

International Trumpet Guild® Journal

to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet



January 2023 *ITG Journal*

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Vol. 47, No. 2 • January 2023



International Trumpet Guild[®]

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Vol. 47, No. 2 • January 2023



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Music teachers and private instructors are invited to nominate high school students (age 18 or younger at the date of nomination).

Letters of recommendation must include mailing addresses, phone/fax numbers, and email addresses of the teacher and nominee.

Winners will receive a one-year membership to ITG and will be featured in the *ITG Journal*.

Please submit nominations to:

Anne McNamara, Chair
ITG Young Artist Award Committee

yaaward@trumpetguild.org

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Front: José Rodríguez del Toro and Félix Verrancio Malo. *Llanto del la Fama Reales Exequias* for Maria Amalia de Saxmia. Mexican, 18th century. Fifteen excellent engravings, most with trumpets, are contained in this 18th-century book. The art styles are reminiscent of the much earlier prints from Holblein's *The Dance of Death*. This figure is titled, "The Commendation of Amalia. She Tells and Repeats Everything She Hears."

Back: La Borde. *Essai sur la musique ancienne et moderne*, Tome 1, 1780, Paris. Engravings after Filippo Bonanni, Courtesy of the New York Public Library.



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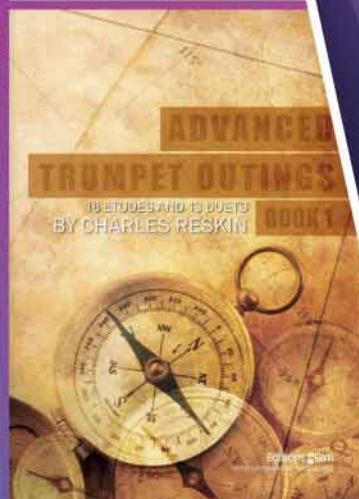
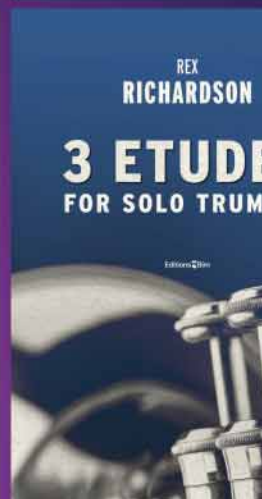
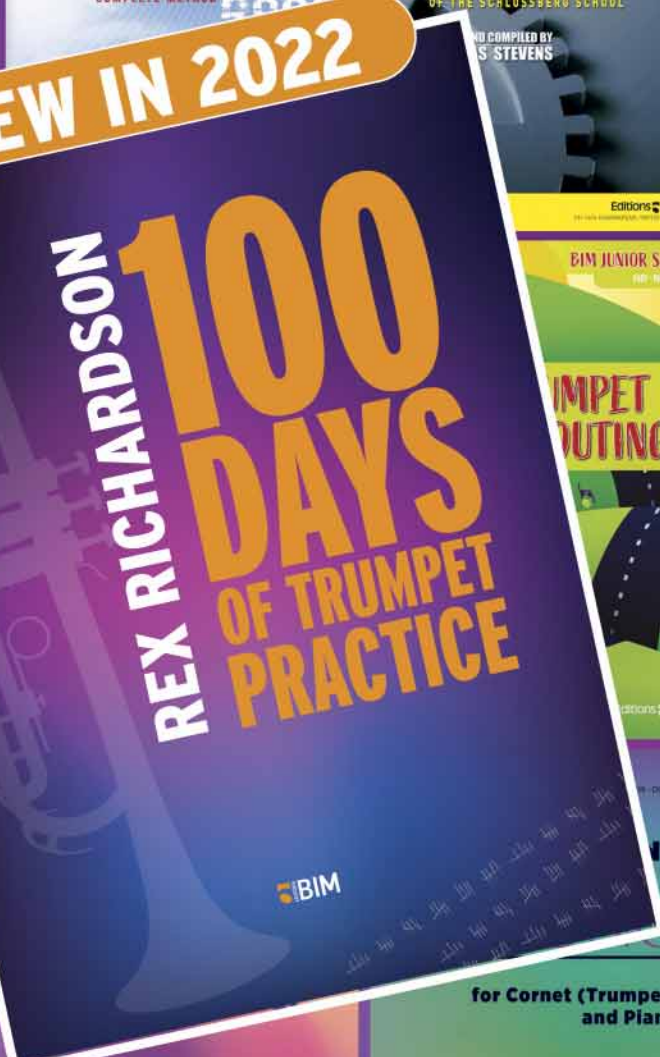
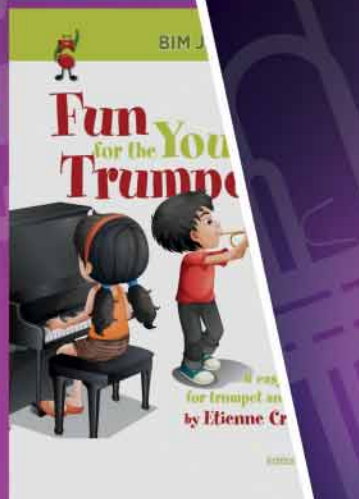
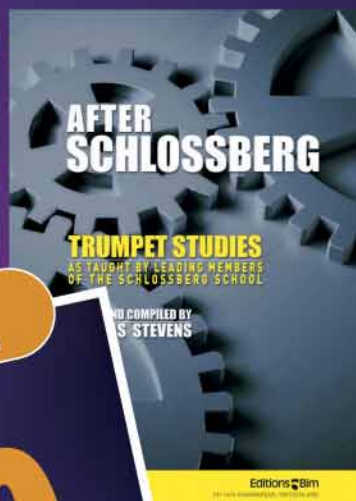
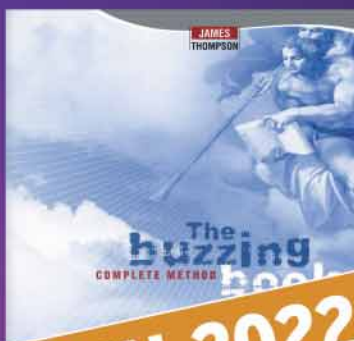
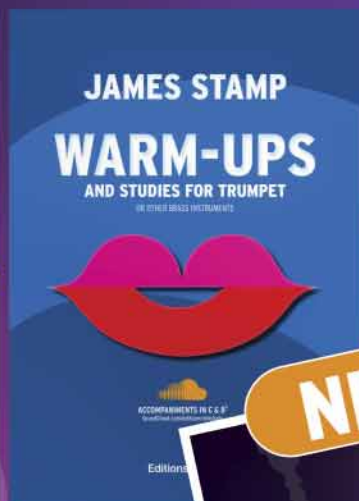
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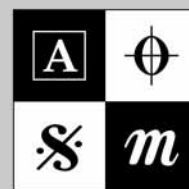
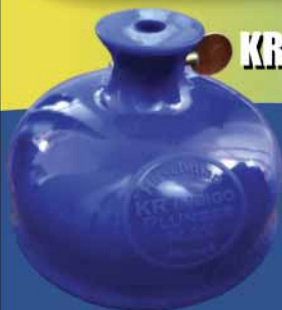
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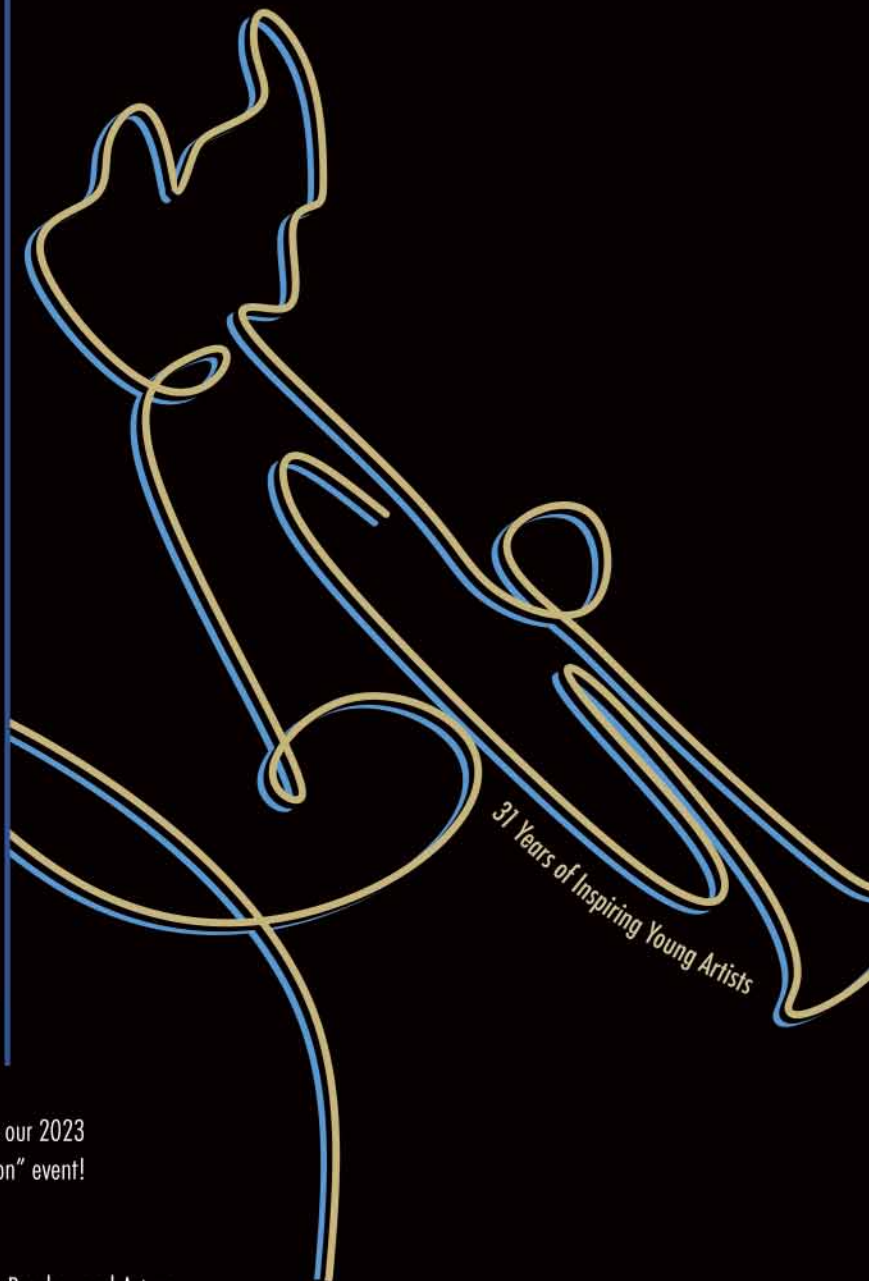
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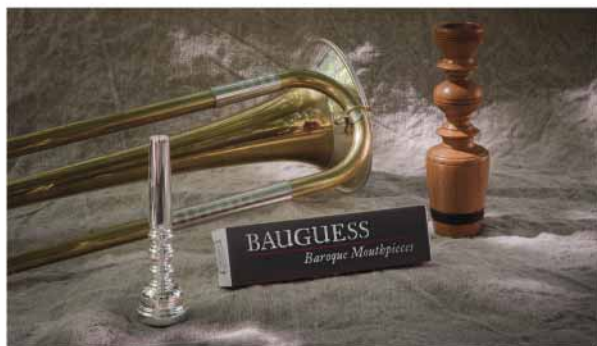
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Peter Wood, Editor

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Deadlines for receiving information to be published: **May 15** (October Journal), **August 15** (January Journal), **October 15** (March Journal), **January 15** (June Journal).

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All ITG memberships run from July 1 to June 30 and include four *ITG Journals* and annual CD or DVD.

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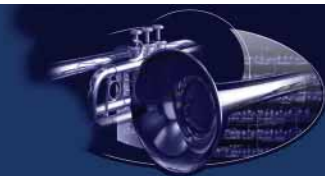
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FROM THE PRESIDENT

JASON BERGMAN



This January edition of the *Journal* arrives as we begin a new year. New Year's Day brings new beginnings, fresh goals, reinvigorated endeavors, and bright opportunities. There is generally a desire for a year that is improved from the last one. We typically experience feelings of hope and optimism. I share those feelings and am excited about this year within our ITG.

The work of our treasurer brings forth some of that New Year optimism. In September, we announced the appointment of TJ Tesh as the new ITG treasurer. We welcome him to this important leadership role and are confident that he will continue to bring experience, ideas, and integrity to this position. The ITG treasurer has important responsibilities related to the financial structure, stability, and security of the organization. Their reach extends to memberships, merchandise, recordings, conferences, scholarships, competitions, and so much more. I would like to thank Marc Reed for chairing the search committee, as well as its members: Jen Dearden, Michael Anderson, Ryan Gardner, and Grant Peters. We also thank Dixie Burrell for her many years of service as treasurer. Her exemplary work has made the ITG stronger and helped move our organization forward.

Trying new things can help us experience the freshness of that New Year optimism. During the down time of the pandemic, I began to learn how to play Baroque trumpet. I am still definitely very much a novice, but I'm okay with that. Learning about informed historical performance, how to achieve the ideal

sound of a natural trumpet, and learning how performing on that instrument informs me about modern trumpet performance has been exhilarating. I have been learning how to improve as an improviser, how to compose, and even how to play mariachi. These are things that have generally intimidated me in the past. I avoided them for fear of judgement. I didn't develop these skills because I wasn't as good at them as I was on the other areas of performance that were strengths of mine. Trying new things has helped me become more well-rounded, experienced, humble, and empathetic as a teacher and performer. Trying new things has helped me grow into a more informed musician and nuanced artist. New is good to me.

What is on your list of new things to try? Do you have goals you are ready to work on in 2023? If so, go for it! Bring new things into your sphere of influence and watch how your growth improves your quality of life. I hope you will find some new aspect of trumpet performance, pedagogy, or history and learn it, do it, or grow from it. Take that talent and share it with others; share it with the ITG.

Finally, I would like to invite you to attend our next ITG Conference this summer in Minneapolis. The vibe at recent ITG Conferences has been fresh, exciting, collaborative, and very positive. Our sessions will be informative, the performances inspiring, and the hang inclusive. JC Dobrzewski, Marisa Benedict, and their teams are putting together a fantastic conference. We hope you will make plans now to join us!

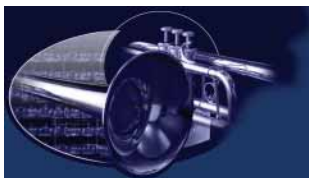


ITG HONORARY AWARD AND ITG AWARD OF MERIT

The ITG Honorary Award is given to individuals who have made extraordinary contributions to the art of trumpet playing through performance, teaching, publishing, research, and/or composition. The tradition has been to present this award to persons toward the end of their careers. Honorary Award recipients include Herb Alpert, Maurice André, Ryan Anthony, Louis Armstrong, David Bilger, Mel Broiles, Clifford Brown, Vincent Cichowicz, Miles Davis, Roger Delmotte, Timofei Dokshizer, Maynard Ferguson, Armando Ghitalla, Dizzy Gillespie, Harry Glantz, Adolph Herseth, David Hickman, Gilbert Johnson, Philip Jones, Robert King, Clifford Lillya, Wynton Marsalis, Rafael Méndez, Fred Mills, Maurice Murphy, Robert Nagel, Uan Rasey, Carole Dawn Reinhardt, Ronald Romm, Renold Schilke, Charles Schlueter, Doc Severinsen, Bobby Shew, Susan Slaughter, Philip Smith, Marie Speciale, Edward Tarr, Clark Terry, William Vacchiano, Allen Vizzutti, and Roger Voisin.

The ITG Award of Merit is given to those individuals who have made substantial contributions to the art of trumpet playing through performance, teaching, publishing, research, composition, and/or support of the goals of the International Trumpet Guild. Award of Merit recipients include William Adam, David Baldwin, Donald Bullock, Richard Burkart, Frank Gabriel Campos, Leonard Candelaria, Stephen Chenette, Charles Colin, Raymond Crisara, Joyce Davis, Vincent DiMartino, Kim Dunnick, Kevin Eisensmith, Bengt Eklund, Stephen Glover, Bryan Goff, Charles Gorham, Anne Hardin, John Haynie, David Hickman, Keith Johnson, Stephen Jones, Frank Kaderabek, Veniamin Margolin, Gordon Mathie, Rob Roy McGregor, Gilbert Mitchell, Gary Mortenson, James Olcott, William Pfund, Jeffrey Piper, Leon Rapier, Carole Dawn Reinhart, Wiff Rudd, Dennis Schneider, Anatoly Selianin, Alan Siebert, Michael Tunnell, and Gordon Webb.

To nominate someone who has made a significant contribution to the trumpet world, send the nominee's biography and a rationale for his/her nomination to ITG Secretary Marc Reed, University of Akron (secretary@trumpetguild.org).



FROM THE EDITOR

PETER WOOD

Happy New Year! I hope your holiday season was bright and that your 2023 is off to a fantastic start. This issue marks the halfway point in the 47th season of the *ITG Journal*, and with it comes a new column editor. Dr. Julia Bell, who has been an active writer for the *Journal* in recent years, takes over as editor of our “Student Corner” column for Rebecca Walenz, who did a tremendous job with it for over eleven years. This column originated as “itg journal, jr.,” a removable insert, but last year we updated its intended audience to all students of trumpet—not just the youngest among us. Great thanks are due to Rebecca for her many years of first-rate service in this role. Julia already has a proven track record of excellence in our field, and I am confident that this column is in good hands under her leadership. Thank you, Rebecca, and welcome, Julia!

In this very full issue, we provide another wide array of trumpet-related content, including several articles about trumpet playing in the military. Aaron Ludwig talks about the buglers who play for ceremonies at the Tomb of the Unknown Soldier at Arlington National Cemetery, and Staff Sergeant Barret Newman describes the life of a bugler in the US Army Old Guard Fife & Drum Corps. Marc Reed also offers to us the first part in his series about the upcoming *Military Band Excerpts* recording that will soon be released as a free supplement to all ITG members. We realize that the trumpeters in American military bands have been featured a lot in recent history, but we would definitely like to feature military band musicians from other countries as well. Please send in your articles and/or ideas!

This issue also features a whole host of trumpeting tips and tricks. Bryan Appleby-Wineberg explains how to “level up” your cornet playing in the “Cornet in the Brass Band” column, and Dan Satterwhite offers a very clear explanation of the rationale for the various setups for brass quintets in the “Chamber Music Connection.” Micah Killion and Frank Campos both discuss aspects of expert music practicing, and Dr. Jeremy Stanek talks about how to maintain healthy trumpet playing habits. Marcus Grant explains how he got started as a composer/performer and offers tips for how you can do the same.

In our ongoing quest to get to know interesting personalities in the trumpet industry, Zach Buie interviews Jeffrey Holbrook, the associate principal trumpet of the Seoul Philharmonic Orchestra. Nando van Westrienen talks with Ido Jan Stalman, the winner of ITG’s 1992 Student Solo Competition, about his battle with tinnitus. Thomas Erdmann chats with the legendary Hugh Ragin, and Nick Mondello talks with China’s jazz master Li Xiaochuan. This is all just a sampling of the extensive material found in this issue; there is much more as well!

As always, please let me know if you would like to contribute to the *ITG Journal*. There are many ways to get involved, and we truly could not do this without the help of our many members like you. I look forward to hearing from and working with you.

We are all excited about the incredible lineup of artists who will be joining us at the ITG Conference in Minneapolis, Minnesota, in May. Please join us for this wonderful annual reunion of kindred spirits. I hope to see you there!



2023 ITG Conference

May 30 – June 3, 2023

CALL FOR NON-PRO PLAYER ARTICLES

ITG members are called upon to submit either a topic proposal or completed article for potential publication in the *ITG Journal* and/or the Non-Pro Player (NPP) section of the *ITG Website* (<https://tinyurl.com/itgnonpro>). Additionally, the author may be invited to present the article at a future ITG Conference.

The topic of any submission should be of interest to the typical NPP or specific sub-group. The ITG definition of “NPP” is any trumpet player who does not derive the major portion of their income from performing or teaching trumpet. As such, a NPP’s playing expertise may lie anywhere from beginner to that of a highly competent professional player.

Submission guidelines and formatting suggestions are available on the ITG Website (<http://trumpetguild.org/files/itgjinfopack.pdf>). Please submit articles or topic proposals to:

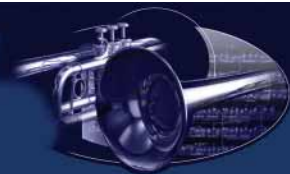
Dan Hallock

Chair, Non-Pro Players Committee

dhallock@pacbell.net

ITG CALENDAR

ALBERT LILLY III, EDITOR



To submit calendar items for the *ITG Journal* and *ITG Website*, contact Albert Lilly by email (calendar@trumpetguild.org). Please note that submission deadlines are generally more than 120 days before publication, so information about calendar items must be submitted long in advance of the event date.

January 14, 2022: The Greater Idaho Trumpet Guild Festival will take place at Idaho State University in the L.E. and Thelma E. Stephens Performing Arts Center, 1002 Sam Nixon Avenue, Building 88, Pocatello ID 83209 (USA). This will be the second festival, and trumpet players and enthusiasts of all ages are welcome. Hosted by **Eddie Ludema**, the festival will feature world-class guest artists, masterclasses, exhibits, and a closing concert featuring guests and participants. For more information, contact Eddie Ludema (eddieludema@isu.edu).

March 25 – 27, 2023: The National Trumpet Competition will be held on the campus of the University of Colorado, Boulder, Colorado (USA). Full details are available on the competition website (<http://www.nationaltrumpetcomp.org>).

April 20 – 22, 2023: The 6th International Romantic Brass Symposium, “Romantic Brass in Context: 19th-Century Brass Instruments in Military, Church, Chamber, Opera, and Orchestra,” will be hosted by the Hochschule der Künste Bern (HKV) and the Historic Brass Society in Bern, Switzerland. The well-established Romantic Brass Symposia in Bern presents current research on brass instruments, concentrating on music of the long nineteenth century (1789 – 1914). This sixth edition is open to all brass-related topics highlighting the interaction of brass instruments with their musical contexts. It is held in collaboration with the Historic Brass Society. Keynote addresses will be given by **Sandy Coffin**, **Ignace De Keyser**, **Trevor Herbert**, **Sabine Klaus**, **Arnold Myers**, and **Anneke Scott**. Full information can be found on the symposium website (<https://tinyurl.com/itg2301a>).

May 22, 2023: Registration Deadline for the University of Kentucky Summer Trumpet Institute, to be held on the campus of the University of Kentucky, Lexington, Kentucky (USA) June 5 – 8, 2023. See below for more information.

May 30 – June 3, 2023: 47th Annual International Trumpet Guild Conference, to be held in Minneapolis, Minnesota (USA). Full details can be found on the Conference website (<https://www.itgconference.org>).

June 5 – 8, 2023: University of Kentucky Summer Trumpet Institute, to be held on the campus of the University of Kentucky, Lexington, Kentucky (USA). Events include four days of masterclasses, concerts, and breakout sessions on orchestral excerpts, jazz improvisation, Baroque trumpet, entrepreneurship, and special topics such as the LipCam and ultrasound research. This year’s faculty will include **Marie Speziale**, **Ryan Gardner**, **Jason Dovel**, **Marisa Youngs**, and many others. \$250 tuition. On-campus housing and dining

available. More information can be found on the institute website (<http://KentuckyTrumpet.com>) or by email inquiry (jason.dovel@uky.edu). Registration deadline: May 22, 2023.

July 31 – August 4 and August 7 – 11, 2023: Sixteenth Annual Trumpet Program at SummerKeys (weeks one and two as separate events), held in Lubec, Maine (USA). Adult trumpet players of all levels and interests are invited and can attend either of the two weeks. Avocational and “comeback” players are especially welcome, as are advanced trumpeters who may wish to pursue special areas. Participants will receive a daily group class, a daily one-hour private lesson, practice time and space, and the opportunity to rehearse and perform with a faculty pianist and other musicians. In addition, there is time to enjoy a vacation in this charming Down East coastal village and nearby Campobello Island. The instructor will be **Dr. Robert Stibler**, emeritus professor of music at the University of New Hampshire and founder of the SummerKeys Trumpet Program. For more information, check the SummerKeys website (<https://www.summerkeys.com>) or contact Robert Stibler via email (rstibler@unh.edu).

May 28 – June 1, 2024: 48th Annual International Trumpet Guild Conference, to be held at the Hyatt Regency, Orange County, California (USA). Full details will be available on the Conference website (<https://www.itgconference.org>) once they are finalized.



ITG MEMORIAL SCHOLARSHIP FUND

The Memorial Scholarship Fund was created to give ITG members an opportunity to contribute to annual ITG Conference Scholarships. To donate to the fund, send a check (write “Memorial Scholarship Fund” on the memo line) to:

TJ Tesh, ITG Treasurer
P.O. Box 16207
Hattiesburg, MS 39404 USA

IDO JAN STALMAN: SURVIVING TINNITUS AND MAKING A DIFFERENCE

BY NANDO VAN WESTRIENEN

After reading an interview with Ido Jan Stalman in 2017, I felt an urge to talk to him for the *ITG Journal*. The 2017 interview was shared on his Facebook page and was not directly about him as a trumpet player. Although we had never before met in person, on a cold January afternoon in the midst of yet another COVID-19 lockdown, Ido Jan opened his home to talk trumpet and life.

Ido Jan Stalman (born in 1967) is one of two principal trumpet players in the orchestra Phion, which formed in 2019. This orchestra finds its origin in the merging of two Dutch orchestras: Het Gelders Orkest and Orkest van het Oosten. Severe cutbacks in government funding forced the two orchestras to combine forces in their new role as a single

orchestra for the eastern part of the Netherlands. This led to an orchestra with a somewhat larger-than-usual trumpet section consisting of no less than six players.

In his over-thirty-year tenure as principal trumpet, the 1992 ITG Competition winner Ido Jan has performed as a soloist on trumpet concertos by Haydn, Hummel, Jolivet, Arutunian, Vainberg, Albinoni, Manfredini, and Vivaldi, as well as Shostakovich's First Piano Concerto. Stalman can be heard on many recordings, such as Mussorgsky's *Pictures at an Exhibition* under the direction of Jaap van Zweden (1998); Hindemith's *Sonata for Trumpet* (2004); and Mahler's First Symphony, including the *Blumine*, under the direction of Jan Willem de Vriend (2009).

van Westrienen: *Ido Jan, welcome to the ITG Journal and thank you for agreeing to do this interview. Can you please tell us about your upbringing and how you got started on the trumpet?*

Stalman: I was born in Groningen and grew up in Stadskanaal, where my father conducted the local wind band. He also was an amateur trumpet player himself, and that led me to the instrument as well. My older brother and I played together in the wind band until I was about ten years old. At that point, I enrolled in the local music school with Freddy Grin as my trumpet teacher. Grin also was the main subject teacher at the Groningen Conservatory and played trumpet in the Amsterdam Concertgebouw Orchestra. To supplement his income, he also taught at this music school one day a week. He was a great teacher, and even after we had moved, I went back to Stadskanaal every Monday night to have a lesson with him and play in my father's wind band.

When I was about fifteen or sixteen years old, Grin told me I could come to the Groningen Conservatory and start in a preparatory course, but when all this was arranged, he had retired from both the orchestra and the conservatory because of health issues. At the Groningen Conservatory, he was succeeded by Auke van der Merk, who became my main teacher. I studied with him for my bachelor's degree in 1990 and my master's degree in 1991.

After graduation, I won a one-year scholarship to study abroad. However, I had no clue where to go or with whom I should study. I had been practicing my trumpet very diligently during my years at the conservatory, but I had little idea of the world outside of school. From a young age, I had already spent a lot of time with my trumpet. Since I was good at it, as things progressed, it was only natural for me to go to the conservatory. In hindsight, I was not so clever, but I never spent much time thinking about what would come next after graduation.

Auke told me about Pierre Thibaud and suggested it might be a good idea to take some lessons with him. So, I wrote him a letter in English and never expected to hear back. Shortly after, though, I received a short letter back, in English, with his phone number and a request to call him. I did, and we had a nice, but short, conversation. I remember being in awe of this great man who just took me on as his student. After a while, I thought about enrolling in the Paris Conservatory, but then, in 1992, I won the audition for Het Orkest van het Oosten and didn't want to give up that position. I decided to keep on studying with him privately. The lessons took place at his home in Saint-Denis, near Paris. In those days, it was quite a journey from Groningen to Paris by train; it took almost a day to get there. I would stay in a little hotel, have a lesson the next day, and go home again.

van Westrienen: *Can you tell us more about these lessons?*

Stalman: Pierre Thibaud was a very nice man and very cheerful. The lessons took place in his basement, which was filled with mouthpieces and just a lot of other stuff. He must

have been in his sixties, but he still played together with me, often with a cigarette in his hand—something you can't imagine nowadays! One of the first things he told me was that I needed to buy a B-flat trumpet. I had played B-flat in the wind band, but then, when I went on to the conservatory, I played everything on C trumpet and I even sold my B-flat trumpet.

van Westrienen: *I would expect from a French School perspective that he would endorse the C trumpet.*

Stalman: Oh no! He wanted me to do all my exercises on the B-flat trumpet because this was the largest trumpet, and after the warmup, every other trumpet would feel easier. He reasoned that working from large to small works better than the other way around, and I must say that I still do that to this day. I still start my day on my B-flat.

"He wanted me to do all my exercises on the B-flat trumpet because this was the largest trumpet, and after the warmup, every other trumpet would feel easier."



Idon Jan Stalman. Photo credit: Waldo Photography

van Westrienen: *What kinds of things did you work on?*

Stalman: We did a lot of Stamp—a lot—but also Quinque and Schlossberg, and he introduced me to tone-bends, which I had never done before. I had never even heard of them. At the conservatory, I had worked through a lot of repertoire: solo pieces, etudes, orchestral excerpts, and so on. Later, I also worked a lot on piccolo trumpet, which I enjoyed very much. In fact, I was just playing a lot. Don't get me wrong, I learned a ton from playing all those things, but we didn't particularly work that much on basic fundamentals anymore. So, when I

got to Thibaud, we spent a lot of time establishing a decent warmup and the importance of all the basics.

van Westrienen: *Is that something you still rely on in your daily routine?*

Stalman: Absolutely! I am convinced of the fact that *that* is what it takes to stay in shape and maintain your level of playing. And, of course, there are certain days on which you don't have enough time to practice as much as you would like, but I make sure to always do a decent warmup. This doesn't have to take up a lot of time, but it is an absolute must-do for me!



Ido Jan Stalman performing the Hummel Concerto with the Orkest van het Oosten under chief conductor Gabriele Bellini, 1994

Over the course of thirty years in the orchestra, I think there were two, maybe three, occasions where I got to the rehearsal without my warmup.

van Westrienen: *Please tell us about your warmup.*

Stalman: It changes a bit from day to day, but for me, the fundamentals are Stamp, lip slurs, pedal tones, and a little bit of staccato; that's about it. But what is important to me—and I tell this to my students as well—is to make your warmup as musical as possible. Make sure you play in tune and make the most out of your exercises in a musical way. Although I play C trumpet for the majority of the repertoire in the orchestra, at home, for my warmup, I use my B-flat. That is probably something Thibaud ingrained in me.

van Westrienen: *Is there certain repertoire in the orchestra for which you use the B-flat trumpet?*

Stalman: Certainly! Of course, everything that leans toward the “lighter” repertoire, but also Shostakovich, or Bernstein if possible. I like the sound of the B-flat, but for me, hitting the notes—and I mean *really* hitting the notes—is easier on my C trumpet. B-flat trumpet has a nice, full sound with an edge I really like. Coming up in the orchestra in a few weeks is Shostakovich's Eighth Symphony. And this is really a piece where I feel the slightly rougher sound of the B-flat is in place.

van Westrienen: *Earlier in your career, you also participated in several competitions. How was that?*

Stalman: Well, I played in four competitions. First, in 1991, in the Maurice André Competition in Albertville, unfortu-

nately I did not advance to the next round, but this gave me the opportunity to join a masterclass with Eric Aubier, which was great fun.

Then, in 1992, I did the ITG Competition in Rotterdam, which I won! After that, I participated in the 1993 ARD Wettbewerb in Munich, where I played Haydn and a piece by Folke Rabe, called *Shazam!* Here I didn't advance to the next round, which was unfortunate because, despite being very critical of my own playing, I felt I had played really well—but alas! The last competition I entered was the Concours de Genève in 1996, which was, considering my age, the last time

I could apply. I also remember being granted special leave by the orchestra just to prepare.

van Westrienen: *So you won the ITG Student Solo Competition?*

Stalman: Yes. The circumstances were a little bit strange—a bit like the current coronavirus measures, you could say. My former teacher, Freddy Grin, was one of the key figures for

the European branch of the ITG back then, and he contacted me about the competition. All participants had to submit a cassette tape together with a \$10 bill, which was the entry fee. I recorded Enescu's *Légende* and the Tomasi Concerto, and sometime later I got a letter stating that I had made it to the final round together with two other trumpet players.

We all had to play a program with a pianist in the small hall at De Doelen in Rotterdam, and it took a couple of days before they announced the results. First there was this big gala concert where Timofei Dokshizer and Maurice André played

“Over the course of thirty years in the orchestra, I think there were two, maybe three, occasions where I got to the rehearsal without my warmup.”

with the Rotterdam Philharmonic Orchestra. Before the rehearsals started, there was a big misunderstanding going on. Dokshizer was going to play Shostakovich's First Piano Concerto, so they hired the famous Dutch pianist Ronald Brautigam to play the piano part. However, Dokshizer insisted on playing his own version, an arrangement of which the piano part was hardly a solo part anymore. Therefore, Brautigam got very upset and left. Luckily, they found another pianist who played the concert.

At the banquet after the gala concert, it turned out I had won the competition, and ITG President Stephen Jones handed me a check for \$500 and the two-volume *International Trumpet Discography* by Alvin Lowrey.

van Westrienen: *Did you have any role models during your studies, and do you have role models now?*

Stalman: Coming from a wind band tradition, we listened to music at home, of course, but not that much classical music, per se. When I was about ten years old, I got one of these small, portable record players, and I vividly remember that one of the first LPs I got was by Maurice André. To this day, I still remember what that looked like. He played the Joseph Haydn Concerto, the Michael Haydn Concerto in D, and some other pieces. I was and still am so in awe of his beautiful sound and light-footedness—just phenomenal! Also, later on, during my studies, I spent many hours listening to his interpretations. He really was my role model! Later, Wynton Marsalis came out with his recording of the Tomasi Concerto, which I found really good. At the same time, Håkan Hardenberger emerged on the scene, and I became an instant fan. Not that I necessarily listen to all his contemporary pieces, but his sound and his way

of playing really appeal to me. Now that I come to think of it, I once had a lesson with Hardenberger in 1996. He played in Amsterdam with the Australian Youth Orchestra, and, without telling me, my then-wife had written him a letter asking if he would give me a lesson, and he agreed. I went to pick him up at his hotel, and we drove to the Concertgebouw, where I had a two-hour lesson. I was preparing for the Geneva competition, so we worked on the Haydn Concerto, and to this day I remember what he told me about trills.

van Westrienen: *Please tell us about your orchestral career and how things changed over the years in terms of the mergers that took place.*

Stalman: Ever since I started playing in this orchestra, we have been dealing with cutbacks and mergers. Apart from the coronavirus, we had to deal with yet another merger over the last couple of years, and the orchestra keeps getting smaller with every cutback. I started in 1992 in an orchestra called Forum

Philharmonisch, which originated from yet a previous merger in 1983, consisting of the Overijssels Philharmonisch Orkest and Opera Forum. In fact, this then-new orchestra still worked with two cores, where one part would play an opera, and the other part played a symphonic program. In 1993, more cutbacks followed, and again a new orchestra

was formed in 1994 called Het Orkest van het Oosten. Things changed for the better in 1995, when a new music director was hired: Jaap van Zweden. Jaap had just given up his job in the Royal Concertgebouw Orchestra to focus on conducting full time, so a lot of people were skeptical since he hadn't done that much conducting. But he persevered and took the orchestra with him in his enthusiasm. Besides his qualities

as a conductor, which were never an issue, he had also the ability to get things done financially. For instance, he single-handedly organized our US tour in 1999, where we played fourteen performances, leading up to a prestigious concert in Carnegie Hall. For such a small, provincial orchestra, this was unheard of, but Jaap's management wanted to put him out there, internationally speaking, so everything was put in place to get the best results. For foreign tours, they even changed the name of the orchestra to The Netherlands Symphony Orchestra.

I remember we spent a whole week in a sort of training camp, just across the border in Germany, where we rehearsed for this tour. Look where it got him! Looking back, I can honestly say that those years were spectacular. Jaap was a perfectionist. He demanded a lot from all of us, but he also gave 200% himself at every concert, which I appreciated very much!

"I was and still am so in awe of Maurice André's beautiful sound and light-footedness—just phenomenal!"



Ido Jan Stalman (right), taking a lesson with Pierre Thibaud, 1992

van Westrienen: *And then, 2015?*

Stalman: Yes. That was fierce, very fierce. I had pretty-okay hearing, besides the normal damage one would expect from playing in an orchestra—nothing out of the ordinary for my age. I remember we were on holiday in Germany, and I was laying in my bed, wondering what that noise was that I heard. Your brain automatically focuses on that. At the same time, I also found out that I had lost a large percentage of my hearing in one ear. Pretty soon after that, I came to realize that things were not good—not good at all. We broke off our holiday and rushed home to get a doctor's opinion. As I was trying to get an appointment with an ENT doctor, things rapidly got worse, and besides that, it took more and more of my attention to a point where I became depressed. I kept thinking this was going to end my career. Trumpet playing and working in the orchestra was and is my life, so the fear of los-

ing that, in combination with the 24/7 noise in my head, drove me mad. Once I got to a specialized ENT doctor in Leiden, they pretty much made clear that I had to learn to live with it. To me, it seemed they did not understand the huge impact it had on me as a musician.

At first, the doctors couldn't find what caused my tinnitus, but they later found out that it probably has to do with a hereditary conflation of the auditory ossicles (the chain of small bones in the middle ear), called "otosclerosis." What follows is that your brain sort of compensates for the hearing loss by transmitting a sound to fill the gap.

After a while, I became very melancholic and knew I had to seek professional help. However, everywhere I turned had long waiting lists. I finally found a private psychotherapist who had gone through a similar situation. I had a couple of sessions with him, and it felt good to be able to talk to someone, besides family, who understands. But then things took a turn for the worse.

The constant sound and fear made me want to end my life. One day, my wife came home and found me in a very bad state of mind. I already had sent farewell messages to a lot of people, and she immediately called the doctor. Thankfully, I was admitted to the psychiatric service of the hospital in Deventer. But after two days, I attempted suicide and was transferred to a closed ward of an institution in Almelo, where I spent twelve days under full surveillance. After that, I could go home again, and I must say that I felt better pretty soon. However, sometime later I had a fallback and nearly had a suicide attempt again. Through an intervention crisis service, I came into contact with a mental health institution in Ede, which specialized in psychiatric problems caused by hearing disorders. Here I got placed in a tinnitus group, where I met other people with the same issues.

Through therapy sessions and group talks, I learned not only about my condition and how to deal with it, but also a lot about myself. The key word with tinnitus is "acceptance." It is *that* simple, but it is hard at the same time, since you come to realize that it will stay with you forever. People like myself—and I can call myself a perfectionist—often have the hardest time of accepting because it is out of your hands. You can't *control* it, but you can find or develop coping mechanisms to make things easier. You have to give it time, and you need to have the confidence that you will reach a point at which it gets easier.

"The constant sound and fear made me want to end my life."



Ido Jan Stalman's certificate for winning the 1992 ITG Student Solo Competition



C4 Trumpet Quartet (L – R): Arthur Kerklaan, Anneke Romeijn, Piertje Feenstra, Ido Jan Stalman. Photo credit: Waldo Photography

I am glad that I'm still able to work, although it can be tiring at times, and there are hardly any days that I don't think about it. I am grateful for the moments in which I don't notice the sound, but my loss of hearing can be annoying. That was also one of the reasons I shared my story for the first time in 2017, which, even for a lot of people in the orchestra, was a big surprise. Of course, people knew I had been at home for a while, but that's nothing out of the ordinary nowadays. Only my close colleagues knew about the whole situation, and I know there are many people out there struggling with these or similar issues, and unfortunately, especially in the orchestral realm, it is still a sort of taboo to openly talk about hearing problems and/or mental issues.

van Westrienen: *Thank you for sharing that. As I understand it, 2015 was also the start of your trumpet quartet, C4?*

Stalman: It was, indeed, my idea to form a quartet with the four trumpet players of the orchestra. Like any other orchestra, we had the occasional brass ensemble or brass quintet concerts, but there were always "frictions" within those groups. Some people didn't want to invest as much time or effort as others, or we had different ideas about something being good enough. Things like that didn't give me the musical satisfaction I was looking for. At that time, we were the four trumpet players in our orchestra. Daniëlle Egberts and I had full-time positions, and Piertje Feenstra and Arthur Kerklaan shared one position, part time.

I very much felt we were on the same page not only in a musical sense, but also as to what everyone's ambitions were—besides playing our best in the orchestra. We all wanted to do that little

bit of extra, which makes this quartet so much fun to play with. And, of course, there is also the physical challenge of playing a program of 45 minutes before and 45 minutes after the interval. You can't compare that to orchestral playing.

After some time, Daniëlle left the orchestra to pursue other career paths—she is now the orchestra manager of the Dutch National Youth Orchestra—and Anneke Romeijn took her place in the quartet. Anneke is a wonderful freelance trumpet player, and having her in the quartet works great. Since it was my idea—and it is a somewhat unusual combination—I started looking for music and arranging some things myself. In the meantime, we have built up quite some repertoire. In the spring of 2020, we were schedule to play a series of concerts with a wind band, but, alas, the coronavirus.

van Westrienen: *Last, but certainly not least, please tell us about the instruments you play.*

Stalman: As I told you, I started with Freddy Grin, and he was a big proponent of Schilke, so it was only natural for me to buy Schilke trumpets. My first one was an E-flat trumpet, the short model, which was a present from my grandmother, but this was even before I went to the conservatory.

As I started at the conservatory, I bought a Schilke C trumpet, which I played during my studies and the early years in the orchestra. After a while, I wanted to try something new, so I bought a couple of Stomvi trumpets: B-flat and C. I played almost ten years on those and then I thought it was time for something new again, so I bought a Yamaha, which I liked at first, but pretty soon I sold that one too. Then I played a

**"The key word with tin-
nitus is 'acceptance.'"**

**"I know there are many people
out there struggling with these or
similar issues, and unfortunately,
especially in the orchestral
realm, it is still a sort of taboo to
openly talk about hearing prob-
lems and/or mental issues."**

Schagerl for a while, but after some time I wasn't happy with that either, so I took my old Schilke CX out of the case again, and I felt right at home! I really had the feeling I should play Schilke trumpets, and after a little search I bought a new C3 and a used B-flat: B1. I also play a Kanstul E-flat/D trumpet, which I bought pretty early in my career and still love. I really like the sound, it's in tune, and it suits me. I use two piccolo trumpets: a Scherzer I bought in 1989 when they were still being made in East Germany (GDR). I also have a Stomvi Master Titán piccolo trumpet, which I use often for orchestral repertoire.

Recently we played Stravinsky's *Sacre du Printemps*, and for those pieces I prefer the Stomvi piccolo over the Scherzer. Then I have an old Courtois flugelhorn, which I don't play that often, but it is always very enjoyable. My cornet is made by Kanstul. Sound-wise, I prefer B-flat cornet over C cornet, although it often makes transposition a bit more difficult, especially when you have an A-part, of course. And, last but not least, I occasionally play this German-built bass trumpet, which is really fun to play, in the trumpet quartet. Oh, and of course my two rotary trumpets, B-flat and C by Schagerl!

van Westrienen: *I understand you also play the Baroque trumpet in the orchestra?*

Stalman: Yes, although not as often as we used to, unfortunately. You see, when Jaap van Zweden left the orchestra, we got a new music director, Jan Willem de Vriend, a world-renowned specialist in Baroque and Classical music. He loved the fact that we were willing to play Baroque trumpets in the orchestra, so as a trumpet section we went to Egger in Switzerland to buy a complete set. Although I once played the Vivaldi double concerto together with my colleague, Daniëlle Egberts,

I must say that we used them primarily when playing Classical music. For instance, we recorded all the Beethoven symphonies on them, and for us that was a challenging and fun experience. I feel the sound really matches that music; even when you play loud, you are never too loud. You can really get into that *cui-vré* sound.

Van Westrienen: *Ido Jan, thank you so much for this wonderful conversation and your openness and for sharing your story with the readers of the ITG Journal.*

Stalman: You are very welcome! It was really nice talking about trumpets, my career so far, and even about my health issues. To conclude, I would like to add something about trumpet playing that is very important to me. There are so many trumpet players in the world who are technically fantastic, so it is really hard to make a difference in that way. I think it is absolutely the biggest challenge to try and make some-

thing special, something very beautiful out of every note or phrase you play. Try to make your sound fit in with the kind of music you are playing or the instruments with which you are playing. Listen to the other instruments. Try to blend in when

your part isn't that important, but when it is, make absolutely clear that making music on this beautiful trumpet is your life and passion!

About the author: Nando van Westrienen works as a freelance commercial and classical trumpet player and teacher, touring throughout Europe with various acts and musical shows. He has developed a keen interest in the history of the trumpet and the people behind the instrument. Nando is a Van Laar artist.



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MAKING THE UNDOABLE DOABLE: THE CORE OF EXPERT MUSIC PRACTICE

BY MICAH KILLION

Louis Davidson's *Trumpet Profiles* is my favorite trumpet book with its good, clean, qualitative data. In the book, written in 1975, Davidson simply asks a few foundational questions of an exceptional group of professional trumpet players. Questions like "What size mouthpiece do you normally use?" and "As a student, how many hours of practice did you average per day?" were asked to such greats as Cat Anderson, Ray Crisara, Timofei Dokshizer, and Dizzy Gillespie. The responses are fun to read, particularly those in the handwriting of these towering figures. Individually, they offer a glimpse into the sorts of behaviors associated with mastery. The book's deeper story, though, is how the responses read collectively.

The pattern that emerges—Davidson reports as much in his general observations and comments—suggests that practice behavior differs widely. Great players practice in different ways, with different gear, and for different amounts of time. What we can be sure of, however, which is made evident by their masterful trumpet playing, is that everyone practiced *effectively*. Each master in this book approached many passages that were, for them, unplayable and turned those passages into something they could perform beautifully every time. They made the undoable doable—a lot.

Individual practice is undeniably important to the development of fluency. Though it is entirely possible and perhaps admirable to be a perfectly happy musical human who never practices, expanding technical and expressive vocabulary to mastery requires practice. Specifically, effective practice reduces the discrepancy between what musicians intend to play in any given performance trial and the sounds that actually come out of the bell.

A learner's practice efficacy is a measure of change. Efficacy measures how much improvement, if any, happens within a span of time. The ability to effect change during practice is perhaps the single most reliable predictor of expertise. The path to expertise is a measure of change over time. Watching experts practice is seeing true superpower.

It is arguably what they do best—they improve.

The tendency for many music learners (and, unfortunately, teachers) is to turn attention to the quantity of practice. Specifically, there is typically a strong intuitive and cultural desire to correlate the *amount* of practice with the amount of learning. This myth lives on, despite research suggesting that students don't all improve at the same rate. The correlation between number of minutes practiced and improved performance is weak. Instead, the *quality* of practice is a more precise and reliable predictor of expertise than the number of minutes

or hours practiced. Paraphrasing an aptly titled influential article in the *Journal of Research in Music Education* by some professors of mine, it is not how much, but, rather, how (Duke, Simmons, & Cash, 2009).¹ The question at the heart of effective practice, then, is what kinds of experiences afford optimal change? *How* do experts make the undoable doable?

Changing procedural memories usually takes time. What is commonly—and unfortunately—called "muscle memory," is actually the storing, coding, and retrieving of procedural memories in the brain. The brain associates perceptions, actions, and outcomes to better predict how to act in future, similar situations. Associations are built through the strengthening of

certain synapses, mediated in part by reward circuitry. Actions, or motor plans, that help us reach behavioral goals (like playing a passage the way we intend) are rewarding. Through the release of neurotransmitters like dopamine, the brain changes its structure to make rewarding refinements more likely to reoccur. These changes take time to form in the brain, but

time alone is insufficient for the kind of refinement that leads to effective practice.

Research into motor learning suggests some of the other key ingredients that are required in order to develop skill. To refine a skill memory, the brain first needs to form a clear intention/prediction for what the body is about to do. Then the brain needs to clearly perceive the result of the action that unfolds. Finally, the brain needs to recognize the discrepancies between the intention/prediction and the outcome. Perceptual information resulting from a discrepancy is then fed back

into the motor system and used to refine future iterations of similar actions. Much of this predicting and perceiving happens unconsciously for many skilled players, but it happens, nonetheless. It *must*, because that is the mechanism through which the brain refines skills. This iterative process is central to skill development and should be observable in the practice of experts.

To explore this, our study group asked a group of expert trumpet players (Billy Hunter, Amy McCabe, Chris Coletti, Gareth Flowers, Justin Emerich, and Louis Hanzlik) to film their practice and share it with us. Instead of asking *about* their practice, we wanted to see and hear what these experts are doing in the practice room in naturalistic settings. Our analysis showed that experts identify important discrepancies and modify tasks to afford optimal, iterative updates to future trials. The experts do this in ways that are at once both remarkable and entirely predictable.

"Through the release of neurotransmitters like dopamine, the brain changes its structure to make rewarding refinements more likely to reoccur."

"Effective practice reduces the discrepancy between what musicians intend to play in any given performance trial and the sounds that actually come out of the bell."

In these videos, the professionals

- demonstrate a clear intent. Their vivid aural and physical ideal serves as a point of comparison for evaluating each performance trial.
- identify errors quickly. They quickly and accurately identify important discrepancies between their intentions and the sounds they produce.
- strategically repeat target passages. Multiple iterations provide for exploration, experimentation, diagnosis of performance problems, and refinement.
- pause to think. Taking time between performance trials facilitates detailed assessment of what just occurred and clear planning for upcoming performance trials.
- do-able-ize (yes, it's a word). There are few instances of multiple unsuccessful repetitions. When they recognize problems that require explicit attention, they modify elements of the passage to ensure quality performance.
- maintain contextual elements to the extent possible. Modified passages are altered only to the extent necessary to accomplish goals in several repetitions.
- recontextualize strategically. Once proximal goals are accomplished, passages are recontextualized in a sequence that affords consistent quality.

These elements combine to form a procedure for skill refinement, which is entirely consistent with the fundamental principles of procedural memory formation and the refinement of procedural memories over time.

We then asked college trumpet students to watch clips of the expert trumpet players practicing. Each excerpt showed them refining passages that needed polishing. After viewing, students were asked what they noticed in the video they saw.

There was tremendous variety among the responses, which included mutes, artwork in the practice space, light, posture, metronomes, singing, thinking, fans, phrasing, intent, focus, beautiful sounds, “pingy” articulations, microphone placement, repetition, exploration, and comfort, among other things. Although several participants described how experts approached solving problems, there were very few responses that identified the essential features of effective practice that appear above. This pilot study suggests that even experienced musicians seem not to notice the most important elements of expert practice.

Our results highlight the importance of guiding aspiring musicians through the procedures that lead efficiently to successful learning. Although it is often the case that teachers prescribe so-called “practice strategies” for their students, it may be that the effective application of the various approaches that are intended to do-able-ize (yes, it's still a word) are not well understood. This suggests that trumpet students at all levels stand to gain from guided practice opportunities in which learners experience the sequence of imagining, planning, predicting, performing, and perceiving that forms the basis of all effective practice.

To help in the building of practice habits that optimize motor learning, here are some guiding questions to ask yourself and your students during practice today.

Do you know what you intend to play for every single trial?

A vivid idea of what you intend to play affords more and more subtle discrepancies between your intent and the sounds that are made. Experts do this every time they play music. It may be so common to their practice that they don't notice how consistently they imagine what they intend to play. The vividness of intention evolves with expertise, but students of all levels can practice habituating the formation of an aural intent.

Are you perceiving discrepancies between your intent and what you actually play?

This requires attention. Experts listen for discrepancies because they afford practicers valuable information: namely, what is causing the error, and what should be done about it.

Have you do-able-ized enough, but not more than you need to?

When presented with an undoable passage, modify it into a doable task—immediately. Reduce the demands of the task so you can focus attention on something you can make great right now. When doing this, only decontextualize

as much as needed. Doing so encourages maximal transfer when recontextualizing.

Are you recontextualizing at a rate that keeps you mostly successful?

Experts perform fewer errors in part because they practice fewer errors. In other words, they practice in ways that habituate success. In addition to optimizing motor learning, this also likely aids in raising self-efficacy, a construct linked to better learning and performance.

Expert performance is the outcome of expert thought. Learners at all skill levels can begin thinking like experts now to maximize the amount of learning in every individual practice session.

About the author: Micah Killion is an assistant instructor and PhD student in music and human learning at the University of Texas at Austin, where he studies with Dr. Bob Duke. His current research explores the cognitive and perceptual-motor processes underpinning music learning. Prior to pursuing his terminal degree, Micah was principal trumpet of the United States Air Force Band in Washington, DC. He holds degrees in trumpet performance from The Juilliard School and music education from Teachers College at Columbia University.

Endnote

- 1 Robert A. Duke, Amy L. Simmons, and Carla Davis Cash, “It's Not How Much, It's How: Characteristics of Practice Behavior and Retention of Performance Skills,” *Journal of Research in Music Education* 56, no. 4 (January 2009): 310 – 321.



**2023 ITG
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HUGH RAGIN: PUT YOUR OWN THING ON IT

BY THOMAS ERDMANN

Trumpeter, flugelhornist, composer, scholar, and educator Hugh Ragin performs jazz in an inexhaustible number of widely divergent genres and each at incredibly high levels of artistry and virtuosity. A few of the varieties include forward-thinking music with the Art Ensemble of Chicago, original music with the David Murray Big Band, music based on non-traditional notation with Wadada Leo Smith, advanced compositional and improvisational interaction with Anthony Braxton, R&B with Randy Crawford, big band music with both Maynard Ferguson and Roy Hargrove, and contemporary jazz with Mark Sloniker. This list, however, is just the start. Ragin also leads many different ensembles, including his own Latin Soul Express which, as one critic put it, brings “south-of-the-border flavor to... jazz classics.”

On his own recordings, Ragin is just as varied. A few examples include free jazz on the album *Revelation*, blues-inflected straight-ahead jazz on *A Message from Sun Ra*, and bop on his own *Blue Honda a la Truck* on *Back to Saturn*. He released an album of solo trumpet on *Sound Pictures*, and on *Feel the Sunshine*, Ragin’s rendition of *Caravan* pays homage to jazz history while simultaneously moving forward. So broad are Ragin’s stylistic abilities, critic Steve Loewy wrote, “(Ragin) cannot be pigeonholed.”

Born and raised in Houston, Texas, Ragin started playing the trumpet in junior high school. His classical chops won him a spot in the Houston All-City High School Orchestra, which toured England and Wales. While earning a Bachelor of Music Education degree from the University of Houston, Ragin met jazz legend Donald Byrd, who stressed “fundamentals, bebop, swing, and work ethic.” A master’s degree in classical trumpet performance from Colorado State University was followed by expanding his experiences with jazz. Ragin went to the Creative Music Studio in Woodstock, New York, to study composition with saxophonist Roscoe Mitchell, co-founder of the Association for the Advancement of Creative Musicians (AACM) and the Art Ensemble of

Chicago (AEOC). Mitchell’s groundbreaking organizations stressed performing “Great Black Music: Ancient to the Future.” Ragin’s own music takes this edict to heart, incorporating blues, R&B, classical, world, and all of jazz’s history into an improvisational/compositional context that defies inclusive definition.

Ragin’s excellence was quickly noticed by others, and he was soon playing with the Roscoe Mitchell/Leo Smith Creative Orchestra and forming a many-decades-long relationship with AACM members. Later, Ragin joined Maynard Ferguson’s big band and was asked to move to New York by David Murray so Ragin could join the leader’s critically acclaimed octet.

The love of teaching and education was never far from Ragin’s plans, earning a Doctor of Musical Arts degree in Jazz Studies from the University of Colorado (UC), Boulder, with teaching stints at Oberlin, the Colorado Jazz Workshop, and in the Denver Public School System, as just three examples. Currently teaching jazz studies at UC Boulder, Ragin is a member of the Art Ensemble of Chicago. He is a prolific composer whose pieces have been performed by many, including David Sanford who used Ragin’s *A Prayer for Lester Bowie* as the central compositional piece in his own big band recording of the same name.

To say that high critical acclaim for him is universal and noteworthy is an understatement. Jazz historian Francis Davis describes Ragin as “a trumpeter with very few peers in terms of imagination or technical command.” Scott Yanow wrote, “Virtually every Hugh Ragin recording is well-worth exploring,” and critic Chris Kelsey stated, “(Ragin has a) well-rounded technique and abundant imagination.” Going on, Kelsey declares Ragin “a harmonically daring player, (combining) the clear, ringing tone of a classical trumpeter with the chops and rhythmic ingenuity of a top-notch bebopper.” A true jazz master, Ragin himself strives “(to) be part of a continuum of growth in music education and music performance.”

Erdmann: *In 1986 you were playing in an all-star Colorado big band when Dizzy Gillespie came to work with the band and direct some of his arrangements. You took a lesson with him, and he stressed, “Put your own thing (on the music you play)” —meaning to develop your own style. How do you help your students develop their own individual style?*

Ragin: We talk about that all the time. Ed Sarath wrote a book entitled *Black Music Matters: Jazz and the Transformation of Music Studies*. I have been collaborating with him on teaching a course to help students develop their own style. What we try to do is to tell a student to just play free. Lots of times they will ask, “What are the criteria? What am I supposed to do?” I tell them it has to come from them, and they will have to play and develop. Let me give you a full scenario of the lesson I had with Dizzy Gillespie.

“Put your own thing on it.”

There were two main points. First was “know how it feels,” and the second was “put your own thing on it.” I was watching him work, and he was just as much of a clown as he was a trumpet player—super clown. He was clowning around as he was warming up, and people weren’t taking him seriously. I noticed he was doing some articulation warmups and playing perfect-fourth cycles as in the motor that runs our ii-V-I. I went to him and said, “Excuse me, Mr. Gillespie, is that the way you really practice?” He did some Groucho Marx eyebrows, looked around, and said, “No man, come over here and I’ll show you something.” We went away from the others, and he said, “First you have to know how it feels. Put your horn down.” He clapped a rhythm and wanted me to get the feeling of the rhythm. Once I got it, he then showed me that rhythm on his trumpet.



pet with proper alternate fingerings (Ragin sings a hip noodling pattern.) Once I got it on trumpet, he expanded the notes. I told him I needed to get some manuscript paper so I could write it down. That was the first time he admonished me. He said, “No man, you put your thing on it.” So, one route to take to get students to develop their own style is imitation as a sort of creation, and then have them put their own thing on it. Sometimes when I play with Roscoe Mitchell, we’ll walk on stage with no music; it’s all intuition. Then sometimes we go on stage with some heavy-duty music. In teaching, it has to all come from the student. They have to meet themselves and get comfortable with who they are and what they do.

Another thing to do is have students listen to people playing solo concerts, without accompaniment. In class I may have a student play a little three-minute presentation of anything they want. They play, and we talk about it. This is a great way for students to get to know who they are, and they can only do this by playing, listening, and analyzing.

Erdmann: *Do you have them record themselves as they do this to help them develop their own style?*

Ragin: I have not been doing that, but I’ll put that into the program. When we talk about what they played, I, as an educator, want to know who they have been listening to and where they want to go with their music. What they play will help show me these things. I try to get into the spirit of the student. In the end, I’m a believer in having them develop a consciousness for what they play. Consciousness is more about letting go and finding out who you are. Let me tell you two things. I was playing with the trombonist Fred Wesley. Once, while in the studio, he wrote out a little cadenza for me. I asked him how he wanted me to play it. He said, “I want you to play it Hugh Ragin style.” It shook me because I was in the “tell me what to do and I’ll do it for you” mind frame. He said he knows what I do and that’s what he wants to hear. Another time I was with David Murray and his octet, playing a part sort of in the manner of Henry Threadgill. David said, “Don’t ever let me hear you play it like Threadgill again. I want you to play it Hugh Ragin style.” So, all of the work I do with the students is to find out who they are and then have them be comfortable with themselves. It’s not easy; a lot of people are gripped with fear. We have to get them to release the judgement aspect and just play. A lot of times I will talk about music in terms of mathematics. I have a model I follow, which I got from John Coltrane’s last theory teacher, Dr. Roland Wiggins. The model is “music is mathematics,” which is the theory. It’s also kinesthetics, which is your physical relationship with your instrument. It’s also semantics, the words that go around. Then it’s syntax, putting it all together. I look at what people are strong in, and I try to get them to develop their strength. The only way they can develop their creative powers is to play and talk about it.

Erdmann: *You recorded an album of solo trumpet music and have done solo trumpet concerts with no accompaniment. How important is air when playing solo?*

Ragin: What I usually do when playing a solo concert is play pieces ranging from my own compositions to open improvisation. Working this way and working in the practice

room, you are always learning about yourself. My whole thing comes out of the whisper-tone esthetic I got from Cat Anderson. I was in junior high school and heard Cat Anderson playing with Duke Ellington, doing a sacred music concert. I was backstage with a lot of other trumpeters—from high school to professionals—and I asked him, “Cat, what’s the highest note you ever hit?” He said triple B-natural. We were all in awe.

Someone then asked him, “Can I have your lips so I can play high notes like you?” He said he would do that if he thought it would help. Then he said, “But I get my high notes from here,” and pointed to his temple on his head. He said he hears the note first. A few years later I found his trumpet method book with

whisper-tone exercises in it, and I started to develop my range in the same way he did. One of the exercises was four bars of a whole note tied together, but you play it *ppp*. You do this for twenty minutes, breathing when necessary. Had I not heard him say what he said, I might have thought he was just trying to be glib. Since that time, I do whisper-note exercises every day still to this day. It’s all about the breathing and the air. As a trumpet player, I’m trying to develop my air and be able to play whatever I think of. Then, whatever music I’m playing—whether it is my music or if I am playing as a sideman—I want to give the leader what they want. All of it comes out of the basic fundamental concept of correct breathing. I played with Maynard Ferguson for a year. He would sit in a *lotus* position and do deep breathing, what he called “Indian wind players meditation,” for thirty minutes before each concert. Then he would buzz the mouthpiece for a minute or two, and boom, he was ready to go. That was his warmup. My thing is to keep the air going and play what I’m thinking. A big word I use now, as I’m trying to grow, is “vocabulary.” I try to teach students to develop a vocabulary and play that vocabulary. That is the semantic part of what you’re doing. These are some of my teaching strategies of moving students from A to B.

Erdmann: *When I listen to you, it is obvious, because of the clarity of your tone, the cleanliness of the variety of articulations you utilize, the perfection of your intonation, the smoothness of your rhythmic conceptualizations, and your breath control, among other aspects, that you practice very diligently. What does a typical practice session of yours look like?*

Ragin: Interesting question. It comes in stages. If I’m playing with the Art Ensemble, I make sure I have my breathing right. I’ll play one note: second-line G for the trumpet in the staff at *ppp*. I might bring it down to four or five p’s. I’ll do that for twenty minutes. Just that one note. That is what I got from the Cat Anderson exercise book. You have to play that one note very softly for twenty minutes, breathing when necessary. After that you rest for ten minutes because you’re exercising the little muscles, and they need rest. Then you play the concert B-flat tuning note going from *pp* to *ff* to *pp*. Cat said that this exercises another set of little muscles, and after doing that for twenty minutes you again rest for ten. Then, after this, go back to the concert F I did before and lightly tongue it in a *tenuto* quarter-note style to exercise articulation muscles. Then he says to rest for an hour before you go and play what you want

“Can I have your lips so I can play high notes like you?”

“Don’t ever let me hear you play it like Threadgill again. I want you to play it Hugh Ragin style.”

SELECTED DISCOGRAPHY

As a Leader

Revelation (Justin Time, 2004)
Sound Pictures for Solo Trumpet (Hopscotch, 2002)
Feel the Sunshine (Justin Time, 2002)
Back to Saturn (Black Saint, 2001)
Fanfare & Fiesta (Justin Time, 2001)
An Afternoon in Harlem—A Message from Sun Ra
 (Justin Time, 1999)
Second Course (Cadence, 1998)
Gallery (CIMP, 1998)
Metaphysical Question (Cecma, 1989)

With Others

With Art Ensemble of Chicago
We Are on the Edge: A 50th Anniversary Celebration (Pi, 2019)
The Art Ensemble of Chicago and Associated Ensembles
 (ECM, 2018)
Selected Recordings, Rarum VI (ECM, 2002)

With Anthony Braxton
Composition No. 98 (hatART, 1991)

With Conjunto Colores
Lo Mejor Del (Hapi Skcratch, 2004)

With Randy Crawford
Naked and True (Mesa/Blumoon, 1995)

With Karl Denson
The Bridge (Relaxed, 2002)

With Maynard Ferguson
Live from San Francisco (Avenue, 1993)

With Flobots
Noenemies (Simone, 2017)

With Craig Harris
Souls Within the Veil (Arquastra Music, 2005)

With John Hines
In the Pocket (Capri, 2004)

With D.D. Jackson
Paired Down, Vol. 1 (Justin Time, 1997)

With Dave LeMieux
Live in the Spirit (10908, 2007)

With John Lindberg
Trilogy of Works for Eleven Instruments (Black Saint, 1985)
Team Work (Cecma, 1983)
Dimension 5 (Black Saint, 1982)

With Liquid Soul
One-Two Punch (Telarc, 2006)

With Roscoe Mitchell
Bells for the South Side (ECM, 2017)
The Complete Remastered Recordings on Black Saint & Soul
Note (Black Saint/Soul Note, 2015)
Duets with Tyshawn Sorey and Special Guest Hugh Ragin
 (Wide Hive, 2013)
Nine to Get Ready (ECM, 1999)
More Cutouts (Cecma, 1998)
Live in Detroit (Cecma, 1989)
Live at the Knitting Factory (Black Saint, 1987)
3x4 Eye (Black Saint, 1981)
Snurdy McGurdy and Her Dancin' Shoes (Nessa, 1980)
Sketches from Bamboo (Moers Music, 1979)

With Lawrence "Butch" Morris
Conduction 25: Akbank & Conduction 26: Akbank II (New
 World Music, 1996)
Testament: A Conduction Collection (New World, 1995)

With David Murray
The Complete Remastered Recordings on Black Saint & Soul
Note (Black Saint/Soul Note, 2011)
Now Is Another Time (Justin Time, 2003)
Yonn-De (Justin Time, 2002)
Speaking in Tongues (Justin Time, 1999)
Fo Deuk Revue (Justin Time, 1997)
Dark Star: The Music of the Grateful Dead (Astor Place, 1996)
South of the Border (DIW, 1998)
Picasso (DIW, 1994)
David Murray Big Band Conducted by Lawrence "Butch"
Morris (Columbia, 1992)
Rememberances (DIW, 1990)
The People's Choice (Cecma, 1988)
New Life (Black Saint, 1988)
Hope Scope (Black Saint, 1987)

With David Sanford
A Prayer for Lester Bowie (Greenleaf, 2021)

With Mark Sloniker
Do Watcha Love (Fahrenheit, 1997)
Perfectly Human (Fahrenheit, 1991)

With Gary Smart
Beatle Jazz (Intersound, 1998)

With Wadada Leo Smith
Rosa Parks: Pure Love (TUM, 2019)

With Various
Justin Time 25th Anniversary Collection (Justin Time, 2008)
Justin Time 20th Anniversary Compilation (Justin Time,
 2003)
Selected Recordings, Rarum I-VIII (ECM, 2002)
Justin Time for Christmas, Vol. 3 (Justin Time, 2001)
Live at Birdland: Cookin' at Midtown (RCA, 1999)

With Fred Wesley
Full Circle: From Be Bop to Hip-Hip (Purple
Pyramid/Cleopatra, 1999)

Swing & Be Funky (Minor Music, 1996)
Amalgamation (Minor Music, 1994)
Comme Ci Comme Ca (Antilles, 1992)

EQUIPMENT

B-flat trumpet: Mount Vernon Bach Stradivarius, model 43, serial number 17533, with a Mount Vernon Bach 1 mouthpiece
C Trumpet: Bach Stradivarius, model 229, large bore, with a 25H leadpipe and a Bach 1 mouthpiece
Piccolo trumpet: Yamaha four-valve Custom, serial number 1258, with a Schilke 13A4A mouthpiece
Flugelhorn: Star Couesnon Paris model, serial number 73409, with a Bach 1FL mouthpiece

to play. One time, when I was flying to London, all I did was play two notes for ninety minutes, but I was really focusing on the breathing. So that's one thing.

Back when I was in eleventh grade and made first chair in the Texas all-state band, I used to do a three-and-a-half-hour routine that consisted of long tones for twenty minutes, rest ten, lip slurs for twenty, rest ten, scales for twenty, rest ten, transpositions for twenty, rest ten, etudes for twenty, rest ten, sightreading for twenty, rest ten, some solo pieces for twenty, then ten more minutes of rest. I was determined to make the trumpet happen. That practice session worked really well for me. So my practicing depends on where

I am going and what I'm doing. Long tones are great to keep your body in shape and make sure the breathing is working perfectly. One time with Maynard we did a three-and-a-half-month tour playing seven nights a week, sometimes six nights, and only once or twice five nights if we had a long drive. We sounded great when we started the tour,

but as it went on it became metaphysical; so by the time we hit three-and-a-half weeks and were in Chicago, the band sounded four times better. At that point, anything I could think about musically I could do on the trumpet. Maynard told me, "Hugh, that solo you took on *Chameleon* was great." I told him the cadenza he took on *Ganesha* was incredible. He stopped, thought for a second, and said, "You know, I really felt I had my air going on that solo." It all goes back to him sitting down and doing that breathing warmup.

I have been through several routines. There was one summer when I would play through the Charlie Parker *Omnibook*, cover to cover, in three hours. Then I would play through the Clarke *Technical Studies*, cover to cover, for three hours. I did that religiously every day. I asked a bass player friend of mine what I could do to round off my practicing. He said, "Play tunes for two hours." What he meant was to not just play them, but also to study the tunes, the harmony, the changes, etc. The progression to the all-state band was a heavy three-and-a-half-hour practice session, and that one summer was a heavy six- or eight-hour period if I was doing the tunes. For me, right now, I am in maintenance mode, playing a lot of my

original compositions. Recently I was featured on David Sanford's big band album, *A Prayer for Lester Bowie*. I worked as a composer on that recording, as well as conductor and performer. I have been putting myself into situations where I can play my music. As long as I'm doing those long-tone exercises, I can keep my maintenance going and am able to play in any direction I need to go.

Erdmann: *You played with the Sun Ra Arkestra during a Labor Day weekend in 1987 at the Village Gate in New York City. Even though Sun Ra had a distinctly forward vision, you said he was also "rooted into (the power and the simplicity of the rhythm, and blues)." What was the experience like to play with a musician of Sun Ra's individualism and his ensemble?*

Ragin: I was kind of prepared for it. At that time, I was playing a lot with Anthony Braxton and Roscoe Mitchell, and we would always end up talking a lot about Sun Ra. Roscoe's drummer and bass player had played quite a bit with Sun Ra. I listened to his music extensively and went to his concerts in Detroit. I felt like I was ready.

I'm going to tell you a story that is metaphysical regarding Sun Ra. I had a dream about him. He was sitting in a chair in my living room. In the dream he told me three things. He said, "Always keep \$100 with you on the road, remember the six people, and no John Coltrane." Not too much later, in real life—not in the dream—I was walking down the street,

and a guy stopped me and said Sun Ra wanted to talk to me. I knew Sun Ra didn't know me, but the guy said they needed a trumpet player, and he had recommended me. So, I went to meet Sun Ra at The Village Gate at 7:30 P.M. that night. When I saw him, he was sitting in a chair and talked to me for thirty minutes, without a single period at the end of any sentence. It was just a

full stream of consciousness. He was running it down. For the first ten minutes, he talked about how he felt he was Moses leading his people. I remembered the dream and how in it he said to remember the six people so I thought of Moses, Jesus Christ, Confucius, Mohammad, and others, but by the first ten minutes of Sun Ra talking I knew Moses was his man. For the next ten minutes, he talked about how disappointed he was with John Coltrane. Sun Ra said that Trane stole the secrets and left too early. He ended that portion with a dramatic "If Trane would have stuck with me, he'd be alive today." Then, for the last ten minutes, he ran down how he does things and then asked if I wanted to play. I said yes, and he told me to go see the wardrobe man. They had some black pants with zippers on it, a red space vest, and a red space hat for me. I look at his music as an avant-garde bebop big band. When it was time to play, we ambled onto the stage, but he had me go up last. Then, [John] Gilmore (who was often featured in Sun Ra's band) pointed to me while looking at me with a fierce concentration. That meant I was to solo. I listened to the drummer, started to circular breathe, and wanted my solo to come out of what we as a band were doing

"As long as I'm doing those long-tone exercises, I can keep my maintenance going and am able to play in any direction I need to go."



HUGH RAGIN SOLO ON

AN AFTERNOON IN HARLEM

FROM THE ALBUM "AFTERNOON IN HARLEM" (JUSTIN TIME RECORDS-JUST 127-2)

HUGH RAGIN

TRANSCRIBED BY

MICHAEL HACKETT

Sheet music for "An Afternoon in Harlem" by Hugh Ragin, transcribed by Michael Hackett. The music is written in 4/4 time and features various musical notations including notes, rests, and dynamic markings.

Key markings and measures:

- Measure 1: A7 FLUTTER.....
- Measure 2: D-7
- Measure 5: 1/2 VALVE
- Measure 8: 1/2 VALVE
- Measure 11: G-7
- Measure 13: D-7
- Measure 17: A-7
- Measure 17: G-7 1-1/3 trm
- Measure 22: D-7
- Measure 26: D-7

30 LAY BACK.....

34 G-7 0-3 trm 1-1/3 trm

39 D-7

41

43 A-7 FLUTTER..... G-7 FLUTTER.....

47 D-7 (BASS SOLO BREAK)

at that moment. During the course of that evening, I was battling with Marshall Allen, among others. Sun Ra featured me that evening. What was really interesting was after about three hours and fifteen minutes, I started to feel a little tired. I looked around to see if anyone else was feeling this way. Sun Ra then looked dead at me, did a little smile, sat up straight, arched his back, and went into some basic blues. It energized the band. I was shocked; this band is fueled by the blues. The audience is saying, "Space is the place," and the whole deal. It was great. The first night I got paid \$50, and I was paid the same the second night. I only played two nights, a Friday and Saturday, and received \$50 per night. Would you believe it? I got my \$100, I knew Moses was his man, and I knew no John Coltrane. Everything from my dream came true.

That was a very spiritual period for me. Everything was happening all at once. After the second night, Sun Ra asked me if I wanted to get on the bus and go to Canada with the band. I had an upcoming gig at Sweet Basil as a headliner with my Music is an Open Sky quartet, and there was no way I could

leave with the band. I was also teaching at the time. I felt that was a magical period with me starting it all out by having conversations about Sun Ra with Braxton and Roscoe. By the way, there was a time when I was in Venice with Roscoe at the Carnival there. Yes, there is an actual Carnival of Venice every spring like the song title, and the promoter said one year he had Sun Ra on a float waving to the people. So, Sun Ra popped up in a dream, then in reality. During that period, I also had a dream, a silhouette, of the Roscoe Mitchell Sound Ensemble playing live in a concert. When I woke, I called him and asked if we had a gig coming up, he said, "Yes, at the Knitting Factory," but I had the dream about it first. That was a time when I was all about music, 24 hours a day.

Erdmann: *One of the things you are very conscious about is playing a variety of instruments in your concerts, including the piccolo trumpet. In the Art Ensemble of Chicago, you play not only trumpet and flugelhorn, but also the piccolo and pocket trumpet. You do this because, as you have said, "I'm always looking into different sounds and what the instrument brings." You also try to "be*

precise about every specific instrument.” How do you approach playing the piccolo trumpet in a jazz setting, as opposed to when you play it in a classical setting?

Ragin: There was a time when we were on the same bill with Charlie Haden, I don't remember who was opening, but I was playing the piccolo, and he came over to me and said, "I love that personal sound you can get out of your piccolo trumpet." The piccolo is a different animal. I change my mouthpiece for that instrument and try to keep my Brandenburg Concerto chops, but I go for total freedom, trying to see what kinds of sounds I can get. I recently did a recording and concert with the Art Ensemble where I broke out the C trumpet, I love my Bach C, as well as two flugelhorn. One of them had a big sound, and the other was a smaller flugelhorn, as well as a pocket trumpet and a regular B-flat trumpet. As a musician, I love the sound each instrument gets. Many times, with the Art Ensemble, I will be put in a different space and will let myself go, just playing something. If I'm on an E-flat trumpet at the time, I won't be sure what range I'm in, but because I know the intervals and how they sound, I will listen to myself intervallically. I love the challenge and the fun of playing in that way. The AACM is all about the multi-instrumentalist thing, and they encourage this. I have about nine trumpets, but I only bring about six of them to our concerts, having a lot of fun with them—especially when I do a free concert. I earned my master's in classical trumpet performance and then went straight to the Creative Music Studio because I wanted to keep expanding my playing. I respect the piccolo trumpet so much because of what it can do, the range it puts you in, the sound it has, and the textures. I play it from what it presents physically and then try to stretch it by putting some Lester Bowie chops on it, working to get inside the sound.

Erdmann: *You sent me a copy of your insightful paper, "Yusef Lateef's Seventh Scale Spirals: An Approach to Solo Construction on the Twelve Bar Blues Form." Your paper includes and elaborates on the step-by-step approach taught by Dr. Lateef on "how to develop one's own improvisational 7th scale spirals," among some of his other concepts. Lateef's autophysiopsychic music, as you state, "refers to music that comes from one's physical, mental and spiritual self... striving for an understanding of the impact of music upon the souls of listeners and performers." In all, it has many complex concepts into which there isn't time to delve here, but what are some of the ways you first introduce these concepts to your students?*

Ragin: Again, that is part of finding yourself, who you are, and putting your soul and consciousness into what you are doing. I think this is a very heavy concept. Yusef was adamant about using that term, "autophysiopsychic" music; he wouldn't let me use the word "jazz." "Autophysiopsychic" puts an emphasis on you, the individual. What can you do physically? What do you hear in your psyche? What is in your mind? I got my undergraduate degree in music education at the University of Houston, and I loved the first two years of the degree, studying theory, playing piano, playing in the band, etc. Then, in the third year I spent a lot of time over in

the education building and learned a lot of psychology. It was about the psychology of the student you're going to teach. You can take these ideas and apply them to the psychology of the listener. That year was all about broadening my scope, going to a different building and learning particulars of psychology. "Autophysiopsychic" brings this psychology and its mental state to bear. This is what Yusef was talking about. I definitely share this with my students, especially when they are playing by themselves. I tell them we're going to study who they are, with it all going back to the Dizzy Gillespie thought. There are musical fundamentals, mathematics, theory, but we put our own spirituality on it. You have to practice this. I tell them that at times I will play for twenty minutes, just solo, and carefully listen to what I'm doing. Roscoe was telling me how he would record himself playing for twenty minutes and then play the tape back, but now he

"Don't follow me; I want us to do our thing together. If you follow me, that means you're going to be behind."

would play with the tape, playing a duo with his own recording in order to create a collective type of improvisation. He said when he's layering with the recording, he's not trying to imitate himself. Instead, he's trying to create counterpoint to what's on the recording. He says, "Don't follow me; I want us to do our thing together. If you follow me, that means you're going to be behind."

Erdmann: *That is a really great, meaningful concept. I absolutely love the unique and individual voice you have when it comes to composing and arranging. The big band composition you composed in honor of Lester is amazing, as is your arrangement of It Came Upon a Midnight Clear for trumpet trio from the Justin Time for Christmas Vol. 3 album. It opens with some beautiful, slow, extended harmonies before breaking into a very reverential arrangement of the hymn. How does your compositional and arranging process work?*

"During that period, I would hear something in my head and then call myself and leave a message by humming the motifs."

Ragin: That whole "conduction" thing is like arranging on the spot. There are multiple ways that I compose. During that period, I would hear something in my head and then call myself and leave a message by humming the motifs. Sometimes I sit down at the piano and compose. For example, the piece *An Afternoon in Harlem* was meant to be a pretty relaxed piece.

When we went to the studio, I said, "I want to have some really comfortable blues to play." It ended up as a 24-bar minor blues. It's something you can just set up in your hands, your five fingers on the piano, on the C-minor blues. Then go to the F minor, then the G minor. That was just to be in the simplicity mode, with regard to the conduction. On *The Moors of Spain*, also on the same recording session (*A Message from Sun Ra* CD), I was just sitting at the piano, playing and noodling around. Things come to my head, or if I'm sitting at the piano, pianistic things will occur. Also, if I'm playing the trumpet, things pertaining specifically to the trumpet will come to my mind as in my *Fanfare and Fiesta* album. On that album, triple-tonguing lines and counterpoint from other trumpets also playing triple-tongued lines arose to me. I actually pulled some of those ideas from the third movement of Malcolm Arnold's brass quintet. I was

able to create a happy fanfare-ish fiesta from the Arnold. I also, at times, will think in terms of moods. I want to compose pieces or parts of pieces that are happy, serious, or just things that are open, letting the ideas flow. There are multiple ways I approach composition and arranging. For example, when I was composing the big band piece *A Prayer for Lester Bowie*, the conduction of it had a lot of arranging on the spot. I listen to the soloist and draw a line out of what the soloist played and give it to the band for them to play. In some ways, it's like a Duke Ellington thing where the band is your instrument and everything you do is on the spot. Those are several of my approaches. I have never really sat down to write down how I do what I do, but what I'm saying is things pop up in my head, or I think pianistically or trumpetistically. What's funny is that I had a composition, *Ballad for Miles*, I was humming (Hugh sings it) into the phone. Later I was playing with D.D. Jackson. He had gotten nine people together with whom he loved to play, including myself—all playing his tunes. At one point he said to me, "I'm tired of playing my tunes. Do you have a tune?" We broke out *Fanfare and Fiesta* and did it. Then he said, "Do you have another tune?" Then we did my *Ballad for Miles*, which came about from me humming into my phone. That was my composition, and I earned some extra money from the recording because we were doing one of my compositions. That tune came to me just from

hearing it in my head and recording it on the phone. Recording on the phone allows me to come back to it later, so I don't forget the melodies.

Erdmann: *What advice would you give to a high school student who is thinking of making music a career?*

Ragin: Follow your heart; enjoy what you're doing; learn the fundamentals. If you are a jazz student, know the history of jazz, but play yourself. Or, as Dizzy said, "Put your own thing on it." This is so important. Whatever you're doing, including classical, study the history, study the music, and eventually you will grow as an interpretative musician. You will grow to interpret music as you improvise. Be a spontaneous composer and stay at it. Once you start to study music deeply, keep doing what you're doing. In essence, follow your heart and have fun.

"In essence, follow your heart and have fun."

About the author: Thomas Erdmann is director of the symphony orchestra and professor of music at Elon University. Erdmann has had seven books and over 285 articles published in journals as diverse as *Currents in Musical Thought*, *Jazz Player*, *Journal of the Conductor's Guild*, *Women of Note Quarterly*, *WomenArts Quarterly*, *Saxophone Journal*, *Saxophone Today*, and the *ITG Journal*, to list a few. He has had over 400 record reviews published and worked for a time as the Jazz CD Reviewer for the *Monterey County Weekly, CA*, and Police Beat Reporter for *The Pantagraph* newspaper in Bloomington, IL.



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THE RELATIONSHIP BETWEEN THE BUGLER AND SENTINEL AT THE TOMB OF THE UNKNOWN SOLDIER

BY AARON LUDWIG

Laying a wreath at the Tomb of the Unknown Soldier in Arlington, Virginia, is how visiting heads of state, presidents, and community and military organizations pay their respects to fallen service members of America's military. Wreath-laying ceremonies are conducted by Sentinels from the US Army's 3rd Infantry Regiment (The Old Guard) and buglers from The US Army Band "Pershing's Own" (TUSAB). Sentinels guard the Tomb 24 hours a day and are in charge of ushering guests during wreath laying. Buglers render *Taps* during the most solemn moment of the ceremony. As a former Sentinel and Sergeant of the Guard, Paul Basso

explained that Tomb Sentinels and Army Band buglers are a living salute to the Unknown Soldier and the nation's fallen service members.

All 32 trumpet players of TUSAB share the responsibility of rendering *Taps* at the Tomb. TUSAB is made up of several elements that each focus on different missions. "Pershing's Own" trumpet players come from the ceremonial band, concert band, and Army Blues. As a trumpet-playing member of the US Army Band, it does not matter if you are first trumpet performing American wind symphonies with the concert band, a trumpet player who marches during inaugural parades, or a



player who improvises over jazz standards in the Army Blues, all trumpet players in TUSAB play *Taps* at the Tomb.

The US Army Band, like other top music organizations in the country, has a very competitive audition process. With symphony orchestras and other American music ensembles, TUSAB lists its upcoming openings in the musician's union magazine. When a prospective candidate applies to audition, they can expect a test of their instrumental skills and musicianship. With taped screening rounds, travel, hotel rooms, and sometimes multiple days of live auditioning to pare down a group of dozens of qualified musicians to a single winner, the process can be grueling. Because rendering *Taps* is such an important part of the job, a trumpet candidate can be certain their audition will include this call.

During a break in Staff Sgt. Adrienne Doctor's audition, she found solace and a moment of calm during a visit to the Tomb. Staff Sgt. Doctor remembered, "In between the semifinals and finals, I walked over into Arlington National Cemetery. I actually walked down to the Tomb. It was really great; I was able to focus on why I was there. It was a very peaceful place. It made it more real as to why I wanted to be there." As challenging as auditions can be, having a sense of purpose and calm helped Staff Sgt. Doctor and led to a successful audition and a career in service with "Pershing's Own."

Unlike TUSAB buglers who enlist in the Army already as seasoned musicians, the Sentinels develop their renowned skills after earning their place at the Tomb. Once assigned to the Tomb guard company, soldiers must pass a series of tests on the uniform, walking the mat, and the history of the Tomb. If all the tests are passed, they are awarded a temporary Tomb Guard Identification Badge. After nine months of honorable service, the badge becomes permanent for the soldier.

Buglers and Sentinels arrive at the Tomb from different paths. Before auditioning, almost every incoming member of TUSAB has earned a college degree, many have graduate degrees, and some have completed doctorates. As one Sentinel put it, "Some of you guys have already lived entire civilian lives." The competitiveness of and the training necessary to succeed at an Army Band audition means TUSAB buglers have years of civilian performing experience before enlisting in the Army.

The first Army assignment for Sentinels and buglers is Basic Combat Training. All new soldiers, whether a TUSAB audition winner or a teenage aspiring infantryman, spend at least the first ten weeks of their Army career at basic training. While at BCT, trainees learn marching skills, uniform standards, marksmanship, and other fundamentals of being a soldier in the Army.

Compared to buglers, Sentinels are younger and have less experience before arriving at the Tomb. Many Sentinels join the Army right out of high school, and the Tomb could be one of their first assignments. Although there are many ways to serve in the Army, a Sentinel's career is a more typical military career with regular PCS (Permanent Change of Station), moving to a new part of the world every three or four years. The

buglers have a permanent assignment to the Army Band, and most serve an entire career with the Army Band. Although Sentinels are clearly expert and precise at their job of guarding the Tomb, they are stationed at the Tomb for a few years at most. A bugler, on the other hand, may end up rendering *Taps* at the Tomb for over thirty years.

While buglers may hold a higher rank and spend a decades-long career performing ceremonies at the Tomb, the more senior buglers aspire to meet the high standards set by the Sentinels. TUSAB bugler Staff Sgt. Chris Watkins recalled his first visit to the Tomb. "Their demeanor and uniform were impeccable. Their uniform was just perfect. Their posture and how they carried themselves. I didn't know what goes into maintaining their uniform. They spend hours shining their shoes!"

There are a number of things buglers do to their uniform, aiming to match the incredible standard of Sentinel uniforms. Buglers keep a separate uniform used only for their Tomb missions, they modify their shoes to better match the raised soles

of the Sentinel shoes, and some even take apart their band uniform and put it back together to remove any filler that would get in the way of crisp presses. Retired Master Sgt. Todd Taylor remarked, "Our uniforms aren't the same material as theirs, but I personally tried to make my uniform match their standards, even though my coat would never look as good as theirs. I did all the sewing; I stripped the medals. I made sure my pants cuff went down to the second row of shoelaces. I spent hours making everything to the standard. I thought that was important. Maybe no one else could tell a difference, but they knew."

The distinctive blue uniforms worn by the buglers represent the Army and the Army Band's history. The high collar is similar to those of TUSAB's namesake, General Pershing's uniform; the upside-down rank is in the style of a nineteenth-century US Army frock coat; and the noteworthy red color of the hat represents the red coats that were worn by musicians prior to the Civil War. The eight buttons down the front represent the eight notes in a musical octave.

Although buglers are vital to wreath-laying ceremonies, as Staff Sgt. Watkins said, "It is the Sentinel's territory." Retired Sgt. Maj. Rittenhouse said, "You're contributing to their ceremony. The Tomb guards do all of these precise

turns and click their heels; you don't want a sloppy bugler out there. We're not going to look as good as they do, but we can try!"

New buglers arrive at the Army Band with years of performance experience, but they have to get accustomed to doing Army movements with the Sentinels at the Tomb. The Sentinels display a unique level of precision and perfection during the ceremonies, and the buglers have to fit in. Before the musical part of a ceremony, buglers focus on marching in step with the Sentinels, saluting at the right time, or doing an about-face. One bugler said, "We don't do a lot of about-faces. Thirty years, and I haven't fallen yet!"

Performing *Taps* outdoors in DC year-round presents its own challenges. During the cold months, buglers keep their

"The competitiveness of and the training necessary to succeed at an Army Band audition means TUSAB buglers have years of civilian performing experience before enlisting in the Army."

"We're not going to look as good as they do, but we can try!"

mouthpieces warm by holding them in their hands until they play. Plastic mouthpieces can also help. During hot months, performing on the hot, bright-white marble plaza can really challenge the musician's hydration and stamina.

Performing *Taps*, a completely exposed solo, with no warmup is another challenge to buglers. Depending on the type of ceremony or the guests involved, the amount of time a bugler has to wait to play can vary widely. To prepare for the long waits, Master Sgt. Matthew Byrne would leave his bugle out at home and at any time of the day, with no warmup, pick up the bugle and play *Taps*. Sometimes, while on a Tomb shift, there might be a multiple-hour break between ceremonies, and Byrne would purposely not touch his bugle until his next performance on the plaza. Having practiced performing *Taps* after long pauses with no warmup builds a strong mental foundation for the unknown length of breaks that come at the Tomb. Master Sgt. Byrne is the current Special Bugler, tasked with the highest-profile missions in front of the largest crowds, important military officials, and presidents.

The challenges are as much mental as musical when it comes to consistently performing *Taps* to the Army Band standard. The previous Special Bugler, retired Master Sgt. Todd Taylor, said, "I just remind myself that it's not about me. If you go out there and are thinking, 'My mama's watching. I'm by the President of the United States!' forget it. You're going to crash and burn. It's not about you. Once you start playing, you're thinking about making music and what you're playing for. If you think, 'Oh man, I'm going to go sound great!' Well, then it's probably not going to go well." Even if hundreds of people are silently standing and watching or there are TV cameras and microphones pointed at them, buglers remain focused on the performance of their solemn mission.

The US Army Band "Pershing's Own" has a standard for how *Taps* is played. Retired Sgt. Maj. Michael Cano described, "We have our own version of *Taps*. The third bar has straight quarter notes, where most of the other service bands do a dotted rhythm. One thing I always stress is not to try to make it sound too pretty. Not too much vibrato, not a straight tone, not too fast." Taylor said, "The main thing: it's a song. It is a musical piece and should have a sense of rhythm and time." Former Special Bugler retired Master Sgt. Allyn Van Patten reiterated a similar sentiment: "Be expressive, but play with a sense of rhythm and time."

Though buglers consider the Tomb to be the Sentinel's territory, there is mutual respect. There are instances when Sentinels look to the more experienced bugler for assurance or guidance. Paul Basso, a former Sentinel and Sergeant of the Guard, said, "When you're getting ready to lay a wreath for the President of the United States and you hear, 'Lights on the bridge,' your heart rate rises, and you think, 'I have to go present the wreath to him and walk backwards in metal shoes on polished marble. Then a bugler tells a joke. For me personally, they always kept me calm, reminded me of things, and made sure I was good to go. I did quite a few of those ceremonies, but they did hundreds.'" Chris Seaman, a former Sentinel, recalled his first walk when training to be

a Sentinel, "When I was going through training down there, I finally got the opportunity to conduct a wreath ceremony. I said, 'Master Sgt. Taylor, this is my very first wreath, so work with me.' He said, 'You'll be good.' Having them out there puts a new Sentinel at ease. They're really helpful. I have a tremendous amount of appreciation for them. They are a great counterpart."

Although buglers and Sentinels take a great deal of pride in their roles at the Tomb, they never forget the real purpose of their mission. A bugler may be heard by 50,000 people during Wreaths Across America, perform for Heads of

State, or be on television with presidents; but as Allyn Van Patten said, "I'm playing for the Unknowns."

"If you go out there and are thinking, 'My mama's watching. I'm by the President of the United States!' forget it. You're going to crash and burn."

About the author: Staff Sgt. Aaron Ludwig is a soldier and cellist with The US Army Band "Pershing's Own." Before joining the Army, Ludwig earned a DMA at the University of Miami. As a fellow of

the New World Symphony, he performed as principal cellist of the orchestra with such conductors as Michael Tilson Thomas, Stéphane Denève, and Osmo Vänskä. For the Tanglewood Music Center Orchestra, Ludwig served as principal cellist for the 75th-anniversary performance of Mahler's Eighth Symphony, conducted by Boston Symphony's Andris Nelsons. As a chamber musician, Ludwig co-founded Trio Lunaire, a piano trio that performed and competed internationally, including in ARD Munich's Piano Trio Competition in Germany. A personal career highlight is a performance of Beethoven's Archduke Piano Trio with Yefim Bronfman.



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JAZZ BASICS: AVOIDING MUSICAL CLICHÉS

BY BARRY RACHIN

Any jazz lick played to excess eventually becomes passé. Over time, even the cleverest musical idea becomes outmoded, hackneyed, and infuriatingly predictable. One way to keep things fresh is by altering the starting note of a musical motif. Example 1a shows a standard ii-V-I progression in the key of F major. The notes are fairly predictable and boring at best. In Example 1b, an alt7 scale has been substituted in place of the dominant chord. As you may recall from a previous *ITG Journal* article in June of 2017, the alt7 scale is essentially an ascending melodic minor scale based on the lowered second scale degree.¹ In this instance, we substituted a D-flat melodic minor scale for the standard C7 (C mixolydian scale).

This option offers the benefit of all the upward extensions (i.e., flat 9, sharp 9, sharp 11, flat 13) that are not readily available in the original chord. The listener hears these slightly dissonant tones as tensions that eventually disappear when the second measure of eighth notes reaches the C-natural of the Fmaj7 tonic chord.

This intriguing pattern has the feel of a deceptive cadence—Coltrane was a master of this technique—in which melodic lines temporarily wander away from an established chord progression before drifting back to safer ground. As clever as this may seem, when used to excess, even something as musically sophisticated as an alt7 scale can sound stale and trite. So, where do we go from here? How to keep the music fresh, original and free of “humdrum” clichés?

“Music is your own experience, your own thoughts, your wisdom. If you don’t live it, it won’t come out of your horn. They teach you there’s a boundary line to music. But, man, there’s no boundary line to art.” (Charlie Parker)

An effective strategy is to alter the starting point in either of the two measures. Example 2a demonstrates what happens when we begin the melodic run on the A below the staff, continuing in the same upward direction. By introducing C-sharp in the first measure, we substitute an F bebop major scale in place of the traditional Gm7 (G dorian scale). This seemingly minor change subtly alters both the harmonic feel and rhythmic texture of the melodic run. Think of these two-measure motifs as essentially ii-V-I progressions.

Note that the run begins on the third of the chord in the key of F, rather than the root. A rhythmically smooth transition occurs when the G-natural (the last note of the first measure) reaches the A-flat, which signals an abrupt change in harmonic direction. You can experiment with various articulations, slurring certain groupings of notes, raising or lowering volume, or adjusting the amount of air to create a breathier/smokier resonance (think Chet Baker or Jack Sheldon).

The A-flat that falls on the first beat of the second measure represents the fifth of the D-flat melodic minor scale (the alt7 substitution). Again, in order to keep things interesting, you can experiment with different starting notes. This strategy works especially well in ballads and moderate-tempo jazz tunes in which ii-V-I progressions serve as turnarounds.

Example 2b has a similar linear run in which both measures begin on the same tone but drift off in different harmonic directions. Sophisticated listeners will immediately pick up on the subtle nuance. In Example 2c, the repetitive patterns begin on the major seventh of both scales and follow similar descending patterns. Again, one feels the ii-V-I progression as

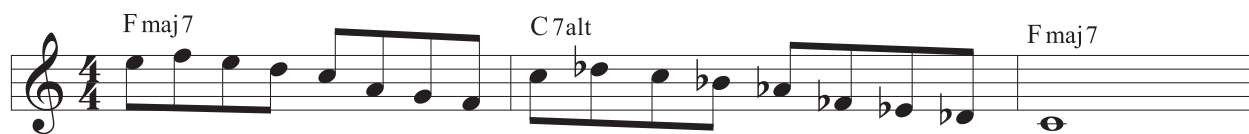
Example 1a

Example 1b

Example 2a



Example 2b



Example 2c



Example 3

the D-flat in the last note of the second measure predictably resolves to the C-natural (the fifth of the F major triad).

“There are four qualities essential to a great jazzman. They are taste, courage, individuality, and irreverence.” (Stan Getz)

The goal is to become comfortable devising jazz patterns on various degrees of the scale. How does the same lick sound when transposed into different keys? Do you need to begin higher or lower in order to make a particular jazz voicing or phrase work on a brass instrument?

Avoid playing scales in mechanical fashion

In an *ITG Journal* article that appeared in June of 2021, we discussed the benefits of substituting bebop scales—both major and dominant—over conventional chords.² Taking another look at Example 2a, we see that the first measure is based on an F major bebop scale starting on the third (A-natural). The last note of the measure transitions seamlessly into

the alt7 scale. With its quirky tensions, it eventually resolves to an Fmaj7. When fleshing out a jazz phrase, you can begin on virtually any degree of the scale that feels comfortable. Gaining confidence and familiarity with these valuable options, you

will find yourself broadening your compositional approach. Example 3 offers a number of additional musical patterns based on alt7 scales.

“You should never be comfortable, man. Being comfortable fouled up a lot of musicians.” (Miles Davis)

Varying the starting note offers numerous possibilities in terms of how a musical line can be constructed. Also, slight changes in any eight-note pattern (i.e., Examples 4a, 4b, and 4c) alters the feel of the repetitive, two-measure motif.

It is not enough to master harmonics. Listen to any of the best trumpeters (such as Freddie Hubbard, Woody Shaw, Art Farmer, Miles Davis, Clifford Brown, etc.—the list is endless), and you will hear rich, full-bodied tones played perfectly in tune.



Example 4a



Example 4b



Example 4c

When one wants to embellish ii-V-I progressions, the approach described here works equally well with other scales. Examples 5a and 5b feature half-tone-whole-tone diminished scales, while Example 5c substitutes a whole-tone scale in lieu of the dominant seventh (mixolydian scale).

"It was when I found out I could make mistakes that I knew I was on to something." (Ornette Coleman)

There is a video on YouTube of the legendary jazz singer Mark Murphy performing in concert. The trumpeter accompanying the vocalist uses numerous melodic runs based on melodic/diatonic scales juxtaposed with runs similar to those we have been discussing in this article. The richness of his tone, coupled with the ability to deliver his inventive ideas with confident ease and flawless, pitch-perfect intonation, greatly enhances the overall effect.

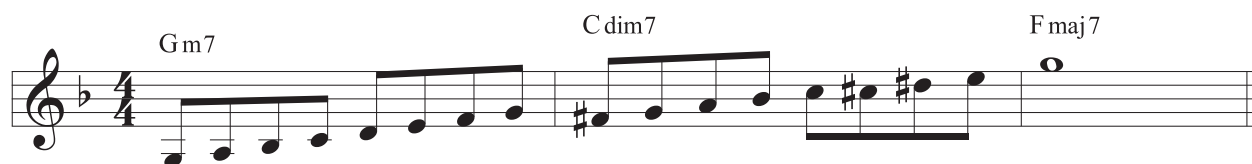
"I concentrate on pitch center and the rhythm of changing from one note to another, i.e., from pitch center to pitch center. These are the very basics of our tone production. If you play steps and intervals true, in tune and centered, everything gets better and easier." (Malcolm McNab)

Musical alchemy

Let's say you practice jazz patterns for several weeks, committing the notes to memory. It's a good start, but at the end of the day when the horn is locked away in its case, can you still "hear" the subtle harmonic runs in your head? Do the substitute chords (alt7s, dim7 flat 9s, whole-tone scales, etc.) still sound right and make musical sense?

In 1990, a handful of years before passing away, Carmen McRae recorded an album, *Carmen Sings Monk*. One of the more intriguing tunes is a lush ballad, *Still We Dream*. Listening to the melody, I noticed Ms. McRae singing flat on several notes midway through the first set of lyrics. Only after hearing the tune a number of times did I realize that the composer, Thelonious Monk, had intentionally written an abrupt key change in the least likely place—an offbeat in the middle of the third measure! The beguiling harmonic shift sneaks up on the listener who never sees it coming. It is musical alchemy—a stroke of pure genius—that only a composer as adept and self-assured as Thelonious Monk could imagine. But then,

Continued on Page 34



Example 5a



Example 5b



Example 5c



HISTORICAL INSTRUMENTS WINDOW

SABINE K. KLAUS, COLUMN EDITOR

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Ideas and suggestions for the Historical Instruments Window should be directed to: Sabine K. Klaus, Historic Instruments Window column editor; historicinstruments@trumpetguild.org

Cornet by Antoine Courtois, Paris, circa 1865. Stamped on bell *ANTOINE COURTOIS / BREVETE / FACTEUR DU CONSERVATOIRE IMPERIAL / 88 RUE DU MARAIS ST. MARTIN / PARIS / MÉDAILLES 1ERE CLASSE EXPOSITIONS UNIVERSELLES / PARIS 1855 LONDRES 1862*. Two silver plaques: one with a crown, the other engraved with *HELMUT HUNGER / LISBON 1966*. With original tuning bits, shanks for B-flat and A, and a crook for A-flat; two original mouthpieces. Gold-plated with applied turquoise stones.

This gold-plated, richly engraved instrument with five turquoise stones mounted on the bell is one of only a few highly decorated cornets made as presentation gifts or for trade exhibitions. Due to its beauty, this cornet is preserved in pristine playing condition with form-fitted case and all original accessories.

The crown on the bell is that of the Portuguese Royal Court and refers to King Louis I, who reigned from 1861 to 1889 and was an amateur painter, poet, and musician. It has been suggested that this special cornet may have been commissioned to celebrate the birth of one of the king's two sons, born in 1863 and 1865. The cornet remained in Lisbon until it was presented in 1966 as a gift to Helmut Hunger (1929 – 2011), a trumpeter in the Orchestra della Svizzera Italiana in Lugano, for his merits in teaching masterclasses in the Portuguese capital.

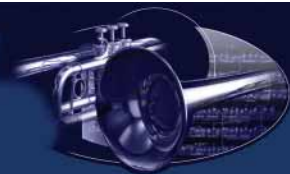
This is a common Arban-model cornet by Antoine Courtois with the bell to the left of the valves—one of Courtois's most popular designs and known as *modèle anglais* for its instant success in England.

Submitted by Adrian v. Steiger (who can be reached via email at mail@klingendes-museum-bern.ch). Klingendes Museum Bern (formerly Burri Collection), permanent loan by Hunger, inventory number 6009. Photos © Klingendes Museum, Bern.



ITG PROFILE

GEORGE CARPTEN, IV, COLUMN EDITOR



This column is dedicated to profiling interesting people within the ITG membership who bring something special to the trumpet world. If you have suggestions for this column, please contact: George Carpten, IV; profile@trumpetguild.org

MARISA YOUNGS

Dr. Marisa Youngs is an active performer and educator throughout the eastern United States. She is currently the trumpet professor at Winthrop University in Rock Hill, South Carolina, where she teaches applied lessons, directs the trumpet ensemble, and teaches several sections of theory and aural skills courses.

In the Carolinas, Youngs has performed with the Charlotte Symphony, Rock Hill Symphony, Spartanburg Philharmonic, and Aiken Symphony, as well as numerous chamber groups. Her recent performance highlights include playing principal trumpet with Andrea Bocelli and sharing the stage with banjo phenom Béla Fleck.

Youngs teaches students of all ages, from beginners through retirees. Her students have earned undergraduate scholarships, graduate teaching assistantships, ITG scholarships, and All-State chair placements. In 2022, her students in the Clover High School Trumpet Ensemble took second place at the National Trumpet Competition.

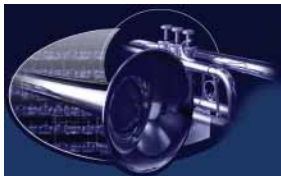
As a composer and arranger, Youngs has written a number of works for solo trumpet, trumpet and piano, and trumpet ensemble. Her 2020 work, *Eclipse*, was commissioned by Jason Dovel for his album of unaccompanied trumpet music. The piece received its first live performance by Brynn Marchiando, principal trumpet of the Santa Fe Symphony, as part of the orchestra's 2020 virtual opening gala concert.

Youngs is originally from Pennsylvania and received her bachelor's degree in music education at Indiana University of Pennsylvania, where she studied with Dr. Kevin Eisensmith. She then attended Boston University for her master's degree in trumpet performance, studying with Terry Everson and Tom Siders of the Boston Symphony. Youngs then earned her DMA in trumpet performance at the University of Kentucky with Dr. Jason Dovel and was a teaching assistant for the trumpet studio and music theory department. She credits her love of music and teaching to the many educators in her life, especially high school band director Carl Miller and private teacher Robert Dolwick.

A member of ITG since high school, Youngs has presented several sessions at recent conferences and has had articles published in the *ITG Journal*. She also currently serves as chair of the ITG New Works Committee, which facilitates two full recitals of new trumpet music at every ITG Conference.

Youngs currently plays the following equipment: Yamaha YTR-8335 Xeno B-flat, Bach C180SL229PC "Philly" C, Schilke E3L E-flat, Yamaha YTR-9830 piccolo, Yamaha YFH-631 flugelhorn, and various Pickett-Blackburn mouthpieces.





ITG YOUNG ARTIST AWARD

ANNE McNAMARA, CHAIR

Nominations for the Young Artist Award are accepted throughout the year by the Young Artist Award committee, Anne McNamara, Chair, at yaaward@trumpetguild.org. For more details, please see the box on page 26 or visit the *ITG Website* (<http://www.trumpetguild.org/resources/yaa.htm>).

JEAN-VIF CHANDRA



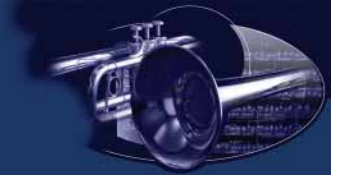
This issue's featured Young Artist Award winner is Jean-Vif Chandra, a sixteen-year-old trumpet player from Surabaya, Indonesia. Vif has been playing trumpet for seven years and regularly performs in the Rokers Kota Pahlawan and Diatas rata-rata orchestras, conducted by Erwin Gutawa. Jean-Vif won a position in the Indonesian Youth Concert Orchestra in 2017, the JATIM Orchestra in 2018, the Twilight Youth Orchestra in 2020, and the Orkestra Anak Indonesia in 2021. He was chosen by Erwin Gutawa and the forum for developing Above Average talents (DARR) to record a performance in a special orchestra for the G20 opening ceremony. In 2018, Vif also participated in a Singapore Brass Festival masterclass with trumpeters Jon Dante, Lau Wen Rong, and David Bilger.

Jean-Vif has always felt incredibly supported by his parents and trumpet teachers. His current trumpet teachers are Lau Wen Rong, a section trumpeter in the Singapore Symphony Orchestra, and Budi Wiryawan, who performs in the Magenta Orchestra, a modern pop orchestra based in Jakarta, Indonesia. When speaking about Jean-Vif, Rong says, "Vif is a very diligent, hardworking, and determined student who possesses great work ethic. He is always well prepared for lessons and is very open and receptive to any suggestions I may have. No matter how challenging the pieces I assign, he learns them well within one week and performs very well during lessons."

Once Vif graduates from high school, his goal is to attend a music conservatory on a scholarship in order to study trumpet performance. In his spare

time, he loves playing basketball, watching the Los Angeles Lakers, working on his motorcycle, and riding his father's KTM Adventure 250 motorcycle. Vif loves both popular and classical music, and his favorite trumpet players are Dizzy Gillespie and Sergei Nakariakov. As the January 2023 ITG Young Artist Award winner, he will receive a one-year complimentary membership to ITG. Congratulations, Jean-Vif!





Clinic addresses a wide variety of teaching and playing issues. Ideas and suggestions should be directed to: Frank Gabriel Campos, Clinic Editor; clinic@trumpetguild.org

THE SLOWEST WAY IS THE FASTEST WAY

BY FRANK GABRIEL CAMPOS

In the movie *Memento*, the protagonist awakes to find he has been robbed of his accumulated life memories at the beginning of each day, with nothing to remind him of his past, save the dozens of tattoos on his body inscribed with his history and what he must do. Imagine if you had to start each morning as a beginner again when you picked up your trumpet, with absolutely nothing remaining of the previous day's efforts. Instead of an evolving set of skills that were steadily improving, you started each day with no habits and no learned ability. In this scenario, you would always be a beginner, making the same errors that beginners always make and never learning from them. No matter how hard you worked, the next day, you'd be a beginner again.

Happily, this is not the case! It is just an illustration to show how important our body's natural ability to learn from repetition is to our success as musicians. Skilled movements learned and retained as automatic behaviors are said to be held in "muscle memory," which just means they are habits. Muscle memory occurs when neurons in the brain fire and bind because of repetition, and the more a movement is repeated, the more it becomes encoded in the mind, forming neurological pathways and connections that are strengthened as they are used. Over time, these practiced movements become smoother, easier to execute, more natural, and, eventually, completely automatic.

Repetitio est mater studiorum (Repetition is the mother of learning) is a Roman proverb, adopted from the Greeks, that has been expressed many different ways with the same important point: There is no learning without repetition. Repetition produces automatic behavior, or habit, which is critical for all learning. The more we rehearse a skilled movement, the more proficient we become at it. The more we repeat an idea, the easier it is for us to recall it and use it. One cannot overstate the importance of repetition, especially in the mastery of a complex psychomotor skill as difficult as making beautiful music with a trumpet.

Modern self-help gurus and motivational speakers constantly reference this idea. Tony Robbins is credited with saying, "Repetition is the mother of skill," replacing "learning" with "skill," which makes the quotation all the more applicable

to sports and music performance. Robert Collier said, "Constant repetition carries conviction," and Daniel Coyle said, "There is no substitute for attentive repetition." Master salesman Zig Ziglar said, "Repetition is the mother of learning, the father of action, which makes it the architect of accomplishment." This author would like to suggest that if repetition is the mother of learning, then the father had better be good technique or we may soon have lots of bad habits!

Baseball legend Reggie Jackson said, "A baseball swing is a very highly tuned instrument. It is repetition, and more repetition, then a little more after that." Reggie isn't saying he

repeats the same movements over and over forever; he is "tuning" them, making adjustments, perfecting them, and honing his skill to make it better than the day before. This kind of repetition, mixed with trial-and-error experimentation, is the way that all professional performers develop and maintain their high level of skill.

Trial and error is our natural mechanism for solving problems, but it can also

inadvertently lead us to reinforce undesirable habits. It is as easy to learn to do something incorrectly as it is to learn to do it correctly. That is why it is so important to fix the smallest mistakes when they occur in practice and not allow poor technique to be repeated and become a habit. Of course, having oversight and feedback from a coach or teacher is invaluable to anyone attempting to learn to play with the best form and technique.

Some believe that a single idea or suggestion from a master teacher has the potential to solve their performance problems. Occasionally that will happen, but, for the most part,

improvement comes from doing the same drills and exercises to the best of our ability every day. Even "secret tips" require time to produce results. Attempts to speed up the development of performance skill by

spending less time on fundamentals will eventually cost more time in the long run. Many of us are looking for shortcuts to save time, but acquiring the kind of skill upon which a lifetime career could be based requires slow work and focused attention. If done too quickly and if fundamentals are glossed over, we will only have to take the time later to fix things in order to move forward. It is not wrong to look for the fastest way to do a task, but in the development of a complex

"If repetition is the mother of learning, then the father had better be good technique or we may soon have lots of bad habits!"

"The slowest way really is the fastest way."

CALL: UNIQUE AND RELEVANT MATERIALS FOR ITG ARCHIVES

The ITG Archives, housed at Columbus State University in Columbus, Georgia, extends an invitation to all ITG members to donate any unique and relevant materials relating to ITG and/or the world of trumpet performance and pedagogy. Music, literature, recordings, etc. are all welcome for consideration. All accepted materials will be permanently stored and, where appropriate, digitally displayed.

If you have materials to submit, please contact Rob Murray (archives@trumpetguild.org).

psychomotor skill like trumpet playing, the slowest way really is the fastest way.

Many habits are not useful to us, but we may not know this at the time they are developed. As soon as we have repeated a particular way of doing something, it has already started to become a habit. In the training of young musicians on every instrument, the greatest part of our work is replacing poor habits with good ones. It is very rare to start with a clean slate, for after a young player has repeated something only one time, it has already become habitual. The brain doesn't distinguish good technique from bad once our movements have become automatic, and neural pathways will be formed regardless of whether we are repeating good or bad form. Often bad technique is not noticed in the beginning because it seems close to correct technique at that level of experience. It is not until later, when we have grown to a new level, that we recognize our poor form.

"If a new habit still needs to be monitored by conscious thought when performing, it is less than useless to you."

Hockey great Wayne Gretzky said, "The better your habits are, the better they will be in pressure situations." It takes careful, slow work to develop habits that are dependable under pressure. A new habit, such as an embouchure change or a different way of breathing, is rarely ready for primetime and must be "grooved" for many hours to make it automatic. If a new habit still needs to be monitored by conscious thought when performing, such as having to constantly remind yourself to do it, it is less than useless to you. All performance technique must be automatic; if you have to consciously think about technique while you are trying to focus on making music, it will only mess you up.

Time and attention spent in high quality repetition reaps dividends, and in that way, it is no different from saving money in the bank. Even a modest amount of money saved each day can result in a significant accumulation over time. As with everything in life, you get what you put into it. The trick

is to do it consistently, without fail. With experience comes the inescapable realization that we must "do the work" each day or our performance ability will eventually slip away. Putting some high-quality minutes in the bank each day will ensure your earnings will be waiting in your account down the road because repetition, like small change, adds up.

About the author: Frank Gabriel Campos is a professor emeritus at Ithaca College and the author of *Trumpet Technique* (Oxford, 2005). He served on the ITG board of directors for many years and has been a member of ITG since its inception.



Jazz Basics

continued from page 29

Thelonious Monk was a master of sidestepping clichés, thinking outside the box. Carmen McRae, who was in rare form at this recording session, was, as always, singing perfectly in tune throughout. It was my ear, that was "out of whack."

"It is musical alchemy—a stroke of pure genius—that only a composer as adept and self-assured as Thelonious Monk could imagine."

Tunes like *Still We Dream*, in which the unassumingly simple melody accommodates extremely complex and unpredictable harmonic structure, challenge us to think unconventionally. As you become more proficient navigating substitute chords that begin on tones other than the root, try adding a handful of decorative notes to the measure preceding the two-bar phrase. Or, better yet, include these tones directly at the beginning of the patterns.

Most, if not all, of these motifs are two measures in duration. Think of the first tone in the second measure as "target" notes. That is to say, once you reach this tone, something unusual happens. In the first few examples, the alt7 scales create dissonance and harmonic tension before resolving back to the root or major seventh. Where the notes abruptly change direction, either physically or melodically, you need to play perfectly in tune with a rich, full-bodied tone and confident self-assurance.

About the author: Barry Rachin is a trumpeter/cornetist who has performed in the Boston area and southeastern Massachusetts for the past fifty years. Recently retired, he still plays in several local community orchestras. Rachin has developed a method of jazz improvisation based on an intervallic approach that integrates traditional melodic theory with a more progressive, polytonal approach.

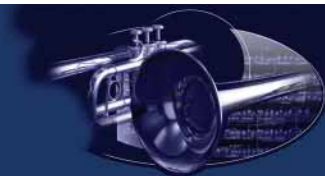
Endnotes

- 1 Barry Rachin, "Mastering the Alt7 Chord," *ITG Journal* 41, no. 4 (June 2017): 39.
- 2 Barry Rachin, "Jazz Basics: The Bebop Scales," *ITG Journal* 45, no. 4 (June 2021): 33.



PEDAGOGICAL TOPICS

JON BURGESS, COLUMN EDITOR



Ideas and suggestions for *Pedagogical Topics* should be directed to: Jon Burgess, Pedagogical Topics Editor, School of Music, Texas Christian University, Fort Worth TX 76129 USA; pedagogy@trumpetguild.org

BEING THE HEALTHY TRUMPET PLAYER, PART 1

BY JEREMY STANEK

When it comes to trumpet pedagogy, one may overlook the health aspect of making music. Playing trumpet is quite technical when you really think about all the physiological processes through which the body must go just to produce one single note. Think about all the time and effort one spends to make that one single note sound really good. Next, really imagine how much more physiologically one must work in order to play an entire piece of music with a truly great sound. Not all players get to that point, but that is typically the ultimate goal. How we get there may be a struggle for a number of reasons. Once we get to that point, however, the job does not necessarily get any easier to maintain that level of playing. There are a multitude of problems that may arise at any point along the way—even once one is at the top of their game.

Although focal dystonia is probably the most feared medical condition in the minds of trumpet players, there are more common medical conditions that may cause problems with playing and may not only limit one's playing ability in the short term, but also ultimately lead to career-ending injury. We know from previously published studies that musicians in every section of the orchestra or band frequently experience pain when they play.¹⁻⁴ Nearly 63% of college trumpet players and professors experience pain when they play their instrument, and nearly 60% of all trumpet players feel they are being held back as musicians because of their pain.²

Types of injuries

We can break down injuries into different body systems, which include musculoskeletal, neurologic, otologic, pulmonary, laryngeal, dermatologic, ophthalmologic, and psychiatric. Many people underestimate the psychiatric role in what we do, but it is very important. And, keep in mind that one may have more than one problem at the same time. Musculoskeletal and neurologic maladies are among the most common. Musculoskeletal problems involve bones, joints, and soft tissues like tendons; and neurologic issues involve the brain, spinal cord, and peripheral nerves. A common neurologic condition is carpal tunnel syndrome.

Contributing factors to injury

Injuries can happen to anyone, and there are myriad factors that can contribute to a trumpet player's injury. The instrument itself may even be a factor for some. Although we all are different shapes and sizes, trumpets primarily come in a standard size. Especially for younger players, this alone may make playing the horn difficult and lead to problems. Poor posture not only may cause your sound to be poor, but it also can cause back pain and shoulder pain. Posture can be a result of the instrument not fitting the player, but it may also be a result of bad habits. The thing to keep in mind is that bad habits can frequently be unlearned.

"Nearly 63% of college trumpet players and professors experience pain when they play their instrument, and nearly 60% of all trumpet players feel they are being held back as musicians because of their pain."

Poor technique is one of the greatest contributing factors to musculoskeletal injury that I see in my clinic, and it is something I saw when I taught trumpet lessons. Poor technique can fall into the same category as poor posture, since a lot of technique involves body position. This may also lead to significant pain and difficulties. However, sometimes even small changes may lead to major improvements in symptoms. This is where being/having a good teacher really has a huge impact. As an example, I treated a guitarist with

chronic thumb pain due to tendonitis about a year ago. After evaluating his playing, I asked him to change the amount of flexion (bending) of the thumb, placing it on the neck less than half an inch from where he originally had his thumb. His pain improved immediately, and ultimately his pain resolved and never returned.

Although most trumpet players practice in front of a mirror at one point or another, many fail to recognize what their body is *really* doing when playing. Having another set of eyes watching you can really be helpful. Although your sound is the most important part of playing, you have to remember to play with technique and posture that will allow you to do so with the most ease and least likelihood of causing problems later in your career.

General health and conditioning are topics that many do not really think about until something happens, but exercise and keeping in good health is a big deal. I see artists and non-artists regularly with injuries as a result of poor general health or poor conditioning. Near the beginning of this article, I mentioned how much physicality it takes to play the trumpet.

Exercise has innumerable benefits and can make trumpet playing easier by increasing one's strength, breathing ability, endurance, cardiovascular fitness, and even management of anxiety and depression. A recent study demonstrated that adults in the United States are sedentary 9.5 hours per day, which is an increase of 35% from three years prior to that study.⁵ Lack of exercise is clearly a problem not just for musicians and is something that should be addressed. You do not have to become a long-distance runner, but any exercise is better than no exercise. There are varying recommendations depending upon the source, but a general rule of thumb is that one should participate in at least thirty minutes of moderate-intensity aerobic activity at least five days per week and muscle strengthening on all major muscle groups at least two times per week.⁶ Great examples of aerobic exercise include brisk walking, running, swimming, and bicycling. The American College of Sports Medicine has handouts with general health and activity recommendations for all groups on their website (<https://tinyurl.com/itg2301b>). In addition to improving mood, exercise and a healthy diet may keep you from developing other medical problems as you age, such as high blood pressure (hypertension), diabetes, and heart disease.

There are also several trumpet-specific considerations when thinking about contributing factors to injury, with the greatest being time playing, warmup/cool down, sudden increases in activity, repertoire, performing conditions/environment, and activities outside the arts.

When it comes to playing time, it is important to consider *total* playing time each day. This includes individual practice time plus ensemble rehearsal time, performance time, and demonstrating for students in lessons. This can add up rather quickly! Many people do not realize the amount of time they are actually making music each day. A very important fact to keep in mind is that fatigue and injury are related in an exponential manner.⁷ Lack of warmup or cool down is also common. In my previous research, trumpet players reported an average of 25 minutes for warmup—more on this later.

Sudden increases in activity are often seen at the college level, especially when players are trying to prepare for recitals, concerts, juries, or auditions. Again, this is something that we often see in athletes preparing for a big event. Is the repertoire you are trying to play suitable for your ability/skill level? This is something that is more and more often questioned—and rightly so. You also have to think about the environment where you are playing. Especially when performing outdoors, weather conditions may have a huge impact on your injury risk and should be at least in the back of your mind. Those of you in marching band have probably performed at football games in freezing temperatures with snow on the ground. Conversely, many of you have also probably performed outdoor summer concerts in triple-digit temperatures with high humidity. Both heat and cold exposure pose their own risks. Even when playing indoors, consider the temperature of the concert hall,

rehearsal hall, or practice room. The size of the room may also lead to hearing damage. Practice rooms are notoriously small and without any sound dampening. Therefore, it may be wise to wear musician earplugs while using practice rooms. There are now dosimeter apps available that allow you to measure

loudness in decibels. Although hearing loss is not necessarily a topic of this article, know that hearing loss is affected by both the sound level (decibels) and duration of exposure, and there is a sound exchange rate to determine safe/unsafe duration of exposure at a given loudness.

At the college level, there are factors that can contribute to

injury, which are not necessarily present elsewhere. For most National Collegiate Athletic Association (NCAA) sports, athletes are limited to no more than four hours per day and no more than twenty hours per week of countable athletically related activity and at least one day off per week.⁸ This rule does not apply to musicians, though. Collegiate musicians are typically in several ensembles each semester. Taking this and personal practice time into account, many college musicians spend far more hours playing than the NCAA allows athletes to practice. The grades and scholarships of collegiate musicians often depends upon their participation in ensembles. Therefore, there is pressure on musicians to want to keep playing despite having pain or an injury. Additionally, many college programs have limited personnel, and there are no substitutes to take the place of an injured musician. This may cause a substantially noticeable hole in a performance, especially if a prominent part is absent. For private teachers, it is easy to spend excessive time playing just from having students imitate the teacher's performance model in lessons. Remember to keep track of how much time you are playing in lessons.

Warning signs

There are several commonly missed warning signs when it comes to injury. Pain is the number-one example and is usually the body's way of telling you something is wrong. Trouble producing sound on the instrument is another warning sign. This can include delayed onset of note production, fuzziness in the sound, or difficulty sustaining a tone. Although many players have occasional bad days, decreased overall endurance is also a missed warning sign, as are changes in range, the inability to play either as high or as low as one normally can. If your symptoms are increasing in either frequency or duration, this is a sign that things are getting worse, and I recommend seeking help if you have not done so already.

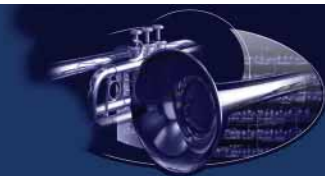
Part two of this article, coming in March, will discuss what trumpet players can do to prevent injury and when it may be necessary to seek medical advice or treatment, rather than playing through the pain.

About the author: Jeremy Stanek holds music degrees from the University of Missouri and University of New Mexico.

Continued on Page 39

THE STUDENT CORNER

JULIA BELL, COLUMN EDITOR



ITG is committed to all levels of trumpet playing. *The Student Corner* is a column designed to help students of all ages, comeback players, and music educators. ITG wants members to share this column with anyone who may benefit from its subject matter; it may be freely copied and distributed to all. Topic ideas or requests to write an article should be directed to Julia Bell via email (studentcorner@trumpetguild.org).

A TRUMPETER'S GUIDE TO COMPOSITION

BY MARCUS GRANT

Would you like to learn how to write music for the trumpet? Composing can be one of the most exciting and enjoyable musical career paths and can easily be pursued in conjunction with other music-related careers and aspirations. Becoming a composer can be simpler than you may realize, and those with knowledge of writing specifically for the trumpet are in a niche part of the music profession that is in high demand. There are a number of basic concepts that you need to know in order to delve into the world of writing music for trumpet. Fair warning: the information discussed here may surprise you!

The first step is by far the simplest, yet it's where people sometimes turn away. That's right:

Just get started. Step one is to pick up your trumpet and start practicing the art of capturing your sounds on paper. While the tendency may be to feel self-conscious or judgmental of early compositions, you will find progress when worrying less about what sounds good and instead focusing on making your melodies genuine. Like any skill, improvement comes with practice and refinement. The sooner you start exploring, the sooner you can begin the rewarding and exciting process of finding your own voice.

Emulate composers you believe write great music. Studying the scores of the composers you most admire is great practice for improving compositions of your own. By figuring out what makes a motif "pop," a melody soar, or a chord progression move you, you can find ways to replicate that inspiration in your own writing. You may be surprised at what can be learned as a result! While finding inspiration is crucial, it is important to find your own unique musical voice. So, once you have pinpointed and learned to replicate aspects of compositions by respected role models, it is time to consider how to make it your own.

Take risks regularly. Equally as vital as emulating other composers is daring to step outside of the norm and challenging your ideas of how great trumpet music should sound. The majority of your risks will ultimately

result in one of two outcomes: it works or it doesn't. If it doesn't, you have learned a valuable lesson on your journey as a composer and are one step closer to your goal. If it does, you have created a unique work that will encourage musicians to keep exploring new possibilities on their instruments. Even the Haydn and Hummel Trumpet Concertos were cutting-edge compositions in their time, exploring the expanded capabilities of Anton Weidinger's keyed bugle. Today, the trumpet continues to be refined, and our understanding and mastery of it continues to develop. Compositional risks keep composers from getting lost inside the status quo and also allow performers to tackle new challenges that continue to arise as literature evolves.

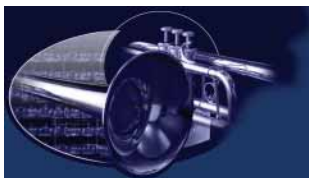
Write what inspires you. In addition to studying plenty of music for trumpet, consider other enjoyable musical experiences outside of listening to and performing the current trumpet repertoire. The music that inspires you will also inspire your writing, even (and *especially*) if it has never been seen in trumpet repertoire before. Do you love the sound of Celtic music? How would that music sound on trumpet? Is it possible to extract the key elements of Ska music and insert them into contemporary classical trumpet repertoire? Have you ever wondered how a superhero-themed movie soundtrack would sound if it were originally composed for trumpet and piano? This is *your* canvas, and you have the opportunity to explore these paths as you develop your compositional voice.

Test your music with your colleagues. When it comes to finding musicians to perform your compositions or give a world premiere, you can start with your own circle of colleagues. Your musician friends will likely be excited to try your music and oftentimes can give helpful feedback, and you will be able to tell how your music works for the instrument based on the challenges they encounter as they learn it. Witnessing this will show you how

"This is your canvas, and you have the opportunity to explore these paths as you develop your compositional voice."

"Strive for expression over perfection and remember that your music will continue to evolve as you do!"

Continued on Page 44



INSIDE IMPROVISATION

NADJE NOORDHUIS, COLUMN EDITOR

Ideas and suggestions for the *Inside Improvisation* column should be directed to Nadjé Noordhuis, column editor, by email at improvisation@trumpetguild.org.

USING SOUTH INDIAN RHYTHMIC SYSTEMS IN IMPROVISATION

BY NADJE NOORDHUIS

I met drummer, percussionist, and vocalist Karina Colis when we were guest artists at the Jazz Education Network-funded Women's Jazz Day at Central Washington University in 2019. Based in both New York City and Mexico City, Colis has shared the stage with Esperanza Spalding, Paquito D'Rivera, Rubén Blades, Edmar Cas-

taneda, and John Benetiz. She has traveled six times to India, studying the South Indian Konnakol method of vocal percussion syllables and performing in traditional Indian classical music concerts. We had a fascinating conversation via Zoom, with Colis connecting from her current base in Mexico City.

Noordhuis: *How were you introduced to learning Indian music?*

Colis: When I went to India the first time, I didn't know what I was going to do. They had a percussion class called *Mridungam*, which is the traditional drum that has two heads. I was unable to take that class due to a temporary tendonitis issue, but I was very happy to take the classes called *Konnakol*, which is a spoken percussion method based on syllables. I was frustrated because I realized how difficult classical Indian music would be for me to learn. I would have to leave my drumming for a while and just focus on Indian music.

Instead, I decided that I would go to the classes and absorb as much as I could of this method and then apply it to the drums. The last time I went to India, I spent a stretch of fifteen months there and was invited to play with classical musicians. When I was on the gigs, I was told, "We are going to play an introduction based on a *raga* [a scale], and a *tala* [the time signature]." The *raga* is the basis for the whole song, which is amazing because if you think of an improvisation, it's difficult to play just one scale and make it as interesting as possible. Most jazz musicians wouldn't want to do that; they usually prefer to play over a lot of changes. But when you hear these classical musicians play over the beginning of the song, called the *alap* in Hindustani, they fully explore the *raga*. They don't play the high notes right away. They take their time until they finally hit the top notes. They can spend half an hour doing that! It was a little much at first, listening to a three-hour concert, but when you start to understand what the steps or the systems of the music are, it becomes much easier. They start by stating the *raga*, then they play the melody, and then there is a section of improvisation. It's just

"They don't play the high notes right away. They take their time until they finally hit the top notes. They can spend half an hour doing that!"

like jazz! Rhythm plays an important role in this music. The way they play rhythm is very different from what we do in jazz. They go very deeply into the rhythm and develop phrases and complexity in subdivision, for example. They can play very fast subdivisions. The base of the song can be super slow, but then they play through all the subdivisions as if it's the easiest thing! I realized that I couldn't play at that tempo, so I decided to work on the *Konnakol* system and then apply it to the drums in the most practical way.

Noordhuis: *What were your classes like?*

Colis: They made us practice singing with Indian solfege. Instead of Do, Re, Mi, etc., it is Sa, Ri, Ga, Ma, Pa, Da, Ni.

I found it beautiful—somehow for me it made more sense to practice it that way. When you learn the song, there are a lot of ornaments. You have to learn it the right way! It helped me to learn and understand the music better. Going back to the *Konnakol* system, that was easier for me to understand that because it was just rhythms. The teacher asked us to learn syllables for different groupings. I realized it made more sense to learn syllables to understand polymetrics and polyrhythms, which helps us in jazz music because there is a lot of syncopation. It made more sense to me to say "ta ka di mi" instead of "one e and a." If you are using groups of three sixteen notes, you can say "ta ki ta ta ki ta" much faster than "one e and a two e and a." They would ask us to say subdivisions using those syllables.

Taka = 2

Takita = 3

Takadimi = 4

Tadikinthom or takatakita = 5

Takita takita = 6

Takadimi takita (or vice versa) = 7

You would practice those words and learn to say them in different groupings. The most common ones are two, three, and four. We had to learn how to clap using their unique hand-clapping system, which is very important because that's how you keep the *tala*. That way you know where you are and should never get lost. [laughs]. It's amazing because they can do the clapping with vocals really fast. It's all mathematics. Instead of phrasing using all sixteenth notes in 4/4, they play with all different groupings in a musical way using numbers. For example, they can divide the phrase into a grouping of 3 3 4 3 3 and say "takita takita takadimi takita takita."

Noordhuis: *How did you apply this in your improvisations?*

Colis: What I did was put the metronome on in 4/4 and then play cycles of polymetrics. For example, I would accent every three sixteenth notes. In order to internalize the rhythm, I would say the syllables and use the drums or clap to keep the time. If you don't do anything that keeps the *tala*, you would just keep saying "takita takita takita" and won't know where you are. But every three measures, the accent is going to come out to beat one. After twelve measures it will also come to one, and also after 24 measures. We don't need to go that far in jazz, but in Indian music they memorize long phrases that end on beat one. I practiced with a metronome with these groupings starting on the beat, then displacing a sixteenth note, and then two. If you do this, your sense of rhythm becomes a lot stronger. You can do this on any instrument.

Noordhuis: *If you were a trumpet player, how would you approach improvisation using these methods?*

Colis: I would keep it very simple at first. I would pick one scale or *raga*. That way, you don't have to worry about playing the right notes; you can focus on the rhythm. Even just playing three notes at first. Once you have the groupings of three, you can move on to getting groupings of five or seven in your head. When you have memorized the accents, you can work on playing around on the scale. In India, they make the students clap and sing the subdivisions before they are allowed to play the instruments. I would do that first. Then you can put on a play-along and work on playing different groupings over it.

"We are used to transcribing jazz solos, but if you start transcribing phrases from Indian Carnatic music, you can get more unique ideas to bring into your own phrasing."

Noordhuis: *What is the benefit of learning these systems?*

Colis: I find it common in jazz that people play these groupings of three, five, and seven. If you play everything on the downbeat, it becomes very boring. Jazz is about a lot of syncopation. The more rhythm someone uses, the more interesting the music is. We are used to transcribing jazz solos, but if you start transcribing phrases from Indian Carnatic music, you can get more unique ideas to bring into your own phrasing. But you need to learn how to say "takita" first [laughs].

For more information about Karina Colis, see her Instagram (@karinacolis) and her YouTube channel (<https://tinyurl.com/itg2301c>).

About the author: Nadje Noordhuis is a New York-based Australian trumpeter, composer, and educator. She is a member of the Grammy-winning Maria Schneider Orchestra, the Grammy-nominated Darcy James Argue's Secret Society, and Anat Cohen Tentet. Noordhuis has released four albums, garnering more than thirteen million streams. She maintains a busy private studio, teaching in-person and Zoom lessons internationally. Her current PhD dissertation studies the pedagogies of Laurie Frink, Carmine Caruso, and Dennis Schneider. For more information, visit Nadje's website (<http://www.nadjenoordhuis.com>).



Being the Healthy Trumpet Player

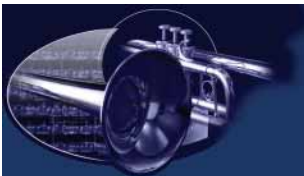
continued from page 36

Prior to becoming a physician, he was a professional trumpet player, performing with groups around the world. Focal dystonia ended his performing career, and not wanting to let his education and experience go to waste, he chose medicine as his second career and obtained his medical degree from the University of Missouri. His intern year of internal medicine was completed at the Medical College of Wisconsin, followed by advanced residency training in psychiatry (physical medicine and rehabilitation) at the University of Missouri and a fellowship in sports medicine at Washington University/Barnes – Jewish Hospital in St. Louis, where he was a provider in the medical program for performing artists. He currently serves as clinical assistant professor in the department of orthopedics at Stanford University and is founder of the Stanford University Performing Arts Medicine Program.

Endnotes

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HOLY SOUND FOR TINE THING HELSETH

*Music is the divine way to tell
beautiful, poetic things to the heart.*
Pablo Casals

An offering of sound,
as of the Word, in spoon
and paten, adheres
to what is true,

to what we feel, though
cannot fully view,

responding to her
gift of sacred art in
grateful appreciation.

Never piercing, whether
fast or slow, high or low,

each note, bright and clean,
beguiles, as mountain streams
shine over polished stones.

Cold brass, from its hard
shell case, warmed by
breath of the heart, where
holy sound originates.

About the author: Don Petersen lives in Northern California,
where he gardens and feeds the birds with his wife and contin-
ues to write poems on jazz and other improvisational themes.



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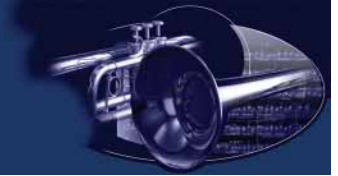
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STUDIO/COMMERCIAL SCENE

NICK MONDELLO, COLUMN EDITOR



Studio/Commercial Scene seeks to present information on issues related to the trumpet's role in the music industry in today's ever-changing environment. Ideas and suggestions should be directed to: Nick Mondello, Big Toots Enterprises, 29 Riggs Pl, Locust Valley NY 11560 USA; studio@trumpetguild.org

LI XIAOCHUAN: DELIVERING BRILLIANCE FROM CHINA TO THE WORLD

BY NICK MONDELLO

Li Xiaochuan is one of the most recognized jazz trumpet players and composers in China. A child of a musical family, he started his professional music career in 1997 by joining the elite Chinese Armed Police Force Band in Beijing. He studied at and graduated from the Shanghai Conservatory of Music, majoring in classical trumpet performance. Li received the Richard Dalrymple Memorial Jazz Trumpet Scholarship and earned his master's degree in jazz studies at the University of North Texas in 2011. Soon afterward, the Grammy Award-winning jazz legend and bassist Eddie Gomez invited Xiaochuan to join his group for a tour in Asia. That same year, Li was named a finalist in the jazz division at the National Trumpet Competition. Li's album, *Initial*, was the winner of Best Jazz Album at the first CMA music awards; he also won Best Instrumental Album and Best Studio-Recording Album at the first

JZ Awards. Li has performed worldwide, including at the JZ Festival Shanghai, Beijing Nine Gates Jazz Festival, Oslo Jazz Festival, Umbria Jazz Festival, Luxembourg Echternach Festival, Hungarian MUPA Jazz Showcase, Jerusalem Jazz Festival, Taichung Jazz Festival, and Nis Jazz Festival, among others. He has performed with Pat Metheny, Eddie Gomez, Gast Waltzing, Billy Drummond, and many others. Li's music is a unique blending of both Western and Chinese influences, which, combined with his musical talent and imaginative expression, has made him one of the most recognized Chinese jazz musicians in the world. Li teaches trumpet and jazz improvisation at Shanghai Conservatory of Music and is a Bach Trumpet Artist.

"Li is a leading light on the Chinese jazz scene and proved himself a superb technician and an imaginative improviser." *Jazzwise Magazine* (UK)

Mondello: *Li, on behalf of the ITG and the ITG Journal, thank you for taking time to speak with us.*

Xiaochuan: Thank you for having me! It is my pleasure to be interviewed!

Mondello: *How old were you when you first started playing trumpet?*

Xiaochuan: I started playing trumpet when I was ten years old.

Mondello: *Why trumpet? Were you inspired by anyone to take it up?*

Xiaochuan: My father is a professional trumpet player, and I had listened to much trumpet music before I picked up the trumpet. I remember that I had listened to the Haydn Concerto, the Hummel Concerto, and some other well-known classical trumpet tunes, as well as some fusion and pop instrumental music. My father was practicing that music, so I was already familiar with the melodies before I played them later. It is kind of natural to me to play trumpet because I was familiar with the sound of the instrument. My mother is a professional dancer. I grew up with music and performing all around me.

Mondello: *Who were your early trumpet teachers?*

Xiaochuan: My father had taught me a few lessons for maybe three months, and he introduced me to his trumpet teacher, Mr. Maolin Huang, a retired trumpet professor from

the Shenyang Conservatory of Music. He was my first trumpet and music teacher and still inspires me to this day. After studying with him for many years, I also studied with Professor Yang Wang from the Shenyang Conservatory and Professor Zhonghui Dai from the Central Conservatory in Beijing. They are Mr. Maolin Huang's students as well.

Mondello: *Did you play in a school band or ensemble?*

Xiaochuan: Yes. I played in wind band when I was in elementary and middle school. We played marching music and orchestral music, as I remember.

Mondello: *Please tell us a little about how music education was conducted when you were a young student and how it is now in China (i.e., elementary school, intermediate, high school).*

Xiaochuan: I attended a performing arts middle school when I was twelve years old. Basically, we had private instrument lessons, piano lessons, ensemble class, theory, and ear training classes every week; and the school arranged time for us to practice our instrument after other courses were done every day. The performing arts schools have quite a similar course of study today—maybe more classes than it used to be.

Mondello: *Is music a requirement in school? Did you compete early on?*

Xiaochuan: Music is a requirement in school, but I didn't compete early on. I didn't and still don't like that.

Mondello: *What were some of your early amateur and professional performances?*

Xiaochuan: I had many occasions to perform when I was a teenager because of my father and my school. My father had often pushed me to get on stage or play for his colleagues, and there were also many performances from our middle school in public.

Mondello: *You played in the elite Chinese Armed Police Force Band in Beijing. What was that experience like? Was that considered military service? Did you audition?*

Xiaochuan: Yes. I played in the Chinese Armed Police Force Band for three years. It wasn't military service. I auditioned for the band because it is one of the best army bands in China. That was the first time I was surrounded by all professional musicians. It was a learning experience for me—getting better on my instrument, learning how to really play in an ensemble situation, and performing music in different styles—and the discipline, of course!

Mondello: *At what age did you decide that being a professional musician was your desired career path?*

Xiaochuan: That's hard to say. I didn't make a decision; music is just simply the thing I can do best.

Mondello: *Where did you attend music conservatory?*

Xiaochuan: I attended the Shanghai Conservatory in 2001.

Mondello: *Who were your teachers at the conservatory?*

Xiaochuan: I studied classical trumpet with Professor Jiamin Chen and Quan Li.

Mondello: *What was some of the best advice they gave you?*

Xiaochuan: After knowing I liked jazz music, they encouraged me to play it. I think that is the best!

Mondello: *How did you decide to come to the US for your master's degree and major in jazz performance at UNT?*

Xiaochuan: I grew up and was schooled in classical music pretty much the whole time. When I was a student at the Shanghai Conservatory, I met many great jazz musicians from all over the world, and there are many jazz clubs in Shanghai, too. I felt strongly that jazz was my passion and just loved the whole thing of jazz—the music, the stage, creative expression, the vibe, etc. I felt very strongly that I wanted to play this music. I made a decision then to come to the US to study.

Mondello: *Who were your trumpet teachers at UNT?*

Xiaochuan: When I was a graduate student, I studied with Mike Steinel, Rodney Booth, and Jay Saunders for trumpet, improvisation, and ensemble playing. I also took lessons from some of my favorite trumpet players and musicians such as Bobby Shew, Ingrid Jensen, and Ambrose Akinmusire after school. All of them are great human beings, musicians, and teachers. I am continuously inspired by their knowledge and love of trumpet, music, and life.

Mondello: *After graduating from UNT, did you return to China? What were your performing activities?*

Xiaochuan: I lived in New York City for a while after I graduated from UNT. After that, I had an Asian tour with bassist Eddie Gomez's quartet and then moved back to China. That

was 2011. After I moved back to Shanghai, I toured worldwide and in China.

Mondello: *I had the pleasure of reviewing your terrific album, Initial. Was that your first release?*

Xiaochuan: The first one is called *The New Age*, which was released in 2013. *Initial* was my second album as a leader and is the album that was awarded Best Jazz Album by CMA in 2017. This was the first time that jazz as an independent subject was named as a national-level music award.

Mondello: *What are some other recordings—jazz and/or classical—you have done, either as leader or sideman?*

Xiaochuan: As a leader: *The New Age* (Li Xiaochuan, 2013, JZ music), *By the Moongate* (Li Xiaochuan and Mark Bai, 2021, JZ music), and *Kind of ...* (Li Xiaochuan 2022, JZ music). As a sideman: *Thomas Stabenow Presents Li Xiaochuan* (2015, Bassic Sound), *China Jazz Suite* (Bagyi Balazs New Quartet featuring Li Xiaochuan, 2018, Tom-Tom Records).

Mondello: *Tell us about your activities teaching at the Shanghai Conservatory.*

Xiaochuan: I started teaching at the Shanghai Conservatory in 2012. I teach trumpet lessons, jazz improvisation classes, and small-group classes.

Mondello: *Tell us about the studio and commercial recording scene in China (i.e., Beijing, Shanghai, etc.).*

Xiaochuan: The commercial recording scene is fairly strong in Beijing because the pop music center is there; but some other cities like Shanghai, Guangzhou, Shenzhen, Chengdu, Changsha,

and Xi'an also have a pretty good pop scene.

Mondello: *Do you regularly play in commercial studios in Shanghai or elsewhere?*

Xiaochuan: I don't regularly play in commercial studios, but sometime some composers and pop artists invite me as a special guest to record for their music.

Mondello: *Does the Chinese government financially support music education and other music activities?*

Xiaochuan: Yes. There are government-supported schools, orchestras, and music festivals.

Mondello: *What is the state of jazz clubs and jazz magazines/media in China?*

Xiaochuan: Recently, in the last ten years, the jazz scene has grown rapidly. Young people attend jazz concerts, which is fantastic! There are jazz clubs in some major cities in China—Beijing, Shanghai, Guangzhou, Shenzhen, Hangzhou, Chengdu, Changsha, Xi'an,

etc. There are some jazz media on the web, which are quite popular for jazz fans.

Mondello: *Does jazz have a robust audience in China?*

Xiaochuan: I think so. And, the audiences are mostly young people.

Mondello: *Are there jazz radio stations that are active? Do they stream worldwide?*

Xiaochuan: Yes. There are many jazz radio stations and jazz radio stations on the web, and some of them stream worldwide.

"The commercial recording scene is fairly strong in Beijing because the pop music center is there."

"I felt strongly that jazz was my passion and just loved the whole thing of jazz—the music, the stage, creative expression, the vibe, etc."



Mondello: *Who are some of the top recording commercial/studio musicians/trumpeters in China?*

Xiaochuan: I don't quite know, but there are many good and professional musicians/trumpeters who work in that commercial industry.

Mondello: *Have you ever done film soundtrack work or TV work?*

Xiaochuan: Yes. I have played on some film soundtracks and done TV work.

Mondello: *Could you give us some examples of the films and television shows you have done?*

Xiaochuan: I was invited and performed with a well-known pop/rock artist in China on the TV show called *I'm a Singer*. That TV show is a very popular one nationwide. There was one movie soundtrack on which I played trumpet a few years ago, which is very impressive to me. The music is very beautiful with a long, sustained trumpet melody and an ambient vibe. I love that! The movie is called *Chongqing Hot Pot*.

Mondello: *There is an actor with your same name listed on the IMDB. Is that you?*

Xiaochuan: It is not me! We have the same name, but we know each other because we have common friends. He is a great actor!

Mondello: *What is your playing equipment?*

Xiaochuan: I play Bach trumpets and am a Bach Brass artist. The model I play the most is the 190-37 50th Anniversary. I play a Monette mouthpiece, currently a B4S. I play an Adams F2 flugelhorn with a Bach 1½ CFL mouthpiece. No piccolo trumpet yet—I should get one!

Mondello: *What warmup(s) and practice routine do you regularly use?*

Xiaochuan: I studied with many different teachers and routines, so it's hard to say, but I spend time on Caruso, Bill Adam, etc. I also like to spend time studying about the concepts and logic of all the routines. It varies every day as I think about what I need the most. It is a combination of things that I have learned and that have worked for me.

Mondello: *Your improvisations have both jazz and Chinese melodic/harmonic aspects to them. Could you tell us about that?*

Xiaochuan: It is a personal taste, I think. I play some things that touch me, and it has something to do with my Chinese background and jazz, for sure. It comes out from my playing and music spontaneously, I hope. It is a mixture of musical languages.

Mondello: *What jazz artists—trumpet or other—have influenced you?*

Xiaochuan: Many great jazz artists and trumpet players have influenced and inspired me constantly! One, for example, is Miles Davis.

Mondello: *Do you work out athletically/fitness-wise? Meditate? Hobbies?*

Xiaochuan: Yes. I like nature, so I go bicycling and camping quite often. Nature gives us infinite energy. I also like to practice near a creek or forest as well, which is like meditation!

Mondello: *Please tell us about your family.*

Xiaochuan: My wife, Chenchu Rong, is a professional percussionist. She plays jazz vibraphone, as well. We have two

children. My daughter plays piano, and my son will probably learn some instruments that he likes, too.

Mondello: Do you compose or arrange?

Xiaochuan: *Yes. I write and arrange music. Most of the songs on my albums are my own original compositions.*

Mondello: Do you do clinics or masterclasses?

Xiaochuan: *Yes. I do that quite often. Sometimes they are trumpet, and other times they are jazz and improvised music.*

Mondello: What future recording or performing projects do you have planned?

Xiaochuan: *I will release two LPs of my original music. Some of the tracks are already released on iTunes and Spotify. I will also start writing and arranging some of my original music for a jazz big band setting.*

Mondello: Li, it has been a pleasure speaking with you. Thank you!

Xiaochuan: *Thank you and the ITG for interviewing me! It's my pleasure to share my experience on trumpet and music with you. All the best to you!*

About the author: Nick Mondello is a freelance commercial trumpeter, teacher, clinician, author, critic, and artist/event marketing consultant representing clients worldwide. He is the co-author of *365 Trumpet Lessons* (Note-A-Day Press) and writes for *All About Jazz* and other publications. He attended the Berklee School of Music and Long Island University and holds BA and MS degrees in music education and an MBA in marketing.



The Student Corner

continued from page 37

other musicians are going to interpret your music in the future. These are lessons that no amount of music theory will teach you and that no music notation system will detect in its computerized audio playback.

Accept that your music will never be perfect. Believe it or not, this is great news! Strive for expression over perfection and remember that your music will continue to evolve as you do! As you have meaningful experiences, your compositional voice will continue to develop. Indeed, one of the best parts of writing music is that it will never be perfect, but, rather, it will always be connected to human nature and thus will never lose its transformative impact in our lives.

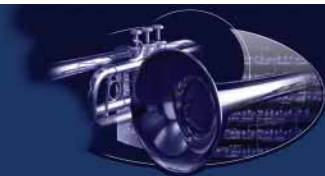
Composing music provides the opportunity to uplift and inspire others across the world whether you are physically present with them or not. Take it from me—it is an experience that will never stop bringing rewards into your life and career, and your colleagues will greatly appreciate you for giving them new music to play. Are you ready to explore? Get started today, and don't forget to enjoy the journey!

About the author: Marcus S. Grant is co-founder and director of the Trumpeter's Multitrack Competition and Seminar and teaches music theory and aural skills at Virginia Commonwealth University. He holds professional affiliations with the National Trumpet Competition and Diversify the Stand. A celebrated and renowned composer and arranger, his award-winning music has received worldwide exposure and is published by Rising Tide Music Press and Musicnotes.com.



CHAMBER MUSIC CONNECTION

MARC REESE, COLUMN EDITOR



Chamber Music Connection is a forum for ideas concerning the trumpet's role in the expanding literature in all types of chamber music. Ideas and suggestions should be directed to: Marc Reese, Assistant Dean and Brass Department Head, Lynn University Conservatory of Music, 3601 North Military Trail, Boca Raton FL 33066 USA; chamber@trumpetguild.org

DON'T POINT THAT THING AT ME! BRASS QUINTET SETUP CHALLENGES AND SOLUTIONS

BY DAN SATTERWHITE

Brass quintet setup configuration has been a topic of lively discussion for years. Most groups have spent some time in the very common setup of two people facing sideways at two other people, with the tuba or bass trombone in the center. This setup has been widely utilized since the inception of the brass quintet in the 1950s. Going forward, many other setups have been developed and used with varying degrees of success. Within several of these configurations, the placement of individual players takes on a degree of importance. Trumpets side-by-side or on opposite ends? Tuba in the middle or on one end? How do we maximize the horn sound without that player feeling like they have to force to be heard? I will be describing several such setups and discussing the pros and cons of each.

The Box

This setup, as described above, most commonly involves the two trumpets facing each other on the outside, horn and trombone facing each other on the inside, and tuba (or sometimes bass trombone) sitting in the middle, facing straight out. This is the setup we all know from the earliest groups: the New York Brass Quintet, Chicago Symphony Brass Quintet, and the American Brass Quintet, as well as countless university faculty brass quintets.

The Box has several advantages. Members of the group have easy eye contact for visual cues. The setup easily allows for opposing trumpets, which is nice for some literature, especially early music transcriptions. However, trumpets may easily sit together on stage left, for easy ensemble with more contemporary literature. The Box also allows for an excellent blending of sounds, and good intonation is facilitated by having the low voice in the middle.

Some disadvantages include challenges with clarity of sound out in the hall. The horn is typically at a disadvantage with bell direction, and the trumpet sound is non-directional. Also, my opinion is that the audience is somewhat deprived of a connection with the players. With the Box, it is too easy for the audience to be watching five people looking at their music stands when they play.

While the Box is used with great success with many professional groups, it is an especially good setup for groups with less chamber music experience, as it promotes good eye contact and makes it easier for group members to hear each other well and develop a blend.

The Arc

This configuration is like the Box, but with relaxed sides so that the players on the ends can face out somewhat, but still keep in visual contact with other members of the group. I like to initially promote this setup in the quintets that I coach, as it has all of the advantages of the Box, but also lets the individual members have easier

"With the Box, it is too easy for the audience to be watching five people looking at their music stands when they play."

contact with the audience. When I was in the Dallas Brass, we frequently used this setup as the default, as it has everyone playing out toward the listener and puts the "rhythm section" in the middle of the group: tuba in the center with drum set directly behind.

The Line

This setup involves all players standing in a straight line, facing the audience. This is especially effective when playing fanfare-like music or even Bach fugues. Advantages include a very directional sound (more on that with the "Empire") and excellent contact with the audience. There are challenges, however. Visual cues are far more difficult from one end of the group to the other, and it can be difficult to hear each other. The Line is a great setup to have as an option for more advanced or experienced groups.

The "Empire"

This setup is mostly in a line, but with horn on stage right, facing sideways so the player's bell is pointing more toward the audience, and the tuba on stage left, also facing sideways so the bell is facing somewhat out. Seen from the audience, horn, trumpet, trumpet, trombone, tuba. One of my school colleagues, a former member of the Empire Brass, mentioned recently that the objective of Empire was to achieve an orchestral brass sound within a chamber music setting. This setup

achieves that goal with trumpets and trombone(s) blowing straight out and the conical instruments coming as close to that as they can. Dallas Brass also used this setup when playing with orchestras, as we could be easily heard over the orchestral sound, and it put the voices of the group near their corresponding orchestral sections, from high to low. In my opinion, while there is a thrilling aspect to the sound in this setup, which works well for advanced or professional-level groups, it can present ensemble and intonational challenges for less-experienced players. Additionally, in our school groups using the Empire, I sometimes see a tendency for the group to spread out too far from side to side. The horn and tuba players need to be encouraged to sit as close as they can to the rest of the group. It is a great setup to work on really using your ears, rather than your eyes. Ensembles using this setup must become very adept at using aural cues, such as the sound of a breath when starting.

Additional (rehearsal) setups

The Circle

In coaching brass chamber groups, I often suggest to the students that they frequently close the Box and sit in a circle to rehearse. Everyone can hear each other extremely well, with intonation and ensemble put under the microscope. Recording the group with an omnidirectional microphone is also quite easy, and without a doubt, studying group recordings is the best way to improve as an ensemble.

"After the initial shock wears off, it is very gratifying to hear how quickly the group starts, moves, and stops together when robbed of their sight."

The Reverse Circle

My favorite rehearsal setup to use on occasion is to have the group sit in a circle, where each player faces outward and can't see the others. After the initial shock wears off, it is very gratifying to hear how quickly the group starts, moves, and stops *together* when robbed of their sight. Frequent use of this setup in rehearsal always leads to improved listening and ensemble skills.

Musical Chairs

Another ear-opening method is to rehearse with the rotating line. In this configuration, players set up in a straight line and play a short section of music. Then the person on the right moves around to the left side, and everyone else moves to the right one place. Continuing like this puts everyone in each position at one time or another and gives everyone a different listening challenge and perspective on the group sound. A variation on this is to play a short section of music in a line, then turn around and play again facing the opposite direction. Players are standing next to the same people, but they are hearing everything through the opposite ears as before. Using this technique may also open the group up to a setup that had not been previously considered.

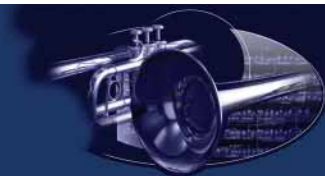
When I coach brass quintets, I encourage the players to get themselves out of their comfort zones (whatever those might be) and try all of the setups described here. In my career, I have been asked to sit in all of these configurations and more. **"Try everything and use what works!"** While I certainly have my preferences, I have always put forth the effort to be comfortable playing in any of them. Having our students do the same serves to make them well rounded and flexible chamber musicians. In the end, as a musical acquaintance often says, "Try everything and use what works!"

About the author: A former tubist and bass trombonist of the Dallas Brass, Dan Satterwhite is professor of trombone at Lynn Conservatory of Music, where he takes great pleasure in coaching brass chamber music.



COMING IN THE MARCH 2023 ITG JOURNAL

- *The Use of the Trumpet in Mexico from 1518 to 1756: A Brief History* by Luis M. Araya
- *Dave Stahl: A Lifetime of Musical Dedication* by Thomas Erdmann
- *Tomasi and the Dutch Connection: Jas Doets's Almost Forgotten World Premiere of Henri Tomasi's Trumpet Concerto* by Ralph Henssen
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The *Repertoire Corner* examines historic, analytic, and performance issues in the trumpet literature. Ideas, suggestions, and submissions should be directed to Bryan Proksch, Lamar University, PO Box 10044, Beaumont TX, 77710; or via email to repertoire@trumpetguild.org

BRIDGING THE GAP: THE EARLIEST TRUMPET METHODS AND THEIR INFLUENCES IN MODERN TRUMPET PEDAGOGY

BY MATTHEW DUEPPEN

The earliest trumpet methods were written over four centuries ago, yet many critical pedagogical concepts have remained consistent to the present. Distinct similarities between the methods of Cesare Bendinelli and Girolamo Fantini appear in the writings of Jean-Baptiste Arban and persist in even the most recent trumpet methods. Specific articulation syllables, for instance, find their earliest forms in Bendinelli's method, as does a focus on changes in syllables and tongue placement ("ah" to "ee") to adjust pitch and register. Their use as the basis for flexibility studies and lip slurs appear in these early methods as well. These early pedagogues may not

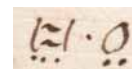
"These early pedagogues may not have realized precisely or scientifically what was occurring within the mouth acoustically, but their descriptions indicate a keen awareness of the topic and the importance of teaching it to students."

have realized precisely or scientifically what was occurring within the mouth acoustically, but their descriptions indicate a keen awareness of the topic and the importance of teaching it to students. This article will explore a few pedagogies of our earliest documents in trumpet history and draw parallels with our modern trumpet methods specifically in relation to vowel changes and changes within the oral cavity to produce varied pitches.

The Bendinelli method

In the preface of his 1614 text, *The Entire Art of Trumpet Playing*, Cesare Bendinelli connects oral cavity shape and tongue placement for register and range.

[The student] should learn to lead his chin ["mangiar il barbozzo"] with the notes of each register, which gives it elegance. When he has succeeded in this, and knows how to play all the notes well, he can then learn to sing and play by the means of the tongue, whereby it does not matter whether [the tongue] is reversed (rouersia), direct (dritta), [double] (Theghedhegheda), pointed (pontile), or otherwise, as long as the player finds it easy and becomes used to it, because he will then be able to investigate his instrument and pass over to matters of greater importance. Where he finds the following notes with dots beneath

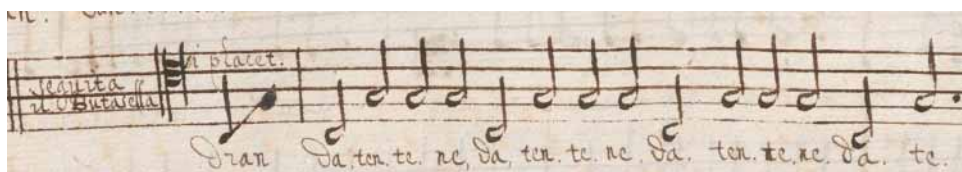


he should lead his chin to accentuate; and wherever he finds the following notes



he should pronounce [the syllable] "dran" hardly touching the first note and passing to the other with a kind of accent...¹

Bendinelli describes conventional teaching techniques that are still heavily pertinent and fundamental to trumpet pedagogy today. Leading with the chin correlates to "pivoting" in modern brass playing, and his connection between chin motion and tongue position correlates to modern thought on register and tessitura. This ties into the idea of vowel shape and tongue placement in modern trumpet pedagogy and the open-



Example 1. "Butasella" as notated by Bendinelli in *The Entire Art of Trumpet Playing* (page 3)

The extent to which Bendinelli acted as a trailblazer—or thought he was—is apparent on his title page, where he describes his method of writing syllables under the notated music as helping the performer memorize and provide a consistent and preferred tonguing technique. These changes of syllable also align with his “leading with the chin” technique and the change in oral cavity shape to produce varied pitches. Example 2 provides one of his clearest applications of changing vowel sounds between low and high pitches.

All. Standard

dra no ten da dra no ten da dra no ten da dra no ten da dra lo stande sut tin con da tra lo sen dan cut e
cut a lo sen dan dra hi sen dan dra dra lo sen dan dra lo sen dan dra dra lo sen dan dra lo sen dan
dra lo sen dan dra no con dan dra no con dan dra no con dan lingua
*Sigue la Chada se uche far if canache in camp de chada
sta in a nora l'ocula p enter di far marchies la canall second
ordon.*

FAN. FAN.

[illegible]

similarly moves from the open “a” sound of “drau” on the lower notes to the more closed “gett” on the higher notes with occasional “fit” on the highest notes in the second line. Edward H. Tarr posited that these vowel sounds seem to assist with the assigned pitches and possibly supported memorization purposes.² In essence, a piece entitled “Augett” that implores “drau” and “gett” on its pitches could easily fulfill that memorization purpose. However, the consistency with which Bendenelli chooses his vowel sounds for lower and higher pitches just as easily could imply changes in tongue position and oral cavity size to assist in teaching register and range.

describes con-
 ventional teaching tech-
 niques as still heavily
 based on fundamental
 pedagogy today.”

Use of syllables is further recommended for intervallic studies. Logically, using 'Tah:' for notes below the staff, 'Tu' for notes in the staff, and 'Tee' for notes above the staff will help align the natural physical actions necessary to play these studies well.⁴

Girolamo Fantini published his method, *Method for Learning to Play the Trumpet in a Warlike Way, as well as Musically*, in 1638—24 years after Bendinelli's treatise. Unlike Bendinelli, Fantini wrote minimal text about the instrument's pedagogy. He did, however, include syllables for each note in the sonatas and musical selections in his method book and seemed to be very purposeful in his choices of syllables. Fantini indicates three main groups of *lingue* (tonguings or articulations): "le-ra," "ti-ri," and "te-ghe" (see Example 4). He also includes two secondary iterations: "ti-a" or "di-a" and "ta-te" or "ta-ta."

"Bendinelli describes conventional teaching techniques that are still heavily pertinent and fundamental to trumpet pedagogy today."

“Fantini did, however, include syllables for each note in the sonatas and musical selections in his method book and seemed to be very purposeful in his choices of syllables.”

for swift passages in the upper register, including “le,” “ra,” “li,” “ru,” “ti,” “ri,” “di,” “ta,” and “te.” The application of these syllable changes can be seen in Example 5, where parallels between his and Bendinelli’s methods for changing the shape of the oral cavity are also apparent. The syllable “ti-ri” contains the vowel sound of “ee,” which results in a raised tongue, changing the pitch and aiding in tonguing effectively in the upper register. The syllables listed above also have rhythmic and slurring implications. Slurring passages suggest “ti-a, di-a,” and “ta-te, ta-ta” to divide the beat for rhythmic precision.

Much like Bendinelli, Fantini also espouses the use of different vowels for notes in the upper registers. Example 6 shows the very open “no” syllable on the lowest notes, the more neutral “ta” syllable in the middle register, and “ti” or “tin” for the top pitches.

Don Smithers’s book, *The Music and History of the Baroque Trumpet before 1721*, includes a remarkable quotation from Marin Mersenne, who describes a well-attended performance by Fantini and discusses his impressive command of the instrument and understanding of its harmonic series.

I imagine that the most skillful of trumpeters can control their breath in such a way that they can produce one by one all the notes from the third, or the fifth, upwards; that is, they can go upwards step by step. Girolamo Fantini, the most excellent trumpet player in Italy, is able to play all these notes on his trumpet. Whether these notes can be produced or whether they resist all efforts to play them, the intervals mentioned above are not easy to obtain.⁵

This statement from Mersenne directly connects breath support, the difficulty of playing high notes, and Fantini’s mastery of it. Given Fantini’s annotations in the method book, it is clear that tongue placement and oral cavity size manipulation were equally important to his skill. Mersenne’s document provides corroborating evidence that Fantini not only understood the pedagogical concepts in his method, but could also demonstrate these concepts in his performances.

Conclusion

The consistency we see between the early pedagogical writings of Bendinelli and Fantini and today’s trumpet pedagogy instruction demonstrates an underlying truth about the

Modo di battere la lingua puntata in diuersi modi.

Example 4. Fantini’s “Method of Tonguing with a Pointed Tongue in Different Ways” (page 10)

Example 5. Swift passages and changing syllables in Fantini (page 11)

Entrata Imperiale per sonare in concerto.

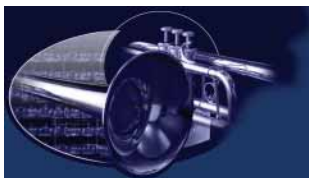
Example 6. Syllable use for register changes in Fantini (page 17)

nature of mouth shape and tongue placement in playing the instrument. Whether they arrived at their observations independently or through some common influence, both Bendinelli and Fantini clearly understood the importance of changing syllables and being conscious and consistent about it—much like vowel sounds in singing. Modern science and MRI technologies have done much to reveal the exact processes that occur in our mouths as we play brass instruments, but these musicians arrived at the underlying idea and ways to achieve the desired results intuitively. Further research and study of these earliest trumpet methods can lead to other insights about consistency of approach and reveal fundamental truths about how we approach the instrument today.

“I imagine that the most skillful of trumpeters can control their breath in such a way that they can produce one by one all the notes from the third, or the fifth, upwards; that is, they can go upwards step by step.”

About the author: Dr. Matthew Dueppen is assistant professor of music, department chair, and director of instrumental studies at Spring Arbor University in Spring Arbor, Michigan. At SAU,

Continued on Page 62



TRUMPET IN THE WIND BAND

MARC REED, COLUMN EDITOR

Trumpet in the Wind Band examines literature and performance issues associated with the trumpet's role in wind band music throughout music history. Ideas, suggestions, and submissions should be directed to Marc Reed; windband@trumpetguild.org

MILITARY BAND EXCERPTS ALBUM COMPANION—PART I

BY MARC REED

Aside from my work editing this column in the *ITG Journal*, I also chair ITG's Recording Projects Committee. This group, comprised of myself, Jason Crafton, Brian Walker, Peyden Shelton, and Ross Ahlhorn, is responsible for producing the annual recording that is given to every ITG member. I occasionally field questions about how these recordings come about, and since the newest release is relevant to this column, I decided to outline how a project comes to fruition while hopefully drumming up interest in the newest ITG-produced album. Just a reminder that all ITG members have access to these recordings through the *ITG Website*. ITG also released a tremendous album entitled *From the Archives: A Retrospective of the National Trumpet Symposium 1968 – 1973* last year, and if you have yet to hear it, I encourage you to check it out as it contains mind-blowing live recordings of Maurice André, Maynard Ferguson, and many others.

I became a member of the recording committee when the idea for the band excerpts album was first being discussed, as my work over the past decade with this column has sometimes featured trumpeters from United States military bands. The recording committee began working on this project in 2019 by compiling repertoire lists from recent premier band auditions and reaching out to prominent members of US military bands both to gain input from them and to invite them to perform on the album. Trumpeters from The US Army Band "Pershing's Own," the US Navy Band, the US Air Force Band, the United States Coast Guard Band, and "The President's Own" US Marine Band all agreed to participate in this project. Few people are as familiar with or more qualified to perform these excerpts than those who have won jobs with and currently occupy positions in these ensembles. The committee identified over two dozen commonly requested excerpts for the album.

We worked to find the perfect venue for the recording sessions. From the beginning, because of its nature and name, we targeted The Marine Band's Sousa Hall as the ideal place for this. Gunnery Sergeant Amy McCabe was invaluable in helping us navigate the requisite steps involved in using military facilities for civilian use. She also helped us secure the services of the fine folks at Arts Laureate Recordings, including Neil Brown and Christian Amonson; Brown was the recording engineer and did the post-production editing and mastering. He is also an accomplished trumpeter who spent four years with the US Navy Band.

With so many moving parts, putting it all together was tedious and time-consuming. We were thrilled when the stars finally aligned and all musicians were permitted by their various home command staff to participate. We identified a vacant date for Sousa Hall, found a time that worked for the players and engineer, and divided the excerpts evenly between the players. Late March 2020 was the agreed-upon recording session date. Of course, we had no idea what fate would befall the world in March 2020. When the COVID-19 pandemic paralyzed the United States in mid-March, we were just a few weeks away from our recording date. We took a wait-and-see attitude while we continued to make hopeful plans, but we ultimately decided to cancel the recording date, as we were not sure if travel and/or recording was safe. It was incredibly frustrating to get that close to recording and not complete it. We considered several options, including allowing each

trumpeter to record their excerpts at home, but we ultimately decided to table the session for a later date when we could proceed as originally planned and use the same players, venue, and engineer. We had no idea in March 2020 that it would take almost two years to do this, but we are confident the final product was worth the wait.

"Few people are as familiar with or more qualified to perform these excerpts than those who have won jobs with and currently occupy positions in these ensembles."

"We had no idea in March 2020 that it would take almost two years to do this, but we are confident the final product was worth the wait."

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The rescheduled recording date finally happened on January 15, 2022—22 months after we had originally planned. Trumpeters Kevin Paul, Ryan Brewer, Kevin Gebo, Christian Pagnard, Scott Gearhart, Anthony Bellino, Chris Sala, and Amy McCabe traveled to Sousa Hall to record. Jason Crafton and I produced the sessions, and Neil Brown supplied and ran the recording equipment.

Commonly requested excerpts from the following band compositions were recorded and are featured on this album:

Golden Jubilee, John Philip Sousa

Toccata Marziale, Ralph Vaughn Williams

Festive Overture, Dmitri Shostakovich
Themes from Silverado, Bruce Broughton
The Man of the Hour, Henry Fillmore
March, Opus 99, Dmitri Shostakovich
Ride, Samuel Hazo

Festival Variations, Claude T. Smith
Variations on America, Charles Ives
Lincolnshire Posy, Percy Grainger
Summon the Heroes, John Williams
Washington Grays, Claudio Graffula
West Side Story, Leonard Bernstein
The Wild Goose, Ryan George
Hands Across the Sea, John Philip Sousa
Symphony in B-flat, Paul Hindemith
Divertimento for Band, Op. 42, Vincent Persichetti
The Circus Bee, Henry Fillmore
Ruslan and Ludmilla Overture, Mikhail Glinka
An Outdoor Overture, Aaron Copland

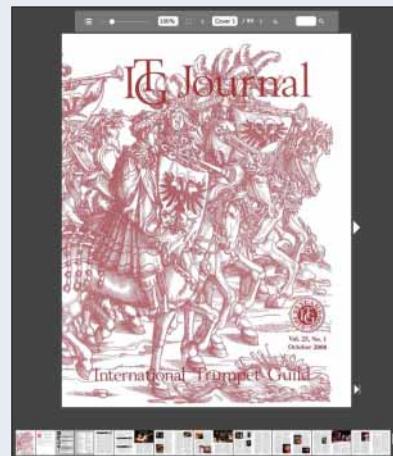
This article is the first of several that will give direct source information about this project straight from the performers who are featured. Stay tuned for much more about this exciting project in the next *ITG Journal!*

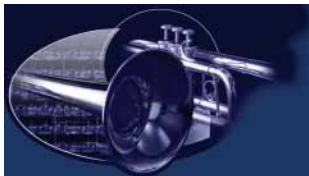
About the author: Marc Reed is the director of the schools of music and dance, theatre, and arts administration at the University of Akron.



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MARCHING ARTS CORNER

AARON WITEK, COLUMN EDITOR

LIFE AS A BUGLE MUSICIAN IN THE UNITED STATES ARMY OLD GUARD FIFE & DRUM CORPS

BY STAFF SERGEANT BARRET NEWMAN

Marching Arts Corner seeks to present information related to drum corps, marching band, and all aspects of the marching arts. Topic suggestions and article submissions should be directed to Aaron Witek (marchingarts@trumpetguild.org).

Sometime during the spring of 2010, I noticed a curious flyer, posted on the trumpet studio door at the University of Cincinnati College-Conservatory of Music, for a job with the United States Army Old Guard Fife & Drum Corps. Other than thinking that the uniform looked interesting, I didn't bother to look into it any further. I was focused on honing my skills as an orchestral trumpet player and was thinking about applying to doctoral programs the following year. A career as a military musician was not on my radar, and I was only vaguely aware of the variety of opportunities afforded by the military bands. What's more, I had no idea one could make a living as a musician in a professional marching ensemble. In this article, I will attempt to provide some helpful information about our organization, and it is my sincere hope that anyone considering a career as a military musician will keep an eye on our group for future auditions.

The Fife and Drum Corps is one of four "special" bands in the Army—the others being the United States Army Band "Pershing's Own," The United States Army Field Band, and the West Point Band. Upon winning a position with these groups, members are promoted to the rank of Staff Sergeant (E6) and given permanent station (most members of the armed forces move every two to four years). Of course, basic training is a requirement, but more on that later. While the Fife & Drum Corps may be the newest of these ensembles (having been formed in 1960), it traces its roots back to the fifers, drummers, and trumpeters of the American Revolution, whose duty it was to provide battlefield communication by means of different musical signals and melodies. The Fife & Drum Corps strives to maintain this tradition by keeping alive the sights and sounds of that turbulent time while also serving as ambassadors for the Army and the nation on the national and international stage. The unit is comprised of fifers, buglers, and drummers who perform on modern versions of historical instruments and is based at Fort Myer, Virginia. It is the only unit of its kind in the Department of Defense.

The primary mission of the Fife & Drum Corps is to provide ceremonial support to Department of the Army functions in the Washington, DC, area. This could be anything from a solo bugler rendering *Taps* at a military funeral to a large complement of musicians honoring a visiting head of state at the White House. We participate in Army retirement ceremonies, Pentagon arrival ceremonies, and presidential inaugurations and provide musical support to our parent organization, the 3rd US Infantry Regiment, otherwise known as "The Old Guard," which is the

nation's oldest active infantry regiment. In addition to musical responsibilities, members of the corps all take on additional roles to help keep the organization running smoothly. Serving in leadership positions, planning and coordinating performances, working in human resources, supporting various Army programs, writing and arranging music, maintaining the corps's social media accounts, creating educational programs, assisting with auditions, and assisting in the administration of the Army's fitness test are just a few examples.

In addition to the distinctive uniforms in which the corps performs (which are patterned after those of George Washington's Continental Army), the marching style of the corps is its most prominent calling card. New members of the unit spend months training and perfecting the corps's elegant and stately style of marching. Since a fair amount of the music we play actually serves the practical purpose of keeping soldiers in step, we rarely exceed a tempo of 112 – 116. Also, since the shows we perform must be capable of fitting into a variety of venues (anything from a small school auditorium to a professional sports arena), our drill is

rather less complex than that found in most college or high school marching bands. The typical marching ensemble size for the corps is 22 or even 12 performers, and the focus is on precision and timing to make a combined visual and musical impact.

The corps also spends a fair amount of time traveling and performing across the United States, and each member aver-

"I had no idea one could make a living as a musician in a professional marching ensemble."

"The typical marching ensemble size for the corps is 22 or even 12 performers, and the focus is on precision and timing to make a combined visual and musical impact."

ages between two and four weeks of total travel throughout the year performing marching shows, concerts, parades, and educational workshops. Recently, the corps has performed in San Antonio, Virginia Beach, Estes Park (Colorado), and Lexington (Massachusetts). Prior to the pandemic, the corps performed internationally in Norway (2016), Switzerland (2017), and Canada (2018).

One of the questions we are often asked is something along the lines of, “Do you really just play bugle all day?” The short answer is a huge, resounding “No!” While we are expected to perform and memorize all of our ceremonial music on bugle and remain proficient on the instrument, every one of the trumpet players with whom I work is either a university- or conservatory-trained musician and brings a wide variety of musical experiences to the job. We have people who audition and win right out of school and others who have spent years freelancing or teaching public school. Some have marched and taught DCI for years, while others have minimal marching experience, if any. Additionally, members have the option of performing with our modern trumpet ensemble, and the corps owns a set of Baroque trumpets for those who either have some experience already or simply wish to learn. The proximity to Washington, DC, as well as Richmond and Baltimore, also provides ample opportunity to pursue freelance and other opportunities outside of the Army.

So, what are the downsides? Probably the number-one frustration for many of us is the lack of consistency and unpredictability in our routine from week to week. Some weeks are extremely busy (particularly in summer months), and the job can involve performing or traveling on nights, weekends, and holidays. For the most part, this is balanced by time off, but those who wish for a consistent and predictable schedule might have trouble adapting to Army life. Speaking of Army life, every person who successfully auditions for our group must then go to Army Basic Combat Training. This is a ten-week course that each person entering the Army is required to complete, regardless of what their job will actually entail. While most people who are in decent shape don't find basic training to be too challenging, it is very monotonous, tiring, and difficult to be away from home for an extended period—especially while being constantly yelled at by drill sergeants! Random drug testing is also a part of being in the Army, which doesn't sound like a big deal, but it can be a little annoying to get that 5:00 A.M. phone call telling you that you have been selected. Finally, since we are a part of a larger unit (The Old Guard), we are often asked to do things for that unit that do not directly relate to our primary duty (i.e., what we signed up for). Some of these things can be somewhat high profile, such as providing expertise and continuity in the event of a state funeral (since we are permanently stationed in the US capital), but others are more mundane. Every few months or so, we do “staff duty,” which is a 24-hour desk shift to make sure someone is always available to answer the phone, assist soldiers signing in and out on leave, and maintain security and order in our area of Fort Myer.

The audition process bears a lot of similarities to most other military band auditions, with the exception that there is a

Marching component. Since the visual aspect of what we do is so important, we want to make sure the candidates we are looking to hire are at least teachable in our style of marching. Again, our members have varied degrees of marching experience, and having spent years in DCI does not necessarily lend an advantage. The playing aspect of the audition is still by far the most important thing, and we look for the same things for which any other ensemble is listening: good sound, rhythm, and intonation, as well as adaptability, a high level of musicianship, and the ability to fit in and blend with the section—section playing is *always* a component of the audition. Our audition repertoire is a mixture of standard trumpet excerpts and our own arrangements. We usually want to hear you on our bugles as well—again, just to see how adaptable you can be. The bugles currently in use are two-valve B-flat bugles

designed to perform more complex arrangements while maintaining the aesthetic of a valveless instrument. The catch is that the valves are each manipulated with the thumbs! Since space in our building is at a premium, we always have a prescreening component for our auditions. In the event you are invited for an in-person audition, the Army pays for

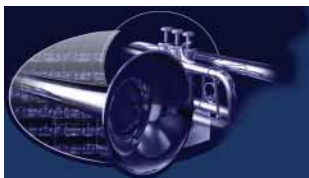
your travel and lodging, which almost never happens anywhere else.

Finally, I want to highlight what is for me—and I suspect most of my colleagues—the best part of the job—the people. The trumpet players with whom I work are some of the most intelligent, good-natured, and talented people I have ever met, and it is hard to imagine finding another environment as positive. I am proud to work in a place that so compellingly defies the stereotype of the arrogant, ego-driven trumpet player. Some of my best memories of this job are time spent together with colleagues outside of working hours, and I hope they read this far and know what their camaraderie means to me.

Life in the Army is varied, challenging, and rewarding, and I hope that any trumpet players considering a career in military music will give our ensemble consideration.

About the author: Staff Sergeant Barret Newman has been a member of the United States Army Old Guard Fife & Drum Corps for six years. He has performed with the Virginia Symphony Orchestra, Cathedral Choral Society of Washington, DC, the Lexington Philharmonic Orchestra, the Dayton Philharmonic Orchestra, the Greenville Symphony Orchestra, and the American Wind Symphony Orchestra. He has appeared as a soloist with the Avanti Orchestra, the Seven Hills Sinfonietta, Lebanon Symphony Orchestra, and the American Wind Symphony Orchestra. His primary teachers were Gary Malvern, Vito Mitoli, Alan Siebert, Philip Collins, and Robert Sullivan. Currently, he is principal trumpet with the Avanti Orchestra in Washington, DC; a member of the Ars Nova Brass Quintet, the Maryland Winds, and the Brass of the Potomac; and an active freelancer in the DC area. He resides in northern Virginia with his wife, Adrienne Doctor, who is a member of the United States Army Band “Pershing's Own,” and their two children.





CORNET IN THE BRASS BAND

BRYAN APPLEBY-WINEBERG, COLUMN EDITOR

Cornet in the Brass Band seeks to present information on issues related to cornet playing in brass bands. Ideas and suggestions for articles and topics should be directed to Bryan Appleby-Wineberg (cornet@trumpetguild.org).

YOU WANT TO PLAY CORNET, BUT ALL YOU HAVE DONE IS PLAY TRUMPET? HOW TO LEVEL-UP YOUR CORNET GAME

BY BRYAN K. APPLEBY-WINEBERG

This issue's installment of "Cornet in the Brass Band" is devoted to advice about becoming a cornet player for those who have only really ever played trumpet. I have heard many great trumpet players play cornet, as well as great cornet players playing trumpet. Truth be told, I think going the cornet-to-trumpet route is often more successful. Indeed, for a great number of years, the solo trumpet chair in the London Symphony Orchestra was occupied by former corner chair (principal cornet) players from the Black Dyke Band. Phil Smith, former principal trumpet of the New York Philharmonic, started on cornet and recorded and performed as a cornet soloist for decades while still maintaining the highest musical and technical standards in his "day gig." Current principal trumpet of the New York Philharmonic (and former principal trumpet of the Chicago Symphony), Chris Martin, began as a cornetist. One of today's great soloists, Tine Thing Helseth, began her playing as a cornetist. While it is certainly not impossible to be a great trumpet player if you began on the trumpet, the above players all seem to have a beauty of sound and sense of lyricism that is quite rare in those players who have only played the trumpet.

So, for now, let's just pretend it is easier to go from cornet to trumpet. But, what about those of us who were trumpet players first and want to develop into fine cornet players as well? I am here for you and "all in" on your quest to develop your cornet chops so that you can enjoy the fun and play in a brass band. You can even become "authentic" as a cornet soloist and learn to approach your cornet parts in band or orchestra with that new perspective.

A few ground rules: If you are offended by anything I am saying, please feel free to email me (cornet@trumpetguild.org). If you disagree with what I am saying here, just understand that while you are, of course, wrong, I am just presenting my opinions.

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What cornet to play

If you are a trumpet player and want to become an outstanding cornet player in a brass band, the first thing to discuss is the instrument. Recently, a student of mine bought a wonderful new trumpet, which cost him about US\$4,000. While this is not string-instrument territory, this is a *huge* investment and can represent a large number of work hours for the student or their

family. So, if you are just starting out in this process, I suggest buying a used cornet. Some reasonably-priced, used cornets are Conn, King, and Olds. Even using student models of these instruments has been fine for many of my students. This keeps the cost way down and keeps your wallet focused on mouthpieces and recordings, where it should be. Make sure these used instruments have a third-valve slide that is usable for C-sharp and D, but you could also have one installed. Other used instruments that are a step above are those by Besson (student model), Yamaha (student model), York (no longer in production, but solid instruments), or Getzen Eterna (the open wrap, not the narrow wrap).

As you get more involved in the activity and want to step up, consider professional-level cornets from Besson, Wilson, or Yamaha. Besson has two versions: the Prestige and the Sovereign. Yamaha has the Neo, Getzen has Eterna (open wrap is recommended), and Willson also has a couple of pro-line variations.

Mouthpieces

Once you have the actual instrument sorted out, you will need to make what, for some folks, are very difficult decisions about what mouthpiece to use. I already know you threw away your beginner-level stock mouthpiece years ago, but you will also have to rid yourself of your notions about cup depth. In order to play like a real cornet brass bander, you will need a cup depth that is simply not possible on some of our more readily available, high-quality, and well-tested trumpet mouthpiece makers. The fact is, many trumpet players gravitate to trumpet-like mouthpieces because of the more familiar feel and timbre. This aesthetic will basically allow you to be a

trumpet player (and sound like one) even when playing cornet, but this is not the goal. In fact, this is exactly opposite of what I am going for when I play cornet. I try to *dramatically* differentiate my cornet sound from my trumpet sound.

While Warburton, Yamaha, Bach, GR Spax, Schilke, Callet, Curry, and Reeves all make respected and, in some cases, industry-leading equipment, I would generally stay away from them for most brass band cornet situations. Of course, if you play soprano, everything is on the table, and you should use whatever you like and works! In addition, some exceptional players make lots of different things work. Ashley Hall, for example, is a wonderful cornet player and plays a GR Spax, but she would (and does) sound great on anything. I am not saying these mouthpieces or manufacturers are not any good; I am simply saying they will generally not serve you well as a section or solo chair (principal or repiano) player in a British-style brass band. If you use these, your sound will likely be much better suited to that of a trumpet player, rather than a brass band cornetist. To quote Tom Hutchinson, "I am sorry to say that when it comes to cornet sound, the equipment really does matter."

Some of the more common cornet mouthpieces used in top brass bands are Denis Wick (I would avoid the letters and go for straight numbers), Alliance, and Pickett (I recommend the British 3 for front row and repiano and the 2 for back row). I like the tone of the Wick 4, and Tom Hutchinson seems to like it just fine, but the rim is quite sharp to my feel. If you don't mind the sharp rim, go for it. Roger Webster also has a wonderful line of Alliance mouthpieces. There are other players who make other mouthpieces work very well (I'm looking at you, Jen Fox Oliverio), but I think these are the exception rather than the rule.

Recordings

It is very hard to hit a target you can't see. Likewise, it is very difficult to play with a cornet tone you have not heard. So, I advise you to spend five to ten minutes a day listening to some great players and recordings. Here are a few of my favorites: Tom Hutchinson, Richard Marshall, Phillip McCann, Iain Culross, Cory Band, Black Dyke Band, Grimethorpe, Foden's, Valaisia Brass Band, Eikanger-Bjørsvik, and Manger. Use some quality headphones or good speakers, not your phone.

Technique

It is all fine and good to have the right equipment, but real progress comes from a small bit of daily focus and improvement with some very specific long-term goals. You need not be excited to make this improvement every day, nor inspired to do the necessary work, but you do need to "do the work," and that means figuring out a way to make it consistent/habitual. The more daily time you can devote to cornet, the faster you will advance past your trumpet sound and the quicker you will realize the joy of beautiful cornet playing. Likewise, if you don't play cornet every day, your playing will be stuck in trumpet mode for much longer.

Instead, propel yourself forward by spending thirty minutes to two hours daily on the following exercises. Do these exercises

for one to four months and see how much improvement you see in all aspects of your cornet playing.

Tone (5 – 15 minutes per day)

To develop your sound, there is no better exercise than long tones. Long tones are between eight and twenty seconds. I have a very close friend who calls whole notes "long tones," but I disagree. Put on a metronome, put on the tuner (as you advance, a drone), and play some long tones. Play from low c' to third-space c" with twelve seconds on each note. Then, move to the Michael Sachs book, *Daily Fundamentals*. Do the low-mid-range intervals exactly according to his instructions. Then play Arban's exercise number 9 (right in the beginning of the book) at half note = 50, and all slurred.

While you are playing these long tones, make sure your tongue is out of the way (really notice where the tip, middle, and back of your tongue is located). Decide how far forward or back the tongue is; make sure it does not touch your lips or press into your teeth. A simple way to think about tongue position is by simply saying "Ah" and getting it as far out of the way as possible without tension or force.

Dynamics (5 minutes per day)

One of the hallmarks of great brass band playing is a huge dynamic range. You will need to develop this if you want to play at the highest levels in an elite group. As your tone improves, expand your long tones to higher notes and add loud and soft dynamics. Start soft and crescendo for eight

counts, play the ninth count the same dynamic, and go back down to as soft as you can play. Move on to the next note and do the same thing. If you only take two seconds between notes, in five minutes you can do all twelve notes of a chromatic scale. I would

start with low C and every seven to ten days, start a half step or whole step higher. In two months' time, you can be playing G on top of the staff with control of a very wide dynamic range.

Dexterity (10 – 20 minutes per day)

Brass band playing requires extremes of speed not found in most other concert settings, so you will need to develop this. Set a goal of being able to play with very fast fingers (say sixteenth notes at 172 on the metronome) in about four to six months. To do this, I suggest several things. First practice Clarke's *Technical Studies* (or Vizzutti's Book 1). For Clarke,

play the first study (chromatics) and second study (scales and thirds pattern) at a tempo at which you can really concentrate on your finger technique. Over the course of a month, increase the tempo one to five clicks per day. When you get to a speed at which you cannot play cleanly, go take a look at Jason Sulliman's (trombone professor at Troy State University in Alabama)

YouTube Channel and find his "Fast Practice" tutorial. He outlines a great method for playing fast notes, at tempo, but breaking up the passage and adding notes (he calls it "chaining") to force your brain and muscles to adapt to speed. Simply put, slow practice, no matter how perfect, will

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"It is very hard to hit a target you can't see. Likewise, it is very difficult to play with a cornet tone you have not heard."

not allow you to play fast. You must force the issue, feel the frustration, do it every day, and track your progress.

You also need to do this with lip flexibility. I suggest texts by Bai Lin, Irons, Colin, and the Arban lip slur exercise (page 44, number 22 in the old book or pages 42 – 44 in the new book). I also encourage you to play Clarke's third and seventh studies for speed.

Multiple tonguing and articulation (5 – 10 minutes per day)

Another area in which you need to develop great facility is articulation. You must develop your single tongue to at least be able to play sixteenth notes at 120 bpm. Use a metronome and play two measures of quarter notes, then eight notes, then triplets, and finally sixteenth notes starting on low C. Play them at a tempo where the sixteenth notes don't feel too fast. As you ascend by half-step, increase the speed by four clicks. You can even program Tonal Energy to automatically increase the tempo for you. Play one octave.

As your single tongue improves, add both double and triple tonguing to your routine. Spend a few minutes a day first speaking the articulation and then playing the articulation. For material to play, use Clarke's second study, the Arban book, and/or Vizzutti's instructions and exercises in his text. Make the playing feel as easy as the speaking. Let the tongue follow the mental instruction of saying a syllable, rather than consciously trying to force the tongue to go to a certain position. More simply, speaking/singing the articulation should be the model for how it feels when you multiple-tongue on your cornet—a minimal amount of energy or movement. Over time, track your speed and check the feel. After four to six months, you should be playing faster and with less effort. There is no need to do more than ten minutes per day, and with consistency, you can accomplish a huge amount with only five minutes a day.

Lyrical playing (10 – 20 minutes per day)

Another defining characteristic of great brass band playing is how those groups play lyrical music and use vibrato. For vibrato, your job is to imitate violinists and singers. Go to Quinke's *ASA Method* text and find page 43. Move only your lower jaw, and only move a little bit to produce the vibrato. Turn on your metronome with sixteenth notes at a comfortable tempo and play the sixteenths by moving your jaw up and down. Follow the exercise down to low C and back up. Record yourself to see if you can hear the vibrato and if you are keeping the tempo. Over time, increase your speed.

In addition, you need to be playing lyrical tunes to improve your sense of musical line and direction. I suggest using Stowman's new *Contemplative Etudes*, Concone's *Lyrical Studies*, Arban's "Art of Phrasing"

(in the back of the book), and Snedecor's *Lyrical Etudes* and *Low Etudes*. For starters, eliminate the articulation and slur everything, making decisions about dynamics, tempo, and rubato. Record yourself to see if it sounds like you hear it in your head, and play for your colleagues.

For those of you who don't like to practice, we are now at just 35 minutes per day. If you can't do this much, then you need to be emotionally okay with simply not really improving

your cornet playing, and you have to reconcile what this means to your sense of self-worth. However, doing these 35 minutes per day will indeed help you improve—even if you miss a day or two every month.

If you really do want to get good, though, do the upper end of the listed practice times and also add some upper-register playing like Augie Haas, Vizzutti (from his *New Concepts* book), or Hickman's high-note studies for ten to twenty minutes. Then add twenty to thirty minutes on your band music. Finally, finish off with what Scott Belck calls "the greatest exercise ever conceived." It is listed on his website *The Trumpet Shed*, and he calls it "Constant Set." When he introduced it to me, he called it "Constant Contact," and it is a seven-minute study in which the mouthpiece never leaves your face and you breathe through your nose.

So, to summarize:

- 1 Get a used cornet.
- 2 Get a high-quality cornet mouthpiece that cannot double as a lead trumpet mouthpiece.
- 3 Practice thirty minutes to two hours per day, and as the time gets longer, split up the playing into two or three sets per day.
- 4 Do specific exercises for each of these areas: tone, dynamics, dexterity, articulation, and lyrical playing.
- 5 To get really good, add time each day to do band music, range studies, and endurance work.

Finally, you can do what you like. If you can do only twenty minutes per day, go ahead and do some of the exercises. The next day, start where you left off and keep going. The third day, finish up and go back to the beginning. The initial key is consistency. The big goal is making it a habit. From James Clear's *Atomic Habits*: Habits start with really small gestures like: every day at 11:00 A.M. you take out your cornet, oil the valves, put in the mouthpiece, and then put it away. After two or three weeks of doing this, you might add playing a couple of notes. After a few more weeks you might start adding some of the exercises I have listed in this article. In what will feel like no time at all, you will be habituated to playing 30 to 45 minutes every day at 11:00 A.M. and soon, like all good and truly worthwhile humans, you won't feel right if you have not played your cornet on that day!

Happy practicing, and I hope to hear you play cornet very soon!

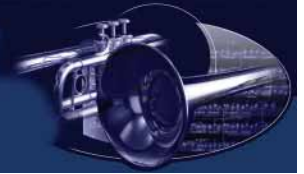
About the author: Dr. Bryan Appleby-Wineberg is in his 22nd year as professor of trumpet and head of brass at Rowan University, where he now chairs the department of music. He holds degrees from the Oberlin Conservatory of Music, the Cleveland Institute of Music, and the Mason Gross School of Music at Rut-

gers University. He is principal cornet and assistant conductor of the three-time national champion Atlantic Bras Band (ensemble in residence at Rowan University), principal trumpet of the Bay-Atlantic Symphony, and a founding member of the professional trumpet ensemble Tromba Mundi and *The Open Bell* podcast. For thirty years, he has been married to Sarah Appleby-Wineberg, a midwife and nurse practitioner in Women's Health, and they have two adult daughters, Hannah and Kate.



INSIDE THE ORCHESTRA SECTION

DAVID BILGER, COLUMN EDITOR



Inside the Orchestra Section seeks topics of interest to the orchestral musician. Ideas and suggestions should be directed to: David Bilger, c/o Philadelphia Orchestra, One South Broad St, 14th Floor, Philadelphia PA 19107; orchestra@trumpetguild.org

IN THE CHAIR

BY DAVID BILGER

This is the beginning of my eighth year editing the “Inside the Orchestra Section” column for the *ITG Journal*. Through the years, I have had the opportunity to interview some very special players, edit interesting guest columns, and share some of my own ideas about many facets of orchestral playing. I have also taken the opportunity to share some personal experiences of my life “in the chair.”

I find it a bit ironic to still be editing this column as my career path has now taken me “outside the orchestra” with my new full-time faculty position at Northwestern University. The program at Northwestern has a rich history, and I look forward to adding my own identity to the lineage of the studio that has been defined by the teaching of Vincent Cichowicz and, more recently, the successes of Barbara Butler and Charlie Geyer. The studio is already very strong due to the efforts of the teaching team of the past four years as I collaborated with Thomas Rolfs, Michael Sachs, and Channing Philbrick. While I will miss working with all of them, I welcome the opportunity to be with the amazing students on a full-time basis.

In complete honesty, the transition out of the orchestra has been a challenge. Spending 27 seasons as principal trumpet in Philadelphia has been a dream come true. Being surrounded daily by such a level of artistry is both inspiring and humbling. There is a comfort that comes from the groove of an orchestral season—the regularity of schedule and frequency of performance makes the job easier—at least emotionally and psychologically. I have worked with amazing conductors, heard world-class soloists, and, most importantly, made friendships that even surpass the beauty of the music-making. I have worked tirelessly to not only forge the sound of the brass section, but also to change the culture and structure of the institution through non-musical leadership. While an orchestra by nature may be one big, dysfunctional family, it has been *my* family, and I know I will always miss being a part of it. The orchestra is special and unique.

In the run-up to my final concerts, many people asked me what it was like being in “the chair” for all those years and why I found success on the stage as a member of a major symphony orchestra. It is an interesting question and one with a rather complex answer. My goals as a young player did not necessarily include playing principal trumpet in an orchestra. Yes, my teachers all told me they saw that sort of future for me, but I

was much more interested in solo repertoire and chamber music. I dutifully studied orchestral excerpts, but my heart was in repertoire, which I believed at the time afforded me more of an opportunity for artistic freedom. I was naïve. There is much freedom in the orchestra, but finding it is more elusive and requires a different kind of skill set. It took a while for me to understand that.

It is likely the technical abilities that I developed by committing to solo and chamber playing that made orchestral excerpts seem easier than they might otherwise have been. Certainly, most audition excerpts are easy in comparison to the major French concerti or most modern solos. Musically, the mindset of approaching orchestral phrasing from the point of view of a soloist served me well playing principal parts. My teachers gave me a strong understanding of the traditional performance

practice for the major orchestral repertoire, so I was able to stay enough in the mainstream while testing the edges of interpretation with the ears and heart of a soloist.

Honestly, though, there are players out there who are absolute “beasts” on the trumpet and can physically do things that amaze me. What allowed me to succeed with those

“While an orchestra by nature may be one big, dysfunctional family, it has been my family, and I know I will always miss being a part of it.”

players out there? In some ways, it came down to “dumb luck” and great timing. My approach to sound and phrasing is a great fit for The Philadelphia Orchestra. The chair became available at just the right time in my career, as I had seven years under my belt in Dallas and was still at a prime auditioning age. I had enough experience to do the job and was ready to compete in the audition process, which, I often joke, is a young person’s sport. It was a fortuitous intersection of many factors: I was the right age and had a good skill set, the orchestra was looking to find a player more from the musical lineage of Gilbert Johnson (who had preceded Frank Kaderabek in the principal chair), and the audition repertoire included all my favorites. I was happy in Dallas and would have been fine to spend the rest of my career there, but Philadelphia was a once-in-a-lifetime opportunity. Thankfully, it worked out, and I made my long-term musical home in Philadelphia.

Doing the job always came easily for me, which is ultimately why I was able to spend so many years in the chair. That’s not to say the physical demands were not daunting. There are pieces that test even the best players, and there are times the

schedule is overwhelming. But my nature is to approach playing with an attitude of positivity—with a gratitude for the opportunity to play the music and without fear of the consequences of missing notes. Not that I enjoy “trashing” a passage, of course, but I don’t think of a concert as a technical gauntlet. It is a series of chances to make music, do something special for myself and my colleagues, and make the audience feel something special. The performance is always purposeful and outgoing and never careful or worrisome. My natural mindset has made it far easier to do the job.

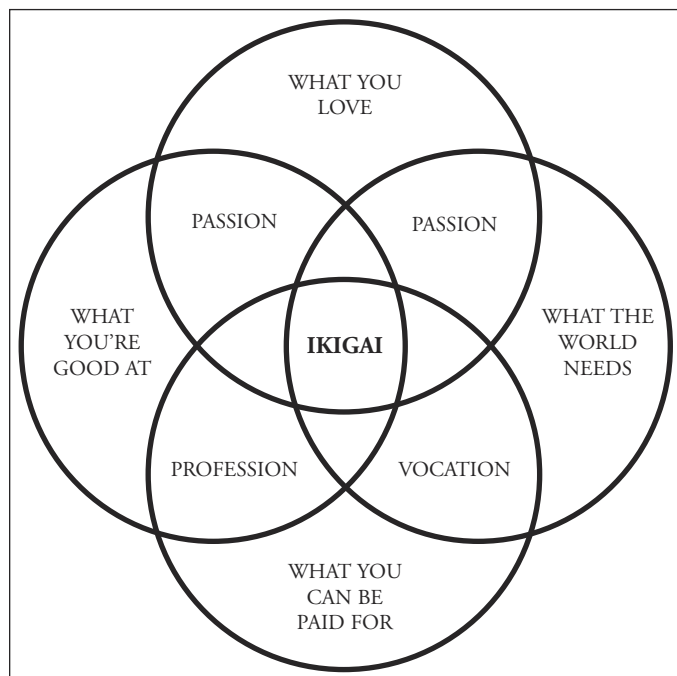
For me, it is a helpful and holistic understanding of why we play music, especially for a living. In a column last year, I mentioned the Japanese concept of *wabi-sabi*, which is exemplified in the art of *kintsugi*, which involves repairing broken pottery with gold leaf to produce something more valuable and beautiful than the original. Imperfections form part of the character and the beauty of the new piece of art. Another Japanese practice, *ikigai*, can help put the pieces of our lives together and, like *kintsugi*, allows us to produce a more fulfilling, complete, and valuable whole. *Ikigai* roughly translates to “your reason for being.”

The questions to ask yourself are:

- Are you doing an activity you love?
- Are you good at it?
- Does the world need what you offer?
- Can you get paid for doing it?

Clearly, most trumpet players can easily answer the first two questions; we love playing the trumpet and are good at it. I would assert that the third question, “Does the world need music?” is also a “yes,” and I also hope the fourth answer is a “yes” as well—that we can be paid to do what we love. There are ways to ensure that, going forward, the last two questions have the right answer. We all need to work with and in our communities and with arts institutions and philanthropists, but that is a huge topic, and content for a future column.

Japanese neuroscientist Ken Mogi asserts that there are five pillars that allow your *ikigai* to thrive. Ask yourself:



How to Find Your Ikigai, by George Jerjian,
<https://tinyurl.com/itg2301d>

- Does the activity allow you to start small and improve over time?
- Does the activity allow you to release yourself?
- Does the activity pursue harmony and sustainability?
- Does the activity allow you to enjoy the little things?
- Does the activity allow you to focus on the here and now?

Some questions on this list may be problematic for many aspiring trumpet players. My immediate answer to all five is “yes,” which is likely why I was well suited to my job. For many, though, there are challenges in this list of questions.

Clearly, playing music of any kind allows us to start small and improve over time, assuming we have any aptitude for the instrument and patience for practice. That is an easy answer.

Does playing allow you to release yourself? That is immediately more of a challenge, often due to the expectations we place upon ourselves. As I mentioned earlier, a mindset of positivity, without looking in a rearview mirror that constantly assesses accuracy, can allow room for playing music to be a release. The opposite simply locks us up and stresses us out—just the opposite of what any musician needs to succeed.

The third question is another easy one, I believe. Music provides harmony (no double entendre intended) and is sustainable if we can physically play and have a place to do it.

Once again, the next question poses a potential trap. Can we enjoy the little things? It is truly up to us to find enjoyment in the small details when we perform, like playing octaves in tune in a Mozart symphony or phrasing supportive parts in Beethoven. While the notes may not look like much on the page, playing with integrity and attention to detail makes a big difference to the group performance and for me is a way to feel pride and even great joy.

The final question may lead to the biggest secret to success. As an art form, music needs to exist in the here and now; but, for some reason, it can be difficult to play while listening to others and reacting in real time. Quintessentially, ensemble playing is about focusing on the here and now, but our practice habits encourage us to be only reactive to ourselves. That takes us out of the here and now while performing and places us in a static place, stuck between the practice room and the stage.

For musicians, Ken Mogi’s pillars are much more than a test; they are a roadmap to change. For those committed to being a performer, adjusting expectations and behaviors to be able to answer his questions affirmatively will build a pathway to positive *ikigai*.

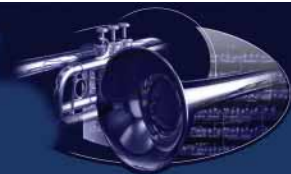
Once again, I was lucky to have the right answers hard-wired into my personality. I didn’t need to have a quest for *ikigai* to find my place in the musical world. But when I read about these concepts, they resonated strongly. Some things come very naturally to us, and other concepts need attention and honing. But understand that your “reason for being (a musician)” can make your trumpet playing, inside or outside the orchestra, better—and life in general more enjoyable.

About the author: David Bilger is professor of trumpet at the Bienen School of Music at Northwestern University following 27 years as principal trumpet of The Philadelphia Orchestra and 7 years with the Dallas Symphony. He also teaches trumpet at the Curtis Institute of Music. More information can be found on his website (<http://www.DavidBilger.com>).



ORCHESTRAL SPOTLIGHT

NAIRAM SIMOES, COLUMN EDITOR



Orchestra Spotlight is an opportunity for readers to get to know orchestral players or sections from around the world. The column seeks to highlight trumpeters from all levels of orchestras and backgrounds. Ideas and suggestions should be directed to Nairam Simoes; orchspotlight@trumpetguild.org

JEFFREY HOLBROOK: THE PATH TO SEOUL

BY ZACH BUIE

Jeffrey Holbrook is the associate principal trumpet of the Seoul Philharmonic Orchestra in South Korea, a post he has held since 2006. A native of Normal, Illinois, Holbrook joined the orchestra at the age of 22 after completing his BM degree at The Juilliard School, where he studied with Ray Mase and Mark Gould. With the SPO, Jeffrey has had the opportunity to tour dozens of countries across Europe, East and South Asia, and North America. He can be heard on recordings with the Seoul Philharmonic,

under the batons of Myung-Whun Chung and Osmo Vanska, on the Deutsche Grammophon label. Jeffrey has been a frequent guest orchestral musician in Asia, performing with the Hong Kong Philharmonic, Malaysian Philharmonic, and Macau Orchestra. He lives in Seoul with his wife, Sophie—also an accomplished trumpeter who works as a band director at Seoul Foreign School—and their two daughters, Cora and Maggie.

Buie: *Can you talk about growing up in the Midwest and how those early years helped set you on a path into professional trumpet playing?*

Holbrook: I often tell people that I feel very fortunate that I seem to have had the right opportunity presented to me just when I needed it. I grew up in Normal, Illinois, a college town a few hours south of Chicago. As kids do, I took piano lessons early on, but I never showed much promise for it and decided I wanted to quit after two years when my piano teacher finished her grad school studies and moved away. My parents insisted that I continue doing music lessons in some form and suggested trumpet lessons, an instrument I had just begun in school. The trumpet wasn't even

but he was a Curtis graduate who had recently decided to move on from playing professionally. I remember from the start that he was really strict with me, and I would occasionally come out of lessons quite upset or aggravated. In the end, he saw potential in me, and it was just his teaching style that was quite regimented with the high expectations that came with it. I studied with him for four years and got such an amazing start with him that I was already working on some of the big concertos in the eighth grade. At the time, I really didn't have any perspective on how quickly I was advancing on the horn. I am very grateful to have had someone in my corner who did have that vision for my playing.

Buie: *Did you begin studying with another teacher in high school?*

Holbrook: Yes. Mr. Burzinski moved out of Illinois after four years, and so I studied with Tara Nogel, a graduate student at Illinois State University, for a year. She was a good teacher and set me down the path of many of the trumpet methods I use to this day—Bai Lin lip flexibilities, Jimmy Stamp, and Clarke, among others. Looking back, one of the most important things she did was encourage me to consider a summer music camp. I had never even thought about going to a music camp, but I listened to her advice and signed up to attend Blue Lake Fine Arts Camp after my first year of high school. I went without any expectations, but was a little taken aback when they placed me as the top-ranked trumpet in the top band out of the five large ensembles they had that session. Although I thought it was strange to find myself in that position as one of the youngest players in my division, I enjoyed and embraced the challenge. The trumpet instructors teaching that session were Michael Anderson and Michael Ewald, both established college professors. Although my section had been paired with Mr. Anderson for sectionals and private lessons, I asked if I



really an instrument I ever remember choosing, but we had one around the house when my brother quit, so that was that. When looking for a trumpet teacher, we connected with a teacher who taught at our church, Joe Burzinski. He worked for an insurance company in our town at the time,

would be able to have an additional lesson with Michael Ewald. He was the trumpet professor at the University of Illinois, which wasn't too far from my home in Illinois. After a memorable lesson, I got the courage to ask if he would consider taking me as a private student. I remember him telling me that he hadn't had a high school student in years, which is understandable with his busy college studio, but that he would agree to teach me. I remember him charging me very little for our lessons; he basically volunteered his time to teach me. From that time on, I saw him every week for lessons up until I left for college. I believe I was able to receive the level of education he normally gave to his undergraduate students in my high school years. He was an amazing teacher for me, and it was exactly the instruction I needed at that moment. He set me on such a good path, including encouraging me to go to Interlochen Arts Camp during the summers. Not only was that where I met my wife, Sophie, but I was also able to play next to amazing trumpet players such as Ethan Bendsdorf and Micah Wilkinson. It would not have been in the cards for my family to be able to drive me two hours up to Chicago every week to take lessons with the big names in our industry, so the fact that I always seemed to have the right person close by was serendipitous.

Buie: *Did Ewald encourage you to audition at Juilliard?*

Holbrook: Well, first of all, he wanted me to attend the University of Illinois! Because I would have been perfectly happy to continue my education with Doc Ewald, I decided to audition for only a small number of schools in addition to the U of I. He highly encouraged me to pursue majoring in performance if that is what I wanted to do for my career. My dad and grandfather had both studied at the U of I, and I have always been a fan of their sports teams since I was a little kid; so if I had gone there, I'm sure great things would have happened on that path.

Buie: *With whom were you primarily studying at Juilliard?*

Holbrook: I studied with Ray Mase for my first three years, and then with Mark Gould my last year of my undergrad. Studying with Ray was the right fit at the time because he set me up to recognize and address the weak aspects of my playing. For instance, he helped me realize that most of my development needed to be done on a B-flat trumpet. Once I had a C trumpet in my hand at the age of fifteen, I never wanted to let it go, so I often practiced and performed on that instrument as I preferred that horn's sound and feel. With Ray, we went back to practicing primarily on the B-flat trumpet, which led to much faster progress of my playing overall.

Buie: *Was your primary goal to pursue orchestral playing at Juilliard?*

Holbrook: Yes, 100%. It was always my plan to take the orchestral path. Even back then, I was very aware of my strengths and weaknesses as a trumpet player. If I were playing solos, they were works like the Hindemith or the Kennan—pieces that were focused on tone production—and I never really felt comfortable performing cornet solos or other technically difficult pieces well. I think Ray recognized early on that orchestral playing was the path I was going to pursue. He crafted my studies to be very strong

in transposition and to address the technique needed to get me ready to play orchestral music and orchestral excerpts well. We developed my sound and technique on the B-flat trumpet, which helped develop my C trumpet sound even faster. Another thing he did, which helped me in my development, was instill a style of playing notes full value in orchestral music. Trumpet players seem to be programmed to link techniques that feel as though they should be tied together, like when students play with harder articulation when they play shorter notes or when they play with softer articulations when the notes get longer. We worked a lot on overcoming those tendencies. It is not enough for a good orchestral player to be able to play only loud and with hard articulation. You have to be able to play notes long in order to get more of your sound out into the hall. Ray clued me into a lot of these concepts so I was able to choose a particular dynamic, articulation, and length of note to form what is best for each phrase, rather than just naturally settling for a generic way of playing. I felt like I was getting a curated education based on my strengths and weaknesses by not concentrating on parts of my playing that I already did well.

Buie: *Were there significant challenges that you remember from your first few years in Seoul, adjusting to the new position?*

Holbrook: Of course! It truly was a baptism of fire when I first arrived. The first thing was that I had never had the chance to practice or perform on a rotary trumpet until I got the job here. The first pieces I had to play on a concert were Beethoven 6 and 7 with our music director, Myung-Whun Chung. He expected a German trumpet, but I had zero experience on them. That was an interesting week, indeed! Fortunately, it went well enough that I didn't get kicked out right then and there. I'm sure it wasn't as bad as I remember it, but I recall it being quite a difficult task. I spent the next few years finding a great rotary and working hard to learn the instrument. As I understand it, it has become more popular at major universities and conservatories across the US, as well as here in Korea, for students to learn to play these instruments, so hopefully this transition is not as difficult for the next generation of orchestral trumpet players.

"Studying with Ray Mase was the right fit at the time because he set me up to recognize and address the weak aspects of my playing."

Another challenge I faced as I entered the orchestra was all the changes the organization was going through. After a large restructuring, one in which the stated goal was to transform the former city orchestra into an international-caliber ensemble that could compare to the other top orchestras in the East Asian region, the management made the decision to let go of approximately half of the original members of the orchestra. It was a strange dichotomy of the older established Korean musicians who had been in the orchestra for a long time and the younger players hired to fill the vacancies that became available. Most of us who were newly hired, a blend of Korean and non-Korean players, were under thirty. It quickly became a combination of a very young orchestra alongside a much older, experienced orchestra with many players nearing retirement. Most of the titled positions were held by the younger players, but there was a strong feeling that you needed to defer to the suggestions of older players in the section.

So much of Korean society is based on deferring to your elders, so it was an interesting musical and cultural dynamic.

Buie: *You have had a number of prominent guest principals over the years, and it seems like a very nimble section with a lot of experience working through change. Can you speak to that working environment?*

Holbrook: Definitely! Since I began in the summer of 2006, we have never had a principal trumpet who has lived locally. Initially, I was on trial for the principal position since that was the job that was posted when I auditioned. After a six-month trial, they decided to offer me the associate principal position instead, which was also vacant and which I was happy to accept. We continued to have guest principals come in for the next few seasons until 2009, when the orchestra hired Alexandre Baty as our principal trumpet. He played nearly all of our subscription concerts with the music director, along with our tours and recording sessions, but he continued to live in Europe full time as he also held the position of solo trumpet with the Orchestre Philharmonique de Radio France in Paris. Since his departure from the position in 2016, it has continued to be a bit of a revolving door for our principal seat. In addition to trumpet, we also haven't had a principal horn or principal trombone since the orchestra reformed in 2005. The music director at the time had a tradition of working with personally selected principals for a few sections within the orchestra. That has probably been one of the most significant challenges to achieving a cohesive and consistent brass sound. On the other hand, the players we have brought in before, during, and after Baty have just been an all-star roster of musicians. We have had Micah Wilkinson, Martin Angerer, Miro Petkov, Omar Tomasoni, David Guerrier, Giuliano Sommerhalder, Bill Williams, and David Gordon, among others, come as guest principal. These players have all been such an influence on me, and I have been able to continue my own development from what I have learned from these fantastic musicians. Since I started my tenure in the orchestra

at a young age, it has been quite helpful to have players come in and inspire me in what direction to take my practice. In addition to hearing their sound quality and musical ideas from within the section, I also make an effort to ask a lot of questions to each artist we have as a guest. From watching how they conduct themselves, how they warm up, or simply

how they go about playing their best, each player has given me ideas on how to grow professionally. It really is all you have to do to learn—take those ideas to the practice room with you and figure out what things I can use for myself. It is a unique experience because most American or European orchestras are not going to have this sort of opportunity if their section is full of their own

full-tenured members. Being able to cater the players we invite to the repertoire we are playing is a great benefit. It's like we have an *à la carte* trumpet section!

Buie: *I am sure you have no difficulty inviting guests to visit such an interesting megacity!*

Holbrook: True! It has become quite the trendy location to visit over the past few years. The explosion of K-pop, Korean food, K-dramas and movies have developed an international awareness in recent years. South Korea was a bit of an unknown culture to me when I auditioned in 2006. It is beyond belief how much the country has evolved since then, and the orchestra has been progressing in a similar vein. We make sure that all our guests are able to enjoy the food, the culture, and the best of what Seoul has to offer.

Buie: *I know your wife is a trumpet player and an accomplished band director. How has she adapted to a career teaching in Seoul, and what did that move look like for her?*

Holbrook: As we both approached the completion of our undergraduate degrees, she had accepted a middle school band teaching position in the Bay Area of California. My plan was to pursue my master's degree at the San Francisco Conservatory, which was just opening their new building that year. After my initial audition for the SPO, which they held in New York, I was invited for the six-week summer season in Seoul. It took about a year of playing with the SPO on short-term contracts before it became obvious that my time there was likely to be more long term. After our marriage engagement in 2007, we started looking for jobs at international schools in Seoul for her to continue in her career. Her first position in Korea was at a brand-new school, so she was able to build a program from scratch. After ten successful years at her first school, she moved to her current position at Seoul Foreign School, one of the most established international schools in the world. I am so proud of her professional success and am thankful she was willing to move halfway across the globe to do it!

Buie: *Who are you listening to these days to find inspiration and inform your own sound or style concepts?*

Holbrook: Since my days at school, I have always tried to imitate the color and brilliance of Ray Mase's sound, so I

"Most of the titled positions were held by the younger players, but there was a strong feeling that you needed to defer to the suggestions of older players in the section."

"We make sure that all our guests are able to enjoy the food, the culture, and the best of what Seoul has to offer."



often listen to his recordings to remind me of that sound concept. As for orchestral music, I try to listen to several different recordings of the repertoire we have coming up, looking for musical ideas I can expand upon in my own practice, so I am always drawing inspiration from a long list of players from all backgrounds.

Buie: *Have you seen the programming diversify over the years with more pops concerts or new music?*

Holbrook: If you look at all the orchestras that are based in Seoul—there are nearly ten orchestras around the greater Seoul area—I think you will see a wide and diverse range of programming. With that said, especially before COVID, the Seoul Philharmonic really focused on large-scale works that many of the other orchestras around Korea would have a difficult time programming. We incorporate some modern music and pops concerts into our season, but only sparingly.

Buie: *Are there any particular works you enjoy revisiting in the major repertoire or even lesser-known works that consistently spark your interest?*

Holbrook: Recently, since Osmo Vanska was appointed as our music director, I have really enjoyed performing the works of Sibelius with him. We have been programming many of his lesser-performed works, and I have enjoyed being introduced to them.

Buie: *What kind of growth have you noticed in the classical music scene across South Korea, especially among trumpet players?*

Holbrook: The quality of the young professionals in South Korea has shot up in the past ten years. There seems to be a generation of young Koreans who all grew up and studied together and have continued to raise the bar of quality over the years. Many of them started their education in Korea and then continued their studies abroad before returning to Korea. I am very optimistic and excited to see the trumpet community continue to improve and grow in Korea.

Buie: *Can you share what equipment you are using?*

Holbrook: From the moment I joined the orchestra in 2006 until just last year, I played on a first-generation Yamaha Artist-model Chicago C trumpet that I still absolutely love. Last year I moved to the third generation of the same horn. My other main horn for the orchestra is my German C trumpet made by Galileo in Basel, Switzerland. My orchestral mouthpiece is a Toshi 1½C.

Buie: *Do you have any parting advice for the young trumpet player considering a career in orchestral music?*

Holbrook: The one piece of advice I would have for any aspiring musician is to keep yourself flexible to pursue unexpected opportunities. I would have never dreamed that I would root myself and my career in an Asian orchestra, but this has turned out to be the best decision I could have possibly made for my career and family. Orchestral music is a growing field in many parts of Asia. Especially early in your career, be willing to take auditions that take you all across the globe. Even if I had returned back to the US after a short time, the cultural and musical experiences would

"Keep yourself flexible to pursue unexpected opportunities."



have been worth it. As it is, my sixteen-year career in Seoul has been an amazing ride that I hope will continue for many years to come.

Buie: *Jeff, I have really enjoyed hearing about your career and personal journey. It was very kind of you to speak with me. On behalf of the ITG, I want to thank you for sharing your story! I know the Seoul Phil is fortunate to have you. Thank you!*

"I am very optimistic and excited to see the trumpet community continue to improve and grow in Korea."

About the author: Dr. Zach Buie holds degrees from the University of Utah, Baylor University, and the University of Texas at Austin. He is currently an assistant professor of trumpet and music history at Boise State University in Boise, Idaho. He has performed with the

Utah Symphony, Dallas Winds, Boise Philharmonic, Waco Symphony, Macao Orchestra, and the Helena Symphony among others. He is a founding member of the Palisade Trumpet Collective and was also a five-year member of the nationally touring band Soul Track Mind, based out of Austin, Texas. He is a Bach Performing Artist.



Repertoire Corner

continued from page 49

he directs the jazz band and the concert band while also teaching applied brass lessons and music history courses. He graduated with his doctorate in trumpet performance from Florida State University in 2021 and has performed with several touring ensembles, including the King's Brass for five seasons and, most recently, EuroBrass in Germany.

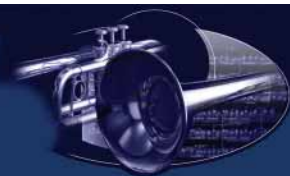
Endnotes

- 1 Edward H. Tarr, trans., *Bendinelli: The Entire Art of Trumpet Playing (1614)* (Vuarmarens, Switzerland: Brass Press, 1975), 4.
- 2 Bendinelli/Tarr, 12 – 14.
- 3 Ibid, 4.
- 4 Allen Vizzuti and Wesley Jacobs, eds., *Jean-Baptiste Arban: Complete Method for Trumpet* (Maple City, MI: Encore, 1997), 130.
- 5 Don Smithers, *The Music and History of the Baroque Trumpet before 1721* (Carbondale, IL: Southern Illinois University Press, 1989), 232 – 33.



PRODUCT/APP REVIEWS

PAIGE KERRIGAN, COLUMN EDITOR



This column exists to provide an unbiased assessment of the many products and apps available to ITG members. The staff makes every effort to provide reviews by ITG members who are unaffiliated with the products they test. Reviews reflect the opinions of the individual reviewers and not those of the editor or the International Trumpet Guild. Developers and manufacturers wishing to submit items for review are expected to provide a complimentary sample of the product or app in question, and not all submitted items will be reviewed. Reviewers and products/apps will be selected at the editor's discretion, and samples will not be returned. To recommend an item for review or to request to join the review staff, contact Paige Kerrigan (productreviews@trumpetguild.org).

Brass for Beginners

BfB plastic natural trumpet, *Around the World in Twenty-One Trumpets* student edition, Teacher's Edition

US\$194.90

7650 Austin Ave, Skokie, IL 60077;

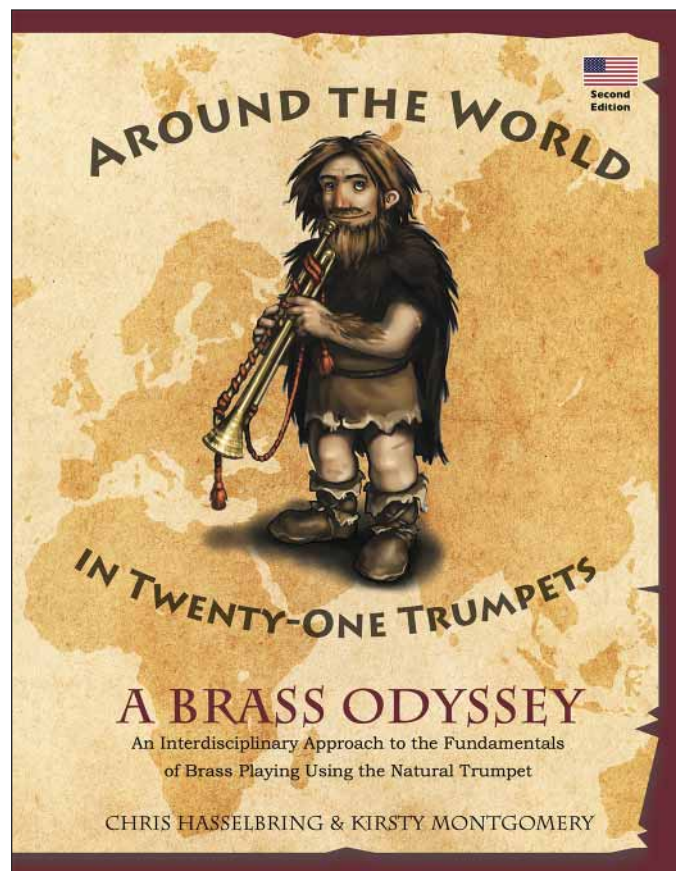
sales@brassforbeginners.com;

<https://brassforbeginners.com>; (833) 725-7649



Brass for Beginners offers an accessible natural trumpet for trumpeters of all ages and ability levels. Young beginners, teachers looking for engaging new material, and trumpet players looking for cost-effective equipment can all benefit from Brass for Beginners. Packages for teachers, classrooms, and private

instructors are all available, as well as a DIY Home Package. Those who purchase the DIY Home Package will receive a plastic BfB natural trumpet, as well as the student edition of *Around the World in Twenty-One Trumpets* and teacher's edition content.



Upon perusing the *Around the World in Twenty-One Trumpets* text, a valuable pedagogical companion to the Brass for Beginners natural trumpet, readers will find an engaging and vividly illustrated history of the trumpet presented in the form of a story. The book follows Ragnar, a fictional prehistoric trumpeter, on his adventures around the world as he embarks on a journey to search for trumpets to play. An explanation and timeline of lip-blown instruments is presented to readers, and each one is further explored as Ragnar travels. Chapters of the book are accompanied by guided exercises to be performed on the BfB natural trumpet with online play-along tracks. The exercises presented include long-note, harmonic-note, and articulation exercises, as well as prompts to make music through improvisation over a track with play-along songs.

While the final pages of the book contain notated music, the exercises presented throughout are performable by ear without prior knowledge of musical notation. The text explains the harmonic series of the natural trumpet and encourages the reader to expand their playing beyond the notes introduced in the book.

The BfB plastic natural trumpet comes with a Mutec 3C mouthpiece and is ready to be played with no moving parts. It is lightweight, can produce a characteristic trumpet sound, and is accessible to young students. The accompanying book is not only engaging to a broad age group, but also allows young students to embrace BfB as their first brass experience. The concepts learned through *Around the World in Twenty-One Trumpets* will prepare them to create sound, articulate, and hear intervals on any brass instrument, as well as broaden their knowledge of and interest in trumpet history in an engaging way. Whether looking to try an instrument for the first time or searching for the newfound motivation that can stem from a fresh perspective and engaging project, there is something to be gained for future and current trumpet players of all ages from a Brass for Beginners DIY Home Package. (Julia Bell, doctoral teaching assistant, Florida State University, Tallahassee, FL)

Clary Woodmutes Symphony Straight Mute

US\$119

Clary Music Products LLC, 3684 Briar Trail Cv, Bartlett, TN 38135; woodmutes@gmail.com; <https://woodmutes.com>; (901) 230-5747



The straight mute is the most commonly utilized mute in ensemble and solo settings. Straight mutes are typically made from aluminum, copper, brass, fiber, or plastic and can have varying combinations of materials to create distinct tone colors. As a result, musicians have a range of designs to fit musical goals of a piece or ensemble, individual taste, and price. Wood is a material option that offers a unique tone aesthetic compared to a traditional metal or fiber mute. The newest offering from Clary Woodmutes, the Symphony Straight Mute, features a wood and aluminum construction to create a new, unique straight mute option.

The Symphony Straight Mute is hand crafted from cherry and sapele woods in a visually stunning segmented pattern. The addition of an aluminum insert at the bottom creates a unique hybrid wood and aluminum combination, different from other all-wood, straight Clary Woodmutes. While lightweight, the mute is also designed to be durable. It is lighter than a standard copper straight mute and heavier than a standard aluminum straight mute. Like all Clary Woodmutes, the Symphony Straight is beautifully finished with shellac, buffed, and waxed.

Given that many musicians maintain a diverse collection of straight mutes, the Symphony Straight is a unique product with several desirable attributes. When compared to an all-wood mute, the hybrid aluminum bottom creates a brighter buzz in the tone while maintaining a pleasing aesthetic. At a variety of dynamics, the mute is easy to play and maintains excellent response, intonation, and articulation. Of note is the depth of tone color and presence in the mid-to-soft dynamic range. This mute responds beautifully on sections such as Debussy's *Fêtes*, the second movement of Shostakovich's Piano Concerto, and sections of Jolivet's *Concertino*. The Symphony Straight offers a compelling alternative for music that may traditionally be performed on a fiber or plastic mute, as well as any passage calling for straight mute. This beautiful, high-quality mute includes a velvet bag, retails for \$119.00, and would be a welcome addition to a professional, student, or amateur musician's mute collection. (John Kilgore, instructor of trumpet, Kansas State University, Manhattan, KS)

The Mute Caddy: Longoria Model & Artist Model (ABS plastic)

US\$29.97; US\$34.97

13301 Twin Hills Drive, #59F, Seal Beach, CA 90740
info@themutecaddy.com; <https://themutecaddy.com>;
(626) 940-5770



Whether for a solo with many mute changes or an ensemble performance with contrasting repertoire, a brass player may need to have access to multiple different pieces of equipment

on a moment's notice. Trumpet player and inventor Steven Klein hopes to assist trumpet and trombone players with their equipment needs with his brand, The Mute Caddy. These products were invented to aid trumpet and trombone players by providing a convenient place for mutes and other equipment during rehearsals and performances, helping musicians be organized and prepared.

Two of The Mute Caddy's most popular products are the Longoria Model and the Artist Model (ABS plastic). The Longoria Model, named for trumpet player and Mute Caddy endorser David Longoria, has no moving parts, sliding into the ledge of a music stand for a simple set-up. This model is also under ten ounces, yet holds up to four mutes, three mouthpieces, and a pencil. The Artist Model differs slightly in design, with a screw that allows the base to clamp onto the shaft of the music stand, making its height and position adjustable. Originally made in aluminum, the ABS plastic version of this model is meant to be even lighter while still offering space for up to four mutes and three mouthpieces.

The Mute Caddy products deliver on all their promises. Both the Artist Model and the Longoria Model are inexpensive and versatile, easy to take on and off a music stand, and are compact enough to pack for travel. The many holes in each model allow for multiple pencils, mutes, or mouthpieces to be held at one time. It is perfect for a musician utilizing all the compartments of the Mute Caddy for a performance or for a permanent equipment holder in an office, classroom, or at-home practice space. The Mute Caddy would make a great addition to a trumpet player's set of equipment. (Bonnie Callahan, freelance teacher and performer, Philadelphia, PA)

My MuteBag for Trumpet

US\$69

sarah@mymutebag.com; <https://mymutebag.com>



My MuteBag redefines the standard in brass mute bags for the 21st-century professional musician. Made of waterproof, durable canvas and leather, My MuteBag offers proper protection for expensive mutes, practical functionality, and a sleek and stylish design. The inside of each bag is fully padded to provide the best protection for your mutes and gear with removable and adjustable dividers to separate your mutes. Additionally, each mute bag comes with a removeable shoulder strap for easy and convenient portability when traveling to and from rehearsals or gigs.

With products for trumpet, trombone, and bass trombone, each bag comes with a zippered outside pocket on the back for accessories like valve oil, mouthpieces, and pencils and another pocket on the front for larger items such as a cell phone and/or metronome/tuner. These products come in blue or brown, with the dimensions for the trumpet mute bag being 12x5x8 inches and the trombone mute bag 15x7x13 inches.

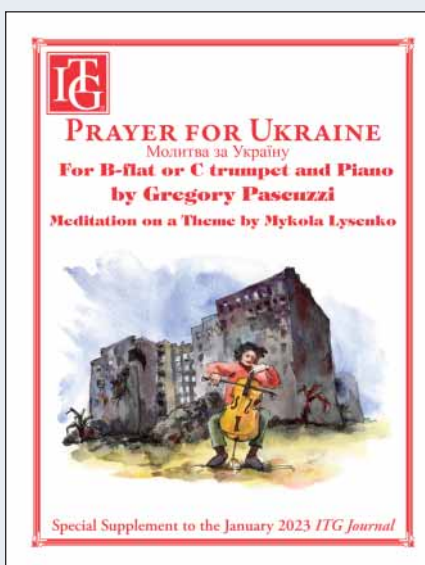
When the dividers are in place, one can expect to fit approximately three mutes with room to store a plunger on top within the trumpet mute bag. When these dividers are taken out and with a bit of careful organization, anywhere from five to seven mutes with room for up to two or three piccolo trumpet mutes can comfortably fit inside. For musicians looking to transport several various mutes plus gear with added room for maximum protection, music, and even an iPad, the website recommends the trombone My MuteBag, which is \$10 more at US\$79. For those who may just need the essentials such as a straight, cup, Harmon, and plunger, the trumpet My MuteBag is perfect for this kind of combination.

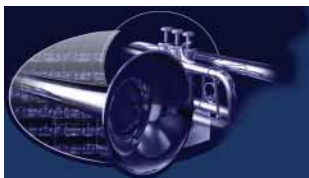
Players of all ages and abilities will enjoy using My MuteBag throughout their respective day-to-day playing needs. The versatility of these mute bags, endless storage combinations, and updated modern design make it an increasingly popular product. To purchase, check out the My MuteBag website (<https://www.mymutebag.com>) and be sure to check them out on Facebook, Instagram, and YouTube. (Jeremy Perkins, graduate teaching assistant, Florida State University, Tallahassee, FL)



FREE MUSIC SUPPLEMENT FOR JANUARY 2023

We hope you enjoy this year's free Music Supplement, *Prayer for Ukraine* for trumpet and piano, by the long-respected American composer Gregory Pascuzzi. This beautiful and accessible work was composed in an effort to promote humanitarian relief efforts in Ukraine. PDF files of the piano score, along with parts for B-flat and C trumpet, are available now for download from the Resources: Special Offerings section of the *ITG Website*.





MEDIA REVIEWS

DANIEL KELLY, COLUMN EDITOR

Recently released media for solo trumpet, trumpet ensemble, brass ensemble, jazz ensemble, or other groups that feature the trumpet may be submitted by the artist, agent, recording company, or distributor. Submissions may include recordings, streaming audio, podcasts, or web-based performances or resources. Reviewers and items for review are selected by the editor and will not be returned. Journal publication deadlines require that reviews of selected items appear at least six months after they are received. Qualified ITG members are invited to review recordings submitted based on their area of expertise (e.g., solo trumpet, brass quintet, jazz). Media will be forwarded to selected reviewers. Reviews reflect the opinions of individual reviewers and not those of the International Trumpet Guild. The editor strives to present unbiased reviews written by musicians not affiliated with the recording artists. To submit an album or other media for review consideration or to request to join the review staff, please contact Dr. Daniel Kelly, Recording Reviews Editor, 830 Windham Dr, Rockwall, TX 75087 USA, (972) 375-1482 (cdreviews@trumpetguild.org).

Annapolis Brass Quintet—Music by Molineux, Pilss, Pauer, Tcherepnin, Cabus, Stein, Allanbrook, Cabezon, Speer, Kessel, Freidman, and Washburn

David Cran and Robert Suggs, trumpets; Arthur LaBar and Marc Guy, horns; Martin Hughes and Wayne Wells, trombones; Robert Posten, bass trombone and tuba
CD207 (CD); Crystal Records, Inc., 28818 NE Hancock Road, Camas, WA 98607; info@crystalrecords.com; <http://crystalrecords.com>; (360) 834-7022; fax (360) 834-9680

Molineux: Encounter; Pilss: Capriccio; Pauer: Charaktery; Tcherepnin: Brass Quintet; Cabus: Varieties; Stein: Mock March; Allanbrook: Invitation to the Sideshow; Cabezon: Sonata un Jur; Cabezon: Two Variations; Speer: Three Sonatas; Kessel: Sonata II; Friedman: Parodie I; Washburn: Five Miniatures for Five Brasses.



Crystal Records has released two recordings by the Annapolis Brass Quintet on one compact disc. Originally released on two LPs in 1978 and 1982, the pieces on this new compilation are from the sixteenth, seventeenth, and twentieth centuries. Several of the contemporary works stand out, especially the humorous *Mock March* by film composer Her-

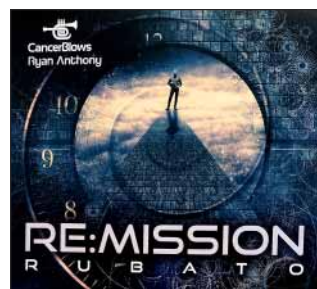
man Stein. Intended to be the first movement of *Sour Suite* for brass quintet, the march has an upbeat and jaunty vibe. Unfortunately, the final two movements of the suite were not written before Stein's death in 2007. Douglas Allanbrook's *Welcome to the Sideshow* is another contemporary gem. This piece was inspired by Seurat's painting, *Parade de cirque*, and features trumpet fanfares and pointillistic brass writing. Hernando and Antonio de Cabezon, Spanish Renaissance composers, are represented by two works that are likely unknown to most performers in the 21st century. *Sonata un Jur* and *Two Variations* are fine works in the Gabrieli style, which are worthy of inclusion on brass quintet programs. Daniel Speer's delightful *Sonata V* is familiar to student and professional quintets as *Die Bankensangerlieder*. As with every work on this recording, the Annapolis Brass Quintet performs the piece with precision, musicality, and virtuosity. The final piece on the disc is Robert Washburn's *Five Miniatures for Five Brasses*, which has become

a standard work in the brass quintet repertoire. The five short movements are tuneful, and Washburn avoids heavy dissonance or atonality. Kudos to the Annapolis Brass Quintet, America's first full-time performing brass ensemble, for this excellent recording. This re-release should inspire players to program these important pieces on future brass chamber music concerts. (Douglas Lockard, professor of trumpet, East Texas Baptist University, Marshall, TX)

Ryan Anthony—Re:mission-Rubato

Ryan Anthony, Kevin Finamore, Tim Anderson, and Cody McClarty, trumpets; Dayton Philharmonic Orchestra, Neal Gittleman, conductor; members of the Dallas Symphony Orchestra, Jerry Junkin, conductor; Memphis Symphony Orchestra, Robert Moody, conductor
MHR-1003 (CD); Music Hope Records, 1515 North Town East Blvd., Suite 138-449, Dallas, TX 75150; niki@cancerblows.com; <https://cancerblows.com>; (972) 203-2923

Meechan: Remission; Liebermann: Concerto for Trumpet and Orchestra, Op. 64; Meechan: Renaissance of Wonder for Trumpet and Ensemble; Stephenson: Concerto No. 3 for Trumpet and Orchestra "Concerto for Hope."



Trumpeter Ryan Anthony maintained a distinguished career as an international soloist, chamber and orchestral musician, educator, and the founder of CancerBlows. He was a member of such ensembles as Canadian Brass, Center City Brass Quintet, and the Dallas Symphony Orchestra.

In the album notes, Niki Anthony describes *Re:mission-Rubato*, citing remission as the goal for all cancer patients and *Re:mission* as a means to reengage ourselves in our personal mission. The term "rubato" means stolen or stolen time and directs musicians to push and pull phrasing, while the title "Rubato" describes not only Ryan's expressive approach to music, but also his stealing time from his diagnoses. *Re:mission-Rubato* highlights Anthony's exceptional artistry and love of music. The album features works in a variety of dramatic and lyrical styles through which Anthony communicates natural and exciting artistry. From the exuberant, virtuosic finale of James Stephenson's Concerto No. 3 for

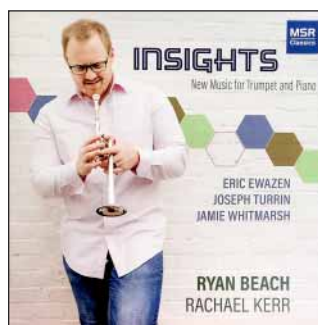
Trumpet and Orchestra to the tender and dramatic *Hymn: Dreamer of Dreams* from Peter Meechan's *Renaissance of Wonder*; Anthony's range of effortless virtuosity and captivating lyricism is on full display. Three of the four works were commissioned after his diagnosis, and one, Liebermann's Concerto for Trumpet and Orchestra, was recorded prior. Anthony mentions that the performances and recordings were lovingly captured with amazing friends, family, and colleagues. His love for music, community, and connection is felt throughout the album, resulting in a spectacular and powerful musical experience. (John Kilgore, instructor of trumpet, Kansas State University, Manhattan, KS)

Ryan Beach—Insights: New Music for Trumpet and Piano

Ryan Beach, trumpet; Rachael Kerr, piano
MS 1586 (CD); MSR Classics, Newtown, CT 06470;

info@msrcd.com; <https://www.msacd.com>;
(203) 304-2486

Whitmarsh: Portraits for Solo Trumpet; Ewazen: Sonata for Trumpet and Piano; Whitmarsh: Insights for Trumpet and Piano; Turrin: Caprice for Trumpet and Piano.



Winner of the Ellsworth Smith International Trumpet Competition and several other major trumpet competitions, Ryan Beach is currently principal trumpet of the Alabama Symphony Orchestra. He is a multi-faceted modern musician, making significant contributions as a performer, practice coach, podcaster, and content creator. *Insights* was released

in 2021 and features two excellent world premiere recordings by composer Jamie Whitmarsh. Beach possesses a beautiful tone, and his technique is flawless. The opening work, Whitmarsh's *Portraits for Solo Trumpet*, features five contrasting movements and was commissioned by Beach for this album. In the first movement, "Causticity," Beach displays a lyrical approach and resonant sound. Challenging technical passages are handled with ease in the second movement, "Elasticity." Beach performs demanding passages with remarkable technique, refined musicality, and a colorful sound. Ewazen's Sonata for Trumpet and Piano shows Beach's ability to sing smoothly through the trumpet. In the first movement, "Lento—Allegro molto," he plays lyrical passages with a tasteful vibrato and colorful sound across different registers of the instrument. Beach maintains exciting and vibrant energy throughout the third movement, "Allegro con fuoco." The articulations are crystal clear, and technical passages sound effortless. The second Whitmarsh work on the album, *Insights for Trumpet and Piano*, is beautiful and challenging for the performer. The first movement, "Song," again displays Beach's lyrical and natural approach to trumpet playing. He demonstrates great control and finesse in the challenging passages. In the second movement, "Epitaph," he plays with excellent control on the piccolo trumpet, especially on the demanding passages. The album concludes with a fine interpretation of Turrin's *Caprice*. The musicality and beautiful sound created by Ryan Beach and Rachael Kerr captivate the listener throughout the entire recording, which is available on Amazon, Spotify,

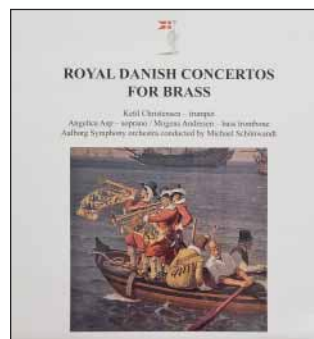
and iTunes. (Anderson Romero, assistant professor of trumpet, Eastern Michigan University, Ypsilanti, MI)

Ketil Christensen—Royal Danish Concertos for Brass

Ketil Christensen, trumpet; Angelica Asp, soprano; Mogens Andresen, bass trombone; Aalborg Symphony Orchestra, conducted by Michael Schønwandt

EXLCD30210; Exlibris, Esplanaden 8D1263 København, Denmark; mg@exlibris.dk; <https://exlibris.dk>;
+45 3819 8590

Thomsen: Serenade Touche; Orologio: Intrada; Dowland: Flow My Tears; Dowland: The King of Denmark's Galliard; Hansen: Bournonvillesque Concerto for Trumpet and Orchestra; Rung: Galeotti Fantasy; Hye-Knudsen: Friendship; Andresen (Drage): Concertino for Trumpet and Orchestra.



Royal Danish Concertos for Brass, written by members of the Danish Royal Orchestra and featuring soloist Ketil Christensen, is a delightful collection of Danish orchestral works. The Danish Royal Orchestra holds the distinction of being the world's oldest orchestra, originally founded by King Christian I in 1448 as a group of trumpet and timpani

players. The CD is divided into five distinct sections, the first of which harkens back to an earlier time. The opening track, *Serenade Touche*, grabs the listener's attention with a flourish, reminding us that early trumpeters were surely revered both on and off the battlefield. The next section includes a wonderful concerto by Thorvald Hansen, who also composed the popular Sonata for Cornet and Piano. This terrific solo piece, entitled Bournonvillesque Concerto for Trumpet and Orchestra, is performed with great aplomb by Christensen. A must-listen is Frederik Rung's *Galeotti Fantasy*, which showcases an incredible sensitivity to sharing center stage by Christensen and bass trombone soloist Andresen. Their warm tones gently rise and fall with the orchestra, demonstrating a collaborative ease. The final selection on the album is Daniel Drage's orchestral arrangement of Andresen's Concertino for Trumpet and Brass Band. Drage does a fantastic job of drawing out the colors of the orchestra to support the soaring lines of Christensen. In all, these works paint a wonderful picture of Danish music for brass, conveying a particular sense of Danish *hygge* to the listener. (Elijah Denecke, freelance performer and educator, New York, NY)

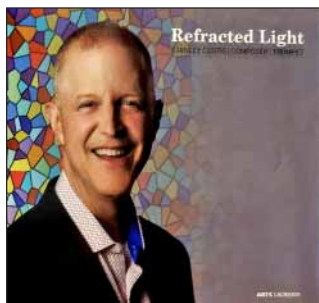
Stanley Curtis—Refracted Light

Stanley Curtis, trumpet, flugelhorn, and Baroque trumpet; Tia Wortham, voice; Doug Poplin, violoncello; Ian Blevins, piano and harpsichord

Self-released (CD); Arts Laureate, <http://artslaureate.com>;
(757) 347-1210

All compositions by Curtis: Without Form; Night Passages; Advent; Daniel; Judgement Day.

Refracted Light is an outstanding collection of works inspired by the themes and artwork of the stained-glass windows at St. George's Episcopal Church in Arlington, Virginia. The com-



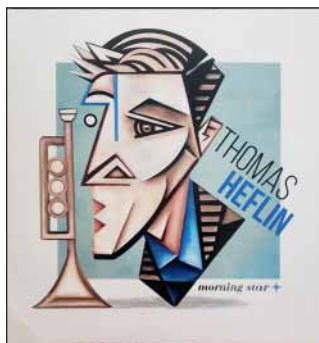
poser was enamored by the rays of sunlight that stream through the church's windows and create a prismatic rainbow, which became the inspiration for the album's title. *Without Form* is a beautiful work for trumpet, soprano, and piano. The piece opens with a brief piano introduction by Blevins,

which is indicative of the style and character of an Episcopalian offertory anthem and is enhanced by the warm, declamatory trumpet sound by Curtis. This technique of texture layering is complemented by the gorgeous soprano line by Wortham. The piece continues with interplay between the trumpet and soprano lines that are rooted in statement-and-answer form. The soprano line is written in a tessitura that strongly utilizes the richness of tone and color in Wortham's voice. *Without Form* is appropriate for both advanced trumpet and vocal students, as well as seasoned professionals. *Judgement Day* is a fantastic showpiece for soprano, Baroque trumpet, violoncello, and harpsichord. This piece displays the tremendous virtuosity exhibited by Curtis through his sense of ease in articulation, resonance, and utilization of the extreme upper register. Wortham's sensitivity to sound and clarity is the centerpiece of this work. Poplin and Blevins provide charming texture through very tasteful continuo accompaniment. *Refracted Light* is a wonderful collection of pieces that are ideal for recitals, sacred services, and presentations. Bravo! (Demarr Woods, chairperson of music and performing arts, Hampton University, Hampton, VA.)

Thomas Heflin—Morning Star

Thomas Heflin, trumpet; Gregory Tardy, saxophone; Dan Hitchcock, saxophone; Aaron Matson, guitar; Mavis Poole, vocals; Ariel Pocock, vocals; Brandon Robertson, announcer; Peter Stoltzman, piano; Steve Haines, bass; Xavier Ware, drums; Jorge Luis Torres, percussion
BC1482 (CD); Blue Canoe Records; Blue Canoe Records, PO Box 777143, Henderson, NV 89077;
contactbcr@BlueCanoeRecords.com;
<http://bluecanoerecords.com>; (678) 516-1873

Heflin: Radio Intro; Heflin: Morning Star; Heflin: Self-Esteem; Williams (Heflin): Evensong; Heflin: Interlude; Heflin: Haiku (Trumpet Intro); Heflin: Haiku; Heflin: Station Break; Heflin: The Moon Singer; Heflin: Morning Star (Reprise); Heflin: Anna Breschine; Heflin: Radio Outro.



Jazz trumpeter Thomas Heflin currently serves as assistant professor of jazz brass at the Miles Davis Jazz Studies Program at UNC – Greensboro. His latest release, *Morning Star*, is an impressive collection of works in the modern jazz and R&B crossover genre. The album features eleven original compositions, all composed and arranged by Heflin,

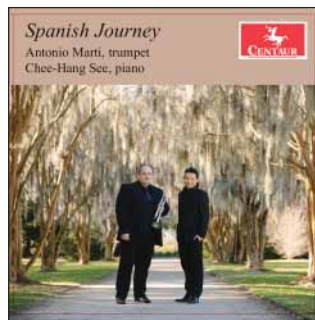
with one cover song by the late James Williams. An immedi-

ately appealing aspect of this record is that a radio intro, a station break, and a radio outro are included, giving the listener the feel of a late-night jazz broadcast. The album's title track offers a trancelike and hard-grooving ostinato and anchoring melody while also featuring soulful solos from Heflin and saxophonist Greg Tardy. *Self-Esteem* showcases a very convincing solo by Heflin with equally convincing musicianship from the rhythm section, vocals, and other members of the band. *Evensong* offers a simplistically soulful melody with an exceptional trumpet solo by Heflin, who delivers commanding and virtuosic vocabulary while maintaining a highly authentic feel. *Haiku (Trumpet Intro)* is a fantastic display of bebop language, and the following *Haiku* is an artfully adapted version of Benny Golson's *Stablemates* in a Latin feel. The rhythm section on *Morning Star (Reprise)* is on full display with an undeniable pocket, a dynamic solo from keyboardist Peter Stoltzman, and an electrifying drum solo from Xavier Ware. Excellent musicianship is a thread throughout this entire project. Anyone who is a fan of this type of crossover genre (e.g., *RH Factor*) should discover this project. (Max Matzen, associate professor of trumpet, Utah State University, Logan, UT)

Antonio Martí—Spanish Journey

Antonio Martí, trumpet; Chee-Hang See, piano; Beth Albert, percussion
CRC3974 (CD); Centaur Records, 136 St. Joseph Street, Baton Rouge, LA 70802; info@centaurecords.com;
<http://centaurecords.com>; (225) 336-4877;
fax (225) 336-9678

de Falla (See): Danza española from La Vida Breve; de Falla: Siete Canciones populares españolas; Ramos: Melodioso; Cabanillas: En una solera de Cai; Hernandez: Mosaico Valenciano; Hernandez: Tus cuatro soles (Breve Suite); Colomer: Gestas de un Don Nadie.



Spanish trumpeter Antonio Martí and Singaporean pianist Chee-Hang See recently released a recording of works for trumpet and piano, featuring compositions from Martí's native Spain. Martí is currently the principal trumpet of the Charleston Symphony Orchestra and has performed all over the world, including as principal trumpet in the Tokyo Symphony Orchestra. The album begins with two works by Manuel de Falla. The first, *Danza Española* from *La Vida Breve*, provides a clear signal of the strong quality of music to follow. Martí plays with clarity and precision, and his articulations are particularly impressive. He seamlessly transitions from rapid, multiple-tongued passages to expressive, lyrical phrasing, and it is clear that the Spanish journey has begun. Originally for soprano voice and piano, de Falla's settings of traditional songs, *Siete Canciones Populares Españolas*, gives Martí further opportunity to express his musicality. Featuring seven short songs over thirteen minutes, this work imparts the feeling of a sampling, much like one might encounter with *tapas* in Martí's hometown of Valencia, Spain. The third song, "Asturiana," is particularly moving with a pensive quality promoted by Chee-Hang See's ponderous piano playing and Martí's delicate use of vibrato. Agustín

Ramos' nostalgic jazz ballad, *Melodioso*, follows and gives the duo further opportunity to display its musical range. The album concludes with Juan D. Colomer's *Gestas de un Don Nadie*. This work is decidedly more modern than the previous compositions. Again, Martí and See are up to the challenge. They adeptly navigate the work, once again showcasing crisp articulations, expressive phrasing, and musical variety that is evident from the beginning of this musical journey through Spain. (Kevin Scully, director of creative arts, Port Washington School District, Port Washington, NY)

Wadada Leo Smith—The Emerald Duets

Wadada Leo Smith, trumpet and piano; Pheeron akLaff, Andrew Cyrille, and Han Bennink, drums; Jack DeJohnette, drums, piano and Fender Rhodes
TUM Box 006 (5CD); TUM Records Oy, Uppgårdintie 34, FI-10420 Pohjankuru, Finland; <http://tumrecords.com>

Disc 1: Litanies, Prayers and Meditations

All compositions by Wadada Leo Smith unless otherwise noted: The Prayer (For Keith Jarrett); First Meditation from the Heart: The Beauty, The Beloved; The Uyghur in Xinjiang, China; Rumi's Masnavi: A Sonic Expression; A Sonic Litany on Peace; The Patriot Act, Unconstitutional and a Force that Destroys Democracy; Smith/akLaff: A Sonic Litany on Justice; Second Meditation from the Heart: The Beloved, The Beauty.

Disc 2: Havana, Cuba

All compositions by Wadada Leo Smith: The Patriot Act, Unconstitutional and a Force that Destroys Democracy; Havana, The Mahgrib Prayer and Reflections; United States Representative Ilhan Omar; Jeanne Lee: In a Jupiter Mood; Donald Ayler: The Master of Sound and Energy Forms; A Rainbow Sonic Ark for Tomasz Ludwik Stanko (1942 – 2018); Haiti, an Independent Nation in 1804 but Not Recognized by Britain, France, Germany, the United States and Others: A Designed Tragedy!; Mongezi Feza.

Disc 3: Mysterious Sonic Fields

All compositions by Wadada Leo Smith and Han Bennink: Chrysanthemum Flowers on a Mountaintop (For Katherine Johnson, Dorothy Vaughan and Mary Jackson); Largo: A Mysterious Love Sonic (For Shana, Robeson and Sarah); Louis Armstrong in New York City and Accra, Ghana; Albert Einstein: Particles of Light, a Study in Perception; Ornette Coleman at the World's Fair of Science and Art in Fort Worth, Texas; The Call—A Duet between Joseph King Oliver and Jelly Roll Morton: Light Garden in a Dream Space, a Remembrance of Shaba of Ethiopia; Han Bennink on Fifth Avenue, NYC; Johnny Dyani, the Artist Who Imagined a New South Africa. A Celebration.

Disc 4: Freedom Summer, The Legacy

All compositions by Wadada Leo Smith and Jack DeJohnette: Sandalwood and Sage; Freedom Summer; Meditation: A Sonic Circle of Double Piano Resonances; The Patriot Act, Unconstitutional and a Force that Destroys Democracy; Silence, Quietness and Very Still.

Disc 5: Paradise: The Gardens and Fountains.

All compositions by Wadada Leo Smith: The River of Abundance; The Fountain of Tasnim; The Supreme Fountain; Exaltation and Musk; Pomegranates and Herbal Teas.



Trumpeter Wadada Leo Smith has been a mainstay of the contemporary and *avant garde* jazz scene for over five decades. Now aged 81, he has released *The Emerald Duets*, a five-disc boxed set featuring collaborations with four jazz drummers. It is impossible to give a full review of such an expansive work in the space

provided here. *Emerald Duets* explores the varying styles of the master percussionists included in this set and continues Smith's series of duo recordings with prominent jazz drummers. The performances included are focused on texture, timbre, and sound layers. Familiar concepts like form and melody exist but are often more muted in service of the purely creative and expressive goals of the performers. This music can be difficult to comprehend, but that does not mean it should be dismissed. Listeners unaccustomed to this style of improvised music can approach it in a variety of ways. For example, this set includes three versions of Smith's composition *The Patriot Act*, and listening to them in succession is quite enlightening. This sort of comparative listening will help to demystify Smith's use of and approach to melody, rhythm, and form in the context of this highly improvised music. This reviewer suggests that listeners begin with disc four, *The Freedom Summer*, which features extensive use of keyboard instruments (as played by Smith and Jack DeJohnette), thus providing a harmonic anchor that is not found in the rest of the set. Wadada Leo Smith is an important voice in the broader spectrum of American music (beyond the familiar trumpet repertoire). While this set will be challenging for some, it is worthy of serious consideration. (Jason Crafton, associate professor, Virginia Tech, Blacksburg, VA)

Luke Spence—Twentieth Century Art Songs

Luke Spence, cornet; Andrew Welch, piano
TSN-010 (CD); Tonsehen, 822 Guilford Avenue #135, Baltimore, MD 21215; <http://tonsehen.com>

Mahler: Ich atmet' einen linden Duft; Mahler: Liebste du um Schönheit; Mahler: Ich bin der Welt abhanden gekommen; A. Mahler: Lobgesang; Berg: Liebesode; Berg: Schliesse mir die Augen beide; Schönberg: Am Strande; Boulanger: Attente; Messiaen: Le sourire; Ravel: Chanson à boire; Poulenc: Fleurs; Ives: Soliloquy; Ives: The Housatonic at Stockbridge; Price: Night; Adams: Prayer; Larsen: Boy's Lips; Larsen: Big Sister Says, 1967.



Dr. Luke Spence is the visiting assistant professor of trumpet at the SUNY Potsdam Crane School of Music and is also a member of both the Washington Chamber Orchestra and Anima Brass. He is accompanied on this recording by Andrew Welch, the director of music ministry at Allin Congregational Church in Dedham, Massachusetts, and associate director of the Georgetown Chorale. Spence has chosen German, French, and English art

songs for this recording and includes a QR code in the liner notes, connecting readers to subtitle translations for those who want to experience the lyrics along with the music. Spence's cornet playing throughout is nuanced and exquisite with a warm, lovely sound. Since these are all songs with meaningful lyrics, it is a major challenge to convey the meaning behind each song and also maintain variety. Spence remedies this by doubling down on the musicality and provides passionate interpretations. This is clearly evident in the opening three Mahler songs, all expressively played with measured vibrato and long eloquent reflective phrases. Some of the more modern-sounding pieces by Price, Ives, and Adams offer a nice change of pace with progressive voicings, rhythms, and folk-like melodies. The recording closes with two fun pieces by Larsen, in which Spence employs glissandi, note bends, and growls to best express the almost cartoonish jazz-age feel to the songs. Whether a soft entrance in the upper register, quick and delicate wide slurs, or a mournful melody, Spence consistently delivers a strong musical interpretation. (Kurt Zemaitaitis, trumpeter, Navy Band Northeast, Newport, RI)

University of Kentucky Faculty Brass Quintet—New Music for Brass Quintet

Jason Dovel and Allie Woodbury, trumpets; Margaret Tung, horn; Bradley Kerns, trombone; Matthew Hightower, tuba

UKCD001(CD); University of Kentucky;
<http://finearts.uky.edu>

Jackson: Brass Quintet No.1; Beckman: Fanfare for Hope; Piunno: Monterey Sketches; Brandon: Lexicon II; Breeze: Brass Quintet No.6 in G Minor; Omelchenko: Fanfare for Brass Quintet; Zanter: Fanfare; George: TimeStamp; Hansen: Fanfare for Brass Quintet.



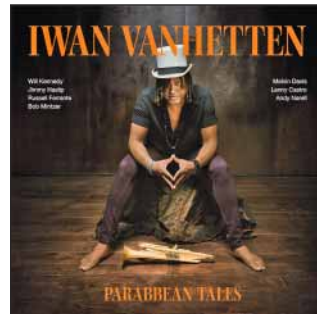
Whenever one encounters a CD of brass quintet, programming and order are of great importance. Every number on this recording is a little masterpiece in itself, and the music is captivating. The works are very musical, melodic, and exciting, and the performances are balanced and virtuosic. Nicole Piunno's *Monterey Sketches* and Sy Brandon's *Lexicon II* are fine examples of the ensemble's abilities. The works display pomp and circumstance, as well as ballade-like playing. The quintet achieves a remarkable unity of sound, and the album's production quality is on the highest level. The sonorities are big and full with all instruments blending beautifully. The only minor downside of this album is the lack of a program booklet. Since every work on the album is an extremely welcome addition to the brass quintet repertoire, more information would be helpful. All in all, this album is surely a must-have for students to hear how one should blend in an ensemble and for professionals to enjoy and learn about new works for brass quintet. (Tomislav M. Spoljar, freelance trumpeter and artistic director of Velika Gorica Brass Festival, Zagreb, Croatia)

Iwan VanHetten—Parabean Tales

Iwan VanHetten, trumpet; Russell Ferrante, piano and key-

board; Melvin Lee Davis and Jimmy Haslip, bass; Will Kennedy, drums; Lenny Castro, percussion; Andy Narell, steel pans; Bob Mintzer, saxophone
 BC1478 (CD); Blue Canoe Records, PO Box 777143, Henderson, NV 89044; media@bluecanoerecords.com;
<http://bluecanoerecords.com>

All compositions by VanHetten: Parabean Tales; Freedom; Cachete; Not Without You; 5th Avenue; Oasis; Brother Robert; DJoel & Knippa; L.A. Jam; Spally.



Iwan VanHetten is an accomplished trumpet and keyboard player, composer, arranger, and producer based in the UK. He has toured around the world and worked as the musical director with Sister Sledge and the Brooklyn Funk Essentials, and he currently holds a teaching position at the Royal Birmingham Conservatoire. VanHetten's latest album, *Parabean Tales*, has strong Caribbean influences that he has attributed to the sounds of his childhood. Every piece on the record has a solid groove into which the melodic instruments fit beautifully. VanHetten is versatile with the tone and timbre of his trumpet playing. He performs long phrases and melodies with a warm, singing tone, and the trumpet sounds like an extension of his voice. When needed, he can play with intensity and impact that leads to exciting climactic moments. All the musicians on the album play off each other's ideas and embrace the rhythmic grooves in every piece. For example, *Oasis* opens with soft drums and keys with VanHetten playing a rich flowing melody. Throughout the tune, VanHetten adjusts his tone to fit with the building instrumentation and energy. He and saxophonist Bob Mintzer perform unison melodies beautifully and are able to play back and forth as if in a conversation during the improvisational section of the work. *Cachete* uses a funky bass line and consistent drum pattern over which VanHetten floats while executing impressive improvisational lines. He expands on the funk licks from the bass line while keeping the strong rhythmic intensity to create an enjoyable and impactful experience. Everything VanHetten and the collaborative musicians on the album play drips with musicality and expression. (Paige Kerrigan, freelance teacher and performer, Philadelphia, PA)

Oswaldo Zapata—Bridging Borders: New South American Music for Trumpet and Piano

Oswaldo Zapata, trumpet; Kasandra Keeling, piano
 Self-released (CD); One UTSA Circle, San Antonio, TX 78249; oswaldozapata@utsa.edu;
<https://tinyurl.com/itg2301e>;
<https://facebook.com/oswaldotrompeta>;
 (210) 458-4354

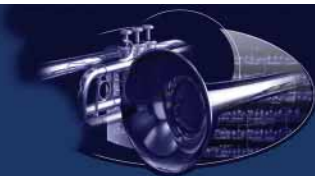
Gallegos: Mi Vecino el Cotopaxi; Naranjo: Canción de la Ninfa; Mendoza: Preludio, Huayno y Posludio; Santos: Concertino Brasileiro No. 1 for Trumpet and Piano.

Adding four new compositions to the repertoire for trumpet and piano, Oswaldo Zapata and Kasandra Keeling present their album, *Bridging Borders*. Each piece was written by a

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MUSIC REVIEWS

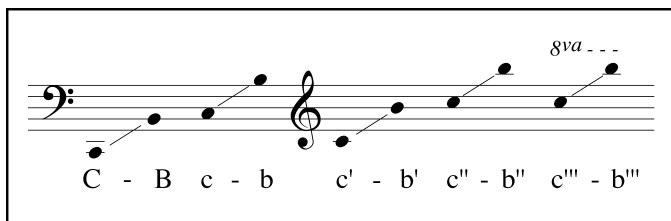
LUIS ENGELKE, COLUMN EDITOR



Music Reviews appear regularly in each issue of the *ITG Journal*. ITG members are invited to participate in the column as reviewers. Please contact the Music Reviews editor and state your qualifications and area of interest (Baroque, contemporary, jazz, brass quintet, etc.). Items for review and reviewers are selected at the discretion of the Music Reviews editor. Unsolicited reviews will not be accepted.

Publishers are encouraged to submit high-quality editions intended for performance on trumpet. This includes solo and ensemble works, as well as collections of music meant for performing. Because of the extremely high volume of submissions and limited Journal space, only the music deemed as the most interesting to ITG members will receive priority and be reviewed. In general, music disseminated through various means, including electronic, is being accepted. However, to be considered for review, the music must be published and available to the ITG membership.

Please send all new publications and correspondences to: Dr. Luis Engelke, Department of Music, Towson University, 8000 York Rd, Towson MD 21252, USA; fax (410) 704-2841; musicreviews@trumpetguild.org



Bach, Johann Sebastian. *Ehre Sei Dir, Gott, Gesungen*. Arranged by James Olcott. Twelve Trumpets. Triplo Press. 2022.

Ehre Sei Dir, Gott, Gesungen is a well-known Bach work, a church cantata played as part of the *Christmas Oratorio*. More specifically, it is the fifth of the six parts and would customarily be performed on the first Sunday following the New Year. The arranger of this particular setting, James Olcott, is well-known to the ITG community. He has over two hundred compositions and arrangements for sale at his publishing company, Triplo Press, and served as president of ITG in the early 2000s. With such a prolific output, it is no surprise that this edition is of excellent quality with several editorial decisions that elevate the piece. The arrangement is for a rather large trumpet ensemble, calling for twelve B-flat trumpets.

The piece features some intricate lines, often in sixteenth notes and very often in duets within the ensemble. From an arrangement perspective, the lines lend themselves well to the trumpet. Olcott has adapted the work to be approachable for younger ensembles and in this effort has changed the original key from concert A to concert E-flat. He also took great care in creating suggested articulations for the ensemble. These markings help differentiate the choirs formed within the trumpet ensemble and convey an interpretation based on original instrumentation (e.g., using staccato pickups to convey an up-bow in the original string parts).

The arrangement is of moderate difficulty and is certainly approachable for collegiate ensembles to feature in an end-of-the-year concert with some rehearsing or for any professional ensemble. The range is quite modest, with the lowest note being an a and the highest a c''', found in both the first and sixth trumpet parts. The parts are not often truly independent, and thus an even spread of talented and developing players is appropriate for most situations. It should be noted that parts seven through ten do include far more technical difficulty than

the upper parts, sometimes including extended passages of sixteenth notes with wide leaps; thus, the most technically minded musicians in the ensemble may be best suited to the lower parts of the arrangement. (Neal Grindstaff, freelance trumpeter, Lexington, KY)

Chpelitch, André. *Sonata for Trumpet and Piano*. Gérard Billaudot, 2022.

With several compositions for trumpet to his credit, André Chpelitch brings his years of experience on the instrument in the writing of this new work. He won first prize in trumpet at the Paris Conservatory in 1980, and he has been principal trumpet of Orchestre de Paris, "France's leading symphony orchestra," since 1981. This particular sonata was the competition piece for the 2021 Master of Trumpet of the Conservatoire National Supérieur de Musique et de Danse de Paris, following his *Happy Days* and *Suite Hétéclite* that are also for trumpet but with a shorter duration and not as difficult. Gérard Billaudot has appropriately rated the Chpelitch sonata at the highest difficulty on their scale of one to nine.

This sonata is a brilliant new work that is well conceived for both trumpet and piano with a duration of 14'20". The three movements are titled "Fantasque," "Nocturne," and "Allegro giocoso," and the three provide an excellent flow and variety to the work. Mixed meter in 5/8 and a middle section in 5/4, as well as some interesting syncopations and sections that must be performed with an improvised feel, highlight the first movement. Tomasi's "Nocturne" from his well-known concerto surely must have had some influence on Chpelitch's second movement with the same title. Flowing lines with odd divisions, both ascending and descending, are among the emotive effects provided. Perhaps the most technical requirements are included in the third movement, where both double and triple tonguing are required. Both B-flat and C trumpet parts are provided, and the sounding range encompasses f-sharp to c''.

Soloists looking for a thrilling new work that provides both technical and musical challenges and is sure to engage audiences will find this new sonata a notable addition to their libraries. The sonata is highly recommended, and Chpelitch's growing catalogue of compositions for trumpet should become greater known in the future. (Luis C. Engelke, professor of trumpet, Towson University, Towson, MD)

Debussy, Claude. *Fanfare from Le Martyre de Saint Sébastien.* Brass Choir and Timpani. Arranged and edited by Charles Decker. Brass Choir and Timpani. Cherry Classics, 2022.

Le Martyre de Saint Sébastien is a play written in 1911 with text by Gabriele D'Annunzio. The incidental music for the play by Claude Debussy is, by no surprise from such authorship, exquisite. Several other arrangements of the incidental music exist, which often take portions of the source material to conform them to an orchestral setting. This work, however, remains one of the lesser known of those by Debussy. The fanfare portion, which has been kindly edited and arranged by prolific arranger Charles Decker, is found at the beginning of the third act.

The pentatonic sound used through the medium of the brass choir gives the music a sense of grounded regality, and the sound of a brass choir simply cannot be matched in excitement and sentimentality. Decker has elected to change the instrumentation slightly. The original work calls for six horns, four trumpets, three trombones, a tuba, and timpani. Decker reduces this slightly to the more common four-part horn section, but keeps the rest of the brass choir intact and, with intelligent doublings, preserves the character of the original work.

The piece is quite short, lasting perhaps only two minutes if the ensemble takes a statelier tempo. While the music is not particularly challenging, the nature of the parts leaves most musicians quite exposed. Additionally, the rhythmic integrity of each entrance, particularly off-beat ones, must be given particular attention. Musicians wishing to present the work should be of the utmost confidence of entrance and sound. The fanfare would be a fabulous start to any concert, and with doubled or even tripled parts, could be an excellent and exciting opening to any convocation where even more players are available. The work is very approachable from a listening perspective and would be a delight to hear from both the perspective of a trained musician or a casual enjoyer of music. (Neal Grindstaff, freelance trumpeter, Lexington, KY)

Engelke, Luis. *Revelation: Ten Original Works for Trumpet and Fixed Media* (Audio and Visual). Art of Sound Music, 2022.

Composer and trumpeter Luis Engelke has introduced an exciting collection of ten works for trumpet and fixed media (both audio and video). Written during the height of the COVID-19 shutdown, these pieces carry the intense emotional weight of the early pandemic. A native of Brazil, Engelke infuses modern American writing with traditional Brazilian rhythmic elements to create an exciting experience for the audience and performer alike.

Each work in the collection is programmatic, drawing from the complexities of modern society. The first piece, *Voces Lucis et Tenebrae*, explores the nature of opposites—light and dark being the titular examples. The first half consists of long, sweeping phrases that transition in the second half to shorter, “heroic” gestures. *Lacrimosa* draws inspiration from the feelings of loss, hurt, and confusion we felt, both individually and as a society, at the onset of the pandemic. The somber tone contrasts with the exciting energy of the following work, *Sanctus*, which reflects on the initiative and inventiveness of the researchers and healthcare workers developing vaccines.

The fixed media of these first three pieces imitates instrumental accompaniment, but the audio/visual background of *Urban Illusion*, referencing street artists and their influence on their communities, introduces a “driving techno” that one could expect from the early work of Daft Punk. This piece is lively and fun, utilizing the capabilities of the trumpet to complement the techno feel of the electronics. Dedicated to the towering buildings of major cities, *Skyscraper* utilizes the range of the instrument to imbue a sense of awe and grandeur.

The next three works address problems that we must face as a society. *Menace*, a work reflecting on those who misuse technology for personal gain, challenges the performer to execute consecutive passages of fast articulation with agility. *Benevolence* refers to acts of kindness overshadowed by the malevolence of tyrannical governments preying on the weak and vulnerable. This piece consists of long, flowing passages that grow in intensity toward an apex in the middle section and come back down toward the conclusion. *Dominus* reflects on the beauty of the earth and all of mankind’s “domain,” as well as the dangers that humans pose to the earth’s natural beauty. The work begins with a three-note motif that is put through several iterations, providing a nice sense of both continuity and uncertainty throughout.

Aurora Solis invokes the carefree optimism of a new day, a “fresh start.” The work alternates between fluid, slurred passages and deliberate, articulated lines. The final work of the collection, *Revelation*, represents growth from a simple outlook to an acknowledgment of the world’s complexities. The fixed media emerges from silence, as if coming out of darkness, and the trumpet part, marked “cantabile e lontano,” is simple and pure until corrupted using the plunger with growling.

This collection provides the performer with an accessible introduction to works with electronics. The fixed media is easy to follow, and the use of extended techniques is minimal. Each work can stand alone as a recital piece, but the collection can also be played in succession. This collection is a must-have for performers who wish to expand their repertoire of innovative contemporary works. (Christopher Luebke-Brown, University of Colorado Boulder)

[N.B. In order to avoid a conflict of interest, Luis Engelke, the Music Reviews column editor, did not have access to this review prior to its publication. The ITG publications editor assigned an impartial reviewer and handled the entire review process with this work.]

Hirschman, Ed (Composer and Arranger). *Advanced Duets for the Modern Trumpet Player.* Two Trumpets. Art of Sound Music, 2022.

The year 2022 has brought to the trumpet world a fresh and exciting new compilation by Ed Hirschman, *Advanced Duets for the Modern Trumpet Player*. Hirschman is a freelance trumpeter, arranger, composer, publisher, sheet music retailer, bandleader, mute designer, and manufacturer. He is the owner of the sheet music company Art of Sound Music, co-developer of ScoreFlipper sheet music software, and the founder and president of Hirschman Mutes. Hirschman’s musical output includes over 250 arrangements for various instrumentations and an award-winning composition, *Four Bridges*.

Fulfilling his desire to have challenging, musically rewarding duets to play, *Advanced Duets for the Modern Trumpet Player* includes sixteen adventurous pieces scored

for two B-flat trumpets. The compilation features songs in a variety of styles and genres from classical to jazz and rock. Selections include a Bach invention, excerpts from Stravinsky's *Petroushka*, Bill Chase's *Get It On*, a twelve-tone arrangement, originals featuring complex plunger mute parts, and another utilizing special techniques such as mouthpiece buzzing and leadpipe blowing. Each part is equally challenging with extended range and technical passages and will require advanced practices, including multiple tonguing and ornament implementation. The written trumpet range is quite large, extending from a single pedal c (with regular occurrences of f-sharp throughout) to g''' and requires musicians with flexibility to successfully execute. The set also includes some pieces with opportunities for the trumpeters to showcase their improvisation skills. Each duet includes introductory notes and detailed notations to aid the performers.

Hirschman's *Advanced Duets for the Modern Trumpet Player* is sure to be a challenge, yet fun and engaging. These duets are best for upper graduate-level students through professionals and require some preparation and practice to master. Available in digital or printed form with the option to purchase accompaniment play-along tracks, this beautifully assembled collection includes thirty minutes of riveting music. Covering the musical spectrum, these duets would be suitable to be played at a recital or special event or as a stand-alone feature. (Christopher Braun, adjunct trumpet instructor, Sinclair College, Dayton, OH)

Marcello, Alessandro. Concerto in D minor. Arranged by Keith Terrett. Brass Quintet. Cherry Classics Music, 2022.

Marcello wrote his beautiful Baroque Concerto for Oboe in D minor to be accompanied by strings and basso continuo in the eighteenth century. Since then, many trumpet players have adapted this work for performances on piccolo trumpet with orchestra. While this arrangement is in the key D minor, it should be noted that versions of this same concerto also exist for both oboe and trumpet in C minor.

The Marcello is often thought of as a new standard in the trumpet repertoire, and arranger Keith Terrett has done an extraordinary job arranging this solo for brass quintet. Written for trumpet in D, the first trumpeter is the soloist throughout the entirety of this three-movement concerto. The second trumpet part, which is written for C trumpet, is the concertmaster of the accompaniment, filling in the melodic content during sustains and rests for the soloist. The horn, trombone, and tuba fill out the remainder of the orchestra and continuo parts and contribute to the depth of sound in the accompaniment.

The first movement is in common time and calls for a spirited and light feel, especially in the accompanying quartet. The solo part sings over the top, showcasing lyricism, agility, flexibility, finger dexterity, ornamentation, and technique. In the slower, lyrical second movement, an eighth-note ostinato remains constant in the accompaniment while the trumpet soloist delivers gorgeous long phrases with minimal rests. Written in a fast 3/8 meter, the last movement is filled with energy and drive in all parts. The phrasing really makes this work come alive while featuring light articulations, harmonic shifts, large interval leaps, and scalar writing.

Keith Terrett has done an exemplary job of arranging the Marcello for brass quintet. The full concerto is about ten minutes in length and would be a welcome addition to a recital, especially for advanced performers. The trumpet parts cover the range of the horn with the first trumpet playing from e' to d''' and second trumpet from c' to c'''. All parts require endurance, light articulation, ease of flexibility, great time, and an understanding of Baroque style. While no dynamics are included in this version, Terrett leaves the performers the opportunity to define their own phrasing and to strike the right balance between soloist and accompaniment. (Ryan Gardner, professor of trumpet, University of Colorado Boulder)

Schönberg, Claude-Michel. *Les Misérables for Classical Players.*

Sondheim, Stephen. *Sondheim for Classical Players: 12 Selections from Sondheim Musicals.* **Various.** *Broadway Songs for Classical Players: 12 Famous Melodies from the Stage.* Trumpet and Piano (or play-along recording). Arranged by the publisher. Hal Leonard, n.d.

These three separate books, as well as others in the same series, are appropriately intended for the "intermediate level player," as noted in the publication. Additionally, the range, mostly in the staff and rarely between a'' and c''', is described as "flattering to the trumpet." There is some continuous playing, but advanced high school players and early college students will find these to be of modest difficulty. Practicing several in a row should help to build endurance.

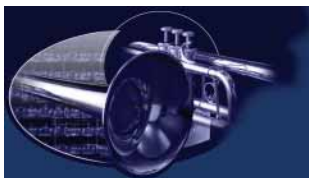
Twelve songs are included in each book, and one of the outstanding aspects is that both piano and play-along recordings are provided. The recordings can be downloaded or streamed from the publisher's website, and if they are streamed, the tempo and keys may be changed independently, offering more advanced players the opportunity to play the arrangements higher or lower, or for anyone to simply make modest tempo changes because of interpretation. Technique requirements are limited, so the tempi will likely not need alteration. Additionally, the high recording quality of several pianists (not midi) should be noted. In the end, soloists will likely want to practice with the recordings but use a live pianist for performance since there are several sections with pauses, rubato, and subtle tempo changes that will be difficult to coordinate with a prerecorded accompaniment.

Similar to other materials that serve as a basis for melodic study, these songs provide excellent resources to work on lyrical playing. Reading through the books should prove enjoyable for advanced players and assist in maintaining endurance as well as stimulating lyrical expression. Intermediate-level players will benefit from working on pitch with the recordings, as well as working on style and expression. All three books are highly recommended. (Luis C. Engelke, professor of trumpet, Towson University, Towson, MD)

Stewart, Michael P. *Fanfare a 4.* Trumpet Quartet. Triplo Press, 2021.

Michael Stewart is a composer, educator, and classical and jazz trumpeter who plays lead trumpet for several Chicago-area jazz big bands and society ensembles. He teaches music theory and trumpet at St. Xavier University, as well as music theory, aural skills, music appreciation, and trumpet for the College of DuPage. Stewart's trumpet quartet *Fanfare a 4* was first pre-

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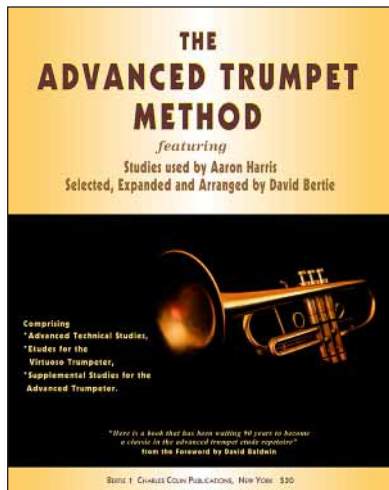


BOOK REVIEWS

ERIC MILLARD, COLUMN EDITOR

Please send requests to join the review staff and review copies of books, dissertations, method/etude books, and duet books meant for pedagogical purposes to: Dr. Eric Millard, ITG Book Reviews Editor, Department of Music, 9201 University City Blvd., Charlotte, NC 28223; bookreviews@trumpetguild.org

Bertie David. *The Advanced Trumpet Method featuring Studies used by Aaron Harris.* New York, NY: Charles Colin Publications, 2022. Softcover, 158 pp.



David Bertie's reinterpretation of the material used by Aaron Harris in his teaching is a challenging collection of technical studies and etudes for advanced trumpet players. Bertie has included historical information on Harris, the history behind the music, and a bibliography citing all works from which these studies and etudes were derived, as well as the preface to the original 1930 edition.

Notably, Bertie's collection includes revisions that update and make Harris's original work more concise.

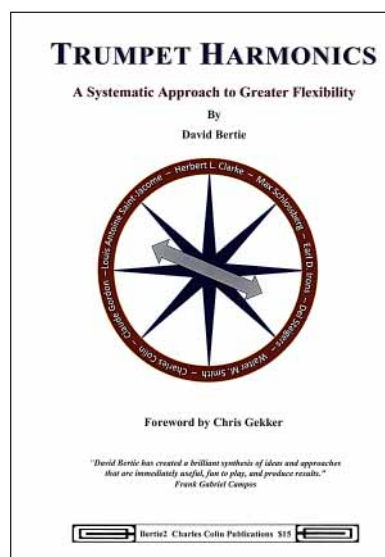
The first studies included in this book are a comprehensive collection of scale and arpeggio exercises. Not only has Bertie included nine exercises in all major and minor keys, but he has also included six enharmonic keys (C-flat, C-sharp and F-sharp in both major and minor forms), providing exercises in thirty different keys. Bertie's "Guidance Notes" provide direction and assistance in the correct approach to these exercises and can be easily understood by all levels of trumpeters.

In the second section of this book, "Etudes for the Virtuoso Trumpeter," Bertie has included one etude in each of the thirty keys found in the aforementioned section. These etudes are technically demanding and reminiscent of the difficult etudes of William Smith's *Top Tones*, Wilhelm Wurm's *30 Studies*, and Narcisse Bousquet's *36 Celebrated Studies*. Having the ability to traverse the entire range of the trumpet is paramount. A nice addition by Bertie in this section, as well as the following section, is the identification and biographies of the composers whose music is used for these arranged etudes. Bertie has also added dynamics, articulations, and tempo markings to the etudes, as well as the development of original material to further challenge the player.

Even the most accomplished players will be challenged by the third section of this book, "Supplementary Studies for the Advanced Trumpeter." Bertie has again rewritten some of the original etudes, which are followed by arrangements of music by Johann Sebastian Bach. These last etudes provide a culmination of all challenges encountered in the book, both musically and technically.

David Bertie's reinterpretation of Aaron Harris's work is useful for those who are looking to reinvigorate their basics and looking for a new and challenging collection of technical etudes. Bertie's historical and background information on Harris's work proves thought-provoking, and the challenges he poses will keep players well engaged in the practice room. (Davy DeArmond, trumpet instrumentalist, United States Naval Academy Band, Annapolis, MD)

Bertie David. *Trumpet Harmonics: A Systematic Approach to Greater Flexibility.* New York, NY: Charles Colin Publications, 2022. Softcover, 60 pp.



David Bertie's *Trumpet Harmonics: A Systematic Approach to Greater Flexibility* is a helpful guide to understanding how to use the numerous flexibility books that are already in common use in a more focused, directed way. Bertie served for 24 years in the British Army's Royal Green Jackets. Dedicated to teaching brass and furthering his own studies, his recent work with Jeff Purtle, an authority on Claude Gordon's approach, is evident in this volume. Citing classic texts by Arban, Staigers, Irons, Bai Lin, Colin, Saint-Jacome, and others, Bertie acknowledges the effectiveness of these methods while also pointing out the gaps they present. "This can overly challenge a student's need for smooth development," he remarks.

One observation about other method books is the emphasis they often have on harmonic steps while neglecting harmonic skips. In addressing these athletic harmonic skips, Bertie discusses that the correct tongue shape for a higher note must be combined with increased wind power and control. He mentions studying with the virtuoso John Wilbraham, who discussed the two trumpet ranges: the practice range and the performance range. Pushing your boundaries in the practice room gives your playing a relaxed stability in performance.

Speaking of stability, another tool offered in this book, which can dramatically transform one's playing, is the use of K-tonguing in flexibility studies. A protocol advocated by both Herbert L. Clarke and Claude Gordon, its prominent use in *Trumpet Harmonics* is unique. Bertie asserts that "the practice

of K-tongue helps reinforce the correct tongue level position throughout the range.” It is noted that this is particularly helpful in securing articulations in the upper register.

Bertie also advocates practicing varied articulation patterns, defined in this book as “models.” In the preface by Jeff Purtle, he explains, “Models train tongue-level to learn each note with security and reinforce the similar use of air with all models.” Saint-Jacome’s velocity studies are an excellent example of this treatment.

Trumpet Harmonics is a great text to learn about the lineage of flexibility studies and their development. It also provides all trumpeters with a framework for using various books to program their practicing effectively, ensuring steady progress on the instrument. David Bertie’s book promises to upgrade a player’s flexibility practice and is sure to assist teachers in devising strategies for their students. (Carl Lindquist, trumpet instrumentalist, United States Navy Band, Washington, DC)



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Media Reviews

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South American composer who was either inspired by historical events or drew stylistic influence from the countries of Ecuador, Colombia, Peru, or Brazil. The opening track, *Mi Vecino el Cotopaxi*, takes the listener on a journey as the composer, Gallegos, depicts the eruption of one of the tallest volcanoes in the world,

El Cotopaxi. Zapata performs a suspenseful opening cadenza consisting of fast-moving notes and pitch bends to emulate the erupting volcano. This is immediately followed by a joyful *albazo* section to highlight the happiness felt during the calm after the eruption. The performers effortlessly switch styles to portray the array of emotions in this programmatic work. *Canción de la Ninfa* is the second in a set of songs for solo instruments and piano representing mythological creatures from different cultures around the world. Incorporating a *bambuco* style, Zapata and Keeling skillfully navigate through a variety of tempos, moods, and sonorities. The piece opens with a fierce, descending line that leads into an energetic groove from the piano. Approximately two minutes into the piece, the trumpet changes timbre with straight mute and plays an alluring, lyrical melody accompanied by open, consonant chords and arpeggios from the piano. The remainder of the album presents music that is challenging to the trumpeter both technically and musically, and Zapata rises to the occasion. Overall, *Bridging Borders* is an enjoyable recording with innovative works that are certain to gain popularity for years to come. (Steven Siegel, assistant professor of music, University of Wisconsin – Superior, Superior, WI)



Music Reviews

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miered at the 2009 International Trumpet Guild Conference in memoriam to Michael Ewald, former professor of trumpet at the University of Illinois. The fanfare was originally composed for two trumpets in 1997 and adapted for a quartet in 2004.

The opening motif features the same open intervals as Bozza’s *Rustiques* or Copland’s *Fanfare for the Common Man*. Highlights include several instances of climactic tension within the middle lyrical movement. This is a nice contrast between the stately and fanfare-like first and third movements. These movements feature brisk antiphonal declarations of the musically open theme. Earlier thematic content, such as the chromatic inflections heard in movement two, are used within the bold style of the first movement for a cosmopolitan finale. This quartet for four B-flat trumpets would be fantastic for trumpeters at an advanced high school or early college level or above. All movements call for musical maturity among the four parts and allow for various interpretations to be explored. The fanfare is brief and could function perfectly as a prelude before a larger recital or performance. (Jeremy Perkins, graduate teaching assistant, Florida State University, Tallahassee, FL)

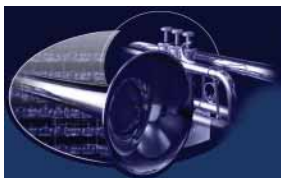
Tchaikovsky, Pytor Ilitch. *A Night at the Ballet: Excerpts from The Nutcracker*. Arranged by James Haynor. Brass Quintet. Cherry Classics Music, 2020.

James Haynor, former utility trumpet with the Milwaukee Symphony for 28 years, presents this brass quintet setting of selections from Pytor Tchaikovsky’s iconic ballet *The Nutcracker*. A student of Vincent Cichowicz, Haynor presently resides in the Milwaukee area, where he is active as a freelance performer, composer/arranger, and founding member of the Newberry Brass Quintet.

This arrangement, scored for the traditional brass quintet (two B-flat trumpets, horn, trombone, and tuba), includes material from eight movements of the original work with an approximate performance length of 9’00”. Each movement of the arrangement is separated by an empty measure or “grand pause.” In this reviewer’s opinion, this feature facilitates easy removal of any portion within the broader arrangement, which may prove useful in situations where adapting the arrangement is practical (such as performing standalone movements or omitting a movement). Throughout the piece, each instrumentalist receives opportunities to perform as the primary melodic voice while also exploring a variety of tonalities, tempi, and meters. Performers familiar with Tchaikovsky’s works will notice great care to imitate dynamic, articulation, and style markings in a manner consistent with the composer’s original intent.

Both the score and individual parts are typeset in clear and easily readable manuscript and come in print, electronic, or combined purchase availability from the publisher. The adaptation and simplification of some rhythmic figures from the original melodies in Tchaikovsky’s *The Nutcracker*, combined with a very reasonable written range for all instruments (g to b” in the trumpets), makes this arrangement ideal for use by student chamber ensembles, reading bands, freelance groups, or as part of any holiday brass program. *A Night at the Ballet: Excerpts from The Nutcracker* is sure to be a favorite of both performers and audiences alike. (Stephen M. Wadsack, instructor of trumpet, Wright State University, Dayton, OH)





NEWS FROM THE TRUMPET WORLD

JASON DOVEL, COLUMN EDITOR

ITG members are encouraged to send correspondence, inquiries, and trumpet-related news to Jason Dovel, News Editor (news@trumpetguild.org). ITG strives to present news items of an objective nature only, and all items will be edited for clarity and brevity. For more detailed information on many of the news items included in this column or for additional stories omitted due to space restrictions, visit the *ITG Website* (<http://www.trumpetguild.org/news>).

APPOINTMENTS

Qiwei Li to Yangzhou University

Qiwei Li has been appointed assistant professor of trumpet at Yangzhou University Conservatory of Music in China. Li is a Chinese native who was born in Nanjing, Jiangsu province. When he turned eighteen, Li came to the United States to pursue collegiate trumpet studies. During his time in the US, he was a member of his college's marching band, symphonic band, jazz lab, jazz combo, chamber group, musical group, and other groups. When Li returns to China for summer vacations, he assists his middle/high school symphony orchestra and plays in Chinese summer festivals.

Li holds a Bachelor of Music degree from Southeastern Oklahoma State University, where his primary teachers were



Qiwei Li

Brian Walker, Ben Shaffer, and Matt Anderson; a dual Master of Music degree (trumpet performance and jazz studies) from Bowling Green State University under the guidance of Charles Saenz; and a Doctor of Musical Arts from the University of Nebraska – Lincoln with Darryl White and Scott Quackenbush. While in Lincoln, Li was hired as an adjunct professor of trumpet at Union College (Source: Qiwei Li)

Renée McGee to US Coast Guard Band

Renée McGee has been appointed section/lead trumpet with the United States Coast Guard Band. McGee has traveled North America as a versatile trumpet player, bandleader, entertainer, recording artist, and pedagogue. A native of Stafford, Virginia, she is currently finishing her Master of Music degree in jazz studies at the University of North Texas, where she directs the Five O'Clock Lab Band and plays lead trumpet in the seven-time Grammy-nominated One O'Clock Lab Band. Over the past year, McGee has completed a residency with the US Airmen of Note and been endorsed by the S.E. Shires Company as a performing artist. Prior to the pandemic, she distin-



Renée McGee

SCHOLARSHIPS HELP STUDENTS ATTEND ANNUAL ITG CONFERENCES

The *ITG Industry and Sponsored Scholarship* program helps qualified students attend the annual conferences. With generous donations from industry-related companies and individual sponsors, many young trumpeters are better able to afford conference registration and travel expenses. Scholarships may be named for the donor companies, for individuals, or in honor of someone.

To earn a scholarship, a student must submit a recording of required pieces, whereupon a panel of judges will select the most deserving students for the scholarships.

Industry members who contribute to the scholarship fund also benefit from a reduced exhibit fee at the conference.

Scholarships are awarded to recipients in mid-spring and are recognized at the awards ceremony at the annual conference.

See the *ITG Website* and contact the ITG treasurer (treasurer@trumpetguild.org) for further information on how to donate and apply for scholarship funds.

<http://www.trumpetguild.org>

guished herself as an in-demand lead trumpet player at national swing dance events and formed her own jazz octet, South Road Swing. In 2018 she became the first woman ever to play lead trumpet in the prestigious Disneyland All-American College Band, and in 2019 she toured French-speaking Canada with the Montreal-based Orchestra of the Francophonie. McGee is looking forward to beginning her career with the US Coast Guard Band in December and hopes to curate a studio of motivated and curious trumpet students in New London, Connecticut, over the coming years. (Source: Renée McGee)

Demarr Woods to Hampton University

Demarr Woods has been appointed chairperson of music and performing arts at Hampton University in Hampton, Virginia. Woods received his Bachelor of Music degree from Southeastern Louisiana University, his Master of Music degree from Howard University, a Performer's Diploma from the Peabody Conservatory of The Johns Hopkins University, and his Doctor of Arts degree in music performance and pedagogy from the University of Northern Colorado. Woods is a Sphinx

LEAD (Leaders in Excellence, Arts, and Diversity) Fellow, which is a two-year fellowship designed to evolve the industry landscape by empowering the next generation of executive leaders of color. This is achieved through participation in executive leadership retreats, mentorship, and networking at top institutions at the national level.

Woods has held teaching positions at the University of Northern Colorado, Coppin State University, the Levine School of Music, and the Peabody Preparatory program. He has enjoyed performing and teaching throughout the US, Japan, China, and Thailand. He has performed as principal trumpet with the Sphinx Symphony Orchestra. The Sphinx Symphony Orchestra is based in Detroit and is a premiere organization that is strongly dedicated to diversity in the arts and is completely comprised of members who are of African American and Latinx descent. This ensemble includes performers with full-time positions in the Los Angeles Philharmonic, Detroit, Seattle, and Phoenix Symphonies, as well as university professorships.

Woods's primary teachers include Bryan DePoy, Fred Irby III, Joe Burgstaller, Edward Hoffman, and John Adler. Woods holds memberships with the International Trumpet Guild, North American Brass Band Association, and the Historically Black Colleges and Universities National Consortium. (Source: Demarr Woods)

Jennifer Oliverio to Missouri Western State University

Jennifer Oliverio has been appointed assistant professor of music at Missouri Western State University, where she will begin her duties in fall of 2022. Oliverio is an American cornet and flugelhorn player who holds the positions of principal cornet with the Fountain City Brass Band and flugelhorn with the Athena Brass Band. Since joining the Fountain City Brass Band in 2013, she has been a part of five contest-winning performances at the North American Brass Band Championships, five winning performances at the US Open Brass Band Championships, two UK tours resulting in podium finishes at the Brass in Concert Championships and the Scottish Open Championships, and a performance at the Midwest Band and Orchestra Clinic. She is also the reigning North American



Jennifer Oliverio

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Brass Band Association cornet solo champion. In addition to her new position at Missouri Western State University, she will be returning as one of the directors for the Fountain City Youth Brass Academy.

Oliverio is an active soloist, having recently played an award-winning performance of Peter Graham's *Whirlwind* at the 2021 US Open Brass Band Championships with the Fountain City Brass Band and a solo performance of Philip Harper's *A Little Star Went Out* at the 2022 International Women's Brass Conference with the Athena Brass Band. One of her recent projects has been developing a presentation titled "British Brass Band Cornet Playing for the American Trumpet Player" that was premiered at the 2022 International Trumpet Guild Conference in San Antonio, Texas. This presentation garnered a great deal of interest among American bands and has resulted in a number of guest clinics and presentations across the country, including with the San Francisco Brass Band, Michigan State University, and the University of Southern Mississippi.

As an orchestral musician, Oliverio has performed as an extra with the Kansas City Symphony, the Alabama Symphony,

and the Colorado MahlerFest Orchestra. As a chamber musician, she is a founding member of the Trilogy Brass Trio based out of Kansas City and has performed on a number of occasions with Trilogy at the International Women's Brass Conference. (Source: Jennifer Oliverio)

Luke Spence to SUNY Potsdam

Luke Spence has been appointed to a two-year position as visiting assistant professor of trumpet at the SUNY Potsdam Crane School of Music, where his duties began in the fall of 2022. Spence enjoys an active career as a performer, educator, and recording artist. He is second trumpet of the Washington Chamber Orchestra and a member of the award-winning chamber group Anima Brass. Praised by *Fanfare Magazine* for his "great artistry" and "exemplary breath control" and hailed as "a true expert in phrasing" by the *National Association of College Wind & Percussion Instructors Journal*, Spence's newly released debut solo album, *20th Century Art Songs*, has gained critical acclaim in both instrumental and vocal communities.

As a freelance orchestral musician, Spence has performed with ensembles including the National Philharmonic, Fairfax Symphony, Lancaster Symphony, Reading Symphony, Mid-Atlantic Symphony, Two Rivers Chamber Orchestra, Washington Opera Society, and The New Orchestra of Washington. Outside of mainstream classical music, he has performed with Baltimore and Washington, DC, theatre companies, toured with the Peacherine Ragtime Society Orchestra, performed on period instruments with the Washington Cornett and Sackbut Ensemble, and premiered works by living composers with such groups as Stage Free and the District New Music Coalition. In recent years, he has performed at the Kennedy Center and Lincoln Center, toured throughout the US, Europe, and China, and been featured as a soloist with the Washington Sinfonietta. (Source: Luke Spence)

Jason Bergman to Indiana University

The Indiana University Jacobs School of Music is pleased to announce the appointment of Jason Bergman as associate professor of music in trumpet. Bergman previously served on the faculties of Brigham Young University, the University of North Texas, and The University of Southern Mississippi. He received the Class of '49 Young Scholar Award from Brigham Young University and the Nina Bell Suggs Endowed Professorship from The University of Southern Mississippi. Bergman earned his MM and DMA degrees from the University of Michigan and his BM degree from Brigham Young University. He is a Yamaha Performing Artist.

Bergman currently serves as president of the International Trumpet Guild, where he has also served as an elected member of the ITG Board of Directors. He is a regular adjudicator with the National Trumpet Competition and was its 2018 host. He also served, with Irish trumpet artist David Collins, as cohost of the 2021 Ellsworth Smith International Trumpet Solo Competition in Dublin, Ireland. (Source: Linda Cajigas, Indiana University Jacobs School of Music)

IN MEMORIAM

James Dempsey (1950 – 2022)

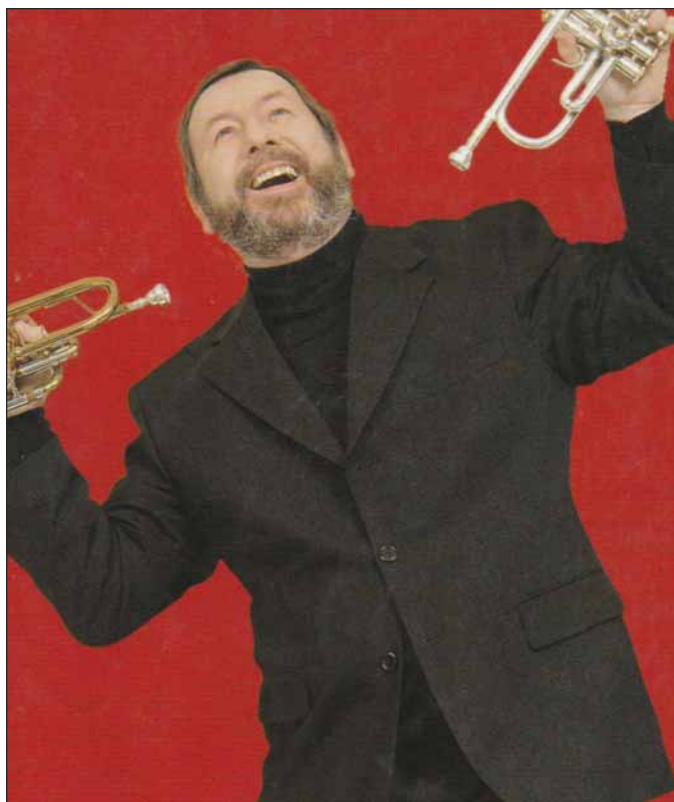
James Dempsey was born August 28, 1950, in Kilsyth, Scotland, and immigrated to Australia, where he studied in

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James Dempsey

Queensland and performed in the Queensland Youth Orchestra. He was appointed to the Adelaide Symphony Orchestra, a position he held until his retirement, when he then became head of the brass department at the University of Adelaide and music director of the Tanunda town band. Tanunda is often regarded as the birthplace of brass band music in Australia. Dempsey passed away on May 8, 2022, and is survived by his wife, Sheila. He was known as a devoted family man. (Source: Brian Evans, Martin Phillipson)

Bob Barnard (1933 – 2022)

Robert Graeme Barnard was born November 24, 1933, and grew up in the Melbourne beachside suburb of Mentone. His parents, Kath and Jim, had a successful dance band that played around Melbourne for many decades. At the age of thirteen (1947), Bob debuted with the family band, and that same year, Bob's brother, Len, formed his own band, which is when Bob's career truly began. By 1949 they had a residency at Mentone Life Saving Club, and by the time Len's band made its first recording (on Bob's sixteenth birthday) Bob was already known across Melbourne.

In 1974, Barnard formed his own band with Chris Taperell (piano), John McCarthy (clarinet), John Costelloe (trombone), Wally Wickham (bass), and Lawrie Thompson (drums). The band enjoyed a long residency at the Rocks Push, which at the time was Sydney's premier jazz club. They toured extensively across Australia before taking the international jazz scene by storm. As a solo artist from the mid-1980s until his retirement about five years ago, Bob toured the world, accompanied by his wife, Danielle, whom he married in 1993. He appeared repeatedly at every national and international jazz festival, often as headline act. Barnard Jazz Party, held every year between 1999 and 2008 in Melbourne, was a jazz festival named after him.

CALL: UNIQUE AND RELEVANT MATERIALS FOR ITG ARCHIVES

The ITG Archives, housed at Columbus State University in Columbus, Georgia, extends an invitation to all ITG members to donate any unique and relevant materials relating to ITG and/or the world of trumpet performance and pedagogy. Music, literature, recordings, etc. are all welcome for consideration. All accepted materials will be permanently stored and, where appropriate, digitally displayed.

If you have materials to submit, please contact Rob Murray (archives@trumpetguild.org).

Over his career, Barnard made many recordings under his own name, as a sideman, and as a guest artist. He won many awards, including two Mo awards for Jazz Artist of the Year, the Queen's Jubilee Medal, and the Jazz Critics Award (twice). He was inducted as a Member in the Order of Australia in 1990 for his considerable contribution to Australian music and ambassadorship of Australian jazz. He



Bob Barnard

was made an honorary life member of the Victorian Jazz Archive in 2008 and in 2010 was inducted into the Australian Bell Jazz Awards Hall of Fame. In 2012, he wrote and published *Bob Barnard's Jazz Scrapbook: A Pictorial Memoir*. He mentored thousands of musicians and was admired across all musical genres.

Bob is survived by his wife, Danielle; his children, Loretta, Tony, and Adam; grandchildren, Beau, Casey, Erin, and Cara; great-granddaughter, Juniper; and stepsons Marc and Philip Boas and their families. (Source: Loretta Barnard, Brian Evans)



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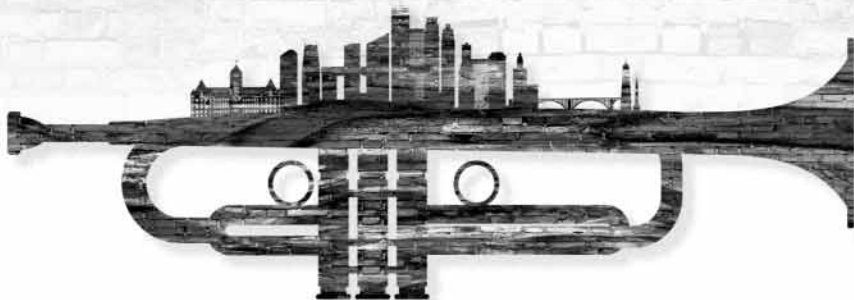
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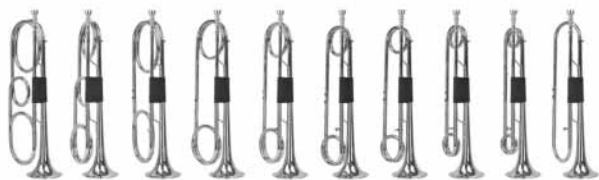
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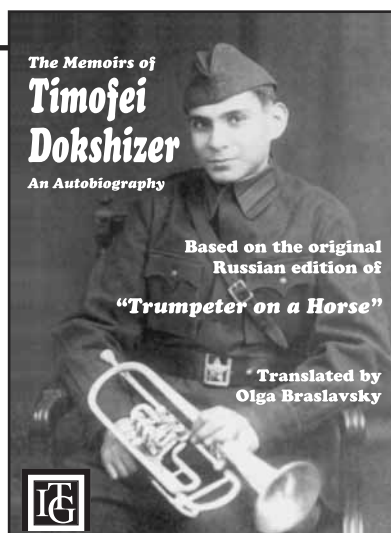
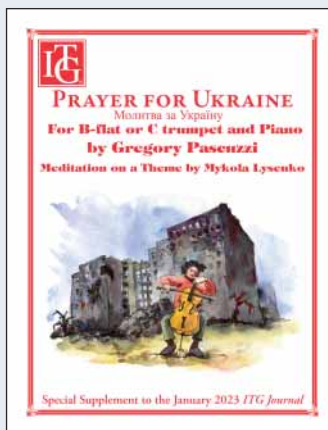
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	\$2,500 Supporter	

ITG is flexible to meet your gifting wishes by accepting Grants, Gifts in Kind, Matching Gifts, Estate Planning and Gifting, and Specific Area Gifting that will provide specific named areas or programs. ITG is set up to receive both stocks and cash donations, and gifts of appreciated stocks can maximize your gift both to ITG and to yourself. Gifts of any size are encouraged and are cumulative. That is, all gifts received from an individual (or individuals donating as a unit) are added together to achieve the levels above. Gifts to the ITG Legacy Fund are fully tax-deductible to the extent allowed by law. ITG is a 501(c)3 organization. You will receive a confirmation of your gift by mail soon after its receipt by ITG.

Those who serve on the ITG board in various capacities believe in ITG and freely donate time and money for the support of this organization. All these individuals feel strongly that this organization is a precious resource that is a worldwide trumpet community that encourages young to old, amateur through seasoned professional, teachers, performers, and music lovers of all styles and backgrounds. This organization has a history of many devoted individuals who have supported ITG and believe in sustaining it for future generations.

ITG has a long "track record" of accountability and has survived some difficult economic times. This history, in addition to our financial transparency, should give the membership and potential donors ever more confidence in our continued sustainability and trustworthiness. For additional information about the ITG Legacy Endowment, please contact:

International Trumpet Guild
Attn: Legacy Endowment
P.O. Box 16207
Hattiesburg, MS 39404 USA
Phone 563-676-2435 • Fax 413-403-8899
legacy@trumpetguild.org

FANFARE SOCIETY

Trustee (\$10,000 and above)

Anthony L. Pasquarelli Fund of The Pittsburgh Foundation
Kim and Jane Dunnick
Stephen and Linda Jones in memory of Stephen Jones

Patron (\$5,000 and above)

Paul Halliwell in memory of Anthony L. Pasquarelli
Col. Gilbert Mitchell in memory of his wife, Joyce
David & Rina Reynolds

Supporter (\$2,500 and above)

Stephen Chenette
Allan Dean
Keith & Cecile Johnson
Alan & Cathy Siebert

Partner (\$1,000 and above)

Bill and Dixie Burress
Ray Crisara Memorial
Zhonghui Dai
Irina and Anna Dokshizer
Brian Evans
Bruce Gavril in memory of Roger & Martha Voisin
Dan Hallock
Larry & Judy Johansen
David and Jean Jones in memory of Dorothy and Elroy Norton and
in honor of Carl and Jackie Jones
Cathy Leach
Delta Leeper in memory of Durward D. Leeper
Gordon Mathie
Gary and Kristin Mortenson
James and Marcia Olcott
Philip Pfeiffer
William Pfund
Jeff and Marsha Piper
Tara Radekevich in honor of John Walter Torbett, III
Tripro Press
Arthur Vanderhoeft
Pam and Peter Voisin in memory of Roger and Martha Voisin
Roger Voisin in memory of Rene and Marie Voisin
Reverend Jan Pzn Warmerdam in memory of Hendrika Warmerdam
Don Whitaker
George Winton in honor of Bramwell Smith

Friend (\$500 and above)

Harold Hollander
Alvin L. Lowrey
John Irish
Grant Peters
Paul Kurtz

INTERNATIONAL TRUMPET GUILD LEGACY ENDOWMENT

Name _____

Address _____

City _____ State _____ Zip _____ Country _____

Email _____ Telephone (Home) _____ (Office) _____

I would like to make a gift to the International Trumpet Guild Legacy Endowment:

- | | | |
|---|--|---|
| <input type="checkbox"/> Benefactor \$100,000 | <input type="checkbox"/> Patron \$5,000 | <input type="checkbox"/> Friend \$500 |
| <input type="checkbox"/> Sponsor \$25,000 | <input type="checkbox"/> Supporter \$2,500 | <input type="checkbox"/> Other \$ _____ |
| <input type="checkbox"/> Trustee \$10,000 | <input type="checkbox"/> Partner \$1,000 | |

Please make checks payable to the "ITG Legacy Endowment" and return to:

International Trumpet Guild, Attn: Legacy Endowment, P.O. Box 16207, Hattiesburg, MS 39404 USA

International Trumpet Guild®

LEGACY ENDOWMENT

The first donor to reach the Patron level (\$5,000) was Lt. Col. (ret.) Gilbert Mitchell, who sent a donation in memory of his wife, Joyce. Colonel Mitchell was the solo cornet for The US Army Band in Washington, DC, for many years, before becoming its Executive Officer and conductor. He has been a staunch supporter and active member of ITG since its beginning.

FREQUENTLY ASKED QUESTIONS

Q: Are my donations tax-deductable?

A: Yes. ITG is a 501(c)3 organization, and your donations are deductible to the extent allowable by law. Immediately after receiving your donation, we will send you a thank-you note for your gift, along with the date and amount and the statement required by the IRS, confirming that you received no goods or services in return for your donation.

Q: Where are the funds invested?

A: Funds are invested only in interest-bearing instruments that have a constant net asset value of 1; that is, whatever the stock market, REITs, hedge funds, etc., may do, our funds do not suffer any loss. So, during the recent economic downturn, our fund value did not drop at all. In fact, we increased in value, due to the interest earned on the funds.

Q: Doesn't this limit the "upside" potential?

A: Certainly. If and when stocks rise significantly, our fund will continue to increase at whatever the current interest rate is at that time. However, the ITG Board directed that our Legacy Endowment Fund be invested *only* in instruments that would not decrease in value, even in an extreme bear market. This served us very well during the economic downturn of 2007 – 09. So, though we are protected from the downturns, we do not enjoy the fruits of the big upturns.

Q: How much of the principal is used for projects?

A: None of the principal is used. Though we don't yet have a set formula, we make certain that funding allocated to projects is less than that year's earnings in interest. That way, even if we were to receive zero contributions, the fund would continue to grow.

Q: How does one contribute to the fund?

A: There are several ways to contribute. The most common method is to simply write a check to "ITG Legacy Fund" in the amount you wish to give and send that check to the Legacy Fund Director or the ITG Treasurer. Make sure the check is written to the "ITG Legacy Fund" to ensure your donation will go to the Legacy Endowment.

Another way is to transfer stock to the ITG, earmarked for the Legacy Fund. This is an excellent method for maximizing your contribution and minimizing your tax consequences. Though you should check with your financial advisor and/or tax advisor, this method of donating works like this: Let's say you have a stock that has appreciated in value considerably over the past years. If you sell that stock, you will likely pay either income tax or capital gains tax on the money realized from that sale, as well as the broker's commission for selling your stock. If you gift the stock to the ITG Legacy Fund, it will be wire transferred to our ITG account, with no or minimal cost and no selling fee. The stock will be sold by ITG and you will be credited for the value of the stock the day it is received by ITG. Since ITG pays the selling fee, you have a tax deduction for the entire amount of the stock. Again, please consult your tax advisor for complete rules and information, as tax rules may change again every year.

It may also be possible to gift other property, real estate, etc. to ITG. For information on this, please contact the Legacy Fund Director.

Q: Can I send stocks to the fund?

A: Yes, and it is often an excellent way to maximize your gift to ITG. See the notes for the question above.



International Trumpet Guild®

The International Trumpet Guild is an organization formed in 1974 to promote communication among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet.



Every year, ITG Members receive: four ITG Journals (often over 100 pages), at least one piece of music and a recording, discounted registration for the annual ITG Conference, and unlimited access to the ITG Website. Through this valuable resource, members have full online access to the complete archives of the ITG Journal, as well as other ITG publications from 1975 to the present, including over 60 pieces of sheet music. Free electronic memberships are now available to those of age 17 and under, and print memberships are available to the same age group at a reduced rate.

MEMBERSHIP APPLICATION

2022 – 23 Form • Rev a • 22 Sep 22

Name: _____

Address: _____

City / State: _____

Zip / Country: _____

Phone: _____

Email Address: _____

REQUIRED for electronic membership

Birthdate (MM/YYYY) ____/____/____

All ITG memberships run July 1 to June 30. Members receive all materials for the year beginning with the October Journal.

Please begin my membership July 1, 20____

The 2023 ITG recording, "Military Band Excerpts for Trumpet," will be available to all members as a **free download**. ITG will no longer be producing physical CDs. Print members are mailed Journals but Electronic members are not. Either may download a copy from the ITG Website. For more information visit www.trumpetguild.org

NEW membership categories. Memberships will now be determined by your age.

Check appropriate box(es):	Print	Electronic	# years	total	Gifts:	Print	Electronic
Age 17 and under	\$20 <input type="checkbox"/>	Free <input type="checkbox"/>	n/a	\$____	Gift Membership, Age 17 and under	\$20 <input type="checkbox"/>	Free <input type="checkbox"/>
Ages 18 – 25	\$38 <input type="checkbox"/>	\$33 <input type="checkbox"/>	____	\$____	Gift Membership, Age 18 – 25	\$38 <input type="checkbox"/>	\$33 <input type="checkbox"/>
Ages 26 – 64	\$63 <input type="checkbox"/>	\$53 <input type="checkbox"/>	____	\$____	Gift Membership, Age 26 – 64	\$63 <input type="checkbox"/>	\$53 <input type="checkbox"/>
Age 65 and over	\$38 <input type="checkbox"/>	\$33 <input type="checkbox"/>	____	\$____	Gift Membership, Age 65 and over	\$38 <input type="checkbox"/>	\$33 <input type="checkbox"/>
Library Membership	\$100 <input type="checkbox"/>	n/a	n/a	\$____	Sponsor-A-Trumpeter	_____	_____
					Legacy Fund	_____	_____
					Memorial Scholarship Fund	_____	_____

Gift/Sponsor-A-Trumpeter Program: ☐ Please assign a trumpeter for me to sponsor; ☐ I wish to sponsor the following trumpeter/ gift recipient:

Name: _____ Email: _____

Address: _____ Birth Month _____ Year _____

☐ Check Enclosed (Payable in US \$ through a US bank or a branch of a foreign bank in the USA or with a US Money Order)

☐ Please Charge my ☐ American Express ☐ Mastercard ☐ VISA ☐ Discover

Print Name: _____

of person to whom charge card is issued

Signature: _____

Card Number: _____ Exp: _____ Security Code: _____

Send completed form with check or credit card information to: International Trumpet Guild • P.O. Box 16207, Hattiesburg, MS 39404 USA

FAX to 413-403-8899 (Outside US: +1 413-403-8899) • Email to membership@trumpetguild.org

Or visit the ITG Website (<http://www.trumpetguild.org>) and click **Join ITG**.

As the world's premier trumpet organization, the International Trumpet Guild helps foster your passion and skill while growing your network of professional peers.

Join at trumpetguild.org to take advantage of our resources and events including:

- ITG news and announcements
- Quarterly ITG Journal
- Conference and international competitions
- Annual international conference
- Annual free CD to all members
- New music
- Youth resources and performing opportunities

This is ITG. Learn more at trumpetguild.org.

Performances by Norwegian classical trumpeter Tine Thing Helseth and American jazz trumpeter Sean Jones, plus master classes by ITG founding member Gordon Mathie are just a few memorable moments from ITG Conferences.

Gordon Mathie & Paul Kurtz



ITG Journal Advertisement Rates

Deadlines to Receive Advertisements

July 1	Color & Cover
July 8	for October Journal
October 8	for January Journal
December 8	for March Journal
March 8	for June Journal

2022 – 2023 B&W Advertisement Rates

Size	Rate/Issue	Prompt Payment Discount Rate*
1 page	\$565	\$540
1/2 page	\$375	\$355
1/4 page	\$235	\$223

Color—contact ad manager for rates and availability

*Prompt Payment Discount Rate applies to payments received within 20 days of invoice date.

Advertisement Sizes

	Width	Depth (Inches)	
Full page, B&W	8.5	11.0	... image area, page size
Half page, B&W	7.25	4.5	... image area
Half page, B&W	3.5	9.5	... image area
Quarter page, B&W	3.5	4.5	... image area

Color—contact ad manager for sizes and availability

For complete information and preparation instructions, contact:

Jodi Graham Wood, ITGJ Advertising Manager
 2401 Cottage Woods Ct, Mobile AL 36695 USA
 Fax: (413) 403-8899 • ads@trumpetguild.org

Guidelines for ITG Journal Contributors

The *ITG Journal* publishes material about all aspects of the trumpet, including topics of a historical, theoretical, pedagogical, and practical nature. Scholarly articles are reviewed by the Editorial Committee (at the discretion of the editor) after submission. All contributions should be submitted electronically as email attachments according to the following guidelines:

1. Attach the article as an MS Word file to an email message and send to editor@trumpetguild.org.
2. Photos and illustrations with proper credits and captions are encouraged. Permission to use photos must be obtained before submission.
Do not place graphics (charts, photos, etc.) in Word files; send all graphic images as separate files.
3. Use endnotes only. **Do not use footnotes automatically generated by a word processor program.**
4. Manuscripts submitted to the *ITG Journal* may not be concurrently submitted for publication elsewhere.
5. Articles accepted for publication in the *ITG Journal* may not be published elsewhere without prior written permission of the ITG Publications Editor.

All contact information for the editor can be found on page 2 of this *Journal*, and further information on the submission of articles can be found on the *ITG Website* (<http://trumpetguild.org/files/itgjinfolpack.pdf>).



Cor de Chasse
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Trompette Chinoise ,
donnée par Bonnamy.

Buccin
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Trompette courbée
Tuba Curva
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Petite Trompette courbée ,
donnée par Bonnamy

Trompette courbée.
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