

BELLEVUE BRASS CAMP

Welcome to the Bellevue Brass Camp. We hope to make this week an opportunity for you to focus on your relationship with your instrument, through masterclasses, discussions and participation in ensembles.

We encourage a supportive environment--the only person with whom you are in competition is yourself. When I was in college studying trumpet with Jim Darling of the Cleveland Orchestra, he dreamed of doing away with lessons and simply having masterclasses every week. I was sure that my problems were entirely unique and that only one-on-one lessons would be of any benefit. Now that I am the teacher, I dream of masterclasses. When students can see the same issues addressed with another student they can put themselves in the teaching role and apply the solutions more readily to themselves. This can only work in a supportive environment, compete with yourself, not with the person sitting next to you.

Brass instruments are all fundamentally the same and therefore the playing techniques are in general ways the same, however, the demands of each instrument are different, so we encourage you to come with open, but skeptical ears, and to apply only those things that seem appropriate to you and your instrument. The playing of a brass instrument is largely an internal process and therefore can only be spoken about subjectively. Some objective observation is possible, but how one describes the workings of internal muscles can never be presented objectively, therefore, if a statement from the faculty seems wrong or impossible, please challenge us to be clearer.

We have very little time and we hope to make the most of it, therefore, please remain quiet and attentive; questions are always welcome, disruptions are not. If it seems that we are addressing issues impossibly far from playing the instrument, remember that we believe every issue addressed this week to be vitally important to playing a brass instrument.

We remember being young players and thinking that the process of playing with real mastery was remote and perhaps unattainable. While we still work to improve as players everyday, the process seems very understandable to us now, that there are no more mysteries, merely work to be accomplished. We hope to bring some clarity to your approach to your instrument, and perhaps light the path to achieving greatness on your instrument.

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Outline for Improvement

BECOME A MUSICIAN

Learn the Language.

Scales, chords arpeggios, theory, etc.

Train your ear with sight-singing and other excersizes.

Listen to great musicians of any instrument or voice in any style.

Learn to speak in the language.

Play songs, etudes, etc.

UNDERSTAND HOW YOUR BODY CONNECTS TO YOUR INSTRUMENT.

Relax.

Use no muscle that is not directly related to playing.

Unnecessary tension goes directly into your sound.

Breath efficiently.

Shoulders down, breath to the bottom.

Respect how your brain learns.

Warm up your brain.

Sing loudly in your head, exactly what you want to come out of your bell.

Practice slowly and perfectly, if you pratice mistakes you will learn mistakes.

Respect the limitations of your muscles.

Warm up your muscles.

Develop a regular routine, your muscles will like that.

When you are tired, stop.

LEARN THE TECHNIQUES OF PLAYING A BRASS INSTRUMENT.

Air

To play higher, use more air.

To play lower, use more air.

Move the music forward through time with your air.

Support the air from the bottom of your lungs.

Technique

Fingers

Memorize all scales: play them all daily.

Recommended books: Clarke, Vizzutti, Nagle, Arbans.

Flexibility

Lip slurs MUST be played with minimal muscular effort and maximal air.

Recommended books: Colin, Schlossberg, Arbans.

Tonguing

Most tonguing problems are actually air problems, blow past your tongue.

To improve multiple tonguing practice just Ka.

Recommended books: Arban, Clarke, Gekker

Practice Guidelines

- Set goals and achieve every day.
- Think in sound.
- Never practice, always perform: right now is the most important performance of your life.
- Try to make your practice as regular as possible. Try to play roughly the same amount every day preferably at the same time.
- If possible, practice first thing in the morning; your concentration is best before your mind is cluttered with the business of the day. The quiet hours after midnight may offer the necessary solitude for some.
- Striving to achieve whatever is hardest for you to accomplish is that which will give you the greatest benefit.
- Get plenty of sleep and regular exercise. You needn't be an olympic athlete, however, your body is your tool.
- Breathe to the bottom of your lungs and push the air from the bottom of your lungs.
- Use your air to push your tone out toward the sides to the point of maximum resonance.
- Exhale any unused air at the end of each phrase and take a full breath. One of the things that you are practicing is breathing.
- As soon as you inhale you are playing your instrument. Breathe naturally but deeply. At the top of your inhale begin your exhale—do not hold the breath or pause. If you were a baseball pitcher, your inhale would be your wind up.
- Once you establish your best tone in the warm up, maintain that sound no matter how difficult the music becomes. If you attempt an exercise and your tone suffers, stop; if you continue and play with a degraded tone you are merely practicing how to play poorly.
- Your inhale should gather energy for a forceful exhale.
- Focus on making the most beautiful relaxed sound of which you are able.
- Buzzing your lips or mouthpiece is a short cut to learning to make a great sound.
- When buzzing the mouthpiece, create the most intense concentrated buzz tone of which you are able.
- When buzzing the lips, keep the corners firm but the center relaxed so that your lips vibrate easily. Imagine that you are: kissing your grandmother on the cheek, biting a very sour lemon, spitting an M & M at your friend in study hall.

Skill Set of a Professional Brass Player

- Range of at least three octaves (for trumpet low G to double G is the minimum).
- Single tonguing to at least sixteenths at $\frac{1}{4}=120$.
- Double and triple tonguing sixteenths on repeated notes, scales and leaps to at least $\frac{1}{4} = 144$.
- Fluid lip slurs.
- Fluid lip trills.
- Accurate leaps up to two octaves.
- Chops to play a three hour quintet gig—minimum.
- All scales memorized two octaves twice in one breath.
- Three octave chromatic G scale, twice in one breath.
- Transposition at sight for trumpeters and hornists, specifically: A, Bb, C, D, Eb, E, and F.
- Fluent in treble, bass clef and all C clefs, ie soprano, alto, and tenor clefs.
- Sight read at sight at performance level
- Dynamic range from PPP to FFF
- Ability to maintain a consistent pulse.
- Ability to play in tune.
- Understanding of historic style periods.
- Understand the role of your part.
- Ability to hear what chord member you are playing.
- Stay focused regardless of distractions, including your own mistakes.
- Circular breathing is a plus.
- Social and business skills.
- Ability to show up on time.
- Be personable.
- Knowledge of the repertoire.
- Ability to play simple melodies by ear.

Readings

So You Want to Be a Pro?

Rebecca Root

[Note: The personal situations described as "current" have of course changed since the original publication of this article in 1979. However the story and the lessons told in it are both timeless and universal.]

As I sit here on a Saturday night, (usually reserved for concerts) in my warm, comfortable house, instead of a cold, tension-filled orchestra hall I find the need to express my thoughts on some events in my life during the past ten years.

I have recently resigned my post as principal horn in the New Orleans Philharmonic and am currently enjoying my first year as horn instructor at Columbus College here in Columbus, Georgia. I must admit that nearly everyone in the music business discouraged me from quitting the position I'd had in the New Orleans Symphony for five years. But, as many people discover, when determined to marry, and live with another, one must be prepared for certain allowances and adjustments. Since my husband could not find employment as a voice teacher in the New Orleans area, we had to look in other cities for jobs. Columbus quickly accepted us, and we are now completely transplanted, after only four months of living here.

I think this move has been the most terrifying experience I've ever endured. Having played horn professionally for eight years in the Denver Symphony, I was extremely well acquainted with what I needed to know to do in that environment; but in a college atmosphere, how could I fit in? My worst fear, of course, was the most real - having quit my coveted position in New Orleans, it was entirely possible I would never play in another professional organization again. What with competition getting greater every year, and orchestras becoming less affluent, the possibility was all too real. Actually, it seemed as if I was burning a bridge in the back of me.

There was another side to the decision. The past four years of my principal horn career have been painfully growth-producing for me. I have forced myself to examine every facet, positive and negative, of the job. How does this job affect my life financially, physically, emotionally and culturally? Perhaps by sharing my thoughts on this subject some young aspirant might gain insight into his/her ambitions.

INCOME

Finances are one of the less positive aspects of being a professional player. I've heard the same stories everyone has about how much money the "superstar" horn-players make, but that includes only the top five orchestra's horn sections in this country [the USA]. The rest of us make a pittance. Those colleagues of mine who had families with spouses who didn't work had to drive cabs or become secretaries or bartenders on their off hours. I must say, the first few years I was playing horn for a living, I considered it a joke on the management that they were paying me to do something I would do anytime for no money. I've found, as I get older, my creature comforts become more important to me. Thus, the life-of-a-student type existence is just not enough any more.

PHYSICAL MALADIES

Physically, the principal horn job was a real effort. I can't remember many concert days of the first two or three years I didn't have a headache. Besides the very real nervous pressure of being a principal horn-player, I believe consistently playing only high notes is a physical strain. Not many principal horn-players last as long in their careers as fourth horn-players. Some get smart and move down to fourth horn. I must say that during the five years I was first horn, I had pneumonia, an ulcer, an appendicitis attack and strep throat; to say nothing of the countless colds and bouts with stomach aches and head aches. Who knows? Maybe they would have happened anyway. I feel that illnesses are quite often brought about by stress situations. I have not been sick a day since I stopped playing first horn in a professional orchestra. (Keep in mind, these are only my personal experiences - also, I got over most of the physical maladies as I became more secure in the job and in myself.)

EMOTIONAL STABILITY

On the negative side of the job must come my emotional stability. After studying carefully my behavior while on vacation, while working in the orchestra, and before and during concerto or recital situations, I have noticed vast differences. Perhaps what affected my stability most was a constant first horn job. I noticed a definite tendency toward paranoia on my part. I often felt as if my neck was on the line - that I must produce! Also, after one big, taxing concert, there would follow another just as hard. My reaction was to live very much on a day-to-day basis; never looking beyond the next two or three concerts. Also, my friends tell me that on nights of difficult concerts, I was quite distant and strange. I felt I was gathering my resources for the concert at the expense of normal relationships with people.

My reaction to a concerto or recital situation is far from normal. The difference is that all my energies are centered toward that one day. Before and after that day, and even most of the day, I feel my time and energies are my own. Except when I am practicing or rehearsing or performing, I don't even give the piece a thought. So, it's much easier for me to deal with being a soloist than a first horn-player.

ADVANTAGES

My favorite thing about playing in a really great orchestra is that each player's ability is so accomplished that often during a woodwind solo, or a brass tutti passage, I actually get an emotional rush just hearing the beautiful music. There is a certain feeling one gets from hearing a beautiful phrase, or an artistic interpretation that I have not found to be duplicated any other way. I really miss it.

As an orchestral player, I was privileged to hear truly great artists week after week - Stern, Tuckwell, Andre, Zuckerman, Starr, Kavafian, Farrell, Perlman, Sills and countless others - in live performances. What a thrill!

While I was playing full-time, I played perhaps three or four hours every day, on an average, in the orchestra. One hour of practice a day besides all the playing kept me in tip-top shape with ease. Now that I don't play professionally, I must find within myself the will-power to practice the three or four hours that keep me in really great shape. I never knew how many excuses for not practicing there were until I made them up myself. I've also found it difficult to keep in great shape all the time when I don't have the pressures of constant performing and

audiences to play for. In other words, I must learn to enjoy playing and practicing only for myself. It sounds easy, but, being so new to me it's really quite difficult.

CLOSING WORDS

I feel that my personal decision to move here with my husband has been the most positive thing I've ever done. Our lives here are rich and full in many ways, including musically.

It should be remembered that these reactions are purely personal, and I'm sure there are dozens of professional horn-players who would never change careers because they love what they do more than anything else they could choose.

I loved my experiences as a professional horn-player and thank God every day that I had those wonderful opportunities; but, right now, I wouldn't trade my life for any other.

http://www.hornsociety.org/RESOURCES/articles/root_pro.html

See [THE HORN CALL](#) Volume IX No. 2 for the complete, uncut article.

Rebecca Root recently retired from her position as principal horn of the Rochester Philharmonic Philharmonic.

Herseth lesson notes.

Notes taken by Tim Kent during lessons he took with the master, Adolph Herseth.

- Practice long tones in all registers and volumes.
- Overlap single tonguing speed with double and triple speeds.
- Solfege--Sight sing--buzz excerpts and studies.
- There are appropriate times for beauty and crudeness - use both.
- Sound is criterion for how you do this or that. Melodic playing is very, very important. Know the importance of TONE, even in technical passages
- Play tunes in high range, also pick off high notes for practice.
- Remember-shaky high range can be due to letting up before hitting the note--rather take the lump and blow, that is the only way to be great. If you let up on all the notes, endurance is lost, and the overall sound is sickening.
- Be consistent, and NEVER PRACTICE BUT ALWAYS PERFORM.
- Never have any tension in the body when playing, just learn to always relax.
- Don't favor slurs, and in fact, DON'T FAVOR ANY NOTES.
- Only practice in 45 minute sessions, that is what Bud does.
- There is nothing wrong with your chops, your mind is messing them up. High register is no more physical than low, it should be as easy and sound just as good. Don't make such an issue of it. This habit must be worked out and will eventually go away, however there is only one way to get rid of this bad habit, and that is to apply concepts every day in your playing.
- Play arpeggios to get all ranges to sound good by being in tune and listening to the sound.
- Play Bud's exercises; like singers do.

- Don't think mechanics at all on the high range, just play and listen.
- When a note sounds beautiful, it is in tune (and vice versa)
- Approach on the lines of good sound and intonation will come there too. The ear will do all the work if you let it.
- Say "tay" on the lower register to get away from the tubby sound.
- Increase air on the lower register. D and B are good examples of good low range sound.
- D, E, and E flat - let them float up to where they belong.
- Don't think, just play beautifully. Your ear will tell you, and do all the work for you if you allow it to. Don't try to place notes, but let them go where they want.
- After working on the mouthpiece, do the same on the horn. Play everything from excerpts to pop tunes on it to do things musically. Remember you are performing these pieces, and not practicing them.
- NEVER PRACTICE, ALWAYS PERFORM.
- When encountering problems, technically or musically, sing them and play them on the mouthpiece. Then transfer this singing through the horn. Also, add words for added expressiveness, and sing these words through the horn. When a person sings, he does it in a naturally musical way.
- Always take 10 minutes or so off after the first 15-20 minutes of playing (the warmup).
- Rest, like Bud. FEEL FRESH ALL THE TIME.
- Project a message when you play, never impress with mere mechanics.
- Put words to everything.
- THINK ONLY WHAT IT SOUNDS LIKE, NOT WHAT IT FEELS LIKE!
- Practice solos much more than drills or exercises for tonguing. Every time Bud learns a new solo (or rehearses one) it adds a new spark to his playing. Vocalize through the horn. Get a message across to the people - tell them a story, an interesting one. REMEMBER THINGS THAT YOU DO NOW WILL BECOME CONSISTANT LATER AS YOU APPLY CONCEPTS.
- Pulse the primary point - it keeps the music moving, and makes the overall sound more musical.
- Practice all three forms of tonguing; only use legato for extreme double and triple tonguing, to make this tonguing move very fast.
- Slur all technical passages first so you get the tones in mind.
- Do same as above for staccato passages also.
- In all technical and lyrical passages, remember that first and foremost is TONE QUALITY and MUSICALITY.
- When playing slowly, remember that tongue and fingers have to move as fast as usual.
- Everybody comes in late after rests, do something about it.
- Keep dynamics through phrase, and keep dynamics consistent.
- Keep slurs smooth, don't jolt them - they are easy.
- High range is not a separate part of trumpet playing, yet most players make such a big deal of it. It is not any more physical than any other aspects of trumpet playing, rather it should be just as musical. Just move the air more and keep a good sound, and it will always be there.
- High C is not sharp, it's high C. No notes are naturally sharp. Just play and listen for the best sound and you will be in tune. It is very important that you think sound and not intonation. The intonation will be there if the sound is.
- It is important to hear the note played before playing it. If you do, it will be there.

- High range - don't just think "high" before you play and expect to be able to play it.
- On releases - know how long you want to hold the note, and then stop it. Don't just hold it until it stops.
- On soft playing - play soft as if you are playing loud. Flow air the same as a forte.
- Picture the whole phrase before you start to play. Do this all the time.
- Every note must have direction - always must be going somewhere.
- For high range, just use good air flow, with ease of middle and low registers.
- Practice a tune in all registers. Do this often, it will tell whether you are using the right concepts.
- Balance exercises with solos (music)
- Practice a session on just the mouthpiece.
- Tonguing has to be 5% consonant and 95% vowel. Too much tongue inhibits the air flow. Use no more tongue than in normal speech, and release air immediately.
- Think SOUND always - loud and soft.
- Never practice- always perform.
- Practice various ways of articulating everything. (excerpts, solos, etc. i.e. slur Petroushka solo, tongue Schlossberg #18, etc.)
- Get the sound you want in your head first, then play it. Listen as much as possible.
- Send a message when you play.
- **USE ONLY MECHANICS TO THINK OF PLAYING AS A WHOLE, AND BREATHING, AND ALL THE REST IS MUSIC.**
- Play by sound, not by feel.
- Never work harder than necessary for a desired result.
- Do interval exercises (all articulations).
- Accent is not more tongue, but more air.
- For etude practice, get them clean slowly, then speed them up.
- Melodic playing is very important. Know importance of tone (even in technical passages).
- When you get high horns, play tune on them, then take low horn and play same pitches the same way. You will forget which horn is which.
- Relate little horns to the big ones. The same concepts apply.
- **WHEN YOU MAKE A MISTAKE, BE PROUD OF IT. PUT YOUR HORN DOWN AND STARE AT THE CONDUCTOR. UNLESS HIS EAR IS GREAT, HE WON'T KNOW. IF HE DOES, FINE!**
- **NEVER PRACTICE, PERFORM.**
- Don't just listen to yourself on ensemble playing - let the ensemble help you on your entrances so you can be part of it and not playing along with it. All accompaniments will help you to play.
- Have them in your head so you just don't play out of context.
- Listen to good artists, and know what you want.
- A trumpeter's life is risky, and you have to be able to take those risks. No great playing is accomplished if a person is afraid of playing. To be timid or favor notes or ranges is running away from that risk.
- **DON'T THINK YOU HAVE PROBLEMS TO WORRY ABOUT IN YOUR PLAYING, JUST CERTAIN ASPECTS OF YOUR PLAYING AREN'T PERFECTED YET. DON'T WORRY ABOUT ANYTHING IN YOUR PLAYING, JUST ENJOY IT!**

- Practice on the mouthpiece every day before your regular session. Walk around and play anything musical (no drills) from excerpts to pop tunes. Concentrate on being very musical on these pieces, and most important, on a very LARGE SOUND on the mouthpiece
- The mouthpiece, because of the lack of divisions, it is possible to go over all ranges, and it forces you to use your ear. Also in emergency situations, it can be used as a substitute for regular practice on the horn.
- Play a complete session on the mouthpiece once in a while. This keeps you from getting hangups on the horn, and improves everything from sound to articulation.
- Whenever you are having problems on any piece, play it on the mouthpiece.
- Play no drills on the mouthpiece, only music.
- REMEMBER - BIG SOUND ALL THE TIME.
- When taking a breath, pronounce the word "ho" yet inhaling at the same time.
- When using this method for practice, put hand on stomach and chest - it should move out on its own due to lungs filling up.
- For getting the feeling of an absolutely open airway and flow, put one end of a toilet paper roll in mouth and inhale - note the equal ease of inhaling and exhaling.
- Breathe from low in the lungs rather than from the chest. If done correctly, the stomach will go out on its own.
- To get a big sound, it is imperative that the air flow (or movement) is greater. The pressure of air flow is not what creates the big sound, it is much the same as violin, which creates a bigger sound when the bow is moved faster across the strings than from pressure on the strings.
- Release air immediately - don't hold it.
- Differences between cornet and trumpet - there is none due to modern methods of construction. Most of sound difference is due to bends in tubing, rather than conical vs. cylindrical bores.
- Stravinsky pieces - in world premieres of many of his works, Stravinsky said that cornets need not be used because of little difference between them and trumpets.
- Keep your horn free from ANY dirt inside. Clean it weekly if necessary. Clean mouthpiece daily. Clean horns and mouthpieces so nothing is ever in the horn.
- To have good all around range you have to have good pedal tones. This is due to more and better vibrations producing more harmonics and a richer sound.
- Slur pedal tone from octave, finger according to chart below: C - open, B - open, Bb - 2, A - 2, Ab - 1, G - 12, F# - 23, F - 13, Eb - 123
- Play pedal tones on both Bb and C horns (harder on Bb)
- Slur and tongue down from normal notes an octave to pedal, so you have an in tune note to relate it to.
- Don't overblow, just blow to get the best sound.
- Do Carnival of Venice starting on pedal C
- I would rather jump right in and make mistakes than be timid.
- Essence of Bud's lessons is that he builds ego, attitude, and musicianship. He lets the technical things work themselves out
- Have the attitude of "I can play anything". This is necessary for great trumpet playing.
- Always, after hearing someone play something, say "I can do it better, or if not better, different."

- Whenever you have difficulty technically, think of the passage more musically, that's what is wrong.
- The reason Herseith is better than you are, is not that he tries harder, but he thinks musically. It is amazing what the chops can do when you get the head out of the way!
- Don't over-warmup for a performance; always go in a little under warmed up. Just warmup as low and high as the piece will go, that's all, then quit.
- On any orchestral excerpt, study the scores and listen to recordings. Remember that Bud really believes in listening as a teaching guide to good playing. Never play any isolated notes in orchestra. Always be aware of the color that you add and know your role. Know what is important. Remember that there are different interpretations (that is important). Don't just go by one recording.
- Always be heard - no matter the dynamics.
- When studying the score, know how it is to sound, and don't change unless the conductor forces you to. Don't wait to be told, if he isn't taking your tempo, change it.
- For your own personal satisfaction, **DO THE BEST JOB THAT CAN BE DONE! IT IS NOT A MATTER OF BEING BETTER THAN ANYONE ELSE, HOW CAN YOU LOVE TRYING TO BE BETTER THAN ANYONE ELSE. PLAY FOR YOUR OWN SATISFACTION, AND FOR OTHERS ENJOYMENT.**
- **IF I COULDN'T PLAY THIS THING AS WELL AS IT COULD BE PLAYED, I WOULDN'T PLAY IT!!!!**
- Don't think of auditioning for a job, or against someone, just offer what music you have to offer. If they like it, fine. If not, that's fine too, go somewhere else. Just make music and enjoy yourself. If you do get excited, apply it to the music and not to the situation. Your goal should be to play as well as Bud, not to have a particular job!!!
- Be anxious to play, not afraid to play.
- Sound is criterion for how you play and whether you are doing things right.
- Say "tu" with the tongue for fast and nice sounding tonguing. This keeps it out of the way, or it will hinder the sound. It also keeps multiple tonguing faster and more even. Do lip trills daily for strong and more dependable high range.
- You never really know how much Doc and Bud hurt when they are playing, just play beautifully and forget how it feels.
- Don't only try for musicality and precision in performance, try all the time as in performance.
- **LIVE!!!!** Play and show you are alive, and have something to say to the audience.
- The horn is just a megaphone of yourself, show them how you feel!
- Don't overblow. Take it easy. You will play better if you don't actually blow so hard, and concentrate on the actual volume of air for a **BIG SOUND**.

Maximizing Practice

Mark Van Cleave

The physical demands for trumpet players have evolved so quickly in the last forty years, that trumpet players have not been able to keep up. The range and endurance required to perform today's music has turned playing the trumpet into an athletic event. Trumpet players need to address these physical demands in the same systematic and focused approach as athletes.

Understanding the physical skills needed to play the trumpet correctly can be a frustrating search for answers.

In my own search for these answers, I have studied with, and picked the brains of some great trumpet teachers and players. Some of these teachers are: Jerry Franks, Dominic Spera, Bill Adam, Claude Gordon, Jerome Callet, Don Jacoby, and Max Greer. My books: *Maximizing Practice Volume 1: A Daily Practice Routine for Developing Trumpet Skills* and *Maximizing Practice Volume 2: Developing Trumpet Range, Power, and Endurance*, are a combination of information on how the trumpet *machine* works, and exercises that are focused on individual skills. The exercises in these methods are designed to change and improve your *machine*. (In order for your *machine* to improve, it has to change). The exercises are focused in order to maximize results. There are many books with great exercises you can play, but how you practice them will determine your improvement. (A great exercise practiced wrong will not help you).

SMART PRACTICE

One of the biggest problems with developing trumpet players is the way they neglect to use all of the tools they have to accomplish their goals. The mind is the most powerful resource for learning or developing skills that any trumpet player has. Yet most players practice by playing through a prescribed set of exercises. When they are finished, they are done practicing for the day. No thought went into how or what they were trying to improve. Once programmed with the correct information, the brain can not only calculate how to best perform the desired task, but also has the ability to control the body and make necessary physical adjustments without having to consciously. It is important to remember that the brain is a very powerful computer, and is capable of tremendous feats. Although, the greatest computer is only as good as the software that you are running and is completely dependent upon the quantity and the quality of information programmed into it. Without this quantity and quality of information, even the most powerful computer is rendered completely useless. All the information in the world cannot help you if you are unable to recognize when you are producing the correct end results. Without the necessary information (how the trumpet works), your brain has no idea how to make the correct calculations or physical adjustments in order to help you. You would be playing a game of trial and error. Just aimless blowing. Not the most efficient way to develop a skill. Without a clear idea of the end result, if you were to achieve it, you might not even recognize it. And then, back to the drawing board. One of the most important aspects of developing as a trumpet player is to have a very clear idea of exactly how you want to sound. For this, you must listen very carefully to great players that you admire. Without a goal, it is impossible to reach one.

AVOIDING BAD HABITS

When you practice, you develop muscle memory or reflexes. These reflexes are what you draw from when performing or playing music. When you are playing music, you do not have enough time to think about all of the physical mechanics involved. You can only think about the music...what you sound like. The reflexes that you draw on while playing are developed during the practice session. Everything that you play builds reflexes...good ones and bad ones. While practicing, you must be careful not to build undesirable reflexes. Practicing while tired (mentally or physically) can lead to bad habits or reflexes being learned. Unlearning a bad habit takes much longer than learning a good habit.

Remember:

How you practice is how you will play. If you practice forcing the upper register because you are tired, you will only be learning how to force out high notes (not play them). When you are tired or distracted - **DO NOT PRACTICE!** Wait until you feel like practicing. Do not make your

practice session a bad experience by forcing yourself to practice. When practicing something as difficult and challenging (mentally and physically) as range, the opportunity for developing bad habits is very good. You must concentrate even harder than with normal (safer) practice. Never practice past when you feel physically comfortable. If your chops need a break...take one. Know when to stop! There are many *Trumpet Jocks* out there that can play the trumpet well but cannot play any music that is worth hearing. It is easy to get caught up in the business of high notes or the higher, faster, louder syndrome. Try to remember that ultimately the trumpet is part of the MUSIC business (not the trumpet business). The creation of good music should be your ultimate goal. Mark Van Cleave was born and raised in Indiana and is in demand as soloist, clinician, teacher, and show conductor. He has appeared as soloist with many high school and college bands. For ten years Mark traveled the globe conducting and playing lead trumpet with many traveling shows and circuses. Mark is currently playing lead trumpet with the Smithsonian Jazz Masterworks Orchestra in Washington, D.C., and recording with his own group.

How to Practice

Ray Mase

This practice routine has some ideas on practicing, particularly when not playing for someone regularly.

1. Maintenance (20-30 min.)

In this part of your practice, try to briefly "hit" as many aspects of playing as possible. By doing a routine similar to the one shown on page two, you can clearly evaluate what needs to be worked on and what doesn't. Don't get bogged down in this part of your practice--play many different things briefly, and use this information as the basis for what will be done in part 2 of your practice.

2. Specific Technical Practice (60-90 min.)

Assign specific technical studies for a reason. Put a date on assigned material, and do it regularly for 6-10 practice sessions. Keep a record of your assigned materials in a notebook, with the date. Try to jot down some comments on your practice in this notebook. Go on to new material after 6-10 sessions even if the material is not perfected.

Set modest goals for yourself and achieve them. Setting big goals tends to be frustrating. Improvement at anything is done in small steps---not big leaps.

3. Musical (30-45 min.)

Remember that Nos. 1 & 2 are done for a reason--to perfect a technique that will allow us to express ourselves musically in an effortless way. Technique should be improved out of a need to have more resources to use musically--not just for the sake of improvement. An enormous vocabulary is not useful unless we can express thoughts more concisely by having it.

Play easy material regularly and beautifully---without technical considerations. If an Arban song or Concone study can be done in this way, then more difficult material---like solos and orchestral excerpts--will also be able to be played easily with practice. Make technique a natural expressive tool, not an end in itself. Play with others as often as possible. Music is a social and communicative art and we should relate musically to others easily. Making music requires more flexibility and thought than practicing, and needs to be done regularly.

Notes on Technique

David Bilger

Trumpet technique can be broken down into 6 main headings: Sound (tone production), Articulation, Flexibility, Agility, Range, and Endurance. The following are ideas and examples of exercises and etudes that can be used to improve these necessary trumpet skills. Ideas about how the warm-up and practice routines will be offered later.

Sound:

Good tone production on the trumpet is a combination of a functional embouchure and the proper use of air. Therefore, the following examples will focus on improving embouchure strength and focus, or air flow (or both!).

1. Long tones. Play sustained notes for at least 12 beats at quarter = 60, making sure that the tone is full and that the pitch is stable. Continue the same feeling of air flow that you got with the long tones while playing Herbert L. Clarke Technical Studies (#1-5). I call these "moving long tones", and the idea is to keep the free air flow that we achieve on regular long tones. Also look at Schlossberg Daily Drills and Gordon Systematic Approach to Daily Practice.

2. Flow Studies. These could also be called lyrical studies. Just as we talked about keeping the air flow in the above "moving long tones", playing flow studies continues to reinforce the feeling of always using enough air. Materials to use for this purpose are Stamp Warm-up Studies (also used for pedal tones), Concone Lyrical Studies, Bordogni 24 Vocalises (also used for transposition). and Cichowicz Trumpet Flow Studies (examples are in the addendum).

3. Pedal tones and lip bends. Using both pedal tones and lip bends can strengthen the embouchure. Pedal tone exercises from the Stamp Warm-up Studies and Gordon Systematic Approach to Daily Practice are a good place to start. Lip bends will be discussed in depth at the class, and examples will be found in the addendum.

4. Mouthpiece buzzing. All of the above etudes can be done on the mouthpiece alone. Mouthpiece buzzing is an important part of sound development because it forces the player to focus the notes instead of relying on the trumpet to do it for you.

Articulation:

Articulation and response are completely interrelated. Both are a combination and appropriate balance between the tongue and the air. When working on articulation, a player must always concentrate on floating the tongue on a foundation of air, and then work on tongue position and easy tongue motion. Single and "K" tonguing are the basis for all articulation, and must be practiced independently of one another. Without a quick single tongue, smooth triple tongue is impossible. There is no substitute for practice on articulation. The following are suggestions for exercises, but literally every text has a section on tonguing. Try Charlier 36 Etudes (#14, 16, 22, and 25), Goldman Practical Studies (1-4), and most of the Arban book.

Flexibility:

Flexibility actually impacts all aspects of trumpet playing, especially articulation and range. Lip flexibility exercises are actually "tongue level" exercises, since the tongue channels the air to produce the notes. The Arban book is a good starting place, but other materials include Colin Advanced Lip Flexibilities, Schlossberg Daily Drills, and Irons 27 Groups of Exercises.

Agility:

Agility actually refers to the quickness of a player's fingers and brain. Included in this topic will be dexterity drills, transposition etudes, and sight reading texts.

1. Finger dexterity is extremely important, and often overlooked. To improve dexterity, I recommend practicing major and minor scales, chromatic scales, and arpeggios right out of the Arban Complete Method. Nothing can replace these etudes. Other sources of challenging finger benders are Nagel Speed Studies and Vizzuti Advanced Etudes.
2. Transposition is a necessary skill for any player with professional goals. It is also one of the most overlooked, since it is hard work and is unrewarding in the short term. Start with the Caffarelli 100 Studi Melodici and Bordogni 24 Vocalises, and graduate to the Sachse 100 Etudes. Be aware that transposition requires a constant long term investment of your time (years!), and should not be overlooked.
3. Sight reading is a skill that can be practiced on a daily basis. Take out any new, old or unfamiliar piece of music, and you have an instant text. Sight read duets with a friend, or challenge yourself just for fun. Hickman Music Speed Reading is a quality text with tips on improving your skills, as is Dufresne

Develop Sight Reading.

Range: Range (both high and low) are functions of embouchure strength, tongue position, air flow, and centering. Many exercises that we have already discussed will increase range, such as pedal tones, lip bends, flexibility studies, flow studies, etc. Try practicing octave slurs while making sure to change your vowel sound from ah to eee as you go from low to high. Also make sure not to over-adjust by playing too small or with too much pressure in the high register. Remember, if you don't practice it, you can't do it--and this applies to high notes as well. Some things to practice are Stamp Warm-up Studies, Gordon Systematic Approach to Daily Practice, Smith Top Tones, and Vizzuti Advanced Etudes.

Endurance:

As is the case with range, endurance is also a combination of many of the topics we have already touched upon, and will benefit from many of the same etudes. The two other things that will most quickly improve endurance are efficiency and loud practice.

1. Efficiency is a necessity for any brass player. Playing the trumpet is extremely physical, and efficient playing will reduce the demands on the player. Efficiency can be achieved by taking care of the following:
 - A. Always use a good volume of air, and high air speed
 - B. Always play with your embouchure set
 - C. Do not use excessive pressure
 - D. Practice upper body relaxation
 - E. Always think about what you are doing while you play
2. Loud practice is another part of trumpet playing that is often overlooked. Remember, when practicing at loud dynamic levels, always keep your sound from distorting, and never cause yourself physical pain. Do not use excessive pressure! Orchestral excerpts are a good source of loud material, as are the BrandtOrchestral Etudes. Perhaps the best resource for loud playing is the Schilke Power Exercises. Playing 5 minutes of these a day will be all you need to develop the necessary strength for increased endurance. They are not published, but are outlined in the addendum.

Notes on Practicing:

The first and probably most important part of practicing is the warm-up. Warming up is a personal thing, and everyone will need to experiment with what works for them, but the following are some ideas and guidelines for establishing your own personal warm-up. I think of the warm-up period as having two main goals, the first being to wake up your chops (and brain), and the second to practice the basics of technique. The warm-up should start you off slowly, and then move on to include the six aspects of technique as discussed earlier. Of course further specific practice of the problem areas in your playing will be required, but a certain amount of all technique should be covered in the first session of the day.

I like to begin with Clarke Technical Studies and Cichowicz Trumpet Flow Studies. By the time I have played 5 or 10 minutes of these, I have accomplished the first part of my warm-up. Sometimes I will continue with Stamp Warm-up Studies, which I use as a "centering medicine" if I feel I need it. Then I continue with Ray Mase's 10 Week Practice Routine, which is a simple compilation of technical drills from a number of sources. I believe that Ray's book is an excellent example of how to put together a warm-up/practice book. The book is unpublished, since it is a compilation of copyright materials, but I have included the guide page in the addendum, which tells you how to put the book together. You can also put together your own book using the same principles.

Additional practice sessions should be dedicated to practicing weaknesses, learning new etudes and excerpts, and learning solos and other performance pieces. No matter what you are practicing, your metronome should always be handy, since it can act as both the "rhythm police" and the "practice coach." The metronome can help you become aware of inconsistencies in your rhythm, and also help in your training by making you practice things at more difficult tempi than are called for, so that performances will seem easy. Another sidekick should be a tuner, so that you get in the habit of playing in tune with yourself. It is impossible for anyone to play in tune with another musician if they cannot play in tune with themselves. The tuner doesn't lie. Chris Gekker (of the American Brass Quintet) wrote about practicing, "Every player, no matter how good, makes mistakes, but the very best performers do two things: they don't tolerate them in practice sessions, correcting the slightest mishap in an unhurried, determined manner (also practicing with concentration and slowly enough so that mistakes are not learned); and in performance, they react to any error by immediately raising their level of energy and concentration, staying loose and aggressive." Etudes should be a part of your regular practice, and a good way to approach them is to perfect one a week. There are endless sources for etudes, but some of my favorites are Arban 14 Characteristic Studies, Charlier 36 Etudes, Bitsch 20 Etudes, Brandt Orchestral Etudes, Gates Odd Meter Etudes, Reynolds 48 Etudes, Wurm 40 Studies, and Longinotti Studies in Classical and Modern Style. Your teacher will be able to tell you what books are most appropriate for your level, and professional level players will benefit from all the books mentioned above.

The other advice I have on practicing is to invest time in training your ear and your musical soul. Every player needs to develop an understanding about that the trumpet's role is in each piece of music, as well as to understand what emotions the music is trying to express. The best way to achieve this is to listen to all kinds of music every chance you get, and to experiment as an artist on your instrument. Polished technique is a means, not an end. Most of all, keep practicing, keep improving, and remember that only you are responsible for how you play!

Notes on Performing, Recitals, and Equipment:

Every type of performing situation places special and unique demands upon a performer. I have

identified six ways in which you can meet these demands, regardless of the style of music or performance situation. The following are skills that you must develop to achieve excellent performances.

1. Practice your part. Thorough practice not only improves your chances of hitting the right notes, but will add to your physical conditioning. Your "chops" can learn to pace themselves for individual difficult passages.
2. Learn the music. Every good performer understands the style of the piece, as well as having a feeling about what the composer was trying to say with the music. A musical approach can actually help technique, as well.
3. Communicate with your colleagues. Communication is what performing is all about. We communicate with our audience through the content of the music, but more importantly, we must communicate with the musicians with whom we share the stage. This is accomplished by listening (to players other than yourself!!), leading when appropriate, moving your body to dictate phrasing and pacing, and eye contact--both with other musicians and the conductor.
4. Be reactive. Every good musician must listen and react to tuning, ensemble, and style; especially articulation, note length, and phrasing.
5. Concentrate at all times. Most of the mistakes that creep in at performance time are a result of a lack of concentration. Every player should develop a few tricks that they can use to re-focus wandering attention.
6. Play with confidence. Playing with assurance results in a proper use of air and better technique, and is the first and best step to prevent nerves. A well deserved belief in one's abilities (combined with good preparation) will go a long way towards eliminating nervous reactions. The majority of concerts that musicians participate in are planned for us. The one major exception is the solo recital. Recitals may be required by a university or conservatory for graduation, or they may be for profit or merely for fun. No matter what the genesis of the recital is, one basic question remains: How does one program for it?

The following are some ideas that have helped me to come up with successful programs.

1. First of all, it is important to define the purpose of the recital. Is it educational, a fee concert, or merely for the enjoyment of friends and family.
2. Understand your audience, their special circumstances and expectations or, if it is a student recital, what will you be gaining from the experience.
3. Make a list of possible repertoire with timings of each piece, and be sure to pick music you enjoy. I always make three separate lists: pieces I already know, pieces I am learning, and pieces I should know but don't yet. Once you have these lists, you can select from them to assemble a workable program.
4. Select a good strong opener first. I prefer either something a bit flashy or something for piccolo trumpet. Next, select your closer. I look for something a little lighter or a chamber music piece, and then select the major works (Sonatas or Concertos). Lastly I pick a few filler pieces that will provide contrast and rest.
5. Write down some potential concert orders, taking into account how the pieces flow from one to the next, what kind of endurance demands they place on you, placement of specialty pieces (i.e. piccolo), and the logistics, especially if there are stage changes involved.

Full Recital (30 min. per half)

Opener

Transition (Contrast)

Concerto or Sonata

INTERMISSION

Concerto or Sonata

Rest piece (Contrast)

Closer

Half Recital (35 min. total time)

Opener

Transition (Contrast)

Major work (Sonata or Concerto)

Closer

Equipment is the most highly personal and controversial aspect of trumpet playing. I would not presume to tell anyone what set-up to play on, but I can give some general advice. Remember that when you are changing to something new, it should always sound immediately better than your old equipment. The idea of "working into it" is bunk. There may be an adjustment time, but there must be some immediate

improvement. Also make sure to play your new equipment in a couple of different rooms, and always play for other musicians. Their ears may catch something in the sound that you cannot hear from your side of the bell. Here are some other ideas.

1. Identify your needs. Do you require a set-up for a specific style or job, or do you need something more versatile? Do your chops tolerate switching equipment for different repertoire? Do you need more than one set-up to meet the demands of your playing? By answering these questions, you can narrow your possible choices.

2. There are general tendencies in horns. For Bb trumpet, most people use medium large bore. The weight of the bell is a matter of taste. C trumpets are generally large bore. I prefer Bach trumpets for Bb and C because they have a good balance between high and low overtones in the sound. Many players are getting off track by trying to play too dark and sacrificing the highs in the sound. To my ear, it then is no longer a true trumpet sound. For small trumpets, look for quality of sound, response, and ease of high playing.

3. Most trumpet players spend a great deal of time (and money) selecting mouthpieces. I play on a Bach 1 1/4 C (or 1 1/2 C or 1B), and I have found that most legit players favor this size of mouthpiece. The best idea is to try a wide variety of mouthpieces keeping the following in mind:

A. Cup depth and shape affect the range, response, sound, and pitch. Too deep a cup results in a weak high range, slow response, dead sound, and flat pitch. Too shallow a cup tends to weaken the low range, thin out the sound, and raise the pitch too high.

B. The size and shape of the rim must fit your facial structure, your dental shape, and take into account the amount of pressure you use. Too flat or cushioned a rim will slow response, too thin a rim will decrease endurance.

C. Opening up the backbore and throat increase the volume and richness of the sound, but can destroy the focus of the sound and flexibility. Most orchestral players open up their mouthpieces.

4. Mutes are an often overlooked part of trumpet equipment. Every serious trumpeter should own a wide variety of mutes, and be selective about their use. I have loud and soft straight mutes, as well as in tune ones and sharp ones. There are times all of the above come in handy. Make sure to practice with your mutes, because "if you don't practice it, you can't play it." A harmon mute without the stem can also be an effective practice tool. Try to practice etudes while keeping the timbre (the amount of buzziness) the same.

5. Other accessories you should carry are:

A. Oil. Make sure never to mix valve oils. Some are incompatible and can seriously gum up your valves.

B. Cleaning supplies--mouthpiece brush and snake. It also helps if you use them.

- C. Slide grease. Any non-water soluble grease will do. I use Vaseline on my slides.
- D. Pencil with eraser.
- E. Aspirin or Advil (both for headaches and as an anti-inflammatory for the chops).

"How do I get more endurance?"

Clint 'Pops' McLaughlin

There is not a single answer to this. Some people have one problem while others may have all of these. Plus there are other factors I'm leaving out because it would take days for me to list them all. Endurance is affected by:

1. Muscle strength,
2. Pressure,
3. Work-load

1. The muscle strength issue should be a NON -issue. It takes 4 minutes a day to build and maintain more lip strength than a player will ever need. You need to use an isometric exercise to strengthen lip muscles. This has nothing to do with playing it is to build lip muscle. Take an unsharpened pencil and support it between your lips by the eraser like a cigarette. Do not use your teeth (keep them closed). Use the lip muscles to keep the pencil in place and horizontal. At first 30 seconds will seem like a long time. Your goal is to do this 3-4 minutes a day. Once you can do the entire 3 -4 minutes at one setting you are done. Do not do more than 4 minutes any day. It can stiffen the chops and hinder flexibility, tone soft playing etc. Think of this as weight lifting.

2. Pressure is something we all need to use. However; many players use more than needed. I've had players come to see me who use more mouthpiece pressure to play low c than I use to play high c. This is just wearing the lips down for no reason. We get in this habit when we first start playing. WE use pressure to form and close the embouchure in order to play higher than second line g. Our lips get stronger and we gain control over our embouchures. But if we don't work on unlearning our elementary school habit of using pressure; then we keep it. (I did this too. And I had to retrain myself.) We can't just stop using pressure. We have to fix the reason why we started using pressure. Focus the vibrating area of the lips. Lip Buzz 15 minutes a day. This allows the lips a chance to learn how to create their own corners instead of just stopping the buzz where the mouthpiece touches the sides. When I buzz a high c my buzz is less than half the width of my mouthpiece diameter. When you play that note and allow the mouthpiece to make your corners then you lose focus and need too much mouthpiece pressure. Work on soft playing. So soft that you almost can NOT hear it. That will help you learn to control a small lip aperture for playing high with a good solid center. I like Clarke Technical Studies # 1. You want to almost not be able to hear it but still have each note speak.

3. Work -load

We can take some of the work off of the chops by making a better use of air and using a closer lip set. Project the notes where they belong. The notes have to project to be heard. The higher notes have a smaller vibration and lose energy faster than low notes.

WE want to project notes like this:

Low G rolls out of the bell,

Low C goes out 5 feet,

Second line G goes out 8 feet,
3rd space C goes out 12 feet,
G on top of the staff goes out 20 feet,
High C goes out 40 feet,
G above high C goes out 80 feet.

Relax the stomach muscles. Tension only hurts the sound. Tensing the stomach muscles does NOT create a smaller body cavity or pressurize the lungs. Bringing the abs in toward the spine and contracting the muscles around the girdle does create a smaller body cavity. That moves your guts (intestines, liver etc) and since the pelvic bones won't let them go down; they have to go up. That makes the part of your chest cavity available for your lungs smaller. And that places the air in the lungs under pressure. Pull the stomach in farther for each higher note.

Lip set point. Take line 1 of page 125 in the Arban. It is a C Major scale with every other note jumping down to low G. If you start on the Low G the middle c is hard for some players. If you set (and play) a middle c first and then start the high notes are easy. I make my students do a 2 octave C scale. They set and play a G on top of the staff and without resetting they start the exercise. It is easy to compress the lips to play a half an octave higher than your set point. It is easy to learn to relax and (drop the jaw) to get to a full low g. The G on top of the Staff should ALWAYS be your starting point. That way you have a base from which to judge where every note is in relation to your starting aperture/tension level. This gives you more endurance instantly as the lips do less work on every note.

Playing Legato on the Trombone: A Primer

Walter Barrett

What most other wind instrumentalists refer to as "slurring" from one note to the next, trombonists call *legato*. This is because where a trumpet player can slur by just blowing and moving the valves, a trombonist must often make use of a light tonguing motion, called *legato* tonguing, to avoid "smearing" from one note to the next.

Trombone players often use the terms *legato* and slur to mean the same thing. Indeed, the goal for both is the same - play two or more notes with a seamless connection, and free of smears. In fact, trombonists have many options when it comes to playing slurs.

Most trombonists at one time or another have trouble executing a clean, singing *legato*. Beginners have the hardest time of it, due to the fact that almost every method book on the market introduces slurs very early, before the young trombonist has developed the coordination necessary to achieve results gotten much more easily on other wind instruments.

There are five possible ways to slur on the trombone:

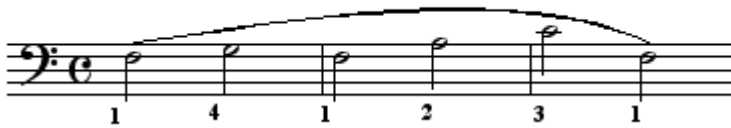
- **Lip Slurs.** This is where the slide stays in one position, and the embouchure does the work, slurring either up to a new note, or down to one.

Example 1. Lip slur in first position



- **Cross-Grain Slurs.** These are used when the slide is moved in the opposite direction from the new note. No tongue is needed, just a quick smooth slide motion and supporting air-stream.

Example 2. Cross-grain slurs



- **Tongued Slurs.** When the slide and the new note move in the same direction, the trombonist must lightly tongue (*legato* tongue) to avoid a smear from one note to the next. This slur is the hardest one to coordinate.

Example 3. Tongued slurs



- **Valve Slurs.** Only possible with an F attachment, these work just like slurs for valved brasses.

Example 4. Valve slurs



- **Glissando.** This is simply playing a note and moving the slide in or out, also called a "smear." No attempt is made to articulate any pitch after the first one, they just all run together.

Example 5. Glissando or "smear"



Of the five types of slur, the first three are the most important in everyday playing. However, they are best learned in sequence, so that the beginning player builds upon a previously learned skill, rather than the attempted mastery of three distinct elements at once.

Three Steps to Better Slurring

The first step to a great *legato* is air! There needs to be a continuous, unbroken, smooth and plentiful supply of air from the beginning of the slur to the very end of the last note. The "Harmonic Series and Flexibility Studies" from Emory Remington's *Warmup and Daily Routine* (available from [Hickey's Music](#)) are excellent for lip slur practice. Try singing or buzzing the mouthpiece as a way to visualize that smooth airflow.

Once lip slurs feel and sound good, the next step is a smooth, fast slide motion. (No tonguing allowed yet!) Practicing [cross grain](#) slurs will help you to improve this technique. Keep the air going like you did with the lip slurs, only now we're adding the slide. Make sure that your slide is aligned and is a dent-free zone. It is very difficult to play smooth lines with a dented or dirty slide.

Check your hand position, and stop holding up the horn with your right hand, okay? Your **left** hand is for holding, your **right** is for sliding! The slide has to move just as quickly going from 1st to 6th position as it does from 1st to 2nd position. That takes a good bit of practice. Once you've mastered lip and cross grain slurs you're ready for the tongued slurs!

Tongued slurs use the **air** from lip slurs, and the **fast slide** from cross-grain slurs, with a wee bit of **tongue** (the third step) to disguise the slide change. That's a lot of balls to juggle all at once, but if you've put in the time, you won't have to think (so much) about the air, and fast slide stuff, and you can contemplate your tongue. Here's the sequence of events:

You play the first note, and now it's time for the next note. Your tongue comes up to put a dent in that big fat stream of air, you move the slide and/or change your lip for the next note, and then your tongue comes down out of the way. Timing, in legato and life, is everything! If you got it all right, you've slurred! HUZZAH! Watch out for too heavy a tongue stroke, try a syllable like dah or lah or rah, and *never stop the air!* Just dent it.

Tongue with just your tongue, not your whole jaw. (Try this: Say dah-dah-dah. Now touch your finger to your chin and do it again. It moved, am I right? Keep your finger there, and do it without moving your jaw.) Some people prefer to tongue on cross grain slurs to make them match the other slurs; it wouldn't hurt to be able to do it both ways. Keep singing and buzzing to remind yourself how the air needs to flow. There are lots of good etude books out for working on legato; I like the ones by Reginald Fink, Alan Raph, and of course, Johannes Rochut.

Some Words of Wisdom

Legato study should be part of your daily routine. I've been working on Rochut Study #2 since I heard Charlie Vernon play it in 1983, and I'm still learning stuff from that one exercise!

And, as always, be sure to work with either your school music teacher or a private trombone teacher on slurring. It's well and good to read about it here in the *Online Trombone Journal*, but the real improvement comes when you have a live person giving you personal feedback on all the aspects of your playing. There is **no substitute** for studying privately with an accomplished player and teacher. You will improve much faster, and be a more solid player if you take just one lesson a week!

Walter Barrett performs as a free-lance musician throughout the New York area on Alto, Tenor & Bass Trombones, Bass Trumpet, Euphonium, and Tuba. He is a Yamaha Performing Artist/Clinician, is on the faculty of Hoff-Barthelsson Music School, and is listed in "Who's Who in American Music". For more information on Mr. Barrett visit his web site at <http://www.bestweb.net/~wbarrett/>.

Braces and Horn Playing

compiled from Hornplayer.net

I'm 16 and going into grade 12. I've played horn for about 5 years now and am a pretty good player (I think, anyways!) However, I am getting braces in about a month. This is seen by me as an utter catastrophe!!!! My horn teacher says I may be able to play just as well with braces but there's no way to be sure. As I'm going to have them on for a year and a half or 2 years, I will almost invariably have to wear braces to my university auditions (and I'm auditioning for

some pretty big schools in the states) and also this is my first year playing with the edmonton youth orchestra. I have a very strong suspicion that I will be given high parts (i've always played 1st horn) and now I'm worried that I won't be able to play them and will be kicked out. If anyone knows anything about this or has ANY advice AT ALL!!!! please please PLEASE tell me!!!!!! Also, if anyone has any suggestions for a really good music school to audition for in Canada or the US, please tell me that also.

Here's something interesting: when I was growing up, my teeth were every which way but straight. I had one tooth in front that came in about 45 degrees wrong, and it was in front of one of my front teeth. Braces were suggested by my dentist, but being that they are expensive, I didn't get them. Years later, in high school it was time to have wisdom teeth removed. By then I had a different dentist - my old one had a heart attack and died in a theater watching "Jaws" - and he told me that the braces I had had did a good job of straightening my teeth. I told him that I had never worn braces. He asked if I played an instrument, and I said, "why yes, I'm a horn player, have been for quite awhile". He said that was his next hunch, because he had said that many of his patients that play brass instruments regularly had been candidates for braces, but after years of playing, their teeth had straightened themselves out. He also said that he rarely recommended braces for kids that play.

Now, I'm not suggesting that you go against either your parents or your dentist's wishes, but it's interesting anyway.

I've been playing for about 4 years now, but I've never had to get braces, so i can't do much with that, but I did have to have a cold sore removed from my mouth that required stiches. When I tried playing my horn, my mouth was in pain. I'm sure if I had the time though, i would have gotten used to it. You'll just have to work around it. Mouth pieces- I've always like Vincent Bach's. Mutes and cases I don't know much about. As for high school, that's me. Glad to help.

Advice regarding your impending dentalwork: The suggestions to have a second or third opinion on your dental needs is certainly a good idea; however, if you need braces, you'll know it.

I had braces many years ago for cosmetic reasons, and as a cost-saving measure, only my upper teeth were corrected, since no one ever sees my lower teeth anyhow. This was when I was in elementary school, after having played horn for a year, so I had to re-learn with the braces. Years later, when I was in my 3rd year of an honours degree, I had braces a second time, this time on my lower teeth, and for horn-related reasons. My front two lower teeth were overlapping, and the angle of the outermost tooth (being this was where the mouthpiece rim sat) caused my mouthpiece to slide downwards, making the 2/3 upper - 1/3 lower thing a near impossibility.

So altogether, within my first decade of playing, I learned without braces, relearned with braces on the top, relearned without braces but with a retainer, relearned without the retainer, relearned with braces on the bottom, relearned without braces but with a new retainer, and relearned with no foreign matter in my mouth whatsoever. Not fun, but very worth it. The change I found in my playing once the last set of braces was removed was incredible. It turned out I wasn't a hopeless case afterall.

Now, as for how to survive playing with braces on, here's what you do. Take the wax that the

dentist gives you, and throw it away. It does no good, and will just end up breaking off and flying into your horn as you try to play. Wax is not good for valve mechanisms. Instead, head out to your local variety store, and pick up some cigarette paper. *Don't* smoke it. By folding the little pieces of paper in half, you end up with a thin strip of paper which you can slip between your braces and your lip. This must be done carefully, and you must quickly moisten the paper with your tongue; the moist paper will mold itself to your braces, forming a slippery layer which allows your lips (and embouchure) to move freely without getting caught.

You can expect your high range to vanish, but this is not permanent. The braces will not allow you to play with any excessive pressure at all (without carving up your lips) - but will instead train you to play relying solely on the strength of the embouchure and the airstream. Practise carefully, and stop the second you feel any pain relating to pressure. It's better to build up your strength gradually rather than risk doing damage. In ensembles, it will be better for you to *request* low parts at first while your in the building-up stage - with your braces, no one will question why.

Feel free to email me directly if you need any other more specific information. I currently have a student (just entering high school) who had braces put on about six months ago. He's doing just fine.

I had them this way for a short while and I eventually said "Turn those things around!!!" While it made it more comfortable on my lips in the front, tonguing was nearly impossible! It felt like tonguing through a briar patch and nice sharp attacks were not easy at all. I usually used thin strips of paper over the appliances in front and that worked fine.

I can sympathize with your situation; one exactly like mine a little over twenty years ago. I got braces just before my senior year in college. I went from 2nd chair in All-State band down to 6th chair. It is difficult to play with braces, but not impossible. I managed to get a full scholarship to West Virginia University. I played alot of low horn stuff until I got my braces off, something that came in very handy as I now play 2nd horn in the West Virginia Symphony in addition to teaching in the public schools. I had a student about 10 years ago who was accepted to the Eastman School of Music with braces. She played Bozza "En Foret" with her High School Band as a senior with braces. I must say that she was very, very talented. By the way, Susan Doughty, decided to change her major to chemical engineering. She earned a doctorate and is now pursuing a law degree. Her husband says after this she needs to finally go out and get a job. So, be brave. It will be rough at first but you can learn to deal with it.

Before you get braces--get a second opinion (and maybe a third). I was once told that I must have braces. I didn't get them. I have no problems with bite or alignment, and various dentists over the years have asked me if I had braces as a child (because my teeth are so straight).

Be sure to explain the disruption that braces are likely to cause for you.

There may be other options.

As one who went through the braces and horn thing in high school, allow me to offer some perspective.

First, the obvious: playing with braces is hard. I used orthodontic wax to blunt the lip trauma. It felt to me like my musical world was over. Hearing my favorite musical passages strained

through braces was, at times, heart breaking. I forced myself through continuing to play for a year-and-a-half because I didn't want to give up what I truly loved. And in high school, where we are trying to figure so many things out about ourselves, giving up a passion that I had already discovered seemed like too much. I did end up stopping in college for a few years (it was less traumatic then), but resumed shortly after college and continue to play to this day.

Now, the less obvious: starting out on trumpet did far more lasting damage to my embouchure than my six years of braces. Un-learning trumpet habits that are incompatible with good horn technique is far more difficult. In retrospect, playing with braces forced me to concentrate more and build endurance.

Though I agree with my friends on the horn-list that I would never recommend braces unless it were medically necessary (as it was in my case), braces are just another step in your life as a hornist. Try to focus on the things you will be able to do better after your experience with braces (such as playing more "forward" and playing well in the low registers), and that losses in performance are temporary.

The Brasswind (800/348-5003) carries a lip protector called Jet Tone, which, according to the add, facilitates "PAIN FREE playing for students with braces." How true this is, or how helpful it would be I don't know... I've been fortunate enough not to ever have braces. Anyway, you might want to check it out; it sells for US\$7.95. Also, I suggest that, if it's not too late, you get a second opinion... you'll find that orthodontists generally vary a GREAT deal in their treatments/opinions/recommendations!

I began to play the horn at the end of fifth grade, and it just so happened that I got my braces on a few weeks before I received a school-lent horn.

Because of the perfect timing of braces and then the horn I've just learned to make do with my mouth full of braces, being that I had known of no other way. I'd go far enough to say that I'm a pretty good (semi-beginner) player. Meanwhile, with my braces on, I've been thinking ahead, and I'm sure that what I want to do in life is music... this is good, but in a couple months I'm getting my braces off, and I was wondering how much my playing will plummet because of this drastic change!

Has anyone else been in my shoes before? If so, could someone explain the difference between braces and no braces? Thanks so much!!!

I had a friend in our high school ensembles who got her braces taken off her senior year in high school, and she enjoyed what she thought was a vast improvement in style. Of course, it will take some getting used to, as will anything. Once, in a lesson, I commented to Bear that it was too late for me to change my emboucher. He kinda looked at me funny, asked me how old I was, and laughed. I'm scared of any kind of dental work, but I've gotten over everything pretty much unscathed.

One of my greatest disappointments and frustration with my playing came when I got my braces off. Not because it took me forever to play well again, but because several people had told me how good playing with braces would be for me in the long run because I'd learn to play "without" pressure. I think I expected it to be a miracle cure for my high range problems and it wasn't. Expect some adjustment time, but try not to worry too much!

This is feedback on person asking about playing with braces. I had them in high school, and made the mistake of trying to be competitive immediately. I think you will have to be patient, be sure to work on playing with low pressure. I did not; as a result, my playing was so-so with the braces on--and when they were removed, I had a horrible embouchure. Was doing high-pressure, so lips did not last long. It was good enough for college band, but not more than that.

Ross E. Taylor

“Nerves”

compiled from [Hornplayer.net Information Archive](#)

Several factors set one up for a "case of nerves" at a performance. Part of it dates back to early performances, when parents or teachers say things that stimulate one to be nervous. Another situation is, when feeling the adrenaline pumping one tends to think, "well, if I show I am nervous, 'they' will take pity on me." A third cause comes from the habit of focusing on one's errors. Although the audience will tend to miss the errors, the player's mind blows up their importance. The fourth, and perhaps underlying factor comes from focusing on one's self. Better to think, "I'm doing this for you, in the audience, so you can enjoy this work of art as much as I." I had a very talented student who would pray for help before a performance. I noticed this and shared my personal outlook: the ability to perform was God's gift to me; my performance is my gift in return. I hope nobody takes offense at my openness here. Maybe it will be of help to someone out there. I get nervous leading up to a performance, but when I walk out on the stage, I am no longer nervous. I concentrate on the music, not my own feelings.

On the topic of nervousness in performances, I may have a helpful suggestion. I recently played the finale from the New World Symphony and had a couple of very important solos. The day before the performance, I was still somewhat insecure with getting the top notes cleanly so I went into our auditorium at school, which was as close as I could get to the auditorium of the contest, and turned all the lights off and played the solos. I had no pressure and I could work on it as much as I wanted. I actually ended up playing it up a step and a half a couple of times as well which made it much easier when I actually played it in the range it is written, BTW. Anyway, I was able to play the stuff quite comfortably without anyone around and with the lights off. On the day of the performance, I found that I could basically recreate that atmosphere by simply closing my eyes. It worked for me and I got the high notes and am very proud of that performance which, I might add, has been my greatest musical moment thus far in my career. I hope this can help someone but it may seem odd to play a recital with your eyes closed. As long as you make good music, though, who cares what you look like making it?

There have been some good ideas on this topic, but I'll add a couple. Chris mentioned that part of it is the unfamiliarity of the situation - so try to perform solo more often - for example volunteer to play at churches in your area. They often need summer music. But also, try to practice often in the hall where you'll perform. It lets you become familiar with it. I come in

late at night to play in the theatre, for example. Also, I try to arrive early to auditions and find a way to see and hopefully play in the space, so I can feel more comfortable. Another tool I use, and teach, is visualization. These ideas come from the books previously listed. They are really worth reading. Visualize yourself in the space, performing exactly as you would want to, enjoying it, seeing the audience, hearing them clap after, and feeling good about the performance. Burt Hardin is right, it comes from our "tapes" of earlier years, and a feeling of threat because we feel judged. Another, more unusual method, is to acknowledge, or "own" your feelings. We try so hard to NOT feel or be nervous, when we really are. I've tried this recently and it seems to work. Your body is operating on a subconscious level, recognizing the "threat" and reacting with the "flight or fight" adrenaline response. Try thanking your body for trying to protect you, letting it know that it's ok to feel that way, and that you accept the feelings. You might find that you relax! Also, along the lines of previous comments, try to stay in the music. It was suggested to me, and works for me, to "sing" in my head the music going on around me, as I count rests waiting to come in rather than letting my head start chatting and worrying...also, breathe slowly, deeply, inhaling for a bar or two before you enter. That way your stomach remains more relaxed.

I think a large part of the problem that most all of us face with nerves is relating to the familiarity of the situation. If you only perform in public once or twice a year, then it's going to get to you probably. If you play all the time, the novelty wears off and the stage becomes as familiar and comfortable as the practice room.

The biggest part of nerves comes from how we are allocating our limited mental resources. (Mine are very limited, indeed!) I've never heard of anyone getting nervous in the practice room when their all by themselves. You have the freedom to be very critical of your performance, and also the freedom to take risks and chances with yourself as the only witness when (not if!) you screw up. On stage, or for some folks even in a rehearsal or a lesson, your brain stops concentrating so completely on the musical task and begins to worry about things like what other people will think or say about you when you miss that easy entrance.

So the trick is to find a way to make yourself care only about your performance and not about other people's opinions. Focus your thoughts on the task at hand--it's not like you don't have enough to keep your brain busy trying to catch every little detail of the piece! The more completely you prepare, and the more specific you are about exactly how you intend to perform every little aspect of the performance, the less time you have to worry about piddly little things like nerves. I guess I'm trying to say that if you stay busy enough, you won't have any time left to get nervous.

A friend of mine gave up trying to make a living with the horn a couple of years ago and ventured onto another career path. She still plays a lot of jobs, but doesn't worry about how much she's making at it. She told me that ever since she did that, her playing has improved. Since she no longer cares so much about how well her playing is going to be perceived (by other musicians and contractors), she's a lot more relaxed when she plays. She's enjoying it more and actually achieving a higher level, focussing solely on the musicianship side of it.

We can over-analyze anything. Enjoy playing, play for yourself, make some music. Sometimes the more we worry about nerves, the more they affect us! Sometimes on a big gig I'll just remind myself that people are actually paying me to blow into a little tube....

Good luck! I hope one or two things in this long post might help someone. They work for me,

but everyone has to find their own formula.

I went to visit the UNC Chapel Hill campus earlier this year, and the horn teacher there, Pamela Halverson, offered me some insight to this nervousness...I have really bad nerves, I shake a lot when I audition. She suggested, and this worked very well for me last time I tried it, aerobic exercise, jogging, or walking at a fast pace for about a half hour one hour or two before the audition, recital, whatever. The chemicals released block out those that make you shake...Also, it is suggested by Ms Halverson that you eat something difficult to digest, such as pasta or bread, because that also blocks the chemicals. It may sound like a hokey thing, but it really worked for me!!! no shakes!!!

Farkas gave me the best advice (well, not personally). I take a mental inventory of my playing, emphasizing my strong points, and remind myself that I am in fine condition to play, my lip is healthy, and I am thoroughly versed in the piece. However, my public performances have never been as spotlighted as solo recitals. The naked audience bit is always a fine last resort.

I'd first like to thank Chris Leuba for helping me to at least control this problem. He'd recommended "The Inner Game of Tennis" (or "Music") for some psychological viewpoints - but also suggested I try inderal for a while. It's a beta-blocker, and I'll take 1/3 to 1/2 of a blue pill (50mg, maybe? a blue pill isn't exactly precise dosage :-)) when I'm really nervous about something.

BTW, according to my physician John (another horn player) 1/2 a pill isn't supposed to have ANY effect whatsoever, but it works for me. I once played a concert with a full tablet, and just couldn't seem to muster any interest - used to take it regularly, but after building on a few successful experiences (I KNOW I can play - I just had to convince my body of the fact) it's required less and less.

I wish I knew a quick fix for nervousness. I haven't found one yet, but I have found lots of useful advice in the following books:

Dr. Susan Jeffers: "Feel the Fear and Do It Anyway"

Eloise Ristad: "A Soprano on her Head"

Claude M. Bristol: "The Magic of Believing"

There are many more books as well (including the Inner Game of Tennis) and it may be a matter of finding something that resonates with you. Keep trying, and perform as often as you can.

I find the best solution to nervousness is practice. There is nothing more comforting than knowing you can play something over and over again to perfection! (as Farkas says in his book, under misc. tips and aids) I also find it comforting to think that we are musicians, entertainers. This is not life and death. We're not performing brain surgery!!! We're simply entertaining the public with what we have to offer. Keep that in mind and you'll do great.

One technique that I learned from Doug Hill has worked wonders for me: long before the event is to take place, mentally image the whole thing, beginning with walking on stage (so worries like "which foot should I lead off with?" or "should I walk in front of or behind the piano?" don't suddenly break your concentration.

Visualize anyone who might - or even might not - be in the audience who would make you

nervous - a whole room full of Dennis Brains or your high school principals, or nasty Aunt Mathildas (no offense meant to any Aunts, Mathildas, principals, or D.B.!) - and imagine the whole event proceeding *perfectly*. You may be amazed at how difficult this is to do at first (I was) - hard to keep your focus, etc. And the butterflies will invade your stomach, just like the real thing. But as you keep visualizing yourself in perfect control, all these problems will fade. When the real event comes, you will have gone through it hundreds of times - successfully.

Some Thoughts on the Warm Up

By Judson Scott

I spent a summer teaching trumpet at the New England Music Camp in Maine. In addition to teaching trumpet lessons my duties included rehearsing and performing with the students in the orchestra and wind ensemble. The first rehearsal of the day began at 8:00 am, and, as I was not especially a “morning” person, I tended to roll out of bed with just enough time to grab a cup of coffee on my way to rehearsal: by the end of the first week my chops were a mess. Dr. Stephen Jones, the other trumpet faculty, had been getting up at 6:00 every morning so that he had an hour to warm up before the rehearsal—he sounded fabulous. Clearly Steve’s approach was more productive than mine. Ever since that a summer, a daily routine has been the cornerstone of my practice

The most basic performance challenge is to play one note perfectly, therefore, most warm-ups begins with longtones. Long tones strip away all distraction from the most basic elements of playing the trumpet. The term long-tone is unfortunate, because the length of the note is not nearly so important as a deep inhale that leads directly to a clean attack and a well supported tone. There are added benefits from playing long, long-tones, however, the most important come from practicing the clean attack and firm breath support.

If one is focused on the notes, long tones can seem pointless or boring, but of course, long tone excersises are not about the notes. If long-tone studies are not engaging, you are not listening to yourself. The value in long tones is in the blowing; blowing against your best sound, undistracted by valves or motion of any kind. Learn to love the beautiful sound that you can make and always make a sound that you can love. This is an opportunity to experiment, can you blow to greater resonance? Can you engage the corners more to bring greater clarity to your sound? Music is an art sculptured in sound and your tone color is the single most important element in your playing. As you progress to harder studies maintain the beautiful tone that is so easy to achieve in the first line of the warm-up. Treat everything you play as an embellished long-tone.

Breathing is one of the most fundamental aspects of brass playing and should be addressed in the warm-up. Michael Chunn recommends taking several breaths and exhaling through a somewhat focused aperture, to feel the air. There are also some excellent tools available. Vincent Penzarella, Second Trumpet of the New York Philharmonic, recommends using a “breathing bag”. This is simply a rubber bag that will expand easily to hold five or six liters of air. The Breath Builder is also a very useful tool—a ping pong ball in a tube that can be supported by your inhale and exhale—and is

available through most online brass stores. The important point is, of course, to learn to breathe.

As important as air is, it must be focused by your embouchure. The vibrating surface should be completely relaxed and focused to the center of your embouchure by strong corners. Throughout your warmup, begin each phrase with a full breath and a breath attack. The more precise your control over your lips, the more precise is your control over your instrument.

Mouthpiece and lip buzzing are short cuts to developing an efficient embouchure with a focused aperture. When you buzz your lips the tone should be free and easy, and focused to the center of your embouchure. When you buzz on the mouthpiece the placement of the mouthpiece should capture the buzz that your lips can perform on their own. The tone should be robust with no airiness. Air leaving your body that is not buzzing is inefficient. If you are getting a lot of air in your buzz tone, focus the aperture toward the center. How small can your aperture be? Buzzing exercises may be intermingled with long tones to provide some variety

Learn to push the air against your most beautiful and resonant sound; everything else will be easy. As you reach for higher notes always play as easily as in the beginning. If you feel yourself bringing in tension to reach higher notes, stop. High notes are not harder, they are simply a more refined version of the low notes. To throw a dart and hit the center of the dart board, need you throw the dart harder? High range is about control, not force.

Reading List

Trumpet Fundamentals

- Arban, Jean Baptiste, *Complete Conservatory Method*. New York: Carl Fischer, Inc.
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Trumpet and technique

- Altenburg, Johann Ernst, *Essay on an introduction to the heroic and musical trumpeters' and kettledrummers' art, for the sake of a wider acceptance of the same, described historically, theoretically, and practically an illustrated with examples*. Complete English translation by Edward H. Tarr. Nashville: Brass Press, 1974.
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Frederiksen, Brian, *Arnold Joacobs: Song and Wind*. WindSong Press Limited, 1996.
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Music and life

- Bruser, Madeline, *The Art of Practicing*. New York: Bell Tower, 1997
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Donington, Robert, *The Interpretation of Early Music*. London, Faber and Faber, 1963.
King, Robert, *Brass Players Guide*. North Easton: Robert King Music Sales, Inc.
Ottman, Robert, *Music for Sight Singing*. New Jersey: Prentice Hall.
Papopos, Janice, *The Performing Artists Handbook*. Cincinnati: Writer's Digest Books, 1984.
Rilke, Rainer M., *Letters to a Young Poet*. Translation by M. D. Herter Norton. New York: Norton, 1954.
Rubinstein, Arthur, *My Young Years*. New York: Alfred Knopf, 1973.
Ristad, Eloise, *Soprano on her Head*. Moab, UT: Real People Press, 1982.
Sherman, Russel, *Piano Pieces*. New York: Farrar, Straus and Giroux, 1996.
Werner, Kenny, *Effortless Mastery: liberating the master musician within*. New Albany, IN: Jamey Aebersold Jazz, c1996

Web sites

<http://www.thetuningcd.com/> (to learn about and purchase the tuning CD)
<http://rkingmusic.com> (searchable catalogue of the largest distributor of brass music)
<http://www.trumpetguild.org/> (International Trumpet Guild)
<http://www.hornsociety.org/> (horn)
<http://www.hornplayer.net/> (horn)
http://www.public.asu.edu/~jqerics/articles_online.htm (horn)
<http://www.trombone.org/> (trombone)
www.ita-web.org (trombone)
<http://www.embouchures.com/Index.htm>
<http://www.whc.net/rjones/brassrsc.htm> (brass resources)
<http://remember.to/practice> (trombone)
<http://www.tubaeuph.com/> (tuba)
<http://www.yeodoug.com/> (bass trombonist of the Boston Symphony Orchestra)
<http://www.trumpetherald.com/> (buy and sell used trumpets, discussion groups)
<http://www.brass-bulletin.ch/> (Brass news)
<http://uhaweb.hartford.edu/lichtmann/> (free music for download, mixed brass ensemble and trumpet ensembles)
<http://www.historicbrass.org/> (historical instruments, serpents, hand horns, natural trumpets, sackbuts, etc.)
<http://www.summitrecords.com/> (Brass recordings)
<http://www.missouri.edu/~cceric/mclass/index.html> (masterclass info from A. Jacobs)
<http://feftrpt.homestead.com/pvhome.html> Free music downloads
<http://abel.hive.no/oj/musikk/trompet/> (Trumpet stuff)

Recommended Recordings

Deutsche Gramophon: D-115302--Copland, Appalachian Spring et al., Ray Mase, trumpet, Orpheus Chamber Orch.
EMI Classics: 5 67783 2--Richard Strauss and Paul Hindemith horn concerti, Dennis Brain, horn.
EMI Classics: 5 66950 2--Mozart, horn concerti, Dennis Brain, horn, Karajan, cond./Philharmonia Orch.
Naxos: 8.553531--The Art of Baroque Trumpet, Niklas Eklund, Baroque trumpet.
Phillips: 411052-2--R. Strauss, Vier Letzte Lieder, Jessye Norman, soprano
Summit Records: DCD 129--Tuba Tracks, Gene Pokorny, tuba, Chicago Symphony Orchestra
Summit Records: DCD 141--OrchestraPro HORN - David Krehbiel, San Fransisco Symphony.
Summit Records: DCD 142--OrchestraPRO TUBA - Gene Pokorny, Chicago Symphony Orchestra.
Summit Records: DCD 143--OrchestraPro TROMBONE - Ralph Sauer, Los Angeles Philharmonic.
Summit Records: DCD 144--OrchestraPRO TRUMPET - Phillip Smith, New York Philharmonic.
Summit Records: DCD 267--Portrait of an Artist, Arnold Jacobs, tuba.

Listening List

IMPORTANT AND FUN ORCHESTRAL MUSIC

Bach	Brandenburg No. 2, Suite 3 & 4
Bartok	Concerto for Orchestra
Beethoven	Symphonies 9, 7, 3
Brahms	Symphony 2
Bruckner	Symphonies 9, 8, 7, 6, 5
Copland	<i>Fanfare for the Common Man</i> <i>Rodeo</i> <i>El Salon Mexico</i> <i>Quiet City</i>
Daugherty	<i>Superman Symphony</i>
Debussy	<i>Nocturnes</i>
Gershwin	<i>An American in Paris</i> <i>Rhapsodie in Blue</i>
Handel	<i>Messiah</i>
Hindemith	<i>Mathias der Maler</i> <i>Symphonic Metamorphosis on Themes of von Weber</i>
Holst	<i>Planets</i>
Janacek	<i>Sinfonietta</i>
Lutoslawski	Concerto for Orchestra
Mahler:	Symphonies 5, 3, 6, 1, 2, 9, 7
Mussorgsky	<i>Pictures at an Exhibition</i>
Prokofiev	Symphony 5 <i>Romeo and Juliet</i>
Puccini	<i>Tosca</i>
Ravel	<i>Daphnis and Chloe,</i> <i>Alborado del Grazioso</i>
Respighi	<i>Pines of Rome</i> <i>Fountains of Rome</i>
Revueltas	<i>Sensemaya, La noche de Mayas</i>
Rimsky-Korsakov	<i>Scheherazade</i> <i>Capriccio Espagnol</i>
Saint Saens	Symphony #3
Scriabin	<i>Poem of Ecstasy</i>
Shostakovich	Symphonies 5, 8, 1
Sibelius	Symphonies 2, 5
Stravinsky	<i>Petrouchka</i> <i>Le Sacre du Printemps</i> <i>Firebird</i> Octet for winds <i>L'Histoire du Soldat</i>
Strauss, Richard	<i>Alpine Symphony</i> <i>Death and Transfiguration</i> <i>Don Quiote</i> <i>Don Juan</i> <i>Ein Heldenleben</i> <i>Till Eulenspeigal</i>
Tchaikovsky	Symphonies 4, 5, 6 <i>Romeo and Juliet</i>

Verdi	Requiem
Wagner	<i>Meistersinnnger Overture</i>
Orchestral music from <i>Die Gotterdamering</i>	

IMPORTANT CLASSICAL BRASS PLAYERS

Joel Alessi, trombone
Maurice Andre', trumpet
Nicholas Ecklund, natural trumpet
Arnold Jacobs, tuba
Christian Lindberg, trombone
Raymond Mase, trumpet
Dennis Brain, horn
Brian Bowman, euphonium
Sam Pilafian, tuba
Patrick Sheridan, tuba

CLASSICAL BRASS ENSEMBLES

Empire Brass Quintet
Meridian Arts Ensemble
New York Brass Quintet
Phillip Jones Brass Ensemble
Summit Brass

IMPORTANT JAZZ TRUMPETERS

Louis Armstrong	<i>Hot Fives and Sevens</i>
Dizzy Gillespie	<i>Groovin' High</i>
Miles Davis	<i>Kind of Blue</i>
Clifford Brown	<i>Study in Brown</i>
Don Cherry	<i>The Shape of Jazz to Come</i>

ALSO

Chet Baker
Lester Bowie
Dave Douglas
Roy Eldrige
Tim Haggins
Freddie Hubbard
Fats Navoro
Wynton Marsalis
Nicholas Payton
Lew Soloff

IMPORTANT JAZZ TROMBONISTS

JJ Johnson	<i>Proof Positive</i>
Carl Fontana	
Frank Rosilino	
Conrad Herwig	
Andy Martin	

Survey

How did you find out about the camp?

Was the Tacoma Parks web site helpful? Easy to use?

Was this a good time in the summer? Would later have been better or worse?

Is 10:00-3:00 a good time for the camp? Was this convenient or inconvenient?

Helpful suggestions:

Yes I would like to know about future brass events at the University of Puget Sound:

Name

Email

Phone

Address