Course Goals
The goal of the study of music, specifically trumpet, is one that must be occupied by the endeavor to better one's own skills in the field of music in all its many facets. Like the acquisition of any skill studied and practiced, we must struggle and work through hardships in order to acquire mastery and to ultimately gain employment in our desired field. Mastery, fluency, and employment as our goals, we will always move towards these in a deliberate and exhaustive fashion designed to challenge and motivate.

Catalogue Description
Applied music encompasses the areas of instrumental and vocal performance as well as conducting and composition. It is offered for one to two hours credit in the form of private lessons for music majors.

Prerequisite Knowledge and Skills
Each student will come to lessons starting at a different level – it is our task to slowly mature and develop these skills over the course of the degree plan. The prerequisite skills and knowledge will vary greatly depending on ability level and expectations.
Objectives

- Improve on our instruments each week through thoughtful and deliberate practice.
- Grow and evolve as musicians each day in order to become a responsive and flexible performer and educator.
- Learn and flourish in a culture of discipline designed to benefit you in your life well beyond music.
- Be a supportive and caring colleague to all those around you.

Required Materials

A working, quality Bb trumpet with mouthpieces - all oil and grease required to keep these instruments in good order - a metronome and tuner – all mutes - a lesson log – a pencil - all assigned music (etudes and solos... No copies when possible) - a complete and comprehensive planner.

Suggested instruments – an iPad or tablet, a quality C trumpet, quality piccolo trumpet, quality Eb trumpet, quality flugelhorn.

Grading Scale (out of 1000)

30% Lesson Grades (15 lessons per semester)
30% Lesson Practice Planning (Weekly notebook of fundamentals and goals)
20% Tech Tests (10 percent each - drawn from the weekly POD’s)
10% Concert Reviews (2)
10% Jury

Because of the difficulty of rescheduling, any unexcused lesson absence beyond one (1) will result in the loss of a letter grade from your final grade.

Group Lesson Sessions:

Each Month, we will forgo our normal lesson times, and instead hold group lesson sessions – I will schedule these on Fridays and they will be a chance for everyone in each studio to connect and play for one another. There will be between 4-6 people in each session, and the goal is to create an open dialogue for learning and exchanging ideas. NOTE: if you have a scheduled lesson with Moser or Tiscione, you should plan to attend that lesson as well.

Lesson Grading Scale
A = 20 pts  
B = 12 pts  
C = 5 pts  
D = 1pt  
F = 0pt

**Lesson Goals**

Each student will come to each lesson fully prepared with all the required materials. The materials should be prepared with care and patience.

Lessons will be graded on an individual basis - A-F

Here is a general outline of expectations -

- **A**- Fully prepared, positive attitude, completed assignments.
- **B**- Most materials prepared, generally positive, completed assignments.
- **C**- Average preparation, average attitude, partially completed assignments.
- **D**- Poor preparation, poor attitude, partially completed assignments.
- **F**- Little or no preparation, poor attitude, incomplete assignments.

### If a student is later than 15 minutes for a lesson, it will be considered a no-show, a grade of F will be given.

Although the individual lesson will be graded, there are many other opportunities for grades - don't let a B or C get you down! Just work a bit smarter and harder.

**Lesson Notebooks:**

Each week, you will be responsible for bringing in your fundamentals and goals notebook. I would like to see your daily practice in this notebook – to aid in this approach, I have modified the POD system, and expect you to practice with the materials I am providing in an online folder. I have provided a couple examples of how you could use the materials – it is your job to make five more that look pretty similar. Yes, fundamental practice each day is essential… better get used to it! In addition to completing daily practice logs, I’d like for you to keep track of your weekly practice goals – we will set these in lessons each week. Finally, it will be important to note your struggles, and strategies for overcoming these hurdles.
### Examples and Links to Material:

<table>
<thead>
<tr>
<th>Use this Format</th>
<th>WEEK 1 POD SESSIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Example](<a href="https://www.dropbox.com/sh/kqhxva">https://www.dropbox.com/sh/kqhxva</a> gyz0lcv0/AAA0dN0kRcXMrU1CszFjDTHTi?dl=0)</td>
<td>![Example](<a href="https://www.dropbox.com/sh/kqhxva">https://www.dropbox.com/sh/kqhxva</a> gyz0lcv0/AAA0dN0kRcXMrU1CszFjDTHTi?dl=0)</td>
</tr>
<tr>
<td><strong>Tech</strong></td>
<td>Clarke #1 1-10 Clarke #1 17-25</td>
</tr>
<tr>
<td><strong>Tech</strong></td>
<td>Clarke #2 Evens (T/S) Clarke #2 Evens (T/S)</td>
</tr>
<tr>
<td><strong>Flex</strong></td>
<td>Bai Lin pg 6 #1 (Slow) Bai Lin pg 7/8 #3</td>
</tr>
<tr>
<td><strong>Interval</strong></td>
<td>Arban pg 125 &quot;A&quot; Arban pg 125 &quot;A&quot; (alternate)</td>
</tr>
<tr>
<td><strong>Flow</strong></td>
<td>Chichowicz #2 Stamp pg 5 #4</td>
</tr>
<tr>
<td><strong>Flex</strong></td>
<td>Arban pg 42/43 #17-19 Arban pg 42/43 #17-21</td>
</tr>
</tbody>
</table>

| ![Example](https://www.dropbox.com/sh/a7iwux86epue459/AADoIwzmv 82uiYz4iuFzPrUa?dl=0) | ![Example](https://www.dropbox.com/sh/a7iwux86epue459/AADoIwzmv 82uiYz4iuFzPrUa?dl=0) |
| ![Example](https://www.dropbox.com/sh/a7iwux86epue459/AADoIwzmv 82uiYz4iuFzPrUa?dl=0) | ![Example](https://www.dropbox.com/sh/a7iwux86epue459/AADoIwzmv 82uiYz4iuFzPrUa?dl=0) |
| **Tech** | Clarke #4 66-72 Clarke #4 79-85 |
| **Tech** | Clarke #2 Odds T/S Clarke #2 Odds T/S |
| **Flex** | Bai Lin pg 9 #5 Bai Lin pg 9 #5 |
| **Articulation** | Arban pg 20 #46 SLOW Arban pg 20 #46 (T) |
| **Flow** | Stamp pg 6 4A & 4B Stamp pg 7 #5 with ext. |
| **Flex** | Schlossberg pg 6 #21 Schlossberg pg 6 #23 |

| ![Example](https://www.dropbox.com/sh/lp2n1d 2upqavnn2/AACU3j4TyMcVh- _F9tfjrXica?dl=0) | ![Example](https://www.dropbox.com/sh/lp2n1d 2upqavnn2/AACU3j4TyMcVh- _F9tfjrXica?dl=0) |
| ![Example](https://www.dropbox.com/sh/lp2n1d 2upqavnn2/AACU3j4TyMcVh- _F9tfjrXica?dl=0) | ![Example](https://www.dropbox.com/sh/lp2n1d 2upqavnn2/AACU3j4TyMcVh- _F9tfjrXica?dl=0) |
| **Tech** | Clarke #3 Clarke #3 51-56 |
| **Tech** | Clarke #2 All T Clarke #2 All T |
| **Flex** | Bai Lin Pg. 10 # 6&7 Bai Lin Pg. 12 #9 |
| **Articulation** | Gekker #1 Flat Keys Gekker #1 Flat Keys |
| **Flow/Flex** | Colin #4 Colin #6 |
| **Intervals** | Vizzutti #1 Vizzutti #3 |
| **Chorale** | Bach #5 WITH DRONE Bach #5 WITH DRONE |

| ![Example](https://www.dropbox.com/sh/y8hjs1b 3hr1pk7l/AAAj91Z- V191qRGiOC8sUzlña?dl=0) | ![Example](https://www.dropbox.com/sh/y8hjs1b 3hr1pk7l/AAAj91Z- V191qRGiOC8sUzlña?dl=0) |
| ![Example](https://www.dropbox.com/sh/y8hjs1b 3hr1pk7l/AAAj91Z- V191qRGiOC8sUzlña?dl=0) | ![Example](https://www.dropbox.com/sh/y8hjs1b 3hr1pk7l/AAAj91Z- V191qRGiOC8sUzlña?dl=0) |
| **Tech** | Clarke #4 Clarke #4 |
| **Tech** | Clarke #2 All T Clarke #2 All T |
| **Flex** | Bai Lin #11 Bai Lin #13 |
| **Intervals** | Vizzutti #1 Vizzutti #3 |
| **Articulation** | Gekker #1 Flat Keys Gekker #1 Flat Keys |
| **Tech** | Vizzutti pg 33 Vizzutti pg 33 |
| **Chorale** | Bach #6 with Drone Bach #6 with Drone |

<p>| ![Example](<a href="https://www.dropbox.com/sh/d9w8d">https://www.dropbox.com/sh/d9w8d</a> kgsyt09z23/AABkuMLIPfDe_z9nzXV WJ4sNa?dl=0) | ![Example](<a href="https://www.dropbox.com/sh/d9w8d">https://www.dropbox.com/sh/d9w8d</a> kgsyt09z23/AABkuMLIPfDe_z9nzXV WJ4sNa?dl=0) |
| ![Example](<a href="https://www.dropbox.com/sh/d9w8d">https://www.dropbox.com/sh/d9w8d</a> kgsyt09z23/AABkuMLIPfDe_z9nzXV WJ4sNa?dl=0) | ![Example](<a href="https://www.dropbox.com/sh/d9w8d">https://www.dropbox.com/sh/d9w8d</a> kgsyt09z23/AABkuMLIPfDe_z9nzXV WJ4sNa?dl=0) |
| <strong>Tech</strong> | Clarke #4 Clarke #4 |
| <strong>Tech</strong> | Clarke #2 All T Clarke #2 All T |
| <strong>Intervals</strong> | Vizzutti #1 Vizzutti #3 |
| <strong>Articulation</strong> | Gekker #1 Flat Keys Gekker #1 Flat Keys |
| <strong>Tech</strong> | Vizzutti pg 33 Vizzutti pg 33 |
| <strong>Chorale</strong> | Bach #6 with Drone Bach #6 with Drone |</p>
<table>
<thead>
<tr>
<th>Period</th>
<th>Flex</th>
<th>Tech</th>
<th>Quick Breathe</th>
<th>Use this Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEEK 6 POD SESSIONS</td>
<td>Bail Lin pg 10</td>
<td>Clarke 2 All</td>
<td>Stamp quick breathe</td>
<td><a href="https://www.dropbox.com/sh/byan0sut3k65mkf/AADwL6NPAJBK9Yk10b6PHc5a?dl=0">Link</a></td>
</tr>
<tr>
<td>WEEK 7 POD SESSIONS</td>
<td>Bai Lin pg 6 #1 (Slow)</td>
<td>Clarke #1 1-10</td>
<td>Arban pg 125 &quot;A&quot; (alternate)</td>
<td><a href="https://www.dropbox.com/sh/5yuzj6tbw45tahs/AADDVknWltwnXU5GCqBdkL_1a?dl=0">Link</a></td>
</tr>
<tr>
<td>WEEK 8 POD SESSIONS</td>
<td>Bai Lin pg 9 #5</td>
<td>Clarke #4 66-72</td>
<td>Arban pg 125 &quot;A&quot;</td>
<td><a href="https://www.dropbox.com/sh/rqmppwvuk9dboue/AAAmF3DPtg0H_39r_uFyXvuEa?dl=0">Link</a></td>
</tr>
<tr>
<td>WEEK 9 POD SESSIONS</td>
<td>Bai Lin pg 9 #5</td>
<td>Clarke #4 79-85</td>
<td>Arban pg 125 &quot;A&quot;</td>
<td>[Link](<a href="https://www.dropbox.com/sh/qc19qlxvt5srj5/AAAF0tXhgiP4sl_eliSn8qD">https://www.dropbox.com/sh/qc19qlxvt5srj5/AAAF0tXhgiP4sl_eliSn8qD</a> YTaq?dl=0)</td>
</tr>
<tr>
<td>WEEK 10 POD SESSIONS</td>
<td></td>
<td>Clarke #2 Odd</td>
<td></td>
<td><a href="https://www.dropbox.com/sh/jf0dovgcb4a892r/AACZYJFcoCoWpldce6shFUYLa?dl=0">Link</a></td>
</tr>
</tbody>
</table>

**Improvisation:**
- Improvise D minor
- Improvise in G Maj
- Improvise in F# Maj
- Improvise in F# minor

**Flex:**
- Bail Lin pg 10
- Bail Lin pg 6 #1 (Slow)
- Bai Lin pg 6 #1 (Slow)
- Colin pg 25
- Colin pg 26

**Tech:**
- Clarke 2 All
- Clarke #1 1-10
- Clarke #2 Evens (T/S)
- Clarke #2 Odd
- Clarke #2 All T
- Clarke #2 Odd
- Clarke #2 All T
- Clarke #2 Etude
- Vizzutti pg 32 S
- Vizzutti pg 32
- Vizzutti pg 32 S
- Vizzutti pg 32

**Equipment:**
- Clarinet
- Flute
- Recorder
- Trumpet
- Viola
- Violin

**Use this Format:**
- For all assignments, please use the provided links to access the materials.
- For testing, please ensure all materials are completed before submitting.

**Mid Semester Tech Test:**
- Test drawn from materials in weeks 1-7.

**Drone work:**
- Bai Lin #7 - intonation
- Bai Lin #8 - intonation

**Flow:**
- Schlossberg pg 6 #21
- Schlossberg pg 6 #23
- Chichowicz of your choice
- Chichowicz of your choice
- Pipe Game (Rudd) 21-28
- Pipe Game (Rudd) 21-28

**Interval:**
- Arban pg 125 "A"
- Arban pg 125 "A" (alternate)

**Quick Breathe:**
- Stamp quick breathe
- Stamp quick breathe

**Use this Format:**
- For all assignments, please use the provided links to access the materials.
- For testing, please ensure all materials are completed before submitting.

**Drone work/ Flow:**
- Bai Lin #7 - intonation
- Bai Lin #8 - intonation
<table>
<thead>
<tr>
<th>Articulation</th>
<th>Gekker #1 Flat Keys</th>
<th>Gekker #1 Flat Keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvise</td>
<td>Improvise in E major</td>
<td>E major</td>
</tr>
<tr>
<td>Use this Format</td>
<td>WEEK 11/12 POD SESSIONS</td>
<td></td>
</tr>
<tr>
<td><a href="https://www.dropbox.com/sh/z0whc4h0k2fan4m7/AAA3-h1OxkcsnogtQmEFBSa?dl=0">https://www.dropbox.com/sh/z0whc4h0k2fan4m7/AAA3-h1OxkcsnogtQmEFBSa?dl=0</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tech</td>
<td>Clarke 2 all</td>
<td>Clarke 2 all</td>
</tr>
<tr>
<td>Tech</td>
<td>Clarke 3 odds T</td>
<td>Clarke 3 odds T</td>
</tr>
<tr>
<td>Flex</td>
<td>Colin pg 25</td>
<td>Colin pg 26</td>
</tr>
<tr>
<td>Drone work</td>
<td>Bai Lin #7 - intonation</td>
<td>Bai Lin #7 - intonation</td>
</tr>
<tr>
<td>Articulation</td>
<td>Improvise in G Maj</td>
<td>Improvise in F# Maj with a friend</td>
</tr>
<tr>
<td>Flow</td>
<td>Stamp</td>
<td>Stamp</td>
</tr>
<tr>
<td>Use this Format</td>
<td>WEEK 13 POD SESSIONS</td>
<td></td>
</tr>
<tr>
<td><a href="https://www.dropbox.com/sh/kqhxva4gyz0ljev0/AAA0dN0kRvXMmU1GszFJDTHTa?dl=0">https://www.dropbox.com/sh/kqhxva4gyz0ljev0/AAA0dN0kRvXMmU1GszFJDTHTa?dl=0</a></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tech</td>
<td>Clarke #1 1-10</td>
<td>Clarke #1 17-25</td>
</tr>
<tr>
<td>Tech</td>
<td>Clarke #2 Evens (T/S)</td>
<td>Clarke #2 Evens (T/S)</td>
</tr>
<tr>
<td>Flex</td>
<td>Bai Lin pg 6 #1 (Slow)</td>
<td>Bai Lin pg 7/8 #3</td>
</tr>
<tr>
<td>Interval</td>
<td>Arban pg 125 &quot;A&quot;</td>
<td>Arban pg 125 &quot;A&quot; (alternate)</td>
</tr>
<tr>
<td>Improvise</td>
<td>Improvise in F#</td>
<td>Improvise in F# minor</td>
</tr>
<tr>
<td>Use this Format</td>
<td>WEEK 14/15 POD SESSIONS</td>
<td>End of Semester Tech Test</td>
</tr>
<tr>
<td><a href="https://www.dropbox.com/sh/a7iwux86epue459/AAAdlwzmv8ZujVz4iuufZrPUa?dl=0">https://www.dropbox.com/sh/a7iwux86epue459/AAAdlwzmv8ZujVz4iuufZrPUa?dl=0</a></td>
<td>Test drawn from materials from week 8-15</td>
<td></td>
</tr>
<tr>
<td>Tech</td>
<td>Clarke #4 66-72</td>
<td>Clarke #4 79-85</td>
</tr>
<tr>
<td>Tech</td>
<td>Clarke #2 Odds T/S</td>
<td>Clarke #2 Odds T/S</td>
</tr>
<tr>
<td>Flex</td>
<td>Bai Lin pg 9 #5</td>
<td>Bai Lin pg 9 #5</td>
</tr>
<tr>
<td>Articulation</td>
<td>Arban pg 20 #46 SLOW</td>
<td>Arban pg 20 #46 (T)</td>
</tr>
<tr>
<td>Flow</td>
<td>Stamp pg 6 4A &amp; 4B</td>
<td>Stamp pg 7 #5 with ext.</td>
</tr>
<tr>
<td>Flex</td>
<td>Schlossberg pg 6 #21</td>
<td>Schlossberg pg 6 #23</td>
</tr>
</tbody>
</table>
Practice Tips

- Practice with a clear purpose and goal in mind.
- Practice in short, intense bursts with lots of breaks - 20-30 minute chunks.
- Plan your practice throughout the day.
- Challenge yourself - find your comfort zone and push it.
- Deliberate struggle yields steady results.
- Keep a practice journal
- Note your struggles and your joys in your journal.
- Ask questions and try anything - nothing is magic or a secret - it’s all about hard work
- Play duets with your colleagues
- Play in tune, in time, and slowly
- Be patient if you get frustrated just remember that you are doing something that you love and that very few can even dare to attempt.
2 off-Campus Concert Reviews

(Reviews due no later than ONE week after concert)

(50 pts each)

For these I suggest any ASO concert, Velvet note event, anything at Café 290, or a Georgia Symphony concert. The reviews are fairly flexible, but ask me if you have any doubts on whether or not something will count. These must be clear evaluations of what you heard – I am interested in your opinion on both the performance and the music itself. Try to define the music in your own words, but be sure that you are using excellent grammar and that you are being clear with your thoughts.

*** DO NOT HAND ME ROUGH DRAFTS! ***

Required Concerts & Events AND Brass Symposium:

I will take attendance at each event, and you must have a very compelling reason to miss any of the events listed below. Any unexcused absence from the following events will result in loss of a letter grade. Please talk to me in advance if you must miss an event – don’t lose points over something as trivial as attendance!

New this year is the addition of a Brass Symposium class. We came together as a brass faculty, and created opportunities for everyone in the brass department to collaborate during our Tuesday/Thursday 1PM time. Each of the classes below will be required, and will have the same attendance policy as the required concerts above – you WILL get credit for each of these classes. Our hope is to focus the time we spend in the weekly symposium, and each semester we will have different options. We look forward to adding solo class options, chamber ensemble times, and various other guest artists.
Masterclass
Wednesday 5-5:50 PM in Brooker

Required Materials EACH WEEK

* Your instrument
* A notepad to take class notes
* For those who are new: The Talent Code – Daniel Coyle (available online)

Attendance policy: each unexcused absence after the third is a letter grade from your final grade. Tardiness counts – One minute late is still late. Three of these will be considered the same as an absence. I will keep the grades and the attendance on a Google Drive file that I can share with you at any time.

Schedule is below – subject to change**

<table>
<thead>
<tr>
<th>KSU Masterclass</th>
<th>Topics</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/10</td>
<td>Rehearsal for Collage, TFSE, &amp; Professionalism Class</td>
</tr>
<tr>
<td>1/17</td>
<td>Rehearsal for Collage &amp; TFSE Discussion</td>
</tr>
<tr>
<td>1/24</td>
<td>Rehearsal for Collage/ Solo class</td>
</tr>
<tr>
<td>1/31</td>
<td>Rehearsal for Collage/ Prep for Allen Vizzutti,</td>
</tr>
<tr>
<td>2/7</td>
<td>OFF</td>
</tr>
<tr>
<td>2/14</td>
<td>Solo class &amp; Vizzutti wrap-up</td>
</tr>
<tr>
<td></td>
<td>ONLY ED MAJORS:</td>
</tr>
<tr>
<td>2/21</td>
<td>roundtable discussion - Why do we teach?</td>
</tr>
<tr>
<td></td>
<td>ONLY PERF MAJORS:</td>
</tr>
<tr>
<td>2/28</td>
<td>roundtable discussion - Why do we perform?</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>------</td>
<td>-------</td>
</tr>
<tr>
<td>3/7</td>
<td>OFF</td>
</tr>
<tr>
<td>3/14</td>
<td>NTC wrap up, Excerpt reading in teams</td>
</tr>
<tr>
<td>3/21</td>
<td>Excerpt reading in teams</td>
</tr>
<tr>
<td>3/28</td>
<td>Studio Recital Auditions</td>
</tr>
<tr>
<td>4/4</td>
<td>SPRING BREAK</td>
</tr>
<tr>
<td>4/11</td>
<td>Trumpet History Class</td>
</tr>
<tr>
<td>4/18</td>
<td>Solo Class (those on the studio April 23 Recital)</td>
</tr>
<tr>
<td>4/25</td>
<td>Solo Class (those not on April 23 Studio Recital)</td>
</tr>
</tbody>
</table>
Weekly Warm-up Class:

Thursday 7:00-7:50 AM Morgan/Scott Hall

Required Materials

YOU. ON TIME. WITH YOUR TRUMPET

Grades: purely a participation grade for showing up and contributing to the group. You will be required to attend one weekly warm-up session at 7AM. You get three absences – after that I take off a letter grade from your trumpet grade. This is just like the masterclass requirement.

Being tardy 3 times = one absence

I often give project opportunities to those who tend to miss too many warm-ups. This semester, I would like to offer a few ideas for make-ups. Here are some suggestions of things that can replace a weekly warm-up miss:

1) Recruiting event – chamber of solo recital at a high school in the area
2) Entering a major competition and making it past the first round
3) Creating a masterclass topic and running a class or portion of a class – open to all majors but encouraged for ed majors.
4) Creating a successful high school trumpet studio – I can help with this
5) Helping me with a few projects I have planned – need scanner helpers 😊
6) Come to me with your idea!

Goals:
- Improve group sound
- Cultivate a team atmosphere
- Learn how to improve as a chamber ensemble
- Create an environment for positive growth through chamber music concepts
- Give opportunity for group teaching by our peers
- Talk about and apply the weekly warm-up routines
Juries

All students taking lessons for credit will be required to do a semester jury unless taking part in a recital. A pianist should accompany these juries unless the work is unaccompanied. Please plan to attend two lessons with your pianist - once while in preparation and once near the jury. This will cost money, and you should budget to compensate your accompanist commensurately.

The Jury date for Fall 2017 TBD

Studio Contact Info:

<table>
<thead>
<tr>
<th>Freshman</th>
<th>Email</th>
<th>Phone</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jason Dokes</td>
<td><a href="mailto:jbird233@gmail.com">jbird233@gmail.com</a></td>
<td>4047542411</td>
</tr>
<tr>
<td>Kameron Clarke</td>
<td><a href="mailto:Kameronclarke30@gmail.com">Kameronclarke30@gmail.com</a></td>
<td>6784386709</td>
</tr>
<tr>
<td>Jeremiah Clemons</td>
<td><a href="mailto:jayclems13@gmail.com">jayclems13@gmail.com</a></td>
<td>7703174129</td>
</tr>
<tr>
<td>Jacob Lack</td>
<td><a href="mailto:LackJacob32123@gmail.com">LackJacob32123@gmail.com</a></td>
<td>7703804714</td>
</tr>
<tr>
<td>Zach Went</td>
<td><a href="mailto:zacharywent@gmail.com">zacharywent@gmail.com</a></td>
<td>7705454521</td>
</tr>
<tr>
<td>Andrew Olsen</td>
<td><a href="mailto:olsenandrew28@gmail.com">olsenandrew28@gmail.com</a></td>
<td>7066699098</td>
</tr>
<tr>
<td>Cierra Weldin</td>
<td><a href="mailto:weldin.cierra@gmail.com">weldin.cierra@gmail.com</a></td>
<td>4049531030</td>
</tr>
<tr>
<td><strong>Sophomore</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jordyn Mader</td>
<td><a href="mailto:jordyn.mader@yahoo.com">jordyn.mader@yahoo.com</a></td>
<td>7064831135</td>
</tr>
<tr>
<td>Michael Brown</td>
<td><a href="mailto:trumdude823@gmail.com">trumdude823@gmail.com</a></td>
<td>4789572662</td>
</tr>
<tr>
<td>Jake Gearrin</td>
<td><a href="mailto:jgearrin100@gmail.com">jgearrin100@gmail.com</a></td>
<td>7706768971</td>
</tr>
<tr>
<td>Riley Carson</td>
<td><a href="mailto:rileycarson@yahoo.com">rileycarson@yahoo.com</a></td>
<td>7024683884</td>
</tr>
<tr>
<td><strong>Junior</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ra Sheed Lemon, II</td>
<td><a href="mailto:rll2014@gmail.com">rll2014@gmail.com</a></td>
<td>4044825649</td>
</tr>
<tr>
<td>Miles Bonaker</td>
<td><a href="mailto:mpbr220@gmail.com">mpbr220@gmail.com</a></td>
<td>6787043372</td>
</tr>
<tr>
<td>Jacob Greifinger</td>
<td><a href="mailto:jacob.greifinger@gmail.com">jacob.greifinger@gmail.com</a></td>
<td>4046609443</td>
</tr>
<tr>
<td>Jeremy Perkins</td>
<td><a href="mailto:jperk102009@yahoo.com">jperk102009@yahoo.com</a></td>
<td>2292201146</td>
</tr>
<tr>
<td>Ben Schiele</td>
<td><a href="mailto:ben.schiele@yahoo.com">ben.schiele@yahoo.com</a></td>
<td>5132598859</td>
</tr>
<tr>
<td><strong>Teachers</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doug Lindsey</td>
<td><a href="mailto:doug.trumpeter@gmail.com">doug.trumpeter@gmail.com</a></td>
<td>4797906988</td>
</tr>
<tr>
<td>Mike Tiscione</td>
<td><a href="mailto:mikitiscione@gmail.com">mikitiscione@gmail.com</a></td>
<td>7703133933</td>
</tr>
<tr>
<td>Ryan Moser</td>
<td><a href="mailto:moser.ryan@gmail.com">moser.ryan@gmail.com</a></td>
<td>3373091223</td>
</tr>
</tbody>
</table>
Feedback in a Timely Manner

All feedback will occur weekly, and all grades will be available online accessible via Google Docs. If you have questions about your grade or any portion of the course please come talk to me.

Course Withdrawal

Please refer to the KSU Academic calendar for dates of withdrawal.

Academic Integrity

Every KSU student is responsible for upholding all provisions of the Student Code of Conduct, as published in the Undergraduate and Graduate Catalogs. The Code of Conduct includes the following:

- Section II of the Student Code of Conduct addresses the University’s policy on academic honesty, including provisions regarding plagiarism and cheating, unauthorized access to University materials, misrepresentation/falsification of University records or academic work, malicious removal, retention, or destruction of library materials, malicious/intentional misuse of computer facilities and/or services, and misuse of student identification cards. Incidents of alleged academic misconduct will be handled through the established procedures of the University Judiciary Program, which includes either an “informal” resolution by a faculty member, resulting in a grade adjustment, or a formal hearing procedure, which may subject a student to the Code of Conduct’s minimum one semester suspension requirement.

- Students involved in off-campus activities shall not act in a disorderly or disruptive fashion, nor shall they conduct any dangerous activity.

- Students involved in off-campus activities shall not take, damage or destroy or attempt to take, damage or destroy property of another.

Disruption of Campus Life

It is the purpose of the institution to provide a campus environment, which encourages academic accomplishment, personal growth, and a spirit of understanding and cooperation. An important part of maintaining such an environment is the commitment to protect the health and safety of every member of the campus community. Belligerent, abusive, profane, threatening and/or inappropriate behavior on the part of students is a violation of the Kennesaw State University Student Conduct Regulations. Students who are found guilty of such misconduct may be subject to immediate dismissal from the institution. In addition, these violations of state law may also be subject to criminal action beyond the University disciplinary process.
Disabled Student Report

In compliance with applicable disability law, qualified students with a disability may be entitled to “reasonable accommodation.” If you have a specific physical, psychiatric or learning disability and require accommodations, please let me know early in the semester so that your learning needs may be appropriately met. You will need to provide documentation of your disability to the disabled Student Support Services office located in the Student Center room 267, and obtain a list of approved accommodations.

General Expectations for Coursework in Undergraduate Programs

Expectations of undergraduate study. This undergraduate course syllabus serves as a general description of goals and expectations in the course, as well as providing logistical and organizational information. It has been approved by the Faculty of your Academic Department to meet objectives in your discipline. It contains a number of resources for and expectations of you as a student. Instructionally, it is a general “plan” for the course and not a contract - please know that the course instructor is permitted some departures from it. If you have questions regarding this, please contact the Chair of your Academic Department.

1. Roles and Responsibilities. An undergraduate student should always remember that he or she is taking a particular undergraduate course to meet the educational goals of that course and/or for a program of study. In general, freshman and sophomore level undergraduate courses are foundational courses, while junior and senior level courses are more advanced and build on the foundational courses. The Faculty member teaching the undergraduate course has advanced academic degrees in some aspect of the discipline being studied. Moreover, the instructor has an equal instructional obligation to all undergraduate students engaged in a particular learning activity. Consequently, the instructor exercises discretion in framing instructional interactions about the discipline with undergraduate students with the goal of ensuring a quality learning experience for students.

2. Availability of Undergraduate Faculty Members. Faculty teaching undergraduate courses use a variety of means to be available for students. These mechanisms include office hours (virtual or physical), e-mails, conferences, phone calls, bulletin board questions, etc. The course instructor will communicate his/her mechanisms(s) for contact and/or communicating with him/her.

3. Interactions with Undergraduate Faculty Members. An undergraduate student should ensure that his or her interactions with her or his instructors are professional and appropriate. An undergraduate student does not have the right to disrupt instruction in a learning activity. While the classroom environment is one where thinking and discussion should be challenging and foster critical thinking, it is expected that discourse will be respectful of all in the classroom environment.

4. Electronic Recording. While undergraduate students may wish to electronically record a class session as a study aid, this requires a careful balancing of the interests of the student, her or his fellow students, and the undergraduate instructor. Consequently, an undergraduate student may not disseminate any electronically recorded class discussion unless given explicit permission by the undergraduate instructor in writing. Irrespective of whether the student
disseminates it, an undergraduate student should ask permission of his or her undergraduate instructor before electronically recording the instructor’s lectures.

A University generates ideas, and ideas can become intellectual property irrespective of whether they are written in a book or paper. As a recognized authority in her or his academic discipline, an undergraduate instructor has a legally-recognized property interest in her or his thinking about that work, which may include the undergraduate instructor’s lectures. Kennesaw State University prohibits the misappropriation of intellectual property (which is a form of theft), which can result in discipline for an undergraduate student, up to and including dismissal from the University.

If a student needs to electronically record a course as a result of a recognized disability or other exceptionality, the student should contact the University’s Disabled Student Support Services to develop an appropriate reasonable accommodation.

**ADDITIONAL BOR AND KSU COURSE SYLLABUS POLICIES**

*Web Accessibility (Pending)*

Standards for all course materials posted online:

a. It is the responsibility of every KSU faculty member to ensure that all Web-based course materials for face-to-face, hybrid, and/or online courses meet Web accessibility standards as detailed in [Section 508 Subsection 1194.22 of the Rehabilitation Act](https://www.accessboard.gov/). The [University System of Georgia Web Accessibility Guidelines](https://www.usg.edu/accessibility/) require Section 508 compliance for all institutions under the Board of Regents (BOR) of the University System of Georgia (USG). 

b. Section 508 requires that any electronic and information technology used, maintained, developed, or procured by KSU allow people with disabilities comparable access to those materials, including any courses materials posted online.

c. [Section 508 Subsection 1194.22 of the Rehabilitation Act](https://www.accessboard.gov/) requires the following for Web-based intranet and Internet information and applications:

i. A text equivalent for every non-text element shall be provided (e.g., via “alt,” “longdesc,” or in element content).

ii. Equivalent alternatives for any multimedia presentation shall be synchronized with the presentation.

iii. Web pages shall be designed so that all information conveyed with color is also available without color, for example from context or markup.

iv. Documents shall be organized so they are readable without requiring an associated style sheet.

v. Redundant text links shall be provided for each active region of a server-side image map.

vi. Client-side image maps shall be provided instead of server-side image maps except where the regions cannot be defined with an available geometric shape.

vii. Row and column headers shall be identified for data tables.

viii. Markup shall be used to associate data cells and header cells for data tables.
that have two or more logical levels of row or column headers.

ix. Frames shall be titled with text that facilitates frame identification and navigation.

x. Pages shall be designed to avoid causing the screen to flicker with a frequency greater than 2 Hz and lower than 55 Hz.

xi. A text-only page, with equivalent information or functionality, shall be provided to make a website comply with the provisions of this part when compliance cannot be accomplished in any other way. The content of the text-only page shall be updated whenever the primary page changes.

xii. When pages utilize scripting languages to display content or to create interface elements, the information provided by the script shall be identified with functional text that can be read by assistive technology.

xiii. When a Web page requires that an applet, plug-in or other application be present on the client system to interpret page content, the page must provide a link to a plug-in or applet that complies with §1194.21(a) through (l).

xiv. When electronic forms are designed to be completed online, the form shall allow people using assistive technology to access the information, field elements, and functionality required for completion and submission of the form, including all directions and cues.

xv. A method shall be provided that permits users to skip repetitive navigation links.

xvi. When a timed response is required, the user shall be alerted and given sufficient time to indicate more time is required.

d. As per the University System of Georgia Web Accessibility Guidelines, it is recommended that all course materials posted online for face-to-face, hybrid, and/or online courses meet The Web Content Accessibility Guidelines (WCAG 2.0), which are international guidelines established by the Web Accessibility Initiative (WAI) of the Worldwide Web Consortium (W3C).

* Reasonable Accommodations

Students with qualifying disabilities under the Americans with Disabilities Act (ADA) and/or Section 504 of the Rehabilitation Act who require “reasonable accommodation(s)” to complete the course may request those from Office of Student Disability Services. Students requiring such accommodations are required to work with the University’s Office of Student Disability Services rather than engaging in this discussion with individual faculty members or academic departments. If, after reviewing the course syllabus, a student anticipates or should have anticipated a need for accommodation, he or she must submit documentation requesting an accommodation and permitting time for a determination prior to submitting assignments or taking course quizzes or exams. Students may not request retroactive accommodation for needs that were or should have been foreseeable. Students should contact the office as soon as possible in the term for which they are seeking accommodations. Student Disability Services is located in the Carmichael Student Center in Suite 267. Please visit the Student Disabilities Services website at www.kennesaw.edu/stu_dev/sds for more information, or call the office at 470-578-2666.
* **Copyright Law**

It is the responsibility KSU faculty and students to respect the rights of copyright holders and complying with copyright law. The University System of Georgia recognizes that the exclusive rights of copyright holders are balanced by limitations on those rights under federal copyright law, including the right to make a fair use of copyrighted materials and the right to perform or display works in the course of face-to-face teaching activities.

The University System of Georgia facilitates compliance with copyright law and, where appropriate, the exercise in good faith of full fair use rights by faculty and staff in teaching, research, and service activities. The University System of Georgia ensure compliance with copyright law in the following ways.

A. The USG informs and educates students, faculty, and staff about copyright law, including the limited exclusive rights of copyright holders as set forth in 17 U.S.C. § 106, the application of the four fair use factors in 17 U.S.C. § 107, and other copyright exceptions.

B. The USG develops and makes available tools and resources for faculty and staff to assist in determining copyright status and ownership and determining whether use of a work in a specific situation would be a fair use and, therefore, not an infringement under copyright law;

C. The USG facilitates use of materials currently licensed by the University System of Georgia and provides information on licensing of third-party materials by the University System; and

D. The USG identifies individuals at the University System and member institutions who can counsel faculty and staff regarding application of copyright law.

* **Protecting Students’ Privacy (FERPA)**

Students have certain rights to privacy. These rights are mandated by federal policy. Leaving their work in an unsecured area such as outside your office door (unless agreed upon with each student) means that the students’ names and grades and possibly social security numbers are accessible to everyone. Additionally, research papers can be taken and used by other individuals. It is recommended that you permit students to retrieve their work from your office if you don’t return it to them in class. Information should not be made public in any way in which a student’s grades, social security number, or other personal information may be identified.

As a member of the Kennesaw State University community of scholars, I understand that my actions are not only a reflection on myself, but also a reflection on the University and the larger body of scholars of which it is a part. Acting unethically, no matter how minor the offense, will be detrimental to my academic progress and self-image. It will also adversely affect all students, faculty, staff, the reputation of this University, and the value of the degrees it awards. Whether on campus or online, I understand that it is not only my personal responsibility, but also a duty to the entire KSU community that I act in a manner consistent with the highest level of academic integrity. Therefore, I promise that as a member of the Kennesaw State University community, I will not participate in any form of academic misconduct.
Privacy in the Education Process. A key requirement of the formal evaluation process is the protection of individual privacy rights concerning educational grading. The University’s online learning system and email system is designed to prevent unauthorized individuals from gaining access to sensitive information or information protected by federal or state law. Consequently, faculty and students are strongly encouraged to only communicate regarding course matters through the University’s designated technology learning system.

* KSU Sexual Misconduct Policy

KSU does not condone and will not tolerate sexual misconduct or sexually exploitative or harassing behavior of any kind. The University has a comprehensive sexual misconduct policy (https://policy.kennesaw.edu/content/sexual-misconduct-policy) and affirms its responsibility to:

• Respond promptly and effectively to sex discrimination, especially sexual harassment and sexual violence;
• Take immediate steps to eliminate the sexual harassment or sexual violence, prevent its recurrence, and address its effects; and
• Support all students with appropriate resources regardless of their status as complainant or accused.

Questions about this policy should be directed to the KSU Equal Employment Opportunity (EEO) and Title IX officer by telephone at (470) 578-2614. You may also visit the University’s EEO website http://www.kennesaw.edu/eeo/index.html for more information.

This policy applies broadly to all KSU employees, students, and third parties. All individuals are encouraged to report and seek assistance regarding incidents of sexual misconduct. A student who is under the influence of alcohol or drugs in violation of the KSU Student Code of Conduct at the time of a sexual misconduct incident should not be reluctant to seek assistance for that reason. In order to encourage students to come forward, disciplinary violations against a student (or against a witness) for his or her use of alcohol or drugs will not be enforced if the student is making a good faith report of sexual misconduct.

* KSU Policy on Electronic Recording & Social Media (Pending)

Electronic recording performed without the consent of the people being recorded chills the free exchange of ideas. Academic freedom, free inquiry, and freedom of expression should not be limited by the fear that one’s brainstorming, polemic discourse, speculative inquiry, or any other kind of expressed curiosity made within the space of a university classroom will be made public without one’s consent. This fear is unacceptable regardless of whether one is in an online, hybrid, or face-to-face classroom setting. Accordingly, no person shall make public any electronically recorded class discussion without the written permission of the instructor. This policy is not intended to discourage electronic recording in the classroom or the use of social media when such actions are performed with the written consent of the instructor, and others as appropriate. Note: Faculty accommodate all reasonable requests to electronically record a class discussion; these requests must be documented by the Disabled
Student Support Services available at:
http://www.kennesaw.edu/stu_dev/dsss/prospect.shtml

* Graduate Student Catalog

Academic Policies: Graduate Course Auditing Policy
Auditing of courses will be permitted for regularly enrolled graduate students, as well as on a space-available basis for those who hold a graduate degree from Kennesaw State. Auditing courses is not allowed in the Coles Doctor of Business Administration, the Coles Executive MBA, the Master of Science in Conflict Management (MSCM), the Master of Science in Information Systems (MSIS), or any of KSU’s Master of Education (M.Ed.) programs. Students must have completed all prerequisites necessary for the course to be audited and are expected to complete all course requirements as noted on the course syllabus. A student may audit no more than 6 credit hours of graduate course work in a given term. The grade of “V” will be given for successfully completed audited courses. This grade will have no effect upon the student’s grade-point average, and students will not be permitted to have the audit grade changed at any future date. Audited courses will not count toward degree completion for any of KSU’s graduate programs.

The permission to audit form, available in the Office of the Registrar, must be submitted before the end of final registration. The form must be signed by the Graduate Program Director of the program offering the course to be audited. Audited courses count at full value in computing the student’s course load and fees. The student’s name will appear on the official class rolls of the courses audited, as well as the student’s approved schedule of courses. No credit is granted for audited courses, and students are not permitted to change to or from an auditing status except through the regular procedures for schedule changes.

* Netiquette: Communication Courtesy

All members of the class are expected to follow rules of common courtesy in all email messages, threaded discussions and chats. [Describe what is expected and what will occur as a result of improper behavior]
http://teach.ufl.edu/docs/NetiquetteGuideforOnlineCourses.pdf

**KSU Student Resources for Course Syllabus**

* Getting Help

For issues with technical difficulties, please contact the Student Helpdesk:

- Fill out a service form
- Email: studenthelpdesk@kennesaw.edu
- Call: 770-499-3555

Getting Started With Technology Services - Steps that will help you meet the technological requirements of the University.
Any requests for make-ups due to technical issues MUST be accompanied by the ticket number received from ITS when the problem was reported to them. The ticket number will document the time and date of the problem. You MUST e-mail your instructor within 24 hours of the technical difficulty if you wish to request a make-up.

* **Additional Technology Resources**

- Student Service Desk and Help Center
- Browser Checker
- USG Desire2Learn Help Center
- D2L Training Options & Resources for Students
- Computertrain Online Courses
- ITS Documentation Center
- Check Service Outages
- Maintenance Schedule

* **Academic Resources**

- Academic Tutoring Services
- Disability Resources
- ESL Study and Tutorial Center
- Library
- Supplemental Instruction
- The Writing Center
- Math Lab

* **Student Support and Wellness Resources**

- Career Services Center
- Counseling and Psychological Services
  
  KSU offers counseling services on-campus that are available to you at no cost. All counseling services provided are confidential and in no way connected to your academic record.
- Center for Health, Promotion and Wellness
- Student Health Clinic

Note – Resource links are example based only. The specific resource and unit will reflect those determined in the new university.
* Grade Appeals and Student Complaints

KSU desires to resolve student grievances, complaints and concerns in an expeditious, fair and amicable manner. The Complaints and Appeals Page was developed to assist current and prospective students in submitting complaints and appeals and to direct them to the most effective venue for accurate information and resolution. The resources on the page will direct students to the specific venue to appropriately address related student complaint. http://www.kennesaw.edu/complaints_appeals.shtml

Complaints for online students are resolved following the same general procedures for students who attend classes on campus. However, for any process that requires that a student appear in person, the university may make other arrangements. For processes that cannot be completed via telephone, e-mail, or written correspondence, the university may set up a two-way videoconference site in place of a meeting on the KSU campus.

SUPPLEMENTAL MATERIALS
### Reference: Trumpet Repertoire List

#### Freshman Year -- Methods, Etudes, and Excerpts

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arban</td>
<td><em>Complete Conservatory Method</em></td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Bousquet-Goldman</td>
<td>36 <em>Celebrated Studies</em></td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Clarke</td>
<td><em>Technical Studies</em></td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Concone-Sawyer</td>
<td><em>Lyrical Studies for Trumpet</em></td>
<td>Brass Press</td>
</tr>
<tr>
<td>Danhauser-Lemoine</td>
<td><em>Solfèges Books</em></td>
<td>Lemoine</td>
</tr>
<tr>
<td>Gates</td>
<td><em>Odd Meter Etudes</em></td>
<td>Fox</td>
</tr>
<tr>
<td>Getchell-Hovey</td>
<td><em>Practical Studies for the Trumpet/Corn, Vols. I &amp; II</em></td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Goldman</td>
<td><em>Practical Studies for Trumpet</em></td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Guggenberger</td>
<td><em>Basics Plus</em></td>
<td>Rundel</td>
</tr>
<tr>
<td>Irons</td>
<td>27 <em>Groups of Exercises</em></td>
<td>Southern</td>
</tr>
<tr>
<td>Lacour</td>
<td><em>Cent Dechiffages Manuscrits, Vol. I</em></td>
<td>Billaudot</td>
</tr>
<tr>
<td>Norris</td>
<td><em>Top 50 Orchestral Excerpts</em></td>
<td>Crown</td>
</tr>
<tr>
<td>Pilafian-Sheridan</td>
<td><em>The Breathing Gym, Bk &amp; DVD</em></td>
<td>Focus on Excellence</td>
</tr>
<tr>
<td>Schlossberg</td>
<td><em>Daily Drills and Technical Studies</em></td>
<td>Baron</td>
</tr>
<tr>
<td>Thompson</td>
<td><em>The Buzzing Book</em></td>
<td>BIM</td>
</tr>
<tr>
<td>Colley</td>
<td><em>Tuneup</em></td>
<td>Colley</td>
</tr>
</tbody>
</table>

#### Freshman Year -- Solos

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arban</td>
<td><em>Twelve Celebrated Fantasias</em></td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Corelli-Fitzgerald</td>
<td><em>Sonata VII</em></td>
<td>Presser</td>
</tr>
<tr>
<td>Gibbons-Cruft</td>
<td><em>Suite</em></td>
<td>Galaxy</td>
</tr>
<tr>
<td>Goedicke</td>
<td><em>Concert Etude</em></td>
<td>Brass Press</td>
</tr>
<tr>
<td>Handel-Fitzgerald</td>
<td><em>Aria con variazioni</em></td>
<td>Belwin</td>
</tr>
<tr>
<td>Hovhaness</td>
<td><em>Prayer of St. Gregory</em></td>
<td>Southern</td>
</tr>
<tr>
<td>Mager, ed.</td>
<td><em>Nine Grand Solos for Cornet</em></td>
<td>Southern</td>
</tr>
<tr>
<td>Nagel, ed.</td>
<td><em>Baroque Music for Trumpet</em></td>
<td>Belwin</td>
</tr>
<tr>
<td>Nagel, ed.</td>
<td><em>The Regal Trumpet</em></td>
<td>Belwin</td>
</tr>
</tbody>
</table>

#### Sophomore Year -- Methods, Etudes, and Excerpts

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bona</td>
<td><em>Rhythmic Articulation</em></td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Brandt-Vacchiano</td>
<td><em>Etudes for Trumpet</em></td>
<td>MCA</td>
</tr>
<tr>
<td>Caffarelli</td>
<td><em>100 studi melodici</em></td>
<td>Ricordi</td>
</tr>
<tr>
<td>Colin</td>
<td><em>Advanced Lip Flexibilities</em></td>
<td>Colin</td>
</tr>
<tr>
<td>Dufresne-Voisin</td>
<td><em>Developing Sight Reading</em></td>
<td>Colin</td>
</tr>
<tr>
<td>Gekker</td>
<td><em>Articulation Studies</em></td>
<td>Colin</td>
</tr>
<tr>
<td>Gekker</td>
<td><em>Endurance Drills and Performance Skills</em></td>
<td>Colin</td>
</tr>
<tr>
<td>Lacour</td>
<td><em>Cent Dechiffages Manuscrits, Vol. II</em></td>
<td>Billaudot</td>
</tr>
<tr>
<td>Plog</td>
<td><em>Method for Trumpet Bks. I &amp; II</em></td>
<td>Balquhidder</td>
</tr>
<tr>
<td>Sachs</td>
<td><em>Daily Fundamentals for the Trumpet</em></td>
<td>International</td>
</tr>
<tr>
<td>Small</td>
<td><em>27 Melodious and Rhythmic Exercises</em></td>
<td>Carl Fischer</td>
</tr>
<tr>
<td>Tomba</td>
<td><em>30 Sequences de Travail en Groupe</em></td>
<td>Billaudot</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>---------------</td>
<td>---------------</td>
</tr>
<tr>
<td><strong>Sophomore Year -- Solos</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barat <strong>Andante et Scherzo</strong></td>
<td>Leduc</td>
<td></td>
</tr>
<tr>
<td>Clarke <strong>Best of Herbert Clarke</strong></td>
<td>Warner Bros.</td>
<td></td>
</tr>
<tr>
<td>Emanuel <strong>Sonate</strong></td>
<td>Leduc</td>
<td></td>
</tr>
<tr>
<td>Latham <strong>Suite</strong></td>
<td>Presser</td>
<td></td>
</tr>
<tr>
<td>Pcters <strong>Sonata</strong></td>
<td>Peters</td>
<td></td>
</tr>
<tr>
<td>Plog <strong>Animal Ditties</strong></td>
<td>Wimbledon</td>
<td></td>
</tr>
<tr>
<td>Purcell <strong>Sonata</strong></td>
<td>International</td>
<td></td>
</tr>
<tr>
<td>Robbins <strong>Mont St. Michel</strong></td>
<td>Leduc</td>
<td></td>
</tr>
<tr>
<td>Telemann <strong>Heroic Marches</strong></td>
<td>Billaudot</td>
<td></td>
</tr>
<tr>
<td>Torelli <strong>Concerto in D Major</strong></td>
<td>Musica Rara</td>
<td></td>
</tr>
<tr>
<td>Torelli <strong>Sinfonia</strong></td>
<td>Musica Rara</td>
<td></td>
</tr>
<tr>
<td>Wallin <strong>Elegi</strong></td>
<td>Frost Music</td>
<td></td>
</tr>
</tbody>
</table>

| **Junior Year -- Methods, Etudes, and Excerpts** |                |                |
| Balay **15 Etudes**          | Leduc         |                |
| Bartold, ed. **Classical and Modern Works, Vols. IV - V** | International |                |
| Bordogni **Vingt-Quatres Vocalises** | Leduc         |                |
| Gresham **Plainchant for Trumpet** | Balquhidder  |                |
| Haynie **Development and Maintenance** | Colin        |                |
| Nagel **Speed Studies for Trumpet** | Fox          |                |
| Smith **Lip Flexibility**    | Carl Fischer  |                |
| Stamp **Warm-ups plus Studies** | BIM           |                |
| Vannetelbosch **20 Etudes**  | Leduc         |                |
| Verzari **16 Studi Caratteristici** | Ricordi     |                |
| Verzari **Esercizi Giornalieri** | Ricordi     |                |
| Vizzutti **Trumpet Method Books I, II, III** | Alfred      |                |
| Voisin, ed. **Classical and Modern Works, Vol. VI** | International |                |

| **Junior Year -- Solos** |                |                |
| Bennett **Rose Variations** | Chappell     |                |
| Bitsch **Four Variations on a Theme by D. Scarlatti** | Leduc       |                |
| Bozza **Caprice**           | Leduc         |                |
| Bozza **Rustiques**         | Leduc         |                |
| Cheetham **Concoctions**    | Presser       |                |
| Copland **Quiet City**      | Schott Bros.  |                |
| Enesco **Legend**           | International |                |
| Fantini **8 Sonatas**       | Musica Rara   |                |
| Handel **Suite in D Major** | Musica Rara   |                |
| Ketting **Intrada**         | Donemus       |                |
| Mahler **Posthorn Solo**    | Edition Musicus|              |
| Persichetti **The Hollow Men** | Presser     |                |
| Starer **Invocation**       | King          |                |
| Viviani **Two Sonatas**     | Musica Rara   |                |
Senior Year -- Methods, Etudes, and Excerpts
André 12 Etudes Caprices Dans le Style Baroque  Billaudot
Bai Lin Lip Flexibilities  Balquhidder
Bitsch Vingt Etudes  Leduc
Charlier 36 Etudes Transcendantes  Leduc
Chavanne, H. 25 Etudes of Virtuosity  Leduc
Dokshitzer Romantic Pictures  Modell
Friedman 6 Etudes  BIM
Nagel Trumpet Skills  Mentor
Sachse 100 Etudes for Trumpet  International
Smith Concert Studies for Trumpet  Curnow
Smith Top Tones for Trumpet  Carl Fischer
Tomasi 6 Etudes for Trumpet  Leduc
Werner 40 Studies  International

Senior Year -- Solos
Arutunian Concerto  International
Bloch Proclamation  Broude Bros.
Blum Capriccio  Editions Henn
Charlier Solo de concours  Schott
Dello Joio Sonata  Associated
Friedman Sonata  BIM
Giannini Concerto  Warner Bros.
Haydn-Voisin Concerto  International
Hindemith Sonate  Schott
Holmes Sonata  Shawnee
HummeU-Ghitalla Concerto  King
Ibert Impromptu  Leduc
Kaminski Concertino  Israeli Music
Kennan Sonata  Warner Bros.
Neruda Concerto in E-flat Major  Musica Rara
Ott Chroma IV  Claude Benny Press
Pakhmutova Concerto  Belwin
Plog Animal Ditties II  Brass Press
Presser Suite  Ensemble
Risager Concertino  Hansen
Smith The Philip Smith Signature Series  Triumphonic Productions
Stanley Suite No. 1 of Trumpet Voluntaries  Brass Press
Stevens Sonata  Peters
Suderburg Ceremonies  Presser
Tartini Concerto in D Major  Selmer
Tesserini Sonate in D  Billaudot
Tull Three Bagatelles  Boosey & Hawkes
Turrin Caprice  Brass Press
Zaninelli Autumn Music  Shawnee Press

Graduate Level -- Methods, Etudes, and Excerpts
Bach-Guttler Complete Repertoire Vols. I - III  Musica Rara
Chaynes 15 Etudes  
Dokshiter Method  
Friedman Symmetrical Studies  
Handel-Minter Complete Repertoire Vols. I - IV  
Johnson, G. 20th Century Orchestra Studies  
Laurens Études Pratiques, Bks. I, II, III  
McGregor Orchestral Repertoire  
Pliquett-Lösch Orchester Probespiel  
Purcell-King Complete Repertoire  
Reynolds 48 Études  
Stevens Changing Meter Studies  
Stevens Contemporary Trumpet Studies  
Strauss-Rosbach Orchestral Studies  
Vizzutti Advanced Études  
Wagner-Hoehne Orchestral Studies Vols. I & II

Graduate Level -- Solos

Addison Concerto  
Albinoni Concerto St. Marc  
Albrechtsberger Concertino  
Antheil Sonata  
Campanella Times  
Chance Credo  
Chaynes Concerto  
Davies Sonata  
Frackenpohl Sonatina for piccolo trumpet  
Friedman Solus  
Gregson Concerto  
Haydn, M. Concerto in D Major  
Henderson Variation Movements  
Hertel Concerto No. 1  
Honegger Intrada  
Jolivet Concertino  
Jolivet Concerto No. 2  
Lovelock Concerto  
Molter Concerti Nos. 1, 2, & 3 in D Major  
Mozart, L. Concerto in D Major  
Nelhybel Metamorphosis  
Orr Concerto  
Persichetti Parable  
Powell Alone  
Querfurth Concerto in E-flat Major  
Richter Concerto  
Sachse Concertino in E-flat Major  
Sampson Litany of Breath  
Sampson The Mysteries Remain  
Sapievski Concerto "Mercury"  
Seeboth Sonate  
Telemann Concerto in D Major  
Tomasi Concerto
Tomasi  *Semaine Sainte a Cuzco*
Tomasi  *Triptyque*
Whittenberg  *Polyphony*
Wolpe  *Solo Piece*
Cultivating a Well-Balanced Skillset

Growing your skills in a comprehensive way is a difficult and sometimes daunting challenge. In the next several sections of the handbook, I will define a few of the main concepts that must be explored, practiced, and mastered in order to grow as a musician.

The concept that I will explore and that you will practice involves practicing the trumpet in a complete, systematic way. With this in mind, I have created an illustration that will try and define and help to explain some of the main concepts.

Imagine that each side of this six-sided polygon represents one key aspect of trumpet playing. In this case I have chosen a shape with six sides, but as we explore, more deeply, the concept of growing your skills in a comprehensive fashion you will find out that the ‘sides’ or skills are infinite. The evolution of the skill allows for a deeper understanding and requires the musician to master more specifics of those skills. For example, let’s take the concept of articulation. At face value, this is a fairly innocuous skill – easy enough to tongue and slur anyhow. But what lies beyond a basic articulation? Once one masters the basics couldn’t he/she then move to multiple tonguing, legato accents, staccato playing, slurring combined with tonguing, and of course all of this in any possible dynamic. The possibility for exploration of the skill of articulation is endless. I like to think of it as the voyage towards a perfect circle. The ever-evolving polygon on a quest to iron out all those ugly hard angles, until it reaches perfection or in our case: mastery.
That being the case then where do we begin? How do we begin? I propose that we stick to our basic six skills – our far more tangible hexagon. So what are those skills that we want to utilize on our journey towards mastery?

Here I have assembled the hexagon with the names of some of the most basic skills. In additions to these basic skills, I also want your to consider the approach to playing that will lend you the best results. We can practice at these concepts all day, but it will all be for not if we don’t use a relaxed embouchure with great FOCUS.
What is FOCUS?

This triangle represents the basic keys to a focused setup. To me, it all comes down to focused air, focused corners, and focused syllables. Without one of these things then the other will fail. As you move through this handbook, please keep this concept in mind – ask yourself, “Am I focused?” and then consider just what this means in terms of your playing, your habits, and your musical goals.

One of the trickiest concepts to understand is the support of your corners WITHOUT having to press into your face. We have all had those days where your face feels like mush… probably because the previous day you overdid it – whether its in jazz band, marching band, trumpet ensemble, or whatever, you have to be mindful of the way you play your trumpet so as not to end the day feeling like you have completely destroyed yourself. Sure there will be days where you can’t really practice as much as you want, but overall, if you practice smart and with focus, you will meet your goals without hurting yourself. I want to introduce a few tension free exercises at this point – I will give you four different exercises in the next video link:

Here are the names of the 4 exercises – please familiarize yourself with the names so that you can effectively approach each group and individual practice assignment.

- Diamond hand
- Leadpipe games (courtesy of Wiff Rudd)
- Lip bends
- Clarke 5 embracing failure – testing focus of the face
How Will We Do This?

Over the course of the semester and year, we will build weekly routines using a large amount of materials contained in the KSU shared Dropbox and YouTube page. I will build several routines throughout the year, but I will also ask you to help me build these routines. We will focus on creating a wide variety of fundamentals keeping our practice varied and interesting. Once completed each semester, we will have 14-15 unique routines that balance each of the aspects mentioned above while utilizing every key and several modes.

Organization is KEY. You will be required to keep either a notebook with printouts or a digital folder with each routine. My goal is for you to have 4 YEARS worth of routines by the time you graduate. This will give you an enormous amount of material for future use in your teaching and playing careers. I will email the Dropbox link with the materials each semester, and place the routines for the week in file each week on Wednesday evening. We will then use that routine in our group practice, individual session, and warm-up time. On each week’s session, I will also list how I would break down the material each day – think of this section as a “Practice of the day.” It will be your goal to take care of this vitally important session each day. In fact, I will provide a large whiteboard to help you all log your practice so all can see who is doing the work and reaping the results. Finally, I think it is important to listen to great players – this can be from any genre. I will list some things that inspire me via YouTube videos and other Internet links. When you get the chance to build the routine, please be creative and search out music and musicians that move you.

Instead of giving you all the material you will need in this syllabus, I will instead use these pages to explain and give examples of material in each of the six areas of mastery. Please take notes of the objectives of each area, and use those ideas to help craft your routines when it is your turn to do so.

successu per disciplinam
Air

The big, deep breath that one must master in order to be an effective brass player is a skill that must be cultivated over time. We aren’t born with an innate ability to move vast liters of air out of our lungs at an incredibly high velocity, but it is exactly this that we must do. There are many different ways of expanding lung capacity and increasing the velocity of our air.

Imagine you are in your practice room, and you are about to start work on breathing exercise. Where should you begin? I recommend a few deep breaths that are simply geared toward clearing the mind and clearing the body of all that tension that you have inevitably brought into the room. Perhaps the absolute most important thing you must start with is a relaxed and focused state of mind. Once you have cleared your mind of clutter and your body of tension then you can move on to your exercises.

(I will give you a few examples for this, but this part of brass playing is one that can be tweaked to fit your needs more than any other skill… try lots of different methods and approaches!)

- Turn on the metronome to quarter = 60 beats a minute - in fact, the slower the better
- Take a large breath over four counts and exhale over 4 counts – do this several times until you are relaxed and centered – ready for the task at hand
- Now take that breath over two counts and out in two counts – As you inhale, try and breath a little deeper each time, and as you exhale make sure you are letting the air rush out of your body without ANY tension. Do this 5-10 times.
- Next, take that breath in one count (just as full though) and then exhale over the same two count period – do this 5-10 times then try to exhale in one count – be careful to take your time with this as you can become light headed very easily
- Once you feel like you are really moving your air, try testing the velocity and direction of your airstream with a piece of paper – I have included a handy target on the next page – set your book on the stand and let that bulls eye drape over the edge then blow with the goal of moving the paper back aggressively. How long can you hold it back? How quickly can you get it to move?
• Now that you are really moving your air with great direction, let’s add some resistance. Take your trumpet (without your mouthpiece) and try the exercises that we did before. Notice how even the limited resistance of the open trumpet changes the feeling of exhalation. Notice how your body and the level of tension you carry in your neck and throat changes… can you make get rid of all this? Remember – tension free and easy.

• Let’s up the level once again. Take your mouthpiece and repeat the exercise on that alone. Harder, easier? How is it different and why? It’s important to keep a mental log about how your mind and your body are reacting to what you are trying to do.

• More resistance! Place the mouthpiece in your trumpet – repeat exercises. Obviously, you should just blow air and not buzz yet.

That’s the basic run-through, but, like I said earlier, there are hundreds of ways you could practice this – changing the timing, changing the tempo, using breathing devices, sipping in more air to build volume. Be creative and try out your own exercises. Remember, we are all different, and certain people may respond to the exercise differently than others.

Finally, please look through these great Breathing Gym videos, and use the ideas you like and that work for you:

Breathing Gym Playlist

Click the link above

RELAX AND JUST BREATHE

AS CLAIRE GORDON SAID:

"Brass playing is no harder than deep breathing."
Tone / Tuning

Playing with a good, centered sound is a challenging task, but one that is easily achieved with hard work and tenacity. It is very important to know what you’d like to sound like – who are your role models? Listening and expanding your musical horizons is one of the best ways to grow your own sound concepts. I remember going to my first ITG back in 2006 and being blown away at all the amazing players – it lit a fire that I think we all need to try and light. So step one for improving tone: LISTEN!

The second step will be to imagine your sound as a combination of what you’ve heard and what you’d like to be able to produce – this is your voice, your vehicle for expression. Once you begin striving towards this ideal your improvement will be limitless.

How can we apply what we heard to what we need to do in order to actually improve the sound, physiologically speaking? Or, what exercises can we do to improve tone quality and our ability to hear accurate pitch? There are many exercises that you can do to improve tone and tuning, most of which have great merit. It is important to note that not all exercises are a panacea… one exercise may work wonders for one person, while frustrating another to the point of exhaustion. I’ve been on both sides of that coin! You have to discover what works for you – be creative!

So let’s talk specifics now

For this section I’ll just stick to those exercises that address a centered tone. Flow studies, long tones, pedal tones, and an overall relaxed approach will aid us on our journey for our ideal tone.

BEFORE you go on, have you downloaded a quality DRONE app? My suggestion is Scale-Master or Tonal Energy.

Flow Studies:

I have included an example of flow studies that I generally use on the next page. The idea with this exercise and indeed with any exercise of this nature is to maintain a big, beautiful sound throughout the register – whether playing high or playing low.

In addition to doing the exercise below as written you can add a lip bend to the first three notes. Imagine that you are taking the first note out of focus – use the tongue to shape the air down then back up. How far can you bend the note? Additionally, it is important to remember to do this exercise with your metronome and tuner handy. Keep the tempo slow and, for the most part, keep your volume very relaxed. A soft, sustained, and warm sound will garner greater results than a more loud and clumsy tone.
Vincent Chicowitz Flow Studies
Adapted for use in the MSU Trumpet Studio
Professor Greg Wing
Long Tones:

Long tones are a great way to work on the core of our sound. They force us to listen and maintain a great set-up. This exercise is essential to a great tone as well as great breath support.

As you prepare to do this exercise, remember to put your metronome and tuner on. Start the met at 60 again. Just as you did in the previous exercise, take a deep and relaxed breath before each note. Start out with 15 beats then progressively move that number up and up. How long can you sustain a big beautiful sound? Now try to add a crescendo or decrescendo. How about both in one note? There are many permutations you can apply to this exercise – think about the many different sides of the skill set polygon from earlier. The exercise is a more advanced version once you’ve mastered the ones above.

***Again this is but one sort of exercise to work on long tones – be creative – ask your peers what they do – experiment – find out what works for you! The final exercise that deserves some attention is the use of pedal tones.
Pedal tones are the notes below the lowest note on the trumpet; in other words, below F-Sharp on the B-flat trumpet. While they are highly regarded by many players, some have discounted them as being of little use or even claimed they are dangerous. It is the purpose of this article to look at what the greatest players and teachers have to say about pedal tones.

According to physicist Thomas Moore, the shape of the trumpet bell is “…almost perfect for every note except the pedal tone.” Like many before him, Moore has spent time trying to find an ideal bell shape that would bring the pedal tones into tune, but to his knowledge, no one has figured out how to do it yet. “It seems that the pedal tone is doomed to be perpetually difficult to play.” At least four different fingering systems have been suggested for the pedal notes, but most players today use the same fingerings as the corresponding notes on the staff.

Pedal tones are rarely heard in concert music today, however, at the turn of the century last century they were sometimes used by virtuoso cornet players. In his “The Cornet and the Cornetist” (1918), Herbert L. Clarke writes “…skilled cornetists can go a fourth below pedal C, to the G below this, making the compass or range six full octaves—seven Gs. I have heard several players do this stunt, with a musical tone in this extreme register, and also proved that it is possible myself.” Among the performers of this period who made use of pedal tones in their solos are Alessandro Liberati, Bohumir Kryl (whose arrangement of The Carnival of Venice leaps between the notes on the staff to pedal C and the G below it), and the amazing but relatively unknown Ernst Albert Couturier, whose upper register was compared to a flute and whose pedal tones were compared to a “monster tuba.” How these players developed such extreme range is a good question, but it is likely that they started working at the bottom rather than the top of their register. Did the practice of pedal notes help them develop the extreme upper notes?

Nearly all of the so-called “high note methods” dating from the middle of the last century include extensive amounts of pedal exercises. The methods of Claude Gordon, Charles S. Peters, Roger W. Spaulding, and Roy Stevens/William Costello all appear to be heavily influenced by (and even copied note for note in some cases) from the work of Louis Maggio. Ironically, the exercises in this highly influential method appear to have originated from the practice material of one of the world’s greatest virtuosos, Rafael Méndez. Méndez stated that Maggio “…studied my playing and watched me when I was warming up with those pedal tones, and developed that way of teaching his system. From me, not me from him. It was my father’s style… As a matter of fact, when Mr. Maggio died, he left me all his material. I really didn’t need it because he got that from my way of playing.” It appears that the father of Rafael Méndez may have been the father of pedal tone pedagogy, at least on the North American continent. If the Maggio book is a reflection of Méndez’s practice, then it is clear that he was playing a significant amount of pedal notes each day. Other methods with pedal exercises have appeared since then including those of Jerome Callet, Carmine Caruso, Rolf Quineke, Jeff Smiley, and James Stamp.

Some of the finest trumpet players in the world use pedal tones in their practice. Philip Smith, principal of the New York Philharmonic, said that he dismissed pedal tone practice until he joined the Chicago Symphony and noted that all of the members of the trumpet section used them daily. Smith stated that the three main parts of his warm-up are mouthpiece buzzing, lip bends, and pedal tones. The late Armando Ghitalla, former principal of the Boston Symphony, stated that pedal tones increase flexibility, endurance, and range. “The proliferation of lip conditioning books (Gordon, Stevens, Schubreck, Maggio, Caruso, Quineke, Stamp, and others) attest to the remarkable improvement one can attain through lip buzzing, mouthpiece buzzing, pedal tones, bends, glissandos, etc. I used Stamp after a heart operation when I had not played for months and I was still very weak. In two and a half years I had a double high C that I never had previously in my whole life. By this time I was in my late 50s.” In his masterclasses, Ghitalla also said that one of the greatest benefits of pedal tones was the strengthening of air support due to the need to inhale and exhale large quantities of air.

Cuban soloist Arturo Sandoval, whom Dizzy Gillespie characterized as having “rhino chops,” uses pedal tones daily. In an article in the now defunct Brass Bulletin, Sandoval described his warmup: “…I make literal explosions on pedal C (without changing position of the lips or the mouthpiece.) This test is very important as it tells me exactly if I am ready to move on. If the pedal C is not absolutely clear and pure, then some element of my sound production is not yet ready. I repeat the test
until I’ve found the solution and the result is convincing.” Sando
val said he uses exercises from the Maggio method, “which
consists of descending from the high register to pedal tones in
major arpeggios,” as well as material from the books of Herbert
L. Clarke and Claude Gordon. “When I am finished…I can
play just about anything I wish and even precisely attack (dis-
tinctly separated) each note in the high and extreme high reg-
isters.”

When asked what he practices, Tony Fisher, the brilliant lead
player from the United Kingdom whose work has graced everyth-
ing from James Bond films to Tom Jones hits, said
“The best things I practice are pedal notes, I do a lot of pedal
notes. For some people it doesn’t work, but for me it does…The
more pedal notes I can play in a day, the better my chops are.” Fisher also recommends the flexibility exercises of Charles
Colin, Frank Kaderabek, the former principal trumpet of the
Philadelphia Orchestra, stated, “I also advocate pedal tones
focusing on keeping the muscles of the face relaxed at all
times.” Pierre Thibaud, former professor at the Paris Conserva-
votary, believes the upper lip inside the mouthpiece must be
completely soft and remain soft as one ascends into the upper
register. Thibaud maintains that the softer his lips, the better
he plays, and that pedal tones reinforce this. Like Sandoval, he
believes that the embouchure must not change for pedals.11

In his Trumpet Pedagogy, American soloist and teacher David
Hickman describes two common types of embouchure/jaw
configurations, the “floating jaw” and the “fixed jaw,” and sug-
gests that players who have trouble playing pedal tones must
take this point into consideration. The floating jaw player, or
those who bring the jaw forward to play, will have better suc-
cess tilting the bell slightly upward and firming the muscles
below the mouth corners. The fixed jaw type, or those whose
upper and lower teeth are naturally aligned, may find that firm
mouth corners and a relaxed center will be most effective.12

There is much evidence that movement from the pedal reg-
ister to the regular register and back again is one of the most
valuable aspects of pedal practice. The current principal of
the Chicago Symphony, Chris Martin, plays Stamp chromatic
exercises to get into the pedal register. He goes on to say, “I
will spend ten minutes going from middle C to the C above
and down to pedal C. From there the rest just opens up for
me.”13 Jeff Smiley, in his Balanced Embouchure method
(http://www.trumpetteacher.net), maintains that it is the
motion of “rolling in and rolling out” of the embouchure when
playing between the regular register and pedals that produces
the most benefit to the player. Smiley’s “rolling out” exercises
are very similar to the one Martin describes above.

The expanding interval exercise of Jimmy Stamp (#3C in his
Warm Ups + Studies, Editions BIM, Switzerland, 1978) is one
of the very best strength building exercises available anywhere,
but players who have not developed a solid pedal technique
may not be able to play it without forcing the tone. To do
the exercise, start from pedal C (played with no valves), move
to pedal D, then back to pedal C, then to pedal E, back to C, and
so on, widening the interval step by step, going as high as pos-
sible. As the interval gets wider, it eventually turns into a glis-
sando. To avoid forcing, be sure that the glissando speaks freely
and easily. In addition, always be sure to return each time to a
full sounding pedal C. This exercise encourages and strength-
ens proper breathing and builds a very strong embouchure.
Phil Smith reportedly swears by this exercise.

Ghitalia also advocated double pedals, (an octave lower than
pedal C), which he said required an embouchure adjustment
of drawing the lower lip out of the mouthpiece to allow the
upper lip to unroll completely. (Ghitalia learned of double
pedals from an early method by Jerry Callet, and Smiley is a
former student of Callet.) Unlike the regular pedal register, it
is generally not possible to maintain the normal embouchure
when playing double pedals. The embouchure used for double
pedals may appear completely wrong, with the chin bunched
and much more of the top lip in the cup of the mouthpiece
than normal. The brilliant cornet soloist Bohumir Kylø, whose
fluency between six octaves was legendary, reportedly
employed an embouchure that had the lower lip “turned out,
while keeping it within the mouthpiece, in the same way that
modern players do when they practice pedal tones.”14 This is
a description of the type of adjustment that must be made for
double pedals.

Many players have difficulty playing pedal tones initially. I
have encountered fine performers who could not play pedals at
all, or who played them incorrectly, with a hard, tight quality
that sounded like it was painful to the lip. When practicing
pedals, it is important to get the proper sound, which should
be a full, resonant, fat rattle. This sound has been compared to
a motorboat or large motorcycle, or perhaps unkindly, to a flat-
ulent sound. (The sound of double pedal notes have even more
of a loose rattle then the regular pedals.) Locating a good
teacher who can demonstrate this sound is desirable, but fail-

Continued on Page 60

© 2008 International Trumpet Guild

October 2008 / ITG Journal 55
In the end, learning to play pedal tones is a matter of trial and error over a long period of time. If the old players figured it out by themselves, then we can too. It takes patience and persistence—it cannot be learned overnight. Only trial and error experimentation will reveal whether pedal tones have any value for you. I will close with a quote from Rafael Méndez who, when asked how to play in the upper register, said, “If you wish to play high, you must first learn to play low.”

About the author: Frank G. Campos is professor of trumpet at Ithaca College’s Whalen Center of Music. For many years he served as a member of the ITG Board of Directors. Campos is the author of Trumpet Technique (2005), published by Oxford University Press.

Endnotes

Clinic continued from page 55

and full when the player is using the body in the most efficient way, including stance, breathing, and head position. Rather than describe postural adjustments to my students, I prefer to let the pedals do the talking, but as a general suggestion, one can experiment in the direction of “chin in, belly out.” (Be sure the knees are unlocked to avoid tension in the low back.) I advise caution and good sense with this kind of suggestion, but the beauty of pedals tones is that only the right posture will produce the best pedal tone sound. After my first lesson with Jimmy Stamp, it took over two weeks of consistent practice to finally play my first pedal C. He made only two suggestions: blow like it is a high C, and experiment with tilting the bell of the horn up. The latter suggestion changed my playing position for the better, and over time, it became permanent. The wonderful low register exercises found in all of Allen Vizzutti’s method books (Alfred, 2004) works the same way. If the player is not using the body efficiently, the low notes will simply not speak.
The exercises, straight from the James Stamp book, are a great way to approach the pedal register. Remember, you are trying to learn to control the air and aperture. Start slow and be very patient. You want to have a big, relaxed, and perhaps most importantly an open sound.

Note: the little symbol above the first couple notes is there to indicate a clean move to the note. You don’t want any fuzz in between the notes. This goes for stepwise and great intervallic leaps. Check out the rest of the Stamp method book in our dropbox—it’s a great resource!
Flexibility

To be flexible player means to have the ability to move from one partial to another with ease. We’ve all heard the trumpet greats and wondered how is everything seems so easy? I consider flexibility to be one of the most important parts of my playing; after all, who doesn’t want to make their playing feel and seem effortless?

How do we approach flexibility?

1) Relaxed embouchure
2) Firm corners
3) Steady air
4) Tongue syllables
5) Patient practice

The relaxed part of our embouchure is the middle part – we need to keep the top and bottom lip as free-buzzing as possible. This is where the sound either blossoms or dies due to pressure and tension. How can we keep that center of our embouchure free from tension?

THE CORNERS!

A trumpet-playing friend of mine shared this metaphor: Imagine your embouchure is a zip lock bag “yellow and blue make green seal.” This bag is open only a little bit in the middle. The outside is firmly zipped. Imagine the bag on the right as your embouchure before you play – now in your mind try and tighten your corners so that air can’t escape. You will also want to imagine that you are leaving a little hole (your aperture) open in the middle of your lips. This is the basic principle that allows for greater endurance and better tone throughout all registers.

Now that we have a great set-up and are ready to play the slurs, we will need to discuss the air stream needed to get to the higher notes. One must use a steady stream of uninterrupted air at all times. This is especially true as you slur up and down the partials. As you ascend you must think of the note as being further away not higher up. Higher notes then, will be most full and bold when they are approached with a good supported air stream that leaves the body with dynamic amounts of energy.

How do we get the air to be supported and ‘dynamic’?

When I talk about playing with a supported sound, I mean that your air is always there to back you up – if you are having difficulty with a passage it’s almost always because you aren’t getting the air out of your body fast enough – remember the talk on breathing from earlier.
Another way we can get this air up to speed is to use the tongue to change the syllables and increase the velocity of the air.

Imagine for a moment that your tongue is an airplane wing.

The shape of the wing (tongue) forces the air to move faster over the wing. This is basically how we are able to get the air coming out of our body to increase in speed without simply blowing our lips right off. The nuance of shaping the tongue allows the brass player to change the pressure inside the mouth – this leads to the control of the sound – and eventually a mastery of the partials.

Low notes are TO and high notes are EE. Try singing from low to high – observe how the tongue changes to assist you.

Efficiency and ease of playing start with fast air, tongue syllables, and firm corners. We will use materials from several books including but not limited to: Irons, and Arban book - have your metronome and drone handy!
Articulation

This is an essential skill to cultivate if you want to be a well-rounded player. As you know, there are dozens of ways a player can articulate. Even though we have heard all sorts of sounds from many great players, have you taken any time to consider how they are starting that sound? It’s time to turn your listening up to the next level and try to copy the articulations you hear. If you turn to some of the Jazz greats and really try to copy the inflection of each passage you will open yourself up to a new world of creativity. Where as if you listen to some of the great orchestral players you will hear power of the sound from the inception of the vibration. No matter what you choose to do with your trumpet, it will be essential to be able to copy others articulation in order to add that style to your own musical lexicon.

Now that I’ve talked on the importance of listening we can now start talking about some articulation basics. We can identify many different articulations, but for now let’s just stick to 5:

- Normal
- Marcato
- Staccato
- Accented
- Legato

Admittedly, this is a small list of the hundreds of ways you could articulate a note. Remember that we must first start with the basics then grow our skillset in an even way around those good, solid fundamentals. So how do we practice these basic five articulations?

I like to use an exercise with which we are all familiar, Clarke 2. You could also use a series of different scales in a configuration I will include later in this handbook.

If we take the pattern in Clarke 2 and try to create the various articulations above, then you are practicing a specific skill that you can later apply to your solos, etudes, and ensemble music. Try to play each exercise almost as a caricature of itself – try to over do it and see if you can get just the sound you are hearing in your head. The exercises are included in the next chapter from pages 46 to 66. Once you have the basics down, go ahead and try the same thing at pp then at FF – again, be confident and overdo the effect. If you shy away from the exercise and play always in your comfort zone then you will never exceed that zone.

GO FOR IT!
Here is a chart that can help you keep track of how to practice. Put this in a practice log, and try to keep up with each different style. We will try to cover everything 2-3 times over the course of the week.

The next section is another way you could apply your practice of articulations:

### Allegro

Obviously you should apply this pattern to all the keys… why just practice the easy ones! You’ll never get better at them if you don’t practice them.

So there are some basic suggestions for practicing the single tongue. As you know though, there is still the double AND triple tongue to deal with. Much of what you practiced can be applied with both of those techniques, but you must use the ‘ka’ ‘ga’ syllable in place of the ‘ta’ or ‘da.’ Once you feel comfortable with single tonguing go ahead and break out your Arban book and fire away. In the desire to keep this as basic as possible, I will not go into detail about these different ways to articulate. Rest assured, we will cover this in our lessons!
Technique

The next wedge of your skillset is one that will be challenging at first, but I promise that with careful and consistent practice you will have a greater mastery of your trumpet.

It is very important to be able to play scales, arpeggios, and various studies on the trumpet, so you have the skills to play all the music in front of you. For some of you, this is not something that you grew up doing in high school so it will be foreign. Get used to running these each day in your daily practice routines. It will really pay off! There will be specific assignments each week – look for those each Wednesday evening in the KSU Trumpet Studio Dropbox.

Directions:
Practice slowly at first, use your metronome and don’t rush!

DO NOT SKIP THE HARD ONES!

Play musically all the time – are you making your best sound?
Practice with a friend?

Play Soft and Efficient – shouldn’t be too tired after these.

HAVE FUN!
Range

The final piece of the hexagon is range – or the ability to play in the upper register with relative ease. For me range is a natural extension of flexibility, air, and technique. Perhaps the most difficult challenge to overcome when approaching the higher register is the battle against the compression we build up in our bodies. Taking in multiple liters of air and forcing it into a few feet of narrow pipe is not the most natural activity and it’s natural that your body should react against this process. We have to learn to get the air out of our body at a zillion miles an hour while being totally relaxed.

In any exercise you choose to do to improve your range you need to remember a few very important things.

1) Relax your body and let go of the tension

2) Use the air to your advantage – get the air out of your body in a fast, supported way in order to play high notes with ease.

3) Engage those corners and stop pushing into your face… it CAN be done!

A couple exercises:

The first, perhaps most obvious after playing all that technique, is Clarke 1. I like to do these exercises as soft and efficient as possible. This soft approach to the upper register forces you to focus on proper fundamentals and good corners. The goal should be to ascend in an even tone and to keep as much pressure off your top lip as possible. Clarke 5 is also fantastic for this – if you approach it the right (relaxed) way.

Another we can try is simple scale playing – slurred or tongued. Again, our goal should be to create the same even, warm sound in the upper register. The sound color should remain pretty much the same despite the range.

A third way to practice this skill is the extension of the flexibility exercises into the upper and extreme upper register. Check out exercises by Collin, Bai-Lin, Jacobs, Chicowitz.

I remember trading scales with one of my first lesson teachers, and thinking, “how can he play so easily up high!” I imagine we have all had this experience with everything to some extent, and it is this curiosity and desire to grow that we need to keep in mind when we are frustrated with building our high range. It’s a slow process that will take many years of careful practice, but if done correctly a very rewarding challenge!

SUPPLEMENTAL ARTICLES
PRACTICE MAKES PERFECT, BUT WHAT IS PERFECT?

BY JOHN HAYNIE

Always keep in mind that there is only so much time, and it’s never enough, to practice. One must be selective in how to use that precious time. I have observed both extremes—the student who never plays any music because he is warming up all the time, or the student who hardly warms up at all because he is playing music all the time. This type student often ends up with some type of embouchure fatigue. Let us think about both practice and perfection.

When I began teaching my son Mark to play the trumpet, I placed a little sign in his horn case that read “Practice Makes Perfect If You Practice Perfectly.” Since then I have wondered many times, what is perfect? If I could play like Maurice André and many others of his caliber, I would consider my playing to be perfect. But I doubt that André and those other great artists consider themselves perfect, so we must be flexible with the word “perfect.” What is a “best performance ever” with one may be cause for further wood-shedding for another. To never be satisfied with one’s own playing is unfair, demoralizing, and probably will result in giving up the trumpet in a short time. You should practice because you enjoy just holding the horn in your hands. When the mouthpiece touches your lips it should become a part of your anatomy. You are the horn. Horn, body, and mind all become one. That is why we practice. We are training ourselves by repetition to coordinate the embouchure, the breath, the tongue, and fingers so exactly, so perfectly, that for each note of music, the mind reacts and responds to what is on the page. The quicker the response, the more perfect the result.

During my first semester at the University of Illinois, I was preparing to take a series of proficiency exams in order to get my degree in music education in two years. I had no credits in trumpet, and I applied for senior level proficiency. I would be expected to play scales, a major solo from memory, and sight read. My solo selected for me by Haskell Sexton was Willy Brandt’s Concerto, opus 11. I liked this solo, and it gave me every opportunity to demonstrate that I could indeed play the trumpet at senior level.
It was getting late one night in the practice room at Smith Music Hall as I was working on the final movement of my solo. It required triple tonguing, which I could do very well, but I was not as good when the notes were changing. Even then I had come to terms with the fact that far more is involved in playing these running triplets than just movement of the tongue. The changing notes required coordination of the whole body. I had devised many different ways to alter the music as a means to make the music even harder for practice purposes. First, I used just single tonguing to get the notes correct, then I practiced the entire movement T-T-K, T-T-K, and finally T-K-T, T-K-T. I used the metronome. It was during this practice period of intense concentration that tears began rolling down my cheeks. Then I recalled my voice teacher at Texas Tech, Myrtle Dunn Short, who required us to memorize a few of the sayings of her voice teacher, Giovanni Lamperti. The one that I remembered was this: “He who has not eaten his bread in tears does not know the meaning of work.” More than knowing I had just learned how to practice, I knew that I could teach others. That confidence has manifested itself into the practice habits of my students, their students, and their students’ students. So what is perfection? It’s being as good as you can be.

********

THE METRONOME—MY FRIEND

BY JOHN HAYNIE

The metronome talked to me and sometimes I talked back. Unrelentingly my friend pushed me on and on. He was an amazing companion. Not only did he assist me in practice, he also measured my progress. He nagged at me to “Write it down. Keep a pencil handy. Get the horn off your face. You need to think and feel more. Blow the horn less. Quit looking at that clock.”

When I wrote my book on fundamentals he insisted that I include a place for him. He just wanted little lines under each exercise for his presence to be recognized. Take the scales and articulation studies, for instance. On those little lines he expected me to write down the tempo I must use to play the scale and particular articulation pattern in rhythm with him, with a good tone and a good attack. OK, I got it. After the first time I play the scale I write down where I am. A quarter note=____ to ____. Each day, each week, each month, I am to move the
tempo up and down from that first attempt. I get out my pencil, and he shouts, “Hey! What are you doing? Don’t erase that first number. That’s how you measure your progress.” I am supposed to go slower for accuracy and musical style as if it were my favorite song. I am to go forward in tempo to develop technique. He keeps telling me that no one ever has too much technique. He says he wants me to have a reserve of technique that I will rarely use rather than always playing right on the edge of coming apart. He said that the relaxed manner with which I will play, having this reserve, will be comfortable for me. The audience, having no idea how fast I can go, will also be more comfortable and enjoy my performance. If I am on the edge, they will know I am trying to do something I cannot do.

He even told me to take him along when playing *rubato* or *cantabile* in my practice. He warned me of the fine line between playing “musically” and “being out of rhythm.” The rule is this: Bend it but don’t break it. “Yeah, well, OK,” he says. “Go ahead and break it once in awhile for some dramatic moment in the music.”

He tells me about his relatives—the battery-powered, small ones that “tick” and the old ones with sliding weights that never seem very comfortable unless they are sitting on top of a piano. But this little guy can do more than provide a steady beat. He can keep the beat and pulse duple and triple patterns, which will be good to match up the T-K and T-T-K attacks for multiple tonguing. As I said at the beginning, the metronome is an amazing friend.

He did tell me that nearly everyone has a metronome. They just don’t use it!

** *** **

**John Haynie** is the Professor Emeritus of Trumpet at the University of North Texas. For more information about his career, see “Portrait of a Teacher: John J. Haynie” by Anne Hardin in the June 2008 *ITG Journal*.

**Dr. Anne Hardin** is the former Editor of the *ITG Journal*. She is the author/editor of several books both in music and science fiction. She taught middle school bands for twenty-eight years and was the 2003 Beaufort County (SC) Teacher of the Year.

John Haynie and Anne Hardin are recipients of the ITG Award of Merit.
TIPS ON PRACTICING SMART

1. Warm up.
   Center yourself physically, emotionally, musically

2. Plan your practice sessions.
   No random practicing, please.
   You would not embark on a long, difficult trip without a map...would you? This
   is the most important journey of your life. Plan wisely!

3. Cover the basics every day.
   Tone
   Scales
   Arpeggios
   Range (all registers)
   Dynamics
   Articulations
   Flexibility
   Technique
   Multiple tonguing

   Combine elements for more efficient use of time (and chops).

4. Go to extremes.
   Don't keep practicing what you already know.
   Mix it up! Don't keep playing the same things in the same order. Boring!
   Challenge yourself!

5. Always engage in common sense practice.
   Don't do anything stupid that you'll regret tomorrow, and the day after, and the day
   after..................

6. Take the horn off your face.
   Well-placed rests can be as beneficial as well-placed notes.

7. Always make your practice sessions interesting and fun.
   If you're bored with your own music-making, can you imagine how your listeners
   are going to feel?

8. Always make MUSIC!
   Approach everything from your art form. Thank you, Jake!

SUCCESS IS NOT A DESTINATION
IT IS A JOURNEY

Marie Speziale, Professor of Trumpet
The Shepherd School of Music
Rice University
P’s and Q’s of Brass Playing

POSTURE  Attain a position of comfort that allows for proper breathing. Remember we play a “wind” instrument. Learn the proper position for holding the trumpet.

PRACTICE with PURPOSE  Intelligent practice. Don’t waste your time. Practice the things you don’t do well. Also, practice the things you do well. Work every day to improve.

PREPARE and PERFORM  Perform at every opportunity. Prepare well before performing to insure success. Practice performing.

PRODUCTION and PROJECTION  The quality of sound produced on your instrument is the most important factor in pursuing musical expression. Always try to fill the room with sound, playing to the furthest distance in any concert hall. Carry that over to the practice room so that you don’t always play at the “mezzo-nothing” dynamic.

PLAY WHAT’S ON THE PAGE  Our job is to play what the composer wrote. That includes key signatures, accidentals through the bar, dynamics and articulations. Eliminate sloppiness in your playing.

PRIDE  Take pride in your instrument and your role in music.

PROFESSIONAL  Be professional in all you do. Be positive and committed to the art of music.

DON’T QUIT!!  Music is a great profession but an even better avocation. Keep playing into high school, college and even after. Music can bring you enjoyment for the rest of your life!
Practice Journals: Confessions of an Aspiring Trumpeter

By Anne McNamara

A challenge for many young (and some not-so-young) musicians is finding the time and motivation to practice. Just as aspiring athletes must put in time and a great amount of hard work at the gym in order to excel on the playing field, trumpeters must diligently practice in order to obtain proper technique and build the necessary endurance to perform successfully. Yet, simply putting in repetitions of Clarke studies and time with the horn on your face is not enough to truly reach excellence. While the first hurdle to development is finding time and motivation to practice, the second is having the organizational skills to consistently improve.

Many of us turn to diaries or journals in order to write down our thoughts, frustrations, hopes, and dreams on a daily basis. Why not do the same thing for our practicing? Taking detailed notes about the “big five” of our practicing; “who, what, when, where and why” provides a snapshot of our development on any given day. It also shows us what we are lacking in our regimen. Not sure it’s worth it? Try the following experiment:

1. Make a list of the top 3-5 areas of your playing that are weak. Avoid negative adjectives in your descriptions; merely regard it as a clinical assessment. For example, “limited high range” or “slow double tongue” etc.
2. For one week, write down everything that you practice and the amount of time that you practice each exercise, étude, solo.
3. At the end of the week, compare your weak areas to your practicing record.

If you have a slow double tongue, what percentage of your week was spent on double tonguing? If your high range is lacking, how much time did you spend playing in the upper register? Analyzing your practice habits can shed some light on why you struggle with certain areas. If you are spending adequate time on your weak areas but you still aren’t improving, this can bring up a sixth question of “how” you are practicing. If you spent half of the week practicing Arban’s double tonguing exercises, did you vary your tempo? Did you isolate the “ku” or “goo” of your double tongue technique? Did you use wind patterns (articulating just on your air) or sing it? It’s always best to include several approaches to each area that you’re working on.

Once you have properly analyzed your practice tendencies, you can begin to systematically improve your playing through the use of a practice journal. The immediate benefits are wasting less time in the practice room and more focused sessions. The long-term benefits are gaining clearer insight into how consistent you are on a day-to-day basis and creating a growing “blueprint” of your trumpet playing. This record will serve as a reference in your private teaching. You never know when you will need to help a struggling student with a concept and gain inspiration from how you solved the same problem in your practicing. A thorough practicing journal should include the following:

1. **Who:** Composers/Pedagogues that you are performing.  
   (ex: Stevens Sonata first movement, Bai Lin, Arban, Clarke, Stamp)
2. **What:** Specific measures or sections covered, exercises, techniques, equipment, tempos, etc. The more detailed the better.  
   (ex: Clarke Study No. 2, odd exercises, quarter = 100, slur two, tongue two)
3. **When:** Each entry should have a date and each exercise should have the amount of time you spent on it. At the end of each day, tally up the number of minutes and/or hours you practiced. At the end of each week, tally the total number of minutes/hours for the week. Circle or highlight any time that is out of the ordinary whether it be more time than normal or less time than normal.
4. **Where:** List the location(s) that you practice: practice room, living room, concert hall etc. If you are always practicing in the same location, this can cause stiffness or dullness in your playing. Make sure to vary the location when you can.
5. **Why:** If there is a special reason why you are practicing something such as you heard about it in a masterclass, you are preparing for a recital, or you want to bump up a few chairs in your section. Write it down. Sometimes the “why” can be very telling in terms of our motivation or lack thereof.
I also highly recommend labeling each entry with a category: Warm-up Routine, Tone Production, Articulation, Lip Flexibility, Etudes, Transposition, Solos, Excerpts, Transcriptions, etc. With each area clearly labeled, it will help your analysis and it will allow for quick reference if needed. Below is a brief example of an entry:

<table>
<thead>
<tr>
<th>March 30, 2015</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm Up</td>
</tr>
<tr>
<td>(practice room)</td>
</tr>
<tr>
<td>Mouthpiece buzzing scales on the piano</td>
</tr>
<tr>
<td>Stamp Flow Study</td>
</tr>
<tr>
<td>Natural minor scales, slurred eighth notes at quarter = 120</td>
</tr>
<tr>
<td>Schlossberg pg. 6 #25, soft, staccato, single tongue articulations at quarter = 120</td>
</tr>
<tr>
<td>Irons Group 7, half note = 100</td>
</tr>
<tr>
<td><strong>Total:</strong></td>
</tr>
</tbody>
</table>

| Etude:         |
| (Band room)    |
| Charlier No. 2 (for Thursday’s studio class) |
| Opening-measure 8: singing/buzzing/playing first note entrance, slurring m. 15-16 very slowly for 10 reps, slowly speeding up with metronome | 10 minutes |
| Play stringendo section at a fast metronome clip quarter = 160 for 5 reps then perform it with a gradual accelerando for 5 reps | 12 minutes |
| **Total:** | **30 minutes** |

Writing these details down doesn't have to be a time-consuming chore. Ultimately this is your record, so you can use abbreviations and notate it however you would like, so long as you understand what each record means. The most important thing a practicing journal provides is honesty. If you truly wish to improve, then you must be honest with yourself about your strengths and weaknesses. Without a daily record, it is all too easy to merely practice the things that we are good at and to conveniently ignore the rest.
Words of Wisdom For Young Trumpeters From the Piano Bench: A Conversation with Rebecca Wilt

By Lisa Blackmore

Rebecca Wilt is one of the most experienced collaborative pianists in the world and has a unique perspective in working with trumpet players. I had a conversation with her at the 2014 conference of the International Trumpet Guild and she answered the following questions.

LB: Do you prefer the label “collaborator” versus “accompanist”? RW: Yes, I think in the United States somehow we got the label "accompanist" many, many years ago. But it's changing. You used to get a master’s degree in accompanying, but it's changed to a master's or doctorate in collaborative piano. The word “accompanist” has a stigma that people who accompany can't play very well, and they accompany because they couldn't make it as a soloist. So we call ourselves “collaborative pianists” and in Europe it's just “pianist”.

LB: It's a whole other skill wouldn't you say? RW: Yes, in many ways the music that we play is just as hard as a Beethoven piano sonata or Mozart concerto. But you have to deal with somebody else playing, so you have to be proficient enough on your own instrument that you are basically playing the equivalent of a sonata or concerto, but have the skill to adjust to a soloist too. You need that instinct as well as being able to read both parts at the same time and know where the soloist is at all times.

LB: What do you think is your most important role as a collaborator? RW: The last thing you want a soloist to think about is, “Wow, I hope my pianist doesn't screw me up.” They have enough to think about. The last things I say in rehearsal are, “Are you comfortable? Is there anything as an ensemble that is awkward?” My job is make them as comfortable as I can.

LB: What's your biggest “pet peeve” about working with young trumpet players? (RW) Most young players don't take any time before they get to the first rehearsal to actually really learn the score. They might have learned their own part, but they're not really aware of what the piano is playing, and they're not really prepared to rehearse since they haven't done their homework with the score. In interludes where they are not playing, they need to be able to know what the piano part sounds like and to sing that melody in their heads. So, if suddenly they get off counting a little bit, it doesn’t freak them out because they are really listening to the piano and they know where to come in.

LB: And today with YouTube, there's really no reason for this. RW: Yes, whether it's a good or bad performance, at least you're checking it out. You're knowing the piano part a little bit ahead of time. Teachers should encourage their students to spend time away from their trumpet, with the score, listening, and watching the part. They don't have to play piano or be great at reading it, because everybody can follow along if you read music a little bit. When I have high school students in my office, if we are having problems, the first thing I do is say, “Sing my part.” Nine times out of ten, the student can’t do it. If you are not aware of what you are supposed to be listening for, it makes your part much more difficult. I recently played piano in an orchestra for the Jolivet Concertino, and I was aware that I'm so used to watching a score. Just seeing my own part made me aware that I had to really know what I was listening for in everybody else’s part. If I were just counting, it made it way harder.

LB: That's true, and students can take that concept into ensembles. Know not only your own part, but what's going on elsewhere. So sure, count, but also be listening.

RW: Yes, if you're playing in band, and all the sudden you come in right after the clarinets are done playing the melody, write a cue in your part that says, “After clarinets” so you know to listen for that. It's the same thing with piano. If you really know the part and it's in your ear, counting is not such a big issue because you're listening louder than you play.
Counting is part of it, but it's not the only part of it.

I'm a big advocate of SmartMusic®, as a teaching tool for a student, to help prepare for rehearsals. It unfortunately replaces people too often in performance. And you never get a real idea of what it is like to rehearse with somebody if all you are doing is playing with a computer. But I think it's a great tool. [Interviewer's note: ITG members receive a discount on SmartMusic®. See the ITG homepage for info.]

LB: How do you like soloists to physically set up for performance? At an angle, so you have a little bit of eye contact but not blowing right at you?

RW: If you are pointing at the back of the room, just find that corner where the side wall and the back wall meet and point the bell at that corner. Then the audience is going to get the best part of your sound, without the bell pointing straight at their heads, but you're still not visually sideways. So I always say just choose the back corner and put the bell there.

Paul Merkelo, Principal trumpet, Montreal Symphony & Rebecca Wilt, piano at the 2005 ITG Conference, Bangkok, Thailand

LB: How about placement of the music stand?

RW: I just need to be able to see the soloist. Many times students come in and turn away from me. I say, “Hellooo, I'm over here!” And then they go, “Oh yes, I can't see you.” For me, this means the stand has to come off to the right a little bit and the soloist plays off to the left side of the stand. Young players like to play right into their stand. That’s always a big issue and I have to say, “Get your bell up, get your bell out of the stand.”

When they are at home practicing, the stand is right in front of them and they put the bell straight on. So that’s the way they get used to seeing the music. So suddenly, you are working with a pianist and you can’t play with the bell like that, because your sound is not going to get into the room. You have to move it a little bit. Young students need to practice at home sitting in a chair, putting the stand off to the right a little bit so that the bell is going straight. You get used to reading that way. It’s more that the music is off-axis. Most students don’t think about it until it’s time to practice with the piano, and the pianist tries to move them a little bit. It’s frustrating for the student because they haven’t practiced looking in a different direction.

LB: You play for a lot of brass players. What’s the best thing about working with trumpet players?

RW: They are fun! It's really how I got into it. In graduate school I was assigned to wind studios and those people became my friends because they had outgoing personalities. My best friends were trumpet players, horn players, and trombone players. Your friends ask you to play for them regardless if you were assigned to their studio or not. Some were going to competitions and I ended up learning their repertoire. I loved it!
I was grateful to Mike Ewald because he was active in ITG and he said, “You should go play in an ITG conference”. I said, “How would I do that?” He got ahold of Scott Johnston who was hosting in 1993 and Scott said, “I don't have any money to pay her,” so they put me up in a room, and I drove to Akron and played for free for the entire week. The following year, in 1994, Mike actually hosted at Illinois, and he paid me in addition to putting me up and it kind of started me on that trail. I haven’t really looked back. I’ve met a lot of amazing people doing ITG conferences. People start to know who you are, and let’s face it, we work where we can work. If that takes you towards singers or towards playing in an orchestra or whatever, you gravitate to where the work is. I get to hang out with great people. I perform with a lot of brass players. Their personalities just tend to be more relaxed and outgoing, and I’m comfortable with that.

LB: What do you think about the literature for the trumpet? How does it compare with that of other instruments?

RW: Unfortunately, the repertoire for trumpet is not great. There are some pieces that I love—don’t get me wrong. The Baroque repertoire is pretty good. But younger players generally don’t play piccolo trumpet, so they don’t get a chance to play that early repertoire.

Some high school students play the Haydn Concerto and Hummel Concerto and get to know some of the greats from the Classical Period. In the late Classical Era and Romantic Era, great composers like Brahms, Chopin, Beethoven, and Mozart did not write for the solo trumpet. It’s really too bad that the trumpet doesn’t have repertoire from that time. I certainly miss it because Romantic music is my favorite to play. The Bozza pieces, the Bitsch, and others are really good short pieces. But again, they’re harder. For younger players, I like the Handel Aria con Variazioni, and the compositions by Barat, Balay, and Ropartz are nice, but we don’t think of them as “great” composers. It’s unfortunate.

College students playing recitals have to be clever in order to learn the standard repertoire, but they must be careful not to program in such a way that’s it’s all the same thing; for example, only playing one horn or three concertos on a program.

A work that I love for trumpet and piano is the Enesco Légende. It’s one of the best pieces ever written for a soloist and piano. It just has everything in it: great lyrical melodies, a lot of exciting technical things, and the way that he weaves the two instruments together is great. I absolutely love the Enesco. [There are many recordings of the Enesco. Here’s one by Maurice André on trumpet and Jean Hubeau on piano: http://www.youtube.com/watch?v=bzlMdBPCXjQ&list=PL5M7bwGo3fx1JeBzFVzTp_kZmUJL-aKe&feature=share]

There are some contemporary concertos that I think are really good. I love the Desenclos Incantation, Thérène et Danse which is really hard, so young players are not playing that. It’s a good reduction (from the original orchestral accompaniment) and a lot of fun to play. A lot of times pianists don’t like to play reductions because they are not well done. [Here is a link with Rebecca performing the Desenclos with Katie Miller, the 2009 2nd Place winner in the Graduate Division of the National Trumpet Competition: http://youtu.be/WTHjiNiNwA4Q]

I am a fan of borrowing music from other instruments and making it your own. Great music is great music; it doesn’t matter if it was written for the trumpet or not. If you listen to a Brahms clarinet sonata and you think, “Wow, I really like the second movement,” see if it works on the trumpet. It might, or it might not. But you don’t know until you try.

I do a lot of arranging. For example, I arranged the second movement of the Rachmaninoff Cello Sonata for trombone. Trumpet players can look at violin repertoire and clarinet repertoire. Those instruments have great works in the time period that there’s not a lot of literature for the trumpet.

LB: What’s the most difficult piece you’ve performed with trumpet?

RW: I think for trumpet it remains the Peter Maxwell Davies Sonata. It’s only eight minutes, (all three movements) and it’s extremely difficult for both people—but even more so for piano. Once you think you’ve conquered learning the part, trying to put it together is a nightmare. It takes more than one or two rehearsals.

It took nearly three months the very first time I learned it. I think I’d listened to it probably a hundred to a hundred and fifty times before I ever played the first note of the piece. Because it’s that complicated. If you don’t have in your mind
what you are trying to accomplish in practice, even at a really slow tempo, you get a lot of bad habits. With some pieces I know, I can put them back together in five minutes—that’s not this piece! Every time I play it, it takes several hours of practice. [Check out this video of Rebecca performing the Davies Sonata with Jonathan Stites, 3rd Place winner in the 2009 National Trumpet Competition. http://youtu.be/NQK6-P_XGPY]

There’s another piece that’s been played in Europe for a while but is just becoming known here. That’s Ligeti’s Mysteries of the Macabre. It requires the pianist to play the maracas, blow a whistle, scream, stomp, and knock on the piano. So the coordination of it, in addition to it being a hard part, takes time. Those two compositions have been my biggest challenges. They require the most time, even as I revisit them. [Rebecca performs Ligeti’s Mysteries of the Macabre with Phillip Chase Hawkins, winner in the Graduate Solo Division, 2012 National Trumpet Competition. http://youtu.be/tYrAyLHFSsY]

LB: What do you think are the hardest pieces for the trumpet to play?
RW: It depends on what “difficult” is—somebody with “lots of fingers” finds lyrical playing difficult and vice versa. The works that I’ve already mentioned including the Davies, Ligeti, and Desenclos, plus the Tomasi Concerto and the Jolivet Concertino, those kinds of pieces pose the most difficulty for trumpeters. The late-Baroque literature, like the Leopold Mozart, requires great high chops because if you don’t, you’re going to be in a “world of hurt.”

LB: I know you use the iPad for reading music quite often. Do you prefer it over someone turning pages?
RW: It depends on the situation. Most of the time for solo and ensemble festival or for juries, you don’t have the luxury of a page turner. People hate to turn pages, and they get nervous! And when they’re nervous, it’s hard for me to relax. If I’m using regular music in a performance, a good page turner helps me keep my mind on the music. I take a few minutes ahead of a performance and give them detailed instructions. I tell them to sit to my left, far enough away that they’re not in the way of the lower keys on the piano, and when they turn, they must stand up. Some people don’t want to be seen, try to reach across, and then they bury a line of my music. I ask them to turn from the top corner and use their left hand. For a pianist there are two options: either the pianist has the last measures at the bottom of the page memorized, and they want the page turned early because they haven’t memorized what’s at the top of the next page, or they’ve memorized what’s at the top of the next page, and they need every second at the bottom because what’s coming up later is memorized. I always memorize the bottom of the page and want them to turn early. And I always give a nod.

The iPad for me has been life-changing. I did have to spend some time adjusting to it before I used it in performances.

LB: How much do you practice?
RW: These days very little. I don’t have time to practice now. When I was in high school (about ninth grade), I started to get serious, and I practiced a couple hours a day. Then I started to get harder solo repertoire and my teacher entered me in some competitions, so that became three and four hours, and by my senior year it was more like five hours a day. Four to five hours a day was my standard in college unless there was something big coming up where I needed to have a few more hours. In graduate school, besides all the playing in studios, I probably had about 3 hours a day to myself to practice. I was in rehearsals or somebody’s lesson for another three or four hours a day. The same amount of time, but it started to shift away from personal practice to rehearsals. Earlier in my career, I was practicing a lot. The average was four or five hours a day, and on weekends when I had more time, it was more like six or seven. It took that if I was going to get where I wanted to get. It really wasn’t an option.

Now my average practice time is between thirty minutes to an hour each day. As I get older, my fingers get stiffer quicker, and I have to get them moving in the morning. If I have a few measures to look at for somebody, I do practice that. But at this stage, I’ve learned a lot of repertoire. If you’ve learned it diligently the first time, it stays with you—so you go back each time and you have to do a little bit of work. For example, the Hindemith Sonata got thrown at me this week at the last minute. I spent about fifteen minutes in a practice room going through the hard measures, checking the fingerings, and making sure everything was working. Pieces like that I can do relatively quickly if I’ve got fifteen to thirty minutes. If I’m learning a new piece, for instance I’ve got four or five new pieces to learn for an upcoming conference, I’ll go home next week and spend a good three or four hours a day learning the new repertoire since I don’t have to be in rehearsals then. I’ve never liked to practice. I love to be onstage and to perform, so for me practicing is a means to an end.

The difference between trumpet and piano is, of course, that we have way bigger muscles to be working with, and the corners of your mouth wear out way quicker so you can’t do that kind of practice. Trumpet players have to practice every day or the muscles go away. Pianists can miss a day or two, and while we might notice it a little bit, it comes back relatively quickly, where you guys miss a few days and it takes some time to get it back.

LB: How many rehearsals should a college student have with you before a jury? For example, if they were preparing the first movement of the Hindemith Sonata, and if they know their part pretty well and have done some listening.
RW: That one’s harder than a lot of other pieces. If they’re really ready to go, I’d do three thirty-minute rehearsals. The first rehearsal is, “Let’s get a feel for each other,” the second one is to solidify it, and the third one is, “Let’s run it, take a break, and let’s run it again.” So you’ve got a couple run-throughs before the performance. A little bit more rehearsal time is better than less.

LB: For a high schooler, if they were working on a French Conservatory piece probably the same amount of time?
RW: Yes, if they have done their homework. If they haven’t done their homework, it’s going to take more. Because usually the first and second rehearsals are for them to figure out what’s going on. To me it’s a waste of time for both of us if they’re not prepared.

LB: Do you spend much time discussing pieces in rehearsals?
RW: With professionals, not so much. Because both people are innately good musicians and it’s just getting used to each other’s style. With younger players, I take on more of a coaching role, because they don’t really know what to do in their first rehearsal, and for the most part are looking for guidance and instruction. It’s not so much a collaboration.

LB: Do young trumpet players obsess about anything that you don’t think is important?
RW: High notes. Younger players should focus on making a good sound and playing a beautiful phrase. Higher, louder, and faster does not make it better. A younger player’s range will grow and expand if they have learned to play with a good fundamental technique and make a beautiful sound.

LB: Is there anything that young trumpet players neglect that you could offer some advice for?
RW: Study the score and learn the musical terms. These are very important facets to playing the trumpet. You have to play music and the trumpet is the vehicle in which you have chosen to do this. Playing a piece requires knowing everything about the piece musically, especially the terms. I like to say to my students, ”Practice is what you do to learn your own part, and rehearsal is what you do to learn everyone else’s”. I also think that young players need to remember that a good foundation is necessary to playing pieces. No foundation, no endurance.

I wonder if young players don’t have the patience that it takes with fundamentals every morning. If you don’t really build the muscles, you can’t expect to play your piece several times in a rehearsal. It’s fundamentals, fundamentals, fundamentals! Nobody wants to hear that. Everybody wants to play music, right? Me too! I don’t want to practice scales—I think they’re horrible. The piece that I’m playing for Mark tomorrow has a lot of scales in tenths. I didn’t have to learn it, because I realized, “That’s a G-major scale in tenths.” If you’ve done the technical homework, now you’ve saved yourself practice time. For everybody (not just trumpet players) practice means major scales, minor scales, scales in thirds, scales in tenths, diminished scales, arpeggios, etc. When you actually start to learn music, you see those patterns rather than, “Wow, this is a really hard piece of music”.

LB: Rebecca, it has been great talking with you today. Thanks so much!
RW: Cool. It was good!
Forty More Truths

by Dr. Betty Scott

Forty More Truths, a continuation of an article written for The International Trumpet Guild entitled Forty Truths About Practicing and Performing

1. Discipline is basically an inside job.

Others can inspire. Or perhaps conspire. But the bottom line is that each of us has to dig within ourselves to pull up our personal and best goals. No one can do it for us.

2. Practicing shouldn’t be an afterthought, but a daily disciplined routine.

Be a sage, practice wisely. Stay positive. Reward yourself.

3. Practice in a variety of ways.

For example, start at the end of a piece and work backwards. Play the last two notes perfectly four times, then play the last three notes perfectly four times, etc. Slur where it’s tongued; tongue where it’s slurred, using different rhythms. Play at different tempos and volumes. Practice deliberately and mindfully.

4. Alternate sitting with standing. Alternate sitting or standing with movement.

Like the song (by James Brown) from Sister Act says: "Get Up Offa That Thing."

5. Weak hands = weak fingering.

Use a hand strengthening device.

6. Few things are more important than tone production.

William Vacchiano, quoted in Last Stop, Carnegie Hall by Brian Shook: "To the true artist, the sound is primary; technique is secondary. [You are not judged by your technique] . . . it's what you sound like. It's the sound.”

7. If you can sing it, you’ll more likely be able to play it.

Buzzing can be helpful, too.

8. The work you do alone is the most important factor to increasing your ability and skills.


Tom Clancy: "The more you do the better you get."

Arnold Palmer: "It's a funny thing, the more I practice the luckier I get."

John Quincy Adams: "Patience and perseverance have a magical effect before which difficulties disappear and obstacles vanish."

9. Multitasking is all the rage, but it’s focusing on one thing at a time that gets the desired results.

Remember to focus on what you want rather than what you don't want.

Henry Ford: "A weakness of human beings is trying to do too many things at once."

10. When things are difficult, “chunk down;” when they are easy/easier, “chunk up.”

When a passage is overwhelming, “chunk it down” to the smallest unit you can play accurately, even if it's only two notes. Then “chunk up” by adding a note at a time, always playing as perfectly as possible.

11. The more you repeat something, the stronger and more permanent it becomes.

This includes the good, the bad, the correct, the incorrect, your behaviors and your thoughts.
Georgia Byng, Molly Moon’s Hypnotic Time Travel Adventure: "Molly knew from experience that the more a person thought a certain way, the more that way of thinking became a habit."

12. Play with “effortless effort.”
Eugen Herrigel in Zen and the Art of Archery refers to this as "Right presence of mind." Consider also these phrases: “artless art,” “aimless aim,” “purposeless purpose.”
David M. Kaslow, Living Dangerously with the Horn: "Artistry requires the highest possible awareness of self and 'not self.'"

13. Anything worth doing is worth doing well.
One of my favorite teachers would call this “a self-evident truism.”

14. "Do not let what you cannot do interfere with what you can do." (John Wooden)
All of us have strengths and weaknesses. You know this. Play to your strengths. Bring your weaker playing up to the level of your best playing. But don’t be crippled by thoughts of what you can’t do. Just do your best.

15. The metronome: A powerful ally.
The metronome is an important device to improve our overall musicianship. Use one often to internalize tempos and beats. Make sure that your metronome performs accurately. Some of the old ones “tick-tocked” off kilter. Electric ones are generally accurate and digital technology has improved the smaller, more portable ones. There are many metronome apps available at little or no cost. Examples include Metronome+ (free) and Tempo Advance (low cost). Many musicians have more than one metronome.

16. Play what's written before you start taking liberties.
Though the notes on the page are only the beginning, learn them first. Then you can take liberties, improvise and make the music your own.
Vladimir Horowitz: “…one must look at the notes on the page to find where they should be played…but to find their meaning, one must look behind the notes.”

17. It is often the small things that make the difference.
Pay attention to all the details on the page so that you can eventually play beyond the page. Learn how to finesse phrase endings, when to push forward or pull back, where to apply specific articulations, how long to hold tenuto notes, or what to emphasize. Become a master.

18. Fear, like liquor or drugs, can be a great leveler.
If fear is one of your dominant emotions, it’s an indication that you need to work on your skills, both on the instrument and in learning stress reduction techniques.
Yiddish folk saying: “Fear is worse than the ordeal itself.”
Harry Palmer: “Fear is the belief in our inadequacy to deal with something.”
ID, Ideas & Discoveries, April 2013: “…people whose brain is flooded with stress hormones perform up to 40% worse than their calmer counterparts.”
Brian Tracy: “The key to success is to focus our conscious mind on things we desire, not things we fear.”
John Haynie, Inside John Haynie’s Studio (Anne Hardin, compiler and editor): “The number one cause of nervousness, stage fright, and fear is lack of preparation.”

19. Deal with your emotions or your emotions will deal with you.
Jason Sutterfield, “Mind-Body Medicine: The New Science of Optimal Health: “…negative emotional states such as anger and hostility can influence both the onset and progression of disease…Positive emotions aid substantially in healing and wellness.”
Socrates: “There is no illness of the body apart from the mind.”
Karl Dawson & Sasha Allenby, Matrix Reimprinting Using EFT: “All health conditions are in the mind and body simultaneously and what affects the psychology also alters the physiology.”

20. Practicing and performing can make you tired or wired. Or both.
Get ample sleep. Naps are good, too. Your brain and body responds positively to rest. Plan your practice sessions with this in mind. Several smaller sessions are more productive than one long session.

Terry Doyle & Todd Zakrajsek, *The New Science of Learning* “The human brain uses 25-30% of the body’s energy…every day.”

21. **Exercise.**
Yes, exercise. No matter what your age. Do it at least several times a week. Consider it part of your practice routine. Eliminate excuses. It will help your breathing, your endurance (both physically and mentally), as well as enhance your mood and general well-being. A side effect: It is hard to be depressed after a workout. Exercise is also a good way to work out personal problems and to ponder questions that need time to incubate. Or you can just exercise, thinking about “no thing.”

Arturo Sandoval: “…daily exercise is more than a need—it is a responsibility.”

Doyle & Zakrajsek, *Ibid.*: “Getting adequate exercise, especially aerobic exercise, is the single most important thing a person can do to improve their learning…exercise makes it easier for you to grow smarter…Exercise also spurs the development of new brain cells.”

22. **If you don't take care of yourself, who will?**
This includes mental, physical and spiritual health.

A. It is said that disease begins in the colon, so pay attention to what you put into your mouth.

B. **Take care of your lips.**
Know what to use when. Remember: what you put on your body goes in your body.

There are three types of lip balm: 1) those that moisturize, either containing herbs (Burt’s Beeswax) or petroleum (Chapstick, which is 44% white petroleum); 2) those with a drying agent for cold sores and chapped lips (Blistex), and 3) those which include anesthetic and drying ingredients such as phenol, menthol, salicylic acid and camphor (Carmex, Abreva, Camphophenique).

Besides Vitamin E oil, I would like to suggest several products that have helped me in my playing career:

Hoomana Skin Salve ([www.hoomanaoils.com](http://www.hoomanaoils.com)), available in a jar and a tube. Made on the Big Island of Hawaii.

Natural Pinon Cream made in Tec Nos Pos, Arizona by Nellie Tsosie, a Dine (Navajo) Indian. It can be purchased at [www.moseshealth.com](http://www.moseshealth.com), located in Albuquerque, New Mexico.

Aquaphor (by Eucerin) Healing Ointment, carried by stores like Target and Walmart.

If your lips feel tired, worn out or bruised, try Brass Players Swollen Lip Blend made by expert herbalist and fine horn player, Cheryl Hoard, in St. Louis, Missouri ([www.cherylsherbs.com](http://www.cherylsherbs.com)).

C. For greater control and less quiver when playing, do exercises to strengthen your stomach, back and shoulder muscles.

Check out “The 5 Tibetans” (also known as “The 5 Rites”) which can be found in either *The Ancient Secret of the ‘Fountain of Youth’* by Peter Kelder or *Inner Power* by Christopher S. Kilham.

D. **Work on your breathing, even when you're not playing.**
Consider learning meditation, tai chi, chi gong or other martial arts for discipline and a host of other benefits, including breath work.

E. If you don't start, you won't have to stop.
There’s absolutely no good reason (even peer pressure) to start smoking, use “grass,” overindulge in booze or to try “coke,” “H,” hookahs, or E(lectronic)-cigarettes. If you know you tend towards addictive behavior, get help. There are many therapies and groups available for you to relearn/retrain your behavioral patterns.

F. **Stay hydrated.**
Both our brain and body consider water essential for optimal health and function. Most of us shortchange ourselves when it comes to hydration.


G. **Spend time in nature.**
It helps to reduce your stress, improve your mood, increase your insight and enhance your performance.

H. Your body is an extension of your mind; your mind is an extension of your body. Treat both of them with respect and care.

23. **What you say/think about yourself is reflected in your playing.**
Joyce Meyer: “You can’t be pitiful and powerful at the same time.”
Jesus, *The Gospel of Philip*: “Fear and faith cannot exist in the same space at the same time. Choose one.”
Wayne Dyer, *Pulling Your Own Strings*: “…you become what you expect to become.”

24. **Believing you can do something often creates that reality.**
Bhagavad Gita: “Man is made by his belief. As he believes, so he is.”
Michael J. Losier, *Law of Attraction*: “I attract to my life whatever I give my attention, energy, and focus to, whether positive or negative.”
Winston Churchill: “You create your own universe as you go along.”

25. **The more aware you are, the more creative you are. The more creative you are, the more aware you are.**
Mary Oliver, from the poem “Yes! No.”: “To pay attention, this is our endless and proper work.”
David M. Kaslow, *Ibid.*: “We increase awareness only to the degree to which we apply ourselves to the task.”
Deeper awareness = better performing.

26. **Decide what you want to have, become or be and then set up the conditions to bring that into reality.**
Wayne Dyer, *Your Erroneous Zones*: “What you really, really want, you’ll get. What you really, really don’t want, you’ll also get. What you are focused on in your mind is what you attract…what you think about expands…”
Albert Camus: “Life is the sum of all your choices.”
Pythagorus: “Choices are the hinges of destiny.”
Fred Sacks: “Everything is a choice.”

27. **You don’t know what you don’t know.**
This is a prime reason to take lessons with those who do know more than you do. Include more reading, listening and observing in your daily life.
Bhagwan Shree Rajneesh, *The Book of the Books*, Vol. 3: “This is the first step towards wisdom: to know that you don’t know.”
Copernicus: “To know that we know what we know and to know that we do not know what we do not know, that is true knowledge.”
Confucius (Kong Fuzi): “What you know, you know; what you don’t know, you don’t know. This is true wisdom.”

28. **Expect the unexpected. Be flexible.**
When my students were going to auditions, performing solos or recitals, or playing in a foreign country, these were the twodictums I shared with them. This can be applied to our daily lives, too.
Jason Zweig: “Anything is possible, and the unexpected is inevitable. Proceed accordingly.”

29. **Give praise, blessings and thanks every day.**
Thomas J. Peters: “Celebrate what you want to see more of.”
Oprah Winfrey: “The more you praise and celebrate your life, the more there is in life to celebrate.”
Cicero: “Gratitude is not only the greatest of virtues, but the parent of all others.”
Meister Eckhart: “If the only prayer you ever say in your entire life is thanks, it will be enough.”

30. **In the Light of Eternity, how important is it?**
So you missed a couple of notes in that movement: will you or your audience remember it a year from now? A week from now? Take your lumps, learn from it and move on. If you can figure out how/why it happened, you might be able to correct it for the next performance.

31. **Matter matters.**
How you treat your instruments often reflects how you treat yourself and others. Don’t stuff your piccolo in a sock or have unprotected instruments bouncing around in a car. I once taught with a colleague who did, in fact, carry his piccolo in a sock and transported it everywhere that way. Another performer I know carries his many instruments, mostly sans cases, in his vehicle. That is a theft waiting to happen. Why spend money on instruments only to neglect their basic care? Matter matters.
32. If you're not having any fun, why are you doing it?
Mary Poppins: “In everything that must be done, there is an element of fun. You find the fun, and snap, the job’s done.”

33. Inspire yourself and others.
Keep a journal/notebook of quotes you read, hear or create. Read them at least once a year. Glean knowledge and wisdom from other seekers, as well as from your own observations. When you reread your journals, you will most likely find entries you’ve forgotten were there. Often these writings are helpful to you in your current life.

34. There’s always something new to learn or to improve upon.
Let Doc Cheatham, noted jazz trumpeter, be an inspiration to you: In 1997, at the age of 91, he made a CD with Nicholas Peyton, then 23 years old. It was said of Cheatham that “…the older he was, the better he played.”
Michelangelo: “I am still learning.”

35. Do things that not only keep you alive, but lively.
Does it feel good to be you? Does that thought make you smile?

36. “Remember to remember.”
This is one of my favorite phrases. It comes from a native New Mexican Indian tribe. Many tribes were, and continue to be, story tellers. The opening line to many stories would be: “Remember to remember.” As a performer you need to remember the positive experiences you’ve had in the practice room and on stage. And the joy music brings to your life.

37. Plant now; harvest later.
When you do the work now (plant the seeds), you reap the benefits later. That’s one of the main reasons to practice. Correctly. Practice. Now.
Mahatma Gandhi: “The future depends on what we do in the present.”

38. Use the advice offered in The Four Agreements by Don Miguel Ruiz.
“Be impeccable with your word.”
Speak with integrity. Say only what you mean. Avoid using the word to speak against yourself or to gossip about others. Use the power of your word in the direction of truth and love.

“Don’t take anything personally.”
Nothing others do is because of you. What others say and do is a projection of their own reality, their own dream. When you are immune to the opinions of others, you won’t be the victim of needless suffering.

“Don’t make assumptions.”
Find the courage to ask questions and to express what you really want. Communicate with others as clearly as you can to avoid misunderstandings, sadness and drama. With just this one agreement, you can completely transform your life.

“Always do your best.”
Your best is going to change from moment to moment; it will be different when you are healthy as opposed to sick. Under any circumstance, simply do your best, and you will avoid self-judgment, self-abuse, and regret.”

39. If not now, when?
You’ve been talking about adding thirty minutes more practice to your schedule. You’ve hinted at working out of a new etude book. You say you want to play a recital. You’ve talked about getting a new instrument. You’ve indicated that you want to read that book, finish that article, learn a new skill, take a private lesson, have a personal chat with that knowledgeable teacher or get rid of a nasty habit. If not now, when? Carpe Diem (“Seize the Day”).
Fortune cookie: “The best days of your life have not yet been lived.”

40. Learn as much as you can about as much as you can.
Life is an endurance contest. So is playing an instrument. Assuming you have taken care of yourself and that you’ve practiced judiciously, you are likely to have a long physical life as well as a long performing life. Invest in yourself and your future. Feed your growth. Expose yourself to a variety of ideas. Attend many live performances (not just your own). Go to
museums of every stripe. Read as often as possible, every imaginable genre. Everything is a gift. Everything is grist for the mill. Nothing goes to waste. Much of this exposure will end up making you a better performer. And a better person. Auntie Mame, the movie: “Life’s a banquet and most poor suckers are starving to death!”

Dream Career - Principles and Tactics that Lead to Success in Music--and Everything Else

by Chris Coletti, Canadian Brass

Success in Music

Getting people to show up to your concert is easy. Getting them to come back is the challenge. -Chuck Daellenbach

These are the words of Chuck Daellenbach, tubist and founder of Canadian Brass, who, despite all odds, created an internationally renowned classical ensemble that continues to tour full-time after forty-three years of concertizing.

For me, along with my colleagues, landing a job, especially one in Canadian Brass, was just as unlikely--yet, it happened. If you are reading this, it is likely that you have considered, or are considering this path. While it is no secret that a successful music career is extremely difficult to attain, it is possible.

The purpose of this article is to share with you some commonalities I have found nearly all successful musicians have, and to give you some tools that you can use to increase your chances of success. These are the underlying concepts, principles, and techniques that have helped me and countless others succeed--from getting into my dream school, landing my dream job, and living an awesome life--so you can too.

A Story

The phone rang--it was Brandon--asking if I wanted to hang out and play duets. While an out-of-the-blue call to play duets isn't uncommon among trumpeters, we hadn't spoken for years, and besides a Bach Cantata gig back when we were freshman, we had never played together. What I didn't realize was that this was to be the "first round" of my audition for Canadian Brass. What followed was an invitation to record as an extra on the album, Echo: The Glory of Gabrieli, and next, a concert.

Little did I know that three years later I would be auditioning Caleb Hudson much the same way.

He got the job.

How did we get so lucky, you might ask? Luck is what happens when preparation meets opportunity. Luckily, Caleb and I were prepared when we got the phone call that changed our lives. Of course, we were also "lucky" to get the phone call, or opportunity, in the first place. Is there anything you can do to stack luck in your favor?

Becoming "Lucky" - 4.5 facts

1. Someone you know NOW will eventually be in a position to hire you.

Here's the catch: there is no way to know who they are.

Maybe it's your teacher, or maybe it's the guy who started learning electric guitar because he thought it would help his chances with girls, or even the girl who thinks the guy that just started electric guitar is a huge dork, or maybe it's the bassoonist you always say hi to but never really met; you'll never know until it happens. Establishing a good reputation with
your peers is extremely important. Almost every successful music performer and teacher I know made a conscious decision early on to be known as a great player; someone who is positive and enjoyable to be around, trustworthy, and dependable.

2. You are the average of the five people with whom you spend the most time.

I love working with the guys in CB because they DO things. While most people say, "imagine how great it would be if we [insert cool achievement here]," people like Chuck, Eric, Achilles, and Caleb turn cool ideas into reality. These are the type of people you want to be around—they're difficult to find, but worth the search.

3. Contrary to traditional advice, opportunity does not only knock once; any given moment offers a plethora of opportunities in continuum. - Chuck Daellenbach

It takes wisdom to recognize said opportunities; it takes courage to act on them. I really like Facebook's motto: Doing is better than perfect. Usually, jumping into action will open up more doors than waiting for that perfect moment (which doesn't exist), or waiting until you're 100% prepared. Tim Ferris, author of several NY Times best-selling books, says, Conditions are never perfect. 'Someday' is a disease that will take your dreams to the grave . . . just do it and correct course along the way.

4. We are not a product of our education, but our habits.

Lucky people tend to share similar good habits. Successful musicians have made habits of practicing daily, staying in touch with important contacts, and listening to lots of great music.

Additionally, don't try to unlearn old habits, learn new ones. - Arnold Jacobs

4a. What we do with our free-time largely defines who we become.

Identify the habits in your life--beneficial and not so beneficial--so you may become more aware of how you spend your time. Attention aspiring performers and music educators! Take advantage of as many performing opportunities as possible!! This is particularly important for aspiring educators; get as much experience performing and speaking as possible--your work will soon depend on these skills.

Action Steps - 6 Rules to Live By

1. Focus on the things you CAN control, forget about the things you can't.

There are things you can control and things you can't. Focusing on things you cannot control is maddening, while focusing on things within your control is a recipe for progress. For example, getting an invitation to audition for Canadian Brass was not within my control. Being prepared if/when the call came was within my control. By focusing on the things within your control (excellent preparation, playing well), you can affect the things out of your immediate control (winning an audition, getting into a school). Eventually, by focusing on the things within your immediate reach, your influence gradually grows to include that which was previously out of your immediate control.

2. Don't be intimidated by genius, rub shoulders with it. -Chuck Daellenbach

Surround yourself with the most gifted people you can find—it will eventually rub off on you.

3. When choosing repertoire, use the "Masterpiece Approach.

Give your audience a compelling reason to show up to your concert--only select the best of the best music (the "Masterpiece Approach"). Your goal is to choose repertoire that satisfies yourself and your audience—you need them to look forward to your next performance

You can get 'em there the first time, but if what you're putting on is not incredible, impactful, then why would they come back? - Jay-Z
Most musicians don't see enough performances, or they only watch one style of music. Ask yourself: What was the last performance you attended? What about it convinced you to attend? Was it the performer's reputation? The repertoire? Working through these questions will help you put together concerts that are more enjoyable for you and your audience.

4. Don't try to do everything by yourself.

While it's possible to do OK by yourself, the world's most successful people didn't do it alone. Start building a team of friends that will help you achieve your goals, while you help them achieve theirs. This win-win relationship is the key; you have to give if you expect to get anything in return.

5. Track Your Progress.

The progress we make as musicians and music educators happens extremely slowly. Study after study reveals that tracking progress is the often the single best way to guarantee, and even accelerate, your improvement. Recording yourself is one proven way to track progress and accelerate growth. Depending on your goals, there are many ways of tracking progress; feel free to get creative with this. I am constantly thinking of different methods and would love to hear what you come up with!

6. Study, read, listen, go to concerts, etc.—as much as possible.

Whether it's a book on Alexander Technique, a Radiohead concert, reading a Murakami novel, or taking a class on business—all of your experiences go on the plus side. For example, if you want a unique, developed sound, you must put more in to your brain than just the sound of yourself, or even just brass—if you're lucky, that Yo-Yo Ma concert you attend might find its way into your playing—this is a great thing!

Some other thoughts

Not getting accepted into The Juilliard School for my undergraduate studies was my first unsuccessful audition. I played well—my teacher on the judge panel assured me I had a great chance—but I didn't get in.

This losing experience instilled in me a quest to define the fine line between winning and not winning... was there something in common the few that got accepted had that the countless others that were turned away lacked?

Years of research, including speaking to tons of teachers, mentors and successful audition winners—plus many many hours of practicing, recording myself, listening to amazing professional recordings and attending great concerts—all culminated into getting accepted to Juilliard's Masters program, confirming everything that I had learned. It is this same curiosity that helped me get where I am today. My advice is that you, too, track the world's most successful people, aiming to identify any similarities between seemingly opposing paths.
Trumpet playing may be described as a balancing act. We speak of balancing air and tongue to produce a variety of desired articulations and sounds. While practicing, we monitor the balance between practice and rest. During practice we must also balance the exercises that will enhance our athletic ability on the trumpet (basics like long tones and lip slurs) with musical material that will improve our artistry and musicianship.

The conductor I play for in the Knoxville Symphony once commented to me, “What you do is such a tightrope act.” I believe he was referring to the act of balancing a variety of high pressure demands, high piccolo trumpet on a Bach Suite and screaming Pops music one day, followed by a chamber concert full of soft entrances the next. While I prefer not to think of my principal trumpet job as a high-wire act, his comment did make me think about how important it is to keep good balance in our playing.

Visualize a tightrope artist on a high wire, intent on maintaining his or her center of gravity. Now visualize a trumpet player maintaining efficient healthy playing habits while playing varied and demanding repertoire. There are some parallels! Trumpet players resemble tightrope artists in that we train for years and use courage, lots of work, and “good old-fashioned physics” to enable ourselves to do what we do. Granted, those on the high wire usually have a safety net, and we do not. Fortunately—if we miss a note, no one gets hurt! Like the high wire artist, however, if we lose our balance (good playing habits) we, and our playing, may suffer.

It is very important, for example, to balance necessary tension with relaxation of the body in our playing. Though the word “tension” has scary connotations; we all know some tension is necessary to play the trumpet. Specifically that needed to form the embouchure, and that needed occasionally in the abdominal muscles for very loud playing, or for playing toward the end of our air supply. Tension in areas other than the appropriate embouchure muscles and the abdominal muscles is usually not necessary and is very often detrimental to playing. I spend much time in lessons with college, high school and amateur players encouraging relaxation of the body, working toward a healthy balance between the tension we want (embouchure muscles and abdominal muscles) and relaxation everywhere else.

In describing the tension desired in an efficient embouchure in The Art of Brass Playing Philip Farkas wrote “in order to produce a sound on a brass instrument we must vibrate the lips into the mouthpiece by means of the air-stream. In order to create this vibration, certain muscles must be tensed.” (Italics mine.) Farkas goes on to describe that necessary tension as being in the cheek and chin muscles simultaneously; “Smile and pucker balance each other, resulting in puckered smile.”
The other necessary tension area involves the abdominal muscles. While there are differing theories on how much abdominal tension is needed in trumpet playing, it is generally agreed that in healthy trumpet playing there will be tension during exhalation in the abdominal muscles, although this will happen as a natural part of the blowing process.

Students may have been told to “tighten the diaphragm” in an effort to effect this firming of the abdominal muscle. Recent research has led to the discovery that it is not actually the diaphragm that tightens on exhalation; that in fact, the diaphragm relaxes during exhalation. It is actually the abdominal and intercostal muscles that push air out of the lungs as they empty. (See “Strength and Endurance in Horn Playing, Part I: Whole Body” by Glenn V. Dalrymple, M.D., Series Editor, The Horn Call, October 2006, for an excellent description of the muscles involved in the “forced respiration” used in brass performance.) At any rate, to experience how the abdominal muscles can help us, do a long “hiss” (make sure your throat remains open) and note the feeling of “work” happening in the abdomen. Our balance of free-flowing air to “tensed” embouchure, however, may be disrupted by tense torsos, necks, shoulders, and throats that can impede the air flow.

One very common location for excess tension is the throat. We produce sound on the trumpet by bringing air to the lips. Some students, however, will attempt to control the air at some point behind the lips, often in the throat. This tendency to close or tighten the throat while attempting to play, often in the high register, has a name. It is called the Valsalva maneuver and is defined by the medical community as a natural bodily function in which “...the throat closes simultaneously with respiratory muscle contraction” (Breathing for Musicians, Scott A. Nelson, DMA). Nelson goes on to say, “The point is that the Valsalva maneuver is a natural part of respiratory muscle function but it is devastatingly disastrous to speaking, singing, and wind instrument play.” (Italics mine.)

If you want to experience what the Valsalva maneuver feels like, try lifting a car, or a piano, or a house. As you tense up to try the lift, you may hear yourself grunt, and if you pay attention to your throat, you will see that it closes. It feels like you are working very, very hard, and indeed you are. However, little or no air can get through your throat to your aperture if you go into Valsalva. More air gets through if you just blow easily through your embouchure.

Encouraging Free Air-Flow

Because bringing air to the lips is so important, it is well worth our time to open and relax our throats. How do we do that?

1. Become AWARE of any tension in the throat area. Symptoms may include throat noise or pain while playing.

2. If you discover throat tension or closing, find out what triggers it. Is it range related? Play soft easy scales and discover what note is the first where you feel tension creeping in. Take your horn away and blow and finger the scale (without playing); note how the blowing is like a whistle. After blowing the pattern several times feeling the air going past your lips, and noting that your throat is open and relaxed while you blow, go back to the trumpet and play the scale using the same
relaxed approach. These between-playing blowing sessions are often known as “wind patterns” and are extremely helpful in reducing throat tension. Do a lot of wind patterns!

3. Do breathing exercises to encourage body relaxation. The Breathing Gym DVD and book and the breathing aids available from WindSong Press are excellent tools to encourage free air flow and body relaxation. For additional very helpful exercises see Nelson, Breathing for Musicians, and “Breathing and the Valsalva Maneuver” by Brad Howland (August 1999) at http://www.musicforbrass.com/articles/breathing.html.

4. Make sure that the “good” tension (in the corners of the embouchure, cheeks, and chin—the half-smile/half pucker) and the air are working well. In other words make sure that your embouchure and your air are doing their jobs.

5. Check your grip on the horn. Hold it loosely and watch for any change toward tension in your grip.

6. Practice while looking in the mirror. You can sometimes see tension and dissolve it just by looking.

Another place where tension can be very obvious is in players’ arms. This can be caused by tension in the throat, neck, and shoulders that “travels” down the arm. Likewise, arm tension can begin in the hands or arms and travel “up” the body to the throat. One way to know if arm tension is troubling you is to play scales and pay attention to your arms. Notice at which pitch your arms or hands begin to tense. Stop and blow the pattern of the scales (wind patterns) using vigorous air flow and notice that when simply blowing the pattern, you most likely do NOT tense your arms. Blow and finger the scale pattern two or three times and then go back to the trumpet. Usually your playing is much easier because you have shown your body exactly what you want it to do—just blow the pattern. This is a type of self-bio feedback in which you discover that you can control and diminish body tension in your playing; you just have to be patient to discover how that is done. In extreme cases I have sent players to work with an actual bio-feedback specialist, who then trains students to monitor and reduce their own body tension.

What causes us to resort to tension in the throat, neck, shoulders, or arms? Many things can. Often it is repertoire that is too hard too soon. According to Paul Bhasin in a recent ITG Journal article the prime causes for tension are:

1. fear
2. constant high pressure playing, and
3. “bad” practicing (too much playing, not enough rest)

Certainly it is best never to resort to excess tension. It is much easier to learn good habits than it is to unlearn bad ones like the Valsalva maneuver or arm tension. However, if you are prone to excess body tension during demanding playing, you CAN work through it with vigilance and ideally with the help of a good teacher.

How to work through tension in the throat and arms and play with a free, open air flow?
General Practice Strategies

What you are doing is described by Paul Bhasin (ITG Journal Jan. 2007) as “habit-shifting.” He suggests the following practice guidelines when you are changing any habit.

1. Two 15- or 20-minute sessions, ideally in the morning, but whenever your schedule allows. “Short and good” practice sessions are better than “long and bad” practice sessions.

2. Play softly and easily. Playing too loudly when working on relaxing unwanted tension may send you back into bad habits.

3. Practice range while you are fresh. Practicing range when tired may only lead players back into throat closing or other bad habits.

In conclusion, practicing a healthy balance between necessary tension (in the corners of the embouchure, cheeks and chin, and when needed in the abdominal muscles when exhaling) and relaxation in the arms, shoulders, neck, and especially throat, will help you stay in balance and play efficiently during all kinds of playing. The importance of body relaxation cannot be over-emphasized in allowing air to reach the lips, and the awareness of any tension that creeps in is crucial to stop its spread. It is indeed best to develop our playing without excess body tension the first time around, but for any players who tend to close their throats or develop body tension in response to high register or high pressure playing, it is possible to work through the tendency.

There are many wonderful sources that help us promote a healthy balance between the necessary tension and body relaxation that allow for efficient trumpet playing. Some of my favorites include:


Available at http://www.musicforbrass.com/articles/breathin.html


Dalrymple, Glenn, M.D. “Strength and Endurance in Horn Playing, Part I: Whole Body”
Series Editor, The Horn Call, (October 2006), 63-4.
How to Spot

**The Trumpet Geek**

- 'Silent' Practice Mute
- Pocket Trumpet for Practicing in the Car
- Well Worn Copy of the Latest High Note Method
- Embouchure Visualizer
- Reamer for Opening Up Mouthpieces
- Spare Valves for Working on Lightning Fast Finger Speed
- Mouthpiece Pouch with High Note Pieces, Legit Pieces, Lead Pieces, Jazz Pieces...
- Mirror for Checking Set Up
- Super Lightweight Finger Caps
- Heavyweight Tone Intensifier
- Extra Heavy Valve Caps
- Horn Has Been Cryo-Treated in a Freezer at the Local Baskin Robbins