

A COLLEGIATE APPROACH: THE INSTRUCTOR'S ROLE IN PREPARING
STUDENTS FOR COLLEGIATE TRUMPET STUDY

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ABSTRACT

Effective pre-collegiate trumpet instruction is essential in preparing students for the first year of collegiate trumpet study. During the first year of college, students often find themselves overwhelmed with new demands and high expectations. By incorporating the teaching ideologies of American trumpet pedagogues Vincent Cichowicz, James Stamp, and William Adam, with a focus on the fundamental principles of trumpet playing, the pre-collegiate trumpet instructor can ease the transition to college. Through lesson organization, a learner-centered teaching approach, and correction of detrimental playing tendencies, the instructor can teach efficient practice concepts and organizational skills that will establish productive student practice routines and self-teaching skills. Furthermore, carefully selected trumpet literature can acclimate the student to common collegiate lesson assignments and performance requirements. With increasing competition in trumpet study, thoughtful and effective college preparation will lead to a productive collegiate trumpet study experience.

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CHAPTER I:

THE ROLE OF THE INSTRUCTOR

One of the roles of the pre-college private trumpet instructor, in addition to preparing students for college entrance auditions, includes preparing them for successful trumpet study and helping them adjust to the increased demands of being a collegiate music major. First year trumpet students can be presented with increased responsibilities and higher expectations. Additionally, students are adjusting to a new schedule and various teaching styles and approaches. These factors can lead to a loss of focus and direction in applied trumpet study.

During the first year of collegiate music study, students are expected to take courses in music theory, aural skills, music history, applied lessons, and participate in ensembles. Furthermore, students are expected to balance music coursework with the general didactic courses that are required by the academic institution, resulting in a busy class schedule. This can influence trumpet practice through a lack of time to attend to all the student's responsibilities. The student may choose to skip a morning warm-up or an afternoon practice session so that they can focus on other coursework. If the student does find time to practice, lack of organization and time management can lead to inefficient practice sessions.

The pre-collegiate private instructor commonly prepares students in trumpet performance concepts such as musicality, technique, and repertoire. They can further prepare the student by establishing productive practice organization and time-management skills. Through a thoughtful private lesson plan integrating exercises that build practice skills and organization, an instructor can adequately prepare a student to succeed in the demanding first year of collegiate trumpet

study. However, it is important to discuss the difference between college preparation and audition preparation.

Audition preparation consists of preparing the student on specific pieces of music and the skills and concepts that are demanded for the audition. With a short-term focus on audition preparation, certain fundamentals of trumpet playing may be overlooked in order to adequately prepare a piece of music. If there are multiple skills that need to be addressed, more attention may be given to specific skills instead of others in order to better prepare the audition piece, rather than improve the student's overall trumpet playing. The instructor may choose this approach so that the student has a successful audition, but it may not have long lasting benefits that will contribute to a student's study beyond the audition.

College preparation includes the teaching of productive practice skills, organization, time-management, self-teaching skills, and the teaching and refinement of fundamental trumpet playing skills. Thoughtful assignments that strengthen these skills can be extremely beneficial to students leading up to their collegiate career. Audition preparation can be included in college preparation, but the main focus should be preparing the student for the demands and expectations that accompany a first year music student. With the instruction focused beyond audition music, the student will be more adequately prepared to begin a collegiate career in music.

The pre-college trumpet instructor can create collegiate expectations in private lessons, aiding in preparing and easing the student's transition into collegiate study. Many college freshman trumpet students are not accustomed to the performance requirements that may be outlined in trumpet studio syllabi. Typically, a trumpet student is required to perform a jury at the end of each semester. Furthermore, some institutions expect students to give at least one public performance per semester, either as a recital, solo performance at a weekly school

performance hour, or through a trumpet studio recital. This can be quite difficult for freshman students, as they may not be experienced performers and may struggle with performance anxiety. The shock that a jury or public performance can have on an unexperienced performer can lead to difficulties with self-esteem, motivation, and overall attitude towards the trumpet. Pre-collegiate performance experience will help develop performance skills and provide experience in managing nerves. This can be accomplished through recitals scheduled by the private instructor, solo performances at a school concert, or performances at local venues such as churches or retirement homes. Any public performance will be beneficial in growing as a musician and a performer. Additionally, performance experience can alleviate performance anxiety, and can result in improved self-esteem and motivation.

Collegiate trumpet studios may have technique or skill exams each semester. These are used to provide additional assessment on student progress and practice habits, as well as provide opportunities for students to learn and refine important fundamental mechanics and skills. Common exercises on technique exams are scales, Clarke Studies, transposition exercises, and orchestral and band excerpts. For instance, a collegiate professor may require trumpet students to perform all major and minor scales in thirds by the end of their fourth year of collegiate trumpet study. They may also be required to perform technical study #2 by H. L. Clarke in both major and minor keys at a tempo of quarter note = 100bpm.

Technique and skill exams can be especially stressful for trumpet students who do not have a regular practice routine or are overwhelmed by the rest of the responsibilities they have as college students. To better prepare students for collegiate study, an instructor can implement these types of exercises with similar expectations into their private lessons. With familiarity with

these types of exercises, students can better use their time during their collegiate study to refine and improve each skill, rather than learn them altogether.

Lastly, college professors may make clear that they can dismiss a student or refuse to teach a student in a given a week if the student is not adequately prepared for a lesson. This is not a universal characteristic among college professors, but is common enough that it should be noted. Professors may choose to work with a student that is unprepared, altering the lesson plan to compensate for the student's struggles, and reflect their unpreparedness in the lesson grade. However, the private instructor should acknowledge the consequences of being unprepared and set strict expectations for preparedness of his or her own students. Creating a habit of preparedness and good work ethic in students is of utmost importance in preparing students for collegiate study. This will not only benefit the student's practice habits going forward, but will also positively impact the student's immediate improvement once they begin collegiate trumpet study.

CHAPTER II

CREATING A SOLID FOUNDATION THROUGH PROVEN PEDAGOGICAL APPROACHES

A strong understanding and ability in the fundamental principles of trumpet playing is vital for aspiring collegiate music students. The execution of fundamental skills distinguishes the good musicians from the great musicians. Students who are planning on beginning a collegiate career in trumpet can best prepare themselves through the knowledge and ability to perform these skills. The private instructor should focus the students' lessons on always playing with a good sound and correct fundamentals. Next, the instructor should continue to aid in maintaining and refining the student's fundamental skills through thoughtful teaching and assignments. Additionally, the instructor's methodology for teaching and refining these fundamental skills should align with the teachings of accepted pedagogues such as Vincent Cichowicz, James Stamp, and William Adam, as these are proven approaches to achieving success.¹

Over the second half of the twentieth century, the highly influential master American trumpet teachers Vincent Cichowicz, James Stamp, and William Adam led their students to success in performing and teaching through varying pedagogical approaches which utilized different exercises but shared the common goals of playing with a relaxed breath, creating a beautiful sound, and conveying a clear musical message. Many college level trumpet professors around the United States were taught directly by these teachers or through first and second generation students of the pedagogues. As a result, collegiate trumpet study is often very similar in approach and design to the methods of these pedagogues. Therefore, it is beneficial for pre-

¹ Refer to Appendices 1-3 for biographical information of Cichowicz, Stamp, and Adam.

collegiate trumpet instructors to consider using the approach of Vincent Cichowicz, James Stamp, and William Adam as a teaching model. This will result in a more collegiate style lesson approach for the student and allow for a more seamless transition into future trumpet study.

A solid foundation of trumpet playing can be divided into two major categories: sound and technique. If a student is not proficient in both categories, then the overall product will suffer. A trumpeter can have a characteristic sound, but will not be able to execute music if he or she is not proficient in the technical skills of playing. On the other hand, a trumpeter may have exemplary technical ability, but will not find success if a beautiful sound is not consistently produced. When teaching the fundamentals of trumpet playing, the instructor should pay careful attention to the approach of each concept, ensuring that the student is playing as efficiently as possible.

The sound a trumpeter produces is the most important defining characteristic, as it is the first thing that an audience hears. A student who is planning on pursuing a collegiate career in trumpet should have the ability to produce a characteristic sound that guides the overall approach to trumpet playing. Former Vincent Cichowicz student and long-time Atlanta Symphony trumpeter (now retired) Larry Black revealed in lesson notes that Cichowicz prioritized sound quality over musical complexity.² For the purpose of this document, a beautiful sound will be characterized as a sound that is produced through proper breathing mechanics and that is in tune. If the pitch is sharp or flat, overall sound quality will suffer. A circular representation of pitch will be used to illustrate being in tune, seen in Figure 1. The placement of triangle inside the circular diagram represents the intonation being played. The center of the diagram represents

² Brittany Hendricks, “Pedagogical Methods of Vincent Cichowicz as Witnessed by Larry Black, 1964-1966: A Case Study” (DMA document, The University of Alabama, 2013), 4.

being in tune, while placement of the triangle either higher or lower represents the pitch being sharp or flat.

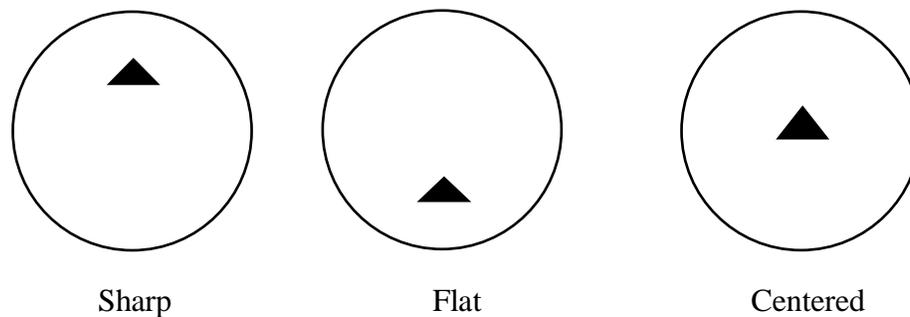


Figure 1. Circular Representation of Intonation

Listening to good models is an important step in developing a sound concept. Students need to recognize a good sound is in order to produce a good sound. Keith Johnson considers the ability to accurately and artistically conceive sound before it is played and the ability to listen and judge objectively as the two skills most crucial to the success of any performer.³ To achieve this, the student must have a reference to the desired sound. To have a reference sound in mind, students must listen to professional trumpet players. Cichowicz believed that in order to project an artistic message, students need a strong sound concept, proficient skills, and a productive

³ Keith Johnson, *The Art of Trumpet Playing* (Denton, TX: Gore Pub. Co., 1994), 52.

mindset for practicing. His first principle in achieving success is that players need a model to imitate.⁴

Creative and careful listening is a skill that the instructor can instill in students from the beginning. Although there are many successful collegiate trumpet players, most need to engage in more creative and careful listening.⁵ This type of listening does not include having music on in the background while driving, working, or browsing the Internet. Instead, careful and creative listening involves listening with the intent of identifying distinguishable features of the performance. When listening to a professional orchestral trumpeter, the student should focus on the quality of sound being produced, the style of articulation that is being used, and the consistent tone quality across all registers of the instrument. Listening to professional musicians can consequently establish high standards in the student's personal goals.⁶

The instructor can aid in developing a student's sound concept in a variety of ways. During the lesson, the instructor can demonstrate and perform regularly. This gives the student a sound to emulate, and gives a constant reminder to produce a good sound. Additionally, the instructor can implement listening time in the lesson. During this time, the instructor can use professional recordings to provide new examples that contribute to the development of the student's sound concept. This is especially important during the first few lessons, as it will set up the student for success moving forward into learning technical and musical concepts.

Once the student has begun developing a sound concept, the instructor must teach the proper use of the embouchure and airstream and the importance of correct posture. A correct embouchure is critical in setting the student up for future success, as the embouchure will

⁴ Luis Loubriel, *Back to Basics for Trumpeters: The Teaching of Vincent Cichowicz* (Lisle, Illinois: Scholar Publications, 2009), 41.

⁵ Johnson, *Art of Trumpet Playing*, 26.

⁶ *Ibid.*, 27.

continue to strengthen overtime. It is important to note that not all students will have the same embouchure, owing in part to different facial structures. However, there are a few guidelines that are generally accepted. One accepted practice is to place the mouthpiece on the embouchure with a ratio of one-third upper lip and two-thirds lower lip.⁷ David Hickman outlines additional generally accepted rules for embouchure formation in his book, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*, when other embouchure formations may be necessary . He states,

The lips should be firm enough that the red area of the upper lip does not buckle outward, or fold, when the lips are held flat against the teeth... Flat lips are more likely to retain consistent mouthpiece contact over the entire surface of the rim... As a guideline, the mouthpiece should be vertically and horizontally centered on the lips. Each player must make slight adjustments in mouthpiece position and angle to accommodate jaw position, teeth alignment, length of top lip, and size of lips.⁸

Proper breathing technique is essential to consistent sound production. Cichowicz placed breathing at the top of the hierarchy of techniques that are important for a player.⁹ While there are many different theories and methods for proper breathing in brass playing, the underlying rule is that the musician should always take in a relaxed and deep breath. During this process of both inhalation and exhalation, it is of utmost importance to avoid any tension in the body. During the lesson, the instructor should always listen for tension in the breathing of the student. If the student demonstrates anything other than proper breathing technique, the instructor should stop the student and allow them to try again, avoiding the reinforcement of bad habits. A simple and effective exercise to assess the student's breathing is sighing or yawning. This is an

⁷ Reputable brass performers and teachers Philip Farkas and Jean-Baptiste Arban support this mouthpiece placement on the embouchure. See bibliography for complete references.

⁸ David Hickman, *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques* (Chandler: Hickman Music Ed., 2006), 5-9.

⁹ Luis E. Loubriel, *Back to Basics for Trumpeters: The Teaching of Vincent Cichowicz* (Lisle, Illinois: Scholar Publications, 2009), 79.

uninterrupted air stream that can also be used once the embouchure is formed and the trumpet is placed.

James Stamp advocated free buzzing and mouthpiece buzzing, another skill that contributes to proficient sound production.¹⁰ With a proper sounding buzz, the embouchure is in place to correctly play the trumpet. Stamp believed that if a student could achieve a “close vibration” correctly, then a bigger range of color in the tonal spectrum could be achieved.¹¹ Through many years of teaching and studying, Stamp developed rules for buzzing, notated in Roy Poper’s *Commentaries on the Brasswind Methods of James Stamp*. First, a student should learn to buzz with the lips alone, using only as much lip tension as needed to produce the desired notes and staying as loose as possible in the center of the lip. Secondly, the student should learn to buzz the mouthpiece correctly, closing the lips to go higher, but not stretching them back or smiling. The air must also drive the lips to vibrate.¹² Once a good buzz was attained, a good trumpet sound could be produced. Jean-Christophe Weiner, a Stamp student, notes that, “Stamp believed that a good sound meant good vibration and good resonance within the instrument, with the player listening to the sound quality and constantly striving for ease of vibration.”¹³

William Adam believed that there was generally too much tension in the lips when buzzing the mouthpiece and focused on buzzing in a more relaxed manner.¹⁴ A method that he found effective was “blowing the lead pipe.” By inserting the mouthpiece into a lead pipe, or into

¹⁰ Specific approaches and exercises for both free buzzing and mouthpiece buzzing can be found in, *James Stamp Warm-Ups and Studies for Trumpet* (Switzerland: Editions Bim, 2005).

¹¹ Roy Poper, *Roy Poper’s Commentaries on The Brasswind Methods of James Stamp* (Montrose, California: Balquhidder Music, 2007) 5.

¹² *Ibid.*, 6.

¹³ Jean-Christophe Weiner, *How to play James Stamp’s Warm-ups* (Vuarmarens, Switzerland: Editions Bim, 1997/2004), 10.

¹⁴ Minasian, Mark. “1975 Clinic Address by Prof. William A. Adam,” *Bill Adam Tribute Website*, December 5, 2017, <http://everythingtrumpet.com/Bill-Adam/articles/ClinicAddress.html>.

the trumpet and removing the main tuning slide, the movement of air can set the embouchure to vibrate with the least amount of tension possible, leading to air moving through the horn in a more relaxed manner. He believed that this method would help eliminate mental distractions for the student thinking about the embouchure muscles being used.¹⁵

Once the student has achieved the basics of sound production and is guided by a sound concept, the instructor can assign exercises to further develop and refine the student's sound. One of Cichowicz's most played exercises is published in *Vincent Cichowicz Long Tone Studies*, shown in Figure 2.¹⁶ During this exercise, students focus on breathing and sound production.

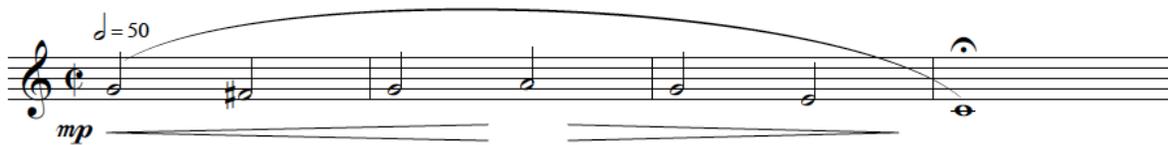


Figure 2. Vincent Cichowicz Long Tone Study

Adam advocated strengthening the embouchure muscles through the use of long tones. It is important, however, that students pause as much as they play, so that embouchure injury and excess fatigue can be avoided. An excerpt of a long tone routine attributed to Adam can be seen in Figure 3.¹⁷ During this exercise, the student should focus attention on sound quality and consistency on every note.

¹⁵ Minasian, Mark. "1975 Clinic Address by Prof. William A. Adam."

¹⁶ Dulin, Mark and Michael Cichowicz, *Vincent Cichowicz: Long Tone Studies* (California: Balquhider Music, 2011), 10.

¹⁷ Provided by Dr. Mark DeGoti during lessons from 2010-2013.

technical capabilities.¹⁹ Cichowicz's second and third principles for conveying an artistic message suggest that students need solid physical skills, and that learning these skills require constant practice.²⁰ The technical skills of a trumpet player include articulation, range, flexibility, and finger dexterity. A pre-collegiate trumpet player should effectively demonstrate these skills prior to beginning a collegiate career. Failure to do so will necessitate the first year of collegiate study to remediate the basics of trumpet playing, resulting in slow overall progress.

Keith Johnson, retired Professor of Trumpet at the University of North Texas, states that the role of articulation is to define the sound in order to enhance and clarify the meaning of notes.²¹ Articulation plays an important role in sound quality, and the instructor should pay special attention to the method of articulation in pre-collegiate students and explain the different tonal colors that can be achieved through the use of different syllables. In particular, the instructor should focus most attention on the generally accepted "tu" and "du" syllables when discussing articulation with the student. The "tu" syllable is used primarily in standard articulated and *marcato* style sections, while the "du" syllable is utilized in *legato* sections. Only once these articulations are clear and distinct should the instructor discuss the use of other syllables.

Once the student has demonstrated consistency in articulation clarity and style, the instructor should strive to introduce and refine multiple articulation before the student begins collegiate study. This will allow for a greater variety of literature to be used for auditions and during collegiate study. Double tonguing should be taught first, as it adds only one additional syllable to the single articulation process. The instructor can effectively teach this technique

¹⁹ Loubriel, *Back to Basics*, 47.

²⁰ *Ibid.*, 47, 51.

²¹ Johnson, *Art of Trumpet Playing*, 68.

through a slow and methodical approach. Isolation of the “tu” and “ku” syllables with varying tempos should be demonstrated at the beginning. Once the student can clearly articulate with both syllables, the student can then begin alternating the syllables in one musical line: “tu-ku-tu-ku.” The same process should be used when teaching triple tonguing. There are, however, two common methods of triple tonguing that should be addressed: “tu-tu-ku” and “tu-ku-tu.”²² The “tu-tu-ku” method will provide more ease in smooth execution of difficult musical lines later on, and should therefore be taught first. The “tu-ku-tu” method should also be taught, but with the knowledge that its use is situational.

Technical Studies for the Cornet by H.L. Clarke, and *34 Studies* by Vassily Brandt contain exercises that are effective in refining articulation. Exercises in these books are not overly complex rhythmically, which allows the student to focus on sound and consistency of articulation. Articulation is a fundamental that should be focused on each and every day, as the tongue is a muscle that will strengthen and weaken overtime depending on how much it is used.

The ability to play in the extreme upper and lower registers has been a topic of discussion for trumpet players for many years. New repertoire is being published that is constantly pushing the boundaries of the trumpet’s range; in fact, high playing, or “lead” playing, is a specialty for some trumpet professions. Modern technology has made it possible to design mouthpieces and instruments with the purpose of expanding the range in the upper registers. An increased emphasis on high playing has been accompanied by trumpeters using extreme measures to expand their range, frequently at great cost to other aspects of playing.²³ The instructor should provide a systematic approach to expanding a student’s range while also promoting healthy trumpet playing habits.

²² Hickman, *Trumpet Pedagogy*, 144.

²³ *Ibid.*, 101.

Before beginning to expand his or her range, a student must first understand that playing in the upper and lower registers should be approached the same way as playing in the “normal” range of the trumpet. If the student is altering their embouchure or using an extreme amount of mouthpiece pressure, unhealthy playing habits will develop that can be difficult to overcome in the future and limit overall playing ability. Expanding the student’s range is a process that takes time and constant attention to sound production.

To begin expanding a student’s range, the instructor should place an emphasis on sound and the use of air. Exercises that may be effective in developing range, while also focusing on sound quality and production, are Vincent Cichowicz’s *Long Tone Studies* and James Stamp’s *Warm-Ups and Studies for Trumpets*. If an instructor spends a portion of a lesson working on range development, it is important to keep the duration of the exercises short, and focus on the proper approach and technique, rather than focusing on adding notes to the exercise. This will aid in avoiding significant fatigue that can affect the remainder of the lesson.

Flexibility is the ability to move freely throughout the normal playing range of the trumpet at any tempo and while using any articulation or slurring.²⁴ As with range development, trumpet players will sometimes sacrifice sound and intonation in order to play the correct notes and rhythms. While it is possible to analyze the complexities of improving a student’s flexibility, and discussing concepts such as syllables, exact embouchure muscle movements, and air stream manipulation, it is much more effective and productive to keep the explanations simple. Focusing on producing a good sound throughout a musical passage that moves around the range of the trumpet should be the primary goal. With that being said, it is critical that the air stream be energized, or moving, for the changes between notes to be smooth and musical.

²⁴ Ibid., 76.

A popular and effective way that students and professionals improve and maintain flexibility is through lip slurs. Lip slurs are exercises in which the trumpet player slurs between notes of the same valve combination. For example, a trumpet player may slur a sixteenth-note passage alternating between 2nd line G and 4th space C, both with the open valve combination. It is important that the player keeps the air moving throughout the horn and keeps the sound consistent. While this can be very difficult when the embouchure muscles are not strong enough to execute all exercises, it doubles as an exercise in building endurance.

When using a flexibility exercise during a lesson, the instructor should focus on sound consistency and intonation. James Stamp noticed that students at times “telegraph” pitch movement by altering the pitch in the direction of the note change. For example, if the student is about to slur from a G to a C, descending a perfect fifth, the student may bring the pitch flat briefly before changing notes. In this instance, the instructor should assess if the air stream is slowing down before the change or if the student is adjusting the embouchure a little early, allowing the pitch to drop or slide down to the next note.

To combat the issue of “telegraphing,” Stamp assigned exercises modeled after a Max Schlossberg exercise.²⁵ Upper neighbor tones were added to increase air speed prior to changing partials, and then maintaining the air speed through the change of pitch. Roy Poper recalls Stamp discussing this exercise, stating, “Anyone driving a car knows to step on the gas as they go uphill, but when playing the trumpet we have to step on the gas going downhill too.”²⁶ Stamp’s exercise can be seen in Figure 4.

²⁵ Poper, *Roy Poper’s Commentaries*, 10.

²⁶ *Ibid.*, 10.

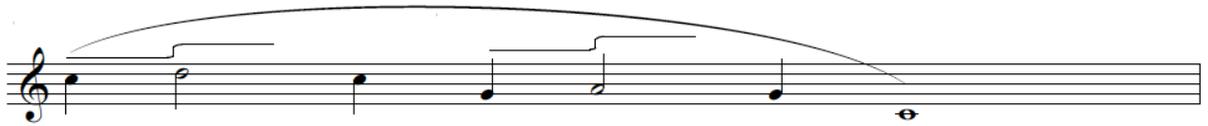


Figure 4. James Stamp Basic Warm-Up

Pedal tones, or playing in the pedal register, is also a common exercise that is associated with Stamp's teaching. He created exercises that utilize playing the pitches of low F-sharp down to pedal C. The exercises also include arpeggios from the pedal register to the upper extreme registers. The goal, to improve and refine flexibility and sound consistency throughout all registers of the horn, can be achieved by playing the exercise shown in Figure 4, but starting a perfect fifth below on F. The trumpeter moves into the pedal register and plays ascending arpeggios in one breath. Focus should be given to sound consistency and not resetting the embouchure for the different registers of the trumpet. Other exercises the instructor may choose to use are broken arpeggios that utilize larger intervals, Cichowicz's *Long Tone Studies*, Max Schlossberg *Daily Drills and Technical Studies*, H.L. Clarke *Technical Studies*, and *Modern Flexibilities for Brass* by Scott Belck.

Finger dexterity is the ability to freely move the fingers so that the player is able to execute different valve combinations in a quick and smooth manner at varying tempos. Subpar finger dexterity will result in sound inconsistency through valves being partially depressed, the inability to execute musical passages because the fingers are unable to operate at a specific tempo, and a lack of overall cleanliness. The ability to smoothly and accurately execute the valve combinations required of difficult musical passages is especially important for an incoming college freshman, as the repertoire becomes increasingly difficult during collegiate study.

Incorrect hand posture while holding the trumpet is a primary reason for lack of finger dexterity in young students. It is common to see a student's right hand bent over the valves, seen in Figure 5 allowing the student to depress the valve with the middle of their finger instead of the tip of the finger. The right hand little finger is often inside the pinky hook, and the thumb is either in the first valve ring or bent underneath the hand up against the valve casing. All of these positions lead to slower fingers and cause more difficulty in executing fast and tricky musical passages. Stress can be put on the joints of the hand when stretching the pinky to reach the ring on the lead pipe, leading to potential pain and injury.²⁷



Incorrect Hand Posture



Correct Hand Posture

Figure 5. Hand Posture

²⁷ Nancy Taylor, *Teaching Healthy Musicianship: The Music Educators Guide to Injury Prevention and Wellness* (New York, NY: Oxford University Press, 2016), 75.

If the student is demonstrating incorrect right hand posture, the instructor should immediately correct the problem. The pinky hook on the lead pipe should only be used for stability if a student is changing mutes or turning the page of their music. Furthermore, the thumb should be placed in between the first and second valve on the valve casing, allowing the wrist to rest in a natural, unbent position. Lastly, the tips of the fingers should rest on top of the valve cap, allowing for a completely vertical depression of the valves.

It is important for the instructor to observe if the student is completely depressing the valves and not moving the fingers too slowly. Otherwise, a “mushy” sound will result, as air cannot completely flow through the valves and trumpet freely. It is additionally beneficial to practice at a slower tempo. Practicing slowly will allow the student to focus on playing the right notes with correct finger technique and develop muscle memory. This is especially important as more difficult repertoire will often have fast musical passages in scalar patterns, and the student will be able to rely on muscle memory to successfully execute the passage. Scale patterns and H.L Clarke *Technical Studies* are great exercises to work on finger dexterity, as these exercises rarely utilize the same valve combination in succession.

There are benefits other than strong fundamental trumpet playing skills to applying the teaching philosophies of Cichowicz, Stamp, and Adam. Each pedagogue carefully assessed and methodically approached improving specific student playing issues. Modeling these teaching approaches will lead to more effective and efficient instruction. Exercises were chosen to specifically address individual playing concepts as needed by each student to promote focused practice. Applying this same approach will inspire the instructor to find new and creative strategies to improve student playing ability. Each pedagogue recognized that there is not a

universal trumpet curriculum that will work for every student, and constantly strove to find new ways to create individual lesson approaches for each student.

Utilizing a similar teaching approach to Cichowicz, Stamp, and Adam will also create a smoother transition to collegiate study. Because many collegiate professors model their teaching approaches after Cichowicz, Stamp, and Adam, the first year student will already be accustomed to the organization and style of teaching, reducing stress and allowing for continuation of an already established productive practice routine. If the approach is significantly different, the student may struggle in adjusting to the new teaching style, creating problems in his or her own practice sessions, a loss of motivation, and reducing overall improvement. Having consistency in trumpet lessons can positively impact the student and ease the transition into college.

CHAPTER III

TEACHING EFFICIENT PRACTICING

The most useful organizational skill for an incoming college student is the ability to achieve maximum productivity in a time-strained schedule. This can be difficult for college freshman music majors, who generally have a full weekly schedule with class, rehearsals for multiple ensembles, and applied lessons. Because this can lead to minimal time in the practice room, it is of utmost importance to be as productive and efficient as possible. Madeline Bruser states that “the quality of your practicing is more important than the quantity.”²⁸ However, many students do not know how to practice efficiently. A student may spend hours repeating the same passage and see little improvement. Additionally, he or she may skip a warmup altogether due to time constraints. Such practice habits can be detrimental to a student’s trumpet playing as well as overall motivation. However, the trumpet instructor can be influential in eliminating these tendencies prior to the student beginning their college career.

For the purposes of this document, efficient practice will be defined as goal-oriented practice with the intention of improving specific playing skills and musical passages. Furthermore, every decision in the practice room must be thoughtfully made with a specific end result in mind. For example, a student deciding to play Vincent Cichowicz *Long Tone Studies* to focus on and improve sound production, breath support, and air flow can be described as efficient practicing, whereas the same student playing untimed long tones to “warm up” is not efficient practice. It is difficult to achieve progress in a timely manner without reasoning or

²⁸ Madeline Bruser, *The Art of Practicing* (New York, NY: Bell Tower, 1997), 145.

intent behind practice decisions. Knowing why each action is taken is a crucial part in improving on the trumpet. Blind practice can result in bad playing habits, excessive fatigue, and loss of motivation.

Goal Setting

The first decision that should be made when a student enters the practice room is what that student wants to accomplish in that practice session and the steps that need to be taken to achieve that goal. Goal setting is a tool used by all professions that provides direction, motivation, and assessment during any step of learning. Among over 400 research studies, the majority have concluded that goal setting can be instrumental in increasing performance in a variety of tasks and settings.²⁹ Charlene Blackwood notes at length in her thesis, “Effects of Goal Setting on Strategy Acquisition and Performance During Free Time and Time on Task,” that behavior and performance are influenced by goals.³⁰

Long-term and short-term goals are useful in increasing motivation and allowing for consistent and continual assessment for the student. Long-term goals can be characterized as goals the student has for the month, semester, and year. These goals will take substantially more time to achieve. However, these goals will keep the bigger picture clear and help motivate the student throughout the time it takes to achieve it. For example, a student may want to learn to perform a lip trill on top line F. This is not a goal that can be achieved in a day or week, but possibly in a semester. During the student’s practice sessions throughout the semester, each action taken will align with the goal to successfully perform a lip trill on top line F. These

²⁹ Charlene Blackwood, “Effects of Goal Setting on Strategy Acquisition and Performance During Free Time and Time on Task” (master’s thesis, The University of Alabama, 1993), 1-2.

³⁰ *Ibid.*, 2.

actions can include, but are not limited to, flexibility exercises, range exercises, and sound development exercises.

Short-term goals are an effective way to ensure a productive and efficient practice session. Before the lesson begins, the student should have a plan of what to work on and why. Additionally, creating a schedule for each practice session will help the student prioritize his or her time, keeping the session well-paced and productive. For instance, a student may have an upcoming performance of a lyrical piece with minimal articulation. The student may choose to practice scales with minimal articulation during a warm-up in preparation for the performance. The decision to practice scales in this manner aligns with their goal of a successful up-coming performance. In contrast, spending too much time on a given task with no improvement can be detrimental to the remainder of the practice session.

The pre-college instructor should instill in his or her students goal setting as a habit from the start of private lessons. Student goals should guide the overall lesson curriculum that a teacher uses. While there are aspects of trumpet playing that all students should learn, such as technique and fundamentals, each student's lesson curriculum should be individually tailored to meet his or her goals. This can include etude and repertoire selection, extended techniques, and transposition. Goal-setting can also determine the methods used for teaching specific skills. For example, if a student has a goal to improve flexibility, it may be more effective to slur scales and broken arpeggios, than articulate the scales and play the arpeggio. If a different student wants to improve range over the course of private study, it would be appropriate to select repertoire that will challenge that specific goal while also continuing to refine the other skills. Assigning an etude that spends more time in the upper register rather than a "low note" etude would be more beneficial.

Goal-oriented practicing is essential in creating an efficient practice session. Not only will it create a more focused and detailed session, it will also improve motivation as the student can clearly see progress through the achieving of his or her personal goals. Without goals, practice sessions can be beneficial at times, but also can cause lack of focus, motivation, and inefficient use of time. However, creating both short-term and long-term goals will provide a motivating and productive practice environment.

Practicing the Fundamentals of Trumpet Playing

A second integral part of a practice session that is often neglected includes focusing on the fundamentals of playing. Spending time during each practice session reviewing the fundamentals will help physically prepare the student to practice more difficult music. Failure to do this can create bad habits, slow improvement, and frustration. It is important to note that the student should not be focused on the mechanics of playing the trumpet, such as the individual muscles in the embouchure. All fundamental exercises that are played should be driven by the production of a beautiful sound or an artistic message.³¹ When playing with proper technique and sound production, learning and executing new musical passages becomes much easier. Keith Johnson, in his book *Brass Performance and Pedagogy*, states that “most aspects of good brass playing are so integral to a full, rich sound that developing a resonant, singing tone quality is of paramount importance.”³²

The instructor can aid in establishing this habit by spending a portion of every lesson on fundamentals. It is important that the instructor not only works through different fundamental exercises, but also has a clear plan of what he or she is trying to improve during the lesson. If the

³¹ Loubriel, *Back to Basics*, 50.

³² Keith Johnson, *Brass Performance and Pedagogy* (Upper Saddle River, NJ: Prentice Hall, 2002), 9.

student performs the exercise but is producing a poor sound, the instructor should continue the assignment and make the proper adjustments with the student. Assigning exercises that focus on the fundamentals will also create the habit for the student to practice these types of exercises in his or her own practice session.

A second way the instructor can aid the student in approaching fundamentals with the correct mindset is to ask students why they are playing specific exercises. This will engage the student in critical thinking exercises and keep the reasoning of the exercises at the forefront of the student's playing. For example, during a lesson the instructor may ask the student to play a flexibility exercise out of the *Max Schlossberg Daily Drills*. Before the student begins playing, the instructor may require an explanation to why the specific exercise is beneficial and how to approach performing it in regards to flexibility and consistent sound production across all registers of the trumpet.

Identifying and Improving Difficult Passages

A challenging aspect of practicing is trying to discover why some musical passages are more difficult to learn. Students can spend hours repeating a specific passage and not have any improvement. Having the ability to correctly identify why a passage is not improving can significantly reduce the time spent repeating a passage as well as reduce a loss of motivation. Using deductive reasoning skills, a student can identify the problem and determine an effective solution. Gerald Klickstein describes problem-solving as having three main parts: recognizing when a problem exists; isolating and defining the problem; and applying problem-solving tactics.³³ For example, a student who is struggling with an ascending interval of a perfect fourth in a piece of music may repeat the interval continuously with no improvement. Instead, the

³³ Gerald Klickstein, *The Musician's Way: A Guide to Practice, Performance, and Wellness* (New York, NY: Oxford University Press, 2009), 55.

student may isolate each note and focus on playing in the center of each individual note. As a result, the student realizes that the first note of the interval is significantly sharp. When moving to the second note, the student is trying to move the note equally as sharp which is causing the student to chip the note. The student next spends time attacking and sustaining the first pitch, focusing on intonation and sound quality. Once the first pitch is in tune, the student begins moving between the two notes. In this example, the student recognized that there was a playing problem, identified and defined that the problem was intonation on the first of two notes, and applied problem-solving tactics by slowing the tempo.

Figuring out the problem in a practice session can be daunting when there is an extremely difficult passage involving many difficult aspects of trumpet playing. It is imperative in these situations that the student break the passage into smaller sections and slowly work through the passage noting difficult intervals, articulations, and rhythms. It is also important that the student approach this type of practice using correct fundamental playing techniques. By approaching practice with incorrect playing fundamentals, the student creates playing problems that will need to be corrected at a later time. Approaching a difficult passage using correct fundamentals will save both time and endurance for the student. The goal is to avoid the unnecessary and inefficient repetition that many students display in their practice sessions and ultimately result in a more productive and rewarding practice session. This will also enable students to learn repertoire more quickly.

Once the problem has been identified and a solution has been determined, detailed practice with the purpose of establishing muscle memory and habit through repetition can be effective. However, repetition should only be done after the student has determined the reason something is not working and has corrected the issue. Using the example above of the perfect

fourth interval, once the student has discovered that the first pitch was sharp and has adjusted the pitch, the student can then repeat the process of playing the interval correctly. This is the correct and effective method of detailed practice. It is of utmost importance that a student does not repeat a passage without first determining and fixing the problem.

There are times when identifying and determining an effective solution can be difficult for the student and he or she is unable to determine how to improve. In these situations, the instructor can guide students to success with various practice skills that the student can use on his or her own later. When dealing with a difficult section, it is best to break it down into smaller sections that have simpler solutions, making it easier to see familiar patterns.³⁴ If a student recognizes a familiar scalar pattern or rhythm within a larger musical passage, it can be approached more confidently.

One proven practice skill is slowing the tempo of a difficult passage.³⁵ Learning to play a passage correctly at a slower tempo is the first step before speeding up the tempo. However, there are times when speeding up the tempo is too difficult even when success is attained at the slower tempo. This can be a sign that incorrect fundamentals of playing are contributing to the lack of success.

One reason improving may be difficult is that the student does not know what the music is supposed to sound like. Having the student first sing the passage with the correct intervals and rhythms can facilitate improvement. The instructor should have the student sing with correct posture and good breath support to simulate playing posture and breath control. Once the student can successfully sing the passage, the next step is to buzz the passage on the mouthpiece. Again,

³⁴ W. Timothy Gallwey and Barry Green, *The Inner Game of Music: Overcome Obstacles, Improve Concentration and Reduce Nervousness to Reach a New Level of Musical Performance* (London: Macmillan Publishers Limited, 2015), 35.

³⁵ Hickman, *Trumpet Pedagogy*, 164.

it is important to have them buzz the correct pitches and rhythms, while also maintaining good posture and breath control. It is at this point, when the student can both sing and buzz the passage, that the student will be comfortable with the challenges a particular passage presents.

Another strategy a teacher can employ is having the student change the rhythm of a difficult passage. Using varied rhythms is a classic approach when accurately and easily executing a passage is difficult.³⁶ Changing the rhythm can speed up and slow down the changes between notes that will allow the student to discover the proper adjustment. During this exercise it is important to change the rhythm multiple times so that each note change occurs at a variety of tempos. This will make the change that happens in the correct time be easier and more comfortable. For example, if there is a passage of straight eighth notes that a student is struggling with, it is beneficial to change the rhythm to dotted eighth-sixteenth note on every two consecutive eighth notes. Once the student successfully demonstrates this, next invert the rhythm, making it sixteenth-dotted eighth note. Figure 6 illustrates an example of the varied rhythm practice skill. This will allow all the possible changes to be at a faster and slower tempo than what is written. As a result, playing the passage at the correct tempo and rhythm should feel much easier.

³⁶ Klickstein, *The Musician's Way*, 58.

The instructor can aid in establishing this process of identifying the problem and determining an effective solution within the lesson. When a student is struggling with a difficult passage, it is beneficial for the instructor to walk the student through this process until the student is comfortable with it alone. The instructor should never describe the aforementioned strategies and tips and allow the student to try them on their own first. During a lesson, the instructor can guide the student through some of these different strategies and explain the benefit and reasoning behind each. Only at that point will the student have the knowledge to be successful in his or her own private practice.

Tools for Practicing

There are numerous creative ways to enhance the practice environment including use of a tuner, metronome, practice timer, and audio recorder, which increase self-awareness and improve self-assessment. A correct and thoughtful use of these various tools in the practice room will promote efficient practice and will result in student improvement. It is important that the instructor address the correct and incorrect ways to use the different practice tools and how each can be beneficial to the student.

The tuner is the most common practice tool used by musicians today. It gives insight into individual pitch tendencies and gives immediate feedback on how to adjust accordingly. However, there are moments when a tuner should and should not be used. A common mistake is that musicians will leave a tuner on the stand and watch it on every single pitch that they play. This can be detrimental to a student's preparation because the pitch does not have to always be "in tune" given the context.

Instead of watching the tuner on every note as a student plays through a piece of music, it is more beneficial to focus on notes that give the students trouble. These can be notes that are in

the extreme high and low registers, or a note that does not possess the same tone quality as the others. During this instance, the student should play the note until he or she feels that it is centered and in tune. At this point, the student should look at the tuner and determine if the pitch is sharp, flat, or in tune. Repeating this process at different parts in a musical passage or fundamental exercise is effective in allowing the student to know where the pitch should be. It is important to note that the use of a personal tuner during ensemble rehearsals should be approached carefully. Rather than relying on the tuner, the trumpeter should listen to those around him or her, and adjust according to intonation on the ensemble.

Another beneficial tool that can aid in tracking progress and provide accountability to the student is a student practice notebook. Keeping detailed records of each practice session can provide insight into how much time and energy is spent on each task, and reveal which practice habits may or may not be working. This can be especially beneficial for students who have inconsistent practice routines, resulting in slow or minimal progress. While having a practice notebook can enhance a practice session, inputting the correct information is imperative to reaping the benefits.

Each practice session should be notated in a practice notebook. The first thing that needs to be included in the entry should be the goals for the individual practice session. Learning a new part for band, increasing range in the extreme registers, and improving transposition skills are only a few examples that can be listed. By writing these goals at the top of the entry, students are more likely to practice according to the goals that they set. Keith Johnson states, “ Good mental preparation begins with an understanding of the accomplishments one is seeking.”³⁹ Making both

³⁹ Johnson, *The Art of Trumpet Playing*, 117

physical and mental notes of the goals of a particular practice session will aid in mentally preparing the student to practice.

The next step in keeping a practice notebook is to enter what material was practiced and how much time was spent on each component of the practice session. It is beneficial to also include what strategies were found effective and ineffective in achieving a desired goal that is listed at the top of the entry. For example, a student may have employed both buzzing and altering rhythms practice strategies to improve a difficult musical passage. If the student found buzzing to be more effective because there was no improvement by changing the rhythm, then that observation should be noted. By noting these observations, students are able to discover what practice strategies over time work well for them, allowing them to improve their practice and become more efficient.

Lastly, while the information is still fresh on the student's mind, the goals for the next practice session should be entered. This will allow students to continue to build on the previous practice session, and limit wasted time in the practice room spent trying to determine what should be practiced. By keeping this practice notebook, students can gain insight into the overall productivity of their practice habits over the course of a month, semester, or year. It is important to note that the more detailed the practice notebook entries, the more insight the student will gain and the more efficient their practice sessions may become.

With today's technological possibilities, every student should record himself or herself on a regular basis. Having a recording can give invaluable insight into many different aspects of one's personal playing, from pitch and rhythm tendencies to overall sound quality. Self-recording can sharpen musicianship, prevent distorted perception, heighten practice efficiency,

enhance lessons, and promote objectivity.⁴⁰ A future collegiate music major would benefit from creating the habit of recording oneself prior to the beginning of their college career.

Knowing what and when to record is important in knowing how to gain the most out of the recording process. Recording a particular section of music before it is learned can be exhausting and give little insight into playing tendencies. Instead, it is more beneficial to record once a student has learned a passage and it is comfortable to play at all times. Listening to personal recordings while still struggling to execute the notes in rhythms will only reveal the obvious missed notes and rhythms. However, if a student can play the passage, with minimal pitch and rhythm inconsistencies, the student will discover more in-depth playing tendencies. For example, observations such as consistent time, intonation tendencies, and musical phrasing can be made that will impact improvement.

Practice Schedule

There are various ways that a musician can organize individual practice sessions. The student should organize a practice schedule in a way that is well-paced and will result in efficient practicing. Scheduling two to three practice sessions a day is more efficient.⁴¹ This allows the student to have multiple focused and detailed practice sessions, without losing interest and being overly fatigued for the following practices and performances. However, within each practice session, the author's experience has found that multiple areas of trumpet playing should be addressed: warming-up and focusing on fundamentals, reviewing previous practiced sessions, section work, identifying and improving difficult sections, large section and endurance exercises, and embouchure maintenance.

⁴⁰ Klickstein, *The Musician's Way*, 17.

⁴¹ Hickman, *Trumpet Pedagogy*, 163.

After the initial practice session of the day, a warm-up routine and fundamentals practice are imperative to any productive and efficient practice session. It allows the player to feel comfortable that all the mechanics of playing are working properly and that he or she can successfully execute their music. Ignoring or skipping this section of a practice session can lead to fatigue, frustration, and difficulty improving throughout session. The length of the warm-up and fundamentals section can vary depending on the student.

Reviewing the previous session's work is important in reinforcing and retaining the improvement that was made. This portion of the session can vary in length, depending on how well the student retained what was worked on previously. If the student is successful on the previous material, then it is safe to continue on to new material. However, if the previous material needs additional work, it is important that the student take the time to review to prevent future issues with the section.

The following portion of the practice session should focus on new material or material that has not had as much detailed practice. During this time, the student can identify what needs attention and can plan the rest of the practice session accordingly. Once this is done, the student can continue on with identifying and improving difficult musical passages.

The next portion of the practice session can be devoted to lengthier musical passages. This will aid in putting together all the smaller sections that the student has practiced and creating a bigger musical line. It will also aid in improving endurance for a future performance and practice. It is best to start with shorter and more detailed practice and move towards lengthier musical passages.

The last portion of the practice session should be focused on maintenance of the embouchure. Playing softly and in the lower registers of the instrument will allow the

embouchure to be relaxed, and set the student up for success in the following practices and performances in the day. Failure to do this will result in more time focused on warm-up and fundamentals in the future. An example of a practice notebook entry for a second practice session organized with this practice schedule is shown in Figure 7.

<p><u>01/15/2018</u></p> <p>Goals: Lip trill on top-line F; Arutunian Concerto letters A-D; American in Paris 4 before Number 46 to 47</p> <p>Warm-Up: V.C. Long-Tone Studies- 5 minutes Multiple tonguing scales- 5 minutes Schlossberg Daily Drills Page 7- 5 minutes</p> <p>Review: Arutunian: Introduction - 5 minutes American in Paris: 32 to 36 - 5 minutes</p> <p>Detailed Practice: Arutunian: 10 min; quarter note = 90 bmp, altered rhythms, measures 35-39 need continued work. American in Paris: 10 min; practiced both open and muted; condensed into one octave, written <u>G</u>s and Cs are sharp;</p> <p>Big Picture: Arutunian: Introduction to D- 5 minutes</p> <p>Maintenance: Clarke #1 below staff- 5 minutes</p> <p>Goals for next time: Arutunian: Letters D-F; American in Paris: Numbers 57-61</p>
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Figure 7. Student Practice Notebook Entry

CHAPTER IV

DURING THE LESSON

The time spent during a lesson can have an enduring impact on a musician's career. It is during this time that students can learn critical technical skills and musical approaches that will be used throughout their career. However, a lesson environment that is disorganized and has no clear structure can be detrimental to the overall musical growth of the students. Thus, the role of the instructor and the actions taken must be carefully crafted to most benefit the students. This includes accurate and effective record keeping, using various strategies for aiding student progress, implementing learner-centered teaching techniques, and addressing common habits that students can develop in a marching band or jazz band setting.

Record Keeping

Record keeping has already been discussed as a benefit for the student in the form of a student practice notebook. It is equally important that the instructor's approach to teaching the trumpet be organized. Not only will the instructor set an example of organization for the student to follow, it will allow for more accurate assessment of student progress. Additionally, keeping updated lesson records will aid in future lesson planning that can target difficulties the student may be experiencing regarding trumpet playing. Ultimately, record keeping is a tool that the instructor can use to assess and improve teaching strategies.

Failure to organize each facet of the lesson can lead to inefficient use of time and minimal student improvement. Information that the instructor should keep documented can be divided into three categories: assignments, concepts addressed, and scheduling. Each of these

categories analyzed, as they provide information that is important to continuous teaching adjustments and using the lesson time efficiently.

With each lesson, the instructor should document which assignments were completed during the lesson and how successfully the student accomplished the assignment. This includes how well the student was prepared and how much time was spent trying to complete the assignment. The concept targeted through the assignment should also be noted, along with the assignments for the following lesson. Having access to this information will quicken the assessment process during the following lesson. It will also give insight to student successes and difficulties, such as specific techniques, rhythm, and phrasing, allowing the instructor to appropriately adjust the assignment approach moving forward.

Keeping documentation of concepts addressed are beneficial in creating a long-term lesson plan for the student. Each assignment should be used as a teaching tool, targeting a specific playing concept the student is practicing. For example, the *Étude No. 1* by Theo. Charlier can be assigned to target and improve articulation, or an exercise from *Vincent Cichowicz Flow Studies Vol. 2* by Mark Dulin and Michael Cichowicz.⁴² can be given to target lyrical playing. It is important to keep documentation of the time spent on each concept during the lesson, so that the instructor can accurately assess his or her own teaching successes and failures. In addition, documentation of the approach that was employed to teach the concept should be kept. If the instructor is spending a significant amount of time on a single concept and not addressing any other aspects of trumpet playing, it would be beneficial to reevaluate the teaching approach.

⁴² See bibliography for full reference.

Lastly, the instructor may choose to keep documentation of student scheduling. Scheduling is not limited to future lessons, and can include future student performances, competitions, and auditions. Having a detailed schedule for each student can aid in organizing a clear and effective lesson schedule. Over the course of a few lessons, the instructor can appropriately address specific playing concepts, set achievable goals, and assign exercises that strengthen and support those concepts. Furthermore, this may result in less student stress, as the student may feel they have more time to learn a new technique with instructor guidance.

Tips for Aiding Student Improvement

Advanced instructor preparation is a critical component of leading a productive and positive lesson. This works in tandem with keeping detailed documentation of the student's progress thus far, but additionally includes the instructor preparing the material prior to the lesson. Through advanced preparation, the instructor will gain insight into problematic sections, difficult concepts, and knowledge of musical nuances that the exercise or piece may include. Furthermore, the instructor can adjust the teaching approach to be more effective. As an example, the first characteristic study in the *Complete Method for Trumpet* by J.B. Arban contains difficult patterns of arpeggios played at a faster tempo. These arpeggios comprise diatonic chords, seventh chords, and diminished chords. As an instructor, efficiently practicing these difficult passages his or herself can lead to a more effective teaching approach through the use of the same practice strategies.

Creating a lesson atmosphere that is positive and motivating is of utmost importance in promoting learning and practice by the student. It is the instructor's role to maintain a positive attitude and continuously motivate the student, especially in times when the student is discouraged by a lack of success. The best way to avoid negative attitudes and provide

motivation is to create self-confidence in the student. Student self-confidence is sometimes difficult to achieve, especially in less experienced musicians, but is critical in continued success.

Through the instructor's actions, there are a variety of ways to promote student self-confidence. Instructors should observe any playing problems or difficulties and use them to create a constructive and motivating environment. Frustration and negative comments should be avoided at all cost. Instead, the instructor should focus on positive aspects of the students playing and use that as base to improve more problematic issues, resulting in improved student confidence and motivation. For example, if a student is struggling with a lyrical exercise that involves a multitude of large intervals and is consistently missing notes, but is producing a beautiful sound during the more successful sections, the instructor should bring attention first to the sound that the student is producing. Phrasing instructions so that the student can come to their own conclusions about their performance and what is needed to improve is beneficial. Using phrases such as, "What did you hear during that performance?" or "How do you think this can be improved?" will provide a more positive atmosphere and avoid any negative phrases that may impact the student's performance. This shifts the focus of what the student is struggling with to what the student is demonstrating successfully.

Spending a significant amount of time focusing on one area of playing can often be detrimental to the learning process. The instructor should be aware of how much time is spent on one exercise or concept and shift the focus to something different once a substantial amount of time has passed. Repeating an exercise with no success can lead to frustration and loss of motivation in both the student and instructor. Additionally, this is an inefficient use of time that could be used to adjust the teaching approach or focus on a different playing concept. Returning to the difficult exercise or concept over time may be more effective in the student successfully

learning the exercise. This can be done in a different portion of the lesson or an entirely different lesson altogether.

Modeling is another action the instructor can take that will aid in student improvement. As discussed by Warren Haston in his article *Teacher Modeling as an Effective Teaching Strategy*, modeling “is appropriate in the teaching of new musical concepts and demonstrating performance skills that indicate certain conceptual understandings.”⁴³ This can only be successfully done, however, if the instructor is prepared in advance of the lesson. Playing through a section of an exercise to demonstrate what it should sound like will give the student a clear goal to work towards. Without having an aural image that the student can try to replicate, student success is less likely. The instructor can also demonstrate by singing or humming the exercise alone and along with the student. Some students are uncomfortable singing through passages and having the instructor demonstrate singing may provide a more comfortable setting for the student. Furthermore, it may also allow the instructor to assess if the student aurally knows the exercise so that they can successfully demonstrate it on the trumpet.

Furthermore, the author has found that call and response exercises are also beneficial to aiding in student improvement. A call and response exercise is an exercise in which the instructor will play an exercise or excerpt and have the student repeat it immediately after it while still in time. This process repeats multiple times and often will involve the increase of tempo. This exercise provides both aural reinforcement with the instructor playing as well as gives the student measured repetitions of the exercise. For example, if a student is struggling with a diminished arpeggio, the instructor may choose to create a call and response exercise based on that specific arpeggio. The instructor will begin by playing the arpeggio in a set but slower

⁴³ Warren Haston, “Teacher Modeling as an Effective Teaching Strategy,” *Music Educators Journal* vol. 93, no. 4 (March 2007): 26-30.

tempo and have the student repeat. They will continue to alternate and the instructor can adjust the tempo to be faster if the student is successful or slower if they are not.

Combining all the aforementioned aspects of teaching into each lesson can set up the student for success and create a positive student-teacher relationship. Establishing a positive environment and showing a willingness to effectively teach and motivate the student will aid in the student being productive and experiencing progress. While not all of the above mentioned strategies have to be used to be successful, the instructor should always be aware of the lesson environment and continuously strive to take actions that will promote progress, student confidence, and both student and instructor motivation.

Implementing Learner-Centered Teaching

A focus on promoting self-learning and developing critical thinking and problem-solving skills will lead to a more efficient and productive musician once a student begins collegiate study. Phyllis Blumberg, author of *Developing Learner-Centered Teaching*, states that learner-centered teaching “emphasizes a variety of different method types that shift the role of the instructors from givers of information to facilitators of student learning or creators of an environment for learning.”⁴⁴ When students are not given the opportunity to develop learning skills, then they are much less effective and efficient at learning.⁴⁵ This can be directly applied to the teaching approach used during private or group trumpet lessons.

As previously discussed, an instructor should develop an individual student’s long-term lesson plan around core knowledge each student should know and the student’s personal musical goals. This also provides a basis for which the students can successfully self-teach in their own

⁴⁴ Phyllis Blumberg, *Developing Learner-Centered Teaching: A Practical Guide for Faculty* (San Francisco: Jossey-Bass, 2009), 3.

⁴⁵ Maryellen Weimer, *Learner-Centered Teaching: Five Key Changes to Practice* (San Francisco: Jossey-Bass, 2002), 77.

practice. Phyllis Blumberg states, “the function of content in learner-centered teaching includes giving students a strong knowledge foundation, the ability to apply the content, and the ability to learn more independently.”⁴⁶ It can also be beneficial to allow the student to aid in developing a long-term lesson plan that aligns with his or her personal goals. With student input into the long term lesson plan, the responsibility of learning is more evenly split between the student and the instructor, which may result in increased student motivation and determination.

Role reversal can be beneficial in the learning process and aids in student assessment. As discussed by Blumberg, role reversal gives the student “the opportunity to interact with the content by doing something with it, rather than just hearing it or reading it.”⁴⁷ During a role reversal exercise, the student may teach the instructor a difficult concept. If the student has completely understood the content and its applications, then the student will not find much difficulty teaching it. However, if the student is struggling to thoroughly explain the concept, then it is more evident that the material has not been learned and can provide an opportunity for student self-assessment. Through role reversal, the process of learning shifts entirely on the student, leaving the instructor to assess the student’s knowledge.

If the student is continuing to struggle with the material, the instructor can guide him or her through questions to determine the answer. For example, if a student is struggling with a scalar exercise containing tricky multiple articulation patterns, the student can explain the approach to learning this exercise to the instructor. If the student is struggling to determine ways to practice and learn the exercise, the instructor can ask guided questions and allow the student to “connect the dots” and find an appropriate course of action. The instructor can ask, “in what ways can you practice multiple articulation to make it easier,” or, “what scale could you practice

⁴⁶ Blumberg, *Developing Learner-Centered Teaching*, 18.

⁴⁷ *Ibid.*, 108.

to make you comfortable with the key?” This is far more beneficial than telling the student what and how to practice, as the student will know why he or she practices a certain way. This corresponds with the function of learner-centered teaching to, “encourage students to transform and reflect on most of the content to make their own meaning out of it.”⁴⁸

Furthermore, if the instructor teaches in a group setting, it could be beneficial to have one student lead a portion of the lesson. The increased responsibility on the student teaching may lead to increased motivation, as the student is responsible for the other students’ learning. If the student struggles, then the instructor can guide the exercise. Additionally, an instructor can ask the students to work together to come up with a plan to learn a specific exercise that would be efficient and effective. This type of exercise is an approach commonly used in learner-centered teaching environments where instructors routinely use activities in which students interact with material, instructors, and each other.⁴⁹

Student self-assessment during the lesson may provide insight into student learning. For example, the instructor may choose to have the student assign a grade and explain why they thought they deserve that grade. In the previously mentioned example, if the student did not always follow the key signature and misplayed occasional rhythms, they may assign a “B-” on the performance. The student further explains that rationale of the grade as the preparation lacked focus on the key signature and rhythms. As a result, the student acknowledges what was wrong and what could have been done to better prepare the exercise.

Common Occurrences in Marching Band and Jazz Band

Many students may choose or be required to perform in marching band and jazz band in addition to a performance routine in a concert band or solo setting. While participation in these

⁴⁸ Ibid., 19.

⁴⁹ Ibid., 7.

ensembles may provide motivation and enrich the overall musical experience, it is important that the students utilize the same trumpet playing approach at all times. Furthermore, playing with an increased range and a wider dynamic spectrum are common goals for trumpet students while participating in marching band and jazz band, and can be detrimental if not approached carefully.

Range Compensation

With modern technology, many different mouthpieces are easily attainable that lead to a variety of tonal colors, which can lead many students to choosing a mouthpiece with a shallower cup. This is especially common in lead trumpet players, or those who play the first trumpet part in marching band and jazz band. The physical demands of first trumpet parts can be very difficult for the student, requiring the trumpet player to play notes such as C6 to G6. While these mouthpieces can aid in playing in the upper register, their main purpose is to alter the timbre. Shallower mouthpieces can provide a more “edgy” sound, distinctly different from the more “open and round” sound that is desired in a concert band or solo setting.

Instructors should recommend students perform on the same mouthpiece that they use during their private lessons. Instead of changing to a mouthpiece that may make playing in the upper register easier, students should increase their range through thoughtful practice. Many professional players that concentrate on lead playing can play in the upper register on any mouthpiece, and choose a mouthpiece based on the timbre they are trying to achieve. The same approach is most effective in high school students. Once the student has achieved a higher range, and consistently plays without altering the embouchure or using too much pressure, then the instructor may choose to introduce different mouthpieces as needed.

Some students choose not to change mouthpieces and compensate for the range demands through different approaches. Overblowing, or blowing a larger volume of air in a larger stream,

may have detrimental effects to the student's playing. A main concern is that the student may not play in tune while overblowing. As the student blows larger amounts of air, they begin to pinch and over tighten the embouchure muscles, bringing the pitch sharp. It is also possible that the aperture opens wider and cause the pitch to become flat. This may lead to more fatigue and can cause enduring embouchure damage. Lastly, this type of compensation for range can cause less projection. Playing in the center of the pitch increases projection, which is beneficial in marching band and jazz band, and also reinforces good playing habits. During a lesson, the instructor can aid in increasing the student's range by playing chromatic scales and slowly increasing the range over time while focusing on an open and in tune sound.

Posture

Proper playing posture is critical in successful trumpet playing, as it allows for a relaxed and natural playing approach. If tension is present in a student's posture, it will manifest in the sound produced. Not only can this potentially cause chronic pain, it can create playing habits that are detrimental to trumpet playing. As it is common for a pre-collegiate student to adjust playing posture to compensate for the demands of marching band, it is the instructor's responsibility to adjust and promote healthy playing posture.

Most marching bands have a variation of the same playing posture – horns parallel to the ground. The correct way to achieve this posture is through the use of the shoulder muscles. Students sometimes choose, however, to lean the head back and the chin up, pulling the trumpet up with the arms to meet the embouchure. This posture can create tension in the neck and back, and make playing more difficult. It is important to start with good sitting or standing posture, and then bring the instrument to the embouchure.⁵⁰ This creates the least amount of tension and

⁵⁰ Taylor, *Teaching Healthy Musicianship*, 71.

allows for a free and open air stream. The instructor can begin to correct the student's posture by having the student stand in the lesson instead of sitting, and bringing the instrument up to a correct "marching band" posture. Once the trumpet is supported by the shoulders, and the head is still positioned over the shoulders, the elbows should be in a natural position. The student should avoid flaring out or flattening the elbows, making them parallel to the ground. Nancy Taylor, Trumpet Professor at the University of Texas at El Paso and Certified Occupational Therapist states that, "the elbow should be bent at about 90 degrees for the greatest comfort and ease in playing a trumpet or cornet."⁵¹ This allows the student to learn to adjust to the marching band posture while also promoting good health and playing habits.

Hand position is equally as important to reinforcing good playing habits. With the range and physical demands of marching band, students may resort to forceful gripping of the instrument and use the pinky hook as added stability and support. The pinky hook that is located on the lead pipe should also be avoided if possible. Although it provides additional stability while marching, it can also be used as a point of support and allow the student to pull on the ring and provide more pressure on the embouchure. This can be damaging and fatiguing to the embouchure and should be avoided. In extreme cases, this can cause the ring to snap off altogether. Depending on the student's hand size, it can also compromise fingering technique and put stress on the joints.⁵² If possible, the instructor should encourage the same relaxed grip that is used during the lesson.

⁵¹ Ibid., 73.

⁵² Ibid., 75.

CHAPTER V

LITERATURE

For any student planning on pursuing a music degree, it is useful to have a basic knowledge of standard trumpet repertoire. Having this knowledge at the beginning of a college career can facilitate student success, as the student recognizes historically significant composers and discovers the evolution of the trumpet as a solo instrument. While a precollegiate student may not know every detail regarding the evolution of the trumpet, a basic knowledge of standard trumpet repertoire will expose the student to solos of different genres, styles, and difficulties. The instructor can introduce different genres and styles of trumpet repertoire through the use of solo, chamber, band, and orchestral literature.

Introducing trumpet repertoire will prepare students for the expectations of a collegiate trumpet student and help assess their overall playing ability. One benefit of learning trumpet repertoire prior to collegiate study is that successful performance of solo literature or excerpts requires proficiency in all aspects of trumpet playing. A student must produce a good sound and have technical capability across all registers of the trumpet for most solos. While excerpts are generally much shorter, they also demand high skill levels of trumpet playing to perform successfully. Furthermore, solos and excerpts prepare students for the type of assignments given at the collegiate level, as students are generally required to perform a solo or excerpts for the jury at the end of each semester. It is beneficial to listen to professional recordings of the solo or excerpts, contributing to the student's sound concept development.

Orchestral excerpts are notated specifically for various-keyed trumpets, and often require transposition by the trumpet player. Studying and practicing these excerpts is great transposition practice for the student, and can be used as a tool for learning different transpositions, as it is an important and useful skill for trumpet players and will be invaluable for collegiate freshman. With orchestras as a popular ensemble among universities, a freshman trumpet player will be more comfortable and successful with the ability to perform in a variety of transpositions. Additionally, band and orchestral excerpts are useful in teaching about section playing and aural awareness. Performing an individual or all trumpet parts during a lesson can be used to teach a student about important section playing skills such as blending, balance, and intonation.

Choosing Appropriate Solo Literature

The first few solo experiences a student has can have a long-lasting impact on his or her performance career. During these performances, students are often dealing with performance anxiety, which can result in poor performance and a negative overall experience. Furthermore, the experience can impact the student's desire to continue to perform and affect future performances and trumpet study. Therefore, selecting appropriate solo literature is crucial to setting up the student for future success. However, assigning solo literature can be a difficult process, and the instructor must keep multiple factors in mind.

Students may choose a solo they have been listening to and that has motivated them to practice and become more proficient on the trumpet. At times, however, the student may select a solo that is too difficult and present too many challenges for their current skill level. While a student may be motivated to practice and learn the solo piece, the performance may not go as well as they planned because of the difficulty of the piece. To avoid the impact of a bad performance, solo pieces and performances should be selected to encourage and challenge the

student's playing ability.⁵³ It is the instructor's responsibility to evaluate the student's playing capabilities, and assign a piece that can motivate the student to improve musically and technically. The resulting improvement in a student's self-esteem from a positive performance will continue to motivate them and promote future progress.

A high school senior who produces a beautiful sound and plays with clear articulation, but lacks the equivalent flexibility skills will be used as an example to select a solo piece for a performance. The instructor should assign a solo that highlights what the student does well and additionally challenges the student to improve his or her flexibility. Choosing a piece such as *Sonata for Trumpet and Piano* by Eric Ewazen may provide too much of a challenge with the flexibility it demands from the performer. Instead, *Aria Con Variazioni* by G.F. Handel/arr. Fitzgerald would be a more suitable choice. This piece showcases the student's sound and articulation through the various variations included, but also challenges the student's flexibility skills.

Selecting appropriate solo literature for college auditions is a vital responsibility for the pre-collegiate trumpet instructor. Some collegiate music programs may have a required repertoire list for entrance auditions, but many only require two or three selections with varying styles. The solo literature selection process is similar to the aforementioned process, but should be approached slightly differently to successfully showcase the student's talents. It is still important to choose literature that will challenge the student. However, the main focus should be selecting literature that will allow the student to accurately demonstrate his or her playing ability, while also serving at level that will not create performance anxiety.

⁵³ Johnson, *Brass pedagogy and performance*, 76.

Orchestral Excerpts

While there are many benefits to learning excerpts from the orchestral literature prior to collegiate study, it is important to approach them in an effective way. Excerpts contain a wide variety of stylistic approaches and can demand the trumpet player to have the ability to play in the extreme registers and in a wide range of dynamics. Furthermore, excerpts may require a high level of endurance. Orchestral repertoire provides opportunities for a student to perform on different trumpets, such as the C, D, and E-flat trumpets. Lastly, excerpts can provide challenges in transposition and music reading skills.

When introducing excerpts to a student, the instructor should provide context of the excerpt through the use of professional recordings. This is important in establishing specific stylistic demands and musical nuances that are required when performing with an entire orchestra. Once context has been established, the instructor can work with the student on specific techniques and skills that are demanded of the excerpt. For example, the Promenade from *Pictures at an Exhibition* by Modest Mussorgsky/Ravel requires a specific articulation and style. This should be established prior to attempting to learn the excerpt.

Orchestral excerpts can also be practiced on multiple trumpets, depending on student access. This targets both transposition and aural skills. Using the aforementioned Promenade, the student can practice and perform the excerpt first on Bb trumpet and then repeat the process with the C trumpet. The two trumpets can feel very different from a playing perspective, especially with a young student, and performing on both can aid in assessing how well the student aurally hears the pitches. Performing on C additionally gives the student practice in one of the more common transpositions trumpet players encounter today: transposing down a whole-step.

CONCLUSION

Without appropriate knowledge of trumpet playing techniques and concepts, the first year of trumpet study can limit overall progression throughout a collegiate career. Thus, it is of utmost importance that the student begins collegiate trumpet study with proficient playing skills, taught through the proven teaching approaches of pedagogues such as Vincent Cichowicz, James Stamp, and William Adam. The capacity to self-teach demanding and difficult trumpet skills and literature, through the ability to practice efficiently, will give the student the opportunity to study more challenging literature in college. The instructor introducing a variety of trumpet literature will teach the student different performance practices that can be utilized in multiple performance settings. Through a productive and beneficial trumpet lesson curriculum, pre-collegiate trumpet students will have more proficient skills, practice habits, and literature knowledge that can ensure success in their collegiate careers.

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APPENDIX A

Biographical information about Vincent Cichowicz

Vincent Cichowicz performed as Second Trumpet in the Chicago Symphony Orchestra from 1952 until 1974, playing alongside heralded Principal Trumpet Adolph “Bud” Herseth, helping define the Chicago Brass Sound, a gold standard in balanced ensemble playing. While with the Chicago Symphony Orchestra, he performed under the direction of notable conductors and composers, such as Fritz Reiner, Pierre Monteux, Igor Stravinsky, and Paul Hindemith. Additionally, he performed in the Chicago Symphony Brass Quintet, and an expanded brass ensemble with members of the Cleveland and Philadelphia Orchestras. However, he was most influential as a teacher, serving on the faculty at Northwestern University from 1959 to 1998.⁵⁴ Many of his students have enjoyed long professional careers as both performers and teachers.⁵⁵

⁵⁴ Loubriel, *Back to Basics*, xi.

⁵⁵ Former students include Neal Bernsten (University of Illinois), Bruce Briney (Western Illinois University), Charles Daval (University of Illinois), Robert Dorer (Minnesota Orchestra), Mark Hughs (Houston Symphony Orchestra), Larry Knopp (Vancouver Symphony Orchestra), Alan Matheson (University of British Columbia), Thomas Rolfs (Boston Symphony Orchestra), Dave Vonderheide (Virginia Symphony Orchestra), and Eric Yates (The University of Alabama).

APPENDIX B

Biographical information about James Stamp

James Stamp was an American trumpet player and teacher from 1904-1985.⁵⁶ After studying with Max Schlossberg, he spent time performing with the Mayo Clinic Band, the Minneapolis Symphony Orchestra⁵⁷, and studio orchestras in Hollywood, California. In 1954, Stamp suffered a heart attack, resulting in a lighter performance schedule and increased focus on his health.⁵⁸ He designed a personal exercise program involving running and swimming in the same day, resulting in the best health and trumpet playing of his life.⁵⁹ Stamp has been described as having a natural sense of curiosity and desire to solve problems, leading to new and innovative approaches to trumpet playing.⁶⁰ Stamp's student Roy Poper explains that through study with Stamp's approach, a student will develop the excellent mechanics that are demanded of today's player.⁶¹

⁵⁶ Notable students include Malcolm McNab (Soloist), Thomas Stevens (Trumpeter, Composer, Conductor), and Roy Poper (Oberlin Conservatory of Music).

⁵⁷ Renamed the Minnesota Orchestra in 1968.

⁵⁸ Roy Poper, *Roy Poper's Commentaries on The Brasswind Methods of James Stamp* (Montrose, California: Balquhidder Music, 2007), 4.

⁵⁹ *Ibid.*, 4.

⁶⁰ *Ibid.*, 4.

⁶¹ *Ibid.*, 3.

APPENDIX C

Biographical information about William Adam

William Adam, 1917-2013, was an American trumpeter and considered by many as one of the most influential American trumpet pedagogues. He taught at Indiana University from 1946 to 1988. Over the course of his career, he performed with groups throughout all of North America, including the Don Macs Orchestra, Los Angeles Philharmonic, California Orchestra, and the Denver Symphony. He also regularly performed as a freelance trumpeter in the Los Angeles, California, and Denver, Colorado areas. Adam was an active clinician, appearing as a guest lecturer at the University of California Los Angeles, University of Illinois, University of Nevada, University of Cincinnati College-Conservatory of Music, University of Alaska, International Trumpet Guild Conference, among other notable colleges and conferences. His students still perform professionally in orchestras around the world and hold teaching positions at some of the top music programs in America.⁶²

⁶² Former students include Robert Baca (University of Wisconsin Eau Claire), John Rommel (Indiana University), Karl Sievers (University of Oklahoma), Robert Slack (Citrus College), James Stokes (Appalachian State University), Susan Slaughter (retired, St. Louis Symphony Orchestra), and Gregory Wing (Morehead State University).

