

A COMPARATIVE EXAMINATION OF SIX AMERICAN MASTER TRUMPET TEACHERS AND THE  
REGIONAL SCHOOLS OF PLAYING THAT THEY REPRESENT

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Jet travel and the widespread availability of recordings are factors that have led to an increasingly homogenous sound concept in American trumpet playing; this is a stark contrast to the unique regional sounds that existed in the United States in the middle of the twentieth century. Despite the growing dissipation of these regional sound concepts from the mid-century, it is important to understand the styles and pedagogy associated with these schools. In this paper, six player/teachers are associated with specific regional playing styles: Vincent Cichowicz in Chicago, Louis Davidson in Cleveland, Armando Ghitalla in Boston, John Haynie in the Southwest, James Stamp on the West Coast, and William Vacchiano in New York City. Each of these players made a notable impact on the trumpet world through their performances, recordings, and unprecedented legacy of students. It would be difficult for many modern American trumpet players to trace their “trumpet lineage” without one of these individuals in the picture.

Not only are these players an important part of the modern trumpeter’s heritage, but the vast success of their students warrants that their pedagogical methods are still relevant today. This study is unique due to this comprehensive and categorical comparison of pedagogical techniques, and this paper additionally examines the distinct sounds of each player’s regional style through the use of spectrograms. Ultimately this paper provides a myriad of teaching strategies from some of the most influential American trumpet players, which will aid trumpet teachers in negotiating the diverse needs of their students.

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# CHAPTER 1

## INTRODUCTION

### 1.1 Purpose

Modern classical trumpet players in the United States are faced with a variety of challenges when it comes to establishing a performance career. The age of specialization is over, and players must be versatile in many styles. Increased mobility among musicians has made it essential for players to quickly adapt to specific regional styles of playing as they travel or relocate professionally. In order for collegiate trumpet teachers to cater to this problem, they should have an understanding of regional styles and the schools of trumpet pedagogy associated with them. Additionally, a teacher's ability to adapt instruction to the unique challenges presented by each student is strengthened through familiarity with diverse pedagogical backgrounds. This paper seeks to trace the development of the art of American trumpet teaching in respect to the regional schools of pedagogy that emerged in the middle of the twentieth century.

Near the turn of the nineteenth to twentieth centuries, many immigrant players came to America and served as the first generation of American trumpet pedagogues. These musicians brought techniques and styles, shaped by their own national identities, which eventually brewed into distinct new styles in the American melting pot. Notable players of this time included Herbert L. Clarke, Ernest S. Williams, Louis Klöpfel, Gustav Heim, Georges Mager, Max Schlossberg, and Harry Glantz. This generation served as some of the earliest soloists and orchestral players in the United States.

The next generation of players and pedagogues from the middle of the twentieth century crystallized the regional styles that have strongly influenced our modern concepts of American trumpet playing. Six distinguished player-pedagogues can be identified and associated with their respective regional “schools” of trumpet playing: Vincent Cichowicz (Chicago), Louis Davidson (Cleveland), Armando Ghitalla (Boston), John Haynie (Southwest), James Stamp (West Coast), and William Vacchiano (New York City).<sup>1</sup> These teachers will be the primary focus of this paper, as their methods are still the basis for most of the trumpet instruction in the United States today. The study of this generation of players and teachers is essential to solving the problem at hand. The goals of this paper are to: 1) identify the pedagogical techniques and characteristic sounds associated with each of these teachers and regional schools, 2) compare the methodologies of the schools and what influence they have had on the characteristic sound and style of each school, and 3) identify how these ideas and styles have been disseminated and adapted to modern trumpet playing.

## 1.2 Method

A great deal of information is available about each of these pedagogues and their methods; however, such information is spread across a variety of sources. The first step in this investigation is to compile the existing information into one location. Chapter 1, which deals with the early generation of American players, stems primarily from historical research. This

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<sup>1</sup> These teachers were selected based on a combination of their own professional accomplishments, the number of their former students who have achieved success as trumpet players/teachers, and the volume of scholarship available relating to each player. The astounding scope of their influence can be seen in Figure 5.18.

sets the context for the next generation of teachers, who receive the bulk of the attention in this investigation.

Historical research also aids in setting a context and creating a biographical sketch for the six selected teachers from the mid-twentieth century. The primary focus on these teachers is concerned with their pedagogical methods, and this information has been gathered from their essays, method books, and interviews. In Chapter 4, this material is compared among all of the teachers within the context of the following categories: breathing, embouchure, sound concept and tone production, articulation, technique, and lesson structure and materials. This categorical comparison explores: 1) what practices are common to all of the schools, 2) what practices are unique to certain schools and have contributed to each school's identity, and 3) what practices are different among the schools, but have yielded similar results.

The comparative analysis is done from two lenses: *what* and *how*. The *what* consists of the specific musical materials that each teacher used. These musical examples can be found in method books written by the teacher or other materials that the teacher used consistently with students. The *how* refers to the way that these exercises were used to encourage student growth. This information was obtained through the verbal instructions written by the teachers as well as through the study of published interviews of both the teachers and their students.

The final part of the investigation considers how these methods have developed over time. Chapter 5 focuses on defining the regional sounds and comparing them to each other and to modern sound concepts. This section also traces the pedagogical lineage of modern players and pedagogues through the previously discussed generations. Some difficulties in

creating a pedagogical lineage are examined. Finally, several factors are explored that have contributed to the dissemination of regional styles and the move toward homogeneity.

### 1.3 Significance and State of Research

Due to the successes of each of the selected pedagogues, the bibliography for this topic is rather extensive; however, none of the sources examine the information in the same manner or to the same extent as this paper. The bibliography consists of the following types of resources: method books from the pedagogues in question, published interviews of the pedagogues and their students, historical and biographical information by noted trumpet scholars, and essays or articles written by the pedagogues themselves. Previous scholarship tends to focus on one specific method, which is problematic for two reasons. First, as a teacher it is essential to have as many tools as necessary to address the unique challenges posed by individual students; one methodology may work better given a student's specific circumstances. Second, as is demonstrated in the concluding section of this paper, modern trumpet players are more mobile and will likely be exposed to multiple teaching methodologies throughout their careers. This investigation is unique because it examines pedagogy from a regional perspective, puts the methods side by side in categorical comparison, and demonstrates how these methods have been adapted to suit needs of the modern trumpet player.

The scholarship of André M. Smith,<sup>2</sup> John McCann,<sup>3</sup> and Peter Knudsvig<sup>4</sup> is used in creating the biographical and musical context for the first generation of pedagogues that are examined in Chapter 1. While specific details of the teachings of Ernest S. Williams and Herbert L. Clarke are not well documented, their methods are still staples in many trumpeters' routines, which is discussed in many of the interviews with students of the later generations of pedagogues.<sup>5</sup>

Of the six teachers that are studied in detail, Louis Davidson, John Haynie, James Stamp, and William Vacchiano have published methods which include both musical exercises and verbal instructions. Vincent Cichowicz did not write a method, but his famous flow study exercises have been published posthumously under his name.<sup>6</sup> Armando Ghitalla also did not write a method, but many interviews with Ghitalla and his students have been published. Direct recollections from Davidson's students are scarce, but he provides detailed verbal instructions in his method book in addition to musical examples.<sup>7</sup> Anne Hardin has compiled a collection of essays written by John Haynie which is an important source.<sup>8</sup> Luis Loubriel published a book on Vincent Cichowicz which gives valuable insight into Cichowicz's teaching.<sup>9</sup>

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<sup>2</sup> André M. Smith, "Max Schlossberg: Founder of the American School of Trumpet Playing in the Twentieth Century." *International Trumpet Guild Journal* 22, no. 3 (May 1997): 23-48.

<sup>3</sup> John McCann, "A History of Trumpet and Cornet Pedagogy in the United States, 1840-1942" (DM Diss., Northwestern University, 1989).

<sup>4</sup> Peter Knudsvig, "Louis Klöpfel, Gustav Heim, and the Legacy of American Classical Trumpeting," *International Trumpet Guild Journal* 36, no. 4 (June 2012): 39-43.

<sup>5</sup> Most notably Ernest S. Williams' *Method of Scales* and Herbert L. Clarke's *Technical Studies*.

<sup>6</sup> The method books, *Long Tone Studies* and *Flow Studies, Volume 1* were recently compiled and edited by Vincent Cichowicz's son, Michael, and Mark Dulin.

<sup>7</sup> Louis Davidson, *Trumpet Techniques* (Bloomington, Indiana: Wind Music, Inc., 1970).

<sup>8</sup> John Haynie, *Inside John Haynie's Studio: A Master Teacher's Lessons on Trumpet and Life*, compiled by Anne Hardin (Denton, Texas: University of North Texas Press, 2007).

<sup>9</sup> Luis Loubriel, *Back to Basics for Trumpeters: The Teaching of Vincent Cichowicz* (Chicago: Scholar Publications, 2009).

The methods of James Stamp have been explained in great detail in *Roy Poper's Commentaries on the Brasswind Methods of James Stamp*.<sup>10</sup>

The interviews published in the *International Trumpet Guild Journal*, *Brass Bulletin*, and *The Instrumentalist* contain valuable insight into how these methods were applied to specific repertoire, tailored to individual students, and how they have changed over time. Matthew Inkster's dissertation, "A Review of Twelve Outstanding University Trumpet Studios: A Comparison of Methodology, Pedagogy, and Structure," is based on selected teachers' responses to a pedagogical survey.<sup>11</sup> Similarly, Bradley Sargent's dissertation examines the teaching of three American trumpet pedagogues.<sup>12</sup> Both dissertations include the information about Ghitalla and Cichowicz and are important sources, but the material is neither compared categorically nor related to the idea of regional schools of playing.

#### 1.4 Challenges and Disclaimers

One of the challenges of this study is that all of the teachers are deceased except for John Haynie. This means that any information that is omitted or unclear cannot be ascertained. If a teacher did not discuss one of the areas of trumpet pedagogy in the available resources, we must not assume that they omitted it because they did not feel it was important. A good illustration of this is the examples that teachers gave of method books; just because a teacher does not specifically mention a book, it does not mean that he did not use it. Another

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<sup>10</sup> Roy Poper, *Roy Poper's Commentaries on the Brasswind Methods of James Stamp* (Montrose, California: Balquhider Music, 1995).

<sup>11</sup> Matthew R. Inkster, "A Review of Twelve Outstanding University Trumpet Studios: A Comparison of Methodology, Pedagogy, and Structure" (DMA Diss., Florida State University, 1997).

<sup>12</sup> Bradley Kent Sargent, "Vincent Cichowicz, Vincent DiMartino, and Armando Ghitalla: Three American Trumpet Master Teachers" (DMA Diss., University of North Carolina at Greensboro, 2000).

challenge lies in the subjective nature of sound concept. While it is widely accepted that there were several regional schools of trumpet sound, it can be difficult to verbally describe them. Chapter 5 seeks to define the sounds in a more scientific manner through the use of spectrograms.

As the author, I must admit that my own background in trumpet pedagogy comes primarily from Vincent Cichowicz's method. I admit this because I hope that I do not present the material with any bias toward his method due to my own familiarity with it. All of the teachers produced many successful students, and all their methods deserve consideration. I have also chosen to refer to players and students with masculine pronouns for the sake of consistency and brevity.

## CHAPTER 2

### EARLY ROOTS

#### 2.1 The First Trends in America

The earliest trumpet instruction in the United States was provided by immigrants from Europe. John Lawrence McCann studied the trends in trumpet and cornet pedagogy in the United States from 1840 to 1942 in his doctoral dissertation at Northwestern University. In his paper he seeks to prove “that changes in pedagogy reflect and are influenced by cultural, stylistic and technological factors, and by individual teachers/players, physiology, philosophy, and policies of public education.”<sup>13</sup> He found that around 1860 most trumpet players came from the British Isles. From 1880 to 1935, German born players were second most populous, and in the 1920s many French players were brought to America by Henri Rabaud, Pierre Monteux, and Serge Koussevitsky to play with the Boston Symphony.<sup>14</sup> Because of the numerous nationalities of players, the United States maintained its reputation as a “melting pot,” especially in regard to trumpet pedagogy.

Around 1840-1870, many of the players who came to the U.S. were originally part of a touring ensemble, and when the ensemble disbanded, they settled in cities such as Boston, New York, Chicago, or Baltimore.<sup>15</sup> Americans were particularly interested in European music, as was evident in many “News from Europe” columns in newspapers.<sup>16</sup> Brass bands became exceedingly popular beginning in the 1830s, and the Civil War provided various opportunities

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<sup>13</sup> McCann, 107.

<sup>14</sup> *Ibid.*, 10.

<sup>15</sup> *Ibid.*, 16-17.

<sup>16</sup> *Ibid.*



for brass players to play in bands.<sup>17</sup> After the Civil War, there was a return to full concert bands, and there was a peak in the construction of town bandstands at the end of the nineteenth century. Both Patrick Gilmore's band and the Sousa Band were established in 1892.<sup>18</sup> The cornet was the most important soprano instrument; bands showcased their cornet soloists in virtuosic musical displays. In 1872, the number of cornet solos that were performed at band concerts outnumbered the total number of all other instrumental solos combined.<sup>19</sup> Some of the great cornet soloists included Herbert L. Clarke, Walter B. Rogers, Alessandro Liberati, Bohumir Kryl, Del Staigers, and Paris Chambers. As jazz music gained popularity in the 1920s, the status of concert bands and cornet soloists waned.<sup>20</sup>

Orchestras also gained prominence in the American musical scene, and the status of trumpets and cornets began to change. Orchestral literature by composers such as Gustav Mahler, Richard Wagner, and Richard Strauss made brass sections more prominent in compositions, and the demands on trumpet players became greater.<sup>21</sup> McCann explained:

A distinction was made at the time, however, and while players like Kryl, Chambers, Liberati and Clarke were better known to the general public, the star trumpeters of the symphony became, as early as the 20<sup>th</sup> century, more celebrated within the musical world.<sup>22</sup>

He also clarified that by 1934, trumpets had become just as popular as cornets had been at the turn of the century.<sup>23</sup>

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<sup>17</sup> Ibid., 21.

<sup>18</sup> Ibid., 28.

<sup>19</sup> Ibid., 22.

<sup>20</sup> Ibid., 29.

<sup>21</sup> Ibid., 32.

<sup>22</sup> Ibid., 31.

<sup>23</sup> Ibid., 32.

Though Hale A. Vander Cook established a College of Music in Chicago in 1909 and later Ernest S. Williams founded a School of Music in Brooklyn in 1922, most early cornet instruction was done through correspondence courses. Edwin Franko Goldman estimated that at this time 50% of all cornet players were completely self-taught.<sup>24</sup> The correspondence courses consisted of specific lessons that were sent from a teacher to the student. The student would work on the lesson for a few weeks and then write to the teacher indicating his progress. The teacher would then write back, responding to any specific issues and encouraging the student.<sup>25</sup> These written correspondences provide a significant amount of detailed insight into the pedagogical practices of the time.

McCann dissected these different courses and other method books to determine specific pedagogical trends. Some of the earliest debates were over mouthpiece placement and embouchure setting. A trend for setting the mouthpiece 1/3 on the upper lip and 2/3 on the lower can be traced back to the French pedagogue Jean-Baptiste Arban.<sup>26</sup> Early accounts also suggest that there were distinct differences between the set-up of the trumpet, cornet, and keyed-bugle embouchures. “Smile” or “stretched” embouchure settings were found in many French methods and were used in the U.S. by teachers such as Alessandro Liberati, Harold Rehrig, and eventually Max Schlossberg. This is a setting where the corner muscles of the mouth are stretched backwards while playing, giving an appearance similar to a smile.<sup>27</sup> As some of the great cornet soloists pushed the limits of the upper register, there was a movement by many teachers who advocated “no pressure” systems. The idea behind this

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<sup>24</sup> Ibid., 30-31.

<sup>25</sup> Ibid., 58.

<sup>26</sup> Ibid., 50.

<sup>27</sup> Ibid., 71.

system was to eliminate any pressing of the mouthpiece into the lips. The earliest teacher of this system was Walter Eby, and it was also adopted by Vander Cook, Kleffman, and DeLamter.<sup>28</sup> From 1920-1940 there was a trend toward a “pucker” embouchure, where the corners of the mouth are set forward rather than stretched backward. This was accompanied by the use of enough mouthpiece pressure to sustain decent tone quality.<sup>29</sup>

McCann noted that in 1908 the diaphragm muscle was identified as being involved in the expulsion of air. This discovery led to several teaching methods that encouraged students to tense their abdomen or “support from the diaphragm” to achieve proper breathing. In a correspondence course from 1908, Alfred Weldon said, “the diaphragm should be used to play high notes.”<sup>30</sup> In his *Universal’s Method* of 1939, Donald Pease said, “Breathing should be supported by the use of the abdominal muscles...Chest high-stomach in.”<sup>31</sup> Some well-known pedagogues who endorsed this method included Joseph Gustat, Donald Reinhardt, and Del Staigers.<sup>32</sup> McCann recognized Haydn Shepard as the first teacher to find fault with the method of breath control via the diaphragm. Others who became skeptical included William Thieck, Ernest Williams, and William Revelli.<sup>33</sup> Another trend was to arch the tongue, or change the vowel shape within the mouth in order to execute lip slurs. McCann traced this technique to German pedagogues such as Julius Kosleck,<sup>34</sup> and later this idea became particularly important in the teaching of Colonel Earl D. Irons.<sup>35</sup>

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<sup>28</sup> Ibid., 58, 70.

<sup>29</sup> Ibid., 98.

<sup>30</sup> Ibid., 71.

<sup>31</sup> Ibid., 78.

<sup>32</sup> Ibid., 84, 94-95.

<sup>33</sup> Ibid., 96-98.

<sup>34</sup> Ibid., 55-57.

<sup>35</sup> Ibid., 93.

The trends that McCann identified are important to bear in mind because several of these issues (and related issues) return in our examination of pedagogy in the mid-twentieth century. McCann noted the general pedagogical climate just prior to mid-century:

Four overlapping approaches can be identified in response to the quality of tone, power, and consistency demanded of orchestral trumpet players. First, contracting the lips forward, using some pressure, and stressing breath control. Second, further development of tongue arch techniques. Third, breathing pedagogy in general. And fourth, the increased reliance on conceptual approaches.<sup>36</sup>

Herbert L. Clarke was one of the most influential figures in the cornet/trumpet world in the early twentieth century. Though he doesn't have a direct teacher/student connection to any of the teachers examined in this paper, his technical and characteristic studies are a large part of all of the pedagogues' teachings.<sup>37</sup> Clarke claimed that he tried everything at some point in his career in an effort to figure out how to play. He said, "I was soloist with Gilmore at the age of 24, held the same position with Sousa at 25, and did not really know how to play the cornet correctly until I was 35!"<sup>38</sup> Most of his pedagogical writings were done after he had turned 50. Clarke also commented that every player has to find his own way, because every method book is just the teacher's way. His early thoughts on conceptual approaches were also important. He said you must, "carry in mind the sound of each note before sounding it,"<sup>39</sup> and that a performer's job is "telling the audience a story through music."<sup>40</sup>

Similar to Clarke, Ernest S. Williams did not have a direct link to the teachers in question, but his methods were used by most of them. Williams was a versatile player, because he

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<sup>36</sup> Ibid., 118.

<sup>37</sup> Herbert L. Clarke, *Technical Studies for the Cornet* (New York: Carl Fischer, 1984);  
idem., *Characteristic Studies for the Cornet* (New York: Carl Fischer, 1943).

<sup>38</sup> McCann, 80.

<sup>39</sup> Ibid., 81.

<sup>40</sup> Ibid., 82.

served as both principal trumpet of The Philadelphia Orchestra (also appearing as a soloist on Bach's *Brandenburg Concerto No. 2*) and was a featured cornet soloist with the Goldman Band.<sup>41</sup> Williams enjoyed teaching and founded his own music school in Brooklyn. This school was designed as a three year course of study, and Williams made arrangements so that credits could be transferred to New York University and applied towards a degree. Students had to be proficient on one instrument and demonstrate knowledge of keyboard and strings.<sup>42</sup> Band playing received much attention because Williams felt it was important for students to have the opportunity of soloing with the band.<sup>43</sup> Aside from the direct impact that Williams had on his students, many of his method books have become important parts of trumpet routines still used today. These include his *Method of Transposition*, *Secret of Technique Preservation*, and *Method of Scales*.<sup>44</sup>

## 2.2 Formation of American Orchestral Style

Louis Klöpfel was another one of the earliest trumpet teachers in America, and he had a significant impact on American orchestral style. Klöpfel was born, raised, and studied trumpet in Germany. Some of his earliest trumpet studies were with Arban, and he studied with several of the leading German teachers in Berlin, Leipzig, Hannover, and Cologne. He came to the United States in 1897 because he was recruited by Walter Damrosch to play in the New York Symphony. When he came to America, cornets were still popular in orchestras, but Klöpfel played exclusively on the B-flat trumpet. He moved to Boston to play in the Boston Symphony

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<sup>41</sup> Keith Winking, "The Legacy of Ernest S. Williams," *International Trumpet Guild Journal* 24, no. 2 (January 2000): 35-37.

<sup>42</sup> *Ibid.*, 42.

<sup>43</sup> *Ibid.*, 43-44.

<sup>44</sup> *Ibid.*, 35.

Orchestra from 1898-1927, and taught at the New England Conservatory from 1902 until his death in 1936. His studies with Arban led him to play in a straight style, and he advised that Arban's studies be played "perfectly straight, level, with high tones as broad as low ones."<sup>45</sup>

Gustav Heim eventually succeeded Louis Klöpfel in the Boston Symphony, and the two had several things in common. They were both born in the same region and studied with the same teachers in Germany. Heim was also recruited by Walter Damrosch, but he came to play first trumpet at the 1904 St. Louis World's Fair. Heim had quite a distinguished orchestral career; he moved to Philadelphia in 1905 as the principal trumpet of the Philadelphia Orchestra. The next year he became third trumpet of the Boston Symphony Orchestra, and later became principal trumpet of the BSO from 1914 until the strike in 1920. After the strike he held positions with the Detroit Symphony, the Cleveland Orchestra, the New York Philharmonic, and the New York Symphony.<sup>46</sup> Like Klöpfel, Heim was instrumental in the use of trumpets in American orchestras,<sup>47</sup> but unlike Klöpfel, who played B-flat exclusively, Heim was influential in his use of higher pitched trumpets to fit the repertoire at hand.<sup>48</sup> Vacchiano took intermittent lessons with Heim and recalled:

I owe practically all my success to [Gustav Heim]. I have attributed my long career to the ability to play all these [different pitched trumpets] and he taught me the proper way of doing it... I have a funny story to tell you about Gustav Heim...You weren't allowed to drink [alcohol] in those days and he was a German up in Maine, which was a really dry state. He used to make home-brew and they told him, "Gus, please don't make any home-brew and give it to the farmers. If you want to drink it, do it yourself." Well, he insisted and they put him in jail for four weeks. I went up there one day [for a

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<sup>45</sup> Knudsvig, 39.

<sup>46</sup> Ibid., 40.

<sup>47</sup> Ibid., 42.

<sup>48</sup> Brian Shook, "William Vacchiano: His Career as a Trumpet Player and Pedagogue" (DMA Diss., Arizona State University, 2006), 16.

lesson] and I couldn't find him. They told me he was over at the jail. So I went over [to the jail] and took a lesson [from him]. It was quite a memorable experience.<sup>49</sup>

Vacchiano also recalled Heim telling him, "for a Brahms symphony you can work playing a B-flat trumpet and hate it or play a D trumpet and enjoy it."<sup>50</sup>

Georges Mager was the next successor as principal trumpet of the Boston Symphony. Mager was also a singer and a violist. He played viola during his first year in the BSO (1918), sharing a stand with Arthur Fiedler. The following year Mager moved to third trumpet, and then became principal as a result of the same strike which prompted Heim to leave the orchestra.<sup>51</sup> Mager was particularly important because he pioneered the use of large bore C trumpets in an American orchestra, and he also used a large, deep-cupped mouthpiece. He was unique for his time because he was a "style teacher" rather than a technician. McCann says, "he wanted a certain sound but would not prescribe how to get it."<sup>52</sup> Harry Herforth recalls that Mager would say, "You do not play zee trumpet. You SING wizz zee trumpet!"<sup>53</sup> Mager was successful as a teacher, and his students include distinguished orchestral players such as Adolph Herseth, William Vacchiano, Bernard Adelstein, Harry Herforth, and Roger Voisin.<sup>54</sup> Vacchiano had a strong admiration for Mager:

[Georges Mager] influenced my life more than anyone else... The equipment he was using [i.e. the mouthpiece] is what I should have been using, but I didn't realize it at the time... [His mouthpiece] doubled my sound, range, speed of tonguing... everything

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<sup>49</sup> Ibid., 16-17.

<sup>50</sup> André M. Smith, "William Vacchiano: An Appreciative Recollection on His 83<sup>rd</sup> Birthday: 23 May 1995," *International Trumpet Guild Journal* 19, no. 4 (May 1995): 16.

<sup>51</sup> Harry Herforth, Adolph Herseth, and Martin Lessen, "A Tribute to Georges Mager (1885-1950)," *International Trumpet Guild Journal* 10, no. 2 (December 1985): 14.

<sup>52</sup> McCann, 97-98.

<sup>53</sup> Herforth, 14.

<sup>54</sup> Herforth, 14.

opened right up! If I hadn't met him I probably never would have known these things were possible until, perhaps, much later in life.<sup>55</sup>

### 2.3 Max Schlossberg

Klöpfel, Heim, and Mager represented the early twentieth century pedagogical and orchestral trumpet legacy in Boston, but in New York there was one important man, and his name was Max Schlossberg. He was born on November 5, 1873 in Libau, Latvia,<sup>56</sup> and was the second of seven children.<sup>57</sup> He most likely spoke Yiddish at home and German in public and at school.<sup>58</sup> His early trumpet studies were at the Moscow conservatory, but he eventually left and began studies with Julius Kosleck, the famous German pedagogue in Berlin.<sup>59</sup> Max first came to America in 1894, but quickly returned to Riga to fulfill his military obligations because the Russian government was holding his 89 year old grandfather in prison until he returned. In 1902 Max married Jennie Lohak, deserted the army, and came to America to stay.<sup>60</sup> There is little information about Schlossberg's life from 1903 until 1911, but a letter from Gustav Mahler possibly explains Max's future with the New York Philharmonic. McCann explained that Mahler requested Schlossberg:

In a letter to Bruno Walter early in 1909, Gustav Mahler announced his intention to take over the New York Philharmonic and asks Walter to "find out whether the splendid trumpeter of the Konzertverin, by whom we were so much struck at the time, is still in Vienna and if so...see if he would be willing to come to me in New York."<sup>61</sup>

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<sup>55</sup> Shook, "William Vacchiano: His Career," 15.

<sup>56</sup> It was a part of Russia at the time.

<sup>57</sup> Smith, "Max Schlossberg," 25.

<sup>58</sup> *Ibid.*, 27.

<sup>59</sup> *Ibid.*, 27-30.

<sup>60</sup> *Ibid.*, 30-31.

<sup>61</sup> McCann, 87.



In 1911 Schlossberg took a job as the second trumpet of the New York Philharmonic, but at the time that was not enough of a salary to make a living, so he supplemented his income by playing in other orchestras and theaters around town and by teaching private trumpet lessons.<sup>62</sup>

As a teacher, Max Schlossberg's name became associated with magic. Vacchiano said, "studying with Schlossberg, you knew you were going to be good. Schlossberg put a stamp on me."<sup>63</sup> Schlossberg inherited his teaching style from the German school through his teacher Julius Kosleck. Vacchiano explained, "The reason Schlossberg was so great was his style [*sic*]... What made him so famous is the instruction he got from Kosleck. He was a stylist and passed that on to Schlossberg."<sup>64</sup> To be a stylist meant that you were not merely interested in technique, but taught from a much broader musical context. Harry Jenkins, a former student of Schlossberg, recalled:

Max Schlossberg stressed musicality above everything else. He had the utmost contempt for unmusical playing and was particularly impatient with any naturally gifted student who neglected his musical responsibilities. Such waste of talent was considered a supreme injustice.<sup>65</sup>

Schlossberg was appointed to teach at the Institute of Musical Art (IMA) in 1923, which later became the Juilliard School. He also taught numerous students from his house, and many of them recollect their lessons at 811 Walton Avenue in the Bronx. Vacchiano remembered his studio:

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<sup>62</sup> Shook, "William Vacchiano: His Career," 19.

<sup>63</sup> Bernard Adelstein, Armando Ghitalla, and William Vacchiano, "Question-and-Answer Session," *International Trumpet Guild Journal* 18, no. 1 (September 1993):12.

<sup>64</sup> Shook, "William Vacchiano: His Career," 22.

<sup>65</sup> Harry Jenkins, "Studies With Schlossberg," *The Instrumentalist* (April 1981), in *Brass Anthology* (Evanston, Illinois: The Instrumentalist Company, 1999), 608.

When I studied with him, he lived on Walton Avenue in the Bronx. His apartment was on the top floor in the back and it was more or less soundproof. His studio walls were covered with all the famous trumpet players of the day, many of whom were his students. He would periodically point to them and tell you what desirable qualities each of them possessed; then would say, "Pretty soon I'll have your picture up there!"<sup>66</sup>

Brass musicologist André M. Smith noted that Schlossberg lived on the block between Yankee Stadium and the Bronx County Courthouse. He explained:

Entering the studio was like entering an inner royal chamber for an audience with the Czar. His eminence, Max the First, was usually seated on his dais, awaiting the arrival of his humble subject, who was to be initiated into the ancient and arcane mysteries of trumpet lore.<sup>67</sup>

Schlossberg's students also recollect his humble and kind nature. Vacchiano recalled:

He knew how to encourage a student and make him feel he was going to make it. Not once in my six years of affiliation did I ever hear [him] say an unkind word about anyone. He was above jealousy and never bragged about himself; he left that to others. He was a very kind man. I can't say enough about him.<sup>68</sup>

Smith explained:

His personal and encouraging manner was graced with a consoling, paternal smile that was a continuing source of solace to his struggling students and convinced them of his personal concern for their well-being.<sup>69</sup>

Schlossberg's care for individual students was also manifest in his teaching style. The weekly lesson routine usually began with two octave scales in all keys, including scales in thirds and arpeggios.<sup>70</sup> Drilling the fundamentals was very important to Schlossberg. He used many analogies and metaphors to get his point across,<sup>71</sup> and Vacchiano remembered that Schlossberg once said, "[Practicing these rudiments of playing] is like pressing a pair of pants with a cold

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<sup>66</sup> Shook, "William Vacchiano: His Career," 19-20.

<sup>67</sup> Smith, "William Vacchiano," 12.

<sup>68</sup> Shook, "William Vacchiano: His Career," 20.

<sup>69</sup> Smith, "William Vacchiano," 13.

<sup>70</sup> Ibid.

<sup>71</sup> Ibid.

iron; you must go over it enough times to form a crease.”<sup>72</sup> Vacchiano also said that he would stop at a deli across the street after every lesson so that he could write down everything he remembered “note for note.”<sup>73</sup> Vacchiano further recalled:

He was a very slow and meticulous teacher. He would give you a little bit each week and continue to add to it. He had an exercise he called “four-in-one” where you played two octaves of a scale, two octaves of thirds, two octaves of chords, and two octaves of intervals, all with one breath. It would take three or four months to get that ability.

When you played for him it had to be right on the button. If he found a weakness in your playing, he would address it immediately and not move on until you could fix it. He would always tell me, “Practice your liabilities, not your assets.”<sup>74</sup>

Schlossberg placed a strong emphasis on transposition, and he had students play etudes by Charlier, Laurient, Chavanne, Werner, Paudert, and Harris. In his last year of teaching, Schlossberg liked to use the newly published *Top Tones* etudes by Walter Smith.<sup>75</sup> He based much of his teaching on the issues that arose from the music at hand. To fix issues, he generally used exercises from Arban, St. Jacome, Sachse, and most importantly, little exercises that Schlossberg himself created for individual students. Schlossberg’s exercises were almost always based on orchestral repertoire.<sup>76</sup> After his death, Max’s son-in-law (and former student), Harry Freistadt compiled the exercises into what is now known as *Daily Drills and Technical Studies* by Max Schlossberg, a book which is a staple in trumpet pedagogy.<sup>77</sup>

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<sup>72</sup> Shook, “William Vacchiano: His Career,” 20.

<sup>73</sup> Smith, “William Vacchiano,” 13.

<sup>74</sup> Shook, “William Vacchiano: His Career,” 21.

<sup>75</sup> Walter M. Smith, *Top Tones for the Trumpeter* (New York: Carl Fischer, 1936).

<sup>76</sup> Smith, “William Vacchiano,” 12.

<sup>77</sup> Jeffery Nussbaum and Frank Hosticka, “An Examination of Max Schlossberg’s Daily Drills and Technical Studies for Trumpet and the Existing Schlossberg Manuscripts: A Summary,” *International Trumpet Guild Journal* 33, no. 4 (June 2009): 61-62.

Max Schlossberg, *Daily Drills and Technical Studies for Trumpet* (New York: M. Baron Company, 1965).

Jeffrey Nussbaum and Frank Hosticka did a recent examination of manuscripts of Schlossberg’s exercises in comparison to the published book. Naomi Freistadt, Max’s granddaughter, had some difficulty identifying the handwriting of the manuscripts, but she said they were most likely done by Max’s son, Kalman, or a copyist. The

Harry Jenkins won a spot in group lessons with Schlossberg through a contest that was sponsored by the New York Philharmonic. He wrote about his experiences in an article for *The Instrumentalist*. He said that Schlossberg spent 20 to 30 minutes of each lesson working on some of the drills that he composed as warm-up material. Jenkins said he tried to get students to play cleanly and with a pure tone, while stressing that high notes are coaxed out gradually rather than being forced. Table 2.1 shows exercises that Schlossberg favored.

Table 2.1. Exercises commonly used by Schlossberg<sup>78</sup>

|                                  | Page                          | Exercises                        |
|----------------------------------|-------------------------------|----------------------------------|
| <i>Schlossberg, Daily Drills</i> | 1                             | 1, 4                             |
|                                  | 2                             | 5, 6                             |
|                                  | 3                             | 11a, 12                          |
|                                  | 4                             | 13, 16                           |
|                                  | 6                             | 22, 23                           |
|                                  | 7                             | 27, 28                           |
|                                  | 9                             | 35                               |
|                                  | 18                            | 59, 60                           |
|                                  | <i>Arban, Complete Method</i> | 28                               |
| 29                               |                               | 21, 22                           |
| 41                               |                               | 14, 15                           |
| 42                               |                               | 16, 17, 18                       |
| 104                              |                               | 38                               |
| 108                              |                               | 48                               |
| 132                              |                               | 13                               |
| 144                              |                               | Entire Page                      |
| 145                              |                               | Entire Page                      |
| 149                              |                               | Entire Page                      |
|                                  | Characteristic Studies        | 2, 3, 6, 7, 8, 9, 10, 11, 12, 13 |

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manuscript exercises were written primarily in whole notes, whereas many of the exercises were given rhythmic values of eighth or sixteenth notes in the book. There were also some exercises where the general melodic patterns were completely different than the manuscripts, and they were probably some of Harry's compositions. Only the introduction of this method can be truly attributed to Max Schlossberg.

<sup>78</sup> Jenkins, 607-608. Based on this account, we know that these exercises had to have been written by Schlossberg, and were not newly composed by Freistadt.

Jenkins explained that for each lesson Schlossberg would choose an operatic aria for students to play, and he would provide background about the piece. He would have an advanced student model for the rest of the group. In these lessons, Schlossberg would take advantage of the larger number of students and divide them up to play duets or small ensemble music.<sup>79</sup>

The German school of trumpet pedagogy was evident in Schlossberg's advocacy of tongue arching for lip slurs and his persistence to use a stretched embouchure long after it fell out of fashion. Louis Davidson remembered these aspects of Schlossberg's teaching (especially the use of different syllables to create tongue arch on lip slurs), though Davidson rejected Schlossberg's "smile" embouchure. Davidson studied with Schlossberg from age 11 to 16 and was vastly influenced by the great teacher. Davidson considered his own method, *Trumpet Techniques*, to be the missing text from Schlossberg's *Daily Drills*.<sup>80</sup> McCann suggested that Schlossberg's teaching matched that of Kosleck, with the exception of the instruction to raise the diaphragm for breathing. Harry Freistadt recalled that breathing and attacks were the most important to Schlossberg, and that the amount of air taken in should be determined by the length of phrase that you were about to play.<sup>81</sup> One aspect of Schlossberg's teaching that was unusual for the time was that he purposefully faced away from his students. He did this because he wanted to evaluate their playing purely based on the sound they produced and not based on how they looked while playing.<sup>82</sup>

Unfortunately Schlossberg's health deteriorated late in life, although this did not stop his passion for teaching. Vacchiano remembered lessons where Schlossberg taught with his

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<sup>79</sup> Jenkins, 607-608.

<sup>80</sup> McCann, 88,

<sup>81</sup> McCann, 87-88.

<sup>82</sup> Smith, "William Vacchiano," 13.

trousers rolled up and his feet in buckets of water of contrasting extreme temperatures due to a heart condition. Later Schlossberg even taught while lying in his bed.<sup>83</sup> Schlossberg passed away on September 23, 1936.<sup>84</sup> André M. Smith explained the important role that Schlossberg played in the formation of American trumpet player:

The fundamental concept of modern American trumpet tone and performance style – is one Vacchiano to a great extent inherited in its mature form from the more refining of his teachers, Schlossberg. Most of the influential players in orchestras and bands of various kinds in the United States between 1915 and 1950 had been students of either Schlossberg or Ernest Williams in New York... it was Schlossberg and Williams who had the more lasting impression than all the others because of the sustained excellence of their teaching of the great number of their students over about 35 years.<sup>85</sup>

Some of Schlossberg's students include distinguished players such as William Vacchiano, Louis Davidson, Nathan Prager, James Smith, and Harry Glantz.<sup>86</sup> Schlossberg's grandson, Bernie Glow, summarized Schlossberg's career:

As a symphonic artist and teacher, his fame was worldwide. Students and celebrity trumpeters came to him from all over the world. His name was Max Schlossberg. Almost every major trumpeter in every major symphony studied with him.<sup>87</sup>

## 2.4 Harry Glantz

Like Herbert L. Clarke and Ernst Williams, Harry Glantz did not teach any of the pedagogues in this study, but his impact on the climate of American trumpet playing in the middle of the twentieth century was paramount. Though Glantz was born in the Ukraine, he moved to the United States at a very young age. Knudsvig explains that he, "was trained and

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<sup>83</sup> Smith, "Max Schlossberg," 32.

<sup>84</sup> *Ibid.*, 33.

<sup>85</sup> Smith, "William Vacchiano," 11.

<sup>86</sup> Brian Shook, *Last Stop Carnegie Hall: New York Philharmonic Trumpeter William Vacchiano* (Denton: University of North Texas Press, 2011), 13.

<sup>87</sup> Smith, "Max Schlossberg," 36.

spent his entire playing career in America, making him not by birthright, but by his musical training and cultural upbringing, a first generation American trumpeter.”<sup>88</sup> Glantz studied at IMA with Max Bleyer and Max Schlossberg.<sup>89</sup> Glantz said that he learned “to sing on the trumpet” from Modest Altschuler, and he also studied with and was quite fond of Christian H. Rodenkirchen, who Glantz attributed with getting him into the Philadelphia Orchestra.<sup>90</sup> Glantz studied with Gustav Heim while he was teaching privately in Manhattan. Though Vacchiano recalled a funny story about his lessons with Heim, Glantz’s studies with him ended more traumatically. André Smith retold the story:

When once Heim failed to appear for a lesson, Glantz went to Carnegie Hall searching for him. He did find him, relaxing with colleagues in a lounge reserved for the exclusive use of the German musicians of the Philharmonic. When Glantz walked in only for the purpose of speaking to him, Heim turned on him, immediately and loudly told him to, “Get out, Jew. If you ever come in here again you’ll have your teeth knocked out!” Glantz fled, stunned.<sup>91</sup>

Glantz was not fond of teaching, but needed the money to supplement his income. He only taught students who he thought were talented and driven, and he would often tell students after their first lesson that they should pursue something else. His teaching style was not developed through a systematic approach, but rather by trial and error. Some of Glantz’s distinguished students included: Bernard Adelstein, James Smith, Robert Grocock, Frank Kaderabek, and David Zauder.<sup>92</sup>

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<sup>88</sup> Knudsvig, 39.

<sup>89</sup> The records are unclear on his studies with Schlossberg, but Schlossberg’s comments on Glantz confirm that Glantz was, even if briefly, one of his students.

<sup>90</sup> André M. Smith, “A Centennial Tribute to Harry (*né* Hersch) Glantz on His Birthday: The First of January 1896-1996,” *International Trumpet Guild Journal* 20, no. 3 (February 1996): 12-17.

<sup>91</sup> *Ibid.*, 14.

<sup>92</sup> *Ibid.*, 22-23.

Glantz had a notable orchestral career and held many coveted positions. He played exclusively B-flat trumpet in orchestras, which was a “one trumpet fits all” attitude held over from the pre-WWII era.<sup>93</sup> During his career, Glantz played principal trumpet with the Russian Symphony Orchestra (an ensemble in the US meant to promote Russian music), principal of The Philadelphia Orchestra, he played 19 years as principal of the New York Philharmonic, and 12 years as principal of the NBC Orchestra under Toscanini.<sup>94</sup>

Glantz’s impact on the world of trumpet playing was due to the large quantity of recording that he did, and the relative novelty of radio and recording at the time. Uan Rasey, a L.A. film studio trumpeter, explains that Glantz had a huge impact on the American sound. He says, “Harry Glantz changed the whole concept of classical trumpet playing in America, just that one guy.”<sup>95</sup> Rasey described Glantz as unique because of his overall sound concept and use of vibrato.<sup>96</sup> Vacchiano praised Glantz as, “a model of style for all young trumpeters striving to follow that change from the prevailing cornet orchestra style to that being defined for the trumpet.”<sup>97</sup> Peter Knudsvig described Glantz’s weekly NBC telecasts and recordings with Toscanini and the NBC orchestra:

[It] gave him the exposure to spread his playing style and reputation to all corners of the country, including the most remote places in the country as long as radio signals and/or recordings could get there.

Max Schlossberg, who preceded Harry Glantz in the New York Philharmonic, is generally credited as being the founder of the American school of trumpeting, with Glantz his disciple who later “spread the gospel.”<sup>98</sup>

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<sup>93</sup> Ibid., 24.

<sup>94</sup> Ibid., 13-14, 26.

<sup>95</sup> Knudsvig, 39.

<sup>96</sup> Ibid., 42.

<sup>97</sup> Smith, “William Vacchiano,” 11.

<sup>98</sup> Knudsvig, 41.



## CHAPTER 3

### IDENTITIES EMERGE: THE PLAYERS THAT SHAPED REGIONAL SCHOOLS

#### 3.1 Vincent Cichowicz

Vincent Cichowicz was born on August 27, 1928 in Chicago, Illinois. He didn't play trumpet until he was in high school. Due to The Great Depression, the Cichowicz family could not afford an instrument, so he was given a cornet by the local Boy's Club.<sup>99</sup> After watching bands, Cichowicz said that he wanted to play the trumpet because, "I was attracted to the nice uniforms and the prominent role of the trumpet."<sup>100</sup> Cichowicz did not study privately until his second year at Harrison High School, when he took lessons from George Albrecht. Cichowicz recalled that Albrecht had him play a lot out of the Arban book, especially the arias and songs in the back section. They would also sight read duets at every lesson.<sup>101</sup>

During his second year of high school, Cichowicz's band director told him, "There's no room in the cornet section but if you want to play the French horn, we'll put you in the symphonic band."<sup>102</sup> So Cichowicz played horn in the band for a year but kept practicing the cornet. His director dealt a blow to Cichowicz's confidence because he also told him, "You really should be playing horn because you don't have the lips to play trumpet."<sup>103</sup> The next year Cichowicz decided that if he wanted to play trumpet, he needed to study with someone in

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<sup>99</sup> Vincent Cichowicz, Mark Dulin, and Michael Cichowicz, *Long Tone Studies* (California: Studio 259 Productions, 2011), 52.

<sup>100</sup> Bruce C. Briney, "Vincent Cichowicz: Master Teacher," *International Trumpet Guild Journal* 23, no. 2 (December 1998): 5.

<sup>101</sup> Ibid.

<sup>102</sup> Ibid.

<sup>103</sup> Ibid.

the Chicago Symphony, so he began lessons with Reynold Schilke. Schilke completely changed Cichowicz's embouchure because he had played with his lower lip rolled out too far.<sup>104</sup>

Cichowicz's studies with Schilke went well, and when Schilke received a call to recommend a student to play third/assistant principal trumpet with the Houston Symphony, Cichowicz got the job. This is astonishing because he was only 17 at the time, had begun playing trumpet four years earlier, and had recently been dealt a blow from his band director's discouraging comments. Cichowicz remembered that when he was in Houston, they played everything on rotary valved trumpets, which is very unusual for an American orchestra. He said that many of the players in the orchestra were young due to the war. It was a great experience because the conductor, Ernst Hoffman, was supportive of the young players.<sup>105</sup>

After playing in Houston for a year, Cichowicz was drafted into the Fifth Army Band stationed at Fort Sam Houston. He worked as a file clerk and was later stationed at Fort Sheridan and then in Galesburg, Illinois. When he was discharged in 1949, he returned to Chicago and enrolled at Roosevelt University so he could continue to study with Schilke. He worked as a free-lance musician around Chicago and played with the Grant Park Symphony. He also became a member of the Chicago Civic Orchestra, a position which allowed him to study with Adolph "Bud" Herseth, the new principal trumpet of the Chicago Symphony Orchestra. His early association with Herseth gave him the opportunity to play extra with the CSO. Cichowicz joined the Chicago Symphony as fourth trumpet when the position opened up in 1952; after about seven years, he moved up to second trumpet in the section.<sup>106</sup> As a member of the

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<sup>104</sup> Ibid.

<sup>105</sup> Ibid., 6.

<sup>106</sup> Ibid., 7-8.

orchestra, he also played with the Chicago Symphony Brass Quintet, and played on the Grammy award winning recording, *The Antiphonal Music of Giovanni Gabrieli*.<sup>107</sup> Cichowicz played under many of the great conductors during his time with the CSO. He recalled this story about Fritz Reiner, who was noted for his strict and demanding demeanor:

We were rehearsing Respighi's Pines of Rome, and I was playing the first trumpet part in the stage music. Another trumpeter and I were on risers well above the orchestra. In the last movement we rehearsed several short bugle calls that occur in the beginning of this section. Reiner stopped the orchestra and asked me, "Can you hold your trumpet higher?" You see, I angle my trumpet down because of a slight overbite. I assured Reiner that I would, however, do better. We began again, and after playing through the same passage, Reiner stopped the orchestra a second time. This time with much agitation he, asked, "Can you hold your trumpet higher?" Because of my high position on the risers, I now had my head tilted back considerably and was having difficulty seeing the music and the conductor. However, I again assured Reiner that I would do better the next time. After a third time through the passage, Reiner abruptly stopped the orchestra, and this time very angrily shouted, "Why don't you hold your trumpet higher?" He turned to Herseth and asked him to explain the problem, and Herseth proceeded to give a detailed monologue on embouchure formation. Reiner then turned to me and said, "Mr. Cichowicz, go see your dentist!"<sup>108</sup>

Cichowicz was hired to teach at Northwestern University in 1959. He remembered, "I had always been interested in teaching and felt that I learned a great deal myself."<sup>109</sup> He became a full-time professor in 1974, and the schedule of teaching and playing in the orchestra was very taxing. Cichowicz knew he had to choose, so he retired from the orchestra in 1975 to keep teaching full-time. He was greatly influenced by the other brass players in the Chicago Symphony. Former Cichowicz student Luis Loubriel explains:

While in the Civic Orchestra, Cichowicz took a few lessons with Adolph Herseth – the legendary principal trumpet of the Chicago Symphony Orchestra – but did not have success finding answers to some of his playing problems.<sup>110</sup>

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<sup>107</sup> Rick Chapman, "Vincent Cichowicz – The Man Behind the Trumpet," *The Instrumentalist* (August 1985), in *Brass Anthology* (Evanston, Illinois: The Instrumentalist Company, 1999), 729.

<sup>108</sup> *Ibid.*, 731-732.

<sup>109</sup> Briney, 10.

<sup>110</sup> Loubriel, *Back to Basics*, 5.

Herseith and Jacobs served as playing models for him, but it was his association with Jacobs that changed many of his views on teaching. In 1952 Cichowicz took a few lessons with Arnold Jacobs. Cichowicz recalled:

After working over a considerable period of time, and keeping in mind certain perceptions, I was convinced. Those lessons answered a lot of questions that in my previous ways of going about my work never seemed to be fully solved.<sup>111</sup>

Though he was initially skeptical, Cichowicz especially benefitted from Jacobs' thoughts on respiration and psychology.<sup>112</sup> Cichowicz said, "My exposure to Jacobs refined and clarified many things. It was not a dramatic change in what I was doing but there was a deeper thinking involved."<sup>113</sup>

Cichowicz also traveled the world to give master classes. From 1980-2002 he was on faculty for the National Youth Symphony of Canada, and from 1986-2004 he taught at the Brass Seminar at Domaine Forget in Charlevoix, Quebec. Cichowicz became conductor of the Millar Brass Ensemble in 1995. He put together many arrangements for the group, and they released a CD entitled "Brass Surround." Cichowicz was on the committee that founded the International Trumpet Guild (ITG), and he served on the advisory board of *The Instrumentalist*. His career has been commemorated through awards such as a Special Achievement Award from the European Chapter of ITG in 1997, Northwestern University's Legends in Teaching

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<sup>111</sup> Ibid., 6.

<sup>112</sup> Briney, 10.

<sup>113</sup> Louis Loubriel, "Vincent Cichowicz on Arnold Jacobs," *International Trumpet Guild Journal* 30, no. 2 (January 1996): 28.

Award that he received in 1998,<sup>114</sup> and the International Trumpet Guild's Lifetime Achievement Award in 1999.<sup>115</sup> Vincent Cichowicz passed away on December 11, 2006 from colon cancer<sup>116</sup>

### 3.2 Louis Davidson

Louis Davidson was born in New York on March 16, 1912.<sup>117</sup> His earliest studies were on piano, but at age 11 he began studying trumpet with Max Schlossberg.<sup>118</sup> During his youth he was active playing trumpet in many New York theaters and he even sailed to Europe several times as a musician on the S.S. Leviathon.<sup>119</sup> At age 16 he began playing with the Cincinnati Symphony, under the direction of Fritz Reiner. He played with them for five years and then returned to New York.<sup>120</sup>

During his second stay in New York, he played with the Ballet Russe de Monte Carlo and at Radio City Music Hall, in addition to playing several Broadway shows and radio programs, he served as a staff member of NBC.<sup>121</sup> In the summer of 1941, Davidson was chosen as one of six soloists to play under Arturo Toscanini at the Teatro Colon in Buenos Aires, Argentina.<sup>122</sup> At the age of 23 he became principal trumpet of the Cleveland Orchestra. He spent 23 years with the orchestra, playing for conductors such as Rodzinski, Leinsdorf, and Szell.<sup>123</sup>

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<sup>114</sup> Cichowicz, *Long Tones*, 52-53.

<sup>115</sup> Joyce Davis, "Vincent Cichowicz, 1927-2006," International Trumpet Guild, accessed February 11, 2014, <http://www.trumpetguild.org/news/news06/649cichowicz.htm>.

<sup>116</sup> Trevor Jensen, "Vincent Cichowicz, 1927-2006," Chicago Tribune News, accessed February 11, 2014, [http://articles.chicagotribune.com/2006-12-14/news/0612140148\\_1\\_trumpet-player-cso-teacher](http://articles.chicagotribune.com/2006-12-14/news/0612140148_1_trumpet-player-cso-teacher).

<sup>117</sup> Davidson, *Trumpet Technique*, iii.

<sup>118</sup> Charles Gorham, "A Tribute to Louis Davidson," *International Trumpet Guild Journal* 6, no. 4 (May 1982): 8.

<sup>119</sup> Davidson, *Trumpet Technique*, iii.

<sup>120</sup> Gorham, 8-9.

<sup>121</sup> Ibid.

<sup>122</sup> Davidson, *Trumpet Technique*, iii.

<sup>123</sup> Gorham, 8-9.

While in Cleveland, he taught privately and at Case Western Reserve University, the Cleveland Institute of Music, and Oberlin College.<sup>124</sup> He was an active participant in the International Trumpet Guild,<sup>125</sup> and upon retiring from the Cleveland Orchestra, he began a celebrated career as a trumpet teacher at the University of Indiana at Bloomington from 1963 to 1982. He moved to Studio City, California in 1992 and passed away in March of 1999.<sup>126</sup>

Davidson published two books, *Trumpet Technique* and *Trumpet Profiles*. *Trumpet Technique* is a method book designed for use in trumpet study, and Davidson says:

This book is aimed primarily at those players who have problems in one or more of the various techniques of trumpet-playing. Together with approaching each problem from its physical aspect, special exercises have been devised for dealing directly with problems.<sup>127</sup>

The book contains Davidson's detailed written explanations of the major aspects of trumpet playing such as attacks, breathing, embouchure, slurs (lip and valve), tonguing (single and multiple), his thoughts on warming-up, and general practical guidelines. After the verbal descriptions, Davidson includes many exercises designed to address each of these areas.<sup>128</sup>

*Trumpet Profiles* is a fascinating and unique book. The book is not a playing method, but rather a compilation of survey answers from some of the most prominent trumpet players in Davidson's time. Table 3.1 lists the respondents and shows their respective area of expertise. Davidson's survey included questions about influences (trumpet players and musicians on other instruments or in other genres), practice habits, and use of equipment (mouthpieces, models of horns, and specialty trumpets). The survey answers are first

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<sup>124</sup> Davidson, *Trumpet Technique*, iii.

<sup>125</sup> Gorham, 8-9.

<sup>126</sup> Davidson, *Trumpet Technique*, iii.

<sup>127</sup> *Ibid.*, ix.

<sup>128</sup> *Ibid.*

presented as facsimiles of the hand-written forms returned by the participants, and then Davidson compiles the information and makes note of any trends. This book is a valuable resource that provides insight into the practice habits of working professionals, and which players were the most influential.<sup>129</sup>

Table 3.1: Trumpeters included in *Trumpet Profiles*<sup>130</sup>

| Orchestral           | Solo               | Studio        | Jazz                   |
|----------------------|--------------------|---------------|------------------------|
| Bernard Adelstein    | Maurice André      | John Audino   | William “Cat” Anderson |
| Ray Crisara          | Timofei Dokshidzer | James Maxwell | Bud Brisbois           |
| Louis Davidson       | Don Jacoby         | Lew Soloff    | Ray Copeland           |
| Armando Ghitalla     | Robert Nagel       |               | Pee Wee Erwin          |
| Harry Glantz         | Doc Severinsen     |               | Maynard Ferguson       |
| Bernie Glow          |                    |               | Dizzy Gillespie        |
| Adolph “Bud” Herseth |                    |               | Bobby Hackett          |
| Knud Hovaldt         |                    |               | Jimmy McPartland       |
| Mannie Klein         |                    |               | Al Porcino             |
| Samuel Krauss        |                    |               | Marvin Stamm           |
| Gerard Schwarz       |                    |               | Clark Terry            |
| William Vacchiano    |                    |               |                        |
| Roger Voisin         |                    |               |                        |
| John Ware            |                    |               |                        |

<sup>129</sup> Davidson, *Trumpet Profiles* (Bloomington, Indiana: Louis Davidson, 1975).

<sup>130</sup> Ibid.

Davidson was also influential in bringing Russian trumpet virtuoso Timofei Dokshidzer<sup>131</sup> to play in America.<sup>132</sup> Dokshidzer wrote the foreword to Davidson's method, *Trumpet Technique*, and he remembered:

My first encounter with Louis Davidson came in 1965 while I was touring the United States as a member of the Moscow Philharmonic. We played one concert in Bloomington, Indiana at a concert hall on the campus of Indiana University. During a rehearsal for that concert our conductor, David Fedorovich Oistrakh, emphasized that the music faculty of Indiana University was one of the most distinguished in America, where professors famous throughout the world were employed. He specifically mentioned the names of violinist Joseph Gingold, French hornist Philip Farkas, and trumpeter Louis Davidson

After the concert that evening, I was approached by a dapper, gray-haired man of about fifty who introduced himself as Louis Davidson. Despite the late hour, he invited me to his home... I realized at once that meeting with such a man was well worth losing a night's sleep, and I accepted.<sup>133</sup>

In addition to recalling his fond memory of the night he spent at Louis and Melba Davidson's home, he credited the visit as the beginning of a close friendship. This association proved important to Dokshidzer's career, and it also had an impact on trumpeters all over the world. Dokshidzer explained:

Meeting Louis proved to be a most important and auspicious moment in my life. It was Louis who sent a letter to the Soviet leaders insisting that the opportunity to see and hear Dokshidzer perform could no longer be the exclusive privilege of the citizens of the Soviet Union, but should be extended to the citizens of all countries. It was Louis Davidson, in association with his old friend, James Stagliano (the famous French horn player, then a member of the Boston Symphony Orchestra) who produced a record of me playing popular instrumental pieces and distributed it throughout the world...I call Louie my "Columbus" – the man who discovered me for the entire world.<sup>134</sup>

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<sup>131</sup> There are many spellings of his name because it is translated from Russian to English. The spelling used here is the one present in Doshidzer's forward to Davidson's *Trumpet Technique*.

<sup>132</sup> Gorham, 8-9.

<sup>133</sup> Davidson, *Trumpet Technique*, v.

<sup>134</sup> *Ibid.*, vi.



### 3.3 Armando Ghitalla

Armando Ghitalla was born in Alpha, Illinois on June 1, 1925,<sup>135</sup> and was known to many as “Mundy.”<sup>136</sup> He grew up on a small farm in Knoxville, Illinois, which taught him the importance of hard work. In an interview with Michael Tunnell, Ghitalla revealed the origins of his playing:

My beginning with music was not exceptional. When I was six years old, my brother played clarinet and didn’t like practicing, so when my folks asked me if I wanted to play an instrument, I said, “Yes, anything but the clarinet!” They brought home a used Holton cornet with a No. 1 Holton mouthpiece.<sup>137</sup>

Ghitalla’s love for the cornet stemmed from a 78 rpm recording that he had of Del Staigers and the Goldman Band playing *Carnival of Venice* on one side and *Napoli* on the other. His favorite solos were cornet solos, particularly those written by Herbert L. Clarke. His earliest teacher was Herman Hampy. Hampy was from Peoria and traveled a lot, so Ghitalla was mainly left to his own devices in learning to play.<sup>138</sup>

Ghitalla’s family was not financially well-off, but his high school Latin teacher, Jane Anderson, recognized his talent and paid for him to study at the Interlochen Music Camp one summer. At Interlochen, Ghitalla studied with Pattee Evanson, the first trumpet player from Rochester. In order to help pay for his lessons, Ghitalla did odd jobs around the camp. He fondly remembers, “I was the only guy who could openly enter the girls’ camp – of course I had a ladder, paint brushes, and paint.”<sup>139</sup>

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<sup>135</sup> Michael Tunnell, “Armando Ghitalla – Master Trumpeter, Master Teacher, Master Musician,” *International Trumpet Guild Journal* 21, no. 4 (May 1997): 5.

<sup>136</sup> Julie L. Patton, “A Tribute to Armando Ghitalla: A Survey of His Influence on Trumpet Teachers in America and Canada Today,” *International Trumpet Guild Journal* 23, no. 2 (December 1998): 13.

<sup>137</sup> Tunnell, 5.

<sup>138</sup> *Ibid.*, 5-6.

<sup>139</sup> *Ibid.*, 6.

Ghitalla began college at Illinois Wesleyan in Bloomington, Illinois. He had to work his way through college. He served as a house boy at the Delta Omicron sorority and drove a bakery truck early in the mornings. He recalled that he loved the trumpet but had very little time to practice. At one point he won \$10 in a competition where he performed *Carnival of Venice*. He wrote a letter to Joseph Gustat, principal trumpet of the St. Louis Symphony, asking if he could take a lesson with the \$10 (Ghitalla admitted that this was an audacious move). Gustat accepted, and Ghitalla said that during the lesson Gustat changed his embouchure. Ghitalla described that, at the time, many players used a smiling or stretched embouchure to play high notes, but Gustat completely reversed Ghitalla's embouchure to a pucker formation. This laid the seed for Ghitalla's interest in embouchures throughout his career.<sup>140</sup>

Ghitalla was drafted into the Navy, where he served for three years. He had never heard about Juilliard until someone in the service told him about it. When Ghitalla was discharged in 1945, he used the GI Bill to attend Juilliard. Ghitalla was thankful for this provision, because without it he would not have been able to afford the prestigious school. He said, "Without the GI Bill, I would have probably finished Illinois Wesleyan and probably become a band director in Illinois."<sup>141</sup> One of the other effects of the GI Bill was that schools were flooded with students following the war. Ghitalla recalled that he was one of 96 trumpet players at Juilliard, and not everyone got to study with William Vacchiano. Ghitalla said that he felt very fortunate to be able to study with Vacchiano.<sup>142</sup> He considered Vacchiano to be his first "real" teacher. Ghitalla had originally wanted to be a cornet soloist, but Vacchiano opened

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<sup>140</sup> Ibid.

<sup>141</sup> Ibid.

<sup>142</sup> Ghitalla studied at Juilliard from 1946-1949.

him up to the world of orchestral playing.<sup>143</sup> Ghitalla served as the principal trumpet of both the New York City Opera and New York City Ballet Company while he was still a student in 1948-1949.<sup>144</sup>

Upon graduation from Juilliard, Ghitalla played with the Houston Symphony from 1949-1950, and then he joined the Boston Symphony Orchestra in 1951. He spent his first 13 years with the BSO as third/assistant principal trumpet (Roger Voisin was principal), and he also played solo trumpet with the Boston Pops under Arthur Fiedler. Ghitalla played principal trumpet in the BSO from 1964-1979 under conductors such as Munch, Leinsdorf, Steinberg, and Ozawa. When asked about playing for so many esteemed conductors, Ghitalla responded, “I enjoyed my later years. There I was, sitting back there with my gray hair and a frown on my face, and they didn’t say much [to me] very often.”<sup>145</sup> Ghitalla also discussed that he got to play *L’Histoire du Soldat* with Stravinsky conducting. The Royal March movement contains several five-tuple markings that are nebulously marked with a slur mark (Figure 3.1). There has always been question about how to play these figures, so Ghitalla asked the composer. Stravinsky responded that he didn’t know it was possible to articulate them, and said, “Well, if you can tongue it, by all means, do it.”<sup>146</sup> Ghitalla believed that being an orchestral trumpet player was like being an athlete – one of the most important things is to stay in absolute top shape. Unfortunately Ghitalla developed a sebaceous cyst on his lip and had to take 4-5

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<sup>143</sup> Tunnell, 7.

<sup>144</sup> Stephen L. Glover, “Armando Ghitalla: An Interview,” *International Trumpet Guild Journal* 6, no. 3 (February 1982): 7.

<sup>145</sup> *Ibid.*, 10.

<sup>146</sup> *Ibid.*, 12.

months off of playing with the BSO.<sup>147</sup> The surgery separated his lip muscles and he felt that he never fully recovered.<sup>148</sup>



Figure 3.1. Five note notation in Stravinsky's *L'histoire du Soldat*.<sup>149</sup>

Like Vacchiano, Ghitalla would often play trumpets of different pitches; however, Ghitalla attributes this more to his time spent playing with Roger Voisin than his studies with Vacchiano. He said that Voisin used to play a French four-valved C trumpet that actually became a D trumpet when the fourth valve was pressed. Ghitalla extended this idea by building a five-valved C trumpet that could be played in B-natural, C, D-flat, and D, depending on which valves were pressed. He admitted that he used the D-flat tuning of the instrument to play the difficult first two movements of Tomasi's Trumpet Concerto, because all of the difficult

<sup>147</sup> Ibid., 8-11.

<sup>148</sup> Adelstein, 13.

<sup>149</sup> Igor Stravinsky, "L'Histoire du Soldat" in *Orchestra Musician's CD ROM Library: Trumpet, Vol. VIII* (CD Sheet Music LLC, 2007), 5.

C-sharp and F-sharp passages could be played in C and F on his special trumpet. He also strongly advocated playing the Halsey Stevens Sonata on C trumpet because it fixed many intonation issues.<sup>150</sup>

Ghitalla paved the way for the future of solo trumpet playing because he was one of the first players to present full-length solo trumpet recitals. He was the very first person to do this at Town Hall in 1958, and then again in 1960.<sup>151</sup> Wriston Locklair reviewed the March 23, 1958 recital and said:

On paper, the prospect of a concert featuring a single trumpet might not be too stimulating. But Armando Ghitalla quickly dispelled such ideas before a cheering audience in Town Hall.<sup>152</sup>

Richard Lewis reviewed the March 27, 1960 performance and made similar comments:

No one would ever think that the trumpet could dominate a whole concert of chamber music without destroying the refinement and intimacy that this idiom creates. Yet what often seems unlikely in theory takes on a different aspect when approached with imagination and craftsmanship. This was proven many times over during this concert.<sup>153</sup>

On these recitals, Ghitalla performed important works such as Hindemith's *Sonate for Trumpet*, Handel's *Suite in D Major*,<sup>154</sup> Enesco's *Legende*, and he also resurrected Hummel's *Trumpet Concerto*, which is now a staple of trumpet solo literature.<sup>155</sup>

Ghitalla said that Hummel's concerto was originally found by Merrill Debsky, a student at Yale who was studying privately with Ghitalla at the time. They had the piece sent from the British Museum in London, and Ghitalla edited the work and gave its first modern performance.

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<sup>150</sup> Glover, 11-12.

<sup>151</sup> *Ibid.*, 7-8.

<sup>152</sup> Wriston Locklair, "Armando Ghitalla in Trumpet Program," *Musical America* 78 (April 1958):16.

<sup>153</sup> Richard Lewis, "Armando Ghitalla—Trumpet," *Musical America* 80 (April 1960):24.

<sup>154</sup> Ghitalla's was the first US performance of this work.

<sup>155</sup> Glover, 7.

The concerto was written in E Major. Ghitalla performed the piece in E Major, using a C trumpet, but when he edited the work, he moved the key down a half-step to E-flat major, making it more accessible to the B-flat trumpet. Boston Symphony harpist Bernard Zigagra helped Ghitalla make a piano reduction of the accompaniment.<sup>156</sup> After Ghitalla's edition was published, some scrutiny arose about the marking over long notes in the second movement (Figure 3.2). Ghitalla clarified, "Mary Rasmussen figured that out, they're both trills. It's not a vibrato indication like some people think. I believe her. She's very thorough."<sup>157</sup> Ghitalla also discussed his role as editor:

There are only a few dynamic indications in the original manuscript, so all of the editing shown in the edition was done by myself. I think I might leave out a lot of them now as I am less adamant about them than I was then.<sup>158</sup>

Ghitalla recorded three solo albums: *Three Concertos*, *Concertos*, and *Cantatas for Soprano and Trumpet*.<sup>159</sup>



Figure 3.2. "Wavy line" notation in Ghitalla's edition of Hummel's Trumpet Concerto.<sup>160</sup>

While in Boston, Ghitalla taught at Boston University, New England Conservatory, Berklee School of Music, Hartt School of Music, and the Tanglewood Institute.<sup>161</sup> After retiring

<sup>156</sup> Ibid., 8.

<sup>157</sup> James West, "In Memorium: An Interview with Armando Ghitalla," *International Trumpet Guild Journal* 26, no. 3 (March 2002): 50.

<sup>158</sup> Glover, 8.

<sup>159</sup> Ibid., 7.

<sup>160</sup> Johann Nepomuk Hummel, *Trumpet Concerto*, ed. Ghitalla (Paris: Alphonse Leduc, 1960), 4.

<sup>161</sup> Patton, 13.

from the BSO, he taught at the University of Michigan from 1979-1995. He then moved to Houston and taught at Rice University from 1995 until his death in 2001.<sup>162</sup> Ghitalla felt that he really learned to teach when he was in Michigan. He said, “The University of Michigan, however, did not enjoy large numbers of exceptionally talented students, so I really had to dig deep to be able to help these students.”<sup>163</sup> Ghitalla liked the challenge and fully committed to his teaching in Ann Arbor. When he chose students, he looked for their development in sound and technique, reception and sensitivity to instruction, and their overall potential.<sup>164</sup> He was notorious for attending all trumpet recitals (even those students not in his studio), symphonic band, and symphony orchestra concerts. Ghitalla said the following of his own teaching method:

I do not teach as I was taught. That is a definite no. But the person who was most influential on my playing was Vacchiano...I am sure that I picked up things from him; but most of my teaching has been just pounding away at it – trying to find a way to get kids to play better sooner.<sup>165</sup>

According to his students, Ghitalla was very flexible in how he approached problems; he could come at them from all angles.<sup>166</sup> Steve Hedrickson said that Ghitalla would invent exercises to help individual student problems, and Charles K. Finton commented on Ghitalla’s overall approach, “He could be very technical in his approach for some students, and at times fixated on embouchure. However, above all else, his musicianship always dominated his teaching.”<sup>167</sup> Ghitalla thought that one of the most important things was the development and consistent use of a warm-up and routine. He explained that, “Part of my job is to find out all

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<sup>162</sup> Tunnell, 7.

<sup>163</sup> Ibid.

<sup>164</sup> Inkster, 39.

<sup>165</sup> Ibid., 38.

<sup>166</sup> Patton, 11.

<sup>167</sup> Ibid., 16-17.

the things you can't do on the horn and then raise hell until you can overcome them."<sup>168</sup>

Ghitalla didn't know what retirement would be like, and he recalled:

I had lots of anxiety about coming to terms with not playing any more. My motivation to play and practice so much in the early years was that I felt like a complete person only while playing.<sup>169</sup>

He admitted that he eventually felt liberated from having to practice and perform. In 1994 he was awarded with an honorary doctorate from Illinois Wesleyan University.<sup>170</sup>

### 3.4 John J. Haynie

John James Haynie was born in Ralls, Texas on December 14, 1924. His family moved to Cisco, Texas, and Haynie began playing cornet at the age of seven.<sup>171</sup> Haynie explained that his first cornet was one of two very special gifts:

One of these times that I was staying in Humbletown, we had a visitor on a Saturday afternoon. He was a friend of Papa's, but this day he wanted to see me. I followed him out to his truck and saw that he had a little puppy he wanted to give me. I had never had a dog before and always wanted one. After I heard the requirements for owning a dog, I agreed to them all.

Before leaving, our guest said he had something else for me. I had seen this shiny object in the car seat and wondered what the thing was. He said it was a cornet. He took it out of the car, held it in his hands, and put it to his lips and blew. A beautiful sound came out. I asked him to do it again and this time he played a song. At that moment I knew I must learn to make these same beautiful sounds.<sup>172</sup>

Haynie made rapid progress on his own as a young cornet player, playing hymns and other songs. His first private instruction was with C.G Collum, a band director in Cisco. When Collum

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<sup>168</sup> Tunnell, 15.

<sup>169</sup> Ibid., 14.

<sup>170</sup> Ibid., 14-16.

<sup>171</sup> Anne Hardin, "Portrait of a Teacher: John J. Haynie," *International Trumpet Guild Journal* 32, no. 4 (June 2008): 7.

<sup>172</sup> Haynie, *Inside John Haynie's Studio*, 205.



left, Robert Maddox became the band director, and Haynie continued to study with him.

Haynie said that Maddox made him love music.

When Maddox moved to Mexia, Texas in 1939, John lost interest in playing cornet. Robert offered to have John come to Mexia to live with the Maddox family, and Haynie did for his junior and senior years of high school.<sup>173</sup> Haynie also attended summer band camps at Texas Technical University. Haynie said that Colonel Earl D. Irons was one of his childhood heroes as a cornetist. Haynie never had the opportunity to take private lessons with Irons, but the Colonel was one of the teachers at the Texas Tech. summer camps in 1938 and 1939.<sup>174</sup> Haynie really enjoyed his time at the camps, which influenced his decision to enroll at Texas Tech. for college.<sup>175</sup>

Haynie began his studies at Texas Tech., but he was soon drafted into the 76<sup>th</sup> Infantry Division Band. At first he was stationed in Wisconsin, where the band toured the Midwest with Haynie as the cornet soloist, to promote the sale of U.S. war bonds. When he eventually entered combat, Haynie served as a military policeman in the Battle of the Bulge.<sup>176</sup> He recalled that he had an idea to remove telephone wires that resulted in a traumatic injury for any trumpet player:

I was given the opportunity to defeat the enemy by clearing telephone lines out of the way. This had gone well all day, but I was about to have a "close encounter of the worst kind." I made the mistake of not facing forward to dodge the tree limbs. Sure enough, when I did face forward, a tree limb struck me right across the mouth, sweeping me from atop the truck. I awoke in an army field hospital...

My teeth were hanging loose, and the attending dentist hadn't had a dental patient in weeks. He told me that he intended to remove all my front teeth. For a

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<sup>173</sup> Hardin, 7.

<sup>174</sup> Haynie, *Inside John Haynie's Studio*, 219.

<sup>175</sup> Cynthia K. Thompson, "In Honor of John James Haynie," *International Trumpet Guild Journal* 11, no. 4 (May 1987): 9.

<sup>176</sup> *Ibid.*

trumpet player, this was a fatal blow, but it seems that band directors were always rescuing me. As soon as the dentist left, CWO John Sandidge, my band director, came after me and took me out of there. He not only saved my teeth, but also probably saved my life, as well. The usual duty assigned the injured after recovering was a transfer to a rifle company. Instead, I was returned to the band, and after my mouth healed I began to learn how to play again. For many years my front teeth were loose; in time there proved to be no permanent damage.<sup>177</sup>

When Haynie left the service in 1945, he had earned a Good Conduct Medal in Battle, a World War II Victory Medal, an American Theater Medal, and a European Theater Medal. He returned to Texas Tech. for a year, but then transferred to the University of Illinois.<sup>178</sup> Haynie earned both Bachelor's and Master's degrees in music education from the University of Illinois, graduating in 1950.<sup>179</sup> Mark Hindsley was the Director of Bands at Illinois during Haynie's studies, and John ended up marrying his daughter, Marilyn. Anne Hardin describes that, "John and Marilyn Haynie are partners in every aspect of life."<sup>180</sup> Haynie was deeply influenced by Mark Hindsley and said the following about his father-in-law:

Mark Hindsley was a pioneer, an innovator, and a musician for whom I had the most profound respect. But was also my father-in-law, Granddad to my children and Great-Granddad to their children. When our oldest grandchild Rachel was growing up and participating in band, she had band directors who referred reverently to Mark Hindsley. I'll never forget the phone call she made to Marilyn one day to ask, "Just who *is* Great-Granddad?"

Now she knows.<sup>181</sup>

During his studies at Illinois, John also took trumpet lessons with Haskell Sexton. Haynie remembered:

My lessons with Haskell were always a musical experience since I played mostly solo literature and with piano. Sometimes when an accompanist was not available we would play from the Charlier book. He would play so elegantly that I could hear things

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<sup>177</sup> Haynie, *Inside John Haynie's Studio*, 226.

<sup>178</sup> Hardin, 7.

<sup>179</sup> Hardin, 7; Thompson, 9.

<sup>180</sup> Hardin, 10.

<sup>181</sup> Haynie, *Inside John Haynie's Studio*, 258.

that just were not there when I played the same thing. I would like to think that I have had some of that same influence on my students.

Haskell introduced me to the best of trumpet literature with special emphasis on the French trumpet conservatory contest pieces. What a sharp contrast to the limited repertoire of virtuoso pieces I knew.<sup>182</sup>

Before studying with Sexton, Haynie had primarily made a career by playing cornet solos.

Sexton truly introduced him to a new world of literature that proved useful in Haynie's later teaching career. Haynie recalled that in one of his lessons Sexton showed him Hindemith's newly written Trumpet Sonata:

I played right through it without much difficulty and when I finished I looked at Haskell, he looked at me and asked what I thought of it. I said it was the worst piece I'd ever played. He laughed, I laughed, too. Then he said, "You have a right to whatever honest opinion you may have, but I want to know *why* you think it is such a bad piece of music?" Without hesitation I told him that there was no opening cadenza featuring lip slurs, no double or triple tonguing to speak of, no singable theme, and no high F at the end. Haskell thoughtfully mused in his kind of way, "John, that says more about you than it does about Hindemith and his music."<sup>183</sup>

Haynie clarified that later Hindemith's Sonata became one of his all-time top five favorite trumpet works.<sup>184</sup>

After graduating from University of Illinois, Haynie took a job teaching at North Texas State University (now University of North Texas). His career there lasted an impressive forty years, from 1950-1990. He was first hired to teach brass, but later became specifically a trumpet teacher. One of the truly unique opportunities for Haynie at North Texas was that for some time he played in the bands and orchestras with his students daily. Haynie believed that

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<sup>182</sup> Ibid., 230.

<sup>183</sup> Ibid., 231-232

<sup>184</sup> Ibid., 232

this allowed him to be a better teacher because he could observe students in different environments, learn their habits, and easily build rapport.<sup>185</sup>

Haynie observed that students tend to work on music that is harder than they are ready to play. This seldom goes well and causes endurance and range problems in addition to a false sense of achievement. This notion led to the development of Haynie's course of study for use during his time at North Texas. Haynie felt that 75% of all music that students play should pose no physical challenges. This allows students to build up, rather than tear down, their skills.<sup>186</sup> In addition to prescribing specific solos, scales, etudes, and excerpts for each year of study, Haynie expected students to take written exams that covered trumpet history, pedagogy, and musical terms. At the end of each semester, students had to perform a solo with piano, from memory.<sup>187</sup>

Haynie's views on selecting appropriate literature extended beyond just his studio walls. Much of the Texas UIL<sup>188</sup> trumpet contest list is the result of Haynie's push to present a greater variety of literature in public schools.<sup>189</sup> Haynie made two recordings featuring the music from the contest list with his wife, Marilyn, playing piano.<sup>190</sup> They also toured the state giving concerts at public schools. Instead of having a predetermined recital program, John allowed students to pick what pieces they wanted to hear. He explained:

In the later 1950s, Marilyn and I did a two-week tour of Texas, performing everything on the state contest list. I wrote up a brief statement/analysis of each solo—what the demands were, the range, the difficulty of the accompaniment,

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<sup>185</sup> Thompson, 9.

<sup>186</sup> Hardin, 9.

<sup>187</sup> John J. Haynie and Leonard Candelaria, "Course of Study: North Texas State University School of Music," *International Trumpet Guild Journal* 7, no. 3 (February 1983): 20-23.

<sup>188</sup> "University Interscholastic League," Texas's association for solo and ensemble contests.

<sup>189</sup> Thompson, 9.

<sup>190</sup> Hardin, 9.

whatever...What those kids would do! They'd go through the list and see which ones required the highest notes. They were out to kill me! Sometimes those requests came from kids that I knew could never play that piece. They just wanted to see if I could do it. So, I finally got smart, and I had the band directors make the requests of pieces they felt the kids could use.<sup>191</sup>

Haynie was beloved as a teacher and honored in many ways. In 1984 he was presented with the annual 'Fessor Graham Award, given to the most outstanding faculty member at North Texas as voted by the student body. He also received a Distinguished Service Award from the University of Illinois in 1991, the International Trumpet Guild Award of Merit in 2003, a Lifetime Achievement Award in 2006 from *The North Texan* magazine, and the Edwin Franko Goldman Memorial Citation from the American Bandmasters Association in 2007. The high school in his hometown of Cisco, Texas also dedicated its new music facilities the "J.J. Haynie Band Hall" in 2006.<sup>192</sup>

### 3.5 James Stamp

James Stamp was born in 1904 in Minnesota. He began playing with the Mayo Clinic Band at the age of 16, and played at many different theaters around the Minneapolis area. He played as the principal trumpet of the Minneapolis Symphony (now the Minnesota Orchestra) for 17 years. In 1944 he moved to Los Angeles to play in Hollywood studios and on radio broadcasts. He played for composers such as Carmen Dragon and Dave Rose.<sup>193</sup>

He began teaching as almost a "second career" beginning after he suffered a heart attack in 1954. He taught numerous players in the Los Angeles area, many of whom were

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<sup>191</sup> Haynie, *Inside John Haynie's Studio*, 246.

<sup>192</sup> Hardin, 9.

<sup>193</sup> Thomas Stevens, "James Stamp: Artist, Master Teacher, & Author," *International Trumpet Guild Journal* 17, no. 3 (February 1993): 16.

professional commercial players. Stamp gained a reputation as a “chop doctor.” He was originally not taken seriously by legitimate orchestral players, but that attitude eventually changed completely. He was discovered by Jean-Pierre Mathez, who invited Stamp to teach at the *Brass Bulletin* workshop in Switzerland. His success at this workshop led to international fame and the eventual publication of his materials through BIM.<sup>194</sup> Stamp has two published method books, *Warm-Ups + Studies*, and *Supplemental Studies*.<sup>195</sup> Roy Poper published a method entitled, *Roy Poper’s Guide to the Brasswind Methods of James Stamp*,<sup>196</sup> and Jean-Christophe Wiener published a series of articles in the *Brass Bulletin* which explain and supplement Stamp’s method books.<sup>197</sup> Some of Stamp’s successful orchestral students include Michael Sachs, principal of the Cleveland Orchestra, and Thomas Stevens, former principal of the Los Angeles Philharmonic. James Stamp passed away on December 22, 1985.<sup>198</sup>

### 3.6 William Vacchiano

William Vacchiano was born the seventh of eight children on May 23, 1912 in Portland, Maine. His parents had come to the United States from Cicciano, Italy, so he was raised in an Italian home with a strong appreciation of music and Italian opera. Vacchiano has quite an interesting tale about how he came to play trumpet. He said:

When I was about eight years old we lived at the bottom of a tremendous hill. I used to come home from school every day on my bicycle, which didn’t have any brakes.

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<sup>194</sup> Ibid., 17.

<sup>195</sup> James Stamp, *Warm-Ups + Studies for Trumpet* (Switzerland: Editions BIM, 1998).

James Stamp, *Supplemental Studies* (Switzerland: Editions BIM, 2008).

<sup>196</sup> Poper.

<sup>197</sup> Jean-Christophe Wiener, “James Stamp: Master in Listening (Part 1),” *Brass Bulletin* 100, no. 4 (1997): 59-65.

Jean-Christophe Wiener, “James Stamp: Master in Listening (Part 2),” *Brass Bulletin* 101, no. 1 (1998): 135-141.

Jean-Christophe Wiener, “James Stamp: Master in Listening (Part 3),” *Brass Bulletin* 101, no. 2 (1998): 64-71.

<sup>198</sup> Stamp, *Warm-Ups*, rear jacket cover.

The only way to get home was to meander. There was a boy, Louis Bennet, who lived on my street and played the baritone horn. One day I crashed right into him while he was carrying his instrument! We both panicked since I had made a big dent in the bell of his horn. I went with him to his music teacher to explain what had happened. We didn't realize at that time what a trivial thing it really was – the dent could have been smoothed out with our hands. The teacher saw a potential student in me and asked if I'd like to study an instrument. I said, "Yes, I'd love to." (I'd have said anything to get out of there!) So, I studied solfeggio for a whole year, as that was the European way...

When it came time for me to select an instrument, my five older sisters decided on the saxophone because Rudy Vallee, a Maine boy, was very popular. My father knew enough about music to know that a clarinet was a good stepping-stone before going to saxophone. "You'd better play clarinet, because Rudy Vallee came from Portland, too." But he said it in Italian, and to a nine year old, *clarinetto* and *cornetto* sounded pretty much the same. By the time I got to the teacher and he began to tell me the instruments that were available, just by luck, or mis-luck, he started on the brass instruments. When he said "cornetto" I said, "That's it!" When I came home with a cornet my father hit the ceiling and explained to me that a clarinetto was black and made of wood. But my mother said, "What's the difference? Leave him alone; he's not going to be a professor." My father looked heavenward and gave up. So, that's how I got my instrument.<sup>199</sup>

The solfège lessons that Vacchiano mentioned were taught by Senor DiNobili in 1920.<sup>200</sup>

Vacchiano's earliest trumpet lessons were with Frank Knapp, who had been a cornet soloist with Liberati's band.<sup>201</sup> Vacchiano primarily studied the St. Jacome method with Knapp, though he later told both Max Schlossberg and Walter Smith that he was unfamiliar with the book because he wanted a fresh start. Vacchiano also studied piano, but due to financial restraints, he had to give up one of the instruments, and Vacchiano decided to stick with the trumpet.<sup>202</sup> Knapp conducted the 242<sup>nd</sup> Coast Artillery Band, which Vacchiano joined when he was 14. The age limit was supposed to be 18, but Vacchiano had a mustache and was tall for his age. Knapp also played first trumpet in the Portland Municipal Orchestra, and invited Vacchiano to play in the group as third trumpet when he was 14.

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<sup>199</sup> Smith, "William Vacchiano," 6.

<sup>200</sup> Ibid., 5.

<sup>201</sup> Shook, *Last Stop*, 6.

<sup>202</sup> Shook, "William Vacchiano: His Career," 13.

Throughout high school, Vacchiano kept a rigorous practice schedule in the afternoons and evenings. He played a solo at the beginning of his school's weekly assemblies. Other schools began engaging him to play in an effort to encourage their music students.<sup>203</sup> Vacchiano believed that he had learned about 60 solos by the time he graduated!<sup>204</sup> Vacchiano worked out a system of using passengers' unused train fares to travel from Portland to Boston and back. This allowed him to take trumpet lessons in the city with Klöpfel, Walter Smith, Mager, and Heim.<sup>205</sup>

The stock market crash in 1929 made Vacchiano consider his career options, and he thought that accounting would provide a steady income.<sup>206</sup> He went to New York City to visit Saint John's University, but he was not admitted because the grading scales in New York and Maine were incompatible. Vacchiano decided to visit Times Square while he was there and ran into an old friend, Oscar Jones.<sup>207</sup> Jones was a trumpet student of Max Schlossberg's, and told Vacchiano that he couldn't leave the city until he'd had a lesson with Schlossberg; Jones even paid for the lesson. André Smith commented, "That one lesson closed permanently his plans for a career as an accountant."<sup>208</sup> Vacchiano's future had greatly changed in that one trip to New York. He recalled the lesson:

I made the appointment for Sunday morning and after the lesson I would take the bus back to Boston. I was glad it happened this way, because I would be close to my home. Well, Schlossberg was very nice to me and after the lesson he said, "Vacchiano, you are very talented. I want you to stay here. I will give you a full scholarship to the Institute

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<sup>203</sup> Smith, "William Vacchiano," 7-8.

<sup>204</sup> Shook, "William Vacchiano: His Career," 13.

<sup>205</sup> Shook, *Last Stop*, 8-9.

<sup>206</sup> Smith, "William Vacchiano," 8-9.

<sup>207</sup> Incidentally Vacchiano had previously dated Jones' sister.

<sup>208</sup> Smith, "William Vacchiano," 9-10.



of Musical Art.” I figured I didn’t have anything to lose and if I didn’t make it after one year I could always go back to Boston. So I told him, “Alright, I will stay.”<sup>209</sup>

Schlossberg taught Vacchiano the intangible aspects of orchestral playing and orchestral style. Vacchiano played first chair in the Chautauqua Symphony while he was a student at IMA. He also met his wife, Ethel Josephine LaParde, while he was studying there.<sup>210</sup> They later had two children, Ralph (1939) and Joanne (1944).<sup>211</sup> Vacchiano was lucky to find work during the Depression. He auditioned for both the Metropolitan Opera Orchestra and the New York Philharmonic on the same day, and was offered a job with both ensembles. Unsure of what to do, Vacchiano called the personnel manager of the Met Orchestra, Simone Mantia, and explained his job offers. Mantia said of the Philharmonic, “Vacchiano, that is a better job than this one. Take it and God bless you.”<sup>212</sup> So in 1935, Vacchiano joined the New York Philharmonic as the third/assistant principal trumpet. The other players in the section were Harry Glantz (principal), Nat Prager (second), and Max Schlossberg (fourth).<sup>213</sup> Vacchiano admired Harry Glantz and recalled that his lessons with Schlossberg were enhanced by his daily orchestral associations with Glantz.<sup>214</sup> Vacchiano also had a recording of Glantz playing the solo cornet part on Meyerbeer’s *March of the Prophets* that Vacchiano would listen to every morning to get the sound in his head before he practiced.<sup>215</sup> Vacchiano was appointed

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<sup>209</sup> Shook, *Last Stop*, 11-12.

<sup>210</sup> Shook, “William Vacchiano: His Career,” 22.

<sup>211</sup> Smith, “William Vacchiano,” 29.

<sup>212</sup> Shook, “William Vacchiano: His Career,” 24.

<sup>213</sup> Shook, *Last Stop*, 15-19.

<sup>214</sup> Smith, “William Vacchiano,” 11.

<sup>215</sup> Ibid.

principal trumpet of the Philharmonic by Bruno Walter in 1942. His colleagues in the section at the time were Nat Prager (second), John Ware (third/assistant), and James Smith (fourth).<sup>216</sup>

Vacchiano gained a tremendous reputation around New York City. He was appointed to teach at Juilliard (formerly IMA) in 1935. He also played in many orchestras in the city and recorded over 400 albums. He became extremely busy as students returned from war and wanted to study using the GI Bill. Vacchiano recalled that he taught every hour he could, often 30 hours more than his regular orchestra duties. Students recalled that he would teach as early as 8 AM on Saturday mornings, and sometimes he'd still be in his bathrobe for Sunday morning lessons. Vacchiano attributed this schedule to his life during the depression; he never knew when things might change, so he wanted to be ready.<sup>217</sup>

Vacchiano eventually went back to school because he wanted to show his students the importance of having a college degree. He earned Bachelor's and Master's degrees from the Manhattan School of Music in 1952 and 1953 respectively. While in New York, he taught at Juilliard from 1935-2002, the Manhattan School of Music from 1937-1999, Mannes College of Music from 1937-1983, Queens College from 1970-1973 and 1991-1994, and Columbia Teacher's College (exact dates unknown). This was in addition to an unprecedented 70 years of private teaching from his home in Flushing, New York from 1935-2005.<sup>218</sup> In May of 2003, Vacchiano was presented with an honorary doctorate from Juilliard.<sup>219</sup> He has also received the Award of Recognition from the New York Brass Conference for Scholarships Journal in 1978 and the Honorary Award from the International Trumpet Guild in 1984.

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<sup>216</sup> Shook, *Last Stop*, 35.

<sup>217</sup> Shook, "William Vacchiano: His Career," 27.

<sup>218</sup> Shook, "William Vacchiano (1912-2005): A Tribute to His Life, Career, and Pedagogical Method," *International Trumpet Guild Journal* 30, no. 3 (March 2006): 6.

<sup>219</sup> Shook, *Last Stop*, 23-27.

Vacchiano decided to retire from the Philharmonic while he was still in good health and in his prime. At the time he had set a record for playing the longest as a principal trumpeter in an American Orchestra.<sup>220</sup> He used his extra time to teach more students and to travel to give master classes. Over the course of his career, Vacchiano estimated that he taught at least 2,000 students!<sup>221</sup> He also compiled many of the exercises that he had written for students into method books. One of Vacchiano's interests was in learning languages. He compared copies of the bible in various languages in order to learn new ones. He grew up speaking English and Neapolitan Italian, but he also learned French, Spanish, German, and Portuguese.<sup>222</sup> During his retirement, Vacchiano also played in community bands just for fun. Sometimes he would play the French horn part on an alto F trumpet because his range had diminished.<sup>223</sup> As testament to his determination, his daughter explained:

A few years ago he played third trumpet in a summer municipal band near our home. The trumpet section was seated on a riser and a step had to be made for my father so he could get there. Apparently he was not pleased to have to use an extra step that none of the other trumpet players needed. To remedy this he made a step with a railing the same height as the riser and practiced getting up on it all winter. The following summer he very proudly removed the extra step and went to his chair without any assistance!"<sup>224</sup>

Vacchiano passed away on September 19, 2005 in Manhattan due to respiratory failure.<sup>225</sup>

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<sup>220</sup> Shook, "William Vacchiano: His Career," 29; this record was later broken by Adolph Herseth.

<sup>221</sup> Shook, "William Vacchiano: (1912-2005)," 6.

<sup>222</sup> Smith, "William Vacchiano," 29.

<sup>223</sup> Shook, "William Vacchiano: His Career," 31.

<sup>224</sup> Ibid.

<sup>225</sup> Ibid., 90-91.

## CHAPTER 4

### TOOLS IN THE TOOLBOX

#### 4.1 Breathing

To Vincent Cichowicz, a free flowing breath was the most important physical skill in trumpet playing. Freedom of wind is vital to the production of a rich sound.<sup>226</sup> Luis Loubriel explains that Cichowicz believed, “If a player has difficulty with any part of his or her playing technique, 90% of the time the problem is related to the release of the breath.”<sup>227</sup> While Cichowicz was greatly influenced by Arnold Jacobs’ teaching, he said that he had to modify some of his breathing concepts because the trumpet requires more intensity and has more resistance than the tuba.<sup>228</sup>

One of the main elements of Cichowicz’s methodology was that complex or elaborate explanations generally don’t help. Instead he used buzzwords and illustrations that were tailored to each student to achieve the desired result.<sup>229</sup> He believed that, “simplicity means less possibility of misunderstanding.”<sup>230</sup> This idea fueled his approach to breathing. Though he admitted that the physiological components of breathing can be complex, he compared the player to a racecar driver and the teacher to the mechanic. The teacher/mechanic needs to know all of the specific inner-workings of the breath, but the player/driver needs to only focus on the road and what lies ahead.<sup>231</sup>

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<sup>226</sup> Loubriel, *Back to Basics*, 84.

<sup>227</sup> *Ibid.*, 86.

<sup>228</sup> Loubriel, “Vincent Cichowicz,” 29.

<sup>229</sup> Loubriel, *Back to Basics*, 11.

<sup>230</sup> *Ibid.*, 18.

<sup>231</sup> *Ibid.*

Cichowicz told students that the inhalation was like a yawn, only slightly more active, and the exhalation was like a sigh. The body should remain flexible during the inhalation. Cichowicz would use the buzzwords, “yawn and blow!” He always spoke of moving wind rather than air, because wind always moves, but air can be stagnant.<sup>232</sup> He told students to breathe for the very last note of the phrase rather than only blowing at the first note. Cichowicz also thought that the free release of the wind should be a “follow through...like if the wind was continually chasing after the notes as you played.”<sup>233</sup> He believed that the top 40% of the air blown from the lungs was the best air to use. The next 25-30% is okay to use, but the last 30% is the emergency supply.<sup>234</sup> To make sure that students maintained a healthy airstream for pianissimo passages, he would have them visualize blowing at a candle flame and making it flicker.<sup>235</sup>

Cichowicz compared the release of wind to the bow stroke of a violinist. He used this analogy to explain why he did not believe that brass players need to create tension or support in order to breathe:

If you see a violinist all cramped up scratching away at the violin, the very same tension would be analogous to what we do with the breath. This comparison of string and wind playing is very useful because the technique in string playing is very visual but our technique is not. In wind playing we have to go very much by a method of induction to learn our technique.<sup>236</sup>

He said that a way to check for unwanted tension is to have a student stop playing mid-phrase and speak. If his voice sounds labored, he was using tension. Another warning sign of tension

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<sup>232</sup> Ibid., 82-84.

<sup>233</sup> Ibid., 26.

<sup>234</sup> Ibid., 83.

<sup>235</sup> Vincent Cichowicz, “Teaching the Concepts of Trumpet Playing,” *The Instrumentalist* 50, no. 6 (January 1996): 27.

<sup>236</sup> Loubriel, *Back to Basics*, 85.

is when a player feels “stuffed up” when playing long articulated passages.<sup>237</sup> Tension often results in some of the most conscientious players who are “trying hard.” This actually compounds their problems by creating more tension!<sup>238</sup> Linda Brown described that Cichowicz would tell students to listen to the sound of the inhale. It should be an open, resonant, “ah;” the ear will be able to hear if there is a problem.<sup>239</sup>

One of Cichowicz’s most useful tools was the “breath pattern” or “air solo.” He described it as follows:

These wind patterns should be executed by forming the mouth as if preparing to play the instrument, taking a full breath, and blowing the musical pattern with the wind and articulation only. This should be done without the instrument or mouthpiece and without buzzing the lips; the articulation should divide the airstream, not interrupt it... Put a piece of paper in front of your mouth [while doing the breath pattern] and see that the wind moves the paper energetically, although it feels almost effortless. In contrast, if you lock the air down, the paper barely moves and the abdominal area solidifies in a solid state of tension, which means you are wasting 50% or more of your effort.<sup>240</sup>

Cichowicz admitted that he got the idea for breath patterns from watching flute players. At first he wasn’t sure how they would transfer for trumpet players, but he found:<sup>241</sup>

Experimenting with wind patterns, I realized that nobody ever fails – students have immediate success. The trick is to try and retain as much of that approach when you pick up the instrument.<sup>242</sup>

Loubriel explained that Cichowicz did not believe in trying to manipulate the diaphragm while breathing:

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<sup>237</sup> Ibid., 85.

<sup>238</sup> Ibid., 49.

<sup>239</sup> Leah J. Schuman, “The Cichowicz School: Comments from Former Students of Vincent Cichowicz,” *International Trumpet Guild Journal* 23, no. 2 (December 1998): 20.

<sup>240</sup> Cichowicz, “Teaching,” 28.

<sup>241</sup> Loubriel, “Vincent Cichowicz,” 29.

<sup>242</sup> Briney, 12.

At some point during their developmental years, most students are told to support from their diaphragm to enrich their tone and attain notes in the high register. However, supporting from the diaphragm is impossible since it is a muscle used mainly during inhalation. Attempting to exhale using the diaphragm often translates into isometric tightening of the muscles in the pelvic and abdominal regions. This tightening of muscles is similar to the pelvic pressures used in childbirth or defecation. If the player's goal is to inhale large amounts of air, tightening of the abdominal muscles is illogical; the diaphragm must be elastic and move freely.

The diaphragm is a muscle of inhalation. The diaphragm is unique among the muscles of the body in that it is circular. It is most active during the inspiratory portion of the breathing process, when it contracts downward in order to create a vacuum to let the outside air rush into the lungs. During exhalation, it lets go and assumes its relaxed position.<sup>243</sup>

In sharp contrast to Cichowicz's views, Jean-Christophe Wiener described James Stamp's thoughts on breathing in a series of articles published in the *Brass Bulletin*. Wiener said that Stamp did not believe that the abdomen should relax during inhalation. This was because Stamp believed that we need compression to play, and if we wait too late to create this compression, it can be problematic. Though the abdomen should remain firm during inhalation ("support"), it should not contract. Wiener suggested a trick to make sure that the abdomen is not contracted: if it is contracted, you would not be able to pant rapidly like a dog. One way to ensure the correct type of firmness is to pretend you are about to lift a heavy object. This firm abdominal setting is necessary for any of Stamp's breathing exercises.<sup>244</sup>

Though Stamp did not explicitly discuss any of these physical requirements for breathing in his book, he did provide several exercises that are designed to develop proper breathing. One of the exercises involves taking the biggest breath you can and then adding to it by taking "sips" until it is no longer possible to take in any more. Another exercise goes as follows:

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<sup>243</sup> Loubriel, *Back to Basics*, 78-79.

<sup>244</sup> Wiener, "Part 1," 62-64.

1. Exhale completely, inhale four 8 counts, hold for 8 counts, breath out for 8 counts, and then stay empty for 8 counts. This step should be repeated eight times.
2. Exhale completely, inhale for 8 counts, hold for 8 counts, exhale all the air in 1 count, then stay empty for 8 counts. Repeat this step eight times.
3. Finally, exhale completely, inhale for 1 count, hold for 8 counts, breathe out for 8 counts, and stay empty for 8 counts. Repeat this step 8 times.<sup>245</sup>

Louis Davidson believed that the breathing apparatus consisted of the entire chest and abdominal cavity. He said that he specifically avoided talking about the diaphragm when he discussed breathing with students. He said that breathing to play the trumpet should be done through the mouth because it is much quicker than the nose. When you take a breath, it should have the physical sensation of great expansion in the mouth, chest, abdomen and back. Davidson compared this to inflating a balloon to its fullest. He continued by saying:

The abdomen should be set or braced by thrusting it *outward* and the air should then be expelled (propelled) from the abdomen *upward*. This enables one to control the volume and intensity of the air column. As the air in the abdominal region is being used, the abdomen will gradually deflate, just as naturally as a balloon would deflate if air were being expelled from it.<sup>246</sup>

He called this abdominal setting “support.” While a fortissimo note requires great support, a pianissimo note must also be supported to maintain airflow.<sup>247</sup>

Davidson said that the corners of the embouchure should remain generally intact during the breath, and the throat should be open as if saying “ah.” He cautioned against stretching

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<sup>245</sup> Stamp, *Warm-Ups*, 2.

<sup>246</sup> Davidson, *Trumpet Technique*, 3.

<sup>247</sup> Ibid.



the lips too far during inhalation. He said that a good way to check for this is to practice in front of a mirror. He also suggested that each breath should be gauged by the length of the musical phrase. He said, “it is important that one always have a *reserve* of air, always *more* than just enough to get through a passage.”<sup>248</sup>

John Haynie said, “I do not concern myself with how the initial breath is taken. It is far more important to be concerned with those muscles that get rid of the air rather than those that cause the air to be taken in.”<sup>249</sup> He believed that we have more control over our expiratory muscles than those used in inspiration. He said that several bad things can happen if you tell a student to take a big breath. These include raising the shoulders and tightening the throat. Instead, he believed in approaching breathing by a “forced expiration followed by an automatic forced inspiration.”<sup>250</sup>

Students should “sit tall” with good posture and play long tones. If the long tone is held as long as possible, the next breath will be a good one as a force of nature. Haynie advised that students begin by playing long tones loudly and boldly, and then reduce the dynamic as they gain more control. He said, “Let us concentrate on getting rid of the air, and then taking air in will be both natural and effective.”<sup>251</sup> Haynie also said:

Notice that no mention has been made of the diaphragm. [...] the diaphragm is the chief muscle of inspiration, contracting in a downward direction. Since a muscle may contract in only one direction, let us state once and for all that air cannot be pushed out of the lungs by tightening the diaphragm. On the contrary, the diaphragm must be in a state of relaxation during expiration. When the expiratory muscles contract they serve as a second-hand hammer to push the air out of the lungs. Thus, it

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<sup>248</sup> Ibid.

<sup>249</sup> Haynie, *Inside John Haynie's Studio*, 31.

<sup>250</sup> John Haynie, *Development and Maintenance of Techniques for all Brass Instruments in Treble Clef* (New York: Charles Colin), v.

<sup>251</sup> Ibid., v-vi.

may be said that the diaphragm does nothing voluntary to assist in expiration. It serves only as the middle-man, so to speak, between the abdominal muscles and the lungs.<sup>252</sup>

Though Ghitalla identified breathing as being one of the most important aspects of trumpet playing, he described it very little. Like Cichowicz, he related breathing to the use of the bow on a stringed instrument;<sup>253</sup> however, Ghitalla strongly advocated use of the diaphragm and called it “indispensable:”

If the student takes a shallow breath, the chest expands, but nothing happens below that. In diaphragmatic breathing, we push the diaphragm. We push the abdomen outward to allow room for the air. The idea is to fill the bottom and top of the torso simultaneously.<sup>254</sup>

Both Cichowicz and Ghitalla explicitly discussed breathing as one of the most important aspects of trumpet playing, but their approaches could not be more different. Ghitalla advocated diaphragmatic breathing while Cichowicz dispelled the idea that the diaphragm even plays a conscious role in breathing. Davidson and Haynie were also cautious of discussing the diaphragm with students, because describing the action of breathing and performing breathing should be two different tasks. While Stamp did not specifically mention the diaphragm, his breathing method called for abdominal firmness during inhalation which he believed created necessary compression. Cichowicz, on the other hand felt that any necessary compression was created by the airstream itself and not by the muscles of the player. Haynie took a more ancillary approach to breathing by saying that it will happen naturally. While all of the others focused on breathing for the first note, Haynie was more concerned with how the air is expelled because he believed it forced the body to make a correct inhalation. Unfortunately Vacchiano did not explicitly mention his views on breathing in any of the available resources. This could

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<sup>252</sup> Haynie, *Inside John Haynie's Studio*, 32-33.

<sup>253</sup> Sargent, 56.

<sup>254</sup> *Ibid.*, 56-57.

be due to the fact that he tended to teach more advanced players, so much of his teaching was devoted to style.

#### 4.2 Embouchure

Armando Ghitalla and John Haynie both took a scientific approach to their understanding of the embouchure, and they both conducted studies to see what trends were most common among players. Ghitalla surveyed 65 participants from the Ann Arbor area. He began by taking pictures of each player's embouchure (side and front views with the mouthpiece placed on the lips). Each participant had to play a three page long excerpt that became progressively harder and higher. When a player stopped, Ghitalla marked the pressure ring on their lips with a marker and took pictures to see where the mouthpiece had pressed. He also made a note of the sound quality and the number and nature of mistakes that each player made during the excerpt.<sup>255</sup>

The study convinced him that the amount of inward roll in the embouchure made the biggest difference between successful and non-successful players. Because of this inward roll, Ghitalla said that the trumpet embouchure does not compare to any of the other brass embouchures.<sup>256</sup> If the mouthpiece is misplaced or the lips are rolled out too far, a player is said to be playing "on the red." This is a reference to the red fleshy part of the lips versus the white surrounding skin. Ghitalla said that both the top and bottom of the inner rim of the mouthpiece should be touching some of the white part of the lips.<sup>257</sup> He felt that the

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<sup>255</sup> Tunnell, 9.

<sup>256</sup> Ibid.

<sup>257</sup> Armando Ghitalla, "Armando Ghitalla on Trumpet," trans. Keith Clark, *The Instrumentalist* (November 1974):73.

embouchure was essential in providing the trumpeter with endurance, range, and the ability to produce a beautiful tone. He adamantly believed that embouchure formation is tremendously impacted by the very first time a trumpet player puts a mouthpiece to his or her lips. He felt that any beginning student should not touch the trumpet unless supervised by a teacher who can help the player set up a correct embouchure.<sup>258</sup>

Ghitalla devised a very specific process for the basic formation of an embouchure:

1. Without the trumpet or mouthpiece, roll the lips in as if saying the letter “m.” If this is done correctly, no red part of the lips should show.
2. Blow an airstream through the center of the lips without unrolling them. Saying “piiiiiiiip” or “peeeeeeeep” while blowing can help this.
3. The teacher should place the mouthpiece on the student’s lips while they are holding the “m” formation. Placement should be approximately 50-50 on the top and bottom lips, and reasonably centered from side to side.
4. The student should hold the mouthpiece and blow the same airstream as Step 2. The student should only be blowing air and not making a buzz.
5. Join the trumpet to the mouthpiece and have the student play the first note with the same “m” formation and airstream. If done correctly, this should yield a note which is second line G or higher. The student should not play lower than the G for three to five days in order to set the embouchure.

Ghitalla believed that too often beginners start too low and then create a habit of playing with their lips rolled out too far. He believed it was better to start students with their lips rolled very

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<sup>258</sup> Jean Moorehead Libs, “Embouchures: Their Assets and Liabilities—An Interview with Armando Ghitalla,” *International Trumpet Guild Journal* 22, no. 3 (February 1998): 17.

far in and then have them gradually unroll to where they need to be. He also felt that “over-rolling” contributes to increased flexibility.<sup>259</sup>

While this was Ghitalla’s wish for all beginning trumpet players, many of his trumpet students were not started this way, and he had to change many embouchures over the course of his teaching career. He said:

If the player is hardworking and serious about the trumpet and there remains a lack of either range, endurance, or tone, and we have thoroughly checked air use and support, tone vowels and production, conditioning, and practice habits, then I look to the embouchure.<sup>260</sup>

Before any change, a teacher must have a conversation with the student so that they understand the work and risks involved. Ghitalla felt it was important for the teacher to see the student every day during the initial habit forming stages. He would tell students to practice three hours a day, which is difficult at first due to the lack of endurance. Students would go through three phases during their embouchure change. During phase one, they would not be able to play on the new embouchure, but could still play on the old one. Phase two was when there was progress with the new formation, but the student would find himself unable to play successfully on either embouchure. Finally, during phase three, students could play on the new embouchure but would no longer be able to play on the old one. Ghitalla said that the amount of time this process takes is highly individual.<sup>261</sup>

Specific exercises that Ghitalla used with students during an embouchure change included exercises done without the trumpet, such as holding a pencil between the lips without

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<sup>259</sup> Ibid., 17-18.

<sup>260</sup> Ibid., 17.

<sup>261</sup> Ibid., 18.

using the teeth and flexing it up and down. Ghitalla said he benefitted personally from Stamp's approach to warming-up, and he recommended Stamp, Gordon, and Caruso exercises to students. The Stamp approach involved buzzing both with and without the mouthpiece and also pedal tones and bending exercises. Ghitalla believed that pedal tones and bending exercises increased flexibility, range, and endurance because of the huge quantities of air that have to be moved through the instrument.<sup>262</sup>

Haynie's experiment was a videofluorographic study where he took x-ray images of players while they played. During the course of the study players had to play notes in all ranges of the instrument, both slurred and tongued. They also had to play notes which were single, double, and triple tongued.<sup>263</sup> Based on the images from the study, Haynie came to the following conclusions:

1. It is desirable to project the jaw forward to equalize the teeth.
2. Most players showed that their teeth were opened for production of low notes.
3. All players show definite tongue arching while playing.
4. All players showed some form of pivoting while playing.
5. Mouthpiece pressure increases with range and dynamic.
6. "The amount of aperture of the teeth and jaw will determine the position for the attack."
7. The position of the teeth, jaw, and tongue used when speaking multiple tonguing syllables is different from the position when playing the syllables.<sup>264</sup>

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<sup>262</sup> Ibid., 18-19.

<sup>263</sup> Haynie, *Inside John Haynie's Studio*, 56-57.

<sup>264</sup> Haynie, *Inside John Haynie's Studio*, 56-57.

Haynie believed that the embouchure was not just the lips, but it includes the lips, air, jaw, tongue, and pivot. He said, "I have never seen or heard a fine performer who does not coordinate these elements of tone production."<sup>265</sup>

The jaw position was one of the most important aspects to Haynie. He believed that the lower lip needs to support the mouthpiece so that the upper lip can vibrate more freely. In order to locate the correct jaw position, one should wet the tip of one's finger and blow a column of air with pursed lips. Project the jaw forward until the airstream that is hitting the tip of the finger is parallel to the floor. He said that the jaw will recede slightly for higher notes, and he believed that a player's range is determined by the player's discretion in jaw recession while ascending.<sup>266</sup> When things are working correctly, the jaw will move slightly and create a natural pivot.<sup>267</sup>

Like Ghitalla, Haynie believed that the mouthpiece should be placed 50-50 on the upper and lower lips, but unlike Ghitalla, Haynie advocated that, "In time the mouthpiece will find its most natural position."<sup>268</sup> Haynie said that there is no "either-or" for the smile and pucker embouchure formations, because a good embouchure is a combination of both<sup>269</sup> and is characterized by an overall feeling of "relaxed firmness."<sup>270</sup> He believed in practicing both lip and mouthpiece buzzing, but cautioned that prolonged use could create stiffness in the lips.<sup>271</sup> He recommended practicing buzzing in front of the mirror. He suggested that one should start buzzing the lips alone and then put the mouthpiece to the lips, trying to maintain a buzz

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<sup>265</sup> Ibid., 10.

<sup>266</sup> Ibid., 4.

<sup>267</sup> Ibid., 10.

<sup>268</sup> Haynie, *Development and Maintenance*, iv.

<sup>269</sup> Haynie, *Inside John Haynie's Studio*, 5-6.

<sup>270</sup> Ibid., 24.

<sup>271</sup> Ibid., 6.

throughout.<sup>272</sup> Though he didn't see any practical performance use for them, Haynie also felt that pedal tones could have positive effects, such as relaxing the lips and jaw to develop a rich, open tone. Haynie said that the goal was to be able to play from low F# to high F or G with the same tone quality.<sup>273</sup>

Louis Davidson did not prescribe any specific setting for the embouchure in terms of placement or lip formation. He said that there are almost as many different embouchure settings as there are good players. He suggested that a good starting point is to set the corners of the mouth in a slight smile, so the lips are "firm but pliable."<sup>274</sup> While he said to try to set the mouthpiece evenly top to bottom and side to side, ultimately a player's dental structure will determine the position. Instead of spending time on specific formation, he discussed the importance of keeping the lips relaxed while playing. He explained, "Generally speaking, when the lips are comfortable, the sound is good."<sup>275</sup> He compared the tension across the lips to a rubber band being pulled and relaxed. He said, "It is the degree of pull (lip tension) which must be of concern for the player for it is this which directly affects his flexibility, range, endurance, and general playing facility."<sup>276</sup>

He also compared brass playing to being a baseball pitcher, and he said, "In a sense, brass players are athletes who are using infinitely more sensitive and delicate muscles, which consequently require more delicate treatment."<sup>277</sup> He suggested standing in front of a mirror to observe tension in the lips while playing an open lip slur. He thought that a player should

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<sup>272</sup> Ibid., 23.

<sup>273</sup> It is unclear exactly which F Haynie considers to be "high F," but based on other comments throughout the book, he seems to be referring to the F an octave above the top line of the treble staff.

<sup>274</sup> Davidson, *Trumpet Technique*, 4.

<sup>275</sup> Ibid.

<sup>276</sup> Ibid.

<sup>277</sup> Ibid.



observe his tension visually and sense it physically. He said that the tension builds up unnoticeably over time and many players are completely unaware until that a major playing problem has developed.<sup>278</sup>

Davidson cautioned against excessive mouthpiece pressure on the lips, because this prohibits the lips from freely and easily producing an open sound and achieving smooth flexibility. Warning signs include the discolored ring left on the lips from the mouthpiece after playing, pulling from the right hand pinky in the pinky rings, and pulling from a tensed left hand. He said, "The player sincerely desirous of overcoming this problem must at all times exercise great patience and perseverance as well as concentration and self-discipline."<sup>279</sup> The player should not attempt to play any note higher than he knows he can play without excess pressure. He should work on relaxing on these lower notes and then gradually extending his range upward. He suggested practicing the exercises on p. 53 of his *Trumpet Technique* in the comfortable register and gradually building from there.<sup>280</sup>

Much of James Stamp's method was focused on using the lips correctly. While he did not give specific descriptions of embouchure formation and mouthpiece placement, Stamp was detailed and thorough in his method of buzzing. Jean-Cristophe Wiener used his own studies with Stamp as the basis for his series of articles in the *Brass Bulletin*. Wiener believed that these articles served to supplement the comments included in Stamp's book. Wiener described Stamp's thoughts on the embouchure:

The unique function of the lips is to vibrate, and they must come in contact with each other to do so. The corners of the mouth must be sealed. The lips must be

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<sup>278</sup> Ibid., 4-5.

<sup>279</sup> Ibid., 5.

<sup>280</sup> Ibid.

moistened with saliva, which plays a role in the lubrication that allows the lips to change their positions with respect to each other so that the best position can be found...

An excellent exercise for the lip muscles consists of supporting the end of the thumb and the middle finger of the left hand against the upper front incisors teeth, leaving open space where the index finger would be. Then you bring the middle of the lips forcefully together in spite of the presence of the two fingers...This must be repeated nine times with a second between efforts. The tenth time you keep the lips firmly shut, one against the other for ten seconds.<sup>281</sup>

Stamp advocated buzzing the lips alone as the very first exercise in his warm-up. He suggested starting the note without the tongue, beginning the buzz by using “poo” for a breath attack. He said that the sound should be like the buzzing of a bee, but should be done at pianissimo. Wiener said, “The feeling of making a very slight but constant crescendo (also during descending passages) helps preserve proper vibration.”<sup>282</sup> He cautioned against lip buzzing in extreme registers because the position of the lips is not the same as when buzzing with a mouthpiece: the mouthpiece rim supports the lips differently, and the resistance changes.<sup>283</sup> Buzzing should always be done with proper intonation by checking with a tool such as the piano.<sup>284</sup> In order to maintain proper intonation both horizontally and vertically, Stamp advised students to “think up when going down,” and “think down when going up.”<sup>285</sup>

Since mouthpiece buzzing was a large part of Stamp’s warm-up routine, he had very specific instructions. The mouthpiece should be held in the left hand because this is the hand that controls the horn angle when the instrument is held. The mouthpiece should be held between the thumb and index finger approximately two or three centimeters from the shank; the other fingers should be raised. This prevents players from applying too much pressure

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<sup>281</sup> Wiener, “Part 2,” 135-136.

<sup>282</sup> Wiener, “Part 3,” 65-67

<sup>283</sup> Ibid.

<sup>284</sup> Rob Roy McGregor and Jean Moorehead, “Roy Poper’s Guide to the Brasswind Methods of James Stamp,” *International Trumpet Guild Journal* 21, no. 2 (December 1996): 46.

<sup>285</sup> Stevens, “James Stamp,” 19.

while buzzing. Stamp believed that buzzing the mouthpiece with this hand position avoids any preconceived notions about horn angle that might be present when practicing on the instrument, and it allows players to find the correct placement of the mouthpiece on the lips.<sup>286</sup> Roy Poper described Stamp as “painfully patient” in making sure that students were buzzing correctly. This meant that they produced a buzz as loosely as possible and in the center of the lips, while keeping the corners together and maintaining support. Poper explained that stiffness in the lips is usually blamed on poor buzzing, but it is more likely due to faulty balance between lip tension and breath support.<sup>287</sup>

Stamp believed that whatever mouthpiece pressure was needed to play should be added after the breath. Roy Poper explained that Stamp believed that more than 90% of range and endurance problems came from applying mouthpiece pressure too soon. Poper said:

Simply stated, breathing in, putting the tongue in place, closing the lips and making them ready to play before the mouthpiece is put on the lips, will translate almost immediately into improved range, endurance, and sound.<sup>288</sup>

Wiener said that Stamp would have students practice attacks by thinking, “ready- hop- play,” where pronouncing “hop” while inhaling sets the lips for the attack.<sup>289</sup>

Vincent Cichowicz saw a properly functioning embouchure as the result of the efficiency of other systems (such as respiration and mental sound image). He said that it used to be fashionable to blame any playing problems on the lip, but he believed that there is no one

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<sup>286</sup> Wiener, “Part 2,” 136-137.

<sup>287</sup> McGregor, 47.

<sup>288</sup> Ibid.

<sup>289</sup> Ibid.

correct embouchure because there are so many great players who all look different.<sup>290</sup>

Cichowicz said:

The embouchure is much like vocal cords; training comes from use. By combining good musical standards, healthy breath support, and appropriate practice materials, the embouchure develops almost autonomously, with little direction. The practice of studying your embouchure in front of the mirror is seldom helpful and often is frustrating or discouraging. A cloudy tone is not caused by a poor embouchure but may be the result of pressing the air out, which causes the higher overtones to disappear.<sup>291</sup>

Bradley Sargent interviewed Cichowicz and made the following remarks:

Cichowicz explained that he never had to change the placement of a mouthpiece on a student's embouchure except in those cases in which the student was playing with the mouthpiece improperly placed upon the upper lip.<sup>292</sup>

The muscles of the embouchure are delicate and very intricately connected. Often trumpet players become concerned with trying to consciously control these muscles in an effort to fix problems. Cichowicz believed that the key to success was to focus on solutions rather than problems. This meant that a clear mental image of your desired trumpet sound would serve as the stimulus for your lips to respond the way that you want. He compared this to imitation of speech, and said that all humans have an innate ability to imitate. Loubriel explained, "All human beings are born with the ability to imitate. For example, humans learn to speak by imitating their parents or siblings without conscious thought of the techniques involved."<sup>293</sup> As with trumpet playing, complex movements of the tongue and lips are necessary to speak, but we do not try to manipulate these muscles when talking. Instead we think of the end result, what we want to say, and we simply say it. This is why a clear mental image of sound was so important to Cichowicz: instead of trying to manipulate muscles, think

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<sup>290</sup> Loubriel, "Vincent Cichowicz," 27.

<sup>291</sup> Cichowicz, "Teaching," 30.

<sup>292</sup> Sargent, 23.

<sup>293</sup> Loubriel, *Back to Basics*, 41.

of the message you want to send. Cichowicz said, “Your parents did not teach you about vocal cords or tongue position, but instead they kept repeating the same word until you got it.”<sup>294</sup>

Cichowicz endorsed mouthpiece buzzing because it helped clarify players’ mental images of sound and was a useful diagnostic tool. Cichowicz was known for his ability to simplify problems into manageable steps.<sup>295</sup> Mouthpiece playing allows students to listen to sound and pitch without the added challenges of the trumpet. By isolating passages on the mouthpiece, intonation problems, sound problems, and breaks in the airstream are readily noticeable. Playing the mouthpiece also directly connects the brain to the lips without the distraction of valves, and it allows players to “sing,” much like the brain is connected to the vocal cords. Cichowicz admitted that the mouthpiece does respond slightly differently than the trumpet, but that it gives a clear picture of what we do to make music.<sup>296</sup>

Vacchiano did not discuss much about the embouchure. Instead, he was described as having an “uncanny” knowledge of mouthpieces, and he spent a great deal of time finding just the right mouthpiece for each student. Brian Shook said that he had a critical knowledge of each of his students’ embouchure formation and facial structure which he used to recommend mouthpieces. Vacchiano said, “If you have a problem with your feet, you change your shoes. If you have a problem with your eyes, you get different glasses. Why should the lips be any different?”<sup>297</sup> Instead of messing with the embouchure, Vacchiano would recommend a new mouthpiece. Louis Ranger explained, “He would use mouthpieces in a therapeutic manner.”<sup>298</sup>

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<sup>294</sup> Loubriel, “Vincent Cichowicz,” 30.

<sup>295</sup> Wolfgang Guggenberger, “Vincent Cichowicz: Grand Master of Trumpet Teaching,” *Brass Bulletin* 104, no. 4 (1998): 46.

<sup>296</sup> Briney, 11.

<sup>297</sup> Shook, “William Vacchiano: (1912-2005),” 9-10.

<sup>298</sup> *Ibid.*, 10.

His primary considerations included the rim diameter and the cup depth. The rim diameter determines how comfortable the mouthpiece will feel on the lips. As long as students kept the rim diameters with which they were most comfortable, Vacchiano believed that they could easily change cup depths to fit the music they were playing. Vacchiano thought that the cup depth had the greatest effect on tone quality, attack, and articulation. Contrary to popular belief, Vacchiano believed that a shallower mouthpiece cup provided cleaner articulation in the lower register and a deeper cup was better in the upper register. Normally players do the opposite, but he believed that a deep cup made the low register sound “tubby,” and a shallow cup made the upper register sound shrill.<sup>299</sup>

In his book, *Advanced Etudes for Trumpet for Ear Training and Accuracy*, Vacchiano says:

The most important embouchure builders can be found in the Arban book pages: 128-129. Start in the middle and work in both directions (high and low; two a day preceding this book).

The proper mouthpiece is of great importance. If you do not improve with diligent practice, seek advice from some well informed teachers. Most of the incoming students at The Juilliard School needed some changes in equipment.<sup>300</sup>

He also provided some general guidelines for mouthpiece selection. The thickness of the lips is important in determining both the cup depth and the rim diameter. Thick lips require a thinner rim, and vice versa. If attacks on notes are too hard, the rim should be rounded, which will soften the sound. To play light staccatos, use a V-shaped rim. The ideal size of the hole (not the throat) of the mouthpiece should be 23, though the standard manufactured size is 27.<sup>301</sup>

During his lifetime, Vacchiano accumulated approximately 500 mouthpieces!<sup>302</sup>

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<sup>299</sup> Ibid.

<sup>300</sup> William Vacchiano, *Advanced Etudes for Trumpet* (Montrose, California: Balquhidder, 2004), 4.

<sup>301</sup> Ibid.

<sup>302</sup> Shook, “William Vacchiano: (1912-2005),” 10.

Ghitalla, Haynie, Davidson, and Stamp all took very physical approaches to dealing with the embouchure. Ghitalla and Haynie approached the subject scientifically, and while they found similar results for ideal mouthpiece placement, Ghitalla felt that this needed to be established right away, whereas Haynie felt that each player would settle into his placement over time. Davidson and Stamp were both concerned with the flexibility of the center of the lips. While Davidson suggested practicing in front of the mirror and watching for tension, Stamp encouraged students to listen for the pitch and sound quality of buzzed notes to determine proper lip tension. Vacchiano was knowledgeable about his students' facial structures, and rather than changing their embouchures, he changed their mouthpieces. Cichowicz felt that proper embouchure formation was an end rather than a means. He strongly believed that proper use of wind and aural imagery would guide the muscles to respond in an appropriate manner.

#### 4.3 Sound Concept and Tone Production

To Cichowicz, sound concept was the basis for all trumpet playing. This relates to his ideas of playing like speaking. The music becomes the message that you want to convey, and as musicians we must be storytellers. Sound concept also relates to the Cichowicz's psychological ideas about playing. Since he found that the mind can only concentrate on one thing at a time, players should make that one point of focus their desired sound. By having a clear image of their desired sound, they are creating a strong stimulus to which the physiology will subconsciously respond. Loubriel explains:

By focusing and wanting to play a clear mental image of sound, the player will be able to translate those mental images from imagined sounds into physical sounds via the "semi-

automated actions” (conditioned reflexes) without having to think of what muscles need to be innervated.<sup>303</sup>

Sound concept has to include as much clarity and detail within the player’s mind as possible: sound quality, intonation, tempo, articulation, etc.<sup>304</sup> Gareth Jones explained, “It is not enough to say that we would like a dark sound or a bright sound or a fat sound. We must be able to hear the specific sound we want.”<sup>305</sup>

Cichowicz believed that listening was of the utmost importance in developing a good sound concept. This did not just apply to trumpet recordings, because many aspects of phrasing, articulation, and musicality can be absorbed by listening to instrumentalists and great vocalists. Cichowicz favored a vocal approach to all playing. He said, “Everything we play is cantabile. Even in the fanfare passages, you will be well on your way to playing with proper technique. There has to be some singing in all you play.”<sup>306</sup> Some of the trumpet players that Cichowicz admired include Maurice André, Timofei Dokshidzer, Bud Herseth, Gerard Schwarz, Manny Laureano, Saul Caston, Tom Stevens, Hakan Hardenberger, and Sergei Nakariakov.<sup>307</sup> One of the interesting parts of Cichowicz’s career at Northwestern was a course he taught about brass sections in orchestras. Mark Camphouse recalled that the course involved a great deal of listening to recordings. They would discuss the differences in sounds, and the exam required students to identify orchestras by the sound of their brass sections. Camphouse credited this course as forcing him to listen closely for nuances in sound.<sup>308</sup>

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<sup>303</sup> Loubriel, *Back to Basics*, 60.

<sup>304</sup> Ibid.

<sup>305</sup> Schuman, 24.

<sup>306</sup> Loubriel, *Back to Basics*, 96.

<sup>307</sup> Ibid., 43-44.

<sup>308</sup> Sargent, 19.



Cichowicz did not like long tones in their most common practice. He felt that sustaining a static pitch lacked musicality. He said, “It was Clarke’s contention that long tone studies were potentially dangerous. This brought me to the concept of flow studies.”<sup>309</sup> Cichowicz created his own exercises which were known as “Chicago slurs” or the “VC studies.” He said:

My long tone studies evolved out of using Schlossberg and realizing that distortions sometimes occurred when players approached exercises based on the harmonic series. I wrote this exercise with fingered notes between each note in the series in hopes of eliminating the pushing between pitches. By doing so, players are less inclined to push since they feel the valve is helping them get to the next step...If they go back and play Schlossberg as a follow-up exercise, they are usually more successful.<sup>310</sup>

Figure 4.1 shows the pattern for VC 1, which should be practiced in all transpositions.



Figure 4.1. VC 1 long tone study.<sup>311</sup>

John Haynie, on the other hand, believed in using long tones for both tone development and breath development. He defined them:

I believe that a long tone is held as long as you can sustain a sound plus four beats when there is no tone coming from the horn. Holding these long tones will make you aware of muscles you’ve never become acquainted with, especially when blowing.<sup>312</sup>

He believed that long tone practice should be loud and aggressive at first, and then more dynamics could be added as the player gains control.<sup>313</sup> He continued by saying:

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<sup>309</sup> Briney, 11.

<sup>310</sup> Ibid.

<sup>311</sup> Cichowicz, *Long Tones*, 11.

<sup>312</sup> Haynie, *Inside John Haynie’s Studio*, 41.

<sup>313</sup> Haynie, *Development and Maintenance*, v.

Development of a strong lip coupled with well-controlled wind is the proper beginning for tone; however, these skills do not assure a beautiful tone. Every player must develop style and musical taste, both of which are a by-product of his musical environment. In other words, what he hears will largely determine the style he plays. Therefore, it is the teacher's obligation to guide his student's listening habits just as carefully as he guides his technical development.<sup>314</sup>

He also encouraged students to play simple melodies, either with music or by ear.<sup>315</sup>

Haynie discussed several types of vibrato. The first is created by moving the hand or arm. The next type comes from moving the lips or jaw, as if saying, "yah yah yah." Next is changing pitch with wind intensity: "ha ha ha." Another type of vibrato comes from tilting the head slightly as if nodding, "yes yes yes." Finally, he described the very wide "nanny goat" vibrato which sounds like, "he he he." He said, "Vibrato is very personal and is an outgrowth of one's basic musicality. I often suggest that my students emulate vocalists since the words determine different nuance, speed, and amplitude of vibrato."<sup>316</sup> He suggested that students practice vibrato by playing softly, gradually adding in gentle pulses. Regardless of the type of vibrato used, the pitches must be centered and in tune.<sup>317</sup>

In addition to his belief that the cup of the mouthpiece has a great effect on tone, Vacchiano believed that practicing long tones developed one's sound. Brian Shook explained, "The overall concept of sound and weight was of paramount importance to Vacchiano. He used to practice long tones for hours just to get the perfect sound."<sup>318</sup> Vacchiano said, "Tone is everything, technique is secondary."<sup>319</sup> Lee Soper remembered that Vacchiano said, "Vibrato shouldn't be artificial, it should come from the heart; it is a reflection of the soul. In fact, all

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<sup>314</sup> Ibid., vi.

<sup>315</sup> Ibid.

<sup>316</sup> Haynie, *Inside John Haynie's Studio*, 85-86.

<sup>317</sup> Ibid., 86-87.

<sup>318</sup> Shook, "William Vacchiano: (1912-2005)," 7.

<sup>319</sup> Ibid.

music comes from the soul and is part of our being. Every note that you play should be an extension of the human voice singing to God.”<sup>320</sup>

Ghitalla hoped that he could help his students create a beautiful tone, but he didn't want to force his ideas on them. Instead he wanted to awaken their musical potential and give them an idea of what they could do.<sup>321</sup> He said, “It's better when a person knows how they (*sic*) want to sound and the teacher just adds to it.”<sup>322</sup> Though he had very strong ideas about embouchure formation, Ghitalla said, “The concept of sound that you give a youngster is much more important than getting into complicated technical explanations of how to do it.”<sup>323</sup>

Davidson believed that long tones could be useful in moderation, but that overdoing them may cause harm or create stiffness in the lips. Rather than just playing long tones, he said, “Slow, sustained playing of any kind as well as extended technical exercises can do as much for gaining breath control and endurance as does sustaining a number of long tones, one at a time.”<sup>324</sup> In regards to vibrato, he said:

The vibrato should do for the basic sound what seasoning does for food – it should enhance the flavor of the food, not dominate it. A vibrato can no more disguise a basically bad sound than can salt and pepper disguise basically bad food.<sup>325</sup>

If a student has not naturally developed a lip or diaphragm vibrato, Davidson believed that hand vibrato was the easiest to teach. He cautioned that if the pulsation or pitch change is very

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<sup>320</sup> Shook, *Last Stop*, 106.

<sup>321</sup> Glover, 11.

<sup>322</sup> Tunnell, 15.

<sup>323</sup> Ghitalla, “Armando Ghitalla,” 75.

<sup>324</sup> Davidson, *Trumpet Technique*, 16.

<sup>325</sup> *Ibid.*, 15.

noticeable, then the vibrato is incorrect. Ultimately he said that students should always have an aural image of how they want to sound.<sup>326</sup>

Stamp's rigorous use of lip and mouthpiece buzzing was to ensure that each note is played in the center, where it is most resonant. Tom Stevens said that Stamp wanted his exercises to be played "as if singing," and when the note is "locked in," a beautiful sound would "pop out." A large component of Stamp's method was ear training, because students must hear exactly what they are going to play in order to negotiate some of the modes and scales used in Stamp's exercises.<sup>327</sup> Stamp also believed that correct buzzing would eliminate the bad, tight sound that many students had.<sup>328</sup>

All of the teachers agreed that sound concept must be developed in the mind through diligent listening. All of the teachers who commented on vibrato also felt it was important to have a solid straight tone established as the foundation for any vibrato; the vibrato should be subtle and add to the music rather than detract from it. Stamp thought that intonation was crucial to tone, because playing in the center of each note made them more resonant. The teachers differed in their approaches to long tone practice. Vacchiano and Haynie believed that long tones were essential to developing the embouchure and consequently range. Davidson was not adverse to practicing long tones, but he said that other exercises could yield the same results. Cichowicz thought that long tones are inherently unmusical, so he suggested students play simple, flowing exercises instead. He believed that these exercises should be played with the same underlying airstream as a traditional long tone.

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<sup>326</sup> Ibid.

<sup>327</sup> Stevens, "James Stamp," 18.

<sup>328</sup> Poper, 5.

#### 4.4 Articulation

Cichowicz stated that, “Articulation is simple as long as it is approached through language, but it is not easy. Articulation takes work, patience, and discipline.”<sup>329</sup> He also stated, “Children learn to speak without any idea of how they manipulate their tongue and lips.” He compared this to the placement of the syllable “tu” used in articulation; it should be natural and not overthought. He believed that the French school of trumpet playing exhibited phenomenal articulation, but he advised against the trend to articulate using the French pronunciation “tyu” because the sound is not a normal part of American English.<sup>330</sup> Former student Gareth Jones added that the “T” consonant was used for more articulate passages, but Cichowicz suggested using a “D” consonant for legato tonguing.<sup>331</sup> Cichowicz believed in producing staccato by attacking each note clearly and letting the note’s natural decay give the audience the impression of separation. Students described this as the “illusion of staccato.” Maintaining an uninterrupted airstream is crucial to this technique.<sup>332</sup>

Loubriel explained that in articulation, the vowel was more important than the consonant to Cichowicz. He wanted students to think “tOOOO,” rather than “Too,” because the emphasis on the vowel sound promotes airflow.<sup>333</sup> Cichowicz believed that the most important aspect of good articulation is to have the characteristic sound of the desired articulation clearly established in your mind.<sup>334</sup> Former student Yoram Levi remembered that

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<sup>329</sup> Cichowicz, “Teaching,” 28.

<sup>330</sup> Ibid.

<sup>331</sup> Schuman, 24.

<sup>332</sup> Loubriel, *Back to Basics*, 97.

<sup>333</sup> Loubriel, *Back to Basics*, 93-94.

<sup>334</sup> Schuman, 28.

Cichowicz thought of tonguing as a musical tool that added color and accent to musical phrases.<sup>335</sup>

Multiple tonguing should work in the same way as single tonguing, but Cichowicz cautioned against letting the “ku” syllable originate from too far back in the throat. He mentioned books that describe the “ku” syllable as being “coughed” into the instrument. However, Cichowicz believed that approach yielded a poor sound and slowed down the overall tonguing speed.<sup>336</sup> Cichowicz said, “the ‘ku’ is what is known as a palate syllable. It should be as close to the front of the mouth as possible.”<sup>337</sup> He continued, “The main idea of using ‘ku’ is to make it sound as close as possible to the ‘tu.’”<sup>338</sup> Cichowicz believed that students should be able to play with clear single tonguing before trying to learn multiple tonguing.<sup>339</sup>

The type of attack that a player uses should also be determined by the sound and style that he wishes to produce.<sup>340</sup> Loubriel explains:

To Cichowicz, the articulation of the first note was a clear indication of what was to come, in terms of sound production and tonguing. This is because at the start of each note, three essential elements of sound production meet and they have to be correct and synchronized to produce an open and resonant sound. These three elements are: 1) the mental image of sound – the exact pitch, tone color, and intensity for each note, 2) breath – the energy source as blown by the player, and 3) vibration – the buzz produced by the wind activating the lips. If one of these elements is deficient, the free release of the wind will suffer.<sup>341</sup>

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<sup>335</sup> Ibid., 26.

<sup>336</sup> Cichowicz, “Teaching,” 30.

<sup>337</sup> Loubriel, *Back to Basics*, 98.

<sup>338</sup> Ibid., 98-99.

<sup>339</sup> Ibid.

<sup>340</sup> Ibid., 96.

<sup>341</sup> Ibid., 86-87.

Often players “choke” an attack due to fear or presence of the Valsalva Maneuver during respiration.<sup>342</sup> When fear was the culprit, Cichowicz approached the concept of attacks through imagery and psychology. He would work with students so they could “let go” and trust themselves.<sup>343</sup> He suggested that students think of their attacks like that of violinists, freely pulling their bows across their strings. He stated:

To emulate the violin attack, practice just blowing, without the trumpet or mouthpiece, and without forcing, pushing, or pressing; just let the wind flow. Then take the instrument and match this effect as closely as possible. If you chop at a note or interrupt the airflow, this invites a cracked note. Listen for which notes sound like violin strokes and which are more like timpani strokes; the notes you slap at are likely to break.<sup>344</sup>

Cichowicz also had students practice breath attacks therapeutically to get the air moving before reintroducing the tongue to the process.<sup>345</sup>

One of the contested areas of trumpet pedagogy is the use of various syllables throughout the register to dictate tongue position. This determines how open the oral cavity is, and some advocate it is better to have a smaller oral cavity for higher playing and vice versa.

Cichowicz commented on this practice:

I remember experimenting with the teaching methods of Max Schlossberg and Herbert L. Clarke many years ago. They suggest to tongue the lower notes using “too” or “tee” for playing the high notes but I thought, “Where does it change to ‘tee’ and how much?” I started to consciously manipulate the tongue and my playing just fell apart. Yet if I played listening for the sound I produced on the trumpet I could notice that, “Yes, the tongue rises a little bit when I go into the higher register but I cannot make it a conscious thing.”<sup>346</sup>

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<sup>342</sup> Ibid.; The Valsalva Maneuver is the natural reflex to lock in the breath during childbirth, defecation, and heavy lifting.

<sup>343</sup> This will be discussed in more detail in Section 4.5.

<sup>344</sup> Cichowicz, “Teaching,” 30

<sup>345</sup> Loubriel, *Back to Basics*, 94.

<sup>346</sup> Loubriel, “Vincent Cichowicz,” 30.

Cichowicz said that when you concern yourself with the tongue arch, you endanger your tone, so it is better to let the tongue move naturally.<sup>347</sup>

Davidson believed that the key to good articulation was to shorten the tongue stroke as much as possible. This allows for greater speed, uses less energy, and keeps the tongue from “going off the track.” The best way to achieve a short tongue stroke is to start with the syllable “doo.” He suggested to first hum while vocalizing “doo doo doo doo...” When beginning this exercise on the trumpet, Davidson said that players should try to maintain the same physical sensation as when they were vocalizing. As students gain facility with the exercises, they can begin to make the attack of each tongue stroke slightly harder. Davidson said that the articulation will eventually evolve into a soft “too” and finally a hard “too.” He cautioned against prematurely moving to the harder syllables because they may cause stiffness and an undesirable percussive effect. When articulating on the instrument, he said it is paramount to maintain uninterrupted air flow.<sup>348</sup>

Davidson stressed the importance of using many gradations of articulation syllables, because this adds dimension to the music and distinguishes great performers. He said, “Without exception, the great artists of bowed string instruments use their bows as much to achieve nuances of articulation, as they do for purposes of tone, technique, and dynamics.”<sup>349</sup> He mentioned that the use of the syllable “loo” can be helpful for difficult slurred intervals. Music notation will often depict a passage of notes with a staccato marking over every note;

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<sup>347</sup> Ibid.

<sup>348</sup> Davidson, *Trumpet Technique*, 8-9.

<sup>349</sup> Ibid.



Davidson suggested that the proper approach is to punctuate each note with a sharp articulation rather than trying to play each note short.<sup>350</sup>

Davidson stated that multiple tonguing should not be tried until a player has fully developed his single tonguing. He described the formation of the multiple tongue syllable:

The basic problem is to articulate clearly and sharply the “koo” syllable, a throat sound heretofore not employed in articulation, therefore causing an unfamiliar sensation. To acquire the proper feel of this throat articulation, one should pronounce the word “cough” several time, not loudly, but with an exaggerated emphasis on the first part of the word.<sup>351</sup>

He continued to explain:

If the “koo” syllable is not exaggerated at this stage it will emerge as a “goo.” Continued use of the latter syllable will in time produce a “doo goo doo goo” or “doo doo goo doo doo goo” kind of articulation which is not the real thing and should never be mistaken for the real thing.<sup>352</sup>

He advocated overemphasizing the “koo” syllable when practicing, and he cautioned student to be diligent about rhythmic integrity when multiple tonguing.<sup>353</sup> Figure 4.2 shows one of his multiple tonguing exercises:



Figure 4.2. Davidson’s exercise for developing multiple tonguing.<sup>354</sup>

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<sup>350</sup> Ibid.

<sup>351</sup> Ibid., 10.

<sup>352</sup> Ibid.

<sup>353</sup> Ibid.

<sup>354</sup> Ibid.

Davidson said that all aspects of trumpet playing are “inextricably bound to the attack.”<sup>355</sup> Attacks need to be as natural as possible. He says, “the less fuss and preparation there is before attacking a note, high or low, loud or soft, the more natural and secure that attack will be.” Successful attacks are made up of cooperation between the lips, breath, and tongue. Davidson suggested setting the mouthpiece on the lips before breathing, which allows the player to then exhale without any hesitation. He said, “Do not blow at the note, blow through it!” Davidson believed that problems often occur because the lips are more tense than they need to be for the desired note to speak. He advised that the mechanics of an attack are the same regardless of dynamic, and “sneaking” into a pianissimo attack usually results in a delayed response. He described the process:

Though the point of contact of the tongue may vary slightly with each player, the general area will be somewhat at the juncture of the upper teeth and gum line. The tongue should never be held in a fixed position...rather, be used much in the manner of a timpanist striking his drum-head softly with the mallet – a short downward and upward motion of the mallet corresponding to the short forward and retracting movement of the tongue. It is not this forward movement which starts the note, but rather the retraction of the tongue which releases the air and activates the vibration of the lips.<sup>356</sup>

Davidson did advocate the use of different vowels in different registers to help with slurs. He suggested thinking “eehyaah” on downward slurs and “aahyeeeh” on upward slurs. He warned that regardless of the vowel change, the throat should remain open and unrestricted.<sup>357</sup> Though he thought these vowels are helpful for slurs, he believed they should only affect the tongue arch and not the placement of the tip of the tongue. He said that, “The most important thing is that the point of contact of the tongue must always be the same

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<sup>355</sup> Ibid., 1.

<sup>356</sup> Ibid.

<sup>357</sup> Ibid., 6.

regardless of range (high or low), volume (loud or soft), or degree of articulation (hard or soft)."<sup>358</sup>

John Haynie disagreed with Davidson's advice on tongue placement. He said, "the problem stems from the concept that all notes are tongued the same with the placement of the tongue in the identical place for every tone regardless of whether it is a high or low note."<sup>359</sup>

Haynie believed that this is impossible because there are so many other variables at work: tongue arch, dropping the jaw, and lip contraction.<sup>360</sup> Instead he believed that tongue position is individual. He explained this pedagogical debate:

Another example of differences of opinion is the position of the tongue for attack. Many teachers tell their student that the tongue must remain behind the upper teeth for all attacks. I have some evidence that as the teeth separate and the tongue flattens for the low register, the tongue naturally goes forward and will probably touch the inside of the upper lip on the lowest notes. Ascending, the tongue arches and backs up, serving the purpose of blocking the air prior to withdrawing the tongue and releasing the air. My advice is not to try to make the tongue do anything. Just let it do what it wants.<sup>361</sup>

Haynie did discuss that the tongue arches in different ways depending upon range, but he said that the idea of assigning syllables to each range is of little value. He stated, "The student must realize that no vocal sound is made when playing the trumpet; therefore, to say 'tu,' 'ta,' or 'tee' is pointless other than to use syllables to describe the sound of the attack, not the position of the tongue."<sup>362</sup> He did recognize that the oral cavity is shaped more like "ah" in

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<sup>358</sup> Ibid., 1.

<sup>359</sup> Haynie, *Development and Maintenance*, vi.

<sup>360</sup> Ibid.

<sup>361</sup> Haynie, *Inside John Haynie's Studio*, 127.

<sup>362</sup> Haynie, *Development and Maintenance*, vii.

the lower register and “ee” in the upper register, but he cautioned students to avoid elevating the tongue more than necessary.<sup>363</sup>

Haynie also suggested that a better single tongue yields better multiple tonguing. He described the multiple tongue syllable in the following way:

The “ku” is produced by building up the air pressure toward the back of the tongue. It’s like whispering “ku,” not saying “ku.” The student should work on the “ku” attack until it sounds as nearly like the “tu” as possible.<sup>364</sup>

He suggested that speaking the syllables is quite different than playing them. He related this to when he first learned to multiple tongue:

I was told to say “tu-tu-ku” over and over. I rode my bicycle from the elementary school to the high school for band rehearsals, and I would say “tu-tu-ku” all the way there and back. Following the ride, I would take my horn out and continue to say “tu-tu-ku” into the horn, and I still could not make it sound right. Then quite by accident I just blew into the horn without saying anything, made the same tongue action, and lo and behold, I could triple tongue!<sup>365</sup>

Haynie suggested practicing triple tonguing in the following ways:<sup>366</sup>

T-K-T T-K-T  
T-K-K T-K-K  
K-K-T K-K-T  
K-T-K K-T-K  
T-K-T K-T-K  
T-T-K T-T-K

While Haynie thought that the tongue naturally moved positions as a player changed registers, Ghitalla taught his students that the tongue should always be arched as if saying the French “u.” Though there is no English syllable comparable to this sound, Ghitalla also

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<sup>363</sup> Haynie, *Inside John Haynie’s Studio*, 36.

<sup>364</sup> *Ibid.*, 44.

<sup>365</sup> *Ibid.*, 51.

<sup>366</sup> *Ibid.*, 52.

compared it to a German *umlaut*. This means the back of the tongue is set for the syllable “ee” while the lips are set as if saying “oh.”<sup>367</sup> Ghitalla explained:

In the beginning, we use tah for playing the high notes and toe for playing the low notes, but after a while, we learn to have more flexibility by holding the same syllable throughout the range of the instrument. This really makes a big difference in getting around the instrument. It is too unreliable to try and find the exact same spot each day for the right syllable.<sup>368</sup>

Ghitalla’s former students remember that he thought the tongue should affect style (note length), tone quality, and intonation; the tongue had to be used to control the air stream during loud staccato passages.<sup>369</sup>

Brian Shook said that, “Vacchiano spent a significant amount of time on shaping the student’s attack and cleaning up articulation.”<sup>370</sup> Even in his approach to articulation,

Vacchiano’s solution was that of the mouthpiece. Vacchiano said:

Over my last forty-five years of teaching experience I have noticed that some students play with a lighter attack and other students have a tendency to play with a heavier attack. We can compensate for this difference in the mouthpiece. A bigger hole and open throat will slow the student with a lighter attack down. A snugger hole and throat will speed up the student with the heavier attack. Even though this may speed up his tongue, many times that same player needs a rounded rim to soften his attack.<sup>371</sup>

Louis Ranger also recalled, “If he decided your attack was too heavy, he would say, ‘Okay, play this 7D for a week’ with the idea that your attack would be magnified so you would have to attack lighter.”<sup>372</sup>

Vacchiano devoted an entire method book to double tonguing, and another book just for triple tonguing. Though he did not discuss specific syllable placement, he provided several

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<sup>367</sup> Sargent, 57.

<sup>368</sup> Ibid., 58.

<sup>369</sup> Patton, 13.

<sup>370</sup> Shook, *Last Stop*, 78.

<sup>371</sup> Ibid.

<sup>372</sup> Shook, “William Vacchiano: (1912-2005),” 10.

useful multiple tongue patterns. The most basic triple tongue is “T-T-K T-T-K,” but he suggested playing isolated triplets with “T-K-T.” For prolonged passages, he superimposed double tonguing over triplets, creating “T-K-T K-T-K.” Figure 4.3 shows Vacchiano’s triple tongue-like pattern for fast sixteenths followed by an eighth:<sup>373</sup>



Figure 4.3. Vacchiano’s triple tonguing on sixteenth-eighth patterns.<sup>374</sup>

Figure 4.4 shows what Vacchiano recommends for sixteenth note passages that are at the awkward tempo between single and multiple tonguing:<sup>375</sup>



Figure 4.4. Vacchiano’s triple tonguing on fast sixteenths.<sup>376</sup>

There is very little information on how Stamp addressed articulation. Though he included a staccato control exercise in his method book, Stamp did not say anything about the production of articulation. Roy Poper said that the objective of Stamp’s staccato exercise is to build speed while maintaining sound quality. Poper explained:

First say: “tah.” Feel where the tip of the tongue is when you say “tah.” Next say “dah.” Feel where the tip of your tongue is when you say “dah.” The difference is that when you say “dah” the tongue is more blunt before the release of air. Now put the tongue

<sup>373</sup> William Vacchiano, *The Art of Triple Tonguing* (New York: C.F. Peters, 1998), iv.

<sup>374</sup> Ibid.

<sup>375</sup> Ibid.

<sup>376</sup> Ibid.

where the “tah” is but say “dah.” [...] Be sure to keep a constant and steady air-flow throughout the exercise and gradually increase the speed.<sup>377</sup>

Neither Cichowicz nor Haynie provided specific instructions on where the tongue should strike in articulation. They both felt that the tongue would naturally find its position if the player concentrated on the end result. Davidson felt that the tip of the tongue should always strike in the same place, and the stroke should always be as short as possible. Ghitalla explained that the arch of the back of the tongue should always be the same, but he did not provide specific instructions for placement of the tip of the tongue. Stamp’s method of articulation required a rather broad approach to tonguing (by pronouncing “dah”), but the placement is the same as what Davidson described. While all the teachers discussed using the syllable “ku” for multiple tonguing, Davidson and Haynie mentioned that it should be placed far back in the mouth, but Cichowicz thought it should be as far forward as possible. Ghitalla’s idea that the tongue arch should stay the same was contrasted by Cichowicz, Davidson, Haynie, and Vacchiano. Both Cichowicz and Haynie recognized that the oral cavity changes throughout a player’s register, but they preferred to let the changes happen naturally rather than trying to control them. Davidson, on the other hand, suggested changing the tongue arch when playing to help change registers.

#### 4.5 Technique

Cichowicz said, “If you build a skyscraper, you build it on solid ground with a strong foundation.”<sup>378</sup> This illustrated his thoughts on the importance of fundamentals. Students of

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<sup>377</sup> Poper, 23.

<sup>378</sup> Loubriel, *Back to Basics*, 1.

his can recall him saying, “let’s go back to basics.”<sup>379</sup> This was because Cichowicz believed that many students did not know how to integrate their physical and artistic skills, so he would break them apart and work on them step by step.<sup>380</sup> Cichowicz thought that even the most advanced players needed to return to work on the fundamentals, and he joked about having a “10,000 note check-up.”<sup>381</sup> Former student Manny Laureano explained, “Integrating the basics is also having the ability to work at a conscious level on skills that you later want to be unconscious.”<sup>382</sup> This quote also alludes to the very strong psychological component of Cichowicz’s teaching.

Cichowicz believed that one of the most important parts of playing the trumpet was letting the body do what it can without getting in its way. One way to do this is to study the Alexander Technique. Cichowicz valued this method because it encouraged efficiency and effortlessness in body movements; posture affects performance and self-confidence.<sup>383</sup> He was interested in the writings of Percy Buck and William James.<sup>384</sup> From their writings, he gleaned the idea that the human mind can really only focus on one thing at a time.<sup>385</sup> This fueled his approach to the basics as a way of simplifying trumpet playing. His idea was to separate complex passages into single components and then put them back together. This was evident in his use of breath patterns, mouthpiece buzzing, and “one-note” exercises. The one-note exercise involves playing the rhythm and phrasing of a passage of music on only one note, often the first note of the phrase (in a comfortable register). This allows players to focus on phrasing

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<sup>379</sup> Ibid., 3.

<sup>380</sup> Ibid.

<sup>381</sup> Ibid., 15.

<sup>382</sup> Ibid., 16.

<sup>383</sup> Ibid., 69-71.

<sup>384</sup> Percy Buck, *Psychology for Musicians*; William James, *Talks to Teachers*.

<sup>385</sup> Loubriel, *Back to Basics*, 38-40.



and a steady, horizontal airstream without the added challenge of finger technique and intervals. This exercise, in addition to the breath patterns, supported Cichowicz's idea that all music must be approached horizontally. He explained:

When you look at notation, it is vertical, it goes up and it comes down, but all sound is horizontal whether the note is a high "c" or a low "c." The "air-patterns" emphasize that. Think about the violin. The bow goes horizontal as well. For us, it is in the blowing. From personal experience, I can see that because the notes go up and down on the page affects the way you blow. You want to reach up for the high notes and you want to reach down for the low notes when you must think of everything really in a linear way. When you deflect the air, like when you are reaching for a note, it becomes thinner and when you bottom down for it, it loses direction and energy.<sup>386</sup>

Some of his other psychological approaches included quieting the mind and positive self-talk. Cichowicz thought that these were essential to technique, because they are ways of letting the body do what it has been trained to do. He described, "We are what we think all day long."<sup>387</sup> This means if one pictures a disastrous performance, it is more likely to happen that way. If one is attempting to avoid mistakes, more mistakes are likely to be made.<sup>388</sup> Players must learn to keep self-worth separate from playing abilities; this will take some of the pressure off of performances. Former student Linda Brown remembered him saying, "It's all a matter of trust. Trust yourself."<sup>389</sup> Cichowicz explained, "When you judge yourself personally, such as when you say 'I am a good person because I played that well' or 'I am a bad person because I played that badly' you will have problems."<sup>390</sup> The ability to keep your mind calm also allows you to have greater focus when playing. Cichowicz said:

Meditation offers this opportunity. Just sitting quietly for five minutes observing your breathing without trying to change it. Your mind might wander but you are not to

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<sup>386</sup> Ibid., 91.

<sup>387</sup> Ibid., 59.

<sup>388</sup> Ibid., 67.

<sup>389</sup> Schuman, 20.

<sup>390</sup> Loubriel, *Back to Basics*, 68.

worry. Just bring it back and keep observing your breathing. The mind works more effectively when it's calm and you are in a state of repose.<sup>391</sup>

Former student Leonard Candelaria further explained, "The battle is not with the trumpet, the battle is with one's self. Still the mind and calm the body."<sup>392</sup>

John Haynie believed that hand and finger position are important in technique. He says:

The trumpet should be held firmly with the left hand, leaving the right hand completely free. This implies that the little finger of the right hand be free of the finger ring and allowed to move as the other fingers move. Furthermore, the right hand thumb must not be bent in a cramped position, but should be placed between the first and second valves, under the leadpipe, and allowed to bend only slightly as required to arch the fingers.<sup>393</sup>

He continued by explaining that the fingers should be curved, as if holding a tennis ball, allowing them to freely operate the valves.<sup>394</sup> He suggested that one way to train the fingers is to play a phrase backwards.<sup>395</sup> He also discussed why his method books contain exercises in the twelve common tonalities. He thought that the more patterns you became familiar with, the easier it would be to sight read without error. His edition of Petit's method began in this way, because he wanted students to play those exercises in all keys. Haynie believed that transposition was best achieved by learning a different set of fingerings for each scale or modality.<sup>396</sup> He said the following about coordinating technique:

In my opinion, one should see one note at a time. We can play only one note at a time, and each note that we play requires a different setting of the embouchure, a different amount of air pressure, and the use of correct fingerings. When reading ahead, the embouchure, tongue, breath, and fingers become confused when looking at one note and playing another.<sup>397</sup>

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<sup>391</sup> Ibid., 63.

<sup>392</sup> Schuman, 21.

<sup>393</sup> Haynie, *Development and Maintenance*, vi.

<sup>394</sup> Ibid.

<sup>395</sup> Loubriel, *Back to Basics*, 150.

<sup>396</sup> Ibid., 161.

<sup>397</sup> Ibid., 150.

Haynie addressed high register technique with his students by approaching it from the lower register. He refuted methods that claimed to develop a “high C” in a certain number of weeks, and he said that there is no substitute for practice!<sup>398</sup> Haynie’s plan for working on the high register begins with spending a few weeks working on total body relaxation. Practicing pedal tones is useful during this time. Next he suggested that players try to achieve the same feeling of relaxation without doing the pedal note exercises. He said the goal of this step is to play third space C just as easily as low C. Buzzing the lips and mouthpiece will help strengthen the muscles of the embouchure. He said to practice long tones in all registers, and as they begin to feel more comfortable, double, triple, and quadruple the length that each note is held. Next, work on slur patterns from the Irons book using a fast glissando up and down the range.<sup>399</sup>

Haynie said that the book, *Development and Maintenance of Technique*, grew out of the areas that were not addressed in Williams’ *The Secret of Technique Preservation*.<sup>400</sup> Haynie stressed the importance of practicing with a metronome. He even provided spaces in the *High Notes, Low Notes...* method so that players could write in the tempo which they could play the exercise successfully, and then continue to add faster and faster tempos as they progressed. This encourages a healthy coordination between the tongue, fingers, breath, and embouchure.<sup>401</sup> Haynie was a strong advocate of regular scale practice, and he told students to “bang the valves down!”<sup>402</sup>

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<sup>398</sup> Haynie, *How to Play High Notes, Low Notes, and All Those in Between* (New York: Charles Colin, 1988), 5.

<sup>399</sup> Loubriel, *Back to Basics*, 28-29.

<sup>400</sup> *Ibid.*, 174.

<sup>401</sup> Haynie, *High Notes, Low Notes*, 6.

<sup>402</sup> Loubriel, *Back to Basics*, 60-61.

Louis Davidson said of technique, "To gain great technical proficiency as an end in itself only to be able to play the right notes in the right sequence is an exercise in nothingness."<sup>403</sup> He continued to explain that the real point of gaining technical command is so that you can focus completely on making music while playing.<sup>404</sup> He agreed with Haynie on how the hands and fingers should be positioned, and he also acknowledged that this can have a tremendous impact on dexterity and cleanliness.<sup>405</sup> He cautioned that sometimes the lips get blamed for mistakes that are really caused by faulty finger technique.<sup>406</sup>

A student's sight reading abilities were of paramount concern to Vacchiano. Many of his students recall being frustrated because they would prepare for their lessons and Vacchiano would never listen to the material. Not only was much of the material sight-reading, but Vacchiano also asked students to transpose it. Many students remember that they could only play a few measures at a time because of the intensity of the sight reading and transposition.<sup>407</sup> One of the biggest goals of Vacchiano's instruction was to prepare students for whatever they might encounter on a job.<sup>408</sup> Tom Stevens recalled, "After enduring the rigors of Vacchiano lessons, situations like studio recordings or concerts with no rehearsals were never problematic for me."<sup>409</sup>

Vacchiano felt that transposition was not only cerebral, but it trained the ear and made students better musicians. He had three ways of teaching transposition: clefs, intervals, and numbers, depending on a student's particular background. Vacchiano tended to favor doing

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<sup>403</sup> Davidson, *Trumpet Technique*, 14.

<sup>404</sup> Ibid.

<sup>405</sup> Ibid., 15.

<sup>406</sup> Ibid., 13.

<sup>407</sup> Shook, "William Vacchiano: (1912-2005)," 7.

<sup>408</sup> Ibid., 6.

<sup>409</sup> Ibid., 8.

transposition via clefs, and he visualized everything as if playing it on the piano. Students had to practice excerpts in at least three different keys and on three different trumpets.<sup>410</sup>

Vacchiano even had a spare valve casing that he called the “transposing machine,” which students could borrow to practice transposition away from the trumpet.<sup>411</sup>

Ghitalla also made transposition an important part of his teaching, but he began with very simple material and worked to progressively more difficult exercises.<sup>412</sup> Ghitalla explained that his approach to transposition is to play more than one transposition within a given etude:

To illustrate this briefly, let us say that one has a C trumpet in hand and wishes to transpose to B-flat trumpet. With the disappearance of solfeggio as basic training for musicians, very few people use clefs, so now the general practice is to read a step down in B-flat major. If flats appear, the music is no longer in the key of A major, because the flat has lowered the pitch an additional half step. This is accomplished by reading down a third to the key of A. When naturals return, the player returns to down a step in the key of B-flat. When sharps appear, the player reads down a note, but now in the key of B-natural rather than B-flat, since the sharp raised the pitch by a half step.<sup>413</sup>

Like his teacher Max Schlossberg, Vacchiano was a “stylist.” His experience with many of the great conductors of the Philharmonic gave him valuable insight into orchestral style. He would relay much of this information to his own students. He gave general stylistic advice and also taught students about the interpretations that conductors had about specific works.<sup>414</sup>

Brian Shook explained:

Vacchiano made it very clear that Mozart was played differently from Wagner, and that Strauss was played differently from Bruckner. The Italian style is vastly different from the French style, which is different from the German style.<sup>415</sup>

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<sup>410</sup> Ibid., 8-9.

<sup>411</sup> Shook, *Last Stop*, 112.

<sup>412</sup> Inkster, 42.

<sup>413</sup> Tunnell, 9.

<sup>414</sup> Shook, “William Vacchiano: (1912-2005),” 9.

<sup>415</sup> Ibid.

Vacchiano explained that in fast tempos, quarter notes will be played long, eighth notes short, and sixteenths should be long unless marked otherwise. Shorter notes need to be played louder than longer ones. He also described that in dotted eighth-sixteenth rhythms, the dot become a rest. German dotted eighth-sixteenths are very heavy, whereas in America they are very precise. Manny Laureano said that Vacchiano taught phrasing from a violinistic view. Often Vacchiano would mark his parts with bowings.<sup>416</sup>

There was great diversity in how each teacher approached the topic of technique. Instead of direct comparison, it is more interesting to point out what each teacher felt was one of the most important factors in technique. Psychology was very important to Cichowicz, and he felt that what was happening within a player had the greatest impact on how the body would respond during performances. He approached problems internally rather than externally. Haynie, on the other hand, believed that much of technique practice required collaborating elements such as lips, fingers, air, and tongue. Davidson thought that technique in itself was worthless because the music drives the technique. Transposition was a particularly important aspect of technical training to both Vacchiano and Ghitalla.

#### 4.6 Lesson Structure and Materials

Ghitalla thought that the best formula for ensured improvement was to combine the warm-up and daily routine, which requires repetition and tedious practice. The player's abilities dictate the content of the routine, and though it should be challenging, it should also be structured in a way that more material can be added as a player grows. Ghitalla believed

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<sup>416</sup> Shook, *Last Stop*, 63-64.

that the warm-up and routine should ultimately sharpen a player's abilities, instincts, and technique.<sup>417</sup>

The warm-up and routine should involve: lip and mouthpiece buzzing, scales, slurs, arpeggios, tonguing, musicality, and soft playing. Lip and mouthpiece buzzing exercises might come from the Gordon, Stevens, Schubreck, Maggio, Caruso, Quinque, and Stamp methods.<sup>418</sup> He recommended Caruso's long setting drills for use after embouchure changes to establish the new setting.<sup>419</sup> Ghitalla's lesson assignments were intense, and students remember having to practice four to five hours daily to get through everything.<sup>420</sup> When students first started studying with him, there was a much greater concentration on scales, etudes, and transposition than there was on solo repertoire.<sup>421</sup> He often began transposition with Caffarelli etudes, and eventually students progressed to a special set of transposition exercises that Ghitalla had designed.<sup>422</sup> He used Arban, Nagel, Clarke, and Vizzutti for technique, Bitsch, Bozza, and Concone for etudes, and Dufresne for sight reading.<sup>423</sup>

In his book of essays, John Haynie provided what he calls a "recipe for a 1-hour practice routine." This begins with a warm-up of assorted buzzing, long tones, lip slurs, and scales. Next is a section of 45 minutes playing music that you are already familiar with, such as solos, etudes, and excerpts. Next is a 15 minute section of new material, including solos, etudes, and excerpts. Finally, Haynie urged that students spend at least 10 minutes warming down. The warm-down contains the same things as the warm-up. He cautioned not to overdo the warm-

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<sup>417</sup> Tunnell, 8.

<sup>418</sup> Ibid.

<sup>419</sup> Inkster, 41.

<sup>420</sup> Patton, 11.

<sup>421</sup> Inkster, 40.

<sup>422</sup> Ibid., 42.

<sup>423</sup> Ibid., 39.

up or warm-down.<sup>424</sup> Haynie provided a list of book that he finds helpful to work on rhythm and sight reading: Bordogni: *Vingt-Quatre Vocalises*, Cafarelli: *100 Melodic Studies*, Dufresne: *Develop Sight Reading*, Nagel: *Trumpet Studies in Contemporary Music*, Stevens: *Changing Meter Studies*, and Stevens: *Contemporary Trumpet Studies*.<sup>425</sup> Haynie also provided the North Texas Course of Study on pages 166-171 of his book. This is an extensive list of suggested etudes, excerpts, texts, and solos.<sup>426</sup>

Like Schlossberg, Vacchiano primarily used the Arban, St. Jacome, and Sachse method books and would compose specific exercises to address individual student needs.<sup>427</sup> He said, "Stick to the Arban book. Modern books are rangy, but they don't teach what the Arban teaches."<sup>428</sup> A typical first lesson with Vacchiano went as follows:

1. Check the student's tone quality on a simple exercise, likely from page 40 of Arban.
2. Arban page 73: check the student's low register.
3. Lip flexibilities on Arban page 44.
4. Arban page 155: double tonguing.
5. Check the student's understanding of chord structure and harmony on Arban page 142.
6. Check ear training and flexibility using Arban page 125.
7. Do sight reading and transposition from various etude books.<sup>429</sup>

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<sup>424</sup> Haynie, *Inside John Haynie's Studio*, 122.

<sup>425</sup> Ibid., 162.

<sup>426</sup> Ibid., 166-171.

<sup>427</sup> Shook, "William Vacchiano: (1912-2005)," 6; His exercises were later compiled into his method books.

<sup>428</sup> Adelstein, 14.

<sup>429</sup> Shook, "William Vacchiano: (1912-2005)," 6-7.



Regular students of Vacchiano's recalled that each lesson included the following components, all transposed: two or three Sachse etudes, a few pages of fundamentals assigned from the Arban or St. Jacome method, a few orchestral excerpts, and a wide variety of other etudes.<sup>430</sup>

Louis Davidson cautioned against any warm-up routine that lacks direction. Instead he said:

To the intelligent, analytical player, "warming-up" is synonymous with careful, meticulous practicing. To such a player, warming-up (or practicing) means the daily process of painstakingly, methodically, and intelligently polishing and securing all the techniques involved in playing, giving absolute attention to the ultimate refinement of these techniques... The more secure the foundation and the greater the mastery and control of these techniques, the fewer problems one will have in performing.<sup>431</sup>

He noted that some of the techniques included in the warm-up are tonguing, slurring, loud and soft attacks, and fast and slow playing.<sup>432</sup> Davidson also described the warm-down, which involves playing a few minutes of low notes to gradually relax the embouchure.<sup>433</sup> In the text for his *Trumpet Technique*, he did not mention the use of any other methods (possibly a conflict of interest within a method book), but we can safely assume that he used other materials in addition to his own book with his students.

James Stamp was most famous for his warm-up materials. Roy Poper described that what have become known as the "Stamp exercises" are not meant to be music, but rather serve as concepts to guide tone production, though this is not to say that they should not be played musically.<sup>434</sup> Stamp's routine begins with breathing exercises. Next is buzzing the lips alone on simple scalar patterns that do not cover much range. The same scalar passages are then played

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<sup>430</sup> Ibid.

<sup>431</sup> Davidson, *Trumpet Technique*, 13.

<sup>432</sup> Ibid.

<sup>433</sup> Ibid., 16.

<sup>434</sup> McGregor, 46.

on the mouthpiece. Next, the most famous of Stamp's exercises, Number 3, is buzzed on the mouthpiece. A player will then move to the instrument and play Stamp's exercises 4-6 on the trumpet. Exercise 6 is supposed to be played in all tonalities, including diminished scales.<sup>435</sup>

One of the hallmarks of Stamp's exercises is his unique notation. He created several new signs that serve as reminders to students while playing. Poper explained that Stamp found too often students would "telegraph" the direction that the music was going to move by pulling the pitch of a note down or up before it was time to change notes. In order to remind students to stay on the note until the exact moment of change, Stamp created a "square corner" symbol.<sup>436</sup> The idea of this symbol is extended to other exercises, as Stamp used lines and corners to remind students to keep the pitch and air intact. Figures 4.5-4.7 show "incipit" forms of Stamp's exercises (with his symbols), which are expanded and transposed in Stamp's book.

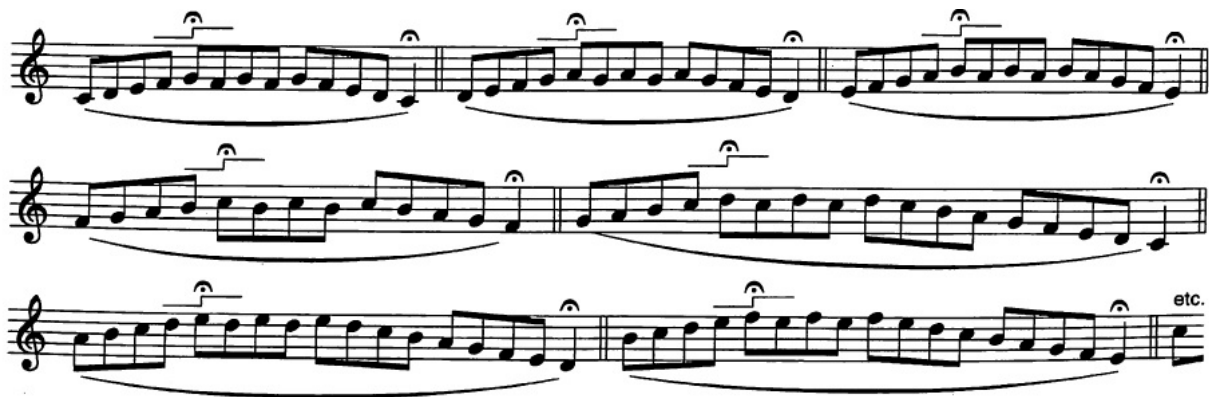


Figure 4.5. Excerpt from Stamp's buzzing exercise.<sup>437</sup>

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<sup>435</sup> Stamp, *Warm-ups*, 2-4.

<sup>436</sup> Poper, 9.

<sup>437</sup> Stamp, *Warm-Ups*, 3.



Figure 4.6. Excerpt from Stamp's warm-up exercise #3.<sup>438</sup>



Figure 4.7. Excerpt from Stamp's warm-up exercise #6.<sup>439</sup>

Stamp provided several alternate warm-ups for more advanced players and to provide some contrast to the daily warm-up. His method also includes slur exercises, lip bending exercises, trill exercises, power exercises, attack studies, staccato control exercises, and more.<sup>440</sup> Since Stamp did not write much verbal instruction in his book, Roy Poper published a guide that explains how to approach each of the exercises.<sup>441</sup> Poper advised supplementing the Stamp warm-up with studies from Irons, Colin's *Advanced Lip Flexibilities*, Arban, St. Jacome, Smith's *Top Tones*, and Clifford Lillya's *Trumpet Technic*.<sup>442</sup> There is also a second Stamp book that supplies more etude material and provides exercises written in more obscure keys and modalities.<sup>443</sup>

In a series of articles for the *Brass Bulletin*, James Stamp provided his own adaptation of each of the most popular Herbert L. Clarke *Technical Exercises*. He broke each of them down to

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<sup>438</sup> Ibid., 5.

<sup>439</sup> Ibid., 8.

<sup>440</sup> Stamp, *Warm-Ups*.

<sup>441</sup> Poper.

<sup>442</sup> McGregor, 45.

<sup>443</sup> Stamp, *Supplemental Studies*.

its skeletal structure, and Stamp's ideas about holding notes to center the pitch and his square corner notation are evident. Figures 4.8-4.11 show Clarke's Studies and examples of Stamp's adaptations to Clarke exercises #2, and #3.



Figure 4.8. Clarke's study #2.<sup>444</sup>



Figure 4.9. Stamp's version of Clarke's study #2.<sup>445</sup>



Figure 4.10. Clarke's study #3.<sup>446</sup>

<sup>444</sup> Clarke, *Technical Studies*, 9.

<sup>445</sup> Stamp, "Practical Hints II," *Brass Bulletin* 31, no. 3 (1980):77.

<sup>446</sup> Clarke, *Technical Studies*, 52.



Figure 4.11. Stamp's version of Clarke's study #3.<sup>447</sup>

Cichowicz felt that the first half hour of practice should be spent on the warm-up and daily maintenance. This included conceptualizing a beautiful sound, working toward smooth wind release, producing a clear and beautiful buzz on the mouthpiece, producing a clear sound in all registers and dynamics, and producing clear attacks.<sup>448</sup> Cichowicz felt that the key to practicing was, “not to see how many things you can get through, but how well you can play a few things.”<sup>449</sup> In lessons, Cichowicz had the following sections: warm-up and calisthenics, flow studies, cantabile studies, articulation studies, etudes and transposition, and other repertoire.<sup>450</sup>

The warm-up and calisthenics section specifically included the VC exercises and Clarke studies. Cichowicz believed that the Clarke studies were meant as flow studies and as a means

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<sup>447</sup> Stamp, “Practical Hints III,” *Brass Bulletin* 32, no. 4 (1980): 84.

<sup>448</sup> Loubriel, *Back to Basics*, 17.

<sup>449</sup> Inkster, 29.

<sup>450</sup> Loubriel, *Back to Basics*, 101.

to producing a full, resonant sound. He disliked the way that many players practice them. He said:

The Clarke studies are to be viewed as a tone study with the fringe benefit of improving mechanical technique. They have to be played rhythmically, with phrasing, and with a good connection of sound. Otherwise, they are meaningless... Just manual dexterity is not enough if it does not have musical value.<sup>451</sup>

Next in Cichowicz's routine were flow studies. Loubriel described that the flow studies are, "slurred etudes that usually stay in the low tessitura and are not technically demanding in terms of articulation."<sup>452</sup> Like the Clarke studies, these flow studies should be approached as musically as possible. The cantabile studies in Cichowicz's routine included Italian vocalises like the methods of Concone, Bordogni, and Rochut, and Russian studies by Vladislav Blazevich.

Cichowicz explained their importance:

The concept of the trumpet as an extension of the voice is important. If you use vocal materials, you can most effectively make the connection between musical thought and musical expression by encouraging the use of a vivid musical imagination in terms of playing.<sup>453</sup>

Cichowicz used Ernest Williams' *Method of Scales* to work on articulation, and the books he used for etudes and transposition included Sachse, Getchell, Charlier, Smith, Goldman, Bousquet, and Brandt.<sup>454</sup> One of the most important things to Cichowicz as a teacher was the careful consideration in selecting appropriate materials for students. He said, "The dimension I added to what I learned from Arnold [Jacobs] was paying special attention to the choice of

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<sup>451</sup> Ibid., 111-112.

<sup>452</sup> Ibid., 114.

<sup>453</sup> Ibid., 115.

<sup>454</sup> Ibid., 118-120.

materials.”<sup>455</sup> He also explained, “Assigning the right etude or solo played two roles: improving the student’s physical and artistic skills, and developing the student’s confidence level.”<sup>456</sup>

While this section looks at many of the materials used by the teachers, we cannot assume that just because a method was omitted that it wasn’t used. We are limited by the material that happened to be mentioned by the teachers or their students, but we can still see many trends. All of the teachers used exercises from Arban, St. Jacome, Schlossberg, and Sachse. All of the teachers included sections in their routines for warming-up and all made assignments of etudes, excerpts, and exercises covering fundamentals. All of the teachers also allowed some latitude in the warm-up so that players could change materials to suit their needs. Both Haynie and Cichowicz acknowledged that students often try to play material which is too difficult, so they both incorporated materials designed to be easy for students to play whereby they could gain a foundation of skills and confidence.

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<sup>455</sup> Ibid., 27.

<sup>456</sup> Ibid., 31.

## CHAPTER 5

### DISSIPATION OF THE REGIONAL SCHOOLS

#### 5.1 Defining the Regional Sounds

Tone quality is one of the most discussed aspects of an individual's playing, but it is one of the hardest to define. During the mid-twentieth century, there were differences in the specific sounds produced by different regions of brass playing which led to descriptors such as the "Chicago sound" or "New York sound." An accessible example of these differences is the 1969 recording, *The Antiphonal Music of Gabrieli*,<sup>457</sup> where brass ensembles from the Chicago Symphony Orchestra, the Cleveland Orchestra, and the Philadelphia Orchestra play polychoral works of Giovanni Gabrieli. The differences in sound are readily audible as the different brass ensembles make their antiphonal entrances. In an effort to see any connections between regional pedagogical approaches and regional sound concepts, we need to try to define these sounds as clearly as possible.

The first and most general exploration is that of the American sound of trumpet playing in general. Peter Knudsvig discussed the differences between American and European trumpet sounds when the trumpet finally emerged over the cornet as the orchestral instrument in the United States. He said:

Louis Klöpfel was the first to play B-flat trumpet exclusively in a major American orchestra and the first to pioneer the dramatic and dominating style of playing using a big, vibrato-lean sound, that later, through Harry Glantz, became a standard of playing in America.<sup>458</sup>

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<sup>457</sup> The Philadelphia Brass Ensemble, et al., *The Antiphonal Music of Gabrieli*, Sony Classical MHK 62353, CD, 1996.

<sup>458</sup> Knudsvig, 41.



Knudsvig defined American trumpet playing as different from European playing in two ways: sound concept and vibrato. The sound is generally much bigger in American trumpet playing, and he relates this to the idea of “race and space” present in American landscapes that Ken Burns discussed in his documentary about the American West.<sup>459</sup> Knudsvig said:

In America, with its larger concert halls and strong military band tradition, it went to yet another level with New World improvements in machine manufacturing and trumpet design helping to drive the prevailing trend further until it became difficult to determine who was chasing who, a player’s desire in getting a bigger sound, or the fashion of using bigger equipment.<sup>460</sup>

He pointed out that the use of rotor trumpets and smaller bore instruments in Europe create a lower “sizzle point” than the large bore piston instruments in America. The “sizzle point” is the point where the air actually moves faster through the instrument than the sound waves do. This can be thought of as producing a small shockwave that is manifest in the tone as a sizzle.<sup>461</sup> American orchestral players tend to have a more similar approach to all of the literature than Europeans. This includes the scale of sound, attack styles, and note decay. Trumpeters in the United States tend to use vibrato more linearly – as a way to heighten or accent the ebb and flow of the musical phrase. In Europe, nationality is a defining characteristic in how vibrato is used. If it is present, it is usually considered an integral part of the sound concept, and it also tends to be narrower and faster.<sup>462</sup>

When leaving the Boston Symphony, Armando Ghitalla was asked about different sound concepts in orchestral playing, and he said:

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<sup>459</sup> PBS documentary *The West* by Ken Burns, cited in Knudsvig, 42.

<sup>460</sup> Knudsvig, 43.

<sup>461</sup> Ibid.

<sup>462</sup> Ibid.; One exception is the English style of orchestral playing where players tend to shy away from vibrato, which is ironic given the British brass band tradition.

A lot depends on who is playing first trumpet, and that is adopted. You couldn't change the sound of the Chicago Symphony brass section without changing Herseth...I think that the American school of brass playing is an amalgamation of a lot of brass playing ideas. The "bigshot" in the brass section will have a great influence on how that brass section sounds. In other words, I feel that the Boston brass section will change now with Charlie Schleuter, who will have a great deal to say about the style and sound. I think that's the way it should be...Between the time that Voisin stepped down from first and the time that I thought I sounded like I wanted it to sound, even my own playing had changed a lot. When I played with Voisin [as principal], I wanted to fit in with what he was doing. When I got a chance to play first myself, it gave me a chance to express, over the years, what I felt it should sound like. That doesn't come immediately. It evolved over eight to ten years.<sup>463</sup>

Luis Loubriel explained that Cichowicz also believed in a hierarchy within the brass section to establish a sound concept:

Cichowicz thought that first trumpet players needed to lead not only the trumpet section but also the brass section of a symphony orchestra. This was especially important because the trumpet register serves as the top voice, and perhaps most audible instrument, of the brass section. Therefore first trumpeters need to establish style and dynamics for the rest of the brass section to follow. The job of a second trumpet is, according to Cichowicz, to be a shadow of the first. He said that "if you do your job well as a second trumpet player, nobody will notice you are there."<sup>464</sup>

William Vacchiano embodied the New York School of playing, and André M. Smith stated, "His robust sound and manly manner captures the best of what can be rightly called a *New York* trumpet style, a style which is particularly well suited to recording."<sup>465</sup> The "Chicago sound" has also been very widely discussed. Loubriel stated, "Cichowicz helped define what came to be known as the Chicago Brass Sound: a 'gold standard' in balanced ensemble playing that proved the sum is indeed greater than its parts."<sup>466</sup> John Haynie also addressed the Chicago sound. He said, "OK, then what is the Chicago sound? To my ears I hear a freedom from any nervous tension and great control over other kinds of tension necessary for the body

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<sup>463</sup> Glover, 8-9.

<sup>464</sup> Loubriel, *Back to Basics*, 127.

<sup>465</sup> Smith, "William Vacchiano," 21.

<sup>466</sup> Loubriel, *Back to Basics*, xi.

to perform the myriad of tasks in performance.”<sup>467</sup> Cichowicz himself even discussed the Chicago sound:

For the longest time I wasn’t sure what the “Chicago” brass sound was. Was it so peculiarly different from what everyone else was doing? There were certainly qualities and characteristics unique to that brass section. It simply evolved as the result of the people who were there. There were never any real discussions about it or much effort to discuss matching equipment. It was basically motivated by the high standards set by the players and in fact everyone in those sections really performed their individual parts with the same intensity and concentration as the principals.<sup>468</sup>

While many people have described a player’s tone as one of the reasons they admire someone’s playing, such attributions have little measurable substance. Frank Hosticka, a New York freelance musician remembered the sound of his former teacher. He said, “Vacchiano had an extremely haunting sound that was full of many colors. He could really float a note out with no sense of power or energy – it would just be there.”<sup>469</sup> Chandler Goetting, retired solo trumpet of the Bavarian Radio Orchestra, recalled, “I will always remember Vacchiano’s tone. It wasn’t dark; it was bright, shiny, and coppery. It matched perfectly with James Chambers on horn; it had a core.”<sup>470</sup> Former Vacchiano student Adel Sanchez, Assistant Principal of the National Symphony Orchestra, described, “he made it sound like the trumpet had no valves. He had this incredibly liquid sound.”<sup>471</sup> And Irwin Katz, president of Helicon Records, remembered Vacchiano’s sound, “His playing style was always with a big and very lyrical bravura sound.”<sup>472</sup> All four of these descriptions come from professional musicians and describe the same player,

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<sup>467</sup> Haynie, *Inside John Haynie’s Studio*, 35.

<sup>468</sup> Briney, 9.

<sup>469</sup> Shook, “William Vacchiano: (1912-2005),” 11.

<sup>470</sup> *Ibid.*

<sup>471</sup> *Ibid.*

<sup>472</sup> *Ibid.* 12.

but it would be very difficult to recreate Vacchiano's sound in our head using these descriptions. What exactly does "coppery" or "liquid" sound like?

In acoustics, timbre is used to describe a perceived quality of sound that also has a certain pitch and loudness. This means that two sounds that have the same pitch and loudness can still be perceived as dissimilar. Typical descriptors of timbre (tone quality) include: bright, dark, strident, grating, harsh, lackluster, mellow rich, covered, open, sonorous, dull, or colorless. Unfortunately there is no specific rating scale for these descriptions of timbre.<sup>473</sup> *The Oxford Companion to Music* describes that "the one and only factor in sound production which conditions timbre is the presence or absence, or relative strength or weakness, of overtones."<sup>474</sup>

David Howard and Jamie Angus state that notes consist of onset, steady state, and offset phases. Perceived timbre is impacted most greatly by changes during the note's onset phase.<sup>475</sup> This phase is the most "acoustically robust" because it receives instant effects from the surrounding acoustic environment. Since a listener has already perceived a note's timbre during the onset and steady state phases, the offset phase is least important.<sup>476</sup> Studies have shown that listeners cannot identify musical instruments reliably if the onset and offset phases are removed, which demonstrates the importance of each of these distinct phases.<sup>477</sup>

While timbre judgments remain highly subjective, most tests involving timbre have been conducted by pairing descriptors and asking listeners to rate based on a scale. For example listeners might be given "bright" as 1 and "dark" as 10, and then be asked to assign a number to

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<sup>473</sup> David M. Howard and Jamie Angus, *Acoustics and Psychoacoustics* (New York: Focal Press, 2006), 216.

<sup>474</sup> *Ibid.*, 217

<sup>475</sup> *Ibid.*

<sup>476</sup> *Ibid.*, 220-221.

<sup>477</sup> *Ibid.*, 227.

individual sounds they hear.<sup>478</sup> D.M. Howard and A. M. Tyrrell conducted a series of tests to determine trends in timbre perception. They discovered that since trumpet notes have large amplitudes in their sound spectrum between the fifth and seventh harmonics, listeners typically considered these sounds “bright,” “brilliant,” or “shrill.”<sup>479</sup> While Howard and Tyrrell’s study provided some useful standard descriptors associated with specific instrument groups, our current investigation requires a much finer distinction: an ability to differentiate trumpet timbres of specific players associated with different regional schools of playing. For our purposes, descriptors do not provide enough information to discriminate these regional differences.

By processing audio through a spectrogram, we are able to see specific differences in all three phases of notes (onset, steady state, and offset). Using spectrograms, we can more objectively compare trumpet tone differences. A spectrogram shows which harmonics are present in a sound and the strength of each of these harmonics (their amplitude). The vertical axis represents frequency (perceived as pitch), and the horizontal axis represents the passage of time. The intensity of each harmonic is represented by the color of the line. In this case, darker lines indicate stronger harmonics (those with greater amplitudes). Mussorgsky’s *Pictures at an Exhibition* was chosen as a comparative piece because it features solo trumpet at the beginning. For our purposes this is essential because only one player’s sound can be processed at a time to get a useable spectrogram of their sound.

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<sup>478</sup> Ibid., 229.

<sup>479</sup> Ibid., 235; A complete chart of their findings can be found on p. 235.

Figures 5.1 and 5.2 show spectrogram views of William Vacchiano and Adolph (“Bud”) Herseth playing the opening of Mussorgsky’s *Pictures at an Exhibition*.<sup>480</sup> These figures represent the New York and Chicago sounds in the mid-twentieth century. The figures may appear to be very similar at first glance. Though the upper harmonics are slightly stronger in Herseth’s spectrogram, the specific harmonics which are present are more indicative of the acoustic properties of trumpets in general than of any individual tone differences. Close examination of the onset and steady state phases is very revealing. To observe the onset phases, we must look at when the overtones appear in relation to when the fundamental note is sounded. Notice how in Herseth’s playing, the overtones are all present at the very moment of attack on the note; you could draw a vertical line from the fundamental up through the harmonics. In Vacchiano’s sound, the overtones take slightly longer to appear and are more arched than vertical. If we look at the lines horizontally, we can see what happens to the notes during their steady state phases. Looking at the graph horizontally, we can see some fluctuation (vibrato) in Herseth’s sound, but notice how the horizontal fluctuations show that the vibrato in Vacchiano’s sound is much more pronounced. Figures 5.3 and 5.4 show the same spectrograms, but lines have been added to highlight the horizontal and vertical differences.

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<sup>480</sup> These spectrograms were created by importing audio into Sonic Visualiser, which is free to download and use from [www.sonicvisualiser.org](http://www.sonicvisualiser.org); Herseth best represents the “Chicago sound,” since solo recordings of Cichowicz do not exist.

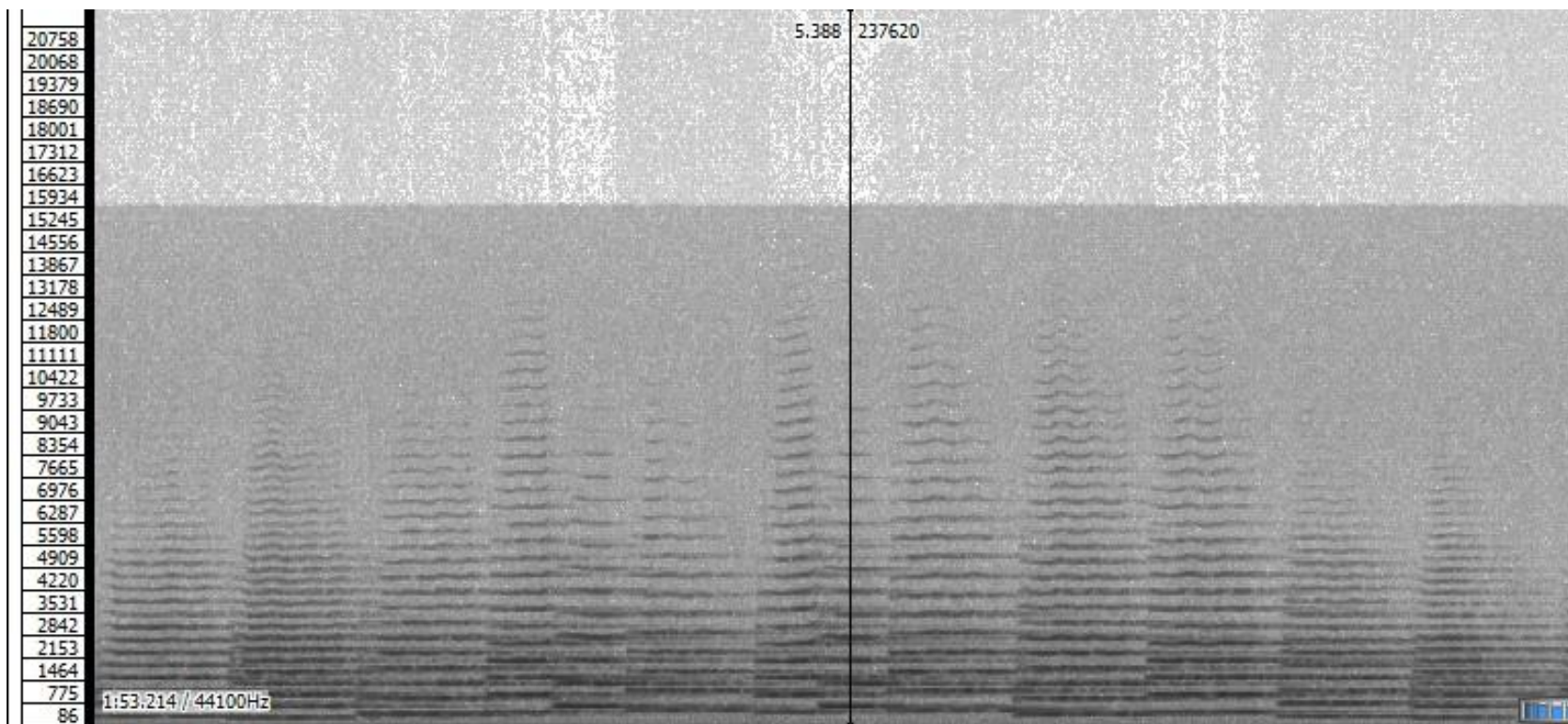


Figure 5.1. Spectrogram of William Vacchiano playing *Pictures at an Exhibition*.<sup>481</sup>

<sup>481</sup> Modest Mussorgsky, *Pictures at an Exhibition*, Leonard Bernstein and the New York Philharmonic, Sony Classics, CD, 1990.

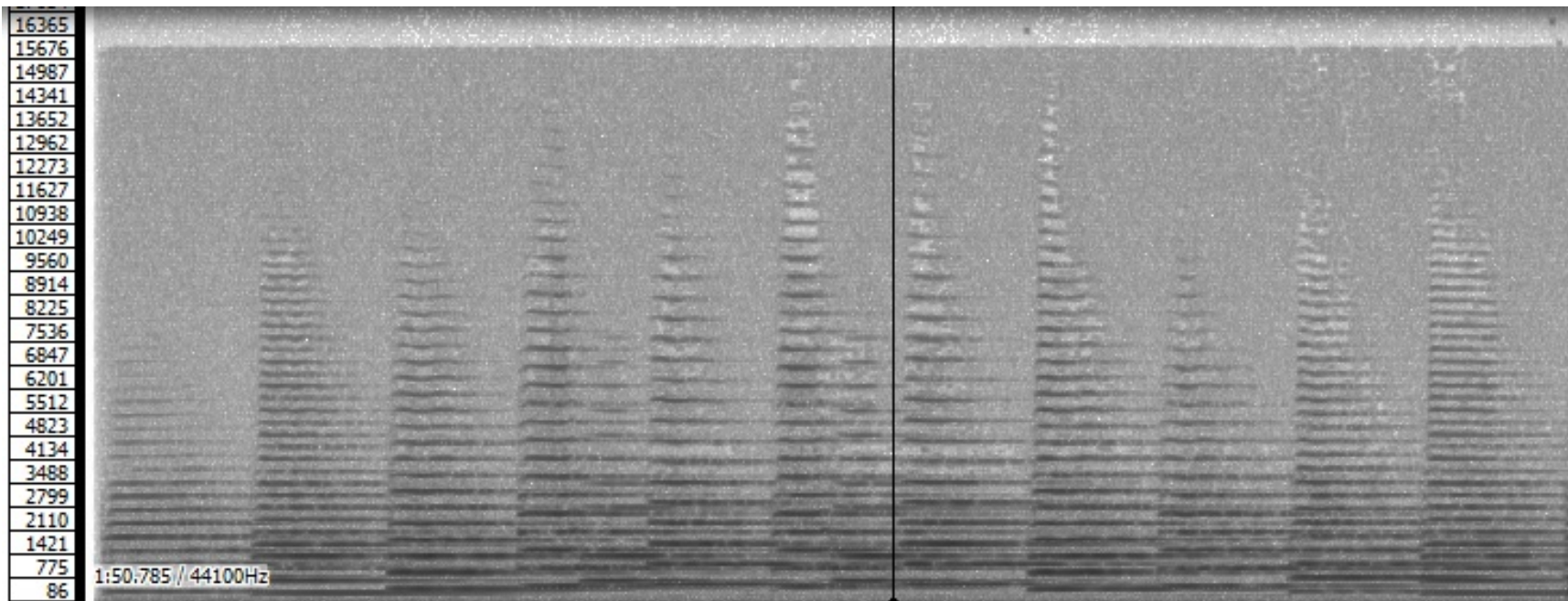


Figure 5.2. Spectrogram of Adolph Herseth playing *Pictures at an Exhibition*.<sup>482</sup>

<sup>482</sup> Modest Mussorgsky, *Pictures at an Exhibition*, Fritz Reiner and the Chicago Symphony Orchestra, RCA, CD, 2004.



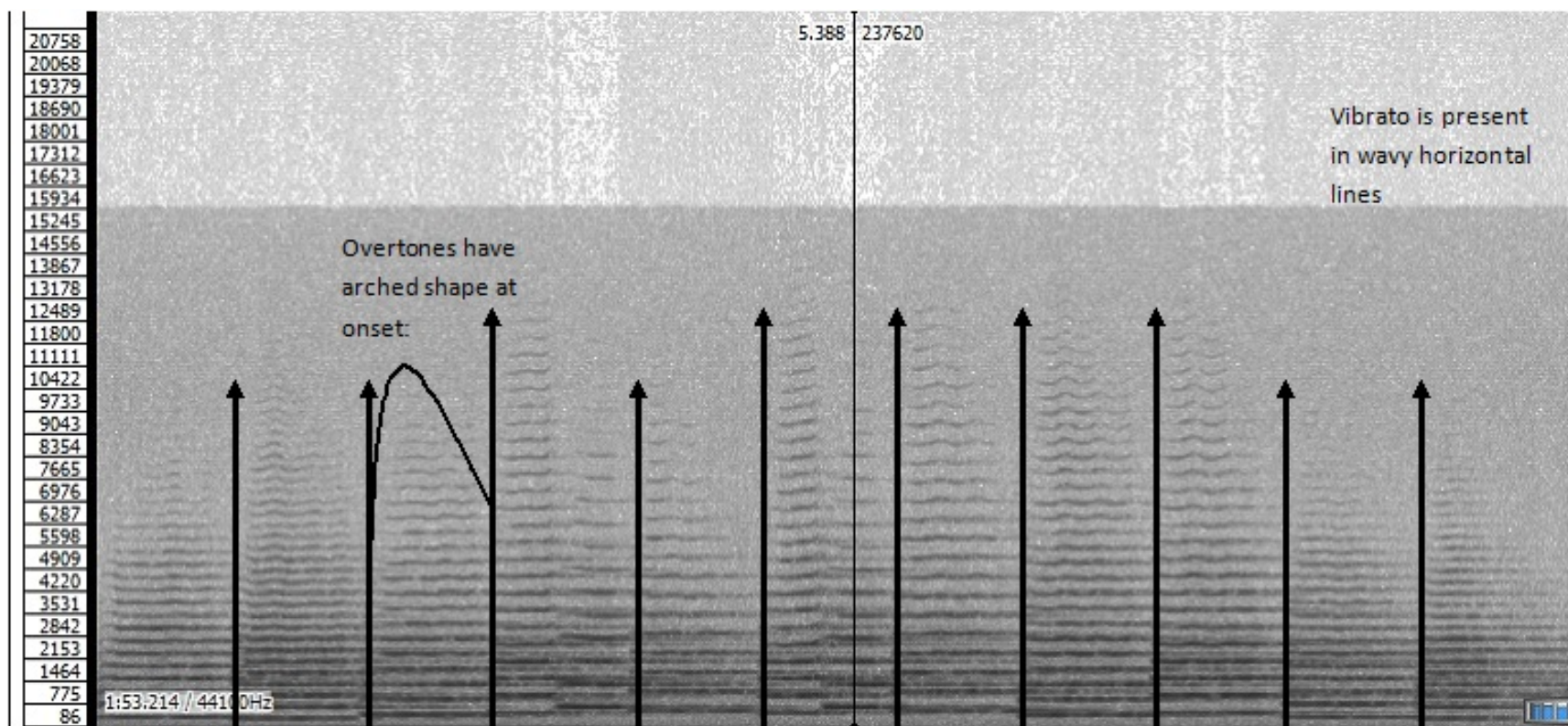


Figure 5.3. Vacchiano's spectrogram of *Pictures* with guide lines.

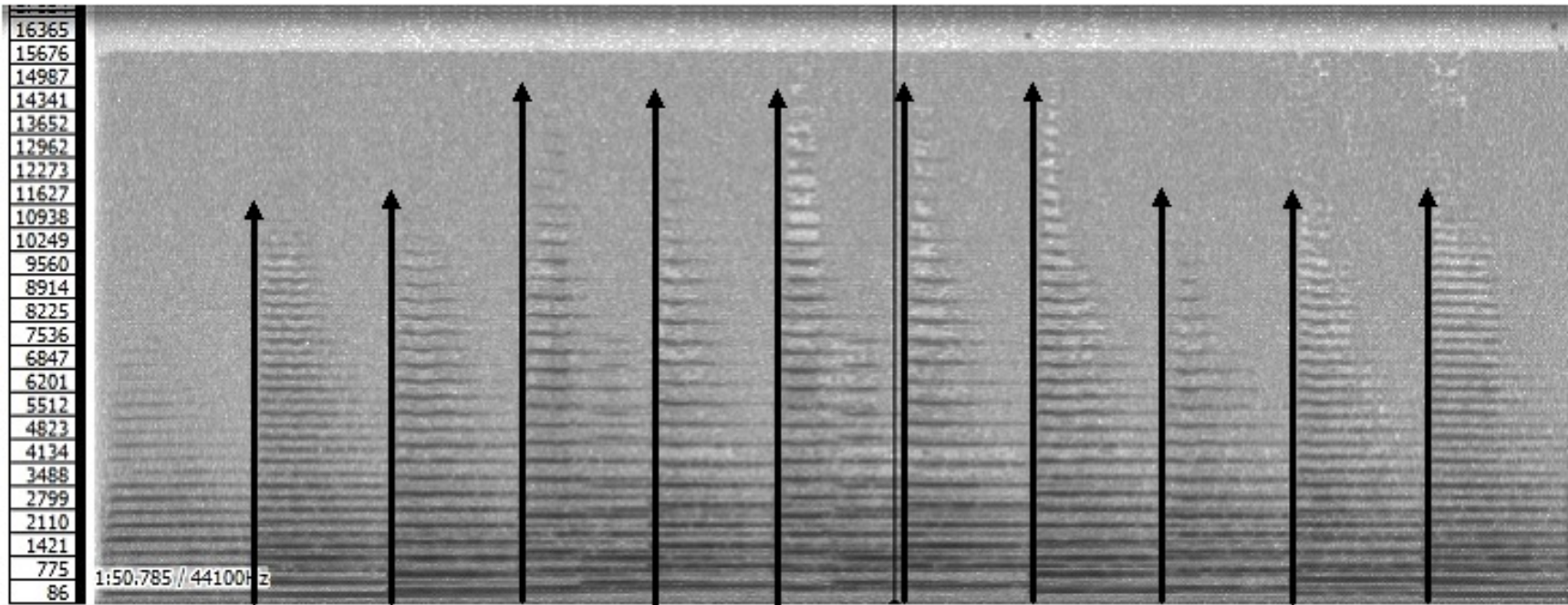


Figure 5.4. Herseth's spectrogram of *Pictures* with guide lines.

Figures 5.5, 5.6, and 5.7 show Vacchiano, Herseth, and Ghitalla playing the opening trumpet triplets of Mahler's Fifth Symphony. We see the same differences in the onset and steady state phases between Vacchiano and Herseth's playing in Figures 5.5 and 5.6. Figure 5.7 shows that Ghitalla's sound is somewhat between that of Vacchiano and Herseth. The onset of the overtones is slightly arched compared to Herseth (Figure 5.6), but definitely more vertical than Vacchiano (Figure 5.5). We can see that the same is true of Ghitalla's vibrato by examining the spectrographs horizontally (Figure 5.7). Figures 5.8, 5.9, and 5.10 show Vacchiano, Herseth and Ghitalla playing the loud sustained passage from the opening trumpet solo of Mahler's Fifth Symphony.<sup>483</sup> These graphs are generally more similar, but notice the connection between the short notes. Vacchiano's graph shows a quick decay as the short notes move to the long notes, which is visible in the space between the overtones of the notes (Figure 5.8). Herseth connects these notes very much (Figure 5.9), and Ghitalla connects the notes more than Vacchiano but a little less than Herseth (Figure 5.10). It is also easy to see that both Vacchiano and Ghitalla are using quite a bit of vibrato, but Herseth's tone is much straighter throughout.

Unfortunately there were no recordings made of the Cleveland Orchestra playing either *Pictures at an Exhibition* or Mahler's Fifth Symphony while Louis Davidson was principal, so we will have to loosely compare spectrograms of different pieces. Figure 5.11 shows the Cleveland Orchestra's opening to the final movement of Dvorak's Eighth Symphony, which begins with the first and second trumpets. You can see in the figure that this "Cleveland sound" has many of the vertical components of Herseth's "Chicago sound," but the notes have a very quick decay and are not connected, which is more similar to Vacchiano's "New York sound" spectrograms.

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<sup>483</sup> Measures 8-12.

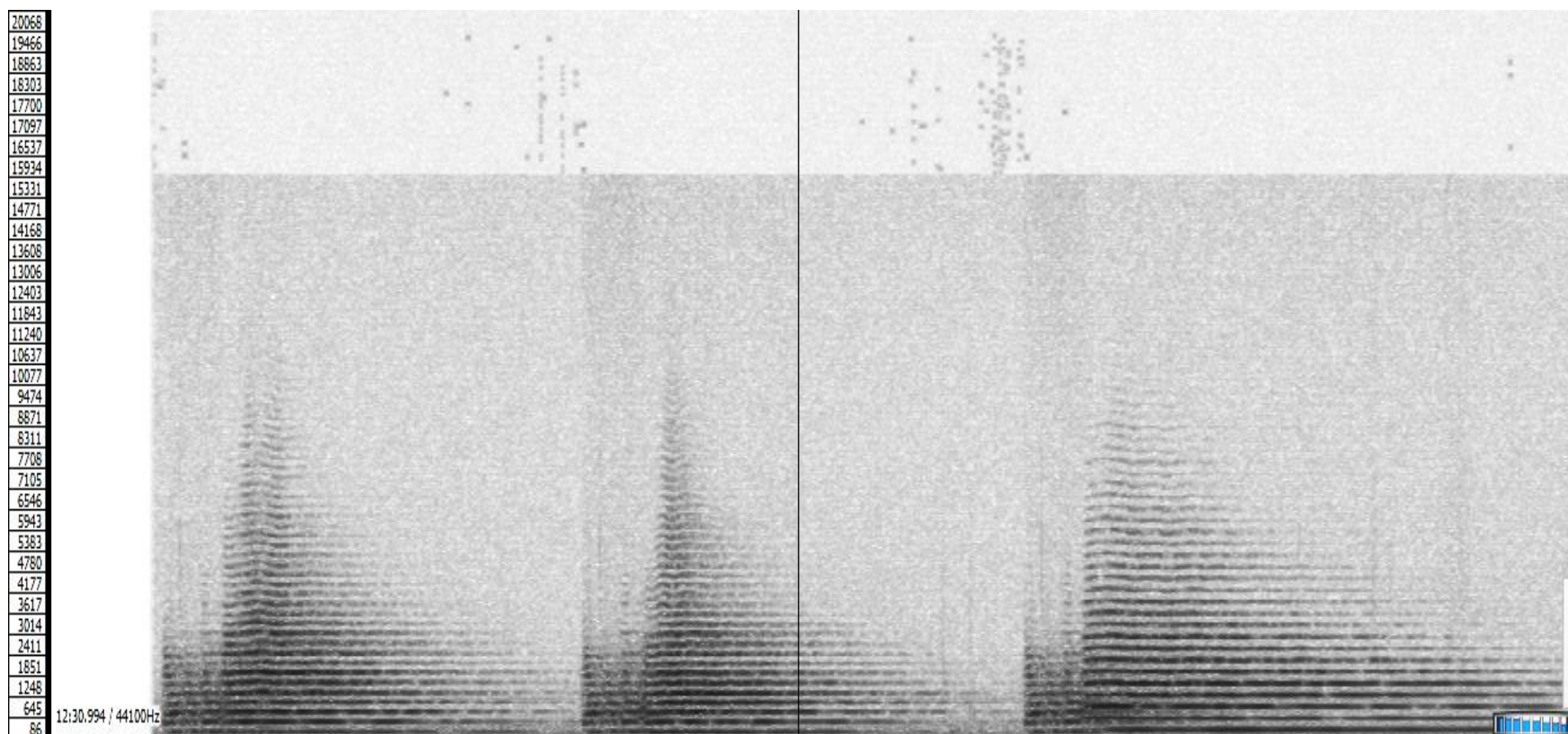


Figure 5.5. Spectrogram of Vacchiano playing the opening of Mahler's Fifth Symphony.<sup>484</sup>

<sup>484</sup> Gustav Mahler, *Symphony No. 5*, Leonard Bernstein and the New York Philharmonic, Sony Classical, CD, 1997.

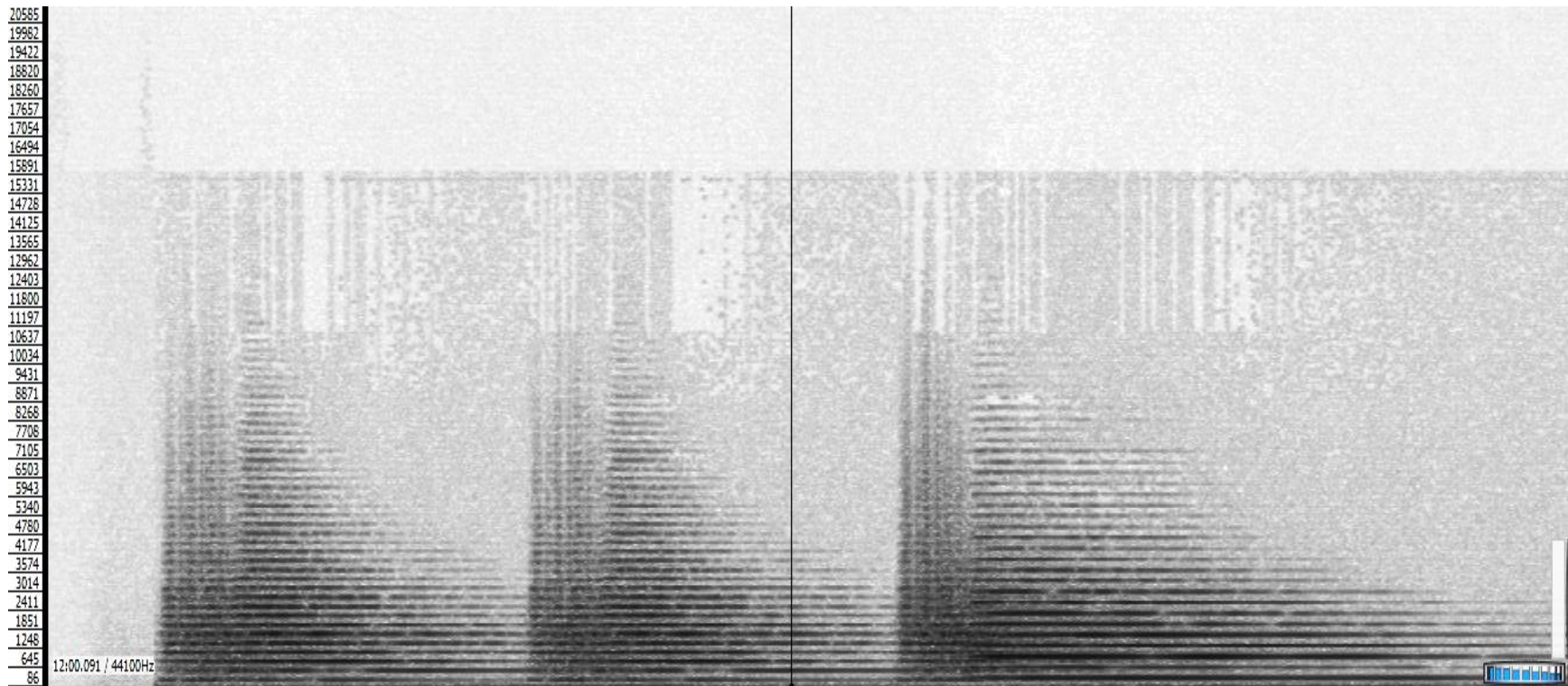


Figure 5.6. Spectrogram of Herseth playing the opening of Mahler's Fifth Symphony.<sup>485</sup>

<sup>485</sup> Gustav Mahler, *Symphony No. 5*, Georg Solti and the Chicago Symphony Orchestra, Decca Record Company, CD, 1970.

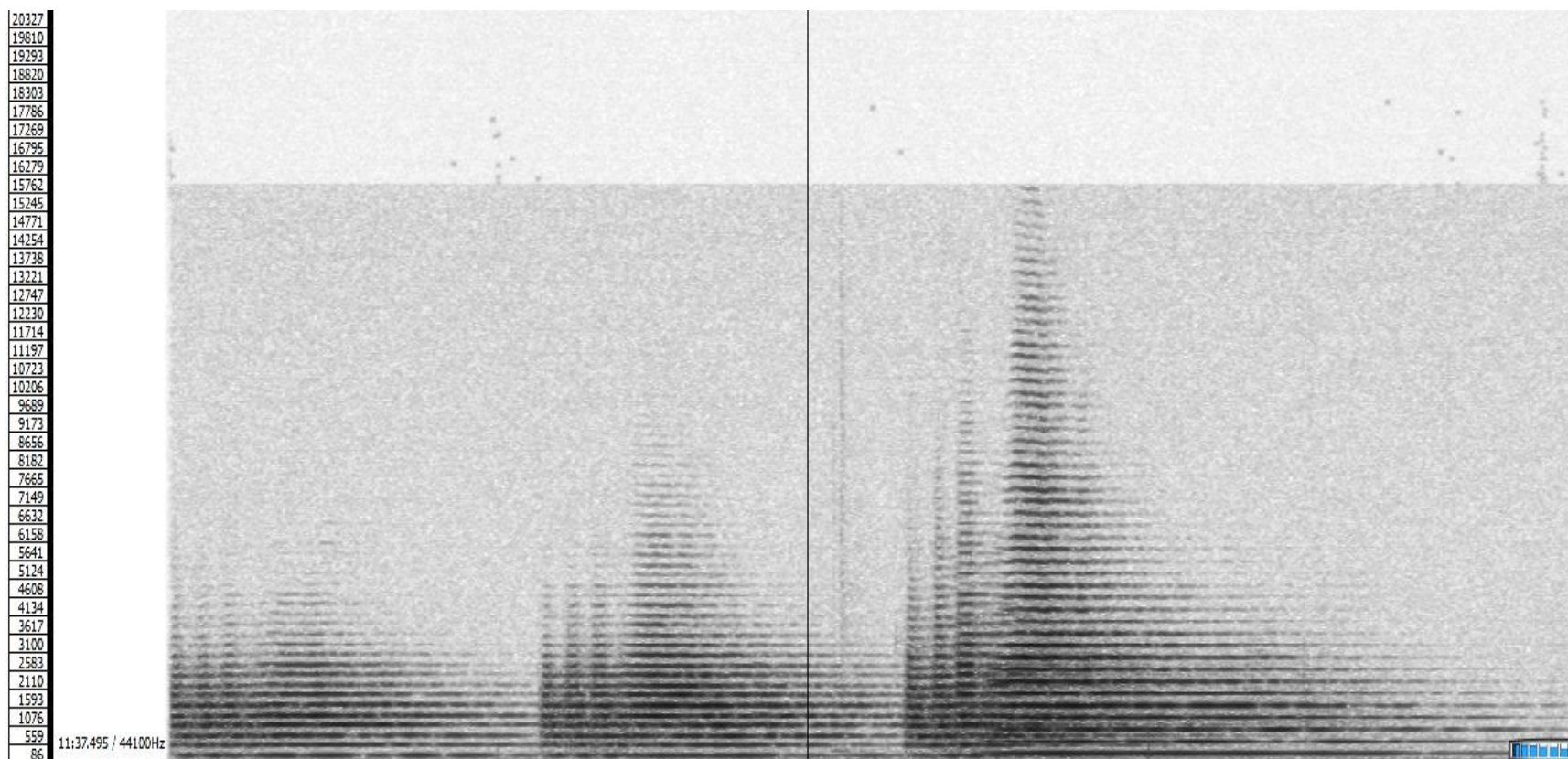


Figure 5.7. Spectrogram of Ghittalla playing the opening of Mahler's Fifth Symphony.<sup>486</sup>

<sup>486</sup> Gustav Mahler, *Symphony No. 5*, Erich Leinsdorf and the Boston Symphony Orchestra, RCA Victor, CD, 1991.

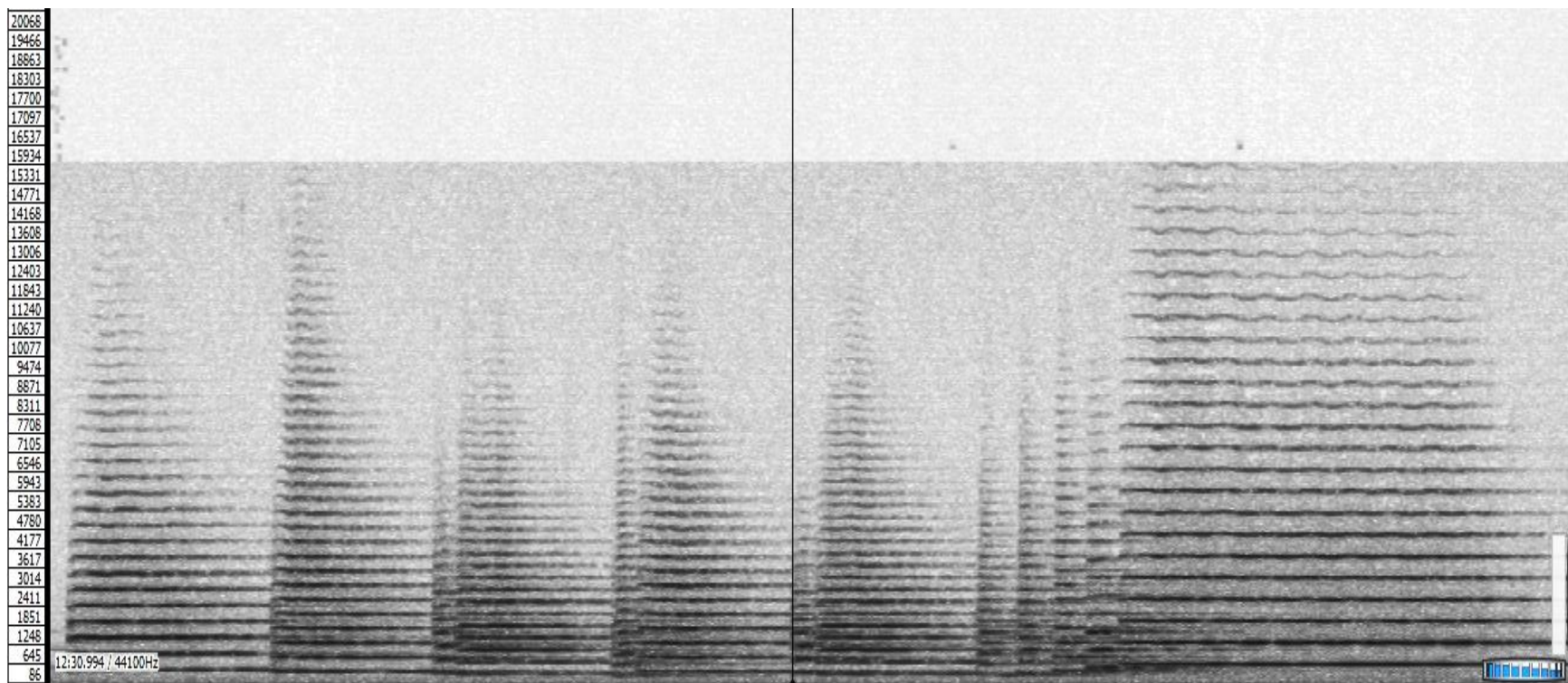


Figure 5.8. Spectrogram of Vacchiano playing the loud passage from Mahler's Fifth.<sup>487</sup>

<sup>487</sup> Gustav Mahler, *Symphony No. 5*, Leonard Bernstein and the New York Philharmonic, Sony Classical, CD, 1997.

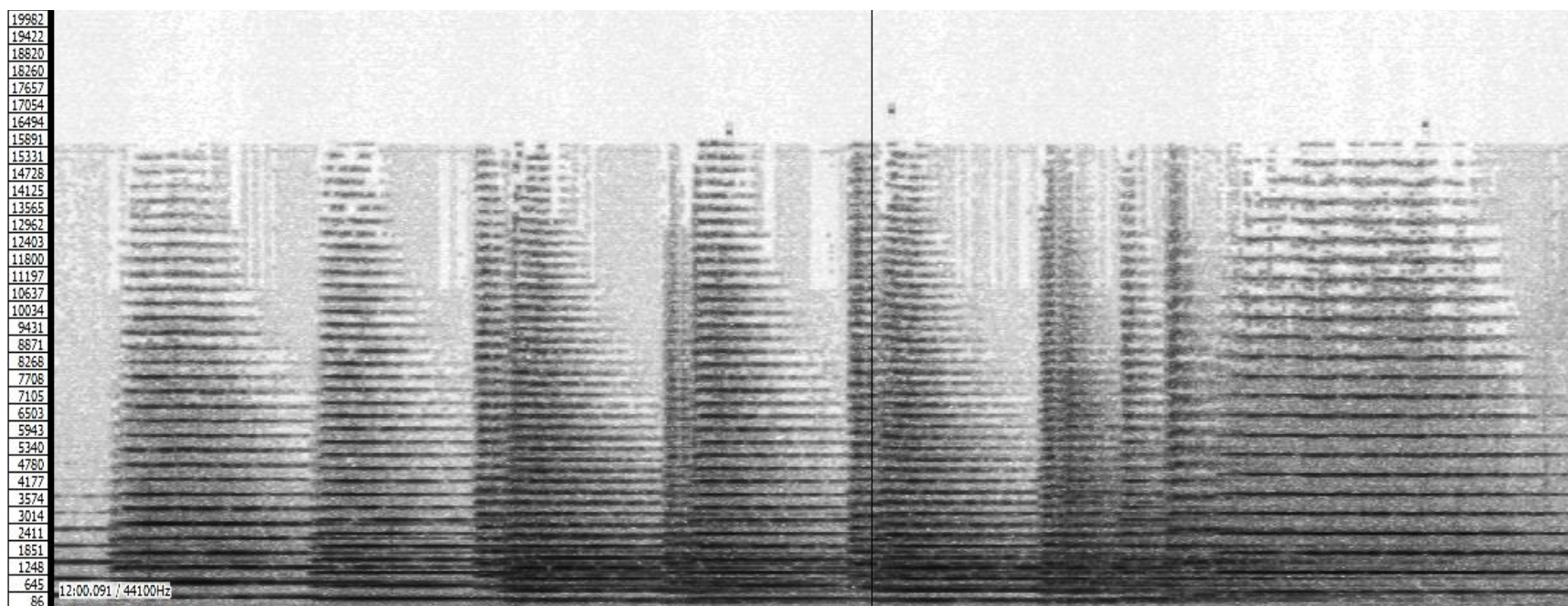


Figure 5.9. Spectrogram of Herseth playing the loud passage from Mahler's Fifth.<sup>488</sup>

<sup>488</sup> Gustav Mahler, *Symphony No. 5*, Georg Solti and the Chicago Symphony Orchestra, Decca Record Company, CD, 1970.



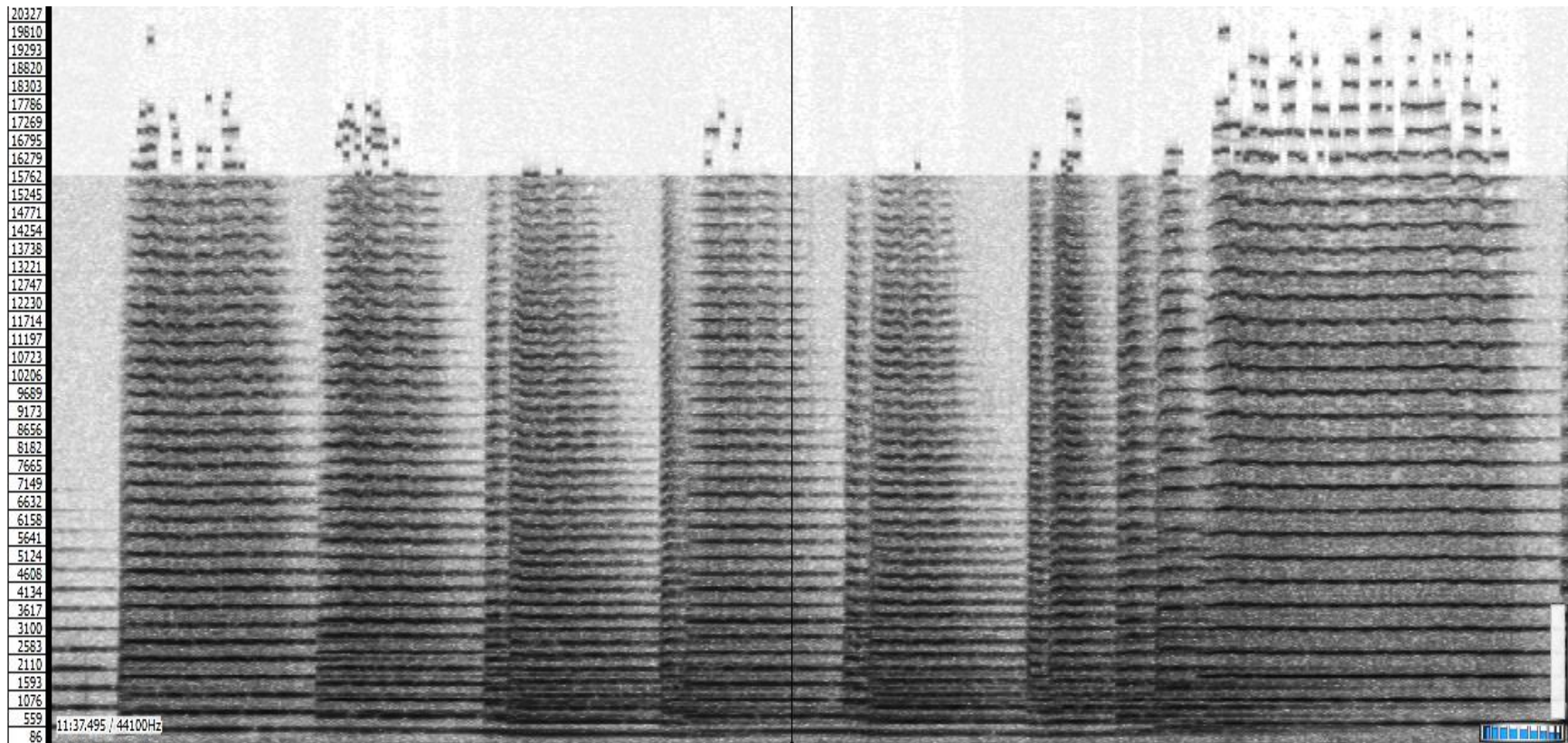


Figure 5.10. Spectrogram of Ghitalla playing the loud passage from Mahler's Fifth.<sup>489</sup>

<sup>489</sup> Gustav Mahler, *Symphony No. 5*, Erich Leinsdorf and the Boston Symphony Orchestra, RCA Victor, CD, 1991.

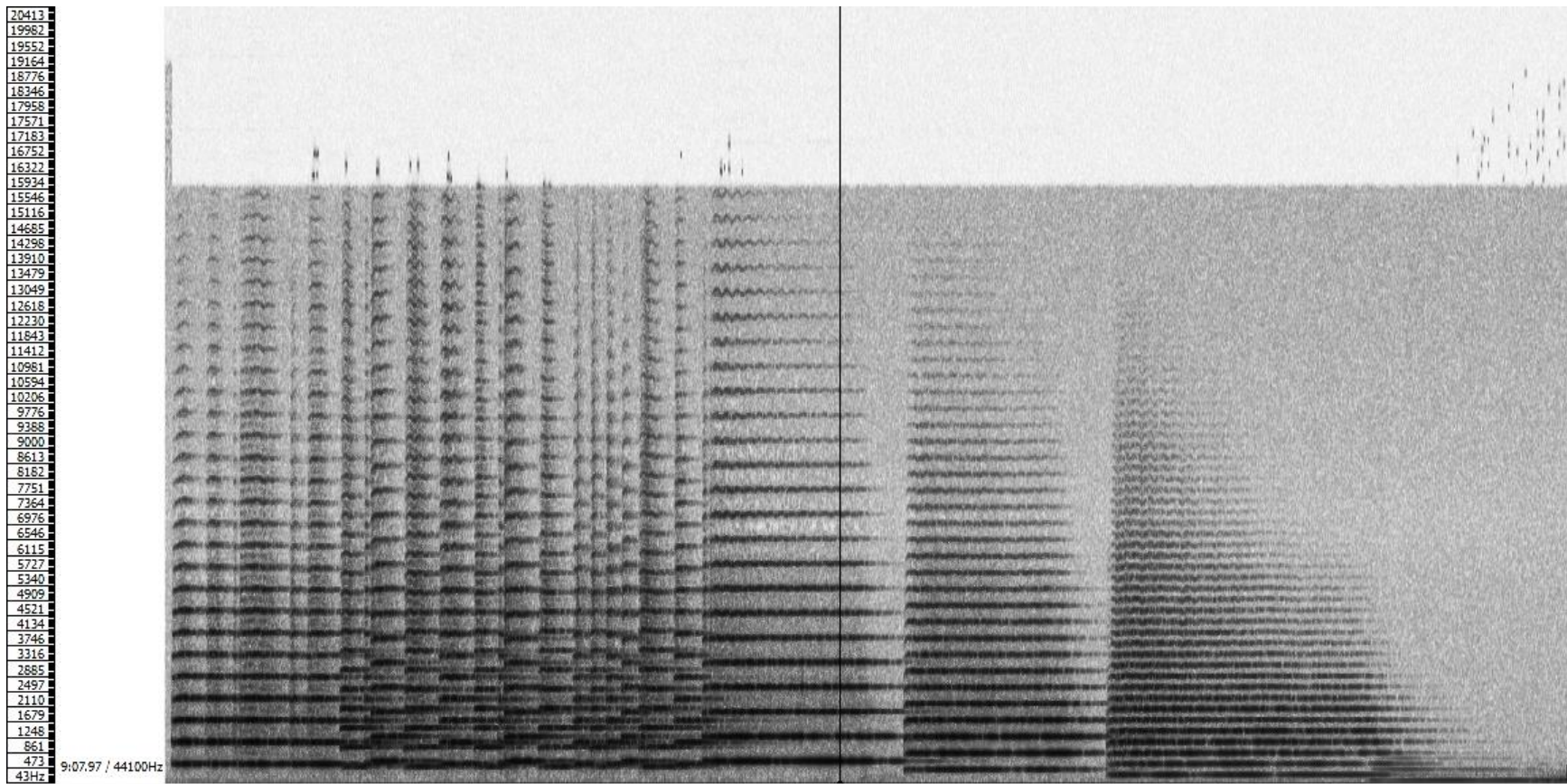


Figure 5.11. Spectrogram of the “Cleveland sound” in Dvorak’s Symphony No. 8, IV.<sup>490</sup>

<sup>490</sup> Antonin Dvořák, Symphony No. 8, George Szell and The Cleveland Orchestra, Sony Classics, CD, 2011.

Figure 5.12 shows John Haynie playing the opening cadenza from Del Staigers' *Carnival of Venice*. His characteristic cornet sound has far fewer of the upper overtones, and the very top overtones are arched during the onset phase of each note. The highest overtones present are around 8656-9259 Hz as compared to readings nearly twice that in Vacchiano, Herse, and Ghitalla's spectrograms.

While no recordings of James Stamp are available that can be used for the spectrogram analysis, Figures 5.13 and 5.14 show samples of Tom Stevens' playing. Stevens is a former student and one of the leading advocates of Stamp's method. Stevens has described that one of the most important aspects of Stamp's methodology is to "lock in" each note so that it is centered and will "pop out" of the horn. Figures 5.13 and 5.14 illustrate this beautifully. Figure 5.13 is a spectrogram of Stevens playing the opening of Anthony Hall Lewis's *Monophony VII*. Even in the opening of Henze's *Sonatina* (Figure 5.14), which is extremely quick, each note has an instant vertical line of overtones from the very moment of attack.

Figures 5.15 and 5.16 illustrate the change in sound over the last half of the twentieth century. In general, orchestral trumpet sound concepts have moved more toward homogeneity. Though Michael Sachs and Phil Smith have subtle differences in their sounds, those differences are significantly less than the differences of the regional schools earlier in the century. Notice how Figures 5.15 and 5.16 are nearly identical for the opening of Mahler's Fifth Symphony.<sup>491</sup>

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<sup>491</sup> Aside from the note durations, which are a function of tempo rather than sound.

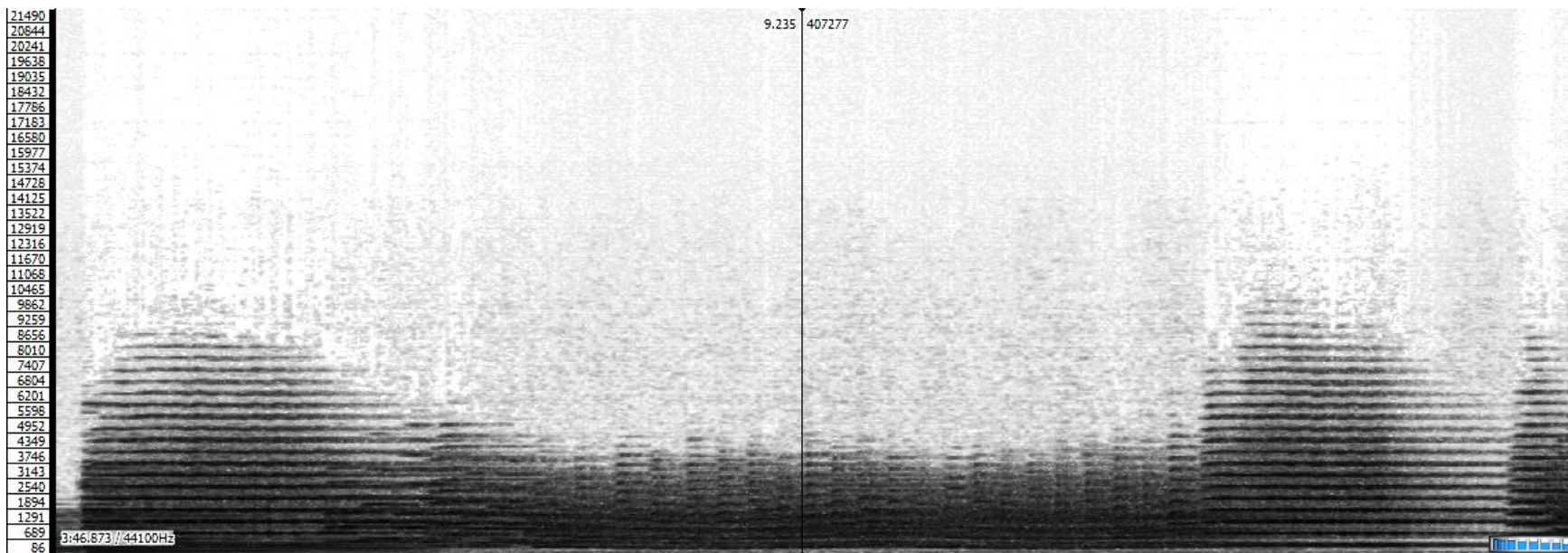


Figure 5.12. Spectrogram of Haynie's cadenza in Staigers' *Carnival of Venice*.<sup>492</sup>

<sup>492</sup> John and Marilyn Haynie, *John and Marilyn Haynie Play Music for a Contest*, Gore Publishing, CD, 2006.

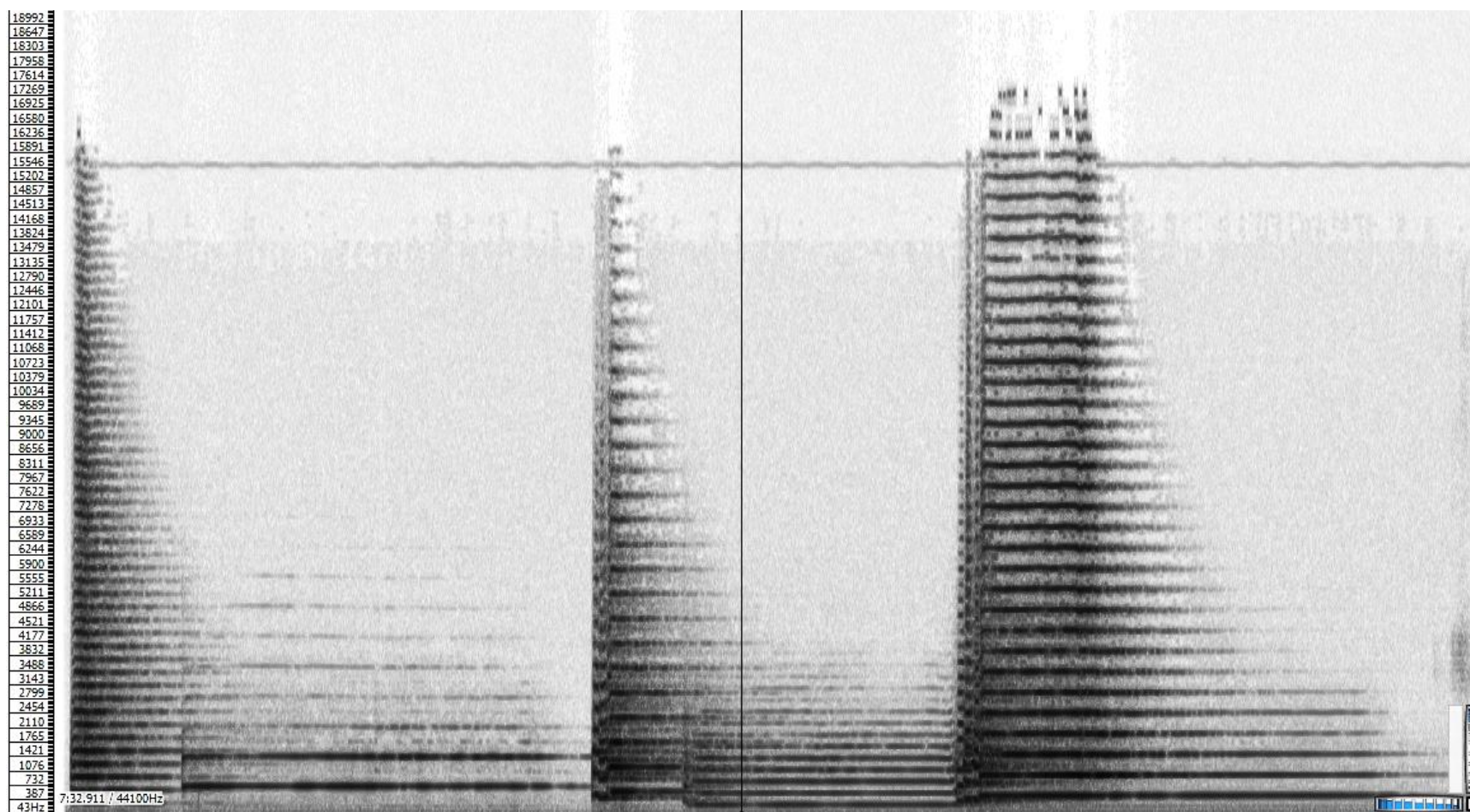


Figure 5.13. Spectrogram of Tom Stevens playing Lewis's *Monophony VII*.<sup>493</sup>

<sup>493</sup> Thomas Stevens, *Thomas Stevens, Trumpet*, Crystal Records, CD, 1996.

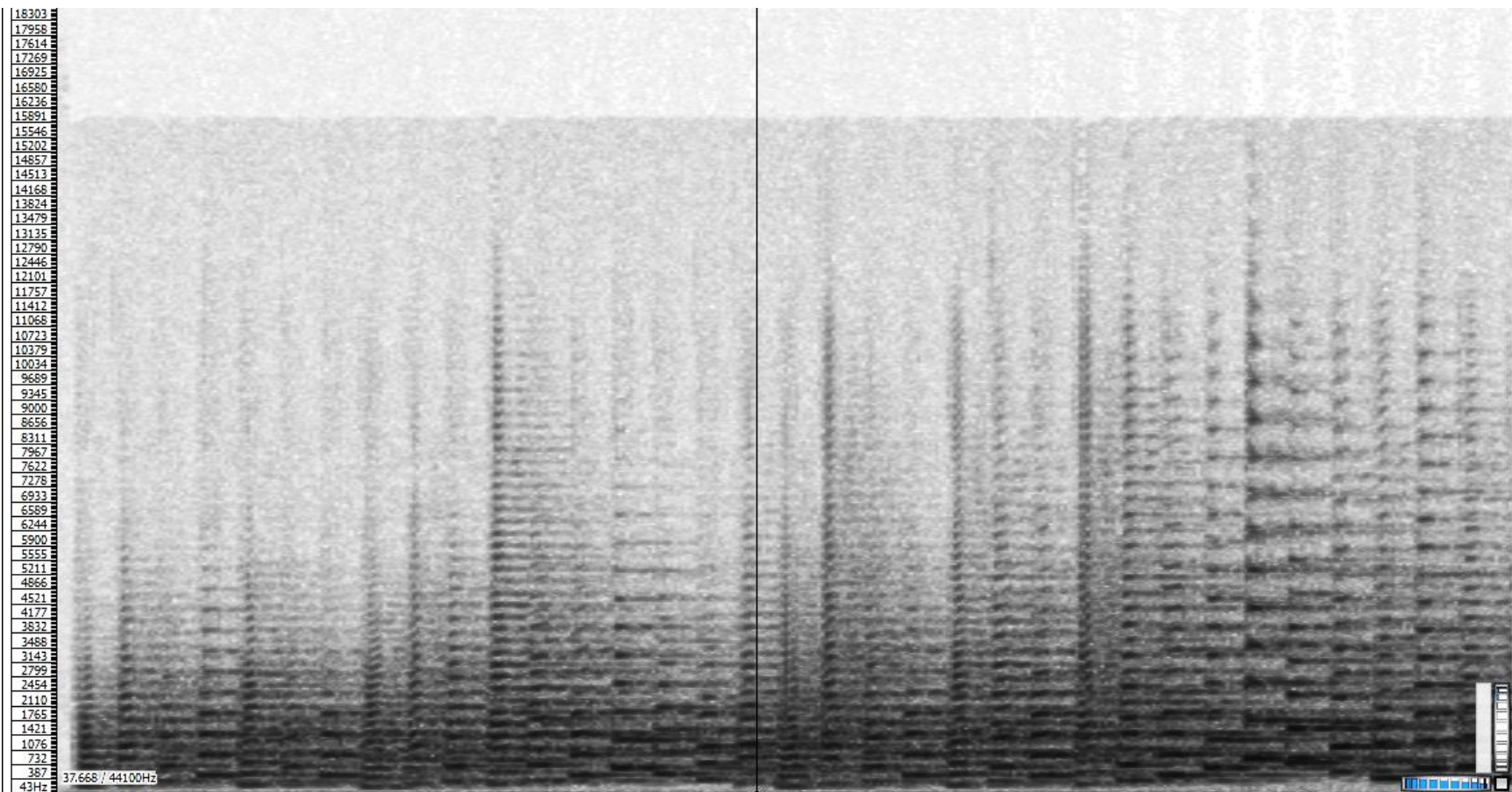


Figure 5.14. Spectrogram of Tom Stevens playing Henze's Sonatina, mvt. I.<sup>494</sup>

<sup>494</sup> Thomas Stevens, *Thomas Stevens, Trumpet*, Crystal Records, CD, 1988.

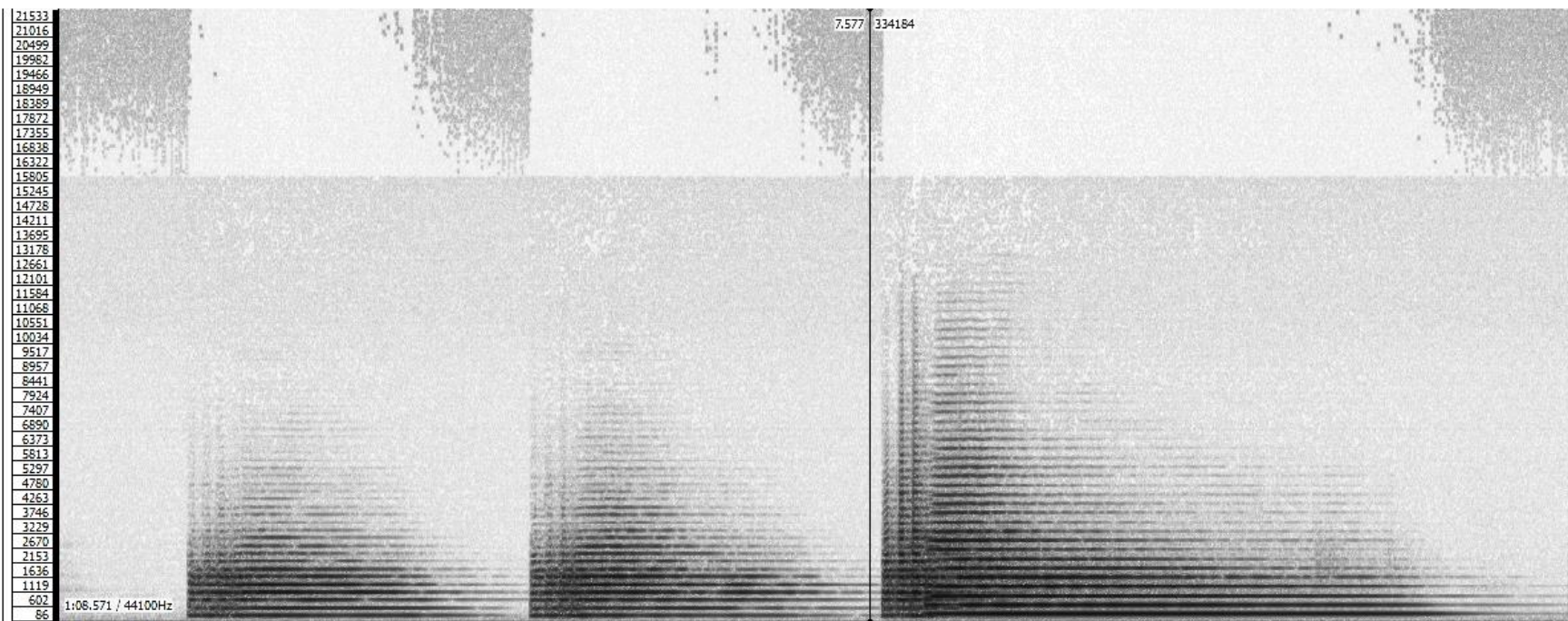


Figure 5.15. Spectrogram of Sachs playing the opening of Mahler's Fifth Symphony.<sup>495</sup>

<sup>495</sup>Michael Sachs, *The Orchestral Trumpet* (Montrose, California: Balquhider, 2012), CD.

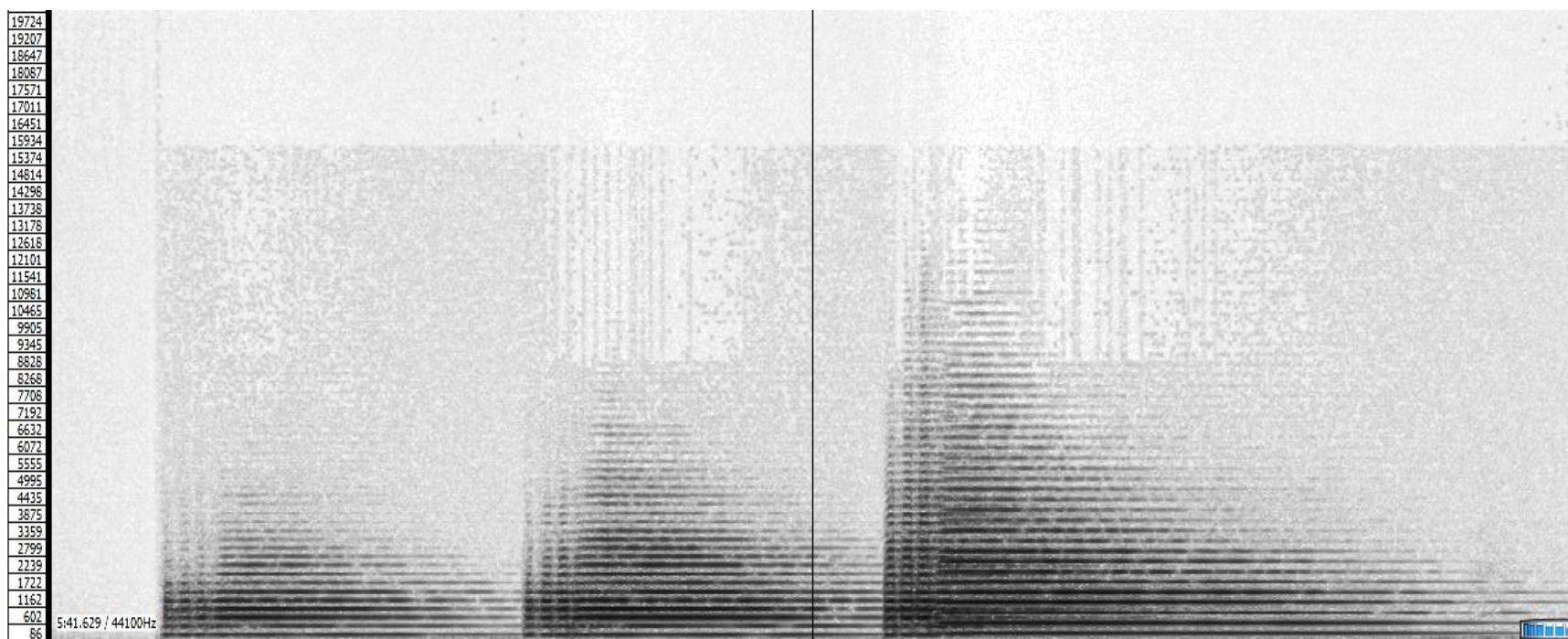


Figure 5.16. Spectrogram of Smith playing the opening of Mahler's Fifth Symphony.<sup>496</sup>

<sup>496</sup> Phil Smith, *Orchestral Excerpts for Trumpet*, Summit, CD, 1995.



The spectrograms in Figures 5.5-5.14 provide visual information necessary for an objective comparison of the individual regional sounds. Vacchiano's New York sound is characterized by arched overtones at the attack and wide vibrato. Haynie's Southwestern sound also has an arched shape in the upper overtones and has a wide vibrato, but contains significantly lower overtones in general. Ghitalla's Boston sound had a slight arch to the onset of the overtones and some vibrato. The Cleveland sound is characterized by vertical overtones during the attack, little vibrato, and sharp decay at the end of the notes. The Chicago sound had even more vertical overtones at each note's onset, had little vibrato, and notes were very connected. The West Coast sound had absolutely vertical overtones, a very connected quality between notes, and a straight tone with little vibrato. Figure 5.17 shows that these regional sounds exist on a continuum.



Figure 5.17. Continuum of regional sounds.

## 5.2 Why Did the Regional Sounds and Pedagogy Disappear?

The latter half of the twentieth century saw the dissipation of distinct regional sounds of brass playing and a trend towards sonic homogeny. Vincent Cichowicz explained:

When I was growing up there were more players with an individual character. So you could tell this person from that person and that is harder to do now. If you listen to orchestras now they all play wonderful but I miss the individuality. Somebody like Mager who had this individual sound, didn't sound like Vacchiano or Ghitalla. Today it seems like there is a general bureau of standards.<sup>497</sup>

One of the biggest factors in the change of sound concept is the widespread availability of recordings and videos. The internet has made it possible to disperse music at an unprecedented rate. Originally it was necessary to either tune in to the radio or to go to a record store and buy an album. The internet has allowed anyone to purchase .mp3 albums with a credit card and the click of a button. In the past few years, free music programs, which allow streaming of music from a huge database, have become increasingly prevalent. Youtube allows people to watch performances of major orchestras and other famous performers from anywhere in the world, and live streaming of concerts has also increased. The amount and variety of music that is available is astounding. Players can listen to soloists, jazz performers, orchestras, and other ensembles from all over the world in a matter of seconds. Pedagogues have also taken advantage of new technology, with streamed master classes by musicians such as David Bilger and Kristian Steenstrup,<sup>498</sup> and many private teachers now offer lessons over video programs such as Skype. Ghitalla explained the difference now from when he was growing up:

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<sup>497</sup> Loubriel, *Back to Basics*, 125.

<sup>498</sup> "Trumpet Lessons with David Bilger," Artist Works Music & Arts Campus, accessed 9 February 2014, <http://artistworks.com/trumpet-lessons-david-bilger>; "Breathing Fundamentals with Steenstrup," YouTube, accessed 9 February 2014, [https://www.youtube.com/watch?v=r\\_W7KADrcxA](https://www.youtube.com/watch?v=r_W7KADrcxA).

The first real symphony I heard was when I was in the Navy and went to Boston and heard the Boston Symphony. I can still remember the seat I sat in. I can remember vividly the “picture” of the orchestra. George Mager and Roger Voisin were playing... Today there are thousands of records available, broadcasts, and all sorts of things. Many more opportunities to learn are more accessible to more people.<sup>499</sup>

Ghitalla’s quote also alludes to another possible factor in the homogeneity of sound concept.

Perhaps due to the availability of so many different recordings, we have become more saturated with these recordings, and each one leaves a much less distinct impression on us.

Another large factor in the change in orchestral sound concept is the change in orchestral auditions themselves. André Smith explained that auditions used to be very different than they are now:

What is difficult for modern young performers to understand is just how easy it was in this country prior to the 1960s to get near enough to a major orchestra to be heard for an audition. Audition screens, lists of approved repertoire, ethnic diversity, affirmative action, pre-recorded audition tapes, résumés, letters of recommendation, etc. are the vexing keys designed to unlock doors (which seldom open) for the contemporary young aspirant to a symphony orchestra. All this baggage simply did not exist in prior times... A musician may have studied with a current member of an orchestra or had favorably impressed a conductor with performances elsewhere.<sup>500</sup>

Ghitalla described the scale of the modern orchestral audition as compared to earlier in the century:

There were 25 players when I auditioned for the BSO job in 1951. Ten years ago there were 600 inquiries for a fourth trumpet job in the St. Louis Symphony. They accepted about 175 tapes, and at least 60 players came to play the audition. No one was chosen.<sup>501</sup>

Cichowicz further added:

The audition process has become very mechanistic because of the sheer numbers... The lack of time to listen can create a situation of not getting the right player for the

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<sup>499</sup> Glover, 10.

<sup>500</sup> Smith, “William Vacchiano,” 14.

<sup>501</sup> Tunnell, 8.

position... There are real dangers in this practice. I am also upset by occasional decisions not to accept any player out of a field of 100 or more players.<sup>502</sup>

Smith also noted that many orchestras, especially the New York Philharmonic, used to be strongholds of nepotism.<sup>503</sup> Additionally, Cichowicz explained that auditions were not advertised as widely as they are now:

Many of these events got around by word of mouth. There was no regular publication that announced these events... An interesting aspect about the audition process was that there were no lists. You came in and were asked a series of excerpts.<sup>504</sup>

To summarize, in the early part of the twentieth century, new orchestra members were usually students of current section players or local musicians that had heard about the audition from the local newspaper or by word of mouth. Both of these factors contribute to sustaining distinct regional sounds, because the players were only from that region! Modern auditions, by great contrast, are nationally (even internationally) advertised, and thanks to jet travel, hundreds of candidates fly in for an extremely competitive chance at a position.

The educational climate in the country has also changed over the last part of the century, and larger percentages of people are attending college. Collegiate teaching jobs, like orchestral jobs, are becoming more and more competitive, and most collegiate positions now require a doctoral degree. As players get more advanced degrees, they are more likely to study with more teachers. A student could potentially have a different trumpet teacher for undergraduate, master's, and doctoral study, in addition to any high school or other outside lessons they have taken. This exposes students to a wider variety of pedagogical ideas, and more ideas of sound concepts.

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<sup>502</sup> Briney, 13.

<sup>503</sup> Smith, "William Vacchiano," 14.

<sup>504</sup> Briney, 8.

McCann pointed out that it can be extremely insightful to trace pedagogical lineages, because they allow us to answer questions of “why” and “how” we were taught to do things in our own playing;<sup>505</sup> however, it is not possible to conceive of a student as a copy of their teacher, especially when they have had so many potentially diverse influences. Both Cichowicz and Ghitalla admitted that they made changes between how they were taught and how they themselves decided to teach. Cichowicz discussed Schilke’s teaching:

In later years, I found myself rejecting certain aspects of his teaching, especially in the area of respiration. It was an older school of thought – the tight abdomen philosophy. In my own approach to the materials, I found that if I avoided his physical instructions, my performance worked better.<sup>506</sup>

Trumpet teaching is still an oral tradition in many respects, which means it is subject to both intentional and unintentional change as it is passed from person to person. Figure 5.17 illustrates the complexity of the situation. It shows the trumpet “family tree” that belongs to the pedagogues discussed in this study. After looking at this figure, it becomes quickly apparent that many distinguished players have studied with multiple teachers who have differing pedagogical views. As students study with more teachers and as teachers adapt pedagogical approaches in their own ways, it becomes increasingly difficult to trace clear pedagogical lineages. In this manner, much of the regional pedagogy from earlier in the century has also dissipated toward homogeneity.

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<sup>505</sup> McCann, 123-124.

<sup>506</sup> Briney, 6.

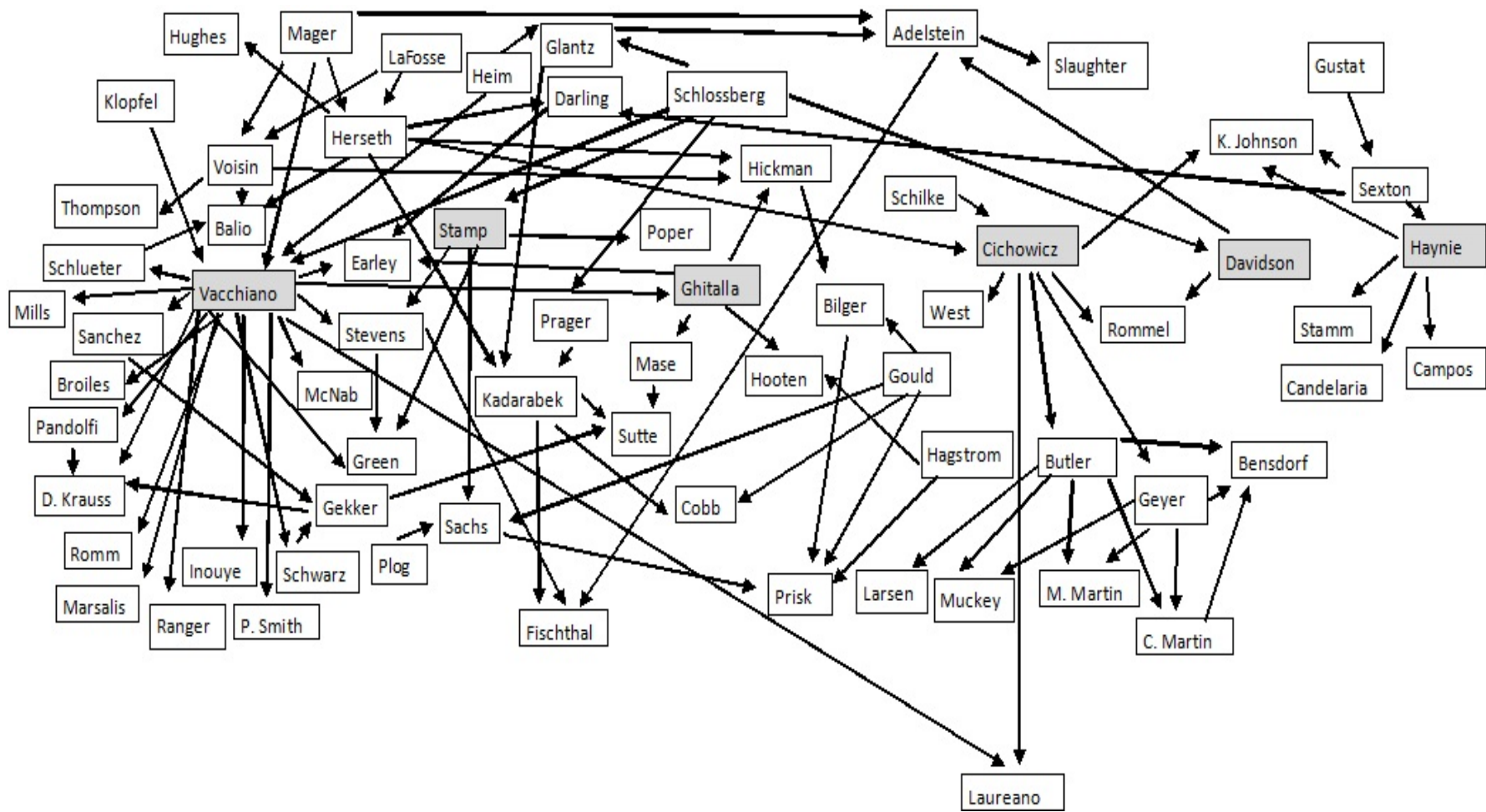


Figure 5.18. The pedagogical lineage of the six selected teachers.<sup>507</sup>

<sup>507</sup> This chart was created by the author based on player biographies published on official orchestra and university websites.

### 5.3 Final Thoughts

All of the teachers examined in this paper produced many exceptional students who have won jobs in top orchestras, military ensembles, or have had successful solo or recording careers. It is amazing that these teachers differed a great deal in methodology, especially in some of the most basic aspects of trumpet playing. Some of these differences extended back to the earliest trumpet instruction in the United States, including the issues of diaphragmatic breathing, smile vs. pucker embouchures, and tongue arch. The category of articulation provided the greatest diversity of approaches from the teachers, but all yielded surprisingly similar results. The pedagogues had opposing views on telling students to use the diaphragm during inhalation, and their ideas about embouchure training included physical and psychological approaches as well as equipment changes. Buzzing, either on the mouthpiece, or lips alone, gained prominence with this mid-century group of pedagogues. McCann also noted that around 1942 conceptual approaches were becoming more popular, which proved to hold true in the teaching of our selected pedagogues.

Looking at the aspects of trumpet playing in a categorical manner allowed us to not only compare *what* the teachers taught (method books and exercises), but *how* they had students execute these materials (tongue arch, articulation syllables, etc.). All of the teachers used Arban, St. Jacome, Sachse, and Clarke exercises, but they had different opinions on the exact execution of trumpet fundamentals. One specific example of this is that both Cichowicz and Stamp created their famous exercises (Figures 4.1 and 4.5) based on the slur exercises of Schlossberg. They both found that students would pinch or slip off of the note before the slur,

so they incorporated valved notes between the slurred intervals. This represents teachers who used the same material (the *what*), but adapted it in their own way (the *how*).

Michael Sachs's book, *Daily Fundamentals for the Trumpet*, is an excellent example of how pedagogical concepts have become more mixed in modern practice. In his verbal instructions, his studies with Stamp are evident in his discussions of buzzing and slotting notes like pressing keys on the piano.<sup>508</sup> He adapts long tones so that they are a hybrid between traditional long tones and moving long tone studies.<sup>509</sup> Sachs includes VC I patterns in his book, but discusses practicing them in a manner that is more indicative of Stamp's style.<sup>510</sup> He also provides many valuable adaptations of Arban and Schlossberg-esque exercises. These adaptations have been modified to enhance a player's routine to fit the needs of modern orchestral playing. Sachs, now in Cleveland, has brought many of Stamp's west coast ideas to the mid-west. As a native of northeast Ohio, I have seen this influence on the trumpet players of the region. Many of the young players have taken to practicing Stamp exercises<sup>511</sup> or using Sachs' book because of his influence through The Cleveland Orchestra. This allows us to see another way that the *what* has been used in a new *how*, which has contributed to the dissipation of distinct regional schools.

It would be difficult to say that any one physical aspect of playing made the difference between regional sounds; however, the new conceptual approaches best explain the difference in the sounds. All of the teachers had very strong opinions about the benefits of listening and imitation in the formation of a sound concept. If a student listened to his teacher every week,

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<sup>508</sup> Michael Sachs, *Daily Fundamentals for Trumpet* (New York: IMC, 2002), 2.

<sup>509</sup> *Ibid.*, 4.

<sup>510</sup> *Ibid.*, 37.

<sup>511</sup> Also influenced by Roy Poper at Oberlin College.



and also to his teacher or a similar player in the local orchestra, that would be the sound he would imitate. Psychologically speaking, this imitation would guide the student more than any verbal instruction.

The fact that regional sounds were most prevalent during the middle of the century strengthens this argument. McCann discussed that much of the early instruction in this country was conducted by written correspondence. This means that there was no aural component to lessons, and students formed their own sound concept independent of their teacher. We also discussed that regional sounds have increasingly dissipated as recordings and travel have become more prevalent.

This comparative categorical analysis is valuable to anyone who teaches trumpet. Thinking of these teaching methods as a toolbox can be helpful. For example, though you might not always use an 18mm wrench, but if you ever have to work on the suspension of your car, you'll be awfully glad that you have it. The same is true of teaching methods. Since all students are different, a teacher may need to try something completely uncharacteristic of their normal methodology to reach out to an individual. While a teacher may not subscribe to all of the methods presented by these pedagogues, a teacher's abilities are enhanced by knowledge of diverse methods.

APPENDIX A

LIST OF TRUMPET PLAYERS MENTIONED IN THE PAPER

Bernard Adelstein: Former Principal Trumpet, Cleveland Orchestra

Andrew Balio: Principal Trumpet, Baltimore Symphony

Ethan Bendorf: Trumpet, New York Philharmonic

David Bilger: Principal Trumpet, Philadelphia Orchestra

Mel Broiles: Former Principal Trumpet, Met Opera Orchestra

Barbara Butler: Trumpet Professor, Northwestern University

Mark Camphouse: Composer and Trumpet Player

Frank Campos: Trumpet Professor, Ithaca College

Leonard Candelaria: Former Trumpet Professor, University of Alabama at Birmingham

Saul Caston: Former Principal Trumpet, Philadelphia Orchestra

Kevin Cobb: Trumpet, American Brass Quintet

James Darling: Former 4<sup>th</sup> Trumpet, Cleveland Orchestra

Robert Earley: 4<sup>th</sup> Trumpet, Philadelphia Orchestra

Glenn Fischthal: Former Principal Trumpet, San Francisco Symphony

Chris Gekker: Trumpet Professor, University of Maryland

Charles Geyer: Trumpet Professor, Northwestern University

Mark Gould: Former Principal Trumpet, Met Opera Orchestra

Don Green: Former Principal Trumpet, Los Angeles Philharmonic

Joseph Gustat: Former Principal Trumpet, St. Louis Symphony

John Hagstrom: 2<sup>nd</sup> Trumpet, Chicago Symphony

Harry Herforth: Former Trumpet Player, Cleveland Orchestra

Adolph "Bud" Herseth: Former Principal Trumpet, Chicago Symphony

David Hickman: Trumpet Professor, Arizona State University

Tom Hooten: Principal Trumpet, Los Angeles Philharmonic

Mark Hughes: Principal Trumpet, Houston Symphony

Mark Inouye: Principal Trumpet, San Francisco Symphony

Keith Johnson: Trumpet Professor, University of North Texas

Frank Kaderabek: Former Principal Trumpet, Philadelphia Orchestra

David Krauss: Principal Trumpet, Met Opera Orchestra

Marcel LaFosse: Former Trumpet Player, Boston Symphony

Tage Larsen: 4<sup>th</sup>/Utility Trumpet, Chicago Symphony

Manny Laureano: Principal Trumpet, Minnesota Orchestra

Wynton Marsalis: International Jazz and Classical Trumpet Soloist

Chris Martin: Principal Trumpet, Chicago Symphony

Michael Martin: 4<sup>th</sup>/Utility Trumpet, Boston Symphony

Ray Mase: American Brass Quintet; Trumpet Professor, The Juilliard School

Malcolm McNab: Los Angeles Studio Trumpeter

Fred Mills: Founding Member, Canadian Brass

Matthew Muckey: Trumpet Player, New York Philharmonic

James Pandolfi: Former Trumpet Player, Met Opera Orchestra

Anthony Plog: Composer and Trumpet Player

Roy Poper: Trumpet Professor, Oberlin College

Nathan Prager: Former 2<sup>nd</sup> Trumpet, New York Philharmonic

Anthony Prisk: 3<sup>rd</sup> Trumpet, Philadelphia Orchestra

Louis Ranger: Former Co-Principal Trumpet, New York Philharmonic

Ronald Romm: Founding Member, Canadian Brass

John Rommel: Trumpet Professor, Indiana University

Michael Sachs: Principal Trumpet, Cleveland Orchestra

Adel Sanchez: Former Assistant Principal Trumpet, National Symphony Orchestra

Reynold Schilke: Former Trumpet Player, Chicago Symphony

Charles Schlueter: Former Principal Trumpet, Boston Symphony

Gerard Schwarz: Former Principal Trumpet, New York Philharmonic; Former Music Director,  
Seattle Symphony

Susan Slaughter: Former Principal Trumpet, St. Louis Symphony

James Smith: Former 4<sup>th</sup> Trumpet, New York Philharmonic

Phil Smith: Principal Trumpet, New York Philharmonic

Marvin Stamm: International Jazz Trumpet Soloist

Tom Stevens: Former Principal Trumpet, Los Angeles Philharmonic

Jack Sutte: 2<sup>nd</sup> Trumpet, Cleveland Orchestra

James Thompson: Professor of Trumpet, Eastman School of Music

Roger Voisin: Former Principal Trumpet, Boston Symphony

James West: Trumpet Professor, Louisiana State University

APPENDIX B

LIST OF METHODS MENTIONED IN THE PAPER

| Author               | Title   | Publisher                  |
|----------------------|---|----------------------------|
| Arban, Jean-Baptiste | <i>Complete Conservatory Method for Trumpet</i> | Carl Fischer               |
| Bitsch, Marcel       | <i>20 Etudes</i>                                | Alphonse Leduc             |
| Blazevich, Vladislav | <i>Russian Etudes</i>                           | Editions Marc Reift        |
| Bordogni, Marco      | <i>24 Vocalises</i>                             | Alphonse Leduc             |
| Bousquet, N.         | <i>36 Celebrated Studies</i>                    | Carl Fischer               |
| Bozza, Eugene        | <i>16 Etudes</i>                                | Alphonse Leduc             |
| Brandt, Vassily      | <i>34 Etudes</i>                                | IMC                        |
| Cafarelli, Reginaldo | <i>100 Melodic Studies for Transposition</i>    | Ricordi                    |
| Caruso, Carmine      | <i>Musical Calisthenics for Brass</i>           | Rondor Music International |
| Charlier, Theo       | <i>36 Transcendental Etudes</i>                 | Alphonse Leduc             |
| Chavanne, Henri      | <i>25 Virtuosoic Etudes</i>                     | Alphonse Leduc             |
| Cichowicz, Vincent   | <i>Flow Studies, v.1</i>                        | Balquhidder                |
| Cichowicz, Vincent   | <i>Long Tone Studies</i>                        | Balquhidder                |
| Clarke, Herbert L.   | <i>Characteristic Studies</i>                   | Carl Fischer               |
| Clarke, Herbert L.   | <i>Technical Studies</i>                        | Carl Fischer               |
| Colin, Charles       | <i>Advanced Lip Flexibilities</i>               | Charles Colin              |
| Concone, Giuseppe    | <i>Complete Solfeggi</i>                        | Balquhidder                |
| Davidson, Louis      | <i>Trumpet Profiles</i>                         | Louis Davidson             |
| Davidson, Louis      | <i>Trumpet Technique</i>                        | Louis Davidson             |
| Dufresne, Gaston     | <i>Develop Sight Reading</i>                    | Charles Colin              |

|                       |   |                               |
|-----------------------|---|-------------------------------|
| Gaetke, Ernst         | <i>Studies in Scales and Arpeggios</i>                                      | Musikverlag Wilhelm Zimmerman |
| Getchell, Robert      | <i>First Book of Practical Studies</i>                                      | Warner Bros.                  |
| Getchell, Robert      | <i>Second Book of Practical Studies</i>                                     | Warner Bros.                  |
| Goldman, Edwin Franko | <i>Practical Studies</i>  | Carl Fischer                  |
| Gordon, Claude        | <i>Systematic Approach to Daily Practice</i>                                | Carl Fischer                  |
| Harris, Aaron         | <i>Advanced Studies</i>   | Charles Colin                 |
| Haynie, John J.       | <i>Development and Maintenance of Techniques</i>                            | Charles Colin                 |
| Haynie, John J.       | <i>How to Play High Notes, Low Notes, and All Those in Between</i>          | Charles Colin                 |
| Haynie, John J.       | <i>Twelve Study Groups from "La Semaine Du Virtuose" by Alexander Petit</i> | Alphonse Leduc                |
| Irons, Earl D.        | <i>27 Groups of Exercises</i>   | Southern Music Company        |
| Laurient, Rene        | <i>Practical Etudes</i>   | Alphonse Leduc                |
| Lillya, Clifford      | <i>Trumpet Technic</i>  | Balquhidder                   |
| Maggio, Louis         | <i>System for Brass</i>   | Emerson                       |
| Nagel, Robert         | <i>Trumpet Studies in Contemporary Music</i>                                | Mentor Music                  |
| Paudert, Ernst        | <i>24 Studies</i>   | IMC                           |
| Poper, Roy            | <i>Roy Poper's Guide to the Brasswind Methods of James Stamp</i>            | Balquhidder                   |
| Quinque, Rolf         | <i>ASA Technik</i>  | Editions BIM                  |
| Rochut, Joannes       | <i>Melodious Etudes</i>   | Carl Fischer                  |
| Sachse, Ernst         | <i>100 Studies</i>  | Schirmer                      |
| Saint-Jacome, Louis   | <i>Grand Method</i>   | Carl Fischer                  |
| Schlossberg, Max      | <i>Daily Drills and Technical Studies</i>                                   | M. Baron Company              |



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| Shuebruk, Richard   | <i>Lip Trainers</i>                         | Carl Fischer   |
| Smith, Walter M.    | <i>Top Tones for the Trumpeter</i>          | Carl Fischer   |
| Stamp, James        | <i>Supplemental Studies</i>                 | Editions BIM   |
| Stamp, James        | <i>Warm-Ups + Studies</i>                   | Editions BIM   |
| Stevens, Thomas     | <i>After Schlossberg</i>                    | Editions BIM   |
| Stevens, Thomas     | <i>Changing Meter Studies</i>               | Editions BIM   |
| Stevens, Thomas     | <i>Contemporary Interval Studies</i>        | Editions BIM   |
| Stevens, Thomas     | <i>Contemporary Trumpet Studies</i>         | Billaudot      |
| Vacchiano, William  | <i>Art of Double Tonguing</i>               | Edition Peters |
| Vacchiano, William  | <i>Art of Triple Tonguing</i>               | Edition Peters |
| Vacchiano, William  | <i>Necessary Technique</i>                  | Manduca Music  |
| Vizzutti, Allen     | <i>Method, v. 1: Technical Studies</i>      | Alfred Reed    |
| Werner, Fritz       | <i>40 Studies</i>                           | IMC            |
| Williams, Ernest S. | <i>Method for Transposition</i>             | Charles Colin  |
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