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ARBAN, SAINT-JACOME, AND O'HARA'S RULE OF THREE: AN ANALYSIS OF THE METHODS OF ARBAN AND SAINT-JACOME AND AN UPDATED APPROACH TO TRUMPET PEDAGOGY

BY

CHRISTOPHER J. O'HARA

THESIS

Submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in Music
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Doctoral Committee:

Associate Professor Teofilo Carrillo, Chair
Professor Emeritus Ronald Romm, Director of Research
Professor Gayle Sherwood Magee
Associate Professor Reynold Tharp

ABSTRACT

Historical trumpet methodologies differ greatly from one another, yet most method books contain a standard learning process. Method books typically begin with a brief informational section, which includes information about the author, fingering charts, and/or descriptions of how to make the instrument sound. From there, method books tend to provide relatively simple exercises that gradually increase in difficulty. Whether the method book is from the 1630s, the 1860s, or the 2020s, this basic structure remains the same.

While many of these method books are based on the exercises present in historical methods some exercises need to be more thorough, other exercises need to be re-introduced, and still others are missing entirely. I contend that these omissions, while not necessarily intentional oversights on the part of method book authors, must be addressed. Foremost of these omissions is a clear method for the learning of a piece of music.

Throughout this paper, I will discuss the pedagogical history of the trumpet including a very detailed analysis of Jean-Baptiste Arban's *Grande Méthode Complète pour Cornet à Pistons et de Saxhorn* and Louis Saint Jacome's *Grand Method for the Cornet*. With that information, I will propose a new method book that will contain elements of the existing books that work, while expanding those areas and adding elements that are missing. *Trumpet and the Rule of Three*, the proposed method book, is the culmination of this research, and pedagogical exploration.

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A special thanks goes out to my family for their unwavering support and encouragement through this process, touring, and everything else along the way. In particular, I would like to thank my wife, Jaclyn, for her love and support, her help throughout the project as my editor and sounding board, and her encouragement and patience. I could never have made it this far without her.

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CHAPTER 1: INTRODUCTION

Art in all its various forms is a skill-based discipline, and music requires skill, discipline, and dedication. Highly proficient musicians must consider the process by which they hone these skills. To some degree, the idea of "talent" comes into play when pondering this process. Most non-musicians will see any performer as being talented, though most musicians understand that the idea of talent is only the proverbial tip of the iceberg. To successfully learn something, in any art form or skill-based activity, one must possess more than mere talent. A successful learning process requires the learner to practice consistently.

In his book, *Outlier: The Story of Success*, Malcolm Gladwell suggests that "Practice isn't the thing you do once you're good. It's the thing you do that makes you good."[1] This is partially true but does not take into consideration that practice is also that thing that you continue to do to stay "good." He then goes on to describe the "10,000-Hour Rule," claiming that in order to become an expert in any skill you simply must achieve 10,000 hours of practice.[2] Of course, this is a vast over-simplification. Gladwell's rule does not come from any scientific research, nor does it take into consideration quality practice time. Psychologist K. Anders Ericsson notes that pedagogues should differentiate between deliberate and generic practice. He notes:

> This distinction between deliberate practice aimed at a particular goal and generic practice is crucial because not every type of practice leads to improved ability. You don't get benefits from mechanical repetition, but by adjusting your execution over and over to get closer to your goal.[3]

Anders differentiates between this idea of deliberate, or purposeful practice and what he calls "naive practice" in his book *Peak: Secrets from the New Science of Expertise*, by sharing

[1] Malcolm Gladwell, *Outliers: the Story of Success* (New York: Back Bay Books, 2013), Page 31.
[2] Gladwell, *Outliers*, Page 35.
[3] Miller, M. (2022, June 21). *The Great Practice Myth: Debunking the 10,000 hour rule*. Six Seconds. Retrieved October 21, 2022, from https://www.6seconds.org/2022/06/20/10000-hour-rule/

the following:

> Purposeful practice has several characteristics that set it apart from what we might call "native practice," which is essentially just doing something repeatedly, and expecting that the repetition along will improve one's performance.
>
> Steve Oare, a specialist in music education at Wichita State University, once offered the following imaginary conversation between a music instructor and a young music student. It's the sort of conversation about practice that music instructors have all the time. In this case a teacher is trying to figure out why a young student has not been improving:
>
> TEACHER: How many times did you play it?
> STUDENT: Ten or twenty.
> TEACHER: How many times did you play it correctly?
> STUDENT: Umm, I dunno…Once or twice…
> TEACHER: Hmm…How did you practice it?
> STUDENT: I dunno, I just played it.
>
> This is naïve practice in a nutshell: I just played it.[4]

Anders then continues by explaining the idea of "purposeful practice," and its importance:

> *Purposeful practice has well-defined, specific goals*…Without such a goal, there was no way to judge whether the practice session had been successful…Purposeful practice is all about putting a bunch of baby steps together to reach a longer-term goal…*Purposeful practice is focused.*[5]

Deliberate, purposeful instruction in music varies from musician to musician, based on their individual needs and the pedagogical approach of their instructor or instructors. For most music students, variations in instruction also tend to combine repertoire and method study. Methodologies, in particular, are often the primary source individuals turn to when attempting to achieve their goals as musicians since these types of sources are self-led. French philosopher Michel Foucault would have immediately recognized any musical methodology as a "Technology of the Self":

> ...which permit[s] individuals to effect by their own means or with the help others a

[4] Ericsson, A. (2017). *Peak: Secrets from the New Science of Expertise*. Mariner Books/Houghton Mifflin Harcourt, Page 14.

[5] Ibid, Page 15.

> certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality.[6]

Yet, which is the more important aspect of the learning process? Is it the method book or the teacher? While I will not attempt to answer this age-old debate in this dissertation, I will consider the development and content of several common brass method books in order to evaluate the effectiveness of their individual purposeful instruction.

In the world of brass pedagogy, the most commonly used method books are the *Complete Conservatory Method (for Trumpet)* by Jean-Baptiste Arban and the *Grand Method for the Cornet* by Louis Saint-Jacome. However, many other pedagogical approaches have followed, including James Stamp and Arnold Jacobs, whom I will briefly discuss later in the document. Therefore, we must consider commonalities and differences when determining the best goal-oriented approach. This dissertation will analyze and compare the method books above to ask: what pedagogical needs for a goal-oriented approach are being missed among the standard lexicon of method books for trumpet?

To approach this question, we need to determine the common elements of the aforementioned method books. Each contains the basic physical steps to produce sound, major and minor scales, and exercises to help develop technical skills. However, the depth in which each book explores scales—not to mention the variety of scales each book introduces—, varies drastically. Methods also differ wildly in their approach to mouthpiece playing, or "buzzing." In addition to these similarities and differences, there is an element that is missing from both the current method book anthology and the popular pedagogical approaches: a thorough process for learning a new piece of music.

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[6] Michel Foucault, "Technologies of the Self: Lecture Given at University of Vermont Oct. 1982," in *Technologies of the Self,* 16-49 (Minneapolis: University of Massachusetts Press, 1988).

In this paper, I will present a step-by-step guide to learning a piece of music based on *decompositional* techniques and modern brass pedagogical concepts. In so doing, this paper will fill a recognized gap in the lexicon of standard methods books. The term *decomposition* implies a method of breaking complex systems into small, more manageable components.[7] The term is most associated with computer systems, but the concept is easily transferable to music. Instead of approaching an etude, solo, or other piece of music as a whole, *decomposition* is used to break down the piece into sections – such as exposition, development, and recapitulation. These sections can be further broken down into phrases, measures, and motives until a portion of music is small enough to begin a successful learning process.

To begin, I will examine in detail the most prominent trumpet methods (specifically the Claude Gordon editions of method books by Jean-Baptiste Arban and Louis Saint Jacome[8]), synthesize their concepts, and then introduce a new approach, which I am calling "the rule of three," in order to provide students with a more goal-oriented approach to learning new music through the process of *decomposition.*

[7] Ronda Bowen, "What is decomposition in project management?," BrightHub Project Management, 2008, November 13. https://brighthub.com/resource-management/15310-decomposition-in-project-managent/.

[8] The original method book by Jean-Baptist Arban, *Grande Méthode Complète pour Cornet à Pistons et de Saxhorn,* was published c. 1859. The method was released under various titles including *Arban's World Renowned Method for the Cornet* and *Arban's Complete Celebrated Method for the Cornet*. An updated version of the method was published in Edwin Franko Goldman published in 1893 by Carl Fischer. *Arban's Complete Conservatory Method for Trumpet* was then edited by Claude Gordon and published in 1982 also by Carl Fischer. Louis Saint-Jacome's method, originally published in 1870 was also revised by Claude Gordon and published by Carl Fischer in 1996, shortly before Gordon's death. Due to the ubiquitous nature of these modern editions, this paper will examine the Gordon editions of these seminal works.

CHAPTER 2: JEAN-BAPTISTE ARBAN AND THE *MÉTHODE COMPLÉTE POUR CORNET Á PISTONS ET DE SAXHORN*

The most prominent of the standard method books for trumpet is the *Grande Méthode Complète pour Cornet à Pistons et de Saxhorn* by Jean-Baptiste Arban (1825-1889).[1] Arban was a French cornet player and conductor who studied trumpet at the Paris Conservatoire from 1841 to 1845 under François Georges Auguste Dauverné.[2] His *Grande méthode complète pour cornet à pistons et de saxhorn* was published in 1864. From this method, he created the first cornet course at the Paris Conservatoire, which was separate from the trumpet course and ran from 1869 to 1874. While teaching this course, he became well-known as a cornet soloist and used his touring schedule to market his method book to the world. In 1880, he returned to the Paris Conservatoire where he spent the rest of his life teaching.

The Arban method can be seen as an index of solutions. When a student encounters something in music with which they are unfamiliar, the book guides them to specific lessons that are designed to help develop that skill or explain that element. These include topics such as rhythmic studies, slurring and legato playing, scales, ornamentation, and more advanced studies in tonguing/articulation, et cetera. These studies help to form a solid foundation for trumpet players to build their music-making skills.

Each chapter of the Arban's method contains several subsections. The first chapter of the book is called "First Studies" and contains the following subsections: "Explanatory Notes on

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[1] Edward H. Tarr, "Arban, (Joseph) Jean-Baptiste," *Grove Music Online,* https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001162.

[2] Dauverné became a member of the Musique des Gardes-du-Corps du Roi at the age of 15. Soon after, he was made First Trumpeter in the Orchestra of the Académie Royale de Musique and, in 1833, he was appointed as the first Professor of Trumpet at the Paris Conservatoire. See Edward H. Tarr, "Dauverné, François Georges Auguste," *Grove Music Online,* https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000045523.

First Studies," "First Studies," "Syncopation," "Rhythmic Figure [dotted eighth note sixteenth note]," "Rhythmic Figure [eighth note and two sixteenth notes]," and "6/8 Meter." The first subsection of this chapter, "Explanatory Notes on First Studies," contains only textual instruction. The text does not give any information regarding the level of student that this material is meant for, but instead provides the following note:

> In Study No. 1 start or "attack" the sound by pronouncing the syllable "tu;" keep it well sustained and at the same time give it all the strength and brilliancy possible.
>
> Under no circumstances should the cheeks ever be puffed out nor should the lips make noise in the mouthpiece even though many performers appear to think otherwise. The sound forms itself; it should be "struck" firmly using proper lip tension so as to be accurately in tune.[3]

The studies begin with whole-note and half-note figures.[4] The first two exercises focus on the repetition of notes, with the second utilizing a scale-based pattern. As the exercises continue, they gradually expand the range of notes. The 7th and 8th exercises focus on notes within the overtone series and the 9th and 10th exercises use a scale-based interval pattern based on the 12 Major keys. This method of repeating exercises in a chromatic succession of keys is used throughout the book. The 11th exercise of this subsection adds quarter-notes and introduces short melodic passages. By the 16th exercise, the exercises become scale-based patterns that are repeated in a couple of keys, but Arban does not complete a chromatic succession for the subsequent exercises. This subsection covers a range from A3 to B-Flat5. The range suggests that this book is intended for advanced players, while the application of skills suggests beginning students.

After the "First Studies" subsection, the book moves into a chapter on rhythm, which

[3] Jean- Baptiste Arban, *Arban's Complete Conservatory Method for Trumpet (Cornet): or E-flat Alto, B-flat Tenor, Baritone, Euphonium and B-flat Bass in Treble Clef* (New York: C. Fischer, 1936), Page 10.

[4] Arban, *Arban's Complete Conservatory Method,* 11.

includes subsections on basic rhythmic exercises, syncopation, dotted-eighth and sixteenth-note exercises, and various other rhythmic patterns. Each rhythmic grouping relies upon melodic motives rather than strict scalar patterns. Like the First Studies subsection, these sections begin with easy exercises such as quarter-note and. half-note exercises and progresses. As this section does not follow a chromatic succession, each rhythmic pattern is given a relatively small number of permutations: twelve exercises in syncopation and six for the dotted-eighth/sixteenth pattern. Exercises 19-20 deal with the eighth-note and two sixteenth-note patterns, while exercises 21-24 are variations. Following this, students are presented with consecutively expanding sixteenth-note patterns before switching to triplet patterns in study 28.

The second chapter, "Slurring or Legato Playing," only contains the "Explanatory text on slurring or legato playing" and "Music: Studies on slurring or legato playing. The "Explanatory text" states:

> Undoubtedly, slurring is one of the most important aspects of this method. Considerable space has been allotted to it, particularly to exploring those exercises which are produced exclusively by lip movement without the addition or substitution of valves. The fingering must be followed exactly, no matter how unusual it may seem. Although not recommended for use in actual performance, this fingering was purposely designed to increase the difficulty of the exercise and to oblige the lips to move in producing the different pitches without using the valves.[5]

While this text does not, technically, explain what a slur is, it does give context to the fingering markings throughout the section.

The first exercise in this chapter begins with the slur through the minor second, with the second exercise focusing on the major second. As the intervals increase, a text note is added:

> All of the exercises in this section should be practiced using the syllables "Taw Eee" with a little more air on the top note. The trilling exercises from number 22 on are accomplished in the same way.[6]

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[5] Arban, *Arban's Complete Conservatory Method,* 37.

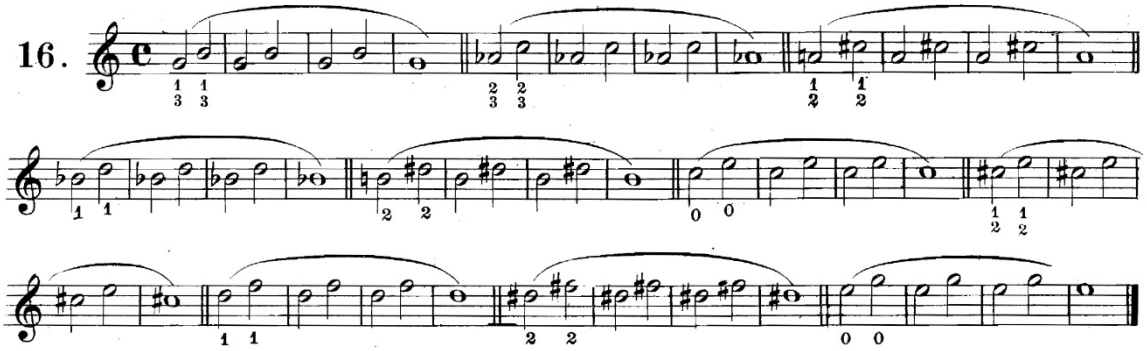
[6] Jean- Baptiste Arban, *Arban's Complete Conservatory Method for Trumpet (Cornet): or E-flat Alto, B-flat Tenor, Baritone, Euphonium and B-flat Bass in Treble Clef* (New York: C. Fischer, 1936), Page 39.

Exercise 3 and 4 consist of ascending and descending half-note patterns of thirds in C Major. The lower tone using the “Taw” syllable and the upper tone using the “Eee” syllable. This change in syllable moves the tongue higher in the mouth, which increases the speed of the air and makes the move to the upper note easier. While the initial syllable “Taw” contains the “T” for the articulation of the first note, these vowel syllables (“Aw/Eee”) continue to be widely used by players today. This concept is repeated in exercises 5 and 6 in different keys.

Studies 7 through 10 follow this pattern focusing on the interval of the fourth, and number 10, the fifth. Exercises 12 through 14 explore the sixth in various rhythmic patterns, and number 15 uses various interval slurs from the second to the seventh.

The next several exercises, from 16 to 30 use the specific fingering patterns mentioned in the “Explanatory text.” The first of these begin with half-note rhythmic patterns, slurring through the harmonic series between the interval of the third.

Fig. 1 – Arban Method, Exercise No. 16

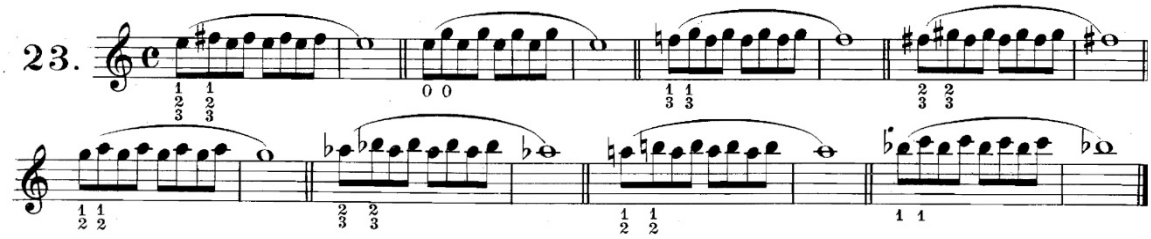


In the first four measures of figure 1 (above), the first G4 would normally be played open and the B4 would be played with the second valve, but Arban uses the 1 and 3 valve combination to place the two notes in the same harmonic series. This concept is then applied to progressively more complicated rhythmic variations, beginning with the quarter note and ending with sixteenth

note triplets.

Exercise 22 combines these different patterns into an exercise using metric modulation through several fingering patterns. The next study, 23, continues this concept in an abbreviated form in the upper portions of the harmonic series, see figure 2 (below). These upper extensions of the harmonic series could be more thoroughly explored, but they do extend to the upper range of the method, C6. The remaining exercises in this group (24 through 30) use this harmonic series slur in various rhythmic patterns.

Fig. 2 – Arban Method, Exercise 23



The remaining exercises in this chapter present slurs through various rhythmic patterns, both through the harmonic series and valve slurs.

The next chapter of the book is called “Scales Studies,” and contains subsections “Major Scales,” “Minor Scales,” “Chromatic Scales,” and “Chromatic Triplets.” This begins with a section on major scales with sixteen exercises in C Major. As the scales cycle through the circle of fourths, the subsequent keys receive a diminishing number of exercises. The keys of D-Flat/C-Sharp and G-Flat/F-Sharp only receive one exercise each. Likewise, while Arban does cover each of the minor keys, he only utilizes the melodic minor scale form. The last section of this chapter applies chromatic patterns to duplets and triplets and expands the melodic range from B-flat5 to C6—the highest note presented in the book.

After this, Arban presents a chapter on “Ornaments,” with subsections “Explanatory

notes," "Preparatory Exercises on the Turn," "The Turn," "Double Appoggiatura," "Simple or Long Appoggiatura," "Short Appoggiatura," "Portamento," "Trill," and "Mordent." The "Explanatory note" for this chapter suggests:

> The purpose of the 88 studies in this section is to prepare the student for performing grace notes and other ornaments. These studies should be practiced slowly in order to accustom the lips and fingers to play in perfect coordination with each other.
>
> All the lessons have been specifically designed to serve as studies for all the different types of grace notes: appoggiatura, long and short; portamento; double appoggiatura; turn; trill; and mordent. It is advisable, however, to avoid abusing them in practice, since an excess of ornaments is always in bad taste.[7]

In his exercises on the turn and the grupetto, Arban returns to the chromatic progression presented in chapter 1. This chapter is one of the most exhaustive in the book and presents a step-by-step method for learning standard ornaments of the Nineteenth Century. In several instances, Arban uses a double staff to show both what ornaments look like and, at the same time, how they are played. This type of presentation is very useful to help players associate the printed symbol with the implied musical result. Once the various ornaments are presented in this thorough manner, Arban provides a series of exercises that incorporate various ornaments in musical situations. In the case of the musical exercises using the mordant, the dual stave approach is

[7] Arban, *Arban's Complete Conservatory Method,* 87. In this passage, Arban refers to the concept of "bad taste." The idea of "taste" in music, or any art for that matter, is a difficult subject to approach and is often subject to individual perceptions. In the current landscape of technology, it is relatively easy to find a wide variety of recordings to help young performers to develop their own concept of "taste." However, it is difficult to achieve this level of familiarity with the performers of the Nineteenth Century, as the earliest intelligible recording of the human voice was made in 1860 by Édouard-Léon Scott de Martinville's phonautogram and this recording is, in fact, barely intelligible. In 1994, the International Trumpet Guild released a CD of remastered recordings entitled: "Cornet Solos by Pioneer American Recording Artists Recorded Prior to 1906" that includes performances by cornet soloists such as the renowned Herbert L. Clarke. These recordings, while lo-fi, do give an interesting view into the performance practice of the time. Another way to approach this in a more direct approach to Arban's particular view of this concept would be to examine his use of ornamentation in the solos presented in the "12 Celebrated Fantasies and Airs Variés" at the end of the *Arban's Complete Conservatory Method.*
The phonautograms of édouard-léon scott de martinville. FirstSounds.ORG. (n.d.). Retrieved November 5, 2022, from https://www.firstsounds.org/sounds/scott.php; Rogers, W. B., Keneke, E., Kryl, B., Clarke, H. L., Chambers, W. P., Levy, J., Clarke, T., Liberati, A., Mygrant, W. S., Knoll, A. H., Higgins, H., Raymond, A., Bode, A., & Dolan, J. (n.d.). The International Trumpet Guild Presents Cornet solos by pioneer American recording artists made prior to 1906. International Trumpet Guild.

continued.

The fifth chapter, called “More Advanced Studies,” contains the subsections “Explanatory notes;” “Rhythmic figures, arpeggios, and cadenzas;” “Intervals;” “Broken Octaves and Tenths;” “Triplets;” “Rhythmic Figure [sixteenth notes];” “Major and Minor Arpeggio;” “Dominant Seventh Arpeggio;” “Diminished Seventh Arpeggio;” and “Cadenzas.” Each of these types of exercises will be explained in the paragraphs below.

The "Intervals” section begins with major scale patterns that use the dominant as a pedal-point, first with the pedal point below the scale pattern, then above. The first two exercises are presented in eighth notes, with the third through sixth exercises in sixteenth notes.

Fig. 3 – Arban Method, Studies on the Intervals

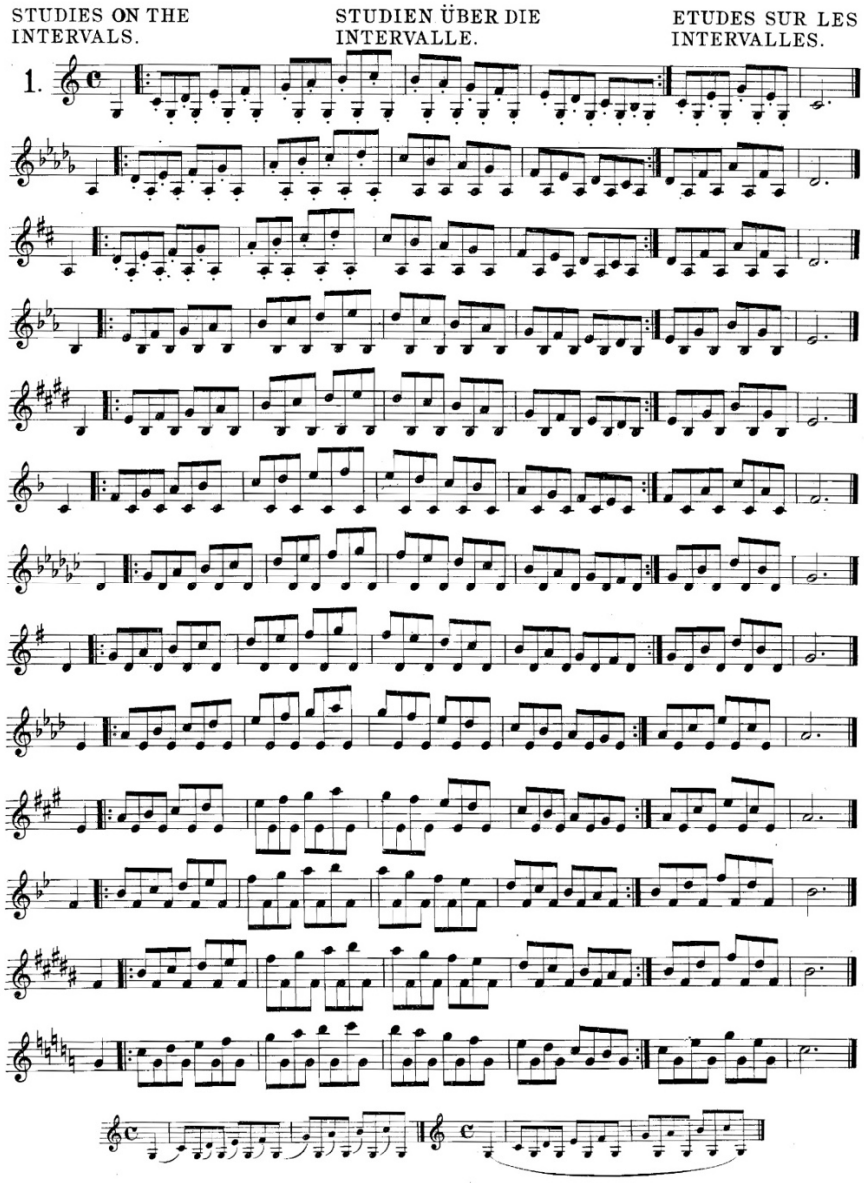
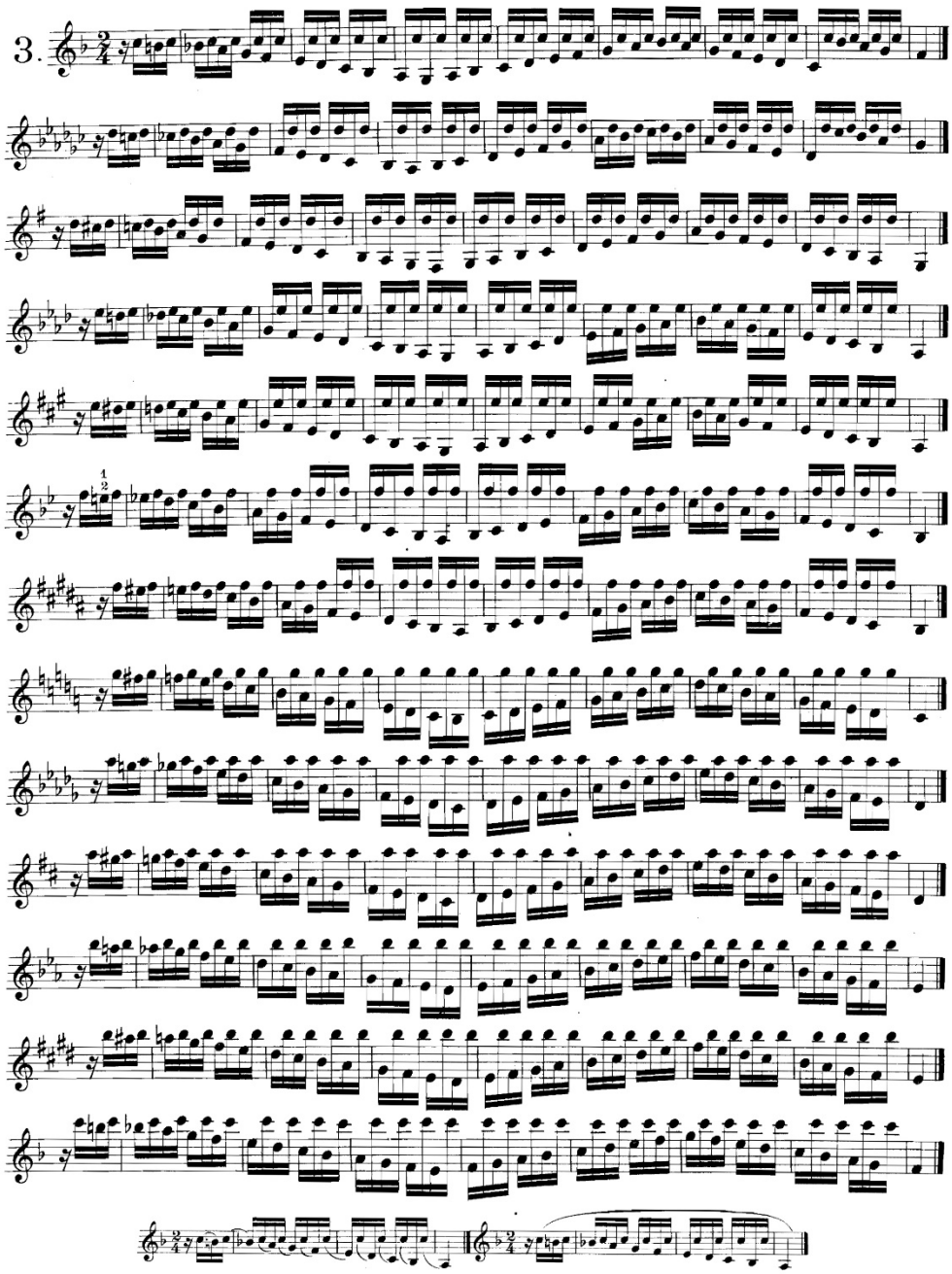


Fig. 4 – Arban Method, Studies on the Interval, Sixteenth Note Exercises



This approach focuses on large intervals from the Perfect 4th to the 11th. Exercise 3 expands this range from the minor 2nd to the 11th, expanding to a 12th in the last line. The fourth and fifth exercises are both built upon a chromatic scale, rather than a major scale, but they follow the

pattern set by the preceding exercise.

The “Broken Octaves and Tenths” section focuses exclusively on these intervals. It begins with quarter notes, then progresses to eighth notes and eighth-note triplets. This section does not follow a chromatic progression but is built upon five relatively short melodic passages that range from G3 to B5. These exercises are less thorough than the previous interval exercises.

The more advanced studies section continues with “Triplets,” and “Sixteenth note” rhythmic patterns. As with each section of this chapter, these exercises begin relatively easily and progress in difficulty throughout the section. However, Arban does not present these exercises with their chromatic permutations as he does earlier in the book. Instead, he presents a single exercise in the key. Many of these exercises can easily be seen as extensions of the scale studies section as they are largely constructed on scalar patterns.

This moves to the “Arpeggio” section, where Arban returns to the chromatic progression. Exercises 48-52 present major and minor arpeggios, first as eighth note triplets, then as sixteenth notes throughout all twelve keys. The next two exercises give this same treatment to Dominant and Diminished 7th arpeggios respectively. The remaining exercises use various arpeggios in a sequential progression.

The “More Advanced Studies” chapter concludes with a series of “Cadenzas.” As is stated at the beginning of the section: “A series of cadenzas in the form of preludes have been added to the end of this chapter so that the student may learn to end a solo effectively.”[8] Arban also suggests, “Each cadenza should be transposed into all the keys.”[9]

The next chapter focuses on triple- and double-tonging. At the beginning of this chapter, Arban gives a detailed description of the tongue placement for each of the syllables and

[8] Arban, *Arban's Complete Conservatory Method,* Page 123.
[9] Ibid, Page 123.

instructions: “First, the student should try to pronounce with perfect evenness the syllables.”[10] Arban suggests the student use the syllables “tu-tu-ku,” a set of syllables that that are at the center of a lively debate.

This debate began with Girolamo Fantini in his 1638 treatise, Method *for Learning to Play The Trumpet in a Warlike Way as well as Musically, with the Organ, with a Mute, with the Harpsichord, and Every Other Instrument.*[11] Fantini, a renowned virtuoso, gave the first recognized solo trumpet performance accompanied by a keyboard instrument, Cardinal Borghese's house organ played by Girolamo Frescobaldi, in the summer of 1634.

The most useful element of the Fantini Method is its descriptions of producing sound on the instrument, which includes the articulation of rhythms. On articulation, Fantini notes “one must strike it [the note] with a pointed tongue.”[12] Designed for articulating military fanfares, Fantini’s method of producing articulations differ greatly from Arban’s. He proposes the following syllables:

> “Le-ra-le-ra-li-ru-li”
> “Ti-ri-ti-ri-ti-ri-di”.
> “lal-de-ra-de-ra-de-ra”[13]

According to Fantini, these syllables should be played in a “singing fashion,” but he does not suggest how this might be achieved.

Both Fantini and Arban differ in their approach to articulation from the more recent edition of the Arban method by Claude Gordon. A footnote by Claude Gordon in the Arban method suggests:

> ’Tee-tee-kee’ is the better syllable. ‘Tu-tu-ku’ tends to pull the sound down and make it

[10] Ibid, Page 153.
[11] See Henry M. Meredith Jr., *Girolamo Fantini's Trumpet Method: A Practical Edition. (Volumes I And II) (brass, Baroque; 17th-century Italy, Pedagogy)* (Greeley, Co: University of Northern Colorado, 1984).
[12] Meredith Jr., *Girolamo Fantini's Trumpet Method*, Page 298.
[13] Ibid, Page 303.

> dull." Arban further states that: "Experience has shown that, for a really good playing technique, the syllables must be pronounced 'tu-tu-ku, tu-tu-ku, tu' as indicated above, and not 'du-du-gu, du-du-gu, du.' The latter, it is true, are quicker, but instead of detaching and detailing the sound, they slur it together.[14]

The various approaches to articulation throughout the various methods and editions show the evolving approach that players have used from the Renaissance to modern times.

Despite the limitations of Arban's articulation style, Arban applies the "tu-tu-ku" syllables in the subsequent chapter of his method, beginning with two eighth-note triplet and quarter-note patterns. The first exercise of this section works through the "tu-tu-ku" articulation syllables one pitch per measure. With the next three exercises, he adds various pitches to the pattern. From there, the exercises begin to move the student through scale-based patterns where each pitch is given an eighth note triplet in both ascending and descending patterns. Halfway through this section, Arban also begins to expand the duration of the triple tonguing episodes. For example, exercise 15 of this section introduces students to a triple-tonguing technique that requires them to accurately articulate a simple melody on the first note of the triplet while sounding a drone accompaniment on the second and third notes of the rhythm. In exercise 26, Arban takes this concept further to prepare students for virtuosic applications of this technique, by introducing a theme and varying this theme in exercises 27 through 36. This approach is repeated in exercises 37 and 42.

After introducing these three sets of theme and variations, Arban presents the articulation pattern "tu-tu-ku" in both diatonic and arpeggiated forms. In these advanced exercises, this articulation pattern is no longer confined to one or two notes, but instead evolves constantly in each exercise. Exercises 47 through 73 cover these moving patterns with increasing complexity.

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[14] Jean- Baptiste Arban, *Arban's Complete Conservatory Method for Trumpet (Cornet): or E-flat Alto, B-flat Tenor, Baritone, Euphonium and B-flat Bass in Treble Clef* (New York: C. Fischer, 1936), Page 153.

Exercises 74 through 76 return to the form of the theme and variation where each of the variations contain melodic content within some part of the sub-divided beat.

The double tonguing section begins with exercise 77. This section does not start over with an eighth-note pattern but builds on the work already done with triple tonguing. While not a complete reset, this section does follow a similar pattern to the previous exercises by focusing on one note per measure in a four sixteenth note/eighth note pattern. Exercise 78 shifts the last note of this pattern, then the quantity of sixteenth notes is expanded from four to six. By exercise 81, the pattern moves diatonically in groups of two. This pattern is expanded over the next several exercises culminating in exercise 86, which ascends in a diatonic scale to the 9th and descends using the duple pattern.

Exercise 87 begins to move the diatonic pattern in single notes. Again, as in earlier exercises this process starts with the four sixteenth note/eight note pattern, both ascending and descending. As the exercises progress the pattern expands, first to eight sixteenth notes/one quarter note to twenty-four sixteenth notes/one quarter note, and finally solid sixteenth notes in exercise 92.

Fig. 5 – Arban Method, Double Tonguing

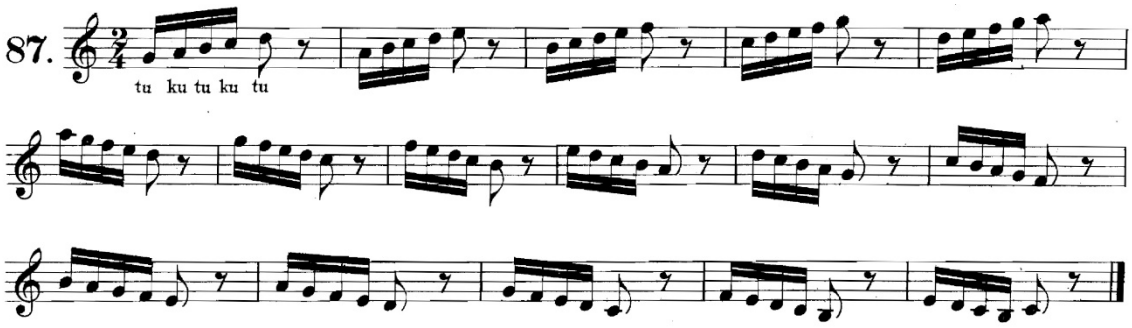
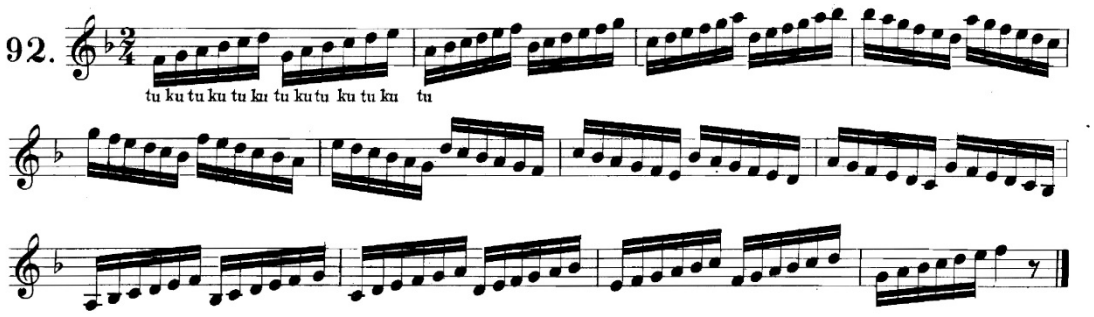


Fig. 6 – Arban Method, Double Tonguing



The diatonic pattern continues until exercise 94, which begins to move the scalar patterns in thirds, followed by expanding interval exercises. In exercise 98, the pattern moves from diatonic lines to the arpeggiated figures. In exercise 105, the arpeggios are combined with linear lines, both chromatic and diatonic. As with most of the previous exercises, the complexity and challenge of these continue to grow throughout the section. Despite the challenge of some of the exercises, this section is very consistent in its presentation except for exercise 104. This is an interesting example for its rhythmic variety. The first two measures consist of an eighth-note followed by a sixteenth-note triplet and four sixteenth notes, then the second measure with four sixteenth notes and a quarter note. In the sixteenth-note triplet of the first measure, the first two notes are slurred, using the initial articulation “tu” and the third of this grouping articulated with the “ku” syllable. The third measure begins with a dotted-sixteenth note/thirty-second followed by three set of triplet-sixteenth notes. These sixteenth note triplets follow the same pattern as the first. This pattern foreshadows the next section: the slur and double tonguing section.

While exercise 104 gave a preview of slurring, the slurring pattern varies in this section. Instead of the “tu” syllable being followed by the “ku” syllable, the first two notes are slurred and then followed by the “tu-ku” pattern. This rhythmic pattern, and progression throughout the section, follows the previous progressive format. Exercise 121 begins to move through the

diatonic pattern, like exercise 87, following the slur-two, double-tongue-two pattern. The articulation pattern changes in exercise 123, reversing from slur-two/double-tongue- two, to double-tongue-two/slur-two. While the initial exercises only ascend a half-step, this first reversed pattern exercise slurs a diatonic step through a scale-based pattern. The next exercise, 124, moves towards larger interval slurs. Exercise 126 returns to the initial articulation pattern and begins the to apply this approach to the previous melody/accompaniment style. This idea is used again in exercise 127. The slur and double tongue version of this concept is not nearly as extensive as is presented in the triple tonguing section, only being applied in these two exercises. In exercise 128, the slurred portion of the pattern moves by third and descends in a diatonic pattern. The remaining exercises in this section cover a variety of versions of the articulation pattern in several melodic settings.

The last section of this chapter, tonguing as applied to the trumpet in the original, later revised to fanfare tonguing by Claude Gordon, presents a series of examples of the melodic phrases in a fanfare style. These exercises use a combination of double and triple tonguing. This chapter is one of the most extensive in the book, with thirty-five pages dedicated to the various multiple tonguing patterns, but essentially uses variations of earlier examples.

Beyond fundamental skills, Arban's method also provides a selection of solos. The next chapter, entitled "The Art of Phrasing," includes 150 examples of music from "classic and popular melodies" of the Nineteenth Century. These musical examples range from folk songs and popular tunes such as "My Pretty Jane," "Blue Bells of Scotland," and "God Save The Queen" (later relabeled "America") to orchestral and other classical themes such as the "Andante From A Major Symphony" by Mendelssohn and the "Funeral March" by Chopin. One of the larger contingents of this section are themes from opera including themes from Verdi's *Rigoletto* and *La*

Traviata as well as Mozart's *Die Zauberflöte* and *Don Juan*.

As with each of the sections in this method, these musical examples begin with relatively easy examples that gradually become more complex. Throughout this portion, most of the musical selections are short, usually only a few lines. In these exercises, as the complexity grows, so does the length. At exercises 134, the examples become a little easier, but significantly longer, now spanning half the page. Again, the complexity of the examples grows and by exercise 143 the musical examples are both challenging and the length of a page.

The next example, 144, begins to revisit the theme and variation form, employing several of the skills developed in the "More Advanced Studies" chapter including the melody/accompaniment technique, cadenzas, and triple-/double-tonguing. The final examples use familiar themes such as "Blue Bells of Scotland," "Yankee Doodle," and "God Save The Queen/America."

Arban concludes the book with 68 progressive duets, 14 characteristic studies, and 12 celebrated fantasies.[15] Like the chapter containing solos, Arban draws from popular melodies, classical themes, and operatic arias from the Nineteenth Century. None of the duets in this chapter require the virtuosity needed to adequately perform the solos of the previous chapter except for the last duet, "The Fox Hunters." This duet utilizes the triple- and double-tonguing reminiscent of the "Fanfare Tonguing" section. Following the duets, the method moves on to 14 characteristic studies. However, Arban presents the following warning in a short concluding remark:

> The following fourteen studies have been specifically written to provide the student with suitable material with which to test his powers of endurance. In taking up these studies, he will doubtless be fatigued, especially at the outset, by those numbers requiring an unusual length of breath. However, through careful study and experience he will learn to overcome the difficulties and will acquire the resources which will enable him to master

[15] Arban, *Arban's Complete Conservatory Method*, 283.

this particular phase of playing with ease.[16]

This warning presumes that the student has already worked through the rest of the book and is now ready for this new set of challenges.

The 14 characteristic studies are indeed a significant step up in the level of required virtuosity from the remainder of the method book. Arban's comment above regarding endurance is immediately displayed in the first of the characteristic studies. This first etude is not only technically challenging, with a range going from F-sharp3 to B-flat4, but it is also one of the longest etudes in the collection. The printed music spans forty-eight measures with a Da Capo that adds another twelve measures of continuous playing for a total of sixty measures.

The remaining etudes cover a variety of techniques and keys, some of which are not thoroughly covered in the "scale studies" chapter. Notably, the eighth characteristic study, which in the harmonic form of D minor, seeks to amend this oversight. Several of the studies—including the second, seventh, eighth, tenth, eleventh, and twelfth—contain contrasting technical and lyrical sections. In each characteristic study, students are presented with opportunities to apply the skills and techniques covered earlier in the book. These techniques include arpeggiated figures, the slur-two/double-tongue-two, large interval jumps, various ornaments, chromatics.

Arban's 12 celebrated fantasies and airs variés are the culmination of his method. In his concluding remarks, he states:

> "The twelve *grand morceaux* which conclude this book are the embodiment of the various instructions contained in this volume, and they will be found to contain all the articulations, as well as all the difficulties, for which the solutions have already been given. They will also be found to contain melodies calculated to develop the taste of the student, and to render it as complete and as perfect as possible."[17]

These twelve solos show the technical skill, musicality, and lyricism that he thought the

[16] Arban, *Arban's Complete Conservatory Metho*d, Page 283.
[17] Arban, *Arban's Complete Conservatory Method*, 283.

professional soloist must have. Three of these solos—Fantasie Brilliante, Cavatina and Variations, and Caprice and Variations—are original compositions by Arban. The remaining fantasies include an arrangement of popular melodies from Bellini's *Norma,* Bellini's arrangement of Beatrice de Tenda's Fantasie and Variations on a Cavatina, an arrangement of a theme by Weber, and an arrangement of Paganini's "Carnival of Venice."

Each of these fantasies require the technical and melodic concepts introduced throughout the method, presenting basic skills as dazzling solos for the cornet. While the Fourteen Characteristic Studies push the student further than the method, these Twelve Celebrated Fantasies and Airs Varies are the true culmination of Arban's method and pedagogy.

While many of the exercises in Arban's method progress logically, there are obvious lapses in a consistent pedagogical progression that need to be addressed. Amongst these inconsistencies would be the lack of equal development in the major scales, which, of course, leads to the lack of attention to the minor scales.

In the next chapter, I will present a second method book published in 1870 by Louis Saint Jacome. This chapter will consider specific improvements upon Arban's method including an initial approach that is more suited for beginning students, as well as a more comprehensive approach to scales.

CHAPTER 3: LOUIS SAINT JACOME AND THE *GRAND METHOD FOR THE CORNET*

The *Grand Method for the Cornet* by Louis Saint-Jacome is another method book for cornet (trumpet) that is widely used by modern players and teachers.[1] Unlike the Arban method, there is virtually no academic work on Saint-Jacome, or his method. Saint-Jacome, attended the Paris Conservatory and studied with Dauverné, completing his studies after Arban in 1858. Shortly after this, he moved to London England and became a member of the orchestra at the Alhambra. In 1870, while working as an arranger for the French publishing company Messrs. La Fleur in London, he composed and wrote his *Grand Method for the Cornet*.

Saint-Jacome's method is organized differently than the Arban method. In fact, the modern book is actually a combination of several books: The Grand Method, Celebrated Cornet Duets, Eighteen Preludes by Collinet, Twelve Grand Artistic Studies, and Thirty-six Celebrated Studies for Cornet by Bousquet.[2] Whereas Arban's method is primarily laid out by topic, Saint-Jacome's method is organized as a series of lessons. This contrast of approaches covers twelve lessons before moving more towards the Arban's approach of topic-oriented sections.

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[1] *Louis A. Saint-Jacome and fairies of the waters*. (2019, July 12). walkerhomeschoolblog. https://walkerhomeschoolblog.wordpress.com/2019/07/12/louis-a-saint-jacome-and-fairies-of-the-waters/. See also: David Hickman, Michael Laplace, Edward H. Tarr, *Trumpet greats: A biographical dictionary*, (Chandler, AZ: Hickman Music Editions, 2013), Page.

[2] Hubert Collinet (1797-1867) was a French virtuoso, and widely considered to the be the most highly regarded players of the flageolet, which is a French woodwind instrument similar to the recorder, in the 19th century. See J. Head, *Hubert Collinet, Flageolet Player*, Flageolet Player, (undated), http://flageolets.com/biographies/collinet.php.

Narcisse Bousquet (c. 1800-1869) was a French composer, editor, arranger, and respected performer. His primary instrument was the flageolet. 36 Etudes were originally written for the flageolet and published in 1851. Franko Goldman (1878-1956) is credited with editing these for cornet, but as he was only twelve years old at the time, it is possible that Bousquet himself arranged them. See N. Bousquet, *36 Celebrated studies for the Cornet*. (New York: C. Fischer, 2018).

Saint-Jacome's Grand Method

The opening text of this book gives more significant information regarding the rudiments of music. Like the Arban's method, Saint-Jacome offers basic information, such as diagrams of the instrument and a list of the primary words with brief definition.[3] This dissertation will examine the modern edition of Saint-Jacome's Method, which was published by Carl Fischer in 2002 and contains a mixture of the original text and newer text by Claude Gordon. Saint-Jacome initially differs from Arban in that this method begins with an explanation of the staff and clef – explaining that the common clef is called both "treble" and "G" clef. From there, Saint-Jacome covers the names of the lines and spaces of the staff as well as the notes above and below the staff.

Following the explanation of the staff, Saint-Jacome moves to a discussion of the pitch names and rhythmic values. Beginning with rhythms, Saint-Jacome provides a comparison chart that shows the relationship of rhythmic values beginning with the whole note and ending with the thirty-second note. A similar, though slightly less thorough, treatment is given to the rests. This is followed by an example of the standard indications for multiple-measure rests. During this discussion of note/rest value, Saint-Jacome also gives a brief explanation of the measure and time signatures, though the time signature examples are all based on quintuple meters.

The next portion covers the appearance and function of accidentals. This sections only covers the sharp, flat, and natural; Saint-Jacome omits more complicated accidentals, like the double-sharp and double-flat. Following the text, Saint-Jacome presents a line of music providing examples of the accidentals within a melody. This example also shows how an accidental carries through a measure but is reset in the next measure. This section on accidentals

[3] Louis Saint-Jacome, *Grand Method for the Cornet* (New York: Carl Fischer, 2002; Originally Published by W.H. Gundy, Boston, MA 1881), List, Page ix; Diagrams, Page x.

moves to the key signature, providing an explanation of how the key signature affects pitch content. Interestingly, the examples he provides are in the keys of D Major and E-flat Major.

Next, Saint-Jacome presents the concept of intervals, using the notes of the major scale as a guide. He introduces the C major scale to show the relationship between the tonic and all of the other notes of the scale. Then he highlights the intervallic relationship between other scale degrees. This leads to a discussion of the whole- and half-step pattern of the major scale, which includes the examples of C Major, A Major, and B-flat major. At this point, Saint-Jacome introduces the twelve major key signatures.

Following this, Saint-Jacome provides a simple explanation of the slur, tie, and dotted rhythms. He shows how the value is increased for single and double dotted notes, using both half-notes and quarter notes with dots as examples. This explanation also includes the alternative methods of notating rhythm.

Dynamics and tempo markings are covered next. This section focusses on the more commonly used indicative and modifying markings. The section concludes with a very brief set of musical terms, including: *Da Capo* (D.C.), *Del Segno* (D.S.), Coda, appoggiatura, mordent, gruppetto (or turn), trill, and finally an explanation of metronome markings (Maelzel's Metronome).

While the explanations and examples are not thorough in this introductory section, it does cover a wider range of topics than Arban's method. However, both a fingering chart and a discussion of the harmonic series are noticeably absent from Saint-Jacome's introduction. Both of these elements appear significantly later in the book.

The next portion of the introduction covers "Instructions and Directions." This section primarily discusses the holding of the instrument and the placement of the mouthpiece on the

lips. While giving general instructions for mouthpiece placement, Saint-Jacome qualifies this by stating, "What is essential is to have a fine tone, very pure and clear, with facility in execution, with that no one has anything to say, no matter where the lips may be placed on the mouthpiece."[4] This statement suggests that while the placement of the mouthpiece is important and effects the sound, the sound itself is the most important aspect of playing the instrument. In this section, he also briefly notes: "It [the desired sound] bears some analogy to the human voice."[5] These two comments are only mentioned briefly in the book but should have profound meaning to the student first learning to produce sound on the instrument.

Saint-Jacome then goes on to discuss breathing, which is less detailed than other sections of the book but does offer some interesting ideas. For example, he suggests that:

> In order to respire it is not necessary to remove the mouthpiece from the lips, on the contrary it must be kept there and aspirator effected by opening the two corners of the mouth, which operation without deranging the middle of the lips allow passage to the volume of air that is needed (take great care not to draw the air through the mouthpiece).[6]

More interestingly, he briefly mentions mouthpiece playing, or buzzing, but does not elaborate:

> When practicing with the mouthpiece, on the lips (as often happens) and without the instrument, I recommend it to be done with the left hand and not the right, for in doing so you would risk deranging your mouthpiece and would get into the habit of pressing on the lips with the right hand which should be avoided.[7]

This statement suggests that he was not only aware of mouthpiece playing, or buzzing, but was aware that players often used it. With this information, we must question why neither Saint-Jacome nor Arban gave more detailed instruction on buzzing in their respective methods.

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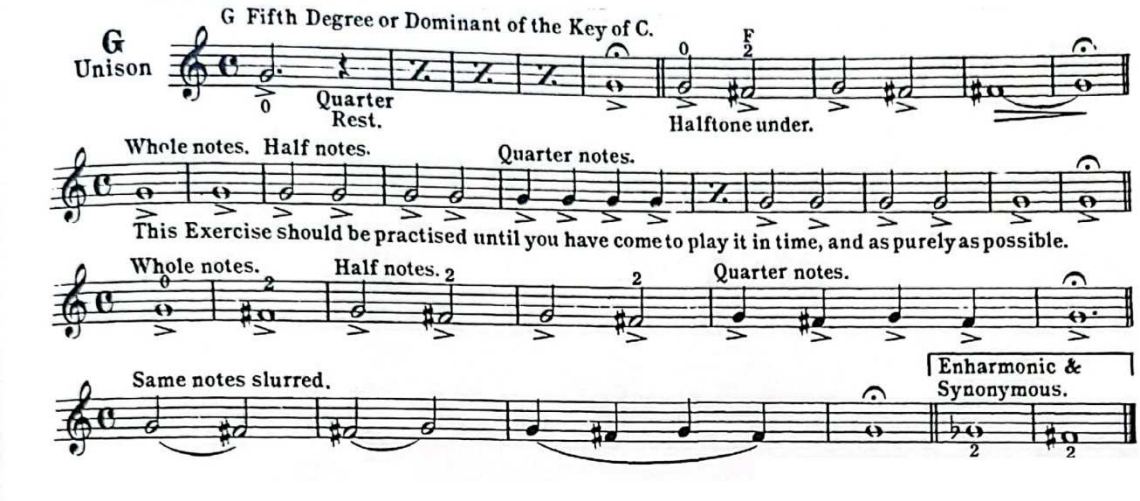
[4] Saint-Jacome, *Grand Method for the Cornet,* 1.
[5] Ibid, 1.
[6] Saint-Jacome, *Grand Method for the Cornet,* 2.
[7] Ibid, 2.

Next Saint-Jacome discusses the material elements of the instrument, such as the compass (or range), slides, shanks, and crooks. This discussion is quite brief, though it does mention the pitch tendencies of notes, such as F-sharp3; C-sharp4; D4, which he notes as "too sharp;" D5, which he labels "sometimes flat;" and both the F5 and G5, which he states are "generally sharp."[8] This then leads to the topic "Of the Tuning." Though the title of this section suggestions a discussion of intonation, it merely presents a chart of the written notes that various transposing instruments play to match the "concert A" given by the oboe when an orchestra tunes.

Saint-Jacome begins the performative instruction with a series of lessons. The lessons section begins quite simply, introducing one pitch at a time. This contrasts with the Arban method, which moves at a much faster pace in the early chapters. The first lesson begins on a written G, with repeated dotted-half notes. Saint-Jacome points out that G is the fifth degree, or dominant, of the key of C. This provides the student with the information that this note doesn't simply exist in isolation, but within a harmonically complex system. This is followed by the addition of F-sharp, which is also presented with its enharmonic name.

[8] Saint-Jacome, *Grand Method for the Cornet,* Page 3.

Fig. 7 – Saint-Jacome Method, Lesson 1



Continuing the lesson, Saint-Jacome introduces the notes A and G-sharp. As with G, the exercises begin quite slowly, gradually adding the half-step and whole-step movement. The next exercise in this lesson combines the various notes that have been introduced with the final exercise using trills based the learned notes: G/A, G-sharp/A, and G/A-flat.

The second lesson moves quickly from the slow pace of the first, bringing the student to the 4th space C and moving through a series of exercises that covers the chromatic notes from F-sharp to C. The subsequent progressive lessons continue to expand the range and add complexity to the exercises. Within this second lesson, Saint-Jacome also reiterates the interval of the Major 3rd and the Perfect 4th. The lesson also continues the use of the trill in various note combinations. In the "exercises" portion of the lesson, Saint-Jacome also introduces cut-time, exercises in G Major and G minor, as well as chromatic studies. Through the chromatic exercises, various time signatures, 4/4, 6/8, 2/4, and 3/4 are utilized. While the quarter note-based time signatures are explained in the introduction, 6/8 is only explained as "2 in the bar."

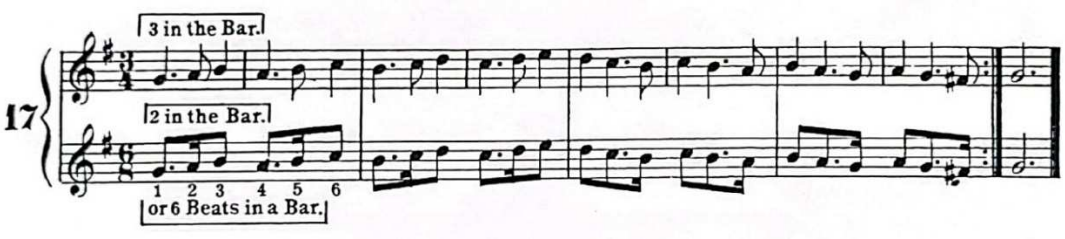
Lesson 3 both expands the range further–from C-sharp/D-flat to D–and the amount of material covered. Here Saint-Jacome interjects a series of six duets. Although it is not marked, it

must be assumed that the student is intended to play the upper line of the duet while the teacher plays the lower line; this can be deduced with a casual glance to the lower line, which contains notes that have not yet been introduced. The duets are both in major and minor and they include repeats, 1st/2nd endings, Da Capo/Fine, and various time signatures and dynamics.

The lesson resumes with the addition of the fourth space E and its lower neighbor E-flat/D-sharp with the now familiar set of studies. The subsequent "exercises" portion begins with a series of patterns using the harmonic series. In the 10th exercise, this concept is presented using the 2nd valve. Saint-Jacome presents this exercise in the key signatures of both B and C-flat. He also adds more complicated rhythms including the eighth note/sixteenth rest/sixteenth note and the dotted sixteenth note/thirty-second-note patterns.

For the next exercise, he suggests using the A shank for the cornet and presents an exercise in E minor. This exercise is repeated in number 16, back to the B-flat shank, in E-flat minor. This exercise is also presented in the enharmonic D-sharp. Exercises 17 and 18 are both presented in 3/4 and 6/8. While the 6/8-time signature is not explained, the two exercises are placed together in a manner that the student can see the relation between the two time signatures. Exercise 19 uses 9/8 meter, explaining that this time signature can be counted as "3 in the Bar" or "9 beats in a Bar".

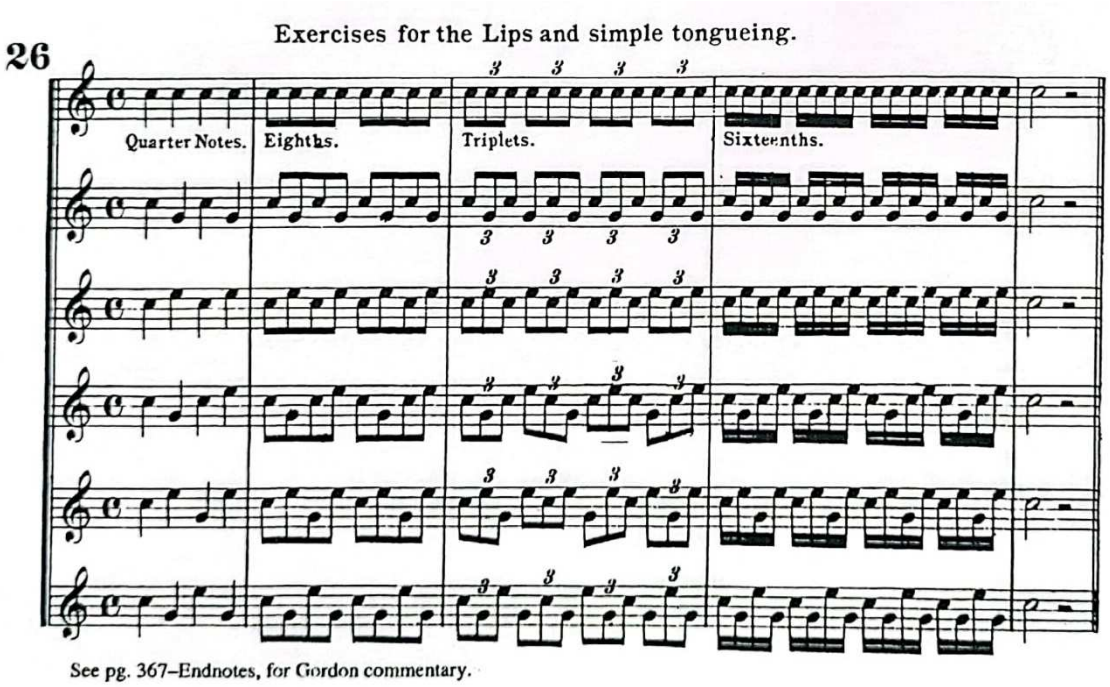
Fig. 8 – Saint-Jacome Method, Lesson 3, Exercise 17



The next several exercises continue the earlier concepts in more complex examples. Exercise 25 introduces syncopation, and exercise 26 is rhythmically progressive–starting with

quarter notes and expanding to sixteenth notes. This pattern is first presented on one note, C, and then using the harmonic series to create different melodic patterns. The lessons conclude with a series of chromatic exercises.

Fig. 9 – Saint-Jacome Method, Lesson 3, Exercise 26



The 4th lesson introduces the note F, both in the first space and the fifth line of the staff. After several introductory exercises, the F major and minor scales are presented. This marks the first time in the series that a complete scale is presented to the student. The next set of exercises use F major and minor to do a series of interval studies spanning an octave. Following this is an exercise based on the progressive rhythmic pattern from lesson three, now using the first valve.

The exercises in this lesson begin with a simple pattern, which develops throughout the next few exercises as a set of variations with increasing complexity. Following these four exercises are a short series of chromatic exercises again based on the F octave and ending with a seventh arpeggio moving from the dominant to tonic in C.

At this point, the book jumps back to the duet book. These duets pick up from the previous set of duets and go from number 7 through 12. Since the student is required to switch between books often through the modern edition, the book's usefulness becomes slightly muddled. Duets 7 through 12 does not go above the fifth line F but includes notes that have not been covered in the lessons.

Lesson 5 expands the range down to the first line E and the half-step below E-flat/D-sharp. With the addition of the E the interval range expands to the 9^{th}, in this case the minor 9^{th}. Saint-Jacome then presents major and minor (using the melodic form of the minor) in E and E-flat. E-flat minor is also presented as D-sharp minor. This is followed by diatonic interval movement in both E and E-flat major from the 3^{rd} to the octave. The interval work then moves from diatonic to chromatic. The "exercise" section begins with two exercises that are repeated on the A shank and the B-flat shank.

Exercise 3 is a diatonic scale pattern exercise in E-flat. This exercise is the repeated in chromatically successive presentations in E, F, G-flat, G, A-flat, A, and B-flat. This is followed by examples of various articulation options to use on the previous exercises. Exercise 11 is a scale-based exercise in 3^{rds} that begins on the note E. The notes and pattern of this exercise are repeated using various key signatures F, B-flat, E-flat, A-flat, D-flat, and G-flat. Following this exercise, various articulation pattern exercises are presented, which include the meters 3/4 and 6/8, dotted rhythms, syncopation, and chromatic exercises. Students are expected to access the duet book at this point, beginning with duet 13. Like the lessons, the duet interjections continue to become longer and more challenging.

The 6th lesson expands the range to the fifth-line F-sharp and the G above. At this point, students learn G Major, G melodic minor, G-flat Major, F-sharp Major, and F-sharp minor, the

last of which is incorrectly labeled in the book as “Scales on the 5th Lesson.” The scales in this lesson follow diatonic intervals from the 3rd through the octave. This lesson ends with chromatics and trills.

The first of the “exercises” is presented in D, with a range of F-sharp3 to G5. This exercise is repeated in D-flat. Similarly, exercise 2 is presented as 2a on the A shank in C and 2b on the B-flat shank in B. Exercise 3 uses the progressive rhythmic exercise in the open harmonic series ranging from G4 to G5. The next two exercises are not numbered but consist of a “Study on the Running Scale” (presumably number 4) and “Chromatic Exercises” (presumably number 5). Exercise 6 is another chromatic scale-based exercise both ascending and descending. Again, the duet book is interjected, picking up with duets 16 through 19.

Lesson 7 continues to expand the range to the A-flat5 (above the staff). This lesson is shorter than the preceding lessons and only focuses on the addition of this single note. At this point, Saint-Jacome expands the range to the 11th from the E-flat4 to the A-flat5. The scales of A-flat Major and minor are also introduced. The usual diatonic and chromatic interval studies ending with more chromatic exercises and trills. This lesson does not contain an “exercise” section.

The 8th lesson expands the presented range down to the D4 (below the staff) and the D-flat/C-sharp below. The addition of these notes allows for the introduction of the D Major and minor scales as well as the D-flat Major and C-Sharp minor scales. It is interesting to note that while, in other situations, Saint-Jacome presents both the scale and its enharmonic equivalent, in this case he only provides major scale.

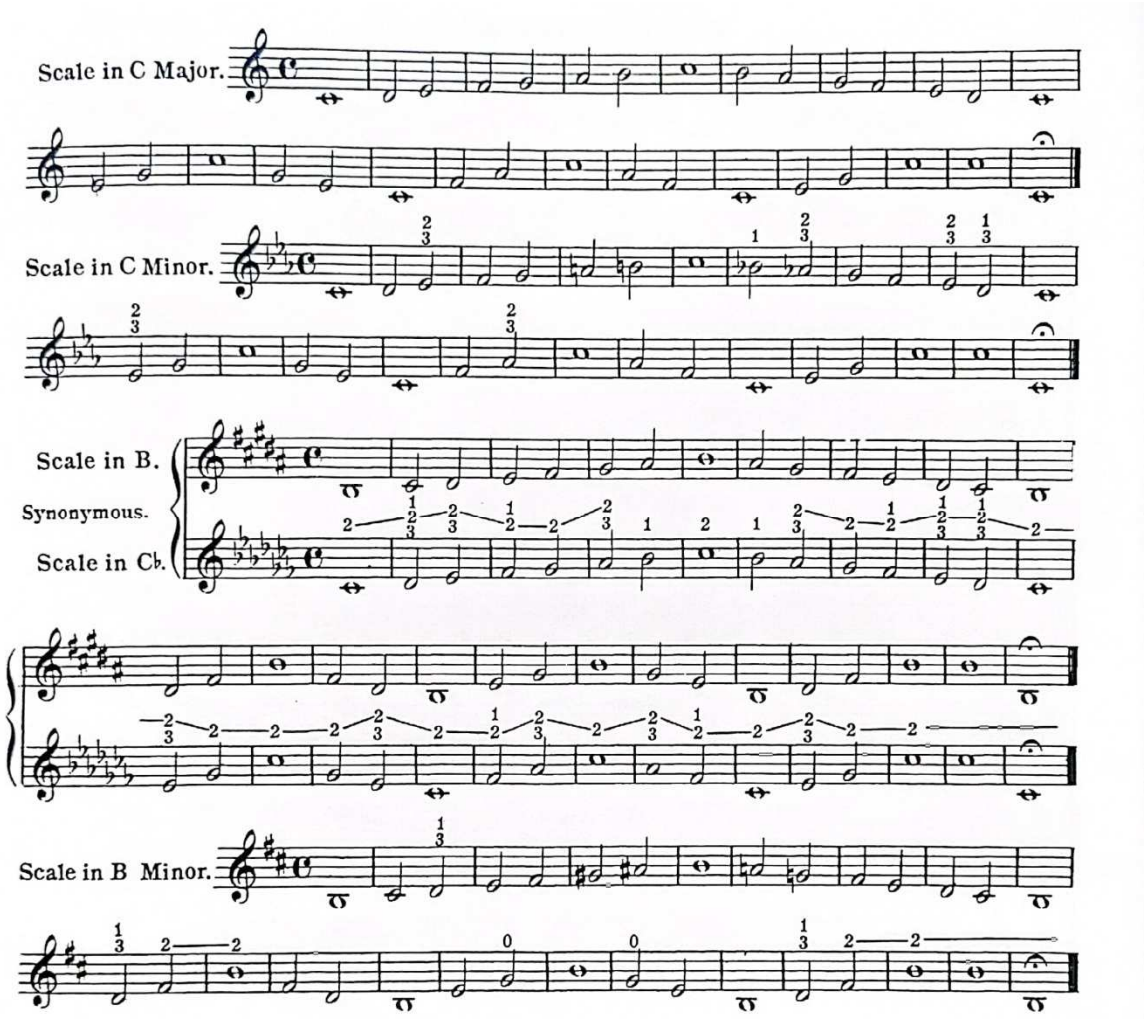
The lesson continues with diatonic interval studies. The exercise is fist presented in D major. The same exercise is then repeated in both D minor and D-flat Major. These exercises are

followed by chromatic exercises and concluded with trill exercises. Like lesson 7, lesson 8 does not contain an “exercises” section. Instead, students must return to the duet book for duets 20 through 22.

Lesson 9 expands the range to the A5. The scales of A Major, A minor, and G-sharp minor are presented. Following this, the lesson proceeds to interval studies, chromatic exercises, and trills. There are no “exercises” in this lesson.

The book continues to lesson 10 without requiring the student to play a set of duets. This lesson introduces the notes C4 and B3. The lesson continues to focus on the intervals of the 5th and 6th, as well as a diatonic exercise built on C. Following this, the scales of C Major and minor are presented. Saint-Jacome introduces the scale of B Major concurrently with C-flat Major and B minor. Once the scales are finished, Saint-Jacome reviews diatonic intervals based on the C Major scale. The same exercise is repeated in B Major. He then returns to the progressive rhythmic study, using the open harmonic series. This series begins with the Perfect 5th between C4 and G4, and gradually increasing the range through the harmonic series until it covers C4 to G5.

Fig. 10 – Saint-Jacome Method, Lesson 10



Following the progressive rhythmic study, Saint-Jacome returns to the "exercise" section. The first four exercises are diatonic, scalar, and based on an eighth note pattern. The 5th exercise adds leading tone accidentals to the otherwise diatonic exercise. The 6th and 7th exercise return to diatonic patterns. These first seven exercises are also presented with different rhythmic patterns (eight-note/sixteenth rest/sixteenth note or dotted-eighth/sixteenth) with different articulation patterns. The 8th exercise utilizes sixteenth notes and the 9th, 10th, 11th, and 12th exercises included eighth note triplets. From there, the lesson continues to the chromatic studies and trills.

Lesson 11 expands the range to B-flat5 and B-flat3. The first time students experience B-flat5 is in a leap from the F5. They approach the B-flat3 from another leap from E-flat4. This second presentation also adds the A3. Next, the B-flat major and minor scales are presented. This presentation differs from the earlier scale presentations. Up to this point, scales are presented in whole-notes and half-notes. For the B-flat scales, Saint-Jacome moves to half-notes and quarter notes. Another different to these scales is the presentation of two octaves instead of only one. There is then one non-numbered exercise that focuses primarily on arpeggiated eighth note figures spanning the newly expanded range.

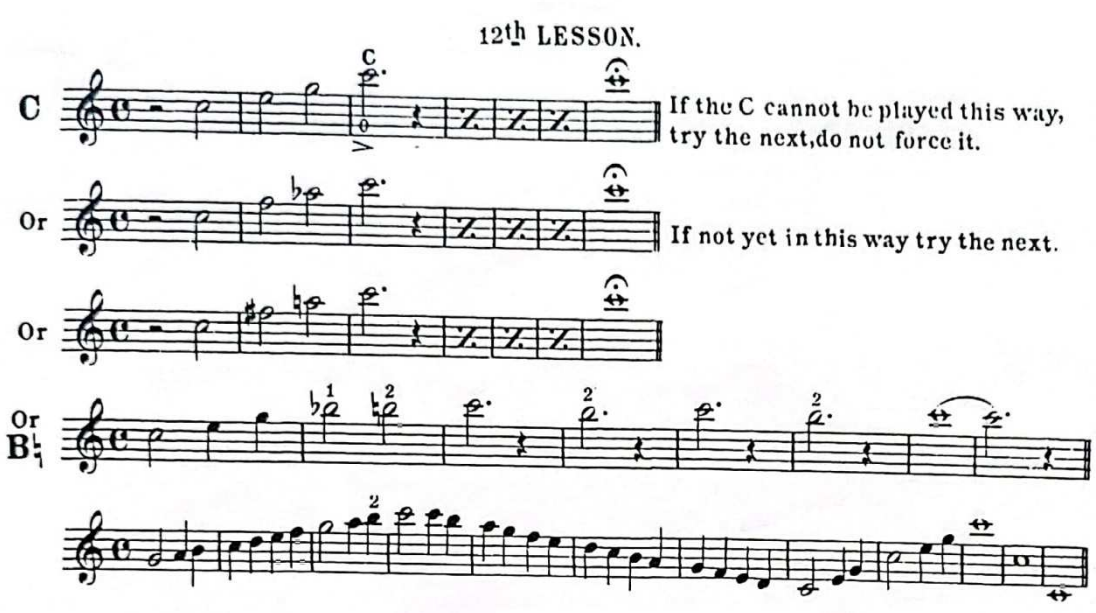
The lesson format shifts slightly. After a singular exercise—trills, which are usually the last element of the lesson are presented—, there is a brief set of chromatic examples that cover the B-flat chromatic scale one octave at a time. Saint-Jacome then adds a "Model of a Scale in B-flat," a scale-based exercise in eighth notes that is built on each degree of the B-flat scale. This exercise presents the modes of B-flat and is followed by arpeggiated figures. Next, a new element is introduced: "Exercises on the Diminished Seventh." This new exercise consists of a group of arpeggiated figures outlining the C-sharp Diminished Seventh chord. The remaining examples come from the duet book.

The final numbered lesson, lesson 12, extends the range to C6. Saint-Jacome begins this lesson by presenting five options for a student to work towards playing the C6. The first suggestion for the note is use the C Major arpeggio in half notes (C5-E5-G5-C6). This pattern is repeated and then ends on a whole note C6. After this example, he writes "If the C cannot be played this way, try the next, do not force it."[9]

[9] Saint-Jacome, *Grand Method for the Cornet,* Page 77.

The second option uses the first inversion of the F minor arpeggio (C5-F5-A-flat5-C6) with the same repeated pattern. The next option utilizes the F-sharp diminished arpeggio in first inversion (C5-F-sharp5-A5-C6) with the repeated pattern. The fourth option considers reaching the note through a chromatic seventh exercise. Whereas the first three options repeat the pattern ending on the held C6, this option continues with a dotted-half-note B5/quarter-rest, dotted-half-note C6/quarter-rest, dotted-half-note B5/quarter-rest, whole-note tied to a dotted-half-note C6. The final option uses a diatonic scale pattern in the C Major beginning on the G4.

Fig. 11 – Saint-Jacome Method, Lesson 12



After presenting these options, Saint-Jacome includes upper octave trill examples. Following this, there are thirty sixteenth note exercises on the "Broken Chords, for lightness and suppleness of the lips."[10] These exercises are mostly diatonic arpeggiated figures with the occasional half-step neighbor tone.

[10] Ibid, Page 77.

The lesson continues with extended range examples, proceeding upward from the D-flat/C-sharp6. Saint-Jacome notes that "the following notes are sometimes made on the cornet but are seldom written."[11] The next exercise works the full range from F-sharp3 to C6. This is followed by an interval exercise that primarily focuses on the 11th. Quite briefly Saint-Jacome adds the pedal C (C2), explaining only that this note "Existing on the cornet, to be obtained without moving the mouth, or *left alone*."[12]

Here, Saint-Jacome presents the C Major scale from C4 to C6. This scale extends down to the F-sharp3 and back to the C4. Following an exercise called the "Complete Scale," he brings back the progressive rhythmic exercise using the open harmonic series from C4 to C6. The last portion of this lesson is spent on alternative valve combinations and fingerings.

The next lesson is not numbered but is described as "To Practice the Sound on the Perfect Chord." These exercises focus on the notes of the C Major chord in whole notes. Saint-Jacome indicates that these notes "should be practiced first in plain sound then secondly attacked piano, swelled out and diminished without undulations and without raising or lowering the note."[13]

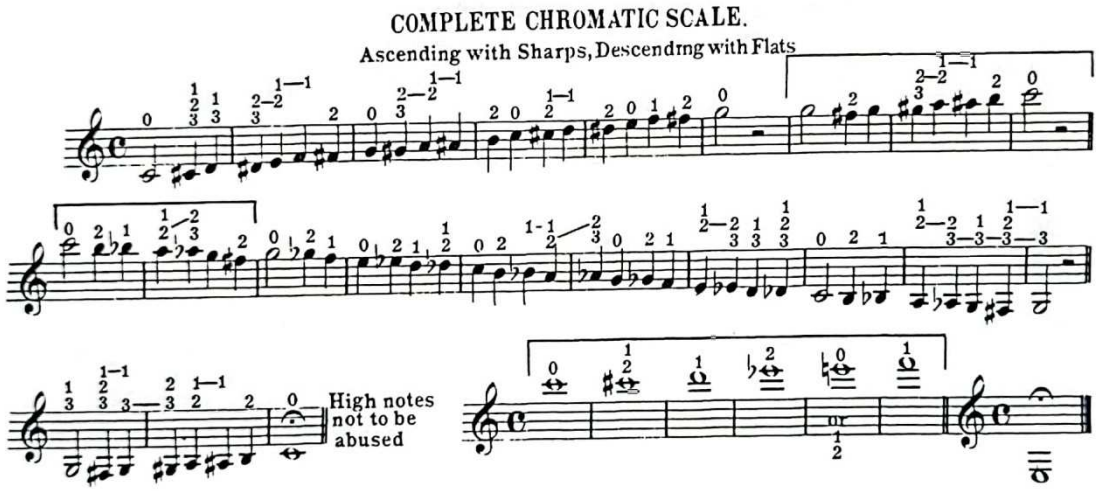
Following these ten exercises, the next fourteen exercises move in diatonic, stepwise motion by whole note. These exercises begin with the range of the Perfect 4th, moving from G4 to C5 and gradually increase in range and duration. The final exercise of this section begins on G4, moves down to G3m then back up to C6.

The initial portion of the *Grand Method for Cornet* ends with a "Table of the Major and Minor Scales." The scales are set in two groups. The first set of six scales are those with sharps. The second group of six scales are those containing flats. Each Major scale is presented with its

[11] Ibid, Page 80.
[12] Ibid, Page 81.
[13] Saint-Jacome, *Grand Method for the Cornet,* Page 83.

relative minor, always using the melodic form of the minor. Following these scales, Saint-Jacome adds the C-sharp Major along with D-flat Major and C-flat Major along with B-natural Major, noting that the "Scale in C-sharp/C-flat with seven sharps/flats [is] very difficult to be performed is synonymous with D-flat/B with five sharps/flats which is very easy to play."[14] Next, he presents the full chromatic scale from C4 to C6 and back down to F-sharp3 ending on G3. The last exercises deal with the extremes of the range that has been presented.

Fig. 12 – Saint-Jacome Method, Complete Chromatic Scale



[14] Ibid, Page 87.

Discussion of The Grand Method

If one were to only examine the first several lessons of Saint-Jacome's method, one might conclude that it is designed for the beginner student. The rudimentary music explanations and note-by-note progression is both logical and methodic. However, a close analysis of the rest of the method suggests that Saint-Jacome had a more advanced student in mind when he designed the method. When considering other methods that are designed specifically for beginners, such as Walter Beeler's *Method for Cornet, book 1*, the pace at which the Saint-Jacome method moves is quite swift. Also, the inconsistencies with the music presented in the lessons versus the music that is presented in the duets, put further question to the level of the student that this book is designed for.

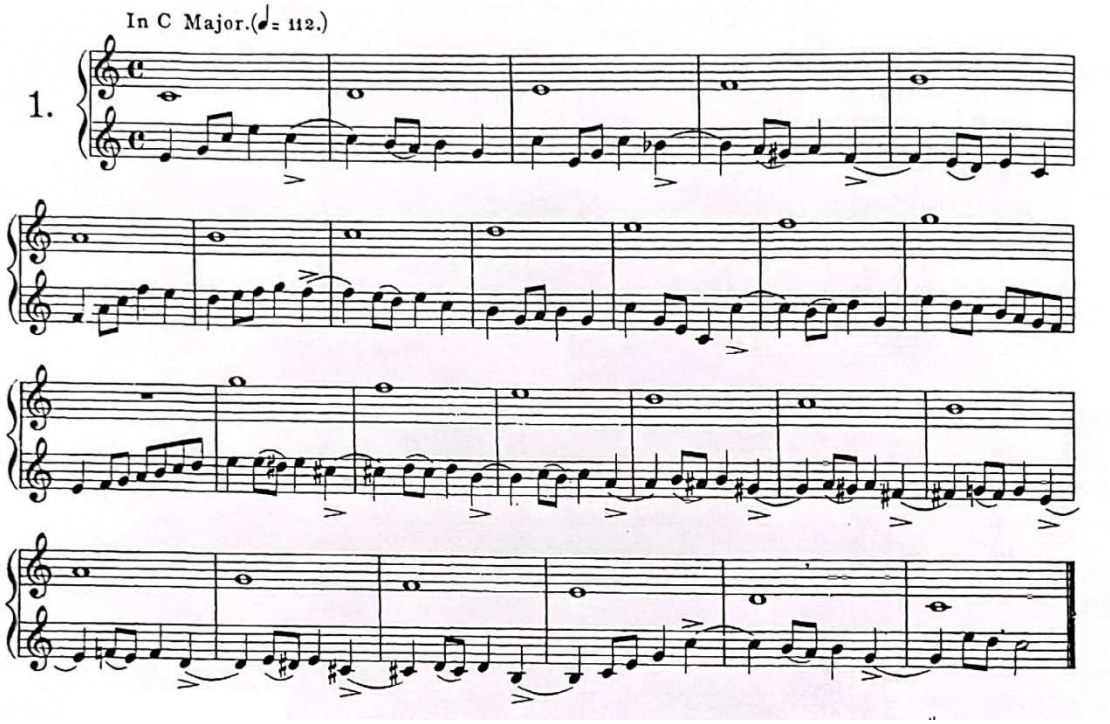
The organization into "lessons" gives a distinct change from Arban's method with is separated significantly more by topic. This lesson-based approach helps to make Saint-Jacome's method more friendly to use in private instruction, especially with younger students, despite the already noted inconsistencies in pacing. This book also differs from Arban's method in that it presents the minor scales more consistently and shows their connection to the relative majors. Unfortunately, like the Arban's method, Saint-Jacome's presentation of the minor scales only comes in the melodic form. Also, the presentation of the major scales in this portion of the book, is not as thorough as in the Scales chapter of Arban's method.

Celebrated Cornet Duets Book II

At the end of this portion of the book, "Saint-Jacome's Celebrated Cornet Duets Book II" is attached to the method. This book is divided into three sections. The first of these sections, "Scales in the Keys most used on the Cornet (with accompaniment)," functions exactly as it is described. The top line of the duet plays the scale, in the case of number 1. C Major. The scale is

played in whole notes and goes from C4 up to G5, has a measure of rest, the reenters at the G5 and comes down the scale in whole notes back to C4. Meanwhile bottom line of the duet plays an accompaniment figure of quarter notes and eighth notes that complement the scale being played concurrently.

Fig. 13 – Saint-Jacome Method, Celebrated Cornet Duets 1



Each of the exercises applies the scale in roughly the same manner, some just to the octave and others to different scale degrees based on range. The accompaniment line has different approaches, from quarter note lines and eighth note patterns to more complex lines involving duple and triplet rhythms and dotted figures.

The fourteen duets in this section cover major and minor from no sharps or flats up to three sharps and three flats. The final duet of this group uses the chromatic scale from C4 up to A-flat5 and back down to C4.

This portion of the book presents the scales in an interesting way, giving students the opportunity to work on their scales with a musical accompaniment. As a student progresses, they can attempt the accompaniment portion of the duet and increase their skills.

The second port of the duet book contains duets that are based on different diatonic intervals of the C Major scale. Like the previous section, the top line contains the interval being used. For example, in the first duet, the top line focuses on the diatonic second using the C Major scale. In the former section, the scales appear in whole-notes, but here the intervals use half-notes. Duet 1 begins with the top line on C4 moving to D4 and back to C4 with a half-rest to complete the second measure. The third measure beings with D4 moving to E4 and back to D4 with a half-rest and so on throughout the exercise. Also like the previous section the accompaniment line plays a variety of rhythms, patterns, and melodies for each example.

The intervals covered in this section range from the diatonic 2nd in duet number 1 to the diatonic 10th in duet number 9. The concluding section of this duet book focuses on the "Division of Time." Each of these duets use a specific rhythmic pattern. The first duet uses the 4/4-time signature and uses the rhythmic pattern of quarter-rest followed by four quarter notes. The accompaniment does not follow this pattern. The second exercise is a reduction of the first pattern using eighth rest followed by four eighth notes.

The 3rd duet uses the pattern of two quarter notes between two quarter-rests and is made more interesting by offsetting the pattern at the end of the duet. The top line begins with a quarter-rest followed by two quarter notes followed by a quarter-rest. The bottom line also follows this pattern but begins on the downbeat with a quarter note followed by two quarter-rests and then a quarter note. This pattern creates a continuous melodic line between the two parts. As before, this pattern is reduced in the 4th duet changing from quarter notes to eighth notes.

For the 5th duet, Saint-Jacome uses the pattern of eighth notes in 4/4 with an eighth rest at the beginning and ending of each measure. The accompaniment line does not follow this pattern. The 6th and 7th duets are reductions of the melody and pattern of the fifth, first at the eighth note and then at the sixteenth note. The accompaniment line changes for each of these reductions. The eighth duet is also a reduction to the sixteenth note, but this time in B-flat and offset by a quarter-rest.

The 9th duet features the pattern of quarter-rest, quarter note, quarter-rest, quarter note. The accompaniment line keeps the first and third beats covered and helps to keep the rhythm moving as a quasi-metronome. Duet 10 is a reduction of duet 9's pattern.

The final two duets of this book are an interesting set of theme and variations. Each of the duets contain sixteen lines. The top line of each is the theme for the duet and the bottom line is the accompaniment bass line. Each of the lines in between the theme and bass line are fourteen variations on the initial theme that can all be played against the bass line.

Saint-Jacome interjects two sets of exercises. The first set focuses on "Notes Slurred by Means of the Lips." He notes:

> Suppleness of the lips is a very important quality to be acquired; you should therefore apply yourself to practicing carefully the following exercises without pressing the mouthpiece too much on the lips for that would paralyze their movements.[15]

Given the importance of these exercises that Saint-Jacome implies in this statement it seems odd that it is just being introduced at this point. While there are certainly slurred notes prior to this point, this is the first mention of slurs through the harmonic series. All of the exercises in this set only focus on the open harmonic series.

[15] Saint-Jacome, *Grand Method for the Cornet*, Page 109.

These exercises begin with C5 slurring down to G4, and continue to move up the harmonic series, E5 down to C5 and then G5 down to E5 before returning to the original set. The original written text only slurs two notes at a time but following the exercise additional models that suggest slurring through four and eight notes. The second exercise uses the same set of notes and rhythmic patterns but instead reverses the notes so that the students perform an ascending slur, G4 to C5, etc. The remaining exercises extend this concept from C4 through G5.

The next set of exercises focus on "The Portato or Tonguing on the Sound." The term "portato" or "mezzo staccato" refers to a type of bow stroke for string instruments where notes are played successively with a gently re-articulation while being connected under a continuous bow stroke.[16] This type of articulation is indicated by the staccato under a slur. Saint-Jacome notes: The Portato is executed by carrying the sounds one on to another without slurring to separating them, and by giving very soft strokes of the tongue, pronouncing the letter *d*."[17]

These exercises begin simply by presenting the articulation on one note at a time in eighth notes. The second exercise takes is articulation in a moving diatonic melodic line. The third continues this idea with chromatic and diatonic lines interspersed. The fourth and final exercise of this set moves this articulation to the sixteenth note. Again, the timing and placement of these exercises seems odd and random, as the following set does not employ this articulation.

18 Preludes by Collinet

The next section of this collection is a set of 18 Preludes written by the French flageolet (see. Fig. 14) player Hubert Collinet.[18] Each of the preludes are based on rhythmic or melodic

[16] Walls, Peter. "Bow, §II, 3. Bowstrokes after c1780, (iii) Portato (It.; Fr. notes portées, louré)." *The New Grove Dictionary of Music and Musicians*, second edition, edited by Stanley Sadie and John Tyrrell. London: Macmillan Publishers, 2001.

[17] Saint-Jacome, *Grand Method for the Cornet*, Page 110.

[18] The Flageolet is a form of duct flute that first appears in the 13th century. The term is used to describe various "pastoral" pipes such as the panpipes, reedpipes, the three-hold tabor pipe, as well as other duct flutes that are not true recorders. Pascual, B., & Waterhouse, W. Flageolet. *Grove Music Online.* Retrieved 9 Jul. 2022, from

idea. For example, the first of these preludes focuses on a sixteenth note pattern. The second exercise focuses on the eighth note triplet, moving by step.

Fig. 14 – A French flageolet after Prudent Noblet[19]

The preludes are relatively short, never completely filling a page; some are only a few lines, but all are technically challenging. While the preludes only cover keys up to three sharps and four flats, they represent a significant increase in the technical skill required to achieve the performance. Each of these preludes is challenging in its own way, and they do not necessarily increase in their complexity, but merely present different forms of challenge.

Again Saint-Jacome inserts a series of exercises. This time there are eight sets beginning with double tonguing. He notes that this articulation is "used for notes written two by two and is a tonguing much employed by flautists."[20] He also notes, "The K must be more strongly accented than the T as the articulation of the K is produced farther from the mouthpiece than that of the T."[21] It is interesting that Arban begins the compound tonguing section with the triple tonguing and here Saint-Jacome begins with the double tonguing. It could be by design, or merely coincidence. The general organization of Saint-Jacome's method suggests that it may simply be happenstance, but there is no evidence either way.

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https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000042044.

[19] *Philippe Bolton*. "Philippe Bolton, flageolet maker: A French flageolet after Prudent Noblet". (n.d.). Retrieved January 17, 2023, from https://www.flageolet.fr/flageolet-gb.html

[20] Saint-Jacome, *Grand Method for the Cornet*, Page 119.

[21] Ibid, Page 119.

The exercises begin simply with two groups of T/K in eighth notes followed by a quarter note, one note at a time. The first exercise only uses the notes of the C Major chord (C-E-G) beginning on G4 moving up to G5 and back down to C4 using the four eighth notes/quarter note/quarter rest pattern. The next exercise expands the duration from four eighth notes to eight, continuing to focus on one note at a time.

As the exercises continue the motion of the pitch begins to move quicker until exercise five where each note is a new pitch. The next exercise uses sixteenth notes in a scalar pattern, remaining in C Major. The remaining seven exercises in this set cover a variety of patterns and include slur-two/double-tongue-two patterns.

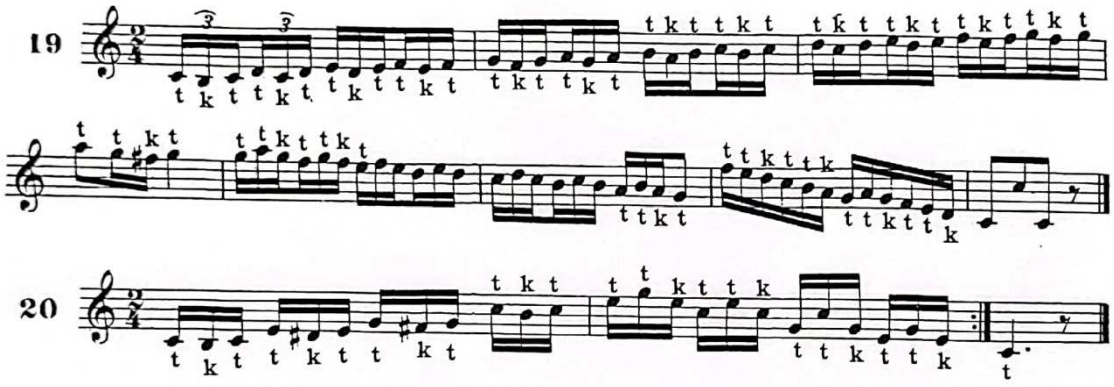
The second set of exercises move to the triple tonguing pattern in an analogous manner to the double-tonguing set. The prescribed articulation pattern for these exercises is T-T-K in the same approach as Arban's method. Before the nineteenth exercise of this set, Saint-Jacome states:

> This tonguing pattern may be inverted as follows; it is very convenient for ascending a scale of the description of that which follows but is almost impracticable for descending; you are therefore obliged after having ascended by T.K.T.T. to descend again by the first T.T.K.T. for the reason that the K. being always a little weaker than the T. the high note is the most difficult to articulate.[22]

Exercise 19 demonstrates this concept by using the T-K-T pattern as the exercise ascends and T-T-K as the pattern descends. This use of the variable triple tonguing pattern is absent in the Arban method. However, it only appears in exercises 19 and 20. The last two exercises of this set put triple tonguing and double tonguing together in a triplet sixteenth note (triple tongued) followed by two sixteen notes (double tongued).

[22] Saint-Jacome, *Grand Method for the Cornet*, Page 124.

Fig. 15 – Saint-Jacome Method, Triple Tonguing Patterns



The next few sets in this section give short groups of exercises based on topics from a rhythmic pattern to ornaments. The first group is labeled “Exercises on the Foregoing” seems to focus on dotted rhythms. The second and third groups are respectively titled “Complete Table of the Trills” and the “Broken Shake or Grupetto.” Each of these groups have been extensively explored earlier in the book. These concepts are then put together in the next group, “Recapitulations of Shakes and Grupetti.”

The next group in this set work the portamento, or slurred interval. The first few exercises start with a single interval: 2nd, 3rd, 4th, 5th, and 6th. These exercises extend to the 11th and conclude this section. Each of these intervals, like the previous groups cover topics that have already been explored in the “lessons” portion of the book.

With the conclusion of the previous section, Saint-Jacome includes a set of 25 Exercises. These exercises are unspecified in nature or progression. These exercises were from a separate book of mini-etudes and inserted here in the Grand Method. This book of exercises is further broken up throughout the rest of the collection. This first group consists of eight exercises. The

final two groups (7 and 8) use the melodic content from the Andante from *The Crown Diamonds* (7) and *Zanetta* (8) both by Daniel Auber as exercises.

At this point, another book is spliced into the collection. 25 Studies on the Scales provide additional studies in key from no sharps and flats to three sharps and three flats in both major and minor. The exercises are not repeated in the different keys, but instead give exercises that span several keys both in major and minor. Each of the exercises offer different models that adjust rhythmic or articulation patterns that can be applied to that exercise.

While the exercises in this book are not as technically challenging as some of the others, for example the Collinet Preludes, this set does use some of the topics discussed in previous exercise groupings. Techniques such as compound tonguing (double and triple), foregoing, trills, and portamentos are found throughout this set. The reason for the specific placement of the set in this spot in the collection in unclear.

The collection switches back, briefly, to Saint-Jacome's 25 Exercises for numbers 9 and 10. Exercise 9 is set in the key of A and based on a short motivic pattern with several accidentals and articulation patterns. The 10^{th} exercise is a set of scalar patterns in D-Flat. Both exercises fit within the challenge level of the preceding elements of the 25 Exercises. The placement at this point of the collection is also interesting in that this key has not been thoroughly prepared in any of the other aspects of the collection. The previous section, 25 Studies on the Scales, does not cover D-flat, and the only presentation of this key that has occurred thus far is in simple scale form.

Saint-Jacome inserts a new set of exercises. These exercises are labelled "Preparatory Exercises for the Grupetto," a topic which has been previously covered. From an organizational perspective, these studies should have been a continuation of that earlier set. The first five

exercises in this set do follow the label and are based on the grupetto (turn), but the sixth exercise diverts from this path.

Exercise 6 aligns with the melody and accompaniment sequences that are often seen in the Arban method. Like the Arban method, Saint-Jacome presents this exercise in all twelve keys. Unlike the Arban method, this exercise is presented in the relative minors as well. The melodic content occurs on the beat and the accompaniment figure is consistent throughout each iteration of the exercise. While this exercise shares elements with the grupetto exercises, it is clearly separate.

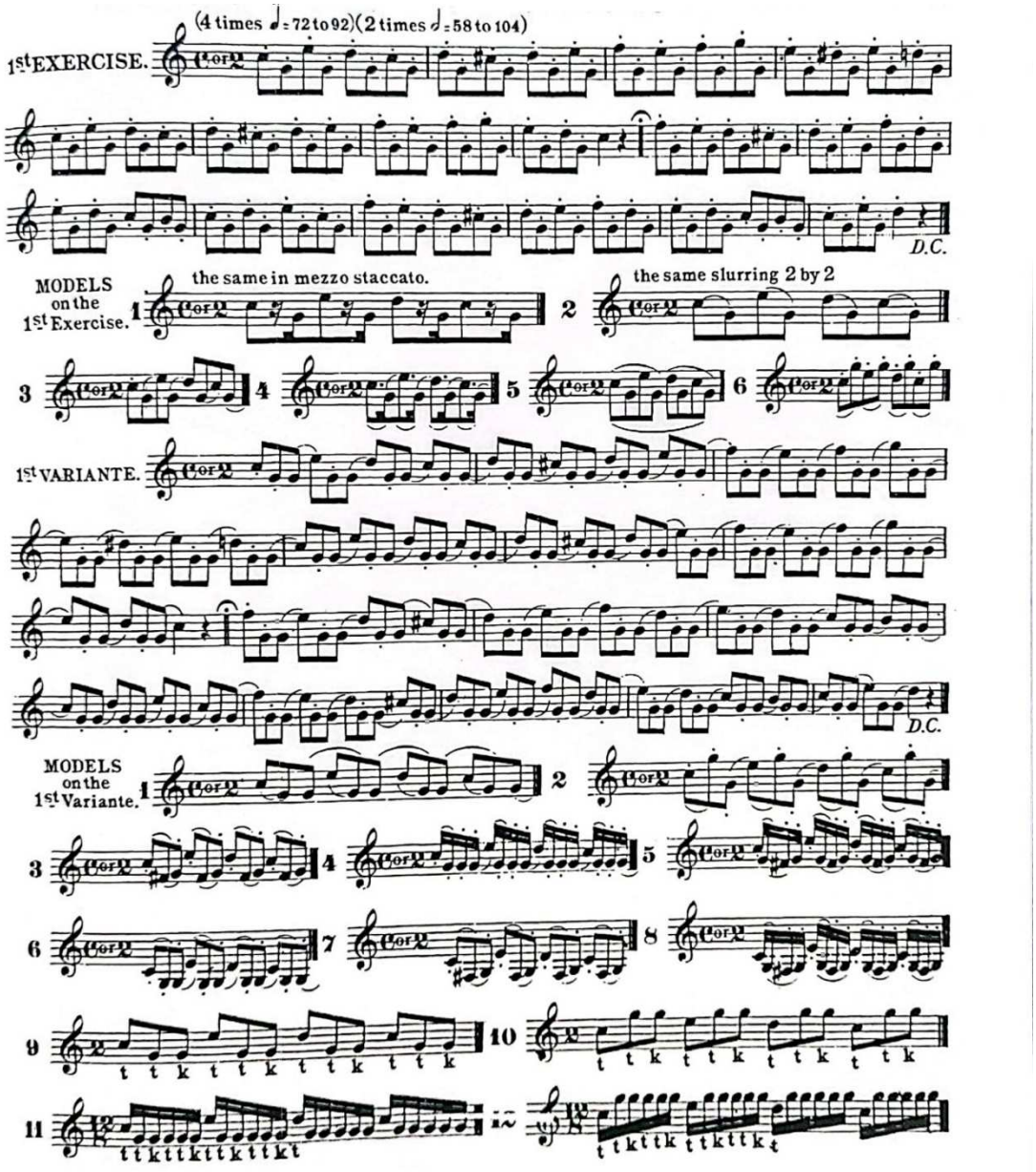
The 25 Exercises series continues in the next set. It could be argued that the previous set of grupetto exercises have their placement specifically before this set because exercise 11 contains multiple examples of this ornament. However, the organizational structure is still inconsistent and redundant. In addition to the grupetti in exercise 11, these two exercises both contain sections of cadenza. The cadenzas in these exercises are the first to appear in the collection and they are presented without explanation.

Saint-Jacome then includes "22 Exercises on the Scale and Intervals," which follows an interesting organizational structure of its own, and is not complete, presenting only ten exercises. However, each of the exercises is given different models of rhythmic patterns and articulations. Beyond these different "models," the different exercises are also given variants and the models on the variants.

For example, the first exercise is set in eighth notes with the melody occurring on the beat, and the upbeat is a consistent G4 accompaniment. This makes the exercise cover a wide variety of intervals from the 3rd to the octave (8ve). This first exercise has six initial models to apply to the original example. From this exercise Saint-Jacome created three variants. The first

of which alters the rhythm of the original from eighth notes to eighth note triplets. This variant keeps the melodic pattern, the on-beat melody, and the rhythm of the accompaniment. In turn, this variation is given twelve different variants.

Fig. 16 – Saint-Jacome Method, Models and Variants



The second variant returns to the original eight note pattern but moves the melody down an octave while keeping the accompaniment to the G4. This inversion changes the intervallic

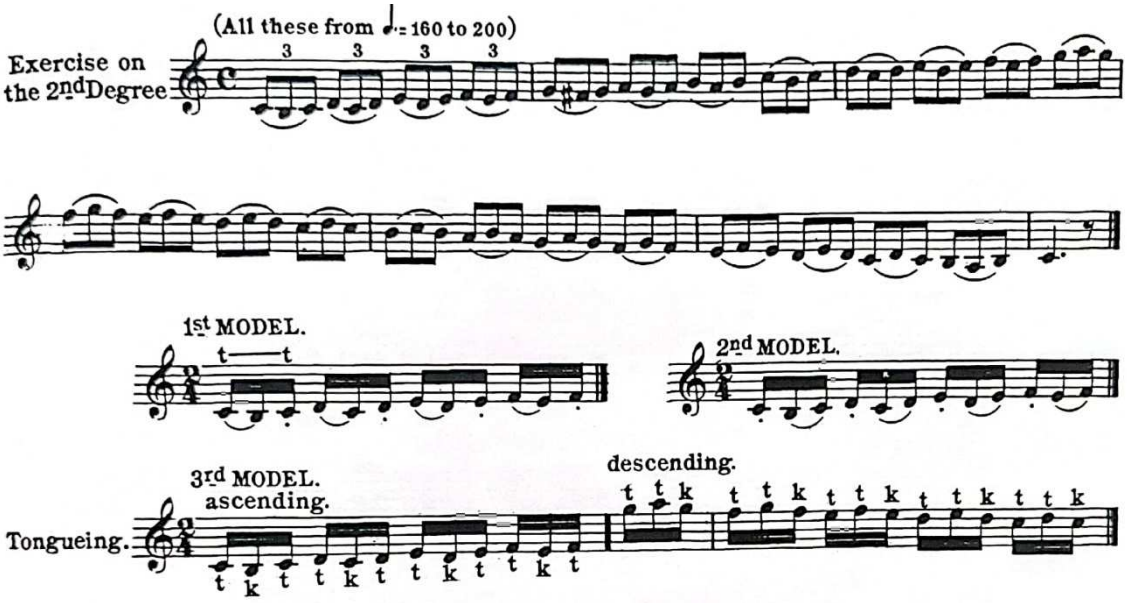
content while keeping the original melodic concept. The next nine models on this variant are like the original models while expanding and taking ideas from the first variants models.

The third variant keeps the melody but places it in the lower octave. The accompaniment's rhythm changes from eighth notes to triplets; however, this version alters the accompanying figure. Instead of the repeated G4 in the first variant, this variant goes from the melodic tone to an A4 on the second eighth note of the triplet moving to the G4 on the third. This variant also has four models for the student to apply to the exercise.

This pattern of exercise/models and variants/models is repeated for the next six exercises. The 4th exercise is notable in this set as it significantly expands the interval range covered to two octaves. Exercise 8, which is based on a dotted-sixteenth note/thirty-second note pattern, does not have a variant and only one model. This same pattern repeats in exercise 9, which is a sixteenth note pattern in 6/8-time. The final exercise of this set, number 10, is an exercise in trills, again a concept that has been thoroughly covered both throughout the lessons and in an earlier exercise set.

This next set of exercises are based on triplets that are set based on various diatonic intervals in the key of C Major. Like the previous set, these exercises each have different models and tonguing patterns that align with Saint-Jacome's previous statements regarding T-T-K versus T-K-T in triple tongued passages. The 1st exercise begins with the interval of the second; the 2nd exercise, the interval of a third; the 3rd exercise, the interval of a fourth; and so on to the tenth degree before a review of intervals and chromatic intervals.

Fig. 17 – Saint-Jacome Method, Triplets on the 2nd Degree



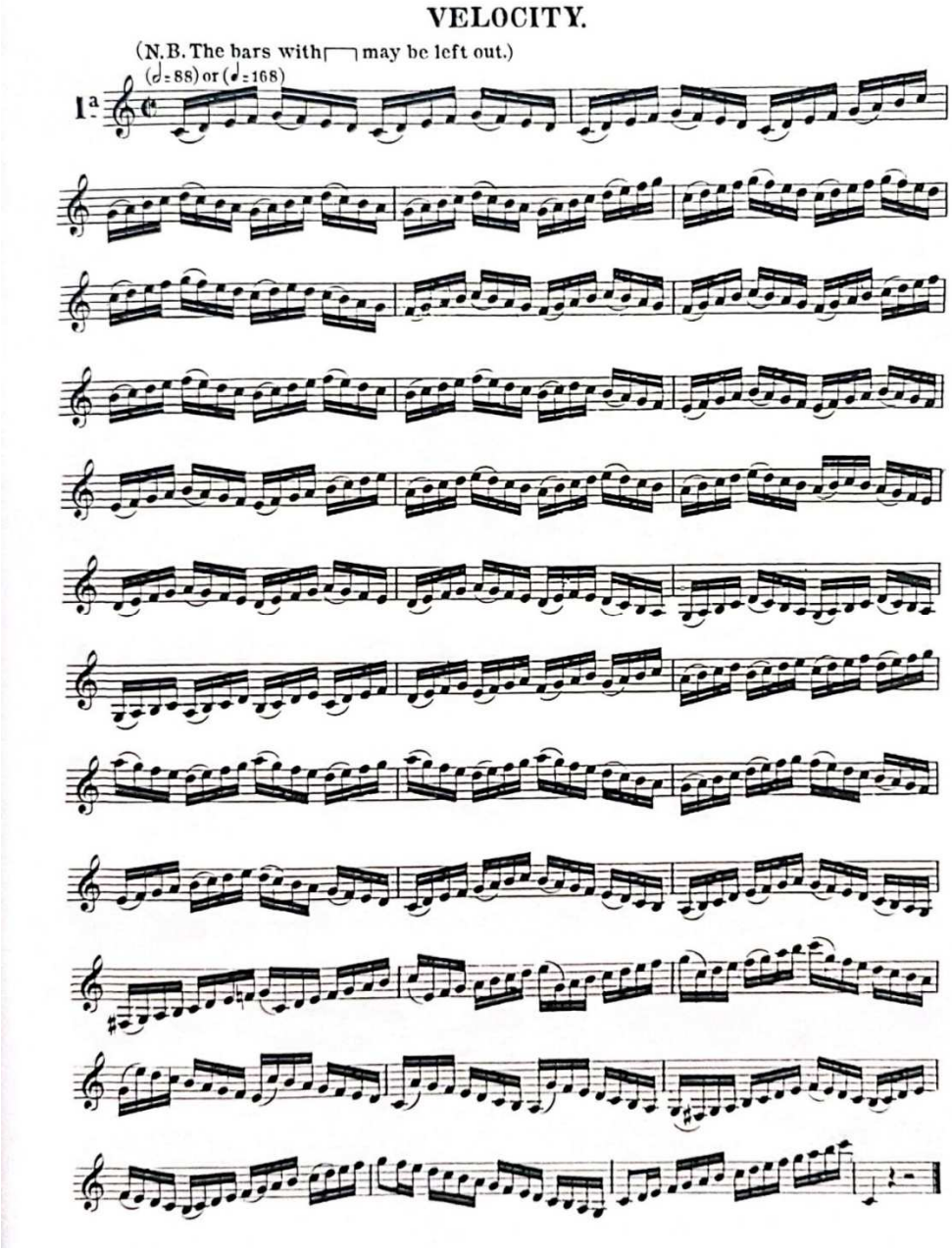
The set of 25 Exercises continues here with numbers 13 through 18. Immediately, the prior exercises do show usefulness and solid placement in the collection as the first exercise in this grouping, exercise 13, deals with large intervallic jumps beginning with a 12th from the G5 to the C4. The next three exercises also contain several larger intervallic jumps and are specifically based around the interval study. Exercise 17, while also primarily an interval study, focuses on the triplet pattern in 6/8-time. The last exercise in this group, exercise 18, continues the interval study with various rhythms and ornaments as well.

Velocity Studies

Next in the collection is a set of five sub-categories in velocity studies. The first group in this set is based on major keys. The first exercise here is an extensive exploration of the key of C Major and covers the range from F-sharp3 to C5. The exercise is based on a two-measure motive and repeats at various scale degrees throughout the example. This example should be played quickly to develop technique: the suggested metronome marking is half note = 88, or quarter note = 168; 35 of the exercise's 36 measures contain consistent sixteenth note runs; and then a

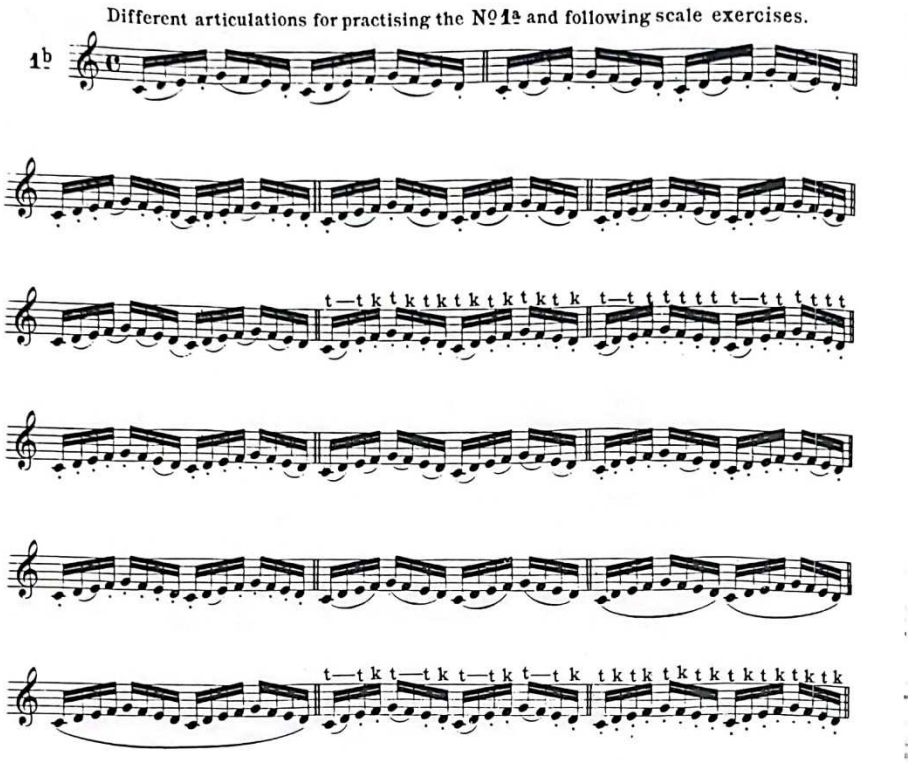
short and vague instruction at the beginning of the example suggests students leave certain measures out.

Fig. 18 – Saint-Jacome Method, Velocity 1a



This first exercise is marked 1a; the following exercise, 1b, takes the first measure of exercise 1a and provides seventeen different articulation patterns that can be applied to exercise 1a.

Fig. 19 – Saint-Jacome Method, Velocity 1b



The remaining exercises in this group follow the same motivic idea from the first exercise are written out in six more keys (D Major, E-flat Major, F Major, G-Major, A-Major, and B-flat Major). Saint-Jacome suggests that the remaining major key signatures (D-flat Major, E Major, G-Flat Major, A-flat Major, and B Major) be applied to their similar note keys, but he does not provide them in the text.

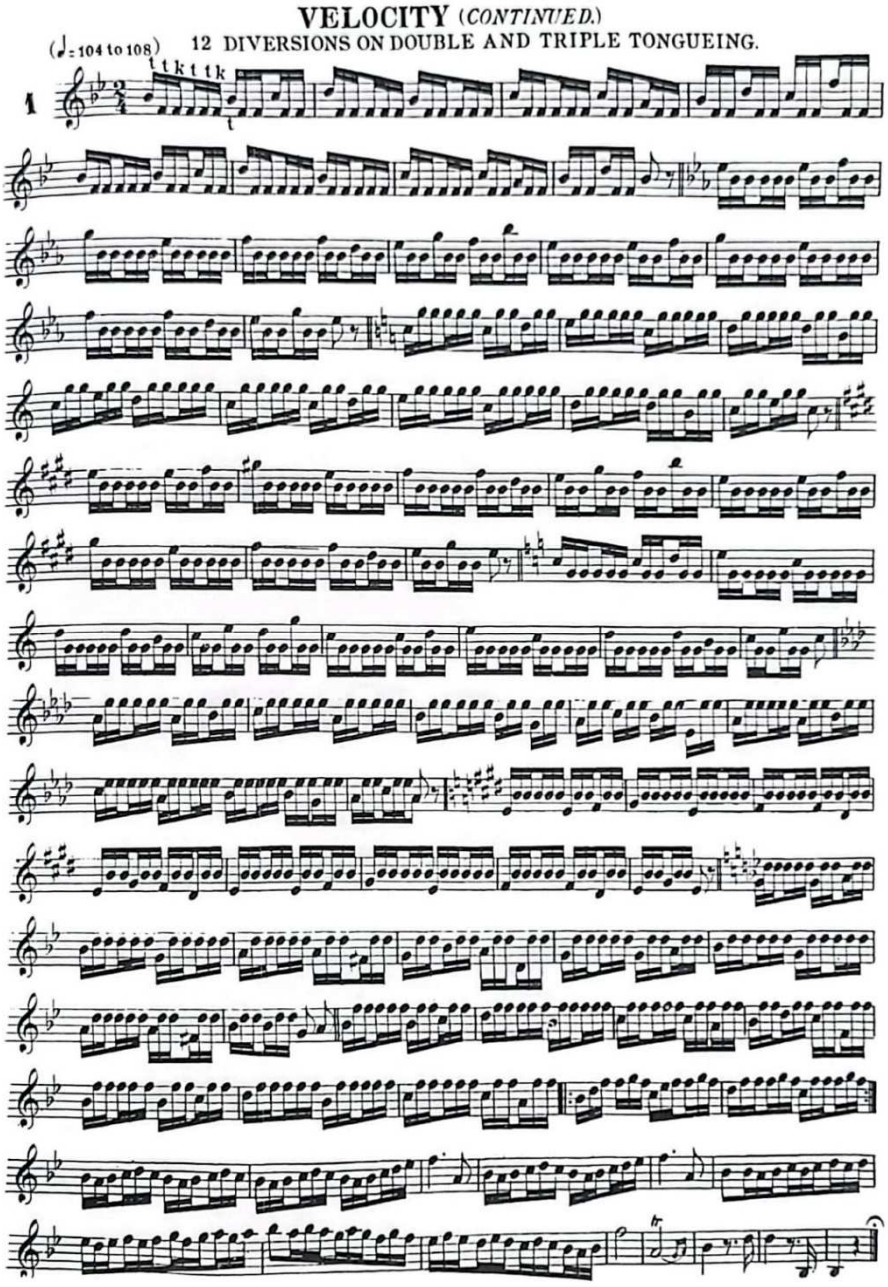
The next group in this set covers the minor keys, focusing only on the melodic form of the minor. This group is organized in the same manner as the Major keys; however, the motivic

pattern is different. For the minor keys Saint-Jacome uses a scale-based pattern with an eighth note followed by fourteen sixteenth notes.

The velocity studies continue with a set of twenty-six scale variant patterns. Nineteen of these exercises contain different models suggesting different key applications as well as rhythmic and articulation variations. The scale variants are followed by twenty velocity exercises based on triplet patterns. Like the other exercises in the velocity groups several of these triplet studies are given model variants. While many of the triplet studies are relatively short, half a page or less, some, such as numbers 12 and 20, are quite substantial. Exercise number 12 spans two full pages of solid triplet figures.

The last group of the velocity studies contain twelve double and triple tonguing exercises. These exercises do not contain variation models but do cover several keys with challenging examples that cover patterns of triple tonguing and double tonguing exclusively as well as mixed exercises.

Fig. 20 – Saint-Jacome Method, Velocity



A quick interjection from the 25 exercises set follows the velocity studies. This exercise sits well after the velocity studies in that is primarily focused on eighth note triplets with a metronome marking of half note = 104.

Following the brief return to the 25 exercises, Saint-Jacome shifts to a set containing three groups of chordal studies. The first group in this set covers Major and minor tonic and Dominant 7th chords. Each key, both major and the relative minor, is given an exercise outlining the chords and inversions in arpeggiated form. The exercises, while not being overly extensive, but give a thorough understanding of each chord. Similar treatment is given to the next group, the Diminished 7th. The last group in the set contains "10 Diversions on Perfect Chords and 7ths."

This last set of exercises from the group of 25 exercises, numbers 20 through 25 and follows the chordal studies. By this point, students should be prepared for exercises that rely heavily on arpeggiated chords. The remaining exercise in this last grouping use elements found throughout the various lessons and exercise groups from ornaments to cadenzas, arpeggios, triplets, double and triple tonguing.

Twelve Grand Artistic Studies

The remaining elements of the collection are presented in their entirety without interjections of outside exercises. The first of these groups are a set of Twelve Grand Artistic Studies by Saint-Jacome. These etudes are similar in design and scope to Arban's Fourteen Characteristic Studies.

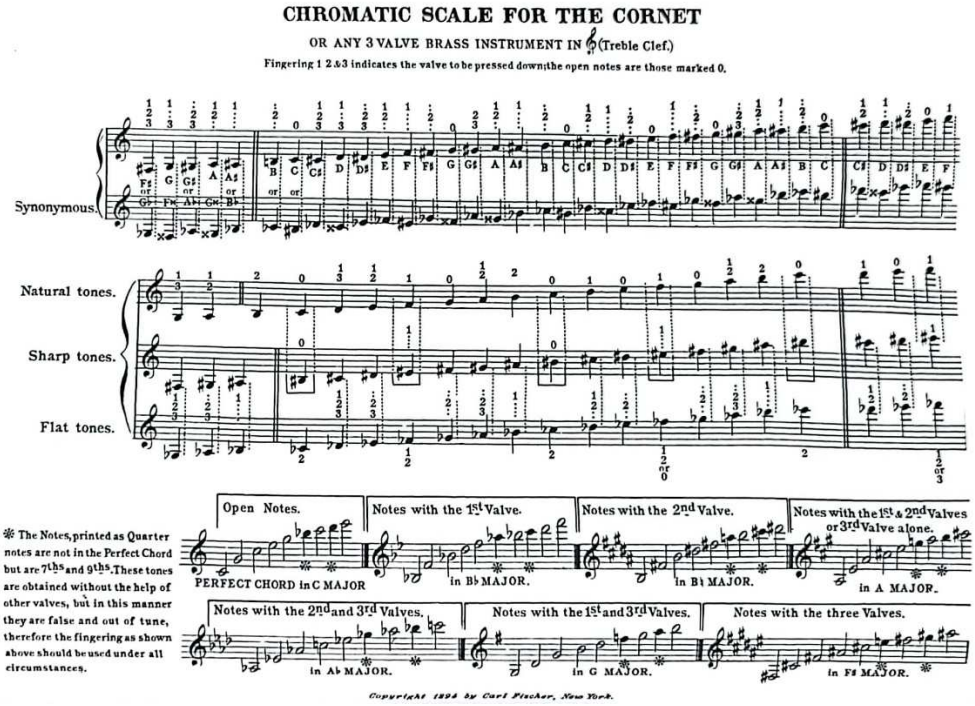
Here, at last, is an oddly placed Chromatic Scale for the Cornet. While there are many different styles and makers of cornet[23], as well as different valve systems[24], by the time of both

[23] With the invention of the valve in 1814, Jean-Louis Antoine fixed the valve to a 'post-horn des Allemands' and appeared in Paris around 1825. This initial instrument had two valves of the Stölzel design along with crooks that allowed the instrument to play in every key from low D-flat up to C. Various iterations of the instrument were made with different valve types and configurations were made, finally settling on the modern configuration of three piston valves. *Grove Music Online.* Retrieved 28 Jul. 2022, from https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000006509.

[24] In 1814, Heinrich Stölzel introduced his valve horn. The valve system kept the sound of the instrument consistent, which was a vast improvement over the keyed system. There had also been experiments with slide

Arban and Saint-Jacome's methods, the three-valve system had been established as well as the ordering of the valves. This chart provides the full, and extended, range of the cornet from F-sharp3 to F6. The chart shows the scale ascending in sharps with a second line below showing the equivalent flats, as well as double sharps and other accidentals. This is then followed by a chart that shows the "Natural Tones," "Sharp Tones," and "Flat Tones." The last element of this page is a brief example of the harmonic series for each of the valve combinations.

Fig. 21 – Saint-Jacome Method, Chart



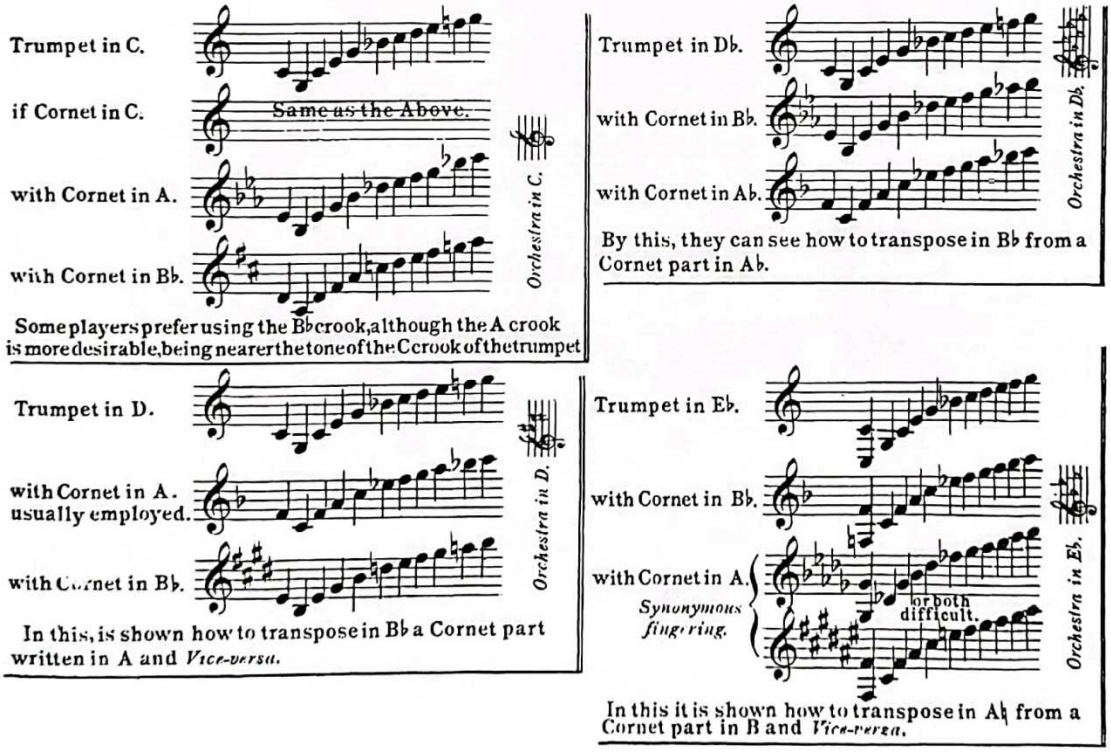
trumpets, but the valve system also gave players a greater facility that the slide provided. In 1818 a joint patent was taken out in Berlin by Stölzel and Friedrich Blühmel for a tubular valve and a square piston valve. The square piston valve, known as a box valve, was applied to the trumpet in 1820. In 1835, J.F. Riedl of Vienna was given a patten for a rotary valve. Then in 1838, the piston valve was patented by Francois Périnet. This version of the piston valve improved upon Stölzel's tubular valve. The problem with the modern three-valve system is that, while the instrument is fully chromatic with excellent facility, the instrument becomes progressively sharper when valves are used in combination, most notably, the 1-3 and 1-2-3 combinations. This problem is corrected using slides on the first and third valve slides that allow players to adjust the intonation by extending those slides to compensate for the slightly shorter tubing lengths. Sarkissian, M., & Tarr, E. Trumpet. *Grove Music Online.* Retrieved 28 Jul. 2022, from https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049912.

At the time Saint-Jacome compiled the books in *the Grand Method*, the trumpet was not the modern trumpet that we know today, but instead the natural trumpet.[25] The cornet was the only chromatic high-brass instrument. In fact, the cornet was still going through its development and people such as Saint-Jacome and Arban were instrumental in its evolution. The trumpet, by comparison, has had a much longer tradition. As a result, at the time this method was written, the trumpet was still in the natural form. The players of this instrument were very reluctant to change to the valve system of the cornet. The two instruments had very different roles in the orchestra, as well as other ensembles.

For this reason, Saint-Jacome includes a Table of Comparison Between the Trumpet and Cornet. This section shows a variety of transpositions from the various trumpet keys to the cornet. Each of these transpositions show the harmonic series of the various trumpets and then the equivalent notes on the cornet in A and B-flat.

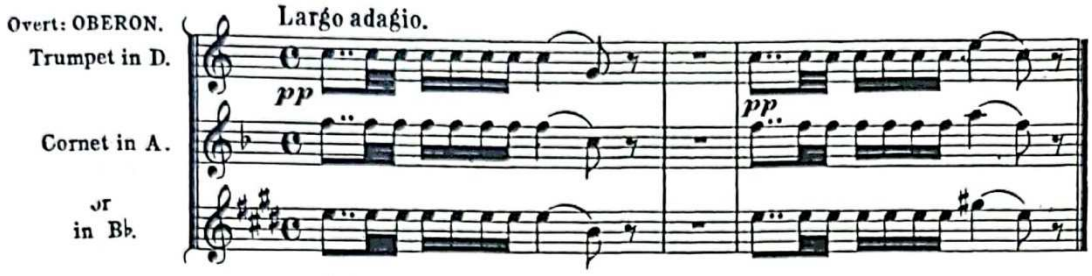
[25] The cornet course at the Paris Conservatory was first suggested by Cherubini, the director of the Conservatory, in 1833. The first professor of this course was Joseph Forestier, who taught from 1856 to 1870. Arban taught the Flugelhorn class from 1857 to 1868 and then took over the cornet course from 1869 to 1874. The trumpet and cornet were taught as separate courses until 1948 when a ministerial order adjusted the make-up of the courses. While the valve was applied to the trumpet in 1827, most trumpet players preferred the natural trumpet. The transition to the valved trumpet around 1850 and by 1890 the transition was essentially complete. Tarr, E. Arban, (Joseph) Jean-Baptiste. *Grove Music Online.* Retrieved 20 Jul. 2022, from https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000001162. Chuliá, E. (2020, December 11). *Historical formation of the French trumpet school*. Trumpet Magazine. Retrieved July 28, 2022, from https://trumpetmagazine.online/en/historical-formation-of-the-french-trumpet-school/#1_History_of_the_trumpet_class_at_the_Paris_Conservatory Sarkissian, M., & Tarr, E. Trumpet. *Grove Music Online.* Retrieved 28 Jul. 2022, from https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049912.

Fig. 22 – Saint-Jacome Method, Table of Comparison Between the Trumpet and Cornet



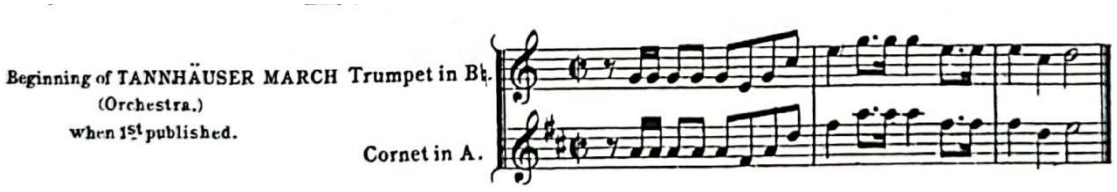
These charts are then followed by six brief orchestral excerpts, from *Oberon*, *William Tell*, *Diavolo*, *Tannhäuser*, and *Le Serment*. For each excerpt, Saint-Jacome presents first in its original trumpet key and notation. This is then followed by transpositions for both cornet in A and B-flat, though this is not consistent. For example, the first excerpt, from the Overture to *Oberon* displays the original part for Trumpet in D, and then in both Cornet in A and Cornet in B-Flat.

Fig. 23 – Saint-Jacome Method, *Oberon*



In the excerpt from *Tannhäuser*, Saint-Jacome presents the original part for Trumpet in B, but only includes the transposition for Cornet in A.

Fig. 24 – Saint-Jacome Method, *Tannhäuser*



Saint-Jacome's Celebrated Cornet Duets, Book III

The next section of the collection contains Saint-Jacome's third book of duets. This set of twelve duets moves away from the scale concept of the second book and returns to a more "concert" duet as opposed to the more academic/teaching approach of Book II. While these duets are more challenging than the first set, they are organized in a similar approach, beginning with a relatively easy duet, and progressively becoming for challenging throughout the book, both in terms of technique and durations. The first duet covers two pages in a consistent approach, while the final duet spans five pages. It contains several different stylistic sections from the opening Moderato leggiero e gazioso in E-flat to a Scherzando in G minor to the final Rondo with Da Capo in C minor. Each duet in this book contains complex technical and rhythmic examples that can be found earlier in the collection.

Twelve Characteristic Studies

Following the third duet book, Saint-Jacome returns to another group of etudes and his last original contribution to the collection. The Twelve Characteristic Studies cover six Major keys and their relative minors, for example the first study is in C Major, and the second study is in A minor. These studies each contain at least two contrasting sections and are challenging, though perhaps not as challenging as the previous Twelve Grand Artistic Studies.

N. Bousquet's 36 Celebrated Studies for Cornet

The closing section of the collection contains Bousquet's 36 Celebrated Studies. These studies originally written by Bousquet for the flageolet, are presented here for cornet. Here, Saint-Jacome notes:

> These Studies will be an excellent practice, especially for the lower register of the cornet, which is somewhat neglected in on instruction books. It is recommended that the pupil should practice one of this series of studies now and then to repose his lips, and acquire facility in difficult fingerings.[26]

This set of etudes tops out at a B5, with an option B4 notated, at the end of exercise 23, and does provide ample opportunity for students to develop their mid ad lower register playing. Throughout the series there is great emphasis on large intervallic jumps and significant technique through a variety of keys and styles.

Throughout this collection, Saint-Jacome presents a very thorough set of exercises for the student to grow. While the organization of this collection can be disjointed and the target audience for instruction unclear, the beginning of the method is designed for the beginner, while the interjections and subsequent books are more appropriate for an advanced player. This collection provides a similar experience to Arban's method in terms of technique while presenting more instruction in various keys. Unlike Arban, Saint-Jacome's *Grand Method* provides significantly more instruction on the melodic form of minor keys. However, it lacks a substantial section on solo material.

In the next chapter, I will discuss more modern pedagogical approaches from Twentieth- and Twenty-First Century practitioners, notably, James Stamp and Arnold Jacobs. After discussing their approaches, I will present a brief description of additional selected method books that have been influential in the development of my own pedagogy.

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[26] Saint-Jacome, *Grand Method for the Cornet*, Page 329.

CHAPTER 4: MODERN PEDAGOGICAL METHODS

In the decades following the publication of Arban's and Saint-Jacome's methods, several other method books have been published. Many of these books contain references to these books, including parodies of and appropriated exercises by the two pedagogues. Despite the similarities of these recent studies, we must account for one substantial change in the approach of these methods. In particular, recent methods are designed to embrace the wide-spread adoption of the trumpet, abandoning cornet technique in the process. This preference for the trumpet has even extended to the titles of modern editions of both Arban's and Saint-Jacome's methods, which now include the word "trumpet."

The popularity of the trumpet and the decline of the cornet was a slow process. During Arban's lifetime, the cornet became the prominent upper-register brass instrument, while the trumpet remained relegated to fanfare-style playing. The renowned cornetist Herbert L. Clarke—a cornet soloist for John Philip Sousa Band, successful bandleader, and author of a well-known book of technical studies for cornet—was widely known for his disdain for the trumpet. In a well-circulated letter to trumpet maker Elden Benge in 1921 Clarke wrote:

> I never heard of a real soloist playing before on the public on a Trumpet. One cannot play a decent song even, properly, on it, and it has sprung up in the last few years like "jaz" [*sic*] music, which is the nearest Hell, or the Devil, in music. It polutes [*sic*] the art of Music.[1]

Despite Clarke's feelings toward the instrument (and jazz, in particular), the trumpet eventually

[1] H.L. Clarke Letter to Elden Benge, 13 Jan 1921, Folder 4, Box 72, Claude Gordon Personal Papers and Music Instrument Collection, 1888-1992, The Sousa Archives and Center for American Music, https://archon.library.illinois.edu/?p=digitallibrary/digitalcontent&id=164

came to be the prominent upper-register brass instrument by early 20th-century.[2]

As the instrument evolved, its use in orchestral writing also evolved. And, while the trumpet is still often used in a fanfare capacity, composers now write more lyrically for the instrument. The trumpet is also widely used in jazz. Writing for trumpet one can be found in almost all genres of music.

While trumpets pitched in various keys have been popular at different times, the most common modern trumpets are pitched in B-flat and C and are of a fairly standardized construction. Of course, different makers create trumpets with a host of variables, the trumpet

[2] The popularity of the Trumpet over the cornet came as a result of several different factors. Among them were the popularization of school band programs, known as the School Band Movement, advances in the production of trumpets, and famous trumpeters such as Louis Armstrong. John Wallace, the British trumpet virtuoso, theorizes in his article "The Emancipation of the Trumpet: Louis Armstrong, and the Influence of Jazz on 20th Century Trumpet Performance and Composition" that Armstrong's recordings, both on the cornet and trumpet showed the instruments' capacity as a solo instrument. As Armstrong began to play trumpet instead of the cornet, the fascination with the instrument followed. Additionally, as the trumpet developed throughout its history, the quality of the instrument also improved. Elden Benge was one of the first trumpet makers in the United Stated to really begin this process, despite H.L. Clarke's letter. The success of the Benge trumpet was soon overshadowed by another American trumpet maker, Vincent Bach, created his first trumpet mouthpiece for the commercial market in 1919. In 1924, Bach's mouthpieces began a revolution in trumpet playing. As Tom Turner states in his article "A Brief History of the Cornet,"

> "These had much wider rims that were more rounded in the lip contact area and with deep but rounded 'C' shaped cups that were brilliant and cutting but not harsh! Also, and very important for seller and potential buyers, these rims were so forgiving that even self-taught 'lip-mashers' as well as those with less development as players could mash the mouthpiece against the chops and last longer!'

These developments coincided with the rise of the school band programs. Military-style bands had been made popular by performers such as John Philip Sousa and his band. The booming economy of the 1920s also aided in the availability of instruments and, therefore, band programs. In this setting, the cornet lacked the projection to be heard in such ensembles. As a result, cornets began to be developed that were more trumpet-like such as the Conn "New Wonder" model that removed the traditional shepherd's crook bell wrap design in favor of a straighter long-bell approach. While this made the cornet more easily heard in the ensembles, the trumpets were easier to play and by the 1950s the Bach "Stradivarius" trumpets were considered the industry standard, with the cornet largely forgotten. Wallace, John. "The Emancipation of the Trumpet: Louis Armstrong, and the Influence of Jazz on 20th Century Trumpet Performance and Composition." Scottish Music Review 1, No. 1, (2007): 68–82. Accessed September 24, 2013. http://www.scottishmusicreview.org/index.php/SMR/article/viewFile/12/9; Guion, D. (2020, January 28). *School bands in the United States*. Musicology for Everyone. Retrieved November 11, 2022, from https://music.allpurposeguru.com/2019/09/school-bands-in-the-united-states/; Turner, T. (n.d.). *A brief history of the cornet*. The conn loyalist. Retrieved November 11, 2022, from https://cderksen.home.xs4all.nl/ConnArticle28.html

has remained largely unchanged since the early 20th-century. This new broad usage of the instrument also added new demands on players. For instance, while the Arban method rarely required the player to play notes one ledger-line above the staff, modern demands require a much broader range and flexibility.

Several teachers—including Laurie Frink, Bill Adams, Carmine Caruso, and Vincent Cichowicz—have also contributed to the rise of trumpet pedagogy. Two of the most prominent names in brass pedagogy are James Stamp and Arnold Jacobs. In this chapter, I will examine Stamp's *Warm-ups + Studies* and Jacob's method, as interpreted by several scholars.

James Stamp's Warm-ups + Studies

James Stamp's *Warm-ups + Studies* was first published in 1978 by the noted Swiss publisher of brass music, Editions BIM. Stamp began his performance career as a trumpet player with the Minneapolis Symphony Orchestra, establishing himself soon thereafter as a studio musician in Hollywood. Following a heart attack in 1954, his doctors told him that he needed to take a break from trumpet. After a time, he decided that the doctors had not said anything about the mouthpiece. And thus, he developed a series of exercises using the mouthpiece that greatly influenced his playing.[3]

After his recovery, Stamp dedicated more time to teaching. He never intended to write a book, since his teaching was focused on the individual needs of his students. His students persuaded him to publish his *Warm-ups + Studies*. This method is unique in that it focuses on buzzing, or mouthpiece playing. This method does not focus on technique in the same way that the Arban's method does, and is, therefore, not organized around specific musical examples.

[3] L.L. Bloss, "A comparative examination of six American master trumpet teachers and the regional schools of playing that they represent," DMA Dissertation, North Texas, 2014, https://search-proquest-com.proxy2.library.illinois.edu/docview/1724063673?accountid=14553.

Stamp focuses on developing the player's ear, mouthpiece work, breathing fundamentals, and air flow studies. Since movie scores required him to play in more extreme ranges than standard orchestral repertoire did, his method has the student playing notes well above the staff (with no clear "top" note defined) and well beyond the designed "playable" range of the trumpet. The modern three-valve trumpet gives the player a low range down to the written F-sharp below the staff, F#3. The notes below this pitch are referred to as pedal-tones.

Stamp's method claims the mouthpiece as the main point of sound creation, where the trumpet functions as an extension of the mouthpiece. Since the mouthpiece is able to play the notes below the trumpet's range, then a player should be able to make those notes sound. Since the trumpet is not designed to play them, the sound is not as clear as the "regular" notes, but the playing of these pedal-tones helps the player to rely on hearing the note as opposed to letting the trumpet tell the player where these notes *should* sound.

Stamp's *Warm-ups + Studies* requires the player to play a range of the pedal C2 below the staff to a G6 above the staff.[4] The goal of this substantial range is not merely to provide the student with the ability to play higher or lower, but also to create a fluidity of sound between registers. This method also contains a limited amount of prose, though it is translated into three languages, so it seems that there is more information than there really is.

[4] James Stamp, *James Stamp Warm-Ups + Studies* (Switzerland: Editions BIM, 1981).

Arnold Jacobs

A contemporary of Stamp, Arnold Jacobs, also promoted the focus on breathing, mouthpiece playing, and sound. Jacobs was the tuba player for the Indianapolis Symphony Orchestra (1937–9), the Pittsburgh Symphony Orchestra (1939–44), and the Chicago Symphony Orchestra (1944–88). Jacobs is widely regarded as one of the most influential brass pedagogues of the 20th Century, though he never wrote a method book.[5]

Like Stamp, Jacobs's teaching tended to be focused on the individual. He often changed his approach to match the needs of his student:

> I have always believed in taking a problem that exists and finding the back door and not the front door; you sneak up on it. You find something good, and you work on it, and then transfer it back rather than confronting it.[6]

This approach has been successful for generations of brass players, and his students continue to teach his methodology today. Jacobs saw the playing of a brass instrument as primarily a mental challenge.

Jacobs's method focuses on three basic aspects of sound production. The first is to develop the ear. He notes:

> Can you hear the notes in silence? It is hearing the notes in silence that counts. It is the recall of pitches. As you do ear training you will begin to sense improvements in your stability as a player. Challenge precedes development. Think of the pitch and then sing it. Stop and think of it in your head. Then play it on the trumpet. You will find that the trumpet will always sound better after you sing. You must use names for the notes you sing (that is the principle behind solfege). The names you put to the pitches could be letter names or numbers. Like a great singer you should depend on the song. I cannot think of any other shortcut for improving trumpet playing than the study of solfege. Accept this study to be a long-term goal (for about ten years). It will take you a week to

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[5] Richard H. Perry, "Jacobs, Arnold," Grove Music Online, (May 28, 2015), https://www-oxfordmusiconlinecom.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002283395.

[6] D.W. Kutz, "Arnold Jacobs: Methods and materials of pedagogy, an investigation into his methodology in private instruction and in master class settings with specific concentration on materials used," DMA Dissertation, Northwestern University, 2002, https://search-proquest-com.proxy2.library.illinois.edu/docview/305317948?accountid=14553 Page 55.

> notice a change in your playing. In two years, you will have your playing sparkle as a result of this study. That is a promise.[7]

The next is on mouthpiece playing/mental focus:

> When playing the mouthpiece be careful with your pitch interpretation. Decide what you want to play and with great authority go for it. You should always carry a pitch source (pitch finder) with you. Do not rely on your mental recall. You will find that your relative pitch will get better and better and your absolute pitch will relax. Absolute pitch is not important. You should challenge yourself with a pitch source. As long as you have a pitch source your recall will improve. When I am testing for pitch recall I always do it away from the trumpet. I want my student's pitch recall to be superior. Drop the lower jaw and practice the following vowels: Ah, Oh, Ooh and keep that openness when you play. It does not mean that you are going to use that openness on the job all the time. In other words, you are going to have a variety of tone colorations that you will use because they are in your repertoire. All of those tone qualities are legitimate. You are the artist. However, I want you to always keep the open one. Always go through the trumpet in your head and not with the trumpet in your hand to find your sound.[8]

Lastly, and most importantly, is to focus on the sound that the player wished to create:

> To play well you have to be in an inspired state and at the same time dare to be willing to be wrong when you play. Then your playing will sparkle. Be very enthusiastic in the way you play music so you become an interpreter of music. Do not play as if you are putting your toe in the water. That would be like listening to yourself as you play. Instead, you should go into show business and play like an artist. Imitate great artists. Pick great role models and use the power of imitation. Do not prepare yourself to play the trumpet. Instead prepare the sound in your head.[9]

Even though Jacobs was not a trumpet player, his methodologies have been applied universally to all brass instruments with great success. While he never wrote a method book, many of his lectures and master classes are recorded, as well as several interviews and lessons from which to learn.[10]

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[7] L.E. Loubriel, "The pedagogical approach of Arnold Jacobs as applied to trumpet pedagogy," DMA Dissertation, University of Illinois Urbana-Champaign, 2005, page, https://search-proquest-com.proxy2.library.illinois.edu/docview/305000454?accountid=14553, Page 187.

[8] Ibid, page 196.

[9] Ibid, page 186.

[10] There is a wide selection of Arnold Jacobs teachings available in a variety of media. Many of these can be found at https://windsongpress.com/ as well as the Tuba People TV YouTube Channel, https://www.youtube.com/user/TubaPeopleTV

Beyond these two significant pedagogues there are many more teachers and method books available to students. The list is far too extensive to review each of them here. However, among this group of books a few have stood out, both for their widespread use and for their influence in forming my own pedagogy.

As mentioned above, H.L. Clarke is generally considered to have been the most well-known cornetist of his time.[11] Additionally, he also became well-known as teacher. He wrote several books including *Setting Up Drills*, *Elementary Studies*, *Character Studies*, and *Technical Studies*. Of this list, the latter book, *Technical Studies*, is still widely used today. The exercises in this book are largely based on concepts of breath control and coordination between the fingers, tongue, and air. The book is set it groups of Studies. Each Study takes a different exercise through several keys culminating in an Etude based on that exercise (see Fig. 25 and 26).

[11] Tarr, E. Clarke, Herbert. *Grove Music Online.* Retrieved 12 Nov. 2022, from https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000005871.

Fig. 25 – Clarke Technical Studies, First Study

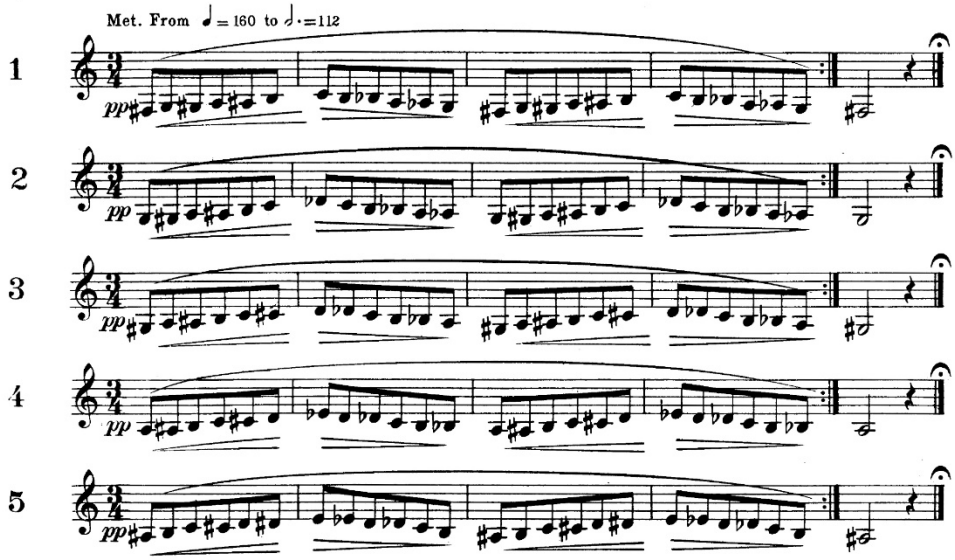
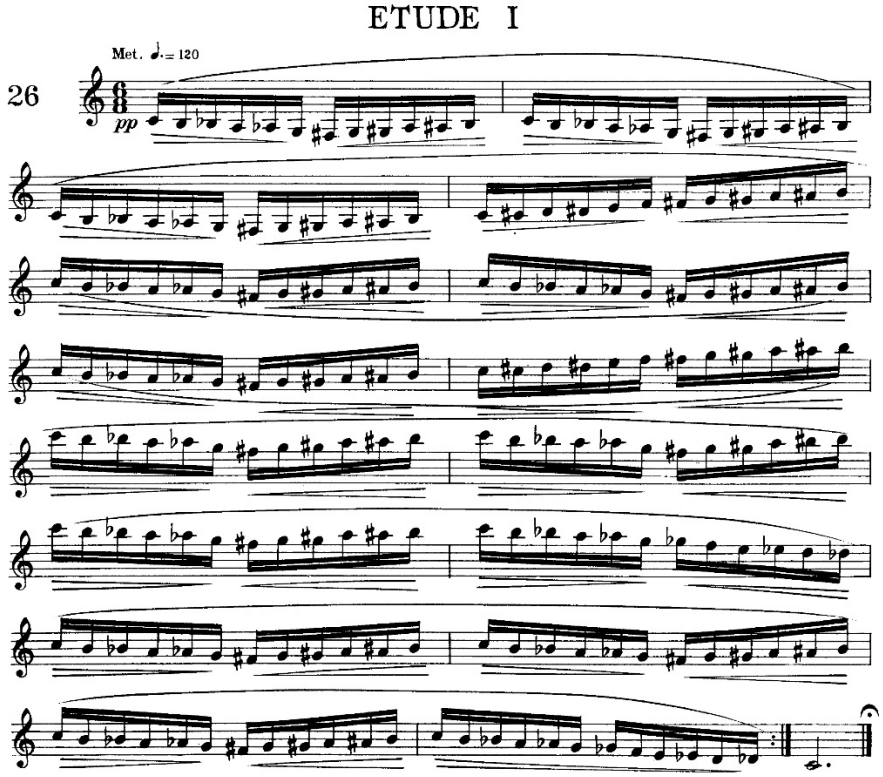


Fig. 26 – Clarke Technical Studies, Etude I



These exercises are designed to push players to their technical limits. For example, the text at the beginning of the First Study instructs the player to "Practice each Exercise from 8 to

16 times in one breath."[12]

Vincent Cichowicz was a member of the Chicago Symphony Orchestra from 1952 until 1975, where he worked with Arnold Jacobs. In 1959 he joined the faculty at Northwestern University. He became Professor of Trumpet in 1974 and taught there until 1998 when he retired.[13] Cichowicz is widely considered to be one of the most influential trumpet teachers of the 20th century. His *Flow Studies* book was originally developed for his students at Northwestern University but is now widely used by trumpet players all over the world. Much of the book is compiled from various sources, but the initial set of exercises are developed by Cichowicz. Like Clarke's Technical Studies, Flow Studies focuses on the coordination of air and fingers. Beyond the book itself, many of the concepts that Cichowicz taught have been influential the development of my pedagogy:

> If you can break things down into their simplest forms, you can teach by steps. Take the air patter, for example, and leave all of the other requirements in producing a trumpet tone off to the side for the moment. This way, you get a sense of what taking a good breath really consists of and of what blowing in a healthy manner in terms of air release is. You have to have that down initially in order to proceed to other aspects of playing. Then you put the air patterns together with the mouthpiece, or the instrument, in order to make a connection.[14]

Another group of methods I will cover in this section are by Walter Beeler. Beeler was best known as the director of the Ithaca Concert Band, which he led from 1935 through the 1960s with a brief return to the lead the band in the 1970s. It was during this time that ensemble's reputation for outstanding performances and recordings really grew.[15] In addition to

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[12] Clarke, H. L. (1984). *Technical studies for the Cornet*. Fischer, Page 5.

[13] *Vincent Cichowicz - windsongpress.com.* (n.d.). Retrieved November 12, 2022, from https://www.windsongpress.com/brass%20players/trumpet/Cichowicz.pdf

[14] Briney, B., & Loubriel, L. (n.d.). *The teaching of Vincent Cichowicz - Midwest Clinic*. Retrieved November 12, 2022, from https://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2007/bruce_briney.pdf, Page 4.

[15] *History of bands at IC*. Ithaca College. (n.d.). Retrieved November 12, 2022, from https://www.ithaca.edu/academics/school-music-theatre-and-dance/music-ensembles/band/history-bands-ic

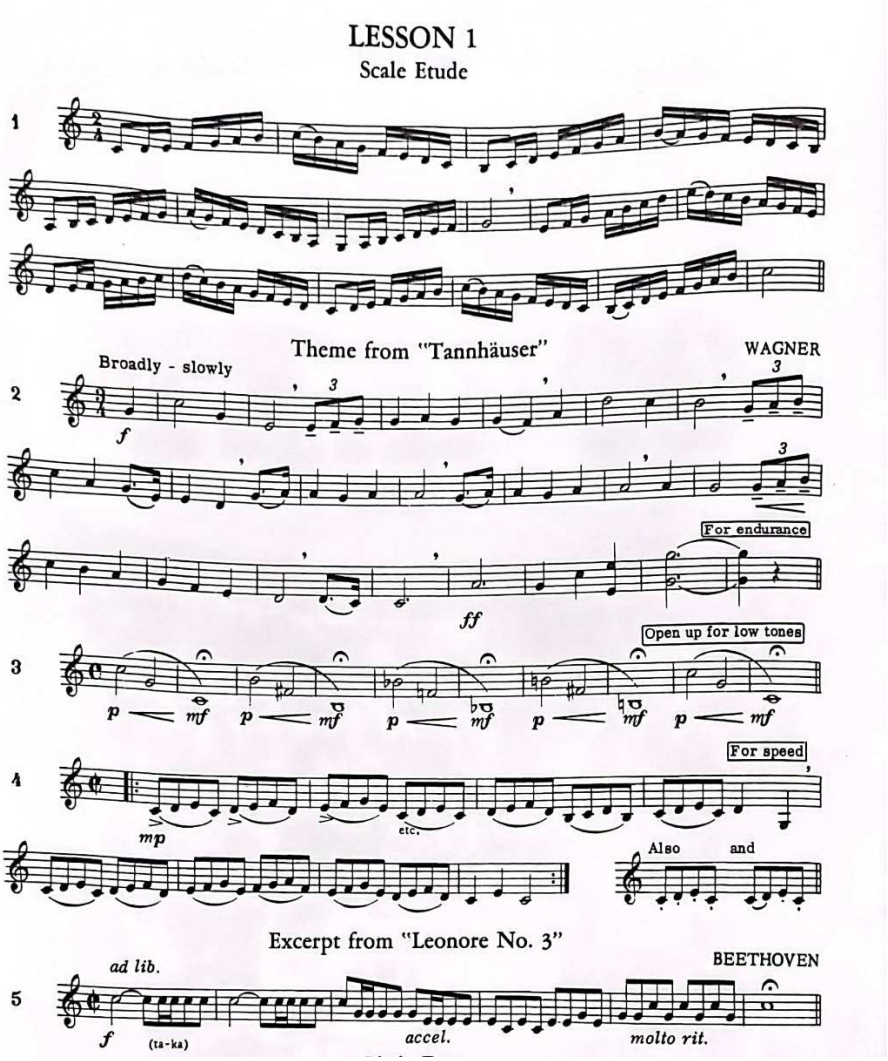
his efforts with the Ithaca College Band program, he wrote two volumes of Method for Cornet (Trumpet) that has been adapted for all brass instruments. The first of these methods is intended for beginners and, like both the Arban and Saint-Jacome methods, begins with discussions of basics from posture to instrument care including fingering charts and a vocabulary list. As Beeler describes in the forward:

> The general plan of this method, as with the others in my series, aims at a systematic rotation of playing fundamentals, using new material in each case. Consequently, eight or ten exercises are considered as a complete lesson, including exercises for tone development, articulation, mechanism, phrasing, ensemble playing, etc.
>
> Every exercise or melody has been introduced for a purpose, and in most cases that purpose has been stated. In any event, the teacher should take care that the student knows why the exercise was written. A small amount of practice with definite purpose is better than a great amount of 'wandering' on the instrument.[16]

The second volume continues this approach in a more advanced setting. The lessons in this book each begin with a scale etude and then add various fundamentals exercises, tunes, duets, and even orchestral excerpts in the key of the lesson (see Fig. 27). Each lesson adds new musical concepts and helps to push the player both in the technique of playing the instrument as well as in musical growth.

[16] Beeler, W. (n.d.). *Method for the Cornet (trumpet)* (Vol. 1). Alfred Music, Page i.

Fig. 27 – Beeler Method, vol. 2, Lesson 1 excerpt



The last groups of books I will discuss in this chapter are by Rob Roy McGregor. McGregor spent the majority of his career playing in orchestras including principal trumpet in the Baltimore Symphony (1970-1981) and the Los Angeles Philharmonic (1981-2005).[17] In addition to his orchestral endeavors, McGregor founded Balquhidder Press in 1991, a publishing company that specializes in music and pedagogical materials for brass instruments.[18] Among the

[17] *Rob Roy McGregor - windsongpress.com*. (n.d.). Retrieved February 28, 2023, from https://www.windsongpress.com/brass%20players/trumpet/McGregor.pdf

[18] *Balquhidder Music*. Carl Fischer Music. (n.d.). Retrieved February 28, 2023, from

extensive catalog in the Balquhidder library are his volumes on *Audition and Performance Preparation for Trumpet; Orchestral Literature Studies*. As McGregor states:

> The aim of this series is to study orchestral literature in new ways to make better use of practice time, produce better command of the material and to prevent errors from becoming ingrained. It can also help the player develop more interpretive flexibility, required by the fact that in the final analysis, it is the conductor who will most often dictate the tempi, dynamics and inflection.[19]

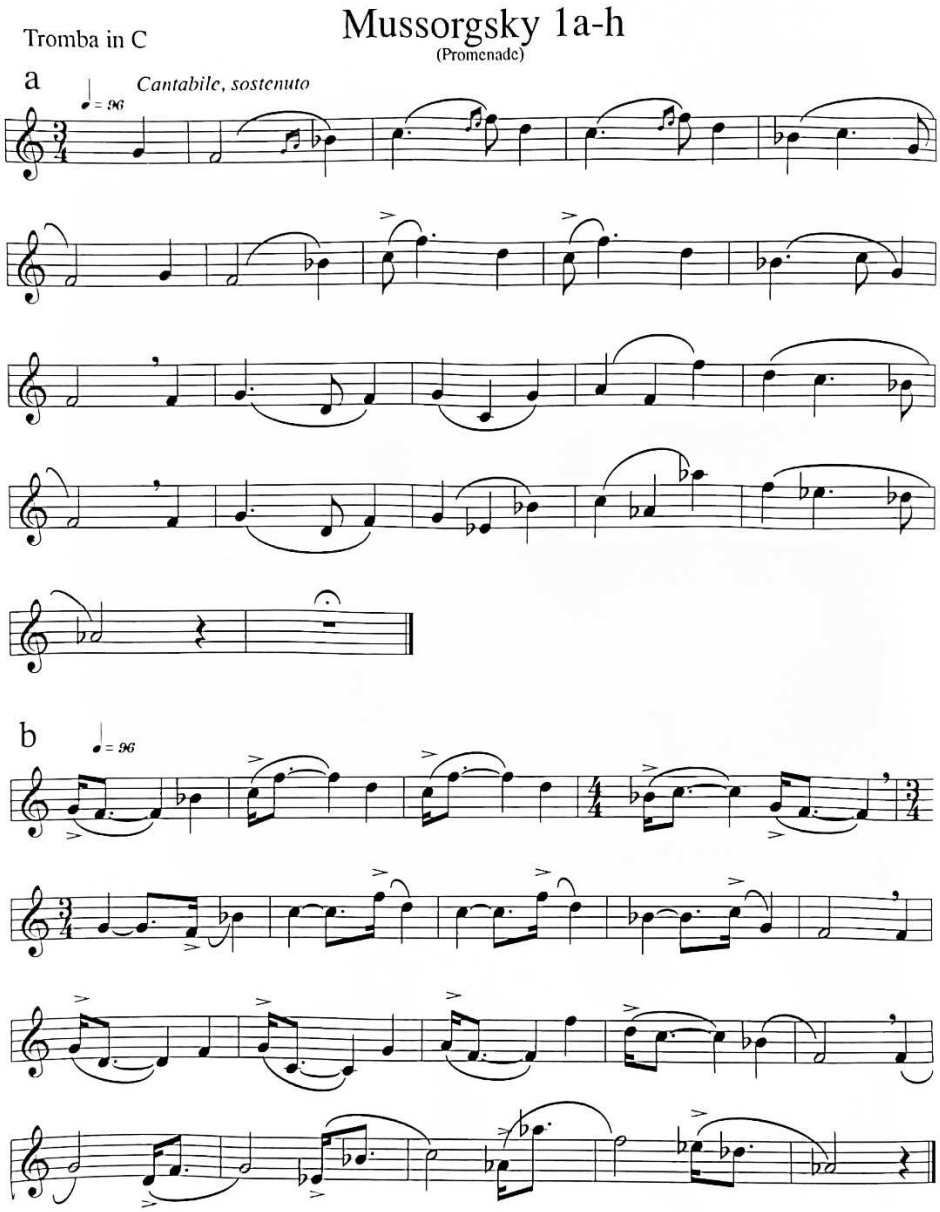
This series takes standard orchestral excerpts for trumpet and presents a series of exercises designed around the challenging aspects of each section to aid the user in preparation of the work. First the excerpt, in this case, the opening "Promenade" from Modest Mussorgsky's *Pictures at an Exhibition,* is presented in the original presentation (Fig. 28) followed by the corresponding exercises (Fig. 29).

https://www.carlfischer.com/balquhidder

[19] MacGregor, R. R. (1992). *Audition and performance preparation for Trumpet Orchestral Literature Studies* (Vol. 2). Fischer.

Fig. 28 – McGregor Studies, vol. 2, Mussorgsky

Fig. 29 – McGregor Studies, vol. 2, Mussorgsky Exercises



In the next chapter, I will discuss my personal history and the formation of my own pedagogical approach. This will then lead to a discussion of the proposed method, *Trumpet and the Rule of Three.*

CHAPTER 5: TRUMPET AND THE RULE OF THREE

Arban and Saint-Jacome Experience

Before I go through my personal pedagogical history, it seems prudent at this point to go through my experience with both the Arban and Saint-Jacome methods. My history with the Arban method is significantly longer and has been more influential to my playing and pedagogy than the Saint-Jacome method, which I did not interact with until my graduate studies.

My first private instructor was the one who initially brought the Arban book into my lessons. His approach had me working on several exercises each week spread throughout the book. For example, my first assignment in the Arban book was as follows:

(First Studies)
Page 13 #10 – 3 half lines per day
Page 13 #13
Page 14 #17
Page 15 #23
Page 16 #26
Page 17 #29
Page 23 #5-6
(Scales)
Page 59 #1-4
Page 76 #91
(Intervals)
Page 125 # 1 – two lines
(Triple Tonguing)
Page 155 #3, #5
(The Art of Phrasing)
Page 191 #1
Page 244 #150

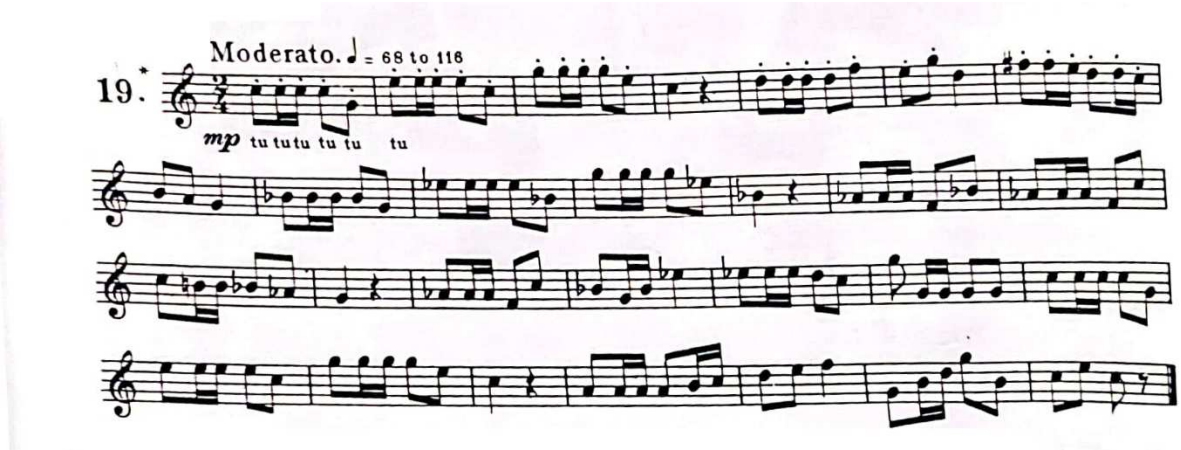
This approach gave me a solid understanding of the offerings provided by this book. However, my practice technique – or lack thereof, slowed my personal progress. In my first year at The Boston Conservatory, my new teacher had a more exacting approach. My assignments were significantly shorter, for example, a lesson dated November 8, 1996, consisted of the

following:

Page 17 #28-29
Page 27 #17

It was during this time, that I was introduced to working regularly with a metronome in conjunction with the exercises in the Arban method. This was a major theme of my undergraduate studies: Precision and Rhythmic accuracy with smaller goals in terms of exercises. This concept was applied in great detail to Rhythmic Figures section, specifically pages 28 through 31, numbers 19 through 27.

Fig. 30 – Arban Method, Rhythmic Figures #19



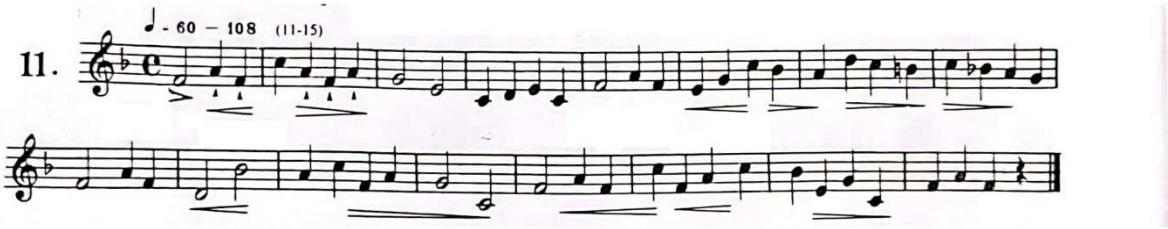
For these exercises, I was to play straight sixteenth notes with a metronome, also playing sixteenth notes, making sure that every note I played lined up with a click from the metronome. This approach and focus on rhythmic accuracy became a large part of playing and teaching.

As I progressed, I was also introduced to the Characteristic Studies, though I was only assigned studies 1, 3, and 6 during this time.

During my graduate studies, I had the opportunity to work with Rolf Smedvig who also used the Arban method in a small batch, exacting manner. My first lesson with Mr. Smedvig was

an hour-long attempt to play past the first measure of page 13 #11. Not only was Mr. Smedvig concerned with the rhythmic accuracy, but also the consistency of the articulation. Once I was able to play these first notes with an articulation that satisfied his standards, he began to address intonation.

Fig. 31 – Arban Method, First Studies #11



This was the first time a teacher had been this demanding of precision. This new level of awareness combined with the approach to the other rhythmic figures began to inform how I approached everything else that I played.

The sections on double and triple tonguing were of great interest to me, and an area where I had early success. While my approach to this technique changed over the years, I continued to use these initial exercises to develop my skill.

Another portion of the book that I spent a lot of time with was found in the Studies on slurring or legato playing, specifically, exercises 16 through 23. Unfortunately, in my early studies, this technique was one that I struggled to play successfully, which caused the creation of several bad habits. It wasn't until after my first graduate degree that I figured out how to approach these studies in a manner that led to success.

It wasn't until my later graduate studies that I was introduced to the Saint-Jacome method, and it was never part of any active lesson assignment. Instead, it was recommended by Prof. Ronald Romm as a book that I should become acquainted with as part of my research into

pedagogical methods for the instrument. With this suggestion, I began an independent study on this method. I greatly appreciated the initial approach with the set of lessons and only wish that there had been more lessons of this nature in a more in depth. The second book of duets also presents a fantastic tool for teachers to work through concepts of scales and intonation with a student. These duets can be used with younger students, giving them an interesting "accompaniment" to scale practice, or giving the student the opportunity to work on intonation against the scale drone.

The etudes, particularly those written by Saint-Jacome, give students well-crafted studies to hone their musical skills. While these etudes are similar in nature to the Arban Characteristic Studies, they also push the endurance goals of Arban to an even greater extent.

Forming My Pedagogy

With this understanding, the remainder of my journey through the methodologies and exercises of trumpet music began in middle school, where I began with the Walter Beeler Methods for Trumpet. These two volumes commenced my career as a trumpet player, independent of the beginning band books, and have been the books that I use with younger students for years.

During my early high school years, as previously mentioned, I was introduced to the *Arban's Complete Conservatory Method for Cornet*, the *Technical Studies* by H.L. Clarke, the Getchel *First* and *Second books of Practical Studies*, and the *Flow Studies* by Vincent Cichowicz. These methods, especially the Arban and Clarke, formed the backbone of my early years on trumpet.

During my junior year of high school, a student teacher, who happened to be a trumpet player, introduced me to the *Warm-Ups + Studies* of James Stamp. I found these studies to be

very beneficial, but I didn't have long to work with this teacher, and this methodology temporarily fell to the side.

Once I began college-level studies at The Boston Conservatory, my teacher, Jon Dante, began to re-train me with primary focus on the Arban's method. Mr. Dante was a member of the Paramount Brass, and shortly into my time at the Conservatory, he recommended that I begin additional studies with Andy Miller, the tuba player in that ensemble. Mr. Miller focused heavily on buzzing. This development led me back to Stamp.

Following this, I began working with Mr. Miller's teacher, Roger Rocco. Mr. Rocco, a former student of Arnold Jacobs, also focused heavily on buzzing. In addition to general buzzing, he introduced the concepts of singing while playing, putting more emphasis on the musical aspects of playing rather than the physical. This style of performance and study had a great influence on me as a musician and as a teacher.

When continuing my studies with Terry Everson at Boston University, we focused primarily on repertoire. My work to this point had given me a fair amount of facility on the trumpet, and that made up, in large part, for several other deficiencies in my musical education – namely, a lack of scale knowledge. This deficiency did not greatly affect my playing; I just had to work harder. I had heard Mr. Everson play some of the other exercises that I use in variations in my methodology. (I have transcribed these exercises, though if they appear in other methods, I am unaware of them, and they were never part of my formal education). While teaching at the Boston University Tanglewood Institute, I had the opportunity to study with Rolf Smedvig. Working with him introduced me to Walter M. Smith's *Top Tones*. Mr. Smedvig also brought me to a higher level of scrutiny of my playing, and then to apply that approach to other studies that I had previously been using.

At this point, I began to tour regularly, and my trumpet studies paused. I still did buzzing regularly, as well as some of the other exercises that I had learned along the way. Most of my further practicing was repertoire driven. When we, members of Synergy Brass, felt that we needed to work on a particular aspect of our playing, whether that was double-tonguing, lip slurs, or other specialized techniques, we would work those elements into our arrangements. Especially during the early years of Synergy Brass, my pursuits shifted from the trumpet methodologies to focus more on chamber music. During this time, I studied other brass quintets as well as other chamber groups such as string quartets, piano trios, and more.

This study led to the development of several ensemble exercises used during my tenure with Synergy Brass and then with Alliance Brass. These exercises focused on topics from intonation and ensemble play to group articulation and dynamics. When a trumpet player performs with a keyboard instrument, the intonation is strictly the responsibility of the trumpet player. In a chamber music setting, all instruments with adjustable pitch are responsible for the success of the group.

Until full-time touring made it impossible, I had always maintained a regular studio of students. After leaving Synergy Brass in 2008, I began to teach more often again. Consequently, I began to put a great deal of thought into my own trumpet education: not just what had worked, but also what had been missing. More importantly, I began to reevaluate the methodologies that I had used as a younger player. I went back to these books not as a beginning student commencing my journey to absorb as much as I could but as a professional player and teacher, looking for things that could be more effective.

As buzzing had always been very beneficial to me as a player, I would always start my students with buzzing. I began with some of the Stamp exercises, though these were too

advanced for some students. This led me to think about the essential elements that lead to successfully playing a brass instrument. I also looked back on my most influential teachers regarding sound production, and that led me back to Chicago tuba teacher Roger Rocco who was a student of Arnold Jacobs. At various times throughout my career, I have hit slumps in my playing. Every time this has happened, I have gone to see Mr. Rocco and left refreshed and sounding better than before.

Mr. Rocco would always focus on sound, so I began students on the mouthpiece so that they were not held back or limited by the trumpet. By letting students focus on making a good sound on the mouthpiece without trying to hit a particular note on the trumpet, they had an easier time getting started. While the trumpet is limited to the overtone series of each fingering, the mouthpiece has unlimited mobility. This freedom helps students to become more confident with sound production.

Sound was the most important thing, according to Mr. Rocco, and, in fact, the only thing that you were supposed to be thinking about when playing. While I agree with this approach, I also feel that students should have a basic understanding of what is happening physically in order to be able to diagnose and fix problems should they occur. In order to keep things as simple as possible for the younger students I worked with, I boiled down the process into three basic elements of playing: **the physical (the lips), the air, and the mental**.

Each component of this process is important and necessary, but as Mr. Rocco and Mr. Jacobs would say, the mental component is the most important. Why? Because the mind controls everything that our bodies do. In order for us to be free to make music, all of our attention must be on the music; we can't be thinking about the physical aspect of playing trumpet. Each of the three elements are broken down into their more basic, fundamental, elements. For basic tone

production, the player needs to be physically still. This does not mean to be rigid – tension will destroy our sound more quickly than anything else. The player should be relaxed, but not moving. This stillness is not just the for the lips, but the rest of the body as well. The lips should be lightly touching each other, not pressed together.

When concerned with the air, there are basically two general categories of what we do when blowing air through our instruments with many variations: quantity--to use more or less air which controls the volume of sound and speed to blow faster or slower, which controls pitch level. In respect to producing a steady sound, the air, at whatever speed, needs to be moving as a steady and consistent stream.

As mentioned above, the most important component of each of these elements is the mental set: you need to be singing the sound that you want to make. If there is anything else is in your mind other than your ideal sound, you will be distracted and be less successful. But I have to think about my lips and air to get those to work, right? Not at all. What conscious thought is used in the act of speaking? Your brain only has to think about what to say, the content of your speech. The body then miraculously causes those sounds to occur. It's not actually magic, but the work of the subconscious brain.

Conscious vs. Subconscious Mind

The subconscious mind is the most important part of human existence. What would happen if, for example, the subconscious mind decided to take a break and stop working? In that moment to think about the possibilities, did you remember to breathe? Did you remember to pump the valves of your heart? These involuntary actions are controlled by the subconscious mind, just like the physical act of speaking. If we had to consciously control each of the tiny muscles in our face that allow us to speak, while at the same time regulating the tongue and

airstream, the world would be a much quieter place. Because our conscious mind doesn't have the ability to control that sort of action for the everyday process of speaking, don't try and make it do the same work in order to play trumpet. Just like the act of speaking, let the subconscious mind do what it does best. In the conscious mind, think your product – sing your sound, and let your body do naturally what it does to actualize that goal.

Regarding the physical aspect, most young players think that all the work on a brass instrument is completed with the lips. The actual amount of work coming from the lips is minimal. In order to produce a buzz on the mouthpiece, simply let the lips touch. When blowing through the touching lips, the airstream will activate the buzz naturally. Humans are not physically capable of moving our lips fast enough to produce a buzz without the air. In this way, it is useless to think about the lips. When focusing on the physical aspects, which are neither able to be manipulated consciously nor independently, thought about sound is lost.

While the air component is important, brass players often make the mistake of focusing too much on breathing. Many people point to Arnold Jacobs as an example of a famous brass pedagogue who focused heavily on breathing, and they would be correct. Jacobs spent his career researching the act of breathing, guided by his own asthmatic condition and by his having only one working lung.[1] In order to be effective at an instrument that required large quantities of air, someone with less than half the average lung capacity would be forced to find ways to be more efficient in his breathing. However, Jacobs often gave the following advice: “You already know how to breathe, let your concept of a good sound motivate your breath.”[2] So, if we focus solely on the breathing or the lips, we are taking our focus away from our goal.

In the book *Zen in the Art of Archery* Eugen Herrigel talks about how repetitive his

[1] Kutz, “Arnold Jacobs: Methods and materials of pedagogy,” Page 288.
[2] Roger Rocco, Brass Pedagogy and Performance Practices, http://www.rogerrocco.net

lessons were. This repetitiveness makes the fundamental movements part of our subconscious. We do the same thing when we play our scales and exercises on the trumpet in order to build our technique. This is done so that we may transcend the technique. As Daisetz Suzuki states in his Introduction to Herrigel's work:

> Archery is, therefore, not practiced to solely for hitting the target; the swordsman does not wield the sword just for the sake of outdoing his opponent; the dancer does not dance just to perform certain rhythmic movements of the body. The mind has first to be attuned to the Unconscious. If one really wishes to be a master of an art, technical knowledge is not enough. One has to transcend technique so that the art becomes an "artless art" growing out of the Unconscious.[3]

Seen in a more scientific light, when we perform an action, perhaps in this case playing a note, oligodendrocytes form a layer of myelin around the neurons that fired to produce that action. The more times we repeat these actions, the more layers of myelin are formed around those particular neural pathways.[4] As Daniel Coyle explains in his book *The Talent Code*:

> Useful Brain Science Insight Number 1: All actions are really the result of electrical impulses sent along chains of nerve fibers. Basically, our brains are bundles of wire—100 billion wires called neurons, connected to each other by synapses. Whenever you do something, your brain sends a signal through those chains of nerve fibers to your muscles. Each time you practice anything—a different highly specific circuit lights up in your mind, sort of like a string of Christmas lights.[5]

The more that we repeat an action, the more layers of myelin are formed around these neural circuits. This leads to the next bit of insight:

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[3] Eugen Herrigel, *Zen in the Art of Archery* (New York: Vantage Books, 1971), Page vii. It should be noted here that this discussion of the "Unconscious" here is made in reference to Zen in Buddhism, hence the capital "Unconscious." As discussed in the article "Unconscious vs Subconscious" we might "Briefly, consciousness defines our thoughts, actions, and awareness. Subconscious is defined as the reactions and actions we realized when we think of it. Unconscious is defined as the deep recesses of our past and memories." Ricee, S., Man, J., & Susanne Ricee Susanne Ricee is the Diversity and Inclusion Specialist and Researcher at Diversity for Social Impact. Sue brings over 15 years of HR and Diversity. (2020, September 8). *Subconscious vs unconscious: The complete comparison*. Diversity for Social Impact™. Retrieved November 11, 2022, from https://diversity.social/unconscious-vs-subconscious/

[4] Coyle, D. (2009). *The talent code: Greatness isn't born, it's grown*. Random House Business. Page 43.

[5] Ibid, Page 36.

> Useful Brain Science Insight Number 2: The more we develop a skill circuit, the less we're aware that we're using it. We're built to make skills automatic, to stash them in our unconscious mind. This process, which is called automaticity, exists for powerful evolutionary reasons. (The more processing we can do in our unconscious minds, the better our chances of noticing that sabre-toothed tiger lurking in the brush.) It also creates a powerfully convincing illusion: a skill, once gained, feels utterly natural, as if it's something we've always possessed.[6]

Once we have done this work of building our technique and developing good habits, we can focus exclusively on our music. One of the most important concepts that nearly every great pedagogue—from Arnold Jacobs to Roger Voisin, from James Stamp to Richard Floyd—has noted is that any pedagogical method must serve the music.[7] This is the primary goal of all musicians, and when we are thinking of anything other than the music, we are distracted. Quality methods must serve the music.

What Works and What is Missing

As a teacher for over 20 years, I have examined and used several method books.[8] These

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[6] Ibid, Page 37.

[7] R. Floyd, *The Artistry of Teaching and Making Music* (Chicago: GIA Publications, Inc. 2015), Page 147.

[8] Jean-Baptiste Arban. 1825-1889. Arban's Complete Conservatory Method for Trumpet (Cornet): or E-flat Alto, B-flat Tenor, Baritone, Euphonium and B-flat Bass in Treble Clef. New York: C. Fischer, 1936; Walter Beeler. *Method for the Cornet (trumpet): Book 1*. Van Nuys, Calif.: Alfred, 1990. Musical score; Walter Beeler. *Method for the Cornet (trumpet): Book 2*. Van Nuys, Calif.: Alfred, 1990. Musical score; Marcel Bitsch. *Vingt Etudes Pour Trompette Ut Ou Si B*. Paris: Leduc, 1954. Musical score; Theo Charlier, and Roger Delmotte. 36 Etudes Transcendantes: Pour Trompette, Cornet A Pistons Ou Bugle Si = for Trumpet, Cornet or Flugelhorn = Fur Trompete, Cornet Oder Flugelhorn, 2012. Musical score; Vincent Cichowicz, Michael Cichowicz, Mark Dulin, and Michael Mulcahy. Long Tone and Flow Studies. Evanston: Studio 259 Productions, 2018. Musical score; Herbert L. Clarke. *Clarke's Technical Studies for the Cornet: Second Series*. New York: C. Fischer, 1912. Musical score; Giuseppe Concone. *Lyrical Studies: For Trumpet*. Vuarmarens: Editions Bim, 2009. Musical score; Merri Franquin, Susie Jackson, and Timothy Quinlan. *Complete Method for Modern Trumpet*., 2016. Musical score; Robert W. Getchell, and Nilo W. Hovey. *First Book of Practical Studies for Cornet and Trumpet*. Van Nuys, Calif: Alfred Pub. Co., Inc, 2000. Musical score; Robert W. Getchell, and Nilo W. Hovey. *First[-second] Book of Practical Studies for Cornet and Trumpet*. Miami, FL: CPP Belwin, 1976. Musical score; Claude Gordon. *Systematic Approach to Daily Practice for Trumpet: How to Practice, What to Practice, When to Practice*. New York: C. Fischer, 1968. Musical score; Earl D. Irons, and C M. O'Neal. Twenty-seven Groups of Exercises for Cornet and Trumpet: Designed to Develop Breath Control, Lip Flexibility, and the Muscular Embouchure with Special Exercises in Triple and Double Tonguing. San Antonio, Tex: Southern Music Company, 1990. Musical score; Louis A. Saint-Jacome. *Grand Method: For Trumpet or Cornet*. New York: Carl Fischer, 2016. Musical score; Max Schlossberg. *Daily Drills and Technical Studies for Trumpet*., 1965. Musical score; Walter M. Smith. *Top Tones for the Trumpeter: 30 Modern Etudes*. New York: C. Fischer, 1936. Musical score; James Stamp. James Stamp Warm-Ups + Studies. Switzerland:

books have ranged widely in scope, level, and usefulness. In the methods above, a basic trend emerges: the author begins with a brief introduction and then proceeds to a series of progressive technical exercises.

Each of these methods have excellent exercises that can benefit trumpet players on their journey to hone their craft. However, most lack detailed text-based instruction to help students prepare the music. While the methods by Arban and Saint-Jacome do have significant textual components, the instructional text is often lacking in a clear autodidactic process, thus leaving the student to either rely on a teacher or make assumptions about proper technique or style. Compared to Arban and Saint-Jacome, Gordon's method gives more textual instruction. However, rather than providing the student with a wholistic method of approach, Gordon's instruction is oriented towards the physical act of playing the trumpet.

Introduction

Most books, though not all, contain an introductory section. This portion of the method book usually contains some general information about the instrument. This information may include diagrams of the trumpet and/or cornet, fingering charts, examples and discussions of posture, etc. The Arban book contains much of this information, as do others such as the Walter Beeler *Method for the Cornet (Trumpet): Book 1*.[9] Adrian Griffin's *Buzz to Brilliance: a Beginning and Intermediate Guide to Trumpet Playing* contains an extended Introduction section that also contains diagrams of how the air flows through the various valve slides, maintenance, a brief explanation of the overtone series and more.[10] Saint-Jacome also has a fairly thorough introduction section, as covered above, but many of the topics are only briefly discussed.

Editions BIM, 1981.

[9] Walter Beeler, *Method for the Cornet (trumpet): Book 1* (Van Nuys, Calif.: Alfred, 1990), Musical score.

[10] Adrian D. Griffin and Elise Winters, *Buzz to Brilliance: a Beginning and Intermediate Guide to Trumpet Playing* (Oxford University Press, 2012).

Expanding upon these ideas, the proposed method book, *Trumpet and the Rule of Three* (TROT) contains topics such an explanation of the Three Rules, key signatures and their identification, note identification, how the trumpet works, a diagram of the trumpet, fingering chart (including slide usage), overtones, intonation, a chord tuning chart, transposition, choosing what kind of trumpet to use, a detailed discussion of the method, the European Rules for ensemble playing (also known in trumpet circles as Vacchiano's Rules), practicing tips, different kinds of practice, a sample practice log, performance anxiety, and the Three Questions. Each of these topics is described in detail. For example, where the Arban book only covers three-valved instruments up to C6 (see fig. 32) and Saint-Jacome's method covers three-valved instruments up to F6 (see fig. 33), the TROT overtone series chart goes to C7, and includes all the fingering combinations for both three and four valve instruments (fig. 34 and 35).

Fig. 32 – Arban Method, Fingering Chart and Overtone Chart

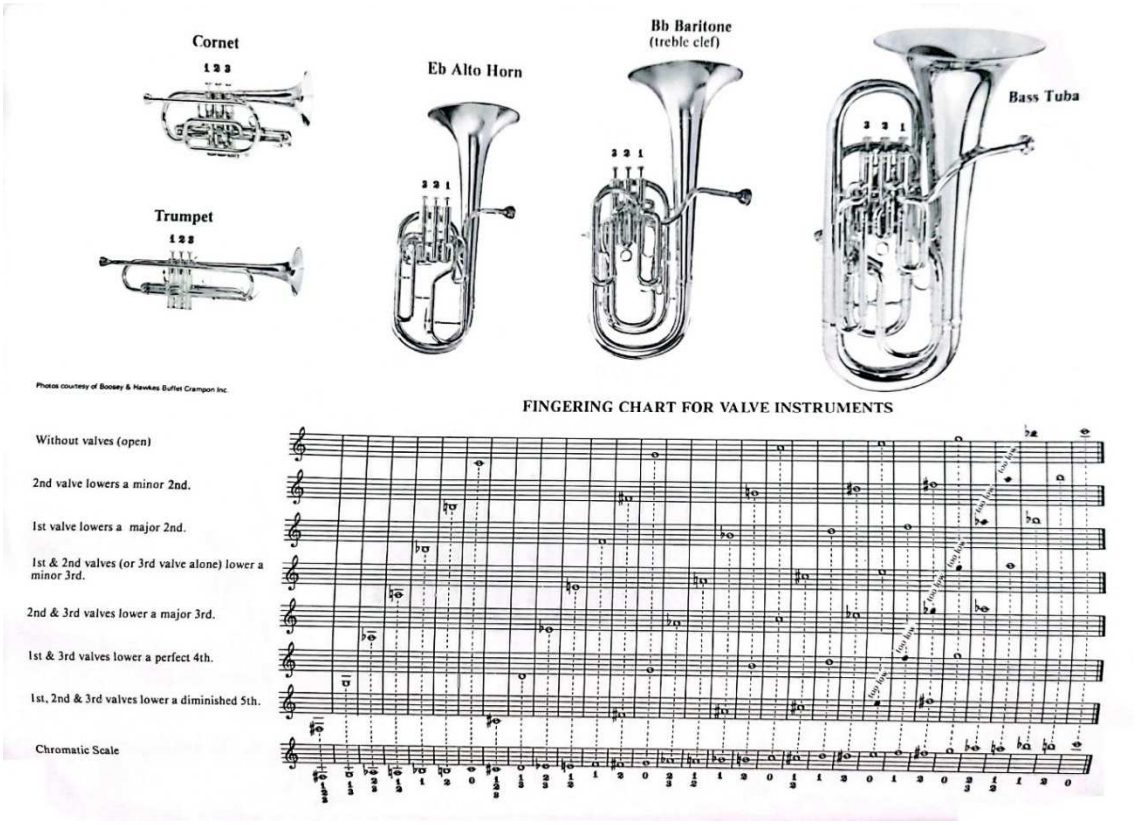


Fig. 33 – Saint-Jacome Method, Fingering Chart and Overtone Chart

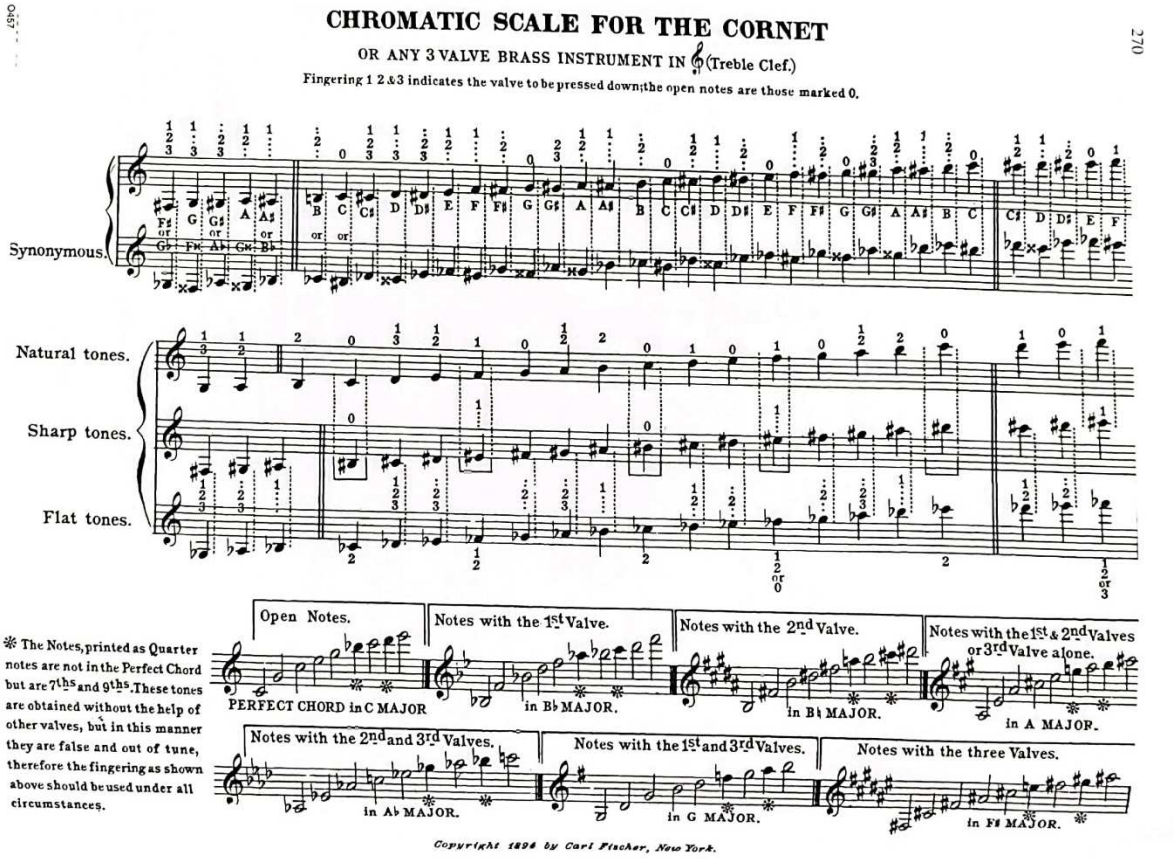
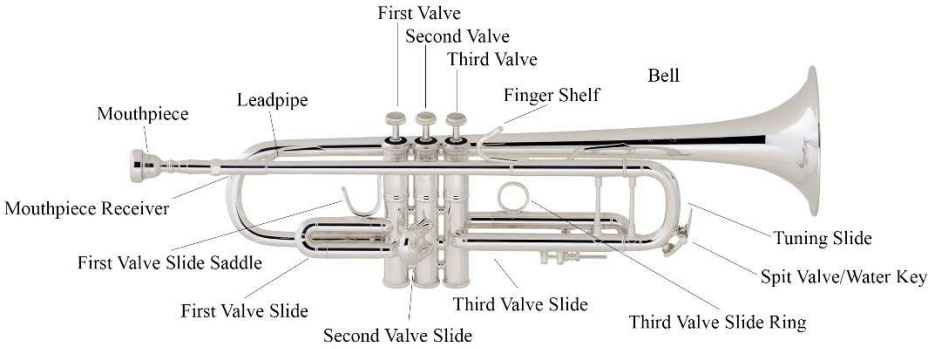


Fig. 34 – TROT, Trumpet Diagram and Fingering Chart



Fingering Chart

1-first valve, 2-second valve, 3-third valve, S-slide (Third Valve Slide)

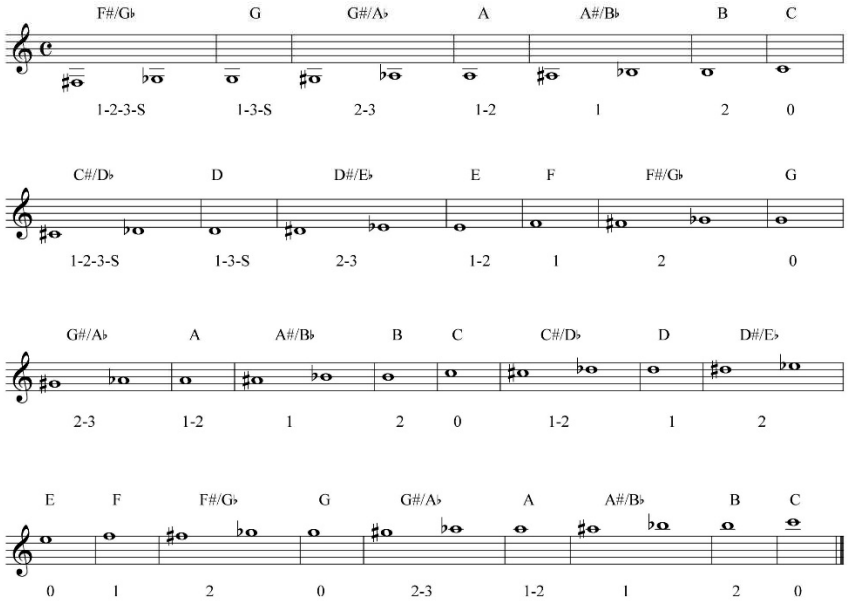
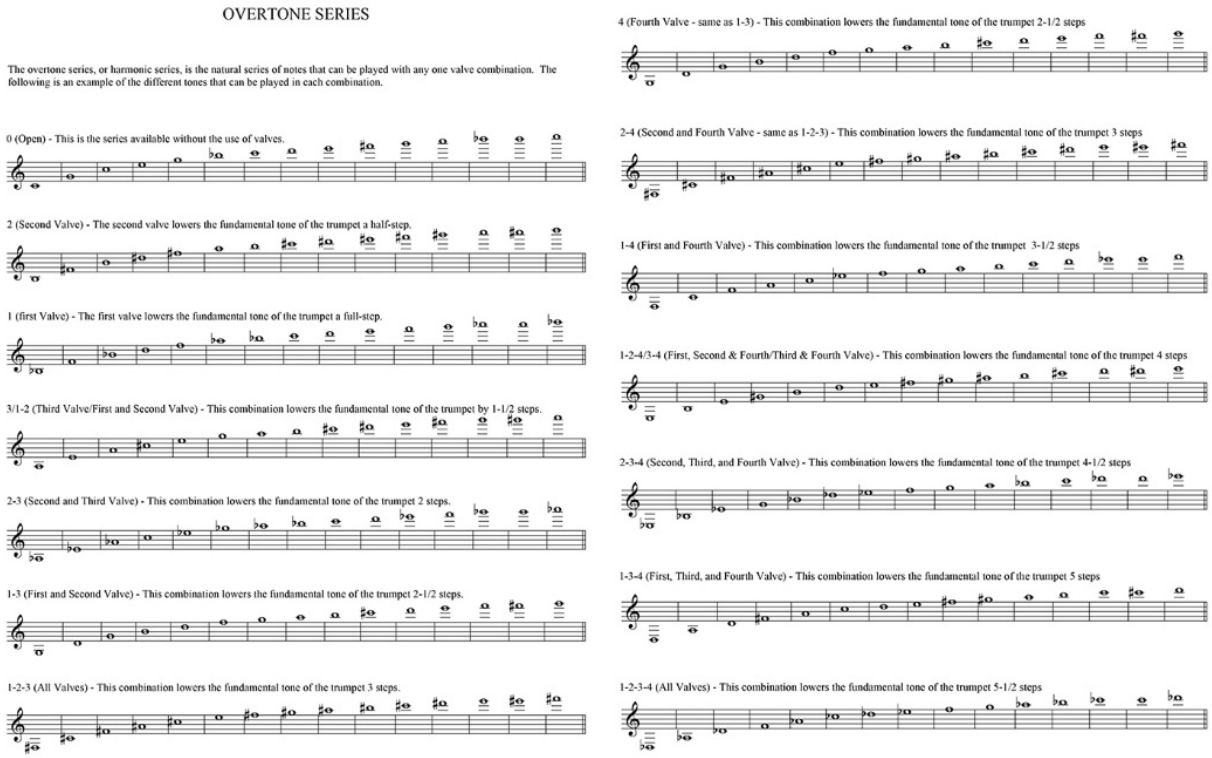


Fig. 35 – TROT, Overtone Series



The Introduction of TROT also contains three important sections that are largely absent from other method books. The first section is an explanation on the act of effective practice. One of the primary reasons for the development of TROT is that with very few exceptions, method books do not discuss this essential part of learning an instrument. Claude Gordon's *Systematic Approach to Daily Practice for Trumpet: How to Practice, What to Practice, When to Practice* describes several important elements of practicing through original exercises and referenced exercises in books by Herbert L. Clarke, Walter M. Smith, Saint-Jacome, Charles Colin, and Jean Baptiste Arban.[11] This book is an excellent resource but does not give a methodical approach to general practice. The TROT method's section on practicing provides a step-by-step guide to

[11] Claude Gordon, *Systematic Approach to Daily Practice for Trumpet: How to Practice, What to Practice, When to Practice* (New York: C. Fischer, 1968), Musical score.

practicing, notes on practicing fundamentals, and a guide on stylistic performance practice. The proposed method also includes practice outlines and a sample practice journal for players to keep track of their practice sessions.

The second introductory section is a method for learning new music. As a continuation on idea of learning to practice, this method is applicable to both sight-reading and the learning of new music. This section will be explained in greater detail later in this chapter.

Finally, the third, and most import introductory section is an explanation of what I am calling the "Three Rules." These rules are as follows: 1) always play with your best sound, 2) always have enough air to support your sound, and 3) always serve the music.

The first rule is self-evident: as musicians, we should always strive to play with our absolute best sound. Sound, or tone-quality, is everything to a musician, and everything that we do should be based on the sounds that we want to produce. As wind players, our sound is created by air, and therefore we need enough air to support our sound. Always have the air to support your sound, essentially means to breathe. Not only to breathe, but to breathe before it is a problem – a player should not wait until their sound is compromised before they breathe. The third rule is the most important: Always serve the music. The music is the reason that we focus on our sound. The sound is just a medium to express the music. As Neil Mueller describes Roger Voisin's approach: "Voisin encouraged us to play with personality and show something, both in solo and orchestral playing. Voisin made the point, 'Don't be a blank canvas.'"[12] Many great teachers, from Arnold Jacobs to Roger Voisin encouraged their students to tell a story through their performance. This is what I mean by "serve the music": to put the music first.

[12] Neil Mueller quoted in Michael J. Arndt, *The Extraordinary Roger Voisin: His Life and Contributions to Trumpet Performance, Repertoire, and Pedagogy*, (Tempe, AZ: Arizona State University, 2004), Page 90.

1. Buzzing/Fundamentals

After the Introduction section, TROT is divided into three main sections: 1. Buzzing/Fundamentals, 2. Scales, and 3. Music/Method. Arban's approach to fundamentals, which is clearly seen in his section entitled "First Studies," seems quite simple, beginning with a series of whole notes. However, by exercise 4, the range is already beyond that of many younger players. The Saint-Jacome book takes a more gradual approach to fundamental techniques, only adding the note C5 after several pages of exercises. Walter Beeler's *Method for the Cornet (Trumpet): Book 1* takes a similar approach to the Saint-Jacome but makes even more gradual progress, using a note-by-note approach. Many of the beginning band methods that most students use when they begin learning an instrument also adopt a gradual approach to fundamentals.

James Thompson's *The Buzzing Book*, James Stamp's *Stamp Warm-Ups + Studies,* Griffin's *Buzz to Brilliance: a Beginning and Intermediate Guide to Trumpet Playing*, Max Schlossberg's *Daily Drills and Technical Studies for Trumpet*, and the method books of Fred Elias either begin their fundamental section with buzzing or contain substantial sections on mouthpiece-playing. Buzzing first appeared in the literature in Fred Elias' 1925 privately published method book *Secrets Of The Trumpet*, which requires the student to play two scale patterns on the mouthpiece.[13] Then in Elias's 1927 publication, *The Elias Modern Scientific Trumpet Method*, he states "Buzz playing is the secret of tone."[14] Max Schlossberg's book, published in 1937, was the first mass-produced publication to incorporate mouthpiece playing. In Schlossberg's introductory section, he states, "Before any actual instrument practice is begun, the mouthpiece must be played daily for at least two minutes in slurring and staccato form exercises

[13] Paul W. Pugh, *Fred Elias. Omaha Trumpeter and Teacher: The Three Trumpet Method Books* (Greeley, CO: University of Northern Colorado, 2003), Page 88.

[14] Fred Elias, *The Modern Scientific Trumpet Method* (Omaha: privately printed, 1927), Page 4.

from concert G to C."[15] James Stamp's *Warm-Ups + Studies* states:

> Playing on the mouthpiece alone, hold it in the left hand with thumb and forefinger. Keep the other fingers loose and do not clench them. Hold the mouthpiece an inch from the small end. This is to lessen the pressure on the lips. What pressure is needed is added after the breath. This applies also when playing the instrument. **This has proven to be a most important point in my teaching**.[16]

Through these publications and the teachings of other pedagogues like Arnold Jacobs, mouthpiece playing has become a regular component of brass pedagogy, finding its way into every level of brass teaching. In a 2003 article of the University of Illinois School of Music publication *Sonorities*, trumpet professor Ronald Romm, a former student of James Stamp, describes how the trumpet studio would meet at 7:30 a.m. to warm-up with a series of buzzing exercises.[17]

The TROT method also includes buzzing, beginning with how to create the buzz and ending with how to manipulate the air stream to achieve different sounds on the mouthpiece. While Schlossberg, Stamp, and Thompson lead with mouthpiece playing, the TROT method gives very general shapes without specific beginning or end points. This approach gives students versatility in beginning to create their sound without having to hit specific notes, giving students the opportunity to focus exclusively on sound instead of having to worry about sound and a specific target pitch.

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[15] Max Schlossberg, *Daily Drills and Technical Studies for Trumpet*, (Mystic, CT: M. Baron Company Inc., 1965), Page iv.

[16] James Stamp, *Stamp Warm-Ups + Studies* (Switzerland: Editions BIM, 1981), Page 5.

[17] Anne Mischakoff Heiles, "Mouthpiece Buzzers Have a Leader in Ronald Romm." *Sonorities: The New Magazine of the University of Illinois School of Music* (Winter, 2003), 11.

Fig. 36 – TROT, Buzzing/Fundamentals

I. BUZZING/FUNDAMENTALS

Making sound on the mouthpiece, and therefore the trumpet, is extremely easy. To find the physical effort required to play trumpet, simply let your lips touch and then blow them apart. That's it! That is the physical effort required to play trumpet. The following series of exercises is a great way to start to learn how to make sound without even using the trumpet or mouthpiece. These exercises are also a great way to get yourself ready to play if you find your lips to feel stiff after a strenuous previous day of playing.

Three Silly Sounds

1. Horse Sound: Take a deep breath and exhale is a fast burst, letting your lips, and cheeks flap around like a Horse buzzing its lips. Do this three times, approximately the length of a breath each time. This silly sound will help relax your face and lips.

2. Motorboat: Take a deep breath and exhale, this time only letting your lips vibrate loosely, not your cheeks, making the sound of a motorboat. Do this three times, approximately the length of a breath each time. This silly sound helps to focus your lips.

3. Seed: For this exercise, imagine that you have just eaten a slice of watermelon with seeds, and now you have to spit the seeds out. This act of directing the air, or focusing the lips even more is directly related to playing the trumpet. Do this three times, approximately the length of a breath each time. Next, imagine that you have a mouthful of seeds, so take a big breath and keep the air going.

Establishing Sound on the Mouthpiece

Mouthpiece placement can vary from person to person. A great way to get started is to say the letter "M" and, in a relaxed manner, hold your lips in the position. This is the best way to form your embouchure, or the positioning of your facial muscles. Now place the mouthpiece gently in the center of your lips where it is most comfortable, holding the mouthpiece lightly with the index finger, middle finger, and thumb of your left hand.

Now, without changing anything from the "Seed" exercise, place the mouthpiece on the lips and now you are buzzing!

Fig. 37 – TROT, Three Shapes

THREE SHAPES

Once we have established a beautiful steady buzz sound it is time to start manipulating that sound.

I. Going Down

Like establishing our steady sound, in order move the sound down, we need to do 3 things:

1. Open your Jaw/Relax your Lips. Think changing your vowel shape from "oooh" to "ah".

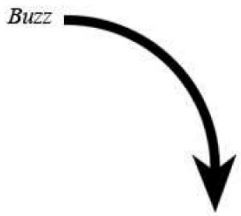
2. Slow Down the Air. The slower the air moves through your lips the slower they will vibrate, the lower the pitch will be. Sometimes this "slow" air is referred to as "warm" air. To help understand this concept, imagine being in a car on a cold day and trying to fog up the windows. The way you would blow to fog up the window is our "slow/warm" air. Remember, "slow" air does not mean "less" air. Using less air will make your sound softer. We want our volume to remain the same, so use a constant quantity of air, just let it move slower as you go.

Once you understand the physical component for this exercise, forget about it.

3. Sing the Sound Going Down. Hear the sound you want to make slowly descending in your mind.

The purpose of this exercise is to build low range. Every time you try this exercise, try to go lower than you did the last time. It will take more air to play low than in the middle register, so make sure that you take a big, relaxed breath and don't waste all of your air in the beginning.

Just like stretching your muscles, you won't get your full extension stretch the first time. Keep working into your low range, just like stretching your muscles: little by little.

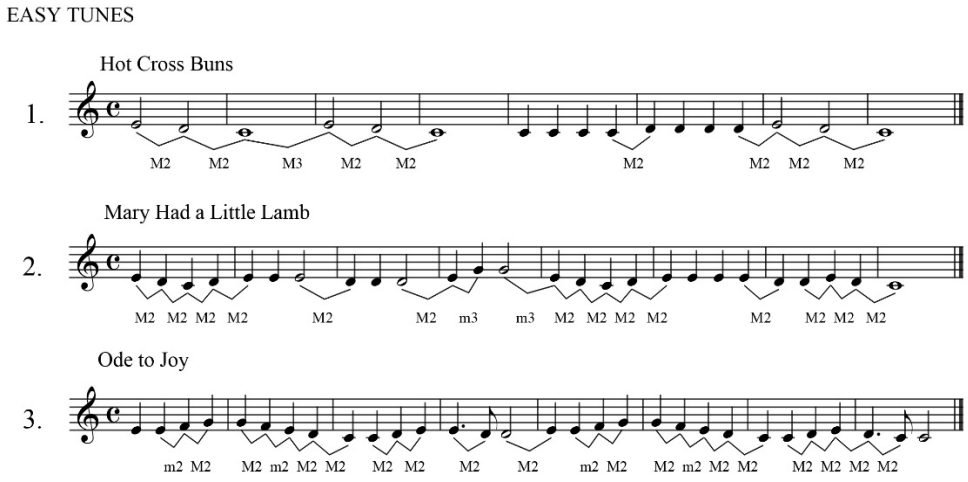


Once the student is comfortable with these simple shapes, pitch matching is introduced. Once a student can match pitch on the mouthpiece, the method introduces intervals. By practicing intervals, students learn not only to recognize an interval by sight but also by sound. This helps the student sight read notes and rhythms and provides them with an aural reference point before they play it on the instrument.

After students learn intervals, they are presented in the form of a series of recognizable tunes. Each tune in the “easy” section contains labeled intervals, enabling students to recognize the intervals they have already learned (see Fig. 36). From there, the tunes become more

complicated, giving the student the opportunity to practice and advance their skill.

Fig. 38 – TROT, Easy Tunes



After the interval section, the fundamentals section of TROT adopts sections on articulation, finger dexterity, ornaments, and flexibility. Many of the ideas are presented in a manner like that of the Arban book and Saint-Jacome, with a few differences. One of the differences is in the application of these skills. The exercises in both the Arban and Saint-Jacome books are arbitrary, particularly in terms of articulation and intervals. They may be based around a scale pattern, but they do not necessarily have a direct application to the music one may be playing or aspiring to play. One of the principles behind the TROT method is that everything must be practical and useful. To this end, all the additional studies in TROT are designed around excerpts of music. For example, double-tonguing exercises are not just based on scale repetition, see Fig. 39, but are built around existing solo and orchestral repertoire, as in this exercise built around a passage from Alexander Arutunian's *Concerto for Trumpet in A-Flat*, see Fig. 40, or a triple-tonguing exercise designed from Nikolai Rimsky-Korsakov's *Scheherazade*, see. Fig. 41.

Fig. 39 – Arban Method, Triple Tonguing and Double Tonguing

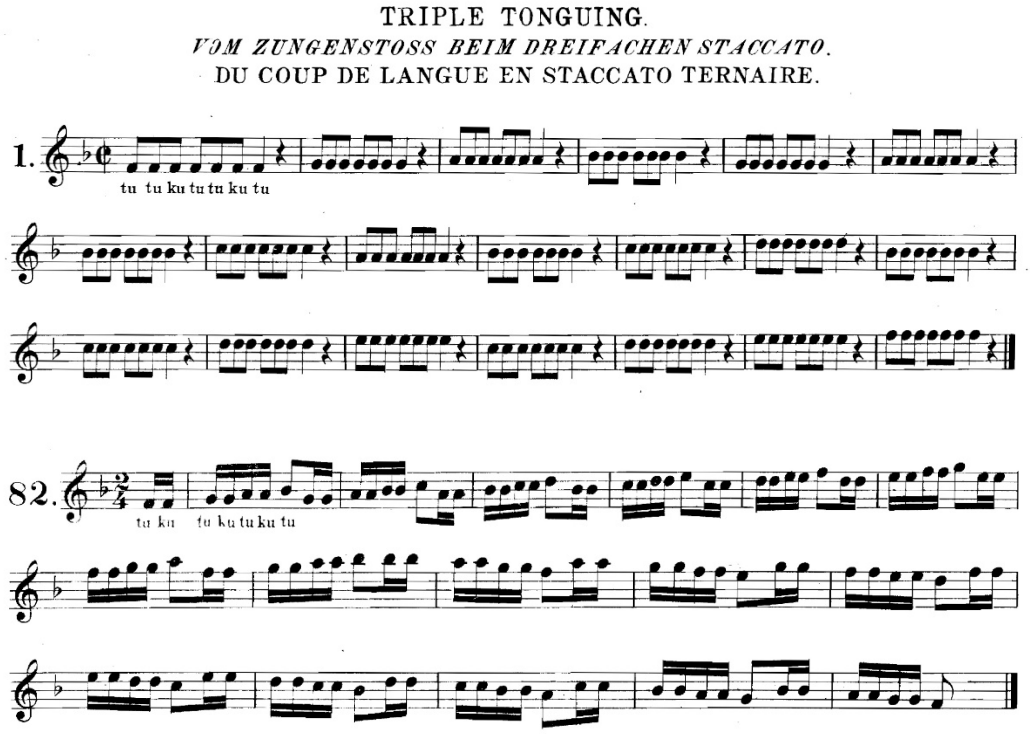


Fig. 40 – TROT, Arutunian 1

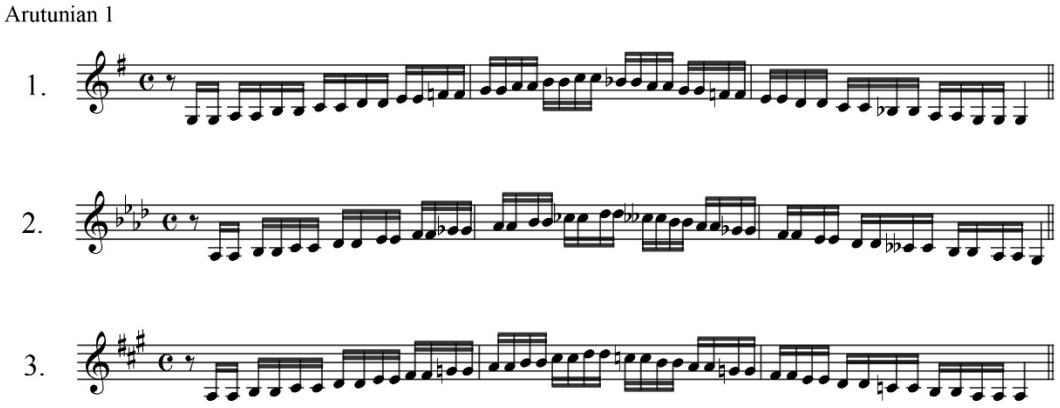
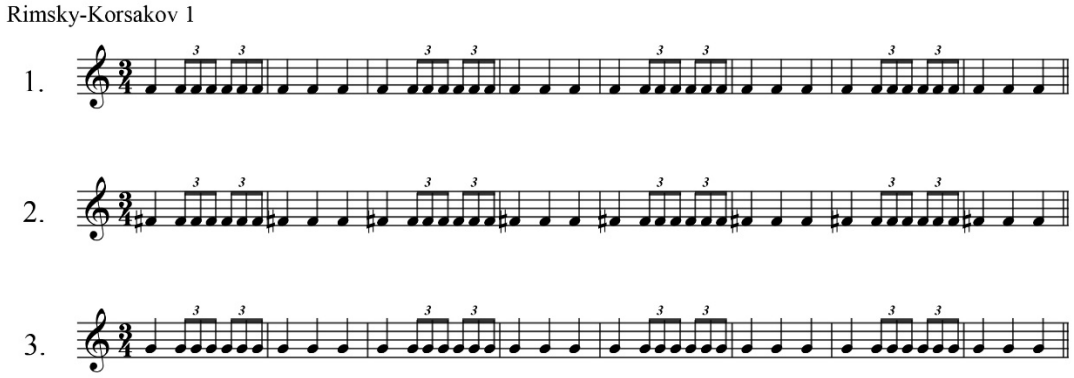


Fig. 41 – TROT, Rimsky-Korsakov 1



While the Arban method provides examples of intervals in scalar patterns, these exercises are not based on specific repertoire (see Fig. 42). The TROT method differs in its practical application of exercise, linking the technique to specific musical excerpts where that technique is required. For instance, one intervallic exercise in TROT is borrowed directly from Igor Stravinsky's "Ballerina's Dance" from *Petruska* (see Fig. 43).

Fig. 42 – Arban Method, Scalar treatment of intervals without clear musical reference

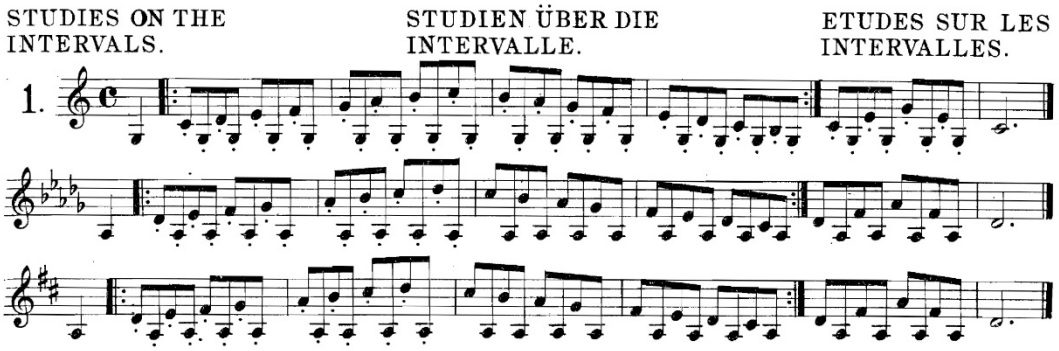
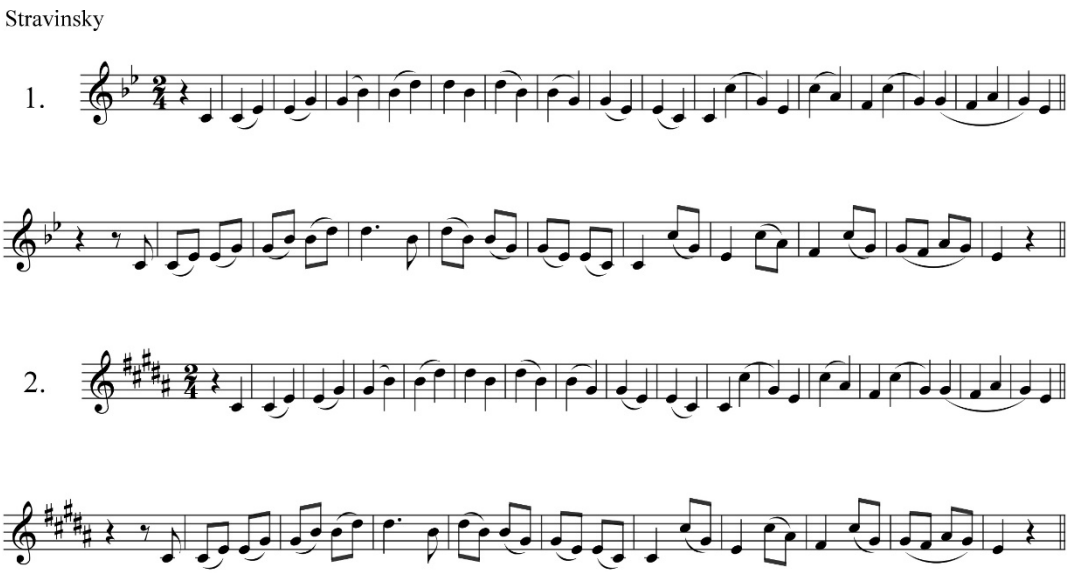


Fig. 43 – TROT, Scalar treatment of intervals borrowed from Stravinsky

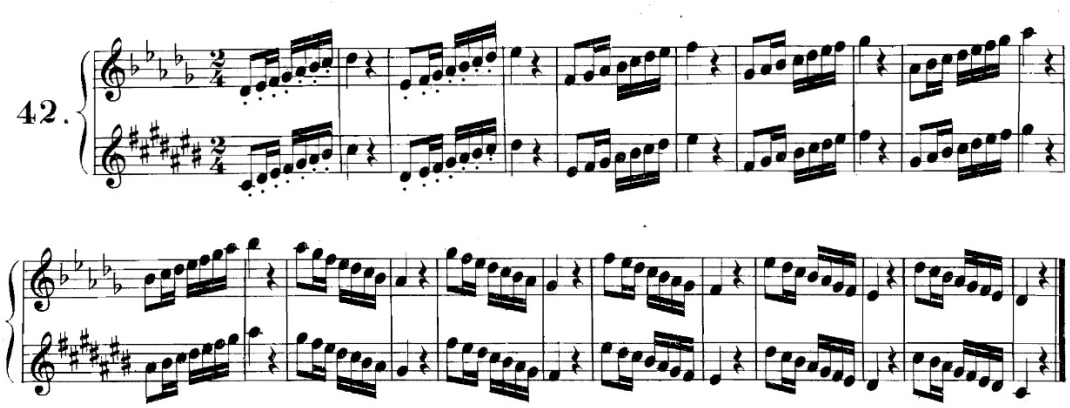


2. Scales

The second major section of TROT focuses on scales. The Arban method contains a robust treatment of scales. For instance, the first scale, C Major, contains sixteen exercises that span three pages. These exercises cover the full octave, sometimes expanding to the ninth or tenth, and include arpeggiated figures. After introducing C Major, Arban works through the circle of fourths. The remaining major keys each get six exercises, except for D-flat/C#, G-flat/F#, C-flat/B which only receive one exercise (see Fig. 44).[18]

[18] Arban, *Arban's Complete Conservatory Method for Trumpet*, Page 68.

Fig. 44 – Arban Method, D-Flat/C-Sharp



The Saint-Jacome book introduces each scale as part of a series of lessons. These exercises involve more than simple scale patterns, incorporating scales in thirds and fourths.[19]

Neither of these standard method books give a full and equal treatment the major scales. TROT contains an equal treatment for each major scale, including D-flat/C# and G-flat/F#. In order to make the exercises practical, each major key section ends with orchestral excerpts in that key (see Figs. 45 and 46).

[19] Saint-Jacome, *Grand Method: For Trumpet or Cornet*, Page 22-26.

Fig. 45 – TROT, C# Major exercise

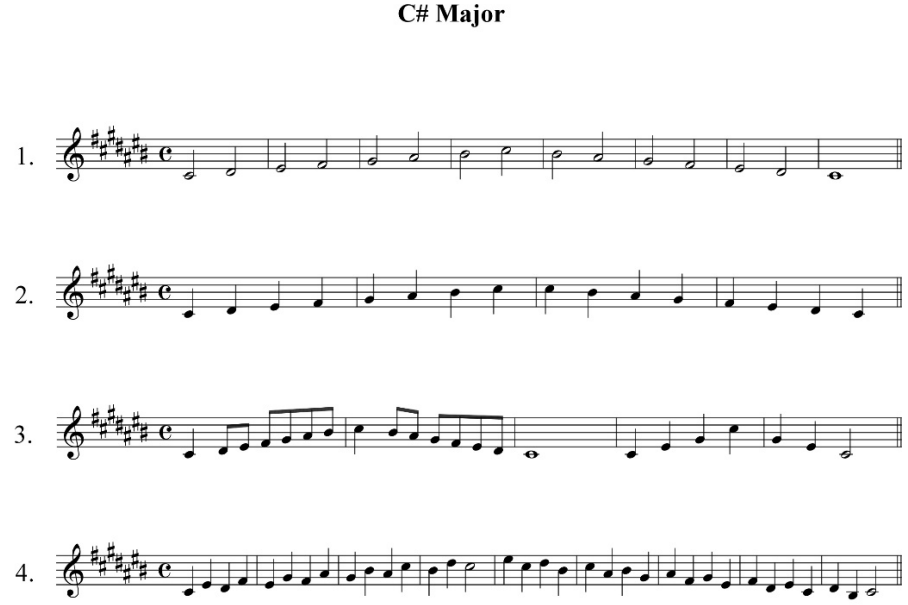
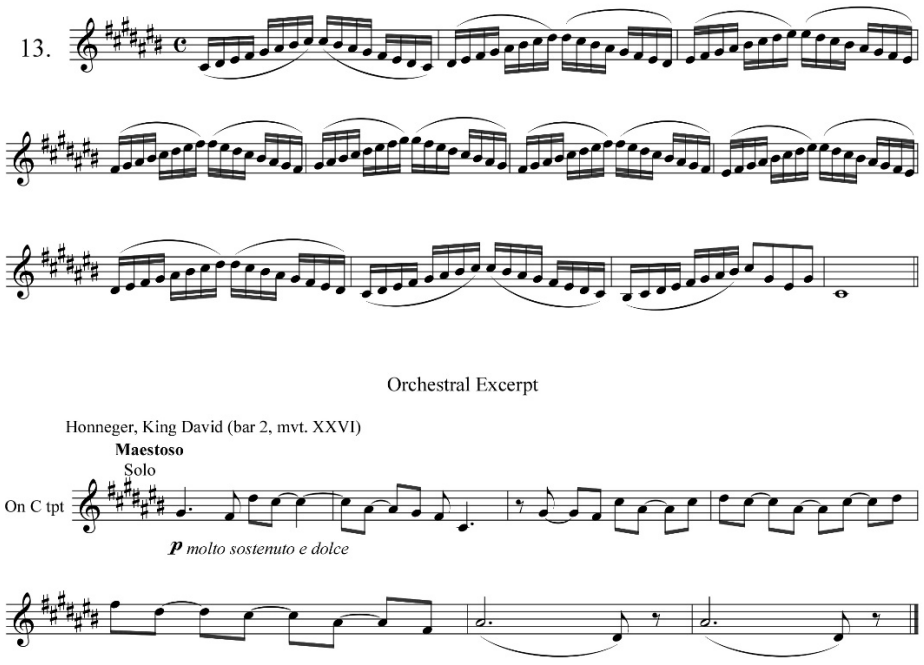


Fig. 46 – TROT, C# Major exercise and orchestral excerpt



Of course, the major scale is not the only scale that is used in music. The Arban method contains only one page of instruction on minor scales (see Fig. 47). This section neither covers nor describes the various forms of the minor scale. Saint-Jacome's method, by contrast, adopts a

much more inclusive approach to teaching the minor scale. However, it limits itself by only including the melodic form of the minor scale.

Fig. 47 – Arban Method, Minor Scales

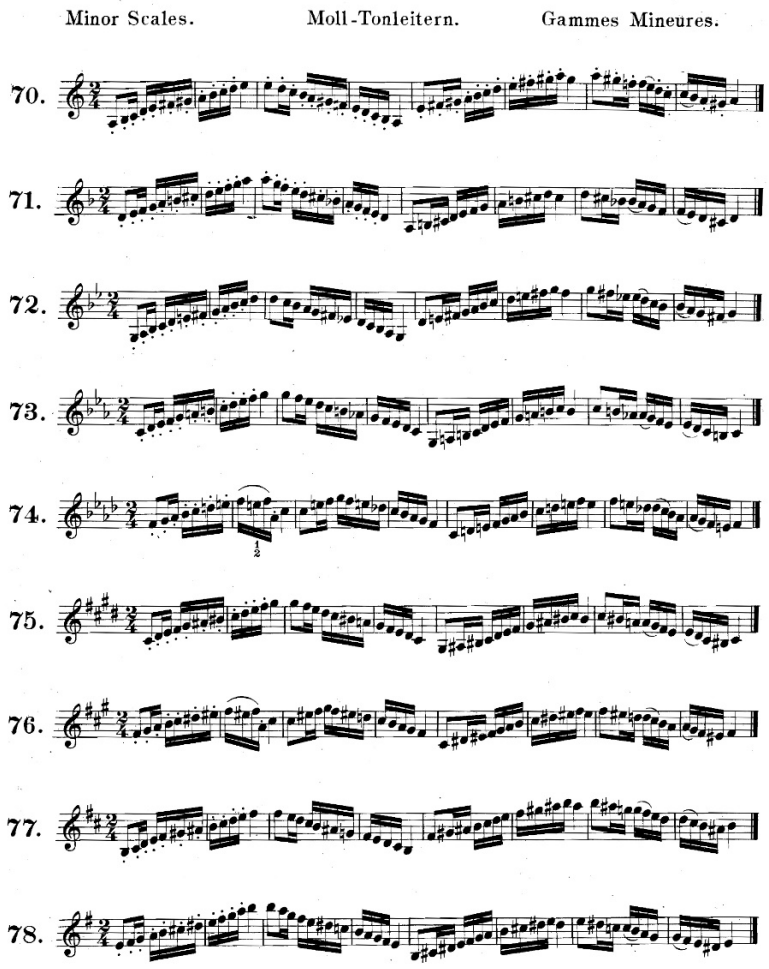
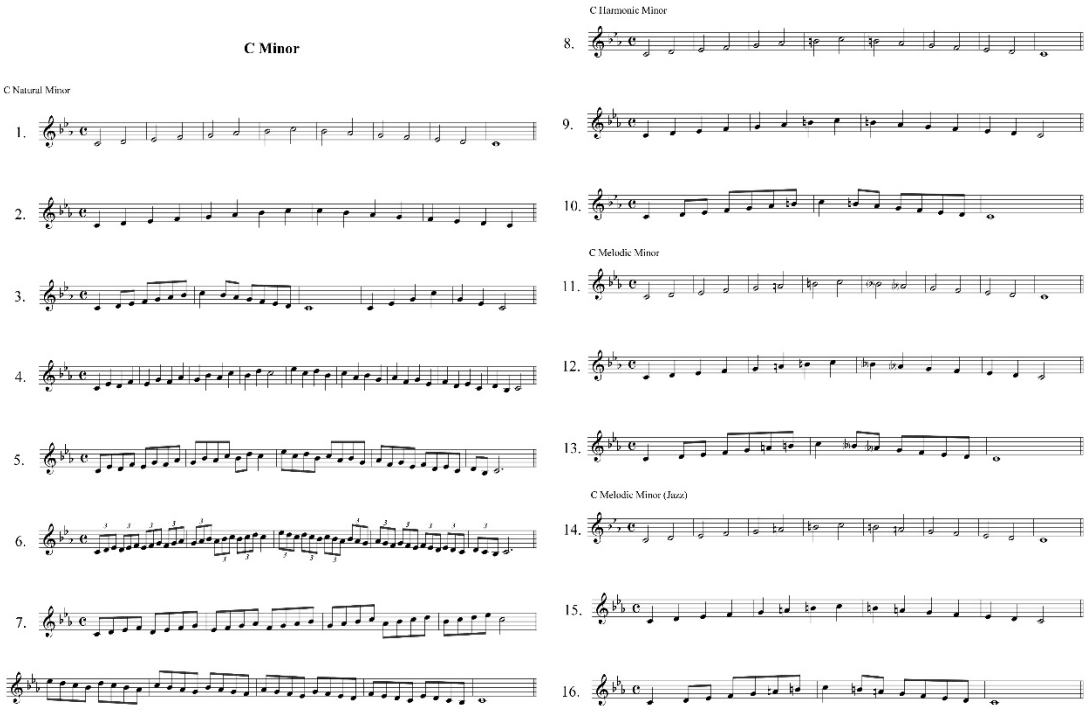


Fig. 48 – TROT, C Minor



Unlike these earlier methods, the TROT method provides each minor key and variant with equal treatment. TROT currently provides fewer examples in minor keys than it does for major keys; however, each minor key is given two pages and sixteen exercises. The proposed method also covers four distinct variants on the minor scale: natural, harmonic, melodic, and jazz melodic. Both the major and minor scale sections contain “crab scale” exercises (a method practicing scales by ascending in one scale, rising a half step beyond the octave, and descending in a scale based on the pitch of that half step).

The Arban book contains an extensive chromatic scale section but covers no additional scale forms. The TROT method includes exercises on the chromatic scale, but also includes the musical modes Dorian, Phrygian, Lydian, Mixolydian, and Locrian. Modal examples are presented in each key (see Fig. 49). The TROT method then goes on to cover several extended scales including the Armenian scale, bebop scale, blues scale, Hungarian major and minor scales,

octatonic scales, and more (see Fig. 50 and 51). This section is designed to introduce players to a wide variety of scale types that they may be exposed to in their playing careers.

Fig. 49 – TROT, modal scale examples

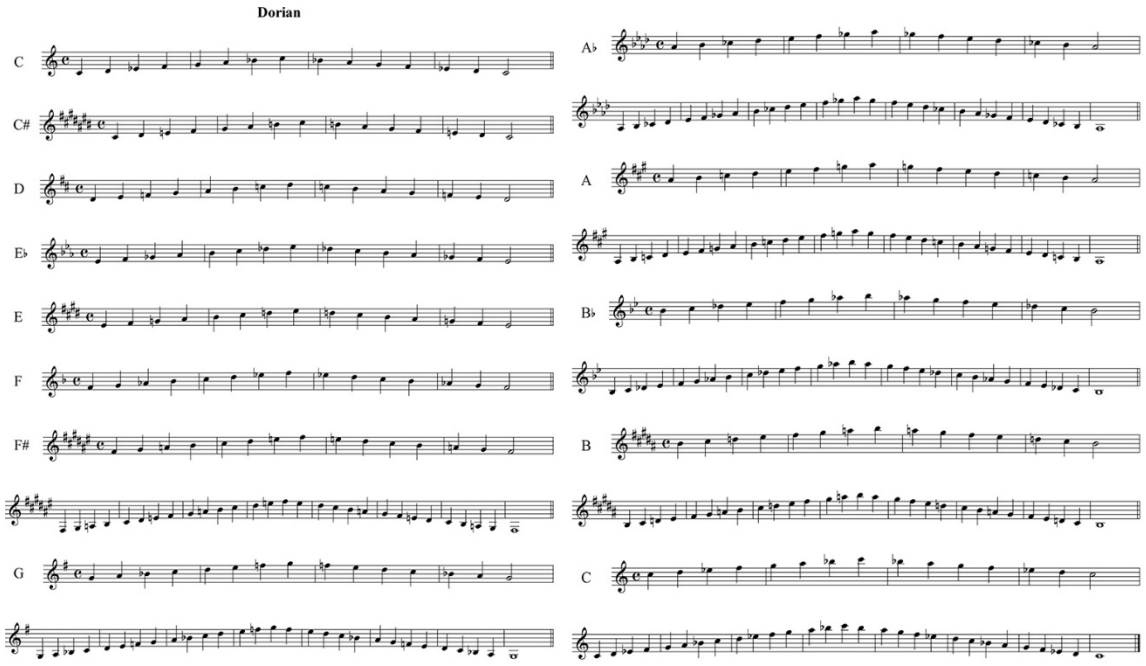


Fig. 50 – TROT, Double Harmonic

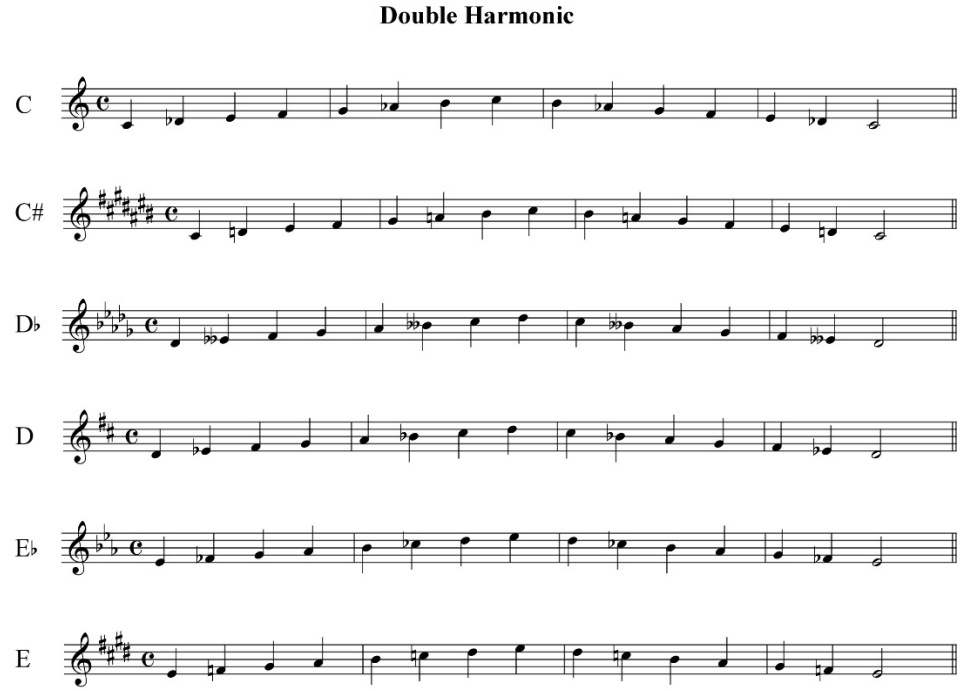
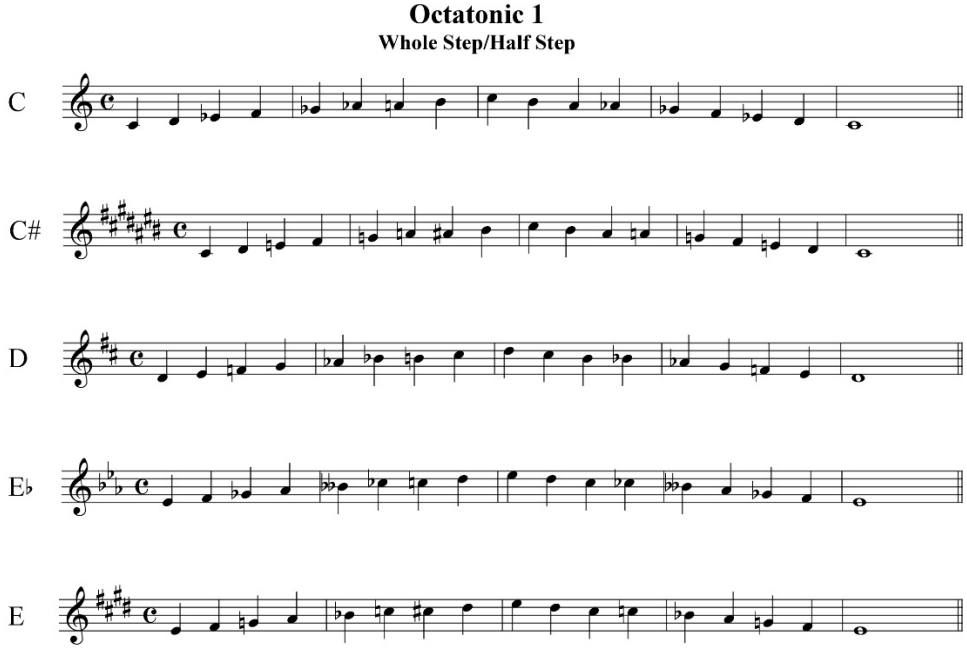


Fig. 51 – TROT, Octatonic 1



Scale examples in both the Arban and Saint-Jacome methods keep to the range of A5.

Most method books do not venture past C6, though the James Stamp book does take the player

up to E6 and down to C2.[20] In the spirit of the Stamp method, TROT contains both a section on Pedal Tones, descending to C2, and a section on extended range, going up to F#6. The extended range section also contains several orchestral excerpts in the upper register for players to apply these notes.

3. Music/Method

Throughout my survey of trumpet methods, I have found few books that provide a method for learning and practicing music. As a teacher, I have observed that most students have never been truly taught how to practice by other pedagogues. They are given assignments and told to practice them for the next lesson, but how they approach the problem in the practice room is largely left up to them. Teachers will often listen to a student's prepared assignment, adjust as needed, and assign the next exercise in the series. While most, if not all, of the mentioned method books begin easier and gradually progress in difficulty, this approach still leaves students without a systematic approach to learning music. Many students study a wide variety of these method books and simply attempt to assimilate characteristics of the exercises that they have learned with the music they are playing. While this system can be, and has been, successful for many players, it also assumes that students have learned those exercises correctly and have practiced them well.

This methodology relies on the tutelage of a master teacher to complete the learning process. There are significant pros to working with a master teacher, especially for younger students. However, not all students are able to work with these teachers for a host of reasons, including lack of access through financial concerns, geographical obstacles, and/or individual learning styles.

[20] Stamp, *Stamp Warm-Ups + Studies*, Page 9.

I believe that the job of any teacher is to make themselves obsolete. Any master teacher should, in addition to teaching primary skills, teach their students how to teach themselves. The process of autodidacticism—self-learning—is an important part of any learning experience. Methods of this type are not new. In 1536, Luis Milán's *El Maestro* was published in Spain. *El Maestro* (*The Teacher*) is a method for learning the vihuela, a fretted plucked string instrument shaped like a guitar with the tuning system of a lute.[21] Milán's method was written specifically to act as the teacher for students learning the instrument, a purpose displayed on the method's title page:

> Book of Music
> For Vihuela called El Maestro [The Teacher]. Which follows the same style and order that a teacher would follow with beginning students: showing them from the start, in an orderly way, all of the rudiments and all of the things they could overlook to understand the present work. Composed by don Luis Milán. Dedicated to the highest, most powerful, and invincible prince don Juan: by the Grace of God King of Portugal and of the Islands, Etc.[22]

The following method is designed to create an efficient and universally applicable approach to learning music. The TROT method contains elements that most teachers assume their students have already learned—elements like how to practice—, suggesting that "basic" concepts are not established fact. These fundamental steps to learning a new piece are presented early in the method; they not only make learning new music easier but are extremely beneficial in sight-reading (See Fig. 52).

[21] Diana Poulton and Antonio Corona Alcalde, "Vihuela," *Grove Music Online*, 2001, Oxford University Press, Date of access 5 May. 2020. https://www-oxfordmusiconline-com.proxy2.library.illinois.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000029360.

[22] C. Ramírez. Ciphering Song, De-Ciphering Identity: The *Libro de Cifra Nueva* (1557), and the Mediation of Identity and Sound in Early Modern Spain. Cornell University. 2019.

Fig. 52 – Set 1, steps for learning new music in TROT

I. Check the Key Signature
    A. Does the Key Signature Change
    B. Look For Accidentals
II. Check the Time Signature
    A. Does the Time Signature Change
    B. Is it a simple beat pattern or complex
        1.what is the structure of each measure
III. Check the Roadmap
    A. Are there repeat signs/Where do they go
    B. Are there any Da Capo, Del Segno, Codas, or other structural markings

While these elements are taught regularly in most school music programs, it is always better to cover even the most basic of concepts rather than assume that a student has learned them. Once a student has looked for all of these elements - and marked them in the music, the next series of steps breaks down the actual process of learning the music.

Fig. 53 – Set 2, steps for learning new music in TROT

I. Break the music into small chunks.
    A. This can be done by the phrase, or even the measure
    B. Small chunks make the process easier and more manageable
II. Play the section one note at a time, out of context.
    A. The purpose of this is to learn not only the notes/fingerings, but also, how they relate to each other

B. Repeat the process three times without making any mistakes.

C. Acknowledge your success.

III. Add time/rhythm

A. Start this process slowly, no faster than you can play it without mistakes. If you make a mistake, slow it down

B. Repeat this process three times without making any mistakes

C. Acknowledge your success.

I developed this second set based on several criteria. The first is a basic concept that all of my teachers—band directors, piano teachers, trumpet teachers—have advised: when something is difficult, make it easier. By breaking down complex music into small chunks, we are making it easier and more manageable. This concept, known as *Work Breakdown Structure*, or *decomposition* is a process that is commonly used in project management. In a very real sense, project management is the same whether your project is "Build the database", paint the room, or learn this piece of music.[23] As Daniel Coyle states in his book, *The Little Book of Talent*: "No matter what skill you set out to learn, the pattern is always the same: See the whole. Thing. Break it down to its simplest elements. Put it back together. Repeat."[24]

In a 2018 article in *Forbes,* Andrew Ferebee identifies two of the most likely reasons that people have difficulty in adopting new habits.[25] He suggests that failure arises due to:

1. Misunderstanding of how habits are structured and how to leverage that structure to an advantage.
2. Attempting to do too much too soon and setting the stage up for

[23] Mary Gick, "Problem-Solving Strategies," *Educational Psychologist* 21, no. 1 (1986), SPECIFIC Page 100, doi:10.1207/s15326985ep2101&2_6.

[24] Coyle, D. (2012). *Little book of talent*. Cornerstone. Page 46.

[25] Andrew Ferebee, "The Science Behind Adopting New Habits (And Making Them Stick)," www.forbes.com, Feb 13, 2018.

failure.

I contend that many music students attempt to do too much too soon; breaking down the music into its smaller parts, and then breaking those smaller parts down into even smaller/easier components, i.e., playing the section one note at a time, is a way of addressing this failure. Setting unrealistic goals creates an environment for failure. By making the goals small and realistic, the chances for success and, therefore, the successful creation of good habits increase.

Music students also fail to understand the structure of their own habits. Charles Duhigg, the author of *The Power of Habit* and an expert on behavioral psychology, states that most people fail to adopt new behaviors because they do not understand the structure of their habits.[26] The most common habitual structure can be broken down into three categories:

1. The Cue or Trigger
2. The Action
3. The Reward

"The Cue or Trigger" is the part of habit where the individuals are caused to take an action. This can be a response based on a cue from either your internal or external environment. In the case of the trumpet player, the desire to be a better trumpet player, or to learn a specific piece of music triggers the player to work on the piece. By making the decision to follow a systematic approach such as the one suggested here, the player sets themselves up for success.

"The Action" is the part of habit creation where the individual actually does the thing that they are intending. This portion of the structure can either set up good or bad habits, depending on the actions taken. If, in the context of learning a new piece of music, the player allows themselves to rush through, they may inadvertently create bad habits. By taking the time to learn

[26] Charles Duhigg, *The Power Of Habit: Why We Do What We Do In Life And Business* (New York: Random House, 2012), Page 140-141.

the piece thoroughly and systemically, they have the power to create good habits.

Finally, “the Reward” is the part of the process where the individual's brain receives a reward for taking (or not taking) an action. In the context of learning a new piece of music, the player can create bad habits for congratulating ourselves for learning a new piece quickly. Likewise, they can create a good habit by acknowledging our success of learning a small section well. This reward component is very important, especially in the beginnings of developing a new habit. Students should always try to find ways to reward themselves for establishing the new good habit.

A successful implementation of a desired action is not enough. That action must be repeated. When implementing Set 2 of the TROT method, students are required to repeat each three times in a row without making a mistake. This repetition helps the player to build both the physical muscle-memory and the aural memory of the passage, which helps to firmly establish the piece into the subconscious. The more the player can make the physical act of playing an unconscious act, the freer they are to sing and make music, thus creating the “artless art.”

Storied Chicago Symphony Orchestra trumpeter Adolph “Bud” Herseth was known for his repetitive practice technique. One of the tales describes that when practicing, Herseth would set ten pennies on a table next to his practice area. When he played the passage correctly, he would move a penny to the side. He would repeat that process and keep moving pennies over to the side. If he made a mistake, all of the success pennies went back to the start. He would not move on from the passage until all ten pennies had been moved. Whether it was a new piece or a work that he had performed countless times, he would always approach the piece as though he had never played it.

TROT adopts a similar method of approach. When a student successfully applies Set 2 to

a small chunk of music, they simply continue the process with the next chunk. The TROT method further applies this learning process to three etudes from the Arban method. TROT applies this method to Arban's Characteristic Study no. 8 (see Fig. 54). First, the example is broken down into large sections. Then the example is broken down into phrases; then intervals; then, finally, to individual notes. This logical, step-by-step progression allows the student to grasp the components of quality practice. The TROT method presents the first measure of Arban's characteristic study as it appears in the etude; breaks the measure into isolated components, which may prove difficult for the student; slowly adds individual elements (such as articulation, and rhythm); and finally repeats the exercise in its original form (see Fig. 55).

Fig. 54 – Arban Method, Characteristic Study no. 8

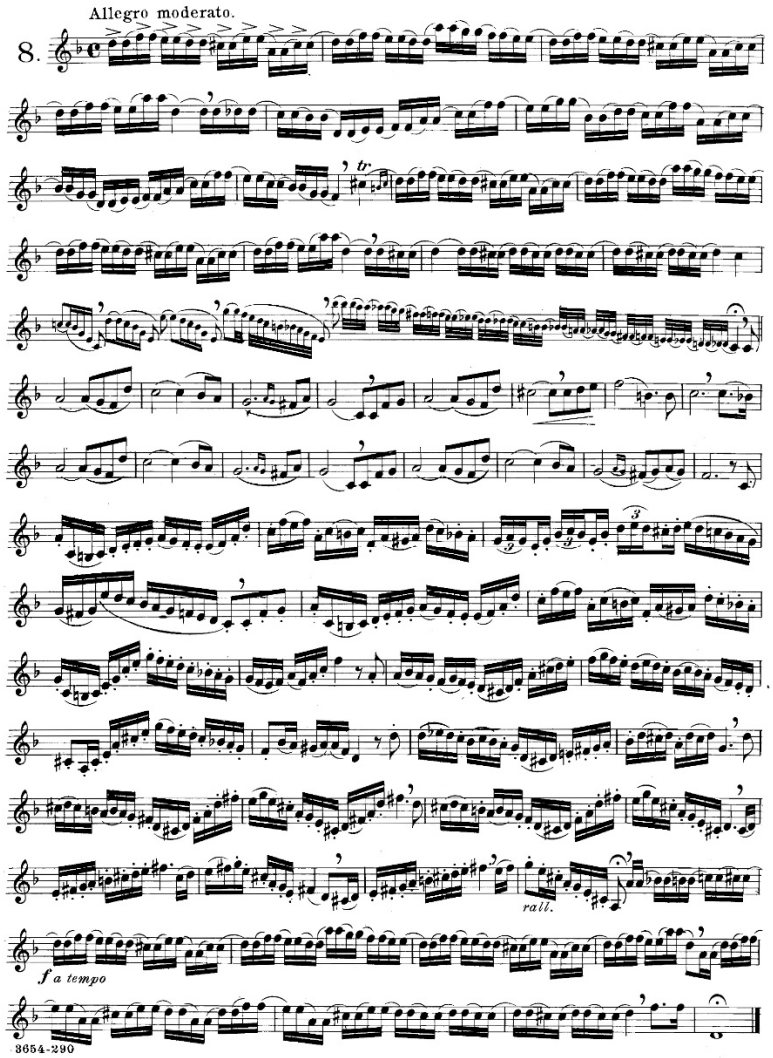
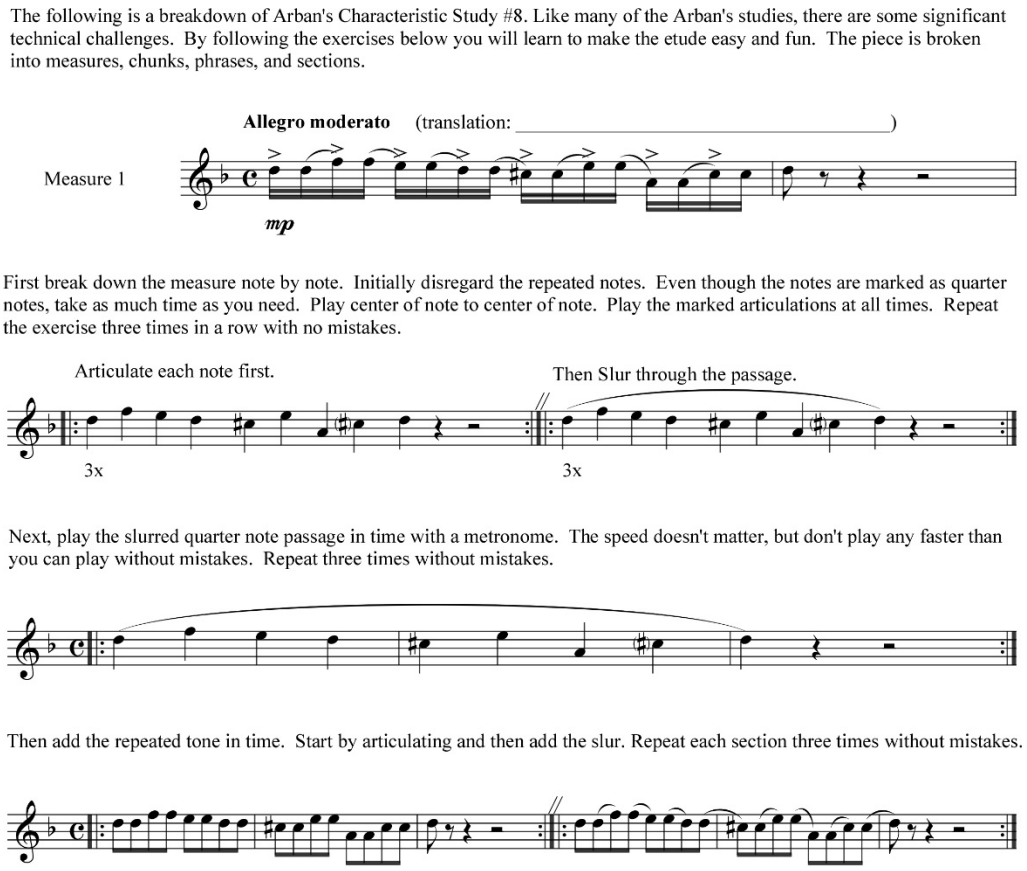


Fig. 55 – TROT, explanation of Arban Characteristic Study no. 8, measure 1



This process is repeated on the second measure, which is then combined with the first message to make the first chunk, see Fig. 56. As the process continues, the chunk transforms into a series of phrases (see Fig. 57) and those become sections (see Fig. 58).

Fig. 56 – TROT, Characteristic Study, no. 8 Chunk 1

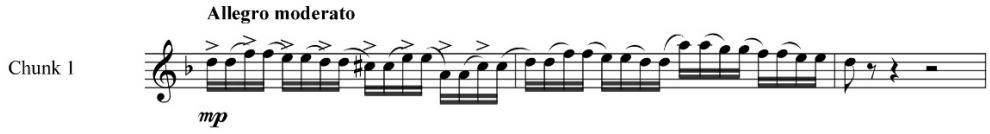


Fig. 57 – TROT, Characteristic Study, no. 8 Phrase 1

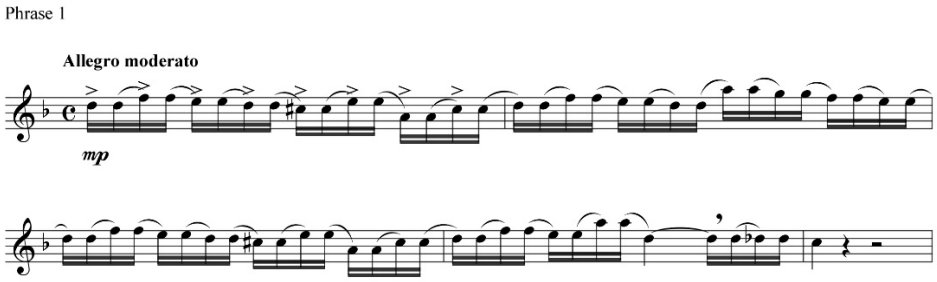
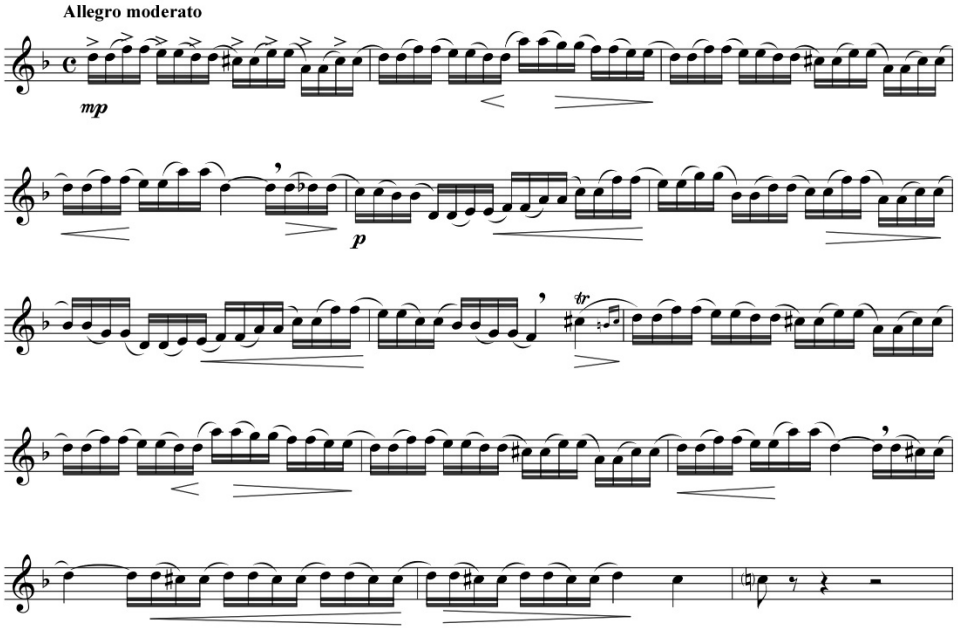


Fig. 58 – TROT, Characteristic Study, no. 8 Section 1



As students move from section to section, always following the method, not only does the player successfully learn the new material, but they reinforce the work they have done previously. Lexia Zhan (et. al) note that repetition greatly effects the process of learning. They note:

> Behavioral studies have shown that after subjects learned words and word pairs for three or six times, their item and associative recognition performance increased significantly. In addition, both recollection and familiarity processes contributed to the learning effect... is more likely to manifest repetition enhancement rather than suppression during

explicit retrieval.[27]

This repetition and progress will not only lead players to successful and fulfilling musical performances but also help in reducing the effects of performance anxiety. While this process does not explicitly remove performance anxiety, the repetition allows for a more effective memory retrieval which mitigates the effects of the anxiety. Performance anxiety is a problem that many players deal with in the course of their careers. There are several possible reasons for anxiety to come into play. The process laid out in this method will help and combined with other efforts it is possible to overcome these issues.

Why do performers get nervous when they perform? While there is no "magic fix" to cure performance anxiety, nor is there an absolute list causes, some of the most common reasons for performance anxiety that I have dealt with fall into three main categories:

1. They feel unprepared with the music.
2. They are uncomfortable playing in front of others.
3. They are concerned about how the performance will reflect on them.

Of course, these three categories do not explain all of the causes of performance anxiety, but by looking at each of these possibilities, the player can begin to come up with strategies to overcome them and build confidence in efforts of combatting the symptoms of performance anxiety.

Feeling unprepared is probably the most common cause of performance anxiety, and it feeds into the other categories. The best way to combat this situation is for the player to make sure that they are as thoroughly prepared as possible. Using the method described above will

[27] Lexia Zhan, et al. "Effects of Repetition Learning on Associative Recognition Over Time: Role of the Hippocampus and Prefrontal Cortex." *Frontiers in human neuroscience* vol. 12 277. 11 Jul. 2018.

help students to feel confident in their performance.

Another way to ensure that you are prepared is for the player to make their practice session harder than the performances. If they are playing a technically challenging piece of music, work on playing it faster than they will perform the music. If the player can play that "fast" section 5-10 beats per minute faster than the performance tempo, then it will be easier when they play it at the correct speed. Likewise, if the player has a long lyrical piece and they are concerned about endurance, they should play that piece slower than they will perform it. The player should gradually increase the time difference until they can play it well at half-tempo. If a performer can play the piece at half-tempo with musicality and make it through the piece, then playing at the written tempo will be much easier.

Many professional performers also feel that to really "know" a piece of music, it should be memorized. This way the player is not tied to the paper in front of them and can make the best music possible. The process of memorizing music and the repetition involved will also help to build confidence.

Many musicians spend hours in practice rooms honing their craft and working on their music. However, they usually spend much less time playing that music for others. In TROT, part of this section suggests:

> One of the easiest ways to help a player overcome their fears of playing in front of other people is to do it on a regular basis. A great way to start this process is to play for friends or family. They should find people who are supportive of them and their playing and people who they are generally comfortable being around.
>
> Once you feel comfortable playing in these circumstances, they should find other people to play for or other situations. Playing for churches or nursing homes is a great way to build confidence in performing as these audiences tend to be very grateful and appreciative.
>
> Continue to find more challenging situations to perform in until the player is more comfortable playing in front of people. The mere act of going through this process

will help to build the players confidence in their level of preparation.

Performers tend to be very concerned about how others will view them personally if their playing doesn't go well. The first thing to remember is that audiences always want the performer to play their best, and therefore, are, by default, rooting for the performer to do well. The player will almost never perform for an audience that wants them to fail – and in these circumstances, why would anyone care about the opinions of such people?

A great way to alleviate this unnecessary burden is to remember to always serve the music. In TROT, this concept is initially discussed in the Three Rules section of the Introduction:

> At the end of all of our work on the trumpet, the ultimate goal is to make MUSIC. When you are playing music, make sure that you put the musical goals, concepts, stories, and emotions that you wish to communicate to you audience first. We have a tendency to put ourselves before the music. How will my playing reflect on ME? I hope that people enjoy MY playing. This kind of thinking makes playing music stressful and we miss the point of what we are trying to accomplish. When you put the musical goal at the forefront of your performance, you will find that you are more comfortable playing, and that your performances are easier and often better. Always have a story to tell your audience. In the Music/Method section of this book you will find that there is a place for you to write out your story for each piece of music. I urge you to use pencil so that you can refine your story or change it as you develop your understanding of each piece. Sometimes composers have specific stories in mind. Sometimes it is up to the performer. Remember, music is about communication. Know what you want to say and put that at the forefront.

By putting the music first, the performance is no longer about us as performers, but about the music that we present. In many cases, students perform canonic and easily recognizable works. The performers do not need to prove the worth of the music, or themselves. If the players have prepared the music well and they are playing music that they believe in, all they must do is present the music.

There is no such thing as a perfect performance. While performers strive to play their best, there is always something that can be done better or perhaps differently. This idea makes all performances valid. The performer has succeeded just by stepping on stage and playing. When

the performer puts the music first, playing is easy and fun.

After a student following the TROT method plays anything, they should follow the 3rd set of steps for learning a new piece of music (See Fig. 59). Students ask themselves three questions: “what did I like?,” “what can I do better?,” and “how can I make it better?” If a performer cannot answer the first two questions, they likely weren't paying close enough attention and need to repeat the performance. In order to get to the third question, they need to first establish what was successful, and determine what can be improved.

Fig. 59: Set 3, steps for learning new music in TROT

I. What did I like?
   - A. There is always something good, find it
   - B. Acknowledge the success for the mental reward

II. What can I do better?
   - A. In all performances there is something that can be fixed.
   - B. Don't be negative, just be honest

III. How can I make it better?
   - A. Make a hypothesis on how to fix the solution
   - B. Test the hypothesis
   - C. Evaluate the results and repeat if necessary

This process directly applies to practicing a musical instrument. In the scientific method, a problem is first identified; in Step 2, the student identifies playing/performance improvement needs. The next step in the scientific method is to form a hypothesis to solve the problem; this part of the process brings the student to Step 3A. The potential solutions may vary greatly, but most of the problems that a student encounters while playing trumpet can generally

be approached by taking one or more of the following steps:

1. Slow it down
2. Take it down an octave

3a. Simplify the rhythm

-or-

3b. Take the notes out of rhythmic context

Once the student has come up with an approach to solve the problem, the next step is to experiment, or try the solution (Step 3B). After trying the hypothesis/solution, first, make sure that the solution was accurately applied. Very often students will play the passage again, but not actually make the change that was planned. When the student has accurately applied the solution, the next step is to evaluate the success of the solution. If the solution was successful, then the student should repeat the test. Whether in science or music, the individual must be able to repeat the results if they want to make sure that the process is correct. If the solution does not solve the problem, then the student must reevaluate the hypotheses, and either come up with a variation of the current solution, or a new solution, then repeat the process until the problem is solved.

These three steps are the foundation of my methodology. They are informed by both the great methodologies of the past and those of the present. In addition, this process seeks to help the student become a self-teacher. As Richard Floyd states in his book *The Artistry of Teaching and Making Music,* "The ultimate goal of education must be to teach students to think for themselves."[28] This tripartite process of identifying specific elements of a new score, breaking those elements into achievable components, and reflecting upon the process helps the student to

[28] Richard Floyd, *The Artistry of Teaching and Making Music* (Chicago: GIA Publications, Inc. 2015), Page 17.

not only learn the skills necessary to play the trumpet, but most importantly, to internalize a process of learning that is applicable to nearly all endeavors.

Following the three Characteristic Studies by Arban, TROT then presents students with three works by Johann Sebastian Bach: *Sarabande* from Cello Suite No. 2, BWV 1008, *Minuetto* from Cello Suite No. 2, BWV 1007, and *Giga* from Partita No. 6 in E Major, BWV 1006. The methodology detailed in TROT is not applied to these works in the same manner as the Arban *Characteristic Studies*. This allows the students to apply the method on their own to aid in the internalization of the process.

One of the reasons these pieces were chosen is that the Bach did not include elements such as dynamics and metronome marking in these compositions. This gives players the freedom to make musical decisions for themselves. One of the beautiful aspects of music is that any given piece can be performed in any number of different ways and still be "correct". Music is so much more than simply getting all of the notes and rhythms right.

To this point, with each of the etudes and musical selections in the Music portion of TROT the player is encouraged to produce a story that corresponds to that piece. I believe that one of the primary purposes of music communication. In order to have a clear, effective performance, it helps to have a clear concept of what the player would like to communicate. In TROT, this idea is presented with the following explanation:

> If we are to be successful in our performance, we need to make sure that we are communicating with our audience. In order to communicate effectively, we need to know exactly what are trying to say. Imagine this piece of music as the soundtrack for a movie. What is your movie about? Use this space to write out your story. Be as specific as possible. Be creative. What do you want to say?

While the primary methods for trumpet provide ample number of exercises and technique, this fundamental aspect of music is not addressed. In fact, the earlier editions of the Arban and Saint-

Jacome etudes do not contain as many of the notational edits that the modern editions use. For example, the earlier editions of the Arban method do not contain metronome markings, while the modern editions by Claude Gordon do contain these markings. The more markings added by the editors, the less musical freedom is given to the player.

Fig. 60 – Arban Method, Characteristic Study, Original

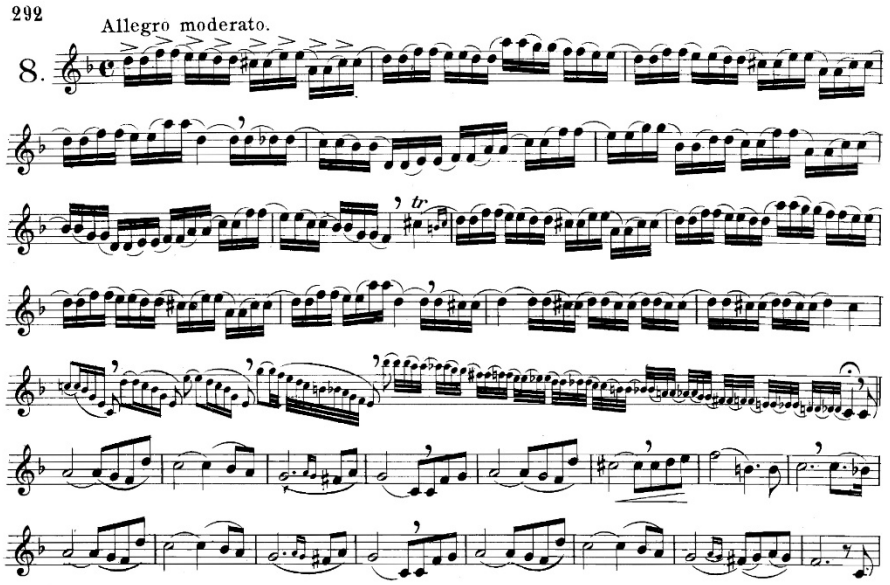
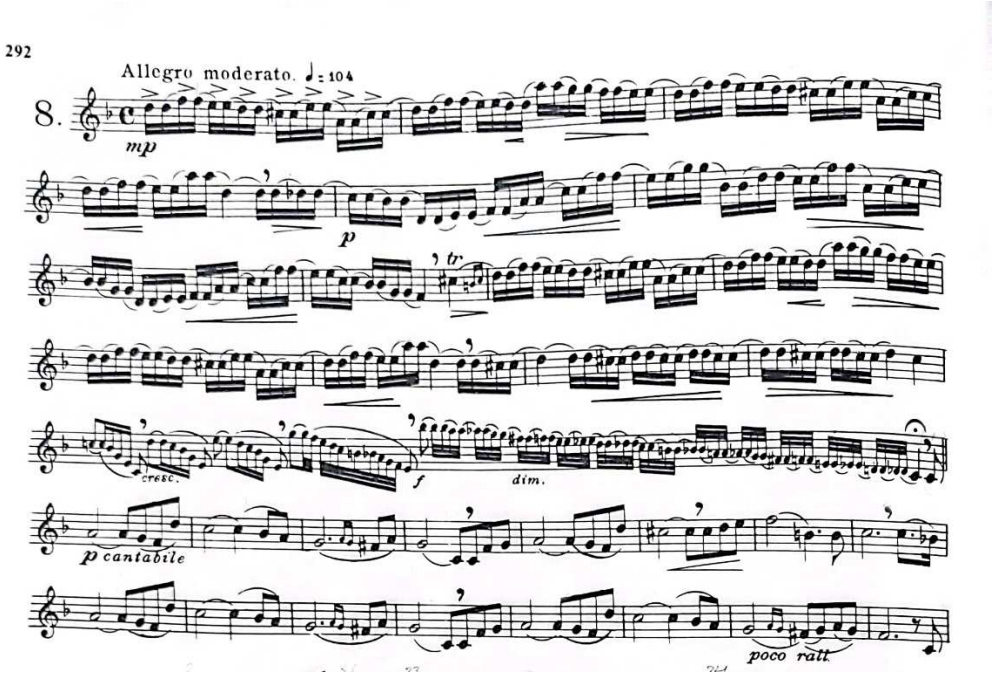
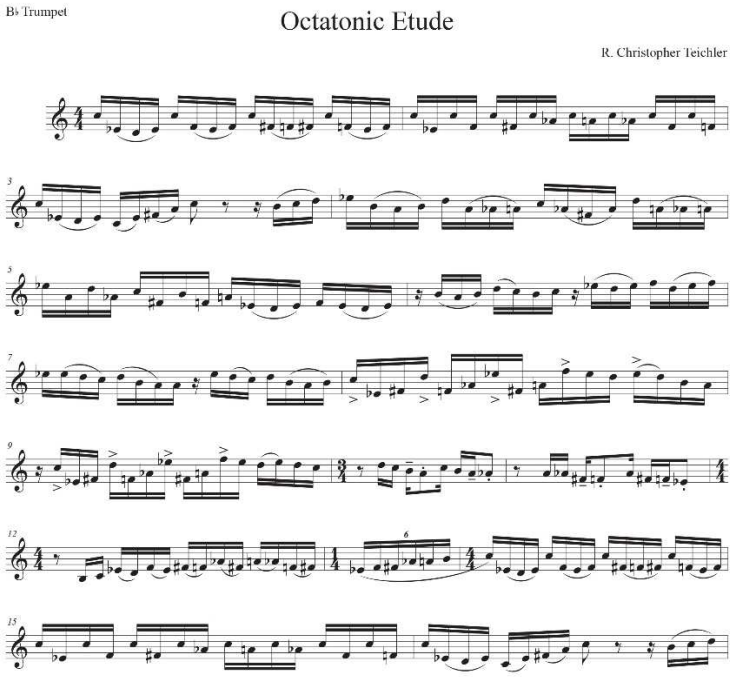


Fig. 61 – Arban Method, Characteristic Study, Gordon Edition



Following the Bach selections, TROT continues with new etudes that utilize the extended scales. These etudes are specifically designed to give players experience utilizing extended scales in more modern settings. These original etudes include a blues etude, and a double harmonic etude written by trumpeter JaKobe Henry, as well as an octatonic etude and whole tone etude written by composer R. Christopher Teichler.

Fig. 62 – TROT, Octatonic Etude



TROT concludes with a glossary of terms and phrases. While the Saint-Jacome method includes a "List of the Principal Words Use in Music" this element is not included in the Arban method. The TROT and Saint-Jacome glossaries contain many of the same terms, though the Saint-Jacome list includes 161 terms, and TROT extends the terms to 239.

Fig. 63 – Saint-Jacome, List of Principal Words

List of the Principal Words Used in Music

With Their Abbreviations and Explanations

A	to, in or at; *a tempo*, in time
Accelerando (accel.)	Gradually increasing the speed
Accent	Emphasis on certain parts of the measure
Adagio	Slowly, leisurely
Ad libitum (ad lib.)	At pleasure; not in strict time
A due (a 2)	To be played by both instruments
Agitato	Restless, with agitation
Al or Alla	In the style of
Alla Marcia	In the style of a March
Allegretto	Diminutive of allegro; moderately fast, lively; faster than *andante*; slower than *allegro*
Allegro	Lively; brisk, rapid.
Allegro assai	Very rapidly
Amoroso	Affectionately
Andante	In moderately slow time
Andantino	Diminutive of *andante*; strictly *slower* than andante, but often used in the reverse sense
Anima, con / *Animato*	With animation
A piacere	At pleasure; equivalent to *ad libitum*
Appassionato	Impassioned
Arpeggio	A broken chord
Assai	Very; *Allegro assai*, very rapidly
A tempo	In the original tempo
Attacca	Attack or begin what follows without pausing
Barcarolle	A Venetian boatman's song
Bis	Twice, repeat the passage
Bravura	Brilliant; bold; spirited
Brillante	Showy, sparkling, brilliant
Brio, con	With much spirit
Cadenza	An elaborate, florid passage introduced as an embellishment
Cantabile	In a singing style
Canzonetta	A short song or air
Capriccio a	At pleasure, ad libitum
Cavatina	An air, shorter and simpler than the aria, and in one division, without Da Capo
Chord	The harmony of three or more tones of different pitch produced simultaneously
Coda	A supplement at the end of a composition
Col or con	With
Crescendo (cresc.)	Swelling; increasing in loudness
Da or dal	From
Da Capo (D. C.)	From the beginning
Dal Segno (D. S.)	From the sign
Decrescendo (decresc.)	Decreasing in strength
Diminuendo (dim.)	Gradually softer
Divisi	Divided, each part to be played by a separate instrument
Dolce (dol.)	Softly; sweetly
Dolcissimo	Very sweetly and softly
Dominant	The fifth tone in the major or minor scale
Duet or Duo	A composition for two performers
E	And
Elegante	Elegant, graceful
Energico	With energy, vigorously
Enharmonic	Alike in pitch, but different in notation
Espressivo	With expression
Finale	The concluding movement
Fine	The end
Forte (f)	Loud
Forte-piano (fp)	Accent strongly, diminishing instantly to piano
Fortissimo (ff)	Very loud
Forzando (fz >)	Indicates that a note or chord is to be strongly accented
Forza	Force of tone
Fuoco, con	With fire; with spirit
Giocoso	Joyously; playfully
Giusto	Exact; in strict time
Grandioso	Grand; pompous; majestic
Grave	Very slow and solemn
Grazioso	Gracefully
Harmony	In general, a combination of tones, or chords, producing music
Key note	The first degree of the scale, the tonic
Largamente	Very broad in style
Larghetto	Slow, but not so slow as Largo; nearly like Andantino
Largo	Broad and slow; the slowest tempo-mark
Legato	Smoothly, the reverse of staccato
Ledger-line	A small added line above or below the staff
Lento	Slow, between Andante and Largo
L'istesso tempo	In the same time, (or tempo)
Loco	In place. Play as written, no longer, an octave higher or lower
Ma	But
Ma non troppo	Lively, but not too much so
Maestoso	Majestically; dignified
Maggiore	Major Key
Marcato	Marked
Meno	Less
Meno mosso	Less quickly
Mezzo	Half; moderately
Mezzo-piano (mp)	Moderately soft
Minore	Minor Key
Moderato	Moderately. *Allegro moderato*, moderately fast
Molto	Much; very
Morendo	Dying away
Mosso	Equivalent to rapid. *Più mosso*, quicker.
Moto	Motion. *Con moto*, with animation
Non	Not
Notation	The art of representing musical sounds by means of written characters
Obbligato	An indispensable part
Opus (Op.)	A work.
Ossia	Or; or else. Generally indicating an easier method
Ottava (8va)	To be played an octave higher
Pause (𝄐)	The sign indicating a pause or rest.
Perdendosi	Dying away gradually
Piacere; a	At pleasure
Pianissimo (pp)	Very softly
Piano (p)	Softly
Più	More
Più Allegro	More quickly
Più tosto	Quicker
Poco or un poco	A little
Poco a poco	Gradually, by degrees; little by little
Poco più mosso	A little faster
Poco meno	A little slower
Poco più	A little faster
Poi	Then; afterwards
Pomposo	Pompous; grand
Prestissimo	As quickly as possible
Presto	Very quick; faster than *Allegro*
Primo (ino)	The first
Quartet	A piece of music for four performers.
Quasi	As if; in the style of
Quintet	A piece of music for five performers
Rallentando (rall.)	Gradually slower
Replica	Repetition. *Senza replica*, without repeats
Rinforzando	With special emphasis
Ritardando (rit.)	Gradually slower and slower
Risoluto	Resolutely; bold; energetic
Ritenuto	In slower time
Scherzando	Playfully; sportively
Secondo (2do)	The second singer, instrumentalist or part
Segue	Follow on in similar style
Semplice	Simply; unaffectedly
Senza	Without. *Senza sordino* without mute
Sforzando (sf)	Forcibly; with sudden emphasis
Simile or Simili	In like manner
Smorzando (smorz)	Diminishing in sound. Equivalent to *Morendo*
Solo	For one performer only. *Soli*; for all
Sordino	A mute. *Con sordino*, with the mute
Sostenuto	Sustained; prolonged
Sotto	Below; under. *Sotto voce*, in a subdued tone
Spirito	Spirit. *con Spirito* with spirit
Staccato	Detached; separate
Stentando	Dragging or retarding the tempo
Stretto or stretta	An increase of speed. *Più stretto* faster
Subdominant	The fourth tone in the diatonic scale
Syncopation	Change of accent from a strong beat to a weak one.
Tacet	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
Tempo	Movement; rate of speed.
Tempo primo	Return to the original tempo.
Tenuto (ten.)	Held for the full value.
Thema or Theme	The subject or melody.
Tonic	The key-note of any scale.
Tranquillo	Quietly.
Tremolando, Tremolo	A tremulous fluctation of tone.
Trio	A piece of music for three performers.
Triplet	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
Troppo	Too; too much. *Allegro, ma non troppo*, not too quickly.
Tutti	All; all the instruments.
Un	A, one, an.
Una corda	On one string.
Variations	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
Veloce	Quick, rapid, swift.
Vibrato	A wavering tone-effect, which should be sparingly used.
Vivace	With vivacity; bright; spirited.
Vivo	Lively; spirited.
Volti Subito, V. S.	Turn over quickly.

In addition to a wider selection of terms, TROT also includes translations of forty-eight phrases from 26 pieces including etudes and orchestral etudes.

Fig. 64 – TROT, Glossary

Tuning:	To match the pitch of an instrument to a fixed pitch or to another instrument.
Tutti:	All play. Usually placed at to indicate the end of a solo passage.
Unison:	Two or more instruments playing the same pitch.
Un Poco:	A little.
Unruhig:	Restless.
Valve:	A device on a brass instrument that helps to redirect air through a different set of tubes of various lengths to change the pitch. Valves are what allow the trumpet to be a fully chromatic instrument.
Vamp:	An instrumental accompanimental figure or introduction that is repeated until the performers are ready to continue.
Variation:	To modify or develop a musical theme by means or harmonic, rhythmic, or melodic changes.
Vibrato:	An oscillation of a pitch slightly higher or lower than the main pitch.
Vigoroso:	Vigorously, energetic.
Virtuoso:	A performer with exceptional technical skill.
Vivace:	Quick, lively.
Vocalise:	A vocal exercise or etude sung on vowels.
Whole-Tone Scale:	A scale made of only whole-steps.
Wuchtig:	Weightily, ponderous.
Würdig:	Stately, dignified.

PHRASES

Arban

Characteristic Study, No. 8

Allegro moderato – moderately quick.
A Tempo – return to original tempo.
Cantabile – singing, in a singing style.
Dimminuendo – gradually becoming softer.
Poco Rallentando – gradually slowing a little.
Rallentando – gradually slowing.

Characteristic Study, No. 11

Espressivo – expressively.
Piu lento – slower.

Characteristic Study, No. 12

Allegro moderato – moderately quick.
Cantabile – singing, in a singing style.
Dolce – sweetly.

Beethoven

Leonore, No.2

auf der Bühne – on the stage (not the orchestra pit).
Un poco sostenuto – a little sustained.

Leonore, No. 3

auf der Theater – in the theater (not the orchestra pit).
Colla parte – with the (solo) part (the trumpet part is the solo).

The thorough explanation of musical concepts along with trumpet specific translations make this section a more effective tool for trumpet students.

CHAPTER 6: CONCLUSION

Throughout the history of recorded trumpet pedagogy, method books have been designed to be used as a tool for teachers to pass along skills to their students. The method books, therefore, tend to focus on a series of exercises built around technical skill. While these methods, in conjunction with the right teacher, have produced generations of successful trumpet players, they are also lacking in certain aspects including a thorough knowledge of scales, ear-training and application, and most importantly, a method for learning music.

Books, such as H.L. Clarke's *Technical Studies*, are primarily focused on this idea of building the technique that will help students to progress. While others, such as Arban's *Complete Conservatory Method for Trumpet*, present more than simple technical exercises and also give students lyrical melodies, technical etudes, and even solo repertoire to help aid their development. Still others, such as Claude Gordon's *Systematic Approach to Daily Practice for Trumpet: How to Practice, What to Practice, When to Practice* attempt to provide a framework for students to practice. All of these books are useful but are built on the basic premise that students already know how to practice effectively.

Throughout my career as an educator, I have rarely worked with a student that came to me with an effective method for practicing. This gap in the methodology is the crucial element that can bring a student who is struggling to success.

Before working with me, few of my students have had an effective practice method. This gap in the methodology is the crucial element that can bring a student who is struggling to success. Through extensive study of the major method books and examination of popular pedagogical approaches, the proposed book, *Trumpet and the Rule of Three* seeks to fill many of the gaps that exist in the literature. Combining concepts espoused by pedagogues such as James

Stamp and Arnold Jacobs with the standard approaches of the major method books, students are presented with a more wholistic approach to trumpet playing. By expanding and equalizing the scales section, students are given an easier and more thorough path to success. Most importantly, in this proposed book, students are not simply presented with a challenging piece of music to learn, but they are given a step-by-step guide to learning such pieces. This method for learning music can be applied to any piece of music and gives students an approach to practicing that can help them achieve their musical goals.

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