A Narrative Perspective on the Study of Select Professional Trumpeters’ Experiences: Shaping a Musical Life

By

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A thesis submitted in conformity with the requirements for the degree of Doctor of Musical Arts

Graduate Department of Music
University of Toronto

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Abstract

Many aspiring young trumpeters the world over share the same purpose: to achieve international acclaim for their art. Each trumpeter seeking such acclaim needs to adopt those skills and characteristics necessary to achieve greatness in performance and maintain a professional career.

As master musicians continue to excel in their fields, their students are privileged to learn from their expertise. My career as a performer and educator has been profoundly shaped both by the teachings of my professors and the concerts of internationally acclaimed performers.

Concepts of trumpet pedagogy have changed significantly since the early twentieth century. Methods have become increasingly under examination as performance demands have grown. However, there is a lack of research on the personal professional knowledge of trumpet performers. The documentation of this specialist knowledge from the artists themselves is particularly sparse. As a result, only select students have the privilege of gaining this information. In many cases successful musicians often have a small number of protégées who receive this wisdom aurally.
Although a number of studies focus on specific pedagogical techniques and philosophical ideologies, few studies exist that connect innate methods of pedagogy to the careers of trumpet performers. Moreover, a body of literature that documents the cultural impact on professional and educational development in trumpet performance is lacking. This study seeks to document the professional wisdom of four successful artists so that more students and pedagogues may benefit.

This research found that the stories told by professional trumpeters suggest key elements of their success. There are similarities in their pedagogical approaches and innate qualities that are vital to that success. Their teachers have had profound influence on their development. Another common element was an early involvement with music in the family. Cultural backgrounds had some influence on the various pathways to the respective professional careers, but since many professionals aim for acclaim across the globe for their performances, it is not the culture that defines an individual’s style, but the person him/herself who grows into his/her own style.
Acknowledgments

Alongside sacrifice and hard work, the journey from my undergraduate to graduate studies has been filled with satisfaction and delight. Throughout this process, many colleagues have lent their support and direction. This work is dedicated to my family and to those who have always had faith in my ability to achieve my long-term ambition of becoming a professional musician and educator.

First and foremost, I would like to graciously thank Dr. Cameron Walter, Dr. Lori-Ann Dolloff and Harcus Henniger for their invaluable insight, mentorship, and the professional and personal integrity with which they guided my research.

Finally, I thank the participants and especially James Thompson, who cheerfully and tirelessly shared a marvellous wealth of information and expertise.
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Chapter 1  
Introduction, Purpose and Framework

Introduction

As a trumpet player, the majority of my professional experiences have revolved around music education and performance. My experience is based on a wealth of information gathered from various artists and professors, whom I had the opportunity to meet, or with whom I was lucky enough to study or perform on the same stage. We shared repertoire from classical to jazz music and from baroque to folk and popular music. Born in Europe, I was characterized by many instrumentalists in Canada as having a European trumpet sound, even though I pursued most of my music education in North America. While this label did not affect my career as a professional musician, it created a great curiosity in me. I wanted to find out more about the history of the trumpet sound and traditions of playing the trumpet. This study explores the individual pathways of four professional trumpet performer/teachers, charting the life experiences that contributed to their professional success.

My personal story

I was born into a very musical family. My father was a violin player and teacher, and my grandfather played all of the reed instruments, recorder and pan flute. When I was five years old I started taking violin lessons with my father. He introduced me to basic violin technique and music theory. At six years of age, after I passed the theory exam, I was accepted into the only music school in the city of Focsani, Romania, to study violin. With my father’s support and the
dedication of a few violin teachers with whom I studied as a child, I became an accomplished violinist. At ten, I placed third in a very prestigious national competition called “The Golden Harp”. At twelve, I created my first string quartet called “Nr. 9”; we became famous in the area in only a few months. I began playing public concerts, which gave me recognition from the City Hall of Focsani, and I became a popular guest artist within the music schools across the country.

Also at age twelve, I started playing the clarinet under the instruction of my grandfather, and after a year of playing I performed with him at several folk music festivals. During that time I began to seriously consider becoming a professional musician, and I worked very hard to create a name for myself.

My dream of becoming a professional musician was stalled for a few years after my father had an accident. Since I was living in a Communist country, my father did not have work insurance and was forced to retire. He was thereafter unable to sustain enough income to raise me, and understanding his struggles I joined the military at fourteen and left my family. In my youth, joining the military in Communist Romania was the best choice for someone who could not afford an education. After passing the required exams, the government enrolled individuals who qualified into an intense five-year program that only allowed an individual to visit his or her family twice a year for a two-week period. Individuals who successfully completed the program were offered the officer’s rank and a secure job in the Army.

The military school I joined had a music program but did not include strings, and I was not allowed to play the clarinet. I was told that I was already a musician, and that I could learn the French horn because nobody else wanted to play it. I started playing the French horn in the band, but since I had been a lead player as a violinist for so many years I became interested in the trumpet. I could not initially study the trumpet because there were too many trumpet players in the band. I began learning the instrument by myself in my first year with a trumpet borrowed...
from a classmate and using a French horn mouthpiece wrapped in paper so I could fit it in the lead pipe. After almost a year of playing the trumpet on my own, the private trumpet teacher of the school heard me practicing and asked the Band Director to change my instrument from the French horn to the trumpet. The Band Director agreed with one condition: that by the end of my second year I would be able to play the trumpet at the same level as my colleagues, some of whom had been playing the instrument for as many as seven years. I agreed and went to work.

In grade ten I was given a trumpet and a mouthpiece from the school and I started practicing between four to six, and sometimes even eight hours a day, every day. After only ten months, I placed second in the National Music Competition in Bucharest as a trumpet player and placed first for three years consecutively after that. I wanted to play on my trumpet anything that I could hear, read or imagine. At age nineteen, I was accepted to study trumpet at the most prestigious music conservatoire of Romania in Bucharest, “The Romanian Academy of Music”, also known as “The National University of Music”. I studied with Iancu Vaduva, who was the most esteemed Romanian trumpet player at the time. He was the principal trumpet of the Romanian Philharmonic and also an international soloist. He was well known all over Europe, especially after performing Vivaldi Concerto for Two Trumpets with Maurice André. During my University years I performed as a soloist with the National Army Band of Romania. I recorded and toured with the Radio and Television Orchestra, leading me to become interested in jazz music. My love for jazz started when I heard for the first time a recording of Arturo Sandoval and Dizzy Gillespie playing together. There was something about that performance that I truly loved—their incredible trumpet technique, the Afro-Cuban rhythms, and the versatile improvisation.

In 1996, after finishing my studies at the University of Bucharest in Romania, I moved to Canada with my family to start a new life. After living in Canada for over a year, I heard about the music
program at Wilfrid Laurier University and decided to apply for the Diploma in Performance. I contacted Mr. Guy Few, the trumpet instructor at Wilfrid Laurier and asked him if he would hear me play. He was very generous and gave an hour of his time to listen to me. In that hour, I played Legenda by George Enescu, Hummel Trumpet Concerto and Arutunian Trumpet Concerto. After the audition he told me, “You could definitely make a living but it will not be easy”. With his encouragement I enrolled in the Diploma in Performance program and began my journey as a musician in Canada. My first year as a student was challenging, mostly because at that time my English was not fluent, and because I was not used to the North American way of dealing with certain academic subjects. But I managed to finish my first year, and the years to follow were less challenging. After finishing the Diploma in Performance program in 1999, Mr. Guy Few encouraged me to apply for the Master of Performance Program at the University of Toronto.

I was accepted into the Master of Music program at the University of Toronto in 1999. This was the point in my life when I decided that I would try everything possible to become a professional musician in North America. The Master of Music program was very intense. I studied the trumpet with Mr. Barton Woomert, a gifted and extremely supportive teacher who was the principal trumpet for the Toronto Symphony Orchestra. I played with the University of Toronto 10 O’Clock Jazz Orchestra and with different brass and chamber music ensembles. I also attended numerous master classes, concerts and recitals. A highlight of the program was that at that time the Canadian Brass were the Artists in Residence at the University of Toronto. I had the opportunity to work very closely with these wonderful musicians from whom I have learned many things, not only about musical performance, but also about the music business in general.

After I finished the Master of Music Program in 2001, I was appointed as the principal trumpet player for the Guelph Symphony Orchestra and I undertook my first teaching job at the
University of Guelph as a Trumpet Instructor. At the same time, I started performing as a freelancer with different bands and ensembles while I built my private teaching studio. I had my first real break after I recorded a classical solo CD called “Tribute To An Idol” (my first solo recording). The CD was recognized by the Juno Award committee and proposed for nomination in 2004. Also in 2004 I signed with Orion House artist management, and began touring and performing with different groups and orchestras across Canada and a few places in United States as a trumpet soloist.

My life as a musician was very fulfilling, but I was away from my family most of the time, so I started looking for something that would give me a little more stability. In 2005 I started working for Fern Hill School in Oakville as the Music Director. This position proved to be very rewarding from both musical and educational aspects. Since then I have had the opportunity to build the first elementary jazz program in Ontario, to teach wonderful dedicated students, and to work with many professionals preparing for concerts, jazz shows and musicals.

In parallel with my teaching position at Fern Hill School, I was also playing as principal trumpet for the Guelph Symphony Orchestra, and as a soloist for many different concerts, recordings and jazz shows, and I became interested in conducting. This interest led me to the Music Director and Conductor positions of the Guelph Youth Symphony Orchestra and The Guelph Concert Band.

In 2007, I was accepted into the DMA program in Trumpet Performance at the University of Toronto. This program taught me how to become a better performer and educator. Studying, teaching, conducting and performing have made for an intense, at times overwhelming, life, but studying at the doctoral level has given me the opportunity to focus on those burning questions that have puzzled me since my early days of trumpet study.
Purpose

This dissertation aims to unpack through the narratives the teaching practices of four North American and European performers and master teachers.

Research Questions

The following research question and sub-questions will guide the study:

1. How do professional trumpet players make meaning of the musical and professional growth of their practice in North American and European contexts?

The answer to this question will be explored through the following sub-questions:

a) How do successive stages of a musical life contribute to the professional growth of four “expert” trumpet players?

b) What experiences do these artists recount as significant to their development?

c) Are there pedagogical practices that support and nurture the growth of professional trumpeters as demonstrated by these participants?

d) Are there regional or cultural dimensions to the concept of sound and musical style?

The answers to these question through the sub-questions no doubt will provide a wealth of information. However, these questions are not meant to serve as a definitive study into the teaching methodology of successful trumpet players. Rather, it becomes a departure point for
further investigation into the lives of successful trumpeters. It is hoped that students, artists and teachers will be prompted to reflect on similar themes in their own musical journeys.

**Limitations**

This research is not intended to be generalizable, as the artists’ interviews represent a very small and unique sample. It does, however, offer the reader potential points of resonance with their own experience, and offers a window into the practice of successful trumpet artists.

**Methodology**

Qualitative research has many different forms. It could be interviewing, it could be narrative, it could be case study, this is kind of the top of the pyramid and then it divides down into subforms. Life history research means that you are looking at how someone develops over the course of their life in a specific area, in this case performance.

Narrative is the method that I used to document life history in this case. There are other definitions of narrative but in this particular case I was looking across the life span of these individuals, so the life history research findings are presented through narrative. I used narratives by telling their stories and restoring or retelling what they told me. I’m using narrative within a life history approach, which is under the big umbrella of qualitative research methodology.

Grounded theory is a whole research approach on its own but in this particular instance I’m using one selected element of looking for themes that emerge from what my participants actually say. I’m just borrowing a selected technique techniques from grounded theory but I’m not doing
grounded theory.

The majority of data collected for this paper was based on a series of personal interviews with the following artists: Fritz Damrow, Sergei Nakariakov, Jens Lindemann, and James Thompson. These chosen performers and teachers have been identified as leaders in the field. My intention was to have one orchestral player and professor, and one soloist with a successful career from both Europe and North America. Frits Damrow and James Thompson both have extraordinary experiences in orchestral playing and are internationally recognized trumpet professors and pedagogues, and Sergei Nakariakov and Jens Lindemann are among the most acclaimed trumpet soloists in the world.

In preparation for the interviews, I created focused questions, keeping in mind the contextual flexibility of qualitative research. Informed consent was sought. Interviews were digitally recorded and transcribed. Analysis focused on revealing each artist’s personal philosophies and theories about trumpet performance.

Participants

**Frits Damrow.**

Frits Damrow started his musical career as principal trumpet of the Radio Symphony Orchestra of the Netherlands when he was 21. At that time he had yet to finish his studies at the Maastrichts Conservatory. After 9 years he was appointed as principal trumpet of the Royal Concertgebouw Orchestra Amsterdam, holding this position from 1991 until 2010. He was also active as a trumpet teacher at the Conservatorium van Amsterdam from 1993 until 2010.

As a chamber musician, Frits Damrow played in different groups including the Amsterdam Bach Soloists, the Netherlands Wind Ensemble, the Ebony Band, the Brass Quintet and Brass
Ensemble of the Royal Concertgebouw Orchestra. Since 2009 he has been Professor of Trumpet at the University of the Arts in Zürich, Switzerland (www.zhdk.ch), and since 2013 he has been principal trumpet of the Sinfonieorchester Basel.

**Sergei Nakariakov.**

Sergei Nakariakov has broken through more than a few of the perceived boundaries framing the world of the trumpet in classical music. Dubbed “The Paganini of the Trumpet” by the Finnish press after a performance at the Korsholm Festival when he was only 13 years old, and in 1997 “Caruso of the Trumpet” by Musik und Theater, Sergei has developed a unique musical voice, which is much more than a vehicle for his astonishing virtuosity. His repertoire includes not only the entire range of original literature for the trumpet; but is continually expanding into broader territories, including many fascinating transcriptions, while he continually searches for new means of musical expression. At the same time, he has practically single-handedly brought the flügelhorn to prominence on the concert platform.

**Jens Lindemann.**

Jens Lindemann is hailed as one of the most celebrated soloists in his instrument’s history and was recently named “International Brass Personality of the Year” (Brass Herald). Jens has played in every major concert venue in the world, from the Philharmonics of New York, Los Angeles, London, and Berlin, to Tokyo’s Suntory Hall and even the Great Wall of China. His career has ranged from appearing internationally as an orchestral soloist, performing at London’s “Last Night of the Proms”, and recording with the Mormon Tabernacle Choir, to playing lead trumpet with the renowned Canadian Brass and a solo Command Performance for the Queen of England. Jens has also won major awards including Grammy and Juno nominations, winning the
prestigious Echo Klassik in Germany, and has received an honorary doctorate from the Julliard School of Music.

James Thompson.

James Thompson is currently Professor of Trumpet at the renowned Eastman School of Music. He came to this position after having played Principal Trumpet in the Atlanta and Montreal Symphony Orchestras. He has performed as soloist with orchestras in North and South America as well as Europe. He has made recital tours of Asia, North and South America, as well as most of Europe. Since joining the faculty of the Eastman School he has performed as guest Principal Trumpet with orchestras including the New York Philharmonic, the Los Angeles Philharmonic, and the Baltimore, Seattle, and Boston Symphonies.

Mr. Thompson may be heard on CDs with the Montreal and Atlanta Symphonies, as well as solo and chamber projects. His recordings of the Shostakovich Concerto #1 for Piano, Trumpet and Strings and Mahler Symphony #5 were Stereo Review’s records of the Month.

Challenges Related to the Study

Potential challenges for this paper exist in accurately interpreting the trumpeter’s testimony, or personal experience. Moreover, observing the manner in which each trumpeter spoke served to draw general conclusions and inferences on a macro level and ground my conclusions at the micro level. Familiar stories generated a strong conviction exemplified by smooth, uninterrupted speaking. Each trumpeter’s story is perceived as an adventure, layered in expression and depicting strong emotional content. Since some conclusions that were drawn do not rely on direct facts or statements, variances in speaking tones and following a train of thought helped
assist in assessing the information at hand (Rubin & Rubin, 2005, p. 232). A more emergent method of research was used in interpreting the data and formatting conclusions.

My analyses indicated that these four expert trumpet performers demonstrate, embody, and perceive expertise in similar ways. Some of these similarities may be attributed to personality and life history, but many have been developed thorough experience and reflection. From the emergent themes, I isolated personal traits that underlie the abilities of these expert trumpet performers: positive attitude, openness to learning, motivation, reflective habits, and nurturing personality. This research provides a rich portrait of exemplary practice and is thus a valuable resource for experienced practitioners and teacher trainees alike.

**Outline of the Dissertation**

The study is organized as follows:

Chapter Two presents a review of existing literature about trumpet performance and pedagogy.

Chapter Three describes the methodology used to collect stories of practice and pedagogy.

Chapters Four, Five, Six and Seven introduce the individual artists and share their stories, providing analyses and exploring emergent themes in relation to the research questions.

Following the presentation of individual stories, Chapter Eight makes cross-case connections, reviewing important insights gleaned from listening to participants’ stories.
Chapter 2
The Trumpet in Context: An Exploration of Modern Trumpet Teaching and Playing

A Musical Lineage

The connection between teachers and students in the trumpet world makes for a fascinating study. It involves looking back in history almost a hundred years and to see the influences of the European schools, particularly the French, Russian and German Schools, in North America.

Arndt (2004) writes about Roger Voisin, and his contribution to trumpet performance as one of the top influential musicians and teachers of the Twentieth Century. Beyond leaving a large impression on his students, he edited and recorded music and contributed to the repertoire during an era where documents were not readily accessible. Arndt documented Voisin’s outstanding contributions to trumpet performance and pedagogy. He reviewed professional papers and other forms of print related to Voisin’s achievements. The data was compiled from the author’s interviews with Voisin, and from Voisin’s section colleagues, family, and students. All participants gave evidence of Voisin’s achievements as a musician and educator who exhibits exceptional influence in the world of trumpet.

In the dissertation, Arndt also details the development of trumpet playing in the United States, focusing on the life and career of Roger Voisin. Arndt provides an important history of the North American context. Voisin’s influence is far-reaching: he is also important as a musical ancestor in the lineage of two of my study’s participants, James Thompson and Jens Lindemann.

Arndt’s work provides a brief history that serves as an introduction to the narrative about Voisin. This history begins with George Mager, the French trumpeter who immigrated to America at the
turn of the twentieth century. Mager was the principal trumpeter with the Boston Symphony Orchestra. Prior to the First World War, he was an acclaimed trumpeter in Paris. He performed concerts at the Paris Opera, the performances of the Society of the Conservatory, and the Concerts Lamoureux. He was also a singer and performed duets with his wife Claire, who was building an esteemed operatic career as a soprano. During the war he served in the French army, and later on, after he immigrated to America, he joined the Guard Republican Band as a flugelhorn soloist. This gave him an opportunity to play for the Boston Symphony as a violist, sharing a position with Arthur Fielder, since there was no spot open for the trumpet at that time. In 1920, he took over the first trumpet position. Since he acquired his training in France, his style was greatly influenced by J. Mellet of the Paris Conservatory. Due to his decision to play C trumpet as his instrument of choice in the orchestra, he brought great influence and acceptance to the C trumpet in America (Arndt, 2004). A faculty member of the New England Conservatory, he was the first trumpeter in the U.S. to play Bach’s Brandenburg Concerto. Mager was a forerunner of the Chicago and Boston method of orchestral playing due to the distinctive influence on his students. Two of his students include Arnold Jacobs and Bud Herseth (Chenette, 2001).

There was an unprecedented French influence in North America across the spectrum of trumpet performance. Maurice André claims:

> While in America I was very happy to meet a trumpet player named Adolph Herseth, an extraordinary player. Because of his great success, I wanted to talk with him about playing the trumpet. And strangely enough, I found that we have the same method of playing. I say strangely because in America there are around a hundred teachers with different methods (Smith, 1976, p. 9).
A linear assessment of notable trumpet teachers and students beginning with the Paris Conservatoire in the latter part of the 19th century, strongly suggests the influence of the French style on that of the Chicago and Boston forms of playing. The following lineage begins with famous French trumpeters and indicates their influence into the present day:

Paris Conservatoire 1870 consists of:

- Jean Baptiste Arban (1825-1889)
- Jean Baptiste Franquin (1894-1925 Paris Conservatoire)
- Eugene Foveau (Teacher of Maurice Andre)
  - George Mager (Boston 1919-1950)—Adolf Schilke – Bud Herseth
  - Vincent Chichowicz – Arnold Jacobs – William Vachiano (New York)
  - Roger Voisin (Boston) – James Thompson – Jens Lindemann

And the lineage continues today.

Studies of Trumpet Pedagogy

One of the key factors in the development of “schools” of trumpet performance is the individual’s ability to pass along his or her experience through teaching. My third research sub-question examines the connection between pedagogical excellence and artistic expertise. I looked to the literature to explore the research on successful pedagogues, in order to frame the work of my participants.
Studies of individual performers

Several studies examined the work of well known, professionally acknowledged master teachers. Loubriel (2005) demonstrates how Arnold Jacobs’ pedagogical approach may be applied to all platforms of trumpet performance and pedagogy. Between the years 1973 to 1995, Jacobs gave five lectures, which Loubriel transcribed and collected in order to outline the basic concepts of Jacobs’ pedagogical approach. Loubriel documented and transcribed ninety-three hours of trumpet instruction given by Jacobs to four professional trumpet players. Loubriel also conducted five interviews with previous students and colleagues of Arnold Jacobs who are now expert teachers. These teachers discussed how the concepts Jacobs taught them have influenced their careers as performers and teachers. For over twenty-five years, these trumpet instructors have all performed in an American symphony orchestra in addition to teaching. These expert teachers were William Scarlett, Vincent Cichowicz, John Cvejanovich, Manny Laureano, and Ron Hasselman.

In another study of an expert pedagogue, Sargent (2000) focused on the teaching styles and methods of Vincent DiMartino, Armando Ghitalla, and Vincent Cichowicz through interviews, private letters, discussions with previous students, as well as unpublished and published texts. His intention was not to compare the subjects’ methods, but to define the overall characteristics of each individual teacher. His findings suggested a common standard among three methods of successful teaching. A biographical portrait was added to the dissertation to demonstrate the subjects’ influence in pedagogy as well as performance in the American style.
Sargent has created a resource for trumpet instructors, performers, and students who are studying the modern practice and heritage of trumpet pedagogy through the careers and lives of Ghitalla, DiMartino, and Cichowicz.

Gallo (2007) focused on the study of Claude Gordon, discussing his professional career as a trumpeter, educator, accordion player, and trumpet designer. Gordon’s teacher, Herbert L. Clarke influenced him and helped expand Gordon’s methodologies. During the twentieth century, Gordon published six method books, but left three unpublished. Gordon was a central pedagogue of his time. Gall’s paper is important because it is the first educational document of its size on the pedagogical output of one of the top writers and educators of trumpet technique of the twentieth century. Extending to both amateurs and professionals, Gordon’s method is used internationally by trumpet artists and educators.

A study by Shook (2006) utilized information obtained through personal interviews with Vacciano’s students, colleagues, as well as his own experiences. These interviews focus on Vacciano’s methods of teaching (orchestral excerpts, method books, advanced techniques, and mouthpieces), performance style, and his personality. Shook’s construction and arrangement of the resources collected in his study demonstrate Vacchiano’s inspiration and impact on trumpet teachers and players around the world.

Shamu (2009) analyzed Merri Franquin’s Methode Complete. The entry about Franquin on the cornet and trumpet in Albert Lavignac’s Encyclopedie de la musique et Dictionnaire du Conservatoire was the initial research for Shamu’s paper. He continued his investigations with archival material related to Franquin’s career as an instructor at the Paris Conservatory, as well as his life as a student. Shamu outlines Franquin’s involvement in the transition to smaller trumpets in France at the end of the Nineteenth Century. The upswing in popularity in France of
the cornet was illuminated through Franquin’s writings on the subject, which helped to shape the scholarly discourse of this change. From 1894-1925, Franquin was an instructor at the Paris Conservatory; his students spread his concepts throughout France as well as globally, establishing the traditions that his students sustained.

Lyren (1994) presents a chronological study about Rafael Mendez, from his birth to death (1906-1981). Lyren’s analysis place the data within the following areas: Mendez’s musical influences and early life, his training in music, his experience in performing, his repertoire in performing, his orchestral and band work, and his pedagogical approaches. The information collected for Lyren’s research was taken from several sources. Interviews were conducted with Mendez’s two sons and his sister in Mexico City (through the mail, using a translator). Letters, concert programs, manuscripts, and photographs from the Arizona State University Rafael Mendez Library were analyzed. Examining Mendez’s own writings helped in understanding his approach to pedagogy.

**Studies of Pedagogy**

While expert pedagogues provide inspirational models and have greatly influenced the evolution of trumpet playing, it is also important to examine how one learns to develop that level of expertise in teaching. Moss (2007) sought: (1) to find out the differences among experienced and novice teachers and their perceptions of the most distinguished characteristics of effective instrumental music pedagogy; (2) to point out the variances between experienced and novice teachers’ perceptions, and where similar characteristics were acquired. The participants in Moss’s study were 30 novice teachers (up to 5 years of teaching experience) and 236
experienced teachers (6 - 43 years of experience). The subjects corresponded through electronic mail and filled an online survey of six questions as participants.

Moss concluded that of the top 10 most important characteristics of effective instrumental music teaching, eight were common to both novice and experienced teachers. That both groups agreed on eight of the top 10 suggests a broad understanding of the most basic skills and behaviours needed to function effectively in an instrumental music classroom. The two characteristics ranked first and second for both groups were “Motivate students” and “Be flexible and adaptable”.

Regarding similarities in teachers’ perceptions, novice and experienced teachers ranked 18 of the 40 characteristics the same or within one ranking of each other. “Competent conducting gestures”, “excellent singing skills,” “proficient piano skills,” and “excellent sight-reading skills,” were considered among the least important of the 40 items.

Roberts (2005) conducted a series of interviews with twenty-two popular crossover trumpeters. The study examined the successful methods of these trumpeters and the common guidelines that they used. Roberts’ findings suggested that the most effective approach in achieving a successful duality between classical and jazz trumpet playing is to combine listening with attentive reinforcement during practice sessions. It is also necessary to pay attention to the equipment, and to ensure that energy is focused daily on attention to trumpet fundamentals. All of the interviewees in Roberts’ study held that in order to become a successful crossover trumpeter, one must have an abiding love and deep desire to listen and play many different styles of music. Those who hold a true love of the craft are more likely to succeed in a crossover career.
Summary

Existing research into trumpet performance and teaching shows an emphasis on national styles, genealogy of teachers and students, and broad surveys of teaching and practice strategies. While there are many interview-based studies looking at either the artist or the teacher, there are few concentrating on the artist-teacher and the integration of those musical lives. This dissertation aims to further this research goal.
Chapter 3
Methodology

Narrative Research

In my research, the extraction of pedagogical elements from interviews is straightforward and concise. As well, the data collected regarding trumpet technique is used as a resource and tool for generating conclusions through historical and ethnographic research as well within grounded theory. However, data in the form of personal accounts lends itself to deeper interpretation and coding. Intertwining qualitative methods of analyzing data through personal interviews is essential.

Narrative methodology has been implemented in this dissertation in order to acquire a perception of trumpet teaching expertise and the process of becoming a professional. This approach was selected due to the type and detailed quality of the information that could be extracted: biographical, phenomenological perspectives and contextual influences. In addition, these accounts of individuals’ experiences were explored and contextualized for the shaping and interpretation of conclusive data.

Narrative methodology falls within the larger category of qualitative research. Narrative inquiry is defined as research that employs relatively noninterventionist methods, emphasizes interpretation and involves highly contextual description (Clandinin & Connelly, 2000). Since the influences of local context are part of well-collected narrative data, this methodology affords the researcher great potential for depth and complexity of understanding. Material collected by way of this methodology may provide great depth and detail and lend themselves to deep comprehension and understanding.
Qualitative data, like narrative data, is “fundamentally well suited for locating the meanings people place on the events, processes and structures of their lives . . . and for connecting these meanings to the social world around them” (Miles & Huberman, 1994, p. 10). It is the understanding of meaning, rather than the discovery of reality, for which qualitative researchers strive. In documenting these interviews, there is no doubt that a grounded reality wove its way into these discussions, but behind that lay a passion of personal conviction that also influenced the interpretation of meaning.

Clandinin and Connelly (1991) outline four important elements of narrative method: experience, time, personal knowledge and reflection/deliberation. Following the work of Dewey, Clandinin and Connelly suggest that the study of experience is the study of life. “One learns about education from thinking about life, and one learns about life from thinking about education” (pp. 261-262). These four elements are not to be divided, and this is a main component in narrative inquiry. A dominant component in this methodology is time. It provides a framework for analysis and gives context to experience, providing an evolving journey with clear stages of past, present, and future references. The inevitable cyclic and consistent pulse of time is consulted as data is gathered and analyzed. The study of narrative largely depends on information that is considered personal knowledge. Clandinin and Connelly assert that “The primary language of the personal needs to be simultaneously individual, social, cultural, and personally historical, as in biography” (p. 262). From this perspective, analysis of data took into consideration the array of subjective elements that shaped the participants’ versions of their experiences. This is where historical research, ethnographic inquiry, and grounded conclusions come into play and complement the narrative process.

Central to narrative methodology is reflection and deliberation. The former involves reflection of the past while the latter indicates planning or grounding for the future. Clandinin and Connelly
(1991) claim narrative research relies on deliberation and reflection for the data presented, which stems from the past, present and future. Through my discussions and interviews with the participants in my study, I sought to evoke stories that would lead to reflection on their professional knowledge. The outcomes of the study provide opportunities for deliberation on trumpet pedagogy and practice.

The stories of the participants offered the beginning point in the journey of uncovering meaning in the research process, as they conveyed specific accounts of their experiences. Narratives, or stories lived and told, are believed to educate the self and others (Clandinin & Connelly, 2000). The process of recalling an experience ignites personal reflection and assists in analyzing strong beliefs that have shaped our patterns of behaviour:

> Stories not only give meaningful form to experiences we have already lived through. They also provide us a forward glance, helping us anticipate meaningful shapes for situations even before we enter them, allowing us to envision endings from the very beginning (p. 237).

These stories provide a foundation of information that serves as applicable knowledge for present and future trumpet experts.

Advancements in pedagogical methodology develop greatly through the analysis of stories from the lives of teachers and performers. Clandinin and Connelly (1991) agree, stating that in school, as in life generally, one’s personal history, the traditions of which one has been a part, and the social and community relations in which one engages form the plot outlines of day-to-day life. This is a powerful notion for anyone setting out to understand schooling or to bring about school change (p. 259).
This is also a useful method for understanding and documenting how these professional trumpeters advanced and succeeded in their careers through their own individual exposure to pedagogical influences and instruction.

**Analysis**

Interviewing four trumpet players, in an effort to contextualize and analyze the cultural impact on their methods of practice and personal experience, was the catalyst for this study. Qualitative research supports this concept of collecting data. As a result, themes and concepts were discovered throughout the interviews (Rubin & Rubin, 2005, p. 226). Data analysis, referring to the latter, is a process, which not only represents the final outcome of the interviews, but also significantly directs the interviewing process itself. Questions were designed to support thematic material gained from observations, collected from the data. Moreover, data analysis can be perceived as a two-step process: shaping the interview questions and providing the foundation of basic material. From this process, an underlying cultural behaviour may be concluded, based on the norms and values that remain consistent throughout the data (p. 229).

Information gathered from the interviews expands into various sub-categories. Common themes are identifiable and necessary to create the tools to formulate a clear, concise thesis. The interviews have provided a foundation of theoretical and pedagogical knowledge when set in dialogue with my own experience. General conceptions about trumpet performance and practice are discovered, offering similarities and differences. A great deal of importance is placed on the consistency of vocabulary used by the interviewed musicians. Not only does this provide musical information, but it also offers the opportunity to put these perspectives into a broader context. Reinforcement of certain principles of trumpet techniques and experiences provided this study with the tools necessary for a clear thesis. This is an essential component, as parts of
the information collected as data must be in relation to a macro level (the overall practice of trumpet performance), in order for details inferred from the interviews to be analyzed at the micro level (characteristics and beliefs of the individual performer and national school). A failure in understanding of the broader social context in which face-to-face interactions occur defeats the purpose of this study (Silverman, 2004, p. 15). Because the trumpeters are offering their personal experiences in addition to their musical expertise, analysis needs to take into consideration the impact of their cultural surroundings and to demonstrate its importance. Interpretation of the material gathered in research similarly coincides with those principles of musical practice. Because of this common thread, qualitative research offers a potentially superior choice of presenting data in the field of musical performance. I collected qualitative data in the form of historical research and ethnographic elements, as well through these interviews, and developed a grounded theory approach in qualitative data collection.

**Stories**

The process of interviewing stimulates and encourages the respondent to recount their experiences and expertise through stories. Moreover, each trumpeter’s journey to international acclaim is its own story, on a macro level. Subsequently, each memoir is made up of countless smaller stories, fulfilling a micro level dimension. Silverman states:

> In a concrete sense, this is a problem that is usually easily resolved. Most independent researchers lack the resources to carry out large-scale macro research and so, unless they can use convenient indices of apparently macro processes, like official statistics, they tend to concentrate on micro studies of small-scale processes (p. 14).
The above passage reveals a tendency to isolate details found in data from the larger scope of material at hand. Whereas Silverman points out the weakness of most interview processes, this paper is structured to demonstrate a clear opposite. Since this paper relies substantially on the different experiences of trumpet performers in various countries, the interviewed musicians represent their cultural worlds and their experiences as well as influences. These experiences offer a foundation for contextualizing all material gathered. The personal accounts provide a contextual basis as well as a revelation into the professional performance style. However, the role of these personal accounts in relation to the musician’s cultural environment adds another dimension. In short, a musician’s personal experience and professional expertise create a macro/micro relationship. That is, personal experience can be viewed as part of the global practice of trumpet performance, but each individual’s personal professional knowledge is also locally constrained, leading to micro level or local “truth” which cannot be readily generalized. Both scales of historical research and grounded theory inhibit natural placement when categorized in the macro/micro spectrum. The larger scale and smaller scope of experience and education are elements shaping the professional careers of these musicians. This dissertation includes my own personal story because research is never isolated from the researcher’s bias. Thus it is important to give the reader insight into the researcher’s personal history along with the subject matter.

**Life History and Research**

Life stories of performers were analyzed according to several categories. Variable elements were classified according to contextual factors. Events lived by the performer were considered personal experiences. Training and institutionalized learning formed the education category. From all these factors emerged a set of specific attitudes and beliefs. The above factors were
deemed important for understanding how the development of the performers’ proficiency occurs. Any study of the present involves looking at one’s life history. According to Hitchcock and Hughes (1995), “the situational” relies on methods such as ethnography and case study to extract information. Life history research, however, centers on an individual’s life story, including experiences, memories, reflections, and interpretations. Moreover, the situational and the biographical share a relationship binding them together. Both are significantly influenced by each other; essentially they are “two sides of the same coin since the situational was influenced by the biographical and vice versa. A focus upon the biographical can therefore help teacher-researchers to appreciate more fully the situational” (p. 185). Narrative inquiry benefits from historical depth, thus it is appropriate to utilize a life history approach to research in trumpet pedagogy expertise.

**Life Histories of Trumpet Pedagogues**

The decision to study the life histories of renowned trumpet performers was chosen due to my interest in how the life paths of these individuals enabled them to achieve their high levels of expertise. Life history technique and narrative inquiry are two distinct and multidimensional kinds of research that when combined, provide rich data. Co-authoring of narratives, observation, and discussion are characteristic of narrative method:

The process is a joint living out of two person’s narratives, those of the researcher and practitioner, so that both participants are continuing to tell their own stories but the stories are now being lived out in a collaborative setting (Clandinin & Connelly, 1991, p. 265).
In addition, field notes, journal records, interview transcripts, and stories were collected and served to complement the narrative data.

Narrative is the result of a participant’s life story interpreted and edited by the researcher. Moreover, interpretation of a life story by the researcher presents a situation which sits in between life history technique and narrative inquiry: narrative that offers a life history. As a result, both methods of research create an opportunity to thoroughly investigate expertise in trumpet performance and pedagogy. The research in this paper has implemented both life history and narrative. Biographical data has been gathered through questionnaire and semi-structured interviews. The stories provide a cache of data that delivers vital contextual and phenomenological knowledge. By recording observations of the participants in action in field notes, I was able to obtain a better understanding of the life the accounts of these professionals.

Finally, I re-evaluated my own personal accounts as a performer, teacher, and student. From this process, I organized the data into four narratives representing the participants; co-authored portraits revealed through my eyes as a researcher, including stories in the participants’ own words.

**Choosing the Participants**

Constructing a narrative based on life history is a highly interactive and collaborative undertaking. It is based upon mutual understanding, empathy, trust, and to some degree, shared perception. “The researcher using the life history technique, perhaps more than any other researcher, must be able to develop a close, sympathetic and understanding relationship with the subject” (Hitchcock & Hughes, 1995, p. 195). For this reason, choosing participants depends
upon the availability of the individuals with whom the researcher wishes to work and their position with respect to the research topic.

In order to understand varied interrelated aspects of trumpet performance, two performers from Europe and two from North America were chosen. These performers and teachers have been identified as leaders in the field. The four participants represent excellence in teaching and performing in their wide-ranging abilities based upon my experiences with them as a former student and as a current performer and teacher. Moreover, the chosen musicians represent the exact qualities I intended to research. The participants represent an orchestral player, a professor, and soloists with successful careers from both Europe and North America. Frits Damrow and James Thompson have extraordinary experiences in orchestral playing and are internationally recognized trumpet professors and pedagogues; Sergei Nakariakov and Jens Lindemann are two of the most acclaimed trumpet soloists in the world.

The investigation of expert trumpet performers creates an excellent opportunity to implement the approaches of life history and narrative inquiry due to the interactive and collaborative features of these methods. Through the inquiry, I discovered that as a trumpet performer, I share many views with the participants. Moreover, a trusting relationship was established with these performers. With the privilege of having close relationships with the selected participants, I was afforded a unique and important perspective into researching their performance practices and pedagogical development.

With privilege arises the inevitable potential for bias in the research process. Since my admiration and veneration undoubtedly shaped my analyses for these performers, the possibility existed to not identify negative aspects of communicated words. I deliberated this aspect and concluded that the value of the information gathered from profound personal conversations and the insights of the participants outweighed any problems with researcher bias.
Data Collection: The Questionnaire, The Interviews

In an effort to identify the differences between European and North American styles of playing, and to discover the biographical and situational elements of expertise in trumpet performance, I observed the four acclaimed trumpet performers and teachers in action, as well as talking with them in interviews about these aspects of their lives. By reviewing their musical and pedagogical development through observation and interviews, I developed the themes related to their trumpet pedagogy.

With each of the participants, I directed the interviews in an effort to gather additional, detailed life history data. During this process, I welcomed and encouraged them to discuss their life experiences in as much detail as they felt comfortable with. The interviews were semi-structured in order for the participants to contribute maximum information. The interviews were transcribed from audio-recorded tapes or were conducted through e-mail correspondence.

The narrative form was the choice of transcription for the data received from the interviews. I modified this data to make it readable and understandable. In order to carry out these interviews, a permission form was signed and dated by each interviewed participant. This was to insure that I had the authorization to obtain and use the data collected from interviews for scholarly publication about their body of work.

My memories and reflections of the time spent with each participant represented the final source of data and conclusions within the narratives constructed for this research.
The Questionnaire

A basic questionnaire was constructed to gather general information from each participant. The questions were designed to ask about the participant’s musical background, experiences, and beliefs. The answers ranged from simple one-word responses to elaborate discussions that branched off into several topics.

The Interviews

Semi-structured and unstructured interviews are commonly applied in life history narration. This sets the stage for the participant to choose the best way to communicate his or her answers. According to scholars, structured interviewing procedures are “not sensitive enough to the social contexts of the interview itself, the characteristics of the interviewer or interviewee, and the topic under investigation” (Hitchcock & Hughes, 1995, p. 159). The preferred types of interviews in this situation are semi-structured and unstructured because it is difficult to predict in advance the type of questions needed to extract personal information from an individual. “People do not always say what they mean in so many words, suggesting that social meanings are complex and not unequivocally revealed by a dictionary-like translation of ‘responses’ to prearranged ‘questions’” (p. 159). The semi-structured interview is often favoured in educational research, since it allows the interviewer to probe and expand the participant’s responses (p. 188). It allows for a more natural tone of conversation, which helps to elicit more detailed, intimate responses.

Vital to the semi-structured interview are the personal and interactional skills of both the participant and researcher. This is due to the collective nature of the setting. “When life history interviews, or conversations, are facilitated effectively, the resulting data is “characteristically
rich, evocative, highly localized and subjective” (p. 188). The individualized data helps the researcher in reconstructing and interpreting meaningful episodes in the participants’ lives.

**Constructing Narrative Portraits**

For each participant, a life history or “narrative portrait” was put together from all the information collected. Elements such as relationships, patterns, and influences shape the construction of these narratives. As a result, these narratives become the foundation for further analysis in this research project. Outlined below is the collective application of life history and narrative.

The subjective experiences of life and their reconstruction or interpretation by an interviewer is classified as the life history method of research. Since the stories are told to the researcher, their reconstruction or narratives are shared between two people. The researcher becomes a co-author due to his role of relating the story back to the participant’s body of work. As the stories are shared, both the researcher and participant are joined in a conversation that represents the data being collected. The result is the development of a narrative that is continuous and primary in nature. As patterns begin to develop, the interviewer reverts back to questioning the participant in an attempt to solidify any points made regarding the question matter of the subject. Interpretation arises and more data can be collected. The non-linear stages of data collection, mutual interpretation by participants and researcher, additional data collection, and further narrative reconstructions are described in the following: “the narrative inquiry process itself is a narrative one of storing, restoring, and restoring again” (Clandinin & Connelly, 1991, p. 272). The acquired narratives detail the life history, experiences and views on trumpet teaching and learning from each of the participants. These text-based portraits are presented through the voices of the participants in addition to my interpretation of their commentary. My background
as a music educator, performer and scholar provided the foundation that shaped my perspective as an interviewer.

**Analysis and Interpretation**

Due to the intricate nature of the narrative and narrative inquiry, the researcher should be willing “to design a strategy for continually assessing the multiple levels (temporally continuous and socially interactive) at which the inquiry proceeds” (Clandinin & Connelly, 1991p. 265). The result is a progression of continuous analysis from the beginning of qualitative research. According to Hitchcock and Hughes (1995), “whilst engaged in collecting qualitative materials the researcher is also conducting a preliminary analysis of these materials. Many of the themes the researcher might follow up later will appear spontaneously as the data are being collected” (p. 197). Taking this further, Miles and Huberman (1994) identify “three concurrent streams of analysis: data reduction, data display, and conclusion drawing and verification” (p. 10). The movement from data collection to analysis is not strictly linear, but in its complexity provides an ideal approach for examining expert trumpet pedagogy.

With data from the questionnaires, my notes and personal narratives, the interviews from the participants were transcribed and analyzed. Data reduction techniques were established: coding the data; recording my own reflections as I worked with the data; identifying similarities, relationships, patterns, sequences, and themes in the data; isolating commonalities and differences in the data; using commonalities and differences to inform the next wave of data gathering; considering any possible generalizations relating to consistencies in the data; and finally, relating these generalizations to constructs or theories from the literature (Miles & Huberman, 1994, p. 11). I contemplated the possibility of how my own values and beliefs may have tainted or shaped the interpretations and analyses. Moreover, I took into account any contextual elements that may have coloured the participants, researcher, data, and analyses.
Coding

The concept of coding offers an organizational approach to analyzing data:

Coding is the process of grouping interviewees’ responses into categories that bring together the similar ideas, concepts, or themes you have discovered, or steps or stages in a process. You can code for names, evidence, or time sequences. You can also code for hesitations, blocking, signs of emotion, and indications of fear or amusement. In fact, you can code on anything you think may later help you analyze the data. You can use several schemes in combination if you wish. And you can recode the data as often as you please (Rubin & Rubin, 2005, p. 238).

Throughout this paper, coding was divided into the following areas:

1. Trumpet pedagogy
2. Trumpet performance
3. Cultural elements

Each category was then subdivided into smaller sections, allowing for the observation of greater details.

Many North Americans cherish their studies in trumpet. Teaching methods and instructors vary widely, yet all tend to employ pedagogical methods for success in professional performance. For many students, their experiences inspire them to embark on a lifelong journey of playing the trumpet. However, not all students receive the type of training that inspires them to become professional players; others may quit their pursuit of this goal. For pedagogues, this issue presents an opportunity to analyze, diagnose the problem, and reflect upon personal accounts in
trumpet pedagogy leading to differential outcomes for their students. Constructing a study on those who succeeded professionally and academically requires an investigation into the theoretical and practical methods that formed the basis of their personal experiences with the instrument. It is also important to take into account their abilities as performers and mentors, as well as their individual personality traits.

The intent of this paper is to gather knowledge from trumpet masters in an attempt to organize, synthesize, and summarize the key elements that elevate them to a higher level as performers and teachers. Moreover, categorizing and reviewing these strategies according to geography creates a classification system that suggests the importance of cultural elements in the trumpet pedagogy curriculum as it relates to influencing the desire for professional careers.

In order to accomplish this goal, I selected the pedagogical practices of four internationally acclaimed trumpet performers and teachers. A narrative methodology was implemented to collect information about the above performers and their practices. I interviewed and observed these performers and constructed narrative portraits of each. I then analyzed the data looking for emergent themes, coding similarities and differences among the four performers.

The process of discovering the best way to present the data allows the researcher to grow and gain a more thorough understanding of the data. This process is a contributing factor in eliminating insignificant data, also known as data reduction. The latter coupled with data display are two independent methods of activity that are simultaneous and dependant upon each other.

A third element of data analysis is classified as conclusion drawing and verification (Rubin & Rubin, 2005). During the research process, the analyst interprets the importance of the information and thereby forms conclusions. Though not final, they provide a point of departure for agreement or disagreement, a point of reference in the direction of the ultimate conclusion.
All conclusions require review during the process of analysis. “The meanings emerging from the data have to be tested for their plausibility, their sturdiness, their ‘confirmability’- that is, their validity” (p. 22). A difficult obstacle to overcome in any qualitative research project is authentic integrity, which can be validated and approved. Gardner (2001) suggests the way to do this is through triangulation, or the practice of drawing from multiple sources of data. This creates depth to the research process but also verifies accurate findings. With respect to this research paper, questionnaire responses, interview transcripts, and narrative research triangulate the data. Including the participants in the analysis process validates the authenticity of the data. Narrative inquiry involves data collection, mutual narrative interpretation by participant and researcher, and additional data collection as well as further narrative reconstruction (Clandinin & Connelly, 1991). Hitchcock and Hughes (1995) encourage the involvement of the participant in analysis: “Once the involvement with the subject comes to an end many researchers have one final meeting where some of the emergent themes that the researcher is beginning to isolate can be raised and the subject’s views recorded” (p. 197). In an effort to set interpretation and conclusions, more communication takes place to gain the data necessary. Scholars have argued the need for the voice of the participant to be heard in the final writing of the project (Hitchcock & Hughes, 1995).

However, the researcher’s presentation of the most accurate and honest first-person narrative cannot always be verified. Some information is absolutely impossible to validate or disprove despite the use of triangulation and participant co-authoring. There is always the possibility of false memories. The problem is that individuals do not normally recall, store and remember information in the form of a passive, static text. Unfortunately, the events remembered by the participants may not necessarily be completely accurate when recalling those events.
Another problem arises with regard to interview data; participants may not be conscious of
circumstantial factors that shape their thoughts and actions. Additionally, the interviewer may
not be aware of the future consequences this may have in their research:

On one level, actors – researchers included – may be entirely unaware of the
operation of particular social processes, even ones that are highly pertinent to
their own life strategies. On another level, they may be enabled and constrained
by mechanisms and institutions that they very much take for granted, and
therefore do not see as a matter for inclusion in an interview. On another level,
they may be partially (and perhaps uneasily) aware of certain influences in their
life, in a variety of domains, but are unwilling or unable to articulate them to the
researcher. At the same time, while actors are aware of what they do and why
they do it, they may very well be unaware of some of the consequences of their
actions – that is, they know what they do and why they do it, but they may well
not know ‘what they do does’ (Gardner, 2001, p. 192)

It is imperative that researchers understand the background and perspective of their own
knowledge in addition to those of the participants. Failure to do so creates a lack of awareness of
the participants’ own thoughts and actions. As a result, important information can potentially be
lost. Although unlikely, the chance that “quite simply, interviewees may lie, telling the
researcher only part of the ‘truth’ or ‘nothing like’ the truth. They may lie for many reasons (just
as anyone does). . . . Without intending to be misleading, participants may have reconstructed
events in their memories in ways that support their own “creative, retrospective self-invention”
(p. 194). The result is a memory of what they hoped had happened, or what might have
happened, in contrast to the reality of the situation.
The experiences of the participants should be held as their own and not “truth” when relating this to interview data. In verifying biographical data, researchers must interpret specific statements that are unrelated to the context of the entire narrative (Gardner, 2001). Facts are verified and compared with like statements found in other places in the interview. The goal is to provide the highest degree of accuracy imaginable. Within this study, the relationship between researcher and participant was also taken into account with reference to the context of the data collected. In keeping with the concept of the participants’ experiences as their own, their words and memories are presented in italic font throughout the remainder of this thesis.

Summary

The social construction of the participants’ reality and their phenomenological experience is the mission of life history research.

Life history work produces detailed personal subjective accounts because that is what it precisely aims to do…. the value of this type of data is that it allows the researcher access to participants’ own perceptions of their lived experience…. this is essential if researchers are to comprehend, albeit partially, the understandings and meanings that participants construct in their interactions with their worlds (Hitchcock & Hughes, 1995, p. 208).

“Only then can qualitative researchers assess how participants’ meanings and understandings influence those interactions” (Gardner, 2001, p. 193). Through interviews and narrative analysis the following chapters will illuminate the lives and practice of the four participants in this research.
Chapter 4
Fritz Damrow

Frits Damrow is an international performing and recording soloist, principal trumpet of the Royal Concertgebouw Orchestra of Amsterdam, and Professor of Trumpet at the Zurich University of Arts in Switzerland. He also enjoys giving workshops and master classes on different continents. Damrow started to play the trumpet and flugelhorn in the local wind orchestra at age nine. He studied trumpet and piano at the Kerkrade music school and took part in several solo competitions. After college he studied at the Maastricht Conservatory and continued his musical education with James Stamp (USA), Thomas Stevens (USA), and Pierre Thibaud (Paris). From 1982 to 1991, he was principal trumpet of the Radio Symphony Orchestra of the Netherlands. In 1991 he became principal trumpet of the Royal Concertgebouw Orchestra in Amsterdam, a position he continues to hold. He has been engaged as Professor of Trumpet at the conservatories in Maastricht and Hilversum. Presently he teaches at the Zurich University of Arts, instructing trumpet students from all over the world. Damrow has given workshops and master classes in many countries, including Germany, Austria, Italy, the USA and Japan. He is also an international performing soloist. His performances may be heard on several CDs, including Romance and Sonate/Sonatine.

I met Fritz Damrow in Banff, Canada, in 2008 at the International Trumpet Guild (ITG) Conference. I knew about his teachings and his performance with the Royal Concertgebouw of Amsterdam from recordings, internet publications, and videos. Fritz is a very friendly individual. He is open-minded, modest, and carries an incredible love for the instrument. He was very supportive when I first asked him for an interview, and after that we became friends. We spent a lot of time together talking about the instrument, his career, his experiences as a musician, and
life in general. We still keep in touch through e-mails and have maintained a friendship. He has a great career as a performer and teacher and he will be an ongoing inspirational figure in the trumpet world for years to come.

**Early Musical Experience**

Damrow’s trumpet studies began at the age of nine as a member of the Dutch band at school. He actually began his musical studies on the flugelhorn. His first teacher was the conductor of the school band. Damrow reflects on his experience:

> He was not probably the best trumpet teacher, but he was a great musician. He taught me right from the beginning not only how to play the instrument but how to play musically. My teacher was a very natural player. I still remember his sound and every time he played his instrument he showed us how the instrument should sound. So his sound was a great example for me.

Damrow states that although he cannot remember the name of the first method book he used, he describes it as an old, Dutch method with simple exercises. He compares this to contemporary methods such as *A Tune A Day* (Herfurth, unknown) and the “Sigmund Hering” book (Hering & Moore, 2011).

The decision to become a trumpet player came at the age of thirteen or fourteen. Around that time, his father had given him a record of Maurice André titled “Le plus grand trompetist de notre temp” (The greatest trumpet player of our time). The recording included a collection of works by Hayden that had brought great success to André. Damrow reminiscences about his listening experience:
I was listening to that recording millions of times, and that recording influenced me the most in my decision to becoming a professional trumpet player. I said; this is what I want to do!

Shortly thereafter, he decided to play classical music as a professional.

His environment surrounded him with wind and classical music; this influenced and shaped his love for classical music. Damrow never considered becoming a jazz musician because he had never experienced a connection to the genre. Upon the decision to become a professional trumpeter, Damrow began practicing two hours a day. Though he focused his attention on solo pieces, he studied the etudes, which provided him with the technical foundation to play anything.

Damrow began his trumpet studies in his neighbourhood in Maastricht. He took lessons from a professional trumpeter who held a position in the Symphony Orchestra. He was fortunate to have discovered this supportive teacher and new mentor, who sent him to pursue summer studies in Switzerland. In only his second year of studies, he gained the opportunity to study with renowned teachers James Stamp and Tom Stevens. Damrow appreciates the effort his teacher made to ensure him the best training possible. The performance program in which he was enrolled was very intense. He played in a Symphonic Wind Band, Symphony Orchestra, Brass Ensemble, and various chamber ensembles. Damrow indicates that he cannot recall a time when he did not have somewhere to go or something to play.

While he was a student, Damrow’s teacher encouraged him to participate in several competitions. As a result, Damrow won more competitions than he lost. At that point, he realized that he had exceptional musical abilities, and this inspired him to take his instrument seriously and practice more frequently.
My teacher encouraged me to participate in a lot of competitions and I was winning a lot of them. I realized then that I am probably a little more talented than my peers and practicing became more fun after that.

Damrow feels content with the direction his training and development took:

If I would have to do it all over again I don’t know if I would do anything different. I was twenty-one when I got the job as a principal with the Radio Orchestra. So I was very young and very happy to have a job as a Principal Trumpet, but on the other hand I wanted to study more, I wanted to go to the United States for a few years... That was my plan, but I got the job so I was happy. I’ve never regretted it. Now I would probably wait a little more and I would go to study in the States for two years.

It is evident that the participant’s attitude promotes a high integrity related to musical and technical excellence, reflected in his desire to have studied abroad. The time he spent as a summer student may have shaped Damrow’s enthusiasm for continuing his studies. His involvement in numerous ensembles as a teenager instilled in him fundamental qualities that were applicable to his early position in the Radio Orchestra.

Professional Life and Teaching

Damrow credits his teachers for instilling in him knowing what and how to practice:

- James Stamp, Minneapolis Symphony Orchestra
- Thomas Stevens, Los Angeles Philharmonic Orchestra
- Pierre Thibaud, Paris Conservatoire
The methodologies of Arnold Jacobs and Vincent Chichowtiz also shaped Damrow’s current methodology. Thomas Stevens and Maurice André stylistically influenced Damrow as well.

Damrow strives to fit in his practicing with his teaching schedule. He begins his day very early in the morning, adding that he rises as early as seven o’clock in the morning on days he plays in the orchestra. Damrow enjoys playing for an hour, which is then rewarded by a hearty breakfast. This is a typical routine for him on days with a nine-thirty rehearsal call. Commencing each rehearsal with technical exercises is significant when the time to play the music actually arrives. He notes, “some days you can move a little bit faster, some days you need more time.”

Damrow adds to his perspective on the art of practicing:

When I practice, I’m always focusing on music. When I play basic exercises I want to play them like musical lights. I don’t want to play them like a machine.

Even when I do mouthpiece exercises I want to sound musical. So everything is music.

It is evident that Damrow values the integrity of musical playing in every note he plays. Damrow stresses that warm ups are often made “too important.” He states that it is possible to play without one because the lips have enough blood to function. Moreover, he compares trumpeters to runners, citing that the two are complete opposites. Running requires the use of big muscles, which need significant amounts of blood to warm up. However the lips do not require such a process. Moreover, Damrow considers the lips to be in constant motion every day. There are several exercises he recommends from the methodologies of Stamp, Chichowicz, Clark, and Schlossberg. His choice of exercises largely depends on what he feels is necessary to focus on.
As a result of his studies with James Stamp, Tom Stevens, and eventually with Pierre Thibaud, Damrow uses exercises from Stamp, Herbert Clark, Scholossberg, Arban, and a combination of various methods. However, he believes the method book is not as important as understanding and correctly achieving the concept behind the exercise. Once this belief is in place, any method may be used. Damrow tries to cover all types of techniques daily in his practice.

**Trumpet Performance**

As an orchestral player, Damrow mostly uses the C trumpet due to its traditional ties in Holland. He has seen this instrument make its way into the US. He also plays valve and rotary trumpets. Damrow believes that the most important element in playing an instrument is to feel well and comfortable. While to him brands are insignificant, he reflects on a time when certain instruments were traditionally associated with specific orchestras. He adds that the instrument he plays must feel good and be suitable to his playing, with the goal of giving him the sound he wants. Damrow further elaborates:

> The orchestra never asked me to play a certain brand of instrument. When I did the audition and played on Yamaha C trumpet and after I won, they asked me about the instrument and they didn’t believe that I was playing that instrument. I had to show them the instrument. At that time Yamaha was not so famous and nobody played them—it was mostly used by students and band players, not for orchestra players.

The mouthpiece is extremely important because it is the connection between the instrument and the person. It should give the player the sound he wants while assisting in endurance,
articulation, and range. Damrow believes that a mouthpiece does not have to be big, as he himself does not use a large one.

Damrow uses several different mouthpieces when playing the trumpet. Rotary trumpets require this change in order to produce the sound desired. The piccolo trumpet provides another example of how the participant effortlessly changes mouthpieces. Damrow firmly believes that any problem that may arise from this change is purely psychological: *I think when you say that you have a problem changing the mouthpiece it’s just a mental problem.*

Bad days are inevitable. They happen to everyone. Damrow states that he gives more time to the warm up should he feel things are not exactly where he would like them to be. Several exercises he employs are pedal tones and ways to increase the flexibility of his lips. However, he maintains that he handles these times more easily than most due to his consistent practice routine.

**Theories of Pedagogy**

Damrow centers his teaching around three major factors:

1. Moving air

2. Control of the embouchure

3. Musical imagination

*My teaching concept is based upon 3 major ideas: moving air, control of the embouchure and musical imagination. In a technical way: active and free moving air and a stable and controlled embouchure. In a musical way: a free and resonant sound and the ability of playing a melody in a musical tasteful style.*
His pedagogical focus for students may be divided into two parts:

1. Technical: active and free moving air maintained with a stable and controlled embouchure

2. Musical: free and resonant sound while implementing dynamics and stylistic elements

To achieve these goals, Damrow uses basic exercises, melodic etudes, and solo pieces in his teaching. Advanced students receive an increased amount of repertoire to prepare.

Damrow recommends spending thirty percent of practice time on basic issues while the remainder should be spent on etudes and solo repertoire. Advanced students only require ten to twenty percent technique since their primary focus would be orchestral studies and transposition. Damrow conducts a four-hour performance class on solo repertoire with the studio pianist. Additionally, a ninety-minute group class centering on warming up and basic exercises is available. Every two weeks, a three-hour group class devoted to orchestral excerpts is offered to his students.

Damrow has two teaching assistants, one for piccolo trumpet studies and the other for baroque trumpet. Damrow’s assistants are professional trumpeters who hold orchestral positions in Zurich.

* I have 2 assistants: 1 for piccolo trumpet studies and baroque trumpet. This person is 35 years old and is principal trumpet of the Tonhalle Orchestra in Zürich. My other assistant teaches orchestral excerpts, mainly opera repertoire. He is principal trumpet of the Zürich Opera Orchestra and is 41 years old.*
Damrow’s students play only on mouthpieces until they are aware of their intonation and sound. He believes this will promote a controlled and strong embouchure, and that the concept of imagining a good sound will aid in the developing function of the embouchure. The best way to reinforce this area of study is to “buzz” the mouthpiece and use melodic studies as practice. The recommended methodologies for embouchure and endurance combined are the Maggio and Claude Gordon exercises (MacBeth, 1975), as the excerpt below illustrates.

![Musical Excerpt]

**Practice**

Students are encouraged to record their practice sessions in addition to recording weekly lessons. They must demonstrate all their repertoire selections by singing and buzzing on the mouthpiece. To develop good, musical taste, Damrow requires that his students listen to quality performers and music for an hour each day. Furthermore, he restricts the trumpet students’ listening selections to only contain the performances of vocalists, string players, and pianists in order that they expand their listening beyond trumpet repertoire. Quality must be of the utmost importance when practicing, demonstrating good motivation, concentration, and inspiration. Endurance is a subjective quality, related to the amount and type of repertoire. Once a student’s practice session loses quality, Damrow advises him to stop.
Damrow encourages students to begin with breathing exercises, followed by mouthpiece buzzing in an effort to be ready to play flow studies. Flexibilities, articulations, bending exercises, and additional technical studies are suggested. He strongly suggests focusing on the weaker aspects as goals to improve the overall level of playing. Playing melodic music everyday will improve sounds while developing and strengthening breathing and endurance.

Damrow strongly promotes the development of the basics in order to build a musical foundation:

This morning I saw a boy from Iceland. He is a thirteen-year old trumpet player and he came with his father to meet with me. I gave him a lesson and he started to play Leopold Mozart Concerto for piccolo trumpet and he could play all the notes. He was very technical and I asked him to play something else, something very basic like arpeggios and he could not play them. He could not play scales. His basics were very limited. He could play something but it was like a circus. He could do some tricks but he had no fundamentals. I said to him, you have to practice fundamental things ... he never warmed-up, he just played his trumpet like that. I said to him, if you continue like this, you will never be a good trumpet player. You must practice the fundamentals. So you have to practice the fundamentals before you start playing hard pieces.

Publications

Damrow’s process for the development of the basics is clearly set out in his book. The Fitness for Brass (Damrow, 2002) method appeals to all styles of trumpet players interested in developing a solid technique. It contains 64 pages of exercises that can be played by beginners,
but may continue to accompany musicians to an advanced level of playing, in more and more perfect execution. The content consists of scale-related and intervallic exercises in simple rhythms that should be played perfectly in time. These exist in similar form from the methods of Arturo Sandoval, Herbert L. Clarke, Colin Charles and many others advocating a similar instrumental pedagogical approach. The key points of Damrow’s views on the physical fundamentals of trumpet correspond to his exercises and are summarized in brief here:

- Preparatory breathing exercises, “All energy and power of play can be controlled by the breath” (p.5, first paragraph).
- Buzzing (p. 9).
- Warm Up (p.10-25).
- Practicing the “breath support” (p. 33).
- Pedal notes (p. 36). Use the tongue to the controlled modification of the oral cavity volume and- O Vocalization of O-EE to play the high-low register. He provides an analogy with the pipe for this process (p. 47).
- Articulation exercises (tongue thrust) (pp. 51-64).

Thus, Damrow’s *Fitness for Brass* provides a welcomed, more compact and portable resource than the well-known book by Colin (1980).

**Summary**

Damrow advises those who wish to be professional trumpet players to practice as much as they can, search for the best trumpet teacher, and maintain their drive and enthusiasm.
I would say: go for it! If you really want to become a trumpet player, nobody can take that away from you. The motivation has to be inside of you.
Sergei Nakariakov has broken through more than a few of the perceived boundaries framing the world of the trumpet in classical music. Dubbed “The Paganini of the Trumpet” by the Finnish press after a performance at the Korsholm Festival when he was only 13 years old, and in 1997 “Caruso of the Trumpet” by Musik und Theater, Nakariakov has developed a unique musical voice which is much more than a vehicle for his astonishing virtuosity. His repertoire includes not only the entire range of original literature for the trumpet, but also many fascinating transcriptions that are indicative of his continual search for ever new means of musical expression. At the same time, he has almost single-handedly brought the flügelhorn to prominence on the concert platform.

I met Sergei a few times, and every time I saw him he had a very focused and serious presence, yet he hides nothing in conversation. The first time I met him was in Toronto in 2006, when I went back stage after he performed the Hayden Trumpet Concerto with the Toronto Symphony Orchestra. It was a very impressive performance and I was a little nervous to meet the so-called “Paganini of the Trumpet” for the first time. We spent about fifteen minutes talking about different things related to his performance, his practicing, and the instruments and tools he used. He gave me the impression that he is a very modest guy, and I understood that he is a man of few words; he is more of a man of many notes. I gave him my CD without any expectations that he would listen to it.

A couple of years later in Banff, Canada, while checking in to my hotel, I was pleasantly surprised to see that right next door, Sergei was checking in too. I could not believe it at first, but when I insistently looked at him he said to me, “I think I know you. Didn’t you give me your
CD a few years ago?” I do not remember precisely what my reaction was at the time, but I was thrilled that this amazing trumpeter recognized me. I asked him later if he would do an interview for my study and he happily accepted. We have spent numerous hours chatting on and off the record about everything: music, friends, life, and of course, the trumpet. We have gone to see jazz shows together, as well as a Mnozil Brass concert followed by a late night at a local restaurant. He is an affable man who speaks three languages: Russian, French and English. He is very serious yet also has a great sense of humour. He is focused on his career and very grateful for his family.

**Early Musical Experience**

Born in Gorky in 1977, Nakariakov began to play the piano when he was six years old, but moved on to the trumpet after a spine injury in 1986 curtailed his piano studies. In the early years his father searched for various trumpet teachers; however, Nakariakov acknowledges the technical and musical gifts he received from his father, Mikhail Nakariakov. Nakariakov’s father transcribed a large repertoire of classical concertos for the trumpet, and Sergei studied daily with his father from the very beginning, and since 1995 exclusively.

Nakariakov was only nine years old when he began his trumpet studies. A spinal injury lasting three months placed him in the hospital and as a result, he was unable to sit down for long periods of time. Having already been a piano student for three years, his father suggested he study the trumpet since he would be able to stand while playing. Having been a great admirer of the trumpet, his father taught Sergei how to play his very first sound and position his lips before bringing him to the Gorgy Symphony Orchestra. There he found his first trumpet teacher and
immediately began taking lessons twice a week and practicing with his father twice a day.

Nakariakov recalls the first sound he made on the trumpet:

> My sound was very ugly in the beginning. My father was telling me that when I would go for my trumpet lessons the other trumpet students were making fun of how my trumpet sounds. It was the sound of the beginner, but slowly I started listening to recordings of Dochshitzer, the trumpet player who always inspired me with his music, and my sound started to develop.

Nakariakov states that he was not taught any particular methods. He learned simple songs that were easy to memorize. To challenge himself, he began playing in higher registers and tackling more advanced pieces. Double tonguing came very easily to him and led Nakariakov to study the Goedike Concert Etude. Moreover, the participant began the Arutunian Trumpet Concerto at the time he started to play a high B-flat. While Nakariakov did not make use of method books in his early studies, he now makes use of selected in the methodology book by Arban (1936).

From an early age, he realized that he was a natural at playing the trumpet. Moreover, he really enjoyed it. After his first year of studies, Nakariakov premiered the Arutunian Trumpet Concerto with the local Symphony Orchestra; he was only ten years old. Six months later, he entered an adult, Russian concert competition. He did not prepare enough music for all the rounds but his talent did not go unnoticed. The committee awarded him a diploma and recognized his prodigious talent. This became Nakariakov’s first and last competition, for his father believed that his son had a different path awaiting him.

Nakariakov’s father remains the biggest supporter for his musical studies. He recalls his earliest, musical experiences:
My father is the person who always pushed me, and still does now (he said this with a smile on his face). I was only ten years old and I didn’t really know. It wasn’t like I was a life time contract. It was the trust in the future and the will to continue to pursue this as a career. For example, I started to play concerts more and more when I was eleven and twelve. I was performing regularly and my father went to my school and asked for a one or two years break for me because I wasn’t able to attend the classes with my performing schedule.

From the very start, Nakariakov knew that he had his father’s support to become a professional trumpet player.

Nakariakov could not comment on the exact duration of his practice sessions but estimates them at about two hours per day. He states that he has never practiced six or eight hours (as some other players do) but practices regularly for one and a half to three hours. The amount of practice time he devotes is largely dependent on what he needs to prepare for upcoming concerts.

Nakariakov reveals that he did not study very long with his first teacher, due to personal issues. Unwilling to discuss the details of this situation, the participant states he returned to study with his father. During this time, he travelled to Saratov where Anatolis Ileanin was acting as principal. After several consultations, Ileanin gave Nakariakov a variety of different recordings, including European trumpeters and Dochshitzer recordings. Because of his travels abroad, Ileanin was able to provide Sergei with music that was not available in his town of Gorky. This also provided Nakariakov with valuable information that facilitated his trumpet studies.

In 1993, Nakariakov attended the Paris Conservatoire, where he studied in a class conducted by Guy Touvrons. Although he was a student for two years, he never received a diploma simply because he rarely attended class. At this time, Sergei already had a recording contract and spent
all of his time preparing for this and for upcoming concerts. There was no time to focus on school. In fact, Nakariakov admits that in two years of school, he attended no more than fifteen classes.

From the age of ten Nakariakov started to perform with orchestras in major concert halls of the former Soviet Union. In 1988 (at the age of eleven), he received a diploma at a brass competition for adults. It became clear that in order to develop his carrier he would need to travel, and to leave the Soviet Union. His hometown Nizhni Novgorod was a closed city. His family made the decision to move to Israel in order to give him the necessary liberty to travel. In 1991, he enjoyed great success at the Ivo Pogorelich Festival in Bad Wörishofen. In August of the same year he made his debut with the Lithuanian Chamber Orchestra at the Salzburg Festival. One year later, in 1992, Nakariakov was a guest at the “Schleswig - Holstein Musikfestival” where he was awarded the “Prix Davidoff”. Since then he has appeared in many of the world’s leading music centres, including the Hollywood Bowl in Los Angeles, the Lincoln Center in New York, the Royal Festival Hall, and the Royal Albert Hall in London. He performs in festivals in most European countries, tours for several weeks each year in Japan, and also appears as guest soloist in North America and Canada. He collaborates with the world’s most feted musicians, orchestras and conductors, most recently in Paris at the Théâtre des Champs Élysées with the St. Petersburg Philharmonic and Youri Temirkanov. His international touring schedule includes performances in the foremost concert series all over the world, both with orchestra and in recital accompanied by his sister, pianist Vera Okhotnikova, or Belgian pianist Maria Meerovitch.

On October 13th, 2002 Sergei Nakariakov received the ECHO Klassik Award on ZDF as instrumentalist of the year from the German Phono-Academy. On January 18th, 2006 Nakariakov
premiered “Ad Absurdum” with the Munich Chamber Orchestra, a concerto specially composed for him by Jörg Widmann, featuring Nakariakov’s unusual circular breathing capabilities. On October 05th, 2007, he performed “Ad Absurdum” with the BBC Symphony Orchestra and Jiri Belohlavec at the Barbican in London. On May 20th, 2006 Nakariakov served as a member of the jury at the “BBC Young Musician of the Year 2006” Competition at Newcastle Gateshead in England.

Nakariakov’s discography with Teldec Classics International (Warner) has drawn the most enthusiastic public and critical acclaim. It incorporates the most famous trumpet concertos, as well as two recital albums of virtuoso music for trumpet by Bizet, Paganini, de Falla, Gershwin and Rimski-Korsakov, with pianist Alexander Markovitch. The “Élégie” recording, with pianist Vera Nakariakova, includes a selection of famous romantic works for voice and piano that have been transcribed for trumpet and piano. “Concertos for Trumpet” features transcriptions for trumpet and flûgelhorn of string concertos by Haydn, Mendelssohn and Hoffmeister. The French magazine: “Repertoire” gave it the highest classification: “R10 - Coup de foudre”. His recording “NO LIMIT” was awarded the RTL d’Or. “From Moscow with Love” features Russian Concertos. His most recent CD is “Echoes from the Past”, with trumpet concertos originally written for bassoon and violoncello, written by Hummel, Mozart, Weber and Camille Saint-Saens.

In Japan, Nakariakov appeared in a romantic film production impersonating a Russian trumpet player: “Taiga-no itteki”. He also played in the soundtrack of the film. The highpoint of the 2009-2010 season was Sergei Nakariakov’s premiere of the trumpet concerto “Pieta” by
Christian Jost, dedicated to Chet Baker, with the Philharmonic State Orchestra Hamburg in the Laeiszhalle, on November 22-23, 2010.¹

**Trumpet Performance**

The warm up is a crucial part of a practice regimen and is largely dependent on the condition of the lip. Nakariakov noted that adjusting to different time zones plays a significant role with regard to how the lip is feeling. Therefore it could take longer in some instances. Nakariakov does not follow any particular methodology for his practice. Rather, he chooses sections of the piece he is about to perform, and practices that section slowly. Nakariakov is guided by his intuition. He usually plays in the low register and occasionally plays arpeggios for flexibility.

The foundation of trumpet playing is the technical aspect:

*It has to be there. Without a foundation, the building falls.*

Nakariakov further elaborates:

*For example if I have to play Arutunian Concerto, I would warm up for five minutes, and then if I really need to play the whole concerto, even if I didn’t play that piece for a very long time, I wouldn’t play it because I played that piece for so many times. I would only check certain spots.*

Nakariakov only plays the B flat trumpet. Occasionally he plays the B flat piccolo but he usually leaves it at home when he travels. Nakariakov favours the Courtois trumpet, his current choice

¹ [www.nakariakov.com](http://www.nakariakov.com), biography.
of instrument. He states that he does not change models frequently, adding he enjoys the sound of the Courtois.

At the age of sixteen and seventeen, Nakariakov experienced difficulties due to over practicing and frequently changing mouthpieces. Switching from 10 ½ C to 1 ¼ sounded impressive. However, lip problems arose once again and the participant reverted back to smaller mouthpieces, which was beneficial. After recovering from lip injury, Nakariakov went back to a 1 ¼ C Courtois, foregoing his previous choice to use a 1 ¼ Bach mouthpiece.

When asked about “bad days” Nakariakov ponders what he considered to be a bad day. He confesses that he has days when he does not feel in good shape but tries his best so the audience is unaware of any difficulties he might feel. Sergei refuses to let his emotions get the best of him. He would never apologize to a conductor and complain that he could not play. Rather, he firmly believes that performers should take care of themselves with adequate sleep and proper nutrition.

On the day of a concert, Nakariakov ensures that he has an adequate supply of protein. Choosing meat as the food of choice, he requires a proper lunch and dinner at least three and half hours before a concert. For morning concerts, he plays on an empty stomach.

Finally, Nakariakov wishes that he had taken the advice of his father more often while he was growing up. While he did not specify exactly what he meant in this statement, I believe he may have been referring to his father’s advice about the music business.
Advice for Aspiring Professionals

Nakariakov recommends that trumpeters listen to as much music as possible, regardless of the instrument. Some recordings beneficial to the student studying the trumpet are obvious choices: Rafael Mendez, Wynton Marsalis, and Maurice Andre. However, Nakariakov believes:

The trumpet world is the trumpet world but the trumpet literature is very limited and the music is much more than trumpet music. The more you know the better it is!
Jens Lindemann is one of the most celebrated soloists in trumpet history. Lindemann has played in every major concert venue in the world, from the Philharmonics of New York, London, Manchester, Munich, Hamburg, Lucerne and Berlin to Tokyo’s Suntory Hall and even the Great Wall of China. His career has ranged from appearing internationally as an orchestral soloist, recording with the Mormon Tabernacle Choir, being designated as an official trumpeter for the N.H.L. Stanley Cup finals, to playing lead trumpet with the renowned Canadian Brass. Lindemann has also won major awards ranging from Grammy and Juno nominations to winning the prestigious Echo Klassik in Germany, as well as receiving an honorary doctorate from the Juilliard School of Music. He has won first prizes in the most important classical trumpet competitions in the world, made numerous television and film appearances, and performed at London’s ‘Last Night of the Proms’ for over 40,000 people.

Lindemann received classical training at the renowned Juilliard School in New York, where he proved his ability to perform diverse repertoire as an artist; this places him at the front of a new generation of musicians. He has performed as soloist and recording artist with classical conducting stars such as Sir Neville Marriner, Charles Dutoit, Gerard Schwarz, Eiji Oue, Bramwell Tovey, Mario Bernardi and Jukka Pekka Saraste. Having recorded with BMG, EMI, CBC and the BBC, Lindemann is helping to redefine the idea of the concert artist by transcending stylistic genres and the common stereotype of his instrument by performing with “impeccable attacks, agility, and amazing smoothness” (The Clarin, Buenos Aires, cited in www.trumpetsolo.com/bio).
A prodigious talent, Lindemann performed as a soloist with orchestras and won praises at many jazz festivals while still in his teens. A prizewinner at numerous competitions including the prestigious ARD in Munich, Jens placed first, by unanimous juries, at both the Prague and Ellsworth Smith (Florida) International Trumpet Competitions in 1992. Since then, he continues to perform with orchestras including, the London Symphony, Philadelphia, Beijing, Auckland, Bayerischer Rundfunk, Buenos Aires Chamber, Atlanta, Washington, Seattle, Dallas, Detroit, Houston, Montreal, Toronto, National Arts Centre, Vancouver, Edmonton, Calgary, Warsaw, Welsh Chamber, I Musici de Montreal, I Virtuosi di Roma, St. Louis, and Mostly Mozart at Lincoln Center.

I met Jens Lindemann for the first time in 1999 while I was doing my Masters of Music at the University of Toronto. I had the privilege to work with him a few times while I was coaching brass ensembles and performing for numerous Canadian Brass Master Classes. I got to know him even better after I began performing with his wife, the wonderful pianist Jennifer Snow. Most of our rehearsals were at his home, and he sometimes offered me free advice. It was an honour for me to meet Jens, not only because he is an incredible trumpet player, but because he was new to the Canadian Brass scene at that time. On a personal note, growing up in Romania, Canadian Brass has always been a very inspirational ensemble to me. Canadian Brass is inspiring for many young ambitious brass players, and for me to be able to spend time with the group’s members after only a couple of years was like a dream come true. Jens attended a few of my recitals and after every performance he would come back stage to congratulate me. There are not too many musicians at his level who would take the time to do that.

Jens is the type of person with whom anyone would love to spend time. He is incredibly funny, well dressed, clever, intelligent, and charming. He takes his playing very seriously as well as his
career as a soloist and a teacher, and he has an amazing ability to captivate everybody around
him. I have met with him on many occasions and under a number of different circumstances,
and what I like the most about Jens is that he never changes; he always tries to please everybody
around him.

As one of the world’s most exciting young trumpet soloists, the California based Lindemann has
never forgotten his Canadian roots and, when his schedule permits, he returns to perform and
teach at the Banff Centre School of Fine Arts. Internationally in demand as a master teacher,
Jens has most recently been appointed the youngest music ‘Professor with Distinction’ in the
history of the University of California at Los Angeles (UCLA). The only Canadian trumpet
soloist endorsed internationally by the Yamaha Corporation, Jens performs exclusively on 24K
gold plated trumpets. Lindemann claims:

*The trumpet is capable of being played with the virtuosity of a violin, the
tenderness of the human voice and the stylistic flexibility of the piano. It allows
me an endless range of communication with audiences.*

**Early Musical Experience**

Initially, Lindemann did not want to play the trumpet. He worked extremely hard to earn an
opportunity to play the drums. Lindemann’s junior high school band teacher created a test;

*The best players are tested and if you were on the short list, you could be a
drummer. I was dead last in this test.*
With his mother’s insistence he continued studying the trumpet; Lindemann played for another year. By that time, he was committed to the trumpet.

Lindemann grew up in Edmonton, Alberta, where he studied under the direction of Al Jones in junior high and Murray Smith in high school. He credits these two individuals with his current success, claiming he would not be a professional musician had it not been for their influence. Lindemann’s philosophy of training acknowledges that band directors are the foundation of what he terms as “ground zero”. They are responsible for inspiring students to love playing and performing in a band. Though only a few students will become professional musicians, instilling an appreciation for the art is essential. He stresses that planting these “initial seeds” is crucial.

Lindemann began his private studies with Alvin Lowrey and William (Bill) Dimmer in Edmonton. As symphonic musicians, they provided excellent, fundamental instruction. At Banff, while studying the piccolo trumpet, Dave Hickman, a master of finesse, inspired Lindemann. Douglas Sturdevant introduced him to the Arnold Jacobs breathing techniques in Ottawa; Lindemann claims the addition of these techniques opened up his sound. At McGill University in Montreal, Lindemann found his primary trumpet mentor; James Thompson, whose teachings still inspire him to this day. Studies continued at Juilliard under the direction of Mark Gould to whom Lindemann refers as a “brilliant thinker who understands the big picture.” Now all friends of Lindemann, he stresses the importance of maintaining relationships with teachers as a reminder of their importance and influence. Lindemann acknowledges how privileged he was to have studied with brilliant teachers.

For Lindemann the university years were the practice years. Inspired by his great teacher and mentor James Thompson, during this time he worked towards his ultimate goal of becoming a
trumpet soloist. With his teacher’s help and guidance, he won the trumpet position for the Canadian Brass group, launching him to international success.

His work ethic, talent, versatility and the gift of sharing his knowledge with those around him makes him one of the most acclaimed trumpet players and teachers in the world today.

Trumpet Performance

Lindemann began a discussion about good, orchestral playing:

...the Montreal Symphony, an orchestra shaped by a type of sound that was incredibly unique, in terms of balancing the brass from bottom to top. Contrary to what some students may think, great orchestral trumpet playing comes from knowing how to ride musically on top of lower brass players and not by obliterating everything in sight with the biggest equipment you can find on the market, and then boring it out some more!

Lindemann’s approach to playing the trumpet is extremely lyrical, as shaped by his studies with Mark Gould, who played with the Metropolitan Opera. He reflects on his training and credits his instructors for his sound;

When you’re looking back at your life and your career and start asking what the interesting moments were, I know that falling into the hands of those two individuals really made a big difference in terms of how I shape and try to (most of the time) not sound like a trumpet.
Lindemann challenges the expectations of the trumpet. It is important to play the instrument in a manner that changes the audience’s perspective of the instrument. While many consider the trumpet to play only loud or solo fanfares, Lindemann credits Mark and Jim for challenging his expectations for himself on the instrument.

His time with the Canadian Brass was a wonderful, treasured experience. However, he is content to now be in greater control of his travel and future. Lindemann comments on the restrictions he faced while playing in the ensemble, such as declining opportunities to collaborate with other musicians or to play solo repertoire. Since leaving the Canadian Brass, however, Lindemann is thoroughly content. He works for Yamaha, has recorded with the London Symphony Orchestra under the direction of Neville Marriner, and has performed the trumpet obbligato in Paul Chihara’s new concerto.

As a member of New York Columbia Artists, Lindemann considers himself lucky to be under their management. He comments on the struggles of building a solo career:

*Trust me, if there is a bit of advice I can give you, that didn’t happen overnight. You don’t just get lucky getting those things—there is a lot of work that goes into it... a lot of focus. In fact, most contacts come from good old-fashioned hard work on the phone and by simply being nice to people. But it is a fun process and it’s always changing. You never arrive. Just as you think, “I have the greatest management in the world, I’m getting to play with major orchestras, travel, and do all these wonderful things—I’ve really arrived”—you’ve missed the point. You never arrive. You become obsessed about continuing excellence. That’s why guys like Doc Severinsen are still out there and active. He doesn’t think of himself as a star, even though we do, he’s just out doing his thing.*
Lindemann has enjoyed continuing success as a freelance solo artist and winner of numerous competitions. He acknowledges preparation as the key element. Results of a competition or performance are dependent on the amount and type of preparation. Lindemann advises approaching the work process in an effort to “win”;

There is nothing wrong with saying that “I’m going to win this competition.” Odds are, in most cases, you won’t. I know because I didn’t; you’re not going to win everything. It’s virtually a statistical impossibility, you know. So the real lesson to be learned is not whether you win or lose—it sounds so cliché but it’s true—you end up actually learning more about yourself if you don’t win than if you do. When you win, you just assume that everything is on the straight and narrow—I must be awesome, the best player in the world. And there is no best player in the world. It’s when you don’t win that you have to look at what happened, whether it’s from a lack of preparation or whatever and figure out what went wrong.

Lindemann believes nervousness is based on insecurities. Ultimately, it is rooted in a “subconscious feeling of not being prepared.” Experiencing butterflies, dry mouth, tightness, and playing too fast are common symptoms for beginner students. Frequent performances may help to conquer these fears. Lindemann recommends playing for colleagues to gain experience.

Working with a pianist is vital to winning competitions. Finding a piano collaborator to work with consistently forms a musical bond, ensuring a better performance. Lindemann advises those who cannot afford a professional accompanist’s hourly rates, to play with fellow college students. He recalls his university days, when he found a pianist for practices and performances. Lindemann stresses: “You have to control as many variables as possible. That’s what you learn
when you don’t necessarily do well. You have to ask, ‘What can I fix?’ (Irish, 2007, p. 28)? Lindemann adds that trumpet students can learn a great deal from pianists due to their vast repertoire.

Lindemann loves the art of recording. He believes it is an opportunity to communicate with people all over the world. Live performances are unique because they are different every time. However, a recording is permanent. Lindemann continues:

*That’s it; once it’s done, it’s done. It’s a really great way to put a stamp on something that is important to you and the way you want to play it. Although even that rendition of what you recorded can change. Wynton Marsalis re-recorded the Haydn Concerto ten years after he first recorded it because he had other things to say musically. It’s only natural. The process of recording, especially for young players, is an important thing to do. You must understand that it is a different kind of mindset than performing and it’s also a different art form than performing. No less valid, though.*

Lindemann’s instrument of choice is the Yamaha trumpet, which he plays with a Gerry Radky (or G.R.) mouthpiece.

*I preach in every masterclass to go with more middle of the road equipment, rather than too big or too small—something in between. That gives you also the best chance of being able to play in a variety of styles comfortably. If your gear is really big it might be harder to play something that requires the type of dexterity that you would (need) if you were playing a jazz or pop style. By the same token if it’s too small, you’re not going to get a nice tone when you do have to play something more classical.*
Lindemann emphasizes efficiency. He uses the word compact to promote this concept. Playing outside the “sweet spot” cannot be done because the mouthpiece will “back up.” However, it is the trumpeter’s inability to coordinate a balance of resistance which leads to the backing up of the mouthpiece. An analysis of blowing technique often leads to the conclusion that huge mouthpieces are not necessary. Lindemann has used the same mouthpiece size for ten years while performing around the world for three thousand seat halls. He states he was always loud enough, stressing that great volume stems from projection. While larger mouthpieces are more diffused and thus quickly spread the air, they require more effort to achieve air velocity, particularly in the high register. The benefit of using compact equipment is the ability to create a large sound with a great deal of projection.

When playing the piccolo trumpet, Lindemann tries to keep the rim size similar but does not fixate on this. He makes this extremely clear, as some trumpet players are obsessed with finding the exact rim. Lindemann asserts that this concern is not problematic if it places a trumpeter in the comfort zone. In addition, Lindemann supports any effort to control the variables (Irish, 2007).

Throughout his entire career he has always played Yamaha instruments.

*I’ve played Yamahas for over 25 years now. Generally, right out of the box, they tend to be very in tune instruments; they play evenly. Whether or not they are the sound quality that you might like—well, that’s a very personal thing. That’s like if you like chocolate or strawberry or vanilla. I don’t care, I can’t answer that*
question but what I can answer is that horns should play basically in tune so that you’re not fighting against the natural idiosyncrasies of the instrument. In other words, if a horn is naturally out of tune, oh it’s got this great tone but you know my open g’s are sharp and my e flats are a little low and my d’s are flat. Well if you’re fighting those aspects of the instrument just because it gets like with a perfect tone in your opinion, then I think you’re cheating yourself at something. To really get the best tone that you’re capable of you, want to be able to work with the horn, not against it ever. So, I like to start with a base, and for me Yamahas seem to provide that; a horn that’s basically in tune and then I can manipulate it. If I change my mouthpiece it’ll change my sound, if I change anything, my posture, my aperture, I can manipulate the sound, but the horn itself is just a piece of metal. It’s either going to be balanced or it isn’t, and Yamahas have a particular way of playing that if you try to over blow on a Yamaha it will bite back. It’s a horn that rewards efficiency and punishes you if you’re an inefficient player. If you’re trying to force something to happen it won’t necessarily be good to you and that’s not the instrument’s fault, that’s your fault, in my opinion.

Lindemann believes that an instrument should be an extension of one’s own imagination. It is important to find an instrument that will work with you and not against you.

**Differences between Europe and North America**

The basic difference is the formative years. Like when we’re starting off at the school level. Generally speaking, in Europe there are not a lot of diverse styles
that are necessarily taught. There are regional areas. You'll have different parts of Europe like Eastern Europe—where you’re from—a lot more traditional style music. A lot of improvisation as opposed to Germanic countries, more traditional classical countries, where there’s really none of that. They have a strong classical type of tradition and then there are pockets of jazz and improvisation.

Lindemann states that music education in Europe is influenced by music education traditions or folk elements in the music of the country or local region. His reference describes Eastern Europe countries, where the improvisational elements of folk music create an original style of interpretation, while in the Western part of Europe, classical style forms the musical tradition; thus the improvisational element is not always present.

*Russian style is a very powerful way of playing and has its own extensions. The Slavic countries have a specific influence and general styles with their roots tracing back from folk music. In regards to Canadian style, Canadian is depends on whichever style the individual is exposed to. Considering Canada as a cultural mosaic, style is often dependent on geographical location. A resident of Quebec will naturally have French influence and play with a French style. An Ontarian is exposed to more British styles. Regardless, both styles are influenced by the American style.*

*The fundamental difference between that and growing up in North America is that in North America, right away you are exposed to wind ensemble, concert band style music, orchestral style music, drum core marching. A lot of different kinds of styles where from the minute you start in North America you’re exposed to more
basic approaches. That’s one of the most important fundamental differences. Even if you don’t do it necessarily, you’re exposed to it. It’s like hearing something at a young age and you’re aware of it. As opposed to going to Europe or if I use Germany, my birth country as an example, the mindset there is that there is a way to do something, and this is our tradition and it’s a very rich tradition, so there’s not as much awareness.

Lindemann believes that North America has more stylistic flexibility than Europe because of the multitude of opportunities and styles that students are exposed to. In contrast, Western European countries are very dedicated to their own traditions and original approaches.

For instance, last year I did a recording with the Fodens band, a very famous British brass band out of Manchester and that style of playing, the true British brass band sound. I wanted the recording to be a juxtaposition of styles; like that sound with a North American style soloist, because they’re very different. I could’ve used a North American brass band, but then you’d have North American style players and I wanted it to be a musical marriage. Not a clash but a marriage between the two things, and because the countries in Europe are so much older, there’s much more entrenched thinking. North America is a younger country [sic]; they’re more willing to try things, go on a limb, it’s not necessarily good but it’s more free spirited.
As a North American soloist, Lindemann is open to experience different sounds, different styles and approaches. He embraces both North American and European styles in his recordings in his attempts to create a unique sound.

One of the other things I’ve noted about the European approach to playing the instrument and playing the American style is that in Europe a lot of concert halls and rehearsal halls are very reverberant. We don’t really have that tradition in North America because the halls here, the places that we work and practice and do our concerts are multiplexes versus Europe. So I’ve noticed a lot of places in Europe where the kids practice where they do their concerts, in church like settings, where there’s a lot of reverberation. There’s a very easy type of blow because of the rooms they play in. Here, the rooms are drier and we tend to have a sound that’s more aggressive because of that, because whether we know it or not we’re trying to make sound in a room that doesn’t ring as much. That’s a big generalization, but you know what I mean. Most concert halls in Europe, they’re dedicated concert halls. Here you have to put a pop show in there or a country act or a classical act. Very few places that are dedicated to the true sound that as classically trained players you would get normally in Europe.

Lindemann states that differences in sound are influenced by the venues in which the performers have to play. In Europe for example, the concert halls are usually old traditional buildings with acoustics dedicated only to classical concerts, while in North America most of the halls are created for the variety of musical genres and shows that are in more demand by audiences.
Therefore a brass player in North America has to play a little more loudly and aggressively to compensate for the hall’s acoustics and the entire sound of the orchestra.

*That’s one of the other big differences that I noticed that again, North American style sound tends to be a little bit more pushed, aggressive; a little bit louder in general which doesn’t make it better, but it makes it more insistent and I suppose that has something to do even with the cultural differences between countries like America. Which is a great country at feeling super confident about itself, and go for it, that’s the can do attitude, and that’s wonderful but it’s also pushy from a different angle. That manifests itself in the style of playing. It’s very common in American or North American style of playing to push. Where that’s different in North America is Quebec, which is a very interesting hotbed for classical style playing in the trumpet. You have the great Montreal Symphony Orchestra, which truly shaped their sounds from the bottom of the brass section up. All orchestras say they do this in North America; most of them don’t really. In Montreal they really built the pad from the tubas up to the trombones, horns, and the trumpets. By the time you get to the principal trumpet and one of our great friends and mentors Jim Thompson, the true cherry on the cake. Not the kind of, I’m gonna vaporize everything in sight Jim, but he rides on top of all those overtones.*

In Lindemann’s opinion, Quebec is the exception in North America, where the brass sound is a little more colouristic and a little lighter than in most parts of North America, because of the Montreal Symphony Orchestra’s influence.
When talking about the principal characteristics of the sound and why the sound is different between Europe and North America, Lindemann states:

*So, I think it’s a combination of three things: 1. styles that we grow up listening to, and in North America we tend to immediately in bands be exposed to more styles rather than traditional European places. 2. the places where we do our concerts. Our concert halls here generally are very dry, even the Chicago Symphony, that’s really a dull concert hall. Symphony hall is terrible for brass players, those guys make it sound good cause they just bend the hall to their will. Finally 3. basic cultural differences between temperaments of how people grow up in their particular cultural environment. Again with one of the notable exceptions being Quebec, it’s a French island in a sea of American and English style speaking in North America, so it does make some sense that they’re a little bit different as well. So those three things go hand-in-hand when you’re talking about different styles of playing trumpet.*

Lindemann considers that the sound is a characteristic of three things:

1. The background of the artist
2. The venues where the concerts are taking place
3. The cultural environment and the power of influence at the individual level.
**Trumpet Pedagogy**

Lindemann encourages students to have an open mind about the development of music and to create their own, unique voice on the trumpet. He concludes:

*It is up to the next generation to help continue changing the perception of the trumpet in society. If we worry only about what other trumpet players think then we cannot advance our instrument in the pantheon of music. Great music making is about personal expression and giving the listeners an experience that they can cherish. One must have an enthusiasm for the trumpet. The greatest players that I admire, many of whom happen to be older, and in some cases, significantly older, all share an enthusiasm for the trumpet. Enthusiasm is the best way to describe it. Don’t get frustrated by the instrument. When we have problems—and we all do—view the problem as a challenge to figure it out rather than saying, “I can’t do that” or “I can’t do this.” Those are negatives. The greatest players don’t think that way and that’s why the instrument plays easily for them. They treat it as an extension of who they are. Positive energy will create a positive result. That’s just a very basic way of looking at it, but it works for me.*

Lindemann realizes that his method is not based on a standard model:

*The first question I ask every student is what do you want to do? I know that sounds like a simple question but I mean it. I say, you tell me anything you want to do; you want to be a section player in an orchestra, a principal player, a soloist, a world-famous studio artist, a lead player, a this, a that, or the other. I can tell you exactly how to get that. If I can’t, I’ll know exactly who to call to help you get that. It doesn’t matter, dream as big or as small as you want, but it*
will cost you a price that you have to ask yourself, “Am I willing to pay the price to become that kind of a player?” and that then starts the personal journey. That goes hand-in-hand with the very first thing that Jim Thompson taught me and taught you. I’ve never forgotten this. His first line at our first lesson was “I’m not here to teach you, I’m here to teach you to teach yourself”. So, what I try to do is empower students into believing the truth, which is that this is their journey. It’s not my journey. Why would I sit there and say let’s do the Charlier book and you get a little gold star every week- bravo, nicely done. A dancing monkey could tell you that. There’s so much more involved. So, I wait to see how hungry the student is. Some students are really ambitious and that’s great. Other students are not ambitious and that’s ok too.

Lindemann emphasizes the importance of commitment with his students. He also realizes that different students have different desires and directions, and does his best to lead them on the right course.

I believe in pointing out students’ strengths in comparison to other students. This is an effort not to create competition but so they understand everyone has something to offer. It is my belief that this uniqueness is what separates one from another and may be the catalyst to a professional career in music.

Lesson plans are shaped according to the student’s goals and upcoming events. Lindemann advises students require weekly, hour-long lessons. There is an expectation that the practice room is a place of work.
The lesson time is similar to punching a time clock in a place of work. This is an element of development many students do not comprehend. The practice room is a place of intense labour, not of high artistic standard.

Lindemann believes the lesson becomes a place of performance or center stage. It is a direct reflection of the work that a student produces during their practice sessions.

Lindemann also believes it is important to discuss technical and musical problems with his students. He feels this creates a time for analysis, which aids the student’s progress. One suggestion Lindemann claims that maximizes practice time is the use of stopwatches:

As a trumpeter who always carries one, I will often set it on a ten-minute timer and work intensely on a very small component of music. For example, it may only be one bar but I would be practicing technical and musical elements during that time. At the end of the ten minute duration, I will choose something entirely different to focus on. The great attention to detail, whether or not the problem was solved or not, creates a building block of time segments which add up to hours. If students practice six small segments a day, this would represent an hour of highly focused practice. Ideally, this type of strategic practice would benefit the student greatly.

Lindemann believes that tone production is one of the most important elements in the development of a student’s technique on the instrument. Tone quality is particularly important during auditions, competitions, and evaluations. Tone production takes precedence over all other
issues such as style, tempo, and volume. A great sound will mask other issues such as style and
dynamics.

It is human nature to simply say, “it wasn’t quite what I was expecting but ‘what
a sound’”. The best way to facilitate this area of development is for trumpet
players to not listen to fellow trumpeters. Though this is useful initially, I do not
recommend this path for getting to the next step. I have termed this the ‘circle of
trumpet life’.

Lindemann explains on the first day of this “circle”, on top, the student is excited to be able to
produce a sound. The bottom of the circle, labelled “trumpet purgatory”, is the time spent during
careers discussing mouthpieces, lead pipes, recordings, and the latest trumpet gossip. This is all
insignificant. However, all trumpeters must go through that phase in order to emerge out of
‘trumpet purgatory’ and find that place within the self where music once again becomes art and
passion.

My belief of searching within one’s self to discover the true meaning of music and
performing was largely inspired by my teacher from Julliard, who had the
following advice: “You can’t just listen to that. You sound like a meathead. You
got to listen to some singers, you got to listen to some violinists, listen to some
wind quintets. You sound like a meathead, you play like a meathead. You wanna
be a meathead you listen to trumpet players.” I realized that this was an
inevitable process; and he was absolutely correct. The development of tone is
parallel with the development of a vivid imagination, a combination that will soar
you high above the rest.
Advice for Students

For students at the pre-university level, Lindemann encourages participation in as many bands, choirs, and ensembles that will provide opportunities for socializing and making friends. Lindemann believes the benefit of being a young person in a musical ensemble is the chance to learn from others and grow as people and musicians. The importance of social interaction in music is one that is not to be underestimated. It creates a sense of identity, a place of acceptance, a place one can be with others.

You can only by definition have experience if you’ve experienced something. So, that’s great if they want to be a professional player but they have to understand not just the highs of the good days, they have to understand bad days. Not just bad days of practice, bad days of performance, of demonstrating, concerts. That horrible feeling that doesn’t feel good, you must experience that. I believe that. Because then, you know it’s like anything in life, you try something and if it goes great, wonderful! That way you get some good applause, maybe get some business, you make some money, you can do this and that, but then it goes away. It’s like newspapers; the next day there’s new news, yesterday was yesterday. So, becoming a professional trumpet player is a lifelong skill to figure out. Not only how to play the instrument better, but to appreciate the two important words that you’re entering are music and business. And you have to understand both of those things. It’s not just about playing well—playing well is a given. Then you have to find out ways to get gigs. Whether you’re freelancing, and incidentally many people say to me all the time “Oh you’re a world famous soloist.”, and I say to them “You know what I am? I am an international freelance artist.” that’s
it. I have contacts around the world, I try to play well, I try to be a good colleague, I try to get them to like me, and I try to get them to get friends to call me. That’s exactly what you’re doing if you’re trying to be a freelancer in Toronto or in Orillia or in Red Deer, Alberta. Doesn’t matter, there’s no difference. It’s a question of networking, and building a circle of friends that believe in you, trust you, and will speak on your behalf. Nobody can go through this life doing anything without help from the people around them. So, our job is to also help others when our time comes to do that. That’s the secret. It’s a long journey that doesn’t stop. I’ll leave you with this thought. One of my biggest heroes in life is still Doc Severenson and Doc is now 84 years old, and he could sit here and talk to you and me about mouthpieces and lead pipes and approaches to playing the instrument and he has all the enthusiasm of a 17 year old. This is an 84 year old man who stands on stage in pink leather pants and green jackets, and he loves it. That is what life is about. That’s what a professional career in music or the trumpet could do for you. Could make you feel like I have a purpose for being here. So everybody has to find their purpose. That’s what I would tell a student that wanted to become a professional.

If this is implemented at an early age, a lifelong career of music awaits.

The university years are the practice years. While most students believe that practice time will increase upon graduation, it does not. Professionals agree, as they know firsthand the amount of personal space that is lost once “real life” takes over. This takes away time, which is the most valuable possession for musicians. Lindemann recommends that students practice with a stopwatch. He instructs them to focus ten minutes on a difficult, short passage, slowly, striving
for absolute perfection. Notes and physical co-ordination must be realized while striving to play the passage effortlessly. Once the timer goes off, reset and move onto another passage. After six ten-minute sessions, an hour of purposeful practice is achieved. Small increments ensure excellent focus. They become pieces of a jigsaw puzzle, waiting to be put together. Lindemann adds that during a sixteen-hour day, organizing three to four hours of practice is not as complicated as it seems.

Lindemann adds that composers and arrangers are also appreciative of the instruction they receive on the instrument. He comments on one particular musical arrangement that pushed the envelope for technical requirements, with the expectation that the quintet was capable. Working with Ronnie Romm and Ryan Anthony, the only option was to always present the best. The audience expects and should receive a fantastic show. Such challenging works are created with an understanding that audiences appreciate the highest level of artistry and technical dexterity.

Lindemann also has important advice for those intending to teach:

*Listen to your students. The first thing any good teacher learns about teaching is that we will learn more from students than they will ever learn from us. So, it’s like a symbiotic relationship. You hear a student do something, our job is to try to improve it. We’re improving something that clearly is wrong and inefficient. So you have to come up with a creative way to make that a little bit better.*

As an international trumpet soloist, Jens Lindemann had a unique path to success. He had the opportunity to taste European traditions because of his family background and also North American education. Trained as an orchestral player, he became involved in every aspect of music performance, thus giving him the chance to grow as a versatile musician—an opportunity that helped him when he began his solo career. He advises that it is important for students to
participate in as many bands, choirs, ensembles and competitions as possible, to give them a chance to socialize and make friends, and to give them the opportunity to learn from each other, so they, too, may grow as people and musicians.
James Thompson is currently Professor of Trumpet at the renowned Eastman School of Music. He came to this position after having played Principal Trumpet in the Atlanta and Montreal Symphony Orchestras. He has performed as soloist with orchestras in North and South America as well as Europe. He has made recital tours of Asia, North and South America as well as most of Europe. Since joining the faculty of the Eastman School he has performed as guest Principal Trumpet with orchestras that include the New York Philharmonic, the Los Angeles Philharmonic, as well as the Baltimore, Seattle, and Boston Symphony.

Mr. Thompson may be heard on CDs with the Montreal and Atlanta Symphonies, as well as solo and chamber projects. His recordings of the Shostakovich Concerto #1 for Piano, Trumpet and Strings and Mahler Symphony #5 were Stereo Review’s Records of the Month.

I met James in the winter of 2008. A friend of mine introduced us after a trumpet Master Class at the University of Toronto. It did not take long to realize that we both have two things (besides the trumpet) in common: when we are not playing our horns we love bass fishing and skiing. We scheduled our first fishing trip in June 2009. I was in disbelief that I was about to spend quality time with one of the best trumpet professors in the world. I had hundreds of questions for James about every detail concerning the instrument, performance, lessons, preparation, and buzzing, because I was going fishing with the guy whose nickname is “the Oracle”. We arrived at our fishing destination on Rice Lake, Ontario, and we were having so much fun boating and fishing that for three days I did not ask him anything regarding the trumpet. I was sure he appreciated that, and we connected not only as artists but as human beings too. After that trip he invited me skiing and we became very close friends. We visit each other regularly, we play the
trumpet together, and he teaches me everything that I need to know, not only about the trumpet, but about life in general. We enjoy the time we spend together.

James Thompson is the most knowledgeable musician I have ever met. I have never had a question that he did not know the right answer to about the trumpet, orchestral playing, or music history. He is an exceptional artist with a marvellous ability to observe what one needs to do in order to play one’s best. He is the “Oracle of the Trumpet,” and he is truly one of the best trumpet professors in the world today.

**Early Musical Experiences**

James Thompson was ten years old when he began playing the trumpet. He acquired a teacher from the band system at the school he attended (the system included ten institutions). Four or five different teachers taught within this community, and Thompson was fortunate enough to find a clarinet teacher who also played the trumpet. He learned the necessary skills of reading music, and was inspired by his teacher’s quality of tone on the instrument.

At the start of his trumpet studies, Thompson learned to read music and learned the required fingerings. Playing mostly duets, his playing always centered on producing a great sound. The musical community was highly competitive and only the best players were chosen to participate in the district band. Grade school players received advanced music. Duties were divided among the band directors; one would conduct while the other helped students with difficulties on their instruments. Thompson comments that this was a good system that worked efficiently, as the band moved through a substantial amount of literature. Upon entering music camp, Thompson was introduced to the classical orchestra and took private lessons at the music camp.
Thompson knew he wanted to become a professional trumpet player in his junior year of high school. During that year, he successfully competed and won a scholarship to attend the prestigious Interlochen School of Music. Interestingly enough, Thompson had considered becoming a forest ranger until he received this opportunity. His stay at Interlochen inspired him to pursue the trumpet professionally. Thompson remarks:

*Up until that point I was very active in scouts. I was seriously thinking of becoming a forest ranger. Then I got this scholarship to go to the camp and I was just blown away by the quality of players that were my age and music that was done. It was all just really fantastic and that’s when I decided that I really wanted to be a professional trumpet player and play in an orchestra.*

Thompson studied Dixieland and Jazz under the leadership of a musician who was a lead player. At Interlochen, Thompson was surrounded by classical music and realized he wanted to pursue the genre: “…I really fell in love with the music and with the literature and the sound of it (classical) (www.jamesthompsonmusic.com).”

Thompson was immersed in a camp environment where students practiced two to three hours a day. Every Friday, they were required to perform the pieces they chose for upcoming concerts. Performing was mandatory. The high standards upheld in the program inspired students to reach their potential. Instrumentalists were required to change chairs in sectionals based on their performance level. This created a strong desire for students to practice and have all the music prepared. Thompson credits this environment for giving him the incentive and discipline for regular practice.

The year before he attended Interlochen, Thompson’s band director Richard Longfield served as a great inspiration for his studies. A graduate of the University of Michigan, Longfield was a
fine trumpeter who had studied with Clifford Lilies. Thompson was privileged to be part of a lineage that exemplified a tradition of expertise in trumpet and cornet playing. Moreover, Longfield informed Thompson of the importance of transposition, orchestral styles, and other key trumpets.

Thompson attended the New England Conservatory in Boston. Here, students were required to perform in two to three concerts per year, yet sometimes trumpet students went a whole semester without playing, due to the limited number of seats available in the orchestra and the absence of a wind ensemble. However, Thompson spent a considerable amount of time playing in a brass quintet and playing the music assigned by his teacher, Roger Voisin.

The curriculum implemented by Voisin focused on learning orchestral literature, transposition, sight-reading, and technique development. This helped to ensure that his students were equipped to play anything. The Conservatory did not require students to focus on academics. Rather, they created an environment for students to fully develop their abilities on their instruments, with no distractions. Though excellent theory and history teachers were available at the Conservatory, the overall level of education was not comparable to that of a liberal arts college. The curriculum at the Conservatory was created to prepare musicians to become performers. The following is an explanation of Thompson’s views on instrumental performance programs in relationship to academic requirements:

*That’s very much like what it is at Eastman School of Music, because is one of those schools that are very closely related to the University of Rochester and the University requires that you have an education, which is a liberal arts education. That means that you have a lot of courses, a lot of tests to take, the theory is really hard, but I’m kind of two minds about that. If you are really an outstanding*
performer by all means, play as much as possible. It would be very nice to be in that kind of an environment. However I see a lot of these young people at Eastman who do very well, who get jobs, who are able to handle all the academic work and in a sense handling the non-musical academic courses and the papers is very much training for real life. I can speak as a former orchestral player. You can’t be practicing all the time. You have a life, you have a family, you have responsibilities, so in a sense the requirement that you do the other things is good life practice and in addition it makes you a well-rounded musician.

It is evident that Thompson strongly encourages a strong academic background to help facilitate a career in music.

**Trumpet Performance**

There has never been an instance when Thompson has wanted to quit playing the trumpet. He has always found great enjoyment from playing, throughout his studies and career. If Thompson could do it all over again, he says that he would have practiced more as a child. When asked about the importance of the trumpet in his life, he replied:

>This is an interesting question. I can say a lot about it ... a lot of people are obsessed and other people really don’t care. They use the same stuff for years and years. So there are two different poles. That being said I think like any other job you have to keep your tools sharp, they must be in great working condition. The worst thing in the world is when you play a piece of music and have your valve stick. It is no reflection on your physical ability but it is a reflection on your preparation.
According to Thompson, the most important characteristics a trumpeter should possess are great intonation and a great response. Thompson believes the choice of repertoire is irrelevant as long the performance is good. This contrasts with the typical fixation on tone production. Thompson elaborates:

*I’ve learned after almost one hundred orchestral recordings, listening to myself and my colleagues, I realize that the recording situation and concert halls can make your tone sound fine but what those can’t fix is your intonation or the response when you play. This is the other aspect that the recording can’t fix.*

Thompson recommends that the mouthpiece must do the work that the trumpeter is doing. Lead players must have different mouthpieces than flugelhorn players in army band simply because the instruments have different characteristics. Thompson suggests that overall, a mouthpiece should not be too big or too small. Thompson challenges the concept of a bigger mouthpiece ensuring a bigger or darker sound. Though this might work to a certain degree, balance is the key issue. The mouthpiece is very important but it should not take priority over everything else. Thompson advises finding something “that is mass produced, so if they lose it they could find one fast.”

Thompson uses different mouthpieces for different trumpets. On the piccolo, he uses a shallow cup while on other trumpets; he feels this causes intonation issues. Thompson reveals that because he has thick lips, he is best suited for a relatively big mouthpiece. He uses the same mouthpiece on the E flat trumpet as on the B flat trumpet. On the rotary trumpet, Thompson uses a bigger throat. For fifteen years, Thompson only used the C trumpet. Since he began teaching at Eastman, seventy five percent of his playing is done on the B flat trumpet. Additionally, he has come to adore playing the cornet.
Thompson strives to practice every day. The focus of his practice sessions often becomes music he has been hired to perform. Thompson reveals that he typically does not have bad days but should one arise, he stops to think about the cause and to try to figure out a solution. Thompson suggests that bad days are often the symptom of poor physical health, over playing, or under playing. It is advised that trumpeters be aware of their body and general health.

Thompson shared with me his take on different styles of playing:

*It is generally considered that two polar opposite styles are French and German, French being described as light, bright, very technical, very quick emotional change and German is a broader sound, a more powerful sound, a straighter sound, a longer flowing line concept. This is the generalization of them. The French think they use more vibrato, Germans use less vibrato. But in all these characteristics there is always change. Some German pieces (Strauss) have to be played with vibrato or panache. Some pieces like the Folk Symphony in D minor have to be played with a blunt sound. With LaMer, you have to play with no vibrato at all. Oftentimes, one has to sound like a chorale or an organ, but those are the general tendencies.*

American trumpet playing is more closely linked to French than to German. George Mager, a great French trumpet player who had a beautiful singing quality of sound, influenced Adolph Sylvester (Bud) Herseth and others of that generation. Many aspiring trumpeters listen to these performers. They demonstrate a broad quality of sound, adding to the French quality, but the sound is still more akin to the French sound. The British style of playing is more reminiscent of the German style. Bb trumpets are used more commonly, and the tone is heavier. They make use of vibrato, but typically only in relation to band music. The Italian and Spanish sounds tend to be
more like the French sound. Nonetheless, the best players are often very flexible because they have a world concept of playing.

Thompson believes this world concept of playing is not only important, but a great pleasure to be able to achieve. He states that most trumpeters work towards this goal. Thompson quotes Duke Ellington: *there is no classical, jazz or contemporary music. There is either good music or bad music.*

During practice, Thompson divides his time between technique and repertoire. He describes in detail a typical practice session:

> It’s usually a combination of both. Wherever I have to perform I have to look at what the technical challenges are and if I can meet those challenges and if I can meet them than I work on the presentation of the piece. If I don’t have any immediate performances coming up, I do like to work on long range projects, learning pieces that are outside of my comfort zone, because you can get frustrated if you have to present the piece in three weeks. If you have three months to work it is different.

Thompson uses his own method, *The Buzzing Book* (2001), to teach buzzing, Clark (1912) technical studies for attack, and Arban (1936) for multiple tonguing. He enjoys the Arban Characteristical Studies because they provide solutions for technical problems, in addition to being an important musical source. In conjunction with his buzzing book, Thompson likes to use the Bordogni (1923) vocalises. By buzzing them on the mouthpiece, Thompson reveals that this increases air, support, and improves intonation.
Trumpet Pedagogy

Thompson states that various influences shaped his development as a student; however, significant inspiration came from his daughter’s tennis coach. Discussions about sports medicine and coaching proved enlightening, leading Thompson to make comparisons with the field of music from the suggestions.

With regards to teaching, Thompson often references techniques found in sports coaching. Conditioning is described as the effort one needs to implement in order to succeed. The skill set demanded for a particular sport is termed as technique. Strategy is defined as the methodology used in competition against an opponent. These may be compared to the basic skills required for an instrument. The parallels between sports and music are obvious as Thompson references the two disciplines as one idea. Furthermore, his background creates a path of development for the art of performance, strengthened through his analogy of sports.

Technique and conditioning are comparable. Defining how to play the instrument is the first step. Conditioning includes technical development, such as buzzing on the mouthpiece of the trumpet, for example. Technical exercises belong to the concept of conditioning. The way to get a flexible lip in order to perform within all the ranges of the trumpet represents a multi-faceted characteristic, simply because it is both a conditioning and strategic element. As a conditioning element it develops skill, while as a strategic element it defines how the trumpeter will sound; this makes the player competent in a group setting, and sets the path of how they will perform with others (ensemble music).

The field of sports has intimately studied their discipline. In comparison, the art of performance in music is truly lacking in similar study. Thompson refers to this lack as “the dark ages”. He
places emphasis on the need for strong direction and methodology when instructing a trumpet student. This is shown through Thompson’s story of a typical, football scenario:

*If you want to play as a line backer on a football team, those coaches put you through drills that create better balance, better reflexes, better stamina and you have a better understanding of what you are doing down the field. They have it all down precisely.*

The emphasis Thompson places on proper methodology creates an even distribution of importance between the three skills mentioned at the beginning of the interview; technique, conditioning, and strategy. There is no separation between any of these elements, rather they are inseparable and join to form an unbreakable unit. The end result is comparable to the performance of sport.

Thompson acknowledges a problem among many trumpeters: a lack of knowledge and direction with regards to improvement during their practicing. For example, scales are often an obvious choice to begin practice, followed by transpositions, and then slurring. This leads to the question(s): where is the discipline from this approach? What is achieved at the end of this process? Has the problem been fixed or even addressed? Strategy not only implements itself at the time of performance, but it is clear Thompson considers this a vital element any time one picks up the trumpet. Thompson once again states that there is not nearly the discipline in music that is evident in sports, and he acknowledges that sports have greatly influenced his teaching.
Specific Psychological and Physical Studies

Thompson’s students receive instruction on the basic elements that provide their musical foundation. They all have different sounds and he does not disapprove this. Thompson believes that each student has a unique ability that sets him or her apart from the rest. He believes his purpose as a teacher is not to make them all achieve “his” sound. Moreover, it is his objective to guide his students to be able to perform the music they have chosen to the best of their abilities, without injury. In order to ensure that they achieve these personal goals, he emphasizes a set of technical elements as part of his instruction with students. These elements include:

- Buzzing
- Double and Triple tonguing
- Slurring
- Attack Practice
- Breathing

In parallel to the sports reference, he considers these aspects of technique to be basic, conditioning elements.

Thompson promotes acquiring proficiency in the execution of the absolute basics for students studying at the undergraduate level. These areas include double and triple tonguing, attack, slurring, and buzzing. The methodology Thompson suggests for phrasing and breathing is derived from Concone (Sawyer, 1972) and Bordogni (1923; Clark & O’Loughlin, 2003), for a duration study period of three semesters. Thompson believes that approximately eighty-five to ninety percent of all orchestral music is not as difficult as the music found in the state high
Thompson asserts that the technique needed to play these pieces is substantially greater than the pieces found in orchestral repertoire. He concludes by stating, “If you can do the cornet pieces from Arban you can play anything in the orchestra repertoire.”

Inevitably, there are a few pieces, in particular five pieces, that Thompson agrees are extremely difficult and require a specialized master of skill (for example, Brandenburg, Concerto No.2). However, these five are exceptions. The majority of pieces do not demand technical virtuosity but do require beautiful tone, consistency, and a musical performance. Once these elements are mastered, the next step is the exploration of different musical styles such as:

- American
- German
- French
- Orchestral
- Commercial

Technique Studies, Scales and Division of Lesson

Thompson states that at least fifty to sixty percent of the lesson should center around technique while the remainder of time should be spent on the actual music. The types of music can be categorized into etudes, orchestral solos, or collaborative/ensemble pieces. He places great emphasis on collaborative/ensemble playing, a significant reference to his sports analogy from the beginning of the interview. He believes invaluable information may be acquired and phenomenal experienced gained from being in the presence of a great player. He strengthens this
analogy of the collaborative/chamber ensemble with the concept of playing on a sports team with
great athletes:

*You learn more from playing with a great player. It is something that sports
medicine does really understand.* Wayne Gretzky, ex... a great player can do so
much for the team. *If you can play with a better player you can become better!*

Thompson has two teaching assistants. He places one as head of a brass choir known as the
Brass Guild while the other maintains and administers the studio. The latter assistant is
responsible for emails and conducts the daily buzzing warm up in the morning. It appears as
though Thompson’s studio is structured similarly to a sports team, with teaching assistants’
duties divided to assist in conducting the conditioning and strategic elements.

Thompson conducts Master Classes weekly in two and one-half hour sessions. The structure of
these classes is dependent on the time of year in which they take place. Thompson structures full
classes on specific elements, one at a time. He covers such areas as breathing, intonation,
performance of orchestral excerpts, and jury/recital pieces.

Thompson believes that the embouchure should be considered reactive rather than proactive. In
essence, he states that embouchure forms are based on the movement of air. He states that if a
student is trying to form their embouchure without having the proper amount of air in place, it
will not work. Thompson adds:

*It happens all the time. You try to set your lips before you play or set your lips
before a note instead of having the air making the air pressure change respond
and react.*
Thompson does not implement a single, specific technique, but rather takes a general approach. He believes that consistent practice will lead to the desired result and develop a higher skill set, stating that anything can be put in the form of an exercise. Thompson describes this using the Clarke (1912) technique:

*For example Clarke exercises. . .you can practice them for technique, for tone, or for breath control. You can practice with simple tongue or double tongue. So whatever you decide to do that particular day with the exercise is the technique that you want to work on.*

Thompson does not advise that a student practice five hours a day. Rather, he recommends that students should “practice smarter, not harder”. He adds that students may not have a lot of time to practice due to other commitments. However, he believes that two hours is the perfect amount of time, providing that the student gives it his or her full attention. Thompson criticizes the lack of effort and focus on the part of most trumpeters, suggesting that their inability to concentrate accounts for their poor practice time results. Thompson classifies the art of practice as mental endurance.

Thompson recommends that students develop their buzzing, using exercises one to four of the Bordogni (1923) methodology. After that is completed successfully, they may move on to simple tonguing, double tonguing, and slurring. Orchestral parts, solo pieces or etudes may follow these conditioning drills. Solo pieces should be divided into sections, primarily the more difficult solos. Thompson believes that the concentration involved in a few bars of a Charlier etude may be applicable elsewhere in a student’s repertoire, in addition to being helpful for
improving and developing concentration for practicing. Thompson talks about the rewards of concentrated practice:

> If you can focus on the few bars of a Charlier etude you can benefit for everything that you play, because you are practicing concentration. You are practicing with discipline. You are really listening to what you are doing. Those skills and those trades apply for everything. It would even improve sight-reading.

Thompson uses the methodologies of Arban (1936), Clarke (1912) and Duckett (2002). To develop and practice intervals, he suggests Concone (Sawyer, 1972) and Charlier (Delmotte, 1900).

Thompson advises that students arrive on time to their lessons with an agenda of the issues that need addressing. Consistency in attendance and practicing is vital. “Even the worst trumpet player in the world can show up on time.”

Thompson encourages his students to play every style of music available to them. He maintains that throughout a trumpeter’s career, he will be required to play every style. Thompson insists that today’s musician must be versatile in order to play all types of music.

Thompson’s views the warm up as a metaphysical connection. He describes the process as the following:

> If you practice diligently enough and get to the point of reaching a certain level of a body you can actually conceive what you want to do without playing very much.

> ...like Wynton who likes to warm up on the first chorus he plays. The warm up is
really not the issue. I ask my students to play certain routines but that is to create this metaphysical connection. For example, I play the Bb trumpet but I have to warm up for the piccolo trumpet. The problem is that you are not playing the piccolo trumpet the way it should be played. This is just making the transition from the big horn to the little horn. For those players who did enough practice they can play a couple of measures on the big horn and then pick up the little horn and then go to the big horn, because they match the metaphysical connection.

To prepare for an audition, Thompson states that students should know the all the notes and rhythm of their prepared piece simply because this is the lowest denominator. In addition, they should be knowledgeable about the orchestral style of the piece. In order to fully understand this aspect, Thompson encourages students to listen to different recordings of their chosen excerpts, and to try to find a version with which they can associate.

Thompson understands that students have a heightened awareness regarding their tone production. In all his experience, Thompson does not recall one instance where a performer was chosen over another because of their tone. Rather, choices are more commonly made in favour of those who play in tune or demonstrate the correct rhythm. When correct notes and rhythm are achieved, the required style of the orchestra needs to be considered. Thompson recommends students attempt to imitate the orchestra’s style or listen to different recordings in an attempt to find a suitable interpretation. Should this not fit the requirements of the adjudication committee, Thompson states they will probably then ask for a different excerpt, the typical indication that they have a genuine interest in the student. These situations become easier the more a student
auditions. Thompson states that students must be comfortable during auditions in order to succeed.

Thompson comments on the difference between orchestral excerpts and recitals. Pieces played in an orchestra need to be performed with bold dynamics and over-exaggerated articulations. However, this approach will not lead to a successful audition. If a student plays too loudly in an audition, even with a good sound, his or her endurance will run out. Thompson advises that the best way for students to prepare for auditions is by treating them as recitals. Volume levels may be tested during an audition by the conductor, which turns into an opportunity to demonstrate versatility on the part of the student.

Thompson addresses the concept of how to get comfortable during auditions. He acknowledges that the process is an unusual one, playing orchestral music without anyone else around. This sometimes causes anxiety and discomfort during the audition. Thompson recommends preparing for auditions by playing recitals, ensuring there are solo trumpet pieces in the program. This is to provide experience playing in silence, without accompaniment.

Advice for Trumpet Teachers

Thompson strongly advises that students fully comprehend the instruction that they are receiving. It may seem as rather an obvious point but in actuality, this may be one of the biggest problems. Thompson discusses the need to pay close attention to new students:

*For example; make sure that your student understands what you mean when you say the word “dark” or ‘light’ or anything. If you ask your students you will be shocked about what they think you mean.*
Publications

*The Buzzing Book* (Thompson, 2001)

> Buzzing on the mouthpiece has many benefits if done with a systematic and observant approach. Because the mouthpiece offers less resistance than does the instrument, buzzing helps accustom the player to using more air. This greater airflow helps let the lips relax and vibrate more freely, producing a more resonant sound. It also makes the player more reliant on his ear to place pitches, just as a singer does. Further, it aids in developing the most efficient and consistent mouthpiece placement. Finally, perhaps most importantly, mouthpiece buzzing allows the player to develop new and more refined aural/physical habits more easily.

I had the great opportunity to practice *The Buzzing Book* with James Thompson himself a number of times. The method helps with building a great trumpet tone. Trumpet tone in James Thompson’s vision is *the balance of the fundamental, which is the vibrating pitch created by the overtones in a compressional wave that the trumpet creates*. That tone is at its best when a balance is achieved between the fundamental and the overtones.

According to James Thompson, *playing a brass instrument is the closest thing to the human voice, because it’s using human tissue and air column to create the sound*. The exercises in the book are based on the training of singers who utilize vocalises like Concone (Sawyer, 1972) and Bordogni (1923) for their voices. Thompson’s philosophy is that brass players should play their instrument like singers, because singers perform the way that brass players aspire to perform.
The thing that makes vocal music beautiful is the ease of movement between two notes. Brass players can get a similar movement based on the mouthpiece. They may practice the coordination of air and vibrating surface to create that movement, whether is through the vocal chords by singing or through the lips by buzzing the mouthpiece. There are two aspects to this coordination: 1) achieving the right balance between lips and airflow to produce a particular note at a particular volume; and 2) timing—making sure that the air and the lips are exactly in balance at exactly the right time to produce the note. Thompson advises that it is through this “balancing act” that one achieves the best tone quality.

The method book is structured in three parts. The first part includes Exercises 1 to 9. Thomson asks his students to practice the first part of the book, from Exercise 1 to 9, in three months, giving them guidance every week. The exercises develop students range, from a high G to a low F#, which covers about 80% of everything played on the trumpet. The goal is to achieve the needed balance, to ensure that the player moves sure from note to note in good timing and balance, to play easily and efficiently as possible, and thus developing the resources to play high notes.

The second part of the book includes exercises 10 and 11. These are transitional exercises, leading up to the high A note. From the note A to the note D on the trumpet, one must employ greater pressure generated by the diaphragm.

The last part of the book begins at exercise 12 and runs to the end of the book. The focus of this part of the book is specifically for the high notes.

The accompaniments of the buzzing method help to time what the player practices. “It’s not music but you have to play musically,” says James Thompson. It is important to time breathing and phrasing in order to actually perform through a phrase.
Another aspect of the method is ear training. When playing only the mouthpiece, the player must rely heavily on the ear.

James Thompson is one of the most influential musicians I have ever met. With his unique teaching methodology, he is a pioneer in introducing the sports analogy of physical execution to the performance aspects of playing the trumpet. His advanced knowledge of orchestral trumpet music combined with his solo career and the ability to adapt to any performance or teaching situation makes him truly an “Oracle” of the trumpet world today.

Thompson advises young players who aspire to become professionals, to listen to great musicians on all instruments and of all genres. Basics should be learned at a young age. Thompson concludes with the following advice:

_Learn to play the trumpet and follow your heart. Don’t necessarily follow your teacher or band directors when they’re saying ‘you should be this or you should be that’… Follow your heart!_
Chapter 8
Conclusion

Summary

This dissertation aims to illustrate the professional knowledge growth of artists and pedagogues.

I started this project with a discomfort over perceived differences in sound and training between my experiences in Europe and my experiences in North America but it quickly developed to encompass a more complex notion of what it is to develop as an artist and a pedagogue.

The initial purpose of this dissertation was to unpack the discourse surrounding the notion of development of “sound” in trumpet playing through the narratives and teaching practices of four North American and European performers and master teachers. I came to this research because I was really interested in this notion of sound and differences of sound and how people conceived of that, but I realized that once I got into the research the issues or the differences or I should say the findings were much more complex and the tightly focused emphasis on sound was not the critical element. I thought that there are probably European and North American differences but with trumpet schools now being so global I really wanted to see if that came out of what my participants in the study had to say rather than me putting that notion on top of them.

Within a qualitative framework, I sought to illuminate the life histories, artistic practices, and theories of teaching of Fritz Damrow, Sergei Nakariakov, Jens Lindemann, and James Thompson. Through analysis on both macro and micro levels of personal interviews and stories, I gleaned important constructs of their pedagogical and artistic beliefs.
I built composite narratives of each participant through a narrative portrait. I outlined the influences of their pedagogical perspectives, opinions, and experiences in their individual personal development.

This study sought to answer the following question(s):

1. How do professional trumpet players make meaning of the musical and professional growth of their practice in North American and European contexts?
   a) How do successive stages of a musical life contribute to the professional growth of four “expert” trumpet players?
   b) What experiences do these artists recount as significant to their development?
   c) Are there pedagogical practices that support and nurture the growth of professional trumpeters as demonstrated by these participants?
   d) Are there regional or cultural dimensions to the concept of sound and musical style?

   a) How do successive stages of a musical life contribute to the professional growth of four “expert” trumpet players?

   Looking across early beginnings.

Fritz Damrow began his musical training at the age of nine in a traditional Dutch band. His first teacher was the conductor of this band. Damrow does not remember the first method that was taught to him because it is no longer in print, but he claims that it was very similar to Herfurth book: ATune a Day. Sergei Nakariakov was also nine years old when he first started
playing the trumpet with his father as his first teacher. Nakariakov’s father taught him how to produce his first sound and how to position his lips on the mouthpiece. Later, Nakariakov took trumpet lessons with the first trumpeter of the Gorgy Symphony Orchestra. Nakariakov never used method books; he played and memorized simple songs. As soon as he was able to play notes in a higher register, he began to work on the Goedike Concert Etude, and once he was able to play the high Bb, he started working on the Arutunian Trumpet Concerto. Jens Lindemann’s first desired instrument was the drums, but he turned to the trumpet in junior high. Lindemann credits his junior high and high school music teachers as the reason for his current success. Lindemann believes that band directors hold foundational importance in music pedagogy.

James Thompson first started playing the trumpet at the age of ten in a school band. His first trumpet teacher was also his school band director. Thompson’s teacher was a clarinet player but could also play the trumpet. Thompson was taught trumpet fingering and how to read notes. Thompson did not study from a method in the beginning; instead, he played simple duets with his band director.

There are notable similarities between all four participants. They all started playing the trumpet at an early age, none of them began formal lessons with a professional trumpet teacher, and they were not taught using a trumpet method early in their studies. Their method of training was based on playing simple songs to build their embouchures, and mastering the fundamentals.

**Becoming a professional player.**

Fritz Damrow was around thirteen or fourteen years old when he decided that he wanted to become a professional trumpet player. He came to this decision after his teacher encouraged him to enter a competition, which he won. Damrow’s musical environment surrounded him with
wind and classical music, which became the only music he knew when developing his instrument. Sergei Nakariakov’s largest influence in deciding to become a professional trumpet player was the encouragement of his father. Nakariakov’s career began when he was ten years old, where he participated in an adult trumpet competition in Russia. He played the Arutunian Trumpet Concerto with a local symphony orchestra. Due to his many accomplishments at such a young age, Nakariakov’s father decided that his son should become a professional trumpeter. Jens Lindemann decided to become a professional trumpet player when he discovered that he excelled in competitions. He also notes the struggles he went through in building a solo career. He admits there is no luck involved, and that it is all hard work and focus. He also admits that the process of becoming professional always changes; one never officially “arrives” at a professional status. James Thompson was a junior in high school when he won one of the prizes in a music competition in Phoenix, AZ. Thompson also won a scholarship to Interlochen Summer Camp. These experiences helped him realize that it would be “really fantastic to be a professional trumpet player and play in an orchestra”. All of the participants decided to become professional players after realizing that they excelled on the instrument at a young age. Each one had a thorough desire to play, and excelled in the fundamental skills.

Influences.

Maurice André’s recording, Le Plus Grand Trompetist de Notre Temp, provided the biggest influence on Fritz Damrow. His father gave him the recording. After Damrow heard the recording he knew that “this is what I want to do”. Sergei Nakariakov did not name a specific personal influence. He became a child protégé in Russia, and began to perform around the world at the very young age of eleven. James Thompson’s influence was his band director, Richard Longfield. Thompson felt that Longfield, “… was my teacher and he was a fine trumpet player
and very supportive”. Jens Lindemann’s largest influences growing up were band directors Al Jones in junior high and Murray Smith in high school. He credits these two individuals with his current success.

All four participants had different influences. Damrow’s influence was a music recording, and Nakariakov states he had no personal influence. Neither European musician had a professional mentor at the beginning. One of the chief cultural-geographical differences between players lies in the school band tradition of North America. Thompson and Lindemann both credit their high school band teachers with influencing them, with Lindemann’s mentor being Thompson. The North American participants both pay tribute to their band teachers as the influence for them to pursue their professions.

Education.

Fritz Damrow studied at the Maastricht Conservatory and continued his musical education with James Stamp (USA), Thomas Stevens (USA), and Pierre Thibaud (Paris). Sergei Nakariakov studied privately with Anatolis Ileanin, who gave him a few recordings with Dochshitzer and other players from outside of Russia. These recordings were very difficult to find within the communist regime of the Soviet Union. Nakariakov also went to the Paris Conservatoire and studied with Guy Touvrons, but because of his extensive performance schedule he quit after two years. Jens Lindemann trained classically at the prominent Juilliard School in New York. This afforded him the ability to perform as a diverse artist, and places him at the front of a new generation of musicians. He has performed as a soloist and recording artist with classical conducting stars, as well as having recorded with BMG, EMI, CBC and the BBC. Lindemann was a student of James Thompson and credits him as his mentor. James Thompson went to the New England Conservatory in Boston and studied with Roger Voisin. Voisin was a student of
George Mager, who emigrated from France in 1919. The participants Damrow, Nakariakov, and Thompson all had French influences in their studies. Although Lindemann did not specifically have a French teacher, he too had a French influence. He studied under Thompson who studied under Voisin, who studied under Mager, a French performer and teacher. Given the education status of the participants, it may be concluded that the people with whom they studied helped them develop their individual sounds.

Aspiring professionals must come into their own style and learn on their own. One must develop dexterity by not only listening to trumpet music specifically, but to music of various style and performed on diverse instruments. As long as the fundamentals are established proficiently, then it does not matter what book or method the player may have utilized. A passion and love for the instrument, rooted fundamentals, and a strong work ethic are common to these four experts in their choices to become professional performers, regardless of with whom they may have studied.

b) What experiences do these artists recount as significant to their development.

The processes of developing a professional career with all four candidates were rooted in similar practices. Apart from the differences in cultural experiences each experienced on the path to becoming a performer, the basis of success is constant among all four professionals: the fundamentals, love of the instrument, and varied experiences providing personal inspiration. These common elements provided the stepping stones for their pursuit of success in their professional careers.
Playing the trumpet at a professional standard requires many things: stamina, superior technique and range, and knowledge in the jazz style of playing as well as symphonic idioms. These are all qualities the performer must possess in order to excel professionally. Regardless of the technical and physical issues that are demanding on the trumpeter’s practice, time, and sensitivity; musicality must be strong, present at all times.

The ability to play brass instrument presents significant physical challenges. Despite the exertion of much wind and energy, the body must stay relaxed. To achieve a high level of performance, countless exercises must be implemented into a daily practice routine. The areas of challenge include wind, range, finger dexterity drills, and flexibility.

The four artists chosen to participate in this study all carry on the lineage of their own training within their practice and pedagogy.

This research found that the stories told by the four professional Trumpeters suggest key elements of their success. There are similarities in their pedagogical approaches and innate qualities that are vital to that success. Their teachers have had profound influence on their development. Another common element was an early involvement with music in the family. Cultural backgrounds had some influence on the various pathways to the respective professional careers, but since many professionals aim for acclaim across the globe for their performances, it is not the culture that defines an individual’s style, but the person him/herself who grows into his/her own style.
c) Are there pedagogical practices that support and nurture the growth of professional trumpeters as demonstrated by these participants?

**Pedagogical approach.**

**Focus of practice.**

Fritz Damrow’s practice focuses more on music. Damrow explains,

*When I play basic exercises I want to play them like musical lights. I don’t want to play them like a machine. Even when I do mouthpiece exercises I want to sound musical.*

Jens Lindemann believes that practice is extremely important to the performer. Lindemann advises practicing with a stopwatch. He understands the difficulty in finding time to practice once “real life” takes over. Lindemann believes that practice time is the most valuable asset for musicians. Sergei Nakariakov basis his practice on what he has to perform. After a five minute warm up with arpeggios in low register, he plays the repertoire that he has to perform at a very slow tempo. James Thompson’s practice combines technique with his performance pieces. All four participants have different and unique perspectives on the focus of practice. Damrow focuses on the musicality of the music, while Nakariakov concentrates on the pieces he has to perform. Lindemann believes in the importance of time management, whereas Thompson’s attention is put on technique along with his performance pieces.

**The equipment.**

Fritz Damrow uses different mouthpieces for different trumpets, and mostly uses C Yamaha trumpets. Damrow insists,
You have to play on a mouthpiece that gives you the sound you want, a mouthpiece that helps you in terms of endurance, articulation and range. I absolutely do not believe that the mouthpiece has to be big. My mouthpiece is not big!

Sergei Nakariakov only plays the Bb trumpet and flugelhorn, made by Curtois. His mouthpiece is a 1½ Curtois with a softer rim equivalent to the 3C Bach. Jens Lindemann plays a Yamaha trumpet. His mouthpiece is considered standard. The rim is about a 5C – 7C while the depth of the cup is closer to a 2. If compared to a Yamaha/Schike, it would be around 11. The purpose of the mouthpiece is to stay in tune. James Thompson plays Bb and C Yamaha trumpets and uses different mouthpieces for different trumpets. When he plays the piccolo trumpet he uses a shallow cup mouthpiece, and he uses the same mouthpiece for the Eb, C, and Bb trumpets. The back bore is a little bigger for flexibility. Most of the participants use Yamaha trumpets while Nakariakov uses a Curtois. None of the participants use larger mouthpieces. They all prefer a particular mouthpiece in order to produce the sound that they desire.

Advice for trumpet students who want to become professional players.

Fritz Damrow insists:

You must emphasize the fundamentals. You need to practice and master the fundamentals before you move on to hard pieces. Get as much practice in as possible, study with the best trumpet teacher, and execute.

Sergei Nakariakov:

It is necessary to listen to a lot of different music, not only trumpet. Of course it is great to listen to Rafael Mendez, Wynton Marsalis or Maurice André. The trumpet
world is the trumpet world but the trumpet literature is very limited, and the music is much more than trumpet music. The more you know the better it is!

Jens Lindemann encourages students to participate in as many bands, choirs, and ensembles as possible. Professionals still have the same love and joy for music as they did when they were young:

One must have an enthusiasm for the trumpet. The greatest players that I admire, many of whom happen to be older, and in some cases, significantly older, all share an enthusiasm for the trumpet. Enthusiasm is the best way to describe it.

James Thompson promotes the proficiency and execution of the absolute basics for students studying at the undergraduate level. These areas include double and triple tonguing, attack, slurring, and buzzing. He believes that consistent practice will lead to the desired result and develop a higher skill set, stating that anything can be put in the form of an exercise:

Listen to great musicians when you are young. Learn your instrument and follow your heart. Do not always follow your teacher or band directors when they tell you how it should be felt. You must follow your instincts. Always focus on hard execution.

These interviews demonstrate how one can see the incredible consistency in the pedagogical approaches to music and trumpet playing between Fritz Damrow, Sergei Nakariakov, Jens Lindemann, and James Thompson. To become a professional trumpet player one must follow the heart. Study with the best trumpet teacher available, never ignore the fundamentals, and be versatile in one’s listening.
d) Are there regional or cultural dimensions to the concept of sound and musical style?

**Personal opinions about the difference in sound between Europe and North America.**

Damrow does not believe there is a difference between European and North American sound. While musical ideas, which significantly shape the sound, may contrast, Damrow maintains that the sound is the same with no difference in vibrato or quality. In today’s world, there is an abundance of international exchange between trumpeters: “You can’t say anymore that there is a French school, a German school, or a Russian school.” The French school, German school, or Russian school no longer exist. Elements of these institutions remain but are difficult to isolate and attribute to a particular school.

Sergei Nakariakov claims that the development of an individual style depends mostly on the teacher and not on the country or region from which one hails. He believes that the Eastern European and Japanese institutions specialize in a bigger vibrato, for example. Moreover, this may not be consistent throughout all teachers within these countries. For example, there are numerous teaching methodologies in France that do not agree with each other.

*I think it all depends on the teacher. I think that there is a tendency, especially in Eastern Europe and Japan, of a bigger vibrato for example... but it is a question of taste. It all depends on the teacher. Even in France teachers are teaching in different ways and they don’t necessarily agree with each other. People are talking about the French school, the American school... even inside France there are different opinions. I would understand if they would say that there is a school of Reinhold Friedrich, for example, and the school of some other teacher.*
Lindemann believes that North America has more stylistic flexibility than Europe because of the multitude of opportunities and styles to which students are exposed. He attributes this possibly to the perception that Western European countries are very dedicated to their own traditions and their original approaches.

Lindemann also states that the difference in sound is also influenced by the venues in which performers must play. In Europe, for example, the concert halls are usually old traditional buildings with acoustics dedicated only to classical concerts, while in North America most of the halls are created for the wide variety of musical genres and shows that are in demand by audiences. Therefore in North America, brass players need to play a little more loudly and aggressively in order to compensate for the sound of the entire orchestra.

James Thompson has a very original description of the word sound. He believes there is a difference between European and North American sound. However, he challenges the use of the word “sound”, adding that it is a very “tricky” word. He interprets “sound” to reflect the style of playing while most people use it to describe tone. While he does not hear a stark difference between the nationalities, Thompson does hear variances in vibrato, attack, and dynamics, which he classifies as sound:

*I interpret sound to mean almost the style of playing. Most people interpret sound as “tone”, the actual sound that is coming out of the bell of the instrument and as far as that goes I don’t hear a whole a lot difference between the different nationalities. But what I do hear is different vibrato, different attack and different dynamics that people choose to play. I categorize that as the “sound”. You can have a commercial sound; you can have a classical sound...*
Damrow, Nakariakov and Thompson believe that although there are a few small differences in
attack and vibrato between European and North American players, those differences are not
specifically stylistic differences. Along with Lindemann, these differences are the personal
choice of the player—his interpretation, and his personal way of interacting with the audience.
This is unlike being associated with a specific style of playing such as French, German,
American, or Russian.

**The European and North American performance dynamic.**

The model of learning an instrument (to which Damrow and Nakariakov were exposed) does not
focus exclusively on specific methods, but offers a stronger emphasis on performing, practicing
and technique. European trumpeters in general are trained to be soloists; therefore they have
more room to develop a unique sound in their efforts to be noticed. North Americans are more
often trained to perform as part of an orchestra with other people, and therefore develop less
flexibility to experiment with different styles, or attain a unique sound. The North American
style does not fully encourage an individual performer’s artistry. In many North American post-
secondary institutions, a musician does not have to be an internationally ranked performer to be a
professor. This presents a potential problem, considering that most internationally acclaimed
performers studied under other famous performers. These musicians may have spent less time on
academics and more time playing, to achieve their status. Some academics may also pressure
performers to sound a certain way; the most notable example is the Chicago style. Although,
from this review it is apparent that there is no definitive regional style of playing, the pressure to
emulate a standardized style hinders students from being able to naturally develop their own
style, take risks, and succeed professionally. It is difficult to become a successful performer
when one is forced to imitate a familiar style. There is more flexibility in Europe to not be
confined within one idiom of song. More focus needs to be given on the performers themselves, and how they are able to influence their audience.

**Suggestions for Further Research**

1. In depth narrative study of one artist-teacher, including observations of lessons and interviews with his students to provide a rich illustration of a role model.

2. Analysis of various recordings of the same repertoire, in order to further describe and codify geographic and cultural stylistic idioms. For example, analyse stylistically the interpretation of Haydn trumpet concerto performed by various artists from Europe and North America and determine the similarities or the differences of the artist’s geographical influences in their style of interpretation.

3. Research within educational institutions to assess curricular efficacy in developing successful artists.

**Final Thoughts**

The best music educators are often deemed as those who have achieved a high level of musicianship and education. In most instances trumpet teachers are not fully rounded. Many expert trumpeters succeed only as performers and not as educators. On the other hand, effective educators may be excellent with students but possess under-developed performance skills. It is
difficult to assess and properly diagnose these qualities profiling a teacher. While some have all
the skills to make them excellent musicians and educators, there are those who have neither and
still refer to themselves as trumpet teachers. Convenience and affordability are usually top
priorities for parents and students searching for a music teacher (Jacques, 2006, p. 11). Though
practical, this may not lead them to the best choice available. Often, a parent just beginning a
child in lessons will not seek an excellent teacher simply because they don’t see it as a necessary
component. For many reasons, I strongly disagree. Rather, it is the beginner who needs the best,
most qualified teacher possible. This is to ensure that their musical and technical foundation is
established. Contrasting with the beginner student is the advanced, serious student who searches
for international artists to inspire them in their developing expertise. It is from this stage that
they come into their own professional style. There is an assumption that phenomenal trumpeters
are also excellent teachers. Even though a trumpeter may possess excellent musicianship, there
is no guarantee he or she will become a successful teacher. It is a chance that students at a high
level take when they choose to study with a professional trumpeter.

About different styles of playing: according to my study there is no American or European style
specifically. Trumpet style is up to the individual. The individual imitate the styles of great
trumpet players. The French players and Chicago players have the same sound because they
imitate the sound they want. Most aspiring trumpeters (regardless of their geographic location)
imitate popular performers, and from that produce their own style. There is not an innate cultural
difference in style, but moreover a collective international sound that all professionals strive for.
It is the individual who creates the style. The individual may be influenced by a person in
another part of the world, and then may imitate that style as he comes into his own. The
majority of popular professional trumpet performers developed their sound from studying with a
brilliant performer, who in turn studied with another outstanding performer.
Through my interviews, it became evident that these professionals took different directions in order to attain success. All participants possess a strong work ethic and have a passion for their instrument. As well, all participants are adamant that practice is the best way to achieve success as a professional performer. All of the participants stressed that learning the fundamentals of trumpet playing provides a very important foundation. The technique of producing a sound affects everything. The method of sound production influences articulation, flexibility, strength, and range. This is something all participants agree on.

Regardless of how they learn the fundamentals, (with a method or without), mastering these fundamentals creates the platform upon which to grow a professional career. The choice of teacher with whom the student chooses to study also holds great importance for developing one’s style and performance. All the participants in my study, when they reached the intermediate level, studied under prominent professional performers.

Is a specific method imperative for achieving a successful trumpet career? In order to become a professional, one does not need to start with a particular method. Sergei Nakariakov has never used a method and still gained international status. Jens Lindemann, Fritz Damrow, and James Thompson’s methods were rooted in elementary school bands. Is a method essential? The stories of these participants suggest that it is not the most important aspect. Aspiring professionals must come into their own style and learn on their own. One must develop dexterity by listening not to trumpet music exclusively, but all music. As long as the fundamentals are established proficiently, then it does not matter from what book or method the player acquired their skills. A passion and love for the instrument, rooted fundamentals, and a strong work ethic are important criteria for becoming a professional performer, regardless of with whom one studies. The participants of my study all inherited these qualities on their road to achievement,
regardless of their nationality. In the end, the performer must convey a message with every single note he or she plays. It takes countless years and a mountain of work to create that message, but once it is produced, the performers are heard. If a performer is not able to connect his message to an audience, he will never be able to sell his sound.

*If somebody would ask me, what should I do to become a professional trumpet player, I would say: go for it! Practice as much as you can, find the best trumpet teacher you can and go for it! If you really want to become a trumpet player, nobody can take that away from you. The motivation has to be inside of you.*

*(Fritz Damrow)*

Becoming a professional trumpet player is a lifelong quest, one that involves not only learning to play the instrument at an exceptional level, but also learning to appreciate the two important worlds that one must negotiate: music and business.
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Appendix 1
Prompts for Interview Discussion

1. How old were you when you first started playing the trumpet?

2. Did you have a teacher right from the beginning?

3. What method did you first use?

4. When did you first know that you want to become a professional trumpet player?

5. Who was your influence as a trumpet performer and teacher?

6. Where did you go to school to study trumpet?

10. When you practice do you focused primarily on the technique or on what you have to perform?

11. What methods do you use the most?

12. How important is the warm-up for you and what kind of warm-up do you do?

13. How much preparation did you do before your last audition?
14. How important is the instrument for you?

15. How important is the mouthpiece?

16. How much do you practice now and what do you practice?

17. Do you think that there is a difference in sound between Europe and North America?

18. What advice do you have for the young generation of trumpet players that would like to become professional?

19. We all, to some degree, “teach as we were taught.” Who most influenced your teaching? Was this the person that most influenced your playing? What were the philosophies, strategies, or techniques that you learned/adapted from this person?

20. Even as a “novice” teacher, I find there are specific physical/psychological concepts, studies/etudes, and “pearls of wisdom” that I approach with each of my students. Could you identify the “gems” that you have use and developed throughout your teaching career?

21. What would you consider to be the “core” curriculum for the undergraduate trumpet performance major? (In terms of studies, etudes, transposition and orchestral excerpts, and solo repertoire.) In what way (if any) does this curriculum differ from that of an undergraduate music education major?
22. In your lessons with younger undergraduate students, how much time would you estimate is spent hearing scales, studies, etudes, transposition, and solo repertoire? How does this change throughout the four or five years of the degree program?

23. How many teaching assistants do you have? What is their average “load?” What is the profile of their studios (age/major)?

24. Do you have a studio/masterclass? How often? What is the structure (performance class, various topics, excerpts, etc.)?

25. What are your philosophies/theories regarding the embouchure? Is it entirely individualized? Is there a program of study you would encourage for a student going through an embouchure change? What exercises would you recommend for building embouchure strength and endurance?

26. What daily routine do you recommend for your students? Warm-up procedure, flexibility, technical aspects, etc.?