AN ANALYSIS AND COMPARISON
OF THE BRASS METHODS BY
JAMES STAMP, DONALD REINHARDT,
CARMINE CARUSO, AND CLAUDE GORDON

DOCUMENT

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By

Daniel R. King, M.M.

* * * * *

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Document Committee:  

Professor Timothy Leasure, Adviser
Professor Russell Mikkelson
Professor Jon Woods

Approved by

___________________________
Adviser

School of Music
ABSTRACT

This document explores the backgrounds and teaching philosophies of four of the most influential teachers of brass instruments of the twentieth century. The names James Stamp, Donald Reinhardt, Carmine Caruso, and Claude Gordon have become associated with unique teaching methods that have had an unprecedented influence on current and future generations of brass players. The method representing Stamp’s teaching was *James Stamp Warm-Ups + Studies* originally published in 1979. Reinhardt authored *Donald S. Reinhardt’s Pivot System for Trumpet: A Complete Manual with Studies* in 1942. He tried to further clarify some of the mysteries surrounding the Pivot System in his *The Encyclopedia of the Pivot System for all Cupped Mouthpiece Brass Instruments: A Scientific Text* in 1964. The current publication representing the teaching of Caruso is *Musical Calisthenics for Brass* published in 1979. Gordon’s *Systematic Approach to Daily Practice for Trumpet* published in 1965 is representative of his teaching philosophy.

Trumpet pedagogy has evolved from a local phenomena to virtually an international curiosity among players and teachers. The advent of the internet has prompted discussion forums and web sites dedicated to the pedagogy of these playing systems and those of other significant brass teachers.

The four pedagogues in this document lived during approximately the same time period spanning the years between 1904 to 1996. Reinhardt’s studio was in Philadelphia while Caruso chose in New York. Stamp and Gordon’s active teaching years were in the state of California. Their reputations as master teachers are bolstered by their number of former students currently occupying prominent professional playing appointments in all genres of music.
as well as prestigious teaching positions in academia and private studios. Many of these former students continue to teach and help perpetuate the method pioneered by their former mentor.

Reinhardt and Gordon were prolific in documenting the strategy of their own pedagogy. Caruso and Stamp had little interest in authoring a written method leaving the task to their prominent students. The very nature of a static, unyielding text stands in opposition to these four teachers who were known to have taught each student as individuals, diagnosing particular playing problems and developing a practice strategy that addresses those needs. Of the four methods discussed, Reinhardt’s “Pivot System” stands alone in addressing individual differences based on the physical anatomy of a student.

Each of these methods have been surrounded by varying degrees of misinformation and controversy. This was largely due to the fact that most of the information concerning these methods was passed down orally, usually by those having studied personally with these instructors. By the time concepts from these methods were disseminated from teacher to student in later generations, the original intentions were often distorted or misrepresented.

There have always been a large group of devoted students of each of these four methods. Many of these students have written their own books and continue to teach, and elaborate on the concepts developed by Stamp, Reinhardt, Caruso, and Gordon.
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VITA

1957. ............................... Born - Huntington, West Virginia

1980. ............................. Bachelor of Music Education, University of Kentucky.

1984. ............................. Master of Music, University of Kentucky, Graduate teaching assistant.

1996 - 1997. ........................ Graduate teaching assistant - The Ohio State University, Columbus, Ohio.

1977-1980. ........................ Trumpet Instructor - Georgetown College, Georgetown, Kentucky

1981 - present. ................... Instrumental Music Teacher - Columbus Public Schools.

1990 - present. ................... Trumpet Instructor - Otterbein College, Westerville, Ohio.

1999 - 2002. ........................ Trumpet Instructor - Denison University, Granville, Ohio.

1977 - 1979. ........................ University of Kentucky - Faculty Brass Quintet.

1979.                       Transylvania University - Faculty Brass Quintet.

1984 - present.           Solo Cornet, Concertmaster - The Brass Band of Columbus.

1993 - present.           Substitute member - The Columbus Symphony Orchestra.

1996 - 1997.              The Ohio State University Faculty Brass Quintet.

FIELDS OF STUDY

Major Field:  Music
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgments</td>
<td>iv</td>
</tr>
<tr>
<td>Vita</td>
<td>v</td>
</tr>
<tr>
<td>List of Examples</td>
<td>ix</td>
</tr>
<tr>
<td>Chapters:</td>
<td></td>
</tr>
<tr>
<td>1. Introduction</td>
<td>1</td>
</tr>
<tr>
<td>2. Literature Review</td>
<td>5</td>
</tr>
<tr>
<td>3. James Stamp</td>
<td>25</td>
</tr>
<tr>
<td>4. Donald Reinhardt</td>
<td>37</td>
</tr>
<tr>
<td>5. Carmine Caruso</td>
<td>51</td>
</tr>
<tr>
<td>6. Claude Gordon</td>
<td>63</td>
</tr>
<tr>
<td>7. Comparison of Specific Aspects of Trumpet Pedagogy</td>
<td>74</td>
</tr>
<tr>
<td>8. Summary</td>
<td>91</td>
</tr>
<tr>
<td>Selected Bibliography</td>
<td></td>
</tr>
<tr>
<td>Books</td>
<td>97</td>
</tr>
<tr>
<td>Articles</td>
<td>102</td>
</tr>
<tr>
<td>Dissertations</td>
<td>104</td>
</tr>
<tr>
<td>Works by Stamp, Reinhardt, Caruso, and Gordon</td>
<td>105</td>
</tr>
</tbody>
</table>
Appendices:

Appendix A: Pictures.................................................................108
Appendix B: Handouts -- Assignment Sheets..............................111
Appendix C: Interviews and Correspondences............................118
Appendix D: Copyright Permission............................................121
Appendix E: Selected List of Students........................................126
<table>
<thead>
<tr>
<th>Plate</th>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.1</td>
<td>Life Span Comparison</td>
<td>3</td>
</tr>
<tr>
<td>3.1</td>
<td>Stamp - Basic warm-up</td>
<td>29</td>
</tr>
<tr>
<td>3.2</td>
<td>Stamp - Exercise 4a</td>
<td>30</td>
</tr>
<tr>
<td>3.3</td>
<td>Stamp - Lip bending exercise</td>
<td>31</td>
</tr>
<tr>
<td>3.4</td>
<td>Stamp - Scale Velocity exercise</td>
<td>32</td>
</tr>
<tr>
<td>3.5</td>
<td>Stamp - Staccato Control</td>
<td>33</td>
</tr>
<tr>
<td>4.1</td>
<td>Letter to Reinhardt from H. L. Clarke</td>
<td>41</td>
</tr>
<tr>
<td>4.2</td>
<td>Reinhardt - Embouchure classification</td>
<td>44</td>
</tr>
<tr>
<td>4.3</td>
<td>Reinhardt - Upstream / Downstream embouchure</td>
<td>46</td>
</tr>
<tr>
<td>5.1</td>
<td>Caruso “The Six Notes”</td>
<td>56</td>
</tr>
<tr>
<td>5.2</td>
<td>Caruso - Exercises based on intervals of a second</td>
<td>58</td>
</tr>
<tr>
<td>Section</td>
<td>Title</td>
<td>Page</td>
</tr>
<tr>
<td>---------</td>
<td>--------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>5.3</td>
<td>Caruso - Articulation exercises</td>
<td>59</td>
</tr>
<tr>
<td>6.1</td>
<td>Letter to Gordon from H. L. Clarke</td>
<td>67</td>
</tr>
<tr>
<td>6.2</td>
<td>Gordon - Tongue position</td>
<td>70</td>
</tr>
<tr>
<td>7.1</td>
<td>Comparison of Trumpet Pedagogy</td>
<td>90</td>
</tr>
</tbody>
</table>
CHAPTER 1
INTRODUCTION

By definition, a method is a systematic means or procedure aimed at the acquisition of a specific skill. Since the early history of brass instruments a formidable number of often-contradictory teaching theories and gimmicks have found their way into the pedagogic repertoire of many students and teachers. These have often taken the form of well thought out, methodical approaches to brass performance while others pursue a less traditional approach.

The notion of a “trumpet playing system” is not a recent phenomenon. Throughout history, trends in brass pedagogy such as “No-Pressure,” “Smile,” “Pucker,” and “Tongue Arch” systems have surged and declined in popularity. Proponents of these systems have tended to promote them as if they were the only way to play trumpet, almost to the exclusion of all other ideas.

This writer’s observations and experience have led to the belief that there is no single, best way to play or teach brass instruments. The testimonials by a number of respected brass players endorsing opposing methods substantiates this perplexing fact. A method enthusiastically endorsed by one successful group of players may be the source of disdain and ridicule by another. In the field of brass pedagogy, the methodology used continues to be a source of controversy and confusion, so much so, that, according to Robert Weast, “There are probably as many methods of teaching as there are teachers. There may almost be as many interpretations of function as there are performers.
Two people can look at the same problem and come up with opposite solutions." With this in mind it would seem apparent that a comparison of brass teaching philosophies might become a formidable task.

This document will attempt to define and explore the backgrounds and teaching theories of four of the most respected and successful brass pedagogues of the twentieth century. The names James Stamp, Donald Reinhardt, Carmine Caruso and Claude Gordon have become synonymous with specific teaching methodologies and concepts which have had a profound influence on the current, and future generations of brass players and teachers. These celebrated individuals were selected because their name have come to be associated with a unique “school,” or “method” of trumpet instructions. In addition, their life spans and active teaching years occurred during nearly the same period of history (see figure 1.1).

While these methods have developed a great following of loyal proponents, they have also been the source of controversy to some degree. The mere mention of one or more of these methods among a group of knowledgeable brass players usually provokes an instant reaction.

As with most written methods, the published text associated with the instructor’s name represents only an abridged outline of the concepts developed and put into practice over many years of successful private teaching. While a published method book may help disseminate the core concepts of a particular teacher to a much wider audience, its static and impersonal nature does not allow for the teacher’s ability to deal with the idiosyncrasies of the individual student. Keith Johnson stresses this point by saying, “The most effective teachers recognize and welcome the uniqueness of each individual, and do not hold all players to an identical, inflexible standard.”

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Figure 1.1: Life span comparison
According to John McCann, "Most of the information that is passed between teacher and student is aural, sounds and words about sounds, or visual, physical modeling and communication, and it defies written language." For these reasons Stamp and Caruso were reluctant to commit their ideas to written form. Caruso’s students tended to be advanced musicians who were experiencing a playing slump. Consequently, those who studied with him understood the vernacular, and most communication took place aurally. Caruso was known to teach in an improvisatory manner, using the same general idea, tailoring the exercises to the needs of the individual student on any given day.

Much of what eventually became known as the Stamp Method is based on individual exercises written for a specific student addressing his or her playing concerns. The basic concepts were consistent but they were adapted to the individual player. The written instructions in the Stamp and Caruso methods are intentionally vague. On the other hand, Reinhardt, and to a lesser degree Gordon, were specific in documenting extensive details concerning their approach in written form. Reinhardt was very explicit about what he intended. His is the only written method discussed in this project that specifically addresses the individual physical differences in each player.

Gordon built a reputation as a brilliant psychologist, as well as a pedagogue. Part of his mystique was his ability to inspire and motivate. He was also against the quest for the magic “playing system.” Meredith wrote: “While Gordon’s Systematic Approach is itself a contradiction of his own opposition to systems. . . he holds to his premise that there is only one right way to play, and that “there’s nothing new that hasn’t been done before.”

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CHAPTER 2

HISTORY AND REVIEW OF RELEVANT LITERATURE

During the past fifty years, brass players have encountered an overabundance of sources containing information on brass pedagogy and embouchure development in particular. Approaches to teaching trumpet have become quite numerous and often greatly divergent in approach.

It is possible that early ideas concerning trumpet teaching may have suffered from a lack of documentation. The very nature of “one-on-one” teaching that takes place in the music studio lends itself to a personal and individual approach. Much information was passed on aurally from teacher to student. As a result, many of the concepts of our finest teachers from the past may have fallen into obscurity.

Today we have a wide dissemination of information that has prompted many to draw comparisons and, contrasts, and generally classify these methods. The emergence of the Internet has played a critical role in this process, transforming trumpet pedagogy from a local phenomenon into an international curiosity. Unfortunately, the very Internet forums dedicated to preserving the ideas of these teachers often help perpetuate myths and false information about their methods.
An attempt to review all available material would be overwhelming and not particularly relevant to the topic of this document. Therefore, the scope has been narrowed to include books, articles and dissertations relating to (1) the history of trumpet pedagogy, (2) brass embouchure methods or texts specific to embouchure and range development, (3) information directly addressing the teaching concepts of Stamp, Reinhardt, Caruso, and Gordon, and (4) later methods emanating from the ideas germane to these systems.

EARLY METHODS

During the seventeenth and early eighteenth centuries the specialized art of Baroque trumpeting had reached its pinnacle. The role of the trumpet was indispensable to European rulers for the part it played in the conduct of war. The art of clarino playing was flourishing and the players of the trumpet had developed a highly skilled craft. Guilds of trumpeters had already begun to appear as early as 1620 and flourished in one form or another until the beginning of the nineteenth century. Their purpose was to protect the “trade secrets” of trumpet playing from anyone except the exclusive membership. Insurance of their job status depended on guarding this highly coveted skill. As a result, the rules of the guilds prohibited the teaching or passing on of any knowledge related to trumpet playing to anyone except guild members.

While many treatises that became known as “Musica Practica” appeared in the sixteenth-century concerning performance practices of the period, it wasn’t until 1638 that an Italian trumpeter named Girolamo Fantini wrote Modo per impare a sonare di tromba, the first tutor published specifically for trumpet. How the author was able to bypass the rules of guilds with this method is unknown, it may have been due to the absence of a guild in the town where it was written. \(^6\)


This text has become significant because it was known as the first ‘trumpet’ method, and because of the time period in which it appeared: a time when clarino playing and the guilds that protected that art were flourishing.

Over one hundred years later in his famous essay *Trumpeters’ and Kettledrummers’ Art*, Johann Ernst Altenberg makes mention of “Some Suggestions as to How a Teacher Might Appropriately Instruct His Pupil.” In this section he outlines nine lessons including information on mouthpiece placement, articulation and a review of literature. The text also contains instruction on clarino playing and the style of execution required thereby. Other than these two texts, little is known about trumpet pedagogy during this period. Such a scarcity, when methods for other instruments are found in abundance, may possibly be due to the stringent regulations of the *kameradschaft*. Even as Altenburg’s invaluable treatise was published, the art of clarino playing was in decline and the time of the privileged life of the trumpeter was fading.

Methods of the early nineteenth century begin to diverge from the accepted practices associated with clarino playing and conform to standards of the Classical period. Additionally, this time in history witnessed a significant evolution of brass instruments in general, and the trumpet in particular. The addition of keys, valves or slide mechanism transformed the trumpet from its former supporting role in the orchestra to an instrument capable of playing the entire chromatic scale thus making it a melodic instrument. While the slide trumpet and hand stopping remained popular in English orchestras, it was the keyed bugle, invented by Joseph Halliday in 1810, which became the chromatic brasswind of choice, especially in Ireland and the United States.

Even into the second half for the century, long after valved instruments appeared, the keyed bugle remained popular as a solo instrument. Early in the nineteenth century the keyed trumpet enjoyed a brief prolific period when major

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8Ibid., 94.

concertos were written by Joseph Haydn (1796) and Johann Nepomuk Hummel (1803) for the pioneer and master of the instrument, Anton Weidinger (1766-1865). These two pieces, which eventually became benchmarks of the trumpet repertoire, are significant in that they represent the first solo literature written for a chromatic, soprano brass instrument.

The keyed-trumpet was successful for a while as a solo instrument, but it was never accepted into the symphony orchestra, because it lacked the penetrating ring of the true trumpet. Its tone, at best, is more like that of a woodwind instrument. Eventually the cornet surpassed the keyed-trumpet as the dominant soprano brass instrument. Its preeminent status was noted by its popularity as a solo instrument, as well as its inclusion in the orchestration of major works by French and Russian composers.

The early nineteenth century saw the establishment of the conservatory systems in Europe; Paris in 1795, followed by Prague in 1881, Graz in 1815, Vienna in 1817, London in 1823 and Milan in 1824. Professors of brass instruments began writing and publishing brass pedagogical methods to be used in their own teaching. Of these, certainly the most comprehensive and likely the most influential was the Méthode pour trumpette written in 1856 by François George Auguste Dauverné (1800-1874) and published one year later. Dauverné was appointed the first professor of trumpet at the Paris Conservatory. Much of his method was devoted to the natural trumpet, but with the rising popularity of the cornet in French orchestration, he reluctantly accepted what he considered a “novelty.”

It was, however, one of Dauverné’s students, Jean Baptist Arban (1825-1889) who was appointed the first professor of cornet at the conservatory in 1857. At that time there were no specific methods attributed to the study of cornet, hence, Arban resorted to writing exercises for his pupils. The compilation of these exercises is what later became known *Arban’s Method for

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the Cornet (originally published in Paris, 1864). There were numerous French methods published around this time known as “complete” methods which consisted of scales, arpeggios, and intervals. Arban’s *Méthod* stands alone because its author was one of Europe’s leading performers and pedagogues of the cornet at the time, as well as the scope of material included.

Arban additionally has the distinction of being the first cornet player to have applied triple tonguing to the cornet. Arban taught that both double and triple tonguing are precisely the same as the system used for playing the flute. French methods by Arban, Cassinus and St. Jacome had become essential pedagogic methods for brass studios throughout Europe and the United States. Common among the French methods are instructions to stretch the lips, to apply pressure to change pitch, to adjust tension in the lips, and to seal the tongue against the top teeth to compress the air prior to an attack.

On this subject Arban writes:

> In order to produce higher notes, it is necessary to press the instrument against the lips, so as to produce an amount of tension proportionate to the needs of the note to be produced; the lips being thus stretched, the vibrations are shorter, and the sounds are consequently of higher nature.

Trumpet performing and teaching in Russia developed closely with the traditions of Europe and America. Performers on brass instruments grew in numbers and proficiency in the late nineteenth century. By this time many Russian orchestral brass players achieved a level comparable to the best European virtuoso performers. The founding of the

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12This very famous and standard method for the cornet was also published in both English and Italian editions. Baird lists a total of sixteen different editions before the turn-of-the-century.


Russian Musical Society in Moscow and of the first conservatories played a considerable role in training orchestral musicians, particularly brass players. Wilhelm Wurm (1826-1904) taught the trumpet and cornet class at the St. Petersburg Conservatory since its inception in 1862.\(^{16}\) He remained in this position until his death in 1904. Wurm was German, by birth but like many Europeans, he was attracted to the musical opportunities of imperial St. Petersburg.

There are some interesting associations between the careers of Wurm and Arban. In the summers of 1873-76, Arban traveled to Russia and performed for a series of concerts in Moscow and St. Petersburg, which got the attention of the Russian public. The cornet became known as “the prince of brass instruments.”\(^{17}\) Not surprisingly, Wurm and Arban became friends and colleagues.

As a cornet soloist, Wurm also traveled great distances performing throughout Russia. As a teacher he helped establish teaching methods that would influence future generations of brass players in Russia. He wrote a number of etude books that have been used internationally. One of Wurm’s teaching innovations was his organizing “joint performance” classes, teaching performance skills through chamber brass ensembles. Another important innovation introduced by Wurm was mouthpiece buzzing.\(^{18}\) In the forward to Method for the Instruction of the Troops on Cavalry Trumpet with Supplemental Cavalry and Artillery Signals, Wurm states:

> Practice the above [material] first on the mouthpiece; and then, when the student has mastered this and developed an embouchure, one gives him the trumpet and orders him to blow into it, thereby at first one should not pay any attention to the sound which comes out. In this way he should practice until the tone is formed well and sounds perfectly clear.

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\(^{18}\)Ibid., 47.
At the beginning he should practice only for a short time, but frequently. When you practice high notes do not overdo it, better to let him practice an extra month and the higher notes will come naturally.\(^{19}\)

The instructions indicated above seem to indicate Wurm advocated mouthpiece buzzing as a pedagogy tool. According to Briney, “This methodology may have been passed on to subsequent generations and was part of Vincent Bach’s and Max Schlossberg’s training.”\(^{20}\) After Schlossberg began teaching in America he referred to mouthpiece buzzing as “the Russian Method.”\(^{21}\) Wurm also puts forth the notion that more frequent, shorter practice sessions can be more beneficial than extended playing until one becomes fatigued.

In the United States during the transition from the late nineteenth into the early twentieth century, traveling concert and brass bands were rising in popularity. These bands frequently featured soloists, and the cornet had become an enormously popular solo instrument. The solos of Jules Levy (1838-1903), Herman Bellstedt (1858-1926), and Herbert L. Clarke (1867-1945) set new standards of technical ability for cornet players. The range and endurance displayed by the finest soloists created a popular sensation.\(^{22}\) This increased fascination with cornet playing led to an increasing demand for new and innovative teaching methods.

During the first quarter of the twentieth century this call was answered by a proliferation of books, methods, and correspondence courses, often claiming to be “scientific,” “easy,” and/or “no-pressure” methods.

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\(^{22}\)McCann, 26.
Frank Baird lists sixteen correspondence courses offered from 1902-1925,\textsuperscript{23} by authors such as Paris Chambers, Alfred F. Weldon, Edwin Franko Goldman, Hale A Vandercook, and Walter Eby.

“No pressure systems” of brass playing focused on controlling the amount of tension in the lips as a method of pitch control. One of the first and best-known methods to discuss the idea is the \textit{Virtuoso Course of Instruction} by Walter Eby (originally published in 1918).\textsuperscript{24} This correspondence course is a series of forty lessons, each about three to four pages in length. The student received each lesson separately, and was instructed to write back to communicate his progress after working about a week on the prescribed exercises. The student would then receive follow-up instructions offering Eby’s “examination and criticism.”

Eby advocated buzzing the lips alone with a concentration on lip vibration. Lip buzzing should be confined to an area one-quarter of an inch wide across the center of the lips. Buzzing long tones, varied dynamic levels, scales, simple tunes, and finally tonguing, are all suggested practice before the mouthpiece is positioned to the lips. When the mouthpiece is applied to the lip, the sensation should be the same.

In Lesson Six, “Position of the Mouthpiece on the Lips,” Eby states “With the aid of the mouthpiece, you will acquire better control of the lip vibration and by practice, will be able to acquire a range of from two to three full octaves.”\textsuperscript{25} In Lesson Sixteen, “High Tones,” Eby mentions the idea of directing the air stream against the top part of the mouthpiece cup for the extreme upper register, and in the following chapter recommends aiming the air at the lower portion when playing in the lower register. The direction of air is to be manipulated by movement of the lower jaw, “drawing up close for the high tones and receded for the low tones.”\textsuperscript{26} This is a concept that appears in different variations in later methods such as that of Roy Stevens.

\textsuperscript{23}Ibid., 58.

\textsuperscript{24}Walter Eby, \textit{Virtuoso Course of Instruction}, (Buffalo: The Virtuoso Cornet School, 1922).

\textsuperscript{25}Eby, lesson 6, no page numbers.

\textsuperscript{26}Ibid., lesson 17.
A number of no-pressure systems appeared from 1910 until about 1925, all focusing on cornet. Most were imitations or variations of the Eby Method. The demise of these systems coincides with the decline in the popularity of the cornet. Trumpet was replacing the cornet as the preferred instrument in orchestras and jazz bands. With this revolution also came a change in teaching approaches.

Orchestral literature of the late Romantic period had evolved to new heights, placing ever-increasing demands on trumpet players. As orchestra positions and trumpet playing grew in importance, there was an influx of pedagogy associated with German, rather than French, tradition.\(^{27}\) Max Schlossberg (1875-1936) led the way in bringing this new view to America.

Schlossberg was born in Libau, Russia and began his trumpet study at age 12 at the Moscow Conservatory. Upon leaving the Conservatory due to poor health he relocated to St. Petersburg where it is possible he may have known Oskar Bohme (1870-1938), Wilhelm Wurm (1826-1904), and Victor Ewald (1860-1935). What is known for certain is that Wurm and Ewald were acquainted with Julius Kosleck, Max’s new teacher.\(^{28}\) Kosleck was a trumpet player in the Royal Band of Germany and a teacher in the Hoshchule.

After gaining an outstanding reputation as a teacher, Schlossberg accepted a faculty position at the Institute of Musical Arts. In 1902 Schlossberg came to America and established himself as a trumpet player and teacher in New York City. In 1910 he joined the New York Philharmonic Symphony.

When a new student came to Schlossberg, he would first have him play “long” tones, so he could judge immediately if the student had mastered the two most important—though elementary—factors in playing the trumpet: breathing and correct attack.\(^{29}\)

Unlike many brass teachers of earlier years, Schlossberg took an individual approach to each student while addressing their individual needs. He had a committed approach to teaching concepts, but many of his students...

\(^{27}\) McCann, 115.


reported that he was flexible and took into account the idiosyncrasies of each student. Schlossberg was also known to have relied on the methods of Arban, St. Jacome, Sachse, and Charlier. In addition to this standard repertoire, Schlossberg used his own original, individualized exercises in keeping with the idea that each student was unique. His “daily drills” were hand written for a particular student addressing the student’s particular playing deficiencies.

These exercises were to be used as material for the warm-up, and approximately twenty to thirty minutes were to be spent on them each day. Particular emphasis was placed on the warm-up, or playing routine, as a way to elicit clean playing and pure tone.30

Although Schlossberg never authored a method book, Harry Freistadt, former first trumpet with the CBS Orchestra and son-in-law of Schlossberg, compiled these drills. After Schlossberg’s death in 1936, Freistadt realized the need to put some of his teacher’s teachings into print. He contacted many of Schlossberg’s students and started a collection of their daily drills. He later organized them in the book, which became known as *Daily Drills and Technical Studies for Trumpet*.

Ironically, were it not for the publication of his single method, Schlossberg might not be known today for his unquestionable contributions to twentieth century brass pedagogy. Schlossberg’s *Daily Drills* were intended as individual exercises to help a student develop a regular practice “routine,” including long tones, lip slurs, intervals, octaves, ornaments, chords, arpeggios, scales, staccato as well as multiple tonguing, chromatics, and extreme jumps in range.

Schlossberg’s impact on brass pedagogy is irrefutable. Many of his trumpet students went on to occupy distinguished trumpet positions in major orchestras throughout the country, while others were influential in teaching future generations of brass players. André Smith marks Schlossberg’s significance by proclaiming, “The beacon that Jean-Baptiste Arban became in the nineteenth century Schlossberg has remained in the twentieth.”31


31 Smith, 40.
Two excellent sources documenting ideas and trends of early trumpet pedagogy in general are the dissertations by Frank Baird: *A History and Annotated Bibliography of Tutors for Trumpet and Cornet*, and John McCann: *A History of Trumpet and Cornet Pedagogy in the United States, 1840-1942*. Baird’s extensive work documents the history of trumpet and cornet pedagogy from ancient times through the time of Arban, and through the development of instrumental music in the public schools. His bibliography includes an alphabetical listing of all known tutors and methods for trumpet and cornet with a brief description of content and philosophy. McCann’s research is specific to American trumpet pedagogical concepts from 1840 through 1942, and also includes a listing of cornet and trumpet players active in the United States during this period.

**METHODS SPECIFIC TO BUILDING RANGE AND ENDURANCE**

No single aspect of brass performance has been so constantly sought after, studied, written about, and disagreed upon more than the acquisition of the upper register while extending ones endurance. Increasing demands of composers and the amazing feats of gifted performers have made this subject replete with conflicting ideas and theories. A number of methods--or playing systems--addressing this subject have appeared throughout the twentieth century. Some of them seem to be founded on traditional principals of brass playing, while still others might take a more radical or psychological approach.

While currently there seems to be an abundance of methods focusing on range and endurance, instruction of this type may not have always been available. In a 1962 article in *The Instrumentalist*, R. Dale Olsen bemoaned the lack of any pedagogical writings on the subject of range acquisition by saying, “Reliable information concerning range development is nearly nonexistent in written form.”

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He further stated “Unless the few theories and methods of range development which presently exist are preserved in writing, no foundation can be laid upon which to base future work by other teachers.”

Contrary to Olsen’s assessment, methods addressing extended range have appeared sporadically throughout history. Early examples include Costello’s *Embouchure Technique* (1934), Teagarden’s *High Tone Studies for the Trumpet, Trombone, Alto in Treble Clef* (1936), and Schaefer’s *The Stratosphere of Cornet or Trumpet Playing* (1941). It was, however, shortly after 1960 that a plethora of range methods appeared beginning with the aptly named pamphlet by Kenneth Bloomquist, *Higher and Louder*.

Concurrent with most range methods are progressive exercise programs to systematically develop the embouchure muscles, while increasing playing stamina and, or endurance. Herbert L. Clarke notes in his *Technical Studies*, “Endurance is 90 per cent of cornet playing.” Endurance, or the ability to play for extended periods without symptoms of fatigue, is essential to the survival of a working brass player.

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Howard Snell addresses some inherent dilemmas in dealing with endurance:

Unlike runners, who specialize at specific distances, professional brass players must be able both to sprint, i.e. to deliver bursts of high energy playing, and to stay, i.e. to survive well over the course of a long and sapping piece of music.40

Why was there an influx of range and endurance methods during the late 60’s and 70’s? Roy Poper recounted changes that occurred within the studio recording industry prompting a need for such instruction:

A lot of these guys moved to Los Angeles to teach upper register playing to studio players who had to have more high range than they had. It was because prior to the middle to late 1960’s, the motion picture business was all being done by players who had come off the road with Herman, Dorsey, and Kenton. The writing was very much in that style by many of the same composers. From the time of The Manchurian Candidate41 on, the scores were more symphonic. After this time, studio players had to learn to play like a symphonic player, [and] become a good Arban book player! After that, the demand was always for a classical player with a strong upper register.42

This changing role of the studio brass player combined with the public fascination with the the feats of many of the touring soloists and bandleaders of the day created a market for teachers with a message to sell.

Many of these new range and endurance methods focused on the mental, as well as physical aspects of playing. Often at their core they have an emphasis on how to practice, or a “systematic approach” of explicit instructions, usually including what, when, and how long to practice, as well as how long to rest before continuing. Others, however, are less specific and take more of a textbook approach describing various theories of building range and endurance.


The use of long tones and pedal tones for building the upper-register is certainly not a new concept in brass pedagogy. Several range methods appeared after 1960, which adopted these techniques along with lip slurs, scales, and arpeggios that became known as “systematic” approaches. It was, however, Spaulding’s *Double High C in Thirty-Seven Weeks* that established a new template for specialized range methods. From its inception this method has been the source of much controversy. According to Robert Weast “No other book hit the trumpeter’s world like this one.” At issue is the idea of an implicit guarantee to students who uses the method. Regardless of their individual background or physical make up, a 100 percent success rate within a specific span of time was guaranteed.

Spaulding’s instructions are to practice specific exercises every other day, allowing one day of rest between practice sessions. The book of prescribed lessons is to be repeated a total of four times within the thirty-seven week period. Spaulding recommends playing only the exercises in the book and no other outside playing. Needless to say, this aspect alone was quite problematic for most students and teachers. Spaulding’s mention in this document is more for historical perspective rather than its importance as a pedagogical method.

Another pioneer in this area is Louis Maggio (1878-1957). He began his playing career in Minnesota playing trumpet in theater orchestras and shows. After what seemed to be a career-ending accident, damaging his lips and resulting in the loss of several teeth, Maggio was determined to play again. His resolve to come back from the accident led him to a totally new concept of brass playing and embouchure development. To the amazement of his colleagues, Maggio was able to return to his professional playing career, actually playing better than he had before.

Word of his teaching accomplishments gradually spread through the music world. Maggio quickly gained the reputation of being able to help brass

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players recovering from similar playing problems. He soon moved to Los Angeles and became the mentor to some of the most famous brass players from around the world. *The Original Louis Maggio System for Brass,* based on the teachings of Maggio was written by one of his students, Carlton MacBeth.

Maggio’s system was an entirely new approach to breathing and embouchure development. His explanations of photographs documenting his concept of breathing suggest, “Take a breath like a drowning man going down for the third time, place mouthpiece directly under nose, relax and move mouthpiece down until the bottom lip drops in, and pump air in and up (like rolling a tube of toothpaste from the bottom).”

Maggio advises using wet lips, and a change in syllables in the oral cavity from low to high register. He also makes extensive use of pedal tones. His approach toward embouchure is to roll the lips outward, like a kiss. The full forward position provided the necessary resistance for high register playing. It doesn’t, however, work well with a smaller mouthpiece because of the tendency to “bottom out.”

In the late 1930s, after Maggio’s well-documented lip injury, Rafael Méndez sought Maggio’s expertise in rebuilding his embouchure. Maggio dictated extensive use of pedal tones and articulation studies from Arban’s *Complete Conservatory Method for the Cornet.* “According to Méndez, Maggio based his system of trumpet practice on Méndez’s pedal tone warm-ups and routines.” Maggio’s influence is seen on many future methods, particular by one of his students, Claude Gordon.

Methods similar to that of Maggio have appeared over the years by teachers and players such as Roy Stevens, Glen Stuart, Cat Anderson, and John Lynch, to name a few. One method of this genre that stands in contrast to

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46 Ibid., 8.

the others is the ASA Method of Rolf Quinque.\footnote{Rolf Quinque, Atmung Stütze Ansatz Method (Vuarmarens Switzerland: Editions Bim, 1980).} The first obvious difference is Mr. Quinque’s background. Unlike the jazz or studio trumpet influence of the other methods Quinque is a trumpet soloist specializing in high-register Baroque trumpet literature. Quinque’s approach is reminiscent of the “no pressure systems” of the 1920s and 1930s, suggesting light, relaxed, minimum-pressure blowing. The ASA Method also makes use of intensive playing of scales and studies in remote keys.

An interesting discussion with respect to these and other brass pedagogues can be found in McLaughlin’s The Pros Talk Embouchure.\footnote{Clint Pops McLaughlin, The Pros Talk Embouchure (self published, 2002).} This informative text contains the reflections of many current leading trumpet players and teachers with respect to all aspects of teaching embouchure development.

SOURCES SPECIFIC TO STAMP, REINHARDT, CARUSO, AND GORDON

Brass Methods written by, or that were written to reflect the teaching concepts of James Stamp, Donald Reinhardt, Carmine Caruso, and Claude Gordon in print and currently available at the time of this writing. These methods will be discussed in depth in later sections of this document.

Numerous articles have been written attempting to explain the sometimes ambiguous explanations and instructions in James Stamp’s Warm-Ups + Studies. Most notable are those by Jean-Pierre Mathez, Fred Willener and Jean-Cristophe Wiener appearing in “Brass Bulletin” in the 1980s and 1990s. The series of articles by Wiener was later published in a book titled How to Play James Stamp’s Warm-Ups\footnote{Jean-Cristophe Wiener, How to Play James Stamp’s Warm-ups (Vuarmarens Switzerland: Editions Bim, 1997).} Through his personal study with Stamp, Wiener is able to further explain many of the concepts in Warm-Ups + Studies.
The other companion book to Stamp’s method is that by Roy Poper: Roy Poper’s Guide to the Brasswind Methods of James Stamp.\textsuperscript{51} Through many years as a student and colleague of Stamp, Poper has a unique perspective on his teaching. He helps clear up many discrepancies in Stamp’s original book.

In contrast to Stamp, the ideas and instructions documented by Donald Reinhardt tend to be very specific. His original Pivot System for Trumpet and the later Encyclopedia of the Pivot System are so detailed that students often become overwhelmed with the details and lose sight of the big picture.

Articles and interviews, typically by former Reinhardt students have appeared over the years to help demystify his concepts. Two articles of note are “An Interview with Dr. Donald S Reinhardt,”\textsuperscript{52} by Thomas Everett and “Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt,”\textsuperscript{53} by Ralph Dudgeon. Everett’s article is significant in that Reinhardt takes this opportunity to set the record straight by addressing the many skeptics of the Pivot System that surrounded his entire teaching career. In this interview Reinhardt conceded that if he were to go back to the beginning of his career he might have not used some of the jargon that became linked with his Pivot System. Dudgeon’s article is more biographical documenting the evolution of Reinhardt’s teaching career.

Turnbull’s 2001 dissertation “An Analysis, Clarification, And Revaluation Of Donald Reinhardt’s Pivot System For Brass Instruments”\textsuperscript{54} provides new insights into understanding the brass embouchure by way of photographs documenting various embouchure types described in Reinhardt’s work.


\textsuperscript{53}Ralph Dudgeon, “Credit Where Credit is Due: The Life and Brass Teachings of Donald S. Reinhardt,” Journal of the International Trumpet Guild 24 (June 2000).

Current discussions addressing the teaching of Donald Reinhardt are compiled in a newsletter titled “Pivot Talk.” Published by David Sheetz of New Jersey, the newsletter is a forum for former students and associates of Reinhardt.

Two useful Web sites dedicated to the teaching of Reinhardt are located at www.pivotalk.com and www.airstreamdynamics.com.

Throughout his career Carmine Caruso gained an international reputation as an exceptional teacher. Caruso did not, however, write down, to any extent, any of his ideas. Thus, most of what we know about his life and career now is anecdotal information related by former students. Many articles have appeared concerning the teaching of Caruso including Ron Falcone’s “The Miracle on 46th Street.” Several online articles by trombonist Sam Burtis have cast a new perspective on Caruso’s teaching. In particular, in “Letters From New York: The Carmine Caruso Method” Burtis refutes many commonly believed misconceptions surrounding the Caruso Method.

Today’s foremost authority on the teaching of Carmine Caruso is Laurie Frink of New York. Her numerous articles and appearances at master classes help clarify the many myths and misinformation that have grown up around the Caruso Method.

A web site dedicated to the teachings of Carmine Caruso can be found at www.carminecaruso.net.

Claude Gordon had ample opportunities to document his teaching concepts in his numerous texts, method books, and editing projects published during his lifetime. His philosophy was one of simplicity emphasizing the natural way to play the trumpet. His instructions are very specific but avoid lengthy explanations. Most current information regarding Gordon is available from many of his former students. Notably, Matt Graves, who has documented “The Teaching Philosophy of Claude Gordon.”

55Ron Falcone, The Miracle on 46th Street: A Profile of Carmine Caruso and his “Calisthenics for Brass,”” The Instrumentalist 38 (June 1984).


Additional biographical information is available on the official Gordon Web site available from www.claudegordonmusic.com

Audio files from Claude Gordon’s Brass Camp in Idyllwild, CA, August 16-21, 1987 are available from www.purtle.com/jeff_sound.html

Internet discussion forums dedicated to the teaching of these four, and other outstanding trumpet teachers are available from www.trumpetherald.com/forum/

METHODS EMANATING FROM THE IDEAS GERMANE TO THESE SYSTEMS

Each of the methods attributed these pedagogues remains in print and are available for purchase at the time of this writing. Each of these teachers has influenced and inspired many other methods that are currently being used players around the world.

For example, The Buzzing Book\textsuperscript{58} by James Thompson is clearly derived from the teaching concepts of James Stamp. The objective of Thompson’s book is to improve pitch accuracy, establish a correct embouchure, and to develop a full, pleasant tone quality through exercises that employ efficient lip and mouthpiece buzzing. Thompson, who at one point studied with Caruso, also includes a series of long-set drills using nose breathing that is reminiscent of Caruso’s approach.

In 2002 Michael Sachs published Daily Fundamentals for the Trumpet\textsuperscript{59} Sachs, a former student of Stamp incorporates use of lip and mouthpiece buzzing as his approach to the daily playing routine. These exercises are very similar to those found in Stamp’s Warmups + Studies. Mario Guarneri has taken this concept one step further with the invention of The Berp.

\textsuperscript{58}James Thompson, The Buzzing Book (Vuarmarens, Switzerland: Editions Bim, 2001).

\textsuperscript{59}Michael Sachs, Daily Fundamentals for the Trumpet (New York: International Music Company, 2002.)
This mouthpiece buzzing aid helps to connect the ear, fingers (or hand for trombone players) to the sound that you are producing with the embouchure.

Bert Truax has produced an interactive DVD recording based on the teachings of James Stamp. Truax, a former student of Stamp addresses five key areas - air, embouchure, mouthpiece, articulation and technique. The project is known as “Bert's Basic Brass.”

In *Daily Routine and Vocalizes for the Advanced Trumpeter*, Pierre Thibaud includes mouthpiece exercises similar to those of Stamp and long tone, pedal tone exercises similar to those of Caruso. Thibaud related that after major surgery, he was forced to come up with a more efficient way to play trumpet. It was these type of exercises he found to be most useful in achieving this goal.

Former Caruso student Bob Findley has written *Bob Findley on Trumpet*, a method book for the development range and flexibility that the author admits is 100 percent Caruso.

David Sheetz, who was officially certified by Dr. Reinhardt to teach the Pivot System has written *AIRSTREAMDYNAMICS: A Course of Action for All Cupped-mouthpiece brass instruments*, a two volume text that uses the teaching ideas pioneered by Reinhardt during his teaching career.

Several students of Claude Gordon have written books that represent Gordon’s pedagogy. Notably, Bill Knevitt who has authored several books on range development including *How to Play Double High C on Trumpet*, and Matt Graves author of *Fundamental Flexibility Studies*.

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CHAPTER 3

JAMES STAMP (1904-1985)

An article by Fred Willener appearing in a 1982 issue of the Brass Bulletin states the following: “There is no doubt that the martial and triumphal aspects of the trumpet continue to hold the center of the stage; drills, the violent muscular development programs, the race for loud and high notes etc.--all these are still taught. There is a countercurrent, however. . . . James Stamp [is] a key figure in this movement."64 As a master teacher, he had an exceptionally subtle way of helping students develop their talent or understand what was causing problems and hindering their progress. Forever emphasizing positive aspects, his was an astonishing ability to impart self-confidence.65

The musical career of James Stamp spanned over sixty years, a duration that earned him the reputation of being an outstanding trumpet performer, master teacher, author and clinician. A list of performers who have studied with Stamp would show an abundance of renowned brass players from all areas of the music world.

Stamp was born in Carberry, Manitoba, Canada on December 20, 1904. His father was an amateur cornetist who performed with the bands of the Salvation Army. By the time James was nine he began playing the cornet in their family band. Later, the Stamp family relocated to North Dakota, where Jimmy graduated from high school. After attending North Dakota Agricultural College, Stamp moved to Rochester, Minnesota, where he became a member


of the famed Mayo Clinic Band. From Rochester Stamp moved to St. Paul, initially performing in theaters and clubs but was soon hired to play fourth trumpet in the Minneapolis Symphony Orchestra (now the Minnesota Orchestra). Stamp was once asked to fill in for the regular first trumpet player who was having problems with the Brahms Second Symphony. Stamp was offered the job of principal trumpet for the following season. He remained in this position for the next seventeen seasons, playing under prominent conductors such as Eugene Ormandy and Dimitri Metropoulos. During the summers Stamp traveled to New York to study trumpet with Max Schlossberg. It is not surprising that many of his own teaching concepts would have developed from this experience.

By 1944, Stamp’s future with the orchestra had become uncertain due to budgetary problems within the organization. His lack of security in his orchestra position prompted his resignation and relocation to California.

During the 1950’s there was full-time employment for classically trained players in Hollywood and Stamp worked for well-known artists like Carmen Dragon and Dave Rose. He continued playing in staff orchestras in the big studios until their demise in the mid 1950s. Stamp also began to teach private students. This was at a time when the G.I. bill offered higher education to ex-servicemen and most of the music schools were at their capacity. It wasn’t long before Stamp’s private studio included a long list of students.

Unfortunately, in 1954 at the age of 50 Stamp suffered a very serious heart attack. As a result, he curtailed most of his professional playing activities and focused his efforts on teaching. Stamp soon developed a phenomenal reputation as a master teacher in the Southern California area. He had become known as a “chop doctor” because of his ability to diagnose and prescribe a course of action to remedy playing problems. As a result, he attracted a number of prominent players in the area. According to Poper, “He loved to teach and had professionals studying with him, so he had ‘high class problems’ to deal with. He also constantly tried to think about how to teach young kids so they might avoid those problems before they occur.”


By the 1970’s Stamp had become internationally recognized and had attracted students from virtually all walks of the trumpet world.

In addition to being on the faculties of the Los Angeles Conservatory of Music, the University of Southern California, and the California State University at Long Beach and Fullerton, Stamp was a regular at the summer programs in Switzerland sponsored by Editions Bim during the 1970s.

“The Stamp way of teaching develops the excellent mechanics that are demanded of today’s player and does so musically as well.” Stamp’s approach to teaching was to first teach you to play the trumpet correctly. The exercises associated with the Stamp method are not musical. They are intended to guide the student in developing a correct technique of tone production. Stamp believed once the mechanics are fundamentally correct, efficient musical playing will follow.

One of the most fundamental concepts of Stamp’s pedagogy is learning to buzz the lips and mouthpiece correctly. Buzzing “correctly,” according to Stamp, meant producing the buzz as loosely as possible in the center of the lips while maintaining good support, keeping the corners together at all times. At first, the sound is initiated without using the tongue. To ascend the lips must close in the center but excess tension should be avoided. One should always remain a loose as possible while buzzing. Keep this forward feeling while ascending but always strive to keep the buzz as loose as possible. Never stretch back the lips in a smiling position. The breath is to be inhaled in tempo prior to buzzing. When ascending the lips must follow the air, not lead it, keeping the buzz relaxed. Stamp would commonly say “step on the gas as you go uphill.” The goal is to always work towards ease of sound production and never a “forced” sound. These exercises should be played as easily and naturally as if they were being sung.

Free buzzing (without the mouthpiece) is intended to determine whether you are using the correct balance of lip tension and air support. Stamp suggested buzzing a static pitch while trying to crescendo. If the lip tension is too great, the crescendo will be difficult.

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If this is the case, the student should add more air support and lessen lip tension. This is a foundation upon which Stamp’s teaching philosophy is built.

The mouthpiece buzzing exercises are intended as a daily warm-up routine allowing the student to focus on air at the beginning of each session. The student should concentrate on moving air and not the embouchure. Stamp suggested holding the mouthpiece in the left hand because the left hand determines the angle of the trumpet, and its relationship to the embouchure.

The student was instructed to breathe in tempo and match the pitch from the piano. Many of his students reported that every lesson began with the student buzzing scales while Stamp was at the keyboard. According to Roy Poper “These rules of buzzing require great concentration during the warm-up routine, and great patience as well.” A secondary objective of these drills was to help the student develop ear training and a heightened awareness of intonation. Buzzing should be as natural as singing. This approach eliminated a lot of the physical thinking and analysis, because there was no way to play this exercise the way Stamp intended and make the notes “lock in” and “pop out” correctly if they are not being played accurately. Stamp believed if this approach was done correctly, it would eliminate 80 percent of a student’s physical problems in playing.

Stamp was a proponent of using “air attacks” for the initial articulation. The idea was to articulate without using the tongue. The attack could be produced as clearly as if the student was using the tongue. Use of the syllable, “pooh” would bring the lips into an ideal position.

Another cornerstone of Stamp’s concept is the idea that one should think and stay (or blow) up while going down and conversely, think down when going up. The objective of these seemingly contradictory instructions is to help the student “stay flexible as you go up towards the high register, and try to stay firm, without relaxing, as you go down towards the low register.”

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69 Poper, 6.
70 Libs, 19.
71 Wiener, 9.
72 Willener, 19.
This simply means to aim high when descending not allowing the notes to sag, and conversely, aim low when ascending not allowing pitches to become sharp. This helps the player avoid excess tension when playing into the upper register, and keeps the low register from collapsing.

Stamp’s basic warm-up routine (#3, BIM page 5), or what Swedish trumpet artist and former Stamp student, Håkan Hardenberger has respectfully called “Stamp: Symphony No. 1,”\(^73\) is based on exercises originally conceived by Schlossberg.

Stamp believed there was a tendency to physically, if not mentally, loosen the embouchure prematurely, telegraphing or pulling the pitch in the direction of the slur. The idea of adding the neighbor tone to the octave and the fifth helps the student to mentally stay up, while descending causing the intervals to “lock” or “pop” into position (without sagging). Stamp regularly spoke of playing as if there were a fermata over every note. These notes were to be held with no audible indication of the direction of the next pitch. The concept and the chair symbol \(\square\) was Stamp’s indication of playing with “square corners.” This symbol placed above, or below a note reminded the player to stay on one note until it was time to be on the next one, and to move

\(^73\)Håkan Hardenberger, *Håkan Hardenberger and his Warm-Up Routine* [essay online]; available from http://www-it.hive.no/trumpet/hardenberger/; May 2002.
from one note to the other, squarely, without tipping the pitch in the intended direction. These exercises were intended to help the student develop an internal “feel” of playing. Stamp believed this principle promoted a more efficient method of sound production and helped the player to play more consistently in the center of pitch, enhancing their intonation and overall spectrum of tone quality.

Exercise #4 (BIM page 6) is a variation of the original warm-up adding three half steps to the sequence. The additional notes are to encourage the student to continue to stay up while descending. Stamp felt the half steps did not require any change in the lips, just more air. This is really an octave study with the addition of some half-steps. According to Poper, “Jimmy used to say “half-steps are free--you don’t have to move your lips to play them. Just use air.”

![Figure 3.2: Stamp - Exercise 4a](image)

Another variation of this same idea significant to Stamp’s teaching is holding the top note of a phrase as indicated by a fermata and “square-corner” sign. As explained by Stamp, “If you always ‘hold’ the top note of a sequence, you can continue to hold like this when the notes go down again.” Stamp was known for saying, “Step on the gas when you are going uphill.” In other words, get the airspeed going when ascending. Holding the top note of a phrase helps the player build airspeed while ascending and play with “square-corners.” In the 1980s, Brass Bulletin published a series of articles by Stamp

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74 Poper, 12.
75 Willener, 18-19.
called “Practical Hints,” in which he applied this technique as a way to approach the celebrated “Clarke’s Technical Studies.” Playing these exercises in this manner will help the player “place” and “center” each note correctly. It will also help to improve flexibility and intonation.

Stamp believed that any mouthpiece pressure necessary to produce a sound should be added only after after the breath was finished. That means any minimal pressure required to play a specific pitch should be applied after inhalation, and the lips are closed and slightly puckered. This applies to mouthpiece practice, as well as playing on the instrument. Stamp went so far as to state, “This has proven to be a most important point in my teaching.”

Poper reinforced this idea: “Many players, even terrific players, take a breath and marry the mouthpiece to the lips while they are breathing, It takes very little pressure to kill the sound.” The balance between air (speed and volume) and mouthpiece pressure is a key to efficiency in playing. Once this concept is understood and becomes an automatic part of a player’s sound production, it can be incorporated into one’s overall playing approach.

As an exercise to help accelerate the air while maintaining support, Stamp uses lip bends and the pedal register. Lip bends require fast air, and the lips have to hang on to the pitch so as not to break off to the next natural harmonic.

Figure 3.3: Stamp -Lip bend exercises
Stamp intended these intervals to be played as a distinct change in pitch, and not as a glissando. These exercises provided a method of checking the balance between support and lip tension. When one returns to the original pitch, the sound should have improved, and the air speed should have increased. The result should be a more colorful sound with a better focus.\textsuperscript{80} Pedal tones demonstrate the need for support throughout the entire range of the trumpet. The support should remain the same with only the tension in the center of the lips changing (slightly tighter as you play higher). Stamp originally did not believe in the use of the pedal tones, feeling that an embouchure change was necessary to access this register. When his idea of the basic warm-up started to take shape he discovered that you could play to the pedal register and back up without changing the embouchure. Poper cites the intended benefit of proper use of the pedal register by relating, \textit{"The support should be the same from low to high - only the tension in the center of the lips should change: tighter for higher, looser for lower."}\textsuperscript{81} Stamp also used pedal tones to help the lips relax and restore the blood circulation. He recommends using the fingerings of one octave higher.

Another of Stamp’s favorite exercises is based on the idea of using two notes played before the scale exercise to center the sound. This exercise is to be played at a fast tempo.

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{stamp-scale.png}
\caption{Stamp - Scale velocity exercise}
\end{figure}

\textsuperscript{80}Poper, \textit{Guide}, 19.

\textsuperscript{81}Ibid., 12.
The two notes should be played short and very sonorous. This is possible only by placing them exactly where they excite the instrument’s strongest resonance, i.e., by centering the sound perfectly.\textsuperscript{82}

Stamp’s method also contains a quick breath exercise intended to practice taking a quick, rhythmic breath while releasing mouthpiece pressure. The goal is to help increase endurance during long passages. Stamp suggested saying “up,” or “hop” during inhalation. The effect is to close the lips at the apex of the breath and help the student be ready to play the next note. Doing this while maintaining correct diaphragm support helps reinforce good mechanics while taking a good breath.

Addressing articulation, Stamp includes a series of scales and arpeggios in various keys. There are no written instructions accompanying these exercises in Stamp’s book. Poper suggested the objective was to develop a rapidly articulated sound that holds together at all volumes and speeds.\textsuperscript{83}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{stamp-staccato-control}
\caption{Stamp - Staccato control}
\end{figure}

\textsuperscript{82}Wiener, 25.

\textsuperscript{83}Poper, 23.
Stamp’s approach to expanding range in both directions is actually quite simple. He taught that students expand their range in both directions simultaneously, and the key to a usable high range is an efficient, relaxed middle register. His concept was to have the student play every note, regardless of register, with the same average embouchure, relaxing slightly for the low register and slightly firmer in the higher register. Basically, the idea is to avoid over correction in either direction. The goal of much of his mouthpiece work was to establish this center or average position, and allow it to be flexible enough to make the transitions into both extremes. This was known as “compressing the range,” which was intended to bring all of the notes closer together by stabilizing the embouchure and learning to execute intervals more by moving air. If one “thinks down” while moving up, and “thinks up” while moving down, the range of the trumpet is compressed! In a sense, all registers feel and sound the same. Although it is never mentioned in his book, Stamp did make use of tongue syllables such as “Ah,” and “Ee” as a way to help regulate the airspeed when making a transition from one register to another.

Stamp also suggested a slight pivoting of the bell when changing registers. When beginning an ascending arpeggio, start with the bell slightly high and lower it as you go up. Likewise, pivot the bell slightly up when descending. Stamp felt this usually happened naturally, as long as the student was not gripping the instrument too tightly.

Stamp was reluctant to put his teaching ideas down in a written form to be published. His approach was to treat each student as an individual and address specific playing concerns to each student. Poper talked about Stamp’s indifference to writing a method:

It was about 1976 when a lot of people helped to get to where it could happen. I had been complaining for years that he [Stamp] should write a book. He couldn’t have had less of an interest if you paid him to have less interest. He just wanted to look at the guy in front of him and teach him. He didn’t even speak in complete sentences. He would just tap you here and push you there and all of a sudden you would start playing better. It was difficult to get information out of him.

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84 Poper, interview.
On Stamp’s introduction to Europe and his ability to communicate Poper relates:

I had gone to Europe in 1972 to study with [Pierre] Thibaud when Jean-Pierre Mathez, head of BIM Publishing (who later moved to Switzerland), said “I want to have Stamp out to do a clinic.” I made the introductions and put him in touch. I had taken Stamp to Europe. I got it to Thibaud which is like getting it to the newspaper. Mathez wanted to know how many interpreters he would need to hire. I said none. Nobody will be able to understand him anyway. He doesn’t need any language. He will be able to teach anybody from any language without a problem. He [Mathez] didn’t believe me and hired six interpreters. The second year he didn’t hire any. He didn’t need them.\(^{85}\)

The actual method came about by this process,

The second year Tom Stevens called me and said “we are going to write a book. I want Stamp to have a book. I said the old man is not going to write a book. Stevens said we are going to write it for him, we meaning Stevens, Mathez and Fred Willener and we will get Stamp to approve it before the book goes out. They were to get most of the drills down during this time and Stamp approved it.\(^{86}\)

Thomas Stevens viewed the actual book to be, “in philosophical terms, a reader’s digest of the Stamp’s methodology.”\(^{87}\) It contains the essence of Stamp’s teaching but obviously is presented in an impersonal format. This method by Stamp is, on one level, similar to Schlossberg’s *Daily Drills*, in that it is really a compendium of exercises that Stamp used with his students. It is not a “method” in the sense of Arban or St. Jacome. These exercises were not intended to be used in the same way for every student. Stamp was flexible in how he approached individual students’ playing needs.

\(^{85}\)ibid.

\(^{86}\)ibid.

\(^{87}\)Libs, 17.
According to Poper, the original publication contained some editing problems:

Mathez wasn’t a big fan of mouthpiece buzzing. In the second edition of the BIM book, all the explanations relating to buzzing were very small, much smaller than the original. Years later I was over there and stayed in [Fred] Willener’s apartment in Paris. I came up to Fred and said “My French isn’t that good but I can see places where the explanations are wrong.” I read well enough to see that. He said “Roy, we did it so fast that a lot of times I wrote exactly the opposite of what he meant [English to French Translations].”

Fortunately, later editions have corrected many of the discrepancies.

Stamp’s method grew in popularity in the United States and Europe largely because of his reputation as a teacher. There was an effort by a Gossamer Wings, a Hollywood production company, to record an audio cassette intended as a “play along” with the Stamp routines. Unfortunately, these were of poor quality and were never sold in a large distribution.

Although Stamp’s active performing career slowed after suffering health problems, he continued to play with students during lessons and perform in public on a semi-regular basis. Later in his life Stamp played second trumpet in the Glendale Symphony under Carmen Dragon. One of his last regular performing engagements was in the orchestra for the television broadcasts of the Garden Grove Community Church (later known as the Crystal Cathedral).

Stamp remained active as a teacher until his death. His Warm-ups + Studies is now in its 8th. edition and continues to flourish in America and Europe. Recent editions contain revisions and corrections by Jean-Christophe Winener to some of the earlier discrepancies. Stamp’s book consistently appears on many college brass instructor’s required textbook lists.

James Stamp was still optimizing his teaching methods until his death on December 22, 1985.

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88Poper, interview.
CHAPTER 4
DONALD REINHARDT (1908-1989)

One of the most highly respected brass instrument instructors of the twentieth century is Donald Reinhardt. During his career he taught literally thousands of brass players, representing a wide range of backgrounds from amateur to professional artists from the jazz, commercial, and classical idioms. It is the opinion of many that Reinhardt was the foremost authority on the subject of brass embouchures. His concepts and rare gift of pedagogy have been internationally praised and endorsed by many leading players. Success stories abound of people who have studied with Reinhardt. Even well known professional players experiencing routine, or catastrophic playing problems often journeyed to Reinhardt's studio to seek assistance and advice.

On the other hand, Reinhardt's analytical approach combined with his highly detailed classifications of embouchure types might well have helped make his method one of the most controversial and misunderstood teaching philosophies in the history of brass pedagogy. As Ralph Dudgeon points out, "His unique view of the mechanics of brass playing, based on personal experiments and years of observation, often collided with traditional practices and theories." 89

89 Ralph Dudgeon, “Credit Where Credit is Due: The Life and Brass Teachings of Donald S. Reinhardt,” Journal of the International Trumpet Guild 24 (June 2000): 27.
One only needs to mention the words “Pivot System” to provoke an almost instant reaction. According to Paul Droste, “It is a love / hate relationship. Those who have studied with him . . . they are the ones that love him, and the others that never studied with him but thought they understood the system. Reinhardt’s public career has been controversial, with a capital ‘C’.\textsuperscript{90}

Donald Shelley Reinhardt was born in Allentown, Pa in 1908. He started his early career by studying the violin and piano at age 5. He struggled with these instruments for a few years but never really developed a passion for either. By age 7, Reinhardt began studying the French horn. His first horn teacher told him that he could never play the horn because of his crooked, overlapping front teeth. Reinhardt’s parents decided to take the horn teacher’s advice, and they traded the horn in on a trumpet. His trumpet instructor gave him a similar prognosis and suggested that trombone might be a suitable alternative, the larger mouthpiece minimizing the effect of his dental inequalities. In spite of the fact that the trombone was his third choice, Reinhardt began to be a serious student of the trombone and music theory. Ironically, he purchased a used horn and trumpet and found that he was able to play them without the difficulties foreshadowed by his former teachers. As he once said “This was my first experience with page turning ‘teaching idiots’. I discovered that there is a vast difference between a coach and a teacher.”\textsuperscript{91}

Reinhardt studied trombone for the next thirteen and a half years. He advanced in the mastery of his instrument but always seemed to have problems with range and endurance. After a variety of expert teachers who produced no tangible results in this area, Reinhardt became frustrated with his progress.

\textsuperscript{90}Paul Droste, interview by author, tape recording, Columbus, OH, 3 July, 2002.

\textsuperscript{91}Donald S. Reinhardt, \textit{The Prologue to the Pivot System}, updated typescript prepared as an introduction to a clinic; quoted in Ralph Dudgeon, Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt, \textit{Journal of the International Trumpet Guild} 24 (June 2000): 28.
In the preface to The Encyclopedia of the Pivot System, Reinhardt explained, “During the thirteen and a half years of trombone lessons, I wasted a fabulous amount of money, patience, and perseverance. All that I really learned was how not to teach.”

During the 1930s, Reinhardt freelanced as a trombonist in the Philadelphia area and, in particular, at the Fox Theater. It apparently was at this time in his life when he studied with the “eighteen so-called teachers” he mentions in the Preface to the Encyclopedia of the Pivot System. Reinhardt made a habit of mentioning these teachers as having “national reputations,” but not knowing how to teach.

In 1939 the entire orchestra of the Fox Theater was fired. Faced with an uncertain performing career, Reinhardt turned to teaching. He began to teach professionals and beginners with an equal passion. One of his first teaching jobs was as coach of the brass section of the Harry James band. James was very impressed with his work, and suggested Reinhardt go to New York and begin teaching. Reinhardt reluctantly agreed, and traveled to New York on Sundays only. In three weeks he was only able to attract two students. Needless to say this was a discouragement to him. Of these two students, however, one was the second trumpet from of the CBS Studio Band and the first trombone from the NBC Studio Band. Harry James suggested that he raise his $5 teaching fee to $15, because in New York it had to be expensive to be good. He soon had his Sunday schedule filled with students. He kept his New York studio for seven years but family obligations eventually prompted his relocation back to Philadelphia.

Although his schooling was frequently interrupted by his professional engagements, Reinhardt earned his degree in trombone from the Curtis Institute in 1943. In 1954 he moved his studio to 1720 Chestnut Street, an address that for the next fifty years would become the destination of many of the leading brass players from around the country. During this time he was also teaching at the Teachers College at Columbia University. In 1957 he earned his Master of Music degree at Combs College of Music, and was later awarded an Honorary Doctorate of Music from the same institution in 1960.

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Reinhardt published *Pivot System for Trumpet*\(^{93}\) and his edition of the *Concone Studies*\(^{94}\) in 1942. Reinhardt explained, “The Pivot System, in its entirety, shows the player how effectively to transfer the purely mechanical command of his instrument into the musical expression based upon the most exacting modern conception and standards. It represents a thoroughly organized plan for the development of the brass performer as a complete musician.”\(^{95}\)

His text was initially reviewed too much acclamation by, among others, Herbert L. Clarke (See figure 4.1).

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The American Bandmasters' Association
January 27th, 1943

Mr. Donald S. Reinhardt,
Philadelphia, Penn.

Dear Colleague Reinhardt:

After spending a good many hours conscientiously reviewing your new method of the "PIVOT SYSTEM", and had you written such a scientific and commonsense treatise on the fundamental explanations of the NATURAL method of playing a wind instrument, and reading your text and practicing according to your directions, it would have saved me many weeks of torture, as I was self-taught, never using my "thinker" to reason things out. Your suggestions would have put me RIGHT when I was an ambitious boy, and having experimented a hundred different ways, to play with ease and comfort, as the great artists of the past, whom I have heard, and wondered how they could do the "stunts" EASILY, that I thought was impossible, your new method would inspire all ambitious wind-instrument players to read carefully and try to follow all your instructions as thoroughly as are explained in your text.

Having given thousands of lessons to all kinds of students, out of that number, there has not been ONE who have ever read the TEXT of any Method! The Text tells the student HOW TO PRACTICE AN EXERCISE, the same as a builder of a structure uses Blue Prints to show how to complete this building, according to legal ordinance.

I have been giving lessons since 1888, trying to impart the Elementary Principles of correct practice. It took me ten years to appreciate this method. There are many teachers throughout the country who have never had the experience of "KNOWING HOW", who have ruined most pupils by their instruction, on account of their lack of experience, their knowledge, and who teach by "hearsay" and "tradition", which is suicide to the student. Of course a good teacher must know these "microbes" to avoid them, to put them on the right track, in order to become good players, and it is "CHEAP" in the long run, to select a teacher who has "MADE GOOD" in his profession, if one desires to reach the TOP LEVEL, otherwise his money is wasted.

My congratulations to you, Mr. Reinhardt, in explaining how very thorough your Method explains and demonstrates the Natural Method!

I have shown your System to the cornet players in my Band, who endorse the above, and who are the best band players I can get in the country.

Admiringly yours,

Herbert L. Clarke

With thanks,

E.H.C.

Thanking you for sending your Book, and inform your publishers, the Elkan-Vogel Co., Inc., with my kind regards, that they may publish what I have written above, that it may help the sale, and all students.

Figure 4.1: Letter to Reinhardt from Clarke
The use of the word “pivot” to describe his approach, probably more than anything else has contributed to the misunderstanding and controversy surrounding Reinhardt’s teaching. Many players and teachers who were only somewhat familiar with the Pivot System incorrectly assumed that it implied tilting the instrument up and down when changing registers. Almost from its inception, rumors and false information have surrounded Reinhardt’s teaching. Much later in his life, Reinhardt admitted his poor choice in terminology, declaring “that the use of the word “pivot” was one of the worst mistakes he had ever made.\textsuperscript{96}

Originally, Reinhardt intended to use his own name for his professional playing, teaching, and writing and use the term “Pivot System” in conjunction with his mouthpieces and accessories he had intended to produce. Soon, however, the two names became indistinguishable and Reinhardt reluctantly accepted this, “I went right along with the idea, not realizing how many colleges and conservatories object to the word “system.”\textsuperscript{97}

Reinhardt initially intended to develop a system of trained teachers to promote his Pivot System in major cities across the country. In the 1940s, this would have been set up as a franchise system where the authorized teachers would pay Reinhardt a percentage of their earnings for the privilege of teaching the Pivot System in their own studios. He soon realized that these teachers were using the Pivot fundamentals, blended with other methods of brass instruction. By 1950 Reinhardt had become frustrated by his inability to control, and lack of accountability over his system and abandoned the idea.

In the\textit{ Pivot System for Trumpet} (1942), Reinhardt gave detailed instructions addressing posture, breathing, and mouthpiece placement, as well as a description of the four embouchure types. There is, however, little information on exactly what he intends by the term “pivot.” He states the following: “PIVOTING is the transference of what little pressure there is in playing from one lip to another. When you first study it make a point of tilting or

\textsuperscript{96}David R. Turnbull, “An Analysis, Clarification, And Revaluation of Donald Reinhardt’s Pivot System for Brass Instruments” (DMA diss, Arizona State University, 2001), 6, quoted from the author’s personal interview with Rene Bernard, April 6 1991, Olathe, KS.

\textsuperscript{97}Everett, 2.
tipping the instrument and not the head position.” Reinhardt changed his opinion on this and actually revealed that he wished he had never published that statement.

Reinhardt intended the term “pivot” to describe the mouthpiece, in conjunction with the lips sliding along the teeth in an upward, or downward direction. This idea has sometimes been more accurately referred to as tracking or “tracking of the inner embouchure.” In his *Encyclopedia of the Pivot System* (1964), which was intended to help clarify some of the controversy, Reinhardt gave the following definition:

The PIVOT is controlled by pulling down or pushing up the lips on the teeth with the rim of the mouthpiece. The outer embouchure and the mouthpiece move vertically (some with slight deviations to one side of the other); however, the position of the mouthpiece on the outer embouchure must not be altered in any way. To make this PIVOT effective, without any sliding of the mouthpiece on the outer embouchure, an adequate mouthpiece pressure must be employed against the lips to provide the all-essential grip. Remember, the position of the mouthpiece on the outer embouchure must not slide or change and permit multiple embouchures to form, regardless of the range, the dynamics, or the type of articulation; however, the performer should experience sufficient muscular elasticity in his embouchure playing groove to permit a feeling of freedom and relaxation.

The outer embouchure is the point of contact between the mouthpiece and the lips. This was never intended to change or move in any way. The inner embouchure is where the lips can slide against the teeth. The lips and mouthpiece move as one unit moving vertically against the jaw and dental structure. This slide causes a change in the direction of the airstream that makes certain registers easier for some people. It must be noted that Reinhardt instructed that this movement is to be very slight.

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When a student first begins “The Pivot System” there may be some slight pivoting of the instrument but someone experienced in this approach may exhibit no visible movement of the instrument. He constantly warned against “over-pivoting.”\footnote{Reinhardt, \textit{Pivot System for Trumpet}, 10.}

Among the many distinguishing features of Reinhardt’s approach, it is his attention to the unique characteristics of each individual student that separates Reinhardt from other similar methods. He frequently said, “There are as many systems as there are people.”\footnote{Everett, 2.} Reinhardt endorsed the maxim that most players have one way, and only one way each person should play. Attempting to adopt an approach that was not conducive to your physical structure would defy the laws of nature. Human differences are too great to apply one plan to everyone.\footnote{Reinhardt, \textit{Pivot System for Trumpet}, 8.} Reinhardt compared the “one-size-fits-all approach” in brass instruction to a physician who prescribes the same cure for every patient, regardless of the problem. He believed each student is an individual with a unique set of mechanical problems.

After years of observation, study and experimentation, Reinhardt defined four basic classifications of embouchure types with respective subcategories of each (See Figure 4.2). The selection of the proper embouchure type is his basis for playing with the most efficient mouthpiece placement.

![Figure 4.2: Reinhardt - Embouchure classification](image)

\textit{Figure 4.2: Reinhardt - Embouchure classification}
**Type 1** - A person with even top and bottom teeth when in a relaxed position. As indicated by the arrow, the air-stream can either be in an upward, or downward direction. This type is typically a small percentage of the brass playing population. While explaining correct jaw position and direction of the air-stream in embouchure formation in *The Art of Brass Playing* (1962) Philip Farkas theorized, “I believe that the air-column must continue in a straight line through the mouth, the lips, and finally the horn. The only way this can be accomplished is by aligning the front teeth, and consequently the lips, by the proper amount of forward thrust of the lower jaw.” Reinhardt emphatically disagreed with this position, teaching exactly the opposite. He believed that it is extremely rare when the air-stream goes directly in the mouthpiece and is much more likely that the air is directed a little up or down. In his *Encyclopedia of the Pivot System*, Reinhardt elaborated on this idea. “The air stream strikes, splashes, and goes into a spiraling whirlpool motion through the remainder of the mouthpiece and into the instrument.” He believed the higher one played, the air direction moved closer to the top or bottom mouthpiece rim of the mouthpiece.

**Type 2** - An individual with the lower jaw protruding beyond the upper teeth in a normal relaxed position. This is the classic up-stream player. This player will usually have a strong upper register and weak lower register. These individuals typically have a lower mouthpiece setting. A high mouthpiece placement for this type is usually detrimental to their progress.

**Type 3** - A person whose lower jaw recedes behind the upper teeth in a relaxed position. This is a natural downstream player that may require a slightly higher mouthpiece placement.

**Type 4** - A person with a jaw slightly receding in its natural position the jaw is thrust forward when in playing position. Reinhardt described this person as a Type 3 who plays like a Type 2.

Reinhardt further classified players as being downstream or upstream types (See Figure 4.3).

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This was not to suggest a student must play one way or another but rather his goal is to find your natural tendency and build on them. Reinhardt never changed a player’s embouchure, deferring to figure out how to make their natural playing position work more efficiently.

Figure 4.3: Reinhardt - Downstream (left) and Upstream (right) embouchure

The concept of upstream and downstream is based on the placement of the mouthpiece on the embouchure and the direction the air enters the mouthpiece. If a player has a low mouthpiece placement relative to the upper lip, air will enter the mouthpiece towards the upper portion of the mouthpiece and would therefore be classified as an upstream player not withstanding the angle of the player’s horn. The reverse also applies to those categorized as downstream players. Reinhardt diagnosed this phenomena using a set of clear Lucite mouthpieces he designed to more easily determine the path of the air as it enters the mouthpiece.
According to Reinhardt, the three primary factors in playing a brass instrument are, the embouchure formation (lips, mouth corners); the tongue and its manipulation (use of tongue arch and articulation); and the breathing (the diaphragm and the abdominal regions, the ribs, the shoulder blades, the lungs and the throat).\textsuperscript{105}

All three of these factors vary in importance at different stages of the student’s progress, and therefore none is considered more important than the other.

In forming the basic embouchure, or lip pucker, the student is instructed to tighten down the mouth corners against the teeth with tension focused at the center of the lips. Firm corners and a natural pucker were goals of Reinhardt’s pivot technique. Correct pivoting for your particular physical type invariably develops and maintains a lip pucker. Reinhardt further suggests that the lower lip membrane should move slightly in and over the lower teeth while ascending in register. The mouth corners must “snap forward” into this puckered position simultaneously with the initial attack. The lip pucker increases its forward push while the performer is ascending the register of the instrument, and decreases it while he descends.\textsuperscript{106}

A player coming to Reinhardt for lessons would first be required to become “oriented” into the Pivot System. Paul Droste recalled his first lesson with Reinhardt:

When you arrived at his dingy office on Chestnut Street you first go into the outer office and he had you listen to recordings of him reading some of his stuff that is in the Pivot System book. This was part of your orientation. By the time it was your turn you were oriented to the system. He spent most of my first lesson experimenting with me to find my pivot, and he did this largely by trial and error. [He would say], “Try this. . . does it make it easier or harder?” I would pull the upper lip down on the teeth when ascending causing a change in direction of the airstream. He would use the term “Shrinking the intervals,” . . . an octave feels like a fourth or a fifth.

\textsuperscript{105}Reinhardt, *Encyclopedia*, 5.

\textsuperscript{106}ibid., 156, 157.
One day he took me to lunch and I thought he was just being nice. We went to lunch and he was watching me intensely. He said he wanted to see me chew food. This was all part of the analysis period.\textsuperscript{107}

The goal of the first lesson is to provide the player with a diagnosis of mechanical problems found and prescribe a course of action for dealing with them. He also encouraged his students to read a large number of pages, mostly from the \textit{Encyclopedia to the Pivot System}, or one of his many hand outs, to gain a better understanding of his teaching. Reinhardt’s approach was strictly mechanical. He often said, “I am not here for a music lesson. If you had a physical problem associated with your playing you came to the correct place.” His ultimate goal, however, was a temporary separation of the mechanical elements from their musical context.

Reinhardt suggests the use of the tongue syllable, “TAAA,” when playing in the low register, “TOOO” for the middle register use, and “TEEE” in the upper register. The tongue level regulates the size and direction of the air-stream. Starting each syllable with a “D” instead of a “T” will help soften the articulation. He further recommends that the tongue syllable be coordinated with the position of the diaphragm (the higher the arch, the higher the diaphragm position). Reinhardt railed against tonguing between the teeth or lips, and cutting off notes with the tongue.

Concerning proper breathing, Reinhardt stressed the importance of support from the diaphragm and used the analogy of squeezing toothpaste from a tube from the bottom up. As you ascend on your instrument the abdominal regions should move inward and upward. He also mentions the term “belt breathing,” which is to imply that a person should protrude his abdominal region against a tight belt. He also recommended placing the mouthpiece on the lips and the breath taken from the corners of the mouth (not the center of the mouth) and breathing in tempo. He cautions against “over breathing,” or taking in the maximum amount of air regardless of the particular phrase, articulation, dynamics, or register being used.

\textsuperscript{107}Droste, interview.
Over breathing forces the player to expel surplus air at the end of the phrase. Reinhardt said he felt this does not promote relaxed playing which is one of the primary goals of his Pivot System.

Although not a major focus of the Pivot System, Reinhardt occasionally used lip buzzing and “walking into notes,” a technique of buzzing a pitch while moving the mouthpiece into proper playing position. He generally gave this only to downstream players to firm up flabby mouth corners and as he used to say, "Take up excess baggage in the chin area."

Unlike other range and endurance methods, Reinhardt eschewed pedal tones for trumpet players and advised several students that if they wanted to destroy their embouchures with pedal tones, they should study with someone else. His main objection concerning the use of pedal tones was that they where produced without the all-important legs of the inner embouchure, meaning that the pedal tone embouchure is too flabby, too rolled out and that there isn't enough mouthpiece pressure being used to stabilize the embouchure formation. All of this leads to tonguing problems and multiple embouchure formations.

Donald Reinhardt's place in the history of brass pedagogy is one of great importance and controversy. He had his own niche of devoted followers, those who made the trip to Philadelphia on a semi-regular basis. Many of those same students are now teaching the Reinhardt message to a future generation of brass players.

The Reinhardt method, however, is still a source of great confusion and misinterpretation. Numerous articles and books have appeared over the years attempting to explain or condemn the phenomena of brass playing as defined by Reinhardt. In his 1965 text, Trumpet Technique, Delbert Dale wrote: “Several years ago the ‘pivot’ system gained quite undeserved popularity, which was fortunately short lived.

108Droste, interview.


110Dudgeon, 35.

111Ibid.
According to that theory, the player would tilt either his instrument or his head or both in an effort to improve flexibility in the different registers.\textsuperscript{112}

To this Reinhardt would respond:

After the pivot manipulation has been mastered, there must be little or no angular motion of the instrument or alterations in the position of the head. This is my pivot system which I invented, developed and perfected in over fifty years of experience; not “waving horns around in the breeze” as the “misinformed” have been and are expounding. A little knowledge is a dangerous thing; Therefore, “we must forgive them for they know not what they do.”\textsuperscript{113}

Another principle of Reinhardt’s teaching is the need for the proper frame of mind to study intelligently. He ironically discounted the system-hunters, no-pressure addicts, and correspondence-course graduates, suggesting that you clear your mind of all this nonsense.

Donald S. Reinhardt died May 26, 1989.

\textsuperscript{112} Delbert Dale, \textit{Trumpet Technique} (London: Oxford University Press, 1965), 25.

\textsuperscript{113} Donald Reinhardt, “In as brief and concise a manner as possible - What is a pivot?” Handout from Reinhardt given at the orientation and analysis session.
CHAPTER 5
CARMINE CARUSO (1904-1987)

For the many brass players making the pilgrimage to his teaching studio located at 160 West 46th Street in Manhattan, Carmine Caruso was nothing short of a savior. From the late 1930s through the 1980s Caruso taught hundreds of musicians, from the young, ambitious high school student to the more seasoned professional player at the apex of his or her career, who might be suffering from some form of embouchure disorder. To some, Caruso's ideas are a source of great controversy, while for others, his nontraditional approach helped students seeking answers to problems other teachers wouldn't touch. Caruso developed an international reputation for being a “fine diagnostician and an embouchure troubleshooter par excellence.”

By the age of 3 Carmine Caruso's father, Paul, began to teach him piano. It was soon discovered that Caruso had perfect pitch. His parents held out great hope for Caruso to develop into a concert pianist. By the age of 8, his interest in the piano was waning and he took up the violin. His teacher was his older brother, Jimmy. Caruso developed a proclivity for the violin, practicing consistently when he was not in school.

By the age of 17, jazz was in vogue, and Caruso desperately wanted to play the saxophone. Despite the fact that his father also played saxophone, the elder Caruso discouraged Caruso's interest in the saxophone. Notwithstanding his father's wishes, Caruso found an instrument to use. He learned to play by watching his father and memorizing the fingerings compared with the pitches he heard.

Three months after beginning the saxophone, Caruso was playing it in several bands. Eventually he made a living as a professional saxophone player in ballrooms and on radio shows.115

By 1941, Caruso gave up playing in the big bands to pursue a full-time teaching career. He continued to play the occasional freelance engagement but his profession was really that of a teacher. Initially, Caruso taught mostly woodwind and violin students from his home in East Harlem. One of his saxophone students, Armand Camgros of the Vincent Lopez Band, was so impressed with his pedagogy he asked if Caruso’s ideas might be applicable to brass players. With Caruso’s endorsement, Camgros encouraged the first trumpet player of the Lopez Band, Lou Oles, to study with Caruso. Within a year after taking on Lou Oles, Caruso had forty brass students. The legend had begun.116 His reputation for having the ability to help professional brass players who had overworked embouchures quickly spread throughout the brass world. Caruso’s studio was often the last hope for someone facing catastrophic playing problems. While Caruso’s approach involved strengthening the physical side of brass playing, he was equally gifted as a master psychologist, able to work on the mental aspects that often plagued players experiencing playing problems. He warned about using terms such as “correct,” and “wrong,” adding that these have nothing to do with teaching, and often their use can be a negative factor.117 Elimination of such judgment terms encourages the student to play uninhibited, allowing them to find the freedom to fail, as well as succeed. He reminded his students that the goal of his exercises was not to make a good sound, but rather to condition the muscles.

Caruso also cautions about expecting “perfection,” in relation to a musical performance, suggesting that when humans are involved, there are many variables with which to contend. The purpose of consistent practice is to condition these variables so you have a high degree of consistency. According to Caruso, “The body can build up a high level of consistency, but that doesn’t


116ibid., 57.

117ibid., 5.
say that it doesn’t have its pluses or minuses. . . if you work that way your mind
will be at ease. . . because psychologically you’re not beating yourself before
you put the horn on your face.”

Caruso was interested in how the mind controls physical body
movements, so much so that he often consulted with physicians and athletes
to better understand this process. It was his belief that the process of playing a
brass instrument should be controlled by the subconscious mind. According to
Ron Falcone, “Caruso emphatically tells his audience that sound production
on a wind instrument involves the coordination of ‘over 200’ muscles that can’t
possibly come under conscious organization.” His idea was to let the
muscles of the body discover the right way to play without being verbally
instructed. Hence, he made little mention of embouchure, mouthpiece
placement, horn angle, diaphragms, and other specific areas. Caruso was
known to have frequently remarked, “Don’t think; do.” He was a big believer in
avoiding the “paralysis through analysis” syndrome. When he did speak about
playing, it was often in metaphors, analogies and pictures.

These exercises were viewed by Caruso to be used as a supplement to
an overall approach to playing, not a replacement. According to Gordon Mathie,
“Caruso made no pretense about his method being anything other than strictly
physical training.”

Caruso’s teachings emphasized the separation of the musical from the
physical side of brass playing, temporarily concentrating on the muscular
activity involved. His exercises were intended to address only the physical
function, thus musical assessment is not a consideration.

118Charles Raymond, Caruso Transcript [online transcript of Caruso lesson]:

119Falcone, 55.

120Ibid.

121Sam Burtis, Out of the Case: A Little Less about the Trombone, A Little More
May, 2002.

122Gordon Mathie, Interview with author, tape recording, Waverly, OH. 17 June,
2002.
According to Laurie Frink, “These studies are to be viewed as calisthenics and played with abandon. The focus of the conscious attention is on the subdivision of timing and on maintain a steady air stream.” Frink further stated, “The important thing is repetition--repetition in order to train muscular activity, so we don’t have to think about the physical aspects and can then concentrate on the musical.” Caruso’s main objective was to let the muscles of the body find their own way into good playing, by relating highly simplified exercises that isolated small parts of brass playing to (mentally subdivided) good time, and every exercise was done to the accompaniment of your own tapped foot. Caruso believed tapping the foot gave the thousand muscles and nerves involved in playing an instrument something consistent to which they could relate. In other words, rather than thinking about the function of each individual muscle used to produce a note on a brass instrument, one should apply a final sense of time to the action allowing the muscles to find the desired action at the desired time. The requirement to tap the foot provides a time sequence of events. By applying time to any physical action, one could “time in” that action and make it as efficient and effective as possible, without the interference of the mind.

Sam Burtis elaborates by stating, “[If you] give your body a well defined point in time at which it must perform a given task, do it repeatedly, and the body will learn.”

Caruso viewed brass playing as a muscular activity, akin to an athletic endeavor. Success in both areas requires precise timing, coordination, synchronization, and balance of neurons and muscular systems. Brass instruments, in particular, are only pieces of plumbing; that is to say, the


125 Burtis.


127 Burtis, Out of the Case.
muscles are required to do all the work. He believed that left to its own devices the body figures out how to perform some very complicated actions. It walks, it talks, it hits a baseball, rides a bicycle and drives a car; it does the thousands of things necessary for everyday life with very little thought or reflection. He applied this philosophy to musical instruction. Caruso suggests the term “musical calisthenics” is appropriate because playing a brass instrument requires many muscles to work in coordination to produce various pitches.

A secondary objective of Caruso’s teaching is to push the muscles of the embouchure to maximum tolerances to develop increased range. According to Caruso, “In the interval studies, it is suggested that you play as high as you can go until no note sounds. This is recommended since the only way muscles will learn is by exposure.”

There have been several books written about Caruso’s teaching. During the 1950’s and 1960’s, Caruso collaborated with Hal Graham, one of his students and associates. Graham was so impressed with Caruso’s teaching he devoted himself to research in this field. The two appeared at lectures and college clinics throughout the country. At Graham’s urging, they jointly published, “Caruso on Breath Control” According to John Harner:

Hal Graham also took all the money, and did not give Carmine a cent. Hal and Carmine also wrote a book for beginning band instruments. Carmine was supposed to get money from this too, but never did.

These methods had limited success and soon faded from the public scene. By the late 1970s, there was an increasing interest in the teachings of Caruso among the brass population. Students and colleagues of Caruso (who was now in his 80s) urged him to write another book. Bob Findley was a devoted Caruso follower and, at the time, a member of Herb Alpert’s, Tijuana

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128 Caruso, 53.


Brass. Findley introduced Caruso to Alpert, “and it was love at first sight”\textsuperscript{131} Alpert believed Caruso was a teaching genius and agreed to publish his new text, *Musical Calisthenics for Brass*, which was published in 1979. It represented a compilation of Caruso’s pedagogy, which he developed over a 50-year teaching career.

Caruso’s core ideas are seen in one of his most basic introductory exercises labeled “Exercise 1” in *Musical Calisthenics for Brass*. In *Caruso on Breath Control* it was titled, “The Six Notes,” the name most associated with the exercise. At first glance, this long tone study seems very simplistic and perhaps void of any tangible value. It involves the use of breath attacks (indicated by “B”), starting the tone without any articulation, and tongue attacks (“T”). The breath attacks ensures a correct position of the lips when the sound is initiated. As with most of Caruso’s exercises, the first thing he would ask a student to do is tap their foot (in this case at about one quarter note = 60 beats per minute).

The pattern begins on G4 and ascends chromatically six pitches to C5 and repeated. As with all of Caruso’s long-setting drills, the following rules apply:\textsuperscript{131}Bob Findley, [e-mail correspondence with author]; Aug., 16, 2002.
1) The mouthpiece is to remain in contact with the lips for the entire exercise. This should continue regardless of feel or sound. This should help minimize any change in mouthpiece pressure.

2) Tap your foot to establish the timing to which muscles move, so they respond to a specific rhythm you make.

3) All breathing is to be done through the nose. This allows the lips to remain in constant contact with the mouthpiece and reduce the amount of muscular activity it takes to produce a note,

According to Frink:

A couple of explanations are in order. The corners can relax during the breath since the important movement is done inside the mouthpiece, not the outside. The foot tapping is crucial because the body must relate to a sense of timing, preferably one that is internal - not external, as in a metronome.132

Breath attacks are suggested initially because it is the quickest way to get the lips in focus, to get them touching. Caruso states, "Repetition of the breath attack eventually brings the lips into the best position. I call this balance; others may call it embouchure."133

"Six Notes" should be played at a mezzo-forte dynamic although the exercises with no indication of dynamics were to be played at whatever was the most natural volume. The most important point is not to stop, no matter how it sounds or feels. Caruso believed that his Six Note Study could act as a basic warm-up. He viewed the warm-up as simply something the body can relate to quickly.

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132Irish, 2.
133Caruso, 9
After this initial study, students may proceed to a slurred series of long tones based on interval of a second.

![Figure 5.2: Caruso - Exercises based on interval of a second](image)

After a week or two, the student moves on to thirds, eventually expanding to long tone studies that cover the range of octaves and beyond. Again, the common rule is to play each exercise to the highest note possible regardless of tone quality or physical sensation.

When the student reaches the point where they can no longer produce a sound, there should be a brief pause, followed by a resumption at the point they left off.

According to Falcone, “The consistent and methodical exposure of the embouchure to unfluctuating and sustained playing allows those muscles a chance to get synchronized.”

*Musical Calisthenics for Brass* addresses articulation by asking the student to use the syllable “TSS” rather than “TU, TOO, TA or DA.” Caruso further said “There is no particular placement of the tongue that is most correct. The tongue will work anywhere in your mouth and follow the mouthpiece wherever it’s placed.” The introduction of the tongue increases the muscle systems involved and again, timing is of the utmost importance.

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134 Falcone, 55.

135 Caruso, 29.
The same basic rules are to be followed (foot tapping, nose breathing, mouthpiece remains in contact with the lips).

Figure 5.3: Caruso - Articulation exercises

John Harner credits much of his success as a trumpet player to the profound impact Caruso had on his life and his approach to trumpet playing. Reflecting on this, Harner remembered:

As I advanced he had me doing exercises for breathing, tonguing (releasing, as he called it - you are releasing the air blocked behind the tongue). . . All this with the ultimate goal of making beautiful music without the discomfort of being a trumpet player. When you are playing correctly you do not get tired. My muscles are so well trained now that even when I don’t practice for a few days, NO ONE will know. The muscles kick-in [much the same] as muscles used for walking do not get tired.\textsuperscript{136}

To achieve the maximum benefit from Caruso’s teaching it is vital to approach it with the proper mental attitude. Charles Raymond makes this point by stating, “The wrong attitude can make the whole Caruso experience unpleasant, confusing and counter productive.”\textsuperscript{137}

\textsuperscript{136}John Harner, [e-mail correspondence with author]: August 22, 2002.

In the Coda section of *Musical Calisthenics*, Caruso sums up the mental requirements necessary for success with *Musical Calisthenics*:

These studies are not flattering. Many times, they may not sound musically pleasant because they are calisthenic studies. . . These studies will continue to improve your playing as long as you continue to use them. After the muscles learn to automatically respond...the *conditioned reflex*. . . that's the time to start thinking about music.\(^{138}\)

According to Bob Findley:

Carmine was not all that interested in what came out of the horn. Theory being, that when the process on our end of the horn was clean and effective enough, the other end would take care of itself. This, of course allows the player to experiment and not worry about performing for him. “Leave your ego at the door” was his motto. . . I heard a lot of very well known players make some very ugly sounds on their quest to improve. His feeling was that we all need a safe place to play and not be judged. You could almost hear the relief from a new student when this point was achieved.\(^{139}\)

Caruso intended his exercises to occupy approximately 20 to 40 minutes of the students daily practice time allowing ample time for other practice material. He encouraged his calisthenics to be practiced early in one’s playing day, and never when you are already tired. Some individuals seemed to respond quicker than others to Caruso’s teaching. In general, he believed it takes a good player up to ten years to gain “significant” improvement using his method; five years to get the physical demands achieved and another five years to learn to use them musically. Caruso pointed out that veteran players (as opposed to beginners) often take longer to respond, because they are reversing bad habits and replacing them with good ones. Beginners usually see marked improvement after a brief period of time, because they have nothing to overcome.

\(^{138}\)Ibid., 51.

\(^{139}\)Findley.
In his closing remarks in *Musical Calisthenics*, Caruso reminded the student to always maintain a level of common sense. Frink elaborates on this point: “Trumpet players being as neurotic as they can sometimes be, often “overdo” and get hurt, or stiff, or swollen.”  Caruso finally reminds us, “Musical activity should not be forced, but it should be a natural progression of each individual’s talent and skill.”

Harner remembers listening to Caruso teach his method to students studying many different instruments. “I even heard a vocal lesson with the same concepts. He made her [the student] breathe through the nose and sing different syllables.” Caruso even applied his methods to other areas outside the area of music. He helped some [disabled] individuals on whom physical therapists had given up, to walk and use their limbs.

It is a well-known fact that Carmine Caruso tailored his teaching methods to accommodate the idiosyncrasies of each student. According to Laurie Frink, "Carmine taught everyone a little differently, it was very much a ‘one on one’ type of experience. It depended on the individual and what they needed, and what they were ready to hear."

Burtis reinforces this position by stating, “He taught in an improvisatory manner... tailoring the exercises to the needs of the individual student on any given day.” While *Musical Calisthenics for Brass* contains much of the material and concepts from Caruso’s approach, the written format does not allow for individual differences in each player.

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141 Caruso, 54.

142 Harner.

143 Burtis.

144 Laurie Frink, [e-mail correspondence with author]: Aug., 21, 2002.

145 Sam Burtis, [e-mail correspondence with author]: Aug., 20, 2002.
For this reason, Frink does not recommend the book *Musical Calisthenics* currently in print. Caruso, as well, expressed a degree of unhappiness with his books for this very reason. He believed the written text limited the fluid nature of his approach.

According to Sam Burtis, “It was Carmine’s approach that did the real work, and it can hardly be put into words, let alone written down.” He further declares, “There is no ‘Caruso’ method. . . Carmine was his ‘method.’”


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CHAPTER 6

CLAUDE GORDON (1916-1996)

Claude Gordon’s *Systematic Approach to Daily Practice* articulates three basic truisms he considered to be associated with successful brass playing, as related to him by his mentor, Herbert L. Clarke: you have to know “how to practice, what to practice and when to practice.” The core of Gordon’s approach is the systematic development of basic physical technique. He often said he did not teach music: rather he taught technique, and without technique there can be no music. This is not, however, an implication that Gordon’s approach addressed only range and endurance, a common misconception of Gordon’s teaching. Those who studied with Gordon reported that, contrary to the “popular mythology,” their teacher was not a range and pyrotechnical wizard dispensing some “weird fuzzy pseudo-science” of how to play high.148 Rather, Gordon addressed issues concerning physical production of sound. When execution becomes easier, then one can concentrate on playing musically. Having a better command of the instrument is beneficial, no matter what kind of music you play.149 Reflecting a similar philosophy to that of Herbert L. Clarke, Gordon stated “Brass playing is very easy when done correctly.

148 Matt Graves, [e-mail correspondence with author]: April 6, 2001.

It is very hard when it is attempted incorrectly, and it is absolute torture when the player is playing incorrectly and trying to do it by sheer force.”\(^{150}\)

Claude Gordon was born April 4, 1916 in Helena, Montana, into a musical family. His father, James, was a dental surgeon by profession but an accomplished composer and conductor by avocation. His mother Nellie was a concert pianist. Claude began playing trumpet at age 8. His early instruction primarily came from his parents. By the time Claude was in fifth grade he was already the cornet soloist of the Helena High School Band.

When Claude was 9 the Gordon family moved to Great Falls. Along with his parents, and musically inclined brothers and sisters, the Gordons formed a family band that performed at hotels in the northwest as well as radio broadcasts on radio Station KFBB.

In 1936, at age 20, Gordon married his first wife, Jenny. His desire to become one of the leading trumpet players of his time prompted the newly married couple to move to California so Gordon could study with the legendary Herbert L. Clarke, who was teaching in Long Beach at the time. Clarke soon accepted Gordon as a student and would later consider him to be the person who could take his own teachings even further. Clarke encouraged Gordon, “Don’t stop where I stopped: go further.”\(^{151}\) Gordon continued to study with Clarke for the next eleven years until Clarke’s death in 1945. After that time Gordon studied trumpet with Louis Maggio. This relationship continued for the next four years. It was the strong influence of these two teachers, which would later form the basis of Claude Gordon’s own approach to teaching.

By the 1940’s, Gordon was performing in major hotels and theaters in California as well as playing in motion picture studios in Los Angeles. His studio trumpet playing was mainly with the NBC and CBS orchestras and can still be heard on many television reruns, such as the “I Love Lucy” show or “Gun Smoke.”


During the 1950s, the public’s taste in music was beginning to change, and the big bands were in decline. An effort to rally big band music was made in the form of a national contest for “The Best New Band In America” held in New York. “The Gordon Clan” took first place and gained a national following. Gordon continued to travel with the band until the early 1980s when quadruple bypass surgery curtailed further life on the road.

Gordon soon began to establish himself as a teacher and gained notoriety. He had a reputation of being able to take the mystery out of successful brass playing. He nurtured each student with a “no-nonsense” approach that was founded in common sense until the student progressed naturally. According to Dr. Larry Miller, “Mr. Gordon possesses the ability to succinctly cut through the maze of mystique and logically explain away the trappings of rhetoric that so quickly confound and discourage the aspiring player.”

Gordon’s private teaching studio was located in Encino, Calif. He later moved to Big Bear Lake in 1969. At that time Gordon, a private pilot and aviation enthusiast, flew his own plane to commute to his studio in Encino. At this time Gordon also started summer Brass Camps, first near San Francisco and, Idyllwild, and later at La Sierra University in Riverside, Calif. In 1992 La Sierra University awarded Gordon an Honorary Doctorate of Music. In addition to his private teaching, Gordon was a faculty member of the California Institute of the Arts.

By 1988, Gordon contracted throat cancer and the required radiation treatments rendered him unable to play trumpet again. He continued to teach until late 1993, mostly at his home in Big Bear Lake.

Gordon’s students were beginning to impress the music world and soon began to occupy prestigious trumpet positions in every area of the music business from commercial to jazz to symphonic. At the urging of his students and colleagues, Gordon wrote his Systematic Approach to Daily Practice for Trumpet in 1968. Although this is just one of many publications on brass

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152 Claude Gordon, Brass Playing, Preface by Dr. Larry Miller, MD., 4.

playing by Gordon, it is the book for which he is best known. Unlike many other brass methods, *Systematic Approach* is a text on how to practice. While it contains specific routines and supplemental technical assignments, the main thesis of this text is the development of a methodical practice routine proceeding toward the specific goal of physical efficiency in sound production. According to Gordon, “Most troubles of the anxious player can be traced to a lack of routined development. . . Impatience is the enemy of the ambitious player.”

Gordon’s approach to learning to play a brass instrument is similar to that of an athlete in training, and practice should be approached in a similar manner. He was quick to dismiss what he considered ridiculous theories and gadgets that promoted a “quick fix” approach. Concerning Buzz Systems, Pivot Systems, High Note Systems, and Low Note Systems, Gordon said, “They are going to develop nothing but frustration.” He added, “Brass players are the most gullible people in the world!!” Gordon’s own position was that the “long way” was most often the best way to proceed, and there are no short cuts. He was known to say, “Practice, practice, practice until it works correctly by habit.”

The ideas presented in *Systematic Approach* are not new. Several of Gordon’s core teaching concepts including his “three basic truths” appear in this 1936 correspondence responding to a question posed to Herbert L. Clarke by Gordon (See Figure 6.1).

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154 ibid., 4.


156 ibid., 13.
CITY OF LONG BEACH

LONG BEACH, CALIFORNIA
245 Prospect Ave.
October 2nd
1936

Mr. Claude Gordon,
Great Falls, Mont.

Dear Mr. Gordon:

Yours of the 25th of Sept., has been forwarded to me here, where I am filling an engagement at the Los Angeles County Fair in Pomona, and will be home next Monday.

Not being able to see how you play the cornet, I cannot advise you what to do. But if you are continuing to play easily and as well as ever, by your mouthpiece slipping to the lower lip, why worry about it, even if some one tells you that this is wrong.

I have changed my system in playing many times during my career, striving to improve myself and play easier, in spite of opinions of others.

The secret of success is knowing just HOW to practice, WHEN and WHAT, to improve. First of all, acquire WIND-CONTROL, which is 88% of wind instrument instruction. Then to strengthen the MUSCLES of the lips, by proper practice. And technic is the most simple of all, if one strengthens the muscles and flexibility of the fingers.

The LIPS do not play the cornet. They only act as a vibrating medium, and should not be abused. Never practice after your lips feel tired. Rest every few moments. "Build up, do not destroy".

Hoping these few suggestions may prove beneficial, and wishing you success, I am,

Sincerely yours,

[Signature]

HERBERT L. CLARKE
A cursory look at this 52-week course of trumpet instruction might lead one to believe Gordon’s pedagogical approach was unvarying for all students. In the introduction to Systematic Approach, Gordon warned about practicing each lesson as prescribed without variation. His approach to private teaching was, however, quite different. Many of his students reported that he would write out what he wanted the student to work on depending on, what was needed at the time. The same basic rules and principles were stressed, but the daily schedule of what, how, and when to practice was subject to tailoring and changed by Gordon, based upon the student’s own rate of progress.¹⁵⁷ A typical lesson assignment might include the warm-up routine, flexibility studies, some technical work, and loads of etude books.¹⁵⁸ These assignments were typically recorded in a manuscript book (see appendix).

Systematic Approach to Daily Practice for Trumpet cites seven elements that are involved in playing a brass instrument (with some adaptations for trombone):

1. Wind Power
2. The Lips
3. The Control of Air
4. The Tongue
5. The Muscles of the Lips and Face
6. The Fingers of the Right Hand
7. The Left hand

Gordon stressed the equal importance of these elements by comparing them to the spark plugs in an automobile. “If one is not functioning the machine cannot work easily and smoothly. . . When all [are] functioning correctly by habit, then the machine runs easily and smoothly and your work is all pleasure.”¹⁵⁹ Each of these elements must be developed to the point where they happen naturally, or by habit.

Addressing the Control of Air and Wind Power, Gordon dispelled what he termed “phobias” concerning respiration such as breathing from your stomach, blowing from your diaphragm, pushing from your stomach, etc. He instructs,

¹⁵⁷Graves, interview.
¹⁵⁸Holden.
¹⁵⁹Gordon, Systematic Approach, 5.
“Air will only go one place--into your lungs.”⁶⁶⁰ Again, Gordon’s approach reflects similar views of Clarke, in that proper wind control is 98 percent of correct cornet playing.

Gordon advised taking a big, relaxed breath with shoulders back (not up), even if it is only for one note. Care should be taken not to overfill the lungs as he believed this will cause excess tension. Never allow the air supply to get below halfway. Always continue to fill up the lungs. When ascending, “step on the gas,” when descending, ease off somewhat. He compares the process of moving air in brass playing to that of the bellows of an accordion. Squeezing a bellows makes the air move. The lungs move air in the same way--by squeezing muscles of the chest and back. His central thesis was quite simple: “Let the air do the work.” Gordon used Clarke’s Technical Studies as a vehicle to build wind control. After the student was able to play the studies accurately he would push them to strive for speed, repetition and dynamics. One of Gordon’s favorite sayings was, “A good trumpet player can’t live without three things: love, good food, and a copy of Clarke’s Technical Studies.”⁶⁶¹

Gordon often said to keep the chest up during inhalation, and especially during exhalation. This posture promotes the development of the thoracic and abdominal muscles needed to enhance wind power in brass playing. He emphasized this point when he said, “When your chest is up, you cannot breathe incorrectly.”⁶⁶²

In regard to the lips, Gordon shared the view espoused by H. L. Clarke in the prior correspondence. The lips do not play the cornet, and only serve as a vibrating medium. He condemns “smiling systems,” and encouraged contracting the lips inward, toward the mouthpiece. He suggested students let the lips work correctly; don’t try to make them work or look a certain way. Once the student’s embouchure is set, they could forget the lip. Gordon’s advice was to “stay away from the mirror and forget it.”⁶⁶³

⁶⁶⁰ Ibid., 7.


⁶⁶² Gordon, Brass Playing, 18.

⁶⁶³ Ibid., 30.
In general, Gordon recommends two-thirds of the mouthpiece on the upper lip and the rest on the lower, but this is subject to the individual student's physical attributes.

Gordon’s teaching concerning the tongue involved two concepts: the tongue position, and the use of syllables. The position of the tongue reflected the technique passed on to him from Clarke. Often referred to as “K Tongue Modified,” the technique involved leaving the very tip of the tongue behind the lower front teeth producing the “T” articulation with the front of the tongue (specifically the area between the tip and center of the tongue). According to Graves, “When mastered, this technique allows more efficient articulation, a more confident range and increased playing accuracy.”

Using the “K” syllable to articulate helps keep the tip of the tongue out of the way, allowing the airstream to aim toward the center of the teeth without obstruction. In Clarke’s *Characteristic Studies*, the author remarked that the tip of the tongue rests *slightly* against the lower teeth, while the center of the tongue strikes against the roof of the mouth. Additionally, Gordon used syllables such as *Ahh* and *Eee* (See Figure 6.2) to create the resistance required to play higher while keeping the tongue behind the lower teeth. When ascending, one must blow stronger to meet this increased resistance. He was known for saying, “The player will learn to feel every note.” Gordon consistently articulated that players should play by feel, not by theory.

![Figure 6.2: Gordon - Tongue position](image)

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164 Graves, 1.

Concerning the muscles of the lips and face, Gordon’s instructions are straightforward. “Do not fret about the lip and face muscles. They will develop properly if left alone.” He accounts for individual differences in each player by noting that some players will have little or no movement of the mouth and face while playing and others may show a great deal of movement. He compared the facial muscles to a woodwind ligature; they hold the lip-reed in place.

Clarke’s influence is seen again in Gordon’s instructions concerning the fingers of the right hand. He instructed “Don’t push the valves down. Strike them hard. . . Strike the valve on the ball of the finger, not the tips.” This approach to fingerling helped insure a more accurate technical performance as well as reinforcing muscle memory. As with many other aspects of playing, finger technique is to be developed by repetitious practice, allowing for reinforcement of the habit. The function of the left hand is to provide a firm grip, as Gordon said, “you are the master, not the horn.” The wrist should remain relaxed while maintaining the horn in a straight up posture (not tilted to one side).

Although pedal tones have been an integral part of many prior methods, Gordon developed a system of using the pedal register as part of his daily approach to warming up and range building. He believed that if practiced correctly, pedal tones force the entire physical playing mechanism to work correctly. The first routine of each practice session was a chromatic progression into the pedal register. According to Gordon, “There is no need to warm-up or play preliminaries before. Start right out on this routine first every day and stick to it.” He instructed his students to hold the last note “longer than possible,” with a crescendo at the end (until your stomach shakes), all the while keeping the chest up.

166 Gordon, Brass Playing, 32.


168 Gordon, Systematic Approach, 8.

169 Ibid., 8.
Gordon was strongly against mouthpiece or lip buzzing stating it was, at best, a waste of time:

There is only one time that mouthpiece buzzing has any validity to trumpet playing and that is when a beginner uses it to establish mouthpiece placement on the lips (embouchure) and to get the feel of how the lips vibrate. You are not playing a mouthpiece! The mouthpiece is an extension of the trumpet and amplifies vibration through the horn to establish tone.

The correct development of wind power and the feel of playing a trumpet can only be obtained by practicing on the instrument. Mouthpiece buzzing promotes tightening and pinching of the lips where blowing through the horn promotes development of wind power and wind control when specific exercises are used.

Trumpet players who spend time "buzzing the mouthpiece" are practicing a ritual that has no application to actual trumpet playing and in most cases intensify unnecessary lip abuse and the false notion that the lips play the horn.\textsuperscript{170}

Reflecting the view that trumpet playing is a form of athletics, \textit{Systematic Approach to Daily Practice for Trumpet} incorporated an appropriate amount of prescribed rest to break up the training. Gordon reminded his students that with short rests they could practice all day. His advice was “Never over practice, When tired, rest.”\textsuperscript{171} The second routine always went from the pedal register into the upper register as high as a student could go. Gordon always stressed that there should be no more than three attempts on your highest note. In keeping with the idea that one should build up and train muscles,--not destroy them,-- at least one hour of rest is prescribed at this point in the routine.

While Gordon frequently mentioned that players should keep themselves in good physical shape, there are no specific physical exercises included in \textit{Systematic Approach}.

There were never any revisions to \textit{Systematic Approach to Daily Practiced for Trumpet}. A new copy today is much the same as the original version published in 1965. Gordon did, however, update his ideas in future publications such as \textit{Daily Trumpet Routines (1971) Physical Approach to


\textsuperscript{171}Gordon, \textit{Brass Playing}, 35.
Elementary Brass Playing (1977), Tongue Level Exercises (1981), Thirty Velocity Studies for Trumpet (1981), and Brass Playing is No Harder Than Deep Breathing (1987), all published by Carl Fischer Inc. In 1982 Gordon annotated the Arban’s Complete Conservatory Method, “A classic, the text of which editors after Arban’s time had sufficiently butchered the original intent [in some regards] so as to make it allege ‘half truths’”172 At the time of his death he was working on a similar project annotating the Saint-Jacome Grand Method for Trumpet or Cornet, which was published posthumously in 2002.

In 1984 Gordon, along with the Selmer Company produced a video tape master class titled “Claude Gordon’s Brass Clinic; The Seven Natural Elements of Brass Playing.”173

Claude Gordon died on May 16, 1996.

172Graves, interview.

CHAPTER 7

COMPARISON OF SPECIFIC ASPECTS OF TRUMPET PEDAGOGY

Apart from their obvious variations in approach and style, Stamp, Reinhardt, Caruso, and Gordon, and their respective methodologies, have similar objectives. Underlying each of these teaching strategies is the goal of producing a trumpet sound efficiently throughout the entire range of the instrument, while taking full advantage of the musician’s physical attributes. The long list of highly successful students, professionals, and devoted instructors attest to their successes as teachers and their importance to the field of trumpet pedagogy.

Their goals remain similar, although their individual approaches to achieve these goals vary, at times even contradicting each other. The following is a comparison of seven basic concepts of trumpet pedagogy and how each teacher’s views in these areas differ.

The following topics will be examined:
(1) **Tone** production (physical--muscular or musical / sound based approach).
(2) **Breathing**
(3) **Articulation**
(4) **Use** of pedal tones
(5) **Use** of mouthpiece or lip buzzing
(6) **Development** of range and endurance
(7) **Comprehensive** method or considered supplemental to regular practice.
TONE PRODUCTION
PHYSICAL/MUSCULAR OR MUSICAL/SOUND-BASED APPROACH

Of the four teachers discussed in this document, Caruso is clearly the most pretentious about his method being a strictly physical approach. He goes so far as to suggest a student temporarily separate the physical and the musical side of trumpet playing to focus strictly on the physical side. His exercises are calisthenics, meaning that they are muscle training drills. Intonation, sound quality, and accuracy of attack are to initially be disregarded in Caruso’s studies. He considered playing a musical instrument an athletic endeavor and as such, “timing, coordination, synchronization and balance are the secret of the great athlete, as well as the great instrumentalist.” ¹⁷⁴

The Pivot System takes a dual approach to tone production. Reinhardt first makes reference to the “mechanical approach” as one in which he analyzes and diagnoses the physical characteristics of the player. He then presents a specific set of rules and procedures that enable players to utilize, with the greatest possible efficiency, the anatomy with which he or she is naturally endowed. He believed the student must be taught “mechanics,” as well as music. If the mechanical aspects are working properly, the player is free to concentrate on a more musical performance. “It is upon this concept that the PIVOT SYSTEM was founded.” ¹⁷⁵

Gordon’s teaching was quick to disregard the emphasis on too much theory, instead emphasizing a natural way to play trumpet. He often discounted instruction pertaining to the function of the embouchure, instead teaching to let the air do all of the work. Gordon reflected the views expressed by Herbert L. Clarke in his 1936 letter to Gordon. “The lips only serve as a vibrating medium.” ¹⁷⁶

¹⁷⁴ Caruso, Musical Calisthenics, 18.
¹⁷⁵ Reinhardt, Encyclopedia, 2.
¹⁷⁶ Letter from H.L. Clarke to Claude Gordon, October, 6, 1936.
He used the analogy comparing the lips to the double reed of an oboe. Gordon is often remembered as having said, “Forget the lips.” He did say this but in the context of letting the air do all the work.

Gordon is often labeled as strictly a high-note teacher by those less familiar with his teaching. All of the former Gordon students interviewed in this project emphasized that this was not their experience studying with him. The physical side was a major component of Gordon’s teaching, but once that was in order, he worked relentlessly on the musical side. Like Reinhardt, Gordon did not consider himself a music teacher. He focused on developing a practice routine, including how, what, and when to practice for each student, allowing them to achieve maximum potential as a trumpet player.

In contrast to the other three, Stamp’s teaching is founded exclusively on making a great sound. After suffering health problems Stamp reflected on how he could play trumpet while using very little energy. It was his pursuit of a more efficient playing method that led to many of his teaching concepts. According to Roy Poper, students utilizing Stamp’s mouthpiece and lip buzzing exercises develop a trumpet sound that is “more alive and colorful, they are more flexible, warm-up faster, and are more consistent players from day to day.” Stamp’s concepts are based on the notion that the proper balance between lip-tension and air support form the foundation for increased flexibility and relaxation while playing.

BREATHEING

In his *Warm-ups + Studies*, Stamp offered little technical explanation concerning breathing. He did, however, included some breathing exercises based on timed inhalation, followed by a timed hole and timed exhalation as part of his warm-ups. He suggested students take the largest possible breath “and then keep adding until a sipping breath until no more can be taken.” This is to be followed by blowing great gusts of air through the trumpet, even without


178Poper, Guide. 5.

179Stamp, Warm-Up’s, 2.
the mouthpiece in place. He instructed students to breath in tempo to what is being played. His “quick breath exercises”\textsuperscript{180} are intended to teach a student to take a quick, rhythmic breath. The goal is to avoid mouthpiece pressure during the breath. This is an idea Stamp considered to be one of the most important of his teaching--to add any needed mouthpiece pressure only after the breath has been taken. Poper affirmed this point when he said, “putting the pressure on the lip only after the lip is ready for the mouthpiece should automatically improve the endurance of any player.”\textsuperscript{181}

Chapter Three of *The Encyclopedia of the Pivot System* is dedicated to a discussion of breathing. Reinhardt dispelled what he terms “old-fashioned”\textsuperscript{182} method of breath control or, having the player inhale a tremendous quantify of air regardless if this amount was required or not for a given playing situation. He cautioned against “over breathing” or “under breathing,” both of which he considered common brass playing hazards that cause tension in the sound. According to Reinhardt, one should only inhale the proper amount of air required for a given passage. Playing very soft might suggest a very slow, relaxed inhalation, while a loud sound might require “a more forceful, much tenser inhalation.”\textsuperscript{183} This is Reinhardt’s concept of “Timed Breathing.” In an apparent contradiction to the ideas of Stamp, the Pivot System teaches that inhalation must occur only after the mouthpiece is in place on the lips. Breathing takes place through the mouth corners with careful attention not to disturb the embouchure and jaw formation. Reinhardt said, “Always - place, inhale, play; never - inhale, place, play!”\textsuperscript{184} He believed many common playing difficulties could be traced back to allowing the embouchure formation to become distorted while breathing. The initial attack should take place at the peak of inhalation, without delay.

\textsuperscript{180}Ibid., 28.


\textsuperscript{182}Reinhardt, *Encyclopedia*, 34.

\textsuperscript{183}Ibid., 29.

\textsuperscript{184}Ibid., 231.
Gordon centered his discussions on breathing in one of his seven natural elements: wind power. He denounced breathing theories that imply breathing from your stomach or diaphragm, stating that air will only go into the lungs. He instructed students to fill the lungs with air comfortably, with caution not to overfill which causes unnecessary tension. In his Systematic Approach, Gordon offered breathing exercises that are done standing, with the shoulders back. Taking a full breath, filling the lungs from bottom to top, paying careful attention not to lift the shoulders. He suggested to audibly count to 10 to check if your voice remains relaxed. When exhaling, the chest should not drop. He contended this chest-up position helps the muscles of the back to work properly. Gordon also said that “With the chest up, you cannot breath incorrectly.” He considered this to be very much an athletic endeavor suggesting a training regiment of physical exercise will help one master “wind power.”

Caruso’s teaching on respiration centered on the idea of “keeping the blow steady.” According to Caruso, breathing is both a muscular and physical process. A constant air supply is required to “feed” the lips. The long tone exercises in his Musical Calisthenics, “allow you to concentrate on one movement, the blow, and will make it easier for the muscles to find their way into position.” This all centers around the proper balance of the muscles involved. He required students to only breath through the nose. In addition to the isometric muscular benefit of nose breathing, it requires fewer muscles and, therefore, is a quicker way to develop an embouchure. Fewer variables to control make it easier for the embouchure to find its place.

ARTICULATION

The Encyclopedia of the Pivot System includes a rather comprehensive discussion of the “Tongue and the Attack.” According to Reinhardt the tongue serves three basic functions: (1) tongue arch effects the control of range; (2) the length of the backstroke determines the volume and speed; and (3) the tongue

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185 Gordon, Brass Playing, 18.

186 Caruso, Calisthenics, 13.
level directs the size of the air column striking the back of the embouchure to produce a lip vibration. As with other physical aspects of brass playing, Reinhardt categorized articulation into eight types according to where the tongue strikes the teeth. He consistently warned against tonguing between the lips.

The Pivot System describes the correct embouchure formation for an attack as one where the lips are formed in a manner that they are just touching, and the player must blow them apart. This must occur during the embouchure preparation (prior to mouthpiece placement). Reinhardt implied that if this is done correctly, every bit of air blown is utilized in the vibration of the lips.

Concerning the use of specific articulation syllables, Reinhardt differentiated between a legato attack and a normal attack. He recommends “T” for a normal attack and “D” for a legato articulation. Incorporating the tongue-arch he further suggested “TAAA” or “DAAA” for the lower register, “TOOO” or “DOOO” for the middle register, and “TEEE” or “DEEE” for the upper register. He addressed multiple tonguing by use of the pointed “D” or “DEH” syllable, and said never to use the syllables “TOO” or “TU.” He reminded students that the shorter the stroke, the greater the speed.

The Encyclopedia of the PIVOT SYSTEM contains a general discussion of double, and triple tonguing. Reinhardt recommends the syllables “DEH,” and “GEH,” and advises to never use “TU-KU.”

In order of importance, Caruso ranked the factors involved in the physical activity of playing a musical instrument as (1) Timing, (2) Breathing, and (3) Tonguing. In his Musicial Calisthenics Caruso noted that the tongue works as a valve that interrupts airstream. He believed that “there is no particular placement of the tongue that is most correct. The tongue will work anywhere in your mouth and follow the mouthpiece wherever it’s placed.”  He also said that articulation problems are not the result of improper use of the tongue. He believed articulation difficulties arise from an unbalanced embouchure--sometimes too tight, sometimes too loose. Caruso's entire philosophy is based on the idea that playing an instrument involves numerous physical activities. Synchronization of these physical motions requires perfect timing.

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187Ibid., 29.
Caruso’s initial exercises, including “the six notes,” use the breath attack “as a way to get the lips in focus, to get them touching. Repetition of the breath attack eventually brings the lips into the best position.”

Gordon placed great importance on the function of the tongue in trumpet playing. He said he believed that, in addition to articulate a pitch, it is the tongue that creates the resistance that enables one to play higher, to lip trill, and to control the instrument. He was a strong advocate of the use of syllables in different registers: “Ahh” for the lower and “Eee” in the upper register. Gordon taught that each note has its own tongue position. The air does the work, but it is the tongue that “channels the pitch.”

This isn’t something that can necessarily be measured, but with practice becomes a habit. This is consistent with Gordon’s belief that brass players play by feel and not by theory.

Gordon endorsed the system of articulation that became known as “K-Tongue Modified.” This somewhat controversial technique was passed on to him from his mentor, Herbert L. Clarke. The idea is that the tip of the tongue remains behind the lower teeth in a floating position (as if pronouncing the letter “K”). The actual articulation happens when the front of the tongue between the tip and center releases from the teeth. This allows the player to more easily make the necessary tongue syllables when changing registers. Once mastered, Gordon believed that this became a more efficient articulation, allowing a more confident range and increased playing accuracy, allowing the player to “feel” every note.

Systematic Approach includes assignments that instruct the student to play various exercises from Clarke’s Technical Studies using the “K” tonguing syllable. Gordon said to practice this often until the “K” starts to sound as well as the “T” syllable. While this has the effect of developing the students ability to double tongue, the primary goal is to get the tip of the tongue out of the way and aid the student in finding the proper tongue position for every note.

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188Ibid., 9.


190Ibid., 23.
Stamp’s *Warm-Ups + Studies* contains no information concerning articulation other than the inclusion of “Staccato Control” exercises found on page 29 without explanation.

In *Roy Poper’s Guide to the Brasswind Methods of James Stamp*, Poper elaborated on Stamps intentions stating that the objective of these exercises is to “develop a rapidly articulated sound that holds together at all volumes and all speeds.”\(^{191}\) He further related Stamp’s instructions regarding the use of the syllables “dah,” for normal staccato articulation. Poper said the use of “dah” as an articulation syllable creates a more blunt release of the air. He suggested to put the tongue in the position for “tah” but say the syllable “dah.”

### USE OF PEDAL TONES

The performance of pedal tones on brass instruments is not a novel concept. The cornet masters of the late 1800s and early 1900s, such as Jules Levy, A. Liberati, Herbert L. Clarke, and Bohumir Kryl regularly amazed their audiences by performing flawlessly using the extended range of their instrument, including the pedal register.

The use of pedal tones as part of a pedagogical tool for range development has always been a contentious issue. Reinhardt, for example, was known to have told students at their first lesson to positively NEVER practice pedal tones. He advised several students. “If they wanted to destroy their embouchure with pedal tones, they should study with someone else.”\(^{192}\) He believed that pedal-tone practice forced the student to play with an false embouchure leading to other mechanical problems. One of Reinhardt’s basic rules was to have only one embouchure all over the horn.

Proper practice in pedal register is a significant part of Gordon’s “Systematic Approach,” a style Gordon acquired through his previous study with Maggio. Gordon believed that the proper, controlled use of pedal tones (flexibly, easily connected to the rest of one’s playing register) improved vibrations,


\(^{192}\)Dudgeon, “Credit.” 35.
improved endurance, and helped with agility. At the same time he warned, “The pedals are not a cure-all, but are a vital part of development and should be practiced, in a correct manner, until usable. . . Too much practice on extremes, however, can be harmful.”

Stamp also used pedals in his main warm-up (in the pre-warm-up he first used breathing exercises, lip and mouthpiece buzzing). Exercise 3c is likely the most effective when it comes to using pedals as a tool for building a good robust embouchure. In that exercise (after first working down to first pedal C) he started on pedal C and worked in a diatonic fashion up in larger and larger intervals, as high as the student can play.

Stamp stressed that the support should be the same from low to high; only the tension in the center of the lips should change—tighter for higher, looser for lower. Likewise, Caruso made use of the pedal register in his *Musical Calisthenics*, in particular Lessons 31, 34, and 36. The methods of Stamp and Caruso lack specific explanation concerning the pedal register. Fortunately this void has been filled by the writing by students and teachers of each.

**MOUTHPIECE / LIP BUZZING**

The notion of using lip, and/or mouthpiece buzzing as a technique of enhancing sound is paramount to the teaching of Stamp. He believed that buzzing correctly as part of a daily practice routine would intensify a brass player’s tone color, improve flexibility, and enable the student to warm-up faster and play more consistently from day to day. This has proven to be one of the most fundamental concepts of Stamp’s pedagogy.

Reinhardt, as well, was an advocate of buzzing the lips, but he did not recommend mouthpiece buzzing. He suggested lip buzzing only in a downstream manner (with the bottom lip tucked under the top) regardless of the student’s embouchure type. In keeping with his detailed manner, Reinhardt had many guidelines for the “correct” accomplishment of lip buzzing.

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These guidelines included using a wet embouchure, never tonguing while buzzing, and never buzzing below 2nd line G for trumpet. He also advocated a technique he termed “walking into” a note. With the lips alone, the player buzzed a pitch, while moving the mouthpiece and instrument into actual embouchure position. Reinhardt believed lip buzzing helped strengthen the muscles of the embouchure.

Caruso never advocated lip buzzing, and didn’t use it as a significant part of his teachings. The main thrust behind many of Caruso’s teachings was the use of the "steady blow," a constant airstream.

The most vocal opponent of mouthpiece/lip buzzing is Gordon. He believed those who incorporated it in their practice routine were practicing a ritual that has no application in actual trumpet playing, and it may in fact cause unnecessary abuse. He further cautioned, “ Buzzing the lips by themselves is a waste of time and has no basis as a manner of development, basically because you do not buzz the lips the same way as when you are playing the instrument.”

DEVELOPMENT OF RANGE AND ENDURANCE

In The Art of Trumpet Playing, Keith Johnson stated, “No area of trumpet playing holds more fascination or is replete with more problems than that of the upper register.” Throughout the history of the instrument, trumpet players who have mastered with great ease in the extreme registers of the instrument have commanded great respect and admiration from the public in general and other brass players in particular.

195Droste, interview.


What was considered to be the “standard” range of the trumpet began to expand in the late 1960’s. Players at all stages of development were seeking ways to enhance their useable range of the instrument.

The methods of Stamp, Reinhardt, Caruso, and Gordon each contain a significant component that helps the student increase his or her useable range while developing endurance.

Stamp’s *Warm-ups + Studies* uses progressive arpeggios and scale studies to expand the student’s range in both directions. Roy Poper stated, “Stamp believed that one of the keys to a good upper register was to play in the middle register in the center of the horn and to not allow a large amount of accumulated lip and body tension to creep into the middle register.” The lip buzzing and mouthpiece exercises closely associated with Stamp’s methodology were designed to help the student develop this delicate balance. Stamp taught students to stay as loose as possible in the center of the lips while buzzing and allow the lips to follow, not lead the air when changing registers.

Stamp used pedal tones in his exercises and stressed “The support should be the same from high to low, only the tension in the center of the lips should change: tighter for higher, looser for lower.”

Stamp also reinforced this notion by instructing the student to think up while descending and down while ascending, effectively shrinking the range and allowing register changes while reducing excess tension. Lip bending exercises (i.e. changing the pitch one-half step without using the valves) were also used by Stamp to help the student accelerate the air.

Lastly, Stamp emphasized any necessary lip pressure should be added only after inhalation and the lips are ready to buzz. He claims that this will automatically improve the endurance of any player.

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200 Ibid., 12.
Reinhardt's “Pivot System” is based on a correct diagnosis of an individual's embouchure type and establishing a proper pivot that will “put the correct pressure on the correct lip, at the correct time, thereby eliminating any obstruction to the air-stream as it passes between the lips into the mouthpiece.”  

Reinhardt classified embouchures into four basic types:

(1) even teeth top and bottom (type I - usually downstream).
(2) protruding lower teeth (type II - upstream)
(3) receding lower teeth (type III - downstream)
(4) teeth receding in the natural position but protruding in the playing position (type IV - upstream).

According to Reinhardt, proper pivoting, or the transference of what little pressure there is from one lip to another, “prevents a pinched, distorted tone and allows the student to play with an open, full tone throughout the entire range of the instrument.”  

He also said that pivoting, “allows the muscles in the face and corners of the mouth to develop fully; otherwise the development of these muscles is so hampered and dwarfed that often, after years of playing incorrectly, they are completely dormant.”

The anchor-spot is the point on the embouchure where the mouthpiece (and any pressure) is initially placed. For types II, and IV this will be on the bottom lip. Type III finds the anchor-spot on the top lip. Type I tends to be about even. The pivot is the natural transfer of pressure from the anchor-spot to the other lip. Determining the extent of the student’s own natural pivot was largely a process of trial and error. Reinhardt suggested a simple test of any ascending slur of a fifth, doing this six times while transferring pressure progressively each time.

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202 Ibid., 9.

203 Ibid.
He said to listen carefully to the upper note and determine whether the tone is pinched or open and relaxed. Greater pivoting might be necessary in a slurred passage than a similar passage that is tongued.

Concerning a wet or dry embouchure, the Pivot System recommends wet (saturated) lips for the downstream types (type I and III) while suggesting dry top-lip and wet bottom-lip for the upstream types (type II and IV).

Reinhardt cautioned against over-pivoting suggesting that it is far better to under-pivot than over-pivot. He also warned to not play beyond your comfortable range and not to overestimate your own endurance. He believed the upper register must build up over a long period of time; any strain retards progress.

The central focus of Musical Calisthenics for Brass is the extension of range and endurance. Caruso’s exercises emphasize the temporary separation of the musical from the physical side of playing allowing the student to concentrate on timing, coordination, and synchronization of all the physical and mental aspects of playing trumpet. By removing any musical judgments such as quality of sound, pitch, or feel the student can play these exercises as Caruso would say, “With abandon!”

This concept can be inferred from Caruso’s own instructions found in Musical Calisthenics:

Play as high as you can go until no sound comes out of the horn, but make sure that you complete the effort to play the particular interval. Take the horn away from your lips and rest ten or fifteen seconds, then pick up where you left off and go higher, again until no sound comes out of the instrument. . .Stop fifteen minutes or more and then repeat the study. Practicing in this manner will increase your high register.

The four rules (foot tapping, mouthpiece in constant contact with lips, steady blow, and nose breathing) were considered essential to Caruso’s exercises. He emphasized thinking of these as calisthenics and nothing more. He believed range development was strictly physical, and not musical. As Caruso said “These studies are not flattering.” Once the muscles learn to

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204 Caruso, Calisthenics, 10.

205 Ibid.

206 Ibid., 51.
play automatically the physical side of trumpet playing becomes a conditioned reflex. It is only then that the student can start thinking about playing musically.

Caruso intended his exercises to take up no more than 20 to 40 minutes of the students practice time. He encouraged practice of other material but the “four rules” and concepts he purposed should apply only to exercises in *Musical Calisthenics*.

Gordon believed increased range and endurance was the direct result of all of the physical aspects of trumpet playing working in harmony like a machine. He deemed his seven elements of trumpet playing to be (1) wind power (breathing), (2) the lips, (3) the control of air, (4) the tongue, (5) the muscles of the lips and face, (6) the fingers of the right hand, and (7) the left hand. Each of these elements were of equal importance and no single aspect was to be analyzed or emphasized at the expense of the others. Gordon was also a staunch critic of what he called “quick fixes.” He believed success on trumpet was a long term commitment requiring many years of hard work and practice. According to Gordon, the long way was often the best way and the student should, “Practice, practice, practice until it works correctly by habit.”

Gordon asserted that range does not always imply “high”. Many of Gordon’s students learned to consider range as “getting around the horn” in all registers. Gordon was a strong advocate of the use of pedal tones as a tool for range development. He believed that pedal tones had nothing to do with the lips, Proper practice of pedal tones included holding the last note as long as possible, until the note starts to shake, and try to hold it longer. These exercises combined with the chord progressions connecting to the upper register were taught by Gordon to help increase range and endurance.

Gordon also stressed the importance of resting as much as you play. His purpose was to train the muscles to become stronger, not destroy them by aimless blowing. If the student becomes tired while practicing they should rest. When practicing the extended upper register exercises Gordon instructs to “Keep going as far as you can. When you can’t go any farther, make three attempts [to continue].”

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In the closing section of his remarks in *Systematic Approach*, Gordon imparts, “The first two routines of each lesson are really calisthenics and should be practiced with freedom.”

COMPREHENSIVE METHOD OR SUPPLEMENT TO REGULAR PRACTICE

For the purpose of this document, the terms *comprehensive* and *supplemental* are used to classify a particular method of trumpet instruction as being one that might encompass the entire focus of a student’s approach to trumpet practice, or one that might serve as a counterpart to a student’s overall strategy for improvement. Each of the four teaching methods under discussion would likely be considered supplemental to a student's overall practice routine. However, taken individually they might vary in the percentage of a practice routine the method might involve. Caruso, for example, believed that 20 to 40 minutes of time, usually early in the day, were sufficient to gain maximum benefits from his exercises. He also warned that overdoing this type of training could cause more harm than good. Likewise, Stamp's primary focus of free buzzing combined with mouthpiece drills was intended as a warm-up routine. They were something that could be done every day as a way of improving consistency in ones practice and performance.

Reinhardt’s approach is nothing short of an entire approach to brass pedagogy. He outlined in great detail elements of his *Pivot System*, which are intended to become a major part of a brass players overall playing strategy. It is an approach to teaching and practicing brass instruments that is designed to be modifiable to fit each individual player. Reinhardt’s viewed his teaching role as similar to that of a medical doctor, diagnosing individual playing problems and prescribing a solution.

On page 4 of *Systematic Approach* Gordon explained, “This is a book on How to Practice.” He is very specific on not only how, but when and what to practice. Although the body of this book is his own warm-up and range-expanding exercises, Gordon also includes practice assignments from other

\[\text{209} \text{Ibid., 10.}\]
methods by Herbert L. Clarke, Walter M. Smith, Charles Colin, St-Jacome, and Arban. Gordon frequently include material from Clarke’s *Technical Studies* that direct the student to use the “K” tongue syllable, as well as to double tongue on specific exercises. Other notes suggest using the 3rd. valve on all E’s and A’s when playing technical exercises as a way of increasing the students technical ability. *Systematic Approach* was conceived as an entire approach to trumpet performance and therefore, more closely resembles a comprehensive approach of trumpet instruction.

Gordon was often incorrectly labeled as strictly a “high-note” teacher. His approach in his private teaching was to first get a students physical side in order, and then peruse the musical side.
<table>
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<th>Pedal Tones</th>
<th>Nose / Corner Breathing</th>
<th>Time Breathing</th>
<th>Lip / MP Buzzing</th>
<th>Tongue Arch</th>
<th>Sup. or Complete Method</th>
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Figure 7.1: Comparison of Trumpet Pedagogy.
CHAPTER 8

SUMMARY

An analysis of trumpet pedagogy often proves to be an elusive subject. Much of the information passed on from teacher to student is done aurally, and therefore can only be documented by those with firsthand accounts. Many teachers, such as Donald Reinhardt and Claude Gordon, went to considerable lengths to document their teaching concepts in a written format supplemented by illustrations and specific explanations. Still others, such as Carmine Caruso and James Stamp, had little interest in writing a method book, leaving the task of documenting their methodology for future generations to devoted students and associates.

In general, there are some basic principles of trumpet playing upon which a majority of respected teachers would agree. The importance of studying with a competent teacher and to develop regular practice habits are obvious elements for successful trumpet study. However, the specific methodology a student embraces to accomplish specific goals, such as the correct embouchure, breathing, articulation, or range development has always been a sources of controversy and conjecture. One needs only to mention the names of Stamp, Reinhardt, Caruso, or Gordon to provoke an almost instant reaction among knowledgeable brass players. Most teachers and players have strong opinions, both positive and negative, concerning the pedagogy of these four teachers.
Unfortunately, many of these assumptions are based on misconceptions, myths and falsehoods that have surrounded these methods almost since their inception.

While researching this project, the author has read and conducted numerous interviews with former students who have had a close association with the above-mentioned teachers. Clearly, these players tend to be passionate about their former mentors and the teaching ideas they represent. Many have taken on a role of helping to perpetuate the method to a new generation of trumpet students. Through their personal experience we are able to shed light on the positive aspects of these teaching methods, and help dispel some of the common misconceptions.

As studio teachers, Stamp, Reinhardt, Caruso, and Stamp each earned a reputation of being pedagogues that could diagnose a student’s playing inadequacies, as well as recommend a course of action that would help the student play to his or her full potential. Their typical student tended to be a seasoned player. Reinhardt and Caruso saw many professional musicians, primarily, but not exclusively from the jazz and commercial areas, who were experiencing playing problems. Their studios were often a last hope for players trying to maintain or revive their playing career.

Although it is the successes they had with these players that help promote their reputations as master teachers, it is not to imply all of their students were at the professional level. At various times in his career Reinhardt also taught in various public school music programs in the Philadelphia area. He also accepted advanced high school students in his teaching studio. Caruso maintained a full-time private teaching that included players at almost every level, and a variety of instruments. Gordon taught students from a variety of backgrounds. Through his summer brass camps he worked with younger students at various levels of experience and also attracted a long list of studio and commercial players who sought his teaching expertise. Early in his teaching career, Stamp’s students were predominantly classically trained, orchestral players.
As his reputation as an outstanding brass teacher spread throughout America and Europe, Stamp attracted a large following of students from virtually every area of the trumpet world. He taught professionals as well as younger students.

Each of the four teaching methods discussed in this document vary in format and content, but they share some common goals. At the heart of these methods is the idea of establishing a regimented practice routine containing exercises that promote an efficient means of tone production on trumpet. Each of these methods, to varying degrees, espoused the temporary separation of the physical side from the musical side of playing, believing that without good mechanics there can be no music. The prescribed daily playing routine established by these teachers helped to promote good mechanics and a mastery of the physical aspects of brass playing, therefore leading to a more musical performance.

An important component to each method is that of building range and endurance. This is paramount to Caruso’s teaching. Stamp, Reinhardt, and Gordon also have significant range components in their teaching. Stamp’s idea of thinking up when descending and down when ascending in range helps compress the range, making an octave seem more like a fourth or fifth. This is not to imply that range development is the only focus as most methods are much more comprehensive. While the process to achieve this goal may differ from teacher to teacher, their objectives remain largely the same.

The importance placed on the quality of sound remains a point of disagreement among these instructors. Stamp, for example, stressed a “resonant, even mouthpiece buzz that gives you something worth listening to on the instrument.” His entire approach is founded on always achieving a beautiful, musical sound. Caruso on the other hand was not particularly interested in what came out of the horn. Emphasizing the temporary separation of the musical from the physical side of brass playing, Caruso concentrated on the synchronization of muscular activity involved. It is interesting to note that photographs show Caruso wearing hearing protectors during his lessons (see appendix A).

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210 Mario Guarneri, [e-mail correspondence with author]: July 12, 2003.
Reinhardt was a great analyzer of brass problems. According to Art Depew, "Almost too much so! There was hardly anything that he didn’t get into and analyze." Reinhardt was prone to categorize and arrange instruction in lists that were often very detailed. Ironically, it was his analytical style and attention to detail that validated many of the detractors of the Pivot System. Conversely, Gordon was sometime quoted as saying, “Forget the Lips.” He did in fact say this, but it was with the assumption that if the lips were doing their job, one should not concern oneself with the physical formation of the embouchure. Gordon discouraged too much theory about the mechanics of playing believing, most people play the best when playing by feel.

Each of these instructors had a passion for teaching that was evident by the long list of successful students representing all areas of trumpet performance. All four were known to have taught in a personal manner analyzing each students' abilities and weaknesses while prescribing a course of action based on their needs as a brass player. Their achievements are generally known to brass players. Their motivation that brought them to this notoriety varies somewhat.

James Stamp became a teacher largely due to health problems that prevented him from continuing his professional trumpet-playing career. After his first heart attack at age 50, Stamp was motivated to become healthy again. Through the slow, methodical process of physical training and recovery, Stamp’s natural curiosity and open-mindedness helped him embrace new and different ideas. Poper said this process of recovery helped transform Stamp into a “unique teacher in his day.” Stamp came to teaching as a result of an unfortunate circumstance. It was this pivotal point in his life that prompted his new career as a trumpet teacher and lecturer.

Donald Reinhardt’s career as a brass teacher and author is predominantly the result of his own frustration with his early musical instruction. After trying several brass instruments and experiencing difficulties with various instructors, Reinhardt eventually tried the trombone.

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In the opening pages of *The Encyclopedia of the Pivot System*, Reinhardt outlines his interaction and obstacles the incurred with his “Eighteen so-called brass instructors.”  He believed his thirteen years of musical instruction were a waste of time and money. Reinhardt said the only thing he learned was, “how not to teach.” This frustration was his primary motivation to develop his idea of a revolutionary method of teaching of which he referred to as “Scientific, practical, proven method of producing the utmost in range, power, endurance and flexibility on the trumpet.”

Carmine Caruso’s path to becoming an internationally-known brass teacher is unique. He was not a brass player himself. Early in his teaching career the taught mainly woodwind and string students. After initial successes with several trumpet players his reputation began to spread. Many of his students believed the fact that he was not a trumpet player was actually an advantage for Caruso as a trumpet teacher believing that he did not buy into the traditional approach of teaching trumpet. He became known as a master psychologist and motivator. Highlighting the uniqueness in Caruso’s approach, Ron Falcone said:

Much of his method is reminiscent of Eastern philosophy. . . He asks his pupils to let go and surrender their regimented and structured notions in favor of playing with abandon. It is in such abandon where performers find the freedom to fail, as well as grow.  

Claude Gordon believed he was carrying on the teaching legacy of Herbert L. Clarke. As seen in the correspondence from Clark to Gordon dated October, 1936, Clarke mentions the secret to success is knowing just how to practice, when and what, to practice to improve (see Chapter 6). Gordon built his teaching strategy on this conception. His method was not a book of studies or etudes but rather a text on how to practice. His private teaching reflected a

213 Reinhardt, *Encyclopedia*, VIII.

214 Ibid.

215 Ibid., XI.

216 Falcone, “The Miracle on 46th Street,” 55.
theme encouraging the student to develop a systematic, practice routine. He believed “Practice must be done with a constant goal in mind just as in the construction of a tall building.” Gordon despised what he called quick fixes, gimmicks, or other “systems” to improve performance. He believed brass playing could become easy when done correctly.

Lastly, it is important to note that the printed method representing the techniques of a given teacher represents only a small portion of his entire approach. The problem with a written text is that it is a static, unvarying format. For this reason, Stamp, and Caruso were reluctant to author a printed method. Reinhardt’s *Pivot System* is based on the concept that every student is different based on his or her physical anatomy. Reinhardt prescribed a course of action based on the particular category of embouchure that a student may possess.

Although Gordon’s instructions appear very specific and inflexible in *Systematic Approach*, his former students said that his approach in private teaching was to treat each student as an individual, and he designed a practice routine based on his or her particular needs. Each lesson assignment was written on a preprinted sheet with specific instructions for that lesson (see appendix). Gordon also had a habit of marking the assignment sheet with red ink stamps such as “Watch the Tongue,” or “Keep the Chest Up!”

Stamp’s *Warm-ups + Studies* is actually a compendium of individual exercises written for students during his teaching career. Many of the same themes would remain consistent, but the exercises were written by Stamp to address individual playing needs. His book, much like the one attributed to one of his teachers, Max Schlossberg, is a compilation of these individually written exercises.

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Caruso: the long setting method for beginners, Bb clarinet, for rapid embouchure development.

CARMINE CARUSO
    with Hal Graham and Shelton Booth

Caruso band method: rapid development through long setting.

CLAUDE GORDON

Arban’s complete conservatory method: for trumpet (cornet) or Eb alto, Bb tenor, baritone euphonium and Bb bass in treble clef. annotated and revised by C. Gordon

Technical Studies: for bass clef instruments.
    Clarke’s Technical Studies transposed for bass clef instruments
Systematic approach to daily practice for trumpet. How to practice, what to practice, when to practice.

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   Video tape brass clinic
Claude Gordon

Donald S. Reinhardt
Carmine Caruso

James Stamp
APPENDIX B:

HAND OUTS -- ASSIGNMENT SHEETS
1. What basic differences exist in the bores of a Bb cornet and a Bb trumpet?
2. What is the length of tubing used in a Bb cornet? Answer in inches.
3. What is the length of tubing used in a Bb trumpet? Answer in inches.
4. Is there a difference in pitch between a Bb cornet and a Bb trumpet?
5. Is there a difference in timbre (tone quality) between a Bb cornet and a Bb trumpet?
6. Are Bb cornets and Bb trumpets considered transposing or non-transposing instruments?
7. What clef is used in the writing of Bb cornet and Bb trumpet parts?
8. Did trumpets always have three valves? Discuss.
9. Why did the great composers generally label trumpet parts as follows: Trumpet in C, Ut, or Do - Trumpet in Re (Db) - Trumpet in Mi (Eb) - Trumpet in Fa (Bb) - Trumpet in Sol (G) - Trumpet in La (A) - Trumpet in "H" (B)?
10. Is transposition a "must" for all symphonic trumpet performers? Discuss in detail.
11. Why do many of the symphonic first trumpeters use a "C" trumpet and the remainder of the trumpet section use the Bb variety? Discuss in detail.
12. Is it true that on our East and West coasts cornets are seldom played? If so, why?
13. How do you account for the present-day popularity of the trumpet?
14. How long and how high are trumpet and cornet parts written in present-day bandstrations written for high school level performance?
15. How low and how high are present-day trumpet parts written for the professional player?
16. How high is it possible to play a trumpet or cornet by today's standards? Discuss.
17. Why are so many types of mutes used in today's playing? Discuss mutes in detail.
18. Explain the use of the trumpet third valve slide.
19. Why do some trumpets have a "trigger" on the first valve? Discuss.
20. What is a flugal horn and what are its uses? Discuss this in detail.
21. What is a bass trumpet and what are its uses? Discuss this in detail.
22. Are both the flugal horn and the bass trumpet three valve instruments?
23. From a non-transposed score, how would you write a "sounding middle C" (the first leger line below the treble staff) for an Eb Alto Sax - an Eb Baritone Sax - an F Horn - a Bb Trumpet - a Bb Cornet - a Baritone Horn or Euphonium - a Tenor Trombone - a Bass Trombone - an Eb Tuba or Sousaphone - or a Bb Tuba or Sousaphone? Discuss.
24. Discuss brass instrument finishes and their care.
25. Does the finish of the instrument produce any marked difference in the timbre?
26. Do any of the so-called "valve guards" or "valve protectors" (leather or plastic) really protect the finish of the valve casings and other areas where the hand makes contact?
27. Why should a chamois never be left in the case of any brass instrument? Discuss.
28. How should the inside of a new instrument be protected?
29. How often should the inside of the instrument be cleaned? Discuss.
30. Discuss valve lubricants.
31. Discuss valve slide lubricants.
32. Should water be flushed through a brass instrument on a daily basis?
33. What is the proper method of removing the valve slides of the instrument?
34. Discuss the "leader-pipe" or "mouth-pipe" of the instrument. Discuss fully.
35. When a mouthpiece becomes jammed into the leader-pipe of the instrument, what is the proper way to remove it?
36. Why should a student be prohibited from carrying books in his instrument case?
37. Discuss the care of a brass instrument mouthpiece.
38. What five physical components comprise the construction of a brass instrument mouthpiece? Discuss in detail.
40. Discuss various mouthpiece materials, plating, etc.
41. Why should the instructor insist that the student always "snaps his valves down?"
42. Is so-called "warming-up on the mouthpiece" beneficial to some performers? Discuss.
43. Discuss the "overtone series" - its construction - and its relationship to brass instruments.
44. If you do not know the correct fingering for a specified note on any of the brass instruments, how can it be located without resorting to a finger chart? Give examples.
45. What is meant by a "valve and slide conversion chart" and how is it used? Discuss.
46. Give a detailed account of the correct left hand position for cornet and trumpet.
47. Give a detailed account of the correct right hand position for cornet and trumpet.
48. Give a detailed account of the correct left hand position for tenor trombone.
49. Give a detailed account of the correct right hand position for tenor trombone.
50. Discuss the proper position for the arms while playing.
51. Why should a trombone student read from the left side of the music stand?
52. Discuss various methods of trombone slide lubrication.
53. What range should a trombone student strive for in order to play a standard bandstratation of secondary educational level?
54. Symphonically speaking, what is the highest written note for trumpet and for trombone? Discuss this in detail and name compositions involved, etc.
55. Symphonically speaking, what clef or clefs are used in the writing of trombone parts? Discuss this in detail and name compositions involved, etc.
56. Is the trombone considered a Bb instrument? Discuss fully.
57. What is a "G" trombone and where is it used today?
58. Discuss the standard F and E attachment on bass trombone - single trigger - double trigger, etc.
59. Should the bass trombonist's range extend as high as those playing tenor trombone?
60. Discuss the "stopped slide technique" for trombone.
61. Why should the "no tongue legato" be taught from the very beginning on trombone and when should "legato tongue" be introduced? This calls for a detailed discussion.
62. If the young student possesses very short arms, should he be advised to take up the trombone? Discuss.
63. Discuss the valve trombone in detail.
64. Why did the valve trombone show such a marked increase in popularity recently?
65. In a high school band should the single F horn always be given preference over the Eb alto horn or Eb Mellophone? How about the single Bb horn and the double horn?
66. Discuss French Horn in general, transposition, etc.

* * * FOR OVER FIFTY YEARS * * *

THE TOP CONSULTANT FOR THE BRASS WORLD
67. Discuss sitting postures for the French horn.
68. How should the French horn performer's right hand be formed?
69. Discuss the standard horn - the muted horn - the stopped horn - the Wagnerian horn.
70. In what standard composition is the standard horn, the muted horn, and the stopped horn used?
71. Symphonically speaking, why are there so many transpositions for French horn?
72. In high school band work should the F horn performer be told to pull out his slides to play Eb horn parts, or should he be told to play each printed note a major second lower?
73. Why is a French horn fingered with the left hand?
74. When using a double French horn (F and Bb) why do so many authorities argue as to the change over notes from one section of the horn to the other? Discuss in detail.
75. What is a good starting note for the beginner on French horn? Why?
76. What is the standard range for F horn for high school calibre band arrangements?
77. Symphonically speaking, which horn parts are called "the high horns" and "the low horn" and is this the same as standard high school band parts are written?
78. Is the treble clef always used for French horn notation?
79. What is the baritone horn or euphonium called when used in the symphony orchestra?
80. Originally was the difference between the Baritone horn and the Euphonium?
81. Are Baritone horns and Euphoniums considered transposing or non-transposing instruments? Explain.
82. Why are treble clef Baritone horn parts always included in high school band arrangements?
83. Is a great deal of transposition required for Tenor Tuba parts in the symphony?
84. Does the Baritone or Euphonium become a transposing instrument when reading from the treble clef?
85. The Baritone horn in the concert band is often compared to what stringed instrument in orchestra? Why?
86. What is the proper method for holding the Baritone horn or Euphonium?
87. What two composers wrote a great deal for Tenor Tuba?
88. In the standard concert band category, do any of the Bass Clef instruments transpose?
89. What is the concert band range for the Baritone or Euphonium?
90. What is the symphonic range of the Tenor Tuba?
91. Why do some baritone, euphonium and tenor tubas have four valves? Discuss the advantages.
92. Discuss the advantages and disadvantages of piston and rotary valves.
93. Give a short discussion on the Bass Trumpet.
94. Symphonically, which composers made use of the Bass Trumpet?
95. Is the Bass Trumpet ever called by another name?
96. What is the difference between a Tuba and a Sousaphone?
97. What are the key names of the various tubas used in concert bands? In symphony orchestras?
98. Why is the CC Tuba with four rotary valves generally a symphonic preference?
99. Discuss the timbre differences in the various tubas.
100. Why do many foreign symphony orchestras favor the "F" Tuba? Discuss.
REINHARDT -- TONGUE ARCH EXERCISE
Tongue Gymnastics

Model:

- Not a Warm-Up

Suggestions: Utilize these four forms a little, not plenty; this is strenuous.

- pp - Allegro - short tongue/bachetoko
- mf - Moderato - medium
- ff - Adagio - long
- p - Gradiente - short/long
- s - long to short
- p - short-long-short
- s - long-short-long
Day Two

Breathing Exercises

Continue

Big Breath

Chest Up

July 19

Lesson

No. I

Big Breath

Chest Up

No. II

Big Breath

Chest Up

No. III

Big Breath

Chest Up

No. IV

Big Breath

Chest Up

No. V

Big Breath

Chest Up

No. I

Watch the Tongue!

Harris D.R., Exp. 12, Fing. Key Tune (in 2 weeks Exp. 13, Same Way)

Lift Fingers High

Strike Valves Hard

No. II

Charter No. 1

(in 2 weeks No. 2)

No. III

Self Lesson No. 5, Part I and Part II

(revise 3-5)

No. IV

Self Lesson No. 6, Part III

(revise 3-5)

No. V

Light on the Lower Notes
APPENDIX C:

INTERVIEWS AND CORRESPONDENCES
INTERVIEWS AND CORRESPONDENCES

Richard Burkart - August 24, 2002. Columbus, OH. Dr. Burkart is an emeritus professor of trumpet at Ohio State University. He is a past-president of the International Trumpet Guild. Many of his former students occupy performing and teaching positions in The United States and Europe.

Sam Burtis - August 20, 2002. E-mail correspondence. Mr. Burtis attended Ithaca College and The Berklee School of Music. He has been a working musician in New York City since 1969, playing trombone, tuba, valve trombone and euphonium in a variety of musical styles. Burtis is a former student of Carmine Caruso. His articles on the teaching of Caruso appear on the Online Trombone Journal.

Paul Droste - July 3, 2002, Columbus, OH. Dr. Droste is a Yamaha Clinician appearing as euphonium soloist and clinician throughout the Midwest, California, and Hawaii. He is an emeritus professor of brass and former director of The Ohio State University Marching Band. Droste is a graduate of Ohio State, Eastman School of Music and Arizona State University. Dr. Droste maintained a close relationship with Donald Reinhardt from the late 1960’s until Reinhardt’s death.

Bob Findley - August 16, 2002. E-mail correspondence. A native of Ohio, Findley’s early career was as jazz soloist with the Tommy Dorsey ORchestra. He eventually settled in Los Angeles where he currently resides. Findley has been featured soloist on numerous movie and television sound tracks. Bob Findley was a student of Carmine Caruso for many years.

Laurie Frink - August 21, 2002. E-mail correspondence. Frink is a trumpet artist and clinician residing in New York City. Considered the foremost authority and teacher of the Carmine Caruso method, Frink attracts professional brass players and students from around the world. She has served on the faculties of Manhattan School of Music, New School for Social Research, SUNY Purchase, Stoneybrook, New York University, Westchester Conservatory, Harbor Junior High School for Performing Arts, and the Mile High Jazz Camp.

Matt Graves - April 6, 2001. E-mail correspondence. Mr. Graves is a native off California where he began his trumpet studies with Claude Gordon in 1981. He is written extensively on the teachings of Claude Gordon and is the author of *Fundamental Flexibility Studies*. 
Mario Guarneri - July 12 2003. E-mail correspondence
Mr. Guarneri is a former student of James Stamp. He has been a member of the Los Angeles Philharmonic and the L.A. Chamber Orchestra as well as having recording various television and motion picture soundtracks. He has recorded solo albums on the Crystal and Nunesuch labels. Mr. Guarneri is the inventor of the B.E.R.P, a teaching tool used by brass players all over the world.

John Harner - August 22, 2002. E-mail correspondence.
A student of Carmine Caruso for over 17 years, Mr. Harner is a free lance trumpet player, music educator, clinician and conductor. He is the former first trumpet player of the Stan Kenton Orchestra. Harner also played first trumpet at the Dunes, the Sands, and Sahara Hotels in Las Vegas. Harner is currently a music educator in the state of Ohio.

Gordon Mathie - June 19, 2002, Waverly, OH.
Dr. Mathie is an emeritus professor of trumpet and music education from the Crane School Of Music, Potsdam College. He was the first Treasurer of the International Trumpet Guild and has served the Guild as Vice-President, board member and contributor of articles to the ITG Journal. He is the author of *The Trumpet Teacher's Guide* and *Drudgeries*.

Roy Poper - June 25, 2002, Oberlin, OH.
Mr. Poper is acknowledged as the foremost protégé of James Stamp. He was a former student and close associate of Mr. Stamp, a relationship that spanned almost two decades. Poper has taught trumpet at the University of Southern California, California State University at Northridge, and the California Institute of the Arts. He is the author of *Roy Poper's Guide to the Brasswind Methods of James Stamp*. He is currently professor of trumpet at Oberlin College in Ohio.

Charles Raymond - August 21, 2002. E-mail correspondence.
Mr. Raymond was a trumpet student of Carmine Caruso. He is a graduate of the University of New Hampshire. After college, Raymond made a living as a band leader and soloist in the Boston area. Currently, Raymond is a featured performer and entertainer on most major cruise lines world wide.
APPENDIX D:
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Agreed to:

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APPENDIX E:

SELECTED LIST OF STUDENTS
SELECTED LIST OF STUDENTS

JAMES STAMP:

William Bing
Chuck Brady
Irving Bush
Mario Guarneri
Boyde Hood
Charlie Lewis
Malcolm McNab
Roy Poper
Thomas Stevens
Bert Truax
J.C. Wiener

DONALD REINHARDT:

Lin Biviano
Bud Brisbois
Don Chetham
Buddy Childers
Art Depew
Bernie Glow
Scott Holbert
John LaBarbera
Stan Mark
Lyn Nicholson
Red Rodney
Wallace Roney
Ray Wetzel

CARMINE CARUSO:

Herb Alpert
Paul Ayick
Randy Brecker
Burt Collins
Ray Eubanks
Bob Findley
Chuck Findley
Laurie Frink
Earl Gardner
Pat Harbison

127
John Harner
Lou Oles
Vincent Penzarella
Al Porcino
Doug Purvice
Charles Raymond
Joe Shepley
Lew Soloff
Dominic Spera
Marvin Stamm
Al Stewart
Marcus Stockhausen
James Thompson

CLAUDE GORDON:

William Bing
Eric Bolvin
Don Ellis (unknown number of lessons)
   David Evans
   Matt Graves
   John Hablieb
   David Harrison
   Rich Hofmann
   Tom Holden
   Tony Horowitz
   Jim Howsman
   Jack Kanstul
   William B. Knevitt
   Bob Krause
   Carl Leach, Jr.
   Stan Mark
   Larry Miller
   John Mohan
   Jeff Purtle
   Fred Sautter
   Susan Slaughter