

Reprints from the

International Trumpet Guild® Journal

to promote communications among trumpet players around the world and to improve the artistic level of performance, teaching, and literature associated with the trumpet

TRUMPET TECHNOLOGY

MICHAEL ANDERSON, COLUMN EDITOR

MAKING THE MOST OF SMARTMUSIC AND TUNEUP

BY MICHAEL ANDERSON

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Trumpet Technology is an expansion and refinement of ITG's previous column titled *Web Site Reviews*. This column will continue to examine Internet locations of interest to trumpet players. It will expand to examine developments in the technology associated with trumpet. Ideas and suggestions should be directed to: Michael Anderson, Wanda L. Bass School of Music, Oklahoma City University, 2501 North Blackwelder, Oklahoma City, OK 73106 USA; website@trumpetguild.org

MAKING THE MOST OF SMARTMUSIC AND TUNEUP

BY MICHAEL ANDERSON

ITG Publications Editor Gary Mortenson and I have decided to expand the scope of the Web Site Reviews column to include relatively new technologies that have positive effects on trumpet playing and trumpet players. By now, many of you have received your *SmartMusic* CD, which was included with the June 2006 *ITG Journal*, have activated the subscription, and are using the innovative computer program to enhance your trumpet practice. If you don't know what I'm talking about, refer to the introductory article in the June 2006 *ITG Journal* on page 89 for information.

SmartMusic is an excellent example of new technologies available for trumpeters that can greatly enhance our work toward excellence. If you have any questions about *SmartMusic*, please drop me an EMail (website@trumpetguild.org). I use *SmartMusic* on a regular basis and may be able to offer some tips. For instance, did you know that with *SmartMusic* it is easy to create your own accompaniments? *Finale*, a leading musical notation software package by *MakeMusic*, has a feature that allows you to save a file as a *SmartMusic* accompaniment. If you have a standard MIDI file of the accompaniment that you wish to import into *SmartMusic*, simply open it in *Finale* and then export it to *SmartMusic*—under "File," select "Save Special," and "Save as *SmartMusic* Accompaniment." You can also set tempos, fermatas, rehearsal markers, and many other *SmartMusic* features directly into the file in *Finale*, rather than setting these parameters as a "custom" accompaniment within *SmartMusic*. This saves a great deal of time later. Like most complex computer programs, *SmartMusic* is quite flexible and has many features that are not readily seen on the surface. One has to live with a program like this for a while in order to uncover some of its most valuable features. Once you get into customizing your accompaniments you will see how powerful *SmartMusic* can be.

Another new technology I have discovered in recent years to enhance my own playing and teaching is *TuneUp Intonation*

Training Systems. *TuneUp* is the brainchild of music educator and musician Stephen Colley and is an excellent tool for developing the skills necessary to sing or play in tune with others. It consists of an easy-to-read text and the *TuneUp: Basic Training CD*. Colley writes in the introduction of the text:

The *TuneUp Intonation Training System* was developed to provide the musician in pursuit of excellence

"SmartMusic is quite flexible and has many features that are not readily seen on the surface."

with a valuable tool to address one of the most difficult and frustrating areas of fine musicianship. Equipped with this tool and the gift of time, every musician, whether vocalist or instrumentalist, will discover

existing in them the ability to perform in fine intonation and the context in which to develop this skill.

Although the *Basic Training CD* is the most useful part of the system to trumpet players, I have found the text to be a simple, yet comprehensive explanation of musical acoustics as they relate to tuning temperaments. Colley helps the reader to understand the difference between the equal temperament used by the piano and pure or natural temperament used by a cappella voices and wind instruments.

Because the *Basic Training CD* is based on pure harmony, the exercises that you play are presented in all twelve keys and are designed to help you learn how to adjust each scale degree of the key based on the tonic pitch. They also help you learn the basic pitch tendencies of your instrument and of the keys

"TuneUp forces the player to adjust quickly in the correct direction... tone production suddenly becomes more efficient and easier."

in which you commonly perform. The CD exercises are done with a special synthesized timbre that is designed to expose pitch discrepancies. When using the *Basic Training CD* myself and with my students, I notice an immediate

improvement with regard to intonation issues. Students are able to quickly and easily recognize when they are not playing in pure intonation with the CD track. *TuneUp* forces the player to adjust quickly in the correct direction. As a side benefit,

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tone production suddenly becomes more efficient and easier. Not only does this system train your ears, it has a positive effect on tone production and embouchure efficiency.

Stephen Colley is a dedicated music educator who is available for intonation training sessions with school ensembles. He is extremely knowledgeable and has developed a tremendous system for improving intonation in individuals and has even developed a system that can be used with large ensembles called the *TuneUp: Bootcamp Ensemble Training System*. All of these products can be ordered at TuneUp System's web site (<http://www.tuneupsystems.com>).

About the author: Michael Anderson is assistant professor of music at the Blair School of Music at Oklahoma City University and is a member of the Oklahoma City Philharmonic. He is the Executive Director of the *ITG Web Site*, a member of the ITG Board of Directors, the *ITG Journal* Editorial Committee, and Chair of the Technology Committee. 