



themselves it is counterproductive. You do not need to do this to play any note you can hear in your head clearly. In practice, “testing the water” causes the player to lose confidence that the section *can be played* without doing it. It can lead to nerve problems. Practice playing any note without preparation except taking a breath. You can do it!

### 7. Stopping for every error.

Some students practice with enthusiasm, determined to play the piece or etude perfectly. They do well at first, but when coming to a place where the pattern changes, they miss a note and stop. If they instantly stop and go back to the beginning to try again little harm is done. This seems logical, but if this pattern is repeated, the longer they practice the worse they get. *Remember, you become proficient at what you actually do. So in this example, getting better at missing the note, fingering, or rhythm.* An effective practice to learn and memorize music is to learn a piece from the end to the beginning a little at a time. With difficult music, I rec-

ommend one beat at a time until the whole piece is learned without a mistake.

### 8. Never correcting mistakes.

The opposite problem occurs with the student who plows through the music leaving behind a trail of wounded notes and phrases not noticing the damage to the music. *In practice, when you miss a note or rhythm you are playing too fast.* Slow down and pay attention to the details!

### Conclusion:

Practice with *intensity and purpose daily.* Play music with an attitude of joy and excitement, while retaining sensitivity to beauty. *Every* note should be part of a phrase—a musical sentence. Silences are part of the phrase so maintain your concentration. Listen to musicians and try to learn from everything you hear, even if that includes how you don’t want to play. Do not become frustrated with details of playing at the expense of the music.



## LISTENING TO TRUMPETERS

By JEFF FIELDS, RALEIGH, NORTH CAROLINA

Who is your favorite trumpeter? You don’t know? Well, what trumpeters do you listen to? You don’t? What trumpet players can you name? Ummm. Oh, if I only had a nickel for every time I’ve had that conversation with a new student.

Listening to other trumpeters is one of the greatest ways of learning. Each solo, each chart, each trumpeter, each section that you listen to provides you with another idea of how the trumpet can sound. There is something to be learned from every player and all styles of music.

Listening to other trumpeters is good for developing your own sound. Once you find a favorite trumpeter or two, you will naturally start to try to imitate their sound. For a new or young player, this can help you make a jump forward. Your director or private lessons instructor probably tells you to “open your throat” or “use more air,” but why are they saying this? The simple answer is that they have listened to many trumpet players and have developed their own reference point for what a good sound should be. Once you have a reference point from listening to other trumpeters, you will begin listening to yourself more critically.

I start each of my students out by getting them to listen to trumpeters. I’ll choose a different trumpet player each week for them to listen to during their lesson. Sometimes, we listen to several trumpeters play the same piece and discuss differences in tone quality, tonguing, dynamics, accents, etc. If possible, I’ll have the music available for them to read while listening and for them to attempt afterwards. This experience is important because it provides a feeling for what a piece can sound like from the recordings. I’ve seen many students get fascinated by a particular piece and strive to play it like the recording. This alone provides the motivation needed to get them to practice.

“Once you have a reference point from listening to other trumpeters, you will begin listening to yourself more critically.”

The Suzuki Method of musical instruction is a listening oriented method used by many string and piano players to train extremely young students, age three or older. It is based on the idea that a young child learns to speak by hearing and later imitating their parents’ speech. The Suzuki Method tries to emulate

this process by introducing players to music through listening and having them imitate the sound on their instrument. I have found that a student that listens to recordings will usually demonstrate a better tone quality in less time than one who does not.

Okay, so now what? That’s easy. Listen to as many recordings as possible by many different trumpeters. A large list

of trumpeters can be found on Wikipedia by typing in “List of Trumpeters.” However, I’ll list a few below just to get you started. I’ve chosen names with CDs that are usually readily available everywhere. However, this is by no means an exhaustive list.

|                  |                 |                   |
|------------------|-----------------|-------------------|
| Wynton Marsalis  | Maurice André   | Al Hirt           |
| Allen Vizzutti   | Arturo Sandoval | Miles Davis       |
| Maynard Ferguson | Louis armstrong | Chris Botti       |
| Doc Severinsen   | Herb Alpert     | Timofei Dokshizer |
| Freddie Hubbard  | Dizzy Gillespie | Rafael Méndez     |

Your listening should be much wider than just this list. For instance, listen for the trumpets in symphony orchestras, jazz bands, and brass quintets. Go to concerts in your local area. Most areas will have Concerts in the Park with local jazz bands or brass quintets or concerts at the local college or high school.

So, who is my favorite trumpeter? My favorite trumpet player to listen to was never a professional, but crowds came to life at the sound of his horn. Joe Pollard was a trumpeter in my hometown playing with a local jazz band. He played in the style of Harry James and was the most relaxed player I have ever met. He taught me many things about the trumpet, but his best advice was a recurring theme that I heard for the first time the night I met him. He leaned over while pointing to another trumpeter who was about to play a solo and said “Listen to this!”



### *itg journal, jr. staff:*

|                         |                               |
|-------------------------|-------------------------------|
| Douglas Wilson, Editor  | junior@trumpetguild.org       |
| Gary Mortenson, Advisor | editor@trumpetguild.org       |
| Joseph Walters, Layout  | ads@trumpetguild.org          |
| More youth information: | www.trumpetguild.org/itgyouth |

# TRUMPET LESSONS: A MOTHER'S STORY

BY PAM MONAHAN, TAMPA, FLORIDA

"Mom, I want to play in the band. I want to play the trumpet. Please, *please*, Mom."

He was eleven years old, in the sixth grade... my child, my baby. I never dreamed what I would learn from this musical journey. Middle School "Holiday" concerts are truly a Christmas miracle. My child was on stage playing a rented trumpet and reading music with a bunch of kids who all just started playing their instruments in September, just three months earlier. What a saint the band director was. What patience! I was on my way to becoming the ultimate band parent and trumpet aficionado.

Since those middle-school years, I have spent hours on buses traveling to marching band competitions: parents cheering, waving flags and getting in the judges' faces. Watching my child marching in the mud in his white band uniform and playing his trumpet solo lifted my soul. It molded his character.

I have sweated out auditions and waited patiently in the car while a trumpet lesson went on forever. I have celebrated with my son when he made State Band and comforted him when he didn't. I have watched him grow.

I learned that the trumpet is the best of all instruments. You can play it in band or orchestra, classical or jazz. You can play it loud or soft. It comes in different sizes. It can be brass or silver. It can take a trumpet mute or toilet plunger (clean, of course) to change the sound. It needs to be bathed frequently. It is a baby.

Trumpet players have a strange sort of camaraderie. They are

very supportive when one of their own plays a solo. However, most recognize that they could have played it better. My trumpet player has learned humility and patience.

I have been awed by the Hummel *Trumpet Concerto* and blown away by the Kennan *Sonata*. I have rocketed into space with Holst's *Planets*, and envisioned the *New World* with Dvorak. I have had my heart pound to Shostakovich and been lulled to sleep by Brahms. I have been a raucous part of the Florida State *War Chant*. I have wept during *Taps*. I have sat terrified in the audience while my baby played the Haydn *Concerto* by heart, from the heart. He has so much courage.

I have experienced the magic of Interlochen, survived the stress of the National Trumpet Competition, met Steve and Patti Carlson, Pat Curtis, Bryan Goff, and so many wonderful, supportive music people who have steered me along. I have traveled with my child from Eastman to Florida State University searching for the perfect place for him to pursue his dream of being a music educator. I realize now that he has been teaching me for years.

"The trumpet shall sound... and we shall be changed." I know I have. Go after your dream, my son. And, thanks for letting me travel along. I love you, Mom.

My youngest son, Joey, is a graduate of Florida State University and living his dream as a music educator in Orlando, Florida.



---

## PLAYING THE BUGLE: A PART OF HISTORY

BY NICK MONDELLO, LOCUST VALLEY, NEW YORK

Last May, on Armed Forces Day at a National Cemetery here on Long Island, New York, over 100 young musicians had the incredible opportunity to be part of a worldwide ceremonial event and become part of a historic musical tradition that dates back thousands of years by becoming ceremonial buglers!

These young boys and girls performed *Taps*, one after another, in a musical sequence known as "Echo Taps." This beautiful performance was one of many "Echo Taps" bugling ceremonies being conducted here in the United States and at sites around the world on that day (the third Saturday in May) to honor our current and former military men and women.

The use of blown instruments to communicate, signal, and honor is as ancient practice. Long before cell phones, Email and radios, the sounding of a horn was the method to communicate, to give direction, to "make magic" and to worship. It would also eventually evolve into a "language" to lead men in battle and to honor them. Portions of the ritual used in this Armed Forces Day ceremonial bugling can be traced back to these ancient rites.

The first instruments used in this communicative manner were made from animal horns and bones. Other than the fact they were blown, they do not at all resemble what we now call "bugles." They probably produced one or two sounds. The

*shofar*, an ancient instrument used in Jewish religious rites to this day was made from a ram's horn and is an example of an early bugling type musical instrument. The art, artifacts, and lore of cultures of the Ancient World regularly depict the use of various horns for military, ceremonial, and other communicative purposes.

During the Middle Ages, blown horns took on a more ceremonial nature and were constructed of metal. Ceremonial trumpeters were "featured performers" at royal courts, their fanfares announcing the arrival and departure of kings, queens, and other royalty. Trumpeters were held in high regard as skilled craftsmen. There were even trumpet "guilds," select and exclusive groups of specially-trained trumpeter performers.

The tradition of the military use of bugles and other blown brass instruments flourished in the middle of the Second Millennium. Trumpets were used to signal, direct, and communicate with soldiers in the British and French armies and their respective cavalries. Select units, such as military cavalries possessed their own trumpeting cadre. Buglers and trumpeters were in extensive use throughout our United States' military history, even during the American Revolution and subsequent military conflicts. It was during the Civil War that we saw the development and institution of *Taps*. The Boy Scouts of America later established a protocol for bugling, even offering a merit badge for it. Some of our most famous "celebrity" trumpeters were at one time military buglers, including Doc Severinsen, Clark Terry,

*Continues on next page*

For more information pertaining to Youth Trumpet issues, please visit the *ITG Youth Web Site* at <http://www.trumpetguild.org/itgyouth>

Mike Vax, Chet Baker, and Herb Alpert. The great Rafael Méndez was said to have bugled in Mexico—for Pancho Villa!

Over the years, there have been many variations of the instrument we regularly recognize as a bugle. With the ascension of organized drum and bugle corps, the bugle itself has evolved dramatically into many different types, sizes, and sounding instruments. Because there is a shortage of volunteer buglers, companies have created “digital bugles” which are not blown, but rather, “played” using a pre-recorded version of *Taps* and other calls.

Today, young trumpet and brass students have the opportunity to volunteer bugle for military functions through an all-volunteer group called “Bugles Across America.” This group allows individuals to register and receive notice of various volunteer ceremonial bugling assignments throughout the United States. The group, founded by Mr. Tom Day, a former Marine, has expanded across the United States and even sponsored a sequential “Echo Taps” performance that distanced buglers over 50 miles!

So, young men and women brass musicians, be proud. You can be a part of a very ancient and honored tradition and serve your country by becoming a bugler!

### Bugle Facts

- The word “trumpet” (probably a translation of *shofar*, the ram’s horn) is found over sixty times in the King James Bible.
- The Greeks used a trumpet-like instrument called a “salpinx” as part of their ancient Olympic Games.
- The word “bugle” emanates from a French word, derived from a Latin word “buculus,” which translates as “a young bull.”
- French trumpeter, Joseph David Buhl revised many French military bugle calls and many were adopted for use by other countries, including the United States. Some, such as “First Call” and “Retreat” are in use to this day.
- The Boy Scouts of America offer a Merit Badge for Bugling. FYI, Wynton Marsalis is an Eagle Scout.

### Bugle-Related web sites

To learn more about U.S. Army Band Bugle Calls visit their web site: <http://bands.army.mil/music/bugle>

To learn about U.S. Navy Bugle Calls you can go here: [http://www.navyband.navy.mil/anthems/bugle\\_calls.htm](http://www.navyband.navy.mil/anthems/bugle_calls.htm)

To read more about Bugles Across America Founder Tom Day, USMC, see a web site devoted to this subject: <http://www.buglecall.org>

More information about Bugles Across America is available here: <http://www.buglesacrossamerica.org>

Go here to become a volunteer bugler: <http://www.tapsbugler.com>

To read about a Getzen Field Bugle try this site: <http://www.getzen.com/trumpet/specialty/field>

You can find out about Boy Scout Merit Badge Bugle Calls at this site: <http://www.stewmuse.com/BugleCalls.html>

## Sample Bugle Calls

Taps

$\text{♩} = 50$

Reveille

$\text{♩} = 152$

To the Colors

$\text{♩} = \text{c. } 132$

Retreat

$\text{♩} = 96$

**WANT MORE TRUMPET?**

Consider becoming a member of the International Trumpet Guild!  
Membership applications are available in the *ITG Journal* or  
online at <http://www.trumpetguild.org/join/join.htm>  
Student/Senior memberships are only \$30/year!