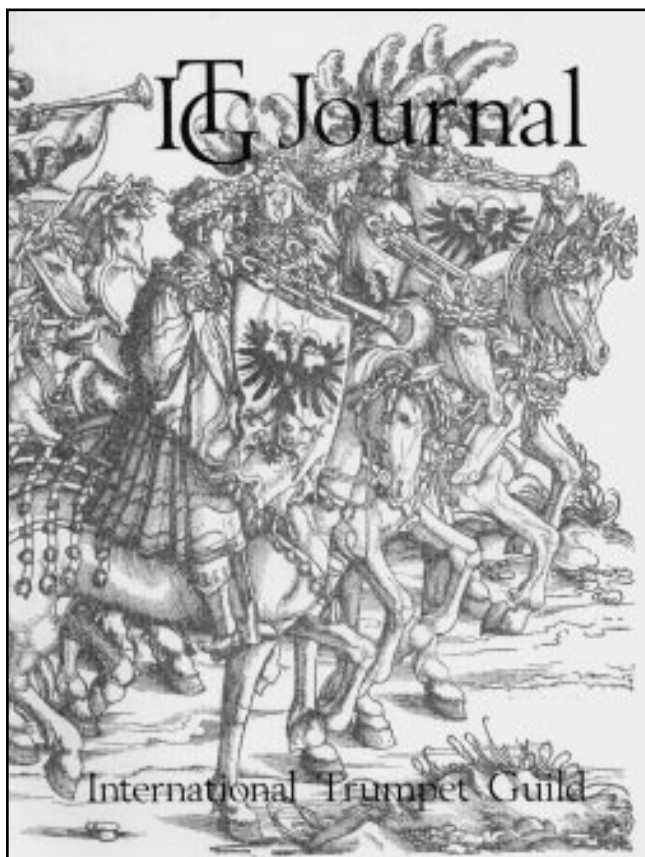


Reprints from the

International Trumpet Guild Journal

Book Reviews – D. Kim Dunnick, Editor (May96)



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

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Book Reviews

D. KIM DUNNICK

Editor's Note: D. Kim Dunnick's has served as the *ITG Journal* book review editor since 1976. He is leaving the journal staff to assumed other administrative duties as the current ITG vice president (president elect). He may be contacted at: D. Kim Dunnick, Ithaca College, 208 Ford Hall, Ithaca, NY 14850-7240; Dunnick@Ithaca.edu.

Keith Johnson has been appointed to the position of the *ITG Journal* book review editor. Please send all correspondence and review copies to him at: Keith Johnson, College of Music, University of North Texas, Denton, TX 76203 USA.

Books Received

- Coker, Jerry. *How to Practice Jazz*. Jamey Aebersold, 1211 Aebersold Dr, New Albany, IN 47150. 1990. 80 pp, paperbound, \$7.95.
- Heflick, David. *How to Make Money Performing in the Public Schools*. Silcox Productions, PO Box 1407, Orient, WA 99160. 1993. 82 pp, paperbound, \$12.00.
- Hickman, Jane W. and Delon Lyren. *Magnificent Mendez*. Summit Books, PO Box 26850, Tempe, AZ 85285-6850. 1994. 173 pp, paperbound, \$22.99.
- Kruger, Irmtraud Tarr. *Performance Power*. Summit Books. 1994. 241 pp, paperbound, \$22.99.
- McNeil, John. *The Art of Jazz Trumpet*. Gerard and Sarzin Publishing Company, 146 Bergen St, Brooklyn, NY 11217. 1993. Paperbound, 64 pp, \$10.00.
- Meckna, Michael. *Twentieth-Century Brass Soloists*. Greenwood Press, 88 Post Road West, Westport, CT 06881. 1994. 268 pp, clothbound, \$75.00.
- Van Cleave, Mark. *Maximizing Practice*, Vol. 1 and 2. D'note Publications, 7255 S Fairfax Rd, Bloomington, IN 47401. 1993. Vol. 1: 54 pp; Vol. 2: 30 pp; paperbound, \$15.00 each.

Dissertations Received

- Eisensmith, Kevin E. *Joseph Riepel's "Concerto in D a Clarino Principale": a Performing Edition with Background and Commentary*. DMA degree, Temple University, May 1994.
- Lyren, Del. *Raphael Mendez (1906-1981): His Life and Influence in the Trumpet World*. DMA degree, Arizona State University, June 1994.
- Tribuzi, Attilio N. *Extended Trumpet Performance*. MME Degree, California State University at Haywood, September 1992.

Winking, Keith Robert. *Ernest Williams, Virtuoso and Educator: a Biographical Survey of His Philosophies and Techniques*. DMA degree, The University of Texas at Austin, May 1993.

Reviews

Jerry Coker. *How to Practice Jazz*. New Albany, IN: Jamey Aebersold, 1990. 80 pp., paperbound, \$7.95.

Few people in the world are better suited to writing a text on the nuts and bolts of practicing jazz than Jerry Coker. He is probably best known as a co-authors of arguably the best jazz improvisation method book ever written, *Patterns for Jazz*. Coker also has the professional and academic credentials to lend credence to the imperatives relayed in this book, *How to Practice Jazz*.

This short book is divided into four sections. The first section deals with essential background to serious jazz study. Coker lists and explains nine "Helpful Accessories for Practicing Jazz." Many of the items included, such as a metronome and access to a keyboard, are usually overlooked by most young jazz musicians. Some of the other items, such as a variable-pitch tape machine and a 4-track tape recorder, may be financially prohibitive to young jazz explorers. The most important piece of advice in this section is included in the paragraph on the absolute necessity of hard work.

The second section deals with 18 essential elements of successful jazz practice. Accompanying this list are helpful comments about the best way to work on these elements and why they must be learned. Included are obvious items, like tone quality and arpeggios, as well as items not immediately thought of by jazz students, such as "Studying Chord Progressions and Their Potential for Chord Substitution." This second section alone is worth double the cost of the book.

The third area concerns the structuring of practice time, and is the weakest part of the book. In defense of Coker, what can one really say, but "practice, practice, practice?" Perhaps this section should have contained some of the stories floating around about the years of eight-hours-a-day basement study Grover Washington, Jr. put in, or the meticulous way Freddie Hubbard works out new tunes and changes.

In the final section, a group of four appendices, Coker catalogs all the tunes available in eight of the most widely used play-along series. Included are Aebersold's series (further updates of which are avail-

able directly from the publisher), as well as Ray Ricker's series and David Baker's *Advanced Improvisation*. Coker, in his thorough style, includes valuable advice for using these play-alongs.

How good is this short text and who should read it? First, the book is so good that I require all of my jazz students to read it and I recommend it to all music education majors. Second, I believe anyone who has ever put down jazz because they thought it did not require serious study, any music teacher who has a student who wants to seriously consider jazz study, and any jazz student at any developmental stage should purchase and use this book. (Thomas R Erdmann, Elon College)

John McNeil. *The Art of Jazz Trumpet*. Brooklyn, NY: Gerard and Sarzin Publishing Co., 1993. 64 pp, paperbound, \$10.00.

The subtitle of this text is "the first comprehensive study of modern jazz trumpet playing ... a personal history of jazz trumpet, a selected discography and an in-depth analysis of phrasing, articulation, valve technique and alternate fingerings." In a succinct 64 pages, John McNeil addresses all of this and more regarding the world of jazz trumpet playing.

Yet, while the topic listing is exhaustive, the coverage is not. Each segment consists of a brief overview of the selected topic, sometimes enhanced by brief musical examples or pictures. Nonetheless, the musical examples receive very limited discussions, and the included photos are often of people who have limited coverage regarding their contributions to jazz music.

The historical segment contains short paragraphs on trumpeters as diverse as Louis Armstrong, Dizzy Gillespie, Lester Bowie, and Wynton Marsalis. However, there is no more substantial coverage regarding influential trumpeters such as Armstrong and Gillespie than is found for the lesser known Bowie or Cherry. There is no debate that Bowie and Cherry have made appreciable contributions to the jazz realm. Yet for a work claiming to be "the first comprehensive study of modern jazz trumpet playing," the coverage of the most noteworthy individuals and their contributions to jazz misrepresents their true importance to jazz trumpet and jazz music. In sum, the historical segment is neither comprehensive nor authoritative in scope or coverage.

In addition, many of the techniques cited by McNeil in this book have received more lucid coverage in his earlier book *Jazz Trumpet Techniques*. Indeed, while the techniques cited here are useful to the developing musician, the limited contents limit the usefulness of this work as an authoritative guide. It is inconsistent in the depth of coverage of cited techniques, with some concepts receiving substantial discussion and others a brief commentary in passing.

The discography is neither comprehensive nor complete, containing only the most general of recording listings. If one were to search for the listed recordings, other resources would be required. There is not enough specific information contained in this book to facilitate a scholarly search for this material. One would be as well served to peruse local second-hand record shops and yard sales, as no specific information regarding locating the listed recordings is given. Many of the widely available jazz transcription books have far superior listings, with much more information regarding record labels, recording numbers and dates.

On the plus side, this book does have an excellent family tree of jazz trumpeters, with an interesting lineage of influence connecting the greats from the past to many popular contemporary jazz players. It is not without flaw, though. For example, while one can clearly hear the influence of Dizzy Gillespie on players like Jon Faddis and Red Rodney, little mention is made of the Dixieland influences by players like Armstrong on contemporary players. If this is indeed a comprehensive tome addressing all of jazz trumpet playing, then these influences and individuals must be included. Is not the wellspring of all jazz the Dixieland jazz and early swing music so prevalent in the earliest part of the 20th century? It is unfair to exclude them, and doing so taints the widely accepted viewpoint of jazz as a historically cognizant art.

All in all, this book does not touch on many of the essential areas required to be the first comprehensive study of modern jazz trumpet playing. When one selects such a bold title, careful consideration and research must be given to all aspects of the art, not just those that are easy to cover within a few sentences. This offering is supposed to be the first of two volumes, the second being a text of exercises for the jazz trumpeter. If within the pages of volume one we find all that John McNeil thinks we should know about the history and art of jazz trumpet, we are getting a very incomplete education. (Albert Lilly, III, Martinsville, Indiana)

Michael Meckna. *Twentieth-Century Brass Soloists*. Greenwood Press, 88 Post Road West, Westport, CT 06881. 1994. 268 pp, clothbound, \$75.00.

Twentieth-Century Brass Soloists by Michael Meckna is truly an outstanding resource of information. This book could certainly be a point of departure for further research and should be in every serious music library. The historical information for each soloist as well as the selected discography and bibliography make an ideal place to begin research. Each entry is clear, concise, easy to follow and enjoyable to read. Though the price is a bit expensive, the quality of the product will remain for a long time.

If every brass player had the opportunity to write

a book of twentieth-century brass soloists, certainly no two books would contain the same players. Certain criteria would need to be met in order to narrow the field. To meet these criteria, the author states:

“The performers you will read about in these pages all had to meet or exceed certain criteria. ... I looked for instrumentalists who have had solo careers, recorded frequently, made unique contributions to their art, and influenced both musicians and laymen. They are the kind of artists who have toured extensively and earned international reputations. While inspiring and influential teachers and gifted orchestra players are worthy of our respect and admiration, those selected here are, as indicated by the book’s title, renowned and treasured as soloists.”

This does not mean, however, that today’s inspiring teachers and gifted players are left out. When speaking of certain performers in his book, Meckna rarely misses the chance to mention their successful students. For example, the section on William Vacchiano includes an abbreviated list of some of his students: Mel Broiles, Armando Ghitalla, Chandler Goetting, Manny Laureano, Wynton Marsalis, Leon Rapiet, Charles Schlueter, Gerard Schwarz, Phil Smith, Thomas Stevens, and John Ware. Consequently, the index reads like a Who’s Who in brass performance.

There are 99 artists listed in this book: 48 trumpeters/cornetists, 20 hornists, 18 trombonists, and 13 tuba/euphonium players. Some obvious trumpeters/cornetists included are Maurice André, Louis Armstrong, Clifford Brown, Herbert L. Clarke, Maynard Ferguson, Dizzy Gillespie, Adolph Herseth, Rafael Méndez, Clark Terry, and Philip Jones. Hornists include Thomas Bacon, Hermann Baumann, Aubrey and Dennis Brain, Philip Farkas, Douglas Hill, and Barry Tuckwell. Trombonists include Miles Anderson, Urbie Green, Christian Lindberg, Arthur Pryor, Ralph Sauer, Bill Watrous, and Kai Winding. An example of tuba/euphonium players included are William Bell, Roger Bobo, Brian Bowman, Leonard Falcone, Arnold Jacobs, Rich Matteson, Daniel Perantoni, and Harvey Phillips.

Each entry has three basic sections: a biographical account of the performer’s life including background, positions, training, career, and awards; a comparison of the performer’s technique and style to that of his forebears and contemporaries; and a selected discography and bibliography.

An article by Michael Meckna in the July 1995 issue of *The Instrumentalist* offers many highlights and quotes from the book.

This book should be read by every serious brass instrumentalist, if not for the historical and stylistic information, then certainly for the inspiration one

receives. The brass world owes Michael Meckna a great deal for the excellent research and effort that went into writing this book. (Calvin D. Hofer, Morningside College, Sioux City, IA)

Ridgeon, John. *The Physiology of Brass Playing.* Brass Wind Educational Supplies and Company. 1986.

Over the years, many misconceptions, myths and fallacies have become embedded in the teaching of brass instruments. Only vocal pedagogy can claim the dubious distinction of accumulating more than its share of these myths. Now comes this useful book which the author calls a “comparative study of brass playing and teaching techniques.” John Ridgeon has interviewed many players, the majority from North America, gleaned their teaching techniques. Quotes from such luminaries as Philip Farkas, Barry Tuckwell and Dennis Wick grace the commentary.

The book is divided into eight chapters. Beginning with a chapter on breathing, Ridgeon states that “... any player experiencing tension on inhalation should reexamine the procedure.” This is one of the most crucial comments in this chapter. Although 80% of the respondents answered in the affirmative when questioned about pushing out the abdominal wall when breathing, the author points out the danger inherent in this concept. Evetts and Worthington in their book *The Mechanics of Singing* warn the reader that although there is a normal swelling of the upper part of the abdomen, this must not extend to the lower half. This writer takes exception to the idea of the raised chest, which the author claims to be beneficial to some players. In personal experience, it has been discovered that a raised chest invariably leads to unnecessary tension in the neck and shoulders. Douglas Stanley warns in his *Your Voice: Applied Science of Vocal Art*, that any tension in the chest and shoulder muscles is wrong. This does not, however, negate the need for good posture. Sound advice!

Chapter Two deals with breath control and contains some valuable techniques for use with beginning students. These are often analogies to promote a clear mental picture of the process involved.

Anyone needing a short and succinct course on facial anatomy will want to read chapters Four and Five. If you are unsure of the difference between the Genioglossus and the Hyoid Bone, this is an appropriate section to read. Ridgeon inquired about giving the student information on how the facial muscles control the lip aperture. This answers received were: 20% – “yes in detail;” 40% – “yes, in general terms;” and 40% – “no.” It comes as no surprise that those who are instinctive players were found in the latter category.

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Münchner Gabrieli Ensemble - *Barock-Juwel*

Jean-François Michel and Erich Rinner, trumpet;
David Moltz, horn; Hansjörg Profanter,
trombone; Thomas Walsh, tuba; Anton Ludwig
Pfell, organ

Marcophon CD 941-2 (CD); distributed by Editions
Marc Reift – Marcophon

Monteverdi (Profanter): Toccata; Cantate Domino;
Telemann (Kanzleiter): Sonatina d-moll; Bach
(Profanter): Arie "Ich will von Jesu Wunden
singen"; Gabrieli (Profanter): Canzona a 5;
Walther: Präludium und Fuge d-moll; Purcell
(Profanter): Ouvertüre zum IV. Akt aus "The
Fairy Queen"; Händel (Stuer): Einzug der
Königin von Saba; Kolberer (Pfell): Magnificat;
Scheidt (Rinner): Suite in drei Sätzen; Vivaldi
(Profanter): Dixit Dominus; Händel (Pfell):
Concerto in F.

Münchner Gabrieli Ensemble was founded in 1980 and has performed throughout much of Germany. *Barock-Juwel* provides an interesting collection of works that are not among the more popular and more frequently recorded works in the quintet repertoire. Some of the arrangements recorded on this CD are available through Marc Reift.

Listeners' attention will be immediately drawn to the tight, mature sound of the ensemble. The players have developed a common quality of sound and a common style of performance. The tone of the quintet is definitely brilliant – perhaps too brilliant for some tastes – but consistent among all five voices. The ensemble does tend to explore the loud end of the dynamic spectrum much more so than the soft end, but the variety in the program makes up for the lack of variety in dynamics.

Organist Anton Ludwig Pfell does a good job of selecting registrations that match the color of the ensemble. The recording quality is excellent. (J.M.)

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There was a general agreement that a player "thinks about music, not physiology, when performing." This cannot be emphasized enough, for the player must have a clear mental concept of the sound to be produced and not be concerned with the mechanics involved. Many of these functions are reflexes as the player cannot consciously control every muscle involved. Failure in this area brings to mind Adolph Herseth's famous axiom: "paralysis by analysis." This seems to be the most valuable section of the book.

The remainder of the volume deals with matters of embouchure change, warm-up procedures, range, and stamina. Although the section on breathing is quite inclusive, the book is only 60 pages long and the author has not gone into great detail on many of the

issues involved. The text is presented in a concise manner, with diagrams and photographs adding clarity. There are some minor reservations, but taken as a whole this is a much needed attempt to clear up some of the misconceptions and myths traditionally inherent to brass pedagogy. (Conrad Ross, Tri-Cities Opera Orchestra, Binghamton, NY)

Mark Van Cleave. *Maximizing Practice, Vol. 1: A Daily Routine for Developing Trumpet Skills; Vol. 2: Developing Trumpet Range, Power, and Endurance.* Bloomington, IN: D'note Publications, 1993. 54 and 30 pp, paperbound, \$15.00 each.

In the world of trumpet technical and etude studies, the amount of good music that can be composed for practice has just about been done. Most of the books written and published today lean heavily on their predecessors, and for good reason. It's difficult to write better or more appropriate practice material than Herbert L. Clarke's *Technical Studies* (Carl Fischer), or Max Schlossberg's *Daily Drills and Technical Studies* (M. Baron).

A new offerings in this category is by Mark Van Cleave. His brief two-volume collection of computer-generated warm-up and technical studies excerpts much from other trumpet preparatory material. In *Volume 1*, for example, the warm-up section encapsulates many of the same type of exercises as James Stamp's *Warm-Ups and Studies* (Editions BIM). In the advanced long tone section, Philip Cansler's *Cansler's Proven Routine* (Pro-Motion Music) appears to be the source of inspiration as the concept of flowing slurred lines taken up a half-step at a time is explored. The flexibility (lip slurs) and fingers (chromatic runs) sections are reminiscent of Schlossberg and Arban's *Complete Method* (Alphonse Leduc), respectively. The section on tonguing appears, in concept, drawn almost entirely from A.A. (Sandy) Adam's *Terrific Tongue* (Bold Brass Studios). This is not to say that it isn't good to have all this material placed together in one book, especially in the order in which it appears, it's just that it's available in greater concentrations elsewhere.

The second book has fewer exercises, and more text. Many of Van Cleave's comments are solid and well founded, especially the sections on smart practice and avoiding bad habits. Be aware, however, he does strongly advocate the use of pivoting and devotes the greatest portion of the musical exercises to developing the pivot system.

Perhaps their greatest fault lies in the price. However, if you're looking for this specific combination of exercises for students, and you don't want to have them buy the other books listed above, then these two volumes may be the right choice. (Thomas R. Erdmann, Elon College)