

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

BOOK REVIEWS

JOHN KORAK, COLUMN EDITOR

January 2006 • Page 71

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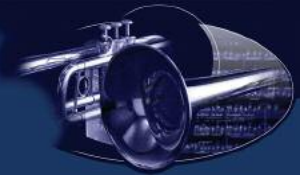
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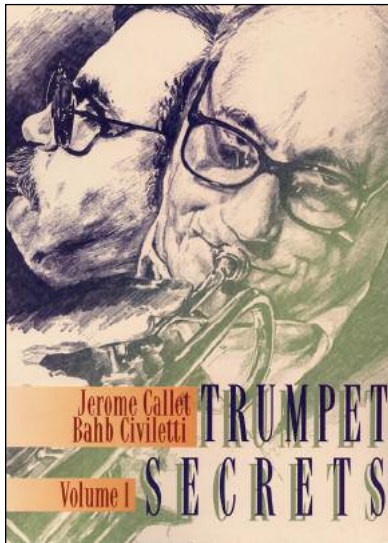
BOOK REVIEWS

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Please send correspondence, review copies of books, dissertations, videos, and requests to write reviews to John Korak, ITG Book Reviews Editor, Box 1771-Department of Music, Southern Illinois University – Edwardsville, Edwardsville, IL 62026; bookreviews@trumpetguild.org

Callet, Jerome and Bahb Civiletti. *Trumpet Secrets, Volume 1.* Staten Island, New York: Authors (125 Lake Ave., Staten Island, NY 10303; trumpet@i-2000.com; baroquebahb@aol.com), 2002. Softcover, spiral bound, 116 pp.



Jerome Callet, well known for his publication of *Superchops* in 1987, has co-authored *Trumpet Secrets, Volume 1* with Bahb Civiletti. Civiletti was a student of Callet who, using Callet's methods, has developed himself into a clarion Baroque trumpet specialist (see related article in *ITG Journal*, June 2004, Vol. 28, No. 4, p. 87). Callet begins by walking the reader through the basics of what he calls the

“tongue-controlled embouchure” in which buzzing is produced by the tongue and top lip, instead of both lips. Using text and cutaway diagrams of the mouth, Callet describes what he calls “spit-buzzing:” trying to spit an imaginary hair off the top of the tongue by buzzing the tongue against the top lip. This brings the tip of the tongue forward until it protrudes between the upper and lower front teeth. The sharp edges of the upper teeth contact the tongue approximately one inch back from the tip. The tongue tip points down until it rests against the inside top of the bottom lip. The player begins by buzzing scales and arpeggios in this position. Callet continues through five levels or “secrets,” addressing airflow, upper register, lip vibration, and air compression, all using the forward-protruding tongue as a buffer between lips and teeth. The mouth corners are relaxed rather than tense, and the player actually uses less air rather than more as he ascends in range.

Although this tongue-controlled embouchure may seem outlandish to many players using more conventional approaches, the authors point out that it is used by many prominent modern-day trumpet players, as well as notable players throughout history, including jazz greats Harry James and Roy Eldridge, 19th-century cornetists Alessandro Liberati and Jules Levy, and Baroque-era trumpeter Johann Heinisch. All of these players were renowned for their extraordinary range, endurance, and flexibility, while seeming to perform the most difficult passages effortlessly. Callet argues that “so-called modern methods” are failing, as they encourage excessive air

volumes, create too much embouchure tension, and result in spread, unfocused tones. He states that a player using the lips and tongue in the forward position can “easily control the air into pure sound in every range.”

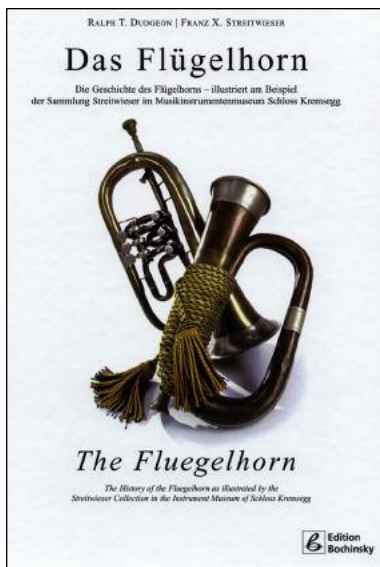
Callet follows his instruction with many pages of exercises, beginning with simple scales and progressing to arpeggios from double pedal C to double high C. There is a facsimile of a few pages from an 1895 instruction book by Jules Levy, in which he discusses the role of the tongue in embouchure development, and includes a very difficult cadenza from *Sweet Sixteen Waltz*, as well as a challenging set of variations on *Carnival of Venice*. Callet also includes transcriptions from Bach, Rossini, and other classical composers, all of which ascend into the extreme high range and would challenge even the most advanced players.

In the second half of the book, Bahb Civiletti begins with several brief statements on important aspects of playing the baroque trumpet: unequal tonguing, intervals, arpeggios, etc. He follows with several pages of exercises, studies, and transcriptions of high-range Baroque compositions.

Trumpet Secrets, Volume 1 would be an excellent choice for the player who is interested in exploring new ways of enhancing range and endurance, and who is not afraid of experimenting with what many would consider to be a radical new embouchure. Callet and Civiletti are articulate and thorough in their instruction. Both are excellent motivators, and mention many examples of average players who achieved remarkable results employing their methods. They make no secret of the fact that it may take many weeks of practice to master the basics of the tongue-controlled embouchure. As Callet states, “Be courageous! Be persistent... All the world's greatest players have used these secrets for more than three hundred years of trumpet playing. Why shouldn't you try it?” (Bob La Torre, Stanwood, Washington)

Dudgeon, Ralph and Franz X. Streitwieser. *The Fluegelhorn: The History of the Fluegelhorn as Illustrated by the Streitwieser Collection in the Instrument Museum of Schloss Kremsegg.* Bergkirchen, Germany: PPMEDIEN GmbH, Edition Bochinsky, 2004. Hardcover, 251 pp. (<http://www.ppvmedien.de/shop>), text in English and German.

The names Ralph Dudgeon and Franz Streitwieser are certainly not unfamiliar to performers and scholars in the music field. Ralph Dudgeon is professor of music at the State University of New York, College at Cortland, and his book, *The Keyed Bugle*, is widely regarded as the most authoritative reference work on this subject (a second, expanded edition has recently been prepared by the author, incorporating new scholarship and playing techniques, and a review of that work will follow in a subsequent issue of the *ITG Journal*).



Franz Streitwieser, many years the solo trumpeter with the Salzburger Festspiele and the Philharmonic Orchestra in Freiburg, has received much attention in his recordings and performances of 18th-century high horn music on the Clarinhorn, a circular form of the flugelhorn designed by the performer himself. As an avid instrument collector, Streitwieser founded a highly regarded instrument museum in Pottstown, Pennsylvania,

which opened in 1978. In 1996, this collection was transferred to the Schloss Kremsegg in Kremsmünster, Upper Austria.

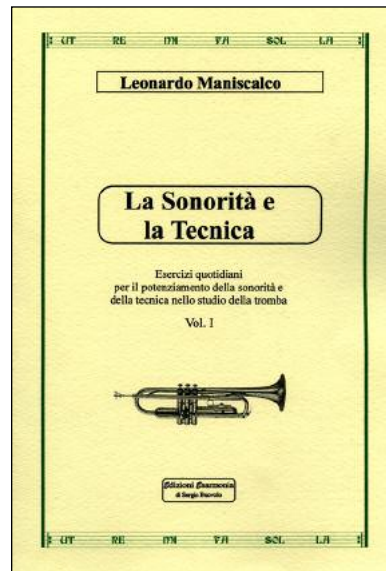
The Fluegelhorn; The History of the Fluegelhorn as Illustrated by the Streitwieser Collection of the Instrument Museum of Schloss Kremsegg, is a beautifully photographed, handsomely bound book that details the history of the flugelhorn and related instruments. With over 100 examples of instruments belonging to the flugelhorn and bugelhorn families, the Musikinstrumentenmuseum in Schloss Kremsegg contains one of the largest collections of these instruments of any museum in the world, and as such is uniquely positioned to serve as the instrument reference for this work.

The book begins with a narrative history of the flugelhorn, and includes discussions of natural signal horns, keyed bugles, early valve flugelhorns, flugelhorns in contemporary music, and the clarinhorn. Following this section are over 200 color photographs of nearly 100 instruments from the Schloss Kremsegg Music Instrument Museum that illustrate, in vivid detail, the evolution of these instruments from the late 18th century to present. Included are photographs taken from multiple angles that display both the overall instrument, and unique design features including mouthpieces, bell etchings, valve designs, and manufacturer information.

In the third part, a detailed description of each instrument is given that includes instrument and mouthpiece dimensions, pitch, materials, shape, and other prominent design features. A bibliography that includes selected repertoire, related literature, and a selected flugelhorn music listening list greatly enhances what is already an outstanding edition.

The Fluegelhorn: The History of the Fluegelhorn as Illustrated by the Streitwieser Collection in the Instrument Museum of Schloss Kremsegg is an superb reference work that will appeal not only to brass instrument scholars, but to general readers as well. PPVMEIDIEN GmbH, Edition Bochinsky spared no expense in the publication of this volume—the cover and binding are of highest quality, and the paper utilized for the hundreds of beautiful photographic images and wonderfully presented text (in both German and English) is of archival quality, and will provide great durability for many years. Ralph Dudgeon and Franz Streitwieser are to be commended for their outstanding contributions to the field of flugelhorn history. (John Korak, Southern Illinois University Edwardsville)

Maniscalco, Leonardo. *La Sonorità e la Tecnica (Sonority and Technique: Daily Exercises to Increase Sonority and Technique in the Study of Trumpet, Volumes 1 – 2)*. Capua, Italy: Edizioni Esarmonia <http://www.esarmonia.com> 2002. Softcover, 80 pp. (vol. 1), 48 pp. (vol. 2).



Leonardo Maniscalco is an accomplished performer and teacher who currently plays trumpet in the orchestra of the Rome Opera House. His years of experience shine through in these thoughtfully prepared volumes of daily exercises dealing with aspects of sound production and technique.

The two volumes of *La Sonorità e la Tecnica* contain a variety of studies dealing with numerous aspects of trumpet playing includ-

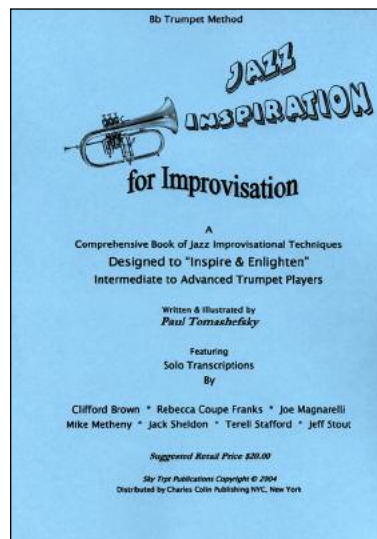
ing attacks in all registers, major, minor and chromatic scales, diminished chords and large intervals. All of these are presented in an easy to read format. Given the overtly technical nature of much of this material, there is also an astonishing degree of musicianship illustrated that isn't seen in many works of this type.

Though the accompanying text is written text in Italian, the intent and procedure for each of the groups of exercises is such that, while a passing knowledge of Italian might be helpful, it is certainly not necessary. An admonition to play a low F natural "trombonistico" should not tax our linguistic skills unduly. There are, however, a few instances of notes corrected in my review copy with ballpoint pen that prove somewhat disconcerting.

La Sonorità e la Tecnica is a worthy addition to the trumpet study literature. The material is pedagogically sound and is presented logically and with great musical sensibility. It deserves a place in our libraries. (Lee J. Weimer, Lambuth University)

Continued on Page 82

Tomashefsky, Paul. *Jazz Inspiration for Improvisation: A Comprehensive Book of Jazz Improvisational Techniques Designed to 'Inspire and Enlighten' Intermediate to Advanced Trumpet Players*. Shrewsbury, MA: Author (Sky Trumpet Publications), 2004. Softcover, spiral bound, 63 pp.



New York based trumpeter, educator and illustrator Paul Tomashefsky has authored a jazz improvisation instruction manual entitled *Jazz Inspiration for Improvisation: A Comprehensive Book of Jazz Improvisation Techniques Designed to 'Inspire and Enlighten' Intermediate to Advanced Trumpet Players*. Divided into two primary sections, the book's first section includes a brief series of warm-ups consisting of basic

mouthpiece buzzing exercises, slurs, an arpeggiated strength-building exercise, and a study designed to develop finger dexterity.

Tomashefsky continues with explanations and practice suggestions of the blues and pentatonic scales. He then offers suggested patterns over the II – V chord progression, including three patterns in the style of Fats Navarro, Woody Shaw, and Clifford Brown. He concludes the first section by briefly discussing “side stepping” figures, double-diminished and whole tone patterns, be-bop scales, and wide interval patterns.

The second section of the book contains seven transcriptions with a brief biography of each soloist. A few excerpts follow this section from their solos, and the book closes with a valuable practice agenda that is broken down into specific segments. Interspersed throughout are Tomashefsky's creative drawings of famous jazz trumpet players, each of which includes short inspirational quotes.

Though *Jazz Inspiration for Improvisation* is well organized and contains useful and practical information, the over-use of quotes, italics, changing font sizes and occasional awkward edits (turnaround in F-flat?) creates a sloppy appearance and diminishes the quality of the content. Regardless, the patterns, transcriptions and excerpts are most valuable, and many intermediate improvisers will benefit from this book. (Kurt Zemaitaitis, Augusta, GA).

