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“a trumpet newsletter for the young and the young at heart”

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Douglas Wilson, Editor

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BATTERED BUGLE LIVES ON!

BY LIAM FITZGIBBON, SYDNEY, AUSTRALIA

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The importance of Remembrance Day will never be lost, judging by the enthusiasm of young people like Sam King. For the past three years, the Year 6 pupil has led Greenwich Public School through *Rouse* and *The Last Post* to commemorate both Remembrance Day and Anzac Day (Days of remembrance for those fallen in war since the founding of the Australian Federation in 1901).

Significantly, Sam always performs the call on a bugle which was picked up on the Somme Battlefield in World War I. "My father brought it back from the war and passed it on to me," Sam's grandfather, Len Buddery said, "So it was just a natural progression for me to pass it on to Sam." Mr. Buddery said his grandson appreciated the significance of the bugle. "It's pretty battered but it still sounds great," he said. "Sam has always been very enthusiastic – you can tell it obviously means a lot to him."

Sam and his family visited the battlefield in France three years ago and Sam performed *The Last Post* at the Villers Bretonneux memorial in France. Sam's mother Charlotte said her son always took great pride in performing the bugle calls. "He's a fearless performer and always does it very ceremoniously," she said. Mrs. King said she believed her son was an example of how younger people were carrying on the tradition of days like Anzac Day and Remembrance Day. "I think it has become more popular since I was growing up," she said. "When we went over (to France) there were so many young people there taking an interest."

Sam will graduate from Greenwich Public School this year, but Principal Kerry Scott said the school would love to invite him back next year to carry on the tradition.

*Bugle Calls obtained from [http://www.anzacday.org.au/
miscellaneous/sheetmusic.html](http://www.anzacday.org.au/miscellaneous/sheetmusic.html)*

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

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Sam King plays the bugle his great grandfather picked up on the Somme Battlefield in World War I

Last Post

rall

Rouse

Slower

Often mislabeled as *Reveille*, *Rouse* is most often played immediately after The Last Post during the observance of Remembrance Day. Source: Article in July 1963 issue of the *Australian Army Journal* written by the Director of Music, Australian Army, Lt Col R.A. Newman MBE ARCM

LEARNING TO PLAY JAZZ

BY PAT HARBISON, BLOOMINGTON, INDIANA

Improvising is kind of like composing your own part and playing it in real time. An improviser uses the same musical tools every trumpet player uses: tone, technique, intonation, ensemble and listening skills, etc. However, an improviser also uses the tools of a composer. Among these tools are melodic invention, harmonic knowledge, rhythmic invention, and a sense of drama. With practice, anyone can acquire and develop a command of these tools. Then comes the fun part: you can use them any way you like to make music!

Like everything about learning music, learning to improvise is a personal journey of discovery. However, virtually every good jazz improviser I know has done all of the following things as part of their development. Let's look at each.

Listen to Great Music and Imitate

Learning to improvise is much like how a baby learns to speak, by listening and imitating. At first, this imitation will not sound much like the model. Babies make all kinds of strange sounds before they discover how to say words and then sentences. It is a slow process, but it doesn't need to be frustrating. Give yourself permission to experiment and have fun with the process. *The more time you spend doing this the more you will succeed.*

Almost any good jazz method book will have a list of recommended recordings for you. On my web site (<http://www.patharbison.com/articles.shtml#listening>), I have a list of 65 CDs that focus on great trumpet and cornet players improvising mostly in the context of small combos. You might want to start there.

I suggest you listen to a CD and pick your favorite track. Grab your trumpet and try to play along. Don't be too systematic at first. Listen to one track repeatedly for several days. As the music plays, try to match notes with the people on the recording. Eventually, you might learn part of the melody and then the entire melody or a big chunk of an improvised solo by ear. If you write down the music you learned by ear from the recording, you are *transcribing* the recording. Just about every jazz musician transcribes solos as part of their study. It is a great way to develop your musical ear. At the same time, you are learning about style, technique, and developing a musical vocabulary you can use later in your own improvisations.

Develop an Understanding of Music Theory

Intervals, chords, and scales are the building blocks of most types of music. We call it music theory. Composers know how these parts fit together to create the desired musical effect... they hear music in their imagination and use their knowledge of music theory to make the music. An improviser does the same thing.

When I improvise, I listen to everything around me and *sing the sound of the missing trumpet* part in my imagination. Then I use my knowledge of music theory, my well-developed musical

ear, and my trumpet skills to make those sounds for everyone to hear. Obviously, the faster and more familiar I am with the sound and the theory behind chords, scales, and intervals, the more the music will be able to flow from my imagination.

Use the Piano, Sing your Part

The piano is one of the best tools any musician can use to study how music works. It is not necessary for you to have a lot of technique; however, it is important that you learn to use the piano to understand how chords, bass lines, and melodies relate to one another. As trumpet players, we can only play one note at a time, but using the piano lets us see how all of the notes fit together. There are a number of great books on the market for learning basic jazz piano. I particularly like Phil DeGreg's book called *Jazz Keyboard Harmony*; it is designed for people who are not primarily keyboard players. This book starts slowly and is very methodical (www.phildegred.com/harmonytext.html).

It is also important for jazz musicians to develop their musical ear by singing. *Learn to sing everything you play.* Sing along with recordings you are studying. Sing melodies, chords, scales, and intervals. Practice "scat" singing improvised solos like you wish you could play on the trumpet. If you can sing it, you will be well on your way to playing it.

Acquire a Jazz Repertoire and Practice Improvising

Listening, imitating, mastering chords and scales, and learning jazz chords at the piano are all great ways to develop your total musicianship and to learn how to be a good jazz

improviser. However, if all you do is acquire knowledge and develop technique, you have missed the point. You have to work on real pieces of music. You have to try to play them with other people. Eventually, you will want to play for an audience. All of this is essential to learning and enjoying jazz improvisation.

There are numerous books of jazz tunes on the market, such as the *Real Book* series. However, for a beginning improviser I would recommend that you get a book of jazz tunes that comes with a "play-along" recording. A play-along features pre-recorded accompaniment for the songs in the book. The book usually has everything you need to improvise and is a great way to prepare for playing improvised solos with other musicians.

As soon as you can, you should begin to memorize the jazz tunes you are working on... both the melodies and the progression of the chords. If you are learning things by ear and working on tunes from a book, you will find that these two approaches will combine to make memorization easier.

If you get started with the things I have mentioned, you will be well on your way to growing in skill and confidence as an improviser. You might find or start a combo, or attend a summer jazz camp or workshop. The adventure starts the moment you begin. Good luck and have fun.



SPOTLIGHT ON HUW MORGAN, WINNER 2005 ITG SOLO COMPETITION

CHETHAM'S SCHOOL OF MUSIC IN MANCHESTER, UNITED KINGDOM

jr: When did you start playing the trumpet?

Huw: I began my musical studies on the trumpet at age 6, after hearing a brass trio play at my primary school. I was immediately attracted to the sound of the instrument, although in all honesty I think I just wanted to be able to play loudly!

jr: Do you play any other instruments?

Huw: Yes—at the age of five, I took up the piano and am currently learning with the British concert pianist Bernard Roberts alongside my trumpet studies. I have achieved an Associated Board of the Royal Schools of Music (ABRSM) diploma on the piano and regularly perform as a soloist, accompanist, and chamber musician. This year I was a finalist in the European Beethoven Piano Society Competition in London.

jr: What are your career goals?

Huw: My aim is to become a professional trumpeter, either as a soloist or as principal trumpet in a renowned orchestra. Alongside this, I would love to combine chamber music, recording sessions, arranging, and some conducting.

jr: When did you know that music was what you wanted to do with your life?

Huw: From about the age of eleven, I started preparing more advanced repertoire for recitals and orchestral auditions. I knew then that I wanted to build a career in music on the trumpet. It felt so rewarding, both as the performer on stage and knowing the joy one could bring to an audience. Socially, music is also at the heart of most things—as a brass player you are never short of friends!

jr: Where are you going to school?

Huw: I currently attend Chetham's School of Music in Manchester, United Kingdom. "Chets," as we call it, is a specialist music school for pupils aged 8–18, similar to the Interlochen Arts Academy. We follow a traditional academic education alongside all our musical commitments, and there are numerous opportunities for solo and chamber performances. All the instrumental teachers are experts in their field, and students come from around the globe to study there. It is truly a wonderful place with a supportive atmosphere. However, this is my final year at Chets. Next year, I hope to study either at the Royal Academy of Music in London or at Oxford University.

jr: Tell us about your teachers.

Huw: My current trumpet tutor is John Dickinson, who was born in New Zealand and studied at the Guildhall School of Music in London. He held the principal trumpet post in the Halle Orchestra in Manchester for over twenty years, and teaches at both Chethams and the Royal Northern College of Music. I have also had the opportunity to work with Murray Greig, ITG conference host in 2002—overall, an awesome lineup!

jr: What equipment do you play?

Huw: My standard B-flat instrument is a Bach 37, although I also play a Yamaha Xeno C, a Scherzer B-flat/A piccolo and a Schilke E-flat/D.

jr: In some places in the United States, there are classes in band starting as early as grade 4 (age 10) continuing through grade 12 (age 17/18). Please tell our readers how students learn music in the U.K.

Huw: Most pupils have the option of learning an instrument in school from about age 10, whether it is the recorder, violin, piano, or trumpet. This can continue to age 18 in the schools with a peripatetic (traveling) teacher. Most schools have their own orchestra and wind band. However, many music students choose to supplement their learning at school with private lessons.

jr: Tell us about your participations in the 2002 and 2005 ITG competitions.

Huw: At the 2002 conference in Manchester, U.K., I received the third place in the 14–18 age solo competition category. It was my first international competition so I felt hugely encouraged by the result, and the feedback I received from the judges was positive. Overall, it was a great performing experience.

Winning the 2005 ITG solo competition in Bangkok, Thailand, has definitely been the most notable success of my trumpet career to date. As one of the youngest-ever winners of the competition, I feel very privileged and honored to have been chosen by the panel of judges. I performed the Enescu's *Legend* and *Rustiques* by Bozza, although I have to say I was a bit shocked at the 8:00 A.M. start for the competition!

jr: In what additional competitions or significant performances have you participated?

Huw: I won third prize in the 2003 Texaco Young Musician of Wales Competition, and am currently in the semifinals of the BBC Young Musician Competition (February 2006). Additionally, I have performed concerti with the National Youth Orchestra Sinfonietta, the Chetham's Symphony Orchestra and the Cardiff Philharmonic Orchestra, and received numerous awards from musical foundations throughout the U.K. I am currently in my third year as principal trumpet with the National Youth Orchestra, and I was the youngest member of the Gustav Mahler Jugendorchester 2005, touring throughout Europe. I have also played under the conducting of Sir Simon Rattle, Franz Welser-Most, Mark Elder, Andrew Litton, Tadaaki Otaka, and Marin Alsop.

jr: How have your parents supported your musical goals?

Huw: From the very first time I picked up an instrument, my parents have always offered their full support. They just want me to enjoy making music and encourage me in every way possible. I am truly indebted to them—if it weren't for them, I wouldn't be where I am now.

jr: Thank you for your time and for sharing your ideas with us. ITG wishes you all the best in your musical endeavors.



BASIC TRANSPOSITION FOR THE YOUNG TRUMPETER

BY STEVEN SCHAFFNER, WESTMONT, NEW JERSEY

Transposition may have been mentioned to you in your lessons or in your school ensembles. Your teachers may have actually told you that you will have to be able to transpose. However, what exactly does transposition mean and how do you do it?

Transposition is simply hearing and seeing music on the printed page in one key and playing it in another. The instrument most of us begin with is the B-flat trumpet and it is a transposing instrument. So are the B-flat clarinet, the E-flat alto saxophone, the French horn (in F), and many other instruments. The note called "C" by players of these instruments is really another note at concert pitch. Concert pitch is the term we use to describe the pitch on the piano. The name of the instrument key tells you the name of that instrument's C in concert pitch. When you play a "C" on a B-flat trumpet, you are actually playing a B-flat at concert pitch. Other examples: when an E-flat alto saxophone plays a "C," it is actually playing an "E-flat" at concert pitch, and when a French horn plays a "C," it is actually playing an "F" at concert pitch.

In the examples below, you see *Old MacDonald Had a Farm*, probably one of the first tunes you learned as a beginner. The first example is in the key of C (no sharps or flats in the key signature). The second example is the same tune, but now in the key of D (2 sharps in the key signature). The tune is the same, but it has been transposed up a whole step to the higher key of D.

EXAMPLE 1: *Old MacDonald Had a Farm*, key of C



EXAMPLE 2: The melody is transposed to the key of D



Most professional players transpose from time to time as part of their work. Orchestral trumpeters do it as a regular part of their duties. They do it accurately at sight. This skill is the result of practice and experience. Just remember, all of them started with slow and steady practice. Through concentration and perseverance, they became proficient at using this tool.

The most common transposition for young trumpeters is *C Transposition*, which is transposing up one whole step from the key on the printed music for your B-flat trumpet part. This transposition is used when you need to play from piano music, flute music, oboe music, violin music, or other instruments written at concert pitch (C). You would use this transposition to play from a hymnal, or other music written for voice or chorus. This transposition requires you to play the music you see on the page up a whole step, as in the example above.

ITG members are encouraged to submit articles appropriate for students or comeback players, for publication in *itg journal, jr.* Please forward submissions to the editor at junior@trumpetguild.org

How

Determine what the new key signature will be. Look at the existing key signature, and name it. The new key will be a whole step higher. If the key of the given music is C, then, the new, transposed key will be D. We add 2 sharps (F-sharp and C-sharp) to the key signature to make the new key D.

Play each note in the music a whole step higher. For example, if you see a C, play a D. If you see a D, play an E. If you see an E, play an F-sharp. If you see a B, play a C-sharp (the sharps are added because they are in the new key signature), and so on.

When you see an accidental, you must still play that note a whole step higher than written. If, for example, you see an F-sharp, you would play a G-sharp. If you see a B-flat, you play a C-natural. If you see an E natural, it will become an F sharp.

What you have just done is *transposition by interval*. For whole step transpositions, it is the simplest way to transpose. With practice, you will find it very efficient.

There are also other systems for transposition such as *clef transposition* and *transposition by ear*, but transposing by interval seems to be the most common.

What and how to practice

The best music to practice transposing is the music in your first trumpet book. Go ahead and practice transposing the whole notes, the simple songs, and the easy exercises you know. This

will help you get used to transposition and help you gain confidence in your technique. As you become better and better, you can progress to transposing some of your school band music just for fun (remember not to do it at rehearsal, though). Practice transposition for ten minutes a day each day during your regular practice session. If you begin making

silly mistakes, give it a rest and go on with your normal practice. Pick it up again the next day. When you have become very good at transposing a whole step up, try some other transpositions. Your private trumpet teacher can help you with this, but it is done much the same way. From that foundation, there are other intervals to explore: major and minor thirds, perfect fourths and fifths, and augmented fourths and octaves. Remember, transposition is an important and useful tool, and learning it well makes it possible for you to play in many musical settings from popular to symphonic.

Editor's Notes: Information about Steven Schaffner may be found at his web site (www.schaffnerpublishing.com). Gary Wurtz has also compiled a basic list of trumpet transpositions (www.tsmp.org/band/wurtz/transposition.html).



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