THE FUNDAMENTALS OF A NEW PRACTICE METHOD FOR IMPROVISING TRUMPET PLAYERS

EUGENE BALL

Submitted in partial fulfilment of the requirements for the degree of Master of Music Performance in the School of Music, Victorian College of the Arts (The University of Melbourne).

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___________________________
Eugene Ball
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CHAPTER ONE: DELINEATION OF THE RESEARCH TOPIC

The Problem

The mastery of any instrument must of necessity include a systematic approach to the acquisition of technical proficiency, and a familiarisation with the repertoire specific to the instrument. That a performer develop high levels of facility in order to articulate musical ideas is an inescapable fact of artistic life. As an improvising trumpet player, however, I have been concerned for many years about the pedagogical balance between skill acquisition and the development of the ability to articulate musical ideas, the creative component, with ease and coherence.

My own experience as a student and my observation of teaching practices has led me to the view that there is a discontinuity between what trumpet players are required by convention to practise and what and how they are expected to perform. For the improvising trumpet player, whose performance materials remain hidden until the very moment of execution, this separation of function is more pronounced. The rigidity of conventional trumpet practice routines could be said to be irrelevant and even detrimental to the generation and development of musical ideas, particularly for the improvising musician. The improviser’s role is, after all, to create spontaneously. Traditional modes of instrumental instruction, however, in focussing on the attainment of technique, do little to develop improvisatory skills.
The Topic

This project examines the perceived split between technique and creativity as reflected in trumpet methods and illuminates, within a historical context, how it evolved. Further, this project discusses the implications the split has for improvising trumpet players, and explicated the principles of a more integrated trumpet method for improvisers.

Key Concepts

For the purposes of this study I use the term technique to mean the mechanical skill required to execute passages of music, and the term creativity to describe inventiveness and imagination in music expression. The term improvisation is used to describe the spontaneous and simultaneous conception and creation of music. The term exercise identifies the short, often repetitive segments of music prescribed for the acquisition of technique. The term routine is used to describe a group of exercises that comprise a player’s daily technical regimen.

Limits of the Study

This project does not intend to present a complete trumpet method that integrates the development of the creative components of music in concurrence with skill acquisition. Rather, it examines the problematic division between technique and creativity in
conventional music education and performance, which has prompted me to present some recommendations which could form the basis of a more integrated method of trumpet instruction for improvisers. While this study focuses on Australian trumpet players studying at tertiary level, it is hoped that its outcomes will be of benefit globally, at all levels of music instruction.

**Ethics Approval**

Ethics approval for this project has been granted by the Human Research Ethics Committee, The University of Melbourne.

**Synopsis of Content**

Chapter Two explains the problem in greater detail and substantiates it in the form of a review of the literature and a presentation of data gathered by way of a questionnaire distributed to Australian tertiary trumpet students.

Chapter Three discusses the historical rise of the division between technique and creativity in music performance and education.

Chapter Four describes the principles common to conventional trumpet methods, focussing on the five methods most widely used throughout Australia.
Chapter Five discusses the needs of improvising trumpet players in relation to the methods reviewed in Chapter Four.

Chapter Six explicates, through notated examples, ways in which the principles of common exercises may be adapted to include improvisatory elements, thus increasing their relevance to improvising trumpet players.

Chapter Seven identifies some of anomalies inherent in current modes of music education.

Chapter Eight concludes the project with a review of key principles and recommendations for further research.
CHAPTER TWO: THE RESEARCH

Introduction

One major assumption in Western music pedagogy is that musicality and technical facility are the same thing (Bignell 2000; Blacking 1974; Csikszentmihalyi 1990). In this case, a definition of musicality would be that it is above all a person knowing her/his way around their instrument. It can be argued, however, that the ability to play an instrument is in some sense a demonstration of musicality, but it is not musicality itself (Ling 1989; Newham 1993). The assumption is so deeply entrenched in music pedagogy that it is almost invisible. It is evident, for example, in the curious custom of requiring students to first, learn the notes of a new piece, and only later add the expression, as if the two elements are only casually related, rather than intrinsic components of the same whole.

The Problem in Detail

I argue in this project that all instrumentalists must at some stage come to grips with the distinction between musicality and facility if they are to develop their artistic potential to optimal levels. The problem, in essence, is that performers need to possess sufficient technique to facilitate musical ideas while remaining open to the extra-technical aspects of music. The implication here is that often, one of these aspects of performance is developed to a high level of proficiency to the exclusion of
the other. Even the most imaginative musical mind will be hindered by an insufficiently developed technique, while too high a prioritisation of technical mastery can impede the flow of the more creative components of music. Ideally, a balance of the two is preferable. Yet, as most performers, listeners, teachers and students will attest, this is rarely the case.

Technique, it would seem is understood with little trouble; it is communicated and assessed with relative ease. Technique can be described as the means by which music is made; the ability of a performer to articulate the literal components of music. It is the more abstract elements, however, that prove difficult to define. What is the extra 'something' that makes a performance musical?

It is widely recognised that music has the ability to affect its participants on emotional and spiritual levels (Ling 1989; Nachmanovitch 1990; Storr 1993). Music is often described in terms of its ability to ‘move’ or ‘touch’ those present to the event. In short, the musical experience can be described as one of transcendence, which allows us to experience a reality other than that of our daily existence. Since it is also commonly understood that we are not led to this experience through displays of technical mastery alone, I suggest that the extra-technical elements of music are those which facilitate the transfiguring experience.
It is precisely because the less literal elements of music elude strict definition that they remain difficult to communicate in contemporary music pedagogy. Perhaps it is these elements that we refer to when we use the term musicality or creativity.

A desirable model of performance, then, would be one in which technique and musicality are found to be in balance. Is this all that is required, however? One does not play technically one moment and with musicality the next; such a performance would appear stilted and without flow. A more complete model of performance is one in which the technical and the creative components both inform and serve each other simultaneously, to arrive at what philosopher and aesthetician, Lydia Goehr, calls the “perfect musical performance” (2002:134).

This project is concerned not only with the imbalance of technique and creativity in music pedagogy and performance, but with the fact that the two are polarised in the very way that the making of music has historically come to be perceived.

The Practice of Music

How musicians perform is inextricably tied up with how and what they practise. A stroll through the halls of any Australian tertiary music institution may leave the observer perplexed: One might hear thousands of notes, scales, arpeggios and fragments of pieces, but very little of the extra-technical characteristics of music. It would seem that, due to the difficulty in strictly defining them, the extra-technical
components of music are not practised in music institutions. Practice, for the most part, is not treated as a musical event, but rather as preparatory exercise leading to performance; that is to say, practice is viewed as the means to an end rather than a valid musical experience in its own right.

Similarly, technique is held as an object to be pursued, acquired and owned, separate from the performance of music. Conventional practice methods regard the acquisition of technique as an activity that is separate from the making of music, when in reality, technique and musicality are distinguishable but not divisible. English philosopher, Owen Barfield, points out: “... this confusion between distinguishing and dividing – the tacit assumption that we cannot distinguish what we cannot divide – is a weakness that has been growing increasingly prevalent in the thinking of the western world throughout the last three or four hundred years” (1970:57). I argue that the historical emergence of this atomistic thinking is largely responsible for the way music is taught in institutions today, and I will examine it in greater depth in Chapter Seven.

**Personal Context**

Although this study focuses on the division between technique and creativity in the practice of improvising trumpet players, the phenomenon is not exclusive to this group alone. It would seem, however, that the division is more pronounced, firstly, for brass players, due to the physically demanding nature of these instruments, and secondly,
for improvisers, whose performance needs differ markedly from those required of players of pre-composed music.

Indeed, it is my frustration with the implicit acceptance of the split by teachers and students alike that has prompted this research. Over the years I have found traditional routines and exercises inadequate in serving my performance needs. I feel that I have wasted valuable hours in the mechanistic, repetitive pursuit of skill acquisition at the expense of exploration and discovery. For some time now I have experienced a profound sense of unease in prescribing the same inadequate routines and exercises for students. Support for my sense that something was wrong is offered by composer and writer, David Keane:

... the rigidity of traditional music instruction with its complete disregard for personal exploration and its dogmatic clinging to a skill-development basis for musical comprehension actually impedes the development of some kinds of experimental musical knowledge (1982:327-328).

Perhaps the experimental knowledge Keane refers to is the kind sought by improvisers insofar as improvising is often described as an act of exploration and discovery.

Discussions with many teaching and performing colleagues have demonstrated support for these concerns. In short, the common perception is that the drudgery of the technical regimen is an obstacle to progress; a chore if not a punishment that must
be unquestioningly worked through before the playing of music can begin. For example, trumpeter Bobby Shew observes that "[m]ost students (and players) are bored by the sameness of these daily routines, which can tend to set up negative feelings and attitudes early in the day" (1986:27).

**Research Methods and Preliminary Findings**

In an attempt to gather more than anecdotal evidence in support of my claim that there is a discontinuity of musical functions in trumpet pedagogy, I have surveyed, by means of a questionnaire, forty tertiary trumpet students from the Queensland Conservatorium, the Sydney Conservatorium of Music, the Canberra School of Music, the Victorian College of the Arts, the Elder School of Music and the Western Australian Academy of Performing Arts. The questionnaire (Appendix A) comprised ten multiple-choice questions. Answers were expressed either as numerical percentages (in 25% increments) or segments of time, ranging from ‘all of the time’ to ‘never’. Participants were asked to indicate the amount of time they devoted to the practice of technique, repertoire and improvising. They were also asked to describe their state of awareness when practising and performing. Participants were also offered the opportunity to respond to the problem in their own words.

Twenty two students responded to the questionnaire, and of those, nine identified themselves as improvisers. Due to the relatively small response to this survey, it has proved difficult to identify any clearly emergent themes in the resulting data. It would
seem, however, that almost all respondents experience some levels of boredom or distraction during practice. Just over half of the respondents identify a distinction between the way they play the trumpet in performance and practice. It is also useful for the purposes of this research to note that over half of the respondents devote between twenty-five and seventy-five percent of their practice to technical exercises. Of the respondents who improvise, the majority dedicate less than half of their practice to improvisatory acts. A more complete summary of data gathered from the survey is provided in Appendix B.

Surprisingly, it has proved difficult to discover any published discourse on this topic. A review of prominent brass and improvisation periodicals, including the *Journal of the International Trumpet Guild*, the *Brass Bulletin*, *Down Beat* magazine and the *Journal of Jazz Education* has revealed nothing directly relating to the problem as I have observed it. Electronic reviews through the Music Index Online and electronic lists of published theses have similarly revealed little information.

It would seem, then, that although the question of striving for executory perfection in isolation from creative literacy in improvisation is a common problem for brass players, it has yet to be formally acknowledged in academic and institutionalised education fora.
CHAPTER THREE: THE EMERGENCE OF THE TECHNIQUE/CREATIVITY

DICHOTOMY

Introduction

How has the division between the technical and creative components in instrumental instruction come to be almost axiomatic? What has led to the notion that technique is something that serves merely to facilitate, yet remain separate from, musical ideas?

Some would suggest that the distinction between technique and creativity as observed in trumpet pedagogy is born of necessity. The trumpet is a physically demanding instrument, and as such, it is somewhat understandable that trumpet playing is often treated as a primarily physical pursuit (Caruso 1979). However, it can be demonstrated that this divide is in fact reflective of far reaching psycho-social trends that have risen to dominance in all fields of human thought and endeavour over the last three to four hundred years (Barfield 1970; Chekhov 2003; Newham 1993).

The Dominance of Analytical Cognition and Reductionism

While it is beyond the confines of this project to explore the evolution of human consciousness, it is necessary to acknowledge the historicity of knowledge, the view that historical factors impinge on the very form that knowledge takes (Lukacs 1997, 2002). Trends in human thought do change over time, and many contemporary
thinkers believe that we are now in an age where division and reductionism are endemic in human cognition. In order to know, we now disassemble the whole, laying bare its fragmented parts. The tendency to ‘divide and conquer’ began to emerge as the dominant pattern of thought as early as the sixteenth century, and could well be the motto for today’s scientific age (Ortega y Gasset 1962, 1993; Lukacs 1993). This is, however, clearly an inappropriate modality for music cognition: As noted in Chapter Two, it is the extra-musical components, the indefinable result of its combined parts which facilitate the transfiguring musical experience. Like all phenomena of deep human significance, music is a whole that is far greater than the sum of its parts.

The industrialisation of the Western world also exerted influence on human consciousness. The nineteenth century human came to be perceived as a mechanistic being; flawed, but nevertheless suited to menial, repetitious work. It is not without significance that around this time, the teaching of music became formalised and institutionalised. The emphasis of repetition in skill acquisition, a habit born in early conservatoria, is closely aligned with the idea of man as machine. Musician and author Stephen Nachmanovitch observes that “[t]he Western idea of practice is to acquire skill. It is very much related to our work ethic, which enjoins us to endure struggle or boredom now in return for future rewards” (1990:68).

This chapter will demonstrate that the division between the technical and the creative components in music is seeded in the beginning of the nineteenth century, and has its genesis in the symphonic orchestral tradition of the time. Although I intend in no way
to vilify the artistic validity of the Western art music canon, there is evidence suggesting that many of the attitudes and institutions that have developed since the nineteenth century to support and uphold it, are, at least in part, responsible for the perpetuation of the division I have discussed.

The Musician as Interpreter or Conduit

The word technique is derived from the ancient Greek term tekhnē, meaning “art”, “skill”, and “craft”. In stark contrast to this original meaning, the New Shorter Oxford English Dictionary currently defines technique as “… the mechanical or formal part of any art”. This etymological sequence suggests that, in times past, there was no distinction between the technical and creative aspects of art; they were considered one and the same. Similarly, in previous centuries the role of the musician was not one of isolated performer. Prior to the nineteenth century it was not uncommon for musicians to be, as educator Barry Bignell observes, “performer, composer, critic, theorist, and even philosopher” (2003:2).

Goehr addresses the issue of the distinction that began around the turn of the nineteenth century between composer and performer in stating: “The pre-modern, fluid and continuous relation between compositional and performance activities was conceptually transformed into a rigid distinction between them” (2002:138). This split fuelled a friction between the perceived roles of composer and performer: Was the performer a divine interpreter, breathing life into the cold, dead page, or a mechanistic
medium in service of the composer’s will? It would seem that in the nineteenth century, the argument fell in favour of the composed work, and “performances were deemed subservient in purpose to the work, [and] subordinate in value to the work” (Goehr 2002:141). The composer’s voice came to hold all authority and the performer was viewed as an unfortunate necessity in the transmission of the composer’s intent. Even twentieth century composer, Igor Stravinsky seems to endorse this view. “The secret of perfection” he states, “lies above all in [the performer’s] consciousness of the law imposed upon him by the work he is performing” (2001:127).

Thus it came to be understood that “performances should be like windows through which audiences directly perceive works” (Goehr 2002:142). Any displays of personality or individuality were considered barriers to this desired clarity, and so the ideal performance came to be considered one in which the performer’s self was denied, allowing for a transparency through which the composer’s will could shine.

In short, the nineteenth century musician was viewed as a passive vessel through which music could flow; an often-flawed servant of the composition, rather than an active and intrinsic participant in the creation of music. Ironically, in striving for transparency, musicians sought to strip themselves of that which music intends to celebrate: humanity.
The Emergence of Perfectionism

Not only did this demand for transparency call for a negation of the performer’s self, it also cultivated an expectation of perfection in performance. An error could render a musician more visible than overt interpretation. Coupled with ever increasing demands on instrumental skill, it became imperative for nineteenth century musicians to arm themselves against error. Increasingly, musicians needed to shield themselves behind an impenetrable technique.

Concurrently, the idea of perfection in performance relieved musicians of a great burden of responsibility. Fidelity to the composer’s score at the exclusion of any sense of interpretation by the performer made the composer (and/or conductor) fully accountable for the musical event. A work received unfavourably yet executed perfectly was (and still is) in no way the fault of the performer. Personal detachment from the musical experience through technique became a way of deflecting accountability.

It is little wonder that an infallible technique became an object of desire of nineteenth century musicians. Nor is it a coincidence that around this time music education began to be institutionalised in conservatoria, further protecting and promoting the idea of fidelity to the composer’s work through formalised notation and the attainment of executory perfection (Bignell 2003).
The Continuity of Musical Roles

Prior to the nineteenth century, musicians were expected to have a greater involvement in, and take greater responsibility for, the making of music. According to musician and author, Roger Dean, “composers in the seventeenth to nineteenth centuries often left a degree of freedom to the performer: that is the composer did not utilize maximum control. Later … the opposite trend (towards maximum control by the composer) has been very obvious” (1989:xix).

Vocalists in the Renaissance were expected to freely embellish pre-composed melodies; the ability to improvise figured bass accompaniment was expected of the Baroque keyboardist, and instrumental soloists of the so-called Classical period were encouraged to at least partially improvise concerto cadenzas. Clearly, there was less of a demarcation between the role of composer and performer prior to the nineteenth century; indeed, many pre nineteenth century composers would perform their works themselves, either as a solo performer or as part of an ensemble. Authors Robert Demaree and Don Moses inform us that it “was only during the nineteenth century that our modern notion of the conductor – a central authority, working with a baton from the advantage of a podium – became the standard image” (1995:3).

We come to see then that the composer-conductor-performer hierarchy on which a great deal of current music education and performance is based, is a comparatively recent idea, and that it is, in essence, an unbalanced power relationship that strips the
musician of any sense of individuality or creative autonomy. It is the nineteenth century ideals of executory perfection, obedience to the score, and the denial of the performer's individual voice that form the basis of the doctrine of the Western art music canon and current instrumental instruction, including trumpet pedagogy. For all practical purposes, the performance of Western art music and the pedagogy that feeds it are still orientated in the nineteenth century, but seem to be unaware that they have been influenced by modes of thinking (especially reductionist thinking of the nineteenth century) that have evolved outside their own discipline.
CHAPTER FOUR: A REVIEW OF EXISTING TRUMPET METHODS

Introduction

There are literally dozens of trumpet methods in common use today, most of which have come to us as the legacy of performers and teachers of the late nineteenth and early twentieth centuries. That highly respected methods frequently present conflicting ideas is an accepted, yet none-the-less confusing fact. “For attaining the higher register”, for example, Max Schlossberg’s method informs us that “the simultaneous use of the stretching back of the lips and cheeks and the raising of the diaphragm is of prime importance” (1965).¹ Claude Gordon, however, for the same purpose states quite categorically: “Do not use smiling or stretching back movements of the lips” (1968:5 emphasis original). This contradiction serves to demonstrate that there is no singularly correct approach to the study of the trumpet, but rather, that the pursuit of trumpet mastery is an ongoing process of exploration in the attempt to discover what works best for the individual.

While trumpet methods exhibit multiple and divergent views, there are certain themes common to these methods. They all present, in some form or another, some or all of five main groups of exercises. These can be categorised as long tones, lip slurs, intervals, tonguing and scales.

¹ The quotation here is taken from the introductory pages of the Schlossberg’s Daily Drills and Technical Studies for the Trumpet, in which no page numbers are given.
This project aims, in part, to demonstrate ways in which the exercises within these methods can be adapted to better suit the needs of improvisers. For the adaptation of these exercises to be successful on both technical and creative levels, it is essential that the original purpose of each exercise is understood completely, both in principle and experientially. It is crucial that a player understand not only how each exercise sounds and feels when played correctly, but why the exercise is employed at all. The student must be led by an understanding of desired outcome of the original exercise, in order for the adaptation to serve its original technical goal. It is for this reason that I find it necessary at this point to explicate my own understandings of the principles underlying the five main groups of exercises as presented above.

**The Principles of Technique**

**Long Tones**
The employment of long tones (usually at the beginning of a day's practice) serves to ‘awaken’ the fundamental mechanisms of sound production in a manner of low physical impact, much like the first stretches of an athlete. The aim of long tones is to achieve an open, pure, free sound with minimum effort. Long tones also serve as a kind of litmus, in that they expose even the smallest impurity in a player's tone. In this way, long tones are often examined as a microcosm of trumpet technique.

**Lip Slurs**
To move from a note to another within the harmonic series without articulating or changing valve position promotes a suppleness and flexibility in a player's technique.
Exercises of this sort, commonly called lip slurs, should employ a minimum of effort in moving from one note to the next. An evenness of sound should be maintained throughout the range of the instrument, and the moment of change itself should be as seamless and imperceptible as possible. It is common for a player to strive to make higher harmonics feel as though they require the same amount of effort to produce as those below. Lip slurs also develop strength in the ‘corners’ of the embouchure, though many players treat these exercises with caution, as they can prove physically taxing. Lip slurs also serve to develop control of tongue position within the oral cavity for those who subscribe to this approach.

**Intervals**

The inclusion of interval studies in the daily routine develops a connection between the player’s internal sense of pitch and the physical requirements to both articulate and slur between all intervals throughout the range of the trumpet. Interval studies promote flexibility and confidence when executing passages involving leaps.

**Tonguing**

There are numerous articulations demanded of trumpet players, varying in strength and intensity, (legato to staccatissimo, pianissimo to fortissimo) including multiple (double and triple) tonguing. All should be executed with precision throughout the range of the instrument. For performers in the jazz idiom, a command of swing and ‘doodle’ articulations is also necessary.
Scales

As with all instruments, an intimate familiarity with scales, arpeggios and fragments thereof in all keys is demanded by conventional trumpet methods, although none of those listed below offer a complete course in all common scales. It is necessary for improvisers to be familiar with, not only all major and minor keys, but all modes (major and minor), diminished and augmented scales and arpeggios, whole-tone scales, and tonic and dominant be-bop scales.

Five Prominent Methods

A complete review of published trumpet methods is beyond the scope of this project. It is however, useful for the purposes of this study to note a little about each of those most commonly employed in Australia. Informal discussions with leading Australian brass pedagogues have revealed that the Arban, Caruso, Clarke, Schlossberg and Stamp methods are among those most widely used in this country. It is for this reason that this study will focus on the approaches of and exercises from these methods. In this section I discuss briefly these methods with a view to comparing their approach and content.
Jean Baptiste Arban Cornet Method

First published in 1864, the Arban Method is still colloquially considered the ‘bible’ of trumpet playing. It is the most thorough of the methods presented here, covering all fundamental areas of technique, including long tones, slurs, scales and arpeggios, single and multiple tonguing, with the addition of rhythmic studies, studies on the ornaments and fourteen cadenzas. The third and final section of the Arban method presents ‘Fourteen Grand Studies’ and ‘Eighteen Solos’, which are designed to incorporate the application of the techniques studied earlier in the method.

Musical Calisthenics for Brass

Carmine Caruso’s *Musical Calisthenics for Brass*, published first in 1979, deals primarily with *how* to practise. Caruso’s method is, in part, contradictory to others, in that it asks the student to:

1. Tap [her/his] foot
2. Keep the mouthpiece in contact with the lips throughout each study
3. Keep the blow steady
4. Breathe only through the nose

While the third step here is a common to all but a few methods, the others are not. Highlighting this point serves to emphasise that Caruso’s is a method of practice, not performance. Caruso states quite clearly that his “is NOT a music method” (1979:6), and stresses that “playing a musical instrument is a muscular activity” (1979:4). The
exercises outlined in this method are designed to develop the “[n]early two hundred muscles [that] come into play when a wind musician produces a sound” (1979:4) in isolation to the enhancement of more general musical skills.

**Clarke’s Technical Studies for the Cornet**

Originally published in 1934, Herbert L. Clarke’s *Technical Studies for the Cornet* is a staple method for trumpet players the world over. It presents ten studies in twelve keys, based on chromatic scales, major and minor scales and scale fragments and arpeggios. Each study is followed by an etude based on the study, but these are clearly designed as demonstrations of technical prowess, not as pieces of music in their own right. Studies form the Clarke method are known for their versatility; they can be tongued or slurred, played loudly or soft, and as such, can be used to improve almost any specific element of trumpet technique. Thus, they are employed in a great number of popular practice routines.

**Daily Drills and Technical Studies for the Trumpet**

Max Schlossberg died in 1936, leaving a legacy of exercises that were assembled and published one year later as *Daily Drills and Technical Studies for the Trumpet*. It remains one of the most comprehensive methods in use, suggesting that the student select a few drills from each of the following groups daily:
I. Long note drills
II. Intervals
III. Octave drills
IV. Lip drills
V. Chord drills
VI. Scale drills
VII. Chromatic scale drills
VIII. Etudes

Very little instruction is offered in how to play the exercises. It is interesting to note that the eighth section, ‘etudes’, is placed at the end of the method, inferring, as does the Arban method, that this more ‘musical’ activity cannot commence until the completion of the technical regimen.

**James Stamp Warm-Ups + Studies**

Stamp’s method was first published in 1978. Like Caruso’s, it is a method which describes in depth the principles of how to play the trumpet, while at the same time presenting material specifically designed to engage these principles. The Stamp method advocates lip buzzing (without the mouthpiece), constant diaphragm support, and the use of pedal tones. Stamp also introduces symbols, such as to indicate that “there must be no indication which direction (up or down) the slur is going” and to indicate a “½ tone lip bend (bend rhythmically as if depressing a valve)” (2002:2).
Conclusion

The success of these books as methods of technical instruction and development cannot be denied; for evidence one only need look to the thousands of technically proficient trumpet players who have used them and who serve as performers and teachers in all fields the world over. It is not, however, the ability of these methods to communicate the principles of technique that is under scrutiny; it is that they so markedly divide the technical and musical components of practice and performance. As outlined in the previous chapter, these methods have evolved directly out of the ideology of the nineteenth century. They serve to promote executory perfectionism, unquestioning adherence to the score and suggest a denial of the autonomous musical voice. As I shall demonstrate in the following chapter, these qualities have little to do with the performance needs of improvising musicians.
CHAPTER FIVE: A REVIEW OF THE DEMANDS OF IMPROVISATION

Introduction

Before an examination can be made of the relevance of traditional methods of trumpet instruction to improvisers, it is necessary to understand the performance needs of improvising musicians. What are the skills required in improvisation? What musical and human elements come into play during improvisation?

Developing a Concept of Improvisation

There are innumerable understandings of the term improvising, and as such, it is difficult to irrefutably define. For some, the ability to improvise, especially in a commercial jazz setting, means to be able to accurately apply a series of pre-learned patterns within the given musical form and harmonic structure. There are a limited number of commonly used harmonic progressions which a player may learn to navigate by developing a library of responses, usually borrowed from historically significant players, which may be executed at will. This type of ‘play-by-numbers’ approach to improvising is not what I refer to when I employ the term here.

For the purposes of this research, I will use the term improvising to mean a spontaneously conceived and delivered response to the musical stimulus of the moment. That is, a player’s intuitive, yet informed contribution, in reaction to and as
an equal part of, the music that (s)he and her/his fellow performers are simultaneously conceiving and creating at the given moment. This is not to say that this project has no relevance for performers whose improvisations occur mostly within the boundaries of commercial application. What follows is a more detailed description of my understanding of the concept of improvisation.

To improvise is to explore: It is to take an idea and, through practical experiment, reveal something about its nature. How does the idea accommodate variation, that is, elongation, truncation and transposition? How does the idea fit within the context of the whole of the music of which it is a part? Does the idea conflict or complement? Is it a disparate tangent or a concurrent stream? Although I do not wish here to enter a complex aesthetic question, I wish to state for my purposes that there seemingly is no limit to the potential manipulation of a musical idea. What results from an exploration of a musical idea is of little consequence; it is that the idea is explored at all that is of primary import in improvisation (Nachmanovitch 1990; Werner 1996). In this respect, it is essential that a performer of improvisation surrender her/his notion of expected outcomes and engage instead in the process of creation. An improviser must be guided by an unflagging curiosity; a desire to explore for the sake of the journey alone. It is the sense of wonder that is the driving force behind improvisation; the reverence for and infatuation with, the very act of creation through music.

Improvisation can be viewed as a form of play, in which musical material is tossed, turned, rolled, stretched and bent, in order to know it more fully. Thus, improvisation
might be seen as a phenomenological act, in which the material in use is taken to its
limit in order to reveal its true nature on its own terms, and also an epistemological
act, in that we come to understand the possibilities and limits of the musical elements
more intimately through our own knowing. In this way, improvisation can be said to
happen when the musical material meets the musician on equal terms.

Improvisation is an act served by intuition; it is informed by impulses more vital than
utilitarian cognition. Nachmanovitch informs us: “Reasoned knowledge proceeds from
information of which we’re consciously aware – only a partial sampling of our total
knowledge. Intuitive knowledge, on the other hand, proceeds from everything we
know and everything we are. It converges on the moment from a rich plurality of
directions and sources” (1990:40). He adds: “Improvisation is intuition in action ...”
(1990:41). It is of the essence, then, that an improviser remains open to the influence
of intuition.

So it would seem that for a musician to improvise, (s)he must be compelled by a
sense of wonder and play, be willing to explore, not for reward, but for the sake of
curiosity, and remain responsive to intuitive wisdom. An improviser must be at once
child, explorer and sage.
Conclusion

Clearly, these needs are not served by traditional practice methods that reinforce the ideals of the nineteenth century. The obedience to an inflexible regimen of isolated skill development not only excludes improvisatory elements from practice, it impedes the instrumentalist’s availability to them in performance.

Perhaps students of improvisation should not be instructed to practise music, or play music (as if it is something inauthentic that needs to be acted out), but instead should be encouraged to play *with* music. For improvisers, the act of improvisation should not only form an integral part of the practice routine, it should be the basis upon which all practice is constructed.
CHAPTER SIX: THE ADAPTATION OF EXISTING EXERCISES

Introduction

In this chapter I attempt to show through notated examples how specific exercises from conventional methods may be adapted to embrace improvisatory elements while still aiming at the pursuit of technical development, and in this way be made more relevant to improvisers. This will be approached on two levels: In the first instance, the existing content of the exercises will be replaced with melodic and harmonic resources more pertinent to improvisers, including major and minor modes, be-bop, diminished and augmented scales. Although this type of alteration does increase the significance of these exercises to improvisers in that the adapted content is of the kind more likely to be encountered by them, it is not in itself improvisation. For this reason I call this type of modification a primary level adaptation.

In what I call secondary level adaptation, the exercises will be altered to embrace the act of improvisation itself. That is to say, I will demonstrate how the idea of each exercise may be used as the basis of an improvisation in pursuit of the same aim of the original exercise. In this way, the faculties required in improvisation will be developed simultaneously with technical acumen.

With the exception of the final example (figures 5a, 5b and 5c), which has been adapted on both levels, each exercise has received either a primary or secondary
adaptation, depending on its suitability. The secondary level adaptations that follow are transcriptions of my own improvised versions of the exercises.
Long Tone Exercises

Figure 1a: Stamp Exercise 3 – Original Presentation

In the exercise above the goal is to retain a consistency of sound and effort throughout each phrase. It should feel as if it requires the same amount of effort to create the highest note in each phrase as the lowest. The airstream should remain constant between the upper and lower octave; the notes should feel fully joined; the moment of change from one note to the next should be unperceivable. The exercise employs pedal tones in the aim of opening the aperture of the player’s embouchure, ensuring that it remains responsive to the airstream. Thus, the exercise lends itself to slurred descending improvisations that move into the pedal region:

Figure 1b: Stamp Exercise 3 – Secondary Adaptation
The exercise above is designed to promote an evenness of tone and airstream. The marked dynamics ensure that this evenness is not dependent on volume. Slurred improvisations that are confined to steps of a semitone could replace the original version of this exercise:
The lip bend component of the above exercise is designed to develop strength in the corners of the embouchure as well as to encourage a free flow of air through the instrument. The scale returning to the tonic aims to promote a uniformity of tone and effort throughout the range of the instrument. Again, this exercise lends itself to flowing melodic improvisations, with the inclusion of the lip bend and pedal point techniques:
Lip Slur Exercises

Figure 2a: Arban Exercises on the Slur No. 22 – Original Presentation

Used to promote flexibility and develop strength in the corners of the embouchure, the exercise above must be played using a constant airstream and a minimum of movement of the tongue and lips. It can be replaced by improvisations that move through the harmonic series without changing valve combinations:

Figure 2b: Arban Exercises on the Slur No. 22 – Secondary Adaptation
Interval Studies

Figure 3a: Caruso Exercise 3 – Original Presentation

The Caruso method demands that, once the player begins the exercise above, the embouchure is not to be relaxed or moved. In this way, this exercise is designed to develop strength in the corners of the embouchure. It can be adapted using the same physical principles while improvising using predominantly intervals of minor and major thirds:

Figure 3b: Caruso Exercise 3 – Secondary Adaptation
Again, the above exercise can be adapted by using the intervals of a perfect fourth and major second as the basis for improvisation, and by mimicking the louder, lower phrases more quietly an octave higher:
Scale Studies

Figure 4a: Clarke First Study Exercise 13 – Original Presentation

The Clarke studies are renowned for their versatility. The exercise above can be used to develop valving clarity, breath endurance, or, upon removing the slur, tonguing. Below, the exercise is treated to a primary adaptation, where the chromatic scale is replaced with a whole-tone, semi-tone pattern:

Figure 4b: Clarke First Study Exercise 13 – Primary Adaptation
Similar in principle to the exercise presented in figure 4a, the study above lends itself to primary adaptation, based, for example, on the diminished scale:
Tonguing Exercises

Figure 5a: Arban Exercises in Double Tonguing No. 18 – Original Presentation

The exercise above lends itself to primary adaptation, replacing the major scale with a melodic minor, in order that its modes become familiar, and exchanging the double tonguing for rapid jazz articulation:

Figure 5b: Arban Exercises in Double Tonguing No. 18 – Primary Adaptation
The exercise can be further adapted by improvising phrases that employ, for instance, rapid jazz articulation and minor be-bop scales:

**Figure 5c: Arban Exercises in Double Tonguing No. 18 – Secondary Adaptation**
The Benefit of Constraints

The original presentation of each of the exercises above serves to develop a particular element of trumpet technique, and each can, in essence, be improvised. In this respect, the improviser can develop technical proficiency while simultaneously nurturing her/his faculties of wonder, exploration and intuition.

In improvising the exercises the player may, at least in part, begin to combat much of the boredom and frustration associated with repetitious practice routines. There may come a point, however, when the improvisation of the exercises may begin to suffer from a lack of focus. It is as if, having been released from the imprisonment of regimen, the player's new found freedom finds itself with nothing to push against, and washes away. It must be remembered that improvisation is not aimless, nor wandering; it is entrenched in the player’s ability to commit to the development of a musical idea.

In this respect, the player who chooses to improvise the technical component of her/his practice schedule will be well served to place constraints upon the improvised exercises. Stravinsky expresses the same need for his ability to compose: “... if nothing offers me any resistance, then any effort is inconceivable, and I cannot use anything as a basis, and consequently every undertaking becomes futile” (2001:63). He adds: “My freedom thus consists in my moving about within the narrow frame that I have assigned myself for each one of my undertakings” (2001:65).
To bring the idea of constraints into the context of the examples presented above, the improvised adaptations of long note exercises could, for example, be confined to a specific key or mode, increasing the player’s familiarity with that tonality. Adaptations of interval studies could be confined to an attempt to improvise using the given interval(s) only. Tonguing exercises might be restricted to include groupings of five, seven or nine, in order to assimilate less-orthodox rhythms.

Similarly, primary level adaptation of long note and lip slur exercises, for example, can be achieved by replacing them with ballads from the jazz standard cannon, played in a manner that aims to replicate the result of the original exercises. In the same way, traditional tonguing studies can be substituted with rapidly articulated ‘be-bop heads’.

A player who is able to honestly assess his/her strengths and weakness is, in the applying constraints to her/his improvisations, able to develop those aspects that require the most attention. In providing ‘something to push against’, observes Nachmanovitch, “[p]lanning and spontaneity become one. Reason and intuition become two faces of truth” (1990:189).

A detailed method for the application of constraints to improvised practice can be found in Hal Crook’s informative method How to Improvise: An Approach to Practicing Improvisation (1991).
Conclusion

I feel it necessary at this stage to reiterate that the examples presented above are in no way intended to constitute a complete method; they merely demonstrate a way of incorporating improvisatory elements into the five methods most widely used in Australia today.
CHAPTER SEVEN: IDENTIFYING SOME ANOMALIES IN CURRENT MODES OF MUSIC INSTRUCTION

Introduction

The preceding chapters have been concerned with the observation that traditional methods of instrumental instruction do not serve the needs of improvisers very well. How is it that teaching methods have come to not only to exclude, but block students’ receptivity to the very faculties upon which improvisation relies? This chapter attempts to answer this question by identifying some of the problems in current music education as I have come to view them through this research and through my own experience as a teacher and student.

The Abstraction of Musical Experience

... It is in fact nothing short of a miracle that the modern methods of instruction have not yet entirely strangled the holy curiosity of inquiry; for this delicate little plant, aside from stimulation, stands mainly in need of freedom; without this it goes to wrack and ruin without fail (Albert Einstein, cited by Rogers 1969).²

Einstein’s comment, written at a time when education as a whole was organised largely on a positivistic paradigm, supports my view that certain anomalies in the teaching of music performance today hinder the faculties of wonder, exploration, play

² The quotation here is taken from the introductory pages of Freedom to Learn, in which no page numbers are given.
and intuition. I suggest here that these anomalies are grounded in the tendency of music pedagogy to place little emphasis on the experience of music, preferring instead to focus on the abstracted representation of music. Hence, the myriad shades of meaning in musical experience are left out of the education equation (perhaps because they are difficult to translate into verbal language) and its theoretical elements have had to be isolated, categorised and re-bundled in order that each package of information may be more easily conveyed from teacher to student. As alluded to earlier, this is a result of the deeply entrenched assumption that we cannot know that which we cannot divide.

Current modes of music instruction also assume that musical knowledge is a collection of things that can be passed from one person to another. On this point, Nachmanovitch brings to our attention the etymology of the word education: “To educe means to draw out or evoke that which is latent; education then means drawing out the person’s latent capacities for understanding and living, not stuffing a (passive) person full of preconceived knowledge” (1990:118). As a teacher, I can attempt to describe to a student what it is to play in tune, but until the student actually experiences the particular resonance that is called ‘being in tune’, her/his knowledge of playing in tune can only be abstract. In short, music performance is best understood experientially, but as author Paul Newham points out, for modern notions of education, “… ‘development’, ‘progress’ and ‘intelligence’ mean a move away from such sensory experience towards proficiency in the organization of data and ideas.
without experiential contact with the phenomena which they are supposed to represent” (1993:31).

**Music as Transcendent**

Current trends in music pedagogy, which evolved from nineteenth century positivism, would have us believe that the musical experience is nothing more than the sum of its divided parts; that it is simply the skilled organisation and precisely articulated aural manifestation of pitch and rhythm. However, the belief that music can be fundamentally understood as its resulting sound waves ignores that which we all experience, yet cannot define, no matter how much we dissect it; and that is, that music moves us. Eminent educator, Dorothy Ling, articulates this well known phenomenon most profoundly in stating:

> [m]usic is the quickest, most direct and efficacious way of reincorporating us into the mythical landscape of our lives, the experience of which lifts us momentarily out of the devastating conflictive contingencies of a profane existence into the beatific plentitude of being (1989:173).

The idea of music as a transcendent experience is echoed by musician and author, Anthony Rooley, when he refers to “... the ineffable mystery of the power of performance” (1990:116). Sound is only the physical property of music; it is not the whole of music, and it is certainly not the part of it that lifts us “out of the usual treadmill of circling thoughts that keep us pressed down and earthbound” (Rooley...
It would seem, however, that the extra-musical phenomenon in music performance is not prioritised in music education. This perhaps has something to do with the relative ease with which the technical elements of music are assessed, and the comparative difficulty of cultivating authentic musical experience within the restrictions of our current utilitarian view of education in general.

**Learning and Play**

The need to trade and assess the essentially subjective experience of music performance has led music institutions to implement homogeneous curricula, insisting that all students fulfil the same graded units of generic skill requirements. This linear and impersonal approach to music education does nothing to nurture students’ access to their innate learning and knowing faculties: curiosity, intuition and play. Nachmanovitch describes the unique and powerful relationship between play and learning:

> When the most challenging labours are undertaken from the joyous work spirit, they are play. In play we manifest fresh, interactive ways of relating with people, animals, things, ideas, images, ourselves … we toss together elements that were formerly separate. Our actions take on novel sequences. To play is to free ourselves from arbitrary restrictions and expand our field of action. Our play fosters richness of response and adaptive flexibility (1990:43).

It is interesting to note that the characteristics of learning and knowing as they are described here by Nachmanovitch, and previously by Einstein, are similar to the
description of improvisation offered in Chapter Five, in which I suggest that improvisation is itself a form of play and a way of knowing. It is not unreasonable to suggest, then, that excluding the play element from music instruction blocks not only improvisatory skills, but also denies access to authentic knowing and learning.

The Influence of Piaget and Skinner

According to Newham, our system of music education still operates under the Piagetian illusion that cognitive intelligence is, if not the only kind of knowing, somehow more accurate and reliable than other forms of intelligence. He observes that “little attention has been paid to the significance of this non-cognitive apprehension and perception in schools …” (1993:31). However, current research, in particular that of Howard Gardner, has clearly identified the existence of other types of intelligence, including linguistic, spatial, musical, bodily-kinaesthetic, interpersonal and intrapersonal intelligences (Gardner 1983).

Jean Piaget’s educational psychology, which has profoundly influenced education policy in the Western world, emphasises learning as a linear and incremental development from simple to complex and primitive to sophisticated. Only in recent decades has it been subjected to intense scrutiny. For example, educational theorist Jerome Bruner’s principle of ‘spiralling’ describes “the process by which the learner constantly returns to ‘previous’ learning and understandings in the light of new learning and experience” (Moore 2000:23).
Burrhus Frederic Skinner’s behaviourist theory of operant conditioning (punishment and reward) as motivating ‘appropriate’ behaviour also exerts considerable influence on current modes of education. However, the validity of Skinner’s theory as applied to teaching and learning is challenged, as demonstrated by author on education, Alex Moore, in his observation that it provides little encouragement for the taking of risks, in direct conflict with the now more widely held belief that “making errors and taking risks represent an important and fundamental part of learning …” (Moore 2000:5).

Music in Schools

It is common for Australian students of music to begin their formal instrumental tuition in secondary school. For such students the musical experience is, from the very onset of music instruction, denied its holistic unity, and learning is divided into assimilable components. In Australian secondary schools, music is generally taught by way of group/ensemble performance, through a band or orchestra program, instrumental lessons, usually conducted in small groups, and classroom instruction in theory, history and aural studies. The artificial nature of this style of learning is characterised by Ling: “Schooling isolates from nature, life and reality, presenting instead a fragmented universe in which we become observers and not participants” (1989:68).

The Ensemble Program
The band or orchestra program is often the flagship of the music department. As such, it is through the band’s public performances and participation in competitions that a music department justifies its work to the school’s financial administrators and fee paying parents. Performances and music camps are also a way of ‘selling’ music to students: The social element of high school ensemble performance is used as a means of inducing students to commit to the program, generating more income and providing a larger ‘critical mass’ for the department’s ensembles. It is my observation, as the director of several secondary and tertiary level ensembles, that so strong is the directive in some departments to produce performances of ‘professional’ standard, that there is often little time left for any real learning to occur. That is to say that the push to produce often overwhelms and undermines the quality of the education process.

Instrumental Tuition

Instrumental lessons are usually conducted in groups of two or more pupils, making it difficult for the tutor to cater to students’ individual needs, having instead to opt for a ‘one size fits all’ approach. Typically, instrumental lessons are dominated by the development of the technical skills needed to execute the repertoire demanded of the student by examination requirements and the school’s ensemble performance obligations. In addition, the graded system of the Australian Music Examinations Board is often engaged as a parallel instrumental curriculum. Within this framework the division between the technical and the musical components of performance is reinforced, in that the A.M.E.B. syllabi clearly divide technical work and repertoire. For
some, the pressure of having to present for an examination can provide the motivation needed to make a greater commitment to their instrumental studies, but it is not uncommon for this pressure to make for a negative and destructive experience, promoting guilt and anxiety associated with parent and teacher expectations.

**Classroom Music**

It is in classroom music studies that students are exposed to the notion that music theory is something separate from music *doing*. Intervals become things to be named, rather than phenomena to be experienced; melodies and rhythms become things to be dictated, rather than embodied; and the cycle of fourths is seen, not as a natural phenomenon, but as an unrelated string of letters to be memorised. It is perhaps not surprising then, that so many teachers find themselves frustrated by students’ inability to perform with musicality, when they are being denied access to the kind of knowledge that informs this sense: knowledge that is *experiential*.

**Conclusion**

This discussion is important because the motivation for this project emerged from the observation that current trends in music instruction perpetuate the division between technique and creativity by conveying knowledge of music’s components in isolation from each another. Moreover, it would seem that music education curriculum today is motivated largely by a demonstration of result, a motive that conflicts with the more recent view that authentic musical experience is made manifest through focusing
primarily on the process of the musical act (Herrigel 1999; Ling, 1989; Nachmanovitch 1990; Werner 1996). In addition, following a Piagetian model, the teaching of music performance has become entrenched in the transmission of abstracted linguistic symbols and concepts in place of authentic experiential learning. I am compelled here to agree with Ling’s lamentation the current state of affairs in music education:

The usual methods and orthodox approaches to music seemed to me to be totally inadequate. Furthermore, as far as I could judge, they were more concerned with the outer ear and eye, the intellect and the techniques for general application, than with the musical ear, imagination, creativity and feeling. They did nothing to put those interested in music into direct live contact with musical experience. On the contrary, they imposed on him long years of previous learning and training, at once fatiguing and destructive… a kind of obstacle race ending with the correct reading and execution of the score of the so-called most difficult works, without ever crossing the threshold of music. Today it is possible to become a brilliant performer, composer or director without being a musician (1989:3 ellipse original).
CHAPTER EIGHT: FINAL OBSERVATIONS AND RECOMMENDATIONS FOR FURTHER RESEARCH

Introduction

General trends toward reductionist thinking in conjunction with the influence of nineteenth century methods of performance supported by teaching practices that can be traced to the psychological theories of Piaget and Skinner are largely responsible for the division of technique and creativity are in music education and performance today. That this division makes for undesirable experiences in performance is a confirmed by teachers, students and performers alike. The physical and somewhat ‘unforgiving’ nature of the act of playing the trumpet has caused many players and teachers to overemphasise the importance skill acquisition, which is demonstrated by a review of those methods of instruction in most common use. Despite the realisation that in performance, improvisers need to be informed by wonder, play and intuition, improvising trumpet players, as a rule, still cling to rigid practice regimens that have been devised out of the thinking described at the beginning of this chapter; thinking that impedes the development of the very faculties required by improvisatory creativity.
Research Findings

My aim in this project has been to identify the fundamentals of a method that integrates technical and creative components, and to show that, in basing improvisations on the idea represented in each exercise, aimed at the pursuit of the same technical outcome, traditional practice routines can be freed up, as it were, and made to accommodate the needs of improvisers. During the course of this research, colleagues have raised some pertinent questions. Perhaps the most pressing are: ‘Can the improvised version of a technical routine completely replace the written version’? ‘Does the improvised version achieve the same degree of technical development’? In researching this project I have had to invest a great deal of practice time reviewing existing methods, exercises and routines. Inevitably, this has exerted a positive influence on my technical command of the trumpet. However, it is relevant to note that, in reviewing these methods, I have noticed that my attention and awareness were considerably higher than when any one routine has dominated my daily practice. My experience is that it is usual in this situation for boredom and apathy to dominate consciousness. During the period in which my practice was focused on the improvisation of these exercises, I did experience a slightly lower level of technical security. However, when performing during this time, I felt a stronger connection with the act of improvising, including a greater confluence of technique and creativity.
Recommendations for the Application of the Research Findings

Perhaps, then, the solution is not to dispense with the existing methods entirely. One possibility is to alternate between the prescribed and the improvised routine every second day so that the two function as parallel curricula. Another alternative, to which I am more inclined, is to follow each literal execution of the exercise with an improvised version, thereby encouraging a greater continuity between the two models.

While the principles explicated in this thesis apply most significantly to tertiary improvising trumpet students, I see no reason why they cannot be adapted to any instrumentalist at any level. It is my belief that even players of pre-composed music would benefit by allowing wonder, exploration, play and intuition to inform their practice, by occasionally affording themselves the freedom to ‘wander’ in practice.

Recommendations for Further Research

Insofar as they represent a beginning, and given the brevity of this project, the principles presented here would benefit greatly from further research. Ideally, one could test, through control groups, the effectiveness of these recommendations in developing technique in fluid conjunction with improvisational skills. To establish a research methodology to test as much would prove highly problematic however, in that it would require the participation of a broad range of research specialists, including psychologists, educators, and musicians.
Part of my work has entailed the interrogation of current models of music education. As I have asserted, this has prompted me to suggest that the teaching of music needs to become more integrated. That is to say, ensemble, instrumental, theoretical and aural skills (including singing and drumming) need to be explored simultaneously, as it is in the coalescence of these factors that the performance of music becomes *musical*, not in their division. In addition, more room needs to be made in the teaching of music for the wisdom of intuition, for it is the guiding intelligence not only of improvisers, but all musicians.
References


Appendix A: Questionnaire

1) Are you an improviser, a performer of pre-composed music or both?
   - Improviser
   - Pre-composed
   - Both

2) How many hours do you practise in an average week?
   - 0-6
   - 6-12
   - 12-18
   - 18-24

3) What percentage of your practice is devoted to technical exercises?
   - 0 – 25%
   - 25 – 50%
   - 50 – 75%
   - 75 – 100%

4) If you are a performer of pre-composed music, what percentage of your practice is devoted to repertoire?
   - 0 – 25%
   - 25 – 50%
   - 50 – 75%
   - 75 – 100%

5) If you are an improviser, what percentage of your practice is spent improvising?
   - 0 – 25%
   - 25 – 50%
   - 50 – 75%
   - 75 – 100%

6) Do you get bored or distracted when practising?
   - All of the time
   - Often
   - Occasionally
   - Rarely
   - Never
7) Do you feel that your practice regimen prepares you for performance?

| all of the time | often | occasionally | rarely | never |

8) Do you feel as though you play the trumpet differently when you perform from when you practise? (i.e., with a different sound, different embouchure, more/less range.)

| all of the time | often | occasionally | rarely | never |

9) When performing, do you feel fully connected to the experience?

| all of the time | often | occasionally | rarely | never |

10) Are there any comments you would care to add concerning your experiences in practice and performance?

__________________________________________________________________________
__________________________________________________________________________
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__________________________________________________________________________
Appendix B: Summary of Findings

- Of the forty questionnaires distributed to Australian tertiary music institutions, twenty two (55%) were returned completed.

- Just over 40% of respondents considered themselves to be both improvisers and performers of pre-composed music. The remainder were players of pre-composed music exclusively.

- In an average week, 31.8% of respondents practised for 6 – 12 hours, another 31.8% practised between 12 – 18 hours, and the remaining 22.8% and 13.6% practised for 0 – 6 and 18 – 24 hours respectively.

- Just over one third of respondents devoted between 50% - 75% of their practice to technical exercises, while another third dedicated 25% or less to the same. 22.8% committed between 25% – 50% to exercises and the remaining 4.4% practised exercises 75% – 100% of the time.

- 40.8% of respondents devoted 50% – 75% of their practice to repertoire, while just over one third committed 50% – 25%, and 22.8% dedicated between 0% – 25% of their practice to the same.
• 55.5% of improvising respondents devoted between 25% – 50% of their practice to improvisatory acts, while one third improvised for 25% or less and 11.2% improvised between 75% - 100% of their practice.

• A majority of respondents (40.8%) experienced occasional boredom or distraction during practice, while just under one third experienced boredom or distraction often. 4.6% of respondents experienced boredom or distraction all of the time during practice and 4.6% never felt bored or distracted while practising.

• 59% of respondents felt that their practice regimen prepared them for performance often, while 22.8% felt that it did all of the time. 13.6% felt that their practice occasionally prepared them for performance and 4.6% felt that it did so only rarely.

• 45.6% of respondents felt that they occasionally played the trumpet differently when they performed than when they practised, while just under one quarter felt as if they did often, and another quarter only rarely. 8.8% felt no difference between the way the played the trumpet in practice or performance.

• 40.8% of respondents often felt fully connected to the experience of performing, while just over one third felt connected all of the time and 22.8% only occasionally felt fully connected to the performance experience.
References


Appendix A: Questionnaire

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<thead>
<tr>
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5) If you are an improviser, what percentage of your practice is spent improvising?

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| all of the time | often | occasionally | rarely | never |

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7) Do you feel that your practice regimen prepares you for performance?

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8) Do you feel as though you play the trumpet differently when you perform from when you practise? (i.e., with a different sound, different embouchure, more/less range.)

| all of the time | often | occasionally | rarely | never |

9) When performing, do you feel fully connected to the experience?

| all of the time | often | occasionally | rarely | never |

10) Are there any comments you would care to add concerning your experiences in practice and performance?

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