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A PROGRESSIVE GUIDE TO COMMERCIAL
TRUMPET PLAYING

D.M.A. PROJECT

A dissertation submitted in partial fulfillment of the requirements
for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By

Eric Murine

Lexington, Kentucky

Director: Dr. Skip Gray, Director of School of Music

Lexington, Kentucky

2013

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ABSTRACT OF D.M.A. PROJECT

A PROGRESSIVE GUIDE TO COMMERCIAL TRUMPET PLAYING

The commercial genre of trumpet playing has been overlooked by educators for years. The goal of this project is to author a book, *A Progressive Guide to Commercial Trumpet Playing*, to address this issue. Commercial music can be defined as music for the mass consumer audience with the intent to produce monetary profits.

This approach will take a student stylistically from blues through the popular music of the 21st century. The ultimate goal of this book is to fill the pedagogical void in trumpet performance study material, providing a more complete foundation for the trumpet performer. Each chapter will deal with a specific commercial genre and will include a brief history, musical examples, etudes, and a duet. This information will show students how to approach a given style through musical listening and performance and will provide a structure for effectively learning each commercial genre. This resource will also provide classical trumpet professors the tools for teaching genres of music with which they may be uncomfortable.

KEYWORDS: Commercial, Trumpet, Performance, Style, Pedagogy

Eric Murine

Student's Signature

4/16/2013

Date

A PROGRESSIVE GUIDE TO COMMERCIAL
TRUMPET PLAYING

By

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Director of Musical Arts Project
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4/26/2013

Date

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TABLE OF CONTENTS

Acknowledgments	iii
List of Figures	iv

PART ONE

Chapter One: Introduction	1
Chapter Two: Aspects of Commercial Success	4
Mindset	4
Sound Check	6
Efficiency	8
Mouthpieces	11
Horns	13
Chapter Three: Commercial Locations.....	14
New York	14
Los Angeles	15
Las Vegas	16
Chapter Four: Blues	18
Listening	19
Etudes	21
Duet	25
Chapter Five: Soul	27
Listening	29
Etudes	32
Duet	36
Chapter Six: Motown	38
Listening	40
Etudes	42
Duet	47
Chapter Seven: Bebop	48
Listening	49
Etudes	51
Duet	55
Chapter Eight: Funk	57
Listening	59
Etudes	62
Duet	66

Chapter Nine: Funky Soul	68
Listening	69
Etudes	71
Duet	75
Chapter Ten: Pop	77
Listening	79
Etudes	82
Duet	86
Chapter Eleven: Conclusion	88

PART TWO

Chapter Twelve: Program Notes	89
Solo Recital	89
Notes	90
Chamber Recital	96
Notes	97
Solo Recital	101
Notes	102
Lecture Recital	106
Interviews	107
Glossary	176
Bibliography	177
Vita	179

LIST OF FIGURES

Figure 1, “Minor Pentatonic Scale”	17
Figure 2, Etude: “Da Blues Etude”	22
Figure 3, Etude: “Clarke on Blues”	24
Figure 4, Duet: “12-Bar Blues Duet”	26
Figure 5, Etude: “But It’s ALL Octaves”	33
Figure 6, Etude: “123-4567”	35
Figure 7, Duet: “Soul”	37
Figure 8, Etude: “Tops”	44
Figure 9, Etude: “Street Dancin’”	46
Figure 10, Duet: “Medley to Spin”	48
Figure 11, Etude: “Lost My Place GOTTA End!!!”	52
Figure 12, Etude: “Control the Bop”	54
Figure 13, Duet: “Follow the Bop”	56
Figure 14, Etude: “Mr. Brown”	63
Figure 15, Etude: “Funky Rick”	65
Figure 16, Duet: “P-Funk”	67
Figure 17, Etude: “Tower”	72
Figure 18, Etude: “EWF Confusion”	74
Figure 19, Duet: “Earth in the Stone”	76
Figure 20, Etude: “Rock ‘n’ Roll”	83
Figure 21, Etude: “Pop Endurance”	85
Figure 22, Duet: “Pop Duet”	87

PART ONE

CHAPTER ONE: INTRODUCTION

This document was written to help the classically trained musician transition into the commercial musical field. It is not an all-encompassing study of commercial music, but rather a learning guide to further the musician's knowledge. Each style is presented in a manner that, after completing the listening assignments, the musician can move into hands-on learning of that style through etudes, duets, and exercises.

Commercial trumpet playing is rarely taught at the collegiate level, despite the fact that a well-rounded professional trumpet player must be fluent in many different musical styles and genres. Universities teach jazz and classical styles of playing, but most often omit commercial musical styles such as soul, funk, and pop. Not providing trumpet students with exposure to commercial music creates a performance imbalance. The adage certainly rings true that "If you can't play a given style or genre, you won't get the job." A key responsibility of a college trumpet professor is to educate students and give them the ability to be successful as an educator/performer. If a given musical style is omitted in a student's education, then that student will lack the necessary ability for success in that area. A student pursuing a bachelor's degree in trumpet performance should be well versed in styles beyond the classical genre; he or she should be exposed to many different genres.

This text may be used as an academic supplement or as a general guide for any trumpet player, amateur to professional. Every style has its own challenges, so each section focuses on one key idea in order to prepare the student for commercial success. Interviews from leading commercial trumpet artists are included as well. Each section

closes with etudes that are designed to be simple enough that the musician can focus directly on the style that is being taught. Too-difficult etudes can take away from a lesson focus.

The following page shows an example of two lesson plans that will help with the use and study of this book. Following one of these lesson plans will increase the student's chance for success. Having a deadline and goals will also aid in musical advancement.

No matter what kind of music you are performing, a great tone and a great sound will get you through everything. This is something that is not being taught and emphasized in schools today. Listen, listen, listen. –Don Downs¹

Having the knowledge of many different styles, not just knowing about them but actually understanding what makes a chart swing is important. –Craig Johnson²

¹ Don Downs, e-mail interview by author, 16 June 2012.

² Craig Johnson, interview by author, 26 January 2012.

14-Week Plan

Blues lesson (weeks 1–2)

Soul lesson (weeks 3–4)

Motown lesson (weeks 5–6)

Bebop lesson (weeks 7–8)

Funk lesson (weeks 9–10)

Funky soul lesson (weeks 11–12)

Pop lesson (weeks 13–14)

7-Month Plan

Blues lesson (1st month)

Soul lesson (2nd month)

Motown lesson (3rd month)

Bebop lesson (4th month)

Funk lesson (5th month)

Funky soul lesson (6th month)

Pop lesson (7th month)

For the seven-month lesson plan, additional listening is necessary. Suggestions for additional listening are listed in the sections that follow; these should not be ignored. The style should be learned from the listening examples, then applied to performance through the playing exercises.

CHAPTER TWO: ASPECTS OF COMMERCIAL SUCCESS

Mindset

Being mentally fragile is arguably the number-one hurdle to overcome for a successful trumpet performance. When entering the commercial world for the first time, I noticed that I was not prepared mentally or physically. When you are the only trumpet player onstage in front of thousands of people, you can't afford to be timid. You must be confident in the abilities you have gained during the countless hours of practice and musical preparation.

Symphonies and classical chamber groups around the nation are struggling financially, as are jazz ensembles and big bands. Yet commercial musicians always seem to find work. They are the "jack-of-all-trades" of the music business. A good commercial musician who can command many styles on his or her instrument will always be in demand. Specialists who can perform only one style are not hired as often and endure more financial struggles.

Marketability is the key. If you only know classical music, then you will only be called for those gigs. Guess who is getting all the other gigs and jobs? It is the commercial trumpet players. –Sal Cracchiolo³

Schools are not training students to be set up for the gig. Students are not equipped to play any style once leaving college. I don't understand when students practice Mahler and play it well, then play a simple commercial phrase and can't do it. I have seen students that just spent four years and a great deal of money to get their one shot on Broadway, or to sub for a touring musician, and fold. –Carl Fischer⁴

³ Sal Cracchiolo, phone interview by author, 23 July 2012.

⁴ Carl Fischer, interview by author, 28 January 2012.

When I was strictly a classical player, even the hard things were relatively safe compared to what I do now. There is no safety net when I play commercial music; I play with Michael Bolton and Beyoncé, and I have no place to hide. Now that I do mostly commercial, when I step back to classical music, it works well because I am used to being thrown out of my element and into different situations. Many classical musicians don't know the feeling or have never experienced being thrown out of their bubble and into the fire—being thrown in with a funk band and asked to immediately figure out horn lines and start playing. When it is just you and a sax in front of thousands of people, you can't hide. —Kiku Collins⁵

Some players are more than qualified, with many advanced musical degrees, but [they are] a novice when it comes to real-world experience. Learn the horn parts to soul and funk tunes, and learn the attacks on notes in many styles. The attacks and releases on any given note are different between styles. —Joe Mosello⁶

⁵ Kiku Collins, online interview by author, 14 April 2012.

⁶ Joe Mosello, interview by author, 28 January 2012.

Sound Check

The sound check can be a very stressful time if not approached correctly. You must know what the end result should be before you begin. If you don't know what you want, the sound engineer will do it for you—for better or worse. The sound check includes two components: the microphone and the monitor. These two aspects of a sound system can make or break a trumpet player. First you need to decide what type of microphone you will be using. A stand microphone or a clip-on microphone each has its advantages. The clip-on microphone is needed if the band tends to dance or move around a great deal during a performance. In this case, a stand microphone would make the situation very difficult. If the performance does not have dance moves or other movement, then the stand microphone is the best option. The stand microphone allows the player to control how close the bell is to the microphone, a technique called microphone fading. Professionals use this technique to fade into and out of the microphone to gain a better control of dynamics. The performer knows the trumpet part better than the sound engineer. If you know a high note is coming up, back off the microphone so the sound engineer doesn't turn it down. When that happens, it creates more work for the performer; now you have to play louder to compensate for the microphone getting turned down. Don't let that happen. Be aware of the music and the distance from the bell to the microphone.

Monitors are a necessity for trumpet players to be able to hear themselves during a loud performance. In-ear monitors tend to produce a different sound that many professionals do not care for. Most professional trumpet players prefer a wedge monitor at their feet. Often the trumpet player stands very close to the drums, so drums aren't

usually needed in the monitor. A blend of bass, guitar, and vocals is the preferred mix, in addition to any horns. You must be able to hear yourself.

I usually get the microphone set and ask the sound engineer not to change it unless I tell them. I can move closer or farther away depending on the sound. I use my own microphone. It's a Sennheiser 441, and I bring it to most gigs. The sound people tend to do whatever they want anyway; sometimes they make things bad. I try to get the sound guy to turn me way up, and then I move away from the microphone; when the band gets really loud, I can move closer to the microphone without changing my approach to playing. I try to only have myself in the monitor, which will cause me to back off my playing a bit. Maybe some bass and drums, but that is it. –Vince DiMartino⁷

It's an art; Gary Grant and Jerry Hay started the microphone technique. Earth, Wind, and Fire also played a role in the development of the technique. Fading in and out of the microphone is crucial during live performance. I endorse AMT; if I have to use a clip-on microphone, I use them. Maynard Ferguson was great on fading; he never would play a double C directly into the microphone. If you are playing a high note, you don't want to scream a high note directly into the microphone. The sound engineer will turn your microphone down because of that, or compress you. The worst thing as a brass player is to get compressed; it just washes out the musician's sound. –Carl Fischer⁸

When I first got to Tower of Power, the trumpets were using clip-on microphones. I didn't really like the sound I got with a clip-on. They don't pick up the sound like an SM58 or Sennheiser 421. You lose the depth and full tone when you use clip-on microphones. You also can't use microphone technique and dynamics if you use a clip-on. The only problem with the Sennheiser 421 and the SM58 is when I would get tired toward the end of the night, I would microphone fade into the microphone but would lose the edge to the sound. That is the only drawback with those two microphones. I use in-ear monitors; I like it because I get my sound directly, and it helps with endurance because I can back off and play efficiently. I don't use them as they are designed; I use one in-ear monitor and the other ear pulled out. I would only have the Tower horn section in my ear. I was always in front of David Garibaldi, so I always heard him. I liked the acoustical sound I got when I only used one in-ear monitor. –Mike Bogart⁹

⁷ Vincent DiMartino, interview by author, 12 April 2012.

⁸ Fischer, interview.

⁹ Mike Bogart, online interview by author, 13 December 2011.

Efficiency

Playing efficiency is something that must be established before truly being successful in performing commercial music. Trumpet players are asked to play for many sets and many hours in a given night. We are expected to be able to perform all night long. The trumpet is a demanding instrument, and if not approached in an intelligent and methodical way, it will be hard for anyone to succeed.

Make sure you pace yourself during a show. If you are asked to play a four-hour show, don't give the first tune 100 percent of your endurance. You must make it to the end of the night. Also remember to choose an instrument and mouthpiece that will aid in endurance and sound projection. Below is a great story about efficiency by George Rawlin, followed by examples of set lists that are common in commercial music. A trumpet player might be asked to play all these tunes on a given night.

When I was on the road from 1966 to 1977, we did ten shows a day with a group called the Spurrflows. At that time Schilke was my teacher; he moved me from a B1 to a Schilke 11, 15, 18, 22, and then a 24. My lips would start to go numb and eventually come back, but during the shows I was regularly playing Ds above double C. Doing ten shows a day eventually paid its price; when I got off the road, I wasn't playing that much. I worked at Six Flags, and one day playing "MacArthur Park" up to a double A, because my road chops had left me without that great strength, it severed my top lip. The muscle ripped, and two weeks after that I was supposed to start work at the Fernmout Hotel and Venetian, and that is when I called Roy Stevens. He brought me through this massive issue with intensive relaxation with a closed embouchure. From then on I had to learn to be efficient; before then I felt like a football player. I loved doing it but knew eventually I was going to really hurt. —George Rawlin¹⁰

¹⁰ George Rawlin, online interview by author, 4 June 2012.

Soul Explosion/Trendells Show

Set 1

“Breezing”
“Route 66”
“Fools Rush In”
“What a Wonderful World”
“I Wanna Swing”
“At Last”
“Summertime”

Set 2

“In The Stone/Africano/Let’s Groove Tonight”
“Good Times”
“The Finest”
“Clean Up Woman”
“Dirty Low Down”
“I’ll Take You There/Let’s Stay Together”
“Pick Up the Pieces”

Set 3

“In the Mood”
“Respect”
“Outstanding”
“Rock with You”
“Midnight Train to Georgia”
“That’s the Way I Like It”
“Shake Your Booty”
“Ladies Night”
“Proud Mary”

Set 4

“Knock on Wood”
“Midnight Hour”
“Mustang Sally”
“634-5789”
“But It’s Alright”
“Shout”
“Monkey Time”
“Disco Inferno”
“Soul Man”

Are there aspects of commercial trumpet performance that could benefit classical musicians?

Yes! I have been preaching that for thirty years. A musical trumpet player with a sense of style and taste will greatly benefit from varied experiences. Specific examples in my playing life: I learned incredible techniques in pacing and endurance [by] performing long nights with my small electric jazz band, rock bands, and playing lead in a big band. Many orchestral pieces, and my solo recitals and concerti, are much easier to perform as a result. I don’t play the same stylistically in these settings, obviously, but pedagogically my understanding of the physical interface with the mouthpiece and trumpet has been vastly enhanced by these experiences. My subtle and lyrical playing is much better as a result of chamber music and orchestral experiences from Bach to contemporary music, not to mention solo recital music. The physical control of the trumpet one learns classically is exactly applicable to jazz and ballad stylizing, for instance. –Allen Vizzutti¹¹

¹¹ Allen Vizzutti, e-mail interview by author, 26 June 2012.

Alibi Show

Set 1

“R-O-C-K in the USA”
“What I Like about You”
“Kiss from a Rose”
“Too Much Time on My Hands”
“Lovin’, Touchin’, Squeezin’”
“I Want You to Want Me”
“Walking on Sunshine”
“We’re an American Band”
“Car Wash”
“Le Freak”
“Oh, What a Night”

Set 3

“Firework”
“I Want Candy”
“All Right Now”
“Play That Funky Music, White Boy”
“Separate Ways”
“Hit Me with Your Best Shot”
“Taking Care of Business”
“Radar Love”
“Dirty Deeds Done Dirt Cheap”

Set 2

“Sweet Emotion”
“Born This Way”
“Renegade”
“Landslide”
“Bohemian Rhapsody”
“Love Shack”
“Brick House”
“Don’t Stop Believin’”
“Living in America”
“Ballroom Blitz”
“Heatwave”

Mouthpieces

The perception that a shallower mouthpiece will play higher notes is an inaccurate one.

The balance between resistance and cup volume is critical in creating the parity needed to help in the upper register. In many cases, shallower cups offer more resistance than deeper cups. This can offer the ability to play higher with greater ease. Other variables that must be considered are rim thickness, cup shape, outer and inner bite, cup depth, throat entrance, backbore size, and length. If you aren't sure what you want to accomplish with mouthpiece choice, consult a private teacher or a knowledgeable trumpet player. Almost every commercial or crossover professional that I consulted prefers between a 1.5 and 7 rim width, which are equivalent to Bach mouthpiece numbers. Within the 1.5–7 rim size, multiple variations are used, and the mouthpiece backbores and throat openings are altered to create different mouthpiece resistance. Commercial specialists tend to use smaller rims, but crossover players often prefer a slightly larger rim diameter.

My mouthpiece is a 1½C; I use it for everything. I use compression in the backbore, a 29–30 throat instead of changing rim, and depth. My equipment is geared for crossover playing, so I can play my equipment in any situation. I make sure a student doesn't get a mouthpiece that can just play high notes; there is more to playing than just high notes. The sound is key; use the equipment that gets the best sound with the least amount of effort. –Joe Mosello¹²

My mouthpiece used to be a 7C mouthpiece, and then I switched to a 1½C. When I was eighteen, I started learning about bore size and mouthpiece depths and shapes. I just heard the music, and tried to emulate the best I could to produce the sound I was going for. The teacher must teach the student what the best equipment is for that style of music. I currently am using a 7 rim mouthpiece; I always keep the rim the same. I use different depths; for lead trumpet, I play a medium/shallow depth, which is also my standard depth. If I am going to play classical, I will use a different depth of mouthpiece. –Raul Agraz¹³

¹² Mosello, interview.

¹³ Raul Agraz, interview by author, 26 January 2012.

I use a Bob Reeves mouthpiece around a 7C, with a flatter rim. –Glenn Drewes¹⁴

¹⁴ Glenn Drewes, interview by author, 27 January 2012.

Horns

The common terminology for the trumpet in commercial applications is “horn.” A trumpet player’s horn choice is very personal and can greatly enhance or be a detriment to the success of the musician. A few factors should be examined before purchasing a commercial horn. You must know the sound concept you want to produce before you begin the new instrument search; you should also consider how you intend to use the horn musically. If a student doesn’t know the sound concept he or she is trying to obtain, the trumpet will decide for them. This is why horn choice is such a personal subject. I believe that the perfect horn can help the trumpet player portray his or her sound concept with great ease. Forcing the trumpet to sound a particular way takes effort and in turn is not efficient. Most commercial horns tend to play more tightly and can energize the air faster with great ease. The horn should have a focused sound, yet project effortlessly. Generally, heavier horns take more effort to energize the air at a fast velocity; this is why commercial horns tend to be lighter in weight than their classical counterpart. Try different brands and models until the combination best fits your sound concept.

At some point you’ve just got to come to the realization that no matter what combination horn/leadpipe/bell/bore size/mouthpiece you use, it’s only going to make a difference to you. You are always going to sound like you. The tone that you strive for in your practice time is always going to be with you. Equipment might make it a little easier, a little darker or brighter, but to the average listener, you are going to sound like you. –Lee Thornburg¹⁵

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¹⁵ Lee Thornburg, phone interview by author, 21 August 2012.

CHAPTER THREE: COMMERCIAL LOCATIONS

Successful commercial musicians can be found in virtually every city across the nation.

The next few pages describe the commercial job market for three of the most prominent commercial musical locations in the country.

New York

When discussing the music business and musical opportunities in New York, one word comes to mind: “Broadway.” Broadway plays a large role for trumpet players in the city. It is very hard to survive in New York if you don’t have a steady job such as those found on Broadway. The Broadway trumpet player is the “workhorse” of New York. These musicians perform in Broadway shows during the evenings but most often play studio engagements during the day. It is normal for these musicians to have three to four gigs per day. Each gig could consist of studio work, a jazz engagement, and a Broadway show. A musician with the desire or knowledge to perform only classical music will not survive in this city. There are a handful of trumpet players in New York City who perform only classical music: the members of the New York Philharmonic or the Metropolitan Opera Orchestra.

As a teacher at Queens College, I often see players with glaring holes in things we thought of as basic, such as knowing jazz repertoire from memory and being able to play songs and ideas in any key. Many students I see now seem to have shorter attention spans, perhaps an effect of too much Web surfing. I think a well-equipped young musician needs to study all the most exhaustive traditional subjects, such as technique, harmony, orchestration, etc., to have real, unequivocal skills. But music technology, marketing, and communication skills and teaching methods are important as survival skills as well. If you really like music, keep your skills up, avoid stupid personal and financial habits, and have friends, it usually works out fine. –Michael Mossman¹⁶

¹⁶ Michael Mossman, e-mail interview by author, 8 February 2012.

Los Angeles

Los Angeles is one of the toughest markets for trumpet players to find work. Los Angeles is a recording town. The competition is at the highest level; many trumpet artists call Los Angeles their home, which creates a tough job market. The entertainment business, specifically Hollywood, is a large source of work for freelance trumpet players. Just as in New York, it can take years in Los Angeles for young musicians to break into the gig scene and receive work. The contractors control the musicians work, so anytime you get an opportunity to perform you must perform well. A few musicians who receive the most work are Rick Baptist, Wayne Bergeron, Chuck Findley, Malcolm McNab, and Lee Thornburg. These musicians have been performing in Los Angeles for over forty years.

A musician hoping to enter the Los Angeles market should know many styles. This increases the chance for work and for making a living in this crowded market.

The LA scene is ever changing. There are some opportunities for very good players. The competition is high for the best work. Premier players on the top contractor's A-list have been in this business for 35+ years. To get a top contractor to take a chance on an unknown player is very rare. New players have to basically take a number and wait in line. It can take years to get a decent break, or you can run into someone in a club who can literally help make your career overnight. Stranger things have happened. In general, you can count on at least five years in the trenches before you start getting called for good work...It's not just who you know; more importantly, it's who knows you. Your phone will start ringing when people outside your circle start talking about you. It also helps if you have a good attitude, you can play well, you show up on time, and you are prepared to read/play anything...On any given session I'll show up and play lead, second, jazz, scream, or all of the above...or I'll be the contractor, negotiate with the producer, call the players, write the horn arrangements, play first trumpet and/or trombone, record any solos, and be prepared to play any style or combination of styles the producer might envision...It's always changing. You have to be prepared for anything. –Bill Churchville¹⁷

¹⁷ Bill Churchville, e-mail interview by author, 21 April 2012.

Las Vegas

Over the past thirty years, Las Vegas has been evolving into what it is today: a show town with limited musical jobs. At one time every major hotel had its own house orchestra that performed six nights a week, which created many jobs for the Las Vegas trumpeter. Unfortunately, most of the house orchestras have disbanded for economic reasons, causing a tough job market for trumpet players. Trumpet players are now playing with more cover bands, touring acts, and Broadway shows that come to town. With the unforgiving nature in the current music industry, the Las Vegas trumpeter needs to command many styles. Jobs are hard to come by, so being prepared for anything is more important than ever.

The music scene in Las Vegas is far different now than thirty-eight years ago when I started working here. I am currently playing my sixth year with the *Phantom of the Opera* production at the Venetian Hotel, the longest-running show with a live orchestra in town. We are closing on September 2, 2012. In the 1970s and 1980s, most major hotels had house orchestras. I played lead trumpet at the Riviera hotel from 1978 until we were replaced by taped music in May 1994. Today that is unheard of. Today you have to be able to play in any situation and not specialize in one area. It's much more challenging now. When *Phantom* closes this fall, I will retire from most playing and continue my very active trumpet studio. –Tom Snelson¹⁸

When I arrived in Las Vegas, in June 1981, I was excited to pursue my dream. Playing in Las Vegas really was my dream. I was 27 years old and had recently graduated with my MM degree in trumpet performance from Indiana University. I immediately joined the AFM Local #369 and learned of a three-month residency requirement that stipulated that a new member could not accept full-time employment during this time. This is a people business. It's about who you know, the relationships you build, the trust you earn, and a little about being in the right place at the right time!! –Greg Wing¹⁹

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¹⁸ Tom Snelson, e-mail interview by author, 8 January 2012.

¹⁹ Greg Wing, e-mail interview by author, 18 September 2012.

CHAPTER FOUR: BLUES

Blues refers to a style of vocal and instrumental music often derived from work songs, chants, and spirituals of slaves in the Deep South around the end of the 19th century.²⁰

The words usually were based on mistreatments and troubles producing a state of mind known as “the blues.” “Memphis Blues” (1912) and “St. Louis Blues” (1914) were two key published songs that increased the popularity of the blues. Bessie Smith’s use of the twelve-measure musical form started to spread throughout the music industry in the 1920s.²¹ This harmonic pattern was known as the twelve-bar blues and is made up of three chords: tonic (I), subdominant (IV), and dominant (V). The blues scale consists of the minor pentatonic scale with a raised fourth/lowered fifth. Figure 1 is an example of the A minor pentatonic scale with the added raised fourth scale degree which creates the blues scale.



Figure 1

This scale can be used over the entire twelve-bar blues chord progression. Memorization of the blues scale is crucial for commercial music success. Bands often ask horn players to perform on charts that they are not familiar with at the last minute. Once you figure out the key of the piece, the blues scale can be applied to many charts for instant horn lines and harmonization.

²⁰ Donald Jay Grout and Claude V. Palisca, *A History of Western Music* (New York: W. W. Norton, 2009), 851.

²¹ Roger Kamien, *Music: An Appreciation*, 7th ed. (Boston: McGraw-Hill Higher Education, 2010), 566.

Phrasing is important when playing a horn solo in the blues. Play few notes, but make them important. The quantity of notes played in a blues solo is not as important as the quality of the notes that are being played.

Find recordings that you like, and play along with that person. Make sure you record yourself playing it, then put the recording away for a few days. Then listen to it as if someone gave that to you; if you don't like what you hear, then most likely other listeners won't like it. –Frank Greene²²

²² Frank Greene, interview by author, 28 January 2012.

Listening

The next few pages include lists of YouTube videos and audio recordings that should be studied prior to attempting to play the blues. The listening examples without horn parts are just as important for stylistic success. Being able to hear each song as a whole as well as individual parts is crucial. Listening is the key to learning a given style. The song title, and album title have been provided for the YouTube links for further audio listening.

YouTube

W. C. Handy—“Memphis Blues”- *Memphis Blues Band*

<http://www.youtube.com/watch?v=ZGqBmlZR3dc>

Bessie Smith—“St. Louis Blues”- No album

<http://www.youtube.com/watch?v=8Who6fTHJ34>

Louis Armstrong—“St. Louis Blues”- *Vol 6: St Louis Blues*

http://www.youtube.com/watch?v=D2TUIUwa3_o

Billie Holiday—“The Blues Are Brewin’”- No album

<http://www.youtube.com/watch?v=bWtUzdI5hlE>

Count Basie—“Swingin’ the Blues”- *Masters of American Music: Count Basie*

<http://www.youtube.com/watch?v=TYLbrZAko7E>

B. B. King—“The Thrill Is Gone”- *Live In Cook County Jail*

<http://www.youtube.com/watch?v=4fk2prKnYnI>

Stevie Ray Vaughan—“Pride and Joy”- *Real Deal: Greatest Hits 1*

<http://www.youtube.com/watch?v=NU0MF8pwktg>

Delbert McClinton—"Standing on Shaky Ground"- *Live From Austin*

<http://www.youtube.com/watch?v=gRsSadtOMYU>

Audio Listening

Bix Beiderbecke—*Singin' the Blues I* (Columbia, 1927)

Louis Armstrong—*Louis Armstrong Plays W. C. Handy* (Columbia, 1954)

The study of these albums is vital to your stylistic knowledge of the blues. Listen to every track intently, as if you were going to be asked to perform them.

Extended Listening

Harry James—"Trumpet Blues"- *Trumpet Blues*

http://www.youtube.com/watch?v=4sLx_7I4K_I

Harry James—"Trumpet Blues & Cantabile"- *Trumpet Blues*

<http://www.youtube.com/watch?v=TZUFvpeo5Nk&feature=related>

Harry James—"Blues for Sale"- *The Capitol Vaults Jazz Series*

<http://www.youtube.com/watch?v=SrDMd8GrXlM&feature=relmfu>

After studying the above songs, start listening more to an artist that you enjoyed.

Listening is the key to stylistic success.

No matter what kind of music you are performing, a great tone and a great sound will get you through everything. This is something that is not being taught and emphasized in schools today. Listen, listen, listen. –Don Downs²³

²³ Downs, interview.

Etude: “Da Blues Etude”

This etude is based on the twelve minor blues scales. Make sure you play this etude daily until it is mastered. The blues scale can be used when you are asked to play an improvisational solo without previous knowledge of the song. Many bands will supply the trumpet player with a set list for a blues job but will often call out tunes that are not on the list. The blues scale can be used to create simple horn melodies behind the vocalists or to improvise. Each scale is used for only a four-bar phrase so that memorization can be a primary focus. Articulations are intentionally not given. Create the style that you think is appropriate after doing the recommended listening.

Many good guys who played commercial music that have classical training and have gone on to play commercial music can fit into the classical arena better than the guys who have been trained in the classical arena and don't have much commercial style experience. It is a tremendous advantage in how to understand how to place notes that makes them better-rounded musicians. I think it opens up their ears, and their awareness evolves to the point that they are listening differently. –Greg Wing²⁴

If you are considering a career in music performance, you will need every advantage to be competitive. I think that every style you can convincingly play on the horn makes you more employable. If you choose to specialize in one thing, you'd better be the very best at that one thing. –Bill Churchville²⁵

²⁴ Wing, interview.

²⁵ Churchville, interview.

Da Blues Etude

Eric Murine

The musical score for "Da Blues Etude" is written in 4/4 time and consists of 11 staves. The key signature has one flat (B-flat). The notation includes various musical symbols such as treble clefs, time signatures, and note values (quarter, eighth, and sixteenth notes). The score is divided into measures by vertical bar lines, with measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, and 45 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and includes rests and accidentals (sharps and flats) throughout.

Figure 2

Etude: “Clarke on Blues”

Every classical trumpet player works out of the Clarke *Technical Studies* at one time or another. Most trumpet players have worked on the Vizzutti *Trumpet Method Book 1*. These provide excellent technical studies but omit the blues scale. The following etude offers a classical player the ability to keep his or her daily technical studies but alters them by using the blues scale. The previous etude was based on the minor blues scales. This etude is based on patterns that can be used in blues scales. These can be difficult. If you have not worked on minor blues scales in the past, these etudes will greatly enhance your knowledge of the subject.

Most classical players have never performed in a professional jazz or commercial setting. The commercial players still do their classical routine to warm up; by doing the warm-up as classical as you can, that allows the player to stay in touch with that nice beautiful classical sound. –Keith Fiala²⁶

The only students who should not care about commercial trumpet playing are those orchestral players who are 100-percent positive that they will be able to land a symphony orchestra job right out of college. –Tony Kadleck²⁷

²⁶ Keith Fiala, online interview by author, 12 May 2012.

²⁷ Tony Kadleck, e-mail interview by author, 18 May 2012.

Clarke on Blues

Eric Murine

The musical score is written for a single melodic line in 4/4 time. It consists of 12 staves, each containing four measures of music. The key signature is one flat (B-flat), and the time signature is 4/4. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 5, 9, 13, 17, 21, 25, 29, 33, 37, 41, and 45 are indicated at the beginning of their respective staves. The piece concludes with a double bar line at the end of the final staff.

Figure 3

Duet: “12-Bar Blues Duet”

In the following duet, you will notice that the first trumpet part is blank. This is an introduction to blues improvisation. The second trumpet part is a simple bass line. The chord changes are provided for reference. Use the A blues scale when soloing over the entire twelve bars. Do not play outside the notes in the blues scale. Sometimes the hardest solos to create are those that are being limited. Try to create the most beautiful blues solo you can over the bass line using only the A blues scale. This skill, when practiced enough, will provide confidence when you are asked to play a solo in a blues band. By knowing the blues scales, you have a great foundation for blues success. The bass line should be played with the written articulations until the player is confident enough in the style that he or she can alter it.

An awareness of different styles of trumpet playing should be taught. This would be most useful on a commercial gig. Playing in a jazz, Latin, mariachi, or lead trumpet style are just a few examples of different trumpet styles one could encounter. If you have no experience with different trumpet approaches, a trumpet player could end up sounding pretty silly on a commercial gig. –Brandon Ridenour²⁸

The issue is that many players aren’t versatile; you must be versatile. If you want to make a living, you must be marketable; you have to put food on the table. –Chuck Findley²⁹

²⁸ Brandon Ridenour, e-mail interview by author, 11 May 2012.

²⁹ Chuck Findley, phone interview by author, 10 June 2012.

12 Bar Blues Duet

Eric Murine

A7 D7 A7 Em7 A7

D7 D7 A7 F#7

5

Bm7 E7 C#m7 F#7 Bm7 E7

9

Figure 4

CHAPTER FIVE: SOUL

Originating in the 1950s and 1960s, soul music combined rhythm-and-blues (R&B) with gospel.³⁰ The Rock and Roll Hall of Fame defines soul music as “music that arose out of the black experience in America through the transmutation of gospel and rhythm and blues into a form of funky, secular testifying.” Ray Charles and his trumpeter at that time, Renald Richard, combined gospel with R&B to create Charles’s song “I Got a Woman.” This song has often been described as the invention of soul music. Hank Ballard, who was primarily a soul artist, wrote the rock-and-roll hit “The Twist” in 1959, which was made popular by Chubby Checker one year after its composition. Soul music reached its peak with Aretha Franklin in 1967. Soul music was the black version of rock and roll that began to appeal to a younger crowd.³¹ The central urban areas of Memphis, St. Louis, and Atlanta defined the R&B sound that traveled to the north. The economic migration from southern black workers played an instrumental part in bringing that style of music to the northern states.

Soul horn lines tend to be simple rhythmically rather than have the complexity that began in the later era of funk. Horns can be considered a musical extension of the rhythm guitar in soul music. The rhythm guitar should be the primary focus while performing this genre of music and never should be covered up or masked. The horn players must know the role of the horn section in soul music. The horns may occasionally play the melody, but the musician must never forget his or her purpose within the music.

³⁰ Kamien, *Music: An Appreciation*.

³¹ Piero Scaruffi, *History of Popular Music: A Brief History of Soul Music* (2005) <<http://www.scaruffi.com/history/soul.html>> (accessed 20 July 2012).

Having the correct sense of time and the right energy in the sound [of soul music] is key. I would really emphasize the time, note lengths, and articulations. You must have the energy in the sound; you are competing with electronic instruments. If you don't have the energy in the sound, you will sound dull compared to the electronic instruments. You must be on the top of your game to approach that type of music; your sound must be energized and crisp. You must have a more direct sound; the classical sound will sound dull and lacks the energy needed for that type of music. –Joe Mosello³²

I would assign listening; listening is the key to stylistic success. You can't expect people to read music and immediately be able to pick up the style. Once you get outside of just reading notes, the true style can really come out. Memorization really helps the ears learn style. Most guitar players and pianists perform music by memory; horn players do not usually memorize. Once something is memorized, it can be understood just by the ears. –Mike Bogart³³

³² Mosello, interview.

³³ Bogart, interview.

Listening

The next few pages include lists of YouTube videos and audio recordings that should be studied prior to attempting to play soul. The listening examples without horn parts are just as important for stylistic success. Being able to hear each song as a whole as well as the individual parts is crucial. Listening is the key to learning a given style. The song title, and album title have been provided for the YouTube links for further audio listening.

YouTube

Ray Charles—"I Got a Woman"- *I Got a Woman*

<https://www.youtube.com/watch?v=DKsT9FHeKqQ>

Wilson Pickett—"634-5789"- *The Exciting Wilson Pickett*

<http://www.youtube.com/watch?v=My2apquxKKQ>

Eddie Floyd—"Knock on Wood"- *Knock on Wood*

http://www.youtube.com/watch?v=Kceiks__PsE&feature=related

Wilson Pickett—"Mustang Sally"- *The Wicked Pickett*

<http://www.youtube.com/watch?v=kfuHgzu1Cjg>

Wilson Pickett—"In the Midnight Hour"- *In the Midnight Hour*

<http://www.youtube.com/watch?v=5KFYUJ63nk8>

Aretha Franklin—"RESPECT"-*The Very Best of Aretha Franklin*

<http://www.youtube.com/watch?v=0L4Bonnw484>

Marvin Gaye—"I Heard It Through the Grapevine"- *I Heard It Through the Grapevine*

<http://www.youtube.com/watch?v=Y7dGdrP3pms>

Chuck Berry—"Maybelline"- *Johnny B. Goode: His complete '50s chess recordings*

<http://www.youtube.com/watch?v=-Cd8NQmJp88>

Lloyd Price—"Lawdy Miss Clawdy"- *Best of Lloyd Price*

<http://www.youtube.com/watch?v=nQZVufJfcG0>

Audio Listening

Aretha Franklin—*Queen of Soul, Disc 1*(Atlantic, 1992)

Otis Redding—*The Otis Redding Dictionary of Soul: Complete & Unbelievable*

(Atlantic, 1966)

The study of these albums is vital to your stylistic knowledge of soul. Listen to every track intently, as if you were going to be asked to perform them.

Extended Listening

Jackie Brenston—"Rocket 88"- *The Blues Came Down From Memphis*

<http://www.youtube.com/watch?v=Gbfnh1oVTk0>

Little Richard—"Long Tall Sally"- *Long Tall Sally*

<http://www.youtube.com/watch?v=jqxNSvFMkag>

Otis Redding—"Sitting on the Dock of the Bay"- *Dock of the Bay*

<http://www.youtube.com/watch?v=mrblTCQwxXA>

Ray Charles—"What'd I Say"- *What'd I Say*

<http://www.youtube.com/watch?v=vzkLs7ymZqU>

After studying the above songs, start listening more to an artist that you enjoyed.

Listening is the key to stylistic success.

The music industry is evolving faster than anyone in academia or even the industry realizes. The old business model of record companies and artists has been turned on its head by technology and evolution. If you were able to predict what the next big thing in the industry would be, you would be in a position to become very wealthy. –Bill Churchville³⁴

³⁴ Churchville, interview.

Etude: “But It’s All Octaves”

The idea for this etude is based on J. J. Jackson’s “It’s Alright.” The emphasis is on octaves. The low notes must speak clearly and have the same tone as those in the upper register. Many soul tunes require the trumpet player to jump registers very frequently, such as in “It’s Alright.” If the embouchure gets too loose or sags in the lower register, it will most likely cause a pinched sound in the upper range. Try to keep the embouchure set the same regardless of what register you are playing in, and focus on the air. Strive to be able to play this entire page from top to bottom without stopping. In live performance, a band may repeat a phrase or passage five or six times before going on. The last phrase must sound just as strong and focused as the first phrase. Also notice the key signature. Many vocalists or guitar players prefer a certain key. As horn players, we must be ready for any key requested. In this scenario, the key is A concert.

Students must know many styles: rock, R&B, funk, soul, and the list goes on. Colleges should offer rock, funk, and soul bands. They don’t have to be every semester, but the option should be available to the students. They would easily be able to find performing venues: local bars, clubs, or on campus. What the schools are teaching should be current to what the music industry is asking for. –Mark Pender³⁵

[For soul music,] you must have the energy in the sound; you are competing with electronic instruments. If you don’t have the energy in the sound, you will sound dull compared to the electronic instruments. –Joe Mosello³⁶

³⁵ Mark Pender, online interview by author, 23 February 2012.

³⁶ Mosello, interview.

But It's All Octaves

Eric Murine



Figure 5

Etude: “123-4567”

This study is based on Wilson Pickett’s “634-5789.” It has three key elements on which to focus. Pay close attention to the rhythm and the eighth notes. Be sure that they are consistent throughout the entire etude. This study contains two popular soul background rhythms for horns. Try to find them. Background horn lines are fundamental to soul music and the horns don’t always have the melody. Many soul bands have three to four singers, which places the emphasis on vocals, not horns. Make sure that rhythmically you are an extension of the rhythm guitar, not the primary focus. The mastery of rhythmic accuracy and a focused sound will bring you great success in soul music and any other style.

Good solid trumpet technique and an understanding of styles and equipment should be taught at the collegiate level in the private studio and ensembles. Students whose hearts align with a specific style should not be discouraged from being specific. Students with an open enough mind to take advantage of a school’s diverse offerings should not be lazy and should do so. In general, being versatile leads to more performance opportunities, and the students should understand that. It’s not so much about labeling study commercial, jazz, or classical. It’s about playing the trumpet consistently well, in tune, and with the appropriate style. This leads to a salient point concerning the student’s willingness to experiment with the elements of style, attack, vibrato, sound, and equipment. In my teaching experience, most university-age trumpet players are very resistant to new ideas and experimentation. Why? You tell me. Nothing would be lost from trying, and there is much to be gained. –Allen Vizzutti³⁷

³⁷ Vizzutti, interview.

123-4567

Eric Murine



Figure 6

Duet: “Soul”

This duet is based on Eddie Floyd’s “Knock on Wood.” I consider this the most important duet in the book. The emphasis is on a matched sound and intonation between two horn players. If one of the horn players has a different sound or intonation, it will have a dramatic impact on the end product. I specifically left out articulations so that the musicians would be forced to focus on each other’s style. Be aware of who has the melody. The melody changes between players, so listening for the style is critical to the success of performing the etude. Pay close attention to note endings, articulations, when octaves are being played, and chords. Listening is the key to success.

Sometimes you show up to a gig with no music and are expected to copy the sax horn line. What if they ask you to harmonize it? The professor needs to lay the groundwork to prepare the student for many different situations. It is not a bad idea to learn how to handle different situations while in school, making up trumpet parts and learning to adapt to any situation. I do think this question brings up the point of what a music degree is worth currently on trumpet. I don’t think trumpet students are being taught how the music industry is evolving. I trained to be an orchestral trumpet player, but because of the gigs I drifted toward soul and other genres. I think that the groundwork for trumpet students should be broader. I started out [with] classical, then jazz, and then commercial because those gigs were open. Classical trumpet players don’t usually know how to read music with their ears; they don’t know how to just listen to a part and play it. In general, they have to have music on the stand. –Rex Richardson³⁸

³⁸ Rex Richardson, online interview by author, 5 May 2012.

Soul

Eric Murine

The musical score for 'Soul' by Eric Murine is presented in a grand staff format, consisting of two staves (treble and bass clef) joined by a brace on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score is divided into six systems, each containing four measures. Measure numbers 5, 9, 13, 17, and 21 are indicated at the beginning of their respective systems. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals. The piece concludes with a double bar line at the end of the final measure (measure 24).

Figure 7

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CHAPTER SIX: MOTOWN

Motown is a Detroit-based record label founded by Berry Gordy. The company dominated the soul charts in the 1960s with its soul sound and a distinct pop-tune feel. The Motown sound came from the accented backbeat, call-and-response gospel singing style, and charted horn parts. The musical intent of the genre was to create music that would be enjoyed by both white and black audiences. Its lighter, pop-focused approach was to author a style that would appeal to the masses.³⁹

A few well-known Motown trumpet players include Marcus Belgrave, John Trudell, Russell Conway, Herbie Williams, Floyd Jones, John “Little John” Wilson, Maurice Davis, Billy Horner, Don Slaughter, and Eddie Jones. Billy Horner may have been the first black crossover trumpet player in the city of Detroit.

Motown horn parts are usually written out in a specific style. The company has a defined sound characteristic that it maintains between artists. The horn parts of the Temptations, Martha and the Vandellas, the Four Tops, the Spinners, and the Miracles all have a specific style that is the Motown sound. Trumpet players need to pay close attention when performing this genre because of the use of distinctive melodic and rhythmic ideas. The horns may play a melodic counterpoint to the vocalists and then immediately switch to a rhythmic background. Be musically aware of what is going on between band members. Motown offers more melodic material for the horns than standard soul music, and with that comes great responsibility.

[Motown tends to be] high in energy; the horns are very important to the overall sound. Sometimes you play sparsely but effectively. It can be more melodic at times than other styles, such as funk. As a trumpet player, you need to get used to

³⁹ Grout and Palisca, *A History of Western Music*, 901.

tongue stops and have pop to the sounds. Most styles have different attacks; make sure you don't discount the emotion of the music. The overall feel is critical to the performance. –Craig Johnson⁴⁰

Motown is a bit classier and cleaner than soul music. The later James Brown bands were much cleaner than he started out with; the players were better. That's why James Brown started to sound tighter. –Wilmer Wise⁴¹

⁴⁰ Johnson, interview.

⁴¹ Wilmer Wise, interview by author, 27 January 2012.

Listening

The next few pages include lists of YouTube videos and audio recordings that should be studied prior to attempting to play Motown. The listening examples without horn parts are just as important for stylistic success. Being able to hear each song as a whole as well as individual parts is crucial. Listening is the key to learning a given style. The song title, and album title have been provided for the YouTube links for further audio listening.

YouTube

The Temptations—“My Girl”- *My Girl*

<http://www.youtube.com/watch?v=LbAaLdLguLo>

Marvin Gaye—“What’s Going On”- *What’s Going On*

<http://www.youtube.com/watch?v=Ev2yO-OHc58>

Jackson 5—“I Want You Back”- *Diana Ross Presents the Jackson 5*

<http://www.youtube.com/watch?v=CT586E9OUfg>

Martha and the Vandellas—“Dancing in the Street”- *Martha Reeves & The Vandellas*

<http://www.youtube.com/watch?v=Q8OuXR0rzz8>

Martha and the Vandellas—“Heatwave”- *Heat Wave*

<http://www.youtube.com/watch?v=XE2fnYpwrng>

The Four Tops—“It’s the Same Old Song”- *Four Tops’ Second Album*

<http://www.youtube.com/watch?v=uS2nWLz-AbE&feature=related>

The Spinners—“I’ll Be Around”- *Spinners*

<http://www.youtube.com/watch?v=1F5RNdmVTdg>

The Temptations—“Papa Was a Rolling Stone”- *All Directions*

<http://www.youtube.com/watch?v=fDi2XdFUy3I&feature=related>

The Miracles—“You Really Got a Hold on Me”- *The Fabulous Miracles*

<http://www.youtube.com/watch?v=EAif8TAuw14>

Audio Listening

The Four Tops—*The Four Tops—Motown’s Greatest Hits* (Motown, 1992)

The Temptations—*Meet the Temptations* (Motown, 1965)

The study of these albums is vital to your stylistic knowledge of Motown. Listen to every track intently, as if you were going to be asked to perform them.

Extended Listening

Stevie Wonder—“You Are the Sunshine of My Life”- *Talking Book*

<http://www.youtube.com/watch?v=iLWI0eL1pnM>

Stevie Wonder—“Signed, Sealed, Delivered”- *Signed, Sealed & Delivered*

<http://www.youtube.com/watch?v=RS2nfeN4DEw>

The Isley Brothers—“This Old Heart of Mine”- *This Old Heart of Mine*

<http://www.youtube.com/watch?v=Jd8Xz-Qx5oI>

The Supremes—“Baby Love”- *Where Did Our Love Go*

<http://www.youtube.com/watch?v=23UkIkwy5ZM>

After studying the above songs, start listening more to an artist that you enjoyed.

Listening is the key to stylistic success.

The more you listen, the more you will know! –Chuck Findley⁴²

⁴² Findley, interview.

Etude: “Tops”

This etude is based on several tunes by the Four Tops. After doing the listening assignments, write in the articulations that you think are correct. Remember that Motown emphasizes the backbeat. Pay close attention to tongue placement when articulating.

Tongue-stops can be used on the last note of the four-note groups.

You must be listening, always listening. I recommend that you learn how to play lead trumpet, and also learn the style of playing first trumpet in an orchestra. Both are very different, and very important. For a good big-band lead sound, listen to players like Snookie Young and learn how to phrase and how to lead a big band. In classical music, we have almost everything recorded. Classical students listen to classical music, but they need to listen to different styles to learn the aspects of other genres. Practicing classical repertoire is great, but practicing classical and commercial styles at the same time is tremendous. It brings the player’s musical awareness to another level. When first starting any style, it will take some time to learn, but you will be rewarded. You need to start freshman year learning many styles, the earlier the better. –Raul Agraz⁴³

⁴³ Agraz, interview.

Tops

Eric Murine



Figure 8

Etude: “Street Dancin”

This etude is based on “Dancing in the Street” by Martha and the Vandellas. Write in the articulations you think are correct after doing the listening assignments. Notice the repetition in this etude. For a trumpet player, “Dancing in the Street” is difficult to perform live. During shows, you need to play well despite stiff or tired chops. The song “Dancing in the Street” can be very difficult if called in the last set of the night. Keep the embouchure focused and firm throughout the entire etude. As in live performance, this song keeps going and repeats itself many times. Try to maintain the correct articulations and rhythms even when fatigue sets in. Learn what it takes to complete the song even when tired. Being able to perform well when fatigued is a tool you will need frequently in commercial music.

Whether they like it or not, almost all classical musicians will end up playing a “pop” show or commercial music. Even though it isn’t their main passion or area of expertise, they need to know how to do it, and how to do it well. In the end, we are performers. It shouldn’t matter what piece of music is in front of us; we should always desire to perform it our very best and keep our standards high, no matter the style of music. –Brandon Ridenour⁴⁴

⁴⁴ Ridenour, interview.

Street Dancin'

Eric Murine



Figure 9

Duet: “Medley to Spin”

This duet is based on the style of the Motown group the Spinners. Write in the correct articulations after you finish the listening assignments. Think of the bottom trumpet line as a trombone or tenor saxophone part with nice thick chords between the two voices. Make sure both players are listening to each other so the articulations match on the moving notes. Pay careful attention to intonation. In live performance, most likely only two horns will be used, so good intonation is very critical. In many Motown medleys, the keyboard part reinforces the horns. It is essential that the keyboard player and the horns are together. Once this duet is learned very well, switch the horn lines. The first player could decide to change the horn line and see if the second trumpet player is paying attention. This happens often in live performance. Different horn players may play different backgrounds or harmonizations, and corrections must be made immediately.

Most classical players have never performed in a professional jazz or commercial setting. The commercial players still do their classical routine to warm up; by doing the warm-up as classical as you can, that allows the player to stay in touch with that nice beautiful classical sound. –Keith Fiala⁴⁵

⁴⁵ Fiala, interview.

Medley to Spin

Eric Murine

The musical score is written for piano in 4/4 time, consisting of four systems of two staves each. The first system (measures 1-6) features a melody in the right hand with half and quarter notes, and a bass line in the left hand with half notes and quarter rests. The second system (measures 7-12) introduces eighth-note patterns in both hands. The third system (measures 13-18) continues with a mix of half and quarter notes. The fourth system (measures 19-24) concludes with a final cadence, including a double bar line at the end. Measure numbers 7, 13, and 19 are indicated at the start of their respective systems.

Figure 10

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CHAPTER SEVEN: BEBOP

Bebop began in the early 1940s in New York City, and Minton's Playhouse was a hangout for artists such as Dizzy Gillespie, Charlie Parker, and Thelonious Monk. Bebop was intended for listening, not dancing like swing music. Bop performers sometimes intimidated non-bebop musicians with their complex melodies and unusual chord progressions.⁴⁶

A common bebop group included trumpet, saxophone, piano, bass, and percussion. The rhythm-section role shifted away from that of the swing band. The piano player's left hand no longer just supported the pulse. In bebop, it was used also for complex harmonizations at irregular intervals. The bass drum created irregular accents and no longer was used just to define the beat. Rhythms were much less predictable than earlier jazz. Many solos comprised many short, fast notes with accents constantly changing, often on the offbeats.

When first learning bebop, the ii-V-I progression must be studied. Eventually the player must gain the ability to perform these chords at fast velocities. Miles Davis used the ii-V-I progression frequently in his songs "Budo" and "Boplicity." Bebop must first be studied at slow tempos, gradually increasing speed once the skill of the player has improved.

Years ago, I was in Woody Herman's band and wrote a book on Clarke's technical studies but with jazz ideas such as pentatonic and ii-V-I patterns. We called it *Legit Etudes for the Jazz-Oriented Player*. Bebop is much more involved harmonically; [with] blues, you have the same system of twelve or sixteen bars with a bridge. Bebop tends to use more eighth notes to create ideas. Blues tends to be a little loose, and bebop tends to be more polished. –Glenn Drewes⁴⁷

⁴⁶ Grout and Palisca, *A History of Western Music*.

⁴⁷ Drewes, interview.

Listening

The next few pages include lists of YouTube videos and audio recordings that should be studied prior to attempting to play bebop. Being able to hear each song as a whole as well as individual parts is crucial. Listening is the key to learning a given style. The song title, and album title have been provided for the YouTube links for further audio listening.

YouTube

Dizzy Gillespie—"Salt Peanuts"- *Salt Peanuts*

<http://www.youtube.com/watch?v=TvIXzeDLpMw>

Charlie Parker—"Anthropology"- *The Genius of Charlie Parker*

<http://www.youtube.com/watch?v=AMuItUv9xZc>

Charlie Parker—"Yardbird Suite"- *The Genius of Charlie Parker*

<http://www.youtube.com/watch?v=HmroWlcNUI>

Charlie Parker—"Ko-Ko"- *The Genius of Charlie Parker*

<http://www.youtube.com/watch?v=4rMiD8UUcd0>

Charlie Parker—"Ornithology"- *The Genius of Charlie Parker*

<http://www.youtube.com/watch?v=DEeISJ0wr48>

Clifford Brown and Max Roach—"Joy Spring"- *Clifford Brown & Max Roach*

<http://www.youtube.com/watch?v=6tBJa8Ew6fQ>

Dizzy Gillespie—"A Night in Tunisia"- *A Night in Tunisia*

<http://www.youtube.com/watch?v=iUPbs2iHeRg>

Miles Davis—"Move"- *Birth of the Cool*

<https://www.youtube.com/watch?v=0ZehdqKQOKU>

Miles Davis—"Walking"- *Walkin*

<http://www.youtube.com/watch?v=OyCrVd7swuY>

Miles Davis—"Boplicity"- *Birth of the Cool*

<http://www.youtube.com/watch?v=HLzqjmoZZAc>

Audio Listening

Dizzy Gillespie—*Professor Bebop* (Birdland, 2002)

Miles Davis—*The Last Bebop Session* (EAC Rip, 1954)

The study of these albums is vital to your stylistic knowledge of bebop. Listen to every track intently, as if you were going to be asked to perform them.

Extended Listening

Lester Young—"Jumpin' with Symphony Sid"- *The Complete Aladdin Reocrd of Lester Young* <http://www.youtube.com/watch?v=SOMSAFLIETc>

Thelonious Monk—"Round About Midnight"- *Thelonious Himself*

<http://www.youtube.com/watch?v=OMmeNsmQaFw>

Bud Powell—"Bouncing with Bud"- *Bouncing with Bud*

<http://www.youtube.com/watch?v=0t5gbhk4l7k>

Dizzy Gillespie—"Manteca"- *Dizzy Gillespie: The Complete RCA Victor Recordings*

http://www.youtube.com/watch?v=_nxthSkRT6g

After studying the above songs, start listening more to an artist that you enjoyed.

Listening is the key to stylistic success.

Etude: “Lost My Place GOTTA End!!!”

The title of this etude sounds like a joke, but it is far from one. Often during a gig a band may ask the trumpet player to play a solo on the spot. The chord changes have not been provided; the only thing they give you is the key of the piece. As long as you know the key of the arrangement and a few simple ii-V-I turnarounds, you can survive. Things may happen on gigs that you won't be prepared for; you need to become a well-rounded musician so that you can get through the job no matter the circumstances.

Endurance is the first thing [to work on]. You learn how to be efficient when you have to be to get the job done. I was brought up in the Salvation Army with a classical concept. I copied the circus book to Barnum and Bailey, which is huge; the charts aren't that difficult until you have to play them all on a single gig. You need an extremely high level of endurance to pull something like that off. – George Rawlin⁴⁸

⁴⁸ Rawlin, interview.

Lost my place GOTTA end!!!

Eric Murine

Chord progression: Dmin7 G7 C

5

9 Gmin7 C7 F

13

17 Cmin7 F7 Bflat

21

25 Fmin7 B flat7 Eflat

29

Figure 11

Etude: “Control the Bop”

This etude was designed to challenge the trumpet player to pay attention to the articulations. Bebop music has very fast-moving notes that require the player to quickly realize changes in musical patterns.

I am a studio musician. When I show up at a studio call, I bring several different horns: several different Bb horns, C trumpet, cornet, piccolo, assorted mutes, and even sometimes trombone. I'll usually have a rough idea of what the general style of the session will be, but many times I don't know what style I'll be playing until the music is placed on the stand. On any given session I can be expected to play orchestral, power classical, Latin, jazz, big band, Broadway, reggae, ska, African, mariachi, or any combination of the above. I've played a single film session where I had to play a British brass-band cue on C trumpet, followed by a classical piccolo trumpet solo, followed by an improvised small-group jazz solo, followed by a plunger-mute growl solo. The old Boy Scout motto “Be prepared” has become my mantra. –Bill Churchville⁴⁹

⁴⁹ Churchville, interview.

Control the Bop

Eric Murine

C7

5

9

13

17

21

25

29

Figure 12

Duet: “Follow the Bop”

After doing the listening assignments, write in the correct articulations for this duet. Both parts are designed to have exactly the same rhythm, so the articulations should be consistent throughout both parts. Practice at a slow tempo until the correct style can be realized. The duet is short, so memorization and correct articulations can be absorbed quickly. Make sure to follow the chart correctly. There may be something different in the phrasing. Can you identify the phrasing issue?

Commercial trumpet playing has everything to do with style and sound concept. If we listen to the *NBC Nightly News* theme by composer John Williams, we hear music composed in the style of late 19th-century European classical music; however, this theme is also composed for a television broadcast, so it therefore meets our definition of commercial music. The trumpet section’s style and sound concept is orchestral, yet the recording is by our definition commercial. In contrast, if we listen to the theme from *Family Guy* from the Fox television network, we’ll hear more of a big band–styled theme. The style and sound concept of the respective trumpet sections couldn’t be more different, but both recordings are commercial by our definition. –Bill Churchville⁵⁰

⁵⁰ Churchville, interview.

Follow the Bop

Eric Murine

The musical score is written for two staves in 4/4 time. The melody is primarily in the upper staff, while the lower staff provides a rhythmic accompaniment. The piece consists of 16 measures, divided into four systems of four measures each. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems. The notation includes eighth and sixteenth notes, rests, and a repeat sign at the end of the final measure.

Figure 13

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CHAPTER EIGHT: FUNK

In the late 1960s to late 1970s, a new and distinctly different style of R&B known as funk started to appear. A basic departure from R&B music is the use of the bass guitar. The bass was asked to play melodic lines rather than simple rhythms. Legendary Motown bassist James Jamerson was one of the first performers to be recognized for this style of bass playing. Sly and the Family Stone was one of the first groups to use a “slap bass” sound. Bootsy Collins and Larry Graham, who were popular bass players, were developing their own distinctive style of bass playing. This later became what people are accustomed to hearing as a “funk sound.” The groove that defines funk can be described as rhythmically complex, but it consists of a simple structure. A bass line in a funk tune may be very complex rhythmically but may repeat itself for the whole song, creating a “groove.”

James Brown was a leader in developing funk. James Brown’s horn sections were at a higher talent level than those of many groups at that time. James Brown often hired studio musicians to tour with him. At that time it was not common practice for touring groups to use high-priced studio musicians. Brown was able to write very rhythmically complex horn parts that were much harder than any artist had ever done. Wilmer Wise played an intricate role in defining Brown’s style. Wise was primarily a classical trumpet player but often crossed over to other genres. He performed funk with the intense clarity of a classical orchestral trumpet player. His clarity was a defining sound of an early James Brown touring trumpet player.⁵¹

The biggest problem I see with younger players getting out of school is that they don’t know what the music should sound like before they start playing. In a sense

⁵¹ Wise, interview.

it's the same thing my teachers told me: you have to be able to hear what it's supposed to sound like before the horn even gets to your lips. One obviously approaches the Haydn or the Hummel much differently than the Brandenburg or a 20th-century piece. We all know what those are supposed to sound like. On any given day I will go from a recording session where I'm playing R&B with a four-piece horn section, then go down the street for a big-band recording, or a solo situation where I have to sound like Miles Davis or Louis Armstrong. The only way to get through those situations is to know exactly what needs to come out of the bell when I walk in. —Jim Hynes⁵²

⁵² Jim Hynes, phone interview by author, 24 May 2012.

Listening

The next few pages include lists of YouTube videos and audio recordings that should be studied prior to attempting to play funk. Being able to hear each song as a whole as well as individual parts is crucial. Listening is the key to learning a given style. The song title, and album title have been provided for the YouTube links if further audio listening is desired.

YouTube

James Brown—"I Feel Good"- *I Got You (I Feel Good)*

<http://www.youtube.com/watch?v=XgDrJ5Z2rKw>

James Brown—"Living in America"- *Living in America*

<http://www.youtube.com/watch?v=oHqUipinDyw>

James Brown—"Papa's Got a Brand-New Bag"- *Papa's Got a Brand-New Bag*

<http://www.youtube.com/watch?v=B6Ore48uq-4>

George Clinton—"Atomic Dog"- *Computer Games*

<http://www.youtube.com/watch?v=ngu9yhBpHCI>

Funkadelic—"(Not Just) Knee Deep"- *Uncle Jam Wants You*

<http://www.youtube.com/watch?v=Z-20v1b5jKY&feature=related>

Rick James—"Give It to Me Baby"- *Street Songs*

<http://www.youtube.com/watch?v=1capE1iAEzs>

Parliament—"Give Up the Funk"- *Mothership Connection*

<http://www.youtube.com/watch?v=UypeE3zTwBs>

Zapp & Roger—"More Bounce to the Ounce"- *More Bounce to the Ounce & other Hits*

<http://www.youtube.com/watch?v=BonCLU297hM&feature=related>

P-Funk—"Flash Light"- *Funkentelechy vs. the Placebo Syndrome*

<http://www.youtube.com/watch?v=G3NERyeSwHM>

P-Funk—"Pumpin' It Up"- *Hydraulic Funk*

<http://www.youtube.com/watch?v=CAG3LVuJPvc>

Audio Listening

James Brown—*The Payback* (Polydor Records, 1974)

Rick James—*Come Get It* (Motown, 1978)

The study of these albums is vital to your stylistic knowledge of funk. Listen to every track intently, as if you were going to be asked to perform them.

Extended Listening

Miles Davis—"On the Corner"- *On the Corner*

<http://www.youtube.com/watch?v=alA8sjIejRk>

Rick James—"Super Freak"- *Street Songs*

<http://www.youtube.com/watch?v=QYHxGBH6o4M>

James Brown—"Get Up"- *Get Up I Feel Like Being Like a Sex Machine*

<http://www.youtube.com/watch?v=0ROzGihgCj8>

After studying the above songs, start listening more to an artist that you enjoyed.

Listening is the key to stylistic success.

Students are not equipped to play any style once leaving college. I don't understand when students practice Mahler and play it well, then play a simple commercial phrase and can't do it. I have seen students that just spent four years and a great deal of money to get their one shot on Broadway, or to sub for a touring musician, and fold. They were never given the guidance and knowledge to approach styles other than classical and basic jazz styles. –Carl Fischer⁵³

My approach is simple. If you play with a great sound, have great time, and play in tune, you can get through any situation regardless of the style. That said, it's important to approach style in the proper way. You can't approach a funk tune the same way you would play a Count Basie tune. –Jim Hynes⁵⁴

⁵³ Fischer, interview.

⁵⁴ Hynes, interview.

Etude: “Mr. Brown”

This etude is based on a few James Brown tunes. Can you determine which tunes are included? Anytime you prepare to play James Brown music, you must be mentally focused. The attention on every articulation is great. If the sax player is playing the correct articulations and the trumpet player gets sloppy, it ruins the horn lines. I have included articulations in this etude because James Brown has a specific articulation in his music. It will take many hours of practice to get the written articulations and accents correct. Don’t get frustrated; keep practicing. Once the embouchure is strong enough, be sure to use the repeat at the end. Many James Brown tunes loop horn lines many times. Be prepared physically for whatever challenges await you.

Motown is a bit classier and cleaner than soul music. The later James Brown bands were much cleaner than he started out with; the players were better. That’s why James Brown started to sound tighter. –Wilmer Wise⁵⁵

In the 1950s, the popular music started evolving. To be a consistent pop trumpet player, you need to have all of these styles in your back pocket ready to go. Every style has a sound; soul and funk have different sounds. When I play with Billy Joel, the styles change on every tune. A tune we play, “Half a Mile Away,” was a Jon Faddis song, a country song from *Billy the Kid* in an orchestra setting. Know all styles, and be able to emulate great musicians. –Carl Fischer⁵⁶

⁵⁵ Wise, interview.

⁵⁶ Fischer, interview.

Mr. Brown

Eric Murine

The musical score for "Mr. Brown" is written in 4/4 time and consists of eight staves. The key signature has one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The score is divided into measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective staves. The music features a mix of melodic lines and rhythmic accompaniment, with some measures containing multiple beamed notes.

Figure 14

Etude: “Funky Rick”

This etude is based on Rick James’s “Give It to Me Baby.” This study works on fast, crisp articulations in all registers. At faster tempos, double tonguing is a necessity. This etude aims to strengthen the tongue and work on articulation in the higher and mid registers of the trumpet. Funk trumpet parts are very demanding physically for the trumpet player. Try to strengthen the tongue enough that the last line of the etude sounds just as crisp as the first. Remember that on a gig this is only one of forty songs you will be asked to perform. You must have an efficient and strong embouchure. No articulations are provided, so you are forced to do the suggested listening to properly perform this etude.

Classical players are scared to jump into the pool; commercial players tend to jump in and see what happens. –Greg Adams⁵⁷

Nobody has ever asked me if I have a performance degree in the playing world. Many in the commercial world don’t care if you went to school for trumpet; they just want you to perform well. I have done TV shows that have fifty tracks for me to learn; they may pick a few to do on TV, but I have to learn them all because they don’t know what they will want that given day. –Kiku Collins⁵⁸

⁵⁷ Greg Adams, phone interview by author, 15 March 2012.

⁵⁸ Collins, interview.

Funky Rick

Eric Murine



Figure 15

Duet: “P-Funk”

This duet is based on the band the P-Funk All-Stars. Pay close attention to the key signature. Funk tunes are not always in trumpet-friendly keys. After doing the listening assignments, write in the correct articulations. P-Funk’s style is much different than James Brown’s or Rick James’s style. P-Funk’s style is not as clean and polished as the other styles. It has a slightly wild rock feel, so it is acceptable to let loose and take notes up an octave if desired. The idea with this short duet is that, although the style is more free to interpretation, the articulations should be consistent between the two horn parts. Wild freedom does not include wrong articulations!

[The students need to rely] on their ears rather than a piece of paper to help...process information. I think many true classical players fear what commercial playing will do to their sound. That doesn’t have to be the case; if you choose equipment that allows you to not force or strain the muscle, you can preserve the sound...spontaneity and ear-based learning can greatly benefit classical musicians. Trumpet players need to learn how to play in guitar keys such as E and B major. Learning note attacks is the beginning of learning styles. –Rex Richardson⁵⁹

⁵⁹ Richardson, interview.

P Funk

Eric Murine

The musical score is written for two staves in treble clef, with a key signature of four sharps (F#, C#, G#, D#) and a 4/4 time signature. The score consists of 16 measures, organized into four systems of four measures each. Measures 1-4 feature a complex, syncopated melody with many beamed eighth and sixteenth notes. Measures 5-8 are a repeat of the first four measures. Measures 9-12 introduce a new melodic line with more sustained notes and some ties. Measures 13-16 return to a pattern similar to the first system, with intricate rhythmic figures. The notation includes various rests, accidentals, and dynamic markings.

Figure 16

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CHAPTER NINE: FUNKY SOUL

Funky soul is exactly what it sounds like: a combination of funk and soul. To be more specific, it is the use of the funk rhythmic style applied to soul music. Groups such as Earth, Wind, and Fire and Tower of Power embody this style. Although the use of the horns in these two bands is slightly different, Earth, Wind, and Fire tends to rely more on the horns for melodic material, while Tower of Power uses the horns for rhythmic patterns similar to funk music.

Earth, Wind, and Fire's horn style is similar to soul vocal music rather than soul horn music. The melodic vocal lines that soul is known for have been adopted by the horns of Earth, Wind, and Fire; frequently, the horns have the same music as the vocalists for reinforcement. The horn's job in Earth, Wind, and Fire is not to emphasize the rhythm guitar as in soul music or reinforce the bass line as in funk. Earth, Wind, and Fire's bass player, Verdine White, offers a slap-bass approach that drives the rhythm section. White does not require the horns for reinforcement, which gives the horns melodic freedom.

Tower of Power's horn-section approach is opposite that of Earth, Wind, and Fire. Tower of Power's bass player, Rocco Prestia, was a rhythm guitar player before joining Tower of Power; his bass approach is that of a soul rhythm-guitar player. Horns are needed for rhythmic drive in Tower of Power because of the absence of a true funk bass player.

Listening

The next few pages include lists of YouTube videos and audio recordings that should be studied prior to attempting to play funky-soul. Being able to hear each song as a whole as well as individual parts is crucial. Listening is the key to learning a given style. The song title, and album title have been provided for the YouTube links if further audio listening is desired.

YouTube

Earth, Wind, and Fire—“Boogie Wonderland”- *I Am*

http://www.youtube.com/watch?v=_jLGa4X5H2c

Earth, Wind, and Fire—“September”- *The Best of Earth, Wind & Fire, Vol. 1*

<http://www.youtube.com/watch?v=hy-huQAMPQA>

Earth, Wind, and Fire—“In the Stone”- *I Am*

<http://www.youtube.com/watch?v=JtxV02tyR5A>

Earth, Wind, and Fire—“Shining Star”- *The Best of Earth, Wind & Fire, Vol. 1*

<http://www.youtube.com/watch?v=qJS7HzHUMFU>

Tower of Power—“Monster on a Leash”- *Monster on a Leash*

<http://www.youtube.com/watch?v=MXjOslnZH9c>

Tower of Power—“Squib Cakes”- *Back to Oakland*

<http://www.youtube.com/watch?v=GvdSYKSYUSc&feature=related>

Tower of Power—“Mr. Toad’s Wild Ride”- *Monster on a Leash*

<http://www.youtube.com/watch?v=EEaFnsjcup0>

Audio Listening

Tower of Power—*Monster on a Leash* (Epic Records, 1991)

Earth, Wind, and Fire—*Powerlight* (Columbia, 1983)

The study of these albums is vital to your stylistic knowledge of funky soul. Listen to every track intently, as if you were going to be asked to perform them.

Extended Listening

Tower of Power—“What Is Hip”- *Tower of Power*

<http://www.youtube.com/watch?v=SN8pWdZhVaM>

Tower of Power—“I Got to Groove”- *Rhythm & Business*

http://www.youtube.com/watch?v=aw09_NOZpkE&feature=related

Tower of Power—“You Got to Funkifize”- *Bump City*

<http://www.youtube.com/watch?v=3OHJ4j2ety8&feature=related>

Tower of Power—“Knock Yourself Out”- *Tower of Power*

<http://www.youtube.com/watch?v=ILGNR8kuu4Y&feature=related>

After studying the above songs, start listening more to an artist that you enjoyed.

Listening is the key to stylistic success.

Most classical players have never performed in a professional jazz or commercial setting. The commercial players still do their classical routine to warm up; by doing the warm-up as classical as you can, that allows the player to stay in touch with that nice beautiful classical sound. –Keith Fiala⁶⁰

⁶⁰ Fiala, interview.

Etude: “Tower”

This etude is based on a Tower of Power tune. Do you know which one? Focus on the articulations you heard while doing the listening assignments. Make sure you write in the appropriate articulations.

A normal budget will usually get you a sax player. A little more and they add a trumpet, and for those willing to go the extra mile, a bone player is added. This particular night must have been a big-budget night, because when I arrived, I saw the stage set up for three horns, three clip-on microphones with belt packs, and three of those tall band fronts all in a row with the logo of the music service emblazoned on the front of them, but no books on the stands. I asked the leader if I could grab the books and pass them out to the section, and he told me that there were book stands but no books. After the sound check, I went back to the bar to get a drink and met up with one of the female singers. I mentioned to her how odd I thought it was that there were no charts for the horn players. She told me something that I had never heard before...and I thought I had heard it all. She said that she had a book for her material, and that she had volunteered to bring it so that the arrangements for her songs would be played the way she was used to hearing them. Incredibly, the contractor replied, “Oh, don’t bother. Nobody uses paper anymore. –Lee Thornburg⁶¹

⁶¹ Thornburg, interview.

Tower

Eric Murine



Figure 17

Etude: “EWF Confusion”

This etude is based on the Earth, Wind, and Fire tune “Africano.” As you will probably notice, the etude often switches between sixteenth-note and triplet figures. This is designed to keep you aware of different ways bands may want you to play a phrase. Always be aware of what the band is playing. The version of the song that you practiced the part from most likely will not be the same as the band’s version. Once you have the musical awareness to change rhythms and pitches to immediately match the keyboard, you are ready for the gig. Expect the unexpected!

Commercial trumpet playing has everything to do with style and sound concept. If we listen to the *NBC Nightly News* theme by composer John Williams, we hear music composed in the style of late 19th-century European classical music; however, this theme is also composed for a television broadcast, so it therefore meets our definition of commercial music. The trumpet section’s style and sound concept is orchestral, yet the recording is by our definition commercial. In contrast, if we listen to the theme from *Family Guy* from the Fox television network, we’ll hear more of a big band–styled theme. The style and sound concept of the respective trumpet sections couldn’t be more different, but both recordings are commercial by our definition. –Bill Churchville⁶²

⁶² Churchville, interview.

EWf Confusion

Eric Murine

5

9

13

17

21

25

29

Figure 18

Duet: “Earth in the Stone”

This duet is based on Earth, Wind, and Fire’s “In the Stone.” Once you have completed the listening assignments, write in the correct articulations for both parts. Pay close attention to the melody. This duet has the melody of a soul tune but the crisp attacks of a funk tune. It combines the lessons you have learned in the funk and soul sections. Be sure to learn the correct articulations. The study of this material will systematically provide the knowledge to accurately play these styles.

Listen to everything. You must be like a sponge; when you hear a new tune, you’ve got to digest it. You are certainly not going to like everything you hear, but at some point, if it’s at all popular, you are going to be asked to play it, or to inject horn licks that don’t exist into it. If you’ve heard it, even once, and really heard it, at least you have a point of reference...When I was on the road most of the time playing, especially with Tower of Power, I would rarely warm up. I would play some pedal tones in the very bottom of the horn to get the blood going, then something in the middle register to find my center, then scream around in the upper register for a minute, because that was going to be where I spent the majority of the evening. That was the extent of my warm-up. The show was so taxing that I just didn’t want to take the chance of “leaving anything on the practice-room floor.” –Lee Thornburg⁶³

⁶³ Thornburg, interview.

Earth in the Stone

Eric Murine

The musical score is written for two staves in 4/4 time, with a key signature of three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and accidentals. The score is divided into four systems, with measure numbers 5, 9, and 13 indicated at the beginning of their respective systems. The first system (measures 1-4) shows a melodic line in the upper staff and a more active bass line. The second system (measures 5-8) continues the melodic development. The third system (measures 9-12) features a more sustained melodic line. The fourth system (measures 13-16) concludes the piece with a final cadence.

Figure 19

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CHAPTER TEN: POP

Pop music can be defined as an ever-changing genre. Pop music is any style of music that is popular at any given time in history. The technical advancement in microphone technology in the 1940s played a large part in popular music. The television played an intricate role for popular music in the 1950s. Now popular musicians could be seen and not just heard. A unidirectional ribbon microphone is still used today by NBC on *Late Night with David Letterman*. The new microphone designs now offer the vocalist the ability to have an intimate singing quality to their voice, which is also a quality that talk shows seek.⁶⁴

Grove Music Online states: “Western-derived pop styles, whether coexisting with or marginalizing distinctively local genres, have spread throughout the world and have come to constitute stylistic common denominators in global commercial music cultures.”⁶⁵ Popular music will always be changing. Blues, soul, Motown, bebop, funk, funky soul, and rock and roll are all still considered popular music. Today’s musicians must be able to perform these styles with precision at a moment’s notice.

Popular trumpet playing is anything that is prominent that I could make a living doing. Commercial trumpet playing is being able to switch-hit and change styles at any time. –Carl Fischer⁶⁶

I was called two years ago to record for the Super Bowl with the New York Philharmonic; I was the only one who was not a full-time member of the Philharmonic. They called me two weeks before the recording session, and I immediately grabbed my C trumpet and started playing long tones. It didn’t take long to get back my symphonic sound because I still had that sound in my head,

⁶⁴ Lloyd Microphone Classics, “Microphones: History and Development”
<http://www.lloydmicrophoneclassics.com/mic_history.html> (accessed 2 June 2012).

⁶⁵ P. Manuel, “Pop. Non-Western Cultures 1. Global Dissemination,” *Grove Music Online*,
<<http://www.oxfordmusiconline.com>> (accessed 24 February 2013).

⁶⁶ Fischer, interview.

so I was ready. When we got to the recording session, it was easy, and Phil Smith and I matched very well. If you are used to adapting to any style, moving between styles won't be extremely difficult. –Raul Agraz⁶⁷

⁶⁷ Agraz, interview.

Listening

The next few pages include lists of YouTube videos and audio recordings that should be studied prior to attempting to play pop music. The listening examples without horn parts are just as important for stylistic success. Being able to hear each song as a whole as well as individual parts is crucial. Listening is the key to learning a given style. The song title, and album title have been provided for the YouTube links if further audio listening is desired.

YouTube

Aerosmith—“Sweet Emotion”- *Toys in the Attic*

http://www.youtube.com/watch?v=AMBC_x-cTQQ

Chicago—“Does Anybody Really Know What Time It Is?”- *The Chicago Transit*

Authority <https://www.youtube.com/watch?v=cjVMFHSp47g>

Golden Earring—“Radar Love”- *Moontan*

<http://www.youtube.com/watch?v=4AD5fX4sveo>

Beastie Boys—“Brass Monkey”- *Licensed to III*

<http://www.youtube.com/watch?v=YXZ3yUZTlrA>

Snoop Dog—“Gin & Juice”- *Doggystyle*

<http://www.youtube.com/watch?v=QJCf98i167A>

Michael Jackson—“Don’t Stop Till You Get Enough”- *Off the Wall*

<http://www.youtube.com/watch?v=yURRmWtbTbo>

Kool and the Gang—“Jungle Boogie”- *Wild & Peaceful*

<http://www.youtube.com/watch?v=VI7Bk364UdY>

Montell Jordan—"This Is How We Do It"- *This is How We Do It*

<http://www.youtube.com/watch?v=0hiUuL5uTKc>

Cameo—"Word Up"- *Word Up*

<http://www.youtube.com/watch?v=MZjAantupsA>

Audio Listening

Prince—*Controversy* (Warner, 1981)

Michael Jackson—*Thriller* (Epic Records, 1983)

The study of these albums is vital to your stylistic knowledge of pop. Listen to every track intently, as if you were going to be asked to perform them.

Extended Listening

Nelly—"Hot in Here"- *Nellyville*

<http://www.youtube.com/watch?v=uFSjWsuqw6I>

Wild Cherry—"Play That Funky Music, White Boy"- *Wild Cherry*

<http://www.youtube.com/watch?v=qe1ScoePqVA>

Ides of March—"Vehicle"- *Vehicle*

http://www.youtube.com/watch?v=_EBMo8xHGNs

After studying the above songs, start listening more to an artist that you enjoyed.

Listening is the key to stylistic success.

Commercial trumpet playing to me is the ability to play any style of music well, including classical music, on demand for recording and live performance. The adjective "commercial" implies an ability to play and phrase jazz, big band, pop, funk, and other non-classical styles and the ability to play high notes with good

endurance. The “commercial trumpet player” moniker suggests a loud and bright sound, which is not accurate. A great commercial trumpet player is able to perform in myriad musical environments, choosing and using the correct equipment to create the appropriate sound quality...In-demand commercial trumpet players may be known for specific skill sets, such as playing lead trumpet or being a jazz soloist or a contemporary music specialist, for example. Generally, the best players can also fit comfortably into musical settings that are not their main area of expertise. –Allen Vizzutti⁶⁸

⁶⁸ Vizzutti, interview.

Etude: “Rock ‘n’ Roll”

This etude is based on Aerosmith’s “Sweet Emotion.” This study is intended to replicate having a piece called at the last minute that you have not played before. A small variation of the opening is written with a sample of an easy background. Complete the last eight measures yourself using all the knowledge you have gained from this book. Create a few simple backgrounds that you are comfortable playing. On many occasions I have been playing with a rock band and they called out a tune that I was not prepared to perform. The first song that caught me off guard was Aerosmith’s “Sweet Emotion.” I knew the song well enough to play the intro and also provide a simple horn background. The use of the B-major scale and B blues scale will be of great assistance. Be ready for anything!

I was on the road with Maynard Ferguson for almost three years. That is part of learning real-world experiences. At first I didn’t know how to prepare to be on the road. When my chops would first get beat up, I didn’t know how to fix that. What I have learned is that you can’t assume your chops will be good or bad any given day. You must warm up every morning and figure out where your chops are, and find a way to get the results you want. Some days it may be a ten-minute warm-up; another day it may take two hours. It takes experience to be able to handle situations like this. –Craig Johnson⁶⁹

⁶⁹ Johnson, interview.

Rock N' Roll

Eric Murine

The musical score for "Rock N' Roll" by Eric Murine is written for a single melodic line in treble clef. The key signature consists of four sharps (F#, C#, G#, D#), and the time signature is 4/4. The score is divided into eight measures, with measure numbers 5, 9, 13, 17, 21, 25, and 29 indicated at the beginning of their respective lines. The melody is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes some rests. The final measure (measure 32) ends with a double bar line.

Figure 20

Etude: “Pop Endurance”

When you play many jobs with commercial bands, you will find that endurance plays a large role. Many times you must repeat a small phrase or line up to twenty times in a row. The first thing you will notice is that this etude contains the written low F, a note that is out of the trumpet’s normal register. Use the first and third tuning slides to lower the F-sharp to an F. I have been asked to play many hip-hop songs that require the trumpet to play a low F. As I said before, be prepared for anything!

When I was a strictly classical player, even the hard things were relatively safe compared to what I do now. There is no safety net when I play commercial music; I play with Michael Bolton and Beyoncé, and I have no place to hide. Now that I do mostly commercial, when I step back to classical music, it works well because I am used to being thrown out of my element and into different situations. Many classical musicians don’t know the feeling or have never experienced being thrown out of their bubble and into the fire—being thrown in with a funk band and asked to immediately figure out horn lines and start playing...when it is just you and a sax in front of thousands of people, you can’t hide. –Kiku Collins⁷⁰

⁷⁰ Collins, interview.

Pop Endurance

Eric Murine

The musical score for "Pop Endurance" by Eric Murine is written in 4/4 time and consists of eight staves. The key signature has one flat (B-flat). The score begins with a treble clef and a key signature of one flat. The first staff contains a melodic line starting on G4, moving to A4, Bb4, and C5, then descending to Bb4, A4, and G4. The second staff starts at measure 5 and features a more complex melodic line with eighth and sixteenth notes. The third staff starts at measure 9 and continues the melodic development. The fourth staff starts at measure 13 and includes a whole rest in the first measure. The fifth staff starts at measure 17 and features a series of eighth notes. The sixth staff starts at measure 21 and includes a triplet of eighth notes. The seventh staff starts at measure 25 and continues the melodic line. The eighth staff starts at measure 29 and concludes the piece with a double bar line and repeat dots.

Figure 21

Duet: “Pop Duet”

If you have looked ahead, you have noticed that the last page of music is blank. This is because *you* are going to compose the last duet. Use all the skills you have acquired in this book to create a duet in any style you wish. By this time you have learned enough of the basics to compose a duet without aid. Remember, be prepared for anything!

The degree should evolve to the point that trumpet students are proficient in more than one style. I have a real problem in this day and age with ethics of the college making the students [go] thousands and thousands of dollars in debt for a degree that hasn't prepared them to get a job. When I got called by Aerosmith to play with them, they didn't ask for my degree. A degree will open doors but will not always prepare them for the musical workplace. The financial stability in music is not very good; when you prepare a student for only a very small percentage of the jobs, I don't believe that to be right. They should offer more than just classical and jazz at the college level. –Mike Bogart⁷¹

Orchestras in this country are struggling, and the money isn't there. You have to find a way to be marketable. [Commercial music] absolutely should be taught at schools; you must make yourself marketable. –Chuck Findley⁷²

⁷¹ Bogart, interview.

⁷² Findley, interview.

Pop Duet

The image displays a musical score for a piece titled "Pop Duet". It consists of four systems of two staves each, arranged vertically. Each system is divided into four measures by vertical bar lines. The first system starts with a treble clef and a key signature of one sharp (F#). The second, third, and fourth systems are preceded by measure numbers 5, 9, and 13, respectively, indicating the start of new musical phrases. The fourth system concludes with a double bar line at the end of the final measure.

Figure 22

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CHAPTER ELEVEN: CONCLUSION

To be a complete trumpet performer, you must know many diverse musical styles and genres. Your completion of the exercises in this book shows determination and the willingness to learn. Universities teach jazz and classical genres and styles but most often omit commercial music styles such as soul, funk, and pop. Studying the given styles is critical for the musical advancement of a professional trumpet player. The main goal of the trumpet professor should be to educate students and give them the ability to be successful as an educator/performer. If a specific musical genre or style is not addressed in a student's education, then that student will not have the proper knowledge to accurately play that style.

The landscape of professional trumpet playing has changed dramatically over the past twenty years. Orchestral trumpet players are now asked to do much more than they were in the past. The funds to hire a lead trumpet player to perform the pops concerts in place of the first trumpet player are unfortunately no longer a realistic option for most orchestras. The first trumpet player is now asked to perform Broadway, swing, and jazz songs on pops concerts. A student pursuing a bachelor's degree in trumpet performance should be well versed in styles beyond the classical genre; they should be exposed to many different genres. The job market has evolved, and the trumpet player must evolve to survive.

PART TWO

CHAPTER TWELVE: PROGRAM NOTES

Solo Recital

Saturday, December 6, 2008, 1:00 pm

Memorial Hall

Program

Concerto in D

Giuseppe Torelli (1658–1709)

Allegro
Adagio
Allegro

Concerto in E-Flat

Johann Baptist Georg Neruda (1707–1780)

Allegro
Largo
Vivace

Intermission

Siete Canciones Populares Españolas

Manuel de Falla (1876–1946)

El paño moruno
Seguidilla murciana
Asturiana
Jota
Nana
Cancion
Polo

Wind Loops 2

James Sheppard (b. 1976)

You Can Count on Me Forever

James Colonna (b. 1970)

Eric Murine, soloist

Notes

Torelli: *Concerto in D*

Giuseppe Torelli was born in Verona on April 22, 1658. Torelli was a Baroque composer who played an integral role in the development of the concerto grosso and solo concerto forms. In 1662, Torelli published a collection of works known as *Sinfonie a 3 e concerti a 4*. Shortly after publishing this collection, Torelli departed for Germany. In Germany he began a joint musical adventure with his good friend Pistocchi, who was a famous composer. Around the year 1697, Torelli was appointed *maestro di concerto* in Ansbach, Germany. In 1701, Torelli started a new position with the newly formed San Petronio cappella musicale. Relatively little information is known about Torelli's final years, other than the fact that he composed very few compositions during this time.

Torelli's *Concerto in D* is filled with energy and has a light, dance-like feeling throughout the three movements. It is very stable tonally and uses little chromaticism. The pitch variety is very limited due to the nature of the instrument used in that time period. Natural trumpets relied on the overtone series and occasionally used tone holes to fill the gaps between partials. This method produced only a certain series of notes, which limited the composer on what tonal options he could use. Originally composed for string orchestra and natural trumpet, the piece is played today on a valve A piccolo trumpet to maintain some of the original context, and to ease production of the higher pitches.

Neruda: *Concerto in E-Flat*

Most of the details of Johann Baptist Georg Neruda's life are unknown, and his dates of birth and death are only approximations. In 1705, he became a member of the electoral orchestra in Dresden, and he retired from that position in approximately 1772. Neruda was primarily a chamber musician, and he earned additional income by writing church music.

Neruda's compositions include eighteen symphonies, the opera *Les Troquers*, many sacred works, and violin concertos. In 1764, Neruda's collection of *Six Sonatas for Two Violins* was published in Leipzig by Breitkopf and Hartel. His *Concerto in E-Flat Major* was composed in 1750. This composition was composed for natural horn, and it demonstrates the use of the extreme horn register. It is most often performed today on the modern valve trumpet instead of the natural horn. Only a few concertos were composed for the trumpet in the classical era; the concertos of Haydn and Hummel are the other two primary trumpet concertos that were composed in the classical period.

Manuel de Falla: *Siete Canciones Populares Espanolas*

The *Seven Spanish Folksongs* were composed following Falla's return to Spain after almost a decade of living in Paris. Falla believed that life could be divided into seven-year periods. He passed away days before turning 70, which would have completed his tenth seven-year period.

Each of the *Seven Spanish Folksongs* was composed for a specific region in Spain. The text contains authentic folksong material; the melodies do not. The first two folksongs, "El paño moruno" and "Seguidilla murciana," are from the Murcia region of

southeastern Spain. Both are in triple meter and are based on a four-line poem. The third song, “Asturiana,” is from the Asturias region of northern Spain. The text and overall feel are very sad and haunting. The melody is simple but uses a natural rise-and-fall motion, as if weeping. The fourth song, “Jota,” is from the Aragon region of northeastern Spain. “Jota” is a fast dance in triple meter. This song has a singsong quality, in contrast to the sad and haunting “Asturiana.” The fifth song, “Nana,” is a beautiful lullaby. Some believe this melody is one that his mother and his wet nurse sang to him as an infant. The sixth song, “Cancion,” is based on a well-known Spanish melody. The seventh song, “Polo,” comes from Andalusia and offers a melody of the Andalusian gypsies.

The *Seven Spanish Folksongs* were composed for voice and piano but work well with different instrumentation. The flugelhorn is the instrument of choice for trumpet performers, due to its beautifully smooth tone. The instrumental performer must exaggerate the dynamics, style, and approach to bring emotion to a composition that was originally intended to be performed with text.

James Sheppard: *Wind Loops 2*

James Sheppard grew up in Omaha, Nebraska, and was raised by a family of professional musicians. He received a fellowship at the University of Massachusetts in 1968 and received his master’s degree in music there. He later attended the University of Iowa and earned his doctorate there in 1975. Sheppard was a full-time professor from 1978 to 2009 at Miami University, where he taught music composition and directed the Electronic Music Studio. Sheppard has received rave reviews from the *International Trumpet Guild Journal*. His compositions include *Snowfall*, which was recorded by Michele Gingras, a

colleague of his, and *Blue River*.

Wind Loops 2 was composed in 1972, while Sheppard was attending the University of Iowa for his doctorate. Since no single metric pattern dominates this music, time signatures have been eliminated. However, a strong rhythmic pulse is projected at the appropriate places, especially in the “Open/Mute-Alterations,” which are written to sound like a duet for one player. The unmuted tones should be sudden, ringing explosions, in direct contrast to the more distant, metallic timbre of the muted tones. Because the distance of mute travel for this duet effect is short, mute movements should be quite quick, made with a wrist action, and there should be a minimum of movement in the extended left arm.

To project most effectively the contrast between open, muted, and hand-over-stem-cup tone colors, the timbre of the Harmon mute should be as metallic and “tinny” as possible. The symbol key from which the trumpet player performs is very complex. Great attention to detail and focus are required to perform this piece well. At times the performer must read three or four symbols at the same time. *Wind Loops 2* is still considered one of the most mentally challenging trumpet works ever written.

James Colonna: *You Can Count on Me Forever*

James Colonna received his doctor of musical arts degree in 2007 from Michigan State University, where he studied conducting with John Whitwell, John T. Madden, and Kevin Sedatole. He is the director of bands at Utah Valley University. He served as the director of concert bands at the University of Wisconsin–Eau Claire, Indiana/Purdue University, and Laramie County Community College. Prior to joining the faculty at LCCC, he was a

conducting graduate assistant at the University of North Texas, where he earned his master of music performance degree in wind conducting with Eugene Corporon.

For the past twenty years, Colonna has been a frequent guest conductor throughout the United States, where he has premiered many of his own compositions. As a conductor, Colonna has been praised by many composers for his meticulous attention to their work. He released a CD with the LCCC Wind Symphony and Jazz Band, *Wind Dancer*, in 1994. Norman Dello Joio and Sammy Nestico have granted critical acclaim for this release of their music. “The Wind Symphony’s performance of my variants will be placed among those of the very fine,” stated Dello Joio. “We can help change the world one note at a time,” said Nestico.

As a trumpet player, Colonna performed with the 113th Army Band, Edgewood Symphony Orchestra, UNT Wind Symphony, MSU Wind Symphony, Cheyenne Symphony Orchestra, Night Flight and Jim Colonna Big Band, Voices of Unity, and notable artists Patti Austin, Connie Francis, and the Fort Wayne Philharmonic. He began his career as a composer in 1996 and has written more than sixteen compositions, of which twelve have been published by Larry Daehn Music, C-Alan Publications, and Masters Music. He has received many commissions to create unique works for large concert ensembles, most recently from HAFABRA Music in Belgium as part of an international group of new works. Colonna is the sole representative of the United States of America in this project; the work “To Slip the Surly Bonds of Earth” was recorded by the Belgian Guides Military Band in 2011.

I composed “Love Letter” for my friend Eric Murine on the occasion of his wedding. I have encountered weddings where one sings to his new bride, but not one that included a flugelhorn serenade. I had the joy of working with Eric while we were both graduate students at Michigan State University and found his expression through his instrument to be incredibly rich. –James Colonna

Love Letter was the title given to the composition by the composer. Eric Murine commissioned the piece and named it *You Can Count on Me Forever* in 2006.

Chamber Recital

Saturday, May 2, 2009, 1:00 pm

Memorial Hall

Program

...to cast a shadow again Eric Ewazen (b. 1954)

- I. Stopped by the stream
- II. Luminescent moonlight
- III. Two bees
- IV. That didn't take too long
- V. Interlude
- VI. Everyone says it snowed last night
- VII. Hands underwater on my body
- VIII. Cordite surrounded you

Alicia McCorvey, voice
Tedrin Blair Lindsay, piano

Lignes rouges en oblique Emile de Ceuninck (1935–1996)

Kyle Forsthoff, percussion

Quiet City
Aaron Copland (1900–1990)

Joel Crawford, trumpet
Tedrin Blair Lindsay, piano

So What Miles Davis (1926–1991)

Michael McGonigal, tenor saxophone
Byron McChord, piano
Ben Stiers, drums
Jack Shields, bass

Eric Murine, soloist

Eric Ewazen: ...to cast a shadow again

Eric Ewazen was born in 1954 in Cleveland, Ohio. His primary teachers were Samuel Adler, Milton Babbitt, Warren Benson, Gunther Schuller, and Joseph Schwanter at the Eastman School of Music, Tanglewood, and the Juilliard School. Ewazen has been on the faculty at Juilliard since 1980. A recipient of numerous composition awards and prizes, his works have been commissioned and performed by many chamber ensembles and orchestras in the United States and overseas. Ewazen's music has been performed at such famous venues as Woodstock, Tanglewood, Aspen, Caramoor, and the Music Academy of the West.

The composition ...to cast a shadow again is orchestrated for trumpet and voice. The poems used in this work were written by Katherine Gekker.

Emile de Ceuninck: *Lignes rouges en oblique*

Emile de Ceuninck was born in 1935 and died in 1996. He was an accomplished percussionist, organist, and composer. Very little is known about the composer's life.

Lignes rouges en oblique is a two-movement work. The concept of the work places the trumpet and percussion in a musical battle that is often dramatic and violent. The short first movement is a prelude that introduces the trumpet and percussion voices. The second movement is the battle between voices. For every statement that is played, a response from the opposite voice enters, which creates the feel of a battle.

The trumpet part is technically demanding as well as mentally difficult. Both parts are read from the same sheet music, which aids in following the opposite voice. This does create a difficulty, since most trumpet players are not used to reading and following

percussion notation. The trumpet part also uses advanced technical skills such as growling, flutter tongue, wide-interval articulated leaps, and extremely fast multiple tonguing.

Aaron Copland: *Quiet City*

Aaron Copland was born November 14, 1900, and grew up in Brooklyn, New York. Copland's teacher Nadia Boulanger requested that he compose an organ concerto. His *Symphony for Organ and Orchestra* had its premiere in Carnegie Hall by the New York Symphony. Copland's desire to create works based on settings outside his own experience led to such compositions as *An Outdoor Overture*, *Billy the Kid*, and *Quiet City*. *An Outdoor Overture* was designed to speak to and inspire the high school musicians of America.

Irwin Shaw's play *Quiet City* opened in 1939 in New York City at the Group Theatre. The director, Harold Clurman, hired Copland to write the incidental music. According to Copland, the play was "a realistic fantasy concerning the night thoughts of many different kinds of people in a great city." It wasn't until 1942 that Copland arranged this work for symphonic band. His play was based on a story of two brothers, one of whom disregarded his upbringing in an effort to create a better situation for himself in the business world; the other was a conventional artist. The trumpet part demonstrates one of the brothers walking around the city at nighttime.

There wasn't much continuous music with the play, just short sections, so that the orchestral piece bears little resemblance to the incidental music, which I never published. The idea of contrasting trumpet with English horn was a *travaille*, a "find," giving, I think, a certain freshness and variety of instrumental color. A practical reason for the English horn was to let the trumpeter have a breathing space, so that he wasn't made to play continuously. There are not many quiet

trumpet-solo works in the repertory, and I doubt whether there are many English horn solo pieces of any sort. *Quiet City* is challenging music for the soloists, with a comparatively straightforward orchestral accompaniment. –Aaron Copland

Professional trumpet players use the cornet as an English-horn substitute in *Quiet City*.

The delicate yet pronounced attacks on the cornet lend itself well to the English horn part.

Miles Davis: *So What*

Miles Davis's legacy is a journey and exploration of music, innovation, and creativity.

After nearly five decades of musical innovations, Davis left a major impression on the way musicians think of jazz. From the 1940s to 1970, Davis contributed to five major musical movements: bebop, cool jazz, hard bop, modal jazz, and fusion. Modal jazz and jazz fusion are connected through Davis's continued exploration of many musical genres.

In bebop improvisation, the chord changes are used as a path or compass. These chords follow a certain pattern that leads to the next bar or phrase. In blues music, chord changes are finished in twelve bars. In 1958, Davis started to stray from the conventional string of chords and put the musical emphasis on melodic rather than harmonic variations. This idea, of using just a few chords, would give the musician infinite possibilities.

In 1957, Davis started recording with the classically trained pianist Bill Evans. Evans and Davis recorded many albums together, beginning with *Miles Ahead* (1957). The importance of this first album was that the recording of Léo Delibes's "The Maids of Cadiz" was the first piece of European classical music that Davis had ever recorded. Davis's and Evans's mutual interest in classical music started to lead them in a new direction with *Miles Ahead* and *Sketches of Spain*. Davis wanted to go a different

direction than that of his quintet. For *Sketches of Spain*, Evans arranged a version of Joaquin Rodrigo's *Concerto de Aranjuez*. The instrumentation of *Miles Ahead* and *Sketches of Spain* was heavily influenced by classical music, with full woodwind and brass sections.

In 1959, Miles Davis released *Kind of Blue*, which became his best-selling album. This album featured John Coltrane, Cannonball Adderly, Jimmy Cobb, Paul Chambers, Wynton Kelly, and Gil Evans, and showed the influence of Davis's quintet along with Evans's classical background. Gil Evans studied modal jazz with George Russell in 1956 and influenced Davis on the ideas of modality.

Davis's song *So What* is a prime example of modal jazz and its use of the Dorian mode. The song has a classical A-A-B-A, thirty-two-bar form, with each of the individual sections eight bars in length. The A sections are over a Dm7 that should be played using the D Dorian mode. The B section goes up half a step to E-flatm7, which should be played using the E-flat Dorian mode

Solo Recital

Saturday, April 30, 2011, 2:00 pm

Singletary Concert Hall

Program

Spanish Dance

Rodion Shchedrin (b. 1932)

Winter

David Snow (b. 1954)

I

II

III

Intermission

Suite

Paul Bonneau (1918–1995)

- I. Improvisation
- II. Danse des demons
- III. Plainte
- IV. Espieglerie

I Remember...

Dana Wilson (b. 1946)

Georgia on My Mind

Hoagy Carmichael (1899–1981)

Eric Murine, soloist

Rodion Shchedrin: *Spanish Dance*

Shchedrin was born December 16, 1932, in Moscow. His father was a composer and professional violinist who taught at the Moscow Conservatory. After attending the Moscow Choral School from 1944 to 1950, Shchedrin enrolled at the Moscow Conservatory, from which he graduated in 1955. The next four years were spent as a research assistant, and he then taught composition at the Conservatory from 1965 to 1969.

Spanish Dance was originally composed for violin and piano. It was later transcribed for trumpet and performed by the famous trumpeter Timofei Dokshizer. The piece is rather short in length but is very technically demanding. In many phrases, the trumpet jumps from the extreme low register and then suddenly leaps up three octaves. A great command of the instrument is needed to perform this work.

David Snow: *Winter*

David Snow studied composition at the Eastman School of Music and Yale University. At those schools he studied with Warren Benson, Joseph Schwanter, Samuel Adler, and Jacob Druckman. Over the years Snow had the honor of receiving awards such as the Eastman School's Hanson, McCurdy, and Sernoffsky prizes, two BMI-SCA awards, a National Endowment for the Arts Council Grant, and many more.

Snow's works have been performed by many top groups, including the Harvard Wind Ensemble, American Brass Quintet, Eastman Percussion Ensemble, Yale University Band, and many more.

Winter was composed in 1998 at the request of trumpeter Chris Gekker, a friend and colleague with whom my association goes back almost forty years, to our

undergraduate days at the Eastman School of Music. I used the opportunity to fashion a musical memorial to pianist Wendy Maraniss, a gifted and sensitive musician I had the privilege of knowing during my studies at the Yale School of Music, who was tragically killed in an automobile accident in 1997. The title reflects the elegiac mood of the work, denoting as it does the period of the year during which life rests in a state of quiescence before the season of rebirth and renewal that follows. In its formal structure, *Winter* comes as close to a classical sonata as any work I ever composed, while its melodic and harmonic vocabulary pays homage to popular and neo-classical traditions of mid-20th-century American music. –David Snow

Paul Bonneau: *Suite*

Paul Bonneau was a prolific composer and arranger. He attended school at the Conservatoire National Supérieur de Paris. Following his time in school, Bonneau became the assistant manager of music for the French army. He collaborated on fifty-one French films and a number of *courts-métrages*. He composed serious works such as *Ouverture pour un drama*, *Concerto for saxophone*, and *Un français à New York*.

Bonneau's *Suite* has been performed by many instruments. The first movement, "Improvisation," starts with a rhythmically improvised melody that is followed by rhythmic variations. The second movement, "Danse des demons," is a quick 6/8 dance that gets gradually faster to build tension. Imagine small red devils with bifurcated tails and pitchforks dancing around a fire and conspiring to cause mayhem. The third movement, "Plainte," translates from the French as "complaint" and is an expressive movement with a very slow tempo that creates tension throughout. The last movement, "Espieglerie," means "mischievousness" and has a fast tempo and switches keys often.

Dana Wilson: *I Remember...*

Dana Wilson received his doctorate in composition and piano performance from the Eastman School of Music. He has received grants and awards from the National Endowment for the Arts, New England Foundation for the Arts, New York Foundation for the Arts, and Arts Midwest. His works have gained notoriety, and Wilson has received the Sudier International Composition Contest Prize.

I Remember... was the 1998 International Trumpet Guild Jazz Composition winner. The piece plays tribute to four jazz trumpeters: Louis Armstrong, Clifford Brown, Miles Davis, and Dizzy Gillespie. Each of these musicians had a tremendous impact on the present generation of jazz trumpeters. The composition is designed as if the performer was dreaming of different patterns or styles of these musicians arriving and then vanishing. The sense of motion is ever changing, with the use of the *pause*, as if it was a brief escape from the dream. *I Remember...* is a dream-like fantasy and can be performed with or without a rhythm section. The solo itself is designed to allow the listener to slip away into a fantasy world in which each of these trumpet players is performing.

This piece is a great teaching tool for students to learn jazz improvisation through specific styles. Listening to many recordings of these trumpet artists is recommended before attempting to perform this work. The player must know the basics of performing in the swing style, but the work does give accurate marking to make the performance more accurate.

I Remember... can serve the accomplished jazz performer by paying homage, and serve neophyte and audience as a gateway to these four great trumpeters and a better sense of jazz style and history. –Dana Wilson

Hoagy Carmichael: “Georgia on My Mind”

This piece was composed in 1930. Stuart Gorrell wrote the lyrics for Carmichael’s sister Georgia. The first recording was done in 1930, by Hoagy Carmichael with Bix Beiderbecke on muted trumpet and Hoagy Carmichael on vocals. This recording was part of the last recording session done by Beiderbecke before he died.

In 1959, trumpet legend Doc Severinsen recorded his version of “Georgia on My Mind” with his Tonight Show Orchestra. It became an instant hit for Severinsen and is now considered by some to be one of his best recorded works. Ray Charles, a native of Georgia, recorded the song in 1960 on the album *The Genius Hits the Road*. It became the state of Georgia’s official song in 1979. Inspired by the blues version, Willie Nelson formally introduced the song to country audiences in 1978 as a number-one hit.

Lecture Recital

“Commercial Success”

Tuesday, February 12, 2013, 11:00 AM

Niles Gallery

I. Keys to Commercial Success

Mindset

Microphone Technique

Efficiency

II. Equipment

Mouthpieces

Horns

III. Commercial Scene

New York

Los Angeles

Las Vegas

IV. Blues

INTERVIEWS

Raul Agraz	108
Rick Baptist	111
Mike Bogart	113
Bill Churchville	116
Kiku Collins	122
Vince DiMartino	124
Don Downs	126
Glenn Drewes	128
Keith Fiala	131
Chuck Findley	133
Carl Fischer	135
Frank Greene	138
Jim Hynes	140
Craig Johnson	143
Tony Kadleck	145
Joe Mosello	147
Mark Pender	150
George Rawlin	152
Rex Richardson	154
Brandon Ridenour	157
Tom Snelson	159
Lee Thornburg	161
Allen Vizzutti	172
Wilmer Wise	175

Raul Agraz

Interview in New York by Eric Murine, January 2012

Throughout his career Raul Agraz has performed lead and solo trumpet in a variety of styles. He has recorded thousands of soundtracks, jingles, and recordings, and recently performed on the first national tour of Billy Joel and Twyla Tharpe's Tony Award-winning Broadway show *Movin' Out*. Other artists with whom he has performed include Tito Puente, Eddie Palmieri, the Mingus Big Band, Lincoln Center Jazz Orchestra, Jennifer Lopez, Mark Anthony, Paquito D'Rivera, Arturo Sandoval, Celia Cruz, Herb Alpert, Santana, Olga Tanon, Frankie Negron, Natalie Cole, and Harry Connick, Jr. He has been featured on Grammy-, Latin Grammy-, and Billboard Award-winning recordings with Celia Cruz, the Spanish Harlem Orchestra, and Bacilos. He has been heard on popular TV shows, including *Saturday Night Live*, the *Billboard Awards*, and *Good Morning America*, and has also performed extensively on Broadway in *The Full Monty*, *Oklahoma*, *Movin' Out*, and *The Mambo Kings*.

What is your definition of commercial trumpet playing?

Being a commercial trumpet player, you must know many different kinds of music. I played with the Venezuela Symphony for about eight years. I also used to do recording sessions at 9 am that would include any style of music: salsa, pop, funk, and classical. That really helped me when I moved to New York; when I first was called to do a Broadway show, it was easy for me to play in many styles within a short period. The musical language on piccolo, D, or E-flat trumpet wasn't hard for me.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

No; I grew up in Venezuela. My school was classical, and I learned how to play commercial music on the street playing with different street and big bands. In the United States, it is easier for a musician to start with classical music and switch to commercial styles. I grew up listening to every kind of music, not just classical music. I'm Latin and from Venezuela, and I grew up listening to every kind of music: Latin, rock, pop, and jazz. I learned classical when I was at the Venezuelan Conservatory.

Do you feel aspects of commercial trumpet playing should be taught at the collegiate level? If so, what aspects?

Yes; on Broadway, there can be a different kind of conductor and different styles of music at any time. The show I am doing right now only has one trumpet, and I cover classical, rock, and funk. It's hard to find someone who can cover all those styles on one show. It's a good idea to teach classical musicians different styles; it makes them more marketable.

Students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Yes, absolutely. You should start as early as you can learning as many styles and types of music.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

You must be listening, always listening. I recommend that you learn how to play lead trumpet, and also learn the style of playing first trumpet in an orchestra. Both are very different, and very important. For a good big-band lead sound, listen to players like Snookie Young and learn how to phrase and how to lead a big band. In classical music, we have almost everything recorded. Classical students listen to classical music, but they need to listen to different styles to learn the aspects of other genres. Practicing classical repertoire is great, but practicing classical and commercial styles at the same time is tremendous. It brings the player's musical awareness to another level. When first starting any style, it will take some time to learn, but you will be rewarded. You need to start freshman year learning many styles, the earlier the better.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

This is something that really needs to be discussed but does depend on the teacher and the school. When I grew up, my father got me a very cheap trumpet, and I remember I played that trumpet for about ten years. Nobody ever told me about other kinds of trumpets. My mouthpiece used to be a 7C mouthpiece, and then I switched to a 1½C. When I was eighteen, I started learning about bore size and mouthpiece depths and shapes. I just heard the music and tried to emulate the best I could to produce the sound I was going for. The teacher must teach the student what the best equipment is for that style of music. For example, if you are going to play lead trumpet in a big band playing a large-bore trumpet, you may kill yourself. You can do it, but playing two to three sets a night is really hard with a large bore. A large-bore trumpet may work for a jazz player, but it makes it really hard for a lead trumpet player. If you are going to play first trumpet in an orchestra, or jazz solo work, a large bore would work perfectly fine. I currently am using a 7 rim mouthpiece; I always keep the rim the same. I use different depths; for lead trumpet, I play a medium/shallow depth, which is also my standard depth. If I am going to play classical, I will use a different depth of mouthpiece. I currently am playing a Burbank Benge 1956, a very old trumpet. I also play a Calicchio 1X2, and I have an endorsement with Cannonballs trumpets. Those are the three horns that I use for commercial music. If I am going to play a jingle, I would use the Cannonball or Calicchio. On big-band music, I use my Benge; for classical music, I use my Bach Stradivarius 43 and my C trumpet Bach Herseth model. For classical music, I use a standard 7C mouthpiece. A commercial trumpet background will help the classical trumpet player. This is a very competitive music industry right now; if you learn many styles, you may get

more work. Commercial music styles and their performance can allow classical musicians to be well-rounded musicians.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I usually carry my practice mute, which is easy to travel with. When I am on the road, I do many breathing exercises, and lip buzzing/fluttering to get the blood moving. I would start the day doing long tones, pedal tones, and build range little by little during the whole day. I try to play a twenty-minute warm-up and then rest for an hour, and repeat several times to get ready but not tired for the sound check and show that night.

What are some specific exercises or warm-up routines that you use on a regular basis, and is it different when you are on tour?

I do breathing exercises, and next I start with mouthpiece buzzing. I used to try long notes, and the next day I would start with flexibility and sometimes staccato exercises. I found that when I started doing different things to start the day, I never learned anything. A good solid routine is critical for embouchure development and maintenance.

How much classical playing/gigs do you do?

Not many at the moment, but I am ready. I was called two years ago to record for the Super Bowl with the New York Philharmonic; I was the only one who was not a full-time member of the Philharmonic. They called me two weeks before the recording session, and I immediately grabbed my C trumpet and started playing long tones. It didn't take long to get back my symphonic sound because I still had that sound in my head, so I was ready. When we got to the recording session, it was easy, and Phil Smith and I matched very well. If you are used to adapting to any style, moving between styles won't be extremely difficult.

How do you approach the sound check?

It really depends on the sound engineer. I have been in many situations and had the best sound system onstage to produce the sound that I wanted. The microphone is a part of your instrument; you need to get the sound across that you have in mind. Sometimes the sound engineer could be good or bad, so be prepared to work with them.

Describe the New York gig scene. What are all of the types of gigs you do?

There are so many great musicians in New York, it's hard. I am not pursuing classical gigs at the moment, but if one comes up I am ready to go. I did many tours with Tito Puente, Jennifer Lopez, Mark Anthony, and other musicians. When I moved to New York in 1996, commercial work was great; I was in the studio recording every day. A studio musician made a good living recording during the day and having gigs at night. At this moment it is different, [and there are] not as many job opportunities, so [I have to] be ready for anything.

Rick Baptist

Online interview by Eric Murine, April 2012

Rick Baptist has recorded for almost 1,200 motion pictures and 3,500 cartoon shows, such as *Animaniacs*, *Pinky and the Brain*, *Tiny Toons*, and *Family Guy*. He has played for twenty-eight years on the Oscars, twenty-three years on the Emmys, and fourteen seasons as the first trumpet on *Dancing with the Stars*.

What is your definition of commercial trumpet playing?

I would say being able to play music from any era or period, style, and authentic phrasing are very important.

Do you know if commercial trumpet playing is being taught currently at the collegiate level? If so, where?

I think the only school is the University of North Texas, under Jay Saunders, who is a great commercial player.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

Absolutely; the reason is that you can play a casual [gig] on the weekends and make real money. The ability to play “In the Mood” or “Stardust” as a solo will make you very important to the leaders in town.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Again, I think it is very important. You want to be versatile in your playing; the more styles of playing you know, the more you are needed in a band or any job.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

A degree is great to have as a backup. I work with the best players in the world, and only two or three have a degree. I have always said I have a doctorate in experience of just playing with so many great players. Open your ears and learn!

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I am a Schilke artist; my B5 works for every possible situation out there. I feel the most versatile on this horn. If I truly needed to get a fatter sound for legit [music], I would go to a bigger backbore on my mouthpiece.

What are some specific exercises or warm-up routines that you use on a regular basis?

I don't have a set routine. I am a firm believer in long tones played very soft. [I play] lip slurs soft and just listen to my sound and pitch softly. We can all play loud; playing soft with a great tone is the most important thing for me.

Describe an average day of studio work. What do you do and how much?

I have been truly lucky in my career; I do movies, TV, records, and live shows. Last week was my twenty-eighth year as first trumpet at the Academy Awards. That entailed two full days of rehearsing the music (eight-hour days), one day to get into the pit and get a sound check, two dress rehearsals, and then the show; mixed with that we were doing *Family Guy* cartoons, which is usually three hours, and also the movie *Battleship* at night from 7 to 10 pm. My schedule is usually three to four sessions a week, usually three to six hours per session.

Mike Bogart

Online interview by Eric Murine, December 2011

In 1998, Mike Bogart left the U.S. Navy to accept the jazz/featured soloist position in the band of jazz great Maynard Ferguson. Then, in 2000, the renowned funk/soul band Tower of Power invited him to join as lead trumpet, a position he held for nine years. In 2009, Mike Bogart auditioned and was accepted for a trumpet position with the U.S. Naval Academy Band, reporting for duty in October that year. He performs in the concert band, Next Wave Jazz Ensemble, marching band, and ceremonial units.

What is your definition of commercial trumpet playing?

Commercial music is performing music that is from the big-band era to popular music. This includes soul, funk, rock, blues, and any popular music.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

I know that there are a few universities that have ensembles like this. At Miami we had a funk ensemble, and Berklee actually has a Tower of Power ensemble.

Do you feel aspects of commercial trumpet playing should be taught at the collegiate level? If so, what aspects?

Yes, absolutely. In terms of the shrinking market as trumpet players, you need any tool you can get to fit on the tool belt to get the job. Anybody who wants to specialize, that is fine, but you need to be prepared if a job opportunity arises. There are jobs out there for people with just classical performance degrees, but there aren't very many.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

As early as possible, undergraduates should be taught the aspects of many styles, and have ensembles the students can learn in. Funk or soul bands in college would be amazing. The students need to learn what is being asked of professional trumpet players. I have been on many gigs that don't have music, and have been expected to know the horn parts to these tunes.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

The degree should evolve to the point that trumpet students are proficient in more than one style. I have a real problem in this day and age with ethics of the college making the students [go] thousands and thousands of dollars in debt for a degree that hasn't prepared them to get a job. When I got called by Aerosmith to play with them, they didn't ask for my degree. A degree will open doors but will not always prepare them for the musical workplace. The financial stability in music is not very good; when you prepare a student for only a very small percentage of the

jobs, I don't believe that to be right. They should offer more than just classical and jazz at the college level.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I was an orchestral performance major at the University of Miami; I started experimenting with the big band at Miami. By doing this, I found I was better at lead trumpet than at orchestral trumpet. I still did all of my classical studies, but I knew I wanted to be a lead trumpet player after that. I played a lightweight Yamaha trumpet and a Marcinkiewicz mouthpiece with Tower of Power. When I got to the Naval Academy, I tried experimenting with Bach trumpets and larger mouthpieces, but I found out after a few months that it wasn't working for me. I played so long with Tower of Power that I was used to playing with a certain trumpet and mouthpiece. So, luckily, I can use my lead equipment for classical if I really try to get a dark sound. I talked to Allen Vizzutti about this; I know Allen does everything on one setup, which isn't big. He got me thinking about slowing the airstream down to compensate for the added resistance I was going to get with a smaller mouthpiece and horn. I started working on it, and now I can blend pretty well with my small equipment. It's a Bobby Shew Marcinkiewicz stock 1.5 mouthpiece and a stock Bobby Shew lightweight Yamaha 8310Z.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

It took me a few years to figure it out. I had a bad habit when I joined Tower of Power, [which was] to warm up and practice for an extended period of time. Toward the end of a long tour with Tower, my chops felt warm all of the time. I would just warm up during the sound check for twenty minutes; I would take it easy at first, then light it up toward the end of the sound check. If we were off tour for more than a week, I would try to use that time at home to start learning the pretty side of the trumpet. I would play Charlier etudes and stuff like that. Over the nine years I was with Tower of Power, at the end I was still able to sound semi-classical if I wanted to, which made the transition to the navy band easier, I felt. I do a combination of Jimmy Stamp's exercises mixed with Chicowitz flow studies for warm-up now that I am with the navy band. I know Wayne Bergeron uses Jimmy Stamp; it is a very good warm-up.

How do you approach the sound check?

When I first got to Tower of Power, the trumpets were using clip-on microphones. I didn't really like the sound I got with a clip-on. They don't pick up the sound like an SM58 or Sennheiser 421. You lose the depth and full tone when you use clip-on microphones. You also can't use microphone technique and dynamics if you use a clip-on. The only problem with the Sennheiser 421 and the SM58 is that when I would get tired toward the end of the night, I would microphone fade into the microphone but would lose the edge to the sound. That is the only drawback with those two microphones. I use in-ear monitors; I like it because I get my sound directly, and it helps with endurance because I can back off and play

efficiently. I don't use them as they are designed; I use one in-ear monitor and the other ear pulled out. I would only have the Tower horn section in my ear. I was always in front of David Garibaldi, so I always heard him. I liked the acoustical sound I got when I only used one in-ear monitor.

How would you teach funk/soul music?

I would assign listening; listening is the key to stylistic success. You can't expect people to read music and immediately be able to pick up the style. Once you get outside of just reading notes, the true style can really come out. Memorization really helps the ears learn style. Most guitar players and pianists perform music by memory; horn players don't usually memorize. Once something is memorized, it can be understood just by the ears.

In Tower of Power, I thought of the horns as not a horn line but as an extension of David Garibaldi's drum kit. Once the horn players got out of their own bubble, the horn lines really popped.

Bill Churchville

E-mail interview by Eric Murine, April 2012

Bill Churchville is a twenty-year veteran of the Los Angeles music scene, having performed with such artists as Tower of Power; Blood, Sweat, and Tears; Elton John; Bob Dylan; Billy Joel; Willie Nelson; and many more. He has also recorded on hundreds of movies, cartoons, and studio engagements.

What is your definition of commercial trumpet playing?

The first thing we have to do is define commercial music. For our purpose, commercial music is music that is performed or recorded for purposes other than art—art music being defined as European-style classical music, 20th- or 21st-century contemporary art music, and serious improvised jazz/art music.

Commercial trumpet playing has everything to do with style and sound concept. If we listen to the *NBC Nightly News* theme by composer John Williams, we hear music composed in the style of late 19th-century European classical music; however, this theme is also composed for a television broadcast, so it therefore meets our definition of commercial music. The trumpet section's style and sound concept is orchestral, yet the recording is by our definition commercial.

In contrast, if we listen to the theme from *Family Guy* from the Fox television network, we'll hear more of a big band-style theme. The style and sound concept of the respective trumpet sections couldn't be more different, but both recordings are commercial by our definition.

Therefore, we can conclude that commercial trumpet playing encompasses many different styles of music, from orchestral to big band to rock, pop, Latin, jazz, soul, to instrumental pop and many other styles not mentioned. Each of these different styles of music has a unique style and sound concept in relation to the trumpet (and every other instrument).

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

I am aware that many universities offer degrees in music performance with a concentration in jazz and commercial music. University of Miami offers studies in commercial music, as does USC. I don't know if they offer specific studies in commercial trumpet performance. If you find out a school that offers a degree in commercial trumpet performance, please let me know.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Absolutely! If you are considering a career in music performance, you will need every advantage to be competitive. I think that every style you can convincingly play on the horn makes you more employable. If you choose to specialize in one thing, you'd better be the very best at that one thing.

I am a studio musician. When I show up at a studio call, I bring several different horns: several different Bb horns, C trumpet, cornet, piccolo, assorted mutes, and even sometimes trombone.

I'll usually have a rough idea of what the general style of the session will be, but many times I don't know what style I'll be playing until the music is placed on the stand. On any given session I can be expected to play orchestral, power classical, Latin, jazz, big band, Broadway, reggae, ska, African, mariachi, or any combination of the above. I've played a single film session where I had to play a British brass-band cue on C trumpet, followed by a classical piccolo trumpet solo, followed by an improvised small-group jazz solo, followed by a plunger-mute growl solo. The old Boy Scout motto "Be prepared" has become my mantra.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

The music industry is evolving faster than anyone in academia or even the industry realizes. The old business model of record companies and artists has been turned on its head by technology and evolution. If you were able to predict what the next big thing in the industry would be, you would be in a position to become very wealthy.

With all due respect to the hardworking trumpet teachers in all of the universities out there...I'm not convinced that a degree in trumpet performance prepares anyone for anything other than graduate school or a private teaching career. If a trumpet player was interested in making a living in the music or entertainment industry, I would highly recommend taking as many business classes as he or she could. Being a freelance musician is basically running a small business. Classes in accounting, business management, and even entrepreneurship would be a great asset. I would also suggest they studied songwriting, arranging, composing, and music production. Most of the money in the music business is made in songwriting and production. For instance, if you played trumpet on a platinum album, you'd make enough money to feed your family for a couple of weeks. If you wrote a song on a platinum album, you would make enough money to buy a decent house. If you produced and wrote the songs on a platinum album, you'd probably make enough money to buy a very nice house and send your grandchildren to Stanford.

There are many different careers in the entertainment industry in addition to performer. Check out the book *All You Need to Know About the Music Business* by Donald Passman. It's unfortunate that the performers have become the "content providers" in the industry. It's ironic that those with the real talent, those who perform and create the actual music, are usually paid the least.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

For commercial music, I use a custom Yamaha Z horn. I use a few different mouthpieces, but I've recently started using a custom flex mouthpiece made by K. O. Skinsnes at the Brass Spa/Stomvi. Depending on the sound I'm going for, I'll sometimes use my Conn Vintage One custom horn designed by Fred Powell.

For classical/orchestral and small-group jazz, I use a Bach 3C cut for Reeves sleeves. For sound, I have a Mt. Vernon Bach or my Yamaha. I also have a Conn V-1 C trumpet also customized by Powell. I use a Stomvi Master Bb/A piccolo trumpet with a sterling silver bell for piccolo duties. If I'm called to do an orchestral film date, I choose a horn that blends well with the other members in the section. If I'm working with Malcolm McNab and Jon Lewis, I'll use a horn that blends well with their Bach horns. If I'm working with Rick Baptist or Wayne Bergeron, I'll use a lighter horn to match their sound.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

Absolutely; the study of and the ability to play many different styles of music can only make you a stronger player on all styles of music.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

It all depends on the difficulty of the show you're playing. If it's a real blow, too much practice can affect your endurance. In that case, I usually try to get in a good solid warm-up earlier in the day, or in the hotel room with a good mute. Then, I don't play until a few minutes before the show. I do a light warm-up and I'm ready.

If the tour is a light-chop tour, I find that I actually have to practice to keep up my chops. This is all done earlier in the day, so as not to affect the endurance of the show. As for finding the time, I've buzzed the mouthpiece on airplanes and buses. I've even practiced the horn on long flights with a good practice mute like the Bremner Shhhhhh mute. In general, I practice the things on the horn that the tour music doesn't emphasize. If the tour show is a loud chop killer, I practice soft long tones and flexibility exercises to keep the chops supple.

What are some specific exercises or warm-up routines that you use on a regular basis, and is it different when you are on tour?

I use a personal variant of the Jimmy Stamp method as my daily warm-up on the

mouthpiece only, then add horn. I also incorporate elements of Carmine Caruso's six-note series with lip bends à la Stamp. I also have developed a series of personal patterns and flexibility exercises that get me all over the range of the horn. I use different versions of these depending on what kind of job I'm preparing for that day. If I'm going to play lead trumpet, I emphasize range exercises. If I'm going to play improvised jazz, I incorporate jazz patterns and scales. If I'm preparing for a classical date, I'll practice playing beautiful melodic exercises like Don Reinhardt's *Concone Studies*.

I'll also listen to music in the style of music I'm going to play or record that day. If I'm preparing to play a classical film score or concert, I'll put on CSO's Mahler 5 or a score I've worked on...If I'm recording a big-band cue, I'll put on Basie or Thad/Mel. Latin, I'll put on Eddie Palmeri or Mario Bauza. Jazz, I'll put on Clifford, Lee Morgan, or Freddie. Get the sound working in your ears before the gig.

I can't emphasize enough how important it is to get back to the very basic foundation of sound production on the instrument daily. Every day I go back to the basics of air, tone, attack, sound, and flexibility.

How much classical playing/gigs do you do?

I'm usually called more for commercial sessions. Classical work for me is generally seasonal. I work for several churches during the holidays. In LA, we have some stellar brass groups that perform in the churches during the various holidays.

I do the occasional orchestral film score, but I'm usually there as a soloist or at the request of the composer. I do get called for "power classical" sessions. These are usually music library sessions in the style of the *Monday Night Football* theme. These are generally orchestral sessions with big, loud brass sections. On these sessions, the composer usually wants a more commercial (brighter) sound for the brass. Rather than hire pure classical players, the composer will place commercial players in the section. These cues are used for action sequences and athletic themes. It's similar to the idea of putting a commercial player in the orchestra for a pops concert to cover the extended range and sound of the more popular pieces.

How do you approach the sound check?

An entire treatise could be written on this subject. General rules: be nice to the monitor engineer. He's probably been there for hours setting up all of the gear. The last thing he needs is to deal with a prima donna. Wait your turn and then try to get a decent sound as quickly as possible. He'll be more concerned with the vocalists, but that's the nature of his business.

Buy a sound reflector shield like the Note Bandit by Morgan Music Products or the Sound-Back and use it. Also get used to playing with earplugs. You can even

spend hundreds of bucks on the pro plugs and molds. I'm not convinced they're any better than the Hearos at \$10 a set. Either way you have to protect your hearing if you're working around electronic instruments. You only have one set of ears, and they have to last a lifetime. I bring earplugs everywhere I go. On planes, buses, anywhere the sound level exceeds 80dB, I use plugs.

As for microphones, make sure you do some research and find out what mics sound good to you. For live trumpet, a good old Shure SM 57 works but a SM7 sounds better. Usually if your sound man knows anything he'll make a decent choice of mic. Some of the horn mics I've seen recently at live gigs are the Sennheiser 421, Shure Beta 58, Shure SM 98 clip-on, and Audio Technica clip-on. Audix D2 and D3 mics also don't sound bad on trumpets.

Describe the LA gig scene. What are all of the types of gigs you do?

The LA scene is ever changing. There are some opportunities for very good players. The competition is high for the best work. Premier players on the top contractor's A-list have been in this business for 35+ years. To get a top contractor to take a chance on an unknown player is very rare. New players have to basically take a number and wait in line. It can take years to get a decent break, or you can run into someone in a club who can literally help make your career overnight. Stranger things have happened. In general, you can count on at least five years in the trenches before you start getting called for good work.

You also have to learn to navigate the world of business relationships, networking, and marketing. It's not just who you know; more importantly, it's who knows you. Your phone will start ringing when people outside your circle start talking about you. It also helps if you have a good attitude, you can play well, you show up on time, and you are prepared to read/play anything. Since the entertainment industry is a very visual industry, it also helps if you look good. Like the great Frank Zappa once said, "America knows good music when they see it."

You will be competing with players like Malcolm McNab, Rick Baptist, Wayne Bergeron, Dan Fornero, Harry Kim, Chris Tedesco, Lee Thornburg, Arturo Sandoval, Gary Grant, Don Green, Jim Wilt (LA Phil), Rob Frear, Larry Hall, Charlie Davis, Darrell Leonard, Les Lovitt, and even myself. Then there are the newer guys on the scene like Rob Schaer, Chris Eble, and Chris Grey. They are all great players. There are also a lot of part-time players who are very good players. Even with all of this competition, there are still limited opportunities for very good players...but you'd better bring your A-game, or learn to create your own work.

As for the kind of work I do, besides the work I mentioned above, I arrange and compose for television. I play all of the trumpets. I play many styles well. I double trombone, keyboards, and percussion. I also sing. I was the arranger for George Lopez's late-night talk show *Lopez Tonight* on TBS until the series was

canceled late last year. On that series I co-wrote and arranged the music for the house band; played trumpet, keyboards, trombone, and percussion; and sang background and lead vocals.

On any given session I'll show up and play lead, second, jazz, scream, or all of the above...or I'll be the contractor, negotiate with the producer, call the players, write the horn arrangements, play first trumpet and/or trombone, record any solos, and be prepared to play any style or combination of styles the producer might envision. I also usually have to chat up the artist, tell them how great they are, and [tell them] how it's such a great pleasure to play on their recording.

In performance situations, I've been called to back up major musical acts at various venues here in LA. See my bio for the list. It's on my website, billchurchville.com. I've been called to work with a section or as a soloist. It's always changing. You have to be prepared for anything.

Kiku Collins

Interview in New York by Eric Murine, January 2012

E-mail interview by Eric Murine, April 2012

Kiku Collins has established herself as an artist at the heights of pop, jazz, and R&B. This former “Jersey girl” followed music on a journey out of her small town and onto the biggest stages in the world. According to *Jazz Journal International*, “Ms. Collins plays trumpet and flugelhorn like a twenty-first-century Miles Davis.” Collins has performed with Beyoncé, Michael Bolton, Jill Scott, Nick Lowe, Gloria Gaynor, Train, and others. She’s performed on the *Today Show*, *Oprah Winfrey*, *Late Night with Jimmy Fallon*, *The Rachel Ray Show*, *The View*, the Black Girls Rock Awards on BET, *Ellen DeGeneres*, and the Grammys, in addition to appearances at several international jazz festivals.

What is your definition of commercial trumpet playing?

Whatever the gig wants; in the commercial setting, they figure a commercial trumpet player can do anything. I have to be prepared for whatever they tell me to play.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

I know that a few places say that they are teaching it. My brother got a degree in jazz/commercial playing, and that degree didn’t include commercial playing, but it was in the title.

Do you feel aspects of commercial trumpet playing should be taught at the collegiate level? If so, what aspects?

Yes; most of the work I get, I have to transcribe on the spot. I never get charts; I walk in the first day and they tell me to listen to something and then immediately play it. That was definitely not taught to me in college. We do sight reading in college, but I wasn’t taught to just hear something and then play it.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Every college I have been to and all the students I have talked to want to do what I do, even if they are a classical major, which is what I was. I wasn’t prepared when I got out of college; I had to learn to survive. They have to start teaching commercial trumpet playing because trumpet playing is moving in that direction. The orchestra is dying in many cities; I don’t believe there ever was much money in jazz. It is hard to find money in music in this day and age. Commercial music has always had money and always will. Also, many times I am asked to sing backgrounds; be prepared for anything.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

I have mixed feelings about the performance degree. Nobody has ever asked me if I have a performance degree in the playing world. Many in the commercial world don't care if you went to school for trumpet; they just want you to perform well. I have done TV shows that have fifty tracks for me to learn; they may pick a few to do on TV, but I have to learn them all because they don't know what they will want that given day.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I use the same equipment for everything, and nobody cares as long as it sounds good. I use the Getzen B-Flat Mike Vax model; this horn is very flexible to play in any situation. If I see music in C or E-flat, I just transpose it and play it on my B-flat. It is mellow but can really cut if I want it to. I just played with the rock band Train last week, and I needed to really get a bright, cutting sound. I use the LOUD mouthpiece 3Z for commercial music, and I use the Rick Baptist 3C if I need something mellow or classical.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

Yes, absolutely. When I was a strictly classical player, even the hard things were relatively safe compared to what I do now. There is no safety net when I play commercial music; I play with Michael Bolton and Beyoncé, and I have no place to hide. Now that I do mostly commercial, when I step back to classical music, it works because I am used to being thrown out of my element and into different situations. Many classical musicians don't know the feeling or have never experienced being thrown out of their bubble and into the fire—being thrown in with a funk band and asked to immediately figure out horn lines and start playing. When it is just you and a sax in front of thousands of people, you can't hide.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I drink water, and I try not to go out at night. There is nothing worse than being out all night and having a big gig the next day. I practice with the Shhhhhh mute all the time on the road. It is very free blowing and works very well. This last Wednesday I did this TV show; I got to the gig at 8:30 am and rehearsed from 9 to 9:30 am. I didn't go on until about 3 pm, so I had the mute in my trumpet and I just played long tones and flexibility exercises to keep loose for my three-minute song. You have to remember they won't retape the segment because you screwed it up; they just won't call you back. I study with Laurie Frink a few times a year, and she really kicks my butt. I use her book *Flexus*; I do those crazy lip bends. If you use it wisely, it will give you a great workout. I like John Daniel's special studies.

Vince DiMartino

Interview in Danville, KY, by Eric Murine, May 2012

A graduate of the Eastman School of Music (B.M. and M.M. degrees), DiMartino was the Alumni Distinguished Professor of Trumpet at the University of Kentucky for some twenty years. He has performed as a soloist with many symphony orchestras, including those in Cincinnati, Buffalo, Santa Fe, Orlando, and Rochester. He is prominently featured on many recordings of the Cincinnati Pops Orchestra. DiMartino has performed worldwide as a soloist and with such artists as Henry Mancini, Doc Severinsen, Pearl Bailey, Dizzy Gillespie, and Dave Brubeck. Widely admired for classical and jazz playing, he has also in recent years begun to specialize in virtuoso cornet solos.

What is your definition of commercial trumpet playing?

Anything that relates to a broader category than just popular music. Whatever music that is used to sell something can be commercial music, like dance music, show music, background music, anything that involves non-classical or traditional music. Jazz and classical music are art music; commercial music is not intended as art music.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

There are not many places that have specific jazz and commercial teachers. A few books have been published by classical players geared toward the commercial side of things, such as Phil Collins's pops music book. Phil has two volumes of it now, but he strictly comes from the orchestral side of things. Commercial music is taught a bit at Berklee and North Texas.

Do you feel aspects of commercial trumpet playing should be taught at the collegiate level? If so, what aspects?

Yes, I do, for many reasons. You have the music education degree; two-thirds of the music you are going to teach will be commercial or jazz music. So, if you were not trained in those styles, you would have to get the information on the street and at gigs. If you are an applied musician and you want to work but have no experience other than classical music, that's not good. I believe everybody should be required to play in jazz band or sing in the choir; many opportunities are out there but are not required. Sometimes this is caused by the lack of knowledge by that given institution. Many current teachers haven't experienced anything other than classical music, so they can't teach it. They don't know what a working musician should know upon graduation.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

I think the degrees need to be more specific; if a degree is as generic as trumpet performance, then it should include everything. If the degrees were specific, such

as DMA in commercial trumpet or DMA in classical performance, that would help. From the practical sense, universities should design degrees that have relevance and meaning in the workplace. It is very important to have a well-rounded education. The degree should include jazz, classical, and commercial trumpet playing. A student can't succeed at a genre of music if they weren't instructed how to do it.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

The schools need to emphasize the performance of other genres. If the student doesn't have a place to try out different styles, they won't be able to truly learn that style. All teachers should learn commercial music; two-thirds of the music that high school band directors will teach will be commercial music, yet they aren't taught those styles in school. When the music instructors at universities haven't been out of the world of academia, it makes it hard for them to be able to teach what is needed to be successful in the musical workplace.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I use different Pickett Brass mouthpieces to accomplish changing styles. I also play Shires trumpets because they allow me to change mouthpieces and they work well with the Shires horns. I have trumpets in many keys, depending on the job I am asked to do.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

It is difficult; it depends on how hard the music is that you are asked to play. Even if I had to go out on the bus, I did a warm-up every day. Most mornings and afternoons I was on the bus, so I had to use a mute; when at a hotel, find a banquet room and practice quietly.

How much classical playing/gigs do you do?

I probably do two-thirds classical, one-third jazz. It does depend on what I am asked to do every week.

How do you approach the sound check?

I usually get the microphone set and ask the sound engineer not to change it unless I tell them. I can move closer or farther away depending on the sound. I use my own microphone. It's a Sennheiser 441, and I bring it to most gigs. The sound people tend to do whatever they want anyway; sometimes they make things bad. I try to get the sound guy to turn me way up, and then I move away from the microphone; when the band gets really loud, I can move closer to the microphone without changing my approach to playing. I try to only have myself in the monitor, which will cause me to back off my playing a bit. Maybe some bass and drums, but that is it.

Don Downs

E-mail interview by Eric Murine, May 2012

Don Downs has been a staple of commercial trumpet playing in Atlantic City and New York for the past thirty years. He has performed with Grammy-winning artists and is the lead trumpeter for the Broadway show *Spider-Man—Turn Off the Dark*.

What is your definition of commercial trumpet playing?

A commercial trumpet player takes on many personalities and wears many different hats. You need to be ready to perform all types of music—from orchestral to R&B to jazz to big band. A good commercial trumpet player is prepared to go to any job he is called for.

Do you know if commercial trumpet playing is being taught currently at the collegiate level? If so, where?

I have no idea.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

It absolutely should be taught at the collegiate level. It is incredibly hard to make a living playing only one type of music with the limited amount of work that there is available. Students should be introduced to, and required to play, the basics of all styles of music. It is very important to listen and copy all different types of music. If a baby never hears anybody speak, the baby doesn't learn how to speak; the same could be said for the different types of music. Students should be taught to leave their egos at the door and be appreciative that they are being paid to blow into a piece of plumbing.

Most students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Absolutely; most graduates will get out of school having to play many different types of music in many different venues. Even those in the New York Philharmonic have been required to play many different types of music. Even while in the Phil those musicians are performing in all different types—movie recordings, jazz sessions, or even playing a Harry James solo during a pops concert.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

Schools should require that musicians coming in should learn, play, and perform in all different types of ensembles (i.e., jazz ensemble, orchestra, recording). Students should not be pigeonholed into just being part of one department in the school (jazz, orchestral). I think schools should create all kinds of ensembles where students go from one to another to participate and learn what that music is

all about. University of the Arts in Philadelphia does that now.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I currently play on a Yamaha Xeno 8335RG and a Purviance 6*3. Occasionally I use a large-bore Bach 25 with my Yamaha 16C4-GP for classical work.

What are some specific exercises or warm-up routines that you use on a regular basis?

I usually warm up on James Stamp and Carmine Carruso exercises, nothing too extreme, nothing too loud, nothing too soft, nothing too high, and nothing too low. I don't make a big deal of a warm-up because, at times, there is no time to warm up. Quite often, during studio sessions, you're sitting in a lounge waiting for the previous session to end and you are then quickly shuffled into the studio and have to start performing.

Describe an average day of studio work. What do you do and how much?

Most of my day is spent doing Broadway, but when I do studio work there is no typical day. Sessions are three-hour increments. I've had days where we've done five sessions (fifteen hours). There have been days where you play for ten minutes and are done. Sessions can be from one trumpet in a room to an entire orchestra in a room. Sessions can differ from being very relaxed to very stressful and demanding. The session that starts out nice and loose can become very stressful as the clock ticks and the producers are worried that things won't be finished in a timely manner. Be focused and disciplined, like you would approach anything.

Describe the New York gig scene.

It's much slower than it used to be, but there still is work. The most successful musicians are the musicians who can cover a lot of bases and jump into any situation—the commercial musician. There is very little work for a high-note specialist, a jazz player, an orchestral player, or anybody who doesn't see the benefit of all types of music and all types of gigs. There is very little tolerance for difficult personalities and musicians that trash their peers. Contractors do not want to be bothered with trying to figure out what kind of player you are and whether you will be able to be sent on their next gig.

No matter what kind of music you are performing, a great tone and a great sound will get you through everything. This is something that is not being taught and emphasized in schools today. Listen, listen, listen.

Glenn Drewes

Interview in New York by Eric Murine, January 2012

Glenn Drewes has been a Broadway staple since 1981. He has performed such shows as *Lena Horne: The Lady and Her Music*, *Sweet Charity*, *City of Angels*, *How to Succeed in Business Without Really Trying*, *Side Show*, *Little Me*, *The Drowsy Chaperone*, and *Young Frankenstein*. He is currently the lead trumpet player for the Broadway show *Chicago*.

What is your definition of commercial trumpet playing?

Commercial music is something that appeals to the masses: a Broadway show, recordings. The other day I recorded something on Tower of Power meets classical. Commercial music can be any style of music. Commercial music is music that is being sold; without an audience, there are no jobs.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

I don't; when I was around that age, I was in a band with five guys. We had an organ player, two horns, and a singer. We played weddings, rock music, and jazz music. We played every style to pay the bills, and it was survival mode sometimes. It's not being taught at [the collegiate level] but should be taught rather than taught under fire at a gig.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

No; I don't think it is right at all. I tell my own sons, and I tell students, that just because you get a degree in performance doesn't mean you are going to get a job. It's not fair that they aren't preparing you for the real world. When I first got to New York, I would play all of these different gigs. On Wednesday, a guy asked me, "Are you working Saturday night?" I said, "No, I am not," and he responded, "Can you play third trumpet?" I responded, "Yes, I am the man." I thought I was going to some gig with music; I got to the gig, and they had no music. I knew a pretty good share of the tunes, but I wasn't really prepared for this. I wasn't taught how to approach a situation like that.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

Range, endurance, and sound are the three main things that trumpet players are always trying to obtain. Unless you go out and force yourself to learn these three items during real experiences, you missed the boat. You need to learn horn lines and many styles. If you learn the styles, you can better prepare yourself for the real world. Professors have to know these styles; if you were an architect who didn't learn how to use computers and wanted to do everything by hand with a ruler and a pencil, you would go extinct. Professors had better evolve, or they will

go extinct.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

The Bach Strad 37 is my main horn. I use a Bob Reeves mouthpiece around a 7C, with a flatter rim. I use a French Besson flugelhorn and a Schilke piccolo trumpet.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

The use of vibrato can change a sound at any given moment. I am not sure, but I think classical trumpet players tend to use almost the same vibrato on everything. The consistency of classical musicians is amazing to me, but the versatility of commercial trumpet players may freak out classical players. You have to wear as many hats as you can; you never know what you may be asked to play. When I got to New York in 1979, they had the ice shows and circuses, and textile companies would want musicians to do shows for employees during the day. [There were] many gig opportunities at that time in New York. Broadway was a venue for B- and C-level players; the A-guys would be doing all of the recordings.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I have always been able to play a bunch, and I learn a bunch on the job. If I am doing many things all at once, it can be easier, because you are doing many different things. It's very tricky when on the road doing one show; you have to practice more to keep everything working. When you get locked into doing the same thing, it's hard to get out of that. Best thing I learned on the road is that when you are on the bus all day and don't have time to eat, those gigs usually I played the best. I wasn't thinking very much; I was tired and just played.

What are some specific exercises or warm-up routines that you use on a regular basis, and is it different when you are on tour?

I have three different things that I do to warm up. If I have no time to warm up, I just do a shake on an A-flat above the staff. If I have a little time, I will do long tones starting on low C and gradually go higher. If I have lots of time, I do an extended exercise starting on low F-sharp.

How do you approach the sound check?

You want to make sure you leave some air between the microphone and the bell; never jam it down. This would probably be a good thing for young trumpet players to learn. When you play behind singers, your solo can be a color or an emotion. I get called to play behind singers a lot; Michael Einstein has a cabaret room over in a hotel. We play a lot of the great American songbook. I do everything. I do casual gigs, weddings, just about anything. I never say "No"; always say "Yes."

Describe the styles of blues and bebop.

Years ago, I was in Woody Herman's band and wrote a book on Clarke's technical studies but with jazz ideas such as pentatonic and ii-V-I patterns. We called it *Legit Etudes for the Jazz-Oriented Player*. Bebop is much more involved harmonically; [with] blues, you have the same system of twelve or sixteen bars with a bridge. Bebop tends to use more eighth notes to create ideas. Blues tends to be a little loose, and bebop tends to be more polished.

If you don't know the styles, you can't play the styles. In the jingle business, you don't know what they will ask you to play. Could be anything; one time I did a jingle for Nasonex, the nose allergy spray. They were using the Louis Armstrong song "It's a Wonderful World," but it was costing an arm and a leg to play that song. They kept insisting that I play the Harmon mute; they didn't know how to obtain the right sound. I ended up using a straight mute, and it went great.

Keith Fiala

Online interview by Eric Murine, June 2011

Online interview by Eric Murine, May 2012

Hailing from Mason City and Des Moines, Iowa, Keith Fiala was influenced by such jazz and R&B artists as Maynard Ferguson; Dizzy Gillespie; Arturo Sandoval; Earth, Wind, and Fire; and Prince. Winning the Louis Armstrong Jazz Award, playing worldwide jazz festivals, and being recognized in *Who's Who of Young Musicians* all inspired Fiala to pursue a music career. Fiala currently resides in Austin, Texas. He was honored to be a touring musician with the great Maynard Ferguson. Keith is the author of *Secrets to Efficient Brass Playing*.

What is your definition of commercial trumpet playing?

I think of Top Forty. Anything that is popular at any given time. Appeal to a wide variety of people.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

It is not; unless the professor knows how to teach the subject, the students really wouldn't get the most out of it. It needs to be taught.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Yes; have the students transcribe horn parts for EWF and some easy rock tunes. Students aren't being taught how to transcribe horn parts or play horn parts on the fly.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

It needs to be classically based, but teachers need to address styles and equipment choices. At college, a 1C may work, but in the real world, unless you are just playing in a symphony orchestra, a 1C won't work. I don't know of any players that could play on a 1C for four hours above high C. It just doesn't work and isn't practical. Large mouthpieces are starting to be a thing of the past; most players I know play between a 3C and a 10½C rim diameter. Carl Fischer told me, "You must be a jack-of-all-trades and a master of none." You must be able to play anything. Style needs to be taught. Many players try to play different genres but play incorrect style; they need to be taught correctly.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I play an Austin Winds Stage 470 trumpet, a large-bore horn, with a KF .580 mouthpiece with around a D depth. If I had a classical gig, I would keep the rim the same and just use a C cup.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

You make time, sometimes free lip buzzing or with a practice mute. I try to think about flexibility; I can't go a day or two without playing. I must play thirty minutes minimum to maintain the feel.

How do you warm up?

I start by using pedal tones very loud; that is something I picked up from Arturo Sandoval.

How do you approach the sound check?

Sound guys like to mess with knobs and change dynamics. Make sure you test soft and loud, and make sure the sound guy knows what you want. I use clip-on if there is movement. If I stand still, I always use a stand microphone.

Most classical players have never performed in a professional jazz or commercial setting. The commercial players still do their classical routine to warm up; by doing the warm-up as classical as you can, that allows the player to stay in touch with that nice beautiful classical sound.

Chuck Findley

Phone interview by Eric Murine, June 2012

After graduating from the Cleveland Institute of Music, Chuck Findley joined Tommy Dorsey's Big Band. He has toured with many artists, such as Miles Davis, the Rolling Stones, B. B. King, Steely Dan, Buddy Rich, James Last, and many more. He has also been a staple trumpeter on movie soundtracks in Los Angeles for the past twenty years.

What is your definition of commercial trumpet playing?

Commercial trumpet playing is the ability to play all styles of music.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

Not that I know of. I know that many schools teach jazz, but that is something totally different. Commercial playing needs to be taught; you must be marketable.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Absolutely; orchestras in this country are struggling, and the money isn't there. You have to find a way to be marketable. It absolutely should be taught at schools; you must make yourself marketable.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I use the same gear for everything. If I got called to play with the LA Philharmonic, I would probably use a 1C, but I play something shallower than that. I play on a 1 rim, which gives me a huge sound, but I use a shallow cup. By using a larger diameter with a shallow cup, this allows me to get by for studio calls or whatever I get called for. I use my Van Laar trumpet; it is a fantastic trumpet. A nice warm sound all over the horn.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I don't really go on the road much lately. I play on the mouthpiece up and down the harmonic series to get warm. I also play trombone, so if I am really stiff and swollen I will warm up using the trombone mouthpiece. I will buzz on that in the mornings to get blood back to the lips, and that I have found works very well for me.

How much classical playing/gigs do you do?

Lately I have just been playing in the studio. I am usually at Fox Studios a few times a week and whatever else comes up. We are currently recording Christmas albums and stuff like that. It used to be different; I used to be called for three to four recordings per day, but it is not like that anymore.

How do you approach the sound check?

I used a clip-on microphone when I would have to dance, which I don't do anymore. I am rather old now, getting old, getting old. I prefer a stand microphone.

Describe the Las Vegas and Los Angeles music scenes.

Vegas is a show town—cover bands and backup groups. LA is a recording town; they are different. Both places have nightclubs and jazz clubs, but in Vegas they are mostly cover bands. In LA I also get some Broadway shows that come to town and that type of playing.

The more you listen, the more you will know! The issue is that many players aren't versatile; you must be versatile. If you want to make a living, you must be marketable; you have to put food on the table.

Carl Fischer

Interview in New York by Eric Murine, January 2012

Billy Joel, in whose band Fischer has performed for the past five years, called Fischer a “gifted musician,” while the late jazz legend Maynard Ferguson, who also employed Fischer, called him “one of the best jazz trumpeters today.” He is also band leader of the Organic Groove Ensemble, which explores new jazz-funk improvisational music.

What is your definition of commercial trumpet playing?

Popular trumpet playing is anything that is prominent that I could make a living doing. Commercial trumpet playing is being able to switch-hit and change styles at any time.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

Not that I know of, and that’s always been a big issue with classically trained students who come out of college and can’t find work. There are also jazz players who can’t play funk or classical. There is a big void or disconnect between college teaching and the real world.

Do you feel aspects of commercial trumpet playing should be taught at the collegiate level? If so, what aspects?

A large issue I have with students of any musical style background is that they haven’t learned correct phrasing in many styles. I can always tell if a student hasn’t had real-world experience; the phrasing is classical in nature. Music must feel organic; every genre has different phrasing and style. Many students can play high notes, but that doesn’t mean they can play lead trumpet. My generation didn’t have access to things like the Internet, which is great for finding different styles of music. The student in this day and age has no excuse for not listening to and learning a certain style of music. You are the first student that I have encountered who is discussing and writing about this topic in the correct way, using listening examples along with actual etudes and duets to learn the style correctly.

Students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing; do you feel that is an area that should be addressed?

Yes; I see this issue in every city that I perform in. Schools are not training students to be set up for the gig. Students are not equipped to play any style once leaving college. I don’t understand when students practice Mahler and play it well, then play a simple commercial phrase and can’t do it. I have seen students that just spent four years and a great deal of money to get their one shot on Broadway, or to sub for a touring musician, and fold. They were never given the guidance and knowledge to approach styles other than classical and basic jazz styles. Musical jobs are hard to come by, and if you are not prepared to get that one shot after four years or more in college, something is wrong.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

Wynton Marsalis on a tour in 1992 with the Lincoln Center Jazz Orchestra told me to “go read a book on something you know nothing about that also doesn’t interest you at all.” Six months later I decided to do what Wynton recommended I do; I went and got a book which I don’t even remember the title. This opened up my eyes on something that I knew nothing about, and got me to think about things differently. Music is about dialogue, and if you only know one style of music, then that would be the only thing you could talk about.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

Commercial music I play GR mouthpieces; I have my signature jazz and lead mouthpieces. Both are based off a Bach 3C mouthpiece. I play my signature Yamaha trumpet that I endorse. I did study classical music, and in learning the classical repertoire I played piccolo trumpet very well. I studied classical music. I chose to not pursue classical music, but I did learn classical music and the styles.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

Sure, absolutely. When I toured with jazz bands, there were places where you can blend in and hide. The same thing goes with classical groups; sometimes you can hide in a section. When I got the job with Billy Joel, Billy wanted me to play Freddy Hubbard’s solo on “Zanzibar”; it’s amazing when you have 20,000 people roaring. You have to play a solo with 20,000 people listening, and no place to hide or blend in. Every moment of your sound or phrasing, you have to be happy with. If you are going from a solo with a symphony, or with Billy Joel, you are the show and can’t hide.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I wrote a book about fifteen years ago about chop maintenance. The book discussed some Schlossberg exercises, and with routine maintenance they will keep you going as a balanced musician. There is always a progression I follow: long tones, pedal tones, finger work, flexibility, sound, and phrasing. After everything, I line up octaves and upper register. This could take fifteen minutes to an hour, depending on the time I have.

How do you approach the sound check?

It’s an art; Gary Grant and Jerry Hay started the microphone technique. Earth, Wind, and Fire always played a role in the development of the technique. Fading in and out of the microphone is crucial during live performance. I endorse AMT; if I have to use a clip-on microphone, I use them. Maynard Ferguson was great on fading; he never would play a double C directly into the microphone. If you are playing a high note, you don’t want to scream a high note directly into the microphone. The sound engineer will turn your microphone down because of that,

or compress you. The worst thing as a brass player is to get compressed; it just washes out the musician's sound.

In your words, describe the different styles needed to approach pop music.

In the 1950s, the popular music started evolving. To be a consistent pop trumpet player, you need to have all of these styles in your back pocket ready to go. Every style has a sound; soul and funk have different sounds. When I play with Billy Joel, the styles change on every tune. A tune we play, "Half a Mile Away," was a Jon Faddis song, a country song from *Billy the Kid* in an orchestra setting. Know all styles, and be able to emulate great musicians.

Frank Greene

Interview in New York by Eric Murine, January 2012

Frank Greene is currently the lead trumpeter for the Dizzy Gillespie All-Star Big Band and the Roy Hargrove Big Band, and he just won the trumpet position on *Late Night with David Letterman*. For many years Greene was a trumpeter for Maynard Ferguson's Big Band.

What is your definition of commercial trumpet playing?

When I give clinics, I tell people that I am a commercial lead player. It means that I am a lead trumpet player that can play any style. Understanding all musical concepts and styles is [being] a commercial player.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

It is something that schools need to teach. The school needs a teacher who really understands different styles of music. The teacher must be connected to the different styles in order to be an effective teacher.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

I think that functionality should be taught; many students have blinders on and only know how to perform in a few situations. They don't necessarily know different style changes of music, so they tend to play the same way. On Broadway and at other performing venues, if you can't play in many styles you don't get called back. Even though you are playing the correct notes, because of the lack of style everything they just played is wrong.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Absolutely; the school system is designed to make money. They will give you a degree if you pay for it. The percentage of students who leave school that are really ready for a job is extremely low. The students are not being taught how to function in any situation.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

Is it appropriate that Michael Jordan made \$36 million a year? Yes; he put butts in the seats. Are the majority of symphony orchestras filling the seats? No; they don't always play popular music and/or the music that the majority of people want to hear. Music is a business; if you are not filling the seats, something is wrong. You need to be taught the skills to be able to fill the seats.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

You get into a routine and get very good at it. Same thing with Broadway—when you play the same show eight times a week, you get very good at it. When I toured with Maynard Ferguson, I used a set routine; most guys find a routine that best fits the job that they are doing and stick to that.

How do you approach the sound check?

There is that old saying “Once it leaves the bell, it’s no longer my responsibility.” At that time the sound engineers take over. You need to know which horn you will use and the tendencies of it. Horns react to different microphones differently.

In your words, how would you describe the styles of blues and bebop?

Find recordings that you like, and play along with that person. Make sure you record yourself playing it, then put the recording away for a few days. Then listen to it as if someone gave that to you; if you don’t like what you hear, then most likely other listeners won’t like it.

Jim Hynes

Phone interview by Eric Murine, May 2012

Over the past two-and-a-half decades, Jim Hynes has established himself as one of New York's premier studio musicians, having performed and recorded with a virtual who's who of the pop, rock, jazz, and contemporary music worlds. He is a member of Paul Simon's elite touring band and has garnered acclaim from both critics and fans worldwide for his performances with Simon. He has recorded with everyone from Aerosmith to Tony Bennett to Michael Jackson. Whether it's his virtuosic trumpet playing, his creative and well-penned musical arrangements, or his internationally acclaimed work as a clinician in the field of music education, Jim Hynes has truly earned the moniker "musician's musician."

What is your definition of commercial trumpet playing?

To me, commercial trumpet playing is basically anything outside the "classical" genre. It covers a wide variety of styles, and with each style comes a different set of requirements in terms of approach and equipment.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

There are very few places that I know of that are teaching students how to play "commercial" trumpet. It's unfortunate since the majority of students graduating from school are not going to end up getting an orchestral position. That leaves everything else, and many players are ill equipped to play commercial on a very high level.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

The biggest problem I see with younger players getting out of school is that they don't know what the music should sound like before they start playing. In a sense it's the same thing my teachers told me; you have to be able to hear what it's supposed to sound like before the horn even gets to your lips. One obviously approaches the Haydn or the Hummel much differently than the Brandenburg or a 20th-century piece. We all know what those are supposed to sound like. On any given day I will go from a recording session where I'm playing R&B with a four-piece horn section, then go down the street for a big-band recording, or a solo situation where I have to sound like Miles Davis or Louis Armstrong. The only way to get through those situations is to know exactly what needs to come out of the bell when I walk in.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

The challenge for a college is to figure out how to get this into their curriculum. Is there somebody on the faculty that actually knows what the real deal is? Sadly,

the answer is generally no. That is by no means a slam on anybody, but merely a reality. The only way to prepare a student properly is to have him or her study with somebody who has been in the trenches and knows how to get the job done. At the end of the day, that's what it's all about—getting the job done on an extremely high level. I have taken students into recording sessions and Broadway pits and sat them down right next to me to give them an idea of what it's like. It's one of the most invaluable experiences a student can have. Obviously it's impossible to replicate that in a college setting. I've had guys tell me that they learned more about the trumpet sitting in a recording session for an hour than in four years of college. I'm not sure what that says, but it certainly says something. The music we play has changed over the years, and it's cliché to say something like “we have to change with the times.”

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

My approach is simple. If you play with a great sound, have great time, and play in tune, you can get through any situation regardless of the style. That said, it's important to approach style in the proper way. You can't approach a funk tune the same way you would play a Count Basie tune.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I play different mouthpieces for [different] situations. I have a Greg Black custom-made piece for lead/high-note playing. For classical style, I play a Bach 3C. I have never been one to tinker very much with mouthpieces or horns. I have been playing a Bach 72 lightweight (no lacquer) with a 43 leadpipe for most of my career in New York. I also play a Bach ML C trumpet, as well as a Schilke piccolo. I have always been able to alter my sound enough with different mouthpieces to take care of any musical situation I've found myself in.

Are there aspects of commercial trumpet playing that could benefit classical musicians?

As I mentioned before, time is one of the most important things for a commercial player to work on. It's amazing how many guys can't play four beats in a row at the same tempo. It's also amazing to hear players who cannot play with a click track. Working with a metronome is something we all learned to do early in our development, but it is crucial for a commercial player to have this together. This is probably the one thing that would help a “classical” player. Conversely, the attention that legit players give to little details, mainly attacks, is something that everybody should do on a daily basis.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

Being on the road can be a challenge, to say the least. The thing that I have in my favor is that I always practice softly, even when playing high. I hate playing with a stuffy practice mute. I have always done more damage than good for me. I'll

play into a Harmon mute and the guy in the next room will never hear it, especially because I usually have the TV on. I generally play Clarke studies, some Charlier etudes, and the exercises in Mike Davis's books. That said, the thing I usually do the most is work on "focusing" my chops in. I do this by forming the embouchure and gently placing the mouthpiece up to my lips. At that point, I don't alter the lips at all to make the note come out. I take whatever sound comes out for the first half hour. This gets the blood flowing and reminds my lips of where they need to be, as opposed to trying to manipulate the lips however you have to to get the sound out. It generally doesn't sound very good, and when I warm up like this in the studio the string players generally turn around and make faces at me. It's a critical step for me when I start out the day, especially if I don't have a lot of time to warm up. This is also what saves me on the road.

How do you approach the sound check?

As far as mic technique, sound checks, etc., I have always had one thought: "Play a bit softer than you think." On a live gig, it's so easy to get sucked into playing hard to compete with the rhythm section (in a live rock setting). That has been the death of many trumpet players. I never let my emotions get the better of me, and I always keep my volume contained. Once again, I think about playing with a good sound, good time, and good pitch, and once it gets past the bell into a mic I don't have much control over it. Trust me, if it's too loud the sound guy is going to turn you down. If it's too soft, he'll turn you up. And if they end up not hearing you at all, it's not your problem and you're still getting paid. There's absolutely no sense in killing yourself. Nothing is that important. The ego comes into play, and that's an entirely different topic of conversation.

What are you currently doing in New York?

I play every imaginable type of gig in New York. I work on Broadway shows and do recording sessions for the most part. The sessions can vary from TV and radio jingles to movie soundtracks to news and sports themes. I play church gigs throughout the year with a brass quartet I play in. I'll pretty much play any gig that comes along as long as it pays enough and I'll have fun doing it.

Craig Johnson

Interview in New York by Eric Murine, January 2012

Craig started a two-and-a-half-year stint with Maynard Ferguson's Big Band in fall 1989. He was the lead trumpet player at the formation of the Big Bop Nouveau Band that fall, and played lead trumpet on the *Live in London* album. Toward the end of 1993, Johnson moved to New York City to start a freelance trumpet career and did some tours with Jerry Lewis and two years with Blood, Sweat, and Tears.

What is your definition of commercial trumpet playing?

Having the knowledge of many different styles, not just knowing about them but actually understanding what makes a chart swing, or different articulations, or phrasing, is important. The more styles you know, the better prepared you will be.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

I think a few schools do. I went to North Texas. Now Jay Saunders teaches at North Texas and he toured with Stan Kenton, so he has been in the trenches and on the road. Many teachers get so wrapped up in the world of academia that they haven't experienced what it is like to be on the road, or performing with big acts. There are some that do perform and teach both, but the percentage of professors who have been on the road with a band and know what it's like is very small. To know what it takes to perform on the road, and perform when the chops feel like they have been run over, is something that players need to experience. Doing a Broadway show every day, and having to perform no matter how your lips feel, is crucial to education. Sometimes you get up in the morning and you can't even make a sound on the horn, but you have to learn how to get ready for the downbeat regardless of how you feel.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

I don't know that it is wrong; I believe that your real education starts when you leave school. I learned things in school that are invaluable, but I left school to join Maynard Ferguson's band. I was in school to get a job, so I left school for the road, and that was the path that I chose. I learned so much on the road dealing with real-life situations that you can't learn in school. School is as close to a perfect environment as you will get, but on the road anything goes.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

You could make it mandatory to take a jazz history class, or if the university offers it, a course on commercial music. The more music the student is exposed to could bring forth a new avenue for learning. It doesn't appear there currently is much of this going on. I think if a teacher really knows how to approach many

styles, they should teach all the styles. I believe 100 percent that it would be invaluable to the student to learn all styles if taught correctly.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

For years I used different models of the Bobby Shew Yamaha; just last year I was looking for something else. I ended up getting a custom BLW from Shires; I really appreciated Steve Shires's approach. Steve will try anything to end up with the product that you are happy with. We tried taking many braces off, and altering things for my liking. Everybody is different on how they want a horn to feel. I have been on Dave Monette's mouthpieces since 1989. Dave has been a great friend and always produced the product I was looking for.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I was on the road with Maynard Ferguson for almost three years. That is part of learning real-world experiences. At first I didn't know how to prepare to be on the road. When my chops would first get beat up, I didn't know how to fix that. What I have learned is that you can't assume your chops will be good or bad any given day. You must warm up every morning and figure out where your chops are, and find a way to get the results you want. Some days it may be a ten-minute warm-up; another day it may take two hours. It takes experience to be able to handle situations like this.

In your words, describe the style of Motown.

It's high energy; the horns are very important to the overall sound. Sometimes you play sparsely but effectively. It can be more melodic at times than other styles, such as funk. As a trumpet player you need to get used to tongue stops, and have pop to the sounds. Most styles have different attacks; make sure you don't discount the emotion of the music. The overall feel is critical to the performance.

Tony Kadleck

E-mail interview by Eric Murine, May 2012

After graduating from the Manhattan School of Music in 1989, Kadleck did some touring with Frank Sinatra, Barbra Streisand, and Blood, Sweat, and Tears. Eventually, the New York studios kept him too busy to leave town, and he found himself recording with a number of artists, including Luther Vandross, Michael Jackson, Elton John, and Celine Dion. Kadleck also spends plenty of time playing a wide variety of live concerts, with artists such as Stevie Wonder, Steely Dan, Ella Fitzgerald, Isaac Hayes, and most recently the Count Basie Orchestra. In addition to playing on countless jingles and for many films and shows, Kadleck has also done a great deal of composing. Since he was fifteen years old, Kadleck has always loved writing music. His debut CD, *Extended Outlook*, features eight of his original works, about which he says, "There is nothing more gratifying than hearing spectacular musicians making these songs come to life."

What is your definition of commercial trumpet playing?

Any trumpet playing that involves playing in a non-classical manner.

Do you know if commercial trumpet playing is being taught currently at the collegiate level? If so, where?

Jay Saunders has a class that studies lead trumpet players at North Texas. It's pretty comprehensive. Other than that, I'm not aware of any school that is currently teaching what needs to be taught in preparation for the real world. Most schools teach to the "highest common denominator," or the "aspiring jazz star." And if things don't work out for that particular student(s) (which is the case 99.9 percent of the time), then they are often unprepared for life after college. This is very unfortunate.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

Absolutely. Alongside "basic ensemble playing" and "learning to play chord changes," students should also know how to play a club date, wedding, party, or sub on a Broadway-type show; play a church service; follow a conductor who is less than clear; and away from the trumpet they should have basic knowledge of Pro Tools (or some other recording software), Finale (or some other notation software), composition, orchestration, etc... I'd also love to see a class on how to behave on a gig. It sounds silly, but it's something that not everyone understands.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

The only students who should not care about commercial trumpet playing are those orchestral players who are 100-percent positive that they will be able to land a symphony orchestra gig right out of college. It should be addressed for everyone else.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

Absolutely; I would really like to see it involve everything that my answer [above] states.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I play a smaller, brighter mouthpiece for jazz/commercial playing, and a deeper one for classical playing. I do use the same Bb horn. Of course, I'll always have my C trumpet and piccolo trumpet with me for a classical job.

What are some specific exercises or warm-up routines that you use on a regular basis?

Over the years, I've designed my own warm-ups and routines based on my personal weaknesses. I always start the day with the Clarke exercise #1. To prepare for the upper register, I use the Charles Colin book *Advanced Lip Flexibilities*.

Describe an average day of studio work. What do you do and how much?

Studio work has dwindled remarkably over the past twenty years. That being said, one day could involve running from three to four studios, while another could involve sitting home watching TV. It's very unpredictable. Yesterday, I did a three-hour cast album recording, a three-hour big-band rehearsal, a one-and-a-half-hour movie date, and a Broadway show at night. Today, I have nothing going on until my evening Broadway show. Again, very unpredictable!

Joe Mosello

Interview in Jersey City, New Jersey, by Eric Murine, January 2012

Joe Mosello is one of the most-respected lead trumpet players in the business. A graduate of the Eastman School of Music, he went on to play with the Maynard Ferguson Big Band for five years, where he was featured as both lead player and soloist. He recorded four albums with Maynard Ferguson, then headed to New York City, where he has made his home since. Mosello has been a member of the Vanguard Jazz Orchestra, formerly the Thad Jones–Mel Lewis Orchestra. He is also a veteran of over a dozen Broadway shows. He has performed with Frank Sinatra, Ray Charles, Johnny Mathis, B. B. King, and Harry Connick, Jr. Mosello has also toured as lead trumpeter with Blood, Sweat, and Tears.

What is your definition of commercial trumpet playing?

A player that is capable of succeeding at the musical demands of modern music. The specialty player days are over; you must wear as many hats as possible. The modern commercial player could play on Broadway, rock band, lead or section in a big band, and then go and do a church service. You must be flexible and know as many styles as possible.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

If so, I bet you could count the number of schools on one hand. Take an improvisation class, and participate in the jazz ensemble so you can learn those styles. I truly don't believe any school is teaching all the musical styles that a modern trumpeter needs to know. Eastman was always great in giving you classical and jazz, but the other styles were missed. When I got to Eastman, Vinnie was my big brother; he was a sophomore at the time. Jeff Tyzik came in when I was a sophomore, and then Allen Vizzutti came in when I was a junior. It was nice for all of us to be a year apart, so we each had the opportunity to sit in the lead chair of the jazz ensemble.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

Definitely; some players are more than qualified, with many advanced musical degrees, but [they are] a novice when it comes to real-world experience. Learn the horn parts to soul and funk tunes, and learn the attacks on notes in many styles. The attacks and releases on any given note are different between styles.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

When I was at Eastman, I was on the performance track until I switched to the musical education degree. I still performed in many ensembles and studied with the same teacher. I learned more from that degree than if I had stayed on the performance track. I believe that the two degrees need to jell together. Many

things you learn while teaching are invaluable to trumpet performance. You must learn all styles, and be able to teach all styles. The book that you are writing is about what students need, which is a stepping-stone to learning many styles. Many teachers don't know what to teach the students because they were never exposed to these different styles of music. Every teacher has their style that they push on students, but they must expose them to many styles. Many of the working musicians aren't jazz or classical players; they are just musicians that can play all styles. When I was in New York, I was a commercial lead player. I wouldn't get the calls to play in chamber orchestras, but I could if I got the call. When a player gets labeled as a jazz or classical player, they only get called for those types of gigs. You must learn as many styles [as possible], and you can't specialize in one style unless you are a big name such as Phil Smith or Roger Ingram.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

My mouthpiece is a 1½C; I use it for everything. I use compression in the backbore, a 29–30 throat instead of changing rim, and depth. I currently use the “Roger Ingram” Jupiter; it is a medium-bore horn but feels larger. It will take as much air as I give it, and get the zing in the sound that I am looking for. My equipment is geared for crossover playing, so I can play my equipment in any situation. I make sure a student doesn't get a mouthpiece that can just play high notes; there is more to playing than just high notes. The sound is key; use the equipment that gets the best sound with the least amount of effort.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I got to the point that I got road chops; I would just warm up before the gig and play the gig. That would be the only playing that I did. Maynard always said, “If it feels good, put it into the case”; he didn't want players to warm up too much.

How much classical playing/gigs do you do?

Not many; I play at local churches, but that is about it. It is sad because I love playing in many styles and in different ensembles. I am ready if I get the call.

How do you approach the sound check?

I don't like the clip-on microphones or wireless microphones. Clip-on microphones you can't back off of, or even get close to it to fade away from a high note. I use a Plexiglas shield around the microphone so I can hear my playing bounce back at me. For a short period I was using in-ear monitoring, but I found that I couldn't hear myself and the band correctly. I started playing softer because I could hear myself really well in my in-ear monitor, but the sound wasn't really getting to the audience the way I was hearing it.

In your words, describe the style of soul music.

Having the correct sense of time and the right energy in the sound is key. I would really emphasize the time, note lengths, and articulations. You must have the energy in the sound; you are competing with electronic instruments. If you don't have the energy in the sound, you will sound dull compared to the electronic instruments. You must be on the top of your game to approach that type of music; your sound must be energized and crisp. You must have a more direct sound; the classical sound will sound dull and lacks the energy needed for that type of music.

Mark Pender

Online interview by Eric Murine, February 2012

These days Mark Pender is best known as the trumpet player for *Late Night with Conan O'Brien*. As a member of the Max Weinberg Seven, he has performed on all of the programs since the show's premiere in 1993. The searing trumpet in the opening theme is a trademark, heralding in the *Late Night* hour. Also heard on guitar, harmonica, and vocals, Pender is featured in sketches as the passionate vocalist who laments the fate of such subjects as Ben and J-Lo, overweight Americans, Elián González, *Gigli*, and the New York City blackout, climbing through the audience wailing out of control until Conan screams, "Pender, PENDER, PENDER!!!"

What is your definition of commercial trumpet playing?

Anything that can make sustainable money, such as rock, funk, soul, and wedding bands, is commercial music. As a commercial player, you must be able to play many different types of gigs.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

I have not heard of any; many schools have jazz studies programs, but they are very limited in what they teach. Many times schools tend to approach jazz studies like legit studies, which doesn't really teach a student how to get work. The school should prepare the student for any style of music that they may encounter once they leave school.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

Absolutely; students aren't prepared for real-world situations. In school the music is on the stand, and you just follow the director. Many rock, funk, and soul gigs don't come with music. You need the musical knowledge to know how to approach horn licks, and if they want something just like the recording you need to know how to transcribe the line. The students should have experience going to many recordings and transcribing the horn lines, and this can be taught in the classroom easily.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Yes; we are in this economy where some musicians don't know how to get jobs. I think there is a disconnect between colleges and the real world. If college is [supposed] to prepare you for work, why not add as many stylistic tools to get ready for work? I run into many students that have not been taught how to be professional on gigs, and how to be a generally nice guy. It is very important to teach students professional strategy.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

Students must know many styles: rock, R&B, funk, soul, and the list goes on. Colleges should offer rock, funk, and soul bands. They don't have to be every semester, but the option should be available to the students. They would easily be able to find performing venues: local bars, clubs, or on campus. What the schools are teaching should be current to what the music industry is asking for.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

When I was in New York, I did studio work on jingles, and for those times I used a deeper mouthpiece, which was not my favorite. I had to use whatever equipment that I needed to get the job done. For everything else, I use the B&S Challenger, which I have been playing since 1997. It is very similar to the Bach Stradivarius, but the current Bachs are very inconsistent, so I fell in love with the Challenger trumpet. My Challenger is a heavy horn with a slender body, which gives me the sound I am looking for. My mouthpiece is a very shallow mouthpiece; it works well with the heavier horn. It allows me to obtain the sound I want without sounding thin or tin-like; the combination gives a warm sound. My mouthpiece is a Jet Tone Dave Stahl model, which I have been playing since high school.

When you were on the road with Bruce Springsteen, how did you maintain trumpet practice during a long musical tour? How do you find time?

When I was with Bruce, we did a 3½-hour show, which was very taxing on the face. Sometimes I would take a day off; otherwise, I would be in the hotel room at least one hour a day with a practice mute.

What are some specific exercises or warm-up routines that you use on a regular basis, and is it different when you are on tour?

I have been doing the same routine my whole life: long tones, lip slurs, all of the maintenance items. It takes thirty minutes to do my routine; I do use a warm-down if I get very tight.

How do you approach the sound check?

For a very long time on *Conan*, we had stationary microphones, but it was very hard to play into the microphone while looking for a cutoff. We currently use wireless microphones, and it works great when you do horn movements and look for a cutoff.

George Rawlin

Online interview by Eric Murine, June 2012

In 1965 George Rawlin attended Asbury College and then left for the road with the famous Christian musical group the Spurrllows. Employed by Chrysler in the daytime, Rawlin played many of the high schools in America. New-car announcement shows, commercials, TV, and radio amounted to 500+ shows a year. In the evenings he participated in Christian music spectacles called "Splendors."

What is your definition of commercial trumpet playing?

Anything but orchestral music; that includes most church music because many churches perform commercial music. It used to be that commercial music was just a few categories, but now it is lumped into every style. You must have ears to be able to pick up on many styles at any time.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

I know that many schools have jazz programs, but not any come to mind that teach many different styles that a commercial player would need to know.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

The musician needs to learn the basics. What you see on the page is only notes; you need to know how it sounds, which is a foreign concept to some classical musicians. I remember one thing that was written by Leonard Bernstein that was notated for the classical player to come close to what he was intending. Even then it didn't really sound commercial because the players performing it didn't understand the music. There are so many different articulations in commercial music, the student must learn the different articulations. It is hard to jump into a gig without truly being taught that style. If you get on a gig and play the wrong style, they most likely won't hire you back. Even many orchestral works require you to have a complete grasp of commercial music and its styles. Pops concerts are always interesting when you have first trumpet players in the orchestra now expected to swing, play lead, and maybe solo. Those are always interesting concerts. Classical players are a day late and a dollar short in recognizing the need for learning many styles.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

If the university labels a degree as "trumpet performance," then absolutely. That degree is on trumpet performance, not just classical, which many have assumed it was on.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I made it for forty-seven years in commercial playing with a piccolo trumpet, B-flat, and flugelhorn, and if I needed a C trumpet I just borrowed it from a friend. It depends on the situation [whether] I perform on a deep or shallow mouthpiece. If you only have a Bach 37 trumpet, by changing mouthpieces you can alter the sound greatly.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

Definitely; endurance is the first thing. You learn how to be efficient when you have to be to get the job done. I was brought up in the Salvation Army with a classical concept. I copied the circus book to Barnum and Bailey, which is huge; the charts aren't that difficult until you have to play them all on a single gig. You need an extremely high level of endurance to pull something like that off.

What is Air-Play?

It is about learning to get the most with the least amount of effort. You must know the body inside and out if you want to be efficient. I built my system on understanding the setting for the lips, tongue, and teeth and reproducing this 100 percent of the time. When you learn how to have an efficient set, everything is easier. When I was on the road from 1966 to 1977, we did ten shows a day with a group called the Spurrllows. At that time Schilke was my teacher; he moved me from a B1 to a Schilke 11, 15, 18, 22, and then a 24. My lips would start to go numb and eventually come back, but during the shows I was regularly playing Ds above double C. Doing that ten shows a day eventually paid its price; when I got off the road, I wasn't playing that much. I worked at Six Flags, and one day playing "MacArthur Park" up to double A, because my road chops had left me without that great strength, it severed my top lip. The muscle ripped, and two weeks after that I was supposed to start work at the Fernmount Hotel and Venetian, and that is when I called Roy Stevens. He brought me through this massive issue with intensive relaxation with a closed embouchure. From then on I had to learn to be efficient; before then I felt like a football player. I loved doing it but knew eventually I was going to really hurt.

Rex Richardson

Online interview by Eric Murine, May 2012

Rex Richardson is a renowned international trumpeter, a Yamaha Performing Artist, and a veteran of the acclaimed chamber group Rhythm and Brass, the Brass Band of Battle Creek, and jazz legend Joe Henderson's quintet and sextet. He teaches trumpet, jazz improvisation, and chamber music at Virginia Commonwealth University and holds the title of International Tutor in Trumpet at the Royal Northern College of Music in England. He tours throughout the year as a clinician, recitalist, and soloist with orchestras, wind ensembles, big bands, and brass bands.

What is your definition of commercial trumpet playing?

Most people think I am a commercial trumpet player just because I play jazz, but playing jazz doesn't make you a commercial trumpet player. Commercial trumpet players are the guys who can do anything at any time. Commercial guys can do lead playing, horn section parts, or big-band parts. A great freelance trumpeter can be versatile in any situation; commercial trumpeters can make any situation work. If you need a great trumpet player for any gig, you call a commercial trumpet player. A commercial player must sound great regardless of the genre or style of music they are asked to play. Chris Jaudes is the best commercial player I know; he can play in the New York Philharmonic in the afternoon, then play lead trumpet that evening somewhere else.

I don't think of myself as a commercial trumpet player even though I do many different things. When I was a freelance trumpeter right out of school, I was having to play various styles all of the time.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

No, I don't think so. Schools teach jazz and classical but aren't teaching other commercial styles. People used to think that jazz was commercial music; I don't think it is exactly that way anymore. What I learned in school was listening to recordings and being on the gig scene.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

I think it should be, but I think it should be the responsibility of the professors and the students to learn different styles. It's the professor's job to figure out what the student needs to know to be a successful trumpet player making a living. Guys like Karl Sievers and Vince DiMartino have been playing many styles their whole careers, so it is easy for them to show the students what is out there musically when they have experienced it. I think it is around 30 percent the responsibility of the professor and 70 percent the responsibility of the student to really learn many styles.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

That is a great question; sometimes you show up to a gig with no music and are expected to copy the sax horn line. What if they ask you to harmonize it? The professor needs to lay the groundwork to prepare the student for many different situations. It is not a bad idea to learn how to handle different situations while in school, making up trumpet parts and learning to adapt to any situation. I do think this question brings up the point of what a music degree is worth currently on trumpet. I don't think trumpet students are being taught how the music industry is evolving. I trained to be an orchestral trumpet player, but because of the gigs I drifted toward soul and other genres. I think that the groundwork for trumpet students should be broader. I started out [with] classical, then jazz, and then commercial because those gigs were open. Classical trumpet players don't usually know how to read music with their ears; they don't know how to just listen to a part and play it. In general, they have to have music on the stand.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

I have a new mouthpiece from Peter Pickett; I use that on all of my classical playing and most jazz playing. I do have a shallower mouthpiece that Peter made me. I need more sizzle like in a horn band. The mouthpiece offers more edge to the sound. I am a Yamaha artist, so I play Yamaha. I have this Erik Mirashiro horn that plays great on classical, which is shocking because it is designed for Erik, who can level buildings with his sound and register.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

Yes, definitely—the idea of relying on the ears rather than a piece of paper to help you process information. I think many true classical players fear what commercial playing will do to their sound. That doesn't have to be the case; if you choose equipment that allows you to not force or strain the muscle, you can preserve the sound...spontaneity and ear-based learning can greatly benefit classical musicians. Trumpet players need to learn how to play in guitar keys such as E and B major. Learning note attacks is the beginning of learning styles.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I have experimented for many years on this, and I have found that I either have time off or on tour. When I am home, I try to stress my chops when practicing; when on the road, it's about performing, so I don't stress the chops as much. I try to rely on the off-weeks to build up my chops before I hit the road. My warm-up addresses tone production, articulation, and flexibility. I have found pedal tones do great things for my sound.

How much classical playing/gigs do you do?

It is currently 50-percent classical and 50-percent jazz. Many times I play jazz and classical on the same concert.

Brandon Ridenour

E-mail interview by Eric Murine, May 2012

At the age of twenty-three, Brandon Ridenour has already established a busy performing career as a trumpet soloist and member of the prestigious Canadian Brass. Brandon met the Canadian Brass in 2005 as a student at the Music Academy of the West, in Santa Barbara, California. A year later he joined the group at the age of twenty, becoming the youngest member in the ensemble's thirty-nine-year history.

What is your definition of commercial trumpet playing?

Trumpet playing which requires a broad understanding of pop culture and a variety of musical styles. Being able to produce a sound on your instrument that suites the style of music in front of you.

Do you know if commercial trumpet playing is being taught currently at the collegiate level? If so, where?

It wasn't offered in my college training (Juilliard). However, I would say the answer is yes. It completely depends on who the trumpet teacher is at the university/college. Certain schools gear their instruction (and professors) toward a classical approach...most often in conservatories (Curtis, Colburn, etc.). Other schools will have teachers who are able to cross over and also play commercial music.

An awareness of different styles of trumpet playing should be taught. This would be most useful on a commercial gig. Playing in a jazz, Latin, mariachi, or lead trumpet style are just a few examples of different trumpet styles one could encounter. If you have no experience with different trumpet approaches, a trumpet player could end up sounding pretty silly on a commercial gig.

As the music industry evolves, do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

Yes, of course. As our world continues to grow and evolve, it seems that our areas of expertise become more and more focused. That is to say, a classical player will often strictly be a classical player. It is not often you find players who can really cross over and sustain true versatility. Classical playing of any instrument seems to be demanding a higher level of refinement, now more than ever. Accuracy and consistency of sound are so important in this field. Classical players train so hard just to master this very specific craft, often leaving no other time to round out the other areas of playing different styles of music. In the end, it's always up to the player to decide what they want to be. Focusing your craft toward something very specific can be great for an artist if they completely surrender themselves to it and are happy with their devotion. Otherwise, being able to cross over to other styles of playing can certainly make you more marketable as a performing musician.

What equipment do you use for commercial music, and is it different than classical?

It depends on the style of music and the role I play within it. The only time I alter my usual equipment is when I need to play a “lead” trumpet part. If it’s high and loud, I’ll use a smaller mouthpiece to achieve a brighter sound that cuts through with less effort.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

Whether they like it or not, almost all classical musicians will end up playing a “pop” show or commercial music. Even though it isn’t their main passion or area of expertise, they need to know how to do it, and how to do it well. In the end, we are performers. It shouldn’t matter what piece of music is in front of us; we should always desire to perform it our very best and keep our standards high, no matter the style of music.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

It can be tough to maintain a personal routine of practice, especially if you are rehearsing or performing almost every day. Being aware of your physical condition is most important. If I have time to practice and it won’t interfere with the success of a performance, I will practice. My practice days on the road are numbered, and they usually only happen when I don’t have a performance or heavy rehearsals. Some playing days can be very long. I find it much more beneficial to take a rest from individual practice on these days, just so the lips and mind have a chance to recover and be fresh for the next day. Regardless, I make sure to have a good warm-up every time I go to play the horn. My warm-up is a time to make sure everything is still in check so I can sound my best for whatever type of music I have to play that day.

Tom Snelson

E-mail interview by Eric Murine, January 2012

Tom Snelson is currently playing his sixth year with the *Phantom of the Opera* production at the Venetian Hotel, the longest-running show with a live orchestra in town. With a planned closing on September 2, 2012, most of the working players today are younger, largely because of the look. Snelson played lead trumpet at the Riviera Hotel from 1978 until the band was replaced by taped music in May 1994.

What is your definition of commercial trumpet playing?

Commercial playing is playing for compensation for a variety of music and styles.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

Yes; particularly at the colleges and universities with large jazz and rock departments. Schools such as the University of Northern Colorado, North Texas, and Berklee have strengths in orchestral, concert band, and commercial areas of music.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

I think good trumpet playing, consistency, good tone, and playing in tune are all components of professional performance in any style.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Students have to seek out the type of study they want to pursue. If you go to the grocery store for apples, get apples, not lemons.

What equipment do you use for commercial music, and is it different than classical?

I use the same horn and mouthpiece for everything I do. If I were to specialize in one type of playing, I might change to something more compatible with the situation I am in. For instance, if I play the added chair in the Las Vegas Phil, which I have in the past, I would use my Bach 43 instead of my Schilke B5. It makes it easier to blend with the section.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

All of it. Every trumpet player should spend thousands of hours listening to every recorded player.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

It's not easy, but [it is] possible. If in a hotel, ask if they have an empty ballroom or convention room that you can work out in. Where there is a will, there is a way!

Lee Thornburg

Phone interview by Eric Murine, October 2011

Phone interview by Eric Murine, March 2012

Phone interview by Eric Murine, May 2012

E-mail interview by Eric Murine, August 2012

Lee Thornburg has been a touring musician for the past thirty-five years. He has toured with Tom Petty, Chicago, the Doobie Brothers, and many more. He spent ten years playing lead trumpet with Tower of Power. Thornburg established himself in the early 1990s as a force in rock and funk genres.

I knew from a very young age that music would be a huge part of life and trumpet would be my instrument. When my dad brought that old Conn Cavalier cornet home, and I picked it up for the first time, I had an instant connection with it. It has been an extension of my voice for the last fifty years, a relationship that eclipses any other. It will please and at the same time frustrate me until the day I drop. Why? Well, some days you play it, and some days it plays you. But the beauty here is the realization that I can coexist with it on some level until that day I drop. It will feed and clothe me, satisfy me, allow me to communicate with others whom I might not be able to communicate with otherwise, take me to foreign places I might not have visited without it. I will never master it. There are only a handful of gifted ones who do, and if you speak to them about this, they will tell you the same thing, that they wrestle with it every day. But there are moments when everything aligns, and the result is magic. We can ignore it for a while, take a break from it, but the draw to return is too strong...pretty soon we are opening the case again and starting the same routine of calisthenics and isometrics, trying to kick-start that muscle memory, so we can throw ourselves back into the fray. The draw for me is the same thing that fascinates me with the watchmaker who, from the tiniest gears, springs, and jewels, fabricates a movement that brings life to a timepiece that winds itself, or a glassblower who transforms molten minerals into a fluid, beautiful vessel by introducing his breath into them...or the engineer who transforms a block of metal into the heart of a vehicle that can speed down the road or through the air.

They all bring life to inanimate objects. They give them heart and soul. I'm either crazy or just a glutton for punishment, but I am proud to say that I have made a living for forty years in the commercial field. No day job, ever. I always thought that I would be good in sales (music store) or perhaps the fashion industry (reading too many fashion magazines on the bus and having to wear countless wacky stage outfits). I'd make a great service employee (I've eaten at more restaurants worldwide than most and respect excellent waiters, sommeliers, and mixologists who love and take their jobs seriously). I love cars and motorcycles. I'd be an excellent personal shopper. But I have chosen the commercial music industry, for better or for worse, and I consider it a privilege and a blessing to be in a business in which creativity, diversity, individuality, and improvisation are

part of the job description.

I grew up studying with a variety of trumpet teachers, but the three most important ones were in the orchestral field. My first was Harry Herforth, in Cleveland, Ohio. My family moved to central New York State in 1969, and I studied next with Rudolph Nashan, in Syracuse. I went to the Manhattan School of Music in New York City in 1972 to study with Mel Broiles of the Metropolitan Opera Orchestra. The most unheralded teacher of all, though, was my assistant high-school band director and trumpet teacher, the late Elliot Topalian. Elliot showed me a whole new world; he introduced me to big bands, jazz trumpet players, and rock bands with horn sections (Lighthouse and Jam Factory come to mind), and played me my first James Brown recording. He showed me that there were alternatives to the 7C mouthpiece (like the 7D and later the 7E), and from that point on, I know there was no looking back. I gave the opera orchestra a good shot at Manhattan, but as much as I loved and respected Mr. Broiles, I couldn't wait to get out of there and hit the road. It didn't help listening to Mel tell stories of his days playing with the Kenton band and other "secret" forays into the non-orchestral, commercial world. This really defined commercial trumpet playing for me.

What is your definition of commercial trumpet playing?

It is playing and making a living playing the trumpet outside of the orchestral world. This is not to say that one can ignore all of the classical training once you are out there in the commercial field...for certain you will be called upon countless times to masquerade as a legit player; it's just not your main focus. But the disciplines, fundamentals, and habits developed while studying in the classical realm will only help you as you distance yourself from the orchestra. When I was in college at Manhattan, there was one improvisation class taught by pianist Valerie Capers. It was for all instruments, and the variety of players in that class was fascinating—horns, double reed players, and lots of orchestra-bound players that were curious with the other side and antsy to get out of the box and explore the possibilities. At that point, there was no large jazz ensemble. Of course, being in New York there were all kinds of extracurricular opportunities to hear and perform all kinds of alternative styles, and I took advantage of as many as I could possibly fit into my day. The jazz was happening at other schools around the country, as far as I knew Berklee in Boston and North Texas State (now known as the University of North Texas), but for me it was all about listening, more listening, and emulating. After the minimum of sleep and food, there was more listening before it was off to class. I left Manhattan after my first year to go on the road with the Jimmy Dorsey Orchestra, conducted by Lee Castle. I heard about a cattle-call audition at Roseland Ballroom, and I went down to check it out, only to find the band bus idling and a rack of ill-fitting tux jackets. They were ready to field a band right then and there, and they were looking for young guys, no, more like warm bodies who could operate their instruments and would go on the road for \$200 a week. I had no big-band experience to speak of, other than high-school jazz band and popular tunes that we played in marching band and drum corps. I

had certainly listened to enough big bands in New York that year—Duke Pearson’s band, Thad and Mel, Tito Puente, Willie Colon, and Eddie Palmieri. I even got a gig playing with Brownie’s Revenge, a thirty-three-piece big band led by Don Pinto, a New York trumpeter who paid the band members with a squirt of liquid LSD or some other psychedelic equivalent in your free drink at the end of the gig. The trumpet section included Nat Pavone and Larry Moser, whom I was in awe of from their involvement with the early 1960s Maynard bands, and I learned a lot about phrasing and pacing.

Do you know if commercial trumpet playing is being taught currently at the collegiate level?

As far as commercial trumpet playing taught at the collegiate level...it certainly wasn’t a priority where I went to school. I do not, and have not, and not for any specific reason other than lack of contacts and no real interest or patience to enter the education field, know much about what is being taught now at the collegiate level. I know that there is a Tower of Power ensemble at Berklee; as well as classes on remixing and DJing, most colleges have vibrant jazz programs that teach improvisation and jazz history, and have all kinds of smaller ensembles that are offshoots of the larger big-band program. But unfortunately, as we may or may not want to realize, playing in the big band and \$2 barely buys you a grande drip at Starbucks. In 1973, when I left school and went on the road, there were a lot of working big bands. All the leaders were still alive, and their bands were busy. You could leave school and go straight to work, just jump on the bus like I did. Today, there are no gigs. Not like then, anyway. I encourage young players to stay in school and get that degree so they can teach when all else fails. Stay and get the doctorate if you can hang with it. It just makes you more marketable in an uncertain time in the music business. It will never again be like it once was...in the 1930s and 1940s, commercial trumpet players were the rock stars of their time...not anymore, but we can reinvent ourselves so that we can still make a living and make a meaningful statement with our horns. We’re not dinosaurs yet (even though I was asked by a young composer at a recent session if I could sound more like the sample).

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

I would love to see a course taught on the evolution of the small horn section in the commercial setting. There is a wealth of recorded material documenting the popularity of the smaller horn section in popular music, starting with the five-horn Ray Charles band to the Stax/Volt recordings of Sam and Dave, Rufus and Carla Thomas, Johnnie Taylor, Isaac Hayes, and the inimitable Otis Redding. The Memphis Horns (Wayne Jackson, trumpet, and Andrew Love, tenor sax) played on many of these records. The Mar-Keys, the horn section from another Stax/Volt act, the Bar-Kays, played on a bunch, too. The same thing was happening at the Fame Studios in Florence (Muscle Shoals), Alabama, where the Muscle Shoals horn section was sweetening recordings by Wilson Pickett, Joe Tex, Percy Sledge,

Etta James, and Arthur Conley. How about the Funk Brothers and their string of hits for Motown Records in Detroit? Marcus Belgrave, one of the trumpet players in the aforementioned Ray Charles five-horn band, played on a lot of these recordings. Willie Mitchell, trumpet player, producer, and arranger...who produced the great Al Green recordings, along with recordings by Ann Peebles and Otis Clay. Dave Bartholomew, New Orleans trumpeter, producer, and arranger, who worked with Fats Domino, Smiley Lewis, Earl King, and Frankie Ford. (Can you tell which bag I love the most?) In addition to the rich history of the American South at the time and the significance of these segregated groups of musicians working together in the volatile time right before and during the civil rights era, we can watch the creation of a new way of recording and arranging horns after the big-band days, from head-charting in Memphis studios to full-blown Motown orchestrations by Gene Page and H. B. Barnum. This could segue into the James Brown era, which was the foundation for the funk explosion and numerous bands with horn sections, then there is that genre mentioned previously, the era that turned my head as a high school sophomore, rock bands with horn sections, bands everyone knew such as Chicago; Blood, Sweat, and Tears; Chase; Ten Wheel Drive; Ides of March; Gentle Giant; then would come the final installment, the West Coast contingent, including the Sons of Champlin, Tower of Power, Cold Blood, and Malo, all featuring great trumpet players. I can't imagine that a course like this would not be a huge hit, and proof positive that there is life after college big band.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

Frankly, I can't understand why any institution with an instrumental jazz program would leave out this history. In my opinion, this is every bit as important to our American popular music history as the early blues music, which everything from jazz to soul (R&B) to funk to rock and roll is derived from. I realize that I'm starting to generalize into the importance of the horn section instead of the trumpet in particular, but keep in mind the importance of the trumpet's role in the section. We are the trailblazers, and this approach in this genre needs to be addressed.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

This question is a tough one for me because I am a player without a degree, and everything that I have learned about commercial music is from being in the thick of it for thirty-nine years. I feel that there is a limit as far as the university's obligation in the degree program. The purpose of the school is to train and give you the tools to be at the top of your game when you leave and to be a productive member of society. Although we all know that it happens, the university doesn't want an athlete to go to their school just to excel at football, basketball, baseball, or track and field. Of course, that is a perk, and more than likely the reason for their scholarship, and a source of pride and accomplishment for the school and the

athlete. But ideally, the school stresses the importance of academics, and the positives of being well rounded. Eventually, the days on the playing field will be numbered, and it's how the athlete adjusts to life after their playing days are over that really defines the quality of education received. Fortunately, and as I alluded to earlier, we are in a business from which we never really have to retire...we can play and make music as long as we wish. There is a point at which the responsibility of the university stops, then it's on us. It's the university's job to stretch the curriculum beyond the norm and inform you of the different subcategories of popular music yesterday and today. But it's not the university's job to teach us tunes, to tell us what to listen to, to teach us how to stay current, to teach us about how to play in a casual band. If you decide against making symphony auditions your job for three to five years, and don't want to be a band director or college professor, casuals or club dates are inevitable, as well as nightclubs and bars and restaurants that were made to be bars and restaurants, not music venues. It can be depressing to be totally involved in a music program for years thinking music is the be-all and end-all of life, only to graduate and find out that the club you are working in tonight wants the band to play at a volume that accommodates the diners' conversation...that the bride and groom want "California Gurls" by Katy Perry, "Hot in Here" by Nelly, "Just Dance" by Lady Gaga...and for the most part, horn-unfriendly tunes...that most working people's idea of jazz is played in the background to fill the void at the office...and the kind of playing that challenges and stimulates us totally alienates the general public.

There is a lot of music out there. Fortunately for classical players, when you show up for rehearsal, you know the repertoire for the program that is being prepared, and the librarian usually has the music placed on your stand when you arrive. Not so for us. More often than not, there will not be a rehearsal, and you rarely know from gig to gig what you will be playing. Unless you play regularly with an established outfit that has its own song list and has rehearsed the book, you are usually contracted to join a group of players who don't regularly play as a unit, and you are expected to sound like you have been working together for years. Occasionally, music services or road acts that contract players in every town they visit may have charts, but many times the rhythm section does not have the same charts that the horn players have, rendering rehearsal letters, signs, codas, and other pertinent markings useless. Acts like the Temptations, the Four Tops, Mary Wells, the Four Seasons, and countless others have been on the road for decades...and so have their charts. They are tattered, falling apart, and pen and pencil marked to the point of illegibility. When a chart is lost, it will most likely be replaced with a concert lead sheet; not much good that does when the rest of the section is playing off a chart. Several weeks ago, I was contracted to play a wedding reception at the Natural History Museum in Exposition Park in downtown Los Angeles. From the looks of things, and from the info sent out by the contractor, it sounded like it would be a fun musical night with many players that I knew; the keyboard player was the musical director of an aging but still hugely famous rock singer's band, the drummer plays with a well-known fusion (for lack of a better label) group currently popular on the smooth jazz

scene...excellent musicians and singers all the way around. Now, on these types of gigs, instrumentation in the horn section is usually dictated by the budget; a normal budget will usually get you a sax player. A little more and they add a trumpet, and for those willing to go the extra mile, a bone player is added. This particular night must have been a big-budget night, because when I arrived, I saw the stage set up for three horns, three clip-on microphones with belt packs, and three of those tall band fronts all in a row with the logo of the music service emblazoned on the front of them, but no books on the stands. I asked the leader if I could grab the books and pass them out to the section, and he told me that there were book stands but no books. After the sound check, I went back to the bar to get a drink and met up with one of the female singers. I mentioned to her how odd I thought it was that there were no charts for the horn players. She told me something that I had never heard before...and I thought I had heard it all. She said that she had a book for her material, and that she had volunteered to bring it so that the arrangements for her songs would be played the way she was used to hearing them. Incredibly, the contractor replied, "Oh, don't bother. Nobody uses paper anymore."

Now, granted, the music service does send out a list of requested songs the week before, but they are usually special songs requested by the client, and don't even come close to the whole evening's set list. Are you expected to compile a list of songs on your iPad and catalogue them? And then how are you supposed to separate out trumpet, sax, and bone parts? Also, I have played the same song many different times with many different groups, and they are never played the same. How do you adjust for that?

The answer is, listen to everything. You must be like a sponge; when you hear a new tune, you've got to digest it. You are certainly not going to like everything you hear, but at some point, if it's at all popular, you are going to be asked to play it, or to inject horn licks that don't exist into it. If you've heard it, even once, and really heard it, at least you have a point of reference. In current popular music, there are not a whole lot of complicated chord changes, not a lot of melody, virtually no bridges to learn, and electronic, DJ-created grooves. Mercifully, a lot of the current stuff only takes one thorough listening, although there are artists like Jill Scott, Adele, Maroon 5, Bruno Mars, the Black Keys, and plenty of others that are making records that are really fun to listen to. But it doesn't stop with what's current. You need to know a cross-section of the popular hits from every decade back to the big-band years. You've got to know the most popular big-band hits. You've got to know the most important and most requested standards from the jazz world and the Great American Songbook. You've got to know Elvis, and you've got to know the Beatles. You've got to know the 1960s soul classics and the 1970s funky stuff, as well as the hits from the disco era. You've got to know the Ramones. You've got to be at least familiar with the hits from the 1980s (though there was a distinct lack of horns) and artists like Blondie, Talking Heads, the Cars and Spandau Ballet. [For] the 1990s, Mariah, Madonna, Whitney, U2, Nirvana, Radiohead. You know what I'm getting at. You need to listen to

everything, at least once. You don't have to like it, but you must listen. No bag is too silly, cornball, old school, new school, loud, soft, black, or white to discount. All music is valid, and you can never be too jaded to say that any style is beneath you. Hey, didn't everyone "ooh" and "aah" over Miles Davis's take of Cyndi Lauper's "Time After Time" several years ago? Go to YouTube and check out a trio of young players from Sweden who call themselves Dirty Loops; check out their versions of songs by Justin Bieber, Lady Gaga, and Britney Spears, artists whom we often goof on. As well as blowing my mind, it was a real wakeup call. Of course, you'll have your favorites, and you can argue about a lot of things. But you can't argue with success, and the reason this music has become popular is because it's successful, and vice versa. So, you see, you've got a lot of listening ahead of you.

This is almost as important as listening. You hear it, then you remember it. You don't want to have to listen to it a lot, just enough to know the melody and the form. You know that feeling you get when a song comes into your head and you just can't get it out? How it drives you crazy? Use it to your advantage. Follow the song through. Go through the bridge. (Granted, a lot of popular songs out there don't really have proper bridges anymore.) I can't tell you how many times I've played the wrong bridge in a tune, and in my defense, a lot of them are interchangeable. But these days, with the lack of paper charts (as aforementioned), and [if] the only source to get the tune is the FTP site for the music service you're working for, you've got to listen intently and retain the information. Even if you have the latest version of the Real Book downloaded onto your phone or iPad or whatever, some leader sometime is going to call something that's not in it.

What equipment do you use for commercial music, and is it different than if you have classical gigs?

This is a tough one, because equipment is such a personal thing...I'm not going to tell anyone what to play or throw a lot of model numbers at you. Elliot Topalian, God bless him, my trumpet teacher and my assistant high-school band director, told me a story once about the great Charlie Shavers once telling him that you find one horn and one mouthpiece that works for you, and then that's it. You use it for everything. I followed that rule for years...played my Calicchio 3/7 and my copy of a copy of a copy of a copy of my old original Purviance 4*2 for everything: Tower of Power, weekend club dates, the LA Jewish Symphony, church gigs at Easter and Christmas. Now I will tell you this much: I was replaced in the LA Jewish Symphony by Dave Washburn, who happens to be one of the finest legit trumpet players in town. I think with my setup being what it is, my dynamics seem to be one or two notches over what an orchestral conductor is used to hearing. Holiday brass ensembles at various churches seem to be a bit more forgiving, but on the whole, a Tower of Power *ff* and an orchestral *ff* are two different animals. So, lately, I have taken to using an old (serial #31025) Bach Strad trumpet with a 43 bell and an old 10½C Mt. Vernon mouthpiece for my brass-quintet dabbling and anything that requires me to sound a little more "legit"

than my normal setup of ultra-light large-bell Calicchio trumpet and shallow mouthpiece. It's more a "security blanket" than anything else, and if the client is expecting something a little more subtle, I know I'm not going to knock them out of their lawn chair with the first lick. But that's it; I do not have a wallet with multiple cups and backs that I change up depending on which chair I play. A lot of guys are like that, but a tweaker I am not. I realize that there are a lot of different products on the market designed to make the trumpet easier to play, and I could spend a lot of time checking them all out and wasting a lot of time and money. But there are plenty of players out there that are doing that for me, and I can check out their experiences on the Internet or at my next rehearsal band. At some point you've just got to come to the realization that no matter what combination horn/leadpipe/bell/bore size/mouthpiece you use, it's only going to make a difference to you. You are always going to sound like you. The tone that you strive for in your practice time is always going to be with you. Equipment might make it a little easier, a little darker or brighter, but to the average listener, you are going to sound like you. I lament the disappearance of the small trumpet company, the all-handmade horn, the shop that turned out a few hundred horns a year, the place you could visit and tweak stuff while the craftsman stood by and took in your suggestions. I'm not saying they've all disappeared, but the numbers have dwindled, and you have to make a major effort to get to the shop, usually requiring a very expensive plane ticket to a minor market...but if that's what you want, that's what you've got to do. Ever wonder why so many people play Yamaha? Availability, perhaps? One thing we all can agree on is that they make a quality product. They've got consistent quality control, beautiful finish work, a great scale, great artist support system (for endorsers), and excellent communication with all instrument owners, students and professionals alike. I, myself, have never found one that I am comfortable with. I even own a couple. It was that way for me with the Schilke. I have always thought the Schilke is one of the most beautiful horns made. I would visit the Wabash Avenue factory in downtown Chicago whenever we would go through town (that probably dates me big time; they have been out in Melrose Park for years) and marvel at the different models. I played a few, and they were just never comfortable for me.

I would be remiss if I didn't mention some of the smaller companies who, though I'm not familiar with all of their horns, are (as far as I know) still making horns by hand...Joe Marcinkiewicz up in Canby, Oregon; Flip Oakes and his "Wild Thing" down in Oceanside, California; Mike Corrigan (the BAC horn doctor) in Olathe, Kansas; Blackburn Trumpets (and leadpipes) out of Decatur, Tennessee; Edwards Trumpets in Elkhorn, Wisconsin; David Monette, who is in Portland, Oregon; Lawler Trumpets in Shelbyville, Tennessee; Tony Scodwell Trumpets (he's from Las Vegas, but I think he's got an exclusive with a dealer on the East Coast); S. E. Shires Trumpets out of Hopedale, Massachusetts; Stomvi USA/V-Raptor Trumpets, made in Newhall, California (I think the parts come from Spain and are then assembled in the Newhall facility); Harrelson Trumpets out of New Brighton, Minnesota and let's end the list with the master himself, Zigmund Kanstul and I'm not sure you could classify his trumpets as handmade anymore,

but he is one of the last of the old-school master craftsman; he personally inspects everything that goes out of his door, and whether it's repair work, an overhaul, or a new instrument, nothing leaves until it passes his inspection.

What are some specific exercises or warm-up routines that you use on a regular basis, and is it different when you are on tour?

When I was on the road most of the time playing, especially with Tower of Power, I would rarely warm up. I would play some pedal tones in the very bottom of the horn to get the blood going, then something in the middle register to find my center, then scream around in the upper register for a minute, because that was going to be where I spent the majority of the evening. That was the extent of my warm-up. The show was so taxing that I just didn't want to take the chance of "leaving anything on the practice-room floor." Days off, I would use a Silent Brass mute in the hotel room, just to do some flexibility exercises, but nothing routine. I used the stuff I grew up playing: Schlossberg, Clarke, Arban. I also want to say that I used to bleed, partly from an old marching-band injury that I was too young and stubborn to let heal, and probably from not warming up and down properly. There were some other factors, of course...lack of sleep, lots of partying, feeling invincible. What I did realize, years later, when I finally got off the road, was that I had forgotten how to practice. I had no routine, just memories of those same old exercises that I used to automatically revert to...but no gig. So, let's talk about that for a minute...life after Tower of Power...then I will address your questions that you had asked specifically about Tower of Power.

I have found that just getting together with other guys whose playing you admire and playing can be extremely helpful. I'm not talking about a proper lesson, but just getting together for an hour if you are in their neighborhood and playing. Maybe just trading exercises; one plays the line and rests while the other plays the same line. You'd be surprised (I know I was) at how many guys will do that...show you their routine, and you can play along. I have done this with trombone players as well. Why not? I've discovered exercises whose main goals are not sound; isometrics doesn't really matter how you sound, but FORM is important, just like lifting weights. But for all other stuff, you should always be thinking about producing the most beautiful sound possible, because in the end that will become you.

Now I kind of mix stuff up...Maggio, Caruso for the corners, Ralph Scaffidi, Bill Adam, James Stamp, Vincent Cichowicz, Chas Colin Flexibility Studies, Theike, Schlossberg, Clarke, Goldman, Arban, Charlier, and Bitsch...the challenge is to not get bored, so the more stuff I discover, the more excited I get. Plus, now that I'm home more, I've got a bit more time to experiment. One more thing I'd like to touch on before I move on to the Tower of Power experience...and that would have to do with equipment and studio recording.

The recording scene has changed so much over the years, and anyone with a decent microphone and a notebook computer can make a great record in their

garage. But there still is the occasion to work in a real studio setting, perhaps even a soundstage, where the horn section is playing all together, if not the whole band. I have discovered that guys who play horns like the Calicchio 1s, the Bach 37, the Yamaha 6335, with around 4 $\frac{3}{4}$ " to 4 $\frac{7}{8}$ " bells and tighter throat flairs, have a tendency to print (back in the day I would have said to tape; now I guess you have to say to hard disk) better than guys who have horns with the same bore size but larger bells. For example, I have to work twice as hard to get the same sound on a Royer 121 with my Calicchio 3/7 than anyone who plays any of the abovementioned models. It's a different story when your goal is filling the room, but when you are recording, the result you are looking for is not how well you can fill the room, but how the horn prints. And the smaller-bell, more directional horns generally print better. Don't get me wrong; they don't necessarily SOUND better, but they print better and it's easier for the microphone, and it's easier for the player. Now I'm speaking of section recording. Solo recording is a completely different story, because you can experiment and play with microphone placement. But just know going in that if you have a horn with a big bell, you're going to have to work harder in the studio to be heard in the section.

Do you use any microphone technique?

As far as microphone technique with the Tower of Power, both Greg Adams and I liked to be close to the microphone. We almost always were playing on Shure SM 58s; this was many years before personal ear monitors, and as you might imagine, the stage volume could get ridiculously loud in the course of battle. To hear yourself in the wedge, and just for endurance and pacing, we needed to be close to the microphone. The inside of my bell was so scarred up from whacking it on the grids of those 58s. To this day, I like to be close to the microphone, work with the monitor engineer, and let the house guy deal with how it sounds out front. The brass players are the only guys onstage who are not plugged in, and it's our only defense. You might argue that the drummer isn't plugged in. Have you ever sat through the part of the sound check when they are getting drum sounds? You want to be as far away as you can from that.

Today I am in the market for a clip-on microphone made by a company called AMT (Applied Microphone Technology). It is an "off the bell" condenser microphone (similar to the old SD Systems made in Amsterdam that Miles Davis used to use) that actually attaches to the bottom of the horn behind the tuning slide and can be adjustable. You can place the microphone close enough for acoustic playing, and when a Harmon mute is inserted, it's the perfect proximity to the mute. You don't have to worry about scratching up or creasing your bell, or cutting down on the bell vibrations.

In the studio, we liked to be close to the microphones as well. You don't hear a lot of room microphone on Tower of Power albums. We also liked to wear both sides of the headphones, with a nice horn mix in the phones. The trend these days in the studio is for the brass players not to have themselves in the headphones, as they want to hear their true sound in the room—not too loud, just enough chordal

instruments for pitch, and some kick and snare for time. But not us—we liked it loud. To this day, engineers are amazed that I want to hear myself in the headphones. They say, and are correct in saying, that most studio horn players do not want themselves in the phones.

The Tower of Power horn phrasing was always very unique, and the way the section approached a short note was different than any other horn band. Short notes were always super short, and cutoffs were always tight. Dotted half notes were always a “hard off” on three, and with the exception of ballads, whole notes were always off on four. I think this gave the band a kind of “street” hipness, and made it more urban sounding than other popular horn bands of the era, whose players tended to come from more of a jazz background. You know about how in a big-band setting, sometimes short notes (those notes with a teepee marking over them) can be “shorrrrt” kind of sat-on, if you know what I mean. That was never tolerated with Tower of Power. It was thought to take away from the tightness. It has been quite an experience talking trumpet and reminiscing over my career as a trumpet player for [this] book, and if any of these stories help, inspire, or keep you playing when you want to wrap it around a phone pole or tie it to the back bumper of your car, then I have succeeded. You are always in a perpetual state of learning with the trumpet; very few can or would say that they have complete command of the instrument, and as I always say, “Sometimes you play it, and sometimes it plays you.”

Allen Vizzutti

E-mail interview by Eric Murine, June 2012

Equally at home in a multitude of musical idioms, Allen Vizzutti has visited forty countries and every state in the union to perform with a rainbow of artists and ensembles, including Chick Corea, “Doc” Severinsen, the NBC *Tonight Show* Band, the Airmen of Note, the Army Blues and Army Symphony Orchestra, Chuck Mangione, Woody Herman, Japan’s NHK Orchestra and the New Tokyo Philharmonic, the Budapest Radio Orchestra, the Saint Paul Chamber Orchestra, the Leipzig Wind Symphony, and the Kosie Wind Orchestra. Performing as a classical and jazz artist, often in the same evening, he has appeared as guest soloist with symphony orchestras in Tokyo, Germany, St. Louis, Seattle, Rochester, Syracuse, Milwaukee, Buffalo, Phoenix, Croatia, Slovenia, Edmonton, Vancouver, and Winnipeg, to name a few. Music lovers in Germany, Poland, England, Sweden, Brazil, Canada, Japan, Australia, and the United States have heard his brilliant sound over the airwaves of national television. Vizzutti’s status as an artist has led to solo performances at the Hollywood Bowl; Carnegie Hall; the Newport Jazz Festival; the Banff Center for the Performing Arts; the Montreaux Jazz Festival; the Teton, Vail, Aspen, and Breckenridge Music Festivals; the Charles Ives Center; and Lincoln Center in New York City.

What is your definition of commercial trumpet playing?

Commercial trumpet playing to me is the ability to play any style of music well, including classical music, on demand for recording and live performance. The adjective “commercial” implies an ability to play and phrase jazz, big band, pop, funk, and other non-classical styles and the ability to play high notes with good endurance. The “commercial trumpet player” moniker suggests a loud and bright sound, which is not accurate. A great commercial trumpet player is able to perform in myriad musical environments, choosing and using the correct equipment to create the appropriate sound quality. Great sight reading is also implied. In-demand commercial trumpet players may be known for specific skill sets, such as playing “lead” trumpet or being a “jazz soloist” or a “contemporary” music specialist, for example. Generally, the best players can also fit comfortably into musical settings that are not their main area of expertise.

Do you know if commercial trumpet playing is being taught currently at the collegiate level? If so, where?

I am not familiar with a specific program emphasizing so-called commercial trumpet playing. Certainly, music schools such as the Eastman School of Music and the University of North Texas offer opportunities and ensembles to experience commercial playing as well as classical playing.

Do you feel aspects of commercial trumpet playing should be taught at a collegiate level? If so, what aspects?

Good, solid trumpet technique and an understanding of styles and equipment should be taught at the collegiate level in the private studio and ensembles.

Students whose hearts align with a specific style should not be discouraged from being specific. Students with an open enough mind to take advantage of a school's diverse offerings should not be lazy and should do so. In general, being versatile leads to more performance opportunities, and the students should understand that. It's not so much about labeling study commercial, jazz, or classical. It's about playing the trumpet consistently well, in tune, and with the appropriate style. This leads to a salient point concerning the student's willingness to experiment with the elements of style, attack, vibrato, sound, and equipment. In my teaching experience, most university-age trumpet players are very resistant to new ideas and experimentation. Why? You tell me. Nothing would be lost from trying, and there is much to be gained.

Many students are receiving trumpet performance degrees without being taught how to approach commercial trumpet playing. Do you feel that is an area that should be addressed?

The value of a trumpet performance degree lies in the experiences you have in school, the information you get, the ensemble experience you get, the people and professors with whom you associate, and the improvements you make as a player. Learning styles is up to the student, not a professor. In terms of future work and performance, the paper is worthless. (I am NOT talking about the music education degree.) No one has ever asked to see my two diplomas, performer's certificate, or artist's diploma from the Eastman School of Music. One should leave college with a marketable skill. In the case of trumpet playing, this is barely possible and getting more difficult. Students should understand that attending university to earn a performance degree is really an expensive excuse to practice, play, begin building a network, and hopefully learn some theory, writing, and business skills.

As the music industry evolves, do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

I guess the short answer is yes. I think we should invent another degree program that is a better mixture of activity (as described above) and offers students a better life package for success in the arts and in business after graduation. The acceleration of technology, file sharing, shared information, the complete breakdown of control of intellectual property, the cloud, the lack of arts in the media, the "dumbing down" of the public, the lack of arts in the schools, and ever-improving software for music creation at home are conspiring to render trumpet playing as a profession, metaphorically speaking, prehistoric. People who hear live music played by live human beings love it, but they don't miss it if they have never been exposed to it. That applies across the board to any style of music or art. One should note, the one bright spot I see in this darkness is the power of the Internet in combination with creative young minds who will think of ways to succeed that I cannot imagine...I hope. Certainly we need to reach the young kids with music to have any hope of preserving acoustic music. Viva music education.

What equipment do you use for commercial music, and is it different than classical?

I use the right tool for the job. It may be a garden hose or a gold-plated thingamajig. All my trumpets are made by Yamaha, by the way.

Are there aspects of commercial trumpet performance that could benefit classical musicians?

Yes! I have been preaching that for thirty years. A musical trumpet player with a sense of style and taste will greatly benefit from varied experiences. Specific examples in my playing life: I learned incredible techniques in pacing and endurance [by] performing long nights with my small electric jazz band, rock bands, and playing lead in a big band. Many orchestral pieces, and my solo recitals and concerti, are much easier to perform as a result. I don't play the same stylistically in these settings, obviously, but pedagogically my understanding of the physical interface with the mouthpiece and trumpet has been vastly enhanced by these experiences. My subtle and lyrical playing is much better as a result of chamber music and orchestral experiences from Bach to contemporary music, not to mention solo recital music. The physical control of the trumpet one learns classically is exactly applicable to jazz and ballad stylizing, for instance.

When on the road, how do you maintain trumpet practice during a long musical tour? How do you find time?

I traveled 150,000 miles in eight countries last year, 2011. My best friend on the road is my Yamaha Silent Brass mute. My mantra is to stay warmed up at all times. I will warm up and practice daily no matter how far I've traveled, how many hours it took, the time of day, or my level of fatigue. I'm no hero. I just know that, in order to maintain the level of playing consistency I want to maintain, I must at least play daily. Sometimes it's the middle of the night in a hotel.

Wilmer Wise

Interview in New York by Eric Murine, January 2012

Working with everyone from Pablo Casals to Placido Domingo, Philip Glass to Stephen Sondheim, Rudolf Serkin to Leonard Bernstein, the Marlboro Festival Orchestra to the New York Philharmonic, Quincy Jones to Weather Report, and many others in between, Wilmer Wise has truly been there and done that. He also played lead trumpet on the only recording of *West Side Story* conducted by Leonard Bernstein, as well as on many of Philip Glass's movie soundtracks. His most long-lasting job was as the Brooklyn Philharmonic's principal trumpet, a position he held for more than three decades until his retirement in 2003.

There are a few who do just classical music in New York, but they are rare. The New York Philharmonic guys could possibly be the only classical players; the rest of us are just trying to survive. Over the span of my career, I have played everything, even rodeos. My first years in New York, I played everything on C trumpet, which some players didn't know what it was. I play a vintage 3C, which is equivalent to a 1C; the stamp of 3C doesn't match what it really is. I play a large-bore trumpet for everything, which you aren't supposed to do. I eventually got a Bach Stradivarius ML 72 lightweight to use for pops trumpet playing. I performed the "Leonore" calls on the Bach Strad 72. My early years in Philadelphia, I performed in rock-and-roll bands, including [with] James Brown. The trumpet players had a tough time with that style of music, so guys like myself and Johnny Coles were hired. If you can play any style and the phone rings, say "yes," and then say "what is it?" Versatility is the name of the game. At one time most hotels in New York had house orchestras; it's not like that anymore. The difference between my generation and today is that everything is down on recording now. I used to go to shows to hear the music; now, it's all recorded.

As the music industry evolves, how do you feel the trumpet performance degree should evolve since trumpet performers are now asked to do much more?

The difference between the classical player and the commercial player is the tongue placement and sense of rhythm. You must listen to all of the styles; the Internet allows endless listening opportunities. Have a big set of ears, and be in control of the articulations. As a teacher, I would sit the student down to teach them the style of a few bands such as Teddy Pendergrass, the Temptations, and the older bands.

Describe the styles of Soul & Motown?

Motown is a bit classier and cleaner than soul music. The later James Brown bands were much cleaner than he started out with; the players were better. That's why James Brown started to sound tighter.

Glossary

Axe- A musician's instrument.

Chops- A brass musician's embouchure.

Club Date- Another name for performing at a party, wedding, or a special occasion.

Horn- A wind instrument.

Legit- A term used by jazz musicians to describe a classical gig.

Lick- melodic fragment or phrase.

Shed- To practice something.

Tune- A melody or song.

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VITA

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