



Methods of study that have revolutionized the style performance of the trumpet in the XXth century

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Abstract: The article describes a number of methods of the technical study in the twentieth century, which were the basis for the performing style changes and training of several generations of trumpet players who eventually built this style, creating new opportunities for expression, appropriate for the musical language of the XXth century.

Keywords: methods of study, trumpet, exercises, control breathing sounds, sound quality, muscle strength.

1 Introduction

The emergence of a multitude of means of expression in, new to the XXth century trumpet repertoire, was conditioned by the rapid evolution of methods of performing, the performers' aspirations to bring their technique to a higher level. This is due to the new methods of technical study of the trumpet, to the improvement of the quality of construction tools, acoustic research and development of the processing procedures of the metal and alloys - materials needed for the construction of the trumpet.

There are many methods of technical study complete with exercises and recommendations developed by musicians and teachers of trumpet. Many of these authors used as a model and base structure for their own methods the famous "Method of study for cornet and saxhorn" by J. B. Arban (Paris, 1864), which is still actual and valuable today. But the XX century imposed new requirements in terms of technique and therefore eminent musicians and authors of various study methods technically advanced as Merri Franquin (1848-1934), France, Herbert L. Clarke (1867- 1945), USA, James Stamp (1904-1985), USA, Carmine Caruso, (1904-1987), USA, Timofei Dokshitser, (1921-2005), USSR, Max Sommerhalder (1947), Germany has contributed to

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the modern style of trumpet performance. It is characterized by precision, very clean intonation, ample tone with a rich color palette, dynamics control, including the tuning of fork extension up to almost 4 octaves. All these achievements in the art of trumpet study enabled the previous century's composers to write works of high degree of complexity and difficulty. Of the many methods of study that have been developed during the XXth I chose to research in more detail some of the methods by a few of the authors listed above, considering that these works, even if they have been developed in different countries and in different periods of time, have a common point: new ideas to achieve the degree of technical interpretation that led to the upper level of technical and interpretative possibilities at the time of their development.

2 Methods of study

Study methods can be divided into two categories: a) those based on timing and agility exercises to develop technique; b) those based on exercises to develop muscle flexibility embouchure study approach and the focus on solving the identified technical problems. The existence of several methods of technical study of diverse nature allows teachers and students to obtain satisfactory results in a relatively short period of time. Despite the differences, they have a common goal – the training to become a complex musician.

2.1 Common features of the methods of study

In all practical methods of study written by musicians and teachers of trumpet, the main recommendation is the daily practice of studies and exercises proposed in the method. This clarification is necessary because the art of trumpet performance is provided by a theoretical side, as well as by a practical one – daily exercise of the facial muscles, or in other words, the birth of the muscular sound – (embouchure, fr.), and that of the abdominal muscles – muscular system that supports this sound. The theoretical part, solfeggio and theory, is present in all methods of study. The breathing exercises are equally important and in the methods of study there is also a description of the human body's breathing apparatus. All these methods aim to train the muscular strength and the timing of the embouchure muscle groups, on which the tuning fork extension depends, but also the improvement of the tone quality, the precision of the issuing of sound. All this allows the performing of utterly complex musical works. Of great importance is also the approach of these methods and it is necessary to abide by all recommendations of the author. This is what determines the final result – the special qualities of the trumpeter, acquired during the study: sound quality, diversified joints, precision, major physical strength, timing, ability to

properly use the breathing and the column volumes of air, needed to review the interpretation of a musical phrase of the entire work. Most performers who built an international solo career have studied these methods and continue to practice them in order to maintain their level as an orchestra, ensemble or solo artist. Another common feature of these methods is obtained from the study of mental stability and self-confidence under stress situations: concerts, recitals, and other public performances.

2.1 The differences between methods

Each trumpet player identifies, of course, a particular element selected in the selected method of study or the implementing in the teaching process, as the methods have, in addition to the common points, several differences. The differentiated approach to common problems is the main difference between them. An important point to highlight this is the warming. Given that at the sound emission more muscle groups participate, each warming method recommends this differently: some – beginning with the medium registry, others –the medium acute or severe one, or special exercises without the instrument. These distinctions are essential for musicians, especially for beginners. The difference in physical conditions, also in conformation of orbicular muscles and teeth, conditions the position the mouthpiece on ambajur. Often, because of imperfect teeth, the mouthpiece is not positioned evenly on the lips, either vertically or horizontally, which is not approved by many teachers. My own experience confirms however that unequal position is irrelevant, and due to the variety of study methods and their exercises allow talented and persevering students to achieve good results, successfully overcoming these problems. The first sounds emitted by a student are at the age of 9-10 years old and usually of poor quality, and therefore his desire to study further decreases significantly. The recommendations for the beginning of the daily studies proposed in various methods allow teachers to overcome physical and psychological setbacks, as he or she is gradually gaining confidence. Daily exercises are presented differently: some are based on the game chromatic pp (*Technical studies* (1912) by Herbert L. Clark), others on harmonic fixed position (Ch. Colin, *Trumpet Method*, 1941), and others recommend the so-called "vocalizations" (James Stamp, *Warm-ups and Studies*, 1978). Methods of study that will be further analyzed here are, in our opinion, the most suitable for diagnosing technical problems of the trumpeters and their solving.

One of the first modern study methods was *Method of Technical Education (Technical Studies*, 1912) by **Herbert L. Clarke** (1867-1945), an excellent self-taught North American cornetist-soloist. After the *Complete study method...* by J. B. Arban, the studies in the method by H. L. Clarke are

the most commonly used by trumpeters from all over the world: "If Arban is the Bible of trumpeters, then Clarke is the New Testament" (P. Thibaud).

"All the exercises in this book are not very heavy, but very effective if practiced daily, and at first will be sung slowly, with increasing speed over time, as indicated by the metronome. After practicing these exercises every day for years I have achieved outstanding performance in acute register. Even after a two-hour concert the facial muscles and the remembouchure are flexible and malleable", wrote Clarke in the preface of his *Technical Studies*. The goal of the method is to obtain rhythmic accuracy, a clean tone without impurities, *pp* dynamics, a great speed in the exercises performance aided by the metronome and the training of the maximum extension of the tuning fork. The method has ten chapters (studies), representing a group of exercises with a purpose. Each chapter is ended with a concentrated study based on the previous ones and it stretches the limit in terms of dynamics (*pp*), speed, intonation, tone homogeneity, muscle strength and the breathing volume.

The first group (Fig. 1, *premières etude*) presents a chromatic gamut that begins in the gravest register of the trumpet. The exercises do not require considerable physical effort this register is accessible even to a beginner, that is why the psychological stress caused by the types of exercises that start with acute or strong notes here is virtually eliminated from the start.



Fig. 1 *première etude*

The exercise continues until the acute register. The metronome is noted on the left top side of the staff, thus showing how to work on these exercises - from 160 fourth to 112 minims with a point: this means that over a short period of time it is required to reach the desired level of performance. This study will be confirmed at the end of the first group of exercises (Fig. 1a), which must be played twice in one breath. Its goal is the strict control speed and dynamics synchronicity and the efficient distribution of indicated breathing.



Fig. 1a

The following two groups of exercises are made the same as the first one, based on the extension of the tuning fork and the mandatory use of the metronome, but group 2 (Figure 2, deuxième étude) is in the form of sequences, and group 3 (Figure 3, troisième étude), in the form of arpeggios. Also common for these two groups is that each exercise is repeated three times using just one breath, with three different types of joints used in the following order: legato – only with the valves moving, détaché – articulated, and double articulation – with the use of an auxiliary joint for the second note (ta-ka). Double articulation allows a very good result in exercising speed and synchronization of fingers with the valves movement, joint tongue and pressure of the air column that supports sound. Here are some examples of these exercises:



Fig. 2 deuxième etude



Fig. 3 troisième etude

The author's recommendation to study these exercises in *pp* must be closely respected, as a higher dynamic range can lead to muscle overuse and destruction of the ambajur – an unfortunate result for musician's career. At first glance, the aim of these technical studies might seem to be the developing of speed and timing, but in reality the effect of these exercises is much wider: the clarity and cleanliness of sound in low tone, muscle strength, and therefore, remarkable broadening diapason. The above findings are the result of personal study and teaching. Several generations of students who have studied this method correctly achieved outstanding results in their careers as performing artists. We will not exemplify all sections of exercises, but some recommendations and comments are required:

- 1) *These exercises have been designed to overcome the difficulties in replicating a tone trill. Exercises are to be practiced slowly and cautiously.*
- 2) *The mechanical imperfectionstaht can be found on some instruments can be overcome. The most difficult intervals are: Si nat-Do#, Do-Re.*

Then the standard recommendation for all studies, as follows:

Fingers and tongue must remain flexible during the study. Once you are familiar with the exercises, try the simple and double joint. Practice exercises in study IV until you manage to perform an exercise with a single breath.

These recommendations are made by H. L. Clarke, but many of the suggestions also come from performers and teachers, so the method appears quite often in another form, and in this case the effect of content changes.

From my personal experience, I can state that this or any other method should be studied exactly as the author recommends, and in this way, the results will be rewarding. The effect of exercise is not only that of "clean technique". In addition to this major strength, well located, clean sound, timing and muscle flexibility is obtained. The great Cuban jazz trumpeter **Arturo Sandoval** says: "I have never parted with this method since the age of 14, when I first got acquainted with it"¹.

In addition to his technical studies method, Herbert L. Clarke added to the repertoire of solo cornets and trumpet virtuoso different works (*Bride of the Waves*, 1904, *Caprice Brilliant*, 1908; *Sounds from the Hudson – Valse Brilliant*, 1914, *The Debutante*, 1917), which can be performed if the player is familiar with the author's method. Currently these items are played both in concerts and during studies, thus showing that the Method of Technical Studies has become indispensable for successful careers of modern trumpeters.

Carmine Caruso (1904-1987), born in New York, where he lived all his life, was a famous teacher of brass instruments, and musicians worldwide came to study with him. He began studying music at an early age, starting as a promising pianist, then played the violin, and as of 17 years he began to play the saxophone. These changes in the career as a musician of C. Caruso were due to the strong influence of jazz on the musical life of the United States in the early XXth century. He performed in most New York orchestras that activated in city dance halls and jazz clubs. In 1941 Caruso abandoned this practice in favor of teacher and freelance career. But how did a saxophone player become such a famous brass instruments teacher? In 1942 he had his first trumpet student, and in the following years he continued teaching with much success. The word about the miraculous results of his method of study spread all over the world. In Europe the method of study of C. Caruso was brought by Markus Stockhausen, the son of composer Karlhenz Stockhausen, who studied in New York with Carmine Caruso himself and later wrote a book - *The Basic Caruso*. Then this method was taken and implemented by well-known teachers and musicians such as P. Thibaud, R. Friedrich and subsequently by most teachers in the European countries. C. Caruso calls his method *Musical Calisthenics For Brass* (from gr. Kallos - Beauty + sthenos - force): „When playing a wind instrument, the musician is concerned about the synchronization of the various muscle movements of the body and as a result of its improvement he obtains the desired outcome, that is why this moment of synchronization is of utmost importance"².

¹ When he shared his opinion about Clarke's method, Sandoval was 63 years old.

² Extract from the conversation between Carmine Caruso and his student Charly Raymond (1979).

This method is not the same with the others – it is based on the formation of conditioned reflexes and aims to: a) develop muscles of the embouchure, b) synchronization of the muscles involved in the issue of sound, c) training the muscle group that supports the column of air, forming constant pressure, d) transformation of the tone's quality, to finally obtain the desired by all trumpeters result – orbicular muscle strength – the essential muscle group in the forming and support of the sound.

As previously mentioned, the method is called "six notes" because the first exercise consists of six notes and is extremely simple and accessible - a key element in the formation of the psychological balance of the student. During the study method the author recommends four rules that must be observed:

1. Striking the pace with the foot - this rule seems strange at first, but it is essential in forming a rhythmic reflex, because the author recommends the subdivision in mind of the quarter in sixteenths, so that the rhythmic reflex should contribute to the synchronicity of breathing with the muscle contraction and the air column control.

2. Keeping the mouthpiece in contact with the lips until the end of the exercise – in addition to this recommendation it is important to maintain the tight position of the ambajur muscle during break measures. Sound intensity will remain constant until the end of the exercise.

3. Maintaining a balanced air column – the student should maintain a constant airspeed and the articulated notes should have no break. This is important for controlling the continuous flow of the air necessary to produce sound.

4. Breath through the nose only – this fourth rule is the most effective way to apply the second rule. In this case ambajurului muscles remain fixed, and the additional mobility, that leads to an extra muscle strain, is eliminated.

This is the fastest method to form the conditioned reflex of the muscles and get the much desired and important muscle strength. The method is called "14 weeks" due to its structure. It is divided into "classes" and each "lesson" is divided in 2 or 3 exercises. Every week the student goes through a "lesson", then the following week he adds the second, etc. The progressive escalation of study during a determined period of time forms not only the muscle strength but also the mental balance of the player. There is a close bond between the two elements and it is very important for the artistic development of the player. Many performers compare this method with oriental martial arts, where the combination of force with the beautiful precise and controlled movement is indivisible. Strict compliance with the author's recommendation is absolutely necessary not only for a positive result from the study of these exercises, but also not to destroy the delicate muscles of the embouchure. The wrong approach to the exercise can lead to a

negative confusing and counterproductive experience. The paradoxical core of the method is Caruso's recommendations to not look for the correct intonation or sound quality, and neither is joints precision relevant, but only the training of the muscular conditioned reflex. It is formed by a daily practice of the method's exercises in the order they are presented, following the rules and recommendations. After the 14 weeks the performer will suprisingly discover major changes in terms of sound quality, accurate intonation, joints, support and especially resistance.

The method's basic exercises are:

❖ **Six notes:** This exercise is as simple as it is important, because the practitioner does not have to make a considerable physical effort and muscles will easily respond to the stress. Timing is very important because it will inspire the student's self-confidence, and more importantly, it will stabilize the mouthpiece's position in the optimal place – the imprint of muscle memory (Fig. 4).



Fig. 4

❖ **Harmonics:** even if the student has problems with the acute register, this exercise shows him that he is easily able to reach a do in octave 3. The reason is that the exercise is placed immediately after the 6 notes, at a point where the student is confident and the mouthpiece is already placed correctly. (Fig. 5).



Fig. 5

❖ **Intervals:** that exercise always begins on the ground note of the 1st octave and continues every second, then third, quart, etc. up to octave. The intervals must be played legato. It is also important to mention the author's suggestion to continue the exercise until no sound comes out, then continue from where we left off and continue until the sound disappears the second time. This should not confuse us. We can compare this exercise with an

athlete's training, who stops when he feels his muscles overloaded and resumes after a 15 seconds break (Fig. 6).

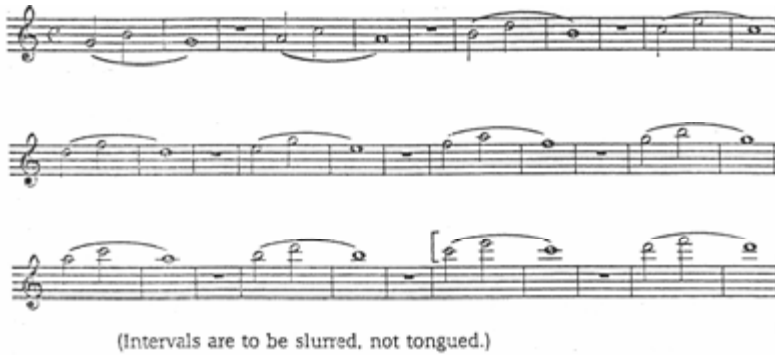


Fig. 6

❖ **Intervals with <>**: This exercise is similar to the **intervals**, but this time there are whole notes with crescendo and diminuendo from pp to ff and back, as shown in the example. Here, the essential muscle control and support of the air column are essential. Airspeed determines the dynamics: the low speed corresponds to the low shade and vice versa, and for the complete control of the exercise (Fig. 7), this should be subject to the following schedule (Fig. 7a, 7b):



Ex. 7



Ex. 7a

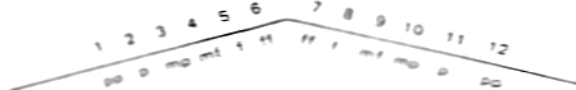


Fig. 7b

❖ **Intervals ><**: the same exercise, dynamically reversed, but which causes the emission to ff (Fig. 7c).

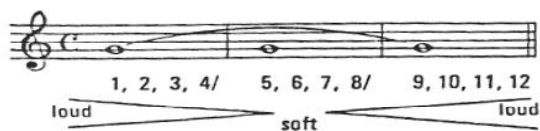


Fig.7c

❖ **Joints:** The joint exercises proposed by Caruso are useful for the development of tongue's ability for various rhythmic formulas, but the indicated syllables are closer to the way of articulation of trumpeters performing jazz, given that the author was a jazz musician, and his advice was sought by many players who practiced this kind of music (Fig. 8).



Fig. 8

This method has a positive, almost miraculous effect on the psyche, virtually eliminating frequent failures and poor results during the study. I believe that the close link between physical and mental is actually the method's centerpiece and the creation of conditioned reflexes of the muscles of the embouchure remains a research problem in the trumpet's study. Both I and my students have noticed a remarkable improvement during the practice of this method, and the emergence of a solid mental balance, which allows control over any difficult or stressful situations.

Here are some of the views of musicians who practiced this method:

Pat Harbison, trumpet player and teacher of jazz: Carmine had a strong influence on me at a crucial time in my life and career. I came to see him in the mid 70's, with the music in my head and my heart, and a frustrating realization that it could not be heard. No matter how bad I felt at the beginning and how hard it was, but I knew that only he has a cure for me. Carmine and his approach convinced me that I can make a career out of trumpet playing at a point when I was ready to give up.

Dave Rogers, saxophonist and composer: Carmine was a spiritual beacon for me. If wasn't for his patience, kindness, encouragement and strength I would not be performing today. The school of Carmine was not only his method or the problem solving, but also guidance and psychological support. He was always there when they needed him, and he was never too busy. His image is still a constant source of comfort for me. Carmine's method is one of the most effective for any player who wants to achieve freedom. I think I was lucky to know Carmine Caruso.

Ray Anderson, a freelance jazz trumpeter and trombonist man: I studied with Carmine briefly in 1983 after a devastating attack of paralysis. I still practice many of his exercises every day. They are ingenious and the work!

James Stamp debuted as a professional musician at age 16 in Rochester, Minnesota. After having performed in various bands in Minneapolis, he was appointed first trumpeter of the symphonic orchestra of the city, and held this position for 17 years performing under the baton of renowned such conductors as Eugene Ormandy and Dimitri Mitropulos. In 1944 he leaves for California, where he plays in the Hollywood movie studios and television orchestras. In 1954, after a heart attack, he devotes all his time to teaching, with exceptional reputation due to his capabilities to diagnose the problem and propose an effective solution in each case.

Warm-ups + Studies (Heating and studies) by James Stamp, first published in 1978 in Switzerland by BIM Publishing House, has gone around the world due to the outstanding results in the daily study of trumpet for all those practicing this method. This is the first comprehensive study method that includes in its exercises the pedal notes - notes of the lower register from outside the trumpet's tuning fork preset in its building. The trumpet's diapason goes down to the note f # of the smaller octave, but certain exercises of this method include notes up to the contraoctave, nonexistent in the trumpet's ambitus and that seem unnecessary, but consequently have great importance in the study.

The method's structure is progressive, beginning with breathing exercises. All methods talk about breathing and how to use it, but Stamp recommends breathing exercises that are similar to those of yoga. With these exercises the warming begins, which is the first section of the method. Inhalation - 8 times, 8 times - holding the breath in, and out 8 times, in slow tempo, then increase the number of times along the way. This is the first exercise by which the times of breathing change, retention of breath in and out. For example, eight times inhalation 8 timeout without inspiration, eight times; or: one for inhalation, retention of breath 8 times 8 timeout. Practicing in this way, the musician develops his ability to control the flow of air that supports the sound, and also the muscle's ability to inhale a greater volume of air.

Further supporting the analogy with yoga, we can say that the breathing training is essential also from the mental point of view, providing a feeling of comfort that allows complete control of the body, thus eliminating panic and uncertainty in times of stress. Because the trumpet is a wind instrument, such exercises are absolutely necessary for both beginners and professionals.

The next group of exercises is called buzzing site, i.e. a buzzing lips. To better explain this it should be mentioned that all the wind instruments' sound is born from the vibration of:

- A single or double reed in the case of wood wind instruments
- A column of air in the flute and instruments of the same family,
- Vibrating lips in brass instruments that use the mouthpiece.

Buzzing is the vibration of the lips that produces sound, but Stamp recommends special exercises for this, that develop the ambajur, location and focus of the sound and the tone quality. Exercises form the muscle reflex and the balance and the constant contact between air pressure and vibration of the lips control. (Im.1 and Fig. 9).



Im. 1



Fig. 9

The same exercises will be performed at the mouthpiece, but this time the quality of the sound control will be added. The author recommends that buzzing exercises are performed with a piano, thus forming the muscle reflex and controlling the tone (Im. 2 and Fig. 10).





Im. 2



Fig. 10

It is important to mention that the sound issue is to be made without using the tongue, only from the air column, that will make the lips vibrate, thus avoiding, in a great part, emission failures, so-called "kix" – an unpleasant phenomenon, both for the performer and the public. Warmups

will run in rotation with the piano or with a study partner, and this recommendation is valid for all the exercises in the method. It is important to follow the indication not to overload the delicate muscles of the lips, thus obtaining freshness of tone for a much longer period. The duration of the exercise or the singing of one partner corresponds exactly with the time necessary to instantly muscular recovery of the other one. "I was surprised to see that James had a fresh sound and great flexibility after 8 or 9 hours of study with the participants in his courses and his trumpet always had the tone of a flute" (P. Thibaud).

After the warmingup the vocalizations begin. These exercises are performed with the trumpet and are so called because they resemble the exercises practiced by singers. Stamp recommends to use certain signs (ABCD), which explain how to perform vocalize or the note. For example the sign a  stands for the recommendation that the player performs the note in such a manner that his intention to go up or down is not heard, thus avoiding those little curvature sound when changing from one note to another, especially in large quart intervals. The mark b  means that the note assigned to this sign should be held about 3 times longer. **Mark c** tells us to bend the note with one semitone, rhythmic and played as if we used the valve. **Mark d** means keeping the note perfectly straight, without letting it "fall". As a result, the "approximate" intonation, a discomfort for the artist, but especially for the audience, disappears. This moment is very important for the overall performance. Brass instruments choirs performed in various musical pieces, played perfectly in tone and balanced, create a harmony between what is played and what we want to hear, but if they are performed with an approximate intonation, it leads to dissatisfaction and discomfort.

Vocalizations are divided into three groups, developed in a progressive form, a common feature of the method. The first group (ex.11) consists of smaller vocalizations (a) that develop gradually (b), including pedal notes in a lower tone (grav?) and developing the ambitus in the acute only up to C3 (d), the extension of the last exercise in this group comprising three octaves. Even if in the various editions there are different dynamic notations, the vocalizations have to be studied in a comfortable tone, slightly larger than mp but not exceeding mf, in order to avoid muscular strain (rec. P. Thibaud).

Group 1 (Fig.11 a, b, c, d)



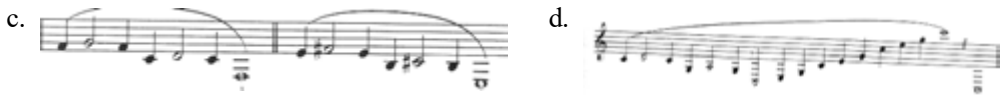


Fig. 11 a-d, 1st group

The exercises above are part of the first group.

The strict requirement of the study of pedal notes and their inclusion in the range of the trumpet needs to be explained. For the issuance of these notes and their relation to the range of the trumpet a fixed position of the embouchure muscle group is required, and this contributes to binding the whole ambitus. Training these muscles in this way results in emission precision, a much better intonation, sound focus, flexibility in legato, technical agility and precision during intervals performing.

The following sets of exercises are designed by the same principle, but developed with a wider range. This development principle lies on the control training, as well as on the breathing distribution, and the muscular resistance of the ambajur, due to the wide range of the exercises. (Fig. 12 a, b, c, d).

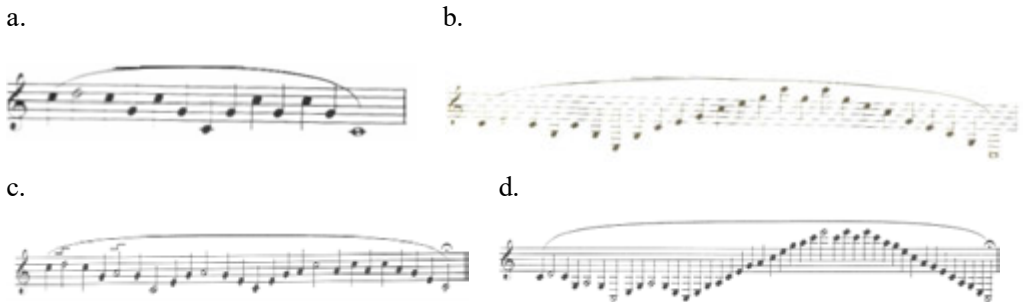


Fig. 12 a-d

A simple and ingenious J. Stamp's recommendation: to get faster and effective results with this workout one has to play towards the lower tone and think towards the acute and vice versa. This forms a muscular conditioned reflex, regardless of external factors, works perfectly and creates a comfortable balance between the physical and mental sides, so needed and desired by musicians.

At the end of each group the author recommends different exercises:

❖ **diatonic and chromatic range:** must be studied with the metronome and the indications of dynamics must be respected, as well as the joints;

❖ **trill exercises:** these exercises should be played going up with one semitone rising and playing the superior note of the exercise alternately with or without piston in the fixed positions of the pistons.

❖ **resistance exercise:** the training of ambituswidening, and the author's recommendation is to go towards acute and low as much as possible, including pedal notes;

❖ **intervals:** these exercises require dexterity already acquired during the study and are effective in getting a centered and focused sound, here you can notice the importance of the link between the pedal notes and the rest of the diapason (Fig.13).



Fig. 13

❖ **articulation and precision:**gamut and arpeggios exercises, developed in all tones, using the metronome from lento to allegro;

❖ **bending - bending voluntary sound:** a very important exercise for focusing and localizationof the sound. The curved by a semitone sound without using the trumpet’s mechanism - only by the orbicular muscle action, shall have the same tone quality as natural sound, and this is controlled by alternately playingsounds with bending and natural, as illustrated below. Of greatt importance is the intonation relationship between the curved sounds and the rest of them (Fig. 14 a, b).



Fig. 14a



Fig. 14b

Thomas Stevens (trumpet player, teacher and composer, soloist of Los Angeles Symphony Orchestra) wrote three technical studies, dedicated to J. Stamp that are at the end of the method. And because they express *the essence of the method – strength, flexibility, accuracy* – someone who has not studied the *Warm-ups + Studies* will not be able to perform these studies, which at first sight are not very complicated. ”I think James Stamp is one of the best brass instruments teachers worldwide. His exceptional insight allows him to share his knowledge with everyone. I do not know a single case in

which he wouldn't had results, be it asoloist, a musician orchestra, a jazz-man, or a 12 year-old pupil"³.

Anthís Socrates, teacher, first radio orchestra trumpet in Athens, Greece: "After I attended summer courses with J. Stamp, my life has changed..."

Antoine Cure, teacher, first trumpet in the Intercontemporain orchestra, conducted by Pierre Boulez, France: "*Warm-ups + Studies* are a genuine therapy for us..."

5 Conclusions

Practicing *Warm-ups + Studies* for 25 years now, I could conclude this method's description with a moment from my own experience. In 1988, when I arrived at the National Superior Conservatory of Music in France, I had already a 17 years of experience as a trumpeter in the State Philharmonic Orchestra of Republic of Moldova (former USSR), being at the time a professor at several educational institutions, but with a major professional discontent. When I entered the study hall of teacher P. Thibaud, after the introductions were made, he asked me about my career as a musician, what study methods I used and if I had heard about the methods of Stamp, Caruso, Clarke and others alike. I said something about Arban, listed some study methods of Soviet authors, and about my daily studies I had little to say. "I cannot imagine how you play in the orchestra with such a low study background. I think it is extremely difficult for you", the teacher told me. I was a little puzzled by this remark, but when I heard P. Thibaud's students play, I realized that I really know very little about the true technique of study. In these 25 years of practicing *Warm-ups + studies*, and other methods, either alone or with students, I believe I won the freedom to play whatever I want with all the instruments of the trumpet family. My former students are musicians in various orchestras or teachers. I think that, from a professional viewpoint, one cannot wish for more.

The above description of the methods has not been a simple review of some valuable works in the study of trumpet, but an attempt to track the growth of the quality study and its application in teaching, creative and performing arts development. These works, written at different times, with different structures, have a common goal: that of improving trumpeters' main qualities such as tone quality, joints precision, technical performance and last, but not least, the muscle strength of the performing device. The recommendations of these methods are based on personal experience of each

³ The trumpet solos from the famous series in the 60s, Star Trek, emphasizing the miraculous image of the infinite outer space belong to James Stamp.

of the authors, who are recognized worldwide as musicians with a spark of genius, but also as teaching personalities, which formed generations of trumpet players and their methods continue to be most effective. I practiced these methods in my career as an orchestra trumpeter, soloist and teacher, and I can say that the result is more than satisfactory.

The feeling that the musician and the instrument are indivisible is a great professional reward. I recommend these methods of study to pupils, students, as well as to professional players and teachers as an infinite source of highlighting qualities which are hidden in each of us.

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