



TAMUK



TRUMPETS



TEXAS A&M UNIVERSITY-KINGSVILLE
TRUMPET STUDIO
COURSE PACKET

www.tamuktrumpets.com

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DR. KYLE MILLSAP
Associate Professor of Trumpet & Jazz

DR. SPENCER WALLIN
Lecturer of Trumpet

MELISSA MILLSAP
Lecturer of Trumpet

Department of Music
MUSB 217
kyle.millsap@tamuk.edu
361.593.2805
www.tamuktrumpets.com

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**Department of Music
Trumpet Studio Syllabus**

MUSA 1110, 1210, 1220, 2210, 2220, 3210, 3220, 3410, 3420, 4210, 4220, 4410, 4420,
5310, 5320

1-4 SCH, Applied Lesson

Arranged Meeting Time, MUSB 217, 202, 203

Course Syllabus: Fall 2019

Instructor Information

Instructor: Dr. Kyle Millsap, Associate Professor of Trumpet & Jazz

Office Location: MUSB 217

Office Hours: posted or by appointment

Office Phone: (361) 593-2805, cell: (361) 459-2848

Office Fax: (361) 593-2816

University E-mail Address: kyle.millsap@tamuk.edu

Preferred Form of Communication: E-mail

Website: tamuktrumpets.com

Instructor: Dr. Spencer Wallin, Lecturer of Trumpet

Office Location: MUSB 203

Office Hours: posted or by appointment

Office Phone: (361) 593-2803

Office Fax: (361) 593-2816

University E-mail: spencer.wallin@tamuk.edu

Preferred Form of Communication: E-mail

Instructor: Melissa Millsap, Lecturer of Trumpet

Office Location: MUSB 202

Office Hours: posted or by appointment

Office Phone: (361) 593-2803, cell: (901) 212-3535

Office Fax: (361) 593-2816

University E-mail Address: melissa.millsap@tamuk.edu

Preferred Form of Communication: E-mail

Course Information

Textbook(s) Required: As assigned in lessons

Textbooks(s) Recommended: Clarke *Technical Studies*, Concone, ed. Korak *Complete Solfeggi*, Vizzutti
Trumpet Method Book 3: Melodic Studies

Technology Requirement(s) : Tuner & Metronome

Optional Text and/or Materials: See Course of Study

Catalog Description

The courses in applied music are designed to meet the requirements and desires of the students who wish to major in performance, to major in music with teacher certification or take applied music as an elective or minor, or to begin study in applied music to use as a teaching tool or as an area of enrichment where public performance is not the goal.

Student Learner Outcomes

1. Students will be guided to improve their musical skills, including musicianship, music pedagogy, and performance ability on the trumpet. In order to achieve the greatest musical success possible in your career, it is crucial to have the experience of performing in quality musical ensembles and performing significant solo and chamber works. The development of your performance skills is central to your success in these endeavors.
2. Able to demonstrate greater fluency in musical performance through the jury examination at the end of each semester.
3. In fall semesters, they will demonstrate greater command of scales and arpeggios through the Scale & Technique Exam. In spring semesters, they will be able to demonstrate a greater knowledge of pedagogical concepts and/or literature through the written project.

Marketable Skills

Students will develop. Greater understanding of the pedagogy involved in trumpet instruction and performing. They will gain a greater knowledge of trumpet literature, valuable in pursuing a career in either the performance or education field.

Course Assignments & Assessments

Students will be assigned material each week in their applied lesson that will be evaluated at the next lesson. It is expected this material will be practiced to a high-level quality of performance. Additional assessments include semester studio exams and end of semester juries or recitals.

Grading

Final grades in this course will be based in the following manner:

- A = 90% - 100%
- B = 80% - 89%
- C = 70% - 79%
- D = 60% - 69%
- F = 59% or Below

The semester grade is determined by the instructor based on the following formula:

- Weekly Lesson - 60%
 - Lesson grade will be scored each week out of 100 points and will be based on the student's preparation of assigned materials. 90-100: Mastery of the technical elements and able to express musical ideas clearly; 80-89: Some facility with technical elements and rudimentary musical expression; 70-79: Many errors and insufficient musical and technical development; 60-69: Poor preparation and a clear lack of focused practice during the week; 0-59: Student is essentially sight-reading lesson materials.

- Each lesson will begin with a scale examination, making up 5% of the weekly lesson grade. Students will be asked five scales at the start of the lesson with the requirements matching those outlined on the Studio Scale Requirements guidance. Students will have five minutes to complete this exam. Scales not finished during this time will be counted as zero points. The number of scales required may be decreased to four or three if the student is demonstrating satisfactory and continued mastery.
- If a student requests, and is granted a rescheduled lesson for non-documented reasons (family emergency, medical emergency, etc.), the lesson will incur a one letter grade penalty due to lack of preparedness for the original lesson time.
- For students enrolled in 1000-level lessons, attendance at a technique masterclass, held on Fridays at 10:00 am is also required. Failure to attend without a prior excuse will result in a 2% semester grade penalty. If I am unable to attend the class and no substitute instructor is available, the class will not meet and there will be no penalty to the student.
- All students are required to attend at least one warm-up class per week throughout the semester. Times will be announced at the beginning of each semester. This is to help students learn techniques needed for a successful daily warm-up and refine skills necessary for success throughout their study of the trumpet. Failure to attend a class in a week will result in a 5% penalty to the weekly lesson grade.
- Students required to attend group lessons who do not attend at the arranged time without a prior excuse will incur a 5% semester grade penalty. If I am unable to attend at the arranged time, the lesson will be rescheduled and there will be no penalty to the student for the original time.
- Trumpet Ensemble/Masterclass Participation - 10%
 - Trumpet Ensemble grade will be based upon attendance at rehearsals and performances and preparation for rehearsals.
 - Missing a dress rehearsal or performance will result in a grade of 0 for the semester.
- Jury Examination - 20%
 - Score averaged from panel of the brass faculty.
- Technique Exam/Written Exam - 10%
 - During fall semesters, all students will be given a scale and technique exam based on the Studio Scale Requirements guidance. In spring semester, students will be assigned a project that may include a literature assessment, oral presentation, pedagogical text examination and/or musical terms examination.

Each required event missed where the absence is considered unexcused will result in a 2% point deduction from the final grade. Attendance penalties for missing required concerts/recitals will

be deducted from the final grade. Students are required to make their attendance known to the professor at the end of the event.

Course Schedule

Weekly lesson material will be assigned as deemed appropriate between the student and instructor.

The Scale & Technique Exam will be administered in the weekly lesson during the week of November 18.

The studio ensemble concert will be November 12, 2019 at 8:00 p.m. in Jones Auditorium.

Course and University Procedures/Policies

Instructor's Policies

Attendance

Attendance is required at all private lessons, trumpet masterclasses, brass faculty recitals, brass guest artist recitals, and trumpet degree recitals.

Lessons may be made up if the student is ill or an emergency arises and the student calls or e-mails the trumpet studio **BEFORE** the lesson. Emergencies will be considered on a case-by-case basis. No-shows will be treated as unexcused absences and will receive a grade of "F" for the lesson. A student is considered absent from the lesson if they have not arrived after the first 10 minutes of the scheduled lesson time. Students not studying with Dr. Millsap will meet with him twice a semester as part of a two or three student group lesson. These lessons will be arranged with the students. Failure to attend will result in a semester grade penalty.

Three unexcused absences during the semester will result in a failing grade for the student. Exceptions will be granted on a case-by-case basis. "I have to work" is not an acceptable excuse. I reserve the right to terminate any lesson if the student does not demonstrate acceptable progress and preparation. This is result in an "F" for the lesson grade.

If I am unable to attend a lesson, it will be made up without any penalty to the student. I will give as much advanced notice as possible. Lessons will not be made up if the lesson falls during a scheduled holiday, or if I am away on official university business.

As a music major, it is crucial that students seek out every opportunity to attend live concerts and recitals. As a student, it is just as important that you support your colleagues by attending their concerts and recitals.

Jury Examinations

Each student not performing a degree recital is required to perform a jury examination at the end of each semester. Near the end of the semester, sign-up sheets will be posted outside the music office. It is the student's responsibility to sign-up for a time. The material for this will come from the repertoire learned by the student during the semester.

The student will perform an accompanied solo and must provide their own accompanist for the jury. Other components of the jury, i.e., etudes, excerpts, unaccompanied works, will be worked out between the instructor and the student. The jury may also include scales, sight-reading, and/or transposition. The jury at conclusion of the fourth semester will include scales and sight reading.

Materials/Equipment

Students must own their own high-quality instrument, mouthpiece, mutes, metronome, and maintenance/cleaning supplies. Owning a tuner is also strongly recommended. It is expected students will purchase their music/equipment within **two weeks** of it being assigned in their lesson. It is illegal to possess and perform from photocopies when the original work is not owned. Copies will NOT be allowed for juries and recitals. Many assigned method/etude books and solos may be checked out from the Jernigan Library or through Interlibrary Loan while waiting for orders to arrive. Required and suggested repertoire and books can be found in the Course of Study and Suggested Reading List.

Below are recommendations for vendors of published music. It is strongly recommended to not order from the Amazon Marketplace:

- JW Pepper, jwpepper.com
- Pender's Music, penders.com
- qPress, qpress.ca
- Robert King Music, rkingmusic.com
- Senseney Music, senseneymusiconline.com
- Sheet Music Plus, sheetmusicplus.com
- South Texas Music Mart, Corpus Christi, TX 361-993-7866
- Southern Ohio Music Company, somusic.com
- Stanton's Sheet Music, stantons.com

Recital Seminar

All students enrolled in 3000 or 4000-level lesson are encouraged to perform on one Recital Seminar per year unless performing a degree recital. All students performing a degree recital must perform on a Recital Seminar prior to the recital. This requirement is designed to better prepare students for their degree recitals. For other interested students, repertoire will be chosen by the student and instructor. It is expected that you will perform with accompaniment unless performing an unaccompanied work. Duets will be permitted.

Ensemble Participation

Students should make every attempt to participate in at least two ensembles every semester. Auditions for the large ensembles will be held before the fall semester (spring auditions are at the ensemble director's discretion) and placement will be based upon the student's ability and the department's need. Through participation in ensembles, students are given the opportunity to interact and grow with fellow musicians and put techniques learned in applied lessons into practical application. Ensembles are an excellent opportunity to put into practice your coaching received in your applied lessons.

Competition Trumpet Ensemble Requirements

All students wishing to participate in an ensembles that may compete, perform at a conference, or other major events (typically at the National Trumpet Competition or International Trumpet Guild Conference) must meet certain academic, as well as performance criteria. Along with having a successful audition to merit consideration for an ensemble, students must:

- Have a 2.75 cumulative GPA
- Have maintained an A or B in the past two semesters of their applied lessons, if applicable

Recitals

All students are strongly encouraged to perform frequently. For students interested in and/or required to perform a degree recital, or on a Thursday student recital, the date/time and repertoire of the recital must be approved by me. See the Department of Music policies for the details of scheduling a recital.

Practice

It is the responsibility of the student to maintain an effective and healthy practice schedule. A good rule of thumb is students enrolled in two credit hours of lessons should practice a minimum of two hours per day. Students in four credit hours of lessons should practice a minimum of four hours per day.

Tips for effective practice

- Break up your practice throughout the day
- Limit your practice sessions to one hour at a time
- Listening to, singing, and playing your piece on your mouthpiece is essential practice
- Have concise, achievable goals for each practice session
- Record your practice sessions - listen to the in a positive state of mind a minimum of three days later
- Practice with a colleague when appropriate - music is not a solitary endeavor

Technology

Students will periodically be recorded in their lessons. Lessons will use SmartMusic and other music-related programs such as Anytune Pro and iReal Pro to help facilitate musical learning.

Improvisation

Students will be encouraged to seek opportunities for improvisation in music. Lessons will include playing by ear on the mouthpiece and translating the tune to the trumpet. Jazz lessons will utilize the iReal Pro app, as well as study, transcription, and application of jazz fundamentals in improvisation.

Composition

Students will practice composition in their applied lessons through learning the practice of Baroque ornamentation. They will also be expected to compose unique cadenzas appropriate to concerto literature being studied when an existing cadenza is not already part of the original composition.

World Music

Students will be exposed to world music in their applied lessons through the study of repertoire, methods, etudes, and recordings from the following (but not limited to) nationalities: American, English, French, German, Italian, Russian, and Spanish. Through this, they will learn the characteristic differences of each nationalistic style and be able to demonstrate the differences through performance.

Music Literacy

Students will be taught from a combination of method and etude books, solos, orchestral/band repertoire, and jazz studies. The trumpet is a versatile instrument and all those seeking to master it need to become fluent in all potential performance opportunities through their studies. A course of study for the trumpet studio outlining suggested literature for mastery at progressive levels is available at: <http://www.tamuktrumpets.com/resources/documents/trumpetcos.pdf>

Music Pedagogy

Students will learn pedagogy through the reading and study of a selected pedagogical text each year. Students will also be challenged each week in their lessons to explore pedagogical solutions to improve their practice habits and how those habits can be applied to teaching others. An extended reading list is available at: <http://www.tamuktrumpets.com/resources/documents/readinglist.pdf>

Graduate Rigor

Graduate Courses Rigor Master's and doctoral courses and programs at Texas A&M-Kingsville are progressively more advanced in academic content and rigor than undergraduate courses and programs. The advanced content and rigor in each graduate course and each graduate program is assured through the Graduate Council (elected and delegate body of the graduate faculty) policies and processes on graduate curriculum approval, periodic graduate program reviews and approval, and the graduate faculty membership approval regarding qualifications of graduate faculty. Graduate Faculty conduct research in their area of expertise and are qualified to supervise student research in their specific areas. In addition, no undergraduate credits are accepted toward any master's/doctoral degree. Also, the qualifications of graduate faculty are continuously reviewed.

The Graduate Curriculum Committee of the Graduate Council reviews and evaluates every graduate course and program submitted for approval and makes recommendation to the Graduate Council. This evaluation process takes the following into account to make sure all university post-baccalaureate master's and doctoral degree courses and programs are progressively more advanced in academic content and rigor than undergraduate courses and programs.

For Master's-Level (5000-Level) Courses

Instructor:

The instructor for the 5000-level courses must be broadly and deeply conversant with the field of study and be knowledgeable in the state-of-the-art information available in textbooks and scholarly articles or electronic networks, and must hold a terminal degree in the teaching field.

Course Content:

5000-level courses should:

- provide content knowledge beyond the undergraduate level,
- make maximum use of modern technology and other available resources,

- emphasize the analysis and synthesis of information and should expand the student's knowledge base and prepare the student for the job market at a more advanced level than those with baccalaureate degree.
- provide knowledge of scholarly writing techniques and of research methodologies appropriate to the discipline, and
- prepare the student for pursuing more advanced degrees.

Other Miscellaneous Information for My Students

- Inform me well in advance of any auditions or performances outside the Department of Music.
- I recommend that you join the International Trumpet Guild, TMEA, and/or NAFME and maintain your membership throughout your college career. A special student membership rate is available.
- Plan to have an accompanist available for your lessons toward the last month of the semester. It is at that time we will schedule coaching for the upcoming juries.
- Take responsibility for your life. Keep a calendar with you at all times to avoid scheduling hassles.
- Present yourself appropriately and observe proper decorum in all musical and academic settings. Show respect for yourself and for others by observing these simple courtesies.
- Be early and well-prepared for all rehearsals and lessons.

Suggestions for Successful Progress

- Always be positive and enthusiastic about your love for music and the trumpet, and demonstrate this in your playing and your cooperation with faculty and other musicians.
- Maintain a regular, daily practice schedule of at least two hours each day.
- Be faithful about addressing the Daily Warm-Up as prescribed in your lesson.
- Plan practice sessions so that they are purposeful and directed at accomplishing specific results. Write your goals for each session in a notebook. Establish both short-term and long-term goals for yourself.
- Always be well prepared! Be early to lessons with all your materials ready, and with plans about what you will do in the lesson. Have any questions written out so that you ask them at the beginning of the lesson.
- Understand that developing performance skills may at times be a slow and demanding process.
- Patience and persistence are important traits for success in music.
- Take advantage of opportunities to attend live musical performances of all kinds.
- Seek opportunities to perform in public. After learning a work, perform it several times.
- Collect and listen to recordings of quality music daily. These should both include your instrument and other genres. Listen to a wide range of styles. It is only through focused listening that musical style can be developed.
- Own the necessary equipment to be successful in your profession. This includes quality instruments, mutes, metronome, tuner, literature (including methods, etudes, solos, and orchestral excerpts) and accessories.
- Record your practice sessions frequently, and evaluate them objectively.

Common Pitfalls for the Student

(compiled from professor interviews)

- Apathy
- Poor planning
- Listening the wrong way, or to the wrong people or performances
- Taking advice from the wrong people
- Lack of effective practice
- Being late or un-prepared
- Not asking questions
- Asking the wrong questions
- Lack of resourcefulness or imagination
- Being dogmatic about the wrong things
- Not listening
- Just "getting by"

University Policies

Six Drop Policy

The following provision does not apply to students with Texas public college or university credits prior to Fall 2007. The Texas Senate Bill 1231 specifies the number of course drops allowed to a student without penalty. After a student has dropped six courses, a grade of QF will normally be recorded for each subsequent drop. Additional information on Senate Bill 1231 is available at the Registrar's Office at (361) 593-2811 and at [Academic Procedure: Drop Policy](#).

Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodations of their disability. If you believe you have a disability requiring an accommodation please contact the Disability Resource Center (DRC) as early as possible in the term at (361) 593-2904. DRC is located in the Life Service and Wellness building at 1210 Retama Drive.

Classroom Conduct Expectations

Students are referred to the *Student Code of Conduct* section of the [Student Handbook](#). Students are expected to assume individual responsibility for maintaining a productive learning environment and conduct themselves with the highest regard for response and consideration of others. Ongoing or single behaviors considered distracting will be addressed by the faculty member initially, but if the behavior becomes excessive and the student refuses to respond to the faculty member's efforts, the issue will be referred to the Dean of Students. In the case of serious disruptive behavior in a classroom, the instructor will first request compliance from the student and if the student fails to comply, the instructor has the authority to ask the student to leave the classroom. The student is expected to comply with the instructor's request and may subsequently contest this action using procedures established by the department. If the student fails to leave after being directed to do so, assistance may be obtained from other university personnel, including the University Police Department. The incident shall be handled as an academic misconduct matter using established departmental procedures for academic misconduct to determine if the student should be allowed to return to the classroom.

Academic Misconduct

Students are expected to adhere to the highest academic standards of behavior and personal conduct in this course and all other courses. Students who engage in academic misconduct are subject to University disciplinary procedures. Student are expected to be familiar with the current Student Handbook, especially the section on academic misconduct, which discusses conduct expectations and academic dishonesty rules. Academic dishonesty includes but is not limited to:

1. Cheating: deception in which the student misrepresents that he/she has mastered information on an academic exercise that he/she has not mastered; giving or receiving aid unauthorized by the professor on assignments or examinations.
2. Aid of academic dishonesty: Intentionally facilitating any act of academic dishonesty. Tampering with grades or taking part in obtaining or distributing any part of a scheduled test.
3. Fabrication: use of invented information or falsified research.
4. Plagiarism: unacknowledged quotation, and/or paraphrase of someone else's work, ideas, or data as one's own in work submitted for credit. Failure to identify information or essays from the internet and submitting them as one's own work also constitutes plagiarism. Please be aware that the University subscribes to the Turnitin plagiarism detection service. Your paper may be submitted to this service at the discretion of the instructor.

5. Lying: deliberate falsification with the intent to deceive in written or verbal form as it applies to an academic submission.
6. Bribery: providing, offering or taking rewards in exchange for a grade, an assignment, or the aid of academic dishonesty.
7. Threat: an attempt to intimidate a student, staff or faculty member for the purpose of receiving an unearned grade or in an effort to prevent reporting of an Honor Code violation.

Other forms of academic misconduct included but are not limited to:

1. Failure to follow published departmental guidelines, professor's syllabi, and other posted academic policies in place for the orderly and efficient instruction of classes, including laboratories, and use of academic resource or equipment.
2. Unauthorized possession of examinations, reserved library materials, laboratory materials or other course related materials.
3. Failure to follow the instructor or proctor's test-taking instructions, including but not limited to not setting aside notes, books or study guides while the test is in progress, failing to sit in designated locations and/or leaving the classroom/test site without permission during a test.
4. Prevention of the convening, continuation or orderly conduct of any class, lab or class activity. Engaging in conduct that interferes with or disrupts university teaching, research or class activities such as making loud and distracting noises, repeatedly answering cell phones/text messaging or allowing pagers to beep, exhibiting erratic or irrational behavior, persisting in speaking without being recognized, repeatedly leaving and entering the classroom or test site without authorization, and making physical threats or verbal insults to the faculty member, or other students and staff.
5. Falsification of student transcript or other academic records; or unauthorized access to academic computer records.
6. Nondisclosure or misrepresentation in filling out applications of other university records.
7. Any action which may be deemed as unprofessional or inappropriate in the professional community of the discipline being studied.

Harassment/Discrimination

Texas A&M University-Kingsville does not tolerate discrimination on the basis of race, color, religion, national origin, age, disability, genetic information, gender, gender identify or sexual orientation (or any other illegal basis) and will investigate all complaints that indicate sexual harassment, harassment, or discrimination may have occurred. Sexual harassment and sexual assault are types of sex discrimination. Such sexual misconduct is unacceptable and will not be tolerated. Any member of the university community violating this policy will be subject to disciplinary action. A person who believes he/she has been the victim of sexual harassment or unlawful discrimination may pursue either the informal or the formal complaint resolution procedure. A complaint may be initially made to the Office of Compliance at (361) 593-4758, complainant's immediate supervisor, a department head, a supervisory employee, or the Dean of Students at (361) 593-3606 or the Office of Compliance at (361) 593-4758. Regardless of who the complaint is filed with, the Compliance Office will be notified of the complaint so it can be investigated.

Pregnant Students

Any pregnant students, or student planning on becoming pregnant, should consult their health care provider to determine what, if any, additional precautions are needed, based on their individual situation. It is the responsibility of the student to communication their needs to the faculty member or Office of Compliance as soon as possible in order for risk-reduction to being when it can be most effective, and to determine if additional modifications are necessary. While the university cannot mandate that the student notify it that she is pregnant or is planning to become pregnant, the university strongly recommends that

students do provide notification, so appropriate steps can be taken to ensure the health of both parent and child. To communicate health circumstances or to request additional information, please contact Karen Royal, Director of Compliance at karen.royal@tamuk.edu or (361) 593-4758.

The syllabus and schedule are subject to change.

COURSE OF STUDY FOR TRUMPET

Department of Music
Texas A&M University-Kingsville

DR. KYLE MILLSAP
Associate Professor of Trumpet & Jazz

DR. SPENCER WALLIN
Lecturer of Trumpet

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UNDERGRADUATE: LEVEL 1

GOALS: Mastery of foundational elements of musical expression and technical proficiency. Etudes and solo repertoire are chosen to emphasize perceived weaknesses of students and strengthen them.

METHODS:

John Haynie - How to Play High Notes, Low Notes, and All Those In Between
Kyle Millsap - Modern Warm-Up Method for Trumpet
Allen Vizzutti - Trumpet Method Book 3: Melodic Studies

TECHNIQUE:

Vincent Cichowicz - Long Tone Studies
Vincent Cichowicz - Flow Studies, Volume 1
Herbert L. Clarke - Technical Studies
Earl Irons - 27 Study Groups

ETUDES:

Vassily Brandt - 34 Studies
Vincent Cichowicz - Flow Studies, Volume 1
Giuseppe Concone ed. Korak - Complete Solfeggi
Phil Snedecor - Lyrical Studies for Trumpet
Roger Voisin - 11 Studies

TRANSPOSITION:

Marco Bordogni - Melodious Etudes for Trombone, trans. Litchman
Giuseppe Concone ed. Korak - Complete Solfeggi

JAZZ:

Jim Snidero - Jazz Conception
Ben Paisner - 30 Studies in Swing

SOLOS:

Guillaume Balay - Pièce de Concours
Guillaume Balay - Andante et Allegretto
Joseph Edward Barat - Fantaisie in Eb
Anthony Donato - Prelude et Allegro
Alexander Goedicke - Concert Etude
Georg Friedric Handel - Aria con Variazione
Kent Kennan - Sonata for Trumpet and Piano

TEXT:

Bruce Adolphe - The Mind's Ear
Keith Johnson - The Art of Trumpet Playing

UNDERGRADUATE: LEVEL II

GOALS: Further develop ability to make musical decisions in assigned repertoire. Etudes and solos are chosen to encourage students to make independent musical decisions and communicate them to a listener.

METHODS:

Max Schlossberg - Daily Drills & Technical Studies

TECHNIQUE:

Vincent Cichowicz - Flow Studies, Volume 1

Bai Lin - Lip Flexibilities

Chris Gekker - Articulation Studies

ETUDES:

N. Bousquet - 36 Celebrated Studies

Vassily Brandt - 34 Studies

Chris Gekker - 24 Etudes

Paolo Longinotti - 12 Studies in Classical and Modern Style

J.L. Small - Twenty-Seven Melodious & Rhythmical Exercises

TRANSPOSITION:

Ernst Sachse - 100 Studies

Phil Snedecor - Lyrical Studies for Trumpet

ORCHESTRAL:

Philip Norris - "Top 50" Orchestral Audition Excerpts for Trumpet

JAZZ:

Dan Haerle - Scales for Jazz Improvisation

Sy Platt - 24 Jazz Etudes

SOLOS:

Jean Baptiste Arban - Variations on "Norma"

Theo Charlier - Solo de Concours

Franz Joseph Haydn - Concerto

Kent Kennan - Sonata for Trumpet and Piano

Augustin Savard - Morceau de Concours

Paul Vidal - Concertino

TEXT:

Howard Snell - The Art of Practice

Keith Johnson - Brass Performance and Pedagogy

UNDERGRADUATE: LEVEL III

GOALS: Continue strengthening student's ability to independently make musical choices. Etudes are designed to sufficiently build necessary skills to perform a junior recital (performance) or be ready for a senior recital (education). Solos will further challenge all aspects of playing.

METHODS:

John Haynie - 12 Study Groups

TECHNIQUE:

Scott Belck - Modern Flexibilities for Brass
Vincent Cichowicz - Flow Studies with Russian Etudes, Volume 2
Charles Colin - Advanced Lip Flexibilities

ETUDES:

V> Berdiev - 17 Studies
Theo Charlier - 36 Transcendental Etudes
Walter Smith - Top Tones
L.J. Vannetelbosch - 20 Etudes

TRANSPOSITION:

Marco Bordogni - 24 Vocalises
Ernest Sachse - 100 Studies

ORCHESTRAL:

Schott - Orchester-Probespiel

JAZZ:

Dan Haerle - Scales for Jazz Improvisation
Jamey Aebersold - 28 Modern Jazz Trumpet Solos

SOLOS:

Jean Baptiste Arban - Fantaisie Brillante
Oskar Böhme - Concerto
Eugene Bozza - Rustiques
Vassily Brandt - Concertpiece No. 1
Jan Křtitel Jiří Neruda - Concerto
Karl Pilss - Sonata for Trumpet and Piano
Henry Purcell - Sonata for Trumpet and Piano
Henri Senée - Concertino for Cornet and Piano

TEXT:

Timothy Gallwey - The Inner Game of Tennis

UNDERGRADUATE: LEVEL IV

GOALS: Develop student's abilities to be highlighted in senior recital and prepare them to be successful in a career in music. Student must be able to be able to effectively communicate in words and on the instrument their musical ideas.

METHODS:

Guillaume Balay - Complete Method, Volume 2

TECHNIQUE:

Scott Belck - Progressive Lip Flexibilities for Brass

Vincent Cichowicz - Flow Studies with Russian Etudes, Volume 2

Robert Nagel - Speed Studies

Thomas Stevens - Changing Meter Studies

ETUDES:

Marcel Bitsch - 20 Etudes

Mel Broiles - Trumpet Studies: Book 1

Stanley Friedman - Symmetrical Studies

ORCHESTRAL:

Schott - Orchester-Probespiel

Bartold/Voisin - Orchestral Excerpts: Volumes I-X

JAZZ:

Jamey Aebersold - 28 Modern Jazz Trumpet Solos

SOLOS:

Marcel Bitsch - Quatre Variations sur un Theme de Domenico Scarlatti

Henri Tomasi - Tryptique

Georges Enesco - Legende

Stanley Friedman - Solus

Edward Gregson - Concerto

Paul Hindemith - Sonata for Trumpet and Piano

Johann Nepomuk Hummel - Concerto

Alexandra Pakhmutova - Concerto

TEXT:

Brian Frederiksen - Arnold Jacobs: Song and Wind

Howard Snell - The Trumpet

GRADUATE: MASTER

GOALS: Continue to develop what was begun in the undergraduate years. More in depth study of the instrument and its history is required. Ability to quickly adapt to different styles and genres as a performer must be demonstrated.

TECHNIQUE:

Claude Gordon - Tongue Level Exercises
Robert Nagel - Speed Studies
Thomas Stevens - After Schlossberg

ETUDES:

Maurice André - 12 Etudes-Caprices in the Baroque Style
J.S. Bach - Six Short Cello Suites
Eugene Bozza - 16 Studies
Johannes Brahms - 12 Etudes
Charles Chaynes - 15 Etudes

ORCHESTRAL:

Bartold/Voisin - Orchestral Excerpts: Volumes I-X
William Vacchiano - Moving Transposition

SOLOS:

Charles Chaynes - Concerto
Norman Dello Joio - Sonata for Trumpet and Piano
Johann Fasch - Concerto in D
Stanley Friedman - Sonata for Trumpet and Piano
Arthur Honegger - Intrada
Richard Peaslee - Nightsongs
Halsey Stevens - Sonata for Trumpet and Piano

TEXT:

Johann Ernst Altenburg - Trumpeters' and Kettledrummers' Art
Cesare Bendinelli - The Entire Art of Trumpet Playing
Edward H. Tarr - The Trumpet

*TRUMPET STUDIO SCALE
REQUIREMENTS*

REQUIREMENTS FOR WEEKLY LESSONS AND THE SCALE AND TECHNIQUE EXAM

All scales and arpeggios will be played by memory. Scales will be played in the pattern of 1 quarter note/6 eighth notes, arpeggios in the pattern of 1 quarter note/2 eighth notes. All scales and arpeggios between F# and C are required to be two octaves. All others are required one octave, two at the discretion of the instructor. Tempo is at the discretion of the instructor. Clarke Studies are required for the Exam, but not necessarily for the Weekly Lesson.

ADDITIONAL REQUIREMENTS FOR THE SCALE AND TECHNIQUE EXAM

All scales and arpeggios will be played following the Circle of 4ths. Always start in the key with the natural key signature. For example: C Major, A Minor, E Phrygian. For Whole Tone, Diminished, and Blue scales, start on C. Modal scales are typically not required of non-jazz studies majors, but may be assigned at the instructor's discretion.

FRESHMAN

1st Semester
MUSA 1210

All MAJOR scales & arpeggios
All NATURAL MINOR scales & arpeggios
All HARMONIC MINOR scales & arpeggios
Clarke Technical Studies I & II

FRESHMAN

2nd Semester
MUSA 1220

All MAJOR scales & arpeggios
All NATURAL MINOR scales & arpeggios
All HARMONIC MINOR scales & arpeggios
All MELODIC MINOR scales & arpeggios
Clarke Technical Studies I - III
Clarke Technical Studies Diminished Arpeggios

SOPHOMORE

1st Semester
MUSA 2210

All MAJOR scales & arpeggios
All MINOR scales & arpeggios
Clarke Technical Studies I - III in Major and Harmonic Minor
Clarke Technical Studies IV - V
Clarke Technical Studies Diminished Arpeggios

SOPHOMORE

2nd Semester
MUSA 2220

All MAJOR scales & arpeggios
All MINOR scales & arpeggios
Clarke Technical Studies I - IV in Major and Harmonic Minor
Clarke Technical Studies V in Major
Clarke Technical Studies Diminished Arpeggios

JUNIOR

1st Semester
MUSA 3210
MUSA 3410

All MAJOR scales in 3rds & arpeggios
All MINOR scales & arpeggios
All WHOLE TONE scales in & arpeggios
Clarke Technical Studies I - IV in Major & Harmonic Minor
Clarke Technical Studies V in Major & Natural Minor
Clarke Technical Studies Diminished Arpeggios
All DORIAN, LYDIAN & MIXOLYDIAN scales & arpeggios

Jazz Studies:

JUNIOR

2nd Semester
MUSA 3220
MUSA 3420

All MAJOR scales in 3rds & arpeggios
All MINOR scales & arpeggios
All WHOLE TONE scales & arpeggios
Clarke Technical Studies I - IV in Major & Harmonic Minor
Clarke Technical Studies V in Major, Natural & Harmonic Minor
Clarke Technical Studies Diminished Arpeggios
All MODAL & LYDIAN DOMINANT scales & arpeggios

Jazz Studies:

SENIOR

1st Semester
MUSA 4210
MUSA 4410

All MAJOR scales in 3rds & arpeggios
All MINOR scales in 3rds & arpeggios
All WHOLE TONE scales & arpeggios
Clarke Technical Studies I - IV in Major and Harmonic Minor
Clarke Technical Studies V in Major & Minor
Clarke Technical Studies Diminished Arpeggios
All MODAL scales in 3rds & arpeggios
All LYDIAN DOMINANT scales in 3rds & arpeggios
All LYDIAN AUGMENTED scales & arpeggios
Clarke Technical Studies V in LYDIAN DOMINANT

Jazz Studies:

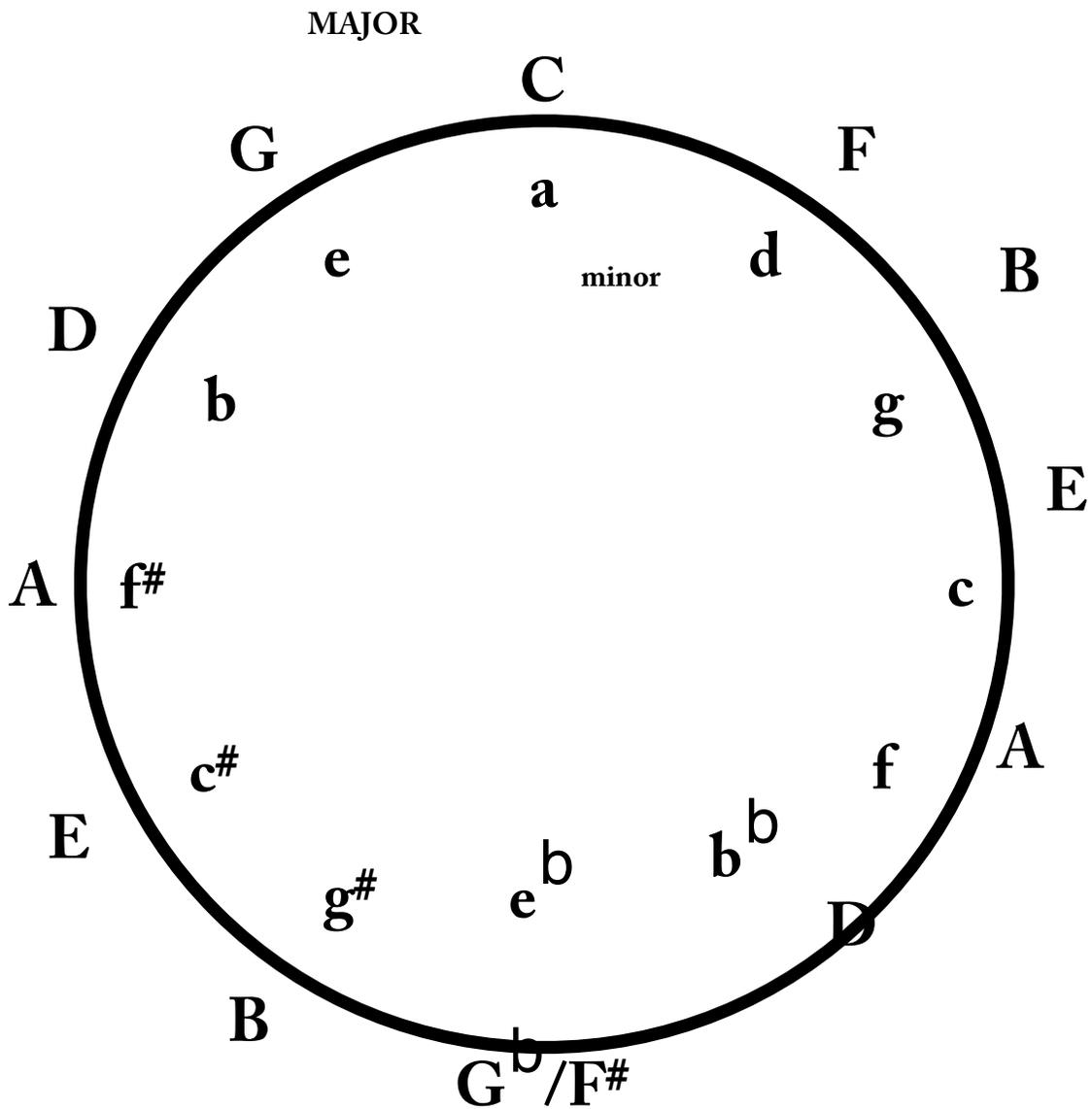
SENIOR/MASTERS

2nd Semester
MUSA 4220
MUSA 4420
MUSA 53XX

All MAJOR scales in 4ths & arpeggios
All MINOR scales in 3rds & arpeggios
All WHOLE TONE scales & arpeggios
All DIMINISHED scales & arpeggios
Clarke Technical Studies I - IV in Major and Harmonic Minor
Clarke Technical Studies V in Major & Minor
Clarke Technical Studies Diminished Arpeggios
All MODAL & LYDIAN DOMINANT scales in 3rd & arpeggios
All LYDIAN AUGMENTED scales & arpeggios
All BLUES scales
Clarke Technical Studies V in LYDIAN DOMINANT & AUGMENTED

Jazz Studies:

SCALE CIRCLE



Play the entire circle without break.

Always start in the lowest octave. Play two octaves between F# and C, one octave between C# and F.

Smoothness before speed.

*FIRST SEMESTER FRESHMAN
CURRICULUM*

MUSA 1210

HERBERT L. CLARKE - TECHNICAL STUDIES
CARL FISCHER - 02280

Week 1

Study I: Nos. 1, 5, 9, 13, 17, 21, 25
Study II: Keys G, B, Eb

Week 2

Study I: Nos. 2, 6, 10, 14, 18, 22
Study II: Keys Ab, C, E

Week 3

Study I: Nos. 3, 7, 11, 15, 19, 23
Study II: Keys A, Db, F

Week 4

Study I: Nos. 4, 8, 12, 16, 20, 24
Study II: Keys Bb, D, F#

Week 5

Study I: Etude I
Study II: Etude II

Week 6

Study III: Keys F#, A, C, Eb
Study VII: Nos. 158, 159, 160

Week 7

Study III: Keys G, Bb, Db, E
Study VII: Nos. 161, 162

Week 8

Study III: Keys Ab, B, D, F
Study VII: Nos. 163, 164

Week 9

Study III: Etude III

Week 10

Study IV: Keys F#, Bb, D
Study VII: Nos. 165, 166

Week 11

Study IV: Keys G, B, Eb
Study VII: Nos. 167

Week 12

Study IV: Keys Ab, C, E
Study VII: Nos. 168

Week 13

Study IV: Keys A, C#, F
Study VII: Nos. 169

Week 14

Study IV: Etude IV

Week 15

Jury

*GIUSEPPE CONCONE, ED. JOHN KORAK - CONCONE: THE COMPLETE
SOLFEGGI*

BALQUHIDDER - BQ-051

Week 1

50 Lessons: Nos. 1, 4

Week 2

50 Lessons: Nos. 7, 27

Week 3

50 Lessons: Nos. 9, 13

Week 4

50 Lessons: Nos. 17, 25

Week 5

50 Lessons: Nos. 30, 37

Week 6

50 Lessons: Nos. 48, 49

Week 7

25 Lessons: Nos. 1, 2

Week 8

25 Lessons: Nos. 5, 8

Week 9

25 Lessons: Nos. 10, 13

Week 10

25 Lessons: Nos. 16, 22

Week 11

15 Vocalises: Nos. 1, 3

Week 12

15 Vocalises: Nos. 4, 5

Week 13

15 Vocalises: Nos. 8, 10

Week 14

15 Vocalises: Nos. 13, 14

Week 15

Jury

ALLEN VIZZUTTI - TRUMPET METHOD BOOK 3: MELODIC STUDIES

ALFRED - 3393

Week 1

Intermediate Studies: Nos. 1, 2
Low-Note Studies: No. 1
Rhythm Studies: No. 1

Week 2

Intermediate Studies: Nos. 3, 4
Low-Note Studies: No. 2
Rhythm Studies: No. 2

Week 3

Intermediate Studies: Nos. 5, 6
Low-Note Studies: No. 3
Rhythm Studies: No. 3

Week 4

Intermediate Studies: Nos. 7, 8
Low-Note Studies: No. 4
Rhythm Studies: No. 4

Week 5

Intermediate Studies: No. 9
Low-Note Studies: No. 5
Rhythm Studies: No. 5

Week 6

Concert Duets: No. 1
Low-Note Studies: No. 6
Rhythm Studies: No. 6

Week 7

Concert Duets: No. 2
Vocalise Studies: Nos. 1, 2
Rhythm Studies: No. 7

Week 8

Concert Duets: No. 3
Vocalise Studies: Nos. 3, 4
Rhythm Studies: No. 8

Week 9

Concert Duets: No. 4
Vocalise Studies: Nos. 5, 6
Rhythm Studies: No. 9

Week 10

Concert Duets: No. 5
Vocalise Studies: Nos. 7, 8
Rhythm Studies: No. 10

Week 11

Concert Duets: No. 6
Vocalise Studies: Nos. 9, 10
Rhythm Studies: No. 11

Week 12

Concert Duets: No. 7
Vocalise Studies: Nos. 11, 12

Week 13

Concert Duets: No. 8
Vocalise Studies: Nos. 13, 14

Week 14

Concert Duets: No. 9
Vocalise Studies: Nos. 15

Week 15

Jury

*SECOND SEMESTER TECHNIQUE
CLASS CURRICULUM*

MUSA 1220

VINCENT CICHOWICZ - FLOW STUDIES, VOLUME 1
STUDIO 259 PRODUCTIONS

Week 1

Nos. 1-2

Week 2

Nos. 3-4

Week 3

Nos. 5-6

Week 4

Nos. 7 & 10

Week 5

Nos. 11-12

Week 6

Nos. 13-14

Week 7

Nos. 15-16

Week 8

Nos. 17-18

Week 9

Nos. 20-21

Week 10

Nos. 23 & 25

JOHN HAYNIE - HOW TO PLAY HIGH NOTES, LOW NOTES, AND ALL THOSE IN BETWEEN
CHARLES COLIN - CC1048

Week 1

Tonality Study in C - pp. 49-55

Week 2

Tonality Study in G - pp. 14-20

Week 3

Tonality Study in Bb - pp. 35-41

Week 4

Tonality Study in D - pp. 63-69

Week 5

Tonality Study in A - pp. 28-34

Week 6

Tonality Study in Ab - pp. 21-27

Week 7

Tonality Study in B - pp. 42-48

Week 8

Tonality Study in Db (C#) - pp. 56-62

Week 9

Tonality Study in F# - pp. 7-13

Week 10

Tonality Study in Eb - pp. 70-76

Week 11

Tonality Study in E - pp. 77-83

Week 12

Tonality Study in F - pp. 84-90

MAX SCHLOSSBERG - DAILY DRILLS AND TECHNICAL STUDIES

Week 1

Long Tones:	1-4
Intervals:	38-39
Octave Drills:	49
Lip Drills:	59-60
Chord Studies:	70-71
Scales:	89-91
Chromatics:	116-117

Week 2

Long Tones:	5-8
Intervals:	40
Octave Drills:	50
Lip Drills:	61
Chord Studies:	72-73
Scales:	92-94
Chromatics:	118-119

Week 3

Long Tones:	9-12
Intervals:	41
Octave Drills:	51
Lip Drills:	62
Chord Studies:	74-75
Scales:	95-97
Chromatics:	120-121

Week 4

Long Tones:	13-16
Intervals:	42
Octave Drills:	52
Lip Drills:	63
Chord Studies:	76-77
Scales:	98-100
Chromatics:	122

Week 5

Long Tones:	17-20
Intervals:	43
Octave Drills:	53
Lip Drills:	64
Chord Studies:	78-79
Scales:	101-103
Chromatics:	123

Week 6

Long Tones:	21-24
Intervals:	44
Octave Drills:	54
Lip Drills:	65
Chord Studies:	80-81
Scales:	104-106
Chromatics:	124

Week 7

Long Tones:	25-27
Intervals:	45
Octave Drills:	55
Lip Drills:	66
Chord Studies:	82-83
Scales:	107-109
Chromatics:	125

Week 8

Long Tones:	28-30
Intervals:	46
Octave Drills:	56
Lip Drills:	67
Chord Studies:	84-85
Scales:	110-111
Chromatics:	126

Week 9

Long Tones:	31-33
Intervals:	47
Octave Drills:	57
Lip Drills:	68
Chord Studies:	86-87
Scales:	112-113
Chromatics:	127

Week 10

Long Tones:	34-37
Intervals:	48
Octave Drills:	58
Lip Drills:	69
Chord Studies:	88
Scales:	114-115
Chromatics:	128

ALLEN VIZZUTTI - TRUMPET METHOD, BOOK 1: TECHNICAL STUDIES
ALFRED - 3393

Week 1

Long Tones: 1
 Lip Flexibilities: 1, 2
 Technical Studies: 6
 Finger Flexibilities: 1
 Tonguing: 1, 5
 Upper Register: 1

Week 2

Long Tones: 2
 Lip Flexibilities: 3, 4
 Technical Studies: 7
 Finger Flexibilities: 2
 Tonguing: 2, 6
 Upper Register: 1

Week 3

Long Tones: 3
 Lip Flexibilities: 5, 7
 Technical Studies: 8
 Finger Flexibilities: 3
 Tonguing: 3, 7
 Upper Register: 2

Week 4

Long Tones: 4
 Lip Flexibilities: 8, 9
 Technical Studies: 10
 Finger Flexibilities: 4
 Tonguing: 4
 Upper Register: 2

Week 5

Long Tones: 5
 Lip Flexibilities: 10
 Technical Studies: 11
 Finger Flexibilities: 5
 Tonguing: 8, 9, 35
 Upper Register: 3

Week 6

Long Tones: 6
 Lip Flexibilities: 11, 12
 Technical Studies: 12
 Finger Flexibilities: 6
 Tonguing: 10, 11, 37
 Upper Register: 3

Week 7

Long Tones: 7
 Lip Flexibilities: 13, 14
 Technical Studies: 15
 Finger Flexibilities: 7
 Tonguing: 13, 15, 38
 Upper Register: 4

Week 8

Long Tones: 7
 Lip Flexibilities: 15, 16
 Technical Studies: 16
 Finger Flexibilities: 8
 Tonguing: 20, 21, 39, 41
 Upper Register: 5

Week 9

Long Tones: 8
 Lip Flexibilities: 17, 20
 Technical Studies: 17
 Finger Flexibilities: 9
 Tonguing: 25, 64
 Upper Register: 13

Week 10

Long Tones: 8
 Lip Flexibilities: 21, 22
 Technical Studies: 14
 Finger Flexibilities: 10
 Tonguing: 34, 76
 Upper Register: 14

REQUIRED ORCHESTRAL EXCERPTS

FRESHMAN - MUSA 1210/1220

Beethoven - Leonore Overture No. 3

in Bb

Ouverture zu Leonore Nr. 3

L. van Beethoven
op. 138

Allegro

Trp. in B
colla parte

VI.

f (auf dem Theater)

Tempo I
12

Fl.

cresc.

f

colla parte

[Dieses Signal wird auch in der Oper „Fidelio“ gespielt.]

Bizet - Carmen - Prelude to Act I

in A.

Nº 1. Prélude.

(Prelude to Act I)

Andante moderato. (♩ = 58.)

f

dim.

ff

p

meno p

cresc. molto

ff *attaca*

Brahms - Academic Festival Overture

Allegro (♩ = 88-92)

in C

p dolce **D** *piu p*

cresc poco a poco

(poco rit.) **L'istesso tempo, un poco maestoso** *f*

Mahler - Symphony No. 5 - Opening solo

I.

1. Trauermarsch.

in B. In gemessenem Schritt. Streng. Wie ein Kondukt.

n) Solo *p sf* *molto* *f* *(Triola flüchtig)* *ff*

1 *Pesante.* *8* **2** *19* *Tromp. III u. II.*

Mussorgsky/Ravel - Pictures at an Exhibition - Promenade

I. Promenade

Allegro giusto, nel modo russo
senza allegrezza, ma poco sostenuto

$\text{♩} = 92-96$

I. in C

f solo *f* tutti

1 solo tutti

solo 2

Respighi - Pines of Rome - Off-stage solo

II. Pini presso una Catacomba

$\text{♩} = 58-66$

Andante

in C

f dolce e espressivo

3

(poco cresc.)

3

SOPHOMORE - MUSA 2210/2220

Brahms - Symphony No. 2 - Mvt. IV ending

in D

f *f*

406

413 *ff*

422

Detailed description: This musical score is for the ending of the fourth movement of Brahms' Symphony No. 2, in D major. It consists of four staves of music. The first staff begins with a treble clef and a key signature of two sharps (D major). The tempo is marked 'in D'. The first two staves feature a melody with a forte (*f*) dynamic. The third staff has a fortissimo (*ff*) dynamic. The fourth staff continues the melodic line with a forte (*f*) dynamic. The music concludes with a final chord.

Copland - Outdoor Overture

in Bb

cantabile ($\text{♩} = 70-80$)

solo

mp freely, with natural expression

20

25

30 *Piu mosso* ($\text{♩} = 90$)

p

Detailed description: This musical score is for the beginning of Copland's 'Outdoor Overture' in B-flat major. It consists of four staves of music. The first staff is marked 'cantabile' with a tempo of quarter note = 70-80. The dynamics are 'solo' and 'mp'. The instruction 'freely, with natural expression' is given. The music features several triplet figures. Measure numbers 20, 25, and 30 are indicated in boxes. The third staff continues the melodic line with triplet figures. The fourth staff is marked 'Piu mosso' with a tempo of quarter note = 90 and a piano (*p*) dynamic. The music concludes with a final chord.

Mahler - Symphony No. 1 - Fanfares

in F
I. Satz
Langsam. Schleppend. *Più mosso* *acceler. molto rit.* Tempo I. 1 (Picc. 1. Ob. eng. Horn u. Bassclar.)

Più mosso
In weiter Entfernung *ppp* *acceler.* Schnell *acceler. molto rit.*

Tempo I. *Più mosso.* (1. 2. Horn.) Schnell *pp* *accel.*

molto ritenn. Tempo I. (1. 2. Horn.) *Più mosso* *pp*

Tempo I. Nicht schleppend. in das Hauptzeitmass übergehen. Im Anfang sehr gemächlich

Stravinsky - Petroushka - Ballerina's Dance

Pist. in Bb $\text{♩} = 46$ I Solo **134** Allegro $\text{♩} = 110-116$

mf *mp* *mf* *mp*

mf *mp* *mf* *mp*

mf *mp*

139

Stravinsky - Petroushka - Waltz

in Bb

Lento cantabile (♩ = 70-80)

Solo
mf ben cant.

141

142

G.P. 143 **Allegretto** (♩ = 64-72) Solo
f *pp*

144

145 *come sopra* 146 *come sopra* 147 *come sopra*

148 **Con furore**, ♩ = 138 **Lento** **rall.**

149 **Lento cantabile** (tempo di Valse) (♩ = 70-80)
mf ben cant.

150

sim.

Tchaikovsky - Capriccio Italien - cornet solo

in A

Allegro moderato (♩ = 120)

6 Viol. I Fl. Solo
f *mf*

180

192 **D** 22 Viol. I
f *mf*

JUNIOR - MUSA 3210/3220 & 3410/3420

Beethoven - Leonore Overtire No. 2

in Eb

Ouverture zu Leonore Nr. 2

Allegro Ludwig van Beethoven
op. 138

390 Trp. in Es Un poco sostenuto

394 VI. *f* (auf der Bühne)

398 Tempol Un poco sostenuto

408 P.VI.

Ives - Variations on "America"

Var. V (♩=132-138)

Cornet I & II in Bb

mf 1 Player Entire Passage

mf

P

Prokofiev - Lieutenant Kije

(♩ = 104-108)

(in Bb)

Solo

p con grazia

p

mp

pp

pp

f subito

p

mp

p

Meno mosso, come prima

6

2

Ravel - Piano Concerto in G

Allegramente

(♩ = 108-110)

Tromba in C

18

sord.

senza sord.

mf

f

2

2

3

2

f

Rimsky-Korsakov - Scheherazade - Mvt. IV opening

in A

Musical score for the opening of Rimsky-Korsakov's Scheherazade, Mvt. IV. The score is in treble clef and consists of four staves. The first staff has a 'C' above it. The second staff has a 'D' above it. The third staff has '3', 'Eb', and '4' above it. The fourth staff has '1', '3', 'F', and '16' above it. Dynamics include *mf*, *f*, and *cresc.* markings.

Shostakovich - Symphony No. 5 - Mvt. IV solo

IV.

108 *Piu mosso* ($\text{♩} = 84$)

I. in Bb

Solo

Musical score for the solo section of Shostakovich's Symphony No. 5, Mvt. IV. The score is in treble clef and consists of five staves. The first staff is marked "Solo" and *f*. The second staff has "109" above it. The third staff has "3", "3", *cresc.*, "3", "3", *rit.*, "3", "3", "3" below it. The fourth staff has "110" and $(\text{♩} = 164)$ above it, and *ff* below it. The fifth staff has "111" above it. Dynamics include *f*, *ff*, *cresc.*, *rit.*, and *accel.* markings.

SENIOR - MUSA 4210/4220 & 4410/4420

Shostakovich - Piano Concerto

II.

34 Largo (♩ = 68-68)
in Bb con Sord. *p espr.*

35 2

III.

Allegretto poco Mod.
(♩ = 104)
in Bb (senza Sord.)

64 (rit.) ad lib. 3 6 6 6

65

Strauss - Don Juan - Lyric solo

I. in E

Solo ($\text{♩} = 92-96$) *espress.*

p *weich*

molto appassionato e sempre un poco string.

cresc.

un poco piu lento

(cresc. poco a poco) *(rit.)* *fff* *p* *pp*

Strauss - Ein Heldenleben - Fanfare

I. in Bb

II. in Bb

III. in Bb

(hinter der Szene) **42** *Lebhaft* ($\text{♩} = 124-130$)

f

f

f

f

43

Strauss - Ein Heldenleben - Battle & Lyric solos

in Eb

Festes Zeitmaß (sehr lebhaft)

I. in Es

ff *molto marcato* *sempre ff*

50

54

I. in Es

f

in E

81 I. in E

mf *hervortretend*

mf *hervortretend*

82

dim. *p*

Stravinsky - Firebird

2. Danse Infernale

I. in C

II. in C

sfff *f* *mf subito*

2

3

sfff *sf* *sfff*

sfff *sf* *sfff*

Tchaikovsky - Swan Lake - Neapolitan Dance

Neapolitan Dance

Allegro moderato ($\text{♩} = 80-90$)

Pist. in A

mp (poco rubato)

mf

piu f

Molto piu mosso ($\text{♩} = 120-132$)

mf (poco a poco accel.)
(begin $\text{♩} = 120$, end $\text{♩} = 136$)

f

(in 2 - beat constant)

*NORRIS "TOP 50" ORCHESTRAL
AUDITION EXCERPTS FOR TRUMPET
CURRICULUM*

**PHILIP NORRIS - "TOP 50" ORCHESTRAL AUDITION EXCERPTS FOR
TRUMPET
CROWN MUSIC PRESS
SEMESTER 1**

Week 1

Beethoven: Leonore No. 2
Beethoven: Leonore No. 3

Week 2

Mussorgsky: Pictures at an Exhibition
(Promenade)

Week 3

Respighi: Pines of Rome

Week 4

Bizet: Carmen

Week 5

Mahler: Symphony No. 1

Week 6

Stravinsky: Petrouchka

Week 7

Mahler: Symphony No. 5

Week 8

Copland: Outdoor Overture
Schumann: Symphony No. 2

Week 9

Brahms: Symphony No. 2
Brahms: Academic Festival Overture

Week 10

Prokofiev: Lt. Kije Suite

Week 11

Shostakovich: Piano Concerto

Week 12

Strauss: Ein Heldenleben

Week 13

Shostakovich: Symphony No. 5

Week 14

Bartok: Concerto for Orchestra

Week 15

Jury

**PHILIP NORRIS - "TOP 50" ORCHESTRAL AUDITION EXCERPTS FOR
TRUMPET
CROWN MUSIC PRESS
SEMESTER 2**

Week 1 Rimsky-Korsakov: Capriccio Espagnole	Week 11 Wagner: Parsifal Prelude
Week 2 Ravel: Piano Concerto in G	Week 12 Strauss: Don Quixote
Week 3 Debussy: Fêtes Tchaikovsky: Symphony No. 4	Week 13 Mahler: Symphony No. 2
Week 4 Strauss: Don Juan	Week 14 Mahler: Symphony No. 3
Week 5 Rimsky-Korsakov: Scheherazade	Week 15 Jury
Week 6 Stravinsky: Firebird Suite	
Week 7 Tchaikovsky: Capriccio Italien	
Week 8 Beethoven: Symphony No. 9 Ives: Variations on "America"	
Week 9 Ravel: Bolero	
Week 10 Shostakovich: Symphony No. 1	

PHILIP NORRIS - "TOP 50" ORCHESTRAL AUDITION EXCERPTS FOR TRUMPET
CROWN MUSIC PRESS
SEMESTER 3

Week 1
Tchaikovsky: Swan Lake

Week 2
Sibelius: Symphony No. 2

Week 3
Strauss: Also Sprach Zarathustra

Week 4
Tchaikovsky: Nutcracker Suite

Week 5
Debussy: La Mer

Week 6
Bach: Magnificat

Week 7
Bach: Christmas Oratorio

Week 8
Sibelius: Symphony No. 2
Tchaikovsky: Swan Lake

Week 9
Tchaikovsky: Nutcracker Suite

Week 10
Wagner: Götterdämmerung
Ravel: Rhapsodie Espagnole

Week 11

Handel: Messiah

Week 12
Bach: Magnificat

Week 13
Mussorgsky: Pictures at an Exhibition
(Goldenberg & Schmuyle)

Week 14
Gershwin: Concerto in F

Week 15
Jury

TRUMPET TIPS FROM DR. MILLSAP

Trumpet Tips: Audition Success

Dr. Kyle Millsap

Auditions are a stressful event at any level. A friend of mine used to talk about how he enjoyed being retired from "competitive trumpet playing." For those in college or looking to get into a college program, though, it can seem like a never-ending onslaught. Everyone handles audition stress differently. However, there are some ways that players can become more comfortable and confident in the situation. What follows will be a guide to help aspiring musicians who are wanting to audition to become music majors, as well as those students who are already there.

Musical Preparation

The better you know your music, the more confident you will be. For those looking to get into college, that means choosing appropriate repertoire to audition on. Many schools have required lists of pieces. If you are not able to prepare those pieces, it is worth the time to contact the trumpet professor and ask if a piece you are more comfortable on is acceptable. Myself, as well as many trumpet professors I know would rather hear students perform the best example of themselves, rather than (unsuccessfully) attempt something too hard for them.

There are occasions, especially in college, when the audition material given out is required. In these instances, the music is usually excerpts, so try to find the source and learn what the larger piece sounds like. In both cases - your choice, or theirs - the fundamental element that everyone is listening for is the level of musicality. That is not to discount technical considerations, but the more musical, the better. Good technique is a great goal, but I have never known Clarke studies to be on an audition. Good technique needs to be subservient to great musicianship.

Listen to high quality examples of the music. Play along with them. Be able to sing the music in every detail. One major problem is relying on the trumpet to learn the music. The trumpet is a piece of brass tubing with three valves. The music that we attribute to it does not come from the trumpet, but from the individual. The performer's mental ear must be so strong, that nothing can distract them from their musical thoughts.

One of the benefits of this is that when thinking musical thoughts, we become less stressed. The body's reaction to a stressful situation like an audition is our basic fight or flight response. Demonstrating musical mastery triggers the body into the fight side. We breathe better (which feeds back on the calming thoughts), play with better dynamics, have better musical agility, and generally perform with more confidence. If we allow ourselves to doubt, whether because of poor preparation, poor musical goals, or a general sense of self-doubt, the "flight mode" will come out. This means poor breathing, more tension, flubbed fingers, and cracked notes, all of which feeds a negative downward spiral.

The moral of the story here is to always focus on the music. Practice in a musical way so that it is the only way you will know when it comes time to perform in the audition. Proper full breaths not only help us play better, but serve to calm the body and focus the mind. The two most critical elements in performance, and auditions are a performance, are to hear the music we are playing and breathe to give the body and the trumpet the proper fuel to succeed.

Physical Preparation

There are some ways to get the body to handle fight or flight better. The stress of the

audition can sometimes be replicated, giving the opportunity to practice paying under stress ahead of time. One great exercise is to go run. It can be running up and down stairs, or running around the building. What is being done, is increasing the heart rate and accelerating the breath, similar to what happens when dealing with the flight response. Through practicing this simulated response, performers can develop the necessary coping mechanisms to overcome this challenge. Another excellent technique is to create distractions. This can be anything from practicing with the radio or television on, to actually having friends run around and try to distract you.

Endurance is sometimes a concern. This is typically not the case in an audition for college since those tend to be relatively short in duration. But, being able to perform your music through two times in a row can give extra confidence that endurance will not be a problem. Nerves can tend to shorten someone's normal endurance, so it is always good to know there is something in reserve.

Prepare how the audition will happen. If you will be standing, or you play better standing, practice that way. If people are going to be looking at you, try to have an audience so you become used to their eyes being upon you. Practice in the clothes you will perform in so you know you will be comfortable. If you never perform with a tie on and suddenly will be wearing one, it can create an unfamiliar experience, and all of this preparation is meant to avoid just that.

Miscellaneous Preparation

When auditioning for college, it is best to dress nicely. It shows the people listening that you are taking things seriously and you value the opportunity being given. Have answers ready for some basic questions, such as, "Tell me about yourself," or "Tell me about what

you want to do in music." There are really no right or wrong answers, merely they want to see if you have goals and what kind of person you are. Having answers ready demonstrates you have thought about this next step in life. Also, it is okay to ask questions. You might know the answers, but asking again shows a level of interest that people like to see.

Know your scales, arpeggios, and practice sight reading. Almost every college audition, whether admission, scholarship, or band placement requires scales. They are a fundamental building block of music and necessary to know in order to advance to a high level. They also demonstrate the level of discipline someone has to be able to practice rudiments on a daily basis. Successful sight reading proves that you can do more than prepare a piece, but that you have a strong foundation to quickly learn the technique and move on to musical development.

These tips are just a few suggestions to help achieve success in auditions. Not every audition will go the way you want it to, but they can all be learning experiences. If each audition gets a little bit easier, then you will know you are on the right track. To paraphrase a popular expression, any audition you can walk away from is a good one.

Trumpet Tips: The Importance of Playing the Second Chair

Dr. Kyle Millsap

I was recently talking with Doug Lawrence, one of the great tenor players with the Basie Band, and he was recounting the story of when Marshal Royal, long-time lead alto, left the band to peruse other projects. Jerry Dodgion was brought in to replace Marshal, and as the story goes, everyone loved playing with him because of his instinctive musicality. When Marshal had finished his project, Jerry graciously stepped aside, saying words similar to, "This is Marshal's chair, I was just keeping it warm." Doug considered Jerry to actually be one of the greatest lead altos players to not get enough credit. What he does get credit for is being a second alto that everyone wanted to play with because of his musicality and, when called upon, ability to listen to and support the lead. The same can be said of Louis Armstrong's early career with King Oliver's band. Louis would improvise harmony lines to King Oliver's melody. This led to a tremendous increase in the band's popularity.

One of my college trumpet professors, Kevin Hartman, put this a different way, saying "The contractor has his lead player. You need to learn to become the best second player. That's how you will get a gig." Every great lead player knows the value of an equally great second player. A second player can make playing incredibly easy, or the worst experience ever. So how do you become the best second trumpet ever?

Listening

Know the lead players tendencies in shaping a musical line. Know where they are going to breathe. Know where they are going to crescendo and decrescendo. Know where they are going to use what type of articulation. The list can go on, but what it boils down to is

listening to whoever you are playing with and anticipate their every move.

Blending

If you are actively listening to who you are playing with, it will make it substantially easier to blend. Your sound must fit inside that of the lead player. You have to be like the most comfortable pillow for their sound to rest on. It is a bit of a thankless role from the audience perspective, but as I said before, a great lead player will recognize and appreciate a second player who made their life easier on the gig.

Tuning

You follow where they lead. A great lead player is very consistent with where they put notes. It may be different from where you do, but as the second player, it's your job to adapt. If they play sharp, so do you. This goes for articulation tendencies and where they play within the beat. You certainly do not want to sit on the backside of the beat when playing with someone who pushes the tempo.

There is an ego to being a great second trumpet. It is not about playing the high notes and getting the glory, but is still about being the best. One of the greatest compliments I receive is when someone leans over after the gig and says, "I really enjoy playing with you. You make things so easy." Because of the importance of the second trumpet, many lead players tell the contractor who they want as the second trumpet. College is the perfect time to learn this. Parts are shuffled in ensembles, giving you a chance to play different roles, so challenge yourself to be the best in whatever role you are in, lead or supporting.

Trumpet Tips: Keys to Efficient Practice Habits

Dr. Kyle Millsap

Music teachers constantly tell their students to “go practice.” Students, typically, take this instruction and nod their heads in the affirmative, indicating comprehension of what that means, whether or not they really do. “Go practice” is a vague instruction. What is the student practicing for? How should the student practice to accomplish their goal? Where should they spend their time to be most effective? What is needed is some amount of self-analysis to learn strengths and weaknesses, and a good deal of patience to learn the music correctly the first time.

Slow down

This is the hardest one. There can sometimes be a sense of anxiety for students trying to prepare material each week for a lesson. Because of this, the majority of students do not take the time necessary to learn music correctly the first time. Frequently, students interpret “practice slowly” as starting 20 bpm below the goal tempo. Instead of achieving a quality product, they end up having to relearn a piece multiple times because of the mistakes that are made. This is an even bigger waste of practice time. While in a few cases, 20 bpm slower might be enough, many times, that is closer to where they should be mid-week. In order to have full command over the notes, rhythms, and musical elements, what is needed is to start closer to $1/3^{\text{rd}}$, or $1/4^{\text{th}}$ the intended tempo and spend as much time there as needed. It is easy to fall into the mentality of “close enough,” approximating the music, but not really mastering it. A triplet is not a dotted-eighth-sixteenth. Slow practice exposes this inconsistency and allows a player to really get into the details of a composition.

The expression “measure twice, cut once” applies here as well. When everything can be played at the slow tempo (measure), then speed up to the performance tempo (cut). What is discovered when this happens, is that the tempo increases happen at a much faster rate. That time spent at the slow tempo coordinates the technique needed to successfully reach the faster goal. Players have to give themselves the opportunity to learn the material to the point of mastery (notes, rhythms, and most of all, musical expression) and that only comes with slow, patient practice.

Awkward practice

There are times in a practice sequence that everyone hits a wall. The technical considerations exceed the performer’s current ability. One way to help with this is to change the focus. The road block in this case is usually a matter of finger coordination. Utilizing different rhythms tricks the brain into focusing less on the fingers and concentrate on the rhythm change the player is trying to remember. The two easiest ones to apply to a run of straight eighth notes, for example, are to change the rhythm to dotted-eighth-sixteenth and sixteenth-dotted-eighth. One’s imagination is the only limitation on the rhythmic alterations. When the player is successful to the point that they cannot make a mistake (instead of only working until the first correct time), increase the tempo, and/or change the rhythm. Eventually, return to the original tempo. This is not only easier, but also will undoubtedly feel like a slower tempo, even though there has been no metronomic change.

Practice duration

This is a matter for personal awareness of how long the player can concentrate and absorb information. Practicing is a difficult skill because of the player filling the dual roles of both teacher and student. Utilizing a recording device helps alleviate some of this by separating out the roles - perform for the recording, then listen back and evaluate. Rather than trying to fit all of the day's practicing into one block of time, it needs to be spread out throughout the day so that the player can be engaged and concentrating the entire time.

Avoid asking "How long do I have to practice?" That question is asking what minimum amount of work or time is needed. Just like how asking how long an essay has to be is really asking how little work is needed, approaching practice time this way is a recipe for selling oneself short of their full potential. Frequently, the teacher answers the essay question with, "long enough to answer the topic." The answer to how long to practice is the same - however long it takes.

Practice what you don't know

There is an expression, "you shouldn't sound good in the practice room." What this means is if you can already play something and sound good, you are practicing the wrong things. When a section or entire piece music is mastered, move on to something else as the primary focus of practice. Practicing is not about showing off in the practice room. Little is gained by that. Practicing is about finding weaknesses and developing them into strengths.

Perfect practice

How does someone learn to go out and perform perfectly? Practice perfection. In order to learn to do this, play one thing perfectly everyday. This can be as basic as a C Major scale. The point is to both develop the

confidence that perfection in performance can be achieved and the skills necessary to always get there. That means going slow (see above), and demanding a high level of focus. Accuracy in practice is essential to mastery. Correct pitches and rhythms, consistent sound and pitch center, and developing mature musical lines every time indicates a thorough command of the performance. In order to know this will happen in the studio or on stage, the practice must reflect this goal.

Without a plan for development, and a dedicated, focused approach, practice sessions will likely be inefficient and have mixed results. Mapping out a plan, with specific expectations for each practice session leads to a much more efficient use of time, effort, and produces tangible, positive results.

Trumpet Tips: Learn to Love the Process

Dr. Kyle Millsap

A more in depth discussion of this topic will be published in the January 2018 ITG Journal. However, since that is a ways off and I would like to impart some of this information now. The origin of this topic is two-fold: the need for all of you to understand the importance and value of practice, and the recent, tangible result from Super Bowl LI where a team of players who have expressed they love to practice overcame a team that ran more on emotion than precision. Performances create great emotion, but without the love of practice as a foundation, too often the emotion is overwhelmed and falls away when turmoil strikes on stage.

Practice takes many forms, from time on the instrument, or listening to great performers, to studying music scores, or reading historical and pedagogical texts. It requires discipline to consistently follow through on each of these on a regular basis and reach a process where our thoughts are directed solely on our musical product and not about playing the trumpet. Three of the top items to stress when establishing the process are breathing, tuning, and performing. This is not intended to be a practice guide, but rather highlighting these three key areas for improvement, developing them through a process, and what is achieved in the form of a greater product.

High quality, consistent breathing is something frequently stressed to brass players. Too many players, however, focus on perfecting their first breath and do not consistently apply the process that got them a high quality first breath to their later breaths. This is like a wide receiver running a great first five yards of a route, but then doing their own thing after that. The quarterback knows where to throw the ball to the receiver

initially, but after the five yards, has no clue. The receiver is then useless to the offense and may even cause a negative play from the quarterback holding the ball and taking a sack. If the trumpeter's initial breath is excellent, that gets the piece off to a great start. However, if each subsequent breath does not match the same standard as the first, they become increasingly useless and lead down a spiral of poor playing. This scenario frequently plays out in recitals when the emotions are high and the discipline to the process may be lacking. The reward for learning to love the process of developing a consistently high quality breath is a consistent product produced through the trumpet.

A process to accomplishing this is to take two good breaths away from the instrument, but acting as though preparing to play. Then, take the same breath and play the desired phrase on the instrument, stopping at the next intended breath. Take the trumpet away, take two quality breaths again, simulating the beginning of playing, then breathe a third time and play the next phrase. This continues all the way through the etude, excerpt, section of solo, or whatever is being practiced. This process should be repeated until the practicer is confident they understand and can consistently reproduce the product. That may be a matter of hours, or days, or even weeks. Discipline is key to reproducing consistent results. Repeat the previous process, but do not stop the line for the second breath. Breathe to continue on and see if the second breath matches the first. Stop at the third breath and restart the process. Each time you feel confident you have mastered reproducible results, add a breath to the sequence. Just as the quarterback knows where to throw the ball to a receiver who runs excellent routes, the trumpeter knows how each note will

begin off of a breath because of the consistent breath.

The best sounds come from those with the best intonation, and the best sections know where every note needs to be placed in a chord or unison. First, learn to use a tuner correctly for a brass instrument. A standard tuner is set for equal temperament. A tuner with a setting for **just intonation** is needed. There are numerous apps that quickly switch between equal temperament and just intonation. Pick an easy key, set the tuner for just intonation, and have the tuner play a tonic drone. Tune each note in the key, paying attention to what each interval sounds like against tonic. By learning the sounds of the intervals, it is easier to reproduce the results in all keys.

To not lose sense of the musical goal, set a tonic drone and pick different notes in a piece to stop on to allow yourself to verify whether they truly understand the musical relationship and the intervals. There is very little value in simply mastering technique without striving for a musical end, so always remember why the process is important.

The final process is knowing how to perform. Most of the technical parts of this process are accomplished by the first two. This mental side can be more complicated depending on the individual. Nerves, environmental conditions, health, and food choices are all among the external factors that can contribute to negative performances. It is important to practice slowly and diligently to develop confidence. And slowly means really slow. If there is an average daily increase of six beats per minute, in one week the tempo is increased by 42 beats per minute. Six is barely noticeable. 42 is dramatic. Trying to practice a piece and learn it near performance tempo does not allow mastery of music, or proper technique coordination. Discipline to take the

time to learn the music leads to confidence in knowing how the end result will come out.

An additional challenge is to play one thing perfectly everyday. If a performer never plays anything perfect, then the only process being consistently reinforced is inconsistent performance. Start simple with, for example, a C major scale. Every few days, as confidence builds, up the difficulty level on what is being performed. Learn to expect the desired results, not hope for them.

Product is how musicians are judged, just as athletes are evaluated by fans on game day. They do not see the daily practice. Performances may feel more rewarding and be more memorable than daily practice, but to get to the point where performance does not require thought takes adherence to a process designed to accomplish that. Next time in the practice room, remember that loving practice, the process, is how those memorable performances get created.

Trumpet Tips: Multiple Tonguing

Dr. Kyle Millsap

Learning to multiple tongue is a crucial technique in the development of brass players and especially trumpet players. So much of our history and tradition is based on fanfare figures. Even Franz Joseph Haydn, when wanting to add "trumpet" figures to his landmark concerto wrote a three beat fanfare. Like any technique for the trumpet, it needs daily practice for development and later, maintenance. In this essay, I will map out a routine for effective development/maintenance of multiple tonguing.

It is of vital importance to start slow. By slow, I mean slow. Think quarter note equals 60 (or slower, if necessary)! Be patient, it is not a race. It is not important how quickly you get to the desired result. Rather, it is important that the desired result be of high quality. Too many times the development of multiple tonguing technique is completely derailed due to rushing the process. There is an excellent (and quick read) discussion of multiple tonguing in Keith Johnson's book *Brass Performance and Pedagogy*. A former colleague of mine from Murray State also has an excellent method with multiple tonguing exercises that move at a more measured pace than Arban's method. Check out *Basic Skills for the Developing Trumpeter* by Eric Swisher.

Of great important is remembering to conceive of the articulation syllables correctly. TU and KU are what are commonly used. In the english language, these get pronounced TOO and KOO (or worse, TUH and KUH). These pronunciations have the effect of putting the tongue at the back of the throat, the wrong place to articulate from. Arban, who we associate these syllables with in modern days, was French. The correct pronunciation is closer to TEW and KEW. Simply saying these syllables has the effect of

forming an embouchure. Perhaps there was a reason behind their use.

Using materials likely at hand (certainly if you got your assigned books from your freshman year), Clarke's *Technical Studies* are a fount of usefulness. Many of these studies are easily adapted to multiple tonguing studies. They can all be altered to double and triple tonguing by changing the eighth notes to sixteenths or triplet sixteenths. The repeat sequence should go like this:

1. Slur as printed to establish proper airflow (more on this later).
2. Legato single tongue, focusing on the moving long tone Clarke just intended for you to play the first time.
3. Legato "K" tongue with the goal being to make it sound like the articulated pass you just played.
4. Repeat the first three steps until successful. Accomplishing that, now change the rhythm to work on double and triple tonguing by doubling or tripling each pitch. For thorough practice, use patterns in this sequence: KT, TK, TTK, TKT.

Now, that is a lot of repeats (7 total if you do everything), so do not try to do them in one shot without a break. Remember that the tongue is a muscle and will tighten up without sufficient rest. A good way to divide up the exercises and make sure you are practicing all keys is to label each exercise as an A, B, C, or D. Practice all of the A exercises on one day. B exercises are the next day. C and D exercises would follow on the third and fourth days. Then repeat the sequence.

To work on multiple tonguing with each articulation on a different pitch, the above sequence needs changed a little. On a superficial level, Clark Studies I, VII, and VIII work well for triple tonguing. Studies II, IV, V, VI, and IX work well as double tonguing exercises. Due to being arpeggios, I recommend Study III be reserved until after the K attack is consistent and equal to the T.

1. Play as printed.
2. Play legato tongued.
3. If double tonguing is being practiced use KT, then TK. If triple tonguing, TTK then TKT.
4. If Step 3 was (honestly) successful, repeat at a faster speed, working until the fastest, good sounding speed is reached. Take note of the tempo and use this as a the tempo to continue to improve upon.

All of this can also be used to help increase the speed of the single tongue, as well. Commonly, trumpeters refer to "the break," described as this tempo range when a piece is too fast to single tongue and too slow to double tongue. Frankly, the existence of this is the player's fault. Not enough time has been spent developing a sufficiently fast single tongue and sufficiently slow multiple tongue. Being able to single tongue sixteenth notes at a tempo of quarter note equals 120 and multiple tongue at a tempo of 108 creates a 12 bpm overlap instead of a break.

A last note on multiple tonguing, and probably the most important, is that, like all articulating, it is not about the tongue, but the air. Wind must continue to move efficiently past the lips and into the trumpet. There is a tendency for players to tongue harder the more that they articulate. This leads to reduced airflow. The opposite has to happen. When tonguing more and/or harder, a greater amount of wind is required to balance.

Focusing on the TEW and KEW syllables while remembering to prioritize moving wind into the trumpet will create a positive result for multiple tonguing development.

But, start slow!

Trumpet Tips: The Power of Preparation

Dr. Kyle Millsap

For the latest Trumpet Tips installment, I am going to talk about preparation. Practice is part of preparation, but preparation is more than practice, at least in the traditional sense. Think squares and rhombuses. When you are handed a piece of music a few hours before a performance to a sold out, 1,000-seat auditorium, and know there will be no rehearsal or sound check, what will you do? When it is the day of the state concert band contest and your head director comes down with the flu, will you be ready to step in lead your students? These are scenarios that are usually not specifically practiced for, but they certainly must be prepared for.

Fundamentals

We must prepare ourselves from a fundamentals standpoint. This means practicing scales, arpeggios (including the diminished ones), Clarke studies, flow studies, lip slurs, etc. Everyday we need to tackle what makes us excellent trumpet players. Practice the "hard" keys, the awkward fingering patterns, and all registers and volumes. When Clarke says to practice at *pianissimo*, do it. These are the things that give us the technical facility to be skilled performers on our instrument so that we do not have to actively think about it when playing.

Train your ears

Beyond fundamental playing, we must listen to as much music as possible. Learn styles and sounds, what pieces need what articulation and accents, and what the proper role of the trumpet in different composers' works. The trumpet is used substantially different by Mozart than by Mahler. Do not play Beethoven like Bruckner. What do east coast big bands sound like compared to their west coast counterparts? Know the difference in the decades of jazz music. Miles Davis

reinvented himself every five years, so which Miles do you need to sound like? Once you build up this musical database in your head, trust it. Trust your mind's ear and play the recording back as you perform.

Pay attention in aural theory, too. This helps you also learn to trust your ear. You will know what those diminished arpeggios sound like. The less you are consciously concentrating on the fundamentals of playing, the more free you are focus on musical considerations. We play a melodic, not harmonic instrument (we only play one note at a time versus playing chords), meaning the overwhelming majority of our music is written to make the most sense when played as a horizontal line. Focusing on technique instead of music causes us to lose sight of the music's horizontal nature. Look through the music and play where you hear the line going.

Embrace the stress

Put yourself in as many stressful situations as possible. Volunteer to sub in a rehearsal when needed. Sightread music you are unfamiliar with (but at a tempo you will likely be successful at). Study all musical styles, especially the ones you do not play on a regular basis. Pick up your trumpet and play your music without going through a fifteen minute warm-up routine when you know you need to demonstrate on-demand mastery. Your goal is so that when conditions are not perfect, you can still perform at your best.

You want to be known as someone who can be counted on in the clutch. Not all performances come with much rehearsal time, or any rehearsal time. Yesterday may have been a great playing day and today is your worst. Your job is to prepare as though each day could be your worst playing day. This way,

you also know each day will be your best day. Rarely will you have an ideal playing situation. Be familiar with as many styles as possible. Be able to hear your music before

you play it. Practice fundamentals daily. By preparing yourself to be a complete artist, you will know you will be ready whenever and wherever you may be called upon.

*ESSAYS FROM OTHER PROFESSORS
AND PERFORMERS*

Notes on Practicing

by
David Bilger

The first and probably most important part of practicing is the warm-up. Warming up is a personal thing, and everyone will need to experiment with what works for them, but the following are some ideas and guidelines for establishing your own personal warm-up.

I think of the warm-up period as having two main goals, the first being to wake up your chops (and brain), and the second to practice the basics of technique. The warm-up should start you off slowly, and then move on to include the six aspects of technique as discussed earlier. Of course further specific practice of the problem areas in your playing will be required, but a certain amount of all technique should be covered in the first session of the day.

I like to begin with Clarke Technical Studies and Cichowicz Trumpet Flow Studies. By the time I have played 5 or 10 minutes of these, I have accomplished the first part of my warm-up. Sometimes I will continue with Stamp Warm-up Studies, which I use as a "centering medicine" if I feel I need it. Then I continue with Ray Mase's 10 Week Practice Routine, which is a simple compilation of technical drills from a number of sources. I believe that Ray's book is an excellent example of how to put together a warm-up/practice book. The book is unpublished, since it is a compilation of copyright materials, but I have included the guide page in the addendum, which tells you how to put the book together. You can also put together your own book using the same principles.

Additional practice sessions should be dedicated to practicing weaknesses, learning new etudes and excerpts, and learning solos and other performance pieces. No matter what you are practicing, your metronome should always be handy, since it can act as both the "rhythm police" and the "practice coach." The metronome can help you become aware of inconsistencies in your rhythm, and also help in your training by making you practice things at more difficult tempi than are called for, so that performances will seem easy. Another sidekick should be a tuner, so that you get in the habit of playing in tune with yourself. It is impossible for anyone to play in tune with another musician if they cannot play in tune with themselves. The tuner doesn't lie.

Chris Gekker (of the American Brass Quintet) wrote about practicing, "Every player, no matter how good, makes mistakes, but the very best performers do two things: they don't tolerate them in practice sessions, correcting the slightest mishap in an unhurried, determined manner (also practicing with concentration and slowly enough so that mistakes are not learned); and in performance, they react to any error by immediately raising their level of energy and concentration, staying loose and aggressive."

Etudes should be a part of your regular practice, and a good way to approach them is to perfect one a week. There are endless sources for etudes, but some of my favorites are Arban 14 Characteristic Studies, Charlier 36 Etudes, Bitsch 20 Etudes, Brandt Orchestral Etudes, Gates Odd Meter Etudes, Reynolds 48 Etudes, Wurm 40 Studies, and Longinotti Studies in Classical and Modern Style. Your teacher will be able to tell you what books are most appropriate for your level, and professional level players will benefit from all the books mentioned above.

The other advice I have on practicing is to invest time in training your ear and your musical soul. Every player needs to develop an understanding about that the trumpet's role is in each piece of music, as well as to understand what emotions the music is trying to express. The best way to achieve this is to listen to all kinds of music every chance you get, and to experiment as an artist on your instrument. Polished technique is a means, not an end.

Most of all, keep practicing, keep improving, and remember that only you are responsible for how you play!

Notes on Technique

David Bilger

Philadelphia Orchestra

Trumpet technique can be broken down into 6 main headings: Sound (tone production), Articulation, Flexibility, Agility, Range, and Endurance. The following are ideas and examples of exercises and etudes that can be used to improve these necessary trumpet skills. Ideas about how the warm-up and practice routines will be offered later.

Sound:

Good tone production on the trumpet is a combination of a functional embouchure and the proper use of air. Therefore, the following examples will focus on improving embouchure strength and focus, or air flow (or both!).

1. Long tones. Play sustained notes for at least 12 beats at quarter = 60, making sure that the tone is full and that the pitch is stable. Continue the same feeling of air flow that you got with the long tones while playing Herbert L. Clarke Technical Studies (#1-5). I call these "moving long tones", and the idea is to keep the free air flow that we achieve on regular long tones. Also look at Schlossberg Daily Drills and Gordon Systematic Approach to Daily Practice.
2. Flow Studies. These could also be called lyrical studies. Just as we talked about keeping the air flow in the above "moving long tones", playing flow studies continues to reinforce the feeling of always using enough air. Materials to use for this purpose are Stamp Warm-up Studies (also used for pedal tones), Concone Lyrical Studies, Bordogni 24 Vocalises (also used for transposition). and Cichowicz Trumpet Flow Studies (examples are in the addendum).
3. Pedal tones and lip bends. Using both pedal tones and lip bends can strengthen the embouchure. Pedal tone exercises from the Stamp Warm-up Studies and Gordon Systematic Approach to Daily Practice are a good place to start. Lip bends will be discussed in depth at the class, and examples will be found in the addendum.
4. Mouthpiece buzzing. All of the above etudes can be done on the mouthpiece alone. Mouthpiece buzzing is an important part of sound development because it forces the player to focus the notes instead of relying on the trumpet to do it for you.

Articulation:

Articulation and response are completely interrelated. Both are a combination and appropriate balance between the tongue and the air. When working on articulation, a player must always concentrate on floating the tongue on a foundation of air, and then work on tongue position and easy tongue motion. Single and "K" tonguing are the basis for all articulation, and must be practiced independently of one another. Without a quick single tongue, smooth triple tongue is impossible. There is no substitute for practice on articulation. The following are suggestions for exercises, but literally every text has a section on tonguing. Try Charlier 36 Etudes (#14, 16, 22, and 25), Goldman Practical Studies (1-4), and most of the Arban book.

Flexibility:

Flexibility actually impacts all aspects of trumpet playing, especially articulation and range. Lip flexibility exercises are actually "tongue level" exercises, since the tongue channels the air to produce the notes. The Arban book is a good starting place, but other materials include Colin Advanced Lip Flexibilities, Schlossberg Daily Drills, and Irons 27 Groups of Exercises.

Agility:

Agility actually refers to the quickness of a player's fingers and brain. Included in this topic will be dexterity drills, transposition etudes, and sight reading texts.

1. Finger dexterity is extremely important, and often overlooked. To improve dexterity, I recommend practicing major and minor scales, chromatic scales, and arpeggios right out of the Arban Complete Method. Nothing can replace these etudes. Other sources of challenging finger benders are Nagel Speed Studies and Vizzuti Advanced Etudes.

2. Transposition is a necessary skill for any player with professional goals. It is also one of the most overlooked, since it is hard work and is unrewarding in the short term. Start with the Caffarelli 100 Studi Melodici and Bordogni 24 Vocalises, and graduate to the Sachse 100 Etudes. Be aware that transposition requires a constant long term investment of your time (years!), and should not be overlooked.

3. Sight reading is a skill that can be practiced on a daily basis. Take out any new, old or unfamiliar piece of music, and you have an instant text. Sight read duets with a friend, or challenge yourself just for fun. Hickman Music Speed Reading is a quality text with tips on improving your skills, as is Dufresne Develop Sight Reading.

Range: Range (both high and low) are functions of embouchure strength, tongue position, air flow, and centering. Many exercises that we have already discussed will increase range, such as pedal tones, lip bends, flexibility studies, flow studies, etc. Try practicing octave slurs while making sure to change your vowel sound from ah to eee as you go from low to high. Also make sure not to over-adjust by playing too small or with too much pressure in the high register. Remember, if you don't practice it, you can't do it--and this applies to high notes as well. Some things to practice are Stamp Warm-up Studies, Gordon Systematic Approach to Daily Practice, Smith Top Tones, and Vizzuti Advanced Etudes.

Endurance:

As is the case with range, endurance is also a combination of many of the topics we have already touched upon, and will benefit from many of the same etudes. The two other things that will most quickly improve endurance are efficiency and loud practice.

1. Efficiency is a necessity for any brass player. Playing the trumpet is extremely physical, and efficient playing will reduce the demands on the player. Efficiency can be achieved by taking care of the following:

- A. Always use a good volume of air, and high air speed
- B. Always play with your embouchure set
- C. Do not use excessive pressure
- D. Practice upper body relaxation
- E. Always think about what you are doing while you play

2. Loud practice is another part of trumpet playing that is often overlooked. Remember, when practicing at loud dynamic levels, always keep your sound from distorting, and never cause yourself physical pain. Do not use excessive pressure! Orchestral excerpts are a good source of loud material, as are the Brandt Orchestral Etudes. Perhaps the best resource for loud playing is the Schilke Power Exercises. Playing 5 minutes of these a day will be all you need to develop the necessary strength for increased endurance. They are not published, but are outlined in the addendum.

Notes on Practicing:

The first and probably most important part of practicing is the warm-up. Warming up is a personal thing, and everyone will need to experiment with what works for them, but the following are some ideas and guidelines for establishing your own personal warm-up.

I think of the warm-up period as having two main goals, the first being to wake up your chops (and brain), and the second to practice the basics of technique. The warm-up should start you off slowly, and then move on to include the six aspects of technique as discussed earlier. Of course further specific practice of the problem areas in your playing will be required, but a certain amount of all technique should be covered in the first session of the day.

I like to begin with Clarke Technical Studies and Cichowicz Trumpet Flow Studies. By the time I have played 5 or 10 minutes of these, I have accomplished the first part of my warm-up. Sometimes I will continue with Stamp Warm-up Studies, which I use as a "centering medicine" if I feel I need it.

Then I continue with Ray Mase's 10 Week Practice Routine, which is a simple compilation of technical drills from a number of sources. I believe that Ray's book is an excellent example of how to put together a warm-up/practice book. The book is unpublished, since it is a compilation of copyright materials, but I have included the guide page in the addendum, which tells you how to put the book together. You can also put together your own book using the same principles.

Additional practice sessions should be dedicated to practicing weaknesses, learning new etudes and excerpts, and learning solos and other performance pieces. No matter what you are practicing, your metronome should always be handy, since it can act as both the "rhythm police" and the "practice coach." The metronome can help you become aware of inconsistencies in your rhythm, and also help in your training by making you practice things at more difficult tempi than are called for, so that performances will seem easy.

Another sidekick should be a tuner, so that you get in the habit of playing in tune with yourself. It is impossible for anyone to play in tune with another musician if they cannot play in tune with themselves. The tuner doesn't lie.

Chris Gekker (of the American Brass Quintet) wrote about practicing, "Every player, no matter how good, makes mistakes, but the very best performers do two things: they don't tolerate them in practice sessions, correcting the slightest mishap in an unhurried, determined manner (also practicing with concentration and slowly enough so that mistakes are not learned); and in performance, they react to any error by immediately raising their level of energy and concentration, staying loose and aggressive."

Etudes should be a part of your regular practice, and a good way to approach them is to perfect one a week. There are endless sources for etudes, but some of my favorites are Arban 14 Characteristic Studies, Charlier 36 Etudes, Bitsch 20 Etudes, Brandt Orchestral Etudes, Gates Odd Meter Etudes, Reynolds 48 Etudes, Wurm 40 Studies, and Longinotti Studies in Classical and Modern Style. Your teacher will be able to tell you what books are most appropriate for your level, and professional level players will benefit from all the books mentioned above.

The other advice I have on practicing is to invest time in training your ear and your musical soul. Every player needs to develop an understanding about that the trumpet's role is in each piece of music, as well as to understand what emotions the music is trying to express. The best way to achieve this is to listen to all kinds of music every chance you get, and to experiment as an artist on your instrument. Polished technique is a means, not an end.

Most of all, keep practicing, keep improving, and remember that only you are responsible for how you play!

Notes on Performing, Recitals, and Equipment:

Every type of performing situation places special and unique demands upon a performer. I have identified six ways in which you can meet these demands, regardless of the style of music or performance situation. The following are skills that you must develop to achieve excellent performances.

1. Practice your part. Thorough practice not only improves your chances of hitting the right notes, but will add to your physical conditioning. Your "chops" can learn to pace themselves for individual difficult passages.

2. Learn the music. Every good performer understands the style of the piece, as well as having a feeling about what the composer was trying to say with the music. A musical approach can actually help technique, as well.

3. Communicate with your colleagues. Communication is what performing is all about. We communicate with our audience through the content of the music, but more importantly, we must communicate with the musicians with whom we share the stage. This is accomplished by listening (to players other than yourself!!), leading when appropriate, moving your body to dictate phrasing and pacing, and eye contact--both with other musicians and the conductor.

4. Be reactive. Every good musician must listen and react to tuning, ensemble, and style; especially articulation, note length, and phrasing.

5. Concentrate at all times. Most of the mistakes that creep in at performance time are a result of a lack of concentration. Every player should develop a few tricks that they can use to re-focus wandering attention.

6. Play with confidence. Playing with assurance results in a proper use of air and better technique, and is the first and best step to prevent nerves. A well deserved belief in one's abilities (combined with good preparation) will go a long way towards eliminating nervous reactions.

The majority of concerts that musicians participate in are planned for us. The one major exception is the solo recital. Recitals may be required by a university or conservatory for graduation, or they may be for profit or merely for fun. No matter what the genesis of the recital is, one basic question remains: How does one program for it?

The following are some ideas that have helped me to come up with successful programs.

1. First of all, it is important to define the purpose of the recital. Is it educational, a fee concert, or merely for the enjoyment of friends and family.

2. Understand your audience, their special circumstances and expectations or, if it is a student recital, what will you be gaining from the experience.

3. Make a list of possible repertoire with timings of each piece, and be sure to pick music you enjoy. I always make three separate lists: pieces I already know, pieces I am learning, and pieces I should know but don't yet. Once you have these lists, you can select from them to assemble a workable program.

4. Select a good strong opener first. I prefer either something a bit flashy or something for piccolo trumpet. Next, select your closer. I look for something a little lighter or a chamber music piece, and then select the major works (Sonatas or Concertos). Lastly I pick a few filler pieces that will provide contrast and rest.

5. Write down some potential concert orders, taking into account how the pieces flow from one to the next, what kind of endurance demands they place on you, placement of specialty pieces (i.e. piccolo), and the logistics, especially if there are stage changes involved.

Full Recital (30 min. per half)

Opener
Transition (Contrast)
Concerto or Sonata

INTERMISSION

Concerto or Sonata
Rest piece (Contrast)
Closer

Half Recital (35 min. total time)

Opener
Transition (Contrast)
Major work (Sonata or Concerto)
Closer

Equipment is the most highly personal and controversial aspect of trumpet playing. I would not presume to tell anyone what set-up to play on, but I can give some general advice. Remember that when you are changing to something new, it should always sound immediately better than your old equipment. The idea of "working into it" is bunk. There may be an adjustment time, but there must be some immediate improvement. Also make sure to play your new equipment in a couple of different rooms, and always play for other musicians. Their ears may catch something in the

sound that you cannot hear from your side of the bell. Here are some other ideas.

1. Identify your needs. Do you require a set-up for a specific style or job, or do you need something more versatile? Do your chops tolerate switching equipment for different repertoire? Do you need more than one set-up to meet the demands of your playing? By answering these questions, you can narrow your possible choices.

2. There are general tendencies in horns. For Bb trumpet, most people use medium large bore. The weight of the bell is a matter of taste. C trumpets are generally large bore. I prefer Bach trumpets for Bb and C because they have a good balance between high and low overtones in the sound. Many players are getting off track by trying to play too dark and sacrificing the highs in the sound. To my ear, it then is no longer a true trumpet sound. For small trumpets, look for quality of sound, response, and ease of high playing.

3. Most trumpet players spend a great deal of time (and money) selecting mouthpieces. I play on a Bach 1 1/4 C (or 1 1/2 C or 1B), and I have found that most legit players favor this size of mouthpiece. The best idea is to try a wide variety of mouthpieces keeping the following in mind:

A. Cup depth and shape affect the range, response, sound, and pitch. Too deep a cup results in a weak high range, slow response, dead sound, and flat pitch. Too shallow a cup tends to weaken the low range, thin out the sound, and raise the pitch too high.

B. The size and shape of the rim must fit your facial structure, your dental shape, and take into account the amount of pressure you use. Too flat or cushioned a rim will slow response, too thin a rim will decrease endurance.

C. Opening up the backbore and throat increase the volume and richness of the sound, but can destroy the focus of the sound and flexibility. Most orchestral players open up their mouthpieces.

4. Mutes are an often overlooked part of trumpet equipment. Every serious trumpeter should own a wide variety of mutes, and be selective about their use. I have loud and soft straight mutes, as well as in tune ones and sharp ones. There are times all of the above come in handy. Make sure to practice with your mutes, because "if you don't practice it, you can't play it." A harmon mute without the stem can also be an effective

practice tool. Try to practice etudes while keeping the timbre (the amount of buzz) the same.

5. Other accessories you should carry are:

A. Oil. Make sure never to mix valve oils. Some are incompatible and can seriously gum up your valves.

B. Cleaning supplies--mouthpiece brush and snake. It also helps if you use them.

C. Slide grease. Any non-water soluble grease will do. I use Vaseline on my slides.

D. Pencil with eraser.

E. Aspirin or Advil (both for headaches and as an anti-inflammatory for the chops).

**Improving Your Brass Techniques
For
Jazz and Traditional
Performance
Vince DiMartino**

The instruments we play are tools. Our minds are musical instruments. Either left undeveloped disables our ability to improve and contribute musically now and in our future. All plans for our learning must consider this for the true success of our experience and, in the long run, will determine the our value to our music groups and our lives. All works are a combination and coordination of mind and body, creating an artful presentation.

Physical

- 1) Breathing and Blowing in Rhythm
 - a) Ho inward-Ha outward (trumpet) as if using a balloon
 - b) Use mouthpiece with leadpipe to set up correct balance-resistance
 - c) Long tones based on this concept
 - d) Insist on everything being done in rhythm-it is the coordinator of **ALL** activity in music.

- 2) Flexibility first and reinforce this every day!
 - a) Do band or class warm-ups that promote smooth movement between notes-moving long tones!
 - b) Copy the style of **ALL** instruments you hear in the ensemble. We need to know how to make **MANY** sounds on our instruments.

- 3) We should be ready to be tested any day and held be accountable for our assignments.
 - a) Have frequent challenges for chairs based on techniques and musical attributes you would like for them to master.

Musical

- 1) Listen to assigned YouTube and Spotify examples of your music. Your teacher does not have time to do this in class.

- 2) Every person should know what is happening in a piece. Music teaching is not only to create performing musicians but people who understand what they are playing and hearing. Be ready to be called on at random to instruct the class on what is important at that point in the piece.

Some Trumpet Playing Musicians To Know

Traditional

Timofey Dokshitzer
Maurice Andre
Armando Ghitalla
Phil Smith
Adolph Herseth
William Vacchiano
Allen Vizzutti
Matthais Hofs
Hakan Hardenberger
Rafael Mendez
Tom Stevens
Ole Edward Antonsen
Ludwig Guttler
Mark Gould
Dave Hickman
Tony Plog
Niklas Eklund

Jazz

Louis Armstrong
Roy Eldridge
Harry James
Dizzy Gillespie
Chet Baker
Miles Davis
Freddie Hubbard
Bill Chase
Maynard Ferguson
Lee Morgan
Bobby Shew
Conti Condoli
Doc Severinsen
Jon Faddis
Wynton Marsalis
Clark Terry
Cootie Williams

Some Ensembles To Know

Chicago Symphony
New York Philharmonic
The Summit Brass
Dallas Wind Symphony
Eastman Wind Ensemble
Philip Jones Brass Ensemble
Canadian Brass
American Brass Quintet
Summit Brass
Boston Symphony
Berlin Philharmonic
London Symphony
Washington Winds

Duke Ellington Orchestra
Miles Davis Quintet
Bill Evans Trio
Art Blakey Band
John Coltrane Band
Stan Kenton Band
Count Basie Orchestra
Thad Jones-Mel Lewis
Gil Evans Orchestra
Chick Corea Band
Dizzy Gillespie Band
Harry James Band
Fletcher Henderson Band

THE JAMES STAMP COMPANION

by STANLEY FRIEDMAN

INTRODUCTION

I studied with James Stamp near the end of his life, in Los Angeles from 1980 to 1983. During this time his declining health compelled him to retire from the heaviest part of his teaching schedule (at California State University at Fullerton), which then became my responsibility. I feel most fortunate that circumstances brought me to him when he still was able to give me so much and when I was both young enough to be molded by him and old enough to comprehend and appreciate his unique genius.

While most of Stamp's students either were enrolled at high schools and universities or were professionals who came to him for a "tune-up" and help with lip problems, my situation was different. I already had earned a doctorate in composition at the Eastman School of Music (where I had studied trumpet with Sidney Mear, a wonderful teacher of style and repertoire), taught in colleges and performed with regional orchestras for a number of years. I aspired to win a major symphony post. However, my playing was too inconsistent and my endurance and technique were limited. I could play very well sometimes. But there were too many occasions when my lips just didn't seem to work, and I would perform far below what I (and audition committees!) considered acceptable. Most significantly, when things went wrong, I did not know how to fix them.

Also, to help my university trumpet students more, I needed a more fundamental understanding of the basic mechanics of playing.

I asked Los Angeles Philharmonic principal Thomas Stevens for advice. He replied: "Go see Jimmie Stamp!". I did, and within a short time I improved enough to become a regular substitute with the Philharmonic and a winner of auditions.

By the time I first met him, Jimmie Stamp had become known as a trumpeters' guru of sorts. He was a trumpet teacher exclusively, his playing career sadly having been cut short in his prime by a heart condition. [He apparently had been an excellent player, good enough to have earned praise from Eugene Ormandy.]

While his manner tended towards casualness and gentle, self-deprecating understatement, he nevertheless became legendary among brass players. Since his passing, his reputation has continued to grow. However, although Stamp's legacy includes many great successes (trumpeters and other brass players in major orchestras and studios around the world), the passage of time has clouded understanding of his singular approach. Indeed, many of his direct disciples, those who studied with him in the 1960's and 1970's, now

are nearing the end their careers. While several have written their own Stamp-based instruction manuals, none (I feel) captures the essence of Stamp's true method and message. Stamp's own slim volume (Warm-Up & Studies, Editions BIM) is a wonderful and invaluable collection of exercises but offers minimal explanatory material.

The problem is that Stamp communicated largely in an intuitive, subjective and non-verbal way, without obscure jargon and esoteric dissections both of the music itself and the means by which the music best could be brought forth. His language was deceptively simple. He eschewed charts, diagrams and detailed, pseudo-objectified examinations of embouchure and musculature. Students who came to him expecting and demanding these things initially were disappointed, although if they stayed for more than fifteen minutes their playing invariably was improved!

Stamp's method worked phenomenally well with almost all who came to him, regardless of their prior technical competence and degree of artistic sophistication. But with Stamp's amazing talent for immediately getting to the root of a problem, eliminating it and bringing out any student's best, much of the actual learning occurred at an unconscious, subliminal level. Processing the Stamp approach, bringing it to conscious understanding and then communicating this knowledge effectively has been highly challenging and very nearly self-defeating.

Keeping in mind then that any written examination of the Stamp method is bound to be somewhat misleading (as with attempting to examine quantum particles; the very act of observation distorts the object being observed), I offer (with the deepest respect for his memory) my own interpretation of his approach. Other Stamp disciples may have somewhat different (and equally valid) versions of the "perceived truth", as it were. Also, this text includes certain concepts and perspectives which are more or less original with the present author. However, I am confident that nothing is presented here which contradicts Stamp's teaching. My conscience is clear; I think the Old Man would approve.

CHAPTER I: The Basics

All musicians would agree that good rhythm and intonation are the essentials of sound musicianship. Going hand-in-hand, these two fundamentals are so obvious that some teachers and their students do not see their true meaning and profound impact not only upon basic musicianship but also upon the actual physical aspects of brass playing; i.e., how pitch and rhythm affect tone production, flexibility, range, endurance and articulation.

The trumpet* is bound by the overtone series. For any given valve combination (or slide position for trombone) only those harmonics can be played which are generated by the fundamental pitch. A trumpet pitched in C, with no valves pressed, sounds C below Middle C as its fundamental plus only the natural harmonics of the C overtone series.

For each harmonic, the player has a very limited ability to bend the pitch sharp or flat before the tone slips abruptly into the next adjacent harmonic. Pitches between the harmonics simply don't exist (without considerable and generally musically unacceptable distortion of the embouchure and tone). Bending the pitch more than a few Hertz sharp or flat (by "lipping") adversely affects tone projection and timbre; the instrument simply doesn't "want" to respond when played off its true center of pitch. [Note: Pitch alteration by means of tuning crook or slide adjustment is different; here, the actual overtone series is changed, even if only by microtones, and the instrument's response is unaffected. This is why trumpets have adjustable first and third valve tuning crooks.]

Subjectively, all trumpeters experience some degree of anxiety about (or more positively, eager anticipation of) melodic peaks: high notes, usually, but often low notes as well. Stamp understood that while the inherent perils of very high and low notes are obvious, melodic contours involve ever-changing negotiations of relative peaks and valleys. A mere semi-tone trill, for example, involves a "high" note and a "low" note. The natural tendency is to anticipate the change in melodic direction both by hurrying (or rushing the rhythm) and by pushing the pitch in the direction of the contour: sharp in ascending and flat in descending. Furthermore, if not corrected, this tendency (gradually, over the course of several bars, phrases or pages of music) will become exacerbated: pitches increasingly will become bent in the direction of the melodic contours and the pace of rushing will increase.

*For the sake of practicality, I'll use "trumpet" to imply all brass instruments; the basic principles are identical.

Beyond being unmusical, rushing causes a general loss of physical coordination. As the player's anxiety increases and rushing becomes more pronounced, the various key physical systems (the muscles controlling the breath and breath support, fingering, articulation, lip tension, etc.) get out-of-phase. The player senses this "scattering" and his/her stress level rises even further.

As more and more pitches are played progressively more off-center, tone quality and projection become compromised. Dynamic range also becomes restricted, and the player is required to "force" (to apply greater mouthpiece pressure and blow extra hard with extremely taut, stretched lips) just to maintain any sort of instrument response. The player senses that the pitch is about to slip into the adjacent harmonic or that the lips/air column is about to cease vibrating altogether (the vibrating surface of the lips having been pressured and stretched out of shape). So the lips must be distorted even further and even greater mouthpiece pressure applied just to keep the tone alive. This is only a temporary solution, of course, as soon the lips swell and the muscles tire, a prelude to total embouchure collapse.

It is important here to note the cause/effect relationship, which Stamp realized to be the exact opposite of that supposed by conventional wisdom. Faulty musicianship (rushing plus pitch bending) actually **causes** distorted, pressured embouchures, not the reverse. For this reason Stamp never changed a student's embouchure, feeling that correcting the mere appearance of the lips was pointless. His experience was that once a student was playing consistently in-tune and in-tempo, most embouchure problems and excess pressure **simply vanished**. To Stamp, the obsession with embouchure appearance (keeping a mirror on the music stand, etc.) had a stifling and stress-inducing effect, and, in any event, rarely yielded positive results. He noted that almost anyone can mimic the appearance of the "ideal embouchure" while playing a Middle C at mezzo-piano. The trick is to keep the embouchure functioning efficiently throughout the instrument's entire range and dynamic compass.

While it usually is true that great players have great-looking, relaxed embouchures (but not always; remember Dizzy Gillespie!), they achieve and maintain this through consistently perfect playing, in terms of pitch and rhythm (check out Dizzy again!). When an embouchure change seems to have worked a miraculous "cure", it is axiomatic that the player (simultaneously) also has made great strides in improving his/her pitch-centering and rhythm. It's possible to play well, even expertly with a strange-looking embouchure (usually the result of individual anomalies in facial, dental structures). It's impossible to play well without great pitch and rhythm. In short, **embouchure change largely is a fiction**.

It should be understood that perfect pitch-centering does not

necessarily equate with playing perfectly in-tune, especially in an ensemble setting, or that having "perfect pitch"-sense means a player always will play perfectly in-tune. Pitch-centering (in Stamp's philosophy) involves playing in the center of each harmonic as it "lies" on one's trumpet. Since even the most technically sophisticated instrument designs are highly compromised hybrids of seven natural trumpets forced to share a single bell/leadpipe combination, certain notes are bound to be out-of-tune in an absolute sense. Also, issues of equal temperament come into play, especially when performing with piano accompaniment. While some pitches can be corrected with the valve tuning crooks, other notes must be "lipped" in-tune. Furthermore, good musicians know that, within an ensemble, intonation must be somewhat plastic, due both to theoretical harmonic issues and the subjective matters associated with collaborating with other musical personalities. Nonetheless, it should be apparent that sensitively coloring a pitch for purely musical reasons is very different from the erratic pitch bending which results from anxiety, inattention and faulty musicianship.

CHAPTER II: Lessons

My lessons with Stamp mostly dealt with pitch-centering and rhythm. The only physical aspects of playing that he emphasized were the related issues of mouthpiece pressure and diaphragm support, both of which he discussed in a simple, almost casual manner. He maintained that mouthpiece pressure only was a problem when applied **too early**, before the breath was fully taken and/or supported properly from the diaphragm. He taught me to seal the mouthpiece against my lips at the **last instant** before sounding the tone (and after the lips were "cushioned" by the force of the pressurized air column). Breath support, he maintained, was distinct from simple breathing* and only amounted to a gentle firming or flexation of the diaphragm muscles in the abdomen and lower back, such as naturally occurs when one stands on tip-toes. Stamp totally discounted so-called "**no-pressure**" **systems**, which he regarded as **misleading gimmickry**. When a trumpeter supports properly and plays precisely in-tune and in-time, excessive mouthpiece pressure simply will not develop.

I also observed his lessons with a number of other students, including both young and old, symphony players and symphony aspirants, novices and professionals, jazzers and Hollywood studio musicians. Repertoire varied, ranging from Stamp's own

*Teachers often inadvertently confuse students by exhorting them to "BREATHE!". We all breathe, whether we play the trumpet or not! When students do not understand the distinction between breathing and breath support, they often will gasp for breath. This can

result in upper chest constriction, **weaker** diaphragm support and over-all body tension.

special exercises to symphonic repertoire, recital music, etudes and such "classics" as the collections of Arban, Clarke and Charlier. Stamp's approach worked wonders with all, even with my own quasi-avant garde solo compositions. Watching him work with these other students, I was most impressed that all trumpet players, regardless of their degree of expertise or artistry and their musical orientation, deal with the same fundamental issues; **we all make the same mistakes for the same reasons**, and, when we play well, we all center the pitch and play in-tempo. This is why great players (who may have never even heard of James Stamp) play, for all practical purposes, according to "the Stamp method". The bottom line is that, if we play exactly the right note (in-tune) at exactly the right time (in-rhythm), we are playing "perfectly". While this approach does not deal with style and interpretation per se, Stamp's philosophy does provide a fundamentally sound musical point of departure.

Stamp was reluctant to deal directly with style and interpretation, unless the student insisted (which I did). I found his musical knowledge and artistic instincts to be first-rate, and nothing I have learned in my subsequent years' playing with major orchestras around the world has conflicted with what Stamp taught me. Those who have criticized Stamp for not teaching more style and repertoire probably simply never asked him to do so. My guess is that, since his weak heart forced him to retire from active performing early in his career, he felt that it would have been presumptuous to posit himself as a teacher of music per se. While the point is arguable, there should be no argument that the teaching approach he evolved achieved marvelous results.

Although the matter never was addressed openly, I suspect that Stamp felt that certain aspects of musicality were best left alone. To have attempted to rationalize and verbalize these highly subjective issues would have been artistically defeating, especially since he could not demonstrate certain aspects of musicianship on the trumpet to his own satisfaction. Until very near the end of his life Stamp could play for many hours a day and **never miss a note**, arpeggiating smoothly from pedal C to high E and beyond. But to save stress on his cardiovascular system, he never played loudly or with a truly full tone. I observed his teaching a couple of students who, frankly, were not very sensitive musicians. Stamp did not badger them for their shortcomings. But he did manage to improve the mechanics of their playing and their basic musicianship. He did not expect every student to become a virtuoso. However, he believed he could help almost anyone achieve a basic level of competence.

Stamp's approach often deals with minutiae: sub-dividing and precise attention to pitch on a note-by-note basis. Although some might argue that this over-emphasizes the "trees" as opposed to the

"forest", it should be understood that, in fact, music is made **one note at a time**. Each note which is played even slightly off-center or out-of-rhythm affects the subsequent notes and interrupts (if only momentarily) the flow of the musical line. Our anxiety causes us to anticipate the high note or to see a rapid run of sixteenth notes as an unfocused blur. Unless we learn to pay attention to each note **as it is being played**, we cannot hope to play accurately and with full concentration. Rather than being stifling and obsessive, Stamp's method actually is liberating and relaxing. Again, contrary to conventional wisdom, Stamp guided his students away from concentrating on "making music" and towards focusing on playing each and every note perfectly. He understood that one cannot concentrate on "making music", since music essentially is an **unconscious activity** and happens on a purely subjective level. What we can concentrate on are a few (and the fewer the better) basic and quantifiable issues (such as pitch, rhythm, etc.) which feed useful information to the musical parts of our brains. Furthermore, concentrating on pitch and rhythm helps us avoid becoming distracted by negativities which can intrude during a performance: how we physically feel, who is in the audience, what mistakes our colleagues are making, why the conductor hates us, etc. Whereas conventional wisdom might tell us to stop thinking about the notes and to go out and concentrate on making music (!), Stamp knew intuitively that **true wisdom lay in exactly the opposite direction**.*

FRIEDMAN'S COROLLARY #1: THE TRUMPET CAN ONLY PLAY ONE NOTE AT A TIME!

* This opens a large and as yet under-explored topic: how our usual methods of teaching music might actually **interfere** with students' abilities to learn. Most current music instruction is modeled, more or less, after approaches which were developed to teach math and hard sciences (subjects which every school stresses). In order to "sell" the idea of teaching music in the first place, music educators have had to package instruction in formats which doubting academic administrators can comprehend (or, at least, in formats which are impressive and intimidating; note academia's increasing and largely inappropriate reliance upon computers and technology to "teach" music and other artistic subjects). I won't belabor the point, which in any case is far beyond the scope of a text about

trumpet playing. However, I expect the reader will catch my drift.

CHAPTER III: The Stamp Exercises

An active performer and composer, I have developed my own way of teaching which differs somewhat from Stamp's. While I use his exercises religiously for my own daily practice and urge my students to do likewise, I prefer teaching through musical repertoire to teaching primarily through the exercises themselves (which serve as a point of reference, a "homebase"). I have found that I teach more effectively when working with my students on repertoire, even when the main concern at the moment might be developing improved rhythm and pitch-centering. But this is my personal orientation. Other teachers have different ways of using Stamp's method which are equally valid. Stamp worked miracles with dozens of students per week, focusing almost exclusively on his exercises. For a while I tried to follow his teaching example, tapping out the beat on a coffee mug or accompanying my students at the piano as they worked through the Stamp exercises, hour after hour. But I soon had to give up this approach, admitting that I lacked Stamp's patience and utter tranquility. Each teacher has to find his/her own style of instruction. The beauty of the Stamp method is that it can be applied so universally, across a broad range of musical and teaching styles.

As simple as they first appear, the Stamp exercises are remarkably sophisticated. For the most part, they cannot be played with any degree of accuracy unless rhythm and pitch are extremely precise. If played otherwise, the notes simply won't come out. This is very different from many of the "classic" trumpet/cornet studies, which can be practiced to the point of exhaustion and beyond with all sorts of poor rhythm and pitch (and usually are!). Every trumpeter is familiar with etudes which the virtuoso-author insists should be practiced with many, many repetitions. This is fine as long as the student is himself a great virtuoso and has such precision of pitch and rhythm that he/she **can** play the etudes (perfectly) over many, many repetitions (in which case, he/she probably needn't bother!). But for a young person just learning proper technique or an experienced player rebuilding from a lay-off or a lip injury, excessive repetition (especially of long tones) can be useless or even destructive.

[I can recall lessons from my youth (long before my encounters with Stamp) with a particularly ineffective and intimidating trumpet professor. He would assign me very challenging etudes and exercises which were beyond the limits of my range and stamina. I would practice and practice without appreciable improvement, my lips becoming sore and swollen well before getting to the end of the assigned studies. My lessons became more sessions of humiliation than music. When I inevitably failed to play all the notes correctly, my professor would suggest that I wasn't practicing enough or that I simply lacked "the right stuff". I

begged him to enlighten me, to no avail. How, I pleaded, could I practice an etude which I was incapable of playing!? Of course, my "effrontery" was taken as whining, and he eventually expelled me from his studio, which by far was the best thing he ever did for me!]

There is a way to properly use and derive much benefit from these kinds of repetition-etudes: the Stamp way.

The Stamp exercises are very "safe"; practicing them even obsessively and incorrectly is unlikely to cause lip damage. If played incorrectly, the notes simply won't speak. No amount of pressing, pinching or over-blowing will force the notes to sound.

Stamp's use of pedal tones is particularly important and deserves special explanation. I have found that many trumpeters do not understand how and why Stamp employed the pedals. While other methods use these low notes (below the normal low F#) to relax the lips or simply as an obstacle to be surmounted (presumably to build character!?), in Stamp's usage the pedals (especially the fundamental tones) **must** be approached and played with absolutely precise pitch and tempo or they won't "speak". These low notes provide the surest test of rhythm and intonation. If the pedals resonate freely and can be approached and left with ease (within the context of the Stamp drills), all is well. But if the pedals cannot be played, the player should recognize that errors are being made in the pitch and rhythm of the **approach to the pedals**. Stamp knew that playing the pedals involves a much smaller margin for error than exists in playing the normal tessitura, where small discrepancies in pitch and rhythm can pass unnoticed (until the "snowball effect" makes them too egregious to ignore!).

This same principle also applies to very high notes, where the margin for error also is minuscule. However, using high notes as a primary test for pitch and rhythm is risky and extremely tiring, due to the extraordinary air pressure and lip contraction involved. [If you misplay a pedal C, you get a hiss of air and a few chuckles from the trumpeters in the adjacent practice rooms. If you misplay a high C, you get a big, loud splat, possibly swollen lips and gales of laughter from your good friends next door!]

Mention must be made here about differences in playing B-flat versus C trumpet. Modern B-flat and C trumpets have similar bore diameters, lead-pipes and bell flares; indeed, today's symphonic C trumpet is a "bigger" instrument than many B-flat's of a few years ago. The C's fundamental tone is easier to produce because the bore/bell/ lead-pipe proportionally are larger than those of the B-flat with respect to the over-all length of tubing.

Obviously, if the Stamp exercises are played on the C trumpet, every pitch is played a whole-step higher than on the B-flat. Personally, I have not noticed this to be especially fatiguing, probably since, as primarily an orchestral player, I am more

comfortable and confident playing on the C. But this is a very individual matter. When studying with Stamp, I played the C trumpet most of the time. He had no problem with that, even though he always played his B-flat.

Stamp allowed students to play the pedal-C on the B-flat trumpet with all valves pressed, although he recommended learning to play this note as a true fundamental on the open instrument (which was the way he played it when demonstrating). His point was to get students listening carefully and centering the pitch by whatever means necessary. After one gets used to centering the pedal-C using the valves, playing this note open becomes much easier. As a rule, the open pedal-C on the B-flat trumpet only can be played consistently when centered perfectly and approached and left in precise rhythm. I have found that when I am producing the pedal-C on the open B-flat trumpet with consistency, my playing over-all is raised to a higher level.

[Note: in general, modern trumpets in all keys are designed to facilitate high notes at the expense of great resonance and flexibility in the low register, not to mention ease in producing the fundamental. This largely is a pragmatic issue: high notes are the "money notes" and generate instrument sales. Consequently, although trumpeters have at their disposal many fine specialty instruments (piccolo trumpets, etc.) for making high notes easier, we have no specialty instruments for the lower end of the spectrum, resulting in a distinct timbral gap with respect to the low brass. Certain contemporary trumpet designers currently are engaged in trying to construct trumpets which can match the tonal depth of trombones while retaining brilliant high registers. This probably is impossible. If we can have piccolo trumpets which have great high registers but weak low ranges, why not have extra-large C and B-flat (or even modern, improved low F/E-flat) trumpets which work in the opposite way?

Symphony trumpeters often keep at their disposal many instruments in a variety of keys. They select whichever instrument helps to facilitate challenging passages or allows for producing a special timbre or response characteristic. Their choices are highly individualistic, usually more subjective than objective. Some players rely predominately upon the C trumpet and switch as little as possible. Other equally accomplished players may change instruments (and even mouthpieces) a number of times during a concert. Occasionally conductors will dictate an instrument choice to the player.

There are several major factors influencing instrument choice. Of all the instruments which have been more or less standard in orchestras over the past 250 years, the trumpets have undergone the greatest physical evolution, from natural trumpets to slide trumpets to keyed trumpets to piston-valves and rotary-valves to cornets, flugelhorns and instruments in sizes and keys ranging from bass and alto trumpets to piccolo

trumpets. Concurrent with this evolution (and both influencing and being influenced by changes in trumpet design), the great composers have differed markedly in how they have employed trumpets. Consider in turn the florid coloratura trumpet passages by Bach, the glorious brilliance of Handel's trumpet writing, the conservative primary chord reinforcement of Mozart and Haydn (plus the exceptional bravura of Haydn's Concerto in E-flat for keyed trumpet), the declamatory power of Beethoven, etc. (and we've only just gotten into the 19th-Century!). The point is that "trumpet" meant something very different to composers in different periods and different countries. The instruments physically were different and the ways they sounded varied considerably.

Therefore, for a symphony player, there truly is no such thing as a "standard" trumpet sound. Even such contemporaries as Tchaikovsky and Brahms showed marked contrast in what they expected of trumpets and how they employed trumpets in their orchestrations. Ideally, symphony trumpeters should be capable of extraordinary contrasts in tone and style of execution. Using a variety of instruments can help, even though true "authenticity" is still problematic to say the least: Baroque-style natural trumpets and deep-toned Romantic trumpets in low F remain the exclusive province of specialists and museums as of this writing.]

For students learning to play the different trumpets or for professionals whose work requires that they use trumpets in different keys and alternate between piston and rotary-valved instruments, the Stamp exercises are an invaluable aid to gaining consistency. For general practice sessions, using the B-flat probably is most beneficial for most players, and I recommend transposing into B-flat the buzzing exercises played to piano accompaniment. If preparing music which must be played on C, D or rotary trumpet, one may choose to play the Stamp exercises on those instruments (buzzing at concert pitch).

BUZZING

Some of Stamp's proteges have made more of his lip and mouthpiece buzzing exercises than I feel is necessary. Although he did recommend buzzing (and I do buzz as part of my own regular practice sessions) I don't think he considered buzzing to be much more than a preliminary warm-up or as a flexibility-building exercise, designed to stimulate blood flow to the lips and to focus the mind on pitch and tempo without the "interference" of the trumpet's harmonics, which tend to inhibit a more natural, vocal-like flow from note to note. It is essential that all buzzing exercises be done with a piano or other keyboard instrument providing exact pitches for reference. Stamp recommended holding the mouthpiece in the left hand (grasping lightly by the fingertips to discourage reliance upon excess pressure) to free the right hand for playing the keyboard. Also, even if one's keyboard skills are minimal,

there is much rhythmic value in coordinating the buzzing with pressing the keys. Our tendency always is to rush, to anticipate the next note. To guard against this when buzzing, I sometimes deliberately try to change notes a fraction of a second later than the keyboard (an especially challenging co-ordination exercise!). When teaching or leading a master-class, I will play (piano or trumpet) along with my students (as they buzz or play). But I will ask them to "drag", to make their note changes a micro-second behind mine. This helps them hear the precise pitch and, more importantly, prevents them from anticipating/rushing.

Stamp's buzzing exercises allow the embouchure to be worked and stimulated without the interference of harmonics. Because the tube length (the shank) of the mouthpiece is so short, the mouthpiece's fundamental pitch is quite high. This allows us to buzz entirely in the "pedal range", where we can move the pitch freely by micro-tonal increments. It is crucial that we listen very critically when buzzing, so that the buzzed pitch precisely matches the fixed pitch of the keyboard. This helps us train ourselves to contract and relax the embouchure by specific degrees, according to the intervals being played, without sliding portamento-like between pitches.

An essential point to the lip/mouthpiece buzzing exercises is that they are more "vocal" than instrumental. Singers can and often do slide from note to note, using portamento for artistic effect. However, they also train to avoid the portamento, so that pitch changes can occur with instrumental exactness (as on a piano, which has fixed pitches). When we buzz, we have the ability to move the pitch smoothly by micro-tones. However, when we play the trumpet, the instrument's natural harmonics preclude this. Therefore, we train to contract and relax the embouchure instantaneously and by precise degrees. Stamp's buzzing exercises give us the freedom to slide between pitches but the discipline to learn to avoid doing just that.

Note that Stamp's scale studies are always diatonic; they proceed through the modes (ionian, dorian, phrygian, lydian, etc.) rather than as direct major/minor transpositions. This is not arbitrary. Stamp wanted us to observe the differing arrangements of whole-tone and semi-tone intervals as they occur in the modes. He recognized that trumpeters (indeed, all musicians) are inclined to play the semi-tones **too wide**. This usually translates to playing the higher note too high (especially on ascent) and the lower note too low (especially on descent). By working on diatonic modes, we are compelled to listen as well as simply blow.

FRIEDMAN'S SECOND COROLLARY: THE INTERVAL TRUMPETERS MOST OFTEN MISS IS THE HALF-STEP!

In general, the various Stamp exercises are intended to be used for basic, every-day warm-up and practice and as a supplement to other

practice material (etudes, exercises, musical repertoire). The "Stamps" are especially beneficial when played:

- (1) for the first practice sessions of the day (20-60 minutes),
- (2) for the last practice session of the day (10-30 minutes),
- (3) as a warm-**down**, after taxing concerts or practice sessions (5-20 minutes)
- (4) when recovering from a lip injury, playing slump or lay-off from regular practicing (30-120 minutes)
- (5) in group lessons/practice sessions

When practicing the "Stamps", as when practicing any material, taking frequent rests and breaking practice sessions into several segments spread out during the day are advised whenever possible. The Stamp exercises are the "safest" embouchure workouts in print. However, obsessive-compulsive practicers* will find a way to misuse these studies. Stamp allowed his students to pick and choose from among the various exercises, according to their needs and moods. It can be useful to vary the exercises chosen for each day's work. I also have found that occasionally taking a break from the buzzing exercises can be beneficial. For some players, buzzing can, over time, build up a certain rigidity or inflexibility of the embouchure. Therefore, I recommend dispensing with buzzing practice for a few days, now and then. Buzzing is an important part of practising. But it's best not to allow it to become ritualistic.

During my lessons with Stamp, he would have me buzz only until I consistently was centering the pitch and playing rhythmically. As I progressed in my studies, this warm-up process was accomplished more quickly. Once he was satisfied that I basically was playing correctly, he would allow me to move on to the trumpet. When my trumpet playing was sufficiently "in the groove", Stamp would allow me to dispense with his exercises and move on to whatever material I wanted to play, even if I had spent but a few minutes on his drills. His attitude to his own method was to use it but not make a religion out of it!

*Typical conservatory-types!

CHAPTER IV: INTERPRETING STAMP
[Examining WARM-UPS + STUDIES]

BREATHING EXERCISES

Stamp used these breathing "games" to help students release anxiety and tension, get a feel for proper diaphragm support (see Preliminary Exercises) and get accustomed to counting and subdividing. It is virtually impossible to do these exercises as indicated without properly supporting from the diaphragm, which tends to occur naturally as the breathing exercises are done. Sometimes, especially with new students, Stamp spent some minutes doing breathing games. But once he saw that the student was breathing deeply and freely, he dispensed with these games quickly and moved directly into the buzzing exercises.

It is particularly important that brass players learn to inhale and fill the lungs quickly, in one allegro beat. Inhalation should always be gentle (never gasping) but quick, typically occurring one beat before the first tone is sounded (or over two beats in very fast tempi or over half a beat in a slow tempo). If supported, lungs completely depleted of air can be filled in an instant, and the air can be pressurized and fully controlled. Furthermore, support must be maintained not only while playing but also during short rests.

Breath-taking can be likened to swing mechanics in sports involving striking a ball, such as golf, tennis or baseball. In these sports there is a backswing (analogous to breath-taking), a momentary pause to reset the muscles, and then a forceful foreswing and explosive contact (analogous to the explosive release of air in the brass player's "tah" attack). In brass-playing, as in sports, tempo and timing are paramount.

SIGNS

Stamp's jagged "lightning bolt" is widely misunderstood. He meant it to serve as a reminder not to bend the pitch sharp or flat in anticipation of the next note. Each note is to be sustained its full rhythmic value and held exactly on pitch throughout. The fermata over the "lightning bolt" indicates a holding of the "high" note. Many of Stamp's studies require that the high note (actually, the relative peak within a melodic sequence) be sustained. This reduces the natural tendency to rush towards and away from the high note and helps focus the player's awareness on centering the pitch of the high note.

The "lip bend" sign applies to the exercises on page 21 (WARM-UPS + STUDIES), in which the specified half-step intervals are to be played without the benefit of valve changes. Bending the pitch (always down a semi-tone and back up) helps maintain embouchure flexibility and precise attention to intonation.

The long straight line (as used in the Slur Exercises on page 19 of WARM-UPS + STUDIES) indicates that the semi-tone note changes

should be made using the valves alone and without appreciable embouchure adjustment, a very important point. Trumpeters tend to expand semi-tone intervals, typically pinching sharper on the upper note and sagging flatter on the lower note through excessive lip contraction/relaxation. Stamp intended that these semi-tone "trill" figures be played as if a single, sustained long tone, with the valve changes doing all the work.

[Stamp had a trick for learning to play semi-tones correctly: sustain a B-natural, holding the second valve down with just the tip of the finger or even the finger-nail. Allow the finger to slip off the valve (in a downward motion, without actually lifting the finger, as in normal playing). The resulting C probably will be perfectly centered. This finger-slip technique also works well when negotiating wide-interval slurs. As an extra test, have a friend hold the valve down while you play the B, keeping your eyes closed. You won't know when your friend is going to release the valve, so you won't have the impulse to lip the pitch sharp. On the other hand, if you find yourself lipping sharp on the sustained B, in anticipation of the valve's release, this is a clear indication that you are inclined to over-work the lips when playing semi-tones. In general, we tend to contract/ relax the embouchure too quickly, in anticipation of the note changes and usually before the fingers move. To demonstrate this tendency, Stamp would have me finger his trumpet while he blew, or he would finger my trumpet while I blew. Theoretically, there should have been no co-ordination problem in either case.]

PRELIMINARY WARM-UPS (page 3)

These serve to focus attention on tempo/rhythm and to set the diaphragm support. It is particularly important to understand that the diaphragm muscles must be firmed and set before inhaling and blowing and that the diaphragm must not be relaxed during short rests and breath-taking. In no instance should the abdomen visibly "huff-and-puff" during breaths and pauses or shudder from note to note. Once set, the diaphragm supports the wind with constant pressure (ideally, with enough strength to play a fortissimo high C, even when playing softly in the low register).

Getting the correct feel for good diaphragm support is problematic for some people. Supporting the wind does require a certain amount of physicality. But in no sense need there be straining or constriction, especially in the upper chest. To help me grasp the concept, during one lesson Stamp placed his fist firmly against my stomach between my sternum and navel. Then he slowly stepped backwards, requiring me to lean forward so that, gradually, as I became increasingly off-balance, my weight became supported entirely by the strength of his fist/forearm (he was a powerful man, even though aged). It was a disconcerting feeling, to say the

least, even though he promised not to let me fall forward on my face! In order to keep breathing (off-balance and with his fist in my stomach), I was compelled to firm up the diaphragm muscles, which were braced against his fist. This was support. I discovered, to my amazement, that, even in this awkward and perilous position, I could continue breathing freely and even play the trumpet with surprising efficiency.

Sometimes trumpeters get so self-conscious about breath-taking that we forget how to breathe! Stamp's simple remedy was to have me place the tip of my little finger between my teeth and inhale. In so doing, the oral cavity and throat automatically remain open and relaxed and the lungs can be filled instantly.

The articulations ("poo", "too", etc.) are designed to produce the proper attack while relaxing the tongue and other muscles associated with forming the embouchure. If "T" syllable attacks are accompanied by excessive tension, Stamp recommended practicing with "poo" attacks, whereby the lips are sealed together gently and literally blown apart by the force of the air. Stamp taught that, with a little practice, "poo" can produce almost as precise an attack as "too". To make the ideal "poo" attack, the diaphragm is held firm and the inhalation and blowing occur precisely in tempo. The "poo" attack is an excellent test of proper support and rhythmic breath control.

ON MOUTHPIECE (page 3)

Here, Stamp stresses that the mouthpiece rests lightly on the lips during support/inhalation and is sealed firmly against the lips only a fraction of a second before the first tone is sounded (and after the lips are "cushioned" by the pressurized air within the oral cavity). In no instance is the mouthpiece to be pressed tightly into the lips before the diaphragm is firmed and the breath is taken. Stamp believed that **applying the mouthpiece pressure too early is the greatest common fault of trumpeters**, generating stuttered attacks, diffuse tones and limited range and endurance. The proper "late-onset" of the mouthpiece pressure/seal obviates most of these problems and has incorrectly and misleadingly been labeled "the no-pressure system" by other teachers.

Stamp sometimes recommended the following simple study as a "pre-preliminary" warm-up. It can be done as a lip-buzzing, mouthpiece-buzzing or normal trumpet-playing exercise. There are two versions: (1) diatonic and (2) transposed.

3. BASIC WARM-UPS (page 5)

This is the classic and most important Stamp exercise. It is helpful to think of this study in 4/4 time, mezzo-forte, at about MM=92 (moderate tempi are appropriate for all the Stamp studies,

although faster and slower speeds can be beneficial if the rhythm remains consistent). When playing this study (and all the "Stamps", in general), keep these main points in mind:

1. Play precisely in-tempo
2. Play precisely in-tune
3. Give a slight weight-accent to the "downbeats" (the first, fourth and final notes of each phrase)
4. Observe the "lightning bolts" by keeping the pitch down and sustaining full value the notes before the half-notes
5. Keep the pitch down in ascending intervals and up in descending intervals
6. Unless indicated otherwise, play with a slight crescendo throughout, to the release of the last note

This exercise brings lip-slurs into play. Many young players (and, too often, their teachers as well) think lip slurs require extra effort and force of air. Arban wrote some wonderful lip-slur and lip-trill studies in his Grand Method, although he failed to mention exactly how one should go about learning to play these exercises. Stamp understood that slurring requires **identical contraction/relaxation of the embouchure, whether the slur is fingered or lipped**. Lip slurs seem to be more difficult because, in our anxiety, we tend to rush and bend the pitch in the direction of the slur, and there is no valve change to help us fix the precise moment at which the slur occurs. To counter-act this problem, Stamp advocated another special trick, the "magic slur key" or the "magic octave key":

Use a free finger (a finger not engaged in pressing a valve) to tap the lead-pipe as if pressing an invisible valve. Time embouchure contraction/relaxation to match precisely the tapping of the lead-pipe. When playing a series of lip slurs or trills, tap and lift the imaginary valve according to the pitch changes. With a little practice, the slurs should begin to "click" in smooth precision.

A related trick is to use alternative fingerings to turn lip slurs into fingered slurs (maintaining good intonation through the use of the valve tuning crooks). By switching between the fingered slurs and the lip slurs, the lip slurs gradually will become more rhythmic and more precise. Remember: whether using valve changes or not when slurring, the embouchure works **exactly the same**.

4. BASIC STUDIES (page 6)

Think in 3/4-time. Remember to keep the pitch up on the descending semi-tones.

[NOTE TO THE EDITOR: I DON'T THINK JIMMIE INTENDED THE DIMINUENDO

AT THE END OF THE FIRST PHRASE; EITHER OMIT THIS IN THE NEW EDITION OR PLACE IT LATER, ON THE WHOLE-NOTE ITSELF.]

For the arpeggios, think in 4/4 time and play softly throughout.

5. BASIC STUDIES (page 7)

Think in 3/4-time. Keep the pitch down on the ascending semi-tones. Always pay particular attention to the pitch and rhythm of the note before wide intervals. Maintain diaphragm support when taking breaths.

In the arpeggios, note the accent **before** the final high note. In general, Stamp uses accents to help us play wide skips and high notes, not for musical effect. The accents help with rhythm by preventing rushing. Note that each very high note is followed by a pedal C. This helps relax the lips and prevents over-blowing/forcing; the low note can be played only if tempo, pitch and breath support are optimal. The pedal C is not an after-thought; in a sense, it is **the most important note** in these exercises.

6. SCALE STUDIES (pages 8-9)

Note Stamp's careful use of fermati (to prevent rushing and to focus our attention on details of pitch and rhythm) and the ever-changing distribution of whole-tones and semi-tones. For added interest and challenge, add sharps or flats to create different transpositions and exotic modes. Always remember to....

1. Keep the semi-tone intervals as small as possible.
2. Keep the pitch down when ascending and up when descending (without pinching sharp or sagging flat).
3. Play with vocal-like smoothness, "spinning" the sound out as if playing a single long-tone.
4. Try to play each line in one breath. If a breath is needed, take it quickly and after the second fermata, maintaining firm diaphragm support throughout.

ALTERNATIVE WARM-UPS I, II (3A, 3B; pages 11-15)

Follow the general suggestions as detailed above. Pay particular attention to fifth scale-degree notes (the G's in the key of C), which precede both the high notes and the low notes (if the fifths are perfect, the high and low notes will be perfect):

1. Be sure to sustain the fifths full value
2. Keep the pitch on the fifths perfectly centered
3. Maintain a full, rich tone on the fifths
4. Play with a slight crescendo throughout, to the release of the last note, "spinning" the tone

5. Give weight/emphasis to the first note of each phrase
(not to the half-notes)

ALTERNATIVE WARM-UPS 3C (pages 16-17)

Stamp included these as a tribute to his teacher Max Schlossberg and to demonstrate the range of the possible. As challenging as these exercises appear, they are playable IF....

1. Each pitch is perfectly centered
2. The rhythm is perfect
3. Diaphragm support is consistent and especially must be maintained AFTER the high notes, to the final release

The arpeggio+extended trill exercises (which begin on the last three lines of page 16) are abbreviations and are meant to be played with expanding trills.

[NOTE TO THE EDITOR: PLEASE WRITE OUT THE COMPLETE VERSIONS OF THESE EXERCISES IN THE NEW EDITION.]

FRIEDMAN'S COROLLARY #3: THE NOTE TRUMPET PLAYERS MOST OFTEN MISS IS THE NOTE **AFTER** THE HIGH NOTE!

POWER EXERCISE (page 18)

This exercise is to be continued as high and as low as possible (until it no longer is possible to play the indicated dynamics). It is extremely valuable in developing stamina, range and dynamic control in all registers. If the player adheres to the basic Stamp principles of pitch-centering, rhythmic precision, and consistent diaphragm support, this exercise can be played to great benefit and without danger to the lips. Whereas it is possible to pinch, press and over-blow to force out high notes and to shift the mouthpiece placement to facilitate pedal tones, playing the Power Exercise with the dynamics and articulations/slurs as written **only** is possible if played according to Stamp.

FRIEDMAN'S COROLLARY #4: GREAT CHOPS AND PHYSICAL STRENGTH, WHILE POTENTIALLY HELPFUL, ARE **NOT ESSENTIAL** TO GREAT TRUMPET PLAYING!

SLUR EXERCISES (page 19)

This study focuses on pitch centering. The key points are:

1. On the "trills", let the valves do the work; the lip tension remains essentially constant for semi-tones

2. For the lip slurs, use the "magic slur key", tapping the lead pipe to simulate the use of valves (aiding in rhythmic precision)
3. Play slowly, keeping a perfectly steady beat

As a further challenge, switch back and forth between alternative and normal fingerings, using the valve tuning crooks to center the pitch; this will help facilitate lip slurring.

ARPEGGIO EXERCISES (page 20)

Play this study slowly at first, with the fermati. On repetitions, eliminate the fermati and increase the tempo as far as accuracy allows. Speed is not the ultimate goal. Rather, focus on smoothness, richness of tone and rhythmic consistency.

TRILL EXERCISE (page 20)

This exercise is very useful for learning to overcome the trumpet's normal variations in response, intonation and resistance as we change valves and move between low and high registers. Because trumpet playing necessarily involves constantly moving between different partials on different overtone series, response, pitch and resistance vary, even on the most advanced trumpet designs. This problem particularly is noticeable on certain whole-tone trills.

To facilitate playing this exercise,

1. Give slight weight/emphasis to all downbeats
2. For semi-tone trills, let the valves do all the work
3. For whole-tone trills, keep the upper note down in pitch and the lower note up in pitch, keeping this interval "as small as possible"
4. Keep the pitch down in ascending scales and up in descending scales
5. Whenever possible, initially use alternate fingerings on the high note trill to play it as a lip trill; on the repetitions, use regular fingerings
6. Use tuning crooks to correct intonation
7. Keep a perfectly steady beat throughout, playing slowly at first and at a quicker tempo as accuracy permits
8. Continue this exercise as high as possible

BENDING EXERCISES (page 21)

Even though semi-tones normally are accomplished purely by means of valve changes, with little or no movement of the embouchure, Stamp gives us semi-tone lip bending exercises, in which semi-tones are negotiated by the embouchure alone, without benefit of valve changes. The main purpose of this exercise is to focus our attention on precise pitch-centering, not just of the "bent" note (which is lowered a semi-tone) but of the "true" notes on either

side of the bend. To derive maximum benefit from this exercise...

1. Thinking in 3/4-time, keep a perfectly steady beat throughout
2. Bend exactly a semi-tone lower, never more
3. Make sure that the upper notes (the notes on beats 1 and 3) match exactly in pitch; be careful that the beat 3 note is not higher in pitch than the downbeat note
4. Use the "magic slur key" to simulate valve changes when bending the tone

The arpeggiated bending exercises help us avoid playing sharp.

SUPPLEMENTARY STUDY (page 22)

The focus here is on absolute smoothness in slurring and a consistent suppleness of tone in all registers. Speed is a bonus; these studies should be practiced at faster tempi only after a high degree of precision is achieved and the slurs and high notes can be played freely and without excessive effort. To accomplish these goals....

1. Keep a perfectly steady beat throughout, initially playing at a very moderate tempo
2. Make sure the whole-tone trill is perfectly centered, with the lower note staying up in pitch and the higher note staying down
3. Use the "magic slur key" to aid in the proper rhythmic placement of the lip slurs
4. Use alternate fingerings the first time through each exercise to aid in the proper rhythmic placement of the slurs; use valve tuning crooks to correct intonation
5. The first time through each exercise, sustain each "high note" (as if observing fermati)

OCTAVE STUDIES (page 23)

This is one of Stamp's most useful exercises. To play it well (with smooth, graceful slurs and focused, resonant high and low notes), it is essential that Stamp's precepts be observed most strictly. In practicing this study,

1. Keep a perfectly steady beat throughout
2. Make sure all semi-tones are kept "small", allowing the valve changes to do most of the work
3. Use "magic octave key", tapping the leap-pipe to simulate valve changes
4. Maintain solid diaphragm support throughout, especially through any breaths and phrase punctuation
- 2 5. Pay particular attention to those notes which are tongued, making sure that the attacks are clean and

precisely in rhythm

Remember: accuracy in playing very high notes, very low notes and wide intervallic skips depends on **how they are approached**. If the note before the high note, low note or skip is played off-center, or if the approach is rushed, there is a high probability of disaster.

SCALE VELOCITY (pages 25-26)

These studies are excellent tests of diaphragm support, rhythm and the proper centering of semi-tones/whole-tones. The "compression" notes which begin each study can be played cleanly and with great emphasis only if the sequence of support, breath and attack is timed perfectly. In playing these exercises, one should....

1. Set tempo before playing; breathe and attack in rhythm
2. Carefully observe all accents; play "compression" notes **sforzando**
3. Observe which scale tones occur on the beat (they always outline augmented triads in the first study)
4. Keep pitch down in ascent, up in descent
5. Practice slowly at first, focusing on perfect rhythm and pitch centering; gradually increase tempo
6. For an additional challenge, double-tongue the scales
7. For even greater challenge, alternate double-tonguing with triple-tonguing (grouping the scales in triplets)

CONCENTRATION (page 27)

This study features the basic characteristics of the other Stamp scale studies, with the added challenge of atypical arrangements of semi-tones/whole-tones (synthetic or exotic scales).

QUICK BREATH EXERCISE (page 28)

This exercise is helpful for learning to take very quick breaths, so essential to artistic musical phrasing. Quick breaths are possible **only** if the diaphragm support is held steady throughout each passage. When support remains constant, it is possible to fill the lungs **in an instant** and to maintain a full, rich tone until all the air is exhausted. Dropping the support during short rests and breath-taking is one of the most common and deleterious faults among brass players, wind players and singers.

Remember: breathing and breath support are two distinct physical functions; great trumpet playing only is possible if the breath is compressed and supported by the diaphragm.

STACCATO CONTROL (page 29)

This is one of the most useful (and telling) single-tonguing exercises in all trumpet study repertoire, in that each passage includes repeated notes in three octaves. Consistent accuracy is possible only if the tempo is perfectly steady and each pitch is perfectly centered. When practicing these scales,

1. Set tempo in advance; play three "compression" tones to establish tempo and pitch
2. Make certain that the pitch on repeated notes holds steady (not going sharp in anticipation of ascending scales or flat in anticipation of descending scales)
3. Pay particular attention to the first scale note **after** the repeated notes and the final scale note **before** repeated notes; these must be played cleanly and precisely in pitch and rhythm
4. Observe which scale tones occur on the beats (always major triad outlines)
5. Practice at a very moderate tempo, playing **each note** as a "compression tone"; work towards playing all notes marcato/staccato and with equal emphasis/resonance, regardless of register or valve configuration
6. Practice at faster tempi but at softer dynamics and with less staccato separation; at very quick tempi, articulate **poco sostenuto**

FRIEDMAN'S COROLLARY #5: AT RAPID TEMPI, THERE VIRTUALLY IS NO DISTINCTION BETWEEN TRUE STACCATO AND POCO SOSTENUTO ARTICULATION, THE TONGUE STROKE BOTH STOPPING THE TONE AND BEGINNING THE NEXT TONE IN THE SAME MOTION WITHOUT BREAK.

COROLLARY #5A: FOR VERY FAST TONGUING, IGNORE THE DOTS!

FRIEDMAN'S COROLLARY #6: IT IS MUCH MORE IMPORTANT TO LEARN TO PLAY ONE LINE, ONE PHRASE, ONE BAR OR EVEN ONE NOTE **PERFECTLY** THAN JUST TO GET TO THE END OF THE PAGE.

FRIEDMAN'S COROLLARY #6A: FIFTEEN MINUTES OF CONCENTRATED, PERFECT TRUMPET PLAYING IS VASTLY MORE CONSTRUCTIVE THAN SIX HOURS OF MACHO LIP-POUNDING.

CHAPTER V: FINAL THOUGHTS (applying Stamp to every-day music-making)

In addition to performing and teaching, I have had the opportunity to speak with, listen to and observe some of the greatest brass players on earth. It has become clear to me that, whether novices or virtuosi, all brass players deal with the same issues: pitch-

centering, rhythm, support and the peculiar physical/acoustical properties of the instrument. The great players have no secrets; they simply have learned to be aware of the potential pitfalls and to correct most mistakes before they occur. They stay "within themselves", constantly counting/sub-~~divide~~^{dividing} the beat, monitoring the subtleties of pitch and what their own bodies are telling them.

With the finest artists, musical connection and most of what we call "expression" occur beyond conscious awareness. However, musicality can be guided and shaped by conscious input. This, then, is Stamp's message: by concentrating on a few basic details (pitch, rhythm, etc.) we feed the sub-conscious mind with useful data so that it can better go about the task of making music.

But even the greatest players occasionally falter; no one's concentration is perfect 100% of the time. On those rare occasions when the great do surprisingly authentic imitations of beginners, they do so because they rush (just a little), play off-center (just a little) or drop their support* (just for a moment).

FRIEDMAN'S COROLLARY #7: ALL TRUMPET PLAYERS MAKE EXACTLY THE SAME MISTAKES FOR EXACTLY THE SAME REASONS, WHETHER YOUNG OR OLD, BEGINNER OR PROFESSIONAL.

COROLLARY #7A: CONVERSELY, ALL TRUMPET PLAYERS, WHEN THEY PLAY ACCURATELY, ALSO DO SO FOR EXACTLY THE SAME REASONS. Once, when giving a university master-class on the subtleties of tuning within the orchestral brass section, I was asked by a student how one deals with intonation when the ensemble generally is playing very out-of-tune. At first, I was at a loss for an answer. At that time, I was Principal Trumpet with the New Zealand Symphony Orchestra (a world-class ensemble with an especially fine, powerful brass section), in which good intonation was a matter of course and lapses of pitch were very fleeting and occasional. To respond to the student's question, I had to recall earlier days and lesser ensembles. Rudyard Kipling's poem "If" came to mind, especially the line

"If you can keep your head when all about you are losing theirs..."

For sensitive musicians, it is very difficult to continue playing well in the midst of poor playing. The very nature of musicianship involves responding immediately and reflexively to what is heard. Thus, it is very easy for one's own pitch to be led astray by faulty pitch in the ensemble. When playing a subordinate part, this is bad enough. But when one is playing a challenging, exposed solo line, to become totally dependant on one's colleagues is not always wise.

This is when Stamp's principles become absolutely essential. We

must learn to focus within, to develop self-reliance in matters of pitch and rhythm, not to exclude ensemble influences but to maintain a strong sense of self, no matter what the nature of those outside influences might be. In fact, this is the essence of ensemble playing: delicately balancing necessities of self with requirements of the group. Rather than allowing ourselves to be pulled down by the very human failings of our colleagues or by the twitches and grimaces of insecure conductors, we must strive for an inner balance which enables us to remain poised and even, when appropriate, to lead.

*In trumpet lessons, when I would forget to use my diaphragm, Stamp would threaten "to sue me for non-support!"

ACKNOWLEDGEMENTS

I have so many to thank, both musicians and non-musicians who have guided and influenced me. First and foremost, I thank my wife Rena for her love for me and my music and for her honesty, acute perceptiveness and unerring musicality. I also thank Jean-Pierre Mathez for encouraging my creativity, Thomas Stevens for sending me to study with Stamp and for demonstrating that the trumpet indeed **can** be a musical instrument, Sidney Mear for reminding me that music can be enjoyable, Allen Vizzutti for teaching me humility, Marvin Stamm for broadening my horizons, New Zealand Symphony trumpeters Gil Evans, Mike Gibbs and Fuzzy MacKinnon for keeping me sane, Mom for raising me and Ollie the Cat for not bugging me too much while I was working. And, of course, special thanks to Jimmie Stamp, without whose influence my trumpet career might never have happened.

Every musician is a lifetime student. In this sense, I have learned from every musician I have ever heard, and I continue learning from every musician I encounter. Usually the learning is positive, sometimes negative; it often is very useful to learn what **not** to do. Ultimately, Jimmie Stamp taught me to observe, both in myself and in others, the tiny details of pitch, rhythm, etc. which contribute to or detract from a successful performance. In other words, he taught me **how to be a good student**. This was his most important lesson.

**HOW TO PLAY
HIGH NOTES, LOW NOTES
(And All those in Between)**

JOHN JAMES HAYNIE

PRACTICE GUIDES

The real value of any skill study book is determined by the manner in which the exercises are practiced. There must be a realization of the purpose for each exercise and then the student will give a high priority to systematic routine.

Depending upon his level of ability and experience, each student must determine a pace by which he can work his way through this book. An advanced student can and should play through an entire Tonality Study each day. A less advanced student should play through a Tonality Study in a week. A much less experienced student should spend a month on each Tonality Study. Whether it takes twelve days to play all the book, or twelve weeks, or twelve months, the student is unlikely to play every exercise perfectly. It is important that the student use some imagination and take the initiative to be creative in altering any or all studies to accomplish the goals each student must set for himself.

One of the most gratifying and yet sometimes discouraging aspects of these exercises is that the student will quickly discover his problems and practice only those exercises he does well. Of course, practice should be a pleasure; however, the student should make an extra effort to improve those areas in which he is the least proficient.

A metronome should be used at all times when the student is practicing these exercises. The more sensitive the performer is to the pulsation of the beat, the better his coordination of embouchure, wind, tongue and fingers will be. The metronome marking for each exercise is only a suggestion. In the wind studies, for instance, how slow one can play is more important than how fast.

For many of the exercises a space is provided for the student to indicate the tempo appropriate for his particular stage of development. The discriminating student will determine and indicate his proper tempo the very first time he plays through each exercise. On subsequent acquaintance with the exercises, he will indicate his progress. This procedure is especially valuable in measuring his improvement as he becomes better acquainted with the various articulation patterns in scale practice.

It is important to observe that in each Tonality Study the exercises are numbered the same, i.e., number one through twenty-two. The following practice guides are applicable to each of the twelve Tonality Study groups.

HOW TO PLAY HIGH NOTES, LOW NOTES AND ALL THOSE IN BETWEEN

JOHN J. HAYNIE

Exercise #1 should be played as many times as possible causing a natural and correct inhalation of the breath that follows.

Exercise #2 should be played with the slowest possible metronome marking. The eyes should be kept on the music with the mind perfectly aware of every beat of every measure.

Exercise #3 should be played with the appropriate fingering, sometimes a true lip slur, sometimes a fingered lip slur.

Exercise #4 is a combination of the first three exercises and should be played continuously in one breath.

Exercises #5 and 5a are designed as combination wind, vibrato and coordination studies. It is imperative to interchange articulation patterns on the coordination studies (5a).

Exercise #6 is an interval study; however, its purpose is to help develop accurate attacks at loud volumes. At the same time, the intervals should help make the student aware of intonation problems when playing fortissimo. All trumpeters must do some loud practice to develop the control expected of them in performing groups.

Exercise #7 is not only a single tongue study, but it is also a wind study arriving at the final tone at the loudest possible controlled dynamic. The first measure should begin softly, legato tongued, graduated to each note becoming shorter in length and louder in volume.

Exercise #8 combines double tonguing with finger movement for the development of coordination of tongue, fingers, wind, and embouchure. The performer will find many opportunities to double tongue if he has good coordination, especially of the tongue and fingers.

Exercise #9 should be mastered using both TTK and TKT. One should begin by playing the entire study one way, then the other. Ultimately, one has arrived when he can mentally execute alternating TTK and TKT on back to back triplets throughout the study. Using TKT-KTK-TKT-KTK is recommended for practice purposes only. For the lesser experienced student practicing all "k" attacks would be helpful.

Exercises #10, #11, and #13 could be called fingered lip slurs; however, all students should practice these studies using no less than six of the more frequently used articulation patterns. The chord studies allow a perfect blending of lip flexibility and finger dexterity.

Exercise #12 has been included as a vehicle for the student to make clean slurs, and to avoid the harmonics between the octave tones by perfecting the timing between the contraction of the lips, the arch of the tongue, the wind impulse, and for some tones the change of fingers.

Exercises #14, #15, and #16 are fingering drills which often involve the use of the third finger (third valve). It is essential that all three fingers be exercised and controlled.

Exercises #17 and #18 should be played five different ways continuously in one breath (single tongue, double tongue, slur, triple tongue TTK, triple tongue TKT). It is unlikely that inexperienced trumpeters can immediately play any two octave chromatic and whole tone scale five times, five different ways in one breath: therefore, there must be a progressive plan by which the final goal may be reached. That plan should include learning each octave separately and only one technique at a time. Eventually one should be capable of playing two octaves five times single tongue in one breath, then five times double tongue in one breath, etc. Seldom does a student fail to reach the ultimate goal of five times through, five ways, one breath at a constant metronomic tempo. The entire study should be played at whatever tempo the single tongue allows.

Exercises #19, #20, #21, and #22 are the backbone on which technique is built. Even though most students learn some of the scales, it is unfortunate when a teacher fails to recommend a greater variety and more imaginative approach to scale practice. To make the scales come alive, the student should think of sound, intonation, and attack. He should not allow himself to fall into a pattern of "running through his scales". To make sure his mind is functioning, the student should use a great variety of articulation patterns. As these patterns become stale, the student should adopt a whole new set of articulations to keep the mind active. Furthermore, the ability to use a variety of articulation patterns is necessary in the performance of music.

The specific practice guides to each exercise in this book are an outgrowth of the pedagogical principles related previously. Practice, persistence, and patience are prescribed in large doses for anyone who wishes to develop those techniques necessary for artistic trumpet playing.

A PRESENTATION TO THE TRUMPET STUDENTS AT THE UNIVERSITY OF
NORTH TEXAS BY JOHN J. HAYNIE January 28, 2004



Three hundred forty-ninth program of the 2003-2004 season.

A Masterclass

JOHN JAMES HAYNIE, trumpet

Wednesday, January 28, 2004

12:00 pm

Recital Hall

ON STAGE, The Reason for Being

For the Trumpet Students at the University of North Texas
in Anticipation of Hearing them Play High Notes - Low Notes
and Especially Those Notes in Between

There are many reasons for learning to play a trumpet; however, the most important one should be the preparation to play for others. Like it or not you will play for others and, from the beginning, you should be aware that someone is listening to every note you play. That one person you are playing for is yourself, the most critical of all listeners. If you cannot please yourself then why should anyone else want to hear you.

When you walk out on the stage to play you are bringing along more than your accompanist, trumpet, music, mutes, glass of water. The other baggage you are bring out of the wings is your reputation as a person, as a musician, as a technician of the instrument. It is good to play for good friends, and the cultivation of good friends should be a lifetime goal. Good friends will want you to play well. That is why they came, to cheer you on. When Maurice Andre walked onto the stage in the old Main Auditorium at UNT, Denton, Texas in 1970, he received an immediate standing ovation. It was spontaneous, as everyone stood as one, not one here and there. It was electric. How we all would like to carry that "baggage" on stage. Mr. Andre told me that it was one of his finest recitals. Was there a connection?

The number one cause of nervousness, stage fright and fear is lack of preparation. Sometimes the music is too difficult or not suited for your style. Certainly we should always be reaching out but the reaching out should be done in the practice room. Good judgment in selecting repertoire (or lack of it) very well may determine the success of your performance. You should be working on a wide range of solo repertoire including: the major works like Haydn, the great romantic Russian works like Arutunian, the French Morceau de Concours pieces, the cornet virtuoso solos by Clarke, the contemporary and experimental works of our American composers. And by all means, include transcriptions of vocal literature for

which you can do the editing. From this vast amount of music, pick those pieces for the recital stage that are kind to you. Unfortunately too many advanced degree students have not settled on their degree recital pieces as late as two months before their recital. No wonder they are nervous on the stage with the usual results. It is interesting that no one ever thinks enough of his playing on a degree recital to use that recording as an audition for a teaching position. Yet, the student would be devastated if the faculty failed him on the recital.

Other considerations include the physical preparation for the recital, the mechanics, the details. For instance, never clean the horn inside and out even just one day before the recital. Keep it clean and well conditioned all the time. A word of caution about wearing attire. If you use a colored valve oil, you would be wise to wear dark trousers in case the excess oil drips on your pants. It can be an embarrassment. Also, check your zipper one more time before walking out on the stage.

Before the recital and prior to the audience coming into the hall, go on stage and tune your horn thoroughly. Tune and mark your slide in two places: where you are on those first notes, and where you will be as the temperature inside the horn warms up. Tuning is a matter of tuning every note of every piece. Call it TUNE AS YOU PLAY. Often, too much time is taken in tuning for the audience, and not yourself. In this situation you very well might be showing the audience how "out of tune" you are. When you arrive on stage, followed by your accompanist, give her/him time to sit down and have her/his eyes on you for an immediate start following the ovation you want to receive. By all means acknowledge the warm reception and then begin. Do not empty the water on stage before you play a note. Avoid all such types of nervous behavior. Example: I attended a concert of Doc Severinsen and in a two-hour concert he never let the audience see him empty his horn or tune. I held my field glasses on him the entire time. What is recommended before going on the stage and also after you get there, is to take deep breaths, exhausting the air and then refilling. This also can be a fetish and you should not make a show of it.

At last we have you on stage after a lifetime of preparation. You should have the feeling of supreme confidence saying to yourself that you are as prepared as possible, you know you can play every note. You could play it from memory you know it so well. It is also the time to give thanks to that superior being who will play the horn for you, that God or whatever being you worship. You will not be alone if you have prepared yourself totally. It all comes together right now. Enjoy it.

Our soloist is now on stage and ready to play the performance of his life. In fact one must consider that every time he goes on the stage it will be his finest performance. For a note by note, phrase by phrase report, let us hear from the principal parts of the anatomy that have been trained for this performance. The recital will open with a classic solo by Leonard Smith, *Spanish Caprice*.

SOLOIST BRAIN: OK, guys, now listen up. Do you read me?

EMBOUCHURE, WIND, TONGUE AND FINGERS: Loud and clear.

BRAIN: Up here in the control tower I can see clearly that our soloist is on the stage and ready to play. We will let him keep thinking that he is the player. He just doesn't get it. We are the players . . . he is the instrument.

WIND: Right now I am taking his first breath.

EMBOUCHURE: Lips are now set.

TONGUE: I am in position to release the air for his first attack.

FINGERS: If you miss this note it will not be my fault. The note is 3rd space C so I sit this one out. Hang on to that C and I will dazzle you with my speed. Here we go, embouchure and wind.

EMBOUCHURE: How did you like that lip trill I just laid on you?

WIND: I did my part and supplied enough air to have trilled much longer.

And so it went. The point of this dialogue is to emphasize that the proper preparation will allow you to stay relaxed and confident that your body will do everything you have trained it to do.

Now let us turn our attention to other matters related to a solo performance. Without good posture the soloist will be taking a chance that the connection of air with embouchure, tongue and fingers will be lost. Stand tall, solidly on both feet with one or the other foot slightly ahead of the other. Keep in mind that you must use this same good posture when sitting in ensembles. At a TMEA convention I observed a very good lesson taught by the All State Orchestra guest clinician. Before playing a note, he gave a command to stand up. As you can imagine, horns, mouthpieces, slides, music were dropped, stands knocked over. Then he asked the orchestra to play a tuning note while standing and while playing he would indicate sitting and standing until each player learned to keep his feet under his torso. By the end of the three-day event the entire orchestra could either sit or stand with perfect ease. The sound was excellent. The orchestra simply learned to sit and stand in the same manner.

The trumpet is like a rifle. The sound goes in the direction that the horn is pointed; therefore, you should practice in each hall in which you expect to perform. Every hall will have a place to point that amplifies or accepts the timbre of the trumpet. Experimentation is necessary. Eye contact with your pianist is not completely necessary. It is more important that he/she can hear you take the breath for initial attacks. It has been demonstrated over and over that the soloist may be in the next room and still a fine pianist will be right on the button. Certainly the horn should be near parallel to the floor. To avoid directing the sound to the floor, into the music stand or into another player's back, get the horn up. Do so by getting the shoulders back and chin up, which allows the throat to be relaxed permitting a more open tone and greater projection.

Have you ever noticed that a trumpet soloist frequently does not listen to his/her pianist in those interludes where the pianist becomes the soloist? It is a courtesy to the pianist to listen and concentrate on the music being played. It is impolite to oil valves, shine the horn, or make any distractions that would take the attention off the pianist.

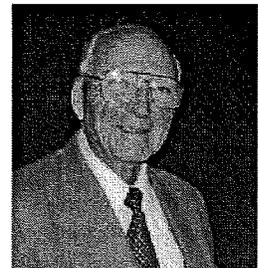
Intermissions are generally much too long. If a degree recital is so tiring that you must have excessively long intermissions, then there is a good chance you do not have the strength necessary to be in a performance program. Even if the audience does not leave the recital at the long intermission, they might as well since people lose interest in the recital with such a long gap in continuity. Ten to fifteen minutes is long enough.

Post concert tips: Move briskly on and off the stage; expect at least one curtain call. Return to center stage with accompanist. If you have an encore piece, play it now. If you have reason to speak to the audience, this would be a good time to do so. By all means, practice taking bows in front of a mirror. Get your pianist to help by instructing you on the art of bowing. They are schooled in these matters since childhood.

Recital followup: Review your music and listen to a recording of the recital. What went wrong, where? Keep working on this music as it now is a part of your repertoire. Keep the list growing until you have at least a hundred solos ready to play. Did you memorize your music for the last recital? If not before the recital, do it now. You can polish this music even if you never play the music from memory. The act of memorization requires more detail in the study of the music and will elevate the performance level at least 50%.

Trumpet players are usually described as being aggressive, self-centered, arrogant, obnoxious and I suppose some of it is true. These impressions are no doubt a reflection of being self-confident or an attempt by some to appear self-confident. By nature many trumpeters are just not of an outgoing persona and my suggestion to them is to work at it; practice putting on an aggressive attitude even in the practice room. A soloist is an actor or actress just as much as being a musician and through sight and sound there is a story to be told. A drab, lifeless personality will usually perform that way. If you see yourself as a drab person it will be reflected in your performance; so, when the horn comes out of the case, think of it as being a transformation of yourself. Who knows, maybe that transformation becomes permanent through the joy of sharing your music with others. Remember, the stage is our reason for being a trumpet player.

John James Haynie
Professor Emeritus
1950-1990
Honorary Alumnus, UNT



Bud Hersetz

COMPILED LESSON NOTES

THE PRACTICE SESSION AND ALL PLAYING

PRACTICE long tones in all registers and volumes.
Overlap single tonguing speed with double and triple speeds.
Solfeggio - Sight Sing - buzz excerpts and studies.
There are appropriate times for beauty and crudeness, use both.
Sound is criterion for how you do this or that.
Melodic playing is very, very important. Know importance of
Tone. (Even in technical passages).
Play tunes in high range, also pick off high notes for practice.
Remember, shaky high range can be due to letting up before
hitting the note - rather take the jump and blow, that
is the only way to be great. If you let up on all the
notes, endurance is lost and overall sound is
sickening.
Be consistent and NEVER PRACTICE, ALWAYS PERFORM.
Never have any tension in the body when playing, just learn to
always relax.
Don't favor slurs, and in fact, DON'T FAVOR ANY NOTES.
Only practice in 45 minute sessions, that is what Bud does.
There is nothing wrong with your chops, your mind is messing them
up. High register is no more physical than low, it
should be just as easy and sound as good. Don't make
such an issue out of it. This habit must be worked out
and eventually go away, however there is only one way
to get rid of this bad habit and that is to apply
concepts every day in your playing.
Play arpeggios to get all ranges to sound good by being in tune
and listening to the sound.
Play Bud's exercises; like singers do.
Don't think mechanics at all on the high range, just play and
listen.
When a note sounds beautiful, it is in tune (and vice versa).
Approach on the lines of good sound and intonation will come
there, too. The ear will do all the work if you let it.
Say "Te" on lower register to get away from the tubby sound.
Increase air on lower register, D and B are examples of good low
range sound.
D, Eb and E -- let them float up to where they belong.
Don't think, just play beautifully. Your ear will tell you, and
do all the for you if you will allow it. Don't try to
place notes, but let them go where they want.
Melodic playing is very important. Know importance of tone, even
in technical passages.
When you get high horns, play tune on them, then take low horn
and play same pitches the same way. You will forget
which horn is which.
Relate little horns to low horns, all concepts fit. Play back
and forth same licks.
WHEN YOU MAKE A MISTAKE, BE PROUD OF IT. PUT YOUR HORN DOWN AND
STARE AT THE CONDUCTOR. UNLESS HIS EAR IS GREAT, HE
WON'T KNOW. IF HE DOES, FINE. NEVER PRACTICE,
PERFORM.

Don't just listen to yourself in ensemble playing - let the ensemble help you on your entrances so you can be part of it and not playing along with it. All accompaniments will help you to play, have them in your head so you don't have to just play out of context.

Listen to good artists; know what you want.

A trumpeter's life is risky and he has to be able to take the risks - no great playing is accomplished if he is afraid of playing. To be timid or favor notes or ranges is running away from that risk.

DON'T THINK YOU HAVE PROBLEMS TO WORRY ABOUT IN YOUR PLAYING, JUST THINK CERTAIN ASPECTS OF YOUR PLAYING AREN'T PERFECTED YET. DON'T WORRY ABOUT ANYTHING IN YOUR PLAYING, ENJOY IT!!

MOUTHPIECE PRACTICE

Practice on the mouthpiece every day before your regular session. Walk around and play anything musical (no drills!) from excerpts to pop tunes. Concentrate on being very musical on these pieces and, most important, on a very **LARGE SOUND** on the mouthpiece.

The mouthpiece, because of the lack of divisions, makes it possible to go all over all ranges and forces you to use your ear. Also, in emergency situations, mouthpiece practice can substitute for regular practice on the horn.

Play a complete session on the mouthpiece once in a while. This keeps you from getting hang-ups about the horn and improves everything from sound to articulation.

Whenever you are having any problems with any piece, play it on the mouthpiece to get rid of the hangups and other problems.

Play no drills on the mouthpiece, all music.

REMEMBER, BIG SOUND ALL THE TIME.

After working on the mouthpiece, do the same on the horn. **PLAY EVERYTHING FROM EXCERPTS TO POP TUNES ON IT TO DO THINGS MUSICALLY!** Remember you are performing these pieces and not practicing them.

NEVER PRACTICE, ALWAYS PERFORM.

When encountering problems, musically or technically, sing them and play them on the mouthpiece. Remember Tim's problems on the Martin until he sang through it. Then transfer this singing through the horn. Also, add words for added expressiveness, and sing these words through the horn. When a person sings, he naturally does it in a musical way.

Always take 10 or so minutes off after the first 15-20 minutes of practice (warm-up).

Rest, like Bud. **FEEL FRESH ALL THE TIME.**

Project a message when you play, never impress with just mere mechanics.

Put words to everything. (Stravinsky - Song of the Nightingale: "Fight for your life, fight.")

THINK ONLY WHAT IT SOUNDS LIKE, NOT WHAT IT FEELS LIKE!

Practice solos much more than drills and exercises for tonguing; every time Bud learns a new solo (or rehearses one) he gets better, it adds a spark to his playing.

Vocalize through the horn; get message across to people- tell them a story, an interesting one. REMEMBER, THINGS THAT I DO NOW WILL BECOME CONSISTENT LATER AS I KEEP APPLYING CONCEPTS.

Pulse is the primary point- it keeps music moving and makes over all sound more musical.

Practice all three styles of tonguing; use only legato for extreme double and triple to make this tonguing very fast.

Slur all technical passages first so you get the tones in mind. Do same as above with staccato passages also.

In all technical and lyrical passages, remember that first and foremost is tone quality and musicality.

When playing slowly, remember that tongue and fingers still have to move as fast as usual.

Everybody comes in late after rests, do something about it. Keep dynamics through phrase- keep dynamics consistent.

Keep slurs smooth; don't jolt them- they're easy.

High range is not a separate part of trumpet playing, yet some players make such a big thing out of it. It is not any more physical than any other aspect of trumpet playing- rather it should be just as musical. Just move the air more and keep a good sound, and it will always be there.

When taking a breath, pronounce the word "HO" while inhaling at the same time.

When using this method for practice, put hand on stomach and chest- it should out on its own due to the diaphragm filling up.

For getting the feeling of an absolutely open airway and flow, put one end of a toilet roll in mouth and inhale- notice the equal ease of both intake and exhaling.

Breath from low in the lungs rather than from the chest. If done correctly, the stomach will go out on its own.

To get a big sound, it is imperative that the air flow (or movement) has to be greater. The pressure of the air flow is not what creates the big sound- it is much the same as the violin, which creates a bigger sound when the bow is moved faster rather than the pressure on the strings.

Release air immediately, don't hold it.

EQUIPMENT CARE AND INFORMATION

Differences between cornet and trumpet:

There is no difference between the two due to modern methods of construction. Mostly sound difference is in the bends in the tubing. Conical vs. cylindrical is not a factor any more.

Stravinsky pieces; cornet vs. trumpet?

Stravinsky and Monteaux- world premieres of many Stravinsky pieces both said that they need not be used (cornets) because of the little difference between them. (Bud)

Keep horn free from any dirt inside; clean weekly if necessary. Clean mouthpiece daily. Clean horns and mouthpieces so nothing is ever in the horn.

French horn placement is more with bell in front in small ensemble.

PEDAL TONES

To have good high range and good all around range you have to have good pedal tones. This is due to more and better vibrations producing more harmonics and richer sound.

Slur pedal tones from octave; finger according to chart below:

C/0 B/0 Bb/2 A/2 Ab/1 G/12 F#/23 F/13 Eb/123

Play pedal tones on both the Bb and C horns (harder on the Bb).

Slur and tongue down from normal notes an octave to pedal, so you have an in tune note to relate it to.

Don't overblow the air, just blow to get the best sound.

Do the version of Carnival of Venice starting on pedal C.

PERFORMANCE, AUDITIONS, AND OVERALL CONCEPTS OF PLAYING TRUMPET

"I'd rather JUMP in and make mistakes than be timid."

Essence of Bud's lessons is that he builds attitude and ego and musicianship. He lets the technical things work themselves out.

Have the attitude of "I can play anything". This confidence is needed for excellent trumpet playing.

Always, after hearing someone play something say, "I can do it better, or, if not better, different".

Whenever you have technical difficulties, think of the passage more musically, that's what is wrong.

The reason Herse is better than you are is not because he tries harder, but he thinks musically- it's amazing what the chops can do when you get the head out of the way.

Don't over-warmup for a performance; always go in a little under warmed up. Just warm up as low and high as the piece will go. That's all, then quit.

On any orchestral excerpt, study the scores and listen to records. Remember that Bud really believes in listening as a teaching guide to good playing.

Never play any isolated notes in orchestra. Always be aware of the color that you add and know your role. Know that it is important. Remember that there are different interpretations (important). Don't just go by one recording.

Always BE HEARD- no matter what dynamics.

When studying scores, know how it is to sound and don't change unless he forces you to. Don't wait to be told. If he isn't taking your tempo, change it.

There are appropriate times for beauty and crudeness; use both.
For your own personal satisfaction, DO THE BEST JOB THAT CAN BE DONE.

IT'S NOT A QUESTION OF BEING BETTER THAN ANYONE ELSE. HOW CAN YOU LOVE TRYING TO BE BETTER THAN ANYONE ELSE? PLAY FOR YOUR OWN SATISFACTION AND FOR OTHER'S APPRECIATION.

IF I COULDN'T PLAY THIS THING AS WELL AS IT COULD BE PLAYED, I WOULDN'T PLAY IT.

Don't think of auditioning for something (a job, etc.) or against someone, just offer what music you have to offer. Just make music and enjoy yourself. If you do get excited, apply it to the music and not to the situation. Your goal should be to play as well as Bud; Not to have such and such a job.

Be anxious to play, not afraid to play.

Sound is criterion for how you play and whether you're doing things right.

High C is not sharp, its high C. No notes are naturally sharp, just play and use the ear and listen for the best sound and you will be in tune. It is very important that you think sound and not intonation, the intonation will be there if the sound is.

It is important to hear the note to be played before playing it; if you do, it will be there.

On high range, don't just think "high" before you, play and expect to be able to play it.

On releases, know how long you want to hold the note and then stop it- don't just hold it until it stops.

On soft playing, play soft as if you're playing loud, flow air same as a Forte.

Picture the whole phrase before you start to play. Do this all the time, practice, performance, etc.

Every note must have direction- always be going somewhere.

For high range, just use good air flow, with ease of middle and low registers.

Practice a tune in all registers. Do this often, it will tell whether you are using the right concepts- not thinking about how it feels, musicality, sound, etc.

Balance exercises with solos (music).

Practice a session on just the mouthpiece.

Tongueing has to be 5% consonant (T) and 95% vowel (sound). Too much tongue inhibits air flow. Use no more tongue than in normal speech, and release air immediately.

BIG SOUND ALWAYS - loud and soft.

Never practice - always perform.

Practice various ways of articulating everything (excerpts, music, etc. i.e. slur Petrouchka solo, tongue Schlossberg #18, etc.)

Get the sound you want in your head first, then play it. Listen as much as possible.

Send messages when you play.

THE ONLY MECHANICS TO THINK OF IS WHOLE PLAYING - BREATHING AND ALL THE REST IS MUSIC.

Play by sound and not feel.

Never work harder than necessary (for desired result).

Do interval exercises (all articulations).

Accent is not 'more tongue but more air.

For etude practice, get them clear slowly, then speed them up.

Say LU with tongue for fast and nice tongueing; this keeps it out of the way, or it will hinder the sound. It also keeps double and triple tongueing faster and more even.

Do lip trills DAILY for strong and dependable high range.

You never know how much Doc and Bud hurt when they play; just play beautifully and forget how it feels.

Don't only try for musicality and precision in performance, try all the time as in performance. REMEMBER, NEVER PRACTICE, ALWAYS PERFORM.

Live!! Play and show you're alive and have something to say to the audience. The horn is just a megaphone of yourself, show them how you feel.

Don't overblow, take it easy. You'll play better if you don't actually blow so hard and concentrate on the actual volume of air for a BIG SOUND.

*RECOMMENDED LISTENING &
READING LISTS*

CLASSICAL SOLOISTS

Maurice André - France
Ryan Anthony - United States
Ole Edvard Antonsen - Norway
Paul Archibald - United Kingdom
Eric Aubier - France
Alison Balsom - United Kingdom
Eric Berlin - United States
Stephen Burns - United States
Vincent DiMartino - United States
Timofei Dokschitzer - USSR (Ukraine)
Niklas Eklund - Sweden
Terry Everson - United States
Reinhold Friedrich - Germany
Hans Gansch - Austria
Chris Gekker - United States
Armando Ghitalla - United States
Rick Giangulio - United States
Ludwig Güttler - Germany
Håkan Hardenberger - Germany
Juoko Harjanne - Finland
Tine Thing Helseth - Norway
John Holt - United States
Matthias Höfs - Germany
Jens Lindeman - Canada
Raymond Mase - United States
Malcolm McNab - United States
Robert Nagel - United States
Anthony Plog - United States
Judith Saxton - United States
Charles Schlueter - United States
Gerard Schwarz - United States
Doc Severinsen - United States
Leonard B. Smith - United States
Philip Smith - United States

Marie Speziale - United States
Crispian Steele-Perkins - United Kingdom
Christian Steenstrup - Denmark
Thomas Stevens - United States
Allen Vizzutti - United States
George Vosburgh - United States

JAZZ SOLOISTS

Louis Armstrong - United States

Chet Baker - United States

Wayne Bergeron - United States

Bix Beiderbecke - United States

Bunny Berigan - United States

Buddy Bolden - United States

Randy Brecker - United States

Clifford Brown - United States

Donald Byrd - United States

Conte Candoli - United States

Pete Candoli - United States

Bill Chase - United States

Don Cherry - United States

Kiku Collins - United States

Miles Davis - United States

Vincent DiMartino - United States

Kenny Dorham - United States

Roy Eldridge - United States

Jon Faddis - United States

Maynard Ferguson - Canada

Chuck Findley - United States

Thomas Gansch - Austria

Dizzy Gillespie - United States

Roy Hargrove - United States

Tom Harrell - United States

Freddie Hubbard - United States

Roger Ingram - United States

Harry James - United States

Ingrid Jensen - Canada

Walt Johnson - United States

Quincy Jones - United States

Thad Jones - United States

Chuck Mangione - United States

Wynton Marsalis - United States

Bubber Miley - United States

Lee Morgan - United States

James Morrison - Australia

Tiger Okoshi - Japan

King Oliver - United States

Arturo Sandoval - Cuba

Doc Severinsen - United States

Woody Shaw - United States

Bobby Shew - United States

Lew Soloff - United States

Marvin Stamm - United States

Clark Terry - United States

Jeff Tyzik - United States

Mike Vax - United States

Allen Vizzutti - United States

ENSEMBLES

CHAMBER ENSEMBLES

American Brass Quintet
Aries Brass Quintet
Atlantic Brass Quintet
Bay Brass
Boston Brass
Canadian Brass
Center City Brass Quintet
Chicago Brass Quintet
Empire Brass Quintet
German Brass
Meridian Arts Ensemble
Millar Brass Ensemble
Mnozil Brass
Montreal Brass Quintet
Munich Brass Quintet
New York Brass Quintet
Phillip Jones Brass Ensemble
Stockholm Chamber Brass

BANDS & ORCHESTRAS

Atlanta Symphony
Baltimore Symphony
Berlin Philharmonic
Black Dyke Band
Boston Symphony
Chicago Symphony
Cleveland Orchestra
Dallas Symphony
Dallas Wind Symphony
Grimethorpe Colliery Brass Band
London Philharmonic
London Symphony
Los Angeles Philharmonic
New York Philharmonic
Philadelphia Orchestra
St. Louis Symphony
San Francisco Symphony
Scottish National Orchestra
Vienna Philharmonic

BIG BANDS

Airmen of Note (US Air Force)
Army Blues (US Army)
Count Basie
Louis Belson
Bunny Berigan
Bob Brookmeyer
Cab Calloway
Commodores (US Navy)
Jimmy Dorsey
Tommy Dorsey
Duke Ellington
Bob Florence
Terry Gibbs Dream Band
Benny Goodman
Gordon Goodwin
GRP All-Star Big Band
Fletcher Henderson
Woody Herman
Harry James
Jazz Ambassadors (US Army Field Band)
Jazz Knights (US Military Academy)
Thad Jones/Mel Lewis Big Band/Vanguard
Jazz Orchestra
Stan Kenton
Lincoln Center Jazz Orchestra
Billy May
Glenn Miller
Bob Mintzer
Louis Prima
Buddy Rich
Tonight Show Band with Doc Severeness

ENSEMBLES (CONTINUED)

SMALL GROUPS (JAZZ)

Birth of the Cool

Art Blakey & the Jazz Messengers

John Coltrane

Chick Corea

Eric Dolphy

Bill Evans

Dexter Gordon

Coleman Hawkins

The Headhunters (Herbie Hancock)

Hot Five (Louis Armstrong)

Hot Seven (Louis Armstrong)

Charles Mingus

Modern Jazz Orchestra

Thelonious Monk

Charlie Parker

Bud Powell

Sonny Rollins

Horace Silver

Weather Report

READING

Adolphe, Bruce	<i>The Mind's Ear</i>
Altenberg, Johann Ernst	<i>The Trumpet and Kettledrummer's Art</i>
Bendinelli, Cesare	<i>The Entire Art of Trumpet Playing</i>
Blum, David	<i>Casals and the Art of Interpretation</i>
Bush, Irving	<i>Artistic Trumpet: Technique and Study</i>
Covey, Stephen	<i>The 7 Habits of Highly Effective People</i>
Davis, Miles	<i>Miles</i>
Farkas, Philip	<i>The Art of Brass Playing</i>
Farkas, Philip	<i>The Art of Musicianship</i>
Frederiksen, Brian	<i>Arnold Jacobs: Song and Wind</i>
Gallwey, Timothy	<i>The Inner Game of Tennis</i>
Green, Barry	<i>The Inner Game of Music</i>
Greene, Don	<i>Audition Success</i>
Greene, Don	<i>Performance Success</i>
Johnson, Keith	<i>The Art of Trumpet Playing</i>
Johnson, Keith	<i>Brass Performance and Pedagogy</i>
Poultney, David	<i>Studying Music History</i>
Sherman, Roger	<i>The Trumpeter's Handbook</i>
Smithers, Don L.	<i>The Music and History of the Baroque Trumpet Before 1721</i>
Snell, Howard	<i>The Art of Practice</i>
Snell, Howard	<i>The Trumpet: Its Practice and Performance</i>
Steenstrup, Kristian	<i>Teaching Brass</i>
Stewart, M. Dee	<i>Arnold Jacobs: Legacy of a Master</i>
Stoor, Anthony	<i>Music and the Mind</i>
Stravinsky, Igor	<i>Poetics of Music</i>
Tarr, Edward H.	<i>The Trumpet</i>
Werner, Kenny	<i>Effortless Mastery</i>

ADDITIONAL STUDIO DOCUMENTS

TRUMPET STUDIO RECITAL PROGRAM TEMPLATE

Senior (Education, Jazz Studies, Performance) Trumpet Recital

Big Ego, trumpet

Ima Companis, piano

(other performers)

December 21, 2012

6:30 pm

Recital Hall

Concerto for Trumpet in D Major (1762)

Leopold Mozart (1719-1787)

I. Adagio

II. Allegro moderato

Concerto for Trumpet, Hob. VIIe, No. 1 (1796)

Franz Joseph Haydn (1732 - 1809)

I. Allegro

II. Andante

III. Finale: Allegro

intermission

Sonata for Trumpet and Piano (1956)

Halsey Stevens (1908-1989)

I. Allegro moderato

II. Adagio tenero

III. Allegro

Fantaisie Brilliante (c. 1859)

Jean-Baptiste Arban (1825-1889)

HOW TO USE THE LIBRARY TO FIND TRUMPET MUSIC

Classification system of Jernigan Library

- Library of Congress Classification (LCC)
- LCC used in academic libraries
- Dewey Decimal used in public libraries

How the numbering system works

- First letter/number = Subject (M = Music, ML = Music Literature, MT = Music Texts)
- Second letter/number = Author/Composer
- Third number = Publication date
- Example: Henri Tomasi - Triptyque M261.T66 1957
 - M261 = Trumpet and Piano
 - T66 = Tomasi
 - 1957 = Publication date

Important call numbers

- M261 - Trumpet and Piano
- M1030 - Trumpet and Orchestra
- M87 - Solo Trumpet
- MT440 - Methods and Etudes
- ML960 - Trumpet History books

LCC Music Outline

http://www.loc.gov/aba/cataloging/classification/lcco/lcco_m.doc

Interlibrary Loan

- <http://libguides.tamuk.edu/ill>
- Request books/music from other libraries
- Typically no charge
- How to do it
 - Select "Request a Book"
 - If off-campus, login with last name and K number
 - Complete as much information as possible
 - To find the information, search worldcat.org

Other resources

- Music LibGuides
 - Online resources: <http://libguides.tamuk.edu/musicresources>
 - Research resources: <http://libguides.tamuk.edu/music>
- Oxford Music Online (encyclopedia)
- Classical Music Library (recordings)
- ProQuest (dissertations)

JERNIGAN LIBRARY TRUMPET HOLDINGS

ETUDE BOOKS

Alphonse, Maxime	Etudes nouvelles pour trompette	MT339 .M3 v.1
Bellamah, Joseph	44 Melodious Warm-Up Exercises	MT445 .B4
Brandt, Vassily	34 Studies	MT445.B62 1956
Charlier, Theo	36 Transcendental Etudes	MT445 .C5 1946
		MT445.C49 D45 2007
Concone, Giuseppe	Lyrical Studies	MT445.C66 L9
Getchell, Robert	Second Book of Practical Studies	MT445.G47 P72 1948
Hering, Sigmund	32 Etudes for Trumpet	MT445 .H47
Irons, Earl	27 Groups of Exercises	MT445.I74 T9 1966
Laurent, Rene	Practical Etudes for the Trumpet, Vol. 1	MT445 .L29
Laurent, Rene	Practical Etudes for the Trumpet, Vol. 2	MT445 L3 v.2
Sachse, Ernst	100 Studies	MT445 S2
Smith, Walter	Top Tones for the Trumpeter	MT446.S648 1936
Williams, Ernest	The Secret of Technique Preservation	MT442 .W52

METHODS

Arban, Jean-Baptiste	Complete Conservatory Method	MT445.A73 M48 2013
Belck, Scott	Modern Flexibilities for Brass	MT418.B45 2013
Farnum, Stephen	Method for the Cornet	MT442 .F3
Lin, Bai	Lip Flexibilities	MT 418.B14 1996
Schlossberg, Max	Daily Drills and Technical Studies	MT445 .S3
Stamp, James	Warm-Ups and Studies	MT445.S736 W3 2005
Vizzutti, Allen	Trumpet Method Book 3: Melodic Studies	MT442.V59 1991 Book 3
Williams, Ernest	Modern Method for Trumpet	MT442 .W5 v.3

SOLOS

Balay, Guillaume	Andante et Allegretto	M788.1542.B12 A54 1969
Barat, J. Ed.	Orientale	M261 .B32
Barat, J. Ed.	Fantaisie en Mi bemol	M261 .B31
Barat, J. Ed.	Andante et Scherzo	M261 .B29
Bellamah, Joseph	Carrezondo	M261.B4 C3
Bitsch, Marcel	Fantsietta	M261 .B5
Block, Andre	Meou-tan yin (Fête des pivoinés)	M261.A5 M4
Bornstedt, Wayne	Concerto for Trumpet	M261.B6 C6

Bozza, Eugène	Caprice	M261.B69 op. 47 1943
Bozza, Eugène	Caprice No. 2	M261.B68 C3 no. 2 1978
Bozza, Eugène	Rustiques	M261.B69 R8 1955
Chance, John Barnes	Credo	M261.C48 C7x 1964
Charlier, Theo	Solo de Concours	M1031.C6 56 2004
Delmas, Marc	Chorale et Variations, op. 37	M261.D44 C45x
Desenclos, Alfred	Incantation, threne et danse	M261 .D4
Donato, Anthony	Prelude et Allegro	M260.D66 P7 1994
Enesco, Georges	Legend	M261.E53 L4
Ewazen, Eric	Sonata for Trumpet and Piano	M261.E93 S66 1997
Friedman, Stanley	Solus	M87.F75 S65 1978
Gallois-Montburn, Raymond	Scherzo for Trumpet and Piano	M261 .G3
Goedicke, Alexander	Concert Etude, Op. 49	M261.G296 op.49 C66 1946
Goeyens, Alphonse	All 'Antica	M261.G64 A45
Handel, Georg Friedrich	Aria & Bouree	M261.H13 P3
Hansen, Thorvald	Sonata for Trumpet and Piano	M261.H26 op. 18 2000
Haydn, Franz Joseph	Trumpet Concerto, Hob. VIIe, No. 1	M1031 .H42 H.VIIe, 1 1982
Hindemith, Paul	Sonata for Trumpet and Piano	M261 .H5
Honegger, Arthur	Intrada	M261.H66 I5 2003
Hue, Georges	Solo de Concert	M261.H74 56 1988
Hummel, Johann Nepomuk	Trumpet Concerto	M1031 .H85 E maj. 1959
Kennan, Kent	Sonata for Trumpet and Piano	M261.K34 S66 1997
Ketting, Otto	Intrada	M87.K48 I5 1977
Neruda, Jan Křtitel Jiří	Concerto in Eb	M1129.N47 E{169} maj. 1990
Persichetti, Vincent	The Hollow Men	M1105.P4 H6
Pilss, Karl	Sonata for Trumpet and Piano	M261.P55 S6 1962
Stevens, Halsey	Sonata for Trumpet and Piano	M261.S74 S66 1959
Tomasi, Heni	Concerto	M1031.T65 C6
Tomasi, Henri	Triptyque	M261.T66 1957
Torelli, Giuseppe	Sonata G. 1	M1131.T67 2000
Turrin, Joseph	Caprice	M1205.T87 C37 1992

TEXTS

Adolphe, Bruce	The Mind's Ear	MT35.A2 2013
Frederiksen, Brian	Arnold Jacobs: Song and Wind	ML417.J34 F74 1996
Johnson, Keith	Brass Performance and Pedagogy	MT418.J64 2002

MUSICAL TERM GUIDES

A LIST OF THE PRINCIPAL WORDS USED IN MODERN MUSIC.

WITH THEIR ABBREVIATIONS AND EXPLANATIONS.

<i>A</i>	to, in, or at; <i>A tempo</i> , in time.
<i>Accelerando</i> (<i>accel.</i>).....	Gradually increasing the speed.
<i>Accent</i>	Emphasis on certain parts of the measure.
<i>Adagio</i>	Slow; leisurely.
<i>Ad libitum</i> (<i>ad lib.</i>).....	At pleasure; not in strict time.
<i>A due</i> (<i>a 2</i>).....	To be played by both instruments.
<i>Agitato</i>	Restless, with agitation.
<i>Al</i> or <i>Alla</i>	In the style of.
<i>Alla Marcia</i>	In the style of a March.
<i>Allegretto</i>	Moderately quick.
<i>Allegro</i>	Quick and lively.
<i>Allegro assai</i>	Very rapidly.
<i>Amore</i>	Love. <i>Con amore</i> , Fondly; tenderly.
<i>Amoroso</i>	Affectionately.
<i>Andante</i>	In moderately-slow time.
<i>Andantino</i>	A little less slow than Andante.
<i>Anima, con</i> }.....	With animation.
<i>Animato</i> }	
<i>A piacere</i>	At pleasure.
<i>Appassionato</i>	Impassioned.
<i>Arpeggio</i>	A broken chord.
<i>Assai</i>	Very: <i>Allegro assai</i> , very rapidly.
<i>A tempo</i>	In the original movement.
<i>Attaca</i>	Commence the next movement at once.
<i>Barcarolle</i>	A Venetian boatman's song.
<i>Ben</i>	Well; <i>Ben marcato</i> , well marked.
<i>Bis</i>	Twice; repeat the passage.
<i>Bravura</i>	Brilliant, bold, spirited.
<i>Brillante</i>	Showy, sparkling, brilliant.
<i>Brio, con</i>	With much spirit.
<i>Cadenza</i>	A passage introduced as an embellishment.
<i>Calando</i>	Decreasing in power and speed.
<i>Cantabile</i>	In a singing style.
<i>Caprice</i>	A composition of irregular construction.
<i>Capriccio, a</i>	At pleasure.
<i>Cavatina</i>	A movement in vocal style. [sounds.
<i>Chord</i>	A combination of three or more musical
<i>Coda</i>	A finishing movement.
<i>Col</i> or <i>con</i>	With.
<i>Crescendo</i> (<i>cres.</i>).....	Gradually louder.
<i>Da</i> or <i>dal</i>	From.
<i>Da Capo</i> (<i>D. C.</i>).....	From the beginning.
<i>Dal Segno</i> (<i>D. S.</i>).....	From the sign.
<i>Decrescendo</i> (<i>decresc.</i>).....	Decreasing in strength.
<i>Delicatezza, con</i>	Delicately; refined in style.
<i>Diminuendo</i> (<i>dim.</i>).....	Gradually softer.
<i>Divisi</i>	Divided. Each part to be played by a sepa-
<i>Dolce</i>	Softly, sweetly. [rate instrument.
<i>Dolcissimo</i>	Very sweetly and softly.
<i>Dominant</i>	The fifth tone in the major or minor scale.
<i>Duet</i> or <i>duo</i>	A composition for two performers.
<i>E</i>	And.
<i>Elegante</i>	Elegant; graceful.
<i>Embouchure</i>	The mouthpiece of a wind instrument.
<i>Enharmonic</i>	Alike in pitch but different in notation.
<i>Energico</i>	With energy, vigorously.
<i>Espressione, con</i>	Expressively, with expression.
<i>Finale</i>	The concluding movement.
<i>Fine</i>	The end.
<i>Forse</i> (<i>f</i>).....	Loud.
<i>Forse-piano</i> (<i>fp</i>).....	Loud and instantly soft again.
<i>Fortissimo</i> (<i>ff</i>).....	Very loud.
<i>Forza</i>	Force of tone.
<i>Forzando</i> (<i>fz</i>).....	Accentuate the sound.
<i>Fuoco, con</i>	With fire; with spirit.
<i>Furioso</i>	Furiously; passionately.
<i>Giocoso</i>	Joyously; playfully.
<i>Giusto</i>	Exact; in strict time.
<i>Grandioso</i>	Grand; pompous; majestic.
<i>Grave</i>	Very slow and solemn.
<i>Grazioso</i>	Gracefully.
<i>Gusto</i>	Taste.
<i>Harmony</i>	A combination of musical sounds.
<i>Key-note</i>	The first degree of the Scale.
<i>Largamente</i>	Very broad in style.
<i>Larghetto</i>	Slow, but not so slow as Largo.
<i>Largo</i>	Broad and slow.
<i>Legato</i>	Smoothly, the reverse of Staccato.
<i>Leger-line</i>	A small added line above or below the staff.
<i>Leggiero</i>	Lightly.
<i>Lento</i>	Slow, but not as slow as Largo.
<i>L'istesso tempo</i>	In the same time.
<i>Loco</i>	Play as written, no longer <i>8va</i> .
<i>Ma</i>	But. <i>Ma non troppo</i> , But not too much.
<i>Maestoso</i>	Majestically, dignified.
<i>Maggiore</i>	Major Key.
<i>Marcato</i>	Marked. With distinctness and emphasis.
<i>Meno</i>	Less. <i>Meno mosso</i> , Less quickly.
<i>Mezzo</i>	Moderately.
<i>Mezzo piano</i> (<i>mp</i>).....	Moderately soft.
<i>Minore</i>	Minor Key.
<i>Moderato</i>	Moderately. <i>Allegro moderato</i> , moderately
<i>Molto</i>	Much; very. [fast.
<i>Morendo</i>	Gradually softer.
<i>Mosso</i>	Moved. <i>Piu mosso</i> , quicker.
<i>Moto</i>	Motion. <i>Con moto</i> , with animation.
<i>Non</i>	Not.
<i>Notation</i>	{ The art of representing inusual sounds by characters visible to the eye.
<i>Obligato</i>	An indispensable part.
<i>Octave</i>	A series of 8 consecutive diatonic tones.
<i>Opus</i> (<i>Op.</i>).....	A work.
<i>Ossia</i>	Or; or else. Generally indicating an easier
<i>Ottava</i> (<i>8va</i>).....	To be played an octave higher. [method.
<i>Pause</i> (°).....	The sign indicating pause or finish.
<i>Perdendosi</i>	Dying away gradually.
<i>Pesante</i>	Heavily; with firm and vigorous execution.
<i>Piacere, a</i>	At pleasure.
<i>Pianissimo</i> (<i>pp</i>).....	Very soft.
<i>Piano</i> (<i>p</i>).....	Soft.
<i>Piu</i>	More. <i>Piu Allegro</i> , More quickly.
<i>Poco</i> or <i>un poco</i>	A little.
<i>Poco a poco</i>	Gradually, by degrees.
<i>Poco piu mosso</i>	A little faster.
<i>Poco meno</i>	A little slower.
<i>Poco piu</i>	A little faster.
<i>Foi</i>	Then; afterwards.
<i>Pomposo</i>	Pompous; grand.
<i>Prestissimo</i>	As fast as possible.
<i>Presto</i>	Very quick; faster than Allegro.
<i>Primo</i> (<i>1mo</i>).....	The first.
<i>Quartet</i>	A piece of music for four performers.
<i>Quasi</i>	As if; similar to; in the style of.
<i>Quintet</i>	A piece of music for five performers.
<i>Rallentando</i> (<i>rall.</i>).....	Gradually slower.
<i>Rinforzando</i>	With special emphasis.
<i>Ritardando</i> (<i>rit.</i>).....	Slackening speed.
<i>Risoluto</i>	Resolutely; bold; energetic.
<i>Ritenuito</i>	Retarding the time.
<i>Scherzando</i>	Playfully; sportively.
<i>Secondo</i> (<i>2do</i>).....	The second time (or part.)
<i>Seconda volta</i>	The second time..
<i>Segue</i>	Follow on in similar style.
<i>Semplice</i>	Simply; unaffectedly.
<i>Sempre</i>	Always; continually.
<i>Senza</i>	Without. <i>Senza sordino</i> , Without mute.
<i>Sforzando</i> (<i>sf</i>).....	Forcibly; with sudden emphasis.
<i>Simile</i>	In like manner.
<i>Smorzando</i> (<i>smorz.</i>).....	Diminishing the sound.
<i>Solo</i>	For one performer only.
<i>Sordino</i>	A Mute. <i>Con Sordino</i> , With the Mute.
<i>Sostenuto</i>	Sustained, prolonged.
<i>Sotto</i>	Under. <i>Sotto voce</i> , In a subdued tone.
<i>Spirito</i>	Spirit. <i>Con Spirito</i> , Forcefully.
<i>Staccato</i>	Detached, separated.
<i>Stentando</i>	Dragging or retarding the tempo.
<i>Stretto</i>	An increase of speed. <i>Piu Stretto</i> , Faster.
<i>Subdominant</i>	The 4th tone in the diatonic scale.
<i>Syncopation</i>	Change of accent from a strong beat to a
<i>Tacet</i>	Be silent. [weak one.
<i>Tempo</i>	Movement.
<i>Tempo primo</i>	As at first.
<i>Tenuto</i> (<i>ten.</i>).....	Held for the full value.*
<i>Theme</i>	The subject or melody.
<i>Timbre</i>	Quality of tone.
<i>Tonic</i>	The key-note of any scale.
<i>Tremolo</i>	A trembling, fluttering movement.
<i>Trio</i>	A piece of music for three performers.
<i>Triplet</i>	{ A group of 3 notes to be performed in the time of two of equal value.
<i>Troppo</i>	Too much. <i>Allegro ma non troppo</i> , not too
<i>Tutti</i>	All; all the instruments. [quick.
<i>Un</i>	A; one; an.
<i>Unison</i>	Alike in pitch.
<i>Una corda</i>	On one string.
<i>Variation</i>	The transformation and embellishment of a
<i>Veloce</i>	Rapid; swift; quick. [melody.
<i>Vibrato</i>	A wavy tone-effect which should be sparing-
<i>Vivace</i>	With vivacity; bright; spirited. [ly used.
<i>Vivo</i>	Lively.
<i>Voce</i>	The voice; a certain part.
<i>Volkslied</i>	A national or folk song.
<i>Volti subito</i> (<i>V. S.</i>).....	Turn over quickly.

NORTH TEXAS STATE UNIVERSITY

SCHOOL OF MUSIC

A GLOSSARY
OF MUSICAL TERMS
FROM
TRUMPET LITERATURE

COMPILED BY

JOHN HAYNIE

LEONARD CANDELARIA

PROFESSOR OF MUSIC

ASSISTANT PROFESSOR OF MUSIC

REVISED AND EDITED BY

DENNIS HERRICK, GRADUATE ASSISTANT

PREFACE

The musical terms presented in this booklet appear in solo trumpet literature and in books listed in the North Texas State University Course of Study for Trumpet. Alphabetized regardless of language, each word is followed by a parenthetical letter indicating the language of its origin: I--Italian; F--French; G--German; S--Spanish; L--Latin; and E--English. Included are three appendices. The first is a chart of trumpet transpositions as are commonly designated in English, German, French, and Italian, along with the proper interval of transposition for the B-flat trumpet. The second appendix lists terms commonly used to indicate tempo markings. The final appendix groups all terms by language but without definitions and may be used as a study guide.

It is beyond the scope of any one dictionary of musical terms to present all variants of word forms for all languages. If one encounters a term not included in this list, it is possible that a term spelled similarly might have the same meaning, since many foreign terms have several forms of a single word. For example, the French words léger and légere both mean to "play lightly," and differ only in their masculine or feminine endings. Légerement, in this spelling an adjective, has the same meaning as the adverb léger.

Misspelling of musical terms by the composer, editor, or publisher may account for terms that are not found in any dictionary. An example would be "resoluto" which is surely meant to be "risoluto."

Literal translations are frequently problematic. For example, the French phrase "coup de langue binaire" literally translated results in "binary stroke of the tongue." In idiomatic English, the proper translation is simply "double tongue."

Finally, the problems of interpretation caused by similarity of musical terms, misspelling, or literal translations are most ideally resolved by allowing the character of the music itself to indicate the composer's musical intent. Use of the following list should aid in the resolution of many such musical problems.

a (F)--to, in, at, by, for
 a (I)--by
 ab (G)--off, down, from, away from
 abbandono (I)--with passionate expression, with
 abandon
 abord (F)--attack; arrival; (d'abord = at first)
 accelerando (I)--accelerating the time; gradually
 increasing the velocity of movement
 accélérer (F)--to accelerate
 accento (I)--accent or emphasis
 accentue (F)--accent
 ad libitum (L)--at will; at pleasure; also may
 indicate a part that may be omitted if desired
 adagio (I)--slow, but quicker than largo and slower
 than andante
 affabile (I)--in an affable and pleasing manner
 affetuoso (I)--with tender and passionate ex-
 pression
 affretando (I)--hurrying, quickening, accelerat-
 ing
 affrettare (I)--to hasten, to hurry
 agevole (I)--lightly
 agilité (F)--agility, lightness, nimbleness
 agitato (I)--agitated, hurried, restless
 agité (F)--agitated
 aise (F)--ease, comfort, convenience
 al (I)--to the, in the style or manner of
 alla (I)--see al
 alle (I)--see al
 allargando (I)--growing broader; louder and slower
 allargare (I)--slackening speed; literally to
 widen, to enlarge
 allegramente (I)--gaily, joyfully, quickly
 allegretto (I)--light, cheerful; not as fast as
 allegro
 allegro (I)--quick, lively, rapid
 allein (G)--alone, only, solely
 allmählich (G)--gradually, little by little
 alquanto (I)--somewhat, rather
 amabile (I)--amiable, gentle, graceful
 amoroso (I)--tender, affectionate style

andante (I)--a moderate time, but flowing easily,
 gracefully
 andantino (I)--literally slower than andante, but
 modern usage is generally faster than andante
 anglaise (F)--in the English style
 anima (I)--with life and animation
 animé (F)--animated, lively, spirited
 animant (F)--animating
 animato (I)--animated, with life and spirit
 appassionato (I)--passionately, with intense
 emotion and feeling
 aria (I)--an air, a song, a tune
 armure (F)--key signature
 articuler (F)--to articulate
 assai (I)--very, extremely
 assez (F)--enough, sufficiently
 attacca (I)--go on; begin the next
 au (F)--to the
 auf (G)--on, upon, in
 augmenter (F)--to augment, to increase
 augmentez (F)--see augmenter
 ausdrucksvoll (G)--expressive, full of expression
 aushalten (G)--sustain, hold
 avec (F)--with; at the same time as
 avvicinandosi (I)--drawing nearer or closer

 beaucoup (F)--many, much
 beleben (G)--animated, lively, bright, cheerful
 ben (I)--well; good
 beschleunigen (G)--accelerate, hasten, quicken
 bestimmt (G)--resolute, firm, well defined,
 distinct, decisive
 bewegt (G)--with motion, animated
 binaire (F)--binary (coup de langue binaire =
 double tongue)
 bien (F)--good, well
 bol (F)--bowl (sourdine bol = cup mute)
 bon (F)--good, kind, fine
 bravura (I)--spirit, skill, courage
 breit (G)--broad, broadly

breve (I)-- 1.) short. 2.) double whole note.

3.) alla breve--2/2 time

brillante (I)--bright, sparkling, brilliant

brio (I)--vigor, animation

brioso (I)--lively, vigorous

Bühnenmusik (G)--stage music, theater music

Bühne (G)--stage, scene

burlesco (I)--comical, in a playful manner

cadence (F)--cadence; trill, shake

cadenza (I)--an elaboration of a cadence by the soloist; it can be improvised or written out

calando (I)--gradually diminishing the tone and retarding the time; gradually slower and softer

calmato (I)--calmness, tranquility

calme (F)--calm, tranquil

calmement (F)--calmly

calmo (I)--calm, tranquil

calore (I)--warmth

cantabile (I)--in a singing style; melodious and graceful

cantando (I)--in a singing style

cantato (I)--sung

canto (I)--song, air, melody

capo (I)--the beginning, the top

capriccio (I)--in a capricious and free style; a short piece in a humorous style

cedant (F)--gradually slowing

cedez (F)--gradually slower

cedendo (I)--slowing down, yielding, holding back

chaleur (F)--warmth

chante (F)--sing, singing

chasse (F)--hunting; the hunt; the chase

chiarezza (I)--clearness, neatness, purity

chromatique (F)--chromatic

cloche (F)--bell

coda (I)--the tail or end

come (I)--as, like; the same as

comme (F)--as, like, such as

comodo (I)--quietly, easily, with composure
 con (I)--with
 cor (F)--horn
 corto (I)--short
 coulisse (F)--slide (as in third valve slide)
 coup de langue (F)--tonguing; literally stroke of
 the tongue
 coup de langue simple (F)--single tongue
 coup de langue binaire (F)--double tongue
 coup de langue ternaire (F)--triple tongue
 court (F)--short
 crescendo (I)--gradually becoming louder
 croche (F)--eighth note
 crochet (E)--quarter note

da (I)--by, from, for, through (da capo = from
 the beginning)
 dal (I)--by the, from the, of the (dal segno =
 from the sign)
 Dampfer (G)--mute
 dans (F)--in, into, through
 danse (F)--a dance tune
 de (F)--of, out of, made of
 début (F)--lead, outset, commencement; the first
 (of a piece, etc.)
 décidé (F)--decided, determined
 déclame (F)--declaim
 décomposer (F)--to break up; to split up
 decrescendo (I)--gradually becoming softer
 dehors (F)--out, without, outside
 délicatement (F)--delicately
 delicato (I)--delicate
 der (G)--the
 derrière (F)--behind, after, from behind
 détendu (F)--detained, withheld
 diminuendo (I)--gradually becoming softer
 doch (G)--but, through, yet, however, nevertheless
 doigt (F)--finger
 dolce (I)--sweetly
 dolcissimo (I)--very sweetly

dolore (I)--grief, sorrow
 doloroso (I)--sorrowfully, sadly
 dopo (I)--after
 doppelt (G)--double, twice
 doppio (I)--double, twice
 douce (F)--sweet, fragrant
 doux (F)--sweet, fragrant
 drammatico (drammatico) (I)--dramatic
 drängend (G)--urgent, pressing ahead
 du (F)--of the, by the, from the
 due (I)--two
 durezza (F)--hardness, harshness

e (I)--and
 efforts (F)--effort, strain
 égal (F)--equal
 égalité (F)--equality, uniformity
 eilen (G)--hasten, hurry up
 Einleitung (G)--introduction, prelude
 élan (F)--start
 élargissant (F)--broadening
 elegante (I)--elegant, graceful
 eleganza (I)--elegance, grace
 en (F)--in, into, within
 encore (F)--yet, still, again
 energicamente (I)--energetically, forcefully
 energisch (G)--energetic, vigorous
 enlevez (F)--lift, raise, pull up, come off
 (enlevez la sourdine = remove mute)
 entschieden (G)--decided, determined, resolute,
 environ (F)--about, nearly
 équivant (F)--equivalent
 eroico (eroica) (I)--heroic
 esaltato (I)--excited, exalted
 espressivo (I)--expressive
 espressione (I)--expression, feeling
 et (F)--and
 etwas (G)--somewhat
 expressif (F)--expressive

facile (F)--light, easy
 facilit  (F)--facility, ease
 fanfare (I)--a short piece, loud, lively and war-
 like
 fantasia (I)--fancy; imagination; caprice; free
 scope to ideas without restrictions to form
 fastoso (I)--proudly, stately, in a lofty and
 pompous style
 feierlich (G)--solemn, solemnly
 ferne (G)--far, distant, far off, remote
 feroce (I)--fierce, with an expression of ferocity,
 wild
 feu (F)--fire
 fieramento (fieramente) (I)--proudly, fiercely
 fiero (I)--bold, energetic, proudly
 fin (F)--end
 fine (I)-- the end
 flatterzunge (G)--flutter tongue
 flebile (I)--mournful, sad
 fliessender (G)--more fluent, more flowing
 force (F)--strength, power, might
 forcer (F)--to force, to strain
 fort (F)--strong, vigorous
 forza (I)--force, strength, power
 franchise (F)--freedom of style
 frei (G)--free, independent
 frenetico (I)--frantic, madly
 funebre (I)--mournful, gloomy, dismal
 fuoco (I)--fire, energy, passion
 furioso (I)--furious, vehement, mad

gai (F)--merry, gay
 ged mpft (G)--muted, stopped
 gehalten (G)--steady, solemn
 gem chlich (G)--comfortable, easy, leisurely; in
 a calm, slow manner
 gem hlig (G)--gradually, by degrees
 gestopft (G)--stopped, muted
 gewichtig (G)--heavy
 gigue (F)--a jig; a lively species of dance

- giocoso (I)--humorously, sportively
 giusto (I)--equal, steady, exact time
 glissando (I)--in a gliding manner; a rapid scale
 sliding effect from one note of an interval
 to the other; also a half-valve slur, or
 slide between notes
 gracia (S)--grace
 graduellement (F)--gradually
 grandezza (I)--grandeur, dignity
 grandioso (I)--grand, noble
 grave (I)--slow and solemn
 grazia (I)--grace, elegance
 grazioso (I)--in a graceful style
 grottesco (grotesco) (I)--in a grotesque style
 gusto (I)--taste, expression
 gut (G)--good, well
- heftig (G)--fierce, violent
 hervortretend (G)--coming forward, more prominently,
 bringing out
 hinter (G)--behind (hinter der Szene = behind
 stage, off stage)
- imitez (F)--imitate
 immer (G)--always, continually, throughout
 imperioso (I)--imperious, pompous
 impetuoso (I)--impetuous, vehement
 incalzando (I)--with growing warmth and fervor
 intermezzo (I)--interlude; a piece played between
 acts
 istesso (I)--the same
- jusqu'a (F)--even to, as far as, until
- Kraft (G)--strength, power, energy

la (I)(F)--the
 lange (G)--long, sustained
 langsam (G)--slowly
 langue (F)--tongue
 languente (I)--languishing, feeble, with languor
 largamente (I)--broadly, fully
 large (F)--broad
 larghetto (I)--not quite as slow as largo
 larghissimo (I)--very broad, very slow; slower
 than largo
 largo (I)--slow and solemn
 las (F)--the
 lebhaft (G)--lively, brisk, animated
 legato (I)--a close, smooth, graceful style
 legatissimo (I)--exceedingly smooth and connected
 léger (légere) (F)--light, nimble
 légèrément (F)--lightly, nimbly, gaily
 leggerezza (I)--lightness and agility
 leggero (I)--lightly, nimbly
 leggierament (I)--lightly
 leggierissimo (I)--exceedingly light and delicate
 leggiéro (I)--light, delicate
 lent (F)--slow
 lentament (I)--slowly
 lenteur (F)--slowness, tardiness
 lentissimo (I)--exceedingly slow
 lento (I)--slow
 liberament (I)--freely
 libero (I)--free, unrestrained
 libitum (L)--liberty
 libre (F)--free, at liberty
 lié (F)--slur
 l'istesso (I)--the same
 loin (F)--far, remote, at a distance
 lointain (F)--remote, far off
 lontano (I)--distant, remote, from afar
 lugubre (I)--sad, mournful
 lunga (lungo) (I)--long
 lusingando (I)--soothing
 lyrique (F)--lyric

ma (I)--but
 maestoso (I)--majestic
 mais (F)--but, why
 malinconico (I)--in a melancholy style
 marcatissimo (I)--very marcato
 marcato (I)--marked, accented, well pronounced
 marcia (I)--march
 marque (F)--mark
 marquez (F)--mark
 marziale (I)--martial, in the style of a march
 mässig (G)--moderately
 Mazurka (G)--lively Polish dance of a skipping
 character in 3/8 or 3/4 time
 même (F)--same
 meno (I)--less
 mesto (I)--sad, mournful
 mesure (I)--the measure, strict time
 mezzo (mezza) (I)--half, medium
 mineur (F)--minor
 minuetto (I)--a minuet
 mit (G)--with
 mobile (I)--movable, changeable
 moderatamente (I)--moderately
 moderato (I)--moderately
 modère (F)--moderate
 modérément (F)--moderately
 moins (F)--less, fewer
 möglich (G)--possible, feasible, likely
 molto (I)--much, very much, extremely
 morendo (I)--dying away
 mossa (mosso) (I)--moved, movement, motion
 moto (I)--motion, movement
 mouvement (F)--motion, movement, impulse
 movimento (I)--motion, movement, impulse

 näher (G)--nearer, closer
 nettement (F)--clearly, distinctly, plainly
 nicht (G)--not
 noire (F)--quarter note
 non (I)--not, no

nuovo (I)--new

ordinaire (F)--ordinary, common (sord. ordinaire = straight mute)

ossia (I)--or, otherwise, or else; indicating another way of playing a passage

otez (F)--take away, remove

ouverture (F)--an introductory part

par (F)--by, through, out of, from

pas (F)-- 1.)no, not. 2.) step, pace, walk, dance

passionato (I)--passionate, impassioned

passione (I)--passion, feeling

pastorale (I)--a composition suggestive of a pastoral scene

perdendosi (I)--dying away, gradually decreasing in tone and time

pesante (I)--heavy, ponderous; with importance and weight

pesant (F)--heavy, ponderous

peu (F)--little, few

piacere (I)--pleasure, inclination

piano (I)--soft

piu (I)--more

plein (pleine) (F)--full, whole, complete

plötzlich (G)--suddenly, abrupt, unexpected

plus (F)--the most; further, besides

pochissimo (I)--very little

poco (I)--little

poi (I)--then, thereafter, afterwards

polacca (I)--a Polish dance in 3/4 with many contrasts

pomposo (I)--pompous, stately, grand

portamento (I)--rapid gliding of the tone from one note to the next; a valved or half-valved glissando

precedente (I)--preceding, former

precipitato (I)--in a precipitate manner, hurriedly

précis (F)--fixed, precise, exact

prelude (I)-- 1.) a short introductory composition.

2.) a composition of a free and improvised character

premier (F)--first, foremost, chief

près (F)--by, near, nearly, almost, about

presque (F)--almost, nearly

presquélent (F) (presque + lent)--almost slow

pressant (F)--accelerating, hurrying

presser (F)--to accelerate, to hasten

pressez (F)--accelerate, hurry

prestissimo (I)--very quickly, as fast as possible

presto (I)--quickly, rapidly

prima (I)--first, chief, principal

puis (F)--then, afterwards

quasi (I)--like; in the manner or style of

quaver (E)--eighth note

ralentir (F)--to slow down

ralentissant (F)--slowing down

rallentando (I)--gradually slower

rapido (I)--swiftly, quickly

rasch (G)--quick, swift, rapid, brisk

recitativo (I)--musical declamation, recitative

recitato (I)--recitative, declamatory style, free
in tempo and rhythm

retard (F)--slowing down

retardando (S)--dragging

retenant (F)--holding back, detaining

retenez (F)--holding back, detaining

retenir (F)--to hold back

retenu (F)--reserved, cautious

revenez (F)--come again, come back, return

revenir (F)--to come again, to come back, to
return

rinforzando (I)--strengthened, reinforced;
emphasis, but not with the suddenness
of a sforzando

riprendendo (I)--recovering, resuming

risoluto (I)--resolved, resolute, bold
 ritmato (I)--rhythmical, measured
 ritmico (I)--rhythmical
 ritornare (I)--to return, to come back to tempo
 rubato (I)--an elastic, flexible tempo or rhythmic
 execution, literally "robbing" the duration
 of some beats and adding to others
 ruhig (G)--calm, tranquil
 rythme (F)--rhythm
 rhythmisch (G)--rhythmical

sans (F)--without
 scande (F)--stressed, punctuated
 scherzando (I)--playful, lively, sportive, merry
 scherzo (I)--play, sport, jest; a piece in a
 lively, sportive character
 scherzoso (I)--playful, humorous
 schleppend (G)--drag, slow, sluggish
 schmetternd (G)--fanfare-like and brilliant; "brassy"
 schnell (G)--rapid, fast, quick
 scorrevole (I)--flowing, fluent, gliding
 segno (I)--sign
 sehr (G)--very, most
 sensible (F)--audible, sensitive
 sentimentale (I)--sentimental
 sempre (I)--always
 senza (I)--without
 sereno (I)--serene, calm, tranquil
 serrait (F)--condense, press together, tighten
 serre (F)--condense, press together, tighten
 sforzando (I)--forced; one particular note to be
 played with force and emphasis
 siciliana (I)--a dance of Sicilian peasants: a
 graceful movement of slow, soothing, pastoral
 character in 6/8 or 12/8
 simile (I)--similarly, in a similar manner
 sino (I)--to, as far as, until
 slancio (I)--vehemence, impetuously
 smorzando (I)--extinguished, put out, suddenly
 dying away

so (G)--so, thus, in this way
 solenne (I)--solemn
 sollecitato (I)--urgent, hastening
 son (F)--sound
 sonore (F)--resonant, clear
 sonorita (I)--sonority, sonorousness
 sonorité (F)--resonance
 Sordinen (G)--mutes
 sordino (sordina) (I)--mute
 sostenuto (I)--sustained; notes of full duration
 sotto (I)--under, below
 souple (F)--supple, flexible
 souplesse (F)--suppleness, flexibility
 sourdine (F)--mute
 sous (F)--under, beneath, below
 soutenu (F)--sustained
 spirando (I)--expiring, dying out, fading
 spirito (I)--spirit, life, energy
 spiritoso (I)--witty, with wit
 squillante (I)--clear, plain sounding, ringing
 staccatissimo (I)--very detached
 staccato (I)--detached, distinct
 staccato binaire (F)--double tongue
 staccato ternaire (F)--triple tongue
 stark (G)--strong, loud, vigorous
 starker (G)--stronger
 stentando (I)--heavy and retarding
 stesso (I)--the same
 strascinare (I)--to drag
 strepitoso (I)--noisy, boisterous
 stretto (I)--pressed, closed, contracted
 stringendo (I)--pressing, accelerating the time
 subito (I)--suddenly
 suivant (F)--next, following
 sur (F)--on, upon, over, above
 Szene (G)--scene, stage

 tacet (L)--be silent
 tanto (I)--so much, as much
 tempestoso (I)--tempestuous, stormy, boisterous

tempo (I)--time
 temps (F)--time, measure
 teneramente (I)--tenderly, delicately
 tenuto (I)--held on, sustained
 tiree (F)--drawn, pulled
 ton (G)--pitch, key
 toujours (F)--always
 traîner (F)--to drag, to loiter, to linger
 tranquille (F)--quiet, calm
 tranquillo (I)--tranquility, calmness, quietness
 transposer (F)--to transpose
 trattenuto (I)--holding back, restraining the time
 Trauermarsch (G)--funeral march
 travailler (F)--to work
 tremolo (I)--trembling or quivering; a note
 reiterated with great rapidity
 tres (F)--very
 trille (trillez) (F)--trill
 tristezza (I)--sadness, heaviness
 trop (F)--too much, too many, too far, too long
 troppo (I)--too much
 tumultueux (F)--tumultuous, riotous, noisy
 tutti (tutta) (I)--all, whole, entire

un (I)--an, a
 une (F)--one, a
 und (G)--and

valore (I)--valour, courage, braveness
 valse (I)--a waltz
 veemente (I)--vehement
 veloce (I)--swiftly
 Ventil (G)--valve, stop
 verklingend (G)--dying, fading away
 via (I)--take away, remove
 vibrante (F)--vibrating, resonant
 viel (G)--a great deal of, lots of, many
 vif (F)--quick, lively, brisk
 vigoroso (I)--vigorous, bold, energetic

vite (F)--swift, quick, speedy, brisk
vivace (I)--animated, lively, brisk
vivacissimo (I)--very animated or brisk
vivo (I)--animated, lively, brisk
voce (I)--the voice
volonte (F)--will, pleasure
vorher (G)--before, previously
Vorspiel (G)--prelude, overture

weich (G)--soft, smooth
wie (G)--like, as

zart (G)--delicate, tender, soft
zu (G)--towards, up to
zuerst (G)--first (of all), at first
zurückhaltend (G)--held back, restrained

APPENDIX I

English	German	French
Trumpet in B ^b	Trompete in B ^b	Trompette en Si ^b
Trumpet in B	Trompete in H	Trompette en Si
Trumpet in C	Trompete in C	Trompette en Ut
Trumpet in D	Trompete in D	Trompette en Ré
Trumpet in E ^b	Trompete in E ^b	Trompette en Mi ^b
Trumpet in E	Trompete in E	Trompette en Mi
Trumpet in F	Trompete in F	Trompette en Fa
Trumpet in G	Trompete in G	Trompette en Sol
Trumpet in A ^b	Trompete in A ^b	Trompette en La ^b
Trumpet in A	Trompete in A	Trompette en La
Cornet in G	Ventil-Kornett in G	Cornet-a-Pistons en Sol

TRUMPET TRANSPOSITIONS

Italian	Transposition for B-flat Trumpet
Tromba in Si ^b	as written
Tromba in Si	up one-half step
Tromba in Do	up one whole step
Tromba in Re	up a major third
Tromba in Mi ^b	up a perfect fourth
Tromba in Mi	up an augmented fourth
Tromba in Fa	up a perfect fifth
Tromba in Sol	up a major sixth
Tromba in La ^b	down one whole step
Tromba in La	down one-half step
Cornetto in Sol	down a minor third

APPENDIX II

TEMPO MARKINGS

LARGHISSIMO--superlative of largo; extremely slow

LARGO--very slow and stately

LARGAMENTE--quite slow, broadly

LARGHETTO--not quite so slow as largo

GRAVE--slowly, solemnly

LENTO--slowly

ADAGHISSIMO--superlative of adagio; slower than adagio

ADAGIO--slowly with great expression

ADAGIETTO--slightly faster than adagio

ANDANTINO--literally rather slower than andante, but
often means faster than andante

ANDANTE--in tranquil or quiet time, but moving

MODERATO--moderately

ALLEGRETTO--with some animation, but less than allegro

ALLEGRO--lively, animated in movement

VIVACE--vivaciously, with more rapid movement than
allegro

PRESTO--with great rapidity

PRESTISSIMO--with extreme rapidity; the superlative of
presto

APPENDIX III

ITALIAN TERMS

a	brillante	doppio
abbandono	brio	drammatico
accelerando	brioso	due
accento	burlesco	
adagio		e
affabile	cadenza	elegante
affetuoso	calando	eleganza
affretando	calmato	energicamente
affrettare	calmo	eroico
agevole	calore	esaltato
agitato	cantabile	espressivo
al	cantando	espressione
alla	cantato	
alle	canto	fanfare
allargando	capo	fantasia
allargare	capriccio	fastoso
allegramente	cedendo	feroce
allegretto	chiarezza	fieramento
allegro	coda	fiero
alquanto	come	fine
amabile	comodo	flebile
amoroso	con	forza
andante	corto	frenetico
andantino	crescendo	funebre
anima		fuoco
animato	da	furioso
appassionato	dal	
aria	decrescendo	
assai	delicato	giocosso
attacca	diminuendo	giusto
avvicinandosi	dolce	glissando
	dolcissimo	grandezza
ben	dolore	grandioso
bravura	doloroso	grave
breve	dopo	grazia

grazioso	meno	rallentando
grottesco	mesto	rapido
gusto	measure	recitativo
	minuetto	recitato
imperioso		rinforzando
impetuoso	moderatamente	riprendendo
incalzando	moderato	risoluto
intermezzo	molto	ritmato
istesso	morendo	ritmico
	mossa	ritornare
la	moto	rubato
languente	movimento	
largamente		scherzando
larghetto	non	scherzo
larghissimo	nuovo	scherzoso
largo		scorrevole
legato	ossia	segno
legatissimo		sentimentale
leggerezza	passionato	sempre
leggero	passione	senza
leggerament	pastorale	sereno
leggerissimo	perdendosi	sforzando
leggiere	pesante	siciliana
lentament	piacere	simile
lentissimo	piano	sino
lento	piu	slancio
liberament	pochissimo	smorzando
libero	poco	solenne
l'istesso	poi	sollecitato
lontano	polacca	sonorita
lugubre	pomposo	sordino
lunga	portamento	sostenuto
lusingando	precedente	sotto
	precipitato	spirando
ma	prelude	spirito
maestoso	prestissimo	spiritoso
malinconico	presto	squillante
marcatissimo	prima	staccatissimo
marcato		staccato
marcia	quasi	stentando
marziale		stesso

strascinare	tenuto	valore
strepitoso	tranquillo	valse
stretto	trattenuto	veemente
stringendo	tremolo	veloce
subito	tristezza	via
	troppo	vigoroso
tanto	tutti	vivace
tempestoso		vivacissimo
tempo	un	vivo
teneramente		voce

FRENCH TERMS

a	cedant	doigt
abord	cedez	douce
accélérer	chaleur	doux
accentue	chante	du
agilité	chasse	durete
agité	chromatique	
aise	cloche	efforts
anglaise	comme	égal
animé	cor	égalité
animant	coulisse	
armure	coup de langue simple	
articuler	coup de langue binaire	
assez	coup de langue ternaire	
au	court	
augmenter	croche	élan
augmentez		élargissant
avec	dans	en
	danse	encore
beaucoup	de	enlevez
binaire	début	environ
bien	décidé	equivant
bol	déclame	et
bon	décomposer	expressif
	dehors	
cadence	delicatement	facile
calme	derrière	facilité
calmement	détendu	feu

fin	ouverture	soutenu
force		staccato binaire
forcer	par	staccato ternaire
fort	pas	suivant
franchise	pesante	sur
gai	peu	
gigue	plein	temps
graduellement	plus	tirée
	précis	toujours
imitez	premier	trainer
	près	tranquille
jusqu'a	presque	transposer
	presque lent	travailler
langue	pressant	tres
large	presser	trille
las	pressez	trop
léger	puis	tumultueux
légèrement		
lent	ralentir	une
lenteur	ralentissant	
libre	retard	vibrante
lié	retenant	vif
loin	retenez	vite
lointain	retenir	volonte
lyrique	retenu	
	revenez	
mais	revenir	
marque	rythme	
marquez		
même	sans	
mineur	scande	
modéré	sensible	
modérément	serrait	
moins	serre	
mouvement	son	
	sonore	
nettement	sonorité	
noire	souple	
	souplesse	
ordinaire	sourdine	
otez	sous	

GERMAN TERMS

ab	gewichtig	ton
allein	gut	Trauermarsch
allmählich		
auf	heftig	und
ausdrucksvoll	hervortretend	
aushalten	hinter	Ventil
		verklingend
beleben	immer	viel
beschleunigen		vorher
bestimmt	Kraft	Vorspiel
bewegt		
breit	lange	weich
Bühne	langsam	wie
Bühnenmusik	lehaft	
		zart
Dampfer	mässig	zu
der	Mazurka	zuerst
doch	mit	zurückhaltend
doppelt	möglich	
drängend		
	näher	
eilen	nicht	
Einleitung		
energisch	plötzlich	
entschieden		
etwas	rasch	
	ruhig	
feierlich	rhythmisch	
ferne		
flutterzunge	schleppend	
fliessender	schmetternd	
frei	schnell	
	sehr	
gedämpft	so	
gehalten	Sordinen	
gemächlich	stark	
gemählig	starker	
gestopft	Szene	

MISCELLANEOUS TERMS

ad libitum (Latin)
crochet (English)
gracia (Spanish)
libitum (Latin)
quaver (English)
retardando (Spanish)
tacet (Latin)

GLOSSARY OF GERMAN TERMS

Mahler: Symphony no.1

[rev. March, 2000]

1., 2., etc.; also I., II., etc.;
also 1te, 2te, etc.

In German the dot after a number indicates ordinal numerals (1st, 2nd, etc.)

1tes [erstes] Drittel

3tes [drittes] Drittel

1st third [of the section]

3rd third [of the section]

abdämpfen

damp

aber

but

aber ausdrucksvoll

but *espressivo*

alle

tutti

alle Betonungen (sehr) zart

all accentuations (very) tenderly

allmählich

gradually, little by little

allmählich und unmerklich
in das Hauptzeitmass
übergehen

changing gradually and imperceptibly into the main tempo

allmählich (unmerklich)

etwas zurückhaltend
gradually (imperceptibly)
somewhat holding back
[tempo]

am Griffbrett

on the fingerboard

am Steg

at the bridge [i.e. *ponticello*]

Anfang der Steigerung!

Langsam steigern!

Beginning of the building-up! Slowly intensify!

Anmerkung für den

Dirigenten

note for the conductor

auch mit Dämpfer

also with mute

auf

on [e.g. *auf der G-Satte* = on the G-string]

ausdrucksvoll

espressivo

äusserst rhythmisch

extremely rhythmic

äusserst zart, aber

ausdrucksvoll

extremely tender, but expressive

B

B-flat [In German H =

B-natural; B = B-flat]

Becken wieder an der Gr.

Trommel angebunden und

Beides vom selben Musiker

geschlagen, wie vorher.

Cymbal again fastened to the bass drum and both [instruments] played by the same player, as before.

Beginn der Steigerung.

Celli, Bässe, Fag., 3. Pos. u.

Tuba etwas hervortretend.

Beginning of the intensification. Cellos, basses, bassoons, 3rd trombone and tuba brought to the fore.

bei den Hörnern postiert

placed near the horns

betont

stressed, emphasized

bis zum gänzlich

Verschwinden

until complete disappearance

bis zum Schluss (breit)

until the end (broad)

breit

broad

Clar. ohne Rücksicht auf

das Tempo I

clarinet without regard for the Tempo I

Dämpfer

mute(s)

Dämpfer ab

Dämpfer abnehmen

Dämpfer absetzen

ohne Dämpfer

keine Dämpfer

without mute

den ersten Ton scharf

herausgehoben

the first note sharply accentuated

der Ruf eines Kuckuck

nachzuahmen

mimicking the call of a cuckoo

deutlich

clearly

die 3 Tromp. nehmen ihren

Platz im Orchester ein

the 3 trumpets take their place in the orchestra

Die Becken sind an dieser

Stelle an der grossen

Trommel anzuhängen und

Becken- und

Trommelstimme sind von

einem und demselben

Musiker zu schlagen.

In this passage the cymbals are attached to the bass drum, and cymbal and bass drum parts are played by one and the same player.

Die Betonungen *fp* in den

Violen, Celli u. Bässen

sowie auch in den andern

Instrumenten werden

entsprechend dem

allgemeinen *Diminuendo*

immer schwächer und

schwächer ausgeführt.

The *fp* accents in the violas, cellos and basses, as well as in the other instruments, are played ever weaker and weaker, in keeping with the general *diminuendo*.

Die [fermata] am Taktstrich

bedeuten hier eine

"Luftpause" und keinen

"Halt."

The fermata on the barline here means a *Luftpause* [breath-pause] and not a hold.

die Hälfte

half of the section

Die Hörner Alles, auch die

Trompeten übertönen!

The horns drown out everything, even the trumpets.

Die ^ werden allmählich

stärker und stärker bis

zum *fp*.

The ^s become gradually stronger and stronger until *fp*.

Diese beiden Takte des engl. Hornes werden nur ausgeführt, wenn das B vorhanden ist.

The English horn only plays these two bars if the low B-flat is available.

Dieses tiefste A muss sehr deutlich wenngleich *pp* gespielt werden.

This deepest A must be played very clearly, though *pp*.

Doppelgriff (Dpplgr.)

double-stop

drängend bis zum Schluss

pressing forward until the end

Echoton

like an echo

ein, eine

one [e.g. *eine Viola solo* = one viola solo]

energisch

energetic

erste Note nicht mehr

marcato

first note no longer *marcato*

erster Eintritt übertreibend

stark, und wohl auf die

Abstufungen achtend

the first entrance exaggeratedly strong, and very attentive to the nuances

ersterbend

dying away

etwas bewegter

somewhat more moving

etwas bewegter, aber immer

noch sehr ruhig

somewhat more motion, but still very peaceful

etwas drängend(er)

somewhat (more) pressing forward

etwas frischer

somewhat more vigorous

etwas gemächlicher (als zuvor)

somewhat more leisurely (than before)

etwas hervortretend

somewhat to the fore, standing out

etwas langsamer als im (zu) Anfang somewhat slower than in (at) the beginning	Haupttempo; Hauptzeitmass main tempo	immer noch (etwas) zurückhaltend still (somewhat) held back [tempo]	Luftpause breath-pause
etwas zurückhalten(d) somewhat held back (holding back) [tempo]	hervortretend (hervotr.) coming to the fore	immer ohne Dämpfer always without mute	mässig; mässigend moderate; moderating [referring to tempo]
F-Pauke von einem 2ten Musiker herunter nach Fes zu stimmen a second player tunes the F-timpano down to F-flat	Hier eine ziemliche Pause machen, bevor der nächste Satz (No.3) beginnt. Here make a considerable pause before beginning the next movement (No.3).	immer Schalltr. auf always bells up	mindestens doppelt besetzt at least doubled
...fach geteilt (geth.) <i>divisi</i> [e.g. 4 fach geth. = <i>divisi</i> in 4]	Hier ist bereits ein ziemlich frisches Zeitmass eingetreten, welches jedoch noch immer etwas zu steigern ist Here a rather vigorous tempo has already been attained, which however is to be increased still a little more.	immer schwächer und schwächer always weaker and weaker	mit with
feierlich und gemessen, ohne zu schleppen solemn and measured, without dragging	Hier ist nach allmählicher Steigerung ein frisches, belebtes Zeitmass eingetreten. Here after gradual increasing enters a fresh, lively tempo.	immer sehr gemächlich always very leisurely	mit aufgehobenen Schalltrichter mit aufwärts gerichtetem Schalltrichter bells up
Flag. [= Flageolet] harmonic	höchste Kraft highest power	immer vorwärts (drängend) always forward (pressing forward)	mit Dämpfer(n) with mute(s)
folgt sogleich No.4 the fourth movement follows immediately	Holzinstrumente woodwinds	in der Ferne in the distance	mit dem Bogen geschlagen mit d. Bog. geschlagen mit dem Bogen schlagen struck with the bow strike with the bow
ganz unmerklich etwas zurückhalten quite imperceptibly somewhat held back [tempo]	Holzschlägel(n) wooden mallet(s)	in sehr weiter Entfernung aufgestellt placed in the very far distance	mit der unteren (untern) Note trillern trill with the lower note
ganzes Orchester scharf abreissen the whole orchestra sharply cut off	im Anfang sehr gemächlich in the beginning very leisurely (comfortable)	in weiter Entfernung in weiter Ferne in the far distance	mit grossem Ton with big tone
gedämpft muted; [referring to drum: muffled]	im Tempo (aber etwas gemässiger) in tempo (but somewhat more moderated)	ja nicht eilen by all means don't rush	mit grosser Wildheit with great wildness
Gelgen violins	immer breiter always broader	ja nicht zu schnell by all means not too fast	mit Holzschlägel (m. Holzschl.) with wooden mallet
gesangvoll, gesangsvoll; gesangvoll hervortretend songful; songfully brought to the fore	immer Flag. (Flageolet) always harmonics	keck brazen, saucy, audacious	mit Parodie like a parody
gestopft (gest.) stopped [horns & trumpets]	immer geth. (geteilt or geteilt) always <i>divisi</i>	Kein Irrthum! Mit dem Holz zu streichen. No error! To be stroked with the wood [of the bow].	mit Paukenschlägel (Holz) with wooden timpani mallet
geteilt, or geteilt (get., or geth.) <i>divisi</i>	immer (mit) Dämpfer immer mit Sord. always with mute	klingen lassen let it ring	mit Schwammschlägel with sponge [i.e. soft] mallet
Griffbrett; am Griffbrett on the fingerboard		kräftig strong, robust	mit Teller(n) with plates [i.e. crash cymbals]
gut good, well		kräftig bewegt, doch nicht zu schnell powerfully moving, though not too fast	nach to [in the sense of timpani tuning from one note to another, or a change of instruments]
gut hervortretend brought well to the fore		kurz short	natürlich (nat.) naturally [i.e. cancelling a special effect, such as stopped horns, or col legno]
Halfte; die Hälfte half the section		kurzer Halt; kurze Halte short hold	nehmen (nimmt) take
		lang gestrichen lang gezogen long strokes [of the bow]	nicht Bogen abziehen do not remove the bow [from the string]
		lang lange long	
		langsam(er) slow(er)	

nicht brechen <i>non-arpeggiando</i> [harp]	sämtliche Stimmen vom Einsatz bis zu "Langsam" in gleichmässigem <i>pp</i> ohne <i>crescendo</i> all parts from the entrance until "Langsam" in uniform <i>pp</i> without <i>crescendo</i>	sehr zart und ausdrucksvoll (gesungen) very tenderly and expressively (sung)	Von hier ab bis zum Zeichen * unmerklich aber stetig breiter werden. From here on until the sign *, becoming imperceptibly but steadily broader.
nicht eilen; ja nicht eilen don't rush; don't ever rush	Schalltrichter auf (Schalltr. auf; Sch. auf) Schalltrichter in die Höhe Schalltrichter hoch bells up	sehr zart und innig very tender and intimate	Von hier ab wird das Tempo bis zum Zeichen in unmerklicher, aber stetiger Steigerung immer lebhafter. From here until the sign, the tempo becomes always more lively in imperceptible but continual increase.
nicht gebrochen <i>non-arpeggiando</i> [harp]	scharf abgerissen scharf abreißen sharply ripped off, or broken off	sehr zarte Betonungen very tender accentuations	von hier an in sehr allmählicher aber stetiger Tempo-Steigerung bis zum Zeichen * from here on in very gradual but always-increasing tempo until the sign *
nicht geteilt (or geteilt) <i>non-divisi</i>	schleppend dragging	sehr zurückhaltend very much held back [tempo]	von hier an nicht mehr breit from here on no longer broadly
nicht schleppen; nicht schleppend don't drag; not dragging	schnell abdämpfen damp quickly	sich Zeit lassen allow time	Von hier an (und zwar ja nicht 4 Takte vorher) bis zum Schluss ist es empfehlenswerth die Hörner so lange zu verstärken, bis der hymnenartige, alles übertönende Choral die nöthige Klangfülle erreicht hat. Alle Hornisten stehen auf, um die möglichst grösste Schallkraft zu erzielen. Eventuell müßte auch eine Trompete und eine Posaune herangezogen werden. From here on (and definitely not 4 bars earlier) to the end, it is recommended that the horns be strengthened to the extent that the all-overwhelming hymnlike chorale reaches the necessary fullness of sound. All the horn players stand, in order to obtain the greatest possible power of sonority. If necessary also one trumpet and one trombone may be added.
nicht sordinirt not muted	schwach weaker	siehe Rev. Bericht siehe Rev. Ber. see the Revisions Bericht [i.e. Critical Report]	
nicht teilen (or theilen) <i>non-divisi</i>	Schwammschlägel; Schwammschl.; Schw. sponge [i.e. soft] mallets	singend singing	
nimmt (nehmen) take	sehr schnell; schneller quick, quickly; more quickly	Steg; am Steg. at the bridge [i.e. <i>ponticello</i>]	
noch breiter als vorher still broader than before	sehr ausdrucksvoll (gesungen) very expressive (very expressively sung)	Strich stroke [of the bow]	
noch ein wenig beschleunigen still a little accelerating	sehr breites <i>Alla breve</i> very broad <i>alla breve</i>	Strich für Strich separate bows [i.e. not slurred]	
noch immer mit Dämpfer still with mutes	sehr einfach und schlicht wie eine Volkswaise very simple and plain like a folk tune	stürmisch bewegt stormily moving	
nur ein kurzer Halt nur ein kurzes Anhalten only a short hold	sehr gemächlich very leisurely (comfortable)	taktig measure-groupings [e.g. 3 taktig = 3-measure groupings]	
offen open	sehr gestossen very driven, punched	Teller(n); mit Teller plates [referring to cymbals]; crash cymbals	
ohne without	sehr langsam very slowly	...Trompete im <i>ff</i> doppelt besetzt 1st trumpet doubled in <i>ff</i>	
ohne Dämpfer without mute	sehr langsam u. immer noch mehr zurückhaltend very slow and continuing to hold back even more.	...ungefähr wie die [Viertel] der beiden letzten Takte [half-note] approximately like the quarter-note of the two previous bars	
ohne Nachschlage ohne Nachschl. without grace-note [i.e. without the turned ending on a trill]	sehr weich gesungen sung very gently	unmerklich imperceptible, imperceptibly	
Paukenschlägel(n) timpani mallet(s)	sehr zart very tender	verklingend verklingen lassen dying away allow to die away	
plötzlich suddenly	sehr zart aber ausdrucksvoll very tender but expressive	Viertelschlag quarter-note beat	
plötzlich viel schneller suddenly much faster	sehr zart betont very tenderly accented		
recht gemächlich really comfortable, leisurely			
Resonanz Resonanztisch soundboard [i.e. for harp: <i>près de la table</i>]			
Saite string [e.g. G-Saite = G-string]			

Von hier an wird das Tempo bis zum Zeichen * in sehr allmählich unmerklicher Steigerung belebt.

From here until the sign *, the tempo becomes more lively by a very gradual, imperceptible increase.

**vorwärts
vorwärts drängend
vorwärts gehen**
forward, onward
pressing forward
going forward

weich und ausdrucksvoll
weakly (tenderly) and expressively

Wenn der Tubist den Ton nicht ppp herausbringt, dann lieber durch einen Contrafagott ausführen lassen.

If the tubist does not play the note ppp, then let it be played rather by a contrabassoon.

Wenn der Tubist diesen tiefen Ton nicht pp herausbringt, so ist derselbe dem Contrafagott zuzuhellen.

If the tubist does not play this low note pp, it should be assigned to the contrabassoon.

wie
as

wie ein Naturlaut
like a sound of nature

...wie früher (die)...
...as previously (the)...
[e.g. quarter-note at the same speed as the previous half-note]

wie vorher
as before

wie vorhin
as just before

...wie zuletzt (die)...
...as before (the)... [e.g. quarter-note like the previous half-note]

...wie zum Schluss die...
...as at the end [of the previous passage] the...
[e.g. half-note = quarter-note as it was at the end of the previous passage]

wieder
again

wieder etwas bewegter, wie im Anfang
again somewhat more animated, as in the beginning

wieder frei mit Schwammschl. geschlagen
again free [i.e. suspended cymbal] struck with a soft mallet

wieder gemächlich wie zuvor
again leisurely as before

wieder gestrichen
again stroked [cancels a previous instruction to "strike with the bow"]

wieder Halbe schlagen
again beat half-notes

wieder Schwammschl.
again soft mallet

wieder sehr langsam, wie zuvor
again very slow, as before

wieder vorwärts drängend
again pressing forward

**wieder wie am Anfang
wieder wie zu Anfang**
again as at the beginning

wieder zurückhaltend
again holding back [tempo]

wild
wild

zart
tender

zart gesungen
tenderly sung

zart hervortretend
tenderly brought to the fore

Zeit lassen
allow time

ziemlich langsam
rather slowly

zu 3 gleichen Theilen
divided in 3 equal parts

zuletzt
previous

zurückhalten(d)
holding back or held back [tempo]

GLOSSARY OF GERMAN TERMS

Mahler: Symphony no.2

[rev. March, 2000]

1., 2., etc.; also I., II., etc.; also 1te, 2te, etc. In German the dot after a number indicates ordinal numerals (1st, 2nd, etc.)	auf on [e.g. <i>auf der G-Satte</i> = on the G-string]	"Cäsus" und hierauf plötzlich vorwärts caesura and then suddenly forward	Die 2. Bässe nicht eine Octave höher, sonst würde die vom Autor intendierte Wirkung ausbleiben; es kommt durchaus nicht darauf an, diese tiefen Töne zu hören, sondern durch diese Schreibart sollen nur die tiefen Bässe verhindert werden, etwa das obere B zu "nehmen," und so die obere Note zu verstärken.
ab away (<i>Sordtnen ab</i> = mutes off)	auf Holz geschlagen struck on wood	Celli und Bässe "rhythmisch," nicht Triolen spielen cellos and basses play rhythmically, not triplets	The 2nd basses not an octave higher, otherwise the effect intended by the composer will be spoiled; it is not a matter of hearing these deep notes, but this manner of writing is only to prevent the low basses from taking the higher B-flat, and thus overemphasizing it.
abdämpfen damp	aus der Ferne out of the distance	Dämpfer mute(s)	Die 4 Trompeten müssen aus entgegengesetzter Richtung her erklingen the 4 trumpets must be heard from opposite directions
aber but	aus weiter Ferne from the far distance	Dämpfer ab Dämpfer abnehmen Dämpfer absetzen ohne Dämpfer keine Dämpfer without mute	die andere Hälfte the other half
aber deutlich but clearly	Ausdruck expression	Dämpfer nach und nach abnehmen remove the mutes one by one	Die früher in der Ferne aufgestellten 4 Hörner mögen zur Verstärkung dieses Themas herangezogen werden, ebenso in allen darauffolgenden eigens bezeichneten Stellen. The 4 horns that were placed in the distance earlier, may be used to reinforce this theme, as well as all subsequent expressly designated passages.
aber nicht eilen but don't rush	ausdrucksvoll <i>espressivo</i>	Das cresc. dauert bis zum Eintritt der Streicher und Holzbläser und muss sehr mächtig sein; der Dirigent muss das Tempo so lange zurückhalten, bis die grösste Kraft erreicht ist. Beim Eintritte der Streicher und Holzbläser treten die Metallinstrumente zurück, um den Eintritt jener nicht zu "decken." The <i>crescendo</i> lasts until the entry of the strings and woodwinds and must be very powerful; the conductor must hold the tempo back until the greatest strength is reached. At the entry of the strings and woodwinds, the brasses step back, in order not to cover their entrance.	
aber wuchtiger but weightier, heavier	ausgeführt wie bei Ziffer 6 performed as at rehearsal number 6	dehnen stretch	
abwechselnd alternating	beides v. Einem geschlagen both [bass drum & cymbals] played by one person	dem Chor nachgeben giving way to the chorus	
alle tutti	benützt die A- und Des-Pauke des 2. Paukers use the A- and D-flat timpani of the 2nd player	der 1. Ton des Gliss: stark zu betonen the 1st tone of the <i>glissando</i> : strongly accented	
alle Betonungen consequent durchführen all accentuations fully realized	...benützt die kleine Pauke des 2. Spielers 1st player use the small timpano of the 2nd player.	deutlich clearly	
alle Pausen gut gehalten all rests well sustained	beruhigend becoming calm		
alle mählich zum Tempo I zurückkehren gradually returning to Tempo I	besonders leise especially softly		
Alt solo mit Chor alto solo with chorus	bestimmt exact, distinct		
am Griffbrett on the fingerboard	betont stressed, emphasized		
am Steg at the bridge [i.e. <i>ponticello</i>]	bis zum gänzlich Aufhören until completely ceased		
An dieser Stelle wirken die Posaunen, Violinen und Viol. nur im Notfalle mit, wenn es gilt den Chor vor "Fallen" zu bewahren. In this passage the trombones, violins and violas should play only if necessary to keep the chorus from going flat.	bis zum Schluss (breit) until the end (broad)		
Anmerkung für den Dirigenten note for the conductor	bis zur Unhörbarkeit abnehmen decrease to inaudibility		
	bleiben (bleibt) ohne Dämpfer remains without mute		
	breit broad		
	Cäsus caesura		

die Triolenfigur immer gleichschnell, die Pausen breiter ausführen the triplet figure always equally fast; the rests performed more broadly	etwas energisch im Tempo somewhat energetic in tempo	gesangvoll, gesangsvoll; gesangvoll hervortretend songful; songfully brought to the fore	heftig drängend violently pressing forward
die Viertel wie zuletzt die Halben the quarter-notes like the previous half-notes	etwas hervortretend somewhat to the fore, standing out	gestopft (gest.) stopped [horns & trumpets]	hervortretend (hervotr.) coming to the fore
Diese Instrumente sollen zu dieser Nummer neben einander, am besten im Hintergrunde des Orchesterraums aufgestellt sein. These instruments in this movement should be placed next to each other, preferably in the back of the orchestra.	etwas näher und stärker somewhat nearer and stronger	gestrichen stroked [referring to bowing]	Hier folgt eine Pause von mindestens 5 Minuten. Here follows a pause of at least 5 minutes
dito ditto	etwas schneller somewhat faster	getragen solemn, measured	Hier ist das Zeitmaß durch die vorangegangene unmerkliche Steigerung bereits "Energisch bewegt" (ohne zu eilen) geworden; dasselbe ist noch immer weiter zu steigern bis zum Eintritt des a tempo (Piu mosso)
Doppelgriff (Dppigr.) double-stop	etwas schwächer somewhat weaker	gewöhnlich ordinary [i.e. cancelling a special effect, such as stopped horns]	Hier soll die Musik viel stärker hörbar sein here the music is to be much more strongly audible
drängend pressing forward, hurrying	etwas zurückhalten(d) somewhat held back (holding back) [tempo]	gezogen drawn [as a bow stroke: lang gezogen = a long stroke]	Hier, wie bei der folgende gleichartigen Stelle ist darauf zu achten, dass sich die Triller der 1. u 2. Geigen dicht an einander schliessen, und keine Pause dazwischen entsteht (eine "Trillerkette") also so:
dreifach geth[eilt] 3-fach geth. divvts in three	...fach getheilt (geth.) divvts [e.g. 4 fach geth. = divvts in 4]	gleich abdämpfen immediately damped	hoch high
duftig filmy, hazy	Falls die Bässe keine C-Saite haben, sind 2 derselben herunter zu stimmen, die Uebrigen pausiren. In case the basses have no C-string, 2 of them tune down; the others rest.	Griffbrett; am Griffbrett on the fingerboard	Holzinstrumente sehr hervortretend woodwinds very much to the fore
durchaus zart tenderly throughout	fast unhörbar eintreten enter almost inaudibly	grosser Ton grossen Ton und Wärme big tone big tone and warmth	Holzschlägel(n) wooden mallet(s)
Echo echo	fern distant	gut good, well	
Echoton like an echo	Flag. [= Flageolet] harmonic	gut hervortretend brought well to the fore	
energisch bewegt energetically moving	fliessend (fließend) flowing	Halbe breit taktieren beat broad half-notes	
ersterbend dying away	folgt ohne jede Unterbrechung der 4. (5.) Satz the 4th (5th) movement follows without any interruption	Halbe taktieren beat half-notes	
...Es-Clar. in B umwechseln (ist bis Ziffer 17 als 4. Clar. notiert) 2nd E-flat clarinet change to B-flat (notated as 4th clarinet until rehearsal number 17)	ganze Takte schlagen beat whole bars	Halbe taktieren (aber das Zeitmass zunächst noch nicht beschleunigen) beat half-notes (but above all not yet accelerating the tempo)	
etwas somewhat	gänzlich ersterbend gänzlich verklingend gänzlich verschwindend completely dying away	halbes Werk reduced organ	
etwas bewegter somewhat more moving	gedämpft muted; [referring to drum: muffled]	Hälfte; die Hälfte half the section	
etwas drängend(er) somewhat (more) pressing forward	gehalten sustained [connotation of sober, steady]	hart schlagen hart geschlagen struck hard	
	gemächlich comfortable, leisurely		

Hörner in möglichst großer Anzahl sehr stark geblasen, und in weiter Entfernung aufgestellt	immer noch etwas vorwärts still somewhat forward	je ein Ton von einem Pult one note for each desk, respectively	leicht und duftig gespielt played lightly and fleetingly
horns in the greatest possible number, played very strongly, and placed far in the distance	immer noch mehr zurückhaltend still more holding back	jede mehrfach besetzt each part [Harp 1-2] with multiple players	leidenschaftlich passionately
im Orchester (im Orch.) in the orchestra [as opposed to backstage]	immer noch unmerklich zurückhaltend still imperceptibly holding back	jeden Ton each tone	leidenschaftlich aber zart passionate but tender
im Tempo des Scherzo; wild herausfahrend in the tempo of the Scherzo; wildly driving forth	immer offen always open	jeden Ton gleich abdämpfen each note damped equally	Links (aufgestellt) (placed) on the left
im Tempo nachgeben im Tempo nachlassen relaxing into the tempo	immer spring. Bog. always <i>spiccato</i>	jeder mit 3 Pauken each with 3 timpani	Luftpause breath-pause
Im Verlaufe der letzten Periode ist das Tempo an dieser Stelle durch das natürliche Zurückhalten ein sehr gemäßigtes geworden. In the course of the last passage, the tempo at this spot has, through a natural holding-back, become very moderate.	immer vorwärts (drängend) always forward (pressing forward)	kaum hörbar scarcely audible	mehrfach besetzt doubled by several players
	immer wuchtig always weighty	keine Dämpfer no mutes	mit with
	In den ersten Takten des Thema's sind die Bassfiguren schnell in heftigem Ansturm ungefähr [Viertel] = 144, die Pausen jedoch im Hauptzeitmass [Viertel] = 84-92 auszuführen. Der Halt im 4. Takte ist kurz—gleichsam ein Ausholen zu neuer Kraft. In the first bars of the theme, the bass figures are to be played rapidly in an impetuous onslaught, approximately [quarter] = 144; the rests however are in the main tempo [quarter] = 84-92. The hold in bar 4 is short—as a preparation for new strength.	keine Triole not a triplet	mit aufgehobenen Schalltrichter mit aufwärts gerichtetem Schalltrichter bells up
		kleine Pauke small timpano	mit Aufschwung, aber nicht eilen with impetus, but not rushing
		klingen lassen let it ring	mit Ausdruck with expression
		klingt, wie in allen weiteren Fällen eine Octave höher sounds an octave higher, as in all further cases	mit Dämpfer(n) with mute(s)
immer always		kräftig strong, robust	mit dem Bogen geschlagen mit d. Bog. geschlagen mit dem Bogen schlagen struck with the bow strike with the bow
immer bewegter always more moving [i.e. faster]		kurz short	mit durchaus ernstem und feierlichem Ausdruck with thoroughly serious and solemn expression
immer dasselbe getragene Zeitmass always the same solemn tempo		kurz gestrichen short strokes [of the bow]	mit einem Finger with one finger
immer fern und ferner always far and farther	in der Ferne in the distance	kurzer Halt; kurze Halte short hold	mit einem Male etwas wuchtiger all at once somewhat heavier
immer gestopft (gest.) always stopped	in ruhig fliessender Bewegung in peacefully flowing motion	lang gestrichen lang gezogen long strokes [of the bow]	mit etwas drängendem Charakter with somewhat forward-pressing character
immer langsamer always slower	in Tempo I zurückkehren returning to Tempo I	lang lange long	mit höchster Kraft with greatest power
immer mehr und mehr zurückhaltend always gradually holding back	in weiter Entfernung in weiter Ferne in the far distance	lang und verklingend long and dying away	mit höchster Kraftentfaltung with the greatest unfolding of power
immer (mit) Dämpfer immer mit Sord. always with mute	in weitester Ferne aufgestellt placed in the farthest distance	langsam(er) slow(er)	mit Holzschlägel (m. Holzschl.) with wooden mallet
immer mit Verstärkung bis zum Schluss always with reinforcement [doubling] to the end	innig intimate, sincere	langsam steigern slowly intensifying	
immer noch (etwas) drängend still (somewhat) pressing forward	ja nicht eilen by all means don't rush	langsame Halbe langsame Halbe taktieren slow half-notes beat slow half-notes	
		leicht lightly	

mit Humor with humor	neben den beiden Harfen zu placieren placed near both harps	nicht zurückhalten do not hold back [tempo]	Pulte desks [of strings]
mit leidenschaftlichem Ausdruck with passionate expression	nehmen den Platz im Orchester ein take the place in the orchestra	nie eilen never rushing	rechts (aufgestellt) (placed) on the right
mit Paukenschlägel(n) with timpani mallet(s)	nehmen den Platz "in der Ferne" ein occupy the place "in the distance"	nimmt (nehmen) take	Saite string [e.g. G-Saite = G-string]
mit Schlägel mit 2 Schlägeln with mallet with two mallets	nehmen ihren Platz "in weiter Ferne" an take their place "in farther distance"	nimmt zu diesem Takte das tiefe G des 1. Paukisten zu Hilfe in this bar take the low G [drum] of the 1st timpanist for help	Schalltrichter auf (Schalltr. auf; Sch. auf) Schalltrichter in die Höhe Schalltrichter hoch bells up
mit Schwammschlägel with sponge [i.e. soft] mallet	nehmen nach und nach die Dämpfer ab remove mutes one by one [i.e. one player at a time]	noch etwas langsamer still somewhat slower	scharf abgerissen scharf abreißen sharply ripped off, or broken off
mit Sordinen (Sord.) with mutes	nehmen (nimmt) take	noch immer und allmählich zurückhaltend still gradually holding back	Schlägel mallet, beater
mit steigendem Ausdruck with intensifying expression	Nehmen wieder ihren Platz im Orchester ein; doch mit Bedacht darauf, nicht durch Geräusch den "a cappella" Gesang zu stören. Take their place in the orchestra again, but with caution not to disturb the a cappella singing with any noise.	noch mehr drängend still more pressing forward	schlicht simple, plain
mit Teller(n) with plates [i.e. crash cymbals]	nicht not	noch schneller still faster	schmetternd brassy, blaring, resounding
mit Verstärkung with reinforcement [i.e. doubling]	nicht brechen <i>non-arpeggiando</i> [harp]	nur only	schnell; schneller quick, quickly; more quickly
Muss so schwach erklingen, dass es den Charakter der Gesangstelle Celli und Fag. in keinerlei Weise tangiert. Der Autor denkt sich hier, ungefähr, vom Wind vereinzelt herüber getragene Klänge einer kaum vernehmbaren Music. Must sound so weak, that it in no way affects the melodic passage of the cellos and bassoon. The composer thinks here, roughly, of the isolated sounds of a scarcely audible music, carried over by the wind.	nicht dehnen don't stretch [the time]	nur 3 Spieler only 3 players	schnell und schmetternd (wie eine Fanfare) fast and brassy (like a fanfare)
	nicht eilen; ja nicht eilen don't rush; don't ever rush	nur die ersten 3 Pulte only the first 3 desks	schon etwas stärker hörbar already somewhat more strongly audible
	nicht eine 8va höher (spielen) (ja) nicht eine Octave höher not (played) an 8ve higher	nur die Hälfte only half [the section]	schwächer weaker
	nicht gebrochen <i>non-arpeggiando</i> [harp]	nur Pedale only pedals	Schwammschlägeln; Schwammschl.; Schw. sponge [i.e. soft] mallets
nach to [in the sense of timpani tuning from one note to another, or a change of instruments]	nicht hinaufziehen not sliding [up to the high note]	offen open	schwer heavy, weighty, ponderous
nachgeben give way, relax	nicht schleppen; nicht schleppend don't drag; not dragging	ohne without	sehr very
nachlassen; nachlassend relaxing	nicht teilen (or thellen) <i>non-divisi</i>	ohne Dämpfer without mute	sehr ausdrucksvoll (gesungen) very expressive (very expressively sung)
näher (kommend) (coming) nearer	nicht trillern don't trill	ohne hervortretend not brought to the fore	sehr bestimmt very resolutely
natürlich (nat.) naturally [i.e. cancelling a special effect, such as stopped horns, or col legno]	nicht zu schnell not too fast	ohne im Geringsten hervortreten without being brought out in the slightest	sehr breit very broadly
		ohne Nachschlage ohne Nachschl. without grace-note [i.e. without the turned ending on a trill]	sehr deutlich very clearly
		ohne Verstärkung without reinforcement [doubling]	sehr drängend very much pressing forward
		Paukenschlägel(n) timpani mallet(s)	

sehr entfernt very remote	sind an den in der Partitur bemerkten Stellen mit im Orch. tätig. at the place marked in the score they [Horns 1-4 in the distance] are active in the orchestra.	streng im Tempo rigorously in tempo	Viertel taktieren beat quarters
sehr feierlich aber schlicht (Choralmässig) very solemn but simple (chorale-like)	singend singing	Strich für Strich separate bows [i.e. not slurred]	volles Werk full organ
sehr gemächlich very leisurely (comfortable)	Sollen nicht mindestens 2 Contrabässe das "Contra C" auf ihrem Instrument besitzen, so haben 2 Bassisten die "E Saite" auf D herab zu stimmen. Die fehlenden Töne eine Octave höher zu spielen, wie manchmal Gebrauch ist, ist hier, wie bei allen folgenden Gelegenheiten—unzulässig. If at least 2 basses do not possess the low C, then 2 bassists must tune the E string down to D. To play the missing notes an octave higher, as is sometimes done, is here—as in all following occasions— inadmissible.	teilen (or theilen) divided	von hier allmählich und unmerklich zu Tempo I zurückkehren from here gradually and imperceptibly returning to Tempo I
sehr gesangvoll (gesangsvoll) very songful	Sopr. solo mit Chor soprano solo with chorus	Teller(n); mit Teller plates [referring to cymbals]; crash cymbals	von hier an unmerklich allmählich in ein etwas strafferes Tempo übergehen from here on imperceptibly gradually merging into a somewhat more strict tempo
sehr getragen very solemn, measured, slow	Sordinen ab (Sord. ab) mutes off	tief; tiefer low, deep; lower	von tiefem untereinander verschiedenem Klange ohne bestimmte Tonhöhe deep tones of indefinite pitch differing from one another
sehr getragen und gesangvoll very solemn and songful	Spieler player(s)	trillern nicht trillern trill don't trill	vorwärts vorwärts drängend vorwärts gehen forward, onward pressing forward going forward
sehr hervortretend very much to the fore	...Spieler nimmt die As-Pauke des II. Spielers zur Benutzung dieser Stelle 1st player takes the A-flat drum of the 2nd player for the execution of this passage	Triole triplet	wie eine Vogelstimme like a bird song
sehr kurz very short	springenden Bogen (spring. Bog.) springender Bogen bouncing bow [i.e. <i>spiccato</i>]	überall schnell abdämpfen damp quickly throughout [the orchestra]	...wie früher (die)... ...as previously (the)... [e.g. quarter-note at the same speed as the previous half-note]
sehr lang very long	Stahlstäbe (oder Glocken) von tiefem (und) unbestimmtem Klang(e) steel bars (or bells) of deep (and) indefinite pitch	Um die Continuität des Tempo's zu befestigen, empfiehlt es sich, in den ersten Takten noch Viertel anzuschlagen. In order to establish the continuity of the tempo, it is recommended to beat quarters in the first bars.	wie vorher as before
sehr langsam very slowly	stark strong	Trille trill	
sehr langsam beginnend beginning very slowly	stark geblasen strongly blown	Triole triplet	
sehr langsam und gedehnt very slow and stretched out	stärker stronger	überall schnell abdämpfen damp quickly throughout [the orchestra]	
sehr langsam und stetig bis zur höchsten Kraft anschwellend very slowly and steadily swelling to highest strength	Steg; am Steg at the bridge [i.e. <i>ponticello</i>]	Um die Continuität des Tempo's zu befestigen, empfiehlt es sich, in den ersten Takten noch Viertel anzuschlagen. In order to establish the continuity of the tempo, it is recommended to beat quarters in the first bars.	
sehr mässig und zurückhaltend very moderate and holding back		...und ist als 4. Clar. notiert ...and is notated as 4th clarinet	
sehr scharf rhythmisiert very sharp rhythms		unmerklich drängend imperceptibly pressing forward	
sehr zart very tender		untere Stimme nur von den mit Contra-C-versehenen Bässen auszuführen lower voice is to be played only by those basses equipped with a Contra-C string	
sehr zurückhaltend very much held back [tempo]		vereint, vereinigt <i>non-divisi</i> , unison	
sich (gänzlich) verlierend disappearing (completely)		verhallend dying away	
siehe unten see below		verklingend verklingen lassen dying away allow to die away	
		viel Bogen (wechseln); viel Bogenwechsel much bow; many bow changes	
		viel näher und stärker much nearer and stronger	
			Wenn nicht mindestens 2 Contrabässe das "Contra C" besitzen, so wird von allen Bässen bloß die Oberstimme dieser 5 Takte gespielt. If at least 2 basses do not possess the low C, then all the basses play only the upper voice for these 5 bars.
			Wenn nicht wenigstens ein Bassst das Contra C auf seinem Instrument zur Verfügung hat, so spielen sämtliche Bassisten unisono die Oberstimme. If at least one bassist with a low C on his instrument is not available, then all the basses should play the upper voice in unison.

wie zu Anfang as at the beginning	zu eventueller Unterstützung der Hörner for possible reinforcement of the horns if necessary
...wie zuletzt (die)... ...as before (the)... [e.g. quarter-note like the previous half-note]	zum Tempo I zurückkehren returning to Tempo I
wieder again	Zungenstoss (Zungenst.) flutter-tongue
wieder bewegter again more motion	Zur Vereinfachung des orchestralen Apparates ist darauf Rücksicht genommen, dass diese Trompeten, falls es nötig ist, von den im Orchestra wirkenden Musikern (3.4.5.6. Tr.) ausgeführt werden können und haben dieselben Zeit genug ihre Plätze zu wechseln. In order to simplify the orchestral logistics, take note that these trumpets if necessary may be taken out of the regular orchestra members (Trp. 3-6) and have enough time to change places.
wieder breit(er) again broad(er)	
wieder etwas gehaltener again somewhat more sustained	
wieder etwas zurückhaltend again somewhat holding back [tempo]	
wieder gehalten again sustained	
wieder in's Tempo zurückgehen again going back into the tempo	
wieder langsam, wie zum Anfang again slowly, as at the beginning	zurück back
wieder sehr breit again very broad	zurückhalten(d) holding back or held back [tempo]
wieder starker again stronger	zwei davon können durch die 5. u. 6. Orch.-Trp. ausgef. werden two of them [Trumpets 1-4 in the distance] can be performed by the 5th and 6th orchestra trumpets
wieder unmerklich bewegter again imperceptibly more motion	
wieder unmerklich zurückhaltend again imperceptibly holding back	
wieder zurückhaltend again holding back [tempo]	
wild wild	
zart tender	
zart betont tenderly stressed	
zart drängend tenderly pressing forward	
zart hervortretend tenderly brought to the fore	
Zeit lassen allow time	
ziemlich bewegt rather moving	

GLOSSARY OF GERMAN TERMS

Mahler: Symphony no.3

[rev. March, 2000]

1., 2., etc.; also I., II., etc.;
also 1te, 2te, etc.

In German the dot after a number indicates ordinal numerals (1st, 2nd, etc.)

aber langsam
but slowly

...abgestimmte Glocken in der Tonhöhe von F, G, D, C (nicht eine Oktave höher!)
4 tuned bells in the pitches F, G, D, C (not an octave higher!)

achtung auf den Unterschied zwischen *f* u. *ff*
take note of the distinction between *f* and *ff*

alle
tutti

alle 1. Spieler; die Andern zu gleichen Theilen
all the 1st players [on the top line]; the others divided in equal parts

alle Hörner mit höchster Kraftentfaltung
all horns with the greatest display of power

alle Steigerungen des Tempo unmerklich vollziehen
all increases in tempo imperceptibly carried out

alle Streicher mit furchtbarer Gewalt
all the strings with frightful power

alle Vorschläge vor dem Takttheile
all appoggiaturas before the beat

alles übertönend
drowning everything out

allmählich etwas bewegter
gradually somewhat more motion

allmählich leidenschaftlicher
gradually more passionate

allmählich wieder zurückhaltend
again gradually holding back [tempo]

am Steg
at the bridge [i.e. ponticello]

Anmerkung für den Dirigenten
note for the conductor

auf
on [e.g. auf der G-Satte = on the G-string]

ausdrucksvoll
espressivo

Ausholen zum 1. (2.) Viertel
prepare with hesitation before the 1st (2nd) quarter

"Ausholen" zum Akkord
prepare with hesitation before the chord

Bässe u. Celli kein rit.: Der Dirigent hat den Bässen u. Celli jedesmal die genügende Zeit zu geben, den aufwärts stürmenden Gang schnell, aber deutlich u. wuchtig herauszubringen.

Basses and cellos no ritard. The conductor must always give the basses and cellos enough time to play the upwards-storming passage quickly, but clearly and powerfully.

Becken an der gr. Tr. befestigt, aber ohne Trommel geschlagen
cymbals attached to the bass drum, but without sounding the drum

Becken angebunden (aber von einem 2. Musiker geschlagen!)
cymbal attached [to the bass drum] (but played by a second player)

bei den gehaltenen Tönen Schalltrichter in die Höhe!
bell up for the sustained tones

beide Töne durch Flag.
both notes played as harmonics

bewegt
moving

bewegt (aber immer noch 4/4 schlagen)
moving (but still beating 4/4)

bis zum Schluss (breit)
until the end (broad)

bitterlich
bitterly

bleiben (bleibt) ohne Dämpfer
remains without mute

breit
broad

breit gestrichen
breit gezogen
breiter Strich
breiten Strich
broadly stroked; broad strokes [of the bow]

Celli und Bässe im Tempo fort ohne Rücksicht auf die Kl. Trommeln, welche das erste gemässigte Marschtempo beginnen
cellos and basses continued in tempo without regard for the snare drums, which begin the first moderate march tempo

Dämpfer
mute(s)

Dämpfer ab
Dämpfer abnehmen
Dämpfer absetzen
ohne Dämpfer
keine Dämpfer
without mute

Dämpfer auf
Dämpfer aufsetzen
mute(s) on
put on the mute

Das A der 2. Tr. ist kein Druckfehler.
The A of the 2nd trumpet is not an error.

das A nur dann, wenn noch eine A-Glocke vorhanden
the A only if an A-bell is available

Den letzten Takt streng ausdirigieren und nicht den geringsten Halt zulassen.
Strongly direct the last bar, and do not allow the slightest hold.

Der Ton ist dem Klang einer Glocke nachzuahmen, der Vocal kurz anzuschlagen und der Ton durch den Consonanten M summend auszuhalten.

The tone is to imitate the sound of a bell; the vowel is to be attacked briefly and the note prolonged by humming the consonant M.

deutlich
clearly

die erste Stimme stärker besetzt; die andern zu gleichen Theilen
the first voice calls for more players; the others divided in equal parts

die ersten 4 Pulte
the first 4 desks

die Figuren der Holzbläser accelerando ohne Rücksicht auf den Takt
the figures in the woodwinds accelerate without regard for the beat

die mit > bezeichneten Noten sehr herausgestossen
the notes marked with > very punched

die Sechzehntel immer gleich schnell; das rit. in die Punkte zu verlegen
the 16ths always equally fast, the ritard being transferred to the dotted notes

Die Triolen immer schnell (als Vorschlag) ausgeführt
the triplets always played quickly (like a grace-note)

die... = ungefähr wie zuletzt
die...

the... = approximately the previous... [e.g. the quarter-note = approximately the previous half-note]

die... = wie eben die...
the... = exactly the [previous]... [e.g. the quarter-note = exactly the previous half-note]

Diese 4 Takte werden geschlagen, wenn noch eine 5. Glocke in B vorhanden ist.	etwas drängend(er) somewhat (more) pressing forward	gedämpft muted; [referring to drum: muffled]	Hier ist das Tempo im Verlaufe der unmerklichen Steigerung ungefähr noch einmal so schnell geworden wie zu Anfang (aber immer noch in Vierteln zu taktieren).
These 4 bars are to be played when a 5th bell in B-flat is available.	etwas gehalten(er) somewhat (more) sustained	gedehnt stretched	Here, in the course of its imperceptible increase, the tempo has become approximately once again as fast [i.e. twice as fast] as at the beginning (but still beaten in quarter-notes).
Diese Triolen schnell, ungefähr mit den Vorschlägen der grossen Trommel zusammen.	etwas hervortretend somewhat to the fore, standing out	gesangvoll, gesangsvoll; gesangvoll hervortretend songful; songfully brought to the fore	
These triplets fast, approximately together with the grace-notes of the bass drum.	etwas langsamer wie früher somewhat slower, as earlier	geschlagen (geschl.) struck [with the bow]	
doch hervortretend still brought to the fore	etwas schneller somewhat faster	gestopft (gest.) stopped [horns & trumpets]	hinaufziehen drawn (or pulled) up
doch nicht alla breve still not alla breve	etwas stärker als vorher (vorhin) somewhat stronger than before (<i>vorhin</i> = just before)	gestrichen stroked [referring to bowing]	hinunterziehen pulled or dragged down
Doppelgriff (Dpplgr.) double-stop	etwas zögernd somewhat hesitating	geteilt, or getheilt (get., or geth.) <i>divisi</i>	hoch high
drängend pressing forward, hurrying	...fach getheilt (geth.) <i>divisi</i> [e.g. 4 <i>fach</i> geth. = <i>divisi</i> in 4]	gewirbelt rolled	Holzschlägel(n) wooden mallet(s)
durchaus throughout	Flag. [= Flageolet] harmonic	gewöhnlich ordinary [i.e. cancelling a special effect, such as stopped horns]	im alten Marschtempo (Allegro Moderato) ohne Rücksicht auf Celli und Bässe
ebenfalls likewise, also	fliessend (fließend) flowing	gewöhnliche Lage usual position [i.e. cancelling a <i>sul G</i>]	in the old march tempo (<i>Allegro moderato</i>) without regard for the cellos and basses
Echo echo	folgt ohne Unterbrechung No.5 (6) the 5th (6th) movement follows without interruption	grell shrill, strident, piercing	Im Anfang Viertel ausschlagen, später zu Halben übergehen.
Echoton like an echo	frech impudent, insolent, saucy	Griffbrett; am Griffbrett on the fingerboard	In the beginning conduct quarter-notes; later change over to half-notes.
ein wenig, aber merklich, langsamer a little slower, but perceptibly so	frei, der Empfindung folgend—wie früher freely, following one's feelings—as earlier	grob coarse, crude, rough	immer always
einige kleine Trommeln in der Entfernung aufgestellt several snare drums placed in the distance	frei vorgetragen performed freely	gut hervortretend brought well to the fore	immer breiter always broader
empfunden with feeling	Für diesen Satz übernimmt die 2. Es-Clar. die 3. B-Clarinet. For this movement the 2nd E-flat clarinet takes over the 3rd B-flat clarinet part.	Halbe (ohne das Tempo zu verändern) [beat] half-notes (without changing the tempo)	immer das gleiche Tempo always the same tempo
entscheiden decisively	ganz plötzlich gemächlich quite suddenly leisurely	Halbe taktieren beat half-notes	immer dasselbe feurige Marschtempo, ohne zu eilen always the same fiery march tempo, without rushing
erste Hälfte first half [of the section]	ganzes Orchester stetig, langsam anschwellend the whole orchestra steadily, slowly swelling forth	Hälfte; die Hälfte half the section	immer dasselbe Tempo always the same tempo
ersterbend dying away	gänzlich ersterbend gänzlich verklingend	hart schlagen struck hard	immer drängender always more forward pressure
etwas (aber unmerklich) zurückhaltend somewhat (but imperceptibly) holding back [tempo]	gänzlich verschwindend completely dying away	hervortretend (hervotr.) coming to the fore	immer geth. (getheilt or geteilt) always <i>divisi</i>
etwas bewegter somewhat more moving			immer (mit) Dämpfer immer mit Sord. always with mute

immer noch (etwas) drängend still (somewhat) pressing forward	lang gestrichen lang gezogen long strokes [of the bow]	mit zartester Tongebung with tenderest tone-production	nicht zurückhalten do not hold back [tempo]
immer noch (etwas) zurückhaltend still (somewhat) held back [tempo]	lang hallend long resonating	möglichst as much as possible, if at all possible	nimmt (nehmen) take
immer nur die Hälfte always only half the section	lang lange long	munter lively, vigorous, cheerful	noch bewegter still more motion
immer ohne Dämpfer always without mute	langsam anschwellen slowly swelling forth	nach to [in the sense of timpani tuning from one note to another, or a change of instruments]	noch etwas bewegter still somewhat more moving
immer wie aus weiter Ferne always as from the far distance	langsam(er) slow(er)	nachgeben give way, relax	noch etwas drängend(er) still somewhat (more) pressing forward
in der Höhe postiert stationed above	leidenschaftlich passionately	natürlich (nat.) naturally [i.e. cancelling a special effect, such as stopped horns, or col legno]	noch stärker werden becoming still stronger
in fortlaufend gleichmässiger Bewegung ohne Rücksicht auf den Takt in ongoing regular motion without regard for the beat	lustig merry, jolly, cheerful, amusing, funny	nehmen (nimmt) take	nur die Hälfte only half [the section]
in immer gleichmässig fortlaufender Bewegung in always regular ongoing motion	lustig im Tempo und keck im Ausdruck rollicking in tempo and saucy in expression	nicht not	offen open
in langhallenden Tönen in long resonant tones	Mediator plectrum [for harpists]	nicht abdämpfen don't damp	ohne Betonung ohne Betonungen without accent without accents
in weiter Entfernung in weiter Ferne in the far distance	mehrere Becken several cymbals	nicht abreißen do not rip (break) off	ohne Dämpfer without mute
kann im Notfalle von einem Piston in B übernommen werden can if necessary be taken over by a trumpet in B-flat	mit with	nicht brechen <i>non-arpeggiando</i> [harp]	ohne Hast without haste
kaum hörbar scarcely audible	mit aufgehobenen Schalltrichter mit aufwärts gerichtetem Schalltrichter bells up	nicht breit not broad	ohne Nachschlage ohne Nachschl. without grace-note [i.e. without the turned ending on a trill]
keine Triole not a triplet	mit Dämpfer(n) with mute(s)	nicht drängend not pressing forward	ohne Rücksicht auf das Tempo without regard for the tempo
klingen lassen let it ring	mit dem Bogen geschlagen mit d. Bog. geschlagen mit dem Bogen schlagen struck with the bow strike with the bow	nicht eilen; ja nicht eilen don't rush; don't ever rush	ohne Rücksicht auf den Takt without regard for the beat
klingt Octave höher sounds an octave higher	mit geheimnisvollem Ausdruck (durchaus leise) with mysterious expression (soft throughout)	nicht eine 8va höher (spielen) (ja) nicht eine Octave höher not (played) an 8ve higher	ohne Rücksicht auf die andern without regard for the others
Kopfstimme head voice	mit geheimnisvoller Hast with mysterious (secretive) haste	nicht gebrochen <i>non-arpeggiando</i> [harp]	roh raw, rough
kräftig strong, robust	mit grossem Ausdruck with great expression	nicht mehr so breit not so broad	ruhevoll peaceful, quiet
kurz short	mit höchster Kraft with greatest power	Nicht mit roher Kraft. Gesättigten, edlen Ton. Not with raw power; saturated, noble tone.	Saite string [e.g. G-Saite = G-string]
kurzer Halt; kurze Halte short hold	mit Schwammschlägel with sponge [i.e. soft] mallet	nicht nachlassen an Kraft not subsiding in power	sanft gently
lang gehalten long sustained	mit Schwung with verve	nicht schleppen; nicht schleppend don't drag; not dragging	Schalltrichter auf (Schalltr. auf; Sch. auf) Schalltrichter in die Höhe Schalltrichter hoch bells up

scharf abgerissen scharf abreißen sharply ripped off, or broken off	sehr gesangvoll (gesangsvoll) very songful	Streicher ohne cresc. strings without crescendo	verklingend verklingen lassen dying away allow to die away
schlagen beat [e.g. 4/4 <i>schlagen</i> = beat 4/4]	sehr getragen very solemn, measured, slow	Strich für Strich separate bows [i.e. not slurred]	verschwindend fading away
schleppend dragging	sehr getragen und gesangsvoll very solemn and songful	taktieren beat [e.g. 4/4 <i>taktieren</i> = beat 4/4]	vibrierend vibrato (vibrating)
schnell abdämpfen damp quickly	sehr hervortretend very much to the fore	Teller(n); mit Teller plates [referring to cymbals]; crash cymbals	viel Bogen (wechseln); viel Bogenwechsel much bow; many bow changes
schnell; schneller quick, quickly; more quickly	sehr kurzer Halt very short hold	Tempoveränderungen ja nicht ruckweise tempo changes not abrupt	von einem geschlagen played by one player [i.e. with cymbal attached to bass drum]
schnell u. heftig rapid and impetuous	sehr langsam very slowly	tief; tiefer low, deep; lower	von hier ab Halbe zu schlagen from here on beat half-notes
schnell und schmetternd (wie eine Fanfare) fast and brassy (like a fanfare)	sehr mässig very moderately	Triangelschlägel triangle-beater	von hier an Tempo from here on in tempo
Schwammschlägelin; Schwammschl.; Schw. sponge [i.e. soft] mallets	sehr schnell gebrochen very quickly <i>apreggiato</i>	Triller trill	von hier an wieder langsam abnehmend from here on again slowly decreasing
schwer heavy, weighty, ponderous	sehr zart very tender	Triolen nicht breit triplets not broad	Vorschlag; Vorschläge <i>appoggiatura</i> ; <i>appoggiaturas</i>
schwer (und) dumpf heavy (and) dull	sehr zurückhaltend very much held back [tempo]	Triolen nicht schleppend triplets not dragging	Vorschläge möglichst schnell <i>appoggiaturas</i> as fast as possible
schwungvoll spirited, full of energy or verve	sentimental sentimental	trocken dry	Vorschläge sehr schnell <i>appoggiaturas</i> very fast
sehr ausdrucksvoll (gesungen) very expressive (very expressively sung)	sich entfernend departing, going away	Trompeten über das ganze Orchester hinaus trumpets above the whole orchestra	Vorschläge so schnell als möglich und (stets) vor dem Takttheil <i>appoggiaturas</i> as fast as possible and (always) before the beat
sehr ausdrucksvoll und getragen very expressive and solemn	sich etwas nähernd coming somewhat nearer	übermütig high spirited, rollicking, cocky	Vorschläge so schnell [kurz] als möglich (ausgeführt) <i>appoggiaturas</i> (performed) as quickly [short] as possible
sehr bewegt (die [Halbe] = ungefähr wie im Anfang die [Viertel] =) very moving (the half-note = approximately the quarter-note at the beginning)	sich (gänzlich) verlierend disappearing (completely)	übernimmt take over	unmerklich imperceptible, imperceptibly
sehr breit very broadly	sich Zeit lassen allow time	Um die grösste Intensität des Tones zu erzielen, wechseln die Streicher (Geiger) möglichst oft, aber unmerklich, den Bogen. In order to achieve the greatest intensity of tone, the string-players (violinists) change bows as often, but as unnoticeably, as possible.	unmerklich drängend imperceptibly pressing forward
sehr breit und zurückhaltend (Rhythmus dirigieren) very broad and holding back (conduct the rhythm)	sofort wieder Tempo I instantly again Tempo I	unmerklich etwas bewegter imperceptibly somewhat more moving	verhallend dying away
sehr drängend very much pressing forward	Spieler player(s)		
sehr gebunden very legato	springenden Bogen (spring. Bog.) springender Bogen bouncing bow [i.e. <i>spiccato</i>]		
	stark hervortretend strongly brought to the fore		
	Steg; am Steg at the bridge [i.e. <i>ponticello</i>]		
	steigernd increasing, intensifying		
	...Stimme nur von den mit Contra-C versehenen Bässen [second] voice only for the basses with low C		

weich und ausdrucksvoll (hervortretend)	wieder sehr gemächlich, wie zu Anfang
tenderly and expressively (to the fore)	again very leisurely, as at the beginning
wie aus der Ferne	wieder Viertel schlagen
as from the distance	wieder Viertel taktieren
wie aus weiter Ferne	again beat quarter-notes
as from the far distance	wieder vorwärts
wie aus weiteste Ferne	again forward
as from the farthest distance	wieder zurückhaltend
... = wie eben die ...	again holding back [tempo]
... = exactly like the... [e.g. quarter-note = exactly the previous half-note]	wild
wie ein Naturlaut	wild
like a sound of nature	wo möglich verdoppelt
...wie früher (die)...	doubled if possible
...as previously (the)... [e.g. quarter-note at the same speed as the previous half-note]	womöglich mehrfach besetzt
wie im Anfang	If possible provided with multiple players
as in the beginning	zart
wie nachhorchend	tender
as if eavesdropping	zart gesangsvoll
wie vorhin	tenderly songful
as just before	zart hervortretend
wie zu Anfang	tenderly brought to the fore
as at the beginning	Zeit lassen
wieder	allow time
again	Zu dieser Stelle sind durchaus nur Bässe mit der tiefen Contra C-saite zu benützen.
wieder Alles aus weitester Ferne sich nähernd	At this place only basses with the low contra C-string are to be used.
again everything approaches from the farthest distance	zuerst noch gemässigt
wieder etwas zurückhaltend	at first still moderate
again somewhat holding back [tempo]	zum Akkord ausholen
wieder lebhaft und schneller als zu Anfang	prepare and hesitate before the chord
again lively and faster than at the beginning	zum Anfangstempo zurückkehren
wieder schwer	return to the beginning tempo
again heavy	zurückhalten(d)
wieder sehr bewegt ((Halbe = etwas schneller wie zu Anfang die [Viertel] =)	holding back or held back [tempo]
again very much motion (half-note is somewhat faster than the quarter-note was at the beginning)	
wieder sehr gemächlich, beinahe langsam	
again very leisurely, almost slow	

GLOSSARY OF GERMAN TERMS

Mahler: Symphony no.4

[rev. March, 2000]

1., 2., etc.; also I., II., etc.;
also 1tc, 2tc, etc.

In German the dot after a
number indicates ordinal
numerals (1st, 2nd, etc.)

ab

away (*Sordinen ab* = mutes
off)

aber deutlich
but clearly

aber grosser Ton
but big tone

aber ohne Hast
but without haste

alle
tutti

alle Betonungen (sehr) zart
all accentuations (very)
tenderly

alle zu 2 gleichen Theilen
all *divisi* in 2 equal parts

allmählich
gradually, little by little

allmählich, aber sehr
unmerklich bewegter
gradually but very
imperceptibly moving

allmählich wieder
zurückhaltend
again gradually holding
back [tempo]

allmählich zur ersten
Bewegung zurückkehrend
gradually returning to the
first motion [i.e. tempo]

allmählich zurückhaltend
little by little holding back
[the tempo]

am Steg
at the bridge [i.e.
ponticello]

Anmerkung für den
Dirigenten
note for the conductor

anmuthig bewegt
gracefully moved

auf
on [e.g. *auf der G-Satte* =
on the G-string]

ausdrucksvoll
espressivo

bedächtig
cautious, guarded,
deliberate, gingerly

bleiben (bleibt) ohne
Dämpfer
remains without mute

Bogen wechseln;
Bogenwechsel(n)
changing bows;
bow-change(s)

breit gesungen
broadly sung

Dämpfer
mute(s)

Dämpfer ab
Dämpfer abnehmen
Dämpfer absetzen
ohne Dämpfer
keine Dämpfer
without mute

Der 1. Sologeiger hat sich
mit 2 Instrumenten zu
versehen, von denen das
eine um einen Ganzton
höher, das andere normal
gestimmt ist.

The 1st solo violin has to
have 2 instruments, one of
which is tuned a
whole-tone higher; the
other normally.

Der 2. Spieler am ersten
Pult hat mit den andern zu
spielen.

The 2nd player on the first
desk has to play with the
others.

Der Tempowechsel
vollzieht sich ebenso
plötzlich und überraschend
wie vorher

The tempo change takes
place just as suddenly and
startlingly as before

deutlich
clearly

Die Bezeichnung /
zwischen 2 Noten bedeutet:
glissando

The sign / between 2
notes signifies: *glissando*

die übrigen
the remainder

die übrigen ohne Dämpf.
the remainder without
mutes

Doppelgriff (Dpplgr.)
double-stop

drei gleiche Theile
three equal parts

dreifach geth[eilt]
3-fach geth.
divisi in three

Echoton
like an echo

eilend
hastening, rushing

ein, eine
one [e.g. *eine Viola solo* =
one viola solo]

ein wenig drängend
pressing forward a little

Es ist von höchster
Wichtigkeit, dass die
Sängerin äusserst diskret
begleitet wird.

It is of the highest
importance that the singer
be accompanied extremely
discreetly.

etwas
somewhat

etwas bewegter
somewhat more moving

etwas drängend(er)
somewhat (more) pressing
forward

etwas fließender
(fließender)
somewhat more flowing

etwas gemächlicher (als
zuvor)
somewhat more leisurely
(than before)

etwas hervortretend
somewhat to the fore,
standing out

etwas zurückhalten(d)
somewhat held back
(holding back) [tempo]

...fach getheilt (geth.)
divisi [e.g. *4 fach geth.* =
divisi in 4]

Flag. [= Flageolet]
harmonic

fließend, aber ohne Hast
flowing, but without haste

fließend (fließend)
flowing

fließender (fließender)
more flowing

frech
impudent, insolent, saucy

frisch

fresh, bright, vigorous,
brisk, lively

ganz plötzlich das
Anfangstempo der
Variation ([Viertel] wie
vorher [Halbe])
quite suddenly the
beginning tempo of the
variation (quarter-note like
the previous half-note)

gänzlich ersterbend
gänzlich verklingend
gänzlich verschwindend
completely dying away

gehalten
sustained [connotation of
sober, steady]

gemächlich
comfortable, leisurely

gerissen
ripped, torn, jerked,
snatched

gestimmt in
tuned as

gestopft (gest.)
stopped [horns &
trumpets]

geteilt, or getheilt (get., or
geth.)
divisi

gezogen
drawn [as a bow stroke:
lang gezogen = a long
stroke]

gleiche Theile
equal parts

Griffbrett; am Griffbrett
on the fingerboard

grosser Strich
large stroke [of the bow]

grössere Hälfte
the larger half

Haupttempo;
Hauptzeitmass
main tempo

hervortretend (hervotr.)
coming to the fore

Hier muss dieses Tempo bewegter genommen werden, als an den correspondierenden Stellen im ersten Satze.	langsam(er) slow(er)	nicht not	recht gemächlich really comfortable, leisurely
Here the tempo must be taken more quickly, as in the corresponding passage in the first movement	leidenschaftlich passionately	nicht brechen <i>non-arpeggiando</i> [harp]	rein stimmen tune well [timpani]
hinaufgest. [hinaufgestimmt] tuned higher	leidenschaftlich und etwas drängend passionately and somewhat pressing forward	nicht eilen; ja nicht eilen don't rush; don't ever rush	ruhevoll peaceful, quiet
hoch high	Luftpause breath-pause	nicht gebrochen <i>non-arpeggiando</i> [harp]	ruhig calm, peaceful, tranquil
Im Anfange sehr gemässigt, im Verlaufe der Variation allmählich etwas bewegter. In the beginning very moderate; in the course of the variations gradually somewhat more animated.	lustig merry, jolly, cheerful, amusing, funny	nicht geteilt (or geteilt) <i>non-divisi</i>	ruhig und immer ruhiger werden calm and becoming ever calmer
im Ausdruck steigend heightened in expression	lustig hervortretend merrily brought to the fore	nicht schleppen; nicht schleppend don't drag; not dragging	Saite string [e.g. G-Saite = G-string]
immer always	mit with	nicht teilen (or theilen) <i>non-divisi</i>	Schalltrichter auf (Schalltr. auf; Sch. auf) Schalltrichter in die Höhe Schalltrichter hoch bells up
immer etwas hervortretend always somewhat to the fore	mit aufgehobenen Schalltrichter mit aufwärts gerichtetem Schalltrichter bells up	nicht zurückhalten do not hold back [tempo]	schmetternd brassy, blaring, resounding
immer (mit) Dämpfer immer mit Sord. always with mute	mit Dämpfer(n) with mute(s)	nimmt (nehmen) take	schwammvoll spirited, full of energy or verve
immer mit Schwammschlägel always with sponge [i.e. soft] mallet	mit dem Bogen geschlagen mit d. Bog. geschlagen mit dem Bogen schlagen struck with the bow strike with the bow	nur im Notfall zur Unterstützung der Trompeten only if necessary to reinforce the trumpets	Schwammschlägel; Schwammschl.; Schw. sponge [i.e. soft] mallets
immer ruhiger werden becoming gradually calmer	mit durchaus ernstem und feierlichem Ausdruck with thoroughly serious and solemn expression	offen open	ohne without
immer stark hervortretend und ohne Dämpfer always strongly prominent, and without mute	mit grossem Ton with big tone	ohne Ausdruck without expression	ohne Dämpfer without mute
in gemächlicher Bewegung in leisurely motion	mit Schlägel mit 2 Schlägeln with mallet with two mallets	ohne die geringste Vermittlung plötzlich das neue Tempo suddenly the new tempo, without the slightest preparation	ohne Hast without haste
innig intimate, sincere	mit Schwammschlägel with sponge [i.e. soft] mallet	p aber deutlich p but clearly	ohne Ausdruck without expression
keck brazen, saucy, audacious	möglichst as much as possible, if at all possible	plötzlich frisch bewegt suddenly briskly moving	ohne Dämpfer without mute
klagend plaintive, lamenting	nach to [in the sense of timpani tuning from one note to another, or a change of instruments]	plötzlich langsam (und bedächtig) suddenly slow (and deliberate)	ohne die geringste Vermittlung plötzlich das neue Tempo suddenly the new tempo, without the slightest preparation
klingen lassen let it ring	nachgeben give way, relax	plötzlich zurückhaltend suddenly holding back [tempo]	ohne Hast without haste
klingt ein Octave tiefer sounds an octave lower	natürlich gest. [gestimmt] tuned normally	Pralltriller besonders schnell upper mordents especially quick	p aber deutlich p but clearly
kräftig strong, robust	nehmen (nimmt) take		plötzlich frisch bewegt suddenly briskly moving
kurz short			plötzlich langsam (und bedächtig) suddenly slow (and deliberate)
			plötzlich zurückhaltend suddenly holding back [tempo]
			Pralltriller besonders schnell upper mordents especially quick

sehr zart und ausdrucksvoll (gesungen) very tenderly and expressively (sung)	viel Bogen (wechseln); viel Bogenwechsel much bow; many bow changes	wieder wie vorher again as before
sehr zart und geheimnisvoll bis zum Schluss very tender and mysterious until the end	viel langsamer much slower	wieder wie zu Anfang: sehr gemächlich, behaglich again like the beginning: very leisurely, comfortable
sehr zart und innig very tender and intimate	Vorschläge möglichst kurz appoggiaturas as short as possible	wieder zurückhaltend again holding back [tempo]
sehr zufahrend very much driving forward	Vorschläge sehr kurz appoggiaturas very short	wuchtig(er) (more) weighty, heavy, powerful
sehr zurückhaltend very much held back [tempo]	vorwärts vorwärts drängend vorwärts gehen forward, onward pressing forward going forward	zart tender
sich noch mehr ausbreitend broadening out or expanding still more	warm warm	zarte Betonungen tender emphasis
sich Zeit lassen allow time	wie eine Fidel like a fiddle	+ Zeichen für einzelne gestopfte Töne + sign for individual stopped tones
singend singing	...wie im letzten Takte die... ...as in the previous bar the... [e.g. half-note as in the previous bar the quarter-note]	Zeit lassen allow time
Singstimme mit kindlich heiterem Ausdruck; durchaus ohne Parodie! Voice with serene, childlike expression; throughout without parody	wie zu Anfang as at the beginning	zögernd hesitating
Sordinen auf mutes on	...wie zuletzt (die)... ...as before (the)... [e.g. quarter-note like the previous half-note]	zu 3 gleichen Theilen divided in 3 equal parts
Steg; am Steg at the bridge [i.e. <i>ponticello</i>]	wieder again	zu gleichen Theilen in equal parts
stets ohne Dämpfer always without mute	wieder gehalten again sustained	zur ersten Bewegung zurückkehrend returning to the first motion [tempo]
streng im Takt rigorously in time	wieder gemächlich(er) again (more) leisurely	zurückhalten(d) holding back or held back [tempo]
streng im Tempo rigorously in tempo	wieder lebhaft again lively	zweifach getheilt (zweif. geth.) 2 fach geth. divided in two
Strich für Strich separate bows [i.e. not slurred]	wieder mit plötzlichem Übergange again with a sudden transition	
tief; tiefer low, deep; lower	wieder plötzlich langsam und bedächtig again suddenly slow and deliberate	
Ton tone	wieder plötzlich zurückhaltend again suddenly holding back [tempo]	
um 1 Ton hinaufgest. [hinaufgestimmt] tuned a whole-tone higher	wieder sehr ruhig und etwas zurückhaltend again very calm and somewhat holding back [tempo]	
untere Stimme nur von den mit Contra-C-versehenen Bässen auszuführen lower voice is to be played only by those basses equipped with a Contra-C string		

GLOSSARY OF GERMAN TERMS

Mahler: Symphony no.5

[rev. March, 2000]

- 1., 2., etc.; also I., II., etc.; also 1te, 2te, etc.
In German the dot after a number indicates ordinal numerals (1st, 2nd, etc.)
- aber immer noch nicht so schnell wie zu Anfange
but still not as fast as at the beginning
- aber sehr ausdrucksvoll
but very expressive
- abwechselnd
alternating
- Achtel
eighth-note
- Achtel flüchtig (nachlässig)
eighth-note fleeting (careless)
- alle
tutti
- Allegro molto und bis zum Schluß beschleunigend
Allegro molto and accelerating to the end
- alles übertönend
drowning everything out
- allmählich
gradually, little by little
- allmählich (aber unmerklich) etwas ruhiger
gradually (but imperceptibly) somewhat more calm
- allmählich bewegter, ins Tempo I übergehend
gradually increasing motion, merging into Tempo I
- allmählich (etwas) fließender
gradually (somewhat) more flowing
- allmählich ruhiger
gradually more peaceful
- allmählich sich beruhigend (immer 4/4)
gradually calming down (always 4/4)
- allmählich und stetig drängend
gradually and steadily pressing forward
- am Griffbrett
on the fingerboard
- Anmerkung für den Dirigenten
note for the conductor
- atmen
breathe
- auch hier das Achtel flüchtig, ungefähr:
also here the eighth-note fleeting, approximately:
- auf
on [e.g. auf der G-Saite = on the G-string]
- Ausdruck
expression
- ausdrucksvoll
expressivo
- B
B-flat [in German H = B-natural; B = B-flat]
- Becken nach militärischer Art an der grossen Trommel befestigt
cymbals fastened on the bass drum in the military manner
- bedeutend langsamer (im Tempo des ersten Satzes "Trauermarsch")
considerably slower (in the tempo of the first movement's "Funeral March")
- Bogen
bow
- Bogen wechseln; Bogenwechsel(n)
changing bows; bow-change(s)
- breit gestrichen
breit gezogen
breiter Strich
breiten Strich
broadly stroked; broad strokes [of the bow]
- Dämpfer
mute(s)
- Dämpfer ab
Dämpfer abnehmen
Dämpfer absetzen
ohne Dämpfer
keine Dämpfer
without mute
- Dämpfer schnell ab
mute quickly off
- das Tempo merklich etwas einhaltend
the tempo noticeably somewhat held back
- Der Einsatz des Beckens in Takt 3 statt, wie in früheren Auflagen, in Takt 4 folgt einer eigenhändigen Korrektur Mahlers in der Instrumentalstimme. Auch die Wellesz-Abschrift (siehe Revisionsbericht) enthält diese Korrektur. Vgl. auch Takt 492. (Anm. des Hrsg.)
The entry of the cymbal in bar 3, instead of bar 4 as in earlier editions, follows an autograph correction of Mahler's in the part. The Wellesz copy also has this correction (see Revisionsbericht). Cf. also bar 492. (Note by the editor)
- Der Sinn dieses riten. ist beide Male: ein kurzes Anhalten, um zum darauffolgenden Akkorde mit grosser Wucht auszuholen. Die Figur selbst muss im schnellen Tempo ausgeführt werden.
The meaning of this riten. is both times: a short hold, in order to play the following chords with greater weight. The figure itself must be played in the fast tempo.
- deutlich
clearly
- die andere Hälfte
the other half
- Die Auftakt-Triolen dieses Themas müssen stets etwas flüchtig (quasi accel.) nach Art der Militärfanfaren vorgetragen werden.
The upbeat-triplet of this theme must always be played somewhat fleetingly (quasi accel.) in the manner of a military fanfare.
- Die Aufteilung der Hornpartien in den Orchesterstimmen entspricht nicht der originalen Notation in der Partitur: Horn 1 spielt Corno obbligato, Horn 3 spielt die Partie von Horn 1, Horn 5 diejenige von Horn 3. Die Hörner 2 und 4 spielen wie notiert. (Anm. des Verlages)
The distribution of the horns in the orchestral parts does not correspond with the original notation in the score: Horn 1 plays Corno obbligato; Horn 3 plays the part of Horn 1; Horn 5 does the same for Horn 3. Horns 2 & 4 play as notated. (Note by the publisher)
- Die ganze Stelle wird von der D-Klarinette ausgeführt.
The whole passage is to be played on the D clarinet.
- die Hälfte
half of the section
- die Holzharmonie darf vom übrigen Orchester nicht "gedeckt" werden
the woodwinds should not be covered by the rest of the orchestra
- die Triole immer flüchtig
the triplet always fleeting
- die Violinen dürfen die Holzbläser nicht decken
the violins should not cover the woodwinds
- Diese Vorschläge sind stets glissando (mit einem Finger gleitend) auszuführend
These appoggiaturas are always to be played *glissando* (sliding with one finger)
- Doppelgriff (Dppfgr.)
double-stop
- drängend
pressing forward, hurrying
- einzelne gestopfte Töne sind mit + bezeichnet
individual stopped tones are indicated with +

Empfindung sensitivity, feeling	gänzlich ersterbend gänzlich verklingend gänzlich verschwindend completely dying away	immer always	lang lange long
etwas somewhat	gebrochen broken, arpeggiated [harp]	immer am Griffbrett always on the fingerboard	langsam aber immer 2/2 slowly, but always 2/2
etwas drängend(er) somewhat (more) pressing forward	gedämpft muted; [referring to drum: muffled]	immer dasselbe Tempo always the same tempo	langsam(er) slow(er)
etwas flüssiger als zu Anfang somewhat more flowing than at the beginning	gehalten sustained [connotation of sober, steady]	immer gestopft (gest.) always stopped	langsam verklingend slowly dying away
etwas gehalten(er) somewhat (more) sustained	Geigen (stets) so vehement als möglich violins (always) as vehemently as possible	immer klingen lassen always let it ring	leidenschaftlich passionately
etwas hervortretend somewhat to the fore, standing out	gerissen ripped, torn, jerked, snatched	immer noch (etwas) drängend still (somewhat) pressing forward	mässig; mässigend moderate; moderating [referring to tempo]
etwas langsamer als im (zu) Anfang somewhat slower than in (at) the beginning	geschliffen dragged, slid	immer offen always open	mit with
etwas langsamer (ohne zu schleppen) somewhat slower (without dragging)	gestopft (gest.) stopped [horns & trumpets]	immer p aber deutlich always p but clearly	mit aufgehobenen Schalltrichter mit aufwärts gerichtetem Schalltrichter bells up
etwas ruhiger somewhat more calm	geteilt, or getheilt (get., or geth.) <i>divisi</i>	immer zart always tender	mit Dämpfer(n) with mute(s)
etwas stärker als vorher (vorhin) somewhat stronger than before (<i>vorhin</i> = just before)	gewöhnlich ordinary [i.e. cancelling a special effect, such as stopped horns]	In diesem Motiv ist das Achtel stets etwas flüchtig = nachlässig auszuführen, in welches Instrument es auch gelegt ist; also ungefähr so: In this motive the 8th-note is always to be performed fleetingly = carelessly in whichever instrument it is found; therefore approximately thus:	mit Empfindung with feeling
etwas zurückhalten(d) somewhat held back (holding back) [tempo]	gewöhnliche Schlägel ordinary mallets	In gemessenem Schritt. Streng. Wie ein Kondukt. In measured tread. Stern (austere). Like a procession.	mit Gewalt with power, force
...fach geteilt (geth.) <i>divisi</i> [e.g. 4 <i>fach geth.</i> = <i>divisi</i> in 4]	Griffbrett; am Griffbrett on the fingerboard	innig intimate, sincere	mit grösster Vehemenz with greatest vehemence
Flag. [= Flageolet] harmonic	grosser Ton grossen Ton und Wärme big tone big tone and warmth	innigster most intimate	mit Holzschlägel (m. Holzschl.) with wooden mallet
fliegend (fließend) flowing	gut stimmen tune well [timpani]	keck brazen, saucy, audacious	mit innigster Empfindung with innermost feeling
fließender, aber immer gemässigt more flowing, but always moderate	Hälfte; die Hälfte half the section	keine Triole not a triplet	mit Schwammschlägel with sponge [i.e. soft] mallet
fließender (fließender) more flowing	heftig drängend violently pressing forward	klagend plaintive, lamenting	mit Sordinen (Sord.) with mutes
freihängend suspended [cymbal]	heftig; (heftiger) vehement, violent, impetuous, passionate, fierce; (more vehement, etc.)	klingen lassen let it ring	mit Teller(n) with plates [i.e. crash cymbals]
frisch fresh, bright, vigorous, brisk, lively	hervortretend (hervortr.) coming to the fore	kräftig strong, robust	mit Wärme with warmth
ganze Bogen full bows	Höhepunkt highpoint	kräftig, nicht zu schnell powerful; not too fast	nach to [in the sense of timpani tuning from one note to another, or a change of instruments]
	Holzschlägel(n) wooden mallet(s)	kurz short	nehmen (nimmt) take
			nicht not
			nicht brechen <i>non-arpeggiando</i> [harp]

nicht eilen; ja nicht eilen don't rush; don't ever rush	roh raw, rough	stark geblasen strongly blown	viel Bogen (wechseln); viel Bogenwechsel much bow; many bow changes
nicht eine 8va höher (spielen) (ja) nicht eine Octave höher not (played) an 8ve higher	ruhig calm, peaceful, tranquil	stärker stronger	viel Ton much tone
nicht gebrochen <i>non-arpaggando</i> [harp]	Saite string [e.g. G-Saite = G-string]	steigernd increasing, intensifying	von einem geschlagen played by one player [i.e. with cymbal attached to bass drum]
nicht schleppen; nicht schleppend don't drag; not dragging	Schalltrichter auf (Schalltr. auf; Sch. auf) Schalltrichter in die Höhe Schalltrichter hoch bells up	streng im Takt rigorously in time	von hier an nicht mehr schleppen from here on no longer dragging
nicht teilen (or theilen) <i>non-divisi</i>	schnell abdämpfen damp quickly	streng im Tempo rigorously in tempo	Vorschlag; Vorschläge. appoggiatura; appoggiaturas
nicht zurückhalten do not hold back [tempo]	schnell; schneller quick, quickly; more quickly	Strich stroke [of the bow]	Vorschläge so schnell [kurz] als möglich (ausgeführt) appoggiaturas (performed) as quickly [short] as possible
nimmt (nehmen) take	schüchtern timid, shy	Strich für Strich separate bows [i.e. not slurred]	wie im ersten Teil as in the first part
noch rascher still faster	Schwammschlägeln; Schwammschl.; Schw. sponge [i.e. soft] mallets	stürmisch bewegt stormily moving	wieder again
noch stärker werden becoming still stronger	schwer heavy, weighty, ponderous	teilen (or theilen) divided	wieder allmählich belebend again gradually animating
offen open	schwungvoll spirited, full of energy or verve	Teller(n); mit Teller plates [referring to cymbals]; crash cymbals	wieder äusserst langsam again extremely slow
ohne without	seelenvoll soulful	Ton tone	wieder etwas gehaltener again somewhat more sustained
ohne Ausdruck without expression	sehr very	Triole triple	wieder fliessend again flowing
ohne Dämpfer without mute	sehr drängend very much pressing forward	Triole (immer) flüchtig the triplet (always) careless or fleeting	wieder zum Tempo I zurückkehrend returning again to Tempo I
plötzlich suddenly	sehr drängend bis zum Schluss very much pressing forward until the end	übertönend drowning out	wild wild
plötzlich (etwas) anhaltend suddenly (somewhat) arrested	sehr heftig very impetuous, fierce	unmerklich imperceptible, imperceptibly	wichtig(er) (more) weighty, heavy, powerful
plötzlich wieder bedeutend langsamer (Tempo des ersten Satzes: Trauermarsch) suddenly again considerably slower (tempo of the first movement: Funeral March)	sehr hervortretend very much to the fore	unmerklich belebend imperceptibly animating	zart tender
plötzlich wieder wie zu Anfang suddenly again like the beginning	sehr langsam very slowly	unmerklich drängend imperceptibly pressing forward	zart, aber ausdrucksvoll tender, but <i>espressivo</i>
Pulte desks [of strings]	sehr steigernd very much intensifying	unmerklich etwas einhaltend imperceptibly somewhat held back	zart gesungen tenderly sung
rein stimmen tune well [timpani]	sehr wild very wild	unmerklich zu Tempo I zurückkehren imperceptibly returning to Tempo I	zart hervortretend tenderly brought to the fore
Rit. = d.h. Kraft zum nächstfolgenden Accent sammeln Rit. = i.e. to collect strength for the next accent	singend singing	verklingend verklingen lassen dying away allow to die away	zögernd hesitating
	Sordinen ab (Sord. ab) mutes off	verlöschend extinguishing [i.e. <i>morendo</i>]	
	stark strong		

zurückhalten(d)

holding back or held back

[tempo]

GLOSSARY OF GERMAN TERMS

Mahler: Symphony no.6

[rev. March, 2000]

1., 2., etc.; also I., II., etc.;
also 1te, 2te, etc.

In German the dot after a
number indicates ordinal
numerals (1st, 2nd, etc.)

1. Spieler...; 2. Spieler...

1st players...; 2nd
players...

aber

but

aber gemessener

but measured, strict,
solemn

aber Halbe

but half-notes

aber Halbe

but half-notes

aber kräftig

but powerful

aber nicht eilen

but don't rush

Achtel ausschlagen

beat eighth-notes

alle

tutti

Alles mit roher Kraft

everything with raw
strength

allmählich

gradually, little by little

allmählich (etwas)

fließender

gradually (somewhat) more
flowing

allmählich (etwas)

gehaltener

gradually (somewhat) more
sustained

allmählich etwas mässigend

gradually somewhat
moderating

allmählich in 2/2

übergehen, ohne das

Tempo zu verändern

gradually change into 2/2,
without altering the tempo

allmählich sich beruhigend

(Immer 4/4)

gradually calming down
(always 4/4)

allmählich wieder zum I.

Tempo übergehen

gradually merge into
Tempo I again

allmählich wieder

zurückhaltend

again gradually holding
back [tempo]

allmählich zum nächsten

Tempo steigern

gradually increase to the
next tempo

altväterisch (merklich

langsamer)

"grandfatherly"

(perceptibly slower)

am Griffbrett

on the fingerboard

am Steg

at the bridge [i.e.
ponticello]

Anmerkung für den

Dirigenten

note for the conductor

auf

on [e.g. *auf der G-Satte* =
on the G-string]

auf Holz

on wood [referring to the
Rute]

ausdrucksvoll

espressivo

ausklingen lassen

allow to fade away

ausschlagen 3/8 ohne zu

schleppen

beat 3/8 without dragging

B

B-flat [In German H =
B-natural; B = B-flat]

Becken und Tamtam nur

im Falle der "Hammer"

nicht ausreichend besetzt
ist

cymbals and tamtam only
in case the "hammer" is
not sufficient

bedächtigt

cautious, guarded,
deliberate, gingerly

bedeutend langsamer (aber

immer noch Halbe)

considerably slower (but
still always half-notes)

Bei den Athemzeichen der

Oboe im 1. u. 3. Takt

kleine aber nicht

übertriebene "Luftpausen"

machen.

For the breath-marks of
the oboe in the 1st and
3rd bars, make small but
not overdone "Luftpausen"
(breath-pauses).

belebend

animated, enlivened

bereits 4/4

already 4/4

beruhigend

becoming calm

bestimmt

exact, distinct

bewegter, (Halbe) aber nicht

eilen

more motion (half-notes)

but don't rush

Bogen wechseln;

Bogenwechsel(n)

changing bows;

bow-change(s)

breit gestrichen

breit gezogen

breiter Strich

breiten Strich

broadly stroked; broad

strokes [of the bow]

brutal

brutal, brutish

Dämpfer

mute(s)

Dämpfer ab

Dämpfer abnehmen

Dämpfer absetzen

ohne Dämpfer

keine Dämpfer

without mute

Dämpfer auf

Dämpfer aufsetzen

mute(s) on

put on the mute

das C der Trompeten ist

richtig

the C in the trumpets is

correct

das Es der 1. Posaune ist

richtig

the E-flat in the 1st

trombone is correct

deutlich

clearly

deutlich beginnend

clearly beginning

Die Contrabässe, welche

die C-Saite nicht besitzen,
pausieren.

Basses without the

C-string tacet.

Die Herdenglocken müssen

sehr diskret behandelt

werden—in realistischer

Nachahmung von bald

vereinigt, bald vereinzelnt

aus der Ferne

herüberklingenden

(höheren und tieferen)

Glöckchen einer weidenden

Herde. —Es wird jedoch

ausdrücklich bemerkt, dass

diese technische

Bemerkung keine

programmatische

Ausdeutung zulässt.

The herd-bells must be

managed very discreetly—

in realistic imitation of a

herd grazing with little

bells (higher and lower)

ringing across out of the

distance, now jointly, now

individually. —It is to be

expressly noted, however,

that these technical

remarks do not admit any

programmatic significance.

Die ten. haben hier die

Bedeutung eines kleinen

Haltes mit vorausgehender

geringfügiger

Beschleunigung.

The ten. here has the

meaning of a slight hold

with preceding slight

acceleration.

doppelt besetzt

doubled

drängend

pressing forward, hurrying

dreifach geth[eilt]

3-fach geth.

divisi in three

Ein solcher Strich \ /

zwischen 2 Noten bedeutet

stets portamento (gliss.)

Such a line \ / between 2

notes always means

portamento (glissando).

einzelne gestopfte Töne

sind mit + bezeichnet

Individual stopped tones

are indicated with +

etwas somewhat	gehalten sustained [connotation of sober, steady]	immer mit beiden Händen always with both hands	mässig; mässigend moderate; moderating [referring to tempo]
etwas drängend(er) somewhat (more) pressing forward	gemessen(er) (more) solemn, measured, strict	immer mit bewegter Empfindung (auf- und abwogend) always with a feeling of motion (surging up and down)	Mediator plectrum [for harpists]
etwas fließender (fließender) somewhat more flowing	geschlagen (geschl.) struck [with the bow]	immer (mit) Dämpfer immer mit Sord. always with mute	mehrere Becken several cymbals
etwas hervortretend (fließend) somewhat standing out (flowingly)	gestopft (gest.) stopped [horns & trumpets]	immer noch 4/4 still 4/4	mehrfach besetzt doubled by several players
...etwas langsamer wie im letzten Takte... ...somewhat slower, as in the previous bar... [e.g. half-note somewhat slower, like the quarter-note in the previous bar]	geteilt, or getheilt (get., or geth.) <i>divisi</i>	immer ohne Dämpfer always without mute	mindestens at least
etwas schleppend somewhat dragging	grill shrill, strident, piercing	immer streng im Takt always strictly in the beat	mit with
Etwas wuchtiger. Alles mit roher Kraft Somewhat heavier. All with raw power	Griffbrett; am Griffbrett on the fingerboard	in der Ferne in the distance	mit aufgehobenen Schalltrichter mit aufwärts gerichteten Schalltrichter bells up
etwas zurückhalten(d) somewhat held back (holding back) [tempo]	Halbe half-note(s)	in Entfernung aufgestellt placed in the distance	mit beiden Händen with both hands
...fach geteilt (geth.) <i>divisi</i> [e.g. 4 <i>fach geth.</i> = <i>divisi</i> in 4]	Hälfte; die Hälfte half the section	keck brazen, saucy, audacious	mit Dämpfer(n) with mute(s)
fast langsam almost slowly	heftig aber markig passionate but vigorous	keine Cäsuren zwischen den einzelnen Trillern no caesuras between the individual trills	mit den Andern with the others
feurig (immer dasselbe Tempo) fiery (always the same tempo)	heftig; (heftiger) vehement, violent, impetuous, passionate, fierce; (more vehement, etc.)	klingen lassen let it ring	mit einem Holzstäbchen auf dem Holzrand der Trommel geschlagen struck on the wooden rim of the drum with a small wooden rod
Flag. [= Flageolet] harmonic	hervortretend (hervotr.) coming to the fore	kräftig strong, robust	mit Holzschlägel (m. Holzschl.) with wooden mallet
Flatterzunge flutter-tongue	Holzschlägel(n) wooden mallet(s)	kräftig, aber etwas gemessen (ganz unmerklich einhaltend) powerful, but somewhat measured (quite imperceptibly held back)	mit Paukenschlägel(n) with timpani mallet(s)
fließend (fließend) flowing	im Orchester (im Orch.) in the orchestra [as opposed to backstage]	kurz short	mit Schwammis schlägel with sponge [i.e. soft] mallet
flott brisk, lively; <i>literally</i> : "floating, afloat"	im Tempo etwas beruhigend in the tempo somewhat calming	kurzer, mächtig, aber dumpf hallender Schlag von nicht metallischem Charakter (wie ein Axthieb). short, powerful stroke, but dull- (hollow-, muffled-) sounding; not metallic in character (like the blow of an ax).	mit Sordinen (Sord.) with mutes
flottes Tempo brisk, lively tempo; also has the connotation of "floating."	immer always	langsam(er) slow(er)	mit Teller(n) with plates [i.e. crash cymbals]
gänzlich ersterbend gänzlich verklingend gänzlich verschwindend completely dying away	immer gestopft (gest.) always stopped	langsame Halbe langsame Halbe taktieren slow half-notes beat slow half-notes	mit Zuhilfenahme der linken Hand with the help of the left hand
gedämpft muted; [referring to drum: muffled]	immer gleiche Achtel always equal eighth-notes	Luftpause breath-pause	nachlassen; nachlassend relaxing
	immer Halbe (ohne zu drängen) always half-notes (without pressing forward)		näher (kommend) (coming) nearer
	immer in der Ferne always in the distance		natürlich drängend naturally pressing forward
	immer langsamer always slower		natürlich fließend naturally flowing

natürlich (nat.) naturally [i.e. cancelling a special effect, such as stopped horns, or col legno]	ohne without	Schwammschlägeln; Schwammschl.; Schw. sponge [i.e. soft] mallets	straffer im Tempo, allmählich in Halbe übergehen more strictly in tempo, gradually changing into half-notes
nehmen (nimmt) take	ohne Ausdruck without expression	schwer heavy, weighty, ponderous	streng im Tempo rigorously in tempo
nicht not	ohne Dämpfer without mute	schwungvoll spirited, full of energy or verve	Teller(n); mit Teller plates [referring to cymbals]; crash cymbals
nicht brechen <i>non-arpeggando</i> [harp]	ohne zu drängen without pressing forward	sehr very	tief; tiefer low, deep; lower
nicht eilen; ja nicht eilen don't rush; don't ever rush	Paukenschlägel(n) timpani mallet(s)	sehr ausdrucksvoll (gesungen) very expressive (very expressively sung)	tiefes Glockengeläute deep bell-sounds
nicht eine 8va höher (spielen) (ja) nicht eine Octave höher not (played) an 8ve higher	Pauker timpanist(s)	sehr energisch very energetic	Ton tone
nicht gebrochen <i>non-arpeggando</i> [harp]	plötzlich suddenly	sehr hervortretend very much to the fore	trem. auf Flag. (tremolo auf Flageolet) tremolo on the harmonic
nicht geteilt (or geteilt) <i>non-divisi</i>	plötzlich wieder wie zuvor (altväterisch) suddenly again as before (grandfatherly)	sehr ruhig very calm, peaceful	übernimmt take over
nicht mehr eilen don't rush any more	Pulte desks [of strings]	sich entfernend departing, going away	ungefähr; ungefähr l'istesso Tempo approximately; approximately the same tempo
nicht schleppen; nicht schleppend don't drag; not dragging	Resonanz Resonanztisch soundboard [i.e. for harp: <i>près de la table</i>]	sich Zeit lassen allow time	unmerklich drängend imperceptibly pressing forward
nicht teilen (or theilen) <i>non-divisi</i>	roh raw, rough	siehe Rev. Bericht siehe Rev. Ber. see the Revisions Bericht [i.e. Critical Report]	unmerklich noch etwas drängender imperceptibly still pressing forward somewhat more
nicht zu schwach not too weak	ruhig calm, peaceful, tranquil	siehe S.149 see p.149	verklingend verklungen lassen dying away allow to die away
nicht zu stark not too strong	Saite string [e.g. <i>G-Saite</i> = G-string]	Spieler player(s)	viel Bogen (wechseln); viel Bogenwechsel much bow; many bow changes
nimmt (nehmen) take	Schalltrichter auf (Schalltr. auf; Sch. auf) Schalltrichter in die Höhe Schalltrichter hoch bells up	springenden Bogen (spring. Bog.) springender Bogen bouncing bow [i.e. <i>spiccato</i>]	Viertel quarter-note
noch ein wenig im Tempo steigern bis... still increase the tempo a little until...	schlagen 4/4, aber nicht schleppen, ungefähr Tempo I. beat 4/4, but do not drag; approximately Tempo I	Steg; am Steg at the bridge [i.e. <i>ponticello</i>]	von hier bis zum Schluss etwas drängend from here to the end somewhat pressing forward
noch einmal so langsam twice as slow	schleppend dragging	stets always, constantly	vorwärts vorwärts drängend vorwärts gehen forward, onward pressing forward going forward
noch etwas drängend(er) still somewhat (more) pressing forward	schmeichelnd caressing, cajoling	stets 4/4 schlagen continuously beat 4/4	
noch etwas langsamer still somewhat slower	schmetternd brassy, blaring, resounding	stets das gleiche Tempo always the same tempo	
noch etwas zurückhaltender still somewhat more held back	schon already	stets etwas drängend always somewhat pressing forward	
noch mehr zurückhaltend still more held back [tempo]	schon langsamer already slower	stets in der Ferne always in the distance	
offen open	schwächer werden becoming weaker		

Wie das erste mal. Merkllich langsamer. Like the first time. Perceptibly slower.	zurückhalten(d) holding back or held back [tempo]
wie eben vorher (immer Halbe) just as before (always half-notes)	zwei oder mehrere sehr tiefe Glocken von unbestimmtem aber von einander verschiedenem Klang, in der Ferne aufgestellt und leise und unregelmässig geschlagen two or more very deep bells of indefinite but differing pitches, placed in the distance and struck softly and irregularly
wie ein Hauch like a breath	
wie gepeitscht as if whipped	
wie wütend dreinfahren (Quasi Tempi I., ganz wenig belebt) as if furiously interrupting (like Tempo I, just slightly faster)	
wie zu Anfang as at the beginning	
wieder again	
wieder angehalten ("altväterisch") again held back ("grandfatherly")	
wieder etwas fließender again somewhat more flowing	
wieder etwas zurückhaltend (immer Halbe) again somewhat holding back (always half-notes)	
wieder schleppend again dragging	
wieder wie am Anfang	
wieder wie zu Anfang again as at the beginning	
wieder wie zuvor again as before	
wild wild	
wuchtig(er) (more) weighty, heavy, powerful	
zart tender	
zart, aber ausdrucksvoll tender, but <i>espressivo</i>	
Zeit lassen allow time	
zum 2. Viertel ganzes Orchester ausholen prepare and hesitate before the 2nd quarter in the entire orchestra	

GLOSSARY OF GERMAN TERMS

Mahler: Symphony no.7

[rev. March, 2000]

1., 2., etc.; also I., II., etc.;
also 1te, 2te, etc.

In German the dot after a number indicates ordinal numerals (1st, 2nd, etc.)

1. Spieler...; 2. Spieler...

1st players...; 2nd players...

aber
but

aber deutlich
but clearly

aber fließender als zu
Anfang
but more flowing than at
the beginning

aber hervortretend
but brought to the fore

aber stets deutlich
but always clearly

Achtung auf den Wechsel
der betonten und
unbetonten Noten.

Give attention to the
succession of accented
and unaccented notes.

alle
tutti

Alle diese, wie die
folgenden Modificationen
des Tempo unmerklich
ausführen.

Perform all these, as well
as the following
modifications of tempo,
imperceptibly.

alle Vorschläge stets vor
dem betreffenden Taktteil
all appoggiaturas always
before the appropriate beat

allmählich drängend
gradually pressing forward

allmählich etwas fließender
(fließender)
gradually somewhat more
flowing

am Steg
at the bridge [i.e.
ponticello]

anschwellend
crescendo

antwortend
answering

auch mit Dämpfer
also with mute

auf einem kleinen Piston
auf kleinem Piston
on a small cornet

auf jede Note einen ganzen
Bogen
a whole bow on each note

aufgeregt
excited

Ausholen zum 1. (2.) Viertel
prepare with hesitation
before the 1st (2nd)
quarter

B
B-flat [In German H =
B-natural; B = B-flat]

...bedeuten keinen Halt,
sondern nur eine
unbedeutende Dehnung;
ebenso ist "drängend" nur
eine Direktive zur
Phrasierung und sehr
diskret auszuführen.

[The fermata] does not
mean a hold, but only a
slight stretching; in the
same way "drängend"
["pressing forward"] is
only an instruction for
phrasing and is to be
performed very discreetly.

/ bedeutet stets
portamento
/ always indicates
portamento

behaglich
comfortable, at ease

Bogen wechseln;
Bogenwechsel(n)
changing bows;
bow-change(s)

breit
broad

breit gestrichen
breit gezogen
breiter Strich
breiten Strich
broadly stroked; broad
strokes [of the bow]

breiter (plötzlich)
broader (suddenly)

Cäsur
caesura

Dämpfer ab
Dämpfer abnehmen
Dämpfer absetzen
ohne Dämpfer
keine Dämpfer
without mute

Dämpfer auf
Dämpfer aufsetzen
mute(s) on
put on the mute

den Akkord in allen
Instrumenten scharf
abreißen
the chord in all
instruments sharply cut off

den Posaunen Zeit lassen
give the trombones time

den Violinen Zeit lassen
give the violins time

Der Sinn dieser
Bezeichnung [fermata
followed by inverted caret]
ist, den Eintritt der
Violinen, Violen und Celli
erst nach dem letzten
Viertel zu vollziehen, um
ihn deutlich zu
machen—also zwischen
den letzten Takt des
Tempo I und den Eintritt
der Streichinstrumente
eine unbedeutende
"Luftpause" zu legen
(ungefähr in der Dauer
eines Achtels) eben nur so
lang als zur rhythmischen
Gestaltung nötig.

The meaning of this sign is
to perform the entrance of
the violins, violas and
cellos after the last
quarter, in order to make it
clear—therefore between
the last bar of Tempo I and
the entrance of the strings
there should be a slight
"Luftpause" [breath-pause]
(approximately an 8th-note
long) just as long as
necessary for rhythmic
shaping.

deutlich
clearly

Die Halben sind im Verlaufe
der Tempobeschleunigung
gleich den Vierteln des 4/4
Taktes im ersten Tempo
geworden.

In the course of the tempo
acceleration, the half-notes
have become exactly like
the quarter-notes of the
4/4 bars in the first
tempo.

diese 2 Takte wieder flott
these 2 bars again briskly

Diese Stelle war das erste
Mal (Ziffer 254) im Tempo
II,—ist also jetzt schneller
(Tempo I)

This passage was in
Tempo II the first time
(number 254)—it is
therefore now faster
(Tempo I).

drängend
pressing forward, hurrying

ein wenig fließender (ganz
unmerklich)
a little more flowing (quite
imperceptibly)

ersterbend
dying away

etwas anhaltend
somewhat hesitant, held
back

etwas drängend(er)
somewhat (more) pressing
forward

etwas eilend
somewhat hastening

etwas feierlich; prachtvoll
somewhat solemn;
splendid, dazzling

etwas flotter
somewhat more brisk

etwas gehalten(er)
somewhat (more) sustained

etwas gemessener (wie
vorher)
somewhat more measured
(as before)

etwas hervortretend
somewhat to the fore,
standing out

...etwas schneller als im
Tempo I

...somewhat faster than in
Tempo I

etwas weniger langsam, aber immer sehr gemessen somewhat less slowly, but always very measured	gemessen(er) (more) solemn, measured, strict	Herdenglocken sind immer diskret und intermittierend, in realistischer Nachahmung des Glockengebimmels einer weidende Herde zu spielen. Cowbells are always to be played discreetly and intermittently, in realistic imitation of the tinkling sounds of a grazing herd.	immer springender Bogen und pp always spiccato and pp
etwas zurückhalten(d) somewhat held back (holding back) [tempo]	gemessener (aber immer noch in Halben) more measured (but still in half-notes)	hervortretend (hervotr.) coming to the fore	in der rechten Hand eine Rute; in der linken einen Schwamm-schl. in the right hand a switch; in the left a soft mallet
eventuell auf Alt-Posaune zu blasen if necessary to be played on alto trombone	gemütlich comfortable, easy-going, leisurely	Holzschlägel(n) wooden mallet(s)	In diesen beiden Takten die mit pp bezeichneten Noten sehr flüchtig. In both these bars, the notes marked pp very fleeting
...fach geteilt (geth.) <i>divisi</i> [e.g. 4 fach geth. = <i>divisi</i> in 4]	gestopft (gest.) stopped [horns & trumpets]	im erreichten Tempo weiter (also schneller als das erste Mal) forward in the tempo arrived at (therefore faster than the first time)	keine Betonung no accent
feierlich solemn	gestrichen stroked [referring to bowing]	im Orchester (im Orch.) in the orchestra [as opposed to backstage]	in weiter Entfernung in weiter Ferne in the far distance
feierlich (noch etwas mäßiger) solemn (still somewhat more moderate)	geteilt, or geteilt (get., or geth.) <i>divisi</i>	immer always	klagend plaintive, lamenting
Flag. [= Flageolet] harmonic	gewöhnlich ordinary [i.e. cancelling a special effect, such as stopped horns]	immer...aber immer gemessen always half-note = half-note but always measured	klingen ring [i.e. let ring]
Flatterzunge flutter-tongue	gewöhnliche Schlägel ordinary mallets	immer das gleiche Tempo always the same tempo	klingen lassen let it ring
Fließend, aber nicht schnell; in den Anfangstakten noch etwas zögernd. Flowingly, but not fast; in the first bars still somewhat hesitatingly.	grell shrill, strident, piercing	immer die gleichen Halben always the same half-notes	klingt ein Octave tiefer sounds an octave lower
fließend (fließend) flowing	Griffbrett; am Griffbrett on the fingerboard	immer dieselben... always the same [half-notes]	klingt wie geschrieben sounds as written
fließender (fließender) more flowing	grosser markiger Strich large vigorous stroke [of the bow]	immer etwas stärker als die Oboe always somewhat stronger than the oboe	kräftig gestoßen powerfully struck
flott brisk, lively; <i>literally</i> : "floating, afloat"	großer Ton, aber weich geblasen big tone, but gently played	immer ff und sehr markig always ff and very vigorous	kreischend screaming
flotter more briskly	grosser Ton big tone	immer im Tempo I always in Tempo I	kurz short
flüchtig fleeting, careless	grossen Ton und Wärme big tone and warmth	immer (mit) Dämpfer immer mit Sord. always with mute	kurz gestoßen short and punched
frisch fresh, bright, vigorous, brisk, lively	H dur B major [in German, H = B; B = B-flat]	immer noch Tempo II still Tempo II	kurz gestrichen short strokes [of the bow]
G-dur G major	Halbe wie die Viertel des Tempo I half-notes like the quarter-notes of Tempo I	immer offen always open	lang lange long
ganz zurückhaltend definitely holding back [in tempo]	hart und trocken hard and dry	immer ohne Dämpfer always without mute	lange halten held a long time
ganzes Orchester schnell abdämpfen the whole orchestra quickly damps		immer schnell abdämpfen always quickly damped	langsam aber nicht mehr schleppend slowly, but no longer dragging
gehalten sustained [connotation of sober, steady]			langsam(er) slow(er)
			leidenschaftlich passionately
			leises Glockengeläute light bell-sounds

Mediator plectrum [for harpists]	nicht eilen (aber immer 2/2 des Tempo II) don't rush (but always the 2/2 of Tempo II)	plötzlich wieder a tempo (II) suddenly again in tempo (II)	sehr fließend, sogar etwas drängend very flowing, even somewhat pressing forward
melancolisch melancholy	nicht eilen; ja nicht eilen don't rush; don't ever rush	quasi Tromp. quasi Tromba like a trumpet	sehr gehalten very sustained
mit Aufschwung with impetus, verve, uplift	nicht eilen—recht gemessen don't rush—quite measured	recht gemessen duly measured, sostenuto	sehr gemächlich very leisurely (comfortable)
mit beiden Händen with both hands	nicht eilen—recht gemessen don't rush—quite measured	Resonanz Resonanztisch soundboard [i.e. for harp: <i>près de la table</i>]	sehr gemessen very sustained, strict, solemn
mit Bravour with bravado, bravura	nicht eine 8va höher (spielen) (ja) nicht eine Octave höher not (played) an 8ve higher	resonant calling	sehr weich sehr weich geblasen very soft, gentle very gently blown
mit Dämpfer(n) with mute(s)	nicht gebrochen <i>non-arpeggiando</i> [harp]	Saite string [e.g. G-Saite = G-string]	sich Zeit lassen allow time
mit dem Bogen geschlagen mit d. Bog. geschlagen mit dem Bogen schlagen struck with the bow strike with the bow	nicht schleppen; nicht schleppend don't drag; not dragging	Satz movement	siehe Rev. Bericht siehe Rev. Ber. see the Revisions Bericht [i.e. Critical Report]
mit einem Finger with one finger	nicht schnell not fast	Schalltrichter auf (Schalltr. auf; Sch. auf) Schalltrichter in die Höhe Schalltrichter hoch bells up	so stark anreißen, daß die Saiten an das Holz anschlagen plucked so strongly that the strings strike the fingerboard
mit großem Schwung with great vitality, verve	nicht teilen (or theilen) <i>non-divisi</i>	schattenhaft shadowy, ghostly	Spieler player(s)
mit Holzschlägel (m. Holzschl.) with wooden mallet	nicht zurückhalten do not hold back [tempo]	schmetternd brassy, blaring, resounding	springenden Bogen (spring. Bog.) springender Bogen bouncing bow [i.e. <i>spiccato</i>]
mit Klöppen with mallets	nimmt (nehmen) take	schnell abdämpfen damp quickly	stark hervortretend strongly brought to the fore
mit Paukenschlägel(n) with timpani mallet(s)	noch etwas gemessener (schon allmählich ins Tempo I übergehen, aber besser immer Halbe) still somewhat measured (already gradually merging into Tempo I, though preferably always in half-notes)	Schwammschlägeln; Schwammschl.; Schw. sponge [i.e. soft] mallets	starkes Glockengeläute (tief) strong bell-sounds (low)
mit Schlägel mit 2 Schlägeln with mallet with two mallets	noch etwas langsamer (Graziosissimo, beinahe Menuett) still somewhat slower (Graziosissimo, almost a minuet)	schwer heavy, weighty, ponderous	steigernd increasing, intensifying
mit Schwammschlägel with sponge [i.e. soft] mallet	noch mehr zurückhaltend still more held back [tempo]	schwungvoll spirited, full of energy or verve	stets etwas hervortretend always somewhat to the fore
mit Teller(n) with plates [i.e. crash cymbals]	offen open	sehr ausdrucksvoll u. hervortretend very expressive and brought to the fore	strahlend radiant, shining
mit Ton with tone	ohne Ausdruck without expression	sehr breit very broadly	Strich für Strich separate bows [i.e. not slurred]
nach to [in the sense of timpani tuning from one note to another, or a change of instruments]	ohne Dämpfer without mute	sehr energisch very energetic	Teller(n); mit Teller plates [referring to cymbals]; crash cymbals
Nachtmusik night music (= serenade)	ohne jede Cäsar without any caesura	sehr feierlich very solemn	Tempo der Einleitung tempo of the introduction
nicht not	ohne Nachschlage ohne Nachschl. without grace-note [i.e. without the turned ending on a trill]	sehr fließend [fließend] very flowing	übergehen ins Tempo I merging into Tempo I
nicht anschwellen no crescendo			
nicht arpeggieren not arpeggiated			

unmerklich drängend imperceptibly pressing forward	Wenn die B-Cl. nicht mit der tiefen Es-Klappe versehen sind, so müßte die ganze Stelle von zwei Takte vor 260 an auf A-Cl. geblasen werden. If the B-flat clarinets are not equipped with the low E-flat key, then the entire passage from two bars before 260 on must be played on the A clarinet.	zum 2. Viertel ausholen prepare and hesitate before the 2nd quarter
verklingend verklingen lassen dying away allow to die away	...werden... ...becomes... [e.g. half-note becomes quarter-note]	zum Schlag ausholen prepare and hesitate before the beat
Verschiedene ungestimmte Stahlstäbe von glockenähnlichem Klang regellos geschlagen. Various untuned steel bars with bell-like sound struck irregularly.	...wie früher (die)... ...as previously (the)... [e.g. quarter-note at the same speed as the previous half-note]	zurückhalten(d) holding back or held back [tempo].
Violinen und Violen im Tempo weiter violins and violas remain in tempo [i.e. disregarding the <i>molto accel.</i> in the flutes]	wie Vogelstimmen like birds' voices	zusammen together
von einem geschlagen played by one player [i.e. with cymbal attached to bass drum]	wie vorher as before	
von hier an Tempo from here on in tempo	wie vorher (ebenso plötzlich) as before (equally suddenly)	
von hier an (unmerklich) drängend from here on (imperceptibly) pressing forward	wieder again	
Vorschläge so schnell als möglich (und immer vor dem betreffenden Taktteil) appoggiaturas as fast as possible (and always before the appropriate beat)	wieder etwas bewegter, aber gemessen, wie vorhin again somewhat more animated, but sustained, as before	
Vorschläge so schnell als möglich und (stets) vor dem Takttheil appoggiaturas as fast as possible and (always) before the beat	wieder flott again briskly	
Vorschläge so schnell [kurz] als möglich (ausgeführt) appoggiaturas (performed) as quickly [short] as possible	wieder gehalten again sustained	
Vorschläge vor dem Taktteil und sehr schnell appoggiaturas before the beat and very rapid	wieder ins Tempo übergehend gradually changing back into the tempo	
	wieder wie am Anfang wieder wie zu Anfang again as at the beginning	
	wieder wie vorher (plötzlich) again as before (suddenly)	
	wild wild	
	zart, aber ausdrucksvoll tender, but <i>espressivo</i>	
	zart hervortretend tenderly brought to the fore	
	ziemlich ruhig rather calm	

GLOSSARY OF GERMAN TERMS

Mahler: Kindertotenlieder

[March, 2000]

aber but	hervortretend (hervotr.) coming to the fore	ohne without	zart tender
allmählich langsamer gradually slower	immer (mit) Dämpfer immer mit Sord. always with mute	ohne Ausdruck without expression	zurückhalten(d) holding back or held back [tempo]
am Steg at the bridge [i.e. ponticello]	innig intimate, sincere	ohne Dämpfer without mute	zurückkehrend returning, coming back
ausdrucklos expressionless	klagend plaintive, lamenting	ruhig calm, peaceful, tranquil	
Dämpfer ab Dämpfer abnehmen Dämpfer absetzen ohne Dämpfer keine Dämpfer without mute	klangvoll sonorous	ruhig bewegt, ohne zu eilen peacefully moving, without hastening	
Dämpfer wieder auf mute(s) on again	langsam(er) slow(er)	Saite string [e.g. G-Saite = G-string]	
deutlich clearly	langsam und schwermütig slow and mournful	Schalltricher auf (Schalltr. auf; Sch. auf) Schalltrichter in die Höhe Schalltrichter hoch bells up	
Doppelgriff (Dppgr.) double-stop	leise bis zum Schluß gently until the end	schlicht simple, plain	
etwas bewegter somewhat more moving	mit ausbrechendem Schmerz with an outburst of grief	schlicht, aber warm simple, but warm	
etwas fließender (fließender) somewhat more flowing	mit Dämpfer(n) with mute(s)	schmerzlich aching, painful	
etwas hervortretend somewhat to the fore, standing out	mit Erschütterung with shock, with emotion	schwer (und) dumpf heavy (and) dull	
Flag. [= Flageolet] harmonic	mit grossem Ausdruck with great expression	schwermütig melancholy, heavy-hearted, heartsick, sad, mournful	
fließend (fließend) flowing	mit leidenschaftlichem Ausdruck with passionate expression	sehr ausdrucksvoll (gesungen) very expressive (very expressively sung)	
fließender (fließender) more flowing	mit ruhelos schmerzvollem Ausdruck with restless griefstricken expression	sehr hervortretend very much to the fore	
gänzlich ersterbend gänzlich verklingend gänzlich verschwindend completely dying away	mit verhaltener Stimme with restrained voice	steigernd increasing, intensifying	
gestopft (gest.) stopped [horns & trumpets]	natürlich (nat.) naturally [i.e. cancelling a special effect, such as stopped horns, or col legno]	stetig steigernd constantly increasing, or intensifying	
geteilt, or getheilt (get., or geth.) divisi	nicht eilen; ja nicht eilen don't rush; don't ever rush	warm warm	
Glöckchen little bells	nicht geteilt (or geteilt) non-divisi	weich soft, weak	
heftig; (heftiger) vehement, violent, impetuous, passionate, fierce; (more vehement, etc.)	nicht rit. no ritard	wie ein Wiegenlied like a lullaby	
	nicht schleppen; nicht schleppend don't drag; not dragging	wie zu Anfang as at the beginning	
	offen open	wieder wie zu Anfang again as at the beginning	