

BRASS PEDAGOGY – TRUMPET

Chicago School of Brass Playing: Cichowicz, Scarlett – Trumpet, Crisafulli and Kleinhammer – Trombone, Farkas, Clevenger, Williams – Horn

ARNOLD JACOBS – *Wind and Song*

Cardiovascular expert:

- Studied for 60 years using colleagues from CSO and facilities and equipment from University of Chicago.
- Taught *ALL* instruments and voice to students over that timespan.
- Designed his own ‘flow meter’, and various other devices to measure the pressures and flow volumes inherent in any brass player attempting to play music.
- Determined, through thorough exposure to all body types and people, exactly how long it would take for different breathing exercises to become habitual and transfer over to the instrument.
- See attached breathing exercises.

Pedagogue expert:

- Made a study of *how* people learn – how the brain works –over 60 years of experience
- Determined exactly *which* nerves do *what* in the course of producing a musical tone (7th cranial nerve carries message from brain to lips. Studied Sensory and Motor nerves and their proper ratio for functioning as a performing musician.)
- Reduced playing down to its essential elements: Fuel + vibrating surface = sound
- Wind + Song = Musical sound on instrument of choice
- Became an expert on the factors necessary to produce a fine musician and cultivated a ‘wonderful’ personal and thoughtful approach to *each* musician in his care
- Became known world-wide for being the final say in all matters related to difficulties and problems on the instrument: from bruised lips to the Val Salva maneuver to the inability to start a sound

Performer and Musician Extraordinaire:

- Taught himself how to play the bugle, by ear
- Studied phrasing with Marcel Tabuteau and others at Curtis Institute of Music
- Played under Fritz Reiner in Pittsburgh, and then Chicago Symphonies
- Formed the foundation of the famous Chicago Symphony Brass Section sound as the tubist of the Chicago Symphony for 48 seasons.
- Consummate artist and “*Storyteller of Sound*” – **100 %** of the time

Jacob “isms”

- Order the product, not the method (**What** do you want, not **How** do you get it)
- In weakness there is strength
- Maximum flow with least resistance

Jacob”isms” continued:

- Sound is 85% song and 15% wind – 90% MUSIC – 10% FUEL
- *Feel* is a question, *Performance* is a statement – “**Don’t ask questions, Make Statements!**”
- Look first at what is good in your playing and go from there
- Learn new habits stepwise – away from the horn – THRU CRUDITY COMES SKILL
- Play tunes and ballads by ear
- Do not prepare to play, PLAY!
- Breathe for last notes of the phrase
- No 10 cent notes, always \$100
- 2 voices (horns) – one in head, one in hand
- Prepare the Sound, not the Breath
- BUZZ everything on mouthpiece
- Sound doesn’t lie, feeling can give misinformation
- Let sound control, body will find path of least resistance
- You can breathe 100% correctly and be a horrible player
- Set rules for sounds, not lips!
- Get out from under the hood of the car and Get behind the steering wheel and drive.
(Paralysis by Analysis)
- Create the phrase note by note
- *Breathe like a baby, play like an angel*