

Little, Don, "An Arnold Jacobs Clinic", T.U.B.A. JOURNAL, May, 1988

It's a big event when the Chicago Symphony Orchestra comes to Texas, and that is how it was when the orchestra performed in Dallas during mid-Feb, 1987 near the end of a United States concert tour. On the afternoon following the concert, CSO tubist Arnold Jacobs agreed to present a lecture - masterclass at Southern Methodist University which I was fortunate to be able to attend along with many other enthusiastic members of the Dallas-Fort Worth tuba and brasswind community.

Mr. Jacobs began his presentation by describing his early musical background and experiences, but eventually the subject of discussion turned to his well-known philosophies and research concerning motivational phenomena of musical performance for wind players. It was at this point in the lecture that I began to cling to every word and thought projected by Mr. Jacobs' deep and compelling voice. I had heard the expression of these ideas and revelations many times in the past, but once again I felt transformed into the young student who was having a first lesson with him in the basement of his home on South Normal Avenue in Chicago.

Rather than attempting to synopsise Mr. Jacobs' presentation, I would like to share some of my photographs as well as a few selected quotes from his lecture. The other persons appearing in the photographs with Mr. Jacobs are bassoonist Laura Finnell, Dallas Symphony Orchestra tubist Everett Gilmore, and tubist Karl Hovey.

If you ever have the opportunity to attend an Arnold Jacobs clinic or masterclass, don't miss it!

#### ARNOLD JACOBS

Intelligence should not be diverted inwards (in terms of analysis): Put the priority on the musical idea. There must be many well-defined sounds in the brain in order to produce musical sounds. The real challenge of tuba playing is developing the mind and its [musical] potential...

#### LAURA FINNELL AND ARNOLD JACOBS

Breathe to expand, do not expand to breathe. Muscles work through insistence of function: Use the brain to motivate the desired product or action, not to operate the muscles.

#### LAURA FINNELL AND ARNOLD JACOBS

Do not open the mouth wide for deep breathing. The lip opening must never be larger than the maximal larynx separation.

#### EVERETT GILMORE, ARNOLD JACOBS AND KARL HOVEY

Sometimes it [breathing] is taught as a push or blow from the diaphragm. This is a misnomer.

#### ARNOLD JACOBS AND KARL HOVEY

Communication to the external environment is the most important aspect of the art from of performance and tuba playing.

ARNOLD JACOBS AND KARL HOVEY

Eighty to ninety percent of musical application is wind and song.

KARL HOVEY AND ARNOLD JACOBS

I never set rules for the embouchure, I set rules for musical results. The advanced, mature player is often one who has developed embouchure through artistic goals.

Mr. and Mrs. Jacobs after the masterclass in Caruth Auditorium at Southern Methodist University, Dallas, Texas.