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music
INSTITUTE**

at the Chicago Symphony Orchestra

Arnold Jacobs: His Global Influence

Midwest Clinic, Thursday, December 17th 12:00-1:00pm

Handouts enclosed for this panel discussion:

- Biography of Arnold Jacobs, by Brian Frederiksen
- Table of contents to *Also Sprach Arnold Jacobs*, by Bruce Nelson
- Excerpts from *Lasting Change for Trumpeters and Brass Singers* by Louis E. Loubriel
- Selected Readings about Arnold Jacobs
- *Why TubaPeople TV*, by Michael Grose
- *Arnold Jacobs Reconsidered*, by Frank Byrne and Michael Grose. Originally published in the Fall 2015 issue of the ITEA Journal.

Presented by the Negaunee Music Institute at the Chicago Symphony Orchestra

with leadership from CSO Principal Tubist Gene Pokorny and Beth Lodal

and

Michael Grose

Frank Byrne

Brian Frederiksen

Louis Loubriel

Bruce Nelson

Dee Stewart

Arnold Jacobs Biography



Arnold Jacobs was born in Philadelphia on June 11, 1915 but raised in California. The product of a musical family, he credits his mother, a keyboard artist, for his initial inspiration in music, and spent a good part of his youth progressing from bugle to trumpet to trombone and finally to tuba. He entered Philadelphia's Curtis Institute of Music as a fifteen-year-old on a scholarship and continued to major in tuba.

After his graduation from Curtis in 1936, he played two seasons in the Indianapolis Symphony under Fabien Sevitzky. From 1939 until 1944 he was the tubist of the Pittsburgh Symphony under Fritz Reiner. In 1941 Mr. Jacobs toured the country with Leopold Stokowski and the All-American Youth Orchestra. His was a member of the Chicago Symphony from 1944 until his retirement in 1988.

During his forty-four year tenure with the Chicago Symphony, he took temporary leave in the spring of 1949 to tour England and Scotland with the Philadelphia Orchestra. He was on the faculty of Western State College's Music Camp at Gunnison, Colorado during the early 1960's. In June 1962, he had the honor of being the first tuba player invited to play at the Casals Festival in Puerto Rico. Mr. Jacobs, along with colleagues from the CSO were part of the famous 1968 recording of Gabrieli's music with members of the Philadelphia and Cleveland Orchestras. He was also a founding member of the Chicago Symphony Brass Quintet, appeared as a soloist with the CSO on several occasions, and recorded the Vaughan Williams Concerto for Bass Tuba and Orchestra with Daniel Barenboim conducting the Chicago Symphony. In recognition of his outstanding career, in 2001, the Chicago Symphony's tuba chair was dedicated as the Arnold Jacobs Principal Tuba Chair, Endowed by Christine Querfeld.

Mr. Jacobs had the reputation as both the master performer and master teacher. He taught tuba at Northwestern University and all wind instruments in his private studio. He was one of the most sought teachers in the world, specializing in respiratory and motivational applications for brass and woodwind instruments and voice. His students include many in orchestras and university faculties around the world.

Mr. Jacobs has given lectures and clinics throughout the world. During the CSO's 1977 and 1985 Japanese tours, Mr. Jacobs presented clinics in Tokyo. In January 1978, he lectured at Chicago's Michael Reese Hospital about playing wind instruments for the therapeutic treatment of asthma in children. He presented masterclasses at Northwestern University a week each summer from 1980-1998. The Second International Brass Congress presented its highest award to him prior to his lecture to them in 1984. In 1991 he presented a clinic for the United States Marine Band in Washington D.C. He presented masterclasses as part of the Hearst Scholar program at the University of Northern Iowa and the Housewright Chair at Florida State University.

The Midwest Clinic presented Mr. Jacobs their highest award, the Medal of Honor in 1985. In 1994, The Chicago Federation of Musicians awarded him for Lifetime Achievement at the first Living Art of Music awards. During his eightieth birthday celebration in 1995, he presented a lecture to the International Brassfest at Indiana University and the International Tuba-Euphonium Conference at Northwestern University. Northwestern's School of Music presented him the first Legends of Teaching award. Mayor Richard M. Daley proclaimed June 25, 1995 as Arnold Jacobs Day in the City of Chicago.

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Mr. Jacobs was given an honorary Doctor of Music degrees from the VanderCook School of Music in 1986 and DePaul University in June of 1995.

Several books written by students about Mr. Jacobs are available, *Arnold Jacobs, The Legacy of a Master* edited by M. Dee Stewart, *Arnold Jacobs: Song and Wind* by Brian Frederiksen, *Brass Singers and Lasting Change for Trumpeters* by Luis Loubriel, and *Also Sprach Arnold Jacobs* compiled by Bruce Nelson. Compact discs, *Arnold Jacobs Portrait of an Artist* and *Arnold Jacobs Legacy of an Artist* compiled by Frank Byrne are audio "time capsule" of his voice, magnificent playing, and pristine example.

On October 7, 1998 Mr. Jacobs passed away but as a performer and teacher his legacy will continue for generations.

Adolph Herseth, former principal trumpet of the Chicago Symphony states, "I cannot think of anyone in our exotic world of music, and particularly, of course in the world of Brass Legends, who has made such a contribution to so many facets of our art."

Former CSO trombonist Edward Kleinhammer says, "As a teacher he is world-acclaimed, and as a colleague and musician, I am thankful to God for Arnold Jacobs."

Henry Fogel, former Executive Director of the Chicago Symphony Orchestra writes about Arnold Jacobs. "Your achievements are legendary-- something that can be said about few orchestral musicians. As a tubist, as a teacher, as a major influence on generations of Brass Legends, you stand as a model for all who choose to serve the art of music."

In his introduction to the United States Marine Band, former conductor Colonel John Bourgeois said about Jacobs, "It is rare to have the master performer as the master teacher. Arnold Jacobs is both."

The Canadian Brass's Charles Daellenbach says, "This man was a great natural teacher who could have probably taught anything, but who just happened to be a wind specialist. He's the kind of legendary teacher that Liszt was for pianists of the 19th century."

Dale Clevenger, principal horn of the Chicago Symphony, states, "Nearly every brass player in America has studied with Arnold Jacobs, whether [that player] knows it or not."

Another colleague, former CSO principal oboist Ray Still says, He is, simply, God's gift to wind musicians everywhere and I hope he lives forever." The late Sir Georg Solti praised Jacobs, "Through his unstinting support and encouragement of generations of Brass Legends the world over, he has justifiably become a legend in his own lifetime."



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Also Sprach Arnold Jacobs

A Developmental Guide for Brass Wind Musicians

compiled by Bruce Nelson

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Creating Lasting Change and the Teaching of Arnold Jacobs

(Excerpts from *Lasting Change for Trumpeters and Brass Singers* by Luis E. Loubriel. Used with permission from Scholar Publications)

by Luis E. Loubriel, D.M.A.

The Art Form of Music

Jacobs's teaching was based first and foremost on the art form of music. He wanted his students to be musicians who happened to play a brass instrument. He said:

I don't like the terms trombone player, tuba player, or trumpet player. I know we play these instruments, but we are artists, we are musicians. We use music as a medium to express ourselves with those particular instruments, but they are stupid pieces of brass. They don't have any brains. What you do with them is what really counts, *Song and Wind*.

The more you get into the art form of music, the more the instrument becomes a stupid piece of brass governed by acoustical laws. Some students tend to adapt themselves and play their instrument like a piano—by simply pressing keys. The acoustical principles between a brass instrument and the piano are so vastly different that the acoustical relationships are altered. A brass instrument is an acoustical amplifier with strange laws based on “sympathetic resonance.” The piano's acoustical laws are based on “forced resonance.” The piano has one sound board that resonates all pitches. A brass instrument has a sound board that resonates specific partials with all sorts of gaps in between. That means that coming from the player must be the motor function and pitch vibration. All the horn can do is amplify. You have to play a brass instrument as you would play a megaphone by putting a message into it.

If you want to be a good brass player, you have to play with the brain of a singer. Use your voice to sing or whistle often. Sing using *solfège* syllables or sing simple songs. When you sing, you should put pulsations of energy in the music so people listening to you will want to get up and dance. You must succeed in telling a story to an audience. In other words, the psychology should be psychomotor all the way, so you are teaching other people how your music sounds.

Keeping Simple Things Simple

We must keep simple things simple. The human body is, perhaps, the most complex “machine system” on earth. Nonetheless, complex machines have simple controls (like an automobile). In the human body, the simple controls are in our brains so we can be free to cope with life outside ourselves. To deal with life inside ourselves, we can study Yoga so we can influence our internal body by using mental concentration and emotions.

A player's breathing has three simple blue prints: 1) pelvic pressures (where the musculatures are fighting each other and as a result your lip will not get the ‘thick air’ it needs), 2) combat (your abdominal wall goes into an isometric contraction to protect your internal organs in case of an attack), and 3) blowing (the preferred blueprint for great brass playing).

Your brain is already “wired” so when you order one of these blueprints (or products), your body will perform the “action sequence” involved in that particular blueprint. Incidentally, the benefit of knowing this information is that you'll protect yourself from the “pitfalls” of the performing profession. Of the three blueprints, one is usable for great brass playing. You could use the other two blueprints, but you'll be working too hard.

Taking air depends on what you are going to do with it. For example, flutists have a higher airflow rate than oboists. Take enough air so you can waste it because we must always play with *Song and Wind*.

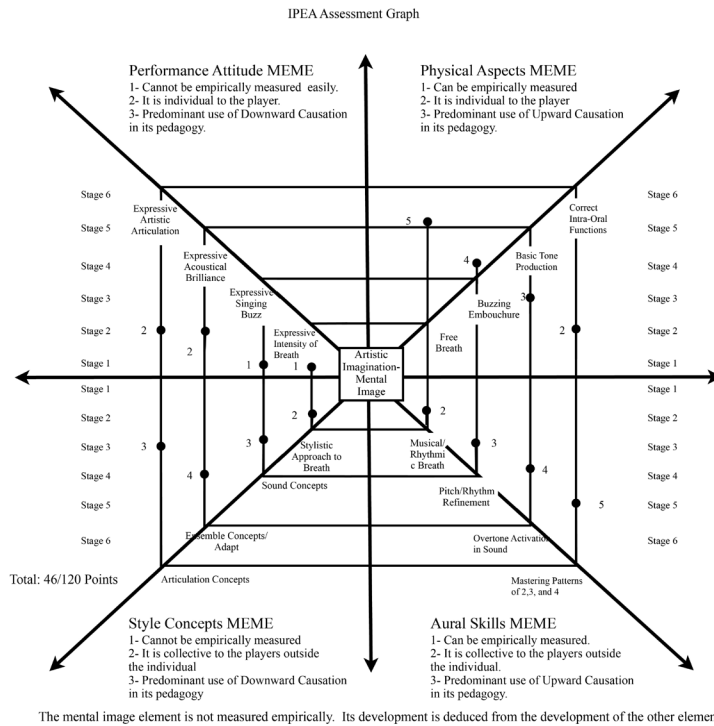
Jacobs on Song and Wind

You are a musician and things have to be worked out based on music. The final arbiter in everything is sound, phrase, and style. Now, the words *Song and Wind* are very important. Song has to do with the biocomputer and wind is your motor force. Just like the bow is the motor force for the string family. The bow is just a bow without a string. Our string is our lips. You can't associate your lips with the reed family because it's a different principle. There is a piece of wood. The lips are part of you, and they are tied into your nervous system. The woodwind reed is not. As a result, you have to associate your lips with your vocal chords. Then you get the picture. *You sing with your lips!*

.....

Lasting Change

Brass players achieve *Lasting Change* when they develop, correct, strengthen, and balance the four fundamental aspects of their playing—the physical, ear training, stylistic, and artistic dispositions—on an ongoing basis. This “constant balancing” implies a lifelong commitment with which dedicated brass players comply to maintain their highest performance level.



During lessons, Arnold Jacobs addressed those fundamental aspects when helping brass players overcome performance problems related to stress factors in their performing jobs, repercussions of the aging process, or when helping them advance to higher performance levels. After 62 years of teaching, Jacobs successfully abridged his efficient and effective approach into what today is known as *Song and Wind*.

Jacobs on “Singing with the Lips”

Always motivate *Song and Wind*. Song is always vocal chords and buzz. Singing into the mouthpiece. That's what you must motivate. The fuel is the Wind. You should motivate the musical message like a singer. If you order Wind, you don't know what's going to come out. It's pot luck. Maybe it will be good maybe it will be bad, but you are not in charge. You have to order Song! Don't order Wind. Order the sound directly as your main product. There is no buzzing without blowing. It doesn't exist. You can't buzz without blowing. You don't have to worry about blowing. You have to instead put your money where it pays off. Vibration pays off. There is no sound without lip vibration. Just because you blow air, it doesn't mean that you are going to have lip vibration. Blowing by itself creates silence so, if you want sound, you have to order Song.

Make sure the singing is the first thing you do—not the lips and not the blowing. Like a singer, there are habits you have to form that have to do with taking charge of your music. In other words, you have to treat yourself as a vocalist. By that, I don't mean in terms of breath applications or specifics of vocal techniques, but in terms of using the voice in your head.

The lips become the vocal chords. *Sing with them!* Put the notes into the cup of the mouthpiece. By the time it reaches the throat of the mouthpiece it's success or failure because everything on the other side of the mouthpiece is acoustics. Put perfect notes into the mouthpiece!

Jacobs on Embouchure Structure and Function

The embouchure starts where the lip vibrates and radiates out to periphery. It doesn't start at the periphery and radiates inward. I want you to pay attention to the buzzing lip. Don't let your mind pay attention to a minor topic (like mouthpiece placement) while missing on a major one (music).

Other parts of your embouchure, such as the chin, are not as important in the beginning stages of development (Incidentally, the *mentalis* is involved in brass playing by pulling the lip down or pushing it up. However, avoid putting too much emphasis on this right away at the cost of leaving music out of the picture).

Remember to always form the embouchure based on how you think it's going to vibrate so it's not at the rim of the mouthpiece. That's simply a holding device. Intuitively, you might be moving towards the rim. In the psychology of it, the embouchure shouldn't radiate in from the rim just as my bass fiddle playing shouldn't radiate from the shoulder to the fingers. It should radiate from the finger back to the shoulder. We want the vibrating part of the embouchure to be your endeavor. Not the rim aspect in, but the buzzing aspect out. Set the lip to where it's going to vibrate.

The lips are quite complex in structure. The lower lip starts back in the upper part of the cheek area. The top lip starts in the lower part of the cheek area. Interwoven in between the large muscle groups you have feeding up—like a basket weave—all sorts of muscle groups (quite small) that have to do with the protraction and retraction of the lip. You have to have a fresh cadaver to study those small muscles because after the cadaver dries out, the small muscles will be very difficult to define. The small muscles are outclassed by the mass of muscle fiber of the *obicularis oris*. To put them into function, you have to use a rim as isolation pressure.

Useful One-Liners:

1. Music is always a combination of air and the embouchure buzzing.
2. You must protect your entry notes by having a clear mental picture of how those notes sound.
3. Artist must play note by note so their audience can hear the phrase.
4. Singing is what develops the music centers in the brain.
5. There is no better way to improve your brass playing than the study of *solfege*.
6. What comes out of your horn is a mirror of what is in your head.
7. A brass instrument is merely an acoustical device so the brass player must put perfect notes into it.
8. Playing out of tune is more important than missing a note because the latter is an indication that you are not aware of your pitch while missing a note might be an accident.
9. So many brass players get in trouble because they spend too much time in the extremes of their instrument and before they know, their norms disappear.
10. The lip muscle will follow what is in your head. In other words, the form of your embouchure will be based on the pitch you are singing in your head.

Simple Pieces of Advice

1. Imitate Great Players
2. Breathe
3. Think of each pitch you play
4. Buzz!
5. Be a Storyteller of Sound

About Luis E. Loubriel, D.M.A.

Luis E. Loubriel is a trumpeter, music teacher, and researcher who has performed with the Minnesota Orchestra, The Canadian Brass Quintet, and the Artie Shaw Orchestra, among others. He earned a B.M. and M.M. in Trumpet Performance from Northwestern University in Evanston, IL and a D.M.A. in Trumpet Performance and Literature from the University of Illinois at Urbana-Champaign. He has written nine books—including *Lasting Change for Trumpeters* and *Brass Singers*—and various articles about brass performance and pedagogy. He currently serves as Chair of the Department of Music and Associate Professor of Music at Benedictine University in Lisle, IL.

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Various Body Types

Your body type will affect your air capacity. In general, people who have long torsos and short legs will have a larger lung capacity. Even though there is a large difference in the air capacity people have, everybody is capable of playing beautiful music regardless.

Players with small lung capacities need to make sub-phrases out of a long phrases. In other words, the player will need to breathe more often. Rules are meant to be broken, but in music they have to be broken with wisdom. For example, a tuba player will need to breathe more than a trumpet player, so the rule of not breaking a phrase in half will need to be broken. Don't follow too many rules.

To use your lung capacity, you have to breathe in full movements (full length of muscle movement). During respiration we fill-up from about 35% TLC (total lung capacity) to about 80% TLC and that constitutes an enormous change in your body. I want you to make that change—from much smaller to much larger—when you breathe.

Breathing Exercise 1:

Breathe in keeping your mental focus at the tip of your mouth because this is where you have the most nerve sensors (you also have nerve sensors in the chest, but they are subtle). Make guesses on how much air you have just taken in. Then fill up a “test lung” [breathing bag] and see how much you actually took. Repeat this exercise several times.

Breathing Exercise 2:

Take a full breath “from tip to frog” (empty to full) and watch your body movements (You can use the test lung or, if you don't have a test lung, repeat only three times to avoid hyperventilation). Then divide your breath into thirds. Each third has to have a sufficient pause for you to self examine. Now, make a guess as to how much air you have in your lungs.

The next step requires to put your hand on your mouth and, as you exhale one third of your breath, move the hand forward one third of the way. Then you let out the second third and you move your hand forward one more third. Repeat this exercise and let out two-thirds and take one third back in (all while moving your hand back and forth accordingly). This way you will learn specific quantities when inhaling air.

How to do Breathing Exercises

Jacobs recommended various breathing exercises to be done away from the trumpet for the purpose of establishing positive breathing functions. He said:

When doing breathing exercises, you should be in front of a mirror (naked from the waist up). You should observe (without self analyzing) your body movements as the air moves in and out. Create a mental picture of yourself. Achieve maximum changes—from small to big—going from empty to full (tip to frog) following no rules (e.g., allow your shoulders to raise).

By observing yourself breathe, you'll learn faster because you are multiplying the senses. (Incidentally, by using the sense of sight, while doing the breathing exercises, you will also cancel out your sense of feel).

Lasting Change is the constant development and maintenance of the fundamentals of brass playing:

Lasting change means that you have had success at some point with something and obviously if you have had success it must be useful to apply those things in a consistent manner. Unlike some other skills, in trumpet playing you also have to go to the basics because that's part of our training. You can understand a lot about swimming and running, but if you don't swim or run, what good in your knowledge of it? It's the same with trumpet playing. Practicing the basics has to remain a very important part of your motivation as a player. You have to incorporate the basics into your playing so they become a part of your musical personality.

Vincent Cichowicz (former Arnold Jacobs student)

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Scholar Publications – ARNOLD JACOBS'S LEGACY; BRASS SINGERS: THE TEACHINGS OF ARNOLD JACOBS; LASTING CHANGE FOR TRUMPETERS - www.scholarpublications.com

Summit Records – LEGACY OF AN ARTIST; PORTRAIT OF AN ARTIST - www.summitrecords.com

Windsong Press - ALSO SPRACH ARNOLD JACOBS; ARNOLD JACOBS: SONG AND WIND - www.windsongpress.com

Why TubaPeopleTV?

Why does TubaPeopleTV exist? Why is TubaPeopleTV “All things Arnold Jacobs! All of the time”?

The answer is found in Jacobs’ pedagogical approach with each of his students. Arnold Jacobs was well known for tailoring the curricular content of a lesson to the student who was in the room with him at that moment. Mr. Jacobs did not have a teaching method through which each student was sequenced. Instead his teaching was governed by two principles: song and wind. Have a song in the head, and blow wind from the lips. Some may try to capture or glean a method from his pedagogy, but the truth about the Jacobs method is that there was no method at all. His teaching was completely based upon the individual needs of the student. As a result, each student who encountered Arnold Jacobs in a lesson received his/her personalized slice of Jacobs’ “pedagogical pie.”

The objective of TubaPeopleTV (TPTV) is to document on video as many of those slices as possible. To date, TPTV interviews span Jacobs-student experiences beginning in the late 1940s and covering each decade until Jacobs’ passing in 1998. In all, six decades of Jacobs’ teaching are represented in this project. While there are often common pedagogical strands intertwining from one interview to the next, in each episode there is usually at least one piece of information that was given by Jacobs to that student, specifically for that student; one “nugget” that helped to send the student away performing at a significantly improved level than when s/he entered the studio. Song and Wind were Jacobs’ guiding principles, and directing each student to the realization that looking for answers found in simplicity rather than complexity was the undercurrent upon which each lesson sailed.

For more information about TubaPeopleTV go to:

<https://www.youtube.com/user/TubaPeopleTV/feed>

Michael Grose - University of Oregon

ARNOLD JACOBS RECONSIDERED

Reflections on
a Legacy at the
Centennial of
His Birth

*By Frank Byrne
and Michael Grose*



THE 100TH ANNIVERSARY OF ARNOLD JACOBS'S BIRTH PROVIDES AN opportunity to remember and re-examine his legacy. Marking a centenary also risks placing Jacobs in a mythic status like that of golfing legend Ben Hogan. If the reader asks "Ben who?" then you know what the authors have experienced in speaking to audiences who never studied with, much less heard Arnold Jacobs perform with the Chicago Symphony. Is the Jacobs legacy nostalgia or urban myth? **The answer is no.**

Our media-dominated culture worships the new and, in so doing, trivializes the past. One could imagine Arnold Jacobs being categorized with a giant like Thomas Edison—revered but not terribly relevant. In fact, Arnold Jacobs was a visionary and groundbreaking teacher and performer. He was to his musical peers as Tesla was to Edison. He was decades ahead of his time in his musical philosophies, and he helped transform how to make and understand music.

Arnold Jacobs understood people in their humanity, their physiology, and most importantly their musical minds. While science has taken quantum leaps in the past century, human beings are still “wired” similarly and their body systems still function in the same way. The teachings of Arnold Jacobs are as relevant today as they were in the 1960s when his teaching took off—even more so because Jacobs was very advanced in his application of techniques that have come to be understood as integral to training and remapping the brain.

All attempts to capture the essence of Arnold Jacobs (including this article) are limited because there was not a single Jacobs method that can be packaged and boxed for our convenience. Phrases like song and wind are only part of a larger picture. Arnold Jacobs was not about slogans or gadgets, or about York tubas and breathing. Jacobs’s teaching was about one thing only: music. He knew that it was the musician who plays the instrument, the latter often described by him as a “stupid piece of brass that has no brain.” The instrument is a tool of expression and the body an animating mechanism to create the vibration that is resonated in the instrument. But all this begins in the brain, and it is here that Jacobs had the ultimate revelation that made him unique. There had first to be a compelling musical message in the mind of the musician.

His most rudimentary precepts are incredibly profound. He did not want us to discuss being a brass “player” lest it imply that we were technicians operating a machine. He wanted us to be musicians, artists, and most of all communicators of music to an audience. His knowledge of physiology and anatomy was encyclopedic, but all placed in service of the art form and the act of communication. He knew it all and could explain it with stunning eloquence, but would be the first to say, “I don’t care whether you do it ‘right or wrong,’ I just want you to sound better than anyone else.”

Northwestern University professor Rex Martin, a longtime Jacobs student, wrote, “Mr. Jacobs had a complete mastery of musical communication. Everything that he worked on with his students was to help them to communicate musical ideas to an audience. As he defined it, this was the psychology of performance. Learning to think like a great artist was the most important step to becoming a great artist.”



A young Arnold Jacobs with York CC tuba

Some skeptics have tried to characterize Jacobs’s philosophies as one step above the “think system” of The Music Man’s Professor Harold Hill. Not only are such attitudes ignorant, but they miss the essence of what Arnold Jacobs lived to share—making music can be a great joy if we only get out of our own way. Would you like to experience that joy and play much better with greater ease than ever before? The answer is Arnold Jacobs.

Decades before the power of visualization was embraced at the highest levels of professional sports, Jacobs was preaching that gospel from the basement of his modest home on South Normal Avenue in Chicago. Visualization and the mental aspect of world-class performance began to be known in the 1970s when it was observed in Soviet Olympic athletes, but it now is considered essential among top athletes. World champion golfer Jack Nicklaus said, “I never hit a shot, not even in practice, without having a very sharp in-focus picture of it in my head.” It is this very concept of brain/body connection that Jacobs understood before most others in music.

Jacobs’s studies of psychology revealed that the musical message must dominate, with over 90 percent of mental concentration devoted to the message, and a small fraction to anything else. As performers, we are too often caught thinking about how it feels vs. how it sounds. We become focused internally and the musical message is drowned out because we analyze while trying to perform. Communication to another person is thwarted in our earnest effort to produce the notes. We have become technicians and not communicators.

Arnold Jacobs was a natural musician with great innate talent that cannot be denied. When he learned as a child to play bugle calls by ear, imitating the notes played by his mother on the piano, he began training himself to respond to sound and pitch, not to lip tension. Imitation was one of Jacobs's most important concepts, for it demanded that there be something to imitate: a musical sound, a performance, or a recording. Consider this simple illustration that you can try. Imitate an accent or dialect using your voice. Maybe it's a British accent, or a faux-French accent, or a TV personality with a distinctive voice. Just do your best to imitate the sound of that voice. Now ask yourself, how did I do that? You recalled the sound of that accent in your mind and, using your ability to speak, altered your voice to try to match that accent or voice you had in mind.

Learning to be fine musicians uses the same methodology, but first demands that we program our brains with superb musical role models. Jacobs would often say, "Play this like Bud Herseth would play it," or he would take the student's tuba, demonstrate something, and ask the student to imitate him, or he might sing a phrase with his marvelous, resonant voice and ask you to imitate that. Jacobs heard great music making from the time he entered the Curtis Institute at 15 years old and was shaped by that, as well as by

repeatedly taking the class on phrasing and solfege taught by Philadelphia Orchestra principal oboist Marcel Tabuteau. Jacobs passed the class but took it again every year he was at Curtis to get further steeped in the artistry that was being shared. Jacobs was a brilliant solfege artist who could sing anything, thereby giving him a perfect concept of the pitch he wanted to produce. And beyond pitch, there was a sophisticated concept of the attack, tone color, and every other facet of artistry. Jacobs had a vast musical vocabulary of shading and color in his playing, and it made his tuba playing thrilling.

There were and are today many excellent tuba players, but those who know Jacobs's playing intimately would agree that not only was his playing superb, it was uniformly thrilling, whether a simple two-note solo passage in *Also Sprach Zarathustra* or the vibrant foundation to massive chords in a Bruckner symphony. It was a spine-tingling, larger-than-life presence that animated the entire brass section of the CSO and thereby the orchestra. Following a performance of Bruckner's *Symphony No. 6* conducted by Rafael Kubelik, one of Bud Herseth's students commented to Mr. Herseth about how impressed he was by the playing of Arnold Jacobs. Herseth smiled and responded, "It's like he has his hand in the small of our back, gently urging us forward."

Jacobs's consistent high standards and inspiring musicianship earned the admiration of the world's greatest conductors and his legendary colleagues. The great Fritz Reiner thought Jacobs was the greatest tuba player in the world. Guest conductors of the CSO swooned over his playing and regularly tried to recruit him. Horn virtuoso Philip Farkas said he'd never heard a tuba player like Jacobs, and longtime CSO principal oboe Ray Still considered Jacobs not only one of his musical inspirations but the most important teacher he ever had. Jacobs's longtime CSO colleague, bass trombonist Ed Kleinhammer, said that sitting next to Jacobs was "a keyhole view into heaven."

What generated this great respect and even veneration? It didn't hurt that Arnold Jacobs was unfailingly kind, patient, and courteous to everyone from a famous player walking into his studio to the elevator operator at the Fine Arts Building, where he had his studio in later years. But aside from the personal qualities of this great man, it was his remarkable and thrilling musicianship that earned the highest accolades.

Jacobs taught hundreds of students over the decades. Students of virtually all wind instruments came to him for guidance, frequently saying that they never played as well or with as much ease as they did in his presence. He had the ability to inspire and get you quickly to focus on your musical message. If there was a physical issue with breathing or tension that was inhibiting the student's ability to move

air, he addressed it away from the instrument using gauges and devices to provide a visual cue. It was both effective and simple: If you control the ball, you are controlling your air. But the emphasis was on moving the ball (the product), not on how you did it.

Herein lays one of the great paradoxes of the Jacobs philosophy. It is incredibly simple, but not easy to change long-held habits that hold a player back. Playing a musical instrument, to use Jacobs's lexicon, is a series of conditioned responses developed through a trial-and-error process in response to various stimuli. Most players came to Jacobs with conditioned responses that were getting in their way. They substituted tension and pressure for wind (air in motion). They played by pushing valves vs. conceiving of a clear pitch and sending that into the brass instrument. They

Jacobs's teaching was not magic ...It was a scientifically-based, musically-oriented, and eminently practical way to allow people to realize their potential as musicians.

substituted moving their body for taking a full, seamless breath. Some people could play in spite of these bad habits, but none reached their potential until new habits were developed over time—new conditioned responses developed to a new set of stimuli. Jacobs's concept of teaching not by breaking old habits but replacing them with new, better habits was an early musical application of what we know today as neuroplasticity.

Science has affirmed that the human brain can reorganize itself by forming new neural connections as a result of experience. These changes happen by learning a new way of thinking about and doing something—such as taking a breath—and creating a new, better habit. Want to take a full breath? Jacobs advised to simply suck air at the lips and let it go where it will. Suction without friction is the correct cue to motivate a good breath versus making a shape change in the body. Trying to play with inadequate air created its own set of tensions and made a full, resonant sound impossible.

Through careful practice and repetition, the new way would eventually replace the old habit and create a new conditioned response and a new pattern of neuronal activity. One of Jacobs's frequent comments was, "Don't correct what's wrong; go for what's right," and this was reinforced

by urging students to rehearse success and not failure in practice. Dr. Frank Diaz, a music educator who has written numerous scholarly articles on the psychology of music, said, "Jacobs's notions on creating new habits rather than erasing old ones, and on using top-down approaches (mind controls meat) as a way of creating these new neural maps were insightful."

Jacobs met each student where he or she was and adapted his teaching techniques to whatever that student needed most. There was no single, immovable "Jacobs method," and for that reason he resisted writing a textbook. Of course there were common problems that presented themselves, but how he addressed them and the words and images he used with each student were unique.

Jacobs's teaching was not magic or new-age mysticism. It was a scientifically-based, musically-oriented, and eminently practical way to allow people to realize their potential as musicians. And while the techniques varied student-to-student, what did not vary was the imperative for quality at all times: quality in tone, intonation, interpretation, and telling a story with music. Notes were not enough. There had to be a story, a narrative expressed via the music. The musical line had to go somewhere, and for that reason he demanded that even simple exercises in the Arban book be played with musical direction. Whatever it was, the emphasis was on quality.

Jacobs calibrated his musical demands to the ability of the student. If he had to begin with whole and half notes, they would be the finest whole and half notes with wonderful tone, perhaps in a Bach chorale or a great hymn. With repetition over time, excellent new habits would be built as a foundation for more sophisticated music, slowly developing the art form note by note. And he advised, "Don't practice, always perform." Jacobs said, "You should engage in the deliberate act of story-telling each day you practice." Make it mean something.

Asking a brass player to play on the mouthpiece would not only upset old habits and reorient the thinking, but would immediately solidify the connection between the pitch in the head and the pitch in the buzz, exposing a disconnect not as evident with the mouthpiece in the horn. Encouraging his students to play very familiar melodies on the mouthpiece assured there was a strong musical stimulus guiding the buzz. There was no doubt that the student knew the tune to "Happy Birthday," so he might start there. With that clear mental image of the melody, by trial and error the student learned to play that simple tune on the mouthpiece with accuracy and clarity, building new and more productive habits. At the same time, the student began moving much more air, and tension in the torso went away. Over time, more complicated songs and even solos could be buzzed.

that the Jacobs legacy is hagiography or has been enlarged in death, it is not true. He can be sincerely appreciated even with knowledge of his humanity. He was not always very organized in his personal life. Remarkably dedicated to his wife, Gizella, he said that he should have devoted more time to his son. How many other parents might echo his words? The physiology and psychology of music became his job, his hobby, and his obsession, but there are also countless examples of his kindness and personal generosity to so many of his students, not to mention neighbors and friends. He cared about people and had a positive disposition that brightened the lives of those he knew. We can understand his complexity while still giving all respect and credit for his revolutionary approach to music.

Arnold Jacobs was a marvelous musical role model who can continue to inspire for generations to come. His teaching left an indelible mark on the many whose lives he changed. Through his many great CSO recordings, we get a glimpse of his amazing artistry that, if we could magically hear it live again today, would thrill and motivate us even more. His greatest legacy, and the one that would please him the most, is that we aspire to his level of excellence in music and, most importantly, that we capture and emulate the joy that he radiated in every note.

Frank Byrne is Executive Director of the Kansas City Symphony. Prior to his current position, Byrne was an administrator and periodic tubist with "The President's Own" United States Marine Band in Washington, D.C. His longtime studies and association with Arnold Jacobs led him to create the Portrait of an Artist and Legacy of an Artist tribute CDs, both available on Summit Records.

Michael Grose joined the University of Oregon music faculty in 2001 as Associate Professor of Tuba and Euphonium. Previously he was principal tuba of the Savannah Symphony Orchestra (1986-2001) and the Hilton Head Orchestra (1990-2001). Grose received his Bachelor's and Master's degrees from Northwestern University, where he was a student of Arnold Jacobs beginning in 1981. After graduation, he continued his private study with Jacobs until 1998. Before assuming his position in Savannah, Grose was a tubist with the Civic Orchestra of Chicago. He has performed with the Chicago, Baltimore, Atlanta, Milwaukee, Honolulu, Charleston, and Jacksonville Symphonies, and the Boise Philharmonic. He is a regular substitute with the Oregon Symphony and Oregon Ballet Theatre orchestra.

Jacobs said that the horn was only a big megaphone that amplified and colored the buzz that was being sent in, so he encouraged students to get the finest sound on the mouthpiece alone. This redirection of focus put the attention on pitch, sound, and music without the student being aware of what was happening.

It was genius. Through his study of medicine and psychology, Jacobs knew how to put the emphasis where it belonged—on developing the musical mind of the player. He knew how to teach change in form or function through music, not vice versa. If something needed to improve in the physical act of playing, there was always an aural motivation. With articulation, it was done with speech. He would assign a musical challenge that would create the physical response. If you needed to evaluate your playing overall, he would have you record it and listen to it later, putting a wall between the acts of making statements (performing) and asking questions (evaluating). Jacobs did the same in his own practice by recording himself frequently.

Jacobs died in 1998, a decade after retiring from his 44-year career in the Chicago Symphony. He left huge musical shoes to be filled, and no one understood this better than Gene Pokorny, who said upon being offered the job, "Nobody 'replaces' Arnold Jacobs." If the reader imagines