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**VINCENT CICHOWICZ, VINCENT DIMARTINO, AND
ARMANDO GHITALLA: THREE AMERICAN
TRUMPET MASTER TEACHERS**

By

Bradley Kent Sargent

**A Dissertation Submitted to
the Faculty of The Graduate School at
The University of North Carolina at Greensboro
in Partial Fulfillment
of the Requirements for the Degree
Doctor of Musical Arts**

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Approved by


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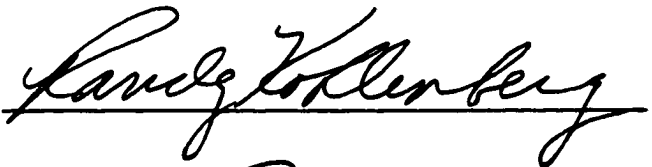
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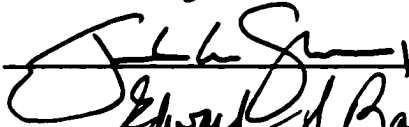

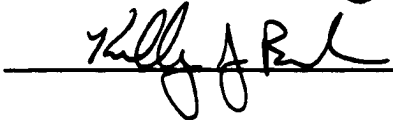
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APPROVAL PAGE

This dissertation has been approved by the following committee of the Faculty of the Graduate School at the University of North Carolina at Greensboro.

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PREFACE

Trumpet pedagogy in the United States significantly changed throughout the twentieth century, both in the sophistication of instructional methods and in the increased variety of performance opportunities for trumpeters. The twentieth century saw the use of the trumpet extensively in venues such as jazz and commercial music, and the techniques required to play much of the later twentieth-century literature for trumpet have made demands on the trumpeter which did not exist earlier in the century. Through their ideas about trumpet pedagogy and their skills in performance, three celebrated trumpeters, Vincent Cichowicz (b.1927), Vincent DiMartino (b.1948), and Armando Ghitalla (b.1925), have influenced countless trumpet teachers and performers in the United States.

Although many other American trumpet pedagogues are deserving of inclusion in this document, the choice to study these three teachers and performers was determined by the combination of their recognition in the field of trumpet instruction and the possession of performance standards indicative of an artist of international stature. Each of the three subjects has received numerous awards and accolades as both teachers and performers.

Cumulatively encompassing most of the twentieth century, the careers of Cichowicz, DiMartino, and Ghitalla lend credence to a study of them as influential masters of twentieth-century American trumpet teaching. Presented are descriptions of their teaching methods and teaching styles revealed through personal letters, interviews, published and unpublished written works, and interviews with former students. The

intent has not been to compare the methodologies of the subjects but rather to describe the general characteristics of each teacher separately. The result has been the finding of a common thread among three divergent approaches in highly successful teaching.

Although extensive biographical information has been beyond the scope of this document, pertinent background information has been included to illustrate the influence of the subjects through performance and pedagogy of an American style of trumpet instruction. Finally, the document is intended to serve as a resource for trumpet teachers, performers, and students that is focused upon the heritage and modern practice of trumpet pedagogy carried through the lives and careers of Cichowicz, DiMartino, and Ghitalla.

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**SARGENT, BRADLEY KENT, D.M.A. Vincent Cichowicz, Vincent DiMartino, and Armando Ghitalla: Three American Trumpet Master Teachers. (2000)
Directed by Dr. Randy B. Kohlenberg. 83 pp.**

Trumpet teaching and performance developed significantly during the twentieth century both in the number of performers and the sophistication of teaching methods. Through their teaching and performance practices, three notable teachers, Vincent Cichowicz (b.1927), Vincent DiMartino (b.1948), and Armando Ghitalla (b.1925), have influenced virtually every trumpet teacher and performer in the United States and many others abroad. This study presents in a single source a description of their careers and teaching techniques for performers and educators who are concerned with the perpetuation of effective trumpet teaching methodologies.

Cichowicz was influenced strongly by his earliest teacher, Renold Schilke (1910-1982), as well as fellow musicians with whom he played as a member of the Chicago Symphony Orchestra. Those influences included Arnold Jacobs (1915-1998), Adolph Herseth (b. 1921), and Philip Farkas (1914-1992). In his lessons, Cichowicz emphasized musicality through physical efficiency as it is achieved through proper air flow and the expenditure of effort without unnecessary tension in the body. He is known to be a teacher who treated students with great respect.

DiMartino's approach to trumpet methodology focuses upon the ability of all students to function as professionals in music. Younger students follow a detailed curriculum which assists in the identification and strengthening of weaknesses, thereby creating a self awareness which empowers students in problem-solving skills. DiMartino

emphasizes experimentation in practice which leads to physical efficiency in performance. He is known as an untiringly enthusiastic and positive teacher who inspires an incomparable work ethic and reinforces a sense of community among students.

Ghitalla was strongly influenced as a child by recordings of cornetist Del Staigers (1898-1950), opera virtuosos such as Enrico Caruso (1873-1921), and others. His admiration of vocal technique was apparent in his playing and teaching, and many students recall a remarkable singing quality in his tone. Ghitalla adjusted his curriculum to fit the needs of individual students, and had a particular interest in the challenges associated with the proper function of the embouchure. He is known by his students to be a person who offers immense support to those who expend the greatest amount of effort in mastering the challenges associated with trumpet performance.

CHAPTER I

INTRODUCTION: CICHOWICZ, DIMARTINO, AND GHITALLA

Vincent Cichowicz

Vincent Cichowicz (b. 1927), Professor Emeritus at the School of Music at Northwestern University in Evanston, Illinois, began his professional playing career at the age of seventeen as a member of the Houston Symphony Orchestra (1944-1945). After serving in the 5th Army Band in San Antonio, Texas, Cichowicz moved to Chicago where he attended Roosevelt University and studied with Renold Schilke (1910-1982). In 1949 and 1950, Cichowicz played principal trumpet in the Chicago Civic Orchestra and studied with the Chicago Symphony Orchestra's principal trumpet player, Adolph Herseth (b. 1921). Cichowicz became a member of the Chicago Symphony Orchestra and Chicago Symphony Brass Quintet in 1952, playing fourth trumpet until 1960, when he acquired the position of second trumpet. He remained a member of the orchestra until 1975, when he was succeeded by former fourth trumpet, Charles Geyer (b. 1944). Cichowicz began teaching at Northwestern University in 1959, but did not become a full-time faculty member of that institution until September, 1974.¹ His publications are numerous, and he was a founding member of the International Trumpet Guild. Today, after his association with the National Youth Orchestra of Canada, having conducted clinics and workshops in

¹Keith C. Clark, "Trumpet Sections of American Symphony Orchestras: The Chicago Symphony Orchestra," *Journal of the International Trumpet Guild* (December 1983): 17.

the United States, Canada, Japan, and Europe, and serving as a member of the Chicago Symphony and faculty member at Northwestern University, Cichowicz is regarded as one of the world's foremost experts in brass pedagogy.

Vincent DiMartino

Vincent DiMartino, born on July 23, 1948 in West Babylon, New York, has been recognized as a preeminent classical and jazz artist in addition to being a well-respected music educator and trumpet pedagogue. He has performed and recorded with many distinguished symphony orchestras, including those in Cincinnati, Buffalo, Santa Fe, North Carolina, Orlando, Baton Rouge, and Rochester. As a solo recitalist, DiMartino has performed in England, Sweden, Norway, and Japan. He has premiered many works for trumpet and has produced both classical and jazz recordings, including a 1997 compact disc, *The Art of the Transcription*, which was distributed to more than seven thousand members of the International Trumpet Guild. Other recording projects have included *Trumpet Summit* (1995) with artists Allen Vizzutti (b. 1952), Bobby Shew (n.d.), and the Summit Brass, and recordings with the Northern Illinois University Wind Ensemble, the Lexington Brass Band, and the Brass Band of Battle Creek. DiMartino has performed in the capacity of lead and solo trumpet in the Lionel Hampton Band, the Chuck Mangione Band, the Clark Terry Band, and the Eastman Arranger's Holiday Orchestra. He has performed as guest artist with some of the nation's finest college jazz ensembles, and has presented performances and clinics at over 100 colleges and universities, including such notable institutions as the Berklee College of Music (Boston, Massachusetts), the Boston

Conservatory, the Cincinnati Conservatory, the Eastman School of Music (Rochester, New York), the New England Conservatory (Boston, Massachusetts), Northwestern University (Evanston, Illinois), the Royal Academy of Music (London, England), and many other institutions in the United States and abroad. DiMartino also has performed as a soloist at the Ellsworth-Smith international solo competition and has performed with the University of North Texas One O' Clock Lab Band at the Carmine Caruso international jazz solo competition. The International Trumpet Guild (ITG), for which he has served as president and vice president, has featured DiMartino as an artist/clinician in major solo performances at numerous conferences worldwide, including conferences in Louisiana, Colorado, New Mexico, and London, England. He was a featured artist on the 20th Anniversary International Trumpet Guild/10th Anniversary Summit Brass *Brassfest*, the 1997 ITG conference in Sweden, and the 1998 ITG conference in Lexington, Kentucky. DiMartino is also the only person to have adjudicated both major jazz and classical trumpet solo competitions, including the Ellsworth-Smith and Carmine Caruso international solo competitions. ²

Following his graduation from the Eastman School of Music in 1972, DiMartino became a member of the music faculty of the University of Kentucky, where he taught until 1993. DiMartino accepted an appointment as distinguished artist in residence at Centre College in Danville, Kentucky, where he has served as the W. George Matton Distinguished Professor of Music and has taught trumpet, brass and jazz ensembles and

²Vincent DiMartino, Press biography, 26 December 1999.

jazz history, in addition to duties as coordinator of the Centre College instrumental music program.

Armando Ghitalla

Armando Ghitalla was born in Alpha, Illinois, June 1, 1925, and was reared on a small farm in Knoxville, Illinois. Although his family was not particularly musical, Ghitalla noted that his father had a characteristic exuberance for playing the concertina, and this enthusiasm lingered in his own musical life in later years.³ Ghitalla began playing cornet at age seven, and remembered being influenced by a 78 rpm recording of cornetist Del Staigers (1898-1950) performing *Carnival of Venice* and *Napoli* with the Goldman Band. He also noted that in later years, opera singers Enrico Caruso (1873-1921) and Ponselle (n.d.) were inspiring.⁴ During his high school years, Ghitalla attended the Interlochen Music Camp in Interlochen, Michigan, where he studied trumpet with Pattee Evenson (b. 1910). Ghitalla's parents were unable to pay his tuition at Interlochen, so Ghitalla's attendance at the camp was made possible through a work-study agreement and a tuition payment from his high school Latin teacher, Jane Anderson.⁵ Following his summer at Interlochen, Ghitalla began his undergraduate education at Illinois Wesleyan University in Bloomington, Illinois in the fall of 1942. After attending Illinois Wesleyan for one year, Ghitalla was drafted into the United States Navy, where he spent three years (1943-1945) during World War II. Following his naval duties, he began attending the

³Michael Tunnell, "Armando Ghitalla: Master Trumpeter, Master Teacher, Master Musician," *Journal of the International Trumpet Guild* (May 1997): 5.

⁴Armando Ghitalla, Letter to the author, 14 November 1999.

⁵Armando Ghitalla, Interview by author, 19 January 2000.

Juilliard School in New York in 1946, financed by his benefits as a veteran. At Juilliard, he studied trumpet with William Vacchiano (b. 1912), who held the position of principal trumpet in the New York Philharmonic. Ghitalla credited Vacchiano with his success in winning principal trumpet positions in the New York City Ballet and Opera Orchestra and in the Houston Symphony (1949-1950) while he was a student at Juilliard.⁶ He received the Bachelor of Science degree from Juilliard in 1950.⁷

Ghitalla's career is highlighted by positions he held as principal trumpet in the New York City Opera and Ballet Orchestras (1948-1949), the RCA Recording Orchestra⁸, soloist with the Band of America, conducted by Paul LaValle (1908-1997),⁹ and principal trumpet of the Houston Symphony (1949-1950) before serving as principal trumpet and soloist in the Boston Symphony Orchestra and the Boston Pops Orchestra (1951-1979).¹⁰ His tenure with the Boston Symphony encompassed a total of twenty-eight years, fifteen of which were spent in the position of principal trumpet. During thirteen of those twenty-eight years, Ghitalla also played in the position of principal trumpet of the Boston Pops Orchestra.¹¹

Ghitalla performed frequently as a soloist and chamber musician with the Boston Symphony from the 1950s through the 1980s in performances of works such as J. S.

⁶Amando Ghitalla, Interview by author, 19 January 2000.

⁷Armando Ghitalla, Letter to the author, 26 January 2000.

⁸Douglas Yeo "Trumpet Players of the Boston Symphony, 1881-1990: A Pictorial History," *Journal of the International Trumpet Guild* 15 (December 1990), 22-3.

⁹Armando Ghitalla, Letter to the author, 26 January 2000.

¹⁰R.C. Hammerich, "Soloists Draw Cheers," *Union* (Springfield, Massachusetts), 4 August 1979.

¹¹Armando Ghitalla, Letter to the author, 26 January 2000.

Bach's (1685-1750) Cantata 51, *Jauchzet Gott in Allen Landen*, Aaron Copland's (1900-1991) *Quiet City*, Igor Stravinsky's (1882-1971) *L'Histoire du Soldat*, F. J. Haydn's (1732-1809) *Concerto in E-flat*, J. N. Hummel's (1778-1837) *Concerto in E*, Michael Haydn's (1737-1806) *Concerto in C*, and Bach's *Brandenburg Concerto No. 2*.¹²

Although frequently known among trumpet players as a monumental work in chamber literature, the latter work was performed by Ghitalla, according to a concert reviewer, "with exemplary control and artistic restraint."¹³ Another reviewer, after hearing Ghitalla's performance of Hummel's *Concerto in E* at Tanglewood, wrote the following about his abilities: "Ghitalla is a trumpeter of sensitivity as well as dexterity, and the simple melody assigned to him during the middle movement floated with a clean and burnished gleam."¹⁴ The same reviewer noted, after hearing Ghitalla's performance of Haydn's *Concerto in E-flat*:

His playing . . . was characterized by impeccable technical quality and especially by a tone quality that was unusually smooth and full. . . . It would not be inappropriate to use the word beautiful where brilliant more often appears in descriptions of trumpet tone.¹⁵

Haydn's *Concerto* was played frequently by Ghitalla, who was responsible for the work's Boston Symphony premiere during a concert at the Tanglewood Music Center in the

¹²Boston Symphony Orchestra Archives, List of solo appearances with the Boston Symphony.

¹³Dorothy Stowe, "Crowd at Tanglewood," *Times* (Hartford, Connecticut), 1 July 1972.

¹⁴R. C. Hammerich, "Previn and BSO Mesh Smoothly," *Morning Union* (Springfield, Massachusetts), 6 August 1977.

¹⁵R. C. Hammerich, "Soloists Draw Cheers," *Union* (Springfield, Massachusetts), 4 August 1979.

summer of 1954. The composition received acclaim from the Tanglewood audience, and a reviewer wrote about Ghitalla's performance:

If Roger Voisin's tone can be thought of as wrought of silver, Armando Ghitalla's is the golden counterpart. . . . Mr. Ghitalla's tone has a polished sheen; his phrases are drawn in balanced arcs; his technique produces a clear delineation of the notes, an accuracy of pitch.¹⁶

George Recker (n.d.), who formerly fulfilled the principal trumpet post in the Kennedy Center Opera Orchestra in Washington, D.C. (1972-1983) and current professor of trumpet at the University of Oregon in Eugene recalled a two-week period in which he was called to play second trumpet under Ghitalla in the Boston Opera Orchestra. He remembered Ghitalla's tone quality as the most poignant aspect of his performances. Recker recounted:

His playing was very lyrical. I was fascinated to hear someone who could impart such a singing quality to the instrument. Every note had direction and a remarkable and captivating vocal quality. In a sense, he was able to totally transcend the trumpet, and he was so musical I sometimes forgot that I was listening to a trumpet.¹⁷

A particularly notable solo performance of Copland's *Quiet City* was given by Ghitalla in 1987 with the Boston Symphony as part of a memorial concert upon the death of the BSO's principal, Andre Come (n.d.). The concert was organized as a joint project between two of Come's fellow trumpet players in the BSO, Peter Chapman (n.d.) and

¹⁶Harold Rogers, "Haydn Concerto on Esplanade: Ghitalla Trumpet Soloist with Woodworth Conducting," *The Christian Science Monitor*, 28 July, 1954.

¹⁷George Recker, Interview by author, 24 February 2000.

Charles Daval (b. 1956). Other artists included the Empire Brass quintet, with trumpet performer Rolf Smedvig (1952), and the incumbent principal with the BSO, Charles Schleuter. Roger Voisin (b. 1918) also participated in the memorial concert. Part of the significance of the memorial concert was fund-raising, which expedited the establishment of an endowment for a brass fellowship Come's name at the Tanglewood Music Center in Lenox, Massachusetts.¹⁸

Another significant milestone in Ghitalla's career was the performance of the first full-length trumpet recital in Town Hall, New York City, on March 23, 1958. The recital was particularly unique because Ghitalla performed American premieres of works that have become standard in trumpet repertoire: G. F. Handel's (1685-1759) *Suite in D* and Hummel's *Concerto in E*. Other works performed included *Légende* by Georges Enesco (1881-1955), *Quiet City* by Copland, and Paul Hindemith's (1895-1963) *Sonate for Trumpet and Piano*.¹⁹

Throughout his career, Ghitalla performed other solos with the Boston Symphony, London Philo-Musica, Houston Symphony, the St. Paul (Minnesota) Chamber Orchestra, and the American Wind Symphony, in addition to many other orchestras, wind ensembles, and bands. Including the 1958 solo recital at Town Hall in New York, he also presented a complete trumpet recital at Carnegie Recital Hall (1960), and many other

¹⁸Andrew L. Pincus, "A Tribute to a Late Colleague," *The Berkshire Eagle* 28 August 1987.

¹⁹Armando Ghitalla, Recital program, Town Hall, New York, 23 March 1958.

recitals, clinics, and masterclasses at symposiums, music festivals, and universities in the United States and internationally.²⁰

The list of new works premiered by Ghitalla is extensive and includes Alvin Lucier's (b. 1931) *Concerto* (1960), John Worley's *Concerto* (1955), Norman Dello-Joio's *Sonata* (1979), J. Sapiyevski's *Mercury Concerto* (1978) and *Arioso* (1988), William Perry's *Concerto* (1986), and Frank Ticheli's (b. 1958) *Concerto* (1990).²¹ He also premiered a work in 1956 by Boston Pops cellist, Jacobus Langendoen (1890-1973). The work, entitled *Puppet*, was composed specifically for Ghitalla. The conductor, Arthur Fiedler (1894-1979), described the piece as "a delightful bit of musical acrobatics, though technically demanding and difficult."²² Another work composed for Ghitalla by an orchestra member and premiered with the Boston Symphony was BSO percussionist Harold Farberman's (b. 1929) *Double Concerto for Single Trumpet* (1957). Although the work did not receive critical acclaim, Ghitalla's performance did. After the premiere of the concerto, a reviewer wrote, ". . . he wound the whole thing up with a piercing high F that brought down the house. What cannot this Ghitalla man do?"²³

Ghitalla's teaching positions have included posts at the Berklee College of Music (Boston, Massachusetts), The Hartt School of Music at The University of Hartford (West Hartford, Connecticut), Boston University, The New England Conservatory of Music (Boston, Massachusetts), and The Tanglewood Institute of Music (Lenox,

²⁰ Armando Ghitalla, Letter to the author, 26 January 2000.

²¹ Armando Ghitalla, Letter to the author, 26 January 2000.

²² *Evening Globe* (Boston), 13 June 1956.

²³ Harold Rogers, "Trumpet Soloist Comes Into his Own," *The Christian Science Monitor*, 27 June 1957.

Massachusetts).²⁴ After retiring from the Boston Symphony in 1979, he taught at the University of Michigan until his retirement in 1993. Then he accepted a teaching position at The Shepherd School of Music at Rice University in Houston, Texas, in 1994, where he has continued to serve as professor of trumpet. Ghitalla was awarded an honorary doctorate from Illinois Wesleyan University in 1994, and received both the Harold Haugh Teaching Excellence Award and The University of Michigan Alumni Teaching Award from The University of Michigan. He also received an honorary award from the International Trumpet Guild in 1993.²⁵

²⁴Armando Ghitalla, Letter to the author, 26 January 2000.

²⁵Ibid.

CHAPTER II

INSTRUCTIONAL APPROACHES

Vincent Cichowicz

Vincent Cichowicz (b. 1927) acknowledged that his earliest teacher was Renold Schilke (1910-1982), with whom he spent the greatest number of years as a trumpet student. Cichowicz gave credit for his further development to colleagues like his counterparts in the Chicago Symphony: Arnold Jacobs (1915-1998), Adolph Herseth (b. 1921), and Philip Farkas (1914-1992). Emerging from this background in pedagogy is Cichowicz's belief that the most salient issue in trumpet instruction is the importance of musical influences. He asserted that students must listen to a diversity of musical styles and genres. This includes a wide exposure to various musicians, not necessarily trumpet players.²⁶

When given the opportunity to elaborate on their most poignant memories of lessons with Cichowicz, many former students did not hesitate to illuminate his gracious qualities in all situations. Alan Ehnes (b. 1946), who now serves as Associate Professor of Trumpet and Chair of the Department of Applied Studies at Brandon University in Brandon, Manitoba. He received both undergraduate and graduate degrees at Northwestern University, where he was a student of Cichowicz. Ehnes remembered:

²⁶Vincent Cichowicz, Interview by author, 20 January 2000.

He was an incredible teacher and a charismatic person. He is highly intelligent, well-spoken, and was very thoughtful in his choice of language when he approached students individually. Although he never spoke overtly about it, he knew what was going on in the lives of his students, and in his own way he was a real psychologist.²⁷

Cichowicz addressed this psychological aspect of working with students and admonished that approaching students in a positive way is something that is currently lacking in trumpet teaching and music education in general. He suggested:

Students must have a supportive environment, and teachers must emphasize strengths in students. Teachers tend to spend too much time focusing on student weaknesses while overlooking the fact that other things are going well. I believe that students must keep a positive attitude, even when they encounter difficulty. It is very important for proper development.²⁸

This positive quality in Cichowicz's teaching style and in other areas of his life is readily apparent in the lives of his former students. Many former students credited Cichowicz with inspiration in other areas of music and life which went beyond trumpet performance. Art Brownlow (b. 1954), Associate Professor of Music at the University of Texas at Brownsville/Texas Southmost College studied with Cichowicz during his master's degree in trumpet performance at Northwestern University. Brownlow described Cichowicz as, "... a kind and respectful man of his students' playing abilities and of the students as human beings."²⁹ Allen Bachelder (b. 1939) held the post of principal trumpet in the St. Paul Chamber Orchestra for six years and has taught as Associate Professor of Trumpet at

²⁷Alan Ehnes, Interview by author, 27 February 2000.

²⁸Vincent Cichowicz, Interview by author, 20 January 2000.

²⁹Art Brownlow, Interview by author, 10 February 2000.

Virginia Tech University (Blacksburg) since 1977. He attested to Cichowicz's respectful rapport with students:

Cichowicz is a consummate gentleman. Working with him was delightful. He placed a high value on human qualities, and it showed throughout his studio. . . . Even when I failed to play my best, he had a way of criticizing that allowed me to leave the studio still feeling good about myself.³⁰

Perhaps the greatest illumination of the educational purpose behind Cichowicz's rapport with students was explained by Mark Camphouse (b. 1954), who studied with Cichowicz during the completion of his bachelor's and master's degrees at Northwestern from 1971 through 1976. Camphouse is an accomplished composer, conductor and trumpet player who has been a member of the faculty at Radford University in Radford, Virginia, since 1984. He composed *Lied for Trumpet and Piano* (Crown Music Press, 1983) in honor of Cichowicz. Camphouse connected the closeness Cichowicz shared with students to the students' musical and professional development. He remembered:

Vince was always dedicated and helpful to his students. His friendship went beyond creating better trumpet players, and our development as musicians went beyond the practice room. He was always a fine role model as a professional, and was conversant on a number of topics outside the trumpet. There is a lot more to him than just playing and teaching the trumpet.³¹

Cichowicz's techniques in acquiring greater physical efficiency on the trumpet and teaching those concepts to students is now well-known among many in trumpet pedagogy. His teaching of general musicianship and professionalism, however, was at

³⁰Allen Bachelder, Interview by author, 10 February 2000.

³¹Mark Camphouse, Interview by author, 8 February 2000.

least equal to his knowledge and abilities in the physical aspects of the instrument. The goal, in fact, of his connections in teaching all those aspects of trumpet performance, including the interpersonal relationships with his students, was to create a musical result.

The emphasis Cichowicz placed on musicianship as a part of his trumpet instruction is an area that is often overlooked by players who otherwise focus almost exclusively on the physical aspects of playing the instrument. Although Cichowicz was a master of teaching the physical actions necessary for trumpet performance, the goal was always a superior musical product. Camphouse began studying with Cichowicz during his freshman year at Northwestern University in the fall of 1971. After receiving his bachelor's degree in the spring of 1975, he continued his studies with Cichowicz and received a masters degree in 1976. Camphouse underscored that Cichowicz's main objective in his well-known pedagogical approach was the goal of making music. Physical approaches to the instrument, including technical studies, flow studies, and warm-up routines, although integral in every lesson, were merely Cichowicz's means of achieving a final musical product. Camphouse elaborated:

I have to stress that I think most of Vince's students overemphasized the pedagogical side of his teaching and did not focus enough on the music. Most students were too preoccupied with what Vince was saying about how to move the air. Although that is an important and necessary element of brass playing, the most important thing to me was that he always allowed the students to find themselves interpretively as musicians. . . . I never left a lesson with him saying: Boy, that was a great trumpet lesson! I did leave saying: What a great lesson in the art of music! ³²

³²Mark Camphouse, Interview by author, 8 February 2000.

Bachelder, who studied with Cichowicz during a sabbatical leave from his teaching duties at Virginia Tech University in 1989, connected Cichowicz's focus upon musicality to the physical and technical aspects of playing. He recounted, "Much of Cichowicz's teaching focused upon musicality through physical efficiency. The most musical way of playing was also the most efficient way of playing."³³

In terms of technical problems on the trumpet, Cichowicz explained that the root of most problems stems from a distorted concept of what a proper sound should be. He stated, "The technique of producing a sound influences everything. Articulation, endurance, flexibility, and range are heavily influenced by the method of tone production."³⁴ Tone production with efficiency and an absence of distortion represents a top priority in Cichowicz's teaching. His curriculum design is tailored so that each student may discover the most efficient method of producing a characteristic tone. Cichowicz admitted that his curriculum continues to be highly flexible throughout the student's undergraduate program of study in order to meet the individual needs of each student, although the basic studies were similar for most students. Those basic studies, explained Bachelder, were the basis for structure in lessons and in daily practice.

Bachelder said:

The order in which materials were addressed in the lessons and in daily practice still influences my teaching. We began each lesson with long tone studies, then progressed through the Clarke studies. The Rochut book was next, followed by etudes such as Bousquet or Brandt.³⁵

³³Allen Bachelder, Interview by author, 10 February 2000.

³⁴Vincent Cichowicz, Interview by author, 20 January 2000.

³⁵Allen Bachelder, Interview by author, 10 February 2000.

Camphouse described his lessons with Cichowicz as being highly structured and added that he was assigned etudes from Giuseppe Concone's (1801-1861) *Lyrical Etudes*, Theo Charlier's (n.d.) *36 Etudes Transcendantes*, orchestral excerpts, and Du Fresne/Voisin's text, *Develop Sight Reading*. Camphouse acknowledged gaining rhythmic proficiency from the Du Fresne/Voisin book, and commented about Cichowicz's teaching of rhythm from that text: "He made young players understand the essence of subdivision."³⁶ Ehnes added that he played from Robert Getchell's (n.d.) *Second Book of Practical Studies* during his freshman year with Cichowicz in 1964, and remembered other common texts including Clodomir's (n.d.) *Seventy Little Studies*, Podair's (n.d.) *Twenty-Four Famous Etudes*, Ernst Sachse's (n.d.) *100 Etudes*, Concone's *Lyrical Etudes*, and other etudes by Vassily Brandt (n.d.), Charlier, and Marcel Bitsch (b. 1921).³⁷ Brownlow also described his lessons with Cichowicz as highly structured. He stated, that second only to Cichowicz's emphasis on a proper and efficient air flow, the daily maintenance routine was the most important part of the lesson structure. Brownlow remembered Cichowicz's advice that the student "must learn the trumpet anew each day." Brownlow explained:

He started with two or three minutes of mouthpiece buzzing, and then we played what he called *Chicago Slurs*. We then worked on the Clarke [1867-1945] studies, then flow studies, then lyrical etudes. The warmup period was like the first three years of learning to play the instrument condensed into one thirty-minute session.³⁸

³⁶Mark Camphouse, Interview by author, 8 February 2000.

³⁷Alan Ehnes, Interview by author, 27 February 2000.

³⁸Art Brownlow, Interview by author, 10 February 2000.

Brownlow described the Chicago slurs, subtitled *VC1* and *VC2*, as long tones with movement, and added that the reason for their development was Cichowicz's disdain for long tones which remained on the same pitch for their entire duration. He explained that the concept for the Chicago slurs emerged from the Clarke text. Brownlow added:

The Chicago Slurs are essentially half-note exercises that extend upward by one-half step per series. They are similar to the exercises found in James Stamp's text. If the player completes the entire *VC1* exercise, the range acquired will be around a high D.³⁹

Ehnes studied with Cichowicz during an undergraduate and master's degree at Northwestern during the years 1964-1969 and 1972-1973. He described a similar warmup routine but noted that Cichowicz had not yet devised his own long tone exercises during his studies at Northwestern. The exercises were derived from exercises in Jean Baptiste Arban's (1825-1889) *Complete Conservatory Method*. Like Brownlow, Ehnes explained the importance Cichowicz placed upon mouthpiece buzzing in daily routines and lessons. He also elaborated on the purpose of Cichowicz's daily warmup routines:

We started every lesson by playing long tones on the mouthpiece. Then, there were preliminary long tones played on the trumpet from the Arban book, page nine and ten. Next were Clarke *Technical Studies*, followed by a balance of technical, lyrical, and orchestral etudes. Generally, the warmup process was a teaching tool. It was more than just a warmup in front of him.⁴⁰

Ehnes remembered that every student was taught a similarly structured routine, but Cichowicz adjusted his teaching to accommodate differences in developmental rates

³⁹Art Brownlow, Interview by author, 10 February 2000.

⁴⁰Alan Ehnes, Interview by author, 27 February 2000.

among individual students. Ehnes recalled that he received a sheet of paper from Cichowicz at the end of each lesson upon which an assignment was made for the upcoming week. Although the paper contained information about the daily routine, an individual, well-organized prescription tailored to the needs of each student was included. The curriculum in Cichowicz's studio was neither rigidly strict nor highly flexible, but was instead a balance of daily routine and individually tailored instruction based upon the development of the musical and technical needs of each student.

A primary purpose of Cichowicz's instruction at Northwestern was the preparation of students for careers in orchestral performance. The preparation and study of orchestral excerpts and the consideration of other issues surrounding life as an orchestral performer was a significant part of the daily structure for students. During Camphouse's tenure as a student at Northwestern, Cichowicz had a unique way of teaching orchestral excerpts. Camphouse recalled vivid memories of the study of excerpts with Cichowicz. He recounted:

The students did not simply use volumes 1-10 of the *International* series of excerpt books. . . . Students were required to borrow or buy full scores of the works and then copy the trumpet parts from the scores by hand, compiling personal excerpt books. His idea was that if a student copied the parts by hand, that student would truly own it, and it would become a part of them. The student more deeply understood the contour of the musical lines and the way in which the trumpet functioned within the whole orchestral texture.⁴¹

Apparently, the hand-copying of excerpts was a practice Cichowicz began during his tenure as a student before orchestral excerpt texts were widely available. Ehnes

⁴¹Mark Camphouse, Interview by author, 8 February 2000.

remembered being impressed by Cichowicz's personal book of handwritten excerpts.

Brownlow also remembered Cichowicz's instructional methods for orchestral playing. He explained that several of the students often prepared orchestral excerpts and were coached on the material as a section, reading from trumpet parts Cichowicz had copied from the library of the Chicago Symphony Orchestra.⁴²

A notable aspect of Cichowicz's teaching career at Northwestern was a brass seminar course that involved discussions about the brass sections in orchestras internationally. Camphouse explained that the course involved listening to recordings of orchestras, followed by a lecture and discussion about the playing styles and sound concepts in the brass sections of those orchestras. The listening exams for the course were in a specific format, whereby the students had to identify the orchestra by the sound of its brass section. Camphouse asserted, "The course really taught the students how to listen to nuances in performance."⁴³ Brownlow also noted that the course was influential in his life and career. He added that Cichowicz discussed brass performance style from the time of Giovanni Gabrieli (ca. 1555-1612) to the present, although the course was focused mainly on aspects of orchestral performance. The course was so motivating to Brownlow that an interest in music history was inspired. He explained:

Cichowicz compared differences in brass-playing styles among many cultures. We listened to the same piece played by German, French, Russian, and American orchestras. That was fascinating to me, and from that, I realized that I had a love for the history of the instrument.⁴⁴

⁴²Art Brownlow, Interview by author, 10 February 2000.

⁴³Mark Camphouse, Interview by author, 8 February 2000.

⁴⁴Art Brownlow, Interview by author, 10 February 2000.

Bachelder's most poignant memories of the course were about Cichowicz's discussions of some of the great conductors for whom he performed. Among others, Bachelder explained, "Fritz Reiner (1888-1963) and Igor Stravinsky (1882-1971) guest conducted the Chicago Symphony while Cichowicz was a member of the orchestra. He always emphasized that those conductors were his greatest teachers."⁴⁵

A discussion of trumpet pedagogy with Cichowicz inevitably leads to a discussion of the importance of respiration as it relates to brass instruments. He explained that this tends to be the aspect of trumpet playing wrought with the greatest amount of confusion. Cichowicz stated that a student must first understand how breathing works. The breath occurs in two phases: inhalation and exhalation. These two phases must be understood in a fundamental way. He admonished, "Often, when students play a brass instrument, they start to breathe in a totally artificial way. Sighing or yawning gives the student a good starting point for taking the breath properly."⁴⁶ Cichowicz admitted to spending a great amount of time simply establishing this breathing consistency with students. He explained that when students are faced with a particularly difficult passage of music, the breath begins to change. Cichowicz concluded that the manner of taking the breath must remain consistent regardless of what is to be played. He asserted, "It is important to understand that a player should blow through the instrument instead of pushing or forcing the air."⁴⁷ Cichowicz also admitted that the concept often is difficult for many students

⁴⁵Allen Bachelder, Interview by author, 10 February 2000.

⁴⁶Vincent Cichowicz, Interview by author, 20 January 2000.

⁴⁷Ibid.

and warned that many misunderstand the meaning of breath support. The materials used for accomplishing these concepts are chosen so that the process takes place at a very basic level. The difficulty is increased gradually to ensure that the consistency remains.⁴⁸

A common misunderstanding about the respiration process occurs regarding the role of the abdomen. Cichowicz recounted:

The confusion about the abdomen occurs between effort and tension. These are two different experiences, although sometimes they might feel the same. Getting the point across about the difference is very important.⁴⁹

He acknowledged that the difference is difficult to explain verbally without having a student present; nevertheless, the student is monitored carefully to insure that an understanding is reached concerning the difference between effort and tension. Cichowicz declared, "Tension as a result of effort is acceptable. Tension that is superimposed is to be avoided."⁵⁰

Cichowicz reinforced the concept of effort without tension in a method he called the "Brandenburg Project."⁵¹ The Brandenburg Project was a teaching technique used by Cichowicz when one of the trumpet students at Northwestern University was preparing Bach's *Brandenburg Concerto No. 2* for performance. Rather than beginning instruction on the work by assigning the concerto played on the piccolo trumpet, he instructed the student to play the B-flat trumpet while reading the notation and utilizing the same

⁴⁸Ibid.

⁴⁹Ibid.

⁵⁰Vincent Cichowicz, Interview by author, 20 January 2000.

⁵¹Ibid.

fingerings as if playing piccolo trumpet. The B-flat trumpet sounded a fifth lower than the piccolo trumpet when played in this manner. The student, therefore, began practicing this difficult work without the burden of the physical demands required by its performance on piccolo trumpet. A student began at a fundamental level, whereby security in breath control, musicality, and phrasing was achieved before a higher-pitched instrument was used. After the physical efficiency is developed on the B-flat trumpet, the student repeats the process by practicing the work in a similar manner on the C trumpet. Next, the student practices in a similar manner with the D trumpet, then E-flat, and so forth, until a student can confidently perform the piece with the piccolo trumpet and meet the physical demands of the instrument without sacrificing the proper technique required for an efficient and musically valid performance. The Brandenburg Project, therefore, became a model approach to the study of difficult literature that enabled a student to meet the physical demands of the instrument without intimidation. A student, working within this model, eventually could play such difficult and demanding literature without intimidation, and perform the work effectively. As a student of Cichowicz, Camphouse never prepared the work; he was, however, familiar with many students who used the Brandenburg Project teaching model successfully. Camphouse stated:

He taught the piece in a specific way so the student did not go straight from the B-flat trumpet to the piccolo trumpet immediately. The student worked incrementally into the transposition and the register required by the piece. The approach was very practical, and it worked extremely well for many students.⁵²

⁵²Mark Camphouse, Interview by author, 8 February 2000.

Cichowicz stated that the formation and strengthening of an embouchure, or the placement of the lips, facial muscles, and jaw in facilitating trumpet performance is an issue that receives too much direct attention. He explained that if other facets of the physical process of playing the instrument are functioning properly, development of the embouchure takes place primarily by playing the instrument regularly. If a student practices regularly and has access to various performance venues, embouchure strength will develop automatically. The embouchure forms itself through good playing habits. One exception Cichowicz made to this statement was the case of a student who plays with the red portion of the upper lip resting directly on the rim of the mouthpiece. Cichowicz explained that he has never had to change the placement of a mouthpiece on a student's embouchure except in those cases in which the student was playing with the mouthpiece rim improperly placed upon the upper lip.⁵³ Brownlow reinforced Cichowicz's concept about the relevance of proper air flow to embouchure function as opposed to embouchure function in isolation. Brownlow explained:

If the student was not getting a good sound, the air flow was addressed first. If the problem was not resolved after the air was flowing efficiently, then the embouchure must be considered. In my experience, we never needed to adjust the embouchure.⁵⁴

The importance Cichowicz placed on air movement in trumpet performance went beyond embouchure formation and development. Air flow also was an important factor in endurance, range development, articulation, and other areas. Cichowicz suggested that to

⁵³Vincent Cichowicz, Interview by author, 20 January 2000.

⁵⁴Art Brownlow, Interview by author, 10 February 2000.

understand endurance, a player must consider its two components. One component is physical strength and the other is efficiency in playing the instrument. He stated, "I want to make sure that the student is playing as efficiently as possible with as few distortions as possible."⁵⁵ Brownlow explained that when he was a student of Cichowicz, a lack of endurance was a significant problem in his playing. The interaction of tension in the abdomen and air flow were found to be the major causes of his endurance problems. Rather than addressing the proper role of the abdomen directly, Brownlow explained, Cichowicz instead focused upon the free flow of air to the embouchure. Brownlow recounted:

Endurance was a problem in my playing. The longer I played, the more tension tended to creep into my body. When playing properly, there will be some tension in the abdomen, but Cichowicz always refrained from using the word tension. The idea was to concentrate on moving the air properly. He did not specify what the abdomen had to do, he just shifted the focus away from the abdomen to the flow of air.⁵⁶

Brownlow acknowledged that the process of finding the proper air flow that led to the elimination of unnecessary abdominal tension and increased endurance took longer than his two-year masters degree program at Northwestern University. He explained that although the process of finding the proper action of the air flow for increased endurance took many years, this technique used by Cichowicz led to his improvement. Ehnes recalled a similar phenomenon in his development during the years following his study with Cichowicz. He recounted:

⁵⁵Vincent Cichowicz, Interview by author, 20 January 2000.

⁵⁶Art Brownlow, Interview by author, 10 February 2000.

I did not completely understand some aspects of my lessons with him until after my studies with him were finished. Years afterward, even today, while I am practicing or teaching, something that he said years ago occurs to me, and I suddenly understand what he meant. I am still learning from his teaching from many years ago. I was not a fast learner then, but the role model he provided was the most important aspect of my development.⁵⁷

Cichowicz's teaching, characterized by his utmost respect for students and his behavior as an exemplary role model inspired many students to lead successful careers as professional performers, educators, composers, conductors, and musicologists. Daily routines tailored to the needs of individual students and based upon sound pedagogical principles imparted confidence and consistency in student performances. As a result of his mastery of teaching the physiological processes involved in successful trumpet performance, many of Cichowicz's students occupy some of the most prominent positions in major orchestras and have become recognized teachers throughout the field of trumpet pedagogy.

Vincent DiMartino

Vincent DiMartino had two primary teachers in his career. DiMartino's first teacher was also his high school band director, Edward DeIulio (n.d.), in West Babylon, New York. DiMartino maintains regular contact with his former teacher and explained that he continues on a daily basis to employ the playing techniques espoused by DeIulio. DeIulio was a trumpet student of Marcel LaFosse, who was, in turn, a pupil of Arban,

⁵⁷Alan Ehnes, Interview by author, 27 February 2000.

author of the famed *Complete Grand Method*.⁵⁸ The other principal teacher in DiMartino's career was Sidney Mear (n.d.), professor of trumpet at the Eastman School of Music. Although he credited much of his technical ability and fundamental playing skills to DeIulio, DiMartino recognized Mear for musical contributions to his performances. DiMartino observed that DeIulio focused upon technique, whereas Mear spent time discussing and teaching mostly trumpet literature. He acknowledged, "There was a good balance between those two types of teachers."⁵⁹

Although the technical and musical aspects of trumpet performance are the building blocks of trumpet pedagogy, DiMartino has valued a student-centered devotion to learning and has promoted self-motivation as a major theme of his teaching. "Besides all of the obvious things," DiMartino stated, "the thing that is most important for the student is a commitment to lifelong learning."⁶⁰ He explained that students must feel confident about being able to work through problems in a "relaxed and objective way,"⁶¹ and students must realize that everyone has problems, even the greatest players. He elaborated:

A teacher should create a self-awareness within a student, and the student should desire improvement. My method of teaching helps the student identify the technical and musical aspects needed for improvement.⁶²

⁵⁸Vincent DiMartino, Interview by author, 26 January 2000.

⁵⁹*Ibid.*

⁶⁰*Ibid.*

⁶¹*Ibid.*

⁶²*Ibid.*

A successful method for DiMartino has been to devote the major portion of each lesson time to playing and demonstration. Through his modeling of desired trumpet performance, he not only demonstrated to students what was possible, but also helped students to become aware of aspects of their playing which could be improved. Former student, Michael Miles (b. 1959), who studied with DiMartino at the University of Kentucky during the completion of a doctor of musical arts degree from 1989 through 1990 is now a member of the music faculty at Southeastern Oklahoma State University. Miles explained DiMartino's emphasis upon modeling successful performance during lessons:

I always knew that when I came in for a lesson, no matter how well I played a passage, he was able to play it better. That was a positive aspect of the lessons, especially for the graduate students. He commented once about my problems with endurance, then he played the first five Charlier etudes without taking a break to show what could be done by playing efficiently.⁶³

DiMartino's encouragement to students to become self-motivated learners undoubtedly emerged from his own examples. Many of his former students have attested to DiMartino's insatiable enthusiasm for overcoming the challenges in trumpet playing. Former student Alan Hood (b. 1964), has been a member of the music faculty at the University of Richmond (Virginia), and is currently a member of the music faculty at the University of Denver (Colorado). He remembered some of DiMartino's infectious excitement about helping students:

⁶³Michael Miles, Interview by author, 3 March 2000.

One of the most important aspects of his teaching was that he encouraged the students to experiment. He was very scientific when it came to the trumpet, and he taught students to find answers for themselves. This was something he loved to do. He was very excited about the whole process, and he tried everything.⁶⁴

Former student Todd Hastings (b. 1967), who completed a master of music degree under DiMartino's instruction from 1990 to 1992, is an acclaimed performer and clinician in classical and commercial music. He has been a visiting instructor of trumpet at Texas A & M University (Kingsville) and currently is Assistant Professor of Trumpet at Pittsburg State University (Pittsburg, Kansas). Hastings described DiMartino's love for teaching and his positive enthusiasm for learning. Hastings said, "He was always positive. I never heard him make a negative comment about a student's playing or his own playing."⁶⁵

DiMartino's method of teaching has been achieved through a curriculum that includes a set course of study for six semesters of undergraduate work. He admitted that he is inflexible about curriculum design, at least until a student's senior year of undergraduate study, and then the final two semesters of study are more flexible to meet the needs of each student. DiMartino did not employ such a curriculum from the beginning of his career, however. Interviews with his students illuminate the evolution through which his curriculum has progressed over the course of many years. Former student Richard Illman (b. 1949) was a senior at the University of Kentucky during DiMartino's first year on faculty following his graduation from the Eastman School of Music. He is a member of the music faculty at Michigan State University (East Lansing).

⁶⁴Alan Hood, Interview by author, 13 February 2000.

⁶⁵Todd Hastings, Interview by author, 28 February 2000.

Illman's memories of DiMartino's curriculum are different from many other students who entered in subsequent years. He recounted:

When I started studying with him, the curriculum was not very strict. The course of study was very flexible. Because it was his first year of teaching after graduating from college, he was still formulating his approach.⁶⁶

Illman stayed at the University of Kentucky to complete a master of music degree with DiMartino. Although the curriculum remained very flexible during that time, Illman acknowledged that DiMartino enacted a more uncompromising curriculum in later years. A similar experience was related by Hood, who entered DiMartino's trumpet studio at the University of Kentucky as a freshman in 1983. He remembered:

When I arrived at the University of Kentucky, the curriculum was fairly flexible. During my time there, however, DiMartino took a one-semester sabbatical. He returned with a highly detailed and structured plan for students at each level of study. The advanced students were allowed to deviate from the plan occasionally to play solo or other literature, but the freshmen and sophomore students had to begin following the curriculum immediately.⁶⁷

DiMartino's curriculum has been designed to allow students to develop a basic understanding of the skills necessary for effective trumpet performance. His goal has been to teach concepts that will assist students throughout their entire careers. An important factor in selecting an appropriate curriculum and helping a student to improve is determining what a student cannot do well. The first semester of DiMartino's curriculum, therefore, is utilized by instructional materials designed to discover weaknesses in the

⁶⁶Richard Illman, Interview by author, 7 February 2000.

⁶⁷Alan Hood, Interview by author, 13 February 2000.

student's playing. He has organized the semester into two-week modules, each focused on a particular key or set of keys. The sequence of modules progresses from the most commonly encountered keys to the least common keys. DiMartino explicated:

When students enter school, I can evaluate their ability to play in the keys of C and G, then F and B-flat, and so on. I can actually see how much facility they have in different keys. Essentially, the curriculum for a student's first year is an identification process. We identify skills in which the student is and is not deficient. The student cannot continue playing only what is easy. Sometimes, for example, I might encounter a student who plays Hummel's *Concerto* beautifully, but discover later that the same student cannot sight-read proficiently.⁶⁸

The focus in DiMartino's curriculum, therefore, is to identify problems in students' playing and to teach students to solve problems for themselves. DiMartino stated convictions about problem-solving and independence:

Everyone eventually becomes a teacher. If a player is principal trumpet in the Chicago Symphony, everybody wants to study with that person. Even if a player plans to be a professional trumpet player exclusively, the player will always end up teaching. So it is good for a player to know how to deal with problems and then pass the solutions on to students. I believe that is part of the excitement of learning to play an instrument: understanding it. I do not think it is good if playing is always a mystery, and the student must go to a teacher every time something goes wrong.⁶⁹

Another part of DiMartino's freshman curriculum is to assign students to practice a variety of musical styles.⁷⁰ DiMartino explained that students need to develop familiarity with a variety of music, and the variety should not be restricted to trumpet

⁶⁸Vincent DiMartino, Interview by author, 26 January 2000.

⁶⁹Ibid.

⁷⁰Ibid.

music. For melodic and traditional experiences for first-year students, he recommended Phil Collins's (n.d.) *In a Singing Style*. He also has assigned Sigmund Hering's (1899-1986) *Etudes in all Keys* to develop facility in keys not commonly found in band music. DiMartino also uses Gates's (n.d.) *Odd Meter Etudes* to develop skills in reading uncommon meters, and explained that since many students will become music educators, encounters with unconventional meters will occur regularly.⁷¹ Another text he has utilized routinely is Arban's *Complete Conservatory Method*. Illman added that in addition to the Arban method, DiMartino assigned Max Schlossberg's (n.d.) *Daily Drills and Technical Studies*, Verne Reynolds (b. 1926) *Forty-Eight Etudes*, Charlier's *Transcendental Etudes*, and Bitsch's *Twenty Etudes* regularly in his lessons.⁷²

DiMartino admitted that he has attempted to focus upon basic materials. His primary ambition has been to identify the weakest aspects of a student's playing. The purpose of the teaching materials, therefore, is determined by the specific skills required to play them. DiMartino stated, "I don't want to say that the materials are unimportant, but the concepts on how to play the instrument correctly are of utmost importance."⁷³ He explained that anyone can practice without experiencing improvement; his goal, therefore, has been to identify in each student the answer to the question, "What is it that separates improvement from lack of improvement?"⁷⁴ DiMartino also uses Voisin's text, *Developing Sight Reading*, principally for the examination of rhythmic development in

⁷¹Ibid.

⁷²Richard Illman, Interview by author, 7 February 2000.

⁷³Vincent DiMartino, Interview by author, 26 January 2000.

⁷⁴Ibid.

students. He explained that this completes the aspects of examining the student's melodic, rhythmic and reading ability, basic trumpet technique, scales, and arpeggios.

Another aspect of DiMartino's curriculum has been a unique, highly structured daily warmup routine. Paul Rathke (b. 1948), is an instructor at Grande Prairie Regional College Conservatory in Canada and has received degrees in trumpet performance from the Eastman School of Music, Northwestern University, and the University of Kentucky. Rathke has studied not only with DiMartino during the completion of a Doctor of Musical Arts degree from 1990-1993, but also has studied with Cichowicz and Ghitalla. He described the warmup employed by DiMartino:

He had a regular warmup routine that was practiced by all of the students. The warmup was based upon progressive development of the embouchure, beginning with long tones and quickly moving to lip slurs that became progressively more difficult. If a student had no embouchure problems, the warmup effectively strengthened the embouchure.⁷⁵

Many students recalled DiMartino's warmup routine and remembered practicing the routine during an informal class each morning at the University of Kentucky. The routine, as contained in DiMartino's unpublished class syllabus, *Trumpeter's Handbook*, instilled confidence in students and promoted consistency in performance.

DiMartino has addressed teaching and performing on the smaller trumpets by advocating the idea that the smaller instruments are played in a manner as similar as possible to the larger trumpets.

⁷⁵Paul Rathke, Interview by author, 5 March 2000.

He indicated that because a student must always approach the smaller trumpets no differently than the larger instruments, the result is a consistency of sound quality among all the instruments. Regarding this approach, Illman contributed:

DiMartino's approach to sound was essentially the same on any type of instrument. He always warmed up on a B-flat trumpet regardless of the instrument he eventually used.⁷⁶

DiMartino insisted that all trumpets work physiologically the same way. "All trumpets work on air. They all use the lips. They all use tongue position, jaw movement, and support to work properly."⁷⁷ He emphasized that the aspect that changes is perspective because the trumpets are at different pitches:

The point of reference for any particular instrument is the median point or norm within its register. The player can go higher and lower than the median point, and once the basic norm for that instrument is established, then the player can deviate from that norm."⁷⁸

DiMartino's former students may have agreed that he always demanded a consistent quality of sound between all instruments, but evidence exists that his approach to that sound has changed. Hood remembered the approach espoused by DiMartino:

He always made sure that the student understood the difference in blowing on the smaller instruments. DiMartino always compared playing the piccolo trumpet to blowing through a straw. The airstream must be very laser-like, controlled, and directional. The student must be careful not to overblow the smaller instruments.⁷⁹

⁷⁶Richard Illman, Interview by author, 7 February 2000.

⁷⁷Vincent DiMartino, Interview by author, 26 January 2000.

⁷⁸Ibid.

⁷⁹Alan Hood, Interview by author, 13 February 2000.

Miles experienced similar instruction from DiMartino concerning the use of the piccolo trumpet, and although the fundamental technique remained consistent among the different instruments, he perceived that DiMartino approached the instrument in a specific manner.

Miles stated:

When I played the piccolo trumpet, he encouraged me to consider cutting down the air column and making everything smaller. I really learned to back away from the smaller instruments with the air stream.⁸⁰

DiMartino emphasized that an important skill to develop for playing the piccolo trumpet is that of the lip slur. He illustrated:

On a piccolo trumpet, the student should be able to lip slur, just like the other trumpets. Most players cannot. They play the piccolo trumpet like it's an F-scale machine. Some players just play F scales all day and erroneously think they can play the piccolo trumpet.⁸¹

This sentiment was verified by Hastings, who remembered DiMartino's approach to the piccolo trumpet:

He did not approach the piccolo trumpet differently than the larger trumpets. He did the same exercises on all the instruments. Those included a pitch-bending exercise and lip slurs. He always tried to find the resonating center of each trumpet and the easiest way to play the instrument.⁸²

⁸⁰Michael Miles, Interview by author, 3 March 2000.

⁸¹Vincent DiMartino, Interview by author, 26 January 2000.

⁸²Todd Hastings, Interview by author, 28 February 2000.

Learning to lip slur on the piccolo trumpet in a similar manner to the method used to slur on a B-flat trumpet is one technique that has been practiced and taught by DiMartino for discovering how the instrument responds. He suggested the importance of first “finding out how an instrument works, getting the instrument to work like a trumpet, and then using the trumpet as a tool.”⁸³ DiMartino conveyed that instruments are to be considered principally as tools, and only secondarily as musical instruments. This led him to the conclusion that the technical mastery of the instrument as a tool is crucial:

Musical instruments are really just tools. The only true musical instrument is inside the player– in the mind and in the body. The instrument simply enables the music to be heard, so for the greatest musical result, the player’s use of the tool must be mechanically sound.⁸⁴

DiMartino elaborated and defined his role as a trumpet teacher by recalling a student’s purpose for studying with a trumpet teacher specifically:

When a student comes to study with someone like Vincent Cichowicz, Armando Ghitalla or myself, it is because those teachers are specifically trumpet teachers. A student studies with those teachers instead of studying with Itzhak Perlman (b. 1945), Joan Sutherland (b. 1926), or James Levine (b. 1943) because the instruction is not limited only to music-specific issues. The instruction given by the trumpet teacher is additionally trumpet-specific. So, the student must make an effort to spend time working on the trumpet-specific, technical aspects of performance. The student should not simply learn excerpts, for example, trying over and over again to play them musically, because it is not likely that real improvement will be actualized while the player lacks technical, trumpet-specific skills.⁸⁵

⁸³Vincent DiMartino, Interview by author, 26 January 2000.

⁸⁴Ibid.

⁸⁵Ibid.

Typically, an embouchure is defined as a specific set of physical properties surrounding the formation of the lips, jaw, and facial muscles to facilitate the playing of a musical instrument. Although DiMartino's concept of embouchure has included those aspects noted above, he has used a relatively unconventional definition. Rather than strictly defining the embouchure as the formation of the lips, facial muscles, and jaw, DiMartino has considered the embouchure to be an integral part of a holistic system of playing, whereby each of the system's requisite parts function in a specific way to produce a consistent result. The properly functioning system is determined by certain observable characteristics. DiMartino described, "The embouchure is truly defined by a player's ability to play any note, in any order, at any speed, at any dynamic, at any time."⁸⁶ The definition of the embouchure, therefore, as a specific set of physical properties is secondary to its function. Hood remembered DiMartino's thoughts and teachings about the embouchure as related to the entire system of playing:

He spoke to me often about the embouchure. There was a drawing board in the studio where he diagramed the embouchure's function in the entire system. The discussion always involved the reaction of the muscular embouchure to the proper breath.⁸⁷

The embouchure, in DiMartino's perspective, is a component that reacts within an entire system of playing involving not only consistency in breathing, but also tongue level, method of articulation, and other factors. The system is analogous to the manner in which a golfer or baseball player swings a club or bat using the body in a simple, traditional

⁸⁶Ibid.

⁸⁷Alan Hood, Interview by author, 13 February 2000.

way. DiMartino said that the trumpet player, like the accomplished athlete, also should use the body in the simplest, most natural, and most traditional way possible. He clarified:

There are a couple of books that have been written specifically about the embouchure, but I think that the true definition of proper embouchure formation is the way in which the lips, tongue, and jaw react to air flow. The air flow must be correct. A student can incorrectly attempt to form the embouchure. The crucial issue, however, is that the air flow must have the correct action so that the lips, tongue and jaw will find the proper reaction.⁸⁸

Bradley Goode (b. 1963), Assistant Professor of Jazz Studies at the University of Cincinnati College-Conservatory of Music, studied with DiMartino during the completion of an undergraduate degree in trumpet performance at the University of Kentucky. Goode remembered DiMartino's specific recommendations for proper embouchure function related to air flow:

His basic approach is that control in playing is accomplished by regulating the air stream. Rather than advocating an embouchure pivot or any other type of manipulation of the embouchure, he tries to eliminate the embouchure as a variable. The embouchure should be firm and stable while responding to the air stream.⁸⁹

DiMartino explained that to facilitate the proper action of the airstream, a player should study such exercises as Cichowicz's *Flow Studies* and the tonguing exercises in the unpublished *Advanced Flexibility Exercises* by Ghitalla. DiMartino revealed:

The trumpet has no regard for the placement of the mouthpiece on the player's lip. The trumpet does not know how the player's lip feels. If the trumpet is given

⁸⁸Vincent DiMartino, Interview by author, 26 January 2000.

⁸⁹Bradley Goode, Interview by author, 9 February 2000.

consistent information via the air stream, however, the performance that results will be consistent.⁹⁰

He explained further that if the information carried to the embouchure through the airstream is inconsistent, all decisions made by the player about tongue position, lip placement, or any other factor will be irrelevant. DiMartino insisted that the key to accuracy in performance is the development of a natural, simple, consistent air flow so that decisions about other aspects of trumpet performance can be made on the basis of consistency:

Rather than being preoccupied with where to put the mouthpiece or how much tension is in the lip, the student can devise a suitable solution. The process can take a couple of years with a teacher. Blowing through the instrument and producing a sound must remain simple. As a player becomes older, the tendency to get further and further away from that simplicity exists. If the player can maintain the simplest, most basic way of producing a resonant sound, the proper way to use the embouchure has been mastered.⁹¹

A method DiMartino has practiced with students for the development of the proper airflow in relation to the embouchure is a glissando exercise. The exercise enables a student to find a proper relationship between air speed and pitch. Hood recounted:

The exercise began by starting on third-space C. The student plays a glissando up to high C, playing all the partials in between. By playing each partial in succession, the student learns the proper air speed for each one. DiMartino's concept was that the player should blow just enough air to produce a sound on any pitch. He practiced this exercise by playing softly. It was never overdone.⁹²

⁹⁰Vincent DiMartino, Interview by author, 26 January 2000.

⁹¹Ibid.

⁹²Alan Hood, Interview by author, 13 February 2000.

Regardless of his unique definition of the embouchure's reactionary function related to air flow, DiMartino expressed the need for specific guidelines for forming the embouchure. He acknowledged that the properly formed embouchure is one that is fairly traditional in appearance, like the embouchures depicted in photographs in common pedagogical texts. DiMartino explained that generally the player should not place the rim of the mouthpiece on the red portion of the upper lip, and the lips should not be overly tight or overly loose.⁹³ He also stated that the lip should have a certain degree of muscle tone, because it must be able to react to the air stream in a reliable, controllable way. The lip also must provide a certain amount of resistance to the air stream. In addition, DiMartino explained that a ratio should exist between the resistance provided by the lips and the speed of the airflow. DiMartino illustrated the effect of the proper ratio by explaining that when the correct ratio of air speed to embouchure resistance is obtained, the muscles of the embouchure will become properly toned rather than fatigued.⁹⁴

DiMartino has preferred to insure that the breathing process as it relates to trumpet performance is employed in as natural a manner as possible. He explained the necessity of opening the airway during inhalation by using the syllable *hoe*. When exhaling, however, the air must be prepared in a way so that it is useful for producing sound on the trumpet. DiMartino makes a distinction between the syllable used on the trumpet in contrast to the syllable used with the other brass instruments, particularly the low brass. A *hoe* syllable upon the exhale would be acceptable for playing a low brass

⁹³Vincent DiMartino, Interview by author, 26 January 2000.

⁹⁴Ibid.

instrument, whereas the use of the *hoe* syllable on the trumpet does not allow the air to be sufficiently fast, compressed, active, or intense. All of these qualities in the airstream have been considered by DiMartino to be necessary for effective performance on the instrument. During the exhalation of the breath in trumpet-playing, he recommended the use of the syllable *hah*, spoken very quickly, so that the airstream remains active.⁹⁵

DiMartino's approach to the embouchure, therefore, involves not only the proper formation of the physical structure surrounding the mouth, but also the reaction of that physical structure to an airstream. The physical structure and the air flow must work symbiotically. Illman described DiMartino's approach to this concept in relation to his experiences in lessons with DiMartino: "DiMartino mostly described and demonstrated what a proper breath should be. He also demonstrated what a proper breath sounds like when it leaves the body." He added:

Vince was not afraid to deal with a student's embouchure, realizing that if the air was working well but the embouchure was weak, the player was still going to miss notes. He was very good at helping the student build embouchure strength to go along with the proper flow of air.⁹⁶

Another part of the embouchure which has a specific purpose in its interaction with the airstream is the tongue. DiMartino explained that the tongue has four distinct parts, each having a specific function in trumpet performance. Those four areas are "the tip, just behind the tip, the middle, and the back."⁹⁷ The tip of the tongue, according to

⁹⁵Ibid.

⁹⁶Richard Illman, Interview by author, 7 February 2000.

⁹⁷Vincent DiMartino, Interview by author, 26 January 2000.

DiMartino, is where articulation normally takes place. Immediately behind the tip of the tongue is where the *kay* syllable is located. He explained:

Most people think that the *kay* syllable is placed further back in the mouth than it really is. The *kay* syllable occurs almost at the point where the roof of the mouth rises behind the front teeth. The syllable is used to assist the player in the execution of lip slurs. I prefer to call them tongue slurs. The tongue is more helpful in executing the slur than the lips are. A player's lips actually react to the change in the airspeed and compression initiated by the tongue.⁹⁸

DiMartino asserted that the back of the tongue should do nothing. More specifically, it must remain out of the way to allow the air to enter the oral cavity consistently so that all the actions of the tongue and lips can produce predictable results. He explained:

An example of a problem caused by an inconsistency in air speed can be observed when a player slurs from C to G at the top of the staff and succeeds perfectly. The player tries to execute the slur again and misses while perceiving that the physical process was identical in both attempts. The solution is likely to be found in an inconsistency of air speed as the air enters the oral cavity.⁹⁹

DiMartino added that the student must be certain that the tongue and jaw have a particular type of motion. The analogy of the swing of the baseball batter or golfer was again used to illustrate that the action of the tongue and air must be the same each time. He recounted, "As long as one area of performance is consistent, adjustments may be made to other areas."¹⁰⁰

⁹⁸Ibid.

⁹⁹Ibid.

¹⁰⁰Ibid.

DiMartino concluded that the issue of proper air flow also is important in upper and lower register development. He added, “A properly functioning, stable air column will be effective in all registers consistently.”¹⁰¹ As in the previous discussion about the use of smaller trumpets, the concept of a midpoint or median point also is fundamental in the general development of range on any trumpet. He stated that every player has a standard, individualized range. The midpoint of that standard range is the pitch which is located equidistant from the highest and lowest pitch playable. From that midpoint, the jaw and tongue are raised to play higher, and lowered to play lower. Range is always developed from the midpoint, or basic home position, outward.¹⁰² The syllable produced by the tongue and combined with a proper air flow, therefore, is crucial to the proper development of range, in addition to increased flexibility. Hood recalled DiMartino’s recommendations on the use of syllables in playing:

He always talked about tongue position and strongly advocated the use of syllables combined with proper air flow. The student was taught to find a slot for each note, particularly for notes above the staff. Rather than recommending specific syllables, he used the analogy of whistling and allowed each student to find the proper syllable individually.¹⁰³

DiMartino inferred that the student must always maintain a certain intensity in the air stream, particularly when playing in the lowest register. Otherwise, the player will not be able to play throughout the register consistently. Consequently, the embouchure effectively ceases to be functional. The issue of intensity in the air stream lends further

¹⁰¹Ibid.

¹⁰²Ibid.

¹⁰³Alan Hood, Interview by author, 13 February 2000.

credence to the previous issue of the lips always being activated by the air stream. The student should not back away from the air velocity in order to play the lowest notes; neither should the student squeeze at the abdomen or press the trumpet harder for the higher pitches. "Throughout the entire register," he prompted, "The player always delivers that golf swing the same way."¹⁰⁴ DiMartino observed that players who are very accomplished always possess an observable quality of consistency and ease. The player who plays efficiently has no apparent difficulty playing low, high, or for extended periods of time. He associated this phenomenon directly to the issue of consistency:

Endurance means not how long a player can sustain a note but how much it costs to play the intervals between the notes. If the cost of the interval in terms of energy is not much and there is very little change in the embouchure, the player will not tire as quickly as the person with identical muscular strength who is manipulating the embouchure for every note. Endurance has more to do with consistency and control than strength.¹⁰⁵

Hood described some of the methods of increasing endurance that he experienced under the tutelage of DiMartino. Hood noted that students were often asked to prepare sections of etudes. The student then combined sections until the entire etude could be played without rest. Hood attested that the issue of endurance in DiMartino's studio "was always a matter of pacing, and it worked in conjunction with a proper breathing apparatus."¹⁰⁶ Although DiMartino and many of his former students admitted that his approach to endurance is based upon efficiency and pacing more than strength, the methods used to

¹⁰⁴Vincent DiMartino, Interview by author, 26 January 2000.

¹⁰⁵Ibid.

¹⁰⁶Alan Hood, Interview by author, 13 February 2000.

learn the necessary techniques still required testing the limits of the embouchure. Illman explained:

DiMartino's approach to endurance was accomplished by playing for long durations. He recommended that students should be able to play through a recital twice in the practice room before attempting the program once in a performance. He made sure the student knew to rest periodically so the embouchure was not torn down to the point of failure. He put rest periods into practice sessions.¹⁰⁷

The realization of successful trumpet performance depends upon an effective technique in practicing the instrument. DiMartino insisted that hearing is the player's greatest asset. He explained that the student must practice particularly difficult passages by playing slowly and listening to every aspect of tone quality and pitch judiciously. DiMartino explained that hearing determines how all aspects of the embouchure coordinate. Otherwise, he asserted, playing would be impossible:

The player must know exactly what the next pitch is going to be. Most of the time, if the student is simply hoping that a particular partial will work without hearing it internally first, the results will not be satisfactory. The ear and rhythmic placement tell how every aspect of technique comes together. Ear training and rhythm work together.¹⁰⁸

DiMartino credited Ghitalla for his reliance on solmization in teaching and playing trumpet. He insisted that to play any passage on trumpet, a student must be able to sing the line first. DiMartino follows this guideline in his own teaching and playing: many problems are related to the basic fundamentals of the instrument. He suggested, for

¹⁰⁷Richard Illman, Interview by author, 7 February 2000.

¹⁰⁸Vincent DiMartino, Interview by author, 26 January 2000.

example, that students should practice difficult tongued passages by slurring them, thereby not only increasing the difficulty of the passages but also learning to gain a perspective on how the air should flow properly. Decreasing the tempo of the passage, in addition to slurring, assists the student in determining how all aspects of the embouchure coordinate.¹⁰⁹ Miles recalled this alternated slurring and tonguing technique assigned by DiMartino in lessons. He stated:

One of the results of a proper air flow and tongue position was a consistency of sound when changing from tonguing to slurring. In lessons, he stood behind me while I played etudes. Occasionally, he tapped me on the shoulder to indicate that I should change from slurred to tongued articulation. The purpose of the exercise was to establish consistency between the tongue position and the air column.¹¹⁰

An aspect of practicing which DiMartino has considered to be of importance for players is the establishment of practice habits which simulate actual performance situations as closely as possible. John Hagstrom (b. 1964) studied with DiMartino during the summer of 1987 after the completion of an undergraduate degree in trumpet performance at the Eastman School of Music. Hagstrom is a former member of the United States Marine Band and currently performs in the trumpet section of the Chicago Symphony Orchestra. Hagstrom explained DiMartino's instructions on proper practice goals:

Vince always says, practice what you are going to do. Many players practice only on the periphery of what the actual task involves. They wait until a performance before they really play through a program, and are usually unsuccessful. If the goal

¹⁰⁹Ibid.

¹¹⁰Michael Miles, Interview by author, 3 March 2000.

is to play through an etude, for example, a player must practice in a way so that the body senses what is required.¹¹¹

The concept of practicing in this way seems remarkably simple. Hagstrom explained that many students, however, may tend to overlook the value of such an approach to performance preparation. His opinion was that the true power in DiMartino's teaching is evidenced by his ability to recognize the essence of incremental processes involved in successful trumpet performance. For Hagstrom, the practice technique described above serves as an example of a larger system of playing based upon an approach which involves a few simple concepts taken to great intensity.

DiMartino added that playing trumpet, practicing, and any learning experience in general is most effective and most successful when the activity is self-motivated. DiMartino explained that a player should not need a teacher to provide the motivation a student needs to practice. The motivation must come from a student's desire to learn to play the instrument. He also warned against many students' tendencies to reject unfamiliar ideas, saying:

The student of the trumpet must be a progressive person. The student must be willing to change, grow, and add to the body of knowledge. If a person rejects potentially beneficial ideas, the learning process is hampered.¹¹²

¹¹¹John Hagstrom, Interview by author, 8 March 2000.

¹¹²Vincent DiMartino, Interview by author, 26 January 2000.

DiMartino cited as an example an article he read recently in which Maurice Andre (b. 1933) stated that he disregards the quality of sound while warming up. DiMartino recounted the following about the article:

As long as the idea assists the student in playing well, it's valid. Most people would look at that article and think it's invalid because everybody else always says that the player should always get the best sound possible. This is a method of achieving the best sound, so the student cannot simply dismiss it."¹¹³

He has been concerned about the reluctance of many students to accept unfamiliar methods when a student's own teacher does not espouse that particular method. He remarked:

Being a disciple of a particular teacher or method without any broadening of knowledge is not good. Students sometimes restrict access to knowledge that could have been obtained otherwise.¹¹⁴

Illman explained this quality possessed by DiMartino:

He is always going to trumpet clinics, and he is not reluctant to change his approach when he finds something that works better. He is always experimenting, trying new things, and every time I see him, he has a new idea, so he is not locked into one particular method.¹¹⁵

Hood also remembered this quality about DiMartino and noted that he always encouraged students to seek information independently. He recalled being influenced by DiMartino's collection of resources: "He had an amazing collection of music and recordings in his

¹¹³Ibid.

¹¹⁴Ibid.

¹¹⁵Richard Illman, Interview by author, 7 February 2000.

office/resource center along with an audio/visual system. Everyone was encouraged to use the office at any time.”¹¹⁶ Hood added that visitors were welcome during trumpet lessons and remembered one occasion when performer Allen Vizzutti observed one of his lessons with DiMartino. Hood recalled, “I happened to be working on one of Vizzutti’s etudes in that lesson. It was an added pressure.”¹¹⁷

DiMartino recounted that he has had only two formal teachers over the course of his career, but emphasized learning something from everyone he meets. DiMartino stressed the influence of others upon his playing, and admitted that when he hears someone playing well, he has always asked them about their methods, and explained, “That is how I have learned everything in my playing.”¹¹⁸ DiMartino underscored the huge access students have to information and warned that students should not shun the ample access to the instructional material that is available. He admitted that he has learned valuable techniques from every method he has encountered, and that every method “deserves study, consideration, and respect.”¹¹⁹ DiMartino revealed that what is crucial to a student’s improvement “. . . is respect for other ideas and objective study of those ideas.”¹²⁰ He acknowledged, however, that a student is not obligated to believe everything that is read or heard. Some ideas may and probably should be rejected, but students must respect the intentions of a method enough at least to try them. DiMartino counseled that most students and teachers possess very few original ideas. He emphasized

¹¹⁶Alan Hood, Interview by author, 13 February 2000.

¹¹⁷Ibid.

¹¹⁸Vincent DiMartino, Interview by author, 26 January 2000.

¹¹⁹Ibid.

¹²⁰Ibid.

that the common methods in trumpet instruction originated with those who have already mastered the instrument.¹²¹

Another aspect of DiMartino's teaching style and approach to the trumpet has been his persistent, positive enthusiasm for music in general, and the trumpet specifically. Illman explained:

His enthusiasm about the trumpet was so infectious that the students came away from each lesson wanting to practice. He was enthusiastic about the entire process. Combined with his incredible playing abilities, his enthusiasm was the most notable part of his teaching. Just being in the room with him and watching him play was a valuable learning experience. What always came through in his teaching was his sincerity, enthusiasm, and his incredible playing abilities.¹²²

Hood expressed similar sentiments about the positive approach and encouragement he received in his lessons with DiMartino:

The most poignant memory I have about my lessons with him is of the excitement he created about playing the trumpet. He had that excitement every day, and he passed it on to his students.¹²³

Another part of that excitement has been DiMartino's respect for students, and the devotion and attention that has followed. Miles explained:

Every lesson with him was an absolute pleasure. He never had a bad day. He was always in a good mood, and he loved to teach. Once the lesson began, the student had one hundred percent of his attention, and it did not matter whether the player was very good or only mediocre. He gave every student the same attention.¹²⁴

¹²¹Vincent DiMartino, Interview by author, 26 January 2000.

¹²²Richard Illman, Interview by author, 7 February 2000.

¹²³Alan Hood, Interview by author, 13 February 2000.

¹²⁴Michael Miles, Interview by author, 3 March 2000.

DiMartino's entire process of teaching, based upon the identification of performance problems in young students and the establishment of a systematic course of study, has led to increased student self-confidence through an understanding of the fundamentals of efficient trumpet performance. A result of this teaching process has been a reduction in performance anxiety that has enabled students to execute musical ideas with a minimum of technical barriers. The teaching process employed by DiMartino, although principled upon a necessity to play the instrument efficiently, has had as a goal a high quality, final musical product.

Armando Ghitalla

Armando Ghitalla observed that when he began playing cornet at the age of six, essentially he was self-taught. He owned only one recording of Del Staigers performing the *Carnival of Venice* and *Napoli* with the Goldman Band. Later, Ghitalla explained, recordings of singers Caruso and Ponselle motivated his desire to play the instrument. By the age of sixteen, he experienced his first formal instruction at the Interlochen Arts Academy in Interlochen, Michigan, with teacher Pattee Evenson, who also played with the Eastman Symphony.¹²⁵ Ghitalla did not recall any specific instructional methods used by Evenson but acknowledged that Evenson's principal influence was as a model, recalling that Evenson possessed an ability and quality of sound previously unheard. He acknowledged that the principal pedagogical influence in his musical career, however, was William Vacchiano (b. 1912), Professor of Trumpet at the Juilliard School of

¹²⁵ Armando Ghitalla, Letter to author, 14 November 1999.

Music.¹²⁶ Ghitalla explained that Vacchiano, then principal trumpet in the New York Philharmonic, was his first “real teacher.”¹²⁷ He related that Vacchiano’s greatest assistance was as a coach. Unlike a typical lesson format in which a teacher makes a specific assignment and expects the student to return the following week to play the material, Vacchiano reportedly never heard anything that Ghitalla ever prepared for any of his weekly 45-minute lessons over a three-year period. He admitted, “It was very frustrating, but the student was on his own.”¹²⁸

Ghitalla’s notion of curriculum design has been approached from the standpoint of the student’s needs, because every individual brings personal strengths and weaknesses to the lesson. The most salient teaching concepts are then derived from the level at which the student and teacher can find common ground. Characteristics which have concerned Ghitalla are embouchure, technique, ear-training, tone quality, range, and endurance. Effective pacing in a lesson has been determined by the student’s “abilities, intelligence, work ethic, and desire.”¹²⁹ Once the student’s technical ability becomes more efficient, the pacing of the lesson is adjusted correspondingly. He offered general guidelines followed in his own studio. Ghitalla generally has placed emphasis on the development of basic technique in the first year of college study. In his words, “One cannot speak well without a good knowledge of the language.”¹³⁰ Furthermore, Ghitalla explained:

¹²⁶ Armando Ghitalla, Letter to author, 14 November 1999.

¹²⁷ Armando Ghitalla, Interview by author, 19 January 2000.

¹²⁸ Ibid.

¹²⁹ Armando Ghitalla, Letter to author, 14 November 1999.

¹³⁰ Ibid.

When we first learn to speak a foreign language, we know a few verbs, a few nouns, and can put simple sentences together. The more we study the language, the more fluent we are, and the better we can express ourselves. The same thing happens in trumpet playing. We play all the slurs, scales, and intervals, and this contributes to the ability to express ourselves without being hampered by a lack of technique.¹³¹

The second year of study is characterized by a mixture of solo repertoire and orchestral excerpts. He described the degree program at Rice University as existing principally for those who aspire to be orchestral players. The two recitals required by the Master's program are played as one solo repertoire performance and one mock orchestral audition requiring from 25 to 30 excerpts over a period of ninety minutes. Ghitalla has insisted that students perform on all trumpets, including B-flat, C, E-flat, and piccolo, during a single performance. Another part of his standard curriculum has been a weekly trumpet class during which students have the option of performing solo repertoire with piano, mock auditions, etudes, orchestral section playing, and small trumpet ensembles. When an option has been chosen for the week, all students must perform in the same venue for that week. For example, when a particular week is designated "solo with piano week," then all students must perform solos with piano for that week. Repertoire for recitals is selected in consultation with him, with the stipulation that the students not only must not overestimate abilities but also provide some variety in programming.¹³²

Method books and etudes have been an integral component of Ghitalla's entire curriculum of study. Instead of a rigid progression from one etude book to the next,

¹³¹ Armando Ghitalla, Interview by author, 19 January 2000.

¹³² Armando Ghitalla, Letter to author, 14 November 1999.

studies from several texts based on each study's merits as it relates to a student's needs and abilities is selected. The order of study varies within and among method books. When the techniques required for playing one etude have been mastered, the student then can proceed to the next, more difficult study. He has credited this teaching approach to Schlossberg, who, he said, was excellent at writing individual etudes for each of his students based upon their needs at any given time.¹³³ John Schnell (b.1948), who studied with Ghitalla from 1973 to 1975 at the New England Conservatory, holds the post of Principal Trumpet in the Portland (Maine) Symphony Orchestra and the Boston Lyric Opera Company and is an instructor of trumpet at the University of Southern Maine (Gorham). He remembered a strict routine during lessons that involved regular assignment including exercises from Schlossberg's *Daily Drills*, Charles Colin's (n.d.) *Lip Flexibilities*, Walter Smith's (n.d.) *Top Tones*, Aaron Harris's *Advanced Studies*, and various French etudes. Schnell also recalled Ghitalla's tendency to focus on etudes that featured unusually difficult keys or fingering combinations.¹³⁴

Part of Ghitalla's curricular plans for students has involved the establishment of a daily routine. John Marchiando (b. 1969), who studied with Ghitalla during an undergraduate degree at the University of Michigan (Ann Arbor), serves as Visiting Assistant Professor of Trumpet at the University of Toledo (Ohio). He discussed Ghitalla's typical daily routine:

¹³³ Armando Ghitalla, Interview by author, 19 January 2000.

¹³⁴ John Schnell, Interview by author, 28 February 2000.

He had an established routine that he assigned in every lesson for the first few years of study. We started with the basic materials from the texts of Clarke, Schlossberg, and Arban. Transposition was addressed next, followed by repertoire. We used etudes extensively, and as a student finished one book, Ghitalla found similar exercises in another. Standard articulation was taught through the Goldman studies and the unpublished flexibility studies.¹³⁵

His reason for espousing the daily routine was to “hone the skills to a maximum each day.”¹³⁶ As a student advanced, the routine became more advanced so that a challenge was provided constantly. Ghitalla attributed a student’s confidence and comfort directly to playing the instrument on a daily basis. He found that developing and establishing a personal daily routine was effective. Generally, the routine has included “slurring, scales, range, power, soft playing, and tonguing.” He stated that the routine should require an hour or more to complete, and then should involve a rest period to build endurance. To find a routine for a student, Ghitalla offered the following: “It is the job of the teacher to find all of the things the student can’t do. . . .” He added that most students tend to avoid the most difficult aspects of playing, and the best interest of the teacher and student is to find all that the student cannot do, then direct the student’s practice in that direction. Ghitalla stated that this period of discovery should be done whether the teacher’s approach is “cajoling, suggestive or downright menacing.”¹³⁷ Marchiando verified this quality in Ghitalla’s teaching:

¹³⁵John Marchiando, Interview by author, 13 February 2000.

¹³⁶Armando Ghitalla, Letter to author, 14 November 1999.

¹³⁷Ibid.

A positive aspect of Ghitalla's instruction was that he could specialize his teaching to fit individual students. If a student did not have a problem in a certain area, he would not address that area.¹³⁸

An integral component of successful trumpet performance is a combination of physical actions commonly known as technique. Generally, the term is used to refer to those physiological aspects of performance which include concepts such as embouchure formation and development, mouthpiece placement, breathing, tongue position, posture, hand position, articulation, tone production, and flexibility. Ghitalla stated that the embouchure must “. . . produce a beautiful sound, have endurance and have range.”¹³⁹ If a problem exists in one or more of these areas, the problem could be in the formation of the embouchure. In correcting an embouchure deficiency, Ghitalla noted that radical changes are undesirable:

A period exists in which a student cannot yet play on the new setting but has lost the ability to play effectively on the old setting. Giving the student as much information as possible about the new setting is of utmost importance, because if the student is uncertain about the outcome in the beginning, the change should never be undertaken.¹⁴⁰

Ghitalla stated that he has assigned students to try the new setting for ten minutes per day for one month to avoid interfering unnecessarily with the old setting. During that time, the student gains confidence in the new setting and knows more about the benefits of the change.¹⁴¹

¹³⁸ John Marchiando, Interview by author, 13 February 2000.

¹³⁹ Armando Ghitalla, Letter to author, 14 November 1999.

¹⁴⁰ Ibid.

¹⁴¹ Ibid.

During his tenure at the University of Michigan, Ghitalla administered a study of mouthpiece placement while overseeing music education methods classes in trumpet. The study principally involved experimentation to find the most effective way of starting beginners on mouthpiece placement. Although beyond the scope of this document, the embouchure study produced fascinating and somewhat controversial results. A detailed description of the study is found in the *Journal of the International Trumpet Guild*.¹⁴² Including his work both at Boston University and the University of Michigan, Ghitalla started approximately six hundred students on trumpet as beginners. Although he saw exceptions that worked rather well, including horn embouchures and settings on the red portion of the upper lip, Ghitalla concluded that a mouthpiece placement of 50% on each lip is best.¹⁴³

The topic of breath control was acknowledged by Ghitalla to be of utmost importance. He related breathing on wind instruments to bow technique on the stringed instruments. The myriad slur, scale, and interval exercises practiced by trumpet players reportedly allows skill in having the airflow do the work in high range and general flexibility. Ghitalla stated that the teaching of “diaphragmatic breathing” is indispensable.¹⁴⁴ He explained,

If a student takes a shallow breath, the chest expands, but nothing happens below that. In diaphragmatic breathing, we push the diaphragm. We push the abdomen

¹⁴²Michael Tunnell, “Armando Ghitalla: Master Teacher, Master Trumpeter, Master Musician,” *Journal of the International Trumpet Guild* (May 1997): 4-16.

¹⁴³Armando Ghitalla, Letter to author, 14 November 1999.

¹⁴⁴*Ibid.*

outward to allow room for the air. The ideal is to fill the bottom and top of the torso simultaneously.¹⁴⁵

Ghitalla added that the breathing process for trumpet must be practiced every day so that the player's skill can increase. He also noted that a proper use of the air can increase endurance by alleviating strain on the lips. Ghitalla explained that a posture that includes slouched shoulders may impede proper breathing, and in addition to a head angle which is too far forward, will cause difficulty in keeping the throat opened properly. He described appropriate posture as being the way a player can sit comfortably upright with the elbows away from the body.¹⁴⁶

Ghitalla placed great emphasis on tongue position in trumpet performance. He stated that the tongue should be arched in the back as if making the vowel sound of the French *u* to contribute to an enhanced quality of sound. Ghitalla noted, considering the standard French method of pronunciation, that when Arban wrote the syllables *tu ku* to demonstrate multiple tonguing, it was a clear indication of what should be done.¹⁴⁷

Ghitalla explained further that the English language does not have a syllable suitably similar to what Arban espoused in his method. He indicated that the sound is most similar to the German *umlaut*, whereby the player imagines an *ee* syllable for the back of the tongue simultaneous with an *oh* syllable for lip position.

¹⁴⁵ Armando Ghitalla, Interview by author, 19 January 2000.

¹⁴⁶ Armando Ghitalla, Letter to author, 14 November 1999.

¹⁴⁷ *Ibid.*

Rather than changing the syllable throughout the range of the instrument, Ghitalla explained that for the most consistency and accuracy, the player must keep the syllable unchanged throughout the entire range:

In the beginning, we use *tah* for playing the high notes and *toe* for playing the low notes, but after a while, we learn to have more flexibility by holding the same syllable throughout the range of the instrument. This really makes a big difference in getting around on the instrument. It is too unreliable to try and find the exact spot each day for the right syllable.¹⁴⁸

Marchiando verified Ghitalla's instruction in the use of high tongue placement while playing, and added that Ghitalla also taught a unique method of articulation:

He insisted that the students keep the tongue high in the mouth as if saying the French *ee* all the time. The tongue must be high in the mouth to focus the air through the embouchure. Ghitalla also taught me how to anchor tongue, whereby the tip of the tongue is anchored behind the lower front teeth, and the articulation is facilitated by the middle of the tongue. Although it never worked for me, I know it was effective for many students.¹⁴⁹

Ghitalla did not advocate any particular hand position other than the one most commonly accepted. The little finger of the right hand may remain either inside or outside of the lead-pipe hook, as long as finger movement is not impeded. He admitted that when students depress the valves at the second joint of the finger, some clarity in fast passages may be impeded. He prefers himself to use the fingertips for clarity and speed.¹⁵⁰

¹⁴⁸ Armando Ghitalla, Interview by author, 19 January 2000.

¹⁴⁹ John Marchiando, Interview by author, 13 February 2000.

¹⁵⁰ Armando Ghitalla, Letter to author, 14 November 1999.

One aspect of trumpet performance which seems to relate directly to the mastery of all other physiological aspects of performance is that of range. Ghitalla insisted that there are many ways to facilitate the enhancement of range, and no combination of methods is likely to work for all players. Each student must find what works. Ghitalla recommended scales and glissandi from Robert Nagel's (b. 1924) *Trumpet Skills* and Smith's *Top Tones*. He also recommended arpeggios as contained in Colin's *Lip Flexibilities*, Arban's *Complete Conservatory Method*, and volume one of Allen Vizzutti's method. He espoused practicing pedal tones for increased air volume and lip looseness, and suggested pitch-bending exercises for low register development, noting that these exercises help the player learn how to control lip aperture.¹⁵¹ Ghitalla explained the pitch-bending exercises as follows:

The exercise begins on third-space *C*. The pitch is bent downward one-half step and back up to the original pitch. The player then plays *B* and proceeds to bend the pitch downward and back up. This process is repeated in a similar manner starting a half-step lower each time until the player reaches the low *G* below the staff. This must be accomplished with little or no embouchure movement.¹⁵²

Ghitalla explained that pedal tones require "a huge aperture and lots of air."¹⁵³ He acknowledged that this is sometimes the only thing needed by some students to increase range, and added that most conditioning books such as those by James Stamp (n.d.) and Claude Gordon (n.d.) tie the pedal tones to the high register. "When this happens,"

¹⁵¹Ibid.

¹⁵²Armando Ghitalla, Interview by author, 19 January 2000.

¹⁵³Ibid.

Ghitalla noted, “the player becomes quite good.”¹⁵⁴ Marchiando verified the effectiveness of Ghitalla’s use of pedal tones and pitch-bending exercises with students as a large part of the daily warmup routine. The exercises, he said, improved his ability to tie the high register with the low register. He added that Ghitalla also instructed him to remove the trumpet’s main tuning slide and buzz the mouthpiece through the open lead-pipe for improving range. Marchiando explained, “Buzzing through the lead-pipe helped me improve. Ghitalla instructed me to practice buzzing a second-space *A*. That was a very important exercise during my study with him.”¹⁵⁵

Ghitalla stated that a player cannot build increased endurance without ample practice time. He added, “There is a thin line between building and tearing down endurance.”¹⁵⁶ Ghitalla explained that a player must push the muscles of the embouchure further without causing damage and play to the point of fatigue but not so severely as to require days away from the instrument for recovery. He recommended simple exercises such as long tones, lip buzzing without the mouthpiece, and melodies. He warned that the student who tests endurance daily by pushing the limits of recovery ability is only diminishing chances for further improvement.¹⁵⁷

Ghitalla admonished that range is not important in lip buzzing, and suggested that attempts to achieve unreasonable range without the use of the mouthpiece may lead to excessive stretching of the lips. He explained that the proper method of practicing this

¹⁵⁴Ibid.

¹⁵⁵John Marchiando, Interview by author, 13 February 2000.

¹⁵⁶Armando Ghitalla, Letter to author, 14 November 1999.

¹⁵⁷Ibid.

exercise is by buzzing pitches in the middle register only. By doing so, the player must use the muscles of the embouchure alone without the aid of the mouthpiece for support. The embouchure must be held in place independently. In Ghitalla's words, "Because the student must use the embouchure muscles alone to buzz the lips, the player's endurance increases dramatically."¹⁵⁸

Flexibility seems to be a function of other factors related to trumpet technique. Ghitalla stated, "Flexibility is mastered by as little movement as possible when skipping or going from one register to another."¹⁵⁹ He has begun the teaching of this concept with a pitch-bending exercise located in Stamp's *Warm-Up Plus Studies*. This exercise involves playing from a higher position on the staff to a relatively lower position while reaching down to the lower notes rather than playing from a low position and reaching for the higher notes. Another example of this exercise is found on page 126 of Arban's method, in which the player must keep the embouchure set on the higher note while reaching down to the lower notes without upsetting the tongue position or causing unnecessary movement of the embouchure. Marchiando added:

We worked from the Arban and Schlossberg books. Ghitalla always wanted to keep the embouchure motionless by staying on the current pitch as long as possible before going to the next pitch. He spoke about flexibility in terms of making it feel as though you were playing as small an interval between pitches as possible while keeping the embouchure set without movement.¹⁶⁰

¹⁵⁸ Armando Ghitalla, Interview by author, 19 January 2000.

¹⁵⁹ Armando Ghitalla, Letter to author, 14 November 1999.

¹⁶⁰ John Marchiando, Interview by author, 13 February 2000.

Marchiando further explained the use of the unpublished *Advanced Flexibility Exercises* devised by Ghitalla. All students at the University of Michigan were given the exercises, which were based upon the pitch-bending exercises discussed previously. Schnell, who studied with Ghitalla from 1973 to 1975 at the New England Conservatory, did not recall the use of Ghitalla's unpublished *Advanced Flexibility Exercises*. He did, however, remember practicing exercises Ghitalla had transcribed which belonged to Boston Symphony Orchestra principal bassoonist, Sherman Abbott Walt (1923-1989). Schnell described the exercises as being based upon intervals of thirds, fourths, and fifths, and reiterated Ghitalla's reason for devising the studies: "He was really a gymnast of the trumpet. The goal was to play as effortlessly as possible, and he did not accept any kind of idiomatic constriction or obstacle from the trumpet."¹⁶¹

Although Ghitalla acknowledged that most of his students already have experience in the technique of transposition when beginning their course of study, he employs a structured method of transposing on the instrument. Ghitalla generally has begun with Cafarelli's (n.d.) *100 Melodic Studies*. In his own experience, Ghitalla conceded, he began study of transposition as a student with Sachse's studies but found them far too difficult for a beginning transposer. Ghitalla also has assigned exercises composed specifically to fit his own teaching method. That method consists of changing the key signature of the existing written notation and transposing each note the requisite distance, either up or down, depending upon the key. He admitted that the most difficulty occurs when a change of key is incurred. For this reason, Ghitalla's own study requires

¹⁶¹John Schnell, Interview by author, 28 February 2000.

the negotiation of several keys within the same exercise.¹⁶² Marchiando verified this method of teaching, and added:

Ghitalla taught transposition by having the student change the key signature. We started with the Cafarelli book first, and we did Cafarelli studies in every lesson. The Sachse book followed the Cafarelli. Finally, the students had to play from a set of exercises devised by Ghitalla which were based upon the Cafarelli studies but changed keys frequently.¹⁶³

Schnell remembered his lessons in transposition with Ghitalla as being one of the most poignant aspects of his studies. Unlike Marchiando, however, Schnell described Ghitalla's method of transposition as a clef-based method. Instead of changing the key of a piece and then transposing by interval, Schnell recalled a method by which a student was required to change the clef sign and the key signature, thereby reading the transposed notation as if it were in an alternate clef. Schnell did not recall using transposition studies composed by Ghitalla. He remembered only the use of Sachse's *100 Studies*. The difference between the experiences of Marchiando and Schnell illustrate the evolution of Ghitalla's methods during his teaching career.

Ghitalla has been noted by his students to be open and receptive to changes in methodology when a more effective teaching technique is discovered. He undoubtedly learned many things from students, regardless of whether they were having difficulties or playing something particularly well. Marchiando explained:

¹⁶² Armando Ghitalla, Interview by author, 19 January 2000.

¹⁶³ John Marchiando, Interview by author, 13 February 2000.

Sometimes, he learned as much as the students did during lessons. When new books were available, like the MacGregor books, he instantly incorporated them into his teaching. When he found something that worked, he used it. He was not set in his ways.¹⁶⁴

Ghitalla's abilities to incorporate new methods flexibly into his teaching, combined with his establishment of individualized daily routines and an insistence upon a high degree of transposition facility instilled confidence in students. His performances were characterized by a singing, vocal quality combined with technical mastery. The ability to demonstrate a unique tone quality through a specialized tongue placement and a thorough understanding of the fundamentals of embouchure formation enabled students to experience successful performances and master the techniques required for success throughout their careers.

¹⁶⁴John Marchiando, Interview by author, 13 February 2000.

CHAPTER III

VINCENT CICHOWICZ, VINCENT DIMARTINO, AND ARMANDO GHITALLA: MASTER TEACHERS AND ARTIST PERFORMERS IN PERSPECTIVE

The number of performance venues and the sophistication of teaching for trumpet developed significantly in America during the twentieth century. During the century, the trumpet not only became noted as a solo instrument but also was established as one of the leading instrumental choices in jazz and commercial music. Many techniques demanded by twentieth century literature for trumpet required players to develop skills which were previously unnecessary. Vincent Cichowicz, Vincent DiMartino, and Armando Ghitalla are three prominent pedagogues who each played an important role in the development and use of the instrument, having influenced virtually every trumpet student, teacher, and professional active today. Each of the three pedagogues has been innovative in his own way in both teaching and performance. Cichowicz utilized the highly acclaimed breathing methodology developed by Chicago Symphony Orchestra colleague and mentor Arnold Jacobs and adapted the methodology for trumpet. He connected the importance of physical efficiency with musical result in trumpet performance. DiMartino is known as a successful crossover artist, having performed successfully and taught both as a jazz and classical soloist. Ghitalla was not only a prominent member and soloist of a major American orchestra, but also a teacher at many well known American schools of music

and an innovator in instrument development. He is known by students to be a performer and teacher who experimented with instrument design and construction, having made many developments in the field of instrument design.

While many other American trumpet pedagogues are likewise worthy of recognition, this document has focused upon only Cichowicz, DiMartino and Ghitalla, all renowned teachers and performers whose achievements and innovations in trumpet instruction and performance are indicative of artists/teachers of international stature. Each of the three pedagogues has received numerous accolades and is highly successful as both a teacher and performer. The teaching and performance careers of Cichowicz, DiMartino, and Ghitalla span a large portion of the twentieth century and these artists are considered to be masters of twentieth-century American trumpet pedagogy.

Through personal letters, interviews, and published and unpublished written works, the teaching methods and styles of the pedagogues have been described. Rather than a comparison of three highly specialized methodologies, a common thread has emerged among these highly successful American trumpet teachers that reveals not only a thorough knowledge of salient pedagogical methods, but also an ability to individualize instruction according to the needs of each student and establish a motivating rapport with each student.

Vincent Cichowicz was born in 1927 and began his professional playing career while still in high school. At the age of seventeen, he became a member of the Houston Symphony Orchestra and held the post during the 1944 and 1945 seasons. Cichowicz then moved to Roosevelt University in Chicago, where he studied with Renold Schilke.

In 1949 and 1950, he prepared for a career as an orchestral performer as a member of the Chicago Civic Orchestra while studying with his future colleague and principal trumpet player in the Chicago Symphony Orchestra, Adolph Herseth. In 1952, Cichowicz became a member of that orchestra as fourth trumpet, and in 1960 he acquired the position of second trumpet, a position which he retained until his retirement from the orchestra in 1975. Cichowicz's teaching career is highlighted by his tenure as trumpet professor at Northwestern University in Evanston, Illinois, where he began his career in 1959 as an adjunct instructor. He became a full-time member of the faculty of that institution in 1974. He is a founding member of the International Trumpet Guild and has conducted clinics and workshops worldwide. Cichowicz has been known principally as an orchestral player who fulfilled a role as second trumpet in the famous Chicago Symphony Orchestra brass section during a period when the brass sound produced by the orchestra was second to none. Undoubtedly, Cichowicz played a large part in the establishment and development of that unique and well-known sound, taking pride in the role played by a second trumpet player in a major symphony orchestra. As a result of his knowledge and teaching of salient musical and technical aspects of the trumpet, many of his students now hold some of the most prominent positions in major orchestras around the world and have become reputable teachers.

Cichowicz's students remember his teaching and his general demeanor as characterized by a high respect for students both inside and outside of the teaching studio. Many students remember his excellence as a musician and professional above his notoriety as a great pedagogue, and emphasized his remarkable human qualities. These

extra-musical qualities inspired many students to pursue ambitions in music and created a diversity of successful professionals in music performance, history, education, and composition.

Vincent DiMartino is known as an accomplished artist in trumpet performance in both jazz and classical venues. In addition to his performance capabilities, he is a highly respected music educator and trumpet pedagogue. He has performed as lead and solo trumpet with some of the most notable big-band and jazz ensembles of a generation in addition to solo performances with symphony orchestras and bands worldwide. He has been featured on many recordings and as a clinician at international conferences, as well as serving as president of the International Trumpet Guild. DiMartino's teaching career began as a faculty member at the University of Kentucky in Lexington after his graduation from the Eastman School of Music in Rochester, New York in 1972. He continued teaching at the University of Kentucky until 1993, when he procured a post as distinguished artist in residence at Centre College in Danville, Kentucky. Of the three subjects, DiMartino has seen his students experience the greatest diversity of musical success. His students have attained high levels of performance as lead players in big bands, jazz soloists, members of military bands, orchestral musicians, and teachers in secondary schools and universities.

DiMartino's performance skills are recognized as a highly efficient and an impressive display of technical ability which allows a high level of musicality. Former students remember his teaching as being extremely positive, fostering a great sense of community among students in the studio. They also recalled his infectious enthusiasm for

overcoming the challenges of the instrument, and an impeccable work ethic. Many students see DiMartino as a friend and colleague as well as a teacher.

Armando Ghitalla developed an interest in the cornet at age six in his hometown of Knoxville, Illinois by listening to recordings of cornet soloists. He also developed an early awareness of his preference for a singing style of performance by listening to the greatest singers of the day. After a summer at the Interlochen Music Camp, a freshman year at Illinois Wesleyan University, a three-year tour in the United States Navy, and the completion of a Bachelor's degree at the Juilliard School under the tutelage of Vacchiano as well as a short tenure as a member of the Houston Symphony, Ghitalla embarked on a performing career with the Boston Symphony and Boston Pops Orchestras that encompassed a total of twenty-eight years. During and after his appointment in Boston, he taught trumpet at such notable institutions as the Berklee College of Music, the University of Hartford, Boston University, the New England Conservatory of Music, the Tanglewood Institute of Music, the University of Michigan, and finally, at the Shepherd School of Music at Rice University in Houston, Texas. Ghitalla's former students now hold positions as performers in the world's major orchestras and serve on the faculties of leading university and conservatory music programs.

Ghitalla's performance skills on trumpet were characterized by a singing, vocal quality, as well as a mastery of the technical aspects of the instrument. He is known to have let no idiomatic constraint posed by the instrument stand in the way of highly musical performances and dazzling technical displays.

As a teacher, students remembered Ghitalla's attention to musical detail, his insistence upon a high degree of facility in transposition, and his insistence on the use of a specific, high tongue position in playing.

The teaching techniques and performance skills of the three pedagogues presented in this document are demonstrated through the lives of many former students, who have achieved high levels of success in conspicuous numbers, yet the instructional materials used by the three teachers are similar to those materials used in most university-level trumpet studios around the nation. A comprehensive list containing all the method books, solos, etudes, and orchestral excerpts used by the three subjects appear to be remarkably similar to a list of any trumpet studio library in use in America at this time. This suggests that the high rate of success attributable to the teaching of Cichowicz, DiMartino, and Ghitalla as being distinctive from the methods of many other pedagogues is found in areas aside from the teachers' abilities to choose the appropriate etudes and other exercises for facilitating a student's development. Although this is a part of their success, a knowledge of the fundamental prescriptions for trumpet playing is only an element of a more holistic and comprehensive system of teaching employed by these three master teachers.

The teaching methods applied by the three teachers have involved far more than assigning a set of etudes, excerpts or technical studies, or even the advocacy of certain physical characteristics such as tongue position, breathing technique, embouchure formation. Although the instruction delivered by these teachers inevitably involved standard materials and physical approaches to the instrument, their true success is found

in their abilities to identify the particular needs of each student, convey the solutions properly so that the student is capable of implementing the solutions in a positive manner, and having the performance skill necessary to demonstrate the successful solution to each performance problem. In addition, a student's mastery of weaknesses that resulted in a fundamentally sound approach to the trumpet was accomplished. Each of these teachers then encouraged the students to find their own individualized functions as musicians.

Cichowicz, DiMartino, and Ghitalla presented a unique, individualized approach to stimulate student motivation and curiosity so that it could be transformed into successful performance on the trumpet. A high success rate was identified as being similar among the three teachers despite the individualization of the instructional methods and diverse ideologies espoused by each. Cichowicz inspired students by example as a professional who motivated students by demonstrating the utmost respect for every student. His methods involved a musical approach to the instrument through physical efficiency. Rather than using a strict, pre-planned curriculum, Cichowicz individualized his teaching materials to fit the needs of each student. DiMartino has followed a strict curriculum designed to highlight weaknesses in students' abilities while allowing students a systematic approach for tracking progress. He motivates students through an infectious enthusiasm for the instrument coupled with the establishment of a sense of community among students. Ghitalla has employed a highly flexible curriculum tailored to each student, also attempting to identify and remedy individual weaknesses in students. Although Ghitalla has been known to suggest unconventional methods of tongue position and articulation as well as mouthpiece placement, former students in a variety of

performance venues are successful. Ghitalla also was innovative in the introduction of new works to the trumpet repertoire, having rediscovered Hummel's concerto and premiering countless other new works for trumpet. The success of the three master teachers, therefore, is due not necessarily to the prescription of various solutions to challenges in trumpet performance. A more plausible postulation for the conspicuous success of these three teachers is their ability to identify and correct problems in each student as an individual while assisting students in self-motivation to achieve personal direction in solving performance problems and overcoming barriers to successful careers.

The career paths pursued by Cichowicz, DiMartino, and Ghitalla are reflected in the pursuits of their former students. Cichowicz is known primarily and has received recognition as an orchestral performer who was also a prominent pedagogue at a major American university. Consequently, Cichowicz's former students who have continued in the profession are primarily orchestral performers and pedagogues. DiMartino, however, having developed skill as a pedagogue as well as a performer in classical, jazz, and commercial idioms, has served as a mentor to students who are employed in a wide variety of performance venues. Those venues include lead and solo jazz performances, leadership positions in jazz and commercial music presentations and classical concerts. Also, many former students now teach at the university level in both classical and jazz idioms. Ghitalla was primarily an orchestral player and soloist of international reputation, and likewise, many former students have performed primarily not only as orchestral players, but also as teachers at recognized schools of music across the United States and abroad.

Whereas Cichowicz, DiMartino, and Ghitalla possess diverse backgrounds and educations, all have achieved recognized success as artist performers and pedagogues. Cichowicz began his career as a young professional orchestral musician, but after securing a post at Northwestern University, remained at that institution for the duration of his teaching career while performing full time as a member of the Chicago Symphony Orchestra. DiMartino embarked upon his teaching career immediately upon graduation from the Eastman School of Music with a bachelor of music degree. He continued to be a professor of trumpet at the University of Kentucky until he accepted a teaching position at Centre College. Throughout his career, however, he has maintained prominence as both a jazz and classical performing artist. Ghitalla emerged from a background consisting of little or no formal musical training until his tenure as a student at Juilliard under the instruction of Vacchiano. As a young graduate of that institution, he began long and distinguished careers in performance and teaching that led him to various major institutions of music throughout the United States. Despite the diversity of the backgrounds of these performers/teachers, all achieved untold success as both performers and pedagogues.

This document is not intended to be a definitive study into the teaching methodology of Cichowicz, DiMartino, and Ghitalla. Because their trumpet performance and pedagogy has attained such a high level of success, further examination of effective performance teaching technique is warranted. Because interaction and interpersonal dynamics are so integral to successful teaching, as described in this document, a dedicated study into the instructional approaches of other recognized pedagogues is

appropriate. Likewise, a familiarity with the heritage of instructional methods delivered from one teacher to the next can present a more complete presentation of why many recognized trumpet teachers have been so successful. More specifically, a complete biography of each of the three pedagogues is a logical starting point for determining why they have experienced such unparalleled teaching success as discussed in this text.

Another area not explored by this document involves the career choices made by the former students of these teachers. While Cichowicz and Ghitalla were primarily orchestral players who were also great pedagogues, DiMartino's musical experiences have been more diverse, ranging from jazz and commercial playing to being a classical soloist. Likewise, a majority of the former students of Cichowicz and Ghitalla now perform as significant orchestral players and college teachers, while DiMartino's former students play diverse and influential roles in commercial and jazz venues as well as in major bands and orchestras internationally. A survey of this phenomena in other collegiate studios in North America may yield interesting results.

While Cichowicz, DiMartino, and Ghitalla have made specific but diverse recommendations to trumpet students for the facilitation of successful performance, an indication of the precise physiological phenomena brought about by such recommendations has not been addressed. Despite the myriad methods and modes of expression espoused by these teachers, many students and former students have experienced remarkable consistency in results. An objective study dedicated to the physiological processes of successful trumpet and other wind instrument performance is warranted.

The careers of Cichowicz, DiMartino, and Ghitalla have included a large portion of the twentieth century and represent many changes in the use of and literature for the trumpet. From Cichowicz's role as an orchestral musician and pedagogue and Ghitalla's elevation and development of the trumpet as a classical solo instrument to DiMartino's prominence as both a classical and jazz solo artist, the function and use of the trumpet throughout twentieth-century art music can be traced via the careers of these artists/pedagogues. A study devoted to the contributions of Cichowicz, DiMartino, Ghitalla and other artist/pedagogues to the use and development of the trumpet and trumpet literature during the twentieth century could be a valuable resource for educators and performers.

Although Cichowicz, DiMartino, and Ghitalla are related by their abilities to produce many consistently successful students, an attempt to formulate a prescription for universal teaching success based upon a generalization of their methods is implausible and a disservice to them and their students. A more credible inference as to the success of each of these artist/teachers is apparent in their abilities to identify unique problems in the playing techniques of each student and prescribe individualized solutions to achieve student success. Moreover, each artist/teacher has maintained an incomparable enthusiasm for trumpet performance and has maintained a personal interest and commitment to insuring the success of every student. These artists/teachers have not overlooked the importance of interpersonal dynamics between a teacher and student in the education and training of successful musicians. Furthermore, each has developed and maintained their teaching and performance abilities throughout their careers exemplary of

performing artists of international caliber. Cichowicz, DiMartino, and Ghitalla will be remembered as being role models and mentors for aspiring trumpet performers and teachers well into the twenty-first century.

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