

Trusheim, William H., MENTAL IMAGERY AND MUSICAL PERFORMANCE: AN INQUIRY INTO IMAGERY USE BY EMINENT ORCHESTRAL BRASS PLAYERS IN THE UNITED STATES, Rutgers The State University of New Jersey - New Brunswick, 1987

These are comments made by Jacobs:

I was fortunate to have a very excellent musician for a mother. She was a pianist who was well trained - very well trained....she guided me. She played the bugle calls on the piano and I, of course, played by ear and learned them.

[I had] just the trumpet - no book, So I learned the fingerings by the bugle system, and my mother would play the notes and I would write down whatever fingerIng worked. And I remember playing a solo in a school assembly just after playing a short time and then I started to take lessons and I remember trying to play the same solo a year later and I couldn't do It!

Being professional players, full time players, we never cool off. Warm-up is coupling ourselves to the instrument at the start of the day. My philosophy is to always return to the norms ... and search out my finest quality of tone based on conceptual thought, but I try to sound my very best at the very first note in my brain, I have worked for very high standards of musical concepts and sounds and I start with the norms and maneuver them into the extremes.

It doesn't have to feel good to sound good. ...You get it to sound good, and then it will start to feel good. You don't go for the feel, you go for the actual musical product.

[I focus on] the end result - being a fine presentation of music - of creating something...to make poetry - to make a beautiful sound.

We have to be very musical in the head. The ability you call imagery is the ability to conceive sound that has to come out in terms of - instead of vocal chord activity in the larynx, we do it by vocal chord activity in the trumpet.

This is a source of stimuli and a very definite reflex follows that. You have to go to the end product...we work based on products, not methodologies. In other words, you want the sound (He sings) - that's a product ... You definitely have to have motivations or products of what you want your body to accomplish - not methodologies in terms of tissue activity.

The brain is constantly being trained in patterns of recognition and recall and the ability to conceive sound...we always keep the study of sound and phrase dominant over the study of tissue and brass.

I set standards for sound - I set standards for phrase - for musicianship - the ability to be a storyteller in sound...I play up the ability to have psychomotor activity - to be able to have a story or a message that you deliver to an audience. It's always based on a conditioned response in the embouchure of stimuli in the brain.

You see the great joy of making music talking with your horn and so forth - this [monitoring] is something that goes on - let a little mistake come in there and boy the little red light goes on in your brain you know.

...all my physical awareness had changed and all the red lights were going on in the brain all the time - so I learned to lie a little and cheat to make the audience think that I felt great ... I just flooded my brain with concepts as though I were a well person.

I took charge of my music and there's a tremendous ability to influence your physical structure based on how you think and so I had very positive musical thoughts - very positive thoughts of what I was trying to do as an artist based on my memories of the past and based on whatever potentials I had left.

Many conductors will sing the parts even with poor voices and you can get a great deal of information out of that. I depend on that a great deal.

I always convert what I think they want into what I think that should sound like before I play it... If you think louder, louder does not become a source of stimulus for the reflexes involved in playing louder. But, if you hear it louder, then you'll have it right away.

My mental rehearsal is primarily the musical message, so fingering is put into perspective - it's played down ... I always conceive a certain sound...what comes out of the bell should be a mirror image of your concept.

My students come here and they're having trouble, but they're still functional and I'll say "Well, how would Herseeth sound on this passage?" and they'll think a moment and they try to play it and they sound better every time and I'll tell them "you see how much better Bud is than you!" There's your imagery! If they can just conceive a much finer product in the brain...it will give it to you.

The brain influences the body and the body influences the brain. So if the brain is in turmoil, then put the body in a calmer situation. If we start with slow, measured inhalations ... the pulse starts to slow up a little bit. Normally, in anxiety, breathing becomes rapid and shallow. Pulse goes up. Blood pressure goes up. So you try to create the conditions of the opposite and then the imagery comes in.