

THE LEGACY OF ARNOLD JACOBS TEACHING
AND THE
FUTURE OF TUBA PEDAGOGY

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ABSTRACT OF THE THESIS

The Legacy of Arnold Jacobs Teaching

and the

Future of Tuba Pedagogy

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Arnold Jacobs is considered by many to be the greatest brass pedagogue of the twentieth century. His investigations into the role of breathing as it relates to wind instrument playing and the psychology of performance are unprecedented. We were all saddened by his death on October 7, 1998. This thesis serves as an oral history of Jacobs's pedagogical approach by three of his most prominent tuba students--Toby Hanks, Daniel Perantoni, and David Fedderly. The interview subjects were asked about the following areas: breathing; embouchure; tone; articulation; mouthpiece buzzing; and the psychology of playing as taught to them by Mr. Jacobs. In the concluding section of each interview, I also asked each of the interview subjects what they believe the future of tuba pedagogy will be. In addition to presenting Jacobs's views on the most common aspects of tuba performance, I have endeavored to point out those areas where I believe there may be ambiguity, or disagreement about an approach that is taken.

The conclusions reached were that Arnold Jacobs was an incredible player and teacher that demystified the way brass instruments are taught. He was able to substantiate his teaching concepts with scientific evidence, such as telling you what will

happen if you don't play on full volumes of air, and this was unprecedented. He also emphasized concentrating on the "sound in your head," as being most important to our development as brass players, and that the way we sound is simply a mirror of our inner concept. To sound great we need to improve our concept and not try to work the muscles directly. In the case of breathing, this involved focusing on using "air as wind" and not thinking of it as a push or pull from the abdomen which can create internal pressures that hinder the correct response. "To develop the player one must develop the musician," according to Jacobs. In this regard, he emphasized imitation as being perhaps the best way to improve one's playing.

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PREFACE

Arnold Jacobs is considered by many to be the greatest brass pedagogue of the twentieth century. His investigations into the role of breathing as it relates to wind instrument playing and the psychology of performance are unprecedented. We were all saddened by his death on October 7, 1998. This thesis serves as an oral history of Jacobs's pedagogical approach by three of his most prominent tuba students--Toby Hanks, Daniel Perantoni, and David Fedderly. In addition to presenting Jacobs's views on the most common aspects of tuba performance, I have endeavored to point out those areas where I believe there may be ambiguity, or disagreement about an approach that is taken. In conducting this undertaking, I realized only someone with the depth of knowledge Mr. Jacobs had in music, anatomy and physiology, and psychology could begin to offer any definitive evaluation of his work and conclusions. Unfortunately, I know of no such person at this time capable of conducting such a definitive study. I see myself more as someone searching for truth among a large body of facts and ideas. The truth I'm looking for is that gained from seeing many sides of a concept, not just the ones most frequently presented and with which we are most comfortable. Ultimately, I hope to be able to offer the insights I've gained to my students. I believe my desire to investigate Mr. Jacobs further is my greatest measure of respect for him. I shall never forget the experience of having three lessons with him and playing for him at his masterclass at Northwestern University in the summer of 1987.

I would like to thank the interview subjects for their time and cooperation in this project. Toby Hanks and Dan Perantoni are former teachers of mine--thanks guys, you

came through again for me. I also want to take personal responsibility for any misquotes or inaccuracies that may be contained here. I have endeavored to be accurate, but some may unfortunately exist. Any opinions expressed by me in this thesis are mine alone and do not necessarily reflect the opinions of those interviewed. Finally, I'd like to thank my family and friends whose sacrifices, patience, and understanding with me during the pursuit of the doctorate have been immeasurable. I love you all.

CHAPTER 1¹

ARNOLD JACOBS BIOGRAPHY

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

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

During his forty-four year tenure with the Chicago Symphony, he took temporary leave in the spring of 1949 to tour England and Scotland with the Philadelphia Orchestra. He was on the faculty of Western State College's Music Camp at Gunnison, Colorado during the early 1960's. In June 1962, he had the honor of being the first tuba player invited to play at the Casals Festival in Puerto Rico. Mr. Jacobs, along with colleagues from the CSO were part of the famous 1968 recording of Gabrieli's music with members

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of the Philadelphia and Cleveland Orchestras. He was also a founding member of the Chicago Symphony Brass Quintet, appeared as a soloist with the CSO on several occasions, and recorded the Vaughan Williams *Concerto for Bass Tuba and Orchestra* with Daniel Barenboim conducting the Chicago Symphony.

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

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

The Midwest Clinic presented Mr. Jacobs their highest award, the *Medal of Honor* in 1985. In 1994, the Chicago Federation of Musicians awarded him for Lifetime Achievement at the first *Living Art of Music* awards.

During his eightieth birthday celebration in 1995, he presented a lecture to the International Brassfest at Indiana University and the International Tuba-Euphonium

Conference at Northwestern University. Northwestern's School of Music presented him the first *Legends of Teaching* award. Mayor Richard M. Daley proclaimed June 25, 1995 as Arnold Jacobs Day in the City of Chicago.

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

Two books written by students about Mr. Jacobs are available, *Arnold Jacobs, The Legacy of a Master* by M. Dee Stewart and *Arnold Jacobs: Song and Wind* by Brian Frederiksen.

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

CHAPTER 2

INTERVIEW QUESTIONS FOR THESIS ON ARNOLD JACOBS

I. Introductory

- A. Where, when, and how long did you study with Arnold Jacobs?
- B. How would you evaluate his impact on you as a player?

II. Breathing

- A. What did Arnold Jacobs (AJ) say should be the most important consideration when breathing?
- B. What exercises did he show you to develop efficient breathing?
- C. How does a player develop a good, relaxed quick breath?
- D. How does a large player learn to play with more air, to avoid the common problem of playing with small quantities because he thinks he has enough?
- E. In your lessons, did AJ use any pneumatic devices to reinforce breathing concepts? Which ones did he use? Breathing tube? Breathing bag? Breath builder? Others?
- F. Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

III. Embouchure

- A. What were his comments about embouchure?
- B. He said “I don’t set rules for embouchure, I set rules for sound.” What

does he mean by this comment?

- C. Did he change or adjust your embouchure? Did he ever change anyone's to your knowledge?
- D. How did he feel about embouchure shifts?
- E. Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

IV. Tone

- A. How did AJ define or describe an excellent tone quality?
- B. What did he have you do to develop it?
- C. What does he mean when he says to go for the "sound in your head?"
- D. How important is good air flow in developing beautiful tone?
- E. What types of studies are most beneficial in developing an excellent sound? How should they be practiced?
- F. Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

V. Articulation

- A. What were his thoughts on articulation?
- B. What role does good diction have in the process?
- C. Did he ever mention "tongue placement?"
- D. How does a player correct stuttered, or delayed attacks?
- E. How does a player correct labored or heavy tonguing?
- F. How does one go about developing tongue speed?
- G. How would you describe the "buoyant" style of his playing?

H. What types of materials did he have you practice to develop articulation/technique?

I. Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

VI. Mouthpiece Buzzing

A. Why did AJ frequently make use of mouthpiece buzzing?

B. What are the benefits of buzzing?

C. What qualities should a player look for in a good buzz?

D. Can mouthpiece buzzing ever be detrimental to one's playing?

E. Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

VII. Thoughts on the Psychology of Playing

A. What does AJ mean when he says playing the tuba can be thought of as "song and wind?"

B. What does he mean when he says "playing should be eighty five percent conceptual and fifteen percent physical?"

C. Why does AJ place a great deal of importance on imitation in developing as a player?

D. What does AJ mean when he says "play by sound and not by feel.?"

E. Supposedly, one of AJ's reasons for never writing a book himself was his desire to adapt his teaching to each individual student's peculiar difficulties. If this is true, how does a former student of his do more than simply reteach the lessons he taught to them to correct their own

difficulties?

F. How does a player go about correcting a bad habit?

G. Did he ever talk about the role of our emotions in how we play (performance anxiety, stress, etc.), and how that can affect our playing?

H. What are the personal attributes that made AJ a great teacher?

I. What books/materials should a player use to develop? How should one practice these materials?

J. Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

VIII. Future of Tuba Pedagogy

A. Do you believe AJ's concepts will stand the test of time?

B. What do you feel is the future of tuba pedagogy?

C. Who are some of the most innovative tuba teachers at the present time? What is it that is particularly innovative about them?

D. Are there any other brass instrument approaches (Caruso, Stampf, etc.) which have usefulness for the tubist? What are the basic philosophies of these approaches? Do you use any of them with your students?

E. Do you feel a great teacher must also be a great performer, or is this unnecessary?

F. Is there anything else you would like to add to this interview that has not been mentioned?

CHAPTER 3

A BRIEF BIOGRAPHY OF TOBY HANKS²

Toby Hanks has been a member of the Minnesota Orchestra, Casals Festival Orchestra, San Antonio and Puerto Rico Symphonies and is a freelance performer and teacher in New York City. For 15 years he toured and recorded as a member of the legendary New York City Brass Quintet and was a member of the New York Tuba Quartet.

Currently a member of the New York City Ballet Orchestra (at Lincoln Center), the American Composers Orchestra and the Chautauqua Symphony, Toby has been at the center of the New York scene for many years, performing with practically every major ensemble in the city. His solo albums, *SAMPLER* and *SONATA*, were received with generous critical acclaim.

Hanks teaches and conducts at Yale University and the Manhattan School of Music and at Manhattan is currently the chairman of the Brass Department.

²This biography was provided by Toby Hanks and is used with permission.

CHAPTER 4

TOBY HANKS INTERVIEW³

I. Introductory

JL: Where, when, and how long did you study with Arnold Jacobs (AJ)?

TH: I studied with him in Chicago after my first year in college, which must of been the summer of 1960. I had recently heard of him and I just went to Chicago to seek him out. I called him on the phone, and he said come on up and he'd give me some lessons. So, I drove with very few dollars in my pocket figuring I'd get a job and be able to stay all summer. When I got there, I don't exactly know when, whether it was June or July, I stayed there at least a couple of months, maybe even a little longer, taking a lesson every week. I went back the next summer and took more lessons and stayed a few weeks. Then, I didn't have any more contact with him until I went to the Minnesota Orchestra which was about 1963 or 1964. Minneapolis is not very far from Chicago, so quite often I went down weekends and when the Orchestra traveled through Chicago, as traveling groups often do since it's a big transportation hub. Every time I had any time off there, if I could schedule a lesson, I'd take one. The same thing held true after I left Minnesota and went to New York and played with the New York Brass Quintet. We did a lot of traveling and of course we traveled to and through Chicago a lot (that same transportation hub) and every time I was there I'd always tried to hook up and take a lesson if he was available, and/or meet him for lunch or dinner or a beer after his concert or our concert. He was often able to do this and of course having a beer with Jake was always a lesson in

³This interview occurred on 30 September and 24 November 1999.

itself. When he'd come to town [New York City] I'd sometimes go to his hotel room and take a lesson. So, over the years I took a lot of lessons from him, I don't know how many, forty, fifty, sixty, lessons, I really don't know. I feel like I was his student practically my whole life.

JL: So it was basically something you did throughout your career?

TH: Yes, right up until his last years, I was still going up to Chicago especially when I got into this dystonia thing. Of course I didn't know it was dystonia at the time, and I went out to see him a couple of times a year the last few years of his life. I'd probably still go there once in a while if he were still with us.

JL: How would you evaluate his impact on you as a player?

TH: Well, it can't be overvalued in a way because it was absolutely the guiding principle of the way I tried to play the tuba, particularly physically. I never really got it quite right; by right I mean efficient in the way that he believed was best. The sound and impact of his orchestral playing made a big impact on me. I'd never heard anything quite like it, and at that time actually I'd never heard much of anything when I first was exposed to him, to tell you the truth. Still, after hearing it I was just blown away. Subsequently, I heard many other players as my life went on and it didn't really diminish what he was doing at all, even when I heard other great people doing things a bit differently. He always stood out as a real mentor of mine. Mentors actually help people. He was just an example, someone for me to imitate and then to emulate in lots of ways. He never tried to influence my style except when he was trying to get me to have some specific kind of idea, so he'd demonstrate it and then say "play it like me." So I would initiate my brain for a change, and try to do some specific thinking of the message as opposed to the

method, something that he was so adamant about. Otherwise, he didn't try to say I should play every detail like he played it. He was the guy for me. He's the guy that really lit my fire. It was already lit in a sense because I was already playing, but he turned up the heat and remained a very important figure for me always.

II. Breathing

JL: What did AJ say should be the most important consideration when breathing?

TH: Just do it! Sounds like a Nike ad, doesn't it? Just do it! He had ways to get you to utilize your entire breath supply because he felt it was all very useful, instead of limiting it to just lower breathing, like some teachers believe, at least before he started changing the way we thought about things. Just using the lower breath is all fine and dandy as far as it goes but you have another half of your lungs up above the resting point of your breathing cycle that's perfectly usable to make sounds with, play longer phrases with, play louder with, and to be more comfortable with. Just do it that's all! Use it up and spend it. One of the things I don't actually remember him saying specifically, but I know I got the idea from him, is don't wait until you're out of breath before you start looking for a breathing place. You don't breathe for the moment, you breathe for what's coming. Breathe for the end of the phrase. That was one phrase he used, "you don't breathe for now, protect the end of the phrase." I know with many of my students, they take a breath and they play play play; they run out of breath and they take another one and play play play; they run out of breath and they take another one and so on. Unfortunately, music isn't so conveniently arranged to do that. You don't pass up an oasis in the desert just because you have half a canteen full of water. That's my analogy for efficient breathing.

JL: What exercises did he show you to develop efficient breathing?

TH: Well, he had some machines that are hard to describe. There was one where you held a ball up to a certain line. You'd blow into a tube and the air flow and pressure would elevate the ball to a certain measured place on this little scale that you could visually see. You were asked to hold the ball in a particular place and he would change the resistance on you. Sometimes, you had to move a lot of air to move the ball at all or he would change it so that you just touch it and it would go skyrocketing to the top of the scale. He felt that when you have something visual, you get out of your physical thing. You're focusing on the task of trying to hold that ball at this certain place. Your breathing becomes steady and natural doing something visual and then you acquaint yourself with that process and repeat it a little bit and then you take it over to the instrument and it helps you to do the same thing there. He did it time and time again for me. I'd love to have this little machine. I had trouble with holding a tone steady in certain registers, like many of us have some time or other in our life. After little exercises with this thing, I'd pick up the tuba and play tones steady as white noise. I'd try to remember when I was at home how it felt to keep the ball up to line fifteen and by recalling the sensation, eventually, I had much less trouble with that sort of situation. Another thing he believed in was to study the slow breath. That is, taking four to six beats to take a complete inhalation and four beats for a complete exhalation with the same type of air flow consistent from the empty tank to the full tank. It needs to be consistent because when you take a faster breath, it has to be absolutely consistent and there can't be any speed ups or slow downs. So he wanted you to study that slow breath and learn away from the instrument what it's like to take a nice easy frog-to-tip breath. He used to say that, relating it to the bow of a string instrument. Gradually, you reduce

the speed of the inhalation down to five beats, four beats, three beats, two beats, one beat, half a beat and the idea is that you do it exactly the same way as the slow one but you just do it more quickly. That's a very effective way to study the breath. He had a little tube about 3/4 of an inch in diameter [breathing tube] which he put between your teeth and would have you inhale through it. It has an amazing ability to open your throat in a perfect way and you can't believe how much air rushes through your larynx down into your lungs with that little tube, and you say wow, is that what I could be doing when I'm playing? I use the tubes with my students and bought a half a dozen of them last September. Now I have to go buy a few more because I gave them all away. Anyway, so those kind of things. He had you palpate yourself, a word I had to look up after having a lesson with him, which means touching your body, touching your rib cage, touching various parts of your upper body to sort of stimulate an awareness of the expansion of the lungs and how the body, the rib cage, and everything else expands to accommodate the increased air volume. He had me do the same thing when the lungs deflate in reaction to the reduced air volume. All those kinds of things which were very helpful.

JL: He just wanted you to create some awareness of what it feels like and what it looks like to breathe properly?

TH: What it looks like, absolutely. He recommended you do it in front of a mirror so you could see it and then as you see it, you sense it at the same time, of course. Then you apply it to very simple music. He'd have you play a slow melody, a simple melody that was so easy you didn't have to worry about fingerings and pitch and all that stuff. Then try to recreate those same sensations in simple musical situations. He recommended, as he did in all his techniques like that, that you do it for a few minutes and then forget it

and go about your business as you always do. The idea is to keep coming back, again and again to the new methods. Pretty soon, his belief was that the new methods that you're developing will replace ones that are less efficient because your body will begin to select those that are most efficient. After awhile, if you're consistent about developing the new habits, they will replace the ones that are less successful.

JL: How does a person go about correcting a bad habit?

TH: Well he maintained that you cannot correct a bad habit, but as I alluded to it before in the previous question, you replace it with a better one. In other words, if your tongue is sticking, you don't tell your tongue to stop doing that. A habit is just that. It's in the reflex system and once there's a stimulus for the reflex it happens. The stimulus is the horn in position in your lap and your lip there and you're going to do it. So, whether it be breathing or tonguing or what have you, you have to find some way to create a new habit and he often recommended you do that away from the instrument. You can do this using the mouthpiece, the ring [embouchure visualizer], or looking in the mirror in the case of slow breaths because without the stimulus your brain and your body are free to experience new situations. You do have to know what you want to do. You repeat the stuff away from the instrument. Then you gradually put the instrument back bit by bit and you begin this once you have it just established. In the very first stages of establishing a new habit, it's not nearly a habit yet and you almost can't do it, but you slowly apply it to simple music and simple situations and you consistently do it. After awhile, your body takes over and it becomes a more successful procedure. As it gets better and better and becomes a more ingrained habit, your body will be able to choose it on its own or you can even chose it perhaps yourself more successfully than the bad

habit. As the new habit becomes stronger the bad habit will atrophy, it'll disappear from lack of use, and the new one will take over and be stronger. Unfortunately, the bad habit is always lurking there ready if the wrong situation comes up. I think most people that have ever corrected something find out down the road that old habits can return. However, you've been through it, you know what to do, and you can push it back in the closet again pretty easily if you're alert. Although this is sometimes easier said than done, I think the theory is sound. It's just easier said than done sometimes for some people. You just push the bad habits in the closet and develop new ones. In the end, he always talked about strangeness, like with playing the ring or with the mouthpiece. They're both relatively strange and have similar principles to playing the instrument so you can develop new techniques away from the instrument, buzzing, blowing on your hand, and that sort of thing will transfer back to the instrument in simple situations and slowly grow.

JL: O.K., getting back, I didn't want to get you too far off the topic of breathing. One of the other questions I had was about the quick breaths but you sort of answered it with the six, five, four stuff.

TH: Right.

JL: How does the large player learn to play with more air to avoid the common problem of playing with small quantities because he thinks he has enough?

TH: If a player has air enough to comfortably play and control what he needs to play, he probably took enough. What all players (large or small) that don't know how to utilize their full capacity when needed are missing is the potential to play longer (or louder) phrases. Who wouldn't want to maximize that potential? A trumpeter needs a large

volume of air in the lungs to create enough pressure to play high and/or loud. A tuba player needs to create lots of flow which is done more easily with a fuller tank. Where there is more ease, there is the potential to focus more on the *product* of music (rather than the physical process) which is the goal. Better results are achieved this way. He always said that a person's natural way of breathing for whatever they need to do is usually O.K., if everything is going right. If you just need to play a short phrase at an easy dynamic there's no reason for you to take in seven liters of air to do it. There's no reason to do *that*, but understand that when you have a long and/or loud phrase you should be able to use more of that seven liters. The advantages of that are just spectacular and you're also playing in the more comfortable part of the tank which is on the full side. Take a big breath and just let go [TH breathes out]. The air easily comes out from just the weight of your ribs. It pushes the air out until you get to the resting point and from there you have to push more to get the air out. Since it takes more effort to get the volume of air out beyond the resting point it makes more sense to play up where it comes out more easily. The difference in a medium size person playing with 4 liters of a 4 1/2 liter potential and a large person using the same 4 liters but of a 7 liter potential relates to these work efforts required to move air or create pressure on the fuller side of the "resting point" as opposed to the emptier side. The emptier side requires more work efforts. The big guy playing on half full and less is working harder. Jake always advocated "work less to get more." It's common wisdom in sports and it's true for musicians as well. After all, the physical aspect of playing any instrument is exactly like proficiency in a sport--any sport. The artistic aspect of course takes us to another level, but the technical aspects are the same.

JL: O.K., would you say also that he was doing that so if you're playing with large air volumes you protect the tone?

TH: As long as enough air is coming out of your mouth to activate the embouchure so that it has a good tone. Like I said, you don't need to be totally full if you don't need it for the phrase. Another of the problems with a big person is when they get to be older, 40 or 50, their usable lung capacity tends to begin to diminish (like everyone else). You really notice it at the back end of your phrase when your lungs are getting empty with age. It starts to diminish from that side, it doesn't diminish at the top. You take a big breath when your fifty, and you start to play and it feels just like you did when you were twenty. It's at the other end, the end where you begin not be able to get it out fast enough as when younger. So, if you're not comfortable using the entire lung volume, when you're older you're going to start finding that you're playing more and more on the short end of the stick there. That whole problem that I just sort of tried to outline is exacerbated in a middle age to older player. Therefore, you need to understand and be comfortable with taking a full breath. Then with age the older player, of course, has to take more breaths than they used to because that last twenty five percent gets less and less viable as production fuel when you get to be around forty five or fifty and beyond. You have to be aware of that and take a few more breaths and not try to play the same phrases you played when you were twenty five, or you can get in trouble. Trust me, I know this from experience.

JL: The other question I had, which you sort of alluded to a little bit, was in your lessons did AJ use any pneumatic devices to reinforce breathing concepts? Which ones did he use? Breathing tube? Breathing bag? Breath builder? Others? I

know you talked about the breathing tube.

TH: He used the breathing bag too, the six liter bag or whatever size it is. He used that and the ping pong ball thing [breath builder] of various types. I never quite understood how he used that, but it seemed to make perfect sense in his studio. I've never been able to take it home and retain what he was doing with it, I don't know why. He seemed to accomplish what he wanted to accomplish there with me and I seemed to understand it. But somehow I've never been able to effectively use it at home for myself or with my students. So, I don't really use the ping pong ball device although I'm sure it's useful. I'd have to get someone else who studied with him to explain it to me, a Dave Fedderly or somebody like that who understands it. I feel the breathing bag is very useful and the little tube he had you insert between your teeth to keep your throat airways open. At one point back in 1960, he strapped some things around three places in my torso, up around my chest, around the middle of my body, and down lower. He'd have me play and then breathe and he had a different gauge set up to each one which showed the movement in each area. My chest was coming up great but I wasn't getting any air in the bottom--it wasn't even moving. He was trying to give me a visual clue to try to get them all to expand to a certain extent. Actually, I think in retrospect, he was experimenting with the thing. He may not have thought that device was so successful because I never heard of him doing that with anybody else. He probably did it with a whole bunch of students' right around that time because he obviously had to get these machines and try them out and figure out a way to utilize them in his concepts. I have a feeling this was one that didn't pan out so well so he abandoned it. I got the picture of what he was trying to do, though, because I was a chest only breather. I wasn't using the low part of my lungs at

all, so he was trying to integrate the lower part of the lungs and get me to use that extra couple of liters down there as well as the upper part. He did use that thing with me and I'm not sure it was considered a successful long term device.

JL: Was there anything ambiguous or unclear about his thoughts in this area?

Does your approach differ from his in this area? In what ways?

TH: No, I think he was pretty clear in what he was after and I have found no reason to deviate in any way from his breathing concepts. I try to pass them as best I can on to my own tuba students and in the class I teach where I also teach higher brass players. I try to get them to do some utilizing of the full breath too. Some of them have been taught otherwise and it's kind of hard to move people. I'm not a horn player, so they look at me funny because they're being taught something else. So, I haven't changed from what I've learned from Jake, except that I don't give them all the technical information Jake use to give me. First of all, I can't quite itemize it in a lecture form like he could. He talked very scientifically and explained every detail, like the seventh cranial nerve and the pulmonary whatever and called the muscles by name and all this stuff. So, I would be less than effective unless I did a serious study of it. He always said that you don't need to know all that stuff except that he always told you that stuff. If you don't need to know all that stuff, why did you tell me? For some people, given too much scientific information, there's a certain kind of mind that once you know it you can't shake it and go for the childlike envisioning of your product rather than your procedure. It's very hard. So, I just give it in the most general way. His basic analogy [concerning the physical aspects of playing], one that's very meaningful for me, was his automobile analogy of the complexities of an automobile under the hood and all its mechanics and the very simple

controls we use to drive it. We don't need to know all the stuff about what's going on under the hood to drive a car successfully, so don't tell anybody about the pistons and the overhead cams and the valves and the radiator and the hoses and the alternator, and all that stuff because they don't need to know it. If you go to driving school, they don't tell you all that stuff because it's not important, so he'd say it wasn't important then he'd tell you about it. For me it was interesting and I understood it but I didn't retain the specifics of it, the scientific specifics, to be able to write it down on paper and explain it all. But I think I basically understand it and I teach it as best I understand it. I differ perhaps, in that way, but I think he was pretty much on the money and I've never found any reason to fault him on what he believed to be true.

III. Embouchure

JL: What were his comments about embouchure?

TH: None, at least not about mine. He did say he never changes anybody's embouchure. He felt you could play on the side and he always did this little demonstration. He'd buzz on the ring on the side [of the lips] and buzz on the other side and twist his lips in the middle and buzz, and every time he'd play a little something it always sounded pretty good and he said "it don't matter where you put it. You can learn it." He did tell me that he changed one guy's embouchure but didn't tell the guy he was doing it. He just had him doing some kinds of things that sort of changed the guy's embouchure without his even knowing it. I don't think he believed in looking at someone and saying that you must change your embouchure so therefore do this, thus, and so put it here. He didn't do that as far as I know.

JL: He said "I don't set rules for embouchure, I set rules for sound." What does he

mean by this comment?

TH: I'm sure with a beginning student he would tell them how to place their embouchure and how to get it going. Basically, he found and believed that your imagination tells your embouchure what to do, and if you have some idea of what you're trying to accomplish with the horn, within your capabilities of course, that with trial and error the embouchure will form itself in a way that will produce the sound if it's allowed to. He never believed in too much physical manipulation. If you want to play "Mary Had a Little Lamb"--play it [TH sings it]. It's trial and error and you have a kid just play it and if its Zarathustra, it's kind of the same way. It's more complicated and complex but the same principle would apply. You don't worry about embouchure so much, you just sort of really keep in the forefront of your mind what you want to sound like and go for it.

JL: How did he feel about embouchure shifts?

TH: I don't remember him ever talking about embouchure shift.

JL: O.K., so that's in line with this other thought on the embouchure.

TH: He had you play high and he had you play low. I don't know if he had a way of going through the range to get people to shift smoothly or not shift, or whatever. He might have had this in his mind but he didn't share any of that with me.

JL: Was there anything ambiguous or unclear about his thoughts in this area?

Does your approach differ from his in this area? In what ways?

TH: I don't think there is anything unclear. My approach is a little bit different, because I do think you can devise exercises that can help a player get through the various registers and the shifting that usually goes on from the high register to middle to low. There are things you can do away from music, again using a concept of a good sound and the kind

of sound you want to make even if you're doing exercises. You can do some sort of calisthenics, a Carmine Caruso⁴ kind of thing, that can really help you build register and get the shifts to function. So I use some of that sort of thing in my teaching. Sometimes, if I see somebody's embouchure dancing around too much when they're trying to play, I try to get them to quiet it down and be more still and do as little motion as possible. So, I do get into people thinking about the embouchure a little and try to make them realize that as little change as you can make to do anything is best. I get people to think about it a little bit. I generally try to not get too specific about how to direct the tissues as he says, just because I think he's right, but I think the exercises are useful as well.

JL: So maybe a certain amount of time on exercises each day?

TH: Yes.

JL: An exercise, a developmental thing which, like you said, is not necessarily music but a calisthenic type of thing?

TH: Yes, though I think you should always be putting musical values on what you're doing. You should be conceiving, like even when only slurring up the harmonic series on a given valve combination. I still think you may put some physical objectives on yourself, but you should still be trying to make it sound like music, not necessarily to practice it for a concert performance, but keep your basic concept of what the instrument is suppose to sound like. Even though intonation may not be a factor with this kind of exercise, or if you miss something, it may not be important at that moment. I don't think you can throw away all those conceptual things. You still have to be conceiving, but the

⁴Carmine Caruso was an important brass pedagogue who is now deceased. He was known for his success with players who had embouchure problems and other physical difficulties with their playing. His method for attacking these difficulties was to have the player practice a series of exercises (calisthenics) daily, without self-evaluation, in order to bring the muscles back into "balance."

exercises are so simple that you can release your brain a little bit to think a little bit more about what's physically going on because you don't have to think about any complexities of rhythm, pitch, or notes. You're just going up a scale and down or whatever. I find it useful.

IV. Tone

JL: How did AJ define or describe an excellent tone quality?

TH: He never did in words. In my first lessons when I was nineteen, he played for me quite a bit. He played for me several of the things I was to be practicing, but he didn't try to describe a tone quality in words as big, or wide, or centered, or dark, or bright. He just picked up my horn, used my mouthpiece, and played things at a level I never heard with clarity and ease. Then he'd put it in my lap and say now you do it. I'd go, "O.K., O.K." When I got back from that first summer, back to Texas, some people, my teacher, Richard Burkhardt, who was and is a wonderful teacher himself and some of my colleagues (student friends), said I didn't sound like the same player. They said "wow, what did you do?" My whole style, everything about my playing had changed. I had been doing pretty well already, but hearing that level of efficiency and clarity on the very same instrument that I was trying to play just turned on a light. Burkhardt used to play the trumpet for me and he was a wonderful player. He was really as good a trumpet player as I've heard to this day, but it was a trumpet. I transferred and I imitated him and did all that stuff but when I finally got to hear it on a tuba it was a different thing. Then, actually, the trumpet demonstrations meant more to me after that, I think. He didn't try to describe tone quality in any kind of words like you hear today.

JL: What did he have you do to develop your sound? Were there things he had you

do to get a good sound?

TH: No. He just told me to take a lot of air and use it up, and he specifically said “you try and imitate me.” He said he wanted me to turn on a mental tape recorder in my head. He used to talk about the tape recorder in the back of my head and to turn it on when I start to play and he said “try to play like I play” That may seem a little arrogant to some, but when you think about it, here's one of the finest tuba players in the world and a picture is worth a thousand words. So, if he could get me to imitate him I'm ahead. I would imitate *everything* I heard and he knew that. Because one imitates tone, articulation, style, you imitate it all. That brings all the physical stuff into play, and in later years when I was studying with him when I was a grownup, he didn't say anything to me about it. He just worked on whatever little things he had to do to get me to do physically what he wanted me to do. Now this probably answers your question. He had me play simple stuff [TH sings an Arban study] like Arban⁵. He had a unique style, but after I was grown up, he didn't fuss with me about style. He didn't coach me on Meistersinger. He never coached me on Zarathustra. He would open his Arban book to [TH sings an Arban study] and tried to get me to do certain things with that which I can't quite recall, probably because my articulation wasn't good, or I wasn't getting a good breath in between the phrases, or something, but I imitated him. I just aped him in the beginning and then it evolved to my own style based on my experiences. He always influenced me but our styles were very different after, but he didn't have any problem with that. He didn't mess with that.

JL: That's interesting. I wonder if other teachers are that way. So basically, you

⁵Jean Baptiste Arban, *Complete Conservatory Method for Trumpet*, ed. Edwin Franko Goldman and Walter M. Smith (New York: Carl Fischer, 1982).

told me the kind of studies that he asked. You said Arban's and things like that?

TH: Always very simple. At first when I was 19 or 20, he had me play Gallaay and Paudert and all those horn etudes from the blue and red book of the French horn [also known as the Pottag books]⁶. He had me play out of there a lot. He even bought me those and gave them to me (he knew I was broke). So I played a lot of musical things, a lot of those etudes and he wanted to hear a lot of style and character and all that.

JL: So that was articulation but were there any exercises or things that he did for sound. Like the little turn⁷. That little turn [TH sings it]. He had you do that?

TH: Yes, he had me do that, but I think it was just a little phrase to get the air moving and have a good full sound. He never worked on complex stuff with me. It was always very simple.

JL: Were there certain ways he said to practice the studies? With studies for tone, did he say to take a big breath?

TH: Sometimes he'd put his hand on my torso somewhere, or my stomach, or my chest to make me aware of the expansion. When I'd blow he'd encourage me to allow my torso to relax and get smaller as I emptied. He just wanted that flexibility expanding and collapsing in response to the movement of the air, just to keep from developing tension. He talked about the isometric tension that we sometimes get into when we play.

JL: So, that's how he talked about air flow when you're developing tone?

TH: Yeah, sure.

JL: What does he mean when he says to go for the "sound in your head?"

⁶Max P. Pottag and Albert J. Andraud, eds., *335 Selected and Melodious Progressive and Technical Studies for French Horn*, 2 vols. (San Antonio: Southern Music Company, 1958).

⁷Harold W. Rusch, *Hal Leonard Advanced Band Method* (Winona, MN: Hal Leonard Music,

TH: That's like the tape recorder. In other words, in those years it was *his* sound--what I heard from him. He wanted me to try to recall it as best I could. Right when I'm trying to play. In other words, he wanted me to pretend I'm him and be him, but he encouraged me to listen to whoever. Listen to an oboe player although you don't want to get that particular sound. Actually, this is my own thing. I don't remember him saying that, but I know I use to do that. I remember hearing an oboe player at Tanglewood play the opening oboe solo to a *Symphony of Psalms*, I thought it was absolutely beautiful; the piece and the way it was played. I remember that for a couple of years, I played that little tune every day just trying to make it sound the way I heard it, adapting it to a tuba somehow. To this day, if I go to a concert and I hear somebody playing great and it's something I can conceivably do, I go home and try to do it, too. I try to remember some great music and just try to imitate it on the tuba. He thought imitation is the best thing you can do. You just have to be calling for a specific product when you're trying to play at the moment. You have to be hearing it, like a singer hears it. It's the same brain function, except instead of a larynx making the vibrations our lips make the vibrations. If a singer is not conceiving of what he's going to produce, anything can come out of their mouth (and often does). Just like what comes out of a trumpet or a tuba, so he wanted us to keep the same brain function and just use a different resonator.

JL: Was there anything ambiguous about his concept of tone, or does your approach differ?

TH: No, I don't think so. I'm sure if it is different, it's because I don't understand the subject as completely as he did. There's no conscious difference in what I try to do. I try to do basically what he taught me was the way to do it. I know he was individual in his

1963), *Special Studies for the Tuba*, by Arnold Jacobs, 50.

approach and he taught different people different ways. He didn't do exactly the same thing with everyone, but I think the general thrust of what he was doing was the same. He took each person as an individual and a challenge in their own way and I think he was unique that way. He didn't have you go to page 1, page 2, and page 3 of the bible [some type of "definitive" book of studies]. He just sort of shot from the hip, based on his more complete knowledge, than most people, of how it works.

V. Articulation

JL: What were his thoughts on articulation?

TH: Light tongue, very, very light tongue. Mostly, heavy tonguing gets in the way. He wanted to deemphasize the function of the tongue, although important, and emphasize the vowel which kept the tone clear. If you wanted to play louder, you blew louder. You didn't tongue louder because the tongue doesn't make any noise. The tongue is where the sound *stops*. The vowel of the articulation syllable is where the tone *sounds*. He wanted real light tonguing. Basically, you blow the fuel to make the lips vibrate and you don't tongue it. He was against really explosive attacks, building excessive pressure behind your tongue and releasing it with an explosion. Almost never putting a consonant like T at the end of a note like--tat tat tat. He wanted you to use tah, because he liked you to end the note with an h, so tah, tah, tah, tah, tah. The only articulation was at the *beginning* of a note. Of course, at fast [tempos] it gets to be a situation of "where does a note end and where does the next one start." With quick notes, he felt if you keep that concept of tah-tah-tah-tah it deemphasizes the possibility of closing the note with the T and then having to open it up again. He just wanted light tonguing and he was one of the best articulators there ever was. The cleanest attack. That was one of the secrets of his

projection, not only that he had plenty of power. His attacks, the beginnings of his notes, were so clear and clean that they projected through the orchestra. He didn't have to play loud, they just jumped out.

JL: Along with what you were saying about the use of the syllable in tonguing, did he say anything else about the role of good diction in the process?

TH: Oh, yeah, well I think--tah tah. That's about all the diction he talked about with me. This wasn't a big subject that we spent a lot of time on. He sometimes had you think words. When I was playing, he often liked us to write a little story or make up a poem or something to a passage. He felt singers have a real advantage when they're using words because it helps you create in your mind what's going on. So you make up a little something to *Bydlo* and I usually made up dirty words of course, but they work just as well as clean ones. Unless they make you laugh or something. He found that it was helpful sometimes to create something and think words as if you were singing something.

JL: Did he ever talk about tongue placement, where it should strike or anything like that?

TH: No. He always thought that was pretty much an individual thing. People are different and they have different ways, kind of like the embouchure thing. However, you said tah. I say tah tah tah and my tongue may be a little lower than another person who may put the tip of their tongue way higher in the roof of their mouth. Another one might be a little down more toward the back of the front teeth. I can even say Toby Toby Toby Toby and my tongue is between my teeth and I can say Toby Toby Toby Toby and my tongue is behind the roof of the mouth. So, I think he left a lot of leeway for people to find their own way.

JL: How does a player correct stuttered or delayed attacks?

TH: I haven't a clue [we both laugh]! That was going to be my next lesson. Well, I know how he tried to fix my problem when it was happening. He tried to get me to focus on the air outside of my head. Try to place the air on something like my hand in front of my face and focus on blowing with the lips. He wanted me to get away from the tuba and blow on my hand. Hold a piece of paper on the wall with the air. All that sort of thing. To take a breath, sometimes he'd have me hold a breath and relax and not get tense and then let all the tension dissipate and just [he attacks a note]. He basically tried to get me to focus on the air landing somewhere outside my body. That was the way he thought was the best way. He did various things to try to get me to do that. Most of it, he wanted me to do away from the tuba. Which is a stimulus for the reflexes, he felt, and begin to build a different reflex away from the tuba and gradually move it back into the mouthpiece or the ring. Sometimes playing on the ring is enough of a change. He felt you could develop something on the ring, and gradually sneak it back into the tuba in simple forms and in this way you can build a new reflex to replace a faulty one. In my case it didn't really work, but I don't think it was the fault of his concepts.

JL: Now, I think you talked about this. How does a player correct labored or heavy tonguing? You were saying just put the emphasis on the vowel rather than the tongue (the t syllable).

TH: The tah syllable he would draw on a piece of paper or on the board. He'd write a real small t and he'd put a great huge AH beside it to emphasize the relative importance of the consonant and the vowel of the syllable. In my own teaching (I may have gotten this from him, I'm not sure) I have people slur things and then I have them tongue it but

still make it sound slurred. In other words, the tongue had to be so light it would still sound quite legato and then when that could be accomplished, I'd have them start trying to separate the notes a little bit and still keep the same tonguing, or I have them play something soft and when that's successful, now play it loud but tongue it as if your playing it very soft. Then you start using the air instead of the tongue to make it loud.

Just blow to make it loud, not tongue to make it loud. I'm sure I got it from him, but I don't remember specifically. If I didn't get it from him it's from basic general concepts. I may have come up with my own little version or I may be imitating it absolutely. I just don't remember.

JL: How does a person go about developing tongue speed?

TH: Well, the lightness is one thing. If you keep it light, that will help the speed. I have come to believe, whether I'm right or wrong I'm not sure because there's no way I can prove it, that every person has a maximum speed which they can tongue. Once they're doing it quite properly, one person can tongue sixteenth notes at a quarter note equals 120 [beats per minute] pretty comfortably and another person not much beyond quarter note equals 100. They can't seem to single tongue any faster than that, even though they seem to be doing it properly. I'm convinced that beyond the elementary levels, once a player is somewhat advanced, that there's a speed beyond which they physically can not go. I never found anybody who could improve their speed much. Different people click into double tonguing or multiple tonguing at a different place and to me that's all that matters; the articulation can continue up to necessary speeds. I don't give a hoot whether you're double tonguing or single tonguing. If you're able to match the tonguing up so that it all sounds the same, the single tongue speed is of little consequence. Because even the

slowest single tonguer by double tonguing, can play as fast as needed to play anyway.

JL: What types of materials did he have you practice to develop articulation and technique?

TH: Just music. He just used music. Like Gallay [found in Pottag/Andraud], things of that nature.

JL: Arban, you said before?

TH: [Sings an Arban study] That kind of stuff.

JL: The Pottag books?

TH: The Pottag books . These were some of his bibles. He also had an Arban book on his stand that fell open to the same pages. He certainly used them with most people. He wanted me to learn the Pottag books (the blue and red books). I think he bought me the blue book (book 1) and had me play out of that, or both. I was broke and he bought either one or both of them for me, because he didn't want me to spend my money. He wanted me to play some music and some of that music is very articulate music. Some of those Gallays (*Twelve Brilliant Etudes*) are extremely articulate. To really learn to articulate the way he wanted he used music. While developing articulation, he wanted you to be interpreting all the time, but included in the interpretation is the clarity and playing short or long or whatever is called for. He liked to use music to learn those things rather than so-called exercises. However, he did use the Arbans too. That could be characterized as so-called boring exercises. But the way he had you play them, they always had life. He always wanted you to play even an Arban exercise like music. He always wanted life in what you play even though it was a dumb exercise.

JL: How would you describe the buoyant style he seemed to have in his playing?

TH: Buoyant. Even though his attack was very light, it was very prominent and with a very quick taper [TH sings it]. Buoyancy, the word you use in the question is the answer. He wanted me to play *Meistersinger* for him one time and he wanted me to use more buoyancy [TH sings it]. It sounded a little odd to me but you know in the orchestra, I have recordings of him playing it, it doesn't sound odd, it sounds great--clear. Part of that buoyancy had to do with his really clean initial attack. I think he ultimately found that he could project what he was doing more with the beginning of the note and the back of the note wasn't as important. He developed that buoyant style because 99% of his playing throughout his life was in an orchestra. I think he came to that style for two reasons: one was because his style was made to project through 110 people doing other things on the same stage; and he found a style that gave clarity to whatever line he was playing and I think he was right about that. Also, towards the end when his lung capacity was diminishing and his gas tank was down, he found he saved a lot of air by hitting the attack and getting off behind. He let the basses sustain, he let the trombones sustain, and it worked very well for him. His playing was designed to be heard sitting on a stage with an orchestra with the audience fifty feet or more away, not right next to it. It sounded a little odd sometimes, sitting next to him, the way he pinged notes and the buoyancy you described, but in the orchestra it worked.

JL: Was there anything ambiguous or unclear about his thoughts in this area?

Does your approach differ from his in this area? In what ways?

TH: I don't recommend anybody play quite as buoyantly as he did. Of course it may be just fashion, because everybody plays a little more square these days. I don't mean square in the negative sense; it's just like blocks of sound. They don't put that kind of

character and shape on it.

JL: You're talking about orchestral players?

TH: Yes, orchestral players. I do encourage people to do that a little bit from time to time if you have to sustain a line. You can project it by doing just what I described before. On certain occasions and in certain places it works great. When the note tails off like that, you can also sneak a couple of breaths in there because no one will miss it because the tail of the note diminishes fast and then you play the next one. You can get more breaths in that way. But generally, I don't recommend an extreme imitation of that style because I don't think people are receptive to it and it sounds a little odd, particularly in an audition. I don't think people respond to it. They don't understand what it's about. They want to hear someone who sounds normal, or what we *call* normal I guess.

VI. Mouthpiece Buzzing

JL: Why did Mr. Jacobs frequently make use of mouthpiece buzzing with his students?

TH: Well, for one thing, to bring into awareness what actually makes the sound. It's not pushing the valves, it's buzzing the lips. The other thing is that you control what note you play by buzzing it, not pushing a valve. Playing the mouthpiece you really have to think of the note you're trying to play, just as you're trying to sing in the shower. You have to conceive the pitch, and when you conceive the pitch, the lips respond and play the pitch after a little experience and practice like whistling. It's very helpful to get people thinking in the right way. He always talked about the psychology of playing and I misinterpreted this for many years. I thought when I heard the word psychology that he was thinking of emotions. Actually, he was talking about what you think about when

you're playing, not whether your girlfriend loves you or not. He also found it useful to help people to get away from the stimulus of their instrument and do something a little differently, which allowed them, in his view, to make some necessary changes. So it was for a couple reasons which included tone building. He liked to say *play* the mouthpiece. He rarely said *buzz* the mouthpiece. He always said play the mouthpiece, to my recollection. Because when *he* played the mouthpiece it sounded like music and that's what he wanted *us* to do. The way many of us play the mouthpiece, it only sounds like buzzing. When *he* played it it sounded like a bumble bee with a college education. He used vibrato. He always wanted you to put the same standards of music on the mouthpiece as you would in music otherwise--pitch control and expression and all that sort of thing. So he found it very useful and I quite agree with him.

JL: What qualities should a player look for in a good buzz?

TH: Again, you have a word here and I don't have a word for it. Resonance perhaps, very vibrant and alive; not too airy, even though you hear a little more air in the buzz than you do through the instrument. The less air that you hear the more efficient it is, but you have to be careful and not squeeze your lips too close together. You can sort of make a puny little sound by squeezing your lips together and you can still control the pitch that way. He wanted a free blowing, free vibrating lip and you develop a sense of that freedom of vibration. You certainly heard it when he buzzed. I would practically kill for a good recording of Arnold Jacobs playing the ring or playing the mouthpiece. It was incredible! It was absolutely so efficient and so amazingly musical sounding. It was an amazing thing to hear. Basically, I always try to imitate his buzz which had all that vibrancy.

JL: Can mouthpiece buzzing ever be detrimental?

TH: Well it can, I think. First of all when you play the mouthpiece, Jake never told me this, but I found that if I play the mouthpiece too much I get tired. I think I abuse my lip because I don't think I'm as aware of how tired I'm getting on the mouthpiece as I am on the tuba. So when you play five minutes on the mouthpiece (and very often on the mouthpiece you're playing actually quite loud) if you put the same buzz through the instrument, you'd be playing fortissimo. Now fortissimo playing can be very healthy, but I think everyone experiences playing fortissimo for a half hour straight and lips feeling like chopped liver. So you should be very careful that you don't tax yourself too much and that you don't do some little tricks like closing down your embouchure just to get a better buzz with less air, just so you can play a little longer phrase by altering the buzz. I can't really describe what sound you'd go for. I've heard people play with buzzes and they're buzzing the pitches but it's not the kind of buzz that's going to be helpful to the player. I can't put it into words. You have to take more breaths; it uses more breath to play on the ring or the mouthpiece. It takes so much more air. The tendency is to want to somehow conserve it, but even on the ring use it up, use a lot of air, select your dynamic and you have to do a little trial and error. You have to learn what a normal dynamic is and be aware of how loud you're playing and be careful when playing slurred passages on the mouthpiece that you don't try to somehow articulate it in some way that you wouldn't use on the instrument. Like a slurred scale on the mouthpiece would sound sort of glissed. So don't try to "hoo hoo hoo," that is to create the articulation that the valves crossing the air stream and going across the partials would make to define and separate the notes. Blow freely when you're playing legato.

JL: Can you be too glissy? Can you over exaggerate the gliss?

TH: I don't think so. Like if you're slurring a wide interval [TH sings a slurred octave] What you heard to sing that. I don't go [TH sings it rearticulating the higher octave]. I go dah-ah [TH sings the first example again]. To me, that's a quick gliss. I mean if I listen to it carefully. [TH sings]. In leaps you just do it quickly. Usually the problem is getting people to gliss the notes to do a scale [sings a glissed scale] and just singing it as gliss. What I try to do is to get my voice to be at the right pitch at the right time, but not to do anything artificial to create the separation, and if I do that same thing on the mouthpiece it separates fine. I don't find a problem. That's not Jake now. That's something Jake never did with me. I sort of came up with that on my own, with other influences perhaps.

JL: Was there anything unclear in this area that he said and also does your approach differ from his? So you said that one thing you do differently is you have students' gliss things on the mouthpiece?

TH: Yes. He never did that, it's just an extension of what he was doing.

JL: What did he have you do, nursery rhymes?

TH: He'd want me to play "Pop Goes the Weasel" and play some Arban thing that I was playing on the mouthpiece. I don't remember any legato stuff. He never warned anybody about playing the mouthpiece too much. I just found that myself, in my zeal to do what he said, that sometimes I played the mouthpiece too much and it didn't seem to help. What I've concluded is that sometimes what didn't help is that I was just frying my face. I was playing too loud, too long. Because that kind of playing on the mouthpiece is rather taxing, so it should be done in short doses.

JL: So what would you say, a few minutes at a time?

TH: Sure. A couple minutes, or just try to sort out a passage or a little quick warmup just to get the tissues going. But he always wanted you to *play* something on the mouthpiece, not just to buzz randomly around. He always wanted you to play some kind of tune. I think playing a scale is fine too, as long as you're calling for some specific music. Even if it's only a scale or arpeggio, that's music too in my view. But in a couple things he said he never used exercises--he always had people play tunes. But my little extension of that is if you can't think of one, arpeggios and a scale will do as long as you do it musically and your thought processes are in the right place.

VII. Thoughts on the Psychology of Playing

JL: What does AJ mean when he says playing the tuba can be thought of as “song and wind?”

TH: The conceptual thing. If you don't have a song to sing you haven't got a song to sing. Wind provides the fuel for your embouchure (your lips) to demonstrate what your song is. So you can have wind without song, but you can't have song without wind. I suppose you can have the song in your head and just don't let anyone in on it. Look at me, I have a song in my head, don't you wish you had it? I'm not gonna tell you! A song is your message or feelings about any given piece of music or whatever it is you're trying to play. You supply the air, the fuel for your lips, to tell the world what your song's about.

JL: What does he mean when he says “playing should be 85% conceptual and 15% physical?”

TH: He always talked a lot about the conceptual thing. You need to know what you're

doing [saying] and don't pay attention to the muscles. Don't try to manipulate the tissues, keep your concepts there and your tissues will find their way. However, with that statement, he opens the door to the idea that sometimes there may be things that you can think of physically. For example, if you think of keeping air moving sometimes it helps you to get through a passage and sometimes when I slur up I need to blow down on a note. If I think of that, I'm somehow manipulating the tissues and it has nothing to do with the song but it sometimes helps. In other words, you can take *some* of your consciousness and be aware of physical things, but mostly, the best results occur when most of your attention is focused on the product you're trying to create and much less of it is being delegated to how to achieve it.

JL: Why does AJ place a great deal of importance on imitation in developing as a player?

TH: Because a developing player usually has a less developed concept of what they want to achieve. For example, someone who's fifteen years old is not going to have the musical concepts of an older person who's already a mature musician, so by imitation you borrow other people's ideas. You take their ideas and make them your own. It's monkey see, monkey do. You hear someone who sounds good and you try to do it too, and it may not be your idea but who cares if it sounds good? Some people fear that that's not creative and that they won't learn to do "their own thing." Personally, I've always felt that no two people imitate the same things and everybody's experience in life, and in music, is either greatly or somewhat different. Two different people traveling the same road will see different things and thereby the composite of the things that they choose to imitate will make up their own individual personalities. I stand in front of my students

and jump up and down and wave my arms and sing along and I'm putting *my* concept and interpretation on them at that moment and almost always it makes them play better. It's not that my way is the only good way to play, but sometimes it gets them to think of something specific and sometimes an undeveloped player doesn't have a clear thought about what they're trying to do. There are these voids in their consciousness, which makes their body not know what to do because there's not a clear message. But if you're imitating something, your concept is clear so your body knows what it's trying to accomplish.

JL: This is really something. I guess this basically answers my questions about the concept vs. the physical. He says “play by sound and not by feel.” Would you agree that's sort of like the eighty-five percent conceptual vs. fifteen percent physical?

TH: I think these are things he told me directly over a beer and/or in a lesson, I don't remember where. He pointed out that one feels differently from day to day as far as sensory feedback (how it *feels* to play your instrument) is concerned. That's influenced by how much you did or didn't play the day before or that morning or whatever. The types of things you were playing, how much you've practiced, how you feel about yourself, even what you eat. What you eat affects your tissues in some way. He always maintained you don't play by feel, you play by concept. Of course, if the reflexes are all in place as a mature professional player, and you keep your concept strong, it will override the different ways your body feels when doing it. When you get in trouble, don't turn to the physical, or how it feels, and try to go to something that feels right. On the contrary, turn up the conceptual aspects even louder. Go to a hundred percent conceptual in the hope of overriding the distraction of something that's uncomfortable.

It's pretty hard to do, however, but obviously there are people out there who can do this. You can't tell me Phil Smith feels great every night but he sounds great every night. He's overriding it in some kind of way. I don't think he's thinking about where to put his tongue or how he's suppose to breathe. He's probably just putting all his attention into exactly *what* he's trying to do and with the kind of ability he's got, it overrides the problem. He's human too. All great players are human. They just have a way in important occasions of overriding how they feel. Phil does that, Herseth does it as well. I can name countless others. In the Philharmonic [New York], the Chicago Symphony, and all over the world there are great players. They just learn to tune out nerves and other distractions and they tune in what they're trying to do. That's the difference.

JL: It's not like they don't have that, because we all have those qualities. They're the same as us.

TH: They have the same qualities. They may have a little more confidence because of their abilities, but they get nervous, they feel bad, and they're sick. However, when it comes time to perform they override all those things and they don't go by how they feel, they go by what they want to sound like.

JL: Supposedly, one of AJ's reasons for never writing a book himself was his desire to adapt his teaching to each individual student's peculiar difficulties. If this is true, how does a former student of his do more than simply reteach the lessons he taught to them to correct their own difficulties?

TH: Well, that's a problem. Every time we take a lesson it's always a one on one and when the teacher's instructing you it's a very subjective kind of experience. You're in a room and the teacher is telling you about *your* problems and you interpret it in whatever

way. That's what's good about masterclasses. You can sit back and see a teacher who you think has good ideas work on somebody else and you can get a more objective view of how to solve problems. Those people who went to his workshops at Northwestern are at a great advantage to be able to do that because they were interested observers with an objective viewpoint, watching him work on different people in different ways. However, a person who just took lessons from him and didn't hear that can have this problem, and I don't know that there is a solution. You need to be aware that people are different. I frankly don't think I present music and playing much like he did at all. He'd probably laugh at how simply I do things or how shy my understanding might be. He'd probably laugh, not ridicule me, but that's all I can do. I don't try to say his exact same words. I never took notes, I never recorded any lessons. He actually didn't like people to do that in private lessons. However, it's a problem applying comments from any teacher. You just basically try to get a general idea of their concepts, remember as much as you can, and apply it to individuals as best you can. Some of the stuff is kind of universal. I think what's good for one is probably not bad for another one, although it might not be the best. If I tell a student exactly what I was told, if I'm successful, it's probably not going to be bad and it'll probably even be good for them, but maybe not as good as someone like Jake who really understood the subject more clearly.

JL: What books and materials did he say a player should use to develop and how should one practice these materials?

TH: He liked the Pottag books, just because there were all kinds of articulations and a lot of music. I think he wanted people to have fun playing and get into interpreting music and developing music. He thought that the best way to develop as a player is to develop

as a musician. It all goes together--concept and technique. He didn't really say how to do it. What I always did was to go home and try to do what he had me do in the lesson, to try to play in the manner he wanted; whether it was to disassociate any physical awareness; to try to play something on the mouthpiece a little bit if it wasn't clean and then go back to the tuba; or to blow on my hand. All those things he did with me in a lesson. He wasn't real specific about how much to do it or anything that I can recall. My experience was to go to a lesson and he'd have me play anything I wanted to work on. I never took anything prepared in to play for him. I never *prepared* a lesson for Jake, except in the beginning. A lesson with Jake wasn't about a performance for him, it was about going in and demonstrating what you have trouble with and that's where he would start.

JL: So that was different than other teachers?

TH: Yes, I tell students, I want you to prepare this and prepare that. He might have done that if I had gone to Northwestern and had a lesson every week with him for six years. He might have done that to those people in that situation. Dave Fedderly would be able to answer that because he went to Northwestern as an undergraduate, I think. So he got a lesson every week for weeks on end, I assume. So he may have had things to prepare. But, wait a minute, when I went to him that first time he gave me this book. He wanted me to prepare certain things out of the book. I'd come in and play and he'd help me make them better, somehow. But mostly, it wasn't about being prepared to perform a particular piece, or something. You'd play something and something wouldn't be efficient, or as clean, or as easy, as he thought it ought to be and he'd go about trying to show how to do it easier, or do it at all depending on what the case may be. Not about

preparation you just brought your skills in to him and he improved them.

JL: Do you think a lot of what he was doing was troubleshooting?

TH: Absolutely.

JL: So he did a lot of that type of thing. But you said that I should ask a student who worked with him on a regular basis to see. You don't believe everyone who worked with him was like that?

TH: I think that with professionals he'd trouble shoot, because a professional coming to him was about, "I'm having trouble with this--help me." To a student, like when I was nineteen, obviously my musical skills and experience were at a low level, so he assigned me a few things to play that I was to prepare to play for him. He would try to direct my development as a musician, but after I was a professional, I believe he thought my musicality didn't need much help and that I was on the road on my own. He wanted just to help me to deliver my ideas more easily and clearly.

JL: What are the personal attributes that made him a great teacher in your mind?

TH: He was just always so positive. He always made you believe. No matter what you were having trouble with and what you couldn't play. He would always show you how to approach something and say "see it's easy, just do that," and always was able to make you believe it. That you *can* do this if you just do thus and so. He had the ability to make you do things in that room that you couldn't do when you walked in. After you had been in there for awhile, you could do them or come closer and you could see the change. This gave you a lot of confidence. He was always positive, *never* negative and I think he probably treated most everybody the same. He would treat the person who's having the most amount of trouble with the same respect that he would treat some really talented

player. You felt that he genuinely liked you and had confidence that you were going to be able to lick whatever problems you had. He always felt that way because I think he was quoted as saying, “I never met a brass player I couldn’t improve,” which is kind of an arrogant thing to say in a way, but he truly felt that way and wasn’t bragging. He knew the subject better than anybody else and even with a really talented brass player he could find something to make it a little easier for him. He was a very positive person with every student, as far as I’ve ever heard. He was always glad to see you. “How’s a boy?,” and when he tried to get you to do something better and you accomplished it, or came closer to it, he’d slap you on the leg and say, “there we go, there’s the boy. See, see how easy it is.” You know, it just sort of blew you up a little bit. You’d say yeah, yeah, maybe I *can* do this.

JL: I had three lessons with him and it’s all coming back as you say that.

TH: We know that he taught some days many hours in a day and he was the same and as fresh and as interested in you if you were the seventh lesson of the day or if you were the first. I never saw him act any other way, and I probably saw him at different times of day depending on where he fit me into his schedule over the years. He was always the same person. I know when I teach by the fourth lesson in a row; they probably ought to get a discount. Because I don’t think I’m always with it. I sometimes get sleepy and I yawn and I space out sometimes. He was always as fresh as a daisy with a lesson. He never gave you the appearance of being tired. He was never bored with your problems and was always right with you every minute. He always charged more than anybody I ever knew at that time, but always he gave you your money’s worth. Every minute you were in there you were getting his full attention, always. I know that can’t be said about me and

I'm pretty sure it can't be said about most teachers. But he was with you every minute you were in there and that's something . . .

JL: Yeah, that is something.

TH: and with that positive attitude that whole time, as well. He wasn't brow beating you and telling you you were no good. He never said "now that's a bad sound," he didn't call it a bad sound. He said lets make a better sound.

JL: As far as concepts and philosophy are concerned, was there anything unclear or ambiguous in this area.

TH: No. I guess not. I think I know pretty clearly what he was after and what he wanted to accomplish with himself and with other musicians. He just wanted people to do everything the easiest way possible physically; and thereby increase the potential to get more out of themselves. If you do less, you have the potential to get more. Make it easier, and it opens your mind to other little subtleties that you might want to do with a phrase or something. If you're not physically bound up in some difficulty, or getting across a difficulty, you're open to create more artistically. When you're struggling to get a passage out, you're not operating at a very high artistic level usually. It's when you're free of struggle that you can really tell your story. His job and goal was to help us get free of struggle and just think and sing--just like in the shower. People like to sing in the shower because it sounds good. Maybe it's because the water's running and we can't hear everything and maybe it's acoustically flattering because of the tiles and everything else. But could it be that when we're in the shower we're relaxed, we're not self conscious about anything, and we're just singing our favorite tune or aria of the moment with abandon, and maybe it really *does* sound good? Maybe that's what he wanted us to

do, to be as unselfconscious and as free as if we were in the shower.

JL: Did he talk about the role of our emotions in how we play and how that can affect our playing?

TH: No, he never talked about that. He never talked, to me at least, about people's fears, performance anxieties, and all these things that real people go through. In fact, I went through a period where I thought he was somewhat remiss in that way because these are real issues for a lot of people. Some really talented players tie themselves in knots at crucial moments when they really need to produce and so don't do their best work and either lose jobs, or don't get jobs, or whatever. Maybe he felt that by not addressing it directly he would get you to focus on your product. If you're thinking of what you're trying to accomplish, if you're thinking of your song, you're not worried about getting a job. If you're in an audition, so what, you're behind a screen and it's a little strange position, but if you're sitting there playing *Meistersinger* with your conceptual transmitter in full power you're going to do your best work. He said he watched a lot of people crash and burn under Reiner. He didn't and Herseth didn't. They had some way of just thinking about the music, just thinking about what they're trying to accomplish. If Reiner wanted an accent in a passage, he would *conceive* it with an accent. He didn't sit there and worry "what if he doesn't like it?" He just did it. Maybe his way of dealing with it was *not* dealing with it. Because you know how people are, we get into these emotional things where we wring our hanky and tear our hair out and analyze what my daddy said to me when I was six years old and I suppose that can be useful from time to time, but sometimes we wallow in it and I don't think it always accomplishes *anything*. Just play, just think about music. The music is here, now.

VII. Future of Tuba Pedagogy

JL: Do you believe his concepts will stand the test of time?

TH: Yes, I think so. I've never found anything incorrect about what his conclusions were based on what he learned. I just don't find anything wrong with it. Most modern brass teachers, in orchestras, mostly espouse what he taught. I think he's changed everything. People's understanding of his teaching is widespread. People are starting to transcribe his lectures and compile things that he said and I think it's going to be studied for a long time. I don't know if you can go any further with it, but maybe.

JL: What do you feel is the future of tuba pedagogy?

TH: I don't know how much further it can go as far as teaching it is concerned. Certainly, players, perhaps, will advance their abilities based on some of these comments. They'll do it. First, there's a William Bell, and then there's an Arnold Jacobs, and then there's a Roger Bobo, and then there's a Pat Sheridan. I think Pat Sheridan has taken it to another level from anybody else, but without a Roger Bobo there may not have been a Pat Sheridan, and without a Bill Bell, there may not have been a Jake, I don't know. I think individuals are going further along in their ability to play the instrument. I don't know how much further it can go. I can't imagine it going much further than a couple of people are doing, but how to teach it? Maybe I'm limited in my view but I don't see how it could be much better than somebody like Jake or some other great teachers are doing. You take a talent and develop their musicality and get them to do stuff and then they take it wherever they want musically.

JL: Who are some of the most innovative tuba teachers at the present time? What is it that is particularly innovative about them?

TH: I don't know of anyone doing anything particularly innovative teaching tuba. I don't think I can know what goes on in their studios, not having taken lessons with all these people. What Jake was doing was very innovative, but everyone else that seems to be getting good results does some of what he taught. So, I don't know how far somebody like Dave Fedderly, a fine teacher, great player, who studied with Jake many years, has developed his own little extensions of what he learned from Jake. Perhaps he has, but I just don't know. I don't see anything particularly innovative going on, people are just trying to impart whatever information they have.

JL: Are there any other brass instrument approaches which have usefulness for the tubist? What are the basic philosophies of these approaches? Do you use any of them with your students?

TH: Well first of all, I think all brass instruments basically do the same thing, with the exception of the flow rates of air and the resulting pressures. When you put a buzz into a trumpet mouthpiece, the wind it takes to do that is a much smaller volume of air and it results in more internal pressure in reaction to that small aperture and likewise down to the French horn, trombone, and tuba. Basically, I think it's all the same kind of thing. I think even trumpet players are trying to minimize pressure and increase flow, and you compare it to a tuba and it seems like night and day but it's the same process. I would feel fairly comfortable teaching a trumpet player. If I was somewhere and there was no trumpet player around and somebody wanted me to teach them the trumpet, I wouldn't hesitate for a minute. I could give them some good advice based on what I do as a tuba player. All those things are fine. Carmine Caruso, with his exercises, helped a lot of people perhaps just by getting them to stop worrying. I think he was a head doctor, but

he devised a whole bunch of exercises that have helped a lot of people. I use some of those exercises because I think they're useful procedures that develop legato, slurring, range, etc. away from the psychological baggage of trying to play particular passages in the repertoire and then failing. There's a little emotional baggage that goes with that that some people can let them drag them down. Whereas if you're doing some exercises perfection doesn't really matter. Sometimes you can make some headway without being overly critical of yourself. Before you know it you're doing a little better. Clarke *Technical Studies*⁸ for trumpet are great not just for wiggling the fingers but it helps the embouchure form. To be able to play real fast little ditties very cleanly, your embouchure has to be working very efficiently moving from one note to the other making minimal changes between notes. That's a very good thing, and it's very good for the tuba. When we do them fast, trumpet players think it's slow--it's fast for us. All those kind of things are wonderful. Many etudes written for trumpet, particularly musical ones, can be played on the tuba. We play them a little slower, maybe we leave out a note here and there because we don't have enough breath, but particularly if they're musical and the technical demands aren't so great that we just can't quite accomplish it, they're terrific. A horn player can play Charlier *Etudes*⁹, so can a trumpet player, so can a tuba player, it's all music, we can all use it. I first learned from a trumpet player. I got my biggest start from a great trumpet player. There's no reason a tuba player can't learn from a trumpet player or vice versa if the person imparting the knowledge has an understanding of what's going on. As a matter of fact, this trumpet player was a

⁸Herbert L. Clarke, *Technical Studies for the Cornet*, (New York: Carl Fischer, 1934).

⁹Theo Charlier, *Trente-Six Etudes Transcendentes*, (Paris: Alphonse Leduc, 1946).

wonderful trumpet player, but I don't think he really understood some of the physical aspects of playing the way he does now or did in later years. I studied with him from 1958-1961, and I think Jake's concepts and innovations were not common knowledge then. He tried to do some things with my breath that I later found out were basically incorrect, based on the common idea of what a lot of people *thought* was breath support, but he had it wrong. He was a great player and was a very positive person and would play for me on the trumpet and I imitated him on the tuba and I made real fast progress. As a matter of fact, he had great success with several of his tuba students and he trained several really strong professional caliber tuba players. I think this was because he didn't meddle too much and wasn't sure what he was doing with tuba, so he stayed out of the way and just developed us musically and we took off. With some of his trumpet players, in those early days, I'm not sure that he didn't get in their way a little bit by making them think too much of things that didn't help.

JL: Maybe that's the whole thing with you; what was hard for others for you was always easy, like technique. You told me that what's easy for others for you is hard, like playing a march.

TH: Right.

JL: So maybe that's where that developed? I remember you told me that before, you'd hear him play something that was full of fingers and you'd just do it.

TH: Yes.

JL: I'm sure people's expectations of what the tuba could do in those days and now is totally different. Maybe if you had a tuba player as a teacher his expectation would have been less.

TH: Perhaps. He set a high standard.

JL: Instead of ohm-pah, ohm-pah (what you're playing in band) he played [singing a trumpet etude]. Is that what a tuba is suppose to do? I'll do that!

TH: O.K., I'll do that. It also could be, on the other hand, that a tuba player, teaching a young tuba player--might have kept me on the basics a little longer and made sure that my foundation for bump-bump, bump-bump was a little more solid and terra firma. Maybe I got ahead of myself a little bit, because I did these other things that got me a lot of attention. I could do this and I could do that. "Wow he plays in tune, he plays pretty, listen to that sound, listen to that technique!" The underlying foundation was maybe too quickly built. That could have created some problems that came back to haunt me later on.

JL: Do you feel a great teacher must also be a great performer, or is this unnecessary?

TH: They have to understand it but they don't have to do it. With people who can teach, so much of it is if they're able to impart music to people and inspire them to seek musical goals. If their understanding of the basics is good, and if they have the kind of attitude that inspires and encourages, they'll be a good teacher. I think you don't have to be a great player to teach somebody. I think it's been proven too many times. However, I think you've got to understand the basics so you can build a foundation and then you're just dealing with one person to the next and having a positive influence on their attitude and their approach. Sometimes, some great players are not great teachers. Herseth is known for not being a great teacher and I don't think he ever liked to teach. In lessons he does give, I heard that he just plays for the student and of course that works too,

especially if you play like him. Some players don't have a clue about what they're doing and that's why they do it so well; they don't think about it. A great player wins a position where they of course become a teacher and they say to themselves "how do I do this?" and then they try to self-analyze themselves. Jake said, and I think he was right, that some of those people get it all wrong. They don't know what they're doing. They try to interpret what they feel when they're doing it. He always said, and I believe him, that our sensory perception isn't set up to interpret that. What Jake did to learn was to study others. He didn't study himself. He studied Farkas, Herseth, etc. all those great players around him. He analyzed them, put tubes in their mouths, measured pressures and watched them. He did not self-analyze. I think that's how he got the understanding he did because he didn't make that mistake. Somehow, he got the information somewhere that one can't effectively analyze oneself except on a very superficial level. What about the diaphragm? The only way we know the diaphragm exists is because it's painful if it ruptures, or read about it in a book. Otherwise, we don't even know it exists. So to talk about the diaphragm is pretty stupid if you're trying to tell someone to do something with their diaphragm. That's nonsense, you can't do it! Now if you understand the principles of what's happening you can talk about it a little bit. Breathe from the diaphragm, what does that mean?

JL: Is there anything else you would like to add to this interview that has not been mentioned?

TH: No, not particularly. Except, I just felt very privileged to have known him as well as I did. He made me feel like I knew him and I know he knew me and who I was as a person. He was a very positive influence and I feel very privileged to have spent so much

time with him. The interesting thing was I had never heard of him and I was in my freshmen year in college. I met a tuba player who was just getting out of the Army and is from my hometown. Somehow, I got hooked up with him for an evening just talking about tubas and stuff and he told me if I really wanted to learn how to play tuba I had to go up to Chicago and study with Arnold Jacobs because “he’s the man, he’s the one that knows more about it than anyone.” I didn’t know this guy that told me this particularly from a hill of beans. He was just a friend of a friend. I knew he was a tuba player and that he was older than I was so I just took his word for it. He also advised me not to write him but to call him because he wouldn’t write a letter or anything. So, I found out his number and I called him up on the phone and Jake said “Yeah, come on up.” So I did it and it changed everything. It started by something suggested to me by someone I didn’t know. I never saw the guy again. I didn’t know if he could play well and just luckily, he persuaded me that that’s where I should go to develop, and I did. I owe him for that. I’m sure I would have come across Jake in later years anyway for obvious reasons, but at that time I had never heard of him. A guy I didn’t know told me about him in April and I went to see him in June. So, it was very lucky and I feel very fortunate to have known Jake. I’m sorry he’s gone. I miss him.

JL: I feel that way too.

CHAPTER 5

A BRIEF BIOGRAPHY OF

DAVID T. FEDDERLY¹⁰

Mr. Fedderly has been principal tuba of the Baltimore Symphony Orchestra since 1983. He has also played with the Chicago Symphony Orchestra, St. Louis Symphony Orchestra, Milwaukee Symphony, Boston Symphony Orchestra and Philadelphia Orchestra as substitute principal or extra. While in Chicago for 10 years David was in Civic Orchestra and played in the recording studios doing radio and TV commercial work.

David is a very active teacher with a private studio of young students and professional players. During the past 3 decades he has taught at the following schools: Peabody Conservatory; University of Maryland College Park; Catholic University of America; DePaul University in Chicago; Wheaton College; and Wm. Rainey Harper College. He also enjoys a busy schedule giving master classes on the subject of Respiratory Function in Wind Performance. Mr. Fedderly studied for 10 years + with the legendary performer and teacher Arnold Jacobs, former principal tuba with the Chicago Symphony Orchestra. David is a graduate of Northwestern University in Evanston, Illinois.

¹⁰This biography was provided by David T. Fedderly and is used with permission.

CHAPTER 6

DAVID FEDDERLY INTERVIEW¹¹

I. Introductory

JL: Where, when, and how long did you study with Arnold Jacobs?

DF: I started studying with him in 1972 when I was a freshman at Northwestern University in Evanston, Illinois until I finished at Northwestern in 1976. Then I immediately got into the Chicago Civic Orchestra that summer, the summer of 76, and I started studying again with Mr. Jacobs at that point, and was in Civic for I think several more years (three or four years). I kept studying with him during that period of time and continued studying on almost a weekly basis until 1982 when I went to the St. Louis Symphony. At which point, I took several more lessons during that year, and many phone calls from him, and then I started in the Baltimore Symphony in 1983. I've taken several lessons from him since then. The last lesson I had was probably about two and a half years ago.

JL: How would you evaluate his impact on you as a player?

DF: Well I think I put that in the *Song and Wind*¹² book and that his impact was everything. Without him, I wouldn't be where I am today either as a teacher or as a player. It was just his skill, patience, and knowledge and everything that has allowed me to get where I am today.

¹¹This interview occurred on 7 January 2000.

¹² Brian Frederiksen, *Arnold Jacobs: Song and Wind* (Wildwood, IL: Windsong Press, 1996),

II. Breathing

JL: What did Arnold Jacobs say should be the most important consideration, or considerations, when breathing?

DF: Music [we both laugh]. That's very involved because you're dealing with many aspects. You're dealing with the physiological changes that go on. You're dealing with the psychology of taking in a good breath and the psychology of then how you control the air, so it is a psychomotor function (rather than somehow trying to manipulate the air stream itself) which you control with your thought. So that it involves both the physical side of what happens when you breathe and also the psychological side of what has to go on. In other words, he always tried to keep things as simple as possible, though his knowledge was much deeper than people have any idea. He would take very difficult subjects and make them very simple and ultimately the thought is that you simply inhale the air, your hand is out in front of your mouth [he demonstrates] you inhale that column of air and you use that air as wind. Very simple thoughts on a very complex subject.

JL: What exercises did he show you to develop efficient breathing?

DF: Well there are several exercises that you can do. There's the breathing out for seven beats and breathing in on one beat and doing that at different speeds blowing out so that's [he demonstrates]. There was an exercise in just a sense of what your capacity was and where you were in that capacity. I refer to it as the gas tank study at this point, but he just simply used percentages. He'd have you blow all of your air out and then he'd say take in twenty five percent of your air, take in fifty percent, now take in the last twenty five percent. Now blow out fifty percent, now take back in twenty five, fill all the way back up, now empty. So that it gave you a sense of what you felt like when you were at certain

areas in the breath in the vital capacity.

JL: I know he had an exercise where he would have you breath in thirds using hand motions in front of your mouth. Is that the same exercise?

DF: A very similar exercise. He would also incorporate what I always refer to as the gas tank because then there's the mental imagery of somebody looking at the gas tank on their car and I'll actually draw the lines from E to F. In the case of what you saw, I think it was a change from what had gone on with me but there again was the visual aspect of breathing in that hand a third of the way out. So there was always that combining of senses not just the sense of feel--what you felt like as the air went in, but the sense of sight and the imagination so that you got that tool.

JL: So those were the main ones?

DF: Those were probably the biggest that I remember.

JL: I think you touched upon this in the last question. How does a player develop a good, relaxed quick breath? Was that part of the eight count exercise?

DF: I think the eight count exercise was a big help with that. You can use a metronome and change your speed. Make it very fast, make it very slow. Part of the fast breath comes from the idea of when you talk about the psychology behind it, there has to be a release of the blowing pressure for the air to come in and the concept of keeping the air at the lip [he demonstrates] rather than bringing it to the back of the throat is what unlocks that blowing mechanism. It is in that relaxation also that he gets you to do, in learning to relax and play that allows that air to come in very quickly.

JL: A question I have here is one that I'm very familiar with myself, but I decided to ask it because I've seen it with other players. How does a large player learn to

play with more air, to avoid the common problem of playing with small quantities because he thinks he has enough?

DF: I think the thing that Mr. Jacobs would do was to create awareness. Awareness was a very important part of his teaching--that you be aware of some things, not folklore things that have been passed down but true science. He would address this problem through his explanation of the curve of the air as you blow out on the spirometer and your being able to see the efficient area versus the middle area where the air flow slows way down, versus the final area of air which is basically useless on tuba. Then he would show you what happens if you only take in a fifty or sixty percent breath and the curve stays the same but you see how much air your missing. Especially, the initial burst of air and also the fact that the flow rates are so high on tuba. He just impresses upon you that you need to take that full breath and that its very important because otherwise what we have to do is force and bear down using pelvic pressures to try to get the air out which causes the tongue to rise, causes lip closure, causes more mouthpiece pressure, etc. So, I think it's an awareness of basically saying it's like medicine if you take this, this is why you do it. If you don't, this is your choice, but you have to understand the consequences. So, I think that was just a very straight forward if this, then this, and this is why.

JL: It's almost like a scientific equation if $a=b$, and $b=c$, then $c=a$, or doesn't it?

DF: That's the beauty of Mr. Jacobs's teaching: that there is such an in depth knowledge of the subject and yet he was able to bring it to you in such a simple way.

JL: From what you just said, when you're pushing you're using the air below the resting point, your normal resting point of your lungs. To get the air out when the air is just resting normally in your lungs without doing anything (taking any air in

or out), you have to push beyond the resting point, is that correct? Maybe I don't understand it.

DF: No, because you push no matter where you are. Whether you have a full breath or not there's push.

JL: Right.

DF: That is another thing people misunderstand about Mr. Jacobs, he never told anyone that you didn't push. What we're dealing with is minimal pressures, minimal work efforts rather than maximum work efforts which is what most people teach. So there is always blowing, there's always pressure involved in playing an instrument. Pressures double with each octave. For a trumpet player to play middle C on the piano the intraoral pressure is exactly the same as the tuba player to play the same note. The difference is one of sensation because the tuba player is beginning to feel that their blowing very hard because that's considered a high note, or beginning to get into the upper range. Where the trumpet player feels like he's hardly doing anything because that's really low range. So it's what you've gotten used to pressure wise. That enharmonic note will cause the same intraoral pressure in players, a trumpet player or a tuba player.

JL: Yes, he did a study with the members of the Chicago Symphony to prove that.

DF: Right.

JL: In your lessons, did AJ use any pneumatic devices to reinforce breathing concepts? Which ones did he use? Breathing tube? Breathing bag? Breath builder? Others?

DF: Well the breath builders I don't think existed when I was a student. I remember him using the draft meter with me because he was trying to create less force with my air.

Another meter that he used, he used to call the Christmas tree (which is the dynalevel) and we'd talk about speed of attack, and so there was that visual machine that he would use. He would also use a decibel meter to show the same thing or to show something else. There's several different things you can show with a decibel meter. For the most part, that's about all he ever used with me. He did check my vital capacity at my first lesson and it was more than his machine could hold, so he knew that I had a large capacity.

JL: So you didn't use the breathing bag or anything like that?

DF: No.

JL: What do you think about conceiving of the air stream as "warm air" versus "cold air?"

DF: I think if it works for you great, but the fact is no matter what you do the air is the same temperature, but I think when people think warm they relax and because they relax they open up. They actually slow the speed down and they drop the pressure which increases flow. That's what part of Boyle's Law is, when you have a high pressure you have little flow when you have low pressure you have high flow.

JL: Yes, because their inversely proportional. I remember that from science.

DF: Yes.

JL: Was there anything ambiguous or unclear about his thoughts in this area?

Does your approach differ from his in this area? In what ways?

DF: When I started studying with him he used all the medical terms a lot and I was joking with him that it took me six months before I even understood that he spoke English, until I really began to understand the terms. If there is a difference, first of all I

don't have the knowledge he does, the deep, deep knowledge. I have a good knowledge of the subject but I don't have the depth of knowledge. But I promised myself that I would not use those terms with my students. That I would again keep things simple, but keep out of the medical terms so that things could be more easily understood. But no there was never, once I understood the terms, there was nothing ambiguous about it. He was always very clear.

III. Embouchure

JL: What were his comments about embouchure?

DF: With me he actually talked what I would consider a fair amount about it. He talked about corners, he talked about general shape, size, again using the idea of the mental aspect that it was like the back of the contrabassoon reed. So, it was like a double reed instrument and it's the long elliptical surfaces that give you amplitude. He talked about firming corners a lot. The secret to his embouchure teaching was, and he would talk about embouchure, at least he did with me, he would change embouchures. Actually, what he would do is not change embouchure but he would solidify your embouchure through the studies he had you do and the way he would have you do them. So that you never walked away saying oh he's changing my embouchure, but he constantly was. As he said the embouchure varies on every note, it is a variable, but he would work with you so you had your embouchure set so you knew what you could depend on. If there was need to talk about tongue position, embouchure, that type of thing, throat position, there was always talk about that but again he would always try to somehow work it into sounds. That if the tongue was in the right position it would be like you were saying OH. People who tend to pull the tongue back in the mouth have to be careful with that because

they will close off [he says OH]. He would show you a picture in what he called his thin man charts--showing you the oral cavity. Then he'd go like this and say when you play keep this like this, so there was always his trying to use many different approaches. He'd even sing for you so you heard that sound, now I want you to listen for that sound. He'd show you the chart and you'd visually see, it would get you imagining. He used all of these wonderful tools to get you to play.

JL: Well this kind of goes with this a little bit where he says (this is a famous quote which I've read in many places) "I don't set rules for embouchure, I set rules for sound." Did he say it to you in that way?

DF: No, well he never said it to me but the thing is that you set embouchure by setting the sound and that obviously was his whole concept. It is in the decision of what you want that then causes that to become the stimulus of the correct response. If you're trying to make stimulus come from lip tissue it doesn't. It can't. There's no gray matter in your lips. So the stimulus has to come from the brain, that very clear picture of exactly what do I want this to sound like? You'll hear different players talk about it in different ways, great players, but they're saying the same thing that you have to have a sense in your mind of a very precise picture of what you want. Then it is like anything we learn in life, we try to do something, there are crude efforts to start with and then there is the refining of the technique as we get older whether that be speech, walking or whatever.

JL: So, in other words, what you're trying to say is instead of the method preceding the goal, the goal always precedes the method. Is that what you're saying?

DF: Let me show you something [DF demonstrates on a mouthpiece visualizer].

There's the perfect tuba embouchure isn't it.

JL: Yes.

DF: It's the only place on my face that does not work [I laugh]. So I can have a perfect embouchure and absolutely no sound, and no career or I can solidify what is my embouchure and make a lot of money.

JL: O.K., I got you [laughing].

DF: So, I think that's the important thing and that is he would have never tried to do that-never. When people talk about embouchure change they're usually talking about very crude placements, very arbitrary crude placement. Whereas embouchure change when I'm talking about it is something which is completely different from that.

JL: You're talking about taking whatever the placement is that you're used to working with and making it as efficient and as functional for you as possible. Is that what you're saying in other words?

DF: No, because sometimes what happens when you introduce the proper studies the embouchure does move over on some players. It will move. Because for them to be able to play the study it will move to where it has to so that it can function and become stabilized. In my case, it was right where it was, which is over to the side, it stayed there. But in other people, there again, the rule is not the actual location, the rule is stabilizing whatever that person's embouchure is.

JL: Wow.

DF: There can be some embouchure things that we have to talk about. Sometimes we can talk about having to bring the jaw forward because if they have too much bite like this it's a problem [he demonstrates buzzing on the ring]. You might have to talk about actual placement of the jaw or something like that and he certainly would do that.

JL: O.K.

DF: He had a great knowledge of the subject, he just knew that the simplest way and the least disruptive way was to do it through musical exercises in specific ways of playing those studies.

JL: O.K., I think you basically answered some of these questions in terms of changing or adjusting someone's embouchure. I had some other questions here. Did he ever change anyone's embouchure to your knowledge? What you were saying is if he did he didn't talk to them about it like that.

DF: Right, he always used to say find the back door don't just sit and bang on the front door. Go around back because the door's probably unlocked.

JL: How did he feel about embouchure shifts? For example, I myself if I'm in the middle and low register, I have to make a shift of position for the upper register. How did he feel about that kind of thing?

DF: Extreme high range he talks about in his book¹³, about when he was working on high range, *Benvenuto Cellini* or something, when he was a student. I think it was Donatelli who told him move the mouthpiece up on your face. It's a variable where ever you have to put it. What he always worked on, however, was minimal change in the embouchure. That's because most players over-change. So, in other words, it's this closure and extra hard trying that closes everything off and the result will be that it feels like there is a problem in the embouchure. Its not in the embouchure, it's because the fuel is not working. It's just like a great string player, what you have is too much pressure on the bow not enough movement of the bow and so you have to drop the

¹³Ibid., 125.

pressure. So, what he's constantly talking about is to bring the lower air up, or have you play an octave lower to start and get that note. Then slur up to the note you're going to start on and hear the quality of that note and try to start on that. You'll find most of the time as soon as you're going to play the piece you're going to play; you thin that tone way out so he'll bring you back down again. So its establishing norms, it's constantly establishing norms, and just repeating it over and over so the brain hears it every time.

JL: Was there anything ambiguous or unclear about his thoughts in this area?

Does your approach differ from his in this area? In what ways?

DF: No, it doesn't and it was never unclear what he wanted. I took enough lessons, it was never unclear.

JL: You know I totally believe that personally, but so many people take his concepts and they know it, they've had their one, two, or ten lessons and they know it.

DF: Sure.

JL: I went to him and I only had three lessons with him. I was having an attack problem and I said "Should I say toh?" He said "I don't care if you say your name." I meet so many players who say this is what Arnold Jacobs says to do because he told me this in my lesson.

DF: Well you have to be very careful. My guess is I can tell you right now, I want you to take a breath and bear down as though you're sitting on the toilet.

JL: It closes off.

DF: Is the front of the tongue up in the mouth? My guess is no--that your tongue is drawn back closing off in the back of the throat.

JL: Yes.

DF: Right. Just like me. About a third of us have that. If you have that oh tendency [he demonstrates gasping], then I talk very specifically about that. In fact he always wrote very small tOH. I will write t-o-e for those people because the h [he gasps] tends to pull it back, for example, that's my toe.

JL: Toe instead of toh--interesting, very interesting.

DF: Exactly, which gets a lot of closure and gets pulling back in the mouth. On a third of people that I work with, I find it's about two thirds/one third, and that's very unscientific but that's about what I find and that it's usually the reason I'm telling you that I knew where yours was. It tends to be the people that have that back throat thing that also tend to breathe [he demonstrates with a lot of back throat sound] like that rather than [he breathes now with more of an o sound, more in the front of the mouth] like I do. People with that tendency also are the people who have the delayed attack problems

JL: Yes.

DF: There again I think ah, you know rules were always made to be broken.

JL: O.K.

DF: I think that he was the same way if it works it works, if it doesn't, then don't worry about it.

JL: The old if ain't broke don't fix it.

IV. Tone

JL: Did AJ describe or define an excellent tone quality to you?

DF: Yes, he played for me and that was it. That's all it took. Now I've made some visual pictures of it and drawn some things for students, typically. But he didn't. He

would just play the sound again keeping it very simple. Playing the sound, copy that, imitate that, listen for oh to come out your bell that type of thing. But no, I don't think he drew the pictures. I think that was my thing of drawing different diagrams, small diagrams, just showing sound. What I use is an inverted triangle to show sound with very little fundamental and too many overtones, versus, I don't remember what they were called in science [burette?], the bulb on the bottom of the neck which went up that, that's fundamental down here and what's above this is the overtones, you want the overtones but you don't want it to be larger than this down here. The other thing I talk about is most people think of their sound as centered and I talk about sound as being much larger with a slight halo around it like an eclipse, a very slight halo of garbage around the sound which is what you want, you don't want this pure mass. A resonant tone is a very large tone, instead of a lot of times when teachers are telling their students that a sound is not focused, or centered, it's usually because the student has actually imploded the sound. They've gone past center, that's why you're not getting what you want in the sound. What you have to do rather when you tell a student to center a sound they start pushing harder and the problem is they're already pushing too hard. As soon as you give them the right to back off and open up and get what they think it is you don't want them to have in that sound, which is that air, all of a sudden the tone resonates and they get a great sound to start with.

JL: Yes, would you call that no? Maybe I shouldn't ask.

DF: We're into me at this point.

JL: Maybe I shouldn't even ask if you call that dark or bright because those terms are very ambiguous.

DF: Well that's O.K. Actually, I think it's a good question and I think it's an important thing because that's the kind of thing musicians are always talking about. When I talk about dark and bright, I refer to a dark sound as one having a lot of fundamental with some overtones. A bright sound is more that soloistic sound which has very little fundamental with a lot of overtones. That's bright, high harmonics versus something that has a lot of depth and darkness to that fundamental. We don't want a sound that's all fundamental, either. That's a very boring sound.

JL: Yes.

DF: But again, we talked about if this, then this. When we talk bright and dark I think that's an interesting thing. I've had a particular student in here who, when I got him to play with the sound I needed him to play with, he had a very small bright sound. He thought he was playing with the most horrible bright sound. I asked him to go back and play for his teacher that way because I think that's the sound I think your teacher has been trying to get. It was very difficult for him to believe that because it was such a negative sound that he heard under the bell and it was a gorgeous sound. There again, when you talk bright and dark I think you need to set ground rules for what bright is and what dark is, or at least what you think it is. Then I think that gives people an idea about what you're really talking about.

JL: Now what did he have you do to develop it? Were there specific things?

DF: There are studies. There again, the Hal Leonard Studies¹⁴ playing them as he played them. I think you can not ignore in his teaching the idea of conceptual education, or

¹⁴ Harold W. Rusch, *Hal Leonard Advanced Band Method* (Winona, MN: Hal Leonard Music, 1963), *Special Studies for the Tuba*, by Arnold Jacobs.

imitation. I said in the other doctoral thesis¹⁵ that I think it was Dizzy Gillespie who said that “you first must be a great imitator and then you become a great creator.” Now in the other thesis there’s no quote given for Dizzy Gillespie, it was not mine, and I think that’s exactly right. It’s how we learn as children, it’s the most effective way of learning, and it’s as we get older that we don’t learn that way, which is why we probably start learning fewer things. We’re worried about things and we don’t imitate and all of that, so that he would play, he would imitate; he would get you to hear that sound and recall it. Once it’s in the computer then you would simply recall it each day. That’s what maintenance studies are about, its doing them day after day partly for the physical part of it, for the embouchure, but mainly for the mental aspect. That is establishing that tone each day and then trying to improve it.

JL: I think you’ve answered this, but I wanted to ask about the “sound in the head” and that’s basically what you were saying. Do you want to answer that about the “sound in your head?”

DF: I want to talk about one other thing here

JL: O.K.

DF: A great teacher like Mr. Jacobs, I can hear his voice every day. I can hear him talking to me every day now when I’m playing--you need to do this, use this approach. His picture is over there on my wall; actually several of them use to be here. It’s a reminder of those things that we talked about. It’s a reminder of that sound. The other

¹⁵William H. Trusheim, “Mental Imagery and Musical Performance: An Inquiry into Imagery Use by Eminent Orchestral Brass Players in the United States” (Ph.D. diss., Rutgers The State University of New Jersey, 1987[University Microfilms No. 8808237].

things we did are we went to symphony concerts. We heard him in concert and bought recordings with him on it. So you were constantly hearing that tone and imitating it. Again, he would talk to you when you were playing, as you noticed, and again constantly programming that computer, constantly putting software into that computer of yours so that it's always up there. It's a wonderful thing that even with him gone he's still here helping me.

JL: How important is good air flow in developing a beautiful tone? You talked about that, relating back to what you were saying before?

DF: Absolutely necessary, depending on what your capacity is. In other words, you can have beautiful tone no matter what size vital capacity you have. It's just if you have a three liter gas tank versus a six liter gas tank versus maybe even a seven and a half liter gas tank, the three liter gas tank can play just as beautifully. They're just going to have to take a breath twice as often.

JL: O.K., all right.

DF: But absolutely, it's the flow and the pressure which is what allows the embouchure to open. You don't open embouchure it's the pressure and flow which cause the embouchure to be a certain size, that's the most important thing.

JL: I believe you may have answered this next question, but perhaps there are some other things that you can add. What types of studies are most beneficial in developing an excellent sound? How should they be practiced? Were there any other ones besides the Hal Leonard Special Studies, which you mentioned?

DF: Right, the Special Studies. I think the trick was that no matter what you played, in other words, he always started out at the simplest most fundamental level to create that

sound and then you simply increase the difficulty of the work and bring that same quality of sound to the more difficult works. So that by the time you're done and you're playing the Vaughan Williams [Tuba Concerto] or you're playing "Ride of the Valkyries" or you're playing whatever, you're using this great sound. I spent four years with him before we ever looked at an orchestral excerpt but he taught me all the excerpts before we ever looked at one. Because the sound and the way he had taken me through all of the different books, everything was there. The styles were all there, the articulations, everything was there. The tools were there to simply now plug it into the excerpts.

JL: Yes.

DF: So though we never looked at one, he taught me all of them. It was just a matter of getting some notes under the fingers once I finally got to the excerpts.

JL: Oh, I believe that, but I think in many conservatories etudes have almost become a thing of the past.

DF: Not in my studio.

JL: What I've seen in college is people emphasizing orchestral excerpts over other music.

DF: I know. I know people are not putting out musicians these days. I think they're putting out technicians and that's a real wrong thing. Fundamentals and the orchestral works, in my studio, that happens in rep. class. Lessons, unless they're getting ready for a specific audition or something like that, lessons consist of etudes and fundamentals, that's it.

JL: O.K., again back to tone. Was there anything ambiguous or unclear in this area? Or is your approach different from his in this area?

DF: Not at all.

V. Articulation

JL: What were his thoughts on articulation?

DF: That you use the tip of the tongue. He would have you say “time to talk turkey,” and that was as hard as the tongue needed to hit in the mouth when you played. It was a very light and a very quick movement. Beyond that he would take you into Arban Studies¹⁶ and that type of thing. He would force you into different articulation patterns beginning with the Arban’s first book, it’s also in the Hal Leonard [he sings a scale exercise in thirds with varied tongued articulations]. He would have you do the Oubradous studies¹⁷ that are bassoon articulations [he sings these with various articulations] quite a few different ways. He forced you to do that with great sound and unless you lightened that tongue you could not play them with great sound. So that was one of the ways, probably the biggest way he got into articulation and he also knew the importance of firming corners for that to happen. Now articulation studies can help that but also Kopprasch Study No. 20¹⁸ [he sings it with different rhythmic alterations] is a marvelous tool for firming this up on a player. Getting them to play it again with different articulations, slurring with a large way [he sings it], in groups of three [he sings it and other alterations], constantly changing--that was a hallmark of his teaching to see how many different ways can you play the same thing. Can you play that study short? Can you play

¹⁶Jean Baptiste Arban, *Complete Conservatory Method for Trumpet*, ed. Edwin Franko Goldman and Walter M. Smith (New York: Carl Fischer, 1982).

¹⁷Fernand Oubradous, *Enseignement Complet du basson*, (Paris: Alphonse Leduc, n.d.).

¹⁸C. Kopprasch, *Sixty Selected Studies for BB flat Tuba* (Paris: Alphonse Leduc [Robert King Music], n.d.), 14-15.

that study long? He may have you go [he sings the third exercise really short and then really long and then with accents], how many different ways so that the gray became black and white.

JL: So that he was really aiming for true mastery of technique that way?

DF: Yes, absolutely, the same way Suzuki does without talking about it. You learn all your bowings but never talk about it. So those that argue it won't work are saying the Suzuki Method doesn't work.

JL: O.K., so a very, very thorough approach with it even though he may not have said it that way.

DF: Yes, absolutely.

JL: You mentioned this but what role does good diction have in the process?

DF: It's real important depending on where the person comes from. I've worked with people from Germany who have very hard consonants and we have to lighten that consonant. There are different areas all over the world where there's a tendency to talk more with the broad area of the tongue [he gives a comical rendition of this]. Those of us from the Midwest who have no accent [we both laugh] tend to use the tip of the tongue [he sings toh, toh] in diction. Whereas the Northeast Corridor, the Boston area, there tends to be this heavier middle of the tongue usage, as well as in different parts of the country, obviously. So it is important that there is one place where we want to bring everybody kind of to what is a norm. So I don't make a big deal out of it, I simply say we're going to use the tip of the tongue [he says toh toh] and touch right up behind the dental bridge, right where the teeth and the gum meet [he sings toh, toh]. With some people we pretend that they're British and that's the only word they say as if they're from

Britain [he demonstrates again].

JL: O.K.

DF: So you play games, again you make it fun, you make it simple, you keep it simple. Then you require them to get that kind of playing [he sings the thirds exercise in sixteenth notes] and if the only way that they can get it is [he sings sluggishly on a “t” syllable], it won’t come out.

JL: O.K., another thing, well you mentioned tongue placement. Did he talk about tongue placement?

DF: Absolutely, and also making sure that when it’s at rest after you’re supplying the note, and that’s where the oh comes from, is that it is a small package in the bottom of the mouth. Unfortunately, with someone like yourself or like me where the tongue comes to the back you’ll probably over achieve in that it will be pulled back too far. It was the only time in all the time I knew Mr. Jacobs that he told me no, no, get the tongue back farther and I knew I was already back too far so I let it slide just slightly forward and he said that’s it! It was the only time from 1972 until little over a year ago when he passed away that I knew he was wrong. That’s a pretty good average. It was just that one thing. He heard the tongue in the way and he was correct it was the tongue. It’s just he thought my tongue was too far forward closing off this way and I was pulling too far back. So he was correct in what the problem was, it was just the actual location and he didn’t have X-ray vision so I have to give him that one.

JL: How does a player correct stuttered or delayed attacks?

DF: That can be caused by many different things. It has to be diagnosed what the problem is and then worked out and it can be many different things and it can be physical

and it can be mental.

JL: O.K.

DF: Until you work with the player and you know the player a little bit you really can't diagnose the problem. That's a particular area that I never try to help out over the phone the first time because I have to be able to see it, what's going on and hear what's going on and often it's a very small physical problem which has lead to a very large psychological problem.

JL: Right, you mean in terms of confidence and things like that?

DF: Exactly, the delay which started out as one thing has become another just because you're afraid to start the note, afraid it won't come out, and so there's a mental hesitation where maybe it started out as a very slight physical one. Then it became blown out of proportion so you have to deal with both aspects.

JL: So there's the physical aspect of this problem, and there's also an issue of trust?

DF: Exactly, and normally if there is even any part of the physical still involved, which usually there is, if you can correct that then the confidence takes time to build just as it did when you were a young player. As you got better and better you got more confidence and that's what has to happen.

JL: O.K., You talked about this. I think we talked about how a player corrects labored or heavy tonguing?

DF: Through the studies and copying the way it has to be done.

JL: How does one go about developing tongue speed, or how did he show you, actually that's what I mean?

DF: I don't know that we ever talked about that. I have a very, very, fast single tongue

and I quite frankly am a believer in your speed is what it is. I think what you have to do is learn how fast you can single tongue and then learn to play your double tongue so that it just brings you right to where it leaves off so there's no zone where you can't play. That means some people will be using a double tongue much sooner than I will but that doesn't mean anything. It means that that's what they do and I think that's all that you can do. I think there is a certain speed once you get tongued articulation efficient where what you have is what you have.

JL: O.K.

DF: Why do I have a fast single tongue? I have no idea. Why do other people have slow ones? I have no idea, but those are the realities so we deal with those. So we just teach the multiple tonguing and how to do it correctly.

JL: So there is a layer of overlapping.

DF: Absolutely.

JL: I have a question that I didn't put in here originally. You have been talking about a toh syllable. How about the use of a dah or doh syllable for quick tonguing?

DF: The problem with that is--and a trombone player shows you right away--is that they think that they're suppose to go [he sings up a legato scale, toh doh doh doh etc.] and it sounds like they're tonguing it. It just sounds like a bad t consonant. Now I know some players have gone to those kinds of things. I know one player who even uses no [he sings no no, etc.]. If it works for you fine, but usually it's a thing where there's too much pressure being developed before the attack which is causing you to want to do something else.

JL: O.K.

DF: [he sings a fast scale using a toh syllable].

JL: So, that's a toh you're using?

DF: Yes, if toh bothers somebody tah is fine as long as the tongue stays down [he sings it again]. I've just used toh for so many years but again I dare not exaggerate it because I'll pull the tongue in back [he gasps] and thus cause all sorts of problems.

JL: O.K.

DF: So I think you learn the efficiency away from the instrument just through speech. In other words, that's what you first have to develop is the speech pattern [he sings the tonguing again].

JL: O.K.

DF: Then you simply go to your instrument and play with the same amount of effort.

JL: Now here is something that interests me in particular: how would you describe the buoyant style of his playing? You know that kind of a "boo" [I sing *Meistersinger* boo boo style].

DF: We use to call that the Jacob's buoyant. It was a very marked attack with an immediate--almost a forte piano, which is what most conductors like you to do a lot of the time because there's plenty of front on the note and then you get out of the way but he had that sound that carried through afterwards. Now what happens is if you listen to his recordings from the 50's, and then the 60's, and the 70's, you'll hear a change and with the change started to come a little bit more vibrato. Vibrato is one of the ways of saving air and as his vital capacity dropped in age and illness and everything, I think that was a way of him being able to sustain longer by still using that vibrato. I see that in a lot of players as they get older; there is an increase in vibrato. It's not a shake, it never was

that, it's very controlled but I think that's what it was. That punch is what drove the orchestra, that's what rhythmically drove the orchestra. That is to say he used to goose the orchestra because he'd lay into something and the whole orchestra would shoot off the stage. It was amazing, but yet he was out of the way so you could hear all the strings and the woodwinds and everybody else it was never a covering, never a pushing down of other players, it was always this lifting up through the bottom that he did. So that's the way I describe it--a very marked attack, almost a forte piano, sustained through but at a lower level than the initial attack. Again, that's probably the attack I use ninety percent of the time in the orchestra.

JL: And he was able to save air that way, too?

DF: Absolutely, plus the fact that that's what conductors want because it gets you out of the way. They want that front on the attack but then they want you to come down in volume, otherwise you become a big nuisance to them if your sustaining through at full volume so that they can't hear anything else. So it drives what it needs to drive, the harmonic rhythm, but gets you out of the way.

JL: O.K.

DF: Now this can be a problem if you exaggerate this because what you start doing is attacking too hard and then you start using more and more pressure.

JL: What I was curious about with this particular question is whether this buoyant style of playing was specifically geared to playing in an orchestra, since the vast majority of his playing was almost always with an orchestra. Did it ever seem like he geared his style of playing for the orchestra and if you put that out of the orchestra, did he ever sound exaggerated to you?

DF: No. I'd like to hear somebody else's recording of the Strauss First Horn Concerto on tuba that's better. No, I don't think so. I think if you listen to the Tomasi *To Be Or Not To Be*, it sounds great. There's a CD being put together of his works and it's just amazing stuff. Just amazing solo things, small chamber things, I've never heard anyone do the Bozza [*Sonatine*] like his recording ever, just incredible, and it's that buoyancy that gives it that. He also could play the shortest most resonant notes of any player that I ever heard, but no matter how short that note was there was just this [he articulates with a poh, without speaking it]. He always talked about using the p [he again does the same thing], puffs of air [he now articulates in a similar fashion now using toh, toh, toh without saying it], so when you tongue you still have that puff of air instead of that closure [he demonstrates] which most people have [he now articulates poh, poh, then toh toh]. So he always had that even when very short.

JL: I remember that from the Chicago Symphony Low Brass Recording¹⁹. I heard that on the Berlioz [I sing a moment from the *Hungarian March*]. I remember that. That was amazing and the notes were as short as you said and they have tone.

DF: Yes, absolutely.

JL: The other thing is that you talked about the Arban book for working articulation. Were there other types of things that he had you do?

DF: Kopprasch with different articulation patterns. He was a real stickler in the blue and red French horn book's that you played exactly what was on that page articulation wise.

¹⁹*Concert Works and Orchestral Excerpts from Wagner, Berlioz, Mahler and More!*, Chicago Symphony Orchestra trombone and tuba section (Educational Brass Recordings, 1971 LP: Stereo ERB 1000).

JL: So you're talking about the Pottag books?

DF: Pottag and Andraud. He was an absolute stickler about reading that. The Bona articulations, we worked on these books, the same thing, absolutely, you had to play exactly what's on the page.

JL: O.K.

DF: So he was very strict about that.

JL: Was that *Rhythmical Articulation*²⁰?

DF: Yes, *Rhythmical Articulation* by Bona. He was very, very, particular that the articulation be exactly as printed.

JL: O.K., again, was there anything ambiguous or unclear about his thoughts in this area?

DF: He was very clear.

JL: Do you differ anyway in this area?

DF: No.

JL: Maybe I won't even ask that any more. I might just skip that question.

DF: I don't know. I'll try to remember at the end of each section. I'll tell you if I do.

JL: O.K.

DF: I make that very clear to my students. Part of it is I remember as a high school senior when I was playing with the Duluth Superior Symphony and we were doing the *Enigma Variations* [he sings part of it]. I was playing, and I thought the Bass Trombone

²⁰Pasquale Bona, *Complete Method for Rhythmical Articulation*, trans. Gustav Saenger (New York: Carl Fischer, 1900).

player and I sound like we have about the same thing but we sound different from each other. I looked over and I looked at his part and I saw the slur underneath and I saw the slur under mine, and I thought I'm not slurring. That's what makes it different and so I knew the importance of what Mr. Jacobs was teaching because, though I didn't do it, I was aware that there was a difference when I didn't and I knew it was something I had to learn so that I fit. Just like absolutely cutting off at the correct moment on a rest, not hanging over, but cutting off exactly right so that if everybody down the row is doing that there's this incredibly powerful stop that happens when it's suppose to, instead of people just kind of lazily counting. Another thing he was very strict about was that you tongue what's on that page and you stop when your suppose to stop and if that rest starts on beat four you stop the tone on beat four, not before, not after.

JL: So you carry it to the rest.

DF: Right, one, two, three [he clicks his fingers on four]. Right there. Sometimes, of course, that can change if somebody . . . your line is stopping and the trombones are continuing on but they're going to take a breath there. You take the breath and you do stop a little early so you don't hang over and there's no sound from them. So there are always again rules to be broken.

VI. Mouthpiece Buzzing

JL: Why did AJ frequently make use of mouthpiece buzzing?

DF: It is an efficiency expert. It is the step that takes you to the ring [mouthpiece visualizer or rim] which is the ultimate efficiency expert. It is on the rim only that you can begin to actually sense a little bit of embouchure. The reality is these are your strings [lips]; this your guitar [mouthpiece]; and that thing is a very expensive amplifier [tuba].

So by the time it hits the back of that mouthpiece, whatever is there, good sound, bad sound, right note, wrong note, in tune, out of tune, is all right there. It forces you to get away from the feedback of the horn and it forces you to stop using the horn as a crutch, which many of us do. I remember my first lesson where he asked me to buzz “Pop Goes the Weasel” and I went [he buzzes in a very tight and constricted way]. I was a good player and I was sought after and he said that’s very good can you make it sound more like this [he now plays with a very resonant buzz]. So there followed many years of practicing to sound like that. It forces you to control flow and pressure, it forces you, because there is no real feedback, to send that message from the brain through the seventh cranial nerve to the lip. That’s the only way of doing it. Now the other thing he always had you do was tunes on the mouthpiece so that it was not feel oriented at all, not how does it feel today or anything like that. It was always this is what I have to have and this is the buzz I want to hear. Again, it was that sound. Here’s the sound I have to produce. There was a sound when I take my breath in [he demonstrates], a sound when it comes out, a sound out of the horn, a sound as I buzz, a sound as I buzz on the rim. It was always sound oriented and we can remember that, the brain remembers that, so that you never lose that concept.

JL: So I think you answered this, what are the benefits of buzzing?

DF: It creates efficient playing, very efficient playing.

JL: What qualities should a player look for in a good buzz?

DF: There’s a thickness to the sound. I don’t know that you can explain it. It’s a sound. A lot of times what we hear is [he demonstrates a very tight and thin buzz, and then he demonstrates a very full, resonant buzz]. There’s a lot of stuff in that sound, it’s a rich

sound. I don't want a stainless steel sound; I want a Swiss cheese kind of garbagey sound. A lot of buzz thickness, I don't know how you explain that sound other than I heard that sound. That's what I think Trusheim's thesis²¹ gets across. I've had many people read that, and no where in there does anyone mention chops out of all those principal brass players.

JL: In the thesis?

DF: In the thesis no one mentions chops. Phil Smith talks about copying his father's cornet sound. I talk about copying Mr. Jacobs's sound, Mr. Jacobs talks about having worked with his mother. Phil will talk about in the orchestra trying to sound like Herseth. It's again that imitation type of thing and what we remember in our heads as being great sound. Now ultimately what happens up there is that what we hear as that particular player is really I think a composite player that we believe has the ideal sound. Now it's easy to put a face and a name to it if there is a mentor there because obviously they have done that, but it may be a different player slightly than that person. I do think I play differently from Mr. Jacobs.

JL: O.K., yeah that's an interesting thing. You know the Tomasi *To Be Or Not To Be*. Toby said when he put that on his album he was thinking I'm going to do this exactly like Mr. Jacobs does it. I don't know if you've heard his recording?

DF: It's different.

JL: It's quite a bit different, almost totally different in some ways.

DF: Absolutely. But I think that's the really neat thing is that, again, we're getting into me at this point. It's hard for me to know sometimes what's what anymore.

²¹Trusheim, *Mental Imagery*.

JL: Yes.

DF: But no matter how hard you try you'll come up with you and I said that in Trusheim's thesis also that no matter how hard I try to play like Mr. Jacobs, I don't.

JL: Yes.

DF: I can come close but I don't and that's the unique thing about the human spirit. That's the other thing I try to get across to players. You don't want to just hit this one formula sound; you need to stand out in a positive way at an audition. Your sound needs to stand out somehow.

JL: Can mouthpiece buzzing ever be detrimental to one's playing?

DF: Yes, if you do too much loud playing. In other words [he buzzes a tune] is forte to fortissimo on the instrument.

JL: O.K.

DF: If you start pushing too hard you will create resistance and you'll start forcing against the resistance. You'll have closure and you want to stay away from that so that's one of the things you have to do. The other thing is not too much real high sustained stuff. A little bit is fine but those are the two things you have to be careful of and the same thing with the rim, especially if you start blowing too hard on the rim. However, usually if you blow hard nothing will come out. That's the beauty of getting to it [he blows hard on it, then plays with less effort].

JL: Was there anything ambiguous or unclear about his thoughts in this area?

Does your approach differ from his in this area? In what ways?

DF: No, my approach doesn't differ at all. Do you ask about the other instruments at some point in your thesis?

JL: No, I don't ask about the other brass. I'm just focusing on the tuba in this thesis but if you want to mention them go ahead.

DF: I want to mention it because I think there is some misunderstanding and I do think there's an argument to be made. I think he's absolutely right that you shouldn't buzz without the mouthpiece or rim with tuba. It is the act of isolating the musculatures of the embouchure which causes the buzz, in tuba especially. Trombone I know there could be some question. I know Mr. Crisafulli didn't like students to do that, but on the other hand he also said some of his best students did do it--buzzing without the mouthpiece. I think it's less disruptive on horn and trumpet and I think the other reason it's a problem on those instruments, and I think we talked about this on the phone, is that the harmonics do not line up for those instruments, those mouthpieces, like they do for the tuba. It's not as easy for them to buzz like it is for us. It's much harder. So, if they will simply put a piccolo trumpet pipe on, or a plastic tube, or some kind of brass pipe to extend their mouthpiece out five or six inches they'll find all of a sudden they have those shelves and they don't have to fight and blow so hard to create that resistance so they can push against it. So, that's where I think some problems lie. I don't have a big problem if a trumpet player or horn player insists on buzzing without the mouthpiece. Trombone I get worried about, bass trombone I don't think you should, and tuba I don't think you should. I think the big thing is how do you make it effective for the horn and the trumpet player and that is with this tube pipe.

JL: Yes, I noticed that Gail Williams, when she came to Manhattan School of Music to do a master class, used the tube, a plastic tube on the end.

DF: Because immediately it sets up the partials and then you don't force and it creates

healthy playing. I think that's why people have felt it's bad for them on the smaller mouthpieces because they begin to start to force trying to make those shelves happen. The only way to do it is with the pipe; it causes some resistance and gives some length to the sound.

VII. Thoughts on the Psychology of Playing

JL: What does Arnold Jacobs mean when he says playing the tuba can be thought of as “song and wind?”

DF: Well what's interesting is when I studied with him it was wind and song for all those years. Then Brian first sent me the diskette that had all of the information scanned on it for the book²² and I said Brian you got the title wrong. He said no he changed it because people were thinking that Mr. Jacobs was thinking that the wind was the most important part and the wind is the fuel to get the product, it's like the gas that makes the car go. So the idea is the very same thing as . . . in other words we have a lot of things going on at one time when we play the instrument. Catch this [he throws a mouthpiece pouch to me]. How difficult is that?

JL: It's easy.

DF: Is it easy? Do you have any idea of the difficulty? The sophistication. I had to send sound-waves to your ears, it had to go through the tympanic membrane, through the three bones, get up into the brain. Those dots and dashes of sound had to be understood, as oh he must be throwing something at me. So you knew to be aware, your whole body came aware, the eyes watched my arm. They watched that mouthpiece pouch go towards you. Trigonometry was being decided in your brain: incline, speed, descent, all of that being

²²Frederiksen, *Song and Wind*.

figured out, gross motor movement in the arm, how to catch it, very fine motor skill movement to catch it and grasp it, and you did it all with catch this. That's what song and wind is. Song and wind is having in your head the most unbelievably precise colorful sound that you can imagine being done on your instrument and a great interpretation by a great player. It is . . . a lot of people don't understand and it's as if people were using the air stream . . . it is the thought that controls air. It is psychomotor function. If you get very angry with me and say one two three, can you try that [I say it angrily]. Now blow that against your hand [which I do]. Now very bored, one two three this is very boring [he blows air like that] can you try that [I say it and blow it now very boring]. One two three I won the lottery [he says it and blows it and I say it and blow it]. Three different air streams. You didn't control the air, you controlled the thought. So if you want angry sounds to be played you have to think more of that intensity. If you want [he sings a lyrical passage from one of the Mozart horn concertos and blows the air as if playing it] that controls then the wind and that's how we control playing. It's that pressure. In other words, that's what the violinist, the string player, is constantly working on--pressure and flow. We create that and control the pressure and flow through the thought process, as they do too, and it obviously has to translate into muscle activity. But that's how we do it, and it is hearing it in your head. The old thing with the tuba in the head, the tuba in the hand means you have to hear it in the head just like you do with speech. I have to imagine I'm going to say something to you which I don't seem to have a problem doing and I tell you. It is in the problem of trying to analyze what you're saying. In fact it is one of the many different causes for stuttering, but one of the things that will cause stuttering in people is too much awareness of the tongue and lip.

JL: You're talking about in playing?

DF: No, I'm talking about in speech, which exactly translates as I think Mr. Herseth's comment "paralysis by analysis."

JL: O.K.

DF: That is exactly right. It is too much awareness of this area [the embouchure]. We do not have enough nerves in this area to really know what's going on, to ever sense what's really happening. Especially once you put the instrument up you can not feel embouchure. You might think you can but you can't. The only way you can is on a rim and it's very slight, but you can feel a little embouchure there.

JL: That's fascinating. This next question is the same kind of thing but it's a little bit different. What does he mean when he says "playing should be eighty five percent conceptual and fifteen percent physical? For example, how does he arrive at those percentages?

DF: I think that he would say those are the professional standards. He also talked about listening and telling and if you're a younger student, you have to spend a little more time listening as you play. But he very quickly wants you to get to be more of the ninety percent storyteller, ten percent listener. That's why he also talks about using tape recorders a lot, so that you get used to performing and then listen back and hear indeed what the committee actually hears and people out in the audience hear. I always talk about doing it as being on the other side of the curtain and you have no idea who it is. A lot of people when they listen back to their own playing get all excited about it. They remember how they felt when they were playing. That's great, but if the audience isn't feeling that it doesn't matter. So you want to listen to this as though you don't know who

they are. So I think the other thing that is involved is being able to tell that story as if your up in front of a group, being able to be the entertainer, the salesmen, whatever you want to be so that you can get yourself pass the psychological parts. So that you can hear again [he sings the ride of the Valkyrie] and tell that to the audience. As soon as you do, there's the psychology of blowing, there's the psychology of handling stress on stage, of the audience, there's the stress of the "am I going to keep my job?" There's a lot of the psychology of the person next to you you may, or may not, get along with. There's a tremendous amount of psychology involved in it. It isn't just the psychomotor function. It's all of the psychological things put together I think he's dealing with. In other words, what he's saying and he's a perfect example of this . . . when I started studying with Mr. Jacobs he was in his fifties and when he left the orchestra in his seventies he still was blowing up a storm. He played for me June of the year he passed away. We brought the Getzen F tuba in for him to try. We were at the masterclasses at Northwestern and Ray Still was there at the same time and came to one of the classes. A bunch of us went out to see him to get our fix from him. He picked up the F tuba and sounded incredible. That concept, that sound was there and here he was very frail and not able to walk very far at all. He was very, very frail, the air capacity was way down, but yet he had that sound in his head, he could produce that sound. You know if he was out of shape the length of time he could play might be diminished, but the quality of sound was always there, always was there. But that's what he means; it's really the concept and the psychology of how you go about it. There's a whole psychology to it. He would always walk up and say well I'm not very healthy and there was always this diminished expectation. Then this guy picks up this tuba and sounds better than anybody else can play and it was twice

as good then because you didn't expect anything.

JL: O.K.

DF: So I think it's his whole psychology.

JL: O.K., I'm glad you're telling me this because I'm a little bit confused about it. I always thought that what he meant was that the eighty five percent is your song, thinking of how you want it to sound. Hearing that sound, hearing that tape recorder in your head of how you want to sound as you're playing and the fifteen percent might be some other considerations, like do I need to take a big breath, or other things that have nothing to do with the song---things that are physical. So that's not what he's talking about?

DF: That's not how I interpreted that. I interpreted that as the entire psychological package, which means that playing is much more psychological than it is physical. What I always tell my students is if it took a great in shape person then somebody like Mr. Jacobs could not even compete against a twenty two year old--there's no way. Yet, he blew them all away because he had the whole psychology game mastered. I think that's just like sports psychology. It involves what happens before you ever get into that arena of that event---all of the things that go on, that's what the psychologists' deal with. It's not even so much what you're actually doing at the moment; it's what happens all around those moments. Which to me brings in that idea of the zone which I think Mr. Jacobs lived in and that was a very calm state. Some of us have more psychological things to get past to play than others do and for some of us performing can be very difficult. So I think that it's the entire psychological package. To me when he talked to me about that, that's how I interpreted it.

JL: You talked about this a little bit--the importance of imitation. Why does he place such a great deal of importance on that in a person's development as a player?

DF: Because these are things you can't talk about. There are no words to explain this type of thing. When you look at a great work of art you either love it or you're totally repulsed by it. What causes that? You probably can't put it into words. Why did people get so angry about some of these different types of art exhibits, which people find so offensive? What causes such a visceral feeling in them that they get so angry about it, and I'm not saying they shouldn't? I'm saying that those kinds of things, anything in the arts can be very difficult, and what we're communicating is emotion and feelings and I don't think you can talk about this. I think that's why music is so important, the arts are so important, because it is an area that you can't explain. It's something we feel, and I think something we hear and understand in that way. So the question I think is interesting is what causes some people to develop it and other people never to be able to get it, the concept. Is it hard work, which I think it is mainly, but there are just some times when people can't. You have to train what they listen for, that's part of teaching.

JL: What does he mean when he says play by sound and not by feel?

DF: What he means is you can feel really bad, you can feel horrible, and you can sound great and I thought yeah, yeah, yeah, but there have been many times when I felt I was fighting for my life in particular performances and then I listen back to a recording and I sounded terrific. In fact, some of those are some of my best performances. I also remember when my son was born and my son and wife had to be put in isolation for a week. That was the same week I did the Eric Stokes *Center Harbor Holiday* and *Pictures* and I was either at the hospital, on stage, or sleeping here and that was it. It was

needless to say, a very emotional week and I was a wreck by the time we had to play the concerts. The *Center Harbor Holiday* is a solo. Toby Hanks played it. Toby Hanks, Roger Bobo and myself at the time were the only three people in the United States that had played this piece and I sat down on stage and I couldn't tell anything that was happening to my face. I said find, O.K., I'm going to let Mr. Jacobs play tonight and I just tried to hear in my head what he would do and ignore what it felt like because it felt horrible, but on the tape it sounded pretty good. One of the most famous things Mr. Jacobs told me was they were doing Mahler Five in New York and that was before anyone else was playing Mahler Symphonies and he got the call that Dallas, his son, had had an accident in the Everglades. Dallas was a poisonous snake hunter and he had to carry firearms and the gun discharged and he shot himself in the face. Mr. Jacobs said "What was I going to do?" nobody could play and he said, "I had to go in, I had to play." He obviously didn't feel good that night but he said years later he found one of those pirate tapes from the microphones that were up above at Carnegie and he said "I sounded really good," and it is that concept of you don't have to feel good, you don't have to be happy, it is the performer that comes through in a pinch and I think that's what he's talking about.

JL: Basically, an actor would say the show must go on.

DF: Absolutely.

JL: That's what he said.

DF: I only heard him talk about feel once and he looked at me and it was a morning rehearsal of either *Zarathustra* or *Symphonie Fantastique* and he played something and said it feels lousy. This was about the seventh or eighth year I'd been with him so I looked

at him and said “Don’t play by feel, play by sound.” He looked at me and he just broke up laughing. The beauty of all this is, and I try to tell my students this, I think Mr. Jacobs lived this stuff. I think Mr. Jacobs was truly a superstar. I think Yo Yo Ma is a superstar, the Bud Herseths’, I’m not saying they don’t work very very hard because I know they do. But they are truly superstars. It’s like a Michael Jordan. The rest of us try to be super normals and I include myself in that section. We work very hard and as I joke with my students, once in a while I get to visit the zone which is where Mr. Jacobs used to live.

JL: This is something that interests me because I’ve seen this myself. Supposedly, one of AJ’s reasons for never writing a book himself was his desire to adapt his teaching to each individual student’s peculiar difficulties. If this is true, how does a former student of his do more than simply reteach the lessons he taught to them to correct their own difficulties? This is what I was referring to when I said the toh thing where people said that’s what you’re supposed to do.

DF: I think you’re exactly right. That’s what most people do. I think that’s where I get in the business about maybe having a rather unique perspective. I studied so much with him and as I said in the book,²³ I had every problem imaginable when I started out. Because he said that years’ later the talent was obvious but the development was very low and so I had to work through all of that. Because I spent so much time in Chicago and I feel we were very close, we also did occasionally talk about different players and the problems they were having and what we thought was going on, different problems from what I had going on. Also during that time, I started teaching privately in 1973. So,

²³Ibid., 191.

if I had a problem with a student I would ask him. Those weren't problems I was having, they were other problems. So I was teaching, and once I got out of Northwestern, I was teaching twenty five, thirty hours a week privately for five more years while I was in Chicago. So there was all of that background plus I would go to as many of his masterclasses at Northwestern as I could. I did travel with him a couple of times to help with masterclasses, which is what Brian Frederiksen ended up doing a lot of. So I think that's where the perspective comes from. I think you're exactly right and that's what I try to warn people about, whether they studied with me or took five lessons with Mr. Jacobs. If you go and teach this to your students it's going to work great if your student has exactly your problem. If they don't, it isn't going to help them; it's going to screw them up. So I think you're exactly right with that and I think there are a few of us that took, very few of us, but a few of us that took this many lessons and spent that much time with him. I think it was an education that we got; it wasn't just playing a few lessons for him. It was that whole thing together that made you.

JL: Who are the people that you would say really worked with him extensively, for years and years?

DF: On tuba?

JL: Yes. Is there a group of people? Who would that be?

DF: Floyd Cooley, obviously, I think Gene Pokorny did a fair amount of work with him when he first came to town, Toby Hanks obviously did.

JL: He told me he had about sixty lessons all toll through the years.

DF: Chuck Dallenbach. What's interesting though is we all have our own style of teaching I don't know what to tell you there.

JL: We will get into that later.

DF: Everybody teaches differently. Scott Mendoker took a lot of lessons and you've experienced his teaching which was probably different than Mr. Jacobs. Most people who study with me feel that it's a lot the same thing with some differences added.

JL: Did we talk about how a former student can do more than simply teach what they were taught?

DF: I think we did.

JL: O.K.

DF: I think you're right. Many of them do. That's exactly what they do and that can be a problem. You can take five lessons and know, as I said earlier, it took me six months before I even knew he spoke English. So I don't see how you can get everything in five lessons. I think you have a good sense of direction for yourself after five lessons, which is what I do at Peabody in the respiratory function class. They get five private hours. That person will have a good sense, but again I say to them don't go off and teach this to your students unless they have exactly your problem because you're not going to help them.

JL: Yes.

DF: So I think yes indeed, but that's a problem with anyone, that any teacher has in any different area.

JL: How did he talk about a player going about correcting a bad habit?

DF: He never corrected it. Another interesting thing that you have to understand is people use to say Mr. Jacobs didn't believe in schools. Which was really crazy, or that you didn't need to get good grades. That was nuts. I mean that was always the thing he

said to do, make sure to get good grades. The other thing Mr. Jacobs said as you work with him, and that's part of where this came in, he said if you get a job your going to teach, and if you don't get a job your going to teach. So I have to teach you to teach. I think that when you spend a long time with him, that's when you get this ability to teach the subject, rather than just cure a problem. But your next question, I'm sorry?

JL: I'm glad you added that little aside there to the other question. How does a player go about correcting a bad habit?

DF: It's like anything, it's got to be behavioral modification and that is you can't correct a habit that you have. You have to implement a new habit. It's like eating or anything else; you keep redoing the new habit, even though the old habit shows up once and awhile. You keep renewing that new habit and over a period of time that becomes the dominant habit. It's exactly what somebody does who is trying to stop gambling, who's trying to stop overeating, who's trying to stop drinking, who's trying to get off drugs, or anything else which has been a quote bad habit, as we call it. It is a habit, whether it's bad or good is not the important thing, what we have to create is the new habit with the activity that we want. Normally you do that off of the instrument to start with and then bring it to the mouthpiece and then to the instrument. But that's how we do it, we create the new habit and then you keep reinforcing the new habit, again that's what maintenance studies are about.

JL: Did he ever talk about the role of emotions in how we play (performance anxiety, stress, etc.), and how they can affect our playing?

DF: I don't know how tense Mr. Jacobs used to get--that is to say he lived in the zone and his nervousness helped him get up for a concert, where with most of us it deteriorates

our performance. His concept was that he would talk about solfeging your part in your head as you play. Later, I know in the book²⁴ they talk about, he actually told some people to go take acting lessons. He didn't do that when I was there, but basically what he was saying is it's like an actor, you have to overact. I think many players deal with tremendous anxiety, far beyond possibly what he ever dealt with and that's an area I get into a lot with my teaching. With Mr. Jacobs what he talked about was telling your story, using solfege and because Northwestern didn't teach solfege I just make up sentences, sing songs sometimes, imitate, all these strong tools so that the stimulus is going down the seventh cranial nerve and there isn't all of this feedback coming up. I refer to it with my students when we talk about the horn in the head. What happens to many of us is we have these two people up in the front of our head talking really loudly and there's this tuba playing background music back here, which is a real problem in auditions. It's the same thing that goes on in sports psychology and what we have to do is get rid of those two people and simply bring that sound forward. It's a very quiet thing actually but it's like your not thinking fast enough for many of us. Mr. Jacobs used to talk about slowing the brain down, because most of us are going way too fast. So I think those are the things, slowing the brain down, solfege, making your statement, telling your story, all of these kinds of things. That's how he used to tell you to get past that anxiety. I've had to do some other things, I mean as far as the thoughts. A lot of times I'll just imagine myself just sitting down here in the basement. I remember I can visualize myself just sitting in this room. Playing for myself rather than trying to play for an audience. Playing for myself and if I'm happy I know they'll be happy.

²⁴Ibid., 139-140.

JL: Now that's a little different approach.

DF: That's different.

JL: So you would say you have a difference in that area?

DF: Absolutely

JL: I know when I went in there for a lesson he told me to think of playing for an audience.

DF: Yes.

JL: He kept saying that to me.

DF: Well, sometimes that can help somebody and sometimes that can be a problem. It can make you very tense.

JL: O.K.

DF: It's not a matter of fighting the audience out of your mind, its just putting yourself in a different place so that you can do your job.

JL: O.K.

DF: It's whatever way you can learn to become comfortable with the concert setting and I think it's different for many different people. Mr. Jacobs was a true performer and I never met anyone who loved to be on stage as much as he did. He loved it and hated being off stage. Many of us are looking forward to retirement, when we don't have to do that because it is difficult but there are people like Mr. Jacobs, they were born to perform. I think that's part of what he was saying. That's one thing I battle, performing is much more difficult for me. I love to practice.

JL: This ties right into the next question. I think you've hit on it. What are the personal attributes that made Mr. Jacobs a great teacher?

DF: I'm repeating myself from Brian's book²⁵ but Paul Walton, who used to play tuba in the Minnesota Orchestra, and I spent many many hours together. Paul, was one of Mr. Jacobs most favored students, if not the favorite student ever, and Paul said never ask him for anything and I never did. He said he'll give you the shirt off his back and as I said in the book, he gave me a whole wardrobe.

JL: Yes, I remember that quote now.

DF: He made you feel like the most special important thing during your time in lessons, and I don't think that was a game. I think that was the true Mr. Jacobs.

JL: Considering all that he's done, there might conceivably be somebody as smart as him someday, but I don't see it on the horizon. Musically, we already have great performers out there, but rarely do we see that intellect, that great artistry, that great human being, all rolled together in one person.

DF: I think so.

JL: That's where they're not going to copy him because usually somebody who is super brilliant like that is often, in a lot of ways, an unpleasant person.

DF: Or can't explain it in a very simple way.

JL: Yes.

DF: I mean this type of person can talk at you and you go [he makes a confused expression]. It's like Einstein with the theory of relativity. I can admire somebody like that but, if I can't understand what they're saying it does me no good. Mr. Jacobs was able to take all these unbelievably complex subjects of deep knowledge, as I said at the beginning, and be able to create something that seems so simple.

²⁵Ibid., 192.

JL: Was there anything ambiguous or unclear about his thoughts just conceptually or in terms of the psychology of playing?

DF: No because, again, I know you keep asking that question, but if you ever had a question, and he would always say did you hear that, do you understand that? And it was very important that you always answered him with a yes or no. If you didn't hear it you told him no because he would figure out another way to tell you that. Or if you had a question about what he said . . . that's why I can say no because if I had a question I would ask the question. I never felt I couldn't ask something of him or challenge something he had said in a respectful way because he always had a reason why he was telling you to do that, and he was happy to tell you the reason. Whether it be scientific, or it be something that he does because of what happens in the orchestra at that moment, you could just ask him and he would tell you that. There was always a reason for everything he did.

JL: Yes.

DF: I think if anything was ambiguous to people it was because one, they didn't take enough lessons, or two, they didn't ask. Whether that was because they were afraid to, or they just didn't think about it, whatever the reason, he would always explain it. He was very kind about explaining things. He would take a long time because he knew how important it was that you understood that concept, or that you understood that scientific fact, because then that would help you take a full breath, it's going to be easier. One of the things is when you get into the deeper parts of the breath, you do have to start pushing and that puts stress on the heart muscle. When you stress the heart muscle, it sends a signal to the brain for more oxygen; it sends that little beta wave down to the adrenal

glands to kick up more adrenalin.

JL: Yes.

DF: Most of us know we don't need more adrenalin growing on stage than we already have.

JL: Yes.

DF: He would explain these things in such a way that if I do that I'm causing myself my own trouble.

JL: Yes.

DF: If I smoke this cigarette, if I smoke three packs a day I'm going to kill myself, and he would allow you. It was an incredible thing. He would not force you to stop smoking. He would leave that totally up to you. But he would at least give you the knowledge.

JL: Yes.

DF: Again out of an amazing part of his personality, knowing what to force, what not to force, and that was with himself also. I think that's why he is so well liked because he could be very strong with people.

JL: Yes, I went in there one time and I wasn't looking at him and he yelled at me--- I'm not kidding. He yelled at me and said "look at me." I think he just didn't know me because I wasn't trying to do that out of rudeness.

DF: Well some of us don't look directly at people. Maybe he thought you were looking around the room. Some of us tend not to do that.

JL: I think it was because he didn't know me that well and he wanted, I think, to combine all the senses.

DF: He could be like a huge bear on your back if you did that. He could make you feel

this big, but he also let you be you.

JL: Yes.

DF: There were certain things he demanded and beyond that it was your own choice.

VIII. Future of Tuba Pedagogy

JL: Do you believe his concepts will stand the test of time?

DF: Absolutely, I think he's way ahead of his time. I still think he's ahead of his time. His message is still a surprise to a lot of people. Obviously, I find that just amazing to me after him teaching it for fifty to sixty years. It's still new. I think that he's ahead of his time, I think he was talking about things that sports psychologists started getting into eight years ago.

JL: Yes.

DF: This is what the top athletes are dealing with now; people are talking to them about the same kinds of things. So yes, I think he's way ahead of his time.

JL: O.K. What do you feel is the future of tuba pedagogy?

DF: Too much.

JL: Too much?

DF: There are too many players. I don't know what all these players are going to do. We keep creating these full time teaching positions and I don't know what all these students are going to do. That's my feeling about the orchestras certainly. Certainly, we're not getting more orchestras. The symphony orchestra, that's a whole other subject.

JL: Yes.

DF: But that's all changing these days. Where it's going to end up I'm not sure. I think as pedagogy goes that we will develop better and better players. We are developing

better and better technicians right now and I hope at some point the pendulum will swing and we'll start developing better and better technical players who also play very musically. So we have great sound, great facility, and great musicality. I hope that's where it goes because there is a little bit of a trend towards hardness in playing and towards more importance to the technique than there is to the music, and that's bothersome. But I think everything changes. There were periods of time in music where maybe music wasn't as palatable to the listener, new music wasn't as interesting as maybe in some ways it is now to some people. So I think everything's cyclical and I think it will come back. The beauty of Mr. Jacob's teaching was that it was not only technically oriented, sound oriented, but it was geared towards being a great musician, being an artist. So that you could sit down and you could talk to somebody, one of these superstars and at least be respected for what you might suggest.

JL: Who are some of the most innovative tuba teachers at the present time and what is it that is particularly innovative about them?

DF: Well Dan Perantoni is a person who comes to mind, I mean he's got the track record in placing students.

JL: Definitely.

DF: No question. He does it in many different levels and many different ways---a very effective teacher. I think what everyone has to do is develop their own style. He has his own style and approach and he uses a lot of Mr. Jacobs' concepts along with his own and he has been very successful at it. Floyd Cooley teaches a very different way but is very successful also. You know the problem is if I start going through and naming a few people I going to leave all sorts of people out.

JL: Right.

DF: I mean I can go right down the list. You got Warren Deck, and Gene Pokorny who is a great player and teacher, you got Roger Rocco, and you got . . .

JL: Everybody.

DF: There are a lot of really fine teachers out there.

JL: Well I guess what I mean by innovative, is who's doing something that you think is just totally different, but is extremely successful or something you would say it is on the cutting edge? I'll tell you exactly why I'm asking this question. When Mr. Jacobs first introduced these concepts some people thought there was something wrong with him.

DF: Yes.

JL: I remember reading this somewhere, where he said that people didn't really accept what he was saying at first and who was he to say this and challenge that. I guess what I'm saying is, is there someone out there who is an innovator, a person who is saying things that others find "new?"

DF: [DF points to himself] Well, part of it is just saying what Mr. Jacobs was saying all those years. I fight the old way of teaching every day, every single day and with people on other instruments, especially. I don't know how many other people are teaching all the other wind instruments like I do, but I see it every day, literally.

JL: So you teach?

DF: I teach a course at Peabody called respiratory function for wind instruments.

JL: O.K.

DF: It's basically five private hours where they take what would be a very similar lesson

to what they would have gotten from Mr. Jacobs. In other words, I take them from wherever they are and I deal with whatever it is they need to be dealing with to bring them closer to winning the job or getting past an audition committee. So I deal with all of the wind instruments at Peabody. Anybody can sign up for that class. Now I've been copied by a couple people, two people, but Floyd Cooley didn't call me and ask me what I did. Scott Mendoker did. I don't know exactly how Scott runs his program, but he wanted to get full-time status at Rutgers. I think there are very few of us dealing in the tuba world now because Mr. Jacobs was a tuba player. There are a lot of tuba students out there who have studied with him like Don Little and all that. Very fine. I know when Mr. Jacobs did the ITEC at Northwestern that when Don's students came up to play they were doing things right.

JL: O.K.

DF: It's with the other instruments that there are a lot of problems. You also have to understand the other instruments. You can't tell an oboe and a bassoon player to play the way you have to blow for tuba. It's the complete opposite.

JL: Yes.

DF: But it's the same concepts tailored to their instruments.

JL: I have read in books about Mr. Jacobs that Ray Still²⁶ used to send a lot of students to him.

DF: Absolutely, and I know that I will tell students literally the opposite of what their very famous teachers are telling them. I will tell them not to tell their teacher but to go back and play the way I've asked them to play and see what their teacher says and in

²⁶Principal oboe player of the Chicago Symphony Orchestra during Mr. Jacobs's tenure there.

most cases the teachers are very happy with them. Now they've gotten the student to do what the teacher was trying to get them to do. With it, when we talk about "don't play by feel play by sound," is often times the exact opposite feeling they thought they were going to have and even sometimes it's actually the opposite sound to players. So it is getting them to be comfortable enough and getting them to change their mind.

JL: Yes, that must be a difficult thing for you to do because I'm sure with some of their teachers it's sometimes a tough path for you to cross. You may be totally right, but with some of these people, because of their position and everything, it must be difficult.

DF: Well absolutely, and I try very hard to keep the student out of the middle, because that's where they are.

JL: Yes.

DF: When I had all my problems with my back after the car accident, I was seeing many different areas of surgeons and doctors, as my family practitioner says I got caught in religious wars between muscle and bone specialists and that's exactly what happened. I didn't know it and it was a very uncomfortable thing. I try very hard for that not to happen with a student and I'll call the teacher and talk to them if there is a problem. I actually ask for feedback and if a teacher is unhappy with something the student's done, I want to hear it, because then I know how to tailor what it is they're trying to get them to do.

JL: Yes.

DF: Actually, I had something happen last semester at Peabody. I had a student who played on his Bb clarinet the whole time and he got his Bb sound right. Then he went in

and played his A clarinet for his teacher with a Bb sound, which is way too tubby.

JL: Oh, I see.

DF: So it was after one lesson and the teacher freaked out because they had been working to get rid of that.

JL: O.K.

DF: By the time we got done after five weeks all three of us were happy, very happy once this all got said and done. But yes, it becomes a very touchy subject because there are times when I have to step on certain teachers' toes, but the reality is we have got to help the student. That's what you're in teaching for and sometimes the best thing I can do for a student is get them to a different teacher.

JL: Yes.

DF: I'm not referring to somebody else's students. I'm talking about even my own students. I had one student who studied with me but he had studied with Rex Martin the three months that Rex had been here before, between Danny Brown and myself getting the job [Baltimore Symphony]. And I finally said to the guy, "Rex really motivated you I can see it." I'm not going to embarrass myself. That's O.K. I said, "you found the person you should be with." I said it was like me with Mr. Jacobs, because you know that you can just go put yourself in that person's hands and trust them and feel safe and do everything they ask. I said if you can find a person like that, that's who you should study with, no matter who that is.

JL: I will say this because I have studied longer with Toby than perhaps anyone walking on two feet, I think. I studied seven years with him and I love Toby and he's a great musician. You have to realize that the greatest person or greatest

teacher can't give you everything. No one gets everything from anybody.

DF: I think the important thing, and that's partly what I was trying to allude to with Mr. Jacobs when I said he would give you the information and let you decide. He always wanted you to be your own person. And if you totally surrendered yourself and became the total student then that was a disaster too because you weren't then presenting it, you weren't telling the story. You were always, "I hope you like this Mr. Jacobs?" instead, and that became a problem that some of us got into and then you had to break out of that, but that's part of maturing.

JL: Yes, are there any other brass instrument approaches (Caruso, Stampf, etc.) which have usefulness for the tubist? What are the basic philosophies of these approaches? Do you use any of them with your students?

DF: I think that anything is available to you. Whether it be the Stampf stuff, Caruso, Alexander technique, it's all available to you. You should be at least a little aware of all of this because there might be some little thing that somehow gets your point across. It's the same thing you've been trying to get across your way, but in one of these other methods it might simply work a little better for that student.

JL: Yes.

DF: We have a good friend who teaches the Alexander method up in Chicago at Northwestern, runs an Alexander technique practice. I don't know that I believe in it as a quote practice, or a full technique, but I think there are certainly very valuable tools to be learned from Alexander technique. So I think you should have at least some knowledge in a lot of the different areas. As I said, Ed Hoffman studied with Jim Stampf, so he can give you a better idea about that, but I think you listen to as many players as you can. An

orchestra is this huge melting pot of teachers.

JL: Yes.

DF: I mean everybody studied with somebody, many times these big big names and you ask them what did they work on with them. You as an individual try to gather as much information as you can so that your not limited to a single approach, and I think that's part of the misunderstanding of Mr. Jacobs. People want to say there was the Jacobs method. There was a method there, it was an approach, and it was the same approach Tabuteau took in the book²⁷. Tabuteau's quote is how many times have I been in the situation where I have been teaching three or four students and correcting one student one way, and telling the next one the exact opposite.

JL: Yes.

DF: So if you're so stuck in dogma, which Mr.Jacobs never was, if you're so stuck in dogma that you can't do that, then you're only going to be able to help a few people.

JL: Yes.

DF: It is being able to contradict . . . and I know somebody who got on the internet and said he told me this and he told me that. He said use more air, then he said I was using too much air. You know, you could be right on all of these different things and if you can't handle those contradictions, if you can't handle telling one student to blow harder and telling most students to blow less hard . . . occasionally, I have a student that I have to work with to blow harder. You talk about these things [breath builder], the last person I would ever put on one of these is somebody who blows too hard.

JL: Yes.

²⁷Frederiksen, Song and Wind, 10.

DF: The students I put on these are the players that tend to play too weakly and it forces them to work harder.

JL: Yes, and that's not music. That's a form of therapy.

DF: Exactly, and I think that's the other thing Mr. Jacobs understood was that a lot of medical stuff could be going on, so he knew what to be looking out for with students. When I see somebody, once in awhile I've caught asthma people didn't even know they had. They've gone to a doctor and found indeed they do. They get inhalants and the problems are gone.

JL: Yes.

DF: I could have charged them a fortune and never helped them.

JL: Yes.

DF: Well I certainly don't play doctor, but I can pick up a few things especially from the measuring and all that that I do. So that you try to help, and that's what I said you're there for. You're trying to help and you have to use as many different approaches and as many different things as you possibly can. Whether that be, Mr. Jacobs used to say if you need to, meditate to slow the brain down, use progressive relaxation techniques, whatever you need. Basically, Alexander technique tends to settle people down and relax people.

JL: While you're addressing this area, I read somewhere that he prefers Rolf or is it Rolfing?

DF: Rolfing.

JL: What is that? I don't even know what that is.

DF: Rolfing is deep heavy massage. It's very deep, very very deep massage.

JL: He said in some master class that he prefers it to Alexander technique.

DF: Well, it just basically relaxes you. It gets all the muscles relaxed, it's massage.

JL: I didn't know what that was.

DF: It's a very, very, aggressive massage.

JL: Do you feel that a great teacher must also be a great performer or is this unnecessary?

DF: I think it's a big help, if you were talking about a person teaching an instrument, or a person teaching acting. Someone who is actually teaching a skill versus let's say a teacher who is teaching an academic subject--that can be different. I think they have to understand the subject and be able to teach it in a simple way. Therefore really smart mathematicians may not be good teachers. A person who maybe isn't nearly as good a mathematician but understands and can explain things well and make it understandable maybe the better teacher. I think the same thing can happen in playing. I think there are many of us who had to work very hard to get where we are. There are a lot of very intuitive players, very natural players, who probably worked very hard also but didn't have to get through a lot of problems. I think the biggest thing is that you can play for the student. I'll play flute parts and clarinet parts and bassoon parts and oboe solos and horn solos and everything else for my students. I'll play the Mahler Three posthorn solo (trumpet solo) for a student trumpet player to make them copy that musicality, that style. I think that that's a big, big, help. If like in the case of somebody like Toby, if a career is done in playing, then somebody who has had that great a career obviously understands what it is that it takes to get you there, and I think that that's very, very, valuable. The only ingredient missing there is he can't play for you, or do a lot of playing. Leon Fleischer is another example. He does do some two handed stuff with his students, but he

can't do a tremendous amount. Yet he's still able to get his points across and is obviously one of the most highly sought after teachers in the world. I think it's a big big help and I'm not sure you can be a great great teacher unless at some point you were a really good player.

JL: O.K.

DF: I think, it seems to me most of the really great teachers were really great players, or certainly very, very, high quality ones. They maybe weren't the Bud Herseth, or Arnold Jacobs, but they were very, very, respectable high quality players.

JL: Was there anything else that you would like to add to this interview that has not been mentioned?

DF: I think, again, the thing that people have to understand is the depth of Mr. Jacobs's knowledge. I know Brian's putting a library together of his books. Some of the books have his own notes written in the margins, and his equipment. I think everything is going to be put in Brian's house where it won't be a museum, but rather a place of study for people. That what he taught them in their five lessons was to fix their problem, not everybody else's. That they shouldn't be going out there trying, anymore that someone who has taken five Alexander technique lessons should think they can go out and teach Alexander technique. That he was a very complex man and I think the mark of his incredible intellect was that he could bring stuff down to such a simplified level.

JL: Or that he even cared to.

DF: Well that he cared to. He loved to help people and I think that you can want to help too much, but I think he knew where that line was too. I think there are teachers who get in the way sometimes because they try too hard, but he was this incredible mixture of

things

JL: Thank you very much.

CHAPTER 7

A BRIEF BIOGRAPHY OF

DANIEL PERANTONI²⁸

As a professor of music at Indiana University, renowned soloist, clinician, and chamber musician, Mr. Perantoni has distinguished himself in the brass world as a premier tuba artist and teacher. He has been a featured artist in Carnegie Hall, the Monterey Jazz Festival, the Spoleto Festival U.S.A., the Adelaide Festival in Australia, the Banff Centre for the Arts in Canada, the Montreux Brass Congress in Switzerland, and recently as a soloist throughout Japan. He was formerly on the faculty at the University of Illinois and Arizona State University. Dan is presently a member of the St. Louis Brass Quintet, the Summit Brass (a founding member), Symphonia, and the Matteson-Phillips Tubajazz Consort. He has released numerous solo and chamber music CD's. Along with Robert Tucci, he has been influential in the design of numerous low brass instruments and mouthpieces known as "Perantucci." He serves as the vice-president of educational matters and consultant/clinician for Custom Music Company.

²⁸This biography was provided by Daniel Perantoni and is used with permission.

CHAPTER 8

DANIEL PERANTONI INTERVIEW²⁹

I. Introductory

JL: Where, when, and how long did you study with Arnold Jacobs?

DP: I studied with Arnold Jacobs shortly after taking the position of Instructor of Tuba/Euphonium at the University of Illinois in 1968. One of my motives in moving to Illinois was to work with Mr. Jacobs. I started taking lessons in 1969 by driving to Chicago and taking lessons at his home about every two months for the next several years when he told me that I need not come back on a regular basis. I used to see him for a “tune-up” a couple of times a year until about 1984. I did keep in touch with him until his death in 1998.

JL: How would you evaluate his impact on you as a player?

DP: I was an established player before I had the opportunity to study with Mr. Jacobs. I realized my shortcomings as a very physical player and needed a change in my approach. He helped me become a more relaxed and efficient player. We worked away from the instrument with efficient breathing (inhalations and exhalations) so that I would break old physical habits. In other words, I worked on the physical side away from the instrument and then introduced this back into my playing. This had a terrific impact on me as a teacher. Habits are hard to break and it is easier to learn another task away from the instrument and slowly introduce it into performance. I also had a good concept of sound,

²⁹This interview occurred on 26 February 2000. Responses for some of the questions (sections I-IV) were submitted in writing by Mr. Perantoni.

and he influenced me to understand what I wanted to sound like and what musical statements I wanted to express. His main goal was always to make music. He said “everything we will work on physically is worthless unless your main goal is to make music!” Mr. Jacobs was the one who started me on the F tuba in 1970. The University of Illinois was an important center for new music, and I was called on to perform numerous high range solo and ensemble pieces. One lesson, he said I should get an F tuba. I asked, “where do I get one?” He had several and sold me my first F tuba--a Mahillon F. My playing improved drastically on the CC and F tubas.

II. Breathing

JL: What did Arnold Jacobs say should be the most important consideration when breathing?

DP: One must remember that the player’s main goal is making music. Everything else is worthless. With that in mind, learn to breathe efficiently and comfortably like a professional athlete. Work on breathing away from the instrument at first, developing good habits and then work it into performance on your instrument through song.

JL: What exercises did he show you to develop efficient breathing?

Exercises³⁰

1. Blow all air out-count to 20, allow build up of CO₂, then take a tremendous yawn, leave the expansion to nature.
2. Hold out hand; blow hard against the hand, each exhalation should get bigger, pay attention to the air, not the apparatus (meaning the body, lungs, diaphragm, etc. emitting

³⁰The following exercises are from a paper entitled *Breathing as It Applies to Wind Instruments* by Mr. Perantoni.

the air).

3. To establish resistance (suction at mouth) use a 1/2 inch tube or start with one straw, then 2, 3, 4 etc. while breathing in.

4. Breathe in/out carrying air with your hand handling the image of the weight of air (or with just moving finger).

5. Walk-breather: inhale for 5 steps (seconds) exhale for 5; reduce to 3 in/3 out then 1 in/1 out.

6. Do the 20 second hold then yawn in front of the mirror to develop the image of what a full natural breath looks like. Maintain this picture while letting your body breathe.

7. Breathe out in 3/4, 4/4, 8/8 time, etc. (exhale using ho ho ho) can be done with continued or pulsated exhalation. In 3/4, breathe on the third beat. In 4/4, take a breath on the last eight note. In 8/8, take a breath on the last eight. The exercise emphasized breathing within a rhythmic context. After doing exercise 7, do a long note on the instrument in a similar fashion. Allow one count in rhythm to recover and play again.

8. For awareness of capacity and expansion inhale and exhale in 3rds.

IN 1-2-3

OUT 1-2-3

Then mix and match: IN 2/3: OUT 1/3; IN 2/3: OUT 2/3; IN 1/3 etc., in any patterns.

When mastered, do in 4ths, etc. The purpose also is to be aware of how much air is left and to develop the ability to take in what you need. It is especially good for developing those breaths after the initial breath in a long line.

9. a. elevate chest without breathing

b. yawn and elevate chest

c. yawn

10. exhale-”Hoo” quickly, note abdominal contractions.

11. Fill the anesthesia bag, hold with mouth and take in breath through nose and add to bag, then inhale 1/2 breaths essentially to enlarge capacity.

JL: How does a player develop a good, relaxed quick breath?

DP: The student should practice exercises 3, 4, 5, 7, and 8 above.

JL: How does a large player learn to play with more air, to avoid the common problem of playing with small quantities because he thinks he has enough?

DP: By developing good habits and practicing exercises 7, 8, 11, and 12 above and making use of the breathing bag and the inspirix [or inspiron, a device for measuring the amount of air inhaled/exhaled].

JL: In your lessons, did AJ use any pneumatic devices to reinforce breathing concepts? Which ones did he use? Breathing tube? Breathing bag? Breath builder? Others?

DP: We used the breathing bag, inspirix, and the intake volume meter.

JL: Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

DP: No!

III. Embouchure

JL: What were his comments about embouchure?

DP: He demonstrated that if you have a good embouchure you can play anywhere on the embouchure. He demonstrated this to stress the point of the importance of blowing from the lips. He had me buzz the mouthpiece and everything fell into place according to my teeth structure. Actually, I was already an established player when I saw him and we

never spent much time with embouchure other than that above.

JL: He said “I don’t set rules for embouchure, I set rules for sound.” What does he mean by this comment?

DP: You cannot play by feel. You must have a concept of sound. The embouchure will adjust.

JL: Did he change or adjust your embouchure? Did he ever change anyone’s to your knowledge?

DP: No.

JL: Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

DP: I have been able to change embouchures by buzzing, etc. I feel that if one produces a good sound and has a good range, etc. and is unorthodox with say, the embouchure--let it alone. The product is most important! I do not think we differ in this area. I am a natural player, I still work on this and I feel Mr. Jacobs was the same.

IV. Tone

JL: How did AJ define or describe an excellent tone quality?

DP: He demonstrated. Imitation is the best teacher.

JL: What did he have you do to develop it?

DP: I had a good sound and we worked on melodies. He had me listen carefully to the focal point, where the sound of each note is best. For example, you can lip a note flat and sharp and there is a point where the sound is most efficient. This is different on every instrument. So, you must always train yourself to adjust by listening.

JL: What does he mean when he says to go for the “sound in your head?”

DP: The sound in your head is your voice. This develops from listening to good musicians of all instruments, your environment, and good role models on your instrument. Imitation is the best teacher.

JL: How important is good air flow in developing beautiful tone?

DP: The speed of air flow greatly affects a beautiful tone. If the speed is too fast then the tone is stressed. The tuba demands using more air under less pressure, a greater volume of air with a bigger opening.

JL: What types of studies are most beneficial in developing an excellent sound? How should they be practiced?

DP: Jake encouraged doing everything from melodies in the *Art of Phrasing* in the Arbans Treble Clef Book to the Gallay Etudes³¹ for French Horn, to jazz tunes in the fake books. Also play melodically in the lower octaves--air flow--comfortable--efficient, beautiful and focused sound.

JL: Was there anything ambiguous or unclear about his thoughts in this area? Does your approach differ from his in this area? In what ways?

DP: No, not really.

V. Articulation

JL: What were his thoughts on articulation?

DP: Well, articulation obviously is quite important but he said that blowing is more important, tonguing is secondary, in other words, it assists the air stream.

JL: O.K., did he say anything else about it?

DP: No, but I believe I might have added a few things that go along with what he said.

³¹These etudes can be found in the two books by Pottag and Andraud already cited in this thesis.

Jake said that the faster you play, the more connected notes become. He said the shortest notes you play are eighth notes and they have the most space and separation between them. Based on this, he gave me an exercise that I use very much in my teaching which consists of a whole note, two half notes, four quarter notes, eighth notes, triplets and sixteenths. You start with the concept of blowing like a whole note, and then (some of this is mine I think) you cut it in half and you have two half notes. You still have the concept of blowing, and then you do the four quarter notes. The four quarter notes will have a little separation as well as the eighth notes. Now your syllable is going like *toh toh toh toh*, *toh-toh*, *toh-toh*, *toh-toh*, *toh-toh*, when it comes to triplets it becomes *doh-doh-doh*, *doh-doh-doh*, *doh-doh-doh*, etc. that's how you can tongue real fast. I'm hesitant on this thing because I do remember him giving me this exercise, but I don't know if I invented anything on top of it.

JL: What role does good diction have in the process? You're kind of talking about that a little bit, but . . .

DP: That's a difficult question because diction to him and to me is like your vocal chords are now your embouchure, so it has to be in front. Your diction has to be blown through the horn, in other words an assistant to it. A lot of it is done with the air to be honest with you. You just assist that with the tongue. I've gone on and studied vocal things to try and imitate the vocal words by playing the tuba and basically it's just the sound in your head, too.

JL: You're saying you use *toh* and as you're going faster you're thinking more of a *doh*, but did he ever relate it in terms of using (thinking of) certain words while playing to get it to happen?

DP: Sometimes a hard syllable, like if you have a short word you'd say shout. Basically, I remembered just like a short thing, in other words you're making a statement all the time. It's important to make statements when you play, you don't ask questions.

JL: Did he ever mention tongue placement?

DP: All he told me was get your tongue lower, sometimes. I remember playing one time and he was at my house and he said pardon me for telling you this, "I hope you don't mind, but your tongue's too high." Of course I thanked him profusely. As a result, any time that my playing today feels like it is a little bit uncomfortable, that's usually the reason. He also mentioned the fact that when you do a lot of technical playing, that it's very common for a tongue position to get higher. He also told me that probably the best way to describe it is to just do a good breath attack and that's probably the best tongue placement you have. I had a couple students, one of them had an enormous tongue and he might tongue in a different place, obviously.

JL: Well let me ask you this: are you basically saying it should stay in the bottom of the mouth as much as possible?

DP: It should stay in a relaxed position like it's in your mouth right now. Just relaxed, basically the tongue is just a passageway--that's that point B area. A would be the lower abdominal area to include the rib cage all the way up to your glottis, B would be the oral cavity up to your embouchure, and C would be your embouchure and beyond. Your thinking is always A through B, which is a tube, C and beyond. That's why I think he advocated using all those tubes [breathing tube, etc.].

JL: O.K., but he didn't say that, as you were saying, the person with the large tongue would strike a different position. He didn't talk about where it should strike

or anything like that?

DP: Well, no he never got into that. Now I have recently and of course I'm afraid to make that statement because I think a lot of people who are educators will probably put a skull and cross bones up there, but it's stupid. Mine strikes below the teeth touching the red of my upper lip. The tongue moves up and down, not in and out.

JL: How does a player correct stuttered or delayed attacks?

DP: With delayed attacks it depends on how bad it is because it can develop into a valsava maneuver, which by the way, when it goes that far you better start all over again. You know it's like all of a sudden you're able to throw a baseball and then you forget how to throw it. Or you get hurt and you have to start exercising that. It's two different actions.

JL: Now with that one, I think that was something that you told me he didn't work with you on that specifically.

DP: Yeah, I never had a problem with that and he never got into it with me, too much. I mean we did a lot of talking and over the years I just have to remember what he said and what he didn't. But what impressed me about that and going with his teaching about correcting stuttered or delayed attacks is that one has to have good diction. You blow first and you tongue second. I can tell you usually the way it happens, that people get too involved with too much tongue.

JL: O.K.

DP: He said to me that trombone players usually tongue too hard.

JL: Right, now that sounds familiar to me just from when I studied with you. I remember you told me that.

DP: So if a person had trouble with tonguing the best thing to do is to try to find something that works with the breath and then assist it with the tongue.

JL: O.K.

DP: I assume that's where he was going, because my thoughts on that matter were directly influenced from him.

JL: Right, but now what do you do? I think you were saying with that there's something that you do. How do you handle it?

DP: With stuttered or delayed attacks, first of all you can take the worst scenario if it's stuttering and I've seen it, believe me. With some of these great players where for some reason something happens and by the way I kind of think it has to do with big equipment, sometimes. I've seen a lot of real good players all of a sudden developed this problem.

JL: O.K.

DP: What I think it is is they know too much. Jake warned me many times as a teacher to wear a different hat. That's why I wear my different hats to be honest with you. A player one way and I try not to think and just develop good habits, all right. Now this blowing phenomenon where somebody has a stutter thing is usually done with orchestra players where they're waiting for the conductor to give a downbeat. Now there are several ways, and I've seen it on horn and trumpet and all that, there are several ways that you can try to correct that. With a student you conduct them, make sure it's a quick action and you mentally subdivide the time. Where it's like your attack is on one, you'd go one e and e, two e and e, three e and e, four e and e, bang! In other words, you have a preparatory thing in your head.

JL: Right, so actually in your mind if the piece starts on one, in your mind the piece

is starting on four or whatever, where you're subdividing into sixteenth notes.

DP: Oh, I'm subdividing a measure before it starts if I have a chance to. I try to make the student have a real good concept of time. I use the smallest denominator. In other words, if it's a slow piece I'm subdividing at least sixteenths, sometimes even faster. So what it is at the last possible second in correct time, you just pronounce it. In other words, if it's a C, just say the word C. C, C, you know what I mean.

JL: Like in your mind you're saying that?

DP: Oh yeah, and it's a quick action when you say that but when you stutter you go [he hesitates before saying it] C, it's delayed. Now that could be a physical thing so you've got to work separately on that.

JL: O.K.

DP: You have to blow, you have to teach yourself little exercises to blow first and get the tongue completely out of the process.

JL: All right, so you would do what with that, air attacks?

DP: I'd do air attacks, and I'd do it with subdivision in my mind, and I'd tried to find a note that it works on. Usually, that problem occurs on just quarter notes. I mean a guy can have great technique, everything is fantastic but he gets to quarter notes or eighth notes and it's right in the middle register, maybe down lower, I don't know how far it goes, I saw it the other day and it went all the way down. A guy had a phenomenal technique, he could play fast, he could play anything, but it was the tongue that was too high, I heard the sound. He could play a really good low C so what I had him do was use that fake embouchure down below. By the way, Jake never taught that to me I stole that from Bobo and other guys, but anyway he could do that because it was a different thing.

JL: Right.

DP: So that worked and by getting him doing that low C and then going up an octave and doing that with a breath attack over and over we got somewhere.

JL: So what you were doing, you were doing like Jake does in establishing function in one area where it's good and then you transferred it. That's what you were doing?

DP: You always want to do something through good habits, not through negative, always positive.

JL: O.K., great. The only other thing I was going to ask you about the delayed attack is just what I've seen with it. Do you ever feel that there is often a psychological component as well?

DP: Oh definitely, oh yeah.

JL: How do you work with that?

DP: Oh boy, what happens is, and I've been in trouble many times myself in different areas, is you sort of avoid the problem and pretend it doesn't exist. So anytime that it comes up or so you'll favor it and that's a psychological thing and you can't do that, you have to work around it. I mean if you have trouble throwing a ball you just concentrate on aiming for a target, in other words your mind is just capable of only one thing at a time. You're not focusing on the muscles involved but on the goal instead. Since playing the tuba is a little bit physical, and then when you get into the music, if you know what I mean, you have to be like a professional athlete, you have to be conditioned. So I think good exercises, common sense exercises with the goal in mind can really help that problem.

JL: O.K., and then that's what?

DP: Any kind of visual type of thing. I'll take a student and I'll conduct him and he doesn't usually have a problem. The problem is when he has a chance to think.

JL: Right.

DP: You're sitting there, you have a hundred measures rest and you have a hard passage coming up and you're thinking too much.

JL: What you're saying is you try to find ways around the problem and then after the student has done it and practiced it a lot that way they build up confidence?

DP: Oh sure, you build up confidence then you try to get them to do it in front of people and all this kind of business and you keep telling them hey listen, that's really not a problem, and it isn't. But it depends how far it's gotten and I've seen great players and for some reason they're just all locked up and it could be a medical thing too. I don't really know. I really think it goes from one area of self doubt, in other words you're a very successful player and everybody out there it's a lot of pressure on you and in other words, there's a fear of making a mistake

JL: Right.

DP: Because, this is the only profession where you have to bat a thousand percent. You got the idea?

JL: Yes, that's good. I appreciate that. How does a player correct labored or heavy tonguing?

DP: Well first of all I told you it's breathe first, tongue second. It's tongue placement. Here's another thing this stuttered and delayed attacks is. If you ever studied stuttering you know what I mean

JL: Just in speech?

DP: It's either a lock in the throat, the air goes, or you use the bear down [abdominal] muscles, and we bear down that way every day in common things, right, just body functions [defecation, childbirth, etc.].

JL: Right.

DP: Like you expand your chest when you're blowing out, it's very hard to close your throat. I try to get an action like that and describe it to them. Also your tongue placement. Tuba players don't tongue behind their teeth like trumpet players or horn players. Most of us were taught by trumpet players and we were told tongue behind your upper teeth, am I right?

JL: That's right.

DP: If you make an embouchure and you play in the low register your tongue, which moves by the way up and down, will hit the bottom of the lip below the teeth. Now if you do that you'll feel more air in front of your hand. Now if you'll just go, say behind your teeth, tongue behind your teeth and go toh, toh, toh.

JL: Toh, toh, toh.

DP: Get your hand out there.

JL: Toh, toh, toh.

DP: Now do this, tongue below your upper teeth and your tongue just hits the lip like a reed and go, it's assisting by the way it's more air.

JL: O.K.

DP: You go like this.

JL: [I try it] Yes, I feel it.

DP: It's just like spitting, just spit for me once. See you've got more air there?

JL: Yes.

DP: The only way you can produce a buzz is by blowing.

JL: Wow that's interesting, I never heard of that, that's interesting.

DP: That's what I'm into right now and it's very simple and frankly I've gotten students to really produce that big sound. You remember we used to say how does that guy get such a big sound, he's so small?

JL: Right.

DP: The last couple years I found out that Bill Bell used to teach this, I mean after I'd been doing it and I've gotten great luck with this.

JL: Let me tell you something. I have a friend who works with Skip Gray at the University of Kentucky, a trumpet player buddy of mine. He's the trumpet professor there, Rolf Holly.

DP: Unhuh.

JL: He tongues between the teeth and he sounds tremendous.

DP: John, you've got to eliminate that. It's not between the teeth.

JL: But it sounds amazing.

DP: Look, you only tongue when you make an embouchure. See you've got to blow from your lips. So form an embouchure.

JL: Yes.

DP: Your tongue is going to move up and down to assist the air stream. Also that's how you can tongue fast. A minimum amount of movement but the tongue's in that flat position. Immediately, so it's just assisting the air stream, it's like spitting. If I'm doing

eight notes it's [he demonstrates]

JL: Right, you're touching the top lip.

DP: Yes, but it's going real fast, rather than touching the teeth. Actually, probably part of your tongue is touching your teeth too.

JL: You get a much thicker air stream that way from what you're just talking about.

DP: Not only that, you get more direction. Yes, it's thicker, but I'd say more flow, less pressure. See the pressure gets a person stuttering

JL: Boy, that's really interesting.

DP: What you want to do is fly it right out, you know. Remember when he was talking to you, you always got to play beyond point C.

JL: Yes.

DP: O.K., then I just figured out that I always tongued here anyway. I never thought about it, I had a sound in my head.

JL: Right.

DP: I was wondering what other people were doing because they couldn't get the sound and I could. So I just took it a step further from the breath attack. You've got the idea?

JL: Yeah, that's very interesting.

DP: I do that with my students but I do not like to write it down because I could confuse somebody because just what you said, "well you tongue between the teeth." No you don't. It just moves up and down like your spitting. Just spit for me.

JL: It's not really between the teeth; you're just bringing the tongue a little bit more forward to touch the lip.

DP: You'll have better diction.

JL: You're just bringing it a little more forward where it touches.

DP: Yeah, in other words, what it's doing is I'm not stopping the air with the tongue unless I play jazz.

JL: Right.

DP: So what I've developed is like a tuba language with all this. So rather than buzzing all the time, I've taken it a step further with blowing. I found out from other students who were having this problem that Jake was also into this factor but in a different way.

JL: That's extremely interesting; no one has mentioned that to me thus far.

DP: Well, that's what I'm into.

JL: That's the kind of thing that will be helpful. That will be something different I can put in this. It's an innovation.

DP: Well Jake was always saying that sometimes he told students the opposite of what he believed so he can get the desired effect.

JL: Yes.

DP: I found out during the interview I participated in with a lot of his other students that everybody tries to tie Jake down into one thing. They talked about two lessons where he teaches the breathing such and such like. You know he was real good with me in a sense as he was more interested in what I was doing and I think that's what made him a success. He was very interested in people.

JL: Yes, that has come up over and over again.

DP: Do you know what makes a good teacher? I think you'll find out they're really interested in that person [student].

JL: How does a player correct heavy or labored tonguing?

DP: I do the exercise I mentioned previously. I have the student start for example on a middle C.

JL: O.K.

DP: With a whole note, two half notes. John I did that with you. You understand what I'm doing.

JL: I don't know if you did that one but you did some other things with the Arban book where I did a breath attack, then a tongue attack. That's what you did with me and the numbers one, two, three, toh, toh, toh, etc.

DP: But what I try to do is to develop it. Now let me give you an example. You blow first, you tongue second, never forget that. You do a whole note. You assist it with the tongue. Then two half notes. Four quarters will have more pronunciation. Toh, toh, there'll be slight space but with a h ending.

JL: That you always emphasized with me--put an H ending on it. I'll remember that forever.

DP: Now number three: then I do the eighth note, the shortest note ever. Take an exercise in the Kopprasch book--number three is a good example³². All eighth notes. I want them to sound all the same. So what I do is I have you say toh-toh, toh-toh, toh-toh, toh-toh. Then you play it. For example, it's in the key of F. I play it on F tuba toh-toh, toh-toh. Then I do the exercise just like that and you'll find it's assisting, by the way with the tongue placement I told you to do. A little bit of the tongue touches the red of the lip because you make an embouchure when you tongue, that's what people forget

³²Kopprasch, *Studies*, 4.

about. Also, when doing breathing exercises people will suck in the air and they'll blow like [he demonstrates blowing in and out with a lot of force] we don't play like that. We go [he demonstrates now taking the air in more relaxed].

JL: Right, blowing from the mouth, I mean the lips.

DP: Yeah, not the mouth, from the lips.

JL: Not from the throat.

DP: Not from the throat, you blow through the lips, that's the only way you can produce a sound.

JL: How does one go about developing tongue speed?

DP: Well, like I say, you do this exercise and obviously if your tongue is not moving so far, you can play faster. You go around and you speak it like I develop my triplets [he speaks it on doh and starts to speed it up]. You'll see that you can tongue faster. Sixteenth notes [he demonstrates the same technique] and then you go into double tonguing and triple tonguing and you do not separate them because the only time you use double and triple tonguing is when you play fast, no separation. Your syllable changes from a doh, to doh-go-doh-go-doh-go, not toh-koh-toh-koh-toh-koh.

JL: How would you describe the buoyant style of AJ's playing?

DP: He was very much influenced by song. His mother was a pianist and they used to sit around and sing. Jake started on a different instrument, the trumpet and all that, but they'd sing. He never had a lesson but he played a lot with his mother, opera arias, etc. It's just I think it was his environment, what he was doing and the people he was with, and I think he went to Curtis and Tabeau and all that had a great influence on him. In other words, he heard it in his ear and he just did it.

JL: I think what you're talking about would be more of the expressivo kind of playing that he was also known for.

DP: The buoyant style of his playing?

JL: That little ping on the notes, how would you describe that?

DP: Like on Meistersinger?

JL: Well in the orchestra, some of the things he was doing there.

DP: O.K., with Meistersinger, that's experience from what the strings are doing. He was imitating there. That's all he was doing. I mean when it was marcato he uses more air and less tongue. That's how you get the blow because the blow does the accents. You know [he sings Meistersinger de dah dah dah], he went [he now sings it on doh with almost a forte piano accent] then there was decay. This adds what's supposed to be a German accent. That's how you play Mahler, and Wagner and Strauss and all that.

JL: O.K.

DP: The unfortunate thing is that people who haven't done this and try to teach that style need to sit down and do tons of listening. Usually, in my experience as a teacher that's the first thing that's missing. Students don't know how to play orchestra excerpts. You know that's one of the things even Sam Pilafian and I were talking about. I think if you do a lot of listening, you'll know about the German style versus the French style and all that. That's called just studying the scores and it's all imitation.

JL: So in a way in that sense, I know you have had a lot of background in jazz in that sense, it's probably similar then?

DP: Well I never thought about it, John. You know what I mean, I just hear it.

JL: What I mean is that's what all the greats in jazz have done.

DP: You will find with any great player that that player has developed through great imitation. Jake didn't listen to other tuba players. He listened to great artists like Heifetz, and those of the jazz era back then. That style of tonguing was developed by a lot of those Dixieland players too.

JL: That's very interesting; I didn't realize that it's so similar. So what you're saying is people do these excerpts and the ear, the style, and everything is not really developed. That's what you're noticing then?

DP: The ear is not really developed and I think that the approach that orchestra players have where they sit down there and analyze every note is damaging. In other words, they work on just one note etc. like that. Now I know a section has to blend, but it can be very damaging if you look at it that way. You're playing notes, your not playing line. My parts in the orchestra are usually just a supporting as a bass instrument, right.

JL: Right.

DP: So if you just approach it as a string player you're going to be fine.

JL: What types of materials did he have you practice to develop articulation and technique?

DP: We went through the Arbans, but I didn't work on them too much with him like I said. He liked my style and we talked about what I was into and we both discovered I never had a tuba lesson until I hit college and he never did either. So basically we were self-taught by that. He just gave me a lot of examples to listen to. Remember I was probably an accomplished player when I went to Jake. I had a lot of problems, but I was pretty accomplished. So he took what was good and just stressed it. My articulation was always good but my tongue got too high, so sometimes my sound was a little bit forced. I

came from that school, I don't want to mention the name, where the bright style of playing was big at that time, and my father taught it too, Lavery--if it doesn't hurt it's no good. So I had to break that habit. I was working too hard.

JL: So it was too much pressure behind the tongue?

DP: If I was to try and analyze it I'd say your probably right.

JL: Too much pressure there.

DP: A lot of stomach support. You know when they used to tell you you've got to blow from the diaphragm which is physically impossible anyway. I used to put pressure [he demonstrates by speaking and gasping] down there and therefore you get throaty. You can work so hard you can get a hernia, and so he helped me through that one real easily. In fact, I learned to double tongue in one lesson and I could do it from then on.

JL: Was there anything ambiguous or unclear about his thoughts in this area and does your approach differ from his in this area? In what ways? Now you've already mentioned some ways where it does differ somewhat from what he was doing. Was there anything unclear to you about it?

DP: You know what I firmly believe, I don't think we differ at all. I think I took from what he was saying and did my own thing. I think he was always into that, but he might have said it another way.

JL: O.K.

DP: You know he worked with such different people and all have different ways of expression. I think the difference between Jake and me is Jake was very schooled and he loved language and he loved to use medical terms and I find that it was very confusing to some people. Also, when he would do that with me I'd stop him and I'd make him

explain himself in simpler words so I really understood. A lot of guys were so taken with him and he loved to talk just like we all do. That his terminology that he was giving people they often didn't understand. So communication is really important with a student. You know if you're teaching a fourth grader you have to go down to his level. You've got to communicate and in some way try to reach him through something.

JL: All right. So that's just something you took up when you started teaching?

DP: I think that is something Jake already had figured out, you know he always tried to understand and explain and I think a lot of people were just taken with him or whatever. I don't know. I see students' hero worship and I hate it when they do it to me and I think they screw themselves up with it.

VI. Mouthpiece buzzing

JL: Why did Jake frequently make use of mouthpiece buzzing?

DP: More efficiency that's all. If you get into buzzing you get more efficient. I also think it had to do with keeping your lips inside the mouthpiece, too. If you buzz you'll notice that you put more chops in there, therefore you're going to get more sound, less air. There was another thing too. If your sound was kind of spread or your lips were too far apart, just by buzzing it would take care of it. Also, he did that to introduce song in your head. Because what he wanted you to do was sing first, buzz, and then play.

JL: Yes, I remember when I studied with you that was the approach you used with me.

DP: I know it. I had to do that because you've got to teach a tuba player or any kind of student a concept. That's why they're studying with you. You've got to have a sound in your head.

JL: O.K.

DP: I try to keep that separate by the way; I would always like a student to develop his own sound in his head, but you're going to have to imitate first.

JL: O.K, what are the benefits of buzzing?

DP: The benefits of buzzing are like I say more efficiency, training your ear to hear the note when you play it. I mean when I go back on it now, I actually hear the note before I play it, or while I play it and I try to sing that with me because song is so important. That's what buzzing does but it gives more efficiency. Also, I have used it to correct embouchure that was a little bit inefficient.

JL: All right, here's another question that's similar to other ones I have asked: what qualities should a player look for in a good buzz?

DP: Well, first of all I think it should sound good. It's hard to explain over the phone or even writing down. The qualities that I look for are something that is very efficient and I can almost hear overtones, because that's what I'm going for on the instrument.

JL: Do you look for a certain breathiness or something like that?

DP: No I don't. I know some people do, I don't. I don't give it that much importance, I just have them do it and it will fall in place by itself.

JL: O.K.

DP: In other words, just by doing it it's going to work.

JL: Can mouthpiece buzzing ever be detrimental to one's playing?

DP: I don't think so. Here's another thing I forgot: if you're buzzing, here is something else he wanted you to get. While you're buzzing your mouthpiece, concentrate on where the buzz occurs on your lip. Then the next step is concentrate on the vibrations in your

finger tips while you're holding the mouthpiece. The third step is feel a place on the horn where it vibrates, when you produce that note, it's a way of stopping that stuttering too by the way. What happens is you're getting the sound out into the horn, in other words, you're blowing from the lips. It's just a visual way, another way of getting you to do that.

JL: I think you did that with me and I remember you doing it, but I think you didn't want to tell me exactly what it was for.

DP: The first thing is, John, a lot of grad students for example, come and they're too smart and they have to have trust in us, it's like going to a doctor.

JL: Right.

DP: A doctor says take these medicines and you'll get better and you either have to do that or not.

JL: Well, I think that's interesting because this is something that has been mentioned somewhat in the interviews I've been doing. What I'm starting to see is AJ would tell some people things and he wouldn't even tell them why he was telling them.

DP: Why sure.

JL: So you wouldn't over think about it?

DP: You know why, because he doesn't want you to dwell on it. He told me at my first lesson, "now the things I'm going to tell you are worthless unless your main goal is making music." That's why I get angry at so many people who misquoted him over the years because they get into breathing and tonguing and all this. Well, it's happened to me too, you can't have success with everybody.

JL: Right.

DP: You can try.

JL: Right.

DP: People's own problems are usually their own head.

JL: Right. So you said as far as mouthpiece buzzing though you don't think it can be detrimental?

DP: Not at all.

JL: O.K., what if somebody did that an hour a day? Let me give you an example. Most people when they buzz if you took that same buzz and put it in a tuba that's about double forte. You don't think you could tire yourself out?

DP: Oh, wait a minute, O.K.

JL: That's what I mean.

DP: I got you. Well you know what that is, it's usually if somebody is blowing too hard and one of the problems with buzzing that I find is people play too loud when they're buzzing, O.K. Relax, tension is your worst enemy, I want a tension free buzz.

JL: Right.

DP: Actually, I was talking about the air stream, the tension will be in the chops if it is high or low but I even hate to talk about tension. Jake would feel the same way, your blowing too hard. So if someone is going to sit there and buzz too loud for about one hour I can't see any use in it. He's going to have the same problems when he goes back on his horn. But if he's developing song, and is comfortable that's good. Another thing about mouthpiece buzzing to do is you have a certain angle when you play high--your mouthpiece goes down. When you play low your mouthpiece goes up. If you would just

get that inside your mouth you have a natural pivot system. You know you're more efficient when you're natural.

JL: Yes. Was there anything ambiguous in this area about his thoughts or does your approach differ in anyway?

DP: What do you mean?

JL: I ask this question in each section.

DP: Was there anything unclear about in his thoughts in the area of buzzing?

JL: Yes, what I'm trying to get at is if there was something where, not to second guess him, but was there something that perhaps he didn't mention, or maybe wasn't crystal clear to you, and now have come up with something else.

DP: No, I was the type of individual that always got my money's worth, in a sense. I asked questions, I was very interested, and we had a very, very, wonderful relationship as a student/teacher and also as friends. I find Jake to be one of the most honest people I ever met.

JL: O.K.

DP: If I didn't understand I'd ask questions.

JL: So your approach doesn't really differ then?

DP: I don't think so, I really don't. I mean I've gone into different things but I usually used what he taught me and I go on. Remember, teachers are a product of their teachers. I'm a product of Harvey Phillips and Arnold Jacobs and Don Knaub and all that must play a role in what's going down. And Emory Remington also had a big effect on me. So, I can't really say. When I went to Jake, I went to Jake as a very established player with some problems. What he did for me was introduce me to the physical side of it and

made it real comfortable.

VII. Thoughts on the Psychology of Playing

JL: What does AJ mean when he says that playing the tuba can be thought of as “song and wind?”

DP: You’ve got to have a song in your head otherwise you can’t be a musician, so everything else is worthless unless you have that. Second of all you’ve got to take the physical action of wind and if you think about it because your vocal chords are now your embouchure it makes perfect sense doesn’t it.

JL: Yes, so that’s the first question.

DP: That’s what I feel.

JL: O.K., so your embouchure is just taking the place of your vocal chords. What does he mean when he says “playing should be eighty five percent conceptual and fifteen percent physical?”

DP: I would have to guess. I never heard him say that to me.

JL: I could say song too maybe, instead of conceptual.

DP: I don’t really know, John, in that question because I hate to do percentages. It means something to maybe different people. I think it means just develop good habits but teach yourself to be a musician and you won’t have too many problems. When he says you’ve got to have the sound in your head, he means you’ve got to know what you’re going to do.

JL: O.K.

DP: All right and you’re always surprised when you record yourself too.

JL: Yeah, so you’re saying, you’re saying that?

DP: I'm talking about the end product should probably be the thought process and then the physical process. I don't know what he means with the percentages. I could never, I never went that far. I found that confusing but he never said it to me so I don't know. I don't know what it means.

JL: Well what's interesting with that particular question I thought I knew what he was saying by that and then I talked to Toby and he said something I guess the way I would interpret it and then I talked to Mr. Fedderly and he interpreted that a totally different way yet it was interesting. He talked about the whole package (mental and physical) that a person has to play.

DP: Well you know, I think people make the psychological thing too difficult.

JL: So you're just saying for you that's . . .

DP: I don't even want to go into that.

JL: O.K., that's cool.

DP: I'll be honest with you, I'm scared. I see too many guys folding and I've done it myself.

JL: So the percentages, basically he never talked to you like that?

DP: He talked to me in percentages but not in this way. He talked to me about keeping in shape with percentages. In other words, if I'm doing a lot of technical playing, don't neglect the melodies. So he says you take a different percentage, but if I'm doing a lot of technical playing I'm probably practicing sixty percent technical but don't throw away that forty percent practicing melodies and that and it also makes common sense. It's like when you assign a lesson plan to a kid I don't tell him what I'm doing but it's a matter of percentages. You assign more of a percentage in the cash register where you make your

money.

JL: Now when I studied with you I remember one thing where you talked about percentages was where a guy is taking an audition or something.

DP: That's correct.

JL: That's where I remember you referring to it.

DP: It's percentages in anything you do, just figure it out. O.K., you have to establish, you have to sound good where the tuba is written. So that's from a low G all the way up to maybe a B flat or C above the staff, depending on what key your playing in. So with the majority of the music that you're playing I'd stress that, more percentages in that area. Now I'm a high player, so what I do is I practice low. I always have because I never do it and I practice orchestra excerpts like mad because I don't have to do that either. The only reason you got good in the first place is because of that. He told me one really important thing: If you want to get into the psychological, "don't ever forget what made you good in the first place."

JL: Yes.

DP: O.K., and that's very important and I know that, so I keep stressing what made me good and if I don't have to I don't do it. It's a matter of percentages.

JL: Right that's also familiar from when I studied with you.

DP: I don't have time, it's very difficult doing what I do and staying in shape. I don't have time to get into this kind of stuff so when I practice I try to have fun with it.

JL: O.K., I got you and I think actually you ended up answering the question.

DP: That's what I'm trying to do is answer the question.

JL: Why does Arnold Jacobs place a great deal of importance on imitation in

developing as a player?

DP: Well, first of all it's always been the greatest teacher for being a musician. How else can you teach somebody or how can you learn song? You've got to hear it. So what he stressed was get a good model, and so, we talked about good models. I started listening to great fiddle players. I always loved it. I remember Heifetz had a big effect on him and me. Also, he would always ask me "what are you listening to in jazz?" because he liked that. I'd send him some tapes sometimes, and I'd always bring something in.

JL: So he just said find some good models. It didn't matter what instrument?

DP: It didn't matter what instrument, what style or anything. Listen, if I lived in the Hispanic community and I'm going to teach in the Hispanic community, why would I teach them Arbans right away. Why don't I teach them something like Mendez or somebody like that who they can identify with. So he stressed that kind of stuff. What was important to me was my upbringing, the songs that I heard.

JL: So he wanted you to have your individuality?

DP: Absolutely, I mean that's what a great musician is and what you do is you listen to other great musicians. You steal their act and pretty soon it becomes yours--incorporating with a lot of different other things. That's what I'm finding out is more true every day and how much you're influenced. It's wonderful to teach a young kid. All you have to do is flood him with good materials and you don't tell him anything and they get to be better musicians. The problem with music education today is just that, people talk to much--more listening! It's very difficult to verbalize something.

JL: Yes, I see that myself constantly. What does Jake mean when he says "play by

sound and not by feel?"

DP: In other words, if you're feeling how your embouchure is feeling that time and then it's obvious, from your brain to your embouchure it's a two way street. In other words, the message comes to the lip from the seventh cranial nerve and returns on the fifth, or something like that. I can't remember exactly until I look at it again. If for example, you concentrate on your tongue then you're going to forget to blow, and obviously if you're thinking about the physical so much how can you possibly make a song. There will be percentages, you might get a song but it will be so sterile like most of those sterile people who try to . . . but I better be careful here,

JL: You don't have to give any names or anything.

DP: Where somebody is probably very gifted in another profession, for example, if you thought of it like teaching physics. You know it's black and white; it's not black and white. You're dealing with art, so that's what he says. You can't play by feel if you try to do tongue placement, and we have to do that at first. So when you introduce that into someone's playing, you explain that, but then you try to put it into a package. That's why it's always good when you're doing this to sort of give a prescription. Go play this song, or play this song because this is what you should do.

JL: Yes, so you're teaching it with music.

DP: You're teaching with music all the time. I mean you're teaching the physical then you throw in some music.

JL: Now here's something that interests me in particular, I would say. Supposedly, one of AJ's reasons for never writing a book himself was his desire to adapt his teaching to each individual student's peculiar difficulties. If this is true, how does a

former student of his do more than simply reteach the lessons he taught to them to correct their own difficulties? I'll put that in other words. What I'm trying to say is some people work with Jake and let's say they had five lessons or that they studied with him a year or whatever and he told them to do this and that to correct their problems. Now they go out and they teach somebody but they are just teaching them what he taught them. What if that doesn't fit the student's problems, how do they get around it?

DP: Well, obviously, John they would get around it. You're going to find what works for you and you might find that it might not necessarily work for that student. So you're going to try to come in with different forms of communication probably saying the same message, at the end, a musical message, understand that. I've even come to the conclusion over the years that it is all the same way, it's just a different way of putting it. But I mean you're your own person so that question is ambiguous, it won't happen I don't think. If you're going to just sit there and just quote somebody that means you don't understand what the true meaning of it is. So you would obviously say here's something that works try this and you would be influenced by something that you learned from somebody else. So you take that primary research that you have here and you go on with it and then obviously you'll find something that works, possibly in saying the same words but in a different way. I don't think that would happen because if somebody just does quote somebody all the time it's not going to work.

JL: Well, I'll give you an example. You said with the stuttering he never talked to you about that because you didn't have that problem.

DP: Well, we talked about that in some other issues. But what I tried to do was I tried to

learn how to stutter and I can do it great. In order to fix that problem I sort of imitated it. I've always been somewhat of an imitator, probably one of the best ones out there, so I can go into doing all those kind of language things.

JL: Yes.

DP: O.K.

JL: I guess what I'm trying to say is, from your experience he didn't work with you directly on that but you said you talked to him about it at other points. But like you said, you see that problem among your students. So obviously somehow you found whether it's coming up with some of your own things or using some of his. You've found a way to teach that, to work on that, even though you didn't have the problem yourself. That's what I'm saying. But how does somebody else? I'm not talking about you or even necessarily the teachers I've studied with. But I've seen it with some other people out there, they've had five lessons with Jake and then they say this is what you do because this is what he told me to do.

DP: Well I think that's stupid.

JL: That's all I'm asking Mr. P with the question.

DP: Yes, if somebody approaches it like that, obviously that's stupid and won't be successful. Because that person is sitting there just quoting somebody else but they're not getting into the music. You know, I don't understand that to be honest with you.

JL: Right, I mean, you have been teaching how many years now, thirty years?

DP: Oh God, I hate to count.

JL: So you've had to come across these problems countless, maybe hundreds of times.

DP: I think the main thing is if you have a relationship with a student or so that if you don't know, you don't know. But you try anything because; the teacher should have the concept in his head. If that teacher does not have a concept, he can quote anybody he wants to and it will never work.

JL: Right. O.K. Here's the next question, how does a player go about correcting a bad habit?

DP: Well, it takes twice as long sometimes because you have to put a good habit in its place. On playing the tuba, you if have a bad habit usually it's physical. So you try to do something away from the instrument, so you can better understand it yourself and get into a good habit, and then work it into your instrument.

JL: O.K., so something?

DP: Through music.

JL: Through music.

DP: When you get to the instrument you do it through music. Listen, you can play a scale two ways. You can sit there and go vegetate [he sings it boring dah, dah etc.] or you can think I'm going to be romantic [he sings it with style] and they'll pick number two every time. It's called soul. A machine can't do that, O.K.

JL: Yes. I remember you saying something like that when I studied with you. I remember you said some guys just sit in a room and do lip slurs in a mechanical, boring way.

DP: I used to do that watching TV, I never got anywhere.

JL: Yeah, you would tell us that.

DP: Yeah, and I know guys that do that, I can't. You can only concentrate on one thing

at a time, John.

JL: Yes. Did he ever talk about the role of our emotions in how we play (performance anxiety, stress etc.) and how that can affect our playing?

DP: He always used to stress the romantic or I guess I'm just overly romantic anyway.

JL: Right.

DP: You know, make it pretty, a beautiful sound. A couple of times we had to do something ugly so you get mad.

JL: Yes.

DP: No, not really. I think I was influenced by that. I was doing a lot of contemporary music when I was studying with him. We'd talk about that and "what are you thinking here?" As I said, he always had a picture to paint, or he wanted you to have a picture and I always did.

JL: I wasn't talking so much in this question about expression, I was just talking about, for example, our emotions when we play. Like you think, "I'm not going to play this well."

DP: Oh boy.

JL: Or performance anxiety, I'm talking about things like that. Did he ever talk about things like that? That's what I'm talking about Mr.P.

DP: I got you. What you have to do is quiet your mind. You know there's too many distractions around you and so you got to really develop some good concentration. Now Jake, we never got too much into that, but I know I was influenced in things like going into the *Inner Game of Tennis*,³³ and I know that he was into that somewhat and

³³Timothy W. Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

mentioned that to me. That's why I went into it and I found out that I always believed that anyway.

JL: Yes.

DP: I also learned that through imitation because other people I was working with concentrated very much on the end result. So in other words, you can't deviate but honest to God it's hard to do sometimes. You have so much information and then you have to sit down and do this. That's why you can't think too much when you play.

JL: Did he ever say to quiet the mind?

DP: He never said that to me, no.

JL: But did he ever say anything like take some deep breaths before you have to play?

DP: Yes, we talked about how to relax your body and all that, and obviously if you have too much oxygen that's no good either. So that's where he told me, it might be a good idea to use the breathing bag, anything like that. In other words, put good habits in there and then when you start and hit those things your fine. Be relaxed and comfortable blowing into the breathing bag and then he encouraged me to buzz my mouthpiece maybe before I walked out on stage. That's the quickest warmup I know. Things like that, little tricks. Little tricks like I told you--here feel a place on the horn to vibrate. For example, if I have a hundred measures rest and I got a high C coming in. A lot of times you go try to feel that and if you just go for immediate response and concentrate on making your finger vibrate out here you'll blow because you want to blow beyond your lips. So, just little tricks like that to get some things going.

JL: See that's very interesting. That's one of those things where I know you were

doing that when I studied with you. You didn't really go into a big explanation about what that is about and now that you're talking about it, it really makes a lot of sense to me. I don't think you wanted to really talk about it.

DP: I really didn't and I still don't, John. That's the kind of stuff that's going through my head. I just want the student to do, I don't want to waste the time. Don't ask many questions, just do!

JL: But I'm glad you're telling me about it now Mr. P, because I have a student and I'm going to try it with him.

DP: Sure.

JL: So that's excellent.

DP: Any kind of thing then I expand that, that philosophy to some other visual things. Try to keep a thing a lot visual when you're playing. When I close my eyes I can see colors and things of that nature. I hear overtones; I concentrate on the focal point of the sound. I think one of my greatest attributes is that I've been able to teach sound, and that's what Jake always had is sound. I got the sound in my head. I try to use role models of other good tuba players like Bobo etc. If a student wants to go in a brighter direction I think that's a good sound. I think there are many good sounds.

JL: They're different but they're good.

DP: I got a student here who sounds like Bobo right now, I wouldn't change it for the life of me. Terrific, O.K., that's a voice.

JL: Yes, I remember you talked about that when I studied with you. We talked about bright sound, dark sound, things like that and remember Mo Anderson was there when I was in school.

DP: Oh sure.

JL: You said, “hey that’s a good bright sound.”

DP: Do you want to know something as to what I mean by a bright sound? It’s that it has more overtones so therefore it’s focused. Jake was not a dark player, he played a big horn and he was focused. Actually, he didn’t play that loud, he didn’t have to, he was efficient.

JL: Right, that’s what Toby tells me.

DP: Oh I know that.

JL: Because the way Toby described it was when he went to Chicago and heard Arnold Jacobs, and I know you and Toby went to Eastman with Bobo, he said he thought he was hearing Roger Bobo, in a lot of ways.

DP: Except the size of the instrument.

JL: Toby said if he played a small instrument, he definitely was.

DP: Harvey Phillips too. Harvey was one of the greatest tuba players I ever heard.

JL: Oh yeah, he was like a daredevil.

DP: Unbelievable. If you start going back, and I’ve been doing that since I’m here, listening to his old stuff which we were collecting, you wouldn’t believe it, he’s so far ahead of everybody.

JL: Oh yeah nobody got that many solos written.

DP: I’m not even talking about that. I was talking about the jazz stuff and all that other stuff he was into, you know it’s unbelievable.

JL: Yes.

DP: Of course we’re saving all that. I’m very much into the history of the tuba now and

I'm going to save all that stuff.

JL: Hey, that's going to be a lot of use to people as time goes on.

DP: Absolutely, yeah.

JL: We were talking about performance anxiety.

DP: The thing with all that kind of stuff is I also remember beta blockers. A lot of these things I don't remember if he told me or not. A lot of people have some problems, sometimes I can help them. I've had some success with that, but I've never taken them myself because I'm afraid of medicine. It puts another fear into me, but sometimes I wish I could have.

JL: With some people who had a severe problem, do you recommend they go to a doctor or something?

DP: Yes, I recommend if they have a severe anxiety type of problem it's beta blockers that help you. I know a lot of professional players that use them. I don't, because if I take an aspirin it works too good. I'm that type of guy. I can talk myself into being so relaxed I forget to come in.

JL: O.K. [I laugh].

DP: One of my biggest phobias is drying out, because I take allergy pills. It happened to me just recently. I'm playing a concert and I'm playing along and all of a sudden I'm starting to dry out. Then I think about it. I dried totally out. I had no water, stupid me. I should have stopped and excused myself, got a drink of water come back and played, but I didn't, I tried to fake it through. I'll never do that again. You're always learning, John. That's the message I'm trying to say that Jake taught you. You're always learning.

JL: Right, now I'm sure you'll have your water next time.

DP: Well, John, now I've come up with a little spray bottle and I'm working with a doctor. It is going to give the most lubrication so fast and I'm going to give it to my students. I'm going to fix that problem permanently, something I should have done years ago. I have it corrected right now in a little spray bottle. I'm trying some chemicals with a doctor right now. When I come out with it I can even market it and it will probably be great.

JL: Yes, I read something in the TUBA³⁴ Journal and you probably know the guy's name because he's out in the Midwest. He's a British guy, and he worked with Gene Pokorny. He takes a banana before he goes out on stage. It's in the last TUBA journal I think. It's part of an article he wrote just about playing in general. He takes a banana about a half hour before he goes out to play and then he eats one right before he walks out on stage. It does something in his mouth to help make things nice and moist.

DP: Oh that's great, I'll try it.

JL: No, read it, I wish I had it right in front of me.

DP: I'll just go back and research it. But you know what happens to me, I can't brush my teeth. It's funny the phobias you get into. I'm glad you told me that.

JL: Mr. P, have one of your TA's, or somebody just look that up for you.

DP: Yes, but I don't think that will work for me because I take allergy pills, otherwise I couldn't breathe.

JL: O.K., let me ask you this here, you kind of talked about it already. What are

³⁴This is the abbreviation for the Tubists Universal Brotherhood Association. This is an organization comprised of professionals, students, and amateur tuba and euphonium players.

the personal attributes that made Jake a great teacher?

DP: Well, number one he was highly intelligent and he was very interested in certain subjects, which means he wanted to find out answers. He was really interested in body functions and he just found certain areas into that. In other words, I think he was a frustrated doctor at one particular time in his life. I've never met a man so pleasant, so happy all the time and so positive. I'll tell you one story and you can quote me

JL: O.K.

DP: The Chicago Symphony came down to the University of Illinois for a concert, they were two hours late, it was snowing, and the hotel and the accommodations were not too good. They were standing outside in a line and I was to pick up Jake. Everybody seemed to be really in foul moods and Jake walked in the door and it was a ray of sunshine. That was Jake, that's the best way I can describe him to you.

JL: Wow.

DP: O.K., and that means a very positive, wonderful person. I don't think he had a bad thought in his mind, oh he got angry, but at least it was honest, but he got angry with a smile on his face. He was a great showman--he loved it. He loved what he did and that's important, you have to love what you do.

JL: Yes, I'm going to put that in there. I like that.

DP: You do, I've done a lot of thinking on that.

JL: Well, you have some of that too, so obviously.

DP: I don't know. I try to love life. I mean it's a drag being around somebody that's down all the time. You get the students and there's so much pressure on them and I personally feel sorry for them, but you can't let it happen. You've got to always try to

make it fun. You get in trouble when it's not fun.

JL: Yes, let me go to the next thing here. What books and materials should a player use to develop and how should one practice these materials? I mean what did he tell you to do and if you want to add something different that you do, that's fine too.

DP: I answered that on a previous question when I was saying that to you. But basically he went through a lot of songs and he told me let's do the melodies in the Arban book, the *Art of Phrasing*. It consists of a lot of little opera melodies that you can learn and you can try to make those as musical as possible. You can even listen to some singers and just pretend you're them. So the *Art of Phrasing* and everything he did was in the cash register, at first. Do the Bordogni³⁵, but make sure when you do these songs, that you don't do them at the expense of the phrase, at the expense of your air capacity.

JL: Yes, so subphrase.

DP: In other words, learn to subphrase like a violinist. You just change your bow, that's all it is. You breathe more often but do not sacrifice the phrase, make it sound good.

JL: Some of the guys also told me he used the Pottag books?

DP: He used the Pottag books quite a bit. He loved the Gallay³⁶ which he had me work on. He wanted me to work a lot on song, so we did the Gallay unmeasured preludes. He liked those very much.

³⁵Marco Bordogni, *Melodious Etudes for Trombone, vol.I, II, and III*, trans. and arr. Johannes Rochut (New York: Carl Fischer, 1928).

³⁶The Gallay etudes can be found in the *Melodious and Progressive Etudes* by Pottag and Andraud already cited.

JL: So the blue and the red book then.

DP: Yes.

JL: What is that Pottag and Andraud?

DP: and the Arban's

JL: So the Arban's book, but you told me too you brought in other things yourself, right?

DP: Well, he didn't go into excerpts too much and I wanted to learn excerpts from him so I'd bring them in. In other words, I'd sort of do this and if I was a good boy I could go into the other stuff. If you want this I'll give it to you and it was great because I could address my problems then I got into something else which we related to on some of the excerpts. I wanted to know how he did them. I wanted to know how he did Wagner, how he did Strauss, how he did Bruckner. Then he said to me I should be playing in an orchestra, a major orchestra. "You should do that and therefore I want you to take auditions." So it was great because then I'd go up there for some coaching on some excerpts which I really wanted to learn. So he basically used those materials. If you have a physical problem what you do is you don't work on it with advanced music, you work on it with simple music so you don't have to think about it and can concentrate solely on your problem.

JL: Yes.

DP: As for myself, I think Bordogni is wonderful as long as it's not at the expense of the phrase because remember they're songs. He also said, "Dan your into Jazz, do the fake books, popular melodies," because he did that. We used to play tunes. He had some favorite tunes, we'd play em.

JL: Well he did a lot of that early in his career [playing in dance bands etc.]?

DP: He'd say, "play 'Sweet Georgia Brown,'" so I'd play "Sweet Georgia Brown" for him. You know what I mean. Do you know what it means [He scats the first notes of this other standard]?

JL: He probably liked that as much as the orchestra stuff.

DP: Oh, he was enjoying himself because he used to play string bass.

JL: Oh yeah, I can see it.

DP: That's how he learned to play the tuba.

JL: O.K.

DP: Me too, man, I didn't even have any study books I think until I hit college.

JL: Right, you were a pianist?

DP: Sort of, yeah I was good enough I think, I had a lot of soul, I think that's the only thing I had, but I always had a good sound, John, on the tuba.

JL: Well you told me about it, you told me about Eastman.

DP: That's what Knaub³⁷ recognized in me I think when he took me--that I had a good sound. Then he taught me everything else.

JL: Yes, I remember you told me that, I know you did. Was there anything ambiguous about his thoughts in this area? Does your approach differ from his in what ways? This is just in the area of concepts and psychology.

DP: You know what, I'm into a little bit different music than Jake was into. I had to take

³⁷Donald Knaub was a bass trombone player and the tuba instructor during Mr. Perantoni's years at Eastman School of Music. He also taught Roger Bobo, Toby Hanks, and several other famous tuba players during his tenure there.

a direction as a teacher to go into the solo literature too.

JL: Right.

DP: I mean, every generation has its different music and so I had to go in and teach the Kraft and stuff like that and Jake never played that kind of stuff. He played the Vaughan Williams and things of that nature and the orchestra things. So I had to go another direction as a soloist. But basically, I still think the concepts were similar but the instrument [DP is widely known for playing F tuba whereas AJ was known for playing CC tuba] and you know my approach is a lot different than he might have done it. I mean Jake started using a lot of vibrato sometimes and maybe it was characteristic of what he heard. But I loved what he did obviously, too. You develop your own personality and what sounds good to you and you stress it.

JL: I know you use the F tuba a lot for the solo and chamber music work that you do. Wasn't AJ the person that first got you interested in that?

DP: Well I went up there one time and I was doing a lot of contemporary music. I used to play with the Illinois Contemporary Chamber Players and it was part of my job and at that time people like Charles Wuorinen and all this were writing this really hard music. In fact, they'd come to me and say you have to play this and such and such and I'd say "Oh my God." I'd go up to Jacobs and say what am I going to do. He said "Oh my God," too and said "You ought to play F tuba." "Well where can I get one?" He said "I have several here try this." My first tuba I bought for several hundred bucks and it was a Mahillon tuba and I knew nothing about it and took it home. "Play that and come back," and that's how I started the F tuba and developed the range. Then I got more and more into it and then I got frustrated with my instrument. Finally, I got a really good

instrument, after awhile. I don't think the F tuba was really developed at that time and all you could get was probably one of those little Miraphones but the size of it bothered me, that's the only thing. Jake had a wonderful little Besson, but I didn't care for that much either. So to make a long story short, I got influenced by that and so I started getting interested in what they were doing in Germany.

JL: Yeah, well over there the F's a standard instrument.

DP: I found that out of course, because I had played in Europe, previously. I was over there a couple years and I saw that first hand and I just figured well, of course you get with other colleagues like John Fletcher and all that and we came to the conclusion that a shorter tuba is a hell of a lot easier and that's what Roger Bobo was doing.

JL: So that was how you got involved with Bob Tucci and Custom Music?

DP: Actually, Jake put that together. Fred Marrich of Custom Music was looking for somebody to help develop tubas and so he contacted Jake. Jake said you ought to get in touch with Dan Perantoni. Then he told Tucci such and such and then Bob Tucci and I being Italians, obviously, I think one time in Washington D.C., I was in town and he was in the service at that time and we met. We had an instant friendship and a lot of common goals and we just took it from there. We were told when they started TUBA that each one of us indirectly was given different assignments, and basically I thought Tucci's and mine was to try to improve the instruments and the equipment, which we tried to do. It was like a hobby over the years and if you'll see, when TUBA started you'll see there was a lot of stuff that we tried to do. What I tried to do as president is just to get people turned on, to get more pieces arranged and get this kind of stuff and it just expanded. That's one of the proudest things I have, my association with the wonderful

manufacturers and the people I've been associated with, and it's interesting. I did it for one reason on the F tuba and that is for myself. I also want to develop other instruments, not necessarily my own sound.

JL: Yes.

DP: Listen, if I have good equipment a student can't miss and so I'm never satisfied.

JL: Yes, well you made a big contribution in that area I mean, obviously.

DP: I hope so but it's been a ball too. It's helped me. Did that answer that question?

JL: Well, see I wanted to put that in there because that is a real difference between you and the other guys. And part of what I'm trying to show with this whole project is that you guys took all this stuff from Jake and then you went off with your own interests, your own style.

DP: Oh we all do.

JL: But because the concept was the way it was, you could all do that and that's what's great.

DP: Well the interesting thing is, John, I could always talk to Jake about what I was doing and he was always so happy and so supportive and he'd always try to get me when he could. I mean I'd go in there, I'll never forget the time he told me whenever you go in to audition, warmup, scare the hell out of the other guys. You walk in there and you do your own warmup to give you confidence.

JL: Yes.

DP: So you go in there play high. Ut oh here comes Toby Hanks and everybody gets scared at the time and such and such. Of course I teach that too. I used to giggle, boy that's really good; that gives you confidence. I do that all the time.

JL: I see the guys do that. I'm not going to mention any names but a certain guy who plays with a major orchestra goes out and does his little thing every single time.

DP: Sure, you got to have somewhat of an ego and you've got to love yourself, and maybe you're doing it for confidence. I don't put it down, I think its fine.

VIII. Future of Tuba Pedagogy.

JL: All right, the next thing here is just on the future of tuba pedagogy. Do you believe that Jake's concepts will stand the test of time?

DP: Oh, absolutely. He had too great an influence on brass playing. I went for his tribute when he died. Orchestra hall was packed and that was the most touching thing I've ever seen and it was just fitting because he made a big contribution. I think it was just Jake's love. But anyway, I think what Jake did was he expanded on what Arban did I guess. Yes, it'll all stand the test of time. It can't miss; it makes too much sense.

JL: Yes, I read some of the things on the internet and I wasn't even there and I thought they were touching.

DP: Yes.

JL: The next question is what do you feel is the future of tuba pedagogy? Now this is something you're totally involved with. You've had a lot of involvement with this over these past twenty or thirty years, or maybe more, so I'm really interested in what you would say about this, because I think you're where it is right now. So where do you think it's going?

DP: Well first of all I think you can get a good education anywhere today. I think there are a lot of people out there for the last twenty or thirty years who are teaching at major universities right now and are extremely capable, and I think we put the tuba on the map.

So therefore, I think the pedagogy will trickle down. I think it's all known. There are no secrets. As far as pedagogy, how to do things, I don't know what else can be said on it, except stress the music. I think the only danger we have is when people teach other people they might miss the main message. In other words, you got to have experience too.

JL: Well let me ask you something along with this question just because this is something I saw myself when I was in school. Do you think there is too much emphasis placed on excerpts among the students?

DP: No I don't. I think that the way they approach them, though, is a problem. I don't think excerpts are that hard, I never did as far as that goes. We make them hard because too much time is spent dissecting notes. If people would just sit down and listen to what's going on in the orchestra and study the score, it's a lot easier.

JL: Yes.

DP: If they'd learn about a good decay and imitation, it's much easier. But as long as a tubist wants to be a soloist in an orchestra, it's not going to work--the mentality is crazy. It's called blending, it's called listening, and it's called if you make the other player sound good, then you sound better yourself. With a lot of guys male testosterone has got out of control, sometimes. Oh heck I was the same way when I was young and eager and all that and I think ego is good, but your ultimate choice has to be a musical one.

JL: Yes.

DP: You can learn these very well as a habit, take your fourteen excerpts and just know them extremely well, and that's going to help everything else you play. No, I think it's extremely important. Because the CC tuba was made for orchestra. Now if you want a

sound then you have to really understand and perform that material. Then you have a good tuba sound and you can expand on it.

JL: So for you it's not the study of excerpts it's just the way people approach them. That's the only fault you would find?

DP: Well first of all if you're going to sing *Meistersinger* and you can only sing the tuba part, then you obviously don't know the music. A lot of guys will sit there and that's all they know. They just know that excerpt but they don't know the . . .

JL: Opera.

DP: opera or they haven't listened to it. You close your eyes; you hear that and you know what comes on. I think it's studying music. The most mature, most musical player will always win an audition, unless the judges are incapable. There's another thing to remember as far as that goes: you do not play for tuba players. The guys who are on the committee are the first oboist, the first violinist, the French horn and all that. That's who you play for and the conductor. Too many times tuba players play for tuba players. There's the mistake.

JL: Who are some of the most innovative tuba teachers at the present time and what is it that is particularly innovative about them? What I'm looking for with this question is when Jake came out with a lot of this stuff, I remember reading somewhere that some people didn't believe him. Who is he to challenge this and challenge that? Now it's very accepted among people in the business.

DP: Well a lot people hate Jake because I think it's their own insecurities.

JL: But is there someone doing something like that who you think is really innovative but maybe some people are saying well wait a minute where is this guy

coming from. Is there somebody doing something like that?

DP: No, I don't think it's in that stage at all, I really don't. I mean I can name my favorite teachers right now if you like me to and why.

JL: Sure, that will be good.

DP: I think Sam Pilafian is terrific. Sam is a very inspiring personality and he has an extreme sense of communication, extremely interesting. His concepts are good. You know, he's a good musician.

JL: Right.

DP: He's doing things through jazz and trying to branch out in areas where everybody can do some simple things, although you might not think so because you haven't tried it. So I think he's very innovative as far as that goes, and he knows his orchestra stuff and he has a ton of experience. Therefore, when I hear his students I'm very impressed. Another guy is Roger Bobo. I think Roger is a fantastic teacher. I think he's an incredible musician. He's got an incredible amount of experience on all ends and he's very demanding. Therefore, I think if somebody listens to him like that, I think he can be a heck of a good teacher. I feel very fortunate to have had some of a relationship all my life by listening to him; it's a very important voice. Another person that I recently got to know as a great teacher is Mel Culbertson. He's done a lot. Look at what he's done. He's gone into a territory where Americans were forbidden and now he's the master teacher.

JL: You mean in France?

DP: Yes, I've heard his students are incredible.

JL: Yes, he was originally one of Chester Schmitz's students.

DP: I don't know, Chester and Harvey Phillips, Mel's coming here next week. Actually he's one of Harvey's students. Now I haven't heard him play too much. I really haven't and I probably will. He's a nice guy and I know him personally. I don't know much other than that and that he's a good player. I mean they're all different. But I think he's very innovative over there in Europe. Again it's very different over in Europe because they're more into solo playing. I'm definitely into solo playing but I'm more interested in getting jobs for students. I think in the future a soloist is going to be very successful-- look at what Pat Sheridan is doing. It still has to be mostly where you're into entertainment because remember you're still selling tickets to the masses.

JL: That's the approach he's taking isn't it?

DP: Well the approach has to be that way. You know what I mean? And then you slip in something a little bit more artistic, and then you educate the public, much in the same sense as the Canadian Brass did.

JL: Right. Well, what he's doing is on a pretty high level for that type of material.

DP: Well I think the Canadian Brass were on a high level.

JL: Virtuosoic.

DP: I think it was high level. I mean if you take the whole group and what they perform, there was always a high level of performance there.

JL: Yeah.

DP: In other words if you take the individual players maybe someone said someone else is better than him and such and such, but you speak of the group per se and there was no one finer at what they do. That's why they stood the test of time.

JL: Yes, I got you.

DP: You know what I mean?

JL: Yes.

DP: I think for that thing the Canadian Brass has been a big influence. They've done a great deal of good.

JL: Right, in just getting people in general interested in brass instruments.

DP: Not only that, it's made the tuba a launching pad and it's helped the quintet. That's what Harvey did. He generated this and it got popular--boom. So as far as that, as far as tuba pedagogy goes, I think it will all correlate. I think it's the tuba pedagogy as far as teaching and I think you got a pretty good idea about that yourself. What I'm trying to do right now is influence TUBA to preserve some of the great players so they're not forgotten. And so what we're trying to do is to interview everybody who today is alive, like you're doing to me, and to have that on tape so somebody can do primary research someday. You know like Joe Tarto . . . these kids don't even know who he was or even Arnold Jacobs. Students don't even know who he is sometimes now.

JL: Well, that's a shame.

DP: Also, I heard one student say "who's Harvey Phillips?" Well Dan Perantoni took his place. They don't know who Harvey Phillips is.

JL: That's a crime.

DP: It's a crime and then when it gets back to me . . . look, I have tears in my eyes. I said gee whiz. I'll tell you what a student said to me once. "I heard something TubaJazz³⁸." I said, "you never heard that?" "No."

³⁸TubaJazz stands for the Matteson-Phillips TubaJazz Consort. This was an innovative jazz group organized in 1976 by tuba player, Harvey Phillips, and the late jazz euphonium great Rich Matteson. It was

JL: What, a student said that?

DP: Yeah, one of my own students.

JL: Oh no.

DP: I'm thinking gee it's been fifteen years. Rich Matteson has been dead how long? You got to preserve that John, and our heritage.

JL: Yes, I agree. There's somebody I ran into recently when I was over at a tuba symposium on Long Island. I was over there because of my friend, you know, Julie Josephson . . .

DP: Absolutely, say hello. I love her, she's great.

JL: . . . great musician, lives there and I went over to visit. Her husband is a tuba player and he's involved in it and they had Howard Johnson³⁹ over there and I hung out with the guy. Man, I had the best time hanging out with that guy.

DP: Yeah sure, look at the wonderful stuff that he's done.

JL: I'll tell you, there's somebody. You ask your students if they know who Howard Johnson is. You know what I mean?

DP: Yes, but I also try to make them listen to that too. I think that's an important voice. He has great ears!

JL: It's different.

DP: Different is good, when done by a person who says something.

JL: Exactly.

comprised of three tubas, three euphoniums, and a rhythm section. Dan Perantoni was a member of this group.

³⁹Howard Johnson is a jazz tuba pioneer. He formed what was probably the first jazz tuba ensemble--Substructure in 1968.

DP: I think we're all in this together and the more we do on the tuba the happier everybody's going to be who are tuba players.

JL: Are there any other brass instrument approaches (Caruso, Stampf etc.) which have usefulness for the tubist and what are the basic philosophies of these approaches and do you use any of them with your students?

DP: Oh, I think the Claude Gordon book⁴⁰ where he stresses low register sort of influenced me to get a lot of low excerpt stuff going because of efficiency of air and all that through music. There's a style around here that Adam⁴¹ use to do, certain approaches and certain exercises. I think if anything, though, I think it was Remington⁴² . . . approaches that I use a lot too, but I try not to make those exercises sound mechanical. That's the only thing that bothers me with all those guys, with Caruso⁴³, Stampf⁴⁴, and I'm familiar with all of that. I think everything has usefulness to the tubist, I really do. If we start developing our technique and such like a trumpet (which basically the tuba is a big trumpet) I think it will work fine. If we're playing in the high register, sound like a trumpet. The basic philosophies are the same if you will consider the fact that we play in a lower octave and you're smart enough to deal with that, you'll be O.K.

JL: But you don't feel this is for trumpet or whatever? You feel that you can grab different things from various sources?

⁴⁰Claude Gordon, *Systematic Approach to Practice* (New York: Carl Fischer).

⁴¹Bill Adam has devised a calisthenic type of method which is similar to Stampf or Caruso.

⁴²Emory Remington, *The Remington Warm-Up Studies*, prep. and ed. Donald Hunsberger (Athens, OH: Accura Music, 1980).

⁴³Carmine Caruso, *Musical Calisthenics for Brass* (Miami, FL: Almo Publications, 1979).

⁴⁴James Stampf, *Warmups and Studies* (Bulle, Switzerland: Editions BIM, 1981).

DP: Oh, I mean, Jake did that. We stole Schlossberg⁴⁵, we stole everything, the Pottag book⁴⁶, sure. I think it's wonderful. I mean there's a bigger history with the other brass instruments than there is with tuba, why not?

JL: So with any of those methods if you find that it can benefit a student you'll recommend it?

DP: I go through all of them and I recommend for example, books I play through--Verne Reynolds horn books⁴⁷. If you can play through that you can play just about anything. I use a lot of different Bach things, although I don't like to play it on the tuba because I still think it sounds better on a cello. I'm talking about performing and that's my own shortcomings now.

JL: But as far as study material you think they're excellent?

DP: Man, right now I'm studying jazz like it's my favorite thing in the world to do. I go through the David Baker books⁴⁸ and everything I can get my teeth into. Jamey Aebersold⁴⁹, for example, is the best stuff in the world for any kind of musician and a tuba player. You'd be surprised how many of us are into that. I turn that on every day and have a great time. Remember imitation is the best teacher.

JL: O.K., I'm glad you said that. That's some other stuff I didn't even think about,

⁴⁵Max Schlossberg, *Daily Drills and Technical Studies for Trumpet* (New York: M. Baron Co., 1965).

⁴⁶Pottag and Andraud, *Studies*.

⁴⁷Verne Reynolds, *Forty-eight Etudes for French Horn* (New York: G. Schirmer, 1961).

⁴⁸David Baker has written a series of books to help the jazz student develop ear training, improvisational skills, and to acquaint them with various jazz styles such as bebop.

⁴⁹Jamey Aebersold has developed an extensive series of recordings that students can use to develop their improvisational skills by playing along. Recordings demonstrating all of the major styles of jazz at different ability levels are available.

but that's something you do.

DP: Oh, I encourage my students to do it. I got a young kid right now and he's such a good little jazzer he doesn't know it. At every lesson I give him a tune and we play together. He's having a ball; I'm keeping him happy. How the heck can you motivate a student? You know, that's the biggest problem sometimes you have as a teacher--creating motivation.

JL: Yes. I have that problem with a student I have now.

DP: Well you got to keep coming up with carrots. If you do this you get this, if you do this you get that. That's what it is, it's almost blackmail.

JL: Yes, I find that problem.

DP: I've gotten very good at that, or I'll embarrass them or something like that. But remember I always love those kids because that's what it's all about.

JL: But, you know what, you have really high caliber students, they want to do it for you.

DP: You'd be surprised, not all of them.

JL: You have to turn a lot of people down; you can't take all of them.

DP: Oh, I turn a lot of people down but I also have several here right now that bother me. They are going through some personal things of growing up and not practicing. I got two of them right now and I make 'em a deal. You got to stay on top of it. I watch the grades, I don't tell them that but I watch it and I watch signs of drinking or drug abuse or anything like that. As soon as I see something like that I try to give some positive influences. It's a big responsibility teaching. It breaks my heart sometimes and a lot of times you can't help them, and that's the worst part, John.

JL: Yeah, I know, I remember.

DP: To be honest with you, I have to do what I hate doing. I got to give them a kick right in the ass, and I will do it.

JL: I know. I've seen it.

DP: It's all an act John, the whole thing's an act John, between you and me.

JL: No, I've seen it Mr. P. If you have to tell somebody something hard you'll tell them.

DP: You know the only thing is I try not to make it personal and that's the only way you can do it.

JL: Do you feel a great teacher must also be a great performer, or is this unnecessary?

DP: I think at some time he had to be a good performer, or at least understand that. With me, how could you experience the art if you hadn't done it in some capacity yourself? I don't know John. I mean they said Remington was a great teacher, but he had to play sometime. He used to play in the Rochester Philharmonic. I think at sometime somebody has to experience excellence. In order to teach a subject you have to know it like art, my goodness.

JL: Yes.

DP: I don't think that it always has to be a great performer but you certainly had to have been there sometime, or you had to associate with people and it has to rub off. I think as far as my life goes, I have been fortunate to surround myself with people who play as good or better than me. Also, I think environment plays a role, and so if a guy's a great teacher he had to be in that environment. But beware, because when you go to places pretty soon mediocrity starts sounding good. That's what happens.

JL: Yes, I've experienced that myself.

DP: So, I got to keep reminding myself, for example, what's a good sound on some particular instruments all the time. I mean for me, I'm not putting other people down, sometimes it doesn't sound too good here and if that's all you're listening to it stinks. That's why I think people should be listening to all these wonderful recordings that you have of the orchestras and the jazzers.

JL: Right. Well let me ask you one thing about recordings though. I didn't ask anyone else but I think you could give me a good answer to this. Do you feel that the wealth of recordings right now encourages people to go for perfectionism and to shy away from making music?

DP: John, you always have the people that think that way. For some yes, for some no. If you make something you do it for love or for inner expression. If that person has a voice, or a God given talent, and I think it's a divine thing on instinct, I think that's what makes a great artist, and who is considered a great artist, and who isn't? I can't answer that question but I can tell you for me. I'll give you an example now. I can put on a recording of Chet Baker and it's usually always so expressive because he plays from the heart and I can put on some other trumpet player and I don't hear that.

JL: Yeah.

DP: I guess it's what affects me and so I think all of us have our own favorite recordings that affect us and I think you should stress that, because that's how you learn your voice.

JL: Yeah, that's excellent. I totally agree with that, totally. Is there anything else you'd like to add to this interview that has not been mentioned, something about Jake, or something like that, something about teaching, or about anything.

DP: Oh, I don't know. The thing is I'm just so grateful that I had the opportunity to surround myself with great people, like Arnold Jacobs and Harvey Phillips. I wish I had known Bill Bell a little bit, but I've known a lot of people who worked with him. That's all I can tell you. I just hope that someday (as far as this remembering stuff is concerned) we remember that Jake was a great musician. He happened to play a tuba. I'm not too impressed with tuba playing. I'm impressed with the individual. I'm impressed with the voice that that person renders through the tuba . . . Like Harvey Phillips . . . I can hear that . . . Bobo and all the people I've mentioned. Now me, I'd rather listen to Clarke Terry, and so did Jake by the way. I'd bring him Chet Baker, I'd bring him Miles, and I'd bring him all that kind of stuff. I think the biggest influence I had was my upbringing and that nature, and my upbringing as a Classical pianist. So in other words, your environment is so important. That's why when a kid goes to school, if you only have a teacher and no other players around you, that's not desirable. I learned more from tuba players than I ever learned from any one person. I learned from Chester Schmitz in the Army Band, I learned from Jimmy Self, I learned from Bob Pallansch. I listened. If I liked what he did, I stole it.

JL: Yes.

DP: O.K.

JL: Yes, that covers it.

CHAPTER 9

SUMMARY AND EVALUATION

All of the interview subjects had extensive exposure to Arnold Jacobs as a teacher. Toby Hanks said he had 40-60 lessons throughout his life. David Fedderly took private lessons for ten years, four of which were as an undergraduate at Northwestern University. Daniel Perantoni studied with Mr. Jacobs every two months for a number of years. Because of their lengthy exposure, I believe their impression of Jacobs's teaching was more than passing and can be considered as reliable source material for this thesis. All of the three interview subjects described Jacobs's influence on them as players as being profound. He was particularly helpful in making the physical side of playing more relaxed and efficient. David Fedderly said "without him I wouldn't be where I am as a teacher or as a player."

Throughout the brass world, Jacobs was regarded as a recognized authority on respiration as it relates to brass instrument playing. Therefore, it was with great interest that I asked the interview subjects questions in this area. According to Jacobs, the main goal in breathing is making music. The act of breathing air in and out is a complex act involving many physical and psychological actions. In order to do it successfully in performance, our thoughts must be very simple and childlike. Toby Hanks refers to Jacobs's analogy of the body as being like a car, a complex machine with a simple set of controls. If you want to blow, give your brain the message to do that. Don't try to work the muscles and tissues directly.

In order to help achieve this simplicity with a student, Jacobs made use of a series

of breathing exercises and devices to develop good habits away from the instrument. Some of the exercises included inhaling/exhaling in a third, or fourth, of one's vital capacity at a time using hand motions to help a student to imagine inhaling a long column of air and to create awareness of where they are in their capacity. He also had the student study the slow breath to develop an awareness of filling up completely and developing a feeling of relaxation that can then be applied to the quick breath. To accomplish this, he used an exercise of exhaling on seven beats (eight notes) and then inhaling on one beat. The exhalation can be done with a continuous or pulsated breath (ho-ho-ho, etc.). This exercise can also be sped up to develop the quick breath. He also made use of some devices such as the breathing tube (a 3/4 inch PVC tube⁵⁰) to help the player learn what it feels like to keep an open air passage, and the breathing bag to develop an awareness for playing on full volumes of air. In his studio he also made use of more specialized equipment such as the spirometer (used to measure vital capacity), the draft meter (helpful in slowing down the speed of the air being exhaled), the "Christmas tree" or dynalevel (used to develop a quick attack), and the decibel meter (used to measure how loud the student is playing).

When speaking of the breathing exercises, it is important to look at some of Jacobs's purposes in assigning them to students. Most important was combining the senses in order to create awareness. In particular, the visual aspect was very important: again using hand motions to imagine a long column of air being inhaled/exhaled and watching one's breathing in the mirror while doing the exercises. There was also the sound of a relaxed breath, the feel of air blown on the hand etc. Mr. Jacobs also wanted

⁵⁰A PVC (Polyvinylchloride) tube is a type of clear plastic tubing used for plumbing purposes. It comes in a variety of sizes and is easily cut to any length desired. Most hardware stores carry this product.

to create what he called strangeness. He knew that the instrument on the lips in the normal playing position could be a powerful stimulus and in order to address bad habits, doing exercises off the instrument was invaluable. Gradually, these exercises, and the new habits they developed, could be introduced back into one's playing.

When breathing, Jacobs wanted students to think of blowing from the lip and sucking air in from the lip when inhaling. I once heard him say that you should think of breath support as being at the lip and not as a series of muscular maneuvers.

The respiratory muscles are involved in three ways. One is respiration, the single complete act of breathing in and out. The second has to do with pelvic pressures when the upper end of the airway is closed, forcing pressure downward for such events as defecation and childbirth. The third has to do with the isometrics of physical function, the kind of static muscle tightening involved in weight-lifting and wrestling.

"A musician has to make sure that he is using the right approach when playing an instrument," Jacobs says. "He doesn't want the one that immobilizes, he doesn't want the one that creates great isometric contractions that have no movement potential. Because a continuous flow of air requires movement, the player should go to respiration⁵¹."

He wanted students to think of air as wind, and not as pressure. In order to do this, he had you blow on your hand with your teeth closed. "That's air as pressure," he would say. Then he had you open your teeth and blow, "that's air as wind," he would then say. This is what you need to play a wind instrument.

Arnold Jacobs wanted students to play on full volumes of air. He suggested using 2/3-4/5(80-90%) of one's vital capacity and to replenish it when down to the last third. By playing on full volumes the player can thus use minimal work efforts to produce his sound. Sometimes a large player will use inadequate air to play in the belief that he has enough air. According to David Fedderly, Mr. Jacobs would show you how much air you

⁵¹M. Dee Stewart, Ed., *Arnold Jacobs: The Legacy of a Master*, (Northfield, IL: Instrumentalist, 1987), 112.

were missing by having you blow into the spirometer and showing you a graph of your breathing. Using the graph, he explained how only the beginning and middle portion of a breath are viable on the tuba. You soon realized how much you were losing with a fifty percent breath. According to David Fedderly: “He just impresses upon you the need to take that full breath and that it’s very important because otherwise what we have to do is force and bear down using pelvic pressures to try to get the air out which causes the tongue to rise, causes lip closure, causes more mouthpiece pressure etc.” Another thing he wanted you to do was to breathe for the end of the phrase, to breathe for what’s coming. Don’t breathe when you’re completely out of breath because then it’s too late. Arnold Jacobs also made use of medical terms to explain physical concepts to his students. All of the subjects interviewed found this confusing and have endeavored to simplify these discussions with their own students.

Besides the use of medical terms there are some other potential pitfalls in applying Jacobs’s breathing concepts. When you blow on your hand, or you blow through a tube, or you do breathing exercises, this may or may not replicate what actually needs to be done with the air to produce a good sound on the tuba. Many students do these exercises incorrectly and use too much force. One device which Mr. Jacobs utilized, the breath builder, can actually cause a problem with a student who already blows too hard, according to Mr. Fedderly. Its use is better with a player who blows too weakly. Some problems I have encountered as a student of Jacobs’s students is trying to apply breathing exercises to my own playing. I have practiced these exercises on and off for extended periods for several years and it can still be difficult to transfer the new stimulus gained in the exercise to one’s playing. Students should realize that developing

good breathing habits can take a long time--years in some cases. Another potential problem I have witnessed are students walking around with all these inspirons, breath builders, breathing tubes, etc. and not knowing how he incorporated their use in his overall teaching concept. People have associated breathing concepts so much with Jacobs that they forget that his main concern was teaching you how to make music. All these gadgets are simply a means to an end. David Fedderly said that Brian Frederiksen changed the title of his book about Jacobs from *Arnold Jacobs: Wind and Song* to *Arnold Jacobs: Song and Wind* because this confusion was so rampant in the brass community. He wanted brass players to realize that the song was more important because without it you had nothing.

Anyone who has seen Arnold Jacobs do a master class has probably seen him do this fascinating demonstration: he plays "Pop Goes the Weasel" on the mouthpiece ring and then proceeds to move it all around his lips and continues to play it with a great sound, no matter where it is placed. Toby Hanks mentioned that Mr. Jacobs demonstrated this for him and then said "It don't [sic] matter where you put it." He believed your imagination tells your embouchure what to do and your embouchure will form itself in a way to produce the sound. He told you that you always need to have a very precise concept of what you want to sound like in your head. He said that you set the embouchure by setting the sound. He didn't want to get specific about how to direct the tissues. If someone uses an unorthodox embouchure but has a good range and sound one should leave it alone. The product is most important

Arnold Jacobs wouldn't change anyone's embouchure. He never made crude or arbitrary placements. He would try to solidify it through the studies he gave you and the

specific ways he had you do them. Jacobs taught that the embouchure was a variable on every note. He was extremely knowledgeable about embouchure but he realized that embouchure development generally occurs naturally as a student tackles ever increasing musical challenges. He said “I don’t set rules for embouchure, I set rules for sound.” He also realized that this is best accomplished indirectly and unconsciously: “find the back door, don’t just sit and bang on the front door. Go around back, the door’s probably unlocked.” Through his work with players he realized that closure and excessive work efforts, which are often misdiagnosed as embouchure problems, are in reality often a problem with the air.

“The most common problems I have seen over the last sixty-odd years I have been teaching are with respiration and the tongue. Surprisingly enough, I rarely find problems with the embouchure. That might sound strange because people come to see me because of problems with their embouchure, but frequently it is the embouchure reacting to a bad set of circumstances and failing--it is simply cause and effect. If we change the cause of the factor, it is easy to clear up the embouchure. The embouchure is not breaking down, it is trying to work under impossible conditions. When you are starving the embouchure for air volume, giving it all sorts of air pressure but not quantity, it cannot work. Very quickly you will be struggling to produce your tone. Just increase your volume of air not by blowing hard, but by blowing a much thicker quality of air. Very frequently the air column is just too thin⁵².”

He tried to work teaching about embouchure, tongue position, and throat position into sounds such as using a *to*h syllable.

Toby Hanks believes that you can devise exercises to go through registers and shifting--such as those of Carmine Caruso. Even though these are exercises, he wants students to play with their best sound. He also tells students to try to minimize

⁵²“Arnold Jacobs: Lecture at International Brassfest, Bloomington, Indiana, June 1, 1995.” Joe Hughes, transcriber. Brian Frederiksen, editor. Parts 1,2,3, *Atlanta Brass Society Journal*, Volume 7: 1-3 (Fall 1995-Spring 1996) quoted in Brian Frederiksen, *Arnold Jacobs: Song and Wind*, Ed. John Taylor, (Gurnee, IL: WindSong Press, 1996), 122.

embouchure movement, if he thinks it's "dancing around" too much. Dan Perantoni said he has used the mouthpiece to change inefficient embouchure by having a student buzz melodies on the mouthpiece while consciously thinking of "blowing from the lip." Buzzing creates efficiency by allowing more of the lip to be utilized.

As someone has said, the expression "maximum from the minimum" is a maxim which I believe could be applied to efficient embouchure. When I have observed some of the world's greatest brass players performing, I am always interested in looking at their embouchures. What I've generally noticed is that it usually maintains the same basic position regardless of register, without pivoting and extensive cheek puffing. Mr. Jacobs said he doesn't "set rules for embouchure, he sets rules for sound." I take this to mean that if you're moving around all over the place and it sounds good, a player should not be concerned about it. Well, maybe you can get away with that today in a given piece. Perhaps, this won't work in another piece that has a lot of technical demands and register shifts, etc. What concerns me is that what works today may not work tomorrow, a year from now, or ten years from now. The Bible says "sufficient unto the day is the evil thereof" (Matthew 6:34). I wonder if that's what's happening here. Players that play with an embouchure change, or shift, between the upper and middle/low registers run the risk that by using a separate setting for high and low, the middle register can become unstable or even seem to disappear. Another problem with letting the embouchure do whatever it wants is that every piece can seem to demand a new technique from the lips. Why not strive to develop a level of optimum efficiency that can be applied to many types of musical works simply without extensive efforts. In fairness to Mr. Jacobs, Mr. Fedderly said he worked on embouchure with him through the practice of maintenance

studies and many varied etudes. Most students' experience with Jacobs was not nearly as extensive as the ten years Mr. Fedderly had, however. Toby Hanks said Jacobs told him "you develop the player by developing the musician."

To teach tone quality Arnold Jacobs's approach was to play for you and have you imitate him. He didn't try to describe it in words as people do today, such as bright, dark, centered etc. He believed imitation was how we learned as children and is the most effective way to learn. We should listen to good musicians on all instruments. He said to always be calling for a specific product in terms of tone, pitch, rhythm, articulation, and emotional quality. To develop this, he liked to use the Special Studies he wrote as an addenda to the *Hal Leonard* book. These studies focus on developing tone quality in simple exercises and etudes which can be done with many varied articulations. In addition, he used the Pottag Books for French horn and the Art of Phrasing from the *Arban's Complete Method* to develop the ability to play melodically. He also wanted tuba players to develop the ability to play melodically in the low register, even though it is not often thought of in this light.

Dave Fedderly differs somewhat from Mr. Jacobs in that he draws pictures of a good sound for his students. He thinks of a good sound as being larger with a slight halo of air around it instead of thinking of it as just being centered. He believes you need to allow some air in the sound. Fedderly describes a dark sound as one with a lot of fundamental with a few overtones. A bright sound has very little fundamental with a lot of overtones.

In order to develop a good concept of sound, Mr. Jacobs wants us to imitate good models. This can be difficult for a young student whose teacher may not play the tuba, or

who doesn't have access to recordings of fine players. Another thing I've noticed, and have been guilty of myself on occasion, is when imitating you can imitate the bad with the good. A vocalist friend of mine said she was imitating a famous singer's recording of some lieder. She went and sang one of these songs for her teacher only to find that she was scooping some of the notes. I guess she learned them too well! We need to discriminate when we imitate. Just take what's good and discard the rest. A conceptual problem I notice with some brass players is that they go for a great sound at the bell. I can't even hear some of these players when they're playing in an ensemble because they have no projection. These players need to play in a large hall and tape themselves. I believe David Fedderly's concept of sound addresses this issue (please see the second full paragraph on the previous page).

With regard to articulation, Mr. Jacobs wanted the student to use the tip of the tongue and a very light tongue stroke. He wanted you to use a tah or toh syllable so that you end each note with an h and prevent closure from happening. He also wanted to deemphasize the function of the tongue and emphasize the function of the vowel which kept the tone clear. In fact, when I had a lesson with him he drew a tiny t and a huge oh next to it to convey this. He said articulation is important but blowing is more important. Blowing provides the "fuel" for the lips to vibrate and produce the sound. The tongue just assists the air stream, not by stopping it, but by articulating it with and up and down movement in the mouth. The faster you play, the more the notes become connected. Dan Perantoni suggests the use of a doh syllable for any articulation faster than eight notes. David Fedderly says that if this works for you fine, but this could cause pressures to build up behind the tongue. Personally, I believe that a doh syllable works well for quick notes

at brisk tempos, at slow speeds it lacks clarity and toh should be used.

Diction (toh, tah) is very important according to David Fedderly. He suggests that this is one area where everyone should strive for something “normal.” In order to produce the proper result he has you use the tongue the way you would in normal speech patterns saying toh or tah. Toby Hanks and Dan Perantoni stated that Jacobs never mentioned where the tongue should strike. Mr. Jacobs often wanted players to get their tongues lower and out of the way. He said the best way to describe correct tongue placement was to do a good breath attack. When he refers to “tongue placement” he means the position of the tongue at the bottom of the mouth. When sustaining a note, the tongue should lie low and relaxed at the bottom of the mouth without any arching etc. Again, as if saying oh or ah. Jacobs realized that stuttered or delayed attacks could have physical and mental causes. He wanted you to focus on blowing air outside of your body on your hand, to “blow with your lips.” This is an expression he used to get you to use the air as wind. To use air as wind it requires movement of the muscles to create an air stream. Telling a student to push with this or that muscle can trigger a buildup of air pressure, or create isometric contractions in the expiratory muscles. As a teacher, he realized that once bad habits get in the reflex system you have to create a new habit off the tuba to replace it and gradually reintroduce it to the instrument. To correct poor attacks, you must develop exercises off the instrument using breath attacks and then gradually learn to reintroduce the tongue to the process. Subdividing a full measure before an entrance and conducting the student also help by creating a sense of internal rhythm for the player. When the body, particularly the large muscles (as in tapping one’s foot), knows exactly where a note begins it is easier to place it accurately.

To correct labored or heavy tonguing all three players mentioned some different approaches. Toby Hanks has a student slur a problem passage, then play it legato tongue and still make it sound slurred. Finally, he has a student blow it the same way and now separate the notes. This teaches you to blow through the passage and use a very light tongue stroke. It also emphasizes the idea that staccato notes should be thought of more as separated and not as short. David Fedderly has a student do articulation studies (Arban's etc.) and imitate the way it should sound with great sound. He said unless you lighten the tongue, you can not produce a great sound. Perantoni believes that because many tuba players were taught by trumpet players, at least initially, they were taught to tongue behind the teeth. Instead of that he said a tubist should tongue below the upper teeth and he suggests a way to learn this. He says if you make an embouchure and play in the low register, your tongue will hit the bottom of the upper lip below the teeth. He suggests students with tonguing difficulties make use of that placement. He also offers an exercise he said Mr. Jacobs gave him of tonguing a whole note, two halves, four quarters, eight eights, four triplets, and sixteen sixteenths. The idea is to blow each group like a whole note using a toh syllable and then switch to a doh syllable on the triplets. When I asked them about developing tongue speed most of the respondents said that everyones single tongue can only go so fast. The thing you need to do is to develop your double and triple tonguing so they overlap imperceptibly with your single tongue. Dan Perantoni said to practice speaking your triplets and sixteenths on doh to increase speed. He also suggests using doh-goh doh-goh etc. for double tonguing instead of tu-ku tu-ku for double tonguing because we play the tuba and not the trumpet and it's different.

I asked the interview subjects to describe Jacobs's unique buoyant style of

playing. They described it as a very quick taper on the notes, almost like a forte piano. As David Fedderly said, this is what most conductors want, a good front on the note and then you get out of the way. In addition to this technique, he was also able to save air as he got older by adding vibrato to help him sustain longer. Both of these techniques (tapered attacks, vibrato), as well as increased breaths, were to a significant extent dictated by Jacobs progressive loss of lung capacity due to complications of lung disease. Because Jacobs was a phenomenal musician, he was able to create the illusion of a sustained line, even when this was not possible for him physically. He was able to use his excellent attacks to best advantage along with his famous sound to project through the entire orchestra without covering it. It also provided a rhythmic punch that was a lift from the bottom and drove the harmonic rhythm. This means his attacks were so clear and rhythmic that the entire orchestra locked into them, thus unifying the ensemble. The Chicago Symphony certainly has some of the tightest rhythm I have ever heard on recordings. With the Meistersinger Overture, for example, Dan Perantoni believed he was imitating the strings and players who want to learn to develop this technique need to do a lot of listening and score study.

Some of the materials he liked to use to develop articulation include the *Arban's* book, the *Hal Leonard Special Studies*, the Pottag books for French Horn (included in these are studies by Gallay and Paudert), the Kopprasch book, and studies by Bona and Oubradous. He liked the Pottag books because they contained excellent etudes for developing articulation and he insisted that you play the articulations exactly as written. He often had you play a study in *Arban's*, Hal Leonard, or Kopprasch with different rhythmic articulation patterns because he wanted to see how many ways you could play

the same thing. He also liked to use Kopprasch Study No. 20 as a way of firming corners. Regardless of what you played he wanted the music to have life. As far as having any differences with Mr. Jacobs regarding articulation, David Fedderly said he didn't have any. Toby Hanks said he didn't recommend that anyone play as buoyantly as Mr. Jacobs did because in an audition it wouldn't be widely accepted. Dan Perantoni said he uses Jacobs's concepts of articulation but has developed some of his own such as those concerning tongue placement.

Articulation is an area where I notice many problems with players and have had to overcome many myself. Arnold Jacobs encourages the use of a *toh* or *tah* syllable, to keep the oral cavity open and for precise diction. Some pedagogues such as Schlossberg suggest varied syllables for each register such as *taw* for low register, *toh* for the middle register, and *tee* for the upper register. This is to vary the tongue position without varying the embouchure, they say. I personally don't use this method because I believe that switching syllables can over exaggerate any natural movement of the tongue in various registers. I believe in keeping an open vowel as Jacobs advocates and letting the sound dictate the change. What I see a lot are players who have difficulty with the initial attack, or who have stuttered attacks. I have had this problem and I studied the Caruso Method as a means of solving it. What I learned is similar to what Dan Perantoni advocates, without make use of the tongue striking position he recommends. His steps are as follows: first, timing and subdividing are crucial to give your body a clear sense of beginning; next, practicing breath attacks precisely in time is helpful. Finally, slip the tongue back in gradually. Breath attacks can be very helpful in reestablishing good habits, but I personally don't find them to be a satisfactory replacement for tongued

attacks. I believe that the tongue should strike wherever the articulation sounds best. Generally, more forward in the low range and probably behind the teeth as you play higher. Some brass teachers also talk about the problem of chin bouncing, or chewed attacks. Caruso used a ts syllable to correct this. Brian Bowman suggests practicing in front of a mirror to stop this.

Arnold Jacobs saw mouthpiece buzzing as a way of developing efficiency. Ultimately, it is the rim which demands the most efficiency from the player. According to Dan Perantoni, in order to buzz well you must conceive the message in your head and send it via the seventh cranial nerve to the lip. Mr. Jacobs wanted you to play tunes on the mouthpiece; nursery rhymes etc. and didn't want you to be concerned with how it feels on the lip. He expected you to play with the same musical standards on the mouthpiece: pitch control; vibrato; expression; as you would use on the tuba. Another important use of the mouthpiece was to remove the stimulus of the instrument (the way one regularly holds and plays their instrument) in order to make some necessary changes on the mouthpiece and then reintroduce it back into one's playing. The qualities of a good buzz are that it is very vibrant and alive, free blowing, and that there is a lot of thickness to the sound.

Playing the mouthpiece can be detrimental to one's playing if used improperly. The mouthpiece should only be played a few minutes at a time to avoid fatigue. Many players blow too hard and loud. They fail to realize that the typical buzz sounds forte to double forte on the instrument. Students also have to remember to use more air on the mouthpiece or rim and to be careful not to close the embouchure in an effort to save air. The player should also avoid sustained high register playing on the mouthpiece and stick

to the middle and lower registers mostly.

Toby Hanks has students do some legato playing on the mouthpiece in addition to doing tunes. The slur sounds like a glissando on the mouthpiece. Dan Perantoni said he usually goes along with what Jacobs taught on this subject. David Fedderly said his approach doesn't differ. Like Jacobs, David Fedderly teaches the other brass instruments as well as tuba. He believes, along with Mr. Jacobs, that tuba players utilize different muscles when buzzing with the lips alone. Therefore, they should always use a mouthpiece or rim. He also believes bass trombone players shouldn't buzz without a mouthpiece and that tenor trombone players probably shouldn't buzz with the lips alone as well. Trumpet and horn players seem to be able to buzz with the lips alone. Often trumpet and horn players force when buzzing the mouthpiece because the partials don't respond easily. All they need to do to alleviate this is to add a 5-6 inch tube to their mouthpiece when buzzing. David Fedderly believes this helps to produce the partials better.

Some other problems with mouthpiece buzzing are that buzzing is not an exact replication of what happens when playing the instrument. The instrument helps you so your muscles don't have to work as hard as with the mouthpiece alone to make a sound. If you buzz the mouthpiece too much you run the risk of developing a separate technique that may not be what you want on the instrument. This can be particularly problematic if the quality of sound on the mouthpiece is too tight. Your sound on the tuba can become tight, closed, or unfocused if you're not careful. I believe players need to have a model of a good resonant buzz just like you have a model for your sound on the tuba. Mr. Jacobs told Toby Hanks to play the mouthpiece and he always wanted students to have a

musical intent when playing it.

Although Arnold Jacobs was an expert with the physical aspects of playing, his most important contributions were perhaps in the area of conceptual thinking or the psychology of playing. Perhaps his most famous remark in this area was his statement to play with “wind and song.” The wind is the air which serves as the fuel for the lips. The song is the message or feelings you have about a given piece of music. Specifically, he said that you need to have the most unbelievably precise and colorful picture of what you want to sound like (in your head) as you’re playing. He also said that the thoughts control the air (psychomotor function) and not the other way around.

Another statement Mr. Jacobs frequently made was “playing should be eighty five percent conceptual and fifteen percent physical.” This statement elicited different responses from the interview subjects. According to Toby Hanks, what Jacobs meant was that you need to know what you’re saying and don’t pay attention to the muscles. Keep your concept strong and your tissues will find the best way to respond. Also, with that statement he opens up the possibility that some of your thinking can be about the physical aspects, such as thinking of blowing on your hand, or directing the air stream downward when slurring up etc. David Fedderly believes Mr. Jacobs was referring to the entire psychological package involved in playing. “Do I need to be a storyteller, entertainer, salesman, to teach this piece to an audience?” Also, how a player copes with the psychology of the stress involved in playing for an audience, of dealing with a difficult conductor or colleagues, or of having one’s job on the line etc. Dan Perantoni said he found that statement confusing and Mr. Jacobs never said it to him. Rather, he referred to percentages to describe balancing the amount of time spent on melodic and

technical playing. He said the most important statement Arnold Jacobs made to him concerning the psychology of playing was “don’t ever forget what made you good in the first place.” I believe this means to think back to your original successes on the instrument when times are tough or you’re experiencing difficulties.

The next question I asked the interview subjects was: “Why does Arnold Jacobs place a great deal of importance on imitation in developing as a player?” Describing the quality of a player’s sound and defining (or describing) their musical message can be difficult or impossible to translate into words. A group of listeners can often describe the same musical event quite differently. However, imitation has always been the greatest teacher for a musician because when you imitate, the concept is clear and your body knows what to accomplish. Jacobs suggested finding good models on all instruments and styles. The idea is to borrow other’s ideas and make them your own. This will produce your concept of an “ideal” player in your head. This will be a composite of your teachers’ sounds, other players’ sounds, and even that of other instrumentalists and singers. Often, a student can have a void in their concept and the embouchure won’t know what to do. Basically, as Dan Perantoni says: “There’s too much talk in music education today. We need more listening.” I agree.

Another famous Jacobs statement is “play by sound and not by feel.” What this means is we don’t play by feeling (what the body/mind feels like) we play by concept. Arnold Jacobs said we feel differently every day and our sensory feedback is influenced by how much you did/didn’t practice, how you feel about yourself, and what you eat, etc. Great players learn to focus on their concept and to tune out any emotional or physical distractions. What this means quite simply is that you can feel horrible but still sound

great. If you think about the physical too much you can't make a "song."

One area I was concerned about when I began this project was how students of Arnold Jacobs adapt his teaching to themselves and then, in turn, to their own private students. I realized this could pose a problem because often their own private students have different problems than they had when studying privately with Mr. Jacobs. So I decided to ask the interview subjects. Most agreed that seeing Jacobs work with other students at his master classes would be invaluable for a teacher. David Fedderly said he got additional perspective from the master classes and talking to Mr. Jacobs about other players' problems he observed. He also asked Mr. Jacobs about problems he was having with his own private students. What you tell a student is going to work for them if they have the same problem you had, otherwise it won't. What's most important is that the teacher has a concept in his head and if you just sit there and quote someone it means you don't understand it.

One of Mr. Jacobs's great areas of success was helping players at all levels to correct bad habits that caused their playing to suffer. He always maintained that you can't correct a bad habit; you have to develop a new one to replace it. To do this, most often he had you get away from the horn in the normal playing position you play it. He wanted you to create a new stimulus off the horn. Usually, this involved using the mouthpiece ring or the mouthpiece. The idea here was to create what he called strangeness, something that would disrupt old reflexes and cause you to create new ones. Because the ring and mouthpiece are relatively strange but use similar principles as the tuba, you can learn something new there and transfer it to the instrument. At first you try to apply the new habit to simple music and situations, even if the old habit shows up.

Eventually, the new habit will dominate over the old one and the old habit will atrophy from lack of use.

I asked the interview subjects if Mr. Jacobs ever talked about the role of our emotions in how we play (performance anxiety, stress, etc.) and how they affect our playing. He said to slow your brain down, use solfege, make up a story (words) for what you're playing, sing songs, imitate. Mr. Jacobs would get you to focus on your product. If you think of your song, you're not worried about getting a job. He and Herseth watched other players crash and burn under Reiner. This didn't happen to them, however, because they could translate his requests directly into music. His way of dealing with it is not dealing with it directly. In addition, he talked about relaxing the body, using the breathing bag to relax and be comfortable, and buzzing before walking on stage. Dan Perantoni said he believes Jacobs told him that players with severe anxiety should try beta blockers. He said that his biggest phobia is drying out (getting dry mouth) on stage. To deal with this problem, Perantoni has invented a spray bottle that uses water with a chemical in it to help lubricate the mouth. Another one of Arnold Jacobs's famous comments is "play for an audience." David Fedderly said that his teaching differs in that he thinks of playing for himself in his basement. He believes you need to learn whatever way you can to make you comfortable with the concert setting. He also realizes that Jacobs's comment can make some people tenser than they need to be.

Arnold Jacobs had many personal qualities that made him a great teacher. He was highly intelligent and interested in body functions as they related to playing a wind instrument. As someone who was very positive and never negative, he was able to make

you feel very important and special in your lessons. He treated a student having the most trouble with the same respect as the most talented player. You got his full attention every minute you were there. I witnessed this for myself and I have never experienced this with any other teacher. If you had trouble with something, he was able to help you play it easily or more easily. He didn't browbeat students. In fact he said it's the teacher's job to "establish what's right; not to correct what's wrong." He was also remarkable for taking complex subjects related to playing and explaining them simply. His enthusiasm showed in his playing. Arnold Jacobs was a great showman and loved to perform for an audience.

To help a player develop, in addition to the etude books previously mentioned, he liked the Bordogni vocalises, but wanted the player to "subphrase" these studies so he always had sufficient air. Subphrasing involves breaking a phrase into smaller parts so that extra breaths can be added in order to keep a good sound throughout. Perantoni said he brought in orchestral excerpts to learn Jacobs's interpretation of works by Mahler, Bruckner, Strauss and others. He also brought in jazz fake books and popular melodies which Mr. Jacobs enjoyed a great deal. Toby Hanks said Jacobs wanted people to have fun with music--playing and interpreting it. He told him that you develop as a player by developing as a musician. His experience of lessons with Jacobs was mostly bringing in something he had trouble with. He would then show you how to make it easier, cleaner, and more efficient.

Finally, I asked the interview subjects if there was anything ambiguous or unclear about Jacobs's thoughts in this area and if their approach differs from his. Toby Hanks said "no, I guess not." He said Jacobs wanted people to do things the easiest possible

way physically. When you do less physically, you can get more artistically. He wanted people to play as unconsciously as if singing in the shower. David Fedderly said if you had a question, he would always explain what he was doing and then explain it differently, if necessary, for you to understand it. Whether it was a scientific principle or something he did in the orchestra, he had a reason for what he was doing. If people found Mr. Jacobs's concepts ambiguous it is because they didn't take enough lessons or they didn't ask. If you didn't take a full breath he would show you the physical consequences of that. After that, it was your choice to play more easily using large volumes of air or to go back to a less successful way of playing. Daniel Perantoni said his concepts are similar but his instrument and approach are a lot different. He said he was playing with the Illinois Chamber Players when he first studied with Jacobs. They performed some difficult music with tuba parts that lay in a high tessitura and Jacobs suggested he use an F tuba to perform them. So he bought his first F tuba from Jacobs. After he mastered it, he realized he wasn't satisfied with the F tubas then currently available. It was around this time that Jacobs introduced him to Bob Tucci and together they worked to develop better instruments. Their combined efforts resulted in instruments and equipment now sold by Custom Music Co. The instruments they developed are usually the first choice of professional tubists throughout this country.

Besides the problems a young student can have developing a concept, and the fault of imitating the bad with the good, there are some other conceptual issues to discuss. Sometimes a student's concept can be way ahead of what they can actually achieve. I had this difficulty at one time and what I had to do was to try to play simple music like a great player would play it. Gradually, I increased the level of difficulty of the music I

attempted. This took a lot of patience. Another is what I call the idea of a “good sound versus a bad sound.” Although, Mr. Jacobs was never negative, the idea that the sound you’re making is not the great sound you’re conceiving in your head can be very depressing. I believe this may come from listening to yourself too closely. Mr. Jacobs would say that what you want to sound like is more important than what you actually sound like. Nevertheless, I believe you can try too hard to sound good. Just do it! Particularly, with your daily routine. Here I find the Caruso Method helpful. It emphasizes the practice of calisthenic exercises without any judgment on the part of the player. If you don’t sound good, keep doing the exercises daily and you will in time. I believe it’s important to do a daily routine without excessive judgment. Students need to realize that improper habits can take years to correct, even when creating a new stimulus. Be patient!

Another comment Arnold Jacobs was famous for was to be a “storyteller of sound.” What this means is every note, every phrase, every piece that you play should be communicating a musical message to the audience. Jacobs’s own playing was a perfect example of this. I can hear that in his unique interpretation of the famous soli passage in the *Meistersinger Overture*, in the buoyant character he brings to Berlioz’s *Symphonie Fantastique*, particularly the short notes, and the foreboding and massive quality of *Alexander Nevsky*, among many others that now stand out in my mind. The key quality that is evident in his playing is a unique musical personality unlike any other. This is what I find missing among many brass players I have been exposed to, particularly low brass players. Perhaps this is a function of not performing the melody as often as our high brass counterparts, but primarily I believe it is a matter of not understanding

Jacobs's message in its entirety. I think many brass players understand the part about hearing the ideal sound which they desire in their heads. Unfortunately, it lacks musical character. Many of them make a fine sound, they just don't tell a story.

I believe the cause of this particular problem is that many of our top conservatories are becoming nothing more than "chop shops." Too much emphasis is spent learning orchestral excerpts, to the exclusion of other important materials needed to develop a well-rounded musician. This other material includes a varied diet of etudes, solos, chamber music literature, and at least some exposure to jazz. Certainly, many will argue that these items are already part of a college curriculum. This may be so, but the amount of time actually spent on these areas by teachers and students alike is not what it appears to be as listed in college catalogs and syllabi. After attending three different colleges and conservatories, I am convinced this is so. This is because the focus of most conservatory brass programs is teaching someone to win an orchestral position, something that many players fail to achieve. It seems to me that conservatories should be training a player to perform a variety of music competently and artistically without such a narrow focus and in the process thereby increase the employability of its graduates.

I hear teachers in master classes, some of whom are former students of Jacobs, talking about tone and the entrance of tone. This is all well and good, and I certainly am an advocate of playing with the best sound you're capable of making. You have to tell a story, however. I personally believe the great musical performer will always surpass the flawless technician, certainly in the eyes of the public. Some great examples include Maria Callas, Vladimir Horowitz, Froydis Ree Wekre, and my own teacher Toby Hanks. These artists never put the technique, or sound for that matter, before the music. I am

fortunate to have studied with such a consummate artist as Toby Hanks. He took Jacobs idea of telling a story as far as I think anyone can take it. In his own playing the song is always at the forefront. Even the fastest technical passages seem to be singing out. As a teacher, he always demanded that you communicate a story when you played and I think this is his way of continuing Jacobs's legacy.

I think there are many reasons for Jacobs's success as a teacher. Foremost would probably be his love of his fellow musician and his sincere desire to help the student to play more easily. His thorough knowledge of music, anatomy and physiology, and psychology was unprecedented. Also, because he was mainly self-taught, he was able to come up with innovative ways of teaching that were not tied to the pedagogical dogmas of the past. He realized that often a great player's attempt at self analysis is faulty at best. He knew that the body is not set up to analyze itself except on the most superficial level. So what he did to learn was to study others and not himself. He studied great players, good players, and poor players and derived his conclusions from that. His studio in fact resembled a scientific laboratory because of all the gadgets, gauges, and equipment he used for the diagnosis of students' problems. What makes Jacobs's teaching different than almost any other teacher is that he could back up his conclusions with scientific evidence. For example, if you tried to consciously push with the muscles when breathing, instead of just blowing air as wind, he could show you that you may be triggering the Valsalva Maneuver⁵³ or using isometric tension⁵⁴, neither of which will

⁵³The Valsalva Maneuver involves the use of pelvic pressures in a downward motion while the upper end of the airway is closed. It is commonly used for childbirth and defecation.

⁵⁴Isometric tension is the type of static muscle tension used for weight lifting. All muscles are capable of being utilized in this way, including those involved in respiration.

help you do what you want to do which is to blow. I personally feel the passing of this great artist/teacher. I believe brass players everywhere have lost their greatest friend and advocate.

CHAPTER 10

THE FUTURE OF TUBA PEDAGOGY

The first question I asked the interview subjects was if they believed Arnold Jacobs's concepts will stand the test of time. They all said absolutely, that he had a tremendous influence on brass playing. Most symphony brass players who teach privately make use of his concepts. I believe you could also argue that Arnold Jacobs's pedagogy was to the twentieth century what Arban's was to the nineteenth. What is amazing is that his method still comes as a surprise to many people. His teaching after fifty or sixty years is still fresh and vital. Some of the psychological aspects of his approach are only recently being espoused by sports psychologists. For example, Arnold Jacobs refers to the thinking part of the brain as opposed to the the computer aspect of the brain. The thinking part of the brain makes a request--walk forward, throw the ball, play a long tone, etc. The computer aspect of the brain figures out what muscles to use and does it quickly and without thought⁵⁵. These two functions are also what Timothy Gallwey calls Self 1 and Self 2, respectively, in his book *The Inner Game of Tennis*⁵⁶. Arnold Jacobs wants us to think of the message (song) and not how to accomplish it on the physical side (wind)--thus his famous statement to play with "wind and song." It's when we try to take conscious control of this process that we get in trouble. His ideas of focusing on the sound (or what ever it is you want to accomplish) in your head

⁵⁵Arnold Jacobs, "Mind Over Metal," *International Trombone Association Journal* (Winter 1999): 35.

⁵⁶Timothy W. Gallwey, *The Inner Game of Tennis* (New York: Random House, 1974).

(visualization) and on quieting the mind (relaxation) can also be found in sports psychology books. One of these books is *Peak Performance: Mental Training Techniques of the World's Greatest Athletes*⁵⁷. In this book, this type of information can be found in chapters on voluntary relaxation and mental rehearsal. Because Arnold Jacobs advocated these concepts forty or fifty years ago, I would say he was definitely ahead of his time.

The next question I asked was: "What do you feel is the future of tuba pedagogy?" The interview subjects stated that they didn't know how much further it will go as far as pedagogy is concerned, but that we will continue to develop better players. We have good technicians now and hopefully we will develop technical players who also play musically. Arnold Jacobs's teaching was technically oriented, sound oriented, but most importantly, geared toward producing a great musical artist. They also said you can get a good education almost anywhere at the present. The last twenty or thirty years has seen the rise of extremely capable tuba teachers at the major universities. All the main tenets of pedagogy are known, with the exception perhaps of how to make great musicians.

This next question I asked as a follow-up to Dan Perantoni. "Do you feel there's too much emphasis placed on orchestral excerpts among students?" He said he felt there wasn't. The problem he sees is the way in which they are approached. We make them hard because we spend too much time on individual notes. We need to listen to a lot of recordings in combination with score study. The idea that many tuba players have of

⁵⁷Charles A. Garfield, Ph.D., *Peak Performance: Mental Training Techniques of the World's Greatest Athletes*, (New York: Warner Books, 1984), 89-153.

being a soloist in the orchestra is incorrect. We need to blend, listen, and make others sound good by recognizing whether the part we are performing is a melody or accompaniment and adjusting our volume level and approach accordingly. He suggests we take our fourteen main excerpts and learn them as a habit and that will help everything else. If you want a good sound, you need to understand and perform this material. Some common errors tuba players make is that they learn the tuba part to a work, but fail to learn the entire piece. Also, they play only for other tuba players. Orchestra committees are made up of string players, woodwinds, percussionists, and the conductor in addition to brass players. We need to practice playing for these musicians as well. Again it's all about making music. "The most mature, most musical player will always win in an audition, unless the judges are incapable," says Perantoni.

One question I particularly wanted to ask the interview subjects was who did they think are some of the most innovative tuba teachers of the present time? Two of the subjects didn't feel we're in a particularly innovative era. Toby Hanks felt in all fairness, not having studied with current teachers that he was unable to offer an opinion. David Fedderly mentioned a few people who stood out. He mentioned Dan Perantoni because he has a track record of placing students on many different levels and in many different positions. Perantoni uses many of Jacobs's concepts plus his own--a very effective teacher. Floyd Cooley is very different but is also very effective. There are many others he said he could mention.

He also considered himself to be innovative, primarily because he is just continuing the teaching techniques of Mr. Jacobs. He says he fights the old way of teaching (that using unscientific approaches to teach and describe breathing) every day,

especially when dealing with people on other instruments. Like Mr. Jacobs, David Fedderly teaches all the other wind instruments in a course called “Respiratory Function for Wind Instruments” at Peabody Conservatory. Students who sign up for this class get five private hours of lessons. These are similar to a lesson from Mr. Jacobs. The purpose of the lessons is to take a student from their present level with their breathing, as applied to their instrument, and bring them closer to winning an audition. He said he finds a lot of problems with students who play other instruments and that it’s important to understand the peculiarities of each instrument.

Daniel Perantoni named a few of his favorite teachers. He said Sam Pilafian was a very inspiring personality who communicated well, has good concepts, and is a fine musician. He’s involved with jazz in areas that are very innovative, such as branching out in areas where everyone can learn to do simple things. An example of this that I have seen is a play-along CD where Sam plays a bass line and teaches you how to improvise over it. Roger Bobo is also a fantastic teacher, an incredible musician, has extensive experience, and is very demanding. He is also an important player/teacher. Finally, he mentioned Mel Culbertson for being an American who broke into the music scene in France, which for a long time was restricted for American musicians. He said he has incredible students and is very innovative in Europe.

Perantoni said that a tuba soloist such as Pat Sheridan (a former Perantoni student) has to program works that can be considered entertainment to appeal to the masses. He cited the Canadian Brass as following the same strategy of mass appeal. In the process they have done a lot for the tuba and the brass quintet. Harvey Phillips was also mentioned as a great tuba pioneer in these areas. Perantoni is trying to influence the

Tubist Universal Brotherhood Association to preserve some great players of the past so they are not forgotten. He wants to see all the great tubists who are alive interviewed on tape so this will be available for primary research years from now. Some of his own students don't know some of the major figures of the past such as Harvey Phillips, Arnold Jacobs, and Rich Matteson, and this saddens him greatly.

I wanted to know if there are any other brass instrument approaches which may have usefulness for the tubist. Each of the respondents mentioned some literature and methods that were helpful for themselves and their students. David Fedderly said many methods and procedures are available to you: Stampf, Caruso, Alexander technique, etc. As a teacher, you should be somewhat aware of all these approaches. The reason is that you might find something to get your point across to a student better than your own method. Jacobs's approach was like Tabuteau. If you're teaching three or four students, you might correct one one way and tell the next one the exact opposite. Arnold Jacobs was never stuck in dogma. If you are, you can only help a few people. You have to be comfortable handling contradictions. Jacobs was aware that medical issues could also be occurring with a student, such as asthma. So he knew what to look out for. He suggested the use of meditation or progressive relaxation techniques to slow the brain down--such as Alexander Technique or Rolfing. David Fedderly says you always try to help a student and use as many different approaches as you can.

Toby Hanks says that all brass instruments basically use a similar approach, except for the flow rates of air and resulting pressures. He mentioned Carmine Caruso who helped a lot of people with his exercises, mainly by getting them to stop worrying

about playing “correctly” and just doing the exercises without judgment. These are useful procedures that help to develop legato, slurring, etc. away from the psychological baggage of trying to play a particular passage in the repertoire and then failing. Also, he likes the Clarke *Technical Studies* for trumpet. They’re great for technique, but are even more helpful in making the embouchure efficient by developing minimal changes between notes. Trumpet etudes such as the Charlier *Etudes*, can be used with great benefit on tuba. Toby Hanks said that he first learned how to play the tuba from a trumpet player. There’s no reason a tuba player can’t learn from a trumpet player if that person has a thorough knowledge of brass fundamentals. Sometimes students, particularly beginners, don’t have the luxury of studying with a teacher who plays their instrument. This need not be an obstacle. Jacobs played the trumpet and trombone before he learned the tuba and all this experience became a great asset for him as a player and teacher.

As with David Fedderly, Dan Perantoni believes everything has usefulness for the tubist⁵⁸. The basic philosophy of the tuba and the trumpet, for example, are the same if you consider the fact that we play in a lower octave. Jacobs borrowed literature all the time--Schlossberg *Drills*, Pottag books etc. Perantoni uses the Claude Gordon book to stress low register. He also uses some exercises and approaches by Adam. What he uses the most is probably the Remington exercises. The only thing that bothers him with all these methods is that you have to try not to make them sound mechanical. He also finds the Verne Reynolds *Horn Etudes* very challenging. With his students he makes use of a lot of music by Bach (cello suites etc.) but personally feels they shouldn’t be performed

⁵⁸All of the etude books and approaches mentioned in this paragraph by Dan Perantoni are cited in footnotes on pp.163-164.

on tuba in public. Perantoni studies jazz and regularly plays through the David Baker books. He also likes to play along with the Jamey Aebersold recordings and says it's the best study material in the world for any musician. Imitation is our best teacher, according to Jacobs, so he encouraged his students to do likewise. "It's a big responsibility being a teacher," says Perantoni. "How do you motivate a student? You need to come up with carrots--if you do this, you get that."

It seems to me that there is some confusion about whether a great teacher needs to be a great performer, so I decided to ask each interview subject their views. Toby Hanks said that a teacher needs to understand what they teach, but they themselves don't have to be great players. You need to be able to teach music to students and inspire them to seek musical goals. This demands a good understanding of the fundamentals, and an attitude that inspires and encourages. Some very famous players, such as Adolph Herseth, are reportedly not great teachers. Some great players try to analyze themselves and get it all wrong. Mr. Jacobs said that they interpret what they feel when they self-analyze. He also said our sensory perception isn't capable of explaining that. For example, the lips lack sufficient nerve development to convey accurate feedback about what is occurring while playing, according to David Fedderly. Therefore, his learning came not from studying himself; rather it came from studying all the great players around him--Herseth, Farkas, etc. According to Toby Hanks, he learned somewhere that you can't analyze what you're doing, except on a very superficial level.

David Fedderly said that being a great player is a big help if you're talking about teaching a performance skill like music, or acting. The most important instrumental teaching skill is being able to play for the student. Someone, whose active performing

career is over, like Leon Fleisher, can also be an effective teacher because he knows what it takes to perform on a high level. Fedderly said that it can be a big help to be a great player and he's not sure you can be a great teacher without at some point being a really good player. It seems most great teachers were great/high quality players.

Dan Perantoni said that in order to be a great teacher one must have "experienced" excellence at some point in his career. He mentioned the late Emory Remington, who taught at Eastman. He was known as a great teacher but also played in the Rochester Philharmonic. Perantoni said he surrounded himself with people who played as well or better than he did. Environment also plays a big role. Beware, in isolated surroundings mediocrity starts to sound good. You need to have a concept of what a good sound is on other instruments as well.

A follow up question I asked Dan Perantoni was whether the wealth of recordings currently available encourages people to go for perfectionism and shy away from making music? He said for some people yes, and for others, no. If you do something you should do it for love or self-expression. A person with a voice (strong musical intuition and personality), or God-given talent, is what makes a great artist. For Perantoni, that person is Chet Baker. He plays from the heart and is very expressive. He doesn't hear that with other trumpet players. We all have our favorite recordings that affect us. You need to stress that, that's how you learn your voice.

Finally, I asked the respondents if there was anything else they would like to add to this interview. Toby Hanks said that he just feels very lucky and privileged to have known Arnold Jacobs and is sorry he is deceased. David Fedderly said people need to understand the depth of his knowledge. What most students learned in five lessons was

to correct their own problems and not necessarily those of any other player. He was a complex man and the mark of his incredible intellect was that he could bring his teaching concepts down to such an accessible level. Finally, Dan Perantoni said he is grateful for the opportunity to surround himself with great musicians, in particular Arnold Jacobs and Harvey Phillips. He wished he had also known Bill Bell, but he was never able to meet him. Perantoni said he is not very impressed with tuba playing *per se*; rather he's impressed with the individual voice (musical statement) a person renders through their instrument. In his life, he's learned as much from other players as from any teacher. Mostly, he wants everyone to know that Mr. Jacobs was a great *musician* who happened to play the tuba.

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