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# The life and teaching of Donald S. Reinhardt: Brass Pedagogue, 1908-1989

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*Boston University*

BOSTON UNIVERSITY  
COLLEGE OF FINE ARTS

Dissertation

**THE LIFE AND TEACHING OF DONALD S. REINHARDT:  
BRASS PEDAGOGUE, 1908–1989**

by

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Dedicated to Dennis Paul Cook and Sophia Marie Cook.

**THE LIFE AND TEACHING OF DONALD S. REINHARDT: BRASS  
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**ABSTRACT**

Donald S. Reinhardt (1908–1989) was an instructor of brass students for a span of over fifty years. According to *The Reinhardt Foundation*, he taught approximately 5000 students. His theories about embouchure and use of air, coupled with his ability to analyze brass players' individual dental characteristics, led him to develop paradigms of brass playing and a corresponding approach to teaching brass students. Most important among the corpus of his work was the development of nine embouchure categories, or types, into which he believed brass performers could be assigned and for which he developed specific pedagogical approaches. The various embouchure types, according to Reinhardt, are a result of differing physical characteristics among performers.

Many students, amateurs and professionals alike, attest to having benefited enormously from Reinhardt having analyzed their embouchures, placing them into one of his distinct categories, and then giving them specific guidelines pertaining to the physical act of playing their instrument. Many of Reinhardt's students have had careers as professional performers, particularly in the jazz and commercial idioms.

Reinhardt documented his work in the 1942 publications *Pivot System for Trumpet* and *Pivot System for Trombone*, in which he articulated his theories regarding

embouchure classifications and provided a description of a motion he termed the "pivot." He published a much more detailed *Encyclopedia of the Pivot System* in 1964 in order to expand upon his theories and describe them in detail. In addition to these and other publications, he also produced unpublished materials in the form of personalized instructions and exercises.

Reinhardt's theories are considered foundational by many former students as well as some second and third generation students. In some cases, however, they have been misunderstood by those who have only read or heard about them. This biographical study of Reinhardt's life and work addresses his methods, his students, and his influence on brass instruction and performance.

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## CHAPTER ONE

### INTRODUCTION

The career of Donald S. Reinhardt is noteworthy for two reasons: (1) he developed a unique system of categorizing brass players' embouchures based on physical characteristics; (2) he taught many students who were successful performers, particularly in the jazz and commercial idioms. Reinhardt's teaching career spans from the 1930's through the mid-1980's. Reinhardt sought an approach that "analyzes and diagnoses the physical equipment of the player and then presents a specific, concrete set of rules and procedures."<sup>1</sup> This "[analysis of] physical equipment" was typically carried out by Reinhardt on the student's first lesson and was referred to as the "Orientation and Analysis." Reinhardt utilized this method of instruction with approximately five thousand students, according to *The Reinhardt Foundation*.<sup>2</sup> Among those who studied with Reinhardt were classical musicians such as Henry Charles Smith, Brian Bowman, and Frank Crisafulli, and noteworthy jazz soloists such as trombonists Kai Winding and Bill Harris. He instructed many professionals who populated the big bands of Harry James, Woody Herman, Stan Kenton, Maynard Ferguson, the Airmen of Note, and others.

#### *Statement of the Issue*

Brass instruction in typical music education scenarios (e.g., beginning band, junior high school band), and beginning and intermediate studies (e.g., Rubank's), has

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<sup>1</sup> Donald S. Reinhardt, *Encyclopedia of the Pivot System* (New York: Charles Colin, 1964), 2.

<sup>2</sup> The Reinhardt Foundation Website, available from <http://www.reinhardfoundation.org>; accessed 12 January 2009.

not benefitted from the unique legacy of Donald S. Reinhardt due to a lack of comprehensive documentation regarding his pedagogy. Typical school instruction, including teacher training and beginning/intermediate instruction books, should reflect best practices of all available sources of instructional techniques, past and present. The scholarly literature indicates that traditional brass instruction has relied heavily on what may be call “end-product” teaching. This end-product teaching method presumes that by working toward desired musical sounds, the embouchure naturally learns to function properly. Within the context of music education, practical reasons for why band directors may rely heavily on end-product teaching include pressures to prepare concert material, pressures to maximize strengths of ensembles for contests, and the option of having low performing brass students simply switch instruments.

Reinhardt’s methodology may be considered the antithesis to end-product teaching, in that it sought to explain and codify mechanical processes of functional embouchures, based on the anatomy of the individual performer. Reinhardt focused his methodology on the student’s individual anatomy and its relation to mouthpiece placement and embouchure function.

The significance of tooth, jaw, and lip shape as they relate to a brass player's embouchure has been referenced in various ways. It has been acknowledged since the earliest publications for brass instruction, as exhibited by a statement from Johann Altenburg in 1795:

For [endurance], strong lips are particularly needed. It is true that they can be [developed] through frequent practice, at least to a certain degree. However, a

great deal depends on the structure of the mouth.<sup>3</sup>

Tooth and jaw shape has also been considered to make specific recommendations regarding instrument choice. For example, the text *Teaching Brass: A Resource Manual*, written by Wayne Bailey and others, recommends: "Students with a large overbite, an underbite, or an unusual tooth front formation should be discouraged from playing the trumpet."<sup>4</sup> Yet another variation on the significance of tooth and jaw shape has been the effort to define a single, ideal dental arrangement conducive to brass playing. This was the contribution of Eddie and Mattie Shiner of Duquesne University in Pittsburgh.

Richard Linn, a former student of Mattie Shiner explained:

What they [presented] was an ideal...you know, like...it would be great if everyone had this [one particular] structure. And then everything would work easily...for everybody.<sup>5</sup>

While these examples may differ in their presumptions and recommendations, they agree that tooth and jaw shape are significant factors that brass players and teachers should consider.

A sampling of method books, old and new, shows a lack of both consensus and thoughtful, detailed discussion regarding mouthpiece placement upon the lips and its relation to embouchure function. Some authors acknowledge that individual anatomy is important, but provide no evidence as to how or why. Others simply state a "one size fits all" embouchure position. These dogmatic positions often contradict each other among

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<sup>3</sup> Johann Ernst Altenburg, *Trumpeters' and Kettledrummers' Art (1795)*, English translation by Ed Tarr. (Nashville: The Brass Press, 1974), 95.

<sup>4</sup> Wayne Bailey et al., *Teaching Brass: A Resource Manual*. (New York: McGraw-Hill, Inc., 1992), 22.

<sup>5</sup> Linn, Richard. Email correspondence. 30 January, 2009.

the standard methods. For example, Arban's seminal method stated that the mouthpiece should be placed one-third on the upper/ two-thirds on the lower lip.<sup>6</sup> St. Jacome stated the opposite in his method.<sup>7</sup> Schlossberg agrees with Arban<sup>8</sup>; Claude Gordon with Saint-Jacome<sup>9</sup>. Herbert L. Clarke believed that a low placement would yield a clear high register and a low placement would yield a better low register; and therefore a middle placement was best.<sup>10</sup> In his *The Art of Brass Playing*, Farkas states that mouthpiece placement should be determined by the type of brass instrument: i.e., trumpet players should place the mouthpiece low, french horn players should place it high, and trombone players show no definite trend one way or the other.<sup>11</sup> Farkas offers no explanation as to why the tubing beyond the mouthpiece should affect embouchure in such a way. In other words, he does not address why the basics of embouchure are supposedly different from brass instrument to brass instrument. In his edition of the Arban book adapted for trombone, Charles Randall restated Arban's advice for a low mouthpiece placement, but states "no absolute rule for the position of the mouthpiece exists, as everything depends upon the formation of the mouth and the regularity of the teeth."<sup>12</sup>

Many method books used in beginning band ensembles contain material for

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<sup>6</sup> Arban, J.B. *Complete Conservatory Method for Trumpet*. (New York: Carl Fischer, 1982).

<sup>7</sup> Gordon, Claude. *Brass Playing is No Harder Than Deep Breathing*. (New York: Carl Fischer, 1987).

<sup>8</sup> Schlossberg, Max. *Daily Drills and Technical Studies*. (New York: J.F. Hill & Co., 1937)

<sup>9</sup> Gordon, 1987.

<sup>10</sup> Clarke, Herbert L. *Setting Up Drills*. (New York: Carl Fischer, 1935).

<sup>11</sup> Philip Farkas, *The Art of Brass Playing: A Treatise on the Formation and Use of the Brass Player's Embouchure*, (Atlanta, Georgia: Wind Music/TAP Publications, 1962).

<sup>12</sup> Randall and Mantia, ed. *Arban's Famous Method for Trombone*. (New York: Carl Fischer, 1936), 11.

students to develop their embouchures under the guidance of a teacher. For example, the instructions in the trumpet book for *Essential Elements 2000* include: “Center the mouthpiece on your lips. Your teacher may suggest a slightly different mouthpiece placement.”<sup>13</sup> The *Essential Elements 2000* edition for horn recommends 2/3rds mouthpiece on the upper lip, but also contains the caveat: “Your teacher may suggest a slightly different mouthpiece placement.”<sup>14</sup> The Rubank instruction books are vague with respect to the function of brass embouchure, but Rubank’s cornet method contains an interesting statement that briefly acknowledges the importance of teacher guidance to discover the proper “type” of embouchure:

[S]pecial attention must be placed on the proper adjustment of the embouchure. Not all players are able to attain the same type of embouchure, but the one that produces the best and easiest results must be discovered by both the teacher and pupil.<sup>15</sup>

These items of dogmatic, vague or contradictory advice may lead to confusion among some students, and may leave instructors confused as far as guiding student development. With this state of instructional material, school band programs may produce some students who do not develop their own best embouchure according to their anatomy. Researchers have extensively studied pedagogues who did not prioritize discussion of the mechanical processes of embouchure, and instead focused mainly on the desired musical result. Examples are studies by Champouillon (1998), which

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<sup>13</sup> Lautzenheiser, et al., *Essential Elements 2000* (for trumpet). (Milwaukee: Hal Leonard, 1999), 2.

<sup>14</sup> Lautzenheiser, et al., *Essential Elements 2000* (for f horn). (Milwaukee: Hal Leonard, 1999), 2.

<sup>15</sup> Skornicka, J.E., *Rubank Elementary Method for Cornet or Trumpet*. (Milwaukee: Hal Leonard, 1937), 4.

documents the teaching of trumpeter Gilbert Johnson; Woolworth (1993), which documents the teaching of trumpeter Adolph Herseth; and Irvine (2001), which documents the teaching of tubist Arnold Jacobs. This approach was stated succinctly by one interviewee's summary of the pedagogical approach of Gilbert Johnson: "His focus was on air and style, everything else would fall into place."<sup>16</sup> Furthermore, professionals have occasional embouchure problems as well. For instance, in a 2004 study, researcher Darin Achilles documented the embouchure problems of former Chicago Symphony trombonist Frank Crisafulli, as well as the fact that Crisafulli sought instruction from Donald Reinhardt.<sup>17</sup> Herbert L. Clarke documented his embouchure problems and frustrations related to the improper placement of his mouthpiece upon the lips and the ensuing dysfunctional embouchure in his book *How I Became a Cornetist*.<sup>18</sup> Even veteran brass players and teachers may have difficulty correcting a dysfunctional embouchure. A review of literature showed that there is significant documentation of other (non-Reinhardt) brass teaching techniques that purposefully avoid technical discussion of embouchure. (Champouillon 1998, Woolworth 1993, Irvine 2001, Loubriel 2005, Kutz 2003, Kassler 2004, Rathke 1993) Much modern brass teaching as represented by the scholarly literature focuses on a musical result first, which then prompts the student's body to naturally find a way to produce the desired sounds. Renowned brass pedagogue,

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<sup>16</sup> David Charles Champouillon, "Gilbert Johnson, Artist and Teacher: The Philadelphia Years" (D.M.A. diss., University of Northern Colorado, 1998) 2.

<sup>17</sup> Achilles, Darin Lyn. "Frank Crisafulli (1916–1998): A biographical sketch and a profile of his pedagogical approaches as related by former trombone students." D.M.A. diss., The University of North Carolina at Greensboro, 2004.

<sup>18</sup> Clarke, Herbert L., *How I Became a Cornetist*. (J.L. Huber, 1934).

Arnold Jacobs, stated that “he could not teach embouchure. Instead he taught to play music that consequently taught embouchure.”<sup>19</sup> The proliferation of end-product teaching methods is a testament to its effectiveness. The brass playing profession, however, would also benefit from a clear documentation of the mechanical processes of brass playing to be used as one of many teaching techniques.

Considering the gamut of recommendations related to guiding student embouchure development—the vague comments of Altenburg, the practical (albeit arguable) advice of Bailey, contradictory and/or vague advice from standard instructional methods, the single "ideal" structure of the Shiners, and the notion of prioritizing desired sounds over embouchure manipulation—Donald Reinhardt's work is unique. Reinhardt appears to have produced the only theory that attempts to define all of the possible physical "types" of embouchure, based on anatomy, and then describe in detail their ideal mechanical operation. Although Reinhardt's analysis holds significant potential to inform teachers of beginning and intermediate students, the absence of a comprehensive account of Reinhardt's pedagogical approach may explain why the music education community has not generally benefited from his work.

### *Rationale*

A comprehensive historical documentation of Reinhardt's career can serve as an important case study of a brass instructor who managed his students' development by prioritizing mechanical function over musical result. A further benefit of studying

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<sup>19</sup> Loubriel, Luis Edgardo. “The Pedagogical Approach of Arnold Jacobs as Applied to Trumpet Pedagogy.” D.M.A. diss., University of Illinois at Urbana-Champaign, 2005, 31.

Reinhardt's theoretical approach to embouchure "type" may help to explain contradictory recommendations for mouthpiece placement in standard method books, (e.g., Arban and Clarke). Such documentation can then help to inform the teaching strategies of brass instructors in typical music education scenarios. An understanding of how Reinhardt dealt with the functionality of embouchure can help music teachers as they guide student development.

Although Reinhardt documented the basics of his method in two publications, there is a significant portion of his work that has never been published, and is, therefore, unknown to those who did not study with him. Furthermore, apart from first generation students who have since utilized his theories in their own teaching, the music education community is, in general, unaware of Reinhardt's methodology and how to implement it into their own instruction. More specifically, with this study I will show that Reinhardt's work has been misunderstood and/or ignored by a large part of the brass instruction community and music educators.

Reinhardt's work has been addressed in two dissertations. These works, while achieving their respective stated purposes, are lacking in two areas: 1) By not consulting the large amounts of archival information, they fail to provide a comprehensive description of Reinhardt's pedagogy and its implementation; and 2) they have not made any attempt to draw any conclusions which may be of practical benefit for music educators. The current study will fill two significant gaps in the literature on Donald S. Reinhardt. It will provide the most comprehensive record of how Reinhardt, as an instructor, implemented his pedagogy, and it will consider all available information to

make specific, practical recommendations for music educators.

Turnbull's 2001 dissertation, *An Analysis, Clarification, and Reevaluation of Donald S. Reinhardt's Pivot System for Brass Players*, is valuable in that it provides ample photographs of all of Reinhardt's embouchure types. One of the stated purposes is to provide clarity through photography, whereas diagrams of the embouchure types in Reinhardt's published materials may have been too small or generally insufficiently clear. The study also makes its own attempt, by examining photographs, to explain the role of malocclusion with regard to embouchure function. Curiously, Reinhardt's own description of the role of malocclusion is absent from the study. The study also does not contain any examples of how Reinhardt taught his theories, documentation of student responses or experiences, acknowledgement of Reinhardt's prominent students, or recommendations as to how current and future educators may use the information.

King's 2004 study, *An Analysis and Comparison of Brass Methods by James Stamp, Donald Reinhardt, Carmine Caruso, and Claude Gordon*, surpasses Turnbull's study in that it provides some basic historical information regarding Reinhardt and some very basic comments regarding students' experiences with the pedagogy. But this information is not at all intended to be comprehensive. The pedagogical descriptions are general in nature, and are almost entirely cited from Reinhardt's published materials. The significant amount of Reinhardt's unpublished material is not consulted, save for the presentation of three items in the document's Appendix. Furthermore, there is no significant discussion of how Reinhardt implemented his pedagogy, how his teaching evolved over his career, his advice and opinions regarding equipment and tonal

preferences, or descriptions of his students and their careers. There is also no attempt to present Reinhardt's concepts in a manner that may benefit the field of brass wind music education in a practical manner.

A thorough account of exactly how Reinhardt taught his theories, gleaned from primary sources (Reinhardt's students), will serve to clarify Reinhardt's actual teaching process, including issues that arose from the process. This description of how, and to whom, the pedagogy was implemented will also be used to make recommendations to music educators.

#### Value of the Study

The study stands to benefit the field of music education. Music educators who teach brass instruments on any level will benefit by expanding their knowledge base regarding brass instruction. Instructors tend to consult the best practices of successful, reputable teachers in order to construct a broad palette from which to teach. In the case of Donald Reinhardt, heretofore-published materials do not adequately convey the efficacy of his ideas and legacy, prompting the need for a comprehensive account of his pedagogy. Furthermore, a broad, contextualized picture of his life and pedagogy will present an even more vivid portrayal of any mechanical recommendations.

Current and future brass players stand to benefit from this study for three reasons. First, as players seek ongoing instruction from various sources, this biographical study of the life and pedagogy of Donald Reinhardt will compensate for the limited published account of his highly respected pedagogical approach. Second, a rich context will benefit current and future brass players still further by presenting the experiences, ideas, and

career choices of many of Reinhardt's students. Third, this thick description will convey the more abstract qualities of Reinhardt's teaching, such as his attitude toward performing, practicing, and toward music in general. These ideas would likely have been internalized by his students, and hold the potential to influence current and future brass players, if properly presented.

The study will further knowledge regarding 20<sup>th</sup>-century brass playing, especially regarding jazz/commercial music, due to Reinhardt's far-reaching influence in these areas. The author will show that Reinhardt was a major influence on the brass sections of the most visible "big bands" during and after the height of their popularity. The degree to which his students populated such bands logically supports the notion that his methodology and personal preferences affected the whole of the genre. To some extent, a study of big band jazz is a study of the results of Reinhardt's labors.

The study will benefit scholarly knowledge in general, because although the historical significance of Reinhardt and his methodology has been addressed in the scholarly literature, there is currently no significant, comprehensive source that documents his biography and methodology.

#### *Purpose*

The purpose of this study was to document the life and brass pedagogy of Donald S. Reinhardt and describe the manner in which he taught his theories to students. Specifically, the author sought to amplify and clarify aspects of Reinhardt's pedagogy presented in his publications, and to reveal concepts and materials that were never published. Research revealed that the breadth and detail of Reinhardt's work is not

adequately conveyed by any heretofore-published materials. This problem is twofold: Reinhardt's own published works constitute an incomplete representation of his pedagogy, and the degree to which the scholarly literature has touched upon Reinhardt is also incomplete in its scope, failing to provide a thorough presentation of Reinhardt's pedagogy and its impact on the brass playing community. This lack of a complete, accurate historical record of Reinhardt's work has caused the music education community to not fully benefit from Reinhardt's unique understanding of the mechanical processes of the brass player's embouchure. The fact that one of Reinhardt's essential concepts, the "pivot," has been widely misunderstood exacerbates the problem.

#### Research Questions

The following research questions were guides for this study:

1. What are the significant events in the life and career of Donald S. Reinhardt?
2. How have Donald S. Reinhardt's theories related to embouchure types affected his students' playing?
3. What additional aspects of Reinhardt's pedagogy do his students report as affecting their playing?
4. What pedagogical strategies did Donald S. Reinhardt employ beyond those that have been published?
5. What can be known of Reinhardt's process of teaching his theories to students? What issues arose from the process? Were these issues overcome? If so, how?
6. Are there concrete recommendations for the field of music education that can be derived from the answers to questions 1-5?

#### Methodology

A variety of methodological approaches were employed to answer the research questions, including qualitative interview techniques and archival source material

analysis. Six former students of Donald S. Reinhardt were interviewed by the researcher and published and unpublished materials were referenced. The process of locating interview subjects began with a clear standard regarding criteria: that each interviewee would have taken at least five lessons with Donald Reinhardt over the course of a least a year, for which he was remunerated. "Remuneration" was deemed a necessary criterion because it implies a formal teacher/student relationship. This was meant to differentiate students of Reinhardt in a formal sense from any number of musicians who may have met Reinhardt and received advice in a less formal manner. Beyond the stated criteria, effort was made to interview students of varying ability levels during their study with Reinhardt. Some of the interviewees had been working professionals during their study while others were students in college or high school. Students of varying ability levels were included to provide the broadest possible portrayal of Reinhardt's pedagogy. David Sheetz of Keene, NH was chosen as the first interviewee because he was already known to the researcher, and was known to meet the said criteria. Mr. Sheetz studied with Donald Reinhardt for approximately forty years. During that time, he was an active performer, including being a member of the Army Field Band, the Glenn Miller Orchestra, and performed on Broadway. It was then with Mr. Sheetz' help that the other five former students were located. They were Richard Willey of North Carolina (performed with Maynard Ferguson's band and others), Howard Lay of Kansas City, Missouri (performed with the Airmen of Note, among others), Brenda Bass of Northfield, New Jersey (performed extensively as a freelance musician, including many popular music acts), Michael Bernard of Mount Holly, New Jersey (studied with Donald

Reinhardt while a high school student in the Philadelphia area in the early 1970's), and Nicholas Fantazzi of Sewell, New Jersey (studied with Donald Reinhardt while a college student in Philadelphia in the 1970's).

During April of 2010, the researcher spent one week studying documents related to Donald S. Reinhardt at the Streitweiser Museum in Kremsmunster, Austria. The majority of these items had been Reinhardt's personal belongings, manuscripts, lecture notes, etc. After Reinhardt's death, they were acquired by long-time student and friend Dave Sheetz. (See Appendix item 120) Others items were donated to the collection by former students, such as copies the newsletter *PivoTalk*, of which Sheetz is editor. (See again Appendix item 120) Sheetz has made further effort to acquire materials from Reinhardt's students for the purpose of inclusion in the Streitweiser collection. He has made requests for donations in the *PivoTalk* newsletter. One significant donated item is a recorded interview with Reinhardt and a written transcription by student Phil Horch (Appendix item 52). Horch had studied with Reinhardt in the 1960's. In the interview, he questions Reinhardt at length about the details of his own designated embouchure type, which Reinhardt called "IIIA," as well as brass playing in general.

The Streitweiser collection contains over four hundred items, most of which have been catalogued by musicologist Ralph Dudgeon, who was the Managing Director of the Streitweiser Museum at the time of the acquisition of the Reinhardt items. Dudgeon later penned an article for International Trumpet Guild that made reference to many of the museum's holdings. This project also utilized numerous other archival documents that were donated by former Reinhardt students directly to the researcher specifically for

inclusion in the current study. Examples are many pages of detailed lesson notes from student Michael Bernard, and unpublished original Reinhardt documents donated by students Robert Schiavinato, Dave Sheetz and Rich Willey. These documents were deemed to hold a high standard of both internal and external validity.

External validity of the archives presented is supported by the following: All archives presented within were either acquired from the Reinhardt Collection at the Streitweiser Museum, or directly from Reinhardt's former students. Of those Appendix items cited as having come from the Streitweiser Museum, external validity is supported by the aforementioned known sources of the museum's collection. Examples of items donated directly to the researcher include Appendix items cited from the personal collections of former Reinhardt students, such as Dave Sheetz, Michael Bernard and Robert Schiavanato. All such students meet the aforementioned criteria established for being considered a Reinhardt "student."

Internal validity of archival documents is supported by the notion that all of the concepts apparent in the archival documents presented herein, coupled with those of Reinhardt's published works, as well as student interview data, present a clear, consistent, systematized approach to the teaching of brass playing. Reinhardt's long career was based on specialized concepts and terms (such as *pivot*, *embouchure type*, *mouthcorner breathing*, etc.). Nowhere in the archives presented does Reinhardt contradict the system he developed. It must be noted, however, that as one studies the many sources of information on Reinhardt's pedagogy, the *evolution* of concepts and terms is apparent. The most noteworthy example is the evolving definition of the term "pivot." Reinhardt's

newer definitions of this term, as well as others, do not contradict previous definitions. They are revisions or expansions for the sake of clarity. Given the limited, reliable sources of archival documents, little or no problems with internal or external validity were expected. None were encountered.

### *Delimitations*

This dissertation includes a biographical sketch of Donald S. Reinhardt and a description of his pedagogical approach. The details of his biography are addressed, but not exhaustively. They are only discussed as they related to the development and implementation of his teaching methods.

### *Summary*

The methodology of Donald S. Reinhardt is unique in its consideration of anatomical features as they relate to the function of embouchure. While other pedagogues and authors have commented upon the relationship of anatomy to embouchure function, Reinhardt's work is relatively unique in that it attempts to define all possible types of embouchure. Reinhardt's career is also noteworthy due to his volume of students, as well as their success and visibility in jazz and commercial music. A thorough, historical study of Reinhardt's work is appropriate due to the fact that much of his pedagogy was never published. Instead, much of his work currently only resides in the memories of former students and in unpublished archival material. Furthermore, while the scholarly literature has touched upon Reinhardt's work, there is to date no significant, comprehensive source that documents his pedagogy. There has been no attempt in the literature to extract concepts for use in typical music education settings.

The researcher consulted published and unpublished sources, conducted thorough archival research, and conducted live interviews with six of Reinhardt's former students. The information found was used to present an historical account of Reinhardt's work and to construct patterns of pedagogical concepts that were never published in Reinhardt's works, or in the scholarly literature.

## CHAPTER TWO

### REVIEW OF LITERATURE

A review of dissertations dealing with brass pedagogues reveals that there has been no study solely devoted to the teaching of Donald S. Reinhardt and a comprehensive discussion of the development and implementation of his pedagogy. Such studies do exist devoted to Edward Kleinhammer (Kassler 2004), Fred Elias (Pugh 2003), Brian Bowman (Huff 1994), Ernest Williams (Winking 1993), R. Bernard Fitzgerald (Rathke 1993), William Vacchiano (Shook 2006), Frank Crisafulli (Achilles 2004), Claude Gordon (Gallo 2007), Robert Nagel (Dougherty 2001), Gilbert Johnson (Champouillon 1998), Adolph Herseth (Woolworth 1993), and Earl Irons (Barrow 1982). The pedagogy of Donald S. Reinhardt is unique in its attention to the physical characteristics of individual performers. There have been, however, numerous approaches to the teaching and learning of brass instruments. A discussion of dissertations dealing with the pedagogy of noteworthy instructors displays a variety of pedagogical approaches and provides a context for the work of Donald Reinhardt.

A total of nineteen doctoral dissertations were located that related to the unique contributions of a particular instructor. The dissertations devoted to Frank Crisafulli (Achilles 2004) and Brian Bowman (Huff 1994) briefly mention that both of these distinguished pedagogues sought Reinhardt's advice on at least one occasion. Two dissertations contain discussions of Donald Reinhardt's work specifically (Turnbull 2001, King 2004), and one indirectly (Wilken 2000). Turnbull's work is based on the premise that Reinhardt's work is deserving of more attention from the brass community, but is in

need of "clarification" to make it accessible. King's study is a discussion and comparison of the methods of four prominent twentieth century pedagogues, one of whom is Donald Reinhardt. Wilken's dissertation is a discussion of three embouchure types as described by trombonist and instructor Doug Elliot, but Elliot's "types" are admittedly a derivation and simplification of Reinhardt's work. In addition to these dissertations, two articles were located that addressed Reinhardt's work: "An Interview with Dr. Donald S. Reinhardt," by Thomas Everett, which first appeared in *The Brass World* in 1974, and "Credit Where Credit is Due: The Life and Brass Teaching of Dr. Donald S. Reinhardt," by Ralph Dudgeon, which appeared in the *International Trumpet Guild Journal* in 2000.

#### *Dissertations Related to Donald Reinhardt*

In his 2001 dissertation, *An Analysis, Clarification, and Revaluation of Donald Reinhardt's Pivot System for Brass Players*, David Turnbull described what he believed to be two major problems with Reinhardt's published research:

The first problem arises with his attempt to describe a phenomenon that takes place at a brass player's embouchure - specifically, the embouchure mechanics involved in ascending and descending on a brass instrument. He coined the term "pivot", which led to many misconceptions and misunderstandings, and frequently resulted in a dismissal of Reinhardt's "system" and a general disregard for his research - including his valuable embouchure classifications.<sup>20</sup>

Turnbull suggests that perhaps the term "track" should replace "pivot."<sup>21</sup>

According to Turnbull, the other major problem with Reinhardt's published

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<sup>20</sup> David Ray Turnbull, "An Analysis, Clarification, and Revaluation of Donald Reinhardt's Pivot System for Brass Players" (D.M.A. diss., Arizona State University, 2001), iii.

<sup>21</sup> "Track" is meant to describe the space contained by the upper and lower central incisors, upon which the lips and mouthpiece move in a vertical fashion.

methods was the quality of the diagrams of embouchure types. Turnbull concluded that diagrams are necessary for the reader's comprehension of the basic points, but that the existing diagrams in Reinhardt's books are poor and insufficient. Turnbull's contribution to the understanding of Reinhardt's work was a series of numerous photographs intended to better portray Reinhardt's physical embouchure types. He presented photographs of brass players of each of the embouchure types. Each subject was photographed in three ways: while playing, while forming an embouchure with an embouchure visualizer (cut away rim), and with lip retractors clearly showing the bite. Turnbull also attempted to clarify why some players "track" upward to ascend, while others "track" downward, and why some players "track" in diagonal fashion rather than strictly vertically.

While Turnbull's study may provide clarity to the understanding of Reinhardt's embouchure types through extensive photographs, it does not present any qualitative data regarding the process by which Reinhardt taught students, student experiences or interpretations of Reinhardt's teaching, or any significant biographical information on Reinhardt or the development of his career as a teacher, author and mouthpiece manufacturer. Finer points of his teaching, such as equipment recommendations, his opinions of other teaching methods, his manner of starting beginning players and his special ability to help some students acquire the extreme high range of their instrument are not discussed, nor is there any attempt to draw conclusions from the study which may benefit current and future teachers. Curiously, Turnbull's discussions of "malocclusion" do not include the available archival information from Reinhardt himself. The current study will provide this qualitative information. It will provide a broader, more complete

documentation of not only the technical aspects of Reinhardt's theories, but also the development and implementation of such theories, as well as documentation of student experiences. It will also derive practical advice for music educators from the data.

In his 2004 dissertation, *An Analysis and Comparison of the Brass Methods by James Stamp, Donald Reinhardt, Carmine Caruso, and Claude Gordon*, Daniel King described Stamp, Reinhardt, Caruso, and Gordon as "four of the most respected and successful brass pedagogues of the twentieth century." He discussed the unique properties and overall impact of each pedagogue's approach:

The names James Stamp, Donald Reinhardt, Carmine Caruso, and Claude Gordon have become synonymous with specific teaching methodologies and concepts which have had a profound influence on the current, and future generations of brass players and teachers.<sup>22</sup>

King addressed areas of agreement and disagreement between the four methods. Regarding Reinhardt, he stated: "Reinhardt's 'Pivot System' stands alone in addressing individual differences based on the physical anatomy of the student."<sup>23</sup> King addressed the fact that all four pedagogues were contemporaries, their combined lives spanning the years 1904 to 1996. He pointed out that Reinhardt and Gordon penned their own methods, while Stamp and Caruso did not.

Discussing James Stamp, King traced his career, beginning with the Mayo Clinic Band in Rochester, Minnesota, and then becoming a fourth trumpet player for the Minneapolis Symphony Orchestra. Stamp eventually became first trumpet of this

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<sup>22</sup> Daniel King, "An Analysis and Comparison of the Brass Methods by James Stamp, Donald Reinhardt, Carmine Caruso, and Claude Gordon" (D.M.A. diss., The Ohio State University, 2004), 2.

<sup>23</sup> King 2004, 3.

orchestra, and remained in that position for seventeen seasons. Throughout his performing career, Stamp remained a student of Max Schlossberg. In 1944, Stamp moved to California and continued a performance career, now in Hollywood studios. This type of work continued to be available only until the 1950's. This sudden lack of performance opportunity, and a heart attack he suffered in 1954, prompted him to turn his attention to teaching. Stamp quickly gained a reputation as a "chop doctor" for professionals. It was, in fact, mainly professionals who studied with him. Stamp's most fundamental pedagogical concept was buzzing the mouthpiece. He taught students to buzz various scales and exercises, keeping the lips as loose as possible while producing the correct pitches. Often the buzzing was done with piano accompaniment, which reinforced ear-training concepts as well.

Regarding Donald Reinhardt, King pointed out the thousands of students he taught of various ability levels. His students represented various musical genres. King stated that many considered Reinhardt "the foremost authority on brass embouchures,"<sup>24</sup> and noted, "even well-known professionals experiencing routine or catastrophic playing problems journeyed to Reinhardt's studio to seek assistance and advice."<sup>25</sup> King also noted that the highly analytical and complex nature of Reinhardt's theoretical concepts may have made his method "one of the most controversial and misunderstood teaching philosophies in the history of brass pedagogy."<sup>26</sup>

King's portrayal of both key elements of Reinhardt's biography and some basic

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<sup>24</sup> Ibid., 37.

<sup>25</sup> Ibid.

<sup>26</sup> Ibid.

foundations of his pedagogy, named “Pivot System,” is considerable. He discussed Reinhardt’s early frustrations attempting to learn a brass instrument, which began as unsuccessful attempts to play the trumpet and French horn, and the instructor who recommended the trombone instead, due to his crooked front teeth. King discussed Reinhardt’s early success with the trombone and his interest in music theory, as well as his early performance career at the Fox Theatre in Philadelphia and other venues. Reinhardt’s education was discussed, including his degrees from Curtis, Combs College, and the honorary doctorate he received from Combs in 1960. King paraphrased selected key concepts from Reinhardt’s publications of 1942 and 1964, *Pivot System for Trumpet*, and *The Encyclopedia of the Pivot System: A Scientific Text*, respectively. Among those concepts and diagrams are Reinhardt’s concepts of upstream and downstream embouchures, his initial presentation of four basic embouchure types, and his later presentation of five embouchure subtypes.

Regarding the New York pedagogue Carmine Caruso, King stated he was “nothing short of a savior”<sup>27</sup> for hundreds of brass players of all ability levels from the 1930’s through the 1980’s. King discussed Caruso’s musical childhood, his obvious musical aptitude, playing piano, violin, and eventually becoming a professional saxophone player. By 1941, however, he gave up professional performing and taught woodwinds and violin as a full time profession. King recounted the story of one of Caruso’s saxophone students who recommended him as a brass teacher. Within a year, Caruso had forty brass students and his reputation as a brass instructor was growing.

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<sup>27</sup> Ibid., 51.

King described Caruso's pedagogy as one that mostly focused on physical conditioning of muscles. Caruso's exercises were to be played in strict time with a tapping foot so that the body could naturally learn to perform the action in the most efficient manner. Much unlike Reinhardt's approach, Caruso downplayed the notion of even trying to understand physical function, fearing it would lead to "paralysis through analysis."<sup>28</sup> Caruso constantly stressed that it was impossible to consciously control all of the muscles involved in playing an instrument, so the musician is better served concentrating on conditioning muscles in strict tempo over time.

King's description of the life and pedagogy of Claude Gordon is mentioned in the current study only in passing, because much of the information parallels that already discussed in the work of Gallo (2007).

King's study provides sufficient information regarding the unique aspects of Reinhardt's teaching to successfully juxtapose it against Gordon, Stamp and Caruso. However, it does not present exhaustive information regarding unpublished aspects of the pedagogy or student experiences. By utilizing extensive student interviews and exhausting all known available archival resources, the current study will provide the most complete documentation to date of Reinhardt's pedagogy, the experiences of his students and specific examples of how this body of knowledge may benefit the music education community.

In his 2000 dissertation, *The correlation between Doug Elliott's embouchure types and playing and selected physical characteristics among trombonists*, David Wilken

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<sup>28</sup> Ibid., 53.

focused on the theories of embouchure by Doug Elliot, a long time student of Donald Reinhardt. Elliot's theory of three basic embouchure types is a simplification of Reinhardt's four embouchure types and five subtypes. The purpose of Wilken's study was to test the validity of the three basic embouchure types as defined by trombonist and instructor Doug Elliot, and to determine if certain physical characteristics cause the player to fall into one of the three defined types. The defining characteristic of embouchure type, according to Elliot, is the placement of the mouthpiece. Elliot's types are: Very High Placement Type, Medium High Placement Type, or Very Low Placement Type. Elliot's theory also contends that this vertical placement of the mouthpiece causes a shift in embouchure or horn angle as the player ascends and descends.

Thirty-four trombonists of various skill levels and ages served as subjects. The study made use of photographs of certain facial characteristics, as well as photographs of the players producing various pitches on a transparent mouthpiece. Wilken concluded that Elliot's embouchure types are valid, that airstream direction is determined by mouthpiece placement, and that two of the physical characteristics tested will determine an individual's optimal mouthpiece placement: the amount the upper lip protrudes over the lower lip (the more protrusion of upper lip, the more likely one is to place the mouthpiece high), and having a history of orthodontic work (a player with a history of orthodontic work is more likely to place the mouthpiece low).

#### *Journal Articles Related to Donald Reinhardt*

Ralph Dudgeon's 2000 article, "Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt," published in *International Trumpet Guild Journal*, is

principally biographical, with little emphasis on pedagogical technique. He discussed events in Reinhardt's life, and included quotes and anecdotes from those who knew him. Dudgeon referred to a future, broader acceptance of the Reinhardt's work by stating: "Perhaps Reinhardt's contributions will be more fully recognized as his many students apply the best aspects of his teaching methodology with their students[.]"<sup>29</sup>

Dudgeon's references to events in Reinhardt's life included: his introduction to music (attending performances of the Allentown Band); his early frustrations with the his first instruments (horn and trumpet), which his first instructors attributed to the shape of his teeth; his early performance career in the 1930's; his experience with "18 so-called teachers" with whom he was immensely disappointed (two of whom he encountered as a student at the Curtis School of Music); and his early teaching experiences, including his instruction of the Harry James brass section in the late 1930's and James' encouragement for him to pursue a private studio for instruction in New York. Dudgeon also discussed some of the circumstances surrounding Reinhardt's publications, including *Pivot System for Trumpet: A Complete Manual with Studies* (1942), which "received an enthusiast review from Herbert L. Clark and Charles Colin."<sup>30</sup> Circumstances surrounding the writing and publication of *Encyclopedia of the Pivot System* (1964) are presented via personal letters Reinhardt had written his friend Don Eberly. Eberly's letters also provided information regarding Reinhardt's mouthpiece franchise with partner James McCloskey.

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<sup>29</sup> Ralph Dudgeon, "Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt," *International Trumpet Guild Journal* (June 2000): 26–39, 38.

<sup>30</sup> *Ibid.*, 30.

Dudgeon's discussion of the growth of Reinhardt's studio during the early 1970's is of special significance. Increased interest in "pivot system" stemmed partly from endorsements from both Maynard Ferguson and his lead trumpeter, Lin Biviano. A well-received clinic presentation by Reinhardt at the Berklee College of Music was also influential. Many Berklee students began regular study with Reinhardt at his Philadelphia studio, as did many players who had studied with Carmine Caruso in New York. Dudgeon briefly discussed Reinhardt's death, stating that years of cigar smoking and playing unplated brass mouthpieces most likely led to the cancer that took his life on May 26, 1989.

Thomas Everett's article, "An Interview with Dr. Donald S. Reinhardt," was published in *The Brass World* in 1974. Everett began his article with an acknowledgement that he was skeptical of Reinhardt's teaching until his first lesson with him in 1972. He discussed how the first lesson would typically last between three and four hours and was referred to as the "orientation and analysis." During this first session, Reinhardt would determine what Everett refers to as the individual's "jaw type," as well as pinpoint mechanical faults and specific procedures for correction. The remainder of the article is a transcript of his interview with Reinhardt, which took place on April 4, 1972, at Reinhardt's Philadelphia studio.

Reinhardt's reasons for referring to his *Encyclopedia* as a "scientific" text are a notable aspect of the interview. Reinhardt expressed that his text, and his method, are "systematic and exact." This comment refers to Reinhardt's nine physical types of brass embouchures and the corresponding set of "concrete rules and procedures" for each type,

among other things. Also notable was Reinhardt's lament that his work became known, in its early phases, as "pivot system." He felt that centers of higher learning objected to the term and therefore did not give his work the recognition it might have deserved. He also perceived that he had always been in conflict with what he called "illogical tradition."

#### *Dissertations Related to Other Brass Pedagogues*

In a 1993 doctoral dissertation, *A biography of Adolph S. Herseth: His performance and pedagogical contributions*, author William Woolworth discussed Adolph Herseth, who performed as principal trumpet with the Chicago Symphony Orchestra for over forty years. The author stated that Herseth is "regarded as one of the foremost orchestral trumpet players in the world." Woolworth examined Herseth's life and work, including both his performance and pedagogical contributions. Data included archival sources and interviews with Mr. Herseth.

Woolworth included early musical influences present in Herseth's home as a child, such as his father's singing and alto saxophone playing. Herseth also stated that his father would occasionally bring home "operatic and symphonic records."<sup>31</sup> One such recording, Shostakovich's *First Symphony* performed by the Cleveland Orchestra with Louis Davidson playing first trumpet, was a memorable inspiration. Herseth discussed the "three big trumpet names" when he was a child: Saul Caston in Philadelphia, Harry Glanz in New York, and Georges Mager in Boston. Due to the many records of the

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<sup>31</sup> William Neal Woolworth, "A Biography of Adolph S. Herseth: His Performance and Pedagogical Contributions" (D.M.A. diss., Arizona State University, 1993), 16.

Boston Symphony in the Herseth home, he was mostly drawn to the playing of Mager. Later, it was not only Mager, but also another Boston Symphony trumpeter, Marcel LaFosse, who became influential instructors for Herseth. He made a general comment regarding a common thread to their teaching philosophy: they both “focused on the end product.”<sup>32</sup> Herseth stated that he internalized this as his philosophy as well. This relates to the current study because of the clearly iterated philosophical approach. In the case of Reinhardt, perfection of mechanics is the overarching goal. Woolworth’s portrayal of Herseth’s teaching, as well as that of Mager and LaFosse, is based on a different conceptual goal, the “end product.”

In his 1998 dissertation, *Gilbert Johnson, artist and teacher: The Philadelphia years*, David Champouillon examined the life and work of Gilbert Johnson, retired Principal Trumpet of the Philadelphia Orchestra. Johnson's tenure with the Philadelphia Orchestra (1958–1975) is a significant focus of the study. Johnson's education and musical training with Sigmund Hering and Samuel Krauss were discussed, as well as his teaching appointments at Temple University, the Curtis Institute, and the University of Miami. The author included a complete discography of Gilbert's solo performances and a transcription of Gilbert's own cadenza for Haydn's Concerto in E-flat major.

Champouillon also addressed Gilbert's influence on contemporary trumpet players, and his potential influence on future players. Champouillon discussed a unique and extended role the principal trumpet holds as pedagogue: “The first chair trumpet in

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<sup>32</sup> Ibid., 24.

many orchestras is the unofficial leader of the brass section.”<sup>33</sup>

Johnson had been thoroughly skilled in the stylistic elements of the Philadelphia Orchestra during the time he studied with Sigmund Hering, who had played with the orchestra for a total of 41 years.<sup>34</sup> Johnson’s instructors also included Samuel Krauss, who performed with the Philadelphia Orchestra for 30 years. Champouillon discussed many of Johnson’s equipment choices, which were mostly limited to the Bach C, D, and D/Eflat trumpets.

Regarding Johnson’s teaching style, one of Johnson’s students at Curtis, Robert Souza, described his lessons with him as covering basics, such as Clarke<sup>35</sup> and Schlossberg<sup>36</sup> studies, and noted the education gleaned from simply observing Johnson’s playing: “[H]e played effortlessly...His playing was smooth and natural. He played like he looked-supple, svelte, and upright.”<sup>37</sup> Another Curtis student, John McElroy stated, “His focus was on air and style, everything else would fall into place.”<sup>38</sup> Champouillon discussed Gilbert’s many clinics and master classes. However, Johnson’s philosophy is very well represented in his comments in an interview with the author,

Fuzzy terms like “Tah vs. tAH” or “front vs. follow-through” are fabrications of the academic world. Players play, they listen and perform. The recordings are to be listened to, as they are self-explanatory.<sup>39</sup>

George Dougherty’s 2001 dissertation, *Trumpeter Robert Nagel (b. 1924):*

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<sup>33</sup> David Charles Champouillon, “Gilbert Johnson, Artist and Teacher: The Philadelphia Years” (D.M.A. diss., University of Northern Colorado, 1998) 2.

<sup>34</sup> *Ibid.*, 4.

<sup>35</sup> Clarke, 1935.

<sup>36</sup> Schlossberg, 1937.

<sup>37</sup> *Ibid.*, 35.

<sup>38</sup> *Ibid.*, 36

<sup>39</sup> *Ibid.*, 40

*Factors and influences in the development of a diverse music career*, documented the contributions of Robert Nagel as both a performer and pedagogue. He traced Nagel's education at the Julliard School, his awards and recognitions (including the International Brass Congress Award and the International Trumpet Guild Honorary Award), and his experiences as a freelance trumpeter in New York City. Of special note was his work forming and developing the New York Brass Quintet. Dougherty also discusses Nagel's numerous faculty appointments and his original compositions.

Regarding Nagel's approach to teaching, Dougherty stated that Nagel intended to prepare students as professional performers based on his own experiences as a professional performer in New York City. Technical precision, awareness of varied musical genres, and ensemble skills were emphasized. Dougherty described Nagel's teaching as extremely thorough, but also very free in that he did not utilize standard routines with all students. Rather, emphasis was placed on the needs of each student at any given time. Specifically, he did not approve of lengthy or standard warm up routines. Rather, he wished to have students "develop the ability of acclimating to the instrument quickly..."<sup>40</sup>

Geoffrey Shamu's 2009 dissertation, *Merri Franquin and his contribution to the art of trumpet playing*, examined the contributions to trumpet playing by Merri Franquin (1848-1934). Franquin, a student of Arban, also authored a significant method book, and made contributions to instrument design in the form of an ascending valve system.

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<sup>40</sup> George Fox Dougherty IV, "Trumpeter Robert Nagel (b. 1924): Factors and Influences in the Development of a Diverse Music Career" (D.M.A. diss., The University of North Carolina at Greensboro, 2001), 51.

Several trumpet pieces have been dedicated to him, including *Legend* by Enesco. The author specifically addressed Franquin's *Méthode complete de trompette moderne, de cornet et de bugle*, and his entry in Albert Lavignac's *Encyclopédie de la musique et Dictionnaire du Conservatoire*. Franquin's experiences as a student and teacher at the Paris Conservatory and his influence in fostering the popularity of small trumpets in France in the late 1800's were also important aspects of the study.

While a large portion of the study is devoted to the evolution of trumpet design with attention to changing repertoire, one chapter is dedicated to Franquin's contribution to pedagogy, *Méthode complete*. Shamu stated that the method gained notoriety due to the endorsement of Maurice André. The method ceased to be taught at the Paris Conservatory after Franquin's retirement in 1925, but has had some resurgence since it was "rediscovered" by Pierre Thibaud in 1985. Thibaud brought copies to the United States, where the method was embraced by trumpeter Stephen Burns and others.

Of particular interest in Franquin's method are his exercises devoted to "note emissions." This is a series of studies in the book designed to foster reliable response of the lips in a variety of musical contexts. Shamu stated, "Before [Franquin], no one considered response and sound production on brass instruments so carefully, and made of it a practice-indeed, a discipline."<sup>41</sup> He also pointed out a second point of evolutionary pedagogy in the method, relating to tone production. Shamu explains that Franquin's method was the first method to recommend a forward thrust of the facial muscles while playing. Shamu credited this with leading to a general increase in the potential for range

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<sup>41</sup> Geoffrey Shamu, "Merri Franquin and His Contribution to the Art of Trumpet Playing" (D.M.A. diss., Boston University, 2009), 37.

and endurance on a brass instrument.

In his 1982 dissertation, *Colonel Earl D. Irons: His Role in the History of Music Education in the Southwest To 1958*, Gary Barrow utilized oral history techniques to investigate the development of bands in the Southwestern United States. Earl D. Irons (b. 1891) received no formal training beyond high school, but made many significant contributions as a cornetist, conductor, and composer. He was eventually honored with national recognitions in music education, such as the presidency of the American Bandmasters Association. Irons' pedagogy emphasized the development of range and flexibility, which were the focus of his publication titled *Twenty Seven Groups of Exercises*.

Barrow pointed out specific pedagogical recommendations made by Irons. For instance, in contrast to prevailing methods which taught a stretched back or smiling embouchure, Irons had recommended the corners of the mouth moving forward toward the mouthpiece during tone production. Irons made other recommendations regarding mechanical processes, such as recommending the mouthpiece be placed in a 50/50 position on the lips, half on top and half on bottom. Of special note for the current study is Irons' idea of "rocking" the mouthpiece as one plays from high to low or vice versa, which was expressed by Irons in 1941. Barrow stated that Irons maintained the concept as part of his playing and teaching, and years later would occasionally refer to it as "pivoting." Irons was also an advocate of lip buzzing and mouthpiece buzzing, which he taught as early as 1924, and may have learned from a method by Hale A. Vandercook titled *Modern Method of Cornet Playing*, which had been published in 1922.

In a 2007 dissertation, *Claude Eugene Gordon: An overview of his pedagogical output and an analysis of the "Systematic Approach to Daily Practice"*, Reed Gallo presented an overview of the pedagogy of Claude Gordon, whom he described as "a pivotal pedagogue of the twentieth century." His career as a performer on both the trumpet and accordion were discussed. Gallo addressed Gordon's published and unpublished materials, with special emphasis given to *Systematic Approach to Daily Practice*. Gordon's relationship with one of his primary teachers, Herbert L. Clarke, is described thoroughly. Clarke's struggle as a younger performer to gain control of breath is established, as is his ultimate conclusion that the most effective remedy was the daily practice of very long musical phrases in a single breath. Clarke believed that this not only developed his breath control, but also developed a high degree of overall lip strength.

Gallo also discussed Gordon's other influential teacher, Louis Maggio. Gallo described Maggio as a "Hollywood recording artist"<sup>42</sup>, and stated that "Maggio was a great proponent of developing the pedal register and he passed on this knowledge to Claude." Gallo summed up Gordon's pedagogical approach succinctly: "Claude Gordon did not attempt to write any new theories on how to play the trumpet. His goal instead was to put into writing the lessons he took from Herbert L. Clarke and Louis Maggio, and to expand on them in such a way as to make it easy for students and teachers to grasp."<sup>43</sup>

In his dissertation of 2001, *Arnold Jacobs' pedagogical approach: Context and*

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<sup>42</sup> Reed Gallo, "Claude Eugene Gordon: An overview of his pedagogical output and an analysis of the 'Systematic Approach to Daily Practice'" (D.M.A. diss., University of Illinois at Urbana-Champaign, 2007), 23.

<sup>43</sup> Ibid.

*applications*, Gregory Irvine intended to show that Jacobs' pedagogical concepts of "Song and Wind" could be applied to all brass instruments. The author interviewed and observed the teaching of Northwestern University professors Vincent Cichowicz (trumpet), Gail Williams (horn), Frank Crisafulli (trombone), and Rex Martin (euphonium and tuba).

Irvine purported that Jacobs' approach to teaching tone production were met with skepticism when he first introduced them in the 1940s, and provided context by describing various other approaches to brass pedagogy that were also being utilized at the time. Irvine concluded that Jacobs' "Song and Wind" approach was applicable to all brass instruments, without modification.

Irvine provided a detailed context for the Jacobs' approach by providing descriptions of the concepts that had dominated brass pedagogy in mid-twentieth century. He stated, "The three main areas that interested teachers of the trumpet (cornet) previous to 1940 were embouchure, articulation, and respiration, with very little emphasis put on goals or concepts."<sup>44</sup> Included in his discussion of embouchure, Irvine does mention two drastically different definitions of the word "pivot." Tubist William Bell, who taught tuba students to move the jaw up and down as they ascend and descend, thereby creating a 'pivot', expresses the first. Irvine states this definition is "somewhat similar to, although much simpler than" Donald Reinhardt's definition as expressed in *Encyclopedia of the Pivot System* (1964).<sup>45</sup> Irvine made a case that this context into which Arnold

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<sup>44</sup> Gregory Boyd Irvine, "Arnold Jacobs' Pedagogical Approach: Context and Applications" (D.M.A. diss., Northwestern University, 2001), 11.

<sup>45</sup> *Ibid.*, 18.

Jacobs presented new ideas was one of controversy on numerous subjects regarding the brass playing mechanical process. Throughout his descriptions, Reinhardt's work is mentioned frequently, as is that of William Bell, Philip Farkas and others.

Irvine explained that the inspiration for Jacobs' approach came from classes at the Curtis Institute, in which Philadelphia Orchestra oboist Marcel Tabateau emphasized concepts of phrasing. Additionally, Tabateau had considered his own instrument to be similar to the human voice. Irvine stated, "[Tabateau] encouraged his students to think vocally rather than mechanically...he told his students that if they thought beautifully, they would play beautifully."<sup>46</sup> These influences, plus further study of human physiology, especially concerning respiration, led Jacobs to a pedagogical approach that constantly focused on the "end product", rather than on the mechanical means of reaching it.

In his 2005 dissertation, *The pedagogical approach of Arnold Jacobs as applied to trumpet pedagogy*, Luis Loubriel documented the manner in which Jacobs' pedagogical approach may be applied to all levels of trumpet pedagogy. To investigate and define the approach, the author studied and transcribed lecture material from Jacobs as well as recordings of ninety-three hours of trumpet instruction by Jacobs. Additionally, the author interviewed five professional trumpet players who had been students of Jacobs. The author gave special attention to Jacobs' desire to constantly lead students to a conception of the "end product." The study concluded that a single modification was required to apply Jacobs' concepts to all levels of trumpet pedagogy and performance.

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<sup>46</sup> Ibid., 55.

In the course of first defining Jacobs' approach, Loubriel distilled it into six main concepts:

- 1) Song and Wind: One must always sing while playing a brass instrument. Jacobs used the phrase "singing with the lips," and referred to wind as the "motor force," or "fuel" required.
- 2) The Art Form of Music: This is an expression of Jacobs' belief that brass players should consider themselves "musicians who happen to play a brass instrument," rather than simply brass players.
- 3) Mind Over Matter: This is a principle which Jacobs believed he may have internalized through his Christian Science upbringing. He referred to his mother as a "very good Christian Scientist." To Jacobs, its application to brass playing was that so long as the mind is occupied with the end product, the embouchure will respond appropriately.
- 4) Having One Voice in the Head and One Coming Out of the Trumpet: This meant to conceptualize two trumpets, the one in the head being more important.
- 5) The Evolution of Arnold Jacobs' Approach: Early in his teaching, Jacobs was more apt to use medical terminology to express points of improvement. He was initially regarded as a breathing expert. Over time, his teaching became simpler, and eventually evolved into "Song and Wind."
- 6) Teaching with Simplicity: This is an expression of the concept of not bogging down the mind with too many details of physical function during performance.

Loubriel used a unique systems theory by Kenneth Wilbur (*Sex, Ecology,*

*Spirituality* [1995]) to categorize Jacobs' principles. The systems referred to elements of brass playing as "holons" and arranged them in an "upside down pyramid," which was of Loubriel's own design. The most basic element is at the bottom of the pyramid, this being "mental image of sound/singing approach." Loubriel's contention was that Jacobs would consider each student with this most basic element in mind, then attempt to incorporate more elements to be found on the next level of the pyramid. While the goal is to master all elements of the pyramid, if the student was having problems, this was Jacobs' cue to gauge the instruction to a lower level of the pyramid and fix the problematic element. It should be restated that the pyramid structure was a creation of Loubriel, presented as a vehicle for understanding Jacobs.

With respect to Jacobs' concepts as applied to the trumpet, Loubriel found that trumpet players must come to terms with the natural inhibitions to free breathing which are a result of the resistance unique to the trumpet, as compared to the tuba or trombone. In other words, Jacobs concepts regarding "Song and Wind" can be *directly* applied to lower brass instruments, but trumpet players will find an acoustical impediment, the trumpet's more restrictive resistance. Trumpet instructor Vincent Cichowicz claimed to have found a remedy in the use of "wind patterns" away from the instrument. Cichowicz instructs students to perform phrases simply as a pattern of blowing air (no instrument) and then playing the instrument in as identical a fashion as the instrument will permit.

In his 2003 dissertation, *Arnold Jacobs: Methods and materials of pedagogy. An investigation into his methodology in private instruction and in master class settings with specific concentration on materials used*, David Kutz sought to document the sources

from which Jacobs' derived his teaching concepts, and to "present a more complete overview of the materials and methods he used..."<sup>47</sup> He utilized primary and secondary source material, including transcriptions from master classes and clinics, and interview data acquired from Jacobs' students. The author describes it as unfortunate that "Arnold Jacobs never fully transmitted his method in a completely organized and publishable form suited to informing subsequent generations of students about his ideas,"<sup>48</sup> and pursued this study in an attempt to fill that void.

Kutz emphasized that Jacobs teaching was always evolving, and always tailored to the student. These are among the reasons why he never authored his own method. In describing Jacobs' education at the Curtis Institute, he recounted an anecdote in which Jacobs was in a lesson with his tuba teacher, Philip Donatelli. Jacobs was having trouble with an upper register passage. As Donatelli demonstrated, Jacobs noticed a visible shift of embouchure as he moved to the upper register. What Jacobs took from the incident was to not worry about rules of embouchure, but to rather "do what was necessary to make the music successful." Jacobs allowed himself to shift as well, and found the passage quite playable.

In his 2004 dissertation, *Edward Kleinhammer: His musical training, career, and impact*, David Kassler chronicled the career of the long time bass trombonist of the Chicago Symphony. Topics included Kleinhammer's training, career, and legacy, which includes two treatises on the trombone. The author interviewed Kleinhammer on two

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<sup>47</sup> David William Kutz, "Arnold Jacobs: Methods and Materials of Pedagogy. An Investigation Into His Methodology in Private Instruction and in Master Class Settings with Specific Concentration on Materials Used." (D.M.A. diss., Northwestern University, 2003), 2.

<sup>48</sup> *Ibid.*, iv.

occasions, documenting various aspects of his life and pedagogical techniques.

Kleinhammer's pedagogical ideas, as represented in his treatises, were juxtaposed against other pedagogical approaches.

Kleinhammer's first book, *The Art of Trombone Playing* was published in 1963, but Kleinhammer's pedagogical concepts are more fully expressed in *Mastering the Trombone*, published in 2002. The texts mention general concepts regarding equipment choices and the preparation of certain orchestral excerpts. The texts also contain elements of physiology parallel to those of Arnold Jacobs.

In his 2003 dissertation, *Fred Elias. Omaha trumpeter and teacher: The three trumpet method books*, Pugh examined the methods of Fred Elias (1891-1970), whose influences as a brass pedagogue was unique in consideration of his status as a part time musician who lived far from a major musical center. Pugh points out that although Elias' methods are largely unknown, the proliferation of his concepts by others has helped his approach achieve significant influence and longevity.

Elias' method contains instructions for practice that seem to have been uncommon for his time. Pugh explained that Elias's methods recommended mouthpiece buzzing in order to build strength, flexibility, and tone as early as 1925. These methods were then continued in the methods by Raphael Mendez and James Stamp more than thirty years later. A sequential practice process, beginning with mouthpiece buzzing, was intended to build a trumpet range to G above double C.

In her 1994 dissertation, *The life and career contributions of Brian L. Bowman through 1991*, Huff presented biographical information on "the United States' most

prominent euphonium performer and teacher." She highlighted his contributions to instrument design and to the recognition of the euphonium as a solo instrument. The author chronicled Bowman's distinguished career with numerous U.S. service bands and the recognition he has brought to the euphonium as a solo instrument. Huff also documented Bowman's approach to teaching, including the experiences of eight former students. Attention is given to Bowman's contributions regarding instrument manufacture, specifically euphoniums produced by Yamaha, Hirsbrunner, Marzan, and Willson, as well as his involvement with the organization T.U.B.A., and his impact on literature for the instrument.

Bowman listed Donald Reinhardt, among many others, as one of his influential instructors. Huff stated, "In 1977, Bowman spent a five-hour session in Philadelphia with Donald Reinhardt, who authored *The Encyclopedia of the Pivot System*. Bowman still uses some of the vast amounts of information Reinhardt gave him that day."<sup>49</sup> Much of Bowman's master classes focused on much more elementary material aimed at beginners or very young students. However, he did mention in a 1993 interview that pivoting the mouthpiece slightly to a different angle may help with range development.

In his 1993 dissertation, *Ernest Williams, virtuoso and educator: A biographical survey of his philosophies and techniques*, Keith Winking documented the life of the famous soloist with the Goldman Band and educator, noting the number of Williams' pupils who went on to notable careers. The study includes information regarding his

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<sup>49</sup> Sharon Elise Huff, "The Life and Career Contributions of Brian L. Bowman Through 1991" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1994), 120.

experiences as principal trumpet of the Philadelphia Orchestra and cornet soloist with the Goldman Band. Winkling gave attention to the significance of Williams' three method books, as well as his other published compositions, which include an opera and a symphony. Winking also discussed Williams' teaching positions at the Julliard School and his own institution, The Ernest Williams School of Music.

Regarding Williams' teaching philosophy, Winkling stated that there is consensus among his former students that he was not an instructor of mechanics, but of musical sensitivity. Winkling presents the following statement from Williams as representative of his philosophy: "When we are in tune with nature's requirements, the playing of any brass instrument is comparatively easy. The playing of a brass instrument is so easy it is difficult."(Ernest Williams, "Problems in the Teaching of Brass Instruments" *The School Musician*, 1937.) Williams consistently downplayed the role of the lips, and taught that one should form the embouchure naturally, with experimentation.

In his 1993 dissertation, *R. Bernard Fitzgerald: His principles of brass pedagogy and solo works for trumpet (cornet)*, Paul Rathke documented the life and pedagogy of the famous cornet soloist who is sometimes credited with writing the first American trumpet concerto in 1935. He discussed Fitzgerald's experience as a cornet soloist during the height of the popularity of the genre, and the compositional devices of the 1935 *Concerto in A-Flat Minor* as including "impressionistic techniques such as parallelism, modes, and whole-tone scales, and [...] motivically generated melodies." Rathke also addressed Fitzgerald's articles related to brass pedagogy, instrument design, and various concerns regarding the state of literature and school music programs.

Fitzgerald's ideas on brass pedagogy are presented quoting numerous articles he wrote for *The Instrumentalist*, but are of a very general nature. His views on embouchure, posture, etc. are very much in agreement with prevalent ideas of the time.

In a 2006 dissertation, *William Vacchiano: His career as a trumpet player and pedagogue*, Shook investigated Mr. Vacchiano's long career as Principal Trumpet of the New York Philharmonic and discussed his teaching at the Julliard School, Manhattan School of Music, Mannes College of Music, Queens College and Columbia Teachers College. Data were compiled via interviews with Vacchiano, his students, and various colleagues. Shook addressed Vacchiano's approach to teaching, the numerous method books he penned, as well as his contributions to the production of mouthpieces and mutes.

Vacchiano's teaching style was similar to that of one of his own instructors, Max Schlossberg. He made liberal use of standard teaching methods, such as Arban<sup>50</sup>, Saint-Jacome<sup>51</sup>, and Sachse<sup>52</sup>, and also occasionally composed exercises to suit a specific need for a student. Shook stated that Vacchiano had a standard teaching routine for nearly every student's first lesson. At this time, he would investigate various aspects of technique by having the student play selected passages from the Arban book, carefully observing strengths and weaknesses. Through interviews with former students, Shook pointed out two major areas of concern in Vacchiano's lessons: One was his concept of

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<sup>50</sup> Arban, 1982.

<sup>51</sup> Saint-Jacome, Louis A. *Grand Method for Trumpet or Cornet*. (New York: Carl Fischer, 1915.)

<sup>52</sup> Sachse, Ernst. *100 Studies for Trumpet*. (New York: International Music Company, 1960).

the “weight” of the tone which he felt was necessary for orchestral performance. The other was his emphasis on sightreading in lessons, and how this held priority over prepared material. An anecdote from former student Stephen Chenette is quoted, citing Vacchiano’s approach to an embouchure problem. Chenette had developed a troubling quaver in his sound. Vacchiano’s advice was to practice two specific items: *Sachse* #30<sup>53</sup>, and the melody to *Rienzi*.<sup>54</sup> He was told to transpose them both downward through all keys. Chenette reported that this remedy successfully corrected his problem. In his 2004 dissertation, *Frank Crisafulli (1916–1998): A biographical sketch and a profile of his pedagogical approaches as related by former trombone students*, Darin Achilles presented a biographical study of Crisafulli, principal trombonist of the Chicago Symphony from 1939 to 1955, and second trombone from 1955 until 1989. Achilles documented Crisafulli’s recurring embouchure troubles, which he attributed to a childhood injury to his lip. Achilles discussed Crisafulli’s teaching as a flexible, non-rigid methodology. He described the instruction as “not sequenced.” Rather, “lessons were structured around the fundamental ideas of simplicity, air and musical flow, and the enjoyment of playing music.” Crisafulli’s pedagogical approach was discussed in interviews with former students.

Achilles’ discussions with former students note four aspects that defined his teaching: 1) the uniform treatment of all students, regardless of ability, 2) his non-authoritative personality and apparent lack of “ego,” 3) his love of teaching, and 4) positive feedback given in lessons. Numerous students concurred that Crisafulli’s lessons

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<sup>53</sup> Sachse, 1960.

<sup>54</sup> Wagner, Richard. *Rienzi*. (Berlin: C.F. Meser, n.d., 1860).

were unstructured and relaxed, yet he brought a tremendous of expertise to the process. Students also reported that relaxed use of air, and constant reminders to keep the air flowing, regardless of the musical demands, were hallmarks of his approach.

### *Summary and Discussion*

The literature consulted, and the teaching approaches therein, seem on the surface to be very diverse. However, there are five distinct threads throughout. The first thread is the approach of “Song and Wind.” The literature consulted indicates that the basic idea of putting mechanical concerns out of mind and focusing on the “end product” did not originate with Arnold Jacobs. It may, in fact, be the historical default approach to brass instruction. The basics of this approach can be seen in the pedagogy of Herseth, Mager, LaFosse, Kleinhammer, Jacobs, Crisafulli, Fitzgerald, Gilbert, and Vacchiano. One must wonder how many of the students who benefitted from such an approach already had highly functional embouchures and sufficient technique before the instruction. Loubriel’s study relates, however, that although Jacobs had undeniable success with the “Song and Wind” concept, he did in fact address mechanical concerns when necessary.

The second thread has to do with pedagogues who developed theoretical approaches regarding the mechanics of embouchure in their methodology. Irons and Reinhardt form the historical basis of this analytical thread. Irons’ description of “rocking the mouthpiece” with register changes may be extremely simple, but can be seen as a precursor to the extensive “Pivot System” of Donald Reinhardt. Elliot belongs in this theoretical group as well. His effort to simplify the work of Reinhardt is, at the very least, promoting a theoretical approach, if not worthy of being considered a theory in

and of itself. The literature consulted also made frequent mention of Philip Farkas and William Bell, who are often mentioned throughout the literature for their general comments regarding embouchure function. While the approaches of Irons, Reinhardt, Elliot, Farkas, and Bell may vary in their level of agreement, they share the common assumption that mechanical processes in playing brass are knowable, and that the awareness of these processes is advantageous.

The third common thread is that of calisthenic practice. This group contains Elias, Gordon, Maggio, Clarke, and Caruso. These pedagogues focused on strengthening muscles of the embouchure and wind. They all shared the assumption that prescribed routines develop the potential for strength and coordination of necessary mechanical functions.

The fourth common thread is the use of embouchure shifts to facilitate changes in register. Jacobs observed one of his instructors using this technique, and Irons described it as “rocking of the mouthpiece.” This technique has been espoused by Brian Bowman in the master class setting, and it is a fundamental aspect of the work of Reinhardt and (by extension) Elliot.

The fifth thread considers the influence of Donald Reinhardt. It is noteworthy that three of the aforementioned pedagogues, Crisafulli, Bowman, and Elliot, sought instruction from Reinhardt. The literature addresses Reinhardt’s work in a few ways. First, it is clear from the literature that Reinhardt’s work had a meaningful impact on brass instruction. Second, Reinhardt’s work has been found quantifiably viable in studies by Wilken. Lastly, a perceived necessity to clarify and/or simplify Reinhardt’s work has

been addressed by Wilken and Turnbull. Still, there is to date no attempt to exhaust archival and interview sources in order to fully document Reinhardt's work.

## CHAPTER THREE

### MAJOR LIFE EVENTS

The pedagogy of Donald Reinhardt is a direct outgrowth of his frustrations as a young brass player, specifically with the traditional teaching methods, which had left him unprepared for much of the work of a professional trombonist. He would often refer to standard teaching methods with statements such as: “That’s what’s wrong with teaching; they strive for the musical result first.”<sup>55</sup> As a result, Reinhardt decided early in his career to approach his performing and his teaching from a technical perspective. His mechanical approach included the expectation that the student must develop range and endurance to meet a high professional standard. Until the “G above high C” was a reliable note on trumpet, or “F above high B-flat” on trombone, Reinhardt considered the embouchure to be in its “formative stages.”<sup>56</sup> Reinhardt had photos of some of his favorite players on the wall of his teaching studio: Harry Glanz, Bill Butterfield, Bobby Byrne, and others.<sup>57</sup> His approach was to tell the student what these players did, *mechanically*, that made them play so well.

#### *Early life*

Donald Shelly Reinhardt (1908-1989) was born in Allentown, Pennsylvania to Estella and Howard J. Reinhardt. He had two older sisters, Marguerite and Esther, and an older brother, Mark Howard. His grandparents had emigrated from Bavaria.<sup>58</sup> The

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<sup>55</sup> Donald S. Reinhardt, *Lesson with Willie Olenick*, prod. Willie Olenick, 40 min., 1988, videocassette. Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 1.

<sup>56</sup> Ibid.

<sup>57</sup> Dave Sheetz, interview with author, 25 June 2010, Keene, NH.

<sup>58</sup> Dudgeon, “Credit Where Credit is Due: The Life and Brass Teaching of Donald S.

influence of both parents was profound. Throughout his writings, Reinhardt made frequent references to his father's encouragement of his career in music. His mother's devotion to Christian Science was also an important influence over the course of his life and career.<sup>59</sup>

As a child, Reinhardt's father regularly took him to a town fair in Allentown, where he heard performances of the Allentown Band and occasionally the Sousa Band. These early experiences prompted a desire for musical participation. He practiced simple childhood instruments (e.g., the slide whistle and the flageolet) until his fifth birthday, at which time he began to study the violin, piano, and music theory. The violin was a disappointment. He had wanted to play the French horn, but his father preferred the violin. In his words, he was "stuck with the violin" until his father "discovered it was useless."<sup>60</sup> Later, on his seventh birthday, his father presented him with a French horn.

French horn study, however, brought immediate disappointment:

At the first lesson, the French horn instructor informed me that I could never play the French horn because I had some crooked, overlapping front teeth that would prevent me from playing in the center of my mouth.<sup>61</sup>

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Reinhardt", 27.

<sup>59</sup> Archival research revealed significant evidence regarding the influence of both parents. The influence of his mother's religious beliefs may be seen in three archival items: 1) a pamphlet by Christian Science founder Mary Baker Eddy, which is among Reinhardt's personal belongings at the Streitweiser Museum; 2) a typed page of prayers gathered and/or composed by Reinhardt (Appendix item 1); and 3) a personal letter to a friend in which Reinhardt specifically states that he has been praying for the friend's health, and is expecting improvement, if his prayers were "good." (Appendix Item 2) Furthermore, research revealed that Reinhardt recommended Christian Science reading materials to students on at least two occasions. The influence of his father is shown in references to general wisdom imparted, which Reinhardt applied to his teaching, as seen in Appendix Item 3. His father's general encouragement of his musical development may be seen in Appendix Item 4.

<sup>60</sup> Reinhardt, *Lesson with Willie Olenick*.

<sup>61</sup> Donald S. Reinhardt, *The Prologue to the Pivot System* (undated manuscript), Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 432, 1.

Immediately he tried the trumpet instead, but was given the same advice by the trumpet instructor. The trumpet instructor recommended he try the trombone, believing the larger mouthpiece might allow him to avoid the problems related to his teeth. Reinhardt's first attempts at the trombone proved successful, and he continued to improve with practice. After several years of trombone playing, he purchased a trumpet and French horn and found them quite playable on his crooked front teeth.<sup>62</sup>

Throughout his career, Reinhardt frequently discussed his early encounters with ineffective instruction. He stated this in numerous ways:

During all those years, I had eighteen “page turners” who chose to call themselves “teachers.”<sup>63</sup>

Musical coaching, before the student has been given time to master the basic mechanical necessities is one of the chief reasons for the all too numerous brass playing failures.<sup>64</sup>

Talent, without personalized playing mechanics, does not make a consistent brass player. However, for complete success both factors are musts.<sup>65</sup>

During a lesson with trumpeter Willie Olenick, Reinhardt recounted one of his early experiences with ineffective teaching. “All they ever do is beat time and turn pages. And then you pay them.”<sup>66</sup> He continued, explaining one instructor’s attempts to teach triple tonguing by heavily emphasizing the “k” syllables. He practiced this until he injured himself, in the form of a “palpitating gut.” Shortly thereafter, during a break from

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<sup>62</sup> Ibid.

<sup>63</sup> Ibid.

<sup>64</sup> Donald S. Reinhardt, *Professional Interrogation Tape*, Undated Cassette tape. Streitweiser Museum. Kremsmunster, Austria.

<sup>65</sup> Reinhardt, Donald. *Some Statements and Analogies Used in My Teaching*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon Catalogue #199. Appendix Item 3.

<sup>66</sup> Reinhardt, *Lesson with Willie Olenick*.

his lessons, he discovered that by focusing on embouchure response, he was able to achieve the rapid triple tonguing which had previously eluded him.<sup>67</sup>

At a clinic at Kansas State University, Reinhardt discussed two of his “eighteen instructors.” They were Gardel “Gutty” Simons and Charles Edward Gerhard, who both taught at the Curtis Institute. (See Appendix items 5 and 6.)<sup>68</sup> At an International Trumpet Guild Conference, long time student David Sheetz stated in his clinic that Max Schlossberg was also among the “eighteen master teachers.”<sup>69</sup> This is confirmed by Reinhardt’s reference to instruction from Schlossberg in an interview with one of his students, Phil Horch.<sup>70</sup>

#### *Early career as performer and teacher*

Although Reinhardt was well aware of his insufficient technique, he pursued a career as a professional trombonist. His personal accounts attest, however, that he had always felt limited by his formal trombone instruction. For example, at a clinic at the Berklee School of Music, he recounted that it was unfortunate that his instructors placed had so much emphasis on the low register of the instrument, and that this had not prepared him for professional playing.<sup>71</sup>

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<sup>67</sup> Ibid.

<sup>68</sup> Donald S. Reinhardt, *Kansas State Clinic*, 1975, Cassette tape. Streitweiser Museum. Kremsmunster, Austria.; Reinhardt’s instruction was also influenced by Curtis instructor Marcel Tabateau, oboist with the Philadelphia Orchestra. Tabateau’s influence may be seen in Reinhardt’s handout regarding phrasing. See Appendix item 7. It is interesting to note the similarities with the life of Arnold Jacobs, who was also heavily influenced by Tabateau, was a Curtis student at roughly the same time, and was influenced by a Christian Scientist mother [*sic*].

<sup>69</sup> Dave Sheetz, *A Reinhardt Retrospective*, 2007, Clinic presentation at conference of International Trumpet Guild, Harrisburg, PA.

<sup>70</sup> *Interview by Phil Horch*, Appendix item 52.

<sup>71</sup> Donald S. Reinhardt, *Berklee Clinic*, 1971. Streitweiser Museum. Kremsmunster, Austria.

Reinhardt's engagements as a performer in the 1930's included employment in Philadelphia Theatres, such as the Robin Hood Dell, the Philadelphia Fox Theatre, Philadelphia Grand Opera, and Civic Opera.<sup>72</sup> Former Student Rich Willey described a lesson in which Reinhardt demonstrated his ability on the trombone:

He kept a trombone in his office. He claimed that he hadn't played it in years. He wanted to demonstrate to me the core of the sound or something. He pulled this horn out and put it together, and he barked out these high F's and I probably still have hearing damage from it. He said, "I can probably do this until my dying day." It was because he knows what it feels like and he was just going for the core of the sound. I don't remember exactly what he was demonstrating, but I was blown away, because if he was right and he hadn't played in a couple of years...that's pretty amazing.<sup>73</sup>

Another student, Howard Lay, described Reinhardt's trombone playing at group sessions in the 1940's, as well as his affinity for orchestral music. Lay, who studied trombone under Reinhardt beginning in the late 1940's, described group sessions Reinhardt held which were partly for instruction and partly "just for fun." These sessions would typically include the playing of orchestral excerpts. Lay recalled, "Let's put it this way, he could play at huge volume. He had enormous power and he loved to play that way with those Wagnerian pieces." Lay elaborated, describing a taped recording of Reinhardt playing *Blue Bells of Scotland* as a student at the Curtis Institute of Music: "He was a tremendous technician. He played [the solo] like Arthur Pryor played it, tremendous speed and all." Lay also commented on why Reinhardt eventually ceased to pursue a career as a performer: "Well, he told me that he intended to teach professionals and he didn't see that it was feasible to be a competitor of people he was trying to

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<sup>72</sup> Reinhardt, *The Prologue to the Pivot System*, 2.

<sup>73</sup> Rich Willey, interview with author, 27 June 2010, Asheville, NC.

teach.”<sup>74</sup>

In 1939, Donald Reinhardt became an instructor for the Harry James brass section, and it was later James who encouraged him to begin a private teaching studio in New York. He taught for seven years in New York, beginning in 1940. The practice was highly profitable, but upon the arrival of his daughter, Gloria, he moved his operation to Philadelphia. He established 1720 Chestnut Street in Philadelphia as his teaching studio, and he continued to teach from this location for nearly the rest of his life.<sup>75</sup> There is evidence that he also offered his instruction by means of a correspondence course.<sup>76</sup> His personal letters indicate that in addition to private studio teaching in Philadelphia, he was also an instructor for Combs College, Columbia University, Philadelphia Conservatory, and numerous high schools, including La Salle College High School. (See Appendix item 9.) He received his degree from the Curtis Institute of Music in 1943, a Master of Music Degree from Combs College of Music in 1957, and an honorary Doctoral Degree from Combs College in 1960.<sup>77</sup> Over the course of his career, he gave many clinics at universities and festivals, including Ohio State (1974), Kansas State (1975), Berklee School of Music (1971), Charles Colin Brass Conference (1975), and International Trombone Association (1974).<sup>78</sup>

Reinhardt claimed to have accidentally discovered the means of ending his

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<sup>74</sup> Howard Lay, Telephone interview by author, 5 July 2010.

<sup>75</sup> Reinhardt, *The Prologue to the Pivot System*, 3.

<sup>76</sup> Appendix item 8 is the only known archival document relating to a correspondence course.

<sup>77</sup> Dudgeon, “Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt”, 28.

<sup>78</sup> These clinics are documented within the many items relating to Donald Reinhardt at the Streitweiser Museum.

playing frustrations, and the genesis of what would become his entire pedagogical approach, later named *Pivot System*. On one occasion, after retrieving his trombone from a repair shop, he noticed that the repair technician had neglected to replace a balancing weight, making the horn very front-heavy. This caused him to unknowingly place the mouthpiece against his lips in a slightly different manner, lowering the horn angle and rolling his lower lip further over his lower teeth. The result was an immediate and pronounced improvement in the upper register. This personal discovery prompted him to make observations of many players using a version of a cut away rim. He claimed that these observations were the beginning of his methodology, which he named *Pivot System*.<sup>79</sup>

#### School of the Pivot System

Reinhardt made an attempt in the 1940's to certify numerous instructors and have them teach his Pivot System in cities throughout the United States. These instructors, trained by Reinhardt, agreed to pay a percentage of their instructional fees to him. The *School of the Pivot System* teachers employed a report card to track each student's progress. (See Appendix item 28) A brochure from the franchise contained a list of School of the Pivot System locations: New York City, Philadelphia, Boston, New Haven, Wilmington, Washington D.C., Cincinnati, Madison, and Chicago. In an issue of the Reinhardt-oriented newsletter *Pivotalk*, the author states that the franchise was offered in a total of thirty cities.<sup>80</sup> (See Appendix item 27)

Reinhardt deemed the franchise a failure, and closed the "school" in the early

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<sup>79</sup> Reinhardt, *Prologue*, 2.

<sup>80</sup> Dave Sheetz, ed., *Pivotalk Newsletter*, May/June 1994, 1.

1950s. He had been discouraged that many instructors were not faithful in paying the agreed upon fees, and that some instructors were not teaching a “pure” version of Pivot System. Some instructors were freely integrating “non-Reinhardt” pedagogies.<sup>81</sup>

### *Publications*

Reinhardt’s first publications were *Pivot System for Trumpet: A Complete Manual with Studies* and *Pivot System for Trombone: A Complete Manual with Studies*. (See Appendix items 10 and 11) It was in these 1942 publications that Reinhardt first published discussions of his technique of analyzing and troubleshooting embouchures. The two books are essentially the same, consisting of a substantial prologue of technical recommendations, followed by a nine-day practice routine (treble clef in the trumpet book, bass clef for trombone). The pith of the book can be characterized by three unique concepts: 1) Dental characteristics must dictate mouthpiece placement, i.e. there can be no “one size fits all” approach to teaching mouthpiece placement; 2) All players blow air in either an upward or downward direction into the cup of the mouthpiece; 3) In order to obtain an open, consistent sound in all registers, a unique motion Reinhardt called the “pivot” should be employed while ascending or descending.

Given the possible combinations of mouthpiece placement, determined by dental characteristics, four basic, distinct embouchure types emerge:

**Type one**, the divided type, is the person with even teeth, top and bottom, teeth that mesh (i.e., both sets of teeth come together evenly when the jaw is in a natural relaxed position).

**Type two** is the person with lower teeth protruding beyond the upper teeth when the jaw is in its natural relaxed position. I am not referring to the playing

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<sup>81</sup> Sheetz, *interview*.

position.

**Type three** is the person whose lower teeth recede beneath the upper teeth when the jaw is in its natural position.

**Type four**, or the long jaw type, is the person with a jaw slightly receding when in its natural position, but protruding beyond the upper teeth when in its playing position.<sup>82</sup>

In the 1942 *Pivot System, A Manual with Studies*, the “pivot” was described as thus:

PIVOTING is the transference of what little pressure there is in playing from one lip to another. When you first study it make a point of tilting or tipping the instrument and not the head-position. [...] The instrument should tip or tilt just enough to allow for the transfer of the pressure itself and to get the tone at its most open point. [...] When the art of PIVOTING is finally mastered, the actual movement of the instrument is reduced to a minimum, and with some players it is not visible.<sup>83</sup>

It is important to note that the term “pivot” became a source of confusion among many in the brass world. Reinhardt would later revise the definition twice. Later in his career, he would defend his idea of “pivoting” against misinterpretations that would arise among many brass players.

Soon after publication, Reinhardt received endorsement letters from both Charles Colin and Herbert L. Clarke. (See Appendix items 12 and 13) The original letters are currently held at the Streitweiser Museum in Kremsmunster, Austria. Reinhardt never used either endorsement to help the sale of books, even though Clarke’s letter ends with clear permission to do so. David Sheetz reflected on the possible reasons for this:

*He never had anybody endorse his books. And, I’ll tell you, at the time, Herbert L. Clarke would have probably sold a ton of them. And why he didn’t, I don’t know. I think Reinhardt was the type of guy who just didn’t want help from anybody.*<sup>84</sup>

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<sup>82</sup> Donald S. Reinhardt, *Pivot System for Trumpet*, (Philadelphia: Elkan-Vogel, 1942), 8.

<sup>83</sup> Ibid.

<sup>84</sup> Sheetz, *A Reinhardt Retrospective*.

Reinhardt continued to be prolific throughout the early 1940's with the publication of *Selection of Concone Studies for Trumpet* and *Selection of Concone Studies for Trombone* in 1943; *Basic Studies for the Beginner* in 1944 and *Trumpet Mechanisms: A Streamlined School of Technique Designed to Meet the Ever-Increasing Instrumental Demands of Modern Music* (with David Gornston, also available as *Trombone Mechanisms*). (See Appendix items 11 and 14)

In each of these texts, Reinhardt sought to convey a particular aspect of brass performing: lyricism, in *Concone Studies*; long tones, scales, etc. for the beginner in *Basic Studies*; familiarity with traditional and modern key patterns, in *Mechanisms*. In these publications, however, Reinhardt did not attempt to convey any of his unique ideas regarding embouchure types or “pivoting.”

The most profound and lasting accomplishment in Reinhardt's life as a theorist on brass pedagogy was the 1964 publication of his book, *The Encyclopedia of the Pivot System: A Scientific Text*. Like his previous 1942 *Manual*, the first portion of the text does not relate to his unique embouchure types. Rather, a large portion of both texts relate to more general discussions regarding other brass playing issues (e.g., breathing). Beginning on page 143 of *Encyclopedia*, however, “type” and “pivot” discussions ensue and show significant development compared to the 1942 *Manual*.

In *The Encyclopedia of the Pivot System*, Reinhardt introduced three major improvements regarding his embouchure theories: 1) He offered a new, more economic definition of the word “pivot”; 2) He described two broad “classifications” into which all “embouchure types” fit, depending on how (i.e., in what direction) they pivot (Pivot

Classification One and Pivot Classification Two); 3) He described not only the four embouchure types presented in the 1942 book (I, II, III, IV), but also five derivations, or subtypes (Ia, IIa, IIIa, IIIb, IVa), bringing the total number of embouchure types to nine.

Reinhardt's new definition of the pivot concept was:

Primarily the PIVOT is intended to pull or push (as the case may be) the player's lips into the path of the air column, so that the required lip vibrations for the production of sound are not hampered or impeded in any particular part of the range.<sup>85</sup>

This definition is a significant revision, bearing little resemblance to the 1942 definition that described it as "transference of pressure from one lip to the other." He later regretted the original definition.<sup>86</sup>

#### Pivot Classification One and Two

Reinhardt had expanded his theories to include a total of nine embouchure types, all of which fall into one of two broad categories that he called the Pivot Classifications.

From *The Encyclopedia of the Pivot System*:

Pivot Classification One:

This is the performer who while ascending pushes his lips up to a slightly higher position on his teeth (toward his nose) with the rim of the mouthpiece, and while descending pulls his lips to a slightly lower position on his teeth (toward his chin) with the rim of the mouthpiece.

Pivot Classification Two:

This is the player who while ascending pulls his lips to a slightly lower position on his teeth (toward his chin) with the rim of the mouthpiece, and while descending pushes his lips to a slightly higher position on his teeth (toward his nose) with the rim of the mouthpiece.<sup>87</sup>

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<sup>85</sup> Reinhardt, *Encyclopedia of the Pivot System*, 198.

<sup>86</sup> Sheetz, interview.

<sup>87</sup> Reinhardt, *Encyclopedia of the Pivot System*, 199–200.

The following diagrams originally printed in the Reinhardt-based newsletter *Pivotalk* show both the motion of the mouthpiece/lips unit and the distinction between Pivot Class One and Pivot Class Two (Figure 1.)

avid Christian Scientist, and of her strength and faith in her religion. His beliefs and strengths were constantly expressed as coming from his mother and of her influence on him.

Just recently a former student of Don called me about this newsletter and pointed out that Don was a teacher for over 60 years! His teaching began at the age of 18 and when he passed away on May 26, 1989, I can only imagine just how many brass players came to him for their craft. When I leaf through his accumulation of rolidex cards, aside from the sheer volume of names, the famous names really astound me. He once told me about the "midnight lessons" (secret lessons of famous players who wished to remain anonymous as to the lesson - who were in trouble or needed some "fixing" - and insisted on these low profile lessons.) Sometimes it amazes me that names in his file now-a-days don't even mention their studies with Doc in their biographies or credits. In particular, I remember a profile of Bernie Glow in the New Yorker Magazine some years back and NO MENTION of Doc!

As these newsletters come to press, more of the personal side of Dr. Reinhardt will be shared. If any readers would like to send in their personal input, drop me a line. A copy of the *Brass World* interview by Mr. Everett is available on request.  
-ed.

PivoTalk

We welcome your Suggestions, Letters, Routines and Questions.

Within the limits of this newsletter, space considerations and the available explanatory information of Dr. Reinhardt in his *Encyclopedia of the Pivot System* make it important to be as concise and as minimal as possible. Therefore, each issue will be a tie-in -- an ongoing dialog -- that will progressively make greater and finer distinctions concerning the pivot and all factors relative to the pivot's function.

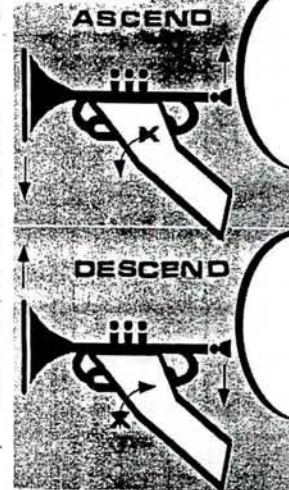
### THE PIVOT

There are two classifications of the pivot. Each one has its own set of rules and is based on (a) ascending the instrument and (b) descending the instrument. Regardless of "upstream" or "downstream" or placement "types" as described in the Encyclopedia by Dr. Reinhardt (I, IA, II, IIA, III, etc.), players can be categorized, in simplest terms, as Pivot Class I or Pivot Class II.

The direction of the pivot is determined by whether the player is ASCENDING or DESCENDING the instrument.

**Remember that the Pivot/Track is a function of BOTH upper and lower lip, not upper lip only.**

For Pivot Class I, the following diagrams of Ascending/Descending actions are thus:



For Pivot Class II, the actions are thus:



You will note that the arrow direction at the Embouchure Formation is the opposite of the arrow direction.

Figure 1. <sup>88</sup>

<sup>88</sup> Dave Sheetz, ed., *Pivotalk Newsletter*, Spring 1993, 2.

He gave the following advice to his students falling under pivot classification one:

To ascend from the third space C on trumpet and from Bflat above the staff on trombone, the following considerations must be indelibly impressed...Number one...let's say we're going to slur an octave...feel that the rim of the mouthpiece and the flesh of the firm embouchure formation immediately under the rim are being pushed in a slightly upward direction toward the nose on the track of the inner embouchure.<sup>89</sup>

The opposite would be true for classification two. The “rim of the mouthpiece and the flesh of the firm embouchure formation immediately under the rim” would be pulled in a slightly downward direction toward the chin “on the track of the inner embouchure.”<sup>90</sup>

Reinhardt has stated that determining the correct pivot classification is like “using the right key in the right lock to open the door.”<sup>91</sup> Reinhardt's *Encyclopedia* is especially significant due to its detailed description of the five embouchure subtypes (in addition to the four main types). Reinhardt had briefly alluded to derivations of the four embouchure types (I, II, III, IV) in *Pivot System, A Manual with Studies* (1942), but was it not until the 1964 publication *Encyclopedia of the Pivot System* that these concepts were fully explained. (See Appendix Items 62-70) Reinhardt's description of the five type derivations are (paraphrased):

IA – This is the type I player (upper and lower teeth mesh together naturally when the mouth is closed); however, this player has decided to place the mouthpiece very low on the lips and blow upstream into the cup of the mouthpiece. This is an upstream embouchure that utilizes pivot classification two – pulling the mouthpiece/lips down to ascend.

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<sup>89</sup> Donald S. Reinhardt, *Type III's*, undated, Cassette tape. Streitweiser Museum. Kremsmunster, Austria.

<sup>90</sup> See Appendix items 15 and 16, which are Reinhardt's original handouts regarding pivot classifications.

<sup>91</sup> Reinhardt, *Type III's*.

IIA – This is the type II player (teeth that naturally form an underbite in the non-playing position), however this player recedes the jaw while performing, therefore eliminating the underbite. This is still an upstream embouchure and utilizes pivot classification two.

IIIA – This is the type III player with the mouthpiece placed significantly higher on the lips than other downstream types. This player utilizes pivot classification one.

IIIB – This is the type III downstream player with a mouthpiece placement that is closer to even distribution on top and bottom lips. It is often slightly more on the top lip than the bottom. This player utilizes pivot classification two.

IVA – This is similar to a type IV upstream player, but the jaw never protrudes quite far enough to create an underbite. Still, this is an upstream player utilizing pivot classification two.<sup>92</sup>

Reinhardt's *Encyclopedia* was reissued as an "augmented version" in 1973. This edition contained additional details regarding the "pivoting" maneuver for the various embouchure types, as well as a section titled *So You Think You Have Problems*, which is a description of 12 of Reinhardt's students who had severe embouchure problems and the means he used to provide a remedy.

#### Confusion regarding the word "Pivot"

Although Reinhardt coined the term "pivot" in 1942, within a few decades some members of the brass community had adopted the word and ascribed to it a different yet related definition. In his book *Jake's Method*, Don Jacoby states: "The "pivot" is nothing more than raising the bell of the horn slightly and at the same time, lowering the head slightly."<sup>93</sup>

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<sup>92</sup> See Appendix items 17 through 25, which are Reinhardt's diagrams of the nine embouchure types.

<sup>93</sup> Donald Jacoby, *Jake's Method: The Trumpet Method of Don "Jake" Jacoby*, (Denton, Texas: Jockobetz, 1990), 29.

This basic definition has been expounded by others, including trumpet professor Bryan Goff:

First, a brief description: a "normal" pivot is when a brass player raises their nose to play a high note and lowers their nose to play a low note (the nose has nothing to do with the pivot - I'm simply describing the motion of the head). The resulting trumpet pivot motion is: on low notes the mouthpiece pivots down/the bell up - on high notes the mouthpiece pivots up/the bell down.<sup>94</sup>

The Jacoby/Goff definition of the "pivot" is decidedly different from Reinhardt's in at least two ways: 1) Reinhardt stated that the player should not move the head, while this appears to be a major element of the Jacoby/Goff description; 2) Although Jacoby/Goff mention the mouthpiece moving up or down, this is only a function of the conscious movement of the head (or nose, as Goff describes it). This non-Reinhardt definition of "pivoting" has also been expressed in Irving Bush's 1962 publication, *Artistic Trumpet Technique and Study*, and Roy Poper's, *Guide to the Brasswind Methods of James Stamp* (1995). Both publications contain descriptions of a motion termed "the pivot" in terms of movement of the head and/or bell of the instrument, not the movement of the lips/mouthpiece along the teeth.

David Sheetz has commented that there may be some common ground between the Reinhardt versus the Jacoby/Goff definition of pivoting. However, Sheetz' view is that brass players who "pivot" by up and down motions of the head (Jacoby/Goff definition) are not necessarily addressing the vital motion of the mouthpiece and lips moving along a track on the teeth. While acknowledging that in some cases this motion may achieve the same result, Sheetz expressed the following drawbacks to non-Reinhardt

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<sup>94</sup> Bryan Goff, *Trumpet Topics*, available at <http://mailer.fsu.edu/~bgoff/tpt-tips/tips.html>; Internet; accessed 21 October 2008.

pivoting: 1) It will only work for some players. Others will require the opposite motion. 2) Lowering the head angle risks closing off the throat. 3) The motion may easily become exaggerated, and therefore abuse the lips. And, 4) Reinhardt's pivot inherently trains the player to minimize overall movement, as well as leading to a state in which, "You're not even consciously using your embouchure anymore."<sup>95</sup>

At Reinhardt's clinic presentation at the Berklee School of Music, an attendee asked him if pivoting with up and down, or "yes" movements, of the head was related to his definition of pivoting. He denounced the idea passionately:

That is not what my enemies say it is! I am not waving horns around in the breeze! That has nothing to do with pivoting. That's a manufactured term that somebody got a hold of somewhere and it's not true. This arrow is not pointing to anything with angles of the horn. [He is referring to arrows placed upon the slur exercises, indicating pivot classification.] I am talking about the release of this one. The direction of muscular tension! How that moves on a track here, to go from a C to a G. I'm not talking about waving horns in the breeze or something. This is to show your release! And the core of your sound dictates how much. Your ears will tell you how much! <sup>96</sup>

Here, Reinhardt's statement, "That has nothing to do with pivoting" is an overstatement. The method of pivoting with "yes" or up and down head movement is related to Reinhardt's maneuver, but it may have inherent limitations. (See also Appendix item 26)

One of Reinhardt's undated lecture tapes clarifies this distinction still further:

Now let me break this down for you. The head position does not change. The angle of the instrument should not change. The core of the sound will dictate how much...Once this is mastered, it is so minimized, you'd need a microscope to find it.<sup>97</sup>

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<sup>95</sup> Sheetz, interview.

<sup>96</sup> Reinhardt, *Berklee clinic*.

<sup>97</sup> Reinhardt, *Type III's tape*.

## *Equipment: developments and preferences*

### Mouthpieces

Donald Reinhardt produced several unique developments in mouthpieces. He produced his first trumpet and trombone mouthpieces at the age of twelve using his father's lathe. These early experiments led him to favor a "pear shaped" cup over the cup shape used by Vincent Bach, which he referred to as "toilet bowl" shaped.<sup>98</sup> He stated in a clinic at Ohio State University that the pear shaped cups allow the player to achieve both the brilliance of a V-shaped cup and the resonance of the bowl shaped cup. He strongly urged the tubists present to consider the "Helleberg" tuba mouthpiece for such reasons.<sup>99</sup> He produced his first transparent mouthpieces at nearly the same time, which he intended as a tool for diagnosis. In the 1940's, Reinhardt produced the ARWIN mouthpiece, which was made of metal.<sup>100</sup> One photo of the Woody Herman Band trombone section depicts all members using the ARWIN.<sup>101</sup> (See Appendix items 34 and 35.)

During the 1970's, Reinhardt and James McCloskey produced his most original developments in mouthpiece production. The partners produced two versions of plastic mouthpieces, the Lexan and the ABS. (See Appendix items 36 through 38) The transparent Lexan mouthpiece was intended primarily for embouchure diagnosis, and the

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<sup>98</sup> Donald S. Reinhardt, *Transparent Mouthpieces: Tracking the Inner Embouchure*, Undated Sales Brochure. Streitweiser Museum. Kremsmunster, Austria. Appendix item 29. See also Appendix item 28 through 31.

<sup>99</sup> Donald S. Reinhardt, *OSU ad lib clinic*, 1974. Cassette tape. Streitweiser Museum. Kremsmunster, Austria.

<sup>100</sup> The title is meant to contain the words, *ARt* and *WIND*.

<sup>101</sup> Sheetz, *Pivotalk Newsletter*, May/June 1994, 3.

cream-colored ABS mouthpiece was marketed as having several benefits over metal mouthpieces (e.g., allergy proof, warms up faster, and consistent shape).<sup>102</sup> Lexan mouthpieces are currently produced by the *Kelly Mouthpieces* company, which continues to cite diagnostic purposes and comfort in cold weather as among its many advantages.<sup>103</sup> *Curry Precision Mouthpieces* promotes the Lexan rim as an optional feature.<sup>104</sup>

Reinhardt was instrumental in the development of Schilke's trumpet mouthpiece model 13a4a. According to Reinhardt's student Richard Willey, Reinhardt owned a mouthpiece that had belonged to trumpeter Bunny Berigan, upon which he modeled his own Pivot System 2a mouthpiece. At one point, Reinhardt sent the mouthpiece to the Schilke company for duplication, at which time Schilke chose to incorporate it into its standard mouthpiece line as the 13a4a.<sup>105</sup> Reinhardt recommended this mouthpiece to many of his trumpet students.<sup>106</sup> Reinhardt also had input into the development of tenor and bass trombone designs by Olds, Conn and King.<sup>107</sup>

Reinhardt claimed that his curiosity regarding the individual differences in embouchure led him to invent a crude embouchure visualizer using a coat hanger, and that upon his request, Vincent Bach produced a better quality, chrome plated set of visualizers. Reinhardt did not invent the embouchure visualizer, however, as proven by the existence of cornets (circa 1909) which were built with a visualizer on the original

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<sup>102</sup> Reinhardt, *Transparent Mouthpieces: Tracking the Inner Embouchure*.

<sup>103</sup> Kelly Mouthpiece Website, available at <http://www.kellymouthpieces.com>; Internet; accessed 29 December 2008.

<sup>104</sup> Curry Precision Mouthpiece Website, available at <http://www.currympc.com/custom-mouthpieces.html>; Internet; accessed 29 December 2008.

<sup>105</sup> Note: The author attempted to verify this with the Schilke company, but they declined to answer his request.

<sup>106</sup> Richard Willey, interview with author, 27 June 2010, Asheville, NC.

<sup>107</sup> Sheetz, *Pivotalk Newsletter*, March/April 1994, 6.

equipment.<sup>108</sup>

A unique characteristic of Reinhardt's mouthpiece design was the extreme flatness of the rim. Reinhardt stated that he actually desired to make the rim so flat it had the potential to cut the player's lips if played incorrectly. He expressed this point at a clinic in Boston in 1971:

[F]or many years I've been a preacher of flat rims. I do not like the comfy rims we were taught to appreciate. Walk through the Smithsonian Institute, look at those early wood ones out of [?], chicory... all kinds of wood... perfectly flat on the top. Not that yours should be perfectly flat, but let me tell you why. Isn't it true that the mouthpiece that you now have with that Vincent Bach [?] rim, isn't it true that you could play a B flat, a B flat, a B flat, a B flat? [in different positions on the lips] Now if that rim is flat, you'll cut the hell out of yourself. So you don't want to cut yourself, so you develop one way instead of fifteen different ways. ... So you develop one way. Now that's why I like it. There are all kinds of people against it, but I also have plenty of people for it, Bobby Byrne and Bill Bradley. ... It's "Oh, I have to be comfortable now." Do you know what happens when you make an attack with a rim that round? Look how far your lip has to go in to grab, look how much your attack suffers. If you don't believe that, try a sharper rim, check your attack. Don't tell me my flexibility is less because I know that. But practice more flexibility, and then we'll find out. ... I noticed this with somebody who was playing something yesterday. The mouthpiece was literally all over the face.<sup>109</sup>

This extreme flatness of the mouthpiece rim has been questioned by some of Reinhardt's students, such as Rich Willey and Chris LaBarbera. Both find some of Reinhardt's rims too flat to be of practical use.<sup>110</sup>

Another one of Reinhardt's ideas regarding mouthpieces that has been scrutinized by some of his students, is the concept of the gap between the end of the mouthpiece and the beginning of the lead pipe of the instrument. Reinhardt had an untraditional view on

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<sup>108</sup> Dudgeon, "Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt," 39.

<sup>109</sup> Reinhardt, *Berklee Clinic*.

<sup>110</sup> Willey, interview.

this as well. His belief was that no gap whatsoever should exist in this area. Dave Sheetz explained:

I would say, ‘You know, you say that the mouthpiece should be flush [against the leadpipe with no gap], and I know this brass player says you need a quarter inch, Reeve’s says you need this [much gap], someone else says you need this much...’ So I would question him on a lot of things that I had read outside...No gap. Chris LaBarbera disagrees. He says Reinhardt didn’t know. [Schilke believes the same], and Reinhardt was a Schilke man. Reinhardt and Schilke were so close.<sup>111</sup>

Much like his pedagogy, Reinhardt’s mouthpiece developments were untraditional and were often met with skepticism.

#### Reinhardt’s trumpet recommendations

Reinhardt had an affinity for bright, penetrating trumpets, and is known to have recommended the Benge and Schilke brands.

I went to Reinhardt and said, ‘I want to get another Benge.’ I don’t remember how we exchanged money, but I got a brand new mlp Benge LA... So I got three Benges from Reinhardt. And then he went to Schilke in the later years. He endorsed Schilke...<sup>112</sup>

Further comments from Brenda Bass indicate that he would frequently recommend equipment based on both his personal tonal concept as well as what he thought would make the player’s job easier. In her case, she rejected many of his recommendations.

Well, he was totally against some of the traditional ideas like the Bach mouthpieces, the dark sound...I have about 20 mouthpieces at home. Why’d I say 20? 40!... He’d say, “I think it’d be easier if you played this...,” I went through a lot of different mouthpieces and I don’t think I heard that sound. I never heard that [very bright, penetrating] sound...He thought it would be easier and plus he didn’t hear a dark sound. He accepted that I felt more comfortable [on my larger equipment.] He said [the Pivot System concepts] apply no matter

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<sup>111</sup> Sheetz, interview.

<sup>112</sup> Sheetz, interview.

[what equipment or style of music you play.] I didn't get so much pressure from him about that as much as from my colleagues. [...] He did like the 13a4a. I never did.<sup>113</sup>

In one situation, David Sheetz had to forego Reinhardt's equipment recommendation for professional reasons:

When I went into the Army, I went in with a Benge. And of course, the first sergeant, when he came back from vacation, said, "Who's this new guy? ... What are you playing, a Benge? A Reinhardt mouthpiece? Everyone's got to play a 7B [mouthpiece] and an issue Bach trumpet."<sup>114</sup>

One may conclude that Reinhardt's equipment recommendations reflect his own preference for a brighter sound than was considered traditional in classical situations. It is noteworthy, however, that he believed his recommendations would make the classical player's endeavors easier.

### *Evolution of teaching formality*

#### Early Teaching Years (First Phase: 1940–1963)

In the late 1940's, New York City supplied a significant amount of commercial work for trumpet and trombone players. The situation prompted the popularity of a certain type of brass teacher with a reputation for maximizing embouchure potential and repairing problematic embouchures. The three most popular New York "chop doctors," as they came to be called, were William Costello, Maurice Grupp and Donald Reinhardt. Each was unique in their approach to teaching, but Reinhardt quickly gained a reputation for his diagnosis and correction of faulty mechanical habits. David Sheetz explained:

So, here's Doc...they would go to Doc and they would say, "Man, I'm having all kind of trouble." And you have to realize that in the '40s – late '40s...say, after

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<sup>113</sup> Brenda Bass, interview with the author, 12 July 2010, Northfield, NJ.

<sup>114</sup> Sheetz, interview.

the war, on 48<sup>th</sup> street, up and down the street there were nothing but trumpet players, trombone players, all instruments walking up and down, because they were playing so much. They had shows all day, they were playing all night, and they were having problems. Not like today, we have problems because we don't play enough, I think. So, they would go see these three chop doctors, but when they would go see Doc, he was like a miracle-man. He would just say "do this, do that, do that," and more people from those '40s came up to me and told me that "I went in there and I don't even know what he said, but he said do that, and there it was, and I went out and I never thought about it again."<sup>115</sup>

He (Sheetz) continued, citing a specific example:

And he could [diagnose problems] instantly. We did a Reinhardt reunion – the second one we did in Atlanta, Georgia. A guy came in, a wonderful Latin trombone player. I wish I could remember his name. I got to talking to him and he said he only had one lesson with Reinhardt. And he showed up at this reunion and said he considered himself to be a Reinhardt student. I said, "Tell me about it." He said, "I went in there. I couldn't play. I was on a Latin job. I don't even remember what [Reinhardt] had said, but I walked out of there and [my embouchure] was fixed." So that's what Reinhardt did in the '40s. He would just say, "Do this, go home and warm up like this, and move this a little bit this way, and go! Get out of here!"<sup>116</sup>

Reinhardt's process of remediating brass players in New York in the 1940's also points to the defining characteristic of Reinhardt's first phase of teaching: that although he desired to help individuals with their problems, he most often did not make any attempt to explain his methods or his overall system to anyone. Sheetz explained:

Yes...Reinhardt's two phases. The first was the phase of correcting people and not giving them any information. ... In the early days, he didn't want you to know! In fact, it was almost like he had secrets... I think Reinhardt discovered what really worked for different types and put that into someone who was that type. So there were two phases, absolutely. He taught [with the purpose being], "I'll fix, I'll fix, I'll fix"...there were so many.<sup>117</sup>

Some of Reinhardt's oldest living students have indicated that in the early years,

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<sup>115</sup> Sheetz, *A Reinhardt Retrospective*.

<sup>116</sup> Sheetz, interview.

<sup>117</sup> Ibid.

which Sheetz has defined as 1940 to 1963, he often did not make any attempt to have students understand the system. Rather, he simply fixed students' problems and sent them on their way.

Lessons in New York were quick. You'd just go in, he'd fix you...see ya... He didn't sit and talk about all of the various types. He had his [diagrams of the types] up. He'd say you're a type IV. Well, what's that? Well, you do this. [If someone asked], "what are the other types?", [he would have said] "That's got nothing to do with this lesson."... He didn't do orientations. He would just fix, fix...There were so many students. I mean his day was full. I mean he didn't have a day when he went to New York that he wasn't busy all day. It was frantic, it was wild, it was crazy. He was loving it...That's what they wanted. They wanted to get in and out.<sup>118</sup>

Another reason Reinhardt kept information from the student was to avoid hindering the student's progress:

Well he did do a lot of things like that, where he purposefully didn't discuss certain things with the student. He was a great believer in once you set certain things in action, Mother Nature will take over. You know with these callisthenic type exercises, I guess he had enough experience that he pretty much knew what he was doing and he knew what it would take to get your chops to do certain things, to develop in certain ways. He didn't want the student to do anything to help Mother Nature along. So that was very much his style. Once in a while you'd hear him talk about the psychology of teaching, and I think that a lot of the psychology he used was purposefully not telling the student certain things. And the student would come back to him later and say, 'I was thinking about that and....' The student would come back and tell him what he already knew.<sup>119</sup>

Former student Michael Bernard conveyed Reinhardt's early custom of "teaching-without-explaining," as well as the fact that this process sometimes led to seemingly odd solutions to the student's problems. There were cases in which the student had to take it on faith that Reinhardt knew what he was doing.

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<sup>118</sup> Ibid.

<sup>119</sup> Michael Bernard, interview with the author, 23 May 2010, Mount Holly, NJ.

I think by the time I studied with him, his methods had evolved. And in the younger days, he would do things on a more extreme basis, in a more extreme way.<sup>120</sup>

Bernard recounted an anecdote of his father's first trombone lesson with Reinhardt in the early 1950s. According to Bernard, his father's first lesson was an example of Reinhardt making an adjustment to the student's embouchure, while giving the student absolutely no information regarding the problem, the process, or the desired result.

I went in and Doc had me play a few things and you know, he stood there watching me...and at one point he stopped me and said, "I want you to take the horn and I want you to play straight down at the ground, and I want you to play this exercise that way."<sup>121</sup>

Bernard's father complied, but felt this manner of teaching was somewhat bizarre.

Reinhardt said, "I want you to go home and I want you to play all of your playing chores in that manner for the next couple of days and then I want you to come back." He didn't tell him anything other than that. ... "I went home, I did what he taught me and so I came back in a couple of days. And now Reinhardt had me take the horn in the completely opposite direction. He had me playing the horn with the slide almost going straight up. So, the same thing, go home and come back." So he went home [and practiced for] a couple of days.<sup>122</sup>

After a couple of days of practice in this manner, he came back. At this point, Reinhardt asked him to resume playing with a normal posture and horn angle.

Bernard explained the underlying reasons for the procedure:

He said he just wanted to move that mouthpiece a fraction of a fraction of an inch on the embouchure. It was a north-south adjustment. I'm not sure if Dad told me it was a little lower or a little higher, but it was just a fraction of an inch. And he said that's what it was all about....I just think that he was that way in the early

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<sup>120</sup> Bernard, interview.

<sup>121</sup> Ibid.

<sup>122</sup> Ibid.

days where he didn't waste a lot of time with talking theory and mechanics with the student, he just went full bore and did exactly what he needed to do.”<sup>123</sup>

Former student Howard Lay also noted that when he began his study with Reinhardt in 1946, it was not yet standard practice for him to explain any embouchure type other than the student's own:

When I studied with him as a private student, I was just a private student. He didn't try to teach me the other types or any of that, but later on I did get into all of that. But at that time he was just trying to tell me what I should do. I still have my original book with all his handwriting and notes in it and he told me about the pivoting and immediately I started improving my playing.<sup>124</sup>

Lay also noted that at this time, Reinhardt's terminology had not fully evolved.

He explained his embouchure type, which Reinhardt would later call IIIB:

He had a diagram, and at that time he had it classified a little differently than he did finally in the Encyclopedia. I was a type III, which is a downstream. In those days, when I worked with him, he had what he called a high type III and a regular type III. He later called them IIIA and IIIB. It's a little fuzzy in my mind because I didn't learn it that way. But if you had your mouthpiece real high on your upper lip, as high as you could get it, that was what he called at that time, a high type III. Bill Harris was a high type III. Harry James was a high type III. Many people were that type, and generally that's a great embouchure. If you've got it working, it's a great embouchure. I was the regular type III, half on each lip. And you roll the lower lip under as you ascend, you know. [The terms] A and B came after I left.<sup>125</sup>

In his early teaching career, Donald Reinhardt had developed a reputation for quickly and precisely spotting and correcting mechanical problems in brass players. He purposefully avoided explanations of his method to his students, causing some to consider him a “miracle man.” Comments from some of his students, however, shed light on what they believe to have been his method, and show it to have actually been

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<sup>123</sup> Ibid.

<sup>124</sup> Ibid.

<sup>125</sup> Ibid.

quite simple:

In fact, it was almost like he had secrets. He'd reveal these secrets, and he did, he had secrets. Even [to the end] he had secrets, and I think I've figured out some of them, [regarding] how he could correct players. He had powers of observation and he could see something based upon his knowledge of how he knew everybody plays. You know Maslow, the great psychologist, said "Why are we studying these mental institution patients? Let's study someone who's self actualized, who's really together and find out what's working. Then we can use that to help these poor people."<sup>126</sup>

Sheetz's comments describe a method in which Reinhardt keenly observed many successful brass players and later used his observations of "what works" as a template against which he would compare the problems of those who would seek his help. It was during these early teaching experiences that Reinhardt began what would become the lifelong practice of photographing all of his students for diagnostic purposes. The Reinhardt collection at the Streitweiser Museum in Kremsmunster, Austria contains hundreds of such photographs. (See Appendix items 43 through 48)

#### Later Teaching Years (Second Phase: 1964–1989)

The second phase of Reinhardt's teaching career (1964–1987) is marked by two qualities: 1) His knowledge and experience had matured. And, 2) He now desired to explain his methods in detail. Both of these qualities were apparent in his new, more formal approach to each student's first lesson. It was also during this phase that most of his students began to refer to him as "Doc" Reinhardt, due to the honorary doctorate he received from Combs College in 1960.

However, he would learn more as he went along, by studying great players. He saw what worked, and he saw what didn't work, and he knew that tradition – most

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<sup>126</sup> Sheetz, interview.

of the traditional ways – didn't work...As he taught more players, he would learn more himself. I think that's the evolution of Reinhardt. [The important points were] his disappointment with his teachers, the accident with the pivot, and then watching all these players, seeing how it worked one way for some and for others, another way...[he discovered the effects of moving the mouthpiece] right and left, malocclusions, [he wondered] how many ways can you play? He must have seen thousands of ways to play...If I went to see him with a problem...I'm sure he would think, 'Oh yeah, Buddy Childers had that problem. I'm going to tell Dave how it worked out for Buddy.' He would never say [out loud], "Oh, I know who had that problem..." He would just say, "Well, do *this*." Bam! [The problem would be fixed.] I didn't know what went on in his mind...<sup>127</sup>

This "new phase" engendered a new reputation for Reinhardt and his method. His more formalized and detailed second phase of teaching brought with it a new criticism:

In fact, one of the biggest criticisms of Reinhardt came out of his second phase. It's that it's too intellectual. It's too left brain. It's too much information. And, I worked a job with a trombone player one time. He was wonderful. He saw my mouthpiece and asked, "Did you study with Reinhardt?" I said "yeah." He said, "He really screwed me up." I said, "What do you mean?" He played great. He was from Australia. He was with Buddy Rich. "I went to see this guy, and he told me so many problems that I took the problems on." It was *his* fault, it wasn't Reinhardt's fault. He said, "He screwed me up! He told me things that I would never have thought of. I couldn't wait to get out of there, and I never went back." It's like [some particular diet]. If someone says, "I could never do that." Well, fine. It's not for you.<sup>128</sup>

#### Orientation and Analysis

During the second phase of his teaching, Reinhardt referred to any student's first lesson as the "orientation and analysis." This was similar to his already established procedure of observing-then-correcting, but more formal, and much more information regarding the method was explained to the student. It was during this time that he familiarized students with some of his more advanced theories regarding embouchure types and pivot motion. As he did earlier in his career, he made careful observations of

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<sup>127</sup> Sheetz, interview.

<sup>128</sup> Ibid.

the student's anatomy, both during and independent of performance, to determine the player's embouchure type. But now the results were then explained to the student in detail. The process was described by Thomas Everett in *The Brass World*:

The first lesson is called an Orientation and Analysis session and lasts between three and four hours. It consists of discussions with Reinhardt, listening and taking notes from prepared tapes, and a personalized session consisting of analysis of playing faults and the proper methods for correcting these faults. A discussion of the individual's jaw type pivot is included, along with exercise materials adapted for the individual's particular needs.<sup>129</sup>

Former student Rich Willey recounted his "Orientation and Analysis," which took place on June 27<sup>th</sup>, 1978:

He helped me to use my embouchure more efficiently. He didn't change my embouchure. He showed me some adjustments to make. He didn't change my embouchure; he showed me mannerisms [to correct], to make me more efficient. He showed me what I was doing where I was working against myself. He showed me the self-defeating things that I was doing and how to correct them.<sup>130</sup>

It is important to note that although the process was much more formal, it was fundamentally similar to the format Reinhardt utilized in the 1940's. Sheetz recalled his first lesson in 1949:

Reinhardt said, "Wow, you're a good trumpet player." I had a high F. So, he gave me some corrections. I wish I had that original lesson. He typed it up on a sheet and said, "Here's 17 things you're doing wrong." And I felt rotten. He said, "Don't feel so bad. So and so just left here...he had 28 things wrong." And he was a professional. So I felt good, I only had 17.<sup>131</sup>

As the overall structure of the initial lessons became more standardized, handout material did as well. "High Spots" and "Why the Orientation and Analysis?" are

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<sup>129</sup> Thomas G. Everett, "A Conversation with John Swallow", *ITA Journal*, Vol. 14, no. 3 (Summer 1986): 1.

<sup>130</sup> Willey, interview.

<sup>131</sup> Sheetz, interview.

examples of the standard first lesson handouts. (See Appendix items 54 and 55.) These documents are indication of Reinhardt's desire to not only fix the student's embouchure, but to have the student comprehend the process.

Reinhardt's "Personalized Pivot Deviation Sheet" is perhaps the most significant piece of "paperwork" that was given to the student at the first lesson. When completed by Reinhardt, it left the student with knowledge of both his or her embouchure type and its correct manipulation.<sup>132</sup> "The Correct Pivot for a Physical Type" is another template for much of the same information as the "Personalized Pivot Deviation Sheet." It is an earlier (1942) and less detailed version. (See Appendix item 61.)

An itemized list of mechanical faults was a mainstay of all of Reinhardt's lessons in his second phase. The first such list was given to the student at the first lesson, immediately following the Orientation and Analysis. Subsequent lessons would yield subsequent lists of mechanical corrections.<sup>133</sup>

During this second phase of teaching, Reinhardt produced a large amount of handout material for students. Using this handout material, he attempted to explain his teaching process and observations in as much detail as possible. During these years in which Reinhardt desired to fully explain all details of brass playing, he attracted a following of students who were very interested in extracting as much of his wisdom as possible. There are two known interviews with Reinhardt from this period, conducted by his students Philip Horch and Michael Bernard, which demonstrate his ability to present

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<sup>132</sup> Appendix item 56 is the blank template (Pivot Deviation Sheet), items 55 through 58 are the template, completed for four students.

<sup>133</sup> See Appendix items 49 through 51 for original "Itemized Corrections."

detailed descriptions, as well as his students' desire for such knowledge. Both interviews covered numerous topics, but each tended to focus on the embouchure type of the interviewer. Horch's interview discussed lip compression, horn angle, and the effect of dental malocclusion. Significant consideration, however, was given to details of the IIIA embouchure (Horch's personal type). Bernard's interview touched upon numerous physical factors, such as the diagnosis of a "dead nerve" in the embouchure, how height, weight, and complexion affect the performer, as well as special considerations of the IVA embouchure (Bernard's personal type).<sup>134</sup>

#### *Clashing with Tradition*

Reinhardt's entire teaching career was in some ways untraditional when compared to the careers of other brass teachers. One might reasonably conclude that he encouraged others to see him as controversial, by using statements like "hundreds of stupid suggestions"<sup>135</sup> and "page turning idiots"<sup>136</sup> when discussing his early teachers. His lifelong comments on "the establishment" of brass teaching were a mixture of lashing out and a thoughtful frustration as to why they were so reluctant to acknowledge physical differences in brass players or to embrace a "mechanical approach."

Former student Nick Fantazzi provided insight regarding Reinhardt's relationship to "the establishment," citing in particular what he remembered to have been the thoughts and opinions of several of Reinhardt's contemporaries in the Philadelphia area in the 1970's. Fantazzi recalled that many sought after classical trumpet instructors of 1970's

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<sup>134</sup> See Appendix items 52 and 53 for the full transcriptions.

<sup>135</sup> Reinhardt, *Encyclopedia of the Pivot System*, IX.

<sup>136</sup> Reinhardt, *Prologue to the Pivot System*, 1.

Philadelphia were not convinced that Reinhardt's approach was meaningful or worthy of study. Specifically, he remembered that the classical instructors were unconvinced of the validity of any of the so called "chop docs," citing not only Donald Reinhardt, but also Roy Stevens and Carmine Caruso.

Fantazzi recalled several reputable classical players/instructors with whom he studied. He explained that, for the most part, they did not see any value in Reinhardt's approach. Some even referred to it as "black magic." He noted the occasional exception, such as Rowan University professor John Theissan, but he equated this more to Mr. Theissan's general open-mindedness, and not to any conviction regarding Reinhardt's principles.

Fantazzi did notice, however, that his study with Reinhardt (and also Roy Stevens) had helped him develop more than sufficient range and endurance for classical playing, but he continued to study with Theissan for musical nuance.

Fantazzi speculated that the general attitudes of the time and place, even at academic institutions, did not lend themselves to welcoming new ideas. "Everybody was critical of each other. It wasn't a real complementary community, I think. I don't know if it was jealousies or what."<sup>137</sup> It is also possible, according to Fantazzi, that Reinhardt's ideas were simply so radical—even by the 1970's—that they were often ignored. "So, to [most area instructors] the Reinhardt thing was like, 'Wow, what is this?!' It was in way, way left field."<sup>138</sup>

Fantazzi also discussed Reinhardt's awareness of the practices of his

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<sup>137</sup> Nick Fantazzi, interview with the author, 9 July 2010, Sewell, NJ.

<sup>138</sup> *Ibid.*

contemporaries (1970s, Philadelphia): “He was in his own world. Doc was an odd guy too in some ways. I think to be that kind of genius you don’t have to have a temperament, and he really was in his own world.”<sup>139</sup> This and other comments indicated that Reinhardt was unconcerned with other teachers and modes of teaching, at least in 1970’s Philadelphia.

A unique insight was offered by Reinhardt’s student Brenda Bass. Bass’s comments are of particular interest because she was one of the few trumpet students of Reinhardt who primarily described themselves as a classical performer. Since many of his trumpet students were big band style lead players, who prioritized playing in the extreme upper register, Bass’s perspective is relatively unique. As a non-typical Reinhardt student, Bass emphasized the development of a large, symphonic sound over extremes in range.

Brenda Bass also felt many have dismissed Reinhardt’s work because “he went against the grain of how trumpet was traditionally taught.” Ms. Bass recalled that Reinhardt was unquestionably concerned with extreme range on trumpet, but that there were more foundational, universal concepts that applied to all styles of brass playing. During her study, she frequently and freely discarded any advice on sound, equipment, or practice routines that she felt were contrary to classical playing. She stated,

I was able to take the good and keep my emphasis [on classical playing.] I think some of those people probably didn’t see any of that...They wrote him off because they thought he was doing this high note thing [only]. They didn’t realize how much other valuable stuff he had...he really had something valuable to say... It’s like being a pro at anything. You first have to learn how to play the

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<sup>139</sup> Ibid.

instrument, then you can go in this direction or that, but these concepts are good for everyone.”

Bass offered more speculation as to how some, at the time, were mistakenly of the opinion that Reinhardt was only concerned with building range. According to Bass, it is possible that range and endurance were simply what he chose to address initially with new trumpet students, and he did it with great success: “He did get a lot of people who couldn’t play squat and then all of a sudden he got them playing high...Probably a lot of people went to him for that.”<sup>140</sup>

#### *Final Years/efforts to perpetuate Reinhardt’s teaching*

Throughout the 1980’s, Reinhardt held regular “Teachers’ Clinics” at Christmas and Easter. The purpose was to foster a community of brass teachers who would teach according to the principles of his life’s work. In this way, it was similar to his *School of the Pivot System* of the late 1940’s and early 1950’s. The critical difference, however, was that while the teachers he trained in the 1940’s were expected to pay him a percentage of their earnings, he now simply asked they “give credit where credit is due.” They were free to use and disseminate his concepts and materials.<sup>141</sup>

#### Donald S. Reinhardt’s passing

In 1989, Donald Reinhardt passed away due to facial cancer caused by years of cigar smoking and playing unplated brass mouthpieces.<sup>142</sup> The fact that he would not accept

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<sup>140</sup> Bass, interview.

<sup>141</sup> Donald S. Reinhardt, *Teachers’ Clinic*, 1981, Series of cassette tapes. Streitweiser Museum, Kremsmunster, Austria.; See Appendix items 32 and 33 for sample rosters from two of Reinhardt’s “teachers’ clinics.”

<sup>142</sup> Dudgeon, “Credit Where Credit is Due: The Life and Brass Teaching of Donald S. Reinhardt”, 33.

medical treatment for his condition may be a reflection of his faith in Christian Science. His papers, letters and personal belongings were housed in the Streitweiser Brass Instrument Museum in Pottstown, PA until 1995, when lack of funding made this no longer possible.<sup>143</sup> The entire Streitweiser Brass Instrument Museum was then relocated to Schloss Kremsegg Castle in Kremsmunster, Austria.<sup>144</sup> Most of the items related to Donald S. Reinhardt have since been catalogued by musicologist and trumpeter Ralph Dudgeon. As part of a dedication ceremony, a plaque was presented in honor of his memory, with the inscription:

To our Friend

“Doc”

The cat who showed us  
what a true educator can  
really do, by showing us  
what we can really do

From

Those who will always  
be his students<sup>145</sup>

Efforts to perpetuate Reinhardt’s teachings

From 1993 to 2003, Reinhardt student David Sheetz edited a quarterly newsletter, *Pivotalk*, intended for Reinhardt Foundation members. The content of the newsletter has

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<sup>143</sup> Sheetz, *Pivotalk Newsletter*, Winter 1996, 3.

<sup>144</sup> See Appendix items 39 through 41, which are photographs of the Streitweiser Museum.

<sup>145</sup> See Appendix item 42, which is a photograph of the plaque.

been diverse, including pedagogical discussions, anecdotes from Reinhardt's students, and documentation related to donations to the Streitweiser Foundation (e.g., papers, letters, and manuscripts). An article in the November/December 1994 issue was the first announcement that the Streitweiser Trumpet Museum and Library in Pottstown, PA was the new home for Reinhardt's materials, and included a request for donated materials.<sup>146</sup> Approximately one year later, *Pivotalk Newsletter* included a description of the process of preparing the materials for the Streitweiser Museum's move from Pottstown, Pennsylvania to Schloss Kremsegg Castle in Kremsmunster, Upper Austria.<sup>147</sup> Ralph Dudgeon – Streitweiser Foundation president at the time – stated that the collection's move to Austria would provide “a financial security that we could not provide here in Pottstown.”<sup>148</sup>

The *Reinhardt Foundation* was formed in 2001, with \$10,000 of seed money donated by the Foundation's president, Howard Lay. Mr. Lay, an attorney by profession, had studied with Reinhardt in both New York and Philadelphia. The foundation's purpose is to maintain awareness of Reinhardt's teaching and accomplishments. Among its projects, the organization intends to provide scholarships to deserving students and promote the re-publication of Reinhardt's materials. It is a 501(c) (3) not for profit tax-exempt organization.<sup>149</sup>

Also in 2001, Boptism Music Publishing, a subsidiary of Pivot Publishing, was formed. With the support of The Reinhardt Foundation, Pivot Publishing has made

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<sup>146</sup> Sheetz, *Pivotalk*, Nov./Dec., 2.

<sup>147</sup> Sheetz, *Pivotalk*, Winter 1996, 3.

<sup>148</sup> *Ibid.*

<sup>149</sup> The Reinhardt Foundation Website.

available the long out-of-print *Graduated Studies* (Studies for the Beginner), as well as *The Reinhardt Routines* (a collection of some of Reinhardt most-prescribed practice materials), and an original book by Rich Willey, *Focal Point*, which was inspired by Reinhardt's concepts and exercises.<sup>150</sup>

In 2002, a *Donald S. Reinhardt Forum* was introduced on the trumpet-oriented website, *Trumpetherald.com*, and is moderated by Richard Willey. Also, in 2003, Dave Sheetz launched a new website, *Airstreamdynamics.com*, to facilitate his role as an instructor of Reinhardt's methods. Also at this time, the newsletter *Pivotalk* was re-titled *Airstream*, and became only available via email.<sup>151</sup>

The legacy of Donald S. Reinhardt is based upon his complete devotion to his students, and to his teaching. His high level of dedication was apparent in both the archival sources and in interviews. The following statement by Brenda Bass provides a revealing description of Reinhardt's dedication:

He was very personalized. Every time you would walk away, you'd have a sheet just for you. You were very important. It was like, "This is for you this week. *This* wasn't working; I thought about *that*, so let's do *this*." I think that's the main thing. It's kind of like, when you went there you felt like you were doing something historical, even then. You'd think, "I'm coming to an important person." I liked the way he stamped [all of his assignments], and he had such good handwriting. That sounds funny, but the whole experience was [special]....He wasn't just anybody. The big thing with him was that he was leading you toward something that was going to make a difference. He was meticulous. It was like we were all trying to catch on to his vision.<sup>152</sup>

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<sup>150</sup> Baptism Music Publishing Website.

<sup>151</sup> Sheetz, interview.

<sup>152</sup> Bass, interview.

## Summary

The available information indicates that from an early age, Donald Reinhardt was motivated by dissatisfaction with traditional practices regarding brass instruction, performance, and equipment. His inherent predisposition toward experimentation and observation elicited a new theory of embouchure. Reinhardt's new theory was based on dental characteristics, the direction of the airstream as it enters the cup of the mouthpiece, and a unique motion he termed the "pivot." It is also evident from available sources that throughout his career, Reinhardt sought to disseminate his theory to others through publications, lessons, and teacher training.

Despite his self-described technical deficiencies, Reinhardt attended the Curtis Institute of Music and became a highly skilled trombonist, according to primary sources. Throughout his career, he frequently discussed or utilized material he learned from three Curtis instructors, Gardel "Gutty" Simons, Charles Edward Gerhard, and Marcel Tabateau. His early career was as a performer in Philadelphia. Reinhardt's students remember his trombone playing as being magnificent, citing especially his huge volume of tone and technical facility. By the early 1940's however, he devoted most of his time and energy to teaching.

His earliest known professional brass teaching was as an instructor for Harry James' brass section in 1939. He later taught from private studios in New York and Philadelphia. He quickly acquired a reputation as a "chop doctor," an instructor who could quickly pinpoint mechanical problems in students and offer immediate, detailed advice for remediation. Due to the many professional opportunities for commercial brass

playing, especially in the late 1940's, Reinhardt was in high demand. Reinhardt's oldest living students recall that in these early teaching years, he often did not wish to explain his methods to the student. Rather, he simply wished to remedy the student's problems, and move on to the next student. To a large extent, he was teaching according to the wants of the student, most of whom were busy professionals.

Reinhardt's first publication appeared in 1942, and received enthusiastic endorsements from Charles Colin and Herbert L. Clarke. In this text, *Pivot System for Trumpet* (and for *Trombone*), he described his basic mechanical theories, including a theory of upstream versus downstream players, four basic embouchure types, and a unique movement he termed the *pivot*. The definition of "pivoting" would evolve over his career, but in the original 1942 definition described it as transferring mouthpiece pressure from one lip to the other, in order to ascend or descend on the instrument. Some of his students indicated that as early as the 1940's, he already had many more detailed theories formulated, but chose not to publish or explain them. In the 1950's he attempted to franchise his instruction with a *School of the Pivot System*, but the franchise failed within a few years.

Reinhardt's students recall a definite change in his teaching philosophy in the mid-1960's. In this period (1964-1989) he began to explain all of his theories to his students in detail. This was most evident in his more formalized approach to each student's first lesson, which he now referred to as "Orientation and Analysis," as well as his 1964 publication, *Encyclopedia of the Pivot System*. Most notable in this text was his descriptions of five embouchure subtypes, in addition to the basic four presented in 1942.

Donald Reinhardt died from cancer in 1989. Since that time, there has been a significant effort on behalf of his students to promote his teachings. The Streitweiser Instrument Museum in Pottstown, PA was the original home to many of Reinhardt's documents and personal effects. Funding issues caused the entire collection of the museum to be relocated to its current location at Schloss Kremsegg Castle in Kremsmunster, Austria in 1995. In 2001, former student Howard Lay donated funds to develop *The Reinhardt Foundation*, which has maintained a quarterly newsletter (edited by David Sheetz) since 2003.

Notwithstanding the very detailed *Encyclopedia of the Pivot System* (1964), a significant amount of Reinhardt's theoretical approach was never published. His many handouts, clinic presentations, and students' experiences provide a more comprehensive understanding of Reinhardt's conception of brass playing and teaching. These unpublished sources serve as a foundation for the pedagogical concepts discussed in Chapter Four.

## CHAPTER FOUR

### PEDAGOGICAL CONCEPTS

While Reinhardt documented the basics of his embouchure theories in his publications, he did not include a significant portion of the details. A broader view of his pedagogy, including unpublished materials, clinic lectures, and student comments provides both depth and clarity to Reinhardt's complex and often misunderstood process of diagnosing and teaching. In addition to clarification and amplification of Reinhardt's theories, these sources help to describe the manner in which he helped his students reach their potential, regardless of embouchure type. Information in this area relates to seven general areas: diagnosis, characteristic of types, exercises, teaching beginners, fine tuning technique, longevity, and intangible concepts (sound and attitude).

#### *Diagnosis*

Reinhardt held very specific beliefs regarding how the embouchure could best be analyzed. For instance, he emphasized that the transparent mouthpiece was a necessary tool, and that the metal "cut away rim" was not sufficient for diagnosis. This was because normal playing resistance was not encountered with the cut away rim. Contrarily, diagnosis with the transparent mouthpiece was a true representation of performance conditions. In a lecture on diagnosing embouchures, he remarked that, "As far as correct analysis is concerned, a little knowledge is a dangerous thing."<sup>153</sup> He also remarked that, while they were in the minority, he had encountered some players with such dysfunctional embouchures that he could not determine type in the first diagnosis.

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<sup>153</sup> Reinhardt, *Type III's*.

He stated, “[In some rare cases], I have to make other corrections before I can make the pivot correction.”<sup>154</sup>

#### Determining pivot classification and embouchure type

Pages 200 through 211 in *The Encyclopedia of the Pivot System* contain a discussion of Reinhardt’s “typing” procedures. He stated that the method presented is “fairly reliable, although not completely infallible”<sup>155</sup> The method is indeed based largely on trial and error regarding pivot classifications. The player is asked to test both pivot classifications (pulling the “mouthpiece and lips as one unit” down to ascend verses pushing the unit up to ascend) and make a judgment as to which permits “greater freedom of embouchure response.”<sup>156</sup> Once a pivot classification has been established, one may proceed to determining which of the nine embouchure types applies to the player. For this determination, Reinhardt recommended a transparent mouthpiece, giving attention to whether the air splashes into the top or the bottom of the cup, which lip predominates into the cup, the presence of overbite or underbite in both playing and relaxed positions, as well as other visible physical characteristics.

The following is a transcription of Reinhardt determining a trombonist’s pivot classification and embouchure type at his 1971 Berklee clinic presentation:

[working with a trombone player, the player is using a transparent mouthpiece]  
“Now, where is the moisture forming?”

Just sustain [a] B-flat. Now the next question is, which lip is predominating more into the cup? [answer from audience, “upper”] By far, isn’t it? Now watch, I’m

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<sup>154</sup> Ibid.

<sup>155</sup> Reinhardt, *Encyclopedia of the Pivot System*, 200.

<sup>156</sup> Ibid., 201.

going to take him from there to an F. Watch what happens when he goes to the F. [trombone player plays B-flat – F]

Alright, did you notice when he went to the F, the bubble is appearing way down here, when he started the bubble was up here. Do it again. See the bubble down here? Now the higher he goes, the more that bubble will come in here. Go ahead, high Q now. [laughter] B-flat to high B-flat. [trombone player struggles to play B-flat to high B-flat]. Get over there and face me. [trombone plays middle B-flat to low B-flat, then middle B-flat to higher F]. Now this time, I want you to move just a little bit [in this direction]. Oh, I'm talking about a hair. Now give it a little more. Get ridiculous. [plays B-flat to F, louder] Alright, now let's hear your high B-flat. [plays again] In a minute he'll hit pay dirt, it will open up. That's where it is. [this time, the upper note, F, drifts sharp] Let it get sharper. The fact that it's getting sharper shows that it's the correct thing to do to ascend. [more attempts] Now let's say we're dead wrong about the whole thing. [another attempt, the player pivots in the opposite direction]. [semi-audible banter evaluating the two approaches]<sup>157</sup>

Noteworthy in this exchange is the degree of thoroughness in determining the pivot classification, and Reinhardt's willingness to test both opposing pivot classifications before making a recommendation.

Reinhardt's personalized diagrams show a finer point to determining the individual's pivot is the malocclusion. (See Appendix items 56 through 60.) In Reinhardt's words:

The word malocclusion in a dental sense means, frankly, that the jaw closes in more or less of a cockeyed manner. In other words, when you chew your breakfast cereal, frankly, you chew sideways. When your jaw protrudes, it protrudes one direction or the other.<sup>158</sup>

Malocclusion was considered by Reinhardt in order to maximize embouchure compression for the upper register, as well as to make a consistent, efficient track from

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<sup>157</sup> Reinhardt, *Berklee Clinic*.

<sup>158</sup> Philip Horch, *A Lesson with Dr. Donald S. Reinhardt: Questions and Answers About the Pivot System with Emphasis on Type IIIA (Malocclusion)*, Transcript of an interview from 26 December, 1963.

the lowest to the uppermost range. “While ascending, the jaw must protrude; move slightly upward, and to one side or the other.”<sup>159</sup>

Reinhardt’s *Pivot Stabilizer* exercise was in most cases the first, simplest, and most direct assignment given to students immediately after the pivot class and embouchure type had been determined. It consists of a series of slurred intervals to be performed according to a strict set of rules regarding precisely where the movement must occur, and where movement is prohibited. (See Appendix items 85 and 86.)

#### *Characteristics of types*

According to Reinhardt, each of the various embouchure types has both strengths and weaknesses, as well as general characteristics.

Regarding downstream types,

I would say your thicker sounds are on your downstream side of the fence in most cases. That’s why most of your symphony men play more up on the upper lip, rather than the lower lip. However, a lot of them work excessively hard in the high register.<sup>160</sup>

Regarding the upstream IV,

A IV, as it properly develops, they all can play notes up to high q above x, but the low register suffers on a lot, very many of them. There are some exceptions, I admit. Some of them complain about control in the middle register...that it’s difficult. It’s difficult, but it’s not impossible to get. The only thing that I have a question about it is enough time devoted to developing it.<sup>161</sup>

He pointed out that there are exceptions.

Now a IV...Bill Spano, Washington, D.C. My God, he’s equal to any four of these guys on trumpet, a sound like that! Really. And he plays with everybody.

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<sup>159</sup> Reinhardt, *Type III’s*.

<sup>160</sup> Reinhardt, *Berklee Clinic*.

<sup>161</sup> Ibid.

He's a type IV and he has the biggest sound I've ever heard. So there's the exception to the rule there.<sup>162</sup>

Notwithstanding the exception, the IV upstream embouchure has general characteristics,

The average IV when they start, they start with a high register. They start with it. Then he learns to play down the scale, not up. He condescends to play a low note. That's the average IV. He's thinking, "I'm up here, now I've got to go down here." But don't get down here and try to get up here. There's too many rungs in the ladder to get to the top! Besides, it's wrong psychologically for a lead trumpet – to start on middle C, I've got to reach up to here. No, he should be on G for home plate, now you're reaching down, now you're reaching up....<sup>163</sup>

Responding to a question from the audience, he made a recommendation as to how certain choices in equipment can make up for the IV's naturally thin sound:

You can get [an especially dark sounding instrument]. The [darker] it is the better. In other words you want to increase your resonating factor and decrease some of the buoyancy, because they sizzle anyway, just being a IV. So there's a case of taking equipment and making up for it, to make up for the weakness of the type.<sup>164</sup>

Student Rich Willey discussed the common problem for the IIIB embouchure to "fall in love with his or her sound," and therefore have a limited upper register:

Well that's the tricky thing, especially for IIIB's...for us to develop the high register, which to me high register starts at E. I had been a player [with a range cap at E flat]. In order to develop that, we have to hold back on our sound, we have to do a lot of compression work, which can make you sound sharp and thin and nasal. And IIIB's fall in love with our sound, and that's our biggest enemy. If we fall in love with our sound, we end up not being able to develop the upper register because we're blowing our aperture out so wide...but the kind of player I am and I need to be...I've really never developed anything beyond a high G. I don't even always play G's on gigs. I don't know if I could always play a G if you asked me to. So I'm not the model Reinhardt student. I like to be able to bark out a big low F sharp in the middle of a solo. [...] I just want to have a really good sound. And to me the range is a palette, and if the moment demands to have that note, it's really nice to have that note. I'm just not a screamer, I guess. I

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<sup>162</sup> Ibid.

<sup>163</sup> Ibid.

<sup>164</sup> Reinhardt, *Berkeley clinic*.

don't always do that, anyway, so why spend so much effort and sanity trying to kill yourself for some of that. For IIIB's, you know the "blood and guts" type, it really is work.<sup>165</sup>

When Willie Olenick asked Donald Reinhardt "What's the most common embouchure type?" he did not hesitate to answer that IIIB is most common on trumpet. He referred to it as "the blood and guts embouchure." However, he clarified this by stating, "There are a lot of IIIA's on trombone, and on tuba, they're *all* IIIA, because there's no room for anything else." To paraphrase this into non-Reinhardt terminology, he meant that since the type IIIA pivots the "lips and mouthpiece as one unit" to a lower spot on the teeth to descend, this is a necessary choice for most tubists, even if it is unconscious. To pivot in the opposite direction, that is, upwards while descending, would cause the tuba player's mouthpiece to run into the player's nose, thereby limiting the lower register possibilities.<sup>166</sup>

### Type Changes

With much emphasis placed upon understanding one's embouchure type in Reinhardt's system, some questions emerge. Among them are: Did students ever change type for any reason? If so, are there certain individuals who may have characteristics that

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<sup>165</sup> Willey, interview.

<sup>166</sup> Reinhardt, *Lesson with Willie Olenick*.; Here, it is noteworthy that over the course of Reinhardt's career, discussions of embouchure types rarely included discussion of types I, IA, II, IIA, or III. The bulk of his discussions, materials, etc., focused on IIIB, IIIA, and IV or IVA. There are two fairly obvious reasons for this. The first is the rarity of the former types. The second is the fact that they may be seen as functionally the same as the more common types. i.e., the type II performer is the very rare player whose jaw forms a natural underbite, which he maintains during performance. The more common type IV is the player who artificially creates an underbite during performance only. *During performance*, the types are identical. Given the rarity of true type II's, one may infer as to why they were rarely discussed.

allow them to choose between more than one type, based on preference?<sup>167</sup> Former students' comments indicate that Reinhardt treated the subject of type changing carefully, but it was not completely out of the realm of possibility for some students. Howard Lay stated that while it was rare, Reinhardt had changed some players' types. Lay recalled an informal procedure utilized to try a different type for short periods:

I've seen him try people out the other way, just to see if it was going to work at all, and then he'd resolve that they'd stay with what they were. Sometimes you'd have to try the other way, just to see if it was going to work...He wouldn't keep them on it very long. If it wasn't working, he'd just go back to what they had.<sup>168</sup>

Lay also stated that these experimental episodes were usually brief, often lasting for only one or two lessons.<sup>169</sup>

Rich Willey described changing type on two occasions, both of which led to switching back to his original type, IIIB. On the first occasion, Willey had let his mouthpiece move higher and higher, with some perceived benefit, causing a switch to IIIA. He eventually returned to his original type because of range limitations caused by the new type.

I was gradually shifting my mouthpiece higher [to the point in which there was a switch from IIIB to IIIA]....The next thing I knew I couldn't play. So that was in the spring of '80. I went to see him. I couldn't even get out of the staff. He had me do a few tests; he watched the way I was playing. He said, "What did I type you as when you first came to me?" I said, "IIIB." He told me to put the mouthpiece [very, very] low. I did that and everything came back. I had everything back. ...So, I had type switched to a IIIA. I was trying to play as a IIIA, which had given me ridiculous flexibility... but I couldn't get out of the staff. He said the worst thing a brass player can do is type switching. He said that's the surest way to kill an embouchure. ...<sup>170</sup>

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<sup>167</sup> See Appendix item 84 for the only known written instructions for type changing.

<sup>168</sup> Lay, interview.

<sup>169</sup> Ibid.

<sup>170</sup> Willey, interview.

Willey's other type switching experience was brought about by his discovery that playing with a further protruded jaw led to some increase of his range. He had become an upstream IV type. Issues with Willey's tone, however, prompted Reinhardt to suggest he return to his original IIIB.

In fact, one time I came in to see him playing trumpet, and I was playing like a IV. You know, with my jaw way out. He said, "You can do that, and someday that might be the way you play." But he talked about the texture of your sound. And the texture of your sound is your fingerprint. Some players have a very pleasing texture of the sound, other players don't, and it's the one thing you really can't do anything about. It's your fingerprint. He said, "The effect this has on the texture of your sound...I don't find it favorable." He said, "I think you sound better as a IIIB." I said, "The upper register is a little easier this way." He said, "Why sacrifice your whole sound for just a few notes?" It changed my sound. He didn't like it.<sup>171</sup>

Former student Michael Bernard described a unique situation in which his strengthening jaw gave him a feeling of a potential type change. He described a feeling of gaining strength in his jaw, which led to pushing it forward slightly. This forward shift of his jaw occasionally caused him to briefly wonder if a type shift was occurring from his original IVA to IV:

So much is relying on your jaw. And, you go through these transitions where the jaw might become just a little bit stronger, and with the jaw it really doesn't take a whole lot to make a really big difference in your playing in terms of range and sound. And if that jaw comes out just a very minute amount, first of all it's upsetting, because it upsets all the other elements of your playing, your mouthcorners, the buzzing firmness in the center of your lips. These things are all synchronized in time. But when one of those elements becomes stronger, then the other elements sort of have to adjust to it. They sort of fall into place. But when it first hits, it really bedevils the player. You're cracking notes, you're missing notes...sometimes that jaw feels so much stronger you think maybe I'm not a IVA, it feels so far out there, maybe I am a IV.<sup>172</sup>

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<sup>171</sup> Ibid.

<sup>172</sup> Bernard, interview.

Although Bernard stated that this occurred to him many times, his embouchure always returned to its original IVA over time.<sup>173</sup>

David Sheetz' comments indicated that type switches are possible during extended, demanding playing. He described occasions in which very strenuous performances caused him to pull the lips down to a point in which his embouchure would "flip over," changing from a downstream into an upstream, from IIIB to IV:

[The type shift was due to] something very specific...something I did wrong, I was doing wrong...I've done rock gigs, and I'd rush to Reinhardt after. He'd say, 'You're slipping down into a IV. You're getting too low, jamming it down, turning it into a meat hook.' And playing loud rock, playing high, pull down, pull down, pull down...slip. And sometimes on gigs I've felt a change [of embouchure type]. I've felt the airstream change [from downstream to upstream]. I've felt squeaks come in. And then I couldn't play normal again... I did not want to [switch]. I couldn't do any other work then. If I just wanted to be a high note player, I'd let it go. I'd let it slip. But that's what happens when people don't know any better. Say they're a great IIIB, and they have a great sound, and they start to play high. Maybe they're not a high note player. They're pulling down, pulling down, pulling down, and then...it slips. Then all of a sudden there's a switch. "But I've got high notes, man!" But then tomorrow they have to play in a brass quintet. Sound is gone. They can't play in the middle or low register. But then they don't know what to fix. They don't know in the first place, what went wrong. Except they might say, "[My embouchure] doesn't look the same." But then that's the question that never gets answered – what to do about it.<sup>174</sup>

In a lesson with Willie Olenick, Reinhardt warned against type shifting: "Are you switching from IIIA to IIIB? Because that'll get you nowhere fast." Olenick admitted that sometimes during performance, his mouthpiece position does indeed slide down to a degree that he can feel he begins playing as a IIIB. He stated that when this happens, his embouchure soon "shuts down." Throughout the lesson, Reinhardt watched Olenick's embouchure carefully, making remarks such as "That was almost going to switch to IIIB;

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<sup>173</sup> Ibid.

<sup>174</sup> Sheetz, interview.

that's something you have to watch out for." As a possible remedy, Reinhardt suggested he "place a hair higher" from the outset. Within a few minutes he reinforced this recommendation: "If you came in and the mouthpiece was too high, I'd be happy. That's what I want."<sup>175</sup>

Former student Brenda Bass recalled a period in which she was concerned that her mouthpiece might have been slipping from its IIIA position further down onto the bottom lip, creating a IIIB situation:

I was afraid I was slipping down into a IIIB. That's a big problem because they are directly opposed. You'd really have to give it time [to make a real switch from one type to another.] ...Embouchure changes are [problematic, especially with steady gigs.] It's radically different, IIIA to IIIB, because [the pivot classifications are] directly opposite.<sup>176</sup>

Ms. Bass also indicated a personal preference for the sound of type IIIA, which has always served as encouragement to stick with her prescribed type.<sup>177</sup>

Experienced students would most likely try to avoid type changes, as Bernard's and Bass's comments attest. Occasionally, however, students would experiment with a different type, as is indicated by Willey's comments.

Finally, Bass described one other instance of a player purposefully switching type, in order to be better suited to a particular style:

There are certain people who [switch successfully]. I do remember Rick Gordon. [Reinhardt] changed him over to a IVA from, I think, a IIIB. So, he had a really hard time with the switch. But, after he changed...his lead trumpet playing is terrific.<sup>178</sup>

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<sup>175</sup> Reinhardt, *Lesson with Willie Olenick*.

<sup>176</sup> Bass, interview.

<sup>177</sup> Ibid.

<sup>178</sup> Bass, interview.

These comments from Reinhardt's students indicate that type switching could be either purposeful or accidental, and that students would usually choose to return to their original type.

### *Essential Exercises*

Many former students gravitated to a few key exercises by Reinhardt in order to maintain good mechanical function of embouchure. Both Willey and Sheetz cited the *Track Routine and Pivot Stabilizer* (Appendix items 80, 85, and 86), as well as the "cheek puffing" drills, formally called the *Relaxation Routine* and *Prologue of the Five Cheek Routines*. (See Appendix items 82 and 83.) Willey also cited a general category of compression drills, of which *Embouchure Compression Drill III* (Appendix item 87) is representative, and stated that he is also fond of *Interval Studies*. (See Appendix item 88.) Sheetz also cited *The Four Buzzing Categories*. (See Appendix item 89.) Bass had a slightly different answer. She explained that, for the most part, she occupies her practice sessions with more traditional methods (e.g., Schlossberg), but does so while maintaining Reinhardt's concepts regarding pivoting and the rules for her particular embouchure type (IIIA).

I didn't use most of his exercises, because I think they're more geared toward the high notes. Not that they don't work, but I think if you're playing correctly for you type, that's more the issue. That's the biggest thing, and not a lot of movement [is important too.] [For instance] he wanted you to start softer and start right away playing higher, instead of [a typical Schlossberg approach.] I started doing that and, because sound was always my big thing, I couldn't stick with it because [even though] I was getting higher, my sound was [getting smaller.] We [as classical players] have a different concept of sound. So, I threw all that out, but the [basic ideas] are good [for all brass players], the breathing [from the mouthcorners], the pivot, the tongue. I'll keep all that. [Instead of the small mouthpieces and exercises to exacerbate high notes], I'd rather have a beautiful sound. That's always the most important thing to me. But he had so much other

stuff that is great for embouchures and I use it in teaching. The lip buzzing is helpful. I think that sets you up. I did the pencil trick, too. But I'll never tell a student to start on a [third space C and warm up the upper register first], because that's not what I hear. Maybe I didn't follow through enough, but that was just too far [from my concept of sound.] There are other guys that want to do that and as long as they get a certain high note they're happy.<sup>179</sup>

#### Spider web and Warm up #57

Reinhardt's *Spider web warm up* is noteworthy because of its early appearance (1942), its designation as an exercise for beginners, and the fact that it served as a basis for more complex exercises, such as *Spider web episode 23*, and *Warm up #57*. (See Appendix items 62 through 67.)

*Warm Up #57* is another one of Reinhardt's studies that has permeated his entire career. It was cited by Rich Willey as one of the exercises he uses frequently.<sup>180</sup> It originally appeared in 1942, along with the sheet, *How to practice warm up # 57*. (See Appendix item 67.) A practice routine entitled "The Tonguing Episode" indicates that this warm up was altered occasionally, when students had a need to develop and/or maintain a stronger upper register. In such cases, the student was asked to practice *warm up #57*, but to replace the "C spider web" with one starting instead a fifth higher. (See Appendix item 68.)

#### *Teaching beginners*

Reinhardt disagreed with the traditional concept that practice in the low register is the best way to develop a high register, or that studies for the beginner should generally take place mainly in the low register.

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<sup>179</sup> Bass, interview.

<sup>180</sup> Willey, interview.

If you're centered too low then the middle of your range is too low. That's why, when I start most of my students on a Schlossberg G, that's a second line G, I'll admit that. They don't stay on it long, generally. Not long. Because I keep moving that study up. You see, you can't sin much playing the upper note, but you can sin all over the place playing the lower one. You can go down letting the jaw drop and the lip flop around...But that costs range. That costs range.<sup>181</sup>

As the discussion continued, Reinhardt pursued a slight tangent, which dealt with what he describes as correct vs. incorrect low notes, and how they affect the whole of the range.

The old timers used to say, "Oh, if I want good high notes, all I would do is practice low notes." He doesn't finish the sentence. If he wants good high notes, he has to practice low notes *correctly*. That one word makes it right and leaving it out makes it wrong. Because you can play low notes that completely destroy your high register. And you can play low notes that definitely help your high register. They are two different ways of playing them, depending on the jaw type you have  
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Eventually, the discussion returned to the topic of beginners and low note practice. He felt that the traditional modes of brass instruction, including emphasis on low notes, benefits the student only up to a point, regarding both range and longevity as a brass player.

The point is, when should this sound process start? Some of you unfortunately started the way I did. Big from the bottom, nice tone from the bottom, when are you going to break away from that? How far are you going to carry that? How far is it going to carry you? You're going to get an E-flat, pushing your teeth and then pray for F and G. That's what happens, that's the end of the line. It'll get better, yes, up until a point and then it gets worse, when you get older.<sup>183</sup>

Finally, Reinhardt admitted that students and instructors should be willing to sacrifice tone, or even the actual low register of the instrument, in the short term, in order to gain mastery of the entire range of the instrument.

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<sup>181</sup> Ibid.

<sup>182</sup> Ibid.

<sup>183</sup> Ibid.

The point is, how are you going to fit in the rest of it? Now, you've got to sacrifice somewhere, you've got to sacrifice sometime. So on some of you, I take you from the top down first, then bring the registers together. Now that can't be done overnight...Because you must put in sometimes the whole framework of the house, put the shingles on, and then we decide to paint.<sup>184</sup>

In a different clinic presentation, Reinhardt lingered on the subject of teaching beginners, and offered numerous specific points of advice. He began the thread by stating that at one time while teaching in the public schools, he gained approximately one hundred ninety beginning trumpet students. He claimed that in seven weeks, approximately one hundred seventy of them had a reliable 'high C.' His recommendations included:

- teach students to play with wet lips
- teach students to buzz the lips
- place all mouthpieces high, and assume they are all downstream players
- never use the word "play"; instead say "blow"
- learn items of interest of the students (sports, etc.)
- "Never discuss mechanics with a kid."
- "Never start on a 'low C', instead starts on third space C, or at least on second line G"
- As soon as at least a G can be produced, the first music played should be the G *Spider web* for trumpet, with no articulation (See Appendix items 62 through 64.)

After three weeks, he held a "best buzzer" contest. The winner received two dollars.

He recommended teachers not use method books. Instead, he recommended the *Spider web* [sic], then they should continue with simple flexibility exercises. He stated, "For

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<sup>184</sup> Ibid.

three weeks, make no mention of the tongue. Just say ‘blow.’ Next, mention that it will sound better if you say ‘doo.’ In about the ninth week, recommend saying ‘too.’”<sup>185</sup> He stressed that this method of teaching beginners was successful because “I got lip compression first. The lips and wind are basic. Get those factors first, then teach the tongue as a refining factor.”<sup>186</sup>

Finally, Reinhardt has recommended the concept of keeping more pressure on the *lower*, rather than *upper* lip to beginners:

But let's say the weight's here, and with the weight there, you're still able to get up to maybe a Bb, B, or C. By the time the weight, any weight would come up here, you're good for another 3rd and 4th. So let us say you have this thing buried by the time you play the G. You're not going to go too far. Now I think that's a very safe rule. I give that one to kids. And they do great with it. Keeping the weight here [bottom lip]. And go as high as possible in the range, and then use your upper lip as your trump card...Should the range be worked up gradually from the lower and middle registers? Discuss. With some people, yes. With most people, no. I don't agree with it. I don't agree with it at all. Right away, there's a general misunderstanding as to how this works. When a fellow's high register comes in, right away his middle register is thinner. His lower register is thinner, what should he do? Practice legato tongue.<sup>187</sup>

#### *Fine tuning technique*

#### Mouthpiece placement

Reinhardt regarded the act of correct mouthpiece placement as vital to his pedagogy. (See Appendix items 70 through 76.) In addition to the many specific points in his handout material, he frequently discussed this issue in an exacting manner in lessons and lectures. For instance, in a lesson with Willie Olenick, he emphasized the

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<sup>185</sup> Reinhardt, *Tape II*.

<sup>186</sup> *Ibid.*.

<sup>187</sup> Reinhardt, *Berklee Clinic*.

importance of tongue position during placement: “Place tongue on upper rugae<sup>188</sup> while placing the mouthpiece... That firms up the mouthcorners and does about twenty things physically that are worthwhile.”<sup>189</sup> In one of his taped lectures, he discussed three-point lubrication before mouthpiece placement. This technique referred to the player lubricating the teeth, the mouthcorners, and the outer lip area. He stated, “Many players skip the teeth lubrication and then the outer mouthpiece slips.”<sup>190</sup> He was adamant that “Every player can play wet if he tries.”<sup>191</sup> He also stated that players with oily skin, playing under hot lights, should occasionally wipe the entire embouchure area dry, and then rewet the three points. He discussed the fact that many players occasionally feel their mouthcorners sticking during the inhalation, and in this case he recommended a coating of *A & D Ointment* on the corners prior to performance. He explained that when he coached the brass sections of Woody Herman’s “first and second herd,” they were instructed to utilize this mouthcorner ointment. He indicated that the use of *A & D Ointment* on mouthcorners was purely personal: “Some players use it all the time, some occasionally, some never. Some players use it outside because the air dries up mouthcorners.”<sup>192</sup> Clearly, the lubrication of the embouchure was of prime importance. The use of ointment to achieve this purpose was usually considered optional.

Another of Reinhardt’s recommendations to “fine tune” technique was to keep most of the weight of the mouthpiece on the lower lip, and to reserve applying pressure to

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<sup>188</sup> Reinhardt explained that his use of the term “rugae” was intended to mean the place where the upper, front teeth meet the roof of the mouth.

<sup>189</sup> Reinhardt, *Lesson with Willie Olenick*.

<sup>190</sup> Reinhardt, *Type III's*.

<sup>191</sup> Ibid.

<sup>192</sup> Ibid.

the upper lip for the uppermost notes in the range. Reinhardt recommended that the lower lip receive most of the weight of the mouthpiece for all brass players. He stated, “All upper lips are more sensitive and more prone to swelling, therefore the lower lip should receive the brunt. This must occur without receding the lower jaw.” He continued, with a specific piece of advice regarding when to add pressure to the upper lip: “Upper lip mouthpiece weight should be used very sparingly, and reserved for the last few notes in the range, or better still, avoid its use entirely.”<sup>193</sup>

Another unique concept for the experienced player was the idea of starting the warm up by “knocking it in” versus “babying it in.” These were Reinhardt’s terms for warming up based on the feeling in the embouchure and the needs of the particular playing day. Reinhardt taught students to become familiar with two opposite approaches with which the experienced player may choose to begin his or her playing day. ‘Knocking it in’ consists of heavy, loud playing at the outset. Some playing with cheeks puffed out is incorporated, as is Reinhardt’s *College Cheer Routine* (a loud, spasmodic, exaggerated slurring routine.) Contrarily to “baby it in,” one would begin with Reinhardt’s *Putty Ball Routine*, which begins with a series of soft staccato notes throughout the register. The player then decreases volume to the point where the staccato notes are a mere “popping sound.” (See Appendix item 69.) Reinhardt recommended the idea of “knocking it in” in cases when the player hasn’t practiced in a few days, and is having trouble establishing the normal feeling in the embouchure.<sup>194</sup>

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<sup>193</sup> Reinhardt, *Type III's*.

<sup>194</sup> Reinhardt, *Lesson with Willie Olenick*.

### Inhalation through “mouthcorners”

Yet another recommendation by Reinhardt was his insistence that his students breathe only through the corners of the mouth, with the center of the lips touching at all times. Although this approach was not unique, Reinhardt’s strong insistence on its use is a relatively rare perspective. To him, this was a major point in the overall proper functioning of embouchure. At a clinic presentation at Ohio State University, he made the remark to students, “Some of you take a breath like a walrus.” He then jokingly stated that a trumpet player with a habit of breathing with the center of the mouth wide open would be better off playing tenor saxophone.<sup>195</sup> When asked about the effect of “mouthcorner breathing” on the circulation in the lips, he likened it to the effect of shoestrings on the circulation of the feet. He admitted it does indeed hamper circulation, but one “gets used to it.” He even stated that, at times, he has recommended that the student “press like hell during the breath, even if it’s a nose breath,” in order to ingrain the habit.<sup>196</sup> Rich Willey described Reinhardt’s breathing corrections at his first lesson:

I was disturbing the whole placement every time I took a breath. So he told me I was hitting myself in the mouth every time I breathed because I would take it off and put it back on so fast. I was basically hitting myself in the mouth and expecting my chops to work.<sup>197</sup>

Willey’s comments are indicative of the problems caused by careless inhalations.

### Flexibility/ the floating embouchure/ the *Track routine*

Reinhardt had noticed that some of his students had been adversely affected by spending too much time playing flexibility routines. He felt this practice led to an inexact

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<sup>195</sup> Reinhardt, *OSU adlib clinic*.

<sup>196</sup> Reinhardt, *Lesson with Willie Olenick*.

<sup>197</sup> Willey, interview.

mouthpiece placement and embouchure, which he called a “floating embouchure.” This problem led him to develop a flexibility routine titled *The Track Routine*, which carefully balances slurs with tonguing. It is also provided balance regarding its range requirements (quickly expanding to the entire practical range), and indications to play at all dynamic levels. (See Appendix item 80.)

Reinhardt described an extreme case of a student who had practiced traditional flexibility routines to a point in which the embouchure had “floated” so much that a specific pitch had become completely unresponsive:

Now, how bad it can get? We have some people, well we had a certain individual recently...I have to keep names out of this. He was playing in a certain well known band. He was playing lead trumpet. And he calls up from somewhere and he explains some type of problem. He says you gotta see this, gotta see this. I said you can't come tonight, it's midnight. He wanted to come the next day. I said “I can't take you, I'm all filled up. I'm sorry.” “I'll pay the students not to come.” So, he comes in, he comes straight into the room [banter]..,So he started [playing]. [sings arpeggio with top note missing] Every time, no C.<sup>198</sup>

As they spoke, they soon realized the problem was due to an inordinate amount of flexibility practice:

He said I've been doing Charlie Colin's Lip Flexibilities *twice through a day*. Did you ever see that book? Do you know how much is in there? Well, try to do that twice through a day and they carry you off the floor, see. So he knocked this out completely. In other words, an overdose of flexibility is just as bad as an overdose of the same tone. So I had him tongue the arpeggio. “I can't hit C.” I said play it, will you? I said, “Push the mouthpiece down your throat, play C.” And he did. And it came out this big. He said, “I'll be damned.” And he walked over to the mirror. So we add the E, we add the G. Tonguing, tonguing. And he said, “What happened?” I said, you're not moving. You lost the floating embouchure.<sup>199</sup>

Reinhardt continued to explain that the *track routine*, because of its balanced

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<sup>198</sup> Reinhardt, *Berklee Clinic*.

<sup>199</sup> *Ibid.*

approach to tonguing and slurring, was an effective long-term solution. He also remarked that he had noticed the “floating embouchure” in some of the clinic participants, and strongly recommended a more balanced approach to practice:

And actually, I noticed that in some of your playing yesterday [...]. You move all over the damn place. Don't move! Sing the interval first, then see yourself in the mirror and don't move. You say I'm preaching movement? No, I'm preaching don't move. There's a time and a place for everything. But that's a common case of a guy getting an overdose of flexibility. And I notice, some of you guys, all you ever do is slur. I've never heard you tongue. Your tongue sounds like a dull thud. That's something that you've got to get with. It's a balancing of practice. If you don't believe that, do a half an hour of sustained tones, old time stuff, you know, crescendo – decrescendo, up to G and down. A half an hour after that, you can't slur, you're muscle bound! Then the guy [performs a] lip trill. And he sounds like a kazoo. So we've got to get a balance. We've got to get a balance in there somewhere. So this whole thing has to be balanced, it has to be balanced with your gig! A lot of slurring on your gig? Tongue at home. A lot of high notes on your gig? Practice low notes at home... You're the only one who can do it. No one can do it for you.<sup>200</sup>

One may conclude that the *track routine* is a manifestation of the necessity of balanced practice.

#### Minimizing embouchure movement

“[The purpose is] first to exaggerate [the pivot], and then to eliminate it. Eliminate that movement.”<sup>201</sup>

In conversations about their experience studying with Reinhardt, three of the students interviewed specifically pointed out that one of the long term benefits of studying the pivot was the eventual state of playing over the entire range of the instrument with very little embouchure movement. Sheetz stated, “If I were to watch [someone well acquainted with Reinhardt's method] play, the pivot would be almost

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<sup>200</sup> Reinhardt, *Berkeley Clinic*.

<sup>201</sup> Sheetz, interview.

imperceptible.”<sup>202</sup> Bass reinforced this idea:

The whole idea of the pivot is that there should be little movement, and that’s huge...Some people just naturally do it, I think. [Minimizing movement] is huge, and not dropping the jaw.<sup>203</sup>

Bernard remarked similarly:

What you’re really developing is your lip pucker. The lip pucker and the angle of the jaw coming up, the strength of the jaw. The pivot should really become almost nil. . . .The way I understand it, with a fully developed lip pucker, there should be very little difference between the position of the jaw and the lip pucker for a high F, compared to say, a first space F. It should become that developed.<sup>204</sup>

Two conclusions may be drawn from the remarks of Sheetz, Bass and Bernard:

1) minimizing embouchure movement is an achievable and desirable goal for brass players. And, 2) practicing the pivot, as described by Reinhardt, is an effective means of achieving this goal.

Reinhardt had a unique concept of endurance development. He believed that brass players could develop a “second wind” regarding their embouchures. He taught specific routines designed to develop this second wind, which he described at Berklee:

I keep beating time, just beating a moderato for somebody just playing Arban's page one. I say now, don't quit, don't quit, don't release the mouthpiece, don't do anything. You get about half way down the page and the guy's panicked. He's getting in bad shape. And you can say, he doesn't know whether he has too much air, doesn't know whether he has enough. And he just keeps going, keeps going - I let the water out of the horn for him - he still keeps going. He gets down to the bottom of the page and, oh it's getting sad, I mean the tone's getting whiskers and all kinds of overtones and on the next page, all of a sudden just like you hit him with some ice water...no trouble, goes right ahead...three more pages...'Who, me tired? No.' THAT'S THE SECOND WIND. In other words you've passed the point of fatigue - you're now running on reflexes. That's the second wind.<sup>205</sup>

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<sup>202</sup> Sheetz, interview.

<sup>203</sup> Bass, interview.

<sup>204</sup> Bernard, interview.

<sup>205</sup> Ibid.

He clarified, however, that this method of gaining endurance was not suited to all players:

Then you say, well why doesn't everybody do that then, if that's so great? Well nobody said it was great in the first place. The point is this, that you would lose your finesse. Certainly for a symphony man to do a thing like that would be utterly ridiculous. He'd lose any quiet finesse of sound, articulation, and all. And most of those boys that play that way have to play loud all the time. I mean pianissimo is something that's pushed under the rug. So, that's why it's not good, but it does exist. It does.<sup>206</sup>

The concept of the “second wind” therefore is effective, but not necessarily appropriate for all types of performers.

Reinhardt taught untraditional ideas for the development of fast tonguing.

Reinhardt’s conception of fast tonguing be it single, double, or triple, was untraditional in at least two ways. First, he learned early in his studies that rapid tonguing is not necessarily a function of the tongue itself. He told the story of the instructor who insisted he practice hard “k” syllables, in order to master triple tonguing. He found this practice not only ineffective, but he actually felt he had suffered injury, in the form of a “palpitating gut.”<sup>207</sup> Ignoring his teacher’s advice, he instead focused on embouchure response, and found that the speed of the tongue soon followed. Later, in a clinic lecture he would state, “Inconsistency in tonguing speed from day to day is really inconsistency in lip response. The tongue doesn’t change much from day to day, but the lip response does.”<sup>208</sup> Beyond this, he also recommended that in the case of fast tonguing (like many other concepts) he believed that the player should put musical conception aside, and first develop a physical, mechanical sensation. In the case of rapid tonguing, this meant the

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<sup>206</sup> Ibid.

<sup>207</sup> Reinhardt, *Lesson with Willie Olenick*.

<sup>208</sup> Donald S. Reinhardt, *Routine 101*, 1975, Cassette tape. Streitweiser Museum. Kremsmunster, Austria.

feeling of relaxation in the playing apparatus: “Don’t strive for definition first, strive for relaxation.”<sup>209</sup>

### High notes

A review of Reinhardt’s published and unpublished materials did indeed reflect his prioritization of the development of a very strong upper register. Comments from many of his former students further confirm this. He was, however, concerned with the development of all aspects of performance in his professional students. David Sheetz explained:

Well, as far as my own lessons were concerned, I always wanted high notes. I always pressed him to be a specialist. “I want high notes.” I don’t know, I got the bug...Maynard. But as far as Reinhardt, I don’t know, I was with Reinhardt all along. So I said, “I just want to specialize. I just want high notes.” And Reinhardt said, “Oh, I’ll give you high notes, but not just high notes. You want to be an all-around player.” That’s what he told me. He said “you want to make a living doing this. If you’re a specialist, you’ll be in a narrow field of work”...I’m not saying people didn’t go to him for high notes. And he said “okay,” but he wouldn’t change embouchures. He made sure they got the high notes with the way they played. There were a lot of teachers who would say “you’ve got to play this way to make those high notes.”<sup>210</sup>

It is also important to note that precisely because his intention was to train professionals, he set the bar very high with respect to what he considered the professional range of the instruments:

Brass playing has changed tremendously in the past fifteen years. I recently saw about thirteen Kenton charts and E to high E is the range for trumpet. And I don’t mean once in a while. I don’t mean Fridays or Tuesdays. I mean seven days a week, with a bad cold, bad lighting, upset stomachs, coffee that’s too hot and burns your lips, and colds and fever blisters and whatnot. That’s how it has changed.<sup>211</sup>

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<sup>209</sup> Ibid.

<sup>210</sup> Sheetz, interview.

<sup>211</sup> Reinhardt, *Berklee Clinic*.

One of Reinhardt's concepts regarding the psychological side of playing high notes was the notion of "condescending to play a low note." He described the principle on one of his prepared instructional tapes as having the player start on a very high pitch, then slur down to a musical phrase, such as a Concone lyrical study, and then slur back up to the high starting pitch. He referred to the routine as *Bringing the top down*. (See Appendix item 92.)<sup>212</sup>

Lastly, some of Reinhardt's students took advantage of an irregularly shaped tongue to play in the extreme upper register. In a clinic lecture, he described the approach of Lynn Nichol森 (former lead trumpeter with Maynard Ferguson). The approach of Nichol森 had been described by Reinhardt in *Encyclopedia* as "Tongue Type One." He stated,

[Lynn Nichol森's] tongue is so wide and so short that he jams his tongue against the roof of his mouth, then depends on the velocity of the air to force the tongue down...His endurance comes from not beating up the inside of the lips, he uses very little pressure... That's why he's never tired. He can play high all day ...He came to me because he read in my book about the type one tongue.<sup>213</sup>

In the same thread, Reinhardt mentioned one other student, Leon Merion, who used the same approach, and was also able to produce similar effects.

When he used [the type one tongue] he'd go to F and G above double C. When he didn't use it, he was lucky to get the F above high C...So there was an example of a fellow using the right tongue for what he wanted.<sup>214</sup>

A recurring concept in Reinhardt's instruction was the development of the lip pucker, which he sometimes referred to as the "donut." He described it in various ways,

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<sup>212</sup> Reinhardt, *Routine 101*.

<sup>213</sup> Reinhardt, *Tape II*.

<sup>214</sup> *Ibid*.

such as the “forward push of mouthcorners at moment of initial attack,”<sup>215</sup> or the movement of corners “forward and down”, which he referred to as “foo man chu corners.” He specified that this movement must occur “immediately following the peak of inhalation.”<sup>216</sup> In clinic lectures, he would refer to the well-established “donuts” of two trumpet players he admired greatly, Maynard Ferguson and Conrad Gozzo. At Ohio State, he described them both: “Watch Maynard, you’ll think it’s a puff, it’s not; it’s like a rock. It’s muscles around the mouthpiece rim. We call it the donut.” Discussing Conrad Gozzo, he stated he once witnessed him play fresh, with no warm up, “20 high A’s that would knock you through a window,” and that “his corners were very close to the rim.”<sup>217</sup> A routine was eventually developed titled *Three Vital Steps for Lip Pucker Development*. (See Appendix item 77.) In this routine, the player is asked to first explore upper register possibilities utilizing only a forward push of the jaw and lower lip (step one), then to add to this the forward push of mouthcorners, which should produce more range (step two), and then finally to add the prescribed pivot, which should produce still more range (step three). In a taped discussion with student and friend Don Eberly in 1975, he remarked, “When you put these steps together, it spells GOZZO!”<sup>218</sup> He believed that having practiced in such a manner, the player could achieve both the muscular lip pucker and extreme upper register that characterize the virtuosic Conrad Gozzo.

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<sup>215</sup> Reinhardt, *Type III's*.

<sup>216</sup> Ibid.

<sup>217</sup> Reinhardt, *Osu ad lib clinic*.

<sup>218</sup> Reinhardt, *Routine 101*.

## Cheek Puffing

Another instance of Reinhardt's clashing with tradition was his advocating of playing with puffed cheeks as a practice procedure, or even during performance in the extreme upper register if the player deemed it necessary. *The Relaxation Routine* and *The Prologue of the Five Cheek Routines* are examples of some of Reinhardt's drills which require cheek puffing for short periods. (See Appendix items 82 and 83.)

At his brass clinic at the Berklee School of Music in 1971, Reinhardt discussed the necessity for some lead trumpet players to puff their cheeks in the extreme upper register. He began the discussion by clarifying that he is only speaking about lead trumpets, and that this controversial advice only applies to this group.

Now, how many of those fellows playing the lead chart [in major professional bands] did you see *not* puff their cheeks in playing the lead part? Now let's be honest. Did you see anybody?...I can't think of one. I'd have to rack my brain.<sup>219</sup>

Treating the topic delicately, he further emphasized that in most cases, puffing should not be tolerated.

That does not condone cheek puffing, don't get me wrong. Because cheek puffing in the middle register, air leaks around the tongue, makes actual delicate tongue control ridiculous, almost impossible sometimes.<sup>220</sup>

Reinhardt further clarified that cheek puffing is not necessary for the upper register, but may be helpful in cases in which the jazz "lead" player must play very loudly in the top register:

Now I have the *Shores of the Mighty Pacific* and Herbert Clarke goes up to a beautiful F, and I think he was the first person to record an F. And he had to be admired very much...And he went up to an F on at least 5 of his records I have. It

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<sup>219</sup> Reinhardt, *Berklee Clinic*.

<sup>220</sup> Ibid.

was a nice, clean F. But not a Stan Kenton F. Not one [that has to be heard] with eight men sitting under you, and somebody chewing gum and playing drums. I mean that's a different thing entirely. I mean in one case, it was a delicate approach. It's getting up and it's getting up very gracefully, very artistically, and the man was certainly an A plus musician, and an A plus player. But the demands are different....<sup>221</sup>

As the discussion developed further, Reinhardt cited other examples of the rare *non-lead* player who still must puff his or her cheeks to play well. He was of the opinion that there is a small percentage of players who simply must puff, regardless of the musical demands.

I know a very fine legit trombone player in New York. No names mentioned. The cheek is out. It's been happening since he was a kid. And he's an excellent trombone player. He plays in the Civic [????]. Very fine. And this cheek is out all the time and he's just as legit as they come. Roy Haines, bass trombone, New York Philharmonic, 31 years, both cheeks out all the time. Very legit.<sup>222</sup>

Reinhardt admitted that he did try to eliminate cheek puffing among beginning players, stating "I think that's an honest approach, up to a point." He went on, however, to describe what he felt was the process many lead trumpet players experience as they try to play the upper register with more and more volume:

He gets the F, it's a little bit of a mouse, and he starts to expand the F, and something's going to give. Now what's going to give? Either the neck or the cheeks, or both. How do you account for Dizzy Gillespie's ungodly endurance? Cheeks out to here...neck out to here, collar blown open. Four hours later when you're out with your tongue on the floor, he is as fresh as a daisy. Why? Maybe he doesn't know a thing about it, I don't know. But he's unconsciously using a force against a force. The force this way is so great, the force this way has got to be equally great. He may look like he's murdering himself but he's not. ... He's a modern trumpeter.<sup>223</sup>

Eventually, he summarized his thoughts on cheek puffing for lead trumpet players:

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<sup>221</sup> Ibid.

<sup>222</sup> Ibid.

<sup>223</sup> Ibid.

Above the high C, the punishment has got to fit the crime. Because many of you can squeak a note up there definitely with your cheeks in, and have been at that point for a long time. And all I've got to say is, I'm not telling you what to do... Something's got to give. That's all I've got to say. When a cheek puff is used, your lip pressure should be greater, your mouthpiece pressure. [Use it] as an equalizing force. Everything I teach is a force against a force. This pressing this way, and this pressing this way. It might look optically like you're committing bloody murder, but you're not. You're equalizing.<sup>224</sup>

In this quote, Reinhardt made two succinct statements that summarize his endorsement of some cheek puffing for some players: "something's got to give," and "the punishment has got to fit the crime."

#### Warnings against over breathing

Another of Reinhardt's ideas regarding breathing that could be considered untraditional is the notion that over breathing is more likely to be problematic than under breathing. While discussing breathing exercises at the Berklee School of Music, he discussed increasing lung capacity, but emphasized that it should be done without "building up the capacity of over breathing":

Now...what's a good method for increasing lung capacity? Now, there's many of them... but because I was a former caddy and was a caddy for five years, I know what golf courses are. And when I was 16, I was going to be a pro. That's where the word pivot came from, from the golf course, not from an instrument. Walking ten steps, inhaling ten steps...an old doctor taught me this. This is not out of the yogi book, an old doctor taught me this. And then exhaling for the next ten steps, and forming a habit of it when you're walking around the course or walking outdoors...and then building it up to fifteen steps, twenty steps, and many students could do it for thirty steps without any struggle at all. I think that's a very good exercise to build up increased lung capacity without building up the capacity of over breathing, because your horn's not in your hands at the time. If your horn's in your hands, and you do a perfect [inaudible] so and so 65 times until you're red, blue, pink in the face, why...I think you've built up over breathing too.<sup>225</sup>

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<sup>224</sup> Ibid.

<sup>225</sup> Reinhardt, *Berklee Clinic*.

Also at Berklee, he discussed the common problems associated with over breathing when the player must quickly switch instruments:

Every now and then you get called on to play bass trombone, in a moment. I would invariably get dizzy for the first few moments, invariably. That's getting adjusted to the change in the air quantity and air resistance in the blowing. You're used to a B-flat trumpet...you suddenly pick a D trumpet up. The resistance is entirely different. Much more sensitive to pitch...much more. And you experience the little elephants walking around again. That is over breathing for the instrument that you're trying to play.<sup>226</sup>

He explained that the same problem can occur from over breathing for the upper register, even if there had been no instrument change:

So the spots before the eyes and all that are from changes. What changes? Like you're suddenly playing in the high register a long time and you're not used to it. You'll get spots, because you over breathe. You change everything but the level of your breathing for the high register. In other words you pinch enough, your pinching power is good enough. You still playing middle C as far as this is concerned [tapping his abdomen]. The *whole thing* has to change.<sup>227</sup>

Reinhardt's statement "the whole thing has to change" summarizes his position that over breathing in the upper register is common and problematic.

A unique concept discussed at Berklee regarding breathing, was Reinhardt's idea of the *abdominal slump*, or a "point of neutrality," which he felt was a very helpful sensation when the player is required to play for extended periods:

Explain an abdominal slump. That's what I want to get into. Now let's say you're playing four bar phrases. At the end of four bars, I say thank you very much, go home. I say wait a minute, start again. That's the feeling I want between phrases: a complete point of neutrality, before the new breath is taken. [inaudible] In other words, can you let go completely?<sup>228</sup>

He cited the song *Begin the Beguine* as practice material for the feeling of "abdominal

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<sup>226</sup> Ibid.

<sup>227</sup> Ibid.

<sup>228</sup> Ibid.

slump” between phrases.

[D]o you go through that [inaudible] Begin the Beguine, Cole Porter's brainchild, you go through that and you get half way through it and not know whether you have enough air, or too much? Then you've joined the club. This should always be, you play the phrase, slump, inhale; play, slump, let go - let go.<sup>229</sup>

He stated, though, that in most cases, the unthinking player does not follow this approach:

If you did that, you could keep on going all day, but do you do that? No. A little tighter, a little more air, I don't need the air but I'm going to take it anyway because it's time to take a breath - and the first thing you know you've got so much air [inaudible] and it's all out of balance. Completely out of balance. If it wasn't, why wouldn't your eighth phrase be like your first one? But by the time you come there, you've been over breathing for some, you might have been under breathing for others. Now, I think, Dorsey was the first man ever to come out and say, "I take in the air I need. No more. No less."<sup>230</sup>

Restating his point with metaphor, he described the manner in which children learn to read aloud. He pointed out that children instinctively learn to breathe easily while reading aloud, gauging the amount of breath necessary depending on what is being read:

How about your little brother or little sister? Some of you must have some hopping around somewhere. When they're learning to read, they're completely exhausted, and then the teacher says, "Well you drop your voice a little bit for a comma, a period is given more of a feeling of finality." Finally he gets through it, and he says you don't say "tho-rough-ly", you say "thoroughly." Its smoother and all that. Pretty soon you see the kid two years later. He's not out of breath anymore. He's not scuffling for breath. Nothing. He's not over breathing or anything. Why shouldn't the horn be the same way? Why must the horn be different because it's a horn? Isn't it part of you? Aren't you playing?<sup>231</sup>

Reinhardt's personal experiences, as well his success as an instructor, impressed upon him the importance of a functional embouchure. He therefore would frequently and

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<sup>229</sup> Ibid.

<sup>230</sup> Ibid.

<sup>231</sup> Ibid.

publicly disagree with the notion that the breathing process was necessarily the most important aspect of brass playing:

Well, I could go up to Joe Blow at the bandstand- the boy of your choice at the moment. You say, what do you think is the most important factor? Invariably the guy will say breathing. Because he's forgotten how many times he fell off the bicycle before he became a rider. At the outset, was it his breathing at the first lesson? Gutty Simons taught me that on the upper lip, it's the lips on the first lesson. You just got the horn under the Christmas tree...at the first lesson, you pick up the horn, what's the most important? Is it your breathing? What the devil? You've got to have a reed. You could say, well that's support. Every time they don't know what it is...breath support. It's the reed! Give a fine oboe player like Marcel Tabateau a fine French, specially tested French [????] oboe, and give him a stinkin' reed and he'll stink up the joint too. And don't tell me he doesn't know how to breathe, that's ridiculous. So, if the reeds aren't right, I don't care how you breathe. Wouldn't it be an honest thing to say that the most important of the factors depends on the student's stage of development at that time? When he starts it's the chops! A little later on it's the breathing. And you see him two years later, oh sure it's his breathing. Because in the meantime [he's developed his] chops.<sup>232</sup>

Reinhardt made similar statements throughout his career. He was clearly of the opinion that modern brass teaching had been placing too much emphasis on breathing, and not enough on embouchure.

#### *Longevity of the student's career*

Reinhardt's students have indicated that he was always concerned with the student's long term career as a brass player. Some of his considerations would seem to the mainstream brass community as obviously tied to longevity, while other ideas were more unique. For instance, he taught some fairly obvious concepts such as encouraging rest periods, balanced practice sessions, and dental molds in case of injury, but he held some unique beliefs regarding longevity as well. For instance, he constantly warned all

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<sup>232</sup> Ibid.

brass players to avoid any vibrato techniques other than those which are achieved by hand manipulation (hand vibrato on trumpet or slide vibrato on trombone). He warned that lip, chin, or airstream vibrato techniques too frequently led to destructive long term habits, even though they may be musically pleasant in the short term. He felt the practice of pedal notes on trumpet belong in this category as well. He acknowledged the produced some short term musical benefit, but felt they were destructive in the long term. David Sheetz recalled some general advice regarding longevity:

I would say that he taught me the changes I had to make in my daily practicing based on what I had to do that night...what I had to prepare for if I knew a gig was coming up; what I had to do overall if a gig would suddenly come up, what did I practice that day that would hurt that gig? [He also taught me] how to balance my practice, so that in the long term, I would say that I've had to practice with my career in mind. I would have to practice now, to make sure that 20 years from now, I was still playing. So, he made me aware of not abusing myself, resting enough. So, he taught me how to keep adjusting to situations and not to break certain rules. That has been the long term effect.<sup>233</sup>

Sheetz' comments reflect the general skill required for balance not only of the day-to-day playing, but of the long term career considerations.

Reinhardt encouraged all of his students to have a dentist make a mold of the top and bottom teeth, in case the student's teeth were ever affected by an accident. He stressed that the player, not the dentist, should keep the molds in a safe place. In one of his lectures, he stated that the player should do this every five years to account for any shifting of teeth.<sup>234</sup>

Rich Willey recalled that Reinhardt was often less interested in the short term than the long term, and specifically cited Reinhardt's warnings against any vibrato other

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<sup>233</sup> Sheetz, interview.

<sup>234</sup> Reinhardt, *Type III's*.

than hand vibrato for trumpet, or slide vibrato for trombone. Willey admitted, though, that he and another Reinhardt student, Chris LaBarbera, do not find it practical to follow this advice completely.

He even said, “I don’t care what you sound like today, tomorrow, or two weeks from now. What I’m looking at is the way you’re going to play 10 years from now.” So he’s looking down the road. He’s seen some effects from bad habits over the long term. Chris LaBarbera and I talk about this, too. The hand vibrato, I can do that sometimes, but I still use the lip vibrato. It’s not a habit; I don’t practice with it. I can shut it off. Actually, I have to consciously turn it on. Reinhardt was concerned about older players who can’t shut it off.<sup>235</sup>

Reinhardt consistently warned students about the problems brought on by excessive vibrato. David Sheetz recalls uncontrollable jaw vibrato as being an “uncorrectable problem” according to Reinhardt:

...the vibrato that took over and affected the playing... These were occasional students that I knew went to him and he said, “I can’t help you.”<sup>236</sup>

See also Appendix item 69, *Some Statements and Analogies Used in My Teaching*, in which Reinhardt refers to players with an uncontrollable jaw vibrato as the “international jaw hopper’s convention.”

#### Prohibition of pedal tones on trumpet

Donald Reinhardt was adamant that his trumpet students not practice pedal tones. Dave Sheetz stated that Reinhardt felt pedal tones on trumpet over time might lead to unfixable embouchure problems.<sup>237</sup> Reinhardt explained his reasoning at his Berklee clinic:

There's no stability in walking on a jellyfish. None whatsoever. A certain

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<sup>235</sup> Willey, interview.

<sup>236</sup> Sheetz, interview.

<sup>237</sup> Sheetz, interview.

individual who used to play lead trumpet with [inaudible], was asked, "How do you play A above A cold? That's amazing." He said, "I'm smart, I always get the dressing room real close to the bandstand, I do my pedals, I run out and I play my A above A." I said, "What would happen if you tried it five minutes later?" He said, "Oh, I could never play it five minutes later." Now that is what I mean. It does produce sky rocket effects, very often. I had Les Brown's whole band. All messed up with that at one time. I'm going back to the forties. And really you've never seen anything like it. This business of kissing rosebuds for pedal C above Q. It *does* increase the area, it *does* widen the area of vibration. I *do* preach it on trombone. But on trumpet, you start exposing this damn membrane so much, that over a period of time, I've run into trouble, every time. Now I didn't say it's taboo. I don't say that it isn't right on some of you. I didn't even say it isn't right for somebody, I'm just telling you my experiences with it. I don't approve of it. I don't approve of it. I mean a lot of you do it. I'm talking about trumpet now, specifically. Let's take trombones out of the picture for a moment, they have their camp. If you play 15 minutes of pedals, on trumpet, [inaudible] Oh, you'll be able to play a hellish high note. I know that. But you've exposed...you can't walk on a jellyfish. If you do it's not solid. You have no backing up.<sup>238</sup>

Perhaps because the above quote was directed at a large group of players who were not all his own students, he was less dogmatic about pedal tone practice than usual. When addressing his own students, he was very clear that the practice was strictly forbidden. (See also Appendix item 54.)

Also among Reinhardt's concerns for brass players' longevity are the many handouts he produced regarding the care of the embouchure against the elements (Appendix item 79), and his recommendation of bass trumpet practice (for trumpet players) for overall embouchure health. He made this recommendation to Willie Olenick, Rich Willey, and perhaps unknown others.<sup>239</sup>

#### Check ups

Many brass players, mostly professionals, visited Reinhardt's studio periodically

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<sup>238</sup> Reinhardt, *Berklee Clinic*.

<sup>239</sup> *Ibid.*; Willey, interview.

for a “checkup” or “tune up.” Bernard explained:

I know over the years there were players (at least Doc spoke about in one of his lectures) who thought their mechanics were perfect, but I do not recall Doc ever talking about a player having perfect mechanics. I remember Doc mentioning that some players would visit him once a year for one of Doc’s “tune ups.” Doc would analyze the player’s current mechanics, offer advice on areas of improvement, or identify any new playing tics that may lead to problems down the road. I believe Doc Reinhardt had something to offer any player no matter what their level of accomplishment.<sup>240</sup>

Sheetz commented on his own ongoing “checkups” as a professional trumpet player:

I checked into Philly like checking into rehab! . . . I have something on my website called *Welcome to the Club*. And the club members in *things that can go wrong* are [much greater in number] than these great perfect players. That’s a small club. The club that most people belong to is the one in which we have to be diligent about what’s going on. I was playing constantly, especially when the *Resorts* opened in Atlantic City. We would play from about 10 am until 2 in the morning. . . . My whole career was dependent on Reinhardt. It wasn’t just to take [a lesson every once in a while] . . . I was constantly adjusting, repairing, overhauling . . . Reinhardt was always there for me when I got in trouble.<sup>241</sup>

He continued, comparing the professional’s ongoing lessons with Reinhardt to the manner in which a professional golfer is coached by the golf pro:

To use a sport analogy . . . the best golfers in the world are coached *daily*. There’s someone watching them daily. “You’re doing this wrong, that wrong.” I would see Reinhardt every year, as much as I could, every month if I was available . . . This was my career.<sup>242</sup>

Noteworthy within these comments is the notion that even long term students who were well acquainted with Reinhardt’s concepts found these “checkups” helpful, or even necessary. They trusted that Reinhardt’s ability to pinpoint problems surpassed their own.

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<sup>240</sup> Bernard, interview.

<sup>241</sup> Sheetz, interview.

<sup>242</sup> Ibid.

Many students sought Reinhardt's advice when they encountered specific injuries to the embouchure. He had acquired a reputation for being able to provide a "fix" when no one else could. Bass related one such story of an injury and Reinhardt's cure:

I had gone to a dentist who filed my front teeth down. This was after I was already studying with him. The dentist just [filed them down for cosmetic reasons, without asking permission.] I didn't protest. I didn't realize what he was doing...All of a sudden I was having trouble with tonguing. People asked, "Brenda, you don't sound like yourself. What's going on?" Right away my endurance suffered...My tongue was going through my teeth, because all of a sudden they were shorter. I went to Reinhardt and he said, "You now have to start tonguing with the middle of your tongue [with the tip anchored against the bottom front teeth]," which I do to this day....<sup>243</sup>

The type of tonguing that Bass refers to as the solution to her problem was recommended frequently by Reinhardt. He referred to it as *Tongue Type Five*. He recommended two versions of it, depending on the student: the *Tongue Type Five for Slurring and Sustaining Only*, and *The Complete Usage of Tongue Type Five*. (See Appendix items 90 and 91.)

*Intangible concepts (sound and attitude)*

Sound

At Ohio State, Reinhardt discussed various ideas regarding the timbre of brass instruments, and the various factors a modern performer must consider. He stated that the type of sound one is apt to hear in a large symphony is only one type of sound, and that the relatively new practice of using microphones both for performance and recording had changed the ideal sound for some players. To describe sound, he utilized an oval shaped diagram. (See Appendix item 81.) The middle of the oval represented the "core of

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<sup>243</sup> Ibid.

the sound.” One may move above or below this core to achieve more specialized timbres. He stated, “North of horizontal line is brilliancy; south is resonance.”<sup>244</sup> He warned of extremes in either direction. As one drifts too far north of the center, “nasalness” would result. When players drift too far south of the center, the result is “blatancy.”<sup>245</sup> It is important to note that he is not discussing pitch. Considering the basic combinations of brilliance and resonance required for practicality, he stated, “Symphonically speaking, mainly because of pianissimo, and finesse that’s required, you need about 70% resonance and 30% brilliance.”<sup>246</sup> He went on to state that precisely the reverse of these percentages would be appropriate for a practical commercial timbre.

In a different lecture, Reinhardt demonstrated the difference between brilliance and resonance using the example of the English hunting horn. He stated, “On a clear day, the English hunting horn can be heard for twenty miles... You know very well that you’ve never heard a trumpet for twenty miles.”<sup>247</sup> The dull, resonant sound of the hunting horn causes it to carry, and therefore one may conclude that resonance carries. The symphonic trumpeter, given the common acoustical situation (playing in a large hall, unamplified) will generally find her job easier if she develops the resonant, “south” side of the core of the sound. Psychological pressures must also be considered:

A good symphonic player does not let the brilliance occur until a forte or fortissimo. If that edge would appear too soon, then what would he do for

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<sup>244</sup> Reinhardt, *OSU ad lib clinic*.

<sup>245</sup> Ibid.

<sup>246</sup> Ibid.

<sup>247</sup> Donald S. Reinhardt, *What is a good sound?*, Undated, Cassette tape. Streitweiser Museum. Kremsmunster, Austria.

pianissimo except shiver in his boots...because he's afraid of cracking. By driving that edge further away he feels a lot safer"<sup>248</sup>

Regarding the commercial brass player's need for brilliance, he stated:

In the dance business, we want all the edge we can get. No edge will be a problem, especially when fatigue sets in. [When fatigue *does* set in], you're fighting for edge, you're fighting to cut, more than you are to carry, actually.<sup>249</sup>

These comments indicate that the player must not only have the capacity to alter timber, but that this must be done intelligently, considering the genre of music to be played.

Reinhardt also expressed concerns that the modern conservatory sound had become too dark, both for trumpets and trombones. He believed that modern (1974) conservatory trumpet students had become so dark that the instrument no longer sounded characteristic a trumpet, but more like a flugelhorn. He also felt that the symphonic players who taught this concept did not, in reality, play as dark as they might think:

The men who are teaching this concept of sound do not play that way. I think they feel they play that way, but they don't. I have records to prove to the contrary.<sup>250</sup>

Regarding excessive darkness in the modern trombone sound, he stated:

If you use a trombone that's large enough and a mouthpiece that's large enough, and you sound like a broken down British euphonium that that is supposed to represent a fine symphonic sound...that is another distortion of the truth...a trombone was never supposed to sound like a baritone.<sup>251</sup>

Reinhardt believed that these distortions of symphonic sounds are the reason trumpeters eventually adopted the C trumpet, which was a relatively new development at the time of the lecture.

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<sup>248</sup> Ibid.

<sup>249</sup> Ibid.

<sup>250</sup> Ibid.

<sup>251</sup> Ibid.

Another bone of contention, to the joy of instrument manufacturers, is the so called “C trumpet sound” on everyone’s mind at the particular moment [1974]. Due to fear of pianissimo, many symphonic trumpet players have been using mouthpieces so large, with throats so small, something to hide behind, so to speak. Pianissimo becomes easy, but with a B-flat trumpet, the sound is even less brilliant than a cornet. Over time, their sound on B- flat trumpet became so dull, when someone started playing first trumpet parts on C trumpet, it supplied the brilliance which would have been present on B-flat with a proper sized mouthpiece...What brought about this change? Contemporary compositions. Thank God. They demand edge they never needed in Brahms, Beethoven, Mozart.<sup>252</sup>

Reinhardt offered this advice regarding brilliance and resonance: “Brilliance might get you more endurance, more response, more pleasure in playing”<sup>253</sup>

Notwithstanding the foregoing discussions regarding timbral choices, Reinhardt believed each player has a basic sound that can be altered, but never fundamentally changed:

His theory was that the basic sound you get out of the horn never changes, no matter what he does to you. Everybody has a sound that’s theirs. He may take the fuzz out, and he may take to buzz out, but it’s still like your voice. It’s you. He was a great believer in that. He said no matter what he did to people, they sounded better, but it was still the same sound.<sup>254</sup>

This statement supports Reinhardt’s analytical approach to sound. That is, he believed professional players should intelligently find the correct balance of brilliance and resonance, based on professional reasons.

#### Attitude

Although Reinhardt’s teaching reputation was largely based upon his mechanical approach, he acknowledged that the conscious use of such techniques could be

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<sup>252</sup> Ibid.

<sup>253</sup> Reinhardt, *What is a good sound?*

<sup>254</sup> Lay, interview.

detrimental during performance. He frequently stated that “the practice room is for repair jobs; on the gig just make good.”<sup>255</sup> He also frequently stated, “When you get on the gig, forget what you did in the practice room, forget Reinhardt, forget Philly, just remember to make good.”<sup>256</sup> In his later years, he would explain some of the psychological basis of his instruction: “I was a student of Dr. Fernberger in psychology, and needless to say he helped me a lot in my teaching. In order to establish a point it must be exaggerated, in a physical sense.”<sup>257</sup> In other words, Reinhardt intended to exaggerate physical processes in lessons and in practice sessions, so they would become part of the subconscious. Regarding his own attitude toward teaching, Reinhardt continued to denounce ineffective teaching even as late as a year before his death. In a 1988 trumpet lesson, he stated:

All they ever do is turn pages and beat time, and then you pay them. I think that’s the biggest damn racket in this world, and it goes on in every college in this country. From 1932 to 1973, I visited fifty-nine colleges, and these visits were three days, not three hours each. And I had a chance to see what they were teaching, which was nothing but turning pages.<sup>258</sup>

This and other statements throughout his career indicate that he was convinced of the ubiquity of such ineffective teaching.

He was open minded in lessons, and felt that he was always learning from his own students. He frequently made comments such as “You give a lesson, you take a lesson.” And, “I’ve been teaching since I was sixteen, and you keep learning...everybody’s different.”<sup>259</sup> (See also Appendix item 78.)

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<sup>255</sup> Reinhardt, *Type III's*.

<sup>256</sup> Ibid.

<sup>257</sup> Ibid.

<sup>258</sup> Reinhardt, *Lesson with Willie Olenick*.

<sup>259</sup> Ibid.

Reinhardt also discussed attitudes for auditions in his clinics. In general, he recommended a nonchalant attitude of not caring too much. As an example, he recounted an anecdote in which he and friend John Koffey attended an audition intoxicated. He stated that they both played without restraint or care, and both were hired.<sup>260</sup>

He described auditions for the Philadelphia Orchestra, which he attended as a representative of the union local chapter. He performed this duty for the Philadelphia Musicians' Union for eleven years because, in his words, "they knew I didn't care for Ormandy at all."<sup>261</sup> He described how some players succumbed to nerves to such a degree as to ruin their audition. He mentioned the audition of an unnamed, fourteen-year veteran of the New York Philharmonic who "became so nervous he had to excuse himself."<sup>262</sup> He summarized his thoughts on auditioning by stating: "So, audition success has nothing to do with experience or intelligence. You should just play like you don't give a damn."<sup>263</sup>

### Summary

There are many facets of the pedagogy of Donald Reinhardt that were either not expressed in his publications, or not fully explained. Much of the information in the latter category is in reference to his procedures for determining which pivot classification best suits the student and then diagnosing the student's embouchure type. Once the pivot classification and embouchure type had been determined, a small number of pertinent

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<sup>260</sup> Donald S. Reinhardt, *Tape II*, Undated, cassette tape. Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 391.

<sup>261</sup> Ibid.

<sup>262</sup> Ibid.

<sup>263</sup> Ibid.

exercises would be prescribed which reinforced the concepts of the student's embouchure type over time. For students, these concepts were practiced and refined over the course of an entire career. Research also revealed significant information regarding Reinhardt's theories of and emphasis on correct mouthpiece placement, general recommendations for care of the embouchure, and numerous theories regarding sound and the management of air, all of which are sometimes quite untraditional.

Although Reinhardt's process of embouchure diagnosis was discussed in two of his publications, these discussions may be enhanced by archival and anecdotal evidence. Reinhardt insisted that the transparent mouthpiece was a necessary tool, and felt that the metal "cut away rim" was not sufficient for diagnosis. Reinhardt would first determine pivot classification in a trial and error fashion. Once a pivot classification was established, he then proceeded to determine which of the nine embouchure types applied to the player. Various physical factors were considered to determine the type. *Malocclusion* in the student was studied as part of this diagnosis, in order to determine the degree to which the track of the pivot maneuver would be diagonal, and in what direction. All of this information was then given to the student via the "Personalized Pivot Deviation Sheet."

Once diagnostic considerations had been determined, the student was given the first list of *Itemized Corrections*. This was a list of mechanical deficiencies and recommended solutions. Some of Reinhardt's key exercises were introduced at this time as well, most notably the *Pivot Stabilizer*, which was the simplest and most direct exercise for making the proper pivot habitual, consistent, and ultimately, minimized.

Reinhardt introduced unique concepts such as: “knocking it in versus babying it in,” which are two opposite warm up approaches the experienced player may choose based on the needs of the day in question; bass trumpet doubling for trumpeters for overall embouchure health; maintaining most of the mouthpiece weight on the lower lip, except perhaps for the highest tones in the range; extremely detailed mouthpiece placement procedures; and the development of an endurance exercises he called developing the “second wind,” wherein the player practices without removing the mouthpiece from the lips for extremely long periods, well past the point of fatigue, in order to develop a feeling for playing based on “reflexes only.”

Over the course of his career, Reinhardt continued to clarify the general characteristics of his embouchure types. He has repeatedly stated that most symphonic players tend to be the downstream types, IIIB and IIIA, because these types generally have more breadth of tone and stability of response in the middle and low registers. He noted that upstream type IV and IVA are naturally centered to play much higher. He also noted that these types should be centered on high notes psychologically as well. In other words, they should feel that the upper register is the most natural, centered part of their range, and that they must reach down to play the middle and low registers.

Reinhardt always considered the student’s immediate musical needs to be less important than his or her longevity as a brass player. His students reported three approaches he utilized to address this concept: requesting the student acquire dental impressions (molds) in case of a tooth damaging accident, the prohibition of pedal tones on the trumpet, and the prohibition of vibrato, other than “hand” or “slide” vibrato.

Reinhardt observed the exaggerated lip pucker, or “donuts” of two trumpet players he admired greatly, Maynard Ferguson and Conrad Gozzo. He felt the development of such a lip pucker was necessary for advanced range development, and devised a routine titled *Three Steps for Lip Pucker Development*.

Even though Reinhardt’s teaching was based on mechanical considerations, he was very clear that thoughts of mechanics are detrimental during performance. He constantly advised his students not to think about mechanics while performing. In the practice room, however, many of his routines were devised with the notion of exaggerating a physical action, so the concept becomes habitual. Throughout his teaching career, he consistently denounced what he considered the traditional mode of teaching brass that emphasized musical demands over mechanical techniques.

Reinhardt gave considerable priority to high notes with respect to the demands of the professional performer. While he did not wish to produce students capable of “high notes only,” he acknowledged the necessity of having an extreme playing range for professional players. He taught his students to develop a feeling, both mechanical and psychological, of being centered in the upper register. He wanted them to feel they needed to “condescend to play a low note.” One of his routines, *Bringing the Top Down*, focused on this concept. He consistently maximized his students’ anatomical potential, such as some rare performers with very short tongues, who were able to play extremely high tones by keeping the tongue pressed against the roof of the mouth during performance.

Reinhardt’s promoted a particular set of concepts for beginning players. He first

taught lip compression (through lip buzzing) and tone production, with no articulations utilized during the first few weeks. He mostly prioritized his “spider web” warm up (without articulation) to develop and reinforce tone production and learning note names and fingerings. According to his own accounts, this method produced good results in nearly all of his beginning students. It is important to note that he strongly discouraged discussion of mechanics with young students, and that with embouchures in the infancy stages, he made an assumption that they were all downstream players, and taught accordingly.

Reinhardt introduced a remedial approach to flexibility on a brass instrument. He had noticed that the excessive practice of standard flexibility routines had produced a “floating embouchure” in many students. He developed the “track routine” which was carefully designed to incorporate a balance of slurring, tonguing, dynamics, and registers of the instrument.

Reinhardt devoted time in clinic discussions to his understanding of types of sound, or timbre, that the professional brass player may need to develop. He recommended that symphonic performers develop a tone with “70% resonance and 30% brilliance,” and suggested that commercial performers should seek the opposite. He insisted that many conservatory students had cultivated a sound that was too dark and no longer characteristic of the instrument.

Reinhardt had untraditional ideas regarding cheek puffing for brass players. He acknowledged that some lead trumpet players must use puffed cheeks to be effective, and he also developed two exercises that utilize puffing for short periods of time. Some of

his ideas regarding instruction for beginners were also untraditional. In general, he believed that students and instructors should be willing to sacrifice tone, or even the actual low register of the instrument in the short term, in order to gain mastery of the entire range of the instrument.

Reinhardt also held untraditional, dogmatic views regarding inhalation. He insisted that the student breathe through “mouthcorners” rather than the “mouthcenter.” He also insisted that the player must learn to breathe only the amount of air required for the given phrase. He introduced the term “abdominal slump,” or a “point of neutrality” for the developed feeling of mental and physical repose between phrases. Furthermore, he believed that professional performers are overly inclined to promote breathing as the most important factor in brass playing, with the emphasis of this concept only representing the perspective of those with a highly functional embouchure.

Over the course of many decades of teaching, Reinhardt and his students gravitated to several key essential exercises to reinforce his concepts. Some of these were *Track Routine*, *Pivot Stabilizer*, *Relaxation Routine*, *Prologue of the Five Cheek Routines*, *Embouchure Compression Drill III*, and *The Four Buzzing Categories*.

## CHAPTER FIVE: STUDENTS

Reinhardt's students were diverse in ability levels, professional demands, and the reasons for which they sought his advice. The majority of his students were trumpet and trombone players, and were mainly concerned with the performance of commercial music. Some highly respected classical and symphonic players sought his advice as well, however, as well as many students with injuries, who had heard of Reinhardt's success in helping when no one else could.<sup>264</sup>

### *Why students sought Reinhardt's tutelage*

Many students sought Reinhardt's help to address severe playing difficulties.

Richard Willey stated,

In my case, when I got to him, what I had been doing had been falling apart for so long that I was ready to just throw it all away. Everything this guy tells me I'm going to do.<sup>265</sup>

He continued, citing specific problems Reinhardt pinpointed and corrected:

When I went to see him, I was a dry lip player. He had me adopt a wet embouchure. That was huge. I wasn't using all four of my legs. I play off to my right, but I had been pointing my horn straight, so I didn't have my right legs. [I didn't like the way it looked to play off to the side.] I was dropping my jaw to descend. I dipped my head for the low register. My breaths were awful. I was disturbing the whole placement every time I took a breath.<sup>266</sup>

Willey also noted the complete faith he had in Reinhardt's solutions:

He would explain things in a way that made so much sense that there was no need thinking any other way. He would cite examples of students who were doing this,

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<sup>264</sup> See Appendix items 93 through 107, which are photographs of many of Reinhardt's students. The photographs are currently in the archives at the Streitweiser Museum. They were originally hung on the walls of Reinhardt's teaching studio.

<sup>265</sup> Willey, interview.

<sup>266</sup> Ibid.

that and the other thing. And I had had so much trouble by that point, that he would start talking and I would think, “How did he know that about me?”<sup>267</sup>

As a beginner, former student Mike Bernard had a similar experience to Reinhardt himself. That is, that the basics of note reading, etc. had come easily, but when musical demands increased in terms of range and endurance, he found himself unprepared:

I did pretty well up to a point, but when the music became more demanding in terms of range and flexibility, I just hit a brick wall. And it just got to a point where I started going backwards. I started to lose ground. So, long story short, that’s when I started studying with Doc...<sup>268</sup>

Bernard also stated that he had read the *Encyclopedia* and he “...just knew that Reinhardt was the guy that...if anyone was going to help me, it was going to be him.”<sup>269</sup> He felt that his previous instructors up to that point had all made a common mistake:

But the mistake a lot of these guys made, and maybe continue to make is the one size fits all approach without any consideration to the student’s chops, mouth, teeth, lips, gums, all that. And basically they taught the way they play, and like I said, I did fine up to a point. When I was working on the Rubank elementary book, that sort of thing, I did fine. But once I got to a point where I needed more range, that’s where I ran into problems.<sup>270</sup>

In Bernard’s case, Reinhardt immediately noticed an untapped strength: “you have a good jaw and you’re not using it.”<sup>271</sup> Over the next several months, Reinhardt eventually had Bernard switch embouchure types, to fully take advantage of his jaw strength. He switched from a downstream IIIB to an upstream IVA.

He didn’t say “I’m going to change you from a downstream to an upstream.” He didn’t say “your mouthpiece is going to be predominantly in your lower lip,” but he just kind of eased me into it. Whenever he would do something like this he

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<sup>267</sup> Ibid.

<sup>268</sup> Bernard, interview.

<sup>269</sup> Ibid.

<sup>270</sup> Ibid.

<sup>271</sup> Ibid.

would use the A&D Ointment. You more or less slobber up your lips and you put the ointment on top, and he used to say it was like a skating rink where the mouthpiece didn't have any choice; it would have to come down. So we went through that and I went from being a downstream to an upstream. And in the very beginning, we spent a lot of time just getting my mouthpiece to where he wanted it to be on the embouchure. And then he said at one point, I think it was in December of the first year, once he got the mouthpiece down to where he thought it should be, he said now that it's there, we should put on as much mileage as we can. And that's when we really started getting into his routines.<sup>272</sup>

Bernard also remarked that once he had discovered his best embouchure type, he felt very secure with it: "You know you hit pay dirt."<sup>273</sup> He also remarked at the range he discovered shortly thereafter:

At that first lesson that I had with him, my range didn't go beyond a fourth space E, and here I am a year later, I think it was about a year later, and I was glissing up to G's, and I couldn't even tell you what the notes were. I think we were both pretty ecstatic. So, you could see results from what he was doing.<sup>274</sup>

Finally, Bernard remarked that Reinhardt's focus on mechanical problems made him a unique instructor:

The thing that separated Doc Reinhardt from all the other teachers, and I guess this is what I always emphasize when people ask me about him: if you were having problems, whereas other teachers would pawn students with problems off onto anyone else, just to get rid of them...Reinhardt welcomed them with open arms. That was his bag. And we read his theories in books, but Reinhardt, beyond teaching his theory, Reinhardt had the knack for bringing people into his studio and analyzing what their problems were first of all, and then finding the cure.<sup>275</sup>

Brenda Bass's reasons for seeking Reinhardt's advice were quite different. She had been a very successful trumpet student since childhood, until a college instructor attempted to make an embouchure change.

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<sup>272</sup> Bernard, interview.

<sup>273</sup> Ibid.

<sup>274</sup> Ibid.

<sup>275</sup> Bernard, interview.

I think he wanted me to play [higher on the teeth.] I probably was a IIIB then and would have been fine with that. There had been no problem. I was doing great. He was one of those teachers that thought trumpet should be played [horizontally] by everybody. That's what I liked about Reinhardt. Everybody's different. So he had me push it up higher and of course I couldn't play anything. So it was one of those things that was devastating to me because I went from being the first trumpet player in everything, the jazz band, the classical [ensembles], etc., to not being able to [play at all.] He said, "Don't worry. You'll get over this."<sup>276</sup>

Bass indicated that she could not adapt to the change, and instead changed teachers. She stated that Reinhardt approached changes in embouchure with more experience and knowledge than most others:

The other guy had me change with no knowledge connected to it, whereas Reinhardt knows what he's doing. There's a difference. He just had me change. So, I studied with him classically and I started doing well again.<sup>277</sup>

Nick Fantazzi's reasons for studying with Reinhardt were different, and indicate that many students benefitted from simply playing the routines Reinhardt gave them, and did not necessarily feel any need to understand the theory. Fantazzi felt that he had always had a strong embouchure, but went to Reinhardt simply for general improvement.

The thing we have to understand sometimes is that if you trust somebody as a teacher, and if they give you a method, if you just without questioning go through that routine, it's not like you have to understand everything. It's just like...[going through the motions.] Like, I don't know if I have to understand the theory of relativity to take a science tour and be an amateur. So, I think with Doc, if you did the things he gave you, your playing would improve. You didn't have to understand it. I had his book. I guess at the time he had the Pivot Manual. [...] He had so many great players, and just going and doing what he gave you made you a better player, regardless if you understood what he was telling you.<sup>278</sup>

Another former student, Howard Lay, described how he decided to visit Reinhardt based on the accounts of brass players he met while playing on the road with various bands in

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<sup>276</sup> Bass, interview.

<sup>277</sup> Ibid.

<sup>278</sup> Fantazzi, interview.

the 1940's:

And then we had a guy who was playing fourth trumpet by the name of Bounce Berringer...He told me he was playing down on his shoe tops. Apparently his mouthpiece got out of position and he got so he couldn't play. Somebody sent him to Doc, and he said, "In two or three lessons he had me back playing." He said he never did understand it, but he said [Reinhardt] had just told him the mouthpiece had slipped out of position. He moved it and all of a sudden he was playing again. And Billy Howell told me, "If I get all screwed up, I go back to Philadelphia and he says, 'do this, do that, do this and the other thing' and in a couple of weeks I'm back playing." This all impressed me, so that was why I went to study with Reinhardt.<sup>279</sup>

#### *Growth of studio*

According to David Sheetz, Reinhardt's success instructing Airmen of Note lead trumpeter Ken Smukel lent much credibility to his reputation for producing very strong upper registers:

[Ken Smukal] was with the Airmen of Note ... When Reinhardt started getting all of his students, a lot of them from Washington, from all the major bands...that was because of Ken Smukal. Ken was this great lead player in the Airmen of Note in the '70s. Ken told me that when they started writing notes above high G...he was a solid player...and he completely fell apart. He lost everything. He had nothing and here he was the lead player. So, someone suggested go see Reinhardt, so he went up to see Reinhardt.<sup>280</sup>

Sheetz explained that Reinhardt immediately diagnosed Smukal as a IIIA embouchure, and knew he was not fully utilizing his potential.

He told me that his experience with Reinhardt was such that when he went in there, Reinhardt looked and looked and looked and looked, and said, "it's a tooth problem." He said, "we'll get you straightened out and we'll straighten out your IIIA capabilities, you'll be fine."... After Reinhardt, he went back to the Airmen of Note, and he had everything he needed, as high as anybody could write...And everybody went, "Wow! Where'd you get that?" Reinhardt.<sup>281</sup>

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<sup>279</sup> Lay, interview.

<sup>280</sup> Sheetz, interview.

<sup>281</sup> Ibid.

Sheetz also recalled the reasons Doug Edelman, former trombonist with the Metropolitan Opera Orchestra, went to Reinhardt. “He was an upstream trombone player. He went to Reinhardt and said, ‘I’d like to play with the Philadelphia Orchestra.’”<sup>282</sup> Sheetz explained that Edelman had been an upstream player with a sound uncharacteristic of a symphonic player. Reinhardt determined an embouchure change was possible, and changed him to a downstream player with a symphonic sound. “He started subbing with the Philadelphia Orchestra and he got the job in New York, and then the Met.” Sheetz also recalled that, in general, Reinhardt preferred to teach jazz players over classical players:

Well Reinhardt said he would prefer teaching jazz players or show players over any symphonic player in the world. They just were free and open... You can use that as a real direct Reinhardt quote. He said that to me so many times. “Boy I love to teach you jazz players.” He said, “The symphonic players, first of all they don’t even come to me, and if they do it’s on the sly. Then when it is on the sly, they never give me credit for it.” And he said they’re tough to teach.

It is estimated that Reinhardt taught approximately five thousand students over the course of his career.<sup>283</sup> He was also known to have worked with entire sections for professional bands, including the Airmen of Note and the Kenton Band.<sup>284</sup> During the 1970’s, Reinhardt’s studio saw an influx of students from New York and Boston. Many of the New York students were performers on Broadway, and had previously studied with Carmine Caruso and/or Roy Stevens.<sup>285</sup> It is apparent from his personal letters from this

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<sup>282</sup> Ibid.

<sup>283</sup> Reinhardt Foundation Website.

<sup>284</sup> Sheetz, *Pivotalk*, May/June 1994, 2.

<sup>285</sup> See Appendix item 119. In this letter, Reinhardt refers to Roy Stevens as “the type four man”, due to his method of teaching upstream embouchure only [*sic*].

period that Reinhardt felt the quality of teaching in New York and Boston was quite low.<sup>286</sup>

Reinhardt's students' experiences are quite varied, as are the reasons they sought his tutelage. Some brass players scheduled a lesson with Reinhardt due to curiosity, or to challenge his ability. Howard Lay stated that Dizzy Gillespie had a lesson once, out of curiosity:

Dizzy Gillespie came in and visited with him. He gave him one of the plastic mouthpieces. Later we heard he was using it as a cigarette holder. But he looked at Dizzy's chops and he thought they were great. He got over the horn great because he had a great set of chops. Some people were just curious, you know. Some people came in thinking they were going to put him down, but you couldn't put him down because he knew more about music than they did, whether it was symphonic or, well....he never really played jazz, but he knew the guys that did and he knew how they did it.<sup>287</sup>

One can only speculate the far-reaching impact of Reinhardt's teaching on the whole of the brass world. Sheetz offered his thoughts on this subject, speculating Reinhardt's impact on the Stan Kenton Band, through his student, Bill Harris:

I think the Kenton trombone sound came out of Reinhardt. Absolutely. Reinhardt is responsible for that trombone sound. ... Reinhardt taught Bill Harris, and Bill Harris took that sound out into the world. Bill Harris changed the trombone sound. Before that, it was, I don't know...Jack Teagarden. But when Bill Harris played with Woody Herman, immediately Milt Bernhart picked up on it and went to see Reinhardt. Then all the players that came out of Reinhardt got that sound, and [that led to] the Kenton sound. The Kenton sound to me was the Reinhardt trombone sound. That's how he insisted the trombone players sound. And so to me it was an evolution of the trombone that culminated in the Kenton sound. To me, Kenton's band was a trombone band. Great saxes, writing, trumpets and all that great jazz playing, great rhythm section, but to me, when I hear Kenton's trombones, [this made the unique sound of the band]. It's my belief that it all came out of Reinhardt.<sup>288</sup>

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<sup>286</sup> Ibid.

<sup>287</sup> Lay, interview.

<sup>288</sup> Sheetz, interview.

Most of Reinhardt's students can be placed into one of the following categories: lead trumpet players, lead trombone players, jazz trumpet players, jazz trombone players, high note trumpet players, arrangers, and classical players. Reinhardt's extensive influence on professional brass playing, particularly in regard to American jazz and commercial music in the mid-twentieth century, is illustrated by the professional biographies of many of his students referenced below.<sup>289</sup>

#### Lead Trumpet Players

Bernie Glow - Artie Shaw, Woody Herman, studio musician

Ray Wetzel - Woody Herman, Stan Kenton

Doc Cheatham - Sam Wooding, McKinney Cotton Pickers, Benny Carter,

Cab Calloway, Teddy Wilson's big band

Alec Fila - Benny Goodman Orchestra.

Stan Mark - Maynard Ferguson

Don Paladino - Les Brown Band of Renown

Ken Smukal - Airmen of Note

Chris LaBarbera - Frank Sinatra Jr./Ray Charles/Dick Hyman/Carl Fontana/Flip Phillips

Other lead trumpet players: Art Depew, Walt Stuart, Johnny Dee, Dick Getz, Louis Olds and Frank Huggins

#### High Note Trumpet Players

The present study makes a distinction between "lead trumpet players" and "high note trumpet players" due to the fact that there have been a small number of trumpet players

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<sup>289</sup> This list of students is a compilation from various sources, including the Pivotalk Newsletter, archival documents, the Reinhardt Foundation website, and interview data.

who have displayed range far beyond that even of typical “lead trumpet” playing standards. ”High note trumpet players” are an elite group of specialists.

Bud Brisbois - studio musician/Stan Kenton Band/ performed the “high note trumpet part” of Bill Russo's “Titan Suite” with the Chicago Symphony

Lin Biviano -Tony Bennett, Bill Chase, Count Basie, Jimmy Dorsey, Ella Fitzgerald, Maynard Ferguson, Woody Herman, Harry James, Stan Kenton, Glenn Miller, Buddy Rich, Frank Sinatra, Mel Torme, Sarah Vaughan, and Lawrence Welk

Lynn Nicholsen -Thad Jones Mel Lewis Band/Maynard Ferguson

John Madrid - Buddy Rich Band

#### Lead Trombone Players

Tommy Pederson - Gene Krupa/Tommy Dorsey/studio musician

Warren Covington - Tommy Dorsey Orchestra/Les Brown/studio musician.

Randy Purcell- Maynard Ferguson/ Glenn Miller band.

Barney Liddell -Tommy Dorsey/Lawrence Welk.

Bill Gibson – Ringling Brothers Barnum and Bailey Circus.

Other “lead” trombone players: Billy Rauch, Dick Noel and Milt Bernhardt

#### Jazz Trumpet Players

Red Rodney- performed with Charlie Parker, Jerry Wald, Jimmy Dorsey, Elliot

Lawrence, Benny Goodman/ has been acclaimed as one of the best bebop trumpeters

Jimmy McPartland - replaced Bix Beiderbecke in the band *The Wolverines*, Ben Pollack

John Swana - Mingus Big Band/numerous recordings as a leader

Wallace Roney - Grammy Award Winner/over a dozen albums as a leader

Rich Willey - Latin and Jazz freelance musician in New York, jazz soloist with *Maynard Ferguson's Big Bop Nouveau Band*

Nick Travis - recorded with Thelonious Monk

#### Jazz Trombone Players

Bill Harris - Woody Herman/one of the first trombonists capable of performing in the bebop style.

Kai Winding - Stan Kenton's Orchestra, Tadd Dameron, Miles Davis, formed a quintet with J.J. Johnson

Doug Elliot - USAF Airmen of Note/free-lance musician/occasionally bass trombone with the Smithsonian Jazz Masterworks Orchestra

Other jazz trombonists: Dick Nash, Trummy Young and Quentin Jackson.

#### Arrangers

Ray Coniff - performed (trombone) with "Musical Skippers" in Boston, Bunny Berigan, numerous awards as arranger, including two Grammy nominations and two platinum albums

Frank Hunter – performed (trombone) at radio station WCAU in Philadelphia/also performed Al Donahue Orchestra/music director for the Mike Douglas TV/ arranged music for over 200 albums

Nelson Riddle- performed (bass trombone) with Tommy Dorsey/arranger for Frank Sinatra, Linda Ronstadt, Ella Fitzgerald, Rosemary Clooney, Nat King Cole, Peggy Lee, and others

Johnny Mandel - trombonist and arranger for the Boyd Rayburn Orchestra, the Jimmy Dorsey Orchestra, Buddy Rich's band and others/ numerous credits as an arranger

#### Classical players

While many of Reinhardt's students were involved with jazz and commercial music, many classical artists also sought his advice. Evidence indicates that more orchestral trombone players sought assistance from Reinhardt than did orchestral trumpet players. In addition to verified trombone students such as Frank Crisafulli and John Swallow, a statement by Reinhardt in a clinic lecture indicated that Henry Charles Smith III had been his student five years prior to accepting a position with the Philadelphia Orchestra,<sup>290</sup> as was former Metropolitan Opera trombonist Doug Edelman. This is supported by a letter from Reinhardt to friend Don Eberly, in which Reinhardt mentions having received a postcard from Edelman expressing gratitude "for all that I have done for him." (See Appendix item 118.) Howard Lay recalled a conversation with Reinhardt in which he mentioned a trombonist from the Chicago Symphony (whose name Mr. Lay could not recall) who came to him only once:

He told me one time years later about this one guy from the Chicago Symphony. He told me he was the best he had ever heard on the Rochut book. He said, "I've never heard anybody who could touch this guy on all those books." It was a pleasure just to hear him play.<sup>291</sup>

Michael Bernard stated that many classical players wished to keep their study with Reinhardt secret:

There was a tremendous amount of resentment towards him...from the more established academics...I can't tell you how many times I would be going into his

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<sup>290</sup> Reinhardt, *Tape II*.

<sup>291</sup> Lay, interview.

studio to take a lesson and the person leaving is studying with Doc on the QT... You see, the only reason I would know was because he thought it was funny. And he would tell me, "Yeah that's another guy from Curtis."<sup>292</sup>

It is unfortunate that, for these reasons described by Bernard, it is impossible to know the impact of Reinhardt's instruction on classical trumpet players.

Reinhardt's personal letters provide insight into his association with international students. One example is a letter from a principal trombonist of an orchestra in Linz, Austria. (Appendix item 114) The letter states that the player had heard of Reinhardt's ability to correct embouchure problems, and requests a personal consultation.

#### Summary

A review of Reinhardt's students indicated the sheer volume of his students (estimated at 5000), and the diversity of their professional demands, as well as their reasons for seeking his tutelage. Some students visited Reinhardt's studio mainly out of curiosity (e.g., Tom Everett and Dizzy Gillespie) or for "reassurances" (e.g., Frank Crisafulli). Most, however, sought help for specific playing problems exacerbated by professional demands.

The former students interviewed expressed very different reasons for having sought Reinhardt's help. One may conceptualize that their various reasons represent trends among the thousands who studied with Reinhardt. Howard Lay first went to Reinhardt in 1946, and may be considered indicative of his students of that era. He was a working professional, who had already performed and toured with numerous bands. Although he was always able to find work, he kept learning by talking to other musicians

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<sup>292</sup> Bernard, interview.

about their experiences with various teachers. Being a professional performer, he was constantly looking for ways to improve, especially as the charts he was being asked to play were increasing in difficulty. It was Reinhardt's reputation that motivated Lay to seek a first lesson. It was the almost immediate results and the organization of Reinhardt's system that resulted in his study for a number of years.

Reinhardt's reputation also enticed Mike Bernard to seek his assistance as a high school student. Bernard's embouchure was not fully functional after exposure to only standard methods during his formative years. He was unprepared for the difficult, upper register parts he encountered in his school band. He attributed his success with Reinhardt to his ability to help him become aware of, and learn how to utilize, his own anatomical strengths.

Richard Willey and Brenda Bass shared experiences that were somewhat similar to each other. They were both players who, upon coming to Reinhardt, had had previous successes, but were in a state of embouchure dysfunction for reasons they did not understand. In Willey's case, he had accumulated bad habits, which Reinhardt quickly diagnosed and corrected. In Bass's case, her playing had been stymied by an instructor who thoughtlessly changed her embouchure, and a dentist who caused an unwanted change in her dental structure. Reinhardt was able to lead her to her best embouchure type, as well as teach her to manage the new dental formation.

David Sheetz' experience represents a large number of students who maintained professional performing careers, but consistently went to Reinhardt for "checkups" in order to help manage the effects of professional demands as well as to achieve longevity

as performers.

Lastly, Nick Fantazzi's comments represent a certain type of student with no major problems or curiosity regarding theory. Rather, Fantazzi simply saw Reinhardt as a good teacher with an ability to suggest effective practice routines. He felt that if the student simply practiced what he was given, improvement would follow.

This review of students also points to Reinhardt's extensive influence on jazz and commercial brass playing in the mid to late twentieth century. It is noteworthy that his influence within the genre is diverse, considering the various professional demands of his students (e.g., lead trumpet demands vs. jazz trombone demands). Classical trombonists, such as Doug Edelman, Frank Crisafulli, and Henry Charles Smith III studied with Reinhardt as well, and it is unclear how many classical trumpet players may have studied with him. This is perhaps partly due to a desire among classical musicians to keep their study with him secretive. For approximately fifty years, Reinhardt remained in high demand as an embouchure trouble-shooter among many of the most sought after professional brass players in the United States, as well as an unknown number of international students.

Reinhardt's studio grew in the 1970's and reinforced his reputation for producing strong lead trumpet players due to the success of Airmen of Note lead trumpeter Ken Smukal under his tutelage. Reinhardt was able to help Smukel not only recover from a playing 'tailspin', but also to fully grasp the range potential for his type. Throughout the decade, Reinhardt produced similar success with other lead trumpeters, such as Lin Biviano.

Bill Harris and Kai Winding are among the jazz trombonist who studied with Reinhardt. David Sheetz has speculated that the “sound of the Kenton Band” was directly related to Reinhardt via Bill Harris. Reinhardt also instructed some students who eventually had more success as arrangers than as performers, such as Nelson Riddle, Frank Hunter, and Ray Coniff.

## CHAPTER SIX: SUMMARY, CONCLUSIONS, AND IMPLICATIONS

The impact of Donald S. Reinhardt's teaching was both broad and deep. It has been broad in terms of the significant number of students he taught, representing a wide array of ages, ability levels and circumstances, which were taught over five decades. It has been deep in terms of Reinhardt's consistent adherence to his original guiding principles (i.e., embouchure types and correct pivot manipulation for the respective types). Although Reinhardt did not fully reveal his methodology to his students in his earlier years, a thorough investigation indicates that his principles were highly developed as early as 1942. This is supported by numerous examples, including the existence of a version of the *Pivot Stabilizer* exercise handout in 1942, and his early allusion to embouchure "subtypes." Additionally, Reinhardt's teaching was unique in comparison to the numerous variations of end-product teaching that seem to have been more prevalent. This chapter will describe the most important events in Reinhardt's life and career, as well as derive practical considerations for music educators, private teachers, and brass players in general.

### Significant Life and Career Events

The publications of *Pivot System for [Trumpet or Trombone]: A Manual with Studies (1942)*, and *Encyclopedia of the Pivot System: A Scientific Text (1964)* were important events in Reinhardt's career. The concepts addressed in these publications were an outgrowth of Reinhardt's frustrations with range and endurance as a young trombonist, and his eventual discovery of his best "embouchure type." As supported by the data in the current study, Reinhardt's discovery of his "embouchure type" led him to

the conclusion that the consideration of embouchure type was the most important aspect of brass playing.

Reinhardt's reputation as an effective instructor was bolstered by the prominent success of many of his students. This was particularly true of his students who were well-known for their innovative approach to brass playing, such as Lin Biviano and Ken Smukal, who were lead trumpet players with extensive upper registers, and Bill Harris, who is widely acknowledged as a key figure in the evolution of jazz trombone playing.

Reinhardt's effort to teach his methodology to a large number of apprentice teachers (Appendix item 112) was also a significant factor in his career. Although his *School of the Pivot System* only lasted a few years, its existence did help to familiarize many teachers and students with the basic principles of Reinhardt's methodology. Similarly, numerous tape recordings housed at the Streitweiser Museum provide evidence that the Easter and Christmas *Teachers' Clinics* of the 1980's were also a significant source for the dissemination of Reinhardt's unique principles.

#### Effects of Embouchure Type Placement

Subject interviews indicated that having been placed into an "embouchure type" by Donald Reinhardt provided a foundation for brass playing at a consistent, professional level. This was true for all six subjects: Dave Sheetz, Rich Willey, Brenda Bass, Howard Lay, Nick Fantazzi and Michael Bernard. Four of the interviewees (Sheetz, Willey, Bass and Bernard) spoke specifically about the negative effects of changing type, whether accidental or purposeful. In each case, interviewees reported that they fell into a "playing tailspin" when they shifted into a different type. It is important to note that all

four were aware of the specific differences between their original type and the type they were beginning to resemble. In other words, they did not report a nondescript “embouchure problem,” but rather they knew specifically how their type should function and the manner in which its manipulation had become dysfunctional.

The impact of type awareness is also supported by three subjects who indicated that perhaps the most important aspect of their practice technique was specifically related to the development of the pivot maneuver, as it relates to their respective type. Dave Sheetz and Rich Willey both stated that the *Pivot Stabilizer* and *Track Routine* were among the most helpful practice materials they acquired from Reinhardt. Brenda Bass stated that regardless of the practice material used, she is diligent about applying the pivoting rules of her Type IIIA embouchure. These three professional performers clearly relied upon Reinhardt’s “mechanical approach” rather than a more traditional end-product approach.

Three of the subjects interviewed (Sheetz, Bass, Willey) reported that the understanding of their embouchure type led them to a state of minimal embouchure movement over their entire playing range. Each indicated this to be a long-term process, and a major benefit of type awareness.

#### Additional effective concepts

Two of the interviewees stated that Reinhardt’s cheek-puffing exercises were among the most important aspects of their daily practice material, and three interviewees stated that his lip buzzing routines were foundational for them. One member of the latter

group specifically cited the *Four Buzzing Categories*, remarking on the benefit of utilizing “mouthcorner” breathing to help stabilize the embouchure.

All of the interviewees mentioned Reinhardt’s ability to help students gain extreme range in the upper register. None of the interviewees perceived themselves as a “high note specialist,” but each acknowledged Reinhardt’s reputation for helping brass players develop their range. This aspect of Reinhardt’s teaching is further supported by archival documents.

Reinhardt was able to help students recover from injury, as is evident in the interviews, the archival documents, and the published materials. Brenda Bass recalled how he helped her after a dentist altered her teeth, for example, and the collection at Streitweiser includes numerous letters from brass players seeking assistance after an injury.

#### Unpublished Pedagogical Strategies

There is an abundance of materials related to Reinhardt’s pedagogy that were never published. During his second phase of teaching, Reinhardt sought to explain nearly every aspect of brass performance in detail. During this time, he produced handouts covering many topics, including slow motion mouthpiece placement, daily embouchure trouble finders, remedies for lips abused by the elements, and one strictly dealing with attitude, titled *Attitudes Toward Music*. He also never published some of the practice exercises that his students most value, including *Track Routine*, *Pivot Stabilizer*, *Relaxation Routine*, and *The Prologue of the Five Cheek Routines*.

Reinhardt was particularly concerned with the students' longevity as brass players. He often warned against the acquisition of habits that would lead to unfixable problems. The two most common habits he consistently prohibited for his students were the practice of pedal tones on trumpet and the use of any vibrato other than that manipulated by hand, on any of the brass instruments. Notwithstanding these rare unfixable embouchures, Reinhardt gained a reputation for helping students recover from injuries. Archival research proved that this reputation extended to international students. Reinhardt was known for offering mechanical solutions, but research indicated he was thoughtful of the psychological aspects of brass playing as well. This is especially evident in what Dave Sheetz defines as Reinhardt's "first phase (1942–1964)." During this period, Reinhardt paid special heed to not give the student too much information and therefore hinder the student's progress.

With respect to the compression necessary to perform in the extreme upper register, Reinhardt held at least three unique, untraditional views. The first was his concept of the "donut," a pronounced forward pucker of the lips, which he had observed in the embouchures of Maynard Ferguson and Conrad Gozzo. The second concept is the acknowledgement that many players must yield to playing with puffed cheeks in the extreme upper register to supply the necessary volume. His third non-traditional concept for the extreme upper register was the use of what he called the "type one tongue" to a small minority of students (pressing the tongue against the roof of the mouth as a means of creating air velocity). While it was rare for him to recommend this approach, there

were certain students desiring a specific musical result, for which he recommended and/or encouraged it.

Reinhardt's simple warm up routine, the *spider web*, was a basis for numerous more difficult exercises. This series of expanding intervals, originally intended for the beginner, was extended into articulation drills, dynamic drills, long setting drills, etc.

#### Additional Conclusions Emerging From the Data

The data collected for this study provide evidence for some conclusions that are not directly related to the original research questions. Among these are:

1) The term "pivot" has been widely misunderstood and has sometimes been ascribed a meaning by other authors that differs from that of Reinhardt.

2) Although it appears that Reinhardt rarely advised students to switch to a different embouchure type, there have been some students with whom he experimented briefly. The implication is that there are players who may show some potential to play on more than one type.

3) Ample evidence in recorded lectures indicates that Reinhardt strongly disagreed with the notion that the bulk of a brass player's beginning studies need take place in the low register of a brass instrument.

4) As evidenced by the interview subjects in this study, performers on all orchestral brass instruments, within many genres of music, have benefitted from Reinhardt's instruction.

5) Reinhardt's advice for instructing beginners included the following: avoid technical discussions of "mechanics," prioritize lip compression through lip buzzing, use

the “spider web” warm up to teach note reading, fingerings, intervals, and tone production, and avoid any articulation for the first several weeks. During this initial stage, he recommended the instructor not utilize a method book, and assume all students are downstream players (and therefore encourage a mouthpiece placement high upon the lips).

6) Reinhardt recommended certain attitudes for performers, teachers, and students. Some of these were documented in his handout, *Attitudes Toward Music*, which describes a regular self-examination of attitude, asking the student to approach music with the “feeling of giving rather than taking.” He often stated that the performer must be carefree on the job, or in his words, must “just make good,” as well as being especially loose and extroverted in auditions.

7) Reinhardt’s long and unique career led to his own terminology regarding the mechanics of brass playing (e.g. “donut,” “pivot classification,” and “IIIB embouchure”). This is problematic in terms of his concepts reaching a wider sphere of teachers and students. This specialized terminology may have prevented it from reaching a wider sphere of brass players.

Reinhardt’s teaching was radically different from traditional techniques. Items in the literature review of this study indicate the predilection of the brass community to strive for a musical result, rather than address mechanical problems with mechanical solutions. It may be that this trend in teaching has caused at least one generation of brass teachers to be at a loss to remedy students’ problems. On the subject of brass mechanics, Reinhardt may be considered an authority due to the incredible volume of students, the

prominence of his professional students, and his large body of detailed, written theoretical material. Although most of his materials were never published, the presence of the Reinhardt collection at Streitweiser is invaluable and worthy of future study by others. It should be considered a treasure of the brass community.

In the current study, Reinhardt's mechanical approach has been juxtaposed against the more ubiquitous approach of end-product instruction. Thorough inquiry, however, suggests that the two approaches are not necessarily antithetical. We must keep in mind that Reinhardt often reminded his students to abandon mechanical concerns in performance. He is known to have stated, "The practice room is for repair jobs; on the gig just make good."<sup>293</sup> He also frequently stated, "When you get on the gig, forget what you did in the practice room, forget Reinhardt, forget Philly, just remember to make good."<sup>294</sup> Reinhardt's phrase "just make good," is essentially encouraging an end-product, or "song and wind" approach. The essential difference is that Reinhardt first instructed his students in a thorough, specific, and personalized mechanical approach, then later (with mechanical concerns out of mind) encouraged the freedom of "just making good."

Reinhardt developed his unique methodology within specific intellectual and social contexts. It is reasonable to speculate that there were at least two general ideas flourishing during the mid-twentieth century that likely influenced the development of Reinhardt's "pivot system." The first probable influence was the general state of epistemology at the

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<sup>293</sup> Reinhardt, *Type III's*.

<sup>294</sup> *Ibid.*

time, which has been characterized by its emphasis on Newtonian “reductionist” theory. Adherents to this philosophy are (were) of the belief that a thing may be best understood through an understanding of its composite parts. Consider the following statement from the *Internet Encyclopedia of Philosophy*:

The middle half of the twentieth century was dominated in America by empiricism and analytic philosophy, with a pronounced turn toward linguistic analysis.<sup>295</sup>

Reinhardt’s pedagogy, with its emphasis on analysis, classification and long descriptions, can be seen as an embodiment of the prevailing philosophies of his time.

A second, likely influence for Reinhardt was the music of the era and the special demands that this music required of its performers. Big band music was a prominent musical force, and most of Reinhardt’s students in New York and Philadelphia were commercial musicians. In a fairly short period of time, the demands placed upon professional brass players (e.g., range and endurance) were significantly increased. Many performers – including Reinhardt himself – felt unprepared by standard instructional approaches.

#### Implications for Music Education

Reinhardt’s success as a brass instructor, his prolific theoretical writings (including unpublished items contained herein), his lecture tapes, and anecdotal material from his students stand to benefit music educators and private instructors, and brass players in general. There are numerous reasons Reinhardt’s ideas have yet to make their full potential impact, such as: they were new and complex, they challenged traditional

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<sup>295</sup> Internet Philosophy Encyclopedia, available from <http://www.iep.utm.edu/american/#H4>: accessed 1 November 2013.

approaches, they were often misunderstood, and examples of the implementation of such theories, including student feedback, has heretofore not been presented in the scholarly literature. The benefits of incorporating Reinhardt's concepts into music education programs are likely to be the same as those benefits reported by Reinhardt's students: range, consistency, and a workable framework with which the player can eventually diagnose his or her own problems. The remainder of this chapter will present recommendations as to how Reinhardt's concepts may be incorporated into the instruction of brass players of various ability levels, what main issues may be in the implementation, and how these issues may be overcome.

### Concepts

Concept One: Anyone can play a brass instrument, regardless of dental formation.

The first and simplest lesson to be taken from Reinhardt's legacy is that anyone can play a brass instrument, regardless of dental formation. As chapter one established, brass instructors have been perplexed by differing dental arrangements since at least 1795, and presumably since long before then. Research revealed not a single instance of Reinhardt suggesting the student could not play the brass instrument of his or her choice based on physical attributes. Also, Reinhardt's legacy indicates that it is absolutely vital that teachers not teach according to what embouchures "look like." With clear information regarding the embouchure types, teachers should be mindful that different embouchures may have differing characteristics, both visual and tonal.

Concept Two: In the first year of brass instruction, lip buzzing, range-expanding long tones, and simple flexibility studies are more important than musical studies.

Reinhardt's recommendations for beginners presented in chapter four are simple, and could be easily implemented by any instructor of beginning brass players. They may require some rearrangement of curricular goals, and an acknowledgement that appropriate goals for the first year of brass instruction may be different from the first year of woodwind, string, or percussion instruction. For example, the necessary emphasis on lip buzzing, expanding long tones and simple flexibility studies for brass players will naturally cause brass students to move through standard lesson books more slowly. Perhaps the lesson book should not be provided at all until some of the physical requirements become habitual. Another approach could be the teaching of embouchure technique and lesson book material (melodies, rhythms, musical terms, etc.) as two separate endeavors, each with its own goals and allotted time within the weekly lesson.

Concept Three: There is no need to determine embouchure type in beginning players.

The reader is asked to consider the Reinhardt's advice for teaching beginners as presented in chapter four. There are at least two simple, practical pieces of advice. The first is his admonition "Never discuss mechanics with a kid." The second is the strategy he employed when teaching a large number of beginners: he assumed that all beginning embouchures were downstream, and placed all mouthpieces high upon the lips. Music educators may assume that with continued practice and observation, more subtle adjustments will be made later, either formally by the teacher or through natural experimentation by the student.

Concept Four: The student's sound will naturally "thin out" as more range is developed.

This is perhaps a key concept for teachers and students during the first few years of instruction. Its importance is due to the fact that it logically may go against the student's and/or teacher's instincts to develop the best tone possible. In the beginning stages, any perceived good sound is likely to be met with such enthusiasm and praise that it may seem bizarre to encourage the student to play with a smaller sound. If and when the trumpet student discovers a loud, resonant low C, or the trombone student discovers the same qualities in a low B-flat, the teacher should be careful to not encourage this quality of sound too much. In fact, the student's progress will be better served if the teacher encourages a softer and smaller sounding low register.

#### Concept Five: Four Basic Embouchure Types

Even though Reinhardt's work encompassed four embouchure types and five subtypes, research revealed that most often he encountered the following four: IIIA, IIIB, IV and IVA. Instrumental music educators should have basic familiarity with these types. Reinhardt's diagrams (Appendix items 17-25) should be referred to frequently. Keeping in mind the advice "never discuss mechanics with a kid", the music educator can, over time, notice which type the student begins to resemble. Type diagnosis and pivoting instructions are not appropriate in the early stages, but the teacher can develop a general understanding of the student's type as it evolves over time. This work would be best accomplished in cases in which the same teacher instructs the student during their elementary and middle school years, and perhaps even in high school. If a student must change teachers during their formative years, it is important that the teachers have a common understanding of Reinhardt's pedagogy and communicate as necessary.

Concept Six: Different, yet valuable, musical potential for the upstream player

Most school band situations promote the development of the IIIB and IIIA type embouchures, even when the instructors have no knowledge of Reinhardt's principles. Many method books emphasize the low register, and some directors emphasize larger sounds and lower tessitura for performance in concert ensembles such as concert band and brass quintet. Type IV and IVA "lead" players may be better developed in jazz stage band and marching band situations.

There are at least three implications for music educators. One is that teachers may consider carefully experimenting with type changes. In other words, the type IV and IVA may hold the potential to play as IIIB or IIIA. Experimentation would have to be done carefully, and with the full knowledge that type changes often do not work. It would be very possible, maybe even likely, that the student must return to his or her original type. The second implication is Reinhardt's advice to use equipment to make up for the natural "sizzle" of the upstream types. Heavy, dark sounding equipment can help to "tame" the upstream player's sound. The final and most important implication is that the music educator should help the upstream student find musical situations in which he or she is an asset. Lead trumpet playing should be encouraged. Playing marching band music up an octave should be encouraged (within limits of taste, of course). Jazz band instructors should seek out those charts which allow lead trumpets to utilize the extremes of their range.

Concept Seven: Breathe through the "mouthcorners"

Breathing through the “mouthcorners” is a simple concept that is not unique to Reinhardt, but is an important aspect to his approach. Research revealed that he was adamant on this point. “Mouthcorner” breathing should be explicitly taught to beginners. It should continue to be a point to frequently check, especially if the student is reporting problems in embouchure control or response.

Concept Eight: More mouthpiece “weight” on lower lip, less on the upper

This is a simple concept that Reinhardt specifically cited as appropriate for young beginners. He felt it would lead to more range and overall stability. This could easily be checked upon from time to time through simple inquiry (“Do you feel more weight on the lower lip?”). It could also be simply stated as a “pointer” or jotted down in method books or assignments.

Concept Nine: Determining embouchure type and maintaining files for each student

As has been described, the teacher of beginners, who will teach the student for several years, has a unique and meaningful opportunity to make observations and form opinions of the student’s embouchure over time. The potential for this manner of eventually “typing” the student is significant. With experience, the teacher may have strong (but never certain) ideas about the student’s “type” before a formal typing procedure ever occurs. These are opinions the student is best left unaware of in the formative stages. Once the student reaches an intermediate level of playing, however, a formal typing procedure may ensue utilizing the method described in chapter four (i.e., utilizing a transparent mouthpiece to determine airstream direction and lip configuration). The two pivot classifications are then tested by trial and error, utilizing a diagram like the

one presented in chapter three. When one of the pivot classifications is deemed more efficient, the teacher has all of the necessary information to determine the type, according to the definitions of each type. This information may then be applied to Reinhardt's Pivot Deviation Sheet and given to the student, with a copy placed in the teacher's files for later reference.

#### Concept Ten: Pivot Stabilizer and Track Routine

With a thorough understanding of his or her pivot (with the possible assistance of diagrams such as the one in chapter three), the student should then begin regular practice of the Pivot Stabilizer. (Appendix item 86) Interview data indicated that Reinhardt's students made this a lifelong exercise, with varying degrees of regularity in its practice. At minimum, it is an exercise students should return to occasionally to stabilize, and eventually minimize pivot motion. With knowledge of his or her embouchure type, especially regarding its pivot classification, the student can also take advantage of the Track Routine, following its printed instructions. (Appendix item 80)

#### Concept Eleven: Taking breaks from mechanical studies

As teachers and students pursue Reinhardt concepts and studies, it is important to note the experience of Brenda Bass who indicated that she has needed to take breaks from "thinking about mechanics" from time to time.<sup>296</sup> Reinhardt himself was known to make similar statements, such as, "When you say, 'Let's forget Reinhardt', you'll play well, because I've exaggerated so much that enough rubs off in the subconscious to have

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<sup>296</sup> Bass, interview.

that take over.”<sup>297</sup> Individual teachers and students must find an appropriate balance, but periods spent away from mechanical scrutiny are generally necessary during a long playing career.

Concept Twelve: Further study – Range drills, buzzing drills, and cheek puff drills

The preceding ten concepts provide a workable framework that can help a student establish an understanding of his or her embouchure type and pivot motion including an understanding of Reinhardt’s most important specialized terms (e.g., pivot, pivot classification, and track). The student and teacher may then decide to assign supplementary exercises such as the Relaxation Routine, Three Vital Steps for Lip Pucker Development, or the Buzzing Routines (Appendix items 82, 77 and 89). Teachers must be careful not to assign drills that the student does not understand, or is not prepared to perform.

Teachers may wish to consider the experiences of Brenda Bass and Rich Willey, who both ultimately concluded that building extreme range was not practical for their personal development. Bass indicated that she rarely plays Reinhardt’s supplemental drills, but does concentrate on correct manipulation of her embouchure type while practicing more traditional methods (e.g., Schlossberg).

#### Issues Which May Arise and Possible Solutions

There are at least three categories of issues that the music educator is likely to encounter when applying the concepts outlined above. They entail: 1) issues which

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<sup>297</sup> *Interview by Phil Horch, Appendix Item 52, 2.*

naturally arise from teaching a new methodology with many detailed attributes, 2) issues arising from the instructor's aptitude for observation, and 3) issues which challenged Reinhardt and his methodology. Teachers may overcome these challenges with thorough study of the methodology and continued experience.

Issues that naturally arise from teaching a new methodology must be considered carefully. The concepts of embouchure type and pivot classification, among others, must be taught carefully or the student's development may be considerably hindered. It is recommended that the new instructors begin by observing students, advanced brass players, and professionals, with Reinhardt's concepts in mind. The instructor should begin to notice visible trends in embouchures. The instructor would also benefit by occasionally asking students to play with a transparent mouthpiece, so that the teacher can begin to acquire the skills of observing airstream direction and lip configuration. These initial observations should not be connected with student instruction until the teacher has developed confidence in his/her approach to Reinhardt's methodology.

Perhaps the most important part of this discussion involves the issues that arise from the instructor's aptitude for visual observation, but these issues are likely to remedy themselves through experience teaching the method. Donald Reinhardt successfully implemented his methods precisely because he had a keen ability for making visual observations of his students. He was very interested in his observations; he pondered them and constantly observed players of all levels. It may be assumed that with knowledge of his work, others will also find they have ability for and interest in visual observation of brass playing. If at some future point large numbers of educators teach

Reinhardt's embouchure types and their corresponding pivot instructions, certainly some will have more success than others. Some will stand out as simply having talent for visual observation, and they will therefore be an asset to a school district, a county, a metropolitan area, etc.

For these very reasons, Reinhardt's methods on the whole may be impractical for some educators and some educational settings. Many educators may be unaware of Reinhardt's methods, or may feel they lack sufficient training in them. Others may find Reinhardt's methods too complex and unnecessary. Some reasons may be: a "good enough" track record with traditional methods; no perceived need to have students acquire extreme range; an acceptance of the practice of occasionally having a brass student switch instruments (to woodwind, string, or percussion) when they cannot seem to produce a functional embouchure. While these reasons may on the surface seem like "giving up" for certain students, they are unfortunately practical considerations for the music educator who has to constantly consider the whole of the music program, and budget time and effort accordingly. The teaching of Reinhardt's methods may be best left to those educators who wish to take on the role of "chop doctor."

Finally, music educators should anticipate issues that challenged Reinhardt and his methodology, particularly the phenomenon of type changes. Experience with the method will help educators manage type changing according to their own judgment; however, the current study provides insight into Reinhardt's experiences in this area. The mistyping of students' embouchures is another issue that educators may encounter. Experience and continued study should help educators in this regard as well. For

example, continued observation of student performance (after typing procedures) may indicate that the initial diagnosis was incorrect, and that a re-typing procedure may be necessary.

### Summary

The pedagogical concepts developed by Donald S. Reinhardt hold the potential to benefit brass instruction in music education settings. The benefits of incorporating such concepts are likely to be the same as those benefits reported by Reinhardt's own students: increased range, consistency, and the eventual state of being able to diagnose one's own embouchure problems. The eventual practice of "typing" intermediate or advanced students gives them an individualized definition of how *their own* embouchure works, as well as what it looks like. This may help some students and teachers navigate through vague or contradictory advice in standard practice materials. This personalized definition of embouchure may also be helpful if and when the student experiences problems related to the embouchure. Continued study of all of the available Reinhart materials is recommended, as is the use of diagrams presented within the current study. Using Reinhardt's own recommendations and experience as examples, the educator may take appropriate care to introduce concepts at experience-appropriate levels and avoid discussing mechanical issues with students too soon in their development. Predictable issues will arise, most of which may be overcome by gaining experience with the method, as well as continued study of Reinhardt's published and unpublished materials.

### Recommendations for Further Study

Further study of Reinhardt's materials could take several different forms.

Ultimately, it is most important that current and future teachers are aware of Reinhardt's impact, his basic pedagogical concepts, and have access to unpublished resources. The collection at Schloss Kremsegg is available for further study and perhaps with modern technology it can be made more readily available. Although the archival material was carefully considered for this study, future researchers may develop further conclusions.

An unanswered question beyond the scope of the current study is: How have Reinhardt's students utilized his concepts in their own teaching? A future study could document the teaching strategies of former Reinhardt students in order to answer the following questions: How many of them have attempted to teach a faithful representation of the concepts? How many have used his handouts? What were the results? Are there some concepts more important than others? Are there any concepts that were deemed unnecessary or detrimental?

It is important to note that the conclusions in the current study were developed through the analysis of historical and qualitative data. The researcher did not test the validity of Reinhardt's theories, nor attempt to quantify them in any manner.

Quantitative research on the effectiveness of Reinhardt's pedagogy would be a valuable addition to the research literature. A point of departure could be Reinhardt's handout, "The Chop Opus" (Appendix Item 72), which describes Reinhardt's own study to verify the effectiveness of "mouthcorner breathing." Numerous other such studies are possible, including those attempting to verify the validity of Reinhardt's theories, or those testing the ubiquity of such concepts in professionals or high performing students. An elaborate

future study could attempt to quantify whether some of Reinhardt's dogmatic recommendations, such as "mouthcorner" breathing or hand vibrato are connected to stylistic elements of show music or big band music, or if they are in fact over-arching concepts suitable for all brass performers.

Three specific questions beyond the scope of the current study may help define the role of Reinhardt's methods within modern educational settings. They are:

1) Although current trends in brass teaching seem to favor the "end product" approach of Arnold Jacobs and others, might this be a result of narrower performance expectations? In other words, might this approach suit the needs of preparing students' recital pieces, orchestral preparation, etc., while not being as well suited for preparing the big band "lead" trumpet style? (An ancillary question may be: are university curricular objectives coterminous with professional brass playing opportunities and/or typical musical demands future educators will have to teach?)

2) How has a current lack of professional performance opportunities, compared to the 1940s, affected the manner in which brass instruments are currently taught?

3) Considering Reinhardt's focus on countless mechanical details, to what extent might this approach be indicative of broader trends in education of the early and middle twentieth century, compared to those of the present?

## Appendix: Archival Items

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LA SALLE COLLEGE HIGH SCHOOL  
8605 CHELTENHAM AVENUE  
PHILADELPHIA, PA. 19118

### PRAYERS

"Father, Mother God loving me"  
    Guide me when I sleep,  
Guide my feet up to thee,  
    Now I lay me down to sleep,  
I know that God his child will keep,  
    I know that God his life is nigh,  
I like in him I cannot die,  
    God is my health I cannot be sick,  
God is my all I have no fear,  
    Since Life, Truth and Love are here.

Ephesians 5-31-32

Let all bitterness, and wrath, and anger, and clamour, and evil speaking be  
put away from you - with all malice,  
And be kind to one another, tender hearted and forgiving one another, even  
as God for Christ's sake hath forgiven you.

\*\*\*\*\*

"Thy kingdom come"  
    Let the reign of devine truth and love be established in me and  
rule out of me all sin and may thy word govern them.

\*\*\*\*\*

"What God hath joined let no man put asunder"...

\*\*\*\*\*

"Nothing inharmonious can enter being, for life is God"...

\*\*\*\*\*

### WHEN WEARY

"Supported and sustained by the inexhaustible strength of spirit - which  
is never depleted or operated unspent"...

\*\*\*\*\*

"Principle find a way for its own fulfillment and harmony"...

\*\*\*\*\*

"God is provident - God has provided completely"...

\*\*\*\*\*

"There is no depression or repression but Divini expression and abundance  
of good everywhere"...

\*\*\*\*\*

Item 1, *Prayers*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon Catalogue  
#261.

**DR. DONALD S. REINHARDT**

**BRASS INSTRUMENT SPECIALIST**

1720 CHESTNUT STREET

PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
LOCUST 3-7824

EVENINGS  
ELGIN 6-5186

July 22, 1971...

Mr. Don Eberly  
Box I  
Dublin, Ohio  
43017

Dear friend, Don,

I put your negatives through Eastman (Camera Center, in Lawrence Park) and had the clerk write on the order: DO NOT CUT NEGATIVES APART! Naturally they came back "cut apart" and I am afraid I made one more enemy in the Lawrence Park Shopping Center - we had it out! Absolutely no one in business gives a damn about anyone else or what they want. It used to be that the customer was always right - NOW, the customer is expected to take what he gets and not say "booo"... Besides the negative cutting argument, they did a bad print job. Again you were right regarding Eastman. I assure you that there will be no more Eastman for developing and printing.

Two pictures made a big hit with me: one, the one you made through Herman's windshield in Las Vegas (one is better than the other; however, the camera payed no heed to the "windshield bugs"); and two, the picture that you made of the iron fence with the mirror in Salt Lake City. Ginny dug the mirror photo and so did everyone that viewed it. Your indoor shots of the Salt Lake Tabernacle were very well taken. She also likes the picture of me eating ice cream. Anyway the pictures did you proud and I can see why you and the Yashica have become such good friends. Happy snapping!

I trust that Jim Lloyd gave you the tape that I sent you. It was all sealed and he offered to bring it, plus the few negatives that I have.

If my prayers are "good" then you should be feeling much better by now. Please keep me informed on this because I feel that it is wrong for me to keep reminding you of it. At least that is the philosophy taught by my religion; that is, the religion that I am not good enough to live up to. Remember my Pop: "Donald, Right Always Rights Itself"...???

Our trip was fantastique from any standpoint and it certainly was my greatest. I do hope that you enjoyed it as much as I did. I will have many fine memories the coming Winter. We spent our time in the ideal way. Man, we saw more country in a few trips than the 150 mile a day boys see in a lifetime. Any money spent, I regard in addition to vacation, a damn good education, contry-wise and, I might add, people-wise. I am certain that you found out that all yokels are not from Columbus and since I returned, I appreciate the East a great deal more than ever before. You certainly were right about the LA area.

(Over)

\*\*\* FOR FORTY FIVE YEARS \*\*\*  
THE TOP CONSULTANT TO THE BRASS WORLD

Item 2, Letter to Don Eberly, Streitweiser Museum. Kremsmunster, Austria.

copy  
1979

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**  
1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
AREA CODE 215  
LOCUST 3-7824

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

SOME ANALOGIES AND STATEMENTS USED IN MY TEACHING

1. Don't forget, "If Baby walks too soon, Baby becomes bow-legged!"
2. Stowkowski used to say: "Gentlemen ~~the~~ attacks must come from nowhere. Sousa is dead you know!"
3. ~~My Dad used to say:~~ "Son, (imagine how much your playing would improve if for one month you would practice everything that you hate!"
4. Remember excessive ambition often collides with Mother Nature. You must comprehend that nothing can be accomplished with strain!
5. If a secure mouthpiece placement has been achieved with the legs of the inner embouchure, and any movement in the embouchure from the nose or mouth corner inhalation has been completely segregated from it, you would never be here for the physical side of brass playing!
6. Talent, without personalized playing mechanics, does not make a consistent brass player. However, for a complete success both factors are musts!
7. Vibrato is a pulsation in the sound. It is used to create beauty and prevent monotony; however, many of today's performers successfully create monotony and prevent beauty by its usage!
8. Joining "The International Jaw Hoppers Association" to produce a so-called vibrato, has ruined more brass players than you and I can count!
9. The evil of "tongue penetration" either for an assist in mouthpiece placement or for a clean, crisp attack should have died at "Custer's Last Stand"!
10. The evil of "smiling to ascend" has filled many hock shops with brass instruments!
11. The "partials" from high "C" upward are always a semitone or a whole tone apart; therefore, little or no lip or jaw movement should take place. You must learn to play the middle and lower registers like you must play the upper register and not vice versa!
12. When a faster tongue tempo is required, the over-all volume of sound should be reduced - because at louder dynamic levels the tongue backstroke becomes too long and too stiff, and this retards all speed possibilities!
13. From you low "C" to your third space middle "C" (one octave higher) theoretically, the air pressure should double, but the air quantity should be one half; therefore, if this is true, do you realize how much you have been over-breathing in the upper register?
14. An unwanted "palpatating gut" while tongue detached notes is caused by a muscular slump between the detached notes. Even-blowing must prevail, the same as when slurring, even with the detached notes. Do not confuse this with the "breathing slump" later!
15. Is your air column in your mouth being directed upward (like the vowel EEE) when going into your upper register? This is a vital point!
16. Every time that you give a lesson - you take one!
17. Men say: "yes or no" - only women say "if or Maybe!"
18. Crrrect, indelibly impressed feel, is the foundation of consistent brass performance!
- 20.

copy  
of the original

\*\*\* FOR OVER FIFTY YEARS \*\*\*  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 3, *Some Statements and Analogies Used in My Teaching*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon Catalogue #199.

THE PROLOGUE TO THE PIVOT SYSTEM

Every September since I was old enough to stand up Pop used to take me to the Allentown Fair to hear the Allentown Band and, on occasion, the famous Sousa Band. At the age of four during one of these visits I asked him to buy me a slide whistle and a six holed flageolet; this he did. He used to hear me practice at home - so to further my musical exploits, he bought a half size violin and commenced my study of violin, piano, and music theory lessons. I remember this was on my fifth birthday.

In a very few months I despised the violin and piano because my first love was always a French horn. To this day, French horn is still my favorite brass instrument. I struggled with my violin and piano for some time, then on my seventh birthday he finally succumbed to my wishes and presented me with a French horn. I was extatic. My French horn lessons began immediately, and the violin and piano became secondary in importance even as far as Pop was concerned.

At the first lesson the French horn instructor informed me that I could never play the French horn because I<sup>h</sup>ad some crooked, overlapping front teeth that would prevent me from playing in the center of my mouth; I was crushed by his decision. Pop told me to trade the French horn in for another brass instrument, and not considering the similarity of mouthpiece sizes of both the French horn and the Trumpet - I compromised with the Trumpet and began Trumpet instruction immediately. Much the same as the French horn instructor, he stated that the formation of my teeth would make trumpet study impossible. However, he immediately suggested the study of Trombone, because the larger mouthpiece would make mouthpiece<sup>e</sup> placement over the overlapping front teeth possible. I took his advice and after four years of hard work I made tremendous progress, and even though Trombone was my third choice, my Pop and myself were very happy. In spite of this early success, I still longed for a French horn, so I saved my money and bought an old, used instrument. I found that I had no playing difficulty at all. Then I bought a used Trumpet and experienced the same success, with my crooked front teeth. This was my first experience with page-turning "TEACHING IDIOTS"... I knew now that there is a vast difference between a coach and a teacher...

My experiences on the three brass instruments made me think of mouthpiece<sup>b</sup> design and construction. Pop had a lathe in our cellar at home, and since grade<sup>a</sup> brass ingots were only seventeen cents in those days, my experiments began immediately. I soon learned the advantage of the "pear shape" over the Bach "toilet bowl" cup. With many experiments too numerous to mention, I made mouthpieces for my brass playing friends and made a fine trumpet and trombone mouthpiece... I was about twelve years of age. Off and on, I have been with mouthpiece design and construction for my entire brass playing life.

In 1922, I was a freshman at brand new Haverford High School. The Principal wanted a band for the football games. The Music Director, Miss Ferron, was strictly a Glee Club major and knew nothing about a band. Because I was taking trombone and theory lessons at the time, she requested that I teach the brass and percussion, and that she would try to teach the reeds. I had four years of report card musical A pluses for this service for which I was very grateful. The last year or so, she also had me teaching the reed instruments. These four years, 1922 to 1926, inclusive, taught me that every player had to be taught as a separate entity, because there are no two alike either mentally or physically.

In those days Pop was with the FBI and he would often get home at five PM, go into the living room, close the doors, and improvise on piano for one hour before the evening  
SEGUE TO NEXT PAGE...

Item 4, *The Prologue to the Pivot System*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon Catalogue #432, 1.

THE PROLOGUE TO THE PIVOT SYSTEM  
Page Two

deal. Pop had an excellent ear and could fake anything. His encouragement took me a long way in the music profession.

While in high school I started a small dance band and called it "THE ADELPHIANS" - it consisted of two altos and one tenor sax - two trumpets and one trombone, plus the rhythm section. We were considered good enough for the freshman - sophomore - and junior proms, but never the senior prom. Even though my name was not Bill Harris, I developed some improvising skills during that time. This held up pretty well until I went to the Curtis Institute, and at that time I had so many musical rules to remember that my jazz skills became non-existent.

✓ In the early thirties I worked in the Philadelphia Fox Theatre and this went on for at least ten years. During that time we played arrangements from the Paramount Theater, in New York. We were second in line for all of these fine arrangements. In one arrangement, a whole page of chords was in the trombone part. I asked the leader about it and then the piano player and they both stated that they thought the guitar part got into my trombone arrangement. In those days they wrote in the melody and then stated "ad lib"... For the special arrangement I wrote out four different choruses, so if you stayed in for two shows, you would not hear the same chorus twice. On a Saturday evening when the house was packed, I unfortunately left my choruses in my locker and I panicked. All I remembered was that the chorus was in Ab Major and I just "blew" so to speak. For the first time, I got a big hand and the leader and the guys in the band congratulated me. I never used music for a chorus after that - THAT BROKE ME!

During those years I played in the Philadelphia Grand and Philadelphia Civic Opera Companies for several years, as well as every theater in town. One night I was playing the Philadelphia Electric Show, at Convention Hall, and I inserted a mute and my bell shot back and hit the tympani and flattened out the tuning slide. This was before I asked Vincent Dell'Osa to put some threads on the slide, so that I could connect the bell and slide as one unit. This I wrote to the Conn Corporation and they stated that it was not practical and the next year it was on all of their trombones. I was too young to understand a patent so I was ushered out of that. We used to use kerosene on the bell joint to keep it from slipping and if you sat next to a trombonist, he definitely smelled like a mechanic.

*\* Insert special paragraph at this point*

During all of those years, I had eighteen "page turners" who choosed to be called "teachers"... I had all of this besides the Curtis Institute and Combs College of Music for so called brass instruction. I studied "mathematical harmony" with Josef Schillinger in New York for four years, besides all of my other composition studies. In fact I was always a student trying to learn something or other.

In 1939 I was the instructor of the Harry James Brass Section, even though I never had him personally as a student. For several months in the Benjamin Franklin Hotel, his band rehearsed with closed doors. He took the band on the road and asked me to come to the Steel Pier, in Atlantic City, after the first few weeks to see if the brass section had improved while on the road. He was happy with my work and suggested that I go to New York, because he stated that in New York "TEACHING WAS ORGANIZED CRIME"... I finally went to New York on Sundays only. In three Sundays, I was only able to get two students - not enough to even pay for my train fare. At that time, the Band was coming from the Steel Pier, in Atlantic City, to the Astor Hotel in New York.

Segue to page three.....

Item 4, *The Prologue to the Pivot System*, Streitweiser, Dudgeon Catalogue #432, 2.

THE PROLOGUE TO THE PIVOT SYSTEM

Page Three

and when they arrived I went over to say hello to the guys and Harry. I told Harry that I "Layed An Egg In New York" and was going to forget the whole episode. He asked me who were the two students and I told him the second trumpet from the CBS Studio Band and the first trombone from the NBC Studio Band. He stated: "my God man you do start at the top, don't you"? I told him that I was charging the standard 1940 New York teaching price of \$5.00 per half hour. He immediately asked me what I would think happened to his band when coming to New York from Atlantic City. I told him that I did not know and he stated that the price of his band doubled when coming to New York, because in New York it had to be expensive or it could not be good. He stated that I should charge \$15.00 a lesson and state no length of time for it. His drummer was a sign painter and he made a small sign stating my \$15.00 a lesson price and that I was only in New York on Sundays. A well known New York teacher spread around a rumor that I was a Nazi. . . If he had been an intelligent Jew he would never have done this, because every young Jewish boy wanted to see what made me tick. With the sign and the Jewish teacher, I had Sundays filled "back to back" with students up to and including Thursday. Shortly after, I made New York my teaching base and my home in Jackson Heights, Long Island. I had my New York Studios for seven years and frankly they were a "gold mine" - but I had to raise my daughter, Gloria and New York is a Hell of a place to raise a little girl, so I bought a home in the Philadelphia area and made "Philly" home plate for my teaching, writing, and mouthpiece exploits. My wife's MS condition made me stay in Philly, even though I have never liked it here. My Philadelphia Studios have been at 1720 Chestnut Street since 1954, prior to that time I was in two other less convenient locations. I will close this personal discussion by saying that I am seventy-eight years old and would still rather teach than eat - and I will only retire when GOD RETIRES ME!

Item 4, *The Prologue to the Pivot System*, Streitweiser, Dudgeon Catalogue #432, 3.

2-A

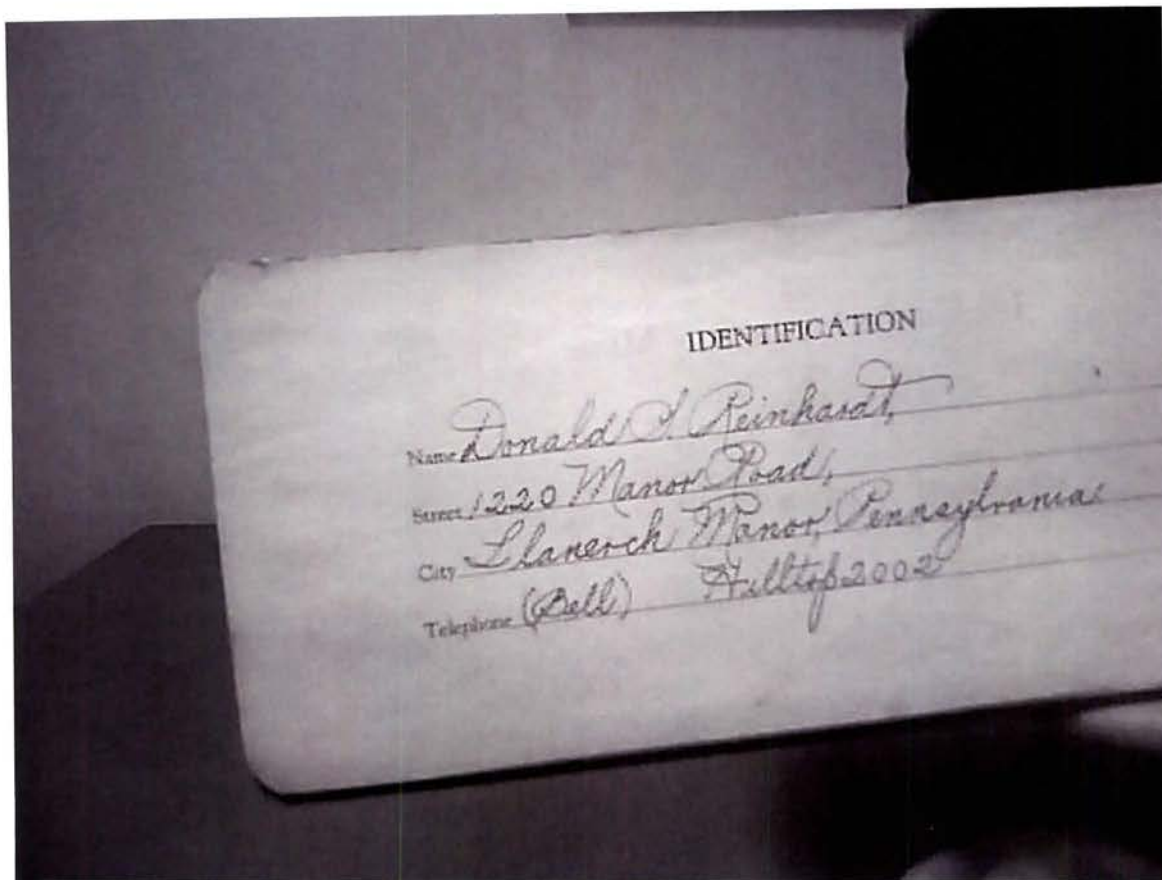
\* After Vincent Dell'Osa had completed repairing my damaged tuning slide, he had one of his sons deliver the instrument to me. I noticed that he forgot to replace the balancing weight on the tuning slide and this made the instrument extremely front-heavy. In fact, I always had the instrument held almost strictly horizontal (this my page turners insisted on) but now the pressure left the upper lip and came on the lower lip and jaw with the horn angle slightly downward. Almost immediately I noticed (for the first time in my playing life) a very thin high D and high F responding very fine. Since this was the first high register that I ever experienced; I was extatic. My first thought was: "What is going on inside of the mouthpiece when I produce these upper notes?" I bent a wire coat hanger the size of the average trumpet and trombone mouthpiece - found that my air stream was going in a downward direction while blowing and using the coathanger as my mouthpiece. I had a friend who was a fine trumpet player try my coat hanger gadget and to my surprize his air stream was going in an upward manner. At this point I realized the principle of the downstream and the upstream methods of producing a sound. I immediately purchased several pieces of bar stock Plexiglas and used Pop's lathe to make one transparent trumpet and one trombone mouthpiece. Now I felt that I could get a true picture by watching different players perform. This gave me a true picture because the blowing resistance and all was present during my observations. To make a very long story short in a very crude manner this was the start of my PIVOT SYSTEM. I gave my friend, Vincent Bach, the coat hanger idea and he made a nice chrome plated job for the market.

*Return to zig-zag inked line and continue!*

Item 4, *The Prologue to the Pivot System*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon Catalogue #432, 4.



Item 5, Schedule book for the Curtis Institute of Music for the academic year of 1927/28, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 343.



Item 6, Schedule book for the Curtis Institute of Music for the academic year of 1927/28, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 343.

MUSIC NEVER BEGINS UNTIL MATHEMATICS LEAVES OFF!

112

  
DR. DONALD S. REINHARDT  
BRASS INSTRUMENT SPECIALIST  
1725 CHESTNUT ST.  
PHILADELPHIA, PENNSYLVANIA 19103

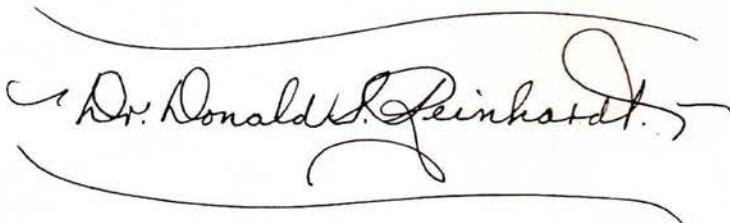
DAILY  
AREA CODE 215  
LOCUST 3-7824

EVENINGS  
AREA CODE 215  
ELGIN 6-5188

\*\*\*\*\* MARCEL TABATEAU'S EIGHT BASIC CANTABILE PHRASING RULES \*\*\*\*\*

1. Unless indicated to the contrary, always crescendo while ascending and decrescendo while descending.
2. Generally speaking, when a note of articulation appears near the end of a phrase, never rush this note. Example: Concone, Drill 1, the eighth notes in the first two phrases.
3. Never rush over the uppermost note of a cadential type phrase. Example: Concone, Drill 3, the third space "C" in the second measure.
4. Always "tenuto" or "sostenuto" a note which suggests a harmonic change. Example: Concone, Drill 4, third line, first measure, quarter note Ab.
5. Never rush a note directly before an extended horizontal skip (A fifth, octave, etc.) Example: Concone, Drill 4, fifth line, second measure (the second line "G").
6. Whenever two phrases of identical contour, rhythmic structure appear in direct sequence, never play them both the same. In other words, under such conditions, extend the rule for "rubato"... Example: Concone, Drill 6, lines 6 and 7.
7. When playing a retard (ritardando) leading into the main musical theme, there may or may not be a luftpause between the last note of the retard and the first note of the theme. Example: Concone, Drill 6, line 8, second measure.
8. Generally speaking, when a phrase leads ascending to the end of a movement or the entire number, never rush the note immediately before the last note. Example: Concone, Drill 13, last line, third measure.

In carrying out the above cantabile phrasing rules, remember that musically speaking, too much rubato becomes musical burlesque. This must be avoided.



\*\*\* FOR OVER FIFTY YEARS \*\*\*  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 7, Reinhardt, Donald. *Marcel Tabateau's Eight Basic Cantabile Phrasing Rules*.  
Undated, Streitweiser Museum, Kremsmunster, Austria, Dudgeon # 112.

171.

FOR TRUMPET, TROMBONE AND ALL OTHER BRASS INSTRUMENTS

# DONALD S. REINHARDT

AUTHOR OF  
PIVOT SYSTEM INSTRUCTION SERIES



DESIGNER OF  
PIVOT SYSTEM MOUTHPIECES

REG. U. S. PAT. OFF.

1613 CHESTNUT STREET  
PHILADELPHIA 3. PA.

RITTENHOUSE 6-7824

\* DONALD S. REINHARDT PIVOT SYSTEM \*

- INTERPRETED AND PERSONALIZED BY CORRESPONDENCE -

(Copyright 1942)

The PIVOT SYSTEM is a scientific, practical, proven method of producing the utmost in RANGE, POWER, ENDURANCE and FLEXIBILITY on the trumpet, trombone and all other cupped-mouthpiece brass instruments. I originated the PIVOT SYSTEM through twenty nine years of research and experimentation in practical playing, teaching, writing and designing mouthpieces and instruments for many thousands of professional and amateur students.

The PIVOT SYSTEM working on tried and tested principles first of all analyses and diagnoses the physical equipment of the player and then presents a specific, concrete set of rules and procedures which enable the individual to utilize with the greatest possible efficiency the lips, teeth, gums, jaws and general anatomy with which he is naturally endowed. The study of the PIVOT SYSTEM is absolutely essential for all brass instrument players because strict adherence to a MUSICAL APPROACH deprives the student of BASIC MECHANICAL NECESSITIES which are definitely essential to his uninterrupted improvement on the instrument.

If you are a performer experiencing the frustration which comes from years of wasted time with outmoded teaching methods, you will be delighted with the manner in which the PIVOT SYSTEM adds to your playing ability and income. If you are an amateur, a professional, or serving in the Armed Forces - the PIVOT SYSTEM very definitely has something to contribute to your playing. The PIVOT SYSTEM in its entirety, shows the player how effectively to transfer the purely MECHANICAL COMMAND of his instrument into MUSICAL EXPRESSION based upon the most exacting standards and modern conceptions.

World-wide requests have been received for a concise and completely PERSONALIZED CORRESPONDENCE METHOD OF INSTRUCTION which would interpret the MECHANICS OF THE PIVOT SYSTEM. These inquiries are sent by performers who are experiencing the many and varied mechanical playing problems which initially retard and eventually prevent them from arriving at their chosen goal - relaxed perfection in playing! For many years I had refused to give any type of correspondence instruction unless I was first given the opportunity of examining the performer's physical playing qualifications personally. From this personal analysis I would accurately determine his physical type - discuss his mechanical playing difficulties - gather his necessary personal data and then prescribe and arrange his lessons by correspondence based entirely upon my findings during his personal interview. In other words, his entire correspondence course was completely PERSONALIZED to suit his own individual requirements. Therefore, every correspondence lesson was completely different from every other lesson because no two human beings are alike physically or musically!

Item 8, Reinhardt, Donald. *Donald S. Reinhardt Pivot System, Interpreted and Personalized by Correspondence.* 1942, Streitweiser Museum, Kremsmunster, Austria, Dudgeon # 171.

\* DONALD S. REINHARDT PIVOT SYSTEM \*

(Copyright 1942)

Page Two

To satisfy the insistent demand for PERSONALIZED CORRESPONDENCE INSTRUCTION ON THE MECHANICS OF THE PIVOT SYSTEM WITHOUT THE INITIAL PRIVATE INTERVIEW, my first task was to compile the DONALD S. REINHARDT PIVOT SYSTEM QUESTIONNAIRE. This was by no means a small undertaking because the QUESTIONNAIRE had to be accurate in every detail and offer a thorough coverage of basic points before I could determine the student's physical type or visualize his playing problems. After my analysis of the QUESTIONNAIRE had been completed, I was then in a position to prescribe "basic mechanical corrections" and individualize his course of study accordingly.

Any correspondence student of the PIVOT SYSTEM is required to keep a complete "daily log" of all experiences which confront him when playing. This vital, detailed information must be forwarded to me every tenth day so that I may keep accurate records of the student's progress and be able to assist him in overcoming each barrier encountered during his playing. The student may also include additional information by enclosing a letter with his log, if he so desires. Every student enrolled under my correspondence plan will always receive my personal attention the same as he would if he were taking private lessons from me in my studios.

No new student may enroll under the DONALD S. REINHARDT PIVOT SYSTEM CORRESPONDENCE INSTRUCTION COURSE for less than ten consecutive lessons. The initial ten lessons will consume from three to six months of your time depending entirely upon your progress. Your lessons are from ten days to two weeks apart; however, this will vary with each and every student. After you have taken the ten lessons you may continue on a single lesson basis - the same as many of my students are doing right now.

At the beginning or during your first ten lessons, you are entitled to one free personal interview in my Philadelphia Studios - if you so desire or at my request. This interview can only be arranged by special appointment well in advance. You will be advised in this matter after I have thoroughly examined your QUESTIONNAIRE.

Is your RANGE too limited - your POWER lacking - your ENDURANCE questionable - your FLEXIBILITY labored - your TONE fuzzy - your ATTACK faulty - your TONGUE SPEED too slow - your TECHNIQUE sluggish - your INTONATION inferior - your VIBRATO dated - etc.? If so, then forget your blind or stubborn "CRUSADE AGAINST LOGIC" immediately and write for your DONALD S. REINHARDT PIVOT SYSTEM QUESTIONNAIRE. I am not boasting or exaggerating when I say that my student list looks like the "WHO'S WHO" of the BRASS WORLD. I am positive that I can analyze your "physical type" and chart your course of study so that you will overcome your playing obstacles, the same as I have done for thousands of others in the past twenty nine years.

Rest assured that no stone has been left unturned to make the DONALD S. REINHARDT PIVOT SYSTEM - INTERPRETED AND PERSONALIZED BY CORRESPONDENCE - the most unique, comprehensive training in MODERN BRASS PLAYING MECHANICS that can be obtained in the BRASS WORLD today. The PIVOT SYSTEM is definitely not to be compared with the traditional "page turning lessons" to which you unfortunately may have been subjected. "MUSICAL COACHING", before the student has been given time to master "BASIC MECHANICAL NECESSITIES", is one of the chief reasons for the all too numerous brass playing failures. You must realize that there is a vast

Item 8, Reinhardt, Donald. *Donald S. Reinhardt Pivot System, Interpreted and Personalized by Correspondence*. 1942, Streitweiser Museum, Kremsmunster, Austria, Dudgeon # 171,2.

\* DONALD S. REINHARDT PIVOT SYSTEM \*

(Copyright 1942)

Page Three

difference between TRADITIONAL EXERCISE COACHING and the TEACHING of the MECHANICS OF THE PIVOT SYSTEM. Many fine musicians are utter failures as performers because they have always been completely lacking in their knowledge of essential PLAYING MECHANICS. Failure is always close at hand when any brass performer refuses to recognize the fact that "one man's meat is another man's poison"!

This special introductory offer entitles you to a completely personalized analysis either by QUESTIONNAIRE or by PERSONAL INTERVIEW - your type analysis - your rules and procedures - your diagrams - your daily log analysis and other correspondence - and ten completely individualized lessons. Your cost is fifty dollars by money order - payable before the PIVOT SYSTEM QUESTIONNAIRE analysis. When you have completed the initial ten lessons, you may continue on a single lesson basis at five dollars each - payable in advance by money order. Any of my former students, who live a distance from Philadelphia, are invited to take advantage of the single lesson plan.

The DONALD S. REINHARDT PIVOT SYSTEM is the only method, recognized throughout the World, being taught in this manner. The amount of time consumed in giving lessons of this nature is tremendous; therefore, enrollment limitations are a definite necessity. You must avail yourself of this opportunity immediately!

I enclose one of my standard PIVOT SYSTEM PAMPHLETS - one PIVOT SYSTEM INSTRUCTION BOOK PAMPHLET - and one PIVOT SYSTEM PLEXIGLAS MOUTHPIECE PAMPHLET so that you may become more familiar with my instruction and to supply you with a few of the "names" who use and endorse the PIVOT SYSTEM. My reputation is your guarantee of success - your PIVOT SYSTEM QUESTIONNAIRE AWAITS YOU - don't delay!

Donald S. Reinhardt.....

Item 8, Reinhardt, Donald. *Donald S. Reinhardt Pivot System, Interpreted and Personalized by Correspondence*. 1942, Streitweiser Museum, Kremsmunster, Austria, Dudgeon # 171,3.

## Dr. Reinhardt Marks Final Appearance at Spring Musicales

The annual Spring Musicales, under the direction of Dr. Donald S. Reinhardt, was presented in the school auditorium in May 11.

The La Salle High School Band headed the program, performing a medley of Sousa marching tunes in addition to their own creations which included "Alla Barocca," a folk-rock piece, and "Building Our Band," a composition in which each member of the band is given the opportunity to demonstrate his

own individual talents.

### Ensemble Expertise

The La Salle Wind Ensemble, a select group of high school, college, and professional musicians, whose efforts were greeted with enthusiastic applause, performed during the second "act."

The entire Ensemble performed with their usual expertise, however, the performance of trumpeter Herb Robinson left the audience speechless; but their lengthy ovation succeeded admirably in conveying their feelings.

### Reinhardt Departing

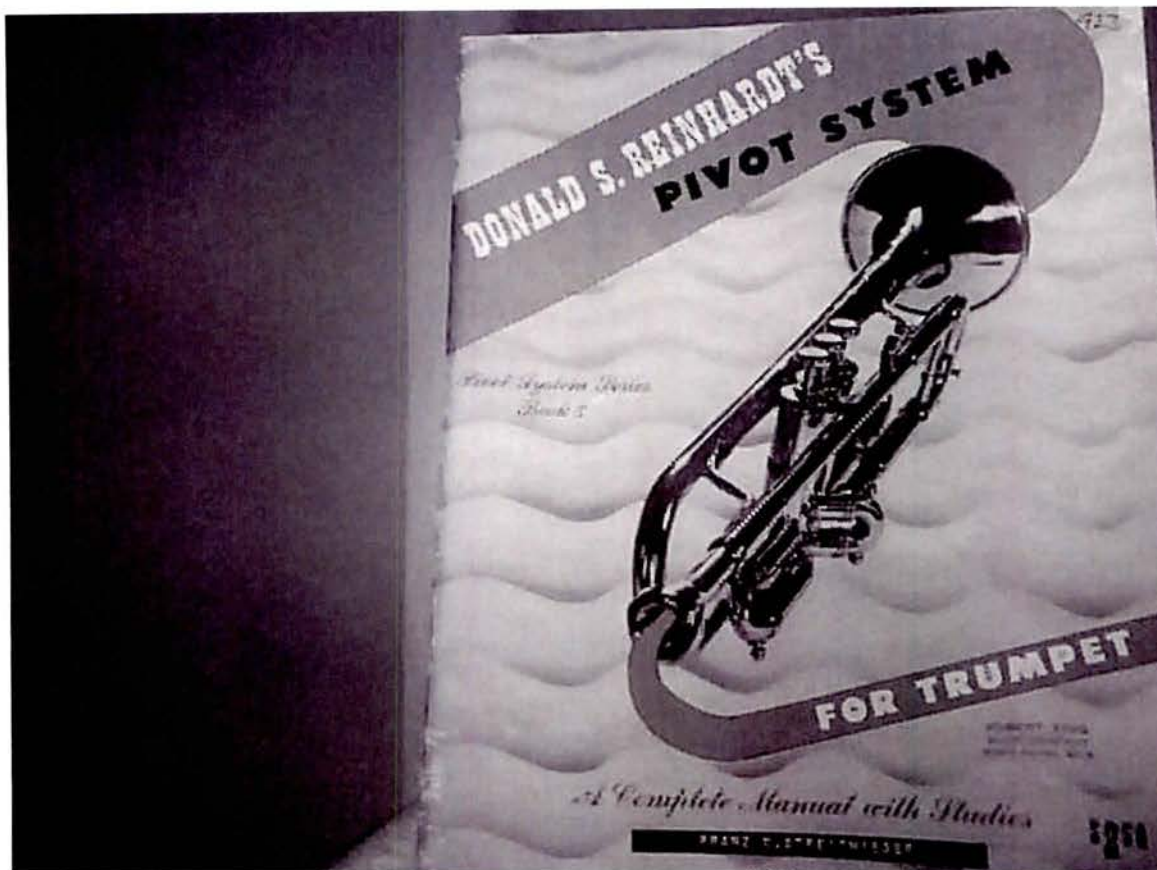
However, despite the success of this year's music program here at La Salle, the season must end on a note of regret. Dr. Reinhardt, musical mentor for years, has decided to leave La Salle. Bro. Tom McPhillips, the present Band Moderator, will succeed "Doc" and he plans an all-new music program for next year. Quoth Bro. Tom, "I anticipate a bigger and better music program than ever before in '74."

6-3-73

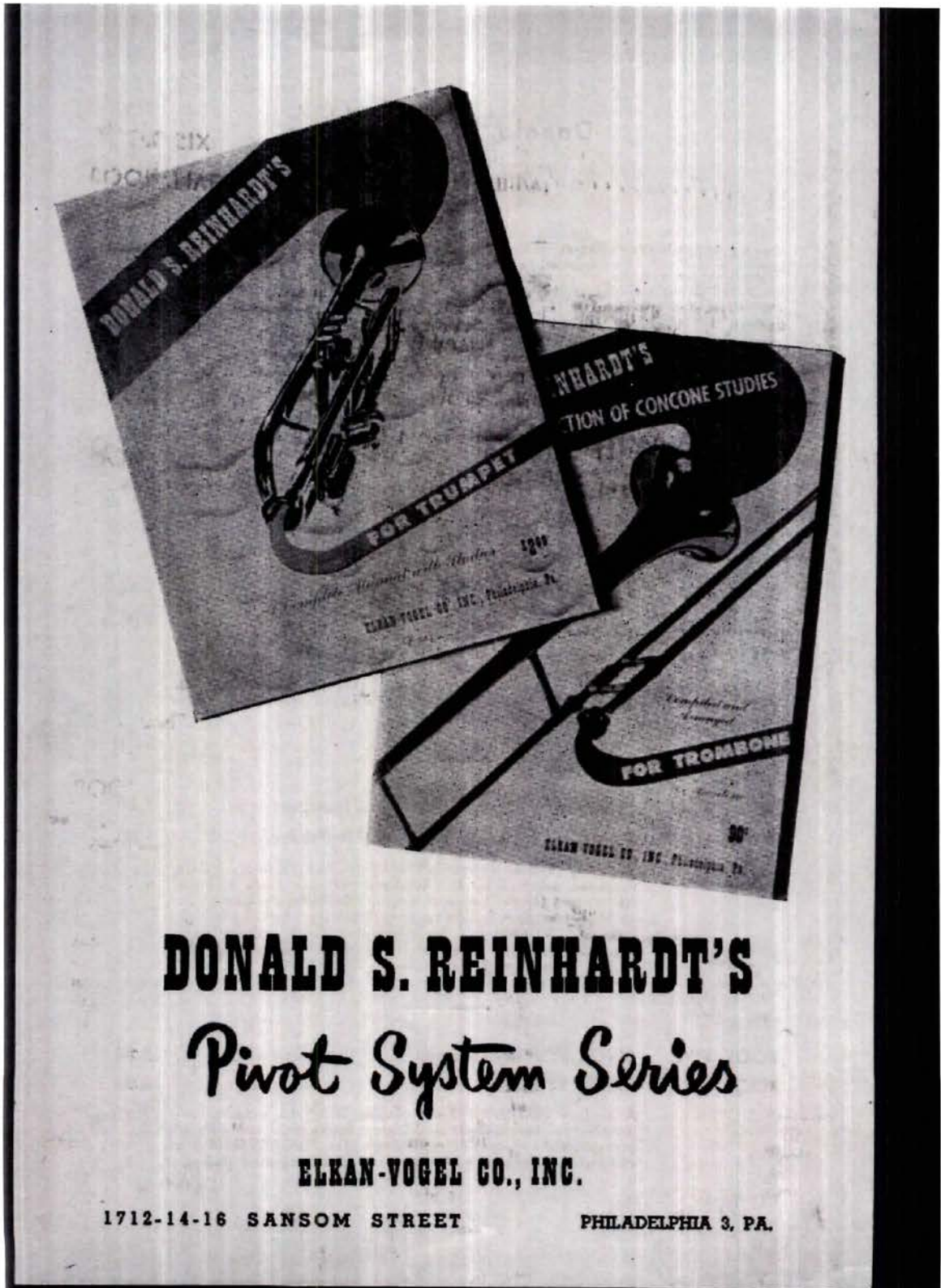


"Doc" Reinhardt leads the La Salle Wind Ensemble in his final appearance as music director at La Salle High.

Item 9, Clipping from a local newspaper documenting Donald S. Reinhardt's retirement from La Salle High School, Streitweiser Museum.



Item 10, *Pivot System for Trumpet: A Complete Manual with Studies*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon Catalogue # 423.



Item 11, Unlabeled poster, Streitweiser Museum. Kremsmunster, Austria.

*Charles Colin*

AUTHOR - SOLOIST - TEACHER

TRUMPET STUDIO  
111 W. 48TH STREET, N. Y.

BRYANT 9-0684

March 30, 1943

Mr. Donald S. Reinhardt  
1714 Chestnut Street  
Philadelphia, Pa.

Dear Mr. Reinhardt:

Some time ago Dave Gornston raved about Philadelphia's Donald S. Reinhardt as one of the finest teachers that he was privileged to encounter among his travels. Since then, a few of your students strayed into my studio. These boys, I recommended for top flight orchestras without hearing them play, only because of your fine work and reputation.

On my desk for review, is your new trombone book endorsed to Syde Berman, Editor of THE ORCHESTRA WORLD.

I am thrilled to know that there is someone who teaches, writes and applies the same principles that I have always been a staunch believer in. It is now three years I have been writing technical columns based on these theories.

It is without regard to personal criticism that in the past I have gratefully praised New York's Ernest Williams, and both Boston's late Walter M. Smith and Louis Kloeppel who made it possible through their combined knowledge that these theories become practical and possible to me. It will also be of interest to you to know that on pages 30 and 32 of the April 1943 METRONOME MAGAZINE you have been reviewed by me as one of the GREATS among present day teachers. This April Metronome review was written and sent in before Syde Berman loaned me your valuable trombone book. Had I seen this book prior to writing this review, I assure you I definitely would have done justice to this wonderful piece of work that you so generously have given to the music field.

Item 12. Colin, Charles. Letter to Donald Reinhardt, dated 30 March 1943. Streitweiser Museum, Dudgeon # 262, 1.

*Charles Colin*

AUTHOR - SOLOIST - TEACHER

TRUMPET STUDIO  
111 W. 48TH STREET, N. Y.

BRYANT 9-0884

-2-

Your thoughts expressed are so clear, simple, uplifting and harmonious that it absolutely will pave the way for the greatest revolutionary change within our profession.

With appreciation and anxious anticipation, I await the arrival of your new trumpet book.

Sincerely,

*Charles Colin*

Charles Colin

CC/IEB

P.S. Under separate cover please expect two copies of my books as my compliments and thanks so much for your lovely Xmas card.

Colin, Charles. Letter to Donald Reinhardt, dated 30 March 1943. Streitweiser Museum, Dudgeon # 262, 2.

# The American Bandmasters' Association

January 27th-1943

Mr. Donald S. Reinhardt,  
Philadelphia. Penn.

Edwin Franko Goldman  
Honorary Life President

Capt. Charles O'Neil  
Past President

Herbert L. Clarke  
Past President

Frank Simon  
Past President

OFFICERS

Albert Austin Harding  
President

Walter M. Smith  
Vice-President

Glenn Cliffe Baimon  
Secretary-Treasurer

DIRECTORS

Nero'd Bachman

Lieut. Charles Bunter

Joseph Borjeim

Capt. Taylor Branson

A. R. McAllister

Dear Colleague Reinhardt:-

After spending a good many hours conscientiously reviewing your new Method of the "PIVOT SYSTEM", and had you written such a scientific and commonsense treatise on the fundamental explanations of the NATURAL method of playing a wind instrument, and reading your text and practicing according to your directions, it would have saved me many weeks of torture, as I was self-taught, never using my "thinker" to reason things out. Your suggestions would have put me RIGHT when I was an ambitious boy, and having experimented a hundred different ways, to play with ease and comfort, as the great artists of the past, whom I have heard, and wondered how they could do the "stunts" EASILY, that I thought was impossible, your new Method should inspire all ambitious wind-instrument players to read carefully and try to follow all your instructions as thourally as are explained in your TEXT.

Having given thousands of lessons to all kinds of students, out of that number, There has not been ONE who have ever read the TEXT of any Method! The Text tells the student HOW TO PRACTICE AN EXERCISE, the same as a builder of a structure uses Blue Prints to show how to complete this building, according to legal ordinance.

I have been giving lessons since 1888, trying to impart the Elementary Princiles of correct practice. It took me ten years to appreciate this method. There are many teachers thruout the counrty who have never had the experience of "KNOWING HOW", who have ruined most pupils by their instruction!, on account of their lack of experience. their knowledge, and who teach by "hearsy" and "tradition", which is suicide to the student. Of course a good teacher must know these these "microbes" to avoid them, to put them on the right track in order to become good players, and it is "CHEAP" in the long run, to select a teacher who has "MADE GOOD" in his profession, if one desires to reach the TOP NOTCH, otherwise his money is wasted.

My congratulations to you, Mr. Reinhardt, in explaining how very thorough your Method explains and demonstrates the Natural Method!

I have shown your System to the cornet players in my Band, who endorse the above, and who are the best band players I can get in the country.

Admiringly yours,

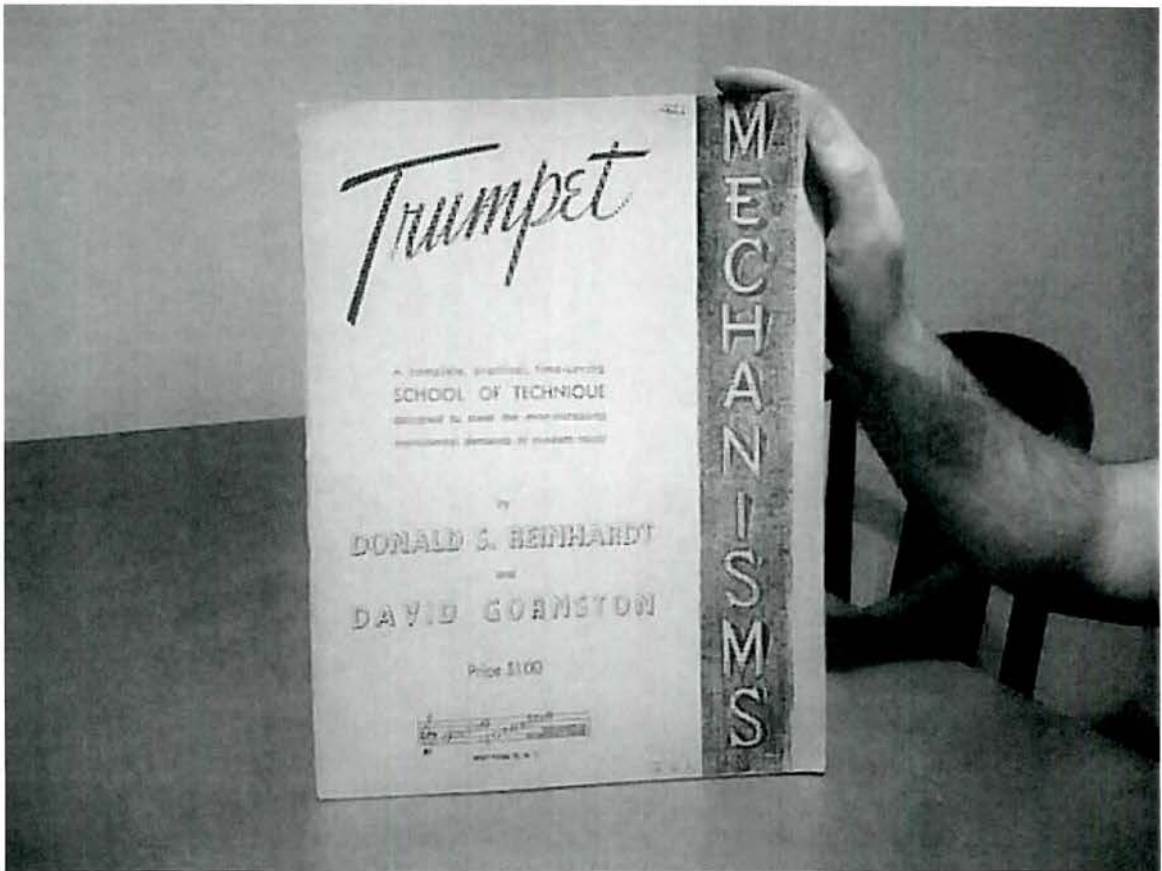
*Herbert L. Clarke*  
DR. HERBERT L. CLARKE

Thanking you for sending your Book, and inform your publishers, the Elkan-Vogel Co., Inc., with my kind regards, that they may publish what I have written above, that it may help the sale, and all students.

*I have known Mr. Wilfred Hutchinson for 40 years. He is an enthusiastic of the cornet game as I am. Thanks for the kind words mentioned in your book.*

HLC/  
b1

Item 13. Clarke, Herbert L. letter to Donald Reinhardt, dated 27 January 1943. From personal collection of Robert Schiavanato.



Item 14, *Trumpet Mechanisms*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 421.

PIVOT CLASSIFICATION ONE

Copyright 1964

Dr. Donald S. Reinhardt

This particular PIVOT is intended for the TYPE IIIA downstream, a few TYPE I downstream and TYPE IIA upstream performers. Sometimes it is prescribed for less common types; however, they may be considered minority groups. Remember the PIVOT prescribed is to be utilized only for intervals of a perfect fourth or longer; the shorter intervals may be performed by necessary alterations in the tongue-arch, the corners of the mouth, etc. All prescribed manipulations for the jaw and embouchure areas MUST BE EXAGGERATED at the outset; however, as soon as Mother Nature makes these playing mannerisms "take hold" all movement becomes nominal. Remember the primary purpose of the PIVOT is to free you of physical playing impediments so that you may express yourself musically with repose and abandon.

LUBRICATION

Before mouthpiece placement has been enacted, the entire embouchure area under the rim of the mouthpiece and even including the corners of the mouth must be completely saturated with saliva. Sometimes it is vital that the entire embouchure area is saturated with saliva several times before attempting the initial mouthpiece placement. This may be vital to some performers because there are times when the saliva to the lips acts like ink to a blotter; this is especially true in the colder climates.

There are many players who in addition to the prescribed method of embouchure lubrication, find it essential to augment the "saliva saturated embouchure" with a liberal coating of "White's Vitamin A and D Ointment"; however, if both the saliva and the ointment are used before the initial mouthpiece placement, make certain that the saliva is always used BEFORE the ointment has been applied. After this initial lubrication of both saliva and ointment, repeated lubrications with saliva whenever required during the playing may be utilized.

At the outset of your PIVOT studies, it is far better to over-lubricate than under-lubricate. While it is a fact that many fine performers have mastered the PIVOT SYSTEM while using a so-called "dry embouchure" (dry under the rim of the mouthpiece but not at the vibrating-points), I do my best to discourage its usage at the outset; because, in most cases, the evils of "twisting" and "winding-up" the embouchure formation during the mouthpiece placement become quite common. When embouchure development permits, the exact formula of personalized lubrication will definitely be prescribed and adopted; however, if possible, for the time being, I

Item 15, *Pivot Classification One*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 162,1.

PIVOT CLASSIFICATION ONE (Page Two)

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Dr. Donald S. Reinhardt

strongly advise the wet embouchure approach.

MOUTHPIECE PLACEMENT

Detailed personalized instruction for correct mouthpiece placement will be presented during your initial ORIENTATION AND ANALYSIS PERIOD. Tremendous differences in facial structure demand that this treatment is of a highly personal nature. It will be presented in detail both with personalized instruction and essential diagrams. The instructions presented on your PIVOT DEVIATION SHEET must be carried out on a consistent daily basis with your initial PIVOT STABILIZER SHEET. Make a point of always studying the thirty-five basic points of the PIVOT SYSTEM, on pages 229 to 237 inclusive, in my ENCYCLOPEDIA OF THE PIVOT SYSTEM, before commencing any of your daily playing chores.

THE ASCENDING PIVOT (for TYPES IIIA - I and IIA)

1. Feel that the rim of the mouthpiece in conjunction with the flesh of the embouchure formation, immediately under the rim of the mouthpiece, are being pushed slightly upward as one solidified unit on the inner embouchure toward the nose. In short both embouchure and mouthpiece as one unit are being pushed upward to a slightly higher spot on the teeth. Under no conditions is the mouthpiece to be permitted to slide upward to a higher spot on the embouchure formation while so doing. This must be executed to provide a line-up between the lips and teeth, so that the lip-vibrations are not impeded or obliterated in any particular part of the range. THE CORE OR CENTER OF THE SOUND MUST DICTATE AS TO HOW MUCH "UPWARD PUSH" TO EMPLOY TO PREVENT A PARTIAL OR COMPLETE CHOKE.
2. While ascending - the red of the lower lip membrane must reach slightly in and over the lower teeth (no "Epeye Chin" permitted while so doing) the upper lip must reach down and slightly inward (toward the chin) like the letter "M" or "Mike" - and both corners of the mouth must push forward in a deliberate firm manner UP TO THE RIM OF THE MOUTHPIECE (not into the cup of the mouthpiece). This so-called LIP PUCKER must be arrested so as not to disturb or destroy the vital "hermetic seal" between the rim of the mouthpiece and the flesh of the embouchure formation immediately under the rim. This is accomplished by a neutralization of both the forward and backward pressures on the lips. It will be noted that when this has been achieved in the correct manner, the chin area

Item 15, *Pivot Classification One*, Streitweiser Museum. Kremsmunster, Austria.  
Dudgeon # 162,2.

will be flat and firm and the corners of the mouth will pull slightly downward (like "FOOO MANCHU" or "TOBACCO JUICE" mouthcorners). All of this is part of the actual attack, which must occur without delay immediately following the inhalation. The LIP PUCKER must not occur until the very moment of the initial attack. While ascending feel that you are "chasing the horn" - do not permit it to "chase you"...In the PIVOT SYSTEM we press to "neutralize" - not to press! It might be well to state at this point that some TYPE IIIA performers reach up with the lower lip, rather than in and up. This is a highly personal point and it must be established during your ORIENTATION AND ANALYSIS PERIOD.

3. While ascending - the jaw must protrude - move slightly forward and upward - and to one side or the other as the case may be. In your case, slightly to your \_\_\_\_\_ side. This portion of the actual PIVOT is extremely important and, again, the CORE OR CENTER OF THE SOUND MUST DICTATE AS TO HOW MUCH PIVOT TO EMPLOY. The proportion of each of the factors is purely a personal matter. This, in itself, requires a great deal of study and practice.
4. A high tone, to you, is a combination of two basic factors: one, how far the jaw must protrude; and two, how much red of the lower lip is in and over the lower teeth. Again, the CORE OR CENTER OF THE SOUND MUST DICTATE AS TO HOW MUCH OF EACH OF THE FACTORS TO EMPLOY.
5. Keep more weight on your lower lip WITHOUT RECEDING YOUR JAW WHILE SO DOING and travel as high into the range as possible in this manner. Save the upper lip weight as your "trump card" for the production of the extreme upper register. At the outset many TYPE IIIA performers claim that they are pressing more on the upper lip; however, when the jaw is manipulated in the proper forward manner, this soon becomes a fallacy.
6. Direct the air column toward the roof of the mouth. Utilize the vowel EEE to accomplish this. This is a MUST while ascending; however, it should be observed that in ANY register this will reduce resonance and increase resonance in the sound. Therefore, if a pianissimo level of dynamics is in order, direct the air column more toward the forepart of the mouth (the teeth). This will reduce brilliance and increase resonance. Keep this vital point in mind!

Item 15, *Pivot Classification One*, Streitweiser Museum. Kremsmunster, Austria.  
Dudgeon # 162,3.

PIVOT CLASSIFICATION ONE (Page Four)

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Dr. Donald S. Reinhardt

7. Since the lip aperture (the space blown open - not tongued open) is approximately the same size for a middle concert Bb (third space C on trumpet) as it is for a fortissimo high concert Bb (two leger lines above the treble clef staff on trumpet), it becomes obvious that it is both musically and mechanically correct to crescendo while ascending and decrescendo while descending. While any embouchure is in its formative stages (if you do not possess a G above the high C on trumpet and an F above the high Bb on trombone), the longer the ascending slurred interval, the THINNER THE LOWER NOTE MUST BE. This is vital because of lip aperture relationships in the different registers and not blowing your lips too far apart on the lower note before enacting the ascending slur. The importance of this point cannot be over-emphasized.
8. The increased forward pressure on the TYPE FIVE TONGUE offers additional jaw support and it creates the essential tongue-arch. This is discussed in detail on special sheets provided for this purpose and are included in this group of papers. POSITIVELY MASTER YOUR PIVOT BEFORE "TAKING ON" ANY OF THE TYPE FIVE TONGUE MANEUVERS.
9. There must be a synchronized "lift" of the diaphragm and abdominal region area and this must be practiced in both a standing and a sitting position. TIGHTEN YOUR LOWER EXTREMITIES AT THE VERY MOMENT OF THE INITIAL ATTACK. This firming of your lower extremities must be retained right before the "physical slump" takes place in this area right before the following mouthcorner inhalation. This important fact will make you exhale your air in the proper manner with the essential "lift". The lift of the abdominal regions must be synchronized with the lift or elevation of the tongue-arch. This must be studied and practiced in both a standing and a sitting position.
10. The forward pressure (puckered resistance) being neutralized by the backward pressure (mouthpiece pressure) provides a cushion for the mouthpiece while playing the upper register and increases vital embouchure resiliency for fluency of lip-vibrations. Remember the flesh of the embouchure formation must not creep in and under the rim of the mouthpiece; the "hermetic seal" must not be destroyed. This is a vital point!

Item 15, *Pivot Classification One*, Streitweiser Museum. Kremsmunster, Austria.  
Dudgeon # 162,4.

THE DESCENDING PIVOT (for TYPES IIIA - I and IIA)

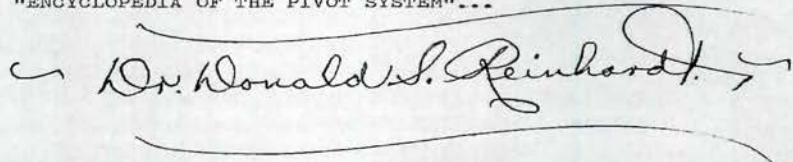
1. Feel that the rim of the mouthpiece in conjunction with the flesh of the embouchure formation, immediately under the rim of the mouthpiece, are being pulled slightly downward toward the chin as one solidified unit on the inner embouchure. In short, the mouthpiece and the embouchure must function as one unit and are pulled downwards to a slightly lower spot on the teeth. Under no conditions should the mouthpiece be permitted to slide down to a lower spot on the embouchure formation. This must be done in the correct manner to provide a line-up between the lips and teeth, so that the lip-vibrations are not impeded or obliterated in any particular part of the range. THE CORE OR CENTER OF THE SOUND MUST DICTATE HOW MUCH "PULL DOWN" TO EMPLOY TO PREVENT A PARTIAL OR A COMPLETE CHOKE.
2. While descending - the red of the lower lip membrane will move slightly forward and more into the cup of the mouthpiece while relaxing. Make certain that you "stay with the jaw"; because, by so doing, you are forced to make the correct downward pull - thereby causing both upper and lower lips to relax for the slower and larger lip-vibrations for the production of the lower tones. This prevents any excessive "jaw drop"...It is far better to limit the jaw drop and the amount of embouchure flesh entering the cup of the mouthpiece while relaxing the embouchure muscles. The angle of the instrument may be lowered slightly; but, never raised at the outset of your study of the PIVOT SYSTEM. This angular motion will soon subside when the proper PIVOT has been mastered.
3. Remember the PIVOT must occur at the exact moment when the pitches are altered; never before, or slightly afterward, or the intonation will definitely become affected. I repeat, "stay with the jaw"...
4. The forward pressure on the type five tongue must be reduced. This permits the jaw to recede a trifle and lowers the back of the tongue-arch.
5. While receding your jaw must move slightly to your \_\_\_\_\_ side. This is vital because it permits you to work with your malocclusion, rather than against it.

Item 15, *Pivot Classification One*, Streitweiser Museum. Kremsmunster, Austria.  
Dudgeon # 162,5.

6. Even though lower extremity firmness must prevail from the very moment of attack, the abdominal region area must protrude at the outset of the blowing of lower tones. This entire area will move inwards and upwards while the air is being expelled from the lungs.
7. Remember the entire lower register of the instrument requires more air quantity and less air pressure. Keep this in mind while descending!

THE ABILITY TO DESCEND THE REGISTER OF THE INSTRUMENT IN THE CORRECT MANNER IS ONE OF YOUR GUARANTEES FOR ALL-AROUND CORRECT BRASS PLAYING.

ALL OF THE FACTS MENTIONED UP TO THIS POINT WILL DEFINITELY BE OF NO AVAIL IF THE "JUST TOUCHING" EMBOUCHURE HAS NOT BEEN MASTERED. FOR ANY UNSTATED DETAILS REFER TO MY "ENCYCLOPEDIA OF THE PIVOT SYSTEM"...

A handwritten signature in cursive script that reads "Dr. Donald S. Reinhardt". The signature is enclosed within a decorative, hand-drawn flourish consisting of two curved lines that sweep upwards and outwards from the ends of the signature.

Item 15, *Pivot Classification One*, Streitweiser Museum. Kremsmunster, Austria.  
Dudgeon # 162,6.

FROM "C" ASCENDING!

Copyright 1964  
Dr. Donald S. Reinhardt

THE ASCENDING PIVOT (for ~~TYPES IIIIB~~ ~~IV~~ and ~~VIA~~)

1. Feel that the rim of the mouthpiece in conjunction with the flesh of the embouchure formation, immediately under the rim of the mouthpiece, are being pulled slightly down as one solidified unit on the inner embouchure toward the chin. In short, both embouchure and mouthpiece as one unit are pulled to a slightly lower spot on the teeth. Under no conditions is the mouthpiece to be permitted to slide down to a lower spot on the embouchure formation while so doing. This must be done to provide a line-up between the lips and teeth, so that the lip-vibrations are not impeded or obliterated in any particular part of the range. THE CORE OR CENTER OF THE SOUND MUST DICTATE AS TO HOW MUCH "DOWNWARD PULL" TO EMPLOY TO PREVENT A PARTIAL OR COMPLETE CHOKE.
2. While ascending - the red of the lower lip membrane must reach slightly in and over the lower teeth (no "Popeye Chin" permitted while so doing) the upper lip must reach down and slightly in (toward the chin" like the letter "M" or "Mike" - and both mouthcorners must push forward in a deliberate firm manner UP TO THE RIM OF THE MOUTHPIECE (not into the cup of the mouthpiece). This so-called LIP PUCKER must be arrested so as not to disturb or destroy the vital "HERMETIC SEAL" between the rim of the mouthpiece and the flesh of the embouchure formation immediately under the rim. This is accomplished by a neutralization of both the forward pressure and the backward pressure on the lips. It will be noted that when this has been accomplished in the correct manner the slightly downward mouthcorners (like "FOOO MANCHU" or "TOBACCO JUICE" mouthcorners). All of this is part of the attack, which must occur without delay immediately following the mouthcorner inhalation. In short the lip pucker does not occur until the moment of the initial attack. While ascending feel that you are "chasing the horn" - do not permit the "horn to chase you"...In the PIVOT SYSTEM we press to neutralize - not to press!
3. While ascending the jaw must protrude - move slightly forward and upward - and to one side or the other as the case may be. In your case, slightly to your RIGHT side. This portion of the actual PIVOT is extremely important and, again, THE CORE OR CENTER OF THE SOUND MUST DICTATE as to how much of each of the three factors to employ. The proportion of each factor utilized is purely a personal matter and requires a great deal of study and self-analysis.
4. A high tone, to you, is basically a combination of two factors: one, how far the jaw is protruded; and two, how much red of the lower lip is in and slightly over the lower teeth. Again, THE CORE OR CENTER OF THE SOUND MUST DICTATE AS TO HOW MUCH OF EACH FACTOR TO EMPLOY.
5. Keep more weight on the lower lip WITHOUT RECEDING THE JAW WHILE SO DOING and travel as high into the range as possible in this manner. Save the upper lip weight as your "trump card" for the extreme upper register. This is an important point; do not take it lightly!
6. Direct the air column toward the roof of the mouth. Utilize the vowel EEE to accomplish this. This is a MUST while ascending; however, it should be observed that in ANY register this adds brilliance and reduces resonance in the sound. Therefore, if a pianissimo level of dynamics is in order, direct the air column more toward the forepart of the mouth (the teeth). This increases resonance and reduces brilliance. Keep this in mind!

Item 16, *Pivot Classification Two*, From the personal collection of Robert Schiavanato, 1.

Copyright 1964  
Dr. Donald S. Reinhardt

7. Since the lip aperture (the space blown open - not tongued open) is approximately the same size for a pianissimo middle concert Bb (third space C on trumpet) as it is for a fortissimo high concert Bb (second leger line above the treble clef staff on trumpet), it becomes obvious that it is both musically and mechanically correct to crescendo while ascending and decrescendo while descending. While any embouchure is in its formative stages (if you do not possess a G above the high C on trumpet and an F above the high Bb on trombone), the longer the ascending slurred interval, the THINNER THE LOWER NOTE MUST BE. This is vital because of lip aperture relationships in the different registers and not blowing your lips too far apart on the lower note before enacting the ascending slur. The importance of this point cannot be over-emphasized!
8. The forward pressure on the TYPE FIVE TONGUE offers jaw support for the protruding jaw and it creates the all-essential tongue-arch. This is discussed in detail on separate sheets provided for this purpose and is included in this group of papers. POSITIVELY MASTER YOUR PIVOT BEFORE "TAKING ON" ANY OF YOUR TYPE FIVE TONGUE MANEUVERS.
9. There must be a "synchronized lift" of the diaphragm and abdominal region area and this must be practiced in both a standing and a sitting position. TIGHTEN YOUR LOWER EXTREMITIES AT THE VERY MOMENT OF THE INITIAL ATTACK. This firming of your lower extremities must be retained right before the "physical slump" takes place in this area before the following mouthcorner inhalation. This important fact will make you exhale your air in the proper manner with the essential "lift". The lift of the abdominal regions must be synchronized with the lift or elevation of the tongue-arch. This must be studied and re-studied - and practiced in both a standing and a sitting position.
10. The forward pressure (puckered resistance) being neutralized by the backward pressure (mouthpiece pressure) provides a cushion for the mouthpiece while playing the upper register and increases vital embouchure formation resiliency for fluency of lip-vibrations. Remember the flesh of the embouchure formation must not creep in and under the rim of the mouthpiece; the "hermetic seal" must not be destroyed. This is important!

FROM "C" DESCENDING

THE DESCENDING PIVOT (for ~~TYPE IIIB~~ - ~~IV~~ and ~~VA~~)

1. Feel that the rim of the mouthpiece in conjunction with the flesh of the embouchure formation, immediately under the rim of the mouthpiece, are being pushed slightly up as one solidified unit on the inner embouchure toward the nose. In short both the embouchure and the mouthpiece as one solidified unit are being pushed to a slightly higher spot on the teeth. Under no conditions is the mouthpiece to ride up to a higher spot on the embouchure formation while so doing. This must be done to provide a line-up between the lips and teeth, so that the lip-vibrations are not impeded or obliterated in any particular part of the range. The core or center of the sound must dictate as to how much "upward push" to employ to prevent a partial or complete choke.
2. While descending - the red of the lower lip membrane will move slightly forward while relaxing (more into the cup of the mouthpiece). Make certain that you "stay with your jaw" because by so doing you are forced to make the upward push to cause the upper lip to pout and relax for the slower and larger lip-vibrations for the lower tones. This prevents any excessive JAW DROP for the lower register. The angle of the instrument may be lowered (NEVER RAISED TO DESCEND); this is to stay with the

Item 16, *Pivot Classification Two*, From the personal collection of Robert Schiavanato, 2.

PIVOT CLASSIFICATION TWO (Page Four)

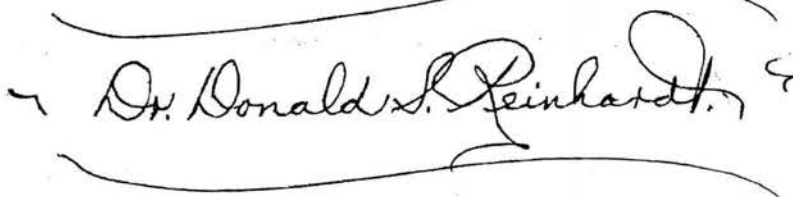
Copyright 1964  
Dr. Donald S. Reinhardt

receding jaw. All angular motion will soon subside as the descending PIVOT becomes part of your playing. It is safe to say that if the student will press more on the lower lip, it is practically impossible to descend incorrectly. LEARNING TO DESCEND CORRECTLY IS VITAL!

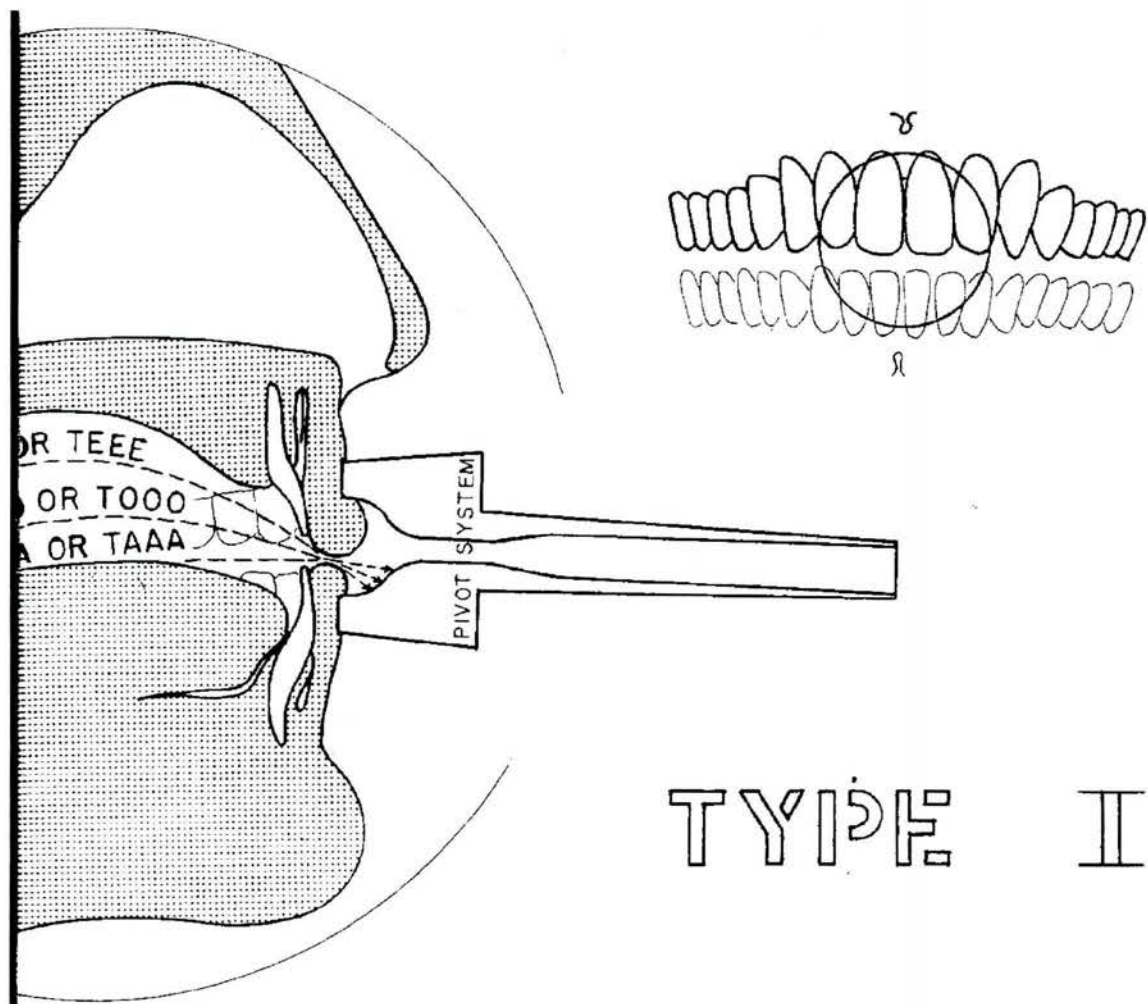
3. While the jaw is receding for the lower tones - make absolutely certain that the majority of the mouthpiece pressure is on the jaw, positively NEVER on the upper lip. This point is so important that I have repeated it in greater detail. Again, the core or center of the sound must dictate as to how much of this PIVOT to employ. Remember the PIVOT must never occur until the exact moment of the change in pitch; if you do not heed this rule, the intonation will definitely become affected.
4. Your jaw while receding must move slightly to your LEFT side. This is important for the proper upper lip release for the lower tones.
5. The forward pressure on the TYPE FIVE TONGUE must be reduced. This permits the jaw to recede a trifle and lowers the back of the tongue-arch.
6. Even though firmness must prevail in the entire area of the lower extremities from the moment of attack, the diaphragm and abdominal region area must protrude at the outset of the blowing. The diaphragm and abdominal regions must move inwards and upwards as the air is being expelled from the lungs.
7. Remember the entire lower register of the instrument requires more air quantity and less air pressure. Keep this in mind while descending!

THE ABILITY TO DESCEND THE REGISTER OF THE INSTRUMENT IN THE CORRECT MANNER IS ONE OF YOUR GUARANTEES FOR ALL-AROUND CORRECT BRASS PLAYING.

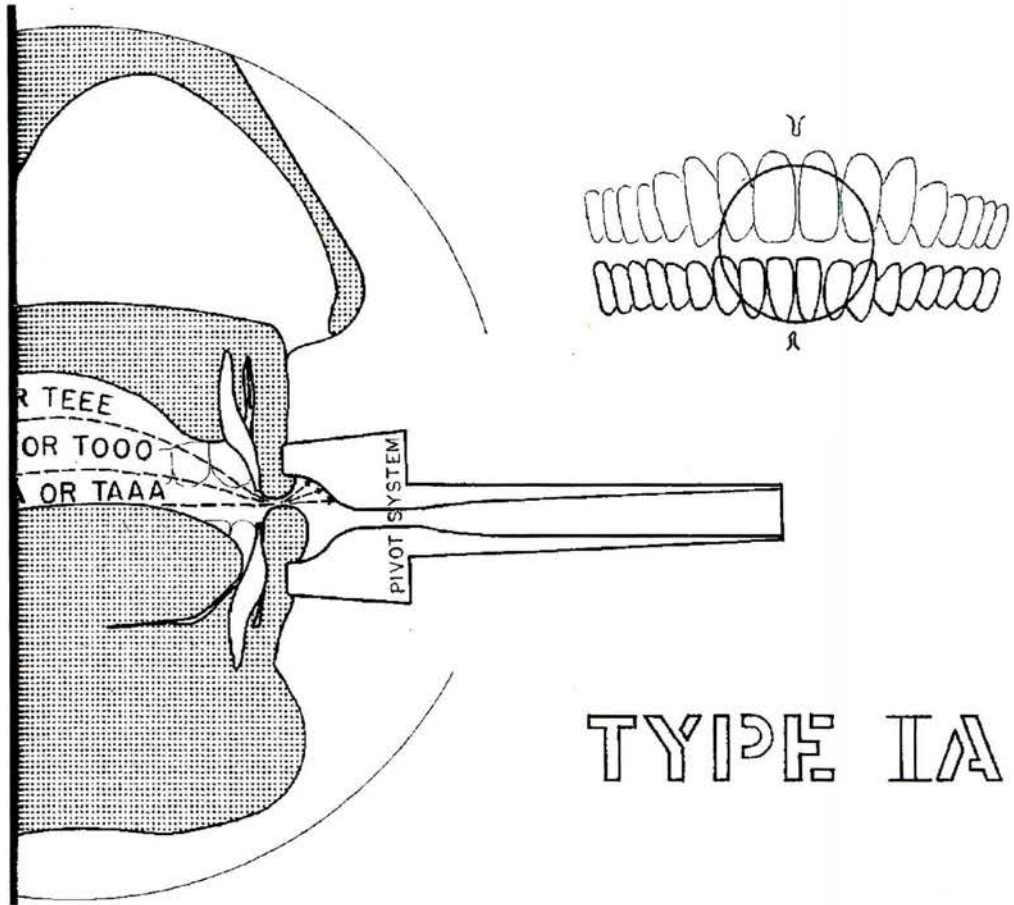
ALL OF THE FACTS MENTIONED UP TO THIS POINT WILL DEFINITELY BE OF NO AVAIL IF THE "JUST TOUCHING" EMOUCHURE HAS NOT BEEN MASTERED. FOR ANY UNSTATED DETAILS REFER TO MY "ENCYCLOPEDIA OF THE PIVOT SYSTEM"...



Item 16, *Pivot Classification Two*, From the personal collection of Robert Schiavanato, 3.

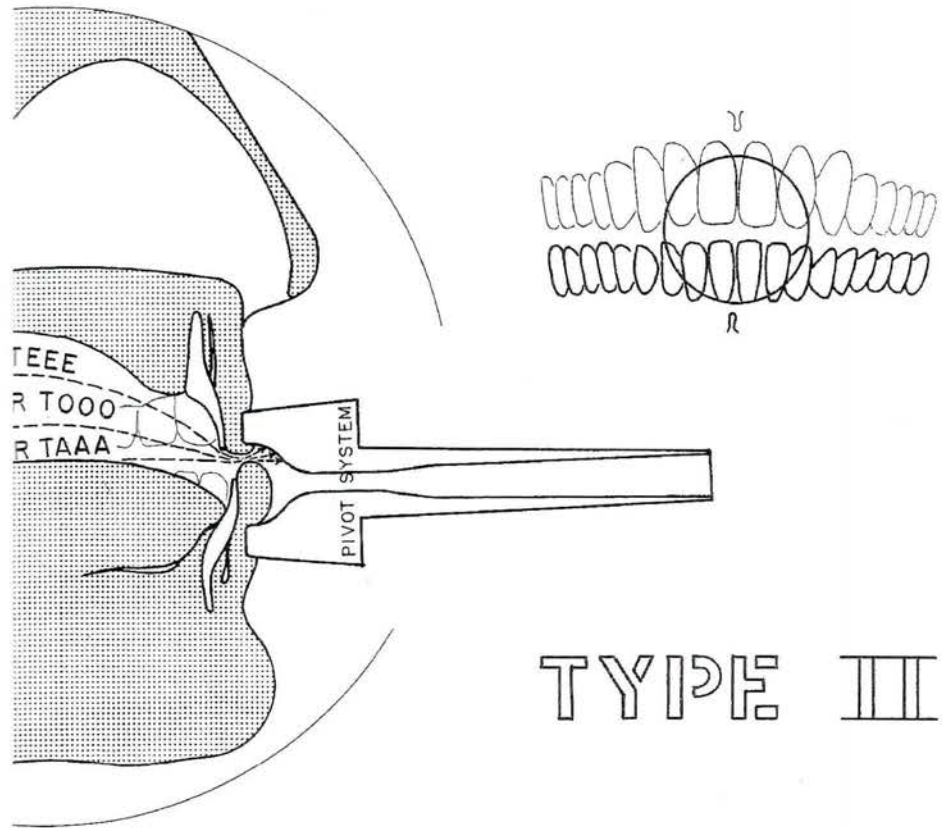


Item 17, *Diagram of type I embouchure*, personal collection of Dave Sheetz.

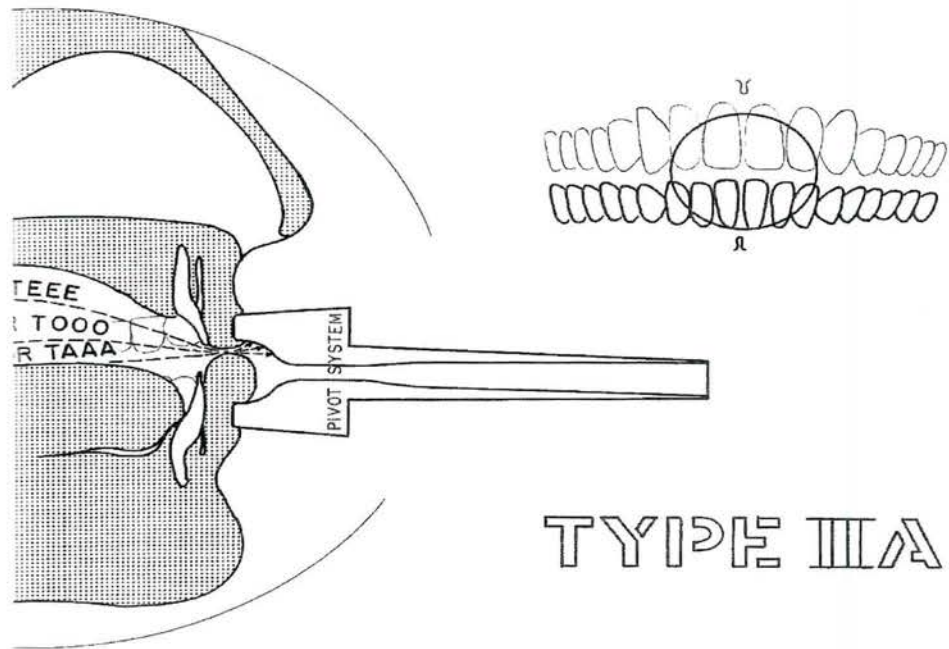


TYPE IA

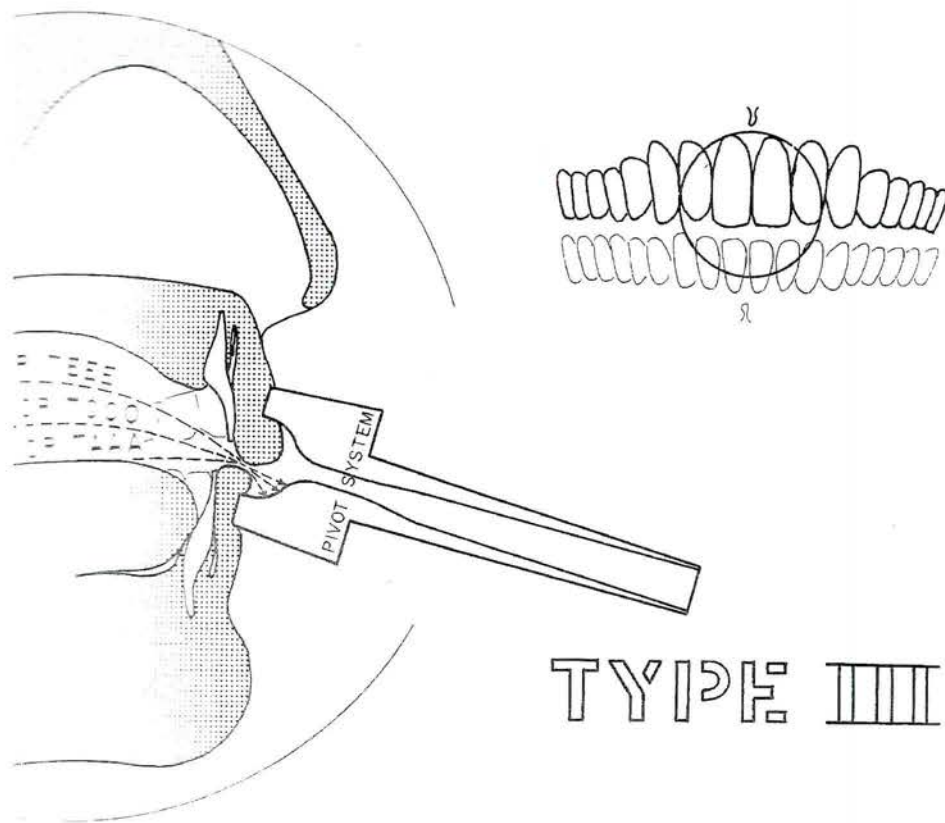
Item 18, *Diagram of type IA embouchure*, personal collection of Dave Sheetz.



Item 19, *Diagram of type II embouchure*, personal collection of Dave Sheetz.

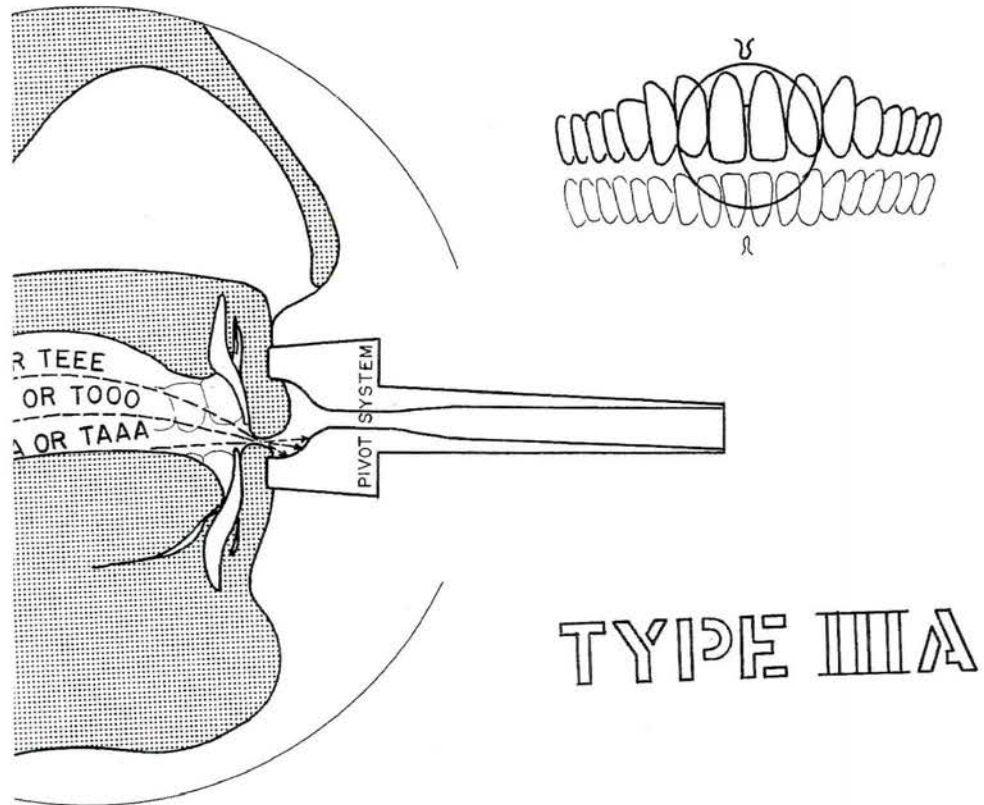


Item 20, *Diagram of type IIA embouchure*, personal collection of Dave Sheetz.

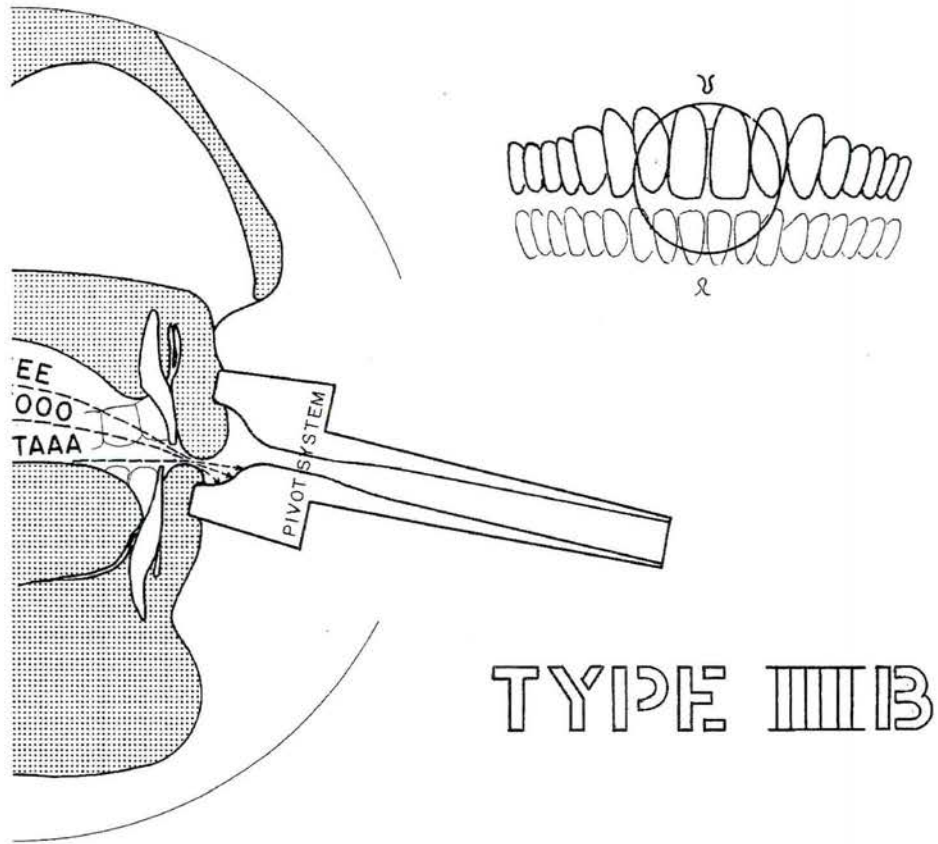


## TYPE III

Item 21, *Diagram of type III embouchure*, personal collection of Dave Sheetz.

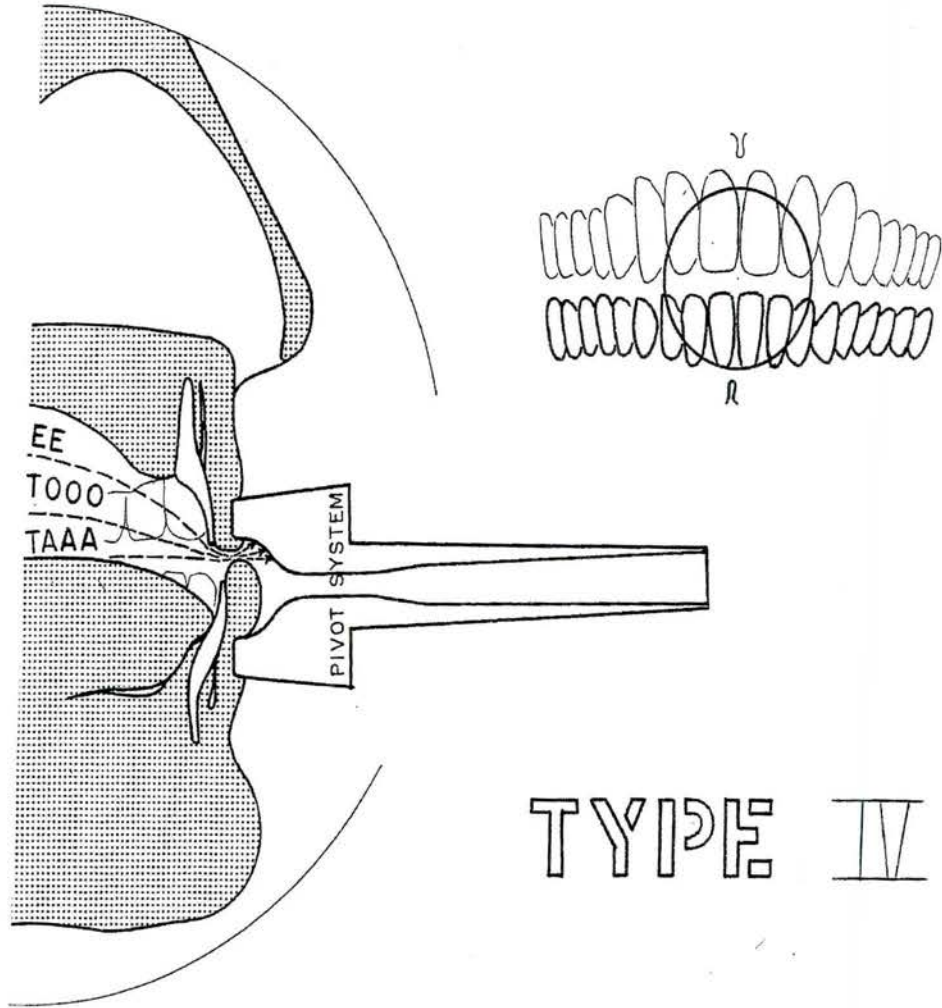


Item 22, *Diagram of type IIIA embouchure*, personal collection of Dave Sheetz.

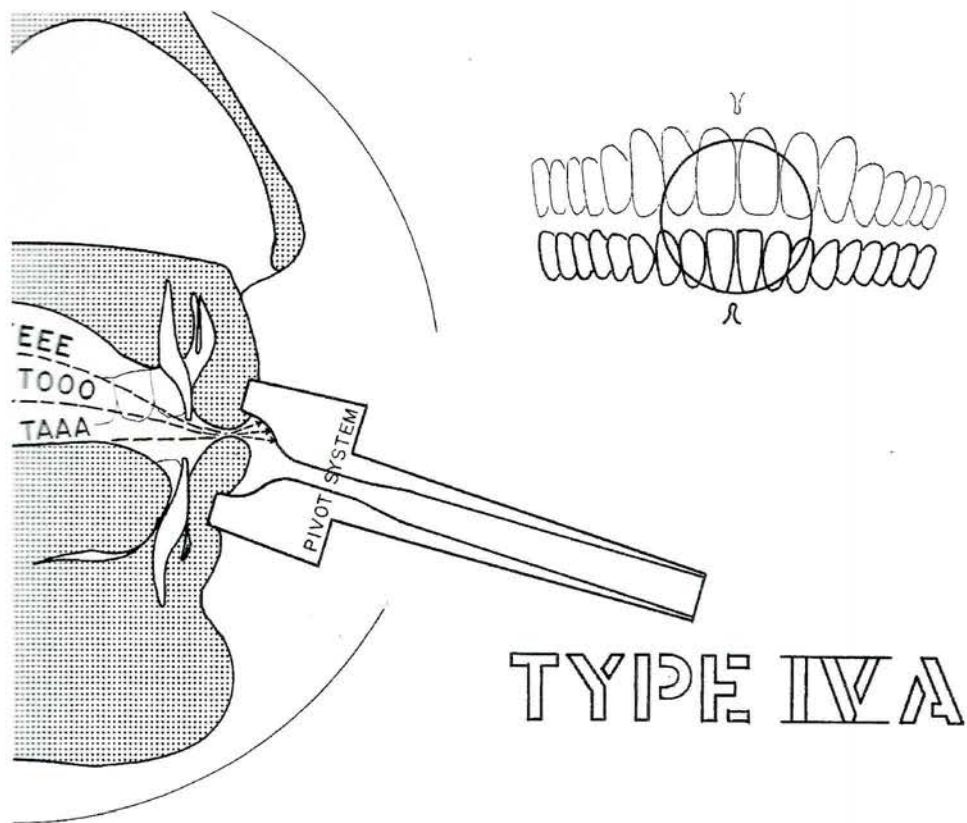


# TYPE III B

Item 23, *Diagram of type III B embouchure*, personal collection of Dave Sheetz.



Item 24, *Diagram of type IV embouchure*, personal collection of Dave Sheetz.



Item 25, *Diagram of type IVA embouchure*, personal collection of Dave Sheetz.

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**

1030 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

**\* BETTER REMEMBER THIS... \***

DAILY  
AREA CODE 215  
LOCUST 3-7824

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

**\* IN AS BRIEF AND CONCISE A MANNER AS POSSIBLE - WHAT IS A PIVOT? \***

THE PLACEMENT OF THE MOUTHPIECE IN THE SO-CALLED "GROOVE ON THE OUTER EMOUCHURE" MUST NOT BE PERMITTED TO MOVE OUT OF THIS POSITION WHILE ASCENDING OR DESCENDING THE REGISTER OF THE INSTRUMENT; HOWEVER, SOME DEGREE OF "MUSCULAR ELASTICITY" MUST BE EXPERIENCED WHILE SO DOING. THE LIPS AND MOUTHPIECE "AS ONE UNIT" MUST MOVE VERTICALLY ON "THE TRACK OF THE INNER EMOUCHURE"(the teeth for trumpet - the teeth and gums for trombone) AND WHETHER OR NOT THIS MOVEMENT IS TO BE IN AN UPWARD OR DOWNWARD DIRECTION TO ASCEND OR DESCEND THE REGISTER OF THE INSTRUMENT DEPENDS STRICTLY UPON THE PERFORMER'S PARTICULAR PHYSICAL TYPE. THIS MUST BE DETERMINED ONLY AFTER A COMPLETE ANALYSIS IN THIS REGARD AND PRESCRIBED AND CARRIED OUT ACCORDING TO THE LAWS OF MY PIVOT SYSTEM. AFTER THE PIVOT MANIPULATION HAS BEEN MASTERED, THERE MUST BE LITTLE OR NO ANGULAR MOTION OF THE INSTRUMENT OR ALTERATIONS IN THE POSITION OF THE HEAD. THIS IS MY PIVOT WHICH I INVENTED, DEVELOPED AND PERFECTED IN OVER FIFTY YEARS OF EXPERIENCE; NOT "WAVING HORNS AROUND IN THE BREEZE" AS THE "MISINFORMED" HAVE BEEN AND ARE EXPOUNDING. A LITTLE KNOWLEDGE IS A DANGEROUS THING; THEREFORE, "WE MUST FORGIVE THEM FOR THEY KNOW NOT WHAT THEY DO!"

*Dr. Donald S. Reinhardt*

... FOR OVER FIFTY YEARS ...  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 26, *In as brief and concise a manner possible – what is a pivot?* From the personal collection of Robert Schiavanato.



Item 27, Reinhardt, Donald. Undated brochure, *You, This Certificate and your Trumpet or Your Trombone, Brochure for the School of the Pivot System*. Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 430, 1.

MY NEW YORK STUDIOS IN 'THE FORTIES

*More Top Brass Men*

use the

**Donald S. Reinhardt**

**PIVOT SYSTEM\***

in

**NAME BANDS, RADIO STUDIOS  
and SYMPHONY ORCHESTRAS**

See list of names under 



**DONALD S. REINHARDT**

the originator of the PIVOT SYSTEM, is a graduate of the Curtis Institute of Music in Philadelphia, Pa.

His reputation as a performer—his accomplishments as a teacher—and his famous lectures to large groups of players and music supervisors, have earned for Mr. Reinhardt the respect and endorsement of the finest teachers and brass men in America.

\*Reg. U.S. Pat. Office



**IS THE PIVOT SYSTEM**

The PIVOT SYSTEM is a scientific, practical, proven method of producing the utmost in range, power, endurance and flexibility on the trumpet, trombone and all other brass instruments. It was originated by Donald S. Reinhardt through years of research and experimentation in practical playing, teaching, lecturing and writing, with many thousands of professional and amateur brass performers.

◆ *The PIVOT SYSTEM working on tried and tested principles first of all analyzes and diagnoses the physical equipment of the player and then presents a specific, concrete set of rules and procedures which enable the individual to utilize with the greatest possible efficiency the lips, teeth, jaws and general anatomy with which he is naturally endowed.*

The PIVOT SYSTEM in its entirety, shows the player how effectively to transfer the purely mechanical command of his instrument into musical expression based upon the most exacting modern conceptions and standards.

◆ *The PIVOT SYSTEM represents a thoroughly organized plan for the development of the brass player as a complete musician. It co-ordinates tone production and technique with music theory, reading and phrasing in order to achieve as quickly as possible for each individual his desired goal, whether it be classical or jazz—radio, theatre or symphony.*

Reinhardt, You, This Certificate and your Trumpet or Your Trombone, Brochure for the School of the Pivot System, 2.



**CAN THE PIVOT SYSTEM  
HELP YOU**

Whether or not you are a beginner, an amateur, or a working professional the PIVOT SYSTEM very definitely has something to contribute to your playing.

*If you are just starting you will be saved hours, days and months of time in the development of an embouchure, an attack, and a musical understanding. In an interesting and exciting fashion you will achieve power and range which old-fashioned methods never conceived of as possible. Your lessons and study material will be bright and stimulating.*

If you are an amateur experiencing the frustration which comes from years of wasted time with out-moded teachers, you will be delighted with the manner in which the PIVOT SYSTEM adds to your playing ability. Sore lips, strain, pressure and boredom with old fashioned exercises will be eliminated, and your instrument will have new recreational significance.

*If you are a professional, the PIVOT SYSTEM will add to your earning power. Examine the list of names in this pamphlet or consult the professionals in the top money brackets and they will confirm what we say here about the practical value of the PIVOT SYSTEM.*



**TEACHES  
THE PIVOT SYSTEM  
AUTHORIZED TEACHERS . . .**

Talented, experienced, practical brass men after they have completed a course of playing with Donald S. Reinhardt—take a special course with Mr. Reinhardt in the TEACHING AND APPLICATION of the PIVOT SYSTEM.

*The men selected as AUTHORIZED TEACHERS have special aptitudes and interests in brass instrument playing and teaching. They approach each pupil's problems and needs not only from an analytical and musical viewpoint but with the sincerity, interest and warmth that is so necessary in all fine instruction.*

Each teacher of the PIVOT SYSTEM displays prominently in his studio a CERTIFICATE OF AUTHORIZATION. This certificate is dated and renewed at regular periods because only those teachers who progress with the times and keep constantly in touch with modern methods, literature and performing requirements remain as AUTHORIZED TEACHERS.

*As a matter of fact, the training of AUTHORIZED TEACHERS was forced upon Mr. Reinhardt because of the insistent demand for instruction in the PIVOT SYSTEM from so many widely separated areas that he could not possibly give all the lessons himself. The SCHOOL OF THE PIVOT SYSTEM actually was suggested and created by the many professionals who in their travels from City to City spread the message of its merits.*

Reinhardt, You, This Certificate and your Trumpet or Your Trombone, Brochure for the School of the Pivot System, 3.



**ARE THE PIVOT SYSTEM SCHOOLS . . .**

For information regarding the PIVOT SYSTEM as it applies to your problems—write to-day giving all details. YOUR questions will be answered fully and promptly, without charge or obligation of any kind.

- ◆ *Please address all letters to the Home Office of the Donald S. Reinhardt*

**SCHOOL OF THE PIVOT SYSTEM**  
1714 Chestnut St., Philadelphia 3, Pa.  
Tel.—Rittenhouse 6-7824

- ◆ *The SCHOOL OF THE PIVOT SYSTEM is now located in the following cities:*

NEW YORK CITY—117 West 48th St., Circle 5-5964  
PHILADELPHIA—1714 Chestnut St., Ri. 6-7824  
BOSTON—229 Stuart St., Hubbard 6686  
NEW HAVEN—67 Church St., New Haven 5-7034  
WILMINGTON—407 Shipley St., Wilmington 2-8653  
WASHINGTON—1338 G St., N.W., National 0039  
CINCINNATI—528 Elm St., Cherry 7812  
MADISON, WIS.—27 W. Main St., Badger 4424  
CHICAGO—115 E. Chicago Ave., Superior 8549

- ◆ *Other studios soon in:—*

Providence — Hartford — Newark — Trenton —  
Baltimore — Atlanta — Miami — New Orleans  
— Houston — Pittsburgh — Cleveland — Detroit  
— Milwaukee — Minneapolis — St. Louis — Kansas  
City (Mo.) — Denver — Salt Lake City — Seattle —  
San Francisco — Hollywood

- ◆ *The SCHOOL OF THE PIVOT SYSTEM is growing from coast-to-coast*

Reinhardt, *You, This Certificate and your Trumpet or Your Trombone, Brochure for the School of the Pivot System, 4.*

258 .

New York

Philadelphia

*Donald S. Reinhardt's*

SCHOOL

of the

*Pivot System*

For All Brass Instruments

Boston

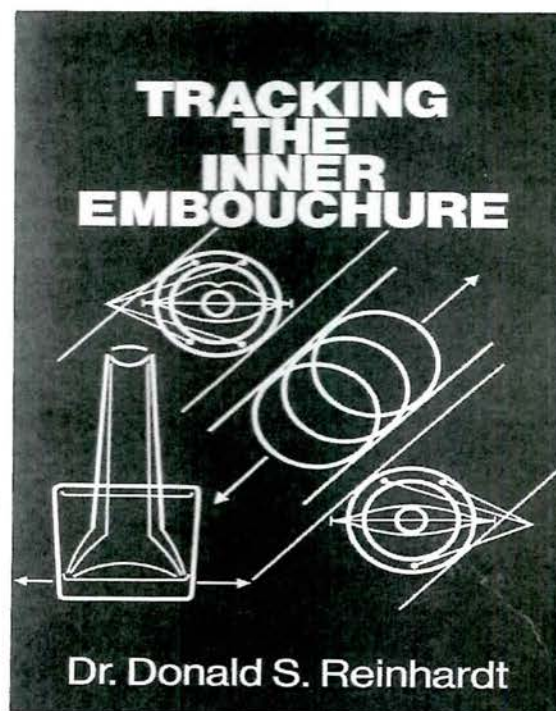
Washington

Item 28, Reinhardt, Donald. Undated. *School of the Pivot System Report Card*. Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 258, 1.

	TONE
	TECHNIQUE
	INTONATION (PITCH)
	READING
	PHRASING
	RANGE (EMBOUCHURE)
	EFFORT
	PROGRESS
	GENERAL REMARKS:
	<i>President</i> _____
	<i>Assistant</i> _____
	<i>Parent's Signature</i> _____

Reinhardt, Donald. Undated. *School of the Pivot System Report Card*. Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 258, 2.

210



Item 29, *Reinhardt Transparent Mouthpieces*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 210, 1.

## REINHARDT TRANSPARENT MOUTHPIECES

**T**he mega-trend setter of the Brass World — transformation from an industrial product (solid metal mouthpieces) to an informational one (transparent plastic mouthpieces).

The mouthpiece that is the key to knowledge — a visual tool to enable a point of viewing not heretofore available, of actual playing conditions. In this age of "high-tech", it is this *personal* high "touch" that Reinhardt mouthpieces offer.

### About Dr. Reinhardt

Dr. Donald S. Reinhardt is one of the names in brass instrument pedagogy that is known to every dedicated brass performer throughout the world. He has taught more great brass players than any other instructor alive today. He is a noted educator, clinician, outstanding performer, author and originator of the world acclaimed *Pivot System*. His investigations into the many and varied brass playing problems plus study and experience with the acoustics of both instruments and mouthpieces, and daily association with the celebrities of the brass world have provided an unmatched opportunity for extensive research and experimentation.

The *Pivot System* is a scientific, practical, proven method of producing the utmost range, power, endurance and flexibility on the trumpet, trombone and all other cupped-mouthpiece brass instruments. This system, working on tried and tested principles, analyzes and diagnoses the physical equipment of the player and then presents a scientific, concrete set of rules and procedures which enable the individual to utilize, with the greatest possible efficiency, the lips, teeth, gums, jaw and general anatomy with which he/she is naturally endowed.

A *pivot* is the physical means by which a performer may constantly maintain the all-essential line-up of his/her lips with his/her teeth so that the required lip vibrations for production of sound are not hampered or impeded in any particular part of his/her range.

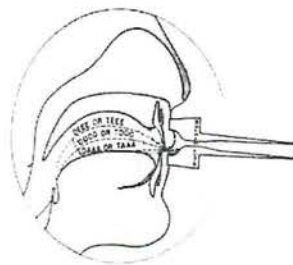
### The Purpose of Reinhardt Mouthpieces

is to provide brass instructors a diagnostic tool with which to observe the inner workings of the brass player's lips, and to give brass performers the means for self-expression.

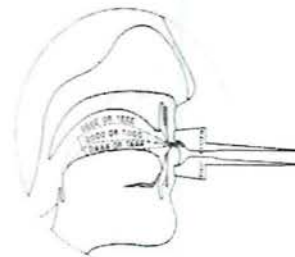
### How to use the Transparent Reinhardt Mouthpiece to Diagnose

All embouchure and jaw type classifications fall within two basic blowing categories, the downstream and the upstream. Generally speaking, if the performer's mouthpiece placement utilizes more upper lip than lower lip, then his/her upper lip will predominate into the cup of the mouthpiece, causing the air stream to strike in the mouthpiece cup in a *downward* direction — *the downstream type*. Conversely, a performer who utilizes more lower lip will show the air stream striking into the cup in an upward direction — *the upstream type*.

Using a small pen-lite flashlight one can observe tiny air bubbles being formed as the air stream strikes the cup in either a downward direction or upward direction as a performer plays the transparent mouthpiece. Please refer to Dr. Reinhardt's *Augmented Version of the Encyclopedia of the Pivot System* for a complete application of pivot recommendations.



DOWNSTREAM TYPE



UPSTREAM TYPE

Item 29, *Reinhardt Transparent Mouthpieces*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 210, 2

## The Anatomy of a Mouthpiece

A brass instrument mouthpiece consists of five basic components: the rim, the cup, the shoulder, the throat and the backbore. All five factors contribute to the net result; such as the response, the blowing resistance, the tonal timbre, and the "feel factor".

The "high spot" on the mouthpiece rim (which is seldom mentioned) plus the diametric width of the cup size is of paramount importance as far as the embouchure "feel factor" is concerned. By moving the "high spot" toward the outer edge of the mouthpiece rim you will feel that it is a larger mouthpiece, even though the diametric width is the same. Conversely, if the "high spot" is moved closer to the inner edge of the mouthpiece you will feel that the mouthpiece is smaller.

There are three types of mouthpiece cups: one, the "toilet bowl" (as it is known to the profession), the "pear shape", and the "V" cup. The "toilet bowl" generally means a more resonant timbre and more physical effort for the upper register. I favor the "pear shaped" cup for the all-around performer. If the other four of the mouthpiece components are not in keeping with the cup style, the sound will be thin and nasal, with tremendous physical effort for the upper register. All five factors contribute to the net result!

The little bump at the bottom of the mouthpiece cup just before the throat commences — the shoulder — is another contributor to the net result. If this area is too rounded the sound will be blatant and dull, regardless of the cup style being utilized.

Most commercial mouthpieces have .27 throats for a trumpet mouthpiece; however, the average professional performer favors a .26 or .25 or larger throat. If the throat length is too long before the backbore commences, the upper register will be thin and sharp. The length of the throat is of vital importance!

The backbore can be of traditional gradual taper or "bellied", and this, too, is of tremendous importance. The end of the mouthpiece shank should "just touch" the edge of the instrument leader-pipe.

Please remember that all five factors mentioned must be given consideration in correct mouthpiece design.



## The History of Reinhardt Transparent Mouthpieces

In the early 30's, after lathing several metal models, Dr. Reinhardt produced transparent plastic mouthpieces for all brass instruments. These mouthpieces were designed primarily for the observation of embouchures for teaching purposes.

The impact strength of the initial Lucite and Plexiglass plastic was extremely low and many of those "lathe-jobs" would break when dropped — hence, production was discontinued.

During the late 50's, models were used by such professionals as Bill Harris and Jack Teagarden, among others.

As new technology evolved, Dr. Reinhardt began manufacturing the same models utilizing the hydraulic "injection molding" process. Unfortunately, the early efforts were cloudy and visibility was very poor. Due to the great popularity and demand for these comfortable mouthpieces, Dr. Reinhardt resumed the manufacture utilizing "ABS", a cream-colored, non-transparent co-polymer. The impact strength of this fine product was, and is, enormous, and the "feel factor" excellent.

Although he had achieved the many advantages of "plastic" mouthpieces, Dr. Reinhardt still wanted to incorporate the "transparency factor" into these outstanding mouthpieces.

Today, many new kinds of plastic have been developed and the polycarbonate "Lexan®", a clear, unbreakable material from General Electric, has permitted the return of transparency to the unbreakable plastic Reinhardt Mouthpieces.

Take a look at the following advantages of Reinhardt Mouthpieces:

- Reinhardt Mouthpieces are more responsive to lip vibration than metal mouthpieces.
- Reinhardt Mouthpieces feel "warm" to the lips, regardless of the actual temperature.
- Reinhardt Mouthpieces will not slip on a wet or sweaty embouchure.
- Reinhardt Mouthpieces feel "soft" . . . even if excessive pressure is used.
- With greater tensile strength than brass, a Reinhardt Mouthpiece won't dent when dropped (or thrown).
- There's no odor as is characteristic of your traditional metal mouthpiece.
- There's never that "metallic" taste.
- Non-toxic . . . absolutely allergy-proof — FDA approved.
- Reinhardt Mouthpieces will not support the growth of mold or fungus.
- Precision injection molding means each mouthpiece produced is true to the exact dimensions of the original mold. This point is particularly helpful when replacing a lost or stolen mouthpiece.

Item 29, *Reinhardt Transparent Mouthpieces*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 210, 3.

### Trumpet, Cornet and Flugelhorn Mouthpieces

Model 2 *small* (approximate cup diameter — .634)

Designed solely for the modern performer who demands maximum ease of response, flexibility and endurance throughout the entire range. The lower tonalities have not been sacrificed; either by lack of response or traditional shallow-cup nasality. This model has a medium, comfortable rim; a shallow cup; a crisp, resonant sound; and brilliance without thinness.

Model 4 *medium* (approximate cup diameter — .644)

Designed for the performer who must satisfy the requirements of many and varied playing duties. An excellent model for all around work. This model has a medium rim, cup and throat and possesses a broader, more resonant tone than Model 2.

Model 6 *medium large* (approximate cup diameter .667)

Designed for the performer who demands a mouthpiece capable of a large, symphonic sound retaining essential vibrancy. Excellent pianissimo response. Fine for both legitimate and modern styles. It has the largest inside cup diameter.

### Trombone, Bass Trumpet and Baritone

(*standard shank*)

Model 2 *small* (approximate cup diameter .949)

Designed for the trombone soloist and section lead man who must have brilliance of sound and fluency of high tones. This model has a medium, comfortable rim, a medium-shallow cup and required backbore proportions for maximum freedom of delivery. (Size of a twenty-five cent piece).

Model 4 *medium* (approximate cup diameter .969)

Designed for the modern performer whose playing duties embrace a variety of musical demands. The cup diameter is slightly larger than the Model 2, and the rim high-spots have been moved toward the outer edge a trifle to make this model seem even bigger. Cup and backbore proportions are larger, also.

Model 6 *medium large* (approximate cup diameter .982)

Designed for the performer who demands a mouthpiece capable of a large, symphonic sound retaining essential vibrancy, with an exceptional solidity of sound. Excellent pianissimo response. This model is fine for studio, theater and symphonic performance.

Contact the Distributor Nearest You:

### Prices

The following price structure is for the New Reinhardt Transparent (Lexan®) Mouthpieces.

Cornet .....	\$20.00
Trumpet .....	22.50
Flugelhorn .....	25.00
Trombone .....	27.50

The following price structure is for the standard Reinhardt ABS Mouthpieces.

Cornet .....	\$20.00
Trumpet .....	22.50
Flugelhorn .....	25.00
Trombone .....	25.00

Reinhardt ABS Mouthpieces are available with gold or silver plating. For plated mouthpieces, add \$2.50 to the above prices.

Custom made Reinhardt Transparent (Lexan®) Mouthpieces are available for French Horn, Tuba, Bass Trombone and Tenor Trombone with large shank. Write for quotation — be sure to include exact specifications to insure accurate price estimate.

### Publications by Dr. Donald S. Reinhardt

Selection of Concone Studies for Trumpet  
Selection of Concone Studies for Trombone

The Pivot System Manual for Trumpet  
The Pivot System Manual for Trombone

Advanced Concone Studies for All Cupped-Mouthpiece  
Brass Instruments

Published by:

Elkan-Vogel, Inc.  
A Subsidiary of the Theodore Presser Company  
Bryn Mawr, PA 19019

The Augmented Version of  
The Encyclopedia of The Pivot System

Published by:

Charles Colin  
New York, New York

Item 29, *Reinhardt Transparent Mouthpieces*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 210, 4.

202

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**  
1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
AREA CODE 215  
LOCAL 3-7824

EVENINGS  
AREA CODE 215  
ELGIN 6-5185

**THE NEW TRANSPARENT REINHARDT MOUTHPIECE**

In the early "thirties", after making many model metal mouthpieces for years, I commenced making transparent plastic, cupped-mouthpieces for all brass instruments, mainly for my embouchure observations while teaching. The impact strength of the initial Lucite and Plexiglas plastic was extremely low and I would break many of my "lathe-jobs" - so I discontinued their manufacture as far as the brass profession was concerned.

A few years later, I started making these mouthpieces with the hydraulic molding process; however, the early plastic material was cloudy and the visibility very poor, so I commenced making them from what is known in the plastic domain as "ABS" in a non-transparent creme color. The impact strength of this fine product was and is enormous and the "feel factor" excellent. However, even though I had achieved the many plastic mouthpiece advantages, I still wanted to augment the "transparency factor" into this fine product. Now, many new kinds of plastic have been developed and the product can be molded; therefore, the "transparency factor" will now augment the many other advantages of my mouthpiece. I am positive that you will like the many fine playing qualities of this new product. Drop a note to: REINHARDT MOUTHPIECES, 1720 Chestnut Street, Philadelphia, Pennsylvania, 19103, and I will be happy to send you a folder explaining the many advantages of my new PIVOT SYSTEM MOUTHPIECE.

\*\*\* FOR OVER FIFTY YEARS \*\*\*  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 30, Reinhardt, Donald. *The New Transparent Reinhardt Mouthpiece*. Undated promotional letter, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 202.



Item 31, Navy Students with Transparent Mouthpieces. Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 310.



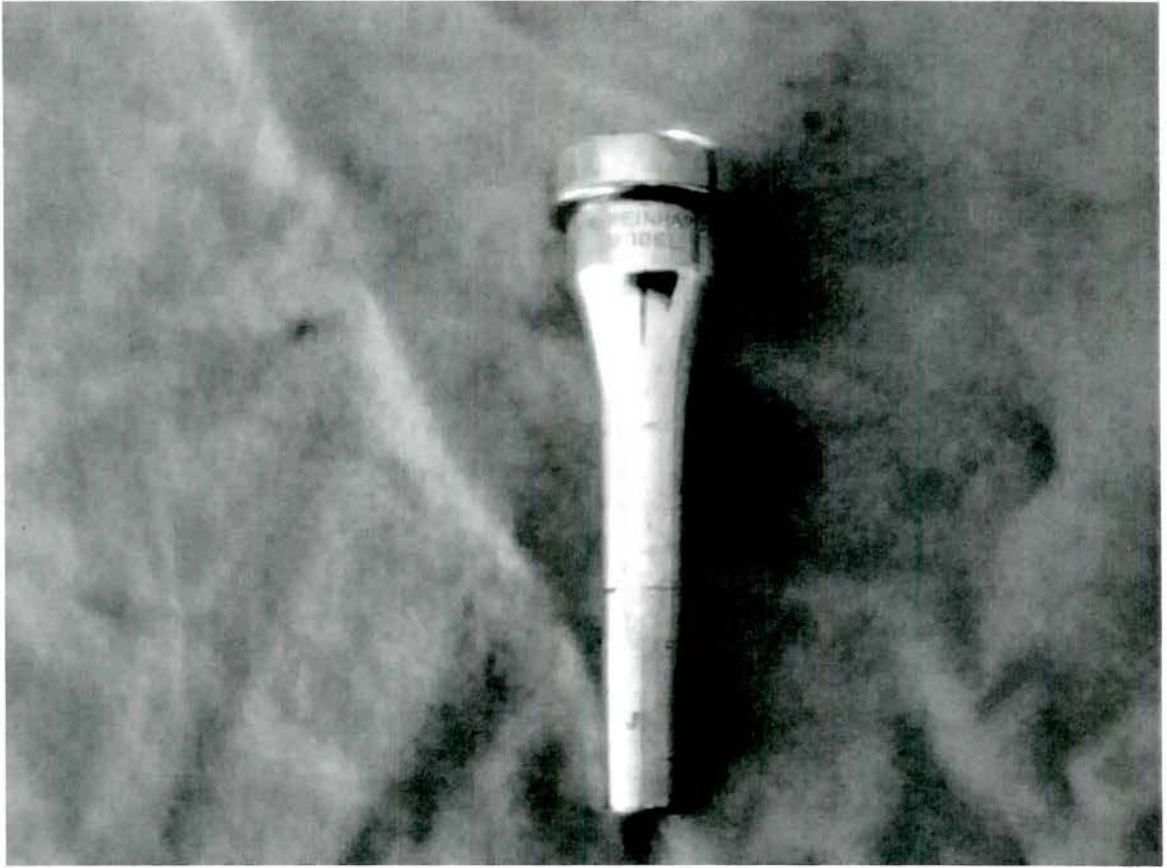
Item 32, Two unlabeled photos, (Transparent Mouthpieces in Performance) Streiweisser Museum. Kremsmunster, Austria.

**BILL HARRIS**

CONN 6-H TROMBONE & REINHARDT #6 TRANSPARENT MOUTHPIECE



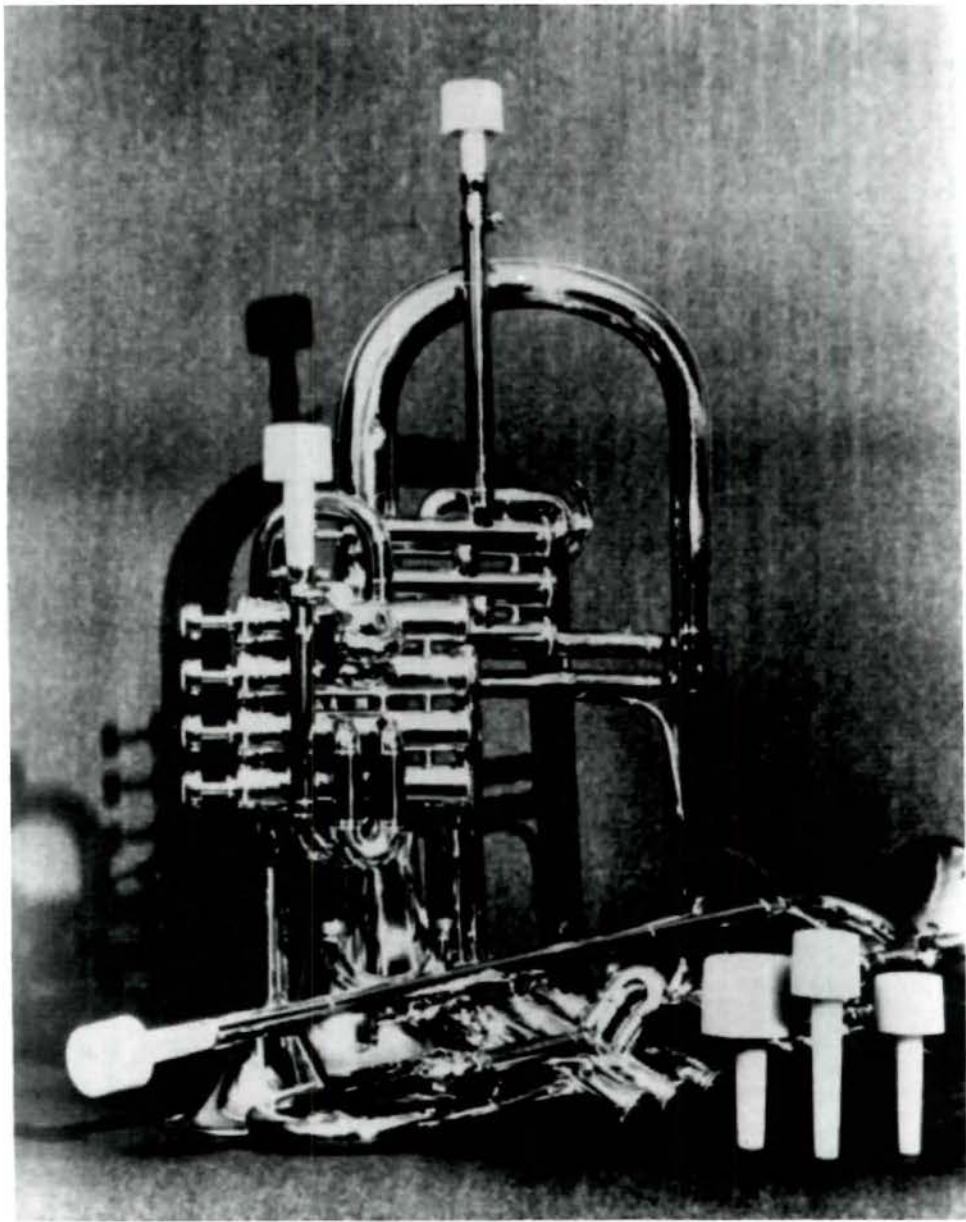
Item 33, Photo of Woody Herman With Bill Harris, Streitweiser Museum, Dudgeon # 295.



Item 34, *Don Reinhardt Model Mouthpiece*, personal collection of the author.



Item 35, *Don Reinhardt Model Mouthpiece*, personal collection of the author.



Item 36, Photograph of Reinhardt ABS mouthpieces. Streitweiser Museum.  
Kremsmunster, Austria. Dudgeon # 284.

# **R**einhardt-McCloskey Mfg. Co., Inc.

Suite 100 · 9600 Roosevelt Blvd., Phila., PA 19115 · (215) 854-0983

## REINHARDT MOUTHPIECES

### BACKGROUND

Originally designed more than 35 years ago, Reinhardt Mouthpieces are the hallmark of the most advanced state-of-the-art. They are the result of more than half a century of experience, scientific research and field testing by Dr. Donald S. Reinhardt. Dr. Reinhardt, Founder and Chairman of the Board of Reinhardt-McCloskey Mfg. Co., is an internationally acclaimed brass instrument specialist and America's foremost authority on the acoustics of brass instruments and mouthpieces.

### DESIGN

The cosmetic design of Reinhardt Mouthpieces is both handsome and distinctive. Its long, outer collar extends from the rim toward the backbore in an elegantly straight line and at a subtle angle which is diametric to that of the shank.

### MATERIAL

ABS (acrylonitrile-butadiene-styrene) is a thermo-plastic co-polymer which is produced in a wide spectrum of variations, depending on use. Reinhardt Mouthpieces are manufactured using Cycolac brand ABS produced by the Borg-Warner Corporation. Cycolac has been chosen above countless other versions of ABS because its unique composition produces the best 'feel' while still rating high in all other performance characteristics.

### ACOUSTICS

The interior designs of Reinhardt Mouthpieces are unsurpassed in performance and technical excellence. Each of the five component parts of the mouthpiece have been carefully crafted to produce the finest balance of sound characteristics. Three basic designs of all Reinhardt Mouthpieces are available for applications requiring particular versatility in higher registers, lower registers and for all-around use. Undisputed by all is the remarkably quicker response of Reinhardt Mouthpieces in the production of sound.

*"Professional's Choice Mouthpieces"*



Item 38, *Photo of Donald S. Reinhardt with David Gornston (showcasing ABS mouthpiece), Streitweiser Museum, Dudgeon #269.*



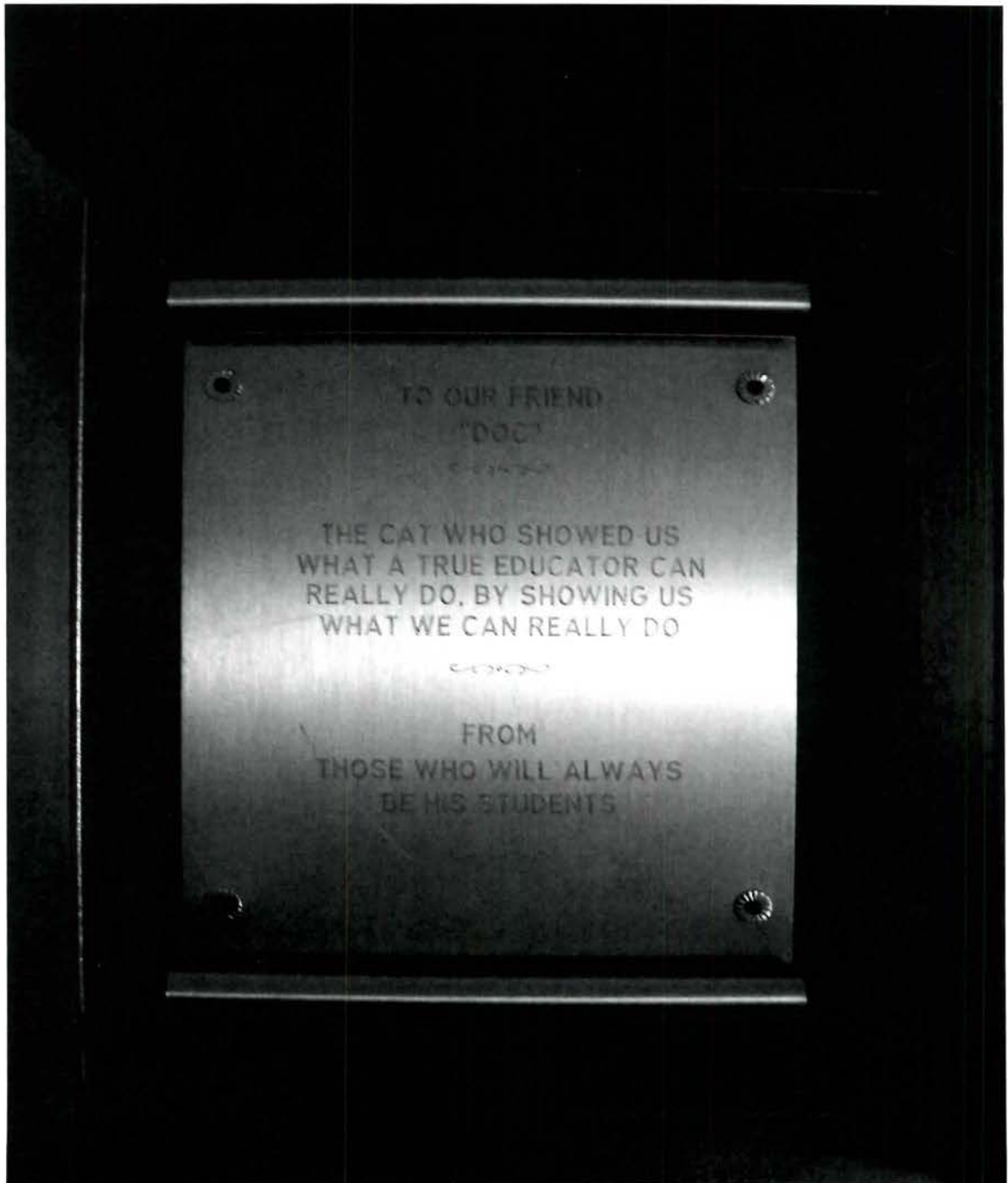
Item 39, Photo of Schloss Kremsegg Castle, current home of Streitweiser Brass Instrument Museum. Photo by the author.



Item 40, *Photo of Schloss Kremsegg, Home of the Streitweiser Museum*, photo by the author.



Item 41, *Photo of Schloss Kremsegg, Home of the Streitweiser Museum*, photo by the author.



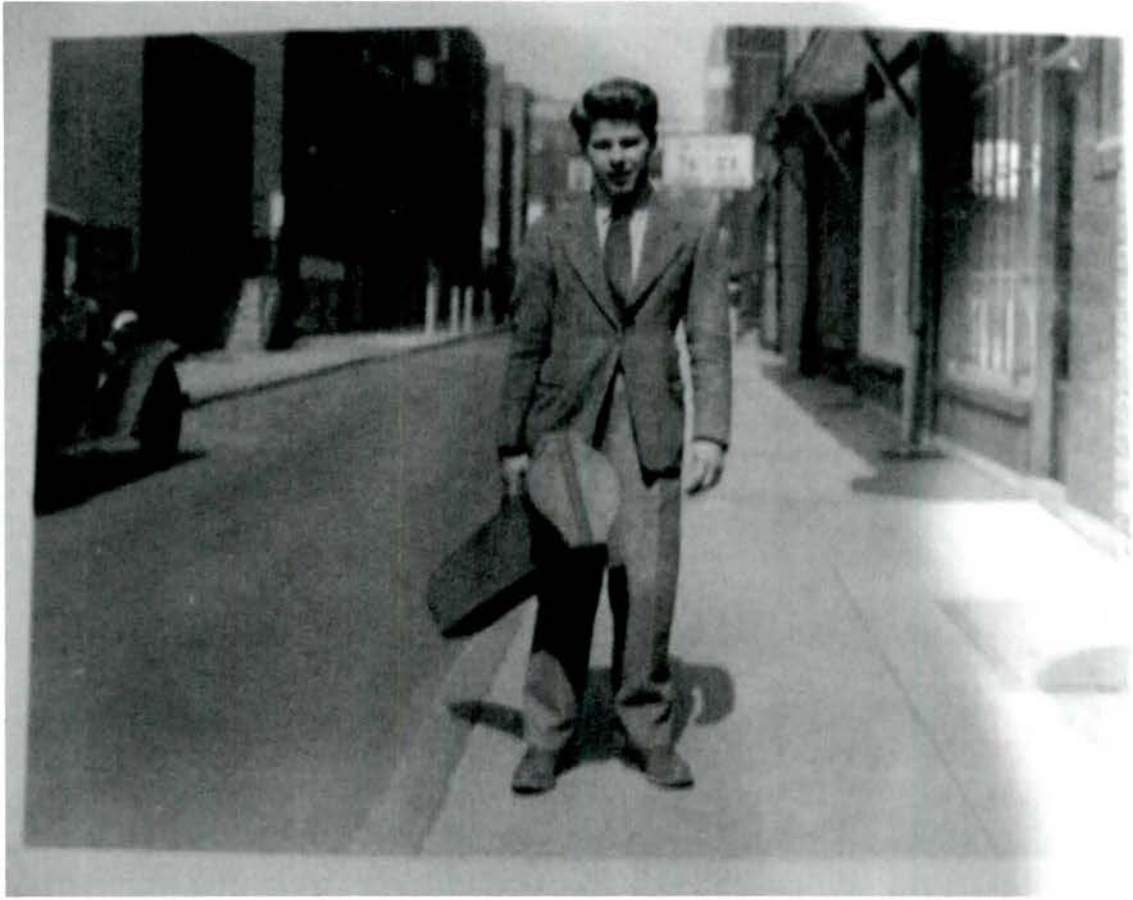
Item 42, photograph of plaque, located at Streitweiser Museum in Kremsmunster, Austria. Photo by the author.



Item 43, Unlabeled photograph, Streitweiser Museum. Kremsmunster, Austria.



Item 44, Unlabeled photograph, Streitweiser Museum. Kremsmunster, Austria.



Item 45, Unlabeled photograph, Streitweiser Museum. Kremsmunster, Austria.



Item 46, Unlabeled photograph, Streitweiser Museum. Kremsmunster, Austria.



Item 47, Unlabeled photograph. Streitweiser Museum. Kremsmunster, Austria.



Item 48, Unlabeled photograph. Streitweiser Museum. Kremsmunster, Austria.

DR. DONALD S. REINHARDT  
BRASS INSTRUMENT SPECIALIST

1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
LOCUST 3-7824

Personalized For: Mike Bernard  
On: October 9, 1971

EVENINGS  
ELGIN 6-5186

\*\*\*\*\* CORRECTIONS FOR THIS DATE \*\*\*\*\*

1. Your East and West Placement is too far to your right for the essential "four legs"...The so-called "four legs" are a must for all players. FOR THE TIME BEING ONLY - KEEP YOUR LIPS OVERLY-LUBRICATED AND YOUR MOUTHPIECE PRESSURE MORE TO YOUR LEFT SIDE (this does not mean to move the mouthpiece) - simply remember the over-lubrication and the weight on your left. From just this the mouthpiece will "seat itself" without any other consideration on your part.
2. FOR THE TIME BEING CHECK ON THE FOLLOWING POINTS:
  1. Are my lips and mouthcorners sufficiently lubricated?
  2. Is more weight on my left side of the embouchure to establish the "missing leg"?
  3. Is my jaw sufficiently protruded?
  4. When performing ascending slurs (C - E - G - etc.) is the red of my lower lip working slightly in and over my lower teeth WHILE RETAIN THE SAME LOWER LIP PLACEMENT?
  5. Is my horn angle lowering when fatigue sets in?
  6. For the time being take in more air from the rightmouthcorner, although, not exclusively so?
  7. REMEMBER THE ONLY TIME THAT SOMETHING IS REALLY NEW IS THE FIRST TIME. This means "get up from the table while you are still hungry"...
3. Learn to snap your fingers down the felts are only a dime? Regardless of the tempo or the type of the composition ALWAYS SNAP THEM DOWN; otherwise, you may not know it but you are getting a partial "half valve squeeze"... and then say your flexibility is suffering. THIS IS VERY IMPORTANT!
4. FOR THE TIME BEING MAKE A RULE THAT YOU WILL MAKE MORE AND MORE EFFORT TO PROTRUDE THE JAW AND KEEP MORE WEIGHT ON THE LOWER LIP FOR ALL PLAYING; HOWEVER, THIS DOES NOT GIVE YOU PERMISSION TO RECEDE THE JAW. FOCUS THE RIM OF YOUR BELL ON SOME OBJECT IN THE ROOM AND MAKE CERTAIN THAT AT THE END OF A PLAYING BREATH, THE RIM IS STILL IN FOCUS...

\*\*\* FOR FORTY FIVE YEARS \*\*\*  
THE TOP CONSULTANT TO THE BRASS WORLD

Item 49, *Corrections for this Date, October 9, 1971*, Michael Bernard personal collection.

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**

1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103  
Personalized For: Mike Bernard

DAILY  
LOCUST 3-7824

On: November 18th, 1973

EVENINGS  
ELGIN 6-5186

GENERAL MECHANICAL CORRECTIONS

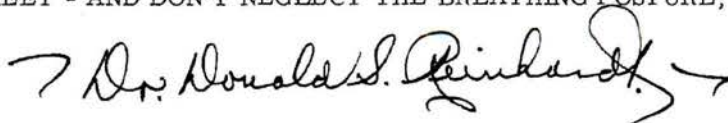
1. From this date on all drills of musical nature (Concone - Brandt - Pietszch - Arbans - etc.) must always be done in the printed and the adjoining key or keys. The corresponding scales for each drill must include two octaves ascending and descending. This is intended to build essential "key-fluency" - improve your reading - your overall intonation - and your playing confidence in general.
2. I feel that very often you are permitting the track of your inner embouchure to get too dry. This failure of lubrication causes the mouthpiece to slip down on the outer embouchure. Better check and double check on this point.
3. If your mouth is too dry, press your tongue rather strongly against the roof of your mouth for a few seconds, then release it. In most cases this will start the flow of saliva.
4. Keep your arms further away from your body. As it is now, your arms are so close to your body that you are restricting your inhalation.
5. Your instrument and embouchure movement must be cut down.
6. Use more pressure on your anchor spot (the lower lip) right from the moment of placement. You are placing very high and then sliding down during the attack itself. While I agree with the top down, rather than the bottom up, you are abusing the privilege in this regard.
7. By degrees, your jaw must move to a more protruded position for all of your playing, even though, momentarily, it forces you to use more weight on the upper lip. This upper lip weight may be reduced later. In other words, do not lower the instrument angle for the "big lower tones" - keep your horn up and permit other sections of your face to relax to accomplish the finer sound.

ASSIGNMENT

PROJECT: TO GET ALL THESE LOSE ENDS TOGETHER ONCE AND FOR ALL.

Conclude the warm-up procedure and then at least one Concone - one Brandt - and one Pietszch in the printed and adjoining keys. Don't forget the pre-scale work before all drills.

DON'T LOSE THIS SHEET - AND DON'T NEGLECT THE BREATHING POSTURE, ETC.



\*\*\* FOR FORTY FIVE YEARS \*\*\*  
THE TOP CONSULTANT TO THE BRASS WORLD

Item 50, *Corrections for this Date, November 18, 1973*, Michael Bernard personal collection.

DR. DONALD S. REINHARDT  
BRASS INSTRUMENT SPECIALIST  
1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
AREA CODE 215  
LOCUST 3-7824

Personalized For: Michael Bernard  
On: March 24, 1974

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

GENERAL CORRECTIONS

1. Your entire embouchure at this time shows definite strain from excessively loud playing in the middle and part of the lower register. Until this strain subsides the entire range must be much softer.
2. Reduce all PIVOTING to a bare minimum; in fact, feel that you are not PIVOTING. Keep your head erect but relaxed and your horn angle practically horizontal with the floor.
3. During your interphrase inhalations some pressure of the mouthpiece RELEASE must take place; however, the mouthpiece must never leave the lips during this time, rather the pressure should be alleviated by a let up of the inner lip membrane.
4. Do not permit the angle of the instrument (or ducking your head position) increase in an upward direction during the playing. LIVE BY THIS UNTIL THE STRAIN SUBSIDES.
5. Think of the following:
  - (a) Kill all movement
  - (b) Releases during inhalations
  - (c) Head and horn positions
  - (d) Work Concene for SOUND
  - (e) KNOWING WHEN TO REST AND HOW LONG

Next seance: April Good Friday At 11 AM

\* \* \* FOR OVER FIFTY YEARS \* \* \*  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 51, *General Corrections* (Prepared for Michael Bernard). 24 March, 1974. From the personal collection of Michael Bernard.

July 14, 2000

Mr. D. S. Sheets  
Airstream Dynamics  
215 East Jim Leeds Road  
Absecon, NJ 08201

Dear Mr. Sheets,

Here is the transcript I promised to send to you. Also included is a set of all of the materials I received from Dr. Reinhardt during my three visits for lessons. I have also sent a copy to Ralph Dudgeon with a request that it be taken to the museum in Austria and included with his memorabilia. I hope you find one or two things you didn't know about in the text from the tape. I have been in contact with the editor of ITG and he has expressed interest in posting the transcription in the resource section of the ITG web page.

Over the years there has been a strong connection with brass players in central Ohio. I first heard about Don Reinhardt's Pivot System when I was a music education student at The Ohio State University (1957-61). Glenn Harriman, the trombone teacher at Capital University was a student of The Pivot System. Don Eberly was a student of Glenn Harriman and that is no doubt his connection to Dr. Reinhardt. Other local musicians that made a pilgrimage to Philadelphia from Columbus, Ohio to study with this famous teacher include Jimmy Lloyd, Dr. Paul Droste, Director of the famed OSU Marching Band and presently director of the Brass Band of Columbus. Wes Orr has been lead trumpet with The Columbus Jazz Orchestra for the past 25 years.

My first contact with Dr. Reinhardt was in December 1961 when I was working as a first year band director. I sent him a letter to inquire about taking lessons over the Christmas Holiday. Arrangements were made in a letter from him and I left on Christmas morning a 5:30 a.m. on a Greyhound bus for a twelve-hour ride to Philadelphia. I also studied with him in 1963 and 1964. Each trip consisted of a one-hour lesson on three or four consecutive days. The fee for the orientation period was \$30.00 and each lesson was \$10.00. He was very generous with his time, with most lessons lasting two hours or more. Like others before me arrangements were made for me to practice on the third or fourth floor of the Knect Music Co. During the second visit in 1963 I asked Dr. Reinhardt if he would be willing to tape record our session so I could review the instruction at home. He agreed and states on the tape that "This is the first time I have done this for anybody." lesson. I believe this is what makes this tape unique. It is one hour in length and was made on a reel to reel tape recorder. It turned out to be more of a question and answer session than a playing session with comments. I think the answers to my questions revealed during this taping will clear up some misunderstandings about the pivot system. It will give the reader a sense of his teaching style and the psychology of his teaching method. It will also reveal how Dr. Reinhardt taught one student in 1963. The intensity and passion with which he answers the questions are quite apparent. Unfortunately the

Item 52, *Letter from Phil Horch regarding DSR interview*, Streitweiser, 1.

printed text does not convey these qualities. My last contact with Don was in 1967 when I was trying to schedule some summer lessons. Unfortunately it didn't work out to take lessons that summer. Since I didn't have any further contact with him after that I often wondered if he incorporated taping lessons as a way of helping students that traveled a long distance to study with him. An article about Don Reindardt in the June issue of the ITG Journal documents that he required each student to bring a 90-minute cassette to the lessons during the 1970's.

I have edited the material to take out the uh's, and's, and now's to make the text easier to read. In a few instances I have revised the wording of my questions for clarity.

I think it would be a benefit to the brass world to be able to hear this recording as a sound file on the Internet.

The following is a transcription of that tape recording.

Sincerely,

Phil Horch

Phillip A. Horch  
617 Millwood Ct.  
Gahanna, Ohio 43230-2264  
614-475-7334  
p.horch@worldnet.att.net

Item 52, *Letter from Phil Horch regarding DSR interview*, Streitweiser, 2.

# A Lesson with Dr. Donald S. Reinhardt: Questions and Answers about the Pivot System with Emphasis on Type IIIA (Malocclusion)

Phillip A. Horch

In the early 1960's I traveled from Ohio to Philadelphia, PA on three different occasions to take a series of lessons with Dr. Donald S. Reinhardt. After the orientation session, I had one-hour lessons on three or four consecutive days. The fee for the orientation was \$30.00 and each lesson was \$10.00, quite high for that era. He was very generous with his time. Most lessons were a minimum of two hours. At my first lesson on the second trip in 1963, I asked Dr. Reinhardt if he would be willing to tape record our session so I could review the instruction at home. He agreed and states on the tape, "This is the first time I have done this for anybody." For this reason, I think the recording is unique. His answers to my questions are as relevant today as when presented to me at that time. Hopefully, the information on this tape will provide new insights about the pivot system and dispel some of the myths and misunderstandings about Dr. Reinhardt's teaching. The way he answered the questions will give the reader a sense of his teaching style and the psychology of his method. It will also demonstrate how he taught the pivot system to one student in the middle of his career.

The following is a transcript of the lesson in Dr. Reinhardt's studio on December 26, 1963. Segments have been edited for clarity.

**D.R.:** This is December 26, 1963. This is sort of an ad-lib informal discussion in my studio in Philadelphia between Phil Horch and myself. I'm Don Reinhardt by the way.

**P.H.:** I'd like to ask several questions. I don't know if we will get over all these today, I hope

so. I visited your studio two years ago and you gave me some material. On this material you listed that my personal type is IIIA, malocclusion. I want to have this refreshed in my memory. Does malocclusion have to do with the front teeth being in front of the lower teeth, the overbite or just what is it?

**D.R.:** The word malocclusion in a dental sense means, frankly, that the jaw closes in more or less of a cockeyed manner. In other words, when you chew breakfast cereal, frankly, you chew sideways. When your jaw protrudes, it protrudes one direction or the other. It doesn't necessarily just protrude. It might protrude to the right, it might protrude to the left and that's a malocclusion. We cater to that and we build a system all around that so-called deformity. Unfortunately, in the pivot system, we have many misunderstandings, mainly because I was a student of psychology with Dr. Fernberger all through my Curtis years. He instilled in us that when we get a point across, because nature is so involved in our physical-playing set-up, we cannot afford to tell the student things that he would experiment and upset his progress on. For example, the pivot system is taught in four stages. Someone who just made a visit for an orientation certainly is not aware, or acquainted with the four stages. I will give you an illustration of this. The student doesn't know it, but 90% of the time when he walks through the door it's because he has a loose or flabby lower lip and weak mouthcorners. In order to tighten this, the virtues of buzzing are expounded. His horn angle is pointed slightly down, a little ala Dorsey. The lower lip membrane is in and over, that is, slightly in and over the lower teeth and

Horch - Reinhardt Lesson

1

the upper lip, tip of the upper lip, reaches down and slightly overlaps the lower lip. In other words, much like buzzing. Now these statements are exaggerated. They have to be. So that when you say, "Let's forget Reinhardt," you'll play well, because I've exaggerated so much that enough rubs off in the subconscious to have that take over. By pointing his horn slightly down, by getting the lower lip membrane slightly in and over the lower teeth, he suddenly discovers that the lower lip is very much involved with flexibility. It is also involved with his ability to slur without bumps, over various partials on the instrument, ascending and descending. He also notices that he can go another, oh I'd say, three or four half tones, which he couldn't do before, so he's quite happy. So, he's found out the key to his flexibility. He's also found out the fact that he can play maybe three or four more half tones than he did when he walked in. So, he leaves a rather happy individual. Now this goes on for seven months to a year. Then one day his friends tell him, "Charlie, you're starting to sound nasal." And he comes in and tells me at his next lesson. This ordinarily is my cue. However, the longer I can stall him in this position, or in this condition, I should say, the greater his range will be later on. However, if the complaints become too violent, then and only then, do I lift the angle of the instrument. In other words, a polite way of saying, "Protrude your jaw a little more, Charlie!" He notices right away his sound is vastly improved, his flexibility did not diminish and his range is better than it was in the first place. So, he leaves and he is pretty happy. A week or two later he comes back for another lesson. Now I lower the horn again, in angle, so his first thought would be, "What's all this double talk? First, he lowers my horn when I go in, keeps me that way for seven months to a year, and now he raises the horn for two weeks and the results are good, and now in spite of the good results he lowers the horn." Actually, what you can't tell the student is, that when he raises the horn again, he's not going to raise it as much as the first time and when he lowers the horn the second time he doesn't lower it as much as the first time. Actually, he is whittling the mouthpiece into position, but I

can't tell him or he would whittle behind my back and get in more trouble. So you have to be the dumb fox when you teach. Otherwise, you do not get your points across and no benefits are derived whatsoever. This isn't the idea of holding out, but it is the idea of holding out until nature gives you the necessary nudge and says, "Let's go on from here, Bud." After he goes through that, I show him a tube of Vitamin A and D ointment and we talk all about these German embouchures. As a teacher of mine once said, "A dirty German habit, wetting embouchures." I don't know whether they call it "schmutzing" or not, but anyway, that and grease, the fellow by this time thinks you're a full-fledged fool. But again, you can't explain too much to him. What we're actually doing with all these lubricants, everything from boric acid powder all the way up to Vitamin A and D ointment and back again, these lubricants are to provide the all-essential hermetic seal. And to prevent lip distortion under the rim of mouthpiece in his particular jaw, with his particular malocclusion or whatever else ails him. I do not mean that certain people are going around and greasing their lips and going out on jobs that way. Some do, I admit. But I do mean that to prevent embouchure distortion at that stage in a student's career, that that hermetic seal, he soon discovers, it's a must. He soon discovers how much clearer his sound is without fuzz and extraneous noises. In most cases, they will use it indefinitely. Some will use it for warm-up, and then for their job use saliva. That is, again, up to the student. However, initially, that is part of the first stage. I should say part of the second stage, excuse me. The third stage—all through the pivot system, the student is constantly hit with the idea of lip compression, increasing compression. Do not drop the jaw to descend, do not open the lips to inhale, do not open the lips to inhale and then take a dive at the mouthpiece and call it an attack. In fact, the word compression is indelibly impressed in a student of the pivot system in this stage and up to this stage. Now, however, we're going to run a little test. This is stage number three, and I shouldn't be putting it on tape at all because people take it wrong. They don't wait their time,

they're too anxious. They haven't got any perseverance in the first place. But in the third stage, I test for the degree of openness in the lip. That is a personal test and it's quite lengthy, but it must come sooner or later in the student's career. The fourth and last stage is a stage that few ever achieve, which is a full-fledged lip pucker. In order to bring it on, I use a high B flat or a high C coming down to an F or G immediately under that, not releasing one single solitary ounce of mouthpiece pressure, but forcing meat into the cup so that you can reach down, not release and collapse, reach down. That's the difference between Eddie Gerhart and Harry Glantz and you. That's the difference between a great player and a fellow who plays well on occasion. One of the greatest bass trombone players of all time was Mr. Ed Gerhart of the Philadelphia Orchestra. This is the verdict, or was the verdict of, I should say, Toscanini, Stowkowski, Molenary, and half a hundred others who heard him play. He, upon examination with a plastic mouthpiece, was very little different in pressure throughout his high register, all the way down including his pedal register. In other words, if a Ubangi in Africa can extend his lips so much that he can put a saucer in his lips, I don't think this is very unusual that I would expect you—that within a circle or the circumference of a mouthpiece rim—for you to control that instrument. That's the control I'm speaking of. That's the control that few ever achieve. There's no guarantee that you'll achieve it, but I would certainly try as hard as I possibly could.

P.H.: In "The Personalized Placement and Breathing Procedure" you explain my particular Type IIIA as one where there should be little or no angular motion. It further states that I should not raise the angle of my instrument to make a low tone speak. You have diagrammed my pivot like so, (Ø) on the angular track with the arrows representing muscular tension. As I understand the pivot, as you explained it in your studio, it consists of the mouthpiece on a fixed outer embouchure merging with the inner embouchure with the freedom of movement on this angular track. In your pivot manual, you explain the

pivot as the transference of what little pressure there is in playing from one lip to the other. This involves tilting or tipping the instrument and not the head. Also, in the manual it states that for Type III, you pivot in a downward direction to ascend and pivot in an upward direction to descend. My question is this. How does the explanation of pivoting in your manual tie in with the way you explained it to me during the first visit? Is it a combination of the tilting action with the muscular tension? Does Subtype A affect this in my particular case? To pivot on the angular track would seem to let the lips move on the inner embouchure in an upward direction and permit the lip to slide up on the upper teeth and almost impede the lip vibrations.

D.R.: In direct answer to your question, you have very avidly described a Type IIIA. Since a Type IIIA is not discussed at all in the pivot system manual, but a Type III is, the problems are decidedly different. Only four standard types were ever mentioned in the manual, and the reason for that was that there simply was no more room to write any more. So, I resolved it on the four standard types, not even considering any of the five sub-types. The sub-types were left to lessons in the studio, not to a book. I wrote an encyclopedia to that effect, although no publisher has taken me on, because of the size. It scares him, frankly, and they want to put it out in three volumes and I'm very much opposed to three volumes. I think if a fellow wants to look up a series of parallel connections in a Drix Electrical Guide, he doesn't buy three books. He buys one book and looks it up. I don't think you can segregate embouchure, tongue and breathing. I think they're all one. You can hardly discuss one without discussing the other. Therefore, the book will stay in the cellar and get moldy until I permit anybody to publish it under the circumstances they want to publish it. In short, they don't want to put out a book for \$8.75; they want three books at \$5.00 each, for obvious American reasons. So I'm saying this: that when I said little or no angular motion, that is characteristic of a IIIA. The reason I said do not lift the angle of the instrument to descend—in other words, don't pull a Ferguson here—was that

that gives the temptation to drop the jaw, throwing the whole lower lip out of position. Then, when you have a tutti to go back into the high register, you can't do it without taking three breaths. Not to take the three breaths, but to shift gears three times to get the lower lip back in where it belongs in the first place. In other words, why not work to develop the low register correctly. Why accept the low register like some phony two-beater from the Biederbecke era of dropping the jaw, telling you how good their low F# sounds. That low F# is with a wide-open embouchure that they're talking about. That's why they even miss G above middle C. So let's not discuss them as trumpet players. Let's just say we like their style.

P.H.: What about pivoting on this angular track? As you ascend and move upward on the angular track, it would seem like my upper lip would be moved higher on the upper teeth?

D.R.: It wouldn't move if the lip was properly lubricated. We would have flexibility. The thing I'm trying to create is that where the mouthpiece should not move on the outer lip, but neither should it be a piece of concrete. It must be with a natural muscular elasticity. We can't accept the thing just locked down, so to speak. There is some give and take, yes, but I would think of it as one embouchure on the outer embouchure. And that in the inner embouchure, that due to the way the lip moves on the teeth, that it moves in all directions, can move in all directions, and be permitted that freedom. The reason that it moves diagonal in your case is we are treating that malocclusion that you spoke of in the first question, which I answered. You're working along with the malocclusion. Now the reason you pivot in the first place, don't forget, is so that the lips remain in line with the teeth, making vibrations possible in any particular register that you're playing. That's why you shouldn't go up to a nice big juicy E flat and then have the note snap off and not play E natural. Actually, if the embouchure is right, it would go up, and, frankly, peter out gradually until finally you got X above high Q and it was just a little squeak. That would be a normal way that a properly

developed embouchure should conclude its high range.

P.H.: Since the lower jaw can move, should it be moved forward or backwards at any time while playing or should it remain in a fixed position? At one point in your material, you say the jaw should move out when ascending and at another point, that the jaw and embouchure position should not change. Does the latter apply just to when you're breathing or just what is it?

D.R.: The position of the jaw should protrude while ascending and recede while descending, however slightly that may be. So slight in some cases, that I think you need a microscope to see it. In your own case, it will not be pronounced, not a pronounced movement at all. Because I think you're very allergic to movement and I think it should be reduced. The idea of doing away with the angular motion—the only reason of mentioning it in the first place, is to encourage the jaw to protrude. When I say lift the horn angle, it is to encourage the jaw angle to protrude. Some teachers express it merely by saying, "Protrude the jaw, Charlie, while ascending." I'm doing it another way because I don't think the attention should be focused on the jaw at that point. Now, wait, I don't think I answered that completely. Go in more detail on that question.

P.H.: Should the teeth of the lower jaw be even with the upper teeth?

D.R.: Again, that varies according to the range that you happen to be playing in. I would say this, that your teeth, your lower teeth slightly recede beyond the uppers in your average trumpet playing, but in the extreme high register it's not possible to go all the way up with a jaw in this position. Now, many players feel that if they bring the horn angle down, like you, that that makes the high register much better, that they can't play the high register with the horn angle up. The reason for this fallacy is that it's too far up in the first place. They do not have the contact at all in the middle register as much as they should have it on the lower lip, so that when

the jaw does protrude, the horn doesn't raise at all. So they think that by pulling it down on the soft flesh, when it did not provide the contact on the lower lip, it looks to them as though when they play in the high register the horn angle should be lowered. On the contrary, the jaw manipulation, as slight as it may be, should take care of that.

P.H.: The lower jaw can also move up and down. Should it stay in position for the entire range? Sometimes I feel like the lower jaw might drop down a little bit for the lower register.

D.R.: When you descend, Mr. Max Schlossberg told me to drop my jaw, that we have "TOOOAAA". Now that's very ideal, again, if we wish to destroy the high register, if we wish to destroy any tutti's. I religiously avoid talking about teeth until we're in the final stage of the pivot system. This would start no end of trouble if I talk about how far the teeth are spaced, what angle the teeth are. I think you're highly complicating something that would otherwise be very simple. I didn't answer that yet did I? Wait a minute. The point is, retain your original idea of the jaw protruding slightly to ascend and receding slightly to descend and naturally there is some angular motion. But some of that, as slight as it is, is absorbed by the position of the head. Frankly, the head moves a little bit. I try to discourage that very much, but the head certainly shouldn't be stiff either.

P.H.: Along with this, it seems like sometimes if I try to keep the teeth from moving up and down too much, it thins out on the lower tones, and when I keep the corners of my mouth firm and keep this sort of the same, they just seem to thin out. I might show you what I mean when I play.

D.R.: Why are so many symphony trumpet players at present adopting C trumpets? Do you know that the Boston Symphony consists of four C trumpets and that it's in their contract that they must use C trumpets? Do you know that the Chicago Symphony uses one C trumpet on first and the others on B flat? And that the

Philadelphia used one C trumpet on first and the other three on B flat trumpets? We're getting very much timbre conscious lately. Very much so. For example, we Americans call something traditional—the Tchaikovsky 4th, 5th and 6th were actually written for an F trumpet and we Americans turn around and play them on the B flat trumpet. Tchaikovsky must have wanted the flavor of the timbre of the F trumpet or he wouldn't have written with F trumpet. Now C is more or less of a compromise. C makes a lot of things more brilliant. A little less resonant, but a little more brilliant. And your contemporary works demand that, demand greater brilliancy. Not so much a Wagnerian breadth of sound or resonance that we've been used to and expecting and associating with that type of traditional music. Would you ask that question once more, I got off the subject here. I'm not too far off, I don't believe.

P.H.: I was just asking about the fact that the tone seems to thin out in the low register if I keep the embouchure the same.

D.R.: The embouchure is not the same because you're supposed to pull down to descend. Down and diagonally to one side. I didn't look at your chart recently, but it is down and diagonally to one side. That permits greater flexibility of the lower lip. In fact, you should pull down until your sound does get big, frankly. The reason for the pivot is to permit maximum vibrating fluency per pitch and to keep the lips in line with the teeth so that the vibrations are not reduced or obliterated in any particular part of the range.

P.H.: About the pivot. In my case will the horn tilt or tip or will the horn angle stay the same and just go up and down? Do you understand what I mean on that?

D.R.: In your case, I believe the angular motion will be nil and the pulling and pushing, which is expressed that way first—people don't understand that I must exaggerate at first or I cannot get results. I can't just say "Now, please pull a little bit on the horn and maybe that will be..." That isn't teaching, that's a farce! You've

got to be very definite about the thing. Now, when I say about pivoting, a year from now if that were checked on an every two-week basis, I'd think you'd need a microscope to find any of these things, because they all become one. It reminds me of the kid studying chromatics and we tell him that C is open, C# is 1 and 2, D is 1 and so forth. A year later he doesn't think of that. He grabs a fist-full of notes and calls it a chromatic scale. That's an analogy to all this. While we're breaking this all up in bits and chewing it, we hope that the final result is just one thought. Blow the horn! That's the idea. But we're trying to provide necessary freedom to make that accomplishment possible.

P.H.: You have on my error and correction sheet to neutralize "backward" pressure with "forward" pressure. Can this be exaggerated too much? Sometimes after playing for a while, incorporating the pucker and the snapping forward of the mouthcorners, they seem to ache. Is that good?

D.R.: The pucker in the pivot system--your wife puts a white shirt on the ironing board. And, of course, logic demands that she smooths it out a little bit with her hand before she runs the iron over it. Of course, the idea being that she doesn't iron the wrinkles back into the shirt. That is exactly why I want an embouchure formed with buzzing firmness. That, too, is an exaggerated phrase, exaggerated as much as you can exaggerate it, so that we don't have any wrinkles in the shirt or in the lip in this case, when the mouthpiece is being placed. Now the mouthpiece is placed. We didn't say a word about lip pucker yet, didn't even mention the word. But now we have sufficient pressure, that when the corners snap forward, from that second on, a lip pucker takes place, never before. The snapping forward of the mouth corners is arrested by the rim of the mouthpiece, if the pressure is sufficient, both forwards and backwards. Yes, it can be exaggerated, can be exaggerated very much, but the only thing that will cause trouble in the exaggeration is, if you refuse not to use sufficient pressure to prevent excessive meat from the lip creeping in under the rim of the mouthpiece,

causing embouchure distortion. This, of course, will make trouble. To an embouchure where the pucker is used in the proper manner, the two forces do equalize. One, the so-called sinful word, mouthpiece pressure, or phrase or colloquialism, and two, which is applied against it, puckered resistance. One against the other provides what is necessary in modern brass playing, the equalization of two forces.

P.H.: Should the mouthcorner tension be the same throughout the playing range or should it increase as you ascend and decrease as you descend?

D.R.: I do not believe that anybody disagrees that we get tighter when we go up and looser when we come down. We only disagree as to the method of how this is to be accomplished. Yes, your corners do get tighter. They lock down against the teeth, but the teeth are round. Therefore, the corners should go forward, not backward, as the poor fools of the past try to bring up in no uncertain terms. Smile to ascend, spit seeds, confetti from the tip of the tongue--all of which is hogwash from the year one. No great player ever played that way any length of time. I suggest that you read Herbert Clark's autobiography. It's an inspiration to all of us to read, that one man could have that much lip trouble and still come out on top. I think all students should make it their business to get a copy of that somewhere, probably the local library.

P.H.: What about to use this term mouthpiece pressure? Should it be the same for all registers or will it increase as you go higher?

D.R.: Mouthpiece pressure increases as you go higher. But forward pressure also increases as you go higher to equalize the two forces. They naturally both become greater. The best example I can think of to bring out this point, is the fellow who is going out with you on the job one night. All the way to the job, you happen to be driving and he's banging your ear that he never had a lesson in his life. This fellow plays good jazz, so to speak, so he sits down beside you and you

happen to look up at him while he's playing one of his choruses. You find that his cheeks are out to a point where his eyes squint, and his head is even with his neck. It's blown out that much, so much so, that he needs a collar about three sizes larger to play the job. He's not red, he's blue. The veins stick out in the side of his forehead, stick out in his neck and he seems to be pressing like a demon. This same fellow, who is breaking all the rules that you were taught, at one-thirty when we're real tired, he is as fresh as a daisy. Now there must be a reason for his freshness. He must be doing something correct, even if he is doing everything that you were taught was gospel truth and he is doing everything against it. The thing he is doing correct, he doesn't know it, but he is equalizing two forces with cheeks that blow out that far. He would have to press like the dickens to even equalize two forces. So he is pressing not to press. In the pivot system, we press to neutralize, not to press. That is a basic statement.

P.H.: What about the cheek muscles? At one point in your manual, I read that you said to keep them relaxed. Would they become firm at any time? Especially in the upper register?

D.R.: In any nine-man brass team in the country of the past or present, (in the past such bands as Sauter-Finegan and Stan Kenton), anywhere where the first man goes to high Q above X and remains there seven nights a week; with bus trips, upset stomachs, colds, sickness, feverish lips and all, fever blisters, he is still playing high Q above X. That is the fellow that I'm talking about. Did you ever see one of those fellows who plays above high C with his cheeks in? If you did, name one. I'm listening. There are none. This is not to expound the virtues of the cheek puff, but it is to say that if their cheeks didn't puff, they wouldn't get sufficient volume up in the range where they must play consistently to override a nine-man brass team. You wouldn't even hear the lead trumpet, you wouldn't even hear it. Now it's true that cheek puffing would require about a four-hour discussion. It is very important in today's playing. I never encourage it in the middle register, never. In bass trombone

playing, I sometimes encourage it in the lower part of the valve register and the pedal register. There are cases. Trumpet men in the high register, I encourage it also, but the punishment must fit the crime. The suggestion must fit the particular individual. I know this much, that if the mouth cavity is low and small, that the reserve must be somewhere. If something doesn't give to some extent in the cheeks, your neck is going to give. So it is a question that something has to give, for the volume that is demanded up top now days. Not true in the Brandenburg Concerto or some other delicate thing you are thinking of. That's a different thing. But to play a chart with the endurance that is required nowadays, and to give an account of yourself, in volume and musically speaking, and control, and whatever necessary steps we have to have, in order to have a finished product as a fine lead trumpet man, you will find that invariably they blow their cheeks out in the extreme high register. I realize it interferes with tonguing, I realize that it interferes with slurring, but it does have its virtues on certain people. So let's reserve them that right. But I repeat, you will not find anyone playing lead in a nine-man brass team, on trumpet, with their cheeks in. If you do, please write me his name. I'd like to know him.

P.H.: What I am talking about on these cheek muscles is keeping them firm. Or will it just be the mouthcorners?

D.R.: Cheeks should never be drawn in, never be sucked in. I had a student one time, to make this very short, who had tremendously fast fingers and a fast tongue. What I found out with a little cross-examination, was the fact he played piano eleven years. The fact that he was an expert typist, I think, accounts for some of his finger speed. The fact that he could speak five languages, I think, also accounts for some of his tongue speed. But this fellow had no range. When he stood up, he was the perfect picture of Herbert Clark, very correct in every way. I couldn't find a thing wrong with him. So one day during a lesson, I noticed that when he leaves the water key out, that there's blood coming out of the water key. To make the story very short,

there were deep indentations of each tooth in both cheeks all the way back and a little blood trickling out of each one when it became irritated. I used a football bladder to get his cheeks out, because don't forget, his cheeks were ingrown. A doctor told me he got ingrown cheeks from the time he was a kid. He sucked his thumb a little too long and his cheeks were ingrown, and being a fat-faced fellow, you would never notice it in a million years. So his cheeks had to be blown out so he was like we are when ours aren't blown out. So everybody that looks like their blowing they're cheeks out aren't blowing their cheeks out. That's the next point. But I know this: the cheeks should never be drawn in, on anyone, not drawn in. Area one, which is the nose down to the chin and mouthcorner to mouthcorner, that circle, the great circle, is supposed to be firm, and in most cases you will find that that is correct. However, area two must never be drawn in. I didn't say firm. I don't like the word. I just say normal, relaxed. I don't mean blown out, but I don't mean drawn in either.

P.H.: Should the tension in the lips of a "just touching" embouchure be the same for all notes? I know that all notes are started from a "just touching" embouchure. Do they pinch together more when ascending? You stated in my material that the lower lip rolls over the lower teeth more for high notes than a low one and the upper lip reaches down and in like the word "Mike." Is this rolling what you mean by pinching power? If lips are rolled in this manner when ascending, it would seem that inner embouchure would not have freedom of movement on the angular track or the pivot.

D.R.: A high note to you, Phil, is a combination of two factors. How much red of the lower lip is in and over the lower teeth, plus how far the jaw and lower teeth are protruded simultaneously. In other words, the amount of flesh of the lip that's in, plus the push forward of the jaw narrows down and limits the vibrations, making them faster and tenser, making the high register possible. Yes, it does get tighter as we go up, certainly. And loose as we come down. We may expect that. Actually, the lower lip

gives tremendously even to play a low C. The point I wanted to bring out here, that one of the reasons for me preaching that the longer the ascending slurred interval, the thinner the lower note must be. Certainly while the embouchure is in the formative stages, and the reason for that is a loud, no let me say it this way, a very soft middle C in aperture, that is, the space blown open, is approximately the same as a loud high C aperture. Therefore, it is both musically and mechanically correct to crescendo while ascending and decrescendo while descending.

P.H.: Should the tension of the lips of the "just touching" embouchure be the same at the start of all notes. In other words, should the tension be the same for a C and then high C?

D.R.: I would say it should be nearly the same, in this respect, that we have to have enough firmness. Remember that shirt that we put on the ironing board to iron? To maintain that so that there's no distortion; now, the minute the note is blown, naturally, a lower note has more give in the embouchure formation making the slower vibrations possible, and visa versa on the higher notes.

P.H.: These questions pertain mostly to breathing. Do the abdominal muscles remain a fixed tension throughout the entire range when blowing or do they increase in tension also? It seems to me there is a limit to how much you push in and up.

D.R.: There is a limit to how much you can push in and up. But, while there is a limit, let us think this way, that if you're going to whisper to me one minute and then yell at me the next minute, notice how much your abdominal tension increased with the yelling, so to speak. The same way with loud playing. When a greater velocity of air is required for a greater or higher level of dynamics, the thrust is propelled from an area of greater firmness, by far. But naturally there are limitations; the same as there are limitations in volume, limitations in range. There are limitations in everything because we happen to be individuals, human individuals; we're limited,

definitely. Does that answer it or not? Did I evade it? Say it again. Yes. Now wait a minute. The tension of the abdominal muscles is not the same. All you'd have to do on a small mouthpiece is to play a French horn awhile. I say a French horn because it covers more range than a trumpet, or if you play trombone, play a bass trombone for awhile and you understand that it's not the same. I would say this, the firmer the better for most control, and playing soft doesn't mean that this area should collapse. Don't assume that at all. It must never be void of form, so to speak. And some tension is necessary to make that possible.

P.H.: When you talk about tensing and locking, you mean for all registers? Is that correct? It sometimes seems to me that when I increase this pressure so much down here, that the upper register, it sort of restricts the air from coming out. I don't know, maybe my throat's doing that and it causes tension in the tongue and throat.

D.R.: Now let me give you an idea. When I speak of tensing and locking, I'm speaking of the diaphragm and abdominal regions. Let us say that four high D's are to be played, and the four high D's are half notes, and they are to be played in succession. The first high D there is an upward thrust of the diaphragm and abdominal regions. We do not permit this thrust, or should I say this level, to be destroyed simply because there's a space between the first and second note. Don't forget we get the four people down on the first floor. We get them all in the elevator, then bring them up to whatever floor they're going. We wouldn't make four trips down if we knew they all wanted to go up at the same time. It's the same way here. The word locking and tensing means that it is established on the first note and it doesn't return to his, what shall I say, to it's flabby self until the passage is over. When the passage is concluded naturally for each note, this lift is a little more and there is some strain for four high D's in a row for the average player. So, in tensing and locking, I'm referring to the diaphragm. We wouldn't make four trips down to pick up individuals when we know that the

individuals want to come in the first place and the individuals were the four high D's. Do you understand what I mean?

P.H.: You say to breathe slowly when possible and I'm assuming that you mean this for ballads. Would it be correct to say that you would relate the speed of the inhalation to the speed of the phrase being played, or the speed of the piece of music?

D.R.: The speed of the piece of music, the dynamics of the piece of music; I think Tommy Dorsey was the first one who came out and said anything about that. When you play a two bar phrase, you take in enough air for two bars, not enough air for sixteen bars and leave half of it out when you're finished. That's a misconception on the part of everybody. You don't do that when you talk, so why do it when you play. Just because some yokel pinned you down in some St. Jacobs book and said that. That's from hunger from the year one.

P.H.: How should you breathe for long phrases in the high register?

D.R.: This is a problem at best, the greatest of all brass problems. First of all, the first part of your range, not the last part of the phrase, you are at great handicap because your diaphragm is in a downward position. Because you had to take in so much air to finish the phrase, that you're in a position that you can't get under and lift it up. In that case, begin playing by spending more air quickly, and, should I say, by playing the first few notes a little louder than you think, rather than playing with the safe rule, "I'll conserve as much as I can until the end to see if I can make it." Very often, spending more air than you think in the beginning promotes confidence and also, you will find that you can make the phrase anyway with much greater comfort. Do not forget this is one of the perennial problems of brass playing. A long phrase in the high register, how much air should I take in, how much air should I control it? Frankly, I wish someone could explain it to me. I'd like to know myself.

P.H.: The reason I asked that question is that you were explaining quantity of air for the different ranges.

D.R.: I said that air quantity, naturally, the amount of air consumed while playing—air velocity, that is the speed of the air column being delivered for different dynamic levels—and air pressure, which is the resistance encountered with the compressed embouchure formation—I said the three should not be confused.

D.R.: All right, go ahead. What is this, a book?

P.H.: I just have a few more questions. I read at one point in your material that extending the abdomen while inhaling for the high register is bad. Why is this true?

D.R.: Extending the abdomen for the high register is one of the oldest fallacies of brass playing. And first of all, while you're standing there, or sitting there, push out your abdominal region and tell me what happens in your throat. Don't you notice your throat closing? Don't you notice tremendous strain in the throat? Don't you notice your chest falling? Well, the idea isn't to use you ribs as bellows, not when we have the diaphragm. The diaphragm is to control that. The diaphragm is the piston, which controls the air column, but not in accordion fashion, squeezing the ribs one way or the other to produce it. More players were ruptured with this high register fallacy than from any other reason I can think of. Your diaphragm and abdominal muscles should lift when you ascend. Now the reason for that is, again, we're using a pressure against a pressure. Just like this business of lip pressure, the diaphragm and abdominal regions are lifting upward and the air inside of the lungs is pushing downward. Again, the two pressures equalize and as the air is used, naturally the piston goes upward. By pushing downward and outward. I think there were several teachers teaching that even at this late date. This was wrong, this is wrong, and always will be wrong. I want to go on record as saying that. That is,

it's wrong if the fellow doesn't prefer a rupture, of course.

P.H.: When you use the word extending you mean on the exhale, not on the inhale? I interpreted that wrong.

D.R.: Yes.

P.H.: This is going into tonguing a little bit. Do you always use the tip of the tongue when you say TAA, TOO and TEE, or would you ever use the middle part of the tongue?

D.R.: Some folks in this business of tonguing—we have eight types of tongues, and because we have eight types of tongues, it certainly shows that we gave some accountable reason for the different lengths and different sizes of tongues and the different size of the orifice of the mouth. When you say TAA, you do not say TAA where I do or where the next fellow does. Some say it at the tip and some say it over the tip. Some say it with almost a flat surface of the tongue and still say TAA. But TAA in your mouth isn't TAA in my mouth. A fellow said to me one day, he says, "You contradict yourself, Dr. Reinhardt, this is wrong. In one place you told me to use TAA for the low register, TOO for the middle register and TEE for the high register" and he says, "You told my buddy that too." He says, "Now if you're such a believer in individual differences, why do you do that?" He says, "You're telling me to do the same thing." And I said, "No I'm not, because the vowels in your mouth are not formed where the same vowels are formed in his mouth." Therefore, I am catering to individual differences very much. When some people get near the D side of the sound, that is from a TAA to a DAA, naturally, that is more on the flat surface of the tongue. Some people tongue very pointed and do not tongue at the tip of the tongue. I would say that they are rather the exception to the rule, but they definitely do exist.

P.H.: Maybe this would help a little bit. Should the tongue always be in a very relaxed state? Or should it have some firmness to it?

D.R.: The tongue should have some firmness when playing marcato or that sort of thing, but even then as relaxed as possible. It should not be void of form, let's put it that way, and if it's not void of form, naturally there is a certain amount of firmness to retain that during the playing.

P.H.: Also, for example, when you say TEE—I believe on the materials you gave me, you said it would strike higher on the roof of the mouth. Should that feel like it's sort-of being blown forward, as if to say TEE and the tongue would sort-of fall down to the bottom of the mouth?

D.R.: I said that during the inhalation that the tongue should recede a trifle, about a 64th of an inch. That's one of the 35 points in the pivot system. Now as the tongue recedes, naturally it must be blown forward from whatever position we intended to go to. So the tongue is blown forward, it is relaxed; however, as I said before, not void of form. We need some firmness to retain the contour of the tongue itself.

P.H.: When pronouncing the TAA, TOO, and TEE, should the throat stay the same? A lot of times when I feel I am blowing, my throat closes up somehow and restricts the air from passing through the mouth.

D.R.: Say that again, please.

P.H.: It seems like when I blow that my throat closes off. Sometimes when I say TEE, these muscles (pointing to neck) get tense. They shouldn't, should they? The throat should stay completely open.

D.R.: No, No. In my opinion, the trouble that you just described is from an overly tense tongue, definitely. In spite of what you may feel in your tongue. I think that since the base of the tongue is connected to the jaw, the amount of tension in the base of the tongue has a great deal for you in feeling an open and closed throat. For example, an open throat would be if we inhaled IM, a high-pitched whispered inhalation, and then exhale

TIM like this: IM - TIM, IM - TIM. With TIM, that's a wide-open throat. Not TAA as the vocal teacher will tell you. AAA is significant of the open mouth; not necessarily the open throat and they confuse mouth and throat. Think of the mouth as something horizontal and the throat as something vertical and you'll get what I mean. What partly opens your throat partly closes your mouth. What partly closes your mouth partly closes your throat. When you say AAA for the doctor to look at your throat, the tongue is pushed back into the throat. Don't forget that. So the tongue in that condition partly blocks the throat. So an open mouth doesn't mean an open throat, an open throat doesn't mean an open mouth.

P.H.: All right then, just the tongue should move when you play syllables.

D.R.: Just the tongue, just the tongue.

P.H.: You mentioned in your material that the tongue supports the lower jaw. How can you attack the tone with the tip of the tongue when it is supporting the lower jaw?

D.R.: The note is attacked behind the upper teeth or higher, I hope. The tongue immediately lunges downward and for the duration of the sustained tone the tongue is in the position in the Type Five Tongue which was prescribed for you. It is in a position making contact in the gully of the floor of the mouth, pushing forward, and I said it was only good for sustaining or slurring, don't forget. I wasn't even talking about lento quarter notes. I'm talking about sustaining or slurring. From that position, by increasing the forward pressure in the tongue, we increase the support of the jaw, the protruding jaw, to ascend. And by releasing that, by releasing the pressure of the tongue, we permit the jaw to recede a trifle.

P.H.: This question is about mouthpiece placement. I don't like to use that term.

D.R.: This is the first time I've done this for anybody.

P.H.: I don't want you to think that is the wrong term to use. For example, for Type IIIA, you have the inside rim of the mouthpiece so that it is resting right there approximately. For me to place the mouthpiece that high, it seems like I don't have very much of the mouthpiece on the lower lip.

D.R.: I don't necessarily say that it has to be that high on your particular lips. With a IIIA type there is a tremendous amount of upper lip used and very little of the lower lip. And besides that, they push up to ascend which seems rather odd, that some will tell me that they feel like they're sliding off the lower teeth when they're in the high register. This is characteristic of the type. Don't worry, you won't slide off the lower teeth. No one ever has that I can recall.

P.H.: Well, I feel like sometimes, especially on the lower lip, that it is right there and it's just going to go right off.

D.R.: First of all, I haven't seen Phil Horch's lip in the better part of a year and this is not a rehearsed—he says two years. This is not a rehearsed program. This is ad lib on my part, 100% as you might imagine, and of course, some of the heated words, you know, and forgive me of all that. Since we're getting near the end of the tape, well, let's get a few more questions. One more question.

P.H.: On breathing, should the chest be held very high and never allowed to fall?

D.R.: I don't ever hold my chest high at any time. When an inhalation is made, the shoulders should never be permitted to raise. In fact, I had a teacher that used to grab me in the shoulders and try to drag me down while I was inhaling.

P.H.: Well, I don't feel that they go up. I'm talking about the rib cage.

D.R.: The rib cage expands in the second part of the inhalation. First of all, the expansion is in the lower extremities. If it's a long breath, then we notice some expansion in the chest and that open feeling in the throat and we're ready to attack.

P.H.: I'm talking about the exhalation though. If you let the chest fall down on this area that has expanded to blow.

D.R.: I never think of my chest falling. I'm just trying to think of how you got that. Now wait.

P.H.: You know, if you sigh.

D.R.: Oh no, no. I don't think it's like that. I think it comes down a trifle but I don't think it's like a collapse or like a sigh actually. It's just a means of expelling the air and I think that that would be a great deal of difference from one anatomy to the next. Merry Christmas everybody!

Michael J. Bernard  
Pivot System Notes

March 12, 2000

The following questions were asked during a Question and Answer Period during one of my lessons with Doc Reinhart. I do not recall the date of this discussion. On this date I typed the hand written notes I made during this Q and A with Doc.

1. Q. Would you use more anal firmness in the upper register than in the low register?  
A. Anal firmness should be used in all registers, since it offers an open throat and support. More anal firmness is called for in the upper register since they require more support. Anal firmness creates an open and free sound in all registers.
2. Q. How should an inhalation be executed for a long phrase in the upper register, since the rules for executing a long phrase and the rules for executing a breath in the upper register as stated in the "Encyclopedia" contradict each other.  
A. When two factors conflict - you COMPROMISE.
3. Q. How do brass performers kill a nerve in their lip?  
A. Possibly by playing too many high notes, playing too much - i.e. on fatigued lips.
4. Q. What are the symptoms of a dead nerve?  
A. The feeling of "needles" in the lip, as if the lip fell asleep.  
B. The loss of upper register, possibly all registers.
5. Q. Is there a way to solve the problems of a dead or damaged nerve?  
A. Move the mouthpiece off the nerve that is dead or damaged?
6. Q. How can you tell if you've damaged a nerve?  
A. Usually by a spasmodic jumping/movement of the lip. Before any decisions are made about the problem - tonguing, breathing or some sort of lip manipulation should be checked on: breathing too fast; tonguing between the lips; lip manipulation; tongue arch; not enough pivot or too much.  
Q. What causes fuzziness in your sound on some days?

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- A. Some days your saliva is thicker than usual and causes a certain amount of fuzziness of sound. Or if you drink or eat something too hot that burns your lips.
8. Q. Do you think square, plastic mouthpieces add any visibility?
- A. No, the plastic round ones are just as good and have just as much visibility?
9. Q. How can you tell if your head position is too far backward?
- A. If your head position is too far back the sound will choke.
10. Q. Why do short heavy-set people have a hard time learning to breathe properly?
- A. Because of their weight, they have a hard time lifting their diaphragm for the diaphragmic lift.
11. Q. You said you do not believe in big mouthpieces. Why shouldn't a trombonist use a big mouthpiece since he is constantly playing in the lower register?
- A. Trumpet players should have a very small mouthpiece since they are constantly playing in the upper register. Remember, it is easy to learn how to play on a big mouthpiece, but is an art to learn to play on a small mouthpiece. Trombonists should play on big mouthpieces since they are constantly playing in the lower register. A mouthpiece should be used practically and with logic. Not for the far-fetched miracle working ideas advertisements would have you believe.
12. Q. Does a persons weight or height affect his volume or register?
- A. No, it is the synchronization of the tongue, diaphragm, air stream, etc.
13. Q. Is pivoting the transference of pressure from one lip to another?
- A. No, pivoting is pushing the lips into the air stream.
14. Q. After you have played a while is it normal to have a red circle on you lips?
- A. Yes, if you take the mouthpiece and press it on you cheek you will get a red circle. If the person has a dark complexion, the red circle won't be too dark. If that person has a light complexion, the red circle will be dark.
15. Q. You said Type IV's usually have a thin sound. Is there any way a Type IV can get a big sound?

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- A. Yes, he can get a dead horn like an "old Bengé."
16. Q. How do you perform a lip trill?
- A. Start a trill between "G" (on top of the staff) and "B" very slowly,  
B. The tongue starts the trill, it moves very slowly,  
C. Then the jaw starts to move,  
D. Then the lip moves,  
E. Make the "G" sharper and the "B" flatter.  
F. Think of it this way – Tongue (1<sup>st</sup>), Jaw (2<sup>nd</sup>), Lips (3<sup>rd</sup>).
17. Q. Does a B Flat Trumpet sound the same as a C, D or F Trumpet?
- A. No, the C, D and F trumpets are much more brilliant than a B Flat Trumpet.
18. Q. Right before I commence to play a note, there is a slight twitch in my upper lip. Is there a way I can get rid of it?
- A. Yes, the "Relaxation Routine" will get rid of the twitch.
19. Q. Why am I a Type IV-A?
- A. My jaw position, and my top lip is too short for my teeth.
20. Q. Why shouldn't an Upstream Performer place his lower lip in front of his upper lip before the mouthpiece placement since it will end up in that position after the mouthpiece is placed and the blowing has commenced?
- A. An Upstream Performer should always use the "IM" embouchure before placement instead of placing his lower lip in front of his upper lip because the "IM" embouchure forms a more solid foundation to place the mouthpiece, (and the "just touching" embouchure). Putting the lower lip in front of the upper lip forms a flabby embouchure.
21. Q. Why isn't a Type IV-A a Type IV?
- A. Types IV and Type IV-A are very similar since they are both Upstreams and place their mouthpiece very low on their upper lip. A Type IV protrudes his jaw beyond his upper teeth and the angle of the horn is usually close to being horizontal or higher depending on how far the jaw is protruded. A Type IV-A's jaw is slightly receded in back of the upper teeth. Since the jaw is slightly receded, the angle of the horn is in a downward position. The angle of the horn depends on the person and the position of his jaw. The angle of the horn varies since peoples jaw lips and teeth are unique. Some Type IV's are perfectly horizontal, some

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slightly lower and some higher. But all Type IV-A's are generally in a lower position. It is important to remember that a person is a Type IV-A only if the jaw is slightly receded behind the upper teeth while playing.

If you are confused which of the two types you should be since they are so similar, let tonguing be your guide. The one easiest to tongue on should be your choice. It is important to remember that on either of these types the pivot does not change. You should also remember to push your jaw forward while ascending. And to keep as much weight on the lower lip as you possibly can, thus saving your upper lip as the trump card for the high register or the extreme high register. If you can lean on your lower lip and blow a strong high G, C and F without straining – then it should be. Your goal should be to save your upper lip as much as possible since the upper lip is much more tiring than the lower lip.

BEFORE MAKING ANY CORRECTIONS OF A MECHANICAL NATURE REFER TO YOUR TAPED DISCUSSIONS  
AND MY TENTH BOOK, "THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM."

DAILY  
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## THE ORIENTATION AND ANALYSIS "HIGH SPOTS"

The primary purpose of THE ORIENTATION AND ANALYSIS "HIGH SPOTS" is to EXPOSE, rather than HIDE, your weak and strong playing points. Remember, the only "stupid questions" are those which you refrain from asking; therefore, please ask questions!

The following list of mechanical points is by no means conclusive; only the most obvious "high spots" will be discussed at this time. Initially, make a point of always studying the thirty-five Basic Points of the Pivot System, on pages 229 through 237, in my tenth book, THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM, BEFORE commencing any of your assigned daily blowing chores. Never work on more than two points of a mechanical nature simultaneously and do not move on until the points of correction have had sufficient time to become indelibly impressed. Whenever you are in doubt, refer to your cassette tapes and my ENCYCLOPEDIA already mentioned for complete detail. The points being presented at this time are practically all "above the neck"—and they are so numerous and detailed that the advanced tongue and breathing categories are not covered until your lessons which follow THE ORIENTATION AND ANALYSIS "HIGH SPOTS"

1. Any serious brass performer MUST have upper and lower dental impressions made during his or her next dental check-up. Place them away in a small box, with your name and date on the box. New impressions should be made every four or five years for natural changes in dental structure. I have seen hundreds of fine performers who lost a tooth or teeth for one reason or another and the dentist simply replaced the teeth to make the person "look better." The player involved soon found that looking better put him in a brass playing spin. I have had a great deal of experience in this regard; therefore, I suggest that you do not take it lightly. (Tapes)
2. For future reference, I will explain facial area one and facial area two as utilized in the PIVOT SYSTEM. Facial area one: from the nose down to the tip of the chin and from one mouth corner directly across the lips to the opposite mouth corner. If this area is encircled, it is often referred to as "the embouchure area." Facial area two: from the mouth corners practically back to the ears and from the cheek bone down to the jaw bone. This is often referred to as "the cheek area." Keep these two areas in mind so that many of your future mechanical studies can be comprehended. (Tapes)
3. "Wet lips"—"wet chops"—"wet embouchure"—etc., means that the entire OUTER EMBOUCHURE—the CORNERS OF THE MOUTH and the TEETH AND GUMS (often called the inner embouchure in the PIVOT SYSTEM)—MUST BE COMPLETELY SATURATED WITH SALIVA AT ALL TIMES DURING THE PLAYING. Sometimes, particularly during the cold weather, the saliva to the lips often acts like ink to a blotter; therefore, your initial wetting may not be sufficient and several wettings may be required before the mouthpiece placement is enacted. (Tapes)
4. During the warm weather—or when playing under hot studio or stage lights, the mouthpiece pressure being utilized often causes unwanted oil from the pores in the skin and perspiration to form under the rim of the mouthpiece. This, plus the three point lubrication of the PIVOT SYSTEM (presented during paragraph three) all go to make up "ideal skating facilities" as far as mouthpiece placement is concerned. Performers with oily skins are particularly prone to this problem. If you fall into this category, wiping the lips and mouthpiece with your handkerchief (not your sleeve) from time to time may be mandatory. Then, re-wet your OUTER EMBOUCHURE—your MOUTH CORNERS—and your TEETH AND GUMS and continue playing. (Tapes)
5. If your mouth feels dry and water is not available, press the flat of your tongue against the roof of your mouth for a couple of seconds. With most performers this will commence the flow of saliva almost immediately. Better remember this one! (Tapes)
6. If your mouth corners "stick" or have "sticking tendencies" during your mouth corner inhalation, embouchure distortion will often be experienced. This can bring on many unwanted embouchure problems. You will often experience this evil whenever the tongue is heavily coated. If you fall into this category after wetting the mouth corners with saliva, then use a coating of White's Vitamin A and D Ointment (brown label) on the saliva right at the point of the sticking area. Many performers do this all the time—some do it on occasion—and some never do it. Find out where you stand in this matter and then act accordingly. (Tapes)
7. If a phrase commences in the upper register and, on the same breath, works its way down to the middle and lower registers, lubrication at the point of embouchure vibration often becomes a problem. This is why some performers sound thin, nasal, sharp and fuzzy—and even "choke" at times while descending. If a phrase like this does occur, permit the tip of your tongue to "JUST TOUCH" the back of the embouchure at the vibrating points during the mouth corner inhalation—FOR ADDITIONAL LUBRICATION ONLY. The mouthpiece must not be removed from the lips to accomplish this. Use this only when necessary, as it can lead to some unwanted playing habits. (Tapes)

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Item 54, *Orientation and Analysis High Spots*, Dave Sheetz personal collection, 1.

8. A firm left hand grip sustained in identical position is positively a must in the PIVOT SYSTEM. Grip duplication with essential firmness is the guardian of your mouthpiece placement; it provides essential embouchure stabilization and develops and maintains vital playing consistency. Remember, "moving targets are too hard to hit." As far as left hand grips are concerned, relax does not mean collapse! (Tapes)
9. The term "HERMETIC SEAL" as used in the PIVOT SYSTEM, refers to the rim of the mouthpiece and its circular contact with the flesh of the embouchure formation (sometimes called the "TYMPANI HEAD" or the "PERFECT CIRCLE"). The backing by the INNER EMBOUCHURE "FOUR LEGS" ("three legs or the tripod on upstream types only") is mandatory in the PIVOT SYSTEM. Learning to perform mouth corner inhalations (sometimes nose inhalations when required) without disturbing the hermetic seal is one of your many goals. This point will receive detailed instructions and demonstrations, so that no misunderstanding exists on this vital subject. (Tapes)
10. Unless you are instructed to the contrary, always approach your embouchure for mouthpiece placement from the upper part of the "playing groove" downward and NEVER from the lower side of the playing groove upward. If you make the approach from the South and the embouchure is a little too dry and your whiskers a bit too long, you will pull the upper lip in an upward direction so that the alignment with the teeth is destroyed—thereby causing the unwanted choke. (Tapes)
11. Some performers should place their mouthpieces upon their embouchures so that the flat of the upper rim is "FLUSH" with the upper teeth; however, it is a fact that this is not true in all cases. EVERY PLAYER MUST BE TREATED AS A SEPARATE ENTITY! This will be discussed in detail. (Tapes)
12. Keep your arms away from your body whether you are standing or sitting to perform. This idea of "hugging yourself" must be eradicated because the lazy habit causes rib-cage restrictions and often brings on "mouthpiece twisting" while ascending in particular. Correct breathing does not tolerate unnecessary physical restrictions! (Tapes)
13. Use more mouthpiece pressure (weight) upon the lower lip than on the upper. WITHOUT RECEDING THE JAW WHILE SO DOING—and travel as high into the range as possible in this manner. Any additional upper lip weight can be used for the last few notes in the range; however, it is far better if you can eliminate this remark entirely. (Tapes)
14. The forward pressure (puckered resistance) and the backward pressure (mouthpiece pressure) must be identical in order to obtain Utopian standards. While ascending, chase the instrument and do not allow it to chase you. In short, in the PIVOT SYSTEM we press to neutralize two opposing forces, NOT TO PRESS! (Tapes)
15. Your lower lip and jaw MUST FUNCTION AS ONE UNIT FROM THE MOMENT OF PLACEMENT. Never place the mouthpiece with the receded jaw (horn angle downward) and then bring it up while inhaling and then play. Even more ridiculous, those who snap the horn upward at the attack. (Tapes)
16. Do not lift your shoulders at the "peak of the playing inhalation" as this causes the entire throat area to tighten and constrict and, to some, it is often a guarantee that they will experience an overall short-windedness. (Tapes)
17. Whenever time permits always inhale slowly. An over-rapid inhalation causes too much nervous and muscular tension to form in the neck and throat areas. This excessive tension must unwind and it does so during the playing, showing itself audibly in the form of an unwanted quiver or tremolo, especially during the playing of a pianissimo passage. (Tapes)
18. Never "bottle-up" the air for a so-called clean, crisp attack. This form of delayed attack is one of the chief causes of the all-too-common "pregnant neck." During all playing inhalations, limit your body and instrument motion; this is vital! (Tapes)
19. Since correct playing posture is the very foundation of correct breathing, it is mandatory that you adopt the correct standing and the correct sitting postures. NOW! Proceed as follows:  
*CORRECT POSTURE WHILE STANDING TO PERFORM*
  - (a) Your legs must be spread and your feet flat on the floor.
  - (b) Your spine should be arched in a slight backward manner; the higher the register, the more pronounced this arch must become.
  - (c) The knees should be bent very slightly so that you assume a slight squatting position.
  - (d) The position of your head must be slightly backward and relaxed.
  - (e) No form of "shoulder-lifting" should be tolerated during the inhalation.
  - (f) From your knees upward—the back of your thighs—the posterior—and the entire abdominal area must be firm throughout the blowing from the very moment of the attack, but not immediately before or after the attack as this tightens and constricts the throat. In short, this lower extremity firmness must occur with the attack itself!

*CORRECT POSTURE WHILE SITTING TO PERFORM*

- (a) Sit on the forepart of the chair, so that any contact with the back of the chair will not occur while leaning backward for the playing of the extreme upper register.
  - (b) Spread your legs as far as comfort will permit with your feet flat on the floor.
  - (c) Your spine must be arched in a slight backward manner and increase when playing in the upper register.
  - (d) Since the weight of the body is not on the legs while in a sitting posture, the firmness of the posterior is now even more important than when standing.
  - (e) Keep the head back and relaxed and do not tolerate the unwanted "shoulder-lift."
20. *ALWAYS PLACE—INHALE—PLAY: NEVER INHALE—PLACE—PLAY!* Do not disturb this order of points, unless you have been instructed to the contrary. (Tapes)
21. Make every effort to prevent the position of your head from drifting too far forward and downward during the playing. Remember, "bending the garden hose can slow down and even stop the flow of water!" If you fall into this all-too-common playing category, spend a few minutes a day on the following drill: focus the rim of your instrument bell on any convenient object in the room, and from the beginning to the end of each playing breath, do not disturb this focal point. (Tapes)
22. Many performers commence the phrase with the position of the head erect and the horn angle almost horizontal—and during the phrase, both the position of the head and the angle of the instrument commence drooping in a downward direction. Then while the interphrase inhalation is in progress, the position of the head and the angle of the instrument are picked upward once more. In the PIVOT SYSTEM, we call this all-too-common playing weakness, "VENUS AT THE PUMP." Trombonists are particularly fond of this playing evil. To correct this weakness, spend a few minutes a day as follows: play about twenty detached, forte, moderato eighth notes on the G on the staff for trumpet—and the F above the middle B-flat on trombone—and while so doing, permit the position of the head to drift forward and slightly downward and then slowly backward, until you feel as though you are going to fall backward. Somewhere along the line you will experience an open, free-blowing and an unimpeded tongue manipulation; adopt this head position for ALL playing (whether from a standing or a sitting position)—THIS IS IT! Do this daily until the correction has been indelibly impressed. This drill will be found very effective for paragraph twenty-one as well. (Tapes)
23. The separation of your upper and lower teeth during the playing should be just as close as a good, solid sound will permit. The importance of this point cannot be over-emphasized; therefore, it will be discussed during one of your lesson periods at great length. Permit this to serve as a reminder for both of us! (Tapes)
24. At the peak of the standard playing inhalation, the mouth corners must "snap forward" (without delay) toward the rim of the mouthpiece, but not under the rim and into the cup of the mouthpiece. This forms what is known as the "Conrad Gazzo Doughnut" around the rim of the mouthpiece. In short, the "HERMETIC SEAL" is formed between the rim of the mouthpiece and the flesh of the embouchure formation immediately under the rim. In the PIVOT SYSTEM, this is the start of your lip pucker; therefore, it is obvious that it must be mastered. Good present-day examples of this are—"Maynard"—"Nicholson"—"Biviano"—etc. You must practice this synchronized forward thrust of the mouth corners by diligent mirror observation and then with the eyes closed in order to capture the particular sensation involved in this physical mannerism. (Tapes)
25. Many performers encounter "blowing obstructions" from the incorrect position of the tongue during the playing of slurred and sustained passages. Most of these come under the heading of the "long tongue types." A long tongue can be an advantage in a playing sense, if the performer has been schooled in the proper manner; if not, the long tongue can become a "blowing panic." Most players receive tremendous benefits from the PIVOT SYSTEM'S TYPE FIVE TONGUE study for slurring and sustaining only. If a player is capable of adopting the Type Five Tongue for slurring only and he does not, then he is depriving himself of about twenty percent of his playing potential. I have provided you with a pink sheet (contained in this group of papers) which contains all the details for this important point. (Tapes)
26. The two most detrimental playing fallacies of our age are: "Smiling To Ascend" and "Spitting Seeds, Threads or Confetti from the tip of the tongue to attack." If you possess these old-time playing fallacies, I will show you how to rid yourself of them in short order. This bit of "playing nonsense" was unfolded to me with eighteen of my brass instructors (more correctly called "page turners"); believe me, I do know how detrimental it can be. (Tapes)
27. During the standard mouth corner playing inhalation, the tongue must recede slightly away from the teeth. This tongue recession may be as much as a quarter of an inch for a rapid inhalation—and as little as a sixteenth of an inch during the slower inhalations. If the recession, slight as it may be, does not take place—the mouth corner stretch for the inhalation will be so pronounced that it causes embouchure distortion under the rim of the mouthpiece. Recessing the tongue, however, does not give you permission to recede the jaw while so doing. (Tapes)

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Item 54, *Orientation and Analysis High Spots*, Dave Sheetz personal collection, 3.

28. The lower lip (not the lower jaw) must be "retrieved" during every standard mouth corner playing inhalation. This point is so easily misunderstood that I will explain it in great detail during one of your lessons. (Tapes)
29. When playing forte—detached—notes in succession, NO SAG SHOULD OCCUR IN THE EMBOUCHURE MUSCLES AND MOUTH CORNERS OR IN THE ABDOMINAL REGIONS BETWEEN THE NOTES. This weakness has been called the "palpitating gut" in the PIVOT SYSTEM. Slur any ascending and descending arpeggio in the middle register and on the same breath detach, tongue the same notes; the firmness must be exactly the same in both cases, both in the embouchure area and the abdominal region. Put your hand on your stomach area just to check and double check on this important point. (Tapes)
30. If your mouthpiece is placed more toward one side of the mouth than the other, more air should be inhaled from the opposite side, although not exclusively so. This is done in order to prevent the mouthpiece from creeping out of position during the standard mouth corner inhalation. (Tapes)
31. The lip aperture (the space blown open, not tongued open, I trust) for a pianissimo third space C on trumpet or the middle B-flat on trombone is approximately the same size as it is for a fortissimo high C (two leger lines above the staff) on trumpet or the fourth leger line high B-flat on trombone; therefore, you may assume that it is both mechanically and musically correct to crescendo while ascending and decrescendo while descending. While an embouchure is in its formative stages—if the G above high C on trumpet or the F above the high B-flat on trombone cannot be performed with a good sound on a consistent basis, I consider it in its formative stages—the performer should abide by the following rule: THE LONGER THE ASCENDING INTERVAL (slurred or tongued), THE "THINNER" THE LOWER NOTE MUST BE. You must learn that the foundation to the house NEVER WAS, NEVER IS, AND NEVER WILL BE THE LOWER REGISTER. THE FOUNDATION TO THE HOUSE IS "LIP COMPRESSION" AND ANY REGISTER THAT ENSUES THEREFROM. Replace "traditionally accepted ideas" with "logic and common sense" and you positively can achieve this—providing you do not "cool off" when the going gets rough and that you are normal physically and mentally in the first place. (Tapes)
32. Trumpet performers must learn to "snap the valves down" regardless of the tempo or the type of composition. Many trumpet players have literally no flexibility, because most of their playing lives have been spent unknowingly by constantly using a series of half-valve squeezes. (Wear out the felts, they are only a dime...) (Tapes)
33. Trombone performers, for all of their longer positions, must learn to REACH OUT and NEVER DOWN. This is a vital factor and will be gone into personally and on tapes.
34. Although I do not cover the breathing factor during any orientation (because too many factors must be corrected above the neck), you can assist this at this time by getting into correct posture habits (discussed in point nineteen in this group of papers) and by becoming overly firm from the knees upward, the posterior, and the abdominal area—particularly while playing in the middle and lower registers. From over-playing the middle and lower registers, do not "lull yourself into a spirit of complacency" in the lower extremities. This applies to all playing, whether standing or sitting to perform. (Tapes)
35. Before any so-called "warming up" form a habit of drinking a glass or two of water. While you are in the studio, ask me to explain all the details on the "A" special routine. (Tapes)
36. Many performers should practice "THE STAGGER SYSTEM" as a rule for all their work. This means the first day, "dive in with both feet" the second day, "cool it" etc. (Tapes)

IN YOUR SPARE TIME, STUDY MY TENTH BOOK, "THE AUGMENTED VERSION OF  
THE ENCYCLOPEDIA OF THE PIVOT SYSTEM."

## THE ORIENTATION AND ANALYSIS "HIGH SPOTS" APPENDIX

1. As I have stated on numerous occasions during your ORIENTATION AND ANALYSIS PERIOD, I have always considered it far better to be repetitive— even boring— rather than omissive; therefore, when I "hit you" with the same point from several different angles, please comprehend this. The so-called "stupid questions" are the ones which you refrain from asking; therefore, please feel free to ask questions at any time.
2. While you are under my tutelage, POSITIVELY DO NOT PRACTICE "TRUMPET PEDAL TONES" AT ANY TIME, FOR ANY REASON WHATSOEVER. Trumpet pedal tones are in direct conflict with the instruction presented in my PIVOT SYSTEM. I will discuss this with you both in person and on your cassette tapes. Do not take this lightly!

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\*\*\* FOR OVER HALF A CENTURY \*\*\*  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 54, *Orientation and Analysis High Spots*, Dave Sheetz personal collection, 4.

3. Positively do not "ad lib" on any of my prescribed assignments, unless the deviation was discussed in detail beforehand. In short, if the drill that I prescribed is to consume five minutes of "playing-time"—under no conditions practice it any longer than the time specified, even if you have not completed the drill. This, too, is a vital point.
4. Whenever you are viewing and listening to many of our fine present-day playing artists, do not confuse good, old-fashioned "American Showmanship" with the vital mechanical brass points which are being utilized at the time. These two basic factors must be segregated in order to analyze, both mechanically and musically, the playing virtues of the performer.
5. Initially, you may consider the mechanical (physical) rules of the PIVOT SYSTEM quite stringent; however, this unwanted feeling of "mental and physical restriction" will be short-lived, if you are consistent on a daily basis and do not deviate from your PIVOT SYSTEM practice prescriptions. Remember, the "practice-room" is for "repair jobs," whereas, the "gig" is the place to reach your playing peak. Practice without concentration is just a little better than no practice at all!
6. The embouchure formation and the position of the lower jaw must be in their IDENTICAL PLAYING POSITIONS—a split-second before mouthpiece placement—during the mouthpiece placement—during the playing inhalation—and during the playing. It is impossible for me to over-stress this vital point; therefore, you must discuss this with me in detail during one of your early lesson periods. DO NOT TAKE THIS LIGHTLY!
7. Generally speaking, WHENEVER TIME PERMITS ALWAYS INHALE SLOWLY! This is not intended to make you take in more air than "the required amount of air"—but to permit you to inhale with little or no "embouchure distortion" under the rim of the mouthpiece. Your goal must be to learn to inhale and not disturb or destroy the all-important HERMETIC SEAL (the flesh in the embouchure formation immediately under the rim of the mouthpiece)—and/or the LEGS OF THE INNER EMBOUCHURE (four legs for downstream types and the tripod (two legs on the lower lip and jaw and one on the upper lip) for the upstream types. As time goes on, some relaxation—WITHOUT EMBOUCHURE DISTORTION UNDER THE RIM OF THE MOUTHPIECE—must take place. Remember, to relax does not mean to collapse!
8. In order to prevent unwanted "embouchure distortion" under the rim of the mouthpiece, during a standard mouth corner playing inhalation, or during a "prescribed nose inhalation"—it is vital that the recession of the tongue during the mouth corner inhalation is sufficient to permit the air being inhaled to pass all around the tongue, and not just at the sides of the tongue. An insufficient tongue recession during the standard mouth corner inhalation will invariably cause an excessive mouth corner stretch. This fault brings on the unwanted "embouchure distortion" under the rim of the mouthpiece. This is not to infer that you should OPEN THE MOUTH CENTER TO INHALE AT ANY TIME—because this would destroy the all-important HERMETIC SEAL and the LEGS of the inner embouchure. Simultaneously, the lower lip must be "retrieved"—without receding the position of the jaw while so doing. Both the recession of the tongue and the retrieving of the lower lip (not the lower jaw) are highly personalized points and must be explained in detail during one of your early lessons and on cassette tape; both points are a must and should not be taken lightly.
9. When playing detached, marcato notes in succession on the same breath, especially at the louder dynamic levels, "MUSCULAR SAG" must not occur in the embouchure formation or in the lower extremities during the interim between the notes. For example, four detached notes in sequence should be practically the same, or as nearly the same as possible, as though you were sustaining one whole note for four beats. Do not play—sag—play—sag—etc., as this all-too-common fault brings on timbre and pitch deviations and an overall playing inconsistency. Again, relax does not mean collapse!
10. While working on your rapid tonguing drills, POSITIVELY DO NOT LOWER THE ANGLE OF THE INSTRUMENT AND REcede THE POSITION OF THE JAW WHILE SO DOING. IN ORDER TO INCREASE YOUR TONGUE VELOCITY. You must master all forms of rapid tonguing with your jaw in its normal playing position. In short, master your rapid tonguing where your jaw must be, rather than altering your jaw position to a more receded position to accommodate the tongued responses. Do not take this point lightly!
11. While performing the louder forms of rapid staccato, make certain that a spasmodic jolt or thrust is not felt in the lower extremities with each detached note. In order to check on this point, slur the trumpet third space C—E—G—E—and back to C—and on the same breath, staccato the same notes at the same tempo. As far as the lower extremities are concerned, both the slurring and detached tonguing MUST FEEL IDENTICAL—certainly not with the "palpitating gut" with each of the detached notes. In my AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM, this drill is referred to as "THE EVEN-BLOWING ROUTINE."

[V]

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Item 54, *Orientation and Analysis High Spots*, Dave Sheetz personal collection, 5.

12. Flexibility drills, when performed in the incorrect manner, cause the mouthpiece placement upon the embouchure to "drift" --and this, by all means, must be avoided. Because of this error, I use drills like "THE PIVOT SYSTEM TRACK ROUTINE" -- where staccato with a crescendo occurs up to the repeat sign, and on the same breath, repeat all slurred with a crescendo to the finish. On the surface, this drill appears contradictory to the EVEN-BLOWING ROUTINE just presented in paragraph eleven (11); however, in this case the solidity of the embouchure formation in conjunction with the legs of the inner embouchure (which is a must while tonguing in a solid manner), is to be retained throughout the slurred repeat, which occurs on the same breath. THE PIVOT SYSTEM TRACK ROUTINE is to stabilize the embouchure formation and to prevent a "drifting mouthpiece position;" whereas, THE PIVOT SYSTEM EVEN-BLOWING ROUTINE (presented in paragraph eleven (11) is to cure the performer of the unwanted "palpitating gut," while tonguing anything of a marcato, staccato nature. Both drills are of paramount importance and must not be taken lightly.

13. After "correctional procedures" have been accomplished and "you have the thing together," always strive to strike the core or center of the intended sound and then, and only then, WITH SPLIT-SECOND TIMING, make the necessary PITCH ADJUSTMENTS. If these two factors are reversed, you will not achieve solidity of sound or a staple pitch. This does not mean that "you should not hear a note before you play it"--but, if you do not have solidity of sound, what pitch are you going to correct in the first place? One of our finest brass players stated that this remark meant more improvement to his playing than all others. He simply did not think of it in this regard before I had mentioned it. Think this over!

### FACTORS FOR THE NECK AND BELOW, BREATHING, ETC.

Unless incorrect breathing is a serious impediment to the performer, I seldom go below the neck (physically speaking) during THE ORIENTATION AND ANALYSIS PERIOD. The student is always informed before his first two hour lesson period to study the entire BREATHING DISCUSSION, in my tenth book, THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM, on pages 24 thru 81. This study, plus my discussion on your cassette tapes and typed material, should clarify any breathing questions at hand; however, if there is any doubt, ALWAYS ASK QUESTIONS. Double lesson periods (two hours each) must occur from three to five weeks apart, until all work in the BREATHING DEPARTMENT has been concluded. After that time single lesson periods (one hour each) may be rostered. Your first double lesson period occurs from three to five weeks following your ORIENTATION AND ANALYSIS PERIOD. All lessons are recorded on "90" cassette tape; therefore, you must provide a blank "90" cassette tape for ALL LESSON PERIODS.

### THE HIGH SPOT SUMMARY

The following basic points are and remain as *musts* for your playing.

1. At the very moment of placing the mouthpiece upon a properly lubricated, firmed embouchure formation, the tip of your tongue must "just touch" the upper rugae (the bump before the roof of the mouth commences). This firms the entire chin area and the corners of the mouth and places the weight of the lower lip where it must be.
2. From the moment of mouthpiece placement and throughout the playing the left arm must remain up where it should be, especially when fatigue sets in.
3. When going into the high register, remember and utilize the vowel EEE. This means that the air column in the mouth must be directed in a decidedly upward manner.
4. Do not make a habit of playing the middle and lower register "so big" that you cannot produce a crescendo when going into the upper register. This rule must prevail until the double C is a permanent part of your playing register.
5. Do not release the mouthpiece pressure during any nose or mouth corner inhalations, or in the interim between detached notes. This means that you must not lose the legs of the inner embouchure at any time during the playing.



\*\*\* FOR OVER HALF A CENTURY \*\*\*  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 54, *Orientation and Analysis High Spots*, Dave Sheetz personal collection, 6.

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## DR. DONALD S. REINHARDT

BRASS INSTRUMENT SPECIALIST

1720 CHESTNUT STREET

PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
AREA CODE 215  
LOCUST 3-7824

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

### WHY THE ORIENTATION AND ANALYSIS PERIOD OF THE PIVOT SYSTEM?

Ever since 1940 in my New York Studios, THE ORIENTATION AND ANALYSIS PERIOD OF THE PIVOT SYSTEM, has been, is and always will be a mandatory pre-requisite for the study of the PIVOT SYSTEM. Lessons are never rostered until the performer has availed himself or herself to this highly personalized professional service. This requires from two to three hours of the performer's most diligent concentration. Lessons are never rostered until the player has had a two to four week "incubation" period. This provides time for the performer to "settle down" - study his entire personalized presentation - study THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM - and to make notes on the many and varied questions which beset him during this time. Only under the most unusual circumstances with students coming from foreign countries do I ever make exceptions to these rules.

This initial period of overall mechanical (physical) analysis is to serve as an introduction for correct daily study and practice, based upon the performer's physical qualifications - to momentarily subdue and, hopefully eradicate many unwanted inhibitions - to assist us in our comprehension of each other - and, above all, to provide the performer with an overall picture of the PIVOT SYSTEM.

"Playing-wise" - do not expect these few initial hours to create miracles, but rather to serve as a means of "sweeping the dirt from under the rug" which may have accumulated from years of incorrect playing and to provide and demonstrate some of the knowledge which I have acquired in over fifty-five years of playing, writing, teaching and lecturing. Consider this as a personal and professional introduction as well as the "unveiling" of your most conspicuous playing problems. Your rostered lessons which follow the ORIENTATION AND ANALYSIS PERIOD, point for point, will eradicate your personal playing problems. If you feel that our initial few hours together will definitely be a cure-all, then you are wasting my time and your time and money. One student has been with me since early 1954; others remain with me for "check-ups" throughout their professional careers. I consider these the dedicated students of the PIVOT SYSTEM. Would you take one "driving lesson" and then drive a \$20,000 car through New York City traffic during the dinner rush hour? Use this as your analogy for the study of the PIVOT SYSTEM.

Many times throughout your ORIENTATION AND ANALYSIS PERIOD, I state that the only "stupid questions" are the ones which you refrain from asking. In short, I always leave the door open for interrogation, even inviting you to call me at my home during the evening to assist you with any problems which occur between lessons. Do not condemn something that is entirely too difficult to comprehend at the present time; to do this is the most crowning form of ignorance and conceit. *Don't you agree with this statement?*

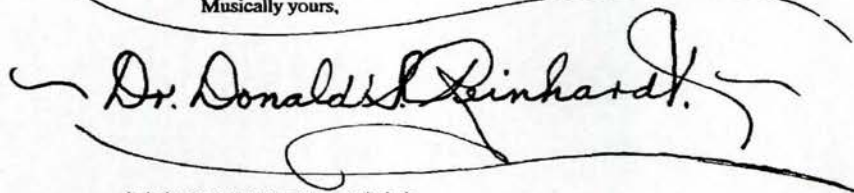
A few years ago one student came in for his ORIENTATION AND ANALYSIS PERIOD OF THE PIVOT SYSTEM, purchased one of my ENCYCLOPEDIA OF THE PIVOT SYSTEM books, and NEVER followed up with any lessons at any time. In the meantime, this individual set himself up as a Brass Instrument Specialist in his home-town newspaper - in the yellow pages of the phone directory - and in several local college newspapers. He stated *IN PRINT* that I had made him the AUTHORIZED INSTRUCTOR OF MY PIVOT SYSTEM. Fortunately, my attorney made short work of this full-fledged, conceited, parasitical idiot. There have been several cases of this from time to time; however, each time my attorney always "takes care of things." We do have laws in this country and fortunately most of us do live up to them.

With increasing age I have learned how little, not how much, I know and I trust that you feel the same in this regard. Your dedicated instructor at his very best represents only twenty-five percent of your progress, the remaining seventy-five percent is covered by your consistent study and practice.

Talent is certainly a vital component in all of the arts; however, a great deal of brass playing is a science. I am hopeful that some day some schools, colleges and conservatories will learn this so that it can be combined with their selected talents. Talent is the one attribute which does not cover all and this positively applies to brass playing.

Now, let us subdue this discussion and get down to some "honest to God" hard work and sweat. Believe me, you will be well rewarded for your consistent daily study and practice.

Musically yours,



\*\*\* FOR OVER FIFTY YEARS \*\*\*

\*\*\* THE TOP CONSULTANT FOR THE BRASS WORLD \*\*\*

Item 55, Reinhardt, Donald. *Why the Orientation and Analysis Period of the Pivot System?* Undated handout, personal collection of Dave Sheetz.

THIS IS YOUR INITIAL MECHANICAL PLAYING CHORE. IT IS VITAL - MASTER IT!

193

DR. DONALD REINHARDT  
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DAILY  
AREA CODE 215  
LOCUST 3-7824

YOUR PERSONALIZED PIVOT DEVIATION SHEET

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

Copyright 1964

NAME: \_\_\_\_\_

DATE: \_\_\_\_\_

PHYSICAL TYPE: \_\_\_\_\_

DIRECTION OF AIR STREAM: \_\_\_\_\_

EMBOUCHURE LUBRICATION: \_\_\_\_\_

WEIGHT ON LOWER LIP: \_\_\_\_\_

FIRM LEFT HAND GRIP: \_\_\_\_\_

TO ASCEND: JAW UPWARD, FORWARD AND SLIGHTLY TO YOUR \_\_\_\_\_

TO DESCEND: JAW SLIGHTLY RECEDED, DOWNWARD AND TO YOUR \_\_\_\_\_

OUTER EMBOUCHURE MUST NOT MOVE; INNER EMBOUCHURE MUST MOVE!

The information on this sheet in conjunction with your PIVOT STABILIZER sheet is the correct "key" to ascend and descend the register of your instrument, according to your particular jaw malocclusion at this time. Study all foregoing material, listen to all tapes, and study the thirty-five basic points of my PIVOT SYSTEM, on pages 229 thru 237, in my tenth book, THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM. Until further notice, the study, mirror observation, and playing of your PIVOT STABILIZER SHEET must be your initial daily blowing chore. Do not use your PIVOT for lesser intervals than a perfect fourth. The core and center of your sound must dictate as to how much PIVOT to employ. No tonguing or breathing corrections will be considered until you have mastered your personalized PIVOT AS PRESENTED ON THIS SHEET. Misalignment of your lips and teeth is prevented by correct PIVOT manipulation; therefore, it is of vital importance. Please feel free to ask questions at any time...

MORE WEIGHT ON YOUR \_\_\_\_\_  
TO \_\_\_\_\_

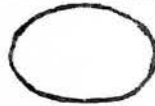
FORM A MENTAL PICTURE  
OF THIS DIAGRAM

MORE WEIGHT ON YOUR \_\_\_\_\_  
TO \_\_\_\_\_

Do not confuse the "weight factor" with the "correct jaw manipulation" given below.

ASCENDING AND DESCENDING MUSCULAR TENSION

JAW SLIGHTLY TO YOUR \_\_\_\_\_  
TO \_\_\_\_\_



JAW SLIGHTLY TO YOUR \_\_\_\_\_  
TO \_\_\_\_\_

← CORRECT JAW MANIPULATION →

*Dr. Donald Reinhardt*  
\*\*\* FORTY SEVEN FIFTY YEARS \*\*\*

Item 56, Reinhardt, Donald. *Your Personalized Pivot Deviation Sheet*. Handout, 1964, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 193.

THIS IS YOUR INITIAL MECHANICAL PLAYING CHORE - IT IS VITAL - M

DR. DONALD REINHARDT  
BRASS INSTRUMENT SPECIALIST  
1720 CHRISTOPHER STREET  
PHILADELPHIA, PENNSYLVANIA 19103

FEEL LEFT WEIGHT

WASH VOLUME

DAILY AREA CODE 215 LOCUST 3-7824

YOUR PERSONALIZED PIVOT DEVIATION SHEET

EVENINGS AREA CODE 215 ELGIN 6-5186

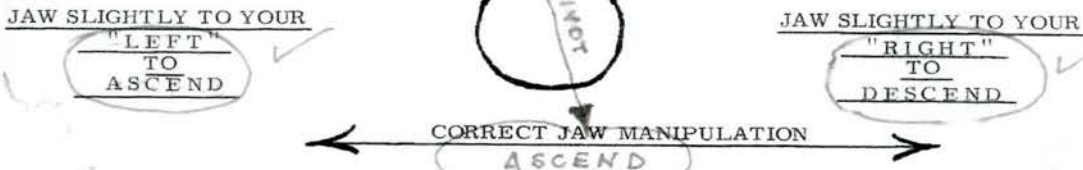
Copyright 1964

NAME: HERB ROBERTSON  
DATE: December 21st, 1980  
PHYSICAL TYPE: I VA (to a IV)  
DIRECTION OF AIR STREAM: UPWARD...  
EMBOUCHURE LUBRICATION: SATURATED  
WEIGHT ON LOWER LIP: YES, EVENTUAL  
FIRM LEFT HAND GRIP: YES, ALWAYS  
TO ASCEND: JAW UPWARD, FORWARD AND SLIGHTLY TO YOUR "LEFT"...  
TO DESCEND: JAW SLIGHTLY RECEDED, DOWNWARD AND TO YOUR "RIGHT"...  
OUTER EMBOUCHURE MUST NOT MOVE;  
INNER EMBOUCHURE MUST MOVE!

The information on this sheet in conjunction with your PIVOT STABILIZER sheet is the correct "key" to ascend and descend the register of your instrument, according to your particular jaw malocclusion at this time. Study all foregoing material, listen to all tapes, and study the thirty-five basic points of my PIVOT SYSTEM, on pages 229 thru 237, in my tenth book, THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM. Until further notice, the study, mirror observation, and playing of your PIVOT STABILIZER SHEET must be your initial daily blowing chore. Do not use your PIVOT for lesser intervals than a perfect fourth. The core and center of your sound must dictate as to how much PIVOT to employ. No tonguing or breathing corrections will be considered until you have mastered your personalized PIVOT AS PRESENTED ON THIS SHEET. Misalignment of your lips and teeth is prevented by correct PIVOT manipulation; therefore, it is of vital importance. Please feel free to ask questions at any time...

MORE WEIGHT ON YOUR LEFT TO DESCEND ✓ FORM A MENTAL PICTURE OF THIS DIAGRAM ✓ MORE WEIGHT ON YOUR RIGHT TO ASCEND ✓

Do not confuse the "weight factor" with the "correct jaw manipulation" given below. ASCENDING AND DESCENDING MUSCULAR TENSION



Dr. Donald Reinhardt  
... FOR OVER FIFTY YEARS ...

Item 57, Reinhardt, Donald. *Your Personalized Pivot Deviation Sheet*. Handout, 1964, Personalized for Herb Robertson, personal collection of Dave Sheetz.

*your first chore!*  
DAILY LOCUST 3.7#24

**DR. DONALD S. REINHARDT**  
BRASS INSTRUMENT SPECIALIST  
1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

*Master this!*

YOUR PERSONALIZED "PIVOT DEVIATION SHEET"

EVENINGS  
ELGIN 6.5186

Copyright 1964

NAME Michael Bernard  
DATE September 25, 1971  
PHYSICAL TYPE ~~T/B~~ IVA IV  
DIRECTION OF AIRSTREAM UPWARD  
ANGULAR MOTION (Ascend) \_\_\_\_\_  
ANGULAR MOTION (Descend) \_\_\_\_\_  
EMBOUCHURE LUBRICATION SATURATED  
WEIGHT LOWER LIP YES!  
FIRM LEFT HAND YES!  
TO ASCEND: JAW FORWARD, UPWARD AND SLIGHTLY TO YOUR RIGHT!  
TO DESCEND: JAW SLIGHTLY RECEDED, SLIGHTLY DOWNWARD AND TO YOUR LEFT!  
OUTER EMBOUCHURE MUST NOT MOVE; ✓  
INNER EMBOUCHURE MUST MOVE!

This sheet in conjunction with your colored PIVOT CLASSIFICATION SHEETS is your correct "physical key" to ascend and descend the register of your instrument. It must be carried out on the following PIVOT STABILIZER SHEET for many months to come. After studying the thirty-five basic points of the PIVOT SYSTEM (pages 229 to 237, in my ENCYCLOPEDIA OF THE PIVOT SYSTEM), the PIVOT STABILIZER must be your initial daily playing chore. Do this first by diligent mirror observation and on the repeat close the eyes to enhance feel. The PIVOT must not be used on a lesser interval than a perfect fourth and the core or center of the sound must dictate as to how much PIVOT TO EMPLOY. It is vital that you master your prescribed physical PIVOT before attempting any tongue and breathing corrections. The correct PIVOT prevents any misalignment between the teeth and lips - thereby eliminating any "blowing impediment" or "choke" in any particular part of the range.

MORE WEIGHT ON YOUR LEFT TO ASCEND

FORM A MENTAL PICTURE OF THIS DIAGRAM

MORE WEIGHT ON YOUR RIGHT TO DESCEND

ASCENDING AND DESCENDING MUSCULAR TENSION

NO ANGULAR MOTION, NOW!



At the outset all PIVOT MANEUVERS must be exaggerated; however, in a short time all motion will subside. I repeat, do not work on tongue and breathing corrections until your PIVOT has been mastered.

*Dr. Donald S. Reinhardt*  
... FOR FORTY FIVE YEARS ...  
THE TOP CONSULTANT TO THE BRASS WORLD

Item 58, Reinhardt, Donald. *Your Personalized Pivot Deviation Sheet*. Handout, 1964, Personalized for Michael Bernard, personal collection of Michael Bernard.

★ THIS IS YOUR INITIAL MECHANICAL CHORE - IT'S VITAL - MASTER IT!

DR. DONALD S. REINHARDT

BRASS INSTRUMENT SPECIALIST

1720 G ST.

PHILADELPHIA, PENNSYLVANIA 19103

RICHARD WILLEY

JUNE 27th, 1978

DAILY  
LOCUST 3.7824

★ YOUR PERSONALIZED "PIVOT DEVIATION SHEET"

EVENINGS  
ELGIN 6.5186

Copyright 1964

NAME Richard Willey

DATE June 27th, 1978

PHYSICAL TYPE (III B) FOR NOW!

DIRECTION OF AIRSTREAM DOWNWARD

ANGULAR MOTION (Ascend) =====

ANGULAR MOTION (Descend) =====

EMBOUCHURE LUBRICATION SATURATED

WEIGHT LOWER LIP YES, EVENTUALLY

FIRM LEFT HAND YES, ALWAYS

★ TO ASCEND: JAW FORWARD, UPWARD AND LIGHTLY TO YOUR LEFT.

★ TO DESCEND: JAW SLIGHTLY RECEDED, SLIGHTLY DOWNWARD AND TO YOUR RIGHT.

OUTER EMBOUCHURE MUST NOT MOVE;  
INNER EMBOUCHURE MUST MOVE! ✓

This sheet in conjunction with your colored PIVOT CLASSIFICATION SHEETS is your correct "physical key" to ascend and descend the register of your instrument. It must be carried out on the following PIVOT STABILIZER SHEET for many months to come. After studying the thirty-five basic points of the PIVOT SYSTEM (pages 229 to 237, in my ENCYCLOPEDIA OF THE PIVOT SYSTEM), the PIVOT STABILIZER must be your initial daily playing chore. Do this first by diligent mirror observation and on the repeat close the eyes to enhance feel. The PIVOT must not be used on a lesser interval than a perfect fourth and the core or center of the sound must dictate as to how much PIVOT TO EMPLOY. It is vital that you master your prescribed physical PIVOT before attempting any tongue and breathing corrections. The correct PIVOT prevents any misalignment between the teeth and lips - thereby eliminating any "blowing impediment" or "choke" in any particular part of the range.

MORE WEIGHT ON YOUR LEFT TO DESCEND

FORM A MENTAL PICTURE OF THIS

MORE WEIGHT ON YOUR RIGHT TO ASCEND

★ Do not confuse the "weight factor" with "the correct jaw manipulation" presented below!

ASCENDING AND DESCENDING MUSCULAR TENSION

★ ALL MOVEMENT MUST BE MINIMAL!

JAW  
LEFT  
TO  
ASCEND

★ CORRECT JAW MANIPULATION

JAW  
RIGHT  
TO  
DESCEND

At the outset all PIVOT MANEUVERS must be exaggerated; however, in a short time all motion will subside. Overstress not work on tongue and breathing corrections until your PIVOT has been mastered.

*Dr. Donald S. Reinhardt*

\*\*\* FOR FORTY FIVE YEARS \*\*\*  
THE TOP CONSULTANT TO THE BRASS WORLD

Item 59, Your Personalized Pivot Deviation Sheet, Rich Willey personal collection.

\* THIS IS YOUR INITIAL MECHANICAL PLAYING CHORE - IT IS VITAL - MASTER IT!

DR. DONALD REINHARDT  
BRASS INSTRUMENT SPECIALIST  
1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
AREA CODE 215  
LOCUST 3-7824

YOUR PERSONALIZED PIVOT DEVIATION SHEET

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

Copyright 1964

NAME: ROBERT SCHIAVINATO  
DATE: JANUARY 27th, 1981  
PHYSICAL TYPE: IVA FOR THE TIME BEING  
DIRECTION OF AIR STREAM: UPWARD  
EMBOUCHURE LUBRICATION: SATURATED  
WEIGHT ON LOWER LIP: YES, EVENTUAL  
FIRM LEFT HAND GRIP: YES, ALWAYS  
\* TO ASCEND: JAW UPWARD, FORWARD AND  
SLIGHTLY TO YOUR "LEFT"  
\* TO DESCEND: JAW SLIGHTLY RECEDED,  
DOWNWARD AND TO YOUR "RIGHT"  
OUTER EMBOUCHURE MUST NOT MOVE;  
INNER EMBOUCHURE MUST MOVE

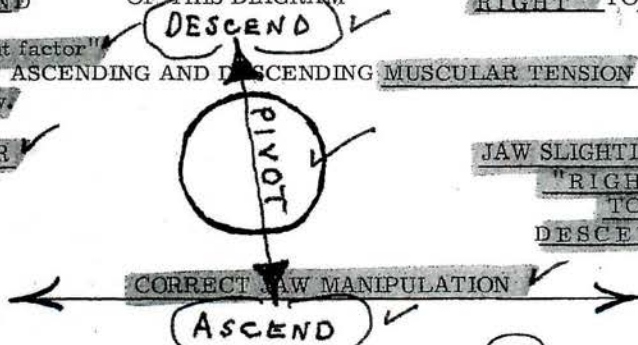
The information on this sheet in conjunction with your PIVOT STABILIZER sheet is the correct "key" to ascend and descend the register of your instrument, according to your particular malocclusion at this time. Study all foregoing material, listen to all tapes, and study the thirty-five basic points of my PIVOT SYSTEM, on pages 229 thru 237, in my tenth book, THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM. Until further notice, the study, mirror observation, and playing of your PIVOT STABILIZER SHEET must be your initial daily blowing chore. Do not use your PIVOT for lesser intervals than a perfect fourth. The core and center of your sound must dictate as to how much PIVOT to employ. No tonguing or breathing corrections will be considered until you have mastered your personalized PIVOT AS PRESENTED ON THIS SHEET. Misalignment of your lips and teeth is prevented by correct PIVOT manipulation; therefore, it is of vital importance. Please feel free to ask questions at any time...

MORE WEIGHT ON YOUR  
"LEFT" TO DESCEND

FORM A MENTAL PICTURE  
OF THIS DIAGRAM

MORE WEIGHT ON YOUR  
"RIGHT" TO ASCEND

Do not confuse the "weight factor" with the "correct jaw manipulation" given below.



JAW SLIGHTLY TO YOUR  
"LEFT"  
TO  
ASCEND

JAW SLIGHTLY TO YOUR  
"RIGHT"  
TO  
DESCEND

Dr. Donald Reinhardt  
... FOR OVER FIFTY YEARS ...  
THE MOST SUCCESSFUL AND MOST EFFECTIVE METHOD

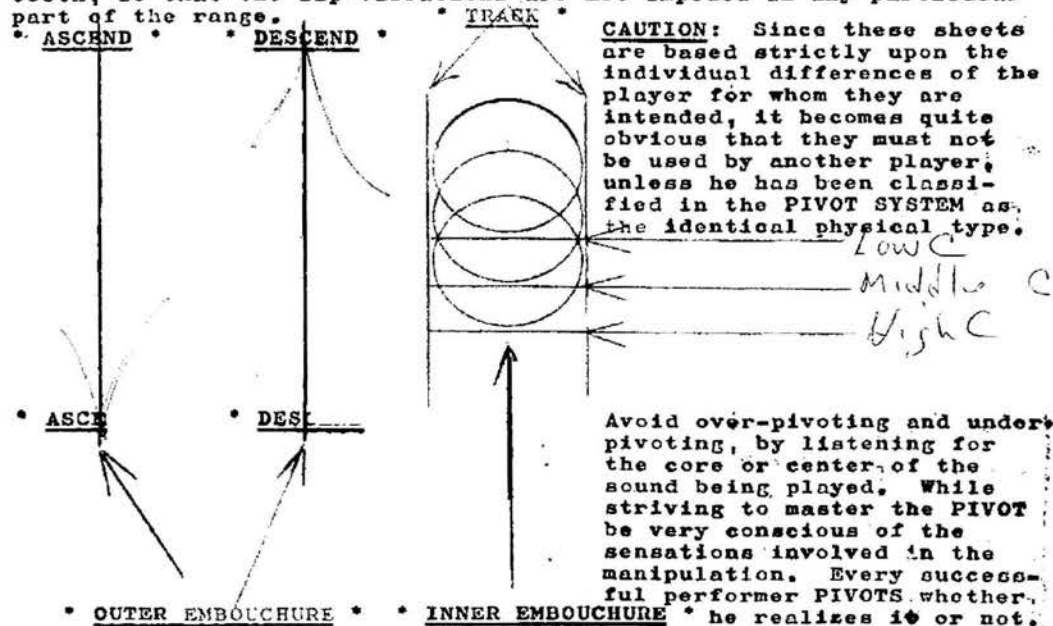
Item 60, Your Personalized Pivot Deviation Sheet, Robert Schiavanato personal collection.

THE CORRECT PIVOT FOR A PHYSICAL TYPE

Copyright 1942

Donald S. Reinhardt,

The primary purpose of the PIVOT is to make it possible for you to maintain the all-essential line-up of the lips with the teeth, so that the lip-vibrations are not impeded in any particular part of the range.



The very large arrows which have been "inked in" are intended to convey the DIRECTION OF MUSCULAR TENSION which you are to use constantly to ASCEND and DESCEND the register of your instrument. A sufficient "grip pressure" must be used upon the "outer embouchure" with the mouthpiece rim to prevent any type of "multiple embouchures" from taking hold and to make the PIVOT effective. In short, the outer embouchure and the mouthpiece rim must function as one unit and move on the TRACK of the "inner embouchure" (vertically in most cases), so that your lips may retain their alignment with your teeth. This ascending and descending PIVOT which caters to your own physical type must become one of your "fixed habits" in the shortest possible time; therefore, this principle must not only be carried out, but grossly exaggerated, in your daily practice of the PIVOT STABILIZER. The PIVOT STABILIZER should always follow the SPIDERWEB WARM-UP, unless you have been notified to the contrary CONCENTRATE ON THESE MECHANICAL ESSENTIALS DURING YOUR PRACTICE PERIODS (daily); HOWEVER, WHILE ON THE JOB - JUST MAKE GOOD! If your practice of this point is sufficiently exaggerated, enough will rub off into the subconscious, to carry throughout the engagement.

Donald S. Reinhardt

Item 61, Reinhardt, Donald. *The Correct Pivot for a Physical Type*. 1942. Personal collection of Dave Sheetz.



F Horn (single) **(I) "Spiderweb Warm-up"** Copyright 1942  
 Dr. Donald D. Reinhardt

*Adagio*

The F Horn Range (particularly the lower register) extends far below this point.

**(II) "Flexibility Routine"** Copyright 1942  
 Dr. Donald D. Reinhardt

(also staccato)

(also staccato)

(also staccato)

(also staccato)

VALVES = (1) (2) (3) (4)

Intermittently eliminate "bumps" while blowing.

Item 63, Reinhardt, Donald. *The horn in f spider web warm-up for beginners*. 1942. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 116.

"THE SPIDERWEB"

EPISODE 23

I LENTO

Do NOT REMOVE Mouthpiece UNTIL YOU HAVE COMPLETED

This routine is used to proceed all manuscript pages from 10th day on.

II MODERATO

USE A SHARP DIAPHRAGMATIC SOLT WITH EACH NOTE!  
 "LIFT" TO ASCEND — "LOWER" TO DESCEND EXAGGERATE

III MODERATO

THE Potty BA FROM THE BA THE THROAT!

IV MODERATO

"Just A Mouthful"

V ADAGIO

SUSTAINED ATTACK ALA TAN

REMOVE Mouthpiece from Lips AT THIS POINT ONLY!

Item 64, Reinhardt, Donald. *The spider web, episode 23*. Undated. From the personal collection of Dave Sheetz.

*Pivot System Warm Ups* Copyright 1942.  
 No. 57) Don't slight the daily hour!

① *Allegro*  
 Hooo (2) Hooo (2) Hooo (1) Hooo (1) Hooo (2) Hooo (2)  
 S I M I L E

② *Allargo*  
 V(0)-pp (2) ff (2) sf (2)

③ *Moderato*  
 ① *Blurred* ② *Amir Legato* (Bight tongue) ③ *Marcato*

④ *Allargo* (many times on each breath)  
 TO RELAX (2) (2) (1) (2) (3) (3) (1/2) (3) (3) (2) (1) (2) (2)

⑤ *Allegro*  
 Hooo (2) Hooo (2) Hooo (1) Hooo (2) Hooo (2) Hooo (2)

⑥ *Allargo*  
 V(0)-pp (2) ff (2) sf (2)

⑦ *Moderato*  
 (2) (2) (1) (2) (2) (2) p (2) f (1)

⑧ *Repeat Drill* (4) Here! And there! (Segue)

Item 65, Reinhardt, Donald. *Pivot System Warm Up # 57*, 1942. Streitweiser Museum, Kremsmunster, Austria, 1.

Part II  
 Pivot System Warm-Up Copyright 1942  
 Dr. Donald Reinhardt

#57

9 *Adagio*  
 Hooo (0) Hooo (1) Hooo (2) Hooo (3) Hooo (4) Hooo (5)

10 *Allegro*  
 V (0) - pp  
 (1) - mf  
 (2) - ff

11 *Moderato*  
 p (2) (0) (3) (2) (1) (2) ff

12 Repeat Drills Four And then Rest! (Signet)

13 *Adagio*  
 Hooo (0) (1) Hooo (2) (3) Hooo (4) (5)

14 *Allegro*  
 V (0) - pp  
 (1) - mf  
 (2) - ff

15 *Moderato*  
 p (2) (1) (2) (0) (1) (2) ff

16 *Moderato*  
 (0) (1) (2) (3) (4) (2) (1) (2) (0) (1) (2) (3) (4) (5)

17 Repeat Drills Four And then Rest!  
 Move On To Next Drill!

Item 65, Reinhardt, Donald. *Pivot System Warm Up # 57*, 1942. Streitweiser Museum, Kremsmunster, Austria, 2.



(STUDY AND OBSERVE THESE RULES CAREFULLY)

Dr. Donald S. Reinhardt.

- 1.... Since the "feel factor" is vital in any warm-up procedure - all drills of this type should be memorized as quickly as possible - so that their daily performance may be accomplished with your eyes closed. This MUST be done in order to sensitize the pre-playing and the playing sensations.
- 2.... **THIS IS YOUR SECOND DAILY PLAYING CHORE!** Your PIVOT STABILIZER must be used (for the time being) to commence your daily playing chores.
- 3.... The rest period between drills is just as important as the part played. Make a point of removing the mouthpiece from the lips at the end of each section and rest from one playing to the next for at least one minute. Remember, we are striving to "build-up"; therefore, we cannot afford to permit a few illogical practice moments to tear us down.
- 4.... During all whole note drills in this routine the two slurred whole notes are intended to consume one complete playing breath; therefore, you may assume that the tempo will be LENTO OR ADAGIO (very slowly). Strive to eliminate all "bumps" - "clicks" - or "jolts" while slurring from one whole note to another. Always crescendo while ascending and decrescendo while descending. At the conclusion of every second whole note execute a correct mouthcorner (not mouthcenter) inhalation (without altering the instrument angle or the position of your head. Repeat in the identical manner. Throughout these whole note routines always use a HOOO (no tongue) attack to commence each group; this develops and maintains a sensitive embouchure response. DO NOT USE YOUR PIVOT UNTIL YOU ARE CONFRONTED WITH A SLUR OF A PERFECT FOURTH OR MORE. Remember, the core or center of each sound must dictate how much PIVOT to employ.
- 5.... All flexibility type drills (like line II) must be accomplished on trumpet (0)-PF - (2)-P - (1)-MF - (I-II)-FF. On trombone with the following positions: (1)-PP - (2)-P - (3)-MF - (4)-FF. In short, the idea is to increase flexibility in ALL dynamic levels without the usual "clicks" - "bumps" - or "jolts" between the notes. This endeavor will eventually adjust your mouthpiece pressure. It prevents over-pressure or under-pressure. Repeat the same line but this time single staccato tongue all notes with the suggested dynamic levels. This drill is a FLEXIBILITY MUST! Rest for one minute and then continue.
- 6.... The chromatic fourths (ascending) as presented in line III are to be played as follows: (1) slurred (on trombone a "no tongue" legato) and repeat after the usual mouthcorner inhalation. (2) semi-legato or legato tongue and repeat in the identical manner. (3) all very marcato detached attacks and repeat. Remove the mouthpiece for a momentary rest before moving from one numeral to the next. Rest one minute and then continue.
- 7.... The trumpet performer should run his low slurred chromatics (from low G to low F# and return) many times on one breath. Make four or five repeats of this material and in each case go as far as possible on one breath. After the low slurred chromatics - rest for several minutes! On trombone and baritone, play four or five (sfz) Bb pedal tones and sustain each one to the fullest extent of your breath. After the pedal tones - rest for several minutes! Please be advised that after extensive work in the high register, always use this LOW ROUTINE before resting; this prevents your sound from "thinning out"...
- 8.... Do as much work on this routine as possible; however, "get up from the table while still hungry"... MOVE ON TO GROUP III "PROGRESSIVE FORM STUDIES". POSITIVELY DO NOT SLIGHT ANY SECTION OF THIS DAILY CHORE-IT IS IMPORTANT!

*Dr. Donald S. Reinhardt*

Item 67, Reinhardt, Donald. *How to Practice Pivot System Warm Up # 57*, 1942. Streitweiser Museum, Kremsmunster, Austria, Dudgeon # 172.

FOR GREATER DETAIL ALWAYS CHECK WITH YOUR TAPES IN THIS REGARD...

**DR. DONALD S. REINHARDT**

**BRASS INSTRUMENT SPECIALIST**

1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
AREA CODE 215  
LOCUST 3-7824

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

THE TONGUING EPISODE

I realize that the word TONGUING - TONGUEING can be spelled two ways...

1. PIVOT SYSTEM WARM-UP #57 - Nose Breathing on this entire drill and on the Spiderweb part of the drill use all HOOO NO TONGUE ATTACKS. Commence this work on the trumpet "G" on, and not in, the staff; however, this change applies to the Spiderweb only. Take just enough of this to "get you off the ground" so to speak. (Tapes)...
2. THE PUTTY BALL ROUTINE - Take all four steps and positively do not rush through the work. Remember, this is for RESPONSE and COMPRESSION and positively not for SOUND. (Tapes)...
3. THE TONGUE GYMNASTICS ROUTINE - Only take the first three single staccato drills. One is all pianissimo - two is all mezzo forte - and three is all fortissimo. On the coming day, take all other drills from 4 to 7, inclusive. Rotate this from one day to the next in this manner. (Tapes)...
4. BRANDT STUDIES - Drill 3 - all single staccato. (Tapes)...
5. CONCONE - Any drill of your choice - but in "F" trumpet... (Tapes)...
6. THE TONGUE GYMNASTICS ROUTINE - Drills 1 and 2 in triple staccato. (Tapes)
7. BRANDT STUDIES - Drill 28 - all triple staccato. (Tapes)...
8. CONCONE - Another drill of your choice - in "F" trumpet. (Tapes)...
9. THE TONGUE GYMNASTICS ROUTINE - Drills 1 and 2 in double staccato. (Tapes)
10. BRANDT STUDIES - Drill 23 - all double staccato. (Tapes)...
11. CONCONE - Another drill of your choice in "F" Trumpet. (Tapes)...
12. EMBOUCHURE COMPRESSION DRILL III (for response and compression - NOT SOUND) (Tapes)...
13. THE NO TRANSITION EMBOUCHURE TEST (Take all five steps, if possible)... (Tapes)...
14. THE INTERVAL STUDY PROJECT (Exactly as explained) (Tapes)

... FOR OVER FIFTY YEARS ...  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 68, Reinhardt, Donald. *The Tonguing Episode*, Undated. Streitweiser Museum, Kremsmunster, Austria.

CHECK THIS WORK WITH YOUR CASSETTE TAPES...

75 dup.

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**

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USE THIS APPROACH FOR "THE NOT UP TO PAR" PLAYING DAYS

This approach establishes "THE BABY IT IN" principle; whereas, "THE PROLOGUE OF THE FIVE CHEEK ROUTINES" and the whispa mute "COLLEGE CHEER ROUTINE" both establish "THE KNOCK IT IN" principle. In short, "THE BABY IT IN" commences the practice-day with no "embouchure distortion" under the rim of the mouthpiece and the corresponding "feel"; "THE FIVE CHEEK ROUTINES" and "COLLEGE CHEER ROUTINE" are to establish the "LEGS OF THE INNER EMOUCHURE"... Knowing when to use what is of paramount importance; therefore, at the outset do not use more than two consecutive practice-days for the procedure about to be presented.

REPLACE THE PROLOGUE OF THE FIVE CHEEK ROUTINES WITH THE FOLLOWING DRILLS:

1. THE FOUR STEPS OF THE "PUTTY BALL ROUTINE"... (Rest)... The Pointed Feel...
2. PIVOT SYSTEM MANUAL OF STUDIES - (Trumpet Book pages 38 and 39 - Trombone Book pages 44 and 45 - Use open horn only on trumpet and trombone in the first position only - All rapid slurring with the same diminuendo idea as used in the PUTTY BALL ROUTINE - If possible, without strain, take all fourteen drills in this manner... (Rest)... The Pointed Feel...
3. PIVOT SYSTEM WARM-UP #57 - Take just enough of this routine to make your chops feel good and positively no more... (Rest)...

In certain cases, different professionals have stated that in their particular cases it felt much better if they commenced their practice-day with PIVOT SYSTEM WARM-UP #57, and then moved on to the PUTTY BALL ROUTINE and the prescribed work in the PIVOT SYSTEM MANUAL OF STUDIES; however, please use drills 1 - 2 - and 3 in the order suggested... AFTER WORKING OUT ON THE THREE DRILLS GIVEN ABOVE, MOVE ON TO YOUR PARTICULAR WORK IN THE SEVEN DAY ROUTINE AS USUAL...

*Dr. Donald S. Reinhardt*

\*\*\* FOR OVER FIFTY YEARS \*\*\*  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 69, Reinhardt, Donald. *Use this approach for the "not up to par playing days,* 1975. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 75.

*Carry Out!*  
DAILY  
LOCUST 3.7824

DR. DONALD S. REINHARDT  
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PROCEDURE FOR:

EVENINGS  
ELGIN 6.5186

EMBOUCHURE PREPARATION - FORMATION - SENSATION - PLACEMENT - INHALATION - DELIVERY

1. Thoroughly saturate the entire embouchure area with saliva and make certain that this occurs under the entire mouthpiece rim and the mouthcorners. It is vital that you execute this procedure several times before the initial mouthpiece placement upon the lips; because, at first, the saliva to the lips often acts like ink to a blotter, especially in the colder climates. In short, it is far better to "over-lubricate" than "under-lubricate" before your initial mouthpiece placement.
2. While the jaw is in its "playing position" form your lips ALMOST as if to buzz. This means that the lower lip membrane must be SLIGHTLY in and over the lower teeth; the tip of the upper lip must reach down and SLIGHTLY overlap the lower lip (like the letter "M" or "Mike"); and both mouthcorners must seat themselves snugly against the teeth in a firm, but not "smiling", manner. Basically speaking, there is variation to the degree of muscular tension in this formation; however, most players can conform to this to a greater or lesser degree. This pursing of the lips is necessary in order to sensitize the embouchure for placement. Remember, it is the nerves, not the muscles, that dictate mouthpiece placement. Become hyper-conscious of the "feel" involved in the "blowing" of the initial note and permit this to supercede the "pitch factor", if possible.
3. Place the mouthpiece upon your embouchure formation and use sufficient "contact pressure" to LOCATE AND SUSTAIN ITS POSITION IN THE PLAYING GROOVE.
4. Inhale the high-pitched, whispered inhalation "IM" (not "OM" or "UM") through both mouthcorners, NEVER THE MOUTHCENTER, simultaneously. WHENEVER TIME PERMITS ALWAYS INHALE SLOWLY! Overly rapid mouthcorner inhalations bring on scores of unwanted playing problems; do not become a victim of this evil. The lower lip must be RETRIEVED (do not permit the jaw to recede while so doing) and, simultaneously, the tongue must recede away from the teeth from a sixteenth to a quarter of an inch, depending upon the rapidity of the inhalation. Both the "retrieving of the lower lip" and the "recession of the tongue" are vital factors to consider during the mouthcorner inhalation. Do not raise or lower the angle of the instrument or alter the position of the head during any inhalation, particularly the initial inhalation! The idea is to learn to inhale through the mouthcorners WITHOUT BREAKING THE "HERMETIC SEAL" OR ALTERING THE "FOUR LEGS"... (See Encyclopedia Pivot System)
5. At the peak of the inhalation, WITHOUT THE SLIGHTEST DELAY, the mouthcorners must "SNAP FORWARD" up to the mouthpiece rim - but never into the cup of the mouthpiece. This synchronized forward motion of the mouthcorners SETS the lip pucker - the hermetic seal - and the all-important four legs. Diligent mirror observation for visual study and then with the eyes closed to capture the sensation involved are both MUSTS for the time being.

MASTER THE FOREGOING PROCEDURE!

\*\*\* FOR FORTY FIVE YEARS \*\*\*  
THE TOP CONSULTANT TO THE BRASS WORLD

*Dr. Donald S. Reinhardt*

Item 70, Reinhardt, Donald. *Procedure for embouchure preparation, formation, sensation, placement, inhalation, delivery*, Undated. From the personal collection of Robert Schiavanato.

For Greater Detail Always Check With Your Cassette Tapes In This Regard

194.

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DAILY  
AREA CODE 215  
LOCUST 3-7824

INITIALLY, IN SLOW MOTION SEGREGATE THE PLACEMENT OF THE MOUTHPIECE FROM YOUR NOSE OR MOUTH CORNER PLAYING INHALATIONS.

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

### Two Worthwhile Daily Embouchure Trouble Finders

#### Part 1 Step One

1. Saturate your teeth – your mouth corners – and your entire outer embouchure formation with saliva. Remember, it is far better to be too wet, rather than too dry, particularly at the outset of the playing-day...
2. "Bring to the surface" your sensations directly involved with mouthpiece placement. At times this may be referred to as the "basic sensation" or the "pre-playing sensation."
3. Form your saliva-wet embouchure with practically "buzzing firmness" to make it receptive for mouthpiece placement. Keep in mind that it is far better to be too firm, rather than too flabby....
4. Simultaneous with the mouthpiece contact against your prepared embouchure, seek out – find – and retain your all-important legs of the inner embouchure, even if you must use more than the usual amount of mouthpiece pressure to accomplish this point....
5. More mouthpiece pressure should be used on the lower lip and lower jaw than on the upper, without receding the position of the jaw while so doing....

Until the five points listed above have been completed in their entirety – positively do not move on. This is the "bottom line" – carry it out!

#### Step Two

1. Execute a nose or mouth corner playing inhalation. Make certain that the recession of your tongue during your inhalations is sufficient to eliminate an excessive mouth corner stretch, particularly during your mouth corner playing inhalations. Excessive mouth corner stretching means unwanted embouchure distortion will take place under the mouthpiece rim and this must be avoided. During any of your playing inhalations (either nose or mouth corner) the legs of the inner embouchure must always remain intact. *This is a must!*

Until step two has been completed in its entirety – positively do not move on!

#### Step Three

1. Play and make a point of not losing the legs of your inner embouchure at any time for any reason whatsoever. In short, from the moment that mouthpiece placement takes place until the mouthpiece and instrument are removed from the chops to rest – *the legs of the inner embouchure must be retained. This is the "bottom line!"*

#### Part 2

At this point introduce *Embouchure Endurance Routine "B"* (Drill 3 in the *Concòne Book*). Use excessive mouthpiece pressure during all nose and mouth corner inhalations only throughout this drill. Check with your tapes on this....

\*\*\* FORTY-NINE YEARS \*\*\*  
THE TOP CONSULTANT IN THE BRASS WORLD

*Dr. Donald S. Reinhardt*

Item 71, Reinhardt, Donald. *Two worthwhile embouchure daily trouble finders*, Undated. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 194.

CHECK THIS WITH YOUR CASSETTE TAPES...

114.

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"THE CHOP OPUS"

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

These tests consumed over seven months, with the co-operation of one hundred fifty-three professional performers, whose ages ran from twenty to forty-one, inclusive. They involved all cupped-mouthpiece brass instruments, without regard to the particular physical types of the PIVOT SYSTEM. The tests were specifically aimed at: "WHAT IS THE CHIEF CAUSE OF ALL "EMBOUCHURE TROUBLE?" The answer can be "boiled down" to a very few sentences, they are:

1. That careless RAPID MOUTH CORNER INHALATIONS are the underlying cause of ALL "chop trouble."
2. That careless STANDARD MOUTH CORNER INHALATIONS ran it a close second.

The two basic points just mentioned in ALL CASES brought on "UNWANTED EMBOUCHURE DISTORTION" under the rim of the mouthpiece and that the fault had to be eradicated, regardless of the momentary inconvenience involved in the correction itself. Permitting the position of the jaw to drop and recede during any playing inhalation, and then snapping it back into playing position at the moment of attack (hoping that it did go back and arrive at playing position)...

The first point of correction was to make certain that the recession of the tongue during the inhalation was sufficient in order to eliminate excessive mouth corner stretching - for this was the chief cause of embouchure distortion under the rim of the mouthpiece. The second point of correction was to make certain that simultaneously, the lower lip area had to be "firmed-up" before the following attack. The third point of correction was to make certain that the position of the jaw did not downward and backward "gear shift" out of normal playing position, this was especially true after even a little fatigue set in and this, in itself, caused the mouthpiece placement to drift downward and out of the required playing groove. The fourth point was that the teeth of the lower jaw became more and more separated after a little fatigue took over, and this caused the performer to use the upper lip as a "meat hook" bringing on lack of endurance, flexibility, loss of range, and an uncontrolled intonation problem. Let us assume that all "pros" in this test were playing nearly correct in the first place; this is why I kept this strictly among the profession. IN ONE WORD THE CHIEF CAUSE OF ALL TROUBLE WAS THE UNNECESSARY ANTICS OF THE LOWER JAW AND LOWER LIP.

To summarize: one, the teeth (uppers in relation to the lowers) must be set just as close as a good sound will permit; two, that the recession of the tongue must always be sufficient in order to prevent "embouchure distortion" under the rim of the mouthpiece during any and all inhalations; three, that the lower lip and chin area must always be "firmed-up" simultaneously with the recession of the tongue, without receding the position of the jaw while so doing; four, that the position of the lower jaw must never be permitted to drop downward and backward for any playing inhalation, even the more rapid forms of inhalation. Even though you feel that this places you in a momentary "strait-jacket" - this feeling of unwanted physical and mental restriction will be extremely short-lived if you will check and double check on these points on a daily practice basis. Remember, you can relax and play correctly just as well as you can relax (collapse) while playing incorrectly... One hundred and fifty three professional performers ALL CLAIMED IMPROVEMENT EVEN AFTER A FEW DAYS OF THIS TYPE OF PHYSICAL RESTRICTION AND THIS MEANS THE TEST WAS ONE HUNDRED PERCENT CORRECT...

FOR OVER FIFTY YEARS  
THE TOP CONSULTANT FOR THE BRASS WORLD

*Donald S. Reinhardt*

Item 72, Reinhardt, Donald. *The Chop Opus*, 1978. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 114.

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FOR COMPLETE DETAILS OF THIS PROCEDURE CHECK WITH YOUR CASSETTE TAPES

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DAILY  
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ONLY THE "BASIC RULES" ARE PRESENTED AT THIS TIME...

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

MENTAL AND PHYSICAL ITEMIZED STEPS IN THE PIVOT SYSTEM FOR THE INITIAL CORRECT MOUTHPIECE PLACEMENT

1. Saturate the entire outer embouchure - the corners of the mouth - and the teeth and gums with saliva. This is often referred to as "The Three Point Lubrication Of The PIVOT SYSTEM"... At times it may be necessary to repeat this process, particularly during the cold weather... (Tapes)...
2. Form the embouchure in the prescribed firm manner and, simultaneously, set the jaw in its exact playing position before attempting the initial mouthpiece placement. The two factors must merge as one before, not during or after the mouthpiece placement has been enacted... (Tapes)...
3. Before the actual mouthpiece placement contact upon the embouchure, strive to recall how this "pre-playing sensation" will feel, rather than how the pitch will sound. It must be comprehended that there is only a split-second difference between the two factors... (Tapes)
4. Make the mouthpiece contact against the embouchure from the NORTH side of the playing groove downward - NEVER from the SOUTH side of the playing groove upward. This is a vital point, do not take it lightly! (Tapes)...
5. Make certain that the "legs of the inner embouchure" are felt at the moment of placement and that more "weight" is used on the lower lip and lower jaw, than on the upper lip. It is vital that the position of the jaw is not permitted to recede, while more pressure is applied to that area. The legs of the inner embouchure must be evident not only during the mouthpiece placement and the inhalation which follows, but during all interphrase inhalations and the playing as well... The mastery of the usage of the legs of the inner embouchure is often the difference between success and failure. This is a vital point! (Tapes)...
6. If the initial inhalation is of the mouth corner variety, make certain that the recession of the tongue is sufficient in order to prevent an excessive mouth corner stretch. To permit the corners of the mouth to indulge in this abnormal stretching process - means unwanted embouchure distortion will positively take place under the rim of the mouthpiece, and this brings on all kinds of embouchure trouble. If the initial inhalation is to be executed through the nose, sufficient tongue recession is equally important; otherwise, the nose-inhalation cannot be executed with sufficient rapidity to be of any real playing value. During the nose-inhalation the corners of the mouth must be in a firm, fixed playing position. Do not permit the reflexes from the mouth corner inhalation to pull the mouth corners backward during the nose-inhalation; this is important! (Tapes)...
7. Whenever time permits always inhale slowly! This is not intended to make you inhale more than "the required amount of air" - but to inhale with less nervous and muscular tension in the neck and throat areas. Rapid, careless inhalations, particularly throughout the middle and lower registers, can "kill" the range and endurance of even the finest performer... (Tapes)...

REMEMBER TO KEEP "PLAYING MECHANICS" AND "REPAIR JOBS" IN THE PRACTICE-ROOM; DO NOT CARRY THEM TO THE "GIG"...

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THE TOP CONSULTANT FOR THE BRASS WORLD

*Dr. Donald S. Reinhardt*

Item 73, Reinhardt, Donald. *Mental and physical itemized steps in the pivot system for the initial correct mouthpiece placement*, 1974. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 142.

ALWAYS CHECK WITH YOUR SPECIAL PAPES IN THIS REGARD... 77 dupl/c

**DR. DONALD S. REINHARDT**  
BRASS INSTRUMENT SPECIALIST

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PHILADELPHIA, PENNSYLVANIA 19103

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PIVOT SYSTEM MOUTHPIECE PLACEMENT PROCEDURE

EVENINGS  
AREA CODE 215  
LOCAL 6-5158

1. Before commencing your daily practice make a point of studying "THE SENSATION THEORY" - as presented in my eleventh book - "THE AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM" - on pages 13 thru 16. Make certain that you comprehend and utilize "THE PRE-PLAYING SENSATION" - "THE PLAYING SENSATION" - and "THE UNIFIED SENSATION"... It is vitally important that you do this!
2. Saturate the front of your upper and lower teeth - the corners of your mouth - and the entire outer embouchure with saliva. Carry this out in the exact order as presented and do not deviate. Above all, do not neglect the saliva lubrication of the front of your upper and lower teeth; check on this throughout your playing. During the colder weather saliva lubrication must become more frequent with most performers.
3. Form your embouchure with practically "buzzing firmness" while your lips are in their "just touching" position - and have the setting between your upper and lower teeth just as close as a good sound will permit... While so doing keep more weight on your lower lip! The points just presented are of vital importance!
4. Place your mouthpiece against your firmed, saliva-wet embouchure and from the moment of mouthpiece placement, KEEP THE POSITION OF YOUR LEFT ARM SUFFICIENTLY HIGH TO FEEL THE ALL-IMPORTANT "LEGS OF YOUR INNER EMOUCHURE"... This "feel" must be retained throughout placement, throughout the inhalation, and throughout the playing. Downstream performers should experience two legs on the upper lip and upper jaw and two on the lower lip and lower jaw. Upstream players should feel one leg on the upper lip and upper jaw and two on the lower. No form of "unwanted embouchure distortion" must take place under the rim of the mouthpiece at any time, for any reason whatsoever.
5. While retain/the legs of your inner embouchure, with your lips in their "just-touching" position, execute a nose or mouth corner playing inhalation. If your mouth corner stretch is excessive during a mouth corner inhalation the recession of the tongue is generally insufficient. Excessive mouth corner stretching during a mouth corner inhalation almost always brings on unwanted embouchure distortion under the rim of the mouthpiece and this positively must be avoided. Check on this point by diligent mirror observation.
6. Do not alter the position of your jaw during any playing inhalation. Excessive movement at this point is far more fatiguing than excessive mouthpiece pressure. Keep this in mind!
7. At the peak of the playing inhalation - WITHOUT DELAY - execute your attack. This attack must be accompanied with a forward snap of your mouth corners forming the embouchure doughnut. When the puckered resistance and the pressure of the mouthpiece equalize playing UTOPIA is being achieved.
8. Whether standing or sitting, at the instant of your attack, "TIGHTEN YOUR CAN!"

FOR OVER FIFTY YEARS  
Dr. Donald S. Reinhardt  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 74, Reinhardt, Donald. *Pivot System Mouthpiece Placement Procedure*, 1979.  
Streitweiser Museum, Kremsmunster, Austria.

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THE POINTS ON THIS PAGE WILL BE DISCUSSED IN DETAIL ON CASSETTE TAPE...

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EVENINGS  
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ELGIN 6-5186

SOME VITAL, BUT FORGOTTEN, EMOUCHURE FORMATION FACTORS...

1. While forming your embouchure to make it receptive for mouthpiece placement, the center of the lower lip should reach in an UPWARD and FIRM MANNER until it contacts the upper lip VERY LIGHTLY in the center of your embouchure formation. This vital mannerism firms the corners of your mouth - the entire chin area - and the lower lip at the vibrating points. This important factor for mouthpiece placement upon the embouchure during the initial mouthpiece setting must be observed during ANY AND ALL INTERPHRASE MOUTH CORNER INHALATIONS. The position of your lower jaw and the spacing between your upper and lower teeth is thereby adjusted, simultaneously. (Tapes)
2. While the "embouchure contact pressure of the mouthpiece" is being applied during placement and during all interphrase mouth corner inhalations - more weight (pressure) must fall on the lower lip than on the upper. This does not mean that a stabilized contact pressure should not fall on the upper lip, but that more weight should fall on the lower lip and lower jaw, WITHOUT PERMITTING THE POSITION OF THE JAW TO RECEDE WHILE SO DOING. (Tapes)
3. The teeth (uppers in relation to lowers) must be set just as close as a good sound will permit and in order to keep an accurate check on this vital point, proceed as follows: Play a good, solid trumpet high "C" or a trombone high "Bb" and notice the spacing between your upper and lower teeth. With a consistent half hour check-up throughout your practice periods, make certain that this spacing between your upper and lower teeth DOES NOT INCREASE, especially after a little embouchure fatigue sets in. This is another vital point. If the separation of the teeth (uppers from lowers) increases, the mouthpiece position upon the embouchure will slip downward and out of the embouchure playing groove, then you immediately increase the pressure of the mouthpiece against the upper lip in order to prevent the slippage, and flexibility, range, endurance, and your good over-all sound go down the drain. (Tapes)
4. While performing under hot studio or stage lights - or during the hot weather - on occasion - wipe your entire embouchure with your handkerchief or a paper towel to remove excessive PORE OIL which has been squeezed out of the embouchure from under the rim of the mouthpiece. The saliva seldom causes mouthpiece slippage, but the pore oil under the saliva definitely does, so from time to time "wipe the chops" to remove it. (Tapes)

THE FOUR PARAGRAPHS PRESENTED ABOVE MUST BE MASTERED - AND THIS MEANS THAT THEY ARE NOT "INDELIBLY IMPRESSED" UNTIL THEY CAN BE ACCOMPLISHED "WITHOUT THOUGHT" - SO TO SPEAK!

*Dr. Donald S. Reinhardt*

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Item 75, Reinhardt, Donald. *Some vital, but forgotten embouchure formation factors*, 1974. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 141.

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AS STRINGENT AS THESE PHYSICAL RULES MAY SEEM AT THIS TIME, IT WILL NOT BE LONG BEFORE THEY ARE INCORPORATED INTO YOUR PLAYING "WITHOUT CONSCIOUS THOUGHT"... SLIGHT MODIFICATIONS MAY TAKE PLACE LATER; HOWEVER, THIS IS STRICTLY PERSONAL. DR. DONALD S. REINHARDT

BRASS INSTRUMENT SPECIALIST

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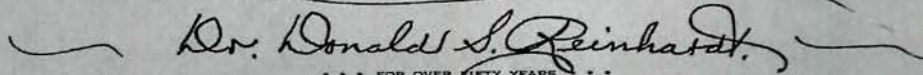
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CORRECT EMOUCHURE PREPARATION AND PLACEMENT IN SLOW MOTION

1. Saturate your embouchure according to the three point rule for lubrication in the PIVOT SYSTEM. This means the outer embouchure, the corners of the mouth, and the teeth and gum. It is safe to say that the initial daily saliva wetting is far better to be too wet, rather than too dry. During the cold weather the saliva to the lips often acts "like ink to a blotter"; therefore, several wettings may be required at the outset of the Playing-Day. During the hot weather, or when playing under hot studio or stage lights, the mouthpiece pressure against the lips often causes excessive "pore oil" to form under the rim of the mouthpiece. This pore oil, plus the saliva wetting brings on "skating rink facilities" as far as mouthpiece placement is concerned. Under such conditions wipe the lips and mouthpiece dry on occasion and then re-wet with saliva and continue playing. (Tapes)
2. With the SENSATION THEORY IN MIND (presented on pages 13 thru 16, in my Augmented Version of the Encyclopedia of the Pivot System), form your saturated embouchure into its vital "placement firmness" (while the mouth corners are formed in vice-like firmness in and against the teeth (not backward or forward), with the lips in "just touching" position, while the jaw is in its "exact playing position"... (Tapes)
3. Without disturbing this "just touching", firmed, saturated embouchure place the mouthpiece ~~against~~ against your chops and, simultaneously, locate and sustain the contact pressure with sufficient force to sustain the legs of the inner embouchure... (Tapes)
4. Execute a slow nose or standard mouth corner inhalation without permitting any embouchure flabbiness - unwanted "embouchure distortion" - or lose the legs of the inner embouchure legs while so doing. Check and double check on this point and make certain that more weight is utilized on the lower lip than on the upper, without receding the position of the jaw... (Tapes)
5. At the peak of the playing inhalation, WITHOUT THE SLIGHTEST DELAY, execute the attack. Delaying attacks invariably brings on the unwanted "pregnant neck" and, by all means this must be avoided. Both the playing inhalation and exhalation must function as one uninterrupted physical mannerism... (Tapes)
6. During interphrase playing inhalations of either the nose or mouth corner variety, make certain that the position of the jaw is not maneuvered - or lose the legs of the inner embouchure - or create embouchure distortion in any other way under the rim of the mouthpiece while so doing. This is a vital point, do not take it lightly... (Tapes)



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Item 76, Reinhardt, Donald. *Correct embouchure preparation and placement in slow motion*, 1979. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 143.

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**BRASS INSTRUMENT SPECIALIST**  
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PHILADELPHIA, PENNSYLVANIA 19103

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THREE VITAL STEPS FOR LIP PUCKER DEVELOPMENT

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

The practice material contained herein is definitely not intended to be considered or used as so-called "warm-up" drills. It must be carried out only after the prescribed warm-up stages have been completed; however, it must never be attempted when the embouchure is even slightly fatigued. This presentation is prescribed when I consider your present stage of embouchure development advanced to a sufficient degree, so that you may receive maximum playing benefits from your daily study and practice of these drills. Excessive physical strain must be avoided; nothing is gained by strain. The "stagger system of practice" must be carried out now and in the future. Remember, the eventual goal of the PIVOT SYSTEM is a natural lip pucker.

STEP ONE (Trombonists: play all pitches presented a major second lower.)

Play the trumpet third space C with less than your normal playing volume. Slur the ascending C arpeggio (third space C - E - G - high C) - and do not descend. This must be carried out by LIFTING THE LOWER JAW AND LOWER LIP ONLY AND DEFINITELY ELIMINATE THE USE OF YOUR PIVOT IN STEP ONE. I will check to make certain that you are performing this in the proper manner. Practice this several times and then play your low, slurred chromatics (from low C to low F# and return - many times) and then rest. Now, in a detached manner, tongue the same ascending arpeggio and wind up in the identical manner. When you have had sufficient rest, start on the ascending, slurred arpeggio; this time add the high E, IF POSSIBLE WITHOUT STRAIN. If strain is involved, conclude step one right here; if not, carry out the slurring and tonguing as before.

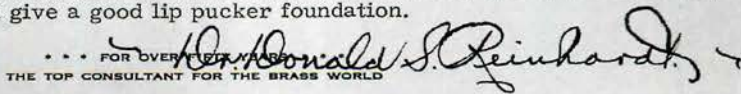
STEP TWO

After you have exhausted your Step One High Register Possibilities, carry out Step Two, but again, AVOID USING ANY PIVOT AT THIS TIME. When you feel tempted to PIVOT in the upper register, replace it immediately by thrusting your mouth corners forward toward the rim of the mouthpiece, but definitely not into the cup of the mouthpiece. If your cheeks become involved to some degree at this point, pay them no heed - unless I inform you to the contrary. Carry out the ascending C arpeggio as high as possible with step one, then when tempted to PIVOT avoid its usage, and use your forward mouth corner thrust and go as high as possible with louder than previous notes in this manner. Carry this as high as possible, both slurred and tongued as prescribed in step one details, plus the snapping forward of the mouth corners. The BASICS IN BREATHING ARE VITAL AT THIS POINT.

STEP THREE

As soon as you have exhausted all the range possible from steps one and two, now in a very sparing manner add your prescribed PIVOT. This is your "trump card"; therefore, use it sparingly at first and carry your range as high as possible in this manner. This, over a period of time should give a good lip pucker foundation.

... FOR EVERY INSTRUMENT  
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Item 77, Reinhardt, Donald. *Three Vital Steps for Lip Pucker Development*, Undated. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 119.

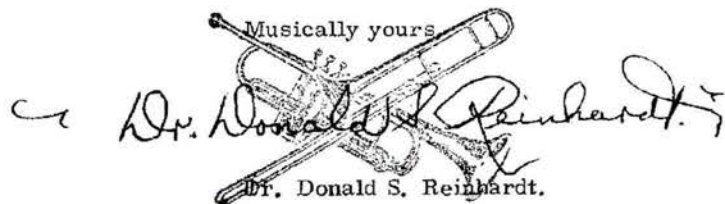


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★ ★ ATTITUDES TOWARD MUSIC

Dedication, not frustration, is imperative for all successful students, teachers and performers in the music profession. The study, teaching and performance of music has no place for selfishness and personal aggrandizement. Your attitude must always be one of cheerful co-operation with your fellow-musicians or you cannot partake and receive the endless benefits of which music is capable. You should always feel that it is not what music will offer you but what you are capable of offering it. This identical principle is vital for the successful undertaking of any artistic endeavor. The feeling of giving rather than taking develops and maintains mental repose and a deep inner satisfaction. In addition to the factors just mentioned, self-discipline, cheerfulness and, above all, a sense of humor are "musts" in the playing and teaching categories of the music profession. HOW WELL DO YOU MATCH UP TO THE PICTURE JUST PAINTED?

Musically yours  
  
Dr. Donald S. Reinhardt.

DSR/vt

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Item 78, *Attitudes Toward Music*. From the personal collection of Robert Schiavanato.

149.

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**  
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PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
LOCUST 3-7824

THE CARE OF THE EMBOUCHURE

EVENINGS  
ELGIN 6-5186

By - Dr. Donald S. Reinhardt

The embouchure ("lips" - "chops" - etc.) is one of the most delicate, sensitive parts of our physical playing mechanism and if it does not function in the proper manner, it would be impossible to perform on any cupped-mouth-piece brass instrument with any degree of success. I am certain that all brass instrument players are well aware of this. One of my eighteen teachers stated that the embouchure was a piece of muscular flesh being squeezed between two hard objects (the rim of the mouthpiece and the teeth). Even some of our finest brass performers do not know how to care for their embouchures and still they expect so much from them. Since I am a Doctor of Music, not of Medicine, I have no legal right to prescribe; therefore, I can only submit the procedures which I have found effective in my own case.

Before retiring always wash the entire embouchure area with warm water and Ivory or Castile Soap. Wash your mouthpiece thoroughly before commencing your daily blowing chores. This must be done regardless of the remedies prescribed on this page.

FOR SUN-BURN, WIND-BURN, OR LENGTHY OUTDOOR EXPOSURE

Before exposure coat the entire embouchure area with White's Vitimin A and D Ointment (Brown Label). If more portability and less of the traditional "hospital smell" is demanded, use Rogers and Gallet "Lipade" (a plain, white lip stick). Positively NEVER use a "Chapstick" or any other substance containing oil of cloves or alum because products of this nature reduce embouchure efficiency to an alarming degree.

FOR MINOR LIP ABRASIONS BOTH ON THE OUTSIDE AND THE INSIDE OF THE LIP MEMBRANES

Before retiring apply a coating of "Orabase Emollient" by Kendall. Do not become alarmed by the sandy feeling when it is first applied, this will soon vanish. I have found this very effective on both the outer and inner lip membranes. This was recommended by a very respected Dentist.

FOR FEVER-BLISTERS, COLD-SORES, ETC.

Procure a small bottle of one half spirits of nitre and one half spirits of camphor and apply it right on the sore many times daily and when retiring. Do not use "Blistex" or similar substances. Avoid the use of "Camphor-ice" because we are striving to "dry it up" - NOT "grease it up"...Greasing only spreads the affected area. Keep your embouchure and mouthpiece clean.

FOR A SPLIT-LIP OR CRACKED-LIP

Apply Tincture of Benzoin directly on the split or crack and do this several times a day and when retiring. DO NOT SWALLOW TINCTURE OF BENZOIN! Never permit a Doctor to use an electric needle on the split because "scar tissue" does not vibrate.

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*Dr. Donald S. Reinhardt*

Item 79, *The Care of the Embouchure*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 149.

THE "TRACK" ROUTINE OF THE PIVOT SYSTEM

By - Dr. Donald S. Reinhardt  
Copyright 1961

POSITIVELY DO NOT ATTEMPT THIS ROUTINE BEFORE STUDYING INSTRUCTIONS BELOW.

\*THIS WORK IS TO FOLLOW THE PIVOT STABILIZER.

Allegro  
I  
Allegro  
II  
Allegro  
III  
Allegro  
IV  
Allegro  
V  
Allegro  
VI

INSTRUCTIONS

1. With the head in one erect position and angular motion of the instrument non-existent the mouthpiece and its position on the embouchure as one unit must move up and down on the teeth and gum track according to your particular PIVOT. The core or center of each sound must dictate just how much PIVOT to employ. Make certain that this "track motion" is always at a minimum.
2. Vary all dynamics throughout so that (pp) and (ff) is covered in each drill. The idea is to make certain that "per pitch" the jaw is in the identical position whether slurring or tonguing. (Mirror)
3. All drills are to be accomplished many times and make certain that you do this with the following positions ( I ) ( II ) ( III ) ( IV ).
4. Some students will be asked to do the tonguing BEFORE the slurring; however, this is purely a personal matter and must be discussed in detail.

Dr. Donald S. Reinhardt

Item 80, The Track Routine of the Pivot System, bass clef, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 123.

FOR COMPLETE DETAILS ALWAYS REFER TO OUR TAPES IN THIS REGARD... 145

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**THREE BASIC STEPS FOR HIGH REGISTER DEVELOPMENT**  
(Group One)

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

(1)

"THE SQUEAKER LOCK-IN"

"SOUND CENTER" →



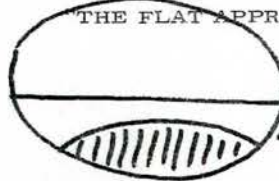
This is a highly compressed sharp sound, very brilliant, but almost void of resonance. It is very much to the NORTH side of the "sound center." While of little musical significance, it prove that your lips can vibrate up wher "angels" fear to tread...

\*\*\*\*\*

(2)

"THE FLAT APPROACH"

"SOUND CENTER" →



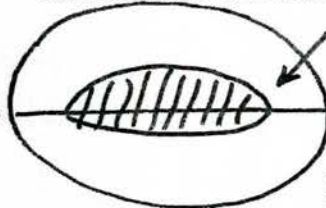
This is a very blatant, dull sound with almost no brilliance. It is very much to the SOUTH side of the "sound center." Some consider this a fine "Juilliard" symphonic sound; I detest it...

\*\*\*\*\*

(3)

"THE CORE OF THE SOUND"

"SOUND CENTER" →



A fine commercial sound, due to "mike influence" should be about 60 to 70% brilliance and only 30 to 40% resonance; whereas, symphonically, the factors mentioned are reversed. If some performers would realize this, there would be much less argument regarding a so-called "good sound"... In short, "the punishment must fit the crime"

\*\*\*\*\*

*Dr. Donald Feinhardt*  
... FOR OVER FIFTY YEARS ...  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 81, *Three Basic Steps for High Register Development*, Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 145.

(abbreviated version)  
Dr. Donald S. Reinhardt  
Copyright 1942

*Adagio* **"The Relaxation Routine"**

(*mf*) (HOOO CHEEKS OUT) (HOOO CHEEKS OUT) (HOOO CHEEKS OUT) (HOOO CHEEKS OUT)

The "breve" or "maxim" above is a double whole note (equal long counts). Use a HOOO no tongue attack - with the cheeks puffed out - and use more than your usual amount of mouthpiece pressure. Inhale in the normal mouth corner manner and repeat in the identical fashion. At the conclusion of the repeat, remove the mouthpiece from the lips for four counts - then continue in the identical manner to the conclusion of the drill. The volume will vary from day to day; this is normal. **THE PURPOSE OF DRILL ONE IS TO MAKE IT POSSIBLE FOR YOU TO HAVE IDENTICAL MOUTHPIECE PLACEMENT FROM ONE DAY TO THE NEXT, REGARDLESS OF THE AMOUNT OF EMBOUCHURE SWELLING OR LOSS OF FEEL.** (Check with your tapes).

*Moderato*

(*mf*) CHECKS AND ATTACK NORMAL EXAGGERATE PIVOT AND PUFF CHEEKS

Play the first note with the cheeks and attack normal and slur to the octave lower and simultaneously exaggerate your PIVOT with the PUFFED CHEEKS on the lower tone only. Execute the normal mouth corner inhalation and repeat in the identical manner. Remove the mouthpiece from the embouchure for a four beat rest and then continue a semitone lower. Take this descending in a chromatic manner to the low F#. **THE PURPOSE OF DRILL TWO IS TO "REDUCE AND IN SOME CASES "ELIMINATE" THE JAW DROP FOR THE LOWER TONES.** (Again, check with your tapes).

**VOID!**

*Moderato*

(*mf*) (HOOO - DOOO - TOOO) "NO CHEEK PUFF"

Play the first G with a HOOO no tongue attack and sustain it for four beats, then leave a slight space (tuft/pause) but do not inhale and play the second whole note with a DOOO or soft attack. At the end of the second note, leave another short space - but do not inhale, and play the last note with a TOOO or normal attack. Now, inhale and repeat the drill in the identical manner and at the conclusion of the repeat, remove the mouthpiece from the embouchure for a four beat rest. Continue this on (E), middle C) and (second line G)... **ALL NOTES MUST SOUND IDENTICAL IN TIMBRE (tone quality); or, generally speaking, your tongue is too stiff for the TOOO. IN THIS DRILL, BECOME YOUR OWN SEVEREST CRITIC. THIS PROVIDES YOU WITH A DAILY CHECK UP ON THE TONGUE, TO MAKE CERTAIN THAT IT IS SUFFICIENTLY RELAXED FOR YOUR DAILY PLAYING WHICH SHOULD FOLLOW.** The three drills given above are the first three mechanical drills that I used in my teaching for the past fifty three years; therefore, you may assume that this has really been "time tested."

DO NOT "AT LIB" ON THESE DRILLS, PRACTICE THEM EXACTLY AS STATED...

8720 CHESTNUT STREET  
PHILADELPHIA 3, PA.

Dr. Donald S. Reinhardt

Item 82. Reinhardt, Donald. *The Relaxation Routine*. 1942. From the personal collection of Dave Sheetz.

\*FOR FULL DETAILS CHECK WITH YOUR CASSETTE TAPES.]

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THE PROLOGUE OF THE FIVE CHEEK ROUTINES }

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

The five drills presented on this page are intended to ALWAYS start your "playing-day" unless you have been instructed to the contrary. Please do not deviate from this.

\*\*\*\*\*

1. THE FIRST LINE ONLY OF "THE RELAXATION ROUTINE" (Rest Here)
2. CHEEK ROUTINE ONE OR "A" - Saturate your embouchure according to the three point lubrication of the PIVOT SYSTEM - Place the mouthpiece upon your embouchure and use more mouthpiece pressure than you usually do - Use a HOOO no tongue attack - Blow your cheeks out to their fullest extent; however, not to a point of strain - Play at least a forte; but again, do not tolerate strain. At the outset of the first note, make your jaw adjustment for the best possible sound and then retain that position for the remainder of the note. Do this on the RELAXATION ROUTINE and on CHEEK ROUTINE ONE OR "A" - and on CHEEK ROUTINE TWO OR "B"...I repeat, do not settle for a "junky sound" must because your cheeks are out. Play a trumpet third space C (Trombone middle Bb) in this manner for two slow beats. Then without severing the sound, bring the cheeks in to their normal playing position for the next two slow beats. Now, on the same breath slur up a crescendo C Major Scale and crescendo the upper C (this is Bb Major for trombone and the Bb Major Scale)...Rest for a moment, then carry it up to the trumpet high E - the trombone high D. Finally, to the trumpet high G and the trombone high F...
3. THE WINDING DOWN ROUTINE - While you are using the HOOO no tongue attack and the puffed cheeks - in slow, low, ascending, slurred quarter notes - play trumpet third space C - D - E - F - and G and sustain the F (trombone Bb - C - D - E - F and sustain the F) Remove the mouthpiece from the lips for a few seconds, then in normal placement, normal cheeks and normal attack, slur in rapid fashion the trumpet low F chromatically down to F# and return many times, then remove the mouthpiece from the chops and rest. For trombone, in place of the low slurred chromatics that are used for trumpet, play four, juicy Bb pedals and then rest. The basics of this routine are - first, relaxing the entire cheek area - secondly, relaxing the embouchure vibrating area; therefore, consider it "TWO" - "ONE" - "ZERO" as explained during your lesson. Use this for ALL of your work from this point on and not just during this cluster of drills. Take a short rest here and then move on...
4. CHEEK ROUTINE TWO OR "B" - Identical to CHEEK ROUTINE ONE OR "A" - but this time commence on the trumpet low C (trombone low Bb) and ascending the scales in the same manner but this time for two octaves to start ending on the trumpet high C and the trombone high Bb. Then, repeat this but take it up to trumpet high E and trombone high D. Finally, take it up to the high G on trumpet and the high F on trombone. The trombone scales are all with a no tongue legato.
5. THE WINDING DOWN ROUTINE - Identical to paragraph three and then a good rest before moving on...

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*Donald S. Reinhardt*

Item 83. Reinhardt, Donald. *The Prologue of the Five Cheek Routines*. 1974. From the personal collection of Dave Sheetz.

**DR. DONALD S. REINHARDT  
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Hillard \*\*\*\*\* August 1970.

DAILY  
LOCUST 3-7824

TYPE FOUR TO A TYPE III PROCEDURE.....

EVENINGS  
ELGIN 6-5186

From This Point On It Is Vital That The Following Alterations Are Made:

1. The lips are wet as usual and this is to include the mouthcorners.
2. The lips must be formed as if to buzz to prepare for placement.
3. Place the mouthpiece so that the top of the rim comes well over the red of the upper lip.
4. Check, and double check, to make certain that NO RED IS SHOWING ON THE LOWER LIP, PARTICULARLY ON THE RIGHT LOWER SIDE OF YOUR MOUTH.
5. Always retrieve the lower lip during all interphrase inhalations and, simultaneously, make certain that you are not permitting the upper lip to pull out from under the rim of the mouthpiece or to permit the mouthpiece to slide down past the "bump"...
6. More pressure during the playing should still be on the lower lip and carry this rule as high into the range as possible, using upper lip weight only for the last few notes in the range.
7. During interphrase inhalations do not permit your mouthpiece and lips to move to the right or the left.
8. Break this in while slurring mf or mp on the Group Seven Flexibility Routine with open tones only and no repeats. Do this rapidly and concentrate on the lower lip. Along with this take some Concone or the sound will suffer.
9. Do not play above a high C for the time being...
10. Buzzing is vital right now - do not neglect it...

ASSIGNMENT

1. Review the problem at hand mentally before commencing any blowing...
2. The C Spiderweb (not above high C) Page 27 in Pivot Manual
3. Pivot Manual - Group Seven - slurred and staccato at suggested levels; however, with the open horn only...
4. Concone Number 12...
5. Brandt 31 (G Minor)

NO LOUD PLAYING THIS WEEK (forte or under, not over)

Rest frequently - this is vital this week....

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Item 84, Reinhardt, Donald. *Type Four to a IIIB Procedure*. August, 1970. Streitweiser Museum, Kremsmunster, Austria. Dudgeon #176.

Copyright 1942  
Dwight D. Reinhardt

110

II) — "The Pivot Stabilizer" —  
(Your second daily "must")

Slowly

NAME: \_\_\_\_\_  
TYPE: \_\_\_\_\_  
DATE: \_\_\_\_\_

The first time through the drill observe and utilize the direction of muscular tension given by the arrows. Inhale through the mouthcorners (not the mouthcenter) and repeat with the eyes closed. At the completion of the drill always remove the mouthpiece from the lips before continuing.

(1) (2) (3) (4)  
(0) (2) (1) (2)

Remember, it is the prime purpose of the PIVOT to make it possible for you to line up your lips with your teeth, so that the essential lip vibrations are not impeded in any way.

The purpose of looking at the arrows is purely psychological; whereas, the reason for closing the eyes is to enhance "feel".

This portion of your daily study should be exaggerated.

TO ASCEND: Use a synchronized \_\_\_\_\_ muscular tension.

TO DESCEND: Use a synchronized \_\_\_\_\_ muscular tension.

In your case, the angular motion must be minimized.

~~By incorporating this into your daily practice, you will gradually incorporate it into your subconscious. It is vital that you master this.~~

Dwight D. Reinhardt

Item 85, *The Pivot Stabilizer*, 1942. Streitweiser, Dudgeon # 110.

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THE "PIVOT STABILIZER" OF THE PIVOT SYSTEM

EVENINGS  
ELGIN 6-5186

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- 1....Before commencing this important daily playing chore, it is vital that you always study the thirty-five basic points of the PIVOT SYSTEM (pages 229 to 237, inclusive, in my ENCYCLOPEDIA OF THE PIVOT SYSTEM). Make this a habit.
- 2....Carry this practice out in accordance with your PIVOT DEVIATION SHEET.
- 3....Make certain that your entire embouchure formation has sufficient lubrication. It is better to over-lubricate than under-lubricate.
- 4....The core of the sound must dictate as to how much PIVOT to employ.
- 5....The PIVOT must never be employed for lesser intervals than a perfect fourth.
- 6....Diligent mirror observation should prevail during your initial playing; however, on the repeat keep the eyes closed to enhance the feel factor.
- 7....Because the lip aperture (the space blown open) is approximately the same size for a pianissimo third space C on trumpet, as it is for a fortissimo second ledger line above the staff high C, it is obvious that it is both "mechanically" and "musically" correct to crescendo while ascending and decrescendo while descending. Remember, the longer the ascending slurred interval, the "thinner" the lower note MUST be. **THIS RULE IS VITAL!**
- 8....Exaggerate your prescribed PIVOT throughout the playing of this page; however, when you move on to other studies - FORGET IT!
- 9....Positively do not rush through this work - it is your first big job!

*Lento* FOR: TRUMPET - CORNET - HORN - TREBLE CLEF BARITONE

Do all drills (0) (2) (1) (1-2)

*Lento* FOR: TROMBONE - BARITONE - BASS TRUMPET - TUBA (8va lower)

Do all drills (I) - (II) - (III) - (IV) Positions  
(0) (2) OR (1) AND (2) Valves  
Dr. D. S. Reinhardt  
(Move On)

Item 86, Reinhardt, Donald. *The Pivot Stabilizer of the Pivot System*. 1964. Streitweiser Museum, Kremsmunster, Austria. Dudgeon # 134.

# Embouchure Compression Drill III

(According to instructions) By: Dr. Donald W. Reinhardt.

Not a Warm-up!



open-horn only...

This is for response and compression - not for sound

As soon as development permits from drill III on, take all to the double 'c'.

I *pp*

II *pp*

III *pp*

IV *pp*

V *pp*

VI *pp*

VII *pp*

VIII *pp*

IX *pp*

\* THIS GROUP OF DRILLS IS TO ASSIST IN MAINTAINING AND DEVELOPING ESSENTIAL EMBOUCHURE COMPRESSION - TO ELIMINATE "RANGE TRANSITIONAL SPOTS" - AND A FLUENT FLEXIBILITY. THIS IS NOT WHAT I TERM A "SOUND DRILL." OTHER DRILLS ARE USED FOR "SOUND."

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Item 87, Reinhardt, Donald. *Embouchure Compression Drill III*. undated. Streitweiser Museum, Kremsmunster Austria. Dudgeon # 146.

These Models Are To Be Played: — Interval Studies — 1. Legato NO Tongue  
 2. Legato Tongue  
 3. Staccato

1. A Half Tone Higher Each Time  
 2. A Half Tone Lower Each Time — Trombone —

Dr. Donald P. Reinhardt  
 1964

I Major II

II Minor III

III Major III

IV Perfect IV

V Augmented IV

VI Perfect V

VII Augmented V

VIII Major VI

IX Minor VII

X Major VII

XI Octaves

Item 88, Reinhardt, Donald. *Interval Studies*. 1964. From the personal collection of Dave Sheetz.



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LOCUST 3-7824

**THE FOUR BUZZING CATEGORIES OF THE PIVOT SYSTEM**  
(For Downstream Types Only)

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

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**OBJECTIVE:** To "firm-up" a flabby chin and lower lip area - to strengthen weak mouth corners, to increase embouchure vibrating fluency - and to improve your over-all sound. (Check all of this work with your cassette tapes in this regard)..

**RULES FOR PROCEDURE:**

1. Saturate the outer embouchure - the corners of the mouth - and the teeth and gums (the inner embouchure) with saliva several times before commencing this procedure. (Tapes)
2. Throughout these procedures the jaw must be in its normal, reposed position; therefore, until this four week procedure has been concluded, do not expect to play above a trumpet high C or D (trombone high Bb or C). When this work has been carried out, then, and only then, the jaw will assume a more protruded position for a much greater range. (Tapes)
3. Inhale and form your saturated embouchure so that the membrane of your lower lip is SLIGHTLY in and over your lower teeth, while your upper lip reaches downward and SLIGHTLY overlaps the lower lip, particularly at the point of lip vibration. This is sometimes called the "Jelly Roll Embouchure Formation"... (Tapes)
4. In your first two Buzzing Categories, your inhalation must occur before forming the embouchure (mouthpiece placement); whereas, in the last two Buzzing Categories, your inhalation must occur after the mouthpiece placement has been enacted - as it should be in all normal playing, as soon as these correctional procedures have been concluded. (Tapes)
5. Never buzz so loudly that you experience strain, or so softly that you feel a pinching or a holding back. Make a point of never buzzing on a fatigued embouchure. (Tapes)
6. Do not buzz below a concert F (trumpet second line G). If an assigned drill commences lower than this point, it is good practice to buzz a middle Bb (the third space trumpet C) and then on the same breath "slide down" and commence your phrase. (Tapes)
7. If your buzz emerges from several spots in the embouchure formation, pay this no heed - because in a few days it will be one spot. If you feel that this spot is not where you place to play - this, too, will come "out in the wash" - so to speak. (Tapes)
8. While buzzing on a saturated embouchure formation as closely as possible to the pitch to be played "walk into the mouthpiece" without any "hunting" - "fishing" - or "searching" for the so-called mouthpiece placement spot - **WITHOUT ANY INTERRUPTION OR BREAK BETWEEN THE BUZZ AND THE PITCH BEING EMITTED FROM THE INSTRUMENT.** Absolutely no break must occur between these two factors at any time. (Tapes)
9. Do not expect to buzz as high as you can play, very few have ever achieved this. (Tapes)
10. If your initial buzzing assignment seems rather limited, do not forget that each new Buzzing Category is intended to "augment" and not "replace" the earlier procedures. In four weeks, the length of your playing of these correctional procedures will be four times longer than when this work commenced. (Tapes)
11. Every now and then throughout these drills return to your former embouchure and play. Notice the improvement in your over-all sound. With most performers, the improvement in the sound department is phenomenal, even after the first few days. Use this as your psychological "check-point." (Tapes)

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Segue to page two.....

Item 89, Reinhardt, Donald. *The Four Buzzing Categories of the Pivot System*. 1973. From the personal collection of Dave Sheetz.

  
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THE FOUR BUZZING CATEGORIES OF THE PIVOT SYSTEM  
 (For Downstream Types Only)(Page Two)

EVENINGS  
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12. The objective to achieve with each new Buzzing Category must be to MATCH ALL TONAL TIMBRES. If after the initial "walk into" category the tonal timbres do not match, then you can be fairly certain that embouchure flabbiness is creeping back into the playing picture. To offset this weakness, make a point of firming the embouchure formation much more than you think that you should on all routines which follow the "walk into" first four days. A dull, blatant sound is generally the first sign of embouchure flabbiness. (Tapes)
13. Your mouthpiece must be removed from your embouchure formation for a few seconds at the completion of each phrase throughout all of this work - before moving on. (Tapes)
14. Long after this work has been completed, retain the "walking in" procedure as one of your many daily check-points.
15. If you will take the time and patience required to complete THE FOUR BUZZING CATEGORIES OF THE PIVOT SYSTEM, I am positive that you will be well rewarded for your efforts.

\*\*\*\*\*

BUZZING CATEGORY ONE (The inhalation occurs before forming your embouchure)...

With the saturated embouchure formed as instructed, buzz a concert Bb (trumpet third space C) and while buzzing "walk into" the mouthpiece, without "hunting" - "fishing" - or "searching" for the so-called "spot" - WITHOUT INTERRUPTION BETWEEN THE BUZZ AND THE SOUND BEING EMITTED FROM THE INSTRUMENT. Sustain a concert Bb (trumpet third space C) for eight slow counts, four with a crescendo and the next four with a decrescendo. Carry this out on concert Bb - D - F - D - and return to Bb (Trumpet C - E - G - E - and back to C)... During the entire buzzing procedures, commence all four of them in this manner. All drills which have been assigned (which will follow the buzzing and sustaining just discussed) must be approached in this "walk in" manner for the first four days. On the fifth day, augment the "walk into" material with BUZZING CATEGORY TWO which follows. BUZZING CATEGORY ONE should consume four days before moving on.

BUZZING CATEGORY TWO (The inhalation occurs before forming the embouchure)...

After playing a phrase according to BUZZING CATEGORY ONE, remove the mouthpiece from the embouchure for a few seconds - and then proceed as follows: With the saturated embouchure formed as instructed (after completing your inhalation) get all set to buzz, but DO NOT BUZZ - PLACE THE MOUTHPIECE UPON THE EMOUCHURE AND PLAY. If the sound being emitted from the instrument is duller and more blatant than it was with the first approach, then you have permitted "embouchure flabbiness" to creep into the scene; therefore, on all three buzzing categories which follow buzzing category one, form your embouchure so that it feels overly firm at the moment of mouthpiece contact. YOUR GOAL IS TO MAKE ALL TONAL TIMBRES ON ALL FOUR DRILLS SOUND IDENTICAL - AND IN THIS REGARD, BECOME YOUR OWN SEVEREST CRITIC. Many state that they feel that too much upper lip is being utilized in the playing of all buzzing procedures; positively pay this no heed! Don't forget that during placement, there must be no "trying to find the spot." (One week for this work

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Segue to page three.....

Reinhardt, Donald. *The Four Buzzing Categories of the Pivot System, 2.*

  
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THE FOUR BUZZING CATEGORIES OF THE PIVOT SYSTEM  
(For Downstream Types Only)(Page Three)

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BUZZING CATEGORY THREE (A "nose inhalation" now occurs after mouthpiece placement)

Remember, this is to augment BUZZING CATEGORY ONE AND TWO - and all phrases must commence according to the three categories. Do not inhale - simply form your saturated embouchure for buzzing (make it very firm) - place the mouthpiece upon the embouchure without "searching for the spot" - inhale through the nose without any mouth corner movement and play. Again, your objective is to make all three approaches sound identical, "TIMBRE-WISE"...I repeat, become your own severest critic in this regard. Keep your formation firm, or tonal blatancy will creep back into the sound. In this regard, it is far better to be too firm, rather than too loose! This work of the three approaches of your entire assignment should require one more week before moving on.

BUZZING CATEGORY FOUR(A "mouth corner inhalation" now occurs after placement)

After making the three former approaches on the phrase at hand - do not inhale, but for your saturated embouchure for buzzing (make it very firm) - place without "searching" - INHALE THROUGH BOTH MOUTH CORNERS - AND PLAY. Now, make all four approaches sound the same, "TIMBRE-WISE"...Remember, this is your goal! Keep tonal blatancy out of your sound by embouchure firmness - and in this regard it may be required to make it much firmer than you realize. I repeat, be too firm in the embouchure formation, rather than too loose. This will consume your fourth and last week.

I have used the FOUR BUZZING CATEGORIES to correct embouchure flabbiness and an unwanted blatant sound for over forty years on DOWNSTREAM TYPES ONLY and have yet to see it fail. After this work has been concluded, then I will put in your entire upper register. Retain BUZZING CATEGORY ONE for a daily check-up for many years to come.



\* \* \* FOR OVER FIFTY YEARS \* \* \*  
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Reinhardt, Donald. *The Four Buzzing Categories of the Pivot System*, 3.

\* THIS IS YOUR SECOND MECHANICAL PLAYING CHORE - IT IS VITAL - MASTER IT...

*Should be used only if student can not master Core Flexibility Concept or Schlossberg's Exercises*



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\* THE TYPE FIVE TONGUE FOR SLURRING AND SUSTAINING ONLY

DAILY  
AREA CODE 215  
LOCUST 3-7824

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

\* (Long Tongue Types)

\* **OBJECTIVE:** To prevent the tongue from acting as an unwanted blowing impediment to the forward air column while it is passing through the mouth, during the performance of SLURRED AND SUSTAINED PASSAGES ONLY. Study pages 89 and 90 in my AUGMENTED VERSION OF THE ENCYCLOPEDIA OF THE PIVOT SYSTEM. If this is carried out in the prescribed manner, by the person to whom it was assigned, a more resonant, open sound may be expected at all dynamic levels, in all registers. Many performers aver that its adoption had been very helpful in the reduction of unwanted mouthpiece pressure. Study this

The tongue must strike the back of the upper teeth, the upper gums, or higher - depending upon the particular register being played. The tip of the tongue must NEVER be permitted to penetrate between the teeth and lips in any register - at any time - for any reason whatsoever. In order to develop and maintain the essential tongue-arch for the proper BREATH FOCUS, USE THE VOWELS AAA, DAAA, or TAAA for the production of the lower register - OOO, DOOO, or TOOO for the middle - and EEE, DEEE, or TEEE for the upper. It is vital that the contour of the tongue dictated by the use of the vowel for the particular pitch being played, is sustained to the very end of the note. The forward stroke of the tongue is sometimes referred to as "cocking the gun" - so to speak. It is safe to say that the tongue should be as relaxed as possible without permitting sloppiness. This manner of tongue manipulation is known as the type two tongue in the PIVOT SYSTEM.

\* IMPORTANT \*

The tip of the tongue must immediately snap back and downward until it makes actual physical contact in the gully in the floor of the mouth (where the lower part of the lower gum meet the floor of the mouth). To produce an ascending slurred interval, feel that a forward pressure is being exerted on the tongue, without "backing up the tongue" so to speak. This causes the back of the tongue to arch and to support the protruding jaw. To play a descending slurred interval, reduce the forward tongue pressure. This causes the arch in the back of the tongue to lower and the lower jaw to recede a trifle. Play a few ascending and descending slurred intervals in order to capture the particular sensation involved; however, make certain that the tongue is in its prescribed position (gully contact) before attempting any ascending and descending slurred material. Play several slow ballads and carry out the tongue prescription while so doing. Some players have managed to adopt this tongue mannerism in a few days; some, unfortunately, have required several months. THIS SHOULD NOT BE ATTEMPTED UNTIL THE PRESCRIBED PIVOT HAS BEEN MASTERED.

It is the backstroke of the tongue that provides the release of the air column; this is often referred to as "firing the gun" - so to speak. In short this is the second stage of the attack. Remember, the forward stroke "cocks the gun"; whereas, the backward stroke "fires the gun" - and a delay between the forward and backward stroke of the tongue must be avoided. Remember, the only stupid questions are the ones that you refrain from asking. Write down your perplexities and present them during your next lesson.

*Dr. Donald S. Reinhardt*

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Item 90, Reinhardt, Donald. *The Type Five Tongue for Slurring and Sustaining Only*. Undated. From the personal collection of Robert Schiavanato.

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THE COMPLETE USAGE OF THE TYPE FIVE TONGUE

EVENINGS  
ELGIN 6.5186

For: Long Tongue Types Only

Copyright 1964

By - Dr. Donald S. Reinhardt

The tip of the type five tongue MUST NEVER BE RELEASED FROM ITS "GULLY CONTACT" (where the tip of the tongue retains physical contact below the lower gums in the floor of the mouth), other than to provide freedom for the mouthcorner, NEVER THE MOUTHCENTER, inhalation. A slight recession of the tongue tip from its gully contact is a MUST for a normal playing inhalation because it permits the air being inhaled to pass freely all around the tongue. This withdrawal of the tongue tip from actual contact reduces or eliminates an excessive mouthcorner stretch for the inhalation, thereby eliminating "embouchure distortion" under the rim of the mouthpiece. The idea MUST BE to inhale without altering the position of the head - without changing the angle of the instrument - without altering the position of the jaw - without disturbing the "just touching" embouchure - without breaking the all-important "hermetic seal" - etc. IN SHORT, LEARN TO INHALE WITHOUT "SHIFTING GEARS"...

Immediately following the mouthcorner inhalation, the tip of the tongue MUST assume its gully contact. To execute a normal attack, the TOP of the tongue (from a half to a full inch away from the tip of the tongue) strikes forward against the RUGAE (the "bump" above the upper gums) and slightly lower at times, depending upon the particular register of the instrument being played. You may find that this new forward stroke is only about twenty-five percent of your former tongue-stroke - so short that at times you may feel the tongue barely moving. While it is the backstroke of the tongue that provides the release of the forward air column for the attack itself - for the time being, concentrate on the forward stroke. PRACTICE INITIAL ATTACKS IN THIS MANNER UNTIL YOU GAIN CONFIDENCE IN THE EMBOUCHURE VIBRATING RESPONSE. Remember, while the top of the tongue is striking against the rugae, the tongue tip remains in contact with the gully. Some degree of leverage must be expected to this method; however, it will be discussed in the most minute detail during one of your lessons. THE TYPE FIVE TONGUE IS INTENDED STRICTLY FOR PERFORMERS WITH LONGER THAN AVERAGE TONGUES - ALL OTHERS WILL FAIL!

PRACTICE AS FOLLOWS:

1. Individual attacks in all registers while breathing between each note and then every fourth. To enhance feel, close the eyes.
2. Develop and maintain your slurring and legato tongue techniques with drills in the Pivot System Manual and Selection of Concave Studies.
3. Work on any single staccato drill of your choice.
4. Work on any double and triple tongue drills of your choice.

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Item 91, Reinhardt, Donald. *The Complete Usage of Tongue Type Five*. 1964. Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 92.

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DAILY  
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BRINGING THE TOP DOWN ROUTINE  
(Definitely Not A Warm-Up)

EVENINGS  
AREA CODE 215  
ELKH 6-5136

This group of studies are intended strictly for the performer who has succeeded in developing consistent high register responses, even though the sound in this register has been too thin and nasal to be of any significant performance value. This serves, also, to eradicate unwanted "transitional spots" while ascending and descending the range of the instrument. The much discussed "doughnut" (the firm muscular ring surrounding the ring of the mouthpiece) will now become quite visible, particularly in the extreme upper register. This is a vital achievement for any modern brass instrument performer. Remember, the eventual goal of the PIVOT SYSTEM is a fully-developed LIP PUCKER (as far as the embouchure is concerned). If this material is carried out in the prescribed manner, it will assist you in achieving that goal.

DRILL ONE (Trombonists: play all pitches presented a major second lower.)

Play a good solid high E on trumpet and with the "open horn" descend by slurring "partial-wise" to the middle E (fourth space) and return in identical fashion to the high E (High E - D - C - Bb - G - middle E and return). This must be accomplished on a single playing inhalation. Even though this drill is slurred, each note must have the same definite core in the sound as the initial high E. Some performers achieve this by utilizing the "college cheer principle" (a synchronized breath emphasis on each slurred note). If no strain is present, practice this several times. Conclude the drill with rapid, low, slurred chromatics (from low C to low F# and return many times) and then rest. Assuming that you have carried this out in a satisfactory manner, play all notes in the drill in a detached, tongued, marcato manner. Wind-up on the low slurred chromatics as before and rest. For the low, slurred trumpet chromatics, the trombonists should substitute four, sustained Bb pedal tones before resting.

DRILL TWO

Identical to drill one but this time add the third space C to the study just presented.

DRILL THREE

Now, augment the drill by adding the second line G.

DRILL FOUR

Finally, add the low C to the ever-expanding partials.

DRILL FIVE

Play a good high E once more but this time on the same breath "slide down" to the starting note on any cantabile phrase (Concone preferred) and at the conclusion of the phrase slur up to the starting high E. Work several phrases in this manner; some conclude the entire drill.

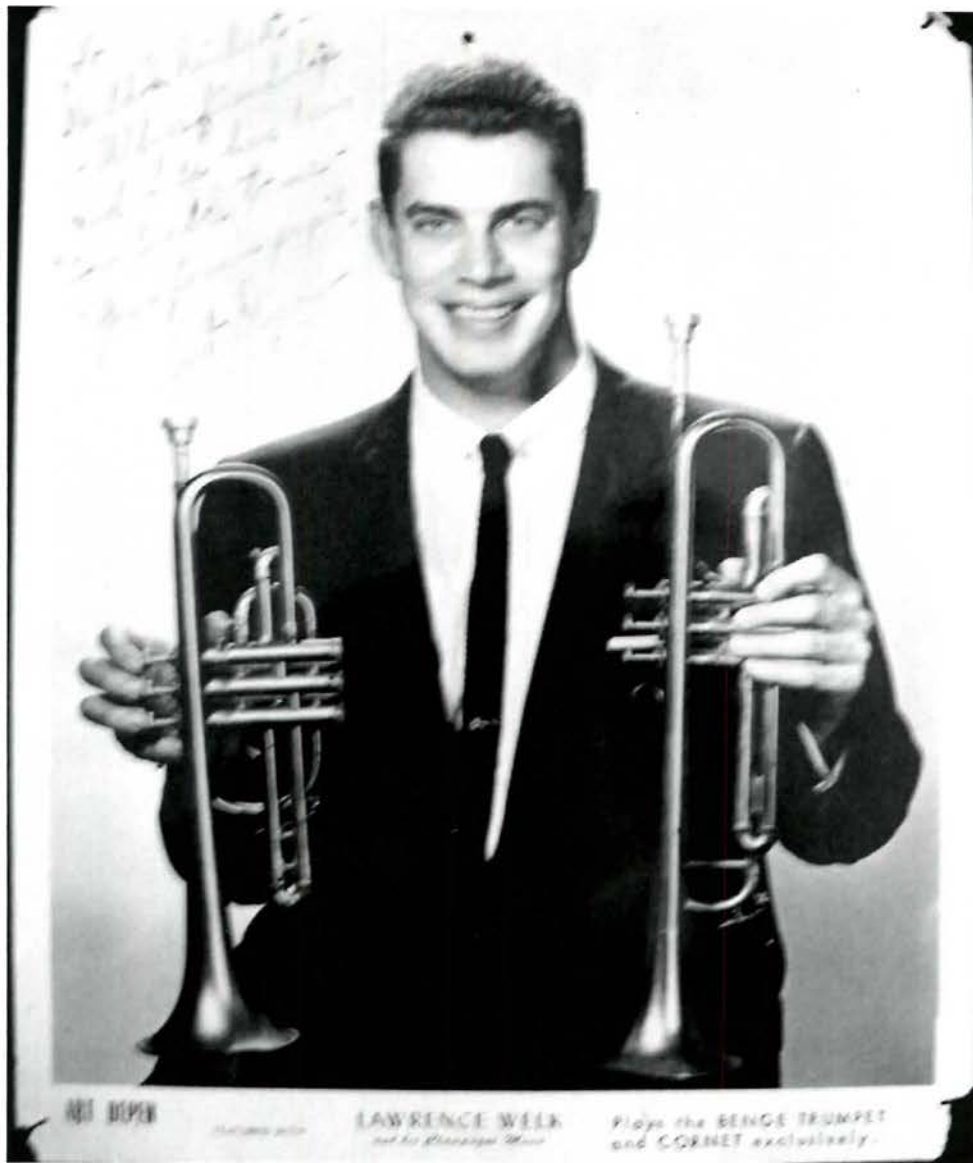
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*Dr. Donald S. Reinhardt*

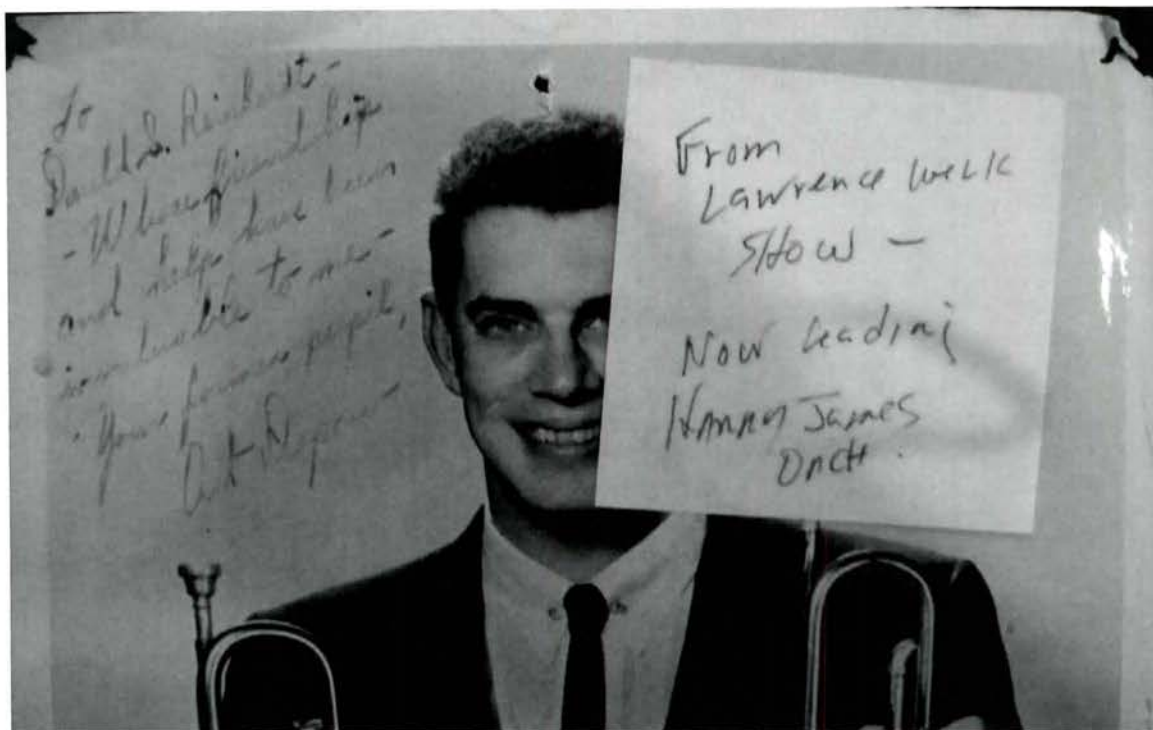
Item 92. Reinhardt, Donald. *Bringing the Top Down Routine*. Undated. Streitweiser Museum. Kremsmunster, Austria, Dudgeon #122.



Item 93, *Photo of Jimmy McPartland*, Streitweiser Museum.



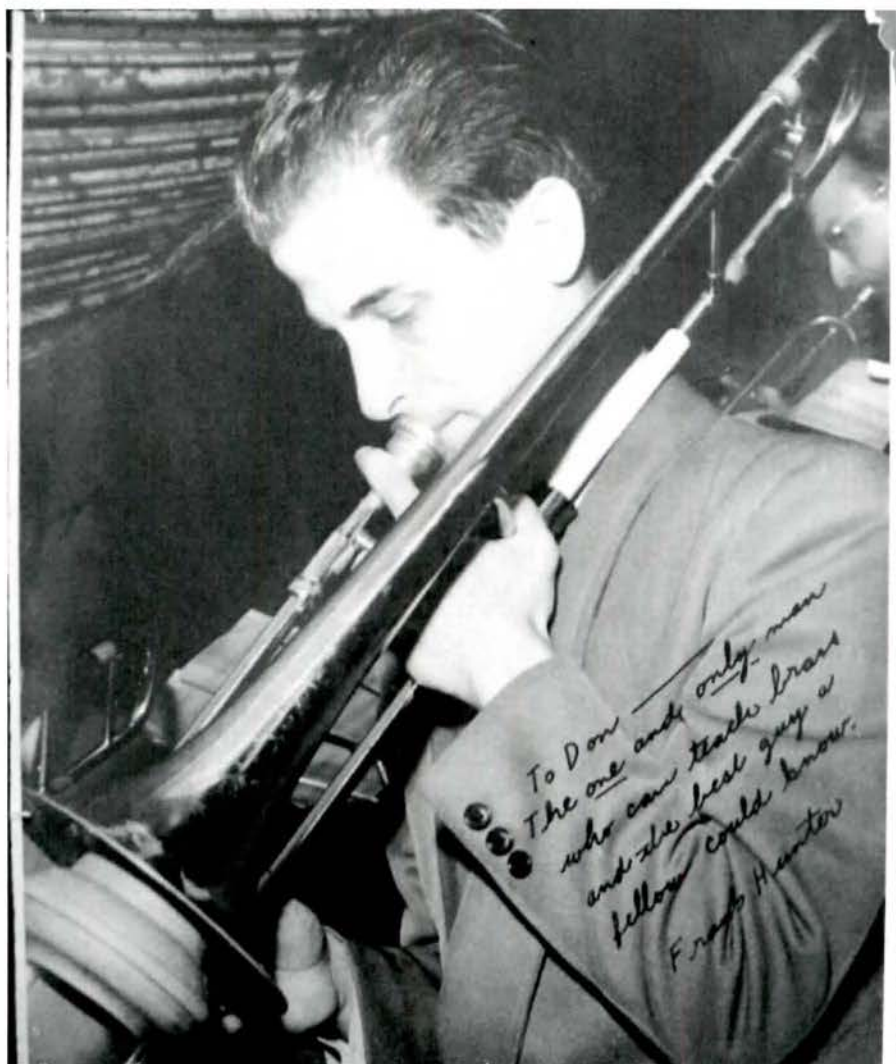
Item 94, Photo of Art Depew, Streitweiser Museum.



Item 95, Close up of Art Depew's inscription, Streitweiser Museum.



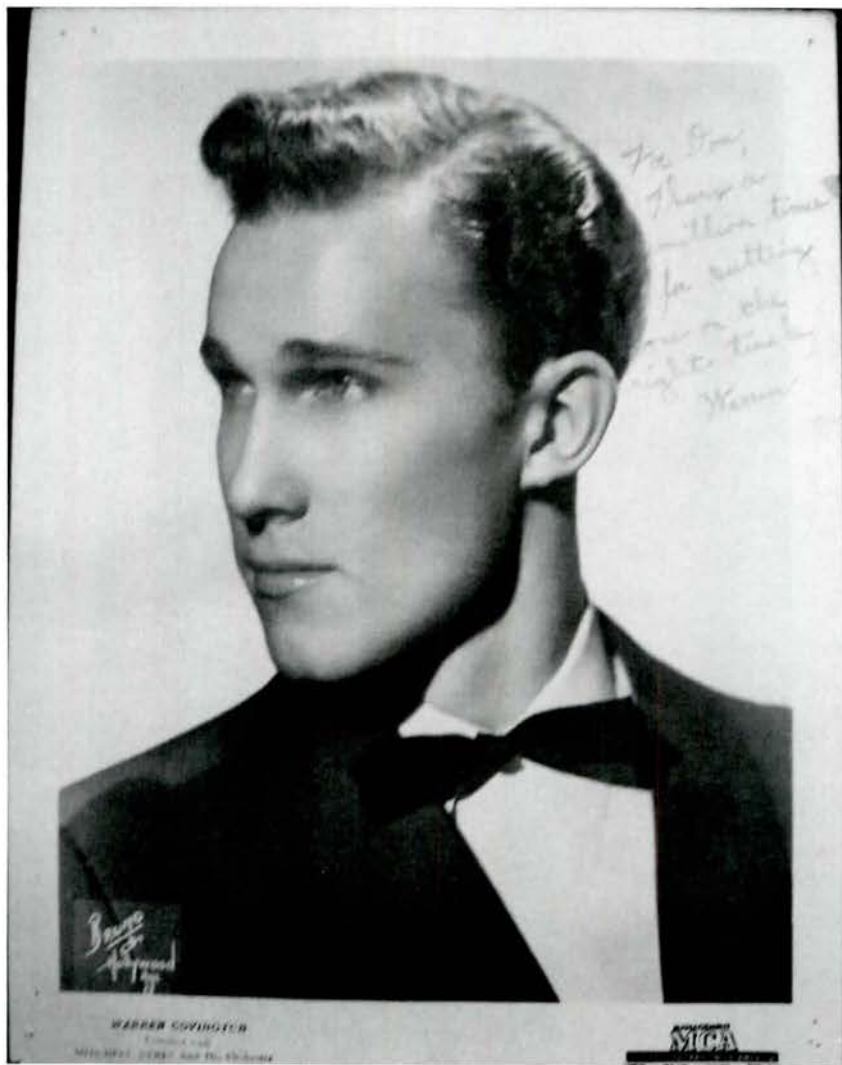
Item 96, *Photo of Lynn Nicholzen*, Streitweiser Museum.



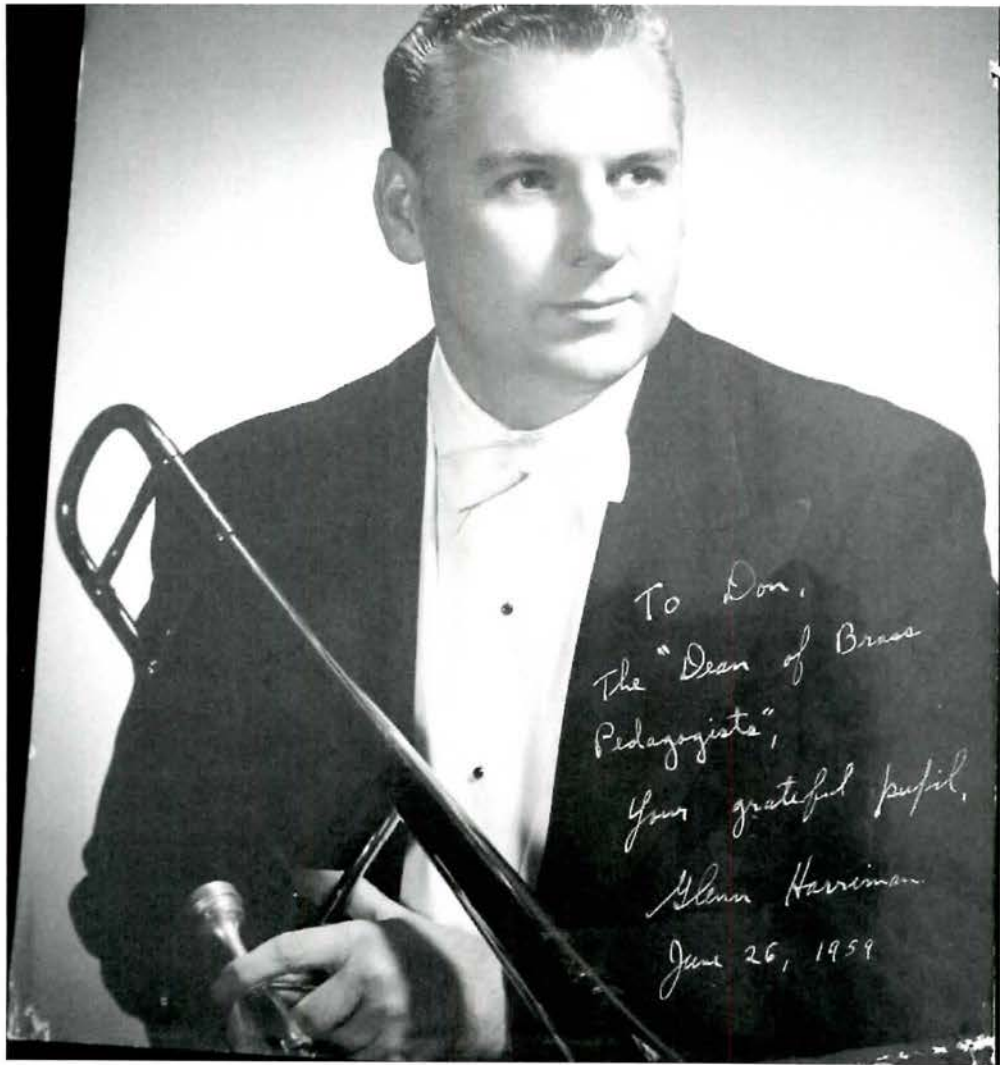
Item 97, Photo of Frank Hunter, Streitweiser Museum.



Item 98, *Photo of Trummy Young*, Streitweiser Museum.



Item 99, *Photo of Warren Covington*, Streitweiser Museum.



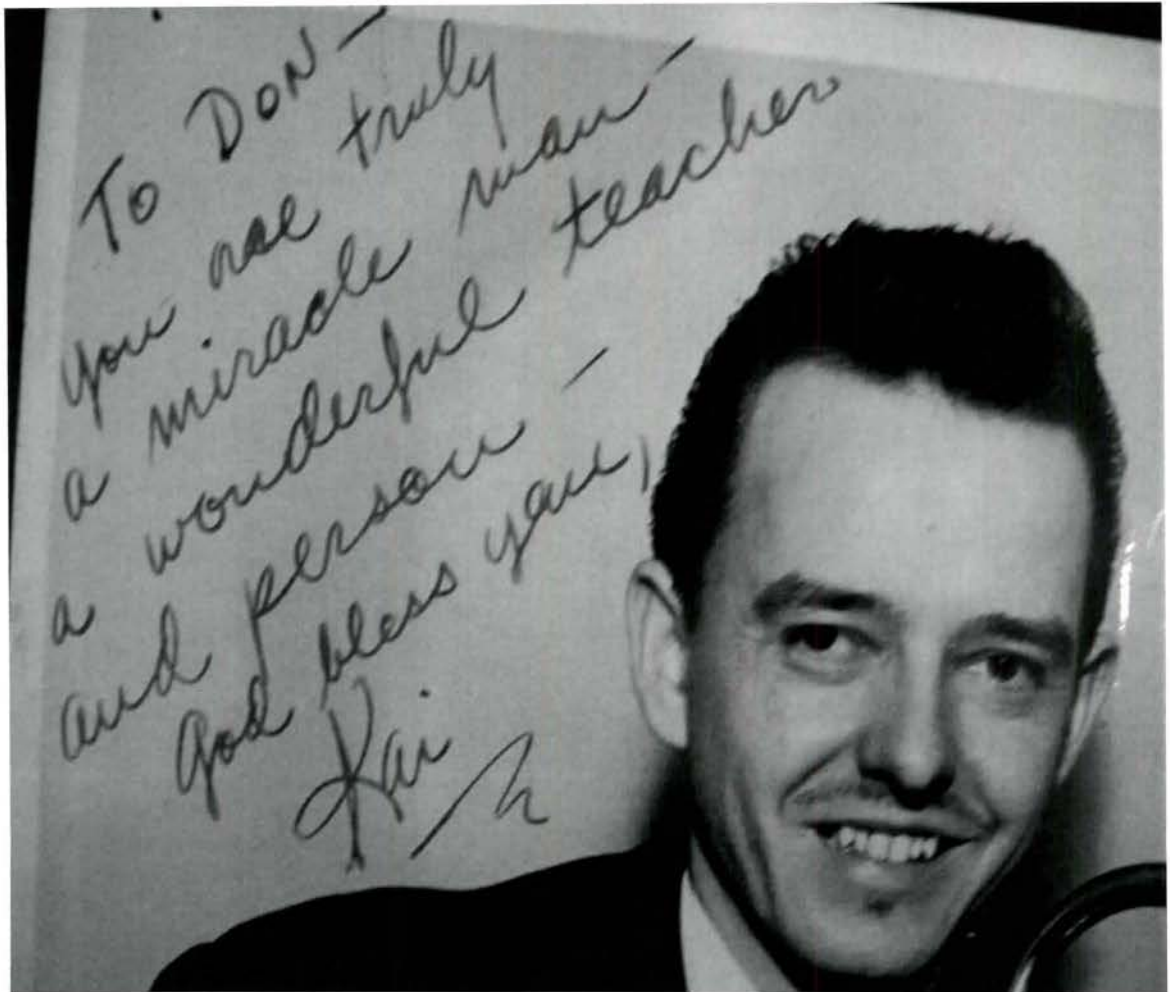
Item 100, *Photo of Glenn Harrison*, Streitweiser Museum.



Item 101, *Photo of Tommy Dorsey Trumpets and Trombones*, accompanied with the note, “most were Doc’s students, not Tommy or Ziggy”, Streitweiser Museum.



Item 102, *Photo of Kai Winding*, Streitweiser Museum.



Item 103, Close up of Kai Winding's inscription, Streitweiser Museum.



Aug 27, 1960

Item 104, *Photo three men standing in front of the Buddy Morrow bandstand (on break or end of the gig) autographed 'To Don, many, many thanks Buddy Morrow P.S. Pat says hello!'*, Streitweiser, Dudgeon # 299.



Item 105, *Publicity photo (multiple images of his characters) for Will E. Kelly the Irish Prince of Patter*, Streitweiser, Dudgeon # 301.

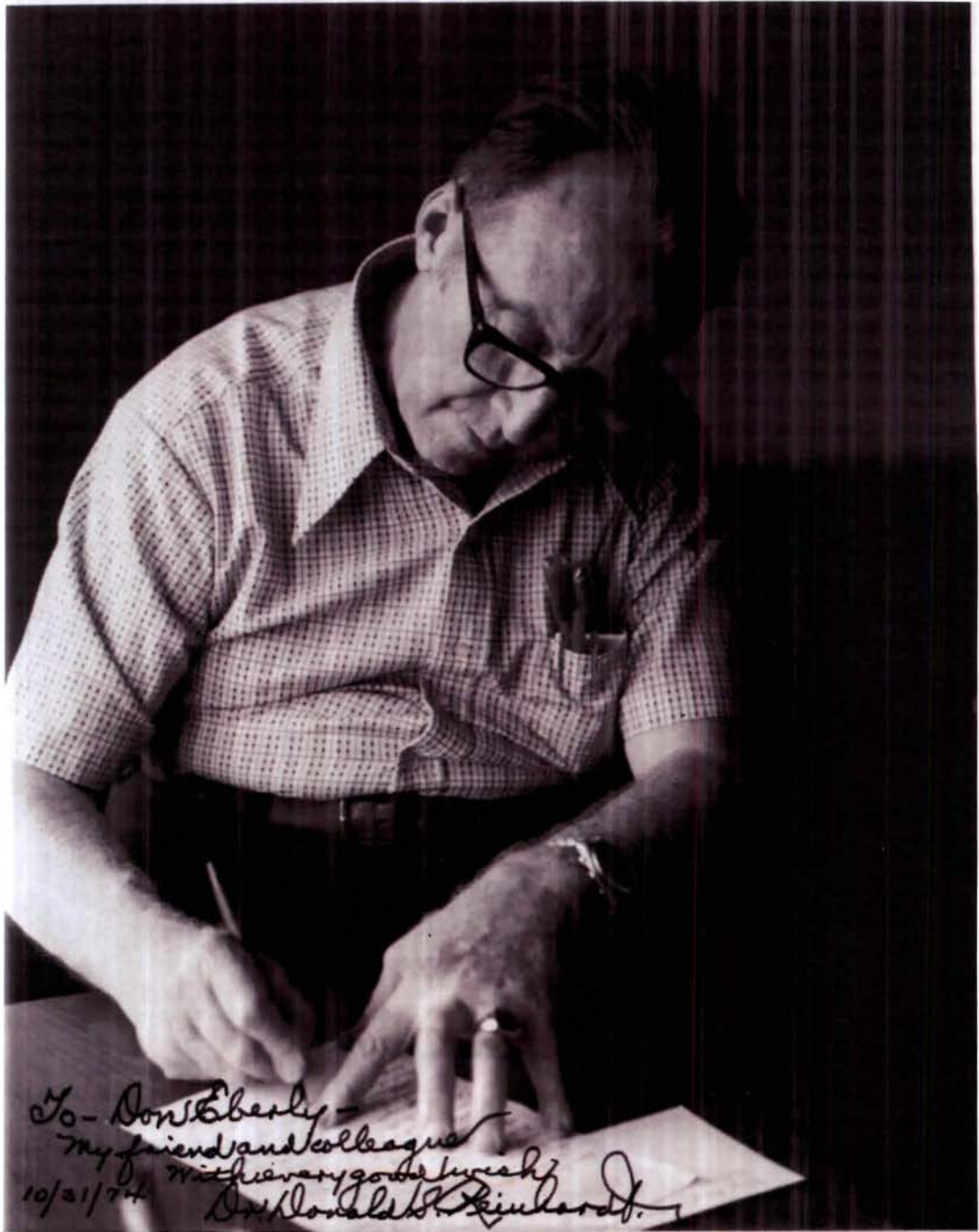


To Don -  
A swell guy &  
superb teacher  
Will. E.  
"The Irish prince of Patter"

Item 106, Publicity photo for Will E. Kelly autographed To Don- A swell guy & superb teacher, Will E. Kelly "The Irish prince of Patter", Streitweiser, Dudgeon # 302.



Item 107, Photo, autographed, *"To Don, the Finest teacher and friend a fella can have. Jimmy Montgomery"*, Streitweiser, Dudgeon # 303.



Item 108, Picture of Donald S. Reinhardt "To Don Eberly..." Streitweiser Museum. Kremsmunster, Austria.



L.P. Perkins

Drawer 333

Villanova, Pa. 19085

215/748-6844

April 18, 1980

Yay Team!??

*ans  
Apr. 23/1980*

Mr. Donalo S. Reinhart  
1720 Chestnut Street  
Philadelphia, PA 19107

Dear Mr. Reinhart;

I am a trumpet player, who was in a accident 5 June 1979. As a result I lost four teeth, three top and ~~two~~ bottom, and a large part of my bottom lip. I have two fixed bridges and have had plastic surgery to my lip. However, partly due to the fact that I played on my bottom and to the difficultys in my bridge work I am incurring considerable difficulties with my embouchure.

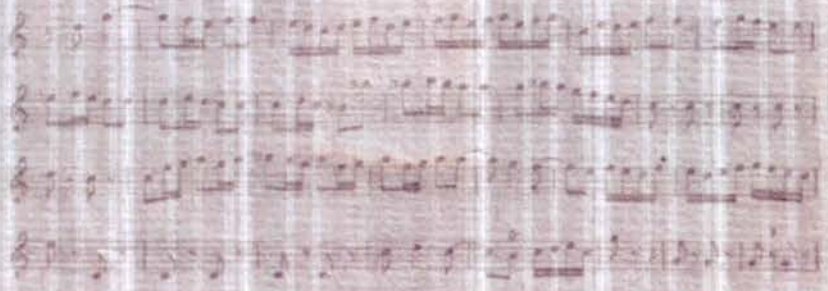
Time permitting I hope you can see me and evaluate my situation.

Before this injury I was employed as a musician with Carson and Barnes Circus and I would like to return to my position by next season.

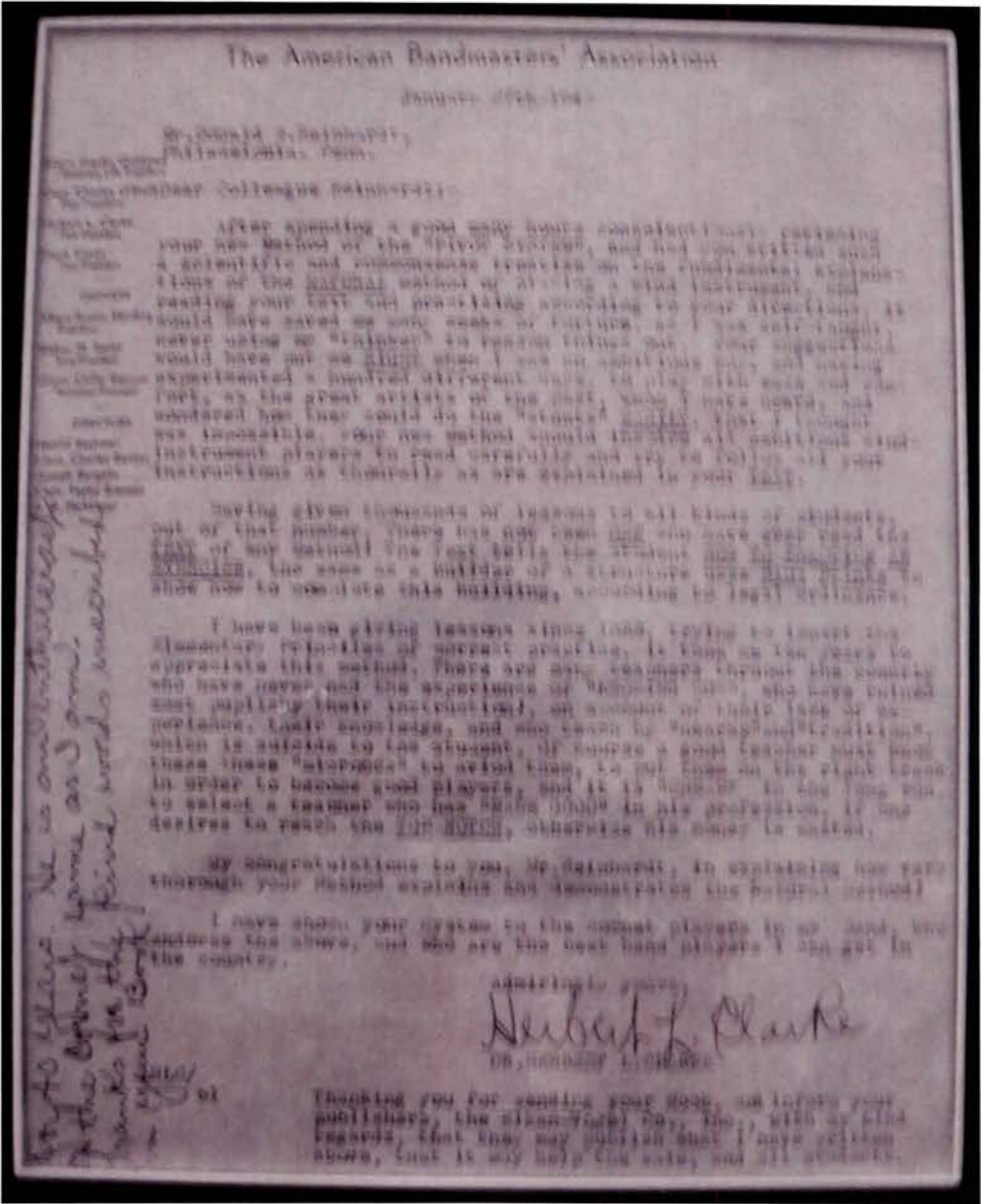
Thank you for time and you consideration.

Cordially yours,

*L.P. Perkins*  
L.P. Perkins

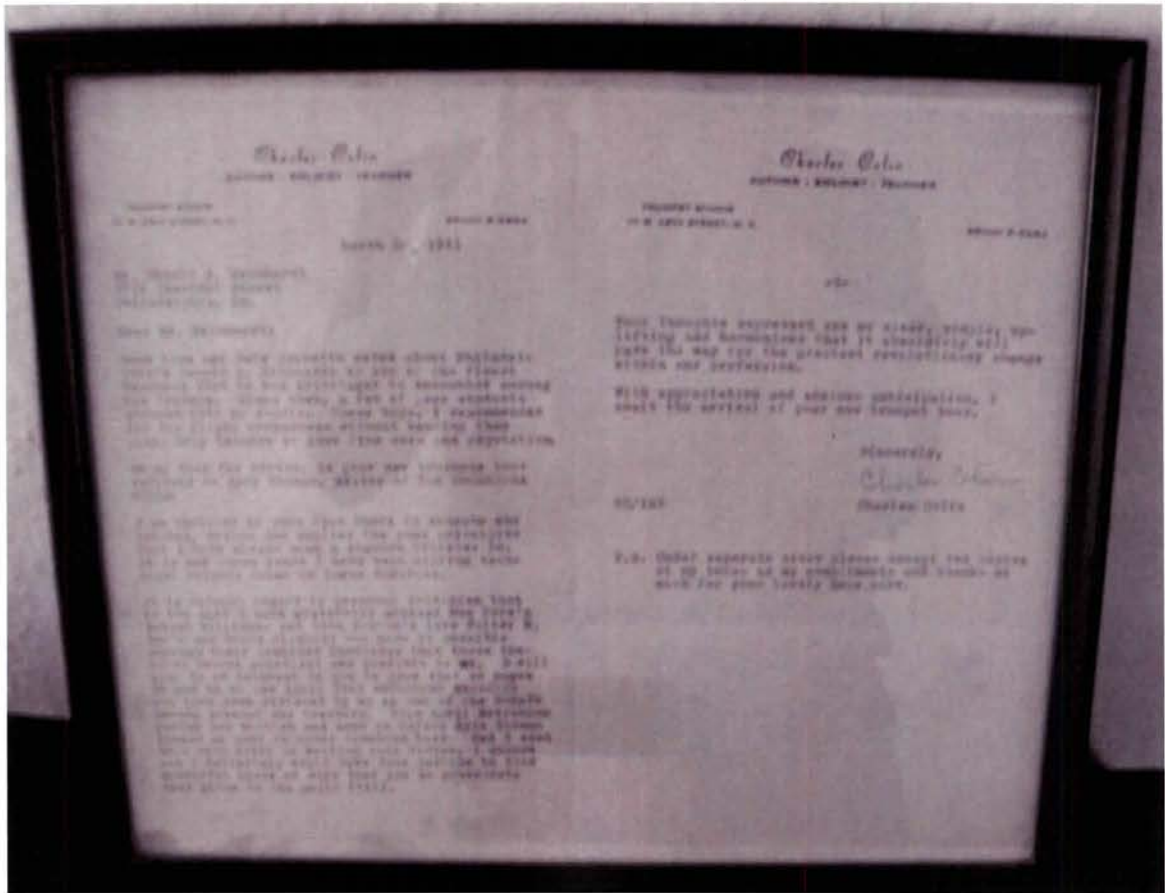


Item 109, Letter from L.P. Perkins, uncatalogued in Streitweiser Museum. Kremsmunster, Austria.



*He is one of the best of the cabinet game as I am. Thanks for the copy of the book.*

Item 110, Letter from Herbert L. Clarke, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 236.



Item 111, *Letter from Charles Colin*, Streitweiser Museum. Kremsmunster, Austria. Dudgeon # 238.

  
**DR. DONALD B. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**  
1720 CHAMBERS STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
AREA CODE 215  
LOCUST 3-7824

**PERSONNEL FOR THE 1982 AUGUST TEACHERS' CLINIC**

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

1. **BRENDA BASS** - Silver Spring, Maryland
2. **GARY BROCKS** - Forest Hills, N. Y. 11375
3. **CHARLES GARRETT** - Ft. Meade, Md. 20755
4. **RICHARD GORDON** - Wheaton, Md. 20922
5. **PAUL HELD** - Indiana, Pennsylvania 15005
6. **MICHAEL LEVINSKY**, Binghamton, N. Y. 13901
7. **MARK RICHARDSON**, Stratford, Conn. 06497
8. **PATRICK STERANKA**, Lanham, Maryland 20801
9. **THOMAS VOITEK** - Plainfield, New Jersey 07060
10. **RICHARD WILLEY** - Colwyn, Pennsylvania 19023


• • • FOR OVER FIFTY YEARS • • •  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 112, Reinhardt, Donald. *Personnel for the August 1982 Teachers' Clinic*. Undated. Streitweiser Museum, Kremsmunster, Austria.

DAILY  
215-563-7824

DR. DONALD S. REINHARDT  
BRASS INSTRUMENT SPECIALIST

EVENINGS  
215-356-5186

1720 CHESTNUT STREET • PHILADELPHIA, PENNSYLVANIA 19103

1986  
EASTER CLINIC PARTICIPANTS

CLAY BEARD - West Point, N.Y.  
DOUG REMINE - West Point N.Y.  
HARVEY TIBBS - West Point, N.Y.  
MATT ZIMNOCH - Stratford, N.J.  
TOM VOITEK - Plainfield, N.J.  
AL PAVLOVICH - Maple Heights, Ohio  
WILLIE OLENICK - NEW YORK, N.Y.  
HUGH NESTOR - BOSTON, MA.  
JEFF MUSSOLINO - HAGERSTOWN, MD.  
TONY BRANKER - POTTSTOWN, PA.  
JON LAX - SUMMIT, N.J.

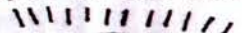
\*\*\* FOR OVER HALF A CENTURY \*\*\*  
\*\*\* THE TOP CONSULTANT TO THE BRASS WORLD \*\*\*

Item 113, Reinhardt, Donald. *1986 Easter Clinic Participants*. Undated. Streitweiser Museum, Kremsmunster, Austria.


Neuhofen, 17<sup>th</sup> of January

Dear Mr. Reinhardt !

I am the first trombone player of the Brucknerorchestra in Linz - Austria. Last year from January till the middle of August I had a chronical bursitis at the mucous membrane behind the upper lip and it was also ~~XXXXXXXX~~ teared up. The whole time, I could not play in the orchestra..

Mr.. Kogelmann, a trumpet player of Vienna said to me, that you are a specialist for the right embouchure. In the middle of August I started to play on my trombone, because the lips were healthy. Already after 3 weeks I started to play in the orchestra with rehearsals and performances in the opera. I think this was a great mistake..  
Till November I played in the orchestra and than the upper lip and the part over  till the nose.. pursed up

and cramped and the whole part had no vibration to give me power.

This part  pursed up very strong and all parts of the skin, outside, inside and the mucous membrane the tissue of mucouse membrane hardened, that I did not have the right vibration and the lips and the part above the lips could not become more "normal" thick.

I hope, that this pursed up of the skin outside and inside (mucous membrane) the tissue of mucous membrane and the muscle has been relaxed now. My exercises for relax of the skin and the lips was to clap one against the other (upper lip and down lip) without mouthpiece and without to buzz.

At the beginning in August after the break of 5 months, I think I made many mistakes. I saw pictures of good players like Maurice Andre and made same embouchure before I played a tone at the trombone..



Item 115, *Photo of Donald seated in his studio with corona cigar*, Streitweiser Museum, Dudgeon # 271.

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**  
1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
AREA CODE 215  
LOCUST 3-7824

EVENINGS  
AREA CODE 215  
ELGIN 6-5186

*Sample  
Sheet*

March 2nd, 1984...

Dear friend, DAVE,

This letter is to remind you that you have been enrolled and are expected for my 1984 Easter Teachers' Clinic. This will occur on Wednesday, April 18th - Thursday, April 19th - and Friday, April 20th, 1984. It will be in my Philadelphia Studios, 1720 Chestnut Street, Philadelphia, Pennsylvania, 19103. Enrollment time will be promptly at 8:15 AM, on Wednesday, April 18th, 1984.

The Clinic will commence on each of the three days at 9:00 AM sharp, and with the exception of a one hour lunch period, it will be uninterrupted until dinner time. If you so desire, you may cassette record the entire clinic. You will require eight or nine "90" cassette tapes - a cassette recorder - and plenty of batteries.

Since I limit my Clinic student enrollment to only ten students, who are sincerely interested in the teaching profession, if for any reason you are unable to attend, please notify me immediately so that I may fill your vacancy, because I always have many students on the waiting list. These Clinics are always presented during the Easter Holidays and in the middle of August. Every Clinic includes the teaching of all cupped-mouthpiece brass instruments and countless teaching procedures.

Mr. David Sheetz, the well-known Atlantic City casino trumpet performer will be our honored guest. His lecture is called, "GETTING YOUR FOOT IN A CASINO DOOR" and it will require several hours for his discussion and your questions. I am positive that you will find this extremely beneficial and rewarding.

My professional fee for this entire three day service is as it always has been - one hundred fifty dollars (\$150), payable at the time of enrollment in the form of a certified bank check - travellers checks - money order - or cash - no personal checks will be accepted.

Call my home an evening or two before the Clinic for your check-in, between 11:30 PM and midnight (Area Code 215-356-5186). Thanking you, I remain,

Musically yours,

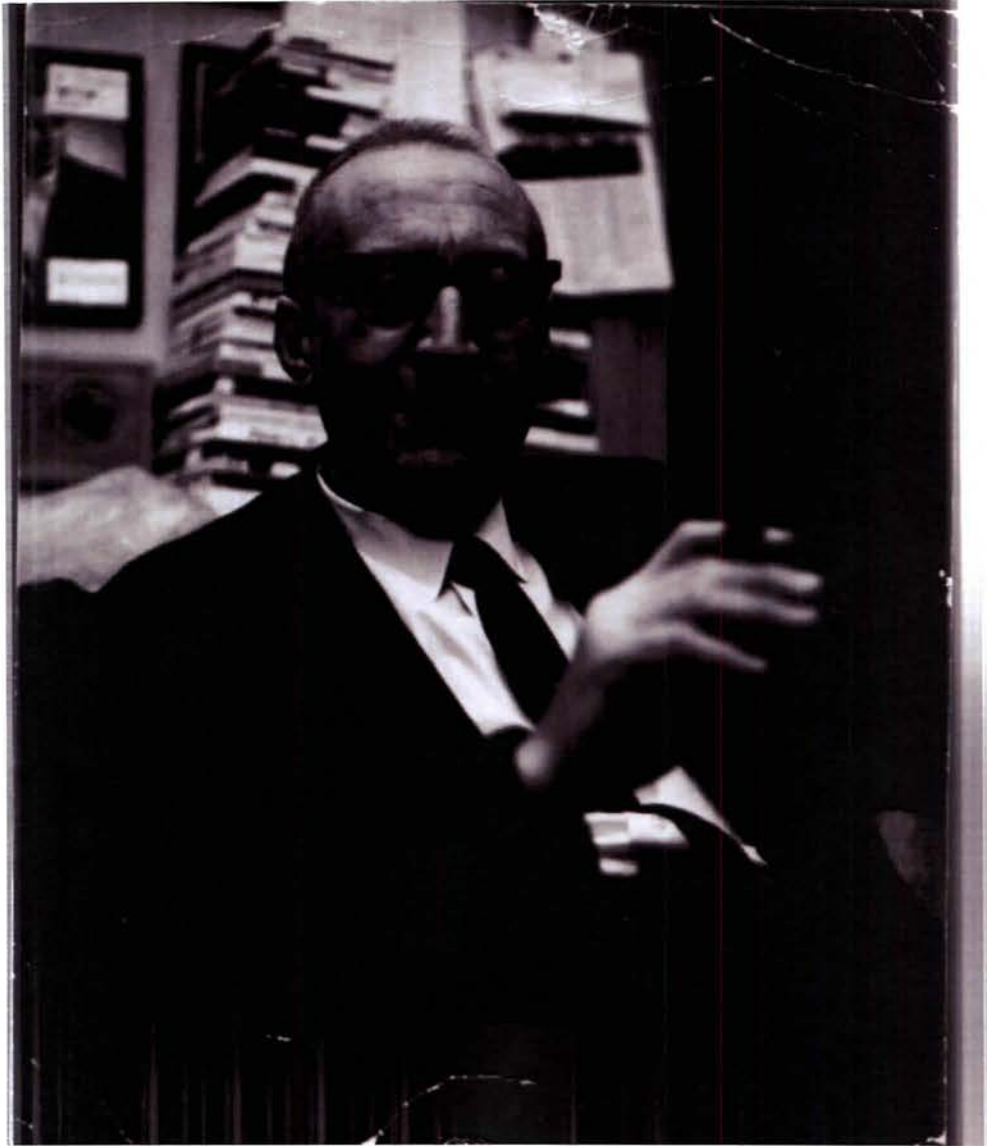
*Dr. Donald S. Reinhardt*

Dr. Donald S. Reinhardt.

DSR/vt

... FOR OVER FIFTY YEARS ...  
THE TOP CONSULTANT FOR THE BRASS WORLD

Item 116, Letter regarding Teachers' Clinic, Streitweiser Museum.



Item 117, *Photo of Donald, Streitweiser, Dudgeon # 273.*

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**  
1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

DAILY  
LOCUST 3-7824

EVENINGS  
FLANDERS 2-5763

August 10, 1971

Mr. Don Eberly  
Box I  
Dublin, Ohio  
43017

Dear Don,

I am happy that you went to Covington, Kentucky and hope that the Yashica is doing its usual fine job for you; however, I am sorry that your high register is not to your liking.

That is pretty small of Garrelts; I don't like it at all! I will cancel his appointments with me if you so desire. As you know, I did not do this to make trouble with you, with him, or with myself. I did it only because you requested it; otherwise, if I knew he was your student, I would never have taken him in the first place. He has booked with me: August 30, 31, and September 1 and I will be happy to cancel his three days if you so desire. Simply call me and I will notify him immediately.

Believe it or not, I received a card from Doug Edelman from Colorado. He is playing with the NY Brass Quintet at the Brass Symposium, in Denver. Besides, he is giving a clinic along with the four others in the Quintet. THE CARD EXPRESSES APPRECIATION FOR ALL THAT I HAVE DONE FOR HIM. I will save this card to show you. Naturally, a triple purpose may be interpreted from the remark. You know and I know...

Ginny had another fall and now both legs are black and blue. Aunt Anna almost left us again - but I feel that I talked her out of this one. I guess that very soon no talk will do any good.

Leave me know regarding Garrelts - I do not care one way or the other, I remain,

Your friend,

Don R...

\*\*\* FOR FORTY TWO YEARS \*\*\*  
THE TOP CONSULTANT TO THE BRASS WORLD

Item 118, Letter to Don Eberly, which mentions association with Doug Edelman, Streitweiser Museum.

**DR. DONALD S. REINHARDT**  
**BRASS INSTRUMENT SPECIALIST**

1720 CHESTNUT STREET  
PHILADELPHIA, PENNSYLVANIA 19103

EBERLY - Page Two - 1/23/73

DAILY  
LOCUST 3-7824

EVENINGS  
ELGIN 6-5186

At present I am working hard to tabulate "simple" rules for the arranging course. This, I am certain, was never accomplished by the "talent" boys and there is a crying need for this. I am trying to work out the "bridge" between basic theory and arranging and it is no small chore. I am in the process of examining different arranging courses and, believe me, they all miss the boat in this regard. This is quite a challenge and I do not know if I can cover "all" but I will certainly make a sincere effort.

Charlie Colin just called me for three glossy photos, he is all hepped up about the new 352 page book of mine. It will be the same binding as the telephone book, this is what the printer recommended for a book this size. He said that rings are not good over 200 pages because the pages keep falling out. McCloskey and myself are setting up our own distribution for the book this time. We are going all out. The date to hit the market is supposed to be March 1st, 1973 and I am like a big kid waiting for his new toy to arrive. I am always nervous when I put a new book out. I think of misspelling, bad punctuation, etc., and turn the pages very slowly the first time.


Recently I have been getting a slew of Carmen Caruso and the type four man's students from the great white way. Boy - what they call teaching. I do not understand how they get away with it. Of course, I do know NY and in that town anything is possible.

I now have 78 students from the Boston area alone. The average student from this neck of the woods comes in about once a month and this keeps my schedule loaded. My Saturday, Sunday, Monday, Tuesday and the early part of Wednesday is loaded and hardly a night passes that I do not book another orientation from somewhere. The teaching in Boston is even worse than NY, if that is possible. Some of these cats are charging \$25.00 per lesson (usually three quarters of an hour) and are getting away with it.

Here's hoping that the Schilke Model 60 PLUS will answer your call. I got a hunch that it will. Don't settle for less than a 17/64th throat in any bass trombone mouthpiece. If you do, regardless of its size, the valve tones will be stuffy as Hell and execution will certainly suffer.

Well, I do miss you, but nothing is ever perfect so I must go along for the ride and be happy. Best wishes, I remain,

Your grateful birthday gift recipient,

  
Don R.....

\*\*\* FOR FORTY FIVE YEARS \*\*\*  
THE TOP CONSULTANT TO THE BRASS WORLD

Item 119, Letter indicating influx of students from Boston, Broadway, Caruso, and Stevens, Streitweiser Museum.

Teachers' List.....

**THE STREITWIESER LETTER**

Streitwieser Foundation  
Trumpet Museum  
880 Vaughan Road  
Pottstown PA 19464

September 14, 1994

Dear Sirs;

I am writing to the Foundation and enclosing 2 years of newsletters (PivoTalk) to introduce you to the late Dr. Donald S. Reinhardt.

Born in Allentown PA and later moving to Philadelphia, Dr. Reinhardt achieved world recognition as a fine brass instructor and to some, the finest. For sheer numbers, he had more students in his over 60 years of teaching than any other brass instructor that ever lived. With accolades from Herbert L. Clarke to Doc Cheatham, Dr. Reinhardt was the greatest contributor to brass players that ever came out of "Dutch Country".

The purpose of this letter is to let you know that I have practically all of his studio material, from publications, tapes, photos, plaques, electronic equipment, etc. Two weeks ago a REINHARDT REUNION of his former students was held in Atlantic City with great success and we wish to hold one every year.

What is needed is a place to house his material and possibly a place to meet once a year for an annual reunion. There is an increase in interest for Dr. Reinhardt and his "Pivot System". If we could set up a dialog to discuss the possibility of having a place to honor this great man, especially in his native Pennsylvania, that would be a wonderful thing for the thousands of Reinhardt students and teachers all over the world and for brass players wishing to learn about his teachings.

If any of this is of interest to you, please write and let me know your thoughts. Thank

**SUBSCRIBERS!...Write to the above Foundation and You.**  
**Support this venture.....Thanks.....Dave.** Sincerely,  
D.H. Sheetz

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- Tedd Wilson  
5 Jordan Mill Court  
White Hall MD 21161  
(410) 343 - 1070

VOL.2 NO.5

Item 120, Letter indicating sources of the Reinhardt Collection at the Streitwieser Museum. Printed in PivoTalk Newsletter, Dave Sheetz, ed., vol. 2, no. 5., September/October, 1994.

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- Photo of Art Depew, Close up of inscription*. Streitweiser Museum. Kremsmunster, Austria.

*Photo of Donald seated in his studio with corona cigar, Streitweiser Museum, Dudgeon # 271.*

*Photo of Donald, Streitweiser, Dudgeon # 273.*

*Photo of Frank Hunter. Streitweiser Museum. Kremsmunster, Austria.*

*Photo of Glenn Harrison. Streitweiser Museum. Kremsmunster, Austria.*

*Photo of Jimmy McPartland. Streitweiser Museum. Kremsmunster, Austria.*

*Photo of Kai Winding. Streitweiser Museum. Kremsmunster, Austria.*

*Photo of Kai Winding, Close up of inscription. Streitweiser Museum. Kremsmunster, Austria.*

*Photo of Lynn Nicholzen. Streitweiser Museum. Kremsmunster, Austria.*

*Photo of Tommy Dorsey Trumpets and Trombones, accompanied with the note, "most were Doc's students, not Tommy or Ziggy". Streitweiser Museum. Kremsmunster, Austria.*

*Photo of Trummy Young. Streitweiser Museum. Kremsmunster, Austria.*

*Photo of Warren Covington. Streitweiser Museum. Kremsmunster, Austria.*

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Willey, Richard, former student of Donald S. Reinhardt. Interview with author, 27 June 2010, Ashville, NC.

Curriculum Vitae  
Brian C. Cook

EDUCATION:

Doctor of Musical Arts in Music Education - awarded January 2014	Boston University Boston, MA
Master of Music in Trumpet Performance Temple University - awarded June 1997	Philadelphia, PA
Bachelor of Music Performance - awarded March 1995	Youngstown State University Youngstown, OH

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MUSICAL EXPERIENCE:

Bay Atlantic Symphony - member since 1997	Bridgeton, NJ
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Bel Canto Opera of Philadelphia - numerous performances as principal trumpet since 1998	Philadelphia, PA
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Symphony Orchestra of Aquascalientes, Mexico  
- Principal Trumpet, 1995

Performances with:

- Allentown Symphony (Allentown, PA)
- Youngstown Symphony (Youngstown, OH)
- Pottstown Symphony (Pottstown, PA)
- Independence Symphony (Philadelphia, PA)
- Concerto Soloists of Philadelphia
- Warren Chamber Orchestra (Warren, OH)
- Wilma Theatre (Philadelphia, PA)
- New Jersey Chamber Brass

Numerous performances in casinos in Atlantic City, NJ, both in a jazz combo setting and as accompaniment for traveling musical acts

INFLUENTIAL TRUMPET INSTRUCTORS:

Christopher Krummel, Susan Sexton, Essotto Pelligrini, David Bilger, Dave Sheetz

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TEACHING EXPERIENCE:

- NJ public school teacher for 15 years, experience teaching instrumental ensembles, choirs and general music