SEEKING A UNIFORM APPROACH TO TRUMPET SOUND CONCEPT

A Dissertation

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts

in

The College of Music & Dramatic Arts

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B.M.M.E., University of Kentucky, 2019
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May 2024

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ABSTRACT

One of the most challenging aspects of trumpet playing that pedagogues must teach is how to produce a professional tone. Trumpet students are often good musicians, play correct notes and rhythms, and even have proficient technique. However, many are unable to consistently produce a tone comparable to that of a professional.

There are a number of methods that can be utilized to improve a student's tone quality. In my own teaching and in the teaching of many professionals, tone *concept* has been used as a catalyst for the improvement of tone quality. A students' exposure to a professional-quality trumpet tone will allow them to conceptualize that tone in their mind (tone concept), and it is only then that they can ultimately produce a comparable tone themselves (tone production).

Not all professional trumpet tone qualities are created equal, however. Professional trumpet tone qualities can be of equal quality with different characteristics. Different characteristics of a professional tone may be more or less appropriate depending on factors such as musical genre/style, career goals, personal preference, etc. When teaching, pedagogues often describe the differences in these tone qualities with a variety of adjectives such as bright, dark, brilliant, warm, rich, etc. The meaning behind these words as it stands today is ultimately ambiguous and subjective at best, however, and can often be lost in translation from teacher to student. The purpose of this project is multi-faceted; to examine how professional trumpet players and teachers describe various trumpet tone qualities, to compare similarities and differences among descriptions, and to ultimately be a resource that will prove useful to both teachers and students when attempting to refine tone quality.

CHAPTER 1. INTRODUCTION

OVERVIEW

Like any other musical instrument, the trumpet poses many technical challenges that must be mastered in order to gain true control of the instrument. A few of these challenges perhaps include range, articulation, flexibility, finger dexterity, breath control, embouchure development, and sound production. There exists no shortage of methods to address and improve these areas, and these methods have only been further developed by pedagogues over many decades. However, I believe that the development of a sound *concept* is a challenge of the instrument that is frequently ignored by trumpeters. Although various pedagogues have certainly addressed sound concept in their teaching, a systematic method for improving it and utilizing it is lacking.

There are a number of methods that can be utilized to improve a student's sound *production*. In my own teaching and in the teaching of many pedagogues, sound *concept* has been used as a catalyst for the improvement of sound production. The primary way to develop a sound *concept* is through exposing students to professional-level playing, either live or through recordings. A student's exposure to a professional-quality trumpet sound will allow them to conceptualize that tone in their mind (sound concept), and it is only then that they can ultimately produce a comparable tone themselves (sound production).

The trumpet is undoubtably a versatile instrument. Orchestra, wind band, big band, jazz combo, chamber ensembles, and solos are all cornerstone settings in which the trumpet is present; each with sub categories that are even more specific in regard to instrumentation and genre. It is my belief that a trumpeter's sound concept should not remain stagnant when moving

between these settings, but rather should adapt and change to best fit what the music demands. When pondering the wide variety of existing trumpet recordings and performances that exist or have existed, one cannot argue that there is only one "good" trumpet sound. There are many equally "good" trumpet sounds that exist but, at the same time, are completely different. Wynton Marsalis' sound is not the same as Phil Smith's. Bud Herseth's sound is not the same as Maynard Ferguson's. Who can say, however, that all of these sounds aren't equally as desirable in their own settings? There exists, therefore, a color palette of "good" sound possibilities on the trumpet that can be explored and utilized.

As previously mentioned, trumpet pedagogues throughout history have addressed sound concept in their teaching. It is commonplace for pedagogues to verbally describe the sound they would like their students to play with. For example "can you play with a darker sound," "please brighten up your sound," and "I like the richness in your sound in this passage." While potentially helpful, these adjectives/descriptions are incredibly subjective, and leave much to be interpreted by the student. These directives, therefore, can be easily lost in translation from teacher to student. Furthermore, not all pedagogues verbally describe sound the same way. A pedagogue's description of sound can be influenced by a wide variety of factors. These, perhaps, could include pedagogical backgrounds, listening experiences, playing experiences, personal preference, etc.

The purpose of this study is to examine how professional trumpet performers and pedagogues describe various trumpet sounds, to investigate similarities and differences among descriptions, and to ultimately be a resource that will prove useful to both teachers and students when attempting to refine sound concept.

RESEARCH PARADIGM

The nature of how data was collected and analyzed in the study is qualitative. A survey was conducted by the researcher, and completed by a pool of professional trumpet players and teachers including orchestral players and university professors. The contents of this survey include recordings of professional trumpet players, as well as a word bank of adjectives commonly used to describe trumpet sound. Participants selected words from this word bank that they believe best fit the description of the trumpet sound heard in the recording. Participants were also asked to choose the three words from the word bank that they believed best described their own sound. The nature of the survey will be further explained in detail later in this document.

PARTICIPANTS

The participants for this study, in order to maintain a professional level of qualification, were limited to trumpet players professionally employed in an orchestra or military band, and/or professionally employed as collegiate professors of trumpet.

EXPERIMENTAL DESIGN/DATA COLLECTION

As previously mentioned, a survey was conducted by the researcher, and completed by a large pool of professional trumpet players and teachers including orchestral players, military band players, and university professors. The contents of this survey include thirteen (13) existing recordings of professional trumpet players. These recordings are excerpts of existing full-length recordings, each that do not exceed twenty (20) seconds in length. A word bank of thirty-one (31) adjectives commonly used to describe trumpet sound, compiled by the researcher,

were also provided. Both the list of the recordings to be used, as well as the word bank of adjectives to be used can be found below:

RECORDINGS

- André, Maurice. “Haydn: Trumpet Concerto in E-Flat Major”. Track 15 on *Concertos*.
- Armstrong, Louis. “West End Blues.” Track 7 on *The Essential Louis Armstrong*.
- Davis, Miles. “Freddie Freeloader.” Track 2 on *Kind of Blue.*
- Dokshizer, Timofei. “Arutiunian Trumpet Concerto.” Track 1 on *The Best of Timofei Dokshizer*.
- Ferguson, Maynard. “Macarthur Park.” Track 3 on *M.F. Horn, Volume 1*.
- Helseth, Tine Thing. “Trumpet Sonata: 1. Mit Kraft.” Track 20 on *Tine.*
- Herseth, Adolph / Chicago Symphony Orchestra. “Pictures at an Exhibition: Promenade - 1. Track 1 on *Mussorgsky: Pictures at an Exhibition*.
- Loughnane, Lee / Chicago. “Does Anybody Really Know What Time It Is?” Track 3 on *The Very Best of Chicago*.
- MacDonald, Brian / Airmen of Note. “I Love Being Here With You.” Track 5 on *Airmen of Note LIVE!*
- Marsalis, Wynton. “The Very Thought of You.” Track 9 on *The Resolution of Romance.*
- Méndez, Rafael. “La Malagueña.” Track 1 on *La Malagueña.*
- Severinsen, Doc. “Begin the Beguine.” Track 1 on *The Very Best of Doc Severinsen.*
- Smith, Phillip. “Symphony No. 5 in C-Sharp Minor: I. Trauermarsch (opening-bar 89).” Track 1 on *The Phillip Smith Collection*.

ADJECTIVES

- Vibrant
- Brillant
- Edgy
- Compact
- Focused
- Round
- Warm
- Broad
- Spinning
- Colorful
- Rich
- Thin
- Big
- Hollow
- Dense
- Silky
- Transparent
- Wide
- Deep/Having Depth
- Vivid
- Mellow
- Glowing
- Pure
- Sweet
- Brassy
- Bright
- Dark
- Sparkling
- Buttery
- Effortless
- Resonant

PREDICTED DATA ANALYSIS

Upon collection of the data, it was my hypothesis that a consensus will be reached among the top-three adjectives selected by each surveyee. Although every surveyee did not pick the same three adjectives for each recording, I predicted that a large number would select one or more identical adjectives for each respective recording. Assuming this to be the case, a

consensus of adjectives paired with recordings will be able to be formed among this collective trumpet community.

LIMITATIONS

There are two primary limitations that must be recognized in the proposal of this study. The most obvious is that the sound quality of each recording varied based on both the equipment it was initially recorded on, as well as the equipment played back on by the listener. However, for the purposes of this study, I am not concerned with the variation in quality of the recordings as a result of these factors, but rather am concerned solely with the perception of the listener. The purpose of this study is not to examine accuracy of recordings' depictions of sounds, but rather to examine the perception of listeners' experience of said recordings.

Another limitation of this study may be the limited number of responses received from the survey. This was combated by keeping the survey brief, reaching out multiple times to encourage those solicited to complete the survey, and by sending the survey to as many qualified professional trumpet players as possible. The more responses received, the more reliable and accurate the analysis of said data can be.

Yet another limitation of this study to consider is that most of the participants in this study are from the United States. Many trumpeters who study in the United States share pedagogical lineage with one another, and thus likely describe sound in similar ways.

One final limitation of this study is that the survey was primarily completed by orchestrally trained trumpet players. Although there were a few non-orchestrally trained trumpet players that took the survey, adding more would generate results more representative of the trumpet community as a whole.

SOUND VS TONE

Some pedagogues and texts tend to use the word *sound* more, and some pedagogues and texts tend to use the word *tone* more. For the purposes of this study, the words *sound* and *tone* will be used interchangeably, having the same meaning: the product a listener hears from a trumpet player.

Another word commonly used by musicians to describe a sonic product is *timbre*. This word is not often used within the trumpet community when discussing this subject, however it should be noted that this word could also be used interchangeably with *sound* and *tone*.

CHAPTER 2. SOUND CONCEPT / SIGNIFICANCE OF STUDY

DEFINING SOUND CONCEPT / IMPORTANCE OF SOUND CONCEPT

Because of the nature of this document and this study, it is necessary to define the term sound concept. As discussed in Chapter 1, sound concept and sound production are two separate entities, but sound production is greatly dependent on sound concept. Sound concept, simply put, is the quality of sound that is audiated/conceptualized by a player in his or her head before playing. The strength, or weakness, of a player's sound concept directly impacts their ability to produce that sound, which would be called sound production. Without a vivid idea or concept in mind of what a great trumpet sound is, there is not a clear path to being able to produce a great trumpet sound."

Another way to articulate this idea is that quality sound concept is a prerequisite for quality sound production. Therefore, problems with sound production can often times be rooted in a lack of quality sound concept. Perhaps the most common cause of students not possessing a quality sound concept is a lack of listening to professional trumpet players.

It is commonplace for many trumpet pedagogues to address this "lack of listening" in students in two ways. The first is by modeling for them in lessons; playing assigned exercises, etudes, and solos of the student's back and forth with them, quite literally providing a "model" sound for the student to latch onto by developing an internal conceptualization of that model sound.

Another way trumpet pedagogues address a lack of listening in their students is by assigning them professional recordings to listen to and/or assigning them to go hear live recitals

and performances by professional trumpet players. Similar to modeling, this approach allows students to be exposed to professional trumpet sounds, therefore increasing students' ability to then conceptualize those sounds. Wiff Rudd, Professor of Trumpet at Baylor University, discusses how this approach was instilled in him in regard to learning to play the C trumpet as a high school student:

> "Bill (B.D.) Brawn was my first high school band director (Dobie High School in Houston). He is still one of the most enthusiastic people I know and many of us owe him a debt of gratitude for his teaching methods...Mr. Brawn was an avid listener and his teaching insured that we were, too. Each day, as we arrived for band he would have music playing in the room, a different style every day played by the best soloists and ensembles. I remember one day in particular. I stopped in my tracks to listen to the trumpet playing from that day's LP - giant CD's of the day. I know now it was something by Mahler, probably his second symphony. Mr. Brawn caught my eye and seized the teaching moment: *Those are C trumpets*. Then he walked away. I memorized the sound I was hearing. I had never seen, much less heard of a C trumpet. I wouldn't play one for two or three more years, but when it was time I was chomping at the bit. I knew what to go for; I knew how C trumpets were supposed to sound. In fact, my first C trumpet outings were quite good…It is clear to me that creating opportunities for concept building is the best way to plant seeds."[1]

In this instance, sound concept was quite literally a prerequisite to sound production for Rudd, not playing the instrument he was conceptualizing for years to come. However, it was that very conceptualization of sound that allowed Rudd to know "what to go for" and "how C trumpets were supposed to sound." This translated to successful sound production on the instrument for Rudd.

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[1] Wiff Rudd, *Collaborative Practice Concepts for Trumpet* (Woodway, TX: Self-Published, 2013), 160.

In a masterclass at the National Trumpet Competition, John Rommel, Professor of Trumpet at Indiana University, discussed having a similar experience to Rudd's in his youth:

> "My father was a trumpet player…that's the reason I picked up the trumpet. Because I would hear him playing. He had a number of recordings…Doc Severinsen was his favorite trumpet player. Al Hirt was another one he loved. When he (my dad) was 15, he was playing professionally in dance bands in the Cincinnati area…I grew up listening to that (his) sound. He had a *huge* sound. Just singing…He was my first influence, which was great because I had the sound. I had the concept."[2]

Similar to Rudd, Rommel was able to commence a successful beginning on the trumpet largely because of the sound concept he developed simply by growing up hearing his dad play. Furthermore, Rommel's dad was able to have success as a professional player at such a young age by conceptualizing the sound he needed to play in dance bands through listening to recordings by commercial players such as Doc Severinsen and Al Hirt.

These two instances are concrete examples of how the sound production of now-professional trumpet players was heavily influenced by sound concept building at a young age. However, as previously mentioned, there does not exist only one "good" trumpet sound. Therefore, there does not exist only one "good" trumpet sound concept. The appropriate sound concept is dictated by the musical setting, genre, or ensemble.

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[2] *John Rommel Masterclass*. *National Trumpet Competition*, 2016. https://youtu.be/yOA_17K8hoM?si=-hYJro7H8yewzJlT.

FLUCTUANT SOUND CONCEPT

As previously mentioned, trumpet is an extremely versatile instrument with respect to genre, style, and ensemble inclusion. In fact, it can conceivably be considered as one of the most versatile wind instruments. Genres that include the trumpet span the likes of Baroque music, classical/orchestral music, jazz music, commercial music, and more. Each of these genres, and their ensemble subcategories, musically demand a different trumpet sound. Therefore, they each demand a different sound concept.

During the data collection process of this study, Anthony Plog, an internationally acclaimed composer, trumpet player, and pedagogue, volunteered his thoughts on having a fluctuant sound concept:

> "Sound is such an individual and intuitive thing, so I have no idea if my answers will be similar or quite different from other replies…it has been over 20 years since I retired from playing, and even when I was a player I think I hoped that my sound would be different for different pieces."[3]

Having a fluctuant sound concept is a skill every trumpet player should possess. The nature of the instrument demands versatility. Versatility should not only be achieved through style, articulation, and musical decisions, but also through sound concept and sound production.

It is notable that versatility in trumpet playing is partially achieved through the use of different equipment. This includes mouthpieces, entire trumpets, and more. This equipment can

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[3] Email from Anthony Plog, 2024.

help trumpet players more easily produce their desired sound concept for a particular musical setting.

REVIEW OF LITERATURE RELATED TO TRUMPET SOUND CONCEPT

The importance of trumpeters developing and playing with a quality sound is not new. However, many pedagogues and pedagogical texts do not necessarily address sound concept, let alone a fluctuant sound concept. Below, I have reviewed and examined seven standard pedagogical texts and methods for trumpet in regard to this topic.

COMPLETE CONSERVATORY METHOD FOR TRUMPET - J.B. ARBAN

Arban's *Complete Conservatory Method for Trumpet*, one of the earliest and most used resources in the trumpet world, has much to say regarding technique and mechanics of the instrument, but little to say about sound, much less sound concept. However, sound or "tone" is mentioned, even if sparingly. In the preface of the text, Arban refers to the then-growing popularity of the cornet by both composers, as well as the general public:

> "It may appear somewhat strange to undertake the defense of the cornet at a time when this instrument has given proofs of its excellence, both in the orchestra and in solo performance, where it is no less indispensable to the composer, and no less liked by the public than the flute, the clarinet, and even the violin; where, in short, it has definitely won for itself the elevated position to which the beauty of its tone, the perfection of its mechanism and the immensity of its resources, so justly entitle it."[4]

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[4] J.B. Arban, Edwin Franko Goldman, and Walter M. Smith, *Complete Conservatory Method for Trumpet* (New York, NY: Fischer, 1936), 3.

Arban is likely referring to the cornet in comparison to its preceding counterpart, the trumpet, which at the time was not the standard Bb trumpet that is common today. Because of the nature of its physical and mechanical makeup, the cornet was a much more agile instrument than the trumpet; able to play technical passages demanded in virtuosic solo literature. This is largely because of its piston valves. In regard to its tone, Arban was referring to the warmer, more mellow sound of the cornet in comparison to the trumpet; a generalization about the instrument's timbre.

Later in the preface of his text, Arban lists several characteristics of remarkable cornetists, one of which was the "brilliancy and volume of their tone." It is interesting that Arban uses the word "brilliancy," a derivative of which (brilliant) is included in the adjectives list for this study to be found in Chapter 1. The use of the word "brilliancy" returns in the section titled "Use of the Tuning Slide," when Arban discusses the importance of using compensating valve slides on a series of notes that would otherwise sound sharp on the instrument:

> "It is not difficult to lower these notes through action of the lips, although the quality of the tone will invariably suffer through such a proceeding. Therefore, in order to insure proper tonal brilliancy, it is always better, in slow movements, to employ the slide as a compensatory medium."[5]

It is likely that, in both of these instances, Arban is using the word "brilliancy" in a general sense to refer to playing in the center of a given pitch on the instrument, not above or below the pitch with would cause a dullness and/or lack of resonance in the sound. Furthermore,

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[5] J.B. Arban, *Complete Conservatory Method for Trumpet*, 6.

no other adjectives are used by Arban to describe a desired trumpet sound, nor is anything said by him regarding conceptualizing a brilliant sound.

TECHNICAL STUDIES FOR THE CORNET - HERBERT L. CLARKE

Perhaps the second most widely-used text in the realm of trumpet pedagogy is Herbert L. Clarke's *Technical Studies for the Cornet*. However, sound/tone is only mentioned once in the entire book; in the preface to the eighth study:

> "Here are more chromatics in an extended form to test technique, flexibility of lips and also for acquiring fluency of tone. When practiced softly the lips will never feel fatigued no matter how many times the exercises may be repeated. These exercises will strengthen the whole system, but must be attempted until sufficient progress has been attained."[6]

In this passage, Clarke is referring to consistency of tone throughout register changes on the instrument; a challenge common among trumpet players. However, there is no description here of what said tone should sound like, nor is there mention of conceptualizing that tone.

MAX SCHLOSSBERG'S DAILY DRILLS AND TECHNICAL STUDIES

A third widely-used text among trumpet pedagogues is the Schlossberg *Daily Drills and Technical Studies for Trumpet*. It should be noted, however, that Schlossberg himself did not write this text. Rather, the book is a compilation of exercises Schlossberg would have his students play, or those similar to ones he would have students play, organized by former students of Schlossberg. The only text to be found in the book is in the opening forward, written not by

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[6] Herbert Lincoln Clarke, *Technical Studies for the Cornet,* (Chandler, AZ: Hickman Music Editions, 2005), 105.

Schlossberg, but by his student Harry Freistadt. Freistadt actually uses the word "tone" three times. Interestingly, however, each use of the word "tone" implies a different connotation. The first use is as follows:

> "The most important groundwork in Schlossberg's method was in gaining ability to maintain a steady flow of air into the trumpet for the duration of a note or phrase. It is also important in this phase, he said, to gauge the amount of air necessary to execute a particular passage, and not to inhale an excess. An excess of air in the lungs and too frequent intakes cause a feeling of suffocation and consequent breathiness in the tone."[7]

The connotation of the word "tone" in this context is *quality*. Freistadt is referring to tone quality in a general sense here; discussing the importance of an absence of "breathiness in the tone." "Breathiness in the tone" can be most explained as excess air in the sound, raspiness, or "airiness." Freistadt is obviously implying here that this is an undesirable quality in a trumpet sound. In the context of classical/orchestral trumpet, he is likely right in making this claim. However, in other musical contexts, such as the genre and style of jazz, "breathiness in the tone" may not only be an acceptable quality in a trumpet sound, but actually a desired one.

Another use of the word tone in this text comes a few paragraphs later, when Freistadt is discussing articulating in different registers of the instrument, and how different vowels/syllables affect playing the instrument:

> "Schlossberg's method for developing a good attack was to divide the range of the trumpet into low, middle, and high sections, assigning the syllable *Ta* to the low register, *Tu* to the middle and *Ti* and *Tee* to the high. In order to produce the tone, a firm lip

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[7] Max Schlossberg, *Daily Drills and Technical Exercises for Trumpet* (New York, NY: M. Baron, 1965), 1.

> position, or embouchure, must be taken and *never* changed or dropped throughout the scale. The only movement of the mouth during this scale is the pronunciation of the syllables *Ta, Tu* or *Tee,* which permit, respectively, an open tone, a semi-open tone, and an almost closed tone. The changes in vowel sounds cause a change in pressure upon the instrument - the greater the constriction of the embouchure, the higher the pressure and the note."[8]

The connotation of the word "tone" in this context is *pitch* (the frequency being produced). Freistadt is not necessarily referring to tone quality here, but rather to the literal raising and lowering of pitch based upon the differentiation in vowel sounds among the listed syllables. Finally, Freistadt mentions the word tone in a third context when discussing articulating at different dynamic levels:

> "The consonant T has been used as the example throughout this account. However, it must be added quickly that T is employed only in loud or explosive passages. When the score calls for a soft tone, the player places the consonant D before the appropriate vowel sounds. The latter, however, remain the same in both forte and pianissimo passages, and the position of the lips is similar in both cases."[9]

The connotation of the word "tone" in this context is *dynamic*. When Freistadt mentions the variations in consonants that can be used in this passage, he is doing so in reference to what dynamic the music calls for (i.e. "when the score calls for a soft tone").

The fact that the word "tone" is used with three different connotations only a few short paragraphs apart is enlightening. Not only is trumpet sound/tone a subjective aspect of trumpet playing, it appears that the word "tone" is subjective and leaves much to interpretation as well.

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[8] Max Schlossberg, *Daily Drills and Technical Exercises for Trumpet*, 1.

[9] Max Schlossberg, *Daily Drills and Technical Exercises for Trumpet*, 1.

LIP FLEXIBILITIES FOR ALL BRASS INSTRUMENTS - BAI LIN

One of the more widely-used flexibility methods among trumpeters is Bai Lin's *Lip Flexibilities for All Brass Instruments*. There is little text in this method book, as there is only a preface. In this preface, however, tone is mentioned only once:

> "During practice sessions your embouchure, throat, and tongue should be naturally relaxed and flexible. The air should be fluid and steady (consistent). Always try to produce your most beautiful tone."[10]

Bai Lin obviously recognizes the importance of producing a beautiful tone at all times in this passage, but he does not discuss what constitutes a beautiful tone, nor does he discuss conceptualizing a beautiful tone.

SYSTEMATIC APPROACH TO DAILY PRACTICE - CLAUDE GORDON

Claude Gordon's *Systematic Approach to Daily Practice* is a fifty-two-lesson course designed to be practiced over the course of one year at a minimum. In the introductory text, as well as throughout each of the fifty-two lessons, Gordon uses multiple adjectives to describe the sound students should be playing with. These include *big, full, free,* and *long.*[11] Sound concept isn't specifically mentioned in the text, however these words suggest that the student should be imagining this type of sound. Although no audible example of such sounds are provided, it is interesting that Gordon uses these more specific words to describe sound rather than the general "good" sound or "beautiful" sound that appears in some texts. However, even with these more

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[10] Bai Lin, *Lip Flexibilities for All Brass Instruments* (New York, NY: Fischer, 1996), 5.

[11] Claude Gordon, *Systematic Approach to Daily Practice: How to Practice, What to Practice, When to Practice* (New York, NY: Fischer, 1975).

specific adjectives used by Gordon, fluctuant sound concept isn't discussed, therefore sound is still only discussed in a general sense here.

SPECIAL STUDIES FOR TRUMPET - JOHN DANIEL

A more modern text, John Daniel specifically talks about sound concept in his method *Special Studies for Trumpet*. He specifically references this in multiple sections of the book. Firstly, in the "Commitment to the Moment" section, he mentions that "internalization of pulse, rhythm, tone color, dynamics, intonation, balance, and phrasing must become second nature."[12] When discussing mouthpiece buzzing, he instructs students to "develop a buzzing sound concept that will produce the desired sound on the instrument."[13] Although the book does not mention fluctuant sound concept, the discussion of sound concept in this text speaks to a pedagogical trend of talking more about sound concept.

TECHNICAL STUDIES - ALLEN VIZZUTTI

Another trumpet method that can be considered more modern is Allen Vizzutti's Technical studies. Vizzutti hints at sound concept in his introductory text when he states that "the primary goal of all trumpet players, regardless of proficiency, should be to play beautiful music with an appropriately beautiful sound. This thought must be foremost in one's mind when practicing, performing, or teaching."[14] However, throughout the book, Vizzutti only uses the word "beautiful" to describe tone, and nothing more specific. This text remains very general,

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[12] John Daniel, *Special Studies for Trumpet* (Appleton, WI: Self-Published, 2011), 8.

[13] John Daniel, *Special Studies for Trumpet*, 11.

[14] Allen Vizzutti, *The Allen Vizzutti Trumpet Method: Book 1*. (Van Nuys, CA: Alfred, 1990), 2.

then, in its discussion of sound. However, like Daniel's book, it is interesting that Vizzutti alludes to sound concept, as it speaks to a trend in sound concept becoming a more centric component of trumpet pedagogy.

PEDAGOGICAL APPROACHES USING SOUND CONCEPT

It should be noted that there are various pedagogical approaches that utilize sound concept as a tool for sound production. These include, but are not limited to the pedagogical approaches/schools of Arnold Jacobs and William Adam. Although these approaches include the conceptualization of sound, they do not necessarily include a common vocabulary used when describing sound, nor do they necessarily recognize the spectrum of sound/tone possibilities that exist on the trumpet and/or explore "fluctuant" sound concept.

SIGNIFICANCE OF / NEED FOR STUDY

As evidenced by the above review, the topic of sound/tone is scarcely discussed in standard trumpet method books. When it is discussed, it is done so in a very general sense. Trumpeters are informed that they should play with a beautiful sound at all times, but there is no mention of how to do so with regard to conceptualization of a beautiful sound. Furthermore, there is no mention of the variety of possible "beautiful" trumpet sounds that can be produced on the trumpet. Thus, there is a lack of trumpet literature that discusses not only sound conceptualization, but also fluctuant sound conceptualization. As previously mentioned in Chapter 1, the purpose of this study is to examine how professional trumpet performers and pedagogues describe various trumpet sounds, to investigate similarities and differences among

descriptions, and to ultimately be a resource that will prove useful to both teachers and students when attempting to refine sound concept. The results will display a general trend of how the collective professional trumpet playing community describes sound, prove that different, equally "beautiful" trumpet sounds exist, and create a resource to serve as a starting point for both students and pedagogues to explore the abundance of appropriate sound concepts possible on the trumpet.

CHAPTER 3. THE SURVEY

The purpose of this chapter is both to explain the format and construction of the survey itself, as well as present the data collected in the results of survey. Commentary and conclusions reached after examining the results of the survey will take place in Chapter 4.

CONSTRUCTION OF THE SURVEY

Thirteen different excerpts from various recordings were chosen to be examined in this survey. In selecting these recordings, it was important that trumpeters in many different genres, styles, and ensembles be represented. Each recording was of standard repertoire performed by trumpeters held in high esteem.

The word bank of adjectives provided were compiled in collaboration with the supervisor of this project, Dr. Matthew Vangjel, and based upon our combined experience of how we have heard sound described in other texts, masterclasses, and methods. Each participant was instructed to select the three adjectives from the word bank that they felt best described the trumpet sound heard in the recording. Each participant was also asked to select the three adjectives they believed best described their own sound.

SELECTION OF PARTICIPANTS

In order to maintain a professional level of qualification, the survey was only sent to trumpet players and teachers with a profession including the trumpet; i.e. performers in professional orchestras and other ensembles, college professors, etc.

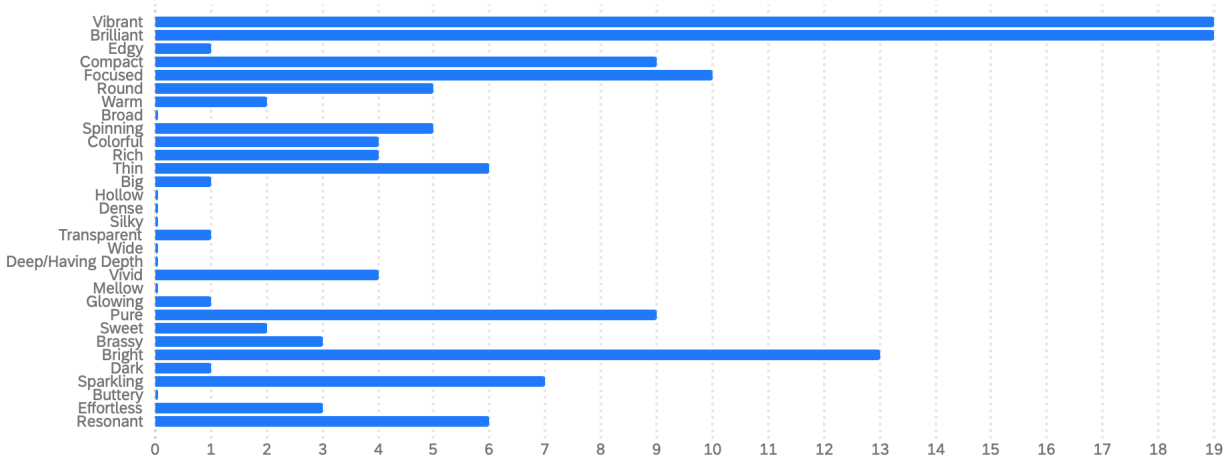
DATA/RESULTS

I have chosen to present a number of different statistical components of the survey as a part of this data. The first is to identify the top three adjectives chosen among participants for each excerpt to see if a consensus was reached. I label them as the "top" adjectives. I also list each word that was selected by participants in conjunction with each "top" adjective. I believe these two sets of data to be the strongest representations of participants' overall description of each sound. I am also including the entire list of adjectives utilized by participants for each particular question in order of frequency. The "top" adjectives appear in bold, while the rest of the list appears in regular font, with the exception of those that are only selected by one person, which I list in grey font. Although I find it important to still list them, I find the "grey words" to be a weak representation of the sound given only one person selected those words. I also list a category of words for each question that were utilized by participants, but not in conjunction with any of the "top" adjectives. I also believe these words to be a weak representation of the sound, as they are used much more sparingly than those paired with "top" adjectives.

Another statistic I list for each excerpts is the total number of adjectives utilized for the respective question. The higher this number is, the less consensus among participants there is, and the lower the number is, the more consensus among participants there is.

The graphs displayed for each excerpt have two components. The vertical axis displays each possible adjective to be selected by each participant. The horizontal axis displays the number of participants that chose each adjective.

EXCERPT 1. MAURICE ANDRÉ - HAYDN TRUMPET CONCERTO



23 adjectives were used by participants for this question. As previously stated, each participant was asked to select the three adjectives they believed best described the trumpet sound heard in each recording. As the graph shows, there is a consensus "top three" adjectives among the pool of responses, with the top two receiving the same number of selections. These "top three" adjectives are *brilliant, vibrant*, and *bright*. Interestingly, however, despite these being the definitive "top three" adjectives, not a single participant chose all three of these adjectives as their personal "top three." Of the adjectives that were utilized by participants, the order of adjectives from most selected to least selected are as follows, with denoted number of selections for each:

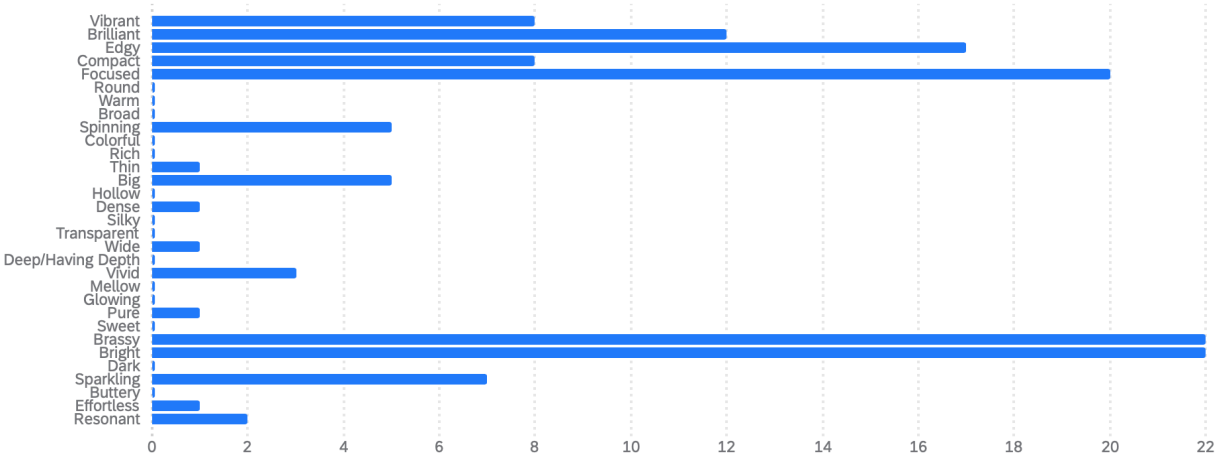
Brilliant (19)	Focused (10)	Edgy (1)
Vibrant (19)	Compact (9)	Big (1)
Bright (13)	Pure (9)	Transparent (1)
	Sparkling (7)	Glowing (1)
	Thin (6)	Dark (1)
	Resonant (6)	
	Round (5)	

	Spinning (5)	
	Colorful (4)	
	Vivid (4)	
	Rich (4)	
	Brassy (3)	
	Effortless (3)	
	Warm (2)	
	Sweet (2)	

The participants who selected *brilliant* also selected *vibrant, sparkling, glowing, compact, brassy, bright, thin, colorful, pure, resonant, focused, sweet, edgy,* and *big*. Those who selected *vibrant* also selected *brilliant, sparkling, compact, bright, focused, pure, glowing, spinning, transparent, vivid, resonant, colorful, rich,* and *warm*. Those who selected *bright* also selected *vibrant, compact, spinning, sparkling, focused, brilliant, brassy, thin, compact,* and *edgy*.

There are three adjectives that were used, but not paired with any of the "top three" adjectives. We'll call this the "also used" category. These are *round, dark*, and *effortless*. Similar to the top three adjectives, however, no participant chose all three of these words together in their response. Those participants who selected *round* also selected *sparkling, effortless, rich, focused, warm, resonant,* and *colorful*. Those who selected *dark* selected *round* and *pure*. Those who selected *effortless* selected *sparkling, round, thin, focused,* and *colorful*. There were several adjectives not utilized at all by participants for this question. These include *broad, hollow, dense, silky, wide, deep/having depth, mellow,* and *buttery*.

EXCERPT 2. BRIAN MACDONALD - I LOVE BEING HERE WITH YOU



17 adjectives were used by participants for this question. As the graph shows, there is a consensus "top three" adjectives among the pool of responses, with the top two again receiving the same number of selections. These are *bright, brassy,* and *focused*. Two participants chose these exact three adjectives in their personal responses to this question.

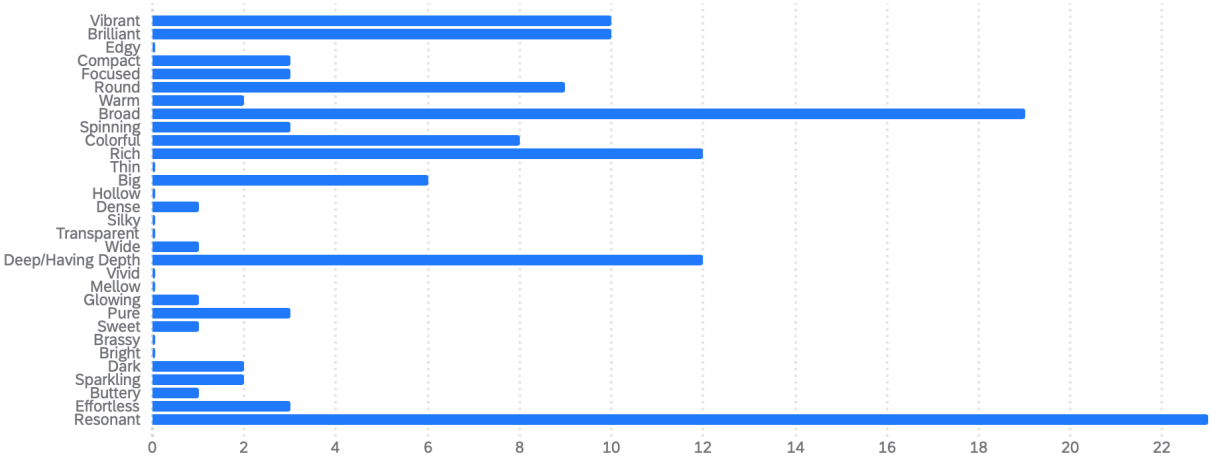
Bright (22)	Edgy (17)	Thin (1)
Brassy (22)	Brilliant (12)	Dense (1)
Focused (20)	Compact (8)	Wide (1)
	Vibrant (8)	Pure (1)
	Sparkling (7)	Effortless (1)
	Spinning (5)	
	Big (5)	
	Vivid (3)	
	Resonant (2)	

The participants who selected *bright* also selected *brilliant, sparkling, brassy, focused, pure, edgy, wide, vibrant, compact,* and *effortless*. Those who selected *brassy* also selected

focused, brilliant, bright, sparkling, resonant, edgy, vibrant, vivid, compact, spinning, big, and *effortless*. Those who selected *focused* also selected *brilliant, brassy, spinning, big, bright, vibrant, edgy, thin, compact, dense,* and *sparkling*.

There exists no "also used" category for this example, as words were either paired with the "top three" or not used at all. Words not used at all by participants include *round, warm, broad, colorful, rich, hollow, silky, transparent, deep/having depth, mellow, glowing, sweet, dark,* and *buttery*.

EXCERPT 3. ADOLPH HERSETH - PICTURES AT AN EXHIBITION



22 adjectives were used by participants for this question. In this example, it was necessary to include four "top" words, as the two third place words received an equal number of responses. These "top four" include *resonant, broad, rich,* and *deep/having depth*. Of the adjectives that were utilized by participants, the order of adjectives from most selected to least selected are as follows, with denoted number of selections for each:

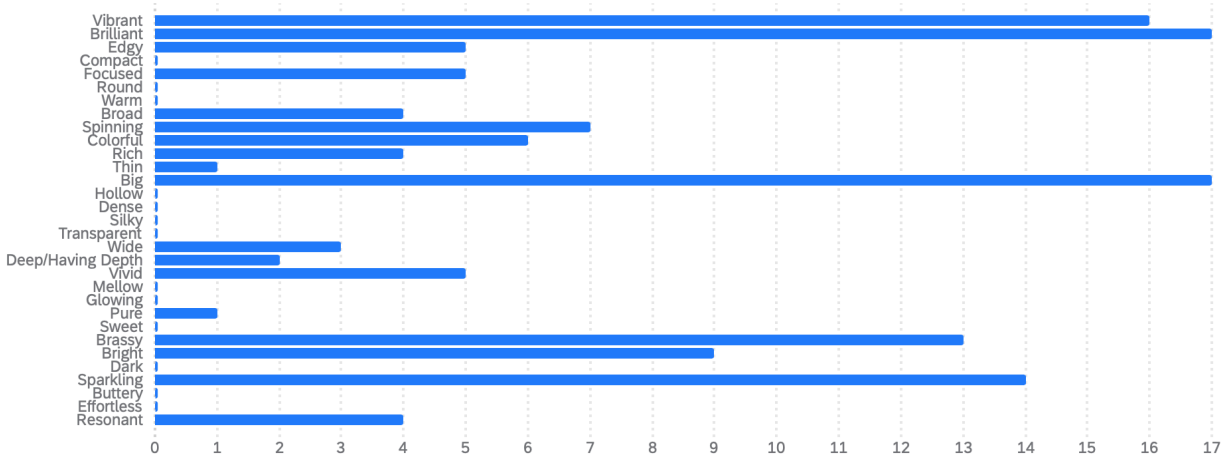
Resonant (23)	Brilliant (10)	Dense (1)
Broad (19)	Vibrant (10)	Wide (1)

Deep/Having Depth (12)	Round (9)	Glowing (1)
Rich (12)	Colorful (8)	Sweet (1)
	Big (6)	Buttery (1)
	Compact (3)	
	Focused (3)	
	Spinning (3)	
	Pure (3)	
	Effortless (3)	
	Warm (2)	
	Dark (2)	
	Sparkling (2)	

Those who selected *resonant* also selected *brilliant, vibrant, sparkling, rich, big, colorful, round, dark, pure, broad, focused, spinning, effortless, deep/having depth, glowing, wide,* and *warm*. Those who selected *broad* also selected *big, vibrant, deep/having depth, buttery, resonant, rich, colorful, glowing, brilliant, wide, spinning, round,* and *sparkling*. Those who selected *rich* also selected *sparkling, resonant, brilliant, deep/having depth, big, broad, warm, focused, pure, effortless, round,* and *colorful*. Those who selected *deep/having depth* also selected *broad, buttery, rich, brilliant, compact, warm, spinning, effortless, resonant,* and *round*.

The also used category for this question includes the words *sweet* and *dense*. *Sweet* was paired with *compact* and *vibrant*, and *dense* was paired with *dark* and *compact*. Words not used by participants for this question include *bright, brassy, mellow, vivid, transparent, silky, hollow, thin,* and *edgy*.

EXCERPT 4. DOC SEVERINSEN - BEGIN THE BEGUINE



18 adjectives were used by participants for this question. As can been seen in the graph, there is a consensus "top three" adjectives among the pool of responses, with the top two again receiving the same number of selections. These are *big*, *brilliant*, and *vibrant*. Two participants chose these three words as their personal selection.

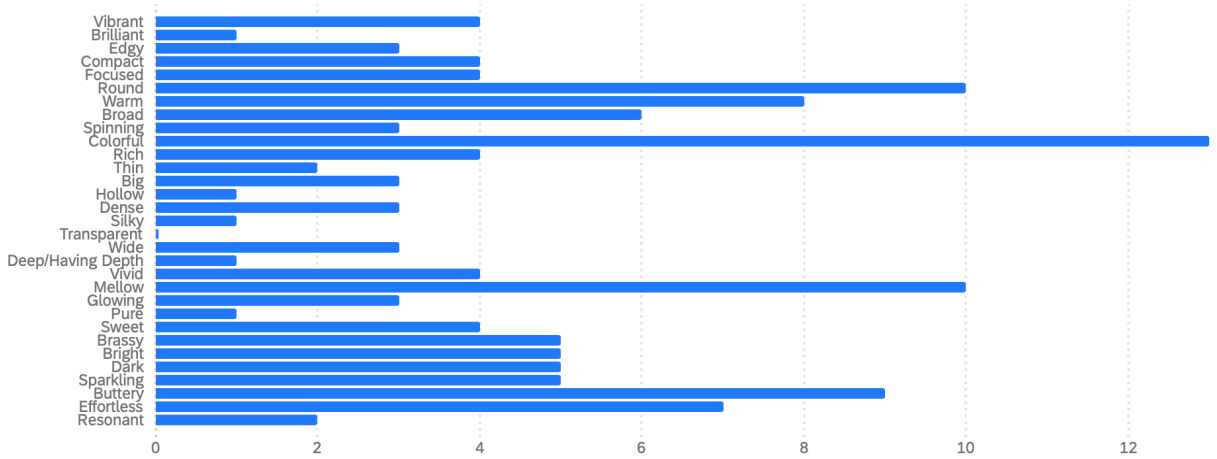
Big (17)	Sparkling (14)	Thin (1)
Brilliant (17)	Brassy (13)	Pure (1)
Vibrant (16)	Bright (9)	
	Spinning (7)	
	Colorful (6)	
	Vivid (5)	
	Focused (5)	
	Edgy (5)	
	Broad (4)	
	Rich (4)	
	Resonant (4)	
	Wide (3)	

	Deep/Having Depth (2)	

Those who selected *big* also selected *broad, vibrant, spinning, brilliant, brassy, bright, vivid, pure, rich, edgy, focused, sparkling, wide,* and *resonant*. Those who selected *brilliant* also selected *spinning, big, colorful, bright, brassy, rich, vibrant, deep/having depth, bright, resonant, focused,* and *sparkling*. Those who selected *vibrant* also selected *broad, big, sparkling, resonant, focused, vivid, brilliant, rich, spinning, bright,* and *brassy*.

The "also used" category for this question includes only the word *thin*, which was used in conjunction with *bright* and *sparkling*. Words not selected by participants for this question include *compact, round, warm, hollow, dense, silky, transparent, mellow, glowing, sweet, dark, buttery,* and *effortless*.

EXCERPT 5. LEE LOUGHNANE - DOES ANYBODY REALLY KNOW WHAT TIME IT IS?



30 total adjectives were used by participants for this question. The "top three" are *colorful, mellow,* and *round*. No participants chose these for their personal response, however.

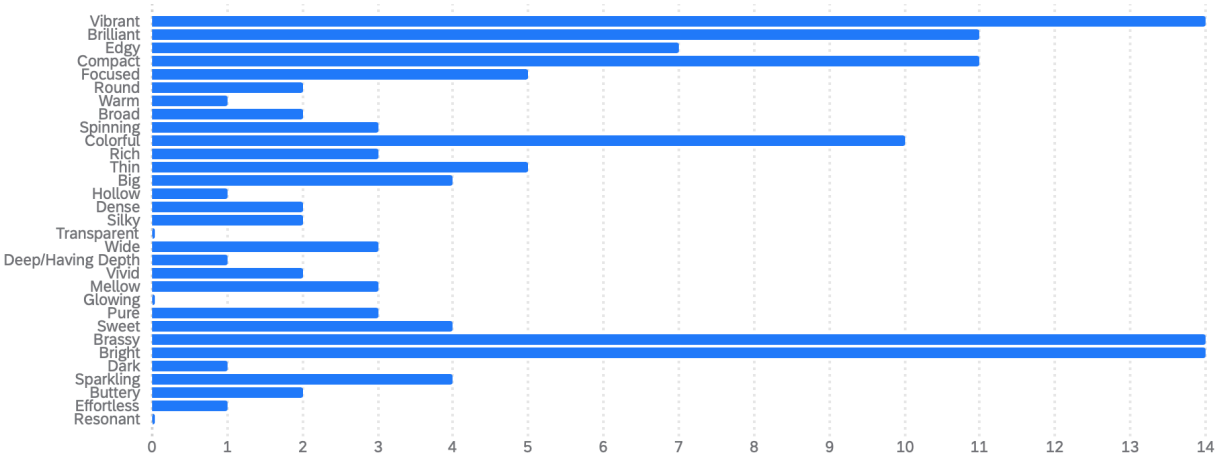
Colorful (13)	Buttery (9)	Brilliant (1)

Mellow (10)	Warm (8)	Hollow (1)
Round (10)	Effortless (7)	Silky (1)
	Broad (6)	Deep/Having Depth (1)
	Brassy (5)	Pure (1)
	Bright (5)	
	Dark (5)	
	Sparkling (5)	
	Sweet (4)	
	Vivid (4)	
	Rich (4)	
	Focused (4)	
	Compact (4)	
	Vibrant (4)	
	Edgy (3)	
	Spinning (3)	
	Big (3)	
	Dense (3)	
	Wide (3)	
	Glowing (3)	
	Resonant (2)	
	Thin (2)	

Those who chose *colorful* also chose *spinning*, *sweet*, *mellow*, *dark*, *brassy*, *effortless*, *thin*, *bright*, *deep/having depth*, *round*, *vibrant*, *glowing*, *warm*, *edgy*, *big*, *focused*, and *buttery*. Those who chose *mellow* also chose *round*, *dark*, *colorful*, *buttery*, *vivid*, *sweet*, *hollow*, *warm*, *glowing*, *wide*, *broad*, and *effortless*. Those who chose *round* also chose *mellow*, *dark*, *buttery*, *wide*, *edgy*, *compact*, *warm*, *brilliant*, *effortless*, *pure*, *colorful*, *vibrant*, *dense*, *bright*, and *broad*.

The "also used" category for this question includes *rich*, *silky*, *sparkling*, and *resonant*. Those who chose *rich* also chose *buttery*, *broad*, *dense*, *vivid*, *sweet*, *warm*, and *brassy*. Those who chose *silky* also chose *focused* and *buttery*. Those who chose *sparkling* also chose *bright*, *compact*, *effortless*, *vivid*, *thin*, *buttery*, *effortless*, *brassy*, and *vibrant*. Those who chose *resonant* also chose *big*, *glowing*, and *broad*. The only word not used by participants for this question was *transparent*.

EXCERPT 6. LOUIS ARMSTRONG - WEST END BLUES



28 total adjectives were used by participants for this question. The top three, all receiving the same number of selections, were *bright*, *brassy*, and *vibrant*. No participants chose these for their personal response.

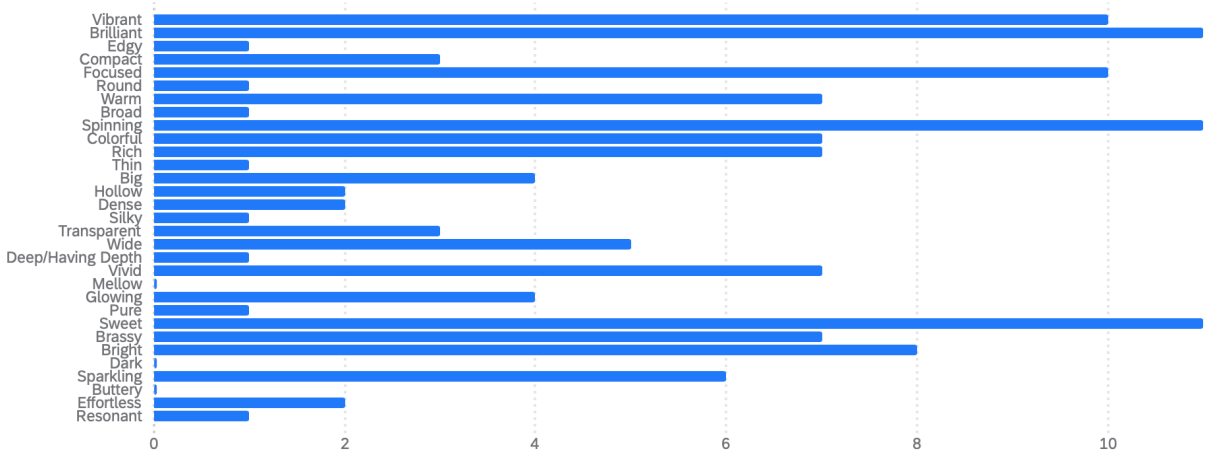
Bright (14)	Brilliant (11)	Effortless (1)
Brassy (14)	Compact (11)	Dark (1)
Vibrant (14)	Colorful (10)	Deep/Having Depth (1)
	Edgy (7)	Hollow (1)
	Focused (5)	Warm (1)
	Thin (5)	

	Big (4)	
	Sparkling (4)	
	Sweet (4)	
	Spinning (3)	
	Rich (3)	
	Wide (3)	
	Mellow (3)	
	Pure (3)	
	Broad (2)	
	Dense (2)	
	Silky (2)	
	Vivid (2)	
	Buttery (2)	

Those who used *bright* also used *brassy, thin, edgy, compact, vibrant, brilliant, focused, buttery, rich, pure, sparkling, big,* and *colorful*. Those who used *brassy* also used *pure, focused, compact, sparkling, bright, thin, big, broad, vibrant, brilliant, colorful, edgy, wide,* and *spinning*. Those who used *vibrant* also used *brilliant, compact, bright, dense, vivid, brassy, pure, effortless, round, silky, focused, sweet, colorful, edgy,* and *broad*.

The "also used" category for this question includes the words *warm, hollow, deep/having depth, mellow, dark,* and *buttery*. Words not used by participants for this question include *transparent, glowing,* and *resonant*.

EXCERPT 7. RAFAEL MÉNDEZ - LA MALAGUEÑA



28 total adjectives were used by participants for this question. The top three, all receiving an equal number of selections, were *sweet, spinning,* and *brilliant*. One participant chose these three words in their personal answer. The order of words used with corresponding number of selections are as follows:

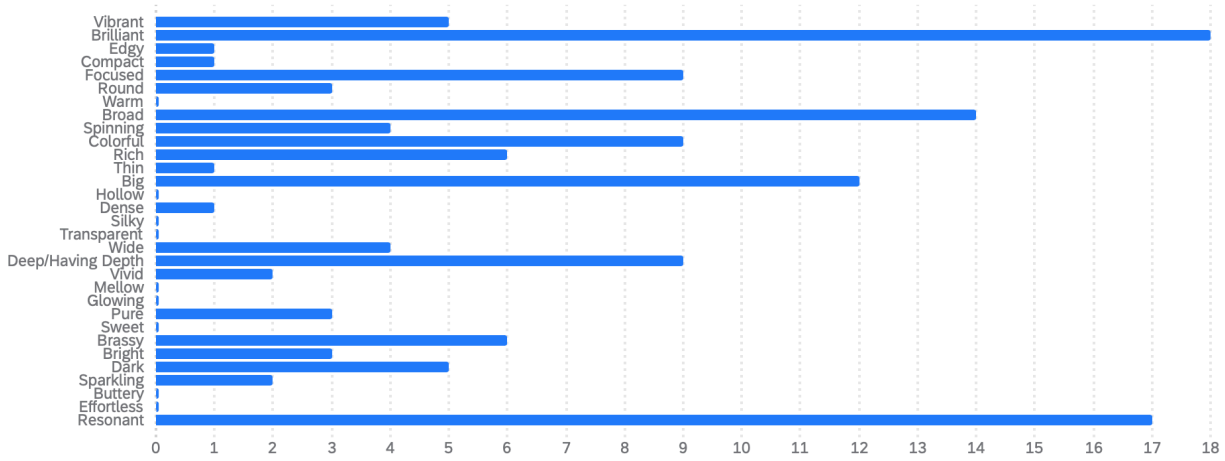
Sweet (11)	Focused (10)	Edgy (1)
Spinning (11)	Vibrant (10)	Round (1)
Brilliant (11)	Bright (8)	Broad (1)
	Warm (7)	Thin (1)
	Colorful (7)	Silky (1)
	Rich (7)	Deep/Having Depth (1)
	Vivid (7)	Pure (1)
	Brassy (7)	Resonant (1)
	Sparkling (6)	
	Wide (5)	
	Big (4)	
	Glowing (4)	
	Transparent (3)	

	Compact (3)	
	Hollow (2)	
	Dense (2)	
	Effortless (2)	

Those who used *sweet* also used *transparent*, *spinning*, *brilliant*, *compact*, *bright*, *sparkling*, *hollow*, *silky*, *colorful*, *vivid*, *big*, *rich*, *focused*, and *brassy*. Those who used *spinning* also used *colorful*, *brassy*, *vivid*, *sparkling*, *transparent*, *sweet*, *brilliant*, *warm*, *wide*, *compact*, *hollow*, *focused*, and *bright*. Those who used *brilliant* also used *big*, *deep/having depth*, *spinning*, *sweet*, *focused*, *bright*, *warm*, *glowing*, *sparkling*, *vibrant*, *colorful*, *brassy*, and *effortless*.

The "also used" category includes the words *edgy*, *round*, *broad*, *thin*, *dense*, *pure*, and *resonant*. Words not used by participants for this question include *mellow*, *dark*, and *buttery*.

EXCERPT 8. PHIL SMITH - MAHLER SYMPHONY NO. 5



22 total adjectives were used by participants for this question. The top three adjectives are *brilliant*, *resonant*, and *broad*. One person listed these three words in their personal response

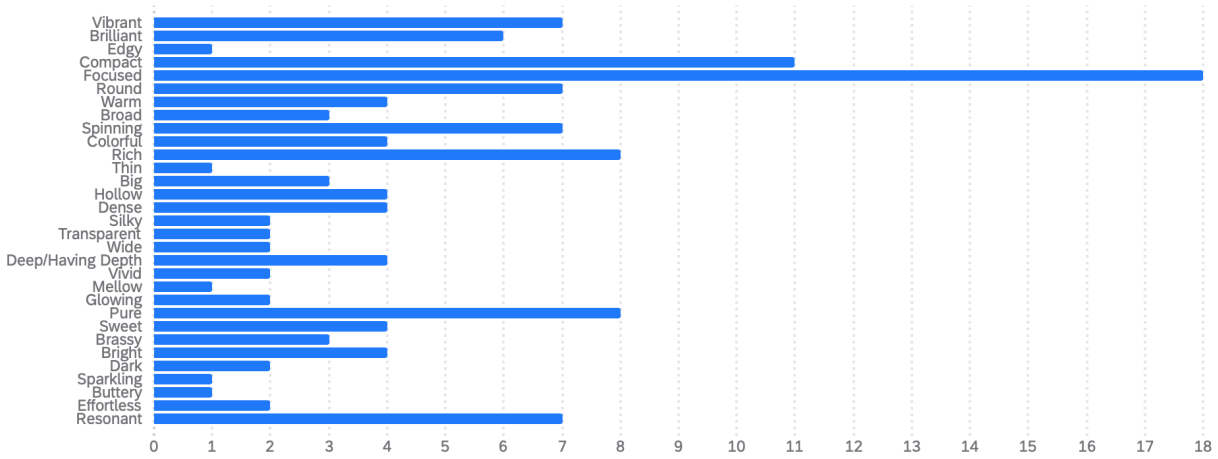
to this question. The order of words used with corresponding number of selections are as follows:

Brilliant (18)	Big (12)	Edgy (1)
Resonant (17)	Focused (9)	Compact (1)
Broad (14)	Colorful (9)	Thin (1)
	Deep/Having Depth (9)	Dense (1)
	Rich (6)	
	Brassy (6)	
	Dark (5)	
	Spinning (4)	
	Wide (4)	
	Round (3)	
	Pure (3)	
	Bright (3)	
	Vivid (2)	
	Sparkling (2)	

Those who chose *brilliant* also chose *spinning, resonant, rich, focused, colorful, brassy, sparkling, big, wide, edgy, compact, deep/having depth, broad, vibrant, pure,* and *bright*. Those who chose *resonant* also chose *spinning, brilliant, rich, vivid, colorful, broad, sparkling, focused, vibrant, deep/having depth, brassy, focused, big, pure,* and *dark*. Those who chose *broad* also chose *colorful, resonant, big, pure, round, focused, vivid, deep/having depth, brilliant, rich, dark, spinning*, and *wide*.

The "also used" category for this question includes *thin* and *dense*. Words not used by participants for this example include *warm, hollow, silky, transparent, mellow, glowing, sweet, buttery,* and *effortless*.

EXCERPT 9. TINE THING HELSETH - HINDEMITH TRUMPET SONATA



All 31 adjectives were used by participants for this question. In this example, it was necessary to include four "top" words, as the two "third place" words received an equal number of responses. These four words were *focused, compact, rich,* and *pure*. The order of words used with corresponding number of selections are as follows:

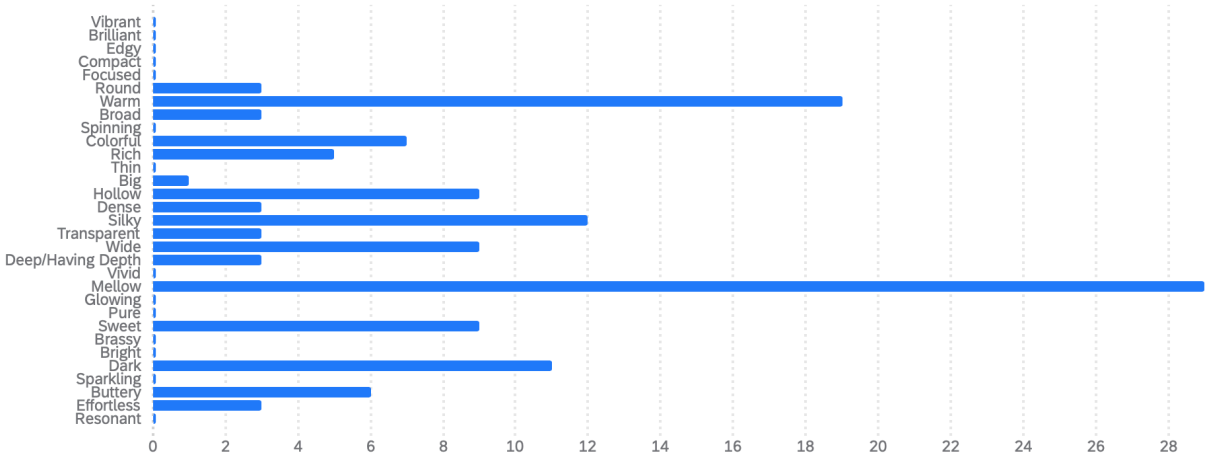
Focused (18)	Vibrant (7)	Edgy (1)
Compact (11)	Round (7)	Thin (1)
Rich (8)	Spinning (7)	Mellow (1)
Pure (8)	Resonant (7)	Sparkling (1)
	Brilliant (6)	Buttery (1)
	Warm (4)	
	Colorful (4)	
	Hollow (4)	
	Dense (4)	
	Deep/Having Depth (4)	
	Sweet (4)	
	Bright (4)	

	Broad (3)	
	Big (3)	
	Brassy (3)	
	Silky (2)	
	Transparent (2)	
	Wide (2)	
	Vivid (2)	
	Glowing (2)	
	Dark (2)	
	Effortless (2)	

Those who used *focused* also used *hollow, pure, colorful, edgy, round, warm, wide, vivid, compact, resonant, vibrant, rich, brilliant, silky, bright, dense, sweet, deep/having depth,* and *big*. Those who used *compact* also used *vibrant, spinning, silky, pure, focused, vivid, brassy, rich, dark, bright, dense, resonant, hollow,* and *brilliant*. Those who used *rich* also used *compact, dark, brilliant, focused, vibrant, big, resonant, round, spinning,* and *deep/having depth*. Those who used *pure* also used *hollow, focused, compact, silky, wide, resonant, vibrant, big,* and *brilliant*.

The "also used" category includes *broad, thin, transparent, mellow, glowing, sparkling, buttery,* and *effortless*. As previously mentioned, all 31 adjectives were used by participants for this question, so there were no adjectives in the "not used" category.

EXCERPT 10. WYNTON MARSALIS - THE VERY THOUGHT OF YOU



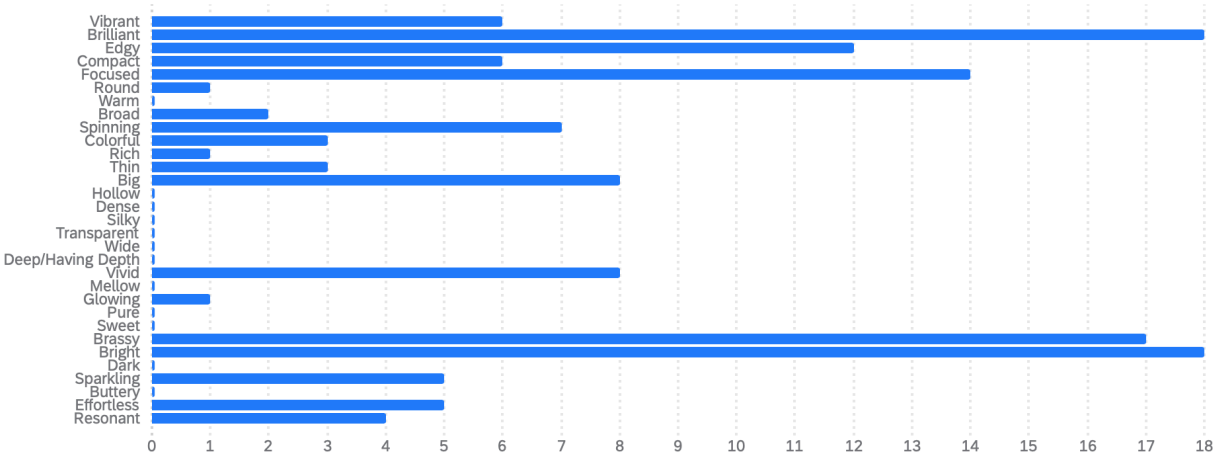
17 adjectives were used by participants for this question. The top three words were *mellow, warm,* and *silky*. One participant chose these three words as their personal response. The order of words used with corresponding number of selections are as follows:

Mellow (29)	Dark (11)	Big (1)
Warm (19)	Hollow (9)	
Silky (12)	Wide (9)	
	Sweet (9)	
	Colorful (7)	
	Buttery (6)	
	Rich (5)	
	Round (3)	
	Broad (3)	
	Dense (3)	
	Transparent (3)	
	Deep (3)	
	Effortless (3)	

Those who used *mellow* also used *silky, warm, sweet, wide, buttery, colorful, broad, hollow, buttery, deep/having depth, dense, effortless, transparent, rich, dark,* and *silky*. Those who used *warm* also used *deep/having depth, sweet, silky, mellow, hollow, buttery, transparent, broad, colorful, rich, round* and *dark*. Those who used *silky* also used *warm, mellow, buttery, sweet, deep/having depth, effortless, colorful, wide, hollow, broad, rich,* and *transparent*.

The only word in the "also used" category for this question was *big*. Words not used by participants for this question include *vibrant, brilliant, edgy, compact, focused, spinning, thin, vivid, glowing, pure, brassy, bright, sparkling,* and *resonant*.

EXCERPT 11. MAYNARD FERGUSON - MACARTHUR PARK



19 adjectives were used by participants for this question. The top three words were *bright, brilliant,* and *brassy*. Two participants selected these three words for their personal answer. The order of words used with corresponding number of selections are as follows:

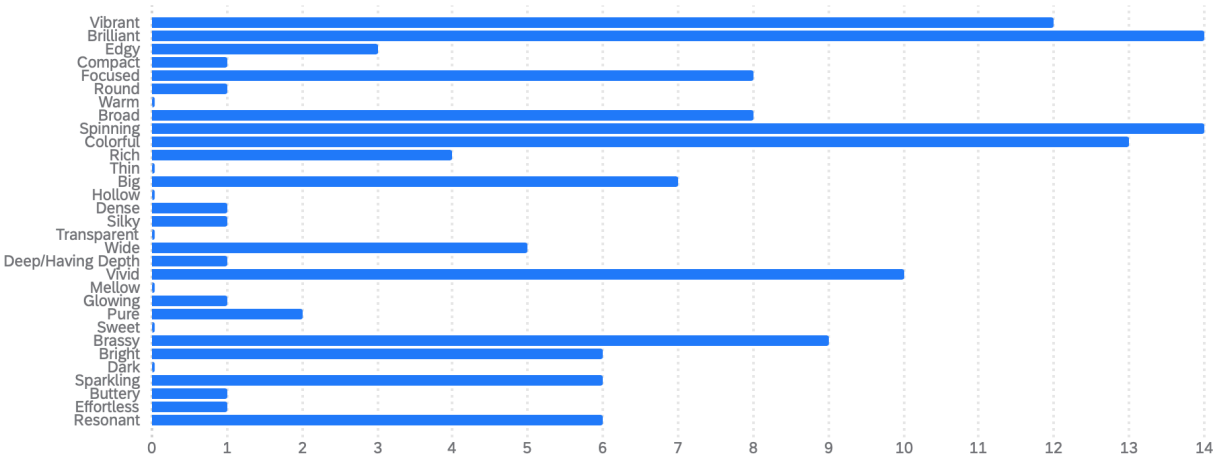
Bright (18)	Focused (14)	Round (1)
Brilliant (18)	Edgy (12)	Rich (1)
Brassy (17)	Big (8)	Glowing (1)
	Vivid (8)	

	Spinning (7)	
	Vibrant (6)	
	Compact (6)	
	Effortless (5)	
	Sparkling (5)	
	Resonant (4)	
	Thin (3)	
	Colorful (3)	
	Broad (2)	

Those who used *bright* also used *brassy, colorful, focused, vibrant, sparkling, big, effortless, brilliant, vibrant, vivid, edgy, resonant, compact, spinning,* and *broad*. Those who used *brilliant* also used *broad, brassy, vivid, edgy, thin, bright, spinning, compact, focused, sparkling, vibrant, glowing, big, round, resonant,* and *effortless*. Those who used *brassy* also used *broad, brilliant, vivid, bright, focused, spinning, thin, edgy, resonant, big, effortless, compact,* and *colorful*.

The only word in the "also used" category for this question is *rich*. Words not used by participants for this question include *warm, hollow, dense, silky, transparent, wide, deep/having depth, mellow, pure, sweet, dark,* and *buttery*.

EXCERPT 12. TIMOFEI DOKSHIZER - ARUTIUNIAN TRUMPET CONCERTO



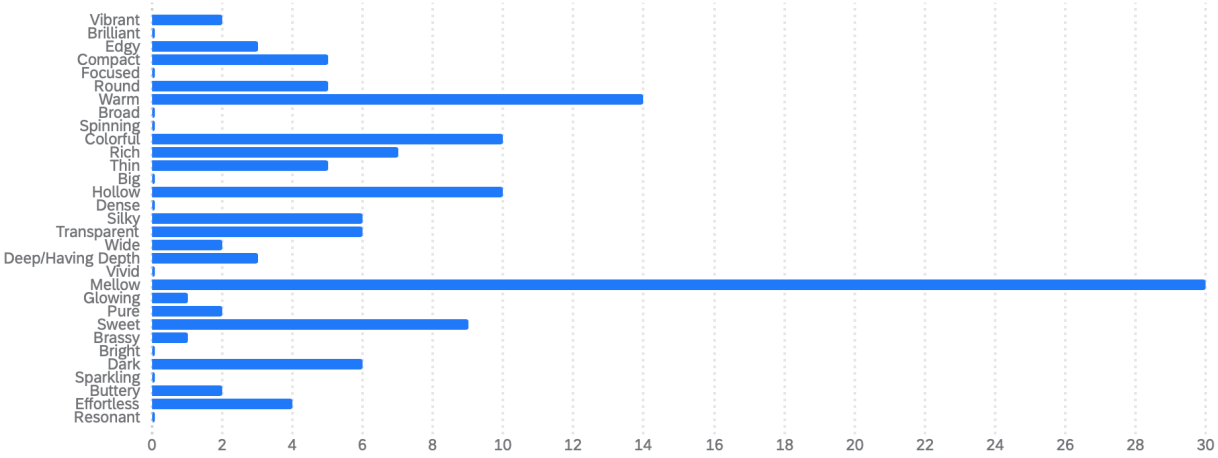
24 adjectives were used by participants for this question. The top three words were *brilliant, spinning, and colorful*. No participants chose these three words for their personal answer to this question. The order of words used with corresponding number of selections are as follows:

Brilliant (14)	Vibrant (12)	Compact (1)
Spinning (14)	Vivid (10)	Round (1)
Colorful (13)	Brassy (9)	Dense (1)
	Focused (8)	Silky (1)
	Broad (8)	Deep/Having Depth (1)
	Big (7)	Glowing (1)
	Bright (6)	Buttery (1)
	Sparkling (6)	Effortless (1)
	Resonant (6)	
	Wide (5)	
	Rich (4)	
	Edgy (3)	
	Pure (2)	

Those who selected *brilliant* also selected *vivid, sparkling, round, resonant, spinning, bright, colorful, wide, focused, spinning, big, brassy, vibrant,* and *broad*. Those who selected *spinning* also selected *brassy, edgy, colorful, bright, vivid, broad, brilliant, resonant, rich, big, compact, edgy, vibrant, focused,* and *wide*. Those who selected *colorful* also selected *brassy, spinning, broad, deep/having depth, sparkling, resonant, wide, vibrant, brilliant, focused, big, vivid,* and *rich*.

Words in the "also used" category for this question include *dense, silky, glowing, pure, buttery,* and *effortless*. Words not used by participants for this question include *warm, thin, hollow, transparent, mellow, sweet,* and *dark*.

EXCERPT 13. MILES DAVIS - FREDDIE FREELOADER



21 adjectives were used by participants for this question. In this example, it was necessary to include four "top" words, as the two "third place" words received an equal number of responses. These four words were *mellow, warm, colorful,* and *hollow*. The order of words used with corresponding number of selections are as follows:

Mellow (30)	Sweet (9)	Glowing (1)

Warm (14)	Rich (7)	Brassy (1)
Colorful (10)	Silky (6)	
Hollow (10)	Transparent (6)	
	Dark (6)	
	Compact (5)	
	Round (5)	
	Thin (5)	
	Effortless (4)	
	Edgy (3)	
	Deep/Having Depth (3)	
	Vibrant (2)	
	Wide (2)	
	Pure (2)	
	Buttery (2)	

Those who used *mellow* also used *dark, silky, pure, warm, deep/having depth, colorful, transparent, compact, sweet, hollow, round, rich, effortless, thing, glowing, buttery, wide,* and *edgy*. Those who chose *warm* also chose *mellow, pure, colorful, effortless, silky, sweet, round, compact, dark, wide, rich, vibrant,* and *deep/having depth*. Those who chose *colorful* also chose *deep/having depth, mellow, round, effortless, warm, dark, sweet, thin, hollow,* and *edgy*. Those who chose *hollow* also chose *mellow, sweet, wide, edgy, compact, thin, colorful,* and *transparent*.

The "also used" category for this question includes *vibrant* and *brassy*. Words not used by participants for this question include *brilliant, focused, broad, spinning, big, dense, vivid, bright, sparkling,* and *resonant*.

CHAPTER 4. CONCLUSIONS

There are various interesting trends and commonalities that appear when analyzing the data collected in the survey and presented in Chapter 3. Although not every adjective that appeared in the word bank of the survey presented significant enough data to draw conclusions upon, there are several adjectives that did. The purpose of this chapter is to examine the trends and commonalities, and to discuss how this information can be useful in the realm of trumpet pedagogy.

SIGNIFICANCE OF DIFFERENT ADJECTIVES USED

First and foremost, it is notable that the top adjectives for each excerpt are different. No combination of them is repeated. This is significant because it is statistical proof that there exist many equally good, yet very different, trumpet sounds. Even in this limited pool of thirteen excerpts, no two were ultimately described the same way. Here is a list of the "top" adjectives from each recording:

- André: Brilliant, Vibrant, Bright
- MacDonald: Bright, Brassy, Focused
- Herseth: Resonant, Broad, Rich, Deep/Having Depth
- Severinsen: Big, Brilliant, Vibrant
- Loughnane: Colorful, Mellow, Round
- Armstrong: Bright, Brassy, Vibrant
- Mendez: Sweet, Spinning, Brilliant
- Smith: Brilliant, Resonant, Broad
- Helseth: Focused, Compact, Rich, Pure
- Marsalis: Mellow, Warm, Silky
- Ferguson: Bright, Brilliant, Brassy
- Dokshizer: Brilliant, Spinning, Colorful
- Davis: Mellow, Warm, Colorful, Hollow

BROAD AND RESONANT

Two of the thirteen excerpts in the survey featured orchestral trumpet players, Phil Smith and Bud Herseth. The words "resonant" and "broad" appeared in each of the "top" adjectives for their respective recordings. Not only did they appear in conjunction with both of these recordings, they also did NOT appear in *any other* group of "top" adjectives. This is not to say these adjectives are necessarily exclusive to description orchestral trumpet sound, but it does suggest a trend in how orchestral sounds are interpreted. It perhaps also suggests that these are desirable components of an orchestral trumpet sound. Furthermore, nine of the participants in this study hold full-time trumpet positions in an orchestra. Eight of these participants included either *resonant* or *broad* in description of their own sound, strengthening the claim that orchestral trumpet players tend to interpret their ideal trumpet sound in this manner, and should perhaps strive for these qualities in their own sound. This is not to say that all orchestral trumpet sounds do or should sound exactly alike, however, as different "top" adjectives are also included for both Herseth and Smith. Additionally, their respective comprehensive lists of adjectives participants selected to describe their sounds is quite different. These sounds can posses these similar components, therefore, while simultaneously possessing qualities unique to the individual, as evidenced in the results of the survey.

WARM AND MELLOW

Furthermore, two of the thirteen excerpts featured trumpet players playing in a jazz combo setting, Wynton Marsalis and Miles Davis. Both of these excerpts had *warm* and *mellow* as part of their "top" adjectives. It should also be noted that, just as *resonant* and *broad* were unique to Herseth and Smith in this study, *warm* and *mellow* are unique to Marsalis and Davis. As in orchestral playing, it is important to understand that trumpet sounds in this style are not

confined to these adjectives. However, it does speak to a trend in how sounds in this style are interpreted. Additionally, as was also discussed with orchestral playing, these sounds can possess these similar components while also remaining unique.

Three participants that took the survey are primarily jazz musicians. One of these included *mellow* in the description of their own sound. Other words used by these participants to describe their own sounds were *focused, sweet, round, wide,* and *rich*.

SPINNING

The word *spinning* appears in the "top" adjective lists for both Mendez and Dokshizer. Although the musical styles of these two excerpts are different, their sounds are, in this way, described as similar. One component of their sounds that is quite noticeable in both excerpts is their use of wide vibrato. It is possible that this correlates with the use of the word *spinning* for each.

BRASSY

The word *brassy* appears in the "top" adjective lists MacDonald, Armstrong, and Ferguson. Each of these excerpts can be placed into the category of "jazz," however each in a different way; MacDonald as a lead player in a big band, Armstrong as a soloist in a small jazz ensemble, and Ferguson as a soloist in front of a big band. Interestingly, each of these is also paired with the word *bright*. These two adjectives tend to be used in conjunction with one another quite often throughout the study, in fact. *Brassy* then, especially when used in conjunction with the word *bright*, appears to be yet another trend in describing a sound commonly present in jazz trumpet playing.

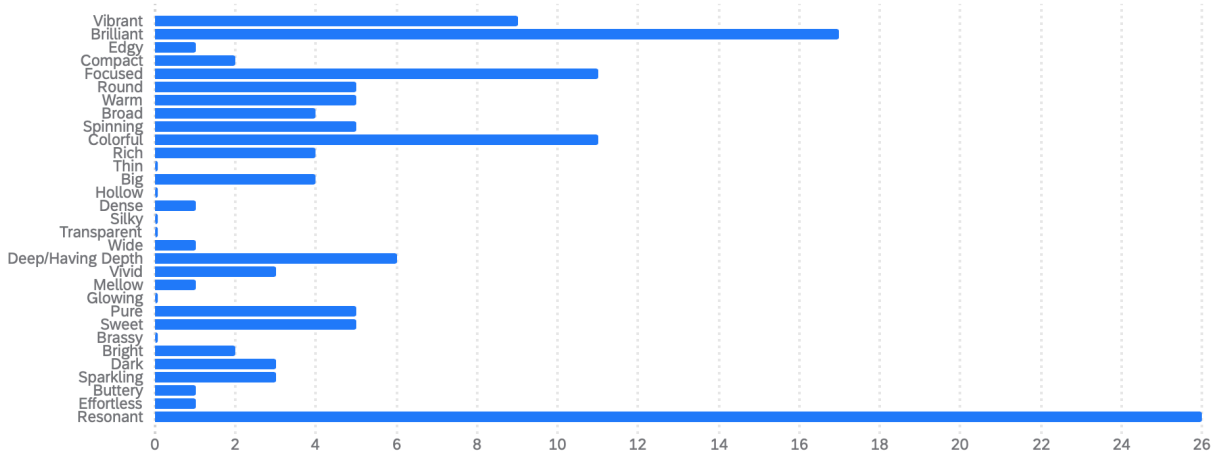
BRILLIANT VS BRIGHT

One of the most intriguing takeaways from this study is the relationship between the words *brilliant* and *bright*. These two words were the two most selected words by participants in the survey. At first glance, it would appear that these words are remarkably similar in connotation, and would perhaps have no notable differences at all. However, the data collected from the survey tell us that there is, in fact, a noticeable difference. The difference presents itself most clearly with the words' relationship to the word resonance. *Resonant* was used in conjunction with the word *brilliant* on several occasions by several people, while being used in conjunction with the word *bright* only once by one person. It appears that the word *brilliant*, then, has more of a connotation of resonance than does the word *bright*. This does not mean that the words *brilliant* and *bright* are opposites and/or cannot be used in conjunction with one another. In fact, *brilliant* and *bright* were paired together twice in groups of "top" adjectives (André and Ferguson). However, it is important to note this distinction between the two. Brilliance implies resonance, while brightness does not.

HOW PARTICIPANTS DESCRIBED THEIR OWN SOUND

The relationship discussed above between *resonant* and *brilliant* is also evident when examining how participants described their own sound. This is demonstrated when looking at how participants described their own sound as displayed in the graph below.

Clearly, the two words that were most chosen by participants to describe their own sound were *resonant* and *brilliant*. This is not a coincidence considering that most of the participants in this survey are either full-time orchestral musicians, or college professors who do orchestral work as part of their career.



GENERAL CONCLUSIONS DRAWN FROM STUDY

As evidenced in Chapter 2, there is no common or prescribed vocabulary used by pedagogues to describe trumpet sound and the variety of sounds that are possible to emulate. What this study does, however, is prove that there is, in fact, specific and common vocabulary used among pedagogues. The mere fact that there exists a consensus group of top adjectives for each excerpt speaks to a trend of general commonality and consistency in how pedagogues describe sound. Furthermore, many of the words that appear in these groups of top adjectives are used in a consistent manner from recording to recording, strengthening the claim that there exists this common ground among pedagogues. The above sections in this chapter highlight the connotations these words have in regard to describing trumpet sound. It is also interesting to notice where some of these words are *not* used. For example, *bright, brilliant,* and *brassy* either never, or extremely sparingly, appear in the same adjective lists as the words *warm* and *mellow*. Not only is there a stark difference in the sounds themselves, there exists a stark difference, and consistency, in how they are described.

FUTURE RESEARCH

Ultimately, this study only begins to scratch the surface of this topic. However, the trends that appear in this study that are discussed above present a starting point. It would be interesting

to see if these same trends continue, or if more trends are presented, when examining an even larger pool of participants or adding even more recordings. It would also be interesting to allow participants to choose their own adjectives, examining any trends in repetition of them, perhaps expanding the current list of adjectives.

PEDAGOGICAL APPLICATIONS

The conclusions drawn from this study present two things to be utilized by pedagogues: 1) a color palette of possible sounds on the trumpet and 2) a consistency in how many of those sounds are described. Pedagogues can use this information to help their students develop a fluctuant sound concept through guided listening to these studied excerpts, as well as consistency of vocabulary among them. Rather than these adjectives being subjective and vague vocabulary lost in translation from teacher to student, they can now be more objective and specific vocabulary that can guide both teachers and students when attempting to achieve a specific sound color.

As a specific pedagogical example, imagine a teacher and student in a private lesson setting working on orchestral literature. Utilizing this resource in this setting would manifest itself in two ways. The first would be the recordings themselves. The recordings of Bud Herseth and Phil Smith would be played as a model for students to emulate. As previously discussed in this document, modeling is in and of itself a method of developing a student's sound concept. However, beyond just providing a model, of course, this resource provides adjectives in conjunction with these recordings. This allows for more objectivity when talking about sound in pedagogical settings. When a teacher in this context instructs a student to play with a broader sound or a more resonant sound, it no longer is left to the student for interpretation. Rather, the concrete example of Herseth's and Smith's sounds comes to the student's mind. The individual

characteristics of each of their sounds also present themselves, such as *rich* for Herseth and *brilliant* for Smith. The same approach could be taken with student working to refine a jazz combo sound concept, a lead trumpet sound concept, or a classical solo trumpet sound concept.

This resource, then, creates a connection between description of sound and sound itself. With added recordings and additional responses to the survey, this connection will only become stronger. The combination of modeling and objectivity of language allows for a method of refinement of sound concept that has not previously existed.

APPENDIX A. SURVEY

LOUISIANA STATE UNIVERSITY

Please provide your first and last name.

0:00 / 0:20

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin

- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:11

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant

- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery

- [ ] Effortless
- [ ] Resonant

0:00 / 0:20

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth

- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:20

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning

- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:20

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure

- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:17

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big

- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:19

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy

- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless

- [ ] Resonant

0:00 / 0:19

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid

- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:19

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful

- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:20

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure

- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:14

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big

- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

0:00 / 0:19

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy

- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless

- [ ] Resonant

0:00 / 0:18

Select the THREE (3) words that best describe the trumpet sound heard in the recording.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich
- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid

- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

Selected the three words that best describe YOUR trumpet sound.

- [ ] Vibrant
- [ ] Brilliant
- [ ] Edgy
- [ ] Compact
- [ ] Focused
- [ ] Round
- [ ] Warm
- [ ] Broad
- [ ] Spinning
- [ ] Colorful
- [ ] Rich

- [ ] Thin
- [ ] Big
- [ ] Hollow
- [ ] Dense
- [ ] Silky
- [ ] Transparent
- [ ] Wide
- [ ] Deep/Having Depth
- [ ] Vivid
- [ ] Mellow
- [ ] Glowing
- [ ] Pure
- [ ] Sweet
- [ ] Brassy
- [ ] Bright
- [ ] Dark
- [ ] Sparkling
- [ ] Buttery
- [ ] Effortless
- [ ] Resonant

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APPENDIX B. IRB FORM

LSU | Office of Research & Economic Development

TO:	Matthew Vangjel LSUAM | Col of MDA | Music | CC00229
FROM:	Alex Cohen Chairman, Institutional Review Board
DATE:	07-Dec-2023
RE:	IRBAM-23-0769
TITLE:	Seeking A Uniform Approach to Trumpet Sound Concept
SUBMISSION TYPE:	Initial Application
Review Type:	Exempt
Risk Factor:	Minimal
Review Date:	07-Dec-2023
Status:	Approved
Approval Date:	07-Dec-2023
Approval Expiration Date:	06-Dec-2026
Exempt Category:	2b
Requesting Waiver of Informed Consent:	Yes
Re-review frequency:	Three Years
Number of subjects approved:	1000
LSU Proposal Number:	
By:	Alex Cohen, Chairman

Continuing approval is CONDITIONAL on:

1. Adherence to the approved protocol, familiarity with, and adherence to the ethical standards of the Belmont Report, and LSU's Assurance of Compliance with DHHS regulations for the protection of human subjects*
2. Prior approval of a change in protocol, including revision of the consent documents or an increase in the number of subjects over that approved.
3. Obtaining renewed approval (or submittal of a termination report), prior to the approval expiration date, upon request by the IRB office (irrespective of when the project actually begins); notification of project termination.
4. Retention of documentation of informed consent and study records for at least 3 years after the study ends.
5. Continuing attention to the physical and psychological well-being and informed consent of the individual participants, including notification of new information that might affect consent.
6. A prompt report to the IRB of any adverse event affecting a participant potentially arising from the study.
7. Notification of the IRB of a serious compliance failure.
8. **SPECIAL NOTE: When emailing more than one recipient, make sure you use bcc. Approvals will automatically be closed by the IRB on the expiration date unless the PI requests a continuation.**

** All investigators and support staff have access to copies of the Belmont Report, LSU's Assurance with DHHS, DHHS (45 CFR 46) and FDA regulations governing use of human subjects, and other relevant documents in print in this office or on our World Wide Web site at http://www.lsu.edu/research*

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F 225-578-5983
http://www.lsu.edu/research

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VITA

Originally from Frankfort, Kentucky, Coleman Scott received his Bachelor of Music in Music Education at the University of Kentucky, his Master of Music in Trumpet Performance and Pedagogy at the University of Colorado at Boulder, and is currently a doctoral candidate and graduate teaching assistant at Louisiana State University in Baton Rouge, Louisiana where he assists in teaching undergraduates in the trumpet studio, and plays in the graduate brass quintet. He plans to receive his doctorate from LSU in May of 2024.

In addition to his teaching duties at LSU, Scott has served on faculty at the two oldest summer music programs in the United States: the Interlochen Arts Camp and the Stephen Collins Foster Music Camp where he has taught students from all over the world including Switzerland, China, Poland, and Macedonia. He has also been invited to appear as a guest masterclass clinician at multiple universities, including Mississippi State University, the University of Mississippi, McNeese State University, Tulane University, Alcorn State University, Southeastern Louisiana University and the University of Louisiana at Monroe.

Scott also maintains a successful private studio of trumpet students. His students have competed at the National Trumpet Competition, played in honors ensembles such as the Louisiana Youth Orchestra, Central Kentucky Youth Orchestras, Kentucky / Louisiana All-State ensembles, and have been accepted into collegiate music programs.

As an orchestral musician, he has performed with the Monroe Symphony Orchestra, the Shreveport Symphony Orchestra, and the Mobile Symphony Orchestra. In addition to his orchestral work, Scott is a performing member of the Lagniappe Brass Quintet; the faculty brass quintet of the University of Louisiana at Monroe. Scott has also appeared as a guest soloist with both the University of Louisiana at Monroe Wind Ensemble and Brass Ensemble.

Scott is one of the annual recipients of the International Trumpet Guild's Young Artist Award, and has been named a Kentucky Colonel by Kentucky Governor Andy Beshear; the highest title of honor bestowed by the Governor of Kentucky.

Scott is indebted to all of his former teachers, Dave Shelton, Josh Toppass, Chuck Sale, Chris Collins, Vincent DiMartino, Joseph Van Fleet, Jason Dovel, Ryan Gardner, Justin Bartels, Brian Shaw, and Matthew Vangjel.