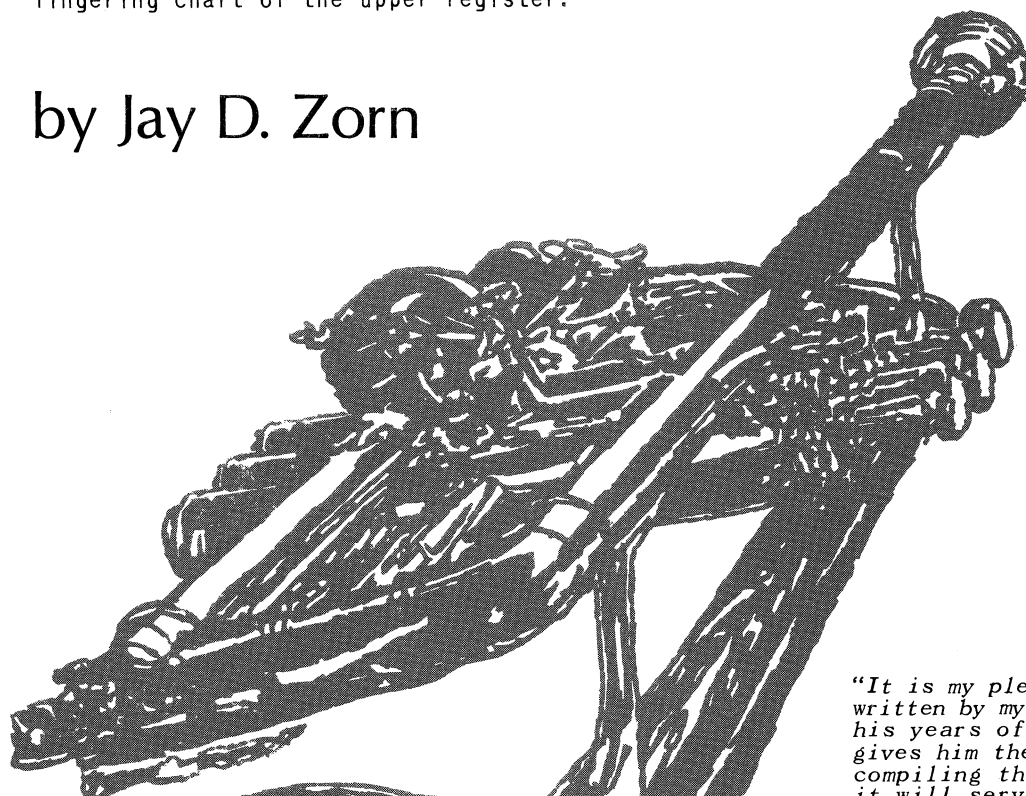


Exploring The Trumpet's Upper Register

a systematic method for successfully attaining the upper register demanded of the modern trumpet performer, containing textual material and exercises, plus a detailed fingering chart of the upper register.

by Jay D. Zorn



"It is my pleasure to recommend this book written by my old friend Jay Zorn. I feel his years of working with young players gives him the special qualifications for compiling this book. Use it wisely and it will serve you well."

Doc Severinsen

Doc Severinsen

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ABOUT THE AUTHOR

JAY ZORN was born and raised in New York City and is well known throughout both the performance and education fields in music. He appeared as trumpet soloist with the Darmstadt Orchestra and the Marburg University Orchestra in Germany, and in the United States he performed with the American Opera Society Orchestra, the Bolshoi Ballet Orchestra, the Hartford Symphony, the New Briton Symphony, the Westchester Symphony, and the New York City Symphony. For several years Dr. Zorn was in charge of the brass ensemble activities at the Riverside Church in New York with Virgil Fox as organist.

Jay Zorn was active in Air Force music as a cornet soloist and later as Assistant Bandleader-Conductor of the famed United States Air Forces in Europe Band in Wiesbaden, Germany. He also organized, directed, and played trumpet with the USAFE Brass Ensemble which won the European critics' acclaim for presenting outstanding concerts in famous castles, cathedrals, and concert halls throughout Europe and the United Kingdom.

Dr. Zorn holds degrees from the Oberlin Conservatory of Music (B.M.E.), Columbia University (M.A.) and Indiana University School of Music (D.M.E.). His trumpet teachers included William Vacchiano, John Ware, Arthur Williams, and Carl Ruggerio. He has directed bands and orchestras at the high school and college level and is presently Professor of Music Education at the University of Southern California, School of Music in Los Angeles.

PART 1

Background Information

WHY GO UP?

Composers and arrangers are making ever increasing demands for the modern trumpet player to play higher and higher. These demands are put upon every area of trumpet playing: big band jazz, rock ensemble, symphony orchestra, television show orchestra, concert band, brass chamber music ensemble, and even solo recital. The stage band or lab band movement in the American high schools and colleges, lately, has added a new impetus for trumpet players to acquire upper register proficiency at an increasingly earlier stage of development. Seventh grade stage bands comprised of 12 year olds are not at all rare in good public school systems.

THE HIGH "C" SOUND BARRIER

High "C" (C6 written--sounding Bb5-932 cps) has been the sound barrier until the 20th century. There is one exception, during the short period of the late Baroque (1720-50) when upper register playing flourished. Several compositions of Bach, Torelli, Molter, etc. of this period were written for specific high register artists in mind. These rare artists, incidentally, had to perform consistently above high C6, often as high as G6 concert pitch. This type of scoring, however, even in that period was rare. The great trumpet study method of the nineteenth and twentieth centuries, the *Arban Method*, contains no notes higher than the written high C6.

THE JAZZ INFLUENCE

In the earlier 1920's, jazz artists began improvising higher and higher and began to break the "high C barrier". The jazz influence probably did more to usher in a new era of upper register playing than any other influence. The big band jazz movement of the 1930's and 1940's continued this trend and made new demands for the trumpet player to play higher and louder. Twentieth century symphonic composers, partly influenced by jazz and partly by the perfection of the modern trumpet, began to score trumpet parts above the high C6.

PSYCHOLOGICAL READINESS FOR THE UPPER REGISTER

Playing in the upper register requires a great deal of confidence. The player must skillfully coordinate many sets of muscles during the formation of breath support; throat arch, air stream, embouchure, lip aperture, and mouthpiece pressure. The achievement of these tasks is similar to the coordination involved in those of a test pilot, race driver, high wire artist, pro-golfer, or even a surgeon.

Mere confidence will not suffice. The confidence must be backed up with knowledge, an understanding of the mechanics involved, a great deal of patient practice, and honest personal assessment. These all add up to produce confidence--a trust in one's ability.

All along the way to success, doubt will creep in and out, mingled with confidence. As successful experiences are reinforced more than unsuccessful ones, confidence will begin to overbalance doubt, though doubt will always remain to some extent. There are few artists who do not live with it. The greatest of them have fears, doubts, and are just plain scared a great deal of the time, but their secret is that they have learned to control their instrument so well that the doubts and fears do not interfere with their performance.