Welcome to the *itg journal jr.*! I am pleased and honored to become editor of one of the most important endeavors of ITG. That is helping young people and returning players to become the best musicians possible. This issue marks the beginning of the fourth year for this publication and we have many wonderful ideas to communicate with you through its pages. Enjoy.

In addition to my duties as editor of this publication, I have the opportunity to serve as Moderator of the “Ask the Teacher” forum of the itg youth site. I routinely get questions from young and old, parents and students asking about everyday issues that concern them. The single greatest issue that individuals write to me has an underlying premise of, “How can I fix my problem quickly?”

Like many of my colleagues in ITG, I have been playing and teaching for many years. I have taught many students. They are all unique, but their problems are not! One of the great things about playing the trumpet is that one can begin to make music fairly quickly. Many of us began in elementary or middle school and were performing a concert or two the first year. As an elementary band teacher, I believe this is very important for both students and the parents. But it also takes many years of consistent and dedicated work to become an accomplished player on the trumpet. From my perspective it is well worth the effort, regardless of whether or not one becomes a “professional musician.”

In addition to teaching, I have the opportunity to perform in both professional (paid) and community (non-paid) ensembles. I enjoy them both. But it would not have been possible without a plan. Central to that plan is studying with a private teacher. In my opinion, if you want to play the trumpet well and develop as a musician, you must have a private teacher. You can’t get there alone. They hear things you don’t. They see things you don’t. They know things you don’t. As a result of playing and teaching for many years, I now understand that patience on the part of students, and guidance by a caring and knowledgeable teacher can help you reach your musical goals. If you have the opportunity to attend an ITG conference or the National Trumpet Competition (NTC) you will hear the master trumpeters of our time tell you how much their development depended on having a private teacher. So find a teacher and stick with the trumpet!

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**A DIFFERENT PERSPECTIVE...**

**BY DOUGLAS WILSON**

We talk a lot about playing the trumpet, but have you ever considered playing with balloons? I don’t mean aimlessly bouncing around air-filled balloons or throwing water-filled ones. I mean using a balloon to improve your trumpet playing. Using a balloon as a “trumpet aid” is helpful because it allows us to “see” the air we are putting into our instruments. The goal of this exercise is to help us to use our air supply more effectively.

**Step #1.** Let’s start by using a balloon to review how our lungs use air. First, try to blow up a balloon using only the air you would normally use during breathing. This is called *tidal air* and doesn’t amount to very much. Now release the balloon and let it fly around the room. Did you notice that it didn’t go very far? Now take a deep breath and use the additional air to see how much more you can inflate the balloon. If you release the balloon and let it fly, you’ll notice how much farther it flies! This extra amount of air is called *complemental air*, and it is the amount of air needed to really play the trumpet well. Which do you think will serve better when playing the trumpet, *tidal air* or *complemental air*? There is a third category of air in your lungs. The air that remains in your lungs after expelling the *complemental air* is called *reserve air*.

**Step #2.** Now use a balloon with the trumpet mouthpiece. Slip the end of the balloon over the end of the mouthpiece and try to blow the balloon up with your *complemental air*, but without buzzing your lips. You’ll probably need to hold the balloon on the mouthpiece to do this. Notice how much harder it is to blow through the mouthpiece? As you blow, concentrate on expand-
ing the balloon. Next, inflate the balloon while buzzing the mouthpiece as you would when playing. Be sure to think about expanding the balloon. Here are a few questions to ponder:

- How much air is required when you play high notes?
- How much air is required when you play low notes?
- What does this tell you about the amount of air we need to play the trumpet?

Now it is time to pick up the trumpet. Carefully remove the main tuning slide and set it aside where it will be safe. Insert your mouthpiece into the trumpet receiver as you normally would, but then slip the balloon over the end of the trumpet lead-pipe. You’ll need to hold the balloon in place, so you will have to hold the trumpet a little differently. Without buzzing the mouthpiece, blow up the balloon as you did before. Focus on moving your complementary air through the horn. Now repeat the procedure while buzzing the lead pipe. Continue to focus on the expansion of the balloon. You should notice that the sound of the lead-pipe will settle into a nice, focused sound.

Step #3. Remove the balloon from the lead-pipe and buzz only the lead pipe. The general pitch of the sound should be an F (concert E-flat on the piano, just above middle C). Even though you’re no longer using the balloon, remember how you used your complementary air to expand the balloon? This solid air flow is critical to playing the trumpet well. A solid, focused air stream will allow you to play with a good tone and projection. Now go have some fun with balloons!

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**Why New Orleans is So Important to Trumpeters**

**By Gary Mortenson, Manhattan, Kansas**

The news from Louisiana and Mississippi this fall has been tragic. We all feel concern and compassion when we see the suffering that has gone on as the result of hurricane Katrina. If you have been paying attention to the celebrities who have strong ties to New Orleans, and are performing to bring awareness and funding for help, you’ll notice a lot of them are trumpet players… people like Wynton Marsalis, Terrence Blanchard, and Irvin Mayfield. For trumpet players, New Orleans is a place rich in history, a place we should all cherish.

The specific heritage I’m talking about is jazz, and all young musicians need to know that New Orleans, known as the “Big Easy,” is where America’s true cultural export, jazz, was born. The trumpet has been a vital part of this tradition since its birth. One of the most important early figures in jazz was Joe “King” Oliver (1885 – 1938). Oliver was blinded in one eye as a child. He played in one of New Orleans’ famous marching jazz bands called The Olympia, and was famous for using a variety of mutes including derbies, bottles, and cups to give more colors to his sound. In the 1920s, he moved to Chicago where he formed King Oliver’s Creole Jazz Band, widely considered a milestone in the development of jazz. Included in that group was another young trumpet player by the name of Louis “Satchmo” Armstrong.

Louis Armstrong (1901 – 1971) is widely considered the greatest of all jazz musicians. He defined what it was to play jazz. Louis grew up poor in New Orleans and was sent to reform school when he was twelve for shooting a gun into the air on New Year’s Eve. At the school he learned to play the cornet. After his release, at age fourteen, he worked selling papers, unloading boats, and delivering coal. He didn’t own an instrument at that time, but he listened to jazz every chance he got… his favorite was Joe “King” Oliver. Armstrong would go on to become one of the most important icons of the twentieth century through both his trumpet playing and singing. The way he was able to overcome his impoverished youth serves as inspiration to all of us. If you want to listen to great examples of his artistry, three blues tunes—*St. Louis Blues*, *Basin Street Blues*, and especially Louis’ opening solo on “King” Oliver’s *West End Blues*—are good places to start. More on Louis Armstrong, “King” Oliver, and jazz history can be found online (http://www.pbs.org/jazz).

When New Orleans recovers and comes back, stronger than ever from this tragedy, jazz music will continue to be an integral part of the city’s cultural life. There are still jazz musicians alive who knew and worked with Louis Armstrong. Lionel Ferbos is over 90 years old and still plays jazz even though he suffered from asthma his whole life! Read more about Mr. Ferbos online (http://www.bigeasy.com/new-orleans-music/ferbos.html). One of our country’s greatest cultural treasures is a small building just off of Bourbon Street called Preservation Hall where jazz music is performed in a manner true to jazz’ historical roots. The trumpeter in that group is John Brunious. To learn more about Preservation Hall, and to contribute to a fund established to help jazz musicians devastated by hurricane Katrina, see their web site (http://www.preservationhall.com/2.0).

New Orleans is worth rebuilding and preserving. It is a place rich in cultural and architectural history. The “Big Easy,” like no other place on this planet, brings together African, Caribbean, South American, and European cultures, creating something uniquely American. Jazz is a part of the world’s collective consciousness. Its diversity is worth celebrating and preserving. We all need to do what we can to protect this legacy and the city that gave it to the world.

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**Louis Armstrong (1901 – 1971) is widely considered the greatest of all jazz musicians… The way he was able to overcome his impoverished youth serves as inspiration to all of us.”**
**SPOTLIGHT ON KEVIN SHANNON**

**jr:** When did you start playing the trumpet?

**Kevin:** I started playing the trumpet in 1998, before my fifth grade year. I took only private lessons before starting beginning band in the sixth grade.

**jr:** Why did you choose the trumpet?

**Kevin:** My brother played the french horn and I like the sound of a brass instrument. I asked him what another popular brass instrument was and he said, “The trumpet.” So that is what I chose!

**jr:** Do you play any other instruments?

**Kevin:** I played the cello in middle school for two years, but I really enjoyed the trumpet more, so I decided to focus completely on trumpet.

**jr:** What experience caused this decision?

**Kevin:** I was practicing *Aura Lee* out of my band book. There was a passage that was hard for me to play. It took me about fifteen minutes to work it out and I couldn’t believe how much it had improved. So I called my older brother into the room and played it for him. It was one of several turning points that made me realize how much I enjoyed performing. Later in band class, I got very excited during my first public performance. It really stuck with me and I thought then that playing the trumpet was something I wanted to do.

**jr:** What are your career goals?

**Kevin:** Someday I would definitely like to play in a major symphony orchestra type position and teach a trumpet studio at the college level. I am not really certain if I want to do one over the other. I hope I can do a mix of both teaching and playing.

**jr:** You were the first place winner at the 2003 ITG Youth Day competition. What did you perform?

**Kevin:** It was at Texas Christian University and I played *Concert Etude* by Goedicke and *Aria con Variazioni* by Handel. I played the Goedicke on C trumpet and the Handel on B-flat. My trumpet teacher was a member of ITG and he told me about the competition, and my parents supported me and made it happen. I was a little nervous because it was my first competition, but I prepared well and gave it my best. It was a great experience and I learned a lot about performing under pressure.

**jr:** How old were you?

**Kevin:** I was a freshman in high school.

**jr:** Tell us about your experience at the National Trumpet Competition.

**Kevin:** I played Caprice by Bozza. There were thirty-three contestants in my division. I made it into the final round and ended up placing fourth in the high school division. It was an eye-opening experience. I felt fortunate just to be there and play, let alone place fourth. It was disappointing not to win, but the experience has been invaluable. I also had a great time listening to the incredible trumpet playing at NTC. It was inspirational. I plan to enter the competition again.

**jr:** Tell us about your past teachers.

**Kevin:** My first trumpet teacher was Linda McGuire, who was a band director and french horn player in Tulsa, Oklahoma. She was a great beginning teacher and prepared me for my next teacher, Douglas Wilson, who was the trumpet professor at Oral Roberts University in Tulsa. He constantly challenged me and showed me what I was capable of with hard work, and prepared me for my ITG Youth Day Competition and the NTC Competition as well. I was exposed to excellent trumpet playing which excited me about my own playing.

**jr:** You are a college freshmen majoring in music education. Where are you studying?

**Kevin:** I am studying under trumpet professor Karl Sievers at the University of Oklahoma in Norman, Oklahoma. He gave me lessons on and off in the spring of 2002. The trumpet studio at OU is very competitive, but also very supportive of each other. It is wonderful being around many other individuals who are so motivated when it comes to trumpet playing. There are about 20 students in the studio and everyone gets up early to practice, so that helps to keep me focused. Professor Sievers is a fabulous trumpet teacher and mentor. He is able to help all of his students reach their full potential. I am very excited about continuing my trumpet playing under his instruction.

**jr:** What instruments and mouthpiece do you play?

**Kevin:** I play a Yamaha 6335HS B-flat trumpet and a Yamaha Xeno 8445 C trumpet. I play on a Bach 1C mouthpiece with a 24 backbore.

**jr:** Have your parents been supportive of your career goals?

**Kevin:** Oh yes! My parents could not have been more supportive of my career goals. There always encouraged me and of course paid for all my lessons. I could not have done what I have done without their help. I am very grateful to them for continuing to make these goals come true.

**jr:** It was very nice to talk with you today, Kevin. We wish you all the best in your musical journey.
CROSSWORD PUZZLE: MUSICAL TERMS
(LEARN A LITTLE ITALIAN WHILE YOU’RE AT IT!)

Across
1. Gradually slower
2. In the original tempo (2 words)
3. Fast, brisk tempo
4. Da Capo, to the top or beginning
5. Without
6. Gradually softer
7. The end
8. In the same tempo as the previous section
9. Separated, detached
10. Omit, do not play

Down
11. Walking tempo, moderate
12. Divided, separated
13. The ending of a piece
14. With
15. Dal Segno, to the sign
16. Sustained full length
17. An ornamented solo passage
18. In a singing style
19. Everyone play, all musicians

Answers are at the bottom of this page!

ITG HAS A YOUTH COMPETITION JUST FOR YOU!

Students are invited to participate in ITG Youth Competitions
2006 ITG Conference June 6 – 10 at Rowan University, Glassboro, New Jersey

There will be two Youth categories:
Under 14 years old on February 15, 2006.
At least 14 years old but less than 18 years old on February 15, 2006.

For repertoire lists, rules, and deadlines, see page 97 of the October, 2005, ITG Journal
Or visit the following web site: http://www.trumpetguild.org/pdf/ITGCompetitions.pdf
(See page four of the PDF file)

For more information pertaining to Youth Trumpet issues, please visit the ITG Youth Website at:
http://www.trumpetguild.org/itgyouth

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Consider becoming a member of the International Trumpet Guild!
Membership applications are available in the ITG Journal or online at http://www.trumpetguild.org/join/join.htm
Student/Senior memberships are only $25/year!