

2-1-1994

Evaluation of book reviews by the International Trumpet Guild

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**EVALUATION OF BOOK REVIEWS BY
THE INTERNATIONAL TRUMPET GUILD**

A Thesis Equivalent Project

Presented to the

Department of Music

and the

Faculty of the Graduate College

University of Nebraska

In Partial Fulfillment

of the Requirements for the Degree

Master of Music

University of Nebraska at Omaha

by

Michael Sisco

February 1994

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THESIS EQUIVALENT PROJECT

Acceptance for the faculty of the Graduate College, University of Nebraska, in partial fulfillment of the requirements for the degree Master of Music, University of Nebraska at Omaha.

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Domestic Arts

William Kinton Bales
Chairman

March 30, 1994
Date

ABSTRACT: EVALUATION OF REVIEWS BY
INTERNATIONAL TRUMPET GUILD

Problem

Are reviews of books accurate and helpful to educators, and do they have any bearing on the amount of use or disuse a book is given?

Purpose

The purpose of this study is to evaluate the overall effectiveness of the International Trumpet Guild's book reviews as they pertain to the method books currently in use by trumpet educators.

Method

The first step was to select a random sampling of International Trumpet Guild book reviews. The second step was to determine if these books were given favorable or unfavorable ratings by the reviewers. Finally, a random sampling of trumpet professors were interviewed to check their familiarity with the books that have been reviewed and whether or not they use or used any of the books reviewed.

Overview of Findings

It was found that the books used in college studies were books that were indeed given high reviews by the International Trumpet Guild. Those books given low reviews by the International Trumpet Guild were little known by the random professors.

However, perhaps the most significant finding was not the overall effectiveness of the International Trumpet Guild's reviews, but rather the knowledge possessed by active members of the Guild concerning their professional resources. Guild members were

extremely knowledgeable and substantially opinionated. They demonstrated a great wealth of knowledge and appeared to be better informed than non-members.

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Evaluation of Reviews by the International Trumpet Guild

When opening a locked door within a building, there is at least one given fact: the right key will unlock the door which enables entry. The only alternative would be if there was a master key that would not only open the above door, but all doors found in the building. As an educator, it would be beneficial to know the one method of teaching that is always successful. While it may be important to stay abreast of the quickest and most efficient methods, few of us are gullible enough to think there could be a master key that opens all locked doors. Successful teachers must have access to as many sources that relate to their field as possible. One such source for trumpet teachers is the International Trumpet Guild Journal.

The purpose of this study is to evaluate the overall effectiveness of the International Trumpet Guild's book reviews as they pertain to the method books currently in use by trumpet educators.

Rationale

It is hypothesized that a comparison of books used by a random sampling of trumpet teachers should show support for given method books that are used. If these books had a favorable review in the International Trumpet Guild Journal, it was projected that they are used more than those books that were not reviewed or those that received an unfavorable review. We may see a null response if the book was reviewed favorably, but was not used at all.

Method

Sampling of International Trumpet Guild

Beginning with the International Trumpet Guild quarterly journals, a random selection of 10 volumes was chosen. The selections are as follows:

1. International Trumpet Guild, Vol. 7, No. 3
February, 1983
2. International Trumpet Guild, Vol. 9, No. 1
September, 1984
3. International Trumpet Guild, Vol. 10, No. 1
September, 1985
4. International Trumpet Guild, Vol. 11, No. 4
May, 1987
5. International Trumpet Guild, Vol. 14, No. 1
September, 1989
6. International Trumpet Guild, Vol. 13, No. 3
February, 1989
7. International Trumpet Guild, Vol. 13, No. 4
May, 1989
8. International Trumpet Guild, Vol. 15, No. 2
December, 1990
9. International Trumpet Guild, Vol. 15, No. 3
February, 1991
10. International Trumpet Guild, Vol. 16, No. 3
February, 1992

To each book review within the random journal articles, a (+) plus or (-) minus was assigned to indicate a response of favorable review (+) or unfavorable review (-). If an article was indecisive it was labeled as (0) for a null response.

Sampling of Trumpet Professors

A list of the books that were reviewed was presented to a random sampling of trumpet professors. They shared their familiarity with these books by responding in one of three ways:

1. If they use or have used the given book.
2. If they are familiar with the contents of the book.
3. If they are unfamiliar with the contents of the book.

(Please view Appendix 5 to see a copy of the questionnaire used.)

When selecting the trumpet professors to be used in this study, it was imperative that they be as random as possible. This process began by using the 1992-1994 Directory of Music Faculties in Colleges and Universities for the United States and Canada. Fifty professors of trumpet were chosen in a random order as documented in the Appendix of the Directory of Music Faculties. Of the fifty, twenty-one were contacted and used in the study. The remaining professors could not be reached at the time the study was prepared.

(Please view Appendix 4 for a complete list of professors randomly chosen.)

Book Reviews

It is helpful to understand the procedure the Trumpet Guild uses to provide reviews. This is best explained by Dunnick, D. Kim. International Trumpet Guild. Vol. 9, No. 1, September, 1984, Page 65:

The Journal would like to list and review books written by, about, or of interest to trumpet players. All books received will be listed in the International Trumpet Guild Journal.

We will try to review all books within twelve months of their receipt. International Trumpet Guild members are invited to participate as reviewers. Please send a short statement of your qualifications and area of interest. Reviewers should be prepared to submit typescripts. Please address correspondence to D. Kim Dunnick, School of Music, Ithaca College, Ithaca, NY 14850.

List of Reviewed Books

1. Cansler, Philip T., ed. Cansler's Proven Routine for trumpet, a Musical Approach.
2. Menke, Werne, ed. History of the Trumpet of Bach and Handel.
3. Haynie, John, ed. How to Play High Notes, Low Notes and all Those Between.
4. Harper, Sr., Thomas, ed. Instructions for the Trumpet.
5. Webster, Gerald, ed. Method for Piccolo Trumpet. Vol. 2
6. Bordogni, ed. The Complete Book of Vocalises.
7. Thurmonds, James, ed. Note Grouping: A Method for Achieving Expression and Style in Musical Performance.
8. Cardoso, Wilfredo, ed. The Trumpet: How to Play the Trumpet in a Symphony Orchestra. Vols. 5-8.
9. Mathie, Gordon, ed. The Trumpet Teacher's Guide.
10. Ridgeon, John, ed. How Brass Players Do It.

11. Broiles, Mel, ed. Private Practice.
12. Stewarts, M. Dee, ed. Philip Farkas. The Legacy of a Master.
13. Jacoby, Don, ed. Jake's Method: The Trumpet Method of Don Jacoby.
14. Autenzio, Richard, ed. Profiles of The Australian Trumpet Player.
15. St. James, Melvin, ed. The Orchestra Trumpeters' Handbook.

Brief Explanations of Reviews

1. Cansler, Philip T., ed. "Cansler's Proven Routine for Trumpet, a Musical Approach". International Trumpet Guild. Vol. 11, No. 4, May 1987. 33-34.

Dr. Cansler is the Professor of Trumpet and Director of Bands at the University of Portland in Oregon. Right away one questions the word "proven" in the title. Perhaps this is too strong a word for an article or critique.

The reason for this method was to break the routine in which trumpet players find themselves when they are practicing: the routines of scales and arpeggios. He believes in the need for scale and flexibility exercises. However, he found that his students need to be more musical in developing these and other skills.

Cansler's Proven Routine for Trumpet consists of 25 routines for daily drills, one routine per week. Using a melody, the student plays in the low register and transposes up half steps to the high register. Influenced by Claude Gordon, Cansler suggests the student play in higher keys than actually written.

This method does not contain phrasing or dynamic markings. Cansler feels the lack of dynamic markings will enable the pupil to strive for several interpretations without the limitations of prescribed dynamics.

Before these exercises are practiced, Cansler provides two pages of warm-up routines. This method urges frequent rest, a variety of dynamics, tonguing, slurring, rhythmic awareness, pedal tone development and musicality. Cansler's warm-up routine begins with 2-15 minutes of mouthpiece buzzing. Cansler feels if tone is achieved on the mouthpiece, it will also be achieved on the instrument. Unique in this method is the technique that Cansler calls "The Sizzle System." The premise is that every note has a different speed of attack using ta, tit, tat, tut. While air speed is an effective way to teach range, these syllables teach the player to stop the air flow with the tongue, which may not be conducive to sound trumpet technique.

A greater strength of Cansler's book is development of the inner ear because of the student's active awareness of the relationship between air speed, pitch and phrasing. Also noteworthy in this section is "The Art of Practicing," a weekly practice schedule. Cansler systematically breaks down good practice techniques, a topic rarely addressed by teachers.

(+)

2. Menke, Werner, ed. "History of the Trumpet of Bach and Handel". International Trumpet Guild. Vol. 11, No. 4, May, 1987.

This book was published first in 1934 by William Reures, Bookseller, Limited, in London. Its text was printed in German and English. After reprinting in 1960, and later in 1972, the Brass Press, with co-sponsorship by the International Trumpet Guild, offered

the latest reprint in 1985. This book does not discuss its topics adequately and is not as detailed as more recent literature. However, it is a valuable introductory source. The reviewer best describes the book's appreciation as follows:

The Brass Press and International Trumpet Guild should be applauded for working together to keep this worthwhile source alive!

-- Grabowski, Randy, ed. University of Northern Iowa.

Menke's book was the only book devoted entirely to the history of trumpet in the beginning of the 20th century. There have been many scholarly researchers that have both supplemented and disputed Menke's essay. (+)

3. Haynie, John J., ed. "How to Play High Notes, Low Notes, and all Those Between". International Trumpet Guild. Vol. 13, No. 4, May 1989.

John Haynie is one of the most distinguished trumpet teachers of our time. He has been teaching at the University of North Texas for almost forty years. The purpose behind Haynie's book is to restate his pedagogical concepts based on his experience as a teacher. Many of the exercises are similar to his original book, Development and Maintenance for Brass Instruments. He addresses concepts of embouchure, tone, breathing, fingering, and tonguing. He calls his collection a "tonal study," consisting of broad areas including wind studies, chromatic drills, long tones, lip slurs, tone and vibrato studies, and tonguing studies. Other areas include major, minor, diminished 7th, augmented 7th, and octave exercises as well as three finger drills, plus a chromatic and whole tone study. This book's strength is its thoroughness. However, it does not address

musicality or expression. (+)

4. Harper, Sr., Thomas, ed. "Instructions for the Trumpet". International Trumpet Guild. Vol. 13, No. 4, May 1989.

In a more historical methodology, Thomas Harper, Sr. (1786-1853), was the foremost English trumpet soloist of his generation. His method book, first published in 1835, was just made available in 1989, by Spring Tree Enterprises. Harper's primary instrument was the English F slide trumpet. The bulk of this work deals with that instrument, but he also provided shorter sets of instructions and exercises for the "cornet-a-piston," keyed bugle, the 2-valved Russian trumpet and the cornet.

His thorough instructions utilize rudiments of music, transposition, ornamentation, single and multiple tonguing, and embouchure.

As the world of historically informed performances turns its attention more and more to the 19th century, sources such as Harper's Tutor hold increasing interest for brass players.

-- Stibler, Robert, ed. University of New Hampshire. (0)

5. Webster, Gerald, ed. Method for Piccolo Trumpet. Vol. 2.

This second volume expands on much of what was in the first volume: literature, physical and mental approaches, information and fourth valve technique. It also deals with the very important subject of ornamentation for Baroque and Renaissance music. This book has a very good balance of text and music. It also encompasses a large range of idiomatic challenges and problems. The reviewer states:

Webster's book is an excellent tool for all trumpet players. Not only does it tackle inherent problems of the instrument, but it gives information on ornamentation and performance practice, as well as references for more information that are valuable to any trumpeter. The Method for Piccolo Trumpet, Volume 2, is a wonderful follow-up to the first volume.

-- Hoffman, Jane, ed. Ithaca College (+)

6. Bordogni, Giulio Marco, ed. "The Complete Book of Vocalises." International Trumpet Guild. Vol. 15, No. 2, December 1990.

Here we see an example of what could be viewed as a null review. While the Bordogni book is enriched with musicality concerning lyricism of playing a melody, there are several misprints. With the purchase of this book, an errata sheet is provided with approximately 178 errors in the B-flat solo part and 31 errors for the accompaniment.

Bordogini was a famous Italian tenor and singing teacher known for elegance and style. This gracefulness of lyricism is provided in the Book of Vocalises; however, it is disappointing to find so many mistakes within this work. (+)

7. Thurmond, James M., ed. "Note Grouping: A Method for Achieving Expression and Style in Musical Performance". International Trumpet Guild. Vol. 7, No. 3, February 1983.

This book is a methodology for grouping notes of a melody in an interpretive and expressive manner. Dr. James M. Thurmond is a graduate of the Curtis Institute, and a

student of Anton Horner, Marcel Tebutearu, William Kincaid, Louis Bailly and Renee Longy-Miquelle. Thurmond explores the concept of motion in music and the effect it has upon the music of every style. Note grouping is very important to practicing musicians and performers. Chapter topics include the following: note grouping techniques, practical applications, analysis of the use of note grouping in the playing of great artists, as well as a list of recordings for recommended listening. This book provides valuable information for the teacher by going beyond the notes and finger dexterity. This method gets to the necessities of a mature musician. These are techniques that could prove very helpful to all teachers. (+)

8. Cardoso, Wilfredo, ed. The Trumpet: How to Play the Trumpet in a Symphony Orchestra. Vols. V-VIII.

Volume V is an explanation of how musicians hear, and how vital listening to recordings can be in practice. Cardoso gives partial discographies covering the careers of three great orchestral trumpet players including George Mager, William Vacchiano, and Adolph Herseth. Large portions of this volume deal with the high-tech equipment one should own. Volume VI deals with technique and tone quality of the C trumpet versus the B-flat trumpet. Also, Cardoso's book has musical examples of elementary orchestral style. Volume VII covers articulation, rhythm, dynamics, vibrato and how to practice orchestral trumpet examples. Volume VIII addresses tuning, playing principal trumpet, following the conductor, mutes, role of the second trumpet player, and more music examples covering medium to difficult levels.

Cardoso aimed the books at younger trumpeters who do not have access to study

with well-known teachers such as Herseth of the Chicago Symphony. Cardoso's rationales of catering to the needs of the less fortunate should be noted as a positive movement. However, the reviewer, Grant Cooper, lists many problems with his books. The most profound example would be that, while Cardoso may have written these books for those who can not afford to travel to take from renowned teachers, he suggests the same student should invest \$4,227 in a stereo system. (-)

9. Mathie, Gordon, ed. "The Trumpet Teacher's Guide". International Trumpet Guild. Vol. 10, No. 1, September 1985.

This is a very practical guide for teachers young and old. It systematically lists etude books under specified problematic sections. For instance, if a player needs etudes for speed and clarity of double tonguing, then he would turn to the section under "Double Tongue", and find a list up to 28 books that may assist him. Other topics include atonality, finger facility, ornaments, and scale practice. There are 41 sections and a list of 140 etude/method books for all trumpet teachers. (+)

10. Ridgeon, John, ed. "How Brass Players Do It". International Trumpet Guild. Vol. 9, No. 1, September 1984.

This is a mix between a method and a text book that covers breathing and embouchure. The exercises are intended to improve range development, stamina, and lip "teasers" to develop flexibility. Mr. Ridgeon's book is not out of the mainstream of brass techniques, nor is it revolutionary. What is unique is the way his material is presented. The combination of text and method exercises are well balanced and placed. His writing is systematic but concise, while his use of diagrams is highly effective. As for the

exercises, they resemble Max Schlossberg's or Colin's methods. Each group comes with a specific objective -- keeping the student focused. (+)

11. Broiles, Mel, ed. "Private Practice". International Trumpet Guild. Vol. 15, No. 3, February 1991.

This book provides musical material for many trumpeters. Included in this book are 100 etudes for Bb trumpet, 20 piccolo trumpet studies, 14 characteristic studies, and 6 duets for Bb trumpet. The problem with this book is that it provides a wealth of material with no explanation. This is no methodology, just a lot of manuscript for players who have already acquired the necessary skill. (0)

12. Stewart, M. Dee, ed. "Philip Farkas: The Legacy of a Master". International Trumpet Guild. Vol. 15, No. 3, February 1991.

This is the second "Legacy" book that many are hoping will be a continuing series. Dee Stewart was a former trombonist with the Philadelphia Orchestra and is currently at Indiana University. The first Legacy book was Arnold Jacobs: The Legacy of a Master, which came out in 1989. It was reviewed by the International Trumpet Guild Journal in 1990, February issue.

Stewart seems to be more of a collector of information than a writer or author. This book is organized into three chapters. The first chapter deals with the career of Farkas and was written by Farkas himself. The second chapter is titled "Comments, Letters and Anecdotes" and relays information about Farkas from his colleagues and pupils. The third chapter entitled "Philip Farkas in Print" contains many short excerpts of articles about Farkas that were published in or between 1952 and 1987. Also included

are excerpts from Farkas' three published books.

This book differs from the first Legacy book in that the subject of the second book was better published than Arnold Jacobs, who wrote very little through the years. D. Kim Dunnick writes:

This book is truly a delight. A wonderful mixture of reflection, instruction and entertaining. It is recommended for all musicians, especially brass players. We hope Stewart has many more "Legacy" books planned for the near future. How about Adolph Herseth, Louis Davidson or William Vaechiano for instance? (+)

13. Jacoby, Don, ed. "Jake's Method: The Trumpet Method of Don Jacoby". International Trumpet Guild. Vol. 16, No. 3, February 1992.

Jacoby, well known to players of the 40's and 50's, was a traveling virtuoso and played in the ABC and CBS studios. He also toured with Les Brown, Tommy Dorsey, Woody Herman, Benny Goodman, and Stan Kenton during their popular days.

Jake's Method contains a mix of text and method as did the John Ridgeon How Brass Players Do It. Jake's Method contains 27 chapters covering such topics as the four basics, your best friend -- air, how and what to practice, initial attacks, loud and soft playing, distribution of pressure, playing on two embouchures, tonguing in the high and low registers, my chops feel terrible, and others.

The strength of his book comes from Jake's ability to present very concentrated, simple lessons on topics that concern all brass players and to present them in a humorous

personal way. (+)

14. Antenzio, Richard, ed. "Profiles of: The Australian Trumpet Player". International Trumpet Guild. Vol. 16, No. 3, February 1992.

Richard Antenzio is a self proclaimed trumpet enthusiast who has collected profiles of well-known Australian trumpeters and put them into a book. This book is in the form of a questionnaire, and presents information about Australian trumpet players. Included are areas such as practice routine, equipment used, preferred methods and books, influences of players as well as theories and personal advice. The purpose of the book is the acknowledgement of Australian trumpeters. The book provides first hand information about these players because it is unedited.

A point of Antenzio's book which must not be overlooked is that it possesses more commercial players than symphonic players. He does state, however, that many trumpeters were unable to participate or were unreachable.

His book is highly valuable to Australian trumpeters, but should also be of value to the international enthusiast as well. Hope, Jeanne B., ed. Wangaretta, Australia, writes:

Richard Antenzio is to be admired for giving Australia and Australian trumpeters recognition, and his book certainly upholds the International Trumpet Guild's goal of promoting communication among trumpet players around the world.

(+)

15. St. James, Melvin, ed. "The Orchestra Trumpeters: Handbook". International Trumpet Guild. Vol. 9, No. 1, September 1984.

This is a treatise on difficulties faced as an orchestral trumpeter, but not typical problems like equipment, C trumpets, or transposition. This is more of a humorous book based on the foibles faced as the trumpeter takes a role in the orchestra. For example, sections dealing with mouthpiece selection recognize the sacred oath we have all taken, subsequently broken at one time or another: "Use only one mouthpiece forever and ever, cross your heart, scout's honor!"

There is also a section on the first audition process. Everyone can relate to "trying to insert your straight mute into the mouthpiece receiver" during the first audition. This would appear to be nothing but an amusing book, yet St. James does take the opportunity to express some strong convictions about such things as tuners and conductors. (0)

Findings of Field Research

The purpose of the questionnaire was to conclude how conscientious trumpet professors were about the resources in their field.

Approximately 75 percent of the professors contacted were members of the International Trumpet Guild. What became apparent is that the members of the Guild were both very receptive and opinionated. This is not to say that the 25 percent who were not active members of the Guild were difficult to question. However, the active guild members were overwhelmingly responsive and became enthralled in this research topic. Many asked that this treatise be accessible to them upon its completion, and some actually offered suggestions to help the overall effectiveness of the topic.

Much of this cooperation may have been caused by the familiarity of the International Trumpet Guild members with the books that were selected from the journals. Considering the recent attitude differences between members and non-members, one may infer that the statistics gathered here show a considerable difference in awareness and knowledge of resources available. The members were unequivocally more familiar than non-members with the contents of these random books and were able to elaborate at will about their experiences with a given book. Moreover, there were four books that were entirely unknown by member and non-member populations. There were also four books known only by one professor, who himself did not belong to the International Trumpet Guild. There were only four books that were known to just over half of the non-members. For a clear illustration of the information gathered, please refer to the Appendices 1-3.

After viewing the graphs and other statistical data found in the appendices, one can see that there is no correlation between the "books familiar with"/"books used" and books reviewed as positive. However, books reviewed as bad (-) or even indifferent (0) were less familiar to the random sample of teachers, which gives some indication of the possible significance of the reviews.

The books that were reviewed as poor and are unfamiliar to the population are numbers 4, 8, 11 and 15. However, number 8 was reviewed as the weakest of this collection, and more people were familiar with its contents than many of the highly reviewed books.

Book number 6 showed a very positive response in which 18 professors were familiar with its contents and only three who did not know anything about it. Because

of the cooperation of many International Trumpet Guild members, we may see that 11 of the 18 professors use this book and of those 11, all liked the book well enough to highly recommend its use. The books numbered 2 and 9 also showed a very strong response with many members valuing its contents highly.

For this reason, I feel this process is a potentially accurate way of finding correlations between books reviewed by the International Trumpet Guild and books used by respected professionals. These correlations are strongest between reviews of known books compared to that of unknown books.

The remaining books were much more evenly divided as to their familiarity and unfamiliarity. These are the books best evaluated on an individual basis.

Conclusion

The more educated students and teachers become, the more questions they will raise. When several articles of research support a given subject, readers may be more confident in accepting the information's validity. It is for that very reason that the International Trumpet Guild's book reviews are a valid source of information that should be utilized by the active trumpet teacher and/or player. These reviews are provided only to evaluate sources valuable to trumpet entrepreneurs. One must read these articles with the skepticism expected of educated members of the music world. These International Trumpet Guild reviews provide a great source of information to trumpeters, keeping them abreast of all new materials. It is one source in which a plethora of information is written to provide up to date materials to those who choose to subscribe to the journal. Because the International Trumpet Guild Journal appeared to have a positive effect on the

population of subscribers in this study, it should be strongly considered as a vital source of information for researchers interested in the trumpet.

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TOTAL OF
INTERNATIONAL TRUMPET GUILD MEMBERS

<u>Books</u>	<u>I.T.G. Reviews</u>	<u>Used</u>	<u>FW</u>	<u>UFW</u>	<u>Liked</u>	<u>Bad</u>
1	+	1	7	9	1	
2	+	4	14	2	4	1
3	+	1	10	6		
4	0	1	4	13		
5	+	5	11	5	5	
6	+	10	14	2	11	
7	+		3	13		
8	-		6	10		
9	+	7	13	3	8	
10	+	1	2	14		
11	0	11	7	9	2	
12	+	2	12	4	2	
13	+	2	7	8	1	1
14	+		1	15		
15	0		2	14		

KEY

- (+) - Positive review by the International Trumpet Guild.
- (-) - Negative review by the International Trumpet Guild.
- (0) - Neither Positive nor negative (Null).
- (FW) - Familiar with contents of Books.
- (UFW) - Unfamiliar with contents of Books.

TOTAL OF
INTERNATIONAL TRUMPET GUILD NON-MEMBERS

<u>Books</u>	<u>I.T.G. Reviews</u>	<u>Used</u>	<u>FW</u>	<u>UFW</u>	<u>Liked</u>	<u>Bad</u>
1	+		0	5		
2	+		2	3		
3	+		2	3		
4	0		1	4		
5	+		1	4		
6	+	1	4	1		
7	+		2	3		
8	-		0	5		
9	+		3	2		
10	+		1	4		
11	0		1	4		
12	+		3	2		
13	+		3	2		
14	+		0	5		
15	0		0	5		

KEY

- (+) - Positive review by the International Trumpet Guild.
- (-) - Negative review by the International Trumpet Guild.
- (0) - Neither Positive nor negative (Null).
- (FW) - Familiar with contents of Books.
- (UFW) - Unfamiliar with contents of Books.

FIELD RESEARCH
TOTALS TOGETHER

<u>Books</u>	<u>I.T.G. Reviews</u>	<u>Used</u>	<u>FW</u>	<u>UFW</u>	<u>Liked</u>	<u>Bad</u>
1	+	1	7	14	1	
2	+	4	16	5	4	1
3	+	1	12	9		
4	0	1	5	17		
5	+	5	12	9	5	
6	+	11	18	3	11	
7	+	0	5	16		
8	-	0	6	15		
9	+	7	16	5	8	
10	+	1	3	18		
11	0	11	8	13	2	
12	+	2	15	6	2	
13	+	2	10	10	1	1
14	+	0	1	20		
15	0	0	2	19		

KEY

- (+) - Positive review by the International Trumpet Guild.
- (-) - Negative review by the International Trumpet Guild.
- (0) - Neither Positive nor negative (Null).
- (FW) - Familiar with contents of Books.
- (UFW) - Unfamiliar with contents of Books.

RANDOM TRUMPET PROFESSORS

Random trumpet professors chosen from the 1992-1994 Directory of Music Faculties in Colleges and Universities for the United States and Canada.

- | | | | |
|-----|-------------------|-----|-------------------|
| 1. | Gary Armstrong | 26. | Scott Johnston |
| 2. | James Bean | 27. | Karl Kassner |
| 3. | Vincent Chicowitz | 28. | Dan King |
| 4. | John Colson | 29. | James Leach |
| 5. | Rod Buckner | 30. | Raymond Mase |
| 6. | Charles Brady | 31. | Ron Miles |
| 7. | William Campbell | 32. | Chris Moore |
| 8. | Michael Connell | 33. | Walter Myers |
| 9. | Raymond Crisara | 34. | Nick Norton |
| 10. | James Darling | 35. | James Olcott |
| 11. | Allan Dean | 36. | Brian Perry |
| 12. | James Dolley | 37. | Russell Pesola |
| 13. | Richard Elliott | 38. | Alexander Pickard |
| 14. | Allan Cox | 39. | Keith J. Ramsden |
| 15. | Lynn Erickson | 40. | Daniel Ross |
| 16. | Ralph Ford | 41. | Carolyn Sanders |
| 17. | Charles Gates | 42. | Philip Schaefer |
| 18. | David Goedecke | 43. | Betty Scott |
| 19. | Gary Gregory | 44. | James Sims |
| 20. | Karen Griffin | 45. | Dennis Sullivan |
| 21. | Robert Hanson | 46. | Jerry Tucker |
| 22. | Douglas Hill | 47. | Brad Ulrich |
| 23. | David Hoffman | 48. | George Vosburgh |
| 24. | Randy Holmes | 49. | Alan Weight |
| 25. | Johny Jacobs | 50. | Chris Young |

Teachers Name _____

ITG MEMBER [] Circle Response

1. Cansler's Proven Routine for Trumpet, a Musical Approach.
Use(d) FW UFW Liked
2. Menke, Werne, ed. History of the Trumpet of Bach and Handel.
Use(d) FW UFW Liked
3. Haynie, John, ed. How to Play High Notes, Low Notes and all Those
Between.
Use(d) FW UFW Liked
4. Harper, Sr., Thomas, ed. Instructions for the Trumpet.
Use(d) FW UFW Liked
5. Webster, Gerald, ed. Method for Piccolo Trumpet. Vol. 2
Use(d) FW UFW Liked
6. Bordogni, ed. The Complete Book of Vocalises.
Use(d) FW UFW Liked
7. Thurmonds, James, ed. Note Grouping: A Method for Achieving
Expression and Style in Musical Performance.
Use(d) FW UFW Liked
8. Cardoso, Wilfredo, ed. The Trumpet: How to Play the Trumpet in
a Symphony Orchestra. Vols. 5-8.
Use(d) FW UFW Liked
9. Mathie, Gordon, ed. The Trumpet Teacher's Guide.
Use(d) FW UFW Liked
10. Ridgeon, John, ed. How Brass Players Do It.
Use(d) FW UFW Liked
11. Broiles, Mel, ed. Private Practice.
Use(d) FW UFW Liked
12. Stewarts, M. Dee, ed. Philip Farkas. The Legacy of a Master.
Use(d) FW UFW Liked

13. Jacoby, Don, ed. Jake's Method: The Trumpet Method of Don Jacoby.
Use(d) FW UFW Liked
14. Autenzio, Richard, ed. Profiles of: The Australian Trumpet Player.
Use(d) FW UFW Liked
15. St. James, Melvin, ed. The Orchestra Trumpeters' Handbook.
Use(d) FW UFW Liked