

Table of Contents

Foreword	2
Preface	4
Introduction	8
My Early Education: Trumpet and Otherwise	9
Beginning to Play Trumpet Professionally	10
Hitting my Professional Stride: The Met	11
Life after The Met	14
Life as an Artist—and as a Writer	16
Part I: Song	19
Singing Your Song	19
Listening to Sound—And Feeling It	22
Copying the Greats—Learning A Musical Language	26
Mainlining Opera	29
Embracing Musical Gumbo	32
The First Gumbo	35
All Kinds of Music Everywhere and all the Time	36
Letting Your Ear Lead	39
Part II: Swing	46
Deconstructing Swing	48
Employing Vocal Rhythm	55
Using Space and Silence	63
Using a Metronome	64
Processing Vibrations	66

Part III: Sound	69
Making a Good Sound	71
Using “The Trinity” for Making a Sound	72
Providing Information through Sound	74
Enhancing Communication with Sound	77
Telling the Truth with Sound	80
Making the Classical Trumpet Sound	82
“Shipshapeliness” and Orchestral Sounds	87
Teaching the Trumpet	93
Studying Jazz in Schools	97
Developing Versatility	99
Adapting to the New Performing Environment	104
Mediating Virtuosity	104
Engaging with Social Media	105
Dreaming of a More Heterogeneous Future	106
Part IV: Practice	108
Principles for Effective Practice	109
The Importance of Teaching and Learning the Fundamentals	114
The Complementary Roles of Teachers and Students	118
Teachers	118
My Journey as a Teacher	121
Selecting Students with Potential	122
Working with Advanced Students	123
Dealing with Student Performance Anxiety	124
Dealing with Students’ Need for Affirmation	132
Dealing with Student Skepticism and Resistance	134
Promoting Intelligent Work	138

Pushing Students out of the Nest	142
Helping Students Step Back	145
Students	147
General Rules	147
Training Yourself to Absorb Information	148
Hanging with other Musicians	152
Overcoming Self-Doubt	153
Trumpet Class	156
Rep Class	158
Auditioning for an Orchestra	162
Playing in an Orchestra and Getting Along with the Conductor	163
Part V: Music in a Post-Pandemic World	165
Appendix A	
The Genius of Mel Broiles	174
Appendix B	
Music Spaces: Innovate or Renovate?	187
Appendix C	
Classical Music Through the Looking Glass	193
Appendix D	
Historical Performance	196
Endorsements	201
About Mark Gould	206