

CONTENTS

Foreword	iv
Preface.....	vi
Acknowledgments.....	viii
Introduction.....	ix
 Chapter 1: Biography	1
Chapter 2: Mathie, a Master Teacher.....	6
Teaching Philosophy.....	6
Teaching Approach.....	7
Paramount Standards and Expectations	8
Teaching by Example	9
Organization.....	10
Setting Goals.....	11
Strong Emphasis on Fundamentals.....	11
Fundamentals of Teaching	12
Acceptable Sound Production.....	13
Sight-Reading	13
Transposition.....	13
Chapter 3: Mathie’s Studio	14
A Respected Studio.....	14
Foundations of the Studio	17
Framework	17
Keeping Records.....	18
Teacher Lesson Preparation.....	19
Chapter 4: Mathie’s Character	22
Love and Desire to Help People	22
Trust	24
Inspire and Encourage.....	27
Mathie’s Humor	29
Chapter 5: Addressing Playing Issues.....	33
Addressing Fundamental Playing Issues	33
Breathing and Air Flow	33
Tone and Sound	34

Articulation	35
Flexibility	35
Intonation	36
Transposition.....	37
Musicality	37
Endurance	37
Performance Anxiety	38
Addressing Repertoire Issues.....	39
Duets as a Teaching Tool.....	39
Solos.....	39
Orchestral Excerpts.....	40
Chapter 6: Conclusion.....	41
Appendix A: Mathie’s Personal Insights on Performing and Performing Experience	43
Appendix B: Annotated Bibliography of Selected Works	50
Appendix C: Mathie’s Core Pedagogical Books	63
Appendix D: Mathie’s Revisions: Daily Drills and Technical Studies	65
Appendix E: Survey from Colleagues and Former Students	71
Endnotes.....	133
References.....	142

APPENDIX D

Mathie's Revisions: Daily Drills and Technical Studies

REVISIONS: DAILY DRILLS AND TECHNICAL

STUDIES by Max Schlossberg

Note to teachers: These revisions in no way change the content of the Schlossberg book. They should be given to students for copying into their own books, for more efficient use of this invaluable source.

Throughout: Omit double bars at the end of every line (except, of course, on the last bar of each exercise.)

Page 1

#1	Line 2	Ms. 1	add (o-13)	
		Ms. 2	add (2-123)	
	Line 3	Ms. 1	add (0-23)	
		Ms. 3	add (1-123)	
Ms. 5		remove ()		
#2	Line 1	Ms. 1	add (0-13)	
		Ms. 2	add (0-123)	
		Ms. 4	add (12-3)	
	Line 2	Ms. 1	add (0-13)	
		Ms. 2	add (2-13)	
		Ms. 3	add (1-123)	
		Ms. 4	add (12-3)	
	Line 3	Ms. 4	add (12-3)	
	#3	Line 1	Ms. 1	add (0-23)
			Ms. 3	remove ()
Ms. 4			remove ()	
Ms. 5,6,7			remove ()	
Line 2		Ms. 1	remove () and change to (0-13)	

Page 2

#7	Line 1	Ms. 7	add 123
	Line 4	Ms. 5	add fermata on last note
		Ms. 7	remove ()

The Schlossberg is a great book which should be on every trumpet player's stand. But, since it was a collection of "on the spot problem solvers" it is not always organized. My reordering of the book did not change any notes or the order of the studies, but corrected logistical problems. The Baron Company was not interested in the corrections. I encouraged my students to enter the corrections and additions in their books.¹¹³ (See in Appendix D for Dr. Mathie's revisions)

Intonation

Occasionally students do not understand the harmonic series, alternate fingerings, etc. This should be corrected. Encourage students to: (1) find a partner (2) write out a chromatic scale of the entire range of the instrument (3) play various intervals over the entire range without looking at the tuner, with the partner marking natural and sharp issues. Students should have a working knowledge and correct application of note tendencies in various arpeggios and scale patterns. For example, is a bottom line E played differently in: major or minor keys; major or minor arpeggios, etc.? The occasional playing of slow duets can reveal some intonation issues (see Gekker.) The student should have an intimate knowledge of his instrument's tendencies involving register, key, fingering, etc.

Materials:

Hymns
Getchell
Gekker, 44 Duos
Arban, The Art of Phrasing
Lyrical studies¹¹⁴

Transposition

Play well known tunes (Golden Book of Songs, etc.) in various keys. Occasional playing of "question and answer" patterns by teacher and student. The student should practice improvising duet parts to well known tunes. Scales (major, minor, chromatic, whole tone) by interval (3rds, 4ths, etc.). Sight read duets in various keys. Practice singing (either by solfege or note names) transposed music.

Materials:

Bordogni, Vocalese
Caffarelli, 100 Melodious Etudes
Getchell, Practical Studies
Telemann/Mathie, Duets for the Transposing Trumpeter
Williams, Method of Transposition

Musicality

This skill is always being taught. It is taught during the lesson's opening duet. In this duet (sightreading and/or transposed), the student is encouraged to use "prior hearing" so that chord progressions, modulations, cadences, transpositions, etc., are understood and played in a musical manner. Musicality is a never-ending concern. Students often use sightreading, technical challenges, and the like as excuses for non-musical performance. This learning process was present in every exercise, etude, and solo. The initial book most often used with new students was the Getchell Practical Studies, Book 2.¹¹⁵

Endurance

Good endurance should be the natural result of correct playing fundamentals and proper attention to the best scheduling of practice time. Endurance could be a

APPENDIX B

Annotated Bibliography of Selected Works

Title	
Number of movements	
Duration	
Instrumentation	A complete listing of required instrumentation according to the score.
Publication information	All available publication information
<i>Tessitura</i> (for trumpet only)	The pitch range of each work is provided according to the following system: The F below low C is indicated as F1, one octave above is indicated as F2, two octaves is indicated as F3, and three octaves is indicated as F4. All other pitches follow the format of the F-Sharp below them; for example, low G is indicated G1 and the G two octaves above is G3.
Performance considerations	Any performance considerations that may influence the selection of the work; may include venue requirements.

Trumpet Ensemble Works

Title	Concerto in B-flat, Tomaso Albinoni
Number of movements	Three
Duration	Allegro 2:24 Andante 1:30 Allegro 1:15
Instrumentation	Solo piccolo trumpet in B-flat, four B-flat trumpets
Publication information	unpublished
<i>Tessitura</i>	B-flat piccolo trumpet B1—D2, B-flat trumpet G1—C3
Performance considerations	Piccolo trumpet part is economical. Trumpet parts have little rest.
Title	Concerto in D Minor, Tomaso Albinoni
Duration	Adagio 1:20 Allegro 1:30 Adagio 1:00 Allegro 2:00
Instrumentation	Solo piccolo trumpet in B-flat, four B-flat trumpets
Publication information	Unpublished
<i>Tessitura</i>	B-flat piccolo trumpet G1—D2,

CHAPTER FIVE

ADDRESSING PLAYING ISSUES

Mathie gained a reputation of being able to keenly address individuals' playing issues and determining solutions to fix the problems. Characteristically, he would return to fundamentals to rectify an issue. He developed an individualized, systematic approach for each student, assigning specific fundamental exercises and etudes each week. List of Mathie's core pedagogical books used are found in Appendix C.

Addressing Fundamental Playing Issues

The approach and materials Mathie used to assist students in learning specific fundamentals are explained in his own words below. These include essentials of trumpet playing such as: breathing and air flow, tone and sound, articulation, flexibility, intonation, transposition, musicality, endurance, and performance anxiety.

Breathing and Air Flow

I talk about steady airflow, demonstrating holding a piece of paper on the wall with air, "wedge" intake, etc. We work on the Cichowicz Flow Studies, animating slurred and tongued passages, so that the air flow and, consequently, the sound quality are the same. We talk about keeping the tongue at its lowest and furthest back position. A part of the daily routine should be *pp* long tones, held as long as possible. Select a passage from an etude or solo, hold the first note for the length of the phrase, then compare with playing the phrase as written.

Materials:

Schlossberg, Daily Drills and Technical Studies
Cichowicz, Flow Studies
Colin, Advanced Lip Flexibilities
Stamp, if applicable¹⁰⁹

Tone and Sound

Most students have an acceptable sound when entering college; we work on flexibility of sound, good sound over the entire range, etc. Make sure that the quality of sound does not reflect the difficulty of the passage. Play it slowly, making sure of uniformity, and then gradually increase the speed. Tape record, tape record, tape record. The student's sound is a very individual thing, but they must fit in the accepted area of good trumpet sound. Listen to trumpet, violin and vocal recordings. Does the sound quality remain the same, no matter what the register? If not, find the note where the sound begins to suffer. Play the same note seated with the bell close to the floor. Is it easier, "better?" Yes, because in that position the breath is usually taken correctly. Again, I don't expect the student to sound like me, but take turns playing a passage: Is the basic sound the same? After the basic sound is good in all situations experiment with flexibility of sound. What sound for Haydn, Hindemith, Mahler, Strauss, etc.

Materials:

Recordings of good instrumentalists and vocalists
Getchell, Practical Studies
Cichowicz, Flow Studies
Arban, The Art of Phrasing
Grocock, Advanced Method
Schlossberg, Daily Drills and Technical Studies
Collins, In The Singing Style
Bordogni, 24 Vocalises¹¹⁰

Articulation

These skills depend on successful work on tone and sound; we should always "sound good" no matter what we are playing. "Tonguing problems" are often air problems, caused by using different air approaches for tongued and slurred passages. The air should not change. Some students are limited in their tonguing styles, the usual problem being playing too short. Start slurred, then as long as possible, then gradually "shorter", etc.

Materials:

Getchell, Practical Studies
Nagel, Speed Studies
Williams, Method of Scales¹¹¹

Flexibility

I emphasize that although there is some lip movement, these are essentially tongue and breath slurs. The emphases should be on breath support and syllable change (ta-ee when ascending.) Most students have learned to do slurs properly, but occasionally a student will over involve lip movement, thus causing pressure issues. Accuracy in the upper, thus precarious, register is sometimes a problem, requiring drill on playing the slur down an octave and tongued.

Materials:

Schlossberg, Daily Drills and Technical Studies
Colin, Advanced Lip Flexibilities
Plog, Trumpet Method
Cichowicz, Flow Studies¹¹²

Note: Dr. Mathie reordering of the Schlossberg, Daily Drills and Technical Studies. When asked why he reordered the book he states: