

Inside John Haynie's Studio



John James Haynie, 1986

Inside John Haynie's Studio

*A Master Teacher's Lessons on
Trumpet and Life*

Essays by John Haynie
compiled and edited by
Anne Hardin

University of North Texas Press
Denton, Texas

Copyright ©2007 by John Haynie and Anne Hardin

Grateful acknowledgment is made for permission to reprint the following excerpts and use images:

“Basic Respiration for Wind Instrument Playing” by James Lakin
©1969 The Instrumentalist Company. Used by permission.

“Course of Study: North Texas State University” compiled by John J. Haynie and
Leonard A. Candelaria
©1983 International Trumpet Guild Journal. Used by permission.

Rose Variations by Robert Russell Bennett
©1955 (Renewed) Chappell & Co.
Reprinted by permission of Alfred Publishing Co., Inc. All Rights Reserved.

Original art for the essay “A Comparison of Cornets and Trumpets and the People Who
Play Them: A Two-Part Story” created by Bucky Milam.

Book design by Anne Hardin
Dust jacket design by Joe Parenteau
Frontispiece photograph by Ivan Goodwin

Library of Congress Cataloging-in-Publication Data

Haynie, John J.
Inside John Haynie's studio : a master teacher's lessons on trumpet and life / essays by
John Haynie ; compiled and edited by Anne Hardin.
p. cm.
Includes bibliographical references and index.
ISBN-13: 978-1-57441-226-0 (cloth : alk. paper)
ISBN-10: 1-57441-226-4 (cloth : alk. paper)
1. Trumpet--Instruction and study. 2. Haynie, John J. I. Hardin, Anne F. (Anne Farr),
1954- II. Title.
MT440.H39 2007
788.9'2193--dc22

2006031719

All rights reserved.
Printed in the United States of America.

10 9 8 7 6 5 4 3 2 1

Permissions: University of North Texas Press, P.O. Box 311336, Denton, TX 76203-
1336

∞The paper used in this book meets the minimum requirements of the American Na-
tional Standard for Permanence of Paper for Printed Library Materials, z39.48.1984. Bind-
ing materials have been chosen for durability.

*For Marilyn—
loving wife, caring mother, accomplished musician, gracious lady—
her presence in my life has made all things possible*

and

*Anne's parents, F.M. and Evelyn Farr,
whose purchase of that beginner cornet set her on the path in music
that, half-a-lifetime later, crossed mine*

CONTENTS

Foreword	xi
by Keith Johnson	
Preface	xii
Embouchure	
The Big Four: Embouchure	3
Do They Pivot in Peoria?	9
Endurance	13
The Low-Down on Pedal Tones	17
Smashing the Lips	21
High Notes	27
Breathing	
The Big Four: Breath	31
Open Up—For Tone’s Sake!	35
The Head Position and the Airway	39
How Long Is a Long Tone?	41
Tonguing	
The Big Four: Tongue	43
Breath Attacks	47
Triple Tonguing Is as Simple as One, Tu, Three	51
Videofluorographic Research with Dr. Alexander M. Finlay	55
Fingering	
The Big Four: Fingers	59
The Arch of the Fingers	63
Musicianship	
On Stage—The Reason for Being	65
Who Says Playing from Memory Is Important?	73
I Could Hear Every Word You Played	77
Crescendo and Accelerando	81
How Loud Is Loud?	83
Vibrato	85
The Three C’s—Continuity, Contrast, Climax	89

Intonation	
Tune as You Play	93
Get Those Third Slides Out	97
Equipment	
Haynie's Horns	101
Mouthpieces—The Holy Grail of Trumpeters	105
The Inside Story of Leadpipes	109
A Comparison of Cornets and Trumpets and the People Who Play Them: A Two-Part Story	111
The Metronome—My Friend	117
Habits	
Warming Up and Down	121
Bad Habits—According to Whom?	125
Practice Makes Perfect—But What <i>Is</i> Perfect?	129
Trumpet Jaywalking	133
The “Go for It” Attitude	135
Rhythmic Entrances and Jump Rope	139
Man, I Know What I Need to Practice	143
Mental Discipline	
John Dewey's Spirit of Change and Other Guiding Principles	145
Motivation	153
Stress	157
Sight Reading and Transposition	161
Miscellaneous	
Developing a Trumpet Library	165
Writings, Recordings, Composers	173
The Audition for a Scholarship	183
Why Teach?	187
Girls and Trumpets	191
The Non-Jazzer, Found Out	195
Try Fly Fishing—It Is Easy	197
Golf—A Game for Trumpet Players	201
Autobiography	
A Boy and His Horn	205
My Life with Robert Maddox	209
All-State Bands and Contests	213
Colonel Earl D. Irons—My Childhood Hero	219

War and Duty	223
Haskell Sexton—My Teacher	229
Leroy Kirsch—My Illinois Standmate	235
A Six-Week Audition	239
Listening and Learning in the 1950s	245
Marilyn, Melinda, Mark	249
Mark Hindsley—My Father-in-Law	255
The Grand Performance	261
Afterword	265
by Anne Hardin	
Contributors	269
Index of Names	285

FOREWORD

Much of what I learned about playing the trumpet from John James Haynie shows on a daily basis in my playing and teaching. His attention to detail, to exactness in rhythm, articulation, intonation, and musical style are hallmarks of excellence, and the hundreds of fine players who came through his studio are greater testimony to the brilliance of his teaching abilities than words by me or anyone else could express.

Yet the things I remember most are the lessons I learned from him about how to live one's life. I believe strongly that the great teachers are those who teach by example, by what they *are* even more than by what they might say.

John Haynie exemplifies all the qualities of dedication, integrity, courage, and loyalty that should be the hallmark of anyone who claims to be a teacher of young people. He taught most effectively by example. His devotion to his work, both as player and teacher, is marked by the highest professional and personal standards. He expected no less from his students.

I remember asking once if he thought I would be able to get a job upon graduating. I remember clearly his response. He said, "I can't really tell you for sure. All I know is that the middle is crowded, but there is always room at the top." That sums up his approach to everything he has ever done. Settle for nothing less than the highest standards, and the rest will take care of itself.

This man is the stuff of legend, and the effects of his brilliant career reach far beyond anything he or any of us can imagine. To have the privilege of studying and working with him is to be in the presence of greatness.

Keith Johnson
Regents Professor of Music
University of North Texas

PREFACE

*“Come on, come on,
whoever you are.
Come travel with me!”*

These are the opening words to *Song of the Open Road*, a delightful piece for chorus, trumpet, and piano written by Norman Dello Joio, one that I performed many times with Frank McKinley’s North Texas Choir in the 1950s. As you read this book, you will meet over a hundred of my students who describe the things they learned while “traveling with me.”

From the beginning of my teaching career, I have been gratified to receive letters of appreciation for my teaching and interest in their lives from my students, and frequently also from their parents. I promised that one day I would write a book about the things I did that helped them play better, think better, and teach better. Most of all, the book would be about developing confidence in themselves and having compassion for others.

But when I began to write, I found that I needed their help. I wrote many of them and asked three things: What did I teach? What did they learn? What did they remember? The response was tremendous, and I now had the inspiration I needed to get going on my essays. Some were written with tongue-in-cheek, because that is the way I think. Often this casual approach produced a better understanding of the point to be made. All the essays, however, were written as lessons to be learned.

In the spring of 2004 I became acquainted with Anne Hardin, and I sent her some of my rather informal writings, recordings, and other materials. She responded, “John, you have enough material here to write a book like no other.” I asked her if she would help put the book together, and she agreed. From

the title to the format for student comments called “The Other Side of the Stand,” she created this book from my pedagogical and autobiographical essays.

Other friends helped along the way. I wish to thank Dr. James Scott, Dean of the College of Music at the University of North Texas, Dr. Bill Nugent, former Director of the University of Illinois Foundation, and Elida Tamez, Director of Development for the College of Music who encouraged and supported this project from the very beginning. Staying in touch with the “troops” all these years would have been impossible without the help of former student and master communicator, Melvin Gordy. Way to go, Melvin! I offer thanks also to Morris Martin, University of North Texas Music Librarian, and his student assistant, Jonathan Thorn. My thanks go to Bucky Milam, former student and professional artist, for his clever illustration in the essay “A Comparison of Cornets and Trumpets and the People Who Play Them.” And last, a special thanks to former University of North Texas President, C. C. “Jitter” Nolen, for suggesting the Press add a special touch—endpapers printed with my signature solo, *Rose Variations*.

Of course, there would be no book without the students’ “go for it” attitude expressed in their wonderful letters. From that first class of 1950 to the last class of 1990, I thank them with all my heart.

Now, come on, come on, whoever you are. Come travel with me *Inside John Haynie’s Studio* for that first lesson.

John Haynie
Professor Emeritus of Trumpet
University of North Texas

*He who has not eaten his bread in tears
does not know the meaning of work.*

Giovanni Battista Lamperti

THE OTHER SIDE OF THE STAND

Mr. Haynie's discussion with me about changing my embouchure has been an important guide in my teaching over the past twenty-five years. He told me that he never forced an embouchure change on any student because it was a big step with serious consequences. The student had to make the decision and accept the responsibility and commitment. This bit of wisdom helped me avoid painful situations with students early in my career when I thought I would be able to fix every problem.

Al Moore

Trumpet players were always looking for the ideal mouthpiece, and Mr. Haynie always pointed out that the most important thing to do was to build a good embouchure first.

Mike Olson

I returned to Denton after having been with the Kenton Orchestra for a year. I approached John with a problem I was having—cutting my lip from the strenuous playing on that band. Though I was no longer in school, John nevertheless took time to coach me through the initial stages of making changes in my embouchure and helped me to understand that this was the correct though difficult move to make at this crucial time. This was a most arduous task for me, but John encouraged me while I was going through this terribly frustrating ordeal—probably the most difficult episode of my trumpet life.

Marvin Stamm

John was always patient with our embouchure problems, and he helped us solve them, no matter what they were. I sincerely appreciate his patience, encouragement, and understanding.

Doug Wiehe

THE BIG FOUR: EMBOUCHURE

In the early 1990s, I happened to be in the office of Richard Jones, M.D., and at the registration desk I picked up a little card on which appeared these words: *What the mind conceives and the heart believes, the body achieves*. Dr. Jones was a surgeon, and I was there to make a decision about a procedure I needed but didn't want to have! Just meeting him was an experience all its own. He was an imposing figure, which you would expect of a former linebacker of a major college football team. He was also gentle and kind. Immediately I knew that he was the person I wanted to replace my knees. From the beginning I also knew that "what *his* mind conceived and *his* heart believed, *my* body would achieve."

The same concept has been in my heart all these years because I've watched my students accomplish things they never dreamed possible. Douglas Smith, now a professor of music at the Southern Baptist Theological Seminary, once quoted me as saying, "No matter how well you perform, or how much you know about the trumpet, the best thing you can do for your students is to create an environment where learning is a desirable commodity."

Surely more is written about embouchure than any other technique involved in playing the trumpet, and from the beginning, a student must search for something in which he truly believes. I advise everyone to read everything he can get his hands on to develop an awareness of the many ways that the trumpet is played.

1. Jaw Position

In my method book, *How to Play High Notes, Low Notes and All Those In Between*, I wrote that possibly the most important fac-

tor involved in trumpet playing is the preparation of the jaw position to give the mouthpiece a solid foundation. Often the normal overbite allows the lower lip to roll too far under the upper lip. It is important that the lower lip support the mouthpiece in order to give the upper lip freedom to vibrate with a minimum of pressure. The extent to which the jaw is thrust forward can easily be determined by the following simple test: Moisten a finger and hold it near the pursed lips; blow a column of air and locate the air stream with the finger; project the jaw forward and observe that the air stream goes upward; continue to project the jaw until the air stream follows a horizontal line parallel to the floor. This basic position is satisfactory for tones from low F-sharp to approximately second line G. For notes above this tone, the jaw will probably begin to recede ever so slightly. The ultimate range a person achieves can be largely determined by the discretion used in allowing the jaw to recede. A receding jaw causes the air stream to be directed downward, yet it is important to keep some red of the lower lip visible at all times.

2. Wet or Dry

The old argument about playing with the lips wet or dry has no basis, since there is no such thing as playing with the lips dry. The argument should be whether or not to *begin* playing with the lips dry. The instant one starts blowing air into the mouthpiece condensation forms. Then the question becomes how much moisture is too much.

3. Mouthpiece Placement

Eminent authorities have stated that it is not possible to play the trumpet except with the mouthpiece placed one-third on the upper lip and two-thirds on the lower lip. Others argue the exact opposite. It is agreed, however, that the mouthpiece should be as

near the center as possible. In my opinion, the young student should be encouraged to place the mouthpiece about half on the upper lip and half on the lower lip. In time the mouthpiece will find its most natural position whether it remains half and half or adjusts itself to one-third upper, two-thirds lower, or the opposite. The reason for centering the mouthpiece is to allow an equal use of the facial and lip muscles both up and down, and side to side.

4. Upper and Lower Lip Vibration

As has been mentioned, the upper lip must vibrate, and it is possible that the lower lip vibrates sympathetically if the jaw-lower lip position is fixed as previously described. A simple test to see which lip vibrates goes like this: Place a 3 x 5 card between the lower lip and mouthpiece and play any sustained note. The tone will continue in all likelihood but will lose its sparkle, and nature will automatically increase the wind pressure or the tone will stop. Now, see if you can play a note when placing the 3 x 5 card between the mouthpiece and upper lip. Anyone who can accomplish this is one of the rare players whose lower lip is the primary vibrator. It is important that the lower lip support the mouthpiece in order to give the upper lip freedom to vibrate.

5. Buzzing the Lips and Mouthpiece

Buzzing the lips and buzzing the mouthpiece help to ensure this vibration of the lips. In addition, buzzing the lips alone is especially helpful for the beginning student and for the advanced student who has some problem of embouchure, a problem that usually results in excessive mouthpiece pressure on the lips. For the trumpeter who has no particular embouchure problem, prolonged lip-buzzing sessions probably serve little purpose, because too much lip buzzing can result in ten-

sion that produces a pinched, forced tone. Buzzing the mouth-piece, on the other hand, should be encouraged as a part of the warm-up routine.

6. Changing Notes

It is obvious that not all the notes in the range of the trumpet can be played by merely pushing down three valves. At least three things can be manipulated to interact with the wind and cause the tones to go up or down exclusive of the use of the valves. These three things are: 1) contracting and relaxing the lips, 2) arching and flattening the tongue, and 3) pivoting the instrument and head. The three are not options, but rather desirable traits that must occur simultaneously.

7. Smile or Pucker

For many years authorities have argued whether to use the smile system or the pucker system. They are generally agreed now that it is not a matter of either/or, but a combination of both the smile and the pucker. On the other hand, it could be said that both systems are incorrect and, therefore, we should avoid mentioning either term, smile or pucker. The student could be directed to contract his lips by firming the corners of the mouth as he wishes to play higher tones. Such direction might avoid all confusion of the controversial smile-pucker systems because the student will almost automatically accomplish the desirable feat of pulling the muscles of the corners of the mouth against the muscles of the lips.

8. To “Ah-ee” or not to “Ah-ee”

That is the question. As the lips contract and relax, the tongue arches and flattens, which might be described as contracting and relaxing the tongue. To understand this action of

the tongue, the syllables “ah” and “ee” are used. If these syllables are meaningless to the student, tell him to place his fingers on his tongue and say “ah” and “ee.” Now he can actually feel the action of the tongue as it raises and lowers itself, the “ah” position for the lowest notes, progressing toward “ee” for the highest notes. It must be mentioned that pronouncing these syllables vocally is at best a rough indication of the action of the tongue. Each note has its own position or elevation of the tongue, and the tongue must be allowed to move in coordination with the contracting and relaxing of the facial muscles.

9. Pivot

An interesting thing happens automatically when the jaw, lips, and tongue function as previously described. These motions encourage what is commonly known as the pivot. Observe that as the pitch ascends, the bell of the trumpet tilts downward and the forehead tips backward very slightly. When this pivot occurs in reverse, too much pressure is applied to the upper lip when ascending; and when descending, the lower lip is restricted. The result is poor tone and attack on low notes. On the other hand, the person who has an abnormal occlusion of the teeth (lower teeth are farther forward than the upper teeth when the jaw is clamped) will be expected to pivot in reverse. This is his natural pivot and should be encouraged.

THE OTHER SIDE OF THE STAND

I expanded John's research with videofluorography for my doctoral work at the University of Oklahoma. My dissertation was "A Videofluorographic Study of the Teeth Aperture, Instrument Pivot, and Tongue Arch, and Their Influence on Trumpet Performance." John's work in this area created a lasting interest in the physiological phenomena of brass performance. His research led to the confirmation of the roles of the tongue arch, instrument pivot, and teeth aperture variance during trumpet performance.

Keith Amstutz

I asked Mr. Haynie how he did lip trills. He said, "I do them with my jaw." That comment opened up a whole new concept of slurring for me, especially in the upper register.

Conrad Bauschka

Using the pivot system was very important to me as a trumpet player. Mr. Haynie always emphasized that the tilt of the bell was a result of the jaw movement, not the hands. The hands were simply the rotating points.

Mike Olson

*During my North Texas sojourn I struggled bravely to cope with what was called a reverse pivot. Before my study with Mr. Haynie I had never heard of the brass player's pivot or Donald Reinhardt's system, but once I understood the problem, I had to decide whether to change it, or to rationalize its existence and make the best of it. I even wrote an article entitled, "The Upstream Embouchure," published in *The Instrumentalist*, complete with parallel pictures of Keith Amstutz and me going from low pitch to high pitch. While teaching with Mr. Haynie, I invested in a camera with extension rings, capable of taking close-up shots of the embouchures of my friends and students. The collection still exists. I use them to this day.*

Douglas Smith

DO THEY PIVOT IN PEORIA?

I was visiting a friend's studio one day and on the wall was an advertisement poster for a new razor, with the caption asking, "Do They Pivot in Peoria?" My answer would be, "If there are brass players and men that shave, then *yes*, they pivot in Peoria." Let me say at the outset that the pivot is not for everyone, especially those with a malocclusion of the teeth. This person will use a reverse pivot, if he or she pivots at all. It must be said over and over that the pivot is a result and not an end in itself. Observation of the pivot is only a clue that a lot of things are working correctly.

The jaw works on a hinge, and I have seen very fine players whose jaws are prone to move more than necessary. Each day as part of the warm-up, sustain a second-line G, drop the jaw and relax the lips, and with ease and smoothness the low C will respond. Observe the pivot. Proceed chromatically down to low F-sharp. Now start on that low F-sharp and slur up to C-sharp, observing the pivot. This is about all a student needs to know or think about. The interconnection of jaw and tongue forms an alliance that will adjust to all intervals.

I let nature teach the student that for the same reason a doctor places a tongue depressor on his patient's tongue and asks him to say "ah." The trumpet player imagines that tongue depressor, drops his jaw, allowing the tongue to flatten. With the "ah" tongue position the doctor can see a more open throat, and the trumpet student will have a more open, relaxed, full tone.

The open throat allows a greater flow of air, a greater volume at a slower velocity. Playing higher, the jaw and tongue go up. This reduces the size of the airway and offers greater resistance to the column of air, which makes the air move faster. The higher you play, the faster the air.

Do not forget the lips. The lips must relax in comradeship with the jaw and tongue to play low notes. The lips contract as the tongue and jaw are elevated. That is not all. When everything is working together as a team, then you are set up for a natural pivot. *Tilting the trumpet up and down with the hands could be hazardous to the overall coordination of the whole mechanism, called embouchure.* In my mind, embouchure equals lips, air, jaw, tongue, and pivot. I have never seen or heard a fine performer who does not coordinate these elements of tone production.

Some excellent teachers talk about the “jaw thrust,” which seems to me to be a bit harsh. I suggest pushing the chin forward to even-up the teeth as a starting position for a second-line G. One teacher I know urges his students to have a rock-solid jaw and that it should never move. Absolute non-movement of the jaw places a great burden on the other things that create the flexibility and agility you need to move from low to high notes. This reasoning possibly accounts for the difference in players. There are power players lacking finesse and agility who play with the rock-solid jaw. Then there are the coloratura solo players with great flexibility who allow more and quicker movements of the jaw. There is no right or wrong. It can be a matter of choice, or it can be using best the physical attributes with which you were born.

I have observed with my own eyes many of the finest players in the world who use the pivot, whether they know it or not. Their *not* knowing that they use the pivot is important, since they make all the natural movements that produce the pivot.

Yes, they pivot in Peoria. They also pivot in Ponder and Paradise.



*John James Haynie, age six, on his baptism day
First Christian Church, Breckenridge, Texas, 1931*

THE OTHER SIDE OF THE STAND

One Monday Mr. Haynie took my horns away from me and wouldn't let me practice for the week—gave me forty dollars and ordered me to go to the Texas Music Educators Association meeting in Dallas and just hang out. Why? Because I had literally practiced my way into total exhaustion of my embouchure! Did it work? Absolutely. On the following Monday when he gave my horns back, I played perhaps the best lesson of my life, and that following weekend gave a near-flawless concerto performance with the University Graduate Chamber Orchestra.

James Linahon

During my junior year of high school I started having serious problems playing the trumpet. I was frustrated. My playing was falling apart, and I didn't have a clue—after all, I was playing in band, orchestra, brass quintet, and stage band, where I was reaching some phenomenal high notes with the assistance of a quite small mouthpiece. Out of desperation I called Mr. Haynie for a “pon-wow” lesson. I hadn't studied with him for over four years by that time. I was very nearly terrified that my playing was dissolving. With endless patience, that keen analytical mind of his, and some direct questioning, it soon became evident that I was not actually practicing—only playing, and overworking, at that. I was under the assumption that I didn't have enough time, and he helped me study my weekly schedule to find a number of places where I could get some good work done. Thanks to that meeting, I redoubled my effort and commitment during the summer before my senior year, a year that saw me once again studying with Mr. Haynie. There is no doubt that his guidance helped me recover my skills and a good portion of my lagging self-confidence, so that I achieved several honors that last year in high school. He instilled in me a level of inspiration that has never left.

Richard Waddell

ENDURANCE

How nice it would be to always have a fresh lip. It can be managed in the practice room, even though few people will rest as much as they practice. We are always very impatient about learning to play. Our schedules are so full that too much has to be learned in such a short time, usually the day of or the night before the lesson. Then there are the organizations that students meet daily, and parts to be learned, and who would pass up a chance to make a few bucks playing a gig? It comes down to this: University students are not in the right environment to practice the way they should and would like to. The setting is all wrong, that is, until they lose their lips. When this happens the student suddenly has plenty of time to practice and to practice correctly, since he or she no longer is welcomed to play in the groups. It is a sad state of affairs when one must lose his chops so he will have time to learn how *not* to lose his chops.

I have seen it happen over and over, where musically talented people with a little flaw in their playing just use themselves up, never having the time to do some corrective work. I have thought a lot about creating the perfect environment for really learning to play well. Possibly a first- and second-year student should not be allowed to play in any organization at all, just like the freshmen athletes who are “red-shirted.” They practice with the more experienced players, but they forego the game. Too many freshman music majors take all the hits of being on the front line from day one. Instead, I would add the performance-organization credit to the lesson credit and expect a greater effort in learning how to play correctly. It could become a controlled situation in which the student could, at his own pace, make whatever changes are necessary. Practice several short periods, rest and play, rest and play. Each week play a little more,

and rest less. Always follow the rule that you should put the horn down at the first sign of fatigue, which can vary from day to day. Over the years I saw many students who were just ordinary players at first. Since they were not in demand, they had the perfect opportunity to work out their problems, practice correctly, and improve. By the time they became upperclassmen, they were on the way to becoming something special. On the other hand, some potential stars used themselves up at school, and when they went out in the big world, they had to start all over, with a job on the line. Fortunately there is a happy ending, because all those I know faced with this situation became serious students whose playing improved as the years passed.

At some point we must consider endurance in our practice periods. Webster defines *endurance* as “the ability to withstand hardship, adversity, or stress.” How can one develop endurance if you never endure anything? By learning to practice exactly that. How do you do it? Those students who have everything going well—those without serious problems who really have the prospects of a professional career ahead of them—should consider going to the practice room once a week when free of other playing obligations, and *enduring*. Take your hardest music to the practice room and woodshed those tunes until you can’t play any more. A good test will be to see how long you have to rest before your lip comes back. Time it. Good endurance not only means you can play loud and high for an unusual period, but also how quickly you can recover and be able to play the second or third show. When first beginning this experiment, schedule it when you do not have to play the next day because your recovery time might demand a day of rest. When I say “Play until you can’t play any more,” I mean play until you cannot play reasonably well any more.

I do not mean for you to play until you bleed.



*Cisco High School Band, G. C. Collum, director, 1934
John Haynie, age nine, is the little boy in front, on the right*

THE OTHER SIDE OF THE STAND

*One day the position of my bell dropped significantly when I tried to go into the lower register (actually, up to that day, it dropped all the time when I attempted the low register). Mr. Haynie quietly put his hand on the back of my head while slightly raising the bell, and the sound got **big!** I burst out laughing because the change was so immediate and for the good.*

Robert Bailey

As a young trumpeter I consistently had problems maintaining a tonal center in the register below the staff. John started me on a series of isometric lip exercises combined with long tones in the extreme low register. You can imagine that this was not glamorous playing, but John was insistent, and I thank him for that every day. John's methodology proved to me that with consistent embouchure "firmness," which was his word, it was like having a steel line attached to every note on the horn. You simply change air speed, tongue position and focus, and muscle tension for the various registers on the instrument. Without this consistent muscle tension you will never know for sure what note will come out when large intervals and drastic dynamic changes are involved.

Did this methodology pay off? You bet it did. I can't tell you how many eight o'clock AM recording sessions or film dates I have been on with over-worked chops and a dead-tired physical condition. But fear never entered in because I was used to playing from a different perspective. I have had probably a hundred players ask me, "How do you get your chops to work so early in the morning after last night's gig?" I just smile and tell them I went to North Texas and there was this trumpet teacher I had named John Haynie.

James Linahon

THE LOW-DOWN ON PEDAL TONES

In those formative years as a child, I had private lessons with the city band director, G. C. Collum. My grandmother paid for a few lessons to get me started and to determine if I had a talent to play the cornet. Certainly Mr. Collum never mentioned pedal tones. I do recall that he gave me a lip-building exercise that I have never heard from any other source. He had me open a hymnal, and from the middle of the book, place several pages between my lips. Then I would hold the book with my lips with no use of the teeth clamping against the lips. Is this not a form of isometric contraction?

Pedal tones were never a part of my development, and I learned to play them only after becoming a seasoned player. Did pedal tones help me? I don't know if they did, but I have high regard for the use of pedal tones for my developing students. There is little practical use for the performance of pedal tones in trumpet literature, but I do highly recommend that students spend a lot of time practicing in the lower register, not only for the relaxation of the lips but also for developing a rich open tone quality and dexterity of the more difficult fingering combinations in the lower register.

For those students with endurance problems, pedal tones have proven to be a wonderful aid in relaxing the jaw, tongue, and lips. It makes sense to me that the more relaxed the lower register can be performed, the less strain and effort will be encountered in the upper register.

Since I am not a product of pedal tone development, I only refer to its use in my books without providing exercises. I do, however, wish to point out that others have covered the matter of pedal tones much more effectively than I could. Carlton McBeth, a Louis Maggio student, is probably the best-known

advocate of the pedal tone system, and I strongly urge my students to learn all they can from his expertise and experience with this technique.

I first heard of the pedal tone system when I learned how it saved the career of Rafael Mendez. His embouchure was damaged in a freak accident, and I am told he sought help from Louis Maggio. Maggio never published his studies because he handled his students in different ways. The consistent use of pedal tones for all students' problems was the common bond.

There is strong evidence that the utilization of pedal tones can be effective and that overuse can be destructive. A common sense approach is the answer for those who adopt this method of embouchure development.

Since I seldom played pedal tones, most of my students didn't either. I would prescribe them as the need arose. Practicing in the lower register is a different matter. I insisted on it, especially with those who chose to play small mouthpieces just to help with the high notes.

It is too simple to just say, "Work on the low register." Not many realize that low register practice actually builds the high register, or even if they know it, they are not convinced enough to actually spend much time at this necessity of embouchure development. Just being able to play the low notes is not enough. The goal should be to play every note in a chromatic scale from low F-sharp to at least high F or G with exactly the same quality of tone. Often I hear three different tone qualities played by the same person, which is evidence that they try to use three different embouchures. I maintain that there is a different embouchure for every note. Tongue arch, mouthpiece pressure, and the angle of the horn are all different on every note to produce the most even sound. Observe the pro golfer on the putting green. He practices putting to develop a "feel" for how much energy it

takes to strike a ball to move it two inches or sixty feet, just like a trumpet player does his chromatic scale.

Except as a compositional technique, pedal tones were not really meant to be performed, and many performers, if not most, alter the embouchure drastically to force the notes to respond. Some can maintain their basic embouchure without “setting in” the lower lip. It is admirable of those who can spend the time it takes to play the pedal notes with a proper embouchure; however, I wish to accomplish my goals going no lower than the F-sharp in search of the perfect embouchure for every note above.

William Latham wrote a piece for me with band accompaniment called *Fantasy for Trumpet and Band*. I premiered it at the University of South Alabama at Mobile. The first four notes were low F-sharps. Each F-sharp was to be as loud as possible and held for four counts, and the composer urged me to play these four notes so loud they bordered on ugliness. After the final F-sharp, he wrote a fast chromatic scale to high D. This was a real test of a full-sounding low register and the ability to make a smooth transition with the same full tone quality to the top.

Where to start and what to practice? Start with easy slurs—second-line G slurring down to C, then F-sharp down to B, etc., then go back up. Next I suggest playing the well-known *Flow Studies* by Vincent Cichowicz. Finally, go to my *High Notes, Low Notes* exercises 5A and B known as Coordination Studies, which use different articulations on each line and in each key.

As you practice these long tones think of the luxury of relaxing in a hot tub when slurring down to those low notes. There is no hurry. Linger on each note. Right now you need to learn to relax all over, except there must be a certain firmness in the lips to maintain a vibration. This is one time you can tell your metronome to stay at home.

THE OTHER SIDE OF THE STAND

I remember a lesson the morning after having performed a long and arduous concert with the One O’Clock Lab Band. Needless to say, my chops felt stiff and uncooperative. I was playing a difficult and awkward lyrical etude by Marcel Bitsch and, as predicted, having more than my share of difficulties. Mr. Haynie had attended the Lab Band concert and commented on how well the band played, and he suggested that I play the etude with the same intensity and passion. His suggestion worked. It was the best I played the etude all week. My chops suddenly felt “just right.”

Ray Sasaki

I started lessons with John Haynie as a high school senior after I had hit my upper lip with the claw of a hammer. In my 7:00 AM lessons, we started our long relationship with a complete embouchure change. John’s ability to do this was nearly unique in the world at the time. I benefit to this day from that early hour of work, having spent the past forty-one years earning my living playing in symphony orchestras.

Fred Sautter

I had been a member of a small U.S. Army post band during the height of the Vietnam War. One week all four of us trumpet players were out on funeral detail. Because of that, I was chosen to stay on base all the time to do the band work. When I arrived at North Texas my face was just too pooped to pucker anymore. More than anything, I wanted to be a professional trumpeter and the harder I tried, the worse I got. I went to Mr. Haynie to talk things over. He said I should give the trumpet one more year and if things were not better I should look for another career. He made me limit my practice and get my embouchure back in shape. A year later I was playing lead trumpet in the One O’Clock Lab Band.

Richard Steffen

SMASHING THE LIPS

Did that get your attention? Even though this is usually referred to simply as *mouthpiece pressure*, it's true that a trumpet player's lips are constantly being "smashed" between two solid objects—the mouthpiece and the teeth. I would venture to say that every trumpet player, even a beginner having that first concert dress rehearsal, has used too much pressure and suffered with this problem at one time or other. With many, the problem is chronic; every time they blow the horn, they hurt.

Using too much mouthpiece pressure is not unlike hitting your finger with a hammer; when you miss the nail the poor old finger is smashed between two solid objects. When trumpet players use too much pressure, they "smash" their lips, which, at the very least, reduces lip vibration. Sooner or later the vibration will stop entirely, probably sooner! Is there any player out there who has not experienced this pain, embarrassment, and discouragement? Having listened to thousands of solo performances in recitals, jury exams, or lessons, it is very easy to know when too much pressure is being applied to the lips. I hear that telltale sound well before things start coming apart, and sometimes I know the player is in trouble before he does. A less-experienced player might not even recognize the warning and will keep on pressing away, falling deeper and deeper into the mouthpiece, until the sound stops completely. No buzz, no sound, no nothing.

Some years ago I attended a family wedding in Chicago. All the music before, during, and after the wedding was played by a brass quintet. The first few selections were tastefully played and enjoyable to hear, but then I heard that warning sound. Sitting in the same row with me was my son-in-law Dave Zeagler, who was a trumpet player in the One O'Clock Lab Band at North

Texas, who toured with Stan Kenton, and who is currently “on call” in Houston. I looked at Dave and I knew instantly that he knew what I knew. After another selection or so, the whole audience knew. We heard a lot of second trumpet from then on.

The reason so many players have serious problems is because they abuse this very precious thing, the embouchure. They do not recognize the signs of lip fatigue and if they do, they ignore them. Maybe they should be arrested for embouchure abuse!

Apparently, there are those who can play their way through the initial breakdown and catch their “second lip”; when they have the mouthpiece sufficiently screwed into the lips, away they go. I cannot imagine that such an experience is enjoyable. Some players with weak facial muscles will never be free of this pressure and fatigue problem.

Another symptom of excessive pressure is that the mouthpiece moves all over the lips searching for “fresh meat”—off-center, too high, too low, lower lip rolled under too far. Therefore, one must start all over and discover a proper mouthpiece placement. One of the reasons the player is in trouble may be that he or she never had a proper embouchure in the first place.

My preference for mouthpiece placement is about half on the upper lip, half on the bottom lip, and centered from side to side. I know this is contrary to what some eminent pedagogues suggest. The one-third upper and two-third lower group can be very fine performers, but so can the half-and-half guys and gals. My reasoning is that when people are different in so many ways, why should we expect everyone to play with exactly the same mouthpiece placement? Starting at half-and-half, the mouthpiece can adjust itself to the jaw and teeth formation, whatever is most comfortable and gets the best results in sound, range, and endurance.

I just used the word “jaw.” *Don’t underestimate the importance of setting the jaw as a part of mouthpiece placement.* Most people have a normal occlusion of the teeth, which means that the lower teeth go behind the upper teeth when closing the mouth and elevating the chin. If we go with that position and relationship to start with in the middle register, the teeth and jaw have nowhere to go when ascending into the upper register. That is presuming that the teeth come close together in the upper register with the lower lip wanting to ride under the upper lip. There are other embouchure considerations to be discussed, but for now we are just trying to establish a jaw position to receive the weight of the mouthpiece in a position where the lips are most free to vibrate.

If one can buzz the lips without the mouthpiece, it is an excellent idea to do so if done with the jaw position and placement suggested. If you have to roll either the upper or lower lip under the other, it not only is a waste of time but also in conflict with the embouchure and mouthpiece placement we are trying to establish. It is imperative that buzzing the mouthpiece is practiced many times each day in short sessions, using a mirror. Ideally, start by buzzing the lips alone and then place the mouthpiece on the lips and keep that buzz going from lip buzz to mouthpiece buzz.

A reminder: Take full breaths and make the buzz loud and aggressive all the time, disallowing unusual pressure on the lips. Hold the mouthpiece at the end of the stem, and practice using minimum pressure of the mouthpiece and maximum pressure with the air. After about a week of this placement and buzz routine, add the trumpet. Sam Snead once told his golfing students, that when gripping the golf club, to imagine they were holding a little bird in their right hand, being careful not to grip the bird so

loosely that it will fly away, nor grip or squeeze the bird so tightly that they will crush it. The point as it relates to the trumpet is to develop just the right amount of firm grip, but not encourage a pressure that would be offensive to the embouchure. How about calling it a relaxed firmness? What we want is a warm, free, and easy sound before going on to the next step.

Just because we will now add the horn does not mean that buzzing is no longer necessary. Are you ready for this? Buzzing is here to stay, forever. Each time you take the horn out of the case, buzzing is necessary to get the blood flowing in the lips to warm up to that foreign object being placed there.

I can imagine the upper lip saying to the lower lip, “Look out, here comes the hammer again. Won’t that guy ever learn that we are his bread and butter, and instead of beating us up all the time he should take it easy? Haynie forgot something, because he was in a hurry to get to the golf course. He surely meant to tell everyone that when buzzing with the mouthpiece, they should match pitches with the piano. Better still, they should record long tones with the trumpet, then buzz the mouthpiece along with the tape. Haynie always mentioned some trumpet player who wrote those *Flow Studies*. What’s his name? Oh yes, that famous Chicago trumpet player, Vincent Cichowicz.”



John James Haynie, age eleven, 1936

THE OTHER SIDE OF THE STAND

Mr. Haynie said that air without embouchure development will not let you play high. You might have a Rolls Royce, but if you have no gas, it won't run. If you own a refinery and no car, that's no good either. You have to have both.

Duncan Brown

I would come into my lessons and squeal a few skinny high notes before playing for Mr. Haynie. He would invariably ask, "Is that the best sound you can make?" Though I was interested in playing high notes any way I could, he was telling me that a beautiful sound guides us to those notes.

Frank Campos

Mr. Haynie once put my music on the floor to demonstrate a different way of looking at things. He said, "See, now there are no high notes or low notes." In another lesson, he measured the distance between two pitches with his thumb and forefinger. "Look, these notes are only this far apart."

Cynthia Thompson Carrell

I was attempting to play one of Michael Gisoni's J. S. Bach transcriptions and was becoming more than a little frustrated with my lack of accuracy, particularly in the upper register. Mr. Haynie noted that my attitude toward the upper register was "coming up short," observing apprehension and fear of missing in my playing. He used a golf analogy to help describe and solve my dilemma. He explained to me that if you miss a putt, miss it long. At least if the ball is on the line, it has a chance to fall in the cup. If it comes up short, it has no chance, however accurate the line. The accuracy in my trumpet playing immediately improved, just by changing my approach from avoiding the miss and "coming up short," to "if you are to miss, miss it long."

Ray Sasaki

HIGH NOTES

At last you can read about the high notes on trumpet. Trumpet players enjoy a certain thrill in playing high notes, especially when the notes respond easily. Even players who struggle with range get pleasure just “eeking” out something above the staff. This feeling is sought by daredevils on snow boards and skis, by race car drivers, high divers, and sky divers. The list goes on. Big Band lead players say there is nothing like the feel of soaring over the band, and orchestral players enjoy high Baroque music and their little horns. There is a market for the high-note players. Those capable relish it, but there is another side of the picture. Fine trumpet performers lacking in embouchure strength live in fear that they will be limited in their choice of music for a degree recital, not making a top chair in band and orchestra, or even qualifying for a chair in a lab band. Worse still is the fear that they can not seriously consider a performance career in any field.

When I was a child I was known as a high-note player, and certainly I did not develop this ability through having lessons. I could squeal around with no idea of what notes I was playing. At age fourteen I played a solo called *Emerald Isle* by Colonel Earl Irons. It has many high C's and ends on a high F. I was quite comfortable playing in this register and I never tried to become the kind of high-note player we know today. No one was writing dissertations at the time of my youth. I would not have known about it anyway since there were no trumpet teachers where I grew up. In fact, after I began teaching at North Texas, I still didn't enjoy playing the higher-pitched trumpets because the literature was quite limited at that time. No one had been to the catacombs to excavate. In recent years, students have written about my high-note playing, and I think what was impressive to

them was that I could just pick up my horn without any special warm-up, and demonstrate how to play something. I considered my range to include F and G above the staff. I would play a few double C's occasionally to see if I still could.

Now would be good time to mention that your actual performance range must be exceeded by several notes. Do not expect much of a dependable high C unless you can squeal out a few higher notes. If you want a good solid high F for performance, you'd better work at going a bit higher. It will develop your confidence to have a little reserve.

An analogy might clarify my point. You drive a Volkswagen Beetle, which is an excellent little car and still very popular to own. The car's speedometer says top speed is 60 mph, and on the highway that's how fast people drove them. On the other hand, a Lexus speedometer reads 140 mph as top speed. The point is that a sixty-mile-an-hour trumpet player is maxed out and has nothing in reserve in case he needs to go faster (higher). The Lexus trumpet player at 60 mph is still playing notes in the staff if 140 mph represents a double C.

What we have to work at is developing a reserve, and before we can do that, we must determine what your top range is right now. We must eliminate the fear-factor right now. From the beginning we must think of "notes as notes." It will take some doing, but not as long as you think. It all depends on your attitude. With this new attitude, here's what we will work on:

1. At this stage of confidence-building, the last thing I would have you do is go out and buy a high-note book where everything is above the staff.
2. I talked about relaxation in "The Low-Down on Pedal Tones" essay. Spend a few weeks working on total relaxation. Eliminate the tension from your body.

3. After that few weeks, strive for getting the same relaxation without pedal tones, playing down to no lower than F-sharp below the staff.
4. Our goal is to play third-space C with no more effort than low C. Ultimately the high C will be just another C.
5. You must spend more time buzzing the lips and buzzing the mouthpiece to create vitality in your sound.
6. Coordinating the air with the embouchure is an absolute must. Play those long tones in all registers. In everything you play double, triple, and quadruple your phrases.
7. Most of the playing up to this point is related to isometric contractions, but from this one movement we will use lip slurs. That is movement of the muscles of the face contracting the lips largely with the corners of the mouth
8. Take your Irons book, *27 Groups of Exercises*, and make fast slurs from bottom to top in a glissando manner.
9. Now is the time to use the coordination studies, exercises 5A and 5B found in *High Notes, Low Notes, and All Those In Between*. Mix the slurring and tonguing, changing articulations on every line and in every key.
10. You don't have time for two hours of this routine every day? Make time if you really want to improve your range and endurance.

Other considerations for learning to play comfortably and improving range could be finding a mouthpiece that will fit you and your horn. Even consider a new horn that is popular with high-note players. After you have paid your dues in the practice routine as outlined above, take the next step and use Clarke's *Technical Studies*, playing each exercise up an octave. Take it easy, and do not undo all your progress.

Best wishes. You can do it.