

## Introduction

The trumpet is arguably most commonly associated with its high and piercing tone quality. There are positions trumpet players take up where most of what they perform is in the upper register. As such, there are several pedagogical texts and YouTube guides on playing in the upper tessitura. After surveying both college professors who teach trumpet and college students taking trumpet lessons all across the United States, results show many of the same exercises (many of which have been decades in circulation) being taught and/or practiced to work on the low register of the trumpet. Initial findings show that participants would like to see more literature for the trumpet in the low-register

## Background

Some of the earliest pedagogues of the trumpet recommend students play in the low register before attempting to play in the upper register. In Johann Ernst Altenburg's essay *Trumpeter's and Kettledrummers Art*, he discusses several facets of not only trumpet playing technique, but the culture surrounding trumpeters of the Baroque period. He would advise for the student play the *principale* (low) parts first before playing the *clarino* (high) parts in when playing duets with their teacher. In addition, Low playing was its own facet of playing in this era: there were trumpeters dedicated solely to low-register playing. Similarly, the *clarino* trumpeters dedicated their practice to mostly practicing in the upper register. Several method books in recent years seek to build the range of a trumpeter up rather than up and down (low register).

## Objectives

Both surveys were created with the primary purpose in finding what sources are the most commonly found among trumpet players. The secondary purpose was to see how much time students invest into their study of the low register. The hypothesis for this research is that professors and student will have multiple entries of the same materials or similar routines regarding the low-register and will want more materials to fill this need.

## Methods

A survey was distributed to the "International Trumpet Guild Student Group" Facebook Group which is comprised collegiate trumpet players that are 18 years of age and older, the primary target of this survey. This allowed for voluntarily participation from a diverse group of individuals (race, gender, background, musical ability, etc). At the end of this survey, students were encouraged to disseminate the survey link to their respective studios. However, this was completely optional. The questions asked were as follows:

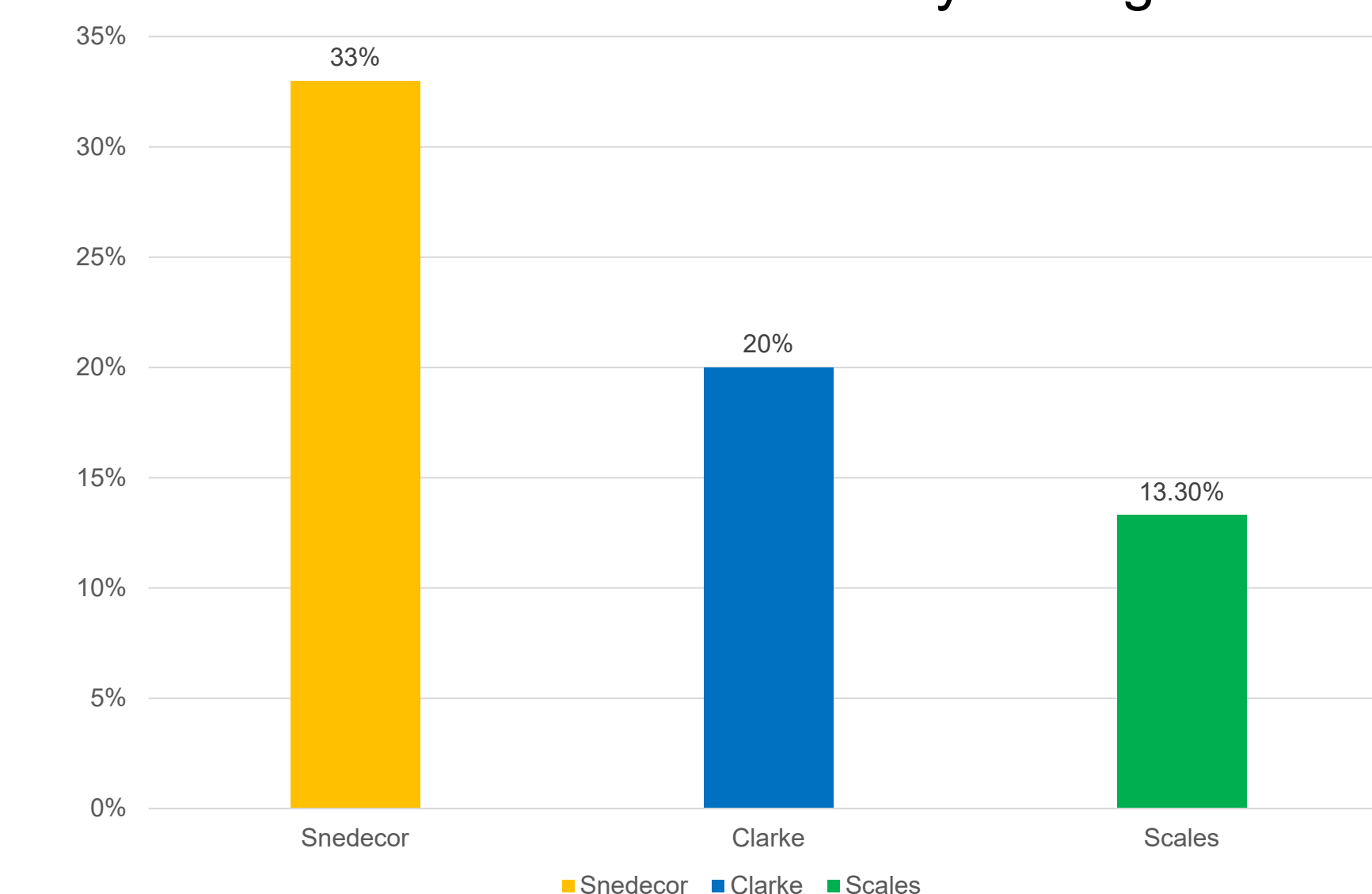
1. Do you work on your low-register? If so, how much (on an average weekly basis)?
2. What resources do you use?
3. What additional resources are you aware of (does not have to be trumpet specific)?
4. Do you feel there should be me more materials in this area?

Another separate faculty survey was posted in the "College Trumpet Teachers Forum" Facebook Group which is comprised of college trumpet teachers, the secondary target of this survey, which produced results as to what materials are assigned to students. The questions for this survey were as follows:

1. Which other materials are you aware of (does not have to be trumpet-specific)?
2. What materials do you assign to students to work on their lower register?
3. Which other materials are you aware of (does not have to be trumpet-specific)?
4. If there were new low-note materials available, would you be interested in using them and/or what would you like for them to include?

## Results

Initial results with students conclude that indeed do use much of the same literature. Phil Snedecor's Low Etudes for Trumpet was the most popular with 5 participants mentioning it in the responses. Clarke was the 2nd most popular response with participants with 3 participants. The 3rd most popular response with participants was playing scales. All participants claimed they would like to see more material for the trumpet in the low register. However, due to limited responses, more data is needed to further solidify findings.



## References

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