The Experience of Trumpet Performance:
An Amalgam of Emic and Etic Observations in Five Case Studies
of Professional Musicians

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Abstract

This thesis investigates whether visible aspects of the live performances of trumpet musicians are valid indicators of their conscious experience of the performance event. Visual data in the form of video recordings of live performances is interpreted after consideration of data gathered in discussions with each trumpet musician. Visual data is also re-interpreted by the five musicians as an innovative device for validating the interpretations of their experiences of live performance that had been made by the researcher. Data from the case studies of five trumpet musicians living and working in Melbourne form the basis for expanded and holistic representations of their performance activities.

The thesis is divided into three main sections. The first section begins with a selective review of literature concerned with visible aspects of musical performance, in particular the movements made by musicians in the course of performance, and the relationship of those movements to the production and appreciation of musical sound. Selected literature concerned with the relationship of movement to the conscious experience of people, including musicians, is also examined. Following from these topics, a theoretical background to the representation of visible musical performance activity is presented. The methodology for the study as informed by the previous discussion is then presented.

The second section reports on the data collected, which is concerned with the total performing milieu of each of the participating trumpet musicians. This project has combined an expansive collection of empirical data about individual musicians with a systematic approach to the representation of their individual experience of live performance. Thus, the five chapters reporting on the performing lives of individual trumpet players comprise a systemisation of a broad range of factors concerned with their trumpet-playing activity.

The third section, presents a summary of the unique character of each of the musicians, particularly as revealed in the interpretations of the visible features of their live performances. The third section also develops four categories of experience which combine in an experiential representation, or model, of live trumpet performance activity.

This research project has investigated an approach to the study of performance that transcends the constraints of particular performance cultures. In addition, the project presents an approach to the systematisation and modelling of musical performance which is centred on the individual experience of musicians.
Declaration

The candidate declares that this thesis contains no material which has been accepted for the award of any other degree or diploma in any university or other institution

Signed: ........................................
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This thesis would also never have eventuated without the loving, intelligent and unswerving support given by my partner, Madeleine Flynn. I am also deeply grateful for the forbearance and affection given to me during my candidature by her and our children Sam, Jordan and Winter.

I wish to thank Professor Margaret Kartomi, who gave me encouragement in the early period of my candidature, and also the many friends who have shown me understanding and support in my work over a long period of time.

Finally, I sincerely thank the five outstanding trumpet players who freely and enthusiastically shared with me the details of their professional lives as musicians in Melbourne.
Preface

Key to citation of transcripts of discussions and recordings of performances

1. Transcripts of discussions

Chapters Five to Ten present the reports and summaries of the discussions with each individual trumpet player who participated in this study. These chapters contain citations of passages from the full transcripts of the discussions, which are included as Appendices EB, KA, GS, JM and LS.

Citations from the transcripts of discussions within the general text include the Appendix code, followed by the paragraph number, and the relevant page number. For example, (EB.143, p. 325) refers to the 143rd paragraph of Appendix EB on page 325.

2. Video recordings – Compact discs 1 – 11

Citations of video recorded excerpts are coded as file names, followed by the times when the relevant passages of video occur within the excerpt. For instance, (EB.ve8@1’24) refers to the file name EB.ve8 (Eugene Ball, video excerpt 8) @ 1 min, 24 sec.

Eleven compact discs contain the excerpts from the recorded instances of live performance from each of the five trumpet players and the recordings of re-interview sessions held with each musician. The video files are playable in the Windows Media Player™ software provided with Microsoft Windows98™ and later versions.
List of compact disc video recordings

Disc 1: ..........Excerpts from the performance featuring Eugene Ball, 13 May 2000 (EB.ve1-3, EB.ve8).
Disc 1: ..........Excerpts from the video-recorded interview with Eugene Ball, 23 June 2000 (EB.ve4).
Discs 2 & 3: ....Further excerpts from the video-recorded interview with Eugene Ball, 23 June 2000 (EB.ve5-7).
Disc 4: ..........Excerpts from the performance featuring Katy Addis, 8 May 2000 (KA.ve1-3).
Disc 6: ..........Excerpts from two performances featuring Greg Spence, 16 April 2000 (GS.ve 1-5) and 8 May 2000 (GS.ve7-9).
Discs 7 & 8: ....Excerpts from the video-recorded interview with Greg, 20 October 2000 (GS.ve6, GS.ve10).
Disc 9: ..........Excerpts from the performance featuring John Montesante, April 2 2000 (JM.ve1-5) and excerpts from the video-recorded interview on 8 August 2000 (JM.ve6-9).
Disc 10: ..........Recording of the performance by Linda Staggard, 20 April, 2001 (LS.ve1) and excerpts from the video-recorded interview with Linda, 29 August 2001 (LS.ve2).

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Chapter One

Introduction: a vision of trumpet performance

This thesis reports the results of a project which is specifically focussed on the observable aspects of the live performances of individual trumpet players. Within the Western performance tradition, the movements of musicians and other visual aspects of their live performances are crucial to both the production of the musical sound and the communication of the personal and cultural meanings associated with performances. Every live performance is a unique event and the qualities that make each event unique are observed as well as heard.

A representation of trumpet performance which is centred on the experience of the individual musician is developed from the data that was collected for the project. The representation is based on the history of five musicians and an analysis of specific selected performances of each musician, all of whom play trumpet. It is fundamentally based on the concept that expressive instrumental technique is a reflection of an individual and social construction within the consciousness of a musician. The history of the development of an individual performer is important to inform and uncover the repertoire of techniques and motivations which make up the contemporary activity of individual players. The assumptions of the representation developed for this study are tested through an ontological study of five Melbourne trumpet players.

Musical performance, as it is presented and experienced, includes many sensory modalities in addition to the central modality of hearing. An expanded and more holistic description of a performance not only includes the movements made by musicians, but also the visual, haptic and kinaesthetic qualities of the performance event as experienced by the individual player. The description presented later in this thesis represents to some degree how it looks and feels to perform as a trumpet musician. Therefore, part of the discussion contains an experiential description of the sight and feeling of individual musicians. This study does not include a description or analysis of the musical sound, or of the music produced by the trumpet players who participated in the study, except when specifically relevant to the aspects of trumpet playing that are the focus for the study.

The problem of knowing the internal experience of the ‘other’ has been a major and enduring philosophical dilemma both for the study of distinct societies and cultures and also for the study of the conscious experience of individuals. The dilemma in relation to the former is expressed as the insider/outsider dichotomy. In relation to the latter
In relation to the ‘insider/outsider’ dilemma within the study of musical cultures, this study has resulted from the observations of the researcher who is an ‘insider’ to the musical culture in question – the Western trumpet performance tradition in Melbourne. The case studies analysed for this thesis, and case of the researcher, are representative of a common culture of trumpet performance. Six individual musicians share a code of understanding about repertoire, technique and performance occasions within the Melbourne performance tradition. However, significant variation within the common code of meaning exists between each individual musician.

Ethnographies of Western musical traditions have commonly focussed on the sociological features of the particular environments, rather than on particular individuals or particular qualities of the musical formation within them. An important and recent exception is Cumming’s project which, as Goehr reports, presents a Western performance tradition as ‘a dynamic and living system in which sounds are produced by instruments, and instruments are played by performers, and performers play in social spaces, and the spaces are rich with emotive, historical, social, and cultural content’. This thesis is in accordance with Cumming’s focus on the experience of individual musicians within musical cultures. Individual musicians articulate musical meanings within cultures. However, this particular ‘insider’ study has been concerned with the validity of the ‘objective’ or ‘external’ observations by the researcher of the experience of other performing individuals within the musical culture in question.

This thesis thus engages with the individual ‘subject/object’ dilemma above by assuming that the internal experience of an individual is observable and audible. The performance given by a musician contains clues to her or his self-awareness that may be seen and heard by others. In comparison, haptic or kinaesthetic modes of perception remain as the internal experiences of individual musicians unless communicated indirectly to others as visual or verbal expression. The musician can validate what may have been inferred by an audience from her or his live performance in a subsequent recollection. The musician’s recollection of the event can be assisted by recordings of the recollected event.

In following this basic approach of inquiry, this thesis is comprised of three major sections. The first section, Chapters Two to Four, incorporates a review of selected literature related to the theoretical framework and methodology of the study. The second
major section, Chapters Five to Nine, is comprised of five reports on discussions and live performances for each of the participants. The final major section, Chapter Ten, presents the summary and conclusion for the thesis. Before proceeding to a detailed presentation, it is useful to present an outline of the content of each major section.

In Chapter Two, the abstract phenomenon of motion within musical sound is examined in relation to the concrete movements made by musicians. The relationship between movement and consciousness in general, and also in relation to musical performance, is examined. This chapter includes a review of selected visual studies of musical performance. Chapter Two is thus a selective literature review concerned with the general issue of movement and other visual aspects of behaviour, including musical behaviour, and what these visual aspects reveal of the internal experience of the individual musician.

Chapter Three considers the issues related to the development of a representation of the complex phenomena of musical performance in general, and trumpet performance in particular. A review of selected literature related to the representation of complex phenomena informs the development of a theoretical framework which includes the movements of a musician and other visual dimensions of trumpet performance as experiential categories of representation.

Chapter Four discusses the methodological approach adopted for this project – in particular, the process of contact with the participants in the study. Each of the four phases of contact was informed by particular methodological approaches. In the first three phases of contact, data was collected for the ethnographies of the performance milieux of each trumpet player. The fourth phase of contact with participants enabled a validation of the data previously collected through follow-up discussion, and, in particular, through the device of participants viewing and commenting on their own performances. This latter device allows some measure of the subjective experience of the musicians to be included as part of the visual data.

Chapters Five to Nine report on the discussions, recordings and follow-up discussions for each of the five trumpet players who participated in the study. The trumpet players each identified themselves as belonging to a particular performance milieu, which they illustrated with descriptions of their personal musical activity. However, each milieu also exists as an instance of the more external category of a musical genre. Eugene Ball defined himself as an improvising trumpet musician. Greg Spence identified himself primarily as a commercial player. Katie Addis regarded herself as functioning within the
tradition of Western classical trumpet performance. John Montesante regarded himself as a specialist in the African-American soul music repertoire. Linda Staggard performed as an army musician, though with aspirations towards performing in classical and art music genres.

In Chapters Five to Nine, the information gathered from the discussions with each player was organised into three main thematic areas. Firstly, each player described an experience of living and performing within her or his musical culture. Secondly, each player also recalled her or his own personal history and development as a trumpet musician, thus contributing autobiographical information. Thirdly, each player described their physical experience of playing. The information from these three thematic areas is included in the first three major sub-sections of each report chapter. The fourth major sub-section of each of these chapters consists of a commentary and analysis of the video recorded instances of live performances for the respective participant. In addition to observations by the researcher, the commentary and analysis of movements have been informed by the comments of the participants themselves in the discussion conducted prior to the live performances, and also in the follow-up discussions, when the musicians watched their own performances.

The final major section for this thesis, Chapter Ten, presents a summary of the data, and integrates this summary with the theoretical framework for a representation that was introduced in Chapter Three. Consequently, a representation of trumpet performance based on four dynamic categories of experience is presented.

Each of the three major sections of this thesis reflects in turn one of three foci for the research project as a whole. The first focus of the research reflects the fact that the observation and analysis of the experiences of individual musicians in performance is a relatively unexplored area of research, which consequently required a broad survey of disparate research fields. The second focus, represented by the report Chapters Five to Nine, reflects the assumption of this study that a comprehensive investigation of the particular experiences of individuals is crucial for holistic and dynamic representations of their performances. Thus, a necessary objective was the compilation of detailed empirical data concerned with the lives of each individual. These compilations are important biographical records of contemporary musicians of contrasting identification within a diverse and musically vibrant city, yet with the common thread of trumpet performance.

The third focus arose from the particular approach to representation adopted in this study, which verified observational data through discussion and self-viewing by the
musicians. This research has thus investigated the assumption that the visible activity of an individual is a process that simultaneously reveals her or his internal world and also the external milieu in which the activity takes place.

Notes to Chapter One

2 Cumming 2000
3 Goehr 2001:85
4 See Bond 1991. The author studied a group of six children for whom she professed to hold a ‘kinaesthetic appreciation’ (p. 2). The children displayed a repertoire of behaviours oriented towards light which the author regarded as indicating their haptic experience of a phenomenon usually appreciated visually (p. 116). In studying the ‘dance-like’ phenomena apparent in the children’s physical contact, the visual perceptive mode of the researcher has been employed to study the haptic experiential mode of the subjects.
Chapter Two

Visual phenomena in musical performance: a review of selected literature

Introduction
This chapter presents a review of selected literature from fields of study relevant to the development of an expanded and holistic analysis of the performing lives of five trumpet players. In the absence of an existing theoretical framework for this type of study, which is primarily concerned with defining an expanded range of categories to describe more comprehensively the dimensions of trumpet performance, this review includes selected examples of literature from a range of fields of study and theoretical approaches. The selected literature also reflects in particular the chosen focus on movement and other visual phenomena that have been used in this study of trumpet performance as exemplified by five trumpet musicians.

The first section of this chapter is concerned with the phenomenon of motion in relation to musical performance in general. Concepts of motion are pervasive in the musicological literature concerned with performance practice, and a large body of literature exists that is concerned with the sense of motion in musical sound. Then proceeding to a more specific level, investigation of motion as experienced by a musician reveals aspects of the character of that musician and the important features of his or her activities. Motion is revealed through the changes that occur over time. The motion involved in musical performances discloses the unique character of a musician as he or she performs. Thus, sub-sections of this section concerned with motion in relation to musical performance address three issues: firstly, the sense of motion in musical sound, secondly, examples of the integration of visual and aural phenomena in musical performances, and, thirdly, a discussion of the interplay between different types of movements which occur in musical performances, particularly in relation to the motivation which impels the movements in different performance traditions.

The second section of this chapter consists of a selective review of literature that illustrates, firstly, the concept of movement as an indicator of individual consciousness, and, secondly, movement as a formative component of consciousness. Part of the present study is concerned with the representation of the ‘internal’ world of individual musicians, and the character of the interaction that a musician articulates with the ‘external’ world. The visual indicators of the internal world of individuals are the concern of the fields of behavioural psychology and non-verbal communication. Approaches from those two fields are contrasted with emerging paradigms that view consciousness as constructed through the activity of the organism in its milieu. In particular, the approach of theories of self-
organisation and dynamic systems are discussed.

In the final section of this chapter, literature that has been explicitly concerned with the visual aspects of musical performance has been selected for consideration. Three distinct types of literature have been selected. The first type of literature to be considered is from the tradition of music iconography. The second type of literature has investigated experimental approaches to the study of visual aspects of live performance. The selected examples in this sub-section are concerned with investigating musical performance phenomena that are communicated to an audience. Finally, the third type of literature that has been selected consists of ethnographic studies of musical performance that have implicitly or explicitly been concerned with visual aspects of musical performance.

Musical performance and the motion of lived experience

The aim of this study is to report and represent systematically the performing lives of five Melbourne trumpet players. The report and systematic representation is undertaken from the perspective of the experience of each of the five players. It is the perspective of the ‘lived experience’ of each musician. When each of the five trumpet-players performs, he/she displays a unique and particular aspect of a lived experience.

Within this context, the concept of ‘lived experience’ has been discussed by writers from the field of the anthropology of performance. Victor Turner has described the ‘lived experience’ of a performer as comprised of:

A many-faceted yet coherent system dependent on the interaction and interpenetration of cognition, affect, and volition … the living body of experience is made up of not only our observations and reactions, but also the cumulative wisdom of humankind.¹

Turner’s idea is that the living body of each individual reflects many aspects of the characteristics of his or her cultural milieu. As each trumpet player performs, an accumulation of musical experience in their individual movements may be observed. Each musician displays the ‘cumulative wisdom’ of his or her particular history through their individual performance style. Bourdieu has also described the history embedded in the habitual or prescribed movements and attitudes of the body.² Bourdieu terms this embedded history the *habitus*, and considers that it determines the autonomous character of expression of individuals vis-à-vis institutions. Turner and Bourdieu both emphasise the dynamic nature of lived experience at two levels, both of individuals and more broadly in a general social sense. The dynamism of lived experience is intrinsic to identifying the character of activities which considered together result in a musical performance. If a phenomenon is to be termed dynamic, then some movement in the dimensions of the phenomenon is implied. Some change over time occurs in the relationship of the
dimensions of the phenomenon, which is perceived by observers – and experienced by performers – as motion.

A sense of the motion involved, by both the apprehender and the apprehended, is critical to any discernment, interpretative or otherwise, of an activity such as performance. The dance theorist Judith Hanna notes that:

‘Motion has the strongest visual appeal to attention, for it implies a change in the conditions of the environment which may require reaction’.3

The phenomenon of motion is integral to perceiving and performing music. Music is created through the motion of the musician, whose activity has an inherently dynamic character. The motion of a musician is experienced and observed to be changing over time.

In the sub-sections that follow, three general aspects of the phenomenon of motion in relation to musical performance that have been investigated by researchers are considered. The first aspect to be considered is the assumption that a sense of embodied motion is contained in musical sound. The topic of embodied motion in musical sound has been a major concern of studies of musical aesthetics and musical semiotics. The review presented in this study illustrates that musicians will be confronted with a pre-existing ‘embodiment’ that is prior to their own bodily engagement and motional contribution. The sense of embodied motion in musical sound is a dimension of the interpretative role of a musician who performs a musical work.

The second general aspect of motion in relation to musical sound to be considered is the extent to which motion and music have been conceptualised as integrated phenomena in different performance traditions. Integration is examined on three different levels of analysis: (1) cultural, (2) individual and (3) biological.

A third aspect of the phenomenon of motion in relation to musical sound examines the motivation of performers within different musical traditions in an effort to determine the qualities of motion associated with a performance. Selected examples from contrasting performance traditions illustrate the complex interplay between types of visual and aural elements in musical performance.

**Motion and ‘embodiment’ in musical sound**

The sense of motion created by musical sound has been a common topic for Western musical hermeneutics over a long period of time. Researchers use a variety of phrases and terms to describe the sense of motion. The sense of motion in musical sound is often described as ‘sound gesture’ or ‘musical gesture’ in studies concerned with the character and meaning of particular passages in musical compositions. The various terms and phrases describe symbolic linkages, or correspondences between physical motion and the sense of motion in musical sound. A selection of the approaches used in relation to the
correspondence between movement and musical sound follows below.

The sense of motion in musical sound was called the ‘kinetic sense’ in an article by Arias, who reviewed the ways that music in the Western tradition ‘mirrors human experience of motion and specifically the kinetic activities of speech and bodily movement’.4 The article by Arias traced movement and music correspondences or analogies over the history of Western music. These correspondences are noted by Arias as explicit theories from various historical periods. They also form the implicit of Arias in his elaboration of a distinct kinetic sense from the music of each historical period.

Arias’s article is a survey of the devices used to convey a dynamic sense of kinesis. The author describes a kinetic identity as any sense or manifestation of movement in music. The movement may be imaginary, metaphorical or ‘virtual’, or may ‘embody’ – that is, it may be isomorphic to a biological or human/motor sense. Arias’s concept of the ‘Dominant Kinetic Image’ traces Western musical history through an expanding pallet of musical parameters which are used to initially make correspondences or map movement processes, and then he develops a ‘movement sense’ as a structuring device in composition. This mapping aims to establish a structural device of isomorphism – that is, a ‘similarity of structure in materially disparate media’.5

Musical studies that use the term ‘gesture’ assume some sense of embodiment in musical works, even if that sense is only a reference to the bodily movements of live musicians. The taxonomy of musical gesture compiled by Claude Cadoz, however, illustrates the use of a language of ‘embodiment’ in musical compositions with no human performers. His article is concerned with gesture composition in the computer realm, and Cadoz introduces the phrase ‘evoked cause’, in which the listener will attribute a physical causality with all its attendant symbolic and otherwise referential or meaningful implications, ‘even with a total absence of real gestural causality’,6 as in computer music performances.

More often, the phrases ‘musical gesture’ or ‘sound gesture’ are descriptors, markers or metaphors for some other aspect of human existence. The musical semiotician Jean Nattiez regards the sense of movement that might be implied by a particular piece of composed music to be necessarily abstracted from any sense of correspondence with the sound-producing movements of musicians.7 In his view, the association with movement is derived from the cultural understanding of the particular idioms within the piece. Nonetheless, Nattiez also allows for the movements of performers to ‘underlie the sense of the music’. These movements comprise a repertoire of movements that are additional to the movements necessary to produce the musical sound. In Nattiez’s view, the movements of performers add a separate layer to the existing metaphors of movement that reside in
the musical work.8

In considering ‘embodiment’, the concept of ‘resemblance’ is a common theme for many scholars. It refers to the structural similarities between the musical trace and the object external to the musical trace to which, it is inferred, the musical trace refers. In the ‘resemblance theory’ developed by Peter Kivy, musical expressiveness is conceived as a generalised ‘contour’ within musical sound that is an analogue to the physical shape and process that occurs when humans move or otherwise behave expressively. He also maintains that the contour may also function as a ‘represented’ or ‘associated’ expressiveness that, while not a direct analogue of body movement and other behaviours, does represent expressivity through a historical association. The historical association is represented in contours that used to be analogues of human expressive behaviour. Thus, the expressiveness survives in the music but not in the behaviour.11

Joseph C. Lam, in an article analysing a piece from the qin tradition of Chinese music,12 – the qin is a zither of seven strings – employs the term gesture as a metaphor in a similar manner to so-called ‘resemblance theorists’, such as Kivy.13 Lam presents three distinctive analyses of the work ‘Lament’ in the qin repertoire: Firstly, he presents a traditional method of analysis, which features ‘kinetic-musical formulae’;14 then a reportorial analysis; and finally a Westernised analysis. In the final section of his article, entitled ‘Correlation of Analytical Data’15, Lam reveals that both Western and non-Western methods of analysis utilise metaphors of motion.16 He perceptively notes that ‘sound gesture’ may not necessarily refer to physical movement, and may be a symbol of some other programmatic identity, or have become so. In the instance in which Lam specifically correlates the points of ‘structural continuity’ that he has designated as ‘gestures’ with particular performance techniques, it is not necessary for that gesture point to resemble the performance technique as manifested in a physical gesture or instrumental input.17 Lam uses the term ‘gesture’ as a compromise solution to the problem of describing a phenomenon which is multi-dimensional, hierarchical and complex.

[In the] analytic statements about Lament, ‘motives,’ ‘variations’, and ‘gestures’ are only generalizations of musical activities for which precise wording is still lacking.18

An interpretive treatment of the sense and sensing of movement in Western music has been given by Naomi Cumming in a discussion of the concept of ‘gesturing’ and its significance in musical expression. Cumming’s discussion is related to the interpretation of melody by a musician performing a notated score.19 Cumming’s examination of scholarship on the notion of gesture in notated scores and in the execution of those scores was undertaken from a semiotic point of view. The kernel of gestural significance lies in the appreciation of the bodily motion that is inherent in the execution of a musical passage:
A performance of a pattern as gestural is a form of ‘mediation’ whereby a performer brings an embodied understanding of gestural motion, acquired through practice and capable of nuanced differentiation, to meet the interpretive requirement of a specific moment in the score.20

Cumming allows both a cultural and a physiological explanation for gesturing in performance21, which foreshadows the next sub-section of this chapter. Her consideration is related to the sensation of movement through a bodily identification with sound, although these two may not have a direct correspondence with each other.

The selected examples above illustrate that the phenomenon of the sense of movement in musical sound may be metaphoric or virtual and disembodied, or may reflect literally the embodiment of musical meaning. In contrast and in addition to the sense of motion that may be implicit in the analysis of musical works, the sense of motion in musical works is literally embodied in realisations by live musicians, the general subject of the next sub-section that follows.

The sensing of movement in musical sound as being individually expressed is encapsulated in the bodily experience of musicians as they articulate the techniques of their craft. The audience, through their identification with the musician, may also appreciate the bodily experience. In their performances, musicians articulate the sense of motion in the musical work, utilising their own expressive repertoire of movements, as well as the movements that are necessary to create the musical sound itself. At various times, and depending on the individual, musicians perform an association of these three types of movement. They embody an integration of sensory modalities, and now it is appropriate to consider this aspect in more detail.

**Concepts of integration in performance**

This section is concerned with the nature of integration within different performance traditions. The nature of integration is discussed on three different ‘levels’ of analysis in each of the following three sub-sections. At each level, specific modalities of expression correspond to particular modalities of perception. For example, the expressive modalities of movement and sound respectively correspond to the sensory modalities of vision and hearing.

The first level is concerned with the cultural integration of forms of performance. At this level, the forms of performance within a cultural tradition will consist of integrated combinations of modalities of expression – such as movement and sound. The second level is concerned with the ‘integrated’ experience of the performer or musician, who must utilise a combination of expressive modalities to articulate his or her performances. In particular, musicians move, both in conjunction with, and to produce, their musical sound. The third level of analysis is also concerned with the specific experiences of individuals,
focusses on a more fundamental level which is concerned with the physiology of performance and the extent to which integration, as expressed at the cultural/social and individual level, has its basis within human biology. Performances in general feature movement and sound, and are perceived by performers and audience primarily through the sensory modalities of sight and hearing – although it must equally be noted that the haptic sense of ‘touch’ is important for the performer, particularly in the case of trumpet performance.

The proposition in this study is that the musical performances undertaken by the five participating trumpet players are integrated forms of expression. Highlighting the pervasiveness of ‘integration’ across a wide range of performance cultures – including the musical performances of the five trumpet players – emphasises the importance of visual data for an enhanced understanding of musical performance in total.

**Integrated forms of performance within different cultural traditions**

A feature of many non-Western performance traditions is the conceptualisation of the event as one integrated non-divisible whole by those from the culture involved. In contrast, Western forms of performance are, in general, regarded as distinct categories – for example, dance, musical, or dramatic performance forms. The holistic nature of many performance traditions may reflect a cultural integration of elements where one aspect cannot occur without the other. The performance of one or other of the elements – for example, the production of musical sound – would not be truly characteristic. The various elements together form an integrated whole. Two examples have been selected to illustrate cultural integration of performance forms.

The first example of a culturally-integrated performance form is the Korean performance form known as *nongak*. *Nongak* is the term originally given to the ritual performances of bands of farmers in rural Korea. According to the account provided by Howard, *Nongak* typically features performances on a variety of traditional drums, together with dance performances. During the 1970s ensembles were formed which performed purely for entertainment, and many performances lost their ritual significance. In a particular form of *nongak* known as *p’an’gut*, commonly performed by the ensembles which perform for entertainment, the performers play rhythms on percussion instruments while simultaneously performing different types of dance.

The second example illustrates both a broad ‘cultural integration’ as well as a specific ‘experiential’ integration on by individual performers. Steven M. Friedson’s study of the music and healing culture of the Tumbuka people of Malawi describes a particular musical healing ceremony that involves the invocation of particular spirits known as *vimbuza*. Friedson comments on the integration of the expressive forms within a *vimbuza* invocation...
ceremony:

For all practical purposes, it is impossible to separate *vimbuza* music from *vimbuza* dance, because in a very real way they are music/dance. … The *vimbuza* modes are neither music accompanying dance nor dance accompanying music, but rather, to borrow a phrase from Kubik (1979:227), a ‘system of movement patterns’ that transcends distinctions between dance and music.24

Friedson is referring to the closely aligned motions of drummers and dancers, which in some cases consists of the same movements, although the ‘dancers’ do not utilise those movement to play sound instruments.

Both the examples above illustrate a cultural integration of forms of performance. In the first example, the integration occurs as a combination of the actions of each individual performer. In the second example, common patterns of movement unite ‘dancer’ and ‘musician’.

In cultural traditions which consider expressive forms of performance to be distinct categories, it is nonetheless possible to investigate an apparently ‘distinct’ form of performance as an integrated phenomenon. For example, within Western musical performance traditions, live performances are the defining musical performance events within Western musical culture.25 These performances incorporate important visual elements. With the individual musician, the experience of performance is an integrated experience.

**The integration of expressive modalities for individual performers**

This study is focussed on the experience of musicians as they perform. The *nongak* tradition referred to in the previous sub-section often features performers who simultaneously performing dance movements and drumming movements.26 This is a case where a culturally-integrated form is expressed in the actions of an individual. With individual performers, integration may be divided into three categories: (1) ‘arbitrary’ integration, (2) ‘natural’ integration and (3) ‘synthetic’ integration.

One type of integration may be described as the arbitrary correspondence of a visual aspect of a performance, such as movement, with the production of sound. In this instance, the visual movement is undertaken not to physically cause the sound, but for its own sake alone, as a meaningful reference to the cultural process of the performance. Though it co-occurs with the production of sound, it does not physically cause the sound. In Western dance performances the dancers do not typically produce the musical sound that accompanies their movements. A ‘stationary’ ensemble of musicians typically provides the music. The association of movements and sound production in the *nongak* performances mentioned above is another example of an ‘arbitrary’ integration with the individual performer.
The second type of integration exhibits a non-arbitrary or ‘natural’ correspondence, which occurs when the movement employed to produce the sound has a visual significance or visual meaning in the performance. This second type thus may be described as a more ‘natural’ integration. This second type, of ‘natural’ integration of visually significant gesture, occurs often in Western performance traditions. If we are audience to a virtuoso, such as a pianist, we are apprehending as visually significant the ‘beauty’ or otherwise aesthetically significant execution of movements or gestures specifically undertaken to produce sound. In virtuoso performances, a distinction between the types of movement strictly necessary to produce the sound, and the visually significant execution of a particular movement is subsumed beneath the singular description ‘expressive performance’.

A third category of integration may be described as ‘synthetic’. This category involves the artificial correspondence of movement with sound, and occurs in the development of musical interfaces between humans and computers. A musician who performs with electronic instruments, Xavier Chabot, seeks to establish a synthetic correspondence between the physical bodily movement of a musician and the musical sound. His performances construct correspondences between the movements of his body and the manipulated parameter of a digital sound object. While he uses many different ‘gesture interfaces’, his direct analogues are represented by only a single parameter of movement. This analogue then relies on uni-dimensional criteria, such as the amount of energy as represented by pitch or frequency level as measured by the speed of the associated body movement.27

Synthetic correspondences in new performance systems may be distinguished from the natural correspondences of information between different senses in embodied performances that are actually far more complex and culturally significant formations. The quality of synthetic integration in new performance systems reflects the reductive approach to modelling musical performance and musical cognition which will be examined in more detail in the next major section of this chapter. Previous to that discussion however, it is pertinent to consider another level of integration. The third broad or general level of analysis of integration relates to the physiology of the individual performer, and will be examined next.

**The physiology of integration: motion and synaesthesia**

This sub-section considers physiological evidence for firstly, the integration of motion and music, and secondly, the phenomenon of synaesthesia. The former has been the focus of researchers in cognitive musicology who have examined ways to account for our sense of movement in music. Researchers have sought to confirm the concept of an ‘objective’ resemblance between movement and musical sound, verified through the identification of
biological mechanisms.

The concept of objective resemblance within musical sound has long been a concern of psychologists of music who are interested in the psychological effect of musical performance on audiences. An early experimental study by P. E. Vernon, examined the ‘introspective’ impressions of a large sample of audience members at several ‘experimental’ concerts, finding evidence of imagery that arose from the ‘resemblance of music to the sounds and motions of physical objects’.28

More recently, Neil P. McAngus Todd has postulated a neurobiological basis for our experience of musical gesture and musical locomotion.29 While his theory remains speculative, Todd’s research nonetheless supports the likelihood that there is a strong physiological connection between our sensation of sound and our experience of movement.

The second ‘physiological’ category of integration between sensory modalities to be considered is the phenomenon of synaesthesia. This term has been commonly employed to refer to the involuntary association of one sensory modality, such as sound, with another, such as vision. More recently, however, the term synaesthesia has been employed more loosely to refer generally to any association of sensory modalities, voluntary or not, and has often been applied to the description of ‘multi-’ and ‘cross-’ media forms of cultural and expression.30

The question posed by Merriam in relation to synaesthesia has still not been definitely answered in any psychological research to date; that is, whether the use of inter-sense modalities in language reflects the reality of a ‘true’ synaesthetic experience, or rather, whether it is a reflection of the human capacity for metaphoric association, or for articulating the ‘broader realm of the symbolic experience’.31

The study of synaesthesia as an abnormal genetic condition has been reviewed by Richard Cytowic. He claims that cross-modal association is a normal brain process that exists in the mind as ‘form constants’ at a more fundamental organisational level prior to the differentiation of sensory modalities. In Cytowic’s view, these ‘form constants’ may become part of conscious perception due to some kind of abnormality in a ‘true’ synesthete. Cytowic distinguishes a range of categories of cross-modal association, of which only ‘involuntary’ association can be classed as ‘true’ synesthesia.32

Sean Day, a self-identified involuntary synesthete,33 presents an historical review of theories and examples concerned with cross-modal association in language. His term for these associations is ‘synaesthetic metaphor’. His subject matter is primarily language, and the prevalence of those kinds of metaphors that combine sensory modalities, which exist possibly as a result of the organisation of the brain. In his view, ‘synaesthetic metaphors
[are] culturally and linguistically shaped, but with some neurological underpinnings'.

Day proposed that hearing was the sense that had attracted the greatest percentage of metaphoric association. Day proposes an answer to Merriam’s question concerning the root cause of synaesthetic association when he states that:

The meanings for synaesthetic metaphors are not simply there, hard-wired and innate, but are generated through semantic processes and fashioned by time and cultural elements, much like other metaphors. The trends and universals of synaesthetic metaphors are built and evolve in the same manner as for other metaphors, through linguistic and cultural processes.

To consider another perspective, Fernando Poyatos, the non-verbal communications theorist, describes all communication as synaesthetic, referring to the multi-modal and multi-channel character as ‘the true complexity of sensory interaction’. His assertion is similar to Cytowic's speculation that form constants reside in the mind as a kind of generic substrate for all modes of our sense perception. His scheme of channels for ‘inter-somatic sensory perception’ assumes that all humans are normally capable of synaesthetic associations.

The discussion has so far been concerned with the sense of motion in musical sound and with the integration of the visual and aural aspects of performance. The selection of literature just reviewed in relation to synaesthesia indicates that the integration of different sensory modalities exists on both a biological and a cultural level. The neuro-biological basis for correspondences between motion and music could also be described as deriving from different synaesthetic ‘form constants’ in the manner devised by Cytowic.

The widespread occurrence of integrated expressive forms in different musical cultures, including Western musical performance, and the likelihood of a biological basis for the integration of the sensory modalities provide a clear rationale for investigating musical performance as a holistic, multi-modal phenomenon. The following section examines selected examples of ‘dance-like’ and ‘integrated’ performances from Western and non-Western musical traditions.

‘Dance-like’ movements and the integrated movements of musicians
This section briefly re-examines the types of integrated movements of musicians that were discussed in the previous section in order to consider in some detail the motivation of performers within different performance cultures. A discussion of the extent to which the movements of musicians may be ‘dance-like’ is followed by a more detailed consideration of two integrated performance forms which illustrate a dynamic combination of the types of integrated movements previously examined.

As previously noted, the naturally-integrated movements are those sound-producing gestures which are endowed with a referential meaning. The arbitrarily-integrated
movements co-occur with sound-producing movements within the process of performance in particular cultures. The categories of integrated movement may contribute to a feedback system that interprets the cultural code via the actions of the body of the musician, which may in turn influence the sound-producing gesture and the musical product itself. Such a situation is typical in highly skilled musical performances.

Movements undertaken for a meaningful visual and motional purpose appear to comprise a highly integrated musician’s dance. Dance, as the quintessential visual and motional bodily art form, seems to offer promising leads for the analysis of the visual modality in musical performance. The relevance of dance research to a visual study of musical performance is dependent on the extent to which musical performance can be considered dance at all.

Sparshott has given lengthy consideration to the question of ‘What Is and What Is Not Dance’. He contrasts dance with music, ironically positing the latter as a phenomenon that is clearly defined and recognisable for what it is. Nonetheless, Sparshott’s comprehensive examination of different movement phenomena includes the movement activity of orchestral conductors, ‘some of whose conducting is very dance-like’, in the category ‘marginal dance’. He also includes as marginal kathakali, a ‘dance-drama’ of Kerala in South India, which has ‘distinctively dance forms but whose meanings are not specifically dance meanings’.

Sparshott ends up excluding the movements of musicians from consideration as dance because ‘the things we do with them [are] not appropriately thought of as movements of the body as such’. Sparshott’s exclusion of the movements of musicians would be surprising to many instrumentalists. Actually and ironically, Sparshott’s conclusion to the question posed as to ‘What Is and What Is Not Dance’, quoted here at length, could include any sound instrumentalist who is moving expressively:

> We find ourselves involved, on a regular or continuing basis, in all sorts of activities that call for our activity as embodied beings, moving and manipulating, as opposed to activities that engage us thinkingly in speech and feelingly in song.

Vocalists may consider that their craft as well is in fact an embodied activity. Musicians in general typically move their bodies to produce musical sound, and often endow the movement of their bodies with a visually expressive character. Sparshott speaks of this type of endowment as an embellishment of ‘the regularly structured activity’.

The pattern, the rhythm, the special quality of being, and the prowess in any task or engagement in the physical world and the human world can be singled out for attention, dwelt on, and relished; can be emphasized; can be developed and elaborated; can be cancelled out and repudiated. *These are the ways of making any such action or engagement dance-like* [italics added by me for emphasis].

The focus of attention, the motivation that is associated with a particular movement
is the criteria, according to Sparshott, for endowing any visible body movement with a
dance-like quality. Mauricio Kagel, along with a number of twentieth century composers,
including George Crumb and John Cage, created works for instrumentalists requiring them
to perform silently, remaining engaged as fully as possible in the gestural, moving,
embodied performance of the work. While all these works maintain a motivation that is
expressly musical, they are clear examples of ‘dance-like’ pieces. Cage is well known for his
long-term collaboration with the choreographer Merce Cunningham.

A distinction between ‘dance-like’ movements and ‘dance’ movements appears to
depend on the performance tradition. The movements of trumpeters in Melbourne may
not be regarded as ‘dance’ in the sense that defines the dance art-form in Melbourne,
because no one who is engaged with the local dance-art tradition has regarded the
movements of trumpeters as dance. In any case, for the purpose of the present study, and
for previous studies of musical performance that focus on the movements of musicians,
the tradition of dance analysis provides insights that do not depend on the niceties of
whether movements are ‘dance-like’ or comprise a ‘dance’.

Sutton’s study of the t’ku tradition of Okinawan classical drumming codes the
techniques of the island’s traditional drummers in Laban Movement Notation. It is an
example of a study undertaken from the perspective of ‘dance’ analysis. Sutton makes it
clear that many of the notated drumming techniques have a visual motivation, or at least
are combined with an aural motivation. These techniques are regarded as dance through
their identification, appreciation and pedagogy in Okinawan society. For instance, Sutton
notes that the names and notation symbols refer to the ‘process of movement rather than
to the quality of the sound produced’.

The Okinawan t’ku tradition is a clear case of the musical performer as dancer, with
gestures that carry their own meaning and volition, quite apart from sound production. If
these ‘non-sounding’ gestures associated with a drumming performance have evolved from
an increasingly visually significant musical motivation, then they present a case of ‘natural
integration’ as outlined above.

A study by Bell Yung on performance practice associated with the Chinese qin
includes kinesthetic as well as visual and aural considerations. The analysis and
explanation of qin performance described by Yung illustrated the variations in pitch
content – manifested as register-shifts – and timbral quality which arose as a result of
kinesthetic and visually motivated physical performance gestures.
space’ of what Yung describes as the fingerboard\textsuperscript{48} of the zither as strings are plucked. As choreography, these elements may be termed ‘visual’ even though they may not be visible to an observer. At the margins of what might be considered ‘dance’, these elements constitute a private, even subjective and very particular choreographic environment. Yet observers can appreciate their import through the musical sound, even where some of the sonic effects are almost inaudible.

The performer’s own awareness of these movements comprises the kinesthetic elements, which include the perception of touch, posture, muscle action and tension. Such an awareness is achieved through the proprioceptive sensors in the muscles. Yung comments that proprioception can only be perceived by the performer.\textsuperscript{49} The kinesthetic awareness of the performer is constrained by the physical qualities of the sound instrument. These physical qualities may include the bounded performance space, the action of plucking the strings, or the modification of vibrations.

The traditional technique on the \textit{qin} includes notated elements, which may only be perceived kinesthetically, or perhaps visually, given the extremely intimate performance setting traditionally associated with the repertoire. \textit{Qin} music has a rich store of vibratos which are notated as hand movements, and which may or may not be perceived aurally, even by the performer. An example is the \textit{ting-yin} type of vibrato, which is held to be a vibrato so subtle that the timbral variation should only occur as a result of the pulsation of the blood in the fingertips. Yung aptly speculates that this vibrato only may be ‘heard’ through a kind of ‘metaphoric resemblance’, based on an association between the senses.\textsuperscript{50}

Yung is also concerned with the relationship between the kinesthetic and choreographic elements of the performance and the aural product, the sound itself. One concern of the \textit{qin} player is the so-called ‘naturalness’ of the hand movements. A player may opt for a more ‘natural’ location for a specified set of hand movements than that specified in notation, thus causing a pitch shift.\textsuperscript{51} Another aural consequence of allowing kinesthetic considerations to override aural ones is when the more ‘natural’ inward/outward plucking action predominates over the less ‘natural’ inward/inward or outward/outward action. Thus, a specific timbral effect is produced from the action arising from a kinaesthetic motivation.\textsuperscript{53}

The direct means of experiencing a kinesthetic sensation would be through physical contact or experiencing a transmitted vibration of movement, or other phenomenon that may be perceived haptically – that is, by touch. This is the musician’s sensing. An audience doesn't directly ‘feel’ the performances of a musician in this way. For our part, we are able to experience the sound as vibrations in our bodies in addition to hearing them, and our bodies can sympathetically resonate whether we are performing or listening. Smyth
investigated the concept that the visual sensation of watching musicians can evoke kinaesthetic awareness in the audience. This ‘kinaesthetic awareness’ arises as a result of the audience having some identification with the actions and effort that is being communicated to them visually and aurally by the musician.

The article by Yung has been reviewed extensively because of the complexity of the interplay between movement and sound phenomena that it reveals. The interplay between physical movement and sound is a combination of ‘arbitrary’ and ‘natural’ integration of visual and aural elements. It is a contention of this study that the five trumpet musicians selected for extended analysis also articulate a complex interplay between physical movement and sound phenomena.

The examples from non-Western and Western performance traditions reviewed above illustrate a dynamic relationship between the physical movements of individual performers, motivated by visual or other non-aural aims, and the physical movements that directly produce the sound. The insights of dance and movement analysis are important for the coherent analysis of examples that are essentially musical forms, but into which choreographic elements are fundamentally integrated in such a manner that they influence the sound product.

Summary
This section has reviewed literature concerned with three different aspects of motion involved in the performance of music as it is experienced by live musicians. The first aspect is the motion that may be intrinsic to a musical work in general and which confronts the performing musician in the interpretation of the piece. The second aspect is related to the physical experience by a musician of motion in a musical performance, as a unitary and integrated event in which various expressive modalities are essential for the coherence of the performance event. The third aspect is concerned with the interplay of types of performer movements, including ‘dance-like’ and ‘non-dance-like’ movements, which it has been noted do occur within particular performance traditions. The co-occurrence and dependency of distinct types of movement in single examples of performance illustrate the complexity of the interplay between the movements of a musician and their relation to the musical sound.

Movement and the consciousness of musicians
This section is concerned with the relationship between the movements associated with musical performances and the conscious experiences of performing musicians. The studies selected for review are concerned with human movement and consciousness in general, rather than being specifically concerned with musical performance. There are few studies
specifically addressing the issue of the relationship between the movements of musicians and their conscious experience. In addition, a review of selected literature concerned with movement in a general sense could greatly help to inform a consideration of movement and consciousness in trumpet performance that was prior to any interpretation of the meanings associated with trumpet performance.

The literature selected reflects two contrasting approaches for describing the relationship between movement and consciousness. In the first type of relationship, which is discussed in the first sub-section below, movements of the body have been studied as indicators of consciousness. This type of relationship has informed much of the literature in studies of non-verbal behaviour, and has also been significant in the field of dance research. Selected studies in dance research which have been informed by this first type of relationship are included below. The classification systems developed by researchers into non-verbal behaviour can enrich the description of the movement phenomena observable in musical performances. The second type of relationship, which is discussed in the second sub-section below, describes movements as creative of consciousness. This type of relationship has been identified by the two theoretical approaches known as Activity Theory and Dynamic Systems.

The factors specific to individual musicians that influence movement and action are less critical if movement is merely indicative of consciousness, rather than constitutive of consciousness. Thus, the latter issue – movement being constitutive of consciousness – is a more important issue in this thesis. Though it is beyond the scope of this study to review the vast literature on the nature of consciousness, the emerging paradigms from psychology that regard movement as constitutive of consciousness, and the relationship of these movements to the environment as being essential to the formation of individual consciousness, appear to be highly appropriate to an expanded and holistic study of the musical performance of an individual musician. A representation of the experience of a musician that incorporates the particular and unique aspects of a musician’s performing life would also differ greatly from cognitive models of musical performance that have previously been developed. It is a notable weakness of those cognitive models that they have sought to abstract the phenomenon of musical performance from its real life setting.

**Movement as an indicator of consciousness**

Many studies concerned with movement as an indicator of consciousness have been concerned to classify movement and other ‘non-verbal’ phenomena and compile taxonomies and schemata to illustrate aspects of consciousness revealed through behaviour. Many of these classification schemes have developed into detailed languages of description, including vocabularies of movement, such as Laban Movement Analysis. The
observations of movement behaviour as expressions of consciousness are attempts to objectify the subjective experience of an individual. A problem in studies attempting this task is the problem of verification. Nonetheless, for this study it is important to note that the movements observed in trumpet performance may be classified in terms of the categories developed by researchers into non-verbal behaviour.

This sub-section considers firstly classifications that have been developed of the movements of humans in general. Secondly, a classification of the movements of trumpet players informed by the general classification systems is introduced. The third topic of the sub-section considers the general question of the verification of observed behaviours as indicators of conscious experience. The fourth topic for this sub-section considers the limitations of cognitive modelling approaches to the representation of musical behaviour. While these approaches are quite distinct from the classification systems developed by researchers into non-verbal behaviour, it is significant that they share the common assumption that behaviours such as movement are indicators of conscious experience.

**Classifications of observed movement**

Rosenfeld has reviewed various systems and theories for the measurement of human movement developed prior to the development of digital motion capture techniques. The development of techniques for digital motion capture has made possible the direct measurement of the types of qualities previously obtainable only through observer-mediated measurement.\(^55\) Rosenfeld divides human movement into instrumental and referential categories. He also notes the spatial and temporal frames of reference that define the physical contexts in which body movements take place, and uses the terms ‘posture’ and ‘gesture’.\(^56\)

A particular type of movement illustrates the overlapping of the two broad categories described by Rosenfeld. This movement complex is described as the posture-gesture merger, or as the ‘PGM’, by movement researchers, and has been studied as an indicator of personality characteristics.\(^58\) Winter et al. sought to test this assertion empirically, using video techniques and a technique for vocalising the PGM, or singing along with the movement. Their study concluded that the assumption of ‘unity between movement expression and psychological functioning’ is justified.\(^59\)

The term ‘gesture’ was originally employed in studies of non-verbal behaviour to indicate a partial movement of the body, usually the forearm. For instance, Efron’s pioneering taxonomy of gesture was derived from observations of forearm movements only.\(^60\) In a subsequent publication Rimé and Schiaratura developed a table of gesture based on Efron’s scheme. The original scheme\(^61\) was expanded into a typology organised into three basic gesture types. The first type includes those gestures that refer to ideational
processes and they most commonly occur in conjunction with speech; for instance, a movement that helps to structure significant points in a person’s speech. A second gesture type refers to some physical attribute of the object of interest; for example, a representation of a ‘circular idea’ by drawing a circle in the air. A third type refers to evocative gestures that either point directly to an object, or form a ‘gestural object’ in themselves – for example, the ‘clenched fist’ associated with leftist political causes.62

Another scholar, Fernando Poyatos has compiled a taxonomy of non-verbal behaviour that includes more than the forearm movements that were the basis for Efron’s classification scheme. Poyatos gives a comprehensive taxonomy of the modalities of communication and communicative gesture.63 Another expanded taxonomy of gesture has also been developed by Feyereisen et al., who carefully note the variation in definitions of gesture, which range from a restricted notion of symbolic hand movement to the widest notion of any movement or change in the position of a body segment.64

From a slightly different perspective, Michael Argyle has specifically addressed the non-verbal nature of art and music.65 Though Argyle does not analyse the non-verbal signals that accompany the musical signals, he lists familiar ways in which music elicits a ‘bodily response’. His perspective originates from the field of social psychology. Argyle introduces the term ‘kinesics’, meaning bodily movements that are related to the timing of utterances. This definition differs from the ‘language of kinesics’, developed by Birdwhistell.66 Birdwhistell’s kinesics system attempted to show how non-verbal behaviour operated as a complete linguistic system in parallel with speech. In marked contrast, Argyle’s use of the term ‘kinesics’ refers to non-verbal movements that are either independent and completely non-linguistic, or are non-linguistic and utilised in conjunction with speech.

The relationship between non-verbal utterance and speech is particularly relevant to the study of the movements of trumpet players because many of the movements made by trumpet players in the course of articulating musical sound involve the same body parts that are involved in speech production. In particular, the ‘articulation’ of the tongue in trumpet performance has been described as ‘the skill during the extraction of the sound to imply a syllable and spoken phoneme’.67

This study, however, does not examine the movements of the tongue, due to the specialised laboratory equipment necessary to observe them. A comprehensive examination of the relationship between speech and trumpet articulations is a very important area for future research. Other physical actions performed by trumpet players, however, occur in conjunction with the alleged ‘phonemic’ and ‘syllabic’ articulations of the tongue. These actions thus exist in a relationship with ‘articulation’ and therefore can be informed by
studies of the relationship between non-verbal utterance and speech.

In their survey of the field of non-verbal behaviour studies, Feldman and Rimé offer a progression of the impetus for non-verbal behaviours from a molecular or neuro-biological level through to the molar or functional/interactional level. To consider the ‘molar level’, Halberstadt, in an essay on the Ecology of Expressiveness, presents a research finding on family socialisation which indicates that it is a factor of expressiveness. Halberstadt proposes a general model including family, social, cultural and individual factors. The concept of ‘physiological arousal’ described by Halberstadt refers to a crystallised effect as a person develops familiar facial expressions, or a style of expressiveness. The concept ‘physiological arousal’ reveals a pattern of expression across a variety of movements. It is important for this thesis to note that the model for expressiveness described by Halberstadt can account for the individual character of the movements of musicians.

In related work, researchers from the field of Human-Computer Interaction (HCI) have also been interested in categories of gesture, chiefly for the purposes of designing new multi-modal user-interfaces. A study by Sowa and Wachtman utilised three contrasting taxonomies of gesture developed by Pierce, MacNeill, and Ekman and Friesan respectively. The basis for the focus of the authors and for their subsequent prototype user-interface design was the class of gestural utterance known as ‘iconic gesture’. Iconic gestures bear a ‘resemblance’ to their referent.

Naomi Cumming has discussed ‘iconic gesturing’ in relation to musical performance, from the theory of David Lidov, which refers to the articulation of melodic patterns as opposed to simple sounds. Cumming considers that a ‘symbolic gesture’, employed as a movement in musical performance, is ‘more or less equivalent to an iconic sign, which carries its capacity to signify in its own presentational form’. An ‘iconic gesture’ may be described as an enduring symbol of embodiment in a notated music that may be repeatedly realised by musicians. Such iconic gestures are readily recognisable in the performance on instruments with more clearly observable gestural content, as with the violin bowing example cited by Cumming, in which the ‘iconic gesture’ within a particular passage in ‘Dido’s Lament’ is conveyed through the ‘action with the bow’. In contrast, iconic gestures in trumpet performance are less visible as embodied symbols. One example from trumpet performance occurs when the right hand is used to create vibrato.

H. T. A. Whiting contends that non-verbal behaviours, that is, actions and movement, are inseparable from cognition. However, Whiting regards actions and movement as manifestations of cognition, rather than comprising or creating cognition. According to Whiting, the neglect of non-verbal behaviour in psychology has been due to
the assumption that speech and/or language are the only manifestations of cognition. Whiting has distinguished behaviour from movement by describing behaviour as a set of meaningful functions or morphologies, whereas movements are more commonly defined in terms of body utilisation. Action is then distinguished from behaviour as intentional or goal-directed movement. In relation to the performing arts, action has been defined as the ‘necessary movements to facilitate expression’, implying that movements are not always expressive and may be ‘instrumental’ according to Rosenfeld’s meaning for the word.

In brief, the taxonomies of movements developed by theorists of non-verbal behaviour suggest that different mechanisms of cognition may be revealed through speech, gesture and other non-verbal behaviours and actions. The study of gestures and speech by Feyereisen and de Lannoy illustrated that non-verbal behaviours communicate a wide range of meanings, from ‘body expression as an image of society’, to the conception held by many psychologists of a correspondence between physical and psychological characteristics. In the view of Feyereisen and de Lannoy, the internal world of a human may be glimpsed through the description of a complex and multi-channel system of bodily expression. The following section considers how the general classification schemes of researchers into non-verbal behaviour may apply to the development of a classification of the movements of trumpeters, and possibly lead to ‘glimpses’ of the internal world of trumpet playing.

The classification of trumpeters’ movements as ‘non-verbal behaviour’

A range of non-verbal behavioural factors may be observed in the movements of trumpeters. The repertoires of movements observable in trumpet performances are simultaneously within the two overall categories of movement described by Rosenfeld above – that is, they are both instrumental and referential. These two categories of movement were described earlier in this chapter in the section titled ‘The movement repertoires of musicians as integrated phenomena’. To create a sound, a corresponding ‘instrumental’ movement in the sense described by Rosenfeld must take place. Simultaneously, that same ‘instrumental’ movement may also function in a meaningful sense and thus be ‘referential’.

Bodily signals which were described by Argyle above, and which are features of a typical trumpet performance, appear to fall into four categories and may be identified as the signals of: gaze, gestures and bodily movements, posture, and spatial behaviour. For instance, the gaze of Miles Davis is familiar as an important sign. Performers may avoid or engage with the audience through the gaze.

In comparison, the body signals that Argyle termed as gestures present more of a challenge of classification. Gestures, according to most classifications of non-verbal
behaviour, are limited to observable movements of the forearm. Trumpet players have far less scope for the expressive engagement of their forearms in performance than other musicians, such as string or percussion players. Feyereisen et al. noted the variations in definitions of gesture, which range from the limited definition of a ‘symbolic hand movement’ to a wide definition that includes any movement or change in position of a body segment."

Applying an expanded definition of gesture to trumpet performance allows a wide range of non-verbal behavioural factors to be considered as the ‘performance gestures’ of trumpet playing. A repertoire of trumpet performance gestures appears to correspond to a repertoire of technique for trumpet performance. For instance, the movements of the right forearm and right hand fingers are obvious performance gestures, which may also communicate a visually expressive meaning. However, aside from the movements of the right arm and hand, other trumpet performance movements are either more accurately described as ‘posturing’, or they are not normally visible to an observer. It is only possible to produce trumpet sound by engaging the whole body in a posture that will facilitate a controlled and variable airstream. The posturing concerned with airstream is merged with the ‘gestures’ of the right arm, and the ‘unseen’ movements of the lips to enable the production of musical sound.

When the integration of body postures and gestures necessary to create musical sound on the trumpet is considered, the PGM as described above, emerges as a particularly useful category to describe the movement necessary for physical performance on trumpet. As an integrated movement type, the PGM may also be considered as a visual indicator of the particular character of an individual, as tested by Winter et al. above.

The fourth category of non-verbal behaviour from the classification by Argyle which features in trumpet performance is spatial behaviour. This category is often pre-determined by the musical setting – for instance, the position of the trumpet section within symphony orchestras. However, in other musical genres it may become an important non-verbal indicator. For instance, in small jazz ensembles, a trumpet player has some flexibility in her or his position with regard to both the audience and the other musicians within an ensemble.

The movements of trumpet players appear to be readily classifiable into categories developed by researchers of non-verbal behaviour. Verifying that the categories of observed movements are indications of consciousness is a question that has been a focus for the studies selected for review in the following sub-section.

**Verification of movement observations**

The selection of literature from the fields of dance theory and non-verbal communication
reviewed for this section has been concerned with study of movement as an indicator of consciousness. This orientation incorporates the descriptive approaches to the study of movement in the performing arts, such as that outlined by Whiting above. A particular problem that has received attention in descriptive approaches to movement research in the performing arts is the difficulty faced by observers in verifying an observed state. The problem of verification is an expression of the validation or ‘objectification’ of the subjective experience of the mover.

Typical theoretical discourse in arts scholarship is informed by philosophical discourse that distinguishes ‘logical positivist’ assumptions from ‘experientalist’ or ‘phenomenologist’ outlooks. For example, Ferrara gives a comprehensive survey of phenomenological theory in his work on an eclectic approach to musical analysis, combining logical analysis techniques – for example, Shenkerian analysis – with a ‘referential’ analysis method informed by phenomenological philosophies. A phenomenological approach is described by Philippa Rothfield in a review of philosophies of the body, as consisting of ‘continual play between phenomenal (subjective) and objective (that which can be collectively seen)’.

More specific attention to the method of phenomenological enquiry is given by Maxine Sheets-Johnstone. According to her, a phenomenological account of dance ‘begins and ends with the experience of dance itself’. Her approach combines the distinct concepts of phenomenology developed by Husserl and Merlau-Ponty. She calls for a ‘description of the essential nature of the phenomenon in question’, by ‘bracketing’ or, as she terms this Husserlian concept, by ‘neutralising preconceptions’. In the manner of Merlau-Ponty, she also calls for the phenomenological enquirer to ‘sense the experience in the body’.

One attempted solution to the problem of verifying observations has been the development of the technique of ‘inter-subjectivity’. Catherine McCoubrey has addressed the specific problem of verifying ‘Effort Observation’ in Laban Movement Analysis using the inter-subjective approach. She describes the personal structuring of the perceived object as ‘active perception’. The ‘inter-subjective mode’, by comparison, is the lynchpin of this phenomenological methodology, which relies on the idea that ‘each quality assumes a visual and kinaesthetic gestalt that relates the observation of that quality to an internalised representation of imagery and bodily tension’. An objectification of judgement is achieved through maximising the correlation between different observers of the phenomenon, who may all possess an internalised representation.

A test for the validity of the technique of ‘inter-subjectivity’ was completed by Fitt, who tested the accuracy of visual observers in ascribing particular movement qualities against the electro-myographic signal of the movements. Fitt’s study illustrates the lack of
verification available from analyses of pure description. Fitt's study shows that a greater complexity of movement results in less accurate visual observation of the movement qualities.87

There has been a tradition of phenomenological enquiry into musical performance, exemplified by studies such as that undertaken in the early 1970s by Sudnow. This study is a first-person account of Sudnow's experience of learning to improvise in the jazz idiom on the piano. Throughout this study, the author employs a 'bodily-reflective method' as a means for understanding how a phenomenon appears to 'the subject'. In this method, the observer co-constitutes the phenomenon as a correlative bodily sense of the structure of the phenomenon. The phenomenon is abstracted as a bodily sense in the observer; for example, in Sudnow's case, the author speaks of the developing sense of the shape of the chords in his hands. Sudnow's study was a first-person account of an individual's conscious experience and thus, unfortunately was not verifiable.89

The selection of studies above has illustrated the problem of verification in attempting to observe subjective qualities of experience as displayed in movement behaviour. The problem of verification is minimised in approaches that regard subjective experience as the internal aspect of a singular activity system. Such approaches will be considered below in the section titled 'Movement as consciousness'. Before these approaches are considered, however, it is necessary to consider an alternative approach to the study of processes of consciousness in music, which highlights another problem that arises in relation to descriptions of musical performance processes. This problem relates to the reduction in the richness of description that occurs in the modelling approaches of researchers into artificial intelligence (AI).

Models of musical consciousness

The modelling of musical processes, including movements involved in performance has been a significant area for study by researchers in artificial intelligence. This section highlights the problem of the reduction in the complexity of description and the loss of specific detail that has occurred in modelling simulations of behaviour, including musical behaviour. The performance traditions reviewed earlier, in relation to motion and musical performance for the first section of this chapter, were shown to be complex systems of cross-modal associations that were dependent on particular cultural processes. Every musical performance projects a set of specific cultural constraints that have determined a musician's conscious experience and musical product.

The explication of the cultural influence on generic musical processes is the project that Pirkko Moisala proposes for 'the study of musical practice as a process of performance'.90 Moisala contends that most studies of 'musical consciousness' are
grounded in a computational approach that over-simplifies the conditions for the musical performance. Moisala has reviewed the contribution of computational studies for musical cognition and noted within them the 'elimination of cultural and situational contextual factors', which has resulted from computer simulations of musical material. Moisala considers that even the more consciously 'enculturated' approaches from computational studies – such as connectionist models – have assumed that the sum of physical gestures involved in music-making (or 'physiological musical material' as Moisala terms it) 'include all the relevant information involved in human musical processes'. In Moisala’s view, there are many more factors involved in musical performance that should be considered to more completely represent musical cognition.

Moisala critiques the proponents of models of musical processes that are being developed by researchers in artificial intelligence. A major limitation of AI modelling is the extent to which the processes of abstraction necessary for the effective functioning of a model result in large amounts of essential musical information being left out. The complexity of the performance culture is then unsatisfactorily and inappropriately reduced in order to enable the available computer engineering to cope with the information and processing.

Stephen Smoliar formalises the steps in this process of abstraction from a listening point of view in his article on the non-representational nature of applying AI to music. A useful emergent value of AI simulations is found not in the ‘accuracy’ or ‘complexity’ of the simulation, which is necessarily limited and reductive, but rather in the dynamic relationships within a functioning system that is completely known, and observable. Another useful value, which is unrelated to the reduction in complexity, lies in the analyses of situations that may never have been subject to analysis before. This kind of empirical task is undertaken prior to any simulation or modelling work by AI proponents.

The field of Human-Computer Interaction also seeks to model or abstract, and therefore create understanding of, generic human processes that may or may not have been given attention previously. The types of modelling processes that Smoliar describes seek to identify processes of consciousness that may be independent of external factors. They are less concerned with the specifics of particular situations. Reductive computer modelling approaches thereby share the disregard for the specifics of the phenomenon in the real world held by the descriptive approaches of the studies of non-verbal behaviour reviewed above.

In this context, Pirkko Moisala states that ‘the mental models of music arise from individual bodily experience and from internalised and meaningful social action’. The juxtaposition of the two terms ‘internalised’ and ‘meaningful social action' recalls the
subject-object duality, addressed above in relation to the verification of movement
descriptions.

The Activity Theory approach advocated by Moisala subsumes the familiar subjective
versus objective\textsuperscript{96} duality into a single unit of analysis, namely the activity itself. According
to this theory, a particular activity is the nexus for a process whereby actions and
perceptions in the external world are internalised in a process of personal development for
the active subject.\textsuperscript{97} The activity is the site for the development and process of cognition.
The application of the principles of Activity Theory to this study will be considered in
detail in Chapter IV.

Activity Theory is one of several theoretical approaches for which the unique
qualities of the activities of individuals in relation to the environment in which their
activities take place assume a central importance. These approaches will be examined in the
following section, together with selected examples from performance –analysis literature,
including studies of dance and music cultures.

**Movement as consciousness**

This section considers different approaches that regard movement – or action – as
constitutive of consciousness. These approaches have, in general, been developed within
the discipline of psychology. A broad two-part division of the field of psychology has been
outlined by Kelso\textsuperscript{98} as follows: firstly, psychology as the study of behaviour, which includes
the perspectives of ethology\textsuperscript{99} and behaviourism; and secondly, psychology as the study of
mind, or cognitive psychology. Cognitive psychology includes the gestalt, ecological and
cognitive science perspectives.

Kelso considers that the theories of dynamic systems and self-organisation offer a
theoretical basis for describing a complex system of human movement behaviours,
acknowledging a debt to the approaches of gestalt and ecological theories.\textsuperscript{100} The primary
focus of ecological psychology is on the events that are relevant to the activities of
organisms. In contrast, the Gestalt school is interested in the way the mind organises the
myriad of inputs from the environment.\textsuperscript{101} Kelso regards both approaches and their
manifestation in human cognition and behaviour as exhibiting the properties of dynamic
systems.

In her study noted above, in which she makes a proposal for the ‘cognitive study of
music as culture’, Pirkko Moisala advocates a research program that utilises a set of
principles from psychology known as Activity Theory.\textsuperscript{102} The present study of five
individual trumpet performers is informed by the principles of Activity Theory. It is further
informed by the principles of the Dynamic Systems approach. Both Activity Theory and
Dynamic Systems Theory, although differing in terminology and methodology,\textsuperscript{103} give the
specific nature of the individual central importance in the processes of the development of cognition in particular and of human activity in general. The investigations of the performing lives of individual trumpeters are investigations which aim to illustrate that, as Moisala points out, ‘individual creation is the source of cultural innovation’.104

The present study seeks to incorporate the integrated ordering principles of Activity Theory into a dynamic and systematic representation of the experience of performance of five trumpet players. The incorporation therefore seeks to introduce time-based variation, especially consideration of motion, into the essentially static Activity Theory principles.

There appears to have been only a very few studies of musical performance that have tested the ‘self-organising approach’, although Kelso employed musicians from the Juilliard School of Music in his experiments concerned with the ‘self-emergence’ of patterns of movement.105 The review of the first two studies that follow illustrate attempts to incorporate cultural and environmental dimensions into the descriptive study of dance movement phenomena. The first study reviewed illustrates the difficulty in applying universal classification systems to specific dance cultures. The second study illustrates the difficulty in measuring validity within a naturalistic setting.

Giurchescu and Torp made a study of the historical development of dance research in Europe which led to a call for a ‘holistic’ study of dance.106 The authors define a holistic approach as one that integrates the dance, as recorded by a (as yet undeveloped) universally valid notation system, previously developed as specific to a European folkloric culture, with anything else conceivably relevant to the ‘culture text.’ In their view, a holistic approach is a ‘symbiosis of the choreological perspective to the anthropological one’.107 Their choreology provides us with a lexicon of enculturated non-verbal expression.

The second study, a hybrid approach to testing the correspondence between performers and audience, as applied in Judith Lynne Hanna's project, sought ‘ecological validity’ through the use of naturalistic performance settings.108 The author investigated the degree of coincidence of expressed dancer intentions and audience intentions, in terms of the conveyance of emotion. Her study intervened on the ‘natural setting’ to the extent that some performers modified their activities in response to the study, thus compromising the study’s ‘ecological validity’.

The above two examples were concerned with the cultural and environmental dimensions of dance performance activities. An example analysing musical phenomena, which is concerned with the more specific relationship between movements in performance and the conscious experience of musicians, is to be found in a study by Wegner. Wegner made extensive use of the theories of the Gestalt school in his analysis of the inherent patterning in the amadinda xylophone music from Buganda.109 Wegner
combined approaches from experimental psychology with Gestalt theory and ethnomusicological findings. He considered that a ‘pre-musical’ or neurological organisation of sound inputs was ‘overrun’ by ‘musical’ or cultural forces to create a singular percept, known as ‘inherent patterns’, in *amadinda* xylophone music.

Wegner’s study was undertaken from the point of view of the perception of the music, which fluctuated between perceptions of melodic recognition and ‘inherent pattern formation’. Wegner discusses the reliance on motion rather than on ‘sound schemata’ by the musicians who play the xylophone music, in order to create the cognitively ‘ambiguous’ performance. The performance culture studied by Wegner can be considered as an example of the movements of the performers ‘creating consciousness’ in the manner in which Moisala has discussed this concept. Ultimately, the movements that the musicians undertake have determined the course of their musical experience.

An approach that Kelso considered to have been influential in the development of dynamic systems paradigms for the nature of consciousness is the tradition of ‘ecological psychology’, which was pioneered by James Gibson. The central concept of Gibson’s thesis, known as ‘affordance’, assumes that that action is essential for the process of perception. The ‘affordance’ of a perceived object, refers to the qualities that have a particular relevance to the actions which an organism – such as a musician – is likely to undertake. In trumpet performance, the ‘playability’ of the trumpet is an affordance for the trumpeter. For an audience, the ‘listenability’ is a relevant affordance, rather than playability, which would not be relevant to audiences who are not also trumpeters. A visual study that examines variation in the affordances of musical instruments is examined in the final section of this chapter.

S. L. Hurley reviews Gibson’s ecological approach in her series of essays, and advocates a concept of greater interdependence between perception and action than is proposed by the approach of ecological theory. In Hurley’s view, a greater interdependence of perception and action is possible if a Dynamic Systems approach is adopted as an explanatory framework. Hurley’s ‘two-level interdependence’ view thus describes a complex dynamic feedback system. The ‘two-levels’ refer to the ‘sub-personal levels of causal process’ and ‘personal level of normatively constrained mental contents’.

Hurley’s thesis accords with the ‘internalisation-externalisation’ theory of Activity Theory mentioned above by casting perception and action as dynamic singularities, or, as ‘structural singularities in the field of causal flows characterized through time by a tangle of multiple feedback loops of varying orbits’, occurring on the ‘sub-personal level’. The essence of her view is the existence of external and internal feedback loops which play in either or any direction. The process recalls the Hegelian view of the ‘interdependence of
subject and object’. In comparison, the inter-subjective approach examined above in relation to performance research appears to leave subject and object as essentially independent.

The theoretical developments in the philosophy and psychology of perception and action, exemplified in the projects of researchers such as Kelso and Hurley, offer possibilities for innovative investigation into musical performance. While some of their assumptions remain controversial within the cognitive science field, the possibility of an individually modelled complexity offers the present study a promising approach for the modelling of, and empirical enquiry into, musical performance. Such an enquiry has begun in the project of Stevens et al., which is investigating the evidence and efficacy of a ‘dynamic systems view of choreographic cognition’. That project is a new approach to the study of dance phenomena which proposes a particular form of cognition that occurs in the dynamic synthesis of movement and time. The present study proposes that particular conscious experiences are composed in the dynamic synthesis of movement and time that occurs in the performances of five trumpet musicians.

Summary
This section of the chapter has been concerned with two different approaches to the relationship between movement and consciousness. The selected literature that referred to movement as an indicator of consciousness illustrated an emphasis on classification and taxonomy. The problem of verification of observed behaviour that arose in some instances was examined. In relation to the second approach, several theories of consciousness that regard movement as formative to consciousness were considered. In particular, the approaches of Activity Theory and Dynamic Systems theory are concerned with the specific ways in which individuals form their consciousness from their activities in the world.

This study, as informed by those two approaches, investigates the specific ways in which the activities of the five selected trumpeters, in relation to their performance milieux, form their conscious experiences. Such an investigation necessarily involves the visual study of instances of the live performances of each of the five trumpeters. The following section is a selective review of visual studies of musical performance, which illustrate three different types of visual study. The three different types of visual study in turn inform different dimensions of this holistic study of trumpet performance.

The visual study of musical performance
The final section of this chapter is concerned with explicitly visual studies of musical performance. With the exception of the field of historical iconography, visual information
has not been regarded as particularly important in the study of Western musical performance.\textsuperscript{120} The visual study of musical performance has generally been undertaken in relation to integrated dance-music performances, typically in non-Western settings.

Visual information may be defined as any information wholly or partly perceived through vision. Partial perception through vision combines with other sense modalities including sound, haptic and kinaesthetic perception. The apprehension of visual information may be either direct (live) or via the media of still or moving images. In addition to a range of haptic, sonic and kinaesthetic self-perceptions on the part of the performer, the movement repertoires of subjects give a visual indication of a range of invisible movements. At another level, the haptic perception is a particularly important sense-modality for musicians in general and trumpeters in particular. The sensation of touch is integral to a musician’s sense of engagement with his or her instrument.

Researchers from a variety of disciplines have undertaken visual studies of musical performance. The examples selected for review as relevant to this research are of three different types. The first type is concerned with visual studies within the tradition of musical iconography. The second type of study is concerned with establishing through experiments what information is conveyed visually in musical performance contexts. The third type of literature consists of ethnographic studies of live performance traditions concerned with the social meaning revealed in visual aspects of the performances. Whereas the first two types of study have a solely visual focus, the third type of study has, in general, included a visual focus as a component of a holistic and multi-modal approach to the gathering of data in an ‘enculturated’ setting.

**Iconography, iconology and the visual study of musical performance**

A selection of literature from various disciplines was reviewed previously in this chapter that addressed notions of ‘iconic gesture’ as they apply to the significance, or meaning, of movements observed in musical performance. The visual study of musical meaning, particularly in historical musical traditions, has been the task of the discipline of iconography. The tradition of musical iconography has been concerned with the descriptive analysis of musical performance as a ‘subject in works of art’.\textsuperscript{121} Seebass emphasises the importance of considering the purpose for which musical depictions were created, which in turn requires a familiarity with methods of analysis from art history and cultural studies. A musical iconography informed by art historical analysis ensures a greater clarity and rigour in the employment of the terms ‘icon’, ‘iconography’, and ‘iconology’\textsuperscript{122}

Iconography was defined by the art historian Panofsky as ‘that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form’\textsuperscript{123} Panofsky’s definition was developed from a particular study of
Renaissance Art, but has been applied to the whole field of visual art study. Panofsky distinguishes different categories of meaning: primary meanings, which are the so-called pre-iconographic ‘pure forms’; secondary meanings that referred to the true ‘subject matter’ of the art work; and a third category of intrinsic meaning which is the meaning discovered through an interpretation of the work for its symbolic value. This definition leads to a distinction between iconography as the description of particular types, which are the expression of themes by objects, and iconology, which is the interpretative aspect of the process.\textsuperscript{124}

If Panofsky’s categories of artistic meaning are applied to musical performance, then a meaningful visual analysis is applied to the appearance of the musical setting. With reference to the first category of meaning, the descriptions of repertoires of performance gesture/movements are examples of ‘pre-iconographic’ forms in the visible domain. By comparison, the customary arrangement of performers and the particular and familiar habits of performance practice are examples of the third category of ‘symbolic’ meaning.

The particular structuring of visual meaning that Panofsky developed in the twentieth century continued a long analytic tradition of iconography, which dates from Greek and Roman times and continues today. Thomas Heck classified the evolution of terms associated with iconography and iconology in his ‘ithnography of the river icon’.\textsuperscript{125} Heck defines terms arising from the root term ‘icon’ as employed by writers in various fields. Heck creates categories of usage of the terms iconology and iconography, including amongst them, categories associated with the ‘figurative usage’ of the term iconography. Heck has derived sub-categories from some examples of figurative usage. These sub-categories included usages related to ‘normative portrayal’, ‘writings about famous people’, and ‘images in the collective eye’. Heck alleges that the use of terms associated with iconography and iconology has become so disparate that the formerly precise meanings of the words have been lost. Heck also alleges that many writers, including the semiotician Charles Pierce, ‘lost an appreciation for the element of style that icons have carried with them from time immemorial’.\textsuperscript{126}

Applying the categories for studying visual representation and depiction as described by Irwin Panofsky,\textsuperscript{127} iconographies and iconologies of musical history study the visual information available to reconstruct the milieux in which music has been made and thereby perform an interpretive function. The reconstruction can take place in the absence of other types of data. An iconological enquiry may, for example, reveal how the musical artworks construct contemporary social, cultural or political climates.

Analysis of historical musical events as opposed to contemporary performance leads researchers to analyse the iconographic representations of musical events in past visual art
records. By comparison, contemporary settings allow the methods of interview and film recording to assist in the documentation of live performances. The techniques that have their origins in art history, but which have been widely utilised in the iconographic and iconological study of musical depictions, offer particular insights for enriching the descriptions of meaning in both past and contemporary musical performances. In addition, utilising available historical images of performance settings, such as those catalogued through the RiDiM project, enables the study of contemporary performances to be enriched. The study of historical visual images can reveal clues to the origins of contemporary performance appearance.

Richard Leppert has written extensively on the significance of visual elements of performance in relation to historical settings of musical performance recorded by painters. Leppert has commented on musical performance as a ‘socialised activity’, in particular commenting on the hierarchical casting, or class differentiation, in various visual representations. His comments refer to the utility of musical performance, or the representation of musical performance in visual art, for articulating class distinction through a cultural code. The code as catalogued by Leppert is appreciated primarily in a visual manner.

Because musical sound is abstract, intangible and ethereal—lost as soon as it is gained—the visual experience of its production is crucial to both musicians and audience alike for locating and communicating the place of music and musical sound within society and culture.

Leppert’s focus on the visual is essential for his project of accurately describing musical environments in historical periods. However, his comments also have an application to contemporary and live musical performance, particularly in relation to the physical bodies of musicians, and their musical environment.

When people hear a musical performance, they see it as an embodied activity. While they hear, they also witness: how the performers look and gesture, how they are costumed, how they interact with their instruments and with one another, how they regard the audience, etc.

There are contemporary symbols of musical performance, such as orchestral seating arrangements, or the design and shape of trumpets, which can serve to locate trumpet sound in relation to the larger community of shared musical experiences. This study seeks to establish a framework for the systematic ordering of a more comprehensive selection of meaningful visual elements in a situation where the music, the aural trace, can be heard contemporaneously. To this end, the tradition of iconography and its published studies offer a means of structuring the orders of description and analysis of the visual elements of musical performance within its cultural setting.
Experimental visual studies of musical performance

Visual information associated with performance is associated with meaning and is the subject of the iconographic approach that was considered in the preceding sub-section. These types of information relate to the appearances of objects and artefacts that appear in the performance setting. The shapes of things reveal their ontology, or the history of the identity of particular types of objects in the performance setting. These ‘objects’ include the ‘iconic gesturing’ that was mentioned previously in this chapter as a category in descriptions of movement behaviour of musicians. Other objects include the costume of the musician, or the appearance of the musical instrument. The iconographic nature of the performance may reveal its social meaning, and is also related, in its focus on visual objects, to the ecological theory of perception that was discussed in the second section of this chapter.

The work of two researchers has sought to test assumptions about the importance of visual information in the perception of live musical performance. Selected studies by Jane Davidson and Caroline Palmer are reviewed in this sub-section. Davidson in particular found that visual information may be the most important sense modality in appreciating the expressive intent associated with effective interpretative performance.136

Jane Davidson has reviewed empirical studies of performer movements.137 She cites work by Clynes whose ‘sentics theory’ alleges an equivalence of form across sense modality. This theory echoes the ‘form constant theory’ of Cytowic and the discourse surrounding synesthesia discussed in the first part of this chapter. Davidson has established that body movements of performers are clear indications of interpretive intent. Davidson tested the visual perception of performance manner for a number of musicians in two experiments. Observers studied musicians playing in one of ‘deadpan’, ‘projected’ or ‘exaggerated’ manners. The results supported the conclusion that a performer’s psychological condition generates a visual movement pattern.

A different approach to the visual study of performance is employed by Caroline Palmer et al. in a study of the ‘affordances’ of musical instruments. The investigation by Palmer et al. is a rare application of the theory of affordance to the study of musical performance. Affordance was discussed in a previous section of this chapter in relation to the concept of movements as constitutive of consciousness. Palmer et al. combine ecological and ‘basic object level’ theoretical approaches to the categorical perception of musical instruments. The authors report on a series of experiments relating to the way children and adults perceive and conceive musical instruments, utilising those concepts to describe how the categorisation (taxonomy) of instruments is related to the level of expertise and experience.138
Palmer et al. note the rich meaning that musical instruments hold for people. The ubiquity of musical instruments ‘provide us with a domain in which to study both the organisation of our perception and knowledge of object systems, and the differentiation of this knowledge with increasing expertise’. The authors also conducted an experiment using ‘novel’ or unfamiliar instruments, and investigated the level at which people were able to discriminate.

The concept of ‘basic object level’ describes ‘the levels at which many or most perceived properties are shared by category members’. For example, the instrument-type ‘piano’ may be a basic object level, as distinct from another basic object such as ‘guitar’, since its manner of playing (its ‘function for behaviour’) is different, whereas a ‘grand’ piano is a subordinate category of the category ‘piano’, and ‘musical instrument’ a superordinate category. The author contends that the ‘basic object level’ varies according to the type of knowledge possessed about particular objects by different people. For example, a wind player may hold their own particular wind instrument as the ‘basic object level’ in comparison to a conductor who might regard particular orchestras as basic objects.

The ‘basic object’ concept is similar in concept to the ‘boundary objects’ notion employed by Bertelson, who explores the particular conception of the artefact as it is employed in activity theory, and relates it to computer systems development. What Bertelson terms ‘the boundary object’ is a particular form of an artefact. Boundary objects may exist as material objects in the sense of musical instruments, or they may exist as shared concepts between groups. The definition of artefact is thus expanded from its customary meaning. This expanded notion of artefact is utilised in the present study, and is discussed further in the following chapter.

Palmer et al. contend that natural category boundaries, which are delineated in this experiment by the recurring consistency of perceived instrument families, are specified by distinctions in substance, surface layout, and the resulting methods of sound production. The authors comment on the problem of the dichotomy between ‘perceptual’, or ‘formic’ attributes and ‘functional’ ones. The authors contend that affordance theory enables this dichotomy to collapse; that is, what we see as the form is an embodiment of the possible function.

The significance of the investigation by Palmer et al. of the shape and meaning of musical instruments for the present study lies in the distinct understandings that trumpet-players and audiences hold of the instrument, and, according to Palmer, the methods of sound production. As mentioned above in the second section of this chapter, the affordance of the trumpet for the trumpeter – its ‘playability’ – is an issue of vital concern to an individual musician, and contributes to the specific character of his or her
performances.

The trumpet as an object, as an artefact, is a component of the ethnography of trumpet performance in that the particular formation – the shape – of the trumpet holds specific meanings for the trumpeters who are the focus of this study, as well as mediating a dynamic process of meaningful exchange between the trumpet-playing individuals and their performance milieux.

**The visual ethnography of musical performance**

This sub-section is concerned with the visual ethnography of musical performances within different cultural environments. The selected examples in this section provide further illustration of the integration of visual and aural modalities of expression into a single performance form within particular performance cultures that was discussed in the first section of this chapter. In this section, the cultural milieu and the meanings associated with performance within that milieu have been emphasised by each researcher. For this discussion, ethnographies with a specific visual focus were selected for review. Further examples of ethnographic studies of musical performance without a specific visual focus will also be reviewed in the following chapter. A thorough knowledge of the methods of ethnographic enquiry as applied to cultures of musical performance is an essential component for establishing the theoretical framework for a study of selected trumpet players, which is the specific focus of the following chapter.

In her proposal for the ‘culture-bound’ study of musical cognition, Moisala states that

The task of the researcher is to document and arrange the reality – to write the ethnography – and, thereafter, to discover and interpret the implicit cognition. 143

The researcher’s task as outlined by Moisala has informed the approach adopted for the present project. This project aims to ‘document and arrange the realities’ of the performing lives of five trumpet players, with a central focus on the visual phenomena within that reality. The focus on visual phenomena enables a consideration of the question of what it is that visual information reveals of the consciousness of the performer as she/he engages in the activity of trumpet playing. Within the visual analysis there is a particular focus on the movements of the musician.

Visual ethnography had its roots in the beginnings of modern anthropology. Grimshaw has surveyed and compared the work of early documentary filmmakers who were associated with the founding of the modern science of anthropology. 144 Grimshaw, although speaking in relation to anthropology, calls for a ‘new agenda’ for visual anthropology, suggesting that ‘vision is central to modern anthropology’ and not a marginal sub-discipline. 145
Visual anthropology is an important element in *Sound and Sentiment*, Steven Feld’s classic study of Kaluli performance and forms of expression. Feld’s study includes a description of two photographic images, which he included to illustrate two contrasting approaches to the visual depiction of cultural processes. The first photograph is what Feld describes as a ‘realistic’ depiction of a performer preparing for a Kaluli ritual (Fig. 1).

Feld describes how it is ‘easy to take refuge in the structure of the image’, and he notes that without such an extensive knowledge of Kaluli expression as Feld had detailed earlier in his study, an observer would not realise the ‘elaborate cultural process’ that is implicit in the photograph.

The second photograph is described by Feld as a ‘symbolist’ image (Fig. 2). Feld, after discussing with the Kaluli performers the events which were to take place two days following, had considered the type of image that would be an effective representation of what was going to take place.

Feld decided to ‘use a metaphoric convention from my [his] own culture’s expressive tradition in photography to make a synthetic and analytic statement about a Kaluli metaphor’. In consciously applying a particular ‘metaphoric’ visual construction from the viewpoint of his own Western culture, Feld was able to communicate his understanding of a crucial Kaluli concept.

**Fig. 1:** Steven Feld's photograph of ‘Gaso of Bono dressed in Koluba costume’.

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Fig. 2: Steven Feld’s photograph of a dancer seen as a ‘man in the form of a bird’

Feld has previously demonstrated his enthusiasm for utilising visual media in ethnomusicological research, in which he stressed ‘film as a qualitative methodology; this means structuring film not on the basis of a priori conventions but as a record of the experiential response and intuition of the informed observer’. Both images discussed above arose from Feld’s experience of discussion in the preparations for the Kaluli ritual, the first without any conceptual pre-mediation, and the second after a process of reflection on what type of image would effectively convey aspects of Kaluli cultural processes. Feld’s discussion of the Kaluli images illustrates the range and variability of different types of visual depiction. The present visual images of the five trumpet players recorded for this study also resulted from the ‘experience and intuition’ of the researcher.

Finally, Hugo Zemp has detailed his concerns and experiences in filming music and musicians with an overriding concern for acknowledging that film represents an active perception on the part of the filmmaker which definitively impacts on the event and in some ways influences the impression that a viewer of the film may have of the filmed event.

The examples above reflect two utilizations of the visual documentation of cultural processes in the fields of anthropology and ethnomusicology. Feld and Zemp celebrate the importance of the visual medium as a highly effective, interesting but problematic research tool. Both the authors have utilised visual techniques for the study of performances which are created as fully-integrated multi-modal forms by the local culture, in contrast to the conception of Western musical performances as sonic forms of expression that are distinct
from visual forms for expression.

There is a dual purpose in this study for the focus on the visual features of the ‘ethnography’ of five Melbourne trumpet players. The first purpose is to utilise visual information as a powerful tool for analysis, in the spirit of the research conducted by Feld and Zemp. The second purpose is concerned with the issue of what visual information conveys about the musical performance. The movements of performers, as examined in the second section of this chapter, comprise the central visual dimension for a holistic study of the musical performances that can report on the conscious experience of the individual musicians.

**Summary**

The third section of this chapter has been concerned with examples of studies which have a specific focus on the visual aspects of musical performance. Three types of visual study have been considered. The first type is the tradition of iconography as applied to musical scholarship. This type of iconographic study has traditionally discovered meanings in the representations of musical contexts in artworks. A more diffuse definition of iconography has emerged which has resulted in the term being applied to commonly-held meanings and images from a very broad range of musical phenomena. The second type of study noted consists of empirical research in an experimental setting. These studies provide evidence for the importance of visual phenomena in revealing the expressive intent and assumptions of musicians, although the evidence is obtained in situations that are divorced from the environments in which musicians typically perform. The third type of study consists of the visual ethnography of musical performances in their cultural setting. The two researchers reviewed who utilised the third type of visual ethnographic study considered visual information as one of many types of data that were important in describing a musical culture.

**Chapter summary**

This chapter has combined a review of selected literature related to motion, consciousness as revealed in visual activity and visual study respectively, with discussion of the central importance of the movements of musicians for the analysis of their consciousness in live performances.

The first section investigated three different aspects of motion related to the lived experience of the musician; namely, motion intrinsic to a musical work, motion as the expression of the integration of forms of expression, and motion as experienced in the types of movements that a musician undertakes in performance. The term motion has been employed to distinguish the concrete movements of musicians from a sense of motion as
the abstracted ‘embodiment’ of motion in musical sound.

The second section was concerned with the role of movement in relation to musical consciousness. A selective review of studies concerned with non-verbal behaviour and with movement in relation to performance, including dance, investigated the relationship of the movements of performers to their conscious experience. Emerging paradigms that describe consciousness as a phenomenon based in action indicate the importance of movement as an observable and essential dimension in the formation of individual consciousness.

The third section of this chapter reviewed selected studies which focussed on the visual aspects of musical performance from three distinct approaches. The iconographic approach provides a structure for the analysis of depictions of historical musical performances which can inform the analysis of contemporary musical performance. The second approach, illustrated in examples of experimental studies of visual aspects of musical performance, provides an empirical verification for the meanings imparted through visual forms of expression. A third approach that focusses on the visual study of musical performance was illustrated by selected examples of musical ethnographies. An ethnographic approach enables the linkage of the many diverse phenomena in an overall milieu in which musical performances take place with the particular repertoires of movement and other visual behaviours of individual musicians with the milieu.

Proceeding on and from the basis of this background, the following chapter will develop a theoretical framework for a study of selected trumpet players that is informed by the approaches to the concepts of motion, movement and visual information associated with musical performance, examined in this chapter.

Notes to Chapter Two

1 Turner 1992:84
2 Bourdieu 1990:56
3 Hanna 1979:68. Cited in Smith 1998:288. Though the existence of kinesthetic communication is accepted as given by Smith and Hanna, its existence has been questioned by other theorists such as Smyth (see note 49). The sense of ‘feeling’ being communicated is mediated by one or more distinct sense modalities – such as sight or sound - unless the exhibitor and apprehender are in physical contact.
4 Arias:2
5 Ibid. The author quotes Arnheim 1984:304
6 Cadoz 1988:5
7 Nattiez 1990:53
8 Ibid.:44
9 Kivy 1989:77
10 Lam 1993:357
Cytowic 1995:4. The author notes that central to his approach is the concept of ‘a sharp demarcation of synesthesia [sic] as a sensual perception as distinct from a mental object like cross-modal associations in non-synaesthetes, metaphoric language, or even artistic aspirations to sensory fusion’ (Ibid.).

Ibid.

Day 1996:1

Ibid.:11. ‘Hearing outstrips the other senses as the most common for which to attach metaphors; touch is the most common sense things are expressed in’. The most common general synaesthetic metaphors are along the lines of 'hearing --> touch'; that is, for example, a ‘harsh sound’ or a ‘soft word’.

Ibid.:14

Poyatos 1983:58. ‘It is clear, then, that interaction, its complex sensory exchanges as well as the intellectualized interpretations of those exchanges, relies heavily on synesthesia, that is, the physiological sensation on a part of the body other than the stimulated one, and the psychological process whereby one type of sensorial stimulus produces a secondary subjective sensation from a different sense’.

Sparshott 1988:188

Ibid.:223

Ibid.:229

Ibid.:242

Ibid.:265
Smyth 1984. The author examined the idea of a vicarious kinesthetic appreciation of the movements in dance. She points out the distinction between what she terms ‘kinesthetic communication’, which is a type of communication mediated by one of the body's five exteroceptive systems, and kinesthesia itself, which is the sense of one's own movement and tension. She argues that the so-called ‘kinaesthetic awareness’ is less of a sense of one's own movements and more of a mental representation, or an ‘understanding’ of the movements involved in the production of particular types of movement – for example, dance.
99  Ibid:31. Kelso defines ethology as ‘the naturalistic study of behaviour’. In the approach of ethology, behaviours of different organisms, including human activities, are studied in the setting in which the behaviours occur, without experimental intervention.

100  Ibid:34. Ecological theories of psychology relate human perception to the actions which they undertake within their environment. The quality of a perceived object within the environment as it relates to its functional relevance to the perceiver is known as the ‘affordance’ of the object.

101  Ibid:187

102  Ibid:12

103  For an outline of a dynamic systems approach see Thelen and Smith 1994:xxi

104  Moisala:17

105  Kelso 1995:52

106  Giurchescu and Torp 1991:33-52

107  Ibid:5

108  Hanna 1983:16-20

109  Wegner 1993:201-229

110  Ibid:229

111  Gibson 1977

112  See Kelso 1995:194
Leppert 1988:4. ‘The representation in visual art of music as a socialized activity is specifically informative of a group's or society's perceptions of music's cultural locus and its ideological use value, conscious or unconscious’.

Leppert 1991:71

Ibid.:70

Ibid.

Davidson 1995:111

Ibid.:105

Palmer 1989:17-37

Ibid.:18

Rosch 1976:382-439

Bertelson 1998

Palmer 1989:35

Moisala 1995:16

Grimshaw 2000:9

Grimshaw 2001:172

Feld 1990:233

Ibid.:plate between 234 & 235

Ibid.:234

Ibid.:plate between 234 & 235

Ibid.:236

Feld 1976:293-325
Zemp 1988:394
Chapter Three

The theoretical background for a study of individual trumpet players: a discussion of issues of representation with reviews of selected literature

Introduction

This chapter considers approaches to the representation of musical performance, both in relation to musical performance in general, and also in relation to the western tradition of trumpet performance in particular. The representation of trumpet performance developed for this study is centred on the individual musician (see Chapter Four), and reflects his or her experience of musical performance. It is a representation which involves the objectification of the subjective experience of musicians, which is expressed as her or his individual character in performance.

In this study, the visual expressions of trumpet musicians in musical performances, and their verbal expressions in relation to those visual expressions, are included as essential foci for the development of a research framework that is distinct from a more traditional focus on the analysis of musical sound. The present study seeks to develop a framework for the study of both verbal and visual expressions related to musical performances that could be combined with an analysis of the associated musical sound in a future study.

The individual musicians, performance settings, origins and pedagogies of a particular trumpet performance tradition together comprise a vast and complex system of variable dimensions, even within the constraints of the musical environment in Melbourne. Each variable dimension is described by different paradigms of enquiry. For instance, human physiology is able to describe in detail the dimension of physical technique. However, physiology cannot describe the dimension of physical technique as experienced by the musician. The framework for this study incorporates as ‘levels of description’ several different particular dimensions, such as physical technique, and their description, within the holistic consideration of the functioning of a complex trumpet performance system.

This chapter is divided into two major sections concerned with investigating published studies related to the proposal for a holistic and expanded representation of trumpet performance situations. The first section discusses selected literature associated with two stages in the process of creating a representation of a complex system. These stages inform the task of expanding and linking the factors considered integral to musical performance systems. Within this context, some examples of models of musical performance systems are reviewed.

The second section of this chapter is more specifically focussed on the representation of trumpet performance. Examples of the many variable dimensions that are part of a system of trumpet performance are described. In addition, distinct approaches to
the representation of trumpet performance situations are described.

**Representing musical performance: systems and models**

Two distinct approaches to the representation of musical performance situations are considered in this section. The two types are defined here as ‘systematisation’ and ‘modelling’. Systematisation is the description of the different dimensions or different parts that make up a coherent assemblage or entity. Descriptions of performance systems are taxonomies of the dimensions of the system. For instance, a systemisation of ‘variables in trumpet sounds’ is discussed later in this chapter. In contrast, modelling is a simplified representation of a previously-described system for the purpose of defining the features and relationships important to the modeller.

A modelling approach to the analysis and description of musical phenomenon was described by Balaban et al. as an approach that ‘involves making an image of that phenomenon from the point of view that particularly interests an observer’. By this definition, a model is a reductive representation of a system. In another sense, for any given system or phenomenon, there are many models which reflect different ways of ordering and defining components of a system. For example, trumpet performance can be described in terms of the various types of musical settings and musical requirements, or it may be a model of the physiology of trumpet playing. The resulting models of trumpet performance then reflect that viewpoint.

The two approaches of systematisation and modelling may be considered as two stages in the creation of a representation of a phenomenon. In respect of the phenomenon of trumpet performance investigated for this study, the first stage is a systematic description which explores the boundaries of influence on the framework, and includes as much information as possible relevant to the framework. The second stage is comprised of a modelling of the systematic description considers the phenomenon from the particular foci that have been established for the study, that is, the foci of movement, experience and performance environment.

**Classification and hierarchies in complex systems**

An approach to the description of complex musical phenomena can be adapted from the methods developed by researchers who use a combination of systematic and modelling approaches to represent complex phenomena in computer software. The author of a classic text on the construction of object-oriented software systems, Grady Booch, described complex systems in general as arbitrarily-chosen hierarchies of components, in which the intra-component relationships are more important than the inter-component relationships. Booch regards most representations of complex systems as being comprised of: (1) ‘part-
of components, or classes, and (2) an ‘is-a’ classification or definitional entities which he describes as ‘objects’. Objects defined within the system are instances of one or more related classes. Different objects are also related. Booch’s diagram illustrating this concept is reproduced in Figure 3. In the diagram, C1 – C7 refer to ‘classes’, and D1-D8 refer to ‘objects’.

The ‘classes’ defined by Booch can describe the descriptions of variable factors which arise in systemisations. ‘Objects’ can refer to the particular abstractions arising from different modelling approaches. In a given musical performance system, variables that are ‘part-of’ the system, such as existing repertoires of works, are classes. The musical performances themselves are ‘objects’ or ‘instances of classes’. In computer software the abstractions of ‘class’ and ‘object’ are necessarily rigid and static in their definitions. In musical performance systems, by comparison, as in real life, the categories of description may be more fluidly-defined and more dependent on the particular objective of the model, and the specifics of the performance situation. The approach adopted for this study features ‘classes’ and ‘objects’ as types of abstraction with the representations of selected trumpet performances in Melbourne. Considering objects as fluid ‘instances’ of classes of phenomena is an indication of the dynamic nature of the relationships between the variable dimensions within a phenomenon such as trumpet performance activity.

![Booch's diagram](image-url)
Fig. 3: ‘The canonical form of a complex system’.

An extensive systemisation of the variable factors of trumpet sound is reviewed below in the section ‘A holistic systemisation of variable factors in trumpet sounds’. The section which immediately follows, however, examines two types of modelling apparent in literature concerned with musical performance in general. This order of discussion may appear to be reversed, considering that ‘systemisation’ has been presented as ‘prior’ to modelling. However, the examples of modelling types in the selected literature incorporate measures of systemisation as stages prior to the presentation of the formal model.

Many models of musical performance in general have been developed by researchers that reflect the holistic focus of this study. In marked contrast, however, there appears to be a lack of holistic models for trumpet performance in particular. The computer simulations of trumpet sound, and technique, which have been developed until the present, are highly reductive and removed from the environments in which most trumpet performances occur. In any case, the processes of systemisation and modelling may occur in either order and/or simultaneously. Classes of variable factors can arise as a consequence of the modelling of a phenomenon. Furthermore, in any classification of a phenomenon, there is an explicit or implicit modelling approach that is reflected in the hierarchy of classification.

Explicit and implicit models
A selection of modelling approaches to musical performance systems is reviewed below. The selected modelling approaches are classified into the categories of (1) explicit and (2) implicit models. Explicit models state a particular focus for the description of a musical performance ‘system’. For instance, the model for musical performance proposed by Godlovitch, discussed below, has a focus on the participation of highly-skilled acoustic musicians. It is articulated by Godlovitch as an ‘idealised model’ in that it aims to represent all of the categories and conditions necessary and sufficient for the authentic performance of music.7

By comparison, implicit models are discovered in the characters of the hierarchies of the variables, which reflect the central topics of interest. For instance, the MIDI (Musical Instrument Digital Interface) protocol, which is widely used in electronic music applications, results from a selection of musical performance parameters that reflects keyboard performance. The MIDI protocol can therefore be seen as an implicit model of keyboard performance. A critical examination of the MIDI protocol was made by Gareth Loy,8 who detailed the inadequate specification of the myriad of parameters involved in live piano performance. Even if the MIDI protocol was not reductive and selective as a specification for piano performance, its focus as a keyboard specification only nonetheless
makes it inadequate for describing or specifying musical performance in general.

**Two explicit models of musical performance**

Only a few scholars have described an explicit model of musical performance, either for particular traditions, or as accounts for musical performance in general. Two contrasting examples of an explicit model of musical performance are discussed below. The models discussed in this section reflect the focus of the present study on the two concepts of (1) embodiment, and, (2) movement. The first model is based on the author’s philosophical position that physical embodiment is necessary for authentic performances in the Western classical tradition. The second explicit model is concerned with formalising categories of movement for musical performance in general.

**An ideal model for classical musical performance**

Stan Godlovitch has devised an explicit and consciously ‘idealized model’ of musical performance which applies particularly to classical music performance traditions. His particular interest in devising the model is revealed as a polemic against disembodied music-making or ‘engineered traces’. He regards four constituent factors as necessary and sufficient for the model: sounds, musical agency, musical works, and listeners. His archetypal situation features a solo musician, performing instrumentally for a special ‘ritualised’ event, although Godlovitch does include within the situation the category of a ‘supra-individual performer’ that is the sum total of a group of equal collaborators.

Musical agency refers to the involvement of musicians, who must cause the production of sound, and intend to play proficiently whatever work is involved. They must also be highly-skilled and must have an intended audience. Musical works are encapsulated in a ‘constraint model’ through which the conventions of the work are realised. These are the complex clusters of directives, specified and accepted by the performance community. Godlovitch speaks of a ‘normative aura’ which surrounds performance which represents all the expectations of the various participants in the event.

Also necessary for the model is a sense of continuity in the performance event, which the author terms ‘performance integrity’. This ‘demands an undisrupted ambience which sustains a ritual mood’. For a performance to have integrity, certain aspects must be continuous. Godlovitch includes three conditions for performance integrity. The first condition, described as ‘primary integrity’, ensures that a performance consists of a complete work in an unbroken presentation, performed by a consistent set of musicians. The second condition is termed ‘secondary integrity’, and requires a consistent set of listeners who are presented with a consistent aural presentation (no sound interruptions) that results in interpretive continuity for the performance. The third condition is termed
‘ritual continuity’ and refers to the maintenance of a particular ‘experiential mood’ which encompasses the special-ness and particularity of the occasion.

Though Godlovitch’s model holds the performer as central to the occasion, it is not a performer-centred model in the sense of any particular performance context. He is concerned with the integrity of performance occasions. While he allows for some change in the constraint model through which works may be realised, in his research there is a sense of an unchanging nature in the relationship between the works and the performance setting.\(^\text{13}\)

The central role that the performer holds in the present study is reflected in our concern for identifying the process through which a person has become a performer. There is also a concern to identify the specific requirements of an instrumental tradition. The embodiment of the instrumental tradition through the assumption of physical skill or ‘expertise’ in the authorised repertoire of performance gestures is similar to the sense of ‘skill’ as exercised ‘within the tradition of primary craft’, as articulated by Godlovitch.\(^\text{14}\)

**An explicit model for movement in a musical performance**

A model concerned with musical performance in general was developed by the dance researcher Judy van Zile. Her model generalised categories of movements undertaken in the course of a musical performance. Judy Van Zile is a Professor of Dance, and a leading Laban Movement Analysis (LMA) specialist.\(^\text{15}\) The model grew out of her studies of many non-Western performance contexts, and was impelled by her belief that movement should be routinely examined in the study of musical traditions. Van Zile suggests that the model may be tested by its application to all types of live music making. Movement in the context of musical events is divided into three main categories: ‘when’, ‘why’ and ‘how’. There are also underlying motivational or volitional considerations. Movements may be motivated by tradition, or the individual, and they may be either pre-determined or spontaneous.

The question of ‘how’ movement occurs is examined through the movement analysis technique of Rudolf Laban. The large ‘how’ category of analysis in studying of movements is subdivided into several categories: locomotor versus non-locomotor, large and small units of the body and the relative ‘intensity’ of movements. A temporal dimension is introduced within the smaller scale of discrete movements, rather than in the scale of the whole performance event, which is represented by the ‘when’ category.

In a test of the validity of the Laban categories, a project conducted by Badler et al., which pioneered the development of digital motion capture techniques, investigated the efficacy of the Laban Movement Notation system for their ‘human simulation’. The project team abandoned their attempt to reformulate the system for their computer model of human movement, finding the Laban categories of description lacking in ‘dynamic
information other than timing and crude “accent” and phrasing marks’.16

The schematic diagram of Judy van Zile’s working model is reproduced at Fig. 4.17 An adaptation by myself indicating relationships between movement categories is given in Fig. 5. The overall boundary of the modelling scheme is defined as the total psychological/behavioural state of the musician, and is shown to include all movements of the body. Different categories of movement which encapsulate van Zile’s movement categories are represented by the overlapping ellipses. Two more general categories of ‘unseen’ and ‘observed’ movements are represented in the inner rectangles within the figure, and are included as they are particularly relevant for the specific musical context of trumpet performance.

The physical and cultural influences included in the total psychological/behavioural state are classified as ‘internal’ dimensions of the activity of the musician. The physical and cultural influences not included within the psychological/behavioural state are classified as ‘external’ dimensions of the activity. The categories of movement have a functional and dynamic relationship with the physical and cultural influences on the psychological/behavioural state of the musician. These functional and dynamic relationships are represented in the figure by arrows.

The categories of movement comprise a multi-dimensional movement landscape, with particular identifiable moments given by the involvement of particular movement components at any particular time. The categories of movement in the scheme encompass invisible and visible movement repertoires that may be influenced by factors that are external to the musician. The intersections of the categories of movement, as represented by the ellipses and inner rectangles in Figure 5 illustrate that a specific movement may simultaneously be represented in a number of different categories.
Fig. 4: Judy van Zile’s ‘Working Model for Examining Movement in the Context of the Music Event.’
Fig. 5: An adaptation of Judy van Zile’s ‘Working Model …’ to illustrate interdependence and intersection between categories of movement.
The categories which are presented in Figure 5 are those adopted for the investigations of the movements of the five trumpet players in this study. The following chapter will discuss the category of ‘integrated movement’, which describes movements having an instrumental or sound-producing function in addition to an expressive or referential quality. In addition, the limitations of a methodology restricted to the observation of data that is observable in a ‘natural setting’ will be discussed. The explicit model developed by Judy van Zile and the adapted version discussed in this sub-section are essentially concerned with visible movements.

An implicit model for ‘gesture’ in a musical performance
Many scholars present implicit models which may be analysed for their ‘modelling’ content by considering the general assumptions that the scholar makes about the factors that are important for a musical performance situation. For instance, pedagogical descriptions of technique are implicit models in that they select the features of performance on a particular instrument and include specifications for acceptable actions within musical traditions.

A study by Gerhard Mantel illustrates an implicit, gesture-centred model through his investigation of the importance of gesture in string performance. He has defined gesture in the context of musical performance as ‘expressive movement’. Mantel stresses the importance of expressive movements in all genres of live performance. Using an analysis of both instrumental and referential gestures involved in string playing as an example, he contends that attempting to limit the amount of movement as prescribed by many traditional pedagogies is likely to lead to lack of sensitivity/expressivity. In the statement ‘à chaque mouvement de l’âme, donc à chaque sentiment, correspond une attitude corporelle’, Mantel indicates the emotional and spiritual expression that he believes is carried in the ‘bodily attitude’ of the musician.

Mantel further asserts that it is possible to view each piece of music as a succession of gestural indicators of cultural and emotional expression in music. The active perception of the sensation of varying tensions which occurs in a more ‘dynamic articulation’ leads to more sensitivity and expressiveness than is possible in a static position. In terms of the dynamic sense of movement in sound, musical gesture determines the expression, or what Mantel terms the ‘unfolding’, of the sound. Any movement, even those which are merely imagined, becomes identified with the sound representation of its unfolding. That is, real or imagined gestures not only control the unfolding of the sound, but also the way the sound is imagined. The ‘gestural’ quality of the instrumental engagement is the movement quality employed as the expressivity of the performer.
Limitations of a ‘gestural’ model of trumpet performance

By comparison with the phenomena of performance on string instruments, as studied by Mantel, the movement of the body as it occurs in brass performance appears less clearly ‘gestural’ than for string playing. The necessity of holding the mouthpiece to the lips and sustaining an isometric posturing of the muscles of the face and torso tend to limit the range of possible gestures. For example, broad sweeps of the arms in the manner of expressive string playing are simply not possible for brass players. However, the various ‘bowings’ of a string player, which Mantel describes as the means for achieving expressive variations in the tone, are represented in trumpet performance by the movements of the trumpeter’s tongue.

In addition to the limited range of more ‘conventional’ gestures, brass pedagogies often prescribe limits on the range of movements allowable within their tradition. These limits are normative to a genre and describe a constraint-model of allowable movement. Within a model particular qualities of integrated movements may be discerned. An example of an integrated movement quality normative to a genre is the ‘military posture’ reported by Lewis, and reported in more detail in the following section.

Some performance traditions which seem completely devoid of physical gesture nonetheless feature a very strong kinetic sense in the musical sound. An example is the tradition of western symphonic trumpet performance. From the viewpoint of a trumpet performer and the audience, it is even possible to describe a perceivable movement quality in the absence of noticeable physical gesture. In one defines movement qualities as the visual evidence of the normative prescriptions of the tradition, then a lack of obvious movement as in symphonic trumpet performance is definitely a movement quality. Additionally, despite a lack of obvious movement, subtle movements and gross postural assumptions of effort may be observed, or inferred, through the observation of secondary characteristics.

Mantel’s examination of the importance of gesture in string playing is an example of a pervasive genre in the mode of communicating information about instrumental technique. The craft tradition, where information about playing traditions is passed on orally (and aurally through non-verbal demonstration), often in a one-to-one teacher/student relationship, displays a landscape of instrumental tradition. The listing of aphoristic insights into the ‘correct’ or ‘most expressive’ way to play is one feature of the folkloric landscape of the Western tradition of trumpet performance.

Summary

This section was concerned with the representation of musical performance in general. Two approaches to representation were discussed. The first approach of systemisation
describes the process of classifying the parts of a musical performance situation. The second approach of modelling describes the distillation of hierarchies of concern for a particular focus. The two approaches to representation were correlated with the abstractions of ‘classes’ and ‘object’ respectively. These were described as fluid categories of abstraction when applied to the representation of musical performance. Explicit and implicit models of musical performance were reviewed. Explicit models in relation to embodiment and in relation to the movements of musicians were examined. An implicit model of ‘gesture’ in relation to string performance was reviewed and the limitations of applying a similar model to brass performance were discussed. The implicit models evident in discussions of technique within trumpet performance traditions are reviewed in the following section.

**Representing trumpet performance**

This section proceeds to a more specific discussion of representations of trumpet performance in selected literature and is concerned with the categories of: (1) the Western trumpet instrumental tradition, (2) physical systems research in musical acoustics, (3) holistic representations, and (4) musical performance environments as cultural systems and manifestations of individual identity. These four categories are mutually dependent, each category informing the other. For example, the Western tradition of trumpet performance is a cultural system, but has the central foci of technique and repertoire. And again, physical systems research, although concerned with simulation and reductive modelling of physical parameters, must choose the parameters for experimentation from the culture of musical performance. In the following discussion, distinctive features of each category are examined in turn.

**The representation of trumpet performance in the Western tradition**

The first category of representation of trumpet performance to be discussed in this section is formed by the folklore of the Western trumpet instrumental tradition itself. The folklore of the instrumental tradition is recorded in pedagogical material, but is also transmitted orally through the operation of networks of musicians, and by the studio teaching system. The folklore of the instrumental tradition comprises a system of transmission and the maintenance of an extensive cultural system. Two examples discussed below illustrate the character of cultural transmissions which seek to express technical principles in systematic terms.

The first example illustrates the common practice of adopting physically un-related metaphors to describe physiological actions involved in trumpet technique. These metaphors often reflect the subjective engagement of the musician, and may reflect a
specific physiological principle. The following quotation is taken from an internet posting for brass enthusiasts, from the second trombone player from the Boston Symphony Orchestra:

Use different kinds of air. For instance, we are frequently taught to play with ‘warm air’. This can lead to problems when we need to speed up the air as ‘warm air’ is naturally slower than ‘cold air’. ‘Cold air’ is best for upper register and other areas where faster air is required. Alter the air type you use to fit the conditions needed.21

The two types of ‘air’ being described refer to the length of time that a quantity of air has remained within the lungs. In addition, ‘cold air’ can refer to smaller quantities of air, moving more quickly to sustain the trumpet tone. The two types of ‘air’ are metaphors to assist the musician to imagine the quality of the air stream. The metaphors represent a type of aphoristic ‘insight’ into performance technique.

The pedagogical material dealing with Western trumpet performance also describes a normative system of performer behaviour that is an implicit model. A performer presents in their body a ‘lived experience’ of a particular musical situation. A cultural landscape is represented in the body of the performer and also has a physical appearance that is peculiar to each individual musician. Central to the system are prescriptions for effective and authentic performances, recorded in the traditions of the craft. The craft tradition operates, in the main, through the mechanism of the private studio lesson. As such, normative technique is transmitted in confidential settings, a ‘bodily transfer’ between teacher and student. The published literature on technique performs an ancillary role to the private studio lesson.

An example of a representation of the key features involving the body in trumpet technique was compiled from commonly-expressed language in the brass instrumental tradition by Professor Usov of the Moscow State Conservatory. Usov formulated careful definitions which described the principles of performance on ‘brass wind instruments’.22 Although translated from the Russian, Usov’s definitions reflect the blend of ‘scientific’ description with the evocative language of a historical performance tradition, which is characteristic of the literature on brass. Usov identifies five key concepts from his selection of literature concerning brass technique. These concepts are: (1) setting, (2) embouchure, (3) support, (4) articulation and ‘bowings’ as aspects of tongue technique, and (5) finger technique.

In relation to ‘setting’, Usov distinguishes ‘standard’ from ‘personalised’ forms of a setting, illustrating the individual character of the postural and gestural adjustments that may be observed in each trumpet musician. Usov’s description of articulation in general refers to actions of the tongue that create ‘speech-like’ phonemes in the musical sound. However, Usov’s use of the term ‘bowings’ to refer to the category of actions of the tongue
allows him to describe of different ‘strokes’ of the tongue. Usov borrows the term from an article by the legendary trumpet player Timofei Dokshizer, who also released a commercial recording of his interpretations of the various articulations or ‘strokes’ of the trumpet.23 & 24

Brass players execute different ‘strokes’, for instance legato, staccato, and martele, by a series of movements invisible to an audience, and which therefore cannot be expressive ‘visual gestures’ as described by Mantel above.25 The expressive character of the ‘strokes’ of the tongue must be carried solely through the sound of the brass instrument, though the trumpeter may reflect his or her haptic awareness of the different ‘stokes’ through an expressive movement that is unconnected to the generation of the sound. Usov’s metaphoric description suggests an interesting area for further research, by comparing the acoustic results of ‘stroke markings’ from different instruments.

Usov’s descriptions in relation to the embouchure and finger technique are relatively straightforward references to the degree of elasticity of the facial muscles, and to the flexibility of the fingers respectively. However, these aspects of trumpet technique are also factors which may vary considerably between individual musicians.

These two examples from the literature on trumpet and brass technique illustrate the importance of a cultural system which constrains and describes the landscape of playing. The brass literature reveals that within the specialised field of brass playing information presented under the guise of ‘technique’ also has an important function in ascribing meaning. The brass playing community, as defined by the literature, endows a coherence or legitimacy to the contents of contemporary discourse. The literature is not the only repository for the discourse, which may largely exist as an oral culture, but acts as a legitimising force. This type of cultural mediating function undertaken by the leading participants within musical performance traditions is described in Kingsbury’s account of the shifting social construction of music.26

**Trumpet performance as a physical system**

The second category of representation describes trumpet performance as a physical system, resulting in sound. While the acoustics of trumpet performance are not the subject of this study, modelling approaches from the physical sciences are widespread in acoustic laboratories around the world. A few examples from a vast literature are reviewed in this section, which have been selected from literature concerned with the physics of trumpet sound production, and the physiology of producing trumpet sound. The physics and the physiology of musical performance in general, and wind instruments in particular, are becoming well-understood. Greater understanding of the physics of tone production for acoustic instruments, including trumpets, has led to the development of sophisticated and acoustically accurate tone-production models.27
One recent development in descriptions of the physics of musical instruments has been the discovery of a non-linear or chaotic function to describe the operations of the sustained tone in wind instruments. In another recent development, a British research team has developed a prototype of a set of artificial ‘lips’ which are able to produce tones on conventional brass instruments. These ‘lips’ have been employed to test the acoustic properties of brass wind performance.

Parallel to these physical developments has been an increased understanding of and interest in the physiology of musical performance. This increased understanding has developed largely from a clinical viewpoint. Documentation of the physiology of wind performance has become increasingly sophisticated in specialist wind journals, such as the *Flute Player*, or the *Journal of the International Trumpet Guild*.

Though the physiological dimensions of trumpet playing involve the whole body, they are focussed two main areas of the body. The first area of physiological focus is the posturing of the torso, which facilitates the ‘blowing’ as opposed to the ‘breathing’ required to perform on a wind instrument. The terms ‘blowing’ and ‘breathing’ are often used interchangeably. Brass clinicians and teachers will often refer to ‘breath support’ necessary to sustain ‘blowing’. The same terms may also be used to describe inspiration (breathing) and aspiration (blowing).

The second major physiological dimension of trumpet playing is focussed on the formation of the facial muscles. The embouchure forms the most intimate and crucial interface with the trumpet. The sensations of its engagement with the trumpet embouchure are at the heart of a trumpet player’s experience of performance.

Many of the writers documenting the physiology of wind performance are specialists in physiological fields such as physiotherapy and medicine. An early example is the account by Arend Bouhuys of ‘horn playing’ physiology. As a horn player and a physiotherapist, Bouhuys made the point that no amount of physiological information is going to be of much assistance in actually learning to play a musical instrument. In a similar manner, gaining an understanding of different physiological aspects involved in trumpet performance is not a priority for all players. Both views reflect the subjective nature of the reality of engagement with the instrument that is only partially addressed through external objectifying formalisms, such as those provided through physiological analysis.

It is noteworthy that Jean-Pierre Mathez, a trumpet player and founding editor of the European publication *Brass Bulletin*, comments on the relationship between technical considerations and creative performance. The author describes the ‘interference’ that occurs when an interpretive or expressive intention is confused with the manner of activating a valve or slide. Thus, ‘arms or fingers unconsciously reflect the emotive
intention of the phrasing and at the same time, ironically, destroy the technical quality of the utterance. The opinion that Mathez expresses can be interpreted as a prescription for a particular school of technique, or a particular ‘technical quality’ that nonetheless may be inappropriate for another performance context.

Further, Bejjani et al. explored an observable indicator of performing a musical function in trumpet performance. This indicator is the anthropetic phenomenon of the tilt of the torso that occurs in trumpet playing. The author studied the tilt of the torsos of trumpet players in relation to their pelvis during their performance on low and high notes. The results of the experimental study by Bejjani et al. describe a whole-body involvement in attaining the high pressures necessary to sustain higher notes on a trumpet. The whole-body involvement originates in the involvement of more abdominal muscles, which, it is hypothesised, results in a pelvic tilt, with an associated flexing of the knees. The authors suggest that differences between relative lengths of various parts of a player’s anatomy will determine the degree of postural alteration. The same differences may also determine the limits to the performance capabilities of different trumpeters.

A visual study which straddled the divide between a clinical, experimental approach and a qualitative, contextual enquiry is the photographic study of trumpet players undertaken by Lewis. The study by Lewis is constrained by notions of what constitutes virtuosity. Virtuosi were selected by Lewis on the basis of their international renown. All the trumpeters also resided in New York City. Lewis reveals in his study how the elite players initially satisfied themselves that the difficult exercises which Lewis had devised to extend the abilities of the players, and therefore examine postural strategies, were indeed measures of technical difficulty as befitting the most elite players in the United States.

Lewis initially reviewed the pedagogical literature advocating particular postural stances that has been promoted by many prominent teachers of trumpet over the past century. Because of the inherent physical constraints on trumpet playing, the history of trumpet pedagogy has featured many prescriptions for achieving improvement in aspects of physical technique. In the Western trumpet performance tradition, the concentration on the extension of range and endurance has been pervasive. Lewis provided a detailed description of the military posture that he formulated from his review of trumpet pedagogies which.

Drawing from the reviewed literature, the military posture can best be described as: chest up and out, rib cage up and out, head high, the small of the back pulled away from the back of the chair (when standing, the small of the back to be the same as in the sitting position, but without the chair), the upper back straight and not touching the back of the chair, and the trumpet held horizontally, parallel to the ground. This position was to be maintained at all times without rigidity.

The study by Lewis reveals the social construction of a particular ‘legitimate’
technique, exemplified in his study as military posture. This particular construction emerged from the tradition of military bands in the United States during the nineteenth century. Lewis shows through photographic evidence that the particular ‘military posture’ is not employed by any of the world class virtuosi which he included in his photographic study. The supposed advantage in technical capacity if the military posture is adopted is shown to be inapplicable to any of the trumpet players involved in the study, all of whom were virtuosi across a range of western performance genres. Lewis’s study compares the folklore associated with particular physical approaches to trumpet playing with the data obtained through a controlled experiment from the discipline of physiology.

Lewis’s study provides an illustration of the folklore illustrated within a particular musical culture by instrumental pedagogies. Instrumental pedagogies in general have tended to characterise the movement repertoires of Western players as instrumental functions, that is, movements basically required to physically produce the sound. The term musical instrument implies that physical action is required for the performance of music. The limitations of the descriptor ‘instrumental’ emerge when contextual factors are introduced. More than physical action is implied by the term ‘musical instrument’. Referential as well as instrumental actions take place during musical performances on musical ‘instruments’.

This brief selection from the vast literature concerned with representing trumpet performance from the approaches from the physical sciences has served to illustrate the dependence of physical-systems modelling on criteria from cultural settings for the selection of phenomena to be tested. In addition, the comprehensive insights into the physical characteristics of trumpet performance have impacted on the trumpet performance tradition, and reduced the cultural idiosyncrasies that previously arose as a result of the studio craft tradition. Representations from the physical sciences have now progressed to the stage where an ever-increasing range of variables from ostensibly ‘non-physical’ categories are able to be introduced into systems of description focussed on physical phenomena. An example is discussed in the following sub-section.

**A holistic systemisation of variable factors in trumpet sounds**

An acoustician and trumpet player, Matthias Bertsch, has compiled a systematisation of variable factors that contribute to the quality of a trumpet sound. Bertsch’s comprehensive and hierarchical listing of categories that influence trumpet sound illustrates the complexity of any human activity, even when the motivation of the activity is towards a singular product in the form of a trumpet sound. Bertsch’s scheme of variable factors is organised into three general categories of: (1) player, (2) instrument, and (3) environment. Bertsch also includes as a ‘variable’ the feedback that the musician receives as he or she
projects the trumpet sound to the environment. The general categories are further sub-divided into 150 separate variable factors. The most comprehensive listing pertains to the general category of the player. Here Bertsch identifies three major sub-categories: (1.1) player ability, (1.2) player intention and (1.3) player realization. Bertsch’s three-part overview of the first general category of variables that influence trumpet sound is produced at Fig. 6.\textsuperscript{38}

The general category referring to the player includes variables encapsulated within the categories of: the player’s ability, the player’s intention, and the player’s ‘realization’, which refers to variables associated with the actual rendition of the performance. The complexity of Bertsch’s systemisation, which does not claim to be exhaustive, but only ‘an attempt’, reflects the magnitude of the task to systemise and
Fig. 6: Player variabilities in trumpet sounds as charted by Matthias Bertsch
quantify the influence of the multitude of variables within a holistic systemisation. The musician provides a distillation of the variables through the articulation of his or her bodily system. Examples of the end-result of the ‘integration’ of all the factors of influence are: (1) the complex and interesting quality of the trumpet sound, which is the concern of Bertsch; or (2) the musical experience of the player.

For this thesis it is important to note that Bertsch’s variables that determine a trumpet sound are simultaneously the variables that describe the richness and complexity of a musician’s performing life, even his or her life in general. It is a ‘top-down’ classification design, and is significant because Bertsch is concerned to include variables in his systemisation which have not previously been considered as ‘acoustic variables’ in the context of physical systems research. Bertsch thus is presenting an expanded and holistic framework in his attempt to account for the complex variations in trumpet sounds, both within an individual musician’s playing and between different players.

Bertsch’s systemisation, as extensive as it is, does not represent any functional dependencies between disparate categories; that is, how categories will influence each other, except as reflected in simple hierarchical ordering of the ‘variabilities’. In an actual performance situation there will be a functional dependency between many variables, not necessarily confined to the same general categories of description. For instance, the level of ‘stress’, which Bertsch labels as category 1.3.2.3 (although it perhaps should be labelled 1.3.2.4, as a separate category to ‘frame of mind’) may have a variable impact on the functioning of a player’s ‘air support’ (category 1.1.6.3).

Since all the variabilities cannot be on a player’s mind at the same time, variability of the trumpet sound will be accomplished on the basis of far more limited sub-set of factors, perhaps even a single factor. However, the complexity exists at a sub-conscious or operational level.

This study is informed by Bertsch’s ‘variabilities’, which he described in relation to trumpet sound, but which in this study are described as variables in an expanded and holistic representation of trumpet performance. Such an expansion of the categories is achieved by ‘filling out’ each abstracted variable with the specifics of the performance situation of each individual trumpet player. In addition, the ‘modelling’ focus, in the case of Bertsch, is on the complexity of the trumpet sound. By comparison, for this study the modelling focus for this study is centred on the experience of the trumpet musician.

The following sub-section introduces an approach to representing the ‘conscious’ and ‘unconscious’ variables which influence trumpet performance activity, and therefore ultimately the resulting trumpet sounds.
Conscious and unconscious variables

The division between conscious and unconscious variabilities in relation to trumpet performance was not addressed by Bertsch in his systemisation. However, it is very relevant for the experiential approach to representation adopted for this study. In the representation of consciousness proposed by Hurley, the duality of conscious versus unconscious technique is described as ‘personal’ versus ‘sub-personal’. Though her scheme views perception and action as a singularity at the level of conscious or ‘personal’ experience, it distinguishes a further ‘sub-personal’ or operational level of sensory inputs and outputs. A clear hierarchy within this design allows for perception and action to be ‘co-constituted’ by the sub-personal domain, in a ‘complex dynamic feedback system’.39

The approach to the representation of consciousness and unconsciousness proposed by activity theorists also describes a dynamic process whereby conscious variables become unconscious and vice versa. Conscious and unconscious acts are divided into the categories of ‘actions’ and ‘operations’. A musician in performance is engaged in a process in which actions are continually becoming operations. The ‘substrate’ of operations at any time may revert to consciousness as an action which must be consciously undertaken if it is to be effectively articulated.

A system of activity is represented by the schematic diagram in Figure 7, which shows the definitional categories that apply to different levels of the data.40 The functional linkages reflect the mediated relationship between different definitional entities. The mediating role is carried by the artefact. The ordering of the distinct categories and sub-activity systems is thus a fluid hierarchical scheme. The activity systems are encapsulated as dimensions within the overall trumpet performance landscape.
Fig. 7: Representing a hierarchy of conscious and unconscious variable factors in trumpet performance through an Activity Theory approach.

A hierarchical ordering of the landscape of trumpet performance is a means which enables us to represent its complexity while maintaining the coherency of the general performance activity. The high number of variable factors influencing trumpet sound, as detailed by Bertsch and noted above, reflects the complexity of the activity.

An ordering does not imply that some aspects of the activity are less important than others. The principles of hierarchical description feature a fluid system of ‘levels of description’ that are appropriate depending on the context for the analysis. The
hierarchical approach also reflects the process of development within an activity that transforms the conscious processes of activity into specific or particular actions. These actions, in turn, become operations at the ‘lowest level’ of conscious awareness.

**Musical performance environments as cultural systems and related individual identities**

The final category of representation of trumpet performance to be discussed relates to the general and individual cultural meaning of musical performance environments and its relationship to individual identity. Two types of ‘cultural’ environments are described, both of which are included as sub-categories for the representation of the total performance milieux of the trumpet musicians investigated in this study. The first sub-category of cultural environment is identified through ethnographic study, and focuses on social organisation. The second sub-category is the personal environment of the musician, and focuses on the identity of individuals within the wider cultural environment. The phrase ‘physical biography’ is introduced to describe the personal and cultural identity of individual trumpet musicians which is observable in their unique physical appearances and repertoires of movement.

**Three ethnographic studies of musical performance in the United States**

Three contrasting studies of Western musical performance situations are considered in this section. Firstly, two classic studies in the culture of particular musical performance environments from the perspective of the social sciences have been completed by Henry Kingsbury and Robert Faulkner. Secondly, a more recent ethnomusicological treatment of a Western musical cultural phenomenon was undertaken by Shelemay. 42

Henry Kingsbury’s study of a music academy in the United States represents the world of the musical institution and of conservatory performance through an anthropological study. The academy as represented by Kingsbury illustrates the abstracted, non-specific nature of the structural forms and processes in which most professional musicians in the Western art music tradition have had their genesis. For example, the concept of ‘talent’ is given a relativist, social constructionist character. Kingsbury describes talent as ‘a cultural symbol that is *polysemous*, having multiple meanings, and *polymorphic*, having multiple manifestations [Kingsbury’s italics].’ 43 Kingsbury describes talent as the manifestation of hierarchical inequality.

By comparison, Faulkner's study of Hollywood Studio Musicians is a contrasting account of the working lives of musicians researched from the viewpoint of the sociology of work. 44 These musicians have left the academy and reveal the status of their dreams and ambitions as working musicians. They also reveal their own shifting status within the network of professional musicians.
The social landscape which the individual player inhabits is revealed in Faulkner’s study. An extensive interviewing procedure covered most of the musicians working in the Hollywood studio scene. While Faulkner did not undertake extensive statistical analysis of his results, his exhaustive survey and description of a complete musical-performance social environment comprised a sociological view of the cohort of studio musicians who worked in Hollywood at the time of his study. The present study focusses more intensely on only five players, and was not designed for either extensive interviewing, or statistical analysis. The approach in this thesis is to articulate an ethnographic focus on the manifestations of a social landscape as it is experienced by, and appears to, individual musicians. Within this context, Faulkner’s study, in spite of its limitations, is one of few studies that reveal the perceptions that musicians hold of their performance milieu.

In her study, Shelemay compiled the ethnography of early music practitioners in the Boston area of Massachusetts and surrounding states. Shelemay illustrates the contribution that an ethnographic enquiry into a living tradition can make to issues such as the ‘role of the body in musical performance and perception’. As such, Shelemay’s study assumes that musical culture, as examined through ethnographic enquiry, informs the study of individual musicians. The interface of the cultural environment with an individual musician is created through the individual’s engagement with their musical environment as mediated by instrumental technique. Shelemay emphasises the particular qualities of an ethnography that is undertaken within the culture of the researcher:

The ethnographic experience can be viewed as a pathway to experiencing and understanding music, as well as to ask what it is like for a person to make and to know music as a lived experience.

The orientation for representation taken by Shelemay included the view of the environments of particular musical performance traditions as constructed and/or interpreted by insiders. It is also the approach taken by the present study

**Three examples of individual visual identity in a trumpet performance landscape**

In addition to ethnographies of musical culture systems, performance systems may be represented by prominent individual musicians. Their identities epitomise the desirable characteristics of trumpet performance. Three African-American trumpeters symbolise through their visual identities a whole musical culture associated with jazz music in the United States.

The visual identities of Louis Armstrong, Dizzy Gillespie and Miles Davis illustrate the variations of embodied culture that are readily observable in the performances of individual players. An archetypal movement performance by Armstrong may be observed in his famous recording of the tune ‘Dinah’ in the 1950s. The trumpeter may be observed
characteristically moving across the performance area, showing his 'signature' facial tilt and smile. These iconic aspects of Armstrong's appearance in performances have been the subject of comment by cultural observers who saw Armstrong as continuing the symbolism of the compliant 'negro' within a dominant white society. Other commentators, such as Sidran, have regarded such behaviour as illustrating Armstrong's enjoyment of the benefits of American post-war prosperity:

He had fought in the war to end all wars and was sharing in the general postwar affluence, and perhaps he didn’t mind acting a little foolish as long as it was in the name of progress.48

Louis Armstrong is an example of a musician whose visual identity was integral to the success of his performance and the success of its reception across a universal audience.

Whereas Armstrong’s distinctive visual identity signalled his acceptance and endearment to audiences, Dizzy Gillespie’s visual identity initially signalled a rejection of conventions of acceptable technique and posture. With his blown-out cheeks and upturned trumpet bell, Dizzy Gillespie utilised an appearance that signalled difference from the normative appearance of the trumpet musician. Later, these symbols of defiance became icons of legitimacy and virtuosity that transcended the bebop context.49

The appearance in performance of Miles Davis is another iconic visual form within the jazz tradition. The qualities of Miles Davis’s sound became increasingly distilled and more sparsely heard over the course of his career, with a corresponding increase in the importance of the visual aspect of his performances. Chris Smith has examined the visual phenomena in Miles Davis’s performances, in particular his techniques for maintaining a ‘ritual space’ through the use of a complex of integrated sonic/visual cues. Smith’s study examines the signification of the appearance that Miles Davis presents to audiences.50

Similar to these three instances or case studies, the present study also examines the unique visual identity of five Melbourne trumpeters. Their visual identities, however, are not central icons in the appearance of the musical environments that comprise their performing contexts. Nonetheless, the visual phenomena that develop as a component of the personal character of each musician as he or she negotiates and creates their individual cultural identities are equally subject to description and analysis. Visual phenomena are integral components of a representation that seeks to represent the complexity of the experience of trumpet performance in its cultural environment.

The physical biography of performers
This sub-section introduces the concept of the ‘physical biography’, which describes the physicality of a musician’s performance practice as a uniquely identifiable representation of the history of that individual’s experience of becoming a practising musician within a
particular musical tradition. Western trumpet performance is comprised of a multitude of individuals with unique musical identities. This population of individual identities seems contrary to the notion of a normative identity formed from a standardised set of techniques. However, the individuated collection of musicians forms a group identity within the defining ideology of the craft tradition, which is focussed on the musically expressive skill of individuals.

Michael Meckna’s compilation of twentieth century brass soloists is a contribution to the construction of the view that unique individuals comprise a collective body of brass musicians. Meckna has compiled a comprehensive biographical record of significant trumpet, horn, and low-brass musicians active in performance in the twentieth century. It forms a view of the musical performance environment that contrasts with the view presented by the studies of Faulkner, Kingsbury and Nettl, which subsumes individual characteristics into more generalised sociologies of performance. For a musicological study of performance contexts, the individual player, the cult of the individual and the particular realisation of performance tradition in individual players, all remain as important defining features.

Typical biographical information which Meckna has regarded as important for representing the individual players include: (1) a visual depiction; (2) early life and playing development; (3) education, including teachers and mentors; (4) ‘breaks’ or when the player ‘came to notice’; (5) features of expressive playing genre; (6) equipment; and (7) the history of the player’s recordings and performances.

Set against a background of the literature related to the topic of research, the present study collates these types of biographical information with the bodily experience and observed physical appearance of the individual player. Assembling such a ‘physical biography’ of trumpet performance is the task of illustrating a player’s performing milieu through the visual markers that objectify his or her performances. Each discernible performance expression will have its own genesis in the history and development of the individual player’s technique. The physical biography is the history that is embedded in the habitual or prescribed movements and attitudes of the body – the *habitus* as described by Bourdieu and discussed in the previous chapter. The physical biography of an individual musician is an inherently visual and motional biography of his or her physicality.

The specificity of techniques in sound and movement for individual and cultural cases on the same types of sound instruments is a universal appeal of music. Each musician spectacularly embodies a complete performance context, reflecting the constitution of their playing world, which we may witness each time they present themselves in live performance.
The major theoretical underpinning for the study was an application of theories of complexity and dynamic systems theory. This underpinning was developed in the thesis specifically in relation to trumpet performance and adapted from the work of Moisala\textsuperscript{53} (cultural cognition, activity theory), Hurley\textsuperscript{54} (consciousness in action), and the work on the ‘variables in trumpet sound’ articulated by Bertsch\textsuperscript{55}. In addition, the research paradigm of ‘dynamical description’ formulated by Port and van Gelder\textsuperscript{56} was also influential in shaping the assumptions for this research. These strands emphasise the importance of investigating individual biographical and physical-biographical case studies as determinants of the experience and physical appearance of different trumpet performance milieux as expounded by the five players.

Within this overall theoretical perspective, visible actions are important manifestations of consciousness. However, the analysis of visible actions, while a primary focus for the study, are nonetheless considered within a broad, holistic framework that aims to establish the boundaries of the milieu of an individual trumpeter in detail. The issues that have arisen from the theoretical discussion and that are pursued in the practical work are as follows:

(i) Trumpet performance may be studied as a visual activity – one that carries markers of the milieu of the trumpet player – in each case study. The case studies investigate qualities of visual information, including the appearance and movements of the individual trumpet players in performance, as indicators of the multiple factors that contribute to the experience of trumpet performance.

(ii) The research seeks to trace the conscious experiences of the players through their concurrent appearance in performance (including their movements), as a test of the hypothesis that consciousness is a phenomenon based in action. This investigation is to be considered as a precursor to an extensive experimental test of this hypothesis.

This study outlines some principles for representing complex behaviours. It seeks to establish the variable qualities in the individual performances from as wide a range of relevant inputs as possible. An expanded biography is compiled, which in each of the five cases consists of the individual histories of the creation of trumpet technique. The features of a theoretical representation of the trumpeter’s experiences for each case study are described.

**Summary**

The approaches to the representation of trumpet performance in Western musical environments which have been discussed for this section of the current chapter are implicitly or explicitly present within the literature concerned with trumpet performance. The first type of representation discussed illustrated the metaphoric correspondence of
cultural categories with physical features. The correspondences have developed as part of the development of the trumpet performance tradition as a whole. The second type of representation more rigorously defines trumpet performance through the application of approaches from the physical sciences. The selection of studies here illustrated the growth in the level of knowledge of the physical aspects of trumpet performance. This growth in knowledge, in turn, has led to a trend towards incorporating more categories of description from the non-physical, cultural fields. An example of this trend that focussed on a systemisation of the variable factors influencing trumpet sound was discussed as the third type of representation. Finally, the social and the personal musical environments were discussed as two poles of the fourth type of representation, which describes the cultural environment of trumpet performance.

Chapter summary
This chapter has reviewed approaches to the representation of musical performance in general, and trumpet performance in particular. The purpose of reviewing different approaches is to establish the principles for an expanded and holistic representation of the performances of five trumpet players. Approaches to the abstraction of the organising principles of complex phenomena in general were discussed, in particular the distinction between systemisation and modelling. Hierarchies and classifications in complex systems were also noted. Examples of models with explicit and implicit foci respectively were discussed. Examples were selected that were concerned with the two primary foci for this study; that is, movement and embodiment in musical performance.

In the second part of this chapter, different types of representations specific to trumpet performance situations were discussed. The division between conscious and unconscious categories of variable factors on aspects of trumpet performance was discussed. An abstraction informed by Activity Theory and Dynamic Systems was introduced to account for the dynamic transitions in awareness that occur as a result of the variable influence of factors involved in trumpet performance.

Thus, this chapter has examined the theoretical background for the development of the representations of the performances of five selected trumpet players that is the task of this study. The explication of the representation is considered in the final chapter of this thesis, following the chapters describing the musical performance milieux of each of the five participating trumpeters. The chapter immediately following is a discussion of the process of establishing the method of research for the study.
Notes to Chapter Three


2 Bertsch 1999

3 Balaban et al. 1992:xxxiii

4 Booch 1994:12

5 Ibid.:14

6 Ibid.

7 Godlovitch 1998:3

8 Loy 1985:8-26

9 Godlovitch 1998:3

10 Ibid.:8

11 Ibid.:32-34

12 Ibid.:35

13 Ibid.:132

14 Ibid.:53

15 Van Zile 1988:125-133

16 Badler et al.1993:9

17 Van Zile 1988:133

18 Mantel 1988:36-41

19 Ibid.:39

20 Lewis, 1986:14-50

21 Bolter 1994

22 Usov 1985:19-21

23 Dokshitzer 1980:23-32

24 Dokshitzer 1967

25 Usov 1985:20

26 Kingsbury 1988:146

27 Cook 1991:297-299

28 Fletcher 1993:106

29 Marks 1999:7

30 For example, Jacobs 1989:14-21

31 Bouhuys 1969:1199

32 Mathez 1987:94-96

33 Ibid.

34 Bejjani and Halpen 1989:439-446. Anthropetry is the measurement of the displaced angles on the organism which indicates the postural movement during the performance of various tasks.
35 Lewis 1986
36 Ibid.:50
37 Bertsch 1999a:1-16
38 Bertsch 1999b:403
39 Hurley 1998:213
40 Kuutti 1996
41 Ahl and Allen 1996:98
42 Shelemay 2001:1-29
43 Kingsbury 1988:80
44 Faulkner 1971/1985
45 Shelemay 2001:24
46 Ibid.:3
47 Burns 2000
48 Sidran 1971/1981:70
49 Meckna 1994:105
50 Smith 1998:261-289
51 Meckna 1994
52 Nettl 1995
53 Moisala 1995
54 Hurley 1998
55 Bertsch 1997
56 Port and van Gelder 1995:17
Chapter Four

Establishing a method of research for a holistic study of trumpet performance

Introduction

This chapter discusses the methods that were used in the process of this study. The study has proceeded from the basic assumption that a live performance situation is the primary activity in the musical lives of the five trumpet players who participated in this study. The previous chapter reviewed different approaches that could be applicable to the representation of live trumpet performance. The selected approaches that have contributed to the development of an extended and holistic theoretical representation of live trumpet performance in this thesis comprise an eclectic methodological approach. The first section of the chapter discusses two ways of applying an eclectic methodology.

The second section of the chapter discusses the four different phases of the research program. The term ‘phase’ has been adopted for its meaning that relates to particular stages in a recurring sequence of events. In the present study, ‘events’ were occasions of contact with each trumpet player who participated in our study. Other ‘events’ occurred when the data collected during the occasions of contact were considered by the researcher. In addition, as the data collection progressed to data analysis, the different phases were systematically re-visited. All the participants participated in additional, video-recorded discussions which were reflections on the video recording of their live performances.

The final section of this chapter discusses issues that surfaced in the development of an ‘experiential’ representation of the activity of trumpet performance. The relationship between categories of experience and other dimensions of the activity of trumpet performance, such as performance milieu, is examined. The ‘performance milieu’ is a general phrase that is used to describe the environment and ‘state of life’ in which the trumpet playing of each individual takes place.

An eclectic method

An eclectic methodology may be applied to the study of a phenomenon in two different ways. In the first way, particular methods are deemed relevant to particular aspects of the research program. For instance, the qualitative methodology of case study has been developed specifically for the purpose of gathering and analysing data that arises from discussion and interview. As such, case study methodology was adopted for the interview phase of the research.

In the second way of applying an eclectic methodology, a phenomenon is investigated in its entirety through the perspective of each selected theoretical approach in turn. This approach compares different overall or global views of the phenomenon in
question. An example of this type of eclectic methodology is that adopted by Lam in his study of music performed on the Chinese qin.\(^2\) The analysis undertaken by Lam focussed on variations in terminologies and the way different approaches converge to validate the descriptive analysis. The research process for the present study into the live performance milieux of five trumpet players reflects both ways of applying an eclectic methodology.

The process of the research utilised different approaches for different phases. Features of trumpet performance are illustrated by different types of data – for example, visual as opposed to textual data. From the wide variety of possible approaches to the study of live performance, several have been adopted for different aspects of this study. Case study methodology and phenomenological methods have been applied to the first and second phases of the study, which were concerned with the selection of participants and the data gathered from the discussions with the trumpet players respectively. Phenomenographics and techniques from Visual Ethnography are utilised in the third phase of the study concerned with the video-recording of the trumpet players who participated in the study. Techniques for analysing movement from the fields of non-verbal behavioural studies and human movement research are applied for the analysis of each trumpeter’s movement repertoire as appropriate. The descriptive analysis of each trumpet player’s performance milieu is informed by ‘Hierarchy Theory’ and ‘Activity Theory’. The categories of description of each trumpeter’s performance milieu are further developed through consideration of time-scale variation. The resulting representation utilises principles from methods of dynamical description.

**Comparing methodological approaches**

Different methodological approaches may converge in the analysis of phenomena, identifying the same features and processes. This convergence, as discussed by Yin,\(^3\) enables the possibility of corroboration between different measures of the data. Three different measures of the data are utilised for this study.

The first measure has been obtained from discussions, which are termed ‘open-ended interviews’ by Yin. The second measure has been obtained from the video recordings of instances of live performance. The third measure has relied upon a combination of textual and video data, and arises from the video recordings of each musician observing the recording of their own live performance.

This study attempts to validate evidence for particular aspects of each live performance milieu. The validating process has been established through the adoption of the various approaches to different phases of the research program. Different types of data were collected by means of the different approaches, which were then compared. A key validating principle in this process is the degree of convergence between approaches when
considering the same phenomenon. To this purpose, comparison and correlation of the respective terminologies of the various approaches becomes necessary for clarification of what particular aspect of the phenomenon of trumpet playing is being referred to by the particular term or phrase.

**Differences in terms of description**

Terms of description are major distinguishing features in each methodological approach. A comparison of descriptors applied to a particular phenomenon reflects the degree of difference between the aims and philosophical assumptions of each methodological approach. Descriptors usually have special meanings which are significant for the integrity of the particular methodological approach.

When different approaches converge on a single aspect of a phenomenon, the resulting descriptors of that aspect will fall into one of three categories of comparison. Firstly, the same term or phrase may be adopted and used in the same sense across different methodological approaches. Secondly, the same term or phrase may be employed but carry a different meaning. Thirdly, different descriptors may apply to what appears to be the same aspect of a phenomenon. The following sub-sections will illustrate and discuss these three categories of comparison in relation to this study.

**The ‘unit of analysis’: a phrase common to three approaches**

As an example of the first category, the phrase ‘unit of analysis’ is employed to identify the phenomenon to be researched in the three approaches of ‘case study methodology’, ‘phenomenography’, and ‘Activity Theory’. The following illustrates that the phrase ‘unit of analysis’ is utilised by all three approaches.

Firstly, case study methodology links the unit of analysis to the definition of the research question. The research question for the present study considers the experience of selected trumpet players in live performance. The unit of analysis in terms of case study methodology is then defined by each player’s live performances. Secondly, ‘phenomenographic enquiry’ takes the unit of analysis to mean the collection of different ways that a phenomenon is experienced, which is not confined to the case of a single individual’s experience. Thirdly, Activity Theory has the concept of the ‘activity’ as the unit of analysis.

The concept ‘unit of analysis carries a similar meaning for each methodological approach used in this study. The case study approach was adopted for the selection of trumpet players, and the subsequent discussions of their live performance milieux. In contrast, the video recording phase of the study limited the unit of analysis to a particular instance of live performance; that is, the instance when the visual recording was collected.
The difference in the scope of the unit of analysis between the textual and visual data types reflects the difference in the levels of specificity between the wide-ranging information sought from the discussions compared with the specific information involved in the detailed descriptions of instances of live performance. A less specific focus on visual data would have been the result, for example, in a visual survey of all the performances undertaken by a participant. In contrast, a more specific focus on textual data would have narrowed the range of topics considered relevant to a discussion on ‘live performance milieux’.

**A special meaning for the term ‘artefact’**

The second category of comparison of descriptors occurs when the same term or phrase carries different meanings. The term ‘artefact’ is an important descriptor for the present study. An artefact in anthropology and ethnomusicology usually describes a material instrument or object of some kind, representing the result of human effort and manufacture. In marked contrast, the term ‘artefact’ has a very special meaning in Activity Theory. An artefact in Activity Theory extends the anthropological definition to refer to any object with a persistence of physical appearance or form across time. It may be a musical instrument, or a non-physical cultural artefact, such as a song, custom or constructed ideology.6

Activity Theory also gives the artefact a dynamic and fluid character. Within a stable system of constraints, an artefact may vary in its dimensions over time.7 For instance, trumpets may be considered as artefacts in the conventional sense, being material objects of a particular characteristic appearance and function. However, the trumpet object changes over time, illustrating the dynamic sense of an artefact. It may change its form through the actions of a single player over the short term, or through technical innovation and change in function over the ages.

**Contrasting descriptors of subjective experience**

The third category of comparison of descriptors refers to the variety of terms or phrases that are employed by different approaches to describe what appears to be the same aspect of a phenomenon. In this study, for instance, the character of each trumpet player’s subjective experience of performance is considered. Each trumpet player varies in the extent to which they are aware of different aspects of their live performance. At any moment, each trumpet player will be unaware of many aspects of their activity. According to an Activity Theory approach, these aspects of an activity are termed ‘operations’, and are distinguished from the ‘actions’, of which the trumpet player is aware.8

By comparison, Hurley, writing on the philosophy of mind, describes aspects of which the
subject is unaware, as comprising the ‘sub-personal level’ of experience, in contrast to perception and action, which take place on the ‘personal level’ of experience. Thus different descriptors are used to identify eventually the concept ‘subjective experience of performance’.

Summary
This section has reported on two ways that an eclectic methodology has been applied to the study of the live performance milieux of five Melbourne trumpet players. The first way considers the complete phenomena of live trumpet performance from a variety of approaches, resulting in a comparison of the measures of data. These different measures of data may then be corroborated, leading to a verification of particular aspects of live trumpet performance. The second way of applying an eclectic methodology involves the selection of different approaches depending on the type of data to be collected. The first application of eclectic methodology is thus a more general approach, compared with the specific application of methods related to specific types of data.

The comparison between methodological approaches involves the clarification of the terms of description for each case. Three types of comparison, involving terms or phrases that are particularly relevant to this study were identified. A comprehensive survey of the similarities and differences of terminology across the selected research methodologies is beyond the scope of the present study. However, in general the selection of descriptors for different aspects of live trumpet performance has conformed to the conceptual frameworks of each methodological approach. The approaches converge in the sense that they are adopted to gather data on a single phenomenon. Comparison of the different data types is made possible when the descriptors for different aspects of the phenomenon are carefully defined.

Four phases of the fieldwork process
This section presents a discussion of the four phases of contact with participants used in this research program. Each sub-section is concerned with a different phase. The first section is concerned with the process of selecting the individual trumpet players as ‘case studies’ for the project. Phase two reports on the derivation of the themes considered for discussion with participants. Phase three is concerned with the issues involved in creating the video record of the instances of the live performances of each trumpet player. The fourth phase of the study consisted of a ‘follow-up’ discussion with each participant as they viewed the video recording of their performance. A discussion of each phase in turn now follows.
Phase one: selection of participants

Phase one of the research program consisted of the selection of trumpet players willing to participate in the study. The process of selecting trumpet players initially followed a course which relied on the personal knowledge of the researcher. This apparently serendipitous selection process followed what were less-successful formal approaches to trumpet players who were not known to the researcher. However, as other trumpet players were referred to the researcher, either by acquaintances who were musicians, or by those who had already agreed to participate in the study, a design for the selection of trumpet players emerged. In the first instance, the process resulted in the selection of several players who were known to each other and who could be loosely described as belonging to a peer group based on similar age or graduating year. In the second instance, it became clear that the selection of participants from contrasting performance genres would provide valuable comparative data.

As participants came to be involved in the project and talked about their professional life, it was surprising how many different, more-or-less mutually exclusive, networks seemed to exist, with many players unknown to each other. As this study is designed to be exploratory, it does not aim to define a general character for trumpet playing situations in Melbourne. However, a measure of comparison arises between contrasting environments as defined by the pre-dominant genre of performance of each individual player. The trumpet players who agreed to participate were the subject of an investigation as individual cases of ‘professional’ trumpet players in contemporary Melbourne.

Robert Yin has defined the case study as an:

Empirical inquiry that: investigates a contemporary phenomenon within its real life context, especially when, the boundaries between phenomenon and context are not clearly evident.

Yin nominates the ‘how, why’ situation as relevant for a case study research approach. A case study approach assumes that hypothetical general truths will be described or emerge through the course of studying particular cases. In Chapter Three, the Western trumpet performance tradition was described as a cultural construction, which is created by the collective mass of trumpet-playing individuals. Yin cites many examples of single case studies where the unit of analysis is an individual. For the present study, though the unit of analysis is the activity of trumpet performance, at a particular place and time, as it is defined by an individual musician’s total performance milieu.

Yin considers the case study research method to be most suitable when only little control over the behavioural aspects of the phenomenon to be studied can be exercised, and when the focus of the study is on contemporary events. These two general criteria apply to the phenomenon of trumpet performance. This ‘situated’ study is concerned with
the normal activity of musicians in the course of their performing life in contemporary Australia. The specific instances of their performance recorded and discussed for the data collection phases of this study are all recent.

The five trumpet players who comprise the ‘case studies’ in the particular sense adopted for this study were selected from a semi-ordered process. The selection has been based on the researcher’s exposure to the live trumpet performance scene, and the readiness of trumpet players to take part in a research project. In addition, the selection of players reflected the emergent design which sought contrasting cases, yet similar in age and graduating group in some instances.

The selection of five individual trumpet players for extensive and holistic investigation reflects that this study is neither an extensive survey, nor a representative sample, and thus is not seeking a statistical or otherwise quantitative type of validation for a hypothesis. The data is concerned with the personal stories of the individual trumpet players, and seeks to integrate these stories with an experiential representation of the performance activity of each trumpet player. This study is not asserting a claim for being ‘representative’ of any general character of the situation of trumpet performance in the Melbourne environs. The generalisations concerned with trumpet playing arise in the construction of a formalism that describes the experience of each trumpeter.

Phase two: discussions with the participants
Phase two of the program involved the development of themes which could be introduced to the selected trumpet players and inform the biographical and physical-biographical information that emerged from the discussions which followed. These themes concerned many features of the performing life of a musician. For this phase, the method for undertaking qualitative research interviews originated by Steinar Kvale was adopted. Kvale's method in turn adopts assumptions from the phenomenological tradition. For example, in speaking of the ‘primacy of the life-world of the subject’, Kvale relates the attempt of the qualitative research interview to obtain unprejudiced descriptions.14

By adopting Kvale's method for conducting qualitative research interviews, the present study has followed the principles of his ‘pragmatic approach’.15 This approach does not attempt to resolve the differences in various philosophical approaches. The method for the interview, or the ‘discussion’, which is the term used for this study, is presented in more detail below. Phase two continued in the transcriptions of the different discussions which are included as appendices to this study. A further development of the second phase is apparent in the themes that emerged from discussion, and are reported in the five chapters concerned with each trumpeter.
Method for the discussions

Following the selection of willing participants, discussion times were arranged to gather the available information that addressed themes previously developed. This information was amended as appropriate in order to represent in as complete a fashion as possible each participant's view of their playing world.

After obtaining the verbal consent of each trumpeter and any relevant institutional permission, a time for the discussion was set. Following this, a package of materials, including explanatory notes, consent forms, as well as a listing entitled ‘Notes for a Discussion’ was mailed to each participant. The discussion notes were derived from a method for designing and carrying out a qualitative research interview developed by Kvale. A full listing is included in Appendix A.

The discussions established the background factors which helped to identify the perception held by each player in regard to their performances. The background provided in the discussions informed the analysis of the material recorded on video from instances of live performances. Additional discussion took place as the researcher and participant viewed the recorded instances of the live performances of the participants.

List of topics related to trumpet playing

The discussion notes consisted of a set of thematic headings that invited the participants to reflect on their lives as trumpet players. As a means of deriving those headings as they might pertain to the development of a trumpet player, the researcher undertook an autobiographical exercise, then subjected that material to an analysis to draw out themes. Those themes were combined with additional topics derived from the review of the trumpet performance literature. The resultant list of themes then served to structure, in an open-ended manner, the actual course of the discussions with each trumpet player. A more detailed explication of the discussion topics follows.

Under the category of ‘possible themes’, various orderings of the theme of life and performance were listed. The different orderings of the words ‘life’ and ‘performer’ aimed to provoke a consideration of the extent to which the musicians regarded live trumpet performance as the primary activity of their life. The listing of ‘possible themes’ was intended to evoke in the response of the musicians a sense of their ‘life worlds’.

The remainder of the topics were listed under the three sub-sections; ‘present considerations’, ‘past considerations’, and ‘bio-graphics of playing’. To emphasise the focus of the study on contemporary performance as was being practised by each musician at the time of the discussions, the topics concerned with contemporary aspects of performance were listed before the topics concerned with ‘biography’. The concepts of the ‘activity of the trumpet player’ held by each of the participants were explored through the topics of
‘ideal trumpet-playing activity’, ‘typical situations’, ‘the economics of being a professional performer’, ‘the brass scene in Melbourne’, and ‘current projects’. These topics were concerned with the general character of each musician’s craft as practised in Melbourne society, and aimed to evoke a contemporary focus, rather than a historical one.

The following section, which did focus on the past experiences of the musicians, was of less importance. The section was entitled ‘past considerations’ and listed topics concerned with more conventional ‘biographical’ information, including their background, influences, and significant career moments.

The final section of topics in the listing was entitled ‘Biographics of playing’. ‘Biographics’ is a term that was coined initially to describe the ‘physical biography’ of the musicians. The phrase ‘physical biography’ replaced the invented term ‘biographics’ during the write-up phase of this project. The listing for this section was intended to evoke a focus by the participants on the nature of their bodily engagement in their performances. The more broad and relatively diffuse categories, such as ‘the experience of listening’, or ‘the physical feel of playing’, and ‘the awareness of body in performance’, were combined with more specific and concrete categories, such as ‘practice routines’, ‘places to play’ and a description of the quality of the trumpet sound of each participant. The verbal descriptions of the physical experiences provided by the participants were intended for comparison with the physical appearance in performance as recorded on video. Their descriptions, which ranged across the themes of cultural milieu, personal biography and bodily experience, informed the analysis stage of the project, but also provided empirical data.

As an essentially unordered and open-ended design for a discussion, the list of topics was intended to avoid constraining the discussion through over-direction. The topics were derived from the perspective of naïve observation, and, as mentioned above, an autobiographical exercise. In the course of discussion there was often a marked divergence from the topics list, which was acceptable to the open-ended method of the study.

**The conduct of discussions and contact with participants**

The discussions with the participants took place at times that were convenient for the musicians, and took place prior to the video recording of instances of their live performances, with one exception being Katy Addis. For some cases, a considerable period of time elapsed between the discussions and the subsequent instance of live performance. This time difference was largely immaterial due to the fact that the instance of performance selected for video recording was one of a regularly repeating performance situation. Some musicians felt that an appropriate performance for video recording could not take place until some time after the discussion, or was not possible until some date in the future. All these considerations are contributions to the data and reveal how the musicians regard their
performances. The details of apparently mundane considerations form part of the performance milieu of each musician.

The discussions generally lasted for a little over an hour, and were recorded on ‘MiniDisc’ format. The discussions took place at the homes of each trumpet player. Each musician was extremely generous in their discussion, and in revealing important features of their professional performing lives. Each discussion was subsequently transcribed and appears as an appendix in this thesis. The discussions were transcribed verbatim, following a plan of conventions to manage pauses, exclamations and any other material which could be represented textually. The details of the plan of conventions are included at Appendix B, prior to the transcriptions themselves. The interpretation of the transcriptions, in conjunction with the topics listed as guidelines for the discussion, formed the background for an expanded description of the dimensions influencing each musician’s performing life.

Summary
This section has considered ‘phase two’ of the project, discussed the derivation of topics for discussion and reported on the conduct of the subsequent discussions with the five trumpet players. The derivation of topics for discussion was informed by a reading of the brass literature, and through the personal experience of the researcher as a trumpet player. The transcribed discussions provided background information for an expanded representation of the live performance milieux of the five trumpet players. The basis for the expanded representation is to be found in the wide range of topics considered relevant to the discussions.

Phase three: video data collection and analysis of performer movements
A discussion of ‘phase three’ of the project is presented in this section. Phase three involved the collection of visual data from instances of the live performances of the participating musicians. The video recordings were combined with on-site description of the performances in the form of written notes. This section, concerned with the gathering of video data, examines the general utilisation of visual data as illustrated in two examples, and then discusses techniques for the observation of movement. A discussion on the limitations of an observational study of trumpet playing in a ‘natural’ setting then follows. The final topic of this section discusses the relationship between the performance setting and the movements of the musicians.

Two ways of utilising visual data
This study has placed a particular emphasis on the visual aspect of trumpet performance, seeking visual cues for the ontogenesis of the expressive character of five individual musicians. By investigating the physical appearance of each musician’s expressiveness, this
study has sought to identify clues to that person’s experience of trumpet playing. Central to the investigation is the musician’s perception of the phenomenon of trumpet playing. A methodological approach which focusses specifically on the perception which an individual holds of a particular phenomenon is the approach of Phenomenographics. The first example of a study that utilised video data followed the approach of Phenomenographics to investigate the perceptions of the individuals under consideration. The investigation of individual perceptions is a major focus of phenomenographic methodology.

The approach of Phenomenographics has often been confined to the gathering and categorizing of textual data from interviews and discussions. However, an application of the phenomenographic approach by Lisbeth Åberg-Bengtsson is a departure from the previous concentration by phenomenographic researchers on the interview as the primary research focus. Lisbeth Åberg-Bengtsson’s study on school children’s learning of graphics utilised video as an integral part of the research. The author collected data using a stationary camera, while participating in the activity of teaching and learning graphics herself. In relation to the analysis of the data, the author comments that the different types of data – videos, transcriptions, and graphics produced by the children – are ‘inseparable and understandable only as a whole’. The present study also assumes that no single type of data gathered can be conceived apart from the other measures.

The second example of the utilisation of visual data relevant for this enquiry is a study of people operating computers, in which visual information is the primary data type. The study by Bødker structures an analysis of video using shifts and breakdowns in focus as defining temporal points. The focus of the participants in the study was their degree of attention to the ‘object’ as defined in Activity Theory, which refers to the aim or objective of the activity in question.

There are parallels with Bødker’s approach in the analysis of the video data of the instances of trumpet performance recorded on video for this study. The activity of live trumpet performance may be structured in terms of shifts in attention and focus, as well as by the musical forms within the performance. Movement repertoires may not always correlate or integrate with the structure of the music as heard. The experience of the musician may follow a structure related more to the changing conditions of the setting rather than purely on the flux that is encoded in the music.

The two examples above were concerned with visual data in general, which for the present study includes aspects of the performance setting and the physical appearance of the musicians. The physical appearance of the musicians in turn encompasses aspects such as dress and physical shape, and especially the movements that a musician makes in the course of performance. Specific techniques for the analysis of movements are discussed in
the following sub-sub-section.

**Techniques for movement analysis**

Initially this study was conceived solely to examine the visual aspects of live performance, with a particular emphasis on the qualities and meanings of gestures associated with live performances. Since then, it has changed, as is apparent in previous and succeeding discussion and analysis. To return to gesture, as discussed in Chapter Two, concepts of gesture have been pervasive as metaphors associated with meaningful expression, both in the repertoires of technique and other movements of musicians, and also in the musical traces associated with notated scores, the musical sound and much analysis of music. Gesture has been studied as a language, and as a metaphor for the sense of movement in sound. In live performance, gesture is manifestly a bodily movement.

In setting out to explore musical gesture as manifest in the live performance of wind players, previously existing methods for the analysis of movement and for analysis of the visual aspect of trumpet performance in general, were examined. The selected movement analysis techniques which were initially examined for this study remain as important components in the video analysis section of this study, and contribute to the categories of experience as described for the fourth phase of the study. The movement analysis techniques are selected from the field of human movement studies.

One technique used in this study has adapted a method for analysing movement using quantised displays of human movement. A quantised display of human movement utilises progressive degradation of the image which results in a variable granularity. Different movement categories become clearer at different image granularities. At a more degraded, or coarse granularity, a movement quality known as the ‘posture-gesture merger’ or PGM becomes clear.

The PGM is the phrase adopted by Lamb and Watson in their work on ‘contextualised movement’ to describe a type of complex movement. Lamb and Watson claim that the PGM indicates a bodily attitude to the environment in which the individual is acting. The authors describe the PGM as an integrated movement that can reveal the individual qualities of a person. They employ the term ‘integrated’ in a dual sense: Firstly, it refers to the merging of postural with gestural qualities of movement. Posture refers to the orientation of the body in relation to the environment and also to the orientation between different parts of the body. Gesture describes a movement of part of the body. The second sense in which the PGM may be termed an ‘integrated movement’ is reflected in the linking of functional movements with the communication of meaning. As discussed in Chapter Two, these two types of movement are respectively termed ‘instrumental’ and ‘referential’ in studies of nonverbal behaviour.
The concepts of, firstly, varying granularity of movement observation, and secondly, the PGM, have informed the analysis of the movements of the musicians for this study. The movement qualities that have been described, however, have emerged from a consideration of the individual appearance of each musician, rather than from attempting to place the movements into a pre-existing system of categorisation, such as the Laban system.

**Unseen movements: the limits of observation**
The techniques of movement observation obviously can only apply to those movements that are visible to an observer. In this study, visible movements were those types of movements that appeared in the video recording of a ‘natural’ live performance environment. In musical performance generally, and especially in trumpet performance, some of the movements most critical for expressive musical performance will not be observable, except in laboratory settings with specialised imaging systems. While these laboratory images confirm the objective reality of the ‘unseen’ movements, for the present time at least, within natural performance environments they remain the subjective experience of musicians.

‘Unseen movements’ include the complex movements of the tongue, the small-scale changes of orientation and dimensions of the vibrating lips, and the changes in the dimensions of the airways and other cavities of the respiratory tract which are important in the fine-grained adjustment of the airstream. For instance, the particular movements related to the regulation of the pressure of the mouthpiece against a musician’s lips have been investigated by Kenny and Davies, who found that ‘it is virtually impossible to predict what levels of force were being exerted by a player from his appearance or sound’. The unseen movements employed in trumpet playing are, in general, internal to the body of the trumpeter.

Nonetheless, a distinction exists between these types of unseen movements and what are known as the ‘internal dimensions’ of trumpet-playing. ‘Internal dimensions’ refer to the perceptions and actions experienced by the individual trumpet-players. The internal dimensions of trumpet-playing activity therefore are unique to each individual musician and include more than the seen and unseen movements executed by a trumpet player. The internal dimensions include a musician’s sensations as he/she performs, and the collection of emotions and attitudes that an individual carries to performances. Thus, the internal dimensions of trumpet playing comprise the totality of the trumpeter’s subjective experience. ‘Unseen’ movements are always a part of ‘internal dimensions’. By comparison, ‘seen’ movements are both ‘internal’ and ‘external’, in the sense that the movements are part of the subjective ‘experience’ of the trumpeter, as well as observable and meaningful in
the performance environment.

Future research may be able to provide a new type of analysis of the unseen movements in trumpet playing. This new type of analysis would correlate the ‘unseen’ movements with the experience of individual musicians. However, the present study accepts the limitation of a reduced range of movements of musicians which can be observed in a live performance setting. This limitation is clearly outweighed in this research by the benefits that the observable movements provide in furnishing a locus for considering both the unique ‘internal’ and ‘external’ dimensions of the trumpet performances of each musician chosen for study.

**Movements and the performance environment**

The present study proceeds from the assumption that repertoires of movement are integral to live musical performance. Repertoires of body movement are obviously required to physically produce musical sound. The same repertoires of movement, together with additional expressive movements that are not required to physically produce sound, are also integral to expressive musicality in live performances.

The existence of expressively-meaningful movements in musical performances means that the environment in which the musician performs forms the reference for the expression – that is, types of movement are associated with, and even prescribed for, particular performance milieux. Accordingly, visual data concerned with the performance environment was considered relevant for the study and recorded as descriptions of each setting.

**Summary**

This section has identified issues concerned with the visual data collected for phase three of the study. Two examples which utilised visual data in a manner informed by the approaches of Phenomenographics and Activity Theory were noted. The first example illustrated the use of visual data as part of an inseparable assemblage of different data types. The second example illustrated the potential for structuring an activity through an analysis of the change in observable patterns. A more specific focus on two techniques for observing movement then followed. The limited range of observable trumpet movements in the performance setting was discussed. For the final part of this section, the discussion linked the specific issue of movement analysis with the more general issue of performance environment.

**Phase four: follow-up discussion and video recording**

This section discusses the fourth and final phase of contact with the participating trumpet players. This phase consisted of follow-up discussions that re-visited the themes from the
original discussions. More importantly, the follow-up discussions took place whilst the
participants viewed the video recording of the instances of their live performances.

The approaches to the collection of video data discussed in the previous section
explored the experience of the participants in the phenomenon under question, using video
evidence of the behaviour of research subjects as an ‘external’ indicator of their experience.
Research utilising video data has long been undertaken within the ethnomusicological
tradition, and the associated advantages and problems have been comprehensively
addressed by researchers such as Feld26 and Zemp,27 as noted in Chapter Two.

A major issue for researchers utilising video information has been the degree to
which the researchers themselves influence the visual scope of the phenomena under
investigation.28 In this study, the issue of researcher influence was addressed through the
adoption of the device of requesting each musician to view the video recording of their
own performance. Each musician was then given the opportunity to comment and reflect
on the visual representation of their performance.

The ‘follow-up’ contact countered another limitation that arises with the use of video
data. The use of video data has an inherent limitation in that the boundaries of the
phenomenon to be studied tend to be defined by the frame of the video record itself. That
is, events or information which may be pertinent to the performance may not be ‘captured’
on film. Defining the performance solely through the data that is observable in the video
record results in an exclusive and literal focus on the instance of live performance at
recorded, even when the content of the video recording has already been informed by data
gathered from prior discussion. A complete analysis of those instances is informed by more
than the limited information that is possible to observe in a video record.

The viewing of the video recordings by the participating musicians allowed for an
expanded reflection on the limited information provided by the video recording. The
practice of watching video recordings for detailed analysis is a common technique for
sporting professionals and has often been utilised by musicians wishing to study their own
technique. For the present study, the ‘self-viewing’ procedure added another data source
for investigating each musician’s experience of performance, rather than simply being a
means for the investigation of trumpet technique by an ‘objective’ researcher. Few of the
selected trumpet players had experience in watching their own performances.

The ‘self-viewing’ procedure enabled the musicians to respond to the researcher’s
depiction of their physical appearances in live performance. The procedure also allowed for
the comparison of comments, which were made prior to the recording in the initial
discussion, in relation to physical appearance and the sensation of their engagement in
performance. The comments by each musician after viewing the recordings of their live

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performances were also a validating process for the interpretations of the video recordings made by the researcher.

The follow-up contacts represented a return to phase two, in that textual material was collected and related to the themes listed in the ‘Notes for a Discussion’. The follow-up contacts also represented a return to phase three because they were also recorded as visual data. The visual data in phase four provided two visual measures of validation. The first measure ensured that the comments made by each trumpeter corresponded to the relevant point in the video recording. The second measure was the comparison between the categories of experience that appeared to be revealed in the video recording, with the comments about their experience that the musicians made as they watched their performances.

The phase four contacts were considered to be a very important extra type of data for this study. Extra verbal data was collected, often prompted by particular sections of the video recordings. The reflections provided by the musicians for this phase of the project were important sources of information in the category of ‘sense of engagement’, which is an important new dimension being considered in the experience of the musicians (see following section). The reflections of the musicians concerning particular passages of the video recording, and particular aspects of their performance, were immediately validated in the video record. The video record of the musicians, commenting on their own performances, greatly expanded the limited scope of the original video record, and placed the particular instances that were recorded within the far wider milieu of each musician’s performing life in total.

Summary
In this section issues specific to each of the four phases of contact with the five trumpet players in this study have been discussed. The first phase, the selection of participants, was a semi-ordered process that discovered contrasting performance specialisations. Personal contacts and recommendations proved more successful than formal approaches. The second phase established a wide range of topics for the discussions with each trumpet player, to enable an expanded and holistic representation of their performance activity. The third phase incorporated visual and movement analysis techniques that were efficacious for the observational study of trumpet performance in live settings. Particular limitations of this type of study were acknowledged. A fourth phase of contact was incorporated into the study as a new, and to the best of our knowledge, previously unused means for validating the data gathered from phases two and three. In addition, an expansion of the limited frame of reference normally obtained in visual images of a phenomenon was achieved through the device of video recording each participant as they viewed and commented on
the video recorded instances of their live performances.

The representation of trumpet performance which arises from the method of research

The final section of this chapter considers four aspects of the representation of trumpet performance in general developed in this study. The first aspect concerns the categories of experience that have been developed from the visual focus on the live performances of the trumpet players. The second aspect considers the shifting boundaries of the ‘unit of analysis’, and its relationship to the performance milieux of the individual musicians. The third aspect discusses the relationship of musical genre to the performance milieu of each musician. The fourth aspect develops a description of the sum of the dimensions to be derived from the trumpet playing activities of each musician through the adoption of the metaphor of ‘landscape’. Individually the four ‘experiential categories’ create a distinct and separate ‘view’ of the landscape. Equally important, however, they are also included within the landscape as separate dimensions.

The representation of experiential categories

The data integrated from description and discussion has informed the creation of four categories for a representation of each trumpeter in live performance. They are categories of each player’s experience of live performance. The first category of experience is the physical appearance of each musician, and is a category that is more ‘external’ to each musician, who may only ‘observe’ their own physical appearance in a video recording. The dimensions of physical appearance are informed by the video data and the performance as observed by both the researcher and the musicians. The second category of experience is comprised of the movements that occur in the course of the live performance. The movements involved in performance may be distinguished from each musician’s sense of engagement because the player may not have any sensation of some movements. Motion is also a pervasive feature of the physical appearance of musicians – they are seen to be moving – but many other movements are invisible to an observer.

The third category of experience is each musician’s sense of engagement in the activity. The sense of engagement is a subjective experience that encompasses the feelings that a player may describe verbally, or may appear to express visually, in the course of articulating the actions of trumpet performance. The fourth category of experience is comprised of the environmental dimensions relevant to each musician’s performances. These environmental dimensions comprise the performance milieu of each trumpet player. Each of the four categories of experience may be described as comprising a complex system of variable dimensions. The variations within each category occur over different
time-scales, and so may be described through principles of dynamic description. Dynamic description is concerned with the ‘shape of the dynamics of development’.

The dimensions of experience that have been described illustrate a unique pattern of change – or history – for each musician. Further development and exemplification of the ‘experiential’ categories of the representation is presented in the concluding chapter of this study.

Shifting boundaries of the case studies
In each of the case studies, the sphere of influence on the trumpet-playing activity necessarily and naturally had certain definable limits. One view of the boundaries of the performance activity of each musician is provided by the perspective of the musician her- or himself. Other views on the boundaries are provided by the perspectives of others, including other trumpet players, and the researcher. The variety of views nonetheless share many characteristics, and are focussed on the same shared activity that is formed from the musical lives of the individual trumpet performers. These shared characteristics may be agreed upon in discussions, or appear as properties revealed in the video data, and subsequently agreed upon in further discussions.

The primary characteristic or condition for the inclusion of a phenomenon as an aspect of the activity is the involvement of some reference to trumpet playing. The inclusion of different aspects in the unit of analysis for study is based on their relationship to the specific activity of each musician’s trumpet performance. The activity of trumpet performance not only includes the physical act of playing the trumpet, but also includes aspects such as the performance environment.

A common characteristic of the performance activity of the five musicians in this study is the shifting nature of the boundary. For each player who participated in this study, new situations were constantly arising. In the case of each player, they were also open to new situations, and saw unpredictability as an attractive feature of their performing lives.

Musical genres and performance milieux
Each musician selected for this study is specialised in a particular combination of musical genres. The distinct genres of music are appropriate to different performances, and have a dynamic relationship to the overall performance milieu of each musician. Genre and milieu influence each other. A musical genre may reflect or symbolise a particular setting that may be a certain place in the world at a particular time – for example ‘Jazz music’ in New Orleans at the beginning of the twentieth century. A symbolic transformation then occurs when the elements of the particular genre are placed in a new setting.

Each performance milieu is created by individual players, and whatever genre that
individual takes up as part of his/her musical world is manifested in a particular way. As the genre becomes a component of a new performance milieu, it is altered, sometimes to the extent of being unlike the original genre in many respects. The particular ways in which the individual musicians selected for this study have formed their chosen musical genre and determined the boundaries of their performance milieu is examined in the following five chapters.

‘Experiential’ landscapes of trumpet performance
The visual metaphor ‘landscape’ was introduced in Chapter Three to describe the totality of variable factors within particular representations of trumpet performance. In this study, the term ‘landscape’ includes both the physical and cultural framework of each individual’s trumpet-playing activity. The different categories of experience developed for this study each establish a particular ‘view’ of the trumpet performance landscape. However, as previously noted, the categories of experience are also part of the landscape. The landscape is comprised of the dimensions that constrain the activity of performance, as experienced by individual trumpet players. ‘Internal’ and ‘external’ dimensions have been discussed in the section above concerned with observable movements, and in connection to the categories of representation also discussed in this major section.

The duality of ‘internal’ and ‘external’ dimensions of trumpet performance reflects the fact that it is simultaneously a physical activity, experienced by an individual, and a social construction created through cultural processes. The data collected through discussion and video recordings of performances reveals aspects of the social construction of an individual musician’s performance activity. Additionally, each musician has experienced a history of development as a professional musician. The objective of their endeavours involves their engagement in a set of movements focused on the trumpet. This objective is integrated with each musician’s biography and performance milieu, and creates a stable ‘artefact’, in the sense employed in Activity Theory, which persists across time as a slowly-shifting, but identifiable ‘landscape’ of trumpet performance.

Validation of subjective observation
This study has sought to validate the subjective observations of the researcher by utilising three well-established principles for qualitative enquiry: (1) triangulation of multiple data sources, (2) a high degree of cultural commonality between the researcher and the research subjects and (3) the inclusion of all raw data from each source with each thesis copy, enabling observations noted by the researcher to be independently verified by a reader. An exception to principle (3) is that the complete transcripts of the recorded discussions are included, rather than the sound recordings themselves.
Data for the study was obtained from four distinct sources: (1) the process of selecting participants and deriving topics for discussion, (2) recorded discussions with each selected trumpet player, (3) video recordings of live performances and (4) video recordings of discussions with each trumpet player as they responded to viewing their own performance. A triangulation between the different data sources, particularly sources (2), (3) and (4) is possible through comparison. These comparisons are included in the matrices of movements and appearances together with associated contextual markers that appear as tables (1) to (5) in the Chapters concerned with each trumpet player respectively. In many cases, due to the naturalistic setting for data collection, specific verification of particular movements or appearances noted by the researcher was not possible. In these cases, principle (3) enables the possibility of independent verification by an observer.

Data type (1) describes the framework for the personal accounts of trumpet playing that was formed through the derivation of topics deemed relevant for this particular study of trumpet performance. A high degree of cultural commonality with the other five trumpet players selected may be inferred from the fact that the researcher is a trumpet player himself, in the same broad cultural milieu of contemporary Melbourne. The selection of participants also reflected the researcher’s personal knowledge and experience of trumpet performance in Melbourne.

Summary
This section has considered some general aspects for the musician-centred representation of trumpet performance which arose from the method of research established for this study. Four categories of experience were introduced – sense of engagement, physical appearance, performance movements and performance milieux. Each of the categories may be experienced as ‘internal dimensions’ of trumpet-playing activity. They may also be observed as ‘external’ dimensions of the activity. The shifting boundaries of the trumpet-playing activity of each musician were discussed. A relationship between musical genre and performance milieux was outlined, illustrating the elasticity of the dimensions of trumpet-playing. Finally, the visual metaphor of ‘landscape’ was introduced as a term to describe the sum of dimensions involved in the activity of trumpet playing.

Chapter summary
This chapter has described the methodological approach adopted for this project, which is informed by a number of theoretical and methodological traditions that offer utility for the particular requirements of each phase of the research. Collectively, the various approaches enable an extended perspective on the trumpet performance activity of five Melbourne musicians.
In the first section of this chapter, the issues arising from the application of different approaches for the eclectic methodological approach were discussed. The different approaches were compared to illustrate a convergence of attention of each approach on similar classes of phenomena.

The second section presented a detailed examination of the process of each of four phases of contact with participants in this study, illustrating the design of each phase and the attendant categories of description. The phases of the study were defined by the types of contact made with each participant.

The third section described general aspects of an ‘experiential’ representation which considered in total comprise a ‘landscape’ of trumpet performance. For the first time, in the knowledge of the researcher, this study links the ‘external’ dimensions of trumpet playing – such as performance milieux – with the bodily experience of the individual player, so that a more holistic view of the total physical biography of each performance is compiled. Each musician spectacularly embodies a complete performance system, which may be witnessed in live performance. A musician contributes unique qualities to the activity of trumpet performance. The unique qualities of five Melbourne trumpet players are investigated in the following chapters.

Notes to Chapter Four

2 Lam 1993
3 Yin 1994:92-93
4 Marton and Pang 1999:2
5 Nardi 1996:73
6 Nardi 1996:75 ‘Artefacts carry particular culture and history and are persistent structures that stretch across activities through time and space’.
7 Bodker 1996:149
8 Leont’ev 1974:4-33
9 Hurley 1998:2-3
10 Yin 1994:22
11 Ibid.:1-17
12 Ibid.:23
13 Yin 1994:92-93
14 Kvale 1996:54
15 Ibid.
16 Kvale 1983
17 Kvale 1996:88
18 Åberg-Bengtsson 1996
19 Ibid.:12
20 Nardi 1996:14
21 Bodker 1996:147
22 Berry et al. 1991:81
23 Lamb and Watson 1979
24 Rosenfeld 1983:199
25 Kenny and Davies 1982:53
26 Feld 1983
27 Zemp 1988
28 Zemp 1988:394
29 Van Gelder 1995:17
30 See Usov 1985:19
Chapter Five
Eugene Ball: A Melbourne improviser

Introduction
Eugene Ball is a trumpet player of considerable experience and skill, who has been recognized in the Australian jazz scene for several years. Eugene Ball occupies an archetypal and desirable position as a professional performer. Eugene expresses a great satisfaction with the progress of his musical performing life, after a period of imbalance and chaos when the interplay between the different dimensions of his activity passed through a transitional phase. At the time of gathering this data concerned with his trumpet-playing life, Eugene was pursuing several strands of work, while remaining busy with a wide range of performance opportunities, both from casual contacts and generated through his own efforts, in collaboration with musicians with whom he was closely involved.

Eugene Ball was the first musician who agreed to participate in this study. His enthusiasm reflected his attitude of reflection and interest in exposing himself to any influences and situations that could inform his musicianship. In his discussions and in the initial formalities for establishing the sessions when data was collected, Eugene indicated very strongly the interest he had in any opportunities to reflect on his life as a musician.

This chapter is an investigation of Eugene Ball's life as a trumpet player, as revealed through discussion and in a video example of his live performances. The discussions and video data create a specification of the unique qualities of Eugene’s performance, and provide an indication of Eugene’s experience as an improvising trumpet player in Melbourne.

Prior to the reports of the discussion and video data, a discussion of four aspects of the milieu in which Eugene’s performances occur is presented. The Eugene Ball’s performance milieu describes the social life of his musical activities. The first two aspects of the social life of Eugene’s musical activities to be discussed are focussed on the perceptions held by Eugene and his peers about the legitimacy of the music that they perform. The first aspect is the legitimacy of Eugene’s jazz improvisation in relation to the international jazz scene, and in particular the jazz scene in the United States. The second aspect considers the question of the ‘legitimacy’ of Eugene’s musical activity relative to the wider musical environment in Australia. The third aspect is a discussion of the Eugene’s particular manner of engagement with the Melbourne jazz tradition. The fourth aspect is concerned with Eugene’s sense of musical community.

The remainder of this chapter contains the reports of the discussion and video recording of Eugene’s live performance. The report of the discussion follows an ordering
of topics that considered the contemporary aspects of Eugene’s performance activity prior
to the consideration of aspects of his development as a trumpet player. This ordering
reflects the emphasis placed for the whole of this study on the contemporary rather than
historical or biographical aspects of each trumpet player’s performing life.

**Improvised music as social life**

A typical description of the environment in which Eugene's performance takes place
appears as an objective description of Melbourne's improvisation and jazz scene. This
apparent external reality of an improvising scene is continually created by its participants,
and interpreted by interested outsiders. The description of the context attempts to link the
internal and particular worlds of the participants – musician, reviewers, venue operators
and audiences – with the external appearance of Melbourne's jazz life. The trumpet
performance scene as described in this chapter is a collaborative impression of the
researcher and Eugene Ball, in common with the collaborative impressions formed with
the other four trumpet players who participated in the overall study. The context as formed
by participants in the activity is based on a notion of context that is informed by Anthony
Seeger's analysis of music and context.¹ Seeger defines context to mean ‘the relationship of
music to social life’, and contrasts two views of context. The first view holds that musical
worlds are ultimately shaped by the economic forces in society. The second view regards
music as an independently functional and useful aspect of human society.

The approach of this chapter, and in the four chapters that follow, is to assume that
the musical worlds of individual trumpet players may have a function and use in society.
Nonetheless, it is also clear that economic factors are pertinent to a musician’s musical life.
The notion that a context is created by the activity itself, rather than the activity as
encapsulated within a wider context, is closer to the second view of music and context
discussed by Seeger. Instead of describing music and its relationship to social life, this study
assumes a more particular emphasis on music *as* social life.

**Jazz trumpet improvisation in Australia**

The assumption that the Australian improvised jazz music scene is continually created by
its participants challenges the commonly held notion that jazz musicians in Australia
perform a borrowed music. John Whiteoak has examined the difficulties faced by an earlier
generation of Australian improvising musicians eager to authentically perform what was
then a new musical style called jazz.² This musical style has been enthusiastically adopted by
several generations of Australian musicians, including Eugene Ball.

The ensemble performance recorded for this case study of Eugene's trumpet-playing
activity interprets a repertoire as transplanted from its original setting. The music is no
longer new or unfamiliar, and has been comprehensively absorbed and interpreted by succeeding generations of improvising musicians since the period covered by Whiteoak’s discussion. Eugene Ball expresses a feeling of self-sufficiency and satisfaction with his musical practice in Melbourne. He does not focus his ambition on other places in the world, and performs with an integrity that is not dependent on validation by comparison to other locations or contexts.

The quality of self-sufficiency expressed by Eugene has been described as typical of Melbourne jazz musicians. Bisset’s remark in his 1979 publication that ‘something new always comes out of Melbourne’ refers to a performance of the Brian Brown Quartet in May 1974. In describing this performance Bisset noted the strong desire of the quartet to perform with an original musical voice.

[They were] determined to create a musical expression of their own, and look to themselves for their musical impetus. No one overseas is asking the questions which interest them.

Those comments could apply equally to the approach taken by Eugene Ball to interpreting and reinventing the jazz style.

**Constructing legitimacy**

In the course of discussions, Eugene revealed assumptions about the place held by his particular kind of musical performance in the overall landscape of music in Melbourne. The reflective stance taken by Eugene revealed his personal perception of the place held by the improvisation scene, and how he is a party to creating that place as a significant improvising musician. The view that Eugene holds of his own context is a conscious view of his activity which is formed from a network of interdependent dimensions which include his own perceptions and actions. Through the creative acts and perceptions that Eugene undertakes as a trumpet-player, he creates his performing context.

Eugene is an improvising trumpet player who creates extempore compositions within the constraints of the jazz style. Unlike some improvising trumpet musicians in Melbourne, Eugene Ball has always worked and studied as a trumpet player within an improvising tradition. Thus he does not include the so-called ‘legitimate’ or ‘legit’ stream within his playing context. Improvisation is a defining feature of Eugene’s musicianship, which is reflected in his feelings about the legitimacy of his own playing, and reflected also in the improvising musicians who comprise Eugene’s musical community.

Eugene's perspective on legitimacy correlates with a received or external perspective that is normative to the folklore of the community of jazz musicians. This perspective regards improvising musicians as marginal to the world of music performance. Eugene has expressed this perspective of marginality in terms of his skill in the physical dimensions of
trumpet technique. Ironically, however, the self-professed leading interpreters of trumpet
 technique, as gathered under the aegis of the International Trumpet Guild, have now
 moved away from regarding improvisational technique as marginal to trumpet technique. 5

By articulating the constraints or dimensions of an ideal performance situation for
the kind of music that he makes, Eugene is constructing a form of legitimacy himself.
While expressing a feeling of marginality in relation to a notion of superior trumpet
 technique, he is forcefully defending his choice of the particular direction of technique that
he pursues.

Engaging with Melbourne’s jazz tradition
Eugene Ball’s reflections on his life as a trumpet player in Melbourne comprise a personal
view of Melbourne's jazz or improvisation scene. The participants in the scene are the
musicians, the reviewers, the audiences and the owners or operators of venues and events
where improvisatory music is performed. The external landscape of Melbourne's jazz or
improvisation scene is represented by the published literature of events that have occurred
and the contemporary oral discourse. These representations encapsulate the individual and
collective histories of participants. Two publications in particular have documented the
discourse and the published reviews of an earlier era in Australian improvised music and
jazz. John Whiteoak’s history of improvised music from the 1830s until 1970 6 contrasts
with Andrew Bisset’s 7 more stylistically-defined history of Australian jazz. Eugene Ball's
personal view of the Melbourne jazz landscape is represented in the reports on several
discussions. Eugene’s view reflects both the internal landscape of his experience as a jazz
trumpeter, and the external landscape as interpreted through his activity in the Melbourne
improvisation scene.

Eugene Ball developed his craft within the constraints of a dual tradition. The first
part of this dual tradition consists of a professional circuit in the ‘Trad Jazz’ 8 scene which
rewards young performers of Australian traditional jazz with performing work. This part of
the Australian tradition includes opportunities to develop as an interpreter of the traditional
jazz style. Characteristically, many young players leave this protective developmental
environment and ‘graduate’ to what they perceive as the current or contemporary scene.
Eugene Ball, and the other members of his six-piece ensemble ‘The Hoodangers’, are
graduates of the traditional jazz scene who wish to retain some of the structural
characteristics of the style, most notably collective improvisation.

The second part of the duality in Eugene Ball’s development as a trumpet player is
the Victorian music education system. The education system applies a formal pedagogy in
‘jazz’ trumpet technique informed by techniques that are, or have been, required for
commercial trumpet performance. The education program in which Eugene Ball
participated was developed by current and former players in the Melbourne commercial and ‘jazz’ scene, and has been very strongly influenced by the developments in jazz education over the latter part of the twentieth century in the United States.

The more technically-orientated nature of the formal education system contrasts with the performance-orientated nature of the informal education provided by the Australian Trad Jazz scene. The duality of the developmental framework which Eugene and his peers have experienced is descriptive of a single community of musicians, educators and enthusiasts who maintain an active interest in both the formal education system and the informal performance scene.

Eugene Ball’s playing history is a history of continuous engagement with the Australian jazz tradition. Eugene began performing with his own bands in the traditional jazz style when he was fourteen, and has continued performing improvised music ever since. Eugene completed secondary school at Blackburn High School, which is a ‘Designated Music School’ within the Victorian state education system, before attending Melbourne University. Maintaining a busy jazz performance schedule throughout the period of his formal musical education has allowed Eugene Ball to develop a ‘dual’ legitimacy. Eugene’s dual legitimacy encompasses both the Melbourne jazz performance tradition and the ‘Academy’ tradition as represented by Melbourne’s secondary and tertiary musical education institutions.

**Musical community**

A familiar reality of musical life in Melbourne, revealed in discussions with many musicians who seek their living through performing, is the operation of networks of friendships. Apart from an understanding obtained through sharing a common lifestyle, these networks of friendship are also mediated through a shared understanding and knowledge of sets of musical information or codes. These codes are particular to the community ‘in-the-know’ and are composed of contemporary and personality-defined information.

Operating in parallel and in relationship with the networks of friendships is the business network of contacts. The business network regulates the casual employment of the musical community. In his study of Los Angeles studio musicians, Faulkner investigates such networks for the purposes of maintaining employment and professional community in his study of Los Angeles studio musicians. The two kinds of networks may operate separately or concurrently. Friendship networks, as opposed to contact networks, represent different proximities of relationship between the musicians. In terms of a community of musicians, Eugene sees himself as part of a special group of musicians, not particularly brass players. This identification can be contrasted with the identification represented by organisations such as the International Trumpet Guild. The Guild is defined by the fact
that its members play trumpet and will exercise community through numerous discussions of issues specifically related to the trumpet as a sound instrument. Eugene has a more communal relationship with the people he plays with regularly. He feels strongly positive about the Melbourne community of musicians.

Eugene most commonly performs with small jazz ensembles, which means that he only infrequently performs alongside other trumpet players. Nonetheless Eugene remains aware of, and respects, the trumpet players that are not members of his particular scene. His connection to the players in his community is strong.

I think the sense of community throughout [for all] the musicians in Melbourne is very strong, and I definitely feel a part of it and it's very important to me. They are almost stronger than my family connections, because you see them more, and you have your most intense experiences with these people (EB.17, p. 314).

Eugene distinguishes between the community of well-regarded musicians with whom he regularly performs, and ‘professionals’ who ‘won't leave the house for less than whatever the rate is’ (EB.20, p.314). In one sense ‘professionalism’ for Eugene refers to those musicians who have ‘fallen out of love with the concept of music’ (EB.20). In another sense, he sees himself as a professional in that he works hard at what he does and follows conventional professional courtesies, such as arriving on time for engagements. The concept of professionalism is also distinguished by Eugene from the level of playing ability. Eugene alleges that some musicians make a great deal of money while being mediocre at their instrument, performing in what he terms the ‘music industry’, as opposed to performing music ‘as an idea, in the platonic sense’ (EB.22, p. 315).

Eugene combines his industrial and ideal approach to music by playing in many ensembles of different kinds. His role within these groups is functionally dependent. He may merely be sitting in, or he may be an ‘intrinsic member of the ensemble’ (EB.23, p. 315). Being intrinsic to an ensemble carries an increased level of responsibility to its organisation. If Eugene is to be the leader of the group he will carry an associated burden of organisation concerned with mediating his own musical community with the wider world of audiences and with those venue owners and other agents who make the performance possibilities.

Eugene plays in a range of ensembles with a varying level of involvement. The ensembles in which he plays are his closest musical and personal community. A wider community of musicians and audiences is comprised of other trumpet players. This situation, where trumpet musicians are only one element within a wider and broadly-based musical community, contrasts with the situation of other trumpet players who participated in this study. Greg Spence and Katy Addis, in particular and in marked contrast, regarded only other trumpet players as comprising their closest musical community.
Eugene named five ensembles in which he was intrinsically involved. Eugene described his intrinsic involvement as including firstly his responsibilities as the originator and leader, and secondly, his active interest in deriving the musical materials. The ensembles in which Eugene continues to play an intrinsic role are: (1) ‘The Hoodangers’; (2) ‘Donut’, a trio organised by the guitar player Steve Magnusson; (3) ‘Ish Ish’, which is a sextet organised by the drummer Ronny Farella; and (4) ‘Kadunka’, an ensemble organised by guitarist Dan West. The fifth ensemble is the ‘Eugene Ball Trio’ and, as the name implies, reflects the greatest level of involvement in organisation and leadership.

The ensembles in which Eugene has a diminishing role of responsibility reflect a wider circle of engagement for him. Eugene’s wider circle is important economically for maintaining a relationship with his circle of peers. In turn, maintaining his peer relationships helps to maintain Eugene’s supply of performance opportunities. The balance between levels of responsibility and the supply of performance opportunities in part determines the boundaries of Eugene’s musical community.

**Data from discussions on trumpet-playing**

This section of the analysis of the typical musical activity of the trumpet player Eugene Ball will examine his responses to the topics introduced during the recorded discussion that took place on Tuesday, 28 March 2000, at his home in Northcote, Melbourne. Because the discussion took more time than originally envisaged, it was re-convened on the following Friday, 1 April 2000. The section is focussed on interpreting Eugene’s responses to the topics as they were introduced in the conversational form of discussion.

The additional discussion that took place while Eugene was viewing the video record of his performance also addressed some of the topics on the list. The third discussion was intended to reveal Eugene's responses to watching himself in live performance on the video record. Material from the previous two discussions was re-visited as a result of the visual cue from the video record.

While the following sections follow the general scheme of the topics as presented to Eugene in advance of the discussion, an independent narrative took shape in the course of the interview that was independent of the line of enquiry presented by the relatively unordered list of discussion topics.

**Life as a musician**

The first theme addressed the broad notion of performing life or ‘life as a performer’. Eugene characterized the life as unstable with no regular hours or financial stability. While the hours and the unexpected places where playing music took him were positives, the financial instability was less appealing. Thus, Eugene teaches to achieve some financially
stability, although he doesn't like to look at teaching purely in that light. Eugene has reflected on the place of teaching in his musical life, as a site that gives him the opportunity to consider theoretical topics that can inform his performances.

Eugene does not distinguish between what he conceives as his life and performing as a musician. He feels strange when he has not been performing music regularly (EB.4, p. 310). He is also constantly reflective about his primary life activity, characterising it as:

Having a serious think about what you're doing as well as working hard at doing it (EB.7, p. 311).

Eugene is unsure how much of his life activity has been the result of a conscious choice. He consciously reflects on many aspects of his musicianship, but also regards the overall course of his life as somehow pre-determined.

I've got a nagging feeling it (music) was choosing me and I chose to allow it to happen or something like that (EB.9, p.311).

The perception that Eugene holds of a pre-determined life course in music reflects his personal history as the son of a musician. Eugene’s father was a drummer who performed several times each week and Eugene often attended these performances. Eugene’s perception of a life that has always been musical is founded on his memories of a childhood that was immersed in the experience of his father’s performing life.

Eugene prefers to think of himself as a musician rather than a performer. He has a sense that his music-making is a collaborative endeavour rather than a presentation in which he is the creator and deliverer of the music. He expresses a perception that the musical situations of his involvement are formed communally by all the participants in the musical event. The creation of the music includes the audience as much as the performer on stage. On the other hand, from the perspective of Eugene’s subjective experience of the music, Eugene is a musical performer in that his identity is determined by the music he performs live in Melbourne. Cumming would describe Eugene’s identity as a musician as being constituted by his performance: ‘If you are constituted in your acts, your performances, you are per-forming yourself through them’.

**Eugene Ball’s experience as a Melbourne trumpeter**

The specific context in which Eugene performs reflects his own notion of what his trumpet performance involves, and is informed by a received notion of the place of the professional trumpet player in the contemporary Melbourne music scene. Eugene's specific context is unique and contributes to the received wisdom from his musical community. In describing his perception of what comprises trumpet-playing in contemporary Melbourne, Eugene expressed a transition in attitude that was tied to his perception of his development as a musician. This transition progressed from thinking mainly in terms of the particular physical demands of trumpet performance, to a position where he prefers to think of
himself as a musician rather than a trumpet player. This transition can be read as marking Eugene's 'going-out-into-the-world' with his playing, to the extent that he can regard his trumpet-playing as 'simply a tool that I've ended up with' (EB.12, p. 312).

Eugene describes his ideal playing activity as determined by the balance of the dimensions he regards as important.

The common things are the communication amongst musicians, the actual physicality, the room, the sound, and the appropriateness of the response from the audience (EB.15, p. 313).

This is an ideal situation not constrained by any particular style or any particular setting, as this type of performance may be realized for Eugene in a number of contrasting situations that fulfil the common requirements. The situation is ideally realised without any electronic amplification and is a live performance. Within the setting, the audience is hopefully attuned to the particular composition of the ensemble. The ensemble is composed of musicians who communicate well with each other in performance.

The non-performing aspects of Eugene’s trumpet-oriented life are directed towards achieving the ideal combination of elements. Both performing and non-performing aspects are dimensions of the activity of his trumpet performance. His approaches towards practice are aimed towards feeling good physically in performance; that is, maintaining and developing his technique on the instrument. He has participated in the organisation of the kinds of ensembles where he and his appropriate audience can experience his version of ‘ecstatic performance’. He maintains the close personal and professional friendships of the musicians with whom he plays regularly, so as to achieve optimal communication while playing, and to facilitate the organisation of the supply of performance situations. These friendships and contacts constitute his musical community.

**Ensembles and leading**

From the outset of the jazz style, as personified by the legendary importance of figures such as Buddy Bolden and Louis Armstrong, trumpet players have exhibited a common tendency to lead, or have tended to be regarded as leading, the particular ensembles that feature trumpet players. The regal qualities of the trumpet as a musical icon are reflected in a wide variety of societies from the *kakaki* of Nigeria, where performance is a noble privilege, to the familiar trumpet fanfare during important occasions of western ritual.

The acoustic qualities of the instrument itself bespeak some measure of leadership: performance on a trumpet combines tonal brilliance, loudness and high frequency to project a proportionally greater presence than other instruments in typical ensembles, from orchestras to jazz bands. In the jazz tradition in which Eugene Ball performs, the trumpet is traditionally the ‘lead’ instrument, taking the melody, the first solo, and the ‘big’ high-frequency tones. Within the jazz tradition, the perception of the trumpet player as leader is
as common as the perception of the trumpet as the ‘lead’ instrument. As a leader and former leader and/or originator of ensembles, Eugene is uncomfortable with these perceptions.

Eugene Ball leads, or has lead, a large proportion of the ensembles he performs with. He utilises different techniques of gesturing to direct overall musical cues; for example, cueing the band to stop, while holding and playing the instrument. He also recalls a childhood experience of observing the band in which his father performed as the drummer:

I’d go and hear Dad play, and it was the trumpet player who tells Dad what to play and indicates when to take a solo, and pays him at the end of the night, and talking on the microphone, and all that sort of shit, so I’m like, a seven-year-old kid going, ‘Yep, that’s for me!’ And it ends up being what I dislike about – like sometimes I really dislike the way that’s expected of the trumpet, to do those sort[s] of ‘leading’ things. (EB.29, p. 317).

One of the bands or groups in which Eugene is an intrinsic member of the ensemble reveals the tension that exists between different dimensions of his ideal trumpet-playing activity. The band, The Hoodangers, grew out of a group of peers playing their interpretation of Trad Jazz, using original tunes and featuring group improvisations. The requirements for leading this group in the context of organising an overseas tour prevented Eugene from practising, and the dimensions for maintaining his playing activity were out of balance.

I’d be sitting at the desk just stuffing faxes into it trying to get it in time and then go ‘I’ve got to be at the gig in three minutes’ and rush down. [I] haven’t played the trumpet for the last three days because you haven’t had a chance to, you just got up, sat in front of the computer and slaved. And you get down there and you can’t make music. You’re so busy trying to give yourself opportunities to play music you can’t actually play music (EB.23, p. 315).

What is revealed in the tension between non-playing and playing activities is a functional relationship where both of these are necessary to achieve the desired activity of regular and satisfying performances. By distributing a variety of leadership roles around the ensembles of his intrinsic involvement, Eugene is able to more effectively maintain a balance in the dimensions of his activity. In the groups where Eugene is less intrinsically involved – for example, in casual gigs – he would expect to work less hard at the non-playing activities, with a corresponding lessening of intrinsic satisfaction derived from originating material and being involved in the overall musical direction of the situation. A certain amount of involvement in the decisions involved with leading an ensemble enables a more intensive involvement in the musical creation.

Having worked hard to achieve the necessary balance of dimensions required for performance, in the moment of performing Eugene aims towards his ideal state of
forgetting about those dimensions. One measure of success, in addition to the dimensions of the ideal activity previously listed, is the degree of achieving of a state of awareness that is unrelated to the production of the music.

I don't want even to be thinking about making music ... that state of musical nirvana. You're unconscious that you're actually doing it (EB.30, p. 317).

Eugene is particularly concerned to be unconscious of the functioning of his own body to produce the sound on his instrument. He seeks an unconscious physical engagement with the trumpet as he performs. Eugene seeks to achieve his unconscious physical engagement by leaving organisational responsibilities in the background. He desires to transcend the traditional perception of trumpet players as ensemble leaders, seeking a more communal relationship between the musicians with whom he performs.

The trumpet as a sound instrument and community symbol

Many trumpet players maintain a varied and complex relationship with the central tool of their activity. The extent to which they can feel positive in a physical sense is to some extent reliant on the qualities of their current sound instrument. One of the ways in which trumpet players create their community is by sharing information about instruments and how it feels to play. The players’ attitudes to their instruments, the efforts of manufacturers to market instruments, and the influences of different trumpet-playing communities or peers, operate as defining boundaries on the daily and long-term dynamic engagement of the musicians with their sound instrument.

Eugene regards his instrument as little more than an object of utility. He plays a professional model trumpet manufactured by a large corporation that is insured and easily replaceable. He is theoretically interested about the extent to which the materials and construction of a trumpet matter at all in relation to how a musician sounds, but does not dwell on the matter. He has visited trumpet factories and tried out many different models. All sounded different to him. He is familiar with common terms from trumpet players’ discourse on instrument response, such as ‘choking’ as opposed to ‘free-blowing’. These terms relate to the passage of air through the instrument and the degree to which an instrument can ‘respond’ to the demands for increasing amounts of air to be passed through it. Consistent with his stated desire to be a musician in general, rather than a trumpet player in particular, Eugene does not dwell on equipment-related issues. Those issues have become embedded as background functions of his activity.

Eugene is pleased with the particular trumpet he has adopted. He has settled on a particular kind of trumpet that he finds pleasurable to play, and does not seek to reflect too deeply on his choice. Eugene’s desire for the technicalities of his performances to be unconscious extends to the particular reflections he might make about his choice of
trumpet. The physicality of the trumpet as a sound instrument is important but not central in the scheme of Eugene's music making. The trumpet as a community symbol, defined and interpreted through the discourse of peers, is even less important, even marginal, to Eugene's music making.

Eugene feels that he attains his highest level of musical sophistication through his technique on the trumpet. Nonetheless, he performs occasionally on other instruments; piano, alto saxophone and drums. He will often choose to perform with instruments other than trumpet – for example, saxophone – in situations where he regards the overall standard of playing by the other musicians in the ensemble to be comparable with his level of technique on the instruments on which he occasionally performs.

I know that I'm going to be up there with the same sort of quality of musician, in the rest of the band, so I'm going to have a better time if I'm playing the saxophone, struggling on the saxophone, rather than sort of being frustrated on the trumpet (EB.41, p. 319).

Whatever he feels about particular trumpets and their qualities, Eugene Ball wants to perform and be recognized as a trumpet player. His continuing engagement with that particular tool shows that it is with the trumpet that he feels most expert, rather than the trumpet holding any particular iconic attraction for him. The engagement with the trumpet as a sound instrument is a continuing project in itself, which, in turn, is encapsulated in his continuing project to create improvised music in an ensemble and in compositions. Eugene's contribution to the context of trumpet as a community symbol is to challenge some of the received characteristics. This challenge can have marked economic repercussions, as the commonly received characteristics of trumpet – for example; loud, high in pitch, brilliance in tone quality, and leading – are on the minds of those booking the players.

**The economics of performance**

In speaking of his life as a performer, Eugene mentioned the necessity of teaching as a means of providing more reliable financial support. While Eugene doesn't expect that he will earn enough from the types of performances where he develops his craft, he is nonetheless concerned that the rate paid by private functions doesn't compensate for the low rate paid at venues.

Traditionally jazz musicians have made their income from doing that [private functions], doing those things, and developed their art form in venues for lesser money (EB.44, p. 320).

He admires those artists who manage to work hard enough in working at least one gig every night of the week to support themselves by their musical performance. In his musical community, the numbers of musicians able to achieve this is very small.
Current projects

Eugene's current plan concerning his musical activities involves a return to university to study trumpet technique for an Honours year. Ironically, as he seeks to perform with unconscious facility, he embarks on a concentrated program of conscious reflection on his engagement with the instrument. The synthesis of these two apparently contradictory dimensions is summed up in his statement that he ‘wouldn't mind not struggling’ (EB.46, p. 320).

Eugene's particular musical voice carries a desire to work compositionally. He composes some of the repertoire for the ensembles of his intrinsic involvement, and seeks to develop his compositional craft. His compositional activities are informed by his trumpet-playing activity and his musical community. He writes for his musical peers but often finds that he has written something for trumpet that feels foreign to his own playing.

His own playing exhibits fluidity in the manner of performance production, because he exercises a choice to play with smaller and smaller ensembles. His engagement with trumpet performance in these smaller choices of ensemble is expressed in terms of process rather than product:

[I’m] Learning to play with smaller ensembles ... not wishing that there was more there but loving the space and loving the fact that if I want to play any note in any time over it then I can and it doesn't matter (EB.46, p. 321).

Eugene's current projects are focussed on two related strands of endeavour. The first strand is his project of improving his physical technique. This project is related to the second strand of endeavour that arises from his desire to explore new musical materials and ensemble formations within his own style of improvised music.

Summary

This section has been concerned with contemporary dimensions of Eugene Ball’s trumpet playing life. Balancing the dimensions is a complex and engrossing skill that involves a continual reflection and evaluation on how different dimensions are performing relative to each other. Eugene's current projects reveal an orientation of his activity in which the physicality of his live performance and his engagement with the trumpet as his musical creation tool, remain central to his performances, and to his life in general.

The pursuit of opportunities which can fulfil Eugene’s conception of the ‘ideal’ trumpet performance situation – playing improvised music – is a defining objective of Eugene’s activity in general. Eugene's pursuit of opportunities is reflected in other dimensions of his activity, including both his approach to trumpet technique, and his approach to ensemble performance. Eugene has pursued an agenda of ‘practical idealism’ by continuing to perform the music that he finds creatively inspiring. Eugene’s idealism extends to challenging received assumptions about the role of the trumpet in jazz
ensembles. Eugene perceives that his idealism extends to activities that are more ancillary to his central activity of improvising music, such as teaching and composition.

The following sub-section will examine the origin and development of Eugene Ball’s career as an improvising jazz trumpeter. The discussion is based on Eugene’s comments on his past experiences as a student and young musician growing up in Melbourne.

**The emergence of Eugene Ball as a trumpeter**

As noted earlier, Eugene pursued the desire to play trumpet which he first realised at age seven after watching his musician father who was a drummer. He studied at a suburban high school before transferring to a designated music high school at Blackburn, where he was able to study trumpet technique with the well-known trumpet teacher Norm Harris, formerly lead trumpeter with the Daly-Wilson Big Band.

Eugene began performing professionally when he was fourteen, performing traditional jazz. He received requests to perform with his own band, ‘Jazz on Tap’, and with other bands throughout the final years of his secondary education, and into the years when he began an education degree at Melbourne University. Eugene is grateful for the support he received through performance opportunities at that earlier stage of his development as a musician.

The Melbourne traditional jazz scene in Melbourne is astounding, they’re so – well they definitely were back then – so welcoming to young musicians. And because it's, you know, harmonically simple music, it's quite easy to get into as a young improvising musician (EB.48, p. 321).

Eugene perceives that he has always been involved in music. Music-making occupies a central place in his personal identity and he cannot remember a time when it wasn't that way. Such a state of being flavours his development and encounters with the world of jazz improvisation in Melbourne. Eugene perceives that he will always be making music of some kind or another, and particular formative events relate not to the path towards music as a career, but to moments of realisation with respect to the social and personal significance of the activity to which he devotes himself.

**Significant formative events**

Lives are marked by events, and they may continue to mark the course of lives as the person involved reflects on those events. Some of those events remain in conscious memory as significant for the subsequent course of a person's life activity. In the discussion for this study, Eugene reflected on the different moments or events when he realized the significance of what he was engaged in. These points of recognition, or epiphany, were times when he had become conscious of his influence and conscious of the delight in the experience for himself and his audience. A significant event for Eugene occurred when he discontinued his studies at Melbourne University to embark on a tour of Aboriginal
communities as a member of the band ‘Djambi’. At this time he realized the importance of his musical activity as a social fact.

Another realization came at the end of his time spent, as he says, ‘recreating, really getting into, early jazz’ (EB.50, p. 322). During this period Eugene played to a traditional jazz audience of people, most over the age of fifty. Contrasting this experience with the experience of playing in a funk band to a dancing audience led him to the realization of a social role or function of the music he performed, one in which the audience gave energy back to the musicians.

Even though, what I’m trying to do now is [has] moved more away from what is sort of socially expected of music, to actually realise that there is a social relevance to music, which is quite particular in different genres (EB.52, p. 323).

A more personally defining event for Eugene occurred during a particular moment when his experience of playing music became ecstatic. Eugene suddenly realized his own role in the production of the ecstatic situation. Beforehand, he had evidently unconsciously been under the impression that he had been a part of a social whole without having had a crucial personal agency in its creation.

I’ve had one incredible situation where I was literally there just digging the music, digging the sound around me, and then just gone ‘Whoa, I'm playing it as well’. Like, I’ve quite literally woken up – snapped out of it and realized. (EB.56, p. 323).

Eugene's ecstatic experiences have reinforced his desire to repeat them. The experiences have relied on audiences and relied on the feedback he has received in the experience of playing. The two factors of, firstly, significant individuals or mentors and, secondly, the influence of a growing recognition of Eugene’s expertise from his community of musicians and audiences, are related to significant events that have marked his formation as a player. For Eugene, both of these factors involve groups of people of significance for his playing development with whom he has, or has had, direct musical contact. He does not cite figures from overseas, whom he may have seen through occasional performances and recordings.

**Mentors and teachers**

Eugene acknowledges the inspirational force of different individuals on his own development. These include trumpeters who inspire him for the music they play. Eugene particularly mentioned Steve Grant as an inspiration for most trumpet players he knows of his age. He also acknowledges inspirational teachers, in particular Norm Harris, despite the breakdown of their student/teacher relationship. Another mentor is drummer Alan Browne, with whom Eugene performs, and who is widely recognized as giving young players opportunities to perform. If mentors can be categorised, these teachers and players are representative of the support from the traditional jazz community in Melbourne.
Another player, Paul Williamson, with whom Eugene has often performed, is a mentor by being an example of an economically successful performer who nonetheless manages to perform within the constraints of the legitimate jazz style and simultaneously develop his artform. With Paul Williamson, Eugene recognizes a model of legitimacy within his musical community.

He's got it together. He's got a wife and a family, a house with a mortgage which is relatively under control and all he does is play music. He essentially doesn't teach (EB.73, p. 326).

The musicians and teachers above are admired by Eugene for the support that they have given him in his development, and in their accomplishments as musicians of great expertise. Eugene also admires and acknowledges musicians who are able to achieve a balance in the dimensions of their musical activity, and thus succeed both artistically and economically.

**Press notices, acclaim, awards and Eugene Ball’s reputation**

When the issue of public recognition is raised, Eugene does not list reviews, nor awards, nor relate particular anecdotes about what reviewers, commentators, mentors or peers have said in relation to his performance. His comments reveal a concern with the effect that public perceptions and perspectives on his personal musical identity have on the perspective he holds of himself. He is ultimately concerned with the effect that the public perception of his activity has on his creative effort. Eugene is concerned with the extent to which they mean something to his sense of worth and achievement.

Eugene considers that the support and acceptance from his peers count more heavily towards Eugene's perspective of himself and his creative activity than his wider reputation from audiences or reviewers, although his audiences and reviewers are often close to being his peers. Eugene appreciates his reputation amongst audiences, and, as reported above, acknowledges the role that his audience plays in producing the ecstatic experience that has been important in sustaining his creative energy. More important to Eugene than audience reception is maintaining his freedom to choose different musical courses. The exercise of these choices is constrained by the dimension of maintaining the supply of performance opportunities, and by the imperative of maintaining a positive self-image through the endorsement of others.

It [reputation] can be a double-edged sword though. With reputation comes pre-conception in that you've forged your reputation on this [a certain style of playing], so people expect you to [keep playing in that way] (EB.63, p. 325).

Eugene regards the existence of a reputation as the precursor to an expectation regarding the music that he is to perform. For example, when he chose a different direction in his playing, a certain segment of Eugene’s older audience and admirers were horrified
As a result of the variety of responses to changes in the music that he plays, Eugene tries not to take criticism too much to heart. Eugene has been in the position of having his music received in a variety of ways by different audiences, especially because he plays an improvised music along a scale that ranges from studied cerebral improvisations to simple, energetic dance music.

Eugene has even described the reception of his music as being in certain situations dependent more on his personal appearance than on the music itself. Those situations are, in general, performances where Eugene’s ensemble has changed its appearance which evoked a reaction from different audiences. The majority of Eugene’s audience is concerned more with his musical creativity than with Eugene’s choice of personal appearance. Although Eugene professes that he would prefer to be absolutely unaware of his appearance in performance, Eugene has been forced into awareness through the reaction of audiences to the visual appearance of his ensembles. For example, The Hoodangers transferred their appeal from a traditional jazz audience to a young audience partly through a transformation of their visual appearance.

People don't listen with their ears anywhere near as much. … The millions of comments we've had with The Hoodangers, sort of growing up in the traditional jazz thing and then sort of stepping aside and giving it a good thrashing. And the number of people who say: ‘you guys are great but I don't know why you have those stupid haircuts or wear those stupid clothes. ... And for [from] young people [who] can associate with the looks that we've had in a way (EB.128, p. 336).

It is more important to Eugene at the current stage of his career to follow a path of creative choice and development rather than satisfying the expectations of audiences familiar with existing achievements.

Recordings
The perceptions of audiences and listeners also have a bearing on Eugene's attitude to recording. The process and industry of recorded music is a significant aspect of the performing context of contemporary musicians. When making recordings, Eugene is compelled to pay a particular attention to and be conscious of, the musical product that is being recorded, especially because of his knowledge that a large number of people will be listening and judging his performance. This particular attention to the specifics of his musical product is at odds with his usual desire to perform without consciously focussing on the musical product. For Eugene, the process of recording is a progression towards reproducing the state achieved in live performance, and for him it hopefully reflects the process occurring during live performance.

Eugene seeks to regard the recording experience as an archive of the process of his musical creation, with an attendant disregard for the product of that process. Eugene is interested in the recording as a representation of what kind of music he was creating at a
particular point of time. Eugene desires to make a record of his activities that he thinks 'people will be interested in it at some stage' (EB.76, p. 327). Eugene has never made a recording as a conscious musical creation in its own right, because his focus is to create live acoustic music. Nonetheless, at some stage he would like to make recordings as a conscious musical creation in their own right.

**Summary**

The perspective of having always been involved in music colours Eugene's recollection of his emergence as a trumpet player. Eugene interpreted the topics concerned with biography for their contemporary meaning, rather than as a recollection of a chronology. Significant events were moments of realization of the social and personal significance of his playing, which in turn relied on a dynamic relationship with his audience. As the focus of Eugene's playing changes, so does his audience, and that change creates definite consequences for his reputation amongst an inner and outer circle of peers and lovers of jazz music. For Eugene, the importance of maintaining a choice of creative direction is reflected in his attitude to recording. Rather than viewing recording as satisfying the demands of an audience, Eugene prefers to regard the process as an archive of his musical activity.

**A physical biography**

The discussion of the physicality of Eugene's trumpet-playing activity examines the sensations that he experiences in live performance. In addition to reflecting on how Eugene himself perceives his sound, Eugene also reflected on how he looks and feels in the course of a live performance. Eugene's description of these sensations reveal a semblance of his personal identity as felt, heard and seen by himself, compared with the impressions of others. Eugene's reflections on the physicality of his playing are indicators of his individual physical character, his biographic information that is also observable in the course of his live performance activity.

**Sensation and technical aspects of playing**

The physicality of trumpet-playing as sensed by a trumpet player may be distinguished from the player's awareness of the physical aspects of trumpet-playing as they reflect different paradigms of description. In the case of Eugene, the distinction is revealed when he expresses a varying sensibility, or consciousness, of the physical aspects of trumpet-playing. That is, at any given time Eugene's physicality may or may not include consciousness of dimensions of physical production such as breathing, posturing and articulatory gestures. The term gesture is employed here in a non-symbolic or metaphoric sense, as a movement of part of the body.

Eugene hopes that most, if not all of the technical aspects of playing are very much operationalised and not in the realm of conscious sensation as he performs. He reminds
himself to breathe while playing. He also occasionally focuses on his stance, or posture, and on the formation (posturing) of his right fingers to maintain what he regards as the optimal position for speed of valve selection. Eugene is aware of the particular physicality that he employs when he performs on trumpet.

You make parts of your body do things that they’re just not meant to do (EB.95, p. 331).

Eugene’s remark illustrates that he is aware of an expressive impetus for his physical actions in the moment of his playing. Eugene’s approach is in accordance with Cumming’s remarks concerning the partial consciousness of bodily actions.

To be engaged in an act of performance that requires the exercise of highly developed skills is neither to assume a state of forgetfulness towards one’s own bodily actions nor to be absorbed by consciousness of them.13

The bodily actions of the musician mediate his/her expressive performance. Eugene has described an expressive awareness of the physicality involved in his performances.

**Listening and space**

In the course of a performance, musicians are listening and being listened to. Eugene considers that this dual process of listening by musicians in the course of performance is critical for the success of the group as an improvising ensemble.

I want to know that ... the other members of the band are listening to what I'm doing. ... If I suggest something, like a place to go, I want to know the boys are there, and they can choose to take it or leave it. In the same way they can direct me anywhere. I'd go so far as to say, I dislike a horn player out in front of a rhythm section and I actually do dislike the physical nature of that (EB.84, p. 328).

By linking the physical arrangement of the performing musicians to a strategy for effective listening and performance, Eugene is proposing to alter an accepted structural formation for performance in the jazz style. A hierarchical physical arrangement reinforces, in Eugene’s opinion, a hierarchical listening environment. In addition to optimising the related issue of visual cues, a more effective listening environment is created when musicians are arranged in a circle. In practice the arrangement Eugene suggests for an optimal listening environment by performing musicians is not always possible. The example that Eugene chose for this study features a traditional front line horn section with the rhythm section arranged behind. Eugene states that this spatial configuration is the only possible arrangement at the Bennetts Lane venue. In these traditional spaces, Eugene will leave the stage after executing his musical role.

Very often you see a lot of jazz musicians performing and then when they're not playing they'll leave the stage. It's the sort of thing that I used to think was a bit wanky, but now I can totally understand it. It's like 'you're not having any input, get out of the way', so you actually physically clear their environment (EB.86, p. 329).

Eugene finds another means for enhancing the listening environment for the
performing musicians by designing his improvisation to leave large gaps between phrases. Many of the phrases which Eugene performs within his improvised solos are separated by of several second. In this ‘breathing space’, the remainder of the ensemble is able to respond to his musical offerings. He enjoys responding to other players who also leave similar gaps in while performing their own improvised solos. The musical space and the physical space both contribute to an optimal listening environment, allowing clearer communication between the members of the ensemble.

The intensive listening between musicians can sometimes lead to a close mirroring of phrases that Eugene finds uncomfortable for his own performance.

It’s a fine line in interaction though – sometimes it can be really frustrating when you’re playing with a piano player who is constantly voicing his chords to what you just played, so you can’t be juxtaposed. … Interaction which comes through listening is highly important but it can be overdone (EB.91, p. 330).

The above is a case of musicians closely listening to the detail between them, but failing to heed the cues for the context in which the detail occurs. The establishment of these cues and their context are more remote from the moment of realising the music, and are a feature of the particular manner of exercising the parameters of the jazz style. Eugene expresses the necessity of maintaining a fluidity of response to what he and the other musicians in the ensemble are hearing.

Eugene tries not to be listening to himself. He maintains an awareness, through listening, of whether he is in tune, and whether he is ‘having a good day’ with his sound (EB.92, p. 330). The time, according to Eugene, for listening to himself is in practice sessions. In live performance, a conscious listening would interfere with his musical performance.

Bodily awareness and the sense of engagement with the trumpet

Eugene describes how he enjoys the ‘the physical sensation of this piece of metal against your [his] face’ (EB.146, p. 341). Eugene is describing the sensation of holding the trumpet against his face. Moreover, Eugene in describing his sensation, Eugene is also referring to the act of playing trumpet. The sensation of engagement shares a singularity of consciousness with the movements undertaken in the course of performance. These movements are classified under the general categories of posture and gesture. Other non-verbal communicative modalities will involve some re-orientation of those basic movement categories. The classification of posture and gesture as either instrumental or referential has been examined previously in this study. It is important to note that Eugene's own consciousness of his body in performance does not distinguish these categories.

The physical feel of playing relates to the sensations of engagement with the instrument and its attendant physical requirements. The physical requirements for trumpet
performance are dominated by the relationship of expired air from the musician and the response from the instrument as the vibrating column of air in the instrument is maintained. The airflow, achieved through a dynamically active posturing of the respiratory apparatus, is coupled with the posturing or flexing of facial musculature. Eugene has expressed his physical engagement with the trumpet as simultaneously an internal and external sensation.

Music is the only constant in my life, it’s the only thing I have always done since I was, you know, sort of, young adult, or developing person, and it is the only thing that I can imagine that I will be doing forever, so there is a certain matter of ‘coming home’ or something when you’re got the trumpet in you, ‘on you’. It feels normal. That's what you do (EB.150, p. 342)

Other dimensions of engagement relate to patterns of grasping and bearing the weight of the instrument, selecting valves, and changes through the harmonic series. Another complex dimension of engagement with the trumpet results from the shift between internal and external foci of the bodily sense modalities. For example, the changing direction of a performer's gaze will instigate swivelling changes in his/her posture. The gaze will disappear if the musician chooses to close his/her eyes while executing musical phrases, indicating to the observer a change to a more internal focus, or to a more intensive external aural focus. Eugene may then appear more engaged with the trumpet as explicating his own performance.

Eugene reports that the feel or sensation of these physical requirements will vary according to the playing situation.

Different types of playing feel totally different. When you're improvising, you can play and push the air for so long, because you're just going with that phrase. If I'm improvising I can ... stop playing. But if you're reading, you know, you can't. But very often in reading there are nicely defined breaks. You don't have to be a slave to the energy (EB.98, p. 331).

The types of situations may lead to instances of potential discomfort, rather than the discomfort occurring in all those situations. Eugene describes his work with The Hoodangers as ‘a physically painful experience’ (EB.111, p. 334) that can leave him barely able to stand at the end of a particularly high-energy performance. Despite the pain, and its physical demands, or because of it, the high energy situations that The Hoodangers create with their improvisations is something that Eugene finds a highly attractive form of musical expression.

Eugene reports that the feel or sense of engagement with the instrument also may be an experience of comfort, or facility, rather than the reverse. In practice sessions Eugene consciously works to be comfortable with the physical demands of the instrument. In these sessions he works towards a conscious awareness of his body and the physical demands of the instrument. Eugene desires a conscious feeling or knowledge of his body in the
moment of his musical production.

In order to do it properly, you still have to be aware of it (EB.121, p. 335).

Eugene was able to reflect on the variations in the orientation and state of his gaze, reporting that an awareness of visual contact is important for communicating with other ensemble members at various times in the course of the live performance. He then conflates this recollection of means for communication with the gesture of using the trumpet as a baton.

Eye contact is important to me. [Eye contact] with the musicians [is important], for sure. Yeah, I mean, especially when you’re trying to imply ‘let’s go to the next bit’, or, ‘Do we stay on this bit for a while?’ You know, when forms are open and you have to convey when to move to the next bit. It’s quite hard to do it without some sort of physical action. And the trumpet itself is excellent for that. It’s like a baton in some ways, [because] you can really use it to direct things like that (EB.125, p. 336).

Eugene has described the importance of communicative movements in gesture and posture that occur outside the technical or physical demands of trumpet performance. The communicative actions are crucial ‘in the moment’ of the extempore composition that is the central object of jazz improvisation.

Eugene reports that his conscious awareness of the physical act of trumpet-playing is more acute during practice sessions, especially when he has an active focus on what he perceives as problems in his technique. He also reports an increased awareness of the physical act of playing during times of stress in live performance. A third period of heightened awareness of the physical act of trumpet performance occurs for Eugene during times when he experiences a physical elation with his musical performance. Eugene describes himself as being paradoxically aware of his physicality and the ecstatic exercise of it, while at the same time unaware of the aspects that may be isolated physiologically.

The topic introduced into the discussion with Eugene and other trumpet players for the present study as ‘problems in playing’, carries the implicit assumption that most trumpet players are continually working on improving different aspects of technique. Eugene concurs with this implicit assumption of the endless challenges faced by trumpet players.

Most of the practice I do is damage repair. [It consists of] (is) re-focussing chops and trying to [build them up] (EB.93, p. 331).

It is also Eugene’s current project to work with a peer who is acknowledged as an expert in the physical aspects of trumpet technique.

In his practice, Eugene works on the eternal trumpeter’s problem of range, with its attendant problems of flexibility and intonation. Eugene's approach is not governed by an abstract idea of what a better technique might be. Rather, he is concerned with the ‘facilitation of ideas’ (EB.135, p. 338) and being able to match what he is attempting to
express with the repertoire of techniques that are available to him. For some periods of time he may well be satisfied with what technical facility is available to him, and may spend more time in listening to recordings, or some other means of facilitating the flow of ideas.

**Composing for the physicality of jazz musicians**

Eugene has adapted to his sense or awareness of limitations, and has codified these limitations into an individual style that is expressed in his sound and the particular character of the music he performs. This codification recalls Cumming’s comments in relation to the transformation of gestures: ‘the body inscribed in sound’. This phenomenon is a familiar model for composition, one that Eugene follows when he writes with particular musicians in mind.

So you know, like Ellington in a way, you get to write for the specific voices that you know very well because you play with them. You know their limitations and you learn to – he put it beautifully – you know their limitations and you learn to turn those limitations into (like I was talking about before) into gold (EB.141, p. 340).

Curiously, Eugene's writing for trumpet is often ill-matched with his own individual style and repertoire of techniques.

For some reason I don’t seem to do it very well for myself. I can do it well for other people (EB.142, p. 340).

Eugene perceives that he is a successful composer for others but that he is less successful composing materials for himself. Eugene reports that in his compositions he arranges physical challenges for himself that he may find difficult to meet when he performs the music (EB.138, p. 340). Eugene often finds that his own compositions are often difficult to perform because his mode of engagement, or the physical and mental process of his performance, varies according to whether he is performing in a notated or improvising contrast. Eugene will notate pieces for himself to play based on the knowledge of what he can achieve in an improvised context. The pieces that Eugene performs which are composed by others present less of a technical challenge and Eugene is able to interpret pieces composed by others as vehicles for his approach to improvisation. This possibility also arises when Eugene performs music that he has composed without particular musicians, such as himself, in mind. These compositions by Eugene are designed to be easily transferable between musicians and ensembles, and will not reflect the capabilities of individual musicians.

For notated pieces and material composed for specific musicians, there is a prior knowledge on the part of the composer of the specifics of the physicality associated with a particular instrument. They may also be a prior knowledge of the individual character of a musician. For transportable materials, the knowledge is created in the process of extemporising the music. Eugene composes his individual physical identity during the
course of live, extemporised performances.

**Patterns of musical behaviour**

Eugene Ball is an interpreter of the jazz tradition and solo improvisation is the central focus of his musicianship. Whiteoak has described the ‘repetition of patterning inherent in jazz style’,17 both as a source of restraint and of innovation. The individual repeatedly expresses a response to certain well-understood idioms of form, motive and rhythm. Eugene’s improvisational performances operate according to this process. Eugene gives an individually-patterned response to the collectively- and contextually-formed patterning of the repertoire he performs. The collective patterns are those created by the ensembles he performs with. The contextual patterns are the idioms of the jazz style. Eugene Ball’s individually-patterned response includes musical characteristics such as extensive use of pentatonic scale material,18 and a dynamic use of silence in his solos. These patterns of musical behaviour are accompanied by his distinctive visual patterning in the form of striking repertoires of movement.

**Summary**

Eugene has described his physical engagement with the trumpet as a sensation of familiarity and attachment to the physical act of playing. Eugene relates the familiarity and appropriateness to his sense of being of the feel of the trumpet as he performs.

The semblance of Eugene’s personal identity as felt, heard and seen by him and observed by others is a repository for the history of his physical engagement with the instrument. Eugene’s physical engagement with his instrument is his life activity, which unfolds as a continuing modulation of the physical act of playing trumpet in all its dimensions. The physical biography of his playing is displayed by Eugene as he performs, presenting what Cumming has described as ‘the outward face of identity’.19

**A typical performance**

For the second phase of the investigation of his trumpet playing, Eugene Ball nominated a particular performance typical of situations that was likely to satisfy the conditions for his ideal playing activity. The particular performance became the subject of the video recording. Eugene nominated a performance of the Donut ensemble which occurred after midnight on 13 May 2000 at Bennetts Lane, Melbourne.

The first sub-section consists of a description of the general physical and musical organisation of the particular nominated performance. The nominated performance is an instance of playing within the wider activity related to trumpet-playing that defines Eugene's performing life in general. The broad scale, or scope, of the general description identifies what is observable as a persisting or slowly changing relationship between the musicians on stage. The second sub-section is a description of the physical features of the
performance venue, and the position of the audience and musicians within the space. The third sub-section is a discussion of Eugene’s performance as represented on the video recording. In comparison to the broad scale of the description in the first two sub-sections, the third sub-section is concerned with the smaller scale observations which centre on aspects of Eugene’s own physicality in performance on stage.

**Background to the Donut performance**

The ensemble that appears on the video recording is one of several in which Eugene performs. Donut is an ensemble in which Eugene plays a leading role. Eugene was originally responsible for creating the ensemble together with the trombone player Jordan Murray. Eugene's perspective of some past discomfort with the traditional role of leader has been discussed above. As revealed in the video recording of the Donut performance, Eugene's leadership role becomes manifest then as a directive role in the coordination of Donut's activity. Additionally, as noted earlier, Eugene has expressed in discussion the composition and pre-performance organisation that he undertakes. As a small improvising ensemble, Donut interprets jazz repertoires as played in the 1960s and 1970s by classic six-piece ensembles featuring trumpet, tenor saxophone, trombone, piano, double bass and drums. Typical of this type of ensemble were those led by the legendary drummer and band leader, Art Blakey. The primary aim of the ensemble within its defining activity of improvising jazz music is to perform a spontaneous music with energy and originality.

An outline of the structure of a typical small group improvisational setting is given in William T. Walker’s schematic description. Walker defines the central activity of such a group as the improvising that occurs within the context of a particular song or pre-existing composition. Walker describes typical constraints operating during performances within the conventions of the jazz style. One constraint is the convention that one player will extemporize over several repetitions of the formal structure of the composition. Another constraint is the role that the rhythm section will play during the extemporised solos. Walker's structural description refers to the often unspoken set of conventions related to turn-taking; that is, the individual musician's role in the process of the performance. These unspoken conventions are operationalised rules of playing as the musicians undertake the more conscious actions for the performance.

Walker's description is basically appropriate for describing the particular structure of Eugene Ball's nominated live performance, with some exceptions. One exception relates to the difference in repertoire: Donut performs original compositions of the members of the ensemble, together with some interpretations from the repertoires of classic jazz ensembles from the 1950s and 1960s, while Walker's structure applies to the performance of the jazz ‘standard’. The structure of the performances of the original compositions is different to
the structure of Walker’s description.

In Melbourne the performance of classic jazz standards has some stigma attached to it because of the desire of many ensembles to create a new interpretation of the jazz style, rather than reproduce it. Unlike the persistent and standard melodies in the structure that Walker describes, Donut will sometimes discard the melody and changes of the song, leaving only an obtuse reference to the original version. The performers in Donut can then extemporize most of the musical aspects of the piece.

During a typical performance Donut can be expected to perform a program of discrete works of music, with some of these being original, by the ensemble members, and some being the classic works from repertoires of the famous ensembles of the 1950s and 1960s. All members of the ensemble are likely to participate in performing the extant component of the pieces, before taking turns in extemporising some improvised melodic material as a solo with an actively listening accompaniment by the rhythm section.

Audience and musicians in the space
The particular instance recorded on 13 May 2000, is typical of most of Donut’s performances. The ensemble was situated on the small stage at the western end of the Bennetts Lane venue. Approximately one fifth of the southern side of the stage was occupied by the piano. The rear of the stage was occupied by the bass player, and the drummer and his kit. The three horn players positioned themselves in front of the rhythm players across the front of the stage (See Fig. 8).

The atmosphere in the club at twelve midnight was noisy and filled with conversation. This conversation continued after the performance commenced, but the band tended to drown out the crowd noise. There was a flux in the amount of crowd conversation as the crowd’s attendance to the ensemble varied. The exuberant atmosphere featured yells of appreciation for the ensemble, and in particular the soloists, during and after particular passages of music. As might be expected, the spatial orientation of the venue is directed towards the stage which is achieved through the orientation of the furnishings, and also through the use of stage lighting. Eugene Ball has performed so often at Bennetts Lane that he regards it as his ‘benchmark’ performing space, and is acutely aware of the impact that the environment of the room has on the physicality of his trumpet performance (EB.ve4@12'46).

As the ensemble arrived and set up, an audience of approximately fifty people also arrived filling the club. Eugene has described a typical Donut audience as comprising three major types: friends and colleagues, students of the musicians, and casual audience members (EB.ve7@5'40). The peers are musicians likely to have performed with Eugene or with other members of the ensemble, or who may be interested in performing with him
or the other members in the future. The students may be students of Eugene or the other ensemble members, or may be music students of improvisation or of music generally. The casual audience members are people unknown to Eugene or the remainder of the musicians in the ensemble. These people have a more casual interest in the music and the venue, without necessarily any particular interest in the music that Donut performs.

Typically a high proportion of the audience is familiar with the identities of the musicians, and is also familiar with the individual character of the music that the musicians produce. The audience is aware of the conventions that operate for their own behaviour as an audience, and is also aware of the stylistic conventions which apply to the musicians. For example, the audience is very likely to applaud solos. It tends to be an audience that is intent on listening to the performance. The venue itself promotes a self-conscious culture of serious appreciation of jazz as an art form.

![Fig. 8: Donut performing at Bennetts Lane, 13 May 2000.](image)

The set-ups and warm-ups of the musicians were lengthy and casually undertaken, with what appeared to be a lack of regard to the advertised time of commencement of the performance. After setting up their instruments, the musicians individually warmed up, obtained refreshments, and then conferred in the alleyway at the rear of the performance space. Commencing soon after the conference in the back alley, and without prior announcement, the performance consisted of two thirty-minute sets of material with a thirty minute break at the halfway point.

The ensemble followed the conventional model of performance for jazz tunes or pieces. Each piece commenced with relatively brief extant material (the ‘head’), which was
orchestrated for the ensemble by Eugene or the trombone player. A series of relatively lengthy solos followed before the extant material was repeated for the final section of the piece. Eugene announced the titles of pieces two or three times during each thirty minute period, in a manner that conveyed the impression that this particular information was relatively unimportant for the musical success of the performance.

The most significant aspects of the musical performance were the solos, their significance being underlined by four factors: the behaviour of each musician, their spatial and temporal arrangement, and the behaviour of the audience, who focussed their attention and appreciation around these musical events. The horn players - trumpet, saxophone and trombone – and the piano player each performed solos in every piece. The bass player soloed three or four times, while the drummer only soloed once the whole evening.

The large-scale organisation of the performance is created through the conventions of the jazz style. It is more usual for horn players (and perhaps the piano) to be more prominent by taking more solos in the performance. In order to maintain a stylistically consistent performance, the rhythm section maintains a constant accompaniment. The projecting timbres of the horns are the most suited musically to provide the foreground extemporisations. The rhythmic accompaniment continues as an extemporized background within the aural environment.

Eugene has expressed his desire to transform the conventional musical organisation of the jazz style. He seeks to stretch the constraints of the conventional sound hierarchy by extending the gaps between phrases and allowing background to be the foreground, or by seeking to remove the foreground/background dichotomy altogether. Eugene’s task is oriented toward a challenging of the organisational style, which he has chosen to recontextualise. Nonetheless, the objective to challenge has not altered Eugene’s desire to extemporize in the jazz style with energy and originality.

Eugene’s general interpretation of the jazz style involves bringing conventional structural elements of the music into the realm of newly considered conscious tasks or actions. These elements would have remained in the unconscious realm of operations if the goal of the ensemble was merely to reproduce the context of the particular jazz style. Upon achieving a state of relative stability or familiarization with the new structural formation, the conscious tasks of creating the formerly new structures then become unconscious operations in the course of repeated performances.

The video recording
The video recording completed on the night of the performance is concentrated on the personal performance of Eugene. The majority of the video frames enable a close focus on his personal engagement in the performance activity. A number of other views, with a
wider frame, show Eugene’s performance in the context of his relationship with other musicians in the ensemble. A small number of reference views focus on other members of the ensemble, or the whole ensemble without Eugene performing. Other reference views focus on Eugene before the ensemble has commenced their performance and at times during the performance when he is not playing.

**Framing and boundaries**

The framing of the video recording of Eugene’s performance aims to reflect the boundaries that define the performance of Eugene himself as the unit of analysis. This is an ‘active framing’ that is to be distinguished from a ‘static framing’ apparent from a stationary camera set to record automatically. Using active framing assumes a prior assumption as to what particular aspects of the activity are considered important to be recorded. The prior assumptions dictate visual boundaries determined absolutely by the outside edge of the image recorded. In contrast, most of the musical sound is recorded.

Some events or information that may be pertinent to the performance context may not be ‘captured’ on film. For example, communicative signals between Eugene and other ensemble members may be missed if the video frames a close up of Eugene. From another perspective, frames that include the whole ensemble may miss out on some of the minute detail of Eugene’s facial musculature.

Thus, the video record is an incomplete representation of the performance, and serves to illustrate particular dimensions of the activity supported from two other data sources: the discussion report above, and a second video recording of Eugene watching his own live performances. Through observing his own performance, Eugene was able to make statements that commented implicitly on the validity of the framing criteria. A third test of the validity of the framing assumptions is found in the variations of dimensions in the activity that are captured on the video record.

As a visual study of a moving image, the analysis of Eugene’s performance with Donut is necessarily a time-scale analysis, or an analysis of the dynamic nature of his performance. Certain persistent features of the activity are observable in successive still frames. These features are relatively stable phenomenon over time, and the musicians engage with them as artefacts that continue to define the activity. For instance, Eugene’s instrument type (trumpet) is a relatively stable feature of his playing. Its shape varies little due to the aim in manufacturing most trumpets to produce a predictable and unchanging sound. In contrast, some features of the activity must be observed through successive video frames in order to observe their defining character. These features are movement phrases and have a varying time-scale of execution. The moving lips will execute their movement pattern in a matter of milliseconds, while gross postural and positional changes
will occur over the time-scale of the entire performance.

**Excerpts from the video recording**

Three excerpts have been selected for discussion from the video record of the Donut performance. These excerpts illustrate a variety of situations during the performance and reveal examples of movement-patterns that persist across different performance situations. Other movement-patterns, by comparison, are unique to each of the selected situations. Some of the movement-patterns are obviously only necessary for a particular situation. They reveal an execution which is contained within a discrete aspect of the activity.

**Excerpt One**

This excerpt illustrates Eugene’s activity prior to the commencement of the performance (EB.ve1). As he wanders through the space, Eugene is orientating himself to the atmosphere in the venue and reflecting on his own state of preparedness.

- This is just getting into it, allowing it to wash over you almost (EB.ve4@3’20).

During the period prior to the performance, Eugene moves in and out of the performance area several times. The performance area includes the stage and the offstage sections where the horn players wait between performing extant materials and solos. Eugene is observed in conversation with the drummer. Eugene still wears his coat indicating that he is not about to perform.

At 42” Eugene is standing on stage in conversation with the drummer. He holds the trumpet under his arm as he assembles the stand. He is observed positioning his trumpet stand and placing the trumpet on it. His area for performance is clearly defined by the trumpet and music stands. He continues to converse with the drummer.

Closer to the commencement of the performance, Eugene has removed his coat and is warming up on the trumpet (EB.ve1@1’9). He is standing in the space to be occupied by the saxophone player, who walks across the front of the stage to wait in front of the piano. Eugene walks across to his performance area. He holds the trumpet low down against his body, playing softly as he walks. On reaching his location, Eugene stops, turns to acknowledge another musician (from the direction of his gaze, possibly the drummer or the trombonist). Eugene then commences a conversation with the piano player and venue operator while still holding the trumpet. There is no obvious indication that the ensemble is shortly to begin performing, other than the impression that several of the players are waiting. Eugene is the only one of the horn players to occupy the centre of the stage while warming-up, which gives the appearance that Eugene takes a leading role within the ensemble.

Eugene indicated in discussion and on observing his performance in this excerpt the importance that he places on the preparation time prior to commencement of the
performance (EB.ve4@2'). Because the performance is regularly scheduled to commence at midnight, Eugene has often completed a performance elsewhere, which influences the amount of warm-up that he perceives is necessary. Eugene will also often complete a warm-up prior at home, prior to leaving for the performance. From the appearance of the video excerpt of the preparation time, several dimensions of the activity are apparent: the holding of his trumpet, the marking-out of a performance space, the walking through the performance space, and the communication with other members of the ensemble. The spatial relationships between members of the ensemble are marked through the means of each performer’s pre-performance activities. Eugene clearly perceives a greater need to warm up in the performance space than the other two horn players.

**Excerpt Two**

The second excerpt from the Donut performance records a solo executed by Eugene in the early part of the performance (EB.ve2). The title of the piece is ‘Not Yet’. The excerpt commences towards the end of the solo by the trombone player and illustrates the activity of Eugene and the rest of the musicians prior to commencing his solo. Eugene is shown standing in a side view to the audience. He is not orientated towards the soloist and responds at different moments to the trombonist's playing. For instance, at 1’06 Eugene tosses his head back and yells his appreciation.

The whole ensemble is illustrating what Cumming has termed ‘synchronized bodily motion’. In general, the movement of the whole ensemble is synchronised to a co-ordinated movement cycle, which involves each musician, including Eugene, moving their whole bodies by twisting, rising and falling with the rhythm. The exception in this synchronous ensemble is the soloing trombone player. His whole-body activity is more static and shows constant posturing, except for the necessary slide and blowing movements. The rhythm players are able to combine their functional movements with a fluid postural movement which refers to the metre and rhythm in the music. The musicians do not maintain continuous eye contact, making only occasional glances to each other.

When Eugene commences his solo his postural and gestural combination changes to a far more stable configuration (EB.ve2@1’16). The contrasting postural and gestural pattern previously maintained by the soloing trombonist is now taken up by Eugene. The direction of Eugene’s gaze, assuming that his eyes are open, is towards the trumpet. The phrases of his solo extend for the period of one breath. As a trumpet player, Eugene contributes a dimension to the timing and rhythms within the texture of the music that is juxtaposed to the more regular phrasing of the harmonic and rhythmic periods. The amount of air that is expired is a finite quantity which constrains the execution of the solo phrase. Eugene exercises various options in utilizing this finite resource, which are
apportioned during the phrase. These dimensions include the loudness, register and the overall length of the phrase.

In general, Eugene’s air intake at the beginning of each phrase is quite lengthy, over the length of at least one bar, which apparently coincides with a focus on the overall preparation for the phrase execution. There appears to be a listening which occurs during this phrase for the point of entry of the trumpet in relation to the existing musical texture provided by the rhythm section.

On more active phrases and repetitions of simpler phrases, Eugene demonstrates an individual performance gesture as he commences to raise and lower his forearm simultaneous with a rocking of the head on the neck. The contour of the raising and lowering of the forearm is correlated with the contour of variations in the parameters of the musical phrase. These parameters include the pitch and the dynamic levels. The rocking forehead also loosely correlates with the contour of the musical phrase.

An example of the elbow-raising/head-rocking combination occurs again (from 2’20 – 2’31), which correlates to a particular ‘bouncing’ musical section. At the end of the phrase, Eugene’s lowest elbow height correlates to the lowest pitch of the phrase. Despite the apparent correlation between the contours of Eugene’s elbow height and the contours of the musical line, Eugene described his forearm action as a device to focus a very accurate valve selection, or to focus on his articulation.

Sometimes I do that when I really try to valve (really) accurately. It’s about trying to get the fingers to go straight up and down on the valves, as opposed to straighter fingers, which aids in faster movement. I think that it [also] aids in the note speaking (EB.ve7).

The forearm movement is perceived by Eugene in part to be an instrumental, or physically-required, movement to enable valve-selection accuracy. Eugene also perceives it to be a self-referential movement that assists in the co-ordination of his body for the articulation of particular notes. Both functions will then correlate to a particular note or series of notes in the music line that Eugene perceives to require an emphasis, or special care.

On very active phrases (from 2’34) Eugene displays a forward/backward rocking of his upper body. He continues this motion until the pace of the phrase slackens and his characteristic rising-elbow and rocking-head movement re-appears. Eugene shows a tendency to increase his movement activity towards the final sections of his phrases.

At 3’15 a dramatic body movement occurs in response to a missed attempt at articulation when Eugene bends over to his left, vocalizes, grimaces, then rises immediately back into executing another phrase. The drummer executes an accent (cymbal and drum hit) at the point when Eugene has bent over to the greatest degree.
At the end of the next phrase which occurs (3’30), Eugene removes the trumpet from his lips, buzzing and licking them in rapid succession. This movement is an apparently habituated activity that occurs twice towards the end of the solo, and several times during the evening’s performance. Eugene commented on this movement which is an unconscious operation in the course of the solo but one which he is aware of as a means for alleviating fatigue. This operation occurred prior to executing a high note, which may indicate forward planning in the execution of Eugene’s solo. His ‘lip fluttering’ may also indicate that, having alleviated fatigue and re-invigorated his facial musculature, Eugene is now ready to tackle a high note as a climax for the solo.

In general the contour of musical phrases executed by Eugene divides between rising and falling phrase types with a greater occurrence of falling phrases. The falling type of phrase progresses from an initially higher register through a series of temporary rises and falls, to terminate in a lower register. Eugene's body posture correlates to this falling pattern as he leans forward at the hips, and drops the position of his trumpet to angle more steeply towards the floor. This operation is more pronounced towards the end of his solo.

Towards the end of the solo, from 4’ onwards, Eugene builds his phrases towards a musical climax, increasing the note density and the breadth of the range of pitches. He also increases the rate of breath intakes and shortens successive phrases. Following the penultimate phrase of the solo that features a rapid and dense flurry of notes, Eugene removes the trumpet and tilts his head to the right in acknowledgement of the audience's appreciative vocalizations.

Eugene’s breath intake is far more pronounced in the final stages of the solo, and Eugene appears to return in the final phrase to a conscious setting of his performance posture as it was when he commenced the solo.

Eugene continues his final low register note, while turning to leave the stage. He removes the trumpet and repeats the acknowledging gesture of tilting his head to the right, before leaving the performance area to stage right.

The movement character of Eugene during the execution of his solo has shown Eugene's idiosyncratic movement repertoires that he habitually employs as an integral component of the physical execution of his improvised solos. The times when Eugene is soloing solos are the times when he is creating his identity as an improvising jazz musician. This video excerpt of Eugene performing a solo illustrates far more visual and moving activity than is apparent in the execution of the extant piece of music featured in excerpt three.

**Excerpt Three**

This particular excerpt illustrates Eugene’s engagement during the performance of extant
material (EB.ve3). In this section the three horns are observed playing the through-composed or arranged section of the piece of music in the ‘front-line’ across the stage. Eugene appears more rigid in his posture, wearing glasses to refer to music if required and focusing his gaze across the performance space. He makes articulatory postural shifts which correlate to the articulations of the musical phrases. These articulations may be slight downward movements of the trumpet, which in this instance shows use of the trumpet as a baton, or the phrases are articulated by patterns of small shifts in Eugene’s whole body. These small shifts are achieved without Eugene moving his feet, and his forearm and head are also stationary.

Accented notes in the piece are accompanied by a pronounced batoning of the trumpet, and a pronounced angling of the torso about the pelvis, which indicates a consciously active torso posturing for executing accented notes. Eugene’s whole-body engagement for this excerpt is characterized by a fixed line of posture in contrast to the more fluid bending at the pelvis and greater degree of movement in the following excerpt. His characteristic elbow-raising and head nodding movement is absent from this excerpt of the performance.

The performance of this particular piece of music occurred late in the night and Eugene appears to be showing signs of fatigue. He later confirmed that he was feeling fatigued at this point when he observed the video record.

It’s getting to the stage of the night where it’s [Eugene’s embouchure] getting tired, so all that’s left is slamming loads of air down it [the instrument] (EB.ve6@6’’)

Eugene also commented that this piece holds a particular challenge in executing the higher register passage towards the end of the through-composed section.

This will be interesting. This is a song that I don’t like playing but we play it a lot. It’s supposed to have a high melody half-way through which I’ve never been able to do, even though I’ve been playing up there all night (EB.ve7@22”)

A difference between Eugene’s improvisational process and the process that forms his performances of through-composed music is reflected in his experience of being able to perform in his high register ‘all night’ while improvising, yet being unable to execute a few high notes within a particular piece of composed music. As reported above, Eugene has described some other aspects of the difference in the process of performing improvised and composed music (EB.98, p. 331).

Eugene is clearly a trumpeter who is able to display his capabilities more freely in an improvised musical context, despite the ‘extra’ movements that he employs. The ‘extra’ movements are examples of the individual variation that Eugene displays when he engages with the bodily system of activity that is common to all trumpet players.
Unseen movements, fine-grained movements and internal dimensions

The previous chapter discussed the categories of ‘fine-grained’ and ‘unseen’ movements that are part of the movement repertoires of trumpeters. Eugene did not refer to his sensation of the movement of his tongue inside his mouth, or the dimensions of his respiratory tract in the discussions. By comparison, Eugene has described how he becomes increasingly aware of the passage of air from his lungs through to the end of the instrument as he fatigues. He has also described the effect that fatigue has on his ability to carry out unseen movements, such as tonguing (EB.ve6@0 – 1’).

‘Unseen movements’ may be distinguished from the ‘fine-grained’ movements that are observable in the video excerpts of Eugene Ball’s performance. A close view of Eugene’s face as he performs a solo improvisation reveals detail of his facial muscles (EB.ve8@1’36). There is stability in the line of his mouth and in the flexing of his facial muscles as Eugene articulates a phrase. This stability only begins to falter as Eugene becomes fatigued towards the end of the night’s performance. There is no discernible variation in the setting of these fine-grained movements, despite wide variations that are observable in other movement qualities, such as the elbow-raising movement discussed above. Even when Eugene attempts a high note, with the associated increase in the pressure on his facial musculature, little variation in the outward appearance of his face is observed (EB.ve8@2’18). The stability in facial muscles is an imperative in trumpet performance due to the extremely high pressures required to sustain the vibrating lips at high frequencies, and the extremely small movements that are required to alter lip tension.

Summary

The video excerpts of Eugene Ball’s performance with Donut reveal a striking repertoire of ‘extra’ movements which he employs in conjunction with the more functional movements generic to trumpet performance. The ‘extra’ movements, which include his elbow-raising and head-rocking, are integrated with his improvised solos and do not appear in Eugene’s performance of extant works. Eugene regards the improvised solos that he creates in live performance as the central focus of his music. The improvising context is where Eugene’s playing attains the highest level of expertise, not only in improvisation, but more strikingly, in the level of physical trumpet technique, such as his ability to execute high notes. The movement repertoire that Eugene has developed in conjunction with his solo improvisations is an indicator of Eugene’s expressive identity as a musician. It reflects Eugene’s individual pathway to a high level of physical skill.
Table of observations

A summary of the movements and appearances observed and discussed by the researcher is included in Table 1. In general Eugene Ball is seen to integrate his ‘performative’ gestures into the execution of his instrumental performance rather than execute them as an extraneous ‘overlay’ to the instrumental movements associated with his performance on trumpet.

Table 1: Movements and appearances of Eugene Ball observed during the performance.

<table>
<thead>
<tr>
<th>Movement and appearance observations</th>
<th>Musical moment</th>
<th>Data source for musician's verification</th>
<th>Focus of attention</th>
<th>‘Social context’ (Audience and other musicians)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. EB.ve1 Simultaneous movements:</td>
<td>Just prior to commencement of program</td>
<td>EB.ve4@320</td>
<td>‘Just letting it wash over you’ – an open sensory appreciation of surroundings</td>
<td>Jazz Club’ – casual audience, drinking, talking. Most other players not in space</td>
</tr>
<tr>
<td>a. Walking in the space;</td>
<td>As above</td>
<td>As above</td>
<td>Also focussed internally</td>
<td>Audience not particularly attentive to Eugene</td>
</tr>
<tr>
<td>b. Warming instrument;</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
</tr>
<tr>
<td>c. Looking towards other musicians</td>
<td>As above</td>
<td>As above</td>
<td>Communicates with other musician (external focus)</td>
<td>As above</td>
</tr>
<tr>
<td>2. EB.ve2</td>
<td>Eugene's performance of his improvised solo for the piece ‘Not Yet’</td>
<td>EB.86</td>
<td>Dual internal/external focus, that is, displaying an internal focus to the audience</td>
<td>Audience listening and enthusiastically focussed on the ensemble. Musicians ‘internal/external’ focus</td>
</tr>
<tr>
<td>a. ‘Synchronised bodily motion’ between all members of group except trombone soloist.</td>
<td>Trombone solo</td>
<td>EB.86</td>
<td>Eugene assumes a role as an intermediary who can act to heighten the sense of appreciation of the other soloist</td>
<td>Eugene is ‘with the audience’ as an observer of the ensemble.</td>
</tr>
<tr>
<td>b. Transition to more stable and stationary posture</td>
<td>Commencing trumpet solo</td>
<td>Internal focus on physical aspects of playing.</td>
<td>Focus on Eugene as soloist</td>
<td></td>
</tr>
<tr>
<td>c. Points of stillness during listening</td>
<td>Between solo phrases Specific discussion point (EB.90)</td>
<td>Listening and interpreting preparatory to his own ‘solo’ response</td>
<td>Audience focus remains on Eugene</td>
<td></td>
</tr>
<tr>
<td>d. Idiosyncratic arm gesture</td>
<td>Intricate phrases with many notes</td>
<td>EB.ve7</td>
<td>Intense internal focus on accurate execution</td>
<td>As above</td>
</tr>
</tbody>
</table>
e. Forwards and backwards rocking on the more active phrases
   | More active phrases | As above | Intense internal focus combined with a performative physicality underscoring the intensity of the playing | High state of energy in Eugene and the rest of the ensemble

f. Extraordinary dip of the body
   | Apparently missed execution of phrase | As above | Brief external performative gesture | Audience focus still on Eugene, musical reflection from the drummer

g. Lip fluttering
   | Prior to commencement of phrase | As above | Discomfiture, perhaps a 'steadying' time | Late in solo performance

h. 'Falling' body posture, that is, tilting of body at hips
   | Approaching end of solo | As above | Internal focus | Height of focus of the audience and remainder of the ensemble is on Eugene as soloist

i. Increased rate of breath inspiration
   | Approaching end of solo | EB.ve6 | Increased awareness of physical factors | As above

j. Single head tilt to one side
   | End of solo | As above | Withdrawal from focal position | Audience applause. Transition to next soloist.

k. Tilting of head from side to side
   | Less challenging phrases, often occurs during the same time as elbow raising (d.) | EB.ve7 | At a time that allowed a relaxed and careful execution | Audience and ensemble generally more quietly focussed on what to expect next from Eugene.

3. EB.ve3
   | Performing scored materials | Intense focus on materials with increasing attention to physical factors | Ensemble piece. Less focus on individuals.

   a. Increased 'rigidity' in posture
      | Technically challenging piece | EB.ve6 | As above | As above

   b. Articulatory postural shifts
      | As above | As above | As above | As above

c. Fatigue indicators: cheeks blowing out, more frequent inspiration
   | Technically challenging piece at end of the performance | As above, also discussion (EB.114-116) | As above | As above

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**Chapter Summary**

Eugene has revealed in the discussion, and in the video excerpts of his live performance, the individual character and the social life of his music. Eugene is a musician living and working in Melbourne who is actively engaged in a re-contextualisation of the jazz style. The musicians in closest community with Eugene are those engaged in this re-
contextualisation, rather than other trumpet players.

Eugene’s long experience within the Melbourne jazz improvisation scene is combined with an academy experience. The dual nature of Eugene’s development as a musician has allowed him to construct a personal sense of musical legitimacy that is less dependent on the approval of the ‘Academy’, or musical institutions in Melbourne.

As an interpreter of the jazz tradition, Eugene regards solo improvisation as the central focus of his musicianship. The unique approach to solo improvisation that Eugene has developed is reflected in the character of the music he creates. However, as was investigated for this study, Eugene’s unique character in live performance is also based on striking repertoires of movement that create an integrated and potent appearance in his live performances.

Notes to Chapter Five

1  Seeger 1992:98
2  Whiteoak 1999:xiv
3  Bisset 1979:152
4  Ibid.
5  The International Trumpet Guild includes many famous trumpet improvisers amongst its membership and as members of its governing committees.
6  Whiteoak 1999
7  Bisset 1979
8  ‘Trad Jazz’ is an abbreviation for ‘traditional jazz’, which describes an Australian variation of the style of improvised music known in the United States as ‘Dixieland’.
9  Faulkner 1970
10  Cumming 2000:42
11  Whiteoak 1999:279
13  Cumming 2000:34
14  Hurley 1998:2-23
15  Chapter Two:28
16  Cumming 2000:163
17  Whiteoak 1999:xxi
18  Personal conversation,
19  Cumming 2000:10
20  Walker 1997
21  A ‘horn’ is defined as any wind instrument that performs the ‘front-line’ musical functions in an improvising ensemble. The front-line performs the melodic strands in the musical texture.
22 Cumming 2000:193
Chapter Six

Katy Addis: the trials of legitimacy

Introduction

Katy Addis is a self-defined classical or ‘legitimate’ trumpet player who performs in Melbourne. Her career as a classical trumpet player spans several years since she graduated with a tertiary music education degree. Her experience consists of a series of casual orchestral engagements which include the Melbourne Symphony Orchestra and the Tasmanian Symphony Orchestra. She also maintains a regular performance schedule with three brass ensembles. She is Musical Director of ‘Itchy Feet’, a fifteen-piece ‘pep band’ which performs for corporations, parades and public events. Katy performs regularly with ‘Shrewd Brass’, a brass quintet which performs regularly as part of the Schools Education Program for the Musica Viva production organisation. Shrewd Brass also performs recitals for general audiences. A third quintet of which she is a member, ‘Time Bandits’, performs less regularly. In May 2000 Katy was combining her performance responsibilities with the care of a toddler and teaching at a secondary grammar school, a position she job-shares with her partner.

The character of Katy’s identity within the Melbourne legit landscape, which emerges from her reflections, is that of a knowledgeable and intermittent participant and constituent. From her evidence, this situation appears, with the exception of a few permanently employed players, to be a lifestyle that could apply to many players of her training and expertise.

A defining constraint on her activity as a trumpet player, which from her perspective has limited her opportunities to participate in the legitimate scene, particularly to pursue the extremely limited openings for orchestral performance, is her commitment to caring for her child. While in principle she remains ready to respond to any calls she might receive, her state of readiness is compromised by the difficulty in maintaining the rigorous practice schedule which she perceives is necessary for a quick response to any performance opportunity. Her ability to actively pursue other performance opportunities is also constrained by her responsibilities to her family.

Classical limits

By asserting her qualifications as a classical player, Katy is claiming expertise in the requisite techniques for the performance of the composed music in the Western art music canon that includes a trumpet voice. Her comments explicitly and implicitly reveal the composition of the classical trumpet playing context. Her perspective of that composition is supported by the scholarly and professional literature concerned with and written by
trumpet players.

The central defining performance context for the exercise of the classical trumpet tradition is the orchestra, with associated contexts of specifically brass performance traditions that serve to codify conventions of technique and interpretation. The context is primarily concerned with the performance of notated works. The dimensions of the conventions of technique are preserved as idioms for particular repertoire periods and styles. An existing notion of a classical trumpet ‘sound’ constrains the particular sound of individual players. The ‘sound’ incorporates desirable or ideal dimensions to which individual players orientate the development of their technique. The phenomenon of ‘projection’, or the extent to which a trumpeter’s sound will be heard through the massed sonorities of the orchestra, is one physical dimension of an acceptable trumpet sound. Authenticity of the trumpet sound is another dimension, which is achieved partly through selecting the appropriate type of trumpet sound-instrument. For instance, Baroque works may require the use of natural trumpets. Classical players should possess or be able to use whatever ‘authentic’ instrument may be required for the particular piece of repertoire. A discourse on the conventions for classical trumpet performance continues to judge the acceptability of particular sonic identities of different soloists and different trumpet sections of orchestras. In general, the principles which Godlovitch formalised in his model of musical performance are highly applicable to the classical trumpet tradition as perceived by Katy Addis.¹

According to Katy Addis, a classical player

is someone who has to work very, very hard. The orchestral scene, it's a real killer. You have to [work hard], because there are so many players all the time, and so few spots (KA.25, p. 348).

The phenomenon of developing players, who practise hard, often for years, while waiting for the opportunity to audition for one of the very few spots available in professional orchestras, is part of the lore of the trumpet playing community. Each player who aspires to a position as a classical player must develop their own strategy for achieving, or coping with the non-achievement of that aspiration. The very few opportunities in Australian classical trumpet playing forces most players to engage in some form of teaching, and to pursue performance opportunities that will utilise the techniques and repertoire of classical performance in settings other than the archetypal art music context that arranges itself around the operation of orchestras.

Surviving as a ‘legit’ player in Melbourne 2000

Katy identifies a classical player as someone waiting for the opportunity to audition for one of very few positions, and who prepares for that opportunity by devoting themselves to
practice several hours every day without any guaranteed prospect. The orchestral audition is a continuing and controversial discourse among brass musicians and commentators, and is a tortuous pathway for prospective orchestral players to negotiate. Katy is engaged for some of the casual work which is available within orchestras, but is unable to pursue the permanent position auditions or avail herself of many further casual opportunities because of her parenting responsibilities. Her current regular performing work is with smaller ensembles, in particular the brass quintet Shrewd Brass, which is contracted to Musica Viva and performs for schools and on specific concert tours. Her other main performance work is with Itchy Feet.

Katy is aware of the system for auditioning and has ‘played the game’ at an earlier stage in her career. At present, Katy is not someone who is ‘waiting for the call’. She has been in the system previously, and knows its requirements. She survives, as a trained classical trumpet player, in a different forum, making opportunities which refer to, and utilise her classical training. However, the opportunities from a different forum are not an exercise of the performance assumptions of classical performance, except for her casual engagements with Australian orchestras.

The construction of classical legitimacy

The central perspective of the limit, or the identity of her field of trumpet performance, is given for this study by Katy Addis herself. Her perspective combines with the perspective of the researcher. The combined perspectives on the social setting of Katy’s particular milieu for trumpet performance comprise a description of its external reality.

A particular quality of Katy’s identification with the activity of trumpet playing is her perspective that the activity is a physical engagement. This physical engagement defines her perception of trumpet playing activity. That physical identification is affirmed by her partner, who holds a similar perspective. The fact that she is married to another trumpet player creates a wider milieu for her life as a performer, and relates the broader spectrum of her life’s activity to her trumpet performance.

A boundary is provided by Katy’s perspective that she is primarily a classical player, concentrating on the dimensions of that activity as represented in particular techniques, a particular sound and a particular repertoire. Her perspective restricts her forays into other styles, such as improvisation. Her introduction to the present study was through a referral made to her because of her credentials as an orchestral player. Katy had, at some stage, played with the Melbourne Symphony Orchestra.

The orientation of Katy's training as a musician had been focussed on achieving a permanent position in an orchestra. From the evidence of Katy’s reflection on her life activity, the orchestral players personify the ideal for classical playing, and are literally
legitimising bodies. They are the players who have managed to achieve the coveted orchestral positions, through the successful negotiation of the audition system, or some variation of that process. The permanent orchestral employees in turn confer the casual positions available within the orchestras, and even recommend their own replacements. The orchestral players are also the experts in the transmission of the performance code. They define and embody legitimacy for the community of players in the musical and extra-musical community. The presence of principal trumpet players on the selection panels for positions in symphony orchestras is a widely-accepted feature of the audition system. In an article Thomas Stevens commented on the objectivity and fairness of the audition system as practised by symphony orchestras in the United States. Stevens concluded that the audition process as practised by orchestras in the United States was ‘basically fair and open’. Any injustices which arose were considered by Stevens to arise as a result of the great number of applicants competing for a very limited number of available positions, rather than the presence of the principal players on audition panels.

Katy Addis had originally been recommended by Greg Spence as having ‘done MSO [Melbourne Symphony Orchestra] work’ (GS.63, p. 379). She had in fact played with the MSO some years previously and more recently (within the previous twelve months) with the Tasmanian Symphony Orchestra, the Australian Chamber Orchestra and the Australian Pops Orchestra.

Report on a performing life

A discussion on topics related to her activity as a trumpet player took place at the home of Katy Addis in Box Hill, Melbourne, on Wednesday, 17 May 2000, at 8 p.m. Katy’s husband, Bernie, also a trumpet player, was present at different times during the discussion. As with previous participants, the discussion followed a narrative course which differed from the ordering as presented in the list of topics which had previously been issued to Katy, and which was the starting point for the discussion.

The three main areas addressed in the discussion present Katy’s perspective on her life as a performer. These three main areas are: Katy’s perspective on her current activity as a trumpet player; her perspective on her development as a player; and her perspective on the physicality of her performance practice, presented as ‘a physical biography’. A sense of the overall is achieved through a reporting on Katy’s reflections on specific topics related to the different dimensions of her activity.

Katy Addis’s trumpet-playing activity

A physical activity in all playing environments

When presented with the specific topic of ‘The Activity of Trumpet Playing’ Katy
responded in the sense of trumpet playing as being a ‘very physical activity’ (KA.1, p. 345). She favours the use of athletic metaphors in her teaching work. She is more satisfied in situations that allow a greater physical engagement. Her work at the time of the discussion consisted chiefly of small group-type work that involves a greater amount of playing than is often, but not always, required in her casual orchestral work.

Katy is not compelled to complete an amount of physical preparation that she would consider appropriate for a major performance event when she undertakes her most common performance activity with the smaller ensembles. The small ensemble performances most commonly occur in conditions which are not concert-like, involving audiences of school children. The small ensemble performances often require an emphasis on a performative visual appearance which may be considered by her audience to be as important as the quality of the aural product.

According to the reflections provided by Katy Addis, the type of physical engagement, and the effort required, varies according to the playing context. For orchestral work, an intensely physical presence is exercised through the large and projective orchestral sound required. That physical intensity may be extremely intermittent, reducing to a few passages in a major work. The performance opportunities where the large and physically intense sound is required are also few. An orchestral player ‘in waiting’ is forced to maintain a level of athletic preparedness for rare moments of intense musical expression, and achieves this maintenance through a rigorous practice regime.

A different kind of athleticism is a dimension of Katy’s work in smaller ensembles. The distinctive classical sound (the ‘legit’ tone) is featured in her quintet work to exemplify a classical trumpet sound, but an overall athletic dimension is to be found in the more sustained playing that is musically required in the quintets. A third category of athleticism or physical engagement unrelated to normal musical production, but which may impinge on it, is the movement sequences that are a feature of Katy’s work with Pep Band. This ‘extra-musical’ physicality is not the ‘athleticism’ that Katy refers to as a major defining quality of her musical life on the trumpet.

Katy Addis perceives trumpet playing activity to be a very physical and athletic activity which ideally involves the appropriate protocol for the athlete, including a warm-up and enough information for peak performance. Her performing life, however, does not require that kind of optimal physical preparation.

I’m not doing much orchestral work at the moment. Most of it is involved with Musica Viva and another band I play with, Pep Band. So I don’t do any special training regime or anything. In fact I don’t even do a proper warm-up. If I had a more serious event, like a couple of weeks ago I played for a friend’s Masters recital, I think about it a bit more carefully. And you know, try not to warm-up [only] half an
hour beforehand. I like to do a good warm-up an hour beforehand and then have a
break (KA.3, p. 345).

Asking Katy about the different aspects of her activity, in particular, the place where
the performance was to be held, led to further comment about trumpet playing as a
physical activity. Katy related further information about warm-ups, about playing difficult
phrases from different sections of the program.

So you’re in a positive frame of mind before you go on the stage. You know you’ve
just played them so you have no fear. And, I’ve learnt over time after one experience
where I was in a competition and I had physically prepared but hadn’t mentally
prepared that mental preparation is very important (KA.3, p. 345).

Mental preparation is an important dimension of Katy’s performance protocol. Her
protocol includes a process of orientating herself into believing that her performance will
be successful. This subjective process is familiar as a device used by athletes. It also reveals
an attitude towards, or a manner of dealing with, the essential risk which is involved in her
performance.

Knowing that as a trumpet player you have to be confident. If you’re not confident
you may as well not play because it’s not going to come out well. So you just have to
put fear aside and go for it. Hang the consequences (KA.6, p. 346).

Katy is expressing her manner of dealing with the unknown consequences in the
moment of her performance, or the fear of loss of artistry as reported by Cumming.4 The
personal process of overcoming fear is given a central place in Katy’s overall perspective
on her activity.

**Preferred playing situations**

A preferred playing situation for Katy Addis is one which involves the greatest opportunity
for a physical and musical engagement – the most opportunity to actually play.

I liked orchestral playing when I was doing it. But I really do probably like quintet
playing more because you get more of a blow. Orchestras are – you know if you’re
doing a big work it’s great, but, [with] quintet, you work harder and you get more of
a go (KA.8, p. 346)

Katy Addis’s most preferred situation is one not defined by any particular style or
kind of playing. ‘Getting more of a blow’ is consistent with her perspective on playing as an
inherently physical, even athletic activity. Within the boundaries that she has defined for
her activity, she may find satisfaction from any form that she finds herself engaged in to
that physical extent. Although Katy has defined herself as a classical player, she also reveals
that it was never her ambition to be a fulltime orchestral player. Implicit in her reflections
on what it means to be a classical player, is an assumption that the orchestra is the pinnacle
of the classical player’s world. This is also the assumption in the history of the development
of her technique.

Katy Addis has prepared and has played with the orchestras which represent the
pinnacle of a classical player’s career. She has also worked to create ensembles and playing opportunities which are congruent with the skill set that equipped her for the orchestral playing that still occasionally comes her way. Katy reveals the dual character of her musical life which juxtaposes orchestral playing against the more populist Pep Band performance activity.

Playing in an orchestra is musically very satisfying and Pep Band ‘cos you’re marching and stuff, obviously the musical standard isn’t as high. But playing in an orchestra I’ve never had someone come up and say ‘That’s the best thing I’ve ever seen’. And with Pep Band I’ve had that. It’s reaching a whole different group of people, and it’s fabulous (KA.37, p. 349).

Katy identifies several dimensions for a preferred kind of playing that may be satisfied in different playing situations. No one situation appears to fulfil all her stated criteria for satisfaction. She desires a certain level of physical engagement. She enjoys reaching the new and appreciative audiences with the Pep Band. She appreciates the communication possible in a small group situation. Her varied criteria for playing preference are of her own construction and she has rejected the notion of being an ‘orchestral player in waiting’, concentrating instead on creating performance opportunities with her peers that may not have previously existed.

I always knew that I didn’t want to be a fulltime orchestral musician. It wasn’t my scene. And I’ve done a bit of casual work and all that sort of stuff. But I haven’t done much since I’ve had him [Katy’s son, Taylor] actually, and it’s suited me fine, because you have to stay in really good form and they … Because it’s the MSO everyone wants to play with them … When they ring you up they expect you to jump and say ‘Yes, I’m available’. And last time I said ‘I’m not available’, and they haven’t rung me back. And that was probably about four years ago… And you know, new players come along and that’s who’s on their mind … And it’s not about talent only, it’s about being in their mind and networking (KA27, p. 348)

The importance of networking is borne out by Katy’s success in procuring work with another state symphony orchestra because of her good relationship with the lead trumpet player (KA.30, p. 348).

The forming and exercising of networks
A generic definition of Katy Addis’s musical community sees her peers as bounded by the inclusive principle of playing brass. A more proximal boundary is given by those peers who play trumpet in general, then by the playing of classical trumpet, and most proximally is the community of classical trumpet players of Katy’s acquaintance and friendship. This scheme is complicated by her close playing partners in her small ensembles, who may play brass but not trumpet. The formation of these networks of varying proximity has resulted from her own efforts and experience in becoming a trumpet player, and creating the opportunities to perform.

The specialised physicality required for classical performance on trumpet is a defining
boundary for Katy’s closest network. The formation of a network defined by the specialised physicality of classical trumpet musicians contrasts with the networks formed by Eugene Ball in the previous chapter. His networks are defined most clearly by the style of music that he performs, rather than by the techniques associated with his sound instrument.

Katy knows a number of people from the years of her tertiary study, and also from the playing positions she has enjoyed over the years.

For me there is a group of people around our age [that] I studied with, and you know Bernie studied with, that, you know, I do feel in a group with. But there is a whole other network that I really don’t know much [about], don’t have much to do with, especially in the jazz scene (KA.21, p. 347).

Katy’s network is defined partly by age and partly by the people she has studied with. The ensembles that she is most involved with were formed with her college peers. Through acquaintance, Katy has achieved some of the casual positions with orchestras, which in turn have broadened her network. She now maintains her knowledge of all the orchestral players, some of whom she knows personally, some not. Her college peers provide some knowledge in the commercial or jazz styles in which Katy does not perform. Her networks have been a part of the creation of the opportunities for performance. The contrasting opportunities for performance reflect the contrasting kinds of network connections. Katy Addis’s roles within the performance opportunities or activities are a corollary to the origin of the activity and the networking contact which she has used to form them.

Musical and extra-musical roles
The roles which Katy performs within her different playing activities may be musical or extra-musical. Her extra-musical roles relate to the organisation and formation of the musical performance. The musical role is often functionally related to the extra-musical role. Katy reports on the increased playing responsibilities experienced by the leader of the trumpet section in the symphony orchestra. These playing responsibilities coincide, or converge, with the increased responsibility for the overall sound of the section, and the selection of appropriate personnel. The musical direction, which historically may have been the province of the conductor or even the composer, is now mediated by the principal player of the section. However, this increase in the responsibilities of the principal player may also vary according to the renown of the individual.

If he [a famous Australian classical trumpet player] played it a certain way, a conductor probably would let him down, because he’s Geoff Payne and he’s one of the world’s best trumpet players. But if it was little Ms Nobody, the conductor would feel free to say ‘look, bugger off, don’t do it that way, I want it this way’ (KA.129, p. 363).

While Katy has not been a section leader within an orchestra, she has observed and
been subject to the exercise of this role. Katy’s role for the orchestral positions she has occupied has been determined by the conventions governing the composition of trumpet sections in orchestras. Selected for the casual position by the section leader, Katy then occupies second, third or fourth trumpet as determined by the section leader, and is subject to the requirements of the repertoire for the particular performance program. The character of the role which Katy occupies is thereby highly determined, and she has little (or no) scope to form her role differently. Katy’s ability to perform within this sectional role has been developed through her training as a classical musician. The nature of her relationship to the ensemble, and the exercise of the network connection which has found her the position in the first place, each follow a hierarchical path which is mirrored in the actual performance of the repertoire.

You’re second trumpet so you follow the first trumpet’s phrasing (KA.114, p. 361).

Katy’s role within her other ensembles requires her to take a greater responsibility for the formation of the music. She is formally the Musical Director for the Pep Band, a group of fifteen musicians. She is the person primarily responsible for selecting personnel and repertoire. She also arranges much of the material for the group and is responsible for rehearsals and the conduct of the ensemble at performances.

By comparison, Katy’s role in Shrewd Brass occupies a space between the strictly determined role as a casual player with the symphony orchestra, and the formal responsibility as musical director for the Pep Band. Most of the organisation for organising performances is carried out by someone else in the quintet. All players, however, cooperate on the selection and arrangement of repertoire.

The nature and scope of Katy Addis’s various roles within the ensembles in which she is involved does not correlate with the level of musical satisfaction that she experiences in each ensemble. Katy has reported that the level of musical satisfaction is partially dependent on the amount of physical and musical engagement required for the successful execution of the program. She has found a great level of satisfaction in some notable orchestral work, and also in the demands of the Shrewd Brass quintet. Her roles in these ensembles involve less extra-musical activity than her role as Musical Director for the Pep Band. With respect to the latter, Katy expresses a kind of satisfaction that is related to the audiences’ perspectives on musical satisfaction, rather than her own. She also expresses her ‘non-physical’ satisfaction with the arranging roles she undertakes for the non-orchestral ensemble projects.

**Sound instrument and trumpet sound**

In the discussion of her current playing life, the question of the importance the trumpet that she uses was raised. The physical dimensions of the trumpet are perennial topics for
the discourse of trumpeters. The conventional wisdom in trumpet discourse sees celebrated players listing the makes and physical dimensions of the trumpets that they use, or have used, and this information is presumably of interest to other players and students as mediating information for their own physical relationship with the sound instrument. Whether this information is important for the technique and musical product of individual players is a moot point. A rare survey of Australian professional trumpet players devoted a quarter of the survey space to the question of the trumpeters’ equipment. There was significant variation in level of importance which the respondents to the survey attached to their equipment.5

For Katy Addis, her particular make of sound instrument, a Bach Professional Model, which she acquired at age sixteen, is important: ‘It’s a really nice trumpet and I’m used to it’ (KA.40, p. 350). This almost dismissive satisfaction with her instrument is underlined by her perception that players who are overly interested in the physical specifications of different instruments are often those who do not play well (KA.42, p. 350). While Katy remains satisfied with the trumpet that she acquired at age sixteen, she has found it necessary to change mouthpieces.

I’m just in the throes of changing mouthpieces. I was on a ‘one and a quarter C’ and I’ve decided since I’m not really doing much orchestral playing that’s making life too hard for myself. So I’m in the middle of trying out ‘three C’ mouthpieces, and I’m probably going to switch to one of those (KA.40, p. 350).

The trumpet itself has remained a stable feature of Katy Addis’s performing life. Her mouthpiece choice, in contrast, is something that she perceives is changeable according to her level of preparation and/or fitness. The larger the size of the mouthpiece, as measured by cup depth and diameter, the more athleticism is required to play with it. Katy perceives that she needs to change to a ‘smaller’ mouthpiece to enable her to fulfil her professional activities with less preparation, even though the accepted wisdom is that a larger sized cup contributes to a bigger and more ‘orchestral’ sound. A functional relationship between distinct dimensions of Katy’s trumpet performance is revealed, in which a change in her sound, as mediated by her equipment choice, has been made necessary due to her inability to maintain the level of preparedness. Katy needs and desires to keep performing, but has less time to devote to the physical preparation of that performance.

Physicality and orchestral positions
In reporting on how few fulltime and continuing positions for trumpet players exist in Melbourne, Katy emphasises the presence of a stark economic reality and that an orchestral position represents the pinnacle of the legitimate trumpet player’s career structure. There are two orchestras in Melbourne offering a total of five fulltime positions. These are the only positions that offer an economic stability that is comparable to most working people’s
experience of a fulltime position. Other players perform in other arenas, competing and networking for the slightly more common performance opportunities associated with theatre production and pit orchestras. The majority of players, including herself, from Katy Addis’s perspective, teach to ensure their economic stability.

[The economics are] very, very difficult, I think. Because you never know what’s around the corner. That’s why a lot of people teach so they can get their regular income. … There’s always that uncertainty, especially when you’ve got a family, unless you’ve got a fulltime job at the MSO or something (KA.45, p. 350).

According to Katy, the ability to survive by performing regularly in shows is dependent on a player’s ability to network, something that she perceives herself to be ‘not very good at – not very keen on’ (KA.49, p. 351). That ability is additional and sometimes unrelated to the player’s ability on trumpet, beyond a base level of competence that enables the player to be employed again. Nonetheless, Katy perceives that a determining factor for admission to an elite orchestral position is a willingness to maintain a high level of physical preparedness for an indefinite period.

I’ve got a friend who’s been practising solidly, you know, five or six hours a day for possibly the last two or three years, and hasn’t won an audition yet. (And) you know it’s just so … You’ve got to do it, to see if you can make it. But it’s very difficult (KA.25, p. 348).

The specialised athletic physicality that attracts Katy to classical trumpet performance influences the economic situation of all the participants in the musical world of classical trumpet performance.

Summary

Katy Addis is attached to the trumpet for the particular character of a physical musicality that it provides.

I like playing the trumpet. I played the viola at school as well, which I enjoyed, but trumpet was my first instrument, my first love, and I would never have made a professional viola player, because I just didn’t like playing it enough, whereas I really enjoyed playing the trumpet, especially if it was going well. It’s just the best feeling. If what’s coming out the end of the trumpet is what you envisage and in your mind it’s just a sensational feeling. (KA.53, p. 352).

The symphony orchestra occupies the symbolic centre of that particular musical physicality, and some of Katy Addis’s most satisfying musical experiences have been in the brass sections for particular pieces. For Katy Addis the orchestra is a purely symbolic centre, with most of her regular playing occurring in smaller ensembles which she indicates are her preferred performance activity. These groups allow her to form her opportunities for a sustained exercise of the sensation that is a physical reason for her to continue performing, despite uncertain economics and the imperatives of raising a child.
The trumpet of the swan

Katy Addis first wanted to play trumpet at age seven after she had heard a story about a mute swan that played trumpet. From that beginning, she continued to learn trumpet through primary school, completing A.M.E.B. Grade 6 in Grade Six, under the tutelage of a ‘crazy Bulgarian trumpet teacher’ (KA.57, p. 352) who later moved to Queensland. This was the impetus for a change of teacher, and her teacher became Geoffrey Payne, principal trumpet player with the Melbourne Symphony Orchestra and a world-famous classical trumpet soloist. Having a teacher of this status gave Katy a close knowledge of the structure and process of how legitimacy is constructed for the context of classical trumpet performance. Despite the closeness of the experience, Katy now expresses some distance from the orchestral context in her manner of objectifying its positive and negative dimensions.

Forming a musical course

Through secondary school, Katy attained her A Mus A⁶ and played in the school ensembles at Presbyterian Ladies College in Melbourne. After completing secondary school, Katy joined the Expo Marching Band, a gathering of young players from around Australia who performed for the year of the Brisbane International Exposition. Katy recalls that experience as the impetus for her to study music at the tertiary level and pursue a musical career, rather than her original choice of Arts/Law.

That year made me realise that I’d be forever fighting my study against music, so I though I’d just may as well go and do music. So I went to Melbourne State College … because I’d seen a few VCA (Victorian College of the Arts) people and I just didn’t like the sort of vibe there. I thought it was far too unfriendly and I wanted a degree that actually could be useful. It was a teaching degree (KA.59, p. 353).

Katy has represented the year with the Expo Marching Band as a significant event for the subsequent course of her life. The experience was a complete immersion in a musical world that had previously been an extra activity within her educational framework.

The description of Katy’s reasons for choosing Melbourne State College over the Victorian College of the Arts allows a glimpse into the personality of the musician that she aspires (or aspired) to be. She exercised her response to what she perceived as an unfriendly and competitive environment, even though or even because, it represented the most elite institution, and presumably the greatest prospect for attaining success in her chosen profession. Considered together with her statement earlier that she never really wanted to be an orchestral player and her expressed desire to try and play in some different styles, including jazz, allows a glimpse at the forming of Katy’s individual response to the normative structures of the educational and cultural context that she experienced.

Her subsequent experience of the institution of her choice is recalled with some
disappointment or regret.

The level [standard] wasn’t very high, and I could have been pushed a lot harder. And I learnt from two teachers who both tried to change my embouchure … and I wasted a good two years trying to change my embouchure. I’m still mad about that! (KA.59, p. 353)

Having investigated different styles of playing, Katy’s recollection is that she exercised a choice to pursue classical playing, a choice that was influenced in part by the negative experience that the previous comment reveals. It is a reflection on her development that highlights a recollection of the importance to her of physical sensation, in this instance in the form of an embouchure problem that was imposed by her teachers. This physical sensation and the memory then relates to the formation of her identity as a player, and also as a teacher.

He had heard me play one f-major scale and said I needed to change my embouchure. Spent the whole year trying to change it – not really succeeding, and then I said: ‘Look, I’m doing my recital on my old embouchure’. Which I did, and then he said: ‘Oh wow, I didn’t know you could play like that’. And I’m like ‘Whoa, why didn’t you listen for a month before you decided to change my embouchure’. And as a result, I’ve never changed anyone’s embouchure, as a teacher (KA.60, p. 353).

Katy Addis expresses her recollection of the varied influence of past teachers in terms of ‘pushing’ or motivating her to ‘work hard’. Only her initial teacher, Simian Christof, is fondly recalled by Katy as inspiring her to work hard to develop her playing. Katy regards her other teachers less as mentors and more as providers of useful information. Some of her past teachers have even contributed to what she recollects as difficulties and wasted opportunities as she has developed as a trumpet player.

When Katy reflects on the other influences in the formation of her identity as a trumpet player, she remembers recordings of famous players, in particular a single recording by the legendary Russian trumpet player Timofei Dokshitzer.

It was really inspirational for me. I knew all of the charts off by heart and everything on the album (KA.66, p. 354).

Katy offers other positive recollections that consist of the significant performing events of her career to date. Her year performing with the Expo Marching Band came after the most significant musical moment of her school years, when she performed her first concerto with the school orchestra. Other musical highlights, in terms of the magnitude of the experience, are her performances with symphony orchestras, particularly the Melbourne Symphony. A recent significant musical event was her involvement with a specially-formed brass ensemble that played for the Tasmanian Symphony Orchestra. That program included the performance of a new piece for brass that required an extended preparation and rehearsal time.

The other thing that I really enjoyed down there was a new music festival. We did a
A physical biography

Katy’s recollection of her development as a player, her playing past, is a physical biography. The theme of physical biography may be expanded from the significant examples that she recalls into a more completely featured landscape of the actions and sensations that are Katy’s individual characteristics as she performs. Katy explicitly states that the physicality inherent in trumpet performance is a defining feature of her experience, and a source of the essential satisfaction that she experiences when she performs.

The previous chapter described a distinction between a trumpet player’s sensation of the physicality of playing and the awareness of the physical aspects of trumpet playing. The sensation of the physicality of playing is the feeling of embodied activity that a player experiences. The awareness of the physical aspects of trumpet playing is an awareness of what the body is doing in the course of the activity specified in terms of technique. For Katy Addis, a reflection on the sensation of the physicality of playing is also a reflection on the physical aspects of trumpet playing. In her, the two aspects become unified into a larger singularity. In performance as well as practice, she wishes to remain aware of physical aspects of her activity. Keeping these aspects in her consciousness is essential for her to be able to form the music moment.

Two processes of listening

Listening is one physical dimension of an embodied activity that is critical in musical performance. Katy describes two different types of listening that differ in the degree to which she focusses on a single musical parameter. Katy is aware of listening for the overall sound, and continually adjusting for her own place within that mix of sounds. It is an active and dynamic process that is marked by a sensation of being open to the sound, without being concerned with particular musical parameters. Katy maintains a critical awareness of the performance through a listening process which she describes as ‘absorption’.

Summary

Katy’s recollection of her development as a player is her particular reflection on the topics that have commonly formed the biography of musicians in previous scholarly and professional literature concerned with trumpet players and performance. For Katy, her earliest trumpet-related recollection is the iconic story of a mute swan who becomes a famous player. Katy’s own subsequent trials at the hands of the teachers who followed her first teacher contrasts with her satisfaction in recalling the significant performances of her career to date, which she expresses as fantastic physical experiences.
I don’t listen for a specific person. I just listen for the whole sound and see how I can fit in to that sound well, and Bernie [Katy’s partner] said the other day when he filled in for Greg, he said ‘Oh, Snowy’s [the theme from the film ‘The Man from Snowy River’] sounding nice’. We were all doing the same type of phrasing and I hadn’t even noticed. It just sort of happened, just a general ‘absorption’ (KA.83, p. 357).

In listening for the whole sound, Katy is describing a listening for the synchronisation of her phrasing or interpretation with other players in her ensembles.

Katy also describes a more focussed process of listening for the tuning, both in orchestras and in her small ensembles.

But with the quintet, I mean, [and] even orchestra-listening, it [tuning] is more specific. Like I remember playing with the MSO for the first time and realising that tuning was actually, well I thought at first, was a lot easier than playing with a university ensemble, because there was a basic tuning that you could actually fit into (KA.84, p. 357).

With a new clarity in the tuning environment in ensembles of greater expertise, Katy has uncovered a more fine-grained imperative for tuning which manifests itself in an awareness of her own tuning tendencies on each individual pitch. She has found it necessary to work intensively with the electronic tuner on every pitch to enable her to predict the pitches likely to require adjustment due to the character of her intonation across the pitch spectrum (KA.84, p. 357).

**Tuning, warming-up and comfort in the playing environment**

The issue of tuning is related to the playing comfort that is the orientation Katy adopts to describe the physical feel of playing. Katy describes a particular program by the quintet Shrewd Brass in Singapore when it performed a physically demanding series of concerts. Performing several concerts per day in the tropical heat led to huge problems with tuning. The performers suffered acute discomfort and physical stress, especially Katy, when she was required to perform on piccolo trumpet at a higher frequency than normal.

Martin [the tuba player] would pull right out, and the tuba tuning slide isn’t that long, because if it was longer it would throw the tuning of all the valves out. Tom [the trombone player] would push right in, and we still couldn’t find any note in between. We had to tune to about 444 [hertz] and it was sort of roughly there. And that made it impossible. It’s hard enough as it is, pulling out the piccolo [trumpet] and playing it, but yeah, having them playing up so high was just a killer (KA.86, p. 357).

Katy seeks to minimise the level of discomfort in all of her playing environments, whether or not they are as extreme as those which she experienced in the Singapore environments. Katy regards her warm-up as essential for minimizing the level of physical discomfort that she might experience in subsequent performances. Finding sufficient time for a warm-up is something that she currently finds difficult as a result of her responsibilities for caring for her child. Even allowing for a good warm-up, Katy still
experiences a wide variation in the arduousness of a performance.

It really just depends. (Like) for Musica Viva we can have three concerts in a day. The first concert I’d sort of warm up and it might feel horrible and I think ‘how am I going to get through another two concerts’, and at the second concert suddenly it goes ‘Bang’ and I feel terrific. … You can really have bad days and good days. I can have bad hours and good hours, and I know that it’s because I should do a warm-up. I know that I need to do a warm-up a significant amount of time before the actual concert. But knowing that and having to do a warm-up when he (Katy’s child Taylor) is in the house, which is basically impossible. He just comes up and grabs the trumpet. Well, I just can’t do it, so I just have to make do. But by the second concert sometimes it’s happening. Sometimes by the third concert it’s happening (KA.88, p. 358).

The warm-up appears to function as a dimension for mental as well as physical preparation for Katy. She forms a positive attitude because her experience has previously been that warming-up increases the predictability of her performance, and she proceeds in a comfortable or physically well-executed manner. The creation of a positive mental attitude may be subverted by external conditions, or by conditions that never become apparent to her except as a feeling of discomfort in the sensation of her engagement with the instrument. These continually variable conditions are examples of the dynamic dimensions of trumpet-playing activity that operate across the internal and external landscape of Katy’s perceptions and actions and will be discussed next.

**Bodily awareness of technical aspects of playing**

Katy Addis perceives her own body in performance as a coordinated set of appropriate actions for success in her chosen style. The sensation of engagement is a sense of the relative facility of technique and also an awareness of the specifics of the dimensions of classical trumpet technique. Katy’s first reflection on her awareness of her body during performance was a comment to the effect that ‘posture-wise I think I could do a lot better’ (KA.91, p. 358). Katy’s attitude or orientation of her thinking about her body in performance is codified as a trumpeter’s discourse for appropriate technique. Katy describes her posture in terms of optimizing dimensions of trumpet technique.

I think that I have my head forward a bit, which isn’t conducive to good breathing. But I do, like remember seeing a photo of myself playing at the Music Ball and I had my feet, and it’s like my feet are bolted to the ground. (And) I feel that gives me a sort of strength about my playing. To me that’s good. Other people prefer to move around, but I’m a very sort of solid, especially when I’m standing, solid sort of player (KA.92, p. 359).

Thinking about the body in terms of optimal technique is a type of attitude normative to the discourse of classical trumpet players, as revealed in classical trumpet pedagogical and professional peer literature. Within the template of a classical trumpet-playing discourse, Katy allows her own individual physical identity in her description of the strength in her playing that arises from a solid and erect stance.
Katy Addis is generally positive about the level of her expertise as a classical trumpet player. She states that her main problem is range, possibly the most commonly expressed challenge for trumpet players in all styles. Otherwise she expresses satisfaction with other dimensions that are indicators of expertise in the classical field.

I think my technique is fine. I’m really happy with my sound … but yeah, range is the main one, and my improvisation skills are terrible, but I don’t really use it [improvisation] that much (KA.109, p. 360).

Katy describes her own sound as quite aggressive – a ‘big, fat, bright orchestral sound’ (KA.135, p. 364). Her degree of satisfaction with her sound is a measure of her satisfaction as an orchestral player, where the particular ‘legitimacy’ apparent in the sound of individual players is a defining criterion for success as a musician.

Musicality and constraint
The model of musical performance constructed by Godlovitch included the notion that constraints on the performance of works are formed by conventions that may vary over time. These conventions then ‘yield shifting boundaries of the work’s so-called essential properties’. Godlovitch calls these defining boundaries ‘constraint models’ that accommodate the interpretative options for a performer at a particular time. Katy Addis has alluded to these principles in her reflection on the interpretation of repertoire that is a central dimension to classical trumpet-playing activity.

You get players that are supposedly top players and they break the rules that you’ve been taught – about ornaments and that sort of thing – and then you don’t know where you stand. But I basically follow what I was taught by Geoff Payne about ornaments. (And) as far as musicality [goes], I guess now, since I don’t have a teacher, it’s all up to me (KA.123, p. 362).

Godlovitch criticizes a ‘subordination’ view of performance, an ideological position in which the work is seen as standing above any performance and interpretation of the work. His position is that works are ultimately dependent on performance realizations. A creative realization occurs when the performer’s skill in forming the interpretation with musicality is exercised. Katy Addis finds an essential satisfaction with her level of skill in forming interpretations of works with musicality.

I just love that when you get the real musicality going. I think that’s the strength in my playing, my musicality. And I find it really an exciting part of music (KA.115, p. 361).

The application of Katy Addis’s musical skills in the creative realization of a work blurs the commonly-held belief in an absolute distinction between improvisation and interpretation. Godlovitch counters the suggestion that improvisation is inherently more creative than the realization of composed works with the following two points:

1. Composed works are often musically more sophisticated and extended than the results of much impromptu playing, and
2. There is often considerable overlap between highly disciplined improvisation and highly discretionary score-guided performance.\textsuperscript{11}

Katy distinguishes a variation in the extent to which she is able to exercise her musicality in different performance settings. Her interpretative freedom is differently constrained in the orchestral settings than in the small ensemble settings. Her musicality is subject to different constraints that relate to her different roles within ensembles. For example, as a casual player in an orchestra, she is more or less bound to the conductor’s or the section leader’s interpretation. In her smaller ensembles, by comparison, the interpretative authority may be a matter of contention between the members of the ensemble.

When we’re rehearsing up a new program, about how it should go, say, if we had to do a countrywide performance and we had to rehearse up a whole lot of new charts, you know, someone says: ‘We need to play those notes more legato’, and someone else says: ‘No’, [then] it’s quite difficult. So that can be pretty tricky depending on the personalities in the group (KA.130, p. 364).

The exercise of musicality is a variable and dynamical process that varies across roles and is subject to the particular constraints as defined by the particular performance context. Katy focusses on the qualities of her sound when she performs in an orchestral context. She recognizes the different qualities of sound that occur in different orchestras as an example of the exercise of different player’s musicality. Katy is able to perceive variation in the particular qualities of sound across different orchestral trumpet sections.

It really depends on the player. It depends on [the] instrument. Like, overseas a lot of them are leaning towards rotary valves, and they’ve got a much darker, mellower sound. Geoff Payne has got a remarkable projection. Sometimes it’s quite overpowering, but incredible, and quite different to other orchestral players (KA.139, p. 365).

Katy states that the qualities of her own sound are a source of essential musical satisfaction. Her sound qualities are at the heart of the musicality of her trumpet-playing activity. She also states that she is presently unable to practise sufficiently to maintain her previous level of playing (KA.145, p. 365). She states that the centrally-important trumpet sound is dependent partly on the instrument, which includes the mouthpiece. Currently she is moving from a large mouthpiece, which contributes from her perspective to the ‘bigness’ of her sound, to a smaller mouthpiece, which she perceives creates a ‘smaller’ sound.

In the process of changing her mouthpiece, Katy’s physical biography is undergoing a transformation. A shift in the equilibrium of the dimensions of Katy’s performance is occurring as her previously stable physicality maintained through a more regular practice schedule changes to a new equilibrium that requires less practice. This is a shift in her physicality that has been brought about by Katy assuming the responsibility of parenting. As a result of the impossibility of maintaining a rigorous practice routine, Katy now
chooses not to pursue major concerts where she would need to be at a peak level of physical preparedness.

**Gendered restrictions**

Katy Addis refers in her discussion to the restrictions on her performing life that have arisen as the result of her choice to have a family. While she has been able to maintain a job-sharing position as a teacher, Katy has not discovered any pragmatic solution which would enable her to continue to pursue her orchestral career. Katy reflects in general about her perception of how female trumpet players are regarded within the classical context.

*I think [you are] definitely taken less seriously as a female brass player. You can be as good as the bloke next to you, and he'll get the gig because he’s a bloke, I’m pretty sure, because blokes are running the section (KA.147, p. 366).*

Katy has experienced a lack of regard for the seriousness of her vocation for playing which is related to the fact that she is a woman. Katy has perceived this tendency since she began playing trumpet. The external perception of her lack of ‘seriousness’ as a player is a sociological constraint at the fundamental level of her physicality. The fundamental level of gender is an external societal dimension that constrains her aspirations.

**Summary**

Katy Addis’s reflections on her trumpet playing highlight the physicality inherent in trumpet performance. The athleticism required for an orchestral sound is a defining feature of her experience, resulting in the essential satisfaction that she experiences when she performs. The limitation on her practice routine placed by her role as parent has led to a scaling-down of her physical aspirations. She has been able to continue an engagement in professional performance through the cooperation of her partner, who is also a professional trumpet player, and with whom she job-shares and shares the parenting of their child. The pragmatic adjustment that enables her to continue performance is the reduction in the size of her mouthpiece. The smaller sized mouthpiece requires a reduced ‘athleticism’ and less rigorous training or practice routine to maintain an adequate technical level. Less related to her parenting role is Katy’s expressed perception of a prejudice that exists within the classical trumpet context against women being regarded as serious players.

**A typical performance**

Katy Addis divides her performance time between engagements for Itchy Feet, the pep band that she directs, and Shrewd Brass. She also performs casually with orchestras, most recently with the Tasmanian Symphony Orchestra for a special program of twentieth century brass music. Her orchestral performances are typical for the classical trumpet playing style that is her background in training and experience. These performances are not typical in the sense of the type of performance with which she is most commonly involved.
The performance of Shrewd Brass selected for video recording was a typical performance for primary students that took place at the school. The quintet also performs recital and concert programs on the Countrywide tours that are part of its Musica Viva responsibilities.

Quintet dynamics
The ensemble that appears on the video recording is composed of two trumpets, a horn, a trombone and a tuba. The repertoire for the quintet is arranged, for the purposes of the educational or school performances, to feature each instrument in the ensemble. The two trumpet players respectively feature classical and jazz (or popular) styles. Katy Addis has been responsible within the ensemble for featuring the historical and contemporary classical style, exemplified most particularly with the use of a piccolo trumpet to perform an excerpt from a Baroque trumpet concerto arranged for the quintet. The two trumpets adopt a fluid interpretation of their respective specializations. The small size of the group requires the trumpets to share many roles to facilitate musical textures, especially when the lower brass instruments feature in a particular piece.

The group relies heavily on eye contact and familiarity with the repertoire to facilitate the musical cohesion and ability to improvise variations in their performances. The group’s repertoire is chosen to exemplify the qualities of the brass family of sound instruments in a Western musical context. The arrangement of the works is undertaken by the members of the ensemble, to feature their specific abilities. The repertoire covers a range of material chosen for its familiarity to typical audiences, and its applicability to arrangement for a brass quintet. There are exemplary ‘popular’ classical pieces (pieces performed for film by orchestras) such as the theme from ‘The Man from Snowy River’. Other pieces are familiar stylistically, such as the ‘Bullfighter’s Prayer’ by Rafael Mendez, a piece that features familiar ‘Spanish’ trumpet idioms.

The individual players continually change their musical roles within the ensemble from providing background and textural support, to performing in the foreground as soloists. The ensemble has also incorporated movement patterns and a degree of spatial utilization that features dispersal and movements around and through the audience, together with set spatial arrangements and movement patterns that are an extra-musical choreographic display.

The choreography is commonly composed as an interplay between the trumpets and the three other brass players. The extra-musical movement of the players may serve to direct the audience’s attention towards the soloist and appear as a change in the orientation of the players. For example, in the performance of the opening fanfare in the quintet’s performance at the Malvern Primary School, the three low brass turn to face each trumpet
player in turn as they performed ‘answering phrases’. Other movements serve to illustrate a programmatic perspective on the repertoire pieces. For example, the musicians with accompanying roles in ‘The Man from Snowy River’ bounce as if they are on horseback. These movements appear less as a choreographed or planned movement sequence, and more as a reflection of the personal styles and enthusiasm of the individual performers.

**Performing for a school audience**

Shrewd Brass typically perform in spaces that are not optimal for musical performance and are often spaces within schools used for a variety of functions. The performance recorded for the present study occurs at an older primary school building, in a large hall space which is better-suited to the quintet’s performance than many of the locations in which they perform. The space could easily accommodate approximately 150 students who sit on the floor under the watchful eye of their teachers and principal.

The performance commences with a fanfare that the ensemble performs standing in front of the audience of students. Further pieces are variously performed seated or standing, with the featured soloist standing, or moving through the audience. The audience remains orientated towards the front of the performance space, except for the occasional forays by the performers through the space. The quintet’s overall sound is more integrated when the musicians are in close proximity to each other, despite a reverberation pattern in the space that dissipates much of the directional content of the sound.

The audience is encouraged to participate in some pieces with hand-clapping. An audience member ‘conducts’ the ensemble for one of the pieces, and questions from the audience are encouraged at different times during the program.

**The video record**

Three excerpts of a video recording of a performance by Shrewd Brass at the Malvern Primary School on Monday, 8 May 2000, at 10.30 a.m. are described. The first excerpt consists of edited material from ‘The Bullfighter's Prayer’ by Rafael Mendez (KA.ve1). The second excerpt is from the performance of an excerpt of a Baroque concerto that features Katy Addis’s performance on piccolo trumpet (KA.ve2). The third excerpt illustrates the accompanying role of both of the trumpet players in a piece that features the horn as a solo instrument. The piece, an arrangement of the theme from the film ‘The Man from Snowy River’, also illustrates Katy’s role in mediating the relationship between the soloist and the rest of the quintet as she interprets the cues of the horn player and conducts the other accompanying musicians (KA.ve3).

**Active and reactive framing**

The video recording shot on the day of Katy Addis’s performance displays a variety of
roles that Katy fulfils in the quintet. Her solo work is framed as a close-up with minimal reference to the other members of the ensemble, who in general remain seated while she stands at the front of the performance space. An exception is during the piccolo trumpet feature where Katy commences the piece seated, standing up and moving to the front for the final phrases of the piece. Where the whole ensemble is featured, the frames tend to reflect that inclusiveness in a wide shot. When a dialogue between the two trumpets is occurring, the frame crosses between each of them in turn. Some reference shots show the dimensions of the space and the relative positions of performers and audience.

The framing of the video recording of Katy’s performance reflects the pragmatic and conscious intention of capturing the performances of both trumpet players in the Shrewd Brass quintet. It also reflects the intention of representing a variety of roles that the trumpet players perform within the quintet. The necessary compromise between close and distant framing results in the omission of some details, such as small physical movements that occur when Katy is recorded in relation to the whole ensemble, or the opposite more general interactive and spatial details that are omitted during close-up framing. Several video cameras operating simultaneously would enable more features of the performance to be analysed.

The framing of the performance of Shrewd Brass is also a reactive framing in that decisions on what was appropriate to record were made in the moment by the researcher and followed an experiential course.

**Brilliance and rivalry**

‘The Bullfighter’s Prayer’ has been arranged for the quintet by Katy and is a work performed originally by the renowned twentieth century trumpet player Rafael Mendez. Mendez featured the piece on the album ‘Concerto for Mendez’. Rafael Mendez was renowned within the trumpet community as a brilliant trumpet technician. He was originally from Mexico, and was drafted along with other members of his family into Pancho Villa’s personal orchestra during the Mexican Revolution.

The piece ‘The Bullfighter’s Prayer’ resonates with the technical folklore of the trumpet as an instrument characterized by technical flourish and expertise. The piece features the typically Latin trumpet ‘brilliance’ and the iconic symbolism of the Spanish bullfighting tradition. It becomes a highly functional piece for displaying trumpet folklore through its iconic musical phrases. The piece employs the metaphor of a contest between two formidable adversaries in which the two trumpet players are the bullfighter and the matador.

The first frames reveal the emerging rivalry between the two trumpets. The trumpet is hooked over Katy’s elbow as she establishes the clapping accompaniment which is the
same rhythm as played by the lower horns. An interesting background exchange takes place between Greg Spence, the other trumpet player, and the trombone player, Tom Ryan, who makes a hand gesture just prior to Katy commencing her initial phrase.

At 14" Katy prepares to commence the opening phrase of the piece. Her breath intake is combined with a bodily cue that the phrase is to commence, achieved through an uplifting of her whole body and an associated uplifting of the trumpet bell which signals either to the ensemble or more likely to the audience that the phrase will commence with the next downbeat. Katy stays quite solidly in one position, shifting her weight and gaze to another section of the audience near to the end of the phrase. Other movements are focussed on the physical production of the tone and, apart from the movements associated with the selection of valve combinations, are not readily visible. Katy's posture is erect, with her torso angled slightly back. There is a downward baton-like movement of the trumpet near to the end of the phrase, as Katy indicates the progress of the piece to the rest of the ensemble and the audience. A feature of the arrangement of this piece is the loose timing of the entries that enables each trumpeter to engage with each other and the audience in a nonverbal theatrical dialogue.

In a particularly rapidly articulated phrase commenced at 50", Katy displays quite an internal focus as she negotiates a difficult tonguing passage, despite some rhetorical performative gestures which reflect the theatre of the rivalry between the two trumpet players. As Katy completes the musical passage, and as the pitch contour of the phrase reaches its peak, Katy is observed to bend her knees and articulate a postural emphasis which correlates to the time-scale of the phrase (1’ to 1’5). Another rhetorical movement phrase is her sigh and shoulder heave at the end of this phrase.

As the two trumpeters commence their long-held tone, achieved through continuous blowing, the internal focus of their conscious awareness is transformed into a more external interactive focus. The moment is musically static and theatrically and physically dynamic. Greg Spence later said that his apparent gasping for air was genuine (GS.ve10@5’55).

At the conclusion of the piece, both trumpeters coordinate a hand flourish and vocalized call in a mock reference to bullfighting, again expressing a parody of the contest between the two trumpets.

**Exertion and discomfort on piccolo trumpet**

The second excerpt is the piccolo trumpet feature for the program. This piece is included in the quintet’s program to illustrate the variation in the size and shape of the trumpet, and to feature the particular delicate and flourished style of the Baroque trumpet style. This excerpt is significant as an example of a major change in the physicality of Katy’s trumpet
performance. The normally stable or enduring dimension of Katy’s trumpet-playing activity that she experiences on B-flat trumpet is rapidly altered as she changes to an instrument that demands a different physiology. The change from B-flat trumpet to piccolo trumpet requires a different physical engagement of which Katy is acutely aware.

Katy describes this performance as ‘probably the worst performance I’ve done on that piccolo’ (KA.44, p. 350). Her performance on the piccolo trumpet is often made more challenging because of the vagaries of tuning in different locations and climatic conditions. She also has to pick up the instrument ‘cold’ after having played intensively on her B-flat trumpet for an extended period of time. Katy’s actual performance appears very competent and thoroughly professional. Her discomfort with the performance is only evident at the conclusion of the piece when her acknowledgement of the audience’s applause is brief, and her exit hasty. Katy is clearly exerting herself during the execution of the final phrase of the piece.

From 0 to 50” Katy displays the piccolo trumpet to the students at the front of the remainder of the quintet, who are seated. She then moves across to her chair and plays two tuning notes (55” to 60”). Katy then sits to begin playing the arrangement of the concerto, when her careful embouchure placement is apparent (at 1’). On commencing the piece, Katy turns to face the audience. Her gaze and facial expression display an intention to engage with the audience in an instructional manner. Katy plays out the rest of the phrase, to 1’27, with a more internal focus, often with her eyes closed, despite still facing the audience.

At 2’, Katy has risen from her chair and moved to the centre of the performance area in front of the ensemble where she begins the final phrase from the piece. A profile shot at 1’58 is a clear indication of her posture at the commencement of a phrase. Her vertical stance is erect, an effect accentuated by the position of her shoulders and arms.

Katy completes this excerpt from the concerto with a series of phrases featuring the idioms characteristic of the style, and achieves the difficult technical requirements for the piece with a number of very rapid inspirations. The video record displays Katy’s discomfort at this late stage in the execution of the piece. Her face is flushed and there is a tensioning of all the muscles and tendons in her neck and face, which is evidence of extreme exertion of those muscles.

The only variations to her postural stance while Katy is performing this piece are the change of direction of her presentation, presumably to acknowledge and engage different parts of the audience, and a slight bending of her knees in a postural analogue of the contour and phrase point in the music (2’14). This particular movement phrase or gesture is a version of the ‘knee-bending’ gesture described in the report of the first video excerpt.
More frequent observation of the same or a similar gesture would establish it as emblematic of Katy's expressive movement character in trumpet performance. Katy is chiefly concerned to focus on the accurate production of the music, a focus that she perceives and displays through her characteristic ‘rock solid’ and stationary posture.

The accompanying musicians also display a stationary and focussed posture for this piece as compared to the other pieces in the program. This stationary posture of the bodies of the other musicians may be a reflection of the group’s interpretation of the conventions of the style, or it may reflect Katy’s acknowledged discomfort with the requirements of performing ‘cold’ on the piccolo trumpet. Her discomfort may evoke a stationary focus in the rest of the ensemble.

**Accompaniment and directive movement**

In the third excerpt, the two trumpet-players from Shrewd Brass, playing flugel horn and trumpet, accompany the horn in an arrangement of the theme from a popular Australian movie, ‘The Man from Snowy River’. The non-challenging nature of the music for the four accompanists allows them to reflect the well-known programmatic content of the piece by moving as if they were riding horses. At different points the musicians express some concern about the location of the pulse of the music. This concern is conveyed through an increase in eye contact, especially between Katy and the rest of the ensemble. At these times a change occurs in the function of the expressive or referential movements away from a performative ‘choreographic’ type of movement and closer to more pragmatic communicative movements. These communications are achieved through a ‘batoning’ of the trumpet, and also through the shifting foci of Katy’s gaze that attempt to indicate where the pulse or the entry points in the accompaniment should be occurring.

Katy Addis describes adopting a leadership role in the performance process of the quintet, particularly in relation to the two trumpets, but also for the whole ensemble.

It’s very hard in a small group because there’s no boss. Theoretically the first trumpet should be giving all the cues, but if someone decides to go a different speed. I mean, really we should be following the soloist (KA.ve4@8’45). … [In the quintet] we vary [on who is first trumpet]. I tend to be first trumpet in the classical pieces … Sometimes I direct even when Greg is playing first, because he only came [into the group] last year (KA.ve4@11’).

At 1’15 Katy appears to be adopting the role of ‘conducting’ her interpretation of the pulse by using her trumpet as a baton. This action visually cues the other accompanying instruments, particularly the other trumpet player, before Katy again adopts a ‘horse-riding’ movement (1’20). Katy’s gaze is often focussed on the soloist (for example, from 1’45), as she watches rather than listens for the cues for phrasing and pulse. At one stage (2’09) Katy looks across to Greg, and gestures to her ear, perceiving that the tuning is perhaps not
certain at that point. She also gazes across to another musician and smiles.

In the third excerpt from the Shrewd Brass performance Katy undertakes the musical role of accompanying the soloist. The excerpt also illustrates her clear directive role in the ensemble which she achieves through communicative gestures.

**Summary**
Katy Addis most commonly performs with Shrewd Brass. These performances differ markedly from the typical orchestral performances that are her background and training. The intensity and the duration of the performances, together with the expanded musical and non-musical roles required in the small ensemble context, transform the physicality of her performance. The significance of the performing occasion that characterises each of Katy’s occasional orchestral performances is much different from the regularity of the performance activities associated with the Shrewd Brass quintet that are analysed for the present study.

The quintet provides regular performance opportunities for Katy that are manageable and achievable. Katy’s small group performances have become typical through their regularity, and the set of techniques originally taught as preparation for an orchestral career have been re-applied to another and a different context.

As the ‘classical trumpet representative’ in her quintet, Katy must encapsulate or represent what that descriptor implies in a contemporary context. This responsibility is reflected in the requirement for her to perform on piccolo trumpet, and also sets up an immediate contrast with the other trumpet player, who is employed as the ‘commercial trumpet representative’. Such comparison in the process of performance impels Katy towards a more conscious codification of the conventions of the classical style than is necessary in the orchestra where such conventions are assumed and implicit.

**Table of observations**
Table 2 presents a summary of the movements and appearances observed during the performance videotaped and then viewed by the researcher and Katy. Within the single performance program are three distinct modes of trumpet performance, which are reflected in the character of Katy’s movements and appearance. The first mode is a featured trumpet contest with her trumpet colleague Greg Spence. This mode is a consciously ‘performative’ mode that features gestures performed to illustrate and entertain the audience, but which are either extraneous to, or amplifications of, the actual instrumental movements required for the pieces. The second mode of performance is a ‘classical recital’ mode in which the movements and appearances are confined to the execution of the piece. The third mode is an accompanying role supporting the solo
performer by maintaining the rhythmic and harmonic integrity of the piece. Katy’s
behaviour and appearance in the latter mode feature movements designed to communicate
with other members of the ensemble. It should be noted that, in contrast to the other four
trumpeters, Katy’s performance was recorded prior to the recording of the discussion. Katy
was thus able to comment directly on her performance, such as, for example, her
performance on a piccolo trumpet.

### Table 2: Movements and appearances of Katy Addis observed during the performance.

<table>
<thead>
<tr>
<th>Movement and appearance observations</th>
<th>Musical moment</th>
<th>Data source for musician’s verification</th>
<th>Focus of attention</th>
<th>Social context (Audience and other musicians)</th>
</tr>
</thead>
<tbody>
<tr>
<td>KA.ve1</td>
<td>‘Bullfighter’s Prayer’ - a Latin trumpet showpiece</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>a. ‘Declaratory’ introductory gestures in the form of amplified instrumental gestures</td>
<td>Beginning of piece</td>
<td>KA.98</td>
<td>Outward, performative focus. Conscious gesturing as communication</td>
<td>Audience and ensemble waiting for Katy’s entry</td>
</tr>
<tr>
<td>b. Purely referential gestures (knee-bending, sighing, heaving of shoulders, flourishes of hands)</td>
<td>Associated with 'performative' nature of piece, usually occurring at end of phrases</td>
<td>As above</td>
<td>External focus, communicating to audience</td>
<td>Audience (chiefly children) respond enthusiastically</td>
</tr>
<tr>
<td>c. Transition to less performative gestures</td>
<td>More difficult phrases</td>
<td>Internal focus on physical technique.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KA.ve2</td>
<td>Performance on piccolo trumpet</td>
<td>KA.44</td>
<td>Instructional and ‘concert-like’ setting</td>
<td></td>
</tr>
<tr>
<td>a. Exertion (seen in face and neck, blood vessels)</td>
<td>For entire performance of this piece</td>
<td>As above</td>
<td>Almost complete internal focus (eyes mostly remain open)</td>
<td>Remainder of quintet appears to have adopted an internal focus similar to Katy.</td>
</tr>
<tr>
<td>b. Hasty acknowledgement at conclusion</td>
<td>After concluding performance</td>
<td>As above</td>
<td>Retaining some internal focus while fulfilling obligatory external acknowledgement</td>
<td>Audience applauds in the manner of ‘serious concert behaviour’</td>
</tr>
<tr>
<td>c. Displaying instrument to audience</td>
<td>Before piece is commenced</td>
<td>As above</td>
<td>Instructional, external focus</td>
<td>Instructional setting – audience is answering questions asked by Katy</td>
</tr>
<tr>
<td>d. Changing body orientation</td>
<td>During rests between phrases</td>
<td>As above</td>
<td>Brief moments of external focus</td>
<td>Continuation of ‘instructional’ setting</td>
</tr>
<tr>
<td>e. Knee bend</td>
<td>Associated with ‘dips’ in musical contour</td>
<td>Appears to be an unconscious gesture</td>
<td></td>
<td>Continuing ‘concert’ setting</td>
</tr>
<tr>
<td>KA.ve3</td>
<td>‘The Man From Snowy River’ – accompaniment and direction</td>
<td>KA.ve4@10’</td>
<td>Focus more external, divided between a focus towards the remainder of ensemble and audience</td>
<td>‘Concert-like’ setting</td>
</tr>
<tr>
<td></td>
<td>Parodic movement – e.g. imitating horse-riding action in time to musical rhythm (bouncing in seat)</td>
<td>At times when rhythm was unambiguous</td>
<td>As above</td>
<td>Movement externally focussed towards audience</td>
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<td>a.</td>
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<td>At times when rhythm was unambiguous</td>
<td>As above</td>
<td>Movement externally focussed towards audience</td>
</tr>
<tr>
<td>b.</td>
<td>Directive movements, including using trumpet as a baton indicating pulse, and gazing</td>
<td>At times when rhythmic ambiguity arose</td>
<td>As above</td>
<td>Movement externally focussed towards remainder of ensemble</td>
</tr>
</tbody>
</table>

**Chapter summary**

From Katy Addis’s perspective, the physical aspect of her trumpet playing is a determining factor in the non-physical aspects of her professional life as a trumpet player. Although the physical activity of trumpet-playing is only one dimension of a wider activity that includes non-physical factors, physical technique and the associated sensation of athletic engagement are given the highest value by Katy and are of central importance in her conception of classical trumpet-playing.

Katy has discussed the development of her playing that has seen her primary objective as a trumpet-player transform from the pursuit and experience of performances with symphony orchestras into the organisation of regular performances with smaller ensembles. This change has occurred amid and because of the growing complexity in her domestic life.

In her reflection on her performing life, Katy Addis has included her perspective on what it means to be a classical trumpet player. Her perceived identity as a classical player remains an internal dimension to her trumpet-playing activity. Katy’s perspective on classical playing as something inherently athletic that requires athletic-type regimes, such as regular training and warm-ups, has led to a decrease in her pursuance of orchestral opportunities.

Katy’s embodied identity as she performs on trumpet illustrates the visual bodily characteristics that are the accepted conventions of classical playing. Her satisfaction with her previous ‘big, fat, bright orchestral’ trumpet sound (KA.135, p. 365) also underlines her perceived classical identity. The aspects of individual identity and Katy’s perspective on the physical activity of trumpet-playing are complex dimensions that may change only slowly across long time-scales. A visual analogue of the longer-term and more stable dimensions that are represented both in her sound, and in her sensation of physicality, is apparent in Katy’s postural stance.

Dimensions that vary across a shorter time-scale occur as changes within the ensemble and changes within or between performances. These changes include shifting musical roles, such as between accompanying and soloing, and the shifting roles of relative responsibility for the course of the music. Performances by Shrewd Brass vary with the
make-up of the audience. The make-up of the audience functions to change the experience of the musicians. For example, Katy relates the difference in the level of nervousness of the members of the quintet between the relatively low-pressure performances at schools and the extremely high pressure and arduous Countrywide Tour engagements that are conducted in a serious concert-hall atmosphere.

Katy Addis’s performance activity as a classical trumpet player is a continually changing landscape. The objectives of her activity are in a constant state of flux and do not remain stable over the longer term, even though Katy’s performance is constrained by the apparently stable and immutable western classical trumpet tradition. A striking aspect of Katy’s performing life as a classically-trained and classically-identifying trumpet-player is the role that has developed for her in promoting the conventions of classical trumpet technique beyond the normal performance context of orchestral and chamber recital. In her performances, Katy articulates a re-contextualisation of classical trumpet-playing.
Notes to Chapter Six

1 Godlovitch 1998:9
2 Stevens 2000:2-17
3 Ibid.:11
4 Cumming 2000:30-42
5 Autenziio 1991
6 Associate in Music, Australia, an advanced Diploma offered through examination by the Australian Music Examinations Board
7 See Meckna 1994
8 Godlovitch 1998:32-34, 84-90
9 Ibid.:32
10 Ibid.:90
11 Ibid.:84
12 Mendez 1999
13 Continuous blowing is the technique of sustaining a tone that is uninterrupted by the necessity to breath in. It is more commonly known as ‘circular breathing’.
Chapter Seven
Greg Spence: a perfect balance

Introduction
Greg Spence gives the impression of someone well satisfied with his life activity. He reveals in his discussion a striking sense of enthusiasm about his life as a professional trumpet player. Every performance situation and every new musical experience is a cause for celebrating the good fortune that has given Greg the life that he is leading. Greg Spence defines himself as a commercial player who willingly partakes of the many opportunities that arise in Melbourne for a trumpet player of his ability. His profile and his performing life allow his trumpet voice to be heard widely throughout popular media and in live performance. Greg shares his enthusiasm for his profession with a close network of musicians. Greg is open to the contribution that his colleagues make to the development of his musical understanding.

Greg Spence expresses a sense of surprise or disbelief that his life has followed such a fortunate course to date. His disbelief is revealed through his statement that he could choose another career if the present appeal of his trumpet-playing life is lessened. In the reflections gathered in the discussions for this study, Greg has shown his life activity to be a perfect balance of dimensions. Included in the balance of dimensions are the qualities of innocence and openness as he meets the musical world outside of his roots in country Victoria.

First-call players
The informant who led this researcher to seek the participation of Greg Spence in this study described him as ‘pretty much the first call session player’ (EB.133, p. 338). This term implies that Greg is near the top of the list for those seeking a trumpet player who is expert in a variety of commercial musical settings. The term implies that Greg is a trumpet player in high demand for the level and suitability of his skills. The term ‘first-call player’ describes the operation of a network for musicians in Melbourne. In the case of Greg Spence, the term describes the operation of a network of commercial trumpet players. The first-call player is the first trumpet player to be telephoned by employers of casual musicians in the network. The term presumes the existence of a ‘list’ of players available for work and known to be expert as trumpet players in the particular field. The list is known by a group of employers or agents who may be trumpet players themselves, or maintain a close professional relationship with the group of players maintaining their position at or near the ‘top of the list’. The first-call player is a descriptor of eminent reputation. Greg is reluctant to call himself a ‘first-call player’, recognizing that he is one of a number of players in a similar situation.

Because there are that many different groups around working, I’m in a couple of them,
you know. In the commercial scene, you have to be like it. You know, I could reel off half a dozen, or a dozen guys that do exactly what I do (GS.51, p. 377).

All the musicians operate as a network, sometimes competing and sometimes cooperating in securing a supply of opportunities. Greg Spence works as a commercial player, relying on the knowledge of his skills among the network of players, musical directors and band leaders in Melbourne, to generate a steady, sometimes excessive amount of performance calls. Greg’s identity as a lead player is determined by his proficiency in that particular role. His skill in meeting the exacting requirements of high-register playing and an advanced reading ability requirements have been recognised by Greg’s peers in professional performances. The development of Greg’s reputation has been a dual process where he has firstly attained high levels of skill, and secondly, ensured that those skills are recognised by his peers.

Greg has allowed the development of his skills and the suitability of his playing character to occur within what he has interpreted as his field of trumpet playing. His choice was finally made in that direction at the tertiary institution he attended. The passion that Greg feels for trumpet playing, and the excitement that he feels in the experience of a professional performing life, is described by Greg as an experience that has occurred serendipitously, without conscious long-term planning.

Greg Spence’s description of himself as a commercial player indicates that he has placed himself in the position of allowing the course of his career to be determined by the economics of the music industry in Melbourne. The landscape of Greg Spence’s trumpet playing is formed by an external socio-economic entity. Greg has defined the dimensions of his own identity to allow their shaping by the demands of an external commercial scene. He continues to develop a set of techniques that ensures he is in high demand as a trumpet player.

**The commercial field**

The term ‘commercial’ as applied to Greg’s trumpet playing is an economic descriptor that identifies him as someone who wants to play as much and as widely as possible, in the most lucrative situations. The opportunities that arise for Greg as a commercial trumpet player are those in commercial settings such as television, advertising, popular music theatre productions and popular touring entertainments. They are positions in which a musician is employed to accurately produce the idioms that are notated. Greg’s identification as ‘commercial’ describes a particular set of musical skills applicable to a music industry that maintains a set of popular musical idioms with particular trumpet voices. His trumpet-playing landscape is primarily formed by the dimensions of personal and financial reward that he receives in being expert in meeting the given demands of the commercial music industry.
The life of a commercial player: a case study

A discussion on topics related to Greg’s activity as a trumpet player took place at Greg Spence’s home in Coburg, Melbourne, on Friday, 14 April 2000, at 1 p.m. There was some difficulty finding a suitable time when Greg was not performing or rehearsing. Greg’s busy schedule was also reflected in the number of telephone calls that he received while the discussion was taking place. Greg clearly revels in the hectic atmosphere of a career that places him in many unexpected situations. He is overwhelmingly positive in his feelings about his performing life, and in his description of its character.

It’s great fun. It’s rewarding, both personally and financially. [It’s] frustrating. I end up in a lot of situations that I never thought that I’d end up in. Meeting people that I thought I’d never meet. [It’s] a very interesting life, a good time. As soon as it becomes not a good time I'll probably give it away and do something else (GS.4, p. 368).

After a relatively late start on the instrument at age thirteen, Greg did cease playing trumpet in his late teens and early twenties. While Greg indicates that trumpet playing is his passion, he is also realistic to the extent that if either the personal or the financial dimension were to significantly alter in their appeal, he would not continue in his activity. Greg’s passion for the life and experience of trumpet playing is dependent on his maintaining a sufficient level of satisfaction. His passion for the life and experience of playing may be distinguished from a different type of passion focussing on for the idea of music as ‘artistic’, in the sense of new music creation. Greg is more concerned to experience whatever musical art forms that the commercial musical world can present to him.

From his vantage point as a successful commercial player, Greg is able to reflect on the serendipitous fortune that has led to his current position.

I haven’t sort of planned anything as far as my personal life or my career goes. It just seems to work out that way. The time that I’ve got to put into practice, and to go off and do gigs, and to what’s happening around me outside of music, is all perfect (GS.11, p.369).

Greg describes a perfect balance between the different dimensions of his life and the different dimensions of his trumpet playing activity. He has no preferred or ideal playing situation. He regards his present situation as ideal. He performs often and in a wide variety of situations while maintaining adequate space in his schedule to maintain and develop his musical technique. His technique is tailored towards the requirements of a commercial player. He is happy to perform in any situation where there is adequate payment, and where his reputation is not compromised. Greg’s reputation is his guarantee of maintaining his favourable position within the network of commercial trumpet players in Melbourne.
The non-stop search for facility in commercial technique

The receipt of adequate payment and the protection of his reputation are both constraints on the types of performance opportunities that Greg will pursue or accept. Both constraints on his performance activity are economic in character. The first constraint is directly economic, and the second more indirectly economic and related to the particular set of skills that Greg maintains. The two constraints are also functionally interdependent. Greg may undertake a low-paying performance if it will enhance his reputation and indirectly lead to more performances opportunities that do carry attractive remuneration. Given the manner in which the network operates, Greg needs to be known as a player who can reliably perform the requirements of a commercial player. These requirements remain relatively constant over time and over different performance environments. Those requirements include the range of pitches, particularly high-register tones, that Greg is able to confidently produce accurately, and the stylistic familiarity that he has for whatever idioms are presented to him in performance.

The two constraints that define the boundaries of the commercial trumpet player’s performance activity are economic and skills-based constraints. Within these boundaries there may be considerable variability in the musical form of Greg’s performances. Greg aims to achieve a consistency in his technique to meet the physical demands that the variability of different performances places on him.

In what I do there is no typical situation. We can look at it as a physical kind of thing. Playing the trumpet is demanding. It’s a non-stop search to find the easiest way to get it [effective and appropriate trumpet performance] and the best sound (GS.14, p. 369).

Greg Spence’s typical week features a variety of performance situations which are combined with a consistent practice routine and regular teaching work at a Melbourne school. In the absence of a typical performance-type, Greg Spence maintains a consistent set of performance skills that will maintain his reputation as a consistently expert lead player in the variable commercial settings. Greg’s consistency relates to the typical lead responsibilities that are related to his character as a ‘lead’ trumpeter in commercial settings.

Lead responsibilities and ensemble-leading

The lead trumpeter in commercial settings has a similar interpretative role as the lead trumpet in an orchestral or ‘legitimate’ setting. In common with the lead trumpet in an orchestral section, the lead player in a commercial trumpet or wind section is typically the initial interpreter of the notated score. The second and subsequent trumpets in the section and the other wind musicians will typically follow the lead established by the first trumpet. This leading role carries a dual musical role of interpretation and intense physical load for the
musician. The qualities of this immediate or ‘in-the-moment’ leading role may be distinguished from leading roles in relation to soloing – such as in improvised jazz – or leading roles relating to the organization of ensembles and the arrangement of repertoire that has been seen for previous two cases in the present study. Rather than taking the responsibility for leading or forming ensembles, Greg carries out a lead responsibility in ensuring conformity to pre-existing musical styles. The lead responsibility has a specific musical function.

More often than not, the main jobs that I do are reading, a lot of sight reading, or just reading music. So my function obviously, is to play the style as correctly as I can and play the notes right, you know. Play them in tune and in time. And quite often I’ll be doing sort of, lead trumpet parts. So you have to basically, you know, define the style that you’re going to play, and play it so people can follow you. [You have to] make it musical (GS.19, p. 370).

Greg Spence’s remarks about the qualities of musical leadership emphasise the assumption by he and his peers that a strict musical hierarchy exists in a typical trumpet or horn section.¹ The musical hierarchy is one of interpretation, where the lead player is the musician that is expected to provide an interpretation for the rest of the section to follow. This hierarchy is the normal situation in a trumpet or section consisting of several horns.

Greg perceives that this is a convenient arrangement which arises from the greater prominence of higher frequencies within a section, and the particular and typical voicings of the instruments that are a consequence of the blend of trumpet and other types of timbres within sections.² The lead trumpet’s responsibility is most typical in sections consisting of trumpets. The role may be less clear when the ‘horn section’ is composed of different instruments that may vary in timbral quality and/or type of tone production, such as, for example, when a violin is a ‘horn’. When Greg Spence is not performing in a lead capacity he is listening to the lead player in the role of second or third trumpet, a position he regards as more difficult.

I do a lot of second, third, fourth playing and then that constitutes listening to what the lead player is doing – where he breathes, where he starts and finishes notes. So, in a way that’s a little bit difficult, to play in the section as opposed to playing lead, where you really have to just make it clear how you want the piece to sound and go (GS.21, p. 371).

Greg divides his performance time between a myriad of regular, intermittent and casual calls. Two performance situations were videotaped and are included for analysis in this study. In addition, footage from a television performance is included in the study. According to Greg Spence, no particular performance setting may be regarded as typical. Instead he performs with a wide variety of musical responsibilities in a large variety of settings. The examples that are included exhibit the qualities that Greg Spence regards as those required for a commercial lead trumpet player.
The organisation and management of an ensemble that carries his name is another ‘leading’ function that Greg has recently been asked to perform. The Australian agents for the United States company ‘Kanstul Musical Instruments’, have asked Greg to endorse the ‘Kanstul’ range of trumpets and flugel horns. The endorsement arrangements include sponsorship of a performing ensemble which features Greg’s performance on Kanstul trumpets. This situation has arisen for Greg as a result of his reputation as an expert lead trumpet player. ‘The Greg Spence Quintet’ has emerged as a result of an economic imperative rather than from Greg’s own desire to create ensembles in which he takes a formative type of leadership role. Greg now finds himself in a situation of creating and administering a musical ensemble; that is, becoming a musical leader.

**The industry and the instrument**

The formation of a quintet bearing his name for the purposes of promoting a particular make of trumpet is a daunting prospect for Greg. He previously formed groups that were short-lived and only marginal economic successes. Greg’s role as the band leader of a quintet formed around the promotion of a particular make of trumpet is a public articulation of Greg’s own feelings about the instrument he plays.

I’m a ‘Kanstul player’ and it’s very unfortunate because I’ve tried a few instruments in the last three years. I’ve got a bit of a reputation for it I think. I played ‘Yamaha’, then I bought this custom-made thing which I liked, but wasn’t quite right. Then I went on to a ‘Bach’, which is what most trumpeters play, and I really liked that … Well, the ‘Bach’ I dropped and I had to take it out to get fixed. The place where I got it fixed had called me a month before [today] to say ‘I want you to try these horns out’. I tried three or four of the horns. One of them I loved. …. And we signed up the endorsement (GS.39 & 41, pp. 374-375).

Greg had damaged the ‘Bach’ trumpet, with which he had been very satisfied, and had agreed to try out some of the ‘Kanstul’ instruments which were being promoted by his trumpet repairer. Greg expressed his satisfaction with the ‘Kanstul’ trumpet he tried and was immediately offered an endorsement arrangement.

Player endorsement is an economic arrangement whereby a musician expands the benefits of his level of musicianship beyond remuneration for performing music. The musician receives payment, in kind or in cash, for being associated with a particular make of instrument. The manufacturer receives a benefit by associating with a player of expert reputation who is willing to state that she/he finds their make of instrument suitable. Other players, who may be less expert musicians, may not find the instrument as suitable. However, the assumption of the industry’s marketing strategy is that an association with an expert player reinforces the reputation of the make of trumpet. Greg Spence’s association with Kanstul instruments is more than just an economic arrangement because it affects his performance.
activity. The scope of Greg’s activity has expanded from lead trumpet playing in existing ensembles to being an ensemble leader in his own right due to the endorsement.

The endorsement arrangement has given a new potency to Greg’s relationship with the sound instrument of his choice. Greg reports that he chose his trumpet before being offered the endorsement deal and emphasizes the importance of the choice.

It is important that you feel comfortable with what you’re playing on and that the sound that you’re making suits the particular style. Like, you have to be able to change your sound, because a big band has a particular kind of sound, [compared] to a Latin band, [or] to a theatre show (GS.43, p. 375).

Greg’s reflection on sound instruments relates to feeling comfortable as he adapts the sound to different performance environments. The factors of comfort and utility are foremost in his choice. Greg allows that different qualities may emerge from the subtle variations in the physical specifications of the trumpet. Nonetheless, his feeling of comfort and of the difference between instruments is a sensory impression that is not related to any knowledge of those specifications. Greg’s attitude of utility towards the sound object forms a neat and convenient correspondence with an economic opportunity that is made possible when the sponsored make of instrument has a model that suits his requirements.

Greg Spence regards the endorsement offer with the same attitude of fortuitous serendipity with which he regards the course of his trumpet performance career in general. The unpredictability in the quantities and kinds of performance opportunities that gives Greg an exhilarating experience also leads him to seek a more secure financial underpinning through teaching.

It’s necessary because, I’ll guarantee that as soon as I’ve gone ‘Right, I’m not going to teach this year’ the gigs would go quiet. I’ve got a mortgage to pay. You’ve got to [teach]. It supplements the income. You know, I could reel off a dozen or so guys who do exactly what I do. That’s why, playing trumpet in this country, you have to be fairly versatile. Otherwise the phone won’t ring. It just depends what you want to do. I like playing trumpet in all sorts of different situations (GS.50, p. 377).

Working in a commercial scene that does not provide enough opportunities to maintain an acceptable level of economic stability is a contradictory experience that Greg Spence is able to resolve through supplementary income sources. The unpredictability provides Greg with an exhilaration of spirit that sustains his interest in his trumpet playing activity.

I’ve never actually been called to do a show that goes for six months say. And I think it would really do me a lot more damage than good to do a show full-time. Because, as you’ve seen today, you can’t take phone calls and do different work. Although the money might be better I just would not be able to sit down and do eight shows of the same book every week. The reason I stay inspired and enjoy my music I think, is because it’s all so different (GS.66, p. 380).

Other players in the commercial scene are able or willing to negotiate a strategy for
securing an economic security by working in the ‘shows’ that offer regular wages. The importance of musical variety in Greg’s trumpet playing experience is at the heart of his motivation, rather than the greater economic opportunity provided by the commercial scene. His need for inspiration through a variety of musical challenges is greater than his need for the economic stability that can be found in the commercial field.

Summary

Greg Spence describes a life of variety and uncertainty that he finds exhilarating and unexpected. Greg’s perception is that he has never expected to be in a high-demand situation amongst a small elite of trumpet players who ‘cover’ the opportunities for trumpet performance that arise in Melbourne’s music and entertainment industry.

Greg has developed a particular set of skills to a level of expertise and appropriateness that ensures his trumpet playing is a ‘commercial’ product. The success of his strategy is reflected in his sponsorship by a manufacturer of trumpets, and in his consistent supply of performance opportunities. By expertly negotiating the relations between the dimensions of his activity, Greg perceives that he has achieved, to this point, a ‘perfect balance’.

Coming to town

The ‘Last Post’ on Anzac Day

Unlike many professional trumpet players, Greg Spence’s early musical education occurred in an environment of limited opportunity. His primary school years were punctuated by frequent re-locations as his family followed his father’s career as a bank manager. Greg recalls expressing a desire to play saxophone, which inspired his mother to take him along to the local brass band in Wodonga. Wodonga is a rural city on the Murray River in northern Victoria and the local brass band is the Wodonga Citizens Band. There were limited opportunities for musical education in the first local secondary school that he attended on arriving in Wodonga. Only three students played a musical instrument at all. Greg joined the local brass band, only to be given a cornet to play.

They give you a mouthpiece first and I couldn’t get a sound out of it. My sister just picked it up and went buzz-buzz-buzz. … And I’m lucky that there were a couple of girls in the band. When I was thirteen or fourteen or whatever, they were who got me fired up to really want to get it figured out. My sister could play it, and these two girls were playing the lead chairs (GS.52 & 53, p. 378).

Greg began his musical education at the relatively late age of thirteen. His perception of his early development is that he was largely self-taught. The Wodonga brass band had a learners group of six or seven, with only general advice about trumpet technique.

You’d just have your mouthpiece and they’d say ‘smile’, and ‘buzz’, and ‘that’s what it’s supposed to sound like’. Unfortunately a lot of the things you get told aren’t actually the
best advice (GS.63, p. 379).

The brass band experience lasted for five or six years before a combination of events led to Greg’s exposure to a wider musical world. Greg’s musical world had hitherto been confined to the brass band music that he performed on the cornet. Greg recalls that the brass music he performed was regarded with derision by his school peers.

I used to have to get up and play the ‘Last Post’ on ANZAC Day. You know what High School is like? It was like ‘You idiot! You get up and do that, with that stupid thing!’ (GS.69, p. 381).

In Greg’s musical world his performing life was a socially marginal activity for a teenager in a country town. The first time that Greg had the opportunity to reconcile his passion for musical performance with styles of music that occupied a more socially sanctioned position, was an occasion when he first heard jazz or popular music styles through a chance hearing on late night radio.

I heard this sound that I couldn’t describe. I’d never touched a trumpet… and I just freaked out. I was really naïve as far as music [was concerned] (GS.68, p. 380).

Greg purchased his first trumpet following the radio epiphany and after hearing a performance by trumpeter James Morrison. By that stage Greg recalls changing secondary schools and discovering that his new school supported a stage band.

I used to love it [the stage band]. And from then on it was just more of a search to do more of the same, I think. At no time did I plan to do what I’m doing now. It’s just happened, you know, which is just fantastic (GS.71, p. 381).

Following secondary school, Greg had a period when he was not playing the trumpet at all. He began an accountancy degree but soon realized that he did not want to become an accountant. He then worked for two years at the local ‘K-Mart’ before deciding that he wanted to pursue trumpet playing. He achieved the transition towards a career as a trumpet player in a relatively short period of time.

On my twenty-first birthday I thought: ‘What the hell am I doing? I want to play trumpet. This is ridiculous’. And I went inside [K-Mart] and asked for a transfer. Transferred to Melbourne and got into college. I started learning off Reg [Walsh] and that’s when I started to get sort of serious about it (GS.64, p. 379).

The rapid transformation of Greg’s career from trainee retail manager to commercial trumpet player is an explanation for the sense of surprise and delight which Greg expresses in relation to his playing life.

A rapid transformation

Greg Spence’s move from country Victoria meant that he could obtain private lessons with some of the prominent commercial players in Melbourne. Greg contrasts the experience and knowledge of young players living in Melbourne with his own experience of having to become
acquainted with the character of the Melbourne musical scene and the prominent identities within it.

It’s interesting talking to young guys. I did a workshop at Blackburn High during the week. And those young guys know everyone in town and they’re growing up with it. And I think that they are really, really lucky. Where I had to ‘come to town’, and I still don’t know the history of Melbourne music (GS.65, p. 379).

Greg reveals that he is still in the process of learning and absorbing the dimensions of Melbourne’s trumpet playing scene. He describes the isolated and private passion with trumpet playing that was suddenly transformed into an external world of musical possibility. A realization that he had really ‘come to town’ came for Greg in one intense moment at the beginning of a performance playing with Shirley Bassey.

At the very opening was the theme from ‘Goldfinger’. And I’ve always loved that song and her singing it. I had to do the first [phrase]. And it’s to the Concert Hall [Victorian Arts Centre]. I brought my parents down. It was their thirtieth wedding anniversary and it was my proof to them that I’d actually made it… You know words cannot explain the [feeling I had]. I was running on subconscious, I wasn’t physically there. It was an amazing buzz, one of the highlights ever (GS.81, p. 383).

The performance Greg describes marks the beginning of his commercial career and is evidence of a consistency in the character of his approach to his life as well as to his life activity. The same enthusiastic appreciation for the phenomenon of popular and professional music production carried through the years of his tertiary trumpet studies.

Greg’s experience in the improvisation stream at the Victorian College of the Arts included a degree of alienation from the ‘art music’ focus that he perceives was encouraged there.

It was a very artistic course. And the more away from the norm you got, the more you were kind of accepted and the more successful you were. Now I obviously wanted to be a commercial player and I didn’t really get into that. So a lot of it I actually did think was a waste of time … The best thing about College was the contacts that you met [sic] and it gave an opportunity to learn off the guys who were doing the work in town. It was because of that [contact] that I got the first call to do the gig [and] it sort of went [on] from that (GS.83, p. 384).

Greg perceives the College as largely irrelevant in terms of developing the skills for the commercial trumpet player’s craft. An exception is the personal mentorship and introduction to the commercial network that has been provided for Greg through his lessons and contact with two teachers at the College, Reg Walsh and Dave Newdick. Learning from these prominent musicians in the network, those ‘doing the work’, gave Greg an opening into the commercial trumpet playing scene. Greg regards himself as being a self-taught musician up until 1992, when he was accepted into the Victorian College for the Arts and began receiving lessons from Reg Walsh. He has retained the self-reliance that was necessary when he was
attempting to discover trumpet technique in isolation.

But I think a lot of it is just figuring it out for myself anyway [to find] what works and what doesn’t (GS.63, p. 379).

Greg’s process of developing the stylistic and technical scope of his playing is characterized by personal discovery and a self-reliant attitude. Since ‘coming to town’ Greg perceives that his development process has remained in essentially the same spirit. He is willing to gather and develop in his own playing the materials and techniques that are offered by the external world of trumpet playing. He seeks to continue the gathering process for as long as those offerings excite and inspire him.

**Mentors and colleagues**

Greg Spence’s past teachers and mentors have now become his friends and colleagues, as Greg has been admitted to the ‘first-call’ network of commercial trumpet players. His performing work brings him into contact with many players whom he admires from around the world. Greg’s openness for the insights that other players might offer his own playing means that he regards any musician whom he admires as a mentor. The musicians he most admires are those working at the top levels of similar fields to his own, particularly commercial and lead players from the United States.

Bobby [Shew] is amazing you know! He’s where it’s at as far as world-class trumpet playing is. You know, Hollywood, L.A. [A] frightening place to play trumpet. He’s made it. Gary Grant just recently, from the Gerry Hay Horn Section. The Gerry Hay Horn Section is on just about all commercial music. He is the man. … Even people you listen to are your mentors, [for example] Maynard Ferguson, Doc Severinsen – all the big show band [and] commercial big band players (GS.74, p. 382).

Greg regards the major players in the international commercial trumpet world as his mentors. He also places a great value on the personal relationships with players he has met and performed with. Through the musical creation of his mentors and colleagues of his experience, Greg Spence forms his understanding of the dimensions of the commercial field of trumpet playing. They are the trumpet archetypes who create the physical appearance and the sounds that are familiar to audiences of millions. Greg seeks to discover how to produce that physical appearance and those sounds. Greg Spence’s desired experience with the investigation and development of trumpet playing is the production of a familiar trumpet voice that will be heard in the mass entertainment market. Greg engages in the production of an archetypal trumpet voice in the mass market.

The main ones I have done that you probably might have heard have been the ‘Telstra’ one and the ‘Cadbury’ one (GS.75, p. 382).

These are examples of Greg’s recorded work for national advertising campaigns. His particular construction, the voice that he has developed, is now a component of the national
Summary

From his late beginnings as a musician playing cornet in a country brass band, Greg Spence was abruptly transferred into the heart of Melbourne’s commercial trumpet playing scene. The physical and emotional exhilaration that was part of his first experience of playing a musical instrument continues as Greg comes into contact with the sound of the trumpet in the commercial scene. Greg experiences one type of contact through listening to the sounds of other commercial trumpeters. He experiences another type of contact with the commercial trumpet sound through the technical investigation of his own playing. This experience of playing will be investigated in detail in the following section. The exhilaration the Greg experiences continues as an integral part of Greg’s attitude to his trumpet-playing life. Greg is accepting of, and interested in all phenomena that excite and inspire him. Greg’s own sound is now part of the musical landscape of the mass market, a prospect that he relishes.

The experience of playing

Greg reports that he has experienced an ecstatic state during his most memorable performances, and often experiences a great physical excitement in performing when an audience is appreciating his efforts. Greg also notes his awareness of dimensions that are part of his own functioning as a musician; that is, listening to his own playing in practice, and listening to his own playing within the sound world which surrounds him in performance. Other sensations that he reports are related to the environment that he performs in. The conditions of the performance setting directly influence the level of comfort in the performance as much as the demands of the music. Greg describes his sensations and actions as subsumed beneath a higher-level consciousness of the musical environment in which he finds himself. His mind is directed towards the production of the sound that is desired, or required in that milieu. To be able to habitually have that higher-level capacity is Greg’s primary musical focus. He has a passion to work continuously on the detail in the technique for his particular style of trumpet performance. This focus presently keeps other potential projects, such as composition or recording albums, from his agenda.

An amazing feeling

The intense ecstatic feeling that enveloped Greg Spence during his debut as a commercial player at the Shirley Bassey concert was probably aided by the emotional factors intrinsic to the occasion; that is, the presence of his parents and the nature of his relationship with them. Greg recalls experiencing similar feelings during occasions of less personal significance.

Now you get out in public and you do what you do and you get appreciated for it. It is an amazing feeling. Just a [feeling of] electricity you can’t get any other way (GS.80, p.
Greg is describing one of the pleasures of his craft that keeps his interest and passion alive. Greg experiences these feelings often and they occur as a manifestation of the physicality of creating music for an audience who are strongly communicating their appreciation. The musical product is being appreciated by a mass audience who typically wish to experience the music that they hear as an emotional production. Greg Spence’s listening is a dimension of his experience as a trumpeter responsible for the music’s production and is a different kind of emotional excitement that arises from his participation in the sound’s production.

**Leading and listening**

Greg Spence’s comments with regard to his listening process refer to the function of leading a section, and the implications of that responsibility for his listening focus. Greg’s listening process when he is playing in an ensemble relates to the degree of focus that he is able to devote to his own sound. Greg perceives that he listens more to the overall sound of an ensemble, and less on his own sound.

> [Listening] works both ways because you also have to blend with what’s going on around you. You have to go ‘Right, that’s where everyone is sitting, that’s the volume that it has to be played at, that’s the overall style the band is getting across.’ You still have to blend with it… It’s definitely a two-way thing. I guess I don’t focus on just listening to myself when I’m playing in a group situation (GS.86, p. 385).

The question arises as to the difference in listening focus that may be apparent if Greg is not playing lead trumpet. In the cases where Greg does not have the responsibility of articulating the interpretation for the rest of the section, the listening may be more focused on a more sonically proximal process of synchronisation with the lead trumpet. In general, the listening process, linked to the other dimensions of the responsibility of playing lead trumpet, functions as a link between the section and the rest of the ensemble. The issues associated with listening illustrate the complexity of the relationship between responsibility and engagement in trumpet playing activity.

The ‘two-way’ process is Greg’s description of a feedback system, or a process of a continual dynamic adjustment that is achieved via a range of sensory and activating dimensions. Listening is one dimension of that complexity. Greg will listen to himself a certain amount to monitor the quality of his own utterance, but he retains a focus on the sound of the whole ensemble. Greg describes more than the sound environment of the ensemble when he mentions its spatial orientation. The sound environment is experienced by musicians as a bodily quality, in addition to an aural quality apprehended through the sense of hearing, with associated effects on their sense and action performing system.
Greg Spence also comments on the distinction in the focus of listening in performance, as opposed to the more subjective focus of listening, in common with other bodily sensations and actions, that occurs during private practice sessions. He describes the difference between sound sensations that occur in performance compared with those that occur in practice sessions. One type of variation in sound sensation is perceived by Greg as a different in the qualities of his sound depending on his playing environment. In some environments, Greg experiences a discomfort if he has focused too intensely on the qualities of his sound.

I like practicing here [at home] because it’s wide open and there’s wood, and it’s quite a nice sound. Whereas when I get to school and I’ve got twenty minutes to do some playing, the room is very small and it just sounds terrible. And if you let it (and I used to, but I don’t any more), you could come out from teaching feeling really, really down on the instrument. [You could be feeling down] from playing, from the fact that you have to be there teaching (GS.89 & 91, p. 385).

A study of their sound quality is a major task for trumpet players in their private practice sessions. Greg Spence reserves that task for locations that flatter the sound since the sound that he hears can have a direct bearing on the physical feel of playing. Greg has characterized the listening process as an activity integral to exercising and developing trumpet technique that will vary according to location or musical function. His listening process may be conscious, or unconsciously operationalised, depending on the location or musical function. Greg's listening is a dynamic and multi-dimensional process with a functional relationship to other sensations and actions of the body in performance.

Feeling the sound and listening with the body.
The texture of the overall sound environment, with its musical formations and acoustic properties, meets the production of a particular strand of that texture in the body of the performing trumpet player. The physical feel of playing trumpet is the sensation a trumpeter experiences when the sound environment and the sound production by the body of the musician converge. The environment includes the setting and the sound quality that is possible in different locations. The body’s actions and sensations of engagement with the trumpet, through the interface of the brass tube with the wider acoustic space, combine to create a definition of the musical instrument which is expanded from the sound instrument itself. That is, the body of the musician, and the shape of the acoustic space beyond the bell of the trumpet are included as dimensions of the musical instrument.

The notion of a musical instrument that extends beyond the boundaries of the sound instrument has spawned a pedagogical principle that advises trumpet players to practice in spaces that are flattering to their trumpet sound, such as larger rooms with sound-reflective surfaces. When Greg Spence practices in different places which vary in the degree to which
they flatter his sound, he is exercising an awareness of that his musical instrument extends beyond the trumpet itself. The different spaces in which Greg practises require different degrees and types of bodily engagement. In general, the degree of extension of the musical instrument corresponds to the size of the room and the acoustic qualities of its reflective surfaces. Greg will adjust his bodily engagement according to the space in which he plays.

Greg Spence comments on the variability of other types of performance conditions, and how different playing environments affect the physical feel of playing trumpet.

It changes all the time depending on the surrounds. We just did a gig with Nick [where] we did four sets in a day. (And) It’s stinking hot and we got rained on in the third set of the day. We had no change of clothes so I’m putting on wet socks that stunk like nothing else, to get through the last set. It was horrendous. And physically, I could hardly play by the end of the day, because you’re that hot it’s oppressive. And to get a good breath in, and to play songs, was almost impossible (GS.91, p. 385).

Greg is describing environmental conditions so extreme that his ability to perform was almost totally compromised. Under more normal conditions, the physical demands of the music performed by the ensemble Greg is describing would be minimal. In other situations the music itself creates the physical demands.

If you’re playing a really intense lead trumpet book, over a big band, it’s physically really demanding. You can come off with a sore stomach, a sore face, muscles, everything’s just worn out. Whereas if it’s a live, dinner-jazz cabaret gig, it’s easy. You can have another glass of red (GS.91, p. 386).

Greg describes the variation in requisite physical effort that occurs because of changes in the variations in musical style that he plays. He experiences the sensations of relative effort, pleasure and discomfort that will arise in the process of performance. Those sensations will arise as a result of the environment that he forms through the development of his technique, and also through the dimensions that are determined external to his own volition. Certain aspects of trumpet technique that have become routine to Greg in performance may once have been major physical challenges. One way that Greg measures the level of development of his technique is by means of its diminishing presence in his conscious awareness.

**Distilling the essence of technique**

In his practice sessions Greg Spence isolates issues of technique that may negatively interfere with the levels of musicality that he aims to achieve, so that they disappear from his conscious experience when he is performing.

When you’re playing, you’re hearing the music and you’re not listening to what your body’s doing. You shouldn’t be, I guess. That’s what the practice room is for. It just comes back to trying to make habits of what you do in the practice room out on the job (GS.98, p. 387).

For Greg the sound that he creates becomes the singular carrier for all his bodily
experience of performance, including the sensations of the environment and the sensations of his engagement with the trumpet. He doesn't want to ‘listen’ to his body, by which Greg presumably is referring to the type of awareness he has of his body. Greg’s sensation of his body is mediated by his sense of the musicality of the occasion, which presumably finds a physical expression in the production of musical sound. Greg describes a process that distils the requirement for a particular and appropriate sound that he then employs as his embedded repertoire of physical techniques to make the sound happen:

All you should be thinking about on the job is hearing in the brain ‘Right, that’s the sound I want to make’ and you have to do whatever is physically possible to make that happen. Now, when you’re in the practice room, you’re very aware of tension in the body, and trying to limit tension from your legs to your shoulders, to (obviously) your breathing mechanism (GS.92, p. 386).

Greg also describes a particular technical or instrumental focus related to the limiting of tension. The limiting of tension has received wide attention in many of the therapeutic traditions that have been applied to musical performance. In general, therapies seek to reduce tension by increasing the conscious awareness of those parts of the body that may be unconsciously tensed, so that those tensed parts may then be coaxed towards relaxation. Greg Spence approaches the isolation of tension in different parts of his body and the development of his technique in general in a relaxed manner:

I try not to think of them [issues in the technique of trumpet playing] as problems, rather as things that need more work. I’m happy with all facets of my playing as far as getting a job done. I want to do more work on them… There’s lot’s of little things that I’m always—not fighting with. No, you can’t improve by being like that. So I’m just working on them positively and knowing that they’ll get better as I do it (GS.106, p. 389).

As a professional musician, Greg Spence has attained the high level of a level of expertise in his craft suitable for commercial employment. Nonetheless, he remains open to learning more and expanding his own craft. In his own view, he is a player who has not yet reached his own physical limits.

**Physical technique and sensation in performance**

In the discussion Greg revealed that his typical week features several three- to four-hour practice sessions during which he tries to ‘figure out the trumpet’ (GS.16, p. 369). Greg explores issues of range, endurance and facility that are the eternal technical challenges for trumpet players at all levels of expertise. The most consistent aspect of the Greg’s performing life is the likelihood that he will encounter a physical challenge that tests his preparation. Greg was able to describe the sensation of the physical challenge of his performances from the visual cue provided by the video excerpts.

It looks the way it feels, basically, especially playing the high things. You’ve got a lot of
air, and you are trying to stay relaxed (GS.ve6@7’36).

The appearance of the intense physical challenge that is common in Greg’s performances is likely to correspond to the way he is feeling. Greg also comments on his physical technique as it appears in performance.

It’s really interesting to watch playing in different ranges [registers]. [I’ve] got a bit of a pivot. [If I’m] looking at it from a visual perspective, [in my practice] I’m actually trying to [have the trumpet] be [straight] out and have a straighter airstream, which I’m actually trying to work on and develop at the moment. But obviously, when you look at it, it ultimately doesn’t matter as long as it sort of works (GS.ve6@11’40).

Greg is aware of the ‘pivot’ in his physical technique, which occurs as he moves between registers. The ‘pivot’ describes the varying angle between the vertical axis of the head and neck of the musician, and the horizontal axis of the trumpet. Although he was ultimately concerned to produce a ‘straighter’ airflow, Greg perceives the benefit of this theoretical improvement in technique as relatively insignificant to his ability to meet technical demands.

Greg describes his approach to physical technique as exploring the means for producing the qualities of the commercial sound that he has previously heard:

Well the thing that keeps you coming back is … you hear a sound, like you listen to an album and you go ‘Wow that sounds great’. Then you try and emulate that sound (GS.80, p. 383).

To succeed in the production of a popular trumpet voice by whatever physical means he is able to develop has been Greg Spence’s musical quest to date. When he succeeds in producing a popular sound, he experiences the sensation of its physical production which is satisfying for its own sake. Greg has also described his sensation of the physical production of the sound as a socially-validated embodiment which is his experience of exhilaration as an audience appreciates his efforts.

**Summary**

Greg Spence has described the experience of playing as an amazing feeling. He experiences a sensation during his performances that is dependent on the presence of an audience and on his sense of expertise in accomplishing the demands of lead playing in the commercial scene. Greg describes the experience of playing through a sensation of directed listening that varies according to his functional responsibilities in the trumpet and horn sections in which he typically performs. Greg Spence aims to subsume any awareness of the specifics of his trumpet technique into a singular sensation of the production of the appropriate sound. His physicality is modulated on the singular sensation of his trumpet sound in performance, a sensation that he finds greatly exciting.
Two contrasting performances
Greg Spence suggested two examples of his live performances for videotape recording and analysis. The first performance situation that he suggested was his trumpet work with the Latin dance ensemble ‘Los Cabrones’. This group consists of twelve musicians in total: a six-piece Latin rhythm section that is fronted by a six-piece horn section, including two trumpets. Greg describes his performance with Los Cabrones as ‘a pretty fun gig’ (GS.ve6@40”). He has worked with the group for three years, and is very familiar with the repertoire.

A similar familiarity with the repertoire is a feature of Greg’s experience with the brass quintet ‘Shrewd Brass’, whose performance is the second example that Greg offered. Greg describes his work with Shrewd Brass as fulfilling an educational role:

Katy [Addis] does the orchestral side of it, and I do the commercial side of it. We’re the two main areas of where the work is (GS.60, p. 379).

Greg Spence interprets his role in the group as the ‘commercial’ trumpet exponent, whereas his colleague Katy Addis would tend to describe his role more in terms of a ‘jazz’ specialisation (KA.23, p. 347). Greg does not regard himself as a ‘jazz specialist’ even though he is called upon to demonstrate that specialty in Shrewd Brass. Greg’s stylistic classification reflects his perception of ‘where the work is’, rather than reflecting a classification based on musical characteristics. It is a classification based on Greg’s perception of his skill set. He views his skills as applicable to many different musical styles, including both classical and jazz styles.

From the night club to the school
Framing considerations in the video recordings
The video recording of Los Cabrones contains excerpts of a performance at the ‘Night Cat’ music and dancing venue in Johnston Street, Fitzroy, Melbourne. The recording was taken on Sunday, 16 April 2000 commencing at 10.15 p.m. The framing of the excerpts from this performance centre on the performance of Greg and are taken from three separate vantage points; from front left, front right and another series of excerpts from the side of the band, showing profiles of the trumpet players. The excerpts contain panning footage of the venue and the audience (the ‘crowd’) as the Los Cabrones ensemble is warming up.

The video recording of Shrewd Brass was shot with the intention of gathering visual data concerned with the performance of the trumpet players in the quintet. Both Katy Addis and Greg Spence had agreed to participate in the study. The framing considerations have been detailed in an earlier chapter. Greg is featured in these shots in relation to Katy and also as a soloist. The performance behaviour of both players extends beyond what could be expected for a purely musical performance. By highlighting the musical content of their program
through the use of theatricality, both players have adopted what may be described as a ‘performative’ approach. Their adoption of dramatic techniques befits the educational and entertainment objectives of the group’s performance. Accordingly the framing of video recording reflects this performative approach, for instance, in following the movements of Greg and Katy as they move through the audience.

**Slight movement in the section**

The first excerpt (GS.ve1) from the performance of Los Cabrones shows the ensemble with the six-piece horn section arrayed on seats at the front of the rhythm section. The trumpets are seated at the right-hand side of the band as it faces the dancing area. The high level of background noise reflects the large size of the crowd and the character of the venue as a popular gathering place.

While the music provides a focus and meaning for the gathering of people in the venue, the arrangement of the various functional areas appears to reflect that the music occupies a subsidiary position in the hierarchy of the venue’s functions. Greg Spence’s perception is that most of the crowd is in fact attending the venue as an audience to the music, whether as dancers or just to listen to the performance:

Most people at the Night Cat are into the music side as opposed to just ‘being there at a band’. They actually dig what’s going on (GS.ve6@17’37).

Behind the band is a large bar area with the extensive seating and standing areas where most of the crowd gathering at the venue are concentrated. As the band begins, there is no discernible alteration in the level of crowd noise. The ambience of the venue is reflected in the casual appearance of the musicians. Some are standing, some are seated, and they show a variety in the directions of their gaze. It is apparent that the band has performed in this situation many times before. The repertoire is completely scored or ‘charted’, and the whole ensemble is amplified.

The second excerpt (GS.ve2) reveals Greg’s erect and solid stance as he performs an octave doubling of the melody of the tune with the tenor saxophone. From 45” Greg is observed again playing an octave doubling. This time his body is swaying in a reference to the pulse of the music and his posture overall is more fluid. This sway ceases at points when the texture of the music becomes thinner and Greg’s trumpet part is more exposed. When the alto saxophone enters four bars prematurely at 1’23, Greg turns his body and meets the gaze of the alto player with a raised eyebrow. The relative ease with which Greg is able to execute these passages at this point in the arrangement is reflected in the fact that he is able to engage in movement activity which is not related to the performance of the music. The trumpet parts are split between two interlocking figures at this stage of the piece.
From 1’52, a faster tempo reveals Greg’s focus on precise movements that are directed towards an accurate musical interpretation:

This sort of stuff is pretty full-on playing so you have to be pretty intensely focussed (GS.ve6@6’).

The focus is evidently on a precise set of movements instrumental to the technical requirements. The intense physical focus is evident in the last 4 seconds of the excerpt. This section features a passage in which the entire horn section articulating a repeating ‘accented’ pattern, with the lead trumpet playing the highest tone of the chord. Each of Greg’s articulations of the accented phrases is discernible as a separate movement phrase. The preparation for each phrase followed by the articulation of each high register pitch requires a visible tensioning of the posture that affects the whole of Greg’s body. There is also an observable pivot in the angle between the trumpet and the vertical axis of Greg’s body with each high note attack. The ‘shake’ that the trumpets articulate at the end of the passage is achieved through the use of the right hand on the valves, in addition to the intra-pitch frequency variation or vibrato that is achieved through small variations in Greg’s lip tension. Greg also exhibits a slight head shake forwards and backwards. The framing of this section allows a comparison between the two horn players adjacent to Greg, who are seen to be moving with their whole bodies in some relation to the rhythmic pulse. Greg’s movement activity, in contrast, is focused on instrumentally preparing and executing the high register phrases.

The third excerpt (GS.ve3) from the performance of Los Cabrones is a solo passage that is written into the arrangement of a piece. In describing his state of mind as he executes solos in this ensemble, Greg Spence reveals his awareness of the limited possibilities for musical exploration that is possible within this particular ensemble:

[My mind is] all over the place, basically, because of the surrounding and the sound in the room. You’re trying to tell a story and at the same time you’re struggling with the sound. When I’m soloing I’m thinking of key and tempo. I’m trying to play it safe (GS.ve6@6’20).

Greg Spence’s focus remains on an accurate and precise rendition with less concern for a creative improvisation. The ‘tight’ arranging that is a feature of the repertoire for this ensemble features a limited number of measures to construct a solo, and the addition of extra horns into the texture creates constraints on Greg’s ‘solo space’ that are in addition to the limitations imposed by the noise in the room. The attention that Greg gives to an accurate and precise performance is reflected in the minimal amount of referential movement that he makes in the situation.

The addition of the active texture from the other horns at 1’17 coincides with Greg’s
execution of a series of high register passages that are more dynamic than previously in the solo. For these passages Greg displays postural movement phrases that follow the contour of the musical lines he is performing. For example, at 1’20, the rapid rising passage that ends in a high register tone coincides with a vertical tensioning of Greg’s body.

The fourth excerpt (GS.ve4) from the video recording of the Los Cabrones performance shows the two trumpets executing ‘lines’ in a fast tempo passage. In this excerpt Greg is actively moving his whole body to the pulse and simultaneously executing the phrases. For this excerpt, Greg’s body movement does not in general synchronise with the articulation of the trumpet phrases but correlate more to the overall pulse of the music. The exception occurs at the very end of the excerpt, at 25”, where a series of ‘stop’ accents are synchronised with Greg’s whole-body movement. For these notes, Greg’s body movement is synchronised to the articulation of the notes, and the pulse of the music has slowed at that point. Greg perceives his ‘pulsing’ body movements to be a performative action which is additional and extraneous to the actions he performs to produce the musical sound:

I don’t think it [the dancing] is important to it [the music]. But I think from the visual point of view … if it looks like we’re into it [I think] it helps. But I don’t intentionally dance (GS.ve6@9’15).

While Greg regards the ‘pulsing’ movements which were not synchronised to his trumpet articulations to be insignificant to the production of the music, the synchronised body movement that occurs at the end of the excerpt could also contribute functionally by visually and haptically emphasising the timing of the articulations when the pulse of the music has effectively ceased. This emphasis could assist Greg and the other members of the ensemble.

The final excerpt (GS.ve5) from Greg Spence’s performance with Los Cabrones records a passage when Greg initially displays knee-bending movements. These movements are ‘dance-like’ in that they are an amplification of a movement normally associated with high-register trumpet performance. These ‘dance-like’ movements cease at 16”, when the entire horn section commences an extended unison ‘riff’. Greg has interpreted that the passage to be played requires a more directed focus. All the musicians in the horn section have made eye contact with each other to establish the point at which the section will commence.

Greg Spence’s appearance in performance with Los Cabrones reflects the physical intensity of the trumpet playing. His movements are generally focussed on the accurate production of the notated trumpet parts. Greg’s more ‘dance-like’ or performative movements are confined largely to moments when he is not playing, or moments when the music presents very little challenge. The instrumental focus of Greg’s movements contributes to his forceful and committed appearance within the ensemble.
Fluid movement in the quintet

Greg Spence’s performance with the quintet Shrewd Brass provides an opportunity to compare the movement style that he displays with Los Cabrones. The dynamics of keeping the five instruments together without the benefit of a rhythm section compels the musicians to rely on visual cueing strategies of the kind displayed in the final excerpt of the Los Cabrones video recording. These strategies include meeting the gaze of other musicians and moving the body to display an interpretation of the pulse. Another common strategy is using the instrument in combination with a postural swivel to communicate a conducting gesture or baton.

The other significant factor affecting the movement phenomena of Greg’s performance with the quintet is the fact that the performance is aimed towards the entertainment and education of the audience of school children. The musicians accordingly tend to exaggerate performance gestures where possible, and add dramatic and comic routines as well. In the absence of a rhythm section, the musicians appear to animate their bodies to express the pulse. This animation is sometimes at odds with the pulse, and each musician interprets the pulse in an individual and repeating series of performative movement phrases.

In the first excerpt (GS.ve7) of the performance, from 7” to 14”, Greg is observed meeting the gaze of the other musicians and turning his whole body around to communicate with the rest of the quintet. At 30” the musicians performing accompaniment turn to face the musician currently performing the lead, their movements communicating the shifting lead within the arrangement to the audience of school children. In common with the rest of the ensemble, Greg changes the orientation of his whole body, which remains focussed on a consistent instrumental technique. Greg’s consistent instrumental technique is clearly manifest in the stable posture of his body, despite the fluid changes in orientation. Greg also displays a stable facial musculature, with an unchanging position of the trumpet relative to his face which is another visible consistency in his trumpet technique.

The second excerpt (GS.ve8) illustrates Greg in the role of accompanying the solo tuba player. For this example, Greg is concerned to observe his part and to remain in time with the rest of the ensemble. His communicative gestures to the other musicians, in the form of raised eyebrows and glances, appear to be concerned with the timing and intonation of the passage. Greg has commented on the performance of the quintet at this particular moment:

I don’t know what the heck that was (GS.ve10@12’11).

Greg’s comment indicates that some difficulties had arisen for the quintet at that particular moment. Greg’s interpretation of the pulse is observable in his body movement in
his seat, which is a performative gesture directed at the audience. When the moments of difficulty arise, Greg ceases his performative ‘bounce’. When Greg and the trombone player are in the same video frame, from 3” to 8”, it is possible to observe the variation in their movement which may reflect their differing interpretation of the pulse.

The third excerpt (GS.ve9) shows Greg’s performance with the whole quintet for the concluding piece of the performance. All the musicians are animated in their whole body movement to emphasise the rhythm and pulse of the piece, which is a well-known dance piece. Greg’s movements are phrased in correlation with the musical phrases, as he shifts weight between his feet and alters his orientation to both sides of the audience. As with the first excerpt (GS.ve7) reviewed above, in this instance, Greg again does not move the trumpet, or alter the position of his arms and face relative to the trumpet in his expression of the rhythm.

The final excerpt (KA.ve1) illustrates Greg’s performance on ‘The Bullfighter’s Prayer’. This performance featured a play on the ‘rivalry’ between the two trumpets in the ensemble, and was examined in relation to Katy Addis’s performance in the previous chapter. At 26” Greg Spence expresses the rivalry through some exaggerated flourishing of his fingers as he meets the gaze of Katy Addis, and then engages with the audience. For the extremely long note from 1’17 until 1’43, which is sustained through continuous blowing, the fatigue that is apparently part of a comic exaggeration is in fact quite genuine (GS.ve10@5’54).

Balancing actions

Greg Spence has had few previous opportunities to view his own performances. Greg is interested to take the opportunity to review his technique:

Nothing disturbs me too much. There’s a whole principle of using your air with brass instruments. It’s a real balancing act between chops and air (GS.ve6@13’43).

The ‘chops’ Greg Spence refers to are the facial muscles, including the lips and the cheek muscles that are engaged in the formation of the embouchure. ‘Chops’ may also more generally refer to a player’s endurance and ability to meet the demands of the repertoire. The distinction between ‘chops’ and ‘air’ relates to the perception that musculature tends to fatigue, so there is a more finite constraint on those physiological dimensions of technique involving facial muscles. ‘Air’, in contrast, must always be available, being necessary for respiration. A maximum endurance is theoretically achieved when the ‘air’ is assiduously employed to ‘support’ the operation of the musculature. These terms are given quotations marks because they are all subjective assertions that vary between players and pedagogical traditions.

The ‘balancing act’ with the air supply is Greg’s perspective on the feedback system that
enables varying pitches and dynamics to be produced with the embouchure with the support of an air stream. The acoustics of this process has been studied extensively as a non-linear phenomenon and is a process that takes place within a trumpet player’s body, specifically within the player’s mouth cavity and respiratory apparatus. The physiological principles that are involved in the complex physical feedback system that results in continuous tones on trumpets have also been extensively studied.\textsuperscript{8}

Greg Spence desires that his awareness of the physics and the physiology be kept at a subconscious level. He does not want to be thinking about technical principles that are studied in laboratory settings. He wants the ‘balancing act’ of his technique to be mediated on the conscious level of a musical awareness. Greg’s musical awareness as a performing musician is inherently physical. The physicality of his performance is ever-present as a sensation of engagement with musical production on the trumpet. The internal dimensions of Greg Spence’s trumpet playing have both acoustic and physiological bases that are experienced by Greg as a sensation of engagement with the physicality of his musical process. His physicality as he performs is his musical awareness through movement.

**Table of observations**

Table 3 presents a summary of the movements and appearances observed during the two separate performances videotaped and subsequently viewed by the researcher and Greg. Two highly contrasting performances were recorded. However, in general, Greg’s performative gestures are an ‘overlay’ to the otherwise instrumental nature of Greg’s other movements. Greg is ‘always aware’ of the physical demands for his trumpet performance (GS.92).

**Table 3: Movements and appearances of Greg Spence observed during the performances.**

<table>
<thead>
<tr>
<th>Movement and appearance observations</th>
<th>Musical moment</th>
<th>Data source for musician’s verification</th>
<th>Focus of attention</th>
<th>Social context (Audience and other musicians)</th>
</tr>
</thead>
<tbody>
<tr>
<td>GS.ve2, 3, 4 and 5</td>
<td>Performance of ‘Los Cabrones’ latin jazz ensemble</td>
<td>GS.ve6</td>
<td>Combination of internal and external focus</td>
<td>‘The Night Cat’, a crowded music and dance venue inner Melbourne</td>
</tr>
<tr>
<td>a. Swaying to the pulse (GS.ve2)</td>
<td>Sectional playing within ensemble</td>
<td>GS.ve6@6’</td>
<td>Change to internal focus</td>
<td>Distinct appearance cf. remainder of ensemble</td>
</tr>
<tr>
<td>b. Cessation of body sway (GS.ve2)</td>
<td>Fast passage of lead trumpet playing</td>
<td>GS.ve6@6’20</td>
<td>Combination of internal and external focus</td>
<td>Attention of watching audience focussed on solo performance</td>
</tr>
<tr>
<td>c. Moves whole body in an analogue to contour of the melody line (GS.ve3)</td>
<td>Featured improvised solo</td>
<td>GS.ve6@9’15</td>
<td>As above</td>
<td>Ensemble contributing to a high level of ‘energy’ or ‘vibe’.</td>
</tr>
<tr>
<td>d. Whole body movement</td>
<td>Horn ‘lines’ in a fast tempo passage</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Chapter summary

Greg Spence has reported on his perspective as a commercial player who lives in Melbourne and does most of his work in Melbourne. Greg has defined a commercial player as a trumpet player who has the wide range of skills and a high level of expertise in particular skills, such as the physical ability to perform a consistent high register, to meet the demands of any commercial opportunity. The qualification is held by a small network of players who are familiar to each other and who know the contacts necessary for commercial opportunities. The group of commercial players who ‘get the work’ are described as the ‘first-call players’ of the Melbourne commercial scene.

Maintaining a position within such an elite network of first-call players requires a continual practice of technical skills. It also requires Greg to remain open towards a received notion of the canon of commercial repertoire and technique. Another requirement is an attention to the maintenance of his reputation through a willingness to accept many engagements in many different performance environments.

A common situation in which Greg is employed is performing lead trumpet in a horn section. Greg Spence has largely confined his leading responsibilities to this situation, although his reputation has led to his acceptance of a sponsorship arrangement with a trumpet manufacturer that requires him to establish and lead a brass quintet. In achieving a high level of expertise and a reputation as a first-call player, Greg perceives that he has achieved a perfect balance in his activities.
The history of Greg’s development as a trumpet player is reflected in his continuing sense of excitement at his present situation. After a late and broken start to his musicianship, Greg finally chose to commit to a career as a trumpet player as a young adult. His rapid development since making that commitment is the more exceptional especially given his early history as a self-taught player in a country town.

Greg Spence describes the amazing feeling that he experiences often in performance before an audience. The sensation of a purposely unarticulated physicality of musical production is an exhilarating and surprising pleasure that is integral to Greg’s continued passion for his craft. Other sensations that Greg consciously describes are related to physical conditions. He describes levels of comfort that are related to the dimensions of the playing environment. These dimensions may be obvious climatic conditions, but they also include local and distant acoustic effects that require Greg to modulate both his sound production and the direction of his listening. Greg perceives these factors to be a focus for his private times of practice, so that he is prepared to meet any challenging or unexpected variation in the environment.

The movement qualities and other observable dimensions of Greg Spence’s trumpet performance were observed by Greg and the researcher in two different performance environments. These environments illustrated a consistency in Greg’s movement repertoire as it applied to the physical production of the trumpet sound. They are movement qualities related to the execution of Greg’s trumpet technique. Greg displays considerable variation in body movements that are not intrinsic to the production of the trumpet sound. These movements include the ‘dance-like’ performative displays that feature in situations where Greg is concerned to communicate an extra-musical sense while simultaneously performing the music. These movements are sometimes exaggerations of the movements necessary for the physical production of the trumpet sound. At other times Greg displays movements that are extraneous to the physical production of the sound. In general the amount of ‘extra-musical’ movement that Greg displays is inversely proportional to the degree of challenge that he faces in physically producing the trumpet sound.

Greg Spence is a dedicated professional within a small and highly-competitive market place. The limited commercial opportunities available to Greg require him to maintain a consistency of advanced physical technique, and the ability to adapt to a wide range of performance settings. Greg meets these demands with his characteristic sense of enthusiasm and celebration.
Notes to Chapter Seven

1 ‘Horn section’ is defined for this study, as a section of two or more single line, continuous tone instruments. These are most typically trumpets, trombones and saxophones. A section may also include a string instrument, such as a violin or guitar, often paired or in a section with a brass or other wind instrument. The classification ‘horn’ is related to the function of the musical lines that are performed and also the cultural framework of the musical community who employ the term.

2 The greater prominence of an upper part in a situation of sectional harmony is an acoustic fact and is reflected most clearly in homophonic sectional arranging. The prominence of the upper part may vary according to the timbral qualities of each sound instrument in the combination. It may also vary according to the motivic qualities of each part. Most typically in a commercial setting, the upper part will be assigned the most active melody (see Delamond 1965:59).

3 For example Gabrielsson 1988:376

4 The composer and horn player Gunter Schuller speaks of the acoustical effect of fractional differences of intonation for horn players performing in close proximity: ‘high notes on a horn create such intensely vibrating air columns, that another player’s lips and instrument, if in the immediate vicinity, are physically affected’ (Schuller 1962: 82-83).

5 See Monette 2001:24

6 For example Grindea 1978:84,126

7 The technique is often termed ‘circular breathing’ in the literature on brass performance. The term ‘continuous blowing’ has been adopted here for a more precise description.

8 Fasman 1990:328
Chapter Eight

John Montesante: the band leader of Grand Wazoo

Introduction

John Montesante is a Melbourne trumpet player and band leader who has been active in the popular live music scene for 30 years. At age 50, John Montesante is the oldest player interviewed for this study. He is a self-taught player who returned later in his life to qualify as an instrumental music teacher when it became too difficult for him to survive from his performance engagements. Since 1982 to the present, John has concentrated his performing effort almost exclusively on his 18-piece soul revival band Grand Wazoo. The band occupies such a central role in John’s performing activity that his reflections of his life as a trumpet player in Melbourne are to a large extent his story of the genesis and working life of Grand Wazoo.

In his reflections on his performing life, John Montesante projects a strong sense of pride in his ‘survival’ as a musician. John contrasts his sense of pride with a perception that his efforts as a musician and an entertainer have been unappreciated by his society. John also expresses the negative experiences of his extensive performing career, and the struggle that he perceives is the hallmark of his musical journey. A result of the sometimes bitter and harrowing and sometimes joyous journey through a musical life is John’s strong identification with African-American soul and jazz music.

John Montesante’s identification with the music is transferred into a project that he has been quoted as comprising ‘the pursuit of pure, unadulterated good-times music, straight from the soul’\(^1\). John’s passion for soul music has extended to a long-term project of arranging hundreds of soul tunes for large ensemble. These arrangements are tested in the weekly performances of Grand Wazoo. In his passion for the sounds of soul music, John appears to identify his own struggle in the musical scene with the struggles of the African-American musicians who originated the style.

The main gig

The Grand Wazoo is John Montesante’s primary musical activity. While John plays occasionally with other ensembles in a jazz context, his most regular musical performances are those with Grand Wazoo. A combination of John’s daytime teaching commitment and the effort of organising the repertoire, and the personnel and performance opportunities for a 14-piece ensemble, as well as the practice requirements for his trumpet playing, compel this limitation on John’s performing context.

John has expressed the evolution of his performing context in terms of lessons learnt
over past decades in the creation and maintenance of opportunities to perform. John has described the craft of band leading as one that is encapsulated within his identity as a trumpet player in Melbourne’s popular music scene. Because of limited performance opportunities in other areas in which John regards himself as proficient, he has become a case study of a trumpet-playing entertainer in the popular music scene. This context is distinct from the ‘jazz’, ‘legitimate’, ‘commercial’ and ‘institutional’ musical contexts that are embodied in the four other trumpet players who are informants for this study. John did explicitly include comments about his activities as a jazz bebop player in the course of reviewing the video recordings of a Grand Wazoo performance. He mentioned an upcoming performance at ‘Dizzy’s’, a jazz venue in Melbourne. John’s comments were made in relation to the lack of solos that he takes as trumpet player in the Grand Wazoo.

I do [take] solos. Soul music doesn’t leave itself open for that many trumpet solos. Bebop jazz music does, which I do. I’m doing a spot on August 24th [2000] at Dizzy’s. There you’ll hear nothing but trumpet solos, because it’s a different art form. I pride myself in that area (JM.ve7@ 12’’).

Despite his occasional performances as a jazz trumpeter, John finds that his performance activities are increasingly restricted to the popular scene, in a performance context that has been largely of his own formation. Over the course of his career, John has found that his primary embodied context has become that of a trumpet performer in a soul band.

The primary embodied context is a particular complex of instrumental techniques and attitudinal appearance that may be directly observed in the physical body of the musician. This particular complex of observable features provides an index that refers to a style or performance context for a musician. Though John Montesante claims an expertise in bebop jazz, he performs chiefly in the soul band, where his soloing skills are not appropriate or apparent as he performs. The skills that make him proficient in his soul band activity are observable as fundamental to the demands of the style. The manner in which John carries out those skills have a character that is observable in his individual physicality.

The entertainer
Where some trumpet players may prefer the descriptor ‘musician’ and others ‘performer’, John Montesante spoke of himself as an ‘entertainer’. He perceives that his prime activity is to utilize the music he plays as a vehicle for enriching the lives of his audience.

As an entertainer I’m often told how much joy I bring, which is a great thing. At the same time too, as you are a therapist giving everybody a wonderful hit, you often come home feeling exhausted and drained and, I suppose, appreciated to some degree (JM.1, p. 390).
John has described a feeling of satisfaction through the exercise of a ‘gift of my spirit’. This gift of spirit is expressed through his facilitation of a physical performance that is created by the band and its audience. The music in the performance is a style that communicates a physical meaning through the invitation to dance to familiar musical material. That musical material is provided through exuberant performances by a large ensemble of musicians assembled by John.

The satisfactory achievement of the spectacle is a responsibility borne primarily by John Montesante. It is a responsibility that leaves him drained but exhilarated after the weekend when most of the performance opportunities for the Grand Wazoo occur. The reality of a working week with the Education Department presents a stark contrast with performance that John finds difficult to reconcile with his aspirations to support himself as a professional performer and entertainer, even after many years of teaching in schools.

**A musician who teaches**

John Montesante described two contrasting musical situations in the discussion concerned with his life as a performer, which illustrate in two contrasting manners the struggle that he has faced to support his chosen lifestyle. The first situation arises from his teaching position within the Victorian Education Department. The second situation is formed from the demands of his band-leading role with Grand Wazoo.

**The perceived constraints of life as a music teacher**

The discussion with John Montesante took place at his home in Carlton, Melbourne, after he had received a reprimand from the principal at one school where he teaches. John’s feelings about this incident influenced the narrative course of the discussion, which diverged from the list of topics prepared by the researcher. Nonetheless, most of the topics were addressed implicitly. John spoke for some time initially about the incident with the principal, because it epitomized for him the sense he feels of being undervalued as an entertainer, or musician, by society.

By the time you spend a whole day teaching and all the paperwork and bureaucratic things you have to follow and work with in the Department, when I get home I’m exhausted. There’s very little time to be able to be creative. How can you be creative after getting reprimanded and threatened? (JM.1, p. 390)

John is living with these two disjointed aspects of his life’s activity, both of which are allegedly concerned with his primary passion for music, but which employ musical materials for quite different purposes. He is obliged to teach music to survive, as is the case with the other four trumpet players participating in this study. But the balance of his teaching responsibility limits his options to perform with his trumpet, and form his musical
entertainment opportunities.

John reports that his ‘creative life’ is re-formed at the end of each teaching day as he attempts to divest himself of the mundane and debilitating stresses.

I come home and I go to the café and try to unwind. It’s a ritual. I sit there and read the paper, then come home, have something to eat and go into my [music] room and transcribe things from records. [I do that] to provide things for the band. Then, I finish off by doing a bit of practice (JM.4-5, p. 391).

This apparently gentle routine actually masks an imbalance in the dimensions of John’s life in general. John perceives that the difficulties inherent in sustaining the musical course in his life have meant that he is often exhausted and unable to sustain the commitment necessary for a long-term personal relationship. John perceives that his difficulties are typical for most musicians, and even that those difficulties are a widespread cause of depression.

It’s quite difficult to maintain a relationship. I don’t have one. I’ve had several but they never lasted because by the time you’re trying to do all this [musical projects] it’s very difficult … If you’re trying to achieve some headway with your project [then] you have to make greater sacrifices and more often your girl doesn’t really understand. I had a (recent) conversation about how musicians get involved with drugs [and] I think most musicians will give you a pretty grim picture of the way they’re treated (JM.5, p. 392).

John Montesante reports that he made the decision some years ago to qualify as a teacher and cease his struggle to survive as a professional musician. The primary passion of John Montesante’s life remains his performing life as a trumpet player. The scope for pursuing that passion is constrained by the hours worked as a music teacher. More significant perhaps than the number of hours worked, is the categorical constraint that places John outside the category ‘professional musician’ and redefines him as ‘part-time musician’ or ‘music teacher’. John Montesante regards himself as a musician who teaches rather than a teacher who plays music, which provides an explanation for his discord with the institution of teaching.

The publican

The grim picture of his musical life that John describes is also one that has continued for a number of years. John Montesante describes a performing life that is now encapsulated in a band that has worked continually for 20 years, performing the music that is his passion. Most of the regular performances for the band take place in hotels. The employer that John as bandleader deals with, and ‘runs the gauntlet’ with, is the publican.

The re-formation of John’s creative life is completed each week with the performance of the Grand Wazoo at the Rainbow Hotel in Fitzroy, Melbourne. John describes another battle in his musical life which takes place as he carries out his work to
set up the band.

I have to set up everything in a hurry, deal with the Publican, who never understands and always has a quick whinge at me. (JM.7, p. 392).

The reality that John Montesante faces is that a 14-piece ensemble working for professional rates in a small hotel is an economically unsustainable proposition. The band members each receive a small fee for their performances. As such, the band tends to perform as a ‘beginner’s’ ensemble for people entering the music industry. In the past, such figures as Kate Ceberano2 have had early exposure with Grand Wazoo. John Montesante also regards the type of resident gig that the band performs at the Rainbow Hotel as a kind of rehearsal and a place to test the new arrangements that he has prepared each week.

Making the ‘bullseye’

John describes how the conflicting demands between serving the interests of his musicians and his employer (the publican) place him in a delicate and stressful situation.

I’m the meat in the sandwich who cops it from everybody (JM.46, p. 403).

John Montesante interprets his job as leader as requiring him to strike a balance between the low-remittance for the musicians and a fee that is still at the limits of viability for the publican. The marginal economic viability of the situation is repeated each week at the Rainbow Hotel, as John hopes that his underpaid musicians will arrive in time for the optimal commencement time. John is concerned to check whether the musicians have turned up because the publican has threatened to reduce the payment to the band further if he notices that any musicians haven’t arrived by the advertised starting time. The optimum time will vary according to the size of the crowd. If the crowd is too small when the band begins, then the publican is likely to complain about the level of volume. The level of volume is an issue with the publican because of the laws relating to noise levels in the surrounding residential area. John will prefer to wait until the crowd builds up, when he knows the impact of the band will be more appropriate. A larger crowd also has the effect of ‘soaking’ up the volume to a certain extent. John also watches the musicians to check their readiness to begin at the impending optimum moment. John describes the moments before the band commences its performance as a particularly tense experience.

It’s a build-up of intensity within me. … You’ve only got a brief moment. If you don’t make that shot – a ‘bullseye’ – you’ve lost it (JM.92, p. 411).

The marginal viability of the large ensemble in a small venue is reflected via the publican in his comments relating to starting times and the level of volume from the ensemble. These dimensions of the live performance are balanced by John in his role as leader of the band.
The leader of a soul band

As the leader of Grand Wazoo, John runs the gauntlet of forces that exist at the margins of the music industry. John perceives that he has arrived at his present position of band leader more by default than design. He would prefer to be known primarily as a trumpet player, rather than as a band leader.

I don’t want to be a leader of anything. … Unfortunately I had to do it out of default. I get no pleasure out of it. … The idea of being the leader – It means nothing to me (JM.54-56, pp. 404-405).

John Montesante maintains that his status as a band leader is the end result of a process of ensuring the supply of performance opportunities for himself. John has concluded that performance opportunities arise for ensembles that can endure in the longer term. John has arrived at the notion of a continuing ensemble that performs with notated arrangements so that the ensemble is not reliant on particular musicians. John relates frequent experiences of ensembles where projects that he has been involved with have foundered when musicians leave and the arrangements of the repertoire are lost. The projects foundered when the knowledge of the band’s repertoire dissipated with the departure of particular musicians. The solution that John discovered was to prepare written arrangements. As the arranger of the repertoire of an ensemble, John assumes a leadership mantle as the owner of the arrangements, and thereby as the only musician in the ensemble who is guaranteed to continue with the project.

John Montesante perceives that his project of constructing a lasting ensemble is entirely consistent with his passion for the popular idiom of soul music. John states that he identifies strongly with the experience of black musicians in the United States.

In reading up on what they suffered, it seemed [as though] I could relate to their frustrations and lack of appreciation. [I could relate] to what they contributed because they really turned western music around (JM.33, p. 399).

John has combined his private identification with the struggle of Afro-American musicians into a pragmatic choice of styles for creating a lasting ensemble.

I realised that, in order to survive, it would be better to write everything down. If I was going to make that commitment then I would have to choose: What am I going to do to be consistent with an art form? … And then realising that soul music has never been documented before. No one ever wrote soul music down (JM.27-28, pp. 397-398).

The cultural commentator Ben Sidran has written on the issue of the transcription of African-American music. He has described the spread of soul music and its techniques as ‘valid only in terms of the oral approach’. The oral approach is presented by Sidran as an alternative to the western literary tradition. Sidran has considered the notation of music to be a part of the western literary tradition. He therefore identifies an oral approach with the
spread of the culture of soul music. Its aural transmission amongst musicians enables them to hear the difference between authentic and non-authentic (transcribed) representations.\(^5\)

Sidran’s thesis would seem to place John Montesante’s project of notating soul music at odds with an authentic tradition. However, in the absence of a context for maintaining the aural transmission of soul music in the Australian environment, John has perceived that he has had little choice but to notate of the music that he finds so appealing. John pursues his private passion for soul music by transcribing the songs from this genre and forming them into original arrangements. The band that he leads is his mechanism for combining the pursuit of his passion with a band that performs his arrangements. This is a format that John perceives as the most likely to endure and create performance opportunities. Soul music is a popular music with the potential to affect an audience. Affecting an audience, in John’s experience, is the measure for success in attracting audiences. Attracting an audience, in turn, is the measure that potential agents search for so that they can feel confident in booking an ensemble.

John has arrived at the position of band leader within an unforgiving and competitive popular music context that has traditionally been located in hotels. John has been successful in securing ‘residencies’ for the Grand Wazoo. Though these positions are generally low-paid, they offer the promise that agents for well-paid opportunities will observe the successful performances and give the band bookings. In this manner the Grand Wazoo has endured for 20 years in the difficult popular music environment.

**Summary**

John Montesante’s account of his trumpet-playing activity is an account of struggle. John experiences a struggle of identity as he strives to maintain an orientation as a performing musician in the face of daily challenges in his teaching work. The struggle is also economic, as the ensemble in which John invests most of his creative effort is subjected to the marginal viability of the Melbourne hotel music scene. As the leader of the ensemble, John also struggles with responsibilities to his musicians that are often at odds with the responsibilities he is compelled to assume for the owner of the venue where the ensemble performs.

The impression of an often bitter struggle that John conveys to characterise his performing life provides congruence with the soul music genre that has been his passion and his vehicle for the lasting success of the Grand Wazoo. The hundreds of original arrangements of soul tunes that John has created are an integral dimension of his musical character. John Montesante ‘runs the gauntlet’ primarily as a trumpet player who is also the leader of the band that is his primary performance vehicle. John’s trumpet playing activity
Towards a musician’s life

Late beginnings

John Montesante recalls being lonely as an only child whose family often moved because of his father’s occupation. He remembers being forbidden to go out and consequently spending most of his time in the evenings watching television.

I kept watching documentaries on … jazz musicians … and it gave me an impression of how wonderful it would be to be a musician (JM.10, p. 393).

John’s early resonance with the apparent lifestyle of the musician led to his desire to learn trumpet. His accord was with a lifestyle that seemed to offer an escape from the limitations that he perceived were being imposed by his strict parents. His decision to take up trumpet was an act of rebellion. He recalls his parents being openly hostile to his early efforts when he began to learn trumpet. John makes no mention of receiving any musical opportunities at school, or having them provided by his parents. He recalls using his pocket money to listen to and try to play along with jazz records. His first employment, while still living at home, was an apprenticeship as an electronics engineer. At this point he had begun to play trumpet. John developed his trumpet technique by practising on the weekends and on the frequent days when his employer did not require him.

I’d spend the whole day practising. … I seemed to have a natural flair for playing. … When I got an opportunity to go to Hobart, that’s when I made the big break, against my parent’s will. By mid-nineteen I’d left home and tried to make a career in Tasmania (JM.12, p. 394).

Without his parent’s support, John struggled to survive on two nights of work each week. He made friends with fellow musicians with whom he could exchange information on trumpet technique. He also asked for advice from the musicians he saw performing. The period in Hobart was followed by a period when John performed in Perth.

When I tried to live professionally, I ended up performing in strip joints and all sorts of things to survive. … Oh God, I did everything (JM.20-21, p. 396).

John describes his early years playing trumpet, and trying to survive as a professional player, as a time of struggle and self-education. He immersed himself in a musicians’ network that in his view was continually undercutting itself as the opportunities for performance diminished.

John recalls that the period of his life when he began to arrange music coincided with his decision to secure a position with the Education Department. John joined the Education Department in 1978, teaching instrumental and classroom music in schools.
John recalls that this conjunction of change also led him to concentrate on a particular musical form as he sought to create a long-term musical project.

I discovered that it would be best that I surrender my ideas of trying to be professional as it was [causing me to live] a very miserable unappreciated lifestyle … It was, like, ‘Get real, get a real job.’ In doing that I … began to learn that in order to survive it would be best to learn to arrange all [my] music (JM.26, p. 397).

The security of employment that John enjoyed in his teaching position enabled him to afford expert instruction for the first time in his playing career.

Whereas a lot of them [other musicians] had the financial backing and support, I managed to get all that later in life. In fact, I gained knowledge and experience with probably the greatest jazz musicians in the world. I had lessons with Freddie Hubbard when he was in Australia. I also did the ‘Aebersold’ Clinics three years in a row (JM.17, p. 395).

John recalls volunteering to drive the visiting musicians around Melbourne and taking the opportunity to learn as much as he could. The irony for John at that stage of his life was that he could finally afford to pay for the instruction that he perceived was necessary for his professional development. By that time he had already decided to end his struggle to survive solely as a professional musician.

**Mentors in the jazz world**

The process that John Montesante describes for learning the musical styles that interested him, jazz and other African-American popular musical forms, was the practice of listening to records and attempting to imitate what he heard. He supplemented this intense practice by attending many live performances and speaking with the musicians who performed there. A third process for learning included the occasional classes and limited amount of printed instruction that was available at the time.

John Montesante was exercising his passion for African-American music as a relatively isolated musician, without the benefits of a conservatory education. The development of a musical pedagogy that included popular 20th-century musical forms was not widespread in the Australian education system. An enthusiastic and personal quest for information that was available through other musicians, in popular journals such as ‘Downbeat’ magazine, and on recordings, comprised John Montesante’s learning context. This context was characteristic of the position of many musicians in the 1960s and 1970s who were excited by the sound of African-American music. John Montesante was learning in a ‘de-contextualised environment’ that has been described by Whiteoak. As a result, the mentors that John describes are the legendary jazz trumpet players

[My mentors were trumpet players] like Clifford Brown, Freddie Hubbard, Tom Harrell [and] Miles Davis (JM.53, p. 404).
These figures are among the deistic and universal human symbols of jazz trumpet style. They are jazz trumpet players. They are not soul singers or even soul trumpet players, although many jazz trumpet players have recorded across many popular music genres. In describing the accessibility of music, the trumpeter Freddie Hubbard has been quoted as observing: ‘If the music doesn’t communicate something to the audience, there is not much point to it’. The course of John Montesante’s musical activities resonate with this sentiment as do John’s accord with performing popular styles that have been informed by a jazz appreciation.

The intensity of listening required to become acquainted with the improvisational technique of the jazz trumpet players represented only in recordings is an explanation for John Montesante’s unusual and highly skilful ability to transcribe music. Developing his craft as a jazz trumpeter in the manner available, given his situation, has given John the ability to create an enduring performance context in a related, but arguably more popular and allegedly more lucrative style. John has made the pragmatic decision to develop a repertoire in a popular genre that still falls within the boundaries of the musical context that he is passionate about.

Summary
John Montesante recalls that his late beginning as a trumpet player was experienced as a rebellion against the mundane life that he saw represented in his parents. His passion for the mythical freedom that he saw embodied in the lives of musicians was transformed into an experience of struggle when John attempted to create an existence sustained purely by performance. John maintained his passion for the music of the African-American experience and began to identify with their struggle in American society. John Montesante reports that his own passionate struggle continued after he began teaching, as he sought to absorb the dimensions of the jazz and soul styles. It appears that John’s opportunities to perform as a jazz stylist were limited when he began to focus on creating an ongoing musical ensemble, supported by transcribed and original arrangements of soul classics. Despite his band-leading, arranging and teaching responsibilities, John still wishes to see himself as primarily a trumpet player and entertainer.

The ‘prince of instruments’

Coping with physical limitations
John regards the trumpet as the ‘physically hardest of any instrument to perform’ (JM.59, p. 405). The challenge of the trumpet, according to John, begins with the lips, which he calls the ‘most sensitive part of the body’ (JM.61, p. 406). In his experience as a teacher, John
reports that very few of his students persevere with trumpet, preferring what he regards as an easier and more immediately satisfying path on woodwinds.

The person who can play a brass instrument has what it takes to overcome obstacles, the physical obstacles, of becoming a trumpet player (JM.62, p. 406).

John finds that overcoming these physical obstacles is becoming more difficult for him as he enters his fifth decade. He regards the average ‘length of survival’ of good trumpet players as relatively brief. As he ages, John is experiencing a new struggle to cope with the physical challenge of performing on trumpet. John observes that his latest struggle is compounded by the difficult conditions of his regular performance context. These conditions arise from his position as leader of Grand Wazoo in the peculiar environment of the Rainbow Hotel.

Because I’m having difficulty trying to do the preparation; set up the stage, set up the music stands, deal with the publican and set out the books. Try and warm up, I’m ‘tense as’ (JM.65, p. 406).

John is describing the difficulty he faces trying to focus on the physicality of his trumpet playing in the midst of the conflicting responsibility of leading the band. This diffusion of physical focus also occurs in the moment of performance when John is required to monitor the balance of the whole band. He is aware of the continuing scrutiny of the publican, which John interprets as an implied threat to the contract he has made with the venue. In the face of the multitude of stresses that meet John at the commencement of the performance, John is aware of a need to become relaxed, and also simultaneously acutely aware of the multiple dimensions of his position.

I begin to drink and smoke … to be able to relax and get into the frame of thinking (JM.65-66, p. 406).

While maintaining that he is a non-smoker and non-drinker outside of the performance context, John describes his intake as a ‘sort of device to alleviate [anxiety] and to enhance performance’ (JM.8, p. 393). John describes the performance enhancement from alcohol that he experiences as a boost to his confidence and the creation of a positive attitude in the face of his multiple responsibilities. John clearly regards his smoking and drinking as integral to his performance activity.

The trumpet as nexus
John’s perception is that the dynamic level of the whole ensemble in the space is mediated by the dynamic level of his own trumpet sound. This perception places John’s trumpet at the nexus of his competing responsibilities. The publican, and by extension John, is concerned that if the band is too loud in the small space, then the audience will be uncomfortable and the neighbours might complain. On the other hand, John is concerned
that the show will excite the audience with a high level of energy. John and the trombone player are the only non-amplified instruments in the ensemble. The fact that John is playing acoustically creates a mechanism through which John is able to perform as musical leader simultaneously as he performs on the trumpet, to maintain the balance in the whole ensemble. An upper limit to the volume is imposed on the band by the capacity of John and the trombone player to sustain a significant physical effort. John’s physical limitations are employed as a device to keep the volume to a level that the audience and the publican will accept.

To some degree I feel that the other guys realise ... ‘Well, he’s got no microphone. ... So, it almost helps to some degree [to] keep the level to some control (JM.71, p. 407)

Rather than leading a horn section and functioning as the primary interpreter of the notated style, John’s responsibility as the leader in his own ensemble is to operate as an aural limiting device. With his trumpet sound, John acts as an aural mediator between the conflicting demands of performing a high-energy show within the constraints of a small-sized venue.

Arrangements and cues
The tunes that John Montesante arranges are classic soul tunes of approximately two minutes and thirty seconds duration. John will commonly arrange the pieces to last for about four minutes. Because most of the original recorded versions of the tunes end with a ‘fade’, John will often compose a new ending to adapt the tune for live performance (JM.97-98, p. 412). Other methods that John employs to extend the tune include repeating sections, such as the introduction. He may employ regular ‘vamping’ sections of eight bars, and finish with an original or repeated motivic figure that is in keeping with the tune.

Performances at the Rainbow Hotel are often the testing ground for new arrangements that John has produced in the week beforehand. The tunes may be well-known in their original versions, so John will often have to cue the other musicians to remind them of the details of his own versions. John is particularly concerned to cue the vocalists who typically will not be reading a chart. John is also required to provide cues for the musicians when the regular musicians are replaced by deputies. This situation occurs regularly during the Sunday afternoon performances of the band. John’s methods for cueing consist largely of screams and yells.

They [the other musicians] miss the thing and it starts sounding a bit rough and, of course, you’re dictating – you’re yelling out cues for them to come in here and there when you’ve got open sections – you’re looking at the publican and you’re looking at the crowd to see if they notice the mess-up (JM.93, p. 411).
The cues are integral to the structuring of the performance because many of the arrangements feature open sections of undefined duration. These open sections may consist of repeated solo choruses, typically by a saxophone player, or may consist of the whole ensemble repeating a ‘vamp’ a number of times. John describes his cueing process at these times as a matter of reading the appropriate moment of intensity.

Because we have an open section I sit back judging when the time is right to come back in again. I can feel [when] a climax has been reached so then I direct the entry [of the rest of the band] back (JM.ve6@17’’).

John is aware of giving the cues while under constant scrutiny by the audience and the publican. He considers that the cues he gives are perceived by the audience as ‘just building up emotion’ (JM.ve6@0-10’’). John has also developed his vocalisations so that they appear as performative gestures, adding to the intensity of the music.

It’s as though I’m showing excitement, when really I’m conducting. … Also, I tend to use that device as a builder. … If you hear somebody yelling [with excitement] it tends to lift up your game too (JM.100-101, p. 413).

John is referring to ‘lifting the game’ of the other musicians. The other device that John employs to cue the rest of the band is to use his trumpet as a baton and conduct the band at the beginning and end of a tune. The typical spatial arrangement of Grand Wazoo limits the effectiveness of this device. It appears to be useful primarily to those musicians adjacent to him, in particular the rest of the horn section and the drummer. He also conducts with arm gestures when he is not playing the trumpet, particularly in open sections, when a musician who is ‘deputizing’ for the day may not know how long to solo. The intermittent playing role that the trumpet typically performs in a soul ensemble enables John, as the trumpeter, to monitor the progress of the arrangement and to conduct the ensemble by means of his particular cueing system. As the trumpeter, John is the ‘prince’ of the ensemble, leading it by means of the projection and volume mediation of his sound, but also through not having to perform as continuously as other musicians.

Summary
The testing of his arrangements in the performances at the Rainbow Hotel, and his concern with the balance of dimensions that enable Grand Wazoo to continue as a working ensemble seems to be in the forefront of John Montesante’s awareness as he performs. John speaks about the process of performance in terms of its physical difficulty, and is aware of a time approaching when he may not be physically capable of continuing his trumpet performance. John speaks about the necessity to be relaxed as he commences each physically demanding performance.

In the moment of his performance, John has developed techniques for leading the
band with his trumpet and with a series of screams and yells that the musicians have to interpret and apply to the arrangement. The reflections that John Montesante has provided on his trumpet playing reveal that he wishes to define his core musical activity as trumpet playing for the purpose of entertainment. The core activity is surrounded and besieged by the multitude of responsibilities that have developed as a necessity for sustaining his work.

A performance by Grand Wazoo
An edited recording of the regular afternoon gig by Grand Wazoo at the Rainbow Hotel in Fitzroy, Melbourne, on Sunday, April 2 2000, is discussed in this section. This gig John Montesante’s most regular trumpet performance. The longevity of Grand Wazoo and its current residency has created a reputation for the ensemble as ‘something of an institution on the lively Melbourne music scene’. Such an institution creates its own internal cultural life and becomes more than an imitation of popular musical forms from the 1960s and 1970s. An example of the internal cultural life of the ensemble is the continuous change in personnel. So many musicians have ‘passed through’ Grand Wazoo that it has come to be regarded as a training ground for musicians seeking exposure in the Melbourne live music scene.

The pub scene at Rainbow Hotel
The Rainbow Hotel is a small neighbourhood hotel near to the Brunswick Street precinct in Fitzroy, Melbourne. Concurrent with the development of Brunswick Street as an entertainment precinct, the Rainbow Hotel has also developed its own entertainment profile as a venue for live music. Grand Wazoo has secured its Sunday evening residency for several years and has regularly attracted a crowd that fills the main bar room. The main room is small, with the 14-piece Grand Wazoo occupying the entire western area, which is approximately one quarter of the available space.

The bar serving area itself occupies a quarter of the space in the room. A crowd of 50 people fills the room. The free admission policy of the venue means that the hotel must serve enough drinks to cover the cost of paying for the entertainment. Even at the relatively low rate of $40 per musician, which John indicates is the rate he receives for the band, the cost is $520, an amount that is by no means guaranteed even if the hotel is full.

From a vantage point at the front of the band, John occupies the centre-right position in the band, a place that is spatially in the middle of the band area. This position gives John a view of the entire ensemble. He also stands at the left end of a large music stand which defines the stage area of the horn section. The horn section itself consists of the following instruments, arranged in their order from stage right: three saxophones (in
April 2000, consisting of a baritone and two tenor saxophones), and two brass, which are the trombone and trumpet. The rhythm section consists of a keyboard player, an electric bass guitarist, a drummer and an electric rhythm guitarist. The ensemble is completed with five vocalists who perform in front of the rhythm section.

John Montesante reports that the number of vocalists has varied over the years between two and five. Many aspiring vocalists have been invited to perform a song in the past, in common with the ‘policy’ that the ensemble has for allowing musicians to ‘sit in’ with the band. In this manner, John Montesante has been able to remain aware of potential members of the ensemble in the inevitable event of musicians leaving. Because the band’s repertoire is completely notated, it is possible for any member of the ensemble to replace themselves with a ‘deputy’. This is a common occurrence for the ensemble. On any given week, there may be two or three deputies replacing other musicians. A result of the extensive line-up changes is that John is the oldest and longest-serving member of the ensemble. It has remained primarily his project for the whole period of the existence of Grand Wazoo.

When John perceives that the ensemble is ready to commence its performance, having regard for the optimising factors that have been discussed, and the ensemble commences. The exact moment is the time that John considers optimal after considering the factors of crowd size and the mood of the publican. Many of the audience are regular fans, and the repertoire of the group is generally very well-known to both musicians and audience. The set list is gathered from classic soul artists, and the line-up of the band is an expanded version of the ‘Blues Brothers’ band, whose tunes are invariably included.

The relaxed atmosphere that might be expected with such a level of familiarity and habitual process is undermined by the presence and nervous energy of potential musicians and dancers. There are also enough new members in the audience in the bar to create a sense of curiosity rather than predictability.

**Horn lines**

John Montesante’s trumpet playing in Grand Wazoo is idiomatic to the style of popular soul music that is the band’s repertoire. The trumpet typically plays the top line of homophonic sections that are usually short motivic figures played by the entire horn section. The simplest of these figures are single articulations. As the complexity of these figures increases, the textural density of the section and of the whole ensemble increases. The figures are employed for various musical functions. They may create a rhythmic pattern or signal the beginnings and endings of sections. More occasionally, the horn section figures form an entire section. In Grand Wazoo, these sections are either
transcribed from an original arrangement of a piece, or have been composed by John in the style of the piece. More occasionally, polyphonic sections are employed by the horn section when the different musical functions outlined above may occur simultaneously and are split between the different horns.

The physical character of the trumpet playing in Grand Wazoo, because of the idioms described above, consists of short, intense bursts and significant repetitions of small figures. The trumpet has the highest part. Its function is to provide a high energy projection into the thick texture of the whole section, and provide a characteristic brilliant tone that can ride over the top of the band. John needs and displays a greater amount of physical preparation and execution time to complete a note in the high register. His high register notes tend to begin slightly later than the beat interpreted by the rest of the ensemble, and tend to last longer. This feature helps to emphasise the projection and brilliance of his line.

The two functions that are required of John’s playing in the section are, firstly, his responsibility as the lead horn player in the section, and secondly, his responsibility as band leader in the whole ensemble. John’s delayed attack and his note-prolongation operate as constraints on the rest of the horn section. His greater projection and brilliance represent the defining boundaries of each phrase that is executed by the horn section. John’s delayed and emphatic phrasing acts as a ‘brake’ on the ensemble, and establishes his pre-eminence within the ensemble as band leader.

John takes no solos in the set recorded for the study, reflecting the particular role of trumpet playing in soul bands which is to punctuate and ‘gloss’, or ‘ride on top of’, the musical texture, with rhythmic figures typically in the high-register.

The video frame

The video excerpts recorded for this study reflect the lack of space in the room, even though the audience had not reached its maximum size, which was only an average audience for a Sunday performance of Grand Wazoo. Different shots were taken from the few vantage points not obscured by the central serving area or the audience. These points included: (1) sitting on the stairs leading to the first floor of the hotel, (2) standing close to the north and (3) south sides of the bar serving area, and (4) standing at the rear of the room while holding the camera above the heads of the audience. Reference shots were taken of the band warming-up and of the audience at one stage of the performance. The framing was opportunistic in that recording commenced whenever John Montesante began to perform, a factor that was not able to be predicted prior to the performance.
The video excerpts

Five video excerpts are described that exemplify aspects of the character of John Montesante’s trumpet playing activity. His trumpet playing activity is defined in the broad sense that has been adopted for this study. Included in the definition of John Montesante’s trumpet playing activity are his responsibilities as leader, which John emphasised in his discussion. John’s stated identification with African-American music in general, and soul music in particular, is reflected in his attention to the visual detail of his own appearance, and that of the ensemble.

Because John Montesante was aware that he was to be videotaped for this study prior to the day of the performance, it appears that he was careful to display particular characteristics of his playing activity. John attached some significance to the fact that he was to be the subject of a study, and had informed his manager prior to the performance. Several times during the performance John signalled to this researcher and appeared to give many of his otherwise instrumental movements an extra rhetorical and meaningful flavour.

Excerpt one

The first excerpt (JM.ve1) spans the time period ten minutes before the beginning of the performance and continues until a point into the first piece.

The initial sequence (0-37”) reveals the amount of space that Grand Wazoo occupies and the lack of any space between the band and the bar serving area. On the day of the recording, the drummer and the keyboard player had not arrived at the venue by the scheduled starting time. At 20”, John is seen to be warming up using his mouthpiece. From that point in the edited excerpt of the pre-performance time, the drummer has arrived. There is a false start at 40” that causes John to turn and offer advice to the drummer: ‘If you’re going to count in to begin, don’t stop!’

This excerpt reveals a lack of clarity in the beginning of the ensemble’s performance. Apart from the false start from the drummer, the build-up of intensity in the band and in the audience that John Montesante reports as being an important indicator for beginning the performance appears to be absent in this instance. This was very surprising given the importance accorded to the opening moments of performances by Grand Wazoo that John had stressed in discussion. The absence of intensity was in contrast to another performance of Grand Wazoo that this researcher observed in 1997, where the ensemble clearly commenced its performance at a moment of heightened expectancy.10

John appears to give a clear signal that he is ready for the performance to commence when he brings the trumpet to his lips at 50” to commence the performance. This gesture is a test of the comfort and accuracy of John’s embouchure placement. The ‘layered’ entry
of the ensemble concludes with a lengthy polyphonic section involving all the horn players.

The individual character that John displays in his trumpet performance is seen in the manner in which he grasps the trumpet. Trumpet pedagogy would categorise John as an 'upstream player' due to the angle that his instrument makes with his face, although this angle seems consciously exaggerated in John's case. His grasp of the trumpet, his embouchure placement and the intense focus as John articulates, are all undertaken with meticulous care. The deliberate nature of his movements indicates a rhetorical motivation, given that John was aware of the video recording. As John articulates each note or phrase there is a considerable 'take-up' of the loose tissue in his face and neck, indicative of the pressure that he is employing inside his respiratory tract. The looseness of the tissue itself is an indicator of the length of time that John has been playing trumpet in the particularly energy-intensive soul style.

Excerpt two

This excerpt (JM.ve2) juxtaposes the ‘line’ of five vocalists with the five horn players. Grand Wazoo follows a convention similar to that of many large ensembles in popular musical styles by employing women only in the role of vocalist. Soul music in particular has a line-up that typically consists of three female ‘backing vocalists’. Within the line-up there may be ‘lead’ vocalists of either gender, but women were generally confined to a vocalist position. Some notable exceptions to this convention existed in the famous bands of the soul era; for instance, the female trumpet player in the band ‘Sly and the Family Stone’. This convention is less common in contemporary ensembles. Nonetheless, the issue of gender in relation to the soul style is an interesting topic for future research. Despite John Montesante’s attention to the detail of the appearance of the ensemble, Grand Wazoo breaks with the conventions of the soul style by employing two male vocalists and rotating the lead vocal function between the five different singers.

At 50”, John performs an example of his cueing technique, yelling across to the keyboard to signal his entry at the end of the section. The look of recognition that John communicates to the researcher reflects the fact that we had previously discussed this technique. In the break between executing horn lines, John is studying the score, preparing to cue the other musicians for their entries.

The instrumentalists in the ensemble, who are all male section are dressed in a uniform black and appear overly formal compared with either the audience or the general ambience of the venue. This formal ‘uniform’ has been worn by the instrumentalists each time that this researcher has attended a Grand Wazoo performance. The horn section executes some well-known idioms from the soul style in the form of repeated rhythmic
figures. The well-known idiom in this excerpt features the baritone saxophone providing the ‘call’ and the remainder of the section providing the ‘answer’.

The stress of the physical effort required to sustain the repeated phrases and to produce the high-register tones is apparent in John’s performance from 1’16. John displays an internal focus as he monitors his endurance and carefully articulates each repeated figure. He appears to be measuring the impact on his endurance every time he repeats the phrase. The concluding high register tones from 1’90 are executed at a different point of time from the tones of the rest of the horn section. At the conclusion of the excerpt, John articulates repeated short high-register tones which contrast with the sustained held tones played by the other musicians in the horn section. John does not sustain a lengthy high-register tone. Because of the projection that the trumpet displays, the looseness of the timing appears able to be acceptable within the context of the overall musical texture. For the entire excerpt, John has remained focussed on his physical production and on his attention to the score.

**Excerpt three**

Excerpt Three (JM.ve3) presents a three-quarter left side close-up shot of John Montesante performing some simple repeating figures in the upper-middle register of the trumpet. This particular piece is performed about three-quarters through the first set. At 52” the characteristic ‘lip-buzz’ that trumpet players employ to increase the blood supply to the lips is observable. John remarks in relation to his lip-buzzing refer to his propensity to press the mouthpiece very firmly onto his lips.

> What you see there is me trying to replenish [the blood supply] because I press so hard on my [mouthpiece]. Most trumpet players have to. Whatever pain is [experienced] you just wear it (JM.ve9@24”).

The amount of pressure on the lips that a trumpeter employs is a matter of some pedagogical controversy.11 John Montesante reports that he has performed with a painful amount of pressure throughout his career.

**Excerpt four**

This excerpt (JM.ve4) reveals the visual evidence of increasing fatigue at this late stage of the first set of the performance. Several indicators of this fatigue are observable in movements that John makes in the course of his performance. The fact that the indicators are displayed over an unvarying musical line shows that the movements less likely to have been executed as a function of the music. One indicator is observable in the transformation in John’s finger movements that has occurred since the beginning of the set. Increasingly John’s fingers are observed to curl, and he finds it necessary to ‘flutter’ the valves. These movements indicate a degree of discomfort experienced by John in the mechanical
A second indicator of increasing fatigue is the more frequent re-settling of the mouthpiece on John’s lips, which is associated with his more frequent breath intake. John exhibits a ‘gulping’ motion in conjunction with the more frequent breathing and re-seating of his mouthpiece (1’35). In general, there has been a transition from a self-consciously considered and rhetorical display of technique which John displayed at the beginning of the set to a more singular imperative on maintaining the basic techniques of trumpet-playing. The movements associated with John’s singular imperative of maintaining these techniques are accompanied by extraneous movements related to increasing discomfort.

Excerpt five
This excerpt (JM.ve5) commences with a cue from John for the vocalists to begin, followed shortly afterwards by another cue for the horn section. These vocalisations are primarily cues and only incidentally an attempt at building the intensity. In contrast, the vocalisations and dancing movements from John from 40”-1’6 in this excerpt are purely performative gestures employed to ‘energize’ the performance as John has previously described. They are not cues. Excerpt five is the final piece for the set. John perceives his role in this tune as facilitating the build-up of energy and projecting the ‘goodwill’ that he regards as part of the function of the band’s performance. He employs yelling, dancing and at one stage blows a whistle at the end of the tenor solo in what appears to be a well-practised routine.

We try to add another dimension to the music which we try to get with some moves. People enjoy watching musicians up there and dancing away, because it projects [a] good time [and] goodwill (JM.ve8@10”).

Summary
The trumpet as played by John Montesante has a limited and clearly-defined role in the soul band genre. In performing transcriptions of a comprehensive collection of repertoire, a general impression of the role of the trumpet in the soul band genre may be inferred from John’s playing. John Montesante has been performing in the genre of the soul band for in excess of twenty years. Despite John’s familiarity with the musical materials John is finding the physical demands of the material more of a challenge as he grows older. He is now clearly the oldest player in the ensemble, playing what he perceives to be the most physically challenging instrument. Whatever the ultimate truth of John’s perception, his appearance as revealed in the video excerpts reflects his sensation of struggle. Other dimensions revealed are the details of John Montesante’s leadership style and techniques, as he continually monitors the venue, the musicians and various individuals, including the researcher. John’s intense internal physical struggle is juxtaposed with an external focus on the intensity being projected to the audience by his trumpet, and by the whole ensemble.
The introduction of dancing to the ensemble’s performance is an added dimension to an already complex interplay of dimensions. The interplay of dimensions has a nexus in the trumpet playing leadership of John Montesante. The context in which the relatively stable dimension of John’s yelling occurs is in a state of constant flux. The same yell means something different to the musicians than it does to the audience. The periodicity provided by the regular repeated articulations of the trumpet lines provides a constant background against which the subtle changes in John’s physicality, because of an underlying change (fatigue), may be calibrated.

Table of observations

Table 4 presents a summary of the movements and appearances observed during the performance videotaped and subsequently viewed by the researcher and John. John was the only person who appeared to consciously perform to the researcher, which gave his movements a rhetorical and meaningful flavour that could well be generally absent if his performance was not being video-recorded for research purposes.

<table>
<thead>
<tr>
<th>Movement and appearance observations</th>
<th>Musical moment</th>
<th>Data source for musician's verification</th>
<th>Focus of attention</th>
<th>Social context (Audience and other musicians)</th>
</tr>
</thead>
<tbody>
<tr>
<td>JM.ve1</td>
<td>Prior to commencement of program</td>
<td>JM.ve6</td>
<td>JM.ve6</td>
<td>Hotel bar, ensemble of ten musicians fill 1/3 of available space. Floating audience</td>
</tr>
<tr>
<td>a. Mouthpiece bussing</td>
<td>As above</td>
<td>As above</td>
<td>Internal/external display, that is, conscious amplification of internally-focused movements</td>
<td>Musicians assembling. Audience not uniformly focussed on ensemble</td>
</tr>
<tr>
<td>b. Setting instrument prior to blowing</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
</tr>
<tr>
<td>JM.ve2</td>
<td>Juxtaposing vocalists and horn players</td>
<td>JM.ve7</td>
<td>Changes from an external to an internal focus</td>
<td>Towards the end of piece. High degree of audience attention</td>
</tr>
<tr>
<td>a. Yelling cues</td>
<td>Prior to commencement of vocal entry</td>
<td>JM.99-100</td>
<td>External focus, split between musicians and audience</td>
<td>As above</td>
</tr>
<tr>
<td>b. Carefully measured instrumental gestures</td>
<td>During repeated articulations of upper register trumpet tones – the final phrases of the piece</td>
<td>JM57</td>
<td>Internal focus, although perhaps aware of being observed</td>
<td>As above</td>
</tr>
<tr>
<td>JM.ve3</td>
<td>Lip fluttering to renew facial and lip muscles</td>
<td>Following repeated tones in the middle to upper register of</td>
<td>JM.ve9@24</td>
<td>Towards the end of the first set. Crowd building up.</td>
</tr>
<tr>
<td>JM.ve4</td>
<td>Fatigue indicators towards end of set</td>
<td>JM.62-71</td>
<td>Focus increasingly internal when playing</td>
<td>High sound level in room, which is now full of people listening and dancing</td>
</tr>
<tr>
<td>-------------</td>
<td>----------------------------------------</td>
<td>----------</td>
<td>------------------------------------------</td>
<td>--------------------------------------------------------------------------</td>
</tr>
<tr>
<td>a. Finger fluttering</td>
<td>End of each played phrase</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
</tr>
<tr>
<td>b. More frequent resetting of embouchure</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JM.ve5</th>
<th>Contrasting vocalisations</th>
<th>JM.ve8</th>
<th>External focus</th>
<th>John as bandleader, attempting to build energy and excitement for final piece of set</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Yelling cues for horn players and vocalists</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
</tr>
<tr>
<td>b. Yelling and gesturing with hands</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
<td>As above</td>
</tr>
</tbody>
</table>

**Chapter summary**

John Montesante is a trumpet player whose performance context is almost completely defined by a single ensemble, Grand Wazoo. While initially being attracted to trumpet performance from his exposure to the jazz tradition, John has sustained his performance practice through the creation of a ‘soul revue’ band, within which he performs trumpet in a five-piece horn section, playing the arrangements that he has painstakingly transcribed and extended over the past twenty years of the band’s existence.

In his passion to reproduce the sounds of soul music, John has sought to express his own struggle in the musical scene in terms of the struggles of the African-American musicians who originated the style. John Montesante is at pains to point out the lack of appreciation that he feels he, and his musician peers, receive from Australian society. One aspect of the struggle that John experiences is a struggle for identity as a musician who must work outside a performance context. John perceives that his teaching career has made his creative performance career more difficult. A second aspect of the struggle is concerned with the obstacles to creating and sustaining performance opportunities. A third struggle is the physical limitation that John perceives is increasing as he ages.

John’s trumpet playing began as an act of rebellion against the prospect of a mundane existence. An echo of Johns’ early rebellion has continued in his determination to maintain a musician’s identity as a valid cultural category. That the enterprise of Grand Wazoo appears to have survived against certain odds is also a clear testament to John’s determination.

The trumpet was defined by John Montesante as ‘the prince of instruments’. He has
assumed that the physical challenge of the trumpet, and its musical qualities, are indicators for trumpet-players to be leaders of musical ensembles. The combination of the trumpet’s physical challenge and his leadership role in Grand Wazoo has become more problematic for John despite his efforts to optimise both leadership and trumpet performance. John has reported that the difficulties have arisen as he grows older and as the physical character of the musical leadership that is concentrated in his own trumpet performance becomes more arduous.

Notes to Chapter Eight

1. Colebrook 1997
2. Ibid.
4. Ibid.:xi
5. Ibid.:131
6. Whiteoak 1999:xiv
8. Colebrook 1997
9. Ibid.
11. See Dale 1975:25
Chapter Nine
Linda Staggard: A musician in the Armed Forces

Introduction
Until September 2001 Linda Staggard had been employed as a trumpet-player and brass teacher with the Defence Force School of Music posted at the Simpson Barracks in Watsonia, Melbourne. She held the rank of corporal within the Australian Army and trained recruits to attain the standard required to perform with the various army bands around Australia. Linda played for four years as the lead trumpet player in the Army Band, Melbourne, before being posted to the position of brass teacher at the School of Music. Linda had previously worked with the Army Band while completing her Bachelor of Music Education and had been in the unusual position of having previously worked with the Defence Force in the Army Band prior to her enlisting (LS.15, p. 417).

Linda described her position in the Army Band as being primarily a teaching role, but she was often required to perform, and maintained an intensive playing and performance schedule. She is currently completing a Masters in Performance at Melbourne University which requires her to undertake intensive repertoire preparation for recitals and concerts. The performances that Linda is required to undertake are those undertaken by the Army Band which is based at the School. Her proximity to the Army Band and the lack of sufficient recruits in the Defence Force School of Music means that she is often called to perform with the Army Band.

Linda makes a distinction between her performing life and her ‘life as a performer’, the latter being based on the need to earn a living. Linda has previously taught in a secondary school. Linda balances the need for her to earn a living against her own satisfaction in the music with which she is formally engaged. She describes her situation as a tension between the desire to perform and the necessity to survive: ‘How far you’re willing to compromise either way’ (LM.7, p. 416). Her optimum situation would be to earn a living wage and still enjoy her performing, a situation that Linda has not regarded herself as achieving in the Army Band.

The basis for Linda’s enjoyment of music appears to be fulfilled in several ways. For example, Linda has been investigating advanced classical trumpet repertoire as part of her postgraduate performance study. Linda has also enjoyed the wide range of performance styles that she is able to engage with within the Defence Force environment. The reasons for what Linda perceives to be a less-than-optimal situation are described by Linda in terms
of musical isolation and the particular musical culture that is apparent within the Army.

As a teacher Linda has been required to complete administrative tasks that she perceives take away from her time performing and practising, which is another cause for her frustration. Linda describes the type of playing that she would most enjoy as performing film work with a specialist orchestra.

I would probably do a lot of pub gigs and sort of amateur theatre stuff, because I enjoy that, and I would also play in an orchestra … I think I would probably aim for a film-score type of orchestra, you know, sound track type of stuff (LS.7, p. 416).

Linda is not aware of any particular orchestras that presently exist in Australia which specialise in that kind of work. She perceives that her employment has worked against the possibility of creating her ideal performance milieu, and Linda has made pragmatic use of opportunities within and outside the Defence Forces to enable her to continue and develop her trumpet performance.

Roles and opportunities for a Defence Force musician

The changing role of military musicians: a brief outline

The presence of musicians in the Armed Forces of Australia has developed within a general evolution over time towards the creation of a modern military. The roles of musicians have historically been important for the strategic operations of armed forces around the world, but are now confined to ceremonial, public relations and morale-boosting functions. The changing roles of military musicians have not been well-documented within musicological literature. The history of the Australian Military Band Corps compiled by Jodie Wooller notes a lack of documentation concerning many of the ‘regimental and unit’ bands which existed prior to the establishment of the Australian Army Band Corps in 1968. Wooller also notes that the history of the individual Australian military bands remains ‘extremely under-researched’.¹

Despite the lack of available documentation of the early history of military music in Australia, Wooller reports that Australian military music has been integral to the Australian Defence Forces.² Though the character of Australian military music was informed initially by pre-existing British traditions, since the establishment of the Australian Defence Forces local traditions have also developed as, for example, the role of Australian band members as stretcher-bearers during times of conflict.³

A history of military music compiled by Henry Farmer⁴ in 1912 notes the existence of trumpets within Western military ensembles since the time of the crusades. By the sixteenth century in Europe, according to Farmer, players of trumpet-like instruments, especially the bugle, had developed the specialised role of signalling for the cavalry. In
contrast, drumming corps, often in association with bagpipes, became associated with foot
soldiers, being ideal for ‘marching’. The bagpipes were eventually supplanted, in many
situations, by the fife, which led to the creation of ‘drum and fife bands’. However, a
strong tradition of ‘pipe and drum bands’ persists, with several still existing within the
Australian Defence Forces.

Since the days of a cavalry, the role of buglers to communicate simple commands
across wide distances has been transformed into that of performing ceremonial and
morale-boosting calls, which signify the cohesiveness of particular groups of forces. The
signalling functions of bugle calls have been transformed into signifying functions which
persist in modern military operations as cultural artefacts. The trumpet remains as an
enduring symbol of age-old military traditions. Bugle calls are also associated with rituals
recalling personnel who have lost their lives in conflicts, and as such they provide aural
resonance for the most deeply-felt associations for current and former serving members of
the armed forces. A corresponding resonance exists in the wider community familiar with
the myths and experiences of Australians in past military campaigns.

In the nineteenth century the development of a newly-invented range of mass-
produced musical instruments led to the incorporation of bugles, trumpets and saxophones
into the ‘military band’ model. In Britain, and as a consequence in the colonies such as
Australia, these changes occurred much later, and the British tradition continued to feature
a more exclusively brass instrumentation until the twentieth century. In Australia it was
not until the 1960s that the military converted ‘brass band instrumentation’ to ‘concert
band’ instrumentation.

A significant change of function occurred in the Armed Forces when musicians were
recruited specifically to serve in a professional capacity. Previously the musical ensembles
were composed of amateur musicians who had enlisted as soldiers. These formations of
enthusiastic amateur musicians still exist in the Armed Forces of some nations. In Australia
the Army Reserve in particular, maintains its own military bands. An exception to this
separation of duties occurs when enlisted soldiers also elect to perform with various army
bands, such as has occurred recently in Australia with the Townsville Band of the 1st
Battalion of the Royal Australian Regiment. The Townsville band is staffed by both
professional army musicians and infantry soldiers.

The reality that the Armed Forces may be required to serve in a conflict situation
underlies all the activities that are undertaken in the Defence Forces Musical Corps. Linda
Staggard has indicated that the musicians who were part of the Army Band, Melbourne,
were being posted to Bougainville as part of the resolution of that province’s longstanding
conflict with the central government in Papua New Guinea. An involvement in active service situations around the world remains an integral part of the duties of the enlisted musicians (L.S.17, p. 418).

The bands within the Armed Forces have become a victim of Defence Force rationalisations to the extent that the student intake at the Defence Force School of Music has fallen from fifty to three over recent years. Whether this situation will change as a result of recent world events that appear to be involving Australian Defence Forces to a greater extent is dependent on the importance that is accorded to military music. The musical corp which consists of the Armed Forces Bands and the Defence Forces School of Music remains integral to military culture. The trumpet/bugler holds a special place within that culture.

The popularity of military music
Military music has remained popular with particular segments of the civilian population, notably older people who may previously have played the music or been members of the armed forces. The cultural resonance of martial music with its associated colour and movement in parade contributes to its enduring popularity at public events. The contemporary popularity of specialist events such as the annual ANZAC day parade or the ‘Edinburgh Military Tattoo’ attest to the identifiable national and/or communal character of the musical expression of the military. Certain segments of the population enjoy the ‘ceremony of state’ that the military bands and their music provide.

Military bands have enjoyed an institutional sponsorship that other ‘band’ formations in society have not. The declining strength of community brass and concert bands which share many musical, military and cultural commonalities may reflect a declining cultural popularity of the musical formation of the ‘band’. For the present moment, the continued popularity of military music and the promotional concerns of the Armed Forces ensure that the enlisted musicians, including personnel such as Linda Staggard who are employed chiefly in a teaching role, are called to play for the public on numerous occasions. At the Simpson Barracks, where the Defence Force School of Music and the Army Band, Melbourne, share their post, there is a regular elderly audience for the recitals and concerts that both entities continue to schedule. The students and faculty at the School often perform separate programs and/or participate in the Army Band.

The historic importance and the size of the institution of military music contribute to a characteristic identity and musical style which is reflected in the pedagogy and musical culture of the enlisted musicians in the Defence Force Bands. The military bands contribute to and are a part of an internal culture of the Defence Forces in general, which
includes consideration of morale, cohesiveness and a unitary public identity that is in turn
dowed with legitimacy by a large sector of the Australian population.

**Linda Staggard's dual roles of teaching and performing**

The position that Linda has occupied at the Defence Force School of Music combines
teaching and performing responsibilities. This dual position arises because both the School
of Music and the Army Band, Melbourne, share the same quarters. It also arises as a
consequence of Linda’s previous posting with the Army Band, Melbourne. The roles of the
Army Band Corps in Australia are clearly defined and may be found in a description
provided on a World Wide Web Site maintained by SSgt Stuart Colhoun.

The Australian Army Band Corps[] (AABC) primary role is to provide musical
support for the Australian Army on ceremonial occasions, to contribute to the
maintenance of morale of soldiers and to assist in the recruiting programme. The
primary role also includes performance at Regal, vice-Regal and State occasions. The
secondary role of AABC bands includes support for charitable organisations, school
education and entertainment concerts and appearances at community functions such
as major sporting events.11

The roles are expressed in a musical form that includes a wide range of repertoire
across many Western styles as well as purely ‘military’ functions such as playing for parade
marches and sounding the familiar military calls in ceremonies. Training the musicians who
will carry out the roles requires a familiarity with the required roles and the procedures
associated with them, a familiarity that Linda gained through working with the Army Band,
Melbourne, as a musician. Linda continues a performing role as a major component of her
responsibilities, although she is not officially a member of the Army Band Corps. The
frequent requirement for public performances as well as military duties and the relatively
small number of higher standard musicians available mean that Linda is often required to
perform with the Army Band, Melbourne.

I still get to play a lot. I get ‘borrowed’ by the Band quite frequently (LS.17, p. 418).

Linda has described how her performances as lead trumpet with the band have
allowed her to fulfil a dual role as teacher and performer. As a teacher Linda monitors and
advises her students while performing.

I have my students right next to me [and] I’ll be telling them what they’re doing right
or wrong, and trying to show them, you know, demonstrating things – keep an eye
on them while they’re playing in rehearsal (LS.60, p. 424).

The integration of roles that Linda experiences in performance with the Army Band
is in addition to the private studio teaching that Linda provides for her students, where the
roles of student and teacher are more separated. The particular circumstance of Linda’s
musical life in the army has allowed a greater credence to be given to Linda’s musical
expertise. Linda has noted that the greatest credence is normally given to higher-ranked and longer-serving personnel (LS.87, p. 427).

Linda’s outside experience, studying for her music education degree and teaching in Victorian schools, has given another experiential dimension to Linda’s duties. On the one hand Linda had brought an ‘outside’ breadth to her duties within the Armed Forces. On the other hand, Linda’s greater and broader musical sensibility has often sat uneasily with army music culture.

Because I’m on staff I’m a corporal. But the corporal rank, when you’re looking at instructors, is the lowest rank of instructor. In the band I have people who are below my rank, but it can be strange sometimes when you’ve completed study outside before coming into the army, and what you’ve done outside isn’t recognised in the army scene. … Quite often you have people who’ve been in the Army for a long time who are a lot higher rank than you telling you to do something which musically wouldn’t make sense. … So you just have to bite your tongue sometimes (LS.86-88, p. 427).

The lack of musical sense is reflected in the standard of the music that the band produces. The standard is something that Linda perceives that she is unable to influence.

It’s a strange situation sometimes, and my honest opinion of the standard of the playing is that it’s not very good. … It’s easy [for the musicians] to be mediocre and still keep their job (LS.90-91, p. 428).

Linda has described her own frustration with this state of affairs and the lack of enthusiasm for achieving a high standard that she perceives in some of her colleagues. Linda sums up the Army Band scene as ‘a very funny culture, its own little world’ (LS.94, p. 428).

**Performing as duty and pleasure**

Linda Staggard’s musical activity has been defined almost completely by her professional life as an army musician and teacher with the Defence Force School of Music. Her connection to a wider musical environment has been largely via her postgraduate studies which she is permitted to undertake as a component of her professional development. Linda experiences her position as an integrated combination of the roles of performer and teacher. The granting of leave for Linda to undertake postgraduate study reflects an integration of the roles and the theoretical importance attached by the Army to a high standard of musical expression, even if that standard is rarely achieved. Linda enjoys both roles but expresses ambivalence towards many of the ancillary duties she is required to undertake.

The music side of it is fine. I’m happy with that. It’s just the other things that I’m not happy with. The Army side of it. The ‘admin’ [and] things like that are constantly frustrating. The rank structure – when you’re at the bottom of the food chain it’s not that pleasant (LS.85, p. 427).
These functions and hierarchical imposts which are integral to Army musical life have continued to colour Linda’s musical sensibilities. The character of her life as a musician and a teacher in the Armed Forces has been formed globally by these roles, which she is not in a position to influence except in the specific form of their application. An example of the impost that the military places on Linda’s performing role is the number of different instruments and settings that the musicians are required to perform as part of enlisted life.

It’s a military band. Our basic line-up is ‘concert band’. And within that we have, a big band that we make up. So people double on instruments. … We have to play fanfare trumpets. … They’re really disgusting to play. They’re hard to hold. There’s nowhere to put all your fingers, and they’re really badly out of tune (LS.50-53, p. 422).

The satisfaction that Linda experiences in performing in the ensemble and in solo situations contrasts with a relative lack of satisfaction with the ceremonial requirements of her position. The ceremonial aspects involve the use of fanfare trumpet and bugle, either as a solo bugler or within an ensemble of bugles and/or fanfare trumpets. Linda describes the ceremonial aspects of the job as ‘one of the less enjoyable facets of the job, standing there in all sorts of weather for hours’ (LS.53-54, p. 422).

Despite the rigours of ceremonial duty, there have been many aspects of Linda’s performance responsibilities that have been a source of satisfaction and musical opportunity. She is often allowed the opportunity to perform on instruments that she might prefer to play. Her performances may be in different ensembles across the gamut of Western performance styles. Due to the continual schedule of public recital and concert programs, Linda is able to choose classical and popular repertoire and rehearse and perform before an audience on a regular basis to a schedule of her own devising.

Linda has a collection of instruments which reflect her association with a tradition of ‘legitimate’ trumpet performance, including her own ‘Schilke’ B-flat trumpet, which Linda uses because of her dissatisfaction with the quality and suitability of the ‘army issue’ instrument. Linda also performs with her ‘D/E-flat’, ‘C’ and B-flat trumpets and flugel horn as a result of her own choices when she is choosing repertoire for the public recitals and concerts.

It has been part of the pleasure of Linda’s performance life in the Armed Forces that she has been able to collect and experience a range of trumpet-type instruments that are appropriate for classical trumpet performance. The collection of instruments that Linda has been amassing is a reflection of the growing importance she has been attaching to her ‘outside’ trumpet performance environment, and also reflects the tension between the
military and classical trumpet performance environments that Linda has been experiencing.

I’m rapidly getting to the stage where I have to decide whether my priority is study or work, because I’m discovering that it’s hard to do both properly (LS.96, p. 428).

The pleasure of her creative development and the importance that Linda attaches to the development of her performance skills beyond what is required in her army position has been driving Linda towards a decision to leave her position and concentrate more fully on her postgraduate study. Linda has accepted a less demanding teaching position at a secondary college outside of the Armed Forces.

Making musical connections
As a performer and a teacher working in a relatively self-contained musical world, Linda has expressed a feeling of isolation from other musical worlds. Though her isolation can be partly attributed to the character of the Defence Force musical environment, Linda also accepts some responsibility herself.

I do, of course, find myself in contact with other people [trumpet players, other musicians] in the army. But I don’t have much contact with people outside that organisation. … Probably if I was going to get to know people, I should be out every night of the week, going around listening to things. … I would know what was going on if I took the trouble (LS.31-40, p. 421).

The contact with the outside musical world that Linda Staggard would like to nurture involves maintaining an awareness of players and musical materials in a wide range of styles. More important to Linda, if she found herself in a position to do so, would be the existence of any possibility to exploit performing opportunities outside of her defence force responsibilities. As a performer, Linda seeks to emphasise playing experience rather than listening experience.

Rather than going listening to things, I’m more interested in actually playing myself. For instance, I couldn’t go out and listen to a band for two hours, because after half an hour I can’t concentrate. Like, if I’m not up there playing, I can’t just stand there listening (LS.45, p. 422).

The challenge has been for Linda to pursue performance opportunities outside the Defence Forces, something that she has been able to find easily for the time that she had been enlisted. Linda has performed in the past with an all-female big band, ‘Swish’, and has continued to develop her association with the Melbourne classical trumpet performance scene through her postgraduate performance studies at Melbourne University. Ideally, Linda would like to perform with a theatre or film orchestra, were such an entity to exist.

Linda also regards the external world as only partly applicable to the musical environment that she works within.

It’s a bit too removed from what I’m doing for me to worry about. Some of the things [the activities of trumpet players in other musical environments] are probably
important for me to know if I was seriously pursuing a job in an orchestra or some specific goal (LS.47-49, p. 422).

While Linda is able to characterise Melbourne brass players as ‘an eccentric lot’ (LS.29, p. 420), she doesn’t find herself in contact with many of them. Most of her musical contacts are within the army and with music students and staff at Melbourne University, which together form her musical community. Linda has had an awareness of other players through the reputation which is spread through verbal contact with people. The ‘whispers’ (LS.42, p. 421) that Linda has heard have often concerned people and musical events and developments of which she has been unaware. These new developments are generally concerned with people and ensembles rather than new music or compositions.

Linda has perceived herself as ‘treading water’ rather than pursuing a particular objective with her performance on trumpet. With Linda’s imminent departure from the Army, Linda is expecting that situation to change substantially. Linda has seen her musical isolation in a largely self-contained and comfortable military musical world as caused by a lack of specific goals which would lead her to pursue further information.

If I was pursuing something specific, then I would take the time to go and find out everything first. But at the moment, seeing as I’m just ‘treading water’ I don’t know (LS.49, p. 422).

Linda has characterised her musical isolation as a lack of knowledge about the current state of the musical world ‘outside’. Within her life as an Army musician she has conceived of herself as being unknowing and unaffected by what she believed to be musical irrelevances, which she could easily have become aware of has she pursued a relevant goal. Linda’s perception of herself as ‘uneducated’ according to the values of the outside musical world may be distinguished from a perception that she in fact existed within a community of musicians in Melbourne and in the Defence Forces, yet failed to be aware of her own position within it.

Another factor leading to a perception of musical isolation and marginalisation may be that the ‘outside’ musical world in fact contributes to the marginalisation of Defence Force musicians. A marginalising force could be expressed in the attitudes of trumpet players and other musicians who choose not to enlist in the Armed Forces for whatever reason.

The larger group of individuals who have chosen to make a career out of their instrumental choice of trumpet is divided by at least two sets of bipolar parameters – firstly, by the extra-musical constraints of Army versus civilian life, and secondly, by classical versus popular musical styles. The character of military music itself and the identity that is forged on enlisted personnel also contributes to a distinguishing and discrete stylistic
identity.

Linda has stressed her sense of musical isolation and her dissatisfaction with the requirements and musical standards of the Army Band Corps. She has been concerned about a deterioration of standards that she perceives has occurred in the Army Band during the time of her involvement. Linda has reported that the new head of the Army Band, Major Gordon Lambie, would be likely to turn this situation around. He is a trumpet player very much admired by Linda, who has reported that he manages to combine his Defence Force responsibilities with an extensive performing life outside the Army Band. It has been Linda’s perception that many Defence Force musicians cease to perform after attaining an officer’s rank, and that many players are content to remain within what she regards as an idiosyncratic music world.12

Linda’s expressed dissatisfaction with her position as a brass teacher in the Defence Force School of Music, which she conveyed in her discussion of March 2001, presaged her decision to leave her position in September 2001 and pursue performing and teaching opportunities outside the Army. Linda had resolved the tension by giving her study the highest priority. Linda has mentioned that it has been very common for musicians to follow a course similar to her own (LS.49, p. 422). She has expressed a sense of stagnation that she felt was associated with doing the job.

There is a sense of only doing ‘this’ until I decide what I want to do. … I can’t see myself sticking with this job as a career because what you do from day to day [or] year to year doesn’t change. The details change, but there’s no sense of progression (LS.83-84, p. 427).

The sense of marking-time that Linda has expressed is a sense within an individual’s experience that describes the effect of an enduring ‘tradition’ or collection of symbols or cultural artefacts in many forms that reside within a rapidly transforming military force, in this instance with special reference to military music. The question arises as to the degree to which the present set of symbols associated with military bands and their music can fulfil the stated objectives of maintaining morale throughout the Army and present an image of a modern defence force to the public.

Linda Staggard’s musical background

A musical polymath

Linda literally began playing trumpet after her curiosity had been aroused by the instrument that had been abandoned by her brother underneath the couch at her home. She describes a home-life that had been busy with her exploration of piano and violin, two traditionally ‘female’ instruments.13 She had previously played piano to the level of AMEB Grade Eight,
and violin to the level of Grade Seven while still a young child. Linda investigated a range of musical instruments, but she tackled piano and violin with a rigour that dominated her personal timetable during her school years.

I used to get up at quarter to six in the morning and do two hours of piano, go to school, come home and do two hours of piano, do my violin, do my homework and go to bed! That was the story up until probably about Year 10 at school (LS.112, p. 430).

She had completed over twenty-three music examinations and recalls wanting to try as many instruments as possible. It appears Linda’s discovery of the trumpet was experienced as a kind of release from the rigours of her previous studies on piano and violin. Linda recalls picking up the trumpet that her brother had left abandoned and trying it out.

There wasn’t time to do every instrument properly. Trumpet was sort of accidental, because my brother used to learn trumpet at school and he gave up and it was sitting underneath the couch. I thought ‘Oh well, I’ll have a go at this’, so I pulled it out and I whizzed through ‘Tune a Day’ in about three days or something like that (LS.21, p. 419).

Linda’s study of piano and violin ceased after she took up the trumpet in earnest at fifteen. Linda perceives that this is a very late age to be commencing the instrument.

Probably I would have liked to have started a bit earlier, because most people seem to have started playing trumpet when they were really, really young (LS.115, p. 430).

Linda’s attraction for the trumpet appears to have been prompted through a curiosity for the particular processes of making music on different instruments. Her initial curiosity with different instrument types and the techniques necessary for musical production that impelled her to try a variety of different instruments was followed by an enjoyment of the sensation of playing. Her motivation was found in the sensation and sound that she could produce herself, rather than as a result of listening or hearing different players, although her interest in virtuosic performance followed. She does not appear to have been exposed to or immersed in a broad musical environment.

I was at a private girl’s school, so we didn’t have a lot of exposure to what was going on. [My trumpet teacher] had a jazz group going and a few other little things like that. If he hadn’t chosen to do that it probably would have been quite isolating and, in fact, it was. But that wasn’t his fault. I was the only music student in Year 11 and 12 in the entire school (LS.118, p. 431).

Attending a private girl’s school (Canterbury Baptist Girls Grammar School) may have insulated Linda from the societal disapproval that many girls have faced by choosing brass or percussion as a musical instrument. Linda’s approach to musical study was focussed towards practical performance during her school years, a focus that is reflected in her marginal results in music theory examinations. Linda’s focus on the investigation and
enjoyment of the sensation of musical performance has continued to define her identity as a performer to a greater extent than the inspiration that she might have experienced through external influences.

**Outside influence and the internal sound**

The isolation that was Linda’s musical environment at school was a precursor to the musical isolation she has experienced in her position at Simpson Barracks. Linda does not speak of any mentors or teachers apart from her High School trumpet teacher, Ken Evans, and a close colleague during her undergraduate studies, Tom Paulin. The latter was an important though not determining figure for Linda’s association with brass and military band music.

After leaving school, Linda attended Melbourne College of Advanced Education, studying for a degree in music education (B. Mus. Ed.). During the her tertiary education Linda spent a year working with the army band, and after teaching classroom music for two years, was asked if she wanted to enlist in the Army Band. Feeling dissatisfied with classroom teaching, Linda agreed to join and played with what was known as the ‘Third Military District Band’ for four years, before being posted to the position she has held until recently as the brass teacher with the Defence Force School of Music (I.S.15, p. 417).

Linda credits a fellow student, rather than any faculty member from her undergraduate course, as having the greater influence on the course of her playing.

More of an influence than anybody else was going through Uni with Tom Paulin, who was a virtuoso cornet guy. He used to play with Grimethorpe and Black Dyke\(^\text{15}\) and the odd thing with the London Symph (I.S.122, p. 431).

This cornet virtuoso was studying for an Australian B. Mus. Ed. because his British qualifications were not recognised in Australia. Unusually for a colleague in an undergraduate course, Tom Paulin had performed with some of the foremost brass ensembles in Britain, and he had a great personal influence on the direction of Linda’s trumpet playing.

He ended up sitting next to me and we got along well and, just a few things, the way he played and what he said sort of rubbed off a bit. … He was more of a friend though. I didn’t learn from him, [he was] just a kind of peer (I.S.122-124, p. 431).

Linda recalls her foray into Victorian Brass Bands as one major manifestation of Tom Paulin’s influence. She played with Hawthorn City Band for five years before ‘defecting’ to Preston Municipal Band (now Darebin City Brass), where she played principal solo cornet for two years. These are both prominent ‘A-Grade’ Bands in the Victorian Bands League. Linda’s experience with brass bands and her description of that experience accords with her perceptions of her experience in the Armed Forces Bands.
I ended up playing with Hawthorn City Band for about five years or so, and then the politics got too much. Then I sort of ‘defected’ to Preston. … Then [I] got sick of the brass band scene again and it went by the wayside (LS.123, p. 432).

The language of ‘politics’ and ‘defection’ that Linda employs to describe her experience and movements between brass bands reflects her perception that brass and military bands form similarly idiosyncratic and self-contained musical worlds. Linda is expressing her aspiration to distance herself from those worlds, which will be reflected ultimately when she ceases to perform with those types of ensembles and the environment that is associated with them. Linda’s aspiration to be a trumpet player who is ‘free’ from the worlds of brass and military bands is also reflected in her emphatic self-perception as to the type and style of instrument she plays.

I can switch into different modes. I can switch into cornet, or trumpet, or big band, whatever. It doesn't matter.

You don’t own a cornet?

No, I’m a trumpet player! … If I bought a cornet it would only be if I already had every other brass instrument. I mean every other sort of trumpet that I wanted first (LS.135-136, p. 433).

Prior to performing with the brass bands, Linda had not played cornet very often at all. While perceiving that her colleague Tom Paulin had an important influence on her playing, as well as on the types of ensembles that she has played in, Linda also distinguishes her own playing style from the style that is embodied by Tom Paulin. She admires his ‘sweet’ cornet sound with its iconic ‘English’ vibrato, while acknowledging that she would not want to play in the same way. In general Linda expresses the influence or regard that she has for other trumpet players in terms of the appeal that their particular ‘sound’ has for her. The players whom she most admires are those whose ‘sound’ appeals to her the most, notwithstanding the technical brilliance of many other prominent players. Even when she admires their sound, Linda does not strive to emulate the sound of any other trumpet player.

Linda Staggard regards herself a primarily a classical trumpet player. The consistency of her personal approach to performance, which was first expressed in her curiosity with the particular qualities of trumpet sound production, continues in her determination to explore her potentials as a classical trumpet player. This ‘sound’ approach has outlasted the influences of the various ‘band’ environments that Linda has been employed to perform in.

Summary

Linda Staggard formed her early musical life through the investigation of many different instruments, revelling in the variety and challenge of accomplishing an advanced level of technique on a variety of instruments. Focussing on trumpet during her secondary
education, Linda then developed a link with the Defence Forces, as well as participating in a number of brass bands.

During the closing months of her employment with the Defence Force School of Music, Linda perceived herself as a trumpet player who is adept at many styles of music, and now as one who is pursuing an aspiration to perform in classical and art musical environments.

**Self-awareness: identity and perception**

**Listening in the moment and watching after the fact**

Linda has been in the position of having access to videotapes of each performance she has been involved in at the Defence Force School of Music. This otherwise unusual opportunity for examining her performance is a result of the policy of the Defence Forces requiring every performance to be videotaped. The School of Music has a video record of large and small ensemble and solo recitals and concerts covering a period of over twenty years. As a result of this policy, Linda is regularly in the position of being able to test her own impressions of her performance against the video record. Understandably, Linda is able to describe her perception as ‘pretty accurate’ (I.S.137, p. 434), in contrast to the uncertainty that other musicians who may have only rarely seen their own performances may hold in relation to their subjective impression. Linda is inclined to frame her self-awareness according to her criteria for success in performance:

> When I’m playing – well, we shouldn’t self-judie as we play! But of course you inevitably do. So as I’m playing and something will go slightly wrong, then I pretty much know what it will sound like to other people, and then, when I look at it later, it’s about right (I.S.138, p. 434).

Linda sometimes deliberately avoids viewing the videotape of her performance, preferring to inform her reflective process purely through the memory of her subjective impression. Linda states that she has been inclined to judge her performances and has often been unhappy with the outcome, despite evidence from audiences that her performances have been successful (I.S.144, p. 434). Linda is generally sufficiently aware through listening to herself of some close detail of the accuracy or artistry of her engagement with the pieces she performs. She then has the option of testing or confirming her listening awareness in the moment of performance through watching and listening to the video record.

**The feeling of playing: motivation and physique.**

In her response to the topic of ‘the physical feeling of playing’, Linda combines perceptions of her mood with the physicality of her engagement with the trumpet. Linda enjoys her
public performances, and experiences the apprehension or nervous arousal that is common for performers in many arenas (LS.146, p. 435). In contrast, her enjoyment of practice depends on her level of motivation prior to a practice session.

[If you don’t feel like practising] then you may as well just forget it. Because you have to focus and if you don’t feel like doing it you’re not going to focus. If I’m focussing really well in a practice session, I’d probably improve fifty percent every day. Normally the only thing that does worry me is that I tend to use a fair bit of lip pressure which indicates that I’m not breathing the best. I try not to dwell on the details, because I think you can screw your brain up (LS.147, p. 435).

On a broad level, Linda’s physical success in terms of improvement in technique is dependent on her motivation prior to a practice session. On a more specific level, Linda perceives a deficiency in the regulation of her breathing and lip pressure, which then rebounds to cause her anxiety on the broader scale of her motivation. The likelihood that Linda’s anxiety will interfere with her engagement in both practice and performance leads her to consciously avoid ‘dwelling too much on the details’ (LS.147, p. 435).

The routine of practice has not been a prominent feature of Linda’s development as a trumpeter. Linda states that she ‘never really practised trumpet before last year’, except for a period when she practised for five weeks prior to her ‘L.Mus’ trumpet examination (LS.148-150, p. 435). Linda asserts that since her enrolment in post-graduate studies, she has begun to enjoy practising, and as a consequence is spending more time in practice sessions. Before her enrolment, Linda’s perception had been that she could ‘improve without doing it [practice]’ (LS.150, p. 435).

**Emotional and postural stability**

One aspect of Linda’s performance manner arises from her careful listening as she plays. Linda’s tendency to listen ‘in the moment’ of her performance makes her immediately conscious of the success or otherwise of her rendition. Linda consciously inhibits her emotional response to her musical execution at any particular moment. Linda regards the inhibition of her spontaneous responses as a conscious and positive performance technique.

I’m used to keeping a blank face from when I was playing piano. ... You know, I might frown a little bit. I’m usually aware of what I’m doing. When I’m standing, I’m always [standing] square, not on one leg or the other. Like, you stand as if you’re committed, and that’s like, half the battle really (LS.153-154, p. 436).

Linda has described a particular postural attitude that proclaims her attitude in performance and serves to smooth or obscure moments of variation in her internal composure as she performs. In her discussion, Linda links the inhibition of her emotional responses with a stable and ‘committed’ posture.
In addition to her conscious postural attitude, Linda has also deliberately adopted an idiosyncratic valve selection technique in her right hand that leaves her little finger ‘floating’. Linda also stated that ‘I like to have my elbows away from the body … because if [they’re too close] it can be a bit tense’ (LS.158, p. 436). Linda does not consciously focus her gaze on particular points of the performing space other than on the notated score. She perceives that she is constant in her directional focus and has ‘an awareness of the back somewhere’ (LS.160, p. 437), reflecting the other dimensions of her posture and gestural complex that emphasises stability and a sense of solid strength.

Linda has described her preferred postural and gestural complex as one that allows her to cope with her mood fluctuations in live performance, and allow a sense of comfortable preparation for her heightened physical/emotional state in performance. Linda’s postural and gestural complex does not appear to vary significantly between practice and performance. As much as in her movement repertoire, Linda attempts to create performance stability through her confidence that the tones or passages she is confronted with in the notation will sound as she expects.

**Predicting trumpet sound and interpreting repertoire**

Developing performance techniques that emphasise stability, predictability and composure pre-supposes that performing on a musical instrument such as a trumpet is an inherently risky undertaking. Linda has expressed her perception of an inherent uncertainty associated with trumpet performance. To overcome that uncertainty, Linda has developed a strategy that allows her to expect that the note required or desired will actually be created in the moment of performance.

Linda describes how her process of playing trumpet involves the formation of an internal representation, which allows her to be confident of the sound at the moment of articulation. Her musical utterance is preceded by a mental realisation before she articulates a passage.

For me it is having that ‘sound concept’ in your mind first. You have to know what you want it to sound like. And you have to have the commitment to want it, [to] just do it without being scared (LS.27, p. 419).

The sound concept is a mental distillation of creating the tone that is expected to be created in the next instant of performance, which Linda describes as ‘having an inner ear’ (LS.27, p. 419). The internal representation that Linda perceives what the sound of the forthcoming tone or passage is expected to be is a memory and appreciation of the style and timbre of similar passages or tones that Linda has previously encountered. Linda applies the ‘sound concept’ to her interpretation of repertoire.
Interpretation of repertoire with me is an instinctive thing. I don’t work it out; I just seem to know how it should go and that’s it. … With me it’s all related to sound. Like, I know what it should sound like then it just comes out that way and I don’t sort of ‘think’ about how I do it (LS.169-170, p. 438).

Linda approaches repertoire in an instinctive manner that leads her to ‘take a pretty good guess’ (LS.171, p. 438) at how unfamiliar works should sound. Linda perceives that the relative isolation of her performance situation in the Armed Forces has meant that she has often been in the position of guessing the interpretation, and has been unable to check the accuracy of her prediction with other musicians. Sometimes Linda has reconsidered her ‘guesses’ after a period of interpreting works in a particular way (LS.172, p. 439).

The ‘sound concept’ that Linda describes is an internal representation of the sound that she expects to hear, based on her prior experience of listening and performing. Linda’s prior experience of listening contributes to her knowledge of her own performance capabilities. Her ‘sound concept’ is the process whereby Linda is able to link her physical preparedness with the immediate requirements of the musical style, and therefore give her the confidence to expect that the production of her trumpet sound, and her interpretative decisions, will be accurate.

**Mouthpiece sound and sensation**

Linda has tested her expectations in relation to the sound that she produces through her experience of using different mouthpieces. Linda has played for some years on a ‘Denis Wick 4-C’ mouthpiece that she considers is of a sufficient size to allow her ‘dark’ and ‘wide’ sound to speak.

The sound opens when I use that mouthpiece. But if I try to channel it into a ‘Bach’ mouthpiece, [I] get a purer sound but not as wide a sound. But that’s my perception of it. So the only thing wrong with the ‘4-C’ is that I don’t think I get quite the cleanest start to the note every time, which I would get with the ‘Bach’ because the edge of the rim is a little sharper. It could all be in my head though (LS.173, p. 439).

Linda is expressing the confluence of sensation and result on the crucial interface of lip and instrument that is a pre-occupation with many trumpet players, as reflected in the enormous variety in specifications on the same basic mouthpiece shape that are manufactured. Linda has emphasised her subjective sensation coupled to her sensation of the tone as produced on the different mouthpieces. Her concern over the subjective nature of her impression of the difference in her sound when using either of the two mouthpieces persuaded her to test her impression with a colleague in an informal ‘intersubjective’ experiment (LS.175, p. 439).

For Linda Staggard, the familiarity and specification of the equipment that she employs are important in maintaining the surety of her performance. The micro-
environment of the mouthpiece makes a far greater difference to the sensation and physicality of performance than the macro-environment of the room. While some trumpeters attribute a significant causal relationship between the successful physical production of trumpet performance to the qualities of the performance space, Linda perceives that she is able to adjust her ‘ear’ to the surroundings and maintain a consistent and effective physicality whatever the location.

You just adjust your ear to what the surroundings are and then judge your sound in relation to where you are. It shouldn’t make a difference. I don’t think I sound better in a hall than I would in a practice room. It’s easy to think you do, but you know by the feel of how you’re playing and you know whether you’re playing well (LS.183, p. 440).

Linda has separated the ‘sound’ that she produces from the ‘feel’ of its production. Either can be a reference for the surety of her performance. Added to these two performance-mediating dimensions of sensation is the dimension of ‘confidence’ which Linda perceives may bear a relationship to the performance space for some trumpet players. For Linda, however, it is more a result of an internal ‘listening’ that she maintains is prior to her actual musical execution.

Problems in technique

In common with many trumpet players, Linda listed her range as one problem in her technique. Some trumpet players and teachers recommend different mouthpieces for higher range playing. Linda’s perception is that her range is not dependent on her choice of mouthpiece, but more a problem of ‘lack of air support’ (LS.162, p. 438). Linda’s technical interest in mouthpieces is concerned with a perceived trade-off between accuracy and ‘depth’ or ‘breadth’ of tone. Linda has a preference for the latter, which she has been able to achieve on her ‘Denis Wick’ wide and deep mouthpiece.

Linda has not been able to address the two issues concerning range and tone quality in the course of her military band experience. The performance and administrative demands of her position often preclude Linda’s own practice requirements. The development of her trumpet sound and the extension of her range are two musical qualities that are not given priority within the Defence Force environment. Linda expresses two important goals for improving her trumpet performance that are unable to be met within the Defence Force.

The development of her technique is a significant objective for Linda, and one that focusses her attention on performance situations outside of the Armed Forces.

Short-term is going to be finishing the course. Long-term would be to actually do something about my wish of being in some sort of orchestra (LS.164, p. 437).
Linda’s perceptions about goals and about her negotiation of sound, equipment and performance environments are significant components of her perceived identity and her appearance in performance.

Summary
Linda Staggard has created an identity as a trumpet player that has resulted more from a process of personal review, than from the impressions, or feedback from peers or teachers. She has been able to speak about how she appears to audiences as a result of the policy of videotaping performances at the Defence Force School of Music. Linda has expressed a confidence in her performance technique through her notion of a ‘sound concept’, or a mental representation of what the notated music will sound like prior to her actual articulation. Linda distinguishes this mental ‘listening’ from ‘dwelling on’ the music, which she perceives would interfere with effective musical expression in the moment of performance. Nonetheless, Linda continues to reflect on her own sound identity through the development of her technique. Linda’s technical development is approached in a detailed manner through her testing of mouthpiece qualities. Linda approaches her more general development through the pursuit of her goals in playing that will likely re-shape her performance identity.

A solo performance at the Defence Force School of Music
Linda Staggard, in common with all the musicians at the Defence Force School of Music, is able to utilise video recordings of every recital and concert that they have performed in at the School. This state of affairs has left Linda with an awareness of her own appearance in performance, which is unique among the trumpet players who participated in this study. The video recording of the performance considered for this study differed in two ways from the material usually recorded at the Defence Force School of Music recitals. Firstly, at the time of the recording Linda was preparing for her Masters Recital at Melbourne University, and so was more acutely attentive to the technical demands of the piece. Secondly, the recording was being made by an ‘outsider’ in addition to the usual recording that was made by a colleague.

The ‘blue rinse set’
The audience for the recital conformed to the usual profile that Linda had outlined in her earlier discussion (I.S.74, p. 425). Apart from the researcher and a family with two young children, the small audience consisted of older couples who clearly relished the music being provided by the uniformed Defence Force personnel. The atmosphere and the behaviour of the audience reflected the ritual of a serious recital.
The video frame of a recital

The video recorded for this study is a performance of Theo Charlier’s *Solo de Concours* recorded in its entirety (LS.ve1). The performance was included as part of a regular program that is presented for members of the public each week by students in the Defence Force Music School and members of the Army Band. The performance took place Friday, 20 April 2001. The video reveals some measure of the size of the auditorium where the recitals and concerts take place. It is a purpose-built facility where a large ensemble, up to the size of a symphony orchestra, and certainly a large military band can perform. The audience space is relatively small, without tiered seating, thus emphasising the rehearsal and recording focus of the space.

The video excerpt was shot from a position next to the central ‘aisle’ of the small audience space, in the back row of seats. This position offered a wide view that was also non-intrusive for the audience and the performers. The stationary video recording equipment which the School regularly uses was set up in a corner of the auditorium, about the same distance from the performers.

The conventions of the recital ritual, shared by performers and audience alike, seemed to exclude the possibility of moving around to different vantage points in the room, in contrast to the recordings of the other performances in this study, which were free of that constraint. Consequently, the recording is from the point of view of a member of the audience. The camera is stationary and the shots are relatively stable. The only movement in the framing occurs as a result of shifting focus from the relationship of Linda’s body in the space to a more detailed focus on Linda’s engagement with her instrument.

Linda has spoken about the her lack of preparation for this performance due to having to change her interpretation at the last minute as she negotiated the performance for the first time with the accompanist. She also expressed her dissatisfaction with her sound on the recording, noting that she was using a ‘Bach’ mouthpiece on the day of the recital, rather than her preferred ‘Denis Wick’, which she perceives allows her to produce her fullest, darkest sound.

*Solo de concours*

In initial shots up to the point where Linda begins to play (From 0 – 20”) Linda reveals the solemnity and seriousness of the recital ritual, and also her nervousness as she finds her preferred performance stance, shifting her weight as the accompanist begins to play (at 12”). The accompanist is off-camera to the left of the video frame, and could not be seen clearly during the recital, as the accompanist was seated behind the piano lid. Linda settles
into a stationary and firm postural position, carefully and deliberately bringing the trumpet to her face, and adjusting the mouthpiece to a comfortable position. Her playing posture is extremely upright, with her arms holding the trumpet so that the bell forms a right angle to her vertical axis (at 24”). Linda appears to almost hold her head slightly tilted back to accommodate the uprightness of her stance. Linda’s feet are a little apart which also contributes to the stability of her stance.

Linda displays a type of postural stance which has been described as ‘military’ by writers such as Lewis.\(^{18}\) Linda maintains an extremely ‘upright’ posture until the opening fanfare passage of the piece is concluded and the music moves to a less ‘proclamatory’ nature (after 24”). As reported above, Linda indicated the benefit that her posture gives to her sense of stability when she performs. In marked contrast to Linda’s view, Lewis concluded in his study that the ‘military posture’ he described – which is similar to Linda’s stance as it appeared in the video recording – was of little technical benefit to the trumpet players who participated in his study.\(^{19}\) While Linda’s ‘military posture’ may ultimately be of little ‘technical’ benefit to her performance, her perception that it offers her stability is an important technical consideration. If she were to adopt a less ‘solid’ posture the foundation of her technique would suffer.

In the opening moments of Linda’s performance, ‘beating’ movements of the trumpet are apparent, which occur synchronously to the articulations of the phrase (rather than synchronous to the musical tempo). From 24” onwards Linda relaxes her stance somewhat and drops the trumpet slightly. She also allows a shift in weight from one leg to the other. Again the ‘beating’ of the trumpet occurs, which manifests as a slight ‘dipping’ of the bell often occurring in conjunction with Linda’s air intake, though not as a consequence of it. The two contrasting stances of ‘uprightness’ and ‘weight-shifting’, although coinciding with two contrasting musical sections, could be a result of Linda’s care to deliberately articulate the opening sections to establish her performance.

At 50” a close-up view reveals the strong movements of her fingers as they select the valves. Although Linda had spoken about her ‘floating’ little finger in discussions (LS.157, p. 436), at this point her little finger is crooked in the ring on the trumpet. The perception of her physical engagement that Linda had expressed is at odds with the actual physical occurrence in this case.

After 50” Linda is favouring her postural setting at the expense of her ease in reading the music. She is quite a distance from the music and looks down to her right while maintaining a facial angle that is attuned to her upright stance. The close frame from 1’ also shows the pivoting of the angle between Linda’s embouchure and instrument as she moves
through lower and higher registers. While Linda subtly ‘beats’ with her instrument, her arms remain quite set in position between the instrument and her torso. There is no lifting of her elbows. At the end of each trumpet section – for example at 1’17 – Linda ‘releases’ her posture, allowing a shifting of weight as she prepares herself for the next section.

At 2’ Linda has commenced a fast fingerling passage and her small finger is now ‘floating freely’. At 3’, the ‘beating’ of the trumpet bell is more closely aligned to the phrase lengths in the music. After 4’ a theme is repeated with the mute. Despite the difference in the back pressure produced when a mute is used, there is no apparent difference in Linda’s physical appearance. Even during the quieter passages of the music, the ‘beating’ of the trumpet is noticeable, approximately following the contour of phrases and corresponding to the ‘lyrical’ passages in the piece (at 3’ and at 4’ with the mute).

Towards the end of the piece, the ‘floating finger’ appears during a fast ascending chromatic phrase. Except for a few discrete passages, involving Linda’s third finger, her fourth finger is generally crooked in the stabilising hook.

Throughout the piece, Linda’s gaze is continually focussed on the music, reflecting her focus on an accurate realisation of the work for this particular recital. Only at the beginning and conclusion of the piece does Linda acknowledge the audience. At the conclusion of her performance she first glances at the auditorium and then undertakes the formal acknowledgement of a bow and a smile for the applause.

**Summary**

The complex of physical movements that Linda Staggard has displayed in the live performance recorded is characterised by an upright and stable posture. Though the pronounced ‘uprightness’ that Linda displays has been termed a ‘military posture’, it is not clear that this posture has arisen from her military experience, especially since the bulk of Linda’s training technique on trumpet has been outside of the Armed Forces.

Linda displays a clear movement correspondence with the rhythm and contour of her phrases, achieved through the ‘beating’ or ‘batoning’ motion of her trumpet. The only movement ‘idiosyncrasy’ is her ‘floating finger’ that Linda has previously described, but which appears to float only during passages involving fast finger movements associated with her third finger.

**Table of observations**

Table 5 presents a summary of the movements and appearances that were observed during the performance videotaped and subsequently viewed by the researcher and Linda. Of all the five musicians, Linda was the most aware of her appearance in performance because
many of her previous performances have been video-recorded. The video was a single recital performance of a piece in its entirety.

Table 5: Movements and appearances of Linda Staggard observed during the performance.

<table>
<thead>
<tr>
<th>Movement and appearance observations</th>
<th>Musical moment</th>
<th>Data source for musician’s verification</th>
<th>Focus of attention</th>
<th>Social context (Audience and other musicians)</th>
</tr>
</thead>
<tbody>
<tr>
<td>LS.ve1</td>
<td>Performance of Solo de concours</td>
<td></td>
<td></td>
<td>Recital at Defence Force School of Music</td>
</tr>
<tr>
<td>a. Establishing stable playing position with upright posture</td>
<td>Prior to commencing piece, but maintained throughout the piece</td>
<td>LS.153-155</td>
<td>Internal – little or no 'performative' movement</td>
<td>Audience seated quietly in rows in auditorium</td>
</tr>
<tr>
<td>b. 'Batoning' of trumpet</td>
<td>Synchronous to the progress of phrase rather than beating the pulse or rhythm</td>
<td></td>
<td>As above</td>
<td>As above</td>
</tr>
<tr>
<td>c. Floating finger</td>
<td>Faster phrases with more finger combinations</td>
<td>LS.157</td>
<td>As above</td>
<td>As above</td>
</tr>
</tbody>
</table>

Chapter Summary and postscript

Linda Staggard is a trumpet player whose performances have been defined by her work with the Defence Force School of Music, and to a growing extent by her interest in classical trumpet technique. The environment of military music has constrained her musical identity through the imposition of military culture and its associated ritual and ceremonial functions. Despite her discomfort with many aspects of the military performing life, her position as a performer and teacher with the Defence Force School of Music has allowed Linda to explore many styles of music in a variety of ensembles. Linda’s curiosity with the physical and aural qualities of different musical instruments was first pursued when Linda was still at school. This curiosity has consolidated into a mechanism for performance confidence and created an enduring interest in the exploration of trumpet technique.

Linda’s pursuit of a more informed musical standard for herself created a tension with her duties as a Defence Force musician that Linda was unable to resolve. At the completion of the data-gathering phase for this study, Linda mentioned that she would shortly be leaving the Army and the Defence Force School of Music. She intended to teach in a secondary school and concentrate full-time on completing her Masters in Music Performance at Melbourne University.20

Linda also expressed her expectation that the Army Band would shortly be transformed by the arrival of a new Musical Director in the person of Major Gordon Lambie. According to Linda, and in contrast to her own experience, Major Lambie does manage to combine his career with the musical establishment of the Armed Forces with a
busy professional schedule performing on trumpet in the civilian musical world.\textsuperscript{21}

The existence of a person such as Major Gordon Lambie, who is able to combine a professional musical performance career ‘outside’ as well as ‘inside’ the Armed Forces, indicates that Linda’s experience is not simply a consequence of the Armed Forces musical culture. Linda has been unable to reconcile the demands of military life with her own creative development as a classical trumpeter, which leads her to seek to develop her performing career outside the Defence Force environment. Linda perceives that her own program or schedule of practice for technical development requires a greater amount of time than was allowed her in her full-time teaching and performing role within the Armed Forces.

\hspace{1cm}

\textbf{Notes to Chapter Nine}

1 Wooller 1995:3-4
2 Ibid.:8
3 Ibid.:10
4 Farmer 1912:16
5 Ibid.:27-29
6 Wooller 1995:19
7 Farmer 1912:105-121
8 Farmer 1950:62
9 Wooller 1995:14
10 SSgt Stuart Colhoun. ‘Australian Army Band Corps History’. http://www.geocities.com/Pentagon/8298/aabchistory.html. 2 February, 2002 The website author states that ‘The information on this page was copied from an article printed in the Journal of the Australian Army Band Corps, April 1972, edited by Captain R. K. Larner. A personal email message from Stuart Colhoun on 2 February 2002, established that this journal was an internal publication and was only produced for 7 issues.
13 See Little 1957:49 for an example of previously widespread attitudes on this issue.
15 The Grimethorpe Colliery Band and the Black Dyke Mills Band are two of the more celebrated British Brass Bands.
16 See, for example, Monette 2000
17 For example, information from Bobby Shew in conversation, Van Nuys, California, 10 December, 1990.
18 Lewis 1986:55

19 Ibid.:50


Chapter Ten

Dynamic categories for a representation of the performances of five trumpeters

Introduction
The purpose of this chapter is to integrate the theoretical approaches which have been employed in the collection and ordering of different types of data in order to increase our understanding of the conscious experience of trumpet musicians. A performer-centred representation for the activity of live trumpet performance is presented. Different aspects of the activity as they are experienced by the performers and by their audiences are included as four categories within the representation. These categories were outlined in Chapter Four and are discussed in detail in the four major sections of this chapter.

The first section considers the physical appearance of each musician in performance and includes discussion of aspects of the personal appearance of each musician, and the related visual features of the performance environment. The second section of this chapter is a discussion of the observable physical movements made and experienced by each trumpeter in performance. This category includes both the internal experiences of each musician, and the external dimensions, which may be observed. The third section addresses a third experiential category concerned with the sense of engagement with performance on trumpet, which is a category internal to the individual musician. In contrast, the fourth section of this chapter is concerned with a category that is ‘external’ to the individual musician, the category of cultural environment. While this category is concerned with the external aspects of a musicians performing milieu, the focus of the analysis is on the experience of that milieu by each individual musician.

The categories which have been derived in the course of this study are aspects considered important for working towards representing the conscious experience of trumpet performance by individual musicians, as documented by visual phenomena. There are many possible categories, in addition to the four selected for this study, which could have been considered. In particular, the experience of musical sound would seem an obvious choice. However, while this study has reported on the experience of musical sound, the categories were derived to conform to the focus on visual aspects of trumpet performance. A more expansive representation, including the experience of musical sound and the inclusion of many more experiential categories as well, is the subject for a future study.

This chapter incorporates descriptions of five individual live performances into a general representation of the experience of trumpet performance. The representation
includes considerable individual variability of different aspects within its definitional boundaries. The representation does not encapsulate the performance milieux of every trumpet player in contemporary Melbourne, but is composed from the contrasting experiences of performance that have been gathered in data from the five participating trumpet players. The data which has been collected from five different trumpet players has revealed a wide disparity in the dimensions of their performing worlds.

The two major data types that informed this study were, firstly, materials derived from discussions with trumpet players, and secondly, recorded instances of live performance. A third data type is comprised of the recorded aural trace that was obtained simultaneously with the viewing of videoed instances by each musician respectively. The aural traces – the musical soundtrack of the video recordings – are not analysed formally in terms of musical content for this study. Nonetheless, they serve both as important time-based phenomena which can be compared and correlated with the physical appearance of each musician at any particular instant, and also as equally important aspects of the musical genres and settings associated with each performance.

A dynamic relationship which is highly-specific to particular performances exists between the musical content of each performance and the experiential categories of the five musicians as they perform. For instance, the physical appearance of musicians may vary significantly between individuals even when they are performing the same piece of music. The physical appearances of the two trumpeters in Shrewd Brass, Greg Spence and Katy Addis, present two significant visual contrasts in ways that are additional to the more obvious physical differences such as gender or body size. The difference in their respective stylistic identifications results in a different interpretation of the same piece of music, which is reflected in their physical appearance. Another instance of the relationship of physical appearance to musical content may be analysed in the case of Eugene Ball. A lack of prior structuring in the form of the improvised music that Eugene performs opens the possibility for a two-way flow between his physical appearance in performance and the music that he produces in the moment of performance.

Material from the transcribed discussions with the selected trumpet players has been combined with the recorded instances of live performance and integrated into the schematic categorisation of each player’s experience of performance. The discussions with the participants were structured into three main thematic areas. Firstly, the character of the performing life as a trumpeter in contemporary Melbourne was discussed. Secondly, biographical themes were discussed with each player. Thirdly, the players were asked to reflect on their perceptions regarding the physicality of their engagement with the trumpet
in their performing lives.

The musicians each gave markedly different responses to the themes that they were presented with, illustrating the individual qualities which they, as trumpet musicians, form into a unique performing life. The differences between the experiences of each trumpet player create the opportunity to derive situated and process-based representations of their performances. The individual differences between the performing worlds of each musician are integral to the design of the representation. The design takes into account the specific processes of their development as musicians, and the specific processes of their continued functioning in each of their performance milieux. The manner in which specific instances of live performance can inform the representation is considered in the light of immediate influences, such as the performance setting, and in the light of more remote influences, such as the influence of each player’s development.

**Commonalities and differences between trumpet players**

While all the participants organise their musical lives around their performances on the instrument type ‘Western b-flat trumpet’, the implications of the use of this instrument are significantly different for each of the musicians. These differences range from the slightly different specifications of each individual’s trumpet to the differences that occur in the manner of their engagement with the instrument, having regard to the unique performance milieux of each trumpeter.

Another class of difference within the activity of trumpet playing relates to performance genres. Each musical genre gives trumpet performance a different cultural meaning, which is reflected in the visual as well as acoustic content of trumpet performance. Each of the musicians who participated in the study positioned themselves within particular musical genre or tradition. These classes of difference associated with a common instrument-type reflect the hierarchy of categories through which musical instruments as objects are ‘known’, which was earlier outlined by Palmer.¹

**‘Physical appearance’ as a category of description**

One hypothesis for this study has been that the ‘physical appearance’ of each of the trumpeters in live performance is integral to the referential or meaningful coherence of their musical expression. The ‘physical appearance’ of each the trumpeters is comprised of the totality of the visual features of their bodies in performance. ‘Physical appearance’ does not include the visual elements that are related to the musical setting, or environment in which the musicians’ performances take place. The visual features of performance contain clues to a complex system of inputs to musical expression, and represent a rich site for a
detailed analysis of the variable nature of each musician’s performance.

The descriptions of the live performances have been formed from the recorded instances of live performance by the five trumpet players who participated in the study. These recorded instances are integrated with the data from discussion and in consideration of the genres of music that each musician identifies as defining their musical identity. A distinctly different performance environment was recorded in each instance, with the exception of the performance of Shrewd Brass which featured both Greg Spence and Katy Addis. Within this particular recorded instance, close comparison of the physical appearance for each performer was possible, given that many of the contextual dimensions for the recorded instance of their performances were identical. The recorded instances of the live performances vary considerably for each case study, due to the many factors of difference between each player. These factors of difference are significant to the design of the ‘individuated’ and ‘situated’ representation of trumpet performance.

The recorded instances reveal the physical appearance of the trumpeters in performance as well as the setting in which each musician performs. The dimensions of the physical appearance of each trumpeter and the settings together form the total visual environment for their performances. The video material has been analysed in the case of each musician for the distinctive character of their observable movements, as they engage in performance. The physical appearance as a category of description describes the persistently identifiable visual character of each musician, upon which the more temporary movement repertoires occur.

There are several factors in the physical appearance of each trumpeter in performance. Firstly, the enduring character of the particular approach to trumpet technique of each trumpeter is revealed, particularly in the gross postural character of each of the players, but also in smaller-scale movements such as the degree of movement in the forearm. A second enduring characteristic of each trumpeter’s physical appearance is observed in the subtle time variation in setting the body to attain the required muscular preparation for the different kinds of articulation during the execution of the music. In addition, the particular physical appearances of the trumpeters that applied to the specific occasions are noted.

The visual settings in which the musicians performed have also been described. Accordingly, a third category for each trumpeter’s physical appearance consists of the bodily response to their setting. The bodily responses of the musicians to their particular settings modulate the movements that are the normal repertoire of movements associated with trumpet technique. The bodily responses may become enduring features of technique
depending on the frequency of each musician’s performances in particular settings. All the
dimensions of the physical appearance, and the visual setting, are in variable relationship
over long- and short-term time spans.

The varying relationships between the dimensions of the total visual environment are
incorporated into the construction of a situated representation. The three data types that
were outlined above are inputs to the physical appearance of the trumpet musicians in live
performance. Some measure of their internal world or mind and their external interaction
or their ‘being in the world’ is expressed through description of the physical appearance of
the musicians in performance.

Musical genres and forms of physical appearance
The types of music performed by each musician in general conform to prior stylistic
conceptions that the musicians themselves have articulated as defining features of their
professional performances. The discussions with the musicians revealed that a great deal of
their process of development was directed towards fulfilling the specialised requirements of
technique for each genre. Within the general conformity to stylistic norms, the types of
music performed may vary considerably, and all of the musicians in fact perform many
different types of music which may not necessarily be associated with the stylistic
boundaries as identified by each musician.

The different genres of music that each musician identified as generally defining their
professional performances are associated with particular physical appearances when the
musicians perform in those genres. For example, a trumpeter performing an improvised
solo in the jazz idiom may be expected to exhibit particular forms of idiosyncratic physical
appearance during the construction of his or her improvised phrases. These may consist of
iconic postures and gestures, for example as observable in the visual physical appearance of
Miles Davis in performance. In contrast, the idiosyncrasy may result from a musician being
inclined towards a more explicit bodily expression of the sense of movement in the music
which he/she may perceive. This phenomenon was apparent in the recorded instances of
Eugene Ball’s performances.

The genres in which each musician predominantly identified themselves were as
follows: Eugene Ball considered himself an improvising musician within the jazz tradition
(EB.133, p. 339); Greg Spence termed himself a ‘commercial player’ (GS.18, p. 371); Katy
Addis considered herself a ‘classical specialist’ (KA.23, p. 348); John Montesante was
primarily a ‘soul’ musician, although he also ‘prided himself’ in the area of bebop jazz
improvisation (JM.ve7@42”); and Linda Staggard, while perceiving herself as able to tackle
most kinds of music, nonetheless performed most regularly as an ‘army musician’ (LS.10, p.
These categories of genre have typical repertoires and manners of performance which are ‘known’ within the community of trumpeters as well as in a wider community of musically-literate audiences. The ritual procedures of the particular genres are also known by less musically-literate audiences; that is, the categories are stereotypes within popular culture at large. Each of the musicians exercised their own response to these stereotypes, and none ‘fitted’ the stereotype perfectly.

Within these overall normative genres, there is a great variety in the type of music performed. All of the trumpet players considered themselves qualified to perform in at least two or three distinct genres. Eugene Ball considered himself to be capable of performing in the commercial genre. Greg Spence, while considering himself to be a ‘commercial’ player, is seen performing with a brass quintet that performs repertoire mainly from the ‘legit’ tradition. Katy Addis is possibly the most ‘purely-defined’ of the participating musicians, but she regularly performs popular music derived from jazz and commercial genres. While the recorded instances of live performance did not reveal a stability of physical appearance across musical genres for all the performers, there is a consistency that is notable in the performance of Greg Spence and Katy Addis.

There were some differences in the physical appearance between each musician that corresponded to a normative view of the movement character of particular performance genres. For example, Linda Staggard exhibited what has been described in the literature as a ‘military posture’ (see Chapter Three). This stance was reinforced but not determined by the setting for the recorded instance of her performance; that is, it took place at the Simpson Barracks, Melbourne and she was dressed in uniform.

Eugene Ball displayed more extensive and frequent movements in his improvised solo performances than any of the other participating musicians, which accords with the common perception that solo artists and particularly jazz solo artists will move more extensively and frequently than musicians performing in sections with other musicians, or in other genres. Eugene himself expressed surprise at the lack of movement that he saw himself displaying, which was in contrast to his perception of himself as moving a great deal during his solo constructions. Eugene did display far more extensive expressive movement that closely integrated with the formation of his musical phrases than the other participating musicians. The apparent disparity between Eugene’s perception of his own movement and how the movement appeared in the recorded instances reflects the intensity of the activity as felt by Eugene himself.

The genre of music that a musician performs may be seen as a guide to the expected forms of visual physical appearance. For the musicians who participated in this study, the
musical genres do not solely determine the visual physical appearance. Of greater importance is the bodily identification with particular categories of genre which each musician has developed as part of their own identity. Their bodily identification is a dimension of their interpretation of the musical category that they consider encompasses their particular performances. The dimensional variations in the specific pieces of music that were recorded with the videoed performance instances could be matched with the fine-grained variations in the movements as constrained by the general interpretation of stylistically authentic movements.

**What the discussions revealed about forms of physical appearance**

The data that arose from the discussions with each trumpet player provided an impression of their performing lives. The performance milieu of each trumpeter was revealed in each case as arising partly from each player's own construction and perceived 'place' in the world of trumpet performance, and also as arising partly as being externally determined through the categories that are imposed as the 'price' of the individual musician's participation in the external trumpet world. The player's experiences are a negotiation between their own constructed performing selves and the external categories of musical genre and performance setting. A result of the negotiated pathway to a place within particular performing milieux is that the players have generally formulated an idea of how they would expect to appear in live performance.

John Montesante's impression of his visual physical appearance during the live performance was that of a band leader, performing in the centre of the ensemble, giving cues and elevating the nature of his leading responsibilities into a visually-motivated extra-musical show of screaming and other vocalisations, together with the dancing movements that he considers are a part of the physical appearance of an authentic 'soul' band. From the data that has arisen from the discussion, John Montesante’s perception of his visual physical appearance is partially formed from the audience feedback to which he has become sensitive during live performance, and partly from his notion of producing an authentic genre (JM.100, p. 413).

The discussion with Linda Staggard revealed that she had been aware of her physical appearance in performance from the extensive video record of her performances at the Defence Force School of Music. The discussion also revealed how Linda utilised the video record as a means for verifying her perception of how she sounded, rather than how she appeared, although the ambiguity of her language describing both the ‘look’ of her performance and the ‘sound’ of her performance suggests a conflation between these two perceptual modalities (LS.138, p. 434). Linda also displayed a strong sense of her physical
appearance when she described her performance posture as displaying ‘commitment’ (LS.153-154, p. 437).

Eugene Ball revealed in his discussion that he was acutely aware of the impact that his physical appearance, or the physical appearance of the group that he played with, might have on the reception of his music. When discussing the reception of the music played by the band The Hoodangers, Eugene noted how the response from their regular audience of lovers of traditional jazz changed from enthusiastic support to horror when the members of the band radically changed their dress style and haircuts (EB.129, p. 338). Eugene also described how a whole new category of audience was attracted to the band’s music, which was due, in his view, to the new visual performance identity that the band had adopted. While being aware of the importance of his, and his ensembles’ physical appearance, to the reception of the music that he produces, Eugene also stressed that his own view was that the physical appearance of the musician was not so important (EB.127, p. 337).

The concept of physical appearance that Eugene was expressing is subtly different from the concept of physical appearance that has been adopted for this study. Eugene was referring to the new genre of dress and grooming that The Hoodangers had adopted, which is an aspect of the physical appearance of the ensemble. Together with other aspects, such as those arising from the performance of the music, comprise the total physical appearance of the ensemble. Differing expectations of physical appearance resulted in a disjunction between the perceptions of the ensemble, as expressed by Eugene, and the horrified response of their Trad Jazz audience.

Eugene’s view on the physical appearance of the ensemble can be interpreted as an attitude that arises from the external influence of the genre of the music. The celebrated indifference of the early bebop musicians to their physical appearance in performance has been interpreted as a means of signalling the importance of the music being played. The attitudes of those iconic bebop musicians have remained central to the modern jazz genre to which Eugene and his ensembles belong. In making a dramatic change to their physical appearance whilst performing essentially the same music, the members of The Hoodangers could be said to be emphasising the point that physical appearance is a non-determining factor for the integrity of musical performance.

Greg Spence showed by his lack of comment on his physical appearance in live performance that it has not been a subject for his concern. Greg has expressed his satisfaction with his own skill in trumpet technique, which he regards as generally unaffected by his physical appearance. Greg expressed more comment upon reviewing the recorded instances of his live performance, but took the opportunity to again express his
satisfaction with his technique as heard, rather than as seen (GS.5@9'45). Greg did not reveal a perception of his own physical appearance in performance.

The discussion with Katy Addis revealed only her recollection of viewing a photograph of herself which supported her perception that her stance reflected that she was a ‘solid sort of player’ (KA.92, p.360). The discussion with Katy Addis showed that she has a minimal concern for her physical appearance when she performs. The concern for physical appearance that she does express is related to aspects of the physical requirements of trumpet technique that may be observed in a video record.

The trumpet players revealed their own impressions of their physical appearance through their discussions. They varied in the extent to which they were aware of, or concerned about their physical appearance in performance. The difference between awareness was in part due to the frequency with which they had viewed recordings of themselves in performance. That frequency also contributed to a sense of confidence in the solidity of their technique for some of the players, for example, in the case of Linda Staggard.

The perceptions from each musician regarding their physical appearance in live performance which emerged from the discussions may be compared with each musician’s spontaneous reaction as they viewed themselves in the instances of live performance. The relative infrequency of self-viewing on the part of four of the trumpet players created a sense of surprise on their part when they viewed the recorded instances of their performances. Linda Staggard was the only musician who had access to an extensive video record of her own performances. She was particularly concerned to avoid seeing images of herself in live performance. She feared that viewing video recordings of what she usually regarded as imperfect performances would adversely affect her overall composure as she performed. The other musicians welcomed the opportunity to view their own performances as a means to verify or vary their own perceptions of their physical appearance.

**Recorded instances of live performance**

The recorded instances of live performance can only present an incomplete view of the physical appearance of the trumpet players in performance. With the exception of the performance by Linda Staggard, which was recorded in its entirety, the selected instances are glimpses of performances which continued beyond the length of the video recordings. Another factor of incompleteness is the limitation which is inherent in the visual recording medium. The inherent limitation of video data has been examined in Chapter Four of this study. A consequence of video recording is a tendency to define the boundaries of the
phenomenon rather than the features of the phenomenon itself. The present study accepts
the limitation of video recording as given, and hence, does not regard the video analysis as
the pre-eminent data source, but one which must be considered in conjunction with the
other types of data.

Two other factors of the recorded instances which limit the view of each musician’s
physical appearance are the variable types and frequencies of each musician’s
performances. In offering the live performances which were to be recorded for the study,
each musician loosely employed criteria of typicality and convenience. These criteria were
applied differently by each musician, reflecting their individual situations.

The general milieu in which Eugene Ball performs is defined by his improvisational
genre. Katy Addis performs most regularly within a milieu which represents rather than
encapsulates the musical genre in which she is expert, and with which she identifies. Greg
Spence cannot specify a typical performance environment, since the determining criteria
for his participation as a trumpet player is the degree of financial or strategic reward, rather
than the musical specifics of any particular performance occasion. The recorded instance of
John Montesante’s performance offered the greatest degree of typicality. The performance
that was recorded had been a residency at the same venue, for the same ensemble, for a
number of years. Linda Staggard’s recital performance was an example of a regular feature
of her performing life, but relatively atypical for the military environment, given the
specialised range of requirements for army musicians.

Despite the incompleteness of the view provided by each of the recorded instances
of performance, clues to a general physical appearance for each musician are apparent in an
analysis of movement qualities. Many features of the physical appearance of each musician
can be expected to remain consistent across different performance genres. These features
are not confined to qualities of movement that are generic to trumpet performance, but
include the embodied character of each musician’s expressivity. The embodied character of
their expressivity describes the accumulation of influence on trumpet playing that the
musicians carry in their bodies. The embodied character of expressivity exerts a
modulating influence both on the generic trumpet movement repertoire, and on the
physical character of movements that are a consequence of each musician’s genetic or
physical makeup. The modulating influence is a dynamic factor in the process of the
individual musician’s development, creating and re-creating the form of their physical
appearance in every live performance.

The accumulated experiences of each musician’s development are qualities of
physical appearance that each musician displays in their live performances. They may be
observed despite the incompleteness of any recorded instances. The influence of persistent personal characteristics in each player that do not vary across different settings is greater than the influences of specific settings, or the particular external genres in which the musicians perform. These qualities of physical appearance are the personally meaningful or referential aspects of trumpet performance that account for the individual character of each musician’s performance. Thus, the physical appearance can be regarded as the ‘ground’ upon which the ‘figure’ of physical movements involved in trumpet performance occurs. However, as the visible result of a dynamic and motional process, the physical appearance of the trumpeter is also composed of movements. To the extent that movements persistently recur in different performances, they may be regarded as aspects of physical appearance.

Summary
The three major data types that were utilised for this study have informed a consideration of the physical appearance of each of the participating musicians. The form of the musician’s physical appearance as perceived by the individual musicians is revealed through the discussions. The discussions revealed how each musician interpreted the boundaries of the musical genre in which they were expert performers. The recorded instances of live performance inform the physical appearance of each player through each player’s discernible idiosyncrasies.

The following section considers the experiential category of physical movement of the body. Some physical movement is both an ‘internal’ experience of intended action for the musician, and an ‘external’ experience of displayed movement for observers. Personal movement characteristics may be observed which are distinct from the ‘universal’ movement characteristics that arise from the technique of trumpet performance.

Physical movement of the body in trumpet performance
The phrase ‘bodily experience’ describes a musician’s experience of the physical activity involved in producing musical sound on the trumpet. The extent of the physical activity involved is bounded by the overriding technical requirements for producing musical sound on trumpet, although other physical activities are typically involved in performances. These technical requirements are fulfilled by movements of the body. The technical requirements are the bounding conditions or constraints for the possible variations of a musician’s physical experience, and define the space, or kinesphere, in which expressive movements may occur.
The issue of defining the qualities of movement involved in the trumpet performances of the five trumpeters analysed for this study has been a constant theme throughout this thesis. Various approaches to the analysis of the movements of musicians developed by researchers in a variety of fields have already been discussed. In Chapter 2, movement was in the first instance discussed in relation to the sonic and visual motivations of performers. In the second instance, movement was discussed as indicative or constitutive of the consciousness of musicians. In Chapter Three, the centrality of the movements of musicians in representations of performance was discussed, with examples of representations of movement in musical performance. Movements involved in trumpet performance were represented as fluid categories, influenced by the physical and cultural setting of the performance. In Chapter Four, methods and general categories for the descriptive analysis of performance movements were discussed. In particular, consideration was given to movements that are invisible, or unseen by observers, and those movements that are observable. Movements that are unseen are therefore aspects of the ‘internal’ experience of the musician. In contrast, movements that may be observed are also part of the ‘internal’ experience of the musician but are additionally part of the ‘external’ experience of observers. The results from the five case studies showed that the integration of different modes and qualities of movement were indeed vital ingredients in the live performances of each trumpeter. At certain times some of the trumpeters ‘danced’ in a performative mode, and at other times the only discernible movements were those associated with the rigours of musical production. Brass, and particularly trumpet performance, exhibits a sparse gestural repertory where it may be clearly observed whether or not the movements are extraneous to purely instrumental technique. The range of such extraneous movements is also limited by those technical demands. In contrast to Cumming’s notion of the performer executing a ‘mediating’ gesture as an ‘embodied understanding of gestural motion’ 3, part of the embodiment of the five trumpeters in this study could well be an internalised understanding of interpretive requirements of the music, an understanding that is only sometimes reflected in their idiosynratic movement ‘tags’.

A further quality that was observed in the five trumpet players was a change, or a shift in their conscious foci that reflected a dynamic interplay of internal and external factors in their performance. This interplay shows a moving focus in the consciousness of each trumpeter rather than a change from ‘unconscious’ to ‘conscious’ activity. All the trumpeters displayed an internal focus at different points of time in their performances that the audience observed and appreciated as normative to a musical performance. The degree of awareness of each musician to different qualities of movements and actions that he or
she undertook in the course of performance was reflected in the degree of internal focus that they displayed. The observed shifts between internal and external foci indicate that a dynamic process of shifts in consciousness is occurring during the trumpet-playing activity. The association of the focus shifts with degrees of technical difficulty in the music and the ‘performative’ demands of playing before different audiences supports the thesis of a mediating activity dynamically moving between a concentration on an internal world of technique and musical construction to a concentration on the external world of surrounding environment, whether specifically musical and/or cultural. The focus shifts reflect the Vygotskian idea of ‘unconscious operations’ becoming ‘conscious actions’. However, particular operations are susceptible to ‘elevation’ to the realm of ‘conscious actions’ and are never far from consciousness. The interplay between internal and external factors perhaps reflects a vigorous and expansive ‘consciousness in action’, rather than a layer of conscious activity being undertaken over a layer of ‘unconscious’ technical movements. This study showed that the development of trumpet technique was in part a development of an acute and dynamic consciousness of the capabilities and potentials on the part of each trumpeter’s body. An audience observes and appreciates as artistic performance, and also contributes to, the dynamic interplay between body and environment in the virtuoso musician. In this final chapter, the observable movements of the five musicians, as revealed in the data, comprise the category of their bodily experience of trumpet performance. The analysis of the movements of the five trumpeters is informed by the approaches to the analysis of movement that have previously been discussed in this thesis.

Movement repertoires in trumpet performance
A movement repertoire is composed of the movements that an individual makes in the course of a particular activity. Trumpet players undertake actions in pursuing the objectives of their activity, many of which may be observed as movements. The movement repertoires which comprise the bodily experience of the trumpet musician may be divided into three ‘sub-categories’. The first category consists of the universal movement types which are physically necessary for all individuals to produce musically acceptable sound. The second category consists of those movement qualities that arise as a consequence of the particular size and shape of the trumpet-playing individual. The third category is inclusive of the expressively referential movement qualities that reflect the individual character of every musician.

The three categories of movement outlined above may apply to the same movement or sequence of movements. Each musician has developed a particular physical solution to
the challenge of producing musical sound on the trumpet. In addition, the unique physical features of a musician’s body have a dynamic relationship with his or her expressive physicality as they move in performance. This relationship has been a mediating influence on the formation of the musician’s individual character and takes place as part of the process of her or his development as a musician. The detailed physiology of the movements involved in a physical activity such as trumpet playing is a subject for the field of human movement studies, and is not being attempted here.

**Universal movements for trumpet performance**

The movements that arise from the physical activity of trumpet playing are well-known subjectively to trumpet players, and through the tradition of studio teaching. These movements have also been researched in detail and a selection of that research has been discussed in Chapter 2. A summary of the movements necessary in general for trumpet technique follows. The trumpet is grasped in the left arm and held to the lips. The body is postured to facilitate the continual and rapid expulsion of air that will enable the vibration of the upper lip in the cup of the mouthpiece, and the maintenance of the standing wave inside the tube. The right arm is raised to allow the selection of valves to lengthen and shorten the tube. The tongue marks the beginning and ending of some of the notes, depending on how the music is to be articulated. The tongue also modulates the passage of the air stream through the mouth. The body of the musician has a directional orientation in the performance setting which changes according to the imperatives of communication with audiences and other musicians and the degree of ‘performative display’ that the individual musician finds necessary. All of the movements above, with the exception of the movements of the tongue inside the mouth of the musician, are observable as ‘external’ movements.

The universal external movements necessary for trumpet technique have a stable general form. The movements outlined above occur as bodily processes that are repeated over the course of a performance. Two general qualities are also associated with the category of universal movements. The first quality arises from the physically demanding nature of trumpet performance. Thus, each movement is not sustained continuously, but they are nonetheless repeated continually as recurring complexes of engagement. The second quality is observable as a lack of fluid movement, which is a consequence of the physical imperative of holding the trumpet very securely to the face.

The lack of immediately apparent movement is a general feature of trumpet performance that varies depending on the genre or performance setting. Thus, even trumpet players in heavily-choreographed marching bands exhibit a characteristic stiffness
in their movements. Trumpet players will nonetheless display considerable activity within the limited range that is imposed by the demands of trumpet technique.

The physical differences between the bodies of individual trumpet players
Due to the variation in body types between different individuals, every trumpet player executes the universal external movements required for trumpet performance in a different manner. Though differences may be slight, they contribute to dimensional variations in the physical appearance of the musicians. The study by Lewis⁵, discussed previously, illustrated a variety of body shapes and sizes amongst New York trumpet players, and a consequent range in the magnitude of body movements that were employed by the trumpet players to achieve the set performance task.

The physical differences between individuals contribute to their character as musicians and are an intermediate movement category between the universal movement requirements, and the expressive individual movement repertoires. The differences in the movements due to physical differences between individuals are, in general, quantitative rather than qualitative.

Individual repertoires of external movement
The individual repertoires of external movement are processes of execution imbued with a particular meaningful character. Their expressive meaning is the result of the combination of the musician’s sense of physicality with his or her expressive intent. The individual movement repertoires may be manifested in the manner of execution of the universal trumpet movements. These expressively executed movements are those which integrate instrumental functions with referential qualities, and are a combination or complex simultaneous ‘working together’ of categories two and three as noted above. The musician may also execute a separate expressive movement that is unrelated to universal movement requirements.

Given that the successful execution of universal movements requires a whole-body engagement that is a directed focus on the production of successful trumpet tones, separate expressive movement types unique to each musician are less common than the ‘integrated’ movements of the previous paragraph. Certain musical genres may also prescribe separate expressive movements as extraneous to trumpet technique.

The separate expressive movements unique to each musician are generally executed in time with the music. This type of synchronised body movement in time with the music reflects an embodied awareness of the inherent motion that is implied in musical sound. Most players did display a bodily correspondence to the ‘implied motion’ in the music in
their personal movement qualities. The movement displays in general corresponded temporally to musical phrases. The contours of musical phrases were also spatially reflected in movement phrases.

Evidence of the participating trumpet player’s individual movement repertoires is illustrated in the recorded instances of live performance. Each player displays a variation in the degree to which instrumental movements are integrated with an expressive or referential intent. In addition, players display difference in the separate expressive movements which are iconic to each individual. They are visual attributes of their performing identities.

In the recorded instances of his live performance, Eugene Ball displayed all of the above categories of separate individual movement as well as a high degree of expressively executed instrumental movements. During the recorded instance of his solo performance, Eugene illustrates a motion led by the rocking of his head which is synchronised to the note frequency and tempo of the musical line (EB.ve3@2′15). In the same recorded instance, Eugene occasionally raises and lowers his right elbow in a gesture which closely aligns with the contour of the musical line, which is an example of a separate individual movement. Eugene’s exaggerated breath intake can be interpreted as an instrumental movement that has been integrated with an expressive intent. The dramatic gesture that Eugene makes at 3′15 is an example of a separate expressive movement that is a reference to his own playing. It is a bodily commentary on Eugene’s performance.

Katy Addis provides a clear contrast to Eugene Ball in her individual movement repertoire. In the recorded instance of The Bullfighters Prayer with the quintet Shrewd Brass, Katy exhibits a subtle example of expressively executed instrumental movement in her breath intake (KA.ve1). Her breath intake prior to the commencement of the opening phrase is combined with a bodily cue that the piece is about to commence. This bodily cue is achieved through an uplifting of her whole body and an associated uplifting of the trumpet bell. Throughout the recorded instance of this performance, Katy stays quite solidly in one position while she is playing. In spite of the performative imperative of making the music accessible to an audience of school children, Katy displays a careful and non-extraneous movement repertoire.

By comparison with Eugene Ball and Katy Addis, Greg Spence displays a marked fluidity in the interplay between the categories of movement repertoire that he employs in the two instances of live performance recorded. The video recording of the performance by Los Cabrones illustrates that Greg is employing an instrumental movement repertoire (GS.ve1-4). Greg emphasised in the review discussion that he has a strict focus on physical
production. In contrast, the video recording of the Shrewd Brass performance features a movement repertoire more integrated with referential qualities (GS.ve5-8). There are two aspects to Greg’s more expressive movement repertoire in the Shrewd Brass performance. Firstly, the performance environment of the brass quintet requires a far greater degree of communication between the musicians, and, secondly, the quintet has a performative imperative of making the music accessible and demonstrating stylistic features.

The contrasting movement repertoires of Katy Addis and Greg Spence in the performance of Shrewd Brass illustrate the influence of stereotypes in the demonstration of contrasting trumpet performance genres. Katy is performative within the stylistic constraints of classical trumpet playing. By contrast, Greg displays exaggerated ‘popular music’ movement repertoires that he does not necessarily employ when he performs in a genuine ‘popular music’ genre, such as the performance of Los Cabrones.

The clearest examples of the mutually exclusive occurrences of universal movements and separate expressive movements were provided in the recorded instances of John Montesante’s live performance. The movements associated with his performance are purely focussed on trumpet technique, whilst his expressive movement repertoire is almost completely extraneous to the physical production of the trumpet sound. In general John did not display expressively-executed universal movements, except in the broadest sense of trumpet playing being of itself a form of cultural expression.

The expressive movement repertoire apparent in Linda Staggard’s solo performance of Solo de Concours consists of movements that correspond with the rhythms and contours of the musical line. Linda’s upright and stable posture recalls the stereotypical ‘military posture’ which appears to be an external constraint on the qualities of her movement. As previously discussed, however, it is something that she perceives to be beneficial to her playing.

**Summary**

Physical movement of the body as a dimension of trumpet performance is bounded by the requirements for the production of musical sound. These movement requirements are termed universal because their basic forms, when observed as external movements, do not vary significantly between individuals. There is variation between individuals in the instrumental movement repertoires due to differing body types. Within the binding space, individual musicians may express their individual character within the physical experience of the movement requirements in the form of individual expressive movement qualities. The recorded instances of live performance illustrate a variety of forms of these individual expressive movement qualities that illustrate their fluidity and situation-specificity. The
recorded instances also illustrate some enduring movement characteristics that reflect a dominant stylistic constraint.

The physical movement of the body reported in this study is concentrated on the movements that are observable in a performance of a trumpeter. While the observable movements of the individual musicians may have been represented in reflective discussion, they are nonetheless external manifestations of the musicians’ performance activity. Another category, a more internal view of the trumpet playing activity, is provided by the sense of engagement that each musician has with his or her performance on the trumpet. Engagement with trumpet performance relates to both the experience of acting and the perception of acting as a trumpeter musician, and is summarized in the following section.

Engagement with trumpet performance

Engagement is the attention that is given by an individual to the activity in which he/she is involved. The singular category of engagement may be divided into two considerations, focussed perception and focussed action. Successful performance on trumpet requires a unified focus on the expressive production of sound, which requires a whole body engagement. Within the necessary focus of the activity, perception and action may be regarded as interdependent.6

Sensing the physicality of trumpet playing in general

Trumpet playing involves a physical engagement of a particular kind with an instrument that has endured in a largely consistent shape for the past 150 years. The consistent shape of the modern trumpet has dimensions that vary only within very finite latitudes. These dimensions are perceived by trumpet players to be critical to the musical potential of their performance. The nature of the physical engagement with the instrument-type trumpet has also remained relatively consistent for the last few generations of players because the ‘standard form’ of the instrument stabilised early in the twentieth century.7

The mouthpiece and flared bell of the typical trumpet contribute to the characteristic acoustic impedances that give the trumpet player the ‘feel’ of the standing wave that is created when a trumpet is played.8 Whilst maintaining the contact between the mouthpiece and the lips creates the major sensory interface with the trumpet, the whole body is engaged with a haptic awareness. The impedance qualities of the tube ensure that the whole body of the musician is engaged in relationship to the ‘feel’ of the standing wave. The trumpet is touched only by the lips and hands, but the whole body of the trumpeter is engaged through the focussed action of maintaining the standing waves. To set up the standing wave, the player expels air from his or her lungs at such a rate as to cause the
tensed lips to vibrate and set up a standing wave within the trumpet tube. A trumpet player therefore has a sense of air-flow or 'blowing' in addition to the sense of 'resistance', the latter of which is the visceral sense of the standing wave as felt by the player.

The trumpet is the most energy-intensive of the brass instruments, and requires a high degree of effort to maintain or sustain the continuous frequency of lip vibration, particularly in the upper reaches of the professional trumpet player's range. This effort occurs as a process of actively posturing the torso. A whole body engagement is generally required of trumpeters to maintain the required airstream support. Additionally, the whole body engagement is actually accentuated in the upper registers of the professional trumpeter's range. To maintain the seal between the mouthpiece and the face, a concurrent effort is required of the facial musculature. The sense of 'pressure' on the muscles of the face, or more particularly on the muscles of the lips, remains a subject of some controversy in the literature on trumpet technique. Further effort is required as the player selects the valve combinations, particularly in a rapid succession of notes. Rapid articulations require a similar sustained force of airstream to that which sustains the high frequency vibrations of the lip. A final sensation related to a musician’s haptic awareness of physicality is the process of listening to the qualities of the musical sound. If perception and action are considered as interdependent dimensions in a dynamic system, then the process of active listening is an integral part of each musician’s sense of engagement with performing on trumpet.

Maintaining a sense of the balance of the physical requirement for playing comprises the essence of trumpet technique. Sustaining these requirements over the course of a performance requires a strategy of conservation and is a constant challenge for trumpet players, who maintain a sense of their capacity to endure.

Each player's sense of engagement with the trumpet
The five trumpet players all expressed a different perception of their engagement with the trumpet. The specifics of the sensation of trumpet performance provide a variable picture that is parallel to the substantial variations within the category of physical appearance. Each player's consciousness of their playing is a function that has arisen from a complex and dynamic process of development, and remains a fluid entity subject to change. The impetus for change may originate from within an individual or arise from external changes. The process of development and change is the activity of trumpet performance.

Eugene Ball asserted that his experiences included feelings of physical pain and exhaustion. These feelings have arisen when Eugene exerts himself to his limits during particularly energetic performances of some of the ensembles in which he performs. His
experience of engagement is fluid and varies according to the performance situation. Eugene reported a sense of facility and comfort for some situations, and he consistently works in his practice towards achieving this sense in more performance situations.

Eugene desires a conscious feeling or knowledge of his body in the moment of his musical production. In his practice sessions his awareness is directed towards a consciousness of the physical requirements for effective tone production. In performance, in contrast, which is the situation of primary focus for this study, Eugene’s awareness relates to an expressive physicality, a situation in which Eugene is able to perceive the effect of his own energetic input, and also sense the energy of his surroundings. At times, Eugene’s sense of engagement acquires a transcendent character, when he experiences an ecstatic awareness of the physicality of his playing.

Katy Addis reported that the athleticism required in the production of an orchestral sound defines her sense of engagement with the trumpet. That athleticism is a major source of her satisfaction in performance. Katy Addis has been forced into a retreat from her fullest engagement with classical technique as a consequence of becoming a parent. Katy Addis’s perception is that her pursuit of a classical career has been constrained throughout the process of her development by a pervasive external perception that as a female player she is less serious about her career. This constraint is an intervention at a fundamental level of physicality.

As a lead commercial trumpet player, Greg Spence’s engagement is at the extremes of physicality, with respect to effort and the sensation of playing. In describing the experience of playing as an ‘amazing feeling’ (GS.80, p. 384), Greg also subsumes his awareness of specific aspects of trumpet technique beneath the singular sensation that is the production of the appropriate sound.

John Montesante’s sense of engagement is mediated through his role as band leader. His concern with the balance of the dimensions of his leadership role is combined with a sense of increasing discomfort with the physical demands of performing soul music on the trumpet. The concentration of responsibility that is focussed on John and his trumpet performance amplifies the intensity of his engagement.

At a general level, Linda’s sense of engagement is characterised by her apprehension and nervous arousal before and during her live performances. Linda combines perceptions of mood with her physicality. Another feature of her engagement relates to her inhibition of spontaneous responses during performance. That is, she retains her composure. Linda describes a postural attitude that proclaims her attitude of composure. Her preferred postural and gestural complex allows her to cope with the uncertainties of live
performance. Additionally, Linda aims to be unafraid of producing inherently risky trumpet tones, and assists in this aim by nurturing a confidence that the sound she produces will be as she has mentally represented. Another feature of Linda’s sense of engagement with trumpet playing is her separation of the ‘sound’ from the ‘feel’ of its production. By means of this separation, Linda perceives that she is comfortable in most performance settings, and is able to adjust her own physicality to cope with the varied acoustic qualities of different spaces.

A comparison of the sense of engagement with trumpet performance articulated by each of the five musicians reveals a variation in the degree of comfortable facility in trumpet technique. A notable contrast exists between players whose scope of engagement was entirely within the limits of the development of their technique, as for instance in the case of John Montesante, and those players whose senses of engagement were constrained by external dimensions, for instance with Katy Addis.

Sense of engagement and physical appearance

The sense which each trumpet player has of their physical appearance in live performance has been ascertained firstly from their own descriptions. These descriptions have been compared, secondly, with the videoed instances of their live performances. Thirdly, the descriptions have also been compared with the video record of each trumpet player viewing the same videoed instances of their live performance. The subjective sense of their physical appearance in live performance is given some verification by the comparison of these three ‘views’.

Apart from the player’s own perception of their physical appearance, derived from the first and third ‘views’ above, the second ‘view’ is illustrated in the relationship between the musician’s bodily sense during performance, and the physical appearance of their performance as observed by others. McCoubrey has described this intersubjective approach as a process whereby ‘each quality assumes a visual and kinesthetic gestalt that relates the observation of that quality to an internalised representation of imagery and bodily tension’.

The intersubjective approach converges with dynamic systems approaches in assuming that the subjective can become a knowable or objective quality. The two approaches differ in that dynamic systems methodology does not require an internalised representation or mental representation to link the observed experience with the internal experience. If the unit of analysis is the activity in question, the experience is the same thing.
Verifying the sense of engagement

In the present study, as discussed in Chapter Four, an extra measure of verification of the nature of each musician’s sense of engagement in their activity is provided by each musician viewing the recorded instances of their own performance. The reaction of each musician upon viewing their own performances varied considerably. The musicians each gave spontaneous comments, which were often, but not exclusively directly related to what they were viewing. The sound track of the video recordings also became an important reference for the comments that each musician made about particular passages. This was due to the poor quality of the original images of performances in the ‘self-viewing’ video recordings.

When Eugene Ball viewed the video recording of his performance, he commented explicitly on his sensation of growing fatigue, and the consequent change in his conscious experience of aspects of his playing as the night progressed. Initially, Eugene commented that ‘It sounds like I’m having a relatively good night. It actually looks a lot easier than it feels. That’s how I want myself to look’ (EB.ve5@35”). Upon viewing a later period in the performance, Eugene commented that his awareness became a simple physical focus of ‘slamming loads of air down it [the trumpet]’ (EB.ve6@6”).

In comparison, Katy Addis tended to comment more on aspects of the performance setting, including the roles and responsibilities of each musician in the quintet Shrewd Brass (KA.ve4@11”). When Greg Spence commented that his playing ‘looks the way it feels’ (GS.ve6@7”36), he was demonstrating that his sense of engagement, and his physical experience of his body acting in performance had explicit visual indicators. John Montesante was moved to comment at visually-striking incidents in the recording of his performance. He made an ‘external’ comment on his own technique on the trumpet: ‘What you see there is me trying to replenish [the blood supply] because I press so hard on my [mouthpiece]’ (JM.ve9@24”). John also commented on his leadership roles within the ensemble when he referred to ‘feeling’ the time to bring back the rest of the ensemble (JM.ve6@17”). Finally, Linda Staggard’s comments were addressed solely to her memory of the quality of the performance (LS.ve2).

The sense of engagement with his or her instrument that each player feels is the most ‘internal’ category of the four aspects of an experiential representation of trumpet performance derived for this study. The original video recordings of the performances of the five trumpeters could inform the category of ‘sense of engagement’ only indirectly, and had to be placed into another data-gathering scenario. The comments that each musician made upon viewing their own performances, combined with the reflections from the
discussions on aspects of their engagement with their instrument, then enabled external indication and verification of the sense-experience of each musician.

Cultural environment and individual performing milieux
A fourth major category for the experiential representation of trumpet performance is defined by the cultural environment that surrounds and invades the trumpet playing activity. Trumpet playing activity by an individual can only occur in specialised settings that allow opportunities for musical performance. Trumpet performance opportunities occur in well-defined ritual circumstances in Melbourne, Victoria. The allowable settings are defined clearly into categories of genre with particular systems of constraint that allow only for certain forms of musical behaviour.

The participating trumpet players in this study identified themselves as belonging to several categories of genre. In defining herself as a classical player, Katy Addis assumed the constraints of classical technique. Opportunities to perform in the central performance space in the classical landscape are so rare as to condemn the majority of ‘classical specialists’ to a long and perhaps fruitless preparation period. As an improvising trumpet player, Eugene Ball’s quest for performance opportunities relies on the nurture of an audience. Jazz improvisation exists at the margins of Melbourne’s musical world.

As a commercial trumpet player, Greg Spence explicitly creates for himself a quest for as many paying opportunities as the market can provide. To retain his commercial preparedness, Greg’s playing character must be ‘mobile’, and able to exist in a huge variety of settings. A mobile playing character is focussed on the more general ‘essentials’ of trumpet technique and kept clear of too much stylistic reference. For instance, a heavily stylistic character or a quintessential orchestral tone quality would reduce the ‘portability’ of the trumpet sound.

John Montesante’s identifies with the popular ‘soul’ and ‘blues’ tradition. His identity was created out of his own enthusiasm and strategic career planning. As an enthusiastic interpreter and arranger of the tradition, John has delineated the constraints of the genre. John has manufactured his own ritual performance identity, but has found it difficult to locate the spaces to perform in, or the resources to finance his identity.

The military band tradition in which Linda Staggard was immersed appears to be the most rigidly-defined of all the musico/cultural environments. However, it appears that Linda was able to perform a wider range of genres than any of the other trumpet players who participated in this study. In addition to her clearly-defined ceremonial duties as a musician, her promotional and entertainment duties involved a wide range of ensemble
types and musical genres. Within the environment of the military band, musical content has been determined by a military culture that is external to the culture which originally produced the musical genres. In contrast, the other trumpet players in this study were, in general, immersed in cultures that produced identifiable musical genres.

Despite the clear definitional boundaries between different genres, all the trumpet players cross between genres in order to pursue the greatest number of performing opportunities.

The physical movement of the body and constraints of genre
The identifying genres of the five participating trumpet players all feature characteristic movement repertoires. Individual performers within these genres exercise a variation of degree of conformity to these characteristic movement repertoires. In general, the cultural categories of trumpet performance constrain the movement repertoires of musicians who wish to remain authentic to the genre.

An example of the constraining influence of cultural categories may be seen in the influence of the classical genre on the movement repertoires of practitioners in the genre. A general movement repertoire may be described for the classical genre that limits expressive movement qualities and prescribes a particular postural stance. A contrasting example is found within the culture of jazz improvisation. In this genre, the solo improvising trumpet player exhibits an expressive movement repertoire that is a part of the visual ritual and physical vigour expected in jazz performances. The cultural history of the jazz form features a strong sense of motion inherent in the musical sound, ‘cool’ jazz traditions notwithstanding.

The musical genres that are interpreted by the musicians who participated in this study are influenced by the composition of the particular settings in which they are performed. The genres are elastic in their relationship to the settings, in that certain features persist, thus exerting a pull on other aspects of the setting to conform to certain defining characteristics of the genre. The genres are influenced and re-made in the fluid formation of each instance of live performance. Within the performance milieux of the participating trumpet-players, genres are re-created.

Performance milieu, sense of engagement and physical appearance
The nature of the relationship between the musico-cultural environment, the engagement of the individual trumpeter, and their physical appearance can be described as a dynamic feedback system of influence between internal and personal factors, and the external factors in trumpet performance. With every performance, a musician re-forms the content
both of the music and the relationship between the individual musician and the external world of colleagues and audience.

The individual musician interprets the cultural environment as represented by the musical genre within each location. A different sensation of engagement is experienced in different performing environments, through the musician’s interpretation of the appropriate musical behaviour in the particular ritual space.

**A musician’s model for trumpet performance**

The presentation of categories and their interrelationships explicated above has formed an implicit model based on the data gathered from the lived experiences of five trumpet players from Melbourne. The model features selected categories of experience that have arisen from the personal histories and live performances of five individuals who play trumpet. The model incorporates a description of aspects of each trumpet player’s subjective experiences of performing. The activity of trumpet playing is an occupational definition for each of the individuals who participated in the study, even though all five trumpeters spend a proportion of their time teaching.

Four aspects of the general activity of trumpet playing are integrated in this section into an explicit model which is a ‘musician-centred’ representation of trumpet performance. The first aspect is physical appearance, or the totality of visible features of the activity. The second aspect is the ‘sense of engagement’ with the physicality of performance that each player experiences. The third aspect is comprised of the physical activity inclusive of the types of movement repertoires that are associated with performance on trumpet. The fourth aspect of the model is the setting, or the cultural and physical environment of trumpet performance, which is external to the musician. A common characteristic of the four different categories is that they actually describe the same objective phenomena in different ways.

The categories overlap and inform each other, as well as exist in a dynamic relationship. For instance, the first category of the physical appearance of a musician is composed of a combination of visual features of the performance event. Many of the movements made by a musician are visible, and are therefore aspects of physical appearance. The sense of engagement that a musician experiences in musical performance is an ‘internal’ category of the model. However, this category may be discerned from a visual analysis and given further validation from discussion and self-viewing by the musician. The variation in another category, for instance, the change from a focus on the ‘universal’ movements of trumpet technique to a focus on movements with individual
expressive qualities, will give a visual indication of the process of engagement of the musician. The visual features also include persistent qualities of posture, costume, instrument-type and the organisation of the ritual space. The latter three qualities illustrate features of the cultural setting, which is the fourth experiential category of this model.

**Time-scale variance in the activity**

The time-scale variance in the general activity of trumpet playing refers to the variation in the dimensions of playing over long and short time spans. If the activity is characterised as dynamic, then dimensions of that activity, in the process of its execution over time, will vary, or have the potential to vary. The following discussion exemplifies time-scale variation in the four categories of the model.

Variation in physical appearance can range from trivial changes in performance settings to the slow development of the enduring stylistic character of an individual player. The visible changes that occur over the course of a trumpet player’s career contrast with the rapid succession of movements correlated to musical phrases.

The physical movements of trumpeter in live performance are generally characterised by a rapid and continual variation of movement repertoires in conjunction with an enduring postural setting. However, over longer time spans, the enduring postures of individual musicians change in form. This change in form is not simply a result of increasing age, but occurs almost imperceptibly as the evolution of an expressive movement over a lengthy time-scale. The slow evolution of postural character marks the development of an iconic physical appearance in performance, depending on the degree of recognition and therefore social meaning, of the performance character of the individual trumpet player.

Changes over time with respect to the sense of physical engagement have been observed in relation to the improvement and decline in the trumpet technique for some of the players who participated in the study. For example, Eugene Ball’s appearance showed a marked change from the beginning of the performance at Bennetts Lane to the end of the performance, as he became increasingly fatigued (EB.ve1 & EB.ve3). On a more specific level, the speed of the ‘uptake of engagement’, which is the setting of the body in preparation for a vigorous passage of musical activity has been observed to vary between musicians. For example, Greg Spence rapidly and fluidly engages his whole body in a series of accented tones during the performance of Los Cabrones (GS.ve3@9”). In contrast, John Montesante, in a relatively similar passage in terms of style and playing difficulty takes a longer period of time to engage himself in the production of the sound. He also shows a lesser degree of ‘whole body’ engagement overall (JM.ve5@1’36).
The frequency and extent to which individual musicians disengage from the intensity of performance has also been observed to vary between the participating musicians. For example, Eugene Ball completes a solo in his performance at Bennetts Lane with a lengthy period of disengagement, which includes communication with the musician who will be taking the next solo (EB.ve3@1’30). In contrast, Greg Spence quickly disengages from his ‘performance state’, and sits down after completing his solo, reflecting the markedly different musical context in which his solo has taken place (GS.ve3@1’33).

The category comprising the cultural and physical environment exhibits time-scale variation in a myriad of its aspects. For example, changes in the standard repertoire and the emergence of prominent players are time-scale variations within the environment of classical performance tradition. Time-scale variance in part forms the character of the individual musician, and is a factor in forming the physicality of the mature trumpet player's engagement with his or her instrument in the creation of expressive music.

The particular movement repertoires employed for trumpet performance form temporary visual identities within the overall activity of the trumpeter's body. Over different time-scales, identities of movement emerge or disappear as the craft of performance is exercised, and the player develops and changes trumpet technique within different performing situations. The individual character of each trumpeter's dimensions of performance, including movement repertoires, is integral to the systematic description of the performing world of each musician.

A schematic representation of experiential categories

The schematic representation of the experiential categories in trumpet performance is presented at Fig. 9 in two diagrams. The first diagram depicts a tetrahedron, with each face representing an experiential category. Within the solid is the theoretical ‘category-space’, where the instances of experience occur. In reality, in addition to the four categories identified here, there may be many more experiential categories which have an influence on the experience of the musician. More complex solid shapes would then represent many categories.

The second diagram shows an instance of specific ‘experience’ that is influenced by two experiential categories. This diagram recalls the reproduction in Chapter Three of Booch’s ‘canonical form of a complex system’. The ‘orthogonal hierarchy’ illustrated the ‘instantiation’ of different classes as objects in the structure of the system. In Fig. 9, the experiential categories are in ‘orthogonal’ relationship. Instances of experience feature aspects of each category, which encapsulate many dimensions. For instance, the category of physical movement encapsulates different types and qualities of movement, which were
discussed above. In each instant where the ‘category-space’ is being viewed by means of a particular experiential category, that category is in an orthogonal relationship with the other categories included in the model.

Port and van Gelder describe the conceptualisation of particular actions as ‘attractors in a space of possible bodily movements’. From the perspective of Dynamical Description, the attractor state is a state of dynamic equilibrium whereby a particular identity of action, appearance or association from a great number of possible identities is sustained over a particular time-span. These identities have emerged over time as a result of the influence of many dimensions throughout the development of the activity. They are the persistent features in a landscape that describes the individual character of the performed activity. The many influencing dimensions also describe a theoretical ‘space’.

The categories described in Figure 9 arbitrarily define four dimensions of ‘attractor states’ that occur within the performance experiences of the five trumpeters in this study. Included within these four dimensions is the dimension of bodily movements. Three additional categories are also presented to expand the scope of the description into a more holistic experiential representation of the activity. Within each of the four experiential dimensions, further dimensions that contribute to the pattern of attractor states may be identified. However, consistent with the principle of orthogonality identified by Booch in his description of complex models, each dimension may contain the other dimensions as influencing factors.

The four attractor states of movement and appearance that have been identified from the experiences of the five trumpet players studied may be described from the perspective of Dynamic Systems, as categories of what Thelen calls ‘embodied cognition’. Over the long-term of each trumpeter’s development certain complexes of movement and appearance become persistently identified and inseparable from each player’s live performances. Additionally, each player has become associated with a particular cultural and environmental situation that is typical for all his or her performances. Whilst performing, each trumpeter experiences a sense of his or her engagement with the activity that is also represented as a landscape of ‘attractor states’ influenced by the three other categories identified above, in addition to other factors that may cause immediate or gradual change in the sense of engagement. At any instant during performance, a dimension may increase or decrease its influence to cause a change in the equilibrium, resulting in a new general attractor state with newly critical dimensions. The identity of the musician in performance may be termed the ‘collective variable’ of all the influencing dimensions, including those discussed in this section.
9a. Four separate experiential categories are grouped together to form a ‘category space’ representing possible experiences of performance. Each category corresponds to a face of the tetrahedron as ‘assembled’ below.

9b. Two ‘adjoining’ categories and an ‘instance’ of a particular experience, as formed by the two categories. The circle and square represent particular types of movement and sense of engagement respectively.

Fig. 9: Two aspects of an experiential representation of trumpet performance
Summary

This section has presented two major aspects of a representation of trumpet performance based on the observed experience of individual musicians. The two aspects discussed are, firstly, the variation over different time-scales in the formation of the categories of experience for each musician. Secondly, the four categories derived for the representation are schematically linked to reflect the principles of inter-dependence and instantiation which occurs during the process of the activity.

As discussed in Chapter Three, models are necessarily reductive representations of phenomena that reflect the point of view of the modeller. Whilst the schematic representation presented for this section is also a reductive model, it is presented as a prototype for the development of expanded representations of trumpet-playing activity. Each category can be expanded with the individual details of a musician’s activity, and further categories can be added to the scheme.

Summary and Conclusion

This study has reviewed the different data types that were gathered for this empirical and descriptively analytical study of five trumpet players living and performing in Melbourne. Four major categories for a representation of trumpet performance were presented, all of which aim to centre on the performance by individual trumpet players as the central defining activity for a representation of trumpet performance.

The chapter presented an analysis of the data that was focussed on the process of the activity, rather than the objects described. The four categories are represented as dynamic, in order to allow for the changes in content that occur over time. The representation presented for this study offers an explanatory framework for the complex life-worlds of the five professional trumpet players who participated in this study.

A report was presented on the physical appearance of the five trumpeters as informed by the data types of: discussion, musical trace and the recorded instances of live performance. The focus of the data types is on the performing world of each musician as they see it. The subjective view of performance was continued in the presentation of the category of the physical movement of the body in trumpet performance. Three sub-categories of movement were presented as comprising the total physical movement. Movement was broadly defined to include posturing motions, and also movements that are the internal experience of the trumpet musician, although the focus of analysis was on movements that are simultaneously ‘external’ and ‘internal’ to the musician.

The sense of engagement with trumpet performance followed from the
consideration of movement qualities to investigate the nature of the musicians’ bodily experience of performance as a unified singular consciousness of expressive physicality. The expressive physicality of trumpet performance can only take place in particular musico-cultural environments. In re-visiting the categories of genre that each individual musician had identified for themselves, the relationships between the musico-cultural environment and the subjective experience of the musicians were investigated. In each case the musicians related that their subjective experience was an instance of their personal recreation of the musico-cultural environment.

**Further research**

The results from this study have shown the possibility for the systematic study of musical performance in its natural setting of live performance before an audience. In addition to the further systematic study of Western trumpet performance, further study of other performance milieux may be undertaken utilising the perspectives examined and prototyped in this study. Two distinct topics for future research are identified below.

The first topic for future research arises from the discussion concerning the ‘unseen’ movements that were discussed in Chapter Four. These movements are critical to successful trumpet performance have yet to be exhaustively specified. These ‘unseen’ movements of the internal cavities of the body, including those of the oral and thoracic cavities, may be studied utilising contemporary imaging techniques. In addition, external and theoretically observable movements that may escape the subjective gaze of an observer may be gathered as numerical data with contemporary movement-capture technologies. Many existing movement capture technologies have been developed for particular types of movement activities that are not necessarily applicable to the qualities of movement associated with trumpet performance. Thus, a future research requirement would be to develop specialised movement-capture devices that could specify the particular movement qualities relevant to trumpet performance.

Results from an experimental collection within a laboratory setting could be compared with the data gathered from a movement capture system that was configured for a natural performance setting. Results from such a data collection could also be compared with subjective observations from the performers themselves and other observers. The type of research that is being proposed is strongly influenced by the methodologies developed by Thelen and reviewed earlier in this thesis. Her work concerning the development of an embodied cognition in infants could be applied to a study of the continuing development of movements and appearances of musicians. The data could be
collected over long and short time frames, and even over the entire development period of individual instrumentalists.

The second topic for future research arises from the fact that the information gathered from a holistic study of an individual performer is available for use in the development and calibration of interactive performance systems, thereby providing a further development to the types of systems reviewed in Chapter Two. The development of these systems could involve the construction of interfaces to the digital domain. Values for relevant variables that were gathered could be utilised in any device that operated in the digital domain, such as, for example, devices for sound diffusion and lighting. The calibration of the system would involve the specification of those variables most relevant for particular individuals and performances. These systems could be constraint-based, responding to inputs from the musician that conformed to the individual’s profile, based on his or her performing milieu.

An interactive performance system developed according to the suggestions presented in the previous paragraph would be an extension of an individual musician’s instrumental technique that is wholly consistent with their development within a particular tradition. Such a system would have educational and clinical applications as well enhancing the possibilities for musicians in live performance. For example, a musician who was interested in developing his or her proficiency within a stylistic tradition would configure the system to reinforce the indicators of the style. The resulting indications could be used directly by the musician or in conjunction with a teacher.

The insights into trumpet performance of this study have been drawn from the evidence of only five individual trumpet players among thousands in Australia and millions around the world. The study has comprised three separate aspects. The first aspect has been a survey of approaches to the holistic and expanded study of trumpet performance that includes a focus on visual phenomena. The second aspect considered the complexity and breadth of the dimensions that influence the performing lives of only five trumpet musicians. The third aspect developed a fluid representation of categories of the experience of trumpet performance.

A surprising and significant contrast between the performing lives of the five individual trumpet players has been clearly indicated through this investigation and an analysis of its data by the researcher and the individual trumpet players themselves. Each individual is possessed of a unique playing world, and has found a varying degree of fulfilment and reward from his or her musical life as a professional musician in Melbourne.
Notes to Chapter Ten

1  Palmer 1989
2  Bourdieu 1990:56
3  Cumming 2000:137
4  Fasman 1990:328
5  Lewis 1986
7  Briney 1982
8  Johnston 1997:376
9  McCoubrey 1987:3
10  Booch 1994:15
11  Port and van Gelder:17
12  Ibid.:94
Appendix A: Information sent to participants

1. Covering letter

[Date]
[Participant name and address]

Dear [name],

Thank you for agreeing to be involved in my project which is officially entitled ‘Selected Trumpet Players in Melbourne: observations towards a representation of the activity of live trumpet performance’.

This package contains the following documents:

1. Brief Description of the Project
2. What is involved for Participants
3. Notes for a discussion
4. Explanatory Statement (required by Monash University)
5. Informed Consent Form (required by Monash University)

Please read through the material at your leisure and feel free to contact me if you wish. I shall contact you after a couple of weeks to arrange a time to meet.

Thank you again

Yours sincerely

Tim Humphrey
157 Westbourne Grove
Northcote  3070
Telephone: 94890931/0411 125 748
email: rechabit@vicnet.net.au
2. Brief Description of Project

This project is a study about trumpet performance. It has the goal of producing a detailed picture of each player’s performing life which reflects how the players themselves think and feel.

The project is designed to assist players in the future to gain insights into their own performance, and aims to increase the level of knowledge about live trumpet performance in general.

The project has developed a method which begins with a description of a person’s primary activity, then orients all the different influences, both personal and social – past, present and future towards a rich explanation of what the activity consists of and why.

The benefits of the project to the wind playing and/or live performance community include:

• an innovative approach to the study of live performance.

• the development of a model of the activity which can be used to enhance trumpet performance.

• an acknowledgement of the contribution to Australian musical culture made by trumpet players given through scholarly reflection and published research.
3. Description of the requirements for participants

What is involved for participants in this project.

The data for this project consists of recorded and annotated discussions with several professional trumpet players performing in the Melbourne environs, which will provide background information for the description and analysis of live performances and practice routines.

The information gathered will form the basis for the development of a detailed and formalised description of the performers’ performance activity.

There will be around six to ten players, chosen across a range of performance contexts.

Several phases of contact will occur so that data from each performer’s playing life may be collected and interpreted:

The first phase was an initial contact, which may have been by phone or personal approach, and results from my own personal knowledge and experience of each player’s performance.

The second phase is the background discussion which will inform subsequent observations and analyses of each player. Included in this package of materials is a brief summary of my project, some information on the type of data I am collecting, and some notes or topics which I think may be relevant to our discussion. The list is not intended to frame or direct our discussion, but I am providing it so that you may be prepared and also respond to what my suppositions about the situations of professional trumpet players are. I shall contact each player after sending out this package of materials to arrange a time and place to meet for a discussion. With each player’s consent I hope to record and transcribe this discussion. A third phase will involve observation of instances of each player’s performance. With each player’s permission, I propose recording these instances on videotape for analysis.

For the fourth phase I envisage a viewing or listening to the recording with each player which will form the basis for a follow-up discussion with each player, to take place during or soon after the viewing.

Depending on the situation of each player, I may request that we repeat phases three and four to cover different kinds of performance situations and/or practice routines.

Following the data gathering stage of my project, I will be analysing the data and completing a thesis in fulfillment of the requirements for Doctoral Candidature at Monash University, Melbourne.

The thesis may be published as an Internet document and on CD-ROM, in addition to being hard-bound, and so may include some video excerpts and/or still “grabs” from the video recordings, subject to permission from all parties concerned.
4. List of topics for discussions

Notes for a Discussion

Possible themes:

- A performing life
- Life as a performer
- Life and performance
- Why and how a performing life?

Present Considerations:

- The activity of trumpet performance
- Your ideal trumpet playing activity
  - A typical preferable situation
- Brass Players in Melbourne
- Live Performance in Melbourne
- Playing the trumpet professionally in Melbourne
- Role in a group or ensemble
- What are your playing responsibilities in your performance situations?
- What are your non-playing responsibilities in your performance situations?
- What kind of trumpet do you play, how important is this?
  - Doubling instruments?
- What are your practice requirements?
- Economics of being a professional performer

Current Projects

- Leading
- Involved in non-leading capacity

Past Considerations:

- Biography
  - Personal background
  - Education
  - Personal story of becoming a trumpet player
  - Significant formative events
  - Significant musical events
- Influences, mentors, teachers
- Acclaim, press notice, awards, reputation
- History of playing
  - Associates with whom you have played throughout your career
  - Styles of playing
- Recordings, the experience of recording
“Biographics” of Playing:

- Listening
  - To others
  - To one's self
- Physical feel of playing
  Variation depending of type of playing
- Awareness of body during performance and practice
- Movement of your body in performance
  - Posture
  - Gesture
  - Gaze
- Problems in playing – past, present and future
- Long-term and short-term goals in technique
- Your orientation to other players
  - Approach to ensemble
- Description of your music
- Compositions, arrangements
  - Relation of these the activity as a trumpet player
  - Relation of these to the physical act of trumpet playing
- Your approach to improvisation if appropriate
- Your approach to interpretation of repertoire
- Musical works and tunes
- Instruments, blowing, the experience, how it feels to play
  - The feel of the mouthpiece
  - Memories of different horns and mouthpieces
  - Type of voice – the qualities of your sound
- Practice routines
- Places to play
  - Rooms
  - The sound of a room
  - What the acoustic of a room does to your playing
5. Official University statement

MONASH UNIVERSITY

AUSTRALIA

(Date)

Project Title: Selected Trumpet Players in Melbourne: observations towards a representation of the activity of live trumpet performance

My name is Tim Humphrey. I am studying for my Ph D in the Music Department at Monash University.

I am undertaking my research project under the supervision of Dr Reis Flora, a Senior Lecturer in the Department of Music at Monash University.

The research has the aim of producing a detailed picture of each player’s performing life which reflects how the player’s themselves think and feel about it. I hope that the outcomes from this research project will be useful to trumpet players themselves.

I am contacting professional trumpet players who are prepared to discuss with me their performing life. I am also hoping to conduct sound and video recording of some live performances and utilise these in the development of a representation of players' performance contexts. I envisage that the process of discussion and observation will take place over a period of weeks, depending on the convenience of participants, their performance schedule and the appropriateness of me conducting observation in particular contexts.

Note that access to data is restricted to my supervisor and me. You also retain all rights over any recorded material collected during the course of this project.

Participation in this research is entirely voluntary, and if you agree to participate, you may withdraw your consent at any time. You may also decline to participate in any section of the project.

If you have any queries, please contact telephone 9905 3240 fax 9905 3241 and ask to speak to Dr Reis Flora.

Should you have any complaint concerning the manner in which this research is conducted, please do not hesitate to contact The Standing Committee on Ethics in Research on Humans at the following address:

The Secretary
The Standing Committee on Ethics in Research on Humans
Monash University
Wellington Road Clayton Victoria 3168
Telephone (03) 9905 2052 Fax (03) 9905 1420

Thank you.
Tim Humphrey

Telephone: 94890931/Mob 0411 125 748
6. Consent form for participants

Informed Consent Form

Project Title: Selected Trumpet Players in Melbourne: observations towards a representation of the activity of live trumpet performance

I agree to take part in the above Monash University research project. I have had the project explained to me, and I have read and understood the Explanatory Statement, which I retain for my records.

I also understand that my participation is voluntary, that I can choose not to participate, and that I can withdraw my participation at any stage of the project.

Name: ............................................................ (please print)

Signature: .......................................................... Date: ......................
Appendix EB: Discussion with Eugene Ball, 28 March 2000 at 2.30 p.m.

*We are here discussing your life as a trumpet player [and] in the notes for this discussion are these statements. I’ll sort of hit you with [them] and maybe you can respond.*

1. Sure.

   I’ve got four things which have got the word ‘life’ in them and they all sort of posit it in a slightly different way – the first one is ‘A performing life’ which is sort of ‘Living as a performer’. If you think about what you do, in those terms.

2. I guess in some ways, as you will know, one of the radical differences that strikes me immediately is that its so, it’s unstable in so many respects. The no-regular-hours thing strikes me as being one of the massive differences. For some performers they can really struggle with that, for other people its sort of suits really well. Yeah, you’re definitely not bound to regular hours and you can take that as a positive or a negative. And yeah, there is the obvious sort of irregularity in the financial situation as well. We’ve all hit those points where you might be working flat out (working heaps) and just go [have] absolutely nothing to show for it.

   *Do you like living like that? Are you one of the people that it suits?*

3. I don’t mind the hours. Like I don’t mind the way that the hours change constantly. And I love the places it can take you – you get to experience parts of the world that in a way that you can never experience them just as a traveller, because you are doing something – you are giving something back to the places that you go to as well. The financial thing I’m actually a little bit over. Like yeah, it was just at the start of this year, when I was just piss-broke again, (I thought) well, I work hard at what I do, I’m allegedly good at what I do – if I was a lawyer, I would be loaded, but I’m not so (laughs) you know. But you can deal with it. I’ve committed to a year of intensive work and most of us find teaching is an obvious way to supplement the financial side of it [being a musician], which I’m (actually) loving. Like the actual teaching thing is fantastic.

   *We will get back to that. Do you make a (sort of) distinction between performing and your life. Is performance in ever aspect of what you do?*

4. I certainly know that for instance when I go overseas and you come back and there is that lull because there are not the gigs as if you’ve been here all the time, so that there might be periods of, you know, two weeks without a gig, or even one week without a gig. I know that I feel strange in that situation. Not because you’re not playing the trumpet because you do that, even if it’s just practising or whatever. But certainly I miss the active performing. So whether life and performing are one and the same, no, really, I don’t think so, but they are certainly very entwined. I mean, just about everything I do, is motivated by, or a result of, being a musician. Yeah, in a way, I
kind of prefer the word or the term, ‘musician’ to ‘performer’, the act of making music rather than the conscious ‘performing dude’ doing something other than being natural.

*Yeah, that’s good. So, moving down the list.*

5 But I mean, that thing where, it’s a very similar problem for you. Your studying is totally motivated by and reflective of what you do with music and performance life. They’re not exactly one and the same (life and performing, studying and performing). But they’re very, very locked together.

*Yeah, I think of myself like I don’t see a real separation with this stuff. I believe that thinking about being a musician is as much a part of it as doing the musician thing.*

6 Absolutely. And possible something that should be included more in music education. Having a serious think about what you’re doing as well as working hard at doing it.

*Do you feel that you made a conscious decision about becoming a musician?*

7 Yes, there sort of was. In a way.

*Do you continue to make that choice?*

8 The choice is well and truly made now. There are certainly no two ways about it. Um. But that sort of question of whether you chose it or it chose you. I reckon it’s a bit of both. I’ve got a nagging feeling it was choosing me and I chose to allow it to happen or something like that.

*I’m just going to check the level.*

9 Yeah, I’m speaking quite softly!

*No, it’s pretty good. So, now we’re going to – I’ll talk about the more concrete things that are sort of ‘meta-themes’ and considerations really, because it is meant to be as expansive as possible.*

10 Sure

*We’ll sort of look at the activity of trumpet performance which is what I’ve written here. Sort of ‘what’s involved with it’ really. You think of playing. What is it that you think of immediately? I mean people would see the gig as the centre*

11 The culmination.

*Yeah. Would you see that?*

12 Yeah. There are a few aspects of it. There are the physical side of it. The physical side of playing the trumpet which is demanding on a lot of levels. Like what it does to your pulse rate – the consistency of pulse is just stupid from what I’ve heard. It’s you know (laugh) – he says, sucking on a cigarette. There are physical sort of problems that you develop from perhaps getting into habits of doing it slightly incorrectly and things like that. But, as far as the – in some ways the more I grow as a musician, the less the actual playing of the trumpet counts for me. Sort of like, I prefer to think of
myself as a musician in general rather than a trumpet player. And so, it is simply a
tool that I’ve ended up with. But the making of music itself, that’s the – in my studies
at the moment that’s what I’m just starting to scratch the surface of – what it actually
is --

To make music

13 To make music. It’s a mammoth sort of question.

My list here has got ‘Your ideal trumpet playing activity’ which seems to be less trumpet playing

14 Well, my ideal musical activity, in a sense is. I mean, I love playing, I think everyone
does, in a situation where, first of all there are awesome communication within the
band, within the ensemble, one of the most important things is if you can
communicate freely without too much pre-conceived sort of talking, without much
pre-conception. So that ultimately comes down to knowing people quite well, in an
environment where the sound is good. [Where] the acoustic is good, you know,
you’re not fighting with the PA, or an awful room, so, generally acoustically is my
favourite way to play. Mainly because you don’t have somebody else in control
choosing how they reckon your trumpet sounds, or how loud they reckon the kick
drum should be, um and yeah, with an audience that is, responsive, suitable to the
music, like if I’m playing somewhere with the ‘dangers, if there are dancing, they’re
getting pissed or going off – I love it and alternatively in the trio I’m playing in, of
just guitar, drums and trumpet, its going to be like focussed, listening audience. It’s
going to be difficult to play if people are dancing or pissed (laugh).

So it’s dependent on what the musical aim is, I suppose.

15 Yeah, absolutely. The one – the common things are, the communication amongst
musicians, the actual physicality, the room, the sound, and the appropriateness of the
response from the audience.

We might just stop for a sec and I’ll just test the levels – ‘The ideal situation’.

I’ll just keep going through this list of mine… I’m deliberately not going over your past because it’s
meant to be a less important part of this study, so the present sort of thing is the thing I’m most
interested in.

16 OK.

So we’re sort of been through a typical preferable situation. I’ve listed some things – ‘brass players in
Melbourne’. So, ‘your sense of being part of a community of brass players’, Is that with you very
much? Are you sort of distant from that? Or?

17 I wouldn’t say I was distant from it. Again it gets back the way I perceive playing the
instrument. That is, I definitely feel part of a very special group of musicians. And a
large group of musicians, not distinctly brass players or anything like that. I mean, I
guess because of the nature of small ensemble jazz is that you very rarely have for
example two trumpet players. So I mean other guys in the scene, say, Toby Mac for instance, I know and love, we get along beautifully, we very seldom get to play with each other. When we do it’s a reading situation. And so, we see each other at gigs and that sort of thing but I have a closer friendship with musicians that you play with regularly. And the community spirit as a sense among I think generally among the scene in Melbourne is fantastic. People don’t seem to be precious about their gigs – there are no sort of ‘oh, I can’t do this gig, I’ll get someone else to do it, but I’ll make sure I get someone who can’t do it as well as I can, so I keep the gig’ There are none of that. It’s like well ‘this guys a fantastic player’ Great. And people are still willing to just play for the sake of it – to develop each other’s playing. People are still willing to do that [jam] and love doing it – I think the sense of community throughout [for all] the musicians in Melbourne is very strong, and I definitely feel a part of it and it’s very valuable to me. They are almost stronger than my family commitments, I mean, family connections, a lot because you see them more, and you have your most intense experiences with those people.

Do you do many reading gigs?

No. I’ve just started to recently. It’s trippy. Trying to remember. I write a lot of music. I arrange a lot of music. And the last sort of batch of stuff I did for that I must have copied every rhythm out, because I do it by hand, I must have copied every rhythm out twenty times or something. And I was cocking up the timings when I’m playing it, you know, it’s a whole other process, isn’t it. Instead of just playing, you’ve got to put it in first, and then try and make music out of it, then churn it out. It’s a complex process I reckon, and unless you do it all the time it’s hard. (laughs)

Um. And you’re role. We’ve sort of talked about playing the trumpet professionally. I suppose, your concept of professionalism. Is that a concept that’s much use?

Yeah? Um.

Is there a dividing line? You know, or is there a community of professionals, are you aware of that. What is the dividing line.

There are, to me, there are professional musicians, and there are musicians who make most of their income from playing music. They basically play as much as each other but there are a different sort of philosophy I think. I put myself in the category of a musician who makes most of his income from playing music. Who spends most of his time playing music. And the strict professional musician sort of, guys who won’t leave the house for less than whatever the rate is and that sort of thing and who in ways I think, I’m not judging them by this at all – it’s all up to them you know their
own individual thing – who, I suspect have fallen out of love with the concept of music or something. They’re doing it out of force-of-habit or something else, not through a pure desire to make music, or something like that. But there is a sense [that] I do have a strict sense of professionalism. There are one thing which we all experience – I was watching something on SBS and they were talking about it – classic experience which I’m sure you’ve had, where you meet someone and they say ‘G’day what do you do’ ‘I’m a trumpet player’ ‘Yeah, but, what do you really do?’ You know, I mean, you just get that constantly, it doesn’t matter who you talk to. It’s an exceptionally rare stranger who says ‘Great!’ ‘Fantastic’. And so, I kind of, I don’t like it when I see musicians doing the classic trashing of hotel rooms, and being generally, socially keeping up that, stereotype of an anti-social sort of person. Most of the musicians we know and play with are responsible, nice people who work hard at what they do. They work hard, if not harder than a lot of professionals in other areas. So when it comes to things like arriving on time, And that sort of thing, particularly time actually, arriving on time and not being late, I really like to make sure that I can do that.

Do you perceive a level of playing?

A minimum standard?

For a professional musician? (pause) Yeah, well again that’s hard. Because there are people who make a good deal of money out of playing music who are in some ways can’t play their instruments and don’t know much about music. Without sounding bitter and twisted, so much of what I hear in popular music is very much like that. There are exceptions, I don’t want to bag it all, but yeah there seems to be a lot of – yeah, that’s industry, that’s not music as an idea, in the platonic sense. It’s the music industry.

Yeah. That’s good. Do you lead both your groups? Is it two groups – you mentioned two groups – the reading groups?

There are a lot of, once again you know, you’ve got to play in a lot of different bands to try and scrape a living together, (and I’m) and more to the point too, to satisfy you musically. I think about the different ensembles that I’m committed to that I would say ‘yes I’m a full-time member of’, not sort of a regular dep[uty] or anything like that, I’m sort of an intrinsic member of the ensemble, and there are probably something like seven or them. And no I don’t lead all of them. In fact, the Hoodangers, which is one of the main ones I don’t lead any more. I sacked myself
from all responsibilities to do with that. Because, yeah, because I sort of essentially
organised the whole first tour which was the four and a half months into Russia and
all over Europe and was just an absolutely ridiculous amount of work. To the extent
that I’d be sitting at the desk just stuffing faxes into it trying to get it in in time and
then go ‘I’ve gotta be at the gig in three minutes’ and rush down. Haven’t played the
trumpet for the last three days because you haven’t had a chance to, you just got up,
sat in front of the computer and slaved. And you get down there and you can’t make
music. Your head’s so … you’re so busy trying to give yourself opportunities to play
music you can’t actually play music. And in any ensembles that I take any sort of
leadership role now I really try and balance that out, you know, try and get other
people to take responsibility for their fair share of things so that there [is] (are) no
one [person taking all the responsibility] – no one thing. I mean, sort of, total, total
democracy in an ensemble is a difficult thing to achieve because essentially there are
a lot of decisions that have to be made. What song you’re going to play, what tempo
it is going to be in, and things like that. So, someone has to make those sort of
decisions, but I, in donut, the sextet I’m playing in, its like, Jordo and I will talk about
the set list, he’ll, Jordan will set the tempo, pass it on to Dave, who’ll count us in.
And all I do is, umm, you know, make a few phone calls, I deal with Michael at
Bennett’s, I deal with anything else that comes in, and I have a bit of a chat to people
over the microphones. Though he sort of does half of it, and I do half of it. It works
out better like that.

There are different ways one could be a leader of an ensemble.

24 Yeah.

It may be the organising [of] the gigs, which is a management [task]. Sometimes a manager might
do that who isn’t in the band. In terms of musical leadership.

25 Yeah, ah,

The set list is one thing.

26 Yeah. And sort of material choice. Once again, I really shy away from that, because I
mean, ultimately, for me, an ensemble, an improving ensemble, a jazz band, or
whatever you want to call it, is about how every (many) – take the sextet – it’s about
six people, being creative together, the sum of which is much greater than the
individual parts, you know. You’ve, if those decisions, if musical direction comes
from just one person, you’re not allowing the natural sort of growth in the ensemble,
creatively. It’s all coming from one perspective. And you can hear that in so many of
those records of Miles’. They’re just like, they’re Miles’ band you know. There are no
two ways about it. In some ways I think it’s a tiny bit, limiting. (There would have been, you know.)

You don’t think that – this is a leading question –

Lead on.

Is about the trumpet

Oh, absolutely.

Because of what it is.

Historically as well. I mean, if you’re talking about marching down the road in 1918 and someone’s got to tell us when to stop, it’s going to be someone thumping it out on the cornet, or the trumpet. And, yeah, that does happen invariably when I play, because it is, historically, the instrument, I mean, it’s very good to move – you can move easily – and in fact, count in and cut off with the horn still on your gob, so. And, it’s a little bit, in fact, why I ended up playing the trumpet. My dad was a musician, um still is, sort of, was a fulltime musician, and doing a day job as well. He was working seven nights a week. And that’s cut right back obviously. And when I was a kid, the youngest of three boys, I’d go and hear dad play, and it was the trumpet player who tells Dad what to play and indicates when to take a solo, and pays him at the end of the night, and does all the talking on the microphone, and all that sort of shit, so I’m like, a seven-year-old kid going, ‘Yep, that’s for me!’ And it ends up being what I dislike about – like sometimes I really dislike the way that’s expected of the trumpet, to do those sort[s] of ‘leading’ things.

I’ve got these sort of ‘playing responsibilities’ and ‘non-playing responsibilities’ questions, but you’ve sort of talked a little bit about them already. So, you’d say you’re trying to get out of having too much responsibility in the non-playing sector as well.

Absolutely. Essentially I don’t want to be thinking about anything except just allowing music to happen. I don’t want even to be thinking about making music, ultimately, I just want it to happen. That’s that state of musical nirvana. You’re unconscious that you’re actually doing it.

And playing. So, I think I’ll come back to this. I’ve got some mundane questions. Like what kind of trumpet do you play, and how important is this?

I play a Yamaha something. It’s a, I think it’s kind of a top-of-the-range Yamaha. I think it’s a medium bore, heavy weight, and it’s not particularly important to me. It’s a solid workhorse. It’s a good trumpet, they’re well-made trumpets. It’s a good trumpet. It can take a few thumps, which is good, because I’m not particularly careful with the physical instrument. And actually I’m really enjoying that one. It feels like it never chokes. You can just slam stupid amounts of air down it, when your chops are
actually stuffed, Just go (sound) and it just goes ‘bring it on, give me more’ so, but, essentially, I like –

*Is that what they used to call ‘free-blowing’*

32 Yeah, I guess so. Something like that. Other horns I’ve had have ‘choked’ at some stage. This one, no, it’s a machine. It just wants more. But, I love it, because, it’s insured and if I accidentally leave it in the middle of High Street tonight, I can get a new one tomorrow that will play essentially the same so, I don’t, you know, I’m not particularly precious about it. Because, you know, essentially the sound starts here (gestures to abdomen). Internal cavities. So it is, to a certain extent, an amplifier.

Peter Clinch, do you know Peter Clinch

*I actually spoke to him a few times in my early stages*

33 He had a theory that you could build a trumpet out of wood, and it wouldn’t make any difference to the sound.

*There are a guy who makes wooden mouthpieces.*

34 Really?

*Yeah. Anthony Plog, his name was I think. He was American.*

35 Do you know anything about that theory? Does that make sense, because I mean, I’ve had the experience where I went into the Yamaha factory and spent half a day just trying out all their horns, and they do sound radically different. I wonder if it’s due to materials or just the shape. Do you think you could make one out of wood, if you could, and

*I don’t see why not. I think, there are certain – essentially it’s the air that makes the sound, it’s the transmission of the*

36 Does the actual trumpet vibrate?

*I’m sure it does a bit, but I’m sure it – I’ve heard other makers report that they prefer that it wouldn’t so much.*

37 Right. Hence the Monette ‘carved-out-of-one-lump-of’

*Yeah, the lumpy thing – bit lump of metal.*

38 I’m very curious about that, because, people do things like sort of strip the lacquer of because they think they vibrate freer, or something. I dunno.

*It’s the shape, and the node points, and, what do you call it, the connector to the air, which needs to be wide, you know, for the column, the air column vibrates, so you want it to be attached to the outside air. I’m interested in how you feel about, whether you like it, you know, sort of, you pick it up, and you know –*

39 I mean, yeah, it’s a friend, if that’s what you mean. It’s kinda like, it feels nice in my hands, and I know it well, but I certainly wouldn’t be shattered if it got smashed. Um,

*I think I remember from a couple of years ago, some thing hitting the bell with the –*
I’ve been known for trashing the living crap out of horns. I’ve just recently, well since I’ve got this horn, got a hard case, which has been a bit of a saviour. Hence that thing’s still in pretty good nick. So, you know, the case is stuffed but that’s great.

*Do you double on anything? Play anything else?*

I play a bit of piano. I don’t really, I’m not up to sort of ‘gig level’ – I have done the odd gig on piano, only through sort of, default. And saxophone. Alto I play a bit. Although I haven’t played it for ages, and I have done gigs on that. Yeah. Where I just sort of – I know that I’m going to be up there with the same sort of quality of musician, in the rest of the band, so I’m going to have a better time if I’m playing the saxophone, struggling on the saxophone, rather than sort of being, frustrated on the trumpet. And drums a little bit. You know, not really, just mucking around. [laughs] – melodion.

*Blowing some chords.*

OK. *Might come back a little bit to that too. Um. Do you have time now?*

Yeah, I’ve got plenty of time.

*Right. So Now we’ve talked about the economics – we’ve talked about the economics, and it’s basically not economic particularly.*

No, essentially. I mean, I’m sure there are this level that I mean some musicians I know who, work amazingly hard, I mean I have nights off. Some musicians I know don’t. And there are something funny going on with the economics at the moment with this country. I still don’t have a problem with the rates that many venues, many pubs pay, you know, because I’ve had close dealings with um. Like at McCoppins, when Hoodangers were playing there and at the 120 Bar, I had arrangements with the owners, where I’d see them press the till at the end of the night, see the figure, and know the figure of what it costs for wages and just electricity, rent and all that sort of thing. And the cost of the alcohol and that sort of thing, so. .. And it takes a shit load of people drinking a lot of alcohol to get paid what people would want to get paid, but – what I do have a problem with is people – is the corporate thing or the weddings, or whatever – the function, where people are still sort of – you know, charging $100 per member – and for a wedding or for a corporate function. It’s kind of like, traditionally jazz musicians have made their income from doing that, doing those things and developed their art form in venues for lesser money. But I mean there is an upper level. When you get to—I’m sure that guys like Dave Douglas or Brecker or you know some of those guys – I’m sure they’re making good money. But
that’s a – that’s a whole other level you know. Which I’m not that interested in attaining.

You’d have to leave the country.

Yeah, they spend just so much time on the road as well, which is so good, but exhausting, as you know.

OK. Your current projects.

Um. Studying again, for the first time in ages, which is fun. It’s just an Honours Degree at the College of the Arts. Choose your own adventure. I get to study the trumpet again, as an instrument and even though I’ve said it’s been getting less important to me as I go along, I still wouldn’t mind ironing out some of the glitches, you know. I’ve sort of – I don’t want to be Doctor Pyrotechnics but I wouldn’t mind not struggling. (laughs) and I’m going to go and get some lessons from Paul Grabowsky in composition and that sort of thing because composition is one of my main sort of things as well, composition and arranging. I do a lot of it and I love it. I’m working on a dance movement piece for the Hoodangers which I’m going to get performed somewhere – so an extended work with lots of .. ‘bits’ in it. And I guess a lot of the a lot of the ensembles that I’m playing in there are a sort of focus for me at the moment and that’s sort of rubbing off on the ensembles that I’m playing in is a sort of – getting used to playing music for purely for the process of playing it, not for the product. So, not ‘care less’ playing but ‘care free’ playing where, you basically don’t care what comes out the end of the horn, it’s what goes into it that counts. And whether that actually comes off or not – And when you can do that in a group situation where everybody’s sort of approaching it by the same way at a high level of (sort of) understanding and it can just be gold you know. And that’s sort of working – I’m learning to play with smaller ensembles, say yeah, guitar and drums. I’m doing some with Alan Browne with just bass and drums and it’s kinda like not wishing that there was more there but loving the space and loving the fact that if I wanna play (you know) any note in any time over it then I can and it doesn’t matter. So. Just sort of working at freeing things up more in general (you know). Ignoring more of those rules, which is ultimately I reckon the best fun when you know the rules and then you can start to ignore them (sort of) consciously rather than not know that they exist or something.

Sure. So where am I going now? A lot of these things have been covered. I’ll sort of do biography a little bit?
Well that was kind of – I kind of went into that – the reason why I’m playing – started playing the trumpet.

Yeah.

And then, I did it at High School which was just a suburban high school with a music department. I did that for four years then I moved to Blackburn High School, which has a very strong focus on music, for my final two years. I started doing gigs when I was fourteen. It was really – like I had my first gigs then, because I always had – we had a band when I was in Year 8, yeah, that would just go and busk, and sort of people would see it and get us to do the odd thing here and there, you know. So the concept of – I think I’m a different musician in that respect – the concept of – of playing music – has always been ‘performing’ to a certain extent, yeah, it’s always, that’s always been a part of my life – my musical life. So by the time I was in Year 11 and 12, I was – the traditional jazz scene in Melbourne is astounding – they’re so – well they definitely were back then – so welcoming to young musicians. And because it’s, you know, harmonically, simple music, um. It’s quite easy to get into as a young improvising musician. I personally reckon it’s an excellent start because you’re learning about the very essence of, you know, harmony in a really simple way. So I started doing traddy gigs – I had a band of my own that was doing it – but I started doing it with other bands, getting calls to do other gigs from other bands probably when I was in Year 11 and year 12 and then that just – yeah – kept blooming and blooming. Then when I was at University – I went to Melbourne University and did an Education Degree there – well three years of it, before I dropped out and that was a double in English Literature and Music Education. And it was there that I started playing with ‘hipper people’ – people of my age who had been focusing on more contemporary music for as long as I had on sort of traditional jazz. So. I kind of – had to start expanding on my harmonic palate or whatever.

So we’ve covered the ‘significant formative events’ as I’ve got here –.

Yeah – well I mean at the end of – one of the reasons I dropped out of college was because I had – offers for touring which were sort of – too good to pass up. I was playing with Djambi, with Richard Franklin – I don’t know if you know – they did sort of, tours of far northern Queensland right up to Thursday Island and then we did a tour from Alice right up to Darwin, zigzagging through all the Aboriginal communities. There was a SBS doco, a very bad one, shot. That was quite hilarious. And yeah, I mean just – I remember the stark realisation around that time where I was working really hard on [phone call from Eugene’s mother – tape stops]
So where do your parents live?

Pearcedale which is sort of somewhere in between Frankston and Cranbourne I think. Yeah, so. But yeah, I remember one radical change, where I’d spent so long with the band that I had before the Hoodangers, focussing on recreating, really getting into, early jazz. So much energy doing that, and you’d sort of be playing in a room to average age of fifty or sixty and then I had the situation where I’d pack up from that and go and do a gig at the Evelyn or something with a funky band, where the music was heaps simpler in some ways – like a breeze and! Well there are all these young people and dancing to it and sort of – that was a really big kick in the head about the role of music socially you know.

In what way?

Well, you know, this feels better, playing with all these young people giving you this energy back!

Oh yes I get [what] you [are saying].

It’s kinda like, socially, today music means, that means a lot of music. Even though, what I’m trying to do now is [has] moved more away from what is sort of socially expected of music, to actually realise that there is a social relevance to music, which is quite particular in different genres or something.

Tribes!?

Yeah,

Sort of – the western tribes. So – significant musical events – I’m thinking formation and thinking of – like that was some sort of epiphany for you.

Some sort of revelation that’s for sure. ‘That’s right, people actually dance to music’

Yeah. That might be enough. Maybe something that you identify as another thing, if there are any more, that you identify as being particularly significant.

I mean there were those tours with ‘Djambi’. Not so much a musical moment, but you go [think] ‘Shit, yeah, this music can take you everywhere. You can go places, physically with it – you can sort of – its an attractive thought as a young person – you say ‘maybe I can see the world’ You can do it in music. Um.

What about as far as the ‘ecstatic’ thing? You know, if we can get back to – the feeling of how good it is to be playing, to be making music, in the situation where people are receiving it.

Yep. I mean, that’s happened. I’ve had one incredible situation where I was literally there just digging the music, digging the sound around me, and then just gone ‘Whoa, I’m playing it as well’ Like, I’ve quite literally woken up – snapped out of it and realised. And it was playing traditional jazz, and yes, there were a few other substances involved, but essentially the feeling was I was still making the music but I
was completely unaware until that point where I became (aware) and it was ensemble
playing a traditional jazz song and it was probably the fiftieth chorus out and it was
going like the clappers and that, that really stuck in my mind as a sort of ‘nirvana’ in
the sense of the freedom in that where you’re just – so obviously letting it be
cannelled through you. You know, was it Alexander Graham Bell who said that
ideas are out there? They just look for a head to pop into, you know. I sort of think a
bit the same way about music. It’s out there, you know. And if, you’re open enough
then it will manifest itself through you.

It’s a bit like the way the Zimbabweans you know, for them, the song is always going. When you
start to play music you tap into the song which is actually still going – its always going.

Yep. That’s a good way of thinking of it.

Dumisani. The guy who’s done a few tours out here. He’s an mbira player

That’s the kalimba with the shell isn’t it.

Ah, yeah. OK. Mentors and teachers.

Mentors and teachers.

If any, you know, not necessarily. Not everyone has to have mentors!

Probably [for] every trumpet player I know, of my age, and [for] so many [other]
musicians, Steve Grant is, was, and is still, responsible for some of the most
phenomenal live music, improvised music that I have ever heard and probably will
ever hear. I’ll go so far as to say that, yeah. Just remember sitting there and just
realising that he can do anything. Teachers well I had good teachers from the start
which sort of helped. Norm Harris, he was the lead trumpet player with the Daly-
Wilson Big Band, so that talking physical playing of the trumpet was sort of – in
some ways I think that I was better at it when I was in Year 11 than I am now. It’s
not true, but it certainly feels like it. And I mean, he certainly was, he was an
inspirational teacher. There were kind of issues towards the end that kind of – I don’t
know if you want to go into them or whatever. They didn’t really – there were
problems, essentially, that kind of – made the student/teacher relationship not work
any more, but –

That’s a whole study that sort of thing.

Yeah, it sure is. So’s everything!


What was that? Acclaim, press notice –

Awards and reputation. You see people writing about you and before you said ‘allegedly’ that you
were playing pretty well, I think you said. Does that affect you when you’re playing and in your
approach?
I mean, it would take an exceptionally hip person to say that reputation means nothing to them. I think to a certain extent us mere mortals would be lying. It can be a double-edged sword though. With reputation comes pre-conception in that people, you know, you’ve forged your reputation on this so people expect you – you know – I’ve had that in the traditional scene where people are just horrified at some of the music I make now. You know – ‘we’ve lost you from the traditional vein’ That sort of thing. And that was a reputation, in that field. So, you know, it can be a sort of, if you take it too seriously – if you took it to heart it could really limit you. But everybody likes to be publicly acknowledged that what they’re devoting themselves to they’re doing well, you know, but I certainly don’t think that ‘oh shit, Adrian Jackson’s in the audience. I better pull something rip-roaring out about now’ you know. I mean I have a good relationship with Adrian, he’s kind of one of the jazz critics in Melbourne. Essentially, I mean, would you agree, it’s more your peers and your colleagues who you take notice of.

Yeah, I guess so. for me, I’m a fairly, sort of, marginal character.

but, you know, you want to know that a; you’re not letting your fellow musicians down, and b. that your actually – they’re loving your work.

So, it’s a peer recognition thing that’s the most important then.

Absolutely.

OK. Ah, let’s see.

Do you want another water?

Yeah, love one thanks. Maybe some significant others?

Well actually, not very many famous people that’s for sure.

I’m not thinking of famous people.

Oh, inspirations, mentors, teachers. Sorry, Alan Browne, all the way.

Sure. You’ve got two names there now. Alan Browne and Stephen Grant.

Yeah, but Al should just be given a gold medal for what he does for young musicians in Australian jazz. He’s like, not only does he just take them under his wing and give them the opportunity to learn, but his philosophy on life and why we make music and that sort of thing is . He says it so simply, so wonderfully, so beautifully that he’s – he’s gold. And I know Steve Grant would say exactly the same thing, and so would just about every, well, every musician that Al’s touched. You know. Sorry but you reminded me of that with this last question which was –

So you play with Alan Browne.
Who have I played with? Alan Browne, I’ve had bands of mine. Jazz on Tap, The Hoodangers, Bands of mine currently. Do you want a sort of, list of those.

Yeah I think that would be good.

So, Essentially yeah, The Hoodangers, Donut

The sextet.

The sextet. A trio with Stephen Magnussen and Danny Fisher [as] yet unnamed. ‘Steve Purcell’s Pearly Shells’, ‘Ish Ish’ with Ronny Farella. ‘Kadunka’, which is Dan West’s crazy guitar music. They are essentially the ensembles I’m committed to. Um. Any more? Doesn’t seem like enough.

Seems enough for me.

Yeah, like. I’m just thinking, I’m busier than that. And I mean. Yeah, um. Paul Williamson would be another inspiration on a different sort of level. He’s sort of like – he’s got it together – he’s got a wife and a family, a house with a mortgage which is relatively under control and all he does is play music. He essentially doesn’t teach. He astounds me the way he can just. In some ways his playing hasn’t changed much over the years, but he still can just rip it out and just turn it on like nothing else. So he’s one of the inspirations. But yeah, I’ve played a lot with Paul I’ve done recording sessions for Joe Camilleri, and Stephen Cummings.

Do you like recording.

Do I like recording? Um. Not really.

say we make the distinction between a recording call where you’re doing something for someone who wants a trumpet sound and –

A sessions’ fine, so long as it’s not, you know, bleepathon, high notes, but sessions I love. You know, improvising sessions where they want the classic thirty seconds of muted Milesy trumpet is just like, you know, I’m your man, I’ll take your money, beauty. No worries there. But you know, making an album of improvised music is really hard. Because it’s the complete opposite of what I’m striving for. Instead of being totally involved in process of it, with reckless disregard of actually what happens, you’d have to be some sort of spiritual guru to not be concerned about the fact that this is going down on to record. Either that, or you have to do it lot’s. I mean, I’ve made, I’ve been involved in the making of a lot of records, but I still – if I went, you know, I’m going into the studio with Alan Browne this year, with Donut, with Kadunka, and with the Trio, with Mags. And that’s like, it just doesn’t get any easier in a way with those sort of things because you’re trying to play with all that freedom because that’s what makes it beautiful, but you know there are going to be
500 of them and people will put it on and say ‘Gees I wouldn’t have bothered to play that note’, you know, or whatever.

So, where do you place recording. Does it have a functional thing? Does it have an artistic aim? Is there something in making a good recording that’s fine?

The word itself is important. It’s a recording. It’s a snapshot in time. And the more you – the more I can think of it like that just saying ‘it doesn’t matter, that’s how I played on that day’. And if people judge me by it, then they can get stuffed! It was what I was doing on the day, you know, and if I was having a shocker I was having a shocker. That’s like, ultimately how I like to try and think about it. It’s hard to get into that head but – . It’s valuable, like I’ve, I did it a while ago. I went through and checked out records that I’d been involved with and you sort of go [‘nnh’] and you can totally hear your development through doing that and archive something which is perhaps important socially in music. I dunno if I want to get that sort of, not arrogant, but that sort of, let’s use the word arrogant, about the sort of music that I’m involved in. I don’t see it as ‘this is totally important part of society’. Um music is full stop. It’s interesting that it should be archived I think because people will be interested in it at some stage.

I don’t think there are any question about that.

Yeah, but it’s another concept of playing music. I’ve never made an album where the actual making of the whole thing, like the mixing and the mastering, is as much a part of the creative process. You know what I mean, it’s like, because essentially most of the bands I play in are acoustic bands so, you’re striving for essentially a pure sound. I’ve never done anything detailed with electronic instruments where, yeah, the actual manipulation of what you have recorded is as much a part of the creative process. That’s when recording becomes something other than a document. And I’d certainly be interested in doing something like that.

So you’ve never lifted out a note and put the right note in!

No, I haven’t. I have on sessions, on recording sessions but not on jazz records.

Sure.

OK Um. This bit’s the sort of nub of it really. How you feel when you play. Which is how you look and feel I guess, but we’re talking about – It’s a difficult thing I think, to describe. I’ve sort of listed a few things down. I haven’t really approached it from technical (side). Like where your tongue lands on, or, how much pressure –

support you need

-- support you need or anything like that. But, sure, you can talk about that being part of it.

Those things are the very last thing on my mind, hopefully.

That’s good.
I mean sometimes you have to say, you know, breathe for chrissake. You notice you’re just sucking on it. So remind yourself to breathe. And sometimes I have to remind myself to stand half decently. And when you do you notice the difference. They’re about the only physical aspects of playing the trumpet that ever cross my mind. Oh, occasionally, ‘stop doing that and do that’ so get ‘em upright so you can actually start moving quickly.

*I’ve got things like ‘listening’ to yourself and to the other people in the ensemble.*

While you’re playing?

Yeah

Totally – totally critical/

*It’s critical.*

Yeah. I want to know that people, that the other members of the band are listening to what I’m doing. I mean, because it is. I mean you’re studying all sorts of trumpet players aren’t you. We’re improvising like I – it’s essential that everybody’s listening to each other. Like if I suggest something, like a place to go or something, I want to know the boys are there, and they can choose to take it or leave it. In the same way that they can direct me anywhere and its totally – I dislike, yeah, I’d go so far as to say, I dislike a horn player out in front of a rhythm section and I actually do dislike the physical nature of that. In so many ensembles I hate that way.

*The space, how the space. You’re sitting in front with the rhythm behind.*

Yeah, yeah, the physical setup on the stage. And there’ll be the horn player out front like they’re going ‘right, be behind me’. Like, I don’t want to take that responsibility of making the music. I want everybody’s creative input so we can actually make something which is a lot more powerful than my – egotistical sort of rantings.

So do you stand at the back?

I like to as much as possible. At places like Bennett’s it is physically impossible but when I was playing a lot with Al we used to set it up so I was in fact the furthest behind in the band. It was a semi-circle which was a great way to do it. And it was kind of ‘What was it? How did it work?’ [There were] drums, trumpet, bass, guitar and clarinet. It was great. I could just cop heaps of Al, heaps of Howie and you just the ‘showey’ thing. So many people get sucked into the thing of ‘you’ve got to be up front having a good time that it’s like – ‘we’re just trying to make music here’ you know what I mean. And very often you see a lot of jazz musicians performing and then when they’re not playing they’ll leave the stage. It’s the sort of thing that I used to think was a bit wanky, but now I can totally understand it. It’s like you’re not
having any input, get out of the way so you actually physically clear their
environment so it’s a bit of communication between the others can flow more freely.

*What about that ‘soloing’ thing. The difference between soloing and – I suppose it’s to do with the
setup of the music itself. Like, playing a solo and then going.*

87 Yeah. It’s a bit weird. (laugh). Like the applause thing after a solo is a bit weird. Like
most people will be going ‘that was a good trumpet solo’ but that’s why I don’t want
to be out the front. Because it’s, like, ultimately it was a good, what’s the word, it’s
not a duet, it’s not a quartet, but it’s like – four people improvising music together.
Like I was only a quarter of it, so. It is certainly a bit weird.

*As a trumpet player, would you say we [you] had to take breaks any more than someone else on
another sort of instrument?*

88 Well, you certainly have to breathe. A piano player can ‘ttrrrrrr’ – leave no gaps. I
mean, the sort of piano players I love playing with do leave enormous gaps. And I’m
actually leaving, you know, monstrous holes in my playing at the moment, which I
love because [if] it’s a trumpet solo situation I can play something, then just hang out,
and it kind of makes people realise that yeah, there are a hell of a lot of shit going on
which is just as important as what I just did. If you’ve got nothing, don’t fill it up
with crap. And leave it until you get suggested something. If you’re feeling a little bit
like an empty vessel then –

*And so that idea of being temporarily there or continuously there. You could be continuously there
putting things in with big gaps and then the idea of a solo maybe dissappears, or – comes back in,
so you’re still playing.*

89 Yeah, absolutely. I’m doing the big – doing the Tony Williams I call it. On those
Miles records he does a lot of that – A lot of nothing and it’s gold. So. It’s a positive.
*I guess you’re listening then too –*

90 Yeah. It’s a positive action. It’s a positive – sound, nothing. ‘Not playing’. Very often
says a lot more than playing.

*OK*

91 Yeah, so, listening is totally critical. It’s a fine line in interraction though – sometimes
it can be really frustrating when you’re playing with a piano player who is constantly
voicing his chords to what you just played, so you can’t be juxtaposed. You can’t do
that, because he’s continually justifying it by following you so well or something like
that. If you’re interacting with a drummer if they’re so all over you that the groove
suffers, or something like that. So it’s, I mean interaction which comes through
listening is highly important but it can be a little bit overdone. Overenthusiastic. Or
something.

*Listening to yourself?*
I try not to, in some ways. I try not to be concerned with what’s coming out of the horn. I don’t know if that sounds really weird or not. It’s kinda like. I’d be kicking myself most of the time if I were, you know, I’d be sort of saying – I’ll notice if I’m in tune. I’ll notice if I’m not having a good day with my sound sort of thing. And I’ll try and combat that, so I’ll adjust the tuning slide or I’ll focus more on breathing, and focussing those muscles. But essentially, no, I don’t want to really listen to what I’m doing. I want to do it and then forget about it. Because I mean, music is, music exists in time. That’s when it exists. So if you constantly focussing on the end – on the end result – on getting to the end of that solo or ‘right, how did I feel about that note’ then you not there, in the time. You’ve lost it. So I try not to.

*Would you listen to yourself practising? By yourself at home?*

Yeah. I mean most of the practice I do is damage repair. [It consists of] (is) re-focussing chops and trying to [build them up]. I guess they are building up, but I guess I’m trying to stop them from being so constantly shattered. [To develop myself] harmonically I play piano, to develop my harmonic sense. Occasionally I’ll sort of sit down and play through a song on the trumpet for half and hour. And that’s kind of – But I’m – more then I’m getting into harmony, not into playing the trumpet. So just getting things under my fingers.

*OK – There are the ‘physical feel of playing’. You sort of talked about if you’re not having a good day.*

Sometimes it’s a shit fight. Do you ever have that feeling? Where you just go ‘what is this lump of metal in my hands.

*Sometimes it’s more like plasticine!*

Yeah, exactly. I’ve got ‘fish-for-lips’. I’ve never seen this instrument it seems like. It’s a completely foreign object. I mean, playing any musical instrument it’s a physically (it’s a) strange thing to do. You make parts of your body do things that they’re just not meant to do. You know, so there is strain and pressure and physical torment.

*Do you feel differently? I mean on a feeling level, with different types of playing?*

Yeah.

*Say you’ve got to go in and do a session with lots of high notes. So obviously it feels different.*

Yeah. Um.

*But then if you manage to do it, and it’s great.*

It’s a freak! Um. Yeah, for sure. Different types of playing feel totally different. Yeah, if you’re it’s got a lot to do with the sort of volume you’re blowing at and when you’re improvising, like you can play and push the air for so long on a phrase, because you’re just going with that phrase, and basically nearly fall over – pass out.
mean you know that feeling as well. If you're playing a screaming high note as well you're just not up for, you lose oxygen and you can nearly pass out. If I'm improvising I can go ‘cool’. Stop playing. Get it together again, and keep going. But if you're reading, you know, you can’t. But very often in reading there are nicely defined breaks as well. It’s sort of like, you don’t have to be a slave to the energy. For instance, if you, just peaking at a solo and you know that you’ve just started a new chorus, and you nearly pass out, it’s kind of, the dynamic, just dies in the arse you know. So, you know, in a way, then it’s really hard because you’ve just got to push through, you know, and that feeling of physical built up pressure in the head with lack of oxygen, all those kind of things – sometimes it’s very uncomfortable, yeah. 

So there are comfort and discomfort. There are um. There are pleasure and pain I guess.

99 Yep, sometimes it feels like the most natural thing you can do. Like you just pick it up – you just go ‘Whooar’ It feels sweet, the feel of the instrument in your hands feels – like friendly. Like you go ‘Yep, I know you, how are you doing, good to see you again’. And yeah, the air production and the muscles are all sort of – focussed and working – it’s almost effortless in a way.

Say you’re trying to think. How are we going?

100 I was just thinking – I’ve got to be at a recording session pretty soon, actually. It kind of – jumped ahead of me.

Sorry about that.

101 That’s all right.

Do you want to wind it up now?

102 It might be best actually.

[Discussion resumes following Friday]

103 Well it is a very physically engaging instrument, it’s not like playing the piano, where, I can sit down and play the piano for a couple of hours, but I can’t do that very easily on the trumpet. Just sort of sit down and play the trumpet for a couple of hours. It’s easier, actually I think that’s why I’ve always learnt concepts of harmony from playing the piano, because it’s easier to sit out and nut things out without wearing your face out.

From the low brass – I’ve been investigating a bit of low brass for the last two years. I can play that for a lot longer than the trumpet which is an interesting [thing].

104 Do you find it good for your trumpet chops?

I’m sort of investigating that as well. I actually do [but] it depends. I play flugel as well and I find the conical bore instruments, if they’re conical bore, it’s like a [demonstrates] reducing thing and it has the same shape, it just gets smaller, and I find that fine. But, the flared bore instruments if I keep them consistent too, like trombone to trumpet is fine as well. But [in] going from trombone to
flugel I find more discomfort. It’s essentially just the discomfort thing. I think a little bit of adjustment.

105 That’s interesting. Because sometimes if I’m just stuffing around on Benji’s trombone, in the break, sometimes I feel – it just loosens things up or something. We spend so much time trying to focus these muscles that we actually just shaft ourselves, just get them over –

Of course there are the old ‘double pedal’ exercise, was always the thing to loosen up. Those sort of low things, to get high.

106 Yeah for sure. And it definitely makes sense.

Yeah, I enjoy. And also the trombone thing of outlining harmony, because you can sort of – you (I) haven’t got too many notes to play that fit in, or something.

107 Yeah. Trombones are great aren’t they! I had this experience just teaching. Because I teach a lot of improvisation up at Eltham and I had these two trombone players. And they were like Year 9 trombone players are something. And the head of department is a trombone player. And the teacher there. I think he’s really good. The trombones have all got, the high school kids, just beautiful rich sounds, and they were unbelievably quick at just picking up on the concepts of using chords in here, and where things go and everything. I suspect it’s something to do with the way that their ears are more finely tuned just because they have to be right from the start to figure out where to put the thing, you know. They have to listen a lot more or something. Rather than pushing buttons down.

Yeah. ‘Selection’.

108 Like, on the other side, I’ve got a student at Rowville who’s a VCE student and he still doesn’t know if he’s pitching an ‘F’ or a Bb. He’s sort of ‘What? What’s wrong?’

I’ve got a bit of that too!

109 It’s weird! I don’t know if that has much relevance to anything or not?

Is does! It does! But we’ve got a lot of different things. So the ‘physical feel of playing’. The ‘variation depending on the type of playing’.

110 Do you mean physically?

Yeah, I think physically.

111 Definitely. I mean, playing with the Hoodangers, you I basically have to get prepared for waking up the next day feeling like someone has just kicked the living crap out of my whole diaphragm area. It’s like 50 million ab[dominal] curls or something, because the volume is just intense. And it is a – there are no – like if the energy’s going, which it does all the time, you can’t just ride on it, you’ve got to get in there with it as well. So you end up playing just so hard. But yeah, on the other hand if you’re playing with a little, sort of quartet, doing a wedding you can just sit back and
play really softly. Obviously the physical feel is drastically different. You feel sort of comfortable, not painful. Like the Hoodangers is a physically painful experience. For sure.

But, in terms of comfort, I mean, that’s a different sort of comfort. Obviously you like doing the Hoodangers thing and the physical pain is almost part of the ‘like’ of it. Like why people go dancing in the ‘mob pit’ because they like getting pummelled; they love that whole total physical thing.

Yeah, it might be something like that. Like the Hoodangers is about as close as I get to sport. That’s for sure.

Apart from the gym.

Apart from the gym. Well, that’s only a recent sort of addition to my lifestyle. But, yeah, I’ve never really thought of it like that, I guess it is, it’s not, --- and because, in some ways because it is so physically demanding and not comfortable, sort of the same as the music is, anything but comfortable, which I love. I don’t really like the concept of comfort in music. Not totally. Some people love it. I was having a conversation with someone the other day and they actually said that was something that they wanted.

It’s got those ‘wallpaper’ kind of connotations in a way.

Yeah. I had a real problem sort of understanding what was driving him in music—a search for comfort! What are you doing??

What about ‘awareness of your body’ in the performance, And also in your practising I guess.

I get very aware of my pulse rate and blood pressure to a certain extent.

Do you? Do you feel the ‘do-do-do’?

Absolutely. Like some of the – and the end of The Hoodangers songs, we won’t actually say anything for a couple of minutes because we’re trying to remain upright, basically. It’s like, you really do work that hard. Yeah, your blood pressure’s up and your pulse rate is just pumping. And actually while you’re playing as well, you can feel that. I guess it is blood pressure. Like you’re about to burst.

Are you aware of what you’re doing? Or are you just ‘in the production’ ‘in the music itself’

Well ultimately, I’d love to be ‘in the production’. That’s the nirvana for improvising musicians.

I suppose I’m trying to ‘track a little divide’ or a region which is like engagement of your body in that nirvanic experience. So are you aware of your body part of ‘that thing which you’re doing’ which you want to.

Yeah. I think I know what you mean. I don’t think I’ve actually been there. Although, one of the books I was reading recently talks about ‘Being’ as a concept and the awareness of ‘being’.

‘Ontology’
Yeah. And that concept of knowing what you’re doing without actually being consciously concerned about it, or something like that. I don’t know. I mean I guess I don’t think very much about what’s happening physically.

*I don’t mean [physically], really, not even ‘thinking about thinking’.*

Sort of perceiving.

Yeah, or producing and acting.

Ultimately, yeah. I love to just do it and essentially be almost unconscious while I was actually doing it. But yeah, like that book says that’s not quite ‘being’ as in ‘being in the moment’. As in, in order to do it properly you still have to be aware of it. Or something like that. Maybe it’s like – I love sleep. But I love dozing even more because you’re actually aware that you’re asleep or something. There is something in that I think.

The big sleep-ins.

Yeah, I think ‘this is fantastic, I’m in bed and pretty much asleep’. Rather than, when you’re zonked and you’re out, you don’t know it, so you can’t enjoy it.

OK. So, given that you’re not – I’m thinking about your posture and your gesture, and your gaze, where you’re looking. Are you sort of aware of that – can you describe any part of that.

Where you’re looking is an interesting one, because there is the closing of the eyes thing, which … can happen. Just naturally, where you just try to internalise it so much. Or you can actually do it on purpose because you find yourself getting distracted by people in the audience.

Whoever!

But if I think about it – it’s like a stare, that’s not actually directed at anything. I’m not actually looking at anything in particular. But your eyes are kind of open and copping everything but you’re not really focussing on it at all.

So, with, say, communication – it’s totally an aural communication with your ensemble.

No. In fact, I very much hate being out the front because you do have your back to everyone. So more often, in fact, just about every ensemble I play in, I’m on the side so I often play across the band, not directly out the audience, so you can always have some sort of – yeah, eye contact [with the musicians] is important to me. With the musicians, for sure. Yeah, I mean, especially when you’re trying to imply ‘let’s go to the next bit’, or, ‘Do we stay on this bit for a while?’. You know, when forms are open and you have to convey when to move to the next bit. It’s quite hard to do it without some sort of physical action. And the trumpet itself is excellent for that. It’s like a baton in some ways, [because] you can really use it to direct things like that.
OK, and are you aware of what you look like when you play. Do you have a sense of your visual appearance?

126 Well, I am seriously thinking about that. No. I don’t think so. I would like to say categorically ‘No’ but I was actually searching to see if I was a little bit aware of it. For whatever reason. It could be ‘Am I standing in a way which I’ve found to be useful for note production’ or something like that.

127 In some ways I try to be aware that I’m not blocking out an audience member’s view of somebody else. So if there are a like at a stage like Bennett’s if I’m not playing I’ll get off the stage. But it’s not so much ‘how am I looking’ or ‘what do I look like’, because, I mean there is no doubt that listeners today or audience members today, the visual aspect of it is very important. How do you know that?

128 Oh, people don’t listen with their ears anywhere near as much – I don’t want to say ‘any more’. I don’t know if it ever was much different, but just the millions of comments that we’ve had – particularly us, with the Hoodangers, sort of growing up in the traditional jazz thing and then sort of stepping aside and giving it a good thrashing. And the number of people who say ‘You guys are great but I don’t know why you have those stupid haircuts or wear those stupid clothes. It’s disrespectful, you should be wearing—’

Suits.

129 Yeah, or something like that. And people – ‘You’re not wearing shoes’ And for young people too, they – We’ve had – they can associate with – I mean, not so much mine anymore, I’m pretty straight, people can associate with the looks that we’ve had in a way. And those looks haven’t been ‘we should get silly haircuts so we can get in with the young heads’. It’s just like, we’ve been those sort of young people and go ‘might get a silly haircut today’. So you do. Yeah, I mean, and ultimately, although it’s hard to talk about it, because I think you have to make a distinction between the music and the music industry, but yeah, pop music, if you sit down and watch 10 minutes of Rage or whatever. It’s soft porn. It’s not – it’s essentially what it is. It is so image-orientated. And even though that is an industry, that’s what people are primarily getting exposed to, so the visual stimulus is for a lot of people, more important than the actual sound. But whether that is sort of music as a truth, that’s a dodgy sort of term, but music-for-music’s-sake. Or whether it is – you have to make that distinction between the music industry. That’s a whole other thesis in itself. Oh yeah, it is. Um. ‘Problems in playing’ – the old one. ‘Past, present and future’. And I’ve got ‘long and short-term goals in technique’. 
Like I think, I’ve said before, in some ways I think I’m playing the instrument worse than I was years ago. It’s probably not true – it’s my perception of it. But, I definitely battle the instrument a lot of the time. I feel like – and musicians I play with say ‘Don’t be stupid, you’re sounding fantastic or whatever’ but, I know the physical feeling where you know that you’re just pulling notes out, you’re just making them and you’re not playing them with comfort. Well, there is that word again. You’re not playing them with control and a strong command. You’re well, just making it you know.

Bleeding edge.

Yeah, and ultimately, it is a goal, a long-term goal and I suppose a short-term goal – what are your definitions there?--- I mean by the end of the year, because I’m studying again – I’m going to go back and study the trumpet with someone. Who?

Greg Spence I’m actually going to learn from.

Right. I rang him up.

Good. It’s an interesting choice of teacher for me too, because he’s still young. And he’s still getting his shit together as well to a certain extent. But he’s very rapidly developed into I think, pretty much the first call session player or commercial trumpet player. So, you know he can play the shit out of the instrument, but he also understands sort of what it is to be a jazz musician as opposed to a musician who can blow a couple of choruses of a blues in a big band or something. So, he has respect for what I do, so there is not going to be any sort of judgement. But I want to go back and study with him and ultimately remove as much of the actual struggling with the instrument as possible. And so it’s just a basic re-look at my technique. He’s probably not going to say anything that I haven’t heard before. But just simply being in a situation where you are studying and you’re going to a lesson with him every fortnight, so you’ve got to get your shit together, forcing yourself in a way to do that stuff that you know you’ve got to do.

So what sort of things are they?

Well, specifically sort of speaking trumpet-wise?

What are your problems?

Range is a problem. And with that comes lack of flexibility and intonation problems. If you’re playing in a section and you’re playing higher than you feel comfortable with, it’s harder to play in tune. Facilitation of ideas, essentially. My practice generally has always gone in phases. If I’m feeling that my command of the instrument is good
but I’ve got nothing to say, then my listening will be … my practice will be listening to records. That’s what I’ll do, just listen and listen and listen. And get something else in there to come out. Or on the other hand, those stages where you’ve got a lot of ideas but you can’t get them out because your technique is limited – your command of the instrument is limited – not what’s required to facilitate these ideas. And that’s basically the stage I’m at. I’d love to be able to play this, these things, but I can’t do them. Like, in a way I’m not that precious about it because it’s like, I have these ideas, and I go for them. And what actually comes out is still, interesting music, whether I pull them off or not, whether I struggle or not. And my own limitations fit – my own technical limitations – have forged a certain sound as well. There are certain things that I do to create energy and momentum that have come strictly out of a lack of like high technique, which are now definitely part of my sound, and people will hear me from three blocks away and say ‘that’s me’. So it’s kind of like, you can’t be, I’m not judging myself. I’m not saying ‘you’ve got to get your shit together you’re not a real trumpet player’. It’s just that I wouldn’t mind, now that the opportunity’s here because I’m studying. Yeah, OK. So re-working the whole concept of breathing – getting that happening again, and doing the necessary muscle development. Basically, that’s – trumpet playing – playing the trumpet I reckon you can just about nail down to three things. And it’s your air, and then the muscle groups here [points to face] working to form an embouchure and the flexibility, strength and all those things, and valve technique. And valve technique is not much of an issue because I do a lot of fast playing and that sort of thing. And so that’s the actual physical playing the trumpet I think you can nail to those three things. So, I need someone to give me a kick up the arse essentially. And to say ‘do these breathing exercises’ and ‘do these lip muscle strengthening and lip flexibility exercises’, and ‘valving exercises’. I mean tonguing has probably got something to do with it as well. Essentially. Yeah, so four essential aspects to playing the instrument. So, yeah. I don’t know if that answers the question.

*It’s a sort of project.*

136 Yeah.

*I’ll just leave it at that, I reckon, for that.*

137 But I mean, you know. Because this is a conversation. You know exactly the conversations.

Yeah. I do. *How would you describe your music – the music that you write and is it related to the trumpet?*
NO! Quite categorically no. I mean I'm constantly in the situation where I write things for myself or for the ensemble that I play in and I go ‘why did I write that – I can’t play that!’ So, if I thought about it, I'd go, well, I’m half an hour into the work at the moment – I’m not going to be able to pull out those notes.

*Can someone play them?*

Yeah.

*So it's not so much divorced from ‘trumpet’ as much as from ‘your trumpet’.*

Yeah. But I don’t write music for the trumpet as such. I write music for ensembles, or I write songs – what I call songs. Like.

*Which you don't need to orchestrate –*

No. Exactly. So I either write things specifically for an ensemble – for a specific ensemble. Say like, the dance movement piece that I’m writing for the Hoodangers at the moment, with them particularly in mind. Or I write things for big bands that I know who’s going to be in the ensembles. Or I write things for ‘Donut’, the sextet, or ‘Ish-ish’, or whatever. So you know, like Ellington in a way, you get to write for the specific voices that you know very well because you play with them. You know their limitations and you learn to – he put it beautifully – you know their limitations and you learn to turn those limitations into (like I was talking about before) into gold. You learn to use them in a positive sense.

*If you know that you're going to be playing it – that's what you're talking about –*

Yeah. Except for some reason I don’t seem to do it very well for myself. I can do it well for other people. [laugh] So it’s either that, specifically—

*Perhaps these are the ones you're going to be playing after the year.*

Absolutely. I think I do that myself as well, write things that will make me work. So it’s either specific ensemble-orientated writing or it is music – songs that I can take to any ensemble I play (with). In fact there are a few of them that I’ve played with yeah, probably a good half a dozen of the ensembles that I’ve played with. I’ll just scratch out a different orchestration of the one song, or I’ll bring in a chord chart you know. They’re my favourite ones actually. I wish I could write more of those.

*Chord charts?*

Songs. Things that a lot of ensembles can play, because writing for specific ensembles is kind of limiting. If you don’t have everyone there, you’ve got to get a dep. And you’ve got to get them to learn a specific sort of part, or—

*Approach?*
Yeah. Rather than bringing in a set of changes with a melody on top and saying ‘Do what you do, and do it to this, and we’ll all have a good time’, you know. There is something in that, this is slightly off the track, but there is something in that trust in the musicians around you. I’ve seen some band leaders that I’ve worked for really try to dominate and tell specific members what to actually do, how to play, how they want it to go. I think that’s, I mean, some guys in New York, people that I play with, play in rhythm sections for guests from New York and that sort of thing. To me, you’re going to get much better musical result if you just offer them basic information and then say ‘I trust that you are a musician enough to just do what you do to this, and it’ll be better than you trying to do what I can’t explain, you know. Yeah. Off the track.

No, no, not at all. We’re nearly there I think. ‘Instruments, blowing, how it feels to play’. The feel of the mouthpiece – . That’s feels – Is that there?

I think I know exactly what you mean. There is a certain feeling of the trumpet against your face. And it’s not – I mean, it’s why we can actually enjoy practising sometimes. Once we get through the technical stuff, or even during that you can start to really enjoy the physical sensation of this piece of metal against your face.

I was having this funny – I was thinking about that, and I had this funny spatial thing, about the mouthpiece is ‘as big’ as the room that I’m playing in.

Right?!

Like it feels, obviously it’s not. But in terms of the impact, if I close my eyes, it can seem as big as the room, you know.

Yeah?

So, there are … I have a perception about it.

That’s probably a fantastic perception!

I don’t know. Maybe it [happens] more [with] tuba mouthpieces!

There is a certain feel of holding and playing the trumpet which is … Because, I don’t know, this is a personal view, but, to a certain extent, um. Music is the only constant in my life, it’s the only thing I have always done since I was, you know, sort of, young adult, or developing person, and it is the only thing that I can imagine that I will be doing forever, so there is a certain matter of ‘coming home’ or something when you’re got the trumpet in you, ‘on you’. It feels normal. That’s what you do. What do I do? ‘I play the trumpet’.

Do you get jittery when you haven’t picked it up for a day, or for an hour?

I can go a day quite easily. If I’ve been working really hard I can throw it under the couch and leave it there. But I will always be thinking about it, in the day, in the day,
I’ll do a few ‘buzzing’ and just sort of make sure I can keep it going. I mean, the rest period is essential in the development of muscles. You can’t make muscles stronger by caning the living shit out of them. You’ve got to give them time to recuperate and build. They even tell you that at the gym. It’s a very thing. The building of these muscles is exactly the same as the toning of any of our other muscles. You’ve got to work them, exert them, over-exert them and then allow the recuperation period. Then do it again, like the repetition thing.

*Just about covered everything – ‘Practise Routines’.*

152 Yeah! That’s what I want to get done! I’ve never been a really diligent practiser. I go through phases of course, like everyone does, where they just go ‘Christ I’ve really got to get into doing some serious practice’ and you sort of do it. For a while there I was doing swimming in the morning. Because I’m right into ciggies as well it’s sort of hard, going for a swim in the morning. Come back and practise, have a bit of fruit, practise a bit more, sort of, ten minutes on, five minutes off. Do that for an hour. Just the basic sort of warm-up essentially, getting the muscles all going, and then, have a coffee, have a fag. And that was very rewarding, like, that was the most diligent practice I’ve ever done, in a way, well, in an adult performing life. I mean, it is hard because it is the trumpet in a way. It’s like if you do a lot of gigs, sometimes you just can’t face playing, you know. Whereas if you do a lot of gigs on other instruments that aren’t as physically demanding, then you would be more inclined to practise. I don’t know if that’s just an excuse or not.

*I don’t know either.*

153 Yeah. But I mean – a routine. That’s what I want to – that’s Greg Spence’s whole thing. It was always Norm Harris’ thing. Even if it’s fifteen minutes a day, if it’s every day. But if it’s sporadic, then it’s nowhere near as good for you.

*Memories of different horns and mouthpieces*

154 Yeah. I’ve only ever had a few horns. I had one where I borrowed from Norm which was this ‘Benge’ that they gave him. And he had a few of them, because he used to practise by, sort of leaving them around the house and picking one up and training himself for those caning high notes, going and sitting down and thinking about, you know, a double B-flat and going ‘chssss!!’ Just caning the living shit out of one. Putting it down. Keep doing the washing. ‘Oh just go for a nice easy double f’, whatever. Interesting mode of practise – just training yourself to pull them out of nowhere. Once you’ve done the proper warm-ups and everything. But, bang! There it is because the harmonics are so close up there and everything, you know. But he had
one of those incredibly light, thin metal things. The tuning system was after the valves, which makes a lot of sense I reckon. And after the valves or before the valves – Different! From a normal one, what’s a normal one? That’s before the valves isn’t it. Yeah. So theoretically if you go out you have to adjust every little thing to keep the intonation right. So it was after the valves.

*Like right near the—*

Like the whole bell basically moved in and out. Like I had that combined with this incredibly shallow mouthpiece as well. That was when I was in Year 11 or something, and yeah, it was wild. You could chromatic up to a double-G then crank it up to a double-C you know. A wild machine. And I was in Year 11. And just going ‘Yeah!!!’ But I mean, you know, not a great deal of depth in the sound, but it cut like that’s for sure. I had a – I’ve trashed quite a few horns as you might have known. I’ve had soft cases and because I essentially treat them as a tool, nothing special, they’re just a ‘lump of metal’. Um. And some of those, I kind of remember, fondly, to a certain extent. Their own sort of ed up personalities or something, you know.

*I’ve had some lessons with Bobby Shew, you that guy in LA*

With emphysema.

*Has he got emphysema has he?*

Apparently, yeah.

*I don’t know whether he did have it when I saw him. He uses two mouthpieces, you know. Some for his ‘high note work’ and some for his ‘tone work’ so to speak.*

I have done a bit of that, but only in High School. Essentially I don’t think that it’s ‘cool’. I wouldn’t. I mean – I still have that really shallow – no I don’t – actually I lent it to a student, I still have that really shallow mouthpiece and for instance if I’m really knackered and I get a call to do a gig. Like last time I used it I think I got a call to play with the ‘Funkin’ Wagnalls’ and it’s not that high – it’s only up to D’s with the occasional E, but that’s like, that’s out of my normal league. And I was feeling pretty stuffed because I’d been trashing myself with the Hoodangers essentially. So, sometimes, I go, in desperate times I pull it out and go ‘Well this will take the edge off’ you know. And that kind of works. But I definitely don’t want to rely on it you know. And I did, it’s all weird, because Norm uses like a ‘Bach one and a quarter’ you know, big bucket of a mouthpiece. It might even be a one. It’s a really big mouthpiece and even still he can pretty much pull out the big double-A when you want him to. And it’s big it’s not thin. It’s just fat. So, yeah, learning to work. I’ve got a – I think it’s a pretty middle-of-the-range mouthpiece, like I actually enjoy my
general sound. I just like its rich warm sound and dark. But I want more range, and I don't want to do that by strapping on another mouthpiece.

*Good. OK. We’re nearly done I think. This is Phase Two. So we might just ‘stop it there’.*

**END OF DISCUSSION**
Appendix KA: Discussion with Katy Addis, 17 May 2000 at 8 p.m.

These are general themes about, um, your life as a trumpet player. So, I’ve got – I think what I’ll do, I’ll start on some specific things which are – I’ve just got a series of headings and one is ‘The Activity of Trumpet Performance’. And if you think about that, how would you describe what you do?

1 Bernie and I always discuss it as being, the activity as being a very physical activity, basically like an athlete. And when I’m teaching I try and use a lot of metaphors about athletes. You have to train well, you have to warm up, you have to be informed to perform at your peak. If you’ve got a big event on you have to lead up to it well. So, I see the activity as being a reasonably physical one.

Sure. What kinds of things are entailed in it? Like, obviously practice. What’s a typical performance say? Or is there a typical performance?

2 For me?

Yeah.

3 For me, most of my work at the moment, I’m not doing much orchestral work at the moment. Most of its involved with Musica Viva and another band I play with, Pep Band, sort of small group stuff. For those, I don’t consider any of those big events, so I don’t do any special training regime or anything, at all. In fact I don’t even do a proper warm-up, I do a bit of a warm-up when I get there, sort of thing. But if I had a more serious event, like a couple of weeks ago I played for a friend’s Masters recital, I think about it a bit more carefully. And, you know, try not to warm up [only] mentally prepared that mental preparation half an hour beforehand. I like to do a good warm-up an hour beforehand and then have a break. That’s what I find is the best thing. Not practising too much the day before so you’re not exhausted before you get there.

So there is the warm up.

4 Yep.

--And the place where you’re going to. What else is there? These seem like obvious questions, but they’re just to get a picture of what --

5 Then there is a second, maybe ten minute, warm-up. There is a bit of playing of – say if it’s an important concert, of, difficult sections of the piece, so you’re in a positive frame of mind before you get on the stage. You know you’ve just played them so you have no fear. And, I’ve learnt, after one experience where I was in a competition and I had physically prepared but hadn’t mentally prepared, that mental preparation is also very important.

What does that entail?

6 It depends how important the event is, but—positive visualisation of the night’s proceeding – you know, seeing yourself in a situation of doing well, trying not to
listen to the little voices in your head that tell you you’re going to muck anything up, and knowing that as a trumpet player you have to be confident. If you’re not confident you may as well not play because it’s not going to come out well. So you just have to put fear aside and go for it. Hang the consequences.

*And the actual, oh, we’ll come back to that.*

7  Yep.

*What would be your ideal trumpet playing activity? What’s the ‘best gig’?*

8  The best gig. That’s really hard! Because – . I liked orchestra playing when I was doing it. But I really do probably like quintet playing more because you get more of a blow. Orchestras are – you know if you’re doing a big work it’s great, but, [with] quintet, you work harder and you get more of a go. So I really like quintet work, brass ensemble work. Actually we did a concert down with the TSO with just the brass section. [I] did ‘Pictures’ [‘Pictures at an Exhibition’] and a few things, and that was great. [I] really enjoyed that.

*Sorry, what was the TSO*

9  Tasmanian Symphony Orchestra.

*Oh yeah.*

10  Yeah, so, probably smaller stuff.

*Did you know a trombone player ‘Chuck’ was his name..*

11  Don?

*His nickname –*

12  Don Bates, Craig or –

*He did his degree in Canberra.*

13  Yeah, Rob, oh, Don and Craig both studied in Canberra.

*OK I think it might be Don.*

14  Outrageous sort of bloke.

*Yeah –*

15  Yeah that’s Don. (Laugh)

*I did my degree up there as well.*

16  Right. So, yeah, love that sort of stuff. Oh actually the other thing I really enjoyed down there was a new music festival. We did a piece by Andreisson called *Der Stadt* which was really hard. And I had to work on it for quite a long e. But then, when we did it, and it went well, it was fantastic!

*Did you have a big part in that?*

17  Yeah, there were two choirs of probably seven people in each, so yeah, it was quite a big part and very difficult and very exposed too.

*[He’s] a bit of a composer of the moment Andreisson.*
Is he?
[He] Seems to be. A friend just went over to the Netherlands and met him and everything.

Oh Wow, fantastic.

'Brass players in Melbourne' I mean, obviously—do you feel yourself part of a family or a group of players?

Yes and no.

A tribe or—

It’s such a huge—there are so many brass players in Melbourne, and I met you the other day, you know I didn’t know you existed and you didn’t know I existed. But for me there is a group of people around our age [that] I studied with, and you know Bernie studied with, that, you know, I do feel in a group with. But there is a whole other network that I really don’t know much [about], don’t have much to do with, especially in the jazz scene.

So it seems to be an age thing? And style thing, for you.

I think so, definitely age sort of thing.

OK. So, you’re role in groups that you play in, as a trumpet player.

Say in Shrewd Brass, the quintet I’ve been in for, say six years or something. There are two trumpet players, obviously and I’ve always been the classical specialist, so we’ve always tried to keep that [demarcation]. Dave Newdick was the trumpet player before Greg, so he featured in more of the jazz numbers and I featured in more of the classical numbers. Which worked really well because we could feature both styles and have someone who was good at them doing each one. In the Pep Band, I’m not a lead player, I’m not a screamer or anything, I’m just one of those sort of ‘there solid’ players, and in orchestras I’ve usually been, you know, third trumpet, or second, third fourth trumpet.

Sure.

Never, you know, principal.

What is a classical player?

A classical player is someone who has to work very, very hard. It’s such a hard scene. The orchestral scene, it’s a real killer. You have to because there are so many players all the time, and so few spots. (And) in Melbourne, I think, audition-wise there have been maybe two or three over the past ten years. (And) you know, thirty or forty people vying for it. I’ve got a friend who’s been practising solidly, you know, five or six hours a day for possibly the last two or three years, and hasn’t won an audition yet. (And) you know it’s just so – You’ve got to do it, to see if you can make it. But it’s very difficult.
So what would they be doing to support themselves while they’re practising five or six hours each day?

26 He gets a bit of casual work, does a bit of teaching.

The usual –

27 Yeah. I did probably one audition, but I always knew that I didn’t want to be a fulltime orchestral musician. It wasn’t my scene. (And) I’ve done a bit of casual work and all that sort of stuff. But I haven’t done much since I’ve had him [Katy’s son Taylor] actually, and it’s suited me fine, because you have to stay in really good form and they, because it’s the MSO everyone want to play with them, when they ring you up they expect you to jump and say ‘Yes I’m available’. (And) last time I said ‘I’m not available’, and they haven’t rung me back. (And) that was—oh, probably about four years ago! (And) you know, new players come along and that’s who’s in their mind, and it’s also not about talent only, it’s about being in their mind and networking and –

Who’s ‘their’. Who’s ‘they’.

28 Yeah, who’s in their face?

Who would ‘they’ be, the orchestra –

29 Aah, maybe probably Geoff, the leader of the section says who he wants.

OK.

30 That’s why I got a lot of work down with the TSO. I really got along well with the lead down there.

Is that the way it sort of works in a section. The lead –

31 Decides.

Generally is the person who decides.

32 Yeah, then the orchestra manager goes and makes the phone calls and sees who’s available. But yeah, he or she [the principal trumpet] definitely [decides who else will perform in the section].

I’ve got a heading about ‘non-playing responsibilities’ in performance. Got any comments about that?

33 In Pep Band I’m the Musical Director. So I do a bit of arranging, but also rehearsing the band. (And) also on the gig, deciding what to play, depending on who’s away, what pieces are appropriate, what can’t be done.

Sure.

34 Because we don’t have deps, because it’s all memorised and all choreographed, we can’t have deps, so if we’re lacking in certain section there are certain sections we can’t do. [in] Pep Band I’m also on the committee so I have a hand in general running of the band and in the direction of it. With Shrewd [Brass] I sort of take a back seat. Just basically turn up to gigs. Done a bit of arranging for it as well. Try and
just be the back seat person. Let someone else drive that one. With ‘Bandits’ which is another quintet, probably, one of the organisers, organising repertoire and gigs and uniforms and that sort of stuff.

_Which takes a bit of effort?_

Yeah it does take a bit of e, but that’s all right. With that quintet we try not to work too much because everyone’s busy. So that’s all right. With Pep Band over the years it’s taken a fair bit of effort. But it’s fun and I like the groups, so you’re willing to put in.

_How big is that band?_

It’s fifteen piece. That’s it up on the wall there.

_Are you the one that’s doing uniforms?_ Yeah. Parades, corporate gigs, sort of shows, fairs. All that sort of stuff. And it’s really good fun. Like, playing in an orchestra is musically very satisfying and [in] Pep Band because you’re marching and stuff, obviously the musical standard isn’t as high.

But playing in an orchestra I’ve never had someone come up and say ‘That’s the best thing I’ve ever seen’. And with Pep Band I’ve had that. It’s reaching a whole different group of people, and it’s fabulous. You know. The purists look down their noses and sneer. But you know, if we’re bringing music to people who don’t see the MSO then I think it’s fantastic.

_OK._

Taylor (Katy’s child)  MMM

Is that going to get transcribed as well?

_It’s a good background — . ‘What kind of trumpet do you play?’ ‘How important is this to you?’_

I play a ‘Bach Professional Model’ which I got when I was about sixteen I think. And it’s pretty important to me. It’s a really nice trumpet and I’m used to it. I’m just in the throes of changing mouthpieces. I was on a one and a quarter C. and I’ve now decided since I’m not really doing much orchestral playing that’s making life too hard for myself. So I’m in the middle of trying out ‘3C’ mouthpieces, and I’m probably going to switch to one of those, yeah.

_Are you the one that’s doing uniforms?_ Yeah, I just put it on and see how it feels. I’ve never been into the, some people at college were right into the – how big is your lead pipe and what sort of this – and I
always thought that often they were the people who couldn’t play that well. And I just thought ‘You better learn to play before you worry about all that stuff’. And I still don’t think that, I mean I think that at the elite level yes it makes a difference, but you know, learning to play makes more of a difference. Mind you, a mouthpiece does make a big difference, in how big it is and everything. How hard you have to work.

*And you dabble obviously on the piccolo?*

Yes.

*Do you do much work on that?*

No! As you’ll hear no doubt, over the video tape! That was probably the worst performance I’ve done on that piccolo, but no, Bernie’s a really good piccolo player, but I’m not a ‘huge’ fan. I do it in the concert because I have to.

*OK. So, ‘The Economics of being a Professional Performer’.*

Well I teach! [The economics are] very, very difficult I think. Because you never know what’s around the corner. That’s why a lot of people teach so they can get regular income. Some people, I think Andrew Evans, do you know Andrew Evans? - - he’s a classical player who was in WASO [West Australian Symphony Orchestra] for about ten years, he’s now living in Melbourne. He seems to do all right. I don’t think he teaches and just goes from gigs to shows and various things. But I think there is always that uncertainty, especially when you’ve got a family. It’s pretty hard. Unless you’ve got a full time job in the MSO or something, then it’s OK.

*So how many full time jobs do you think there are?*

Well at the moment there are three in the MSO and there are three in the State Orchestra except one of them has just left, so there are two in the State Orchestra. So that’s five in Melbourne. That’s about it. There are Pops who work now and then. And there are the shows. But – Then you have to – Shows, particularly are a huge networking industry. I’ve got a very funny story, Greg might tell you about it?

*He might not tell me!*

Have you interviewed Greg yet?

*I’ve already interviewed Greg, yeah.*

He was telling me how ‘Chicago’ is over in Singapore or Hong Kong or somewhere. One trumpet player who’s particularly keen on networking and getting all the shows – they’re winding him up and pretending this show’s coming to Melbourne. They just made up the name of this show. And he’s busy ringing up everybody, trying to find out who’s booking the band. (Laughs). The show’s doesn’t even exist. But that’s important the networking and –

*Yeah, I can imagine.*
Which I'm not very good at – not very keen on.

Do you think the people who are good at that get more work?

Yes, definitely.

Do you think the people who are good at that and get more work then become better players? Or are there good players –

Sometimes. I think there are definitely some players, I mean the show band, often they’re great. I mean, a friend of ours got a gig playing tuba. Which was great, he’s a great tuba player, but he got it because he knew the trumpet player. And then he got another gig playing bass trombone and tuba. And he’s a terrible bass trombone player. He admitted it quite freely, you know. Yeah. Who you know. You have to be able to play, because if you can’t you won’t be booked again. But your playing compared to another person’s playing, they might be a bit better, but if you know the conductor you’ll get the gig.

Sure.

Sorry am I being too brief, you’re not going to get the words out of me!

No! That’s fine. *Why and how a performing life*. *Why are you doing this? Why do you do it?*

I like playing the trumpet. I played the viola at school as well, which I enjoyed, but trumpet was my first instrument, my first love, and I would never have made a professional viola player, because I just didn’t like playing it enough, whereas I really enjoyed playing the trumpet, especially if it’s going well. It’s just the best feeling. If what’s coming out the end of the trumpet is what you envisage and in your mind it’s just a sensational feeling.

So, you would envisage something. I’ll come back to that.

Well, you know the feeling when you’re playing, and what’s coming out the end of the horn is exactly what you want, rather than ‘fluffing it’ or just feels really good and it’s really exciting.

OK. *Biography*. The past. So, *personal background*. Maybe, where you grew up, or —

I took up trumpet at the age of seven, because I read a book called ‘The Trumpeter Swan’ by E.B.White.

Really?

It was a book about a swan that was mute, so his dad stole a trumpet from a music shop and he learnt to play the trumpet. He got really good. I just thought it was a good story, so I just wanted to play the trumpet. This was at the age of seven and for some reason my parents actually let me!

Yeah?

So I started there and had a crazy Bulgarian trumpet teacher whose name was Simian Christof. He lives up in Queensland now. He was really crazy.
Bernie [partner]: Really?!

58 Yeah. So, through Primary School, I went pretty fast on the trumpet. I did Grade Six when I was in Grade Six.

Wow!

59 And then he went up, he moved. So then I went to Geoff Payne. So I went to the local primary school and then I went to PLC, the Girl’s School, and I was in Year Seven. I learnt outside school from Geoff. It probably wasn’t the wisest of moves. Because although he’s a fantastic player he’s not that good a teacher. But I learnt a lot about style from him, so that was good. I went through school and I did my A Mus A and stuff. And then I probably, I went to Rob Smithies for a couple of years because Geoff went over to America. And although Simian Christof was crazy at least he was really motivated to get me working. And I probably needed someone who would push me a bit harder than those teachers. But anyway, after school finished I went up to Expo for a year and played in the Expo Band, which was fantastic. And although I had enrolled in Arts/Law and deferred it, that year made me sort of realise that I’d be forever fighting my study against music, so I thought I’d just may as well go and do music. So I went to Melbourne State College which was the Institute of Education, because, this is a bit insulting to Bernie because he went through VCA, but I’d seen a few VCA people and I just didn’t like the sort of vibe there. I thought it was far too competitive and unfriendly, and I wanted a degree that actually could be useful, it was a teaching degree. So in one way the institute was fantastic for that, in another way, the level wasn’t very high, and I could have been pushed a lot harder. And I learnt from two teachers who both tried to change my embouchure. They were both more jazz teachers. Because by that stage I’d done classical and I thought, oh, do I want to have a go at jazz sort of thing. And I wasted a good two years trying to change my embouchure, when really not changing my embouchure. I’m still mad about that!

What did they try to do?

60 Sort of, my mouthpiece rests on my top lip rather than across it. So it sits just under the rim. So the first, the second one I had, he had heard me play one F-Major scale and said I needed to change my embouchure. Spent the whole year trying to change it, not really succeeding, and then I said: ‘Look, I’m doing my recital on my old embouchure’. Which I did. And then he said: ‘Oh wow, I didn’t know you could play like that’. And I’m like ‘Whoa. Why didn’t you listen for a month before you decided to change my embouchure? And as a result, I’ve never changed anyone’s embouchure, as a teacher, because I think, you know – obviously there are some people who need
to do it, but you have to be extremely careful. And then I went to John Schmidli, and he was great. By then I’d realised that I was really a classical player, not a jazz player. He was great, but I still think the lack of ability in the brass section at the, at our course, probably held me back. If there’d been better brass players I would have been more motivated to put in more time with practice.

Right. So, that ‘jazz/classical’ thing. Is that where you wanted to be, with that – what made you not want to ‘do jazz’ as opposed to the classical thing.

When I left school, I’d done mostly classical. I’d played in the jazz band. And at that stage I was thinking ‘will I have a go at it’. And then after a couple of years I just realised that my love and my talent was more with classical. I still love jazz. I take the jazz band at school. But I don’t consider myself to have any – I haven’t really studied it, I haven’t really concentrated hard on it.

Do you still have lessons with anyone?

I haven’t for a while. No. I had a couple with Rob Simms maybe a couple of years ago, which was good. He’s a fantastic teacher. Probably the best teacher in Melbourne I reckon. Yeah, but I haven’t had any for the past couple of years. because I haven’t done any practice for the past couple of years, so it’s no use in having lessons –

Um. We’ll get back to that – ‘Significant performing events’ like, obviously reading the story

Bernie: Marrying me would have to be one of those!

(laughs) reading the story. Probably, at school, I was very lucky, there was quite a big music program, and I got to do a concerto with the school orchestra. That was probably the highlight of my school career.

Yeah, it would be!

Yeah. Good question.

Or ‘significant musical events’ I suppose I’m thinking of –

Well a few of those gigs, like playing with the MSO I guess, and that concert I told you about, playing down in TSO. That was really good. They’re probably the main ones. I’m trying to think.

We’ve been through influences, mentors and teachers a little bit.

Yeah. When I was little I had a record of a Russian trumpet player called Timofei Dokshizer and he, it was just this one record, but that was fabulous. It was really inspirational for me. I knew all of the charts off by heart and everything on the album. And he actually is the teacher of a young Russian gun Sergei Narutnikov, who I heard on the radio the other day and I thought it was Timofei. It was like ‘Oh, Timofei’s on the radio, but it was actually Sergei, who sounds very similar. So he was a big, like as far as listening. I listened to him a lot. Um Maurice André I think is
absolutely fabulous. I got into Miles a bit at school. As far as teachers, I don’t know.
No one who really, really knocked the socks off me.

Yeah. So there wasn’t a ‘real mentor’?

No, probably not.

Except maybe the Bulgarian guy?

Yeah, well early one, yeah. He’s quite crazy. When I was in Brisbane, I rang him up and I went out to visit him, and he had broken beer bottles all throughout his backyard to stop the burglars coming in. He’d gone a bit strange by then, and he rang me up and he said ‘Get on a public phone, because people are listening’ And he was trying to say something about there being a job in QSO or something but yeah, he’d gone a little crazy by then. But he was hoping I was going to be the next Maurice Andre, I think. So I’m sure I’m a great disappointment to him – Maybe if I’d stayed with him I would have been. Maybe I would have taken it more seriously and been better.

– So what’s the most practice you’ve ever done?

Probably two hours a day, when I was at school.

Is that an admission? I’m not trying to get an admission. You could have said ‘Oh six’.

No, I, when brass players say ‘six hours a day’ I have to shake my head and wonder, because it’s so physical. That’s what I think is good about it too, piano players have to do six or seven hours a day. Brass players can’t really, which is why you don’t have all the brass section off with RSI, like the viola section.

‘History of Playing’. ‘With whom you have played’ throughout your career?

I played with the PLC [Presbyterian Ladies College, Melbourne] Big Band! (laugh)

Probably my first professional gig was with the Expo Marching Band.

Yep. Did you know someone called Tim Long?

Yeah, a trombone player. Tim Long, who went out with my flatmate.

Really?

And then after that I did some work with the Australian Pops. the MSO, TSO, State Orchestra, Australian Chamber Orchestra, just more orchestral. Plus the quintet and Pep Band. What else, I’m just trying to think. There are probably been other stuff.

So what year did you graduate from –

Uni?

Uni, yeah.

‘93.

OK. Have you ever done recordings? Session work, or recording with the orchestra or….
I have with [the Shrewd Brass] quintet. I have with Pep Band. I’m trying to remember whether I’ve done any orchestral ones. Yeah, I have, but not to go out on CDs. More for archival stuff. Yeah. Pressure. Recordings are so pressured.

You find that a pressure?

Yeah, definitely.

That was the next question! What was the experience like?

Yeah, high pressure. Because if everyone’s playing and you muck up, then everyone has to do it again.

Even if it’s just two notes or something?

Yeah it depends. But there is always spillage, so it’s pretty hard to separate. Unless you’re doing it in booths and stuff, which I’ve never done. Yeah, it’s hard work, recording. And then of course, as the day gets on your concentration’s waning and your chops are waning and it gets harder and harder.

OK. So you did put out a CD.

Well the quintet’s put out two to go with the package for schools. Pep Band’s is in the making. Haven’t heard it yet. And that orchestral stuff I never heard.

Gee, we’re getting through the list pretty well.

Sorry!

No, it’s fine. OK. Another section is more about the actual experience of playing. Talking about the music, talking about your movement, posture, all those sorts of things. The first one’s ‘listening’ actually. Can you describe your ‘listening process’ I suppose, when you’re playing?

For me, probably ‘absorption’.

So you don’t, sort of, that implies a sort of generalised absorption of the

I don’t listen for a specific person. I just listen for the whole sound and see how I can fit in to that sound well, and Bernie [Katy’s partner] said the other day when he filled in for Greg, he said ‘Oh, Snowy’s [the theme from the film ‘The Man from Snowy River’] sounding nice’. We were all doing the same type of phrasing and I hadn’t even noticed. It just sort of happened, just a general ‘absorption’. Listening for tuning.

There was quite a bit of eye contact stuff [that] I noticed in that quintet.

Yeah that’s quite important. I mean it’s amazing it’s still there, because we’ve done that show so many times, that we could do it with our eyes closed. But there are a lot of tempo changes and things where it’s needed. But with the quintet, I mean, [and] even orchestra-listening, it [tuning] is more specific. Like I remember playing with the MSO for the first time and realising that tuning was actually, well I thought at first, was a lot easier than playing with a university ensemble, because there was a basic tuning that you could actually fit into. Whereas in uni ensemble, it’s like ‘who do I tune to—which out-of-tune person do I tune to? But on the other hand, I spend
a lot of time with a tuner, because I find, I’ve found over the years I’m discovering more and more notes are this way or that way and if I’m finding it difficult. Because trumpet is, I think, quite difficult to tune because the sound comes out sort of half a metre away from you and goes in the opposite direction so it’s easier to hear if you’re another person, but yourself I think it’s quite difficult. So if I know say with f sharp, my top f sharp, as I discovered a few years ago, tends to be sharp. I know that if I playing that note, usually I have to bring it down. I don’t have to sort of think ‘oh god I think I’m out of tune”’. So it’s easier for me if I go through each note with the tuner and I know what the likelihood is to then [be able to] adjust. If you get what I mean.

**Yeah.**

85 In Singapore we had great difficulties because of the heat.

**Yeah, I’m sure.**

86 Martin [the tuba player] would pull right out, and the tuba tuning slide isn’t that long, because if it was longer it would throw the tuning of all the valves out. Tom [the trombone player] would push right in, and we still couldn’t find any note in between. We had to tune to about 444 [hertz] and it was sort of roughly there. And that made it impossible. It’s hard enough as it is, pulling out the piccolo [trumpet] and playing it, but yeah, having them playing up so high was just a killer. Laugh.

*And that, that connection between how hard it is physically and the tuning of the note, do you experience that? When you’re in a group that’s –*

87 Yeah, up high, it makes a big difference, and, yeah, mainly up high. Down low not so much.

**OK. So the feel of playing can be good, or bad, but, maybe to use the athletic analogy, a sort of – how do you feel? I’ve just got a heading ‘The physical feel of playing’ and ‘Variation depending on type of playing’.*

88 Yeah, right. It really just depends. (Like) for Musica Viva we can have three concerts in a day. The first concert I’d sort of warm up and it might feel horrible and I think ‘how am I going to get through another two concerts’. And at the second concert suddenly it goes ‘Bang’ and I feel terrific. So it’s one of those, you know how trumpets are very ‘depends on the day’ type instrument? You can really have bad days and good days. I can have bad hours and good hours, and I know that it’s because I should do a warm-up. I know that I need to do a warm-up a significant amount of time before the actual concert. But knowing that and having to do a warm-up when he (Katy’s child Taylor) is in the house, which is basically impossible. He just comes up and grabs the trumpet. Well, I just can’t do it, so I just have to
make do. But by the second concert sometimes it’s happening. Sometimes by the third concert it’s happening!

Sure.

Sometimes the first one’s great and the second one is terrible, you know. And I don’t know how to predict that. It’s just that, you start and find out what sort of concert you’re going to have. I know in Singapore we got extremely tired because we were doing thirty-three concerts a week.

That’s a lot of concerts!

Yeah. No! I lied! We were doing thirty-three concerts over two weeks. So we did fifteen to sixteen a week. So it was three a day, three to four a day. And sometimes you’d think ‘I just can’t get through the next piece, let alone another concert. But after someone’s spoken for two minutes, you have this miraculous recovery and you get through the next piece and the next two concerts.

‘Your awareness of your body during performance and during practice.’ I mean obviously during practice you’re aware of what you’re doing, or you try to be aware of what you’re doing and in performance maybe less?

Posture-wise I think I could do a lot better.

So what do you mean by that? Is there a posture which is better for you.

I think that I have my head forward a bit, which isn’t conducive to good breathing. But I do, like remember seeing a photo of myself playing at the Music Ball and I had my feet, and it’s like my feet are bolted to the ground. (And) I feel that gives me a sort of strength about my playing. To me that’s good. Other people prefer to move around, but I’m a very sort of solid, especially when I’m standing, solid sort of player.

How about in the orchestra? So when you’re playing something big, like a big brass –

Orchestra you’re always sitting, nearly always sitting. That makes it more difficult to get that really solid feel. Usually you’re worried that you’ve got a sore back. I mean not usually, but sometimes. Just trying to think. I don’t know, I mustn’t think about it that much in the orchestra. Just concentrating on not splitting that g sharp.

Yeah. I, there is a study at Monash that someone did in New York of twenty players – did actual measurement of the amount of, there are actual photographic study of their postures – um. He just gave them some amazing exercise to do and then watched how they changed from a low to a high note.

Oh yeah. Wow.

Do you have an awareness of that, of a change?

No. Not of my whole body. [I have an] awareness of this [gestures to torso], [to maintain] support in that sort of part, but I don’t have an awareness of the rest of my body. But I don’t think I’m a player who moves around a lot. Am I? [asks Bernie]

No. I didn’t think so. There you go. Very observant.

And ‘Gaze’. I’ve got ‘gaze’ because a trumpeter can’t indicate or talk. A lot of es you see steely gazes or ‘physical looks’ that...

Yeah. It depends on the ensemble. With Itchy Feet because

Bernie: Kate can give some pretty savage looks I think!

[Laughs] I can give some savage ones if I, with Itchy Feet you’re always trying to ‘smile with your eyes’ to the audience. Because it’s that sort of band. With Musica Viva probably the same sort of thing. I’m often looking out towards the audience trying to catch a kid’s eye, because the whole idea of it is really involving the kids.

Yeah.

With more orchestral playing, just concentrating on the music.

The dots.

So, the conductor?

Oh yeah! I look at the conductor a lot actually. I’m one of those people who looks up a lot at the conductor.

Actually changing the focus of your gaze from the dots to the conductor?

Yep.

Whereas some people it’s always the corner of their eyes??

Yeah I think so. I know as a conductor, you notice the kids that are looking up at you. And I’m one of those who is looking up a lot. And as a conductor I like that. Because you feel that they’re with you.

This is the one I’ve been asking everybody. It’s um, ‘Problems in playing, past present and future’. I don’t think you can predict a future problem!

I think my main problem is range. I’ve never had a ‘super range’.

Everybody has that problem!

Yeah.

Except for Greg Spen –

Greg.

Bernie: [laugh] There are a few [players] that it’s not a problem for!

That’s right!

It’s something though I’ve never really knuckled down and worked hard on so, I probably could get better if I really set my mind on it.

Do you have plans to do that?

Not in the immediate future. No. My 3C mouthpiece has gained me another fifth!

Bernie: Go to a 7C!

I think that for me that would be my main, I think all my technique is fine. I’m really happy with my sound, but yeah, range is the main one, and my improvisation skills
are terrible, but I don’t really use it [improvisation] that much. The little bit in Fat Lady Swings is not really worth it. (And) the kids, you know, wouldn’t really know Dizzy from Addis, so it doesn’t matter. It’s terrible isn’t it! Hi, matey!

‘Your orientation to other players’ ‘Approach to ensemble’. Now what does that mean?

I love it when you get other players that are right in there and communicate, I think that’s fabulous. When you’re looking across the brass ensemble and if you’ve got a line together, or something, I just love that real communication going on. I think it’s fantastic. And I love people who are passionate about their music. And care.

Yeah. And so, sometimes you’d see them and you’d meet the gaze of a person.

If in a brass ensemble, you know a smaller situation. In an orchestra that’s impossible because everyone’s focussing on the conductor. But in like a brass ensemble when it’s a semi-circle type thing, yeah!

Is there any sense of that in an orchestra? Or is everybody just –

Yeah I think there is, like –

In terms of the sound or something?

As far as the players you’re sitting next to, but you definitely don’t get that eye contact because you’d have to turn right around.

So is there some sort of, some other sort of ‘cuing’?

I guess there are just, during rehearsals if you’ve got sort of, phrases with other, say another wind player sorting out in the breaks who’s doing what. Or the set hierarchy. You’re second trumpet so you follow the first trumpet’s phrasing. And maybe in that orchestra. I don’t know if there are a set hierarchy among instruments, but maybe the flute player’s considered the guru so you go with his or her –

Bernie: Or who plays first, who plays the phrase first, tends to set it more.

Yeah, yeah. But I just love that when you get the real musicality going. I think that’s the strength in my playing, my musicality. And I find it really an exciting part of music.

So you’ve just answered the next question there!

Oh sorry. Jumping the gun!

That’s good. Ah, ‘Compositions/arrangements’

I composed at school, but I haven’t done it since university actually. That’s another thing I’d like to get back to.

You do arrangements –

But I have done a lot of arrangements.

I spoke to one player who did a lot of arranging as well, who often arranged things that he couldn’t really play, so then realised when he went to play them that ‘Oh did I write this, I’d better do some work’ –

Yeah.
So do you, I mean it's the 'old trick' of arranging for who you're arranging for and –

I think my arrangements are very playable and for a certain situation, and I think they usually work for that situation, but nothing outstanding musically, but just sort of 'solid'

*But they work.*

Like 'Bullfighter'. That works. It’s nothing exciting as far as arranging, but it works. It allows you to get a sense of the musicality.

Yeah, yeah. (?) Actually one arrangement I did for Itchy Feet which was really fun. Itchy Feet is supposed to be the ‘naughty band’. There is a drum major and the rest of the band is quite naughty. So I did this arrangement where a few of the members went off, did naughty things and went off. And so, they started playing another piece. So, I worked out that I could put ‘The Saints Go Marching In’ and ‘The Fireworks’ together. So that, I'm pretty happy with the way that’s worked out. We play it separately then play it together and it works quite well.

*Nearly finished! ‘Your approach to the interpretation of repertoire.’*

Very difficult. Because you get players that are supposedly top players and they break the rules that you’ve been taught, about ornaments and that sort of thing, and then you’re don’t know where you stand. But I basically follow what I was taught by Geoff Payne about ornaments. (And) as far as musicality [goes], I guess now, since I don’t have a teacher. It’s all up to me. And with my students I say ‘I would do it this way’, you know, ‘You try out a few ways that you like’ sort of thing. But, theoretically you’re the expert! But on the other hand they’re creative people so they should be allowed a bit of a guernsey in the creative process.

*Say with the ‘Andreisson’, when you played that, what was the process of familiarisations and coming to know the piece?*

We got the music probably a month before we did the concert and I’d say I practised it every day.

*It's not very long is it??*

No, but it’s quite a long time to learn a piece. Normally in an orchestra you get three days or maybe you get the music the night before, so a month was fairly generous, so –

*Because it was a new piece, maybe?*

Sorry?

*Was the generosity due to the fact that it was a new piece?*

Yeah, and it was hard. They knew it was hard, yeah. Um. So I just practised it myself, probably for three weeks, then probably the week before we started it a few of us started getting together, a few of the brass section and running through it with each
other making sure that we all had rhythms down pat and everything. It’s a very mechanical piece so there wasn’t that much room for musical interpretation in it. It was all, getting the rhythm right was the main thing and there was a lot of running semi-quavers that were all in unison, so you had to get the pitching exactly right otherwise it stuck out.

so there was no need to ring up the composer?

No. Well the conductor was the ‘big boss man’ anyway.

And – um.

No, because it doesn’t matter if you ring the composer, because he or she has their own way of what they want, like, bad luck what you want. Especially if you’re just a little shitty casual. Like if you were like Geoff Payne. If he played it a certain way, a conductor probably would let him down, because he’s Geoff Payne and he’s one of the world’s best trumpet players. But if it was little Ms Nobody, the conductor would feel free to say ‘look, bugger off, don’t do it that way, I want it this way’. I’m sure that comes into it.

‘Memories of different bands’

Can I just say on musicality, the hard thing is, is when you’re playing in a small ensemble and rehearsing together. Because everyone has different ideas on how it should go. I used to play in a string quartet and the rule we had was each chose a piece, so I would be in charge of this piece and I would say how the musicality went, the bowing went, and all that sort of stuff. So that finished arguments. With Quintet, that’s been a bone of contention in the past. About – when we’re rehearsing up a new program, about how it should go, say, if we had to do a countrywide performance and we had to rehearse up a whole lot of new charts, you know, someone says: ‘We need to play those notes more legato’, and someone else says: ‘No’, [then] it’s quite difficult. So that can be pretty tricky depending on the personalities in the group. Because, I mean, you can go the way the quartet went, and pick a piece each, and you be – I mean, basically, as far as our feature pieces, that’s what we do. ‘This is my feature piece, so I’d like it this way’. But with more ensemble pieces it gets quite difficult. And then the style of the quintet might change, with different people in charge. With us that doesn’t matter. But if you were the Australian String Quartet, I don’t know how they do it!

There are a few more, just about three or four more.

Yeah, that’s fine.

‘Memories of different horns and mouthpieces’!
Yeah, I’ve been on this one for a long time. I had a Boosey and Hawkes before this, which had very close valves. Like they were almost impossible to get out, that’s what I remember about that one! Like I remember my crazy Bulgarian teacher brought in a whole lot of mouthpieces, like about a hundred mouthpieces, and I tried them all out. This is like when I was ten or something. And I said ‘I really like this one’. And he said ‘OK you can have that one’. It was a ‘Jet Tone’. I really liked it because I could get a high C on it! He said ‘You stay on that mouthpiece’ I can’t understand why! I went to Geoff Payne and he said ‘What the hell are you playing this for, throw that out’. He put me on a 3C or whatever I was on. That was quite funny. But, yeah, I can’t remember what I was on at school, but I’ve been on a one and a quarter for quite a long time.

Since Geoffrey Payne?

Probably. Yeah.

How would you describe the ‘quality of your sound’?

I think I can have quite an aggressive sound, when I want to. I wouldn’t describe it as particularly warm I think it – clear. Yeah, probably clear is the main thing. Good projection when I want to – give me some words.

Shade? Shade from dark to light?!

Yeah. I wouldn’t say it’s a dark sound but I wouldn’t say it’s a really, really bright sound. Big, I’d say a big, fat, bright orchestral sound. Pretty much. Quite different to Greg’s.

Yeah?

Yeah. Because he’s a jazz player, he’s playing with a smaller mouthpiece.

Um.

Got substance.

With the ‘orchestral sound’, would you say there are a lot of variation between orchestras and

Absolutely

That’s a leading question?

Yeah, definitely. It really depends on the player. It depends on [the] instrument. Like, overseas a lot of them are leaning towards rotary valves, and they’ve got a much darker, mellower sound. We actually played them for one concert down in Tassie. Geoff Payne has got a remarkable projection. Sometimes it’s quite overpowering, but incredible, and quite different to other orchestral players. So definitely. It depends on the leader of the section I would say. It depends on management and what they like when they’re picking the leader of the section. But definitely they vary a lot from orchestra to orchestra. And from country to country it varies a huge amount too.

So if you hear a section, can you tell?
I can’t pick it no. I can’t even pick trumpet players!

*If you listen, say for a month, like that was you’re job for a month. Just to listen to orchestras.*

Then I’d be able to pick it, yeah.

*Can you tell me a little bit more about the quality of projection?*

Sending the sound. When you go to hear the MSO, you just hear Geoff Payne sailing out over the top of the orchestra. It’s quite amazing. So you imagine that if you were a kilometre away you could still hear him.

*So how does he do it?*

Air. Yeah. Sending amazing amounts of air through. It doesn’t even look like he’s trying.

*Practice* – ‘Practice Routines’ I mean, that’s – .

Sort of not relevant at the moment unfortunately! I wish it was, but it’s not.

*Do you miss not doing practise?*

Not really because my life is full up with other things. Yeah. I miss not having the consistency that goes with practice. But I just accept that at the moment I’m being a mum and doing a whole lot of other things so that’s life. You have to be, you have to have a certain amount of selfishness to succeed as a musician. You have to be able to concentrate on yourself. Which isn’t bad, but it’s just not possible for me at the moment.

*Sure.*

Yeah. [to Bernie] It’s bedtime I think.

*Being a woman and playing brass. Have you found that different?*

Yes, definitely different. Ever since I was, ever since I took up the trumpet I’ve lived with ‘Oh, girl trumpet player. That’s an unusual combination’ and all that sort of stuff. And, I took our all-girl big band over to Mt Gambier on the weekend, to the National Stage Band Championships. And we got up there and the announcer, who was a lovely guy, says ‘Don’t they look terrific!’ And I thought ‘If this was a male band, you know, they wouldn’t say that. I prefer to be known by how we play’. But that’s just life. And I don’t think we’re ever going to change it completely. I think, you know, I’ve always wondered, and you’ll never know for real, I think definitely taken less seriously as a female brass player. You can be as good as the bloke next to you, and he’ll get the gig because he’s a bloke. I’m pretty sure, because blokes are running the section.

*I often wonder about the *jazz* thing*. Because it’s been a – just an observation – there seems to be less women playing *jazz* brass, particularly brass. The saxophone seems to be a different case.*

Yeah. And singing. There are heaps of female jazz singers.

*Yeah. But do you know any women playing *jazz trumpet* for example?*
Except for the one that we saw probably five years ago, whose name I can’t remember, no. Hardly any. There are a group called ‘Swish’, I think, that’s an all female big band.

*Yeah, I think they’ve split up.*

Have they? But, no. I think it’s partly -- this is a very, very broad generalisation, but going back to the thing I said before about people being selfish. I think women are less inclined for that. Because, especially when they start having kids and that, and they’re torn a few different ways, it just seems to be that men can switch off from all that and do their thing, and women can’t as much.

*Yeah, I know I try to practise with the baby – it doesn’t work real well.*

It’s hard. And that’s a very dangerous thing to say also. Because then people in charge say ‘Oh well, you know, she’s childbearing age so therefore she’s not going to concentrate’. And that’s what a lot of men truly believe. I know that the Director of Scotch College is one. [They think that] once you get to that ‘having kids’ age, your focus is elsewhere. And in one way that’s true, but I don’t think my teaching has got any worse at all since I’ve had my child. My playing definitely has gone downhill, but I’ve withdrawn from things where it would have been affected, if you get what I mean. Like I don’t choose to do major concerts or anything where I really should be at my peak. If I had a job in the MSO well, I guess I’d get to work two hours early each day and practise.

*Someone I know who’s a flute player had to get all the kids looked after almost fulltime. She had three. Now she’s like thinking ‘Well, was it worth doing that?’*

That’s the hard thing. For me parenting is a really important job and I’m happy for that to be. We’re really lucky because we job share. Bernie teaches three days a week and I teach two. It’s a great arrangement because we both get to parent and we both get to go out and keep up our professional career.

*That’s great. The last question! It’s only last because I thought of it at the end! ‘Where you play’. [This topic refers to] the quality of the room and what that does to your playing and how you feel about it.*

We recorded the Shrewd CD in the ‘Iwaki Auditorium’, and that was the best room I’ve ever played in. It was just gorgeous. To be able to hear yourself and all the other members of the quintet, it just really changed the experience. Whereas our auditorium at school which everyone raves about how good it is, when you get up there, you can’t hear anyone else in the ensemble.

*Which school do you teach at?*

Ivanhoe Girls Grammar. Oh it’s all this bullshit about how it’s in the shape of the belly of a ‘cello and all that sort of stuff, but.
That’s why trumpets don’t sound too good!

Yeah. There are these sort dead spots. Yeah it can make a huge difference.

That’s all. It’s a background thing to the videoing which is already taken place. Are you doing any performances with, I should stop!

END OF DISCUSSION
Appendix GS: Discussion with Greg Spence, 14 April 2000 at 1 p.m.

You’re a trumpet player? A professional trumpet player?

1 Indeed.

Um. Can you say – how would you describe being a player – being a musician. What it’s like as your life? It’s a big question to start with—

2 Yeah. It’s a huge question. What’s it like? It’s great fun. It’s rewarding, both personally and financially. At times [it is] frustrating. Look, all of the above. It opens up, I end up in a lot of situations that I never thought that I’d end up in. Meeting people that I though I’d never meet. [It’s a] very interesting life, a good time. As soon as it becomes not a good time, I’ll probably give it away and do something else.

Really?

3 Yeah.

So, has it been – it’s been a passion for you?

4 Yeah. I actually started when I was thirteen. I actually gave up for a couple of years when I was late teens, or early twenties I guess. And that’s when I realised that I really wanted to do it. So I turned around and got serious about it. So, but – I started off in a – you’re going to pick up a dog barking in a minute –

That’s good!

5 yeah I started off in a brass band, actually planning to play saxophone. And they didn’t have saxophones, being a brass band, so they gave me a cornet.

Which one was that?

6 Wodonga. Wodonga Citizens.

Really. Are you from up there?

7 Wodonga. Yeah.

I grew up in Wangaratta.

8 Oh, OK. Yeah.

I was in the Wangaratta City Band in the ’70s.

9 Oh, right. OK. Cool. They’ve got a good program happening there now.

Yeah. Seems to be. The Jazz Festival.

10 Yeah, the Jazz Festival’s huge.

This is a sort of thing about where your life is, and where you’re trumpet playing life is. Whether it’s the same thing or whether they sort of coincide.
Oh, I think so. Like it’s all just worked out. Like I haven’t sort of planned anything as far as my personal life goes, or as far as my career goes. It just seems to work out that way. But I think it’s very comfortable. Like the relationship between the two is – the time that I’ve got to put into practice, and to go off and do gigs, and to what’s happening around me outside of music, is all perfect.

*Sounds fantastic!*

Yeah, it’s good, it’s good.

*So, talking about the activity of trumpet playing, if I just say that [it’s] a pretty bald statement. What would you call that? What do you do?*

Wow, ‘the activity of playing the trumpet’ –

Yeah. It’s not – it’s more like a typical situation, I guess.

Oh, in what I do there is no typical situation. We can look at it as a physical kind of thing. Playing the trumpet is demanding. It’s a non-stop search to find the easiest way to get it and the best sound. As far as it could be practice-wise, do you mean?

Yeah, I come back to – I talk about a bit of practice. I’m sort of thinking about the setting – where would you typically play? I know you play in a lot of different places. Maybe that’s what’s typical?

Yeah. The typical thing is that it’s not typical. It could be from: somewhere small, doing a jazz job; to a TV studio; to doing a theatre show; to walking around in a skindivers outfit squirting water at people, playing songs and telling jokes. Yeah, it’s [that’s] one particular group I sort of work for. So it’s just huge. From one side of it to the other.

*OK. What would a week involve?*

A regular week. It is school holidays at the moment, obviously. So I’m not teaching. But I’ll teach two days, I’ve got a student at the VCA, and at Ivanhoe Grammar, Boys. I do two days there. [I do] three days regular sort of three to four hours practice during the day, consisting of listening and trying to figure out the trumpet. It could be a funk sort of band gig on a Tuesday night or a Monday night. Or a big band gig – there are a couple of regular big band gigs that happen. Depending on which way the phone goes, you know. Wednesdays probably watch TV with the other half, then Thursday, Friday, Saturday – it could be anything like a studio recording on Friday, then a job in at the Palladium at the Casino on a Friday night, then a Latin-American gig on a Saturday night. Never – like I could look through my diary and there would be not one week the same, obviously. It’s always different, which is the joy of doing it.
What’s the most common – How would you describe what sort of player you’ve been, like what style? Or wouldn’t you—

Um. Commercial. Commercial. It’s just, if you get called to go in and sit in an orchestra – like a theatre pit – it’s all fairly legit. It might have some improvising, it might have some swing. You know, most theatre shows are: a bit of swing, a bit of legitimate, kind of ‘straight’ playing. To, like a group called Los Cabrones which is a Latin-American kind of thing. Which is obviously, you play in the Latin style. Or it could be a jazz gig. You know, it just depends. Because always it’s very, very—

*Good. I’ve got all these, sort of, headings, which I’m seeing—*

Yeah, that’s OK!

*But, um – you’re playing responsibilities in your performance situations. Um. How would you describe—*

More often than not, the main jobs that I do are reading, a lot of sight reading, or just reading music. So my function obviously, is to play the style as correctly as I can and play the notes right, you know. Play them in tune and in time. And quite often I’ll be doing sort of, lead trumpet parts. So you have to basically, you know, define the style that you’re going to play, and play it so people can follow you. [You have to] make it musical.

*So, being a lead player, can you talk a little bit more about defining – getting people to follow you?*

Sure. Um. It’s a tricky one.

*And that’s in a section.*

That’s in a section, like it could be a three or four piece funk Latin section or in a big band where you’ve got four trumpets, four trombones, five saxophones. it, depending on the style of the piece, it’s how you approach the articulation, the timing, the way that you just feel the piece going. And you really have to lay your style down. Obviously I do a lot of second, third, fourth playing and then that constitutes listening to what the lead player’s doing. Where he breathes, where he starts and finishes notes. So, in a way, that’s a little bit more difficult: to play in the section as opposed to playing lead, where you really have to just make it clear how you want the piece to sound and go. Hopefully it’s clear so that people can follow.

*So, would you – define lead playing, even in the groups where it’s not a – say a trumpet section – say it’s a group of different sorts of horns, the trumpet is still the lead?*

Generally, in what I do, you, because it’s a higher voicing, and sort of, it stands out a little bit more – even when you’ve got the two trumpets, the higher voice obviously, you know is more dominant. So if – it’s probably easier to follow the higher pitch, I guess. I don’t know how it came about. I mean, obviously, you’re always listening as
well, if the trombone player knows that it should go like ‘this’. If you’re playing it differently, you might go ‘Oh, OK, that sounds good we’ll do it like that’. Depending – that’s in a recording situation as opposed to a live gig. It’s fairly hard – you’ve got your rehearsals, and you just, you sort of – you play it the way you think you should. People will follow. Even in the funk things – ‘long and shorts’ of notes and, then, you know, someone might turn around and say ‘That should be long, let’s do it like this’. And you’re like ‘Of course’.

OK. So, do you lead any groups? Ensembles or anything?

23 Ah, no. I’ve just been given an endorsement by ‘Kanstul’ trumpets. They’re American, you know, ‘Sigmund Kanstul.’ They’ve bought them out to Australia and they’ve got a few –

24 Down at ‘Bandstand’?

25 ‘Brass and Woodwind.’ And yeah, Jim Berenger. Is that ‘Bandstand’?

Yeah.

25 Yeah. He’s bought – I think the way they’re working it is that the trombones are at ‘Brass and Woodwind’ and the trumpets are at ‘Bandstand.’

Yeah.

26 They’re actually [promoting the instruments] together. So from that I’m going out and doing some [gigs]. They’re calling it the ‘Greg Spence Quintet.’ It’s frightening!– Yeah. So that’s really – we don’t rehearse at the moment – we’ve done one gig. Just, it was like, ‘we’re doing a promotion for the horn, can you put a band together?’ ‘Aah, sure!’

‘Sure!’

27 And we decided what to play on the day. So, you know, it was just a jazz kind of quintet. Other than that, I’ve sort of led a couple of bands over the past five years. Just sort of, covers bands. And one of them was great music, ‘Tower of Power’ and ‘Blood, Sweat and Tears,’ and all that sort of thing. Commercially you wouldn’t do it. There is not much money in it. And another one was a ‘James Brown’ show that started and then– stopped. Because everything got stolen out of my car.

Really, oh, no!

28 After the first gig. A couple of thousand dollars worth of stuff. So after that, I thought, all right, my time is going to be spent on practising and people can call me. It’s a big job. Especially, they were both big bands. so, no I’m not really leading my own things—
Would you call that ‘being burnt’?

29 Oh, well, in a way. More bad luck. A guy missed his bus back to Heathcote. So he found my car. And it just so happened – I always unload it – but we got home at five o’clock and I said ‘I’ll do it tomorrow’, and sure enough, the car was gone and everything was thrown out.

Thrown out?

30 From teaching books to, three by ten metre backdrop. All uniforms, all the music – the whole show was in the car. And he just threw it out.

Throw it out!

31 Yeah, and they caught him and he said ‘Oh I just put it in a bin around the corner’. I looked everywhere and I couldn’t find the stuff. So, I thought that was a sign. You know, we finally did our first gig.

How long ago was that?

32 Oh, it would be three years ago. So, and a lot of work went into that. It’s a big job.

So you’ve had a sort of ‘defining experience’ in a way, because it set you in a certain direction.

33 Yeah, well, it’s probably a negative – it’s like falling off a horse I guess. I should have jumped back on, but it’s a time thing as well. I did devote so much time, I’m just– you know, my priorities are elsewhere. I’ve always, from when I was sixteen, I put a little five-piece together as an offshoot from the brass band. And I was always on the phone, and I was always calling people. And ‘let’s do this, and let’s rehearse, and ra-ra-ra.’ So I was always fairly passionate about it. But it just come to the stage where I thought that there are way too much work in the trumpet Too much of a challenge to spend any more time on it.

It’s been my observation, I don’t know whether it’s true or not, that trumpet players seem to lead bands. I mean, there are the leading because of the high voice, so that’s leading in the playing, but also in organising the bands!

34 It does happen. Yeah, definitely, I mean, I know of a couple of bands in town where that is the case. But I think that– there are a lot of bands that are run by other guys as well. So I’d be– I don’t know– it doesn’t stick out to be more trumpets than anything, I don’t think. Maybe it is –

OK. So we’ve covered all these headings inadvertently there. So, in the call you get, like, you don’t really have any other responsibility except to play – to turn up and play.

35 Turn up on time, do the show, do whatever. And leave.

Can you describe that for me? In a bit more detail than that? Like, you get the call—
Yep, check the diary. You’re free. Put it in. That’s the thing I was saying about before. It’s exciting, because they’ll say ‘It’s at ‘North Wharf’’. And you think ‘What the heck is ‘North Wharf?’ And then you go searching around and you discover North Wharf. The next time it’s at the Function Centre. Or the Tennis Centre. Or the Casino. So it’s always finding different spots, you know. ‘All right, I have to be there by then’ – leave an hour early – finally find the place. Quite often [there are] people that you don’t know, so you’ve got to walk in and you know, if you go to the Hyatt, there are three function rooms there. ‘OK, I don’t know which room we’re in so, there are a band set up there and you walk in and you don’t recognise anyone. And you sort of say ‘I’m here for this’, and they just look blankly at you and go ‘Who are you?’ And you leave and then you try the next room. So you sort of find that’s always fun. Depending on the type of job, sometimes there are charts written, which makes life very easy. You have a look through, you discuss forms if there are other horn players, which there usually are.

Is this at the gig?

At the gig, yes, before you go in. You’ve normally got a band room or something, you know, where you can sort of ‘dress up’ and just have a look and get your instructions as to what you’re going to play. Other times they’ll just say (call) songs, and I’m lucky because of some of the other bands I’ve been in – a lot of soul and funk bands – I know a lot of the dance tunes and things like that so, you don’t play them perfectly as the recording, but you know the lines and quite often people don’t. So it’s quite nice to be able to just get in there and play, you know ‘Give It Up’ or ‘Blame It on the Boogie’ or something like that. Yeah, you never know. And when there are no charts I guess it’s, in a way it’s more pressure and in a way it’s less pressure, because you’ve got nothing to go by so you can’t really perform well. Because really they haven’t given you anything. But when the dots are there, sort of, ‘the pressure’s on’. To get it right.

OK. What kind of trumpet do you play?, ‘How important is this?’, and ‘doubling instruments’–

Well, as I say, I’ve got the ‘Kanstul’ promotion. Endorsement.

So you’re a ‘Kanstul player’?

I’m a ‘Kanstul player’ and it’s very unfortunate because I’ve tried a few instruments in the last three years. I’ve got a bit of a reputation for it, I think. I played Yamaha, then I bought this custom-made thing which I liked, but wasn’t quite right. Then I went on to a Bach which is what most trumpeters play. And I really liked that, and I had to take it out to get fixed and at the place where I got it fixed, they had actually
called me about a month before [today] to say ‘I want you to try these horns out’. I have a mobile call. I might just take it. Sorry, I’ll take a stop.

[BREAK]
You don’t have to name any names –.

Oh, OK. Nick Yates is this guy who started off this thing called ‘Wacky Music’. And it was a four-piece going around in sparkly jackets, now it’s developed in to ‘Creative Entertainment Concepts’ and he’s got about twenty concepts, from the snorkelling – the one I was telling you about – to an ‘Elvis’ Show, to the ‘Funky White Honkies’, which is sparkles and afros’, to ‘Roving Romans’ where I play ‘Caesar Salad’. But I only fill in for them. They have a regular performer. And now he’s off doing another job up in Sydney. And it’s all broken out, you know, Hell’s breaking out here. And I’ve got to run a group tomorrow, from 8.45am call for a 9.30 to 10.50 and then a 2.30 till 4.30, with a rehearsal that’s supposed to start at 4.00. So obviously I’ve got to get on the phone and organise that everything’s going to be fine for that, which it should be. We’ve got the Liberal Party – National obviously, because the Liberal Party down here is not going to be much fun, the National Liberal Party Conference is on. So we’re doing that at the Palladium tomorrow night. So tomorrow’s just turned into a hectic day (laughs). Now, instruments. I think we were talking about—

Yeah, You were up to the ‘Bach— ’

Yeah, well the ‘Bach’ I dropped. I went out to Brass and Woodwind and he [the proprietor] said ‘Oh we’ve got these instruments. I want you to try them out’. And I tried I think, three or four of the horns. One of them I loved. I was just really, really nice. So I went on to that. And we signed up the endorsement. I got a flugel horn and a piccolo [trumpet] and I have to do workshops for them. You know, it’s all sort of straight ‘We’ll give you this’, sort of thing. But it’s good for both of us.

Doesn’t cut in too much to your other stuff?

Oh, no, well it’s all part of it, I guess. If I’m out – like I do a lot of work in schools on Mondays. I don’t know whether you’ve heard of ‘Musica Viva’?

Yeah—

Well, there is an ‘In-Schools program’, and we do a group called ‘Shrewd Brass’, which goes around just demonstrating brass instruments to kids. We play music from all around the world. So that’s getting the ‘Kanstul’ instruments out, getting promoted. The only problem is people say ‘What do you think of the horn?’ And I go ‘I love it, it’s the best thing I ever played’. And they say ‘Well you have to say that!’ And it’s like ‘No, I won’t even try to convince you, but it’s a really nice
trumpet’. It is important that you feel comfortable with what you’re playing on and that the sound that you’re making suits the particular style. Like, you have to be able to change your sound, in a way, because a big band has a particular kind of sound, to a Latin [band], [or] to a theatre show. The ‘Tim Rice Musical’ that’s coming up – I’m doing that. And I’ll be playing third trumpet in that. So I’ve got to blend my sound to the guys that are in the section. They’ve sort of got different normal sounds to what they’re used to, to what I do. Because of the work they do. So you have to try – it’s all about blending.

You already talked about your practice requirements – four hours – three to four hours, as you can——

As much as possible. Yeah, really I don’t anyone ever gets to the level where they – unless they’re playing gigs, like, if every day was like tomorrow is going to be, it would be chaotic. And you wouldn’t have to practise, and you’d be playing heaps and it would be fantastic. But there is not the work around over here. So I, you know – a lot of people don’t practise that much, but I want to practise as much as I can to try and develop my playing, as far as I can.

Yeah, Get back – with the horn, I sometimes ask about the feel of the bore, but is that an issue for your? Do you sort of have a size, and a mouthpiece size? And headpipes? And all that stuff——

Well, yeah, you play different things. Now I’m not really scientific about it. I’ve played small bore instruments. I’ve played large bore instruments. I’ve found that, you know, medium-large, like on the instrument that I’m playing, I tried the medium-large and it felt OK. But I went on to the medium-large-plus, which was like a four-thousandth of a millimetre bigger, or whatever. But it does make a difference. But you can’t worry about that. You just play an instrument and you go ‘It sounds right, it feels right’. You can’t get tied up in the physics of it. Same with mouthpieces. If it works and it feels fine, you use it. If it doesn’t feel right, you don’t. I don’t think there is any perfect mouthpiece out there, or any perfect instrument. Where one thing might have a slightly nicer attack, you might lose a bit of sound. That’s a fairly big statement, ‘where one thing works, another thing doesn’t’. (Phone rings)

/BREAK/

Ah. Where were we?

We finished off with the type of instruments you play.

Oh, yeah.

Basically, ‘what feels good is good’.

What works, works. You know.
We talked about the economics of being a professional performer. You do teaching. Is that necessary, or a desire for you?

Well—

Or both—

It’s necessary, because, I’ll guarantee that as soon as I’ve gone ‘Right, I’m not going to teach this year’, the gigs would go quiet. And then, I’ve got a mortgage to pay. You’ve got to. It supplements the income. So, you can have good weeks. Like last week I might have done one or two jobs. This week’s looking like it’s going to be chaos. So, you just – you can never tell.

That’s basically (it) then. Do you think everybody has to do that? Eugene described you as ‘the first call guy’.

No, definitely not. Because there are that many different groups around working, I’m in a couple of them, you know. In the commercial scene, you have to be like it. You know, I could reel off half a dozen, or a dozen guys that do exactly what I do, and that’s why, sort of, playing trumpet in this country you have to be fairly versatile. You have to cover a lot of styles. Because otherwise the phone won’t ring. If you’re more an orchestral player and really working to become fulltime in an orchestra, that’s when it’s not as chaotic as this, because you know your schedule. But I haven’t lived that life so I can’t really, or shouldn’t really comment, you know. It just depends what you want to do. Like I like playing the trumpet in all sorts of different situations.

I’ve got to move on to a ‘biographical’ sort of look. You’ve mentioned that you – you grew up in Wodonga?

Yeah. I did– I started in Grade Six. My Dad was a bank manager so we moved all over the place. But we got to Wodonga at the end of Grade Six. So I did my High schooling there, I– As I said, I wanted to play saxophone for some reason. And Mum discovered the Wodonga Brass Band and took me down there and I said ‘I want to play sax’. They said ‘Well learn music and play cornet, and you can move onto saxophone later on’. And it never happened. I just loved the cornet, and got home. They give you the mouthpiece first and I couldn’t get a sound out of it. My sister just picked it up and went buzz-buzz-buzz. And I’ve gone ‘Right, she can do that. I better do it’. And I was lucky that there was a couple of – I’m the most un-sexist person you could ever meet – but there were a couple of girls in the band. And I’m sure it would have been the same if they were guys in the band. But there were these two girls in the band, one of whom is now working in Melbourne.

As a trumpet player?
Yeah, teacher/trumpet player. And I’ve gone ‘Well, if she can be doing that, I want to be able to do it.’ And they were really my, you know, when I was thirteen, fourteen or whatever, they were what got me fired up to really want to get it figured out. My sister could play it, and these two girls were playing the lead chairs. And I’m like ‘Well, I’m going to practise and practise and be able to do that as well’. And that’s sort of – I put in a lot of work early.

What’s her name? Because I’m — one of the things I’m finding is that it’s more difficult to find female trumpet players.

OK. There are not many around. Philippa Edwards.

In any scene – more in the classical scene.

Sure.

Philippa Edwards.

Yeah. Philippa Edwards. Another great player is Katy Addis. She’s in Shrewd Brass as well. She’s done MSO [Melbourne Symphony Orchestra] work.

A-doubleD-I-S?

A-doubleD-I-S, yep.

You wouldn’t have her number would you?

I have got her number.

I’ll just go back on again.

Katie does the orchestral side of it. And I do the commercial side of it. And really we’re the two main areas of where the work is.

So, that’s how you started playing.

Yep. Um—

Did you have a teacher in the band, or a separate teacher? Or you taught yourself – ?

They had – no, I’m self-taught. I could kind of say ‘unfortunately’, but I can’t have any regrets because I love the way life’s going now –

You seem to be doing pretty well!

Yeah. They – there was a guy who was the conductor of the brass band and he’d have a learners’ group, and there’d be six or seven guys there. And you’d just have your mouthpiece and they’d say ‘smile’ and ‘buzz’ and that’s what it’s supposed to sound like. Unfortunately a lot of the things you get told aren’t actually the best advice. They work. But I think a lot of it is just figuring it out for yourself anyway, [to find] what works and what doesn’t. But it wasn’t until I came to Melbourne in ’92
that I got lessons for the first time off Reg Walsh and Dave Newdick. I auditioned for the VCA. Because the two years previous to that I was working fulltime and wasn’t playing. And it was driving me nuts. So, I –

*Up in the bush or down in Melbourne.*

Up in Wodonga. I started an accounting/computing degree and thought ‘Well, this is OK, but I’m not going to be an accountant’. And I ended up working at K-Mart for a couple of years, just while I was figuring out what I was going to do. And my twenty-first birthday I thought ‘What the hell am I doing? I want to play trumpet. This is ridiculous’. And went inside [K-Mart] and asked for a transfer. Transferred to Melbourne, got into College. Started learning off Reg [Walsh] and that’s when it started to – I got sort of serious about it.

*He's sort of a bit of a legend around [town.]*

Oh yes, he’s the man. He’s great. He’s a great character and personality and has played – plays fantastic trumpet. Apparently he has for years now. But it’s interesting talking to young guys. Like I did a workshop at Blackburn High during the week. And those young guys know everyone in town and they’re growing up with it. And I think they’re really, really lucky. Where I had to, sort of, ‘come to town’, and I still don’t really know the history of Melbourne music, you know. I’ve got a bit more of an idea. But Reg is certainly been there and done that. And Dave Newdick as well. He was a great young trumpet player and went on to ‘Hey, Hey It’s Saturday’, and [he’s a] great teacher, and [he] has done all the sort of work a commercial trumpet player can do. We’re sort of similar. We do the same jobs. He’s actually over in Hong Kong at the moment doing ‘Chicago, the musical’, which I did, sort of filled in over here, when it was here.

*Do you like pit work like that?*

I enjoy doing it when it’s ‘Can you come and help me out?’ I’ve never actually been called to do a show that goes for six months, say. And I think it would really do me a lot more damage than good to do a show full-time. Because, as you’ve seen today, you can’t take phone calls and do different work. Although the money might be better I just can’t – I would not be able to sit down and do eight shows of the same book every week. You know, I’d – the reason I stay inspired and enjoy my music I think, is because it’s all so different.

*So, when did you move from a cornet to a trumpet? When you moved to Melbourne?*

No, before – probably – I heard James Morrison when I’d been playing for – five or six years, and he’s obviously an amazing musician and fantastic trumpet player. And I
didn’t know of any of his music. I didn’t know of jazz, I didn’t know of funk, or whatever. And I heard by chance one night Maynard Ferguson and Lee Morgan on a – I never listen to radio at night. For some reason I couldn’t sleep or whatever and I flicked on to an FM station up in Wodonga whatever that was and –

ABC FM most likely. Nighttracks.

68 Yeah. And I heard this sound that I couldn’t describe. You know, I’d never touched a trumpet. I’d played ‘da-der-da-der-da’ cornet, that sort of thing. I’m not putting down brass bands at all, don’t get me wrong. And I just freaked out. I was really naïve as far as music went.

So you had no music at the school?

69 There were three musicians. We had to play guitar in Year seven. And that was it. So that’s another reason why I spun out at how good the facilities and everything are at like – Blackburn and the big music schools. And the opportunities they’ve got. Because, when you’re one of three and there are a guitarist and a singer, like, there is not really a focus on music. And I used to have to get up and play the ‘Last Post’ on ANZAC Day. You know what High School’s like. It was like ‘You idiot! You get up and do that, with that stupid thing?’ Yes, I bought a trumpet after hearing James Morrison. There was a Wodonga High School, a different school, had a stage band and that was the first, kind of, ‘commercial-ly’ kind of thing that I’d ever heard. ‘Wow’, you know, here’s trumpets playing Rock and Roll’ you know. That’s – I started to enjoy – get a mind for playing something different.

And so, could you describe any sort of event, when you were playing or something when it sort of ‘hit it’ for you? Or has it been a progression –

70 As far as really knowing that’s what I wanted to do?

Something about the act of doing it and thinking ‘Wow this is fantastic, this is what I want to do’

71 I think when I heard that stage band at Wodonga High. When they had a real bass player and a drummer and a keyboard. After playing in a band that had all brass instruments, and was sort of slightly different to normal music. What is normal music?? That was a stupid thing to say! And like, to hear that was like, I could really – this is going to be a lot of fun. I used to love it. And then from then on it was just more a search to do more of the same, I think. But at no time did I plan to do what I’m doing now. It’s just happened. You know, which is just fantastic.

OK. I sort of came to you by reputation. On the list here there are ‘reputation, awards, press notice, acclaim.’

72 Get some good friends!
That's good. And as far as mentors and teachers go, Reg Walsh and -

Definitely Reg and Dave – getting to meet Bobby Shew is like the -

*I met him!*

Right. Well, Bobby [Shew] is amazing! He’s where it’s at as far as world-class trumpet playing is. You know, Hollywood, L.A. Frightening place to play trumpet, you know. He’s made it – so to get his ideas. I met Arturo Sandoval when he was in Adelaide. I’ve got a photo with him. Charlie Davis I met and sort of hung out with when he came through a few years ago. James Morrison I’ve met a few times. Actually worked with him once, which was really nice. And Gary Grant just recently. I don’t know whether you saw him a few weeks ago. From the Gerry Hay Horn section, have you heard? Gerry Hay has done all the recording, the brass writing and recordings for Michael Jackson. [The] Gerry Hay Horn Section is on just about all commercial music. He is the man, and he uses three trumpet players and two trombone players. Gerry’s a trumpet player. Actually I was listening to a Dave Weckl album yesterday, and Gerry did all the arranging and playing on that. So definitely listening to those – sorry, Garry Grant is in the Gerry Hay Section – so it was amazing to meet him and hear his ideas and hear him play. And yeah, just I guess even people that you listen to are your mentors. [For example] Maynard Ferguson, Doc Severinsen – all the big show band [and] commercial big band players.

**OK. So [what about] recordings? So you do obviously a lot of sessions?**

OK. The main ones I would have done that you probably might have heard have been the ‘Telstra’ one and the ‘Cadbury’ one. There was another one.

*I was sort of thinking about the experience of it.*

Oh, OK. [It depends] whether they’re big, like national commercial standard, or a demo recording for a corner band. You do a lot of those as well. You go in, you get given the charts, and sometimes it will be in someone’s backyard or in their house and it’s done on a computer that keeps crashing and you put the headphones on and you can’t hear yourself, and it’s really, really bad. It takes you four hours to play ten notes because of everything that’s going on around you. [It can also involve] going into professional studios where everyone knows what to do. You can have some tricky stuff and put it down in half an hour because it’s all run professionally.

*Feels good!*

Yeah. In a perfect world that would be the way it is all the time. But recording can be a hellish experience. Sometimes you turn up and the charts aren’t even written. We did a backing track for Sam Newman and they had this big pain to produce this song
and we got in there and the charts weren’t done. One of the guys had to rush off and get them printed out. And so you’re sitting there waiting for the charts to come back. It was put in with a keyboard so – they wanted a glissando. But of course when the music came back there are ten thousand notes coming down the page. So he had to edit it and fly back to the studio. The guy’s playing us the track and going ‘Oh, you’ll be able to figure that out. It just goes like this.’ So, no way. You come across, I mean, they don’t know, and they learn something that day. So do we and you always come across different things.

That’s great! So, what we’ll move onto now is the central part of what I’m doing. This (previous) stuff is the surrounding context. It’s actually about what you feel like and what you appear like when you play. What you’re experience is of doing that.

Emotionally, and physically, or both?

Both.

Yeah, OK. So

I’ve got a whole list, but you can –

OK. Well the thing that keeps you coming back is – you hear a sound, like you listen to an album and you go ‘Wow that sounds great’. Then you try and emulate that sound. Now you get out into public and you do what you do and you get appreciated for it. It is an amazing feeling. For people to appreciate what you’re doing. When people clap and scream, or whatever because of, you know, the band has just played a song and it’s – you can feel when you’re playing it – it’s just the vibe around you. Just [a feeling like] electricity that you can’t get any other way, you know. It’s like watching the greatest game of football or something. It’s so close and you’re on edge and it’s – you win the game, you know –

Would you describe that as ecstatic, do you reckon?

Oh it can be. I played with Shirley Bassey just as I got out of college. And the very opening thing was the theme from Goldfinger. And I’ve always loved that song and her singing it. And because it was a split lead, sort of thing, I had to do the first [phrase]. And it’s in the Concert Hall. I brought my parents down, it was their thirtieth wedding anniversary and it was my proof to them that I’d actually made it. Because it was a bit of a big thing leaving college, you know. But to sit there behind Shirley Bassey and play that. And I’m just ‘Oh’. You know words cannot explain the [feeling I had]. I was running on subconscious, I wasn’t physically there. It was a really amazing buzz. Just to – oh. One of the highlights ever, doing that.

How was College? What stream did you do?
Is anyone from College going to hear this? (laughs) I did the ‘improv.’ stream.

*You don’t have to say anything about that!*

Oh, look. It had a lot of good things that I actually didn’t – I guess while I was a College I didn’t understand why we were doing it. It was a very artistic course. And the more away from the norm you got, the more you were kind of accepted and the more successful you were. Now I obviously wanted to be a commercial player and I didn’t really get into that. So a lot of it I actually did think was a waste of time. After thinking about it, some of it wasn’t. I thought there were a lot of parts missing from what should establish young musicians to be able to go out and earn a living and also do their craft. The best thing about College was the contacts that you met. And it gave an opportunity to learn off the guys who were doing the work in town. And it was because of that that, you know, I got the first call to do the gig and it sort of went from that.

*Sure. That’s plenty. Listening, to yourself as you play or to others? I mean, we talked a little bit about being in a section and/or being the lead.*

Yep.

*So, if you’re not the lead you don’t listen to the other players in the same way?*

So, if you’re not the—

*If you are the lead, you’re leading so therefore they’re listening more to you in that?*

Well, no, it’s funny. It works both ways because you’ve also got to blend with what’s going on around you. You can’t just go ‘Right! This is the way I play [and] this is the way I’m going to do it.’ Because as soon as you do that, if what’s happening around you is not right, you just sound like an idiot, you know. You’ve got to, sort of, come back and go ‘Right, that’s where everyone is sitting, that’s the volume that it has to be played at, that’s the overall style that band is getting across. You still have to blend with it. You can’t just turn off to it. So, it’s definitely a two-way thing. I guess I don’t focus on just listening to myself when I’m playing in a group situation.

*Be different practising –*

Of course. And practising is – the correct way of practising is something I’m still figuring out. I think I probably will until the day I die, you know. It’s –

*It’s a project in itself.*

Well, it is. It really is. And you can be over-conscious, because the way you sound in a practice room you won’t sound like when you’re doing a gig outside. Because you’ll never do a gig in the practice room. And the sound is always different. It’s very easy not to like the sound that you make in the practice room. And it can be frustrating
and that’s the worst one to practise. So you’ve ignore that because when you get out
to do the job it sounds fine, you know.

*I guess that depends on the room where you’re playing (in).*

89 Of course. I like practising here because it’s wide open and there are wood and
everything, and it’s quite a nice sound.

*A bit of reflection –*

90 Yeah. Whereas when I get to school and a student doesn’t turn up and I’ve got
twenty minutes to just do some playing, the room is very small and it just sounds
terrible. And if you let it, and I used to, but I don’t any more, you could come out
from teaching feeling really, really down on the instrument. From playing, from the
fact that you have to be there teaching. Mind you, most of the time I enjoy it. Yeah.
It’s interesting.

*The Physical Feel of Playing’*

91 It changes all the time, depending on the surroundings. We just did a – with Nick,
actually, the guy who just rang up – we did four sets in a day. And it’s stinking hot
and we’re wearing heavy clothes, we got rained on in the third – I think either the
second or the third set of the day, and we had no changes of clothes, so I’m putting
on wet socks that stunk like nothing else, to get through the last set. It was
horrendous. And physically, I could hardly play by the end of the day, because you’re
that hot it’s oppressive. And to get a good breath in, and to play songs, was almost
impossible. And all the guys felt it – one of the other guys was dressed up in a lion
suit. And he couldn’t do it. It was just – just too hard.

And depending on the piece of music you’re playing as well, if you’re playing a really
intense lead trumpet book, over a big band, it’s physically really demanding and you
can come off with: a sore stomach, sore face muscles, everything’s just worn out.
Where if it’s a live, sort of, dinner-jazz-cabaret gig, it’s easy. You can have another
glass of red.

OK. Now this question, well it’s not a question: ‘Awareness of body during performance and
practice’ which isn’t really about ‘Am I doing the right thing?’ although it could be. It’s more like
‘Are you aware of’?

92 Yes. Yeah. More so in the practice room. You can’t be on the job. Because really all
you should be thinking about on the job is hearing in the brain ‘Right, that’s the
sound I want to make’ and you have to do whatever is physically possible to make
that happen. Whether it’s right or wrong, as long as it gets across. Now, when you’re
in the practice room, you’re very aware of tension in the body, and trying to limit
tension from your legs to your shoulders to obviously your breathing mechanism to everything. Yeah, always aware of it.

*What about say, talking about a lion suit. Those sort of, gigs are different. They are a performance in addition to the music*

93 It is very – like that’s street theatre. Which is very, sort of, I find – difficult.

*So, what does that do to you? I guess you must be aware of how you look there, because you’re looking like something as part of the job.*

94 Oh, if I – if I was concerned about the way I looked, I think I would – you know – I certainly wouldn’t be doing the job. It doesn’t enter my mind. I know that when you’re putting on a ‘Caesar salad’ costume and you’ve got lettuce around your head and you’re wearing a ‘roman outfit’, you know you look stupid. So it’s not a concern. The hard part about that is just walking up to someone and saying you know ‘How are you today, thanks for coming’. So you’ll get – all that sort of stuff. And then ‘What song do you want to hear? We play anything you like’, then someone will call out ‘All of Me’. And you just – you play the worst version or the best version you’ve ever heard. It’s more just like entertainment. Yeah, so, I try not to picture what I look like when I’m doing that sort of stuff.

*OK. So, talking about posture – the movement of your body in performance – do you?*

95 Depends also on the -

*Depends on the context.*

96 Yeah, like, for example, we were just putting together this Ricky Martin show. And the agents have seen it, apparently it’s all booked and everything. When they saw – I couldn’t actually do the rehearsal – but they want the horns to be choreographed in a way. So, you know, you see it can be a bit daggy to do, you know. But it actually does look effective on a big show, if the horns are choreographed. Obviously, the outdoor – the comedy show – we do everything from ‘Riverdance’ to jumping around doing all sorts of stupid things, to just standing there and playing. I don’t think there are any rules, normally, as to what you do.

*How about with playing? So you want to – is there a relevance of your posture to say, getting that note or?*

97 Oh. Yeah?! I think so.

*Or you don’t think about it too much?*

98 Although, I guess you don’t really think about it. You just – you try not to tense up too much, because tension gets in the way of sound and flexibility and the whole thing. But when you’re playing, you’re hearing the music you’re not listening to what
your body’s doing. You shouldn’t be, I guess. That’s what the practice room is for. It just comes back to trying to make habits of what you do in the practice room out on the job. Yeah.

OK. Right. Do you do any composing or arranging, or anything like that?

Once I can get the command of my instrument the way I like it, I might sit down and go – like I’d love to do an album one day. I don’t actually know what would be on it, because if I was told I had to do an album now, one, I’m not playing as well as I’d like to be, to actually warrant putting it on an album, and I’d have an album with ten different styles on it.

So even though you do, like sessions and it gets recorded and people hear and say ‘Yes!’ you don’t reckon that you’re playing well enough to put it down?

I can.

I don’t know whether that’s fair or not!

Yeah, I – it’s such a tricky thing, because – if we’re talking a jazz improvising kind of thing, at times I can do things that I’d be rapt with. But it’s not – you know I listen to – when you watch movies there are always trumpets on there and the playing on there from those guys is phenomenal, you know. It’s a different ball game, to be completely honest with you. And there are not many guys around that can play like that. They’re mostly American and because they’re brought up with it, there are fifty times more of them than there are of us and there are just as many average players, but there are some real special ones. I’m not there yet.

You want to go there, you want to go to the States?

Not to work. I’d love to go over there and get some lessons off – off the guys. I’ve got some really good contacts in LA that I could go over for a month and just get full-on lessons and I’d get a lot out of it. Which I’m planning on doing probably next year, if not the year after. But I – I’m happy living – I love the country that we live in and I love the town I live in, and I love the work that I do. And I wouldn’t give it up for anything. It’s all in a quest for personal satisfaction. But I hear the albums that I listen to and I go ‘Man I can’t do that! I’d love to be able to do that’, and that’s when I say I’m not at the standard I want to be yet – to do an album. I guess that’s why.

OK. That’s really good. I think we’re – we’ve been through my list. I’m sort of looking through.

Sure.

There are sort of, like, ‘long-term and short-term goals.’ But you’ve sort of covered, I think, what you want to do, and I’ve got this little one: ‘problems in playing, past, present and future.’
(Laughs) Past, lot’s. Present, a few. Future, hopefully not as many as now. I could get really technical. Well, the past was, as I’ve said, I was self-taught. So I had a problem with my bottom lip being curled under and complete over-bite, buzzing straight down and no projection. Since I started learning off Reg and Dave I have started to figure.

*Do you still see them?*

Oh yeah, yeah. Quite often, but, maybe once or twice a month. You run into them on jobs and just sort of hang out as well. Dave woke me up and half past four on the morning I was leaving from Singapore, just to say ‘G’day’, because he was over there doing ‘Chicago’ and I was stuffed. He woke me up anyway. So you catch up with people all over the place and where you least expect it. Currently, I try not to think of them as problems—

*It was probably the wrong term—*

[I think of them] rather as things that need more work. Everything works. I’m happy with all facets of my playing as far as getting a job done, but there not where I want them to be. I want to do more work on them. Whether it’s intonation, sound in the lower register, sound in the higher register, playing at different volumes, attack on notes, whether it’s clear, whether it’s not clear, you know. Playing in the low, the middle and the high register – they’ve all got different things about them. So, when you play at different volumes, there are things you’ve got to look after. So there are lots of little things that I’m always – you know, not fighting with. I have spent time fighting with them and being frustrated by it, but it’s no – you can’t improve by being like that. So I’m just working on them positively and knowing that they’ll get better as I do it.

**END OF DISCUSSION**
Appendix JM: Discussion with John Montesante, 30 March 2000, 5.30 p.m.

We are here discussing your life as a trumpet player. What are your initial thoughts?

1. In this country particularly, although I have experienced overseas such a, such euphoria when it comes to performing, an environment where most people seem to really appreciate the arts. I don’t know what it is here, but it’s so depressing. Maybe it’s just a lack of understanding of artists, you know. To some degree your project will shed light on artists – it’s a courageous thing you’re doing – very courageous. Again as I say it’s an extremely tough life, and often you’re made to feel, or I have, I don’t know about other horn players, they might experience things each – it depends on what hill you’re on, what plains you’re on. Or what neck of the woods I should say. It’s always very difficult. I support my existence with – fortunately – with a – a job that secures my living a little bit. That’s a job with the Education Department as a teacher. I knew that it would be tough to survive as an entertainer although I’d love to spend more time to develop myself on a better level. But it’s just not possible. By the time you spend a whole day teaching and all the paperwork and bureaucratic things you have to follow and work with in the Department. And I get home, I’m like, exhausted. There’s very little time to be able to be creative if I always seem to be under pressure. Creativeness should come from a feeling of – appreciation – better levels of – creativity often happens when one feels the community or the environment appreciates what you do – As an entertainer I’m often told how much joy I bring which is a great thing. At the same time too, as you are a therapist giving everybody a wonderful hit – you often come home feeling – exhausted and drained and, I suppose, appreciated to some degree. But then you come back down to a feeling like ‘Oh well, you know, here we go again – trying to survive’. The Education system really doesn’t seem to acknowledge your input into – like to give you an example – today I got involved with the Principal – a reprimand over giving a student a piece of paper to go down and photocopy. He claimed that you should never let students go out of the class. But they do it themselves! You know, this is what I said to him. They often have to pass messages on to different classes – it’s silly stupid things like that that upset you. How can you be creative after getting reprimanded and threatened with a serious report against you? Of course, as an entertainer, it becomes, [or] you feel as though you’re a-. I’m trying to find the words, because I’m kind of conscious of being recorded. [It] makes me feel a little bit sort of

Oh, I’m sorry about that!

2. Undervalued! Undervalued in the system.
Yeah, I imagine that – as an entertainer in a school, you bring something special into the school—

Absolutely. But they never seem to see it that way. Like I said, today I was – I couldn’t believe it, like I thought ‘he’s reprimanding me over such a trivial thing’. Like he has a policy to follow, but it seems so unrealistic to me. Like I was holding quite a large class together – I didn’t walk out on my class to photocopy the thing. I gave permission to a student to take it to the library and take a quick copy of it. Yeah, because I had to try and hold a large class together. I didn’t leave it unattended. Yet apparently it was the wrong thing to do. I don’t understand that because as I said, other teachers do it, when they’re sending messages here and there and to the Principal and that. So it just seemed out of context to me. Anyway, as I said, you do come home with [your work]. I thought I’d shed a little light on just how I would feel – and that makes me feel very upset. I might come home feeling – my mind keeps racing over the incident rather than being creative and produce as I go out there and entertain and makes other(s) feel wonderful from whatever they’ve been in. Like, an example like me, getting a roasting or something, and – hoping to enjoy something. It’s just a lack of education I think. People don’t seem to understand. That an entertainer gives out so much. That’s depressing.

Yeah.

I still though – I force myself. I come home and I go down to the café and try to unwind. It’s my only time I – it’s a ritual. I sit there and read the paper – try to catch up on things then I come home, have something to eat, then I go into my room and transcribe things off records – to provide things for the band so that the band can feel that every week there’s some new number that keeps them excited.

That’s your job yeah?

Yeah, I do all that. Then, I finish off by doing a bit of practice because I know if I don’t practise I’m – by then you’re so exhausted and you’re still putting in, and that’s how it is. It’s quite difficult to maintain a relationship – I don’t have one – you know I’ve had several but they never lasted because by the time you’re trying to do all this it’s very difficult. You have to toss up, what am I going to be? Am I going to maintain a social thing? I know you’re trying to get a good balance but it’s not possible. Realistically, I mean, if you’re really trying to achieve some headway with your project, you have to make greater sacrifices and more often your girl doesn’t really understand and so, then it leads you to deeper depression. And that’s why then I believe how – I had a recent conversation about how musicians get involved with drugs and everything but at the same time when you have – I think most musicians will give you a pretty grim picture of the way they’re treated. And, let’s face it: what
do you do – you get depressed so most succumb to drinking and smoking to just alleviate their mundaneness and depression and most people don’t understand entertainers. They think we’re all weird. It’s a vicious circle, you get caught up with that and at the same time it can also slow you down. I don’t indulge in – I actually use alcohol, personally myself as a measure of – because alcohol can give you the edge in aggression – it doesn’t work with everyone. Each person’s chemistry or whatever makeup – is different. For some people you drink, they become very sloppy. To me, it gives me confidence. It gives me the aggressiveness to go out there. It’s like, almost the difference between watching that movie on – Doctor Jekyll and Mister Hyde, you know, it’s almost a perfect picture of me!

(Laugh)

Yeah! Like I’m inhibited, not able to express myself, Yet, when suddenly I induce a little bit of alcohol I suddenly become positive and confident and able to do things. I have to set up everything in a hurry, deal with the Publican, who never understands and always has a quick whinge at me. Like ‘I don’t want it to be loud OK!? Or I’ll kick you ‘mothers’ out’ or something. Yeah, so he’s pretty heavy to start off with. You think ‘Oh well’. He’s so insensitive of him to open up. Rather than say ‘Oh, how’s your day been John?’ you know. ‘So great to have you guys here again’. It never works that way. It’s more like, ‘let’s beat this musician to a pulp’. Even though he does pack your house out.

But you do an extraordinary job with a band of that size—

Well, we struggle on, but believe it or not, the publican never seems happy – he’s always whingeing. A friend of mine was saying ‘Gee the crowd’s good’. ‘Yeah, but they’re not drinking’. Yeah, but they’re here though. They’re here though. ‘Yeah but what’s the point of having them here if they’re not going to drink. I’ve got to make a living and I’ve got to pay the band’. OK that may sound true to a point, you know, it’s tough. But, we drag a very big crowd and he should probably look at it more – look at the goodwill we create all round. People come each week because they love it. And, yeah it’s a – I guess I’ve just painted a picture of how tough it is.

Yeah, that’s—

Oh, with regards to drugs, as well, I don’t smoke. That’s the funny thing. I know some musicians do smoke to relax. I have found the opposite. If I smoke dope I end up useless. I don’t even know where I am! So I tend to be, I use alcohol as my – I get enough of a hit out of that – it’s just right. And yet, I don’t drink or touch smokes. And you’ll have noticed that I get to the gig and I’m smoking cigarettes. And I don’t smoke! So it just goes to show that I get a hit out of the nicotine rush and that sort
of thing. And most musicians use some sort of device to alleviate [anxiety] and to enhance performance. And this is why there’s such a strong association with all sorts of stimulants with musicians.

_Sure._

9 For those particular reasons that I’ve mentioned.

_So you’ve obviously – you’ve chosen this life? You’ve found yourself in it?

10 Well I chose this life, I suppose, purely out of – out of – when I was young I – I lived a pretty sort of lonely life I guess. My family moved around a lot, my being the only child. It was pretty difficult. I spent most evenings watching things on TV. And it was hard to secure friends, as I said we lived six months here, so and so there. And moved around so often because of my father’s occupation. And they were very strict with my going out in the evenings. I kept watching documentaries on – at the time there used to be a lot of documentaries on jazz musicians. And it gave me an impression of how wonderful it would be to be a musician. Every story on a musician’s life – it just seemed an exciting lifestyle. And different to all the other things that often confront you. Things like being – professions like carpentry or plumbing or – all those sort of – I mean every parent wants their son to be a lawyer or a doctor or whatever. Only because they wish the best for them. Sometimes, some of us tend to, I don’t know, fall into another category. Against parents’ wishes. I don’t know why that happens. But it does. And that’s what happened to me. I found the lifestyle a pleasing one and seemed to associate [with] to it quite well.

_When did you start playing the trumpet?

11 I think around about – I was very late in life – eighteen, nineteen. Eighteen I think – no seventeen, because I remember by nineteen I was already a – I was so disciplined by my parents I think, that by the time I was nineteen I began to rebel. Yeah, it was, I was very rebellious. Getting into trouble. And, they weren’t very supportive. Well, trumpet is a very difficult instrument and as soon as you try and play trumpet – it sounds pretty awful to begin with. They were very discouraging. Only my father worked all types of shifts as I said, it was very difficult for him to tolerate my practising. So it was –

_So you moved out of home?!

12 Well, I had an opportunity to become and electronics engineer and after many attempts trying to secure an apprenticeship – from hairdressing to anything that went at the time – I ended up sliding into electronics. But, as I said, I used to work very, very hard. I’d start in the morning around about eleven and finish at eleven at night. So, the weekends allowed me time to put in a bit of practice and sometimes there
would be times when my employer wouldn’t need me Monday or Tuesday and so I’d spend the whole day practising. Until eventually – I seemed to have a natural flair for playing – what little friends I managed to associate with, it just seemed as though the ones I met were musicians. Again it reinforced the feeling, and of course, when they told me that they were travelling interstate and doing all sorts of things, I put an ad in the paper. And when I got an opportunity to go to Hobart, that’s when I made the big break – against my parents’ will. By mid-nineteen I left home and tried to make a career in Tasmania. Of course, I only worked two nights a week and at the time I thought that maybe I’d be able to bring more money home for my folks, you know, help support family needs and things. But it turned out that I struggled. I began to learn about struggling at the time. Of course it doesn’t register when you’re young. It’s just an exciting life. And yeah, it was probably a great experience for me to do all those sorts of things. Yeah, I began to learn about a musician’s life. I hope I’m -

No, this is great! I’ve got all these, sort of—

Questions?

Not questions, because it’s not meant to be a questionnaire. It’s like a—

Oh right.

Well, it says ‘Notes for a discussion’. So I’ve got all these topics, and we’re sort of ranging over them as we go. Rather than going straight down like this, which is sort of an arbitrary way of talking about it you know.

I also, must say this: I’ve had such a draining day, with tensions and fights all week that my brain’s a bit blank so you’ll have to excuse me if I suddenly go –

That’s fine. We’ve got heaps in here. There’s heaps coming and it’s really good. So, did you have a teacher or are you self-taught? How do you—

In the beginning my parents would not give support, as I said. So with what little pocket money I had, I used to buy records. And I’d play along with records. And what few friends I’d associated with, would assist me, with advice and stuff like that. You can only – there’s only a limited capacity to achieve headway that way. But it was mainly out of what others would learn ‘Oh you don’t play it like that, look use this sort of fingering’ and ‘use that sort of thing’ and ‘why don’t you get yourself this sort of book’ and that sort of thing. And you follow the advice given you and what little times I had to go out on weekends, I would check out musicians and learn and ask questions. And I am, like.

So you didn’t go through ‘the Academy’

No, not at the time. But let me just say this then. Where a lot of them had the financial backing and support or whatever, I managed to get all that later in life. In fact, so much so that I gained greater knowledge and experience with probably the
greatest jazz musicians in the world. Like, Freddie Hubbard – I had a few lessons with Freddie Hubbard when he was in Australia. I also did the ‘Aebersold’ Clinics three years in a row, expensive as it was. This of course is round about – by the time that happened I was already with the Education system. Round ’79, ’80 and ’81 I think they – the three master-classes were.

Yeah, I seem to remember them, not that I went.

Well I did all of them and I used to be the courier – I used to courier the musicians around all over the place and they took me over their wing. So whenever they had to brought back to their abodes at the time, or whether they’d be asked to go out and perform at a certain venue just to exhibit their abilities and all that sort of stuff, I’d drive them around – drive their equipment – I made every opportunity to acquire a bit of information that I could. I purchased all the books necessary. I did all the classes. There’s a lot of – I mean, teachers can only show you so much – most of the work has to really be done by individuals.

Yeah.

That’s the greatest of all teachers, to some degree, your individual. And, let’s face it, we all make mistakes. And we all learn by the mistakes. But it’s how dedicated and how much time you’re prepared to sacrifice that will make the difference to you achieving. So, even though I was handicapped in the beginning, you always find a way to overcome – obstacles and –

You must have been pretty passionate about the music.

Oh, absolutely. Yeah. Very. Although, later in life I got involved with – I began to realise that, in music, everything. It’s like a gauntlet you run. You run – there were terrible times when I couldn’t say to (a landlord) when I rented that I was a musician. Real Estate agents and things were not very complimentary. I had to make up stories that I was either a painter, or an electronics person or something, when I tried to manage to live professionally at the time. This was after a year in Hobart and a year in Perth. And ended up performing in strip joints and all sorts of things to survive.

Wherever you could—

Oh God, I did everything. And in coming back to Melbourne, and trying to find somewhere to stay you just had to say ‘Oh yes, I’m an electronics person’ and I’d managed to be able to give my previous place of employment – the guy was very generous in allowing to do that. And I explained that ‘If I may please use you as a reference, because people don’t understand me being a musician, and often misconstrue that to imply that I’m some bum or someone who’s going to wreck the place or –’
Yeah

22 So having to live like that and everything else – now I’ve lost my train of thought – what was I actually getting at – I was trying to get into something

I’ve lost it too I think.

23 (laughs)

And it’s meant to my job to try and keep the train –

24 Listen folks, we’re not smoking –.

Do you want to talk about the ‘Grand Wazoo.’

25 Oh yes. That brings me to that focus again. Discovering that there were politics and having to cover all those sorts of unfortunate things that exist in music. And to discover that every – because there’s such little venues around most musicians struggle to achieve – to be given the opportunity to perform at the venues so that they can make some sort of living – we then end up having to undercut each other. So we become our own worst enemy.

Yeah.

26 And there’s always such ill-feeling amongst professional musicians. And that’s when I discovered that it would be best that I surrender my ideas of trying to be professional, as it was living a very miserable unappreciated lifestyle – under-valued, all those things that go with an entertainer. It was like ‘get real, get a real job’ and ‘It’s pointless trying to survive as a professional, it’s impossible’. So in doing that I also decided that, having performed with so many bands that you rehearse with and they never go anywhere and there’s politics, and all that bullshit that happens, I thought ‘Well I –’ I began to learn that in order to survive it would be best to learn to arrange all your music.

Ab yeah.

27 Because at the time most bands would tend to say ‘Oh look, I want you to play th-th-th this on this line’ and ‘you play that line’. And you’d spend hours doing that sort of thing. And then to memorise everything. Which is great, but realistically, if one guy left then you’d have to try and teach the other guy what wasn’t even written down. So you’d spend more time. So there was a lot of that that used to go on. Where I realised that, in order to survive, it would be better to write everything down. And if I was going to make that commitment then I would have to choose. What am I going to do to be consistent with an art form?

Yep.

28 And then realising that soul music has never been documented before. No one ever wrote soul music down. I mean you can acquire arrangements of Glenn Miller music
or big band stuff or Top 40. But nobody ever wrote complete arrangements or something of Soul Music.

So, that became your thing.

Well, because I had the ability to write arrangements, and I learnt that, believe it or not, out of the frustrations of having to perform with line-ups that always kept changing. It just seems like I hated having to put in so much energy into a band situation only to find that the bass player’s just left. And now I was going to have to break in a new bass player so I give the guy a tape to learn the stuff and the guy would go home. And for whatever reason, whether it was a fight with his wife, or no time to put in, or not having a day job, or whatever the circumstances were, he wouldn’t do his homework. He’d come down to the gig and we’d end up labouring over things to try and teach the guy what he already should have done at home.

Yes?

This used to happen a lot, and I thought, ‘Well this seems so silly. Why don’t they just write down the parts? If the guy leaves then the new guy can just read on the spot if he’s a good enough reader, and that should elevate the standard of the band to a higher level anyway. But it didn’t seem to be done and mostly it always relied on the individual learning his stuff. Also, most musicians tend to gravitate to a feeling of ‘let’s get so-and-so who’s my friend’ and ‘Let’s get so-and-so who’s my friend’ and there was a lot of this political stuff that would go on. So you’d find at times (there’d be a level of) some of them were really good, and some of them weren’t too good, but the ones who weren’t too good had friends and if you got rid of that guy you’d get rid of half of the band. (laughs) Yeah there was a lot of that shit going on, I tell you. I thought ‘Well this is ludicrous’. (And) I learnt a lot of ways of how to get greater mileage out of a project. Because most projects I got involved with never lasted more than a few months.

Right.

You’d put a band together, rough as, you’d perform somewhere until somebody quit. And then the new replacement wasn’t as good and the thing would fall apart. And everyone would go their own way and it would all start again.

Yep.

You’d spend two months of arduous labouring only to get one gig or two, and struggle on whatever you could muster up gig-wise for, I’d say you’d probably get, a dozen gigs over a span of time, and then somebody would quit, and you’d try to keep it going, and it would fall apart. So you’d spend even more time and I thought ‘This is crazy, it cannot be done this way’. So when I finally focussed on an area and I
thought, ‘It’s a passion, soul music is such a passionate art form. It has such emotions.’ It expresses such emotions.

Yeah.

33 I had empathy for the black musicians. In reading up on what they suffered, it seemed almost like I could relate to their frustrations and their lack of appreciation. Of being appreciated by whites in America. And what they contributed, because they really turned western music around. If anyone, we owe really all our achievements as musicians – to the black man. But, not everybody’s – it’s a bit political to say that.

But it's a great statement.

34 Oh, I know all the history of Afro-American music. Right from the beginnings of New Orleans, to today. But anyway. I hope I’ve kept everything pretty much in -

No, no, we’re going well.

35 With the Wazoo, I then began to write and arrange and that, as I got more involved with the art form I kept on taking the challenges of writing every detail. I thought ‘Well, to acquire the essence or the flavour of the real thing, you’ll have to write all the bass lines for what they are, all the drum lines and patterns as they were written by the masters, who created the art form. So I began to do all that. Researching the art form really well.

Yep.

36 Because today, most musicians if you say ‘Oh let’s play a tune’, they'll interpret it their own way. Of course it doesn’t sound anything like the real thing, because they’re influenced by everything that’s around them [so] they don’t get the real feeling of it. It’s just like saying to a person who doesn’t know country music ‘All right, you’ve got a gig, these are the chord changes, now play!’ He doesn’t know what the feel is because he’s never had an opportunity to really study up on country, so he provides his own feeling of it – it sounds nothing like it – the band doesn’t sound anything like country probably – at that’s because none of them have really – they’ve come from really diverse areas. And so I thought, in order to alleviate all of that, I’ll write down every pattern for what it is. So I wrote down every bass line to a tee. I wrote every drum pattern, piano lines, everything, the comping, everything. Of course that’s quite a challenge to do. It can take up your practise time as well. So again you have to sacrifice more time to do – to fill in the extra time as well – that you’re spending on arranging. And the reason I did that was to, at least, consolidate and secure my performance. So I wouldn’t have to get involved in political [issues] ‘Well let’s get this trumpet player and let’s get that guy.’ And ‘No I like him better’ A lot of the time a lot of that was spent – if you didn’t go around to so-and-so’s place
and have a smoke of dope or play cricket or tennis, or whatever. Or I should say, golf or something, as it was known at the time when I did sessions – you wouldn’t get employed!

Yeah.

And I thought ‘This seems stupid, I don’t want to spend half of my day going out to pander to somebody’s – whatever they want. I want to get into the music. For lack of better words, I’m sorry.

No, the words are fine.

Yeah, I felt it time-consuming to be doing all that. Having to play a round of golf when I could be practising or just doing something else.

Yeah.

But anyway, because you don’t do that! And I questioned whether I should have to do this to acquire work. I protest – object – to that sort of thing. A musician or person should be judged on the merits of their passion, how good you are and the time you put in. But in this country again, we all get involved with stupid sort of, political things that I’ve just mentioned, you know.

So, thinking about ‘the scene’. I mean, obviously, there’s a lot of players in your band – you’ve sort of, where do you put yourself in the performing scene, like in Melbourne.

How do I categorise myself in that scene? Well, OK, we can look at firstly the Wazoo has survived nineteen, nearly twenty, years.

I mean, that’s fantastic isn’t it?

It is. It has never stopped work. I mean most bands have sometimes come together, broken up for a period, and they’re not on the scene for six months, maybe a year, and then they come back again. We’ve never stopped. We may not have had much work, but we always kept going. We’d rehearse once a week, and we often picked up a regular, you know, a regular one a month, two a month gigs. Always. I learnt a lot out of rehearsing sometimes, too, that to get more mileage out of a band it is better – definitely far better – to find a venue where you can negotiate a very minimal fee of, say – ‘Well look, there are five of us, how about $250 for five of us.’ That’s fifty bucks a man. Now the reality of this, why I say this, is that bands will find a rehearsal space and spend out of their pocket up to ten dollars, twenty dollars for a rehearsal room.

Yep.

You know?! That’s a lot of money.

Yeah, that’s right.
For rehearsal rooms aren’t cheap. They’re fifty to seventy dollars to rehearse in three or four hours or something. How silly. You know, they’d be spending their money, and often, you know, again, the bass player won’t roll up, or the drummer won’t. Or somebody will forget, or somebody’s got some other commitment, and I think ‘Well I don’t want to go there, spend my money for [nothing]. We seem to waste time, and Jack hasn’t done his homework. If I’m going to put in, you know, five dollars to ten dollars.’ And there’s always that feeling of ‘why should I?’ You know, we’re all under pressure. So I thought the best way to achieve something would be to find a venue, ask the publican there if you could do a regular thing, and get the band, and say ‘Well look, guys, you’ve got fifty bucks in your pocket once a week. It may not be much money, but we’re rehearsing. It’s a rehearsal. I expect that you should do a little bit of preparation for that rehearsal to make sure it doesn’t make us look stupid, or bring us undone’. Of course that then makes the musician then put in a bit more. He’s got a responsibility. This is a regular thing. If a band has to rehearse, and we’re under pressure to rehearse. It works for me because we read stuff. I write an arrangement and I have to try to be as accurate as I can. At times I may have a few notes out. When you’re working pretty late at night, you forget to put a natural or flat sign or a sharp here or there. And you may be a bar out or, by accident, you’ve dropped a few. Yeah.

It puts the musician at a point where he’s really taking up the challenge. ‘Shit, there are four bars missing here!’ He’s still playing. He’s thinking ‘Well where am I picking this up?’ But he finds it. At the same time, everybody’s there. So it makes it a workable proposition. Again, these are the little ideas that I’ve learnt out of past experience. So that everyone felt that we’re all putting in, we’re all sacrificing. At least we’re earning. In a month you earn two hundred. You know, two hundred a month is better than you putting in for a rehearsal. This is how it works for us at the Rainbow.

Yeah. So, how important – I mean, you’re playing in that ensemble.

Well it’s important to perform every week because the agencies – the agencies do their homework too. They think ‘Well, we’re employing a lot of bands to throw into places, but we’d like to see that they’re popular enough to be performing somewhere regularly.’ If they’re not working somewhere regularly they don’t think you’re popular. Which is ludicrous, you know, because you could be a great musician, but not been given the opportunity. So you’ve got to learn little techniques of making sure that you are performing somewhere regularly. The Agency then takes a risk on you and starts using you for certain venues. And then again, it’s a good way of
developing a clientele of people who come along to support you. The pub then fills up, the agency sees the crowd coming in and everyone wins to some degree. The crowd enjoys coming along and listening to a good band. The band feels they’re, you know, appreciated to some degree, that they’ve got something. We’re all under pressure though, and unfortunately the publican always expects more. He never seems happy. Always wants more and more and more. And then the band starts thinking ‘Oh shit man, if we’ve got this place packed we want a bit more money. This is ridiculous. We’re earning forty dollars and we’re putting in so much energy and you know, all this, so it’s a vicious circle again. 

Sure.

46 We ask for more money, he wants more out of us, and you know it goes on. And of course I’m the meat in the sandwich that cops it from everybody.

Yeah.

47 But that’s just part of the – nature of the beast.

But you like that role? And you like being able to play regularly?

I – yes, every musician would. No one likes to do what I have to do, which is writing all the stuff, because there’s no point relying on every other guy to do their homework. They never do. And that is a known fact. No one does their homework. They think ‘oh well, that’ll be right, Jack, on the night’. That’s the statement. It won’t, you know. ‘OK, why should I bother, I didn’t get paid well enough’ It’s a wrong attitude. You should be going out there with a feeling of ‘Hey, I’m out there to project and perform to the best possible, and it is my responsibility too, to support whoever is the leader of the band, trying to make this thing work’. We’re all a team. Because if we work as a team, we’re all going to benefit. There’s no point thinking, which most musicians do, ‘Hey that’s his project, it’s your baby’ It’s like ‘Hey, I’m helping you’ It’s a wrong attitude, and this is the unfortunate thing we have in this country.

So, for you as a player, I mean, what am I saying. It’s a good spot to be in. Like, you love performing—

49 Performing. ‘Course it is. I mean, it’s like, an athlete trains to perform at an arena or something.

Yeah.

50 [It] gives him the greatest pleasure to know that he is matching his skills against somebody else. But all I’ve tried to express to you is that, in my case, in order to make it successful, I’ve had to build the arena, do the advertising to get the crowd to come along, do the training and get all the other athletes in there to see that we can
put on a good show. You see how crazy it is? And there it is. It’s a vicious – endless, vicious circle. The Agencies, well I don’t want to go on about things like that, because it’s political, and –

Well, we can get on to another thing which I’m looking at in my study because you given me a great context for the playing work that you do. So, I guess this is sort of more about, sort of, you as a player.

Right.

This is what I’m going to ask about now. Which can be informed by anything – you can say what you want about it. I’ve sort of got ‘listening’ here, but this is sort of, not so much listening to other players which I assume that that’s been a passionate thing that you’ve followed through with—

Absolutely. I can say briefly here, every musician has their mentors. Yeah.

Whether it is a piano player, a trumpet player. In my case, my mentors were people like Clifford Brown, Freddie Hubbard, Tom Harrell [and] Miles Davis. And if we were to designate all these people as a colour – Freddie Hubbard, yellow, Miles: red, Clifford Brown: blue, Tom Harrell: green. I’m the sponge. I soak up whatever an individual [has to offer]. Say yellow, and I might soak up a bit of red. When they finally see the end result, they’re beginning to see. It does come down to hard work. Look at the result of this thing. It has survived this long. So it must be the way to go. And I can honestly say that I have been able to do that with several bands. Now there are a few soul bands out there that are doing the same thing. ‘Course I know the secret to success for achieving a band’s longevity – length. And that is, do a range of stuff. Write it down. Write every part down. It’s good, because it makes a musician take up a challenge. Having to read. ‘Wow, what opportunity do you get to read stuff and I’m reading it with the rest of these guys.’ This is how I’ve been able to maintain the band nineteen, twenty years, with little work. Because they accepted the challenge of ‘Well, it’s going to take.’ If you’re passionate you’re not going to turn around and say to me ‘Oh, how much money is this gig worth, or I won’t come out’. Because if you’re truly passionate you’re going to say ‘Well this is a challenge. I’m coming out there to perform, test my chops every day – see if I can cut this guy’s arrangements’ You build a reputation as you go along. And you pay your dues for it too.

Yeah, that’s good. So, can we – do you see yourself primarily as a trumpet player or as a band leader?

I’d love to say definitely trumpet player. I don’t want to be a leader of anything.

Great!

Unfortunately, I had to do it out of default. Somebody has to do the dirty work. Somebody has to, unfortunately. I get no pleasure out of –

It often seems to be the trumpet player.
The idea of being the leader – It means nothing to me. I look at it more like ‘I’ve got a shit job to do here, and I have to do it’. And that is, keep a team together and sometimes it is conflicting with personalities, but I say my – my being captain of the ship means that I’m only working for the benefit of us all. ‘If you cannot see that, then you do the job’, you know?

Yeah.

‘I’m very happy to be your – you know – I’m happy for you to run the band, you do it, or you! You go out and do what I’m doing. I’d rather you do it than me’.

*It’s been my perception, as I’m sort of looking at things, that it’s often the trumpet player who has to be the leader.*

I don’t know why it is. Maybe it’s because we start of firstly – firstly with this misconception that trumpet is such a fantastic instrument. A trumpet is actually known as the ‘prince of instruments’. And it takes, I think, maybe a greater – I think the reason it’s why it’s always the trumpet player, to some degree, is probably because the greater challenge is placed on a person who can play the trumpet. It’s almost like ‘the person who can move the sword is King Arthur’.

Right.

Right, and if you’ve got whatever it takes to do that. Then surely he must be the person who can be a strong enough leader for whatever reason, when the reality is, that you have an understanding of individuals, you know, you’ve got to have a very open mind. ‘Well, he wasn’t able to come to the gig because of that’. But at the same time, you allow enough understanding of the person’s individual problems and emphasise the importance of keeping it together and all those things that come into play. I guess you’ve got to almost be a great humanitarian as well. So, you’re challenged right from the very, very beginning. The instrument alone is physically hardest of any instrument to perform.

*Abu.*

Because, you’re relying on your lips to do all the work.

*Yeah?*

And your lips – are the most sensitive part of your body. To actually train your lips to become something is so challenging. It can make the difference between who’s got the ability to do it and who hasn’t. Some give up part of the way and say ‘oh it’s just unachievable – it’s too hard’, because you have to put up with people say ‘Oh that sounds terrible’ (laughs). You can pick up another instrument. I teach at schools. At most schools that I teach, in the nineteen, twenty years that I’ve also been teaching with the Department of Education, I teach – I’m a brass teacher – yet I teach 95%
woodwind, because it’s so easy to learn instruments, and learn tunes and become proficient on it. 95% of my students are all woodwind students. And 5% if that are brass students. In all the schools. To give an example: if I teach in one day, twenty students, say, two will be brass. Or say three will be brass students. And the rest will be all woodwinds. You know, flutes, clarinets, saxes.

*There are always too many flutes!*

That’s the difference. That’s the sort of percentage. I should probably say 97% are. So I begin to realise that the person who can play a brass instrument and survive that, obviously has what it takes to overcome the obstacles, the physical obstacles, of becoming a trumpet player.

*Where do you see yourself – how do you feel now about being a trumpet player? Where are you at with your playing?*

Well, again, it’s always physical. Trumpet is an extremely physical instrument. Your length of survival as a good trumpet player isn’t long.

*Yeah.*

Believe it or not, I go to a gig now – I’m fifty now, in June, I turn fifty – and I have such difficulty.

*Yeah.*

Yeah, by the time I come home, because I’m having difficulty trying to do the preparation: set up the stage, set up the music stands, deal with the publican and set out the books. I have to put all the charts in order, put them in a folder, display them out to the band members, get my trumpet out and talk to the publican. Try and warm up, I’m ‘tense as’. I begin to drink and smoke so that I get a bit out of it—

*To relax!*

To be able to relax and get into the frame of thinking. I perform a full-on heavy set and at the Rainbow, as you know, I don’t get a microphone.

*No, you don’t.* *(laugh).*

And I have to compete with everything else. Because of the level of volume. So, it’s a physical, very physical. Have you ever played trumpet? I think you’ve had a go at it or something?

*Oh, I’m a trumpet player!*

Are you?

*Yeah!*

Oh well then, you would know. I don’t need to tell you all this shit!

*No, no, well look, I’ve got to get what you think about it. That’s why –*
Oh right, OK. Well, yeah. And playing under volume makes the job so much harder. It’s like lifting ten times the weight. How much can you compete against a – 200 watts!

Well, yeah. Constant heavy volume. The vocals and the saxes have got microphones, but the trumpet and trombone don’t. To some degree I feel that the other guys realise – ‘Well, he’s got no microphone. We’ve all got heaps of ‘herbs’ to press buttons and things, but, John hasn’t, and the ‘bone player hasn’t.’ So, it almost helps to some degree [to] keep the level to some control. Because it’s silly. You want to hear the trumpet and if everything else is blaring. Because everyone’s – but it’s a vicious circus – circle in that, yeah it is a bit of a circus as well, in that, oh it’s a big circus – I’ve lost it!

*It becomes a vicious circle about the level of the volume.*

Yeah, amongst–

*I’m trying to do my job now.*

Yeah, because the publican doesn’t want it loud. And if it gets too out of control you start losing your crowd – you start losing control of the performance. It becomes painful rather than enjoyable.

*You sitting there without a mike is quite pivotal in that sense – You’re almost keeping the balance.*

Yeah, and at the same time I’m also turnin around to ask the guys to show some empathy by turning their levels down

*Oh yeah.*

And you know, they always say ‘Well I cannot hear myself! I cannot hear myself!’ And I say ‘Well look at me, I’ve got no damn microphone, man’ ‘And if I can control that by having no microphone, having the hardest instrument to play, surely you can show a little more empathy and bring your level down!’ And so it comes to almost saying that!

*Oh!*

And they appreciate it. Although – no person who is in charge of any – of a team of people is ever popular. I don’t know why, again. Because I guess you have the greater knowledge of – well, I’ve got to make sure to keep the music – level at a degree – I’ve got to make sure the publican’s happy. I’ve got to try to keep the musicians happy. Because if they’re happy they can produce better music. If they’re unhappy, we’ve got tension. We’re not working together. You’ve got to be psychologist, you’ve got to be – well I guess in my case, being the oldest – father figure! Big brother –

*Sometimes you have a good time! Sometimes it works beautifully!*
Oh yeah! Of course. I mean the end result is – is – really comes down to your public’s opinion of you. Because if you’re a passionate musician you’re work is never good enough. You know, you’re always ‘You could have done better, you could have done this – but, but – something happened – I just didn’t have the energy by the time I dealt with this – and with that – and am I making excuses again, Oh, I don’t know, it was just a bummer and it didn’t work’. You’re always judging ‘Was it as good as the last one? Oh I don’t think so’ And it’s hard to say. You’re never happy.

Have you done a recording?

Yeah, we’ve done a CD. Have I given you one?

No.

Well, I’ll give you one. And you can read up. Look, most of the information will be on that.

Yeah. Sure.

Half of the proceeds also go to the Blind.

OK. Well I’ll buy one!

No. Please. You’re doing such hard work in trying to – you’re out on a limb. See it’s people like you, my self, I guess, and others, who go out there with a commitment to try to improve things for everyone. And most of the time, you’ll never be appreciated – not much appreciation is shown for the sacrifices you’re making in trying to give greater light to – see what you’re doing now, is you’re trying to collate together and hopefully give the public a better knowledge, a better insight on entertainers. The way they live –

I think it’s important

Their [musicians’] physical limitations. Their frustrating, depressing times. You’re also showing the public – you’re also giving them an idea of what it takes for them to be able to provide a good level of entertainment and all those sorts of things. But they sometimes don’t understand how much time it’s taken and the sacrifices you’ve made to put all this together. It’s a lot of hard work.

Yeah!

And I think the same with musicians. I’m sure that if they really, really realised what it takes, you know, they’d appreciate what I do. But they don’t understand sometimes. You know, I used to go to the gig, believe it or not and I’d perform there every Sunday after putting the charts in order, writing the arrangement, putting the charts in order, trying to organise all that, and I’d go without the money, because we had so many members. I’d just added an extra player. I had another singer, because the singers in the band could not get their harmonies together. And rather than sack
people and do this – because in this type of music it’s very difficult to find good
singers.
I’m sure–

So sometimes you almost need two singers to make up for the price of–
You’ve got a reasonable crew now though haven’t you?

Oh yeah. But again, as I said, I cannot get them to do their work sometimes. Because
they’ve got [some excuse]. Whatever reason it is, I’m not interested. All I’ve just said
is [that] I’ve tried hard enough to achieve this, and this is as much as they’re going to
give me. I’d go without pay and all that sort of stuff, and sometimes you have to do
that. To set a standard, or to set an example, for them, to – abide by. The policies of
the band. Saying ‘Well, , this guy’s making so much sacrifice – not even – he does all
the arrangements, sets up the gig and doesn’t even get paid for it! Well surely we
should be able to do what it takes to develop this, eh?’ Yeah, you always have to be
setting the examples.

Yeah.

I hope I’ve answered what I was trying to say. Gosh.

I think you have. (laugh). We’ve almost covered all these things – I haven’t even looked at them, but
we’ve almost covered them all anyway. There are just a couple of things like – Do you have much
awareness when you’re playing of – the sort of movements that you make? Like–

Oh the movements that we make – (gestures??) – Yes, again -

There are those movements. There are also [other] movements – maybe you’re signalling, maybe
looking at someone –

Oh. Conducting you mean? Yeah, I do.

Conducting. Or maybe you’re looking at the publican while you’re playing to see–

I do all these things.

All that stuff.

All those. I go in there. Again, it’s the responsibility I have that I – because of the
publican putting so much pressure on me to keep levels and things down, yet at the
same time he wants me to start at a certain time. These are the mixed messages.

I saw that time when the drummer didn’t turn up – one time, the time I turned up [to video].

Yeah. But at the same time, I’m saying, he wants us to start at 5pm. And he gives me
grace of ten, fifteen minutes in case we’re not able to achieve the perfect timing. But
then again, crowds don’t often fill up the place until a bit later. It means that when
we put on a performance, it’s awfully loud, you know. There’s no one in the room,
it’s not soaking up anything. And I look at him to think: ‘oh he’s going to –
reprimand me again. He’s going to have a go at me about the level of volume, not
understanding that there are hardly any people in the place.’ I’d prefer to wait. For
the purpose of – you know, a good vibe is created when there’s a few people at the party, you know. You’re not starting off a full-on entertainment show with three or four people in the joint. Although I have done that!

Yeah!

It is horrible! You’re expecting the full band to go ‘BANG!’ Put on a full (with punch) show and there’s no one in the place! It’s crazy! And yes, I’m watching the musicians to make sure they’re – you know, it’s almost like setting up your ‘radar screen’ and picking up what you can. And you’re looking at the publican to see – you’re waiting for time. You’re saying ‘Well, I won’t start at five, there’s no one in the place’. He wants me to start, but it’s ridiculous. He’s going to complain about the noise and I’ll have to – And the guys are waiting for me to give the – you know – the go ahead. And I’m thinking ‘No, he’s going to complain if it starts a bit loud. Oh, wait, more people are coming in’ – It’s a build up of intensity within me – thinking. It’s almost like – you’ve only got a brief moment. If you don’t make that shot – a ‘bullseye’ – you’ve lost it sort of. It’s almost that feeling, the anxiousness that builds up in me. So I have to wait to see the crowd build up, the – band sort of – and of course, because we start later and later – the times – the guys start rolling up later and it means that I have to start making sure that they get there on time, so that the publican doesn’t whinge at the fact and he turns around and says ‘Oh, a few of your boys have rolled up, you know, past the time. If that happens again, I’ll fine you’.

Fine you!?

Yeah! He’s going to fine us. And so, I have to watch that. And it’s awful! Awful feeling. And so when we perform then, I’m then – because again, I bring in new charts all the time, I have to – I haven’t had a chance to give them a complete – well, explanation of how the arrangement is. I’m relying on their commitment to – their responsibility to make sure that they’re looking to see if there are any hitches or key changes or anything like that. And sometimes they don’t and, of course, they’re caught out, with their pants down. They miss the thing and it starts sounding a bit rough and, of course, you’re dictating – you’re yelling out cues for them to come in here and there when you’ve got open sections – you’re looking at the publican and you’re looking at the crowd to see if they notice the mess-up, you know. And more often they don’t. But there’s also often a lot of musicians out there and you go ‘Oh no, there’s so-and-so’ that you know really well, who’s come out to hear. And you think ‘Oh well, he’s going to have a nice little laugh’. And of course it makes you feel – so especially when you develop a bit of a reputation. It spins back on you to some degree. It’s like ‘Oh, he must have wrote something wrong on the chart’, or
something. When you haven’t. So there are all these sorts of things. You’re looking at everything and – yeah, there’s everything happens.

_Yes–_

94 And of course then, I’m always caught out with – musicians are always sick – there’s always somebody, and with a big band that size it amplifies the situation even further. You find singers who say ‘Oh, my throat’s gone. I can’t sing this and that. Can we change that?’ I’ve already written the list – ‘Well I can’t put any new number in. I can’t bring along three hundred arrangements, and when you decide we’re not going to do that one, what else are we going to do? It’s silly. I’ve already put everything in order. If you can’t sing then don’t do it. We’re just going to be a number short!’ So there are all these little sorts of things that happen too.

_How long – is there sort of an average length to these?

95 Well I generally try and keep tunes roughly round about three, four minutes. Three fifty, four-fifty or something like that.

_And that’s the soul style._

96 I try and keep it to that reasonable length. Although a lot of soul numbers, believe it or not, barely go two minutes, thirty seconds.

_Right._

97 So what I do then is – and they always finish with a – a fade.

_Yes–_

98 So I have to then work out a way of making it end better. Or giving it a better ending. Like I may revert to – using the intro. As an ending device. Or vamp a little bit. Use an eight bar vamp, and then come of with a little figure in there that may look like an ending. Or make up one that suits that style. Add a section that is in context with the tune.

_Yes._

99 Then, hopefully I’ve explained this to the singer, but the singers never pick that up. So then they learn the hard way. They’re probably singing an extra line but the band’s just stopped! You know, ‘Oh, next time I’ll remember that!’ So you’re trying to cue them – ‘This is it!’ They get used to your cues so they know, that when I yell out two bars before the tunes – ‘Oh it’s obviously the last two bars’.

_So, what do you do?

100 I usually – I give a scream or a yell. ‘Augh!’ ‘Uuh!’ Or something like that. It’s like, as though I’m showing excitement, when really I’m conducting.

(Laugh). _like Perez Prado …_
Yeah, a lot of my cues often are that. Also, I tend to use that device as a builder. You know, if you hear somebody yelling it’s like ‘Uuh!’ It tends to lift up your game too. Because it’s like, ‘Oh, he’s putting in!’ (breathing) You know, somebody’s just ‘expressed an emotion’ and then the rest tend to pick up on it. Does that explain it?

Yeah, yeah! It does, that’s great. I think we’ve just about got it for this stage.

Well, if there isn’t enough, you can always add little sections later.

Yeah, that’s right. How did you find recording the CD, as opposed to the live situation?

Well, a lot planning had to go into it, because again, I had to use a lot of – outside sources. Like I tried to get people like Ross Hannaford. I rang him a couple of times. He’d say he’d do it. I’d take the charts down, because I know he’s not a reader. So he’d have plenty of time. And the recordings – original recordings so you can get ‘this is the sort of feel, this is what I want’ And I sort of chose him because he’s sort of, much in that style anyway. And he’s also got a bit of a reputation in the industry. You know, some people do get the breaks, and others who are probably far more talented just don’t. They miss out. You know, that’s just a part of life, you know. It doesn’t mean it – I mean there are probably such incredible entertainers out there in the dark that deserve greater credibility, and yet, they’ll never get a chance. They’ll just – fade away into the – I know a trumpet player. Brilliant jazz trumpet player, you know. He’s become very bitter.

Who’s that?

Julian Driscoll.

Julian. Yeah–

You know, he had an opportunity where he flared up and – and yet he’s become just a character who does a day gig. Practises for himself. Goes out and listens to good gigs. Maybe roll up to a jazz jam occasionally. A waste – wasted. Yet he was probably one of the greatest upcoming jazz musicians. Yet because the industry looked at him as – as what’s the word, as a person with an ‘attitude’. You know. I guess at a stage in his development, as a youth, young trumpet player, he got – he become so good, so quick, so soon, that he may not have been able to balance his ego a bit. He may have been over-egocentric or something. It happens to most people.

Yeah.

More often they tend to come back down to earth. But in his case they never gave him a chance to and some people are not given that chance to. For whatever reason, I don’t know, he developed a bad reputation, so consequently they wiped him off the industry. Rather than say, ‘Well he’s an eccentric, but what an amazing musician!’ You know. Who cares! We’re not on this planet forever, and he contributes so well,
and he’s a great player. I used him on the CD. Because I felt, you know, I sort of felt like, well if I sell all the CDs – Even though I outlaid all the money for it, and everything – Twenty thousand dollars. Man that was unbelievable. And half of the proceeds, I thought I’d do a good thing and put it towards the blind. And the other part, I thought I would pay every musician five hundred bucks for their effort. But I haven’t been able to sell many, you know. It’s like, we haven’t had a chance to – you’ve got to advertise it, you’ve got to try and keep to the band playing to do – it’s a vicious circus, circle. Circus again! Oh gosh. It is a circus.

Do you move many down at the Rainbow??

107 Oh we sell – on an average, we may sell three or four –

Yeah? It’s a hard--

108 a month. I bought two thousand of them! [pause] And so far I’ve done nothing else but give them away! (laugh)

It’s all right. I’ll buy one. I won’t buy one off you today!

109 No, no, no, please. I’m not saying you have

It’s terrible.

110 It doesn’t matter man. I sort of figure [that] I’ve done my little bit. I went out there with a genuine – ideal to do a good thing for the blind. Do a charitable thing.

Are they selling it?

111 To also – document great musicians and to also – I’m so tired I can’t think. What I’m trying to do is recreate a wonderful era in music that has never been done in Australia. And it’s historic. It’s for an historic purpose. It’s like a documentation of a band that’s performed classic soul music with a purpose, you know. It’s a – yeah. I hope I’ve expressed that. I think the CD will explain it all. I’m zaparooned!

That’s it! We’re done.

END OF DISCUSSION
Appendix LS: Discussion with Linda Staggard, 28 March, 2001 at 2.30 p.m.

This is meant to be a discussion, although it’s sort of ‘ordered’. I don’t know how much you know about ‘qualitative methodology’

1 Oh, yes. ‘The more input you can get from the other person, it’s better’

So. I’ve basically got some headings, and you just say what you think about them, as they apply to you, and also what you think about it external to yourself as well.

2 And that’s just what’s needed from me?

Yeah. And this is the stage before I take an image of some performance that you do, and I match what you’ve said here with the context that you’ve been performing in. And it varies – from someone in a symphony orchestra – to someone who only plays in schools – one mainly plays in a pub. Just different contexts like that. Yeah.

3 OK.

So, probably at the top is ‘A performing life’

4 Do you want to know whether I’m happy with what I’m doing now, or …

Um.

5 Where do we begin?

It doesn’t have to be whether you’re happy or satisfied. Hi [how are you?]

6 This is Craig [Linda Staggard’s partner].

Hi Craig. I suppose it’s a general overview of how you see your life as a musician.

7 I guess there’s performance that’s paid well, and performance that isn’t paid well. So if I was going to perform for fun, not just for a wage, I would probably do a lot of pub gigs and sort of amateur theatre stuff, because I enjoy that, and I would also play in an orchestra. But not your regular symphony orchestra. I think I would probably aim for a film-score type of orchestra, you know, sound track type of stuff. So, I guess, ‘my performing life’ as distinguished from ‘life as a performer’ is satisfaction on the one hand versus whether you can make a good living on the other. And how far you’re willing to compromise either way. So I guess my optimum thing would be to earn a wage I can live on but still enjoy my performing. 

Do you have that? Do you approach that in your situation now? What is your situation now?

8 Ok, my situation now is that I work at the ‘Defence Force School of Music’. In the army, and I train people, brass players, to get to a good enough standard so they can go to any of the army bands.

Right. Are there a lot of army bands?
There are a few part-time Army Reserve bands. There's Army Reserve in Perth, Darwin, Tasmania and Adelaide, and two here in Victoria. I'm not sure about the other states. There are full-time ones as well. The full-time ones are: Townsville, Canberra, Sydney, Brisbane and Wagga, and here, of course, Melbourne. Do you train all of them? What happens is that the trainees come and do an exam. If they're not good enough to get posted straight to a band then they come through the school. But they're meant to be Grade 7, AMEB before they get there. But quite a lot of them aren't. We try and spend time to get them to a good enough standard. So my primary job is as a teacher, not as a performer, although I still have to do that too. Did you go through a 'Career Structure' to get there, or were you a teacher first? I went through what used to be the old Melbourne CAE. That course that ‘wasn’t so good’ years ago, which has improved, or which doesn’t exist basically, because it’s now part of Melbourne Uni. But it’s a lot better structured now. So, My sister went through there. Oh right. I'm not sure when she was there—Rosemary Humphrey, her name is. Yes, Rosemary. She conducts lot’s of theatre and stuff? Woodwind? No, she played brass and piano. Oh no, I’m thinking of someone else. Yes, I know, I know her. She doesn’t look much like you. She’s darker. She’s darker and younger! Yes I remember Rose. Yeah, I went through that. I took – it’s a long story, but while I was studying there I spent a year working with the army band while I was doing the course. It meant that I couldn't attend classes so it took a year longer to complete the B. Ed. So I finished that and then I went classroom teaching for two years, and I decided that I didn’t really like that and then someone said to me ‘We’ve got vacancies in the band again. Do you want to come back?’ So, I said ‘oh yeah, I’ll do that’. And I’ve been there ever since. I was playing in the ‘Army Band, Melbourne.’ It used to be called the ‘Third Military District Band’ and then they had a name change. So it’s the same band. After four years in the band I got posted to the School of Music, as a teacher there. I’ve been in Melbourne the whole time! And, so you don’t get posted around.
Yeah, you do. But if you’re lucky and you want to stay somewhere, if you’re lucky, then they’ll leave you alone.

*You said something about going to Bougainville, or something?*

Oh, the Band did, twice, recently. But because I’m not part of the Band any more I didn’t have to go. Yeah, I’ve been there ever since. And the good thing about the job that I’m doing at the moment is the teaching part of it. Because I tend to teach on a one-to-one basis most of the time which suits me quite well. The playing, I still get to play quite a lot. I get ‘borrowed’ by the band quite a lot, like, frequently.

*Yeah, yeah.*

And may the thing that I don’t like quite so much is that I’m not playing as much as doing a whole lot of other tasks as well. A bit of admin. Stuff

*A bit of admin. Stuff?*

Yeah, quite a bit. Yes, so that’s how I got to be doing that, so I guess I’ve answered the first bit.

*And, I suppose, going back to your education, say, before you decided to join, or go with the Army Band for that year, was your motivation towards wanting to be a performer?*

Yes, I actually started off on piano, and went to— I did Grade Eight piano and was about to do ‘A Mus A’ and kind of lost interest in it. I don’t know why, and I was also playing violin. And I got to about Grade 7 on that. Between piano, violin and theory and that I took up trumpet! I counted up my exams the other day. I think it was twenty-three, or something like that, and it was just getting ridiculous.

*That’s amazing!*

So, yeah, there wasn’t time to do every instrument, or do it properly. And trumpet was sort of accidental, because my brother used to learn trumpet at school and he gave up and it was sitting underneath the couch. I thought ‘oh well, I’ll have a go at this’, so I pulled it out, and I whizzed through ‘Tune a Day’ in about three days, or something like that. I thought ‘this is pretty good.’ I started learning at school and it sort of took off for me. So that’s how I started.

*Yeah. These are sort of meant to be the overriding, philosophical things about what you’re doing.*

‘How I got to be in the direction that I’m in’.

*There’s a bit of personal background, which we might do a bit later. You’ve already spoken about your preferable situation.*

Oh yeah. Film score orchestra would be my dream job, I think.
Yeah, I’ve just read a book – there was a study done in the ‘70s of Hollywood studio musicians. Yeah, the brass players were the ones who said they had the highest job satisfaction out of all the studio musicians at that time.

Hmmm. Yeah, orchestral playing is great, but you don’t always want to count sixty bars rest and then play one note.

Off the top of your head, how would you describe ‘playing the trumpet’. I mean it’s a huge question.

Oh, I really enjoy it. Umm, it’s just a – ‘sound’ concept. I relate everything to that. I just go for – I have a concept of what I want something to sound like, and it just seems to happen, so..

And what does it involve? What are the mechanics? What are the aspects, the broad aspects?

You mean, the most important aspects of playing?

Yeah.

For me, I think it is – having that ‘sound concept’ in your mind first. You have to know what you want it to sound like. And you have to have the commitment to want it, [to] just do it without being scared. If you play something and you’re not committed, then it’s not going to work. You have to have an ‘inner ear’ involved. It’s not like a piano player where you can just press a key and the right note will come out.

So it’s an imagined sound?

Yeah. For me it is. I mean I look at a page of notes, I know how it is on there to sound before I play it.

‘Brass Players in Melbourne’

They’re an eccentric lot aren’t they?

Yeah. Do you find yourself in contact with many?

No. No.

Obviously with the people in the Band.

Oh well, in the army circles I do, of course, find myself in contact with other people in the army. But I don’t have much contact with people outside that organisation. Like, I doubt that anyone would know who I am, anywhere else.

I had heard your name. You used to play in ‘Swish’?

I used to, about three or four years ago.

It doesn’t exist any more.

Oh doesn’t it.

I know, Kate.

Kate on trom?
No, Baritone.

Sorry, it’s Emma on trom. Yeah, I played lead with them for a time. That was – fun! [laughs].

A funny group.

Yes, very. They had their little clapping games before every job. And I used to just say ‘oh, I’ve got to…’

Clapping games?

It was like this ‘mental psyche’ thing. For me it wasn’t really necessary, and I wasn’t that interested. So I used to say, oh, well, ‘I’ll go to the loo’, and – Just take fifteen or twenty minutes, and it was usually over by the time I got back. It’s hard to ‘make a stand’. So, no I don’t have much contact.

Do you have sense of the ‘community’ or do you know who different players are?

By reputation, and you hear people talking, yes. Probably, if I was going to get to know people, I should be out every night of the week, going around listening to things. But the one slight problem is that I’m not really much of a ‘night owl’, and as most of the pub gigs are at night, it puts a bit of a stopper on that one. Classically-wise, I really should be going and listening to lot’s of orchestras, you know, and

You should be?

Learning from all these billions of different people, but of course I can’t afford that. So, no, I sort of feel a little isolated in that respect, but probably partly my own fault.

I think a lot of people are like that too.

I would know what was going on if I took the trouble, basically.

Would you say that you know what you need to know in that regard?

Orchestral-wise no. I’m probably a little out of date, yes.

But how can you tell that you’re out of date?

Oh, you hear whispers from other people, and they’re usually things that you haven’t heard of. That’s when you kind of go ‘oh, maybe I should be keeping up with all of this’.

What sort of things would that be? Sorry, I’m just pursuing a point.

New bands, new people.

New pieces?

Not so much the pieces. I haven’t heard of that many new pieces. I can’t think of any new compositions that anyone has told me about.

Do you make use of the internet or anything like that?
Yes I do use the net. But I don’t really look at the music sites. Rather than going listening to things, I’m more interested in actually playing myself. For instance, I couldn’t go out and listen to a band for two hours, because, after half an hour I can’t concentrate. Like if I’m not up there playing, I can’t just stand there listening.

I understand that totally!

I sound a bit odd, but there you go.

You know, I plug into the ITG site, the International Trumpet Guild site and there’s someone from Australia sends a report on when someone from Australia has left an orchestra or something. It sort of seems a bit quaint to me.

I mean, you could dissect things until the cows come home but really what matters is what comes out of the end of the instrument. It’s all a bit too removed from what I’m doing for me to worry about, so.

Yeah, maybe something like, it’s more to do with what they’re doing and how they’re maintaining themselves.

Yeah, some of these things are probably important for me to know, if I was seriously pursuing a job in an orchestra or some specific goal.

Sure.

If I was pursuing something specific, then I would take the time to go and find out everything first. Hmmm. But at the moment, seeing as I’m just ‘treading water’ I don’t know.

It’s too hot anyway. So you’re role, say, in the band. Do the trumpet section –is it a military band? Or are there a variety of situations?

Yes, it’s a military band. Our basic line-up is concert band. And within that we have, a big band that we make up. So people double on instruments. The clarinets double on saxophones for big band, and, thank god, we don’t have to double on trumpet, apart from flugel [horn]. We have to play fanfare trumpets.

The long things?

Yeah, they’re really disgusting to play, but …

Are they? I’ve never played one myself, so.

They’re hard to hold, hard to grip. There’s nowhere to put all your fingers, and they’re really badly out of tune.

Oh right. That’s interesting.

And of course, we have to play cornet and bugle in the concert band situation, and they send us out to do bugle calls and so on.

Mostly ceremonial?
Yes. One of the less enjoyable facets of the job.

Is it?

Yeah. Standing there in all sorts of weather for hours. It’s not the most enjoyable part of it.

[It’s] part of the brief.

Yep. That’s right. So my role in the trumpet section is there because it’s a unique situation where we are because we have the band and the School of Music in the same building. And the School of Music no longer has enough staff or trainees to form a band of its own to rehearse.

No longer. Did it used to have?

There used to be fifty trainees going through at once. Now we have three.

Is that because of budget cutbacks, or because of lack of people …?

Yeah, budget, just lack of interest, I guess. We haven’t got as many people coming through who know about the army. Quite a lot of people aren’t aware that you can join the army as a musician. So,

That’s interesting and surprising!

We don’t have a lot of publicity. So we need to target people who are leaving school and that sort of thing and go out to do some PR.

Is that part of your responsibility too?

No, not really. I don’t think it’s anyone’s actually. That’s probably why nothing’s happened! So. My role, because I’m a teacher, if I’m sitting in a rehearsal and I have my students next to me, I’ll obviously be telling them what they’re doing right or wrong, and trying to show them, you know, demonstrating things and so on – keep an eye on them while they’re playing in rehearsal. Usually I’m leading the section. I’m playing lead trumpet. And other than that I give them lessons as well. Like, just a one-on-one basis during the week, and just make sure – like we have military salutes we have to memorise and that sort of thing. [I] make sure they know all the army side of things. The drill that you have to do when marching and that sort of thing. Make sure they know all that, with instruments, and so on. So that’s my role there. Apart from ‘extra regimental duties’, which means looking after the Music Library, looking after other libraries, you know, silly sort of ‘administration’ tasks.

Is there a big music library?

Yes. We have a very large one actually. And now, the band and the school have amalgamated their music libraries. So it’s a complete mess!
So is your Musical Director responsible for the repertoire?

Not really. We have band arrangers and people who arrange music in the band. They don’t get any extra money though.

But they do it.

Yes. They’re just ‘designated arrangers’. So, there’s quite a lot goes on there. We’ve got a heap of charts. It’s mind-boggling sometimes. How much music we have. People borrow it all the time. What are we up to?

‘What kind of trumpet’. I think I asked this question. I mean, it’s very important to some people.

I have a few different ones! The main one I play, my B-flat trumpet is a ‘Schilke’, large-bore.

That’s a nice instrument.

The only thing comparable to that I’ve played has been the ‘Bach’. But the Bach that I used to play was a ‘medium large-bore’ so I chose the Schilke because [it’s a] nice instrument, plus I did want to go to a large-bore one. Like, you can’t get enough out of the others sometimes. So, that’s what I play, and I have an army instrument. We all get issued with an army instrument as well. They’ve given me a ‘Yamaha’, which I don’t like at all.

So you just keep that in the shed?

Well it stays in its case! [laughs] ‘For emergency situations’! So when my own trumpet needs repairing or something, I send that away and then I use the army one while it’s away. Then I throw it back in its case again and let the valves stick up.

So it’s important to have the instrument that you like?

Oh yeah. That’s why I use my own and not the army’s.

Would anyone use the army-issue ones?

Yes they do. Some people are quite happy with the Yamahas. I just don’t like the valves and I don’t like the intonation on them, that’s all. My ‘C’ trumpet is a Bach, also a large-bore, and I’ve got an interchangeable ‘D-E-flat’ trumpet which is a Yamaha, which I got because it was the cheapest! Actually I don’t mind that one, so I use that. What else have I got? That’s basically it. I’m trying to save up to get a ‘piccolo’ next.

[They’re] expensive!

Yeah, they are. Hopefully I’ll bag a second-hand one from someone.

Would you get a Schilke?
Well that would be my dream, to have one. But they’re so expensive. Probably a good second would be, maybe a ‘Selmer’ or something like that. I’ve got my eye on someone’s second-hand Selmer piccolo.

Right. Do you think they might sell it or something?

Well, what happened is that he sent it on ‘Ansett’. He got posted in form another state and it was on the Ansett plane in its bag, but with ‘fragile’ and everything written on it, and it came out the other end with the entire bell crunched. It’s got a huge dent, you know the bend near to where you play, right on the very end, it’s squashed flat. So he’s trying to get compensation for it.

From the airline.

Yeah, well from whoever. Either the army or the airline, I’m not sure which. If it turns out that he gets the compensation then he can just buy another instrument so he’s going to sell it to me cheaply, and I get it repaired. That’s if its repairable. I only own the D-E-flat, B-flat and C trumpet. They are the only ones I have so.

That’s a few! Do you use your d-e-flat one very often?

Not a great deal. In retrospect I would probably have bought the piccolo first. But I didn’t know that then. I’d never played a piccolo trumpet before this year, or late last year.

So you find you can still- there’s opportunities for doing Baroque repertoire?

The School of Music has what we call an ‘at home concert’ once a month. This means that in the auditorium there all the ‘blue rinse’ set comes to see it. You know the people in their wheelchairs. So we try to play what they would like. We try to do a variety. The fortnight in between those concerts is a recital, which doesn’t involve the band. It’s just School of Music. So, in the recitals, you can basically volunteer to play whatever you like, as a solo or whatever you want.

So you can pursue your interests?

Yeah, I can play when I want to in those. In the band, in concert band I don’t get much opportunity to use D-e-flat trumpet, so, probably once every three years or something like that. What are we up to?

We’re still talking about this [instruments].

Yeah, [I play] ‘fanfare’, ‘bugle’, all that.

‘Practice requirements’, or ‘desires’ or ‘achievements’

[laughs] My requirements are different to what I actually achieve! I’m meant to be doing four hours practice every day.
Is that?

78 Not for the Army. This is outside the Army because I'm studying outside of the Army at the moment.

That's for the Masters of Performance?

79 Yes. In the blurb in the Handbook it says 'Candidates should be completing four hours practice per day minimum'. The reality probably is, because I'm busy teaching at work, I don't get to practice during the day. Because I have too many other things to do, and I have to do them, because otherwise other people suffer if I don't. I have to put that before my own needs to an extent. So, if I want to practise I have to get to work at 6 o'clock in the morning, and maybe manage to get an hour or an hour and a half before work, or do it after work, at night-time here.

You don't have children do you?

80 No, thank goodness. So, I mean if I did it would be a complete disaster. I couldn't even think about doing it. But the reality is that I actually don't practise much at night anyway. I mean, it just isn't very convenient. But I do manage usually to do – I don't practise every day but I should. So every second day I might get a nice warm-up and maybe forty-five minutes doing some sort of practise. So, a bit less than half of what I should be doing.

But then there's a lot of playing every day.

81 Well, not every day. It's kind of 'on and off'. It's not consistent, but if I've had a heavy day playing with the band then obviously I won't be able to do much practise later. We had quite a heavy session today, and in fact, my lip's still sore so I can't even think about playing tonight.

It's a good feeling, if you've done a lot of playing

82 Not if you haven't done a lot of practice!

So that's that. We sort of covered that really, because it's a job. You do a job.

83 Yes, but, there is the sense of only doing 'this' until I decide what I want to do.

Is there? So that is a sense that you have with what you do?

84 I mean, I can't see myself sticking with this job as a career because what you do from day to day, year to year, doesn't change. The details change, but there's no sense of progression

Progression or development? So not so much, the monthly things or the recitals.

85 The music side of it is fine. I'm happy with that. It's just the other things that I'm not happy with. The Army side of it. The admin. Things like that which are constantly
frustrating. The Rank structure, you know, when you’re at the bottom of the food chain it’s not that pleasant.

*You wouldn’t be at the bottom of the food chain as a musician?*

86 Well I suppose, because I’m on staff I’m a corporal. But the corporal rank, when you’re looking at instructors, is the lowest rank of instructor. In the band I have people who are below my rank, but it can be strange sometimes when you’ve completed study outside before coming into the army, and what you’ve done outside isn’t recognised in the army scene.

*Right, [not recognised] in the Army musical scene?*

87 So quite often you have people who’ve been in the army for a long time who are a lot higher rank than you telling you to do something which musically wouldn’t make sense.

*Right. OK.*

88 So you just have to bite your tongue sometimes.

*Do you think that forms the music in some way? Like, the playing? If someone says – I can’t think of an example. Is it the interpretation of repertoire, or is it, you’re holding your instrument the wrong way?*

89 It’s both. It's little things. Not so much said to me, because I'm not, like I'm a corporal and I’m on staff, so I don’t have a trouble that way. And because I’m usually playing lead, it’s usually me who dictates how the trumpets go at least.

*It’s a sort of a cross –*

90 It’s a strange situation sometimes, and my honest opinion of the standard of the playing is that it’s not very good. Probably, there are times when the Band up there sounds like a high school band.

*OK*

91 I mean, other times, they sound a lot better. The general standard and the problem is that it’s very hard to get sacked from the army, and so people who are in there who are not very good standard, It’s easy [for the musicians] to be mediocre and still keep their job. So there’s not the insistence on a high standard all the time.

*So, does that situation just continue does it?*

92 Yes. It’s very frustrating.

*Is there an elite band? Like the ‘best band’?*

93 No, not really. It did have a good reputation when Barry Bignell was conducting the band, for a number of years. Since he’s left the perception has been that it’s gone downhill. And so it is rather frustrating when you can look around and you can see that people aren’t trying the hardest they can try. They let the music down.
OK. I'm not evaluating standards or anything, I'm just getting a picture of what the culture or what the context is.

Yes, because it's a very funny culture, its own little world.

Yeah. It's a bit like brass bands [that] are a bit like that too. In their own world.

Politics.

This is 'biography' now. 'Current Projects'. I suppose you see your study as important. Obviously you're doing extra—

I'm rapidly getting to the stage where I have to decide whether my priority is study or work.

Right. OK.

Because I'm discovering that it's hard to do both properly.

Can you get leave to do that?

Well, they've been very good actually. When Uni starts, which I think is about the first week of March, I'm allowed to go from ten o'clock Thursday morning every Thursday. So it's good from that point of view. But that's just my boss, you know. You don't automatically get that. It just depends on who your boss is and whether they decide to let you. Therefore it is very hard to forecast for the next year if you've got a new boss coming in.

What sort of performance projects — there's not that many topics left!

What have I played in, or something?

Current sort of ones.

Oh, current ones. The only thing that I'm doing is just studying.

Does that lead to a recital?

Yes. Which is in May or June, I think, which is probably a good chance to videotape if you want. You can do that one, or I can just do one piece alone up at the school and that can be taped. Because they tape them anyway. In fact I've got two on tape already from last year.

Have you really? Is that just solo with accompaniment?

That's right, yeah.

Oh that would be good!

Well, I mean I can get a copy of those particular chunks of tape. What they do is tape the entire recital every time it's on. The sound quality on video is pretty awful, that's all.

I have to say that it's [sort of] a 'visual study' anyway, in terms of looking at what the cues and what sort of information is being presented.

Oh, body language.
It’s a bit like that, though with trumpeters there’s not much [movement]. There are sort of ‘postural’ things [that occur].

See I don’t move very much when I play. You know a lot of people kind of ‘bob around’ and that sort of thing but I just, you know, stay still.

Well that’s a quality

Is it? Quite often people say that I don’t look like I’m playing!

Oh yeah.

Anyway.

Well we'll talk about that at the end.

Right, so, I’m not doing any gigs at the moment.

Right.

Outside work, that is. Because I’m not really interested. Like I don’t want to ‘spread myself too thin’, and honestly the last thing I feel like doing is playing outside work when I play at work.

I can imagine that.

Otherwise you start disliking it, and I don’t really want that to happen.

No!

All right. ‘Personal Background’. OK, I’m a Melbourne person.

Yeah, that’s like – you’ve already described how you found your trumpet under the couch, and did you do—you had music lessons, obviously, through school?

Not at school so much. It was mainly my piano teacher, outside of school. Yes, I used to get up at quarter to six in the morning and do two hours piano, go to school, come home and do two hours piano, do my violin, do my homework and go to bed! That was the story up until probably about year 10 at school.

So what happened with the piano? Does that stay with you in some form?

It does, except I don’t have a piano. Although I will shortly because my Mum and Dad are giving me theirs. But I haven’t really played, for close to fifteen years, properly.

So the trumpet has been the thing?

The trumpet I took up when I was about fifteen, and sort of from that moment the piano and violin dwindled.

That’s a big change, probably, at that age, do you think??

Probably I would have liked to have started a bit earlier, because most people seem to have started playing trumpet when they were really, really young. But I mean it doesn’t
worry that much. It just means that I’m a lot older than the other people who are a lot older.

Yeah, just that discovering the trumpet and taking it up, and then the other stuff dwindling when you had spent a lot of time with them.

Well, I mean, I would have liked to have kept going, but I think I just lost interest. When I think of all the hours wasted, it’s quite annoying.

Well, maybe not wasted. Perhaps there’s somewhere there that’s storage [of skills] or something. OK, then [there are] ‘significant formative events’. Some people have [experiences] like— they see a concert.

Finding the trumpet under the couch!

Some people see a player. I’ve heard people describe how they saw someone, or heard something on the radio, or maybe nothing.

No one thing. I guess, through secondary school, I was at a private girl’s school, so we didn’t have a lot of exposure to what was going on. You know, you never saw males, or anything like that, except my trumpet teacher was a guy, so that was OK. He had a jazz group going and a few other little things like that. So that was good. If he hadn’t chosen to do that it probably would have been quite isolating and, in fact, it was. But that wasn’t his fault. I was the only music student in year 11 and 12 in the entire school.

Wow.

Yep. It would have been nice to be at a bigger musical establishment.

Which school was that?

It was Strathcona Baptist Girls Grammar School.

Where’s that?

It’s in Canterbury. I mean it was a very good school. They didn’t have the range of subjects though, and music back then consisted of: when I did HSC music, there was a practical component which was Music A, and a History and Literature which was Music B. That class consisted of me sitting at a desk with the teacher. Normally they don’t run the subject without a minimum number, but they decided they would, or something. Because I was doing it. But then I proceeded to get about 51% in the History and Literature exam, just because I really wasn’t interested in the written side of it, I was only interested in playing. So that was quite amusing!

Teachers?

My high school teacher was Ken Evans. Who have I learnt from? Went to Uni. In fact, more of an influence than anything else was going through Uni with Tom Paulin, who was a virtuoso cornet guy. He used to play with Grimethorpe and Black Dyke and the odd thing with the London Symph. He ended up being in my class all through Uni
because when he came out to Australia they didn’t recognise his qualification, and he was teaching instrumental music. Like the guy’s a genius and they just didn’t recognise his qualifications. So to get the higher pay level he had to come and do this degree.

*Wow that would be tough wouldn’t it?*

So he ended up sitting next to me and we got along well and, just a few things, the way he played and what he said sort of rubbed off a bit. Then I ended up playing with Hawthorn City Band for a few years. About five years or so, and then, the politics got too much. Then I sort of ‘defected’ to Preston. Ended up playing principal there for two years. Then got sick of the brass band scene again and just, I don’t know, it went by the wayside. Because by then I was working too, and I didn’t like playing two nights a week.

*So that was trumpet rather than cornet?*

No, it was cornet. Before that I hadn’t really played cornet much. Yes so Tom Paulin was an influence. He was more of a friend though. I didn’t learn from him, [he was] just a kind of a peer.

*Did his manner of playing influence you?*

Oh yeah.

*Was be sort of the ‘English’, I mean, ‘sweet’ [sound]?*

Yes, very much so. Very ‘vibrato’, which I don’t play with much vibrato, in fact I have trouble doing it. But you either like his sound or you hate it, and I think it’s a great sound. If he chose to turn the vibrato off, which I’m sure he could do, he could play trumpet pretty well. He is mainly a cornet player. The person I like best listening to on CD is Maurice André. Wynton’s good, but he doesn’t quite come up to Maurice’s standard in my opinion, not classically anyway. People rave about Geoff Payne a lot. He is a pretty amazing player, but as a sound I like Maurice’s sound better. Like a less ‘fiery’ sound. But technically and production-wise, Geoff is like, amazing.

*And what about some of the American players?*

I haven’t had much to do [with them]. That’s an area of ignorance for me! I haven’t kept up with what’s going on overseas. I’m a bit sort of ignorant about all of that.

*The next is your ‘Acclaim, press notice, awards and reputation.’*

Reputation nil because no one knows who I am! I don’t know. ‘Press notice’.

*Well some people have reviews written about what they do.*

Oh you have to be known to have that done.

*It’s sort of a perception too. How you would react to that sort of stuff.*
I would imagine that no one would know me from a bar of soap actually. Awards – the only thing I can remember is at work I got the ‘Student of Merit’ for one Course there – a Music Course. ‘Big Bikkies!’

But the recital you do for your Masters will be a major [thing]?

Yeah. Actually it was good because when I did my audition to get in to the course they gave me what started out being a half-HECS scholarship and then a few weeks into – I was a mid-year intake, so I started halfway through last year. Then kind of about halfway through the semester I got a letter saying that it had been changed to a full HECS scholarship, so I don’t have to pay fees. So I guess that’s a good thing. If I was going for a job then it would look good on the résumé.

We’ve sort of covered those things I think.

I do like jazz. But I can’t listen to it *ad nauseum*. I’m very much a person who likes to have a tune, you know, nothing too ‘fandangly’. I can improvise if I’m forced into it, but, of course I would like to–

So in the big band?

Yeah, I can actually play lead trumpet in big band very well, within my limited range of ‘top D’. If it goes above top D well it’s a bit sort of – I would have to go and do the range practice, but of course at the moment, why spend the time on it when I don’t have to play up there.

Yeah.

But I really enjoy playing lead trumpet in the big band if I can get up to the notes. Style-wise, I consider myself more a classical player but I just as much enjoy big band. And I can swing, it’s not ‘ricky-ticky’.

*Did you discover that at some stage, or did you always have that [swing]*?

It just always used to be that way. I can kind of switch into different modes. I can switch into cornet, or trumpet or big band, whatever -- classical. It doesn’t matter.

You don’t own a cornet?

No, I’m a trumpet player! I can play one if I have to, and they’re great instruments. There is an art to playing them, but it’s not my first choice of what I would do. If I bought a cornet it would only be if I already had every other brass instrument. I mean every other sort of trumpet that I wanted first.

*Listening to yourself play – I mean there’s the thing of what you hear when you actually do play [are in the act of playing]. How much you can know what it sounds like to other people. That’s sort of what I’m getting at there. And also the times when you’ve recorded yourself and listened to what’s on the tape. What you’ve felt about that. [Have you] said ‘Yeah, that’s a lot better than I thought I played’.*
I usually find that my impression of how I've gone is pretty accurate.

*Uh huh, that's pretty good.*

Yeah, and when I'm playing – well, we shouldn't self-judge as we play! But of course you inevitably do. So as I'm playing and something will go slightly wrong, I pretty much know what it will sound like to other people, and then when I look at it later, it's about right.

*Have you had the opportunity to do that a bit?*

Yeah, with these recitals, because they're always videotaped, I sometimes grab the tape and actually haven't on purpose for the last two. Yeah, you do have the scope to be able to grab the tape and watch it.

*For me, that's amazing because it's sort of what I'm getting people to do. So you've been doing it anyway.*

And there have been occasions– Well usually I'm more likely to judge myself more harshly than the other way.

*Some people I've seen have never seen themselves on video. Obviously [they would have] heard themselves on recordings.*

I've actually got a recording on cassette of my first performance class at the uni. Which I got the sound guy to do. I mean I was cringing, basically. But I knew I would be because I knew that I hadn't gone well.

*That's a long time ago isn't it?*

Well it was last year. The first one in the ‘Masters’. So I knew I wasn't happy with that, and I knew what I would hear when I played the tape.

*And it concurred, and it's a bit of a phenomenon that sometimes people get a different impression or feel like that maybe they played worse*

Mostly these days I'm pretty accurate, but if it was wrong it would be that I thought it sounded worse than it actually did to other people. But then again I'm pretty perfectionist.

*Yeah, well you're the expert on your playing.*

Like, if one thing goes wrong with the piece, let alone five or six, which they normally do, then I'm just not happy.

*Um.*

‘The Physical Feel of Playing’

*Yeah, the exertion, the pleasure–*

Mostly I enjoy the feeling of performing in front of someone, but I always get nervous prior. Not too nervous, just a little bit.
And not in front of someone? Just practice. Is that always a drag or just pleasurable?

147 I find it depends whether you feel like doing it or not then you may as well just forget it. Because you have to focus and if you don’t feel like doing it you’re not going to focus and use the time well. If I’m focussing really well in a practice session, I’d probably improve fifty percent every day, to a point. Normally the only thing that does worry me is that I tend to use a fair bit of lip pressure which indicates that I’m not breathing the best. I try not to dwell too much on the details, because I think you can screw your brain up.

Have you been in technique ‘low points’, or highpoints? Or has it sort of been ‘steady’?

148 Not really. I mean I’ve never really practised trumpet before last year

Oh right!

149 Well sorry, that’s not quite accurate, because I did do ‘L Mus’ trumpet a few years ago.

That must have been quite a bit of practice!

150 And I did practise. About five weeks before the exam I started practising, and probably every second day. That went OK. It’s never been a real problem. Like, I’ve always enjoyed playing but not practising. It’s only really since I started this course outside the Army at the Uni, that I’ve started to actually enjoy practising, because prior to that I never really felt [like] it. I didn’t have to because I could improve without doing it!

That’s pretty good!

151 Oh, it’s not really, because you shouldn’t really be able to do that.

If you can do it and get away with it!

152 It sort of goes against you because it catches up in the end, and you haven’t developed the self-discipline that you probably should and that you need later. Anyway

Awareness of what you are doing during your performance and practice?

153 There are times when I’m performing that I have to stop myself going ‘oh’ if something doesn’t go right. I’m used to keeping a blank face from when I was playing piano.

You can’t change your facial expression too much can you?

154 Not really, no. You know I might sort of frown a little bit. I’m usually aware of what I’m doing. When I’m standing, I’m always (standing) square, not on one leg or the other. Like, you stand as if you’re committed, and that’s like, half the battle really.

Is there a direction, or a focus? Is there internal focus?

155 I don’t like. Actually I hadn’t thought about this. If the audience is here (gestures) right? And I’m standing here. I’m more inclined to face slightly that way, or slightly that way (more gestures), rather than that way, or straight on. Probably sideways, that right-
angled. What’s that, 45 degrees. I hadn’t thought about that really. That would be the position I’d be most comfortable at.

*Things like*—*Gesture* [which is] not the sense of moving your arms so much, maybe your elbow but sort of small movement? Are you aware [of any]. People say that you don’t move at all.

156 Not really no. I don’t think I—

*And when you see yourself play.*

157 The only thing I might move when I’m playing is because I don’t believe in hooking my finger in that stupid ring. Because it makes it too difficult, so that’s always floating. That might be kind of a bit distracting.

*Not to you?*

158 No. I like to have my elbows away from the body, a bit a space. Because if you’re doing that (gestures elbows close to body) it can be a bit tense. Sometimes I can feel a bit tense up at the upper back there, because I find, sometimes the ‘death grip’ in the left hand.

Not really aware of ‘gaze’. Gee.

*I guess the ‘classic’ case in trumpet gaze is Mile Davis, if you think back when you’ve seen him in those old videos.*

159 When he was off his face!

*He’s probably, yeah, whatever he was, but there’s an intensity of some sort of focus of where he’s looking, which isn’t necessarily of the audience, or of anybody else in the band.*

160 I don’t consciously look at something, but I don’t waver around. I don’t know where I look, probably at the music I guess most of the time. But I do have an awareness of the back somewhere.

*I remember a teacher telling me that’s where I should ‘aim the sound’.*

161 You’ve got to think of the projection. I not sure what I do with the gaze. I’ll have to look at the video. Now that I’m aware of it I’ll try to …

*This is what I’m not supposed to do [change the informant’s playing awareness].*

162 ‘Problems in Playing’. Hmmm. My range would be one thing. My lack of air support would be another thing. Same thing as everyone else is saying probably. I do have a problem because my third finger’s double-jointed and sometimes it doesn’t release very well off the third valve. Sometimes that decides to do a bit of a buckle. Normally I play very round fingers, very strong and bash the valves down, and then sometimes this doesn’t release very well.

*You need an extra-strong spring on the third valve!*

163 So I’m not quite sure what to do about that. I’m not going to get it mucked around with because it might end up not working at all.
So the thing about range, where would you want your range to be?

164 Probably I’d like to be able to rip out a good top G whenever I feel like it. Like a lot of other people seem to be able to. But you don’t really – well I was about to say you don’t really use it in classical playing, but that’s not really true. Because for piccolo trumpet you do need that strong register. My single tonguing isn’t good. I over-rely on double and triple. So there are quite a few things there. But the pluses are: I’ve got a very good sense of rhythm, subdivided rhythm, and I don’t have to work much on – like my sight-reading is probably the best thing about my playing. I’d be able to put a chart up most of the time and be able to just play it through with not many mistakes. Right–short-term, long-term goals. Short-term is going to be finishing the course. Long-term would be to actually do something about my wish of being in some sort of orchestra.

It’s a competitive world.

165 It is, and whether you have the guts to go for it, I guess is the other thing.

With the course, that takes you--?

166 It doesn’t really take you anywhere! Well, the good thing about it is, that in the recital hopefully people will get to hear me, and that will open some sort of avenue in some sort of playing somewhere. I’m learning from a guy called Dave Farrens, and he’s very good. He’s sort of in there. He does a bit of orchestral work so like hopefully if he’s impressed with how I sound then I may perhaps get some casual list work or something like that. And just to get some experience would be good.

Have you done composition and arranging?

167 Yeah I have, but I’m just not that interested. I’m capable of doing it, but I can’t be bothered spending the time, basically.

Sure.

168 Sort of, I’ve got a good advantage in the composition because I don’t need to be at a piano to be able to hear what everything is, because I know by looking. I’m just not interested. I wouldn’t mind writing something. I started writing something to play at the recital, but my motives for that weren’t exactly honourable. The recital is meant to be seventy minutes right. But seventy minutes playing time is an awful lot of lip. I’m worried about endurance and my motive for starting a composition of my own is to have the piano player doing a lot of work while I rested. So, as I said, the wrong reasons, but if I’m forced into it I can probably do it reasonably well.

‘Improvisation and Interpretation’
Interpretation of repertoire with me is an instinctive thing. I don’t work it out. I just seem to know how it should go and that’s it. I don’t sort of dissect it too much.

So, there’s a lot of things operating on that isn’t there, like the style of the piece, and your knowledge of a style, I suppose?

With me it’s all related to sound. Like, if I know what it should sound like then it just comes out that way and I don’t sort of ‘think’ about how I do it.

So you would have heard that piece before, or heard something and know because it was written then?

Well, mostly. If I don’t know the piece, then I will be able to relate it to some similar thing that I’ve heard and probably take a pretty good guess at how it should go.

And what about, I suppose it’s specified fairly completely?

If I’m not sure there are quite a lot of people I could go and check with. I’ve actually done an about face on quite a few occasions on things, where I’ve suddenly woken up one day and thought ‘No’. Who knows why?

Mouthpiece? We’ve sort of covered this. It’s like your mouthpiece, because that’s–

I’m going through a mouthpiece dilemma at the moment actually, because for years I’ve been playing this ‘Denis Wick 4-C’ I think it is. Because I have – or so I’m told I have – a ‘dark’ sound and a ‘wide’ sound, [and] trying to channel that into a small mouthpiece isn’t really a good idea. So the 4-C is quite good and it let’s me get – the sound opens when I use that mouthpiece. But if I try to channel it into a ‘Bach’ mouthpiece, for example, you [I] get a purer sound but not as wide a sound. But that’s my perception of it. So the only thing wrong with the 4-C is that I don’t think I get quite the cleanest start to the note every time, which I would get with the Bach because the edge of the rim is a little sharper. It could all be in my head though.

How can you tell though?

Exactly.

Just by what it sounds like? What it feels like?

Whether it’s in my head, or what it sounds like? How can I tell? I can just hear it when I play and I actually had someone come in and I just played notes for them, and they sort of confirmed that.

A teacher?

Just someone I work with. I said ‘I’ll play this and can you have a listen from the back?’ And I didn’t tell them which one was which or anything like that, but yeah,

That’s an interesting experiment to do.

Yeah, the Denis Wick was a nicer, wider sound and more open in the top, but less stable.
Have you tried a ‘Schilke’ mouthpiece to go with the horn?

No. I was thinking about that, but I didn’t want to get too tied up.

Changing and—?

Yeah, especially with this thing coming up, I thought that I might wait until this thing is over. At the moment I’m trying the Bach 3-C. But inevitably when I have to play high and loud I go back to the Wick.

You trust it and know its response?

Exactly. ‘Practice Routines’ – where do I start? Lou Davidson, H.L.Clarke. I don’t use Arban much but I probably should.

Why should you?

Well because it’s the ‘bible’.

I have to ask those questions!

Maggio. Max von Cleve, yeah Schlossberg too. Stampf, James Stampf. I don’t use all this stuff all the time. I try and do something different every day. I have my favourites, Gordon, Charles Colin, those ones. Lip flexibilities are one of my favourites. I’m a great believer in the ‘lip flexibility’ thing so I like to do a lot of them, but because I do them well I probably shouldn’t spend time doing them. So, ‘places to play?’

Yeah. That’s when you play in different rooms that are better than other rooms.

It does make a difference, but it shouldn’t make a difference to how you play. Like to how you approach your playing. It doesn’t matter where you are, whether you’re in a hall, the practice room, the tiny little (we call them) ‘dollars’ at work. You know the practice room’s this appealing little dollar, like a third the size of this. You just adjust your ear to what the surroundings are and then judge your sound in relation to where you are. It shouldn’t make a difference. I don’t think I sound better in a hall than I would in a practice room. It’s easy to think you do, but you know by the feel of how you’re playing and you know whether you’re playing well.

Does that ‘build up’?

The only thing it affects is confidence. If you feel more comfortable playing in a hall, then that snowballs into confidence and then that snowballs again into playing better.

But for me it’s not a direct result of where I am.

That’s it!

Does that help?

Oh yeah. Of course. That’s sort of all I have.
I did have a slight problem in my playing (I’ve got to go). I actually stained my throat when I was playing and you hear that slight ‘fuzzy’ sound in my voice. I only get that when my throat’s feeling a bit strained, and I have to be careful when I’m playing and it’s like this, because it sort of aches. It means the vocal chords aren’t meeting properly. Four hours of marching band one day, and I was the only cornet player, and I was the only one with the melody as well. After that, we stopped finally and the whole throat cranked up completely. Then I had to go to a speech pathologist for two months

END OF DISCUSSION
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