

# VINCENT CICHOWICZ

## Long Tone Studies



COMPILED BY MARK DULIN AND MICHAEL CICHOWICZ

Studio 259 Productions

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**Mark Dulin** is Professor of Trumpet at Winthrop University in Rock Hill, South Carolina. He is a former member of the Charlotte and Jacksonville Symphony Orchestras and has performed with a wide range of artists from Natalie Cole to the Emerson String Quartet. He is a graduate of the Indiana University School of Music, the University of Cincinnati-College Conservatory of Music and Stony Brook University. He was a student of John Rommel, Marie Speziale, Kevin Cobb, Michael Sachs, James Pandolfi, and Joseph Phelps.

**Michael Cichowicz** has been a professional trumpet player for the past 40 years and has played with acts such as Burt Bacharach, Sammy Davis Jr., Frank Sinatra, The Beach Boys, Joe Cocker, Aretha Franklin and the O'Jays. He toured and recorded with Tower of Power, Huey Lewis and the News as well as Rod Stewart for much of the 1980's.

He's also recorded with Smokey Robinson, 38 Special, Jim Peterik, KMFDM to name a few, and was featured along with the Tower of Power horns on the album "USA for Africa" which featured the song "We are the World."

He now resides in Chicago, Illinois where he performs and records with a number of different bands and headline acts. He has also arranged hundreds of pop tunes and original arrangements for horn sections and credits both Jerry Hey and Greg Adams as his main influence and inspiration in that area.

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## Acknowledgments

The editors would like to thank Rob Roy McGregor for his wisdom, flexibility and encouragement on this project. We would like to thank Barbara Butler, Charles Geyer and John Hagstrom for authoring the forewords as well as for their guidance and advice. Special thanks also to Neal Berntsen, Larry Black, Bruce Briney, Charles Daval, John DeWitt, Robert Dorer, Mark Hughes, Larry Knopp, Alan Matheson, Thomas Rolfs, Judith Saxton, David Vonderheide and Eric Yates not only for writing their commentaries but also for their support and enthusiasm while compiling this volume.



## PREFACE

When Mark Dulin first approached me about compiling a book of my father's *Long Tone Studies* in July of 2010, I was skeptical for a couple of reasons. The first reason being that, every time I used to broach the subject with my father during the last years of his life, he seemed reluctant to want to follow through on something of that nature and even seemed unwilling to acknowledge that he had all that much to say. I think that he also felt that there was no easy way for a book to do justice to the personal approach he took with his students, which he valued so highly.

I'm hoping the way we've approached putting this book together helps to alleviate some of those concerns. What we've done is to ask his former students, men and women who sat in lessons with him over the years who have gone on to forge successful careers in their own right, to impart what my father expressed regarding these studies and what they have discovered on their own over years of playing them. Our hope is that by reading these anecdotes, it will help the student reading them get a clearer understanding of how to practice them and what to listen for to insure playing them correctly. It will never be the same as sitting in a room taking an actual lesson with my father. But these trumpet players were among the very best musicians my father had the opportunity to teach. He never tired of telling me how lucky he was to have so many extraordinary trumpet players choosing himself and Northwestern University for their education. With the help of all of these extremely gifted former students we hope the reader will get a sense of how best to practice these studies and monitor their own progress.

The second reason I was reluctant to embark on this project with Mark was that he wasn't a former student of my father's. I didn't know if this was possible being that he had never sat in a room with him; never even had a phone conversation with him. But then I started to think. Who amongst us who had been a student of Vincent Cichowicz for ANY period of time would have felt comfortable with undertaking such a task. Even as his son, I wasn't comfortable with the notion of trying to do it. I felt almost unworthy to do it. That is why I felt Mark was the perfect person to take on this task. He was extremely respectful of my father's approach to teaching and I also felt he could do the compilation dispassionately and make sure we stayed as accurate with the studies as possible. To make sure of this, we've also asked my father's former students to validate the authenticity of these exercises as ones he used with them and as ones that most still practice to this day. Mark has shown extraordinary diligence in making sure this book embodies the true spirit of my father's approach to these particular studies.

In conclusion, I know that a book can never take the place of sitting in a room week after week, month after month listening to someone with such special insight analyze your playing to make you a better player. But I, along with a great many others who knew my father, thought compiling and preserving these exercises might be a small way to help future generations of trumpet players learn how to be better and healthier players and more importantly, better musicians. Those of us who were fortunate enough to know and study with Vincent Cichowicz will always have his voice in the back of our minds giving us constant, insightful instruction every time we put the horn up to our face. For me, that voice will always be there when I play. Hopefully this book can now be his voice to a future generation of trumpet players who I'm sure he would have loved to meet.

*Michael Cichowicz*

## PREFACE

Like many who will use this book, I was not a direct student of Vincent Cichowicz. However, like thousands of other trumpet players, I have felt his influence by those who knew and studied with him, those who performed with him, and of course his many recordings as a member of the Chicago Symphony Orchestra.

This book is not by any means an attempt to codify Mr. Cichowicz's teaching. He never wrote a trumpet method. As with any great pedagogue, Mr. Cichowicz knew that no student could be taught in a "one size fits all" manner. Therefore any attempt to write a method, especially one that does not come directly from the source, would be a futile effort at best. What Mr. Cichowicz did do, however, was pass on concepts that influenced generations of trumpeters worldwide. These concepts, though simple in nature, are based on musical thought, straightforward ideas about the physical aspects about tone production, and, perhaps most importantly, patience.

It is my hope that this book will preserve some of Mr. Cichowicz's important concepts and ideas through his own words and those of his students for generations to come, as well as providing a window into the thought process that made him such a successful teacher.

*Mark Dulin*

## FOREWORD

Each generation's teachers, many of whom are fine performers themselves, design their own teaching methods. Usually these methods incorporate or combine their own personal ideas and experiences with those of their former teachers. Because this means that each generation uses their own expertise plus that of their teachers, it would be easy to assume that each generation of teachers becomes more or better than the previous teachers. This would be a dangerous assumption. Certain teachers seem to leap forward, creating or illuminating concepts so much more than the teachers that came before, that they can truly be called revolutionary, and whose concepts remain powerful and relevant through succeeding generations. Vincent Cichowicz was one of those rare teachers.

As former students of Vincent Cichowicz, we started and designed our own teaching studio in 1980, at the Eastman School of Music, returning to Northwestern University in 1998 to follow in his footsteps. Though not exact clones of the master, having spent many years designing our own concepts, the longer we teach, the more clear it becomes that Cichowicz was correct, and knew just what he was doing. Vincent Cichowicz was in fact, one of the legendary teachers who leapt forward and changed the world with the clarity and certainty of his concepts. As teachers, we know that each lesson is but one hour, in a long progression of hours, weeks, months and years, in which so much must be accomplished. Not every important topic can be covered within a one hour lesson, so each teacher must decide what is most important. Cichowicz chose wisely.

Vincent Cichowicz's method seemed so simple and so calm, but was far-sighted to the extreme. He understood that to be a consummate musician, you must play in perfect health, and by so doing, he guaranteed limitless possibilities for each player. He did not let any student play incorrectly during the lesson. That simple statement sums up much of his strength of purpose. He was sure of himself, and that surety convinced every single student to follow his lead.

It is easy to forget what a famous trumpet player Vincent Cichowicz was. Those of us who heard him perform with the Chicago Symphony Orchestra, and who played duets with him regularly during lessons, will never forget his sound. Not only is the musical world and trumpet world indebted to Vincent Cichowicz, we are personally indebted to him every day that we teach and perform. He was a legend and a man. And we miss so much his smile, his laugh, his amazing sound, and his powerful belief in every student. We will always love Vince and we are committed to keeping his legacy alive.

These long-tone slur exercises are what Vincent Cichowicz used to begin the day. Though sometimes prefaced by breathing exercises and mouthpiece buzzing, these basic vocalizing exercises were his way to check for and own healthy production and beautiful sound. Cichowicz believed that you had to build your house from the ground up every day, and that healthy, free, gorgeous production was the beginning of a process that would lead to infinity. We began each lesson with these simple exercises, which, when played correctly, formed the basis for everything that followed.

*Barbara Butler, Professor of Trumpet, Northwestern University BM '74*

*Charles Geyer, Professor of Trumpet, Northwestern University BME '66, MM '69*



## FOREWORD

Vincent Cichowicz was one of the best trumpet teachers the world has ever known, and this book can give current and future trumpeters some understanding of that legacy. When Mark Dulin approached me to contribute to this effort, we spoke at length about how difficult it is for a book to chronicle and preserve the successful approach of any teacher. No book is an adequate substitute for the personal presence, experience and discernment that a master teacher can offer.

I have read the contents of this book and I am impressed with how effectively the spirit and values of Vincent Cichowicz are brought to life. Many of the most renowned players in the present have included their recollections of how his fundamental strictness was mixed with personal compassion. He was a sensitive and caring mentor and he changed the lives of many students—whether or not they ultimately became professional trumpeters. He had an unsurpassed ability to put others at ease in every moment.

I am hopeful that this book will continue to convey his spirit and knowledge long after the notoriety of the contributors has faded. Even in the present, and with many players available to recount his legacy, helpful improvements can only be achieved if the player will be responsible to attempt these exercises in the context of the priorities he intended for them to develop and demonstrate.

Perhaps the most common recurring theme in students' memory of their time under Vincent Cichowicz' care was how strict he was about the most basic fundamentals of playing. What may look simple in this musical notation is much more profound when played in deference to his directions. As an accomplished professional trumpeter, he knew from experience that technique built on a faulty foundation would be unreliable in the pressured moments of performance.

His insistence on a solid foundational approach therefore ultimately *saves the time* that trumpeters would have to otherwise spend later to correct faulty habits. His strictness helps us to learn what he already knew; that a "healthy" approach from the start—*no matter how long it takes*—is the *fastest* way to become professionally accomplished!

*John Hagstrom  
Second Trumpet  
Chicago Symphony Orchestra*

MET. MARKINGS APPROX.

V.C. I

*Handwritten musical score for V.C. I, featuring ten staves of music with various tempo and dynamic markings.*

**Staff 1:** *1=50* *mp* *DESCEND CHROM. BY 1/2 STEPS TO: b b b ETC.*

**Staff 2:** *1=50* *mp*

**Staff 3:** *1=56* *mp*

**Staff 4:** *1=56* *mp*

**Staff 5:** *1=60* *mp*

**Staff 6:** *1=60* *mp*

**Staff 7:** *1=72* *mp*

**Staff 8:** *d=72* *mp* *cresc* *dim poco a poco*

**Staff 9:** *d=80* *mp* *cresc* *poco a poco* *dim poco a poco*

**Staff 10:** *d=80* *mp* *cresc* *poco a poco* *dim. poco a poco*

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VINCENT CICHOWICZ

SCHIRMER

# VINCENT CICHOWICZ

VC I

All metronome markings are approximate.

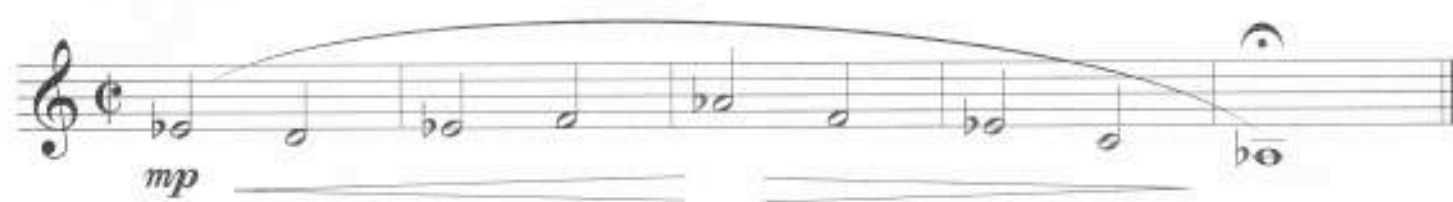
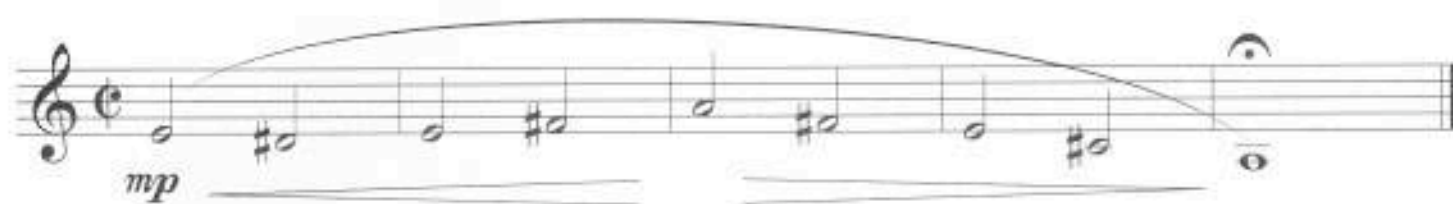
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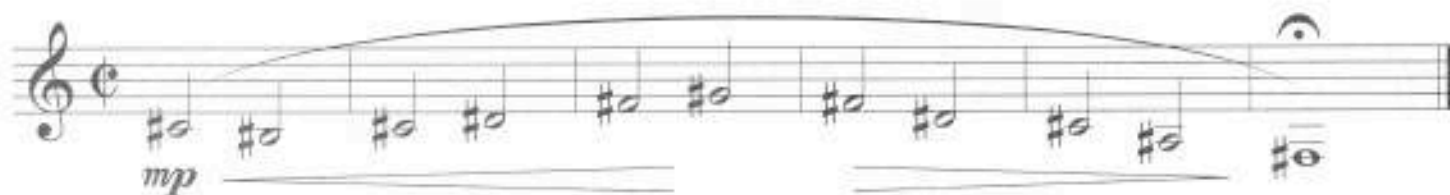
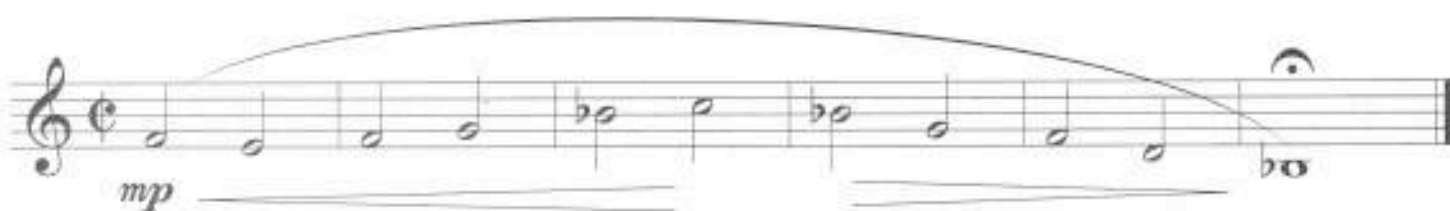
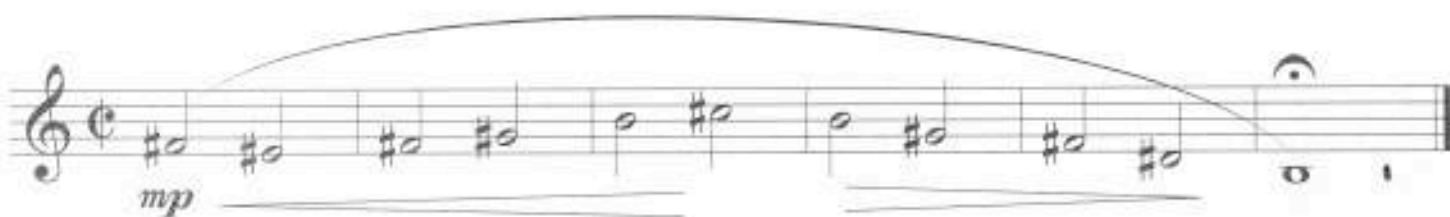
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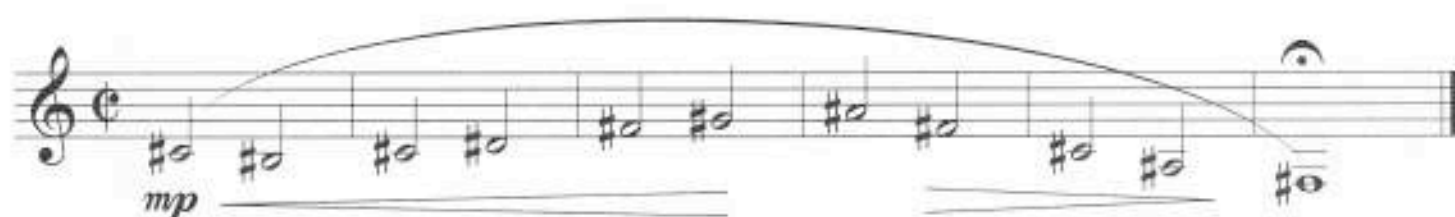
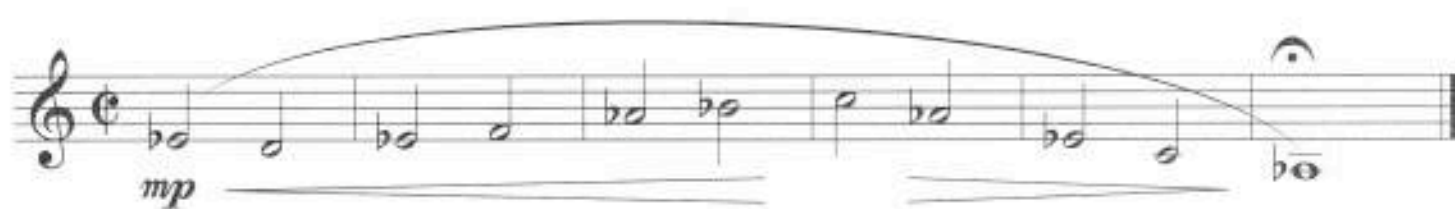
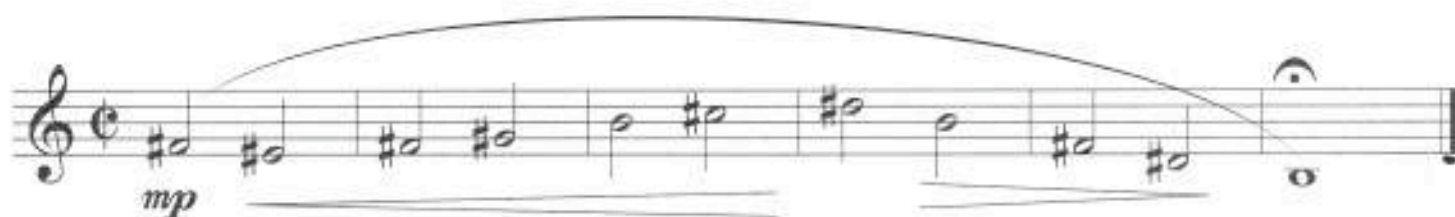
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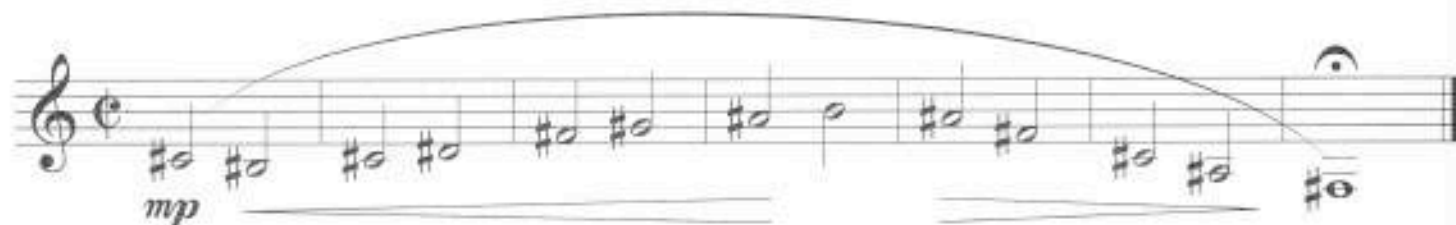
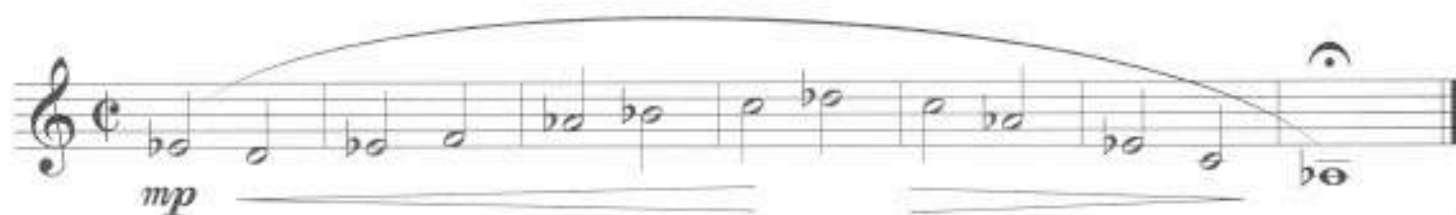
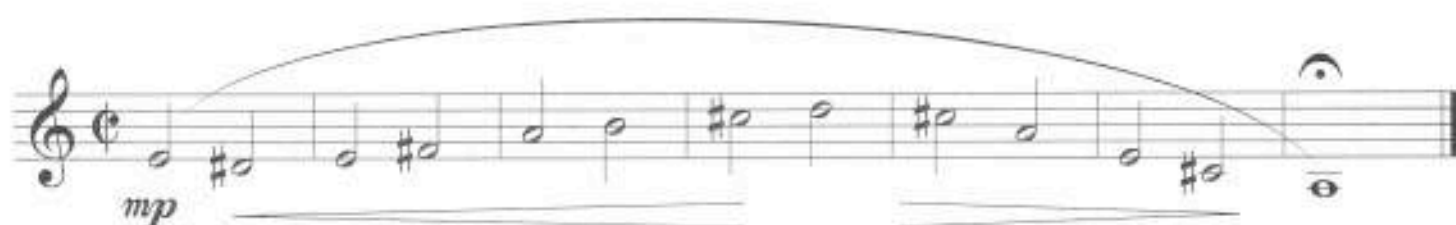
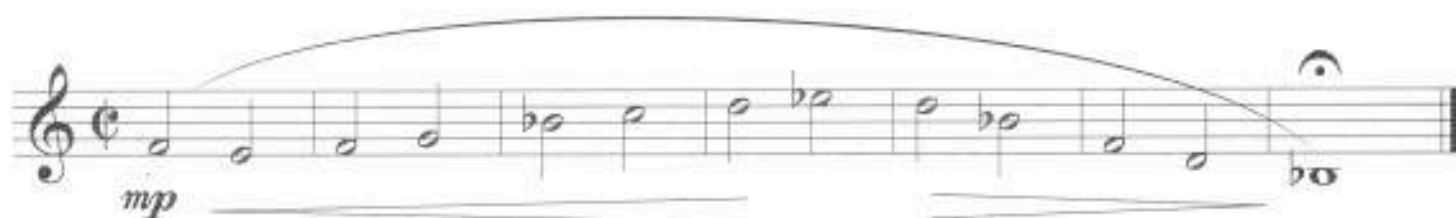
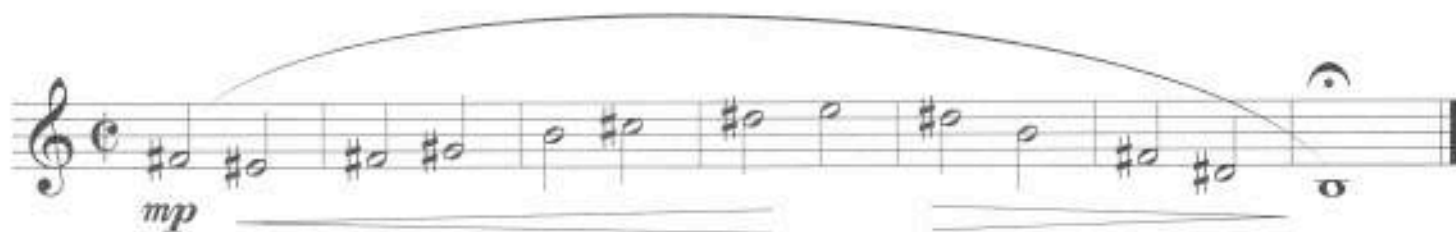
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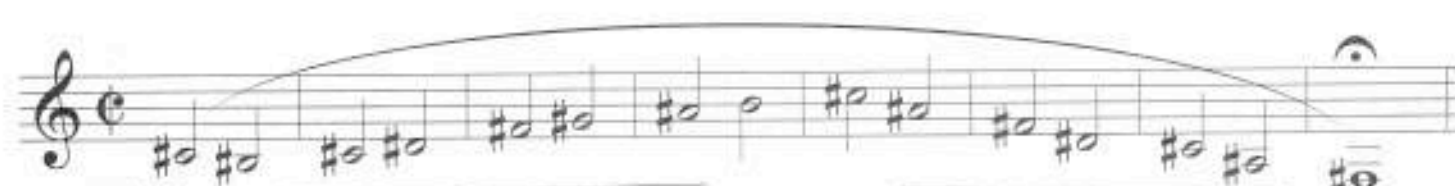
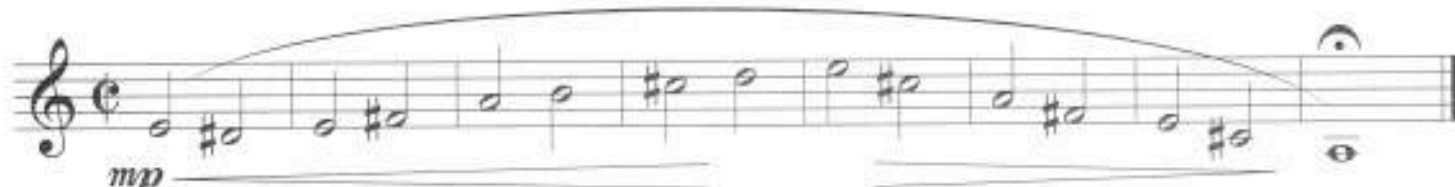
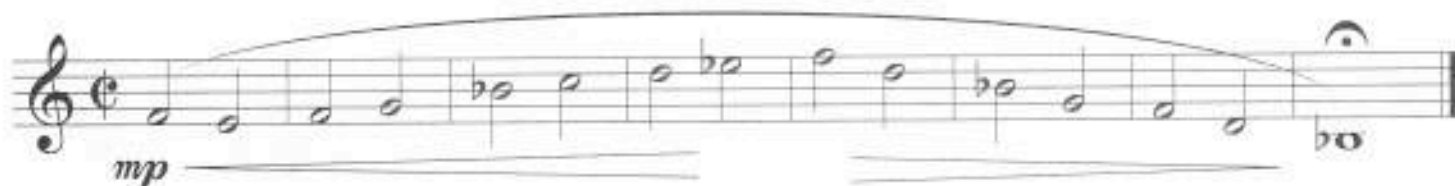
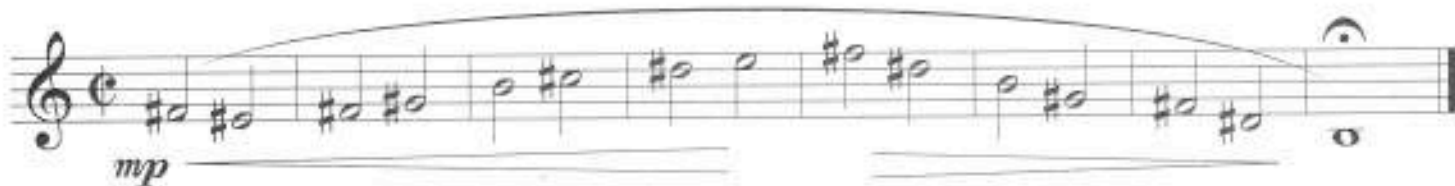
# Group E

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# Group F

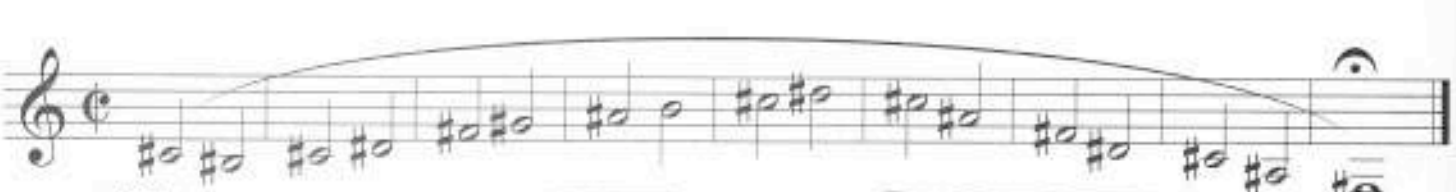
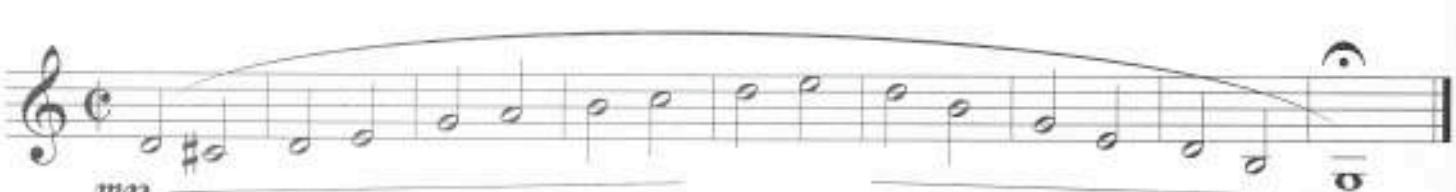
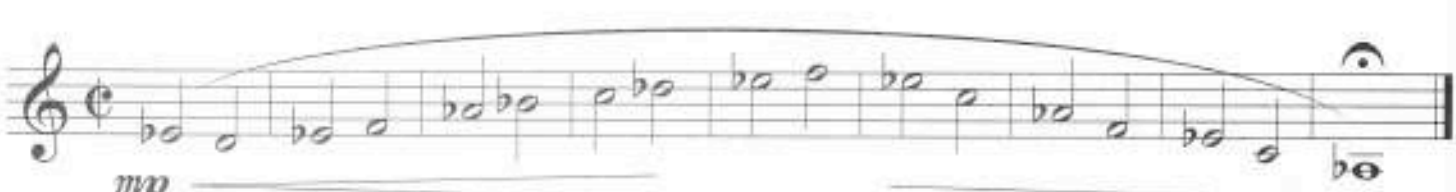
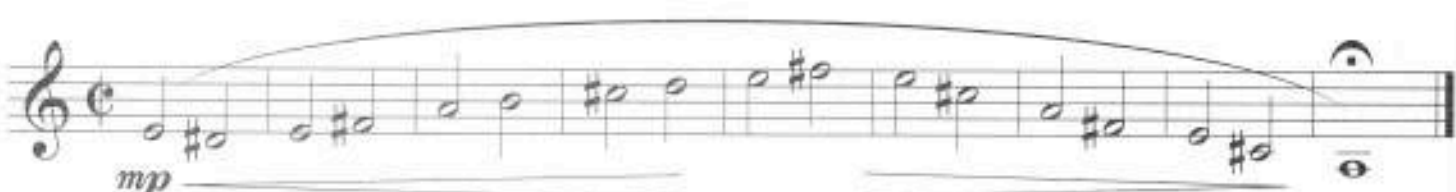
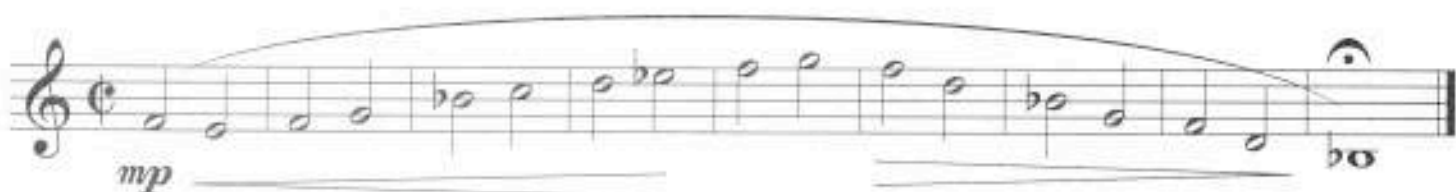
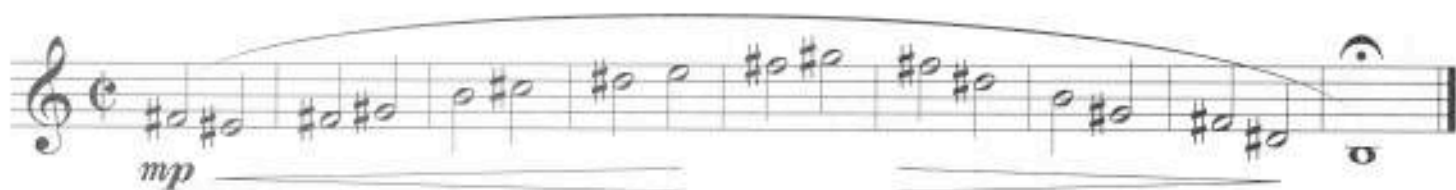
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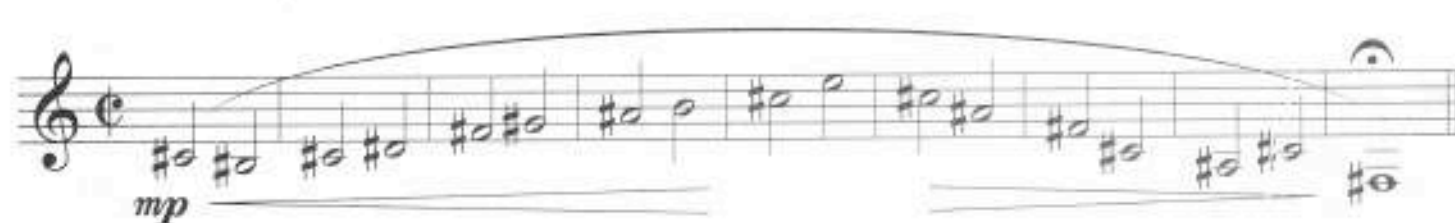
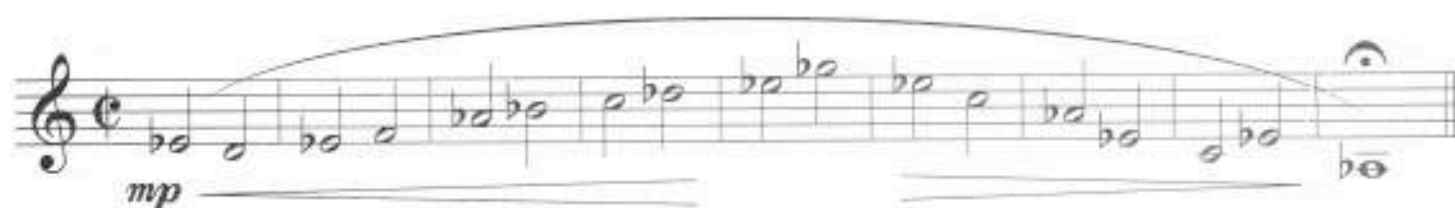
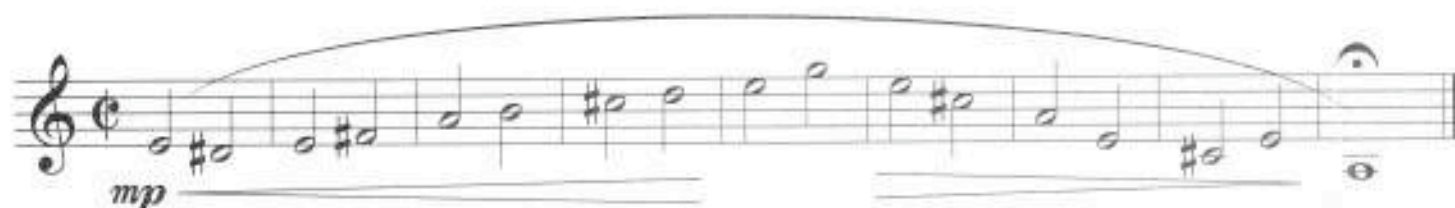
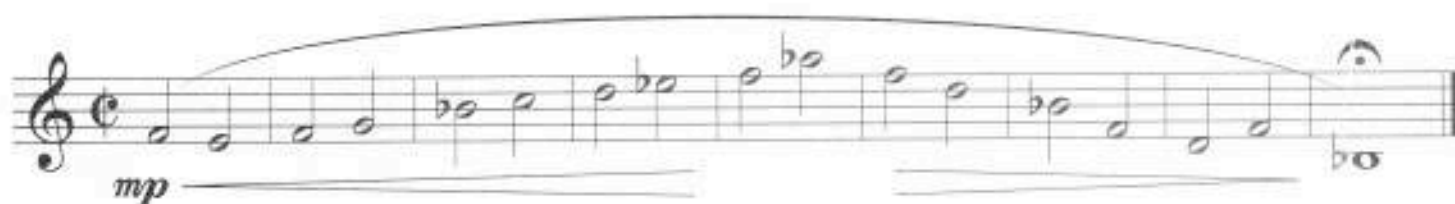
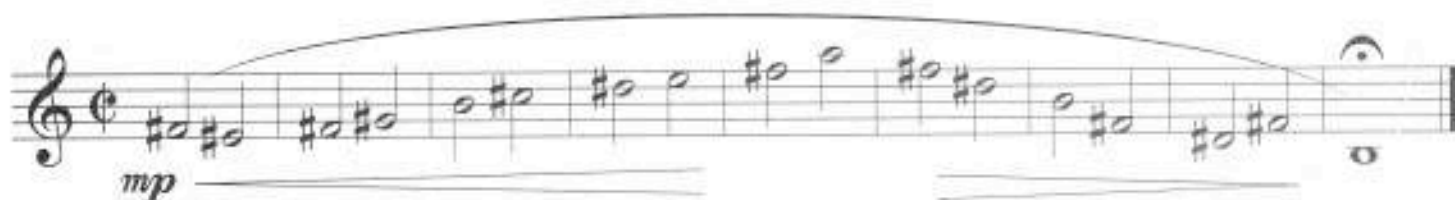
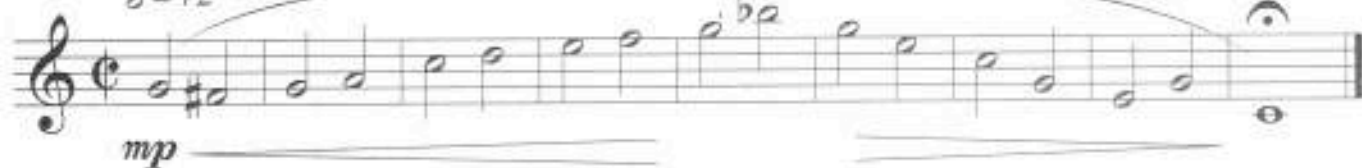
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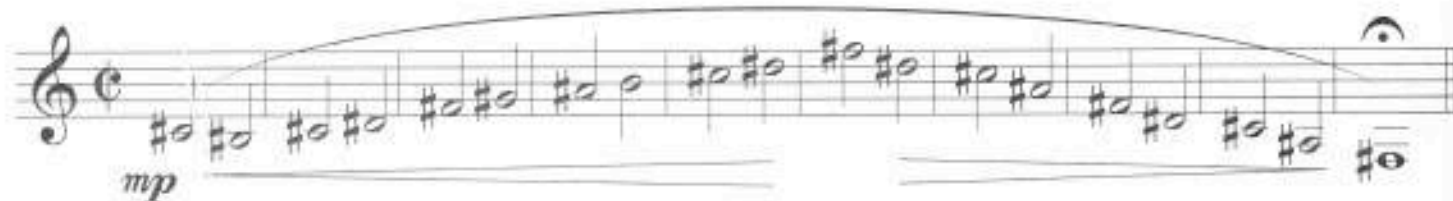
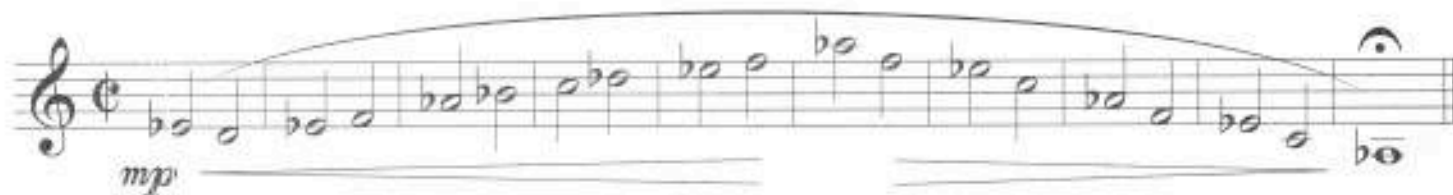
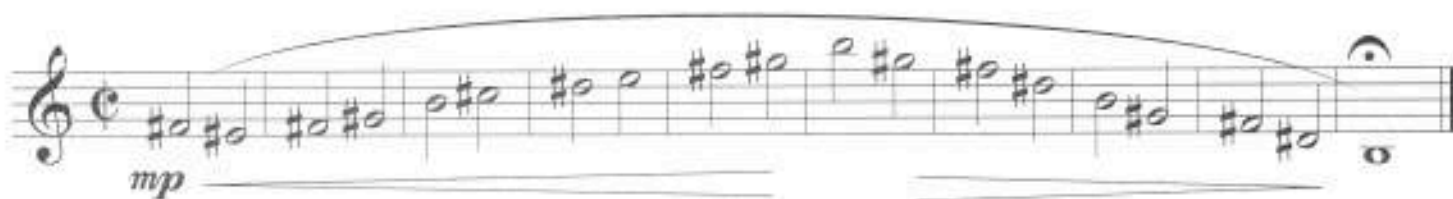
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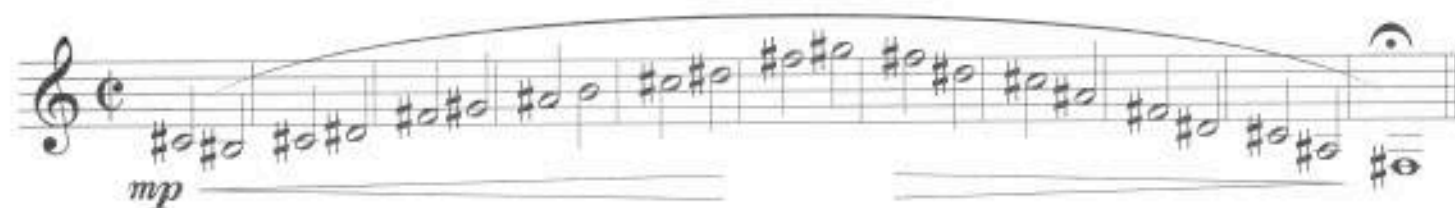
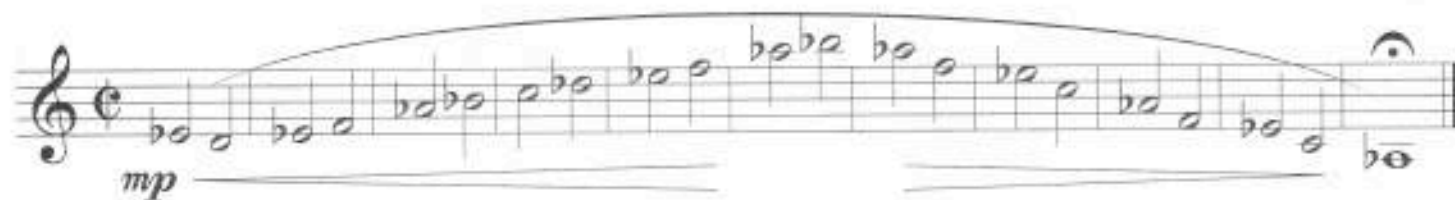
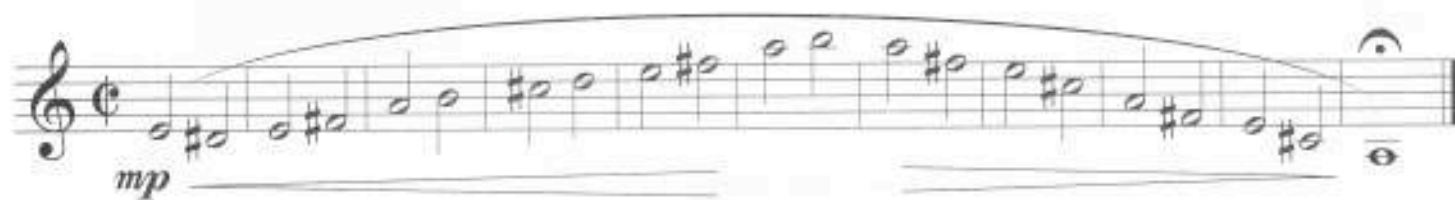
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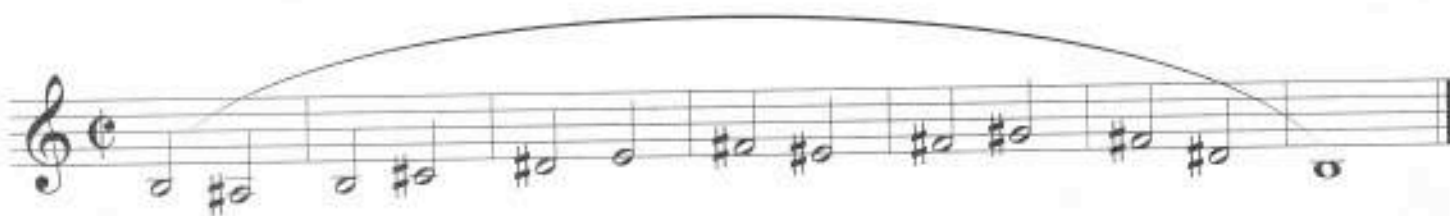
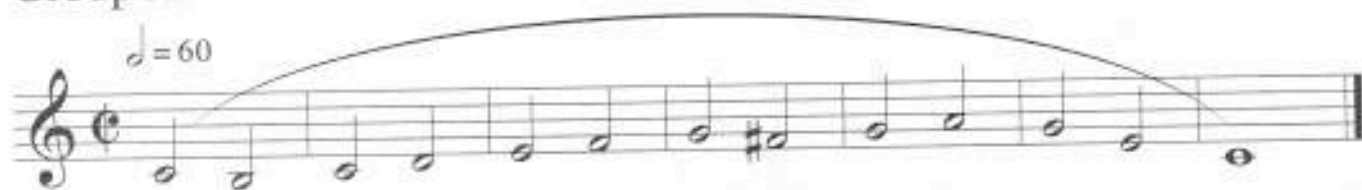


# VINCENT CICHOWICZ

## VC II

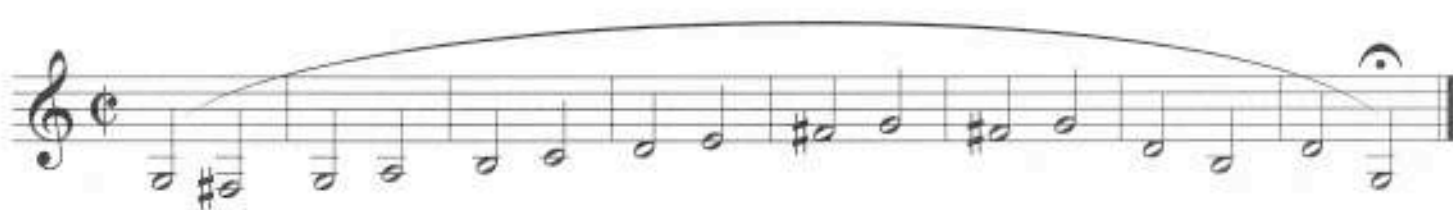
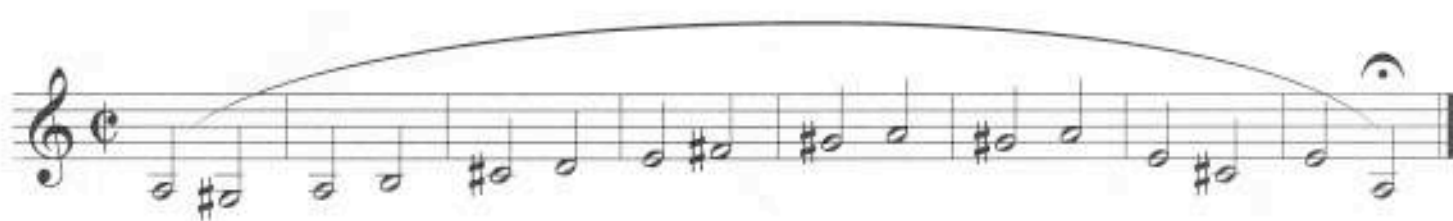
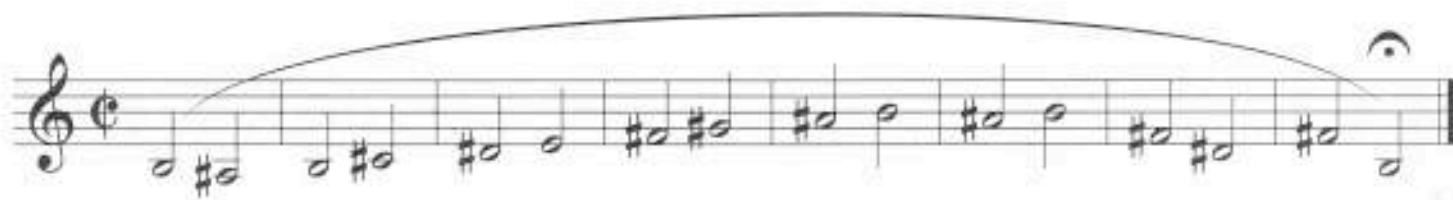
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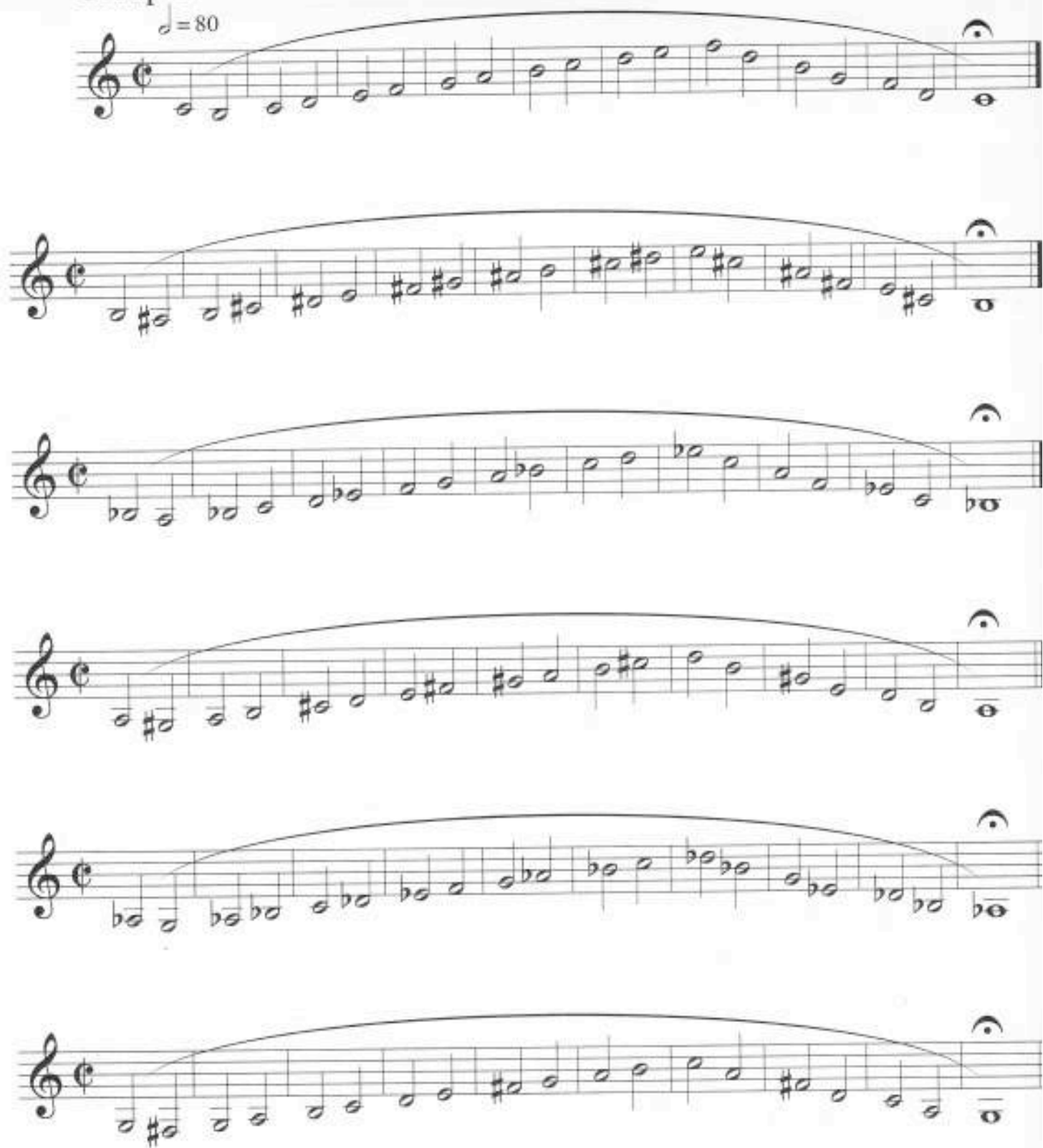
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# Group C

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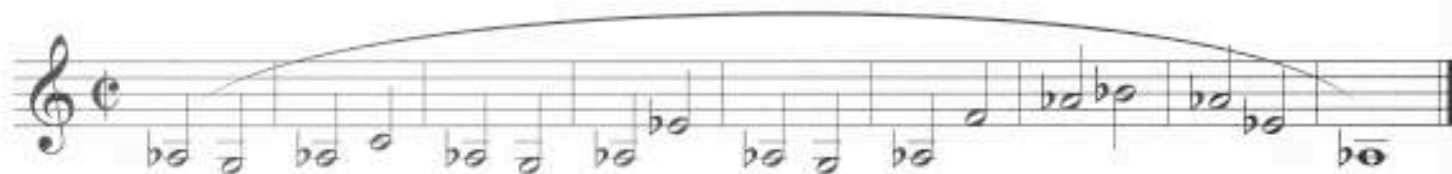
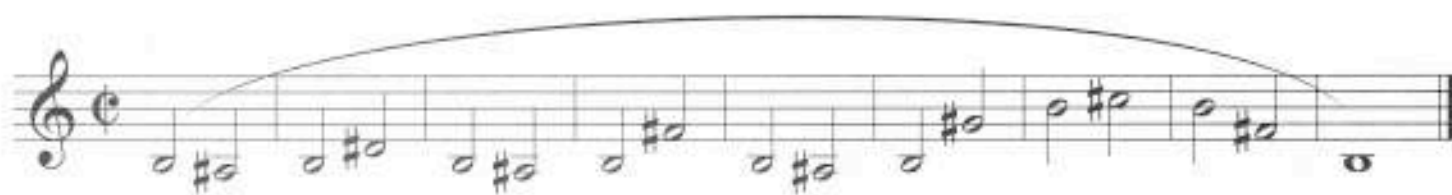
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# Group E

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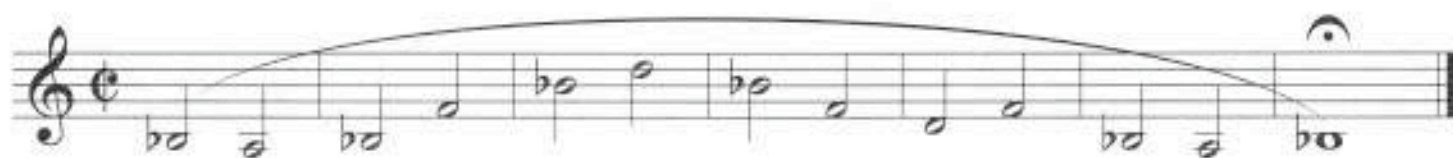
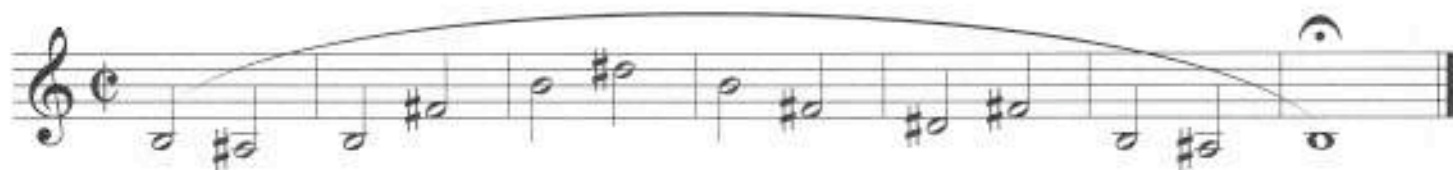
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♩ = 56



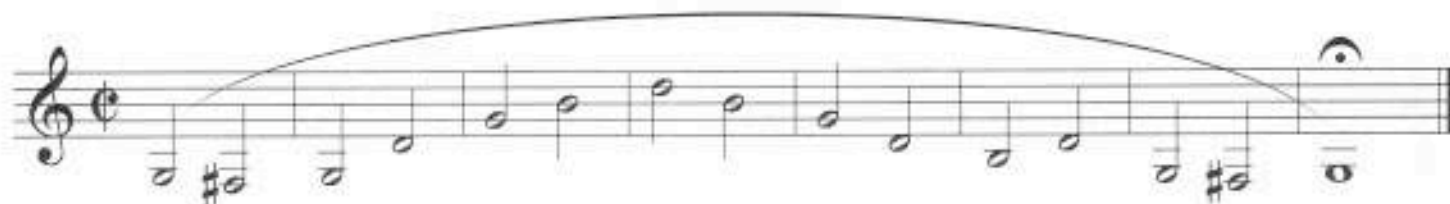
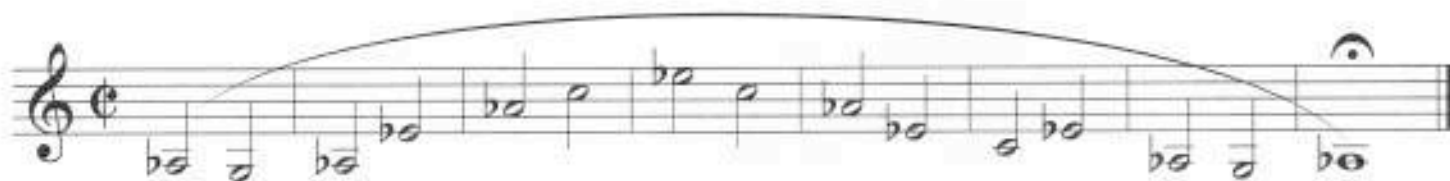
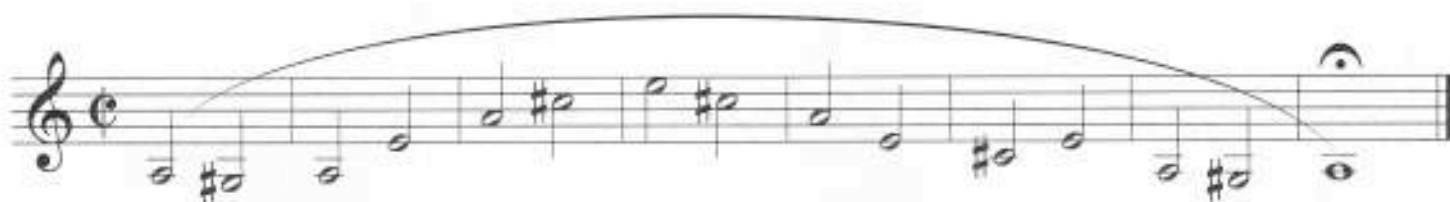
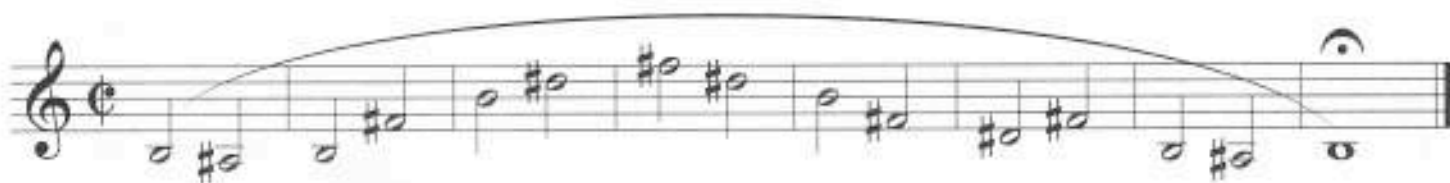
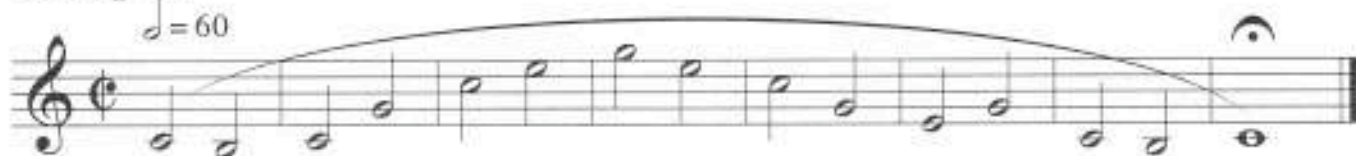
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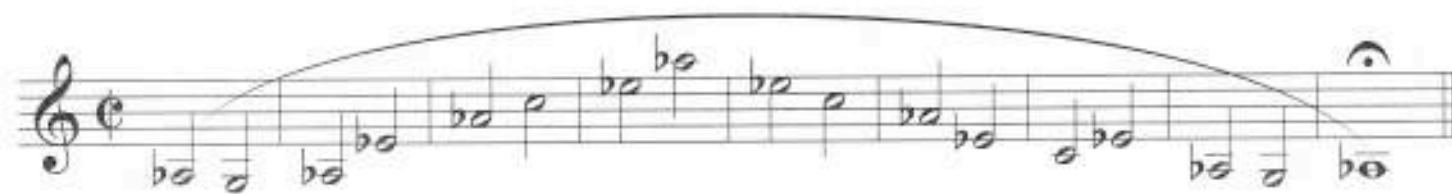
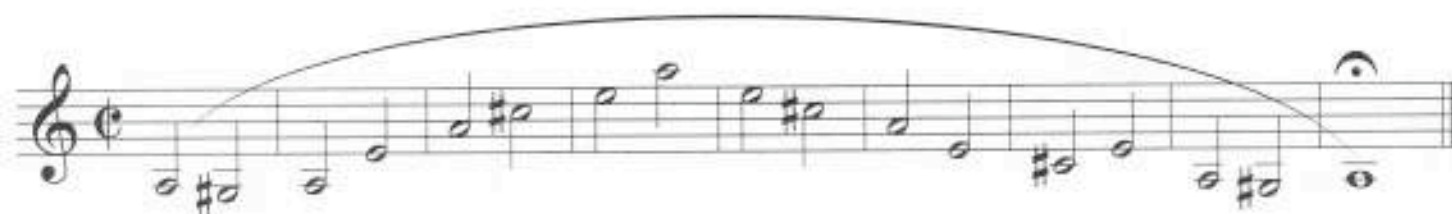
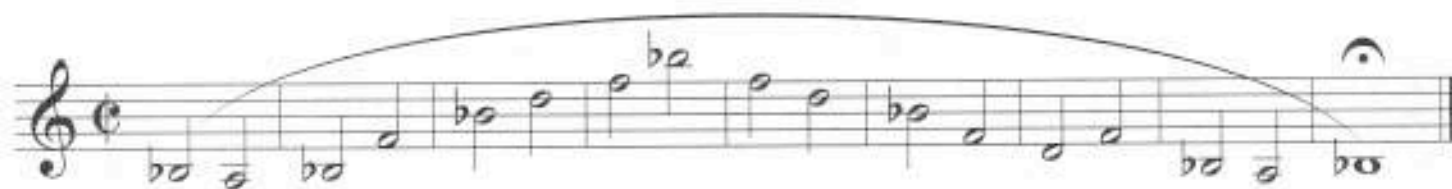
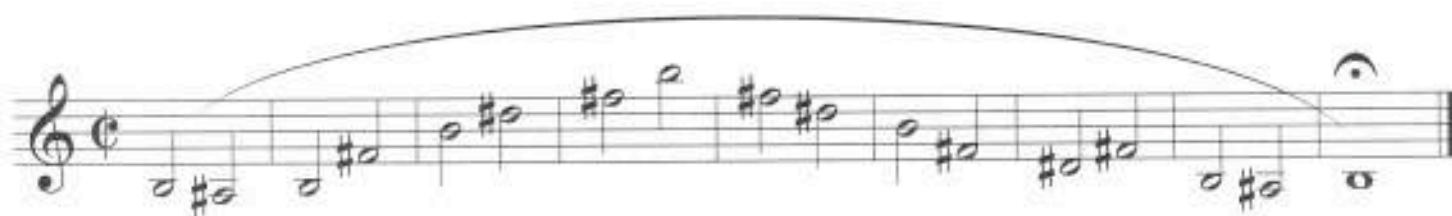
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# Teaching the Concepts Of Trumpet Playing

by Vincent Cichowicz,  
The Instrumentalist, January 1996



## Musical Image

Although playing an instrument is a complex activity, too often teachers focus on the complexities instead of finding those directions that simplify the messages to guide students to the best solutions. Without a musical image in your mind, the difficulties of performing on an instrument are magnified greatly. Many of us assume that students have a good musical image, but I am amazed at how often this basic element is either absent or fades

into the background. Everyone is concerned about respiration, embouchure, and tonguing as separate entities, but it is the musical imagery that pulls this together. All of the component parts of playing are merged by the aesthetic message guiding them. If the musical thought you want to convey is clear in your mind the result will be reflected in the appropriate application of the techniques required to achieve your goal. I always put this concern at the top of the list. Even with young students just hearing a good sound is the beginning of aesthetic thought. If we instill and demonstrate a good basic sound, we will have set them on the correct path. I have a long shelf of books on how to play the trumpet. Most contain valuable information, but many of the specific directions are too highly personalized and complicated to be of much use. By stressing the musical goal we can avoid some of the more torturous descriptions of the requisite physical actions.

## Respiration

Respiration is a simple, essential activity that everyone does without being taught. Almost every person who picks up an instrument alters this basic function. A trumpet player who wants to play a high note stiffens the body in preparation for this formidable task. The act of breathing is no longer simple or natural, as it would be for a sigh or a yawn. The habit of taking a correct breath is extraordinarily important. It should be





*Vincent Cichowicz with Frank Crisafulli and Arnold Jacobs*

to just make the flame flicker takes a more gentle airstream, which exemplifies the flexibility necessary to play softly. When faced with a difficult passage, players often change the natural process of breathing and blowing, which creates problems with tone, range, and articulation. The basic rule is simple: always blow the same way. Music notation is vertical as notes are high or low, but the airstream should be fundamentally the same regardless of pitch. A violinist draws the bow back and forth essentially the same way regardless of whether playing high on the E string or low on the G string. On a trumpet, sound is produced as air moves across the lips and moves through a little hole in the mouthpiece in a horizontal fashion. The process of moving air through the trumpet should be the same regardless of the pitch played. When playing in the high register many players stiffen the body, which restricts the natural process of breathing and blowing. Too much emphasis on abdominal support tends to tighten the abdomen; the result is that many players lock the breath in a muscular action that physiologists call the Valsalva maneuver. Valsalva is a natural function in excretion, childbirth, and lifting heavy objects, but it impedes trumpet playing by constricting the breath. It is sometimes difficult to tell the difference between the sensation of playing fortissimo in the upper register and the tension of the Valsalva maneuver. The key is to avoid locking the air in before playing because this makes it impossible to move a significant amount of air freely. By starting a phrase with the intensity and force to play in the upper register, the abdominal firmness here results from doing the work rather than from superimposed tension before

consistent under any circumstances. Breathing should be a part of making music. A recording of a fine singer will capture his breathing. It will always be clear and without any hissy sound. The first step is a yawn or a sigh that inhales a full, deep breath. The size of the breath may vary to fit the phrase, but the character of the breath should remain consistent. The other part of respiration is blowing the air out, and this too should be a simple, almost instinctive behavior. To blowout a candle takes one kind of airstream, but



*Adolf Herseth and Vincent Cichowicz*

playing. This is probably the most significant distinction for brass players to learn. Many problems that are commonly diagnosed as tonguing, flexibility, endurance, or range deficiencies are traceable to some distortion in the area of tone production. I recommend practicing wind patterns away from the trumpet to be free from the inhibitions and worries that often become bad habits when playing the instrument. These wind patterns should be executed by forming the mouth as if preparing to play the instrument, taking a full breath, and blowing the musical pattern with the wind and articulation only. This should be done without the instrument or mouthpiece and without

buzzing the lips; the articulation should divide the wind stream, not interrupt it. When the body has no fear of playing poorly, the wind patterns are free and effective because it is usually difficult to make a mistake. By playing the opening movement of the Haydn concerto using only wind patterns without a trumpet, there is no sound and consequently there are no bad notes. Put a piece of paper in front of your mouth and see that the wind moves the paper energetically, although it feels almost effortless. In contrast, if you lock the air down, the paper barely moves and the abdominal area solidifies in a state of isometric tension, which means you are wasting 50% or more of your effort. One miscalculated breath can spoil a whole phrase or even more, so it is important to decide where to breathe; then practice taking breaths.



*V. Cichowicz with T. Dokshizer, R. Schilke*



*Vincent Cichowicz and Frank Kaderabek*

## Articulation

Another technique to simplify is articulation, which is nothing but language. Children learn to speak without any idea of how they manipulate their tongue and lips. When we pronounce the syllable *tu* there is a specific place where the tongue strikes the teeth, and in almost every instance that is the ideal place to





*Barbara Butler with Vincent Cichowicz*

tongue when playing. There is no reason to complicate the issue and increase a performer's self-consciousness by training a skill that is already naturally in place. Articulation is simple as long as it is approached through language, but it is not easy. Articulation takes work, patience, and discipline. The French school of playing exhibits some of the best qualities of articulation in the world, but it would be a mistake to have students who speak American English use the French *tyu* because that sound is not a normal part of their pronunciation. If you hear a good staccato and pronounce the syllable

*tu* properly, you will get a wonderful staccato because tonguing is basically language. Whichever consonant fits the style of the music plus the vowel are factors that affect the substance of the sound. Enunciation of the consonant ensures a tongue there with the same neutral quality you would use for a simple phrase and not as if a high C is coming. Even though the intensity of effort and the energy expended is much greater in the high register, the fundamental technique stays the same. If the body becomes a kind of fake embouchure and puckers up for high notes, the breathing process becomes ineffective at the very moment you need it the most. Especially when a trumpeter becomes nervous, it is important to guard against packing down the breath. Train your body to respond in a certain way and never allow it to change. Stroke in the desired style and clarity of attack; the vowel keeps the wind flow open to support the sound. Multiple tonguing works the same way, but the second syllable should not be produced too far back in the mouth. Some books on my shelf advocate using a *ku* sound that is coughed into the instrument. How gross and ugly a *k* would sound when produced that far back in the mouth. A *ku* should be produced on the palate and not be guttural, so the farther forward you keep it the more effective the double- and triple-tonguing will be. Guard against over-dependence on the tongue for starting the tone; too much



*Vincent Cichowicz and Charles Geyer*

tongue produces a percussive sound. It helps to think of the trumpet as more like the violin; except for avant-garde effects, or *collegno*, violinists do not bang the bow against the string, they draw it. The musical ideal is to produce a pure sound right from the beginning, without any pop or sting to the note. Then it is possible to change the character of the articulation to fit the musical context. With an accent or *sforzato* more attack sound is desirable, but the ability to start cleanly and without accent is a great musical asset. It is especially

important to avoid hard attacks when warming up. To emulate the violin attack,

practice just blowing, without the trumpet or mouthpiece, and without forcing, pushing, or pressing; just let the wind flow. Then take the instrument and match this effect as closely as possible. If you chop at a note or interrupt the airflow, this invites a cracked note. Listen for which notes sound like violin strokes and which are more like timpani strokes; the notes you slap at are likely to break. I know of no effective pedagogy to teach flutter-tonguing. As with all articulations this is a matter of language, in this case a rolled r. Some players trill the r easily, but for others it seems impossible. The difficulty stems from the fact that American English does not use a rolled r, so it is a movement to

be learned specifically for the instrument. Recent pedagogical literature suggests that some people are genetically unable to flutter-tongue, but I suspect that native Italian, Spanish, or German speakers, who have the trilled r in their language, have little difficulty with flutter-tonguing.

### Embouchure

Teachers often give direct instructions for wind



*Playing duets with Frank Crisafulli*



*CSO Brass Section on stage in Carnegie Hall. Adolph Herseth, Vincent Cichowicz, Will Scarlett, John Cvejnovich*



and articulation, but descriptions of embouchure activity are usually vague and highly individual. The embouchure is much like vocal cords; training comes from use. By combining good musical standards, healthy breath support, and appropriate practice materials, the embouchure develops almost autonomously, with little direction. The practice of studying your embouchure in front of a mirror is seldom helpful and often is frustrating or discouraging. A cloudy tone is not caused by a poor embouchure but may be the result of pressing the air out, which causes the higher overtones to disappear. Instead of a wonderful dark sound, the notes sound pinched or dull. As the air is freed up, the sound becomes livelier and more colorful.



### Practicing

I don't believe there is only one effective way to warm up, but I am suspicious of using glissandos, because they do not zero in on anything specific. Glissandos may loosen things up and get a little flexibility going, but that is possible with exercises that have a more practical musical application. Take a big breath before each pattern, and even on mouthpiece buzzing try for musical effect. Listen to what is good or not so good with the sound. I strongly recommend blowing wind patterns away from the instrument, using lots of breath. With wind patterns there are no inhibitions; it is easy, natural, and the body functions in a more normal manner. The trick is to reproduce this effect and feeling on the instrument. To overcome tension in the high register or when playing piccolo trumpet, always start at a secure point. For students preparing to play the second Brandenburg Concerto I have worked out a routine that I call the "Brandenburg Project." Students begin this extraordinarily difficult and physically demanding piece on Bb trumpet while reading from the piccolo notation but playing down an octave so there is little or no anxiety. We work through the technique meticulously and then do the same thing on a C trumpet. As the level of difficulty increases, the idea is to maintain a stable execution. We then go to the higher trumpets and at some point, usually on the Eb or F trumpet, students start to scrunch down a little until I remind them to maintain the same technique as before. The act of going through the project will gradually increase their strength as long as they do not change the basic technique. It takes more energy to play high, but this should not introduce inappropriate tension. The system works if enough time is taken to develop consistent responses. The best method to introduce the piccolo trumpet is to start on a lower trumpet with the piccolo notation and gradually progress into the upper register without relying on any additional physical force. Energy, yes, but not force. Choose a tempo for practicing at which you can control the sound



without it sounding as if you are target shooting. When the tempo is too fast, the music sounds crowded and nervous. Choose a tempo that establishes the brilliance of the piece but also allows a certain ease of technique. Both tone and intonation are dependent on the player's musical concept and his use of the beat. Thinness of tone often comes from body tenses in anticipation of a high note. Many players seem to exist only for the high notes, but having spent a large part of my life as a second trumpet player, I have grown inordinately fond of low notes. The idea here is to retain the vocal quality, and even if the dynamic is soft to keep the sound interesting. Do not skimp on the breath; use a big yawn. In any range if the musical concept is strong and the wind is free, it is amazing how the ear guides all of the small adjustments that produce good intonation. People ask how I teach vibrato, but I have never taught it. I have never come across a student who plays with an

absolutely dead, straight sound with no inflection of any sort. Such mechanical procedures as vibrating a particular number of waves per minute often sound like Hammond organs to me and are useless. Trumpet players should listen to singers and other good brass players and try to emulate their sound. I usually have students sing to learn about their natural inclination for nuances and then encourage them to imitate their voice as best they can. Demonstration is also helpful. However, after teaching trumpet for over 30 years I have found no specific pedagogy for teaching specific types of tone or vibrato. I always come back to the basic concept of aesthetics, to how the person hears tone or vibrato. I try to let students alone as much as possible and not produce carbon copies. Of a large number of successful students, all have developed individual characteristics in their playing. Individuals should cultivate their own aesthetic, their own personality; that is much more musically gratifying, much more artistically satisfying.



# Commentaries By Students of Vincent Cichowicz

## VINCENT CICHOWICZ LONG TONE STUDIES

### I. PURPOSE

As stated in his forward opening statements to his Flow Study Book, these long tone exercises were the basic building blocks or foundations for free, flexible, fluent and steady sound production.

Starting in the middle register (second line G) where the tone is produced in a most effortless and relaxed manner coupled with a free flowing delivery of air, Vince would work the student through the middle register to the low register working eventually into the upper register always emphasizing the importance of thinking of the best sound in your mind and transferring that sound through the trumpet.

Vince always emphasized the importance of inhaling or breathing in rhythm, then at the peak of the breath inhalation, reversing the air immediately through the lips into the trumpet without holding, blocking, or as he would say "leaning on the air stream" initiated by saying the syllable "Too" (Tuu). The "Too" attack would be co-ordinated with the "Air Release" in a timely fashion. This very simple execution of the air flow coupled with the touch and quick release of the tongue produced a very clean and defined attack as well as producing beautiful sound.



*Larry Black and Vincent Cichowicz*

He emphasized the importance of keeping the air in motion, never stagnating or slowing the air delivery so as to produce an undesirable sound. He once told me "Don't prevent the sound from happening". Simply stated, LOUD sound is produced by a large volume of air and SOFT sound is produced by less volume of air. Never force or push air through the instrument nor hold back the air through the closing of the throat.

In my own mind I viewed the lips as the motor and the air as the fuel. Without sufficient fuel, the motor will sputter.

I always appreciated the manner in which Vince would teach the trumpet. He would play the long tone exercise for you and then have you play trying to emulate the same free flowing and effortless attack and tone production. This technique was worth, in my estimation, a thousand words. I have never had a teacher demonstrate sound production and performance on the instrument as well as Vincent Cichowicz.

## II. HOW THEY WERE USED

The approach to his Long Tone Studies was simple, logical and unique.

Inhale air and release coordinating the tongue in the simple logical fashion stated above. Vince insisted on one VERY important point to producing sound on the instrument. If the initial tone or attack was less than desirable, you MUST exhale the existing air in the lungs and start the inhalation process all over again followed by the attack on the airstream. To repeat the articulation process on compressed or already partially blocked air stream would produce only negative results.

When I was a student of Vince Cichowicz, he referred these tone exercises as "Long Tone Slurs" divided into scale/overtone groupings starting on the second line "G" with descending half-step patterns expanding into both the lower and upper register. As his students would expand his patterns when they started teaching carrying on his techniques, I have seen them referred to as "Flow Studies". The Flow Studies, I feel, are a collection of etudes lending themselves to helping the student "develop a free, flexible production of sound upon which all aspects of trumpet depend" as stated in his Forward to this book. This collection of etudes from various sources was intended as an expanded "follow through" or extension of his Long Tone Slurs. In the opening pages of this book are examples, in basic outline form, of the Long Tone Slurs. Vince, in his teaching of students, was constantly revising and making additions to these "Long Tones" as his teaching technique developed (i.e. his V.C.II Long Tone Studies as compiled by William Fielder 1988).

I once asked Vince why he never wrote a method book stating and outlining his teaching techniques and concepts of playing the trumpet. He said "It would probably be misunderstood." He further explained that each individual student will interpret his explanation of his concepts in a slightly different manner, so he had to come up with



several ways to get his point correctly across to each student. He told me "first you try the front door, if that is locked, you try the back door, if that is locked, you try the side window, then the basement window until eventually get into the house!" Over the twenty some years I took trumpet lessons with Vince, I would get his permission to sit in on his lessons with Northwestern University students and have the opportunity to observe his teaching techniques and working the student to get the desired results from a third party perspective. I not only wanted to become a better trumpet player, but to become the best trumpet teacher I could. I wanted to give other budding serious trumpet players the same chance Vince gave me. We all have the responsibility the "Carry the Torch and then Pass It On!"

Vince liked the "two note" approach to his Long Tones as well as other exercise and etude applications. The purpose of these two "extra notes" (meaning the first two notes of the long tone studies) was to establish a good starting air flow so as to produce a velvet (as he would say) singing quality tone production resulting in a slippery connection from note to note. He would tell me to visualize the notes as being well lubricated or coated with Teflon in the delivery execution from one note to another.

1. V.C. Long Tone
2. H.L. Clarke Studies
3. His approach to low register scales or Clarke studies
4. Air Column Articulation Application

These are just a few of his examples in his teaching techniques concerning his Long Tones. There are several other examples of his techniques in playing and working out Etudes, Solos, and Orchestral Excerpts. He never liked to use the words "Excerpts" when referring the orchestral works, but rather as "Musical examples of the Orchestral Style". In this manner your thinking is automatically on a higher level musically and your practicing will reflect your musical mental efforts.

I always appreciated the positive reinforcement style in which Vince taught trumpet. He would explain and teach in an atmosphere of encouragement rather than one of negative criticism. I for one, in my early years of playing, possessed a fragile personality and with positive mentor encouragement of Vincent Cichowicz, I feel very strongly that he is the reason I had an orchestral career.

*Larry Black, Atlanta Symphony Orchestra (Retired) MM '66*

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My first encounter with Mr. Cichowicz was in my audition for graduate school at Northwestern University. Wanting to put my best foot forward, I prepared as challenging of an audition as I could muster. It was highlighted by the Tomasi Concerto for Trumpet, Charlier #2, Bitsch #5 and a long list of excerpts. Unimpressed, he asked me to play the Ballerina's Dance and then gave me a half hour lesson on the last nine notes of that

excerpt, specifically addressing the tension in my playing. I left his studio confident in my failure and looking toward my back up plans for the following year. Little did I know that this had been my first lesson of many with a great teacher, a great mentor and a great man.

As with all great teachers, he was able to adjust his teaching style to attend to the specific problems of each student. Looking back, I believe his greatest gift to me was, first, to help me identify the tension in my playing and, second, to show me how to release that tension. The tools that he gave me allowed me to achieve my potential and I apply those principals every day of my musical life. This concept of releasing tension seems so simple, but for me, it was frustrating and difficult. Every day, then and now, started with his famous long tone studies. Not too loud or too soft. Moving the air through the embouchure and the instrument with an uninhibited flow, again, not too fast, not too slow. It's not about loud, soft, high or low. It's about an unrestricted, free air flow. I don't move on to anything more difficult until I feel that easy air flow. When it happens, it's a wonderful feeling! Not unlike being in the zone on the tennis court or in the batters box.

Once I feel it, then I move on to the higher exercises in his long tone studies, slowly working through my range. If I feel any tension creeping into my sound, I back up to a lower exercise until I rid myself of that tension. I never move on to more difficult passages until I have that free and easy air flow. I can move the air fast. I can move the air slow. I'm in control. In that way, I continue through the morning session, gradually adding, not only range, but also flow studies of the moving notes, which he compiled from various etude books. I also add articulation, both high and low, as well as loud and soft. During this session, actually for me this is two short sessions, I'm constantly monitoring my wind and backing up to the long tone studies whenever I feel that dreaded tension. These two sessions take me approximately 45 minutes. They are always in the morning and they set up the rest of the day. Once they are done, I don't think much about my blowing mechanics because then it's all about the music. Occasionally, some tension shows itself later in the day. When that happens, it takes a brief visit to the first long tones and I can usually send it on its way! This approach gives me the tools and the framework to perform the way I like with spontaneity and emotion. I feel like every easy trumpet breath I take is a gift from Mr. Cichowicz. The bad ones are only my own fault! I wouldn't be where I am without his help and I know I share that sentiment with many. He was the purest form of a teacher. It wasn't about ego nor was it about self promotion and national recognition. It was about selflessly and generously giving his knowledge to others. He just loved to help.

*Thomas Rolfs, Principal Trumpet, Boston Symphony Orchestra MM '83*

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*Neal Berntsen, Vincent Cichowicz and Thomas Rolfs*

The rich legacy that Vincent Cichowicz left for the world is difficult to measure. As an integral member of the Chicago Symphony brass section, he helped create the standard for orchestral brass performance - for generations. As a teacher, his techniques have helped to modernize trumpet pedagogy – and will no doubt continue for future generations.

Mr. Cichowicz believed that good trumpet playing is the result of the proper execution of fundamentals. When used properly, VC Studies 1 and 2 break trumpet playing down to its bare fundamentals. Mr. Cichowicz understood that in order to play a musical phrase successfully, the most important note was the first note. When I studied with Mr. Cichowicz it was not uncommon to spend a large portion of the lesson on the first release of the first note of VC 1. He explained that, "The first release must be pure and uninhibited or there will be problems later in the phrase." A note that was "held" or "grabbed" was not tolerated. He once told me that, "A proper breath and release is like a yawn – the inhalation becomes the exhalation, there is no pause between the two." Mr. Cichowicz often had me work away from the horn to achieve proper breath: I would simply practice inhale/exhale (air patterns) or use the mouthpiece alone. Once a successful release was accomplished, he had me move throughout the registers, focusing always on the sound, not the feel or the notes themselves. As the range of each line in VC 1 and 2 increases, the unencumbered airflow also increases, as does the tempo. (In my daily routine, I find that it helps to keep my aperture as open as possible and not to arch my tongue). Once the highest note of the phrase is reached, it is important to keep a positive, active flow of air on the way back down. All of the VC studies should be played comfortably in one breath.

This concept of pure release, followed by unencumbered airflow is not only appropriate for lyric playing, but is also the basic fundamental for articulated passages.

In my career I have relied on the basic fundamentals that Mr. Cichowicz instilled in me almost 30 years ago. The publication of these studies will help to continue his legacy for future generations of trumpet players.

*Neal Berntsen, Pittsburgh Symphony Orchestra, Carnegie Mellon University, MM '83*



Vince Cichowicz was committed to the concept that each day, trumpeters need to touch base with the fundamentals of tone production. His long tone study, VC I, connects the initial pitches of the open overtone series with two fingered notes (F sharp and A) as a means of fluidly linking these larger intervals (C-G-C). This basic and effective study is my daily barometer for all of my students. It's initial exploration begins in the most comfortable register where one can truly "find their sound" and then expand these positive habits to the upper register. My own studies with Mr.

Cichowicz began with a few mouthpiece scale patterns to establish a centered buzz and accurate pitch. From this point, we moved directly to VC I and began with the first or second line. Mr. Cichowicz was very particular with the execution of these simple examples and pursued these points:

- Play the examples in a positive dynamic range from mezzo forte to forte.
- Perform each line in one breath – the longer examples that ascend into the upper register should be played faster to accomplish this in one breath
- Maintain positive flow through the descending portion of the exercise – students frequently diminuendo too quickly and can have response problems in the second half of each exercise.
- If the initial attack is too heavy or compressed, the performer can begin the exercise with a breath attack to develop an efficient release.
- Transpose through descending valve positions to develop skills and musicianship.
- Most importantly, approach the exercises in an expressive, musical fashion.



As a Cichowicz disciple, I've integrated his long tone studies and flow studies in my practice and teaching since 1982. Used properly, the exercises methodically reinforce the basics of tone production and are both simple and highly effective.

*Bruce C. Briney, Professor of Music, Western Illinois University, MM '83, DMA '96*



These studies are undoubtedly the most recognizable pedagogical legacy of Vincent Cichowicz, and I use them daily in my own practicing as well as my teaching. He developed them as an alternative to traditional long tone practice, where one plays a single note over eight or sixteen counts in one breath (often crescendo then diminuendo). Vince recognized that, although not inherently bad, these types of long tones do not naturally draw one's attention toward phrasing nor do they promote musical focus. This, in turn, tends to contribute to "blocking" the exhalation of the breath while potentially contributing to "paralysis by analysis," when one's attention naturally drifts toward the mechanics of trumpet playing.

Cichowicz had a holistic approach to music making and tone production. He required the most mundane exercises to be played with a beautiful sound and with musical phrasing. Through his tutelage, students came to understand how the linear movement of a musical phrase is analogous to the movement of the wind, which, when free of isometric tension, results in efficient tone production. These long tones studies are a vehicle for reinforcing this critical concept, starting from the very first tones produced in one's practice day.

Because these studies are meant to begin the practice session, extremes should be avoided. They should be played neither fast nor slow, loud nor soft. To promote free flowing but focused tone production, a medium volume should be used along with a relaxed tempo. They are simple straightforward phrases -- keep them uncomplicated! More is not better. Once the tone production is efficient, move on to another study in a higher range. Do not be distracted by "feel." Awareness of the physical realities of your playing is inevitable, but keep your focus on the musical line and the end result. Most students will find two or three of these long tone studies played in all of the descending variations sufficient to start the day.

*Charles Daval, Professor of Trumpet, University of Illinois MM '81*

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*Timofei Dokshizer and Vincent Cichowicz*

What is so special about those Vincent Cichowicz long tone studies? Nothing. They are just notes. Mr. Cichowicz certainly used them in our lessons. He also used other patterns that he wrote from time to time. He encouraged each of his students to invent their own. The value is not in the notes; it is in how one uses them. Play them as expressively as possible, not too quickly. Concentrate on making a beautiful and resonant sound. Don't invest a great deal of time playing these things. Rather move on as soon as it is comfortable to do so.

There was never any kind of plan or formula in Mr. Cichowicz's teaching. He often pointed out how he abhorred the idea of a "system" or "method" by which one might define his teaching. He spent a tremendous amount of time and energy trying to understand the affect that his words had on each individual.







Since the fall of 1979, when I first began my studies with Vincent Cichowicz, my playing day has always included Cichowicz's long tone studies. When I studied with him, he first had me start with the 1st one of form A, then I would play form B down a half step. Followed by form C down a whole step, etc. After working down to the bottom of the range of the trumpet, I would then play the last few forms, where written, getting me into the extreme upper register very early in my warming up. This start to my daily routine has worked well for me for over 30 years. Early in my senior year, I had to perform some soft flutter tonguing, and unfortunately, was only able to flutter at about ffff. When I asked Mr. Cichowicz about this, he prescribed using a couple of his long tones to practice flutter tonguing everyday. The goal was to be able to flutter them at pp by slowly decreasing the dynamic over a period of weeks or even

months. What I discovered was that over the process of learning to flutter softly, I had figured out how to truly keep my air intensity constant, greatly affecting my lyrical playing in the positive. This process also helped me to understand how to regulate different air speeds, enabling me to change colors in my sound with greater ease and consistency. The art of air flow is what they are all about. Most long tone studies allow for a player to perform them while still forcing or pressurizing the air. Cichowicz's version of long tone studies are designed to prevent this by moving around in a more active way. This followed the concepts of Herbert L. Clarke, who deplored traditional long tone studies and encouraged movement as a means of ensuring a smoother "flow" of air. These long tones, while simple, can be used to uncover the most difficult of concepts. I am very pleased that now everyone will be able to benefit from Mr. Cichowicz's genius.

*Mark Hughes, Principal Trumpet Houston Symphony Orchestra BM '83*

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I had the pleasure and great honor of doing my Master's Degree at Northwestern University with Mr. Cichowicz. I was also fortunate enough to teach next to him for ten years at various festivals throughout Canada and the States. I still remember my first lesson with him when he pulled out the long tone studies for me to play. I took a big breath, and before I could get out the first note, his fast left arm had grabbed my forearm. I, like a lot of students, had a quarter note of time to take a breath, but my





actual breath was an eighth note sip followed by an eighth note hesitation to "set up," or as he put it, "lock up." Once I slowed my intake evenly throughout the quarter note I was able to get a big sound out without the perceived need to "set up."

Mr. Cichowicz always told me there was no need to go on if the first G of the long tone study was not the best sound that I could create. I have found in my own teaching one technique of opening up the sound of this first note is to start it flutter tongued, and then stop the flutter. Another exercise I have my students do is to bend (lip) down the pitch of the first G by approximately a whole step, and then without liping it back up, I have them increase their wind-speed, which will bring the pitch back up on its own, which will result in a more open and resonant sound.

Once you are happy with your first note, it is time to play the first half step. I was often stopped here for pulsing or as Mr. Cichowicz called it, "bumping into the second note." Pulsing is a phenomenon where many students slow down the air just before the valve motion occurs. An exercise that I do regularly with my students is have them play the middle G with their eyes closed, and remove their right hand. While they sustain the G I reach over, support their horn with my thumb, and press the second valve down randomly to get an uneven F#-G trill. The sensation they get, not knowing when the valve is going to move, is a feeling that they need to re-create in all their playing. Pulsing is often more of a problem in descending lines, as in the second half of these long tone studies, so special care attention needs to be observed here.

Working up and down from the sound created on the first G, while maintaining the resonance of that G, is the primary focus of these studies for me.

For me, my thought process starts with a slow open breath and a gentle but positive release of air. Once I'm happy with my middle G, I lean through the F#, being careful



not to pulse. As I go up in range I don't lip up, I increase my wind-speed to achieve the range. I like to crescendo on the top note and then drive all the way to the bottom, making sure that I don't pulse on the way down. I always stretch the top note and play the descending passage a bit slower than the ascent to the top. I do this so that I can crescendo through or energize the last eighth note of each descending half note. These exercises are the most valuable tool that I have found in developing young players, myself included, and the trumpet community is forever indebted to Mr. Cichowicz.

*Larry Knopp, Principal Trumpet, Vancouver Symphony Orchestra MM '89*

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I was first introduced to Vince Cichowicz's long-tone studies by my private teacher, Peter Audet, when I was in grade 12. He had attended a summer master class with Cichowicz and Peter taught them to me by ear-which proved to be a great way to learn them. Later, he did give me two sheets with the long tones but Peter introduced me to the basic concept of how they are used and why they are used. I noticed a real improvement in my playing very quickly, since my warm-up routine had been rather haphazard. Peter also had me transposing the long-tones through the seven valve positions and this was extremely helpful. I soon noticed a big improvement in my sound and great consistency in my playing in general. When I studied with Barbara Butler, in my first year of college, she also made extensive use of these exercises and reinforced their importance as a daily routine.

When I studied with Mr. Cichowicz in my junior and senior years of university, these long tones were always a touchstone in my lessons, especially if I was starting to play above the pitch centre and lose focus in anyway. Vince could always "bring you back" by getting you to play a couple of the long-tone studies. He also demonstrated a flexible



approach to using the long-tones on a daily basis via changes in dynamics, use of rubato, transposition and extending the range of the longer exercises. I've been playing the Cichowicz long-tones every time I play since 1975 and they are an essential part of my teaching repertoire. My students benefit enormously from them and I'm honoured to be able pass along what I've been lucky enough to learn from the Cichowicz students I studied with (Peter Audet, Barbara Butler, Bob Walp and Tom Parriott) and, of course, the master-Vincent Cichowicz.

*Alan Matheson BM '81, Instructor of Trumpet, University of British Columbia,  
Vancouver Community College, Leader, Alan Matheson Septet, Nonet, and Big Band*

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I was a graduate student with Mr. Cichowicz from 1986-87, and was given his V.C. pages 1 and 2 of the flow studies book early on in that time. As I recall, when first presented with these two "long tone" studies the largest emphasis was on an initial free release of the wind. I was encouraged to read the paragraph he wrote at the beginning of the Flow Studies book. This alluded to the similarity in approach required for both his studies and the H.L. Clarke technical studies. They were both designed to work to increase the agility of the flowing of the breath. Specifically, they distinguished themselves from the basic "long tones" by not encouraging static 'holding' of the breath. In fact, the primary goal of these exercises was a vibrant, colorful tone throughout all dynamics, achieved by producing the first sound with no delay and no compression on the first "release". This initial approach was specifically not referred to or termed an "attack", but a release.



These two "flow studies", like most of his teaching, were designed in a simple, basic format to facilitate the accomplishment of his significant fundamental concept and approach: free release of the breath/sound. By removing all ascending lip slurs, and most descending, he relied on the changing fingerings to negate any further embouchure work, thereby removing that potential technical barrier, and by requesting half notes moving alla breve incorporated into a clear dynamic scheme, his flow studies clearly and succinctly accomplished their task. They were also designed to be diagnostic. If at any time your sound suffered while you were negotiating the rise and fall of the dynamic musical line within the ever-increasing length of the passages, that was a clear message to you that you were holding and/or compressing your wind.



Furthermore, his tempo markings were to be adjusted to your lung capacity as I remember striving to negotiate the first few at half note equals 60, and not always succeeding. I was quite relieved when told by Mr. Cichowicz that 72 or faster was fine, and that with the increasing length of each line, the tempos should also proportionally increase.

*Judith Saxton, Professor of Trumpet, University of North Carolina School of the Arts MM '87*

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First of all, these exercises are the anti-long tone. Mr. Cichowicz believed, as Clarke did, that long tones are very limited in their usefulness. In terms of developing sound they serve little purpose. If you play a long tone, what does it tell you about your sound production? Can you go from low to high with that sound? Is it flexible? Does it work in different dynamic ranges? Can you employ various articulations? With Mr. Cichowicz's "long tones", there is built in movement. These exercises will help you answer more questions about the tone you have produced.

The key to these studies is starting the first note, which is critical to playing any phrase on the trumpet. It is important to start with a relaxed natural breath IN TEMPO, then RELEASE the air into the trumpet, like a sigh, WITHOUT ANY HESITATION or as Mr. Cichowicz called it "blocking". "Blocking" is the act of holding the breath slightly BEFORE your attack. "Blocking" is the original sin of trumpet playing. Everyone tends to do it to varying degrees. I fight against doing it on a daily basis.

These studies will help you diagnose your ability to release air freely into the trumpet. If you aren't successful with your first note, the rest of the exercise will literally be an uphill battle. Your sound will be "dead" sounding, the connection between notes will be labored and they will be more taxing on your chops. But, if you start your first note without hesitation the sound you produce will be clear, live and ready to take you wherever the line leads you without as much of a physical toll. I played these studies through every day from High School through college and into my professional career. I don't think a day goes by without at least a few runs through certain keys. While you are practicing them, always strive to make them sound better day by day.

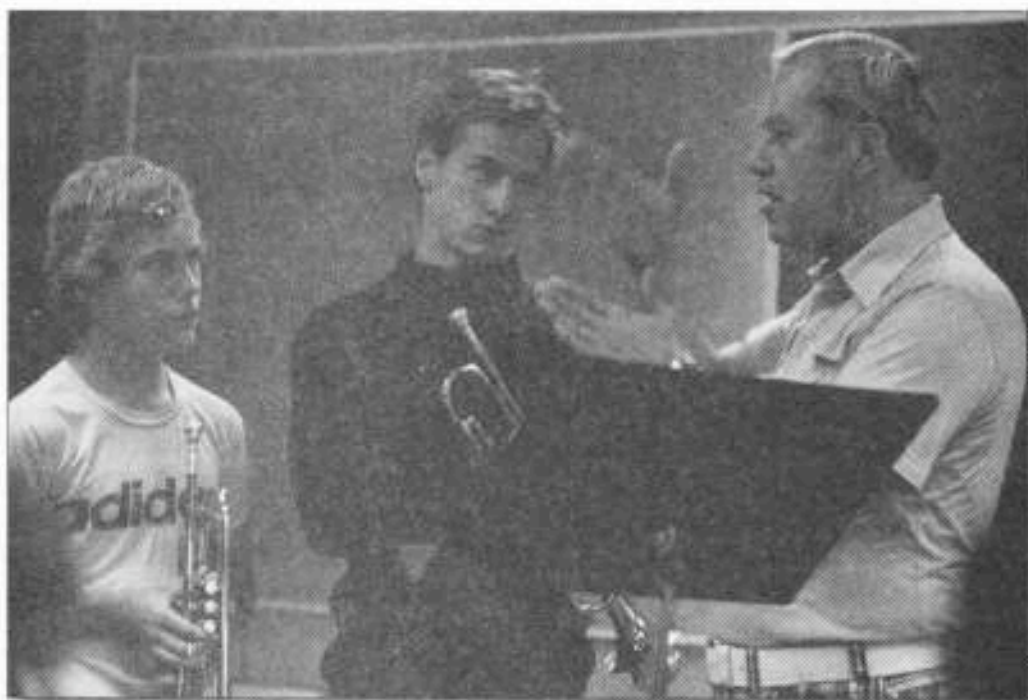
Extra benefits can be reaped by seeing Clarke's "Technical Studies", and any of the many "Flow Study" etude books out there as an extension of these exercises. A Successful flowing line can be attained only after a proper air stream is created.

I'll never forget having a lesson with Mr. Cichowicz on Stravinsky's Firebird. While I was attempting to play the Infernal Dance, he shouted "It's just like a flow study!". While, at the time, Firebird seemed like just about the furthest thing from a flow study, I quickly learned that he was right. Once you are able to fully let go of hesitation and fear (blocking), even the most difficult passages flow freely out of your trumpet with seemingly no effort at all.

*Dave Vonderheide, Principal Trumpet, Virginia Symphony Orchestra, BM '96*

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What more is there to say about Cichowicz' long tones and flow studies, now in every trumpeter's possession? Vince once (at least!) told me, "Bob, it really doesn't matter what you play, but how you play it." And there it is, the debunking of the myth of any sort of "Cichowicz Method." Vince never used the term. Ever—unless when discussing other approaches to the instrument.

Barbara Butler memorably characterized Vince's teaching as "...to the very DNA of the individual student." That's exactly it. And while most of us students did work on similar materials, very quickly we diverged, as he showed us how to practice for our own best development. Even when we were working on the same materials, each of us was engaged in internal work, unique to us, and he recognized this. His use of specific materials to address particular challenges was efficient, but what strikes me now, twenty-nine years after completing my studies with the man, is that Vince made me acutely aware of what I was doing, and what it was in my own playing that I needed to deal with. That awareness became my teacher—as Vince had intended.

I realized, early on in my work with Vince, that my work was different than it was with others. We students all had different strengths, and though we might be practicing the same or similar materials, the internal work we as individuals were doing was often very different. Luther Didrickson, a terrific trumpeter and Vince's subaltern on the faculty at Northwestern, once pointed out that, had someone made a record of precisely what materials Bud Herseth had practiced at all stages of his development, and had a young trumpet student played exactly those things, nothing good would likely come of the exercise. I related this thought experiment to Mr. Cichowicz, who smiled his wonderful smile between the slits of his eyes, remarking, Ah, yes... 'a description does not a

prescription make.” That was when I stopped trying to “do it” like everyone else, and sought to find my own way. Primary was having a sound image or picture in my head as I went to release the air--first and foremost was that I knew what I wanted to sound like. Then the physical act is examined and dealt with.

Years later, several into my working life, I was contacted by a university trumpet professor who asked what materials I was working on in a given quarter of a certain academic year—even requesting tempi on Clarke studies at specific points in my undergraduate work. This quantitative approach leaves the individual completely out of the picture, and it turned my stomach. I asked my colleague John DeWitt about this, and he of course had already tossed the questionnaire into the trash. Later, when John and I were both working with a student who had auditioned at the institution in question, the student told us that, on the wall of the trumpet studio, was a large array. There was a list of students on the vertical axis, and a comprehensive listing of every imaginable study, exercise, solo work, and orchestral passage on the horizontal, with the intersecting squares indicating if the student had “passed off” the piece. We noted that that trumpet program had had no significant success.

Besides knowing that I was regularly hearing great playing in Orchestra Hall and at other venues, Vince played for me, a great deal. I remember being surprised at the solid reliability of his playing, and, when playing duets (when I’d earned that experience by preparing well), I marveled that he was so doggoned easy to play with! There wasn’t much flash in his playing, but, after a number of lessons, I became impressed with the deep integrity that I sensed when Vince played anything. Towards the end of my studies, I was working on the Second Brandenburg, and saw and heard that Vince’s approach to that piece was no different than to working up one of the little pieces in the Getchell books. In fact, he had me work on those very Getchell studies on the piccolo trumpet as prelude to playing in the highest tessitura.

*Robert Walp, Assistant Principal Trumpet, Houston Symphony, MM '82*

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Mr. Cichowicz included a real gem of wisdom in the *Foreword* of his famous red-covered Flow Studies book: “These studies are an important medium in which to develop a free, flexible production of sound upon which all aspects of trumpet playing depend. Herbert L. Clarke espoused the practice of material with movement instead of long tones (i.e., Technical Studies) and is the forefather of this concept. These studies are an extension and elaboration of this principle.” To me, this is the key to understanding the application of the V.C. study to literally anything and everything a player endeavors to do on the trumpet. It is such a wonderfully simple concept, and it opens the door for the player to use the study as a foundation upon which one can literally build his or her entire approach. The application of the V.C. study to one’s practice is, by design, open-ended. I believe this is one of the primary reasons it has endured for so long and become an essential part of countless trumpet players’ daily routine. It invites the player to cultivate a healthy sound and airstream, with smooth and



consistent transitions between notes in all registers, and then carry that over to everything else. The quote from the *Foreword* of the Flow Studies book refers not only to the simple V.C. study contained therein, but also the collection of etudes from various sources that Mr. Cichowicz provided in that book following the exercise. The idea, of course, was to properly play the exercises in the front of the book, and then flip to one of the etudes and, quite simply, do the same thing. Mr. Cichowicz taught me to apply the concept of the V.C. study to everything from scales to Bach's Christmas Oratorio. It's become a cornerstone of my playing and teaching.

*Eric Yates MM '96, Professor of Trumpet, The University of Alabama School of Music*

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My father, **Vincent Cichowicz** was born on August 27<sup>th</sup>, 1928 to my grandparents Walter and Mary Cichowicz. They could have no idea that their first-born son would not only have such an illustrious career as a musician but also would be an influence to so many trumpet players of his generation and far beyond.

Vincent Cichowicz started his musical path in 1941 as the the great depression was ending at a local Boy's Club where he was given a cornet because his parents were unable to afford one. At home he had three siblings, his sisters, Annie and Angeline and younger brother Wally, who eventually took up trumpet himself and later became a member of the Denver Symphony. I remember my father telling me that his father would get angry with him because all he did was practice the trumpet. He started in his first year at Harrison High School and received several awards for playing.

His extraordinary dedication would soon be rewarded as Renold Schilke, the legendary trumpet designer and member of the Chicago Symphony Orchestra took him as a student. When Mr. Schilke was asked by the Houston Symphony a few years later to recommend a trumpet player to fill a vacancy, he recommended my father, who had by then finished high school at Harrison. At 17 he began his orchestral career as a member of the Houston Symphony.

In 1945 my father was drafted and sent to Fort Sam Houston to become a member of the Fifth Army band. He returned to Chicago after a year of service and the conclusion of the Second World War.

Upon his return to Chicago he enrolled at Roosevelt University and played with the Civic Orchestra from 1947-1950. During this time he continued to study with Renold Schilke and in 1949 started to take a few lessons with Adolph Herseth, the new principal trumpet player with the Chicago Symphony Orchestra. In 1952 a vacancy opened in the CSO's trumpet section. My father won the position. The other finalist for the job was his life long friend, Tom Crown.

He played with the Chicago Symphony from 1952-1975 under CSO conducting greats Rafael Kubelik, Fritz Reiner, Jean Martinon, Sir Georg Solti as well as many other world renowned conductors such as Igor Stravinsky, Sir Thomas Beecham, Paul Hindemith, Otto Klemperer, Leonard Bernstein. He was also a member of the CSO Brass Quintet and played on the Grammy Award winning album *The Antiphonal Music of Giovanni Gabrieli*, featuring the brass sections of the Philadelphia, Cleveland and Chicago Symphonies. My father continued to play with the CSO until 1975 when he decided to dedicate himself solely to teaching.

Vincent Cichowicz became a member of the music faculty of Northwestern University in 1959. In 1974, he was appointed full-time Professor of Trumpet where he remained until his retirement in 1998. It was during this period that he started developing his long tone studies which he used with his students utilized and that are the focus of this book. He

also started to travel the world giving masterclasses that reinforced his philosophy of playing. This also included spending summers from 1980-2002 as a faculty member of the National Youth Symphony of Canada and from 1986-2004, the Brass Seminar program at the Domaine Forget in Charlevoix, Quebec. He used to relish telling me about these positions in great detail; he was always amazed at the level of talent he witnessed there year after year.

In 1995, Vincent Cichowicz was appointed the Musical Director of the Millar Brass Ensemble, a position he valued until the end of his life in 2006. He was especially proud of the CD entitled *Brass Surround* on Delos Records. After his passing the Millar Brass recorded a CD featuring his arrangements entitled *In Memoriam: A Tribute to Vincent Cichowicz*.

During his life, Vincent Cichowicz was a member of the steering committee responsible for the founding of the ITG as well as a former member of the advisory board of *The Instrumentalist* magazine. He also received numerous awards such as Northwestern University's Legends in Teaching Award in 1998. In 1997 he received a Special Achievement award from the European Chapter of the ITG.

Vincent Cichowicz was, and still is, regarded as one of the world's foremost authorities on Brass Pedagogy.



*Michael and Vincent Cichowicz*



## Endorsements

This book is an invaluable aid for trumpeters who endeavor to improve on a daily basis, and THAT is precisely what is needed to succeed in music. Those who are familiar with Vincent Cichowicz's teachings will be thankful for this collection of tone-producing exercises. Those who are new to his approach will be influenced by the ideas so necessary for proper tone production. Fat, vibrant sounds are the hallmark of Mr. Cichowicz's method, although he would bristle at what he did as being referred to as a "method". He felt the playing came from within and that he was merely providing each individual with a key to open the door that made the most sense to him. Congratulations on a fine work!

*Manny Laureano*

*Principal Trumpet, Minnesota Orchestra*

*Vincent Cichowicz's Long Tone Studies* is an excellent look into the teaching philosophy of one of the greatest brass teachers of the twentieth and early twenty-first centuries. His article *Teaching the Concepts of Trumpet Playing*, along with the written commentaries from many of his most prominent students, provide great insight into his approach to playing and teaching the trumpet. Reading this book brought back vividly the time I spent with him and reminds us all of what is important as performers and teachers. This book is a must read for every brass player!

*John Rommel*

*Professor of Trumpet, Indiana University Jacobs School of Music*

Finally a comprehensive, concise collection of this material! This volume is invaluable. Twenty-five years have gone by since I studied with Mr. Cichowicz and I still use these exercises and underlying concepts of tone production and musical thought daily. Bravo!

*James Ross*

*Metropolitan Opera Orchestra*



\$19.95

# VINCENT CICHOWICZ

## Long Tone Studies

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