

# Mark Dulin

## Trumpet Clinic

[www.charlottetrumpetacademy.com](http://www.charlottetrumpetacademy.com)

### **What does it take to be a successful musician?**

I believe there are a few traits common to anyone who has a successful career in music. No matter what the instrument, these traits are universal.

1. A never ending musical curiosity
2. Enjoyment of the process of improvement
3. A realization that things can always be better
4. Acceptance that you never have it completely figured out, the more you know the more you realize how much more there is to learn.

### **Most Important Components of Great Trumpet Playing**

1. A great concept of sound that is learned by years of listening and imitating great trumpet players as well as singers, violinists, etc etc.
2. The ability to produce great sound that is musically appropriate for the music being played.
3. A free and loose airstream
4. Clear articulation and supple flexibility.

### **What makes a sound great?**

1. It must vibrate and have resonance. The more simple the semantics the quicker the result.
2. A proper balance of highs and lows in the sound.
3. Energy, the sound must have something to say for it to be musical.

### **What to Practice in a Daily Routine**

1. Tone Production-Long tones by Vincent Cichowicz, Michael Sachs, J.B. Arban, Max Schlossberg, Anthony Plog
2. Flexibility Studies by Bai-Lin, Schlossberg, Charles Colin, Earl Irons
3. Articulation Studies- Arban, Chris Gekker
4. Finger Dexterity-H.L. Clarke Technical Studies, Allen Vizzutti

### **Etude Practice**

1. Two Kinds of Etudes, musical etudes and etudes for learning a specific skill
2. Choose etudes that are appropriate for where you are musically and physically. No one is a hero for developing bad playing habits because they are playing something over the head. By the same token no one gets better unless they are pushing their limits. Use good judgement.
3. Work on etudes in small sections. Don't always start at the front. If you start at the front all the time then you are only building muscle memory that tells the body you will be tired at the end. Teach your body to feel at it's best in every part of the etude.
4. Analyze the etude for scalar and harmonic structure. Know your theory!!
5. If the etude places emphasis on a particular skill , isolate that skill and work it out and then apply it in context as you practice the etude.
6. Look for phrases in the music, never play like a robot. The music on the page is a guide. You must be the interpreter!
7. Last but not least, SING IT!!

### **Practicing Solo Pieces and Ensemble Music**

1. Learn solo phrase by phrase.
2. Be wholistic in your approach. Learn about the composer, listen to other music the composer has written, even if it's for other instruments. When did he or she live? Why did they write the piece? What is the message in the music that you are trying to get across?
3. Sing every note!! This saves your face, you learn things faster and they become ingrained. This allows you to play with conviction and with great intonation.
4. Know how you fit into the bigger picture. In ensemble music are you the melody or the accompaniment? What is the right tone color for every passage?

**Some General Thoughts on Trumpet Playing** (some of these are adapted for trumpet from Bob Rotella's book *Golf is Not a Game of Perfect*)

Great trumpet players think well on a consistent basis. There is very little chatter, only thoughts of song and wind.

There is no such thing as getting lucky when you play something correctly, you are only showing your true potential when you play better than you normally do.

Trumpet players must train the physical technique and then learn to trust it!

The best players have the clearest musical pictures of what they want to sound like.

Negative thinking is 100% effective

The trumpet is an instrument that responds to what is put in it by a human being, therefore there will be mistakes. A professional knows how to adapt to these mistakes and still be successful.

Quality of practice is more important than quantity of practice.

When learning a new skill if you are motivated musically the introduction of a new stimulus will almost always be positive.

You are the product of the challenges you overcome.

The exhalation of the breath must be free and open.

Avoid excessive fatigue.

Do not look for short cuts with equipment. A small mouthpiece is not the way to learn how to play high.

Good posture does not mean discomfort.

The best way to work on intonation is to sing, not by staring at a tuner and bending the pitch.

## **Suggested Listening Ideas**

### **Classical Soloists**

Hakan Hardenberger  
Maurice Andre  
Timofei Dokshizer  
Reinhold Friedrich  
Ole Edvard Antonsen  
Alison Balsom  
Jouko Harjanne

### **Orchestral Principals**

Michael Sachs, Cleveland Orchestra  
Chris Martin, New York Philharmonic

David Bilger, Philadelphia Orchestra  
Thomas Rolfs, Boston Symphony  
Thomas Hooten, Los Angeles Philharmonic  
Robert Sullivan, Cincinnati Symphony Orchestra  
Manny Laureano, Minnesota Orchestra  
David Krauss, MET Opera Orchestra  
Billy Hunter, MET Opera Orchestra  
Gabor Tarkovi, Berlin Philharmonic  
Tamas Velenczei, Berlin Philharmonic  
Philip Cobb, London Symphony

**Famous former Principals**

Philip Smith, New York Philharmonic  
Adolph Herseth, Chicago Symphony  
William Vachiano, New York Philharmonic  
Roger Vosin, Boston Symphony Orchestra  
Armando Ghitalla, Boston Symphony Orchestra  
Thomas Stevens, Los Angeles Philharmonic  
Bernard Adelstein, Cleveland Orchestra  
Louis Davidson, Cleveland Orchestra  
Gil Johnson, Philadelphia Orchestra  
Frank Kanderabek, Philadelphia Orchestra  
Harry Glantz, New York Philharmonic

**Jazz Soloists**

Louis Armstrong  
Clifford Brown  
Dizzy Gillespie  
Miles Davis  
Lee Morgan  
Freddie Hubbard  
Chet Baker  
Clarke Terry  
Blue Mitchell  
Wynton Marsalis  
Woody Shaw  
Lou Soloff  
Terrance Balanchard  
Roy Hargrove  
Graham Breedlove  
Sean Jones  
Randy Brecker  
Chris Botti  
Jim Rotundi

### **Brass Quintets**

American Brass Quintet  
Boston Brass  
Center City Brass  
Atlantic Brass  
Canadian Brass

### **High Note Trumpet Players**

Maynard Ferguson  
Cat Anderson  
Bill Chase  
Roger Ingram  
Charlie Davis  
Wayne Bergeron  
Rick Baptist  
Jerry Hey

### **Method Books**

Arban	Complete Conservatory Method for Trumpet	Carl Fischer Music
Schlossberg	Daily Drills and Studies	Baron Company
Cichowicz	Long Tone Studies (Dulin/Cichowicz)	Studio 259 Productions
Sachs	Daily Fundamentals for Trumpet	International Music
Clarke	Technical Studies	Carl Fischer
Irons,	27 Groups of Exercises	Southern Music
Colin	Lip Flexibilities	Colin Music
Vizzuti	Method for Trumpet (3 Vols)	Alfred Music
Gekker	Articulation Studies	Colin Music
Stamp	Warm-ups and Studies	Editions BIM
Plog,	Trumpet Method (8 Volumes)	Balquhidder Music

### **Etude Books for High School Trumpet Players**

Hering	The Advancing Trumpeter	Carl Fischer Music
Hering	40 Progressive Etudes	Carl Fischer Music
Getchell	First Book of Practical Studies	Belwin-Mills
Getchell	Second Book of Practical Studies	Belwin-Mills
Concone (ed. Korak)	Complete Solfeggio for Trumpet	Balquhidder Music
Small	27 Melodious and Rhythmical Studies	Carl Fischer Music
Pottag	Preparatory Melodies for Solo Work	Belwin-Mills
Clarke	Characteristic Studies	Carl Fischer Music
Bosquet	36 Celebrated Studies for Cornet	Carl Fischer Music

### **Trumpet Equipment**

It is my professional equipment that Bach Trumpets are the best tools for the job. I recommend for young students the Prelude, or TR-300. For advanced students and professionals I recommend the Bach Stradivarius Model 37 Bb trumpet. For the C Trumpet I recommend Philadelphia C, Chicago C, the classic 229 25H or the 239 25A combination.

As far as mouthpieces go there are many fine makers of mouthpieces. I prefer to use a Bach 1C for most of the work that I do. For Beginners I recommend a Bach 7C and either a 5C or 3C for advanced players. Most professionals play on mouthpieces ranging from a 3C, 1 ½ C, 1 ¼ C or a 1C.

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Mark Dulin leads an active career as a performer and educator. He performs frequently with the Charlotte Symphony Orchestra, Charleston Symphony Orchestra and Winston Salem Symphony. Dr. Dulin is a former member of the Jacksonville Symphony Orchestra and has performed as acting Co-Principal of the Florida West Coast Symphony and has performed with the Orchestra Tenerife Symphony Orchestra (Spain). As a chamber musician he is a member of the Charlotte Chamber Brass and has performed with the Emerson String Quartet, Charlotte Symphony Chamber Players, Florida Brass Quintet and the Atelier Ensemble. In October 2009 Mark Dulin gave the North American Premiere of Dimitri Shostakovich's Op. 41a with the Emerson String Quartet. He is a Vincent Bach Performing Artist.

Dulin has written articles for the International Trumpet Guild Journal including interviews with international soloist Hakan Hardenberger and Kevin Cobb and Raymond Mase of the American Brass Quintet and Gabor Tarkovi of the Berlin Philharmonic. He has also edited and arranged Thomas Morley's Complete Canzonets for Two Voices for Two Trumpets. This collection is published by Balquhider Music. Dr. Dulin also co-editor of the Long Tones Studies by the late Vincent Cichowicz. He co-edited this book with Mr. Cichowicz's son, Michael Cichowicz. It is published by Studio 259 Productions in association with Balquhider Music.

Dr. Dulin is a graduate of the Indiana School of Music, the University of Cincinnati College Conservatory of Music and SUNY Stony Brook. His teachers include Kevin Cobb (American Brass Quintet) John Rommel (Indiana University), Marie Speziale (former Associate Principal Cincinnati Symphony Orchestra), Michael Sachs (Principal Trumpet, Cleveland Orchestra) James Pandolfi (former Trumpet, Metropolitan Opera Orchestra), Joseph Phelps (Appalachian State University) and John Entzi.

Additional Studies with Vincent Penzerella (former member of the New York Philharmonic), Philip Collins (former Principal Trumpet, Cincinnati Symphony Orchestra), William Scarlett (former Assistant Principal Trumpet, Chicago Symphony Orchestra). Dr. Dulin is a former faculty member at the Appalachian State University Hayes School of Music, and the University of North Florida and the University of Akron. Dr. Dulin is in demand as a clinician. He has recently lectured at the Juilliard School, Eastman School of Music, Cleveland Institute of Music, the North Carolina School of the Arts and the University of South Carolina



