

PEDAGOGICAL METHODS OF VINCENT CICHOWICZ

AS WITNESSED BY LARRY BLACK, 1964–1966:

A CASE STUDY

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ABSTRACT

Trumpeter Larry Black, now retired from a thirty-three-year career with the Atlanta Symphony, studied with legendary trumpet pedagogue Vincent Cichowicz from 1964 to 1966. During this short time, Cichowicz transformed Black from a non-collegiate student receiving lessons on a trial basis to a young professional with master's degree from Northwestern University, where Cichowicz taught from 1959 to 1998. Because Black has preserved his entire collection of lesson assignments from this period, spanning sixty-three leaves in two separate notepads, it is possible to form an impression of Cichowicz's pedagogical style. Black's data indicates that Cichowicz prioritized sound quality over musical complexity, believed that music of minimum difficulty would yield maximum progress, and stood by these convictions even in the face of time-sensitive issues such as performances or auditions.

Black's curriculum represents but one example of Cichowicz's methodology. Because Cichowicz himself wrote only generally (and briefly) about his pedagogical philosophies and chose not to outline a curriculum of musical examples in the form of a method book, it would be presumptuous to suppose that a single student's assignments could adequately compensate for this void. Consequently, this research will likely prove particularly useful to other former Cichowicz students who can measure Black's assignments against their own. The trumpet community at large should hope that one day such students might choose to publicize their own curricula, and so enlarge the existing body of data. Only then might a comprehensive view of Cichowicz's teaching, not only in theory but also in detailed practice, begin to emerge.

DEDICATION

For Steve Rudig, Richard Giangiulio, Barbara Butler, Charles Geyer, David Hickman, and Eric Yates—I would not know enough to admire the work of a master teacher, nor aspire to become one, if you had not first shown me the way.

ACKNOWLEDGMENTS

As I reflect upon this project I find myself indebted not only to the individuals who have labored with me over its contents, but also to the friends, family, and faculty who have supported me in the weeks and months leading up to its completion. Most ostensibly I am indebted to my trumpet professor and document advisor Eric Yates, who himself is a former Cichowicz student. Absent his involvement, I would likely never have embarked upon this journey, much less completed it. I would also like to thank Linda Cummins, who has acted as both committee member and mentor, for her invaluable insight and attention to detail. Additionally, I wish to extend my sincerest thanks to the rest of my committee—Skip Snead, Tom Robinson, John Ratledge, and Bill Keel—who have walked alongside me through four years of graduate study and have volunteered their time and wisdom freely in support of my academic progress.

Special thanks are due to Brad Ulrich and Mark Dulin, who first conceived of this project and then contacted Larry Black on my behalf; to the members of my family, whose faith in me has never wavered; and to Bruce Faske, who has inspired me to teach from the heart.

Finally, this project would have been inconceivable without the voluntary participation and enthusiasm of Larry Black, whose lifelong devotion to Vincent Cichowicz has provided both a valuable set of resources for the trumpet community and a moving tribute to the impact that a dedicated teacher can have upon a student's life. In my journey through his experiences, I have discovered at once the kind of student I hope I have been and the kind of teacher I hope I will be.

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CHAPTER 1

INTRODUCTION

Vincent Cichowicz's importance to the American trumpet community cannot be overstated. His fame stems both from his tenure as second trumpet with the Chicago Symphony Orchestra (1952–74), and from his teaching career at Northwestern University, where he joined the faculty in 1959 and served as Professor of Trumpet from 1974 to 1998. During his time with the orchestra, Cichowicz performed alongside legendary principal trumpeter Adolph “Bud” Herseth, whose tenure from 1948 to 2001 is widely accepted today as the standard for orchestral trumpet performance. Also in the orchestra during this time were renowned tubist Arnold Jacobs (with the orchestra from 1944 to 1988) and principal hornists Philip Farkas (principal with the symphony from 1936 to 1941 and again from 1948 to 1960) and Dale Clevenger (who joined the orchestra in 1966).¹ Together these men formed the core of what has become known as the “Chicago School” of brass playing, an approach to orchestral performance that called for the physical demands of brass playing to serve the musical demands of the repertoire to an unprecedented degree.

In addition to their lives as performers, most of these men (excluding Herseth, who did not teach extensively) are also known for their pedagogical influence. Jacobs, Farkas, and Clevenger all chose to preserve their methodology in published form, and most of these works are regarded today as pedagogical classics. Some of these texts (such as Farkas's *The Art of*

1. Clevenger has announced his intention to retire from the orchestra in June 2013.

Brass Playing) amount to written accounts of their methodology, while others (such as *The Dale Clevenger French Horn Methods*) are collections of musical exercises for regular practice.

Within the trumpet community, however, the analogous resources do not exist. Although Cichowicz and his students are widely respected within the music world and have collectively influenced the lives of hundreds of aspiring trumpet players,² very little has been published about the specific processes that Cichowicz used while teaching. He is most closely associated today with a series of “long tone slurs” that has been recently compiled and published,³ but these slurs address only certain features of performance (primarily sound production and air flow) and leave other subjects (for example, articulation and finger dexterity) to the imagination. Unlike his contemporaries, Cichowicz never published a method book. The main surviving accounts of his teaching in his own words include an interview with writer Rick Chapman, published in *The Instrumentalist* in 1985,⁴ an article by Cichowicz himself, also published in *The Instrumentalist* (1996),⁵ and a series of recorded master classes, possessed by his son.

This state of affairs presents a quandary for the trumpet community at large. With the exception of the long tone slurs, Cichowicz’s pedagogy depends primarily upon his students for

2. Former Cichowicz students include Barbara Butler and Charles Geyer (Professors of Trumpet, Northwestern University), Larry Knopp (Principal Trumpet, Vancouver Symphony Orchestra), Mark Hughes (Principal Trumpet, Houston Symphony Orchestra), Thomas Rolfs (Principal Trumpet, Boston Symphony Orchestra), Judith Saxton (Professor of Trumpet, North Carolina School of the Arts), and Eric Yates (Professor of Trumpet, The University of Alabama). The full extent of Cichowicz’s legacy is best understood in light of the success of his students who now teach: among the best-known graduates of his studio are Butler and Geyer, who are monumental pedagogues in their own right. Their students currently occupy three of the four trumpet chairs in the Chicago Symphony Orchestra, two of the four trumpet chairs in the New York Philharmonic Orchestra, and one of the chairs in the Boston Symphony Orchestra.

3. Vincent Cichowicz, et. al., *Vincent Cichowicz: Long Tone Studies*, compiled by Mark Dulin and Michael Cichowicz (Montrose: Studio 259 Productions, 2011).

4. Rick Chapman, “Vincent Cichowicz: The Man Behind the Trumpet,” *The Instrumentalist* 40 no. 1 (August 1985): 35–42.

5. Vincent Cichowicz, “Teaching the Concepts of Trumpet Playing,” *The Instrumentalist* 50 no. 6 (January 1996): 26–32.

its preservation. However, Cichowicz's direct influence will naturally dissipate over time, as his successful students and their successful students blend their instructors' insights with their own. Complicating matters is the fact that Cichowicz primarily utilized other teachers' written exercises when working with his pupils,⁶ and reportedly did not adhere to a set sequence.⁷ Consequently, any future trumpet player wishing to study or adopt Cichowicz's methodology would be at a loss to uncover the level of detail that would aid in constructing a practice session.

Among Cichowicz's graduates is Larry Black, now retired after thirty-three years with the Atlanta Symphony Orchestra. Black studied with Cichowicz on a near-weekly basis from 1964 to 1966, first as an aspiring student hoping to gain admission to Cichowicz's studio at Northwestern (1964–65), and then as a full-time graduate student at Northwestern University, from which he earned his master's degree (1965–66). Following his graduation, he continued his association with Cichowicz for some twenty years, during which he frequently traveled to Evanston to observe Cichowicz at work.⁸ Black, who is on the faculty at both Brevard College and Western Carolina University, has taught trumpet for forty-two years and can claim several noteworthy players among his own alumni.⁹

In testament to his teacher's impact on his career, Black preserved his weekly lesson assignments from Cichowicz and has volunteered them for this project, in order that others might glean from his experience. His collection, which may be unique in its completeness, amounts to

6. Larry Black, lesson assignments from Vincent Cichowicz, 1964–1966.

7. Mark Dulin, preface to *Vincent Cichowicz: Long Tone Studies*, compiled by Mark Dulin and Michael Cichowicz (Montrose: Studio 259 Productions, 2011).

8. Gary Mortenson, comp., "A Tribute to the Life and Career of Vincent Cichowicz," *International Trumpet Guild Journal* 31, no. 4 (June 2007): 6–17.

9. Among others, Black's former students include Christopher Martin (Principal Trumpet, Chicago Symphony Orchestra), Michael Miller (Fourth Trumpet, Cleveland Symphony Orchestra), Micah Wilkinson (Third Trumpet, Oregon Symphony Orchestra), Peter Bond (Second Trumpet, Metropolitan Opera Orchestra), and Michael Martin (Fourth Trumpet, Boston Symphony Orchestra).

sixty-three sequential lists of study materials, primarily consisting of musical exercises written and published by other teachers. Most of these texts come from the standard canon of pedagogical literature for trumpet, so the fact that Cichowicz used these books is unremarkable.

What is significant about Black's collection, however, is its level of detail: it is perhaps the first such curriculum to be reported that reveals exactly how a legendary teacher would utilize everyday materials to suit his own purposes. Black's data indicates that Cichowicz prioritized sound quality over musical complexity, believed that music of minimum difficulty would yield maximum progress, and stood by these convictions even in the face of time-sensitive issues such as performances or auditions. Between the handwritten lines of Black's assignments, however, lies another layer of information—the materials that Cichowicz chose to omit. In many respects, it is this layer, as much as anything that he chose to include, that truly reveals the wisdom of a world-class teacher. Any qualified instructor could have issued assignments from the books that Cichowicz used with Black. But only Cichowicz's experience could have taught him what to leave out. To examine this element of Cichowicz's time-tested wisdom, only a complete collection of assignments, such as Black's, will suffice.

CHAPTER 2

LARRY BLACK'S ASSIGNMENT SHEETS

Larry Black's lesson assignments survive in the form of sixty-three handwritten lists from the period 1964–66, which Black has preserved in a set of two five-by-three-inch notepads (Book One and Book Two).¹⁰ Among these lists, sixty-two are lesson assignments and one (referenced here as “list 30”) is a selection of pedagogical materials that Cichowicz asked his student to purchase. Book One contains lists 1–38; Book Two contains lists 39–63. Black also possesses a third notepad (Book Three) from his studies with Cichowicz, but this volume contains lists of books that Cichowicz recommended to Black for use with his students at the Chicago School of Music.

The pagination associated with these notepads (from which the designations “list 1,” “list 2,” etc., arise) is Black's, written on the front side of each double-sided folio and added to the (previously unnumbered) originals for the purposes of this project. Assignments are here designated as “lists” rather than “weeks” to avoid the implication that Black and Cichowicz never went more than one week without a lesson, a supposition not borne out by the data.

Apart from the titles of repertoire that Cichowicz expected Black to procure for future lessons, the lists contain little mention of outside events—they do not, for instance, refer to an upcoming audition at Northwestern (though Black did perform an audition)¹¹ or to any upcoming recitals (though Black has identified three solos named on the reverse side of list 56 as the

10. For Black's complete curriculum, see Appendices A and B. Black opted to bring a notepad to his lessons without any prompting from his teacher.

11. Larry Black in conversation with the author, Brevard, North Carolina, December 18, 2012.

program for a recital during his master's degree).¹² The lists also omit information about the contents of the lessons themselves, offering no indication of how Black ought to practice his assignments or why Cichowicz had assigned a particular passage.¹³ Black himself made sure to record this kind of supplemental information, usually pausing on the drive home to scribble out what he remembered, but unfortunately these notes have been lost.¹⁴

Contextually speaking, the other unresolved question associated with Black's assignments concerns his matriculation at Northwestern University: when did it occur, with respect to this curriculum?¹⁵ Cichowicz dated Black's assignments only indirectly, by writing the time of his next lesson at the top of the current list. These memos normally contain only a day and time (i.e., "Tues 8:00") and are not qualified by an exact date. Therefore, a note such as "Tuesday" most likely refers to the upcoming Tuesday and requires no clarification. However, four of the lists (4, 15, 20, and 22) identify exact dates (November 3, February 16, April 13, and April 27, respectively) and offer a basis for some conclusions.

If Cichowicz assigned lists 4, 15, 20, and 22 exactly one week before the specified dates, Black's first lesson with Cichowicz would have occurred no later than October 6, 1964.¹⁶ His last lesson during that academic year (1964–65) occurred no sooner than April 27 (the date established in list 22), at which time, Cichowicz would have assigned list 23.

In all likelihood, therefore, Black received lists 1-23 prior to his full-time study at Northwestern. At what point do his assignments reflect his curriculum as a master's student? If,

12. Black, conversation, 2012. For a detailed explication of Black's solo repertoire, see chapter 6.

13. The exception is list 49, reproduced in Figure 3 (see Chapter 6).

14. Larry Black in conversation with the author by phone, February 23, 2013.

15. Unfortunately, Larry Black himself is not able to answer this question with any certainty.

16. Of course, the mere existence of a clarifying date on list 4 suggests that more than one week may have elapsed between list 4 and list 5. If this is the case, Black would have begun his study in late September 1964.

in an extremely unrealistic scenario, he had continued to take weekly lessons even through the summer and winter holidays of 1965–66, list 63 would date from January 25, 1966. At the opposite extreme, supposing that Black had no summer lessons after April 27 and resumed his study only with the start of school around September 1, he would have had his last lesson during the second week of June 1966. However, Black and Cichowicz clearly did take time off for holidays, as evidenced by the lapse of time (fourteen weeks) between lists 4 and 15.¹⁷

Conversely, it is unrealistic to suppose that Black received thirty-nine lessons during his year at Northwestern (which would have included several university-sanctioned holiday breaks), while receiving only twenty-three for the entire year of 1964–65.

Could some portion of the curriculum be missing, perhaps recorded in another volume or on loose leaf paper? Almost certainly not.¹⁸ The extant assignments contain so few gaps in terms of content that it is nearly impossible to imagine that any intervening pages ever existed; in all likelihood, the sixty-three surviving lists followed one another in immediate succession. Nor is it probable that Black recorded the final portion of his master's curriculum in another notepad and then misplaced it, since Cichowicz's assignments fill only a portion of Book Two.¹⁹ Ultimately, the crucial point is that the surviving lists constitute a complete curriculum in and of themselves; the exact timing of Black's entrance into Northwestern is relevant mainly for contextualization.

17. Between list 4 and List 15 are ten additional lists; between November 3 (list 4) and February 9 (the latest possible lesson date before list 15, which sets up the lesson on February 16) are fourteen calendar weeks. This discrepancy suggests that Cichowicz and Black most likely altered their normal schedule over the holidays. A similar trend emerges with respect to the second pair of dates; from February 16 (list 15) to April 6 (the latest possible lesson date that Cichowicz could have assigned list 20) are seven weeks and five lists. The dates on Lists 20 and 22 confirm that Black did have weekly lessons throughout the month of April 1965.

18. The only likely exception to this conclusion would have occurred near the beginning of Black's curriculum (see chapters 8 and 9 for further discussion).

19. Book Two contains lists 39–63 in uninterrupted succession; after list 63, the remainder of its pages contain notes made by Black. Surely, he would have reserved these pages for Cichowicz if he had been anticipating future lessons.

Given these parameters, the existing data suggests that Black transitioned to his master's degree sometime between lists 24 and 31, probably towards the end of that spectrum. Several factors support this hypothesis. First, Cichowicz's notation changes in this set of lists. Prior to list 23, Cichowicz wrote Black's upcoming appointment on nearly every lesson sheet.²⁰ From list 23 onward, only two lists (24 and 31) include this information. List 31 reads, "Wed 10:30 (at home)," which seems to imply that Black had begun to have most of his lessons on campus.

Cichowicz expanded Black's assignments during this period as well; list 26 marks the first time that Cichowicz specified orchestral excerpts as part of Black's curriculum. This assignment calls only for the *Lt. Kije Suite*, but list 27 requests *Carmen*, *Die Meistersinger*, and Delius's *Walk to the Paradise Garden*.²¹ The addition of this repertoire, which grew more pronounced in successive weeks, implies a new stage in Black's development.

The most suggestive evidence for the starting date of Black's master's program, however, is list 30, which is not a lesson assignment but rather a list of books that Black remembers Cichowicz asking him to purchase (see figure 1).²² Curiously, the volumes on this list fall into two basic categories: those that Black already owned and had been using in his own lessons, such as Clarke's *Technical Studies* and the Williams *Method of Scales*, and those that Cichowicz never assigned to him, such as the Dalby *Advanced Studies* and the Edwards-Hovey *Method*.

Why would Cichowicz take the trouble to compile such a list? Possibly, Black had already begun or was preparing to begin teaching at the Chicago School of Music, where Cichowicz found him a job,²³ and had asked his teacher what he should use with his students. But

20. Exceptions include lists 6, 10, and 13.

21. For complete information about Black's study of orchestral excerpts, see chapter 6.

22. Black, conversation, 2012.

23. Ibid.

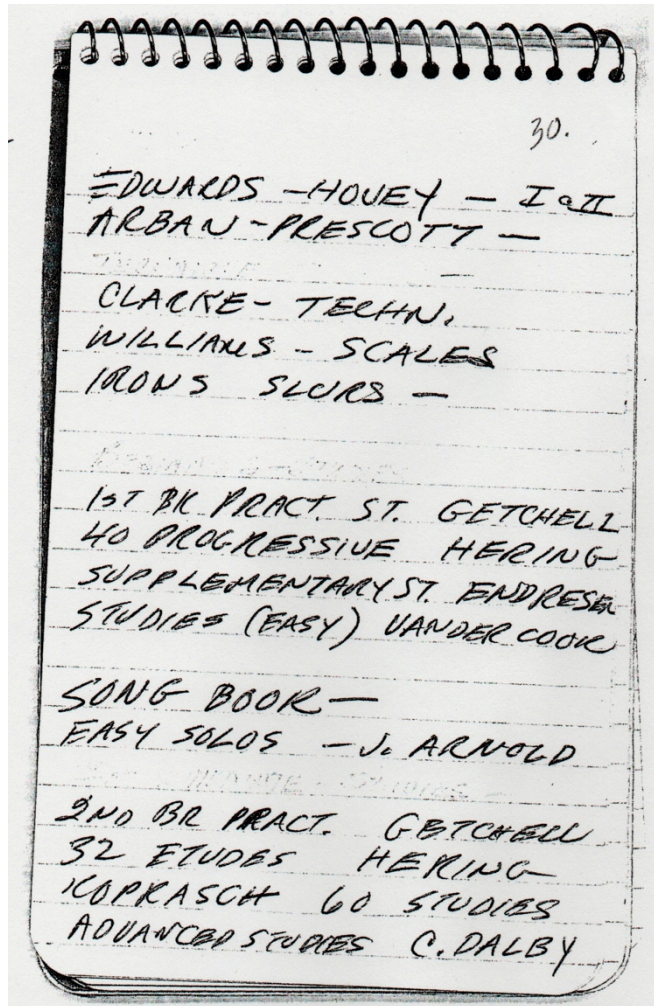


Figure 1 Contents of list 30.

this theory does not explain why Black, who did in fact ask for Cichowicz's help with his students in Chicago, would have also compiled his teacher's recommendations in Book Three. That volume contains numerous lists of suggested materials not just for trumpet, but also for the rest of the brass instruments. Was list 30 the starting point for this set? If this is true, then Black was already living in Chicago.

Whatever the explanation, list 30 marks a clear turning point: for some reason, Black required a summary of pedagogical materials. This list could not have been intended for Black's

students in Oregon, Illinois, whom he taught during the academic year of 1964–65, since, by the time he received list 30, Black would have known that he was about to leave for Chicago. And surely Cichowicz, who was sensitive to Black’s financial situation and normally requested that he purchase only a handful of books at one time,²⁴ would not have required him to buy materials for his own study unless they related to his matriculation at Northwestern University.

The existence of such a list, occurring at the midpoint of the larger collection, thus suggests that Black had made or was preparing to make the move to Chicago around this time. The addition of orchestral excerpts to his repertoire in List 26 indicates that Cichowicz was preparing to move Black to a higher level of study by this point, and the notation “at home” on list 31 implies that Black’s lessons were no longer regularly held at Cichowicz’s house. Taking these factors into account, it is reasonable to suppose that Black’s master’s program began as he neared list 30, possibly a week or two earlier. For the purposes of this project, however, list 30 will serve as the dividing point between the two phases of Black’s study.

24. Black, conversation, 2012.

CHAPTER 3

LARRY BLACK AND VINCENT CICHOWICZ IN 1964

Larry Black first approached Vincent Cichowicz to ask for a lesson in the summer of 1964. At the time, Black was fresh from a year of touring with the Spurrllows, a Christian musical group with which he had performed for the previous eighteen months.²⁵ He had already obtained his music education degree from Northern Illinois University in the spring of 1963 and was teaching grade-school students in Oregon, Illinois. “I enjoyed working with the children,” he recalls, “but I just wanted to play. That was a burning desire.”²⁶ He had first heard Cichowicz’s name in high school, while playing second trumpet in the Rockford Symphony, and had been eyeing his studio ever since.²⁷ During a concert intermission at the Ravinia Festival, Black made some inquiries and was able to locate Cichowicz, introduce himself, and ask for a lesson. As Black recalls, he “wasn’t going to take ‘no’ for an answer”:²⁸

Vince was very cordial and very politely said that he was completely filled up and had no time available for me. Being quite dismayed, but persistent, I politely asked him again if I could study trumpet with him. Again, he said no. Being very disappointed and frantic at the same time, I said, “But, Mr. Cichowicz, you don’t understand, I must study trumpet with you!” Vince turned and looked me square in the eyes with surprise Suddenly, a voice across the table spoke up and said, “Aw, come on, Vince, give the kid a break. Give him a trumpet lesson!” That voice turned out to be Frank Crisafulli, whom I later met at Northwestern University. Vince gave in and said he would give me one lesson a week for four weeks and would then decide whether I could continue.²⁹

25. Black, conversation, 2012.

26. Ibid.

27. Black, conversation, 2012. Black’s parents refused to allow him to apply to Northwestern University as an undergraduate student because of the institution’s price tag.

28. Black, conversation, 2012.

29. Quoted in Mortenson, “Tribute,” 7.

Because of Cichowicz's busy schedule, Black's initial lessons took place in the evenings at Cichowicz's residence on Cleveland Street. They lasted exactly an hour, since Cichowicz had other students both before and after Black. And, as Black explains, the question of whether he would ultimately study formally at Northwestern University was an early topic of conversation:

I think my fifth lesson . . . he says, "Well, you've got about nine months . . . in order to catch up to where you need to be, the proficiency to go in on a master's level . . . I could have taken you as a freshman at the beginning of college, but not on the master's level." And that, that was a wake-up call. Because I knew I really wanted to go, this was the man I wanted to study with . . . I accomplished what I needed to do in six months.³⁰

According to Black's recollections, when he began with Cichowicz, he played with "a nice sound, but . . . a small sound." He knew how to multiple-tongue, but his initial articulations at the beginnings of phrases "were inconsistent"; his sight reading and technique were "not very good." He knew his major and minor scales with arpeggios but owned neither a C trumpet nor a Clarke book. Transposition had been a weakness ever since high school, when he first showed up to the Rockford Symphony "playing on a B-flat trumpet and a half-step off." Yet, says Black, "directors and those that influenced me in music said they saw something in me, so it was really a matter of me believing in myself."³¹

Whatever self-doubt he may have had, Black arrived at his first lesson armed with a technical showpiece and a clear intent to impress his new teacher:

[Cichowicz] had me warm up with a few long tones and then asked me what I had to play for him. With great pride, I opened up the Arban book to the *Carnival of Venice* and proceeded to start playing the opening theme. I played the first seven bars and he stopped me. I didn't even get to the good stuff! I thought to myself, what is wrong with him, I had been playing first chair since my junior year in high school! He quietly turned the pages back to page 12–13, picked up his C trumpet, and without saying a word began to play

30. Black, conversation, 2012.

31. Ibid.

Exercise 9 (doughnut-holes) in a slurred lyrical manner. I could not believe my ears! The sound was so clear and beautiful! I immediately felt so ashamed at my arrogance! To think I was going to impress this guy!³²

Black's reaction reveals much about his priorities: before his lessons with Cichowicz, Black seems to have favored technique over lyricism as the most likely means of winning an audience. Under Cichowicz's supervision, he would learn to prioritize sound.

* * *

Cichowicz proceeded slowly with Black, attempting to develop "tone, airflow, articulation, intonation, all of this with more ease."³³ Despite his student's intention to perform *The Carnival of Venice* at his first lesson, Cichowicz did not assign repertoire from the back of the Arban book until list 10 (the theme and variations over "Keel Row") and did not assign any solos until list 16 (a concerto, most likely the Arutunian).³⁴ With orchestral excerpts, Cichowicz delayed even longer, waiting until list 26.

According to Black, Cichowicz began his curriculum with long tones at the front of the Arban book because of Black's inconsistent attacks.³⁵ Even with these most basic exercises, the standard was exacting.

"Every time, if I didn't have that button or that pop on the beginning of the attack, he would stop me," Black recalls. "[He would say], 'No, that's not the same.' And so he got me listening more closely and more critically of what I was doing."³⁶

32. Quoted in Mortenson, "Tribute," 7–8.

33. Black, conversation, 2012.

34. For complete discussion of the Arutunian concerto, see chapter 6.

35. Black, conversation, 2012.

36. Ibid.

In general, Cichowicz made his point most effectively by playing for his student:

Every time something wasn't right he would stop me, and he would play it. He wouldn't describe it, he would just play it; he [would say], "No, look." And I learned so much from him by hearing him play. Now that's what seemed to really click with him when working with me. Now, maybe he verbalized more with somebody else, I don't know. But with me, he played, and I always appreciated that, and I always thought him picking up his horn and playing the instrument was worth a thousand words.³⁷

Cichowicz gave only scant instructions for practice sessions: "Whatever your face time is," he told his student, "rest that same amount of time."³⁸ So Black would imagine his teacher sitting beside him, playing the assignments back and forth, just as he did in their lessons together. This habit probably proved critical, as many of Black's early assignments begin with long tones that would have exhausted him if played back-to-back. During his first year of study, Black was teaching junior high and grade school, alternating between two campuses and practicing in vacant locations during his breaks:

I taught in a boiler room . . . that's where I was over at the grade school. Junior high was in the gymnasium [On] the days I was over at the grade school, I would not eat lunch. From twelve to one I would just practice in the boiler room (and hoping the boiler wouldn't blow up). And then I would go back home after class—classes ended that day after three-thirty—I would do some lesson plans for the next day, have some supper, I would sleep for two or three hours, and I'd get up around ten-thirty, eleven-o'-clock and I'd go back over to the gymnasium and practice 'til one-o'-clock in the morning. I did that every night, every day.³⁹

Cichowicz, Black says, did not specify whether he should play through each list in one sitting, or even whether he should play through the exercises in the order that Cichowicz wrote them down. However, the length of most lists would have precluded Black from working

37. Black, conversation, 2012.

38. Ibid.

39. Ibid.

through them in the span of a single practice session, let alone in a space of a one-hour lesson with both participants playing each line. Perhaps for this reason, Cichowicz advocated a flexible approach to practice time.

“He told me that he didn’t always use the exact same routine every day, he said it depended on what you have to play,” Black recalls. “He would cover the same ingredients, but maybe a little more of this or a little less of that.... He never really outlined things.”⁴⁰

40. Black, conversation, 2012.

CHAPTER 4

CALISTHENICS

The ingredients that Cichowicz covered with regularity he designated under the heading “Calisthenics,” a broad category consisting of breathing exercises, mouthpiece buzzing, long tones, lip slurs, and scales. Cichowicz did not always list these components separately on Black’s assignment sheets, nor did he always specify (in Black’s notepads) how they should be played or whether they should come from a particular text. In this respect, they raise the most questions for an outsider looking over Black’s curriculum.

In reality, however, these exercises leave the most room for interpretation partly by design, for Cichowicz did not adhere to a rigid structure when using them with Black and intended that his student would gradually develop his own preferred routine.⁴¹ Though Black recalled moving, in his lessons, from buzzing to long tones to scales,⁴² Cichowicz varied the order in which he wrote the various topics on Black’s assignment sheets and often left some out. When playing alongside his student, Cichowicz adopted a similarly flexible approach:

With the mouthpiece all we would do [was], he’d buzz a sound, and—usually I think it was right around middle G was where he would start—and then I would buzz it, and then he would buzz down a half step, then I would buzz, just long tones, and then he’d go down [to] maybe the low C . . . but we wouldn’t do things like Stamp would do⁴³ or anything like that. Just basically getting a sound What we would go into next would be his long tones.⁴⁴

41. Black, conversation, 2013.

42. Black, conversation, 2012.

43. Today, most trumpet players think of Stamp’s exercises when they think of mouthpiece buzzing. Stamp’s studies, however, are scale-based buzzing patterns that often utilize the piano as a reference point, whereas Cichowicz’s were obviously less complex.

44. Black, conversation, 2012.

The emphasis, Black says, was on the kind of sound he produced:

He said there has to be a ring to the mouthpiece so that it sounds like an actual trumpet tone, or as near as you can get to an actual trumpet tone, because . . . what you get out of the mouthpiece is amplified by the instrument [He would say], “Listen for the center, listen for that ring,” and he would talk about that resonance in the mouthpiece. So you could actually hear a core of sound.⁴⁵

With respect to breathing, Cichowicz continued to emphasize the *how* over the *what*. “He would tell me to take a deep breath, making sure that I filled up the lower part of the lungs and then the upper,” Black recalls.⁴⁶ Because Black had the habit of stopping the air at the top of the breath and holding it before exhaling, Cichowicz asked him to practice breathing with hand motions, bringing his hand towards his body as he inhaled and gesturing outwards on the exhale. The continuous motion of his hand provided a model for the continuous motion of the air. Black also remembers that Cichowicz would snap his fingers to encourage him to breathe in rhythm, “something that really helped.”⁴⁷

It is worth mentioning that Black took one lesson with renowned tubist Arnold Jacobs, who was legendary for his insight into breath control. His teacher had done the same. By the time that Black became his student, Cichowicz said, every member of the Chicago Symphony brass section had had either lessons or coaching with Arnold Jacobs.⁴⁸

Because of the close quarters in which the two teachers worked and Cichowicz’s own study with Jacobs, it is probable that Cichowicz gleaned much breathing pedagogy from his colleague. In fact, in his book *Arnold Jacobs: Song and Wind*, Brian Frederiksen describes the

45. Black, conversation, 2012.

46. Ibid.

47. Ibid.

48. Ibid.

same exercise Cichowicz used with Black as it was used by Jacobs (with slightly different pedagogical intent):

Slowly move an arm toward the body in a count of six while inhaling until a full breath is taken. Next, in a count of six, move the arm away from the body while exhaling. Use the arm as a measuring device, when half the breath is exhaled, the arm should be half way.⁴⁹

During his lifetime, Cichowicz wrote extensively (by his standards) on breathing, devoting considerable space to the subject in an article for *The Instrumentalist*.⁵⁰ There he spells out his philosophy of respiration: the breath should flow naturally; it should resemble a sigh or a yawn and be free of any “hissy sound”; the process should remain consistent regardless of register. Doubtless, Black practiced breath control with these principles in mind.

The rest of Black’s calisthenics were more structured, but only slightly. Scales consisted of steady slurred eighth notes, one octave up and down, including the lower leading tone at the bottom. Sometimes, Cichowicz and his student would retrace their steps in his lessons, playing a scale a second time to practice single-tonguing. Lip slurs came from J.B. Arban’s indispensable *Complete Conservatory Method for Cornet*, or, alternatively, from Cichowicz’s imagination, and generally covered all valve combinations.⁵¹ In the second half of Black’s study, Cichowicz assigned exercises from the Irons lip slur book⁵² or Charles Colin’s *Advanced Lip Flexibilities* but did not write down specific page numbers.

49. Brian Frederiksen, *Arnold Jacobs: Song and Wind*, ed. John Taylor. (Gurnee, Illinois: Windsong Press, 1996): 133.

50. Vincent Cichowicz, et. al., *Long Tone Studies*, 31–37. Previously published as “Teaching the Concepts of Trumpet Playing,” *The Instrumentalist* 50 no. 6 (January 1996): 26–32.

51. Black, conversation, 2012.

52. Namely, Earl D. Irons’s *Twenty-Seven Groups of Exercises*. For complete information about Cichowicz’s choice of method books, see chapter 5.

“A lot of times he would just tell me what to do and wouldn’t even write it down, I would just remember it and do it,” Black says.⁵³

Perhaps the only component of his calisthenics that Cichowicz did qualify (through example, more so than in Black’s lists) is the series of exercises that survives him today: his collection of long tone slurs. Black recalls that these slurs, essentially embellishments on a descending major arpeggio, had a place in his lessons from the very beginning, yet they do not appear on his assignment sheets until list 26. When they played them together, teacher and student would alternate, Black attempting to mimic Cichowicz’s sound.

“It was all the sound and the effortless playing,” Black says. “He would tell me, ‘Think of the notes as being coated with a coating of grease or Teflon, so that one note is very slippery going from one note to the next.’ And so he was always visualizing, having you visualize in your head the way you should sound before you play.”⁵⁴

Cichowicz shared the principle of visualization with Jacobs and with Herseth, who also used it in lessons with Black. Black remembers that the concept transformed his playing.

“Before I started studying with Cichowicz I never thought about the complete sound, the complete shape of the note,” Black says. “I think I was very much more of a vertical player, and Cichowicz changed that with me and my thinking process.”⁵⁵

Visualization of the long tone slurs also helped Black to improve his upper register.

“I had a tendency when I got into the upper register to close my throat off,” he explains. “With the long tones, eventually all of this went away. And eventually meaning probably

53. Black, conversation, 2012.

54. Ibid.

55. Ibid.

within—I can’t remember exactly when—probably it took four to six weeks, but it went away. Never bothered me again.”⁵⁶

Though the long tone slurs have recently appeared in print, Cichowicz published little of his methodology during his lifetime. When Black asked him about his decision not to write a method book, Cichowicz expressed the opinion that “it would probably be misunderstood.”⁵⁷

In fact, Cichowicz’s approach to calisthenics underscores this stance. How many trumpet players, confronted with a published fundamentals routine, get distracted by the parameters of the printed page? If the study is in C major, the average student does not think to transpose to C-sharp. If it consists of long tones, he holds the note steady and focuses on resonance, dynamics, or intonation—yet overlooks the possibility of pairing those variables together. Faced with a scale, he may see it as an opportunity to learn fingerings but never as a chance to practice varying articulations. In short, the typical fundamentals routine acts merely as a starting point, but the average student will all too often regard it as all-inclusive. As a result, he may never learn to evaluate his own playing and practice accordingly.

Cichowicz, who was in many ways self-taught,⁵⁸ would surely have recognized the ways in which printed calisthenics might limit a student, simply by placing the emphasis on the *what* instead of the *how*. His response to this problem evidences a certain brilliance: rather than including more detail on Black’s lists, so that his student would not leave anything out, he chose to record less.⁵⁹ Thus Black would have found it necessary not only to remember certain exercises without notation, but also to make up new ones if he forgot the originals, and to explore the various transformations of a particular component (e.g., “scales”), just in case his

56. Black, conversation, 2012.

57. Ibid.

58. Ibid.

59. The complete listing of what Cichowicz did record appears in Appendix A.

teacher might want to hear them. Cichowicz extended the same philosophy to etudes, many of which Black had to learn not only in the printed key but also in various transpositions.⁶⁰

Such a strategy places a high level of responsibility on the student and demands a certain amount of trust on the part of the teacher. But Cichowicz clearly preferred this approach; in fact, Black hypothesizes that Cichowicz's faith in his students may offer an alternative explanation for his decision to forgo a method book.

"He was a humble person," Black says. "He was not trying to glorify himself in any way . . . [but] I think he felt that if his students stayed connected then they could help pass on what he knew to be a very correct pedagogy."⁶¹

Cichowicz's keen insight into his students, whom he often taught differently depending on their socio-economic backgrounds,⁶² would likely have made it difficult for him to commit to any single set of exercises in print; collectively, however, they would have possessed a vast wealth of pedagogy. Black remembers that Cichowicz would tell him about other students in nearly every lesson, with the intent that they should network.⁶³ The modern-day trumpet player seeking to pattern his own teaching or practice habits after Cichowicz's methods is therefore left to locate these individuals or their memoirs, compare their differing experiences, and draw his own conclusions about the best materials for his particular situation.

60. For complete information about Black's etude assignments from Cichowicz, see Appendix B. Unlike other teachers of his time, Cichowicz did not call upon Black to transpose etudes into keys other than those he had formally assigned. Nonetheless, the mere habit of transposition would have imparted the lesson that learning the printed notes in a musical example is merely the first step towards mastery.

61. Black, conversation, 2013.

62. Black, conversation, 2012.

63. Black, conversation, 2013. Cichowicz seems to have adopted this particular habit in other students' lessons as well, as evidenced by the many trumpet players whom Black has met while touring—most of whom chose to contact Black on the basis of their mutual Cichowicz history.

CHAPTER 5

METHOD BOOKS

Apart from the calisthenics, Cichowicz utilized a canon of seven different method books and eleven collections of etudes in his lessons with Larry Black (see tables 1 and 2). Of the seven methods, the most important is certainly Jean Baptiste Arban's *Complete Conservatory Method for Trumpet*, which Cichowicz assigned in connection with: long tones; syncopation; single tonguing and initial attacks; major scales; ornamentation; all types of rhythms involving eighth notes, sixteenth notes, or triplets; and solo playing. Of nearly equal importance is Herbert L. Clarke's *Technical Studies for Cornet*, which Cichowicz listed by name in nearly all of Black's assignments but which covered fewer subjects.

The Arban text numbers nearly 350 pages and contains enough material to practice almost any concept on the instrument, but with some odd parameters. Though exhaustive in certain respects (such as the series of preparatory exercises on the turn, which includes three sets of full-page drills over the major and minor forms of the turn written out in each of the twelve keys), the text is arbitrary in others (the section on major scales contains, for example, sixteen exercises in the key of C, six exercises in the key of F, seven in the key of G, and only one in the key of D-flat). Perhaps Arban's nineteenth-century students did not require advanced training in the key of D-flat major (concert B); at any rate, Cichowicz knew enough to supplement this book (particularly its scale section) with others.

The Clarke book, though limited to scale and arpeggio patterns, offers a thorough grounding in all of its subject matter and draws the bounds of each study only where the range of

Table 1 Method Books Assigned to Larry Black, 1964–66

Author/Title	# of Lists Specifying Each Text	Description
Arban, Jean Baptiste, <i>Complete Conservatory Method for Trumpet</i>	49	<i>First portion of the text provides drills for all major aspects of trumpet technique. Second portion contains fourteen etudes, 150 popular songs from the nineteenth century, sixty-eight duets, and twelve solos in theme and variations form.</i>
Clarke, Herbert L., <i>Technical Studies for the Cornet</i>	58	<i>Contains ten sets of scale-based patterns written out in all major keys plus one etude for each set.</i>
Williams, Ernest S. <i>Method of Scales</i>	12	<i>Fourteen sets (“series”) of scale-based patterns written out in all major keys, accompanied by brief exercises to develop velocity, range, and minor and chromatic scales.</i>
Irons, Earl D., <i>Twenty-Seven Groups of Exercises</i>	8	<i>Twenty-seven sets of lip slur patterns, written out in all valve combinations.</i>
Colin, Charles <i>Advanced Lip Flexibilities</i>	3 (see notes)	<i>Lip slurs covering the full range of the instrument, organized according to range and intended to develop high register.</i>
Colin, Charles <i>Artistry in Trumpet Technique</i>	3 (see notes)	<i>Technical exercises targeting velocity, finger synchronization, breath control, and longer phrases.</i>
Schlossberg, Max, <i>Daily Drills and Technical Studies for Trumpet</i>	2	<i>Drills for long tones, intervals, lip slurs, and chords and scales, plus several short etudes. Cichowicz assigned only the long tone studies to Black.</i>

Notes: Books are listed in descending order of frequency. The tally excludes list 30, which does not constitute an assignment and may not have been directed at Black’s personal study. The Arban book supersedes the Clarke book because, although Arban’s name appears on fewer lists, Cichowicz’s Arban assignments constitute much more music than the assignments from Clarke. In fact, Black probably used both books daily. Cichowicz names Colin alongside Clarke in the calisthenics portion of lists 61–63 but does not specify which of the two Colin books he means. Black remembers working out of both texts, but these assignments probably refer to *Artistry in Trumpet Technique*, since its content bears more similarity to the Clarke studies.

the instrument makes it impractical to continue higher or lower. Though not specified in writing, it is possible that Cichowicz (or even Black, who tended to devise practice strategies without being told) used this text as additional practice for articulation patterns, multiple tonguing, or dynamic control. Along with the Arban and the Williams *Method of Scales*, the Clarke studies would have provided Black with comprehensive training in all scales and keys; few patterns, in fact, would have fazed him after mastering this curriculum.

In addition to the methods, Black's study with Cichowicz incorporated eleven etude books (see table 2). Four of these, the texts by Sachse, Concone, Getchell, and Hering, can be categorized as intermediate-level texts that Cichowicz used primarily in Black's first year of study. Though they collectively require the full chromatic range of the instrument, they are harmonically and rhythmically predictable, often idiomatic or repetitive. The Concone vocalises are not trumpet studies at all, though they have been compiled for the trumpet in several different editions. Cichowicz's pagination for both opus numbers matches the G. Schirmer editions dating from the late nineteenth century; Black would have been playing off the same parts as a vocalist and would have had to transpose if he desired to play with the printed accompaniment. Cichowicz's instructions give no indication that he ever incorporated piano, though he did occasionally ask Black to transpose Concone's studies into concert pitch.

From a pedagogical standpoint, this first collection of books would have almost certainly been used to cement the habits that Black was developing in his fundamentals: clean starts to all notes; consistency of air and tone regardless of register; resonance and intonation across contrasting keys. The music would not have challenged Black so much in its own right as in the standard to which he would have been expected to play it. The pieces are almost too simple to require much practice—which is perhaps why Cichowicz routinely assigned five or six of them

Table 2 Etude Books Assigned to Larry Black, 1964–66

<u>Books Introduced Prior to List 30</u>		
Author/Title	# of Lists Specifying Each Text	Description
Sachse, Ernest, <i>One Hundred Studies for Trumpet*</i>	40	<i>Often used as a transposition primer, these etudes are scale-based and rhythmically monotonous; they do not emphasize stylistic development.</i>
Voisin, Roger, ed. <i>Develop Sight Reading</i> (by Gaston Dufresne)*	30	<i>Sight reading text utilizing extreme rhythmic complexity; not pattern-based.</i>
Concone, Giuseppe, <i>Fifty Lessons for Medium Voice</i> , op. 9, and <i>Twenty-Five Lessons for Medium Voice</i> , op. 10*	23 (14 op. 9; 9 op. 10)	<i>Black used the G. Schirmer edition of Concone's vocalises, which includes the accompaniment part below the vocal line. Both volumes contain diatonic melodies with modulation to related keys.</i>
Getchell, Robert W., <i>Second Book of Practical Studies for Cornet and Trumpet*</i>	23	<i>Short, melodic studies, usually two or three etudes per page. Intermediate-level.</i>
Hering, Sigmund, <i>Forty Progressive Etudes for Trumpet*</i>	10	<i>Intermediate-level. Etudes are usually one page long with limited chromaticism. Rhythmic complexity intensifies over successive pages.</i>
<u>Books Introduced After List 30</u>		
Author/Title	# of Lists Specifying Each Text	Description
Gates, Everett, <i>Odd Meter Etudes for all Instruments in Treble Clef*</i>	22	<i>Designed to foster mastery of complex time signatures; not trumpet-specific. Contains select examples from the orchestral canon and eighteen etudes.</i>
Bordogni, M., <i>24 Vocalises*</i>	20	<i>Twenty-four melodic studies printed in different keys so as to require the student to switch transpositions every few measures to make sense of the melody.</i>

Table 2 (continued)

Author/Title	# of Lists Specifying Each Text	Description
Charlier, Théo, <i>36 Études Transcendantes</i>	16	<i>Collection of extremely advanced etudes designed to highlight all aspects of trumpet playing, including specific intervals, multiple tonguing, difficult fingerings, etc.</i>
Williams, Ernest S., <i>Method for Transposition*</i>	13	<i>Provides basic information about transposition and how to reckon it on both B-flat and C trumpets. Includes fifty short etudes, twelve characteristic studies, and twelve duets.</i>
Brandt, Vassily, <i>34 Studies for Trumpet*</i>	13	<i>Etudes based on orchestral excerpts, sometimes containing the original passage embedded in the study.</i>
Duhem, H., <i>Book 3: 24 Melodious Etudes</i>	9	<i>Less difficult than Charlier but still requiring stylistic flexibility as well as full command of rhythms and chromaticism.</i>

* Assigned for transposition practice on at least one occasion.

Notes: Books are listed in descending order of frequency. Those introduced prior to list 30 were not necessarily discontinued after list 30, but at this point the content becomes noticeably more advanced. The tally excludes list 30 itself, which does not constitute an assignment and may not have been directed at Black's personal study. Cichowicz may have also assigned the Charlier book for use with transposition, but his notation is ambiguous.

at once, including transposition into alternate keys. Over and over, Black would have reviewed the fundamental components of his playing, until the correct habits became second nature.

Black finally graduated from this phase in late April of 1965, when Cichowicz introduced the Voisin book of sight reading etudes (list 23).⁶⁴ These studies, which are actually edited by

64. This is one of the few lists with a verifiable date. For a further discussion of dating, see chapter 2.

Voisin and penned by Gaston Dufresne,⁶⁵ are arguably the first assignments that would have required Black to synthesize what he had learned and apply the same concepts to unpredictable music. Because of their chronological place in the curriculum, the Voisin etudes can be viewed as transitional, a bridge into the harder repertoire of Black's master's program.

Cichowicz followed the Voisin book with the Duhem book (list 33), the Charlier book (list 34), the Williams *Method for Transposition* (list 40), the Bordogni *Vocalises* (list 43), and the Brandt and Gates etudes (both from list 46). The progression indicates that Cichowicz first emphasized musical style, which the Duhem and Charlier studies demand, and then turned his attention to transposition (the Williams and Bordogni studies target transposition directly; the Brandt and Gates assignments came with transposition instructions attached for the first several weeks). Cichowicz did not request transposition from any of the advanced books until list 40, by which point Black had nearly finished with Duhem.

The argument could be made that Cichowicz in fact assigned transposition from the Duhem book as early as list 37, but the instructions here read only "in Bb." Because of Black's specific circumstances, this directive presents something of a conundrum. Most orchestral trumpeters in the United States elect to perform on C trumpets, partly because of their timbral versatility and partly for the ease of transposition (how much easier to reckon intervallic relationships as related to a concert C!). A trumpeter who is holding a C trumpet, if confronted with instructions to transpose "in B-flat," will automatically read the printed notes as if they were

65. For some reason, Cichowicz felt compelled to refer to these etudes by editor instead of author. However, Black's own assertion that he used this text, coupled with the fact that its pagination matches his assignments, leaves little doubt that this is the correct book. The current edition, however, bears a publication date of 1972 and gives no indication that it is a revised version. For complete publication information, see references.

a major second lower—so that the C trumpet will produce the same pitches as would sound if he were performing on a B-flat trumpet without transposition.

But Black did not acquire a C trumpet until after leaving Northwestern.⁶⁶ This circumstance thus begs the following question: when Cichowicz called for B-flat transposition in Black’s assignments, did he intend this as a literal instruction or as a kind of shorthand? In other words, should Black play without transposing (his trumpet, after all, was already in B-flat), or repeat the same process—transposing down a major second?

This distinction is critical for anyone attempting to borrow from Black’s curriculum—for transposition into E on a C trumpet (up a major third) and transposition into E on a B-flat trumpet (up a tritone) are very different things! But Cichowicz, according to Black’s recollections, seems to have intended the former meaning: the notes should always be transposed so that they sound the same as if performed on an instrument in the specified key.⁶⁷ It is thus probable that Black’s assignments “in Bb” carried the additional clarification simply because he was transposing such a large portion of his other materials.⁶⁸

66. Black, conversation, 2012.

67. Ibid.

68. For the complete listing of Larry Black’s etude curriculum including instructions for transposition, see Appendix B.

CHAPTER 6

SOLO WORKS AND ORCHESTRAL EXCERPTS

In sharp contrast to his approach with etudes, which he usually listed by both page number and exercise number to avoid confusion, Cichowicz documented almost no instructions for Larry Black when it came to solo repertoire. Though Black's lists incorporate the names of several pieces that he presumably purchased and learned to play, Cichowicz rarely listed a solo as part of Black's weekly assignment unless it came from the collection of themes and variations at the back of the Arban book (see table 3). These he assigned by page number rather than title,

Table 3 Arban Solos Formally Assigned to Larry Black, 1964–66

Solo	Assignment
Fantaisie and Variations on a Cavatina from <i>Beatrice di Tenda</i>	List 15: Theme, Variations I and II (omits Introduction, Variation III, and Finale)
<i>Fantaisie Brillante</i>	List 16: Variation III (p. 311) (Since Variation II appears on page 311 and Variation III on page 312, Cichowicz's intent here is unclear. He assigned the entire work in list 62.)
Fantaisie and Variations on <i>The Carnival of Venice</i>	List 19: Variations II and III (Cichowicz had already heard Black play the opening of this piece at his first lesson, and Black remembers studying the entire work under Cichowicz's supervision. ⁶⁹ However, the Introduction, Theme, and Variation I never appear in his assignments.)
Fantaisie and Variations on <i>Actéon</i>	List 60: all
Variations on a Tyrolean Song	List 63: all

69. Black, conversation, 2012.

suggesting that Cichowicz may not have viewed them as fodder for solo performances at all, but rather as advanced technical studies. Perhaps he selected these pieces because they lay readily at hand, or perhaps, based on Black's initial desire to play *Carnival of Venice*, he had identified them as part of a stylistic idiom that Black enjoyed. In many cases, he did not even assign the entire composition.

Apart from the Arban book, Black's solo repertoire for Cichowicz consisted of a handful of short solos and chamber works. However, it is unclear as to how many of these he studied in depth. Cichowicz had the practice of naming, on the reverse side of Black's assignment sheets, materials that he should purchase for future use. In most cases, these materials were etude books from which Cichowicz began assigning shortly thereafter. However, the solo repertoire is nearly always listed on the back of the assignment sheets; it almost never resurfaces in the assignments themselves and only rarely with clear instructions.

Names of solos appear on the reverse sides of three lists: 14, 49, and 56. In addition, one piece, an unspecified work by Vincent d'Indy,⁷⁰ is indicated on the front of list 58, along with the rest of Black's assignments for that week (see table 4). In total, Cichowicz names nine non-Arban solos over the course of Black's curriculum.

Black has identified the three solos named on the back of list 56 (the Torelli *Sinfonia in D*, Kennan sonata, and Saint-Saëns septet) as a recital program from his study at Northwestern.⁷¹

70. Black has identified this work as d'Indy's op. 24 (*Suite dans le style ancien* for trumpet, two flutes, and string quartet), which he performed as part of his master's recital. Somewhat expediently, Cichowicz assigned it around the same time as the Saint-Saëns septet, another chamber work utilizing both trumpet and strings.

71. Black, conversation, 2012. In a more recent conversation (February 2013), Black corrected his earlier statement, naming the Purcell *Sonata in D* (Z. 850) as part of this program in place of the Torelli. Since the Purcell appears nowhere in Cichowicz's written curriculum, Black's assertion offers clear evidence in support of the argument that much of his solo curriculum went unrecorded.

Table 4 References to Solo Literature in Larry Black’s Assignment Sheets, 1964–66 (excluding Arban)

Solo	Named on Verso	Named on Recto
Alexander Arutunian, <i>Concerto for Trumpet</i>	List 14 (to be purchased)	List 16 (?)
Ennio Porrino, <i>Concertino for Trumpet and Piano</i>	List 14 (to be purchased)	–
Burnet Tuthill, <i>Sonata for Trumpet and Piano</i>	List 14 (to be purchased)	–
Paul Hindemith, <i>Sonata for Trumpet and Piano</i>	List 14 (to be purchased)	–
Knudåge Riisager, <i>Concertino for Trumpet and Piano</i>	List 49 (to be purchased)	–
Kent Kennan, <i>Sonata for Trumpet and Piano</i>	List 56 (recital program)	List 53
Vincent D’Indy, <i>Suite dans le style ancien</i>	–	List 58
Giuseppe Torelli, <i>Sinfonia in D</i>	List 56 (recital program?)	List 57
Camille Saint-Saëns, <i>Septet for Trumpet, String Quintet, and Piano</i>	List 56 (recital program)	–

Though the Torelli and Kennan both appear in Black’s regular assignments, the Saint-Saëns does not; the verso of list 56 bears the only reference to the work in the entire curriculum. Based upon this data, it appears evident that Cichowicz may have assigned some portion of Black’s solo repertoire by means of verbal instructions, without taking the trouble to record it in writing.

In fact, if Cichowicz did not follow this practice respective to solo literature, then Black played hardly any of it while under his tutelage. On the reverse side of list 14, Cichowicz wrote out the names and prices of several compositions (see figure 2), yet none of these is ever listed a

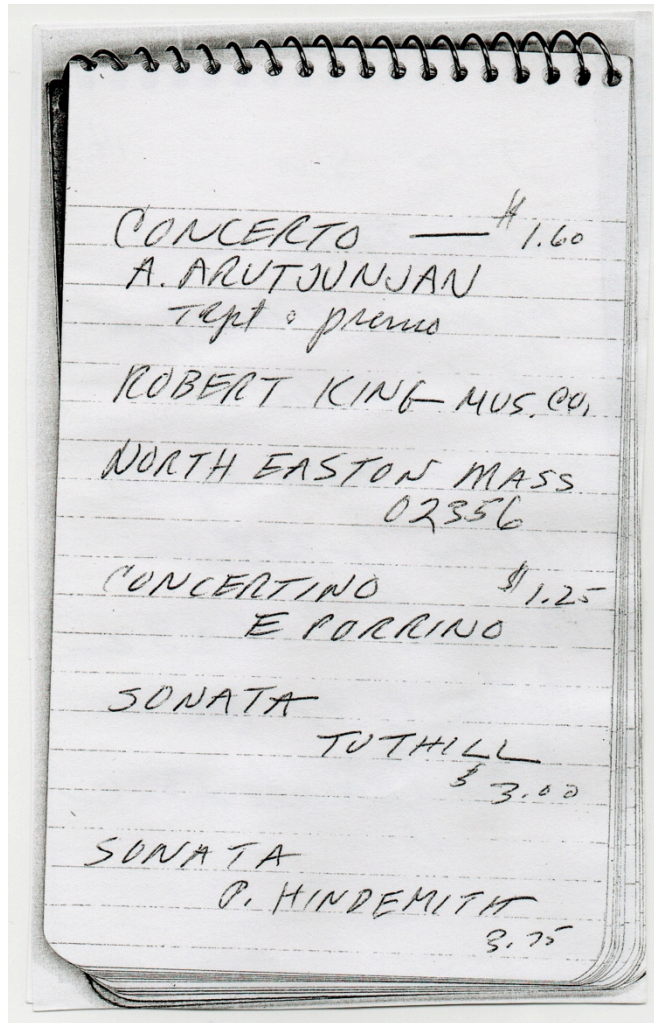


Figure 2 Reverse side of list 16.

second time by name. But Black clearly began studying something of this sort a few weeks later; in list 16, Cichowicz writes, “Concerto Beginning to F,” and in lists 17 and 18 he simply notes “Solo.” The rehearsal mark for the concerto corresponds in Black’s personal copy of the Arutunian to the end of the first slow section—a logical break for a student first learning the piece. However, Black himself does not remember learning this work until his master’s degree, when he played it for his juries.⁷² If Black’s memory is correct, this discrepancy would indicate

72. Black, conversation, 2012.

that Cichowicz assigned a different concerto in list 16. Given Cichowicz's caution with repertoire, a point that becomes increasingly apparent the deeper one delves into Black's first year of study, it is more likely that Black worked on only part of the Arutunian during 1964–65, maybe even abandoning it in list 17 for one of the other works he had recently purchased.

In fact, of the nine solos listed in Black's curriculum (see table 4), only two—the Kennan sonata and the Torelli *Sinfonia in D*—appear by name both the reverse side of one list and the front side of another. The Kennan is also one of the few that receives anything approaching specific directions; Cichowicz explicitly assigns the first movement in list 53 (which, within this context, represents a wealth of detail). On the reverse side of list 49, however, Cichowicz names Riisager's *Concertino for Trumpet and Piano*, and here we find not only detail but actual directives for practicing. But the handwriting is Black's (see figure 3), who has confirmed that the instructions apply to list 56 as a whole rather than the Riisager (which he did not yet own).⁷³

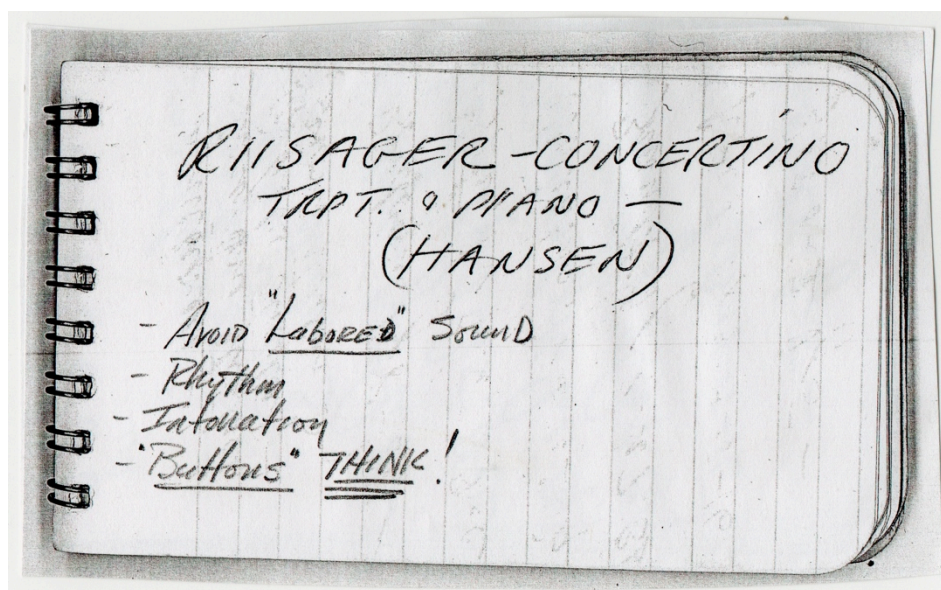


Figure 3 Reverse side of list 49.

73. Black, conversation, 2013.

Curiously, Black's solo curriculum contains little of the lyricism that Cichowicz emphasized elsewhere. Black has attributed this omission to the fact that he had already made substantial progress with lyrical playing in his etude assignments, with the result that Cichowicz had shifted his attention to other aspects of Black's playing.⁷⁴ The Arban solos are technical showpieces; the Arutunian concerto and the Hindemith and Kennan sonatas are both declamatory; much of his remaining solo repertoire seems geared towards specific skill sets—learning to play on a D trumpet, for example, or learning to play with the requisite lightness for chamber music with strings.

Whatever else he may have intended, Cichowicz did not give his student the type of preparation that would have led to any sort of solo career. His assignments omit most of the staples that would have furthered this end, including both the Haydn and Hummel concertos, the entire canon of works commissioned by the Paris Conservatory, and the collection of Baroque concertos that Black could have played on a D trumpet. Perhaps Cichowicz believed that these works were still beyond his student's reach—the solos from Paris, for instance, include a number of notoriously difficult pieces, most frequently played on C trumpet (which Black did not own). Likewise, perhaps Cichowicz considered it inadvisable for Black to learn Baroque works on D trumpet when he would one day own a piccolo trumpet, or to learn the Haydn and Hummel concertos on B-flat trumpet when they lie more easily on an E-flat instrument. Of course, it is also possible that Black did study some of these works, outside of the context of his formal lists.

Black's grounding in orchestral excerpts was more substantial, incorporating over thirty orchestral works in one year (1965–66). Cichowicz's excerpt choices do not reflect the standard audition repertoire for trumpet; therefore, he probably drew heavily from his own experiences in

74. Black, conversation, 2013.

Table 5 Orchestral Music Assigned as Part of Larry Black's Curriculum, 1965–66

Excerpt	First Assigned	Excerpt	First Assigned
Lt. Kije	List 26	Scheherazade	List 39
Carmen	List 27	Don Juan	List 39
Walk to the Paradise Garden (Delius)*	List 27	Don Quixote	List 40
Meistersinger	List 27	Pictures Promenade	List 45
España	List 28	Capriccio Espagnol	List 45
Fra Diavolo	List 29	Tchaikovsky 4	List 45
Petrouchka	List 29	Tchaikovsky 5	List 46
Ride of Valkyries*	List 32	Tchaikovsky 6	List 47
Fetes (Nocturnes)	List 32	Verdi Requiem*	List 48
Pines of Rome lyric solo	List 32	Symphonie Fantastique*	List 49
Hansel and Gretel	List 37	Roman Carnival Overture*	List 49
Russian Easter	List 37	Harold in Italy*	List 49
Rhine Motive	List 38	Shostakovich 1	List 50
William Tell	List 38	Leonore nos. 2 and 3	List 55
Tsar Sultan	List 38	Carmen (stage band)	List 59
1812	List 38	Ein Heldenleben	List 61
L Coq d'Or	List 39		

* Cichowicz's original notation altered for clarity; see notes.

Notes: Except where noted, excerpts are listed here using Cichowicz's nomenclature. In several cases, this notation leaves room for ambiguity about which excerpts, trumpet parts, or editions Cichowicz assigned. Cichowicz required Black to purchase all five volumes of the Hermann Neuhaus *Orchesterstudien für Trompete*; the repertoire in lists 48 and 49 comes from this series (books 3 and 2, respectively) and is limited to the passages contained in those editions. List 32 calls for Wagner's *Ride* as printed in volume II of International Music's two-volume Wagner series (ed. Hoehne); the Delius in list 27 is taken from the intermezzo of the composer's opera *A Village Romeo and Juliet* (rehearsal numbers 11–13).

the Chicago Symphony when selecting them. A modern-day trumpet player, active in the audition circuit, might not encounter some of Black's assignments until seated in an orchestra. Black, on the other hand, would have probably needed to learn several new works before he could confidently audition for a job, but he would have had the benefit of Cichowicz's experience to lend context to the music and to reinforce the importance of viewing each excerpt as part of a larger whole. In short, he may have left Northwestern ill-prepared to win a job, but well prepared to keep it.

According to Luis Loubriel, who published a collection of interviews with former Cichowicz students in 2009, "the charge has . . . sometimes been made that [Cichowicz assigned relatively rudimentary materials] at the expense of preparing his students for the demands of the full range of the classical repertoire."⁷⁵ Could this argument have been made in Black's case? Certainly, as with Black's solo literature, the excerpts he studied under Cichowicz do not represent a comprehensive curriculum—Cichowicz omits all of the Mahler and Bruckner symphonies, several Strauss tone poems, and all piccolo trumpet excerpts (though this decision may have been influenced by the fact that Black did not own a piccolo trumpet)—but Black would likely defend his teacher's choices. In his estimation,

[Cichowicz] would assign . . . not necessarily excerpts that were being currently asked in auditions, but things that were going to make me a stronger player. Because once you've learned to play something—and this is my own interpolation here, but—once you've learned how to play, spin out a line for instance, then you can apply that same knowledge to any lyrical thing. So I think he was developing a deficiency, a skill that I needed. That's why [he assigned] some of these things that you don't even hear about, [that] are not on auditions.⁷⁶

75. Luis E. Loubriel, *Back to Basics for Trumpeters: The Teaching of Vincent Cichowicz*, (Chicago: Scholar Publications, 2009): xvii.

76. Black, conversation, 2012.

When he left Northwestern, Black still needed to purchase and gain proficiency on a C trumpet. Cichowicz does not seem to have considered him a “finished” player at this point, for he sent Black to West Point with recommendations for a new teacher,⁷⁷ and it was during this next stage of his development that Black delved deeper into orchestral literature. However, the initial training that he received from Cichowicz would have still afforded him a thorough introduction to the orchestral idiom.

Cichowicz’s constant reinforcement of healthy playing habits would have ensured that Black had very little ground to cover a second time, either in the orchestra or as a soloist. What he did learn, he would have learnt correctly. Black may have left Cichowicz without the wide versing in advanced literature that he might have preferred, but he would almost certainly have been a strong enough trumpet player to tackle challenging repertoire with relative ease.

77. Cichowicz recommended that Black seek lessons from John Ware, but the relationship between teacher and student did not work out. Black instead contacted legendary pedagogue Raymond Crisara, with whom he studied for the duration of his time at West Point.

CHAPTER 7

“TRIAL” LESSONS: THE FIRST THREE LISTS

Cichowicz’s acceptance of Black as a full time student was contingent upon Black’s performance at his first four lessons. During this period, both in his lessons and during his practice time, Black played little more than technical studies and calisthenics (see table 6).

These three lists reveal much about Cichowicz’s pedagogical process. The materials are basic—extremely so. With the exception of lip slurs and scales, Black would not have played any note shorter than a half note for the duration of his calisthenics—which, depending on his fastidiousness, might have taken the first hour of his daily practice. Following this, he would have practiced Clarke studies consisting of major arpeggios, slurred over eighth notes and triplets (the seventh Clarke study also adds a pattern of triplets with chromatic neighbor tones). The remaining Arban exercises include scale studies in C, F, and G major (with D and B-flat major added in list 3), a syncopation study consisting of quarter notes and half notes, and sixteenth-note scale patterns in C major. The hardest part of each week’s assignment may have been the Arban exercises to develop turns, which contain many awkward finger patterns. The etudes would have been sight-readable for a student of Black’s ability, but they would have revealed much about his ability to apply the basics of tone production and air flow to a piece of actual music.

Black would have needed a two-octave range to play the full scope of his assignments, but the highest note used repeatedly is G5. In short, he probably could have played any portion of these assignments as a high school student, but the sheer amount of music, coupled with the level of detail that Cichowicz expected, would have meant several hours in the practice room.

Table 6 Vincent Cichowicz’s Assignments for Larry Black’s “Trial” Lessons, Lists 1–3

	List 1	List 2	List 3
Calisthenics (incl. Arban long tones)	Breathing exercises (four counts) Buzz mouthpiece (twelve counts) Schlossberg p. 2: 5 Arban p. 13: 10 (first three lines) Arban p. 11: 3, 5, 6 Scales	Mouthpiece (twelve counts) Lip slur studies Arban p. 13: 10 (first four lines) Arban p. 12: 9 (first three lines) Arban p. 12: 8 Scales	Mouthpiece Lip slur studies Arban p. 13: 10 (all) Arban p. 12: 9 (all) Arban p. 12: 7 (in cut time) Scales
Clarke	Third Study: 54–59 <i>- keys of D through G</i>	Third Study: 52–60 <i>- keys of C through A-flat</i> Seventh Study: 140–143 <i>- keys of D through F</i>	Third Study: 51–61 <i>- keys of B through A</i> Seventh Study: 136, 140, 144 <i>- keys of B-flat, D, G-flat</i>
Arban (not long tones)	p. 13: 11–14 <i>- scale-based patterns</i> p. 14: 15 <i>- scale-based patterns</i> p. 91 (first four lines) <i>- turns</i>	p. 14: 15, 19 <i>- scale-based patterns</i> p. 17: 31, 32 <i>- scale-based patterns</i> p. 91 (first nine lines) <i>- turns</i>	p. 23: 1 <i>- syncopation</i> p. 18: 33–37 <i>- scale-based patterns</i> p. 59: 1–4 <i>- major scales (C)</i> p. 92 (all odd-numbered lines) <i>- turns</i>
Etudes	Getchell p. 51: 99–100	Getchell p. 61: 116 Getchell p. 59: 112 Getchell p. 46: 90	Getchell p. 62: 118 (in A) Getchell p. 59: 113 (in A) Getchell p. 36 (all)

Notes: Though Black had four trial lessons, Black would, of course, have had only three assignment sheets with which to convince Cichowicz to retain him, since the fourth list would have been assigned in anticipation of Black’s fifth lesson. In general, this chart adopts Cichowicz’s original wording for calisthenics but utilizes standardized formatting for remaining elements. Italicized information does not appear in the original lists.

Cichowicz’s methodology with these assignments is brilliantly subtle; these materials would have provided the perfect test of his student’s attitude, work ethic, and capacity for detailed self-assessment. The mere simplicity of the calisthenics raises unspoken questions: “Do

you truly want this? Do you have the patience to work on basics, even half notes in C major? Can you grasp the importance of these simplest of skills, or do you think they are beneath you?”

Cichowicz, of course, never voiced these questions. He probably did not even see his assignments as a test, but simply as a necessary starting point, for he did not substantially alter their content or the difficulty level after accepting Black for full-time study.

Yet the challenge, from Black’s perspective, is clear: he certainly could have glossed over any portion of these lists, but it would have been nearly impossible to conceal this fact from Cichowicz. How else could he hope to sound better on a series of whole notes, except to practice the passage daily, in exactly the manner assigned? The Clarke exercises, which he had not previously studied, were bound to improve if he practiced them—they would get faster, his technique would get cleaner, he would memorize the patterns. But the Arban calisthenics in particular emphasize the aesthetic, rather than the technical. They demand a level of concentration that Black had not previously had to exercise.

Here begins a pattern that extends throughout the course of Black’s study: Cichowicz’s assignments are so simple that his student has no choice but to improve. Freed of the need to wrestle with technique, Black could concentrate his energies on the aspects of his playing—sound and articulation—that needed the most attention.

“You couldn’t help [but] be successful the way he taught,” Black says. “He didn’t have one single way of teaching for every student, he had that adaptability about him that he could determine what the student needed, and he knew how to say what he needed to say.”⁷⁸

The assignments from lists 1–3 take well over an hour to play, often closer to two hours even without studious repetition. From the beginning, therefore, it would have been impossible

78. Black, conversation, 2012.

to play every note in the course of a lesson and impractical for Black to expect to play them all in a single practice session. The sheer volume of material would have impressed upon Black the need for efficiency, but the clear importance of the calisthenics, underscored by the fact that Cichowicz omitted them from only one list,⁷⁹ would have ensured that Black never failed to monitor to the basic health of his playing.

79. List 44. Cichowicz probably trusted Black to practice them anyway.

CHAPTER 8

STARTING OUT: LISTS 4–9

Black played poorly at his fourth lesson. The pressure of knowing that it might be his last opportunity to play for Cichowicz overwhelmed him, and he found himself struck by nerves.

“I could not control my sound or attacks,” Black reflected years later, writing after Cichowicz’s death. “I made several mental mistakes. It seemed as though I was not sure of which end of the horn to put on my face!”⁸⁰

For his part, Cichowicz let him sweat:

After the hour lesson, Vince did not give me the usual assignment sheet for my next lesson. This bothered me as we walked upstairs from the basement to the front door. As we stepped outside, Vince said, “Well, you had a rough time tonight.” As the tears started welling into my eyes, I shook his hand and thanked him for spending time with me these past few weeks, turned and started for the car. He put his hand on my shoulder and said, “I think you forgot something” and handed me an assignment sheet and said, “See you next week.”⁸¹

Black’s account of that evening raises the possibility that at least one list—the one from his fourth lesson—may be missing from this collection. The “list 4” associated with this project appears in Book One right after the first three lists, and is the first assignment in Cichowicz’s handwriting. Uncharacteristically, Cichowicz appears to have had some difficulty composing it; it contains several misprints and Cichowicz’s corrections. How would Cichowicz have managed to both write and edit this list, in a notepad that he would have had to first retrieve from his student, at a lesson where Black was intently searching for any sign that Cichowicz would agree

80. Quoted in Mortenson, “Tribute,” 8.

81. *Ibid.*

to accept him full-time, without attracting Black's attention? Furthermore, list 4 is the first list that has a calendar date attached to it, which surely would not have been set without consulting Black's schedule. Thus, "list 4" may in fact be "assignment 5," with the true fourth assignment having been written on loose leaf paper and subsequently lost.⁸²

Regardless, within the extant curriculum list 4 marks the turning point at which Black could finally name Cichowicz as his primary teacher. This watershed does not appear to have affected Cichowicz, who continued to assign more or less the same materials in lists 4–9 as he had done in lists 1–3. Calisthenics nearly always consisted of breathing, buzzing, lip slurs, Arban long tones, and scales. Clarke studies incorporated the entire Second Study (sequential four-note patterns), most of the Third Study (major arpeggios in eighth notes), and various exercises from the Seventh Study (chromatic neighbor tones and major arpeggios in triplets).⁸³ These drills would have been familiar to Black by this point; Cichowicz probably continued to include them in his lists mainly so that Black would not abandon them before he had mastered the material.

Pedagogically, however, the main focus of this period lies in Cichowicz's selections from the Arban book and from various collections of etudes (see tables 7 and 9). With the Arban book, Cichowicz expanded upon the concepts that he had introduced in the first three lists. He continued Black's study of scale-based patterns (probably more important as articulation studies

82. Of course, other variations on this theory are also possible. Black, not wanting to press his luck or appear presumptuous, may not have even presented Cichowicz with a notepad to record his assignments until his fifth lesson, which could explain why the first three lists in Book One appear in Black's own hand. Asked to recall the event, Black attributes much of the suspense to his own embarrassment. "I couldn't even face him," Black remembers, adding that Cichowicz could have easily composed list 4 in his lesson without attracting his attention, because he couldn't bring himself to look at his teacher as he packed up his horn and walked to the door. Regardless of how exactly Cichowicz managed to conjure list 4, the sequence of events left a lasting impression on his student; Black has retold the tale again and again for his own students as proof that performance anxiety need not cripple their prospects (conversation, 2013).

83. For complete listing of calisthenics and Clarke studies for these weeks, see appendix A.

than as scale studies), turns, major scales, and syncopation. Gradually, he also added a handful of new rhythmic patterns: 6/8 time, triplets (slurred), and eighth-sixteenth note groupings.

The student playing through this portion of the curriculum will find that the material overlaps itself. Scales and keys resurface again and again, first in one way and then in another.⁸⁴

Table 7 Arban Studies Assigned to Larry Black in Lists 4–9 (excluding p. 13: 10 and p. 12: 9)

List 4	List 5	List 6
<p>p. 24: 7 - <i>syncopation</i></p> <p>p. 18 (all) - <i>scale-based patterns</i></p> <p>p. 63: 23–25 - <i>major scales (B-flat)</i></p> <p>p. 92 (even-numbered lines) - <i>turns</i></p>	<p>p. 24: 8, 9 - <i>syncopation</i></p> <p>p. 19: 38 - <i>scale-based patterns</i></p> <p>p. 32: 28–29 - <i>6/8 time</i></p> <p>p. 64: 29–31 - <i>major scales (E-flat)</i></p> <p>p. 93: all - <i>turns</i></p>	<p>p. 25: 11 - <i>syncopation</i></p> <p>p. 19: 39 - <i>scale-based patterns</i></p> <p>p. 33: 30 - <i>6/8 time</i></p> <p>pp. 64–65: 29–31, 33 - <i>major scales (E-flat)</i></p> <p>p. 97: 16–17 - <i>turns</i></p>
List 7	List 8	List 9
<p>p. 22: 48 - <i>scale-based patterns</i></p> <p>p. 29: 22–23 - <i>rhythm study: eighth, sixteenths</i></p> <p>p. 69: 45–47 - <i>major scales (E)</i></p> <p>pp. 96: 13 - <i>turns</i></p> <p>p. 97: 19 - <i>turns</i></p> <p>p. 135: 22 - <i>triplets</i></p>	<p>pp. 18–19: 35, 40 - <i>scale-based patterns</i></p> <p>pp. 29–30 (<i>exercises not specified</i>) - <i>rhythm study: eighth, sixteenths</i></p> <p>p. 71: 57–58 - <i>major scales (D)</i></p> <p>p. 95: 9 - <i>turns</i></p> <p>p. 135: 21 - <i>triplets</i></p>	<p>p. 18: 33, 37 - <i>scale-based patterns</i></p> <p>p. 70: 51–53 - <i>major scales (A)</i></p> <p>p. 94: 5 - <i>turns</i></p> <p>p. 138: 33–34 - <i>triplets</i></p>

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists. Italicized information does not appear in the originals.

84. Cichowicz appears to have been unconcerned with which keys his student would need to play on a given week; his assignments avoid neither the most common keys nor the most unusual and always require the full gamut of scales.

Notes are single-tongued, slurred, single-tongued once more. Rhythmic patterns change from beat to beat but repeat on the macro- level. The level of difficulty is high enough to keep the mind engaged, low enough to ensure a high success rate. In fact, it would have been nearly impossible for a student of Black’s level to play through these assignments and not take pleasure in the experience—however frustrating the flaws in his playing, he would still have been able to bring the best of his ability to these exercises and to hear his progress reflected from the walls of his practice space. He would have also been able to walk into most of his lessons with the expectation of being able to play well for his teacher. The steady tracing and retracing of habits would have built Black’s confidence as surely as it would have improved his performance—no wonder that Black remembers having left all of his lessons wanting to practice!⁸⁵

The Arban assignments offer the best data from which to hypothesize about the existence of a missing fourth assignment, because they so often proceed sequentially. If an alternate list 4 once existed, the Arban book provides the best clues for reconstructing its content (see table 8).

Table 8 Hypothetical Reconstruction of Arban Assignments from Lost List 4 (within surrounding context)

List 3 (extant)	Lost List 4 (hypothetical)	List 4 (extant)
p. 23: 1 - <i>syncopation</i>	p. 23: 2–6 - <i>syncopation</i>	p. 24: 7 - <i>syncopation</i>
p. 18: 33–37 (all) - <i>scale-based patterns</i>	p. 17: 28–32 (all) - <i>scale-based patterns</i>	p. 18: 33–37 (all) - <i>scale-based patterns</i>
p. 59: 1–4 - <i>major scales (C)</i>	p. 62: 17–19 - <i>major scales (F)</i>	p. 63: 23–25 - <i>major scales (B-flat)</i>
p. 92 (all odd-numbered lines) - <i>turns</i>	p. 94: 6 - <i>turns</i>	p. 92 (even-numbered lines) - <i>turns</i>

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists. Italicized information does not appear in the originals.

85. Black, conversation, 2012.

Certain aspects of this hypothesis carry more plausibility than others. The absence of exercises 2–6 from the first page of syncopation exercises and the lack of any drills on the F major scale are inconsistent with Cichowicz’s thoroughness and would seem to indicate that an additional assignment did in fact exist. However, the sequence of studies on the turn does not allow for an intermediate assignment between list 3 and extant list 4; Cichowicz would have either had to interrupt his current trajectory with a related study from another page or repeat one of the two assignments from page 92. Similarly, Cichowicz never assigned the scale-based patterns from page 17 and might have assigned them in a missing list (as shown above), but if so, why return to page 18 on the following week? The question itself is irresolvable, but also inconsequential from the standpoint of a modern teacher. Certainly an instructor wishing to work through a similar plan of study could add in the missing assignments—or not—without severely deterring his student’s progress!

Table 9 Etudes Assigned to Larry Black in Lists 4–9

List 4	List 5	List 6
Concone p. 2: 1, 3 Getchell p. 37: 71–73	Concone p. 4: 4–6 Getchell p. 38 (all) Sachse p. 4: 4 (in C)	Concone pp. 10–11 Getchell p. 38: 75 (in A) Getchell p. 39: 77 (in A) Sachse p. 4: 4–5 (in C)
List 7	List 8	List 9
Concone p. 13: 11–12 Getchell p. 39: 78 (in A) Sachse p. 6: 8 (in C)	Concone p. 16: 13–14 Getchell p. 39: 78 (in A), Getchell p. 40: 79 (in C) Sachse p. 5: 6 (in C)	Concone p. 22: 17–18 Getchell p. 40: 79 (in C), 80 (in A) Sachse p. 6: 7 (in C)

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists.

Cichowicz's etude assignments in lists 4–9 represent an extension of the work that Black had already done in the Arban studies. Whereas the Arban book contains long tones, the Concone vocalises contain long tones in the context of musical settings, usually accompanied by crescendos and diminuendos. Whereas the Arban book builds songs out of related rhythmic patterns, the Getchell book combines those rhythms with disparate rhythms. And whereas the Arban book contains scale-based patterns, the Sachse book contains pattern-based etudes, juxtaposing familiar units in unfamiliar orderings. With these etudes, accompanied by instructions to transpose them into the keys that Black would have needed most often in an orchestra, Cichowicz had already begun to lay the foundation for the remainder of the year.

CHAPTER 9

THE FIRST YEAR: LISTS 10–29

Lists 4-9 contain the roots of Black’s entire curriculum during 1964–65. For the duration of that year, until he assigned list 23 in late April 1965, Cichowicz made very few additions to Black’s library. He added the Williams *Method of Scales*, ultimately requiring Black to learn the main portion of the text in every key except G-flat/F-sharp;⁸⁶ introduced the fifth and eighth Clarke studies; and assigned several songs from Arban’s collection of popular melodies, all of which take theme and variations form. Cichowicz assigned calisthenics to his student as long as Black took lessons, but beginning with lists 10 and 11 he ceased to itemize them in detail. Instead he wrote simply “Clarke” or “Arban,” leaving Black to fill in the blanks (see table 10).

Table 10 Standard Components of Larry Black’s Curriculum, Lists 10-22

Calisthenics	Mouthpiece Lip slurs Arban (pp. 12–13) Clarke (Second, Third, and Seventh Studies) <i>- Fifth and Eighth Studies added in lists 12 and 15, respectively)</i>
Etudes	Concone (op. 9) (usually played as written) Getchell (transposed into C, A, F, and E-flat) Sachse (transposed into C and— in List 21 —D-flat)
Materials Unique to Lists 10–22 <i>(not mentioned in list 23 and forward)</i>	Williams <i>Method of Scales</i> Arban: Songs (Variations on “Keel Row,” “Yankee Doodle,” “Blue Bells of Scotland,” “America,” and “The Pilgrim of Love”)

86. For some reason, the third study of this book, from which Black did most of his work, includes G-flat/F-sharp in series 1–6 and also 14, yet omits it in series 7–13. Perhaps the inconsistency explains why Cichowicz did not assign this key.

Perhaps the most striking feature of Black's curriculum during this period is its apparent departure from the task at hand: namely, preparing Black to enter Northwestern as a master's student. Though Cichowicz told him in November 1964 that he had nine months to attain the requisite proficiency, Black remembers that he accomplished this task in six months—in other words, by the time that he reached list 22.⁸⁷ Thus, Cichowicz coached him to this feat not by assigning master's-level music, but by assigning advanced high school- or first-year collegiate-level music and holding him to professional standards.

Nonetheless, Black's assignments during this time, particularly as he neared list 23, should not be construed as easy, certainly not when coupled with Cichowicz's exacting standards or the transposition requirements. Several of the Sachse etudes consist of full pages of sixteenth notes that are not necessarily idiomatic. The Arban songs would have foreshadowed the more advanced themes and variations in the back of the volume and may have required Black to multiple-tongue, though Cichowicz did not assign Arban's double- or triple-tonguing studies until list 33. Lists 16–18 all incorporate solo literature, likely including the Arutunian concerto. And in list 19, Black finally received permission to return to *The Carnival of Venice*, and to play “the good stuff” that he had not been allowed to perform in his first lesson.

Because Black had to purchase nearly all of his books to begin with, Cichowicz surely did not confine his assignments to specific texts on account of Black's limited library. His selections are clearly strategic, cautiously so. By the time he reached April, Black's foundation would have been securely in place, and Cichowicz judged him ready for the next step forward.

87. Black, conversation, 2012.

* * *

Compared to Lists 1–22, Black reached something of a milestone in list 23 (see table 11). Here we find a turning point in all of Black’s etude assignments: he had completed Concone’s op. 9 and was beginning op. 10, had completed Getchell and was beginning Voisin and Hering, and had returned to the beginning of the Sachse book to transpose into D (up a major third), a key that Cichowicz had not previously assigned in any assignment. Cichowicz also discontinues use of the Arban songs beyond this point.

Table 11 Etude Assignments in List 23 as Compared to Lists 1–22 (circa April 27, 1965)

Lists 1–22	List 23
Concone op. 9	Concone op. 10
Getchell (<i>Second Book of Practical Studies</i>)	Voisin/Dufresne (<i>Develop Sight Reading</i>) Hering (<i>Forty Progressive Etudes</i>)
Sachse p. 4: 4 and p. 5: 6 (transposed into C)	Sachse p. 4: 4 and p. 5: 6 (transposed into D)

Because list 22 names April 27, 1965 as the date of Black’s next lesson, it is likely that he received list 23 on that date, and this timetable provides grounds for speculation. Why so many changes all at once? Had Black recently passed his entrance audition for Northwestern? Had he simply exhausted the materials he had been using, coincidentally at the same time? Or does list 23 in fact date from late in the summer of 1965; did Black in fact receive a different list, now lost, on April 27?

Certainly, the materials in list 23 indicate a fresh start in many ways, but from Black’s perspective, the changes were likely imperceptible: apart from adding the Voisin book, he had

merely graduated to the next volume of vocalises, swapped the Getchell for the comparable (and, in some ways, easier) Hering, and relearned his Sachse etudes in a different transposition. Only when viewed against the context of his future assignments, lists 24–29, does list 23 stand out as the first step towards a new level of proficiency (see table 12).

Table 12 Vincent Cichowicz’s Assignments for Larry Black, Lists 24–29

List 24	List 25	List 26
<p>Calisthenics:</p> <ul style="list-style-type: none"> - Mouthpiece - Arban - Clarke - Arban p. 137 <i>(sequential sixteenth notes)</i> <p>Etudes:</p> <ul style="list-style-type: none"> - Concone p. 8: 4 - Voisin p. 4: 3 (in B-flat, C, A) - Sachse p. 6: 8 (in E-flat) - Sachse p. 19: 26 (in D) - Hering p. 31: 29 (in C) 	<p>Calisthenics:</p> <ul style="list-style-type: none"> - Mouthpiece - Arban - Clarke - Arban p. 140: 39–40 <i>(sequential sixteenth notes)</i> <p>Etudes:</p> <ul style="list-style-type: none"> - Concone p. 10: 5 - Voisin p. 5: 4 (in D-flat) - Sachse p. 6: 8 (in E-flat) - Sachse p. 19: 26 (in D) - Hering p. 31: 29 (in C) 	<p>Calisthenics:</p> <ul style="list-style-type: none"> - Mouthpiece - Long tone studies - Arban - Clarke <p>Etudes:</p> <ul style="list-style-type: none"> - Concone p. 12: 6 - Voisin p. 7 (all) - Sachse p. 15: 21 (in E-flat) - Hering p. 32: 30 (in A) <p>Orchestral Excerpts:</p> <ul style="list-style-type: none"> - Lt. Kije
List 27	List 28	List 29
<p>Calisthenics:</p> <ul style="list-style-type: none"> - Mouthpiece - Long tone studies (Arban or Schlossberg) - Harmonic studies alt. with Clarke <p>Etudes:</p> <ul style="list-style-type: none"> - Concone p. 14: 7 (in B-flat, C) - Voisin p. 11: 12 (in A) - Sachse p. 12: 17 (in D) - Hering p. 35: 33 (in C) <p>Orchestral Excerpts:</p> <ul style="list-style-type: none"> - Carmen - Delius - Meistersinger 	<p>Calisthenics:</p> <ul style="list-style-type: none"> - Mouthpiece - Long tone studies - Slurs - Clarke <p>Etudes:</p> <ul style="list-style-type: none"> - Concone p. 16: 8 (in C) - Voisin pp. 12–13: 13–14 - Sachse p. 20: 29 (in C) - Hering p. 36: 34 (in C) <p>Orchestral Excerpts:</p> <ul style="list-style-type: none"> - Meistersinger - Carmen - Delius - España 	<p>Calisthenics:</p> <ul style="list-style-type: none"> - Mouthpiece - Long tone studies - Lip slur studies - Clarke studies <p>Etudes:</p> <ul style="list-style-type: none"> - Concone p. 18: 9 - Concone p. 20: 10 (in C) - Voisin pp. 14–15: 15–16 - Sachse p. 20: 29 (in C) - Hering p. 37: 35 (in C) <p>Orchestral Excerpts:</p> <ul style="list-style-type: none"> - España - Fra Diavolo - Petrouchka

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists. Italicized information does not appear in the originals. The Concone etudes in this portion of Black’s assignments come from the composer’s op. 10.

Within this context, the shift to the Voisin book assumes more significance. Though Cichowicz does not add any more new texts until after list 30, the Voisin studies represent the first collection of etudes that Cichowicz utilized until the very end of Black's curriculum, in list 63.⁸⁸ These etudes, moreover, represent a departure from the predictable melodic content of the Concone, Getchell, Sachse, and Hering books. Though essentially "tonal" in nature, the Voisin studies possess little in the way of musical coherence, presumably to prevent the sight-reading student from getting too comfortable. They cadence irregularly or abruptly, contain chromatic inflections that are independent of the overall harmonic motion, and disrupt the logical metric flow of individual measures. As a result, Cichowicz likely used them for the intended purpose—to develop Black's sight reading—a facet of Black's playing that Cichowicz seems not to have previously addressed.

In list 26, Cichowicz took a second important step: he assigned orchestral music for the first time. This change more than any other indicates that Black had graduated from his remedial work and was ready to tackle the demands of graduate-level repertoire. The excerpts from lists 26–29 do not share a common thread (apart, perhaps, from being programmatic), and thus do not suggest a specific pedagogical intention. Present-day teachers might assign *Carmen* and *Petrouchka* because they are standard audition excerpts,⁸⁹ but both are notoriously difficult to master; *Lt. Kije*, on the other hand, is extremely accessible but less common in audition settings. *Petrouchka* constitutes dance music and requires great agility; *Carmen* is low and brooding,

88. The Hering, also added in list 23, represents an extension of Black's first year rather than a bridge into his second; Cichowicz does not use Hering's work after list 34, despite the fact that Hering had published an entire series of volumes.

89. Black almost certainly played excerpts only, rather than learning the entirety of these longer works, because Cichowicz often wrote out his orchestral assignments by hand and gave them to Black to borrow. In this case, the passage from *Carmen* is probably the overture, since Cichowicz called for the fanfare excerpts in list 59 (see ch. 6, table 5).

requiring extended technique to hit the lowest pitch; *Kije* contains two excerpts—one playful and the other lyrical, with a final note that suspends into nothingness. The lack of a discernible relationship between these selections indicates that, although Cichowicz may indeed have assigned orchestral examples in order to pinpoint certain elements of Black’s playing, his primary goal was probably the most obvious: that his student might learn orchestral music. In short, Cichowicz appears to have assigned excerpts not for pedagogical reasons, but for professional ones.

Were it not for the context in which lists 23–29 originated (as part of a two-year curriculum including one year of formal graduate study), their contents would leave no reason to conclude that Black did not receive list 23 on April 27, and each successive assignment one week later. The series proceeds logically from one to list to the next, leaving no real gaps to indicate missing information. In fact, Cichowicz even repeats select assignments from list 24 to 25 and again from list 27 to 28 and 28 to 29, which surely would not be the case if any lists were missing. Nor would Black have been likely to need extra time if his lessons had occurred more than one week apart, and none of these lists contains a calendar date to indicate that a particular lesson would have occurred more than one week after its predecessor. In short, the lesson sheets themselves provide every reason to suppose that Black received list 29 on June 8, 1965. If this is so, perhaps the intermission between Black’s initial year of study and his master’s program fell between lists 29 and 31, as the evidence of list 30 suggests. Since Black himself has been unable to pinpoint this division,⁹⁰ the question still remains.

90. Black, conversation, 2012.

CHAPTER 10

THE SECOND YEAR: LISTS 31–63

From an observer's perspective, lists 31–63 represent the least remarkable portion of Black's curriculum. From Black's vantage point, they were probably the most exciting. At last, his teacher allowed him to play orchestral literature, to grapple with the challenges of the Charlier book, to delve into the themes and variations at the back of the *Arban Method*. At last, he had returned to the difficulty level that he had tried to tackle when he first approached Cichowicz, but he had returned to it with better technique, greater confidence, and a higher level of musicianship. He could identify himself as a graduate student at the university he had dreamed of attending since high school;⁹¹ as a teacher at the Chicago School of Music; and as a member of the Chicago Symphony Civic Orchestra. Surely he felt himself to be moving forward at last.

On paper, his lessons changed very little: Cichowicz continued to assign calisthenics, which now included triple-tonguing (list 33) and various forms of ornamentation (list 36); transposition (some of it from the Bordogni book, which Black remembers as the hardest component of his entire curriculum);⁹² and etudes. However, the difficulty level represents a dramatic departure from the previous year. Even in the early stages of this period, Black's weekly assignments were formidable (see table 13).

As he had done in Black's first year, Cichowicz still assigned five or six etudes per week, but now they came with added challenges: list 33 requires six different transpositions; list 34 introduces the first of the daunting Charlier etudes; list 35 reassigns the Charlier etude

91. Black, conversation, 2012.

92. *Ibid.*

Table 13 Vincent Cichowicz’s Assignments for Larry Black, Lists 33–35

List 33	List 34	List 35
<p>Calisthenics:</p> <ul style="list-style-type: none">- Mouthpiece- Long tone studies- Clarke studies slur and tongue- Arban pp. 12-16- Lip slur studies- Arban pp. 159-161- <i>Triple-tonguing</i> <p>Etudes:</p> <ul style="list-style-type: none">- Sachse p. 8: 10 (in B-flat, C, A)- Sachse p. 12: 18 (in C, E-flat)- Duhem p. 5 [8]: 4- Voisin pp. 22–23: 23–24- Hering p. 38: 39 (in C)	<p>Calisthenics:</p> <ul style="list-style-type: none">- Mouthpiece- Long tone studies- Lip slur studies- Clarke- Arban pp. 17-27- Arban pp. 160-162- <i>Triple-tonguing</i> <p>Etudes:</p> <ul style="list-style-type: none">- Sachse p. 28: 38 (in C, E-flat)- Duhem p. 12 [11]: 11- Voisin pp. 24-25: 25–26- Charlier p. 4: 1- Hering p. 40: 38	<p>Calisthenics:</p> <ul style="list-style-type: none">- Mouthpiece- Arban, Clarke, lip slurs, tonguing, etc.- Triple tonguing <p>Etudes:</p> <ul style="list-style-type: none">- Duhem p. 20 [17]: 18- Sachse p. 28: 38 (in E-flat)- Voisin p. 26: 27- Charlier p. 4: 1 <p>Orchestral Excerpts:</p> <ul style="list-style-type: none">- Review all previous excerpts

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists. In most cases, Cichowicz’s pagination aligns with the most common modern editions of the etude books that Black used. Exceptions include the Concone vocalises, which can still be purchased in the original edition; the later Sachse etudes, which originally occupied a separate volume; and the Duhem book. Thankfully, Cichowicz’s instructions as to the title of the Duhem are explicit enough to leave no doubt about which text he intended. The notation here includes both the original and the modern pagination; modern page numbers appear in brackets.

(making it clear that Black had not mastered it during the previous week) and also instructs him to review all previous orchestral excerpts (of which there were a total of ten). Nor did Cichowicz slow his pace: in list 36, he assigned the third Charlier etude (which spans two pages); over the course of lists 36–38 he assigned nine new orchestral excerpts; in list 39 he introduced, for the first time, a work by Strauss (*Don Juan*) and also *Scheherazade*, for which Black’s triple-tonguing had probably prepared him.

The Getchell, Hering, Concone, and Sachse books used in Black’s first year of assignments represent staples of the trumpet’s repertoire from a pedagogical standpoint: anyone aspiring to teach young students ought to familiarize himself with these texts for the sake of his

studio. The Charlier etudes, however, are a staple of the professional-level canon; many will function as stand-alone solos when needed. The orchestral excerpts from this period are similarly crucial—in other words, Cichowicz was adding weekly to the repertoire that his student would need in the world of professional-level performance, and Black, for the most part, seems to have kept pace. Though Cichowicz usually repeated at least one line of Black’s assignments from week to week, Black largely seems to have maintained the level of accomplishment that his teacher expected from him.

Only once does Black remember that he walked into a lesson unprepared. This occasion arrived concurrent with the Midwest band clinic, when Black’s ensemble commitments were at their height. Black remembers it as one of the best lessons he ever had:

I came to his lesson and I hadn’t had any time to look at anything . . . I told him I wasn’t prepared, I apologized profusely. So we warmed up, he just pulled out some sight reading—I think we read some Gates *Odd Meter Etudes* and some of the Voisin sight reading book . . . and of course, my sight reading was not one of my strongest attributes at the time, so he just started breaking down things. He said first of all, you have to look at the bar, and . . . let’s say, 4/4 for instance—divide the bar up into four parts. So he went through this very methodically with me, and we went slow, and he read through it with me, and I realized in sight reading [that] I was trying to go for the rhythm first, and he says, “Well, that’s what you want to do, but . . . you also have to make sure you’re not locking down, because . . . you’re playing out of tune, and your notes aren’t even in terms of the sound.” So he got me thinking about sort of multitasking basically, several things at one time. But you know, he wasn’t angry with me; he never stomped, he never got impatient, in my experiences with him. But you know, coming out of that lesson, I felt so good about that lesson, I couldn’t wait to get to the practice room.⁹³

As usual, Cichowicz’s assignments during 1965–66 give scant indication of the larger world in which Black operated. They do not mention the Arutunian concerto, though Black remembers playing it for a jury,⁹⁴ nor do they indicate any upcoming auditions, requirements for

93. Black, conversation, 2012.

94. Ibid.

the Civic Orchestra section, or materials intended to smooth the transition to D trumpet (which Black had definitely begun learning by list 57).⁹⁵ In some cases, the calisthenics appear to relate to upcoming repertoire, such as the Arban triple-tonguing exercises in lists 33–35 that preceded *Scheherazade* in list 39 or the Gates *Odd Meter Etudes* begun in list 46, which may have paved the way for the Kennan sonata in list 53.

But these connections seem tenuous at best; if Cichowicz had actively sought a direct connection between Black's performance repertoire and his more pedagogical assignments, he could have assigned, for example, Brandt etude 16, which is based on *Scheherazade* (list 39), or Brandt etude 23, based on Wagner's *Ride of the Valkyries* (list 32). As it happened, Cichowicz assigned neither of these etudes at any time, which points to the conclusion that Cichowicz proceeded with Black's technical development as he saw fit and then selected music that suited his student's capabilities, rather than allowing the repertoire to dictate Black's technical course of study. In this way, Cichowicz would have impressed upon his student the limited significance of external pressures when compared to the need for thorough preparation. At the end of 1966 as at the beginning of 1964, Cichowicz appears to have operated upon the same conviction: Black's playing would develop in its proper time.

95. As evidenced by the presence of the Torelli *Sinfonia in D* on this list.

CHAPTER 11

CONCLUDING REMARKS

Following his graduation from Northwestern, Larry Black went on to become the principal trumpet of the United States Military Academy Brass Quintet at West Point, New York, as well as a member of the Hudson Valley Philharmonic Orchestra. Shortly thereafter, he won a job as third/assistant principal trumpet with the Syracuse Symphony Orchestra, where he played from 1969–70 before assuming his long-term post with the Atlanta Symphony in the fall of 1970. Today he can claim hundreds of students of his own, several of whom he sent on to study with his former teacher.

It is important to contextualize Black's experiences within the broader framework of Vincent Cichowicz's pedagogy so that future trumpet players will be able to judge, to a certain extent, whether his experiences were typical of a Cichowicz student. Conceptually, much of this work has already been done by authors and compilers such as Louis Loubriel,⁹⁶ Mark Dulin, and Michael Cichowicz.⁹⁷ In order that this project might best reflect Black's experience through his own eyes, those comparisons have been omitted here. Whether another student might have played the same exercises, for the same reasons and in the same sequence, remains a question for future scholarship, and largely depends upon the emergence of another comparably complete collection of data.

The potential discrepancies between Black's experiences and those of others are heightened by the fact that Black's data encompasses only two years of full-time study with

96. Loubriel, *Back to Basics*.

97. Cichowicz, *Long Tone Studies*.

Cichowicz, and in the first year, he was not a student at Northwestern University at all but rather a prospective student hoping to improve sufficiently to gain admission to Cichowicz's studio. The implications of Black's data would be enhanced if other Cichowicz students, particularly those who only studied with him at Northwestern, were to report similarities in their own assignments. For example, if a second student, whose lessons took place entirely within the context of the university, were to report an extremely similar succession of assignments, even as compared to the year when Black was not in school, Black's curriculum would carry different implications than if another student reported that his or her lessons did not include a majority of the materials found in Black's. The import of such a distinction would further depend on whether the other student had studied with Cichowicz during a graduate or undergraduate degree.

In the absence of such contextualization, other teachers and their students should avoid jumping to the unwarranted conclusion that Black's experiences constitute a textbook example of his teacher's preferred methodology. Black's path from eager prospect to professional-in-training is but one route that Cichowicz may have taken with such a student. In this spirit, it may be appropriate to conclude by allowing Cichowicz to speak for himself, as recalled by Larry Black:

The way I would explain one thing to one student would be different from what I would explain to another student. Let's put it this way . . . you're trying to get into the house. Front door's locked, you try the back door. The back door's locked, you try one of the windows. If those are all locked, you try to go in through the basement. But . . . one way or another, we're gonna get into the house.⁹⁸

In other words, Black says, Cichowicz always improvised.⁹⁹

98. Black, conversation, 2012.

99. Ibid.

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APPENDIX A

LARRY BLACK'S CALISTHENICS ASSIGNMENTS, 1964–66

Table A1.1 Calisthenics, Lists 1–9 (excluding Arban, Schlossberg, and Clarke)

List	Breathing	Mouthpiece	Lip Slurs	Scales
1	4 counts	12 counts	–	Y
2	–	12 counts	Y	Y
3	–	Y	Y	Y
4	Exc. 4	Y	Y	Y
5	Y	Y	Y	Y
6	Y	Y	Y	–
7	Y	Y	Y	–
8	Y	Y	Y	–
9	Y	Y	Y	–

Notes: “Y” indicates an exercise assigned by Cichowicz but not described in detail. Further instructions provided by Cichowicz appear when applicable.

Table A1.2 Schlossberg and Clarke Studies Assigned in Lists 1–9

List	Schlossberg	Clarke	List	Schlossberg	Clarke
1	p. 2: 5	Third Study: 54–59 - <i>keys of D through G</i>	6	–	Second Study: all Third Study: 46–62 - <i>all except upper octave B, C</i> Seventh Study: 138, 142, 146 - <i>keys of C, E, and A-flat</i>
2	–	Third Study: 52–60 - <i>keys of C through A-flat</i> Seventh Study: 140–143 - <i>keys of D through F</i>	7	–	Second Study: all Third Study: 46–62 - <i>all except upper octave B, C</i> Seventh Study: 136–147 - <i>keys of B-flat through A</i>
3	–	Third Study: 51–61 - <i>keys of B through A</i> Seventh Study: 136, 140, 144 - <i>keys of B-flat, D, G-flat</i>	8	–	Second Study: all Third Study: 46–62 - <i>all except upper octave B, C</i> Seventh Study: 136–147 - <i>keys of B-flat through A</i>
4	–	Third Study: 46–62 - <i>all except upper octave B, C</i> Seventh Study: 137, 141, 145 - <i>keys of B, E-flat, G</i>	9	–	Second Study: all Third Study: 46–62 - <i>all except upper octave B, C</i> Seventh Study: 136–147 - <i>keys of B-flat through A</i>
5	–	Second Study: all Third Study: 46–62 - <i>all except upper octave B, C</i> Seventh Study: 137, 138, 141, 142, 145 - <i>keys of B, C, E-flat, E, and G</i>			

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists. Italicized information does not appear in the originals.

Table A1.3 Arban Studies Assigned in Lists 1–9

List 1	List 2	List 3
<p>p. 13: 10 (first three lines) - <i>long tone studies</i></p> <p>p. 11: 3, 5, 6 - <i>half-note, whole-note patterns</i></p> <p>p. 13: 11–14 - <i>scale-based patterns</i></p> <p>p. 14: 15 - <i>scale-based patterns</i></p> <p>p. 91 (first four lines) - <i>turns</i></p>	<p>p. 13: 10 (first three lines) - <i>long tone studies</i></p> <p>p. 12: 9 (first three lines) - <i>long tone studies</i></p> <p>p. 12: 8 (first three lines) - <i>long tone studies</i></p> <p>p. 14: 15, 19 - <i>scale-based patterns</i></p> <p>p. 17: 31, 32 - <i>scale-based patterns</i></p> <p>p. 91 (first nine lines) - <i>turns</i></p>	<p>p. 13: 10 (all) - <i>long tone studies</i></p> <p>p. 12: 9 (all) - <i>long tone studies</i></p> <p>p. 12: 7 (cut time) - <i>long tone studies</i></p> <p>p. 23: 1 - <i>syncopation</i></p> <p>p. 18: 33–37 - <i>scale-based patterns</i></p> <p>p. 59: 1–4 - <i>major scales (C)</i></p> <p>p. 92 (all odd-numbered lines) - <i>turns</i></p>
List 4	List 5	List 6
<p>pp. 12–13: 9, 10 - <i>long tone studies</i></p> <p>p. 24: 7 - <i>syncopation</i></p> <p>p. 18 (all) - <i>scale-based patterns</i></p> <p>p. 63: 23–25 - <i>major scales (B-flat)</i></p> <p>p. 92 (even-numbered lines) - <i>turns</i></p>	<p>pp. 12: 9 - <i>long tone studies</i></p> <p>p. 24: 8, 9 - <i>syncopation</i></p> <p>p. 19: 38 - <i>scale-based patterns</i></p> <p>p. 32: 28–29 - <i>6/8 time</i></p> <p>p. 64: 29–31 - <i>major scales (E-flat)</i></p> <p>p. 93: all - <i>turns</i></p>	<p>pp. 12–13 - <i>long tone studies</i></p> <p>p. 25: 11 - <i>syncopation</i></p> <p>p. 19: 39 - <i>scale-based patterns</i></p> <p>p. 33: 30 - <i>6/8 time</i></p> <p>pp. 64–65: 29–31, 33 - <i>major scales (E-flat)</i></p> <p>p. 97: 16–17 - <i>turns</i></p>

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists. Italicized information does not appear in the originals.

Table A1.3 (continued)

List 7	List 8	List 9
pp. 12–13 - <i>long tone studies</i> p. 22: 48 - <i>scale-based patterns</i> p. 29: 22–23 - <i>rhythm study: eighth, sixteenths</i> p. 69: 45–47 - <i>major scales (E)</i> pp. 96: 13 - <i>turns</i> p. 97: 19 - <i>turns</i> p. 135: 22 - <i>triplets</i>	pp. 12–13 - <i>long tone studies</i> p. 18–19: 35, 40 - <i>scale-based patterns</i> pp. 29–30 (<i>exercises not specified</i>) - <i>rhythm study: eighth, sixteenths</i> p. 71: 57–58 - <i>major scales (D)</i> p. 95: 9 - <i>turns</i> p. 135: 21 - <i>triplets</i>	pp. 12–13: 9–10 - <i>long tone studies</i> p. 18: 33, 37 - <i>scale-based patterns</i> p. 70: 51–53 - <i>major scales (A)</i> p. 94: 5 - <i>turns</i> p. 138: 33–34 - <i>triplets</i>

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists. Italicized information does not appear in the originals.

Table A2.1 Calisthenics, Lists 10–22 (excluding advanced Arban studies and Williams)

List	Mouthpiece	Lip Slurs	Clarke	Arban
10	Y	or Arban pp. 12–13	pp. 8–9; pp. 10–12; pp. 36–38	pp. 12–13; pp. 12–15, etc.; pp. 17–19
11	Y	Y	Y	Y
12	Y	Y	pp. 23–23: all	(simple tong.)
13	Y	Y	incl. pp. 22–24 to #93	Y
14	Y	Y	Y	pp. 12–13
15	Y	Y	incl. p. 43	Arban
16	Y	Y	incl. pp. 43–44 and p. 12: 65	Arban
17	Y	Y	incl. pp. 43–45 and p. 21: 86	Y
18	Y	Y	incl. #86	Y
19	Y	Y	incl. #177	–
20	Y	–	Y	pp. 12–14
21	Y	–	Y	pp. 12–14
22	Y	–	Y	pp. 12–14

Notes: “Y” indicates an exercise assigned by Cichowicz but not described in detail. Further instructions provided by Cichowicz appear when applicable. The lip slurs studies during this period may have come from Arban, since Cichowicz frequently mentions Arban and slurs on the same line.

Table A2.2 Assignments from Williams *Method of Scales* and Arban Advanced Studies, Lists 10–22

List	Williams	Arban	List	Williams	Arban
10	Key of C (to series 14)	–	17	Key of E	p. 172: 70 <i>- triple-tonguing</i>
11	Key of G (14 series)	–	18	Key of E	p. 172: 70 <i>- triple-tonguing</i>
12	Key of F	–	19	–	–
13	Key of D	–	20	Key of A-flat	p. 167 (single tong.) <i>- triple-tonguing study</i>
14	Key of B-flat	–	21	Key of B	p. 168: 60 (slur and tongue: single) <i>- triple-tonguing study</i>
15	Key of A	–	22	Key of Db	–
16	Key of E-flat	–			

Notes: In general, this chart utilizes standardized formatting as compared to Black’s original lists. Italicized information does not appear in the originals.

Table A3.1 Calisthenics, Lists 23–29

List	Mouthpiece	Lip Slurs	Long Tones	Clarke	Arban
23	Y	–	–	incl. # 117	Y; p. 136 <i>triplets</i>
24	Y	–	–	Y	Y; p. 137 <i>sequential sixteenth notes</i>
25	Y	–	–	Y	Y; p. 140: 39–40 <i>sequential sixteenth notes</i>
26	Y	–	Y	Y	Y
27	Y	–	Y (Arban or Schloss.)	Harmonic studies alt. with Clarke	(long tone studies)
28	Y	Y	Y	Y	–
29	Y	Y	Y	Y	–

Notes: “Y” indicates an exercise assigned by Cichowicz but not described in detail. Further instructions provided by Cichowicz appear when applicable. Assignments from Arban’s advanced studies have been grouped with the rest of Black’s calisthenics from list 23 and forward because Black had progressed to the point where these exercises functioned as calisthenics drills. The “Y” notation next to several of these assignments indicates that Cichowicz also wrote “Arban” at another point in the list but offered no further clarification. Italicized information does not appear in the original lists.

Table A4.1 Calisthenics, Lists 31–63

Week	Mouthpiece	Long Tone Studies	Lip Slurs	Tonguing	Arban	Clarke	Scales
31	Y	Y	Y	–	–	Y	–
32	Y	–	Y	–	Y	Y	–
33	Y	Y	Y	Clarke: slur and tong.	pp. 12–16; <i>scale-based patterns</i> pp. 159–161 <i>triple-tonguing</i>	slur and tong.	–
34	Y	Y	Y	–	pp. 17–27; <i>scale-based patterns</i> ; <i>syncopation</i> ; <i>dotted eighth, sixteenth</i> pp. 160–162 <i>triple-tonguing</i>	Y	–
35	Y	–	Y	Y (triple-tonguing)	Y	Y	–
36	–	–	–	–	Y; p. 108: 48–49; p. 110: 55 <i>ornamentation</i>	Y	–
37	–	–	Y	Y	Y; p. 108: 50–51 <i>ornamentation</i>	Y	–
38	–	–	–	Y	Y	Y	–
39	Y	Y	–	Y	Y	Y	–
40	Y	Y	–	–	Y	Y	–
41	–	–	Y	Y	Y	Y	–
42	Y	Y	–	Y	Y	p. 13: 65	–
43	Y	Y	–	Y	Y	p. 21: 86	Y
44	–	–	–	–	–	p. 42: 170	–
45	Y	Y	–	–	Y	Y	–
46	Y	–	Y	(Arban)	Y	incl. pp. 36–40	–

Table A4.1 (continued)

	Mouthpiece	Long Tone Studies	Lip Slurs	Tonguing	Arban	Clarke	Scales
47	Y	–	–	(Arban)	Y	incl. pp. 36–40	–
48	Y	Y	–	–	pp. 142–149 <i>major/minor arpeggios</i>	Y	–
49	Y	Y	(Irons)	–	–	Y	–
50	Y	Y	(Irons)	–	–	Y	–
51–53	listed only as “Calisthenics”; components not specified						
54	include E. Irons						
55	–	Y	(Irons)	–	–	slur and tongue	–
56	–	(Arban extended)	(Irons)	–	extended (long tone studies)	Y	–
57	–	Y	(Irons)	Y	–	Y	–
58	Y	Y	(Irons)	Y	–	Y	–
59	Y	Y	–	–	–	Y	–
60	Y	Y	–	–	–	Y	–
61	Y	Y	–	–	–	(or Colin)	–
62	Y	Y	–	–	–	(and Colin)	–
63	Y	Y	–	–	–	(also Colin)	–

Notes: “Y” indicates an exercise assigned by Cichowicz but not described in detail. Further instructions provided by Cichowicz appear when applicable. The “Y” notation next to several of the Arban assignments indicates that Cichowicz also wrote “Arban” at another point in the list but offered no further clarification. Since nothing in Black’s assignments indicates which Colin book Cichowicz intended, references to Colin appear here in the “Clarke” column, since Cichowicz always listed the two books in connection with one another. Italicized information does not appear in the original lists.

APPENDIX B

LARRY BLACK'S ETUDE ASSIGNMENTS, 1964–66

Table B1.1 Etude Assignments, Lists 1–9

List	Getchell	Concone (op. 9)	Sachse
1	p. 51: 99–100	–	–
2	p. 46: 90 p. 59: 112 p. 61: 116	–	–
3	p. 36: all p. 59: 113 (in A) p. 62: 118 (in A)	–	–
4	p. 37: 71–73	p. 2: 1, 3	–
5	p. 38: all	p. 4: 4–6	p. 4: 4 (in C)
6	p. 38: 75 (in A) p. 39: 77 (in A)	pp. 10–11	p. 4: 4 (in C), 5 (in C)
7	p. 39: 78 (in A)	p. 13: 11–12	p. 6: 8 (in C)
8	p. 39: 78 (in A) p. 40: 79 (in C)	p. 16: 13–14	p. 5: 6 (in C)
9	p. 40: 79 (in C) p. 40: 80 (in A)	p. 22: 17–18	p. 6: 7 (in C)

Notes: Black's Concone assignments often span multiple consecutive pages; in general, Cichowicz listed only the starting page for each week's assignment rather than the full range. Here, Concone listings appear as Cichowicz originally wrote them.

Table B2.1 Etude Assignments, Lists 10–22

List	Getchell	Concone (op. 9)	Sachse
10	p. 60: all	pp. 29–35 <i>(exercises not specified)</i>	p. 24: 33 (in C)
11	p. 42: 82 (in C), 83 (in F)	p. 36: 25 (in A) p. 40: 27 (in B-flat)	p. 19: 26 (in C)
12	p. 44: 86–87	p. 42: 28 p. 44: 29	p. 12: 18 (in C)
13	p. 45: 88–89	p. 48: 31	p. 18: 25 (in C)
14	p. 47: all	p. 48: 31–32	p. 16: 23 (in C)
15	p. 49: all	p. 50: 32 (in C), 33 (in C)	p. 25: 34 (in C)
16	p. 50: 98 (in E-flat)	p. 53: 34–35	p. 10: 13 (in C)
17	p. 54: 104 (in A)	p. 54: 35–36	–
18	p. 62: 119 (in C) p. 63: 120 (in A)	p. 58: 37–38	–
19	–	p. 61: 39–40	–
20	p. 53: all p. 61: 116 (in A)	p. 64: 41–42	p. 18: 25 (in B-flat, C) p. 19: 26 (in C)
21	p. 47: 92 (in A), 93 (in C)	p. 69: 43–44	p. 12: 18 (in C and D-flat)
22	p. 57 <i>(exercises not specified)</i>	p. 80: 48	pt. II, p. 20 [60]: 72 (in C)

Notes: Black’s Concone assignments often span multiple consecutive pages; in general, Cichowicz listed only the starting page for each week’s assignment rather than the full range. The Sachse etudes as Cichowicz assigned them existed in two volumes; Cichowicz identified exercises from the second volume by writing “pt. II” on Black’s lists. Here, the Sachse notation includes both the original and the modern pagination (modern page numbers appear in brackets); the Concone listings appear as Cichowicz originally wrote them. Italicized information does not appear in the original lists.

Table B2.2 Arban Popular Songs Assigned in Lists 10–22

List	Assignment	List	Assignment
10	p. 241 <i>- Variations on “Keel Row”</i>	13	p. 245: all <i>- Variations on “America”</i>
11	p. 243: 149 <i>- Variations on “Yankee Doodle”</i>	14	p. 238 <i>- Variations on “The Pilgrim of Love”</i>
12	p. 242: 148 (var. I, II) <i>- Variations on “Blue Bells of Scotland”</i>	15–22	<i>No assignments from Arban’s collection of songs.</i>

Notes: Italicized information does not appear in the original lists.

Table B3.1 Etude Assignments, Lists 23–29

List	Getchell	Concone (op. 10)	Sachse	Voisin	Hering
23	–	p. 4: 2	p. 4: 5 (in D) p. 5: 6 (in D)	p. 3: 2	p. 29: 27 (in C)
24	–	p. 8: 4	p. 6: 8 (in E-flat) p. 19: 26 (in D)	p. 4: 3 (in B-flat, C, A)	p. 31: 29 (in C)
25	–	p. 10: 5	p. 6: 8 (in E-flat) p. 19: 26 (in D)	p. 5: 4 (in D-flat)	p. 31: 29 (in C)
26	–	p. 12: 6	p. 15: 21 (in E-flat)	p. 7: all	p. 32: 30 (in A)
27	–	p. 14: 7 (in B-flat, C)	p. 12: 17 (in D)	p. 11: 12 (in A)	p. 35: 33 (in C)
28	–	p. 16: 8 (in C)	p. 20: 29 (in C)	pp. 12–13	p. 36: 34 (in C)
29	–	p. 18: 9 p. 20: 10 (in C)	p. 20: 29 (in C)	pp. 14–15	p. 37: 35 (in C)

Notes: Black’s Concone assignments often span multiple consecutive pages; in general, Cichowicz listed only the starting page for each week’s assignment rather than the full range. Here, Concone listings appear as Cichowicz originally wrote them.

Table B4.1 Etude Assignments, Lists 31–63

List	Concone (op. 10)	Sachse	Voisin	Hering	Duhem	Charlier	Williams	Bordogni	Brandt	Gates
31	p. 22: 11 (in C) p. 28: 14 (in C)	p. 20 (<i>exercises not specified</i>)	pp. 16–17	p. 38: 36 (in C)	–	–	–	–	–	–
32	p. 26: 13 p. 32: 16 (in A)	–	pp. 18–21	–	–	–	–	–	–	–
33	–	p. 8: 10 (in Bb, C, A) p. 12: 18 (in C, E-flat)	p. 22–23	pp. 38: 29 (in C)	p. 5 [8]: 4	–	–	–	–	–
34	–	p. 28: 38 (in C, E-flat)	pp. 24–25	p. 40: 38	p. 12 [11]: 11	p. 4: 1	–	–	–	–
35	–	p. 28: 38 (in E-flat)	p. 26: 27	–	p. 20 [17]: 18	p. 4: 1	–	–	–	–
36	–	pt. II, p. 6 [46]: 56 (in D-flat)	p. 27: 28	–	p. 11 [11]: 10 (in 6)	p. 6: 3	–	–	–	–
37	–	pt. II, p. 6 [46]: 56 (in D-flat)	p. 28: 29	–	p. 9 [10]: 8 (in B-flat)	–	–	–	–	–
38	–	pt. II, p. 8 [48]: 58 (in D-flat)	p. 29: 30	–	p. 7 [9]: 6	–	–	–	–	–
39	–	pt. II, p. 8 [48]: 58 (in D-flat)	p. 32	–	p. 4 [7]: 2	–	–	–	–	–
40	–	pt. II, p. 6 [46]: 56 (in E-flat)	p. 34 (in A)	–	p. 4 [7]: 3	–	–	–	–	–
41	–	pt. II, p. 6 [46]: 55 (in E-flat)	p. 35	–	p. 21 [18]: 19	–	p. 35: 39 (in F)	–	–	–
42	–	–	p. 36	–	–	–	p. 30: 29 (in E)	–	–	–

Table B4.1 (continued)

List	Concone	Sachse	Voisin	Hering	Duhem	Charlier	Williams	Bordogni	Brandt	Gates
43	–	p. 32: 90 (in D)	p. 36 (in A-flat)	–	–	–	p. 30: 29 (in E)	p. 2: 2	–	–
44	–	p. 32: 90 (in D)	p. 37	–	–	–	p. 27: 24 (in E-flat)	p. 3: 3	–	–
45	–	p. 34: 92 (in A)	p. 38	–	–	–	p. 27: 24 (in E-flat)	p. 4: 4	–	–
46	–	–	–	–	–	–	p. 33: 35 (in E)	p. 5: 5	p. 4: 2 (in A)	p. 3: 1 (in B-flat, A)
47	–	–	–	–	–	–	p. 20: 9 (in D)	p. 6: 6	p. 4: 3 (in B-flat)	p. 4: 2 (in C)
48	–	–	–	–	–	–	p. 29: 27 (in E-flat)	p. 7: 7	p. 6: 5 (in A)	p. 5: 3
49	–	–	–	–	–	–	p. 16: 2 (in B)	p. 8: 8	p. 8: 7 (in B-flat)	p. 7: 5 (in B-flat, C)
50	–	–	–	–	–	p. 30: 16 (in B-flat)	p. 26: 21 (in E)	p. 9: 9	p. 9: 8 (in B-flat)	p. 9: 7
51	–	–	–	–	–	p. 30: 16	p. 48: 50 (in A, D)	p. 10: 10	p. 3: 1 (in A)	p. 10: 8 (in B-flat)
52	–	–	–	–	–	p. 30: 16 (in B-flat)	p. 40: 50 (in A, D)	p. 11: 11	p. 3: 1 (in A)	p. 11: 9 (in B-flat)
53	–	–	–	–	–	pp. 20–21: 10 (in B-flat)	–	p. 13: 13	p. 12: 12 (in A)	p. 12: 10

Table B4.1 (continued)

List	Concone	Sachse	Voisin	Hering	Duhem	Charlier	Williams	Bordogni	Brandt	Gates
54	–	–	–	–	–	pp. 20–21: 10	–	p. 14: 15	p. 12: 11 (in B-flat)	p. 13: 11
55	–	–	–	–	–	p. 24: 12	–	p. 16: 16	p. 21: 21	pp. 14–15
56	–	–	–	–	–	p. 26: 13	–	p. 17: 17	p. 21: 22 (in A)	p. 16: 13
57	–	–	–	–	–	p. 26: 13	–	p. 18: 18	p. 19: 19 (in Bb)	p. 17: 14
58	–	–	–	–	–	–	–	p. 19: 19	p. 20: 20	p. 18: 15
59	–	–	p. 46	–	–	p. 5: 2	–	p. 21: 21	–	–
60	–	–	p. 48	–	–	p. 16: 8	–	p. 22: 22	–	–
61	–	–	p. 50	–	–	p. 28: 15	–	p. 23: 23	–	–
62	–	–	p. 47	–	–	p. 64: 33	–	p. 24: 24	–	–
63	–	–	p. 44	–	–	p. 44: 23	–	–	–	–

Notes: Black’s Concone assignments often span multiple consecutive pages; in general, Cichowicz listed only the starting page for each week’s assignment rather than the full range. The Sachse etudes as Cichowicz assigned them existed in two volumes; Cichowicz identified exercises from the second volume by writing “pt. II” on Black’s lists. Here, the Sachse notation includes both the original and the modern pagination (modern page numbers appear in brackets); the Concone listings appear as Cichowicz originally wrote them. The modern edition of the Duhem *24 Melodious Etudes* is printed in the same volume as Duhem’s *20 Etudes for D Trumpet*; consequently, the pagination differs from the version Cichowicz used. Here, modern pagination appears in brackets beside Cichowicz’s original notation. Italicized information shown here does not appear in the original lists.