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Laurie Frink's Method of Trumpet Instruction

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LAURIE FRINK’S METHOD OF TRUMPET INSTRUCTION

By

Derek Raymond Ganong

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

Coral Gables, Florida

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A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

LAURIE FRINK’S METHOD OF TRUMPET INSTRUCTION

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Teaching out of her Upper West Side New York City apartment, Laurie Frink was known for her uncanny skill in the analysis and prescription of trumpet technique. Ms. Frink was a master teacher for nearly 25 years and fostered a battalion of students who unanimously hold her, and her method, in the highest regard. On July 13, 2013, Laurie Frink lost her battle against cancer and passed away at age 61. Her death created a vacuum of information regarding her trumpet specific method and approach to teaching the trumpet.

The goal of this research is to analyze a large sample of Frink’s handwritten lesson notes for both content and organization. It will be shown that Laurie Frink had a deliberate and systematic method of instruction that consisted of established exercises, scaled in difficulty, and arranged into daily routines for students on an individual basis. This research will show that the Frink method was successful not because of the unique and proprietary nature of the exercises, but because of the application and prescription of established exercises. In light of Frink’s sudden death, her singular method needs to be preserved in its original form so that it can be added to the ever growing body of brass pedagogy literature.
DEDICATION

“I always encourage my students to be the square peg, sometimes it’s hard for them, so I try to nurture that. They call me trumpet mother.”

-Laurie Frink, 2011.¹

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CHAPTER 1

AN INTRODUCTION TO LAURIE FRINK

Who Was Laurie Frink?

Trumpeter Laurie Frink is universally regarded as one of the most successful and effective brass pedagogues in recent history. Her reputation is upheld by the legion of Frink students who occupy top positions in all areas of brass performance. These students have included artists such as Dave Douglas, Michael Davis, Dave Ballou, and Ambrose Akinmusire. In college, Frink studied with Dennis Schneider, the principal trumpeter with the Lincoln City Orchestra in Nebraska. She went on to study with Carmine Caruso in New York City where she played lead trumpet with Gerry Mulligan, Benny Goodman, and Mel Lewis. She also played on Broadway shows, radio jingles, movie soundtracks, and made guest appearances with artists such as the Talking Heads and David Bowie. “She was dedicated to the multifaceted expressiveness of the trumpet… and is considered the foremost authority and teacher of the Carmine Caruso method…” Laurie Frink was known as a problem solver and also

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2 Louie Eckhardt is currently writing a DMA monograph at Louisiana State University. Its title: “Straight Ahead: The Life, Pedagogy, and Influence of Dennis L. Schneider.”

3 Chinen, 2013.


5 Ibid.

6 Ibid.
for her individualized instructional approach.\textsuperscript{7} In the wake of her death, John McNeil helped to establish the Laurie Frink Career Foundation, a fund to help aspiring trumpeters fund their musical education.\textsuperscript{8} This essay is a documentation and analysis of Laurie Frink’s trumpet method, as she gave it to her students.

**Example 1.1. Frink Lesson Notes Sample.**

![Frink Lesson Notes Sample]

A major component of this method is the weekly routines that Laurie would write out for each student. These papers would contain a progression of exercises and drills that were designed for each specific student. How a student reacted to the exercises over the course of a week or more would serve to inform Frink as to what to assign next. These assignments helped to develop a balanced approach by building good habits on top of good habits. By focusing on extremely isolated physical actions, Frink was ensuring the quality of each and every habit before moving on to material that combined those habits. From her student’s perspective, playing the trumpet would progressively become easier through the application of these simple exercises. This system and its concepts are the central focus of this essay.

\textsuperscript{7} King, Daniel R. "An Analysis and Comparison of the Brass Methods by James Stamp, Donald Reinhardt, Carmine Caruso, and Claude Gordon" (D.M.A. essay, Ohio State University, 2004).

\textsuperscript{8} http://lauriefrink.com/. This grant awards a monetary prize to a young trumpet student every two years. It is partially funded by proceeds from the *Flexus* book and also by donations.
Frink’s notes reveal a consistent and methodical system that enforces the same group of concepts among all of her students. These concepts all center on the physically coordinated actions employed by brass players. These actions utilize the muscles associated with the lips, tongue, air, and fingers. Coordination of these muscle groups is one of the few prerequisites that all trumpeters share. The concept of coordination is one of the most unique and impactful contributions that Laurie Frink has made on the trumpet community. It is worth noting that this concept is something that Laurie borrowed from Carmine Caruso and expanded upon specifically for the trumpet. It is also important to note that Julie Landsman has expanded upon this topic in tandem with Frink, but specifically for the French horn. Both the Landsman and Frink systems can be considered as part of Carmine Caruso School, but with unique evolutionary paths. The author of this paper studied personally with Laurie Frink for two years and has firsthand knowledge of her method. Her system was the first trumpet-specific, but not upper-register-specific, application of the Carmine Caruso method. It was focused intently on training the fundamental physical actions required to play the trumpet. The purpose of this research is to document the types of exercises and concepts within Frink’s individual method, and to show how her drills drew from and expanded upon existing trumpet pedagogy.

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10 See example 2.1.
The Importance of this Research.

Laurie Frink had little interest in publishing, and her only official contribution was a joint project known as *Flexus*, co-authored by John McNeil.\textsuperscript{11} Having helped McNeil to re-learn the trumpet in light of a medical condition, Frink was a major influence on him. Therefore, *Flexus* is not a pure representation of Frink’s method, but a collaboration between McNeil and Frink. It should be considered as an offshoot of Frink’s method of trumpet teaching, from the viewpoint of John McNeil. It employs many of the same concepts and same exercises that Laurie would assign to her students, but it is a text aimed directly at the improviser. Unfortunately, Laurie Frink never published her own guide to the system that she used and the method that she developed. The only document of this nature is the self-published work, *An Integrated Warmup*. This document is a collection of exercises that she put together for the specific purpose of creating a warmup. As such, it omits nearly all of the Caruso elements.\textsuperscript{12} The cover-page of this document is shown below in example 1.2.\textsuperscript{13}


\textsuperscript{12} Harmonics are the only Caruso exercise in the document, and the version printed is much different from how it appears in Frink’s lesson notes. It therefore is not considered to be a Caruso exercise in this context.

\textsuperscript{13} The originally purple text in this document may indicate some association with New York University, and institution that Frink was a faculty member at until the time of her death.
Another important document is titled: “Caruso Method taught by Laurie Frink”. This handwritten document was found in the trumpet studio at the University of Tennessee, Knoxville, but is from a collection of material belonging to Ronald Romm’s trumpet studio at the University of Illinois. According to Professor Romm, this document was contributed to his studio book by Dr. Michael Ewald. Dr. Ewald allegedly attended one of Laurie Frink’s master classes on the Caruso Method. This document mirrors the structure and exercises found within Laurie’s Lesson notes, but focuses only

14 Romm, Ronald. Caruso Method taught by Laurie Frink. Knoxville: University of Tennessee, Self-Published, unknown date.

15 Romm, Ronald. Letter. ‘Re: Caruso Method Taught by Laurie Frink’. Derek.ganong@gmail.com, 2015.
on the aspects of the Caruso method that she used. This important document shows a basic outline of how to teach the preliminary lessons and concepts of the Caruso method, but not of the Frink method. The exercises found within this document only represent the Caruso aspects in Laurie Frink’s method. This research shows that the Caruso method is a component of Frink’s trumpet method, but that it incorporates a considerable amount of additional material. In light of her recent passing, Laurie Frink’s method needs to be preserved in a comprehensive and useful manner, so that students and teachers may continue to benefit from her insight.

Example 1.3. Title page from the Caruso Method Taught by Laurie Frink.

Currently, Laurie Frink’s students are found playing and succeeding in all styles and genres of music. These students embody the reputation that Frink students have developed and that Frink displayed in her own playing career. This reputation was of accurate, consistent, and versatile trumpeters. This is attributable to the flexible and universal nature of her system. Historically, Frink students have ranged from orchestral to commercial trumpeters as well as everything in between. When the author studied with Frink in 2012, her teaching studio consisted of students from many different
conservatories and universities. Her students had a wide range of performance goals and an even wider range of experience on the trumpet. Frink was able to apply her system to anyone who came to her, regardless of their personal situation or goals. Laurie Frink’s system was so widely applicable, that she would regularly see all members of the brass family in her studio.

When Frink was alive, the extreme demand, and her $150 fee represented the value that was placed upon her system. In 2010, she was simultaneously a faculty member of the New England Conservatory, The Manhattan School of Music, The New School, and New York University. This was in addition to the constant stream of private students, many of whom would fly into New York from abroad in order to have a lesson with her. In her 25 years of teaching in New York City, Frink would have influenced more than 500 trumpeters. Now that she has passed, this demand will be refocused on any published materials that can help trumpeters apply Frink’s method to their own playing.

This particular scenario was mirrored in 1936 by Harry Freistadt when, in the wake of Max Schlossberg’s death, he collected the notes from Schlossberg’s students and published a set of daily drills based on what he found. Freistadt’s collection has become one of the most famous trumpet books in history, and the published version is

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16 Including but not limited to New York University, The New School, New England Conservatory, and The Manhattan School of Music.

17 A number that I have come up with based on the average size of her studio during the two years that I was a student of hers. This number does not include potential one-off students, of which there were many.

18 King, 14.

19 The most original and un-edited documents of this endeavor are located at the Indiana University Library, in Bloomington, Indiana.
known as *Daily Drills and Technical Studies for Trumpet*.\(^{20}\) This collection of drills firmly established Max Schlossberg as one of the most important figures of trumpet pedagogy, and set in motion what would become one of the founding schools of trumpet pedagogy.\(^{21}\) Freistadt’s service to the trumpet community, as an archivist, is irrefutable. The archival of Laurie Frink’s method should therefore be considered among our foremost priorities.

**The Importance of Laurie Frink’s System.**

Laurie Frink was perhaps the foremost expert on Carmine Caruso’s *Musical Calisthenics for Brass*, and based her own method on many of his concepts and exercises. Among the Caruso experts is also Julie Landsman.\(^{22}\) Carmine Caruso was among the first to identify the value of calisthenics training for musicians. He likened it to the training an athlete would undergo. It was with Caruso’s blessing that Laurie Frink expanded upon his concepts with respect to the trumpet.\(^{23}\) Her lesson notes therefore represent not only Frink’s method, but insight into the Caruso Method. The examination of these lesson sheets reveal where and how Frink used the Caruso method, as well as where and how she used other methods. Furthermore, these methods were used as

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\(^{21}\) Due to the success of this book in the trumpet community, there now exists versions in bass clef for the low brass world to take advantage of.

\(^{22}\) Landsman is a horn player, currently the instructor at The Julliard School, and principal horn in the Orpheus Chamber Orchestra.

structural models for the construction and classification of the Laurie Frink method.

The Author’s Qualifications.

The author of this paper is uniquely suited to conduct the research and writing of this paper. In addition to studying with Laurie Frink during the final years of her life, the author holds degrees in ethnomusicology, jazz performance, and studio trumpet. The author was primarily a jazz and lead trumpeter when he began his studies with Frink. His trumpet technique and physical approach were not refined enough for him to be considered a classical or studio musician. When extreme diligence in practice did not change this fact, the author assumed that this was the reality of trumpet players. He contemplated the admission that he needed to choose one type of trumpet skill set over the other. After studying with Frink for two years, and then continuing to apply her system to daily practice for the past seven years, the author’s perspective changed. With Frink’s guidance, the author gained the control and skills necessary to perform in any setting, as well as the tools to keep improving. He is committed to being a well-rounded trumpet player, and embodies the flexibility and adaptability inherent to Laurie Frink’s system. The author has experienced the effectiveness of Frink’s method firsthand. He knows that it needs to be documented as a major chapter in trumpet pedagogy. Being able to help a student to thrive in any musical setting is a universal goal of all music teachers.

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24 The University of California (UCLA), Los Angeles, New York University (NYU), and The University of Miami (UM).
Laurie Frink’s method directly addresses this need, and can equip both the student and teacher with the knowledge and perspective necessary to attain any trumpet performance goal.

**Research Goals.**

The primary research goal of this paper is to formulate a logical representation of Laurie Frink’s method, and to show how it adds to the body of trumpet pedagogy. In order to do this, the author of this paper has determined how Frink expanded upon the already established ideas and concepts, and how her specific drills were used in daily practice routines. Using her material, the author then shows how and why her concepts were so successful. In order to do this, he found from where in the established literature her drills may have come, and how the literature supports the existence of these exercises.

**Methodological Summary.**

The scope of this research has been limited to Laurie Frink’s handwritten notes, as well as the trumpet literature that is directly related to the exercises found in those notes. However, the grand legacy of trumpet literature must certainly be acknowledged, and since the author is a trumpeter who has used these texts, their inclusion has certainly not diluted the scope of this essay.

The original trumpet literature is centered primarily on the French conservatory cornet methods. Due to its significance and completeness, the pinnacle of this literature is
the method of J. S. Arban.\textsuperscript{25} His method contains much more written material than the majority of literature that came after,\textsuperscript{26} and established the structure and nature of what we consider to be the conservatory tradition. Additionally, nearly every modern trumpet method and teacher pays homage to the Arban book in some way. The prominence and impact of this piece of literature on the trumpet world has been everlasting.

The more contemporary trumpet methods include the books by Max Schlossberg,\textsuperscript{27} Carmine Caruso,\textsuperscript{28} James Thompson,\textsuperscript{29} and James Stamp.\textsuperscript{30} The primary Laurie Frink materials include her self-published supplement, “An Integrated Warmup,”\textsuperscript{31} her ITG article,\textsuperscript{32} ITG master classes,\textsuperscript{33} ITG interview,\textsuperscript{34} the “Caruso Method taught by Laurie Frink”\textsuperscript{35} document, and her joint publication with John McNeil entitled

\begin{footnotesize}
\begin{enumerate}
\item \textsuperscript{26} With the exception of the book constructed by Merri Jean Baptiste Franquin that contains 332 pages of material.
\item \textsuperscript{27} Schlossberg, 1937.
\item \textsuperscript{29} Thompson, James. \textit{The Buzzing Book}. Vuarmarens, Switzerland: Editions BIM, 2001.
\item \textsuperscript{31} Frink, Laurie. \textit{An Integrated Warmup}. Self-Published, 2008.
\item \textsuperscript{32} Frink, 2000.
\item \textsuperscript{35} Romm, unknown-date.
\end{enumerate}
\end{footnotesize}
This paper will also reference the self-published Carmine Caruso method materials by Julie Landsman.

Through the analysis and comparison of established trumpet methods, the author has created a model upon which to formulate the Frink method. He shows how her method is thoughtful and revolutionary, as well as how it has built upon the already established trumpet schools and methods. This research is of great value to the trumpet community because Laurie Frink represents an evolution of brass teaching methodology. The fact that she never published a definitive method of her own, and has left us so suddenly, only adds urgency to the necessity of this research.

The scope of this research is focused on the concepts and material generated by Laurie Frink, as well as the literature that is directly linked to it. This analysis of the established trumpet methods relies heavily upon existing publications. Instead of asking various pedagogues about their opinions of major trumpet schools, this particular research has drawn upon the scholarly papers that compare these specific methods, as well as selected exercises found within them. This will eliminate any personal or anachronistic bias, as well as provide an academic grounding to any findings. An exhaustive comparison of pedagogy is outside of the scope of this essay, but existing analyses have been used to support the author’s findings. This paper compares compiled materials of Laurie Frink with the analysis of other brass systems in order to formulate, classify, and logically organize a Laurie Frink method that is consistent with the content

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and structure of her lesson notes, supported by established trumpet literature, and as free from interpretation as possible.

This research begins with a review of the already analyzed literature, as well as a review of the literature that was directly analyzed within the scope of this topic. Second, the method of research and methodological limitations are discussed. The findings of the research are then presented, along with the analysis and review of the working hypotheses. Finally, a summary and analysis of the findings is presented along with the revised conclusion, parting remarks, and a presentation of the re-constructed Frink method.38 Through this process, the author frames Laurie Frink’s method as an evolution of the established and pre-existing schools of trumpet.

**Summary and Statement of Purpose.**

Laurie Frink was a master teacher and developed a highly effective trumpet method. With this method, she was able to help nearly any student on any level. Her system was most notably suited to those students who desired the technique and control necessary to perform trumpet in multiple genres and styles. Despite her success, her students remain the only testament to her individual method. Laurie Frink never published a comprehensive guide to her method, but she did leave behind several documents as well as a plethora of hand written lesson notes. By using the established trumpet literature as a guide, the author has assembled a collection of Frink concepts and exercises into a logical method. He shows how Frink drew upon the established schools

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38 This is presented as an annotated taxonomy of what I have found through my research. See appendix B.
of trumpet pedagogy in order to create a flexible and effective method. This essay shows why Frink’s method is indeed a major evolution in trumpet pedagogy. Furthermore, this essay is as a guide to Laurie Frink’s method that can be utilized by future generations of students and teachers.
CHAPTER 2

LITERATURE REVIEW

Introduction to Literature.

Since the establishment of the modern trumpet, there has been a steady stream of instructional methods and sources pertaining to the field of brass pedagogy. There are, at present, a considerable number of trumpet methods that are in many cases extremely divergent in approach. One possible reason for this could stem from a lack of documentation of early teaching methods. Another reason could be the increasingly diverse demands and standards of excellence placed upon trumpet players. Private instruction lends itself to be a very personal interaction, and it is quite possible that early ideas were lost due to the aural transmission of information. As a result, we have no conclusive documentation from some of what may have been the finest trumpet teachers. However, we do have several major texts that are collectively accepted as major schools of trumpet instruction. We also have numerous specialized methods that cover nearly every facet of trumpet playing. These widely accepted texts and specialized methods have served as models for the subsequent systems that were and continue to be developed by players and pedagogues. Of special note is the Schlossberg book, *Daily Drills and Technical Studies for Trumpet*. This particular publication is a collection of exercises

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39 Schlossberg, 1937.
that were contributed by Schlossberg’s students in the wake of their teacher’s death.\textsuperscript{40}

The structure and nature of these exercises represents a direct model for the creation of Laurie Frink’s own “daily drills” book because of the posthumous construction of both texts. This research serves in a similar archival capacity to that of the Schlossberg book, but adds both an analytical and academic layer. Close attention will be given to the formulation, editing, and evolution of the Schlossberg book.

The power of the Internet has given trumpet students and teachers unprecedented access to a wide range of information. With all of this information at our fingertips, we can more easily draw comparisons and create classifications for the many systems of trumpet pedagogy. The Internet has transformed the field of trumpet teaching into an international discussion. No longer is a student of the trumpet destined to learn and play in a manner that is consistent with the music and teachers in their immediate vicinity. Unfortunately, the very websites that strive to be focal points of discussion and information tend to also host the perpetuation of myths and false information about the teachers and methods they seek to preserve. This is due to the fact that anyone can post any opinion or point of view with equal weight.

A comprehensive review of every piece of trumpet literature would both be overwhelming and irrelevant to the topic of Laurie Frink. Therefore, the scope of this essay will be focused on the following. (1) The original “complete” method books as represented by J.S. Arban’s \textit{Grande Méthode complete de cornet à piston et de cornet à pistons}.}

\footnote{The Schlossberg book is a collection of drills extracted from lesson notes written by Max Schlossberg. Laurie Frink also wrote out routines for her students, and my research project will be the analysis and documentation of those exercises.}
saxhorn,\textsuperscript{41} and the *Methode Complete de la Trompette Moderne de Cornet a Pistons et de Bugle* by Merri Franquin.\textsuperscript{42} (2) The newer and shorter methods by Max Schlossberg,\textsuperscript{43} Carmine Caruso,\textsuperscript{44} James Thompson,\textsuperscript{45} and James Stamp.\textsuperscript{46} (3) The primary source materials and lesson notes produced by Laurie Frink.\textsuperscript{47} 48 49 (4) Any sources that provide analysis of major trumpet methods that preceded Laurie Frink.\textsuperscript{50} 51 52 53 (5) The sources identified as inspiration for Laurie Frink’s exercises.\textsuperscript{54} 55 56 57

\begin{footnotesize}
\begin{enumerate}
\item Arban, 1982.
\item Schlossberg, 1937.
\item Caruso, 1979.
\item Thompson, 2001.
\item Stamp, 1998.
\item Frink, 2000.
\item Frink, 2003.
\item Frink, 2008.
\item King, 2004.
\item Roberts, Steven Douglas. "Developing the Versatile Trumpeter: A Review of Existing Methods of Multiple-Genre Performers" (D.M.A Diss. University of Illinois at Urbana-Champaign, 2005).
\item Trunbull, 2001.
\item Lin, Bai. *Lip flexibilities for all brass instruments*. Montrose: Balquhidder Music, 1996
\item Irons, Earl D. *Twenty-Seven Groups of Exercises for Cornet and Trumpet*. San Antonio: Southern Music Company, 1996.
\end{enumerate}
\end{footnotesize}
Major Trumpet Methods.

With the establishment of music conservatories in the early 19th century came the first recorded brass methods. These methods were collections of exercises and diagrams that represented the curriculum for the study of trumpet/cornet under the various professors at the conservatories. These methods were the personal systems used by the teachers, and were the “textbooks” for the first generation of conservatory trained brass players.\(^{58}\)

In 1857, Jean Baptiste Arban was appointed to the Paris Conservatory as the professor of cornet. Arban established his method by writing out exercises for his conservatory pupils. The compilation of these exercises is what is now known as Arban’s *Method for Cornet*. This book was originally published in Paris, 1864.\(^ {59}\) The Arban book is referred to as a “complete” method because it contains fully written out scales and arpeggios as well as etudes and solos. This became a defining aspect of subsequent trumpet methods. Post 1864, there was a proliferation of “complete” methods for the cornet. However, Arban’s method remained the dominant text for cornet study because of his stature as one of Europe’s leading cornet soloists.\(^ {60}\) As a pedagogue, Arban was attributed with the first application of triple tonguing to the cornet, as well as writing about the necessary application of pressure needed to attain higher notes. This and other cornet/trumpet methods shared similar concepts of articulation, embouchure formation, embouchure formation, embouchure formation,

\(^{58}\) Some of these methods focus on the natural trumpet, a trumpet with no valves, and these are out of the scope of this research.

\(^{59}\) Arban, 1982.

\(^{60}\) This is one of the first instances we see of a trumpet method book rising in popularity due to the fame of the author. After this advantage became apparent, later editions included the music to some of Arban’s most famous solo performances as well as forwards by some of his most famous students.
and lip tension.\footnote{McCann, 1989.} They are therefore important as some of the first documented models of modern (piston) trumpet/cornet pedagogy, upon which the majority of trumpet, and brass, pedagogy is based.

As orchestral trumpeting grew in importance, there came a new demand for methods that emphasized trumpet rather than cornet.\footnote{McCann, 115.} The Russian born trumpeter, Max Schlossberg (1875-1936), was at the focal point of this paradigm shift in the United States. Schlossberg studied at the Moscow Conservatory from age 12 where he came into contact with Oskar Bohme, Wilhelm Wurm, and Victor Ewald. Schlossberg gained an outstanding reputation as a trumpet teacher in Russia and taught trumpet at the Institute of Musical Arts. In 1902, he came to the United States where he began to establish himself in New York City. Schlossberg became the principal trumpet of the New York Philharmonic in 1910, the height of his fame.\footnote{King, 2004.} Like Laurie Frink, Schlossberg was concerned with the most elementary factors of trumpet playing. In his opinion, breathing and attack were the two most important actions required to play the trumpet.\footnote{Freistadt, Harry. “Notes on the Schlossberg Method,” Symphony (October, 1948).} His students reported that he was a flexible instructor who had an individualized approach to teaching. He was also known to rely on other established trumpet methods in order to fully address the needs of his students. His \textit{Daily Drills}… include long tones, slurs, intervals, ornaments, arpeggios, scales, multiple tonguing, and extreme register jump drills. As a compilation of lesson examples, \textit{Daily Drills}… was designed to be a resource
for the development of a trumpeter’s regular routine. Unlike the longer cornet methods, the Schlossberg book does not contain assignments or etudes. It is also devoid of solo repertoire or extensive scale and arpeggio studies. It is organized as an index of drills rather than a chronological set of exercises to be executed in order of appearance. Of particular importance was the fact this book was put together after Schlossberg’s death. He therefore could not have possibly used the book as study material for his students, as in the style of the French cornet methods. Schlossberg assigned specific drills to each student on an individual basis and emphasized the use of a daily routine. This is in contrast to the one-size-fits-all approach of the early complete methods, where all students would work through the material in their method book until it was all mastered. This Schlossbergian approach of individualized prescription and routine is a central concept to the Laurie Frink method.

Schlossberg’s style of teaching sought to improve the fundamental technique of a student in order to help them execute difficult music rather than having them practice difficult material until it is mastered. Schlossberg’s impact on the trumpet world is unquestionable. Furthermore, the Schlossberg book has become a primary text for all brass instruments, as a version exists in bass clef. Many of Schlossberg’s students went on to become extremely successful trumpet players and teachers throughout the country and the world. Andre Smith marks the importance of Schlossberg to the trumpet world by stating, “The beacon that Jean-Baptiste Arban became in the nineteenth century Schlossberg has remained in the twentieth.”

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Schlossberg is important to review in order to fully explore the pedagogy of Laurie Frink because his individualized approach is echoed by Laurie Frink’s style of teaching.

**Modern Methods of Trumpet.**

Since the early 1900’s, there have been very few “complete” method books added to the literature. With the ease of information access via the internet and telecommunication, teachers can now teach with the knowledge and materials from many methods simultaneously. Like Max Schlossberg, important teachers of the 1900’s to the present all utilized a variety of supplemental books in their teaching. They built upon established ideas and added their own original concepts and interpretations. As with the Arban book, many contemporary performers would capitalize on their fame and publish books that documented what worked for them. As such, a new market for supplementary materials by famous performers emerged for the proactive student to purchase. Among these supplementary books have been several notable publications that have brought new concepts and philosophies into the world of trumpet pedagogy. These include the books by Carmine Caruso, James Thompson, and James Stamp.

James Stamp’s book, *Warm-Ups + Studies*,66 is organized much like the Schlossberg book. However his book contains mostly warm-up exercises that deal with stretching the middle embouchure setting into the extreme low and high registers. This book was also not compiled directly by James Stamp. It represents yet another instance of students publishing methods based on their teacher’s work. Many instructors view this book as supplementary material to the Schlossberg book because of several famous

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teachers and performers who associate with both methods. Additionally, the universal nature of Stamp’s concepts, and the studio musicians he taught, helped to establish his book in the trumpet world. Stamp’s goal was to find an easier way to play the instrument. A central concept of the Stamp system is the idea of thinking down while ascending and thinking up while descending. Another important concept is one of remaining in the center of a pitch until the very last moment when you move quickly to the center of the next pitch without any interruption in air flow. These two concepts are often applied to the Schlossberg exercises, and are championed by nearly every trumpet teacher and performer because of their universality. Thomas Stevens is a notable James Stamp student, and his book After Schlossberg\(^{67}\) contains both Stamp and Schlossberg drills that are not present in any other source. Furthermore, later editions of the Stamp book, as well as Thomas Stevens’ book, include play-along tracks that are similar to those used by James Thompson. This is an important trend in trumpet method books, and a topic for further research.

James Thompson is a German born trumpeter who currently teaches at the Eastman School of Music. He was primarily an orchestral trumpet player and published the The Buzzing Book.\(^{68}\) Known colloquially as Buzzing Basics, this book was meant to serve as a preliminary system for any of the other systems that he deemed too demanding to be used for the consistent development of positive habits. Thompson identified the need for repetitive consistency in the formation of habits, and calls for his drills to be repeated once on the mouthpiece and once on the trumpet. The Buzzing Book also has a


\(^{68}\) Thompson, 2001.
CD so that the user can keep strict time and intonation every time he/she does the exercises. Furthermore, the CD helps to keep the student in the present time. *Buzzing Basics* was meant to promote the formation and maintenance of positive habits by removing as many variables as possible. The primary concepts of the Thompson system deal with keeping the mouthpiece on the face during an exercises to eliminate the risk of “resetting” the embouchure inconsistently. This is a concept that is borrowed from the Caruso method. Thompson also uses a glissando in conjunction with a crescendo to create a balanced approach to going up or coming down from centered pitches. Every exercise in *Buzzing Basics* is designed to train a small aperture in the production of a resonant, centered sound, rich in harmonics, and an even range without becoming “blown out” and inefficient. Thompson’s book is designed for the exercises to be played in sequential order and without stopping the audio. There are optional sequences that can be added, but the first four exercises are to be treated like one single exercise. Thompson intended the first section of this book to be treated as preparatory studies for the Stamp or Schlossberg drills. Furthermore, there exist additional unofficial exercises that Thompson gave to his students, but this is perhaps a topic for another paper.

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69 The Buzzing Book has started a new trend in play-along tracks. As of this writing, there are play-along tracks for the James Stamp book, as well as for the Arban’s solos, the Charlier etudes, Flexus, and many other trumpet method books.

70 As explained in Thompson’s method, being in the present time means having you ears and concentration actively focused on the immediate task at hand rather than what was or is to come. This keeps you focused on the sounds you are making rather than dwelling on past mistakes or anticipated difficulties.

71 Caruso, 1979.

72 Thompson, 2001.

73 The author of this paper has a considerable amount of experience and time invested in this system. I use it every day in conjunction with my other methods.
A third important trumpet method book is Carmine Caruso’s *Musical Calisthenics for Brass*.74 During his life, Carmine Caruso developed an international reputation as a teacher and educator. He was a saxophonist, but his concepts and ideas deal with the physical levels that are microscopic enough to be shared among all wind instruments. Like Max Schlossberg, Carmine Caruso did not directly publish any of his original and un-interpreted ideas. Additionally, he actively resisted the documentation of his ideas and was unhappy with the eventual publication, *Musical Calisthenics for Brass*.75 Thus, most of what we know about him consists of annotations by his students. Laurie Frink and Julie Landsman are among the most knowledgeable disciples of Caruso. In fact, both Landsman and Frink both studied with Caruso during the same period of time, and in several instances simultaneously.76 Carmine Caruso is important to this essay because of his relationship with Laurie Frink, and Frink’s use of Caruso concepts in her method. Frink was regarded as the foremost trumpet authority on Caruso’s teachings, and as such based much of her work on the ideas established by him. Likewise, Julie Landsman can be considered as the French horn equivalent of Laurie Frink. Both Landsman and Frink studied with Carmine Caruso at the same time, and their subsequent methods were heavily influenced by his concepts. There have been several articles written that concern the teachings of Caruso. Ron Falcone’s “The Miracle on 46th Street”77 describes the environment in which Caruso taught, as well as some of the things that were said by and

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74 Caruso, 1979.

75 King, 62.

76 Landsman, 2014.

about Carmine himself. Furthermore, a website dedicated to the teachings of Carmine Caruso can be found at www.carminecaruso.net, and Julie Landsman has extensive YouTube videos that cover the Caruso method from a French horn perspective.78 The central concept of the Caruso system was that of separating the musical from the physical.79 He had the student tap their foot at all times, and use this internal timing and subdivision to coordinate the actions of other parts of the body. Carmine also advocated training without resetting the mouthpiece, and using breath attacks as a training tool for the aperture.80 Carmine Caruso’s book contains exercises that Laurie Frink adopted and expanded. Even though the text was not recommended by Caruso as a source of his pedagogy, Musical Calisthenics for Brass can be considered as a direct influence on Laurie Frink because of the exercises within it. The weakness of the Caruso book is in the lack of explanation or direction along with each exercise.81 There is also very little information about what to do once all of the lessons have been executed, or how to formulate new lessons. Frink directly borrowed many of the exercises and, in lessons, added a level of explanation and troubleshooting that is not found in Musical Calisthenics for Brass. Julie Landsman has also added a sizeable amount of explanation in her YouTube video series. Due to the adoption of concepts and exercises, Laurie Frink’s method can and should be considered part of the Caruso school of teaching. In this same

78 Landsman, 2014.
79 Ibid.
80 Concepts that were seemingly borrowed by James Thompson for The Buzzing Book.
81 This is the primary reason why Carmine Caruso did not support the publication of this book.
line of thinking, *Flexus* should be considered as an offshoot of the Laurie Frink School.\(^\text{82}\)

The below tree of influence shows when each of the related pedagogues lived as well as how their individual systems are related.\(^\text{83}\)

**Example 2.1 Tree of pedagogical influence.**

In 2013, Julie Landsman released a YouTube video series that covers much of Carmine Caruso’s teachings.\(^\text{84}\) In this video series, Landsman talks about her responsibility to share this information with the world. Her video series was created in response to Frink’s death. Landsman studied with Caruso from age 13, when he taught her high-school band his system. She went on to be the principal horn in the Metropolitan Orchestra.

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\(^{82}\) Of note is the well documented fact that trumpeter Woody Shaw attributed much of his success to his time studying with Carmine Caruso. This is an important link to John McNeil and *Flexus*.

\(^{83}\) See example 2.1.

\(^{84}\) Landsman, 2013.
Opera for twenty-five years, and now plays with the Orpheus Chamber Orchestra. These videos deliver valuable insight into many of Laurie Frink’s exercises. Due to her experience and stature, Landsman’s words hold the same weight as Frink’s when concerning the Caruso method. Julie Landsman’s videos comment on several exercises that would otherwise have no citable explanation. Frink students will tell you that in these videos, Landsman’s personality reminds them of Laurie Frink.

Markus Stockhausen is another major artist who is famous for championing the Caruso method. He has a free publication, “The Basic Caruso”.

In this document, he said that “each time, he would write the next exercise for me on a little sheet of paper”. This unique insight shows that Frink’s habit of lesson notes was something she may have borrowed from Carmine Caruso. Markus studied with Caruso for only a single month, but he claims that by the end of that month he had the full system. Markus Stockhausen considered the Caruso system to be one of the “authentic approaches to successful trumpet playing”. For him, the Caruso system was to the East coast what the Stamp system was to the West coast. Markus said that Carmine’s exercises “…focused my embouchure, gave me strength and endurance, and developed my high register.”

Three further supplementary sources that need to be mentioned are the Irons book, the Bai-Lin book, and Cichowicz flow studies. The first two books represent

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85 Stockhausen, Markus. The Basic Caruso. Self-published, [n.d.].

86 Ibid.

87 Ibid.

88 Irons, 1966.

89 Lin, 1996.

90 Cichowicz, 2011.
methods focused exclusively on flexibility. They are both organized with exercises that increase in difficulty level. Nearly all trumpet teachers use exercises that are from one of these publications, or use exercises that closely resemble the exercises found within them. While the Irons book contains articulation exercises and scale exercises, this book is most well-known for its flexibility section. The Bai-Lin book is another widely celebrated flexibility method whose exercises can be found in the routines of nearly all brass instruments. This book primarily focuses on building flexibility in increasing intervals from the mid register, both above and below. This is characterized by the jumping intervallic nature of the exercises, as well as by exercise #16. The expanding chromatic exercises #16 is also used by Laurie Frink (spider), Julie Landsman (spider), James Klages (chromatic displacement), John McNeil (chromatic displacement), and Max Schlossberg (#37). Upon the examination of publication dates, this drill most likely originated from Max Schlosberg.

The third text, Cichowicz flow studies, is a collection of exercises given by the legendary brass instructor, Vincent Cichowicz. This text was compiled by Mark Dulin and Michael Cichowicz for publication with Balquhidder music. It contains the classic

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91 Irons, 1996.
92 Frink, [n.d.].
93 Landsman, 2013.
94 Klages, [n.d.].
96 Schlossberg, 1937.
97 Cichowicz, 2011.
98 Of note is that this publication also includes a CD with recordings of the etudes, further highlighting this trend of including recorded material with pedagogical publications.
flow-study exercises that are ubiquitous among brass players, as well as a series of etudes that build on the skills set forth by the flow studies. Since this collection was put together after Cichowicz’ death, this book can also serve as a model for this research. However, its scope is much narrower than any of the other methods discussed. All three of these supplementary method books are widely used by nearly every school of trumpet teaching, and Laurie Frink was no exception.

**Primary Source Materials.**

The primary source material we have that pertains to Laurie Frink includes one self-published exercise book, one joint-publication, three master class transcriptions, one journal article, and the lesson sheets that she gave to her students at each lesson. These documents contain the exercises and represent the concepts that characterize her method.

Like Caruso, Laurie Frink published very little of her ideas or concepts. She taught in an individualized manner that was similar to Max Schlossberg, and utilized many ideas and concepts from Carmine Caruso. In examining materials that Frink generated herself, we have limited options when seeking published material. The most important resource we have on Laurie Frink’s trumpet method is the hand written lesson notes that she wrote for each student during their lessons. These notes served as the student’s daily routine. The author has gathered many sets of these notes directly from former Frink students.99 This was accomplished by reaching out to Frink students via email and social media. Those who were willing wither scanned and emailed their notes,

99 The total number of contributors to this project is ten. The body of notes collected represents more than fifteen students as several possessed small collections of notes from other students.
or sent hard copies via traditional post. Looking at these lesson notes, a consistent logic can be seen in the content, and a definite method can be formed. Nearly all of her sheets begin with the date, some sort of warm up or buzzing exercise, and then a selection of other exercises that are structured similarly across multiple students notes. The sheets were intended to be played in sequential order so that Frink could ascertain their impact over the course of a week. By performing a complete analysis of the content within these papers, the author has assembled a collection of daily drills not unlike Harry Freistadt’s collection of Schlossberg exercises. Furthermore, the author has supported each exercises with the existing literature.

The author has determined what Laurie Frink’s exercises were, how they were assigned, and how they compare to the exercises and sequences from other methods. He has also shown how these exercises progressed into more advanced forms, and shows how many of each category of exercises is present in any given lesson sheet. This information serves as the foundation of Laurie Frink’s method.

In addition to these lesson notes, Laurie Frink produced a document called *An Integrated Warmup*.¹⁰⁰ This document was self-published by Frink in 2008, and contains what the author will consider the most basic versions of several important exercises. The exercises are divided into levels that progressively increase in range and scope. This document also has some of the only written words of Laurie Frink, in which she acknowledges several supplementary trumpet books from which she has borrowed from. In contrast to *An Integrated Warmup, Flexus*¹⁰¹ was a commercial publication that Frink

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¹⁰⁰ Frink, 2008.

wrote in conjunction with John McNeil. When comparing the exercises within *Flexus* to those within *An Integrated Warmup*, it becomes clear that this book is predominantly an expansion of Laurie Frink’s concepts by John McNeil. McNeil adapted Frink’s concepts to the specific requirements of the improviser, this being his unique and considerable contribution to the literature. This is an important evolution of Frink’s concepts, and could be an interesting complementary research project. However a discussion of how *Flexus* compares to Laurie Frink’s system is both out of the scope of this paper, and dependent on the completion of it. Nevertheless, many of the exercises presented in *Flexus* are consistent with the type and nature of exercises found within Frink’s lesson notes. Therefore, *Flexus* can be used as a way to identify and support similar exercises found in Frink’s lesson notes. Also, any explanations and other prose within *Flexus* can be used to validate findings among Frink’s primary documents.

Another primary source that we have is an article that Laurie Frink published in the International Trumpet Guild journal from 2000. “*An Introduction to Calisthenic Practice*” is a description of the concepts that Carmine Caruso used when teaching his system of pedagogy. This article is useful in evaluating the Caruso system, and is therefore useful in evaluating how Laurie Frink took the Caruso concepts and applied them specifically to the trumpet. Outside of this article, the only other primary resources at the author’s disposal are the transcriptions of Frink’s 1999 and 2000 master classes. These three transcriptions depict how Frink approached new students, how she

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103 Irish, 1999.
104 Stephans, 2013.
would assess and assign exercises, and how those students would respond.\textsuperscript{105} These transcriptions are invaluable resources for supporting how Frink would interact with her students, and how she would respond to those exercises when played by a student. They represent the true Frink system in action. They can be used to show how Frink would determine the impact of a particular exercise, and how she would go about having a student play during a lesson.

\textbf{Sources of Trumpet Method Analysis.}

At present, there are seven dissertations and essays that present rigorous evaluations of many important trumpet methods and teachers. These papers represent an excellent resource of analysis for the sources that are outside of the scope of this research. These essays are used to validate and highlight the similarities and differences found among Laurie Frink’s materials and the major method books. They will also be used as a model of analysis for the Frink documents. The scholarly conclusions found within these documents serve as the basis for analyzing and comparing the content of Frink’s documents with that of preceding major trumpet schools.

No single topic of trumpet pedagogy has been written on more than the development of range and endurance. There exists entire sub-groups of trumpet method books that are focused on developing the upper register without regard to any other aspect of trumpet playing. The intensity generating effect of the trumpet in the upper register is a well-established and niche, and the acquisition of the skills necessary to do so are highly sought after. There was a surge in high-note methods during the 1960’s and

\textsuperscript{105} There are three transcriptions because she gave two master classes in 1999.
70’s because of the changes that were happening in the studio recording industry. Roy Poper noted that prior to the mid 1960’s, movie soundtrack trumpeters were coming from touring bands such as Stan Kenton and Woody Herman. Consequently, much of the trumpet playing was in the style and language of these musicians. As the touring big band fad died off, movie soundtracks became more symphonic. This can be seen starting with *The Manchurian Candidate* [1962]. The studio trumpet players had to learn to play in a more orchestral style, but still with a high demand placed upon those with a strong upper register. While the discussion of high-note methods is out of the scope of this essay, developing the skills that can lead to exceptional range and endurance is one of the most central themes in all trumpet methods. August Haas has written an essay: “*The Art of Playing Trumpet in the Upper Register*”. This essay explains some of the fundamental mechanisms required for playing in the upper register as well as a discussion of equipment and methods used by notable industry professionals. In light of the fact that Frink taught many lead trumpet players and was one herself, this essay has been useful in identifying and evaluating exercises that are specifically aimed at improving the upper register and endurance.

When talking about trumpet pedagogy, two comprehensive resources that document the ideas of early trumpet schools are the dissertations by Frank Baird: “*

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History and Annotated Bibliography of Tutors for Trumpet and Cornet”, ¹⁰⁹ and John McCann: “A History of Trumpet and Cornet Pedagogy in the United States”, 1840-1942.¹¹⁰ Baird’s dissertation documents the history of trumpet instruction from ancient times to the advent of instrumental education in public schools. While his dissertation is primarily out of the scope of this essay, it does highlight the role of the teacher and student in private trumpet instruction. His annotated bibliography lists nearly every known major trumpet teacher as well as a brief statement as to their teaching concepts and content. McCann’s dissertation is specific to the schools of American trumpet playing from 1840 through 1942. His publication also includes a listing of active trumpet professionals during this period. This dissertation by King will demonstrate how some of the most highly regarded methods are analyzed.

David Trunbull wrote a paper on “An Analysis, Clarification, and Revaluation of Donald Reinhardt’s Pivot System for Brass Instruments”.¹¹¹ While it is outside the scope of this paper to discuss the pivot system, it was, and still is, a major pedagogical category of trumpet teaching. Trunbull describes the system, its effectiveness, and draws his own conclusions as to its relevance in modern pedagogy. Because of the scientific nature of Reinhardt’s system, this essay has provided a vital perspective on many of the physical factors involved in trumpet playing.


¹¹⁰ McCann, 1989.

Steven Douglass Roberts wrote a dissertation entitled “Developing the Versatile Trumpeter: A Review of Existing Methods of Multiple-Genre Performers”. This essay deals with the personal methods used by trumpeters who perform in more than one genre of music. Steven deals specifically with Vincent DiMartino, William Lucas, and Jim Hynes. All three of these trumpeters are established crossover trumpeters, and can be heard playing in multiple genres. The essay provides interviews with these artists in which they discuss their personal processes for training to play trumpet at a high level in multiple genres. One drawback to this source is that many would consider these individuals to be exceptionally practiced trumpeters rather than trumpet players who are unique in the ability to play in multiple genres. Laurie Frink’s philosophy was that there should not need to be separate skill sets for different genres. Her style of teaching promoted the development of balanced trumpet skills that would enable the user to be successful in any genre. As such, Robert’s essay might show a correlation between the practice habits held by these three artists, and the exercises/routines of the Laurie Frink system.

The final dissertation that will be reviewed is by Daniel R. King. “An Analysis and Comparison of the Brass Methods by James Stamp, Donald Reinhardt, Carmine Caruso, and Claude Gordon” is an exhaustive analysis and comparison of four of the most highly regarded modern brass methods. This dissertation discusses the strengths and weakness of each system as well as framing them within the grand scheme of older

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112 Roberts, 2005.
“complete” trumpet methods and historical background. This dissertation has been a considerable resource because of the extent to which King has presented resources and research findings that pertain to modern brass methods. This paper’s goal is to show how Laurie Frink has developed new ideas that should be considered among the great modern brass methods. This essay will show how some of the most highly regarded methods were analyzed.

**Organization and Summary of Literature.**

The literature upon which this essay is based has been grouped into five categories. The first consists of the most widely accepted complete trumpet and cornet methods. The quantity and completeness of these early methods serve as the basis for nearly all following literature. The next category consists of several of the most celebrated modern trumpet methods. These shorter texts were historically used in conjunction with other methods, and contain collections of drills to be assigned by a teacher to a student on a supplementary basis. The third category consists of the material directly produced by Laurie Frink. This includes her recorded master classes, her single article, and the hand-written lesson notes. The author’s analysis of this category has allowed him to construct Laurie Frink’s method out of the material she assigned to her students. The final category of literature in this review consists of previously completed scholarly work dealing with trumpet pedagogy that is related to Frink or related to the methods that she drew from. This will help the author to formulate and present my own findings in a manner that is consistent with previous scholarly work.
Using this literature, the author examined Frink’s lesson notes in order to find a sufficient amount of consistent material to create a trumpet method in the style of existing methods. Using already published analyses of the major trumpet methods, the author discussed how Laurie Frink’s exercises and concepts differ from the established schools of trumpet teaching. Using these differences as a point of departure, he then used the Frink materials to show how these concepts represent new ideas and new ways of teaching the trumpet.

Also using the analysis of others, the author shows which exercises are shared between major trumpet methods and the Frink system. The ultimate objective of this research is to create a model for the Laure Frink Method, and to show why this method is an important addition to trumpet and brass literature.
CHAPTER 3
RESEARCH METHODOLOGY

Research Procedures.

In conducting this research, efforts have been focused on documenting Laurie Frink’s system, and identifying its relationship to the established trumpet literature. The author reached out to former Frink students and found several who were willing to share their personal lesson notes.\textsuperscript{114} At least ten individuals contributed their notes via PDF or in hard copies. In some cases, these individuals also possessed collections of notes from other Frink students. The total number of individual lesson sheets analyzed was one hundred and fifty six.\textsuperscript{115} In order identify the relationship between Frink’s method and established pedagogy, the author created a structural prototype for Laurie Frink’s method that mirrors other established methods.\textsuperscript{116} In light of the fact that most methods draw deeply from other systems, the author shows how Laurie Frink adopted and expanded upon preexisting material. Furthermore, the author determined what Frink’s most commonly assigned exercises were, and how they were used in her system. With the most widely accepted trumpet methods as structural models, the author shows how there is enough consistent material among Laurie Frink’s lesson notes and publications to

\textsuperscript{114} Several students contacted had notes that they had personally collected from others. Therefore, the total number of students represented by this research is certainly higher than the total number of students who contributed notes.

\textsuperscript{115} See appendix D for most statistical information about how these sheets were used in this research.

\textsuperscript{116} As a collection of exercises, the primary two models were the \textit{Stamp} book and the \textit{Schlossberg book}. These two publications are also collections of exercises. A third important model is Thomas Steven’s \textit{After Schlossberg}. This book is considered to be a companion to the other two texts.
constitute a method. The author has analyzed the collected material for content, structure, and comparison. This information has enabled the construction and definition of Laurie Frink’s method of trumpet instruction.

The author of this paper has created an overview of the exercises that were found within Laurie Frink’s hand written lesson notes, and has identified the order in which they most commonly appear. He examined existing publications for exercises that are similar in structure or goal, and then used existing research on these customary trumpet methods to support the Frink exercises. He also went directly to the published methods for primary source information on these related exercises. Outside of this, the majority of this research is focused on accurately documenting the content present in Laurie Frink’s lesson notes and published items.

This paper’s annotated index of exercises is a categorization of Laurie Frink’s drills. The author has established the most basic version of each exercise. They are placed along a chronological model of when each exercise is typically given to students over their course of study, as well as where in most routines they appear. The nature and function of each exercise within the Frink system was hypothesized and then supported using established literature and research. Additionally, the author shows where similar exercises within the established literature exist, and used their supporting remarks in the discussion of the Frink version. After the role and nature of each drill has was identified and supported, the author assigned each exercise to an appropriate, pre-established, category of trumpet skills.\footnote{These categories as determined by the body of existing literature.} According to the literature, these traditional categories represent the major areas of study that a trumpet player must master. The traditional areas
include warm-up/preparatory, flexibility, flow, scales, strength, and recovery. After assigning the Frink exercises to a traditional category of trumpet fundamentals, the author scholastically discussed the merits and distinctiveness of each Frink drill. He also discussed how to generate new routines that adhere to the principles of the Frink method.

**Analysis of Information Gathered.**

The analysis of data is a comparative discussion of the most common exercises found within Laurie Frink’s lesson notes. Each exercise or drill has been evaluated according to proximity, chronological appearance, postulated function, and similarity to traditional exercises and drills. This analysis has allowed the author to see which major methods Frink drew from and to what extent. The author is also able to see what concepts Frink expanded upon most, as well as which concepts she adopted in whole or part.

Having identified, classified, compared, and examined each drill, the author shows how Laurie Frink’s system fits into the scope of trumpet pedagogy. He also shows how the body of her material represents a unique and effective approach to trumpet pedagogy.

As a further source of support, the author has created a table of statistics to highlight just how consistently these ten core exercises are assigned. This table also shows what percentage of sheets contain etudes, as well as the frequency of exercises and drills that fall outside of the primary ten. These statistics solidify the author’s claim as to

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118 Virtually every exercises on these lesson sheets can be considered to be common and integral to Frink’s method. Only 10% of the material on these lesson sheets was determined to be supplemental to the method. See Appendix D.
the importance and relevance of Laurie Frink’s lesson sheets. They also support the identification and codification of the primary Frink exercises.\textsuperscript{119}

\textbf{Methodological Assumptions.}

In conducting this research, the author has operated under several methodological assumptions. These have allowed the consistent and effective collection and analysis of the information needed to answer the research questions. These assumptions are based on observations made in the literature review, as well as trends observed in the world of trumpet pedagogy. A common position in music is that everyone is physiologically different, and thus different approaches are appropriate for different people. The author admits the value of this statement, and wishes to distinguish his perspective from this point of view. Instead of stating what a particular exercises will enable a student to accomplish, this analysis focuses on \textit{why} an exercise was developed, and \textit{what} physical change it was designed to bring about. This is an important division as it focuses on the process more than the result. In light of the fact that the majority of Laurie Frink’s students have shown an extremely positive response to her system, the author assumes that this system is effective and successful. Her method is therefore to be credited with this success. Operating under this assumption, the aim of this research is to assemble a collection of the material represented by this system, and to show how it was used by in Frink’s teaching system.

As a researcher, the author assumes that the major publications of trumpet pedagogy contain exercises and examples that are consistent with how those methods are

\textsuperscript{119} See appendix D.
taught. He makes the postulation that the significance of an exercise or drill can be ascertained from the trumpet literature that supports it. For example, the presence of arpeggio exercises in the *Arban* method will lead to the assumption that playing arpeggios is an important or particularly challenging facet of cornet performance. Under this assumption, the author expects to find similar arpeggios in cornet repertoire. He would also assume that those who teach from the *Arban* book would assign arpeggio practice to their students. When applied to these research findings, the author can assume that if an exercise was written down in a student’s notes, that Frink assigned them that exercise in order to deal with a particular aspect of the physical approach in their playing. Furthermore, the author assumes that improvement of that targeted aspect will improve the student’s ability to execute relevant trumpet repertoire. He also assumes that the student practiced said exercise, and that the treatment of said exercises in the following lesson’s notes can show us how that student’s physical approach responded.

Another research assumption made is related to Laurie Frink’s lesson notes. It is absolutely true that he does not have all of the lesson sheets that Laurie Frink ever created. The author assumes that the sample of notes in his possession can reasonably represent the entire body of notes.\textsuperscript{120} Given the fact that there is a striking amount of similarity between all of the notes in the author’s possession, this is a statistically safe assumption. Nearly all of the notes that the author has surveyed draw from the same group of exercises that appear in predictable and logical positions within their individual routines. While the author’s sample of notes may be large enough for his findings to be

\begin{footnote}{120}{See appendix D for a table of statistics.}\end{footnote}
statistically sound, he admits that there is more material out there that could be added to this research and thus to Frink’s method.

As identified by Roy Poper, the abundance of high-note trumpet playing in the 1970’s led to the development of many high-note specific trumpet methods. This was also the case in 1864 when the popularity of cornet solos led to the publication of many methods for the cornet. Based on these two examples, the author assumes that the trumpet methods of any given historical period were designed to train trumpeters for the repertoire of that period. Therefore, the performance objectives of the “complete” French cornet method books are all similar. The early trumpet-specific method books were aimed at the development of orchestral trumpet skills, and the books from the 1970’s are mostly aimed at high-note acquisition. Modern trumpet methods are also focused on specific tasks as demonstrated by their authors and by the final exercises within their covers. The methodological assumption here is that all methods have an artistic or performance goal or benchmark to achieve, and that this objective is based on the state of trumpet playing at the time of publication. Since Laurie Frink’s system is so recent, the author assumes that the content and objective of her method is unquestionably relevant to the demands of modern trumpet playing. Her system is therefore very valuable to current students and teachers of the trumpet.

The final methodological assumption is based on the very existence of published methods. The fact that every trumpet player is different in some way is irrefutable. However, at both the small and large scale of nearly all activities, there are actions and tendencies that are considered to be optimal or desirable. Many teachers would refer to these actions and tendencies as “good habits” or “balance”. Carmine Caruso and Laurie
Frink called them “coordination”. This can be seen in her master class transcripts, as well as in the Julie Landsman video series. The methodological assumption here is that when a competent instructor exposes diligent students to a developed system, the students will derive similar, but not necessarily quantitatively equal, results. An example of this is that while most Laurie Frink students have a reputation for exceptional flexibility, there exists a range of flexibility mastery among her students. Another example is the fact that most William Vacchiano students are known for their exceptional transposition skills, but there exists a wide range of mastery among these students.

**Limitations of Research Method.**

One of the biggest limitations of this research is the fact that the author is no longer working with Laurie Frink (recently deceased, 2013). This circumstance, however, is also the principal reason and rationalization for this study. Without Frink to talk to personally, we cannot be sure what she would say or if she would agree with any assessment or summary of her methods. All we have is our past interactions with her as well as the legacy of her written lesson notes. Like Caruso and Schlossberg, Frink may have taken the position that her method was organic and could not be documented. However, her self-published document, *An Integrated Warmup*,\(^{121}\) shows that she understood the need for and value of documenting her views in isolation from others. Another acknowledgement is the interpretive nature of trumpet method books. As shown by the popular Internet forum, *Trumpetherald*, there exists a wide range of extreme opinions and interpretations for even the most basic exercise or concept found in nearly

\(^{121}\) Frink, 2008.
any trumpet-related source. Without any contact with the authors of the methods, we have no definitive answers for our questions. Furthermore, many famous trumpet professionals have taken it upon themselves to write elaborate forewords or companion books for the method that they are most associated with. This could be just as much of a commercial endeavor as one of didactic evolution. The interpretive nature of trumpet literature means that students will continue to rely on private instruction for the foreseeable future. Private teachers are therefore burdened with the ultimate responsibility of determining how particular concepts should be taught, and what is deliberated as “correct” or “good” for any given student. This brings about the ethics of teaching music, a discussion for another paper.

Beginning with Max Schlossberg,122 we see trumpet teachers drawing from multiple resources in the teaching of their students. When examining the famous schools of modern trumpet playing, we notice that nearly all methods draw supplementary material from the same group of traditional methods books. These modern schools also share many concepts on both the macroscopic and microscopic levels of trumpet playing. Laurie Frink’s system is no exception to this trend of borrowing material. This imposes a limitation on this research methodology because others have already explained many of these shared concepts. While the author will acknowledge these shared concepts, his focus is on the concepts and exercises that Laurie Frink added to the body of trumpet knowledge. Additionally, most major trumpet methods deal with musical expression and the art of phrasing. This can be seen in the inclusion of solos within method books. While

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122 Max Schlossberg is the earliest documented example of an instructor who relied upon many different resources instead of his own complete method book.
most major trumpet methods deal with this aspect of trumpet playing, Laurie Frink historically did not deal with musical expression as a systematic part of her curriculum. Laurie Frink was applying her system to her students in order to help them gain better coordination on their instruments. According to Frink, an error in the execution of a musical phrase is not caused by a lack of musical ability. Instead, she maintained that the error in execution is the fault of coordination. When requested, Laurie Frink provided the author with wonderful musical coaching sessions. He discovered that this could be a regular occurrence in his lessons if he desired. However, nothing was ever written in the author’s lesson notes when these musical coaching lessons happened. The only example the author has found within Frink’s lesson notes is the regular occurrence of technical etudes, and a single written statement that etudes were “performance art”. This is a research limitation because of the lack of documentation. The author will therefore be forced to rely on his experiences and the experiences of others when dealing with this aspect of her system.

**Timeline of Study.**

In order to acquire a large quantity of Laurie Frink lesson notes, the author reached out to her former students for assistance. This is much in the same manner of Harry Friedstadt when he compiled his *Daily Drills* book. Over the course of 18

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125 Schlossberg, 1937.
months, the author accumulated 157 lesson sheets.\textsuperscript{126} This was accomplished by reaching out to Frink students via email and via social media. At least ten students contributed their personal notes, along with several collections consisting of multiple sets of notes. During this time the author also surveyed his selected literature, and analyzed the lesson sheets as he acquired them. After establishing which exercises were the most prevalent in the lesson notes, the author found similar exercises within the established trumpet literature along with any accompanying scholarly explanations as to their nature and form. Using all of this information, he then constructed a taxonomy of the Frink method and supported it using the established literature. This taxonomy is an annotated collection of the exercises most frequently found in Laurie Frink’s lesson notes. The author is still getting responses to his inquiry about lesson notes, and every new addition has fallen within the findings of his original findings. This process of research has taken approximately 2.5 years, with a prior 2.5 years having been spent as a student of Laurie Frink in New York City.

The collection and storage of this information is digital. The author has digitized every possible resource so that all of the research materials can be instantly at his disposal now and in the future.

\textbf{Summary of Methodology.}

This research is primarily the collection, categorization, and analysis of Laurie Frink’s lesson notes. The author’s research questions seek to explain why Laurie Frink

\textsuperscript{126} The number of individual sheets collected is 158 unique routines. See Appendix D for detailed statistics.
was such an important part of the trumpet world, what her method was, and why her system will remain important to the world of trumpet pedagogy. Establishing Frink’s importance highlights the usefulness and necessity of this research. This research shows how the Laurie Frink system is an important method of trumpet instruction, and how it was built upon the foundation of previous major methods. This is accomplished by documenting what the Frink method consisted of, how it was used in weekly lessons, and discussing why and how each exercise is important. The final product of this research is an annotated collection of the most commonly assigned Frink exercises. The annotation includes where each exercise would be assigned in a routine, how to derive variations, how to correctly play the exercise, and what purpose each exercise serves in the scope of the routine.\footnote{The taxonomy in appendix B serves as a summary of the pertinent information discussed and supported in chapter 4. As such the taxonomy appears in much the same fashion as a traditional trumpet method book.} This collection will enable future students and teachers to construct their own routines that adhere to the Frink method, and will also help them to develop their own methods.
CHAPTER 4

FINDINGS

Introduction: Laurie Frink’s Lesson Notes.

Laurie Frink is celebrated for the individualized nature of her teaching process. With her system, she helped students and professionals from all avenues of music performance to attain their performance goals. Through the examination of student notes, it has become evident that Ms. Frink employed a fairly conservative number of exercises, but with varying degrees of difficulty and complexity, to all of her students. Very few of these exercises appear to be original to Frink, but her use of them is of particular interest. Most exercises were adopted from other sources and then adapted for her own use. In the same fashion as other important brass pedagogues before her, Frink’s method is uniquely her own, but is firmly rooted within the established trumpet literature. Frink’s brilliance was not in the creation of new material, but rather in her perceptive application and variation on existing material and concepts. She expanded upon the concepts pioneered by Carmine Caruso, but also used elements from Cichowicz, Clarke, Arban, and Schlossberg in order to create her unique, brass-centric and Caruso-minded method.

The material present in Laurie Frink’s lesson notes represents a small amount of exercises that are presented in a consistent order across nearly every student’s set of lessons. This leads us to the conclusion that Frink was utilizing a pre-defined system, and then applying it to the unique circumstances of each student. It is a widely held position that Laurie Frink taught each student as an individual. This position is not in question. However, the findings of this research indicate that the material she used in her lessons was consistently applied to nearly all of her students. Her shining achievement, in the
world of pedagogy, is thus the development of this system that has been applicable to so many different people on so many levels. Via the teachings Carmine Caruso, Frink recognized the core skills that all brass players rely upon, and established a method that systematically addressed those areas. She was also very skilled in recognizing the strengths and weaknesses of her students, and her system of assigning weekly routines helped her to empirically formulate and craft a course of study for each individual. A student’s lesson notes would represent a sort of “chops history”, and Frink would use this information to her advantage during each lesson.

In analyzing lesson notes, the author found a core group of ten major exercises that constitute the Laurie Frink method. These exercises, as named by Frink, consist of Buzzing, Bend Study, 6 Notes, Intervals, Tongue Brushing, Nodes, Noodle, Spider, Harmonics, and Pedals.\textsuperscript{128} It is safe to assume that these core exercises can be found in the lesson notes from any trumpet student who took lessons with Frink. Frink was very consistent in both the naming and the notation of these exercises. They also appear in predictable sequences on each lesson sheet, as well as through the course of long-term study. This analysis has made it abundantly clear that Laurie Frink had both a method and a system for teaching. Each of her exercises has a clear goal, a specific form, a logical progression of difficulty, and a predictable group of variations. Moreover, each lesson sheet was designed as only one part of a student’s daily playing. Frink’s method, like Carmine Caruso’s, was a way to train the body to play in reflexive nature. The performance of repertoire, or other practice tasks, were seldom covered in these lessons.

\textsuperscript{128} Including bending pedals, chord pedals, and chromatic pedals.
Only the occasional etude would be included as part of a given lesson routine, and the perfection of its execution was never the goal of its assignment.

In this research the author also obtained lessons notes from non-trumpet Frink students, and found nearly all of the core exercises to make appearances in these collections as well. One notable student is trombonist Deborah Weisz. Her lesson sheets are nearly indistinguishable from trumpet student sheets, and they are even in treble clef. Frink’s non-trumpet pupils met with the same success as her trumpet pupils, and these students hold her in the same high regard. This shows that Frink considered her common trumpet skills to actually be common brass skills, and therefore her core exercises were germane to all brass instruments. This applicability is part of why Frink’s method is so important to the brass world, and why it needs to be documented.

In lesson notes, Frink would occasionally assign exercises from other methods, and call them by name. These include exercises from Clarke technical studies, the Bai-Lin book, the Irons book, and etudes from the Bosquet, Williams, and Goldman books.

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129 Weisz, Deborah. [Lesson Notes]. Un-Published, 2015.

130 Clarke, 1970.

131 Bai-Lin, 1996.

132 Irons, 1996.


In many cases, the lesson collections include photocopies of the given etude. They represent the only facsimile of published material that Frink included in her lesson notes.\textsuperscript{136}

\textbf{Introduction: a Taxonomy of Exercises.}

The pinnacle of this research has been the assembly of an extensive taxonomy of Laurie Frink’s method.\textsuperscript{137} This collection contains all ten of the core exercises as well as commentary on their use and form. The author’s taxonomy includes examples of what can be considered the most basic form of each exercise, as well as the next few more advanced variations. These variations help to establish procedures for creating additional variations of each exercise. This document also classifies each drill within the categories of modern trumpet pedagogy, and makes note of where they typically appear in the daily routines given by Laurie Frink. The author has also made note of the disappearance or reappearance of drills throughout the career of her student’s time with her. Using this information, the reader can create routines that adhere to the same system that Frink used, as well as predict a progression of variations for each exercise. The ability to create routines is one of the most tangible results of this research because it will enable students and teachers to determine how to apply these methods beyond their existing routines. Finally, as an established method and system, the taxonomy can serve as a source from which other pedagogues can expand and create their own methods.

\textsuperscript{136} See example A.1 for a sample of Laurie Frink’s lesson notes.

\textsuperscript{137} See example B.1, the Taxonomy.
The author’s annotated collection has also enabled him to determine and analyze nature and function of each exercise. The author has, when possible, included any comments that Laurie Frink herself had on these drills, including both printed and transcribed literature. Most of this information has come from her master classes as well as from the notes she occasionally writes on lesson sheets. The other source of verifiable information on these exercises is Julie Landsman and her YouTube video series. Julie Landsman was a student of Carmine Caruso’s, both before and at the same time as Laurie Frink. Her video series was motivated by Frink’s death, and Landsman makes it clear that she wishes her Caruso information to be free and publicly available. Landsman fully explains and demonstrates a number of important Carmine Caruso exercises in her videos. Several of these are vital components of Laurie Frink’s method, and so these videos represent an important source of expert commentary on their nature. Using these sources, the author can accurately determine what type of physical change each exercise would potentially bring about in a student, and he can accurately determine the way in which each exercise was to be played.

The final purpose of this taxonomy is in identifying exercises from the established trumpet literature that either mirror or bear major similarity to exercises in Laurie Frink’s lesson notes. In most cases, these exercises come from other modern trumpet methods that were developed in tandem with Carmine Caruso’s method. An exception is the method of Max Schlossberg, something that we consider to be the groundwork for much of modern trumpet pedagogy. The author must concede that scholars may continue to

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138 Landsman, 2013.
find exercises that resemble Frink’s, both from before and after her tenure. This paper, however, does include some the most celebrated and ubiquitous trumpet publications. The purpose for drawing parallels between methods is to highlight the degree to which pedagogues borrow from each other. This is not a negative aspect, but in-fact a very positive one. Only through extensive peer review can trumpet pedagogy truly rise to the highest levels of excellence.

**Example 4.1. Buzzing.**

The first exercises in question has come to be known as buzzing. In her videos, Julie Landsman refers to this as Lips-Mouthpiece-Horn, and this exercises does not exist at all in the published Carmine Caruso book. Frink did not mandate that this be a student’s first playing of the day, but she did nearly always put this exercise, or one like it, first on her lesson sheets. Buzzing would almost always begin with half-step pitch bending, and then continue into intervals and sequences of intervals. A famous variant is the first few notes of the “Jeopardy” theme, a variant that was titled as “Jeopardy” in many lesson notes.139 The most common exercise found after buzzing is the bend study. This could be to balance out the glissando nature of the buzzing exercises.

In buzzing, the same exercise would be free buzzed on the lips alone, through all seven descending positions.140 It would then be repeated on the mouthpiece and then the

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139 See example 4.1.

140 The seven valve positions possible on the trumpet.
instrument in the same fashion. While little can officially be documented at this time, Laurie Frink would have her students strive for real glissandi when on the mouthpiece and lips, but work on moving as quickly as possible from center to center when on the instrument. In Julie Landsman’s videos, she states that she learned this in 1984 during a Caruso lesson that she shared with Laurie Frink. Landsman states that she always remembers the inspiration that was Laurie Frink’s free-buzz.¹⁴¹ Landsman claims that this exercise improves pitch center and projection, and that students should strive to produce tone in the easiest way possible during all three events, and to always be thinking forward. She takes time to warn against trying to force or strain anything in this exercise.

Existing exercises that utilize buzzing and then instrument playing include those drills created by James Stamp, as well as those created by James Thompson. Stamp’s exercises state that this helps to establish the ears and pitch.¹⁴² As written in the Stamp book, there is a free buzzing section that is separate from the portions to be buzzed on the mouthpiece and then played on the instrument. James Thompson’s book completely omits free buzzing of any kind. The Thompson book also includes aspects of keeping the mouthpiece on the face during an entire exercise, something that is never indicated in the Frink or Landsman version of this exercises. Keeping the mouthpiece on the face during an exercise is also not discussed in the Stamp book. Both the Stamp and the Thompson books currently include pre-recorded play-along tracks for their exercises to help keep you in the “present time”.¹⁴³ In contrast to this, Frink would insist on establishing the

¹⁴¹ Landsman, 2013.
¹⁴² Stamp, 1998.
¹⁴³ James Thompson was among the first to include this play-along process in his method, while Stamp students are best known for accompanying themselves on the piano.
time with your body. This is a decidedly Caruso approach. On the topic of free-buzzing, Frink never required buzzing on the lips alone in her lessons, and said that some people are inherently poor free-buzzers. However, she did have all of her students attempt the lips alone when possible. In her videos, Landsman says that you may omit the free buzz portion if it is too difficult, and that the most important rule is to never force or strain when buzzing. This indicates that buzzing is a preliminary exercise, or what many would call a warm-up.

These findings indicate that buzzing was an exercise that Laurie Frink developed while she was a student with Carmine Caruso. She is documented as passing this exercise along to Julie Landsman in 1984 during a lesson with Caruso. This exercise can be considered to be a warm-up and fundamentals exercise because of the simple range and scope of the drills. This is corroborated by the Stamp and Thompson methods where both pedagogues indicated that buzzing is of a preparatory nature.

Example 4.2. Bend Study.

\[ \text{Example 4.2. Bend Study.} \]

\[ \text{Don't take a breath every two bars!} \]

The bend study is an exercise that appears to have been created by Laurie Frink. It typically exists after buzzing or some other preparatory exercise (such as 6 notes), and is

\[ ^{144} \text{Landsman, 2013.} \]
most commonly followed by some kind of flow or flexibility exercise. A bend study nearly always exists in the front half of routines, and is present in 90% of the lesson notes that have accumulated. Frink therefore must have considered this to be major part of her method, as well as something that nearly every student should practice every day.

In the bend study, there are four parts to each version. In the first segment, the student plays a middle G and bends it a half step down an back up, they then use normal fingerings to slur down a half step. They then repeat the middle G slur, but finger down a whole step. This continues down for a full octave, slurring everything all the time. The second, third, and fourth segments include similar principles, but start on either the original note, or the octave below. The segments make use of upwards arpeggios and downward chromatics in order to establish the positions of every centered pitch within the octave. The end result of practice over time is a developed sensation of the octaves being closer together. This series of segments is then repeated on the next highest open partial, and includes two octaves of scope when you get to the fourth open partial on the trumpet. (Concert F5).

Frink included this in her self-published document, *An Integrated Warmup*, where it occurs after soft chromatic playing and before a Cichowicz flow study cycle. Frink made comments in a few lesson sheets to “maintain pressure while descending,” “the larger the interval, the more important the subdivision,” and “do it with less

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145 Only the first part is shown in example 4.2. See appendix B for the full exercise.

146 See example 4.2.

147 Frink, 2007.
movement.\textsuperscript{148} Frink states that these should be played at a comfortable volume, and that you should work to “travel” the distance of the half step. You are to think of the bend as a long and slow glissando that has the same speed descending and ascending. Everything is slurred and you are to take a slow relaxed nose breath without resetting the embouchure (when needed). Frink also states that you should pay strict attention to the subdivision by tapping your foot in quarter notes and thinking in eight notes.\textsuperscript{149} The bend study is not present in \textit{Flexus}, and it is not a part of Julie Landsman’s video series.

A similar exercise exists in Michael Sachs’s \textit{Daily Fundamentals}, on page 51, exercise #1.\textsuperscript{150} This exercise contains the same sequence of notes in the same order as Frink’s bend study. It also is in a similar notation to that used by Laurie Frink in her lesson notes. The biggest difference is that there is no pitch bending in the Sachs book, and only the first segment is printed. The author can therefore conclude that Michael Sachs did not get this exercise from Laurie Frink, but that he arrived at it through other means. Another exercise that resembles the bend study is exercise #34 in Thomas Steven’s \textit{After Schlossberg} book. This exercise is less closely related that the one from the Sachs book, but is nevertheless similar in nature. Stevens cites this as a famous Schlossberg exercise, but one that is remembered with considerable variation amongst Schlossberg students. Exercises #34 consists of playing a chromatic scale, and then descending intervals from the top note down to the original note.\textsuperscript{151} This is like the final

\textsuperscript{148} Frink, [n.d.].

\textsuperscript{149} Frink, 2007.

\textsuperscript{150} Sachs, 2002.

\textsuperscript{151} Stevens, 2011.
segment of the bend study, except with an upwards chromatic scale instead of an arpeggio. While it may be a stretch to see the visual similarities, the Stevens exercises aims for a similar goal of training the ability to play centered tones in a reflexive manner.

The author has found strong evidence that the bend study is an original exercise developed by Laurie Frink. Due to the lack of appearance in major published works, it is difficult to find any citable comments as to its effectiveness or purpose. However, as a part of An Integrated Warmup, it can be considered to aid in the development of that documents stated goals of focus, responsiveness, free movement throughout the registers, and a consistent and even sound. Based on the few exercises in the literature that bear similarity, it can be asserted that the bend study is a sort of flexibility exercises combined with a note bending and centering exercise. It can therefore be considered as a sort of warm-up and flexibility.

**Example 4.3. 6 Notes.**

6 notes is an exercise that was originally developed by Carmine Caruso, and highlights the foundation of his trumpet method. In Laurie Frink’s method, this exercise is typically found after the bend study and sometimes after the buzzing. It is always in the first half of a routine, and can be considered to be part of the warm-up. It also is one of the few exercises that everyone gets in their very first lesson with Frink. Furthermore, it
has some of the fewest documented variations of any exercise that Frink wrote down. There are, however, a large number of variations in the *Flexus* book.

This exercises is played with the so-called long-setting. This means that you tap your foot, keep the mouthpiece on the face the entire time, breathe through the nose, and subdivide. You also use a breath attack for the first note and tenuto tongue the following notes. This is sometimes referred to as the “Caruso rules”. Frink can be documented as saying you should feel the lips coming together.

As stated in *Flexus*, 6 notes stabilizes the embouchure and allows it to come into focus before adding motion. It teaches the body the relative positions of each note and makes them feel closer together. According to Julie Landsman, 6 notes helps to achieve good balance with the chops, air, and time. As the most basic Caruso exercise, this is the first thing that Landsman’s method has its pupils play every day. It helps you to work on a continuous air-stream, a constant blow, and time. Landsman also mentions that a very advanced student need not use the long-setting if it adds tension.

This exercise is prevalent first and foremost in the Carmine Caruso book and is titled as “6 notes”. There are no further variations in the Caruso book, but all of the aspects of this exercises are established in this text. 6 notes also exists as the first exercise in Markus Stockhausen’s *Basic Caruso*. He stresses that you should not worry about the

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152 Caruso, 1979.

153 Frink, [n.d.].

154 Frink, 2013.

155 Landsman, 2014.

156 See example 4.3.
embouchure, that it will regulate itself. Stockhausen insists that you should challenge yourself when things go well, but to not force when you are tired or feeling negative.157

6 Notes is a major aspect of Julie Landsman’s method, and she has her students start on various pitches and execute various sequences. She also has 6 notes as the first exercise in every routine, every day. Like Landsman, _Flexus_ has many variations of 6 notes that start on various pitches. This is in contrast to Laurie Frink’s lesson notes where nearly every appearance of 6 notes starts on written G in the staff. Any versions starting on other pitches typically accompany a version that starts on G in the staff. Having found this exercise within several published texts, we can consider 6 notes to be a major part of the established trumpet literature in addition to a staple of Laurie Frink’s method.
Considering its location in Frink routines, we can also consider it to be a preliminary or warm up exercises in the Laurie Frink method.

**Example 4.4. Intervals.**

![Intervals example]

Intervals are another Carmine Caruso exercise that specifically deals with range expansion and power. Intervals are typically found within the middle section of routines and usually follow some kind of flexibility exercise.158 Interval exercises are always paired with some sort of pedal tone exercise and chromatic scale pair. The interval, pedal,

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157 Stockhausen, [n.d.].

158 Frink, [n.d.].
and chromatic are typically grouped together as a single entity in the majority of lesson sheets. In the majority of lesson careers, the interval study is not present for several weeks at the onset of study. It is commonly added in after the student has met some sort of benchmark or other metric in Frink’s system. The author can therefore assert that interval studies are advanced exercises that require a certain degree of fundamental achievement before they become beneficial.

Intervals are a simple exercise in that they deal with a single diatonic interval, rising in diatonic steps from middle G. Just as in 6 notes, you are to air attack the first note and slur the following two. The long-setting is utilized, and you are to play as high as you can get or until no sound comes out. You rest for 10-15 seconds, and then you pick up where you left off and go higher on what is called the “second set”. The Caruso book states that doing so will help to improve the upper register.160

Using lesson notes, the author can affirm that Frink wanted her students to play this exercise as softly as possible. She said that doing so would help to develop loud and high playing because you would be expanding out from the center rather than trying to shock your chops into vibration. The Caruso book does not specify volume, and many pedagogues do not specify a volume for this exercise. Laurie Frink states in An Integrated Warmup, that dynamics and tempi are not included and can change as the embouchure evolves and discovers better balance.161 This leads the author to determine

159 Ibid.


161 Frink, 2008.
that the needs of the individual student would determine whether or not a specific volume was specified.

Julie Landsman cites intervals as very potent exercises that can injure the embouchure when forced. Landsman has her pupils cycle through various starting pitches whereas Frink’s method (and Caruso’s) has you always start on middle G (concert F4). Landsman’s alteration is probably due to the differing nature of the French horn when compared to the trumpet. Julie Landsman states that the subdivision will refine the movement from note to note and make it easier for your body to move. This training, according to her, is to make playing as reflexive as possible. She also includes the “second set” concept in her version.162

Intervals exist in The Basic Caruso, but are simply called 2nds. This is the title given to the first iteration in the Caruso book, and each subsequent variant is called by its defining interval. Seconds are the only interval that exists in The Basic Caruso, but all of the attributes are identical to that found within the Caruso book. Stockhausen states that you should expand once you have mastered seconds, and that this drill is for specific high-note training. He states that you should always complete the interval you started, even if no sound comes out. “Thus, you prepare the muscles to play these notes maybe tomorrow or later on.”163

The Caruso book, Musical Calisthenics for Brass,164 is the origination of this exercise (page 10), and notates all of the intervals studies from seconds through octaves.

162 Landsman, 2014.
163 Stockhausen, [n.d.].
This exercise is considered as one of the most influential exercises of the Caruso school because it has been subjected to very few interpretations among those who prescribe it. In all presentations of intervals, they are followed by some kind of pedal-tone recovery exercise and then a chromatic scale to reset the embouchure. This consistency is a testament to the potency and effectiveness of the original concept of interval training.

**Example 4.5. Tongue Brushing.**

Tongue brushing is an articulation exercise that occurs in the latter half of routines. It is typically after flexibility and range exercises, and therefore after a student has “warmed up” and “worked out”. Tongue brushing is not something that was assigned to everyone, but those who are assigned it keep getting it for as long as they study with Frink. Laurie Frink also occasionally calls this exercise by its Caruso name: *Developed Scale*.\(^{165}\)

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\(^{165}\) Caruso, 1979.
This exercise consists of simply alternating the same sequence of notes as a slur and as a tongue, and then continuing up by step into the upper register and back down. The most basic versions deal with single pitches and legato tonguing.166 These versions are not shown here as nearly all students start with the interval of a second in this exercise. More advanced versions alternate tonguing styles and go through various intervals (in much the same fashion as the intervals exercise). The long-setting is not required in this exercise, but sometimes requested. Students are encouraged to do a pedal tone recovery and chromatic scale pair after this exercise if they become tired or tense.

As discussed in Flexus, brass players commonly use two different tongue positions for when slurring and tonguing. However, they are inherently more efficient when they slur because the air stream is uninterrupted. This exercise aims to unify the two tongue positions in order to keep an identical feel when slurring or tonguing.167 The Flexus version specifies the long setting and begins at a much more advanced level than found in Frink’s lesson notes. In the Caruso book, there are several variations of the developed scale that very closely mirror those assigned by Frink and written in Flexus.

Other than Flexus and Musical Calisthenics for Brass, there is very little published information as to the nature and purpose of tongue brushing. However, it is one of the core exercises in the Laurie Frink method due to its frequency of occurrence. It also is the sole exercise that deals with alternating tonguing and slurring (outside of etudes). It is reasonable to conclude that Frink expanded upon the Caruso versions of the developed scale in order to make them more useful for fundamentals training. Laurie

166 See example 4.5.

Frink must have also concluded that excessive tongue practice was unnecessary if a student had not yet unified the tongue positions for slurring and tonguing. Therefore, Frink may have decided that the developed scale of the Caruso method started at too advanced of a level for the majority of her students and settled on a more elementary exercise to train articulations. This is an example of isolated physical training.

**Example 4.6. Nodes.**

Nodes are a less common but still prevalent exercise in Frink’s lesson notes. Nodes typically occur early in routines, and are phased out within six or so lessons. They reappear as a slightly different exercise called chord pedals, an exercise that serves a similar purpose but is much more challenging.

Nodes are simply members of the harmonic series that are bent low enough to slot into the next level of the harmonic series. They start off from middle C and are often assigned at a later time from high C. The student is to play them in all seven descending positions on the instrument. In chord pedals, they extend into the pedal register.

In lessons, nodes were assigned to help connect the lower register with the mid register. Frink wrote notes such as “maintain pressure going into the low register” and “don’t drop the jaw” next to this exercise.\(^\text{168}\) This concept of glissing between pitches is something that is shared by a number of other brass methods.

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\(^{168}\) Frink, [n.d.].
In The Buzzing Book, by James Thompson, an entire course of study is built upon this concept of glissing between all intervals. Specifically, exercise #4 on page 13, and exercise #9 on page 17 of this book very closely resemble Frink’s nodes. #9 goes into the pedal register, like chord pedals, and both are for developing air-lip balance while descending. These are to be done with the play-along track, using a long-setting, and they are done once on the mouthpiece and once on the horn. A final example of an exercise similar to nodes is the first half of exercise 3C in the Stamp book. This exercise goes down into the pedal register and starts on C in the staff. There are very few instructions for this exercise, but it visually mirrors Laurie Frink’s nodes.

The connection between the mid and low register is a vital skill that all brass players must address. This exercise can be seen as a tool to use when helping students to do this. The author has not seen this exercise called nodes in any other source, and also has no way to know whether or not Frink came up with this name, or if she borrowed it from another source. It is nevertheless present in many lesson notes and is a core Frink exercise. Furthermore, it isolates the transition from high sounds into low sounds by omitting any articulations or mouthpiece resetting. It firmly establishes an aural aspect as well as the concept of using the air to connect the low to the middle. Nodes are therefore another example of isolation training.

\footnote{Thompson, 2001.}
\footnote{Thompson, 2001.}
\footnote{Stamp, 1981.}
Example 4.7. Noodle.

Noodles are typically found after 6 notes and sometimes after a bend study. They are not always in the first few weeks of lessons and sometimes replace other flexibility exercises such as Irons or Bai-Lin. However, once a student is given noodles they remain a part of their lesson sheets. More advanced noodles are typically assigned in addition to previous versions of the noodle. It is not uncommon to see four or more noodles given to a student on the same routine.

The noodle consists of a half step valve movement followed by an increasingly large intervallic slur down or up. This displacement continues down or up until it reaches an octave or more from the starting pitch. The student is forced to slur increasingly large distances within the same amount of time. This means that their body must learn move faster between pitches on the larger intervals in order to achieve the same success as on smaller intervals.

Via the Flexus book, this flexibility exercise is designed to connect the registers in order to enable freer movement throughout the ranges of the instrument. Julie Landsman states that this is great for register break work as well as for moving around the instrument with the greatest of ease. When talking about breath support, Landsman

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cites Alexander technique guru Lori Schiff for helping develop the idea of bringing your belly button towards your spine as well as not bouncing the chest. 173

In Flexus, this exercise is referred to as chromatic displacement. Other than its title, chromatic displacement is identical to the noodles found in Frink’s lesson notes. In addition, the Flexus book contains extensive variations that have not been found in Frink notes. These exercises can be found on page 107 of Flexus and were likely contributed to this source by Laurie Frink. 174

The noodle is an advanced flexibility exercise that enforces a reflexive way of playing. While the noodle was never published as a Caruso exercise, Julie Landsman affirms the claim that it was originally developed by him. Laurie Frink has adopted this exercise and used it as part of her method. It is also reasonable to conclude that she contributed this to the Flexus book. This staple exercise has wide ranging applications and helps to train the minimum of movement when moving about the registers and across break areas. It is an important core exercise that deals primarily with flexibility and response.


174 Frink, 2014.
Example 4.8. Spider.

The spider is another flexibility exercise that was likely created by Laurie Frink. It typically occurs alongside other flexibility exercises, such as the noodle, and is typically the final flexibility exercise in a routine.

In Laurie Frink’s lesson method, the spider starts on a middle G and goes in expanding half steps above and below that starting note until you get an octave higher. This exercise is to be played with a long-setting or in one breath, and all slurred. It would be played slowly and then in double time. Frink would also sometimes ask that it be tongued as well. Like the noodle, you are forced to play increasingly large intervals in the same span of time. This exercise is more advanced than the noodle because all of the pitches change every time. It would often be used as a benchmark for the progress of noodles.

The author found that Laurie Frink frequently would comment about the importance of time and subdivision next to spiders. She also said to “do it with less movement.”\textsuperscript{175} Julie Landsman also commented on the importance of keeping time and listening to the tone inside of the time. Frink would always tell her students to think less

\textsuperscript{175} Frink, [n.d].
about the chops, and Landsman corroborates this in her videos by telling us to let the lips regulate themselves. “Always keep the time, keep the blow, and keep the ears.”

*Flexus* contains this same exercise with the same title on page 98. It is within the quick register change section and includes a number of variations with different starting pitches as well as non-major tonalities. This is similar to the way that Julie Landsman presents the noodle. There was only ever one version found in Frink’s lesson sheets, the one starting on middle G. *Flexus* states that you should strive for a consistent air stream though the center point of each line.

Another interesting discovery is the existence of the Frink version within *Lip-Flexibilities for all Brass Instruments*, by Bai-Lin. This exercise, found on page 18, #16 is identical to the one found in Laurie Frink’s lesson sheets. There is no explanation in this book other than a phrase marking over the entire figure. It is unknown if this exercise was created independently of Frink or otherwise. In either case, it remains an important aspect of Laurie Frink’s method.

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176 Landsman, 2014.

177 Frink, 2003.

178 Lin, 1996.
Example 4.9A and 4.9B. Harmonics and Flexando.

Harmonics are another Caruso exercise that typically occurs at the end of routines. This exercise is also always followed by a pedal tone exercise and chromatic reset pair. It therefore can be considered as a strength training exercise. A variant of harmonics, called flexando, also exists within Frink notes. This variant does not include a pedal and chromatic pair, and is more of a flexibility and focus exercise than a strength builder. According to the resources at the author’s disposal, the flexando is a Laurie Frink invention.

Harmonics consist of playing a middle G, slurring down a partial, and then slurring up the harmonic series as high as possible in order to smoothly change direction at the top and descend back to the lowest portion of the ascent. The basic version has you hold the top note, and more advanced versions has you come back down. All versions are done in strict time and with a long setting. After the middle G, you repeat the exercise in all the descending positions and all as part of the first long setting.

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179 See example 4.9A.
180 See example 4.9B.
The flexando is a similar exercise, but you ascend from the starting note, descend back to it, and then do a rapid glissando repeating what you just played in strict time. The same sequence and rules are applied to this. The goal is to “…maintain a continuous stream of air from the beginning to the end, right through the change of direction.” Frink would often use the metaphor of a stick hitting all the spokes of a bicycle to represent hitting all of the notes in the harmonic series in time.

According to Julie Landsman, you should be mindful of good upbeats and be very consistent with smooth air and time. Landsman suggests that the lip movement is similar to that of whistling, and tells a story of how Caruso told her to practice harmonics by whistling because the lips automatically do what they need to do when you ascend with a whistle.

Markus Stockhausen states that you should go as high as you were able to go in the seconds, and that you should air [breath] attack the first note of each series in harmonics. His version is slightly different from that in the Caruso book because it goes up and comes back down. The Caruso version only goes up to the top of the register where it sustains the top pitch.

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182 Landsman, 2013.
183 Stockhausen, [n.d.].
Other than Laurie Frink lesson notes, harmonics are only found in the Caruso book. Here, this exercises is titles as “harmonic series” (page 12, exercise 4). This exercise is notated in the same manner as the basic version of Frink harmonics (that is there is no descending line). The text here states that you are moving from an upper sound to a lower sound without removing the mouthpiece, and that this subsequently makes you work the lips inside the mouthpiece without readjusting or resetting. Also, that you are relating where you are coming from to where you are going. Both of these concepts are mirrored by Frink who clearly borrowed this exercise from Carmine Caruso.

The flexando, however, appears to be something created by Frink. It is present in *Flexus*, and was likely contributed by Frink for this source. Harmonics are very common among Frink lesson notes, but the flexando is less common. They are both present enough to be considered core exercises of the Frink method, with harmonics being a strength exercise and the flexando being a combination of flexibility, focus, and strength.
Pedals are an integral part of the Laurie Frink method. They always accompany strength building exercises, specifically the ones that were borrowed from the Caruso method.\textsuperscript{184} Pedals aid in relaxation and reinforce the concept that the lips, not the instrument, is what forms the notes.\textsuperscript{185} They are also always paired with a chromatic scale, ascending and descending, played in strict time. This is because of the fact that pedal exercises can change jaw and lip position.\textsuperscript{186} The chromatic scale helps to re-orient the chops.\textsuperscript{187} For the Laurie Frink method, Pedals consist of three distinct exercises that

\textsuperscript{184} Caruso, 1979.
\textsuperscript{185} Frink, 2003.
\textsuperscript{186} Stockhausen, [n.d.].
\textsuperscript{187} Landsman, 2013.
are found among Laurie Frink lesson sheets. These are known as bending pedals, chromatic pedals, and chord pedals.

Bending pedals consist of bending a low C down to low G and back up, then doing it through all 7 positions until you get to pedal C. As a basic pedal exercise, they were assigned most commonly by Frink alongside intervals. And, as always, with the chromatic scale reset.

Chromatic pedals have you tongue a low C and slur down a half step. Then tongue the half step lower and slur a half step lower again. This repeats until you reach your lowest attainable pitch. This is borrowed from Caruso, and Markus Stockhausen says to use normal breathing habits and non-long setting on this exercise.

Chord pedals have you starting on a chord tone of the first position and descending down the chord using the traditional fingerings. This exercise can be extended to start in the extreme upper register and with a breath attack as part of a strength training exercise. Markus Stockhausen comments that you should start as high as you go in intervals and then play a major arpeggio three or four octaves down. When these start below high E (Concert D6), Frink calls them Nodes, when start above high E, Frink calls them Chord pedals.

Pedal exercises have long been a part of trumpet pedagogy. In the Stamp school they are viewed as a way to prepare for the upper register and it is mandated that you use

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188 See example 4.10A.
189 Stockhausen, [n.d.].
190 See example 4.10B.
191 Stockhausen, [n.d.].
the middle embouchure setting. In Laurie Frink’s method, they are used as a means of recovery, and you are allowed to change your setting as needed. They are also always followed by a chromatic scale to reset the embouchure. This appears to be a major difference between what Stockhausen calls the East coast school [Caruso] and the West coast school [Stamp].\(^{192}\) It has been established that pedals are a major part of many trumpet methods, but it is their function that differs. This is especially true in the Frink method.

**Other Exercises and Etudes.**

Just like nearly all pedagogues, Laurie Frink borrowed extensively from the established literature in her field. Among the lesson notes examined, she utilized exercises and etudes from major sources that include Clarke,\(^ {193}\) Irons,\(^ {194}\) Bai-Lin,\(^ {195}\) Bosquet,\(^ {196}\) Williams,\(^ {197}\) Goldman,\(^ {198}\) and Cichowicz.\(^ {199}\) These exercises and etudes were used for the purposes that they were originally intended. Frink can be cited as saying that

\(^{192}\) Stockhausen, [n.d.].

\(^{193}\) Clarke, 1970.

\(^{194}\) Irons, 1996.

\(^{195}\) Bai-Lin, 1996.

\(^{196}\) Bosquet, 1938.

\(^{197}\) Williams, 1936.

\(^{198}\) Goldman, 1921.

\(^{199}\) Cichowicz, 2011.
etudes were performance art, and that during performance and practice every breath should be an act of relaxation.  

Validity and Accuracy of Findings.

Based on the investigation of Frink’s core exercises, as well as the etudes and drills she borrowed from the literature, it is evident that Laurie Frink had a well thought out and organized system for teaching brass players. Her system was even used to teach low brass players such as Deborah Weisz who says:

“What Laurie Frink’s lesson sheets were not only a guide for me as to how to “find my face” every day on the trombone, but also a personal prescription from this master teacher for how to progress as a player in all aspects of my musicianship.”

This research has included more than 150 individual lesson sheets, and among them the author found a strikingly consistent group of exercises in predictable orders. This collection was of trumpet-specific notes. Among the non-trumpet lesson notes, some 40 sheets, the same consistent application of the same exercises can be found. They are therefore to be considered part of the same body of notes. After conducting this research, the author can assert that while the application and variation of the exercises was altered on a case-by-case basis, the exercises and concepts they enforce were treated as universally applicable by Frink.

In light of the consistencies found among a large sample of lesson notes, the author can conclude that his findings are accurate and representative of the complete body of Laurie Frink lesson notes. The author is confident that additional collections of these notes will lead researchers to the same conclusions as found in this research, and

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200 Frink, [n.d.].
that additional research will only serve to support the claims that have been made. These claims conclude that Laurie Frink utilized a deliberate and systematic method of teaching that consisted of pre-conceived exercises that were arranged into predictable daily routines. These routines remain very similar in terms of the types and nature of exercises, but they differ in the variation and scope of each individual drill.

The author has shown that Laurie Frink utilized a small group of exercises that she would assign in predictable sequences to her students. This is shown by the analysis of the content within her lesson sheets. The author found a group of ten core exercises that were drawn from in order to create all of the routines examined. These exercises would exist in various degrees of difficulty depending on the needs of the specific student in question. Via the comparison with established trumpet literature, the author has shown that most of these exercises were adopted from external sources rather than original creations by Frink. Therefore, Laurie Frink’s success was in the application and deployment of her system rather than in the creation of unique and proprietary material. This is one of the most striking discoveries of the author’s research.

201 See appendix C.
CHAPTER 5
SUMMARY AND CONCLUSIONS

Summary of Research.

This research consisted of the collection and analysis of a large sample of Laurie Frink’s hand-written lesson notes. Using these sheets, the author created a taxonomy of the exercises that he found, and then used this compilation to establish the Laurie Frink method with the support of existing literature. The findings were that Frink utilized a group of ten core exercises as well as some traditional etudes and supplementary exercises from other published sources. She assigned these core exercises in a very consistent manner, both in terms of location within routines and in terms of the progression to more advanced variations. This information has enabled the author to construct an outline of what her method consisted of, and how it was employed. Using published material as well as established literature, the author then discussed each of the ten core exercises in order to ascertain what their purpose was, how they were to be played, and what purpose they served in Frink’s method. He then supported these claims with similar and/or identical exercises found within the major trumpet literature. This comparison with the established literature legitimizes the importance of these exercises, as well as the training goals for each drill. Using established trumpet methods as structural models, the author was able to represent Laurie Frink’s method in the same terms that other methods are represented. Through this process of collection, analysis, and re-construction, he was able to document the Frink method, as well as discuss how it was employed. Not only has this process helped to determine why Frink’s method was so
effective, it has also revealed several extraordinary conclusions about the nature of the system itself.

The most notable conclusion is that Laurie Frink’s success came from how she applied the exercises and concepts to each student rather than in the generation of original and unique material. Not only did nearly every student receive similar groups of exercises drawn from the same collection, but through the course of study they all improved in the same areas of brass playing. Those areas include response, flexibility, focus, and evenness across all registers.

**Conclusions.**

In the analysis of her hand-written lesson notes, the author has determined that Laurie Frink developed a consistent and methodical system of brass teaching. She prescribed this method to all of her students in the form of weekly routines that were written down during each lesson. These routines were designed to help her students make incremental improvements to the most fundamental mechanisms of physical movement and coordination in brass playing. Laurie Frink would evaluate how the physical setup of each student responded to the specific variations given in each routine, and then create a new routine during the next lesson. The content and overall structure of these routines is very consistent among students. However, the exact version of each drill, and the inner ordering of specific sequences, was altered on an individual basis. The data contained in her lesson sheets clearly shows that nearly every routine contains the same groups of exercises. However, close examination has revealed that no two sheets contain the same variations of each exercise. Therefore, while all lesson sheets share the same goals and
material, no two sheets are identical in every way. This is part of why Laurie Frink’s method was so effective. It utilized a small group of exercises that could be scaled to the needs of each student in each situation.

It is unfortunate for us that Laurie Frink did not publish more official literature regarding her specific method. However, the exercises that constitute the body of her method were found to exist, in one form or another, in other methods and within other published sources. In addition to establishing the correct form and purpose for each exercise, the literature has helped the author to determine from which sources Frink drew her method. Like other pedagogues, Frink was well versed in the established trumpet literature. Like those before, she freely drew from other established sources when constructing her method, and in doing so created a process that represents an evolution of said literature. Her primary source of influence was Carmine Caruso. His core principles of timing and coordination are the very foundation of the Laurie Frink method, as are a number of his exercises. Frink also drew from Herbert Clarke, James Stamp, Vincent Cichowicz, Bai Lin, and Earl Irons. These pedagogues had well established methods that addressed the issue of playing a brass instrument from several angles. Frink created a balanced system by incorporating aspects from each of these sources into her own method.

In the tradition of trumpet pedagogy, Laurie Frink organized, adapted, and applied various trumpet sources into her own method. Frink’s great contribution to the literature was in the form of her hand written lesson notes. These notes have served as a sort of embouchure record for her students who must continue to improve without their teacher. These notes also serve as guide for us to re-construct Frink’s method. There exists
enough consistent information within these lesson sheets for us to conclude that Laurie Frink developed and employed a method. The author has shown that this method consisted of ten core exercises that were assigned to nearly every student. Using other trumpet methods as guides, the author has constructed a logical representation of the Laurie Frink system that shows the purpose, nature, and application of each core exercise. The result is a defined and accurate representation of the Laurie Frink method of trumpet instruction. Furthermore, it has been shown that this method is applicable to all brass instruments.

**Discussion of Findings.**

The author has found that the Laurie Frink method is a concise and specific group of exercises that are scalable. Through the analysis and survey of supporting literature, the author has determined that these exercises each address an isolated component of brass playing. This research has also shown that choosing which variation of each exercise to play, and the sequence of each routine, is a vital aspect of this method. Laurie Frink’s lesson notes represent balanced daily routines. By surveying and documenting these sheets, the author has shown how to create new balanced routines that adhere to the Laurie Frink method.

As a general outline, a balanced routine would begin with buzzing, followed by 6 notes and then the bend study. For those who have trouble connecting with the low register, additional targeted practice would be inserted before or in place of the bend study. These would include Bai-Lin and Irons exercises, as well as the 6 notes exercise. There would also exist further flexibility practice after the bend study. These would
frequently include the noodle and spider. After this section, the warm-up phase is complete. The next group of exercises would consist of strength and articulation exercises. The interval study would be given, along with a pedal and chromatic recovery section, harmonics, flexando, and chord pedals. Many students would have harmonics closer to the end of their routines, and a few students would have chord pedals in addition to the flexando. After this section would typically be the developed scale as well as either harmonics (if not done earlier) or some other quick register change exercise such as the spider or Bai-Lin exercises. At this point, the student would be free to practice music, repertoire, scales, improvisation, or anything else needed. They do so with the confidence that they have, at the very least, improved in their focus, response, flexibility, and evenness on the instrument for the day.

Now that this method has been documented, we can apply this system to our own playing and to that of our students. Furthermore, we can also continue to evolve and improve our own teaching methods. This method is important to the body of brass pedagogy literature because of both its success with pupils and its position as a hybrid of Caruso and Schlossberg methods. Now that the author has documented what the Laurie Frink method is, and how it is employed, the body of brass literature can continue to grow and advance.

202 Laurie Frink never scheduled out the entire day of practice for her students. She only dealt with the 15-45 minute routine, and made no specification of when to fit it into daily practice. However, most students would do the routine first thing in the day, and this was more-or-less the norm for her students.
Modeling the Laurie Frink Method.

According to the core exercises and overall structure of the lesson notes, the author has been able to create a logical structure and organizational scheme for the Frink method. In contrast to the general scenario stated in the previous section, the author has created broad categories for each part of a routine and described what types of exercises Frink historically assigned within those areas. This structure is based on the traditional categories of trumpet pedagogy that include warm-up, flexibility, articulation, and strength. One distinction made is in the category of flexibility. According to Julie Landsman, as well as the *Flexus* book, flexibility should be divided into quick register change and lip flexibility.\(^\text{203}\), \(^\text{204}\)

The warm-up section consists of exercises that exist in the beginning of lesson sheets. Sometimes Frink would even title this as the warm-up. The exercises in this section include buzzing, nodes, and the bend study. Buzzing is something that is always present in every routine. It is also always followed by the bend study. However, there are certain circumstances where students are assigned nodes in between buzzing and the bend study.

Following the warm-up is the quick register change section. This consists of the noodle and spider exercises. The quick register change section was sometimes omitted from lesson sheets, but most contain one or more of these exercises following the bend study and immediately preceding the articulation section.

\(^{203}\) Landsman, 2013.

\(^{204}\) Frink, 2003.
After the warm-up and quick register change section, the Frink method employs a brief articulation section for those students who require this supplement. The articulation section consists entirely of the tongue brushing or developed scale exercise. Frink would sometimes assign etudes that deal with articulation, but it was not mandated that etudes be practiced at any specific time within a routine.

In the lesson sheets where articulation was omitted, the routine would go directly from the warm-up or quick register section into what the author refers to as the Caruso sequence. This is a strength and range building section that draws from Caruso method. This section would consist of 6 notes, one interval study with the accompanying pedal and chromatic recovery, and then finishing with harmonics. Laurie Frink would commonly assign quick register change and flexibility exercises in between each of the three Caruso exercises.

The author must note that Laurie Frink was always experimenting with the order of her exercises for each student. However, her lesson notes show that she had developed an overarching set of heuristics for the order she assigned her exercises in. This is shown by the remarkable consistency in ordering between lesson sheets. The main source of different sequences comes from the application of flexibility and quick register change exercises within the heavily Caruso strength section, as well as the omission or inclusion of articulation exercises. The final point of variation comes with the inclusion of etudes into a routine. While most students have etudes in the career of their lessons with Frink, their occurrence is inconsistent and irregular. Many students would only get one or two etudes during the entire career of their lesson notes. The only unifying aspect of the
etudes assigned by Laurie Frink is that they are all technical in nature, and primarily deal with legato tonguing and/or alternating tongue and slurring.

Alongside the title and engraving of each exercise will be a brief explanation of the correct form, the purpose, and the nature of each exercise. Using this structure, the author represents the Laurie Frink method in a way that is closely related to her lesson notes and the literature that supports those notes. This format also highlights that the most effective aspect of Frink’s system is the scalability and modularity of the exercises. This scalability, when combined with Laurie Frink’s skills of prescription and analysis, led Frink to become a highly regarded and successful pedagogue. This research has documented both the content and structure of the Laurie Frink method so that teachers and students can continue to benefit from its application.

**Suggestions for Future Research.**

The conclusion of this research project leads the author to think about a plethora of other trumpet pedagogy related topics that deserve to be written. As of the date of this paper, the author can think of several major pedagogical schools that need to be documented in an academic setting. One such paper would be on the brass method of James Thompson, how it came to be, and how it compares to other major methods. Other important follow-up topics could be papers covering Markus Stockhausen, Marvin Stamm, or other modern interpretations of the Carmine Caruso method. Further research topics could bring the offshoots of Laurie Frink into the realm of trumpet literature. This would include John McNeil, Ralph Alessi, and Dave Ballou. Other important modern pedagogues include Thomas Stevens, John Daniel, and Wiff Rudd. There are indeed
many trumpet pedagogues who are modernizing the study of the trumpet. Academic writing of any kind would constitute a valuable addition to the trumpet and brass literature. One final follow up paper to this research could be a larger inquiry into how Laurie Frink’s method has impacted the non-trumpet brass world.
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APPENDIX A

Original Lesson Sheets.

Below is a sample of the collected lesson sheets. These samples contain material that was handwritten by Laurie Frink for each student at every lesson. You can see her distinctive handwriting style, as well as the consistency of pedagogical approach. Laurie Frink taught each student on an individual basis but, as shown by these lesson sheets, she had a well thought-out process that was methodical and systematic. See appendix D for a table of statistics covering the content of the complete collection of lesson sheets used for this research.
Lesson Sheets Samples (example A.1).
11/9

Lauris Dribiuk

Buzzing Hips

Shorn

Bend

Flow Drone

Bend Study

Noodles All Previous Plus

Descending 1st

F# All

6 Notes Ends

Bending Pedals
APPENDIX B

Notated Exercises.

The following is the taxonomy of Laurie Frink exercises. This taxonomy is the result of my research, and documents the pure Laurie Frink method in a manner that is as free from interpretation as possible. Using Frink’s lesson sheets, the author has attempted to re-write these drills in a way that makes what has been determined to be their correct form most apparent. This document shows what the author has found to be the most basic version of each drill, as well as a few more advanced versions. While there is room for virtually unlimited variation on each exercise, the basic structure and physical goals remain the same. This taxonomy does not represent every exercises that Frink gave to a student. Instead, it represents those exercises that were found on nearly every lesson sheet. Due to their ubiquity, these core exercises are the Laurie Frink method.

This taxonomy deals with each individual exercise independently. The author has also further isolated the four pedal exercises into separate sections so that they can be treated with more detail. For the same reasons, the author has also treated the Flexando and Harmonics separately, even though they serve a similar function and may be variants on the same exercise. The result is a collection of fourteen separate sections that treat the ten core exercises that have been shown to represent the Laurie Frink method. This treatment adheres to the supporting data found within documentable sources in order to represent as close to how Frink would have taught it as possible.

These exercises appear in the same order in which they were examined in chapter 4. This order can be treated as a road-map for where these exercises typically appear in routines. However, some exercises appear in various alternative locations within routines.
Therefore, the order of appearance in this document does not necessarily represent the ordering of drills according to the Frink method.\textsuperscript{205} In order to formulate a routine that adheres to the Frink system, the student should familiarize themselves with the discussion of ordering in chapter 5. The goal of the Laurie Frink method is to train a balanced embouchure that is focused, responsive, moves freely between registers, and maintains an even sound through all registers. With these two pieces of information, a balanced and appropriate routine can be created.

When creating routines, it must be noted that each was designed to be utilized for at least a week. During the next lesson, a new routine would be created. However, this routine would be very similar to the one before. It is important to make enough changes each week so as to keep your muscles challenged at all times, but not so much as to eliminate the progress made from last week.\textsuperscript{206}

When using this taxonomy, the reader will notice several key phrases that were discussed in the body of this essay. These include the “long setting”, “B”, “T”, “second set”, “all seven positions”, and “in for 2, out for 2”.

The “long setting” is commonly referred to as “Caruso Rules”, and mandates that the mouthpiece be in contact with the lips for the duration of an exercise. For this to be successful, the student will take breaths through the nose so as to not disrupt the embouchure. The idea is not to hold a static position, but simply to not reset. You may relax so long as the mouthpiece is not reset. Additionally, the long setting requires that

\textsuperscript{205} For example, the pedal/recovery exercises frequently appear in the middle of routines and after strength exercises. They are also each paired with a chromatic scale whenever they appear. Also, many routines end with a strength exercise or have flexibility exercises in between strength exercises. It is therefore suggested that the reader should NOT treat this taxonomy in a chronological sense.

\textsuperscript{206} A training concept known as muscle confusion, or more generally as cross-training.
you tap your foot, that you sub-divide entrances, and that you always breath-attack on the first note of each phrase. Long setting drills, by virtue of tapping the foot, are typically not done with a metronome.

Another common phrase is the abbreviation for breath attack, B, and for tongue, T. A breath attack is the act of starting a note without using any mechanical part of the mouth. This causes the lips to come together into the most efficient setting. The T represents a legato tongue that does not interrupt the air stream.

The key phrase “second set” specifically applies to the interval study and represents another cycle of the same exercise. However, the second set is done after you have played the exercise as high as possible, taken the horn off the face, and rested for 15-30 seconds. You then pick up at the highest note you previously attained, using a breath attack, and continue until no sound comes out. 207

“All seven positions”, when encountered in this collection means that you play each phrase in all seven valve positions. This is done in a descending manner from the original written exercise. When the long setting is specified, there is no reset between different positions. If long setting is not specified, then you may play in accordance to your performance habits.

---

207 Both the Caruso book and the Stockhausen documents stress the importance of always completing the interval you start, even if no sound comes out.
“In for 2, out for 2” simply means that you exhale during the first two beats of a bar and inhale during the second two beats. This helps to further establish time. For all exercises, be sure to always establish timing. Timing is perhaps the most central concept in the Laurie Frink method, and all exercises should be done with precise timing for maximum benefit.
Example B.1
A Taxonomy of Laurie Frink’s Exercises.

Buzzing.

Purpose.

- Used to establish balance and a focused aperture.
- Improves pitch center and projection.

Location.

- Used as a warm-up or preliminary exercise.
- Include between 1 and 4 versions in a routine.

Form.

- Play each variation on the lips alone, then the mouthpiece, then the instrument.
- Medium Volume and with breath attacks.
- Gliss between notes during all events except when on the instrument
Buzzing
Lips-Mouthpiece-Horn
Warm-Up

Slowly and with Ease.

A
All seven positions.

B
All seven positions.

C
All seven positions.

D
All seven positions.

E
All seven positions.

F
All seven positions.

G
All seven positions.
Bend Study.

Purpose.

- Improves interval accuracy, “shrinks” intervals, extends the middle setting into the low register, trains playing in the center to be reflexive.

Location.

- Found in the initial third of a routine.
- Typically after buzzing or 6 notes and followed by flexibility of flow exercises.

Form.

- A-D constitute a single variant.
- Each variant is on the next highest open partial.
- Endeavor to play at least four bars per breath or more.
- A glissando may be used to help train a particularly troublesome interval.
- Played in all seven positions, descending.
Bend Study
Flexibility/Warm-Up

\( \text{\textbf{A}} \)
Don't take a breath every two bars!

\( \text{\textbf{B}} \)

\( \text{\textbf{C}} \)

\( \text{\textbf{D}} \)
6 Notes.

Purpose.
- Stabilizes the embouchure and allows it to come into focus before adding motion.
- Teaches the body the relative positions of each note and makes them feel closer together.
- Helps to achieve good balance with the chops, air, and time.

Location.
- Used in the first third of routines as a preliminary or warm-up exercise.
- Only one version is done in each routine.
- Sometimes alternating variants on odd/even days.

Form.
- Using the long setting, breath attack, and tapping of the foot.
- This is not an isometric hold but simply not a reset of the mouthpiece.

Relax between intervals without resetting.
6 Notes
Warm-Up

\[ \text{\textbf{A}} \]
Long setting.
Out for 2, in for 2.

\[ \text{\textbf{B}} \]
\[ \text{\textbf{C}} \]

Use the following sequence of notes in the same manner as A
Interval Study.

Purpose.

- Specific upper register training.

Location.

- Found in the middle third of routines, typically after flow and before articulation exercises.
- Always followed with a pedal exercise and chromatic reset.
- Only one interval is given per routine.

Form.

- Long setting and second set are used.
- All attacks are breath attacks, and intervals are glissed if needed.
- Always done softly.
- All intervals are diatonic.
- Intervals may be chromatic for specific break areas.
Interval Study
Strength

\( \text{\textbf{A}} \) [Seconds]

\( \text{\textbf{B}} \) [Thirds]

\( \text{\textbf{C}} \) [Fourths]

Continue as High as Possible.

Long setting.
Second set.

\( \text{\textbf{\textit{mp}}} \)
Tongue Brushing.

Purpose.

- To unify the physical mechanisms used in tonguing and slurring and therefore improve the consistency and endurance of attack.

Location.

- Found in the last third of routines, only a single version is given per routine.

Form.

- Long setting is used in this exercise.
- You are to play up and back down. Single tongued.
- Use a tenuto tongue first, then add in other styles of single tongue.
Tongue Brushing

Articulation

\[ \text{\textcopyright} \]

\[ \text{j = 80+} \]

A Long setting.

B C D

E F

G

The above concept with the following.
Nodes.

Purpose.

- Connects the middle and lower registers.

Location.

- Found in the first half of routines after 6 notes and before bend study for those who need this specific training.
- Followed by flexibility or strength exercises.

Form.

- Played in all seven positions, descending.
- Related to chord pedals.
- Utilize smooth transitions (glissandi) between note centers.
Nodes
Warm-Up

\( \text{\textbf{A}} \)

\( \text{\textbf{B}} \)

\( \text{\textbf{C}} \)

\( \text{\textbf{D}} \)

All seven positions.

\( \text{mf} \)
Noodle.

Purpose.

- Flexibility and quick register change exercise that trains the ability to move up and down from the middle setting with accuracy and efficiency.

Location.

- Found in the middle third of routines and/or alternating with strength exercises.
- Many may be done in a routine as needed.

Form.

- Done in a single breath.
- When needed, use the long setting and take nose breaths.
- Frequently done at half and then double time. Sometimes tongued also.
Noodle
Flexibility/Quick Register Change

A
Long setting.
In one breath.

B

C

[opt. extension to low G]
Spider.

Purpose.

- Flexibility and quick register change exercise that trains the precise movement of large slurred or tongued intervals.

Location.

- Found in the middle third or last half of routines, typically the final flexibility exercise in a routine.
- Typically only one is done per routine.

Form.

- Done in one breath or with the long setting.
- Sometimes tongued.
- Keep strict time.
Spider
Flexibility/Quick Register Change

\( \text{\(j = 60-150\) Long setting, In one breath.} \)

A

B
Flexando.

Purpose.

- Strength and flexibility exercise that trains consistent focus and air through directional changes in the phrase.

Location.

- Found in the last third of routines.
- One version per routine.

Form.

- Using the long setting and played through all seven descending positions.
- Playing all members of the harmonic series.
- Like a stick in bicycle spokes analogy.
- Tonguing variation may be done in addition.
Flexando
Strength/Flexibility

\( \text{\textit{A}} \) Long setting. One fingering per position.

\( \text{\textit{B}} \) In all seven positions.
Harmonics.

Purpose.

- Strength exercise that helps expand into the upper register through the harmonic series.
- Trains the balance of air and aperture needed for this.

Location.

- Found in the last third of routines, never before interval studies.
- Always followed by a pedal exercise and chromatic reset.
- Only one is given.

Form.

- Done with a long setting, through all seven descending positions.
- Play as high as you get in the interval study.
- Physical movement analogous to whistling the exercise.
Harmonics

Strength

A
Long setting. One fingering per position.

Play in all seven positions.

B
Long setting.

Play in all seven positions.
Bending Pedals.

Purpose.

- Recovery exercise used after strenuous playing.
- Used in conjunction with a chromatic scale to bring the embouchure back into focus.

Location.

- Found after strength exercises and sometimes after tongue brushing.
- Used as many times as needed.
- Typically after the interval study.

Form.

- Bend between all notes.
- Always follow with a chromatic scale reset to bring the chops back into focus.
- The goal is relaxation and recovery.
- No long setting, play with normal/non-regulated habits.
Bending Pedals

\[ j = 60 \]

Long setting.
Always paired with chromatic reset.

\[ mf \]

Recovery

Continue lower, with the same fingerings for the octave above.
Chord Pedals.

Purpose.

- Recovery exercise used after strenuous playing.
- Used in conjunction with a chromatic scale to bring the embouchure back into focus.

Location.

- Found after strength exercises and sometimes after tongue brushing.
- Used as many times as needed.
- Typically after harmonics.

Form.

- Create a smooth transition between all notes rather than jumping from slot-to slot.
- Does not need to be followed with a chromatic scale if long setting is used.
- In all seven positions, descending.
- Start as high as you get in the interval study/harmonics.
- Always use a breath attack and the long setting.
Chord Pedals

Strength

\[ \text{Strength} \]

\[ \text{In all seven positions.} \]

\[ \text{In all seven positions.} \]

\[ \text{In all seven positions.} \]

\[ \text{In all seven positions.} \]
Chromatic Pedals.

Purpose.

- Recovery exercise used after strenuous playing.

- Used in conjunction with a chromatic scale to bring the embouchure back into focus.

Location.

- Found after strength exercises and sometimes after tongue brushing.

- Used as many times as needed.

Form.

- Articulate the first note of every pair.

- Always follow with a chromatic scale reset.

- The goal is relaxation and recovery.

- Play as low as possible but with the correct pitch.

- Pedal fingerings are not required, use natural playing habits.
Chromatic Pedals

Recovery

\( \text{As low as possible.} \)
Chromatic Reset.

Purpose.

- Used to reset the embouchure after a pedal recovery exercise.

Location.

- Always after a pedal exercise.
- Used as much as needed.

Form.

- One breath and consistent tempo up and down without pause.
- Strive for accuracy and clarity through the change in direction.
- Slurred, soft, and covering your total useable range.
- Normal or alternate fingerings may be used.\(^\text{208}\)

\(^\text{208}\) Such as the upper register fingerings found in the Clarke book.
Chromatic Reset

Recovery

$\frac{4}{4}$

One Breath.
Long Setting.
APPENDIX C

First Generation Frink Students.

Unlike Max Schlossberg, there are currently first generation Frink students alive. These students studied directly with Laurie Frink, and her direct influence is still a driving force in many of their lives. In ascertaining the legitimacy of her lesson notes as documentation of her method, I have reached out to these students via email. In speaking with them, it is clear that these notes represented Frink’s method, and that they were and are the last remaining link between Frink’s method and trumpet community.

The following quotes were collected via email correspondence with some well-known Frink students. They represent personal anecdotes about what it was like to study with Laurie Frink, and how Ms. Frink impacted their careers and lives with her method. It is also worth noting that two of these artists contributed their own notes to this research.

Quotes.

The lessons sheets are very important to the way Laurie taught because they serve as her “prescriptions”. Laurie assigned exercises specifically for needs of the student, although, some of the exercises are similar, she did not have a one size fits all approach. These sheets also presented the exercises in the order which they should be played and the terminology that she used- which often was often proved to be as important as the exercise itself.
- Dave Ballou, 2015.

In a nutshell, her teaching gave me a focus that I was truly missing. The integration of time and subdivision was a life saver and the idea of a consistent embouchure setting was exactly what my borderline ADD temperament needed (and needs). Her personal way of creating exercises just for my needs gave me exactly what I needed and an insight into teaching that has forever altered my way of sharing and helping others. Although she wasn’t widely known as an improvising jazz player, she had more of a jazz sense than most of her students
and peers. A true improviser with the biggest heart, the wittiest joke and stories, and the ultimate utilizer of intelligence and life lessons learned. That’s the Laurie I was so very fortunate to have studied, played, and laughed with.
- Ingrid Jensen, 2015.

This analogy has been made several times in discussion with other students of Laurie Frink – that the handwritten notes were like a doctor's prescription. The lesson sheets were highly detailed and personalized. The tweaks to each of her exercises, such as the start and end points of intervallic work, and the order of the exercises, were tailored to the specific needs of each student... If a student was to follow their own “prescription”, then they would get better; their improvement was almost guaranteed. Each week, she gave me a different set of notes with small changes and additions that built on what she had “prescribed” in previous lessons. As a result of following these lesson sheets religiously, my trumpet technique improved an incredible amount over the two years we spent together. Her lesson sheets still form the basis for my practice today, as well as provide me with a methodology and mindset for my students.

Laurie was a genius, in that you knew she had the perfect prescription of what you needed. If you were smart, you wouldn't bother to ask WHY she had you do something...you just did it and knew it would make you better. If she had written down on my weekly notes to blow into the horn backwards for 30 minutes I would've done it no questions asked! She also wrote down all the notes meticulously so that you could go back and consult them when you ran into the same problem with your chops. In this way, she was training all of her students to be their own doctors, perhaps because she knew she wasn't always going to be around to help them herself.

Laurie Frink's lesson sheets were not only a guide for me as to how to 'find my face' every day on the trombone, but also a personal prescription from this Master teacher for how to progress as a player in all aspects of my musicianship.
- Deborah Weisz, 2015
APPENDIX D

Lesson Sheet Statistics.

This table of statistics highlights some useful data from this research. The information below documents how many lesson sheets were examined. It also shows what percentage of every lesson sheet contains each of the ten major exercises. Furthermore, this table shows the occurrence of etudes, as well as the average number of exercises contained within each routine.

This table can be treated as supporting material to the assertion that these lesson sheets existed, and that they were an integral part of lessons with Laurie Frink. This table also supports the selection of ten core exercises as shown in appendix B. This collection of notes represents more than twelve different careers of lesson notes.

To the author’s knowledge, all of these lesson sheets were given to students who are still living. They therefore represent the final form of Laurie Frink’s method. In light of the remarkable consistency of content and organization, this collection of sheets is a reliable source of information on Laurie Frink’s method. The author is confident that any additional materials will closely follow the method he has established.
Example D.1

Table of Statistics from Lesson Sheets.\textsuperscript{209}

<table>
<thead>
<tr>
<th>Description</th>
<th>Quantity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Number of lesson sheets.</td>
<td>158</td>
</tr>
<tr>
<td>Average length of each lesson sheet.</td>
<td>6 exercises</td>
</tr>
<tr>
<td>How many times etudes are found within the collection.</td>
<td>14 (9%)</td>
</tr>
<tr>
<td>Sheets not including etudes.</td>
<td>144 (91%)</td>
</tr>
<tr>
<td>Sheets containing buzzing.\textsuperscript{210}</td>
<td>139 (97%)</td>
</tr>
<tr>
<td>Sheets containing the bend Study.</td>
<td>129 (90%)</td>
</tr>
<tr>
<td>Sheets containing 6 Notes.</td>
<td>120 (83%)</td>
</tr>
<tr>
<td>Sheets containing the interval study.</td>
<td>90 (63%)</td>
</tr>
<tr>
<td>Sheets containing tongue brushing.</td>
<td>46 (32%)</td>
</tr>
<tr>
<td>Sheets containing nodes.</td>
<td>20 (14%)</td>
</tr>
<tr>
<td>Sheets containing noodles.</td>
<td>18 (13%)</td>
</tr>
<tr>
<td>Sheets containing spiders.</td>
<td>16 (11%)</td>
</tr>
<tr>
<td>Sheets containing flexando/harmonics.</td>
<td>73 (51%)</td>
</tr>
<tr>
<td>Sheets containing pedals + chromatic.</td>
<td>88 (61%)</td>
</tr>
<tr>
<td>Sheets with material other than above.\textsuperscript{211}</td>
<td>14 (10%)</td>
</tr>
</tbody>
</table>

\textsuperscript{209} Percentages are rounded up to the nearest percent.

\textsuperscript{210} All percentages below row four are calculated from a total number of 144. 144 represents the total number of hand-written sheets, and thus unique routines.

\textsuperscript{211} This percentage represents sheets from within the body of hand-written lesson sheets (144).