

Key Takeaways from Flow Studies, Vol. 1:

I may be the last trumpet student in the world to be exposed to the relatively new [Vicent Chicowicz collections from Studio 259](#). This series of books offers crucial insight in to the materials, attitudes, and approach to Trumpet teaching employed by Vincent Chicowicz. As always the text of brass pedagogy textbooks is very revealing and clarifies the approach intended by a master teacher. The following are some key takeaways I gleaned from this exceptional resource.

Foreword by Larry Knopp:

- Chicowicz's lessons normally progressed through longtone studies starting from G, Clarke Studies studies starting from G, and moved on to flow studies. In each study, consistency of timbre and effortless initial tone production were emphasized.

A Guide to using Flow Studies:

- When students first learn to play with unrestrained airflow they often play quite loudly. This will be reduced over time.
- "Most issues facing young trumpet players can be directly attributed to the intake and release of air." – Larry Knopp
- Mark phrases and allow for a slight pull of the time on the breaths. Breathes should always be musically inspired.
- The goal of the flow studies is positive airflow without pulsing of the wind.
- "Make every breath like you first breath." – Larry Knopp

An Interview with Bruce Binney:

- Jacobs concepts are "the primary skills needed to have a reasonable degree of reliability and consistency on the instrument."
- Mouthpiece buzzing is essential for training effective tone production because it is less forgiving than the instrument. It also allows a student to demonstrate their internal pitch and musical concept.
- The Chicowicz long tone studies are a modified approach to Schlossberg.
- Flow studies are derived from Clarke's concept – The exercises have rhythmic energy which stimulates the movement of wind.
- Cantabile studies are essential components of brass practice routines.
- To change habits you have to get away from the instrument and carefully transfer the feeling back to the instrument.
- "I'm also somewhat leery of the word relaxed as it can denote inactivity or lethargy and prefer to characterize our approach in terms of flexibility and elasticity so one doesn't feel muscle groups tightening against each other... we have all seen that great players look very relaxed. Yet, this is not a true state of relaxation so much as a body/mind usage that is very flexible, efficient, and positive."
- Chicowicz contends that demanding piccolo trumpet pieces be learned on lower trumpets first and then moved to the piccolo sequentially.

