

## Interview with Vicent DiMartino

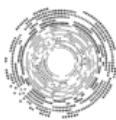
**Vicent DiMartino**  
International Trumpet Soloist

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### Abstract

This interview with Vincent DiMartino explores the evolution of trumpet pedagogy and performance over recent decades. DiMartino discusses advancements in teaching methods, the integration of technology, and the role of historical and cultural perspectives in trumpet education. He also shares personal insights into practice strategies, interdisciplinary influences, and advice for aspiring musicians and researchers. The interview provides valuable perspectives on the lifelong process of musical and personal growth.

Keywords: Vicent DiMartino, Trumpet Pedagogy, Performance.



**How has the pedagogy of trumpet playing evolved over the past decades, and what do you see as the most pressing areas for future research?**

Teaching has evolved much faster to those willing to grow and change. Access to information has increased exponentially. Both electronic media, publications and on-line access to libraries and archival materials. That said, the process of trial and error learning assisted by a fine teacher will never change. It will still be a catalyst in the process.

The mechanics of playing are becoming increasingly more visual through computer imagery. It will keep enhancing what the traditional studio teacher and master class provide. Also, read, observe and act!

**Can you describe a pivotal moment in your career that significantly shaped your approach to performance or teaching?**

That moment came two fold. First, I realized that practice was changing, then adapting, and repeating this process adding new objectives and improvements every opportunity.

What insights might this provide to young trumpeters? It gives them a lifetime plan of development when formal lessons generally cease. The teacher is really helping the individual codify their developmental procedure for a lifetime.

**How do you approach the challenge of maintaining consistency and endurance in your playing, and what advice would you offer to those researching optimal practice techniques?**

Fundamental attention to the techniques and musical concepts needed for your style of performance and being ready to apply those on call. Consulting colleagues with similar job characteristics has always helped me as well as observing those colleagues and videos of myself practicing and performing. Every day is an opportunity!

**In your opinion, how can interdisciplinary approaches (e.g., physics, psychology, or acoustics) contribute to advancing trumpet performance and pedagogy?**

AS stated above, this is an interdependent lifelong process. Timofey Dokshizer said:

"You cannot practice trumpet (technique) without practicing music. You cannot practice music without technique."

To that, I add that as the years proceed, the technique moves mostly to the background and we are left with tidbits of it of the mechanics to further define our musical intentions.

**What role do you believe historical research and the study of early brass instruments should play in modern trumpet education and performance?**

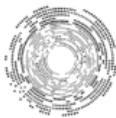
Ignorance of history shows in your interpretation of all music. your attention to it frees the educated listener to appreciate the composer and/or arranger of the composition. It also attracts your colleagues to enhance the effectiveness of their performance and visa versa! Knowing the sounds of original instruments means so much as well. You must never forget there was no sound newer than the year that piece was written.

**How does cultural diversity influence trumpet playing styles and repertoire?**

Take advantage of every concert, recording master class, interview and more. The world is our classroom for life.

**How can this be incorporated into both performance and academic research?**

Never stop moving forward, changing, enhancing and believing what your ears tell you. There is no such thing as written or printed music. Music is, and always will be, aural. Research is in your ear and curiosity first as well as the library



**What advice would you give to emerging researchers and performers who aspire to contribute to the field of trumpet studies?**

Work to the Nth degree. Use similar guidelines to some I have mentioned. Make time for your individual development outside of music. In order for your music to become noticed, it has to be based on your experiences outside practice, etc. My daughters have to be moved. The greatest successes are connections with humanity. Stay there until you are no longer able.