

Editor's Letter

Dear friends and colleagues,

As we began planning this second issue of the *International Trumpet Research Journal*, one recurring question kept coming up: how do we teach, practice, and perform the trumpet in a world shaped by rapid technological change and evolving ideas about the body and learning? The theme —*Embodied Practice and Digital Futures*— reflects that tension. Each article explores a different part of that landscape.

We open with *Use of Technology in Spanish Trumpet Classrooms* by Carles Camarasa Botella and Jordi Albert Gargallo. Based on interviews with thirteen conservatory professors, this study shows how technology—while widely used for logistics, communication, and feedback—rarely impacts the deeper parts of musical growth: intentional practice, self-reflection, and inner listening. Their proposed hybrid learning journal, combining analog journaling with AI-assisted feedback, is a step toward making digital tools more relevant and supportive of meaningful progress.

Alberto Bermell Cunyat's *From Rehabilitation to Training* looks at embouchure recovery after a serious technical issue as a way to rethink beginner pedagogy. What worked in his own recovery—focused listening, body awareness, internal vocalization, and mouthpiece work—has become a framework for helping students build a healthy, responsive setup from the start.

In *Self-Regulated Practice and Technical Consolidation*, Guillem Torró Senent reflects on years of practicing, journaling, and performing. His approach evolved from tight control and overthinking toward a steadier routine built on internal hearing and calm repetition. He shows how real technical growth comes when listening and attention—not anxiety—guide the process. Together, Bermell and Torró offer a powerful reminder that effective practice isn't just about what you do, but how you listen and respond. And if we're going to use digital tools in this work, they need to support that internal process.

Our interview with soloist Robin Paillet brings these ideas into the high-pressure world of international competition. His slow, methodical preparation and musical focus support much of the research in this issue. He also reminds us that deep artistic growth often comes from outside the practice room—from theater, literature, and jazz. Imagination and curiosity are central to finding your artistic voice.

Finally, we look to the past with Luis Miguel Araya's new edition of *Per abbattere il mio core*. This work reattributes the aria to Domenico Sarro and offers performers a carefully researched, historically informed score.

Together, these pieces challenge us to go beyond teaching skills and ask whether we're equipping students with tools for long-term growth—grounded in reflection and artistic curiosity.

Thanks to the authors and reviewers who made this issue possible. I hope what follows inspires new ideas in your own teaching, practicing, and performing.

Warmly,

Caleb Hudson

Co-editor

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