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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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Use of Technology in Spanish Trumpet Classrooms

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Abstract

By holding interviews with 13 teachers, this research looks at how technology is used in teaching the trumpet in different conservatories in Spain. The findings illustrate a paradoxical situation: on the one hand, digital tools are widely used for management and scheduling; on the other hand, they are largely absent from the fundamental moments of learning, deliberate practice, and self-reflection. Critical tensions are identified between external validation (apps) and internal listening, as well as between gamification and attentional dispersion. In conclusion, the need for a hybrid design framework that integrates analog writing with contextual Artificial Intelligence has emerged. This framework could be a solution to promote metacognition while receiving technical analysis of the student's development.

Keywords: Trumpet pedagogy; self-regulated learning; educational technology; learning journal; artificial intelligence.

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Abstract (Spanish)

Mediante entrevistas a 13 profesores, esta investigación analiza cómo se utiliza la tecnología en la enseñanza de la trompeta en distintos conservatorios de España. Los resultados ilustran una situación paradójica: por un lado, las herramientas digitales se usan ampliamente para la gestión y la organización; por otro, están en gran medida ausentes de los momentos fundamentales del aprendizaje, la práctica deliberada y la autorreflexión. Se identifican tensiones críticas entre la validación externa (aplicaciones) y la escucha interna, así como entre la gamificación y la dispersión atencional. En conclusión, surge la necesidad de un marco de diseño híbrido que integre la escritura analógica con la Inteligencia Artificial contextual. Este marco podría ser una solución para promover la metacognición mientras se recibe un análisis técnico del desarrollo del estudiante.

Palabras clave: pedagogía de la trompeta; aprendizaje autorregulado; tecnología educativa; diario de aprendizaje; inteligencia artificial.

Introduction

Trumpet teaching, particularly in the classical Conservatory manner, sometimes seems frozen in time. We remain anchored to methods from the 19th century (Arban, 1864) and early 20th century (Clarke, 1912; Colin, 1980; Schlossberg, 1965), a golden age where piston mechanics finally opened the doors to total chromaticism. However, while the instrument evolved, pedagogy did not always keep pace with it.

For almost a century – at least since 1928, as noted by How et al. (2022) – research has attempted to decipher what makes practice effective. First, we examined how to break down the score into parts, comparing whole vs. part practice (Brown, 1928). Then, performance psychology started to compare practice times and their influence on learning (Rubin-Rabson, 1940). Alternatively, later, different approaches to error handling, such as negative study (Johnson, 1962), were explored.

Strangely, with all the progress we have made, technology barely appears in pedagogical theory. We have indeed incorporated ideas from performance psychology (Ericsson, 1998; Ericsson et al., 1993) and neuroscience (Altenmüller & Jabusch, 2010), and we have updated traditional didactics (Albert Gargallo, 2017). However, we still lack a conscious integration of technology in the pedagogy of trumpet learning.

Relevance of self-regulated learning in music

From a cognitivist viewpoint, success lies in understanding the process itself, rather than just achieving an excellent performance. Self-regulation aims to stimulate the processes of self-awareness and improvement. (Zimmerman, 2002) states that "Self-regulation refers to self-generated thoughts, feelings, and behaviors that are oriented to attaining goals". (Bandura, 1991) distinguishes three key stages for SRL, which are observing, judging, and reacting.

SRL is interesting for music students because they spend more time practicing alone than with others. Furthermore, improvement in performance does not follow a straight line; rather, formal and informal learning constantly mix. In this context, the capacity to self-regulate learning becomes fundamental for improving instrumental performance (McPherson & Renwick, 2011).

Self-regulated learning (SRL) is understood as an active process in which students plan, monitor, and evaluate their own progress (Mehmood et al., 2025). Those who manage to self-regulate define clearer goals and manage their efforts better, allowing them to achieve better results without losing motivation over time.

Several music pedagogy research publications highlight an increasing concern in using SRL to enhance the effectiveness of instrumental practice and the subsequent incorporation of instruments such as LJs that serve as a medium of reflection and progress tracking (dos Santos Silva & Marinho, 2025).

In formal music education –including undergraduate, postgraduate, and professional students – research has focused on processes such as goal setting, strategy selection and adaptation, time management, and continuous self-evaluation (dos Santos Silva & Marinho, 2025).

What tools can help develop SRL consciously in the music classroom? This question deserves attention. One of the most promising options is the learning journal.

The learning journal as a metacognitive tool

The learning journal (LJ) is a metacognitive tool that allows for planning goals, tracking progress, and evaluating results (Pintrich, 2000; Zimmerman & Schunk, 2011). When students record their practice systematically, they are better able to understand their actual progress. This writing stimulates critical reflection and helps maintain motivation (Moon, 2006; Schmitz & Wiese, 2006). In instrumental practice, these journals are particularly effective during preparation cycles –such as concerts, auditions, and exams – because they enable adjustments to strategy from one session to the next (McPherson & Renwick, 2011).

At all levels of education, LJs have been a good vehicle to promote student SRL (Mendoza Villacorta & Palacios Garay, 2023). The application of LJs is part of the "third wave" of SRL measurement, which involves collecting data in the classroom and implementing pedagogical interventions (Panadero et al., 2016). In other words, the LJ fulfills a double function: on one hand, it gathers information about the process; and on the other, it serves to apply pedagogical interventions (Mendoza Villacorta & Palacios Garay, 2023). Furthermore, its use commits the student to take some distance from the process and self-reflect on their progress and results

recurrently. These iterations of planning, monitoring, and adjustment favor their evolution (Mendoza Villacorta & Palacios Garay, 2023).

Finally, the use of LJ seems to gain effectiveness when combined with specific instruction of SRL. In that case, the student detects their personal resources as well as their practice capacity (dos Santos Silva & Marinho, 2025). Current digital tools open new possibilities to reinforce reflection and self-regulation.

Context of technology integration in the trumpet classroom

The Association for Educational Communication and Technology (AECT) defines educational technology as "the study and ethical practice of facilitating learning and improving performance by creating, using, and managing appropriate technological processes and resources" (Januszewski & Molenda, 2008). This definition sees technology as not only a tool but also as a separate educational medium. Therefore, its use should be guided by ethical principles, and it opens up new educational possibilities. To illustrate, in music, Webster (2012) suggests using technology to make the students' mental process more active, thus developing their creativity, self-reflection, and independence.

Bauer (2020) distinguishes between three types of educational technology: desktop computers, laptops, and lightweight devices (such as smartphones and tablets). This author highlights the proliferation of lightweight devices, which students already own and use daily. These devices combine portability with cloud computing and SaaS applications, offering realistic pathways to digitalize musical learning.

However, when discussing educational technology, we often think only of what happens inside the classroom. Ed-tech is a concept that emerged a few years ago, which, according to West (2023), "includes software, systems, content, platforms, connections, networks, and online apps that render hardware useful for educational purposes… not only devices but processes and services".

However, it is equally important to note that the term 'ed-tech' was devised with business objectives in view, thereby implying that the field of education might be somewhat constrained.

To begin with, the very first purpose of the initiative was to provide money to startup incubators and venture capital, instead of meeting the requirements (West, 2023).

The COVID-19 pandemic accelerated the spread of the term ed-tech due to the sanitary need to maintain physical distance. At that exceptional moment, technology fulfilled two functions: reinforcing habitual pedagogical practices and temporarily replacing face-to-face teaching.

Hence, the importance of investigating what really happens inside the classroom. Through these interviews, we aim to understand how technology is being utilized, which practices are effective, and which ones may be outdated or even detrimental.

Methods

For this study, we have chosen a qualitative and exploratory approach. We wanted to understand firsthand how technology is integrated into trumpet classes and what the teachers' vision is for this integration. We interviewed thirteen teachers from five autonomous communities (Aragon, Cantabria, Castilla-La Mancha, Castilla y León, and Madrid). The ultimate intention is for these findings to inform the design of didactic tools with a pedagogical basis, while also being realistic in relation to the everyday classroom experience.

The participants' choices were intentional, aiming to have varied backgrounds in education and different areas. They managed to contact twenty out of twenty-six possible participants. The thirteen agreed to participate in the research study, whereas the seven declined, citing reasons such as technical difficulties and being busy as their reasons for refusal. The remaining six persons were not accessible because there was not enough time for data collection.

The semi-structured interview was designed ad hoc with five thematic blocks and twenty-two open questions: teacher profile (6 questions), current use of technology (5 questions), opinions on its application (5 questions), needs and expectations (5 questions), and other comments (1 question). The three central blocks served to establish the categories of analysis, which were organized into three axes: current use, teacher opinions, and needs and expectations.

From the three intermediate blocks, the categories used in the data analysis were defined, organized around three principal axes: current use of technology, teacher opinions, and needs and expectations. The first and fifth blocks were developed to provide background to the information collected and to present a more transparent picture of the participants.

Results

Teacher Profile

The thirteen participating teachers present varied professional trajectories, although experienced profiles predominate. They can be grouped into three levels: a first group with more than twenty years of teaching (P2, P3, P7, P10, P12, P13), a second group with seniority between ten and twenty years (P5, P6, P9), and a third group with less than ten years (P1, P4, P8, P11).

Table 1: Teacher profile of the interviewed professors. Source: own elaboration, based on the interviews conducted.

ID	Years of Experience	Perceived Use of Technology
P1	3 years.	Balanced use, adaptable to the student.
P2	26 years.	Moderate use (6 or 7 out of 10).
P3	27 years.	Extensive use in class, which increased from the COVID pandemic with Teams.
P4	3 years.	Quite a bit; incorporated it from the beginning to avoid monotony.
P5	13 discontinuous years.	Intensive use, especially of electronic devices and applications.
P6	21 years.	Retention of information outside the classroom.
P7	25 years.	Used very little until confinement; now sees it as enrichment.
P8	7 years.	Limited use, mainly as a database and tuner/drone.
P9	8 years.	Perceived as little, but facilitating classroom management and score editing.
P10	25 years.	Positive and progressive use; seeks productivity.

P11	5 years.	In almost all classes, more than average.
P12	25 years.	High and well-intentioned use; seeks utilization.
P13	25 years.	Moderate and pedagogical use; focused on attentive self-listening.

The predominant scope of action is the public professional conservatory, with the particularity of P5, which provides the vision from higher education. Geographically, the sample offers a representative diversity covering five autonomous communities: Aragon (1), Cantabria (1), Castilla-La Mancha (1), Castilla y León (5), and Madrid (5).

Regarding the technological climate, teachers describe an environment where digitization is still incipient. However, far from showing rejection, the collective maintains a constructive stance: technology is welcome as long as it serves as a tool and not an end in itself. This generalized receptivity only finds nuances of caution in voices like those of P3 and P13, who warn about the risk of "digital saturation" that may overwhelm families.

Current use of technology

The current use of technology in the trumpet classroom is oriented mainly towards logistical support functions rather than pedagogical ones. Several teachers (P1, P7, P10, P11) mention the habitual use of tablets, especially to replace printed material or solve student forgetfulness. As P1 pointed out, “others, instead of printing, download the materials, and read the score on the tablet”. Digital whiteboards are also present in several centers. However, the majority recognize their limited use due to a lack of training, as “they do not really explain to you how things should be done either” (P4).

Digital tools that replace analog resources, such as metronomes and tuners, are widely used as part of the daily classroom routine. TonalEnergy Tuner is mentioned as the most widely used application, valued for its intuitive visual interface and the ability to generate drones or work on pure intonation.

The differences observed in technological integration seem to depend more on the teachers' personal concerns than on their age. Some participants with long teaching careers, such as P3, P10, or P12, have digitized their evaluation and class management systems, while others, who are younger, have barely begun to explore basic tools.

In general, all interviewees express an intention to utilize technology for didactic purposes, beyond merely replacing paper or physical materials. Several indicated that adaptations implemented during the pandemic—such as managing digitized files or using pre-recorded content—have become part of their habitual practice. As P3 summarized: "We have gone from using little technology to using iPad, big screen, Teams…".

Table 2 presents the main applications used, the purposes to which they are applied, and the teachers who were interviewed.

Table 2: Recognized use of technological elements in the trumpet classroom. Source: own elaboration, based on the interviews conducted.

Element/platform	Use/Summary description	Sources where it appears
Tablets/iPads	Scores, playback, annotations, management	P1, P2, P3, P4, P5, P7, P9, P10, P11, P12 and P13.
Digital whiteboards/screens (Smart)	Projection of scores and videos in the classroom	P3, P8, P9, P10, P11, P13.
TonalEnergy Tuner (TE)	Tuner/metronome with visual feedback and drones	P4, P5, P6, P8, P9, P10, P12, P13.
Metronome/tuner (generic)	Basic class resource	P1, P3, P4, P7, P8, P9, P10, P11, P13.
Audio/video recording (self-listening)	In class and/or for homework	P2, P3, P5, P6, P7, P8, P9, P10, P11, P12, P13.
YouTube / Spotify / VLC	Guided listening, play-along, models	P1, P2, P3, P4, P5, P6, P7, P9, P10, P11, P13.
Loop/transposition apps	Looping, backing tracks, transport for study	P1, P2, P3, P5, P7, P10.

Digital managers/scores	Digital consultation and annotation	P1, P7, P9, P10, P12.
Storage (Drive/OneDrive)	Folders per student, materials, and audios	P1, P3, P5, P6, P8, P9, P10, P11, P13.
Institutional platforms	Classroom management, files, tasks, and evaluation	P2, P3, P4, P5, P6, P7, P8, P11, P12, P13.
Communication (WhatsApp)	Messaging with families/students	P1, P2, P3, P4, P5, P7, P8, P9, P10, P11, P12, P13.
Digital diary/class notes	Summary per session, PDF to Teams	P2, P4, P5, P8, P12, P13
Digital evaluation (Excel)	Rubrics, averages, traceability	P4, P10, P11.
Videoconference	Occasional classes/meetings	P2, P3, P4, P6, P7, P9, P10, P11, P12.
Tablet as “lifesaver”	Quick alternative to paper	P1, P9, P10, P11, P12.

The dataset reflects that technology has been generally spread in the classroom. However, a significant portion of that technology is used solely for logistical or management purposes. Besides that, the use that is made most of the time is based on pedagogical criteria, and it also considers UNESCO criteria (West, 2023).

In summary, an emerging use of technology is evident, particularly since the COVID-19 confinement period in 2020. This technological structure, subordinated to learning, allows establishing a guide towards digital LJ applications that stimulate SRL processes.

Opinions on the technology used

The opinions of the interviewed teachers regarding the technology they use are generally optimistic, provided its use is subordinated to pedagogical interest. Among the main advantages, greater student involvement stands out (P11), as well as an improvement in motivation, especially in initial courses, thanks to visual feedback and gamification (P4, P5). Likewise, productivity (P10) and efficiency in document and communicative management (P7, P9) are valued.

However, significant limitations are also pointed out. The most recurring criticism of technology inherited from confinement is latency and low audio quality in video conferences, which prevents synchronous instrumental teaching (P4). Additionally, there is concern about the "digital saturation" of families (P3, P13) and the risk of attentional dispersion in the classroom (P7). There is also fear that dependence on visual tools (tuners) may inhibit the development of the inner ear and pulse (P4).

Needs and expectations

The analysis of the interviews reveals a series of uncovered needs that justify the implementation of new tools.

Monitoring an autonomous study

The main challenge identified is the lack of information about what happens during the "6 days and 23 hours" that the student spends outside the classroom (P3, P10). Being unable to be constantly present (P5), teachers lack data on the quantity, consistency, and, above all, the quality of study (P1, P3). To alleviate this, some teachers have implemented paper or digital records (P4, P13, P9), although they recognize the difficulty of maintaining these habits without saturating families.

Fostering self-regulation strategies

There is a demand for tools that foster metacognition and volition. The use of visual tuners (TonalEnergy) and harmonic bases (Play-along, Minus-one, etc.) is already employed to improve sound awareness and motivation (P4, P5, P10, P1, P7). Likewise, recording is consolidated as a key resource for self-evaluation, forcing the student to face their own errors (P9, P13, P3).

Challenges for tool design

The main barrier to the adoption of new solutions is digital oversaturation. Teachers (P3, P9, P13) warn that any new proposal must avoid increasing the noise of notifications that families already suffer. In this sense, the possibility of hybrid or tangible tools that allow differentiating the study space from digital leisure is valued.

Discussion

The discussion synthesizes how the Learning Journal (LJ), especially in digital or hybrid format, can fill the gaps identified by teachers and project future innovations.

The LJ as a solution to monitoring and self-reflection

The LJ provides a structured solution to the problem of inadequate practice tracking at home. It helps gather the documentation of motivational, behavioral, and metacognitive processes (Mendoza Villacorta & Palacios Garay, 2023). That abyss of "6 days and 23 hours" was pointed out by P3 and P10. The practice of journaling is effective in enhancing practice routines and increasing reflective practices among conservatory students (How et al., 2022).

By implementing an LJ, the teacher is offering a strategy that, combined with explicit training, can lead to a substantial improvement in students' metacognitive skills (How et al., 2022; Mendoza Villacorta & Palacios Garay, 2023), helping them become aware of the quality of their study, as demanded by P5.

The future of the LJ in the trumpet: integration with AI

The need expressed by several teachers for a system that analyzes and reports on the quality of home study (tuning, tempo, sound quality...) suggests an evolution of the LJ towards a tool assisted by Artificial Intelligence (AI) (P1, P4, P5, P9, P10, and P13).

However, a purely mechanical or "objective" analysis (such as pitch intonation or metronome) is not sought; instead, an AI capable of interpreting complex pedagogical guidelines is desired. This tool would function as a "home study co-pilot" (P5), offering contextualized feedback: not just whether the note is in tune, but also whether the sound quality (resonant vs. tight) meets the aesthetic criteria defined by the teacher (P9, P13). Technology, thus, would not replace the teacher's judgment but would extend their criteria to the home.

Pedagogical implications and the hybrid model

To overcome digital saturation (P13, P3) while retaining the power of data analysis, a hybrid LJ model is suggested. In this model, metacognitive reflection (goal setting, self-evaluation)

is facilitated through the use of paper, thereby leveraging the brain's memory functions through writing and the reflective pause.

The challenge of "friction" in digitizing this data can be solved through optical character recognition (OCR) or computer vision technologies: the student simply photographs their notebook, and the AI processes that information to configure the listening session. In this way, it is guaranteed that technology serves pedagogy, maintaining the "tangibility" of the written commitment without losing digital monitoring capacity.

To actually put this model into practice, it is necessary that teachers receive specific training centered on the pedagogical use of these instruments, going beyond the bureaucratic aspect (P4, P5). The most appropriate theoretical framework to back up this proposal is still Zimmerman's SRL theory (Mendoza Villacorta & Palacios Garay, 2023).

Conclusions

The present research allows confirming an underlying reality in the trumpet classroom: technology is no longer an external element introduced into the class, but an inevitable substrate that permeates teaching practice. Digitalization has become so integrated into everyday life that it has become almost invisible, from score management to instant communication with families. However, this integration reveals a dichotomy: on one hand, there is a clear awareness of pedagogical advantages—such as gamification, auditory stimulation, and accompaniment outside the classroom—; on the other, a justified resistance emerges against derived problems, including attentional dispersion, visual dependence, and digital saturation.

Such tension indicates that educators are agreeable to new ideas; however, they are anxious about losing their control. Teachers secretly desire tools that can combine these two aspects: provide them with the advantage of digital analysis, while also not distracting students or hindering teachers' academic freedom. Hence, the rise of AI can be seen as a new and uncharted horizon that enables the creation of support technologies, which, by increasing the teacher's monitoring ability, also take into account the individual characteristics of each class.

Therefore, the main conclusion of this study is not the need for a specific application, but the definition of a hybrid design framework based on a functional symbiosis. This approach

proposes preserving analog reflection (handwriting and physical support) for planning and metacognitive processes, protecting the student from digital distraction in moments of calm. Simultaneously, contextual digital analysis should intervene only to offer what paper cannot: an objective analysis of sound and time, always subordinated to the teacher's pedagogical criteria.

If we manage to design tools that are born from this consensus and that put technology at the service of pedagogy—and not the other way around—it is very likely that we will find broad receptivity in an educational community that, far from being immobile, is waiting for solutions that truly understand the nature of instrumental learning.

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From rehabilitation to training: pedagogical applications of the personal process of embouchure rehabilitation in the initial teaching of the trumpet

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From rehabilitation to training: pedagogical applications of the personal process of embouchure rehabilitation in the initial teaching of the trumpet

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Abstract

This article analyzes the pedagogical applications derived from a personal process of rehabilitation of the embouchure, developed after a technical dysfunction that seriously affected the author's instrumental practice. The original research, of an autoethnographic nature, made it possible to accurately document the phases of problem recognition, deconstruction of automatisms, motor re-education and sound readaptation. In the present reworking, these phases were reinterpreted as initial teaching tools for the training of young trumpeters.

The work demonstrates that the principles used in recovery - attentive listening, body awareness, use of internal vocalization and working with the mouthpiece - not only serve to repair a damaged embouchure, but also to prevent dysfunctions and promote a healthy relationship between body and sound from the first years of learning. Thus, a pedagogy based on perception, self-regulation and the natural progression of the instrumental gesture is proposed, in line with Jordi Albert's approaches on expert motor practice and internal hearing projection.

Keywords: embouchure, trumpet, autoethnography, musical pedagogy, expert motor practice, self-regulated learning.

Abstract (Spanish)

Este artículo analiza las aplicaciones pedagógicas derivadas de un proceso personal de rehabilitación de la embocadura, desarrollado tras una disfunción técnica que afectó gravemente la práctica instrumental del autor. La investigación original, de carácter autoetnográfico, permitió documentar con precisión las fases de reconocimiento del problema, deconstrucción de automatismos, reeducación motora y readaptación sonora. En la presente reelaboración, dichas fases se reinterpretaron como herramientas didácticas iniciales para la formación de jóvenes trompetistas.

El trabajo demuestra que los principios utilizados en la recuperación —escucha atenta, conciencia corporal, uso de la vocalización interna y trabajo con la boquilla— no solo sirven para reparar una embocadura dañada, sino también para prevenir disfunciones y promover una relación saludable entre cuerpo y sonido desde los primeros años de aprendizaje. Así, se propone una pedagogía basada en la percepción, la autorregulación y la progresión natural del gesto instrumental, en consonancia con los planteamientos de Jordi Albert sobre la práctica motriz experta y la proyección de la audición interna.

Palabras clave: embocadura; trompeta; autoetnografía; pedagogía musical; práctica motriz experta; aprendizaje autorregulado.

Introduction

The practice of the instrument is an area in which the technique and the identity of each person connect in a very deep way. Within the wind-metal family, the embouchure is the most decisive point in this connection: a technical, body and expressive structure that encompasses the interaction between breathing, orofacial musculature, posture and auditory perception.

The original research (Bermell Cunyat, 2025) stems from a real technical crisis: a sudden loss of control over much of the trumpet record. This event generated a fundamental question that questioned where the limits of the technique were and if there was any way to reconstruct it. Through an autoethnographic process, the complete reconstruction of the embouchure was documented, well accompanied by a theoretical framework that includes contributions from physiology, the psychology of interpretation and instrumental pedagogy.

With the passage of weeks, the process ceased to be only a rehabilitation of instrumental technique and began to be a source of pedagogical knowledge. The different strategies used for recovery - such as gesture deconstruction, passive breathing or internal singing - revealed that there was a high quality formative potential. This article seeks to expose that rehabilitation can also be an element of prevention: Many of the mechanisms that help correct the technique can be useful in the first moments of a student to ensure that there is stable practice

This is why the main objective of the current work is to convert the rehabilitation experience into a proposal for the initial teaching of the trumpet, where a first-time student - still free of ineffective automatisms - can develop a healthy, functional, stable and conscious embouchure.

The trumpet embouchure technique is a set of complex factors in which we can find physiological, acoustic, motor and cognitive aspects (Albert, 2017). This is why if you want to study which is the best technique, you need an interdisciplinary work that combines both the biomechanical understanding of the gesture that is performed and the phenomenology of sound perception. In this sense, the theoretical framework on which this article is based is organized around four conceptual axes: the physiology of the embouchure, the notion of automatism and motor relearning, the model of expert motor practice, and the pedagogical dimension derived from conscious self-observation.

Functional physiology and dynamics of the embouchure

One of the many definitions that the concept of embouchure can have is that coordinated system of anatomical structures - fundamentally the orbicular, zygomatic, masseter muscles, the diaphragm, the larynx and the tongue - which combine and interact to generate an initial vibration that gives rise to sound. All this gear operates under a logic of permanent microadjustments, in which small variations in factors such as pressure, humidity or ambient temperature can significantly modify the sound quality (Ericson & Jääskeläinen, 2020).

From the biomechanical point of view, understanding the embouchure as a static element is a mistake, since it is a field of regulated tensions in which two totally opposite forces must be balanced: the muscular containment necessary to sustain vibration and the relaxation essential to allow resonance (Woldendorp et al., 2016).

. Effectiveness in achieving this balance depends on coordination between breathing, airflow, and lip vibration.

The instrumental execution is, in fact, a body in coordinated movement, where neurological, sensorimotor and skeletal muscle aspects of the performer converge (Avella Ramírez, 2016) However, when we move into practice, it is shown that the effectiveness of the process cannot be guaranteed simply by repeating the physical movements that articulate the sound. In most cases, technical errors can occur - excessive tension, sound collapse or loss of flexibility - that do not come from a specific muscle failure, but from a global mismatch of the gesture of both breathing and vibration.

That is why the physiological analysis must be complemented by a perceptual reading of the gesture:the way in which the interpreter feels and anticipates the sound. In the rehabilitation process described by Bermell Cunyat (2025), the re-education of the embouchure has not been focused on strengthening the facial musculature or the mouth, but on a global reconfiguration of the perception of the balance that must exist between the air, the position of the lips that generate vibration and resonance (Clemente et al., 2019)

. Conscious attention to the sensations of air flow and direction and how the lip responded to these changes allowed coordination to be restored in a natural way without any force or tension.

Automation, unlearning and motor relearning

The entire instrumental technique could be understood as a complex system of acquired automatisms. These automatisms are the basis for expert performance, but special care must be taken with erroneous or harmful patterns, as they can become limitations or impediments. In order to rehabilitate the technical aspect, it is necessary to first go through a de-automation: All motor actions that have been consolidated in an inefficient way over time must be deactivated, so that perceptual references can be built again, which this time are healthy.

In the case that this article focuses on, that of the embouchure, the automatisms that are inadequate tend to manifest themselves as accumulated tensions, respiratory maladjustments or muscle blocks in an unconscious way. When some dysfunction appears in the practice of the instrument, voluntary correction at a specific moment is insufficient, since the error is already inscribed in the individual's own motor scheme (Albert, 2017). That is why the only way that is effective is the reprogramming of the gesture taking as a reference the bodily sensations in practice, in this way we allow the nervous system is in charge of reorganizing the coordination patterns that are necessary taking as a reference the new experiences that they are feeling at the body level.

This process coincides with the principles of expert motor practice (EMP), developed by Albert (2017), who states that the interpreter must work on the ability to observe his own action and modify it based on directed attention. The EMP proposes a gesture pedagogy in which mechanical repetition is replaced by the conscious perception of movement, recognizing that sound quality appears with the fine adjustment between internal hearing, physical breathing mechanisms and the effort generated at the muscular level.

Motor relearning, although it may seem contradictory, does not involve adding greater control over the gesture, but seeks to reduce the frequency of factors that interfere with an inefficient practice in order to allow the body to spontaneously and autonomously reorganize internal balances. This idea finds a privileged field of application in instrumental practice. In the context of the trumpet, the objective is to replace the logic that focuses on effort with one that seeks more balance: you do not want to force the sound, you have to let it out of a harmonious relationship between the interior and intentional aspects and the physiological ones.

Expert motor practice as an epistemological model

The concept of expert motor practice, established by Jordi Albert in his doctoral thesis on instrumental learning and everything that encompasses a change of approach, generates a framework of understanding at all levels for any process of technical reconstruction. According to his model, good instrumental performance is built through the integration of three levels: the cognitive (the mental representation of the gesture), the prescriptive (the sensory awareness one has of one's own body) and the motor (The physical execution itself)

Instrumental mastery is achieved when these three levels work in a synchronized manner. Albert calls this situation "availability status". This state does not have to imply any kind of rigidity or passivity, it has to be a procedure that is generated without any kind of friction between thought and action. In pedagogical terms, expert motor practice is totally opposed to teaching based on external sources of information that modify posture and movement. Instead, it proposes learning that is based on self-regulation, in which it is the student who experiences and explores the sensations of his own body when touching, using it as a laboratory of knowledge. This aligns with the notion that the professional must be an agent subject who forges his action through a process of self-interaction and personal reflection, overcoming the technical rationality that reduces practice to the mere application of theories (Sánchez Jerez, 2015).

The rehabilitation of the embouchure analyzed by Bermell Cunyat (2025) can be understood as an empirical application of this model. This process made it possible to verify that restoring the technique does not depend on forced actions or a conscious correction at the time of playing, but on a development of the automatisms that generate attention gesture sensitive. The daily practice, structured in series of different mouthpiece, vocalization and breathing exercises, sought to reinstall confidence at the perceptual level at the time of instrumental practice, allowing the correct automatisms to be consolidated as the natural way of playing.

From this perspective, expert motor practice is configured not only as a technical method, but as a complete knowledge of the musical body. Knowledge is not structured through verbal commands, but in perceptual configurations. The embouchure ceases to be only a set of muscles and becomes understood as a space in which internal hearing, physical breathing mechanisms and the effort generated at the muscular level complement each other.

Attention, perception and conscious self-observation

A central element of the rehabilitation process was the systematic use of care as a tool for transformation. In the pedagogical tradition of wind-metal, attention is usually directed towards the sound result ("that sounds clean", "that the attack does not fail"), while in this model the direction is reversed: the attention is placed on the process and not on the result. Observing the sensation of vibration, the direction of the air or the degree of tension becomes a formative act in itself.

This type of conscious observation, close to the notion of the interpreter as an agent subject who elaborates his action plan through a personal process of reflection and self-interaction (Sánchez Jerez, n.d.), allows the instrumentalist to establish a relationship of dialogue with his own body. Instead of imposing motor commands, the interpreter listens and adjusts. This internal listening generates a more stable learning and less dependent on external correction.

The concept of conscious self-observation is pedagogically translated into concrete strategies applicable to initial teaching: use of mental images of sound, natural breathing exercises, practice with a mouthpiece detached from the instrument and verbalization of sensations before and after playing. These strategies, if applied from the beginning of learning, favor the installation of healthy habits and prevent the appearance of technical defects.

Perception-based pedagogy is not intended to replace traditional teaching, but to put the body back as a primary source of knowledge. The rehabilitation of the embouchure, being a comprehensive relearning experience, shows that the technical problems that may arise are not going to be solved only with information, a reeducation of consciousness at the body level is needed.

Pedagogical and preventive dimension

The theoretical analysis of the rehabilitation process allows to extract direct implications for the teaching of the trumpet in the initial stages. If the errors that later end up generating dysfunctions arise from the premature automation of incorrect gestures, the pedagogical objective must be to avoid their consolidation from the beginning. Instrumental education must be oriented

to the progressive construction of the embouchure, not as a set of rules, but as a guided exploration of the body balance that the student has to find comfortable and natural.

The pedagogical application of these principles is based on three foundations:

1. Body observation: teaching the student to identify sensations of comfort, tension, or flow without labeling them as good or bad.

2. Internal hearing: develop the ability to imagine the sound before producing it, establishing a connection between auditory intention and motor execution.

3. Emotional management: Establishing serenity and curiosity as learning conditions, reducing anxiety associated with error.

With these foundations, the teaching of the embouchure becomes a process of accompaniment at the perceptual level and not of external impositions. The figure of the teacher is redefined as an assistant that facilitates the experience of experiences, that generates contexts where the student can explore and that mediates between the student's body and the instrument itself.

Methodology

This study is part of a qualitative research with an autotenographic and phenomenological character, which aims to understand the technical and perceptual mechanisms involved in the rehabilitation of the embouchure and its subsequent application in the teaching or teaching field. The method used does not seek to have a quantitative record of results, but focuses on extracting what are the pedagogical principles that can be transferred from practical experience and reflective observation.

The research process was carried out by systematically self-observing the interpretative gesture, more specifically the embouchure, during the recovery period at the technical level. This observation was carried out through own and teachers' practice diaries, the analysis of recordings and the contrast with different specialist teachers. This information made it possible to identify which factors had been decisive in the appearance, persistence and resolution of muscle tensions.

Subsequently, the findings were systematized and translated into pedagogical recommendations, with special attention to two areas:

1. The initial construction of the embouchure, understood as a process of sensory exploration rather than as a postural fixation.

2. The prevention of injuries and dysfunctions, through body education, self-regulation and conscious attention to respiratory and vibrational balance.

The procedure for transferring information consisted of extracting the universal principles of an effective gesture from one's own experience - passive breathing, minimum lip pressure, directionality of the air, previous vocalization, internal listening - and formulating them as educational strategies that are applicable in initiation contexts.

This methodology is based on the conviction that rehabilitation processes contain implicit pedagogical knowledge: what can be corrected can also teach how to avoid error. Consequently, this work proposes a preventive pedagogy based on perception, attention and balance, rather than on mere postural or muscular correction.

Results

The analysis of the rehabilitation process made it possible to identify a series of functional and pedagogical principles that could be taught in the initial teaching of the trumpet. These results are not understood as a sequence of technical exercises, but as a series of criteria to be followed to organize learning that favor the development of a balanced embouchure and that prevent the appearance of tensions or other types of dysfunctions in the future.

The embouchure as a dynamic system

The first theoretical result derived from the study consists of the redefinition of the embouchure as a self-regulating dynamic system. Instead of considering it a fixed position or a certain muscle structure, it is understood as a set of relationships between airflow, vibration and resonance.

This way of understanding the embouchure implies that initial learning should not focus on the imitation of external models, since they may not adjust to the personal composition of the student, but should seek the perception of balance. The teacher acts as a mediator between the sound objective that the student has and the bodily experience, guiding the search for a point of stability that is flexible and allows students to adapt to different registers, dynamics and durations.

Attention as a technical construction tool

One of the most relevant findings is the role of conscious attention as a learning and prevention tool. The detailed observation of internal sensations -pressure, flow, resonance, vibration- has been more effective than the more widespread practice of a mechanical repetition when seeking to restructure the incorrect automatisms.

This principle can be translated into children's pedagogy through short exercises that encourage self-hearing and body curiosity, such as natural breathing games, mouthpieceless emission or blowing exercises with variable resistance. The objective is for the student to develop from the beginning a conscious and active perception of their own gesture, avoiding learning by tension or overexertion.

Vocalization as a bridge between internal sound and instrumental gesture

Another significant result is the clear relationship between the voice and the trumpet. To practice this concept it was sought to vocalize "inside the trumpet", for this the sung exercises must be performed with a position very similar to that of the practice if not the same and in this way the same mechanisms are activated or as close as possible to the time of making the instrument sound. The sound must come out of the bell of the instrument, it must not remain in a voice internal or external to the instrument. These exercises, together with the idea of the sound that the student wants to project, help improve the sound quality of the instrument.

From the pedagogical perspective, incorporating vocalization as a didactic resource allows linking the trumpet with the student's bodily expression and innate musicality, generating a sound understanding prior to the technical effort.

Prevention as an essential pedagogical dimension

The study showed that a large number of the problems that end up being solved in the rehabilitation processes in adult trumpeters originate in the first years of study, due to the early installation of automatisms that are inefficient. That is why the knowledge derived from rehabilitation also acquires a preventive value in many cases.

If principles of attention, vocalization, breathing and balance are implemented from elementary education, the risk of muscle injuries and chronic dysfunctions is significantly reduced. This makes it clear that preventive pedagogy is configured as a central objective of current instrumental education: it is not only to teach how to play, but also to preserve the quality, health and integrity of the sound result.

Summary of results

- In summary, the results of the study can be summarized in four fundamental statements:
- The embouchure is conceived as a dynamic equilibrium, not as a static form.
- Mindful attention is the most effective mechanism of technical learning and prevention.
- Vocalization establishes a natural continuity between sound intention and gesture.
- The pedagogy based on perception and exploration prevents the consolidation of errors and favors a sustainable technique.

These results support a comprehensive conception of instrumental learning, in which the technique is built on perception and not against it, and in which prevention is understood as an advanced form of bodily and musical education.

Conclusions

This study has made it possible to establish a direct relationship between the experience of technical rehabilitation and preventive instrumental pedagogy, demonstrating that body recovery processes not only restore functionality, but also provide knowledge applicable to the training of new interpreters.

First, it has been confirmed that the embouchure is a dynamic and self-regulating structure, whose effectiveness depends more on self-perception and self-regulation than on muscle strength. This idea leaves aside the more traditional approach to education at the technical level - focused on postural correction and control - and focuses on a learning model that is based on attention, perception and motor self-regulation.

Secondly, the principles that are extracted from the rehabilitation process -minimum pressure, vocalization, internal listening and muscle balance- are understood as pedagogical criteria that are essential for the construction of the embouchure at the initial levels. Its application from the first steps of instrumental practice allows to establish healthy habits that prevent the appearance of tensions or future functional injuries, thus contributing to an instrumental practice that is sustainable in the long term.

Thirdly, the importance of understanding instrumental education as a complete process in which the body, sound and consciousness create an inseparable unity is highlighted. Technique should not be understood as an end in itself, but as the continuation of one's body perception and musical thinking. Pedagogy should favor sensory exploration, self-listening and active reflection, all factors that generate the student to develop an understanding of both the instrument and the different mechanisms that he is implementing autonomously.

Likewise, the research also shows that there is a clear need for training in the bodily and emotional dimension by music teaching teachers. The instrument teacher can not only transmit technical knowledge, it is necessary to accompany the student in the process of self-knowledge both physically and psychologically and can be a reference person. In this sense, the knowledge they have derived from rehabilitation forms a very valuable resource for the training of teachers capable of identifying these early signs of imbalance and guiding their students on a path of healthy practices for their future.

Finally, the experience analyzed confirms that rehabilitating and teaching share the same objective and start from the same place: both seek to restore the balance between body and sound. The difference is in direction, not in nature. In rehabilitation, what has been lost is rebuilt; in teaching, it is built so that it is not lost.

This work, therefore, proposes a pedagogy of the embouchure based on prevention, awareness and the economy of the gesture, in which the technique arises as a consequence of attentive perception and not as an external imposition. Applying these principles can contribute to a renewal of the teaching of brass instruments, fostering a broader musical culture that values both sound excellence and the physical and emotional sustainability of the performer.

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Self-Regulated Practice and Technical Consolidation in Trumpet Performance: An Autoethnographic Doctoral Study

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Self-Regulated Practice and Technical Consolidation in Trumpet Performance: An Autoethnographic Doctoral Study

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Abstract

This article explores the evolution of trumpet performance through the consolidation of self-regulated practice, understood not merely as a set of strategies but as a reorientation of attention, perception, and embodied musical experience. Drawing upon a multi-year doctoral process documented through journals, performance chronologies, and lived encounters with teachers and colleagues, the study narrates how a musician burdened by years of over-analysis, technical rigidity, and psychological pressure gradually reconfigured his practice through inner hearing, non-anxious repetition, and emotional regulation. The narrative is framed within established scholarship on self-regulated learning (Zimmerman), deliberate practice (Ericsson et al.), phenomenology of musical experience (Small; Benson), and practice-as-research in the arts (Barrett & Bolt; Borgdorff). Through this lens, the article argues that technical consolidation emerges not from muscular control or intellectual understanding alone but from the sustained cultivation of attentive, embodied listening. The findings contribute a pedagogical model in which repetition becomes refinement rather than correction, error becomes meaningful information, and inner hearing becomes the organizing principle of motor coordination. Ultimately, the study demonstrates how self-regulated practice can reshape not only technique but the very experience of making music.

Keywords: Self-regulated practice; trumpet performance; deliberate practice; embodied listening; inner hearing; phenomenology of musical experience; practice-as-research; motor coordination in music.

Abstract (Spanish)

Este artículo explora la evolución de la interpretación trompetística a través de la consolidación de la práctica autorregulada, entendida no simplemente como un conjunto de estrategias, sino como una reorientación de la atención, la percepción y la experiencia musical encarnada. Basándose en un proceso doctoral de varios años documentado mediante diarios, cronologías de interpretación y encuentros vividos con profesores y colegas, el estudio narra cómo un músico, cargado durante años por el exceso de análisis, la rigidez técnica y la presión psicológica, reconfiguró gradualmente su práctica mediante la audición interna, la repetición sin ansiedad y la regulación emocional.

La narración se enmarca en los estudios consolidados sobre aprendizaje autorregulado (Zimmerman), práctica deliberada (Ericsson et al.), fenomenología de la experiencia musical (Small; Benson) y práctica-como-investigación en las artes (Barrett & Bolt; Borgdorff). Desde esta perspectiva, el artículo sostiene que la consolidación técnica no surge únicamente del control muscular o de la comprensión intelectual, sino del cultivo sostenido de una escucha atenta y encarnada.

Los hallazgos aportan un modelo pedagógico en el que la repetición se convierte en refinamiento en lugar de corrección, el error se transforma en información significativa y la audición interna pasa a ser el principio organizador de la coordinación motora. En última instancia, el estudio demuestra cómo la práctica autorregulada puede remodelar no solo la técnica, sino la propia experiencia de hacer música.

Palabras clave: práctica autorregulada; interpretación de trompeta; práctica deliberada; escucha encarnada; audición interna; fenomenología de la experiencia musical; práctica-como-investigación; coordinación motora en la música.

Introduction

To learn an instrument is to inhabit a paradox: one seeks control, yet the deepest forms of musical fluency arise when control softens into listening. Trumpet players often find themselves negotiating between the desire for technical mastery and the free-flowing experience of performing.. This tension defined much of my own musical journey. For years, I attempted to solve technical issues, especially the instability in the initial attack, through analysis, effort, and multiplicity of concepts. What resulted was not mastery, but exhaustion: a practice dominated by intellectual effort, emotional pressure, and a constant sense of insufficiency. This article tells the story of how that changed.

It is an autoethnographic study grounded in my doctoral experience, where performance, reflection, and theory gradually converged into a new form of practice. The transformation did not happen through a single insight, but through the accumulation of a diversity of small moments: a lesson with a teacher; music challenges that stressed my method; an audition preparation; the relationship with a community of musicians.

Although this text explains my personal experience, it dialogues with the frameworks of musical learning. Zimmerman's conception of self-regulated learning, understood as a cycle. Ericsson, Krampe, and Tesch-Römer's understanding of expert performance. Phenomenological perspectives (Small, 1998; Benson, 2003) explain the necessity of grounding musical action. And practice-as-research literature (Barrett & Bolt, 2007; Borgdorff, 2012) affirmed that the knowledge emerging from practice is not secondary but constitutive of artistic inquiry.

The purpose of this article is not to present a method in the prescriptive sense, but to articulate how technical consolidation emerged from the self-regulated cycle. In tracing this trajectory, I aim to offer trumpet players, teachers, and researchers a model of self-regulated practice based in lived experience, phenomenological awareness, and reflective analysis.

Methods

The methodology of this study is intrinsically bound to the nature of the artistic process it examines. It is grounded in autoethnography: the recognition that the performer's lived experience constitutes valid research data. During my years of academic training, I kept a critical performance journal, collecting handwritten notes, recorded lessons, practice reflections, and analyses of rehearsals and concerts. These materials form the core dataset for the present study.

As practice-as-research, performance itself acts as both method and evidence. Concerts, recitals, and auditions were not merely outcomes of study but experiences where concepts were tested under pressure. The reflective writing that followed each event created a cycle in which action informed reflection and reflection re-informed action.

The analysis draws upon:

- performance chronologies during 2009–2025,
- daily journal entries documenting technical focus, emotional states, and self-assessment scores,
- video and audio recordings of performances,
- conversations with teachers such as Vicente Costa, Jordi Albert, Alexander Freund, and Caleb Hudson,
- and observations of peers within professional and academic ensembles.

The theoretical frameworks guiding interpretation include Zimmerman's (2002) model of self-regulated learning, phenomenological analyses of musical experience (Small, 1998; Benson, 2003), and pedagogical studies on repetition (Saville, 2011) and mindful regulation (Papageorgi et al., 2007; Kotamjani et al., 2025).

Results

Before the Change: Effort Without Ease

For more than a decade, my practice orbit remained locked around a central anxiety: the fear of failing the initial attack. This single technical difficulty permeated every aspect of my playing. It shaped my breathing, narrowed my attention, and often triggered muscular over-control. Learning trumpet with orthodontics during adolescence shaped my embouchure and, after finishing the treatment. Without the brackets I kept my compensatory habits that later solidified into tensions.

At this stage, my practice was intensely analytical. I attempted to understand every gesture conceptually, thinking that understanding and analyzing what my body was doing would result in a better coordination. Yet the more I analyzed, the stiffer and more ineffective my technique became. Even powerful conceptual frameworks, particularly those learned from Jordi Albert, who emphasized inner hearing, global sensation, and natural coordination, were absorbed into an intellectualized practice that deprived them of their experiential power.

Emotionally, this period was heavy. Error was a source of self-judgment. Improvement appeared, but rarely persisted; progress would dissolve under the pressure of analysis. As Ericsson et al. (1993) warn, deliberate practice is effective only when carefully regulated, yet mine was a laboratory of cognitive overload. I worked hard, but inefficiently, investing time in ways that drained my energy rather than consolidating ability.

What I did not yet understand was that my difficulty was not primarily technical, it was perceptual and emotional. I was seeking certainty through control, rather than stability through listening.

Revelation: When Repetition Became Listening

The turning point emerged unexpectedly in 2024 while preparing the *Brandenburg Concerto No. 2* and, soon after, the audition for the Orquesta Sinfónica de Yucatán. These were situations of extreme technical and psychological demand. There was no margin for obsessive exploration. Something had to change.

The revelation was simple, almost disconcertingly so: I only needed to repeat calmly until the sound aligned with the inner image. This is how many music students understand the process. However, after years of analytical effort made me distrust simplicity. Underlying the simplicity was something far more profound: a change in attitude.

Repetition, which for years had been mechanical or punitive, became a space of attentive refinement. Instead of searching obsessively for the correct coordination, I allowed each attempt to inform the next. Between repetitions I paused, released residual air, breathed without tension, and returned to the inner sound before playing. This small cycle, listen, attempt, breathe, listen again, produced improvements that analysis had never achieved.

In less than two weeks, my attacks stabilized. The sound began to resonate more freely. The mid and low registers, historically unreliable, gained a solidity I had not experienced before. techniques I had practiced for years suddenly started to "sound" with surprising ease when the action was guided by the inner hearing rather than muscular or physical supervision.

Meditation techniques, which I had practiced outside of music, became the very first step into my practice. As studies on stress and learning indicate (Papageorgi et al., 2007; Kotamjani et al., 2025), emotional regulation enhances cognitive and motor performance. A brief breathing sequence before playing recalibrated my attention and relaxed the emotional burden that had accumulated through years of having bad results.

I began to perceive something essential: the body when playing, does not respond to thoughts; it responds to the quality of listening.

Consolidation: When the Method Became habit

By 2025, self-regulated practice had become the architecture of my daily work rather than a technique I applied intentionally. The consolidation phase was marked not by dramatic revelations but by the quiet stability that emerged across very different musical environments.

Touring and performing with M5 Mexican Brass, preparing *Rhapsody in Blue* for performances in Spain, and presenting my DMA Recitals all became tests of whether the new approach held under pressure.

Across these months, I noticed several transformations:

Repetition had become non-anxious. Attempts were informed by listening, not urgency.

Error lost its emotional charge. It revealed information rather than deficiency.

Inner hearing grew richer. I imagined not only pitch or timbre, but resonance, attack, and the acoustic response of the hall.

Breathing organized movement. Instead of preparing to avoid failure, breath prepared the body to allow sound.

Practice felt lighter. Even though the number of hours remained the same, the feeling or attitude was completely the opposite.

Interpretation deepened. With less attention consumed by technical fear, musical phrasing expanded.

These changes reflected what phenomenological theorists emphasize: musical technique is not a set of mechanical actions but a lived experience where intention, perception, and action form a single continuum. In Small's terms, I was no longer merely playing music—I was musicking, inhabiting a sonic space shaped from within.

Discussion

This new approach to my trumpet practice confirms that technical consolidation cannot be separated from the way a musician listens. Inner hearing emerged as the central mechanism of improvement: when the imagined sound became vivid and complete, the body found ways to realize it through repetition. When the sound image was vague, coordination fragmented into tension or paralysis.

This idea aligns with Albert's (2017) work on expert motor practice in trumpet performance, as well as with the broader literature on musical cognition, which describes listening (inner hearing) as the organizing principle of instrumental action.

Furthermore, the reframing of repetition proved transformative. Saville (2011) notes that learning accelerates when repetition is coupled with immediate feedback and emotional neutrality. My experience confirms this: effective repetition is not mechanical but mindful; it does not seek perfection but alignment.

The emotional dimension of self-regulation was equally crucial. Years of associating error with deficiency, instead of feedback, produced a difficult relationship with practice. Through meditation, breathing strategies, and the intentional softening of judgment, I learned to practice

with neutral emotions rather than fear. This shift supported technical consistency as much as any physical technique could.

Finally, the use of a practice journal, recordings, and self-assessment scales created a reflective cycle like Zimmerman's (2002) model. Practice ceased to be a linear activity and became cyclical, and became cyclical: a dialogue between intention, action, interpretation, repetition.

As an autoethnographic study, the findings emerge from a single performer's process and should be interpreted as lived insight rather than generalized claim.

Conclusions

The transformation described in this article reveals that self-regulated practice is not simply a pedagogical approach but a reconfiguration of the musician's relationship with sound, difficulty, and self. Technical consolidation did not arise from discovering a new technique but from recovering a different way of listening, one attentive, calm, embodied, and deeply musical.

Several conclusions emerge:

- Inner hearing is the first step of sounding. When the sound is clear inside, coordination aligns without force.
- Repetition becomes powerful when freed from anxiety. Calm cycles of listening and attempting build stability that analysis alone cannot.
- Error is pedagogical. Reframed not as threat but as feedback, it guides refinement rather than fear.
- Breathing is emotional and physical regulation. It connects intention with action and grounds practice in the body.
- Self-regulated practice is sustainable. It adapts to daily conditions, supports long-term development, and fosters artistic autonomy.
- The performer becomes a researcher. Through journaling, analysis, and reflection, performance becomes a site of knowledge creation.

The outcome is not a method, but a way of improving practice and learning, one that integrates rigor with ease, awareness with repetition, analysis with intuition. In this sense, self-

regulated practice becomes not only a tool for trumpet performance but a philosophy of learning, a way to approach sound, body, and artistic life with clarity and presence.

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Robin Paillet

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An Interview with Robin Paillet: Slow Practice, Competition Focus, and Artistic Imagination in Trumpet Performance

Robin Paillet

Abstract

This interview with international trumpet soloist Robin Paillet examines the practice routines, artistic mindset, and preparation strategies that shape his development as a performer. Paillet describes a structured daily routine built on warm-up fundamentals, slow and careful technical work, and an emphasis on eliminating doubt before performance. The discussion explores the balance between technical consolidation and musical intention, the role of rest and focus during competition periods, and the challenges of interpreting contemporary repertoire without existing recordings. Additional themes include the influence of theatre, literature, and jazz on artistic sensitivity, and the differences between projecting as a soloist and blending within an orchestra.

Keywords: trumpet pedagogy; deliberate practice; competition preparation; artistic imagination; musical interpretation; performance mindset.

Abstract (Spanish)

Esta entrevista con el trompetista solista internacional Robin Paillet analiza sus rutinas de práctica, su enfoque artístico y sus estrategias de preparación como intérprete. Paillet describe una rutina diaria estructurada basada en fundamentos de calentamiento, trabajo técnico lento y cuidadoso, y un énfasis en eliminar la duda antes de tocar en público. La conversación aborda el equilibrio entre consolidación técnica e intención musical, el papel del descanso y la concentración en periodos de competición, así como los desafíos de interpretar repertorio contemporáneo sin grabaciones disponibles. También se comentan la influencia del teatro, la literatura y el jazz en la sensibilidad artística, y las diferencias entre proyectar como solista y fundirse dentro de una orquesta.

*Palabras clave**:** pedagogía de la trompeta; práctica deliberada; preparación para competiciones; imaginación artística; interpretación musical; mentalidad interpretativa.*

Study Routine

How do you structure your practice on a daily basis? Do you follow a strict routine or adapt each session depending on what you feel needs the most attention? My daily work is structured in several parts. I always begin with a 15-minute warm-up, which includes some buzzing on the mouthpiece, long tones, a bit of articulation and flexibility, all with the goal of waking up the muscles, the body, and the mind. Then I move on to a technical program, which can change and evolve over time, but I really enjoy doing simple things that help me feel at ease on the instrument. A few examples of the books I regularly use in my technical practice include Method Number 1 Warm-Up by Anthony Plog, Fitness for Brass by Fritz Damrow, as well as more traditional methods like Clarke, Arban, and Balay. I adapt this technical work depending on what I need at that moment and how I'm feeling physically. After this, the rest of the day is dedicated to repertoire, concertos and concert programs that I need to prepare.

Competition Preparation and Focus

How do you organize your work over time? Do you include mental strategies such as meditation or specific concentration exercises in this process?

What matters most to me is eliminating all doubts when I play. To do that, I work very slowly on my concertos to build total security and confidence. The goal is to achieve a high level of technical perfection. But beyond the trumpet, it's essential for me to think about the music itself, which is why I focus a lot on phrasing, dynamics, and the emotions I want to convey, so I can play as musically as possible. To summarize: I work very slowly and carefully throughout the preparation period so that, by the time I'm running the piece in full, I can focus entirely on the music and not worry about the technical side anymore

Do you maintain a diverse playing schedule or do you clear your schedule and focus on the competition similar to an Olympic athlete?

When preparing for a competition, I believe it's essential to focus completely, like an Olympic athlete. It takes not only a lot of practice, but also a lot of rest. That's why I try not to

overload myself with other projects during this period and to stay focused on the main goal: the competition.

How do you balance other performance obligations during the competition preparation process?

It can sometimes be hard to turn down exciting performance opportunities — but I believe it's necessary. Staying focused on the competition helps ensure healthy and effective preparation, and also helps avoid arriving too tired at such an important moment.

In these contexts you sometimes face a newly composed piece without any recordings — as happened in the ARD competition — how do you approach studying a premiere from scratch and shaping your own interpretation?

I find it fascinating to work on a contemporary piece with no available recording. At the ARD competition in Munich, I began by breaking the piece down into small technical sections to locate the most difficult passages. At the same time, I tried to find meaning in the music, to build a story, to understand what the piece meant to me and what I wanted to say with it. In an international competition, I think it's essential to go beyond just playing the notes and focus on communicating something personal and expressive. That's how we can stand out. **3.**

Influences and Listening Habits

Which trumpet players or musicians have influenced you the most? And outside the trumpet world, what kind of music do you listen to, and how does it feed into your interpretation? The trumpeter who has influenced me the most is without a doubt Maurice André. But I've been inspired by many musicians, including my teachers, Marc Geujon and Alexis Demailly in Paris, as well as Reinhold Friedrich and Markus Klein in Karlsruhe. I also admire other trumpet players such as David Guerrier, Omar Tomasoni, and Miroslav Petkov, as well as musicians from other genres, like the jazz pianist Brad Mehldau.

Parallel Activities

Do you pursue other activities such as reading, painting, or different art forms? If so, in what ways do these experiences enrich your musical imagination and performance? As a child, I did theatre for about 10 years, it's an art form I still love very much. I also really enjoy reading and listening to different kinds of music. My father listens to a lot of jazz, and he passed that on to me. I believe theatre, literature, and all other art forms help develop one's artistic sensitivity. As I mentioned earlier regarding musicality, I think being open to other disciplines allows us to grow and refine our own artistic expression.

Creativity and Inspiration

When approaching a new score, where do you draw inspiration from? Do images, stories, or personal experiences play a role in shaping your interpretation? When I discover a new piece, I try to feel what the composer wanted to express. Sometimes I create a story in my mind or visualize certain images that resonate with me. These personal associations help me convey something powerful and meaningful in my interpretation.

What differences do you find between performing as a soloist and playing within an orchestra? How do you adapt your sound, presence, and mindset in each context?

This is still quite new to me, since I'm still a young musician and only recently began performing both as a soloist and within orchestras. But I think one of the main differences is the sound: as a soloist, the sound needs to be more present and project clearly above the orchestra. In contrast, when playing in an orchestra, the goal is to blend in and become part of a collective sound. The mindset is also very different.

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Per Abbattere il Mio Core From the Opera Partenope by Neapolitan Composer Domenico Sarro (1679-1744): A Critical Edition

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Abstract

This study examines the trumpet's evolving role as a solo and obbligato instrument in 18th-century vocal music, with particular focus on Domenico Sarro's aria Per abbattere il mio core from the opera Partenope (1722). Through historical and musicological analysis, the research corrects the work's prior misattribution to Alessandro Scarlatti while situating Sarro as a crucial transitional figure between late Baroque and early Classical styles. The paper provides: (1) a biographical sketch of Sarro's career in Naples, highlighting his institutional roles and compositional output; (2) a reception history of Partenope, tracing performances and textual variants across 1722–1739; and (3) a critical edition of the aria based on manuscript analysis, with editorial solutions for modern performance. Performance practice recommendations address ornamentation in the da capo section, reflecting the virtuosic traditions of soprano Faustina Bordoni, the aria's original interpreter.

Keywords: trumpet, aria da capo, obbligato, Faustina Bordoni

Abstract (Spanish)

Este estudio examina el papel cambiante de la trompeta como instrumento solista y obbligato en la música vocal del siglo XVIII, con especial atención al aria *Per abbattere il mio **core*** de Domenico Sarro, perteneciente a la ópera *Partenope* (1722). A través de un análisis histórico y musicológico, la investigación corrige la previa atribución errónea de la obra a Alessandro Scarlatti, al tiempo que sitúa a Sarro como una figura transicional crucial entre los estilos del Barroco tardío y el Clasicismo temprano. El artículo ofrece: (1) un esbozo biográfico de la trayectoria de Sarro en Nápoles, destacando sus cargos institucionales y su producción compositiva; (2) una historia de la recepción de *Partenope*, siguiendo las representaciones y variantes textuales entre 1722 y 1739; y (3) una edición crítica del aria basada en el análisis de manuscritos, con soluciones editoriales para la interpretación moderna. Las recomendaciones de práctica interpretativa abordan la ornamentación en la sección *da capo***,** en consonancia con las tradiciones virtuosas de la soprano Faustina Bordoni, intérprete original del aria.

Palabras clave: trompeta; aria da capo; obbligato; Faustina Bordoni.

Introduction

The importance of the trumpet as a solo instrument during the eighteenth century is evident from the abundance of compositions utilizing the trumpet as either the main solo voice, or as a collaborative partner with other instruments or singers. Regarding collaborative works, obbligato arias have become an important part of the repertoire of modern trumpet performers. Arias like The Trumpet Shall Sound from G. F. Handel's Messiah, and J.S. Bach's "Großer Herr und starker König" from the Christmas Oratorio are just two examples of the many arias and cantatas that abound in the format with obbligato trumpet from the baroque period.

Since the beginning of the evolution of the aria-form around the year 1650, the orchestra has played an important role in supporting the expressive qualities of the text handled by the composers. With the passing of time, it became an equal partner with the voice during the late baroque era. Coincidently, around the same time frame, the trumpet was also effectively used in opera to support stage actions that reflected sensationalism in instrumental numbers or choruses with large crowds, like armies or the like by writing fanfares or signals that reinforced military or courtly actions on stage. As the aria da capo consolidated around the year 1670, the trumpet started being used as an obbligato instrument in arias whose text reflected heroism in battle, not only real, but also metaphorically (Ciurczak, 1974).

One of the reasons for this study is to correct an attribution mistake, for one of the source manuscripts and the first modern edition of Per abbattere il mio core claims it to be composed by Alessandro Scarlatti instead of Neapolitan composer Domenico Sarro (1679-1744) from his opera Partenope (Scarlatti, 2013).

Historic Profile of the Composer

Domenico Natale Sarro was born on December 24, 1670, in Trani, a seaport in southern Italy. Between ages six and seven, he moved to Naples and started his musical training with Angelo Durante at the Conservatorio di Sant'Onofrio a Capuana (Brandenburg, 1990). His first known composition was L'opera d'amore, a sacred opera, performed at the Arciconfraternità Della Santisima Trinità de´Pellegrini in the year 1702 (Robinson & Monson, 2021). During the year 1703, Alessandro Scarlatti was denied an extension of a leave of absence from his position as Maestro di Capella Reale, and as a result, a competition was held to see who would occupy this position. Sarro won second place against Gaetano Veneziano, and a year later, on December 26 of 1704, they were appointed Vice-Maestro and Maestro di Capella Reale respectively by the Spanish viceroy (Wright, 1975). In that same year, Sarro composed the oratorio Partenope liberata per il patrocinio della Vergine Addolorata with a libretto by Nicolò Giupo for a performance at the L'Arciconfraternita Napoletana dei Sette Dolori (Magaudda & Constantini, 2003).

Sarro's first secular opera, Candaule, Re di, Lidia was performed in October of 1706 at the Teatro di Fiorentini in Naples, after which he composed several other operas for Naples' public theaters (Roeckle, 1978). In 1707, Sarro lost his position at court due to the fact that the Austrian Empire conquered Naples, which prior to that time had been ruled by the Spanish Empire. In 1718 Sarro's career as an opera seria composer started to gain recognition, with 1718 to 1725 being the most productive for him. One of his most important accomplishments was to write the music for Didone Abbandonata, the first libretto written by Pietro Metastasio (1698–1782), arguably the most important librettist of opera seria during the eighteenth century (Robinson & Monson, 2024). This opera was performed on February 1, 1724, at the Teatro San Bartolomeo (Roeckle, 1978).

In 1720, Sarro was promised two positions. First, as a Vice-Maestro de Capella of the court, which he occupied in 1725 (after A. Scarlatti's death), and second, as Maestro de Capella of the city of Naples, succeeding Gaetano Greco in 1728. In September of 1737, After Francesco Mancini (1672–1737)'s death, Sarro was promoted to the position of Maestro de Capella to the court, although it is believed that he had already been carrying the responsibilities since 1735 because of Mancini's poor health. One of his new duties was to organize the orchestra, which consisted of twenty-four violins, six violas, three violoncellos, three contra-basses, two harpsichords, two oboes, three bassoons, and three trumpets (doubling on horn) (Hucke, 1987).

As the new Maestro de Capella, Sarro's first assignment was to compose an opera, Achille in Sciro, for the opening of the new San Carlo theater, which had been built by order of Charles III. The performance took place on Charles III's name day on November 4, 1737 (Robinson & Monson, 2024). The last opera Sarro composed, L'Ezio, was performed on November 4, 1741, at the San Carlo theater. However, his last opera to be performed was a revival of l'Alessandro nelle Indie (1736), performed at the San Carlo theater during the carnival season of 1743 (Hucke, 1987).

Sarro died on January 25, 1744 in Naples, and according to Hucke (1987), his legacy was to become the only composer that bridged the gap between the older generation of Neapolitan composers (Alessandro Scarlatti among them) and the younger generation represented by Leonardo Leo (1694- 1744), Nicola Porpora (1686-1768), G.B. Pergolesi (1710-1736), and Leonardo Vinci (1690–1730), all of whom were introducing innovations that eventually consolidated the Classical style (Wright, 1975).

Historic profile of the work

The use of the story of the Greek mythological character Partenope in several musical works started at the end of the seventeenth century, one of them being a serenade called Il Genio di Partenope, la Gloria del Sebeto, il Piacere di Mergellina composed by Alessandro Scarlatti in 1696 (Dent, 1905). Parthenope was believed to be the founder of the city of Naples, Italy in two different versions of the myth. In the first version, she was one of the singing sirens that was defeated by Ulysses. In the second, she was a Greek virgin queen, daughter of Eumelus, King of Thessaly (Fabris, 2017).

The first opera that uses Parthenope's story was staged at the San Bartolomeo theater, Naples in 1699 and bears the title of simply Partenope. The libretto was written by Silvio Stampiglia and the music composed by Luigi Mancia. Stampiglia became one of the most important librettists between the seventeenth and eighteenth centuries, writing librettos for no less than 40 operas, oratorios and cantatas set to music by the best composers of his day foreshadowing the work of Zeno and Metastasio. Mancia's score and Stampiglia's libretto was reused several times until 1709 in the cities of Rovigo, Mantua, Florence, and Brescia. Other composers to use Stampiglia's libretto were Beniventi, Caldara, Handel, Quintavalle, Predieri, Vinci, Vivaldi, Zumaya (in Mexico City, 1711), and Domenico Sarro (Fabris, 2017).

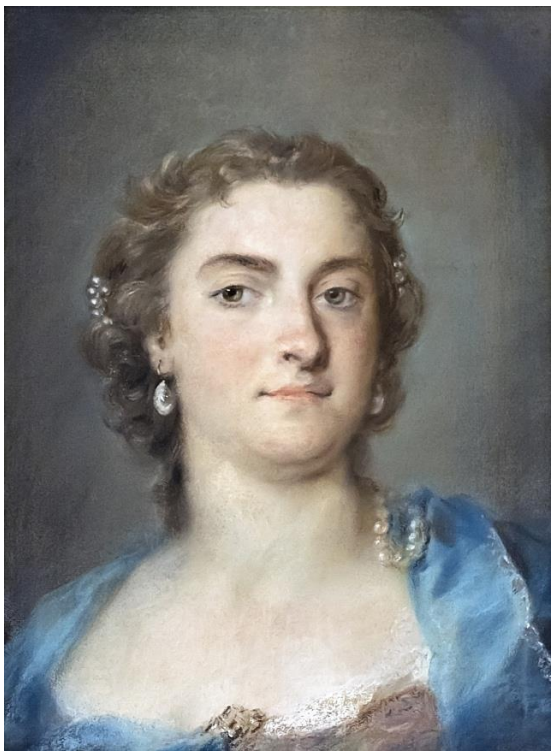
The first performance of Sarro's version of Partenope was in December 1722, at the San Bartolomeo theater in Naples, listing Faustina Bordoni (1697-1781) as the main singer in the cast (Griffin, 1993). The second performance was just a few months later in January or February of 1723 due to the unsuccess of Mancini's Traiano also at the San Bartolomeo theater, (Fabris, 2017) which probably saw Bordoni reprising her role (Rosmira) in Partenope, for she was also cast in Traiano as Giulia (Corago, 2024a). It is worth noting that Bordoni became one of the most celebrated female singers of the eighteenth century, working with composers like Albinoni, Caldara, Handel, Vinci, Hasse, and many others (Winton, 2021) (Refer to Figure 1). Rosmira's aria Per Abbattere il mio Core occurs during scene III of the second act after a recitativo involving the characters of Rosmira, Armindo, and Emilio.

According to the archive of opera performances and libretti Corago, (2024b) subsequent performances of this opera occurred twice in Rome 1724 and 1734, Foligno and Pesaro in 1729, and finally in Napoli in 1739. Analyzing the libretti for all these additional performances, makes it possible to think that a re-worked version of the aria Per abbattere il mio core could have been performed in Rome and Foligno, though in the character Partenope. In scene VII of the second act, the text for Partenope's aria is very similar (Rome), or almost identical (Foligno). The other performances most likely didn't include the aria at all (Corago, 2024b). The only way to make sure of this is to analyze the scores, sadly the only one that remains for the complete opera is the inaugural performance according to a search in the Répertoire International des Sources Musicales (RISM) online search tool with the words: Domenico Sarro Partenope (RISM, 2025).

Notes on performance

The interpretation of the *appoggiaturas* in the B section should be the standard interpretation of the time, in which the small note (eight note) takes half of the value of the regular note (quarter note). It is strongly recommended that the *da capo* repeat be ornamented, as it was one of the skills that Mrs. Bordoni was renowned for (Winton, 2021).

Figure 1. Faustina Bordoni, by Rosalba Carriera. Sala dei pastelli, Ca' Rezzonico, Venice

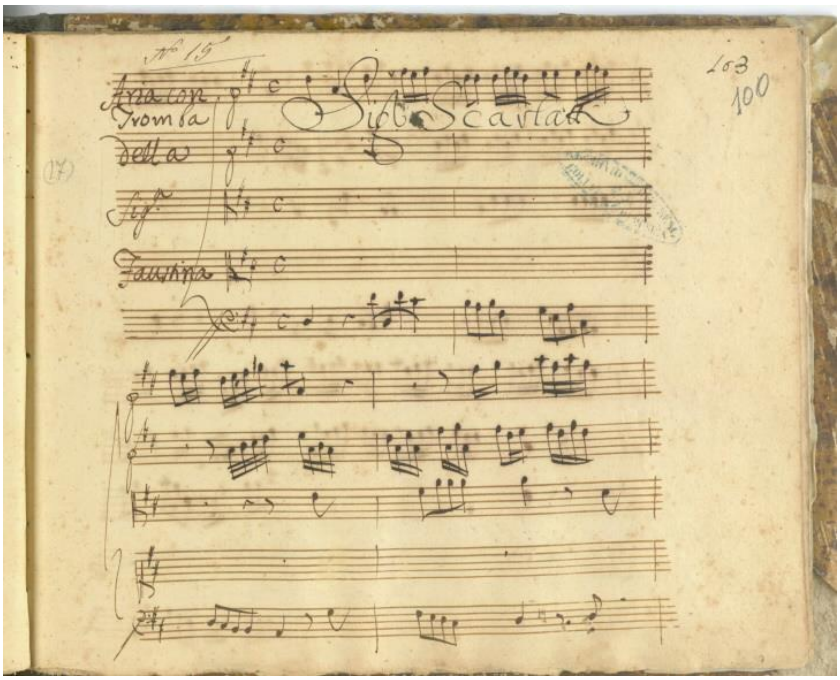


Text and Translations (see Table 1)

English Translation for the Text of Per Abbattere il Mio Core	
ORIGINAL TEXT (ITALIAN)	ENGLISH TRANSLATION
Per Abbattere il mio core, tutto orror, m′assedia il gelo e crudel m′assalta il foco Cangiar spoglia e mutar cielo nulla giova al′alma mia perche amore e gelosia mi fan guerra in ogni loco	To break down my heart, with all horror, the frost besieges me and cruel the fire attacks me Changing my dress and altering the sky do nothing to my soul, for love and jealously make war to me in every place
Note. Translated by Luca Giupponi	

Figure 2

Opening measures of "Per abbattere il mio core" from "Partenope" by Domenico N. Sarro (second source wrongly attributed to A. Scarlatti).



Note. https://creativecommons.org/licenses/by-nc-sa/3.0/it/deed.it)

Critical Report

Sources

This present edition was prepared using two manuscripts found at the Neapolitan library *Biblioteca del Conservatorio di musica San Pietro a Majella*. The manuscripts, obtained in digital format, are well preserved and easy to understand. The first source comes from the complete opera. However, the second source comes from a collection of arias attributed to Alessandro Scarlatti titled *Cantata a Voce Sola Del Sig[no]r Cavaliere Alessandro Scarlatti*. *Per Abbattere il mio core* is listed as aria number 15, and in the first page of the music it shows the title *Aria con tromba della Sig[nor]a Faustina* (refer to Figure 2). It should be noted that the first source was the main source used for this edition.

Some degree of modernization was implemented to bring this edition to today's standards. The soprano clef on the voice part have been replaced with treble clef. Eighth and sixteenth note beams have also been standardized to modern practice. Flat signs to denote a lowering of a sharped note have been changed to natural signs. Brackets have been added to distinguish the violin and viola section from the two soloists (soprano and trumpet) and the *basso continuo*. Measure numbers have also been added. In the B section of the work (bars fifty-five to eighty), the time signature is shown as 3/8, but the actual grouping of beats should be either 6/8, or 3/8 by adding additional bar-lines in the middle of every measure. The editor has chosen the second option (take this into account if comparing the edition with any of the sources, as this will affect the measure numbers!).

The scoring of the opera calls for 1 flute, 2 oboes, 1 trumpet, 2 violin parts, 1 viola part, and *basso continuo*. Sometimes, the two violin parts would play in unison using only one staff when there are wind instruments performing (as is the case in this trumpet aria for measures 1-54). However, measures 55-80 are marked *senza tromba* and violins are not playing in unison anymore. For this reason, the violins have been split into two separate staves (Vn. 1 and 2) for the entirety of the edition.

Regarding dynamics, slurs, and other signs such as trills, all the original notation has been retained. Notation changed or added by the editor is clearly shown by using brackets or dotted slurs, except for the slurred *appoggiaturas* on the andante section, which have been left as normal slurs, even though they are not present in the original source.

All accidentals in the edition function according to modern conventions. Accidentals given in the source that are considered redundant or superfluous according to modern rules are tacitly deleted. In situations in the source where an accidental is not reiterated after a bar line or by change in octave but would have been understood as still in effect, the necessary accidental is added tacitly in the edition. Cautionary accidentals given in the source are retained only if deemed helpful, and those added by the editor are given in parentheses.

Critical Notes

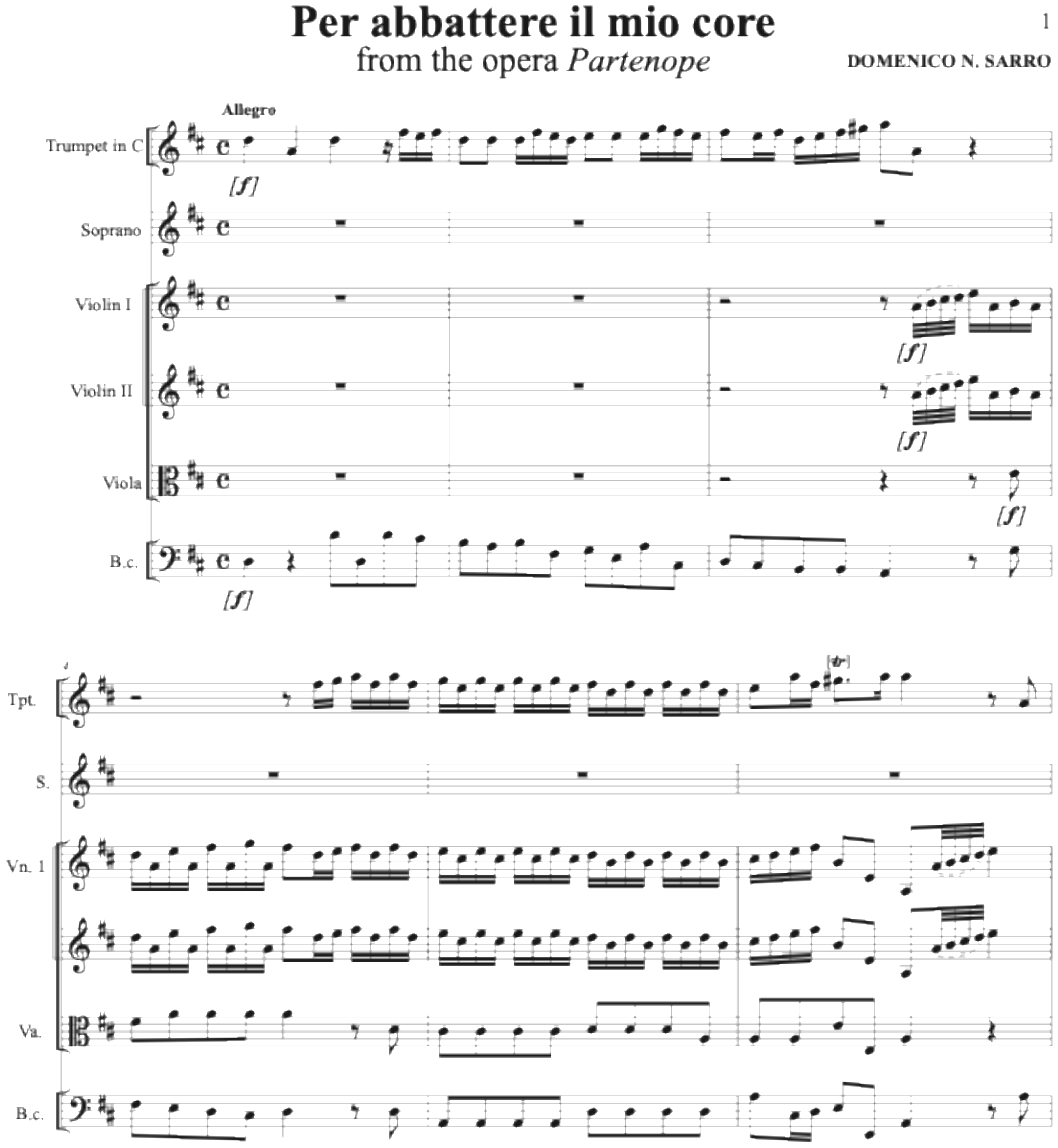
Abbreviations List

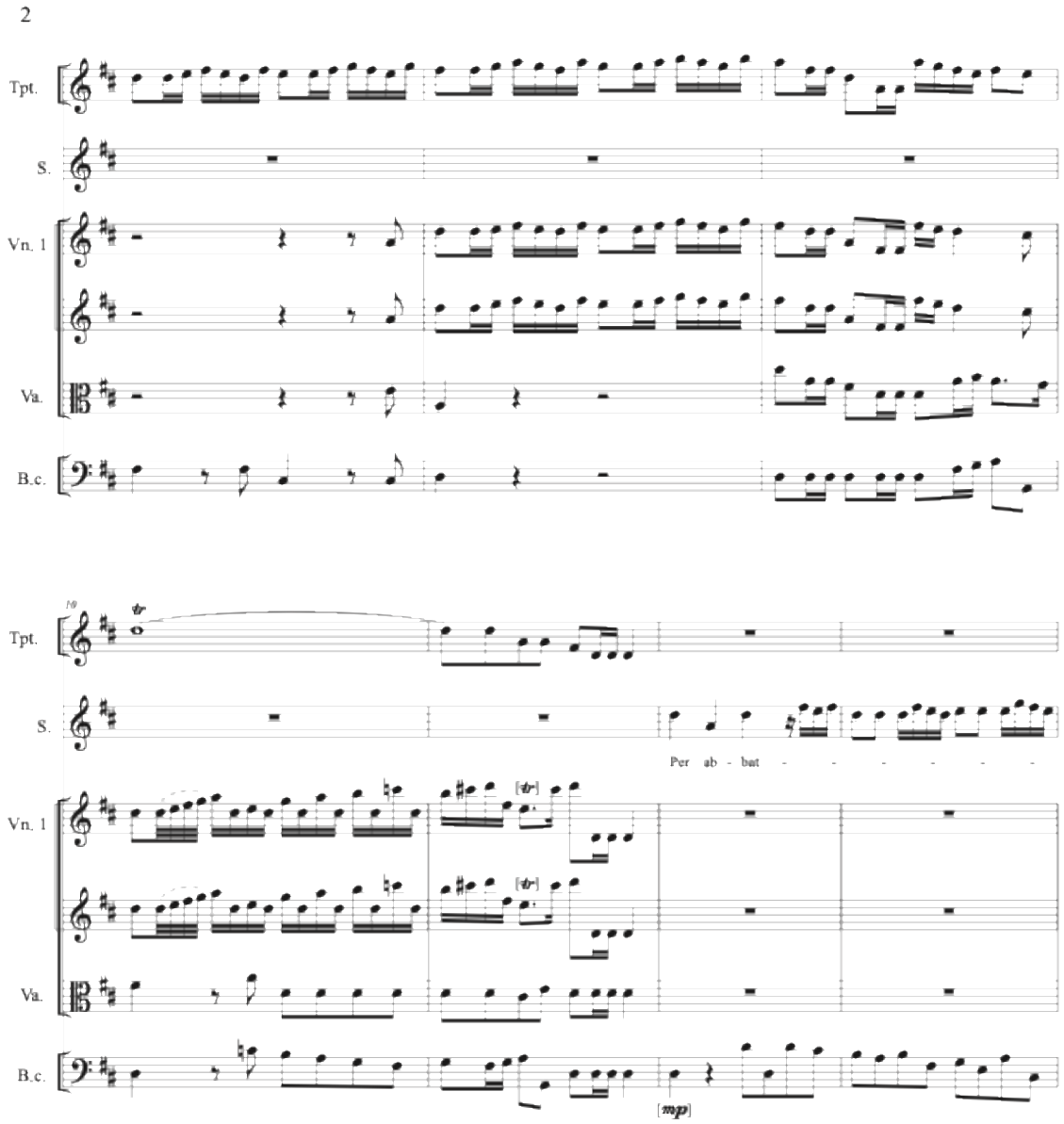
M. = Measure. Tpt. = Trumpet. Vn. = Violin. 8ths = Eight notes. B.c. = *Basso continuo*. S. = Soprano. Mm. = Measure numbers. Va. = Viola.

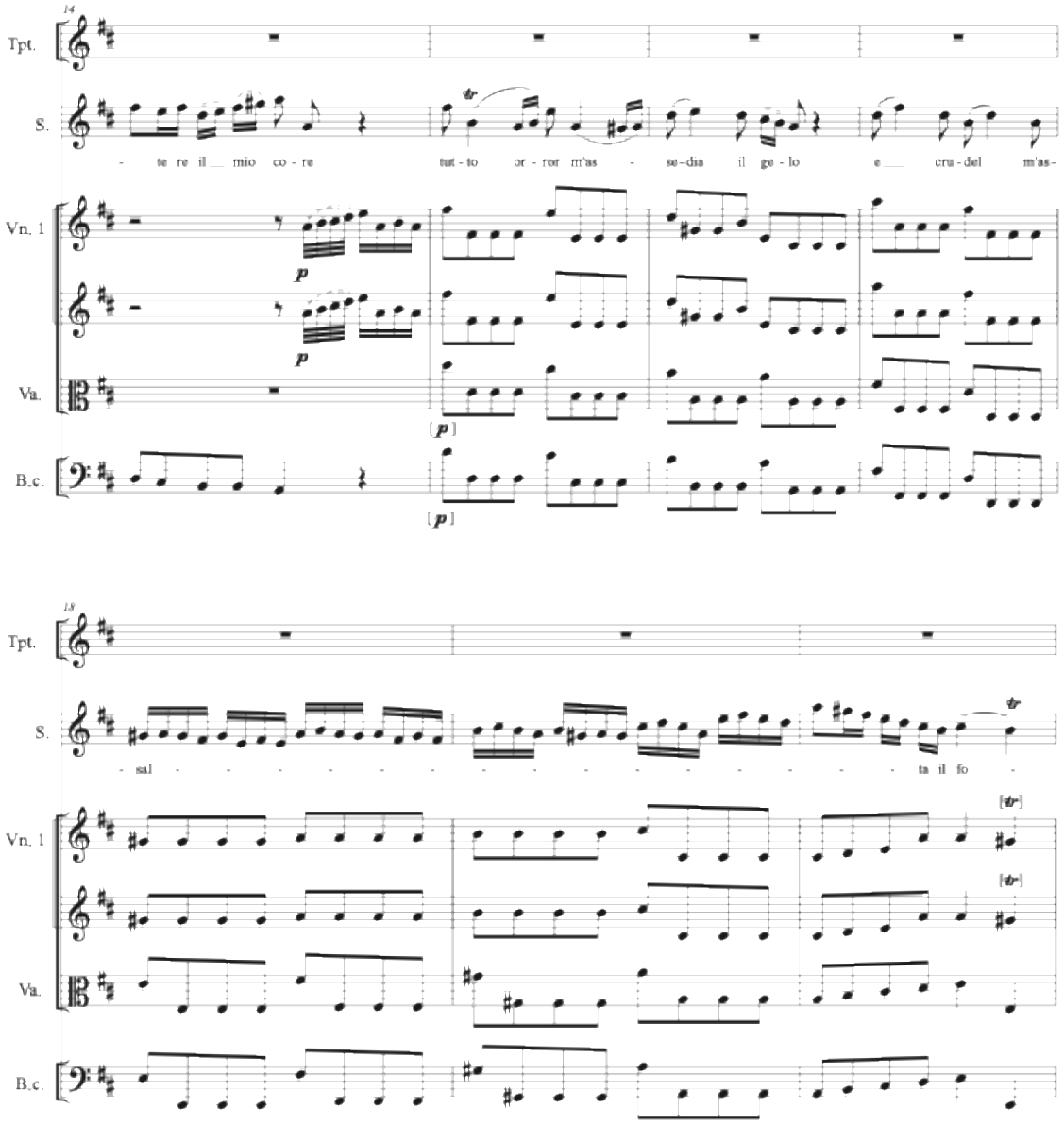
Critical Notes

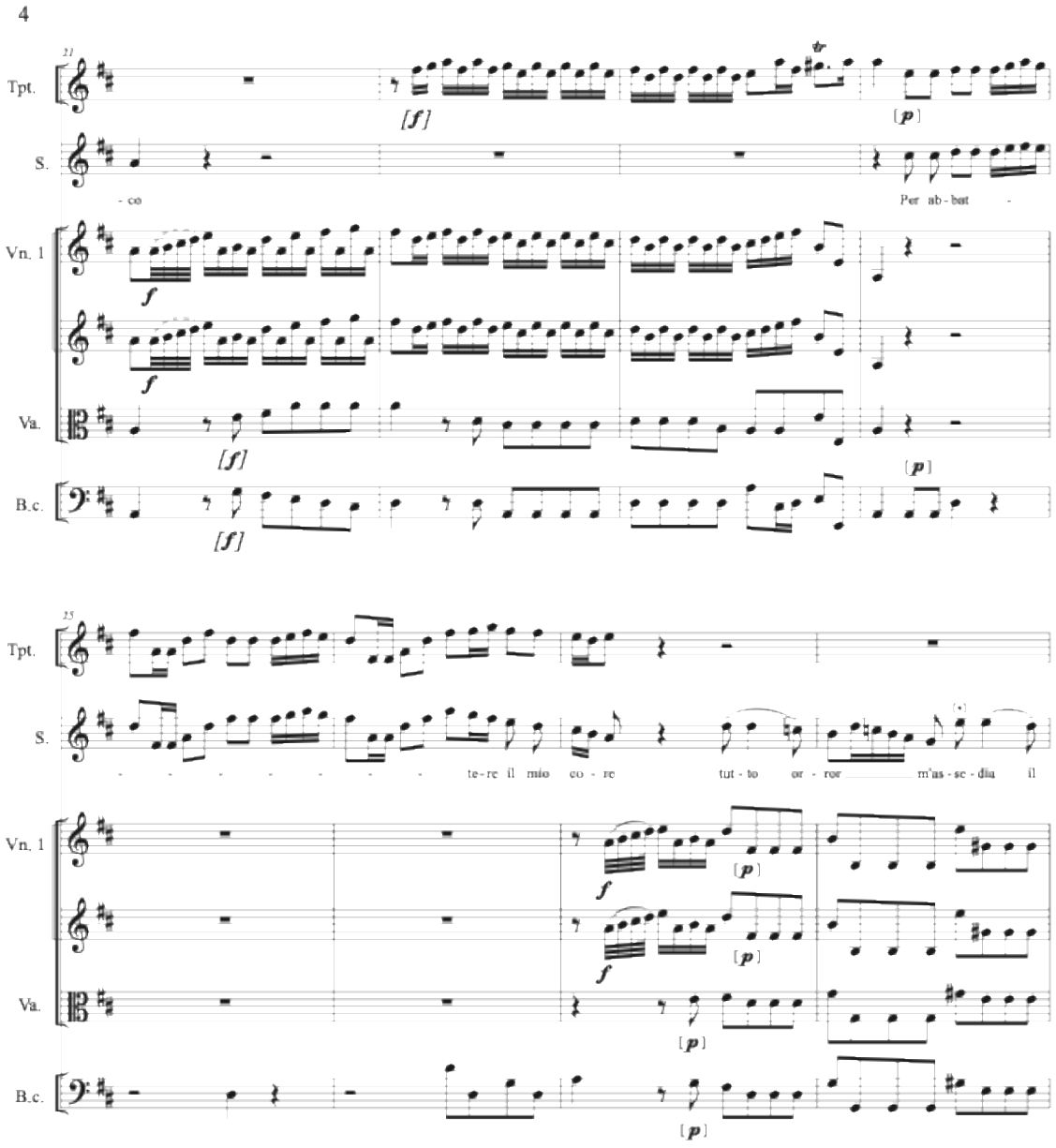
M. 10, Tpt., lacks trill sign, source 2. M. 11, Vn.1, Vn. 2, beat 2, two 8ths, source 2. M. 11-12, B.c., no music, source 2. M. 14, Vn., beat 3 lacks "*p"* sign, source 2. M. 15, S., notes 2-4 and 6-8 lack slur, source 2. M. 15, S., text is "*asedia,"* source 2. Mm. 17-20, S., the text for the 16th note runs is incomplete "*as[sal]ta*," source 2, M. 18, S., notes 12 and 16 have cautionary accidentals, both sources. M. 19, Va., B.c., notes 2-4 lack the accidental sharp, both sources. M. 19, S., last note c#, source 2. M. 20, S., beat 3-4 lack slur, source 2, M. 20, S., beat 4 lacks trill sign, source 2. M. 23, Tpt., beat 4 lacks trill sign, source 2. M. 24, S., text is "*abbatere,"* source 2. M. 27, Vn. 1, Vn. 2, beat 1 lacks slur and "*f*" sign, source 2. M. 27, Va., beat 2 is 8th rest and e' 8th, source 2. M. 27, S., slur only on notes 5-6, source 2. M. 33, B.c., note 2 is G, source 2. M. 34, S., notes 1-3 lack slur, source 2. M. 43, Tpt., S., beat 1-2 lack trill signs on dotted 8ths, source 2. M. 44, S., beat 1-2 have trill signs on dotted 8ths, source 2. M. 45, Tpt., beat 1-2 lack trill signs on dotted 8ths, source 2. M. 45, S., beat 2 lacks trill sign on dotted 8th, source 2. M. 46, Vn. 1, Vn. 2, beat 3 lacks "*f*" sign, source 2. M. 46, S., note 6 lacks the trill sign, source 1. M. 48, Vn. 1, Vn. 2, beat 3 lacks "*f*" sign, source 2. M. 52, Vn. 1, Vn. 2, beat 3 lacks "*f*" sign, source 2. M. 58, Va., beat 3 lacks 8th rest, source 2. M. 63, Vn. 2, note 2 lacks appoggiatura, source 1. M. 64, Vn. 1, note 3-4 slurred, source 2. M. 65, Vn. 2, note 2 lacks appoggiatura, source 1. M. 71, Vn. 2, note 2 is a# and note 3 is g natural, source 2. M. 72, Vn. 1, Vn. 2, S., note 3-4 lacks slur, source 2. M. 73, Vn. 2, note 2 is g#, source 2. M. 74, Vn. 1, Vn. 2, S., note 3-4 lacks slur, source 2. M. 76, Vn. 1, Vn. 2, S., note 3-4 lacks slur, source 2. M. 78, Vn. 1, note 1 is b', source 2. M. 80, all parts, no fermata, source 2.

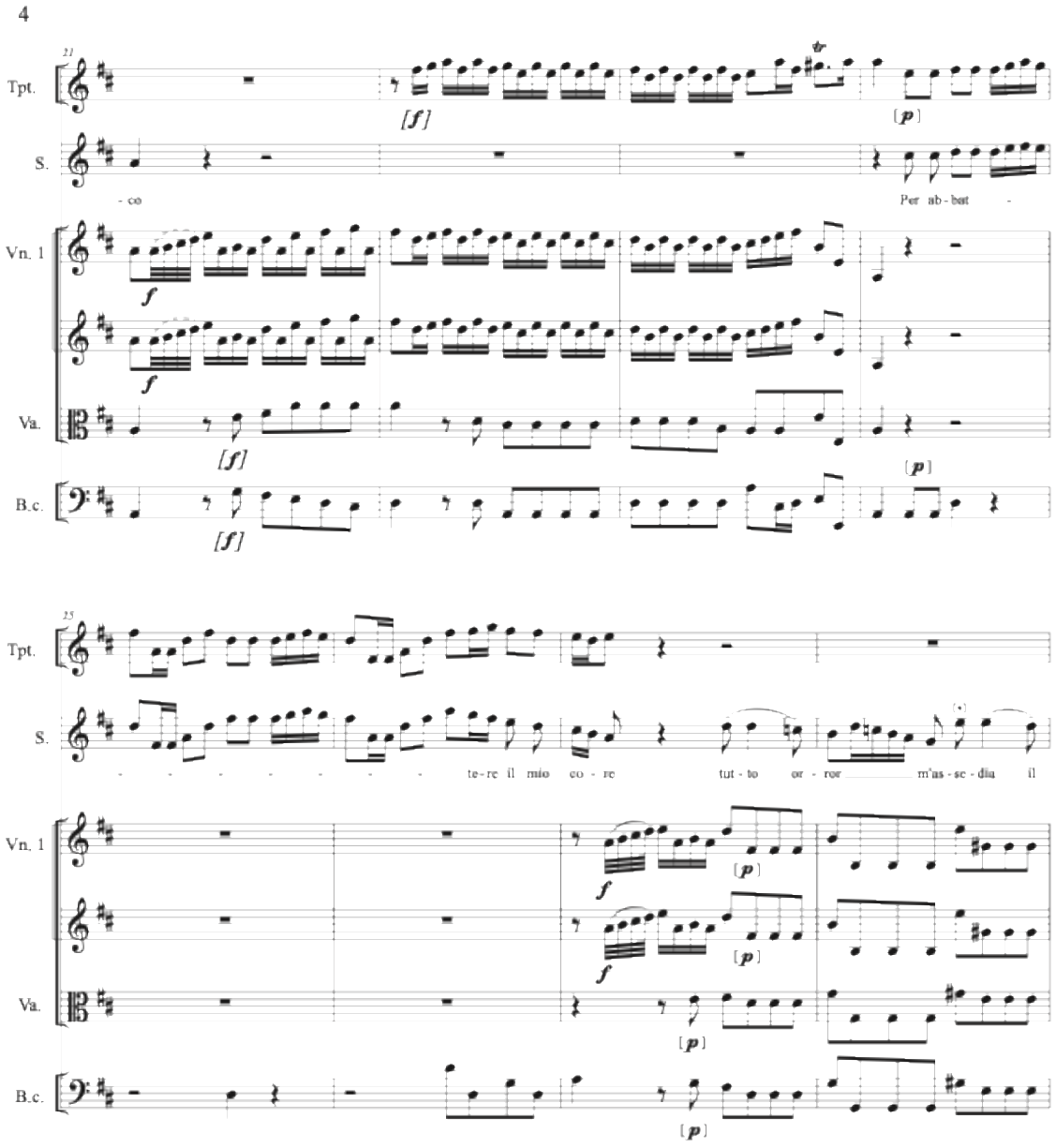
Critical Edition

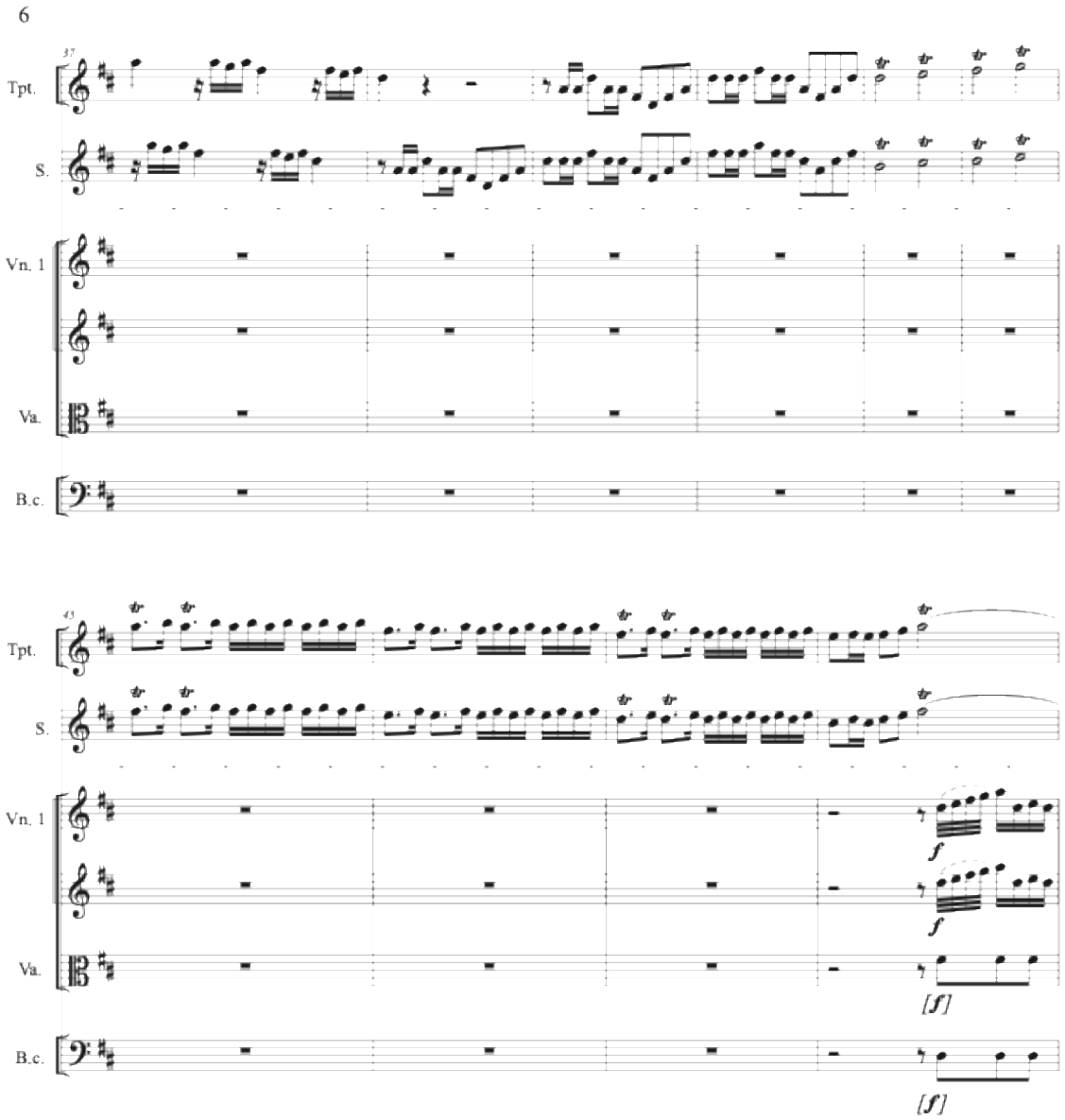


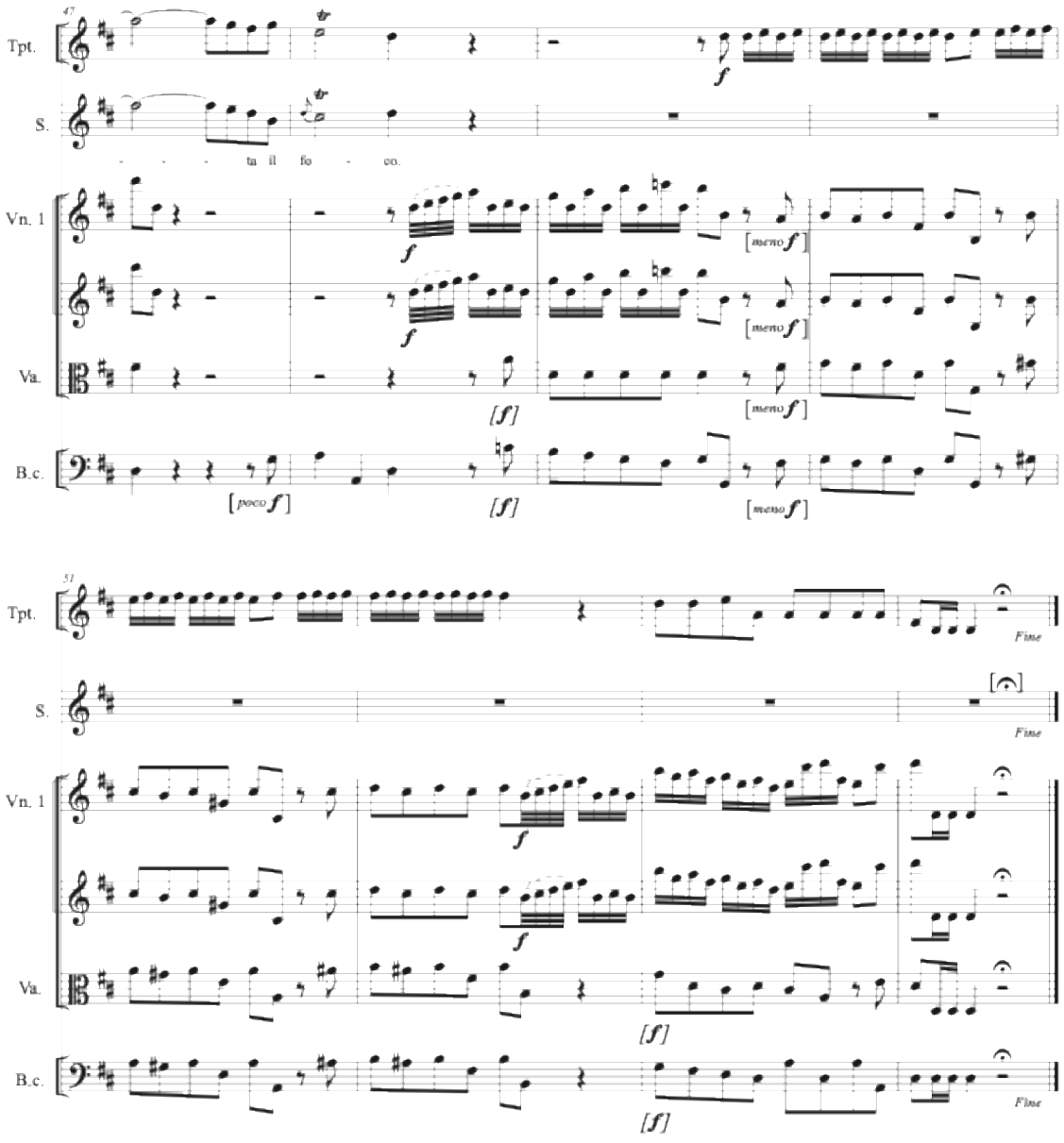

2
Tpt.
S.
Vn. 1
Va.
B.c.
Tpt.
S.
Per ab - bat
Vn. 1
Va.
B.c.
mp

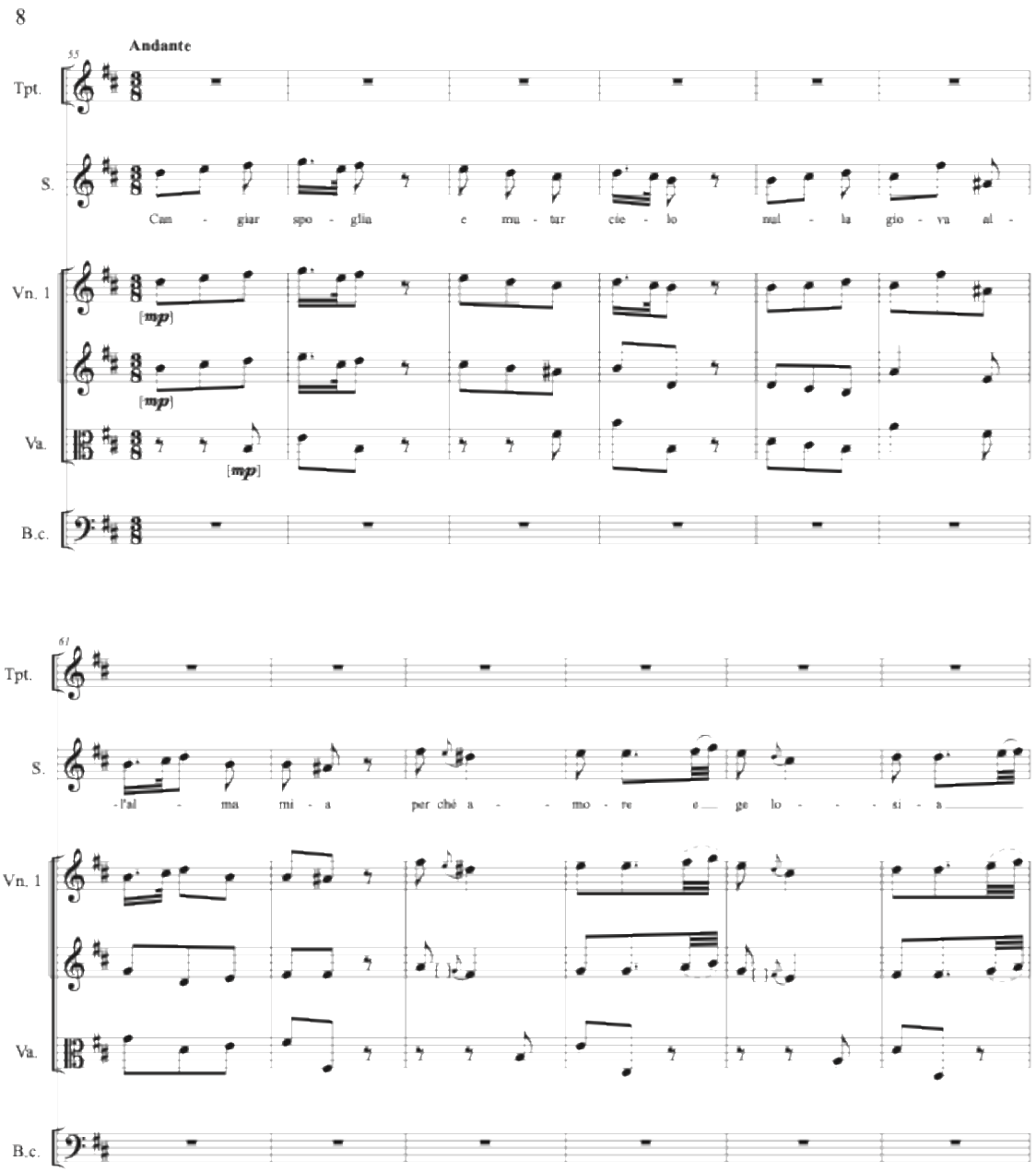

14
Tpt.
S.
- te re il mio co - re
tut - to or - ror m'as - se - dia il ge - lo e cru - del m'as -
Vn. 1
Va.
B.c.
p
18
Tpt.
S.
- sal - - - - - - - - - - - - - - - - - - ta il fo -
Vn. 1
Va.
B.c.

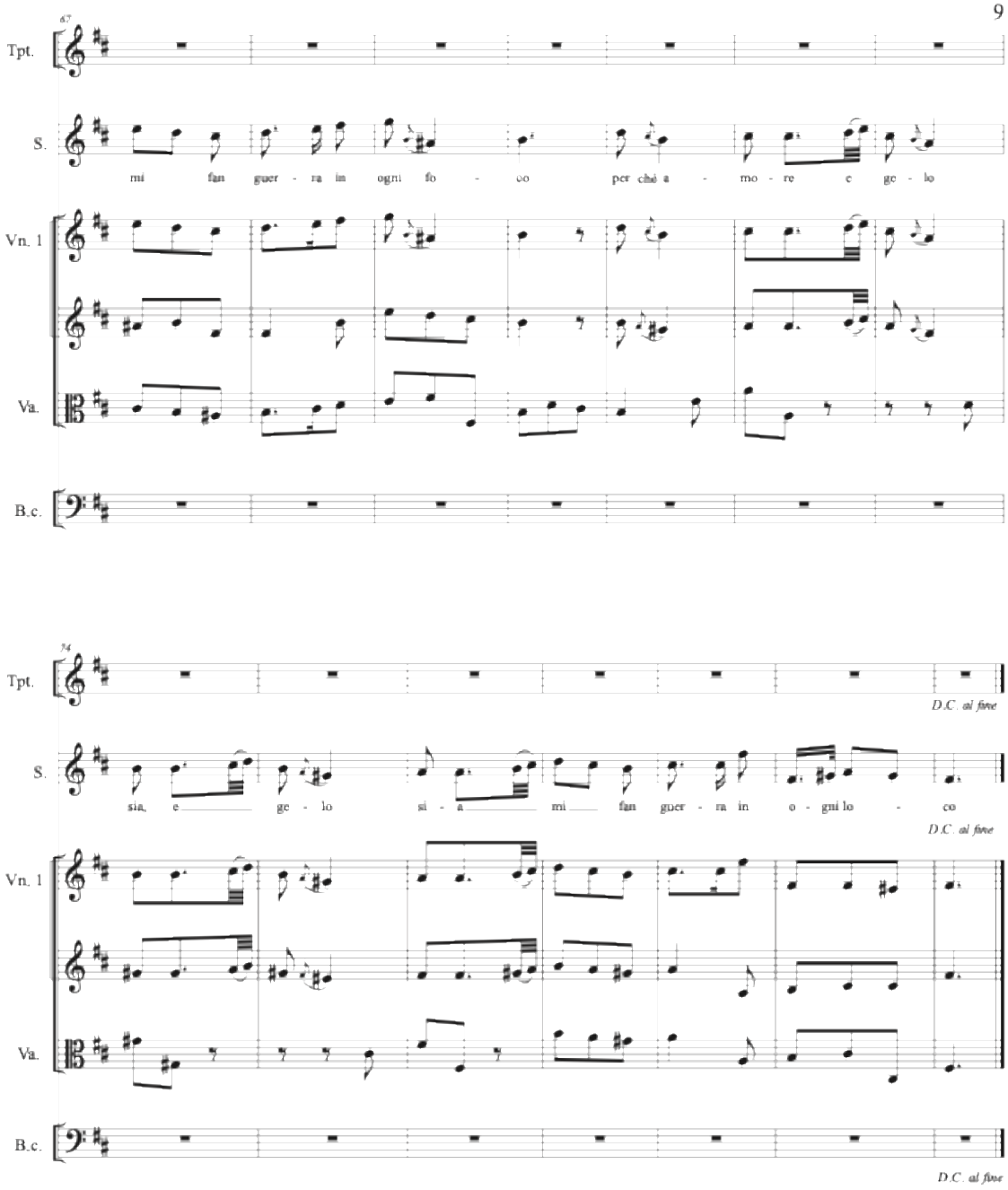

4
21
Tpt.
S.
Vn. 1
Va.
B.c.
- co
Per ab - bat -
25
te - re il mio co - re
tut - to or - ror
m'as - sc - dia il


4
21
Tpt.
S.
Vn. 1
Va.
B.c.
- co
Per ab - bat -
25
te - re il mio co - re
tut - to or - ror
m'as - sc - dia il


6
37
Tpt.
S.
Vn. 1
Va.
B.c.
43
Tpt.
S.
Vn. 1
Va.
B.c.
f
f
[f]
[f]


47
Tpt.
S.
- - - tu il fo - co.
Vn. 1
Va.
B.c.
f
[meno f]
[f]
[poco f]
51
Fine


8
Andante
55
Tpt.
S.
Can - giar spo - glia e mu - tar cie - lo mal - la gio - va al -
Vn. 1
[mp]
[mp]
Va.
[mp]
B.c.
61
Tpt.
S.
-l'al - ma mi - a per ché a - - mo - re e ge lo - - si - a
Vn. 1
Va.
B.c.


67
Tpt.
S.
mi fan guer - ra in ogni fo - co per ché a - mo - re e ge - lo
Vn. 1
Va.
B.c.
74
Tpt.
D.C. al fine
S.
sia, e ge - lo si - a mi fan guer - ra in o - gni lo - co
D.C. al fine
Vn. 1
Va.
B.c.
D.C. al fine

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