

The Saint-Jacome Manual

Introduction

Saint-Jacome's Grand Method for Trumpet or Cornet has, along with Arban's Complete Conservatory Method, been a staple of trumpet practice and pedagogy since its inception in 1870. Most serious trumpet players are familiar with the duets of Saint-Jacome, which are considered to be some of the finest ever written and many have played the etudes. But when it comes to the remaining 300-plus pages of the Saint-Jacome, most trumpet players have not scratched the surface. While most trumpet players have spent a considerable amount of time working from the Arban, the Saint-Jacome collects dust sitting on the shelf.

Why has the Saint-Jacome taken a back seat to the Arban for over a century? The reason is quite simple: *organization*. The Arban is fairly well organized by type of exercise and study, while the Saint-Jacome is seemingly put together randomly. The fact that the book has never been edited properly doesn't help either.

That brings us to the purpose of the Saint-Jacome Manual: To bring order to the chaos. To give the trumpet player a day-to-day plan for practicing from this great book. Each lesson is a balanced, complete practice routine that will take you progressively through the entire Saint-Jacome Grand Method. Good luck!

How To Use This Book

It is recommended that you stay on each lesson for at least one week. Many of the lessons are difficult and time consuming, so two weeks on each lesson is often needed. Saint-Jacome was originally intended as a complete method starting with the beginner. With the advances in trumpet pedagogy, Saint-Jacome really falls short as a book for the absolute beginner. With that in mind, you should have some degree of proficiency on the instrument before embarking on this method. Knowing all your fingerings, having a range to G above the staff, and knowledge of 16th note rhythms is recommended before starting this method.

Warming Up

Trumpet pedagogy has grown by leaps and bounds since the Saint-Jacome was written in 1870. There are now entire books devoted to the art of warming up. If you have a particular warm up that you do, or are not getting enough of a warm up from Part 1 in a lesson, feel free to embellish as needed. Then continue with Part 1 of the lesson.

Models

Models are different articulations, keys, rhythms or other embellishments that are applied to an exercise or study. All models are assigned in the lessons and should be practiced thoroughly. Claude Gordon loved the Saint-Jacome and said that if the entire book were written out it would five times its present size. After writing this manual, I think that estimate is on the low side.

The instructions for the models are not always clear, so I have tried to clarify this when needed. For example, the *Exercises In Triplets* on p. 167-172 are meant to be played in all twelve keys. He says this at the top of the page and then refers you to p. 177 which has no instructions on

how to play in twelve keys. The example on how to play in twelve keys is on p. 191 #10. So for the exercise called

Exercise On The 2nd Degree on p. 167, the instructions are as follows:

1. Play in C
2. Begin on **beat 2** and play in **Db**. Take a D.C. before the last bar and finish on the note you started on.
3. Begin on **beat 2** and play in **D**. Take a D.C. a before the last bar and finish on the note you started on.
4. Begin on **beat 3** and play in **Eb**. Take a D.C. before the last bar and finish on the note you started on.
5. Continue in this manner through all twelve keys.

The trick is finding the starting note for each key. For example in the exercise called *On The 3rd Degree* on p. 167, each key is separated by two beats, so the key of **Db** will begin on beat 3. In *On The 4th Degree* on p. 168 each key is separated by one bar, so the key of **Db** will begin on bar 2.

You may notice that some of the multiple tonguing models have been left out on some of the scale and interval studies. These will be practiced in future lessons focusing on multiple tonguing. ***Example: Lesson 24, Part II, Intervals p. 158, 2nd Variante**. Note that models 6-9 are not assigned. There are two reasons for this:

1. I feel that 10 models in one day are enough on this study.
2. The multiple tonguing models from this study are assigned in **Lesson 38, Part IV**.

Numbering And Naming Of Exercises, Misprints And Accidentals

One only has to read the text of St. Jacome to realize that this book is in serious need of editing. Although the trumpet playing advice is solid and should not be changed, all references to crooks and shanks is seriously outdated. Perhaps it is the translation from French, but the language and naming conventions used throughout St. Jacome is often hard to understand. For example on page 51:

Duos Concertants resume the preceding Lessons. I think he means *duets*. For the most part, I've stayed with his naming conventions, sometimes using simpler definitions when needed.

Numbering of the exercises is sometimes sporadic. In some cases, we will re-number the exercises. For example on p. 19, #26. Re-number the lines 1-6.

Occasionally models are not numbered and will be referred to by name.

There are also numerous misprints, most notably in the models. Use common sense and you should have no problem understanding.

Accidentals in music **do not carry through to other octaves of the same note**. This rule is to be ignored in many cases throughout St. Jacome, most notably in the Bousquet studies. For example in Bousquet #1 on p. 329, bar 8.

The F# on the top line carries through to the F on the first space, making it F#.

Conversely, in the last bar of line 4, he marks both F#s correctly, but in line 6, bar 4, the F# should carry through the octave. I've tried to point this out in the lessons as it comes up, but may have missed some studies. Once again, common sense and a little music theory will tell you which is correct.

A Brief Comparison Of Arban And Saint-Jacome

I've already mentioned the lack of organization as the big detriment to the Saint-Jacome. But how does it stack up against the Arban? Arban certainly is more thorough with his scale and arpeggio studies, while Saint-Jacome is much more creative with intervals. Neither book is a treasure trove of flexibility, long tones or warm up material, but remember that trumpet pedagogy was in its infancy when these books were written. Arban duets are great and plentiful, but most trumpet players agree that the Saint-Jacome duets are among the best ever written for the instrument. Saint-Jacome has no solos, but has many more etudes offering much more variety. As far as difficulty, the hardest pieces may be the Arban solos, but overall, the Saint-Jacome is the more challenging book. In the final analysis, these two books are a great compliment to one another with very little repetition and both should be thoroughly studied by the serious trumpet player.

About The Author

Eric Bolvin is a trumpet player, educator, author and composer living in The San Francisco Bay Area. He is the author of twelve books, including **The Modern Jazz Trumpet Method**, **The Arban Manual**, **The Really Big Student Songbook**, **Tongue Level & Air** and **The Big Book Of Pentatonics And Fourths** and is the composer of over 20 big band charts and many combo arrangements.

He has five solo cds and the latest "**No Boundaries**" is available on **Innervision Records**.

You can watch his instructional videos and contact him through his website:

www.BolvinMusic.com

Lesson 1

I. Chromatics & slurred notes

p. 9-10 #1-12

Articulate as written.

Repeat each exercise 4x or more in one breath.

Rest between each Exercise.

II. Flexibility

p. 68 #1 & 2 Special exercises on the C

Continue down through seven valve positions:

0, 2, 1, 12, 23, 13, 123

Tongue & slur each line.

Rest as much as you play!

III. Tonguing & intervals

p.16 #11-12

Practice as written and the model for #11 & 12.

Also play in Bb (#12) & C# (#11) by changing key.

IV. Intervals

p. 67-68 Summary of intervals

Play as written and with slur 2 and slur all.

Also play in Bb by changing key from B to Bb.

V. 18 Preludes

p. 111 #1

Practice slowly at first, working up to 16 bars in one breath.

VI. Easy duets

p. 11-12 #1-3

Strive for musicality, even on these simple duets.

Always practice both parts.

*Don't practice, **perform!***

Lesson 24

I. 25 Studies on the scales

p. 140 #6

Practice all tongued and models 1-2.

Play slow and easy for warm-up.

II. Intervals

p. 158 2nd Variante

As written and models 1-5 (a total of 10 models).

Play lightly and cleanly. Work up to 8 bars in one breath.

III. N. Bousquet's 36 Celebrated Studies

p. 337 #9

Play in 4 first, working up to a slow 2.

**Note-Some accidentals carry through the octave.*

When you are ready, try to play straight through.

Review p. 336 #8 *Straight through.*

IV. Velocity-triplets

p. 212 #7

Follow directions on how to play in 12 keys.

*Alternate days on **articulation models** presented at bottom of page.*

V. 25 Exercises

p. 173 #13

Strong with good accent and separation.

VI. Double tonguing

p. 120 #10-13

Practice each line four ways:

1. Single tongue- very staccato

2. K-tongue- separate the notes

3. Double tongue- slow

4. Double tongue- fast

You may go higher and lower and play in other keys.