

# The Comeback Trumpeters Guide



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# Introduction

## Welcome to "The Comeback Trumpeters Guide"!

This guide has been put together as a joint effort. Several members of [TPIN](#), *The Trumpet Players International Network*, as well as others, have contributed with information and tips here.

## What is a Comeback Player (CP)?

A CP is a person who once started playing the trumpet, then for some reasons put the trumpet away in the closet. Then, maybe years later, he or she decided to take up playing again. It can also be a person who have been playing all the time and are having troubles. What he or she wants, is to "come back" to a better and easier way of playing the instrument.

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# Tips for the Comeback Player

By 'Pops' Clint McLaughlin

I firmly believe that comeback players can surpass their previous level of playing in a short time. (A year or so.)

## **This is due to several factors:**

1. The player has a memory of all of his problem areas.
2. The player has matured and can concentrate better to the task at hand.
3. The player has been off the horn long enough to break old habits or bad embouchures.
4. The player knows more about what he wants from music and what style is his favorite
5. The player has THIS information available to prevent forming any new bad habits.

With this out of the way I will address some areas that may be of interest to a comeback player.

## **Starting out:**

The first thing that concerns a CP (comeback player) is how to get started. Hopefully you've read the outline for week one that has been provided. It is very straightforward and works quite well. This comes from the Rafael Mendez book "A Prelude to Brass Playing". In fact most of what I'm going to outline here for you comes from H. L. Clarke, Don Jacoby, Rafael Mendez, Dr. Reinhardt and Dr. Stevens. All of these giants wrote books about trumpet playing and they should be required reading.

## **The areas of concern for CPs are as follows:**

1. Embouchure (Is my setup working for or against me ?)
2. Mouthpiece placement (How much top lip should I use?)
3. Breath control (It's just breathing right ?)
4. Practice (What should I practice and how long should I practice ?)
5. Mouthpiece (Is there a perfect mouthpiece?)
6. Trumpet (Do I need to buy one of those new \_\_\_\_\_ trumpets ? )

7. Tonguing (How can I speed it up and smooth it out ? )
8. Tone (How do I get that full rich sound ? )
9. Endurance (How do they play 2 - 3 hour jobs?)
10. Range (I'm sorry but this IS asked every day. How do I play up there ? )  
Where's your head? (Jakes #1 question.)

## **Embouchure:**

The lips need to be moist, or the air stream will separate them and there will be no sound. This moisture causes surface tension, which facilitates the buzzing process. The air blows through the lip aperture. The higher or softer that you play the smaller the lip aperture is. The lower or louder that you play, the larger the lip aperture will be. High notes need a lot of lip compression and abdominal pressure, not mouthpiece pressure. Lip compression is something all teachers make mention of. Their advice is, tighten up to play high. They don't tell you that this compression is lip against lip, like when you squeeze your thumb and forefinger together to grab something. It's this lip pressure that you need to fight the air stream and soar into the sky. Excessive mouthpiece pressure against the lips will separate your lips by pushing them apart. This lowers your range and causes a poor, thin tone, sluggish technique and less endurance.

### **Points to remember:**

1. Good posture. Chest, arms and head up.
2. Relax jaw and open throat.
3. Teeth 1/2 inch apart. Jaw forward.
4. Pull the mouth corners in toward your lips.
5. Roll both lips in slightly. You want a hint of an inward curl.
6. Let the lips touch and expose to air. Say "M".
7. Buzzing firmness before placing mouthpiece.
8. Place mouthpiece gently on lips.
9. Little mouthpiece pressure.
10. Breathe and blow. Don't hold it in.
11. Pivot to keep mouthpiece lined up with air stream.
12. Lip compression will give you upper register. Lip against lip.
13. Relax the chops. Back off the pressure and make the air work.
14. Always set for a g on top of the staff. The lips can easily relax 1&1/2 octaves to get to low c and high g is only an octave away.
15. Always set chops, place mouthpiece, blow.

### **Problems**

Nine times out of ten if your upper register does not speak it is because your lips are too tense. Most people do not play in the upper register because they depend on their

mouth corners and mouthpiece pressure to create tension. All we want is to resist the air by rolling the lips in ( slightly ). This can not be seen nor is it like a sax or clarinet embouchure. We create a one way valve. Only in this case we are blowing the air against the valve the wrong way. This causes a great deal of resistance with a very little tension. Therefore a super c is now played with high c tension and a lip curl in. ....

Take this example:

1. Take two pieces of paper hold them so that the top piece and the bottom piece touch but do not overlap. Now blow see how the paper (lips) does nothing to resist the air. We need to make the paper (lips) strong enough to resist the air.
2. Take the same two pieces of paper and let the top overlap the bottom. Now blow . Again they offer no resistance. If we put the mouthpiece in front then mouthpiece pressure WILL create resistance.
3. Take the pieces and put them together so that they both curl out away from you. Now blow. Again there is no resistance. We will put the mouthpiece in the way to let mouthpiece pressure create resistance.
4. Take the paper and put them together so that they curl in toward you. Now blow. There IS now built in resistance. It needs no mouthpiece pressure, or years and years of lip ups to build a mass of muscle. The air does the work for you.

Relax and make the air work for you. If your sound is thin and weak you are using too much pressure.

To get a brighter sound roll your lips in, or direct the air stream behind your upper teeth. To get a darker sound, roll your lips out, direct the air stream down, or make a more oval lip aperture by drawing the corners in slightly. Too flat a lip aperture will produce a bright, hard sound. You will not be able to play softly and will have air in your tone. No matter what embouchure you play, make the air do the work, relax your chops, back off the pressure and use the right equipment for the job. If you need a dark sound, you need a deep cup and wide bell flare.

Don't forget to set your chops for the g on top of the staff every time you play. This prevents lots of problems from ever forming. Plus it makes leaps and range overall easier.

Remember, as a player you will need to play more low A's and G's in public than high A's or G's. Practice your low register and make it sound good.

## **Mouthpiece placement:**

This question gets asked over and over. And although it seems like an important one, it is basic common sense that answers it.

Place the mouthpiece in the center of your lips. Use 50% top lip and 50% bottom lip.

Now if it feels better to you a little off to one side of the center that's fine. If it feels better to use a little more top or bottom lip that is also fine. However you want moderation as far as mouthpiece placement goes.

This goes for the distribution of mouthpiece pressure as well. 50-50.

Grip used to help break the habit of too much mouthpiece pressure. Grabbing the bottom of the valve casing helps (more mental than physical) to transfer some horn weight to the lower lip.

Stevens would have a player put his horn into playing position and then move it away from the lips until they separated from the mouthpiece. Then he would have you lock the elbows in place. To play you had to push your face into the horn instead of the other way around. Well you will not push as hard this way (mental). In fact you can't push as hard this way. This is one way to break the problem with pressure.

Pressure causes lip separation, swelling ..... Besides it holds the notes in. A player can be more responsive if using a relaxed setup.

## Breath Control:

This will pertain to breathing and maintaining an open airway. I will start out with a concept that several may disagree with. All I ask is that you consider what I'm telling you. The diaphragm is called an involuntary muscle. It works without us thinking about it. It works when we are asleep. It can MAKE us sneeze or cough. We can however, exert some control over it. We CAN hold our breath, take a breath when we want, take a short gasp or a long deep breath. This indicates a measure of control. In as much as trumpet playing IS AIR and breath control then working on this major source of our breath is vital. There are several Yoga exercises that are excellent as is timed breathing while walking or jogging.

The airway must always be open both in inhaling and in playing. One problem is posture. I've seen many experienced players slumped over while jamming. I've seen them with their heads down and their arms against their ribcage. If we give this its proper importance then we see that these things WILL lead to a closed throat, shallow breaths and poor support. Breathe deeply from the bottom of the lungs up.

If the jaw is pushed forward slightly this will cause the throat to be more open than it normally is. Try to move the jaw forward slowly and check if you can feel your throat open up. Think of the effect that can have on your tone. The more forward jaw position will also make your lower lip take on more of the workload. This increases endurance (after you get used to it).

Another key feature in maintaining an open airway is a pivot. You could write hundreds of pages about this. But that's already been done. In a nutshell by raising or lowering the bell of your horn while you are playing you can maintain a more open airway and clearer tone. As you play higher and lower notes the air stream will slightly move in the mouthpiece. If we can keep it lined up with the throat hole the sound is better. The SLIGHT bell movement will produce an opposite movement or realignment of our lips to the mouthpiece. Now which way do you move the bell? Try this test. Play a low g 1-3. Move the bell up then move it down. One way should improve the sound. When you move to a lower note from now on always pivot this direction. The opposite direction will aid the upper notes. This is a good movement whenever you have to leap between notes.

The tongue arch has been used for years to speed up the air in order to play higher notes. Most people arch to the point where the sound quality is affected. Instead of arching up to eeee try aaaaa. This is a more open sound yet it still compresses the air slightly. After all the tongue arch cannot give you an extra octave. It is merely used for rapid note movement. The abdominals compress the air for your range. All lip trills, slurs and leaps are accomplished in part by using a tongue arch. If you have maxed out your tongue motion at Bb below high c how do you plan to continue going up? The tongue arch is like an elevator it should help you to compress and thereby speed up the air to achieve higher notes. Play a low c to second line g lip slur back and forth. Both of these notes are below middle c yet a tongue arch is useful in speeding up the exercise. Likewise if you are playing a high g and want to slur up if you are already in the extreme

eeee position where do you go? My suggestion is to attempt to substitute a long aaaa when possible and save the extremes for a reserve.

Now for the full breath on every note or phrase. Have you ever had to play 1 note by itself to fill out a chord in a song? What about 3 or 4 measure phrases? These do not require as much air as a full 8 measure phrase. At the end of a very short phrase an inexperienced brass player will feel a need to exhale before he or she can take a breath. If this overbreathing continues for any length of time the player will sometimes turn red or gasp for air. No you didn't run out of air for playing however, your body really likes to have oxygen in your lungs. What has happened is you took a full breath and used less than half. Now when you take a full breath you only replace half of the stale oxygen deprived air in your lungs. As this continues you end up gasping for air. Does this sound familiar? Overbreathing really is a kind of self suffocation (in the extreme). In the upper register overbreathing becomes more apparent.

Have you seen people get dizzy, lightheaded, or blackout. They were overbreathing. I know some people say if you release the pressure really slowly it will not happen. If you did not overbreathe and have so much leftover air under pressure it would happen either.

Timed breathing is another aspect of playing. Some people always take a deep full breath. When playing in the upper register this creates tension. The upper register takes air compression and speed but not air mass. The low notes need the full breaths. Try a half or quarter breath before you play your next high g. This will allow your muscles to do their job.

## **Practice:**

ALL trumpet students ask the question: "What should I practice?"

1. You should practice what you can NOT play. After all practice is for improvement.
2. Legato songs. Everybody can play a march style. The song style is what makes the trumpet an instrument.
3. Light, soft, smooth and connected tonguing. As close to slurring as possible. If we work on the hard stuff then the easy things take care of themselves.
4. Sight-reading. Nobody likes it but you can't play without that skill.
5. Transpose for c trumpet. Play out of the church Hymnbook.

As far as method books go if you have the Arban or Williams then you are fine.

The Max Schlossberg Dailly Drills will give you a good workout as well. To go through it, do 1 exercise and skip 9. Go from cover to cover. 1, 11, 21, 31, 41, ..... to the end. The next day play 2, 12, 22, 32, 42..... The book is played through 3 x times a month that way and everything is covered.

## **Mouthpiece:**

Although there are a lot of great mouthpiece companies out there I suggest Schilke. The mouthpieces are arranged by size and that makes it easier in case you want to change the size or cup depth.

I would say start with a Schilke 12. It should cost you \$ 30 in mail order.

When to change mouthpieces is dictated by the sound and by flexibility. If you have trouble going from low d to low g as a lip slur then you might need more cup to let more lip vibrate. You want to increase in steps so that you don't overshoot where you need to be. That would have an adverse affect on endurance and range.

As for playing more than one mouthpiece. The easiest way is to always use the same rim and cup diameter. Even then you need to practice on each mouthpiece that you intend to play. If you change the rim or diameter then you need 4 or 5 times as much extra practice as you would if you didn't change the rim. There are several reasons why you might choose to play more than 1 cup depth / shape / backbore. These have to do with making playing easier.

With the proper practice you can learn to change your tone color . This can be done by slightly rolling out your lips, or making your lip aperture more rounded or even by adjusting your air column (resonance freq.). If you need more immediate results a deeper cup or even one with some v shape will help.

Mouthpieces come in sizes like shoes do. Lips come in different sizes as well. Besides lip size the strength of the embouchure also comes into play. Professionals play mouthpieces of ALL sizes.

Jake used to say that if your mouthpiece had a hole at each end, air could blow through and you sounded good then FORGET IT. "Mouthpieces big fat deal."

## **Trumpets:**

When you start back some of you will still have your old horn and some will pick up one at a yard sale.

This is fine for quite some time the horn will not matter. As long as there are no valve problems.

Although at some point you may start looking at other trumpets.

No design will make you play any better. Jake played a Conn and WOW.

No design will make you play higher. Maynard played a Conn 38B and now a Holton they are very unlike each other in internal design.

Years ago Conn came out with a heavier than normal horn. Lots of people jumped on the bandwagon.

Then Schilke started making lighter than normal horns. They even went with very thin walled bells.

People jumped on the bandwagon. Bach, Holton, Yamaha etc made lightweight horns.

Then Monette made a heavy horn. Then an even heavier horn. People jumped on the bandwagon.

Courtois, Taylor etc are making very heavy trumpets ala Monette.

What is the big deal about horn weight?

Well

A lighter weight horn will respond to the buzz faster. It even takes less of an impulse to create the sound. This leads to a horn that will change registers faster than a normal weight horn. The lightweight horn vibrates more and loses some of the energy before it exits the bell. The heavy weight horn is less prone to vibrate and lose energy. It does however tend to be less flexible than a lightweight model. ( All we are talking about is weight.) The leadpipe can be adjusted as can the bell to affect carrying power or response. The energy loss is most noticeable at the front third of the lead pipe. This loss is less and less as it goes through the instrument. As for a darker or bigger sound the bell is responsible for most of this aspect of the horn. If we had a lightweight body, a very thick and heavy receiver, and a thick soft bell (copper) then most of these problems would not exist. It would not lose much energy, it would be responsive and it would have a full dark sound. Then we could let the leadpipe design and bell design complement the horn rather than NEED them to overcome a problem.

## **Horn elements:**

1. Schilke adjusted tapers (to affect intonation.)

2. bell tapers offered by:

Bach 6 tapers

Blackburn (changes daily)

Calicchio 4 tapers

Lawler 8

Schilke 3

3. Weights: lightweight, normal, heavy horns and the Monette .

4. bells they use 3 grades of brass, bronze, copper and sterling silver.

5. leadpipe tapers:

8 for Bach

7 for Blackburn

10 for Calicchio

An adjustable gap receiver for Max

6. How about bore sizes?

438, Constant taper .445 , .450, .453, dual .453-.459, .459, .460, .462, .463, .464, .465, 468, .469, .470, constant taper.470, .472 these are all used on Pro model horns. The sound is also affected by the diameter of the bell as compared to the wavelength of the pitch. This affects the dispersion of the wave. Every internal gap, solder joint, ... has an affect.

### **Physical needs**

There are a few basics that may help in this decision. A player that creates his or her own resistance by using the Stevens Embouchure, Super Chops or a variation like the Costello, or Screamin needs a horn that is free blowing in order to fully take advantage of the embouchure. Players that use the Farkas tend to do better if their horn or mouthpiece creates some resistance for them. Remember that the mouthpiece also has the ability to create resistance through a small bore size or a tight backbore.

All in all the choice of what horn is for you depends on your build, embouchure, musical needs, taste in sound and nobody can tell you what is best for you. You owe it to your self to play everything.

### **As for quality trumpet makes I can recommend:**

*Calicchio* (Family owned hand made trumpets \$ 1750 + The most custom made horn available)

*Callet* (Made by Kanstul )

*Kanstul* (A quality horn for less money than custom horns. Discounts available on this line)

*Monette* (If you have the \$)

*Schilke* (A family owned quality horn maker. )

These instruments are the BEST never any problems or rejects. Other companies have had some quality control problems and I don't recommend them.

## Tonguing:

There are 3 types of triple tonguing.

The TTK in the Arban book, TKT,KTK (alternating ) in the James Burke "New Directions in Tonguing " book and the rolling Ta-Da-Ga taught in Jacoby's book "Jake's Method".

TTK - TTK, TKT-KTK, & Ta Da Ga are different concepts of tongue usage. There are 3 prevalent triple tonguing concepts. Whereas changing Tu-Tu-Ku into Ta-Ta-Ka , or Da-Da-Ga, or Di-Di-Gi is merely using different syllables. These 4 examples all fall under the Arban TTK . For the Burke double-triple they would be (Tu-Ku-Tu---Ku-Tu-Ku), (Ta-Ka-Ta---Ka-Ta-Ka), (Da-Ga-Da---Ga-Da-Ga) and (Di-Gi-Di---Gi-Di-Gi).

These represent lighter syllables and are quicker to use. The shorter the tongue has to move the faster the tonguing can be. I wrote them in order from heaviest - slowest to lightest - quickest. The stroke involving the forward part of the tongue is Tu, Ta, Ti, Da and Di.

The stroke that involves the middle of the tongue is Ku, Ka, Ki, Ga and Gi.

The rolling tongue needs to be Ta Da Ga - Ta Da Ga or Ti Di Gi. So while there are 3 concepts there are alternate syllables to adjust for style of sound or speed.

The alternate syllables work on double tonguing as well Tu-Ku , Ta-Ka, Da-Ga or Di-Gi.

The same set of syllables is useful in single tonguing also. Tu, Ta, Ti, Da and Di. The Ta is the most useful.

To work on speeding up tonguing skills use softer syllables like ta da or di. Also work with a metronome. Start at 1/16 notes, 1/4 == 60 beats per minute. Every 15 - 20 seconds speed up 10 beats per minute. Make a note of the problem speeds and work on these. Do this with single, double and triple tonguing .

## **Tone:**

### **How do I get that full tone?**

Well there are 5 factors involved in that.

1. The most important factor is AIR. The trumpet is a wind instrument. The effortless intake of a great deal of air is the start. The Effortless delivery of that air is the second half. Air is 70 - 90 % of the tone.
2. An Alert mind is vital in order to always be on. That will always be in charge of what comes out. Never go through the motions. That is not only a waste of time, but it is also an insult to the artists and craftsmen who laid the groundwork for us to play quality instruments and beautiful music. Always be on.
3. Your ears are the next in importance. Not just hearing your own sound but also the sound of GREAT PLAYERS. We have to know what a great sound is to ever hope to get one.
4. A close aperture embouchure is vital to prevent that 5th grader airy sound from being our sound. Your lips should be touching. If the tone is a little bright draw the mouth corners in toward the center of your mouth. This will make an oval aperture and a pleasant sound.
5. Practice. Play everything with feeling and emotion. Even scales. If they are played right it can bring tears to your eyes. If they are played poorly they will bring tears to your eyes.

## **Endurance:**

The ability to play with a full tone and powerful range for hours is a great asset for any trumpet player.

To do this we must go to the basics.

1. Air and economy of abdominal pressure.
2. Close embouchure setting. Setting for a g on top of the staff always.
3. Learning to use a lip cushion by pushing the entire embouchure forward toward the mouthpiece.
4. Backing off of the mouthpiece to lip pressure. The lips are to resist the air not the mouthpiece.
5. Playing 3-5 times a day. With each practice session lasting from 20 - 40 minutes of REAL work. Non stop work.
6. Patience

## Range:

Every aspect of playing that is important in the lower and middle register is also important above the staff. i.e. tone, phrasing, smooth slurs, clean tonguing. We learn these by playing music like the Concone studies. Well if you want those same skills in the upper register then play music in the upper register. A month of playing those same Concone studies an octave up will do more for your playing than a year of arpeggios, scales, pushups or anything else. Yes it is HARD to do. It is NOT fun and since you will not perfect it in a day or two then you don't get that "feeling good about yourself as you hit your first squeaky high r."

The arpeggio approach builds muscle but not control, not tone, no tonguing skills, it stiffens and causes a loss of flexibility. But it does make you "FEEL good" after all you can see that you moved a note.

The arpeggio / scale exercises are all gross muscle building. These will help you to pound out a high note at the end of a chart but they will not help you to play musically up there. They were designed to take you to a certain point and no further. Even the names imply their goals Stevens Costello triple high c.. double high c in 10 minutes.. double high c in 27 weeks. They shoot for the student to be able to

----- hit -----

a certain note. **My goal is for you to play it.**

Let's look at how most people develop their range. From low c to g on the staff they played scales, etudes, SONGS, etc. From high c to super c they played arpeggios holding the top note. So the lower register was developed by making music and it IS musical. While the upper register was 'developed' by making noise and it is NOT musical. I hope that my point is clear. Arpeggios, scales and slurs are only for power. To make music you must play music.

Let me expand on playing musically in the upper register. I've known players who developed range by arpeggios only. It works to a point. They worked on it as weight training. (Every other day. The problem was that they increased the stiffness in their lips to a point where they lost flexibility. This approach also easily leads to requiring an embouchure shift. Think about it as you play your 1 octave arpeggio or even a scale the starting note gets higher and higher. You take a breath and play the next series. You take another breath .... There is an almost overwhelming desire to make subtle changes on each breath. Here is a test start on high c and play an arpeggio up then play it down to low c. Was it slow to respond or of a poor tone quality? Then you are playing with an embouchure shift. There are some ways to avoid this.

Always set your chops for a g on top of the staff. It is only an octave to high g and only an octave and a half to low c. When you do practice arpeggios or scales up for range always play them back down to low c or below on the same breath. This will help you to learn to play all registers with one embouchure. The reason to play simple songs one or two octaves up is to learn to play musically.

Even if it is Mary had a little lamb there IS phrasing. Take a group of melodies that you already have i.e. Concone (legato or the lyrical studies), Hering 32 etudes, old H.S or Jr. High solos, all region music, Beethoven transcriptions. Play each exercise 2 times the first time as written and the second time 8va. I used all of these plus The Lazarus Method for Clarinet. Hey clarinet parts move around and if you practice this stuff no lead book will ever throw you.

So you say that you have tried all of this yet still the notes don't come out. Then you are not letting the sound out. There are several ways that this can happen. Too much lip compression will roll the lips in so far that the air can NOT come out. Too much pressure on your top lip can pin it and again hold in the sound. Finally Too much lip curl will prevent the notes from coming out. The difference in embouchure set between low c and second line g is almost none. After all it is only a fifth. So why do people make faces and strain when going from high c to high g. It too is only a fifth. Very little difference in embouchure setup just more airspeed.

**As Jake used to ask all of his students:**

**"Where's your head?"**

I hope that WE can always answer: "Right where it ought to be."

Meaning 100% applied to making music everytime we touch the trumpet. Always On.

Good luck.

*Pops*

# Philosophy

Here are some great teachers and players thoughts or philosophy about brass playing and learning to play music in general. Part of it will show different opinions and part of it will show similarities, like the thinking of Jacobs and Adam.

## **Arnold Jacobs says:**

*"Song, to me, involves about 85 percent of the intellectual concentration of playing an instrument, based on what you want the audience to hear..... The remaining 15 percent is the application of the breath, wind, to fuel the vibration of the lips."*

## **Bill Adam says:**

*"Today I believe that ninety per cent of all playing is mental and the last ten per cent of the physical will be divided into nine percent breath and one per cent embouchure."*

## Song and Wind



One of Jacobs' most famous phrases is Song and Wind. During his lecture at 1995 International Brassfest in Bloomington, Indiana, he explained:

"My approach to music is expressed as Song and Wind. This is very important to communicate a musical message to the audience.

"This approach is one of simplicity as the structure and function of the human being is very complex, but we function in a simple manner. When we bring it to the art form it becomes very simple.

"Song, to me, involves about 85 percent of the intellectual concentration of playing an instrument, based on what you want the audience to hear.

"You cannot get anywhere without wind. If you think of a car, the wheels will not turn without an energy source—the engine. Brass players must have a source of energy, as there must be a vibrating column of air for the instrument to amplify and resonate. The musical engine is the vibration of the lips.

However, the lips cannot vibrate without wind.

"When we combine Song and Wind, the musical message, song, is the principal element comprising 85 percent of the consciousness. The remaining 15 percent is the application of the breath, wind, to fuel the vibration of the lips."

Arnold Herseth puts it another way, "You have to start with a very precise sense of how something should sound. Then, instinctively, you modify your lip and breathing and the pressure of the horn to obtain that sound"

Wind is the energy source used to fuel the conceptual message of the song from the brain. His emphasis of Song and Wind shows how much importance Jacobs give to musical conception. "Study the product, not the method. Mentalize music by making statements, not by asking questions." (*page 138 – 139*)

### Analysis

Although a little analyzing can be harmless, over-analyzing can cause problems. If the mind is flooded with positive thoughts, it will perform in a positive manner. By over

analyzing, questions are being asked such as "Am I doing this right?" The mind is flooded with negative thoughts. Jacob states, "Don't get caught on what not to do, instead concentrate on what to do."

The mind has the capability for a certain amount of information. If the mind is flooded with too many thoughts, it will overload. Concentration is lost and the note is missed – caused by over-analyzing.

Jacobs simply calls this "paralysis by analysis" (*page 142*)

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## Bill Adam

Some of my approaches to problem solving may seem different to you. I believe that we maintain the sound, that we maintain our freedom of tone and our relaxation with copious amounts of air. The sound or tone should always float in the breath and be covered by the breath. As the air flows through, it supports the embouchure and is quite responsible for its position and its relaxation and for the resilience of the mouth. The flowing air is the means for the relaxation of the tongue and its articulations. The flowing of air is the means by which we can relax the tension in the areas of the glottis, the epiglottis, the back of the tongue, the larynx, and the abdominal wall. Truly the trumpet is a wind instrument and is dependent upon the breath as a source of motive power.

As I have matured, my thoughts have changed about the percentages in a well balanced sound system. Many years ago, I felt that the mind was probably responsible for fifty per cent of the playing of the trumpet, and the other fifty per cent was divided equally into twenty five per cent for the embouchure. A few years later I still had retained the thought that the mind was responsible for fifty per cent, but the breath had increased to forty per cent and the embouchure had decreased to ten per cent. Today I believe that ninety per cent of all playing is mental and the last ten per cent of the physical will be divided into nine percent breath and one per cent embouchure. I really believe that the acceleration of the air has tremendous value as to the releasing of the necessary tensions that make it possible for long time endurance and a beautiful sound.

The mind is the creator of concepts and attitudes that produce the physical activity necessary for proper trumpet playing. Wrong concepts can also make playing more difficult. We are capable of one thing at a time with considerable ease. When we have to be concerned with two things at a time, playing becomes more difficult, and when we are confronted with three things, it just literally becomes impossible. If we keep our minds on a beautiful sound, on accelerating the air through the sound, on not forcing the sound, and forget the embouchure, many problems will disappear.

From 1975 CLINIC ADDRESS by Prof. William A. Adam

Permission to use this in this guide, granted by Mr. Adam, the 4<sup>th</sup> of March 1999.

## Quotes from "The Inner Game of Music"



### Introduction

People 'play' sports and 'play' music, yet both involve hard work and discipline. Both are forms of self-expression, which require a balance of spontaneity and structure, technique and inspiration. Both demand a degree of mastery over the human body, and yield immediately apparent results which can give timely feedback to the performer. Since both sports and music are commonly performed in front of an audience, they also provide an opportunity for sharing the enjoyment of excellence, as well as the experience of pressures, fears and the excitement of ego involvement.

The primary discovery of the Inner Game is that, especially in our culture of achievement-oriented activities, human beings significantly get in their own way. The point of the Inner Game of sports or music is always the same -- to reduce mental interferences that inhibit the full expression of human potential. (Page 7)

### The performance equation

The basic truth is that our performance of any task depends as much on the extent to which we interfere with our abilities as it does on those abilities themselves. This can be expressed as a formula:

$$P = p - i$$

In this equation P refers to Performance, which we define as the result you achieve - what you actually wind up feeling, achieving and learning. Similarly, p stands for potential, defined as your innate ability -- what you are naturally capable of. And i means interference - your capacity to get in your own way.

Most people try to improve their performance (P) by increasing their potential (p) through practicing and learning new skills.

The Inner Game approach, on the other hand, is to reduce interference (i) at the same time that potential (p) is being trained -- and the result is that our actual performance comes closer to our true potential. (Page 23 and 24)

## **Self 1 and Self 2**

If you think about it, the presence of that voice in your head implies that someone or something is talking (it calls itself 'I'), and someone or something else is doing the listening. Gallwey refers to the voice that's doing the talking as Self 1, and the person spoken to as Self 2.

Self1 is our interference. It contains our concept about how things should be, our judgements and associations. It is particularly fond of the words 'should' and 'shouldn't', and often sees things in terms of what "could have been".

Self 2 is the vast reservoir of potential within each one of us. It contains our natural talents and abilities, and is a virtually unlimited resource that we can tap and develop. Left to its own devices, it performs with gracefulness and ease. *(Page 28)*

## **Relaxed concentration**

Inner Game techniques can reduce the effects of self-interference and guide us toward an ideal state of being. This state makes it easier for us to perform at our potential by rousing our interest, increasing our awareness and teaching us to discover and trust our built-in resources and abilities. It is a state in which we are alert, relaxed, responsive and focused. Gallwey refers to it as a state of 'relaxed concentration', and calls it the 'master skill' of the Inner Game. *(Page 35)*

## A new idea is born

Stopping short in my tracks to think gave me an entirely new idea of correct cornet playing. I started to play over those same exercises, and in counting my mistakes I found so many that I turned to the first exercises in the book. After playing the first one, I found, much to my chagrin, that I had made many mistakes even in this simple exercise.

Then I turned to the study I had been playing for my faultfinding friend. It was No. 1 of Arban's Characteristic Studies, in the back part of this Method, the playing of which requires an elastic lip and much endurance, the first twelve measures must be played in two breaths. I worked an hour on this particular study, and found I had made a hundred mistakes each time I played it. When my lips gave out, I realized this study was far too difficult to use as a means of conquering myself, and learning when and how to breathe. It seemed that the more I played it, the more mistakes I made. Then I lost my temper. But, instead of laying the blame on myself as I should have done, I vented my injured feelings on my defenseless cornet and wanted to smash it on the floor, How foolish we are to blame our deficiencies on something else, rather than shoulder them ourselves! And the world is full of individuals who act over and over again the little drama just recounted, and who never really succeed at anything.

I sat still a few moments after my anger had passed away, leaving me rather ashamed and sorry, and said to myself: "Well, if I want to be a great cornet player, I must be **perfecting the little things first**, otherwise I can only reach a certain limit and stay there."

With a renewed joy in my work, and a head full of good resolutions, I turned to the front of Arban's Method and commenced playing the eleventh exercise, setting the metronome at 120 common time to see if I could play it through in one breath. I found it difficult at first, tried again, gained another measure, and so on, until I won out. In doing this, however I had made many mistakes. After I had learned how to take a full breath to start and conserve my wind at the beginning, I played more easily, and soon acquired the habit of filling my chest completely with wind before starting an exercise. It was fully six weeks before I could play the eleventh exercise perfectly in one breath, and with ease of performance.

Finally, after I had played it ten times in ten breaths, I tried to play it twice in one breath, and in a few weeks managed to accomplish my aim. This practice was the foundation of my endurance, which has always been one of the means of my playing the cornet easily. With the surmounting of obstacles, my love for the instrument grew, and I realized, as never before, that in order to become a successful player, such a regard for one's instrument is quite necessary.

Every cornet player in the world, I believe, has an equal chance to become great if each one strives to conquer himself, to overcome bad habits, and to become perfect in his practice.

From Herbert L. Clarke *How I became a cornetist*

## From "Prelude to Brass Playing"



While it is most regrettable that many students are obliged to start on their own, I feel that their chances of success may be greatly enlarged through a careful study of this book.

"Prelude to Brass Playing" describes FIRST PRINCIPLES -- what you should know before you begin on the instrument. You may be surprised to find, in later chapters, that you really do not simply "blow" a brass instrument! You do not jam the mouthpiece into the lips! You do not pull out valve slides carelessly! And so on.

You will recognize the fact that habits are formed early. The first time you pick up your instrument, you start to form habits. They will be either good habits, or bad habits -- depending upon your approach.

Skilful playing on a brass instrument stems from a series of good habits, poor playing, from a series of bad habits.

It is unfortunate, but true, that bad habits seem the easiest to fall into; they wait at every turn for the unwary student. And starting over again after years of working the wrong way; it is harder to unlearn bad habits than to learn good ones.

So STOP SHORT, and THINK! A few weeks of careful study now may save years of frustrating work later. A little patience at this most important stage -- taking each step in its turn -- attention to the formation of good habits, will make it not only possible, but inevitable that you will succeed in becoming an excellent player. While there might be a momentary thrill to stumbling through a melody now, there can be no real enjoyment, no sense of satisfaction unless you play reasonably well. *(Page 3 - 4)*

## From "Encyclopedia of the Pivot System"



**Donald S. Reinhardt**

### **5. What is the proper mental attitude toward study and practice?**

The proper mental attitude toward study and practice consists of the student's sincere belief in his capacity for hard work and unfaltering concentration, a full awareness that any genuine progress requires time and a justified faith in the ability and integrity of the instructor. The student must, as the saying goes, 'keep his eye on the main chance.' That is sometimes a difficult task, particularly where the study material seems exceedingly difficult or exceptionally remote from the type of music the student expects to encounter during his playing career. But it is absolutely necessary that the student bear constantly in mind that the purpose of striving toward mastery of very difficult material is to make all other material seem easier, and that the purpose of striving toward mastery of a wide variety of material is to assure the development of a well-rounded thorough musicianship.

### **6. What is the improper mental attitude toward study and practice?**

The improper mental attitude toward study and practice consists of a general misconception on the part of the student of the entire purpose of study and practice. This attitude embodies erroneous impressions and undesirable personal traits, either singly or in combination. In the opinion of the student with this attitude, the instructor is always guilty until proven innocent. Such a student may come to take a lesson simply to see what the instructor has "on the ball." He may have been forewarned that the teacher would "try to change his embouchure" and his visit may be a combination of fear and general mistrust. Or he may have visited so many teachers previously, with negligible results, that the new instructor has three strikes against him before the lesson even begins. Or the student may have such tremendous conceit that he is completely unreceptive to any suggestions from anyone; his definition of a splendid instructor is one who will compliment him, not criticize him. Or he may be the type who imagines that somewhere there is a "magic method" whereby he may acquire overnight the relaxed perfection while playing for which he yearns. Or he may have formed the habit of absorbing the remarks of many different players without considering the source or the validity of the information. Or he may be the type who experiments continually with

different model mouthpieces, instruments of various bores, makes and models, lip exercising gadgets, and embouchure formations, to name just a few of the devices employed by the escapist. Such closed-minded specimens should realize that logic, concentration, hard work, and sweat are essential factors for study and practice; otherwise they should save their instruction money. *(Page 3 - 4)*

### **7. What are the three primary playing factors?**

The three primary playing factors are: first, the embouchure formation (the lips, the mouth corners, the cheeks and the entire facial area involved while playing); second, the tongue and its manipulation (the tongue-arch, the tongue-level, and the length of the tongue backstroke); and third, the breathing (the diaphragm and abdominal regions, the ribs, the shoulder blades, the lungs, and the throat).

### **8. Which one of the three primary playing factors is considered the most important?**

All three primary playing factors (the embouchure formation, the tongue manipulation, and the breathing) vary in relative importance at different stages throughout the student's career. Therefore, no one factor may be considered the most important except in relation to the student's degree of development.

Most of our finest present-day performers agree that they consider correct breathing the most important physical playing factor. This statement is quite true but only after the player has arrived at his final stages of playing perfection. Some of these fine artists have had the good fortune of playing correctly for such a long period of time that they are inclined to forget some of the difficulties that they too had encountered before they reached their present high playing level. Much like riding a bicycle, you may have been riding for so many years that you have completely forgotten the difficulties encountered and the number of times that you fell off before your sense of equilibrium took hold and made you a rider.

If a very fine oboist selects an excellent instrument but uses a defective reed, the results will suffer regardless of whether his breathing is correct or incorrect. The same holds true in brass playing! It is logical to assume that the embouchure formation (the lips, the mouth corners, the cheeks, and the entire facial area involved while playing) and the tongue manipulation (the tongue-arch, the tongue-level, and the length of the tongue backstroke) must not only be functioning properly as separate and independent factors, but must definitely be synchronized with the breathing factor (the diaphragm, the abdominal regions, the ribs, the shoulder blades, the lungs, and the throat) before any relaxed playing perfection can possibly take place. For example: if a performer's playing difficulty is analyzed and traced to a faulty embouchure formation, the error must certainly be corrected and the tongue and breathing factors be given ample time to compensate themselves the new and slightly different blowing resistance of the "adjusted embouchure" before coordination of the primary playing factors can be obtained. *(Page 4)*

## How and what to practice

...

Practice is a time put aside to work, work, work with dedication and commitment to becoming not only a better player but to realize (in time) what we all strive for, AND, that's to earn the right to someday be called A MUSICIAN. A most royal title, if you please!

...

The one thing that a lot of students do, is to try to practice for 2 or 3 hours at a time to (as they say), build up their endurance and range. This is not going to do anything of the kind. After a certain length of time (maybe the first half-hour or 45 minutes) you are not accomplishing anything but fighting your own tired lip. As some of the greatest trumpet players in the world advise --- DON'T PRACTICE LONG BUT PRACTICE OFTEN. Every time you have 20 minutes of your own, reach for the horn. It's amazing how much can be accomplished in that time especially if you are close to having a passage work out for you. It may well be the best 20 minutes you ever spent.

...

WHAT should I practice? There's only one answer to that. WHAT YOU DON'T KNOW OR CAN'T PLAY!!! Quit playing and practicing all the things you can play at an ungodly tempo to prove to yourself that you're a pretty good player. You can only "gas" yourself for so long. Review some of these things and then go on to the important part of your practice, the things you can't play. Work on them exactly the same way I told you to practice the passages in the etude. Remember? You see --- if you practice something 100 times you kinda get the sound in your ear --- if you practice it 200 times, you get a little familiar with it --- and, if you do it 300 times, you get kinda friendly with it. If you were my student, I wouldn't settle for anything less than being married to it!

From **The Trumpet Method of Don "Jake" Jacoby**, (page 19)

## Off To A Good Start

This chapter will deal with the beginning trumpet player. How do you get a student off to a good start? What kinds of things does a beginner need to work on? I will discuss some of the approaches I have used with beginning students. Hopefully this information will be useful for both the student and the teacher.

### What Age?

What age is realistic for a child to begin the trumpet? There is no clear answer to this, of course, and it will depend on the student. My own advice to parents is that eight or nine years old is a minimum age to start to expect any serious study of the instrument. Because the production of the sound is largely a function of the body, the student must have sufficient muscle and lung development to deal with the demands of sound production.

If a parent wants to start their child on music earlier, I always suggest piano. A child can get a sound right away. (For that matter, a cat can get a sound on a piano. Now and then our cat plays something interesting, usually while jumping out of the reach of the dog.) The knowledge of the piano keyboard is almost essential to all music study, and any experience with the piano will benefit the study of other instruments.

### Young'uns

I have found that teaching most eight-year-olds demands more expertise at dealing with the psyche of that age group than expertise with the subject matter. They have a limited attention span, and are highly unlikely to think of their trumpet practice as the most important thing in their life. The most important aspect at this age is emphasizing the fun aspects of playing. Make the trumpet something they *want* to pick up and play, not something that has to be *practiced*. (Groan) Some of the activities I have found to be 'fun' are:

- Making animal sounds on the mouthpiece and the horn.
- Playing as loud as possible.
- Playing as soft as possible. (My personal favorite.)
- Holding a note as long as possible. (Keep records.)
- Trying to make a sound while placing the mouthpiece on different places on the lips, even way to the sides. (This encourages experimentation in mouthpiece placement, helping them to find the most beneficial placement. More on this later.)
- Fast trills or alternate fingering 'licks'.
- Breathing exercises. (see Brass Tactics)
- Blowing out a candle from increasingly long distances.
- Blowing paper boats across the water.

- Holding a piece of paper against the wall with the breath.
- Lying on the back with a weight on the abdomen to feel the expansion.

### **How Long Should They Practice?**

A beginner on a brass instrument at any age is unlikely to have chops that will last longer than 15-30 minutes at a time. Like all players, they should stop playing before the lips feel completely wasted, so that they feel reasonably good when they return to the horn.

I always recommend that students keep the horn out of the case at home. (In a secure location, please!). This encourages them to pick up the horn at various times throughout the day. There should be one dedicated practice time each day, but picking up the horn for a couple of minutes at a time can really help the lip muscles get used to the sensation of playing. I tell students that it is more important how long it has been since they last practiced, than how long they practiced the last time. While not forgetting the 'fun' rule, they need to be made aware of the importance of *daily* playing.

For complete beginners, one 15-minute practice session, and two to four 'pick-up sessions' is reasonable. This should increase to a half-hour fairly quickly as the embouchure starts to develop some strength. For some students, a half-hour practice is an eternity, but I call it a minimum to justify the time and expense of lessons. Interjecting a short listening session (recommend or lend some recordings) into the practice routine can lengthen the time spent with the trumpet, provide a rest period, and focus the student on the reason they are doing this: music.

### **Adult Beginners**

I've started a number of adults on trumpet. My first question is always "Why the trumpet?" I am interested in what draws an adult to this instrument. Usually they are a fan of some kind of music that features trumpet playing (jazz, classical, Latin, etc.) This sometimes puts them at a disadvantage compared to kids. They have more of an idea of the end goal. They want to play like Miles or Wynton and it can be depressing when they start to get an idea of how long the road is that awaits them. I try to make it fun for them as well, incorporating more listening into the lessons, or maybe introducing some basic jazz concepts that can be performed with their limited ability on the instrument. This is a tough activity to learn late in life, but it can be done!

**With brass playing, patience is not only a virtue,  
it is a necessity.**

### **Returning Players**

I heard from many readers of Brass Tactics who dropped the instrument at some point in their lives, and are now returning to it. The level of accomplishment once achieved will affect where you pick back up, but certainly some time spent with the basic techniques presented here will be beneficial to you.

Some players who gave up the instrument suffered with bad habits, which likely contributed to a sense of frustration, and eventually defeat. Many were self-taught, or had non-brass instructors. For these players, it is probably best to start right at the

beginning, and learn the correct way to play. You will likely progress faster than somebody who has never played, and some aspects may still be clearly recalled, such as fingering and reading. Put the time in working on clear controlled sound, and don't be in a hurry. It is more satisfying for the listener and the performer to hear one note played well, than ten (or a thousand) notes played in a mediocre fashion.

### **You Call That A Big Breath?**

Before attempting to get a sound on the instrument, a discussion on the importance of air and the control of it is in order. They don't call it a *wind* instrument for nothing. Trying to get a sound out of a brass instrument without an abundance of air is like learning to drive a car with almost no gas in it. You keep stopping and interrupting the driving lesson while you are towed to the gas station, only to put in another twenty-five cents.

Work with the student to develop the concepts of really deep breaths. Use breathing exercises like the ones found in *Brass Tactics*. Make them take long slow breaths before attempting any playing on the horn. If you catch them taking a shallow breath before an attack, call them out on it. Make them exhale all their air, and take a full inhalation. Get them in the habit of really using their air right from the first note. The difference in the sound produced and the ease of playing will be huge.

### **Sit Up Straight!**

Now a brief discussion of posture and how it affects breathing. One technique I use is quite effective. I have the student sit down, and put their hands up in front of them. I hand them a pair of dumbbells or heavy books. I then tell them to stand up, sit down, stand up, sit down, stand up, sit down etc. Once the player has figured out the pattern (takes longer with some than others), they will not sit back into the chair, but will sit up on the front of it, to help them deal with this annoying activity.

This is the seated posture that I want. The player should be able to stand right up from a seated position without leaning forward. The added weight of the dumbbells forces them to tense their abdominal muscles when standing, mimicking the air support that is required when playing. Whenever I see them start to slouch I issue the command *Stand Up!* They get the idea.

### **How Do You Hold This Thing?**

Explain how to hold the trumpet. The left hand has several possible grip positions, discussed at length in *Brass Tactics*. The size of the player's hand obviously impacts on the choice of position. The important considerations are this: the hand must have a solid grip on the valve casing, with the ability to extend the third slide (tough for kids, especially with slides that don't move easily), and all the weight of the instrument must be carried by the left hand.

The right hand should be curved as if holding a baseball, fingertips on the valves, thumb under the leadpipe, and little finger out of the ring. The sole job of the right hand is to manipulate the valves.

### **Fingering**

I advise students not to try and play anything if they are unsure of the fingering. Rehearse the fingering by itself first. They should hear the snap of the valves going down and coming back up. During rest periods in the routine, they should finger scales

and patterns to increase finger dexterity, maintain mental focus, and accomplish something during otherwise 'down time'.

### **The Embouchure**

I give minimal instruction to a beginner regarding the embouchure. I suggest they whisper the letter 'M', which closes the lips and rolls them slightly inward. I then have them tighten the mouthcorners, which provides the compression necessary to produce vibrations when air is blown through the lips, and prepares the lips to accept (grudgingly) the mouthpiece.

The mouthpiece is placed on this tensed embouchure. It should initially be placed dead center on the lips, but the player should feel free to move it slightly to a position that feels the most comfortable. Mouthpiece position varies a lot amongst players because of the different teeth and lip structures. The ultimate placement for the mouthpiece will be determined by the sound, and that may well change over time. But to begin, the player must first get a sound, any sound.

Now the player takes a breath through the nose and blows through the lips and Voila, out comes a double C! Well, maybe a G in the staff. By varying the lip tension and intensity of the air, the player should be able to get at least two different open pitches, probably low C and the G above. Some can easily get 3<sup>rd</sup> line C as well. Examples of the desired pitch and sound played by the teacher are invaluable at this stage. The student must have some idea of what they are trying to do, if the body is to have any chance of accomplishing it.

Some time is now spent on those open notes. Hold them out as long as possible. Try to crescendo and decrescendo. Try to bend the pitch down and back again. With nothing but demonstrations by the teacher, the student should be able to instinctively copy.

### **7 Bugles**

At this point, I undertake a basic explanation of how the instrument works. Using the chart found in *Brass Tactics*, I demonstrate all of the open tones that can be played on the instrument, the overtone series. I play some bugle calls, to give an example of the limited melodic possibilities available in a trumpet with out valves. I discuss how trumpet players used to have natural trumpets in different keys, and how that led to the development of valves, which essentially combines 7 bugles into one instrument.

I then point out that each valve has a slide attached to it, in three different lengths. When the valve is depressed, the air is channeled into it, effectively lengthening the instrument. The student then holds an open tone and then depresses the second valve. The tone drops by a half step, the smallest interval used in Western music. We try this on each open tone. On the chart once again I show how this creates an entire overtone series one half step below the open series. We now extend this to all the other descending valve combinations:

Open  
2  
1  
1,2  
2,3

1,3  
1,2,3

The chart shows that when all of the overtone series are combined, we achieve a complete chromatic scale, and in fact overlap on certain notes. It answers two common questions:

*"How can we play so many notes with only three valves?"*

*"Why can some notes be played with more than one valve combination?"*

### **Chromatic Scales**

From each open tone the student can play, she descends chromatically using this series of valve combinations and ascends back to the open note. In the following lessons it is explained that because the open notes get closer together as they go higher, there are fewer chromatic tones that will be played between them before reaching the next open tone, where the series begins again.

Through this exercise the student learns a bit about the physics of the trumpet. (It is amazing how many relatively advanced students still don't understand exactly what happens when a valve is depressed.) They also expand their repertoire of notes dramatically, even if they don't know what note they are playing yet, and the fingers start to get a workout.

### **To The Mouthpiece! Tally-Ho!**

The best way to establish proper playing mechanics is to focus on the mouthpiece alone. This is true for beginners and advanced players alike. Playing on the mouthpiece alone focuses on the essential elements of producing the sound. Some teachers don't even introduce the instrument at all for the first few lessons, but I think the student should have the fun of blating out a note on the trumpet first. It may also initially be easier get a sound on the trumpet than on the mouthpiece. Once the student understands the concept of vibrating the lips to produce a sound, he should be able to buzz a note on the mouthpiece as well.

After a pitch is produced on the mouthpiece, encourage the student to experiment with tightening and loosening the mouthcorners and blowing faster and slower to change the pitch. Try to play as low as possible and as high as possible. Connect the notes with a siren. Then try to play a simple tune, like a nursery rhyme or national anthem. It will probably sound nothing like the actual tune, but the student will be making an attempt at changing the pitch, and will unconsciously start to use the tongue to articulate notes.

Playing on the mouthpiece should begin every playing session. The more mouthpiece buzzing the better. The mouthpiece is unforgiving; if you don't play correctly, you don't get a sound. It encourages proper embouchure development, develops the ear, and instills a pitch/lip-sensation relationship. A large part of learning to play is to remember what the lips *feel* like when they sound good, and to try to re-capture that sensation the rest of the time.

When playing on the mouthpiece, maintain proper playing posture and breathing. Use two hands on the mouthpiece to place the body in the correct position. The use of a buzz-aid is recommended, so that the mouthpiece can be placed in the horn while buzzing. (see **Buzz-Aids**)

## **Tonguing**

Once the student can successfully play several notes on the mouthpiece and on the instrument, I explain the role of the tongue in articulating notes. The tip of the tongue contacts the gum above the upper teeth and snaps back, as when pronouncing the syllable 'T'. Have the student practice this several times, whispering 'T' into the air.

This is a very natural practice, of course, since we use that syllable to start many words. It is good to focus on the action: the syllable is pronounced when the tongue snaps back, releasing the flow of air. Feel the puff of air that results by blowing on the back of the hand. Try forceful attacks and light attacks. Do some repetitive articulation: 'tu-tu-tu-tu'.

Now try it on the mouthpiece and then the horn. Attack one note at a time. Focus on the action of the tongue, and on the sound of the attack. Try to make successive attacks identical. Play loud attacks and soft attacks. Play different pitches, but keep repetitive attacks on one note at a time. Create a simple exercise such as:

- One short note.
- Two short notes and a sustained note.
- Four short notes and a sustained note.
- Two short notes, one sustained, two short notes, one sustained.

I make tonguing a part of every practice routine from day one, and try to change it each week. You can incorporate other notes being learned in that lesson, or a scale when development permits. Teach the student how to create their own tonguing exercises, so that they are constantly changing and becoming more challenging.

## **Slurring**

Next I use simple flexibility exercises to teach slurring, such as Phase 1 of the flexibility routines in *Brass Tactics*. This starts on an F#, played with all three valves (false fingering). The note is slurred down to a C# and back up again. As range permits, this is moved up a half step at a time, utilizing the seven ascending valve combinations. (123, 13, 23, 12, 1, 2, 0)

At first I just demonstrate, and see if the student can do it. Often they can. If they cannot get the pitch to slur back up, I will have them slowly bend a note sharper, 'pushing up' on the note until it flips up to the next partial. If I must give physical instructions, I tell them to tighten the mouthcorners and blow harder. Trying to consciously control the muscular actions that govern playing sometimes seems to hinder rather than help, and I have greater success generally by demonstrating and letting them figure out how to imitate the sound they hear.

## **Major Scales**

As soon as range permits, a C major scale should be introduced and memorized. I suggest slurring the scale, and tonguing the arpeggio. (1-3-5) I always teach the related minor scale at the same time. (Use the key signature of the major scale but play from the 6<sup>th</sup> note to the 6<sup>th</sup> note. This produces an aeolian minor scale.) Two scales for the

price of one!

Next I suggest that the scale be practiced starting and ending on all the other notes as well. (D-D, E-E etc.) Once a student has played a C scale starting on each note, they are usually delighted and amazed when I tell them they have just learned D dorian, E phrygian, F lydian, G mixolydian, A aeolian, and B locrian scales! (They don't have a clue as to what that means, but it sure sounds impressive and didn't involve that much work!) Thus the introduction to modes, quite early in the educational period.

As the lessons progress, I introduce two more major scales at a time, F and G, Bb and D, Eb and A etc., adding one sharp and flat at a time. Each scale is practiced with all the modes, subject to range. Chromatic scales are also introduced, breaking them down into groups of 3 and 4 notes, then running them together.

The scale pattern of Clarke's Technical Studies #2 can also be introduced. I show how the exercise is composed of two patterns. (see **Clarke's Technical Studies**) This lets them construct the exercise based on any scale they have learned. I have seen people play Clarke #2 for years, reading it each time, never recognizing the basic pattern. Getting students to use their brains can be tough, but is well worth the effort.

### **First Studies**

At this point, it is time to introduce a beginning trumpet book. A book will take the first few notes that the student can produce, and create simple melodies out of them. They will show the student what those notes look like on paper, and begin the process of understanding that the notes on the page merely represent sounds in your ear. A good beginner book should not only teach trumpet playing, but all the other aspects of music as well, e.g. note and rest values, key signatures, time signatures, accidentals, clefs, dynamics, phrasing, tempo, repeat signs, etc. The student needs to be reminded that they are not just learning to play the trumpet, but learning to play *music* as well.

There are many very good books on the market for beginning players. I use a book called *'Learn to Play the Trumpet'*, by Charles Gouse. I have found that this book is very clear as it introduces new musical concepts, and uses many small pieces culled from well-known repertoire. It is very accessible to young students, but is not insulting to an adult frame of mind. Other beginning books I have used in specific situations include *'Elementary Studies'* by Herbert Clarke, and *'Physical Approach to Elementary Brass Playing'*, by Claude Gordon. These two books can be daunting to the beginning player, but certainly encourage embouchure development.

Because a good beginner book is progressive, all the teacher needs to do is work through page by page, making sure the student understands everything that is being introduced. Most books include plenty of simple duets. These are essential in order for the student to hear the teacher and to experience the sensation of blending with another player.

By using well-designed exercises in conjunction with a book, the sound production capabilities of the beginning player can be developed much faster. Combining the two approaches develops trumpet players and musicians, two terms that are not always synonymous.

## **Giant Steps In 12 Keys**

OK, maybe there are a few more steps to go before the beginner tackles this one. I have outlined the basic information a beginner needs to know in order to start the study of a brass instrument, plus formulated a basic practice routine to start with. The assignment sheet might look something like this:

### **Beginner Routine**

- Breathing exercises, body stretches, mental focusing, maybe listening to a recording to get a sound in the head.
- Long tones on each open note.
- Practice the chromatic fingering pattern down and up without playing.
- On the trumpet: Descend and ascend chromatically from each open note .
- On the mouthpiece: buzz nursery rhymes, national anthems, pop tunes, sirens, animal sounds. At least several minutes, the more the better.
- Tonguing: single and repeated attacks on different notes. Strive for well defined, consistent attacks.
- Slurring: Simple flexibility studies.
- C Major scale: Practice fingering the scale up and down first. Then try to play it, as range permits. Tongue the arpeggio. (1-3-5-1-5-3-1)
- Book: Starting with lesson 1, work out of the book. Pay strict attention to tempo, preferably with a metronome. Rehearse any fingerings before playing.

### **Could You Play It For Me?**

By far, the most valuable thing a teacher can do for a student is to let them hear what the instrument should sound like, hopefully by playing for them. Using recordings is another option. Although I play a lot in my lessons, if I can let a student hear Clifford Brown or Phil Smith play something they are working on, I do it. Heck, it's good for me too. Keep the highest standards fresh in your mind at all times.

If a student has the desired sound in their head, it will eventually come out of the horn, if they work hard enough. Without a clear idea of the desired end result, they are literally flying blind. So play for them, play them recordings, get them out to live concerts. Put the sound in their heads. They'll do the rest.

### **Remember**

**One note is worth a thousand words.**

*Chase Sanborn*

An excerpt from the soon-to-be-published **BRASS TACTICS COMPANION**.

<http://www.brasstactics.net/>

# The Teaching Philosophy of Claude Gordon

by Matt Graves

"Brass playing is very easy when it is done correctly. It is very hard when it is attempted incorrectly . . . It is absolute torture when the player is playing incorrectly and trying to do it by sheer force." <sup>(1)</sup> Such was my introduction to Claude Gordon in his own words in 1983 when I began studying with him. Having persevered through so many of his own personal struggles, hardships and obstacles and overcoming bad teachers and erroneous and absurd playing theories, is it any wonder that Claude became the practical, common sense teacher that he was?

Looking back through such texts as Herbert L. Clarke's *How I Became a Cornetist* you can see that the youthful fascination with "how it works" has been around a long time. At the present day, the theories on what enables the trumpet enthusiast to play well abound and prompted Claude to write, "Today there are thousands playing each brass instrument, and yet the great virtuosos can be counted on your hands." <sup>(2)</sup>

Claude had an outline of his teaching philosophy in what he called, "The Seven Natural Elements" which he likened to the physical laws governing the universe. Briefly, the seven elements are:

- 1) Wind Power (i.e., breathing)
- 2) The Tongue
- 3) Wind Control
- 4) The Lips
- 5) The muscles of the lips and the face
- 6) The Fingers of the Right Hand and
- 7) The Left Hand.

Regarding breathing, Claude insisted on science rather than fiction. The so called "diaphragmatic breathing" theory he dismissed on the grounds that the air goes into the lungs and the muscles surrounding the thorax (chest and back) squeeze like a bellows in exhalation. The diaphragm is an ultra thin involuntary tissue with very few muscle strands which flex only during INHALATION to create the vacuum necessary to pull air into the lungs. His practical teaching on breathing was to take a big, full breath and keep the chest up during inhalation and exhalation and let the air do the work. Maintaining posture in this fashion develops the thoracic and abdominal musculature used in brass playing and preserves the full wind power playing potential.

His teaching on the tongue involved two concepts, namely the tongue position and the tongue level. Claude advocated the articulation technique passed on to him by Herbert L. Clarke, one which seemed to lie dormant in Clarke's *Characteristic Studies* text after Clarke's death. <sup>(3)</sup> The technique which Claude referred to as "K Tongue Modified" involves leaving the very tip of the tongue behind the lower front teeth and producing the "T" of the single tongue release with the front of the tongue. <sup>(4)</sup> When mastered, this technique allows more efficient articulation, a more confident range and increased

playing accuracy. After utilizing K Tongue Modified as your "normal" single tongue, the tongue soon easily moves between the specific level or shape required for each note and there is no need to switch from one embouchure setting to another from low to high range. In Claude's words, the player "will learn to feel every note."

Clarke's *Technical Studies* was one of Claude's tools for developing wind control in his students. After he was sure a particular student could play Clarke's exercises accurately and had patiently and willfully achieved this goal, then he would allow them to strive for speed, repetitions and dynamics. Of course, the player would never be finished with these exercises. Upon completing the book, they would be assigned to the beginning again and encouraged to achieve greater results each time. One of Claude's favorite sayings was, "A good trumpet player can't live without three things: love, good food and a copy of Clarke's *Technical Studies*."

"The Lips do not play the cornet. They only act as a vibrating medium . . ." So said Herbert L. Clarke in a letter to Claude Gordon dated October 2, 1936.<sup>(5)</sup> Claude's teaching on the lips was brief and to the point. "Place the mouthpiece in the center of the lips with approximately 2/3 of the mouthpiece on the upper lip. . . Let the lips work correctly; do not try to make them work or look a certain way. . . Once your embouchure is set, forget the lip. . . With proper practice, the lips will take care of themselves."<sup>(6)</sup>

"Lift fingers high and strike valves hard" was one of Claude's favorite rubber stamps. He would rubber-stamp the student's method books as a reminder for important concepts. This approach to fingering insures accurate technical execution as well as reinforcing muscle memory. With enough time and proper practice, it also enables the student to achieve great speed. Claude also insisted that the trumpet be flat or flush against the palm of the left hand so that the student could maintain a proper grip on the horn and thus limit extraneous movements of the instrument.

These Seven Natural Elements could be explained easily and quickly. However, Claude's tailor-made prescriptions for daily practice routines were much more valuable. It was here that each student discovered Claude's heart. His was not one beating with the egotism of the polished brass "theorist," but the steady unfaltering rhythm of a humble, caring physician, one who had himself been healed and was able to prescribe the proper remedy or preventive measure. His assigned routines were hand written at each lesson using all the time-tested trumpet methods and exercises.

The comeback player will do well utilizing Claude Gordon's books *Physical Approach to Elementary Brass Playing* and *Daily Routines*. His book *Brass Playing is no harder than Deep Breathing* is also an excellent text of his teaching philosophy. Other books by Claude include *Systematic Approach to Daily Practice*, *Tongue Level Exercises* and *Thirty Velocity Studies*.

**"Practice, practice, practice until it all works correctly - by habit." - Claude Gordon**

(1.) Claude Gordon, *Brass Playing is no harder than Deep Breathing*, p. 6.

(2.) Claude Gordon, *Brass Playing is no harder than Deep Breathing*, p. 6.

(3.) Herbert L. Clarke, *Characteristic Studies*, pub. by Carl Fischer (02281), p. 5.

(4.) *By front of the tongue, I mean the area of the tongue between the very tip and the center of the tongue. Note: this is a very subjective matter. In some players this area may seem more forward and in*

*others it may seem farther back.*

<sup>(5.)</sup> *Claude Gordon, Brass Playing is no harder than Deep Breathing, p. 29.*

<sup>(6.)</sup> *Claude Gordon, Brass Playing is no harder than Deep Breathing, pp. 30 - 31.*

## **Teaching come back students**

**By Eddie "Tiger" Lewis**

One day I got a phone call from one of my student's father. Normally, when parents call a private lesson teacher, it's to cancel a lesson. Well, not this time. This father began telling me that he is the music minister at his church and seeing his daughter do so well with the trumpet, he had rekindled his desire to take it up again, after twenty-five years of not playing. He was calling me to ask if he could begin private lessons, also.

I began teaching him the following week. Right off, at the start, I noticed an uncontrollable twitching/spasm in his lips while he played. This twitching was bad enough that it had a horrible effect on his sound. After a few months of lessons, trying everything I knew to try, this student gave up....discouraged and disappointed.

Ten years later, while speaking with a music therapist, I learned that this was most likely caused by some sort of nerve disorder. In most cases, this type of disorder is caused by a head injury. Knowing this, I realized that there was nothing I could have done to help that student, but that doesn't help me from feeling as if I had failed as a teacher.

He was my very first come back student and I've taught many others since. Having failed so badly with him caused me to take a greater interest in come back players. I began to notice how they were the same as my other students how they were different. In most ways they were the same. Scales are scales. Etudes are etudes. Learning and excelling on the trumpet has certain physical and technical requirements and those requirements are equal to all players, young or old. But meeting those requirements soon becomes LESS equal when you take other, non-musical aspects of that persons life into account.

All of my come back player students were fathers with real, full time jobs. Time was a significant issue. Students, in school, have many more opportunities to spend time on their instruments than working fathers do. For some of these come back players to spend even an hour a day on their instrument is a huge sacrifice. Many of them can barely manage to put in fifteen minutes of practice each day.

And this doesn't even include time spent playing in ensembles. In my opinion, everyone who plays a trumpet should perform somewhere. Most of my come back students played in their church orchestras. But this takes lots of time each week. Most rehearsals of this time consume an entire evening. Many working fathers cannot afford to give up an entire evening.

### **Time Management**

So the first issue I would like to address is a general one. There are ways to salvage your trumpet playing by getting the most out of even the smallest amounts of practice time.

## **Practice Every Day**

The first step and perhaps the most important step to take is in creating an actual, written down schedule. I know this sounds like something that a band director would tell some junior high school students, but it's true. Practice every day, even if it means only practicing for five to ten minutes on some days. Get the horn out and make yourself spend at least a minimum amount of time on the trumpet.

For those of you who have read my books, this may sound as if I'm contradicting myself. I have been out spoken in the past about taking days off from the instrument. Well, this is a little different. It's important to prescribe the right medicine for the proper symptom. When I recommend taking time off, it's in the context of practicing too much. For the students I'm referring to now, come back players, practicing too much is never a problem. The problem is that, with the trumpet having to take a lower priority than the student's job and family, it's easy to neglect your trumpet studies completely.

By practicing every day, you are enforcing a habit. This is a very important thing, not only for practice purposes, but it also shows the people in your life that you are very serious about playing the trumpet. I've found that the more consistent people are in their practice habits, the more respect they receive from their family members and the people they work with. This leads to fewer and fewer distractions in the long run because people who respect your practice time won't be as inclined to interrupt it.

So, that's my first point, practice every day, even if only for a minimum amount of time. The reason for this is less physical than it is mental, psychological and social.

## **Use Check Lists**

Then the problem becomes, "how do I cover all the things I need to cover in such short practice sessions?". Well, this isn't just a come back player's problem. I face this problem every day. The STUFF that I practice couldn't possibly be done, all in one day. In fact, what I do in my practice sessions sometimes takes years to complete.

My solution to this problem is in using check lists. I have a list of everything that I practice. As I finish something, I check it off the list.

## **Why?**

This does two things. First, it helps you to know, before you begin practicing, exactly what needs to be done in that particular practice session. Since time is such a big problem, it's important to not waste that time trying to figure out, "what should I practice?". These check lists help me get straight to work.

Secondly, keeping check lists helps us keep an over all concept of which direction we are heading in our practice sessions. It gives us the "Big Picture" of everything that we want to get done. That way, if something doesn't get finished in one session (something which happens to me all the time), you know, by having a complete concept of your goals and direction, you know to pick up where you left off and continue with that work until it's completed.

Without the check list, you may get half way through something on one day only to inadvertently start an entirely new project in your next practice session. When this happens it usually means that the work you did in the previous session ends up being for nothing, wasted time, wasted effort.

Remember, we're talking about the value of time here. The time you spend practicing will be far more valuable if you complete a project before moving on to the next one. This eliminates the "hit and miss" kind of practicing that can happen in a less organized practice session.

### **Don't Sacrifice Rudiments**

I had one student who was a doctor. He told me:

"I could teach you in a few hours how to remove a person's appendix. I'd show you where to cut and what to do. It's simple. You wouldn't be a doctor, but you could perform this one operation. That's how I want you to teach me to play trumpet. I don't want to practice all that boring stuff that other teachers make me do."

Well, that student didn't take lessons for very long. We kept running into "problems" in his playing in which the most obvious solutions were "boring". He didn't want that. He wanted the "magic wand treatment".

You cannot get around the rudiments. As I said in one of the first paragraphs, the trumpet has certain physical requirements. Those needs must be satisfied.

However, it's not as gloomy of a picture as it may seem. In my opinion, the rudiments that a player should cover include:

- Long Tones
- Lip Flexibility
- Articulation
- Scales

These are the bare minimum. I also recommend:

- Lip Buzz
- Lip Bends
- Flow Studies
- Pedal Tones
- Multiple Tonguing

But these, for someone with very little time to practice, may be too luxurious to spend too much time on them. But I strongly recommend the first four rudiments. Do them every day. I know, that can be boring too, but there are alternatives to exercises. For example, many people have played lyrical studies instead of long tones, with great success. Some people have even replaced long tones, in their practice sessions, with jazz ballads.

Do you see what I mean? It is so very important that you should practice these rudiments, but it really doesn't matter what form these studies take. If you're working on a solo which has lots of tonguing, you can use that instead of tonguing exercises. The main point is that you really shouldn't neglect the rudiments because of the severe effects it has on your playing.

### **Long Term Musical Memory**

One of my come back players was by far better than the other come back players that I've taught. He's a lawyer and decided to do something for himself for a change. That something was to play trumpet again. From the first lesson, I could tell that he was already doing very well. But he thought it was awful. He kept referring to how well he played in high school and how badly he wished he could play that well again.

#### **Consider this:**

When I was in eighth grade, my school band made a recording of our final concert. This was in Hawaii. The following Summer, my family moved to the main land, to El Paso, and my copy of the LP was supposed to be sent to me in the mail. Well, I never received it. I had very fond memories of that performance. I had a really big solo and I always wished I could hear that solo again.

Almost twenty years later, I decided to get in touch with my band director from that band to tell him that I was a professional trumpet player. I thought he might like to know. Well, while I was on the phone with him, I mentioned that I never received my copy of that LP. I mentioned that I was certain that none existed any more, but he corrected me and said he had several and he sent me a copy within the week.

I thought I was a good trumpet player in jr. high school. I've always wondered why I've had so much trouble making the kind of progress I used to make back then. After hearing that recording, I realized that my memory had tricked me. What I remembered about how I sounded back then was nothing more than a mirage.

And this was not the first time this has happened to me. In fact, it seems to be an on going reality in the life of any musician. Our memories are not "rock solid" and for some reason, they do change over time. This is exaggerated in the context of music.

Applying this to a come back player, it's important to note that a person's musical life doesn't end when they retire the instrument. Music is all over the place. It's on TV, in the movies, at the restaurants and involved in just about every aspect of our lives. What we consider to be "good music" changes as we get older because of the thousands of new, musical experiences we have in our lives.

In most cases, our memories from when we were younger, playing in school bands, are not memories of sounds, but memories of accomplishments. When we have a successful performance, we remember how good we did, but we don't necessarily remember how it sounded. We remember how much we liked it, how much we enjoyed it, but the actual memory of the sounds doesn't last as long.

## **Leave the Past in the Past**

So, don't judge your current playing based on how you think you used to play. Your memory is wrong. You may remember that you had greater range, but perhaps (unknown to you) it was with a sound which you wouldn't find acceptable today. Perhaps you remember that you had better technique, but maybe you were sloppy back then and didn't know enough about music to recognize it. I understand that, for many come back players, reliving the past is a big reason why they picked up the instrument again. But this is not the way to "relive" that past.

When you were younger, you approached the instrument with a fresh out-look. It was something new to you and you marveled at the sounds you could make. Each new thing you learned gave you more reasons to find joy in music. The way to relive this experience is to forget what you had done in the past and approach it with the same "freshness" as you did when you first began playing. Explore your playing like you did when you were a child. Rediscover these simple musical moments as if you'd never known them before. THEN, and only then, will you be truly "reliving the past".

## **Other Distractions**

It always seemed to me that my come back students had far more mental and/or psychological problems than they did physical problems. Constantly judging themselves based on memories of their youth is one of the common ones, but there were many others. I had one come back student who was never satisfied with his playing because his daughter was so much better than he was. I had another student who was made fun of, by his friends and almost let this cause him to give up. Then there's the simple insecurity that comes with doing something you haven't done in a long time.

The trumpet playing "experience", for the come back player, is a very unique one. I hate to see those experiences tarnished by these kinds of problems. If you look at the common "root" of each of the problems that I've listed in the previous paragraph, you'll notice that they each involve comparing yourself to someone else. It's a kind of competition and it's entirely unnecessary. This kind of competitive behavior is reactionary to your musical progress. I do agree that some forms of musical competition do help encourage musical growth. However, these kinds of competitive thoughts are more like jealousy than they are like real musical competitions.

Instead of competing with others, I recommend that you keep track of your own progress and base your self satisfaction upon whether or not you have achieved your own personal goals. Don't concern yourself with what other players are doing. Even if you are a "competitive type" of person, the best way to compete is to push forward, make progress. I know this is an old worn out example, the I LOVE Aesop's story about the Tortoise and the Hare. The reason I love it so much is that I am a living example of the truth behind that story and that I've seen many of my students who achieved great things through consistent progress.

Another suggestion I have is, instead of competing with other players, have fun with them. Invite them over for duets. Begin a brass quintet.....just for kicks. Something I used to do a lot of when I was at UTEP was to play Aebersolds with friends of mine. We

traded choruses of our favorite songs and did this for hours. Even better than that, why not have a jam session? There are all kinds of ways to "have fun" with our trumpet playing buddies. Why not do these things instead of dwelling on who's better than who?

## **The Physical Trumpet Pyramid**

I should mention that most of my come back students studied with me because they heard about my "method". I developed a concept which I call "*The Physical Trumpet Pyramid*". It's a VERY simple concept which outlines the dependencies of the different physical aspects of trumpet playing. It establishes sort of a hierarchy of physical aspects which aids us in determining what order the different rudiments should be practiced.

By following this order, the trumpeter can "rebuild" his or her playing from the bottom up. I personally use this concept, this order, on a daily basis. By doing so, I am, in a sense, rebuilding my embouchure on a daily basis. And this is the most common application of the *Physical Trumpet Pyramid* concept.

However, I also use the same concept to help come back players return to the trumpet. The main difference between this and the daily application of the *PTP* concept is that the come back players can spend as much as two months to get through the full outline. It's a more horizontal approach.

Using this approach, the come back player would work on only lip buzz for the first week. The following week, he would work on lip buzz first, then follow that with some lip buzz exercises. In the third week, the come back player would do lip buzz, mouth piece buzz and long tones. The concept is to add only one level of the pyramid, one step in the order, each week. By doing this, you are rebuilding your playing from scratch.

Beyond the initial rebuilding, can you imagine how beneficial a "daily rebuilding" would be for a come back player? For me, a person who makes my living playing the trumpet, this daily rebuilding helps me to ward off unsuspected bad habits. But for a come back player, the *Physical Trumpet Pyramid* structure helps reinforce good playing habits that aren't necessarily firmly established as of yet. It serves as a daily reminder. One time through the outline and you think to yourself, "oh yeah, that's what it's supposed to be like to play the trumpet".

### **The following is the order in which I do my rudiments each day:**

- Air Exercises
- Lip Buzz
- Mouth Piece Placement Exercise
- Mouth Piece Buzz
- Long Tones (w/lip bends)
- Flow Studies
- Lip Slurs
- Articulation Studies
- Multiple Tonguing Studies

The order listed here is taken from the concept of the *Physical Trumpet Pyramid*. The

beauty of it is that it's just a list. You don't have to buy any books. You can use the books you already have and simply practice the exercises in those books in the order given above. It's as easy as that!!!!

## **The eternal airstream**

**By Jeanne G. Pocius**

Sadly there is still much misinformation about the playing musical instruments... Much of that is perpetuated by those who continue to teach what works for me, when the truth is so obvious as to be ignored, that truth being:

What works for YOU is what your teacher needs to emphasize!

Think of how many students were misled by the smile system school of thought, then by the frown system (which is, after all, merely a smile turned upside down), and lately by the nonsensical Tighten your corners school, which is, once again, a reincarnation of the smile system in new wrapping paper....

The truth is that any system will work, TO A POINT!!! The facts are that any system that works against your natural setup will inhibit you at some point.... Those who have switched from trombone or baritone or flute to trumpet will need to use tighter corners for a while, until they develop better small motor control of the orbicularis oris muscle (which is much more lax in those types of players, including the tubists, Arnold Jacobs included, who rely so much on song and wind that they forget the necessity of using the smaller muscles to support the air...)

Think of this... If, when you were learning to write, the teacher insisted that you hold the pencil in a way that was difficult or impossible for you, would you have learned to write very well? No, of course not!

Or, if the teacher told you to concentrate on what you wanted to write, not the process of writing, would you then be able to maneuver the pencil, without knowing how to form the letters? Again, of course not.... Or even, if the teacher told you to concentrate on the muscles of your arm, or the flow of the paper across your desk could you then write?

No, you needed first to learn to hold the pencil (which required you and/or your teacher being able to recognize which hand was dominant, or you'd be fighting the whole time for mastery of an alien hand), then to apply the pencil to paper, at first using a large, thick pencil and writing in huge letters, then as you gained mastery, learning to use smaller size pencil and print.... Finally you learned to write in cursive, with a fine-line pen or even a fountain pen, or perhaps even mastering the fine art of calligraphy!

In playing any instrument much the same process must be followed... Sometimes we must regress to the point of holding the pencil (locating the mouthpiece on the lips, or even correcting the size of the mouthpiece)...

Sometimes, we need only go over the formation of certain letters, or change the angle (left to right) or tilt (pivot: up or down) of the paper (instrument)....

But it is always far easier to teach the right way from the beginning than it is to undertake remedial work....

That is why I advocate using the very low pedals, even from the first lesson for beginners....That is also why I feel buzzing to be important...There are those who can play without buzzing first, but their row becomes much harder to plow without removing those big rocks (non-buzzing styles of playing) first....

It is important, always to move from mastering larger muscles (and concepts) to smaller ones (like learning general principles in school before specializing in a particular field)....

The slow, low pedals enable good buzzing...I DON'T advocate the first octave of pedals ... Why? because they inevitably lead to bad habits in beginners or CP (comeback players), such as closed teeth and open apertures (both are bad things)...

Once someone has become advanced, and their embouchure is strong and stable almost ANY exercise can be applied beneficially... But I feel it is irresponsible to advocate such exercises for less than advanced players....

Too often, again, there are players who are very strong, who advocate what works best for THEM, not for the student who is seeking guidance....

That's why I strive to understand the student, and offer general principles first, before the specifics and the details of development....

Beyond the buzzing of lips and mouthpiece, and the use of the double-low pedals (elepharts or elephant farts as we kiddingly call them), I like to use lip trills (at first just one note to one other note, then later the actual trills or shakes), and flexibilities (even with young players, I encourage them to do so on their mouthpieces, imitating a bee, a lawnmower, or a siren--police or fire in the US, I don't know if that works worldwide, though)....

And tonguing is very important... I begin the q syllable early on as well...Always emphasizing the shape of the tongue in articulations as well as the striking surface...

And most important of all is the use of ***the eternal airstream***... Keeping the energy flowing even after you cease to produce a sound... This is a key to musicality in performance....

## Inner Teachers

By Jeanne G. Pocius

Sometimes all it takes for a child (or the child inside any of us) to succeed is for someone else to encourage them...

For many years I've kept a big sign high up on the wall of my teaching studio with a simple, two-word message: **I CAN!**

I don't allow my students to say I can't.... It's okay for them to acknowledge that they haven't reached their goal yet, it's okay for them to know that they still have a ways to go, but it's not okay, in my opinion, for them to practice self-defeating behavior....

Think of the difference! Even by saying I can't do it yet, you are allowing negativity to creep in...It's far better to say I'm progressing or even Every day, in every way, I'm getting a little bit better and better (thanks to Mr. Norman Vincent Peale)....

Another concept that is helpful is to realize that your grasp never exceeds your reach... For example, if you want to grasp a pencil on the other side of your desk, but only reach a quarter of the way across the desk, you won't succeed. But if you reach beyond the end of the desk, grasping the pencil (which is merely on the other side) becomes an accomplished fact!

The same is true for trumpeters....Each of us must be our own, inner teacher in order to succeed (however you might define the term succeed)... Your trumpet teacher/band director/colleagues at best are with you for scant hours every week, so their influence on you, though it may SEEM great, pales in comparison to the way you interact with your inner self on a daily basis....

How many times have you criticized your self in a recent practice session?...Oh, I'm not talking about correcting yourself--that's very important if you're going to improve... But have you treated yourself with the same sense of kindness and encouragement as you would, say an 8 year old beginner?

I know you're not 8 years old, nor are you likely to be a beginner, but you still have the same sensitivity, deep within yourself, as you did when you were a youngster, or you wouldn't be very effective as a musical artist, would you?

### **A few thoughts for you to consider adding to your self-teaching repertoire:**

1. Always try three times (no matter what the task)... If you have succeeded by your third try, then take a break or move on to something else for the time being... You'll often succeed at your next session (or the following one), but if you keep pushing after three tries you may be tensing up and/or causing yourself injury... So try three times, then give it a rest.
2. Record your practice sessions, and listen to them as if they were being played by a student (this isn't always necessary, but can give you some real insights if done, say, once a month or so)... Write down your observations and look at them in a day or two--- BUT make sure that your comments are phrased positively (as in First attack

in the third movement needs to be clearer NOT first attack in the third movement STUNK!), and that you actively think about the best way to correct any mistakes (i.e.: Practice air attacks, then marcato, set the tongue before releasing air...be as specific as you can)

3. Take some time every day for visualization: SEE yourself succeeding at your goals (See yourself performing confidently in front of an audience, See yourself confidently playing that technical passage in your solo, Hear your clear tone and clean attacks)
4. Listen to (and imitate) great artists, both on the trumpet and on other instruments (including voice).... Analyze what makes their performances seem so effortless, so musical....

How do they phrase? How do they connect their phrases? How do they release notes? Practice imitating those phrases, releases, etc...

5. Take a few minutes to do some deep breathing before you play... Breathe in deeply, thinking of the word HOME (let your mouth form the word as you inhale), Breathe out slowly, through gently closed lips (but not buzzing), and gradually increase the air speed by using your torso muscles....repeat this several times before beginning your regular warm-up....

There are other concepts that are equally helpful, but I urge you to be kind to yourself while practicing (which doesn't mean you can't also be tough! )

# Common problems among players

## Arnold Jacobs: The most common problems

Although many students come to Jacobs complaining about embouchure problems, he rarely finds problems with the embouchure.

"The most common problems I have seen over the last sixty-odd years I have been teaching are with respiration and the tongue. Surprisingly enough, I rarely find problems with the embouchure. That might sound strange because people come to see me because of problems with their embouchure, but frequently it is the embouchure reacting to a bad set of circumstances and failing it is simply cause and effect. If we change the cause of the factor, it is easy to clear up the embouchure. The embouchure is not breaking down, it is trying to work under impossible conditions.

When you are starving the embouchure for air volume, giving it all sorts of air pressure but not quantity, it cannot work. Very quickly you will be struggling to produce your tone. Just increase your volume of air not by blowing hard, but by blowing a much thicker quality of air. Very frequently the air column is just too thin."

(Page 218 - ARNOLD JACOBS: SONG AND WIND)

Used with permission from Brian Frederiksen.

## **Clyde Hunt: "most often observed" problems**

Recently, I have been asked to describe what I see as being the *"most often observed"* problems which plague trumpeters.

### **Trumpet Player's #1 Psychological Nemesis is:**

Failure to understand that our "sound" is created, produced, and determined "internally", BEFORE it is "collected" by the mouthpiece. "Playing the trumpet" is an essentially internal process.

We do not "play" a brass instrument in the same sense that we "play" the violin or piano; hence, the "hardware" plays a minimal role in our success - or lack of it! You will "sound" like you, and I like me, regardless of the equipment! Playing the trumpet is, in fact, little more than "singing" - while substituting the lip "buzz" for the vocal chord vibration. Unlike all the other instruments which require a mechanical source of vibration, "we" are the tone generators for the sound of the trumpet.

There is a widely held belief that "success can be purchased at the local music store". Unfortunately, this belief is especially prevalent among young players who are, perhaps, more likely to be impressed by "glitzy" advertisements and testimonials from "stars", and more likely to be adversely affected by constant experimentation with varying equipment!

And it appears that many players presume that trumpet "paraphenalia" can be purchased in the same manner as one would select a new computer! "why yes- I'd like a 10 gig hard drive, 240 megs of ram, and the fastest available processor", becomes, in 'trumpetese', "Why, yes - I'd like a weirdo 39X mouthpiece...no, wait, better make that the 39XER ..so I can get those D,E, and F's above High C". "BTW, when are you going to be getting the new weirdo 39XER-ea extended endurance models? How much more do you think the new "EA" model will cost?

Sure - it is great fun to purchase new equipment - it may even motivate you to renew your practice efforts .... for a few days! But it is a grave mistake to believe that trumpets, mouthpieces, and related "toys" will be of any real benefit for your progress.....especially, without an understanding of the dedication that is required in order to become a world-class player.

### **The Trumpeter's No. ONE Pedagogical Nemesis is:**

Excessive external mouthpiece pressure  
via the Static Embouchure.

The "partials" or "harmonics" are selected by varying the amount of "forearm" pressure against the soft embouchure. "Mashing" the lips between the mouthpiece and teeth is perhaps a more painful description! The embouchure is actually "formed" by the mouthpiece. As a result, the player finds himself to be more at the "mercy" of the mouthpiece, and related equipment, than are some other players. I describe this as "bringing the mouthpiece to your chops".

Psychology implications: An EXTERNALLY orientated, "trumpet as New years Eve

horn" approach - you blow into "it", "it" produces the sound. All things considered, some folks are able to become quite good players using this embouchure - up to a certain point.

However, there are some unfortunate side effects associated with the Static Embouchure.

1. An upper range limited to D3 or E3 (above the staff)
2. One's "highest" register is limited by the ability to endure pain.
2. A weak low register (tones below middle C - first ledger line)
3. Great problems with endurance.
4. Range is limited to c. 1-1/2 octaves WITHOUT "re-setting" the chops.
5. Relatively poor flexibility.

### **Overcoming the Static Embouchure and reducing mouthpiece pressure.**

The **CONSTANTLY ADJUSTING EMBOUCHURE** - the basis for this thinking is the "mouthpiece-less buzz". The functioning of this embouchure is a result of consciously manipulating the muscles that control pitch and airflow/speed. I describe this as "bringing the chops to the mouthpiece". An INTERNALLY orientated approach: Pitch is controlled by pressing the lips INTO each other, and adjusting the airpressure accordingly. Our highest tone is the point where we are (A) Unable to further compress the lips, to effect a "higher buzz" - the air "breaks through" our lips at more than one vibration point, or leaks at the corners of the mouth, or (B) We are unable to supply sufficient airpressure necessary to "breakthrough" and "buzz" the lips. No buzz, no tone!

You may like to experiment with the "balloon" analogy: Blow-up a balloon while holding the neck of the balloon with the thumbs and first fingers of both hands. Now you can run your own series of experiments Re. pitch, airpressure, and compressing/relaxing the aperture or buzz.

My thinking is that there really is NOT such a great diversity as to how the trumpet is "blown" - the REAL differences have to do with how that process is DESCRIBED!

I'll conclude with a quote from the PREFACE of *SAIL THE SEVEN C'S*. Though written nearly 20 years ago, I have found no need to alter the premises.

*"It is the author's premise that all good players play essentially the same way, but due to human variation both physical and mental, no single approach will be effective for all players. I have further hypothesized that the greatest stumbling blocks to teaching ``what to do" while playing are : (A) A lack of scientific evaluative techniques. (B) A lack of standardized terminology, and (C) the difficulty of trying to externalize, or verbalize, a process which is essentially internal. In other words, most disagreements regarding playing techniques are a result of several differing verbal descriptions of the same process. It is much akin to the proverb of the blind men who gave conflicting descriptions of an elephant, based upon the examination of a particular appendage of the animal".*

*"The range of the trumpet, as well as that of all other brass instruments, is contingent upon the chops of the player. To this end, we brass players have to devote considerable time to the physical development of our embouchure. I doubt that anyone can promise that any amount of practice will enable everyone to play the above-mentioned seven octave range, any more than we can guarantee that every jogger will*

*eventually be able to run the four-minute-mile. It is not given that all should be able to do so! But I can promise that everyone who seriously and conscientiously follows the regimen prescribed in this book will be able to improve his range and endurance considerably.*

*The high register will not capitulate to casual practice - but it will yield to those who correctly persist!"*

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# Comeback player's own stories

## CP's own stories - Stanton Kramer

### Issues debated

In some trumpet circles, mouthpiece placement is hotly debated, yet in other circles it is simply ignored. Some teachers advocate just putting the horn up to your face and playing. This works- sometimes. Some teachers insist on a 50/50 setup. Others a 1/3 - 2/3 setup. Still others the reverse. Other issues involve what mouthpiece size is required for a particular player. Even individuals themselves cannot decide what works best for them.

### Airstream not working properly

I happened to come across [a short excerpt from](#) the late Arnold Jacobs (in the [Comeback Players Guide](#)). His theory is that most embouchure problems are a resulting reaction to the airstream not working properly. A lot of things suddenly made sense. However, I don't believe this is a one dimensional issue. Few players ever suddenly correct their breathing deficiencies all at once. Because we are not "perfect breathers", we rely on our equipment to help overcome our deficiencies, even while we acknowledge and work on them. But sometimes, all too often, we don't recognize the root problems and go on, doing the same things we always did- expecting the results to be different on subsequent attempts. If I may use myself as an example...

### Back in college

Back in college (I didn't really play trumpet until then) my concept of playing was to open up the aperture and blow softer for low notes and squeeze while blowing harder for higher notes. Now that you've picked yourself off the floor from laughing, its sad, but no one ever told me differently. I was allowed to play a Schilke 18C3D mouthpiece, even though I had been playing less than 3 years. Everything above an F2 was overblown. No control at all. I was not a pretty sounding player. I had a loud sound, but can understand why few folks would want to listen to me play. The setup of my mouthpiece would be what might be considered to be 50/50. Nothing remarkable here. Smaller mouthpieces didn't look right or feel right or sound right to my unknowledgeable, untrained eye and ear. I look back retrospectively and now have a clear idea why my playing saw no improvement in my 4th collegiate year and the two years post-college, culminating in a 22 year musical hibernation.

### Most learning and UNDERSTANDING is conceptual

I have come to believe that most learning and UNDERSTANDING is conceptual. Is your gas tank half empty or half full? I think the conceptual part of the equation is where I might disagree with Mr. Jacobs. Yes, I can fully agree that poor air will cause poor embouchure. However, the embouchure must be prepared to accept the airstream and do something with it (like buzz). In its present state, my chops don't buzz easily. In other words, I have to use a little more effort than I'd like to put them into position to buzz with a minimum amount of exertion. I think that's plain old genetics at work. Can I work past this? I now think so, but I know I'm going to have to do things a bit differently than

before. Its going to feel odd, but once I'm convinced I'm on the right path, I can have the confidence to stay with the change long enough to be proficient with it. Only time will tell if any change will be an improvement in the long run.

### **Things recently discovered**

The thing I most recently discovered is that my mouthpiece set could be done differently. Without going into detail at this moment, I was shown how to accurately judge how high or low my mouthpiece should be on my face. I found that setting the mouthpiece in the correct region of my upper lip allowed for better support, while allowing maximum vibration surfaces. The set was considerably lower than I had been used to, but the mouthpiece did not cut into the red of my upper lip. The lower lip and portion of my face just below the lip seemed to come up much further into the cup of the mouthpiece. Once the new set was learned, the entire mechanics of playing was markedly different.

It is worth mentioning that I was not told to change the way I flexed, compressed, etc. The change occurred in response to the new setup. Just by changing the place on which I placed the mouthpiece on my face created a completely new set of physical requirements.

The first, most obvious sensation was that I was more comfortable on a smaller mouthpiece than I had been using (alternately, Laskey 75 or 80 series, similar to a Bach 1C). The flexibility that had been lost while trying the 68 series was not as big of an issue with the new set. However, retaining the "big" sound that I was used to was another thing entirely.

But the sound issue was one that I was fairly ignorant about as well. I interpreted loudness as big and full. Yes, perhaps it was to an extent, but that did not really leave me much dynamic range. I have come to learn that the fullness of the sound is dependant on being able to create both high and low overtones at the same time. I think some people call this "color".

When I would feel around inside my mouth I could feel a pretty big space between my upper and lower teeth in the front of my mouth. Everyone knows you're supposed to open your teeth. I played with my teeth open....didn't I? Lets approach this differently. Instead of thinking about opening your teeth, think about opening YOUR MOLARS. This means dropping the jaw to create space in the back of your mouth. To achieve the feel for proper spacing, I was told to put a 1cm plastic cube between my molars. At first I thought I was going to break either the cube or my lower molar.

### **FULLNESS! Not loudness**

My immediate sensation was that I was creating a larger orifice in my mouth. No wonder why the sound was so resonant when I tried to play that way. My sound suddenly, from behind the horn, got brighter! Wasn't I looking for a DARKER sound? Nope. Fuller. What I initially did not recognize was that I was producing bright overtones as well as dark overtones AT THE SAME TIME. Translation- FULLNESS! Not loudness. The fullness stayed with me throughout my range and dynamic levels. The registers evened out. What a revelation!!!

However, with the mouth open as much as I was asked to open it, it initially required

some effort to get the lips to touch and buzz. Again, it was a matter of changing the way I was muscularly moving my face. Another side effect of the open molars was that my throat seemed much more open and that the resistance was much more prevalent at the lips. The open molars seemed to keep from overcompressing. Once I got over the initial shock of this new feeling and approach, I tried playing some music. At first I overshot some of the high notes. They somehow didn't seem so high any more and were just part of my playable range. High C wasn't really high any more. Though I wasn't ready to attempt to play in the altissimo, my comment was that when I reached high C, I felt like I had another octave yet that I would be able to play.

Now, we add the airstream to the setup. I find now that I can, almost like a bagpipe, start to pump air, even before a sound is required, using my tongue and lips as a valve. Yes, it takes strength, both in lungs and lips, but when done correctly, I play with much more facility. The bad news is that with any new physical endeavor, it is sometimes hard to replicate. Also, because I'm not used to using my body in this new way, I get tired easily. It is hard to know when to stop, as not to return to my old way of playing.

### **Now comes the challenge**

- To be able to play more musically and deal with the performance issues that come up as greater and greater challenges present themselves.

## CP's own stories - Rune Aleksandersen

I began playing trumpet at the age of 9. My father was the bandmaster, and he had not intended to let me play. This was a new band, and to get it working as fast as possible, nobody my age was playing there. But there was a trumpet in my home, and I got hold of this band book and started practicing. I soon got the hang of it, and since this was a new band I became a first trumpet player from the beginning. 16 years old, I joined a community band to expand my horizons. The band was really fun for me.

At the University, I studied Computer sciences. Waiting to be admitted for the master's study, I took a B.A. degree. At the Department of Music, I was so lucky to be a member of the faculty big band. This was a really nice experience, trumpet being my second instrument at that time.

Being 18, I was obsessed by the violin, which I studied heavily for 10 years, seeing one of the best teachers in the country. So I did not have time to practice the trumpet. But playing band once a week and having trumpet students kept me in reasonable shape.

In the autumn of 1996, I decided I needed another challenge. I wanted to play lead trumpet in a big band. My range was not bad, but I did not have the endurance and control to play up there. So I began practicing, and soon found out that this was not so easy. Being impatient, I found a band after a few months. The first rehearsal was somewhat of a chock, the lead sheet being much harder than I had ever imagined. We played the Frank Foster arrangement of "In a Mellow Tone". Almost every note is a B-flat just below high C and there are plenty of high D's and a couple of F's on the way. Boy, there was lots of arm pressure going on.

On the way, I practiced lots of chop builders. The mouthpiece soon felt small, and I went into bigger and bigger sizes. I was a mess by the summer of 97. I had to find out what this was all about? My quest for finding a better way to play had begun. I bought lots of books and tried to find out about things. My first revolution was seeing a good teacher. He made me realize that I played with overlapped lips, and that my lower lip was placed safely on the rim. Getting it into action took about 6 months. A long time, but the result was really worth it. And he learned me about Bobby Shews lip fluttering techniques, turning my lips back to normal, so I could play ordinary mouthpiece sizes again.

The next revolution came with Clint 'Pops' McLaughlin around Christmas time of 97. He got me onto the Stevens embouchure. Playing with slightly rolled in lips and a closer lip setting really made a difference. I hit my first double C during a gig a short time after meeting him on the Internet. By the summer of 98, I felt I had good control over my playing. But I still had the problem of my corners not being as strong as I wanted. And I began to move my corners inward for the high notes, thinking this was a possible solution to the problem. This was quite difficult, as the muscles that are responsible for the inward movement were not developed at all. Several months were required to build strength. During this time, occasional travels were made to the register beyond double C, stirring my curiosity of the "pucker concept". And the requirement to change the mouthpiece came creeping unexpectedly. For some reason, adding pucker to the

Stevens embouchure tend to overpower a shallow mouthpiece. A deeper and more open mouthpiece worked much better when stepping on the gas. But such mouthpieces are a challenge to play. There are so little resistance that one must be real careful to always play with closed lips and a correct lip curl. Fine control is certainly required.

Some pointers that should work regardless of the embouchure used:

- Always play with closed lips
- Align the aperture between the teeth
- Soften the lips with lip flapping and buzzing
- Learn to buzz the lips
- Play with little arm pressure
- Don't tense the upper body while playing
- Don't take in too much air for the high notes
- Practice the basics
- Be patient!

## CP's own stories - Tim Hutson

I am now in my 3rd year of an embouchure change. Well, actually, I've been playing for about 3 years (my second trumpethood) and I have been searching and learning for that long. I started again after 30 years when my high school alumni band contacted me about playing for a parade. I figured it'd be fun. I had not played since high school. Little did I realize just how much I missed playing the horn. I have not stopped playing since. I practice about 360 days out of the year.

Many things came back to me once I started playing again. However, there were many that didn't too. One of the little things that bugged me was going from B to Bb. There were three notes instead of two! Some of the finger dexterity/coordination was missing. Practicing slowly to do it correctly was the only way to get it back. The chops? Of course they were gone. But also gone was my ability to read music. Sure, I knew which buttons to push but reading syncopated rhythms and accidentals required slow deliberate practice in order to get them back. Breaking the beats down into smaller intervals help with this ( e.g.: 1-and-2-and- ... instead of 1,2...). Another help was just slowly reading through a pattern until I understood it. This allowed me to interpret the *pattern* the next time I saw it instead of trying to read each individual note again. Playing duets with a friend who was a good reader was perhaps the most effective way for me to re-learn how to read the music. Lots of fun too.

One pitfall that I think is *very* difficult to avoid for a comeback player (it was for me) is trying to play what you used to, the way you used to. I believe that without proper practice and conditioning it will invariably lead to bad habits and poor technique. Range is one example that is perhaps the most pervasive and damaging. If a comeback player tries to play the high notes they used to, without developing the required technique and the moderate strength required, the result can be development of a poor embouchure. Unnecessary pressure is one frequent result. A poor embouchure not only affects the high range but the entire range of the player. Their sound and flexibility can be inhibited. I believe that the pursuit of range (both high and low) is necessary to development of a good embouchure. Let's face it, every one works on range to some degree. Think back to when we first learned to play. We played on an embouchure that allowed us to play our range (in the staff) comfortably. Not with great flexibility, but comfortably. Then, as we expanded our range we needed to make our embouchure work with increased flexibility over our comfortable playing range. Extending our range on a single embouchure setting necessitates adjustment of the embouchure for each note which adds flexibility. This must be done without excessive pressure and tension though.

Pressure has been one of the biggest impediments to my playing as I'd like. I learned to play with (as I realize now) a smile embouchure. I therefore am sure that I was a pressure player in high school. Examination of my bottom teeth confirms this. They are straight and flat across the front. When I started again, that is the way I started to play; with pressure. It was not until I started working on both the low (pedal) and high range that I finally got the feel of how it should be. That is a search that must be made by each individual. To find the way to incorporate both high and low range into one setting and type of embouchure without resorting to pressure. Teachers can tell you how but you must ultimately learn it for yourself. Clyde Hunt's book "*Sail the Seven C's*" is the book I credit for showing me how it can be done and how it feels.

Another problem I had (and comeback players in general I believe) is practice. A comeback player is most often someone who has another life. That is, they have a vocation and possibly other avocations besides the trumpet. The pressures finding time for family, of car repairs, house repairs, and job pressures all compete for our time. Finding the time to practice is not always easy. I tended to fill up what usually ended up being 1 hour's practice time as completely as I could. In so doing, I developed some improper habits that were tough to break. Mouthpiece pressure, sloppy technique, and poor tonguing are all problems that can, and did, arise from cramming too much practice into an hour. A better approach is to select exercises that will work on a particular aspect and make sure that you concentrate on that aspect as you practice is. Rest is also important. Some say rest as much as you play. I had thought that by doing this you would not improve your range or endurance. But these are better approached separately. Resting during practice does not prevent you from attaining these things but it does allow you to learn how to play properly. Playing on tired chops only develops tired ways of playing. How you play is how you have practiced. Learning to play properly (minimizing pressure and adjusting the entire chops for each note) will allow you to attain the high range and will give endurance. This was a hard lesson for me to learn but it is very true.

Another concept that was amazing to me the first time it learned how to do it was centering the tone. Horns are designed to resonate. That is what gives a trumpet a sound different than the buzz we get on the mouthpiece. If that resonance is optimized, the result is that playing is much easier, volume is much easier to obtain, the high range is easier, you can color your tone, and your sound will be very rich. The sound almost grabs the listener by the collar and say "LISTEN!". In the playing in high school, I had never experienced this. It was a revelation. IMO it is a very important aspect of playing the high range. Playing flat (often the case with me) makes playing high notes difficult which leads to pressure and/or tension (throat and oral cavity). These in turn make playing difficult which leads you to more of the same. Tension is now one of the biggest problems I deal with. It can, in essence, feed on itself (tension leads to more tension in order to overcome the problem of not being able to play because of tension) with the result that playing just above the staff with good tone and flexibility can sometimes be difficult. These times don't happen often but are very frustrating when they do. Usually they are a result of trying too hard, repeatedly, to play high notes. It is an easy challenge to get caught up in.

I've read all the suggestions about embouchure and how to practice, yaddita, yaddita, yaddita... I knew I should pay attention but, hey I'm an independent kinda guy. I can find my own way. (He said boldly; if ignorantly.) Well, maybe. Then again, perhaps I *should* pay attention. From my perspective the common elements that we need to pay attention to when we learn to play, or when we change an embouchure, both of which apply to comeback players, include:

- Strive for ease. That is, try to adjust your embouchure for each note so that playing that note is as easy as possible.
- Make sure each tone is centered and full. Playing is very tiring if you have to fight the horn. Work *with* the horn. This is particularly important when playing the high range. Try playing an A (in the staff) open (no valves). You gotta work pretty hard

to do it.

- Minimize pressure on the lips. Playing the higher range is very difficult if you use too much pressure. Playing with no pressure is not workable either but try to minimize/optimize it.
- Relax. Playing should be fairly easy (strength-wise that is). If you think playing the higher range will be hard, it will be. Tension (especially in the throat and mouth) will take over and defeat your best efforts with your embouchure.
- Be flexible. Make sure that you always *move* your embouchure. It seems a silly statement on the face of it but it is something I have learned (am learning) the hard way. What you move likely depends somewhat on the style embouchure you are using/learning. I'm no expert, but, a static embouchure is an invitation to mouthpiece pressure IMHO.
- When playing an exercise, make sure you keep in mind what the exercise is designed to do for you. The Claude Gordon book "*Systematic Approach to Daily Practice*" is good at doing this. Each time an exercise is presented, the specific aspect of the embouchure that they are designed to address is stressed. It pays to keep this in mind and concentrate on it. Try to engrain these in all your playing. At first you may be able to concentrate on only one aspect but they will eventually become automatic.
- Rest. I can't tell you how many times I've heard this (rest). Mostly I thought "Yeah right. Who has time to rest *and* play. I'm lucky if I can find enough time to practice let alone rest *and* practice." But it helps tremendously. From my perspective playing the trumpet is not about brute force. I used to think that to play the high range you needed a Schwartzenegger embouchure. Now I believe it is really a Tai Chi embouchure; one that is well trained and subtle. The "trick" to playing is not in developing huge strength (although moderate strength is important). The "trick" is to learn to control the very subtle changes in your embouchure that allow you to move from tone to tone easily.

Practicing without resting will lead you to abandon those subtleties for brute force. It is hard to make a subtle movement with a highly fatigued muscle. Try running up stairs for a few minutes and then stand with your knees slightly bent. Not easy and if you are not used to doing this kind of exercise, your legs will actually shake. Rest and it's easy. What you are trying to learn is subtle control. Not easy on muscles fatigued with overwork. Endurance is another issue that can be addressed separately but is also affected by how efficiently you play. If you learn to play while you are tired (no rest) and develop bad habits, that is the way you will always play. Learn to play correctly, and only correctly (with rest so you don't resort to behavior made necessary with fatigued muscles). Then, when you play, you will always play that way.

One final note. Over-analysis is, for me, a problem. I know that playing can be easy, including the high range. But, whenever I try to analyze the details of my embouchure, it usually leads to a sort of paralysis and tension that kills my ability to play over a wide

range (low to high). This is perhaps not true of everyone, but I find that if I focus on finding a way to manipulate my chops (oral cavity and lips) to make playing a note easy, it is much more productive than getting caught up in the detailed workings of something I can't see anyway. The downside is that when I have a problem, it is often difficult to solve. However, using the same approach (ease) is almost always the best way out.

## CP's own stories - Warren Lopicka

### 1. Background

My father started me with accordion lessons in third grade. I was able to read music and play the squeezebox by the time I started trumpet in 5th grade. I was a below average trumpet player through 9th grade. In fact my 9th grade music teacher wanted me to change to baritone when I went to high school. He said they were short of baritone players in high school and needed more. I think it was his way of saying, «Hey kid, you sound awful on the trumpet, let's try something else.» I took some private lessons and improved enough to move up in the section. I started to enjoy it so much I took some band classes in college. I enjoyed playing very much, but when I graduated from college with an unrelated degree, I had no band to play with and put the trumpet away in the closet. Twelve years later I got persuaded to play the trumpet with some Christmas Caroler's. I really missed playing and thought I was going to improve on my previous abilities. The same problems or limitations I once had reappeared.

### 2. Problems

I've been in the process of analyzing my «Chops» for the past two years. I've spoke with many players and read many books on «How to» play the trumpet. (Some of who are on this page.) MY MAIN PROBLEM was, «Playing with my lips apart.» I got into the habit of separating my lips with my tongue every time I brought my mouthpiece to my lips. It gave me a very fat sound, but as I would ascend my lips would blow apart and stop vibrating. My range was from Low F# to D above high C. Because I was playing with my lips apart I used much mouthpiece pressure leading to little flexibility and endurance. Another problem I had was not having clean attacks when playing. (staccato, legato, etc..) My band director told me when I was young there is only one way to tongue. Tongue to the top of the teeth where the gum meets the gums. So that is what I did.

### 3. The comeback

First thing a comeback player should do is educate himself on how professionals play. Some play differently, many have similarities. Realize different sounds have different «chop» setups. How do you want to sound?

I want to increase my range, flexibility and power. To do this I had learn to play with my lips CLOSED. In order to do this you must realize the lips should be closed prior to introducing air. Your ability to keep the lips close together is the key to success in the upper register, a centered tone, flexibility, and ease of playing. Less mouthpiece pressure will be a result of this success. My approach to keeping the lips together is from the «SCREAM'IN» system.

1. Put your lips together by saying «HMMM».
2. Bring the mouthpiece and trumpet to your lips.
3. Without any change in the embouchure, blow a 2nd line G.
4. Do this over and over until it becomes natural.

*(tip)* Keep the lips moist by having a glass of water nearby to have a drink when needed.

Once this becomes natural, work on G Major scale up to G on top of the staff.

Remember to keep your lips close together. To do this, you want to think of «resisting» the air with your lips. You are working on controlling the lip compression in this exercise.

Lip compression (top to bottom), air stream support, and the balance between the two of them is the way to address the upper register. Compress the lips, holding a closed aperture and increase the air until you get the airstream to break through the lip compression while still staying CLOSED. Once you get this correct feel you can work on controlling it.

I'm in the process of succeeding with this. I now have the ability to work on «Clark's» exercises up an octave. I could have never done that prior to learning about lip compression.

*(tip)* To learn more about this, do yourself a favor and checkout Bill Carmicheal's «Screamin» system.

I come from the school that believes tonguing should be done in a fashion that is appropriate for the music and the player. Others have detailed a variety of ways to tongue. Experiment and try all different methods and use the ones that you have success with. I will tongue lightly at times with the tip of my tongue at the roof of my mouth and at times very hard between my teeth depending what the music calls for.

The greatest piece of information I can pass along to you is....

- Be patient, there are no quick fixes.
- Use your greatest tool. THE MIND!
- Learn how others play the trumpet, and see what works for you.
- When finding a method, try discussing it in detail with the author.  
(Misconceptions will lead you to a dead-end)

## CP's own stories - Alan Rouse

My eleven years of trumpet playing in school are now ancient history. Yet today, as I took my prized Selmer Bb out of its case and insert the Schilke mouthpiece, it was as if I had never quit. I could almost hear the buzz of the crowd as I would approach Reynolds Colliseum for another appearance by the mighty Wolfpack basketball team. We took our places in the sideline seats under one basket, wearing our silly red and white striped jackets and red derby hats. There would be the normal banter with the other musicians, a few notes to warm up, and then the first number of the night performed by the stage band. Maybe it would be the Cherish / Traces medley arranged by our bass player, or perhaps the MF charts Chameleon or Eli's Comin'. Or maybe the Stan Kenton chart 'A Little Minor Booze'. Or any of the other numerous pieces that fade in my memory. Today, twenty five years later, it is a good thing I don't have to play these same charts in front of 12,400 fans. (No, we didn't even pretend to think that they were there to hear US!)

After college I sold my trumpet--a BIG mistake. Five years later my cousin got married, and insisted that I play in her wedding. I hunted around in some pawn shops and discovered a beat-up old Selmer Radial trumpet that seemed to play pretty well. That horn and I managed a passable rendition of Trumpet Voluntary, and then the Selmer disappeared into my closet.

Fast forward 14 years. As I sat in the audience at my daughter's high school band concert, the fever struck. Suddenly I remembered how much fun this was. And I remembered my Selmer. The next day I pulled it out of the closet and began to play. A few things came back quickly. The memory of fingering patterns of scales and my better-known charts were still there. Range and endurance were absent. I am not satisfied with the practice time (typically 30 minutes daily) that my schedule permits, but that is enough to make the horn enjoyable--at least to me!

During that first month I started searching the Internet (where was THAT in my former career?!! ) and I discovered the Trumpet Players' International Network (TPIN). Being the bashful shy type (ha!) I charged right in and started posting my questions, and received some excellent advice as well as some comeraderie with other CB players. One particularly helpful piece of advice was to obtain a couple of Claude Gordon method books ("Brass Playing is No Harder Than Deep Breathing", and "Systematic Approach to Daily Practice"). A few weeks of close study and practice of Gordon's method corrected some problems with my approach, closing much of the gap between my former self and my new self.

From the beginning of my comeback, my intent was to rebuild my skills to a point where I could trust myself to pick out a horn, and to buy a new one. But after spending numerous hours in local instrument stores, I decided that I really preferred the way my Selmer Radial played--but it definitely needed some work! At this point, I made another discovery from TPIN, a local brass instrument repairman named Rich Ita. I took the old Selmer to Rich and he transformed it into a beautiful instrument, which played even better than before.

I find that I require a slightly larger mouthpiece today than I did in college. I don't know

exactly why. Perhaps it is because my embouchure is a bit more of a "puckered" style now, with more of a cushion and less mouthpiece pressure. Or maybe it is because I am older and perhaps have larger lips now. The larger mouthpiece takes a toll in the upper register, but I am quite happy with the sound I get in the "meat" of the range.

After a year or so of practicing mainly exercises, I HAD to play some real music. I started playing along with some old vintage Louis Armstrong and Bix Beiderbecke jazz recordings, and that helped some. I also got a copy of the software package Band-in-a-Box and did some playing along with that. But I'm still starving for live performance. I've discovered a couple of venues where I can bring my horn and "sit in" with a jazz ensemble, and that is a load of fun--but very challenging since I don't know the repertoire. I'm about to venture into the "community band" arena to see if I can find a fit. I believe this is crucial to my continued development. It's time to "go public"--make an IPO of my music on the trumpet! Is the world ready? Am I ready? We'll soon find out!

Without fail, when the game was over and Reynolds Colliseum was nearly empty, we closed out the night by playing an arrangement of the West Side Story favorite, "Tonight". It was time to "play Tonight and leave". We made a joke of it. But nowadays, the tune brings a melancholy feeling deep in my soul. Maybe this is due merely to the circumstances in the musical--the brief moment in the couple's lives when they were happily together. But in my case I think it is because every time I played it, it marked the end of a delightful event--something I thoroughly enjoyed for a number of years, then left behind. But tonight, I can play it again.

*To-night, To-night won't be just any night\_\_\_\_  
To-night there will be no morning star\_\_\_\_  
To-night, To-night I'll see my love to-night  
And for us, stars will stop where they are.  
To-day the min-utes seem like hours the hours go so slow-ly  
And still the sky is light \_\_\_\_  
O moon, grow bright and make this end-less day  
end-less night...To-night!*

## **CP's own stories - Tom Mungall**

I begin playing trumpet at age 12 while in the 6th grade. We were living in Houston, Texas and there was a strong school band program there. In fact, there was so much interest at Memorial Junior High School in 1965 that there was 7 periods of band, three directors and at least 5 beginner bands! My family and I moved back to our home town of Baton Rouge, Louisiana in 1966 and I attended Broadmoor Junior High School. The band program was not nearly as popular in this school but being smaller each student got much more attention and instruction. I had the typical interest of a young teenager in playing trumpet and would just as soon sit out of band practice and tell jokes.

Then came the move to senior high school in the summer of 1969. The band director at Broadmoor High School was a legend and gave up several weeks of vacation each summer to train the incoming freshman and let us know what was expected of us in high school band. The band director's name was Lee J. Fortier. He was a former trumpet player with the Woody Herman Band and had started jazz stage band programs with high schools in the south Louisiana area. Well in short, my whole concept of what music, trumpet and band were about was radically changed. The enthusiasm of this man was infectious! Pretty soon I was taking private trumpet lessons at Louisiana State University. At first, I studied with graduate students and then progressed to study with professor George Foss (a former student of the late great trumpet player William Vacchiano). Pretty soon I was playing in the stage band (jazz big band), marching band and symphonic band. I tried out and played 2nd trumpet in the Baton Rouge Youth Symphony.

After graduation from high school I attended college and majored in music, but soon decided to go into the U.S. Marine Corps Band Program. After boot camp (basic training) the USMC sent me to the U.S. Navy School of Music located at the Naval Amphibious Base in Little Creek, Virginia. This was a six month school of intensive training in music theory, with trumpet lessons, band practice, jazz band practice and hours and hours of intense trumpet practice. I got to play with and meet musicians from the Army, Navy and Marines. All in all, it was the toughest education I have ever had before or since! The school was tough and the consequences of not graduating was pretty severe...one got sent to a rifle platoon! The very thought of that sent me to the practice room! I graduated in July, 1975 and was posted to the Second Marine Division Band. There I learned a lot about professionalism, that is, how to play and keep on playing your best despite hardship. It doesn't matter how you feel you just play and give it you all. One might grumble, fuss, cuss and fume but you just did the job in an outstanding manner.

In the Marines we played all over the country. Once we played for King Olav of Norway at the foot of the Statue of Liberty. This concert was for the occasion of the 150th anniversary of the immigration of Norwegians to the United States. We would typically play 8 to 15 hours per day. Once, I remember the band playing for 90 days like that without a single day off! Wow but were we ever busy!

In September, 1978 I was discharged from active service from the Marines and decided to go back to college. I attended Georgia State University and in 3 short years had my Bachelor of Science degree and a year and a half later my Master of Education Degree

in Counseling.

I tried for a time while I was in college to play in a community jazz band but the demands of school were just too much. So I put the trumpets away from 1980 until 1996. In the fall of 1996, I was approached by our church choir director and asked to sing in the choir. I told her that I thought she should play me not to sing. She laughed and she wanted me to try. My wife Catherine got involved and told her I had played trumpet. Soon I found myself assigned to play a solo in front of the church for Christmas! I hadn't played in 16 years!!

Back home I picked up my Bach Strad case and opened it to find the same beauty that I remembered from High School and the old friend from the USMC. I oiled the valves and placed the mouthpiece in the receiver. Putting the trumpet to my lips I worried that nothing would come out. I was wrong. I started by playing the C scale two octaves. Then I played a few hymns, so far so good. About 30 minutes later I was worn out and my lips were shot. I started taking the trumpet to work and arriving there about an hour early so I could practice. I also practiced at home. I discovered an e-mail web group known as the Trumpet Players International Network through a chance e-mail meeting with Al Lilly, a professional trumpet player and doctoral candidate in music. Through them and their unselfish help and assistance I got over many of the bumps in the road of comeback trumpet playing.

The solo that Christmas of 1996 went well. In 1998, I got hooked up with our community [Jazz Ensemble](#) and the Concert Band. Playing is a hobby now and I feel the richer for it in my soul.

### **Suggestions for comeback trumpet players:**

1. Use only so much pressure as is necessary to seal the mouthpiece to the lips.
2. Keep the corners of the lips tight and relax the center of the lips.
3. I like to use the lip buzzing recommended by Rafael Mendez in his book «Prelude to Brass Playing».
4. Practice consistently in short 15 to 20 minute sessions with frequent rest periods. I like to leave one of my trumpets out on a table so I can pick it up whenever I want and play. This avoids the hassle and wasted time of getting the horn out of the case each time I want to practice.
5. Vary what you practice, technical studies, then lyrical stuff. And most importantly play musically. Wear out the Arbans Method!
6. Most importantly, have fun!

Thomas G. Mungall  
Baton Rouge, La.

<http://www.angelfire.com/biz2/tommungall/>

## CP's own stories - Bill Faust

My name is Bill Faust. As of this writing I'm 37 and started my comeback about 5 years ago, although it has really only been in the last two years that I have been able to make some real progress as a player.

Like many comeback amateur players, I started playing in grade school (age 12) and played throughout my middle school and high school career achieving some level of success both within my own school band and in being selected for regional bands and other music festivals. In high school I also played semi-professionally in a rock band - mostly for weddings - and a small amusement park band. I took some occasional private lessons but not for very long and while I was somewhat serious I only put in the minimum effort necessary to get by. So while it was fairly easy to "stay on top" within my somewhat backwards high school music department, I began to see just how much better other players were when I participated in regional events that drew players from better schools. This is one reason I decided not to major in music - the competition seemed very stiff indeed.

In college I tried to keep playing during my freshman year but it became difficult to find practice time as I got more involved in my major of Industrial Design. My second year in college (I was about 19) I was offered a good price for my trumpet - a Bach Strad - so I sold it and didn't play again until I was about 32.

When I was around 30 my older brother bought me a vintage King cornet as a Christmas gift. I was very intrigued by it but saw it more as an artifact than a horn I would play. It played poorly (now I know that it was leaky) and so I just didn't think about it much. In the next couple of years I was asked to play at a few company parties in some pick-up bands and I would pull out the King and muddle by. But as soon as it was over I put it away. When I turned 32 I began to get more interested in the old King cornet from a historical perspective wondering if there were more old horns out there. Within a year I had found about a dozen vintage cornets and of course began playing these to see the differences between them. It was at this time that my wife and I decided to buy each other a "major" anniversary gift - she chose jewelry and I chose a modern cornet so I could learn to play again and really give my vintage horns a workout.

The next three years were full of stops and starts. I had my new horn and had dug out the Arbans books but children, work and a new house just kept getting in the way of making any sustained progress. Also, I wasn't in any groups or bands and so had no motivation or influence other than myself. I eventually joined a community band which was a very good step because it was kind of like being in a support group - most of the players were (or had been) in the same boat as me. And I had some motivation to practice - nothing like good old ego to step up the commitment. For about a year I practiced on and off and made the band rehearsals when I could. But it was still spotty and while I had moved up to the next plateau in my skills, I still wasn't steadily moving forward.

The big leap came when I was invited to play in a small pit orchestra for a charity play. I knew this would be a huge challenge but I had a few months to prepare. So for about three months I practiced every day, even if only for a few minutes. It made a huge difference and pushed me up a couple of levels in endurance, technique, range etc. The gig went well (thank God the music was not too challenging) and immediately thereafter I joined a different community band that held practices on a night that was better for me and so I could make all the rehearsals. The music is challenging but not out of my reach. This year I did the pit orchestra again and while the book was much harder I feel I did a respectable job. And a few other small gigs have come my way.

But I have a long way to go. I feel like I have completed Phase 1 which I defined as becoming a better player than I was back in college. Now I'm beginning Phase 2 which I guess I would describe as becoming a serious amateur. But you can only take it one day at a time. This 5 year journey has taught me a few things that I'll share here but they're just my opinion and in no way should be construed as being right for everyone:

- take the long view and be patient. Playing an instrument is a life-long journey
- get to a point where you can play every day, even if its only for 15 minutes. I found that momentum came from establishing a practice routine and then building upon it ("If you practice, it will come...")
- join a band. Any band!, but community bands may be the best because they typically have "open enrollment". This will motivate you and give you much-needed work on sight-reading, blending, endurance etc.
- don't get hung up on equipment. It's OK to experiment with horns and mouthpieces, we all do. But find something that feels OK and then just go with it for a while
- most importantly....have fun! and learn to take yourself lightly and your playing seriously

My practice routine is something like this (times vary with availability):

- long tones (no book)
- flexibility studies and lip slurs (Arbans and made up)
- tonguing (no book)
- fingering flexibility (Jazz Trumpet Techniques)
- scales (memorized and Arbans)
- chord intervals (Arbans and made up)

- band material or Arbans Characteristic Studies or jazz standards from the Real Book

Good luck

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## Methods and other literature for trumpet.

Here is a list of some important books for trumpet. This list could of course be much longer, but we have chosen to present those books that are mentioned somewhere in this guide or books that for other reasons should be part a trumpeters library. At the end of this page, we have included a list of CD's that are "companions" to some method books.

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### **J. B. Arban: Complete Conservatory Method**

(Carl Fischer Inc.)

Jean Baptiste Arban (1825 – 1889) method is known to many as "**the bible**" for brass players.

Arban was appointed professor of the cornet at the Paris Conservatory in 1857. In 1864 his method was first published. It was adopted as the Standard Instructor at the Conservatory - *"The Committee of Musical Studies in the Paris Conservatory has examined the Method which has been submitted by Mr. Arban. This work of sensible development is founded on excellent principles, and omits no teaching essential to the making of a good cornetist."*

There exist several version of this method, some divided in parts, other in complete versions. The Cundy-Bettoney edition has been revised by Herbert L. Clarke. Another edition was revisited by Claude Gordon. Clyde Hunt have made two CD's called *"Hunt plays Arban"*.

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### **H. L. Clarke: Technical Studies for the Cornet**

(Carl Fischer Inc.)

Herbert Lincoln Clarke (1867-1945) was a legend in his own time. He is maybe the best known cornetist of all time. Like Arban, he was self-taught and his book *Technical Studies for the Cornet* is together with some other books by Clarke, the sum of his playing and teaching experience.

This method is often regarded by trumpet students as a book for finger dexterity, but development of the fingers are only a by-product. It is better to call it a "Flow Study".

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## **James Stamp: Warm-Ups + Studies**

(Edition BIM)

James Stamp (1904 -1985) was a professional musician from he was 16 years old. In 1954 following a heart attack, he devoted more and more time to teaching. He acquired an exceptional reputation as a Trouble Shooter. Thomas Stevens says: *"I believe James Stamp was one of the finest teachers in the world. His approach was so flexible that I have never seen him fail to improve a player, whether it be an established symphony musician, jazz or "lead" player or a twelve year old student."*

In this book there are breathing exercises, lip and mouthpiece buzzing exercises, pedal exercises, bending exercises and much more. There is not very much text, explaining how to do these exercises, so a good advice is to also get a book by Stamps long time student, Roy Poper (see below):

## **Roy Poper: Roy Poper's Guide to the Brasswind Methods of James Stamp**

(Balquhiddel Music)

Roy Poper is acknowledged as the foremost protege of James Stamp. In an introductory comment, Poper says the following: *"The form of this book will be to supplement the BIM publication page by page with further notes to help enhance the player's understanding of how to execute the various exercises."*

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## **Chase Sanborn: Brass Tactics**

([www.brasstactics.net](http://www.brasstactics.net))

Brass Tactics by the Canadian trumpeter Chase Sanborn is a very complete method for trumpet, but also all other brass can benefit from it. The book is an excellent starting point for comeback players. After each chapter there is a section called *Further Study*, where Chase gives references to other books and material.

Who is this book for? Chase says: "Basically, this book was written with my students in mind. Because that covers a range from absolute beginners to professionals, and everything in between, there is something here for everyone."

The book is divided into four sections: 1. *Techniques & Concepts*, 2. *Routines*, 3. *Equipment* and 4. *Appendix*. It has a nice solid ring binder and a beautiful layout.

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## **Don Jacoby: The Trumpet Method of Don "Jake" Jacoby**

(Jockobotz Publisher)

Don "Jake" Jacoby's book focuses on several important issues like correct breathing, or as Jacoby says: *"Your best friend – Air"*. The method is mostly a textbook with some good exercises.

Vincent Cichowicz says the following in the Introduction: "*Don Jacoby's Method addresses the techniques of playing the trumpet most important to the developing trumpeter. Its simple and direct language should pose no problems understanding either the novice nor the more advanced player. The musical examples and diagrams are helpful and appropriate to facilitating application of the concepts presented.*"

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## **Claude Gordon: Brass Playing is no harder than Deep Breathing**

(Carl Fischer - 1987)

This last book by Claude Gordon is a textbook explaining his teaching philosophy. It should be a companion to his other books, like *Systematic Approach to Daily Practice*.

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## **Clyde E. Hunt: Sail the Seven C's**

([Bb Music Production](#))

Clyde Hunt call his method *An Easier Way To Play The Trumpet*. It is divided into two parts. Section I is called "Trumpet Talk" with text about different aspects of playing. At the conclusion of this section is a comparative chart where Clyde have made a diagram of several well known methods and compared the use of different techniques like the use of *pedal notes, pucker, syllables* etc.

Section II is called "..in the practice room.." - here is first an explanation of the terminology, like: "*initial focus*", "*the silent whistle*", etc. then comes the exercises in 8 phases with increasing range, the last phase ranging from low f sharp to c4 (or the so called double high C). After phase 8 is a section with etudes composed by Clyde and with an extended range. Clyde has also recorded important parts from the 8 phases and the etudes and this is an important part of this method. You get to hear how to play a fat full pedal note and how to play in the high register.

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## **Arturo Sandoval: Playing Techniques & Performance Studies for Trumpet**

(Hal Leonard)

The 3 volumes are divided into beginning, intermediate and advanced level. Each volume comes with a play-along CD with Sandoval performing selected exercises.

In the foreword Sandoval says the following: "in this series, divided into three books, I have tried to include all the most important aspect necessary for the preparation of superlative technical and musical ability. Topics such as: *warm-up, pedal tones, staccato, intervals, and chromatic scales*, as well as a number of original pieces that will be useful for musical interpretation, are presented in an ordered progression." There are several exercises and etudes from Arban in the books.

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## **Eddie Lewis: Daily Routines**

(Houston Musical Resources)

*Daily Routines* is developed from *The Physical Trumpet Pyramid*. "it is a collection of seven separate routines, each containing material from the top four levels of *The Physical Trumpet Pyramid*, plus a set of Tonalization studies". Eddie's approach to using the routine is: "..to alternate days of difficulty. On Monday, do group five, then on Tuesday do group two. That kind of alternation will create strength".

Each group begins with an Air Exercise, then Lip Buzz, then Mouthpiece Placement, Mouthpiece Buzz, Long Tones, Lip Slurs, Articulation and finally Tonalization (different scale patterns that should be played in all keys)

## **Eddie Lewis: The Physical Trumpet Pyramid**

(Houston Musical Resources)

This book is a text companion to *Daily Routines* or a "teachers companion". Eddie describes the book in this way: " *The Physical Trumpet Pyramid* is an outline. It shows hierarchical dependencies between the different physical aspects of playing the trumpet". Very often people will use a "ladder approach" when studying trumpet, leaving the easy rudiments behind. The "pyramid structure" as opposed to that always go back and work on that: "All of the rudiments are important and we are never too good to practice them."

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## **Clint Pops Mc Laughlin: The No Nonsense Trumpet From A - Z**

[\(Clint Pops McLaughlin\)](#)

Pops did not only contribute a lot to this CTG-guide, he has also written a book that covers a lot of topics (from A to Z).

Chapter A is *History of the Trumpet*, B is *The Theory of Sound*, C *Trumpet Design*, etc. There are also exercises in the book like *Warm Up*. A special type of exercise not found in many other methods is *Sensation Drill* – it uses a series of unconnected notes and by playing it, one develops the feel of the note.

In the chapter about Method Books (chapter L), Pops has divided methods into 6 topics: 1. Technique, 2. Range, 3. Flexibility, 4. Accuracy, 5. Sound and 6. Information. He shows that some methods only deal with a few topics, while others like Don Jacoby's book have all 6. As can be seen from the title of Pops' book it also deals with all six.

## **Clint Pops Mc Laughlin: Trumpet FAQ's**

[\(Clint Pops McLaughlin\)](#)

Pops has just (March 1999) written a new book that called *Trumpet FAQ's*. FAQ is short for **F**requently **A**sksed **Q**uestions. In the foreword Pops says "*I want to thank the*

*hundreds and hundreds of people who wrote, emailed and called me this past year. You provided both encouragement and the material for this book."*

The book is divided into these sections: Air Usage, Beginners, Braces, Buzzing, Embouchure, Mouthpieces, Range, Sore Lips, Tonguing, Trumpet Design, Misc Questions. At the end is 72 Concepts (compiled by John Julian) and Trumpet Playing Outline - this last chapter is also in this guide under the section ["Tips for a CP"](#).

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## **Nicholas Drozdoff: Embouchure Design**

([Mr. D's Music](#))

*As Nick says: "This book is the result of years of study of trumpet, music, physics and engineering. All of these disciplines are combined here in a book that is designed to help you improve your own embouchure! You start from wherever you are as a player and build and rebuild. It is not a method that expects you to drop your entire way of playing and start over. It is not a method that assumes that there is only one way to place the lips into the mouthpiece. This book will help you improve your way of thinking about your playing. You won't lose a single day of practice or performance time as a result of using these techniques."*

The exercises in this book is very much like the one in the 4 weeks guide, with lip and mouthpiece buzzing, but Nick takes it some step further.

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## **William Bing: Fundamentals for Brass**

(Balquhider Music)

This little book by Bill Bing is divided into 3 sections. The first is devoted to easy exercises that loosens up the "chops". Bing uses bended notes in arpeggio patterns.

Second section is long tones. Bing call this "the meat and potatoes" of the book. There are two sets, one with dynamics and one without. They are to be played both with and without vibrato. Bing says he learned the importance of practicing without vibrato from the great Russian trumpeter Timofei Dokshizer.

The third sections is 3 different lyric etudes called Lyric/Endurance Studies. They are transposed chromatically up in order to build up the endurance of the brass player.

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## **Matt Graves: Fundamental Flexibility Studies for Trumpet**

(Matt Graves)

Matt Graves was a student of Claude Gordon and he have used the principles from his great teacher in his book: *the systematic approach*. Matt says the following in his introductory remarks: "This book was designed with descending and ascending patterns

based on the harmonic series. These patterns are arranged in twenty-one study groups, each of which is composed of four exercises. As the student progress, each study groups adds the next interval in the harmonic series, or fuses together previous study groups."

The book is excellent as a start for developing this important part of playing. When a student can play all exercises in this book he can go on to other advanced flexibility books like Colin or Smith.

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### **Giuseppe Concone: The Complete Solfeggi**

(Balquhiddier Music)

Giuseppe Concone was a famous nineteenth-century Italian Master of Singing who composed operas, masses and other sacred music. However, by far his most famous compositions are the five volumes of *Solfeggi*

Transcribed and edited for trumpet by John Korak, this edition gives all Concones etudes – there is no dynamic markings, which leaves that to the player. This studies can be used for different purpose, like developing a vocal singing style, or used in transposition. Advanced students can use them transposing them into more difficult registers and keys.

### **Giuseppe Concone: Lyrical Studies for Trumpet or Horn**

(The Brass Press)

Transcribed by John F. Sawyer this is a shorter version with 32 of Concones etudes. In this edition Sawyer have placed dynamic markings. Clyde Hunt has recorded all 32 etudes.

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### **Théo Charlier: Trente-six Etudes Trancendantes**

(Edition Musicales Alphonse Leduc)

Théo Charlier was professor at the Royal Conservatory of Music in Liege in Belgium. His etudes is considered to be some of the best ever written for trumpet. He meant them to be supplements to the etudes of Arban, Balay and others. They deal with different aspects of playing like articulation, style, intervals and rhythm. Several famous trumpet artists have used these etudes through all their playing career.

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### **Clyde E. Hunt: "companion" CD**

([Bb Music Production](#))

If you have any of the following trumpet method books on your shelves, you have a

need for these "companion" CD recordings. All recordings are by trumpeter/cornetist, Clyde E. Hunt.

Hunt Plays:

- (1) N. Bousquet - 36 Celebrated Studies for the Cornet (found at the rear of St. Jacome)
- (2) Vassily Brandt - 34 Studies for the Cornet and Trumpet
- (3) H.L. Clarke - Characteristic Studies
- (4) H.L. Clarke - Technical Studies
- (5) Guiseppe Concone - 32 Lyrical Studies
- (6) Sigmund Hering - 30 Studies
- (7) Sigmund Hering - 32 Studies
- (8) Sigmund Hering - 40 Studies
- (9) Raymond Sabarich - Dix Etudes.....Pour Trompette
- (10) Max Schlossberg - Daily Drills and Technical Studies
- (11) Walter Smith - Top Tones For The Trumpeter
- (12) Charlier - 36 Trancendental Etudes

HUNT TEACHES/PLAYS ARBAN - two CD set.

SAIL THE SEVEN C'S - an easier way to play the trumpet. Book and CD.

Grifton School Audio Teacher for Beginning Trumpet - Book and CD

Call and Response Jazz Trumpet - Book and CD

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# Equipment

## Time for a new trumpet?

### Beginning vs. Intermediate vs. Pro quality horns

Beginner's trumpets are made by machines in large quantities, with numerous compromises in manufacturing to keep the prices reasonable. They are also designed, at least in theory, for inexpensive manufacturing, durability and easy production of tone, rather than quality of tone and intonation. At some point, the limitation of the horn limits the advancement of the player, though I would note that I recently attended a performance of the Dirty Dozen Brass Band from New Orleans, and the first trumpet player was playing (superbly) on an Olds Ambassador, probably the best student horn ever, but nevertheless a student quality horn which one could buy used for \$175. Beginner's trumpets cost new between \$300 and \$500.

Unfortunately, the intermediate trumpet line is more of a marketing maneuver than a distinct quality of horn. These trumpets are beginners' trumpets that are silver plated, have fixed third valve slide rings, first valve hooks and better cases. They cost \$200 to \$250 more than beginners, but that doesn't buy a much better trumpet.

Pro quality horns are the next step up. The leading mass produced makers in my opinion are Vincent Bach (the Stradivarius line), Yamaha (Professional line), and Besson (the "New French Besson" line, though made by Kanstul in California). People who make their living daily with their horns often play these. These are priced generally between \$1000 and \$1300 from national mail order companies. You are likely to pay at least 15% to 30% more from a local music retailer, given their overhead, and most local music stores do not stock very many pro quality horns. Other quality horns are made by Getzen and Holton, though you don't see many of these used professionally or in college. The same is true of the current products of UMI (Conn, King, the new Benge), which seem to emphasize student line horns.

There are also a couple of limited production, but reasonably priced, handmade horns which range in price from \$1500 to \$1700, the Kanstul Signature line and the Schilke, which are used extensively by professional trumpet players and advanced players. These are exceedingly fine horns which retain their values quite well. There are also even smaller production more expensive horns from Flip Oakes, Callet, Callichio, Blackburn, Lawler, and Monette, but these would not be practical for anyone other than (well paid) professional musicians.

We are lucky in that trumpets are probably the least expensive professional quality instruments. For comparison's sake, Yamaha's most expensive piston valved B flat trumpet is priced at \$1100 (at Giardinelli), the professional clarinet \$1606; tenor sax \$3363; double french horn \$4440; and flute \$9060.

## How do I even start to pick one?

**First things first:** The horns described below are all exceedingly fine instruments. Each of them would no doubt meet all the demands you could place on them throughout high school or college. The difference in horns is minimal compared to the differences in players. If you practice, the horn will sound great. If you don't, a quality horn isn't going to help you any. We all sound pretty much the way we sound. If I play your horn, I still sound like me. If you play my horn, you still sound like you. There may be some differences in tone quality and intonation which could be heard by attentive listeners, but most of the difference is in flexibility, response, and ease of use which are more felt by the player than heard.

Pro quality trumpets differ from each other primarily in weight, bore size (diameter of the tubing), and bell size and shape. Each maker makes a number of models in varying combinations (The Giardinelli catalog lists 17 different models of Bach, 12 French Bessons, 8 Yamahas, 10 Schilkes, etc.), though many of the models would be for specialized use or for someone with unusual needs or tastes. So it isn't really that overwhelming: Most players play horns with medium-large bores (.459 to .462 inches). And generally though any of the horns listed below could be easily employed for any use and perform very very well the heavier weight horns are more suited for orchestral and symphonic band type playing, the lighter weight horns for jazz or smaller ensemble playing. All but Schilkes are available in lacquered brass (gold color) or silver plated (Schilke in silver only). The silver adds about \$75 to the price, but is worth it because the horns maintain their appearance and value better, certainly smell better, and, again, in my opinion, play slightly better. Some professional players prefer the lacquer horns, suggesting that the sound is "warmer."

There are certainly more, but to cut the task down to a manageable size, I suggest ten models of pro horns which I believe are worthy of your investigation. Where possible I have tried to link the horn to the manufacturer's web site description.

**Bach:** Although Yamaha has made some inroads, Bach trumpets are still the leading orchestral horns in the United States, played in most large orchestras. They make many different models with different combinations of weights, bells, lead pipes, etc., but any specific request usually meets a long waiting list and delay. Bach has had a reputation for inconsistency (i.e., various samples of the same model horn playing differently). One still runs the risk of getting a clinker from Bach, though Bach's best horns are very good indeed. The Bach 180S-37 is the most common. It is medium large bore, in silver, with the most popular and versatile bell, the 37. These are standard weight horns, but Bach's standard weight is heavier than everybody else's. They are priced at Giardinelli (the large New York mail order house) at \$1275 (in silver). These are made in Elkhart, Indiana.

**Yamaha:** The Yamaha pro quality horns have made great strides in the last few years. They initially imitate another company's popular and successful design and then attempt to refine it. They are available in Heavy Weight, Standard Weight, and Light Weights. The Yamaha YTR 6335HIIS Heavy Weight is very popular and plays well. It shares similar design and playing characteristics with the Bach 180S-37, though the quality control at Yamaha is superior to Bach. Some find Yamaha horns to have less personality, however. Yamaha also makes lightweight horns which are similar in design

to Schilke, at several hundred dollars less than Schilke, including the Yamaha YTR 6310ZS, designed by jazz trumpet player Bobby Shew. It has a unique step-bore design where the bore is medium in some areas and larger in others, but which can be overblown by strong players. Yamaha also makes a standard weight, the Yamaha YTR 6335S, which is a very fine versatile all around horn. For comparison's sake, the Yamahas at Giardinelli are all priced the same at \$1100 (in silver). The Yamahas are assembled in Grand Rapids, Michigan, of components made in Japan.

**French Besson:** Early in this century, symphonic trumpeters all preferred French Bessons. Vincent Bach and Elden Benge each designed their horns in the model of the Bessons and tried to improve upon that design. The original line halted production in the 60's and was revived by Boosey & Hawkes in the early 80's. The horns are made in Anaheim under the direction of Zig Kanstul and are of very high quality. The Classic French Besson (96CB) (bore .462) is a relatively new design by Dennis Nijoom of the Milwaukee Symphony and has similar playing characteristics to the Bach. The New French Besson (92A), designed and individually play tested by studio musician Marvin Stamm, is a lighter more versatile horn which is designed specifically and comes with accessories like single radius tuning slide, heavy valve caps, and valve cap spaces to allow the player to alter the horn to fit better the playing circumstances. These horns represent the best bargain in new pro quality horns, priced at \$874 in lacquer and \$942 in silver, without a case, from Tulsa Band Instrument Co (e-mail Donovan Bankhead, the manager, at TulBand@oklahoma.net), who also sells a case at cost for \$55.

**Schilke:** Although Schilke also makes a heavier horn, Schilke's claim to fame is their lightweight B series. These horns are very responsive and exceedingly well made with many hand fittings and adjustments. After playing them, heavier horns feel "sluggish." Some have criticized Schilkes as not having the tonal presence of the better Bach horns, at least for orchestra work. The Schilke B1 is a medium large bore, large bell horn which is very free blowing and good for almost any purpose. The Schilke B5 is a medium large bore, medium large bell horn, equally good, though it has more resistance and a more compact sound. Schilke does not publish the numerical bore measurements of their horns because the bore varies throughout the horn as a result of extensive experimentation and scientific testing to determine the optimal bore sizes to maximize the intonation on each note. Schilkes cost \$1580 at Giardinelli without case. Schilke is old fashioned and has no web site, though information can be gathered from The Schilke Loyalist. Call Schilke for a catalog and price list at (708) 343-8858.

**Kanstul:** The Zigmat (that's his first name) Kanstul Signature collection are similar in quality and expense to the Schilkes, but emphasize heavier darker sounds, employing copper bells on a number of models, including the Kanstul ZKT 1503, which is suitable for all round use, and start about \$1395 from Tulsa Band. It can be ordered with a brass bell, or for extra cost, a copper bell for darker tone. Kanstul also makes the Chicago CHI 1000, a faithful reproduction of one of Elden Benge's earliest horns. It has a full orchestral type sound in the middle registers but brightens up in the higher registers. It comes with a wonderful triple gig bag and costs \$1295, or so, from Tulsa Band.

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**Used instruments:** There is a large market of used pro quality instruments. Some students stopped playing and like to sell their horns. Some pro players or serious

amateurs go through horns looking for the "perfect" horn. Bach 180S-37's and Yamahas can often be purchased in very good condition for \$650 to \$900. Used Schilke and Kanstul horns can also be purchased in very good condition for \$900 to \$1300 also, i.e., at the price of the less expensive new horns. Most pro quality trumpets are owned by people who appreciate them and take care of them, so they are usually in very good condition. Occasionally the classified ads in the local newspapers having listings. Other used horns are available from dealers and individuals all over the country who advertise on the world wide web. Within a fairly short time, most of the more popular models become available somewhere at a reasonable price.

In addition to the horns described here. Older high quality pro models that are no longer made or imported are often available used for very reasonable prices, such as the older California Benges (Zig Kanstul was the shop manager), Selmer (Paris) and LeBlanc (Paris) trumpets, and F.E. Olds pro models. Though somewhat orphaned and older, these are fine horns that can be had for around \$500 and would be a significant upgrade to any beginner's horn.

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## **How to test a trumpet.**

This is the ideal. There are few things in life that can be experienced at the ideal level, but try to get as many of these things together as you can.

- 1) Test the horn with at least one knowledgeable friend. You need someone to listen and compare. The sound is different on the audience's side of the horn.
- 2) Try to make arrangements to test the horn in a hall that you will be playing. Some horns sound better in different settings, so you should try the horn out, if possible, where it will actually be played.
- 3) Make sure to take with you your old horn for comparison's sake a tuner music with which you are familiar and which you would probably play with the new horn

## **Visual inspection:**

- 1) Check for dents, dings and finish problems.
- 2) Check out the valves for the feel. Oil if necessary. Rock the valves back and forth to see if there is excess looseness. Make sure the stems and valve buttons are screwed in tightly.
- 3) Check the valve caps, water keys, and slides to see if they are movable and functional.
- 4) Check for valve leakage by removing a slide crook, placing a finger over the outlet port, and blowing on the leadpipe. To test the entire horn for leaks, you can put a soft rubber ball into the bell and blow on the leadpipe. This also helps to check to make sure the water key corks are sealing. It is not very illuminating to test a horn with a leaky water key.
- 5) Pull out the second valve slide (push the valve down first) and look in the ports. When the valve is pushed down, all you should be able to see is the inside of the valve bore. If you can see any of the exterior of the valve itself, the valve is way out of alignment and the horn will not play as well as it should if the valves are aligned. Kinda like test driving a car when one of the cylinders isn't hitting.
- 6) Check the seal on the valves by pulling out each valve slide half way, then depressing the valve. If the seal is satisfactory, there will be a light "thunk" made as the vacuum is opened by the valve.
- 7) Check the condition of the leadpipe by removing the tuning crook and looking through the pipe for dirt or corrosion or red rot.

## **Playing the horn.**

- 1) Play a few long tones in the middle register. Bend pitches until the center is

found and the horn resonates as much as possible. Play a few long tones very softly.

2) Play a few long leisurely scales at mp over the range of the instrument to check the uniformity of the sound throughout the horn's full range. Slur some and tongue some to see how easy it is to get the horn to speak. Play a couple as soft and as loud as you can.

3) Check intonation. Play several octave intervals in the mid range. Often the intonation in the higher range is more a result of the horn/mouthpiece match, than it is of the horn. Schilke recommends playing the B major scale, a scale notoriously out of tune on many horns. If you've brought a tuner and are in a quiet location, playing the normal range of the instrument on the tuner will reveal the horn's individual tendencies and weaknesses.

4) Play some lip slurs and shakes to determine the flexibility and response.

5) Play a few scales or arpeggios to try the high register to see how the horn responds and the resistance encountered.

6) Play the music that you've brought to see how the horn performs on music that you are familiar with.

7) Listen to what your knowledgeable friends say about the sound, let them help you by instructing you what to play again or to adjust. Alternate playing your old horn with the one you are trying out, giving the friends time to respond. Have the friends move around the hall, listening both beside you (as a player in your section might) and at the back of the hall.

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## **Mouthpieces**

**By Nick Drozdoff**

There are many ideas out there about what one should use for a mouthpiece depending on the idiom in which a given trumpeter is working. I will begin this brief piece with this immediate qualification. Anything that I would say, or for that matter anyone else as well, must be taken as a generality, not universal truth. Every player is different, whether a "comeback player" or not. Everyone has his or her own mental structure about what it takes to play trumpet. All any teacher can do is help an individual adjust his or her own "focus," so to speak. As a result, everyone will have slightly different needs with respect to mouthpieces for conceptual reasons as well as physical. This makes mouthpiece choice even more uniquely individual than picking a trumpet. Therefore, please consider the following remarks a general guide. You will need to fold them into your own way of thinking.

### **Big versus Small:**

The general rule of thumb is that a larger mouthpiece is better for classical or technical playing requiring lots of flexibility and tonguing as well as a full "legit" tone. Conversely, a smaller mouthpiece is better for commercial/jazz/lead playing that might require more volume (loudness), a brighter tone and use of upper register. This makes good sense, but there are some things to think about.

Is it possible to play good classical trumpet on a small mouthpiece (a Bach 7E for example)? Certainly. One can train themselves to do this to great advantage. I believe that, at one time, Timofei Dokshizer actually played a Bach 7E. I am aware of at least one major symphony orchestra player who recorded the Plog concerto using a Bach 10&1/2 C. Another major orchestra player has been known to use a 7E for tougher works such as the Bartok concerto.

Is it possible to play screaming lead on a big mouthpiece (a Bach 1C, for example)? Again, yes. Here in Chicago I know a fine jazz player with lethal high chops playing a mouthpiece bigger than a Schilke 20. He can paste double C's on this thing. Recently I became aware of an East Coast lead player using a Bach 1B!

However, I do feel that these are more extreme cases. In all things, moderation would seem to make sense. I can play double C's on my Bach 1&1/4 C megatone, but they don't come out with a lead player's fire without a lot of effort. I can also play an acceptable rendition of Charlier's second etude on my Laskey 40S\* with some concentration on backing away from the mouthpiece and focusing the aperture a bit. I would not choose to handle things this way on a gig, though. I use the tool for the job.

By learning to expect of a mouthpiece setup what it was intended to achieve has helped me immensely. This may seem very logical, but it is surprisingly easy to find oneself letting other considerations cloud one's thinking. I use a Bach 1&1/4 C in my C trumpet for normal legit gigs and chamber performances. However, I look over the music I'm expected to play first. If am expected to play some music that is more of a strident characteristic - the mambo trumpet solo in West Side Story, for example -I'd use my lead set up. To me, nothing sounds more "hokey" than hearing a legit player struggling

to do this on a big orchestral setup. It wasn't supposed to sound like that. It was supposed to sound like a fiery trumpet solo in a NY salsa band. When I play lead on a big band, I use my new setup with my Shew horn with a Laskey 40S\* in it. However, if I am handed a solo that is supposed to sound like Freddie Hubbard or Chet Baker, I'll switch to the 1&1/4 C or a Laskey 40MC to achieve a more mellow sound (fewer upper partials). If I feel like it, I can pop out some high notes, but I wouldn't linger there.

I used to get into trouble by trying to work with the "one mouthpiece fits all" method of trumpet playing. That just didn't work FOR ME! It works for many folks quite nicely, and I don't mean to imply that my way of doing things is the only way. However, I feel that it is wisdom to feel free to switch mouthpieces depending on the gig.

It would seem to me that one thing a comeback player can do is to develop the ability to switch mouthpieces comfortably. Many of the methods outlined in this forum as a natural for doing this. I make it a part of my daily routine in the following fashion.

### **Big Mouthpiece:**

I do an extensive routine of lip buzzing (no mouthpiece), ring buzzing (using a Bach 1&1/4 C rim) and BERP work every day. On this stuff, I use a Bach 1&1/4 C.

### **Small Mouthpiece:**

After the BERP routine I work out on the lead pipe, full trumpet with false scales, extreme Clarke's studies and soft ballads. During this portion I switch to either my Laskey 40S\* or my Monette BL3.

I have found that doing things this way has kept me flexible for mouthpiece switching when necessary. Often, I do legit gigs requiring that I play C trumpet with a big mouthpiece and then pick up my piccolo with a small mouthpiece for some baroque work. By practicing in this way, I feel that I am always ready.

### **Horn Cycle:**

In addition to playing trumpet, I also play lower brasswinds. I like to do what I called my horn cycle. I prefer to do this after my basic routine. I play scales and etudes in different keys and cover all of the horns in the following order: didjeridu, trombone, alto horn, flugel horn, cornet, C-trumpet, B-flat trumpet, E-flat trumpet, natural trumpet, piccolo trumpet, cornetto. I have found that this really helps my chops feel ready for anything that I might have to face in the evening. It is also a lot of fun. As a word of caution, I would admonish anyone contemplating doing a horn cycle to plan on resting a few minutes between horns. You should not feel exhausted after this. Your chops should feel exhilarated.

Much of this is outlined in my book, but perhaps this thumbnail sketch may be of some use to the CTG readers. There are many wonderful ideas thoroughly covered in this web site. You can easily find everything you need to make a truly remarkable and fast comeback right here in the "Comeback Trumpeters Guide."

Thanks for reading. Nick Drozdoff <http://www.drozdoff.com>

# **The Care of Piston Valve Brass Instruments**

## **Introduction**

Brass musical instruments are continually subjected to the aerosols in the musician's breath. Over time this debris will build up inside the instrument until its performance is degraded. Valve action in particular is drastically effected when those aerosols attach themselves to the piston and valve casing. Human saliva is also damaging to these instruments. The salts and enzymes present in saliva promote Monel valve staining, attack internal solder joints, and cause dezincification (red rot) in the crooks of the slides. On the outside of the instruments, sweat from the hands also causes dezincification. Therefore, to ensure that the instrument performs properly and to retard corrosion, it is necessary to not only clean it regularly, but in an effective way. The following method of maintenance will ensure that the instrument can perform at its utmost. Although there are many techniques in use, this method is based on soapy water, a little effort, and a lot of common sense.

## **Cleaning Equipment**

To clean inside the instrument you should use a quality snake which has a protective coating covering its length. The snakes' bristles should be moderately stiff, but the ends should not have exposed metal tips. Wire brushes may get the task done quickly, but the added risk of scratching the instrument does not justify their use. The concern is that their routine use might scratch the instrument's interior enough to provide a better surface for mold to anchor between washings. Moreover, a weakened wall on an old instrument can be easily perforated. We therefore prefer to rely on the proven power of soapy water to loosen the debris followed by a thorough, but gentle, brushing to remove the debris. To clean the valve casings you should use a valve casing brush that is soft enough to avoid marring the casing wall. Do not use scouring pads, metal brushes or any abrasives. The mouthpiece is cleaned with a mouthpiece brush, but a cotton or foam swab works well inside the cup.

As for the soap, Lemon Joy and Palmolive liquid dish soap work well. DO NOT use toothpaste, abrasive soaps, Brasso, Tarnex, chemicals or any soaps that make the water turn milky. Do not use soaps that leave behind an odor, or claim to contain a skin softening lotion. Cleaners such as Fantastic, Pinesol, and Mr. Clean are powerful cleaners, but they have solvents that might soften and blush some lacquer finishes. Some are also alkaline enough to increase any red rot already forming on the instrument.

## **Procedure**

Begin by removing all of the slides. Use soft paper toweling to remove all traces of tuning slide grease from the slides and the instrument. A little grease goes a long way in slowing down your valves, and this step will keep grease from transferring to the valves and casing during cleaning. Silicone based slide grease is uniquely tough to remove. If you have a silicone based slide grease on your slides, remove it with a paper towel saturated in mineral spirits. Place the slides somewhere safe for until the soapy water is

ready.

The valves are also best cleaned separately. First, soak them in individual plastic cups containing enough lukewarm soapy water to just cover the top of the piston, but not the felts. Use your snake to gently clean the ports of each piston, and a soft soapy wash cloth to clean the outside of each piston. Again, let the soaking do most of the cleaning.

The most effective technique for cleaning the rest of the instrument is to work in a bathtub or large basin. Obviously do not use an automatic dishwasher; it will not clean the instrument interior and it will permanently damage your instrument. Fill the tub with lukewarm water (not hot) and mix in a healthy amount (about 10 mL) of the liquid dish soap.

Place a large cloth towel in the bottom of your tub or basin to help prevent scratching the instrument during cleaning. Put the disassembled instrument, slides and mouthpiece (but not the valves) onto the towel in the bathtub and let the parts soak for about 30 minutes to loosen any debris. For larger instruments which may not fit completely under the water, pour soapy water down the bell. Use a soft cloth to wash the external parts of the instrument. Dip the snake's brush in some dish soap and gently run the snake inside every tube and slide. Do not try to force the snake all the way around the curves of the small slides.

Remove the valve caps on the bottom of the valve casing. Use your soft valve casing brush to GENTLY brush out the valve casing. Remember, this is a delicate part of your instrument, so be gentle. Use the same technique with the mouthpiece, but use a mouthpiece brush. If the instrument is exceptionally dirty, let it soak longer. Again, do not use abrasives, scouring pads or metal brushes; the soapy water will work if you are patient. Although in extreme cases some dilute acid will remove dried layers of debris, it is far better to let an experienced repair shop perform any acid treatment.

After you are satisfied that everything is clean, rinse all the parts well with lukewarm water until every trace of soap is gone. To prevent spotting, the outside of the instrument can be wiped dry. The external finish will scratch easily, so use the softest cloth you can find. A very worn, but clean, cotton Tee-shirt or old cotton pajamas work well for this. Blow out any water hanging up in the tubing, and lay the instrument out to dry overnight. It is very important that the pistons, the valve casings, and the ends of the slides be bone-dry before you begin to reassemble the instrument. Oil and grease work far better and last longer if applied to perfectly dry surfaces. Remember oil and water do not mix.

Begin reassembling your instrument by rubbing a thin bead of slide grease on the tips of the male ends of each tuning slide. By applying grease in this way any excess grease will be pushed out of the instrument instead of into the instrument where it can eventually effect valve action. Use a very light grease on the trigger slides, and a very heavy grease on the main tuning slide. Be sure to wipe any excess grease off the exterior surfaces of the instrument.

After all of the slides have been assembled, the valves need to be properly prepared. It is absolutely necessary to liberally coat BOTH the valve and the valve casing surfaces with valve oil (ten drops on each valve and ten drops on each casing) so that excess oil

will transfer to the internal solder joints. In doing so it will protect them against dezincification (red discoloration) and corrosion (blue-green discoloration) which are caused by exposing the naked metal to saliva. Use your fingers to forcefully rub the oil onto the entire piston surface. This rubbing action guarantees complete coverage of the valve, and helps protect Monel valves against spotting. Some musicians blow oil through the instrument. This is a good idea to protect the instrument interior, but does not replace proper oiling of the piston and valve casing as we described.

Finally, let us say that we know that this process might sound long and arduous, but after the first time, it will be fast and easy. The rewards, however, will last a long time.

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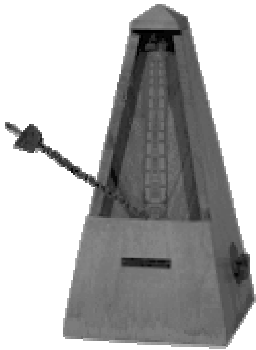
## Metronome

instrument for marking musical tempo, erroneously ascribed to the German *Johann Nepomuk Maelzel* (1772-1838) but actually invented by a Dutch competitor, *Dietrich Nikolaus Winkel* (c.1776-1826).

It consists of a pendulum swung on a pivot and actuated by a hand-wound clockwork whose escapement (a motion-controlling device) makes a ticking sound as the wheel passes a pallet. Below the pivot there is a fixed weight; above it, a sliding weight. A scale of numbers indicates how many oscillations per minute occur when the sliding weight is moved to a given point on the pendulum.

The notation "*M.M.* (Maelzel's metronome) = 60" indicates that at 60 oscillations per minute the half note will receive one beat.

**The conventional metronome is housed in a pyramidal case.**



**Pocket and electronic metronomes are also made.**



## Four Weeks to Better Playing

Based on a Rafael Mendez idea (in his book *Prelude to Brass Playing*) we have designed a 4 week system for getting rid of some of the problems plaguing a lot of comeback as well as amateur players.

"The NATURAL method for playing a brass instrument boils down to the following points:

**(a) FLEXIBILITY OF THE LIPS**

**(b) STRENGTH OF FACIAL MUSCLES ABOUT THE MOUTH, CHIN AND JAWS**

**(c) EDUCATION AND DEVELOPMENT OF THE TONGUE**

**(d) POWER FROM THE DIAPHRAGM.**

There are no tricks to this method, nor are there any short cuts. The rules are dictated by common sense; they follow only the principles governing sound production. Lip vibration produce sound; the lips, then must be brought to a soft, pliant, vibrant state whereby they may be easily controlled and regulated. Control comes with development, training, and co-ordination of the many sets of muscles going to make up embouchure. The tongue, one minute flicking lightly, the next caressing gently, and so on, must be trained for accuracy, developed for strength. The power for brilliant tone, for endurance, must come from the only source – the "powerhouse."

And so, we arrive at the approach to embouchure training. The whole method of natural playing depends upon your attitude, your work, this next few weeks. This is where you "make or brake."

This is where the patience comes in!

You are going to learn how to produce a sound – a good sound! Once that is accomplished, you are on your way; you have the foundation upon which to build successful brass playing. You have heard the expression "Well begun is half done." Keep that in mind!

*(Embouchure training, page 25, Prelude to Brass Playing)*

# First week

## Preparing the lips

Knowing that sound on your instrument is dependent on lip vibrations, that lips must be loosened up before they will vibrate naturally, that Nature must take its own course in this training, will you spend one week – a full seven days – on this all-important phase? There will be no need for your instrument during this period of training, so put it away and concentrate on the job at hand.

*(Embouchure training, page 27, Prelude to Brass Playing)*

Here is a series of exercises for a whole week. Try to do them several times during each day. If you can, do them 3 times, one in the morning, one during the day and one in the evening.

Why was Rafael Mendez such a great player? He had talent, but he also practiced all day. In small portions - 20 minutes practice, then he rested 20 minutes or more, then a new practice session, etc.

PRACTICE - REST - PRACTICE - REST - PRACTICE – REST

## Day 1, Week One

*"Brass Playing is no harder than Deep Breathing" (Claude Gordon)*

### Breathing

We start this first session with some breathing exercises. The motto (see above) is very important. We will be working on making an effective embouchure and on buzzing the lips, but without a lot of air to feed the lips there will be troubles. The approach should be SONG and WIND.

**NOTE:** When doing these breathing exercises (rhythmic and "melodic") try to make a sort of *"silent whistle sound"*, where you can hear the pitch. Form the mouth into an almost whistling position.

### Empty and Fill

Empty completely. Fill with a yawn. Repeat. Try to breathe in and out with a big OOO-feeling. Think "OOOH" for intake, and "HOOO" on out.

### Rhythmic Breathing

- [Exercise 1](#)

### "Melodic" Breathing

- [Exercise 1](#)

## Setting the Embouchure

### The M setting:

- Relax jaw and open throat.
- Teeth 1/2 inch apart. Jaw forward.
- Pull the mouth corners in toward your lips. Say **M**.
- Roll both lips in slightly.

## The First Buzz

*One, two, three, "UP" - BUZZ*

- [Exercise 1](#)

## Massaging and relaxing the lip and face muscles

### ***The Bobby Shew "flutter"***

Blow air through the lips and make the lips flutter. Try to imitate the sound of a horse. If you keep the teeth together, you will get a deeper sound.

## Day 2, Week One

### Breathing

We continue the second session by repeating one breathing exercises and adding a new one ("melodic").

#### Rhythmic Breathing

- [Exercise 1](#)

#### "Melodic" Breathing

- [Exercise 2](#)

### Preparing the lip and face muscles

#### Do the Bobby Shew "flutter"

Blow air through the lips and make the lips flutter. Try to imitate the sound of a horse. If you keep the teeth together, you will get a deeper sound.

Do this exercise between the buzzing exercises (see below), to loosen up the lips.

### Buzzing

*One, two, three, "UP" - BUZZ*

- [Exercise 1](#)
- [Exercise 2](#)
- [Exercise 3](#)

## Day 3, Week One

### Breathing

We continue the third day by doing the breathing exercises first.

#### Rhythmic Breathing

- [Exercise 1](#)

#### "Melodic" Breathing

- [Exercise 3](#)

### Softening the lips

#### Do the Bobby Shew "flutter"

Blow air through the lips and make the lips flutter. Try to imitate the sound of a horse. If you keep the teeth together, you will get a deeper sound.

Do this exercise between the buzzing exercises (see below), to loosen up the lips.

### Buzzing

*One, two, three, "UP" - BUZZ*

- [Exercise 2](#)
- [Exercise 3](#)
- [Exercise 4](#)

## Day 4, Week One

### Breathing

We continue the fourth day by doing the breathing exercises first.

#### Rhythmic Breathing

- [Exercise 1](#)

#### "Melodic" Breathing

- [Exercise 4](#)

### Softening the lips

Do the Bobby Shew "flutter".

### Buzzing

*One, two, three, "UP" - BUZZ*

- [Exercise 2](#)
- [Exercise 4](#)
- [Exercise 5](#)

## Day 5, Week One

### Breathing

We continue the fifth day by doing the breathing exercises first.

#### Rhythmic Breathing

- [Exercise 1](#)

#### "Melodic" Breathing

- [Exercise 5](#)

### Softening the lips

Do the Bobby Shew "flutter".

### Buzzing

One, two, three, "UP" - BUZZ

Buzzing has to do with finesse, not brute force. Roy Poper, a long time student of James Stamp, said in his book

*"Roy Poper's Guide to the Brasswind Methods of James Stamp" (page 8):*

*For years I tried to use too much force of wind to accomplish this exercise. When I relaxed and concentrated on the correct form, i.e: corners together, only enough lip tension to start the first note, steady feeling of crescendo on that "Too" etc., steady progress on range began to occur.*

So let us review exercise 1. Try to make it very soft and if it is easier for you, take the pitch down (maybe to a low G)

Then try Exercise 4 with crescendo, decrescendo to test if the buzz is loose. Use the "flutter" between each exercise.

- [Exercise 1](#)
- [Exercise 4](#)
- [Exercise 6](#)

## Day 6, Week One

### Breathing

We continue the sixth day also by doing the breathing exercises first. Work on an open relaxed throat. Use **OOOH** when breathing in and reverse that to **HOOO** when breathing out.

#### Rhythmic Breathing

- [Exercise 1](#)

#### "Melodic" Breathing

- [Exercise 6](#)

### Softening the lips

Do the Bobby Shew "flutter".

### Buzzing

*One, two, three, "UP" - BUZZ*

First review exercise 1, then exercise 4 with crescendo, decrescendo to test if the buzz is loose. Use the "flutter" between each exercise.

- [Exercise 1](#)
- [Exercise 4](#)
- [Exercise 7](#)

## Day 7, Week One

### Breathing

We finish the first week by doing the breathing exercises first.

#### Rhythmic Breathing

We do a second exercise here, using a Vincent Chicowicz patter.

- [Exercise 2](#)

#### "Melodic" Breathing

Here we do the Andante from the Haydn Trumpet Concerto.

- [Exercise 7](#)

### Softening the lips

Do the Bobby Shew "flutter".

### Buzzing

*One, two, three, "UP" - BUZZ*

Buzzing has to do with finesse, not brute force.

*For years I tried to use too much force of wind to accomplish this exercise. When I relaxed and concentrated on the correct form, i.e: corners together, only enough lip tension to start the first note, steady feeling of crescendo on that "Too" etc., steady progress on range began to occur.*

So let us review exercise 1. Try to make it very soft and if it is easier for you, take the pitch down (maybe to a low G)

Then try Exercise 4 with crescendo, decrescendo to test if the buzz is loose. Use the "flutter" between each exercise.

Then finally go to exercise 8, a James Stamp variation with a range (including pedal register) of two octaves.

- [Exercise 1](#)
- [Exercise 4](#)
- [Exercise 8](#)

## Second week

### Mouthpiece practice

And now, position of the mouthpiece on the lips. Slow! Caution! Red light ahead! This is the step that can spell success or failure. Take no chances!

First in this step is finding the vibrating center of the lips. *Vibrating center!* ...

You should have no trouble locating the vibrating center of your lips. Provided you have worked

Conscientiously this past week on the loosening process, a glance in the mirror as you buzz the lips will show the natural vibrating center. Wherever that happens to be, there is the place for your mouthpiece!

(Embouchure training, page 34, Prelude to Brass Playing)

## Day 1, Week Two

### Breathing

We start second week's session with a breathing exercises. (Melodic breathing is now part of the finger exercise below)

- [Rhythmic breathing](#)

### Lips

We also continue second week with a lip buzzing exercise.

- [Buzzing](#) (part 8 from Week 1)
- Do the "Shew flutter" exercise

### Mouthpiece

Then we start off with buzzing the mouthpiece. Remember what Mendez says: "*Slow! Caution! .. First in this step is finding the vibrating center of the lips.*"

- [Lip to mouthpiece buzz](#)
- [Simple pattern](#)
- Siren

### Fingers & B.E.R.P

We also start working on developing finger dexterity. If you have a BERP use it, if not, tape the mouthpiece outside on the leadpipe. This is important to make this exercise close to a playing situation.

- Melodic with valves + breathing + BERP

## Third week

### **The Instrument**

You are about to insert your mouthpiece into your instrument and produce your first *notes* – as opposed to the *sounds* you have been making up to this point. Congratulations! But, first what do you know about this instrument of yours? While even a fine pianist needs know little or nothing about the mechanism, maintenance, tuning, etc. of the piano, it is important for you as a brass player to know your instrument, know how to care for and keep up the working parts, know how to tune it, and know the principles governing its operation.

(Embouchure training, page 40, *Prelude to Brass Playing*)

### **Instrument Practice**

You will do well to regard your instrument as an amplifier – a loudspeaker that amplifies the sounds made by your lips. You are aware by now that there is nothing magical about valves or trombone slide. They merely make more notes available to you. It is for you to make your lips vibrate at the frequency for the notes desired. In other words, you depend on the lips. The action of moving the valves or slide may be reckoned as only about *two percent* in importance.

(Embouchure training, page 55, *Prelude to Brass Playing*)

## Day 1, Week Three

### Breathing

We start the third week by doing the breathing exercises first.

Rhythmic Breathing

- [Exercise 1](#)

### Softening the lips

Do the Bobby Shew "flutter".

### Buzzing on the lip

*One, two, three, "UP" - BUZZ*

Let us first review exercise 1. Try to make it very soft and if it is easier for you, take the pitch down (maybe to a low G)

Then try Exercise 4 with crescendo, decrescendo to test if the buzz is loose. Use the "flutter" between each exercise.

Then finally go to exercise 8, a James Stamp variation with a range (including pedal register) of two octaves.

- [Exercise 1](#)
- [Exercise 4](#)
- [Exercise 8](#)

### Buzzing on the mouthpiece.

Do exercises 8 on the mouthpiece.

- [Exercise 8](#)

## **Playing on the instrument**

Approaching the pedal register.

- [Pedal Exercise 1](#)

## Fourth week

### **Practice Habits**

Practice *every day!* There is no one thing better for morale, that will help you «stay with» study, more than the steady advancement that follows from everyday blowing. On the other hand, there is nothing more demoralizing than the sad result of hit-and-miss practice. The lips stiffen and refuse to vibrate, reactions in general slow up, and it takes days of hard work to get back to where you were.

....

Form the habit of *routine*. If possible, start practice at the same time each day. Keep at it until music time becomes as regular a part of the day as breakfast, lunch and supper, The beginner would be wise to have three or four sessions of fifteen minutes, rather than one long practice (which would be too much for an undeveloped embouchure)

(Embouchure training, page 58, *Prelude to Brass Playing*)

## **Exercises**

We have placed all the exercises here in the order they appear in the guide.

First the breathing exercises, then the lip buzzing, then the mouthpiece buzzing etc.

## Rhythmic breathing - part 1

"Up"

The musical notation consists of six staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. A breathing mark "Up" is placed above the first measure. The first four measures of the first staff contain rhythmic patterns: quarter notes, eighth notes, and quarter notes, with slurs indicating phrasing. The second staff continues the rhythmic patterns. The third staff shows a sequence of quarter notes followed by a whole rest, then rhythmic patterns. The fourth and fifth staves continue the rhythmic patterns. The sixth staff shows a short melodic phrase consisting of four quarter notes.

Use a metronome. Start with MM=120.

Take in air on count 3 and 4 (after breathing mark). Blow out air and try to sing the scale pattern in your mind at the same time. Try to take in more air for each new pattern.

When you are able to do the whole scale easy. take down the metronome to



## "Melodic" breathing - part 1

J.B. Arban



Use a metronome. Set it to MM=120.

Take in air and "breathe" (and sing silent inside) the first two bars with legato. Then, the next two bars, etc. Take in air as quick and silent as possible.

Repeat this exercise but this time use a gentle "Ta" attack with the tip of the tongue.

Keep the air going all the time like when doing it the first time legato. The tongue must not stop the air, just flip it lightly.

## "Melodic" breathing - part 2

G. Concone

Use a metronome. Set it to MM=100.

Try to "breathe" each phrase as indicated. Take in more air before bar 4 and before the last four bars, since there is no quarter rest there.

To help you feel the phrasing more natural (crescendo, decrescendo, etc.) try to sing the whole etude

## Lip buzzing - part 1

The image shows a musical staff with a treble clef and a tempo marking of ♩=60. The staff contains a sequence of notes: a quarter note followed by three eighth notes, then a quarter note followed by three eighth notes, then a quarter note followed by three eighth notes, and finally a quarter note followed by three eighth notes. Above the first and third measures, there is a breathing mark (a vertical line with a curved top) and the text "Up". Below the second and fourth measures, there is a breathing mark and the text "Poo". The piece ends with a double bar line and a repeat sign, with the number (5) written above the repeat sign.

Use a metronome. Set it to MM=60.

Take in air on count 4 (after breathing mark) and close lip by saying "UP". Then try to make a buzz with the lips by using the sound *POO*. Keep the tongue down and use the syllable P. If you can hit a low C it is good, but the pitch is not important here. It is more important to aim for a relaxed buzz. Be very exact with the rhythm.

## Lip buzzing - part 2

The musical notation is on a single staff in treble clef. It begins with a tempo marking of quarter note = 60. The first measure contains a quarter rest followed by a quarter note on G4, marked with a breath mark and the instruction "Up". The second measure contains four quarter notes on G4, with the syllables "Poo Poo Poo Poo" and "Too Too Too Too" written below. The third measure contains a quarter rest followed by a quarter note on G4, marked with a breath mark and the instruction "Up". The fourth measure contains four quarter notes on G4, with the syllables "Poo Poo Poo Poo" and "Too Too Too Too" written below. The piece ends with a double bar line and a repeat sign, with the number (5) written above the final bar line.

Use a metronome. Set it to MM=60.

Take in air on count 4 (after breathing mark) and close lip by saying "UP". Then try to make a buzz with the lips by using the sound *POO*. Keep the tongue down and use the syllable P. Try to hit a low C. The pitch is not important here. It is more important to aim for a relaxed buzz. Be very exact with the rhythm. On the repeat, use *TOO* attack, with tip of tongue.

### Lip buzzing - part 3

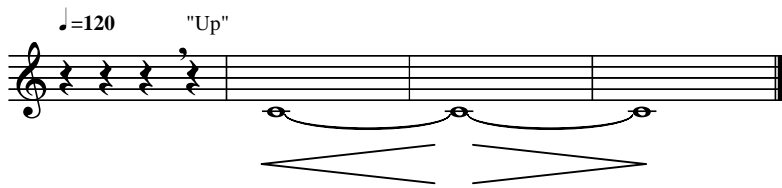


Use a metronome. Set it to MM=60.

Take in air on count 4 (after breathing mark) and close lip by saying "UP". Buzz a C for 2 counts, then try to make a glissando up to a D by increasing the airspeed, hold the D for 2 counts, then slide down to the C.

Next bar: Hold C, then slide down to B, then back and hold C for 4 counts. If this is hard at first, take a rest. Then repeat the exercise (5 times in all).

## Lip buzzing - part 4



Use a metronome. Set it to MM=120.

Take in air on count 4 (after breathing mark) and close lip with "UP". Start the buzz with a *POO* attack as soft as possible and try crescendo - decrescendo. Maintain the same pitch. If you can do this you have a relaxed buzz.

This exercise can be used to test that your buzz is correct, that is: ***relaxed***

## Lip buzzing - part 5



Use a metronome. Set it to MM=60.

Take in air on count 4 (after breathing mark) and close lip with "UP".

Start the buzz with a *POO* attack.

## Lip buzzing - part 6

The musical notation consists of three staves of music in 4/4 time. The first staff contains three measures: the first measure has four quarter notes with a 'Up' marking above it; the second measure has a quarter rest followed by a quarter note, a quarter note, and a quarter note, with a slur under the last three notes and a 'Up' marking above the first note; the third measure has four quarter notes with a 'Up' marking above it. The second staff contains four measures: the first measure has four quarter notes with a slur under them; the second measure has a quarter rest followed by a quarter note, a quarter note, and a quarter note, with a slur under the last three notes and a 'Up' marking above the first note; the third measure has a quarter rest followed by a quarter note, a quarter note, and a quarter note, with a slur under the last three notes and a 'Up' marking above the first note; the fourth measure has four quarter notes with a slur under them. The third staff contains two measures: the first measure has four quarter notes with a slur under them and a 'Up' marking above the second measure; the second measure has a quarter rest followed by a quarter note, a quarter note, and a quarter note, with a slur under the last three notes.

Use a metronome. Set it to MM=60.

1. Do this as a breath exercise.
2. Do it as a buzz exercise with glissando. Slide from note to note. Take in air on count 4 (after breathing mark) and close lip with "UP". Start the buzz with a *POO* attack. Do it very soft. Try to use the same feeling as when doing it as a breathing exercise (1).
3. Do it with legato and centered tones.

## Lip buzzing - part 7

The musical notation consists of two staves. The first staff is in 4/4 time with a tempo marking of ♩=60. It contains six measures. The first measure has four eighth notes with slurs. The second measure has two eighth notes with slurs and an accent, with the word "Up" above. The third measure has four eighth notes with slurs. The fourth measure has two eighth notes with slurs and an accent, with the word "Up" above. The fifth measure has four eighth notes with slurs. The sixth measure has two eighth notes with slurs and an accent, with the word "Up" above. The second staff contains two measures of eighth notes with slurs, followed by a final note with a double bar line.

Use a metronome. Set it to MM=60.

1. Do this as a breath exercise. Try to hear the pitches in the breath sound.
2. Do it as a buzz exercise with glissando. Slide from note to note.
3. Do it with legato and centered tones.

The note in last bar is a so-called pedal note on the trumpet. You should use the lower lip more active as you descend. By buzzing these low notes you will strengthen the lower lip.

## Lip buzzing - part 8

The musical notation is written on four staves in treble clef, 4/4 time, with a tempo marking of quarter note = 60. The first staff begins with a whole rest, followed by a melodic line of eighth notes. The second staff continues the melodic line with slurs. The third staff features a descending melodic line with slurs. The fourth staff shows a descending scale of eighth notes with a slur.

This is a variation on a famous James Stamp exercise.

Use a metronome. Set it to MM=60.

1. Do this as a breath exercise. *HOOO* feeling.
2. Do it as a buzz exercise with glissando. Slide from note to note. Take in air on count 4 (after breathing mark) and close lip with "*UP*". Start the buzz with a *POO* attack. Do it very soft. Try to use the same feeling as when doing it as a breathing exercise (1).
3. Do it with legato and centered tones.