

Texas Bandmasters Association
2007 Presentation
Of:

Advanced Trumpet Techniques

By:

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Advanced Techniques for Trumpet

As suggested by the title of this clinic, these materials focus on those students who have already invested considerable time and energy into their trumpet playing, and need more specific attention and materials to propel them into the next higher level of performance.

These students frequently have the experience of being better-than-average within their peer group. For this reason, band directors should not only support their current level of musical prowess, but also challenge them to continue advancing their playing toward a pre-college level, and to not take their status for granted.

“Advanced techniques” is to be understood inclusively. Many elements of excellent playing may be introduced at the beginning levels. In this case, “advanced” concepts must be established early so that they are incorporated throughout the trumpeter’s training.

Second, “technique” should be understood in this presentation to include concepts that build the entire student musician. While technical skill is important, the whole student must be developed, not just physical skill on the instrument.

Many times students wait till the last year of their high school career to get serious about music and practicing. This is entirely too late. This material is designed to guide a serious student from a high school freshman to a college preparatory level of achievement.

The high school years are a formidable time in the development of a trumpeter. Time lost during this period of development is time that can never be recovered. An early and strong development will ensure their success in the transition to college – in addition to ensuring that your band’s lead trumpeters always sound great.

A wide range of training, skills and experiences go into developing a talented trumpet student into an advanced player and musician. These include, but are not limited to, positive and effective attitudes, leadership, and practice techniques. The entire aptitude of the student must be trained, not just the chops!

Included with this presentation are information about nurturing trumpet players’ development, as well as materials which may be used as hand-outs for students and private teachers at your school. I hope they will prove useful to you and your students!

Sincerely,

Adrian Griffin
Presenter

Daily Maintenance & Core Practice

... two sessions, double impact

Each day's practice is divided into two separate practice sessions. The Daily Maintenance practice is a 30-40 minute session that starts the day – ideally in the morning, or otherwise as early in the day as possible. The student should leave 2-4 hours of rest between the daily maintenance and their core practice.

While this session serves as the initial warm-up each day, its primary role is to take the student daily through the fundamentals of trumpet playing technique including breathing, tone development, articulation, flexibility, and rhythm practice and mental alertness (playing an etude with many accidentals) to actively alert the brain.

While the daily maintenance routine will become easier over time, it still forms an important foundation for the student's advancement. Most students' fundamentals are in a constant state of fluctuation and need to be continually refreshed and polished. The best professionals are the ones who maintain a consistent daily maintenance routine, paying detailed attention even though the material is familiar.

The daily maintenance sequence should be used in addition to the student's daily core practice. In addition to serving as a warm-up, the maintenance routine will alert the student to any problematic issues that day, so they may focus on this issue in their core practice session. The core practice session, in turn, is considered to be the meat and potatoes of the student's daily practice. It is this session which covers lesson materials, audition music, and solos.

The components of the daily maintenance session include a selection of Schlossberg and Arban etudes. The expectation is that the student will cover all of the etudes listed over a 2-3 day period, covering between half and three-quarters of the etudes on any given day.

The student should typically rest 15-20 seconds or more between exercises in their daily maintenance sessions, including plenty of lip flapping. However, "strength training" sessions may be done a few times each week, in which students play non-stop until the embouchure is tired. At that point, the student should rest, then continue in the same vein for two more spurts. This strength-training practice should occur only a few times a week; daily strength-training tends to decrease endurance because the muscles are unable to recover.

Schlossberg, M. Daily Drill and Technical Studies. Baron, 1941

Exercise # 3	Long tones, with a focus on sound, breathing, and clean initial attack.
Exercise # 16	Maintain a consistent sound over all three octaves.
Exercise # 17, 20	Accented notes should have a clean, clear articulation and full sound
Exercise # 59, 60, 61	Lip slurs for added endurance, flexibility, high range
Exercise # 97, 98, 99	Maintain clear, consistent articulation throughout the entire range.
Exercise # 118, 119	Execute a two-octave chromatic scale quickly and fluently.
Exercise# 129, 130	Articulation should be exact; these exercises accustom the eye to responding to many accidentals, increasing sight-reading acuity

Arban, J. B. Complete Conservatory Method. Colin, 1981

The first several pages of the Arban book are useful for basic articulation, slurring, and rhythm. Pages 13 #11 through page 37 cover various key signatures, rhythms, and time signatures.

Core Practice Session

weekly breakdown

<i>Monday</i>	<i>Tuesday</i>	<i>Wednesday</i>	<i>Thursday</i>	<i>Friday</i>	<i>Saturday</i>	<i>Sunday</i>
Easy Mouthpiece Buzzing	Easy Mouthpiece Buzzing	Easy Mouthpiece Buzzing	Easy Mouthpiece Buzzing	Easy Mouthpiece Buzzing	Easy Mouthpiece Buzzing	Easy Mouthpiece Buzzing
Re-warm-up	Re-warm-up	Re-warm-up	Re-warm-up	Re-warm-up	Re-warm-up	Re-warm-up
Air Flow Study	Air Flow Study	Air Flow Study	Air Flow Study	Fundamentals	Air Flow Study	Intonation Exercises
Scales	Technical Etude	Intonation Exercises	Scales	Air Flow Study	Lyrical Etude	Air Flow Study
Fundamentals	Scales	Multiple Tonguing	Lyrical Etude	Band/Orchestra Music	Multiple Tonguing	Technical Etude
Technical Etude	Intonation Exercises	Lyrical Etude	Band/Orchestra Music	Listen to Recordings	Scales	Fundamentals
Lyrical Etude	Fundamentals	Scales	Listen to Recordings	Multiple Tonguing	Technical Etude	Band/Orchestra Music
Multiple Tonguing	Multiple Tonguing	Technical Etude	Intonation Exercises	Intonation Exercises	Fundamentals	Listen to Recordings
Band/Orchestra Music	Band/Orchestra Music	Fundamentals	Technical Etude	Scales	Intonation Exercises	Scales
Listen to Recordings	Lyrical Etude	Listen to Recordings	Multiple Tonguing	Lyrical Etude	Band/Orchestra Music	Lyrical Etude
Intonation Exercises	Listen to Recordings	Band/Orchestra Music	Fundamentals	Technical Etude	Listen to Recordings	Multiple Tonguing
Warm-down	Warm-down	Warm-down	Warm-down	Warm-down	Warm-down	Warm-down

- Feel free to adjust the events in the schedule as you would like. Variety in your practice keeps it fresh and new. Entries in bold are events which happen each day at the same point in the practice routine. Other entries are varied by day and time to add variety, although all areas are still covered each day.
- Make sure to spend time in the areas that you need the most work. Different skills are harder for different students, so the schedule doesn't specify how long to spend on each skill. Evaluate your playing honestly, and focus more time on whatever you need more work on.
- Prior in the day you should have already gone through your morning *warm-up* and *daily maintenance* session, which thoroughly prepares you for the day's events. As you begin your core practice session later that day or evening, your warm-up session is now referred to as a "re-warm-up," and need only consist of 5-7 minutes of long tones and lip flexibilities. *If the daily maintenance session was not completed earlier in the day, a full warm-up of 20-25 minutes, followed by 30-60 minutes of rest, should precede the practice session.*
- Typical high-school *audition material*, including solo and ensemble material, should be practiced 30-60 minutes a day. All-State or other advanced material should be practiced 60 minutes daily or longer. To keep audition music from becoming stale from over-practice, don't practice it alone, but incorporate it into a balanced practice session. Your private teacher can assign exercises which reinforce skills used in the audition material.
- Most of the material included in these sessions will typically be selected by your private teacher. If you don't have a private teacher, you can use this as a guide for designing your own practice sessions.

Core Practice Session

This is flexible chart; it is intended as a starting point, from which the student may add or replace material as needed.

<i>Practice material</i>	<i>Time</i>
Warm-up Lip Buzzing Mouthpiece Buzzing Long Tones	5-7 Minutes
Rest	5 Minutes
Fundamentals Long Tones (sound, endurance, breathing, articulated attacks) Tongued Articulations Lip Slurs Rhythm Drills Intonation Scales Etudes (lyrical/technical) Audition Music	20-25 Minutes
Rest	15 Minutes
Lesson Material preparation for next week's lesson material can be duplicated from the fundamentals session	20 minutes
Rest	15 Minutes
School Material Band /Orchestra Music	10 minutes
Rest	5 Minutes
Warm-Down Long tones in the low register with little mouthpiece pressure	5-7 Minutes
Listening Listen to great music and musicians; try to emulate them	as needed

Total Time: **65 Minutes of Playing, including Warm-Up and Warm-Down**
 45 Minutes of Rest

STUDENT LESSON SHEET

Warm Up:

Long Tones:

Lip Slurs:

Intonation Studies:

Major scales:

Minor scales:

Natural

Harmonic

Melodic

Lyrical etudes:

Technical etudes:

Articulations:

Single:

Double:

Triple:

Audition Material:

Listening Assignment:

NOTES from today's lesson / class:

Trumpet methods

An advanced trumpet student needs the appropriate books and solos literature to continue progressing smoothly. Often these students get lost practicing material they already sound good on, either because they do not have new music that is adequately challenging, or because they feel more comfortable on music that already sounds good.

Many of the following etude books are core materials that should be in every advanced trumpet player's library, or available for check-out from the band teacher. Taken as a whole, the etudes below are sufficient for a committed student to be successful at the pre-college level and into their professional career.

Arban, J. B. Complete Conservatory Method. Colin, 1981

Considered the most comprehensive pedagogical trumpet book in print, the Arban book covers all areas of trumpet technique as well as duets and cornet solos. With 380-pages of non-stop trumpet technique, the book is a must for every trumpet student.

Bordogni, M. P. Melodious Etudes. Leduc, 1948

These etudes are arrangements of 120 vocalises, set for voice and piano by Marco Bordogni. The printed piano score and a CD of the piano accompaniment are also available. By playing with piano on CD, the trumpeter has a chance to truly be a soloist, adding an additional dimension to the usual practice fare.

Brandt, V. Thirty-Four Studies. International, 1945

This book designed to develop an orchestral approach to sound, articulation, intonation and style. Each etude includes a short orchestral trumpet quotation, which is incorporated into original writing in the same style.

The etudes themselves are not difficult, but performing them correctly requires both "chop" endurance and a clear grasp of the musical style. This book is best studied with a trumpet teacher with established orchestral experience. The etudes are commonly used to practice transposition once the fundamental skills have been mastered.

Bousquet, N. Thirty-Six Celebrated Studies for Cornet. Carl Fischer

Considered a prequel to the Charlier book, this book features etudes which are difficult in both key and technique. The style is that of early 20th century cornet music.

Caffarelli, R. One Hundred Studi Melodici. Ricordi, 1957

This book is oriented toward transposition, including specific instruction on every aspect of transposition, and including both clef and intervallic transposition. The preface features charts

and descriptions of both. The studies are melodic and lyrical, lending to a song-like approach to transposition.

Charlier, Theo. Thirty Six Etudes Transcendantes. Leduc, 1946.

Considered one of the truly great etude books written for trumpet, this book's publication set a new standard for trumpet playing. The studies are very advanced, and include both lyrical and technical playing. Newer editions contain the original French text, so any questions of interpretation can be answered with respect to the original source. A piano accompaniment, written by Jean-Marie Cottet, is available for ten of the etudes.

Clarke, H.L. Technical Studies. Cal Fisher, 1934

Many educators believe that the Clarke book is designed for finger dexterity. While it is true that finger dexterity is a by-product of the book's design, its actual intent is to build breathing and aperture flexibility and embouchure strength. When combined with finger dexterity, the result is a student with increased endurance, range, breath control, flexibility, and finger speed in all keys.

Colin, C. Complete Advanced Lip Flexibilities. Colin, revised and edited: 1980

This book is an aid in building a trumpeter's range, which is increased rapidly within the first seven exercises. Colin also discusses topics such as proper warm-up, intelligent practicing, the role of the tongue in lip slurring, lip flexibility, and lip trilling and stretching. A major challenge even to good trumpet players, adequate REST is crucial when working from this book, to avoid fatigue and bruising.

Concone G. Lyrical Studies for Trumpet. The Brass Press, 1972

The Concone book is considered the prequel to the Bordogni book, and is a good introduction to lyrical playing. The melodies are simple and easy to hear, while still challenging to play beautifully and musically. The book progresses from easy to moderately difficult in both technique and musicality. It also makes a great transposition tool.

Dufresne, Gaston. Develop Sight Reading. Colin, 1972

The Dufresne book is designed to establish and refine the performer's musical reflexes through sight-reading. The 54 etudes are 1-2 pages each. Etudes should simply be read, not practiced; and several weeks should elapse before the student sees the same etude again. The daily practice of sight-reading accessible melodies helps the trumpeter begin to develop instincts in melodic phrasing and harmonic movement.

Gates, Everett. Odd Meter Etudes. Sam Fox Publishing, 1962

Filling a gap in the etude literature, this book introduces 7/8, 10/8, 5/4, 8/8, 9/8, 5/8, and more. Each etude is annotated to give the player a better understanding of what the composer wants. The book produces clear improvement in students' sight reading, as well as firm and immediate grasp of pulse and meter.

Getchell, R. Second Book of Practical Studies. Belwin, 1948

The second of a two-book volume, Getchell explores the foundations of rhythm, as well as discussing how to formulate a warm-up routine. Included are rapid dotted rhythms, triplets, syncopation, 3/8 and 6/8. The etudes should be practiced initially with minimal musicality, in order to emphasize exact rhythm and articulation.

Goldman, E. F. Practical Studies for Trumpet. Carl Fischer, 1921

Each etude highlights one particular technical idea, primarily in the areas of articulation and rhythm. Studies include triple and double tonguing, running sixteenth notes, 3/8, 6/8, syncopation, grace notes, and rapid dotted rhythms.

Hering, S. Etudes in All the Major and Minor Keys for Trumpet. Carl Fischer, 1975

A must-have for all trumpet educators, this book outlines etudes in every major and minor key signature. The writing is similar in all keys, so that etudes in more difficult keys are considerably harder than those in easier keys.

Irons, Earl. Twenty-Seven Groups of Exercises. Southern Music Company, 1977

Almost every trumpet player has worked through this book at some point in their career. Exercises are arranged in groups which lead the student through an entire idea from beginning to end. Irons pays special attention to tongue position through the various ranges. Other topics include breath control, lip flexibility embouchure strength, and double and triple tonguing.

Lin, Bai. Lip Flexibilities. Balquhidder Music, 1996

This book is distinctive in that exercises move at a slow pace in order to achieve perfection at each stage, rather than increasing flexibility as quickly as possible. The book emphasizes relaxed throat and tongue throughout the exercises, as well as fluent and consistent air speed.

Nagel, Robert. Trumpet Studies in Contemporary Music. Belwin Mills, 1975

A must for the advanced trumpeter, Nagel's book "covers a wide variety of study material which reflects the most important styles and composition techniques used in the 20th century." Topics include intervals, rapid staccato playing, dynamic contrasts, pentatonic mode, syncopation, impressionism, pointillism, and more.

Paudert, E. Twenty-Four Modern Virtuoso Studies. Carl Fischer, 1964

Designed for the technically advanced symphonic player, the exercises feature flowing runs of sixteenth notes, triplets, and eighth notes with the typical rhythms and dynamic range of the symphonic style. An excellent book to develop sound, style and articulation.

Sachse, E. One Hundred Studies. International (no copyright)

The Sachse book was written mainly as a transposition study book for trumpet. However, it also features rhythm, unusual articulation patterns, intervals, varied time signatures, lyrical and technical skills. A single etude may have the student working on dynamics, turns, trills, lyrical playing, and both the low and higher range. The Sachse book is really a “Jack of all trades.”

Schlossberg, M. Daily Drill and Technical Studies. Baron, 1941

A cornerstone in every trumpeter’s library, Schlossberg’s book is an essential introduction to breathing and articulation. Material includes long tones, intervals, octaves, lip flexibility, arpeggios, and scales. Twenty minutes daily of Schlossberg drills will give the trumpeter a daily checkpoint for their fundamental technique, breathing and “chop” response.

Small, J. L. Twenty-Seven Melodious and Rhythmical Exercises. Carl Fischer, 1962.

The Small book can be used as a prequel to the Wurm book. This book concentrates on phrasing, syncopation, lip flexibility and developing a strong embouchure through etude practice. The book is not sequenced in order of difficulty and includes etudes in virtually every major and minor key.

Stamp, J. Warm-Ups & Studies. Editions BIM, 1978

James Stamp developed these groups of exercise to remedy the weekly fatigue and injury his students were experiencing from heavy playing in the Los Angeles commercial, studio music scene. After much trial and error, Stamp developed a reliable, workable system to gently message and repair damaged lips. A cornerstone in the etude literature, these studies are used daily by professionals around the world for warm-up and warm-down.

Wurm, W. Forty Studies. International, 1963

A collection of medium-difficult etudes for the advancing trumpeter, many etudes for past Texas All-State auditions have come from this book. Each etude covers a specific topic, including intervals, articulation patterns, harmonic sequences, and specific rhythmic patterns. This book also makes a great transposition study. This book is a prequel to the Paudert book.

Trumpet solo literature

This list includes core solo literature suitable for the advanced high school trumpeter who is doing serious playing, up to and including college music school auditions.

Arutunian <u>Aria et Scherzo</u>	Goedicke <u>Concert Etude Op. 45</u>
Arutunian <u>Concerto</u>	Goeyens <u>Introduction and Scherzo</u>
Balay <u>Andante et Allegretto</u>	Gregson <u>Concerto</u>
Balay <u>Petite Piece Concertante</u>	Handel <u>Aria Con Variazioni</u>
Balay <u>Prelude et Ballade</u>	Haydn <u>Concerto in Eb</u>
Barat <u>Andante et Scherzo</u>	Hindemith <u>Sonata</u>
Bloch <u>Proclamation</u>	Holmes <u>Sonata</u>
Bozza <u>Badinage</u>	Hummel <u>Trumpet Concerto in Eb</u>
Bozza <u>Rustiques</u>	Kennan <u>Sonata</u>
Charlier <u>Solo de Concours</u>	Peeters <u>Sonata Op. 51</u>
Clarke <u>Sounds from the Hudson</u>	Persichetti <u>The Hollow Men</u>
Clarke <u>The Bride of the Waves</u>	Reed <u>Ode for Trumpet</u>
Clarke <u>The Debutante</u>	Riisager <u>Concertino</u>
Clarke <u>The Southern Cross</u>	Turrin <u>Caprice</u>

Duet Books

A must for any high school music library, these duets are intended for advanced trumpet students, giving them an opportunity to perform and learn from one another.

- Amsden, A. Amsden's Celebrated Practice Duets. Barnhouse, 1918
- Arban, J. B. Complete Conservatory Method. Colin, 1981
- Gates, E. Odd Meter Duets. Gate Music Company, 1964
- Plog, A. Ten Concert Duets. Western International Music, 1980
- Vizzutti, Allan. Trumpet Method (Book 3). Alfred Publishing Company, 1991.
- Voxman, H. Selected Duets (Advanced). Rubank, 1951

Mute basics

Each advanced trumpeter should invest in a complete set of mutes. These students will be performing with outside ensembles including all state, local bands and orchestras, summer music festivals, and chamber ensembles, and should have the appropriate equipment ready when the music calls for it.

A complete set of mutes includes:

1. **Straight Mute** of various materials, to give different tone colors
2. **Adjustable cup mute** - used in concert band, jazz band and solo literature
3. **Harmon Mute** - used in jazz and concert band
4. **Plunger** - used in jazz band
5. **Practice Mute** - used at home to practice at any hour of the day, or when away on vacation

Across the various types and brands of mutes, the qualities of a good mute remain the same: (1) consistency in all pitch and dynamic ranges, (2) ease of response, (3) secure, stable fit in the trumpet bell, (4) minimal change in intonation, (5) desired sound quality, and (6) ability to easily produce the desired volume of the passage being played.

Mutes for band use

Because mutes vary somewhat in terms of material and construction, directors should optimally decide on one particular mute brand and style for your trumpet section to use. If possible, try to purchase a matched set of mutes for the band to own, which the students can check out when needed. Alternately, you can have your trumpeters buy the type and brand that you specify at the beginning of the school year.

When choosing a brand for your trumpet section, make sure you like the sound of the mute you're about to order. If you are not familiar with the sounds of various styles available, ask a professional brass player or teacher to demonstrate some different mutes for you. Explain to them what pieces you are preparing, and be specific in the type of sound you are looking for in a mute. They should be able to point you in the right direction.

Serious students should be asked to purchase their own set of mutes when they begin to get involved in outside activities. Their personal set may be left at home to prevent loss or damage; the student will continue using the band set for band rehearsals and concerts.

A PRACTICAL AID TO A BEAUTIFUL SOUND

by Denis Wick

As every teacher knows, a good tone on any brass instrument needs a properly set-up embouchure. A good teacher will spare no effort to ensure that the student's embouchure is as efficient as possible. These days one may also assume that the young player will have a reasonable instrument and a sensible mouthpiece.

To this one must add what many teachers would regard as the most important of all - good breath control.

One aspect of the brass-blowing body machine which is hardly ever emphasized enough is the throat. By opening the throat area — or closing it — the tone quality can be varied enormously. Although the differences are not as noticeable as in singing, they can easily be heard on any brass instrument.

It remains a problem, however, to get across to the young player the concept of "open your throat." Directions such as "swallowing a football," "yawning outwards," or "cooling a hot potato" worked to a greater or lesser degree, as I found in my own teaching, but needed to be said so many times!

Then, I made my discovery, more or less by accident. It happened when I had designed a practice mute. This was intended just to make near-silent practice possible, but also to maintain good intonation and a "feel" not too different from normal playing. Absolutely essential for an orchestra on tour!

I discovered that by using my practice mute for loud practice, this tight-throat problem could be eliminated in minutes. There was an additional bonus in that breathing became much more efficient when the throat was automatically opened by the resistance of the mute.

The total result exceeded my wildest dreams! Here was a way of speeding up the teaching process, especially with young players. Even the smallest and weakest could sound almost professional in volume within a matter of weeks rather than years. I well remember a very little girl who suddenly produced an amazingly loud fortissimo.

I began to realize that I had stumbled upon a teaching technique that could help young brass students in a very positive way. Worldwide sales of my practice mutes seem to show that other people think so too! They are now made for all brass instruments, including tuba, euphonium, baritone, piccolo trumpet and flügelhorn.

Often, the difficulty that youngsters have with breathing well stems from the fact that they are hardly ever allowed to play a maximum fortissimo. And for good reason — nobody practices loudly! Trying to breathe well through a tight throat is fairly impossible anyway, so what one often hears is poor breath support and a rather choked sound.

Try the following:

1. THE "BEFORE" TEST

Play the first 5 notes of the C major scale starting below the treble clef (Bb for concert- pitched instruments), at a mezzo piano dynamic. Remember exactly how this sounds.

2. Play a loud, low C (concert Bb) with the practice mute. Take a deep breath, holding shoulders down, play louder. The note becomes less controlled with increasing volume. Try again, much louder.

You will notice, as the volume increases, a "buzz" or rattle from the end of the mute. This "buzz" wobbles and fluctuates. Keep trying to play even louder, make sure that the "wobbles" become more level. Breathe as deeply as possible. Push the air through in a controlled, natural way. Keep increasing the volume. If you begin to feel slightly dizzy, this is quite normal and only temporary.

3. Now, with the same or more volume, play a semitone lower, gradually progressively descending a semitone at a time, until you are playing the loudest low F sharp (E natural) you have ever heard, continuing to breath as deeply as possible.
4. Take out the practice mute, take a really deep breath and play the "before" test again, (still in a mezzo piano dynamic, remember!)
5. Listen to the difference in sound. It should now be much more open and rich in tone, as the throat is automatically held open, thus creating a larger resonance chamber.

Each day try this exercise for 15 minutes. After a few weeks, it should be possible to remember the "open throat" feeling when inhaling, so that it can easily be reproduced for loud playing, especially in the lower register; it can and should also be used for soft playing in middle and upper registers. Soft chorales and *espressivo* solos can have a whole new dimension. Awareness of closing as well as opening the throat also makes a near-inaudible pianissimo very easy.

Of course, a metal practice mute is needed to make this happen. While fiber or cardboard mutes will function well in reducing volume, only metal practice mutes offer the "buzz" effect, which is essential to learn control of the throat space.

Getting kids listening

... inspiration for the ears

Making a beautiful sound is sometimes as easy as realizing what one wants to sound like. Students often accept whatever sound comes out of their horn as “what I sound like.” They forget to hold themselves to a higher standard, especially if the best sound they hear is the student sitting next to them. If teachers can offer their students immediate, tangible and frequent examples of beautiful and brilliant playing, students’ standards for themselves will quickly rise.

Starting a listening library

Even the most modest high school includes a library where students can explore the boundaries of human learning, experience and creativity. Why is it that most high school music programs lack a music library where students can go have the same experiences in the musical realm?

It is not difficult to begin a small music library in your band department or even the main library of the school. Involve the students in the planning process so that they are invested in the library, have input in the selection of music, and will be excited to use the library once it is established.

Once the library is established, it can be stocked with music donated by the students, parents, friends of the school, or local musicians who have extra recordings of a particular piece and would like to see them used and enjoyed. The library should represent many genres, including jazz, blues, rock, symphonic band, brass chamber music, big band, and classical music of every period (Renaissance, baroque, classical, romantic, and modern).

The musical library can also include scores of the music the students are currently playing in band, as well as scores for some of the CDs in the library. Most students have never seen a score before, and will gain sophistication as they begin to understand the layout of the score, follow the music they are hearing, and learn the meaning of performance markings they have not seen before.

Structured listening assignments

Directors may find it useful to require that students to sign up for two time slots during which they will listen to their UIL band music, as part of their required band assignments. While some students may do this on their own, setting the requirement ensures that each student has this valuable experience, and may be a nice opportunity for them to interact with the band director before or after school.

During class, encourage your students to develop their own music library, whether in CD, i-tunes or mp3 format. Since students are probably already developing their library of popular music, it is relatively easy and cheap for them to diversify into styles of music that are relevant for their instrument.

Live performances, live inspiration

In addition to recordings, there is absolutely no substitute for seeing musicians perform live. The immediacy of watching the players on stage, as well as being a part of an audience, lends an energy to the musical experience that just cannot be matched through a set of ear buds. When students hear live music,

you can almost feel the electricity from them. They get excited, nervous and anxious to watch someone else do what they do but at a high level.

Arrange field trips for students to see the local symphony orchestra, a college wind band or marching band, jazz bands, and mariachi bands, or even a live DCI contest. Establish a fund to bring groups into the school, performing either for the band classes or for the school as a whole. Various organizations may offer educational programming that is either partially or fully underwritten by government cultural-education dollars.

Bringing performances into the classroom

Ask your lesson teachers to play in all the students' lessons as much as possible. This serves as a concrete model for the students, as well as a constant source of inspiration.

An easy way to gain exposure for your band members is to bring in an outside performer either during class or after school. Music students from a local university would be happy to have a chance to perform their recital program as a dry run, and your students will get to meet a student musician who is intermediate between themselves and the professional world. The opportunity can be set up through the private teacher at the university, who will appreciate his students having the opportunity to gain performance experience.

It is invaluable to bring in a professional musician to give a recital and master class for the students. The students will gain confidence in interacting with another professional, as well as useful tips and experience from a teacher other than their primary lesson teacher. The whole experience will encourage your students to take themselves seriously as musicians, not only in the band context but as future adults in the larger musical world.

The Marching Band Monster

Being the first-chair trumpeter in a high school band program can be somewhat daunting. These students face many responsibilities that band directors may easily take for granted, including leadership, superhuman chop strength, limitless high range, and endless free time to practice to make All-State.

Of course these are exaggerations, how many of us really do want these things from our top trumpeters, whether we consciously realize it or not?

The physical “chop” stress of playing first chair all year can be eliminated by ensuring these students *always* have good warm-up and warm-down time, as well as using the daily maintenance routine (see above).

While the function of the warm-up is well-known, a good warm-down is equally important. Trumpeters’ muscles will tighten after a long workout, just like the muscles of a runner after a marathon. The warm-down gives these muscles a chance to stretch and loosen before the instrument goes back in the case.

It is very tempting for students to simply pack up and race out the door after a long rehearsal or practice session. They are usually tired both mentally and physically, and have other things to take care of, including homework. However, the next day, the result is muscles that are tight, rigid, and unresponsive. The few minutes of warm-down are well worth the trouble.

To avoid performance injuries and bad performing habits arising in marching band, I would approach marching band from a concert band perspective, as far as the students’ playing is concerned. They need to play with a beautiful, rich sound, little tension, good breathing, appropriate dynamics, and good posture. They need to maintain excellent self-care routines in terms of warm-up, warm-down, strength training, and lip care.

Issues during the marching season

Playing on tired lips: Students must avoid pushing their lips past their limit; otherwise, serious bruising or injury can result. If their lips are very tired, they should take their performance level back from 100% to 50% or 30%. They may do this by playing softer, less aggressively, and taking high parts down an octave when feasible. Doing this for one rehearsal will help them regain strength and avoid injuries that can take them away from the trumpet for a lot longer.

Ideally, students should not play on sore lips; they are not professionals in a job situation, and there is no reason to flirt with the risk of injury. Crucially, though, if the student experiences actual *pain* in their embouchure when beginning to warm up for the day, they should take that day off from playing, and should not play until the pain is gone. If the pain is not gone after four days, they should consult a professional and, if the problem is not resolved, see a doctor.

Switching to a high note mouthpiece: If the lead trumpeter is unable to play the high notes on their standard symphonic mouthpiece, they should feel comfortable requesting to move to a lower part. While switching to a shallow high note mouthpiece is an option, this can result in major sound and technique issues.

If the student *does* want to try the high-note mouthpiece, they should work with a professional trumpet player to make sure their technique remains solid and that they are able to adapt to whichever mouthpiece they are using at the moment.

Intonation: The temperature difference between outside and inside can do severe things to the trumpet's intonation. Students will need to adjust carefully with the tuning slide, and listen to make sure they are in tune with the group.

Sweaty hands: The sweat in our hands contains moisture and acids that can eat away the finish on a brass instrument. After each practice, especially outdoor rehearsals, students should wipe down their instruments after each use, so that it stays looking good.

Dehydration / Over-hydration: Students need to drink enough water to avoid dehydration, heat exhaustion, and possibly passing out. However, if they drink too much water they can become sick from an imbalance of electrolytes.

Trumpet safety: Students seem to think that wherever they put their instrument, it will be safe – from the concrete field they are marching on to the grass. The only safe place for their instruments is in the case. They should take the cases with them to the field and return the instruments to the cases when they are on break and at the end of rehearsal.

Returning from marching band to concert playing

Trumpet angle: Many times the high trumpet angle from marching band carries over into the concert band after the marching season is over. Students need to re-adjust their head and trumpet angle when returning to seated playing.

Hand position: Students often adjust their hand positions when on the field, in order to balance the weight of the instrument or alleviate pressure problems. For example, some players adjust their left hand to hold the instrument with only their thumb and first two fingers, and may put their pinky in the hook to add pressure to get the high notes.

When returning to the concert band setting, the traditional hand position is preferred. This position allows for greater ease of slides, healthy mouthpiece pressure, and increased agility in the right hand.

Over-playing the instrument: Trying to fill the entire stadium with your sound can be a big job. When students move from the stadium to the concert hall they will often need to adjust their dynamic levels back.

Private Lessons

Developing a relationship with a mentor is a potentially life-changing experience for students of every age. A personal relationship with the band director is motivating for your advanced students not only in their trumpet playing, but may also offer important emotional support and a much-needed role model.

However much a director can inspire, motivate, and support the students, a relationship with a private teacher has the potential to do these things on a more individual level, as well as keeping them constantly challenged musically.

For an advanced trumpet student a one-hour lesson is a necessity. An hour lesson allows for depth in addressing the issues and problems in the young trumpeter's playing, as well as further developing their skill set. It also offers adequate time to cover repertoire, including advanced solo literature, developing musicianship, learning excerpts, and sight reading.

Equally important, a longer lesson time also allows for the "relationship" aspect of the student-teacher relationship. If a lesson time is too short, the teacher may look at their students as an assembly line rather than individuals. When the teacher must push rapidly through material each lesson, neither the student nor the teacher has a chance to develop a genuine bond. This connection and trust is what helps the student to commit the resources needed to rise to the highest level as a player and musician.

A typical hour lesson would typically include the following:

- Warm-Up
- Lyrical Study
- Technical Basics (articulation, intonation studies with long tones, lip slurs, scales)
- Technical Study
- Solo
- Audition Material
- Warm-Down

If your school does not currently offer a music lesson program, a mentorship program can help to fill a gap, at least for the younger students. Your advanced, mature trumpet students can teach the younger trumpeters for a nominal fee, or to meet community service requirements required for graduation. The program can be broadened to include area middle schools as well, which ultimately will raise the level of the high school band as well as creating friendships between your most experienced players and entering freshman.

Through mentoring, the advanced students will be helping to raise the level of the band for years to come. In the meantime they are learning important teaching skills and gaining confidence in themselves and their own experience.

Performing with Others

The more experience that we can give our students, the greater their breadth and depth as musicians. Students can play in community bands and orchestras, all state or district ensembles, perform at their church as a soloist or with an ensemble, or play chamber music in the school setting or elsewhere.

Advanced students should be encouraged to take advantage of as many extra-curricular performing opportunities as time allows. The experience of being in front of many different conductors and working with musicians of all ages helps the student grow not only musically, but also in terms of professionalism and attitudes. The advanced student gains maturity and leadership, which will be mirrored in the band as a whole as other students begin to emulate their more sophisticated peers.

Getting students involved with local churches is an excellent idea for musical development. Often churches are looking for musicians to complement their special services for holidays and weddings. These relationships are also a potential source of recommendations for college and scholarship help. The student will feel empowered by providing a service to the community, and from the recognition they receive for solos and other special performances.

Chamber music is a must for an advanced student. They need to experience what it is like to be the sole musician responsible for a particular part, and the parts themselves are often more soloistic. The experience of working with a close-knit group of musicians with their own musical opinions is a tremendous growing experience, both musically and personally.

Summer Music Festivals and Camps

Music festivals and camps are a wonderful learning opportunity for your students. Music camps extend the learning beyond the last day of school, when many students place their instrument into their case to hibernate until marching band camp starts up again in late summer.

Summer music camps offer students experience in advanced large ensembles, master-classes, small group ensembles, lessons, and coaching from great teachers and artists locally and nationally. Having even a few students participate in a music camp can dramatically benefit the band, both in terms of individual sections and also through the experiences that the students bring back to their peers.

You can expect these students to return with greater technical proficiency, increased musical sensitivity, greater confidence in performance, a more sophisticated understanding of the larger musical world, and a clearer sense of their own skills and course of study.

Socially, music camps give advanced students a place to feel like they belong. Advanced music students are sometimes alienated in their own band program simply for excelling at their instrument. Music camps gather students from all around the country who share common interests and desire to make great music. These students are ready to feed off each other's energy and excitement, and the result is intense music-making and strong friendships.

If you're lucky, these students will bring back their experiences and gained talents to your band and share them with their peers. Quite often this is all that is needed to create a spark in other students to step up and expect more from themselves.

Developing the Multiple Tongue

Articulation is what gives definition to the notes of a musical phrase. As in painting, the edges of the notes can be sharp and well-defined or they may have a softer edge. Good musicians consciously the articulation style for a particular passage; any variation in the articulation will be intentional rather than the result of inconsistent technique.

Single Tonguing

As you are probably already aware, single tonguing is used when the notes are in a slow enough tempo that the tip of the tongue has time to return to the hard palate (roof of the mouth, toward the front) for each new note, resulting in “tou tou tou tou tou.” As notes become faster than the students will be able to single tongue, your students will alternate “tou” with “kou.” This alternation is called multiple tonguing.

You may be familiar with method books that spell the tonguing syllables “tu” and “ku.” The most popular pedagogical source of these syllables was a book written by Jean Baptist Arban, a Frenchman. For this reason, the pronunciation of these syllables should be understood in that language, and they should rhyme with “Boo!” This article will spell them “tou” and “kou” to emphasize the correct pronunciation.

The “tou” and “kou” syllables facilitate a quicker double and triple tongue than American approximation “tuh” and “kuh.” The pure “tou” is pronounced more towards the front of the mouth, while “kuh” is pronounced in the back of the mouth. The efficiency of the “tou” will create a smoother, quicker articulation for your students.

Try having your trumpeters pronounce “tou tou tou tou tou” out loud, keeping a seamless, steady sound. *Have them keep the air flow constant – the tongue simply intersects the airflow to create the articulation at the beginning of the note. The tongue never stops the air; it merely interrupts a continuous airflow.*

Now have them try the same thing with “kou.” They should use the very tip of their tongue to pronounce “tou,” and the front middle portion to pronounce “kou.” Once they have practiced these syllables out loud to a high level of consistency, have them try the same thing on their trumpet.

Multiple tonguing

Once your students have established a fast and consistent single-tonguing on both syllables, they are ready to begin multiple tonguing. You will actually have them start with triple tonguing, since this doesn’t require them to switch between “tou” and “kou” on every single note.

Once they get a firm grasp of how to triple tongue “Tou-Tou-Kou”, they will then be better equipped to handle the rapid alternation of the “Tou-Kou” in double tonguing. Triple tonguing combines the syllables of double tonguing in a three-note pattern. If triple tonguing has already been established, double tonguing will be much easier – you simple have to drop a syllable.

Like single tonguing, multiple tonguing must be practiced slowly and carefully, so that they have good control at every speed. In multiple tonguing, “kou” is the weakest syllable, simply because they’ve been using “tou” since their beginning days.

Now that they've learning multiple tonguing, practice articulating slow passages using only the "kou." The goal is to make the "kou" sound identical to "tou." Once they feel comfortable with this articulation, have them add the "tou" and "kou" together slowly. Have them gradually increase the speed, varying the dynamic as well so their tonguing is flexible.

Multiple tonguing is a rapid reflection of their single tongue. If your students don't have a rapid single-tongue, their multiple tongue won't be fast enough either.

Etude books that focus specifically on tonguing:

1. Arban, J. B. Complete Conservatory Method. Colin, 1981
2. Goldman E. F. Exercises for Double and Triple Tonguing. Carl Fischer, 1912
3. Hering, S. Double and Triple Tonguing. Carl Fischer, 2004
4. Goldman, E. F. Practical Studies for Trumpet. Carl Fischer, 1921
5. Vizzutti, A. Trumpet Method (Book I). Alfred Publishing Company, 1991
6. Irons, Earl. Twenty-Seven Groups of Exercises. Southern Music Company, 1977
7. Charlier, Theo. Thirty Six Etudes Transcendates. Leduc, 1946. – etudes #16 and #18.

Developing High Range

Young students dream of developing a brilliant, earth-shattering high range. With trumpet giants of the likes of Maynard Ferguson and Wayne Bergerson it's no wonder. There's just one problem: how?

These trumpeters spend most of their time playing in the higher range of the trumpet; so naturally, they have developed a specialty for that particular technique. What does this mean for students? Simply put, to play in the high range a student needs to practice their high range on a consistent basis.

I suggest students do high-range work only every other day. It takes an extreme amount of lip and embouchure strength to perform in the high range of the trumpet. If a student spends too long in that extreme range, they can cause muscle fatigue or, worse, permanent muscle damage. With a bi-daily routine, the muscles have time to recover and regain strength.

The student's practice session should always include plenty of rest between bouts of playing, giving the embouchure muscles time to recover and replenish their blood supply. A good warm-up and warm-up will help prevent injuries.

If the student experiences soreness when they begin their warm-up for the day, they should ideally take the day off from playing. *Taking time off the instrument is absolutely required if they experience pain in their embouchure*; they should not return to playing until the pain is gone, and need to consult a professional if it continues for more than four days.

If the student has had to take time away from the instrument, a good session of low, long tones will gently massage the muscles back into every-day performance levels.

The high range must not be forced, particularly in terms of pressure put on the lips by the mouthpiece. Using fast air will often correct problems of consistency, accuracy, and good sound.

Students should pace their upward ascent over weeks and months, making sure the embouchure is strong enough to reach the next note in the progression.

Exercises to Develop Strength

1. Long Tones – sound development and embouchure strength
2. Lip Slurs – flexibility needed for the subtlety of the aperture movement in the high range.
3. Arpeggios – consistent sound throughout the entire pitch range
4. Glissandos – using fast air to move up through the partials produced by a given fingering