



T-N-T = Tips and Techniques for Middle School Trumpet Students and Teachers

CLINICIANS:

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Beginner Trumpet T.N.T. – Tips and Techniques for Students and Teachers

Texas Bandmaster Association Convention

June 19-22, 2017

Tommy Moore – Longview I.S.D.

Concept of Characteristic Trumpet Sound. Tone Quality is #1.

The Director/teacher's concept of tone is imparted to their students.

If the best trumpet sound your students ever hear is sitting to their left or right, their concept of quality tone will be very limited. The following suggestions can help students develop a better concept of a fine trumpet sound.

- 1 Play your instrument and demonstrate for and with your students.
- 2 Use a vocabulary that reinforces the sound you want, such as resonant, healthy, open, full, rich, dark, vibrant etc...as well as words to describe what is not acceptable – weak, unhealthy, thin, fuzzy, harsh, wimpy, tight, pinched etc...
- 3 Play good recordings and /or YouTube videos in class.
- 4 Invite a good high school student, college student, community trumpeter or professional to play for your class.
- 5 Take your students to a professional trumpet and/or college performance.
- 6 Plan a master class with a respected trumpet teacher and/or performer.
- 7 Encourage students to attend a quality summer band camps.
- 8 Encourage private lessons.
- 9 Instill in your students that it does not matter how high or fast/technical you can play ... if it does not sound goodit is not!

Getting started

Classroom set-up -

- I seat students in alphabetical order by last name – this helps me to learn names and be able to check roll quickly and efficiently.
- In the beginning, I remove all music stands and seat students every other chair – this allows students to have plenty of room for proper posture. Also, this allows for both students and teacher to have a “window” so everyone’s embouchure, posture and position can be monitored easily.
- Any printed instructions and/or music needs to be placed on a smart board, dry erase board, over head projector or chalkboard at the front of the classroom that is clearly visible to every student.

Most band programs have a week or two with the band students before the deadline for all students to have instruments. During this time, I like to teach music theory with emphasis on teaching a counting system. Take this time to explain note values, time signature etc... Teach tapping the foot with the metronome, counting the rhythm as well as clapping the rhythm.



Also, at this time you can teach breathing exercises as well as begin to teach the embouchure. When teaching beginner students, try not to over explain ... Keep it simple. It has been my experience that beginner's enthusiasm and eagerness to learn can cause them to respond physically in some way to every direction given. Over emphasis and over explaining can result in undesired outcomes and frustrations.

Posture/hand position – excellently explained in Mr. Maus's handout.

Setting the Embouchure – definition – The way we form our lips and face to play the Trumpet.

- *Teeth* apart – place “pinky finger” between teeth to feel and check the separation
- *Cheeks* stay flat against teeth – no puffing cheeks, “scratch” inside of cheek using the jaw teeth.
- Set firm *corners* (apostrophes) and “U” shaped flat chin – not tense- demonstrate how most people apply chap stick to their lips – Say “EM” to help set corners and establish natural touching lips. Keep center of lips “soft” not tight
- With embouchure set – ask students to simply blow air between their lips saying “pooh” with air moving – this establishes the aperture. Do not allow any vibrations or buzzing at this time.
Definition of aperture- the hole where the air comes through. One technique is to place a straw in the aperture as if you are shooting a paper wad thru the straw.
- Use mirrors so students can see and have them emulate your demonstration. I tell them to make their embouchure look exactly like mine and to look for their aperture as they say “pooh” with steady continuous air flow through the aperture. The aperture should be oval in shape.

***Establishing the Aperture** – I believe that this is one of the most important factors for a successful start to proper characteristic tone quality. Students must understand and be aware of, and be able to control the aperture –which controls speed and direction of the air stream. Most undesirable issues can be traced back to the “pinched” aperture and lack of control of the aperture.

Breathing

- Have students sit very still, with hands on hips, eyes closed and tell them to breathe normally concentrating on what part of their body is actually moving. Most will answer the abdominal area- not the shoulders, neck etc... Then explain that the student should inhale with an “oh” shape oral cavity to breathe down to your seat and expand out (full deep breath) not in and up (high shallow breath) and exhale using a “pooh” syllable. Chest, neck and shoulders remain in a natural state, never allow them to become rigid or tense. Never breathe thru your nose only.
- Next have the students feel (using the tip of their tongue) the back of their front teeth where the back of their top teeth meet the gums. Have them say out loud “Tongue touch”. Now have them say “TU” with steady continuous air only.
- Using the metronome I have the students tap their foot and inhale “oh” on count 4 and exhale articulating the “TU” on count 1 and sustaining the air. Take in air without friction or tension. Never hold the breath. Breathe like a swing – in and out – no stops or interruptions. When on the mouthpiece do not allow students to take mouthpiece off of embouchure to breathe – just breathe thru the corners.

Onto the mouthpiece

- Hold the mouthpiece at the end of the shank with one finger and thumb (do not cover the end of the mouthpiece) relax and slightly curve or cup the hand. Holding the mouthpiece with a “fist” or pressing too hard can cause too much pressure against the embouchure which can be detrimental to the development of quality tone.
- Set embouchure, place mouthpiece in the center, with a slight downward angle – this will help keep the center of lips soft and help keep from applying too much pressure on the top lip.
- Have students simply say “TU” with air only.

- Use the breathing exercise -breathe and blow the syllable “TU” with air only thru the mouthpiece – listening for the “TU” syllable followed by steady healthy stream of air - we do not want to hear any vibrations or buzzing at this time – just healthy steady air. Keeping the aperture big and open. Also, make sure mouthpiece does not leave the face as well as any unnecessary tension in chest, neck and shoulders.
- Once the students can blow air thru the mouthpiece while maintaining a good embouchure, I have them slowly allow their lips to move into the air stream allowing the lips to vibrate. Have them blow air only – then allow (don’t force) the lips to vibrate. This allows students to understand how to control the aperture.
- Do not be in a hurry to get to the trumpet. Work to secure a steady healthy effortless buzz on the mouthpiece. Then have the students start the buzz by articulating the “TU” syllable.

On to the Instrument

I like to explain that mouthpiece is the instrument. What happens between the embouchure and the mouthpiece will sound out the end of the horn. Playing the trumpet is like a hi-fi stereo sound system: the embouchure, aperture and mouthpiece are the components: the actual trumpet is just a speaker and it will only amplify what comes from the components. The electricity or POWER comes from the air. It has to be the correct balance of air support. Too much electricity or a power surge will ruin the components – not enough power will cause the components not to respond. Therefore we must maintain proper air support to achieve a good characteristic tone.

First note(Natural note)

- Have the students play - they will usually play a low C or a 2nd line G as their personal natural note. Either one is fine – begin to work the students to the natural note that the majority of the class is producing.
- At this point I require the students to focus on listening to the pitch. I will produce a low C on the Dr. Beat thru the speakers and have the students “hum” the pitch and place their hand on their chest to feel the vibration. I also, buzz a low C on my mouthpiece. I check each student individually to see if they can match my pitch/buzz exactly – if not, I ask them was your pitch higher or lower? At this time I teach flexibility studies – so that students understand how to produce low pitches to high pitches and vice versa.

Flexibility studies - students need to understand this principal, the size of the aperture, the speed of the air flow and the placement and function of the tongue in the oral cavity controls the change in pitch.

- Low pitch = air flow directed thru a large aperture and the placement of the tongue in a low relaxed position “ah” “oh” or “aw”.
- Higher pitch = faster air directed downward thru a smaller aperture and tongue arched in an “ee” position.

Techniques and ideas to achieve flexibility:

- 1 Have students whistle low pitch to high pitch and back so they can feel and see the change in aperture and feel the function of the tongue.
- 2 Have the students place their palm in front of their face – have them blow a steady stream of air into their palm – now have them gradually direct the air stream from the palm down to the elbow without moving their head – only the top lip directing the air stream downward – as the air travels downward, increase the speed of the air thru a smaller aperture. Do not allow students to pinch aperture or overlap lips.
- 3 Airplane or Bomb drop - I have hem say “Teeee-aahhh” and change pitch with their voice first. Then transfer that to the buzz. High buzz to low buzz
- 4 Race car or revving up a motorcycle - “Taaah—eeee” Low buzz to high buzz.
- 5 Siren or Roller coaster - This is a combination of the other exercises – “Taaaahhh-eeee-aaaahhh”.

Once I have everyone on the same pitch – I begin developing the trumpet class thru - ROUTINE, REPTITION AND RETENTION.

I believe the trumpet should feel comfortable to the beginner student.

Students can feel overwhelmed learning so many new concepts while trying to handle the instrument, a music stand and reading from the method book. Therefore, I do not pass out any handouts, music or method books until the student can confidently do each of the following.

- (1) Demonstrate proper breathing
- (2) Buzz mouthpiece freely
- (3) Play with acceptable duration and tone quality on C-D-E-F-G
- (4) Tongue correctly
- (5) Be able to demonstrate flexibility on mouthpiece
- (6) Have basic understanding of counting system

Below is an example of my daily drill.

Trumpet fundamental beginner routine.

We play through each one of these notes in one breathe and record how long each student can hold out with good tone quality.

A musical staff in 4/4 time showing five measures. Above the staff are the notes C, D, E, F, and G. Below the staff are fingerings: Open, 1-3 K, 12, 1, and Open.

Play these four measures on one breathe. The air never stops, tongue on the air.

6 A Tonguing Exercise Repeat this rhythm on each of the beginning notes C-G.

A musical staff in 4/4 time showing a sequence of notes with a rhythmic pattern of eighth notes and quarter notes.

31 Slur Exercise #1

A musical staff in 4/4 time showing notes with slurs under the first and second measures.

39 #3 #4

A musical staff in 4/4 time showing notes with slurs under the first and second measures.

A musical staff in 4/4 time showing a sequence of notes.

Tongue- TU

A musical staff in 4/4 time showing notes with slurs under the first and second measures.

Slur

A musical staff in 4/4 time showing notes with a slur under the first and second measures.

Interval Exercise

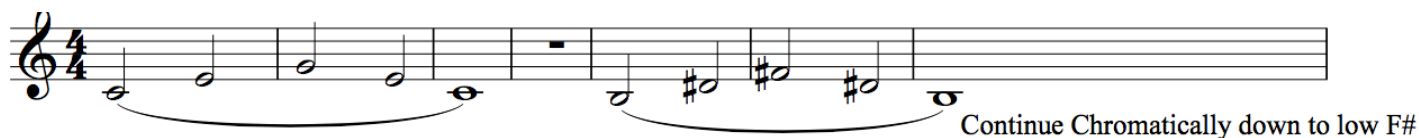
A musical staff in 4/4 time showing notes with slurs under the first and second measures.

I also use Remington Studies at this time to teach fingerings, enharmonic tones and as an interval study.

Miscellaneous Teaching Tips and Techniques. T-N-T

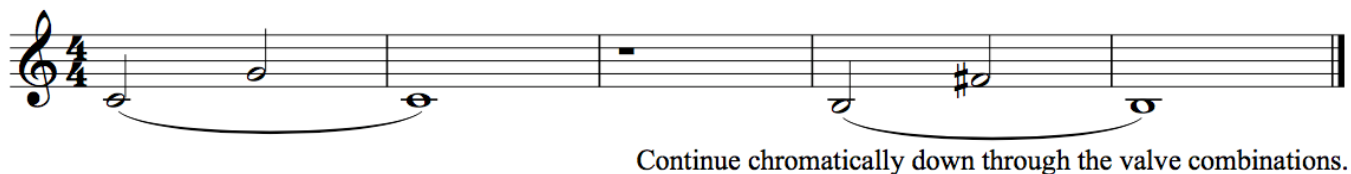
- I use a Suzuki-type approach, I play –you play. If a beginner can play without music and produce a good tone on these examples, this will comfortably carry the student through much of the beginning method book.
- I also prefer a “No surprise” approach. I teach the concepts long before the method book or any supplementary hand-outs. With this approach, when we use or method book, handouts, etc... the students can already produce the fundamentals on their instrument. This approach removes some of the mental blocks, fear, and hang-ups students sometimes have in trying to read music. Therefore, I hear comments such as “We can already do this”...“This is easy”.
- Mouthpiece selection – beginner 7C, 5C Intermediate – advance -3C. What about all the gadgets, aids, and mouthpieces on the market? Nothing takes the place of solid fundamental teaching and consistent, intelligent practice.
- Whenever possible, I like to use ideas that make learning fundamentals...Fun!
- I use a competition type game to strengthen the embouchure and endurance. I call it the “Last Man Standing”. As soon as the class can consistently produce a low C, – with the metronome on 60, I have the students stand, play and sustain the note on one breath with their best steady and healthy tone quality. As soon as the tone suffers at all – they must stop and sit down. Each student keeps up with how many seconds they could play – I then encourage each student to practice at home to be the champion. We do this on every note, low C up to 2nd line G.
- Put metronome thru a class speaker system and use it.
- Teach students a counting system either traditional, breath impulse or the Eastman system, which ever you prefer, but have a system. Count out loud with metronome everything before you play it. Make sure they tap their foot. I teach my students two counting concepts
 - (1) Say the rhythm – example One –un- three –ee etc...
 - (2) Make sure they know how to subdivide. Have them subdivide the beat out loud 1&2&3&4& and clap where they would tongue or begin the note.

- As soon as we begin our daily routine, I select student leaders to start each line of our routine. I eventually allow everyone to be a leader. When I turn on the metronome, the student leader will speak firmly and clearly – “Tonguing Exercise Line One” - “Horns up” – “Tap foot” - “One, two, three, four”, as we progress through the year, we can start the class with no verbal teacher instruction - the students lead each other in their warm-up routine. Students are required to be in seats by the tardy bell – as soon as the bell rings – I turn on the metronome – and student leader starts – while students are going thru fundamental routine - I check roll etc... no wasted time.
- Before teaching lip slurs, I like to teach these slur exercises.



Adding the third helps develop flexibility and I believe makes it easier for students when they move to the actual lip slur exercise. This also reinforces chromatics fingerings and enharmonic tones.

- When introducing lip slurs and flexibility studies – (this one dates me) I use the Wizard of Oz. Have the students sing and then buzz/play - TOH-EE-OH, TEE -OH.



As students become proficient we advance to this next lip slur drill continuing through the valve combinations chromatically downward.



- When students are ready to move to 2nd space A use the “No Surprise Approach” - Play the tune “Charge” or “Taps” from E to A. I play – class plays. They will be playing the A before they see it in the method book. You can continue using the valve combinations all the way to 3rd space C. This also reinforces interval study and chromatic fingerings.

- Throughout the year I incorporate scale studies, arpeggio studies, thirds studies and studies from the Clark Technical Studies book.
- I do not have traditional chair tryouts. I have a pass off chart posted in the classroom. This past year our school had a Star Wars theme. So I titled the pass off chart – Trumpet Wars. I placed on the chart all the fundamentals and music pass offs I wanted the class to master for the entire year. I did require students to pass off certain fundamentals at designated dates, however students could come in before or after school, lunch etc... and pass off as much on the chart as they could achieve. This allowed stronger students to keep pressing forward – I could always add more scales and/or fundamentals to the list. Any time during the year, anyone could look on the chart and the student with the most stickers on their chart - that student is first chair. I never took class time to rearrange chair order and move students around. Also, when parents visited the classroom, they could check the chart – they would always encourage their child to achieve more – which meant they would make them practice at home.
- I use two method books and many of my personal created handouts during the beginner year. I use the Ed Sueta (brown book) over the entire year, however I pass out and use the (red) Standard of Excellence Book after Christmas break to use as a review. The students are excited to get the “new” book – I use this enthusiasm to begin at the beginning of that book as a review of basics after the Thanksgiving or Christmas break. The green accelerated pages in the back of the Standard of Excellence book have a variety of excellent fundamental exercises.
- Teach intonation. Teach students how to lip up and lip down. Explain the use of all slides and teach them how to use them. Teach them how to use a tuner. I recommend a Dr. Beat – you can use it as a metronome and play pitches for the students over the speaker. This helps with tuning and matching pitches. I recommend these resources: Tuning the Band and Raising Pitch Consciousness by Dr. James Jurens and Tuning for Wind Instruments: A Roadmap to Successful Intonation by Shelley Jagow.
- Use teacher time to save teaching time... be organized and plan ahead. Avoid using students to do teacher tasks that take them away from learning. Keep the instrument to the face and the mind engaged the entire period. Proper Planning Prevents Poor Performance.

- Trumpet fundamentals need to be continually stressed and extended past the beginning year. Trumpet students need to continue a systematic approach in their personal development. A student's practice session should include mouthpiece buzz, long tone exercises, flow studies, flexibility and lip slurs, tonguing exercises, interval studies, scale studies, articulation studies, technical studies, counting, rhythm/sight-reading and intonation studies.
- Lip slurs and flexibility studies need to be practiced with a metronome. This will force the student to execute and move precisely on the beat instead of when it feels right. Using computer music writing programs – you can personalize exercises to fit each student's needs. For the intermediate trumpet student I personally like the method book I Recommend by James D. Ployhar.

Personal note:

As we go thru our professional teaching career, with all the stresses and demands that come with it, keep in mind why you chose to teach, hopefully it was to make a difference in young people's lives – not just the love of music performance and winning competitions. What an awesome opportunity we have to enrich the lives and share our passion for music and learning with our students. So as you teach trumpet students all this “stuff”- remember they are human. They come to us with all different backgrounds, needs and problems.

My first year of teaching 30 years ago, my middle school principal, in a staff development meeting, showed us a video. The video featured a gentleman who was selected as the National Teacher of the Year. He was asked to give a word of advice to all teachers across the nation that would help them with their students. – He simply replied, “Pray for your students individually”. He said if he was having discipline problems or had a concern for one of his students he would actually sit in that student chair and pray specifically for that student. Great advice – even if you are not a religious person – you can focus on the individual student. This focus will help you to become more patient, more effective, more organized, and more prepared to teach with an infectious enthusiasm and purpose.

Keep on Keepin' on.....

Beginner Trumpet

T.N.T. – Tips and Techniques for Middle School Trumpet Students and Teachers

**Texas Bandmaster Association Convention
June 19-22, 2017**

**Trumpet Panel
Jedidiah Maus, Jason Robb, Tommy Moore**

❖ **Lip Shape**

➤ **Types**

- Thin to medium, symmetrical lips. Good for trumpet
- Thin top lip, larger bottom lip. Ok for trumpet.
- Large top lip, thin bottom. Will take work to get the top lip down and even with bottom lip.
- Both lips large/full. Some challenges with getting the lips flat enough/even enough to fit the aperture in the smaller trumpet mouthpiece. It will take a lot of work, but it can be done!
- Challenges of each. Helpful sayings:
 - Get the lips even and on top of each other.
 - Larger lips may have to “almost” pull the lips downward/inward just to make them EVEN

❖ **Posture/Head Position***

- “Sit as you stand.”
- Stand up, feet hip-distance apart, then sit down on the front half of the chair, and keep everything aligned.
- Feet flat floor
- Front of the chair. Rump on the hump
- Rib cage LIFTED. Shoulders natural/down/tension-free.
- *Head FLOATING/LIFTED. “Swan Neck.” Space between the neck and the chin.
- “Head up. Horn down.”
- *IF YOU ARE GOING TO START ON TRUMPET BE SURE TO READ ABOUT HAND POSITION/HORN CARRIAGE

❖ **Embouchure**

- **Teach it multiple ways.**
- Natural for some
- Teeth slightly apart*
- Lips even, on top of each other.
- Lips FLAT against the teeth
- Chin looks FLAT.
- Corners SET

- SOFT center
- **Say “EM” with natural touching lips.**
- **“Pip” on the EDGES of the lips. Very small opening/aperture. Lips stay flat!**
- Small hole for air. Like a pipe, or leaky tire. Focused.
- Air should be directed straight ahead. EVEN LIPS, bottom lip will help with air direction.
 - Walk around and demonstrate air speed on the back of each student’s hand
- Tongue relaxed, down, forward.*
- EXAMPLE. MIRRORRS. Watch me, look at me, copy me.
- Check every individual student.
- Exercises.
 - Hand out in front. Set lips, then air.
 - “Muscle memory.” Must be correct.
 - Must be ON COMMAND.
 - Repeat 100 times a day.
- Use of **coffee stirrer**. Keep angle of coffee stirrer straight out and chin flat. Check in mirror.
 - Can also be used to simulate resistance and air speed
 - **Can also fit inside mouthpiece shank. Very good for mouthpiece placement.**
- Errors
 - Lips not even on top of each other.
 - Lips forced together
 - Lips apart, or too forward
 - Air behind the lips. Cheeks puffing out.
 - Lip rolled into mouth.
- ❖ **Mouthpiece Placement #1. Mouthpiece only.**
 - One at a time.
 - Mirrors.
 - Head angle. *Head FLOATING/LIFTED. “Swan Neck.” Space between the neck and the chin.
 - MAKE THE EMBOCHURE FIRST. Always practice placing the mouthpiece with the embouchure formed.
 - Teacher places mouthpiece individually for each student.
 - The mouthpiece ALWAYS comes TO you.
 - Pressure only as much as mouthpiece “sitting/resting” on hand. Only enough to touch all the way around.
 - Even on both lips. 50/50.
 - *Angle of mouthpiece to lips should match natural the contour of the lips/embouchure. Most will be angled slightly downward. THIS IS OKAY!
 - Embouchure should look the same with and without the mouthpiece.
 - AIR ONLY! Now move Air. Then Place mouthpiece. Air should run a steady speed through the mouthpiece like a fan, or air conditioner.
 - MUSCLE MEMORY. “COPY THE FEELING.”
 - Exercises
 - Air through the mouthpiece in mirror. Light pressure – only “touching” the face. Embouchure does not change. Must be steady speed.

- Steady air speed for X seconds
- Errors
 - Too much pressure on the face
 - Embouchure changes shape
 - Mouthpiece wiggles/moves around
 - Wrong angle.
- ❖ **Mouthpiece Placement #2. With trumpet. Only to reinforce placement.**
 - LEFT HAND POSITION ADDRESSED.
 - Like a table. Trumpet will sit/balance on the hand. The hand only holds the valves to steady the trumpet. Do NOT do a death grip. The trumpet will sit on the hand, and be held up with the side of the hand.
 - RIGHT HAND POSITION ADDRESSED. Holding mouthpiece.
 - Thumb and two fingers on the shank/leadpipe to balance the trumpet.
 - CONTINUE WITH MOUTHPIECE PLACEMENT #1 PROCEDURE.
- ❖ **Hand Position/Horn Carriage**
 - **Hands** - Soft, curved, natural C
 - “Cheeseburger and a milkshake”
 - Balance Points
 - Top side of left hand
 - Right thumb (straight)
 - **Left Hand**
 - Trumpet bell rests on top/side of left hand
 - Thumb print in 1st valve saddle
 - 1st two fingers wrap around 3rd valve casing
 - 3rd finger (ring finger) in 3rd valve slide
 - 4th finger (pinky) parallel to ring finger, across 3rd valve side
 - **Right hand**
 - Thumb STRAIGHT into space between 1st and 2nd valves, also balancing leadpipe
 - 1st, 2nd, 3rd finger natural soft curve “C” on top of valve buttons.
 - Finger movement is STRAIGHT UP AND DOWN, not side-ways
 - 4th finger on top of leadpipe ring
 - The pinky ring is only used for quick mute changes, and some marching band horn motions
 - **Arms**
 - Arms form triangle with elbows at the base
 - Natural slope downward and natural outward away from body
 - Elbows should be a natural distance AWAY from the body
 - From playing position to resting position (bell on the knee) should only involve motion in the elbows
- ❖ **“Air to Sound” – Vibration Production**
 - **One at a time. Very important.**
 - Demonstrate correctly for students, if possible.
 - Set mouthpiece on embouchure.
 - Rotate/roll mouthpiece down.
 - Breathe. Form Embouchure with air

- Quickly replace/roll up mouthpiece.
 - You should hear STEADY AIR through the mouthpiece.
 - Keep the center of the lips close. Small hole/aperture. Keep corners set.
 - **Gradually speed up the air without changing anything.....ALLOW** the lips get caught in the passing air/ALLOW the lips to vibrate (naturally).
 - If you only hear air and are expecting mouthpiece vibration at this point – that is just fine:
 - Move the lips closer in the center and more evenly on top of each other
 - Focus the air and send it a bit faster through a smaller aperture
 - Send the air much farther away
 - Demonstrate on back of student’s hand if struggling
 - **DO NOT FORCE THE LIPS TO VIBRATE!!** They will vibrate naturally due to the physics at work inside the mouthpiece.
 - A good “test” is to move the mouthpiece down suddenly while the vibration is occurring. You **SHOULD** hear air only with out the mouthpiece. If you hear “free buzzing” then the student is **FORCING** a vibration. This will be a huge problem later.
 - Get it **ON COMMAND!**
 - Vibration Tone Quality and “pitch”
 - The vibration should be **STEADY**
 - The vibration should have a recognizable “pitch.” The “pitch” should be in an acceptable trumpet range- not too low or high.
 - Students should identify a mouthpiece vibration that has an obvious mixture of sound (lips) and air. 50% lips to 50% air.
 - Students should also be able to identify a mouthpiece vibration that has too much lip force (pinched) or too much air (fuzzy). This helps students adjust.
 - Personally, I am not a fan of “free buzzing.” I think it “forces” the vibrations of the lips.
- ❖ **Sound Production**
- One at a time. Very important.
 - Use **LEFT HAND** to balance trumpet with correctly LH position. Use **RIGHT HAND** with thumb and two fingers on the shank/leadpipe.
 - Insert mouthpiece.
 - Practicing bringing the trumpet up to the embouchure. Remember, only the elbows move.
 - Repeat previous “Air to Vibration” procedure. Demonstrate for students. Demonstrate tone “ideal/goal.” A natural, pure, flexible sound is ideal.
 - Keep everything set in place. Gradually speed up air to a quick speed. Once you create the “ideal” sound, keep it. Do not “blow past it.”
 - **REPEAT. Get CORRECT REPS! Get it ON COMMAND!**
 - Teach the students to identify the different types and errors in the sound. Pinched, scratchy, tense, etc.
 - Try adding a length of time (4 seconds, 8 seconds) and keep sound/body still
- ❖ **First note - C or G? (Concert B-flat or F)**

- C is fine at first, but once everyone sounds great ON COMMAND, then start transiting everyone to G.
- Also point out that C is the lower note and G is the higher note.
- ❖ **Guiding students to G**
 - Start with lips closer in the center and air faster and focused, and farther away. Keep embouchure same.
 - On Command
- ❖ **Down-slurs!**
 - Develop the sound
 - Slowly bend/fall down to lower pitch. Should hear the sounds in between.
 - I avoid up-slurs at first as they create extra tension
 - Descending Sirens on the mouthpiece. Monitor vibration/sound quality
- ❖ **Chromatic Finger Pattern**
 - Open, 2, 1, 12, 23, 13, 123. Forward and reverse. Call out a position and students do on command.
- ❖ **5-note song Descending**
 - Slur G-F-E-D-C
 - Fingers only. Air only. Play.
 - Focus on moving smoothly, evenly descending note-to-note
- ❖ **Articulation**
 - How can we divide the long sounds into different lengths?
 - Listen for contact between tongue and back of the teeth.
 - Air stays connected. One piece of air. Keep air moving past the tongue.
 - Walk around and Demonstrate airstream/tongue on back of students' hands. Also listen to how it sounds.
 - Natural, try to use less words
 - Draw a diagram on the board. Side-view of mouth.
 - Start with sound. Add tongue on command (teacher showing with hands/fingers touching). Demonstrate a sound then add four tongues. Connected sound. Connected air.
 - Do not start with metronome. I can complicate the process. Add metronome later.
- ❖ **Add tongue to the beginning of the sound.**
- ❖ **Start moving tongue with fingers.**
- ❖ **Trumpet Basics and Songs Pages**
 - Repetition of basic skills
 - Simple songs that help reinforce concepts
- ❖ **"I play, you play..."**
 - Different speeds, different notes, progressively more challenging with rhythm and range. Then by the end of the year, add dynamics and style.
 - Good for ear training and "on command" playing
- ❖ **The note "A" (second space)**
 - It's on the next harmonic/partial
 - Lips closer in the center, air faster, focused and farther
- ❖ **"Trumpet Rocks" Page**
 - Use for repetition of note reading, long tones, articulation, forwards/backwards, keep the instrument on the face!

- ❖ **Chromatic exercises: Use of Fingering chart**
 - Students should give each pitch a number on the chart.
 - Example: C = #19, C#/Dflat = #20
 - Use for enharmonic spellings
 - Use for finger pattern muscle memory. Not good for music reading.
 - Use for range expansion.
 - Forward/backward. Faster.
 - Use chromatic scale page to emphasize note reading
- ❖ **Up-slurs**
 - Start with down-slur exercise. Then “reverse it.” Start low 123 and do upslur. This makes it more achievable at first. Then move to the next highest partial.
- ❖ **The note upper “C” (third space) and beyond**
 - Try it. Don’t force it.
 - Same process as starting on “G.” Lips closer in the center, air energized, focused and faster and farther. Demonstrate.
 - Move to starting on the “C” eventually
 - Use the fingering chart to ascend “one note at a time” until the sound stops.
- ❖ **Scales.**
 - Build range progressively by being aware of the scale’s range. Concert F, Concert B-flat, Concert A-flat, Concert G, Concert C, Concert E-flat and D-flat.
- ❖ **Increasing Presence/Fullness/Volume of Sound.**
 - Breathe deeper, fuller.
 - Play out. Play past your stand.
 - Model. Pick individuals doing it correctly.
- ❖ **Trumpet Basics Next Level**
 - Daily repetition of correct fundamentals.
- ❖ **Rhythm Reading Every day**
- ❖ **Continue to gradually and progressively develop**
 - Tone
 - Breathing, slurs, vibrations, resonance, fullness of sound
 - Articulation
 - Clarity, speed
 - Technique
 - Range
 - Rhythmic and staff reading
 - Volume control
 - Note length
 - Pitch awareness and pitch “center.” Using pitch bends.
- ❖ **Embouchure examples below**

