

Trumpet Points and Particulars

- **Prioritize shape** at the beginning stages rather than quickly forcing a buzz.
- **Get the embouchure right from the start.** Fixing it later rarely works.
- **Relax.** Trumpet playing should not look effortful. If it does, something is probably wrong.
- **Utilize the leadpipe.** Remove the tuning slide and aim for the pitch to be trumpet Eb, E, or F at bottom of staff. Leadpipe has more resistance than mouthpiece alone, but less slotting than full instrument. It is often the best tool for teaching a relaxed buzz.
- **Pinched sounds come from pinched lips.**
- **Tension is the enemy of good tone.**
- **Air attacks teach responsiveness.** Starting the sound without an articulation helps the lips to become responsive and efficient. This can start as a lot of intentional air prior to sound, but can evolve to an immediate response.
- **Lip slur with small intervals.** Use alternate fingerings to create smaller intervals. These are easier for learning how to produce a smooth, lyrical slur. Legato tonguing through the partials is also beneficial.
- **Have a simple articulation exercise.** Dah - rest - Dah - rest - DahDahDah is simple enough to observe the tongue and listen to the product. Also have a more rapid rhythm.
- **Keep the tongue relaxed when articulating.** Especially when moving rapidly, the tongue tends to stiffen and the air becomes over-compressed. Keep the tongue and air relaxed.
- **Don't overthink or overwork the breath.** Keep it relaxed and allow for expansion.
- **Chromatic movement expands range best.** From someplace comfortable, extend.
- **Wait on dynamics** if controlled tone has not yet developed.
- **Work on dynamics** by isolating them. Play long tones from loud to soft and soft to loud. Do the same with separated short notes. Loud loses control and soft loses focus.
- **Tongue arch/vowel shape.** As range progresses toward top of staff, using tongue arch or different vowel shapes should be taught. In general, the tongue is lower in the mouth for low range and higher for the high range. The middle of the tongue moves up the most, but the middle and middle/front of the tongue also can move forward. Often best taught with lip slurs. Once familiar, "singing" different vowel shapes is better than mechanical tongue movement.
- **High range comes from compression.** Learn to create this with air speed rather than lip tightness or mouthpiece pressure.
- **Students should be brave enough to adjust their tuning slides.**
- **Oil a little more often than you think you need to and move slides daily.**
- **Main tuning slide** should not be out more than about a generous inch or so.
- **3rd slide** out about a cm for 1-3 notes and 2.25 cm for 1-2-3 notes. Less for low G/F#
- **Mouthpiece generalities** - 7c is good for most first year players. Most will feel and sound better on a 5c after one or two years. Most will feel and sound better on a 3c around high school. Some will move from 7c to 3c. Very few will need something other than these, but some may. Have extras available to test and go with what sounds and feels best. If you don't recognize the size, web search the size followed by "Bach equivalent." Pre-college players should usually use one mouthpiece for everything.

Trumpet: Pre-Notation Exercises

Go in this order, adding on as you can and dropping the first ones when ready

Sustain Embouchure

Using a mirror, stare at engaged embouchure while keeping still

Mmmmm, corners semi-firm, lips gently held to contour of teeth, chin comfortably long

As needed, think x% roll-in (this should be slight or none at all)

Aperture Air

Same as above, now blowing fast air

Aperture should be a slit - its natural location is where the mouthpiece should go

Don't allow air movement to change embouchure aside from aperture formation

Mouthpiece Placement, Adding Air

Engage embouchure, then place mouthpiece over location of natural aperture

Blow air (no intentional buzzing) without allowing embouchure to change shape

50/50 top/bottom or little more upper lip

Upper inner rim sits outside/above pink of the lip (very full lips may not be possible)

Leadpipe, Air Becomes Buzz

Insert mouthpiece and remove tuning slide

Add moisture, blow air while maintaining embouchure shape

Gradually increase air speed until a buzz "catches"

If no buzz catches, try a "p" or "puh" articulation to start buzz, but then remove this

If no buzz catches, aperture may be too large or small

Try to get leadpipe pitch to center around trumpet F, E, or Eb at bottom of staff

Chromatic(!) Longtones

Start as high as is easy, non-forced (bottom of staff Eb, E, or F are good beginning targets)

Initially, repeat each pitch several times before moving to adjacent chromatic note

When able, slur adjacent pairs or small groups

Prioritize "air attacks" over tonguing

No need for note names, just use written fingering sequence, adding on as range expands

High-Low, High-Low-High

Play between different partials, using comfortable starting notes

Slur down comfortably before trying to slur back up

Work pairs gradually higher: E/A, F/Bb, F#/B, G/C, G/D (1-3), Ab/Eb, A/E, etc.

Tonguing

Dah - rest - Dah - rest - DahDahDah

Fast bursts in 3s, 5s, etc. DahDahDah, DahDahDahDahDah

Many locations work, but aiming for back of teeth near roof of mouth is good for most

Roof of mouth (no teeth) usually lacks clarity, between teeth is often problematic later

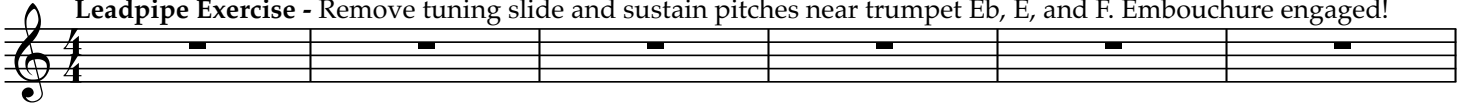
Routine for Young Brass Players

It is not necessary to play exactly in order, but be logical if you skip around. Brett Dodson
In particular, the non-playing exercises can be moved and mixed-in intermittently.

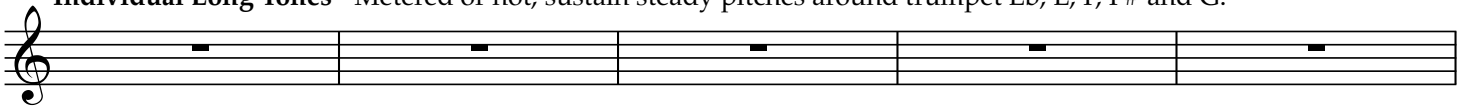
Embouchure Exercise - Blow through the shank end. Engaged corners and "grip" the shank. Fast air!

Mouthpiece Exercises - 1. Steady pitches near trumpet Eb, E, and F. 2. Sirens without gaps. 3. High, low, high.

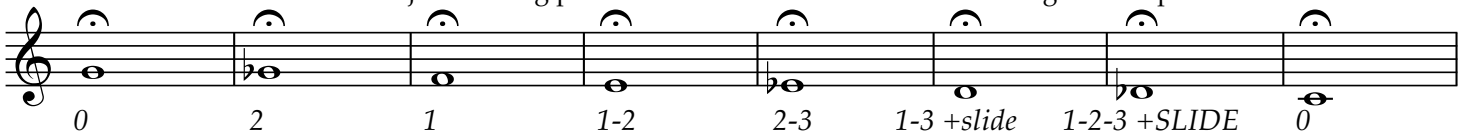
Leadpipe Exercise - Remove tuning slide and sustain pitches near trumpet Eb, E, and F. Embouchure engaged!



Individual Long Tones - Metered or not, sustain steady pitches around trumpet Eb, E, F# and G.



Chromatic Long Tones - Sustain each pitch individually. Leave adequate time between each for a calm breath. Adjust starting pitch as needed. Ascend from G once range develops.



High Low High - play both with space between notes and connected. Written rhythm is irrelevant. Add partials as able.



Lip Slur Down - Ease and gapless. Rhythm is irrelevant. Add repeats. Stop when strained. Add return to first pitch.

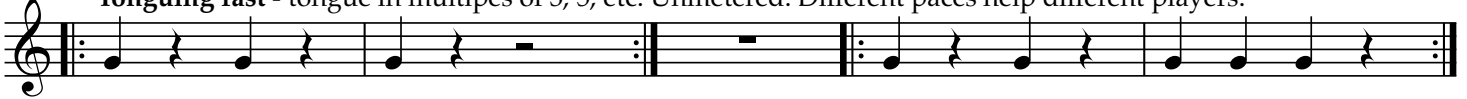


Lip Slur Up - Add only when unstrained. Rhythm is irrelevant. Add extra partial as able.

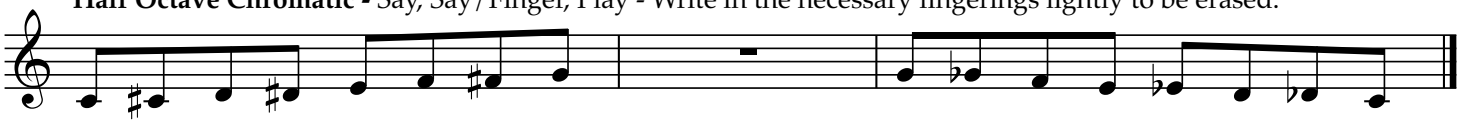


Tonguing - Focus on sound. Do not read while playing. Repeat chromatically down a few fingerings: 0, 2, 1, 1-2

Tonguing fast - tongue in multiples of 3, 5, etc. Unmetered. Different paces help different players.



Half Octave Chromatic - Say, Say/Finger, Play - Write in the necessary fingerings lightly to be erased.



One Octave C Chromatic - Say, Say/Finger, Play

