

VIRTUAL SUMMER MUSIC INSTITUTE

Trumpet Workshops June 24, 2020

10:00 Building Trumpet "Chops"



I. TONE

Start every day on the mouthpiece: find your best sound on a single pitch in the middle range; try some higher or lower pitches with the same sound; gliss between these notes while keeping your best tone.

Keep your mind in the sound!

Glissando is an important skill on the trumpet, as both our tongue and our valves can get in the way of smooth, refined musicianship. Master glissing slowly first, then glissing quickly which is more directly what we do on the trumpet when we slur. It should be the same with only a difference in speed.

Tonguing on the mouthpiece is great as well. Try playing some staccato notes and listen.

Front: do you start on the pitch you intended to play or did you scoop into it? (don't scoop unless you intend to scoop!); does the note start right away or does it take a split-second to begin? (a split-second delay is too much in music!)

Middle: is the pitch consistent or does it go flat or sharp? (a piano doesn't change pitch when you play one note...even a BAD piano!)

End: does the note sound choked off or does it ring a little? (we sometimes need to "tongue-stop", but it can become a unmusical habit!)

Keep your mind in the sound!

"HiSiBiPi": **H**ear it; **S**ing it; **B**uzz it; **P**lay it. Play anything you are working on, on your mouthpiece. If you can play it on the mouthpiece...you can play it.

Final Mouthpiece Thoughts:

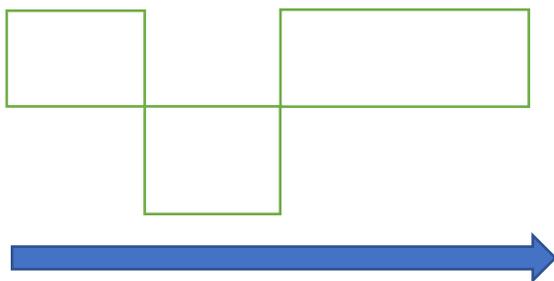
Playing the mouthpiece is *similar* to playing the trumpet, but not *exactly* the same. While there is value in playing something on the trumpet, then on the mouthpiece, then back to the trumpet, I don't do it a ton. When you are playing the trumpet, play the trumpet, rather than playing the mouthpiece into the trumpet! There is a complicated "physics-y" answer to why playing the trumpet is physically easier than playing the mouthpiece...just allow getting good at playing the mouthpiece help your trumpet playing without thinking too much!

I use **James Thompson's "The Buzzing Book"** every day, *in my own way*, that helps me. There are sound files that go along with the exercises which you keep you on pitch. You should always use those if possible. <https://www.jamesthompsonmusic.com/the-buzzing-book>

After a short session on the mouthpiece, I take a break - of at least 10 minutes but it could be longer -and get going on the trumpet. The "Great Trumpet(er) Warm Up" on the next page is an example of what you might do. #2-6 will take you around 10 minutes, resting as long as you play (a good rule of thumb, especially in a warm-up).

Exercise #2: play with a beautiful sound! Tone bending down a half step is a fantastic exercise for developing strong tone and maintaining balance and efficiency in your embouchure. This is a good connection to playing the mouthpiece, using a slow then fast glissando.

Exercise #3: Lip slurs should have square corners AND be connected. This is where fast glisses come into play. Keep the sound full all the way to the next note AND start the next note with a full sound!



Exercise #4 & 5: These exercises are not really about the tongue, but about getting the tongue **OUT OF THE WAY!** The best tonguing allows us to hear the tone clearly and immediately. In #4, keep the end of the note open; in #5, the end of each note bumps up against the next one. Use metronome to stay steady and to track your progress.

Exercise #6: In your warm up, you should only go as high as you can with ease and comfort (If you want to work on range, you can use these same lip slurs but a little later in your practice).

Great Trumpet(er) Wam Up

1. Play some long tones and then glisses on the mouthpiece. Start the tone with the air, rather than the tongue (hoo). Let the sound be easy and vibrant. Rest as long as you play through out this warm-up.
2. Play quietly but with a full, centered sound with ease. Play 2 measures, then rest for measures. Try incorporating tone bending - playing the 2 measure phrase without changing the valves.



3. Lip Slurs: keep the corners of the mouth firm, while allowing the lips in the mouthpiece to be free to respond to changes in the air speed. Let the air do the work and keep your mind in the sound!



4. Commencing and Releasing the Tone: Listen for a clear, precise beginning to the tone. This is more about the air and the way it gets the lips moving than it is about the tongue. Keep the end of each note open ("TOO") with a vowel at the end rather than a consonant. Let it ring like a bell! Try some "HOO" or "POO" pronunciations.



5. Tonguing Exercise: for sound and speed. Keep listening! Is the tone the same on the sixteenth notes as it is on the quarters? (a slice of bread should have everything that's in the loaf). Play this on all the notes of a scale each day. Rest for 2 measures after you play 2 measures. Play steadily and evenly with the highest musical quality. Whatever you do - great or NOT so great - you will get faster at!



6. Ascending Lip Slurs: Think of higher notes "out in front"- the higher they are the further away they are rather than being "up" high. Keep the sound free and easy; keep your same approach for the upper register the same as the middle and low except we have to move their faster (for each slur, use the same fingering as indicated for the entire phrase).



II. Chops

The term "chops" can mean different things to different people. When it comes to the trumpet, people often think of the lips themselves. Musicians generally refer to other musicians with great technical skill as having "chops", regardless of whether the lips are involved!

So let's start with the lips...

Embouchure is a term meaning the way we use our lips to play our instrument. The trumpet IS a very physical instrument, and the lips are not a very powerful part of the physique. Pain in your lips is a sign that you are out of balance and need to put different parts of your body to work.

The job of the lips is VERY simple. They have to be *in the way* of the air and be *free to vibrate*. This means:

- the center should stay relaxed but not flabby
- imagine 2 drumheads, one with some tension, one without



- the lips should be *free* to respond to the air, not pinched by the mouthpiece
- imagine the ligature of a clarinet or saxophone: reed is *free* to vibrate but does not move around on the mouthpiece; ligature is *firm* and in place (like the our corners)



- once we find this balance, we can FORGET about our chops and just make music!
- protect your lips by keeping the corners firm; tired muscles in the corners or cheeks of the face, will strengthen with rest
- playing the trumpet then becomes just "wind and song" (Arnold Jacobs)
- thoughts might be "keep the air always moving, faster or slower, but always moving" and "keep the corners firm" until this becomes habit
- Keep your mind in the sound!

III. Expression

All of what came before is just about the techniques we need for...what? To express something to the listener. If we are not expressing something (joy, strength, sadness, honor, love, etc.) we are missing the point.

Could you play a long tone expressively?

Could you play a lip slur expressively?

Could you play a scale expressively? (a joyful scale? an angry scale?!)

If you could play these simple things expressively, why wouldn't you?

Of course, it is much easier to play melodies or dance music that might inspire us to play expressively! Find those things in your ensemble music that excite you and inspire you, and play those as an essential part of your daily practice. It could be anything: some pop music from a marching band show; a hymn from a hymnal; a folk song. Once that becomes a daily practice, work to play other kinds of music - that you might not immediately respond to - expressively. Pretend you are trying to 'sell' a piece of music, to convince someone else to like it. Of course, you want to try to figure out what kind of music it is and what that music needs from you!

I highly recommend "Simply Singing for Winds" (Medium treble clef) by Brad Edwards:

<https://www.hickeys.com/search/products/sku091364.php>

This is a great source for expressive playing of all kinds. It is a required book (as is the Buzing Book and the Arban's) for the CMU Trumpet Studio.

There are many great moments that composers have written for the trumpet (or improvised, thanks Louis!) but here are four of the greatest. If you have heard them, check them out. Each one expresses something 'beyond the notes'.

TRUMPET IN C

4 FAMOUS TRUMPET EXCERPTS

Allegro giusto, nel modo russo; senza allegrezza, ma poco sostenuto

PICTURES AT AN EXHIBIT
BY MUSSORGSKY, ARR.
RAVEL
I. PROMENADE
1874 (1922)

in D^b In gemessenem Schritt. Streng. Wie ein Kondukt.

SYMPHONY #5 IN C[♯]m
BY G. MAHLER
I. TRAUERMARSH
1901-1902

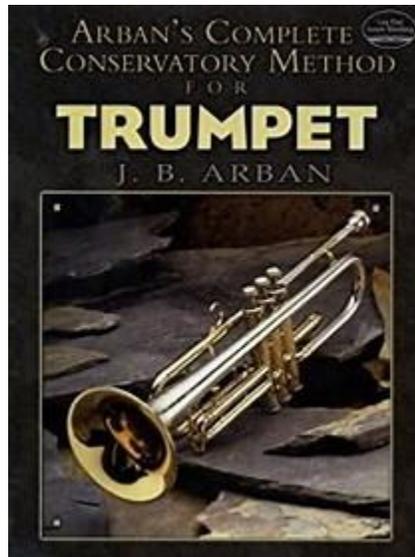
in B[♭]

LOUIS ARMSTRONG'S
OPENING CADENZA TO
"WEST END BLUES"
1928

in B[♭] Maestoso (♩ = 108) (♩ = ♩)

STAR WARS,
MAIN TITLE,
JOHN WILLIAMS
1977

11:00 Arban's Complete Conservatory Method for Trumpet: "The Trumpeter's Bible"



The Arban's book has been used by trumpeters for many generations and is still fairly comprehensive in developing the tools needed for the trumpeter. Published around 1859, it's author Jean-Baptiste Arban was a great cornet soloist and teacher.

The above cover image is the of Dover Edition of the Arban's, which I recommend.

There are many editions available, but Dover is relatively inexpensive and has excellent binding (a big deal with big books).

Make sure you have a "complete" edition.

Most editions have the same page numbers, which makes references easy; unfortunately, the most recent edition by Carl Fisher has different page numbers (grrr!). Get the Dover edition! If you want, there are old editions of the Arban's that are available for free on the internet as those old editions are in the public domain.

Here are some of the great exercises to work on out of the Arban's and my approach to practicing them. After that, I have included pages from the book from which the excerpts are taken.

After today's workshop, I will post this document for you to download on my website www.neilmueller.com (under "Teaching" and "Resources").

Arban's Exercises

p. 21, #47: This interval exercise is great for consistency and evenness. I recommend trying "TOO" as well as "POO" articulations. We don't want to hear the tongue, just TONE. Short notes should be horizontal rather than vertical - think of staccato as skipping stones on the surface of the water. They touch the surface and keep going! Start with short sections - two measures at a time to begin with as written below - before trying to play the whole thing.



On the trumpet, take staccatos with a grain of salt! p. 22, #48-50 can be approached the same way. Keep the corners firm and light pressure on your chops from the mouthpiece consistent for all the pitches.

p. 23-25 Syncopation Studies: These are important to master, so practice them well. #10 is a good preparatory study for the dotted eighth/sixteenth rhythm that is SO important for a trumpeter to master. Once you have gotten #10 down as written, work on the first 16 measures tying the first sixteenth of each beat to the eighth note. Play #14 with the syncopated rhythm, then as written. Keep the 16th subdivision in your mind!



All of the exercises from p. 23 through p. 36 are great exercises for great rhythm and clear articulation.

Studies on the Slur: I recommend mastering the interval slurs starting on p. 39, starting with thirds (#3-6) then fourths (#7-10), fifths (#11), sixths (#12-14) and finally sevenths (#15). Take your time and be conscious of firm corners as you ascend, keeping the mouthpiece pressure constant (rather than pushing the mouthpiece into the lips and pinching the tone. Ever-moving air keeps the chops and the tone open.

Speeding up Lip Slurs: it is important to use a metronome for this. It will take a little experimentation to the right tempo for you! This is taken from Arban's p. 42-43, #16 through 21. What is written below, is just the first measure of each exercise plus a whole note. Most of the exercise should be EASY with a little struggle to maintain the tempo at the end - so mostly success and a little pushing the envelope. That idea should guide you in setting your metronome. It is essential that ALL of your slurs - your changes from one note to the next - are as fast as possible. Changing between whole notes or half notes is still a FAST slur! Getting the idea right at the beginning of the exercise will make the end possible!

all fingered 1-3

The first staff contains a slur over a quarter note, followed by a whole note. The second staff contains a slur over a triplet of eighth notes, followed by a whole note. The third staff contains a slur over a continuous eighth-note triplet pattern.

p. 125 Studies on the Intervals: another great exercise! Start in the middle of the page in the key of F major, and work your way up the page (down in pitch). Listen for even sounds on all the notes and focus on keeping your corners firm and minimizing motion.

The staff shows a sequence of eighth notes with slurs between them, representing interval studies.

p. 142-145 Major (and minor) chords: work for great precision on these. A lip slur as well as a valve slur is an ARTICULATION and should be just as clear and definite as if you are tonguing! Think "TOO-HOO-TOO-TOO" with a breath accent on the second note under the slur.

#50

The staff shows a complex sequence of eighth notes with slurs, labeled as exercise #50.

p. 155-190 Multiple Tonguing Exercises: these are so important to learn! We have "trumpet" music that features fanfares that require short bursts of fast tonguing as well as "cornet" music (often solos like Carnival of Venice) that has extended double and triple tonguing. Multiple tonguing is used to play fast but it is not necessarily learned well by playing fast!

Start by using a "HOO-HOO-HOO" articulation, sort of pulsing each note without stopping the air or the tone but rather connecting the notes, as if the notes are forte and the connections are piano. Then play "TOO-TOO-TOO", and then finally "TOO-TOO-KOO", but always keeping the "HOO"! The "HOO" represents the tone and is what should always be present. Here is a visualization of that idea:

HOO

HOO

^kHOO

The audience is interested in the tone and doesn't really know - or care - about the tongue! Focus on the tone and speed will come. Multiple tonguing passages can sound short, but they are just fast! Keep the air moving and the tone continuous. It is always easier to shorten things up a bit than to start short try to play longer.

40

H H H H H H H T T T T T T T T T K T T K T

52

H H H H H H H tH tH tH tH tH tH tH tH kH tH tH kH tH

p. 191-245 The Art of Phrasing: these are priceless melodies from popular and operatic sources. They are a little old-fashioned (the greatest hits of the 1850's!) but they are still great. Wonderful for working on playing expressively.

ppp
pppppp

48. 

49. 

VARIA-TIONS

50. 

do do

♩ = 60 to 116

D. C.

7. $\text{♩} = 96 \text{ to } 124$

8. $\text{♩} = 100 \text{ to } 132$

9. $\text{♩} = 116$

10. *Allegro.* $\text{♩} = 96 \text{ to } 120$

The first system consists of three staves of music. The top staff begins with a treble clef and a common time signature. The music features a sequence of eighth and sixteenth notes, with some accidentals (sharps and naturals) and a key signature change to one sharp (F#) in the middle of the system. The bottom two staves continue the melodic and harmonic development with similar rhythmic patterns.

11. $\text{♩} = 124$

Exercise 11 is marked with a tempo of quarter note = 124. It consists of three staves of music. The first staff starts with a treble clef and a common time signature. The music is characterized by eighth and sixteenth notes, often beamed together. There are several accents (^) placed over notes in the first staff. The key signature changes from one sharp to one flat (Bb) in the second staff. The exercise concludes with a double bar line.

12. $\text{♩} = 128$

Exercise 12 is marked with a tempo of quarter note = 128. It consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music features a mix of eighth and sixteenth notes, with some slurs and accents (^). The key signature changes from one sharp to one flat (Bb) in the second staff. The exercise ends with a double bar line.



Studies on dotted eighth notes followed by sixteenths.*

Etuden über die punktirten Achtel mit folgenden Sechszehnteln.

Études sur les croches pointées suivies de doubles croches.

Tempo di Marcia. ♩ = 84 to 116

13.

ad. 78

tu tutu tutu tutu tu tu *simile*

14. Allegro moderato. ♩ = 92 to 128

tu tutu tutu tu tu tu tu

PRACTICE ALL SLOWED SLOWLY.

15. Allegro. ♩ = 88 to 124

*Refer to page 10 for explanatory comments
3654-290

Studies on the Slur (or Legato) Studien über das Schleifen. Études sur le Coulé.

1. $\text{♩} = 98 \text{ to } 116$

1. Musical notation for exercise 1, first system. Treble clef, common time. The melody consists of eighth notes with slurs and accents. The key signature has one sharp (F#).

2. Musical notation for exercise 1, second system. Treble clef, common time. The melody continues with slurs and accents. The key signature has one sharp (F#).

2. $\text{♩} = 98 \text{ to } 116$

2. Musical notation for exercise 2, first system. Treble clef, common time. The melody consists of eighth notes with slurs and accents. The key signature has one sharp (F#).

3. Musical notation for exercise 2, second system. Treble clef, common time. The melody continues with slurs and accents. The key signature has one sharp (F#).

3. $\text{♩} = 116$ practice octave lower first.

3. Musical notation for exercise 3, first system. Treble clef, common time. The melody consists of quarter notes with slurs and accents. The key signature has one sharp (F#).

4. Musical notation for exercise 3, second system. Treble clef, common time. The melody continues with slurs and accents. The key signature has one sharp (F#).

4. $\text{♩} = 116$

4. Musical notation for exercise 4, first system. Treble clef, common time. The melody consists of quarter notes with slurs and accents. The key signature has one sharp (F#).

5. Musical notation for exercise 4, second system. Treble clef, common time. The melody continues with slurs and accents. The key signature has one sharp (F#).

5. $\text{♩} = 116$

5. Musical notation for exercise 5, first system. Treble clef, common time. The melody consists of quarter notes with slurs and accents. The key signature has one sharp (F#).

6. Musical notation for exercise 5, second system. Treble clef, common time. The melody continues with slurs and accents. The key signature has one sharp (F#).

6. $\text{♩} = 116$

6. Musical notation for exercise 6, first system. Treble clef, common time. The melody consists of quarter notes with slurs and accents. The key signature has one sharp (F#).

7. Musical notation for exercise 6, second system. Treble clef, common time. The melody continues with slurs and accents. The key signature has one sharp (F#).

40
A.N. 13

7. $\text{♩} = 116$

8. $\text{♩} = 116$

9. $\text{♩} = 116$

10. $\text{♩} = 116$

11. $\text{♩} = 116$

12. $\text{♩} = 116$

16. $\text{♩} = 116$

1 1
3 3

2 2
3 3

1 1
2 2

1 1
2 2

17. $\text{♩} = 116$

1 1
3 3

2 2
3 3

1 1
2 2

1 1

1 1
3 3

2 2
3 3

2 2

1 1

2 2

0 0

0 0

1 1
3 3

0 0

18. $\text{♩} = 112 \text{ to } 124$

1 1
3 3

2 2
3 3

1 1
2 2

1 1

1 1
3 3

2 2

2 2

2 2

0 0

1 1

1 1

2 2

0 0

1 1

2 2

0 0

2 2
3 3

19. $\text{♩} = 112 \text{ to } 124$

1 1
3 3

2 2
3 3

1 1

2 2

2 2
3 3

1 1

1 1

3 3

3 3

3 3

3 3

1 1
3 3

2 2

2 2

0 0

1 1
2 2

1 1

2 2

0 0

2 2

1 1

1 2
2 2

0 0

2 2
3 3

1 1
3 3

20. $\text{♩} = 112 \text{ to } 124$ (4-7-9) $\text{♩} = 120$

1 1
3 3

2 2
3 3

1 1
2 2

1 1

1 1
3 3

2 2

0 0

1 1
2 2

1 1

1 1
2 2

0 0

2 2
3 3

2 2

1 1
3 3

21. $\text{♩} = 112 \text{ to } 124$

1 1
3 3

2 2
3 3

1 1
2 2

1 1

1 1
3 3

2 2

0 0

1 1
2 2

1 1

1 1
2 2

0 0

2 2
3 3

2 2

1 1
3 3

APR. 16

STUDIES ON THE INTERVALS. (See page 123)

int (6)

STUDIEN ÜBER DIE INTERVALLE.

ETUDES SUR LES INTERVALLES.

1/2c 16

♩ = 58 to 108

1.

The musical score consists of 14 staves of music. The first staff is in C major and begins with a circled '1.'. The subsequent staves are in various keys: B-flat major, D major, E-flat major, F major, G major, A-flat major, B major, C major, D major, E-flat major, F major, G major, A-flat major, and B major. Each staff contains a sequence of eighth notes, often beamed in pairs, with repeat signs and first/second endings. The final staff is in C major and features a circled ending.

144

Major

-96-

50.

Handwritten notes and symbols at the top left of the page.

TRIPLE TONGUING.
VOM ZUNGENSTOSS BEIM DREIFACHEN STACCATO.
DU COUP DE LANGUE EN STACCATO TERNAIRE.

1. $\text{♩} = 64 \text{ to } 124$
tu tu ku tu tu ku tu

2. $\text{♩} = 64 \text{ to } 124$
tu tu ku tu tu ku tu

3. $\text{♩} = 132 \text{ to } \text{♩} = 84$
tu tu ku tu tu ku tu

4. $\text{♩} = 148 \text{ to } \text{♩} = 88$
tu tu ku tu tu ku tu

5. $\text{♩} = 68 \text{ to } 128$
tu tu ku tu tu ku tu tu ku tu

Published by Carl Fischer, New York

NIOBÉ.

Pacini.

Allegretto.

124.

p *cresc.* *f* *mineur* *tr* *cresc.* *f* *p* *cresc.* *cresc.* *f* *p* *f* *ad lib.*

SWISS SONG.

Moderato.

125.

p *f*

DON JUAN.

Mozart.

Andante.

126.

p *Fine.* *D.C.*