Trumpet Handbook: NPHS Trumpet Clinics

In this short packet you will find exercises that are designed to aid in the development of tone, flexibility, range, technique, and articulation. Don't let the amount of notes scare you – with time and careful practice you too can play anything that's put in front of you!

Your objectives –

1) **Great, open tone**
2) **Positive attitude and focused practice habits**
3) **Improve your ability to listen and play in tune and in time with others**

Pages 1-3 – articulation and flexibility

Pages 4-6 – flexibility and tone

Pages 7-13 – technique, range, and flexibility

Practice tips

- Practice with a clear purpose and goal in mind.
- Practice in short, intense bursts with lots of breaks -20-30 minute chunks.
- Plan your practice throughout the day.
- Challenge yourself - find your comfort zone and push it.
- Deliberate struggle yields steady results.
- Note your struggles and your joys in your log.
- Ask questions and try anything - nothing is magic or a secret - its all about hard work
- Play duets with your colleagues
- Play in tune
- Play in time
- Practice slow
- Be patient if you get frustrated just remember that you are doing something that you love and that very few can even dare to attempt.

Open Tone

Relax your embouchure – lower your tongue and don't press so hard!

Remember that your sound production comes from the air moving across your lips… if you press against your top lip then you are effectively cutting off your vibrating surface. You must instead rely on the **corner muscles**.

As you move into the higher register, think about pulling away from your top lip and bringing the corners in – pucker in almost. If you practice with diligence and are patient you will see great improvements in range and endurance.

Playing with others

You must at all times: LISTEN! Don't ever assume that the out of tune tone is someone else's problem. Also, take care to count and come in at the right time – this is a skill that needs practice just like any other. As we work on concert music we explore this topic more thoroughly.

1

15.

simile

♩ = 76 — 132 (16 — 19)

16.

simile

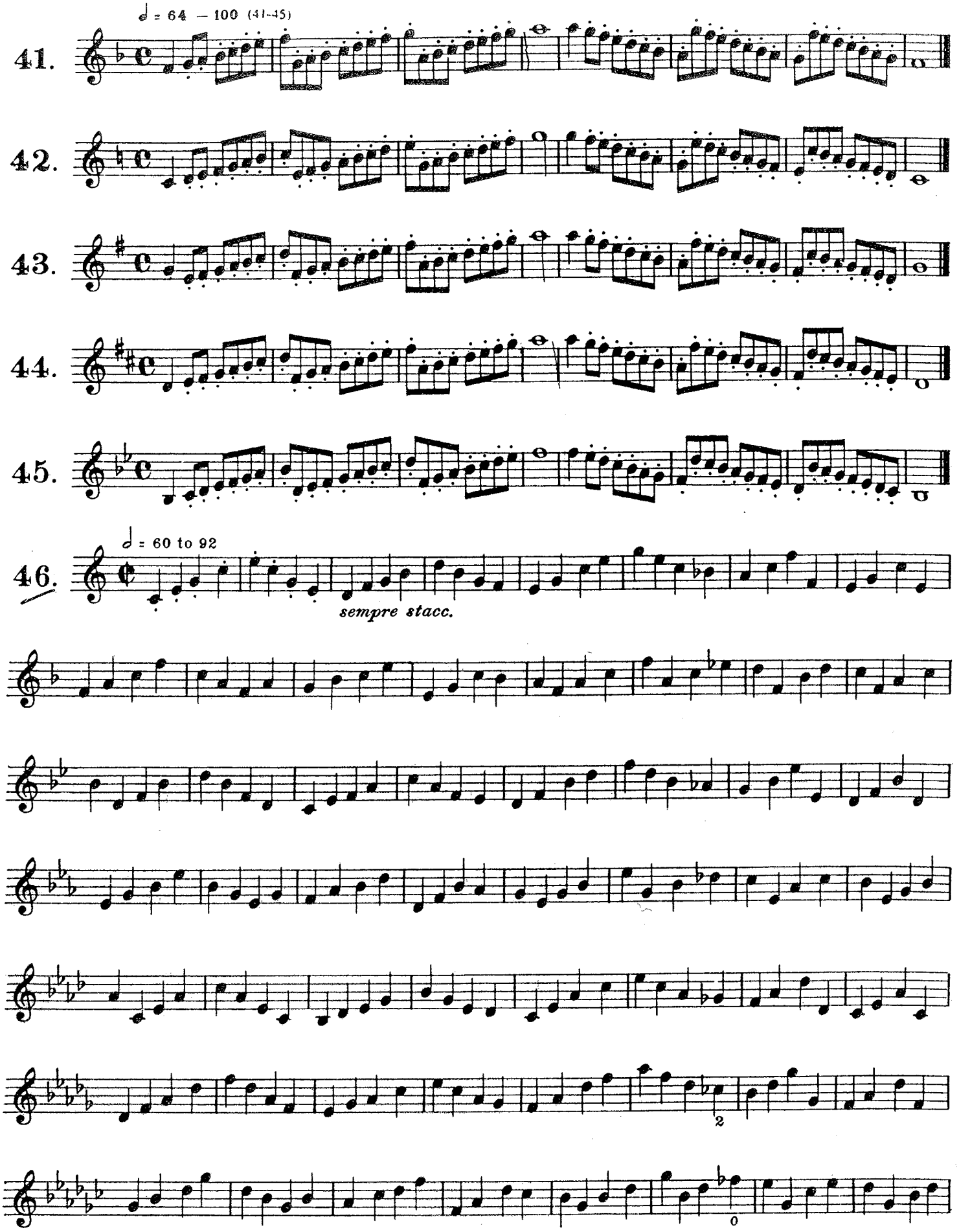
17.

simile

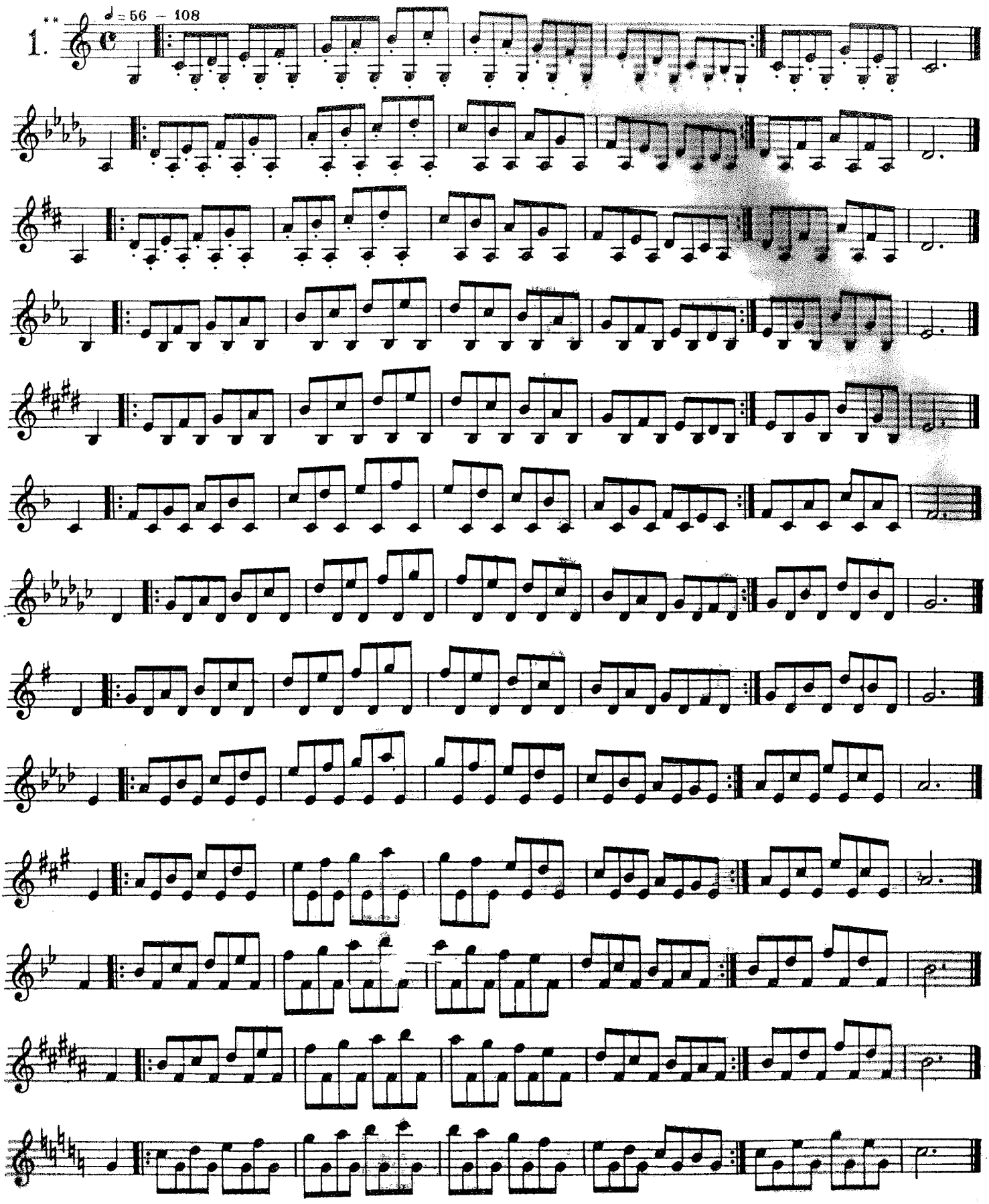
18.

simile

19.


♩ = 64 — 100 (41-45)
41.
42.
43.
44.
45.
♩ = 60 to 92
46.
sempre stacc.
2
0

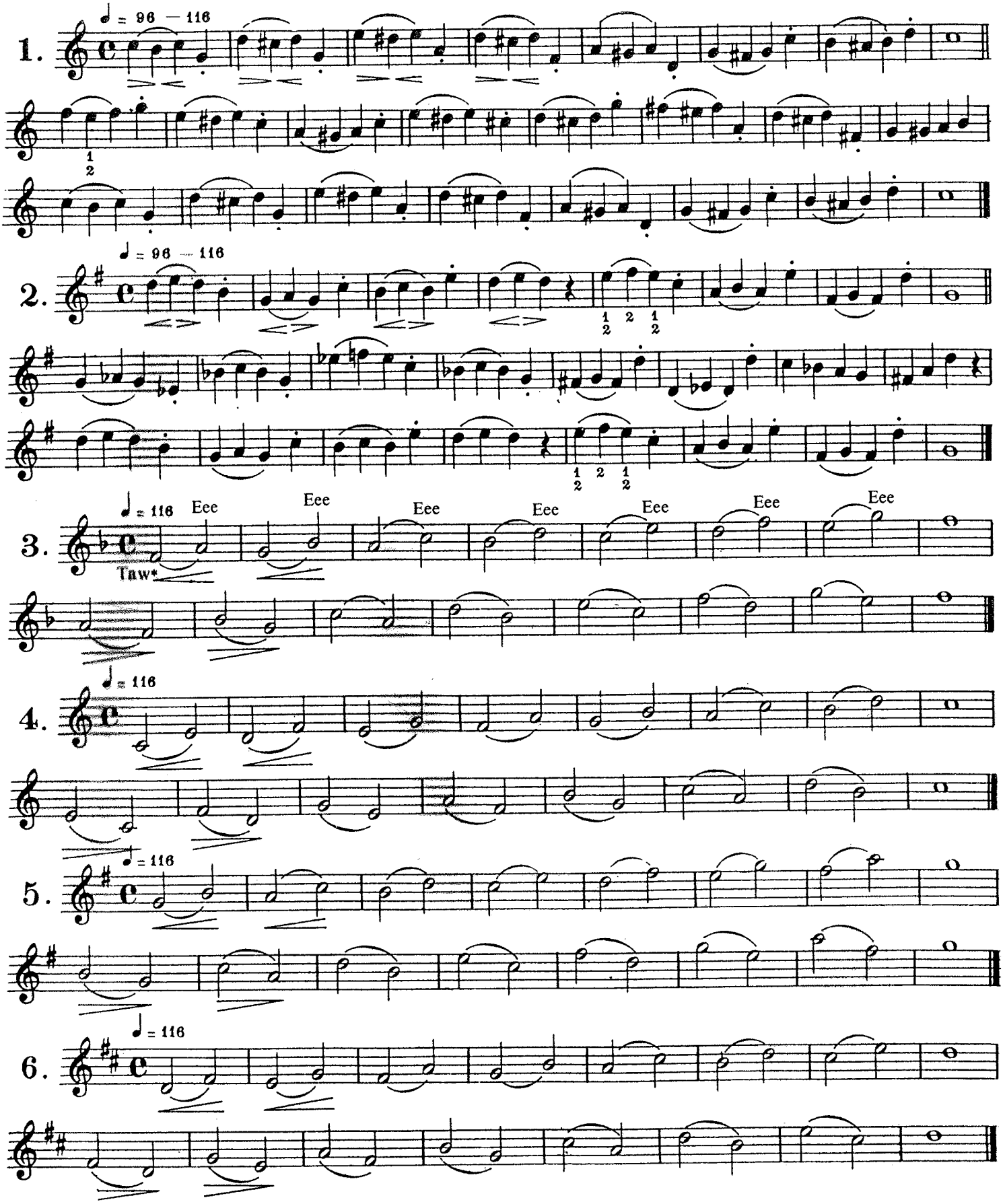
Intervals *



* Refer to p. 123

** Practice in the following four ways: 1) single tongue 2) slur two notes up

Studies on slurring or legato playing



Groups 5, 6, and 7

(5)

It is recommended that the exercises in group 5 be played in common time at first. Later, when the tones come easily and clearly without force or strain, the exercises may be played in *alla breve* time and repeated as many times as the student can repeat them and still finish with a clear firm tone on the last note. The last note in each group or phrase is an octave below the starting tone and provides the relaxation of the tongue and lips which is of vital importance to progress in this method of embouchure development.

Group 6 should be played as written, at a moderately slow tempo, and the last tone should be held until the supply of air in the lungs is entirely exhausted.

The seventh group is to be played exactly as written. Attention should be given to the movement of the tongue while these exercises are being played. Although the lips and the facial muscles are important factors in the performance of these exercises, the student should feel that he is varying the pitch of his instrument by raising and lowering his tongue as explained by the illustrations on page 3 of this book.

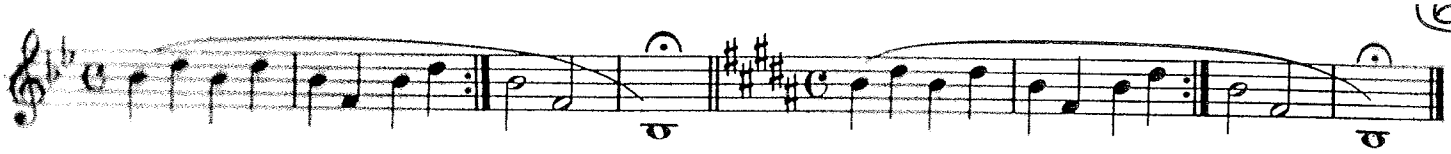
♩=72

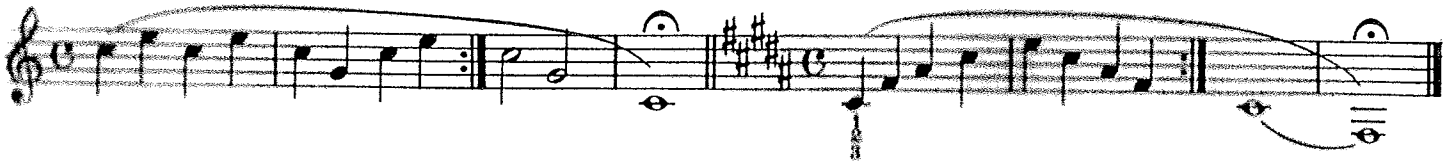
1/9

GROUP 5

mp or >

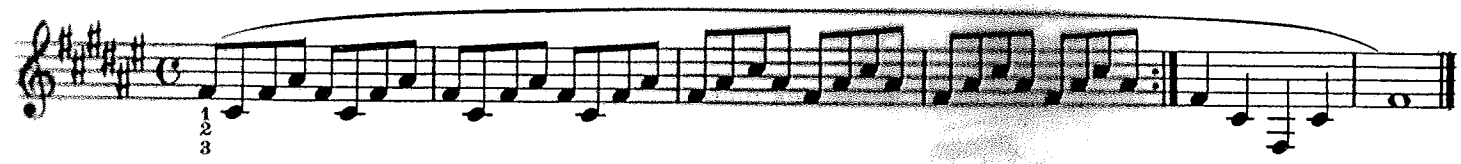
GROUP 6

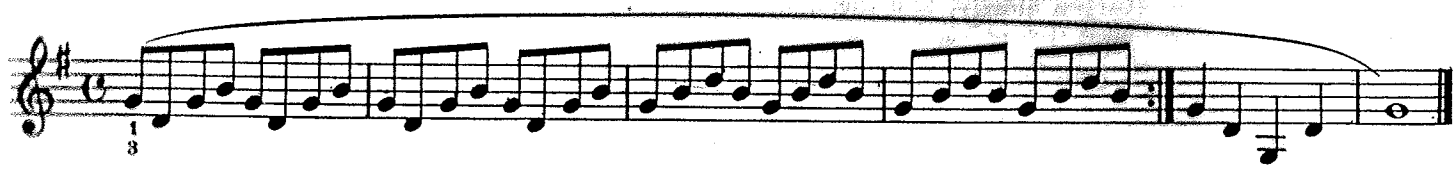


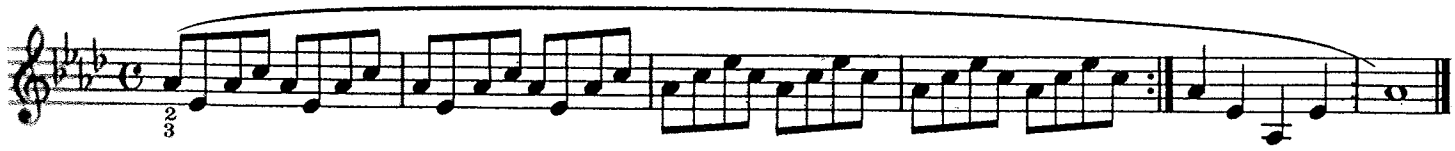


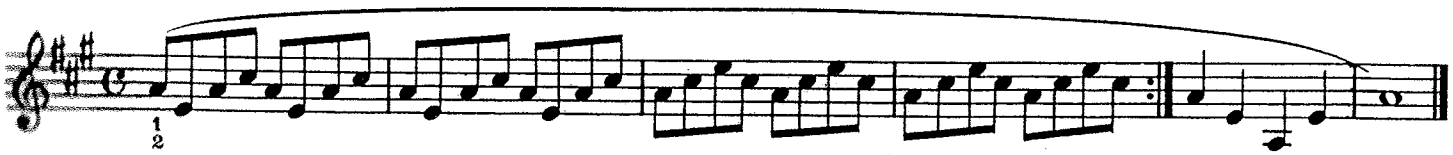
♩= 72 - 92

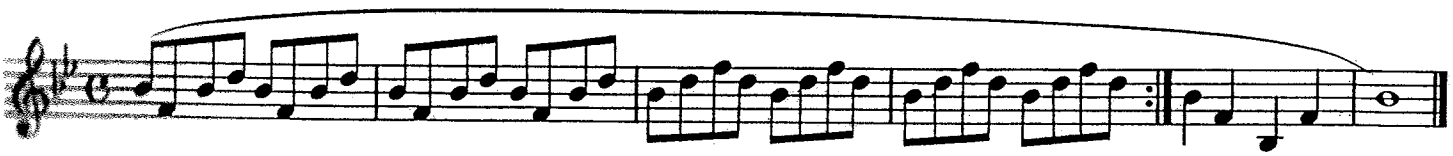
GROUP 7

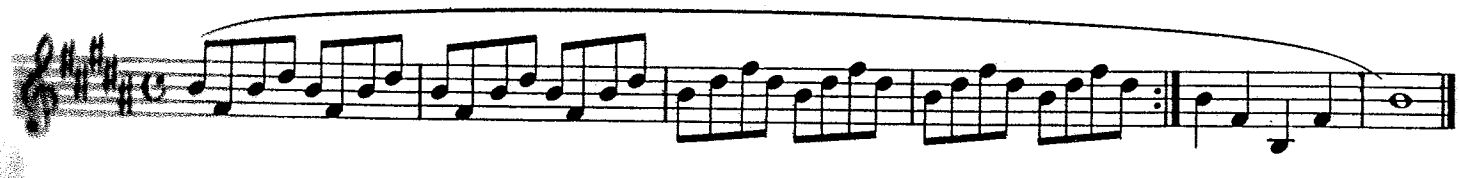


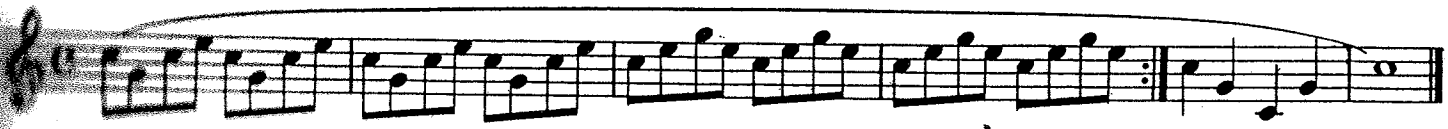


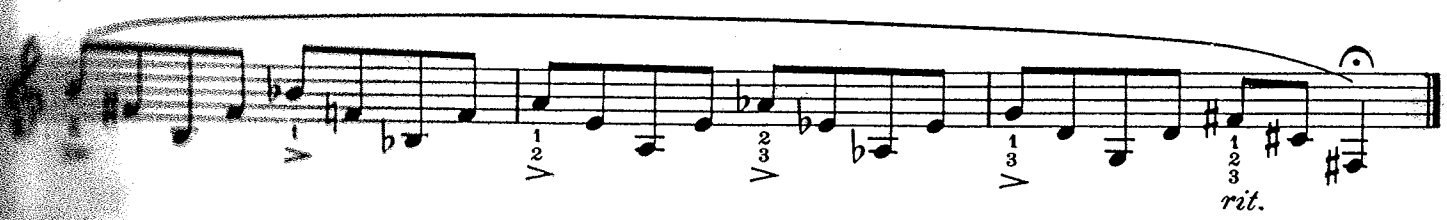












FIRST STUDY

Do not exceed the dynamic markings indicated in these exercises to avoid fatigue and strain to the lip muscles. Permanent injury to the embrouchure may occur if the tone is forced.

Practice each exercise eight to sixteen times in one breath, keeping the lips and fingers flexible. Tighten the lips slightly in the ascending lines, loosen them in descending lines.

ERSTE ÜBUNG

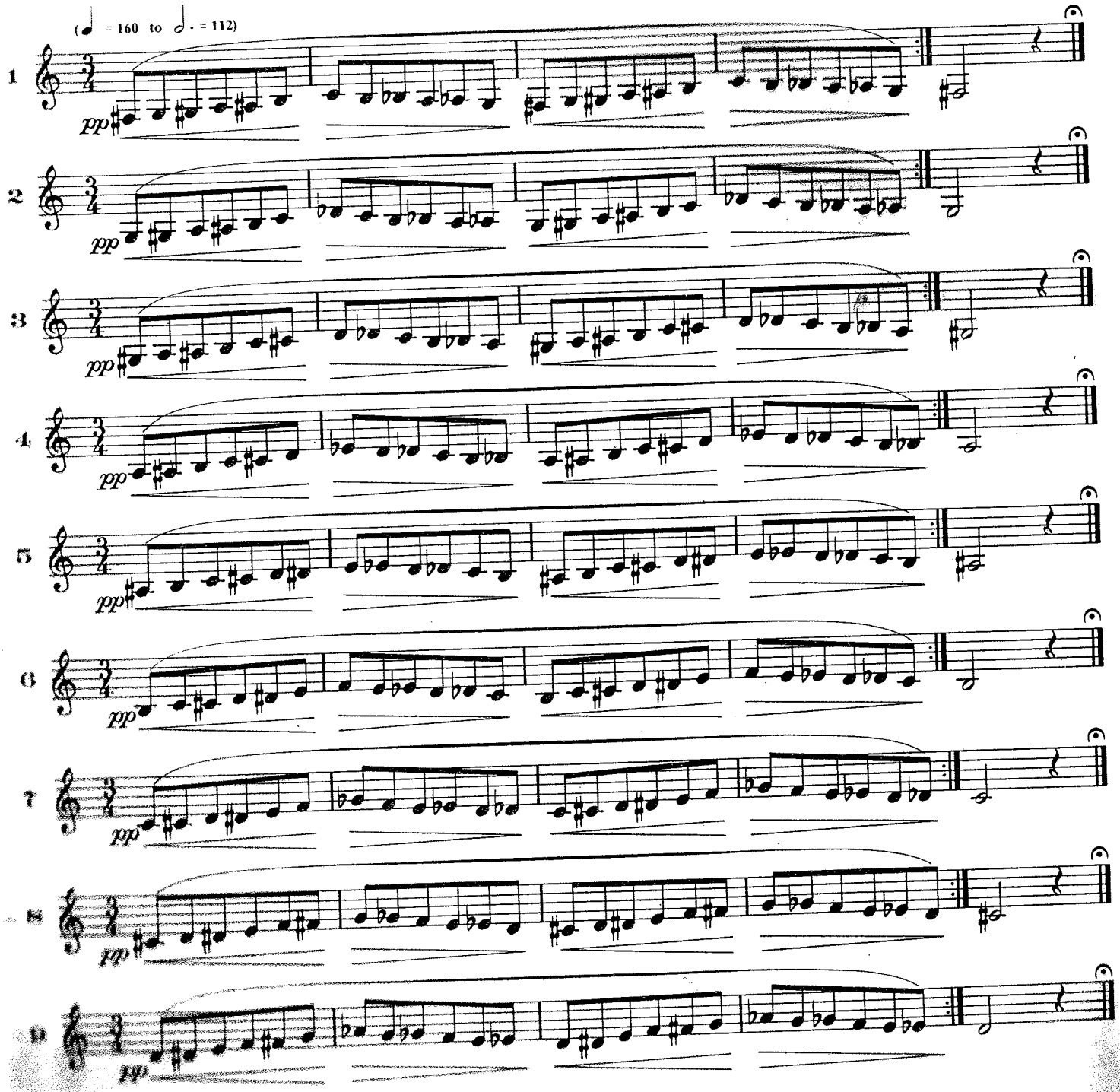
Um Ermüdung und unnötige Strapazierung der Lippenmuskeln zu vermeiden, dürfen die für diese Übungen angegebenen dynamischen Markierungen nicht überschritten werden. Durch Forcierung der Töne können die Körperorgane spermanent verletzt werden.

Jede einzelne Übung auf einem Atemzug acht bis sechzehn Mal praktizieren und dabei darauf achten, daß die Lippen und Finger geschmeidig bleiben. Die Lippen bei den ansteigenden Zeilen etwas spannen und bei den absteigenden Zeilen lockern.

PREMIERE ETUDE

Ne dépassez pas les marques dynamiques indiquées dans ces exercices pour éviter la fatigue et la tension aux muscles des lèvres. Des dommages permanents peuvent être causés à l'embouchure si le ton est forcé.

Faites chaque exercice de huit à seize fois d'un seul souffle, pour conserver la souplesse des lèvres et des doigts. Pincez légèrement les lèvres dans les lignes ascendantes et déliez-les dans les lignes descendantes.



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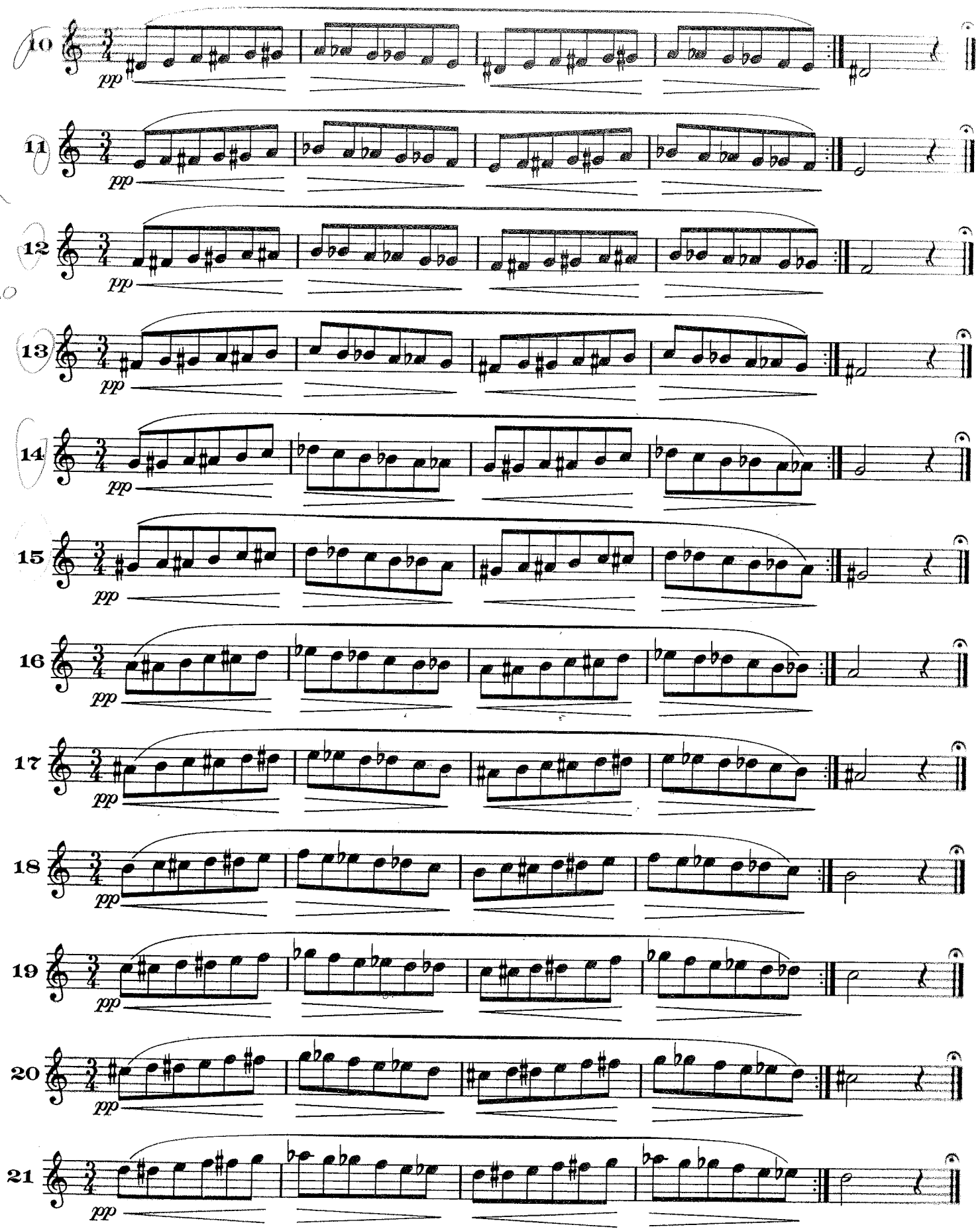


SECOND STUDY

Play these exercises legato at first, then very lightly single tongue them. Finally, to further develop your articulation, try double tonguing. Accent where indicated to maintain a steady rhythm.

Concentrate your practice on those exercises that are more difficult for you — don't waste time on those that are easy.

ZWEITE ÜBUNG

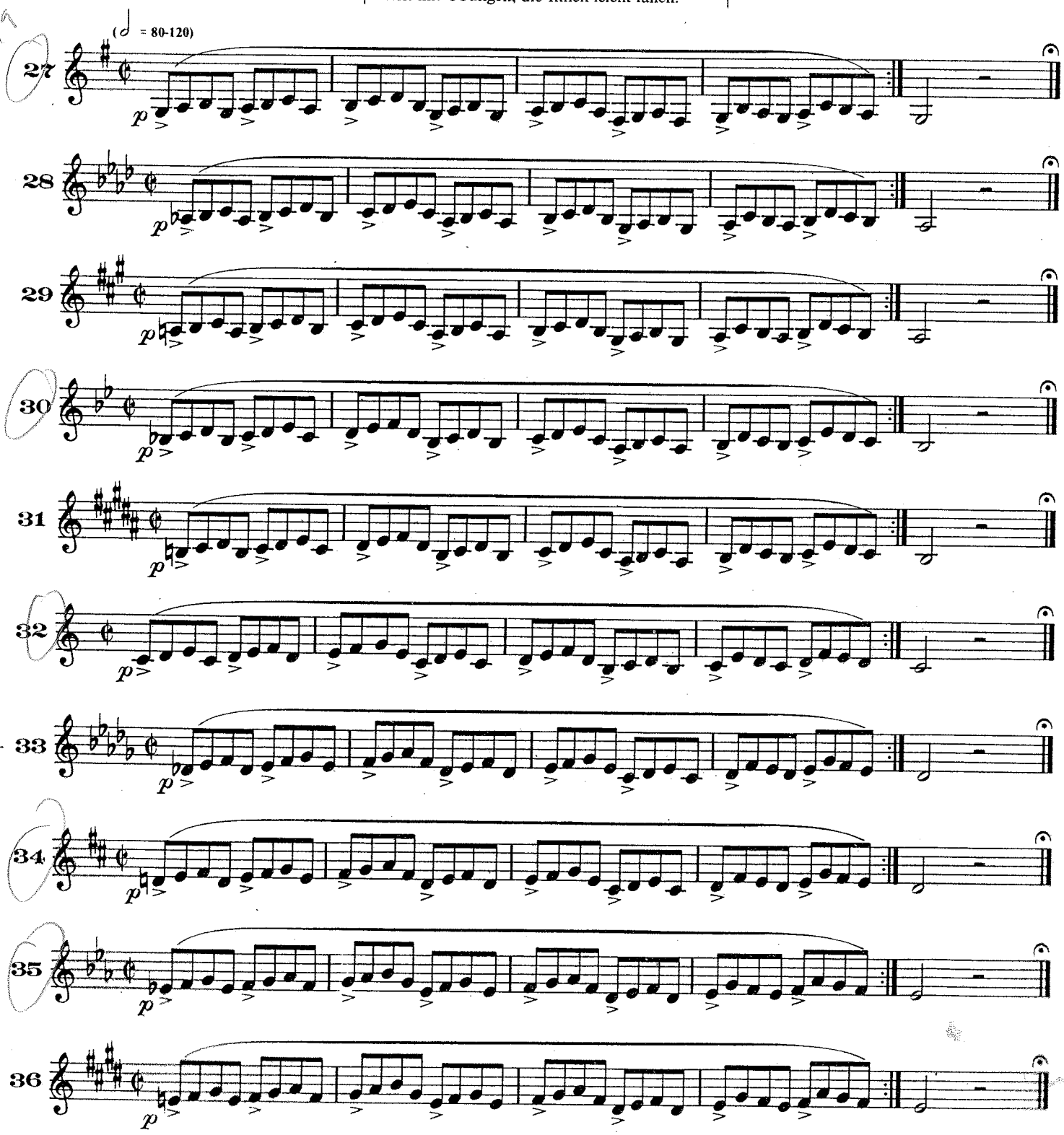
Diese Übungen zunächst gebunden (legato) spielen und dann nur sehr leicht mit der Zunge artikulieren. Für die weitere Entwicklung Ihrer Artikulation dann versuchen, diese Übungen mit Doppelzunge szu spielen. Die Übungen wie angegeben akzentuieren, um den Rhythmus ununterbrochen aufrechtzuer halten.

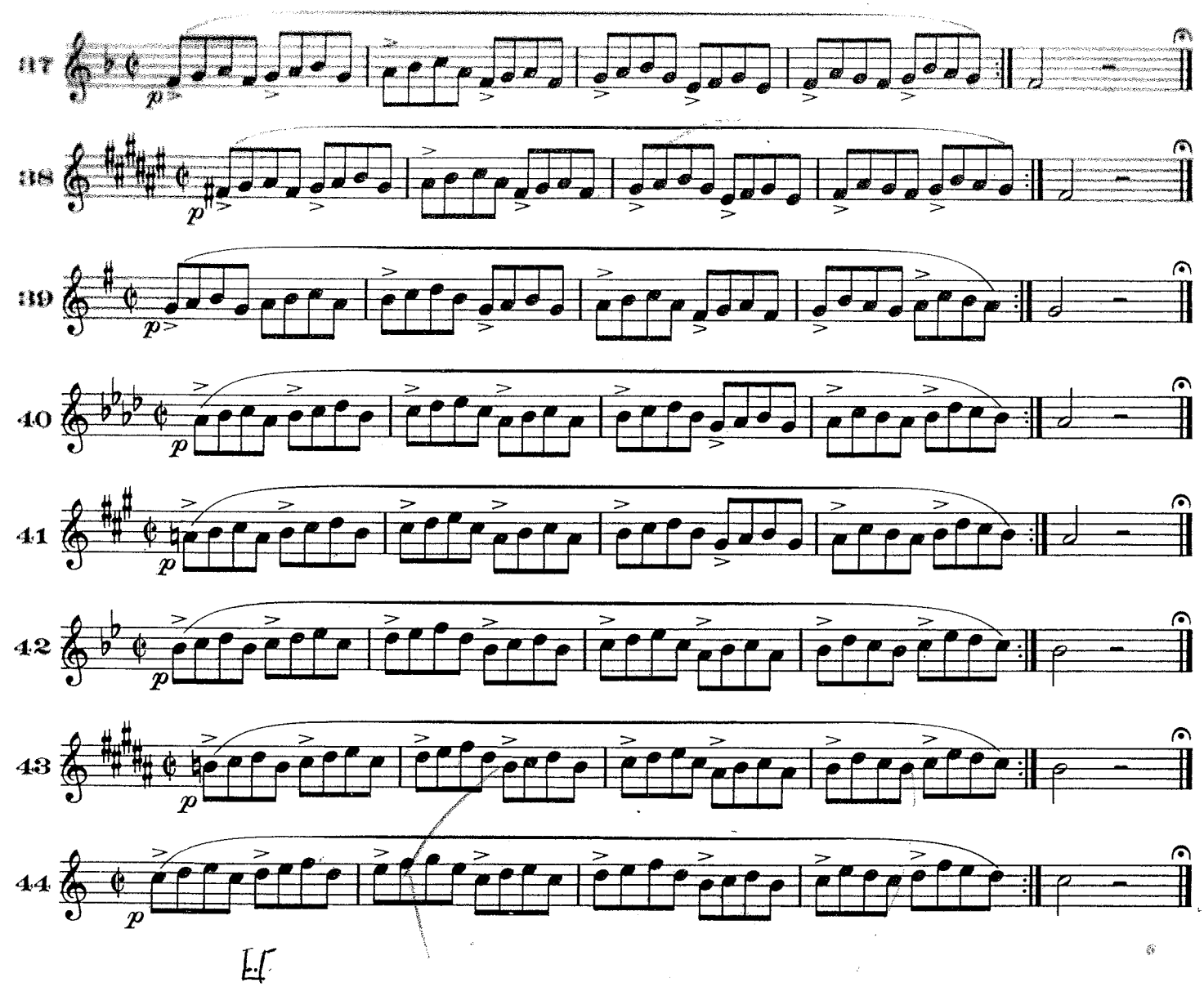
Konzentrieren Sie sich auf die Übungen, die für Sie schwieriger sind. Verlieren Sie keine Zeit mit Übungen, die Ihnen leicht fallen.

DEUXIEME ETUDE

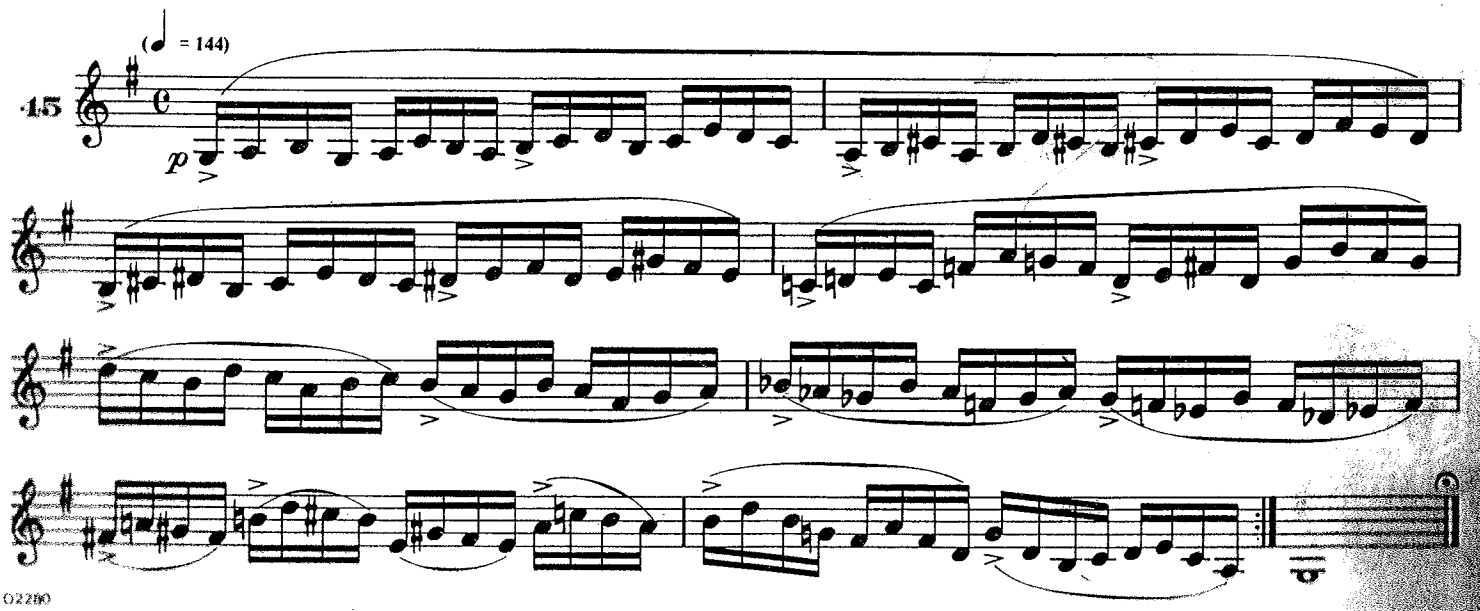
Jouez d'abord ces exercices legato, puis en détachant les notes très légèrement. Finalement, pour développer encore plus votre articulation, essayez le double coup de langue. Accentuez là où ceci est indiqué pour conserver un rythme soutenu.

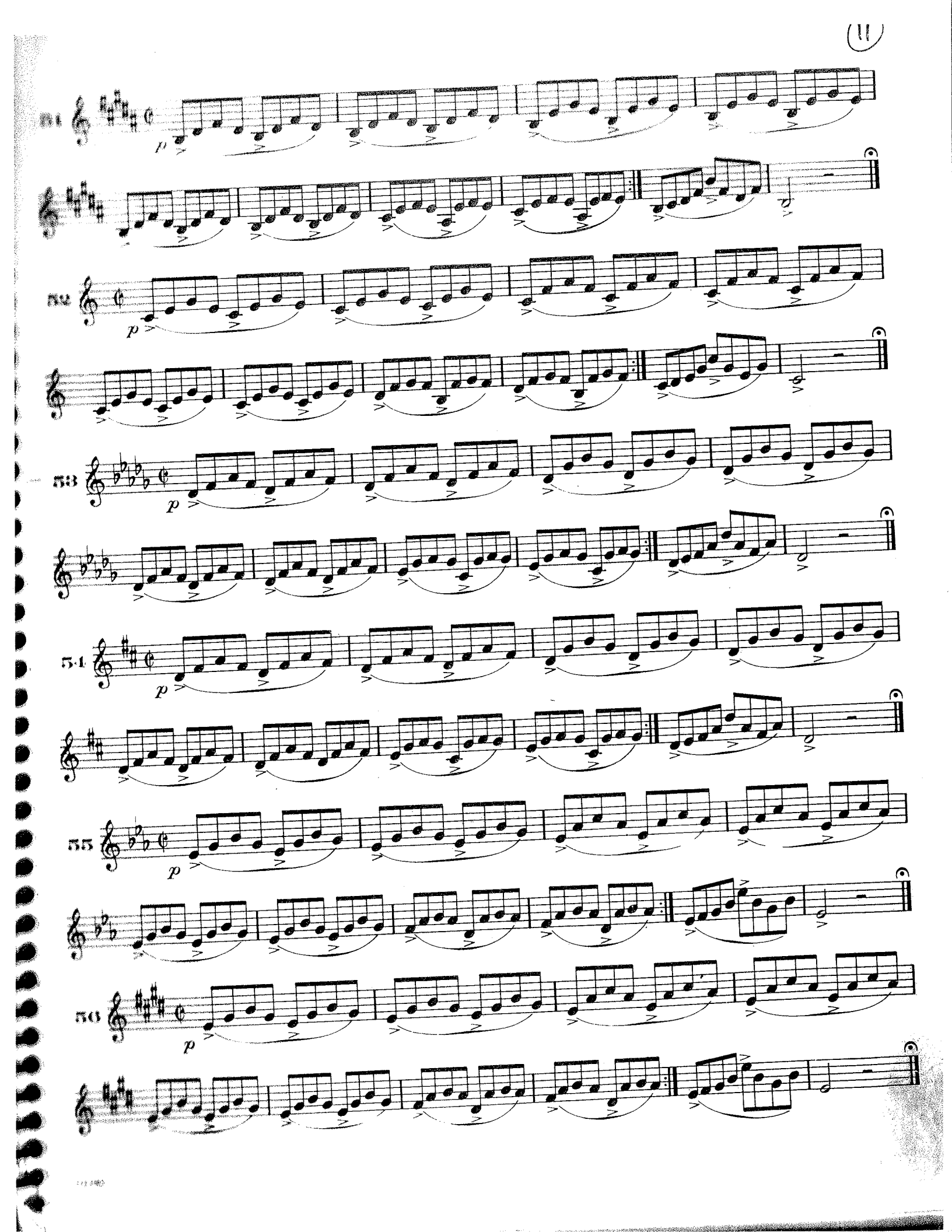
Concentrez-vous sur ces exercices qui sont plus difficiles pour vous — ne perdez pas votre temps sur ceux qui sont faciles.





Etude II

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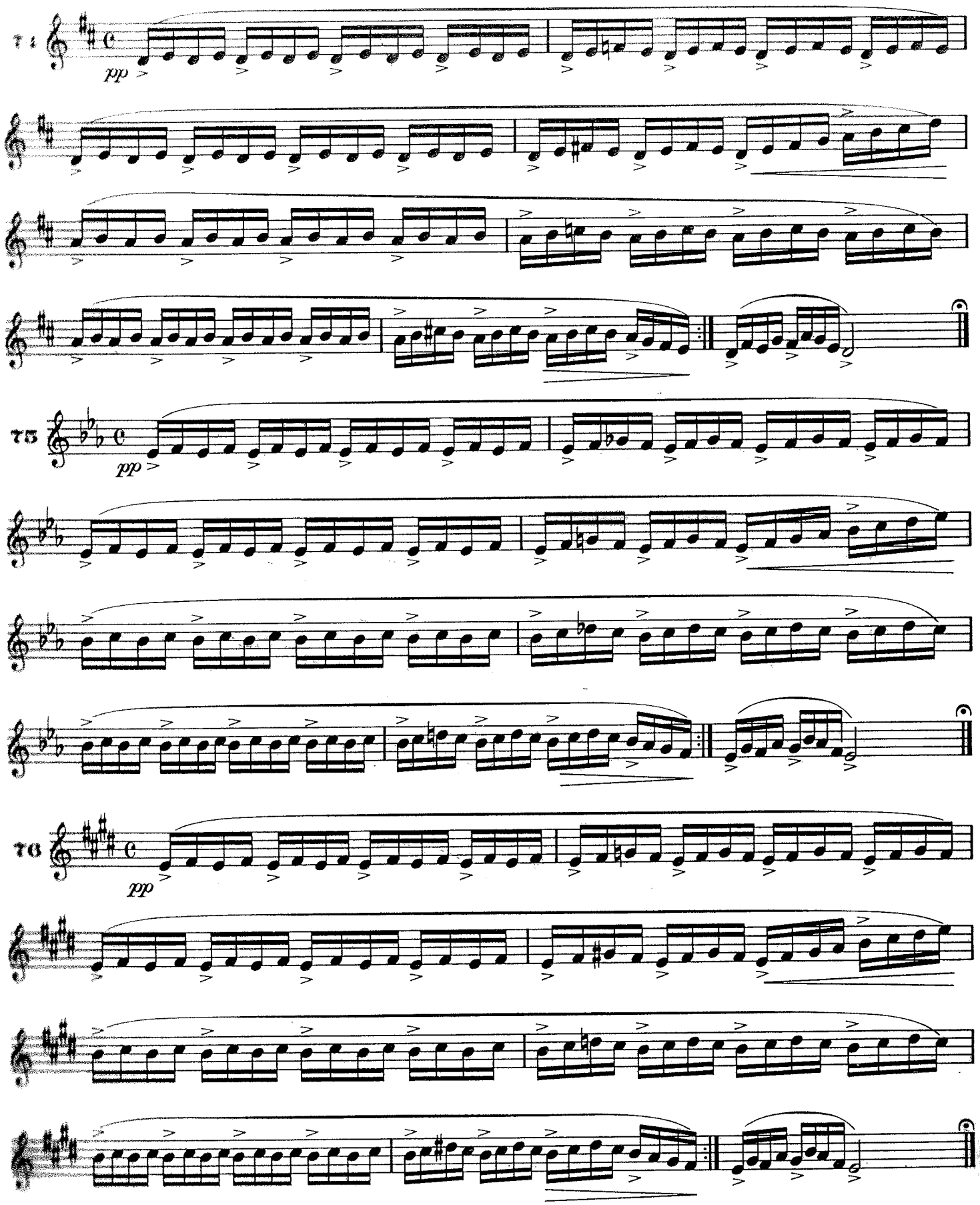
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