

## ITG Warm-Up Class

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### I. The Mind

Nearly all progress requires focus, concentration, intention, imagination, analysis, or genuine free play & experimentation.

*A calm and still* mind provides a blank canvas for our creation of sound on the trumpet through the above means.

I have tried many ways of achieving this, by far the best is a quiet meditation. Doing this before you start your practice transitions very well into your breathing work.

- Simply sit. Follow your breath. Focus on the sound of it or the feel of it, or the number of breaths you have done in a row without breaking concentration. But pick *only one* thing to concentrate on.
- When we practice we are trying to clean house on one thing at a time, and this mindset will help make this type of practice more fruitful.
- You can try using the new Headspace App. which has 10/10minute meditations that will serve as a very solid introduction to this work.
- I use several meditation audio CD's, especially if my mind is especially busy. The training wheels of the audio helps a lot.
- Do eventually experiment with just 1 minute of meditation at a time. My Favorite blog has a fantastic set of articles on the topic if you would like to try this. ([www.Zenhabits.com/meditation-for-beginners](http://www.Zenhabits.com/meditation-for-beginners))

### II. The Breath

*\*\*Breathing exercises are great, make sure you are doing them in a way that actually applies to the trumpet. We are high brass players' not low brass players.*

*\*Devices I use daily; Breathing Bag (6 Liter) , Incentive Spirometer, Breath Builder, trumpet mouthpiece blown into reverse.*

- Athletic Breathing exercises can be great, but I recommend only 1 - 2 max daily
- Start with Breathing Bag, use it as a gauge for how you are breathing at any given point in the day. Also for the more strenuous "athletic" breathing.

- Breath Builder I often do second. I use this to focus on the transition from *inhale to exhale*
- Mouthpiece backwards; To calibrate to the amount of air you can put through a trumpet shank, when exhaling the maximum volume of air. Eventually lengthen the exhale for up to 30 seconds. *\*(when playing the trumpet we can play for a minute or longer, so why are we not practicing breathing exercises which challenge this type of prolonged exhale)*
- Regular breathing exercises, favorites include;
  - 4/4, 8/8, 12/12, 16/16 etc. *(good for relaxation of the inhale/ exhale)*
  - 2/2, 2/4, 2/8, 2/16, 2/24, 2/32 *(as long as possible)*
  - *same as above with only 1 inhale count; practicing a quick breath with controlled exhale.*

### III. Response

- Hakan Hardenberger Bends
- Rick Giangiulio and Gunther Schuler drills
- Lead-pipe Drills (Bill Adam/Chris Still)
- Articulating on the bent note
- Air Attacks (also piu)
- “Whisper tones” - ala D. Hickman or “Birthing” of notes – VerMeulen
- Bobby Shew Loose Lip Flap

### IV. Mouthpiece Buzzing and Visualizer

- Mouthpiece buzzing can be an extremely useful tool if done correctly.
- Things to remember when buzzing on the mouthpiece;
  - Always position the mouthpiece in a similar way that you do when you play the trumpet. A “BERP” or “Brass Buzzer” can aid in this.
  - Never force the volume, many people play the mouthpiece so loud and have no idea how loud that buzz translates to on the trumpet. Early in the day when you are just getting started don’t spread yourself by overblowing the mouthpiece...anyone can play loud.
  - Accompany yourself on the piano; The mouthpiece is a great tool to check your ear training and pre-hearing of intervals
  - The mouthpiece can for many people help them focus in their tone production and response
  - *Play melodies on the mouthpiece*
- **Caution** with regards to the mouthpiece;
  - The mouthpiece alone does not have all of the resistance of the full trumpet system. Do not try to make up for that resistance internally, or by lipping or using your chops more than is needed. Use air to make the pitch change.
  - Don’t over do it; in my opinion no more than 5 - 10 minutes. *(with breaks)*
  - Articulation on the mouthpiece is very different than on the trumpet. Although I must admit I have practiced this and challenged myself to do it well, I am not sure it is a productive thing to do for most students.

## V. Wind & Air Speed Control and Consistency

- Long tones
- Sachs Low Mid-Range Intervals
- Various Crescendo and Dim. Drills (Sachs + Dokschester)
- Clark 4 (and Clark 1), Consistent Air Stream
- Clark 3 (and Clark 2), Augmented Air patterns using Clark 4 baseline
- Ernest Williams Drill

## VI. The Harmonic Series - Slotting

- Mike Sachs Lip Slurs (*my daily staple*)
- Irons/Colin/Frink/Bai-Lin/Thompson/"How Brass Players Do it")
- "The Path" - Bill VerMeulen, I refer to the sensation as being on the tracks
- Each Harmonic Partial on the trumpet has only one true slot on the trumpet
- The trumpet is a fixed system.
- Let the Trumpet Show you where to put things.

## VII. Articulation

- Defines the SHAPE of the release of the Air/note, *is not responsible for starting the note itself.* (see Farkas - Art of Horn Playing, for note shape examples)
- "Lead with the Air" - Thompson
- In order for the tongue to react correctly the foundation of air must be present.
- Find the most efficient tongue stroke and always do your best to work from a point of the least effort any energy output. (*Gekker 1 minute drills*)

## VIII. Slurring and Articulation Mixed

- Assure that your approach to both your Slurring And Articulation is the same.
- Flexus - Laurie Frink Drills
- Clark 3<sup>rd</sup> study (+ almost any other)
- Moving from Center to Center (**Stamp**), this almost deserves its own category but I will put it here for simplicity sake. Make sure you are transitioning from one slot to the next. Hopefully your drills in Part VI have solidified your slotting.

## IX. Scales and Arpeggios;

- K tonguing and multiple Tonguing can be used.
- Rhythmic patterns to challenge the fingers at this point.
- Drone work and Chordal Tuning

## X. Simple Song or Improvised Melody

- Play simple well known piece/song in All 12 keys
- Improvise; hearing the melody *and chords/harmony* ahead of time.
- Snedecor Lyrical Studies I, II, and Operatic Studies are good further study.
- Concone Complete Solfeggi