LIPSERVICE A FRAMEWORK FOR BRASS FUNDAMENTALS

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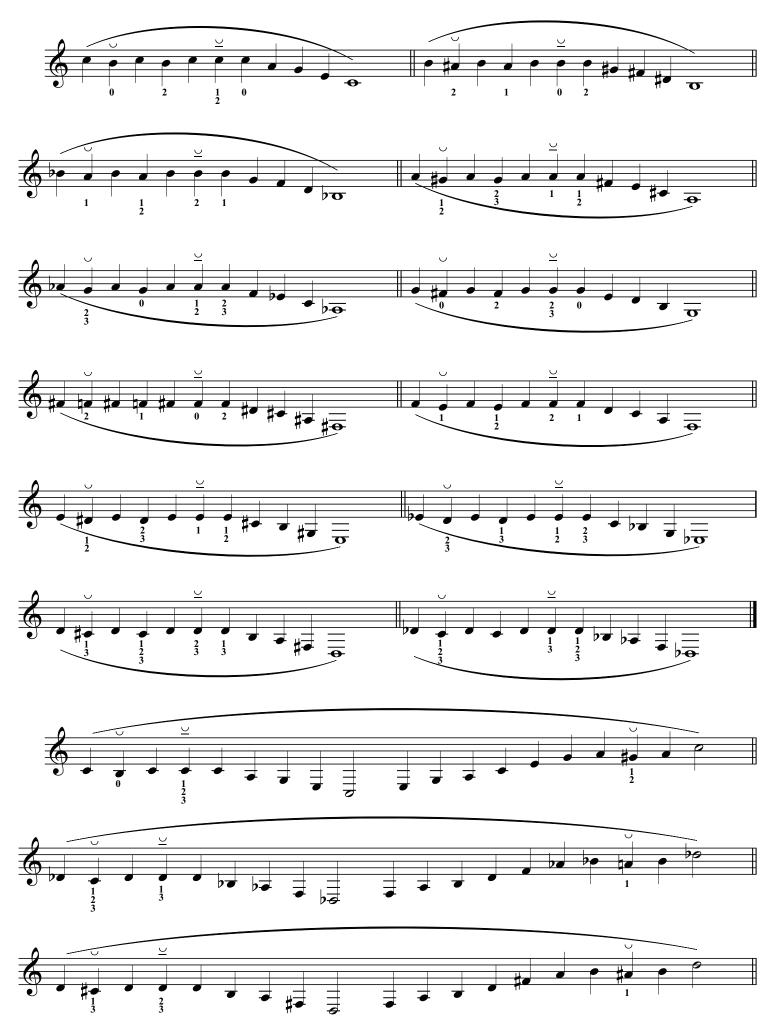
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Balquhidder Music

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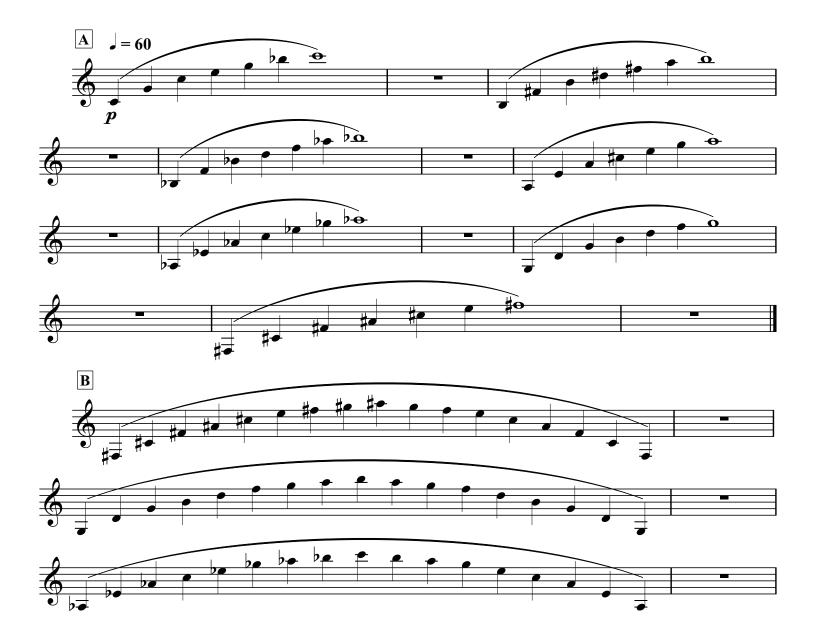
Harmonic Series

The next series of fundamentals involves the harmonic series, the open sounds of each valve configuration (all seven combinations). This is an important part of trumpet playing because you'll be playing the notes on the trumpet as they are naturally placed.

Play softly and slowly, at J = 60 or slower. Speed is not the goal. Start with a breath attack, keeping your air steady, riding the air as it places each note into the slot on your trumpet. Don't force the movement and resist the urge to get louder as you go higher.

The goal is not speed but rather making this feel and sound like you're playing with ease. Don't force the notes into place and concentrate of less movement of your embouchure and more with your air and aperture.

When you get to Section B, remember to keep the airstream or airflow steady, especially when moving downward. Remember where the line is taking you, making a musical phrase to the end.



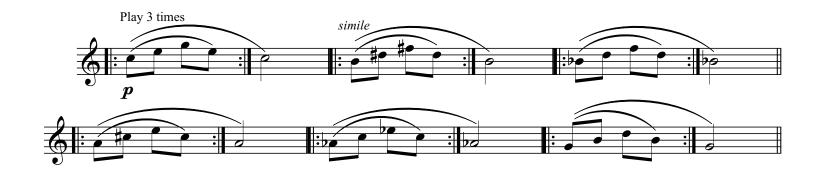


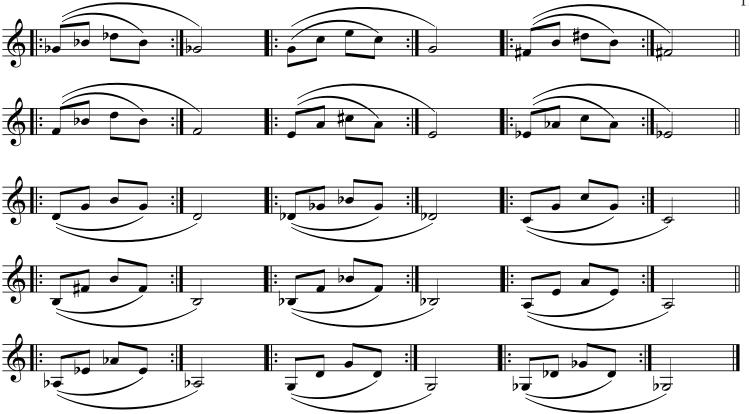
Soft and Slow Practice/Flexibility/Range/Endurance

Flexibility is the ability to move from one note to another smoothly regardless if it is slurred or tongued. I teach flexibility mostly from Schlossberg, but there are many fantastic books to learn from. Play these soft and slow. Your goal is to learn to play the intervals smoothly. If played too quickly, often the sound, pitch and technical ability get lost. Your air must be continuous, or steady to create the smoothness between the intervals. Play slowly and softly so that you can concentrate on your air being sustained to make the connections smoothly. Barbara Butler, Professor of Trumpet at Rice University, once said, "Make the intervals melt like butter, not collide."

The exercises below were inspired by Max Schlossberg. I have extended the ranges and revised them to cover all possibilities with the modern trumpet. Don't forget to play softly especially when changing ranges. This will force you to be more efficient with your air and will often expose any inconsistencies or issues you may be having whether by step or interval. Still use air attacks and lead with your air. Even though the original dynamic is *mf*, remember to play all of these softly with no crescendos or decrescendos.

The tonguing section at the end of this exercise should be played softly and lightly. Make sure the air stays constant or steady to ensure that your tongue just hits the air stream and does not stop it completely. Play at about $\mathcal{J} = 220$.





This is the first place in the warm-up where I address any articulation except for a little bit in the opening long tones and in the first lip-slur exercise. The reason for this is that I like to overemphasize how important it is to lead with the air and to make sure that the tongue is not getting in the way. Often, the tendency is to have a different tongue position for tonguing than for slurring. Play these exercises by bringing both together as one, creating one approach. The idea is to play these exercises and listen to sound. It is very important for you to have a concept of the sound you want. Remember that some days might feel and sound better than others but it is our job as a performer to work on these fundamentals on a daily basis so you know what and how to adjust according to what you have to play on any given day.

If the notes aren't sounding clear to you or if they have a fuzzy front end remove your instrument from the equation. Pronounce "tu tu tu", slowly, with no break in the air and make sure your tongue is not coming through your teeth. Then try with the mouthpiece (air only) pronouncing the same "tu tu tu" and make sure there is no break in the airstream. Then add your trumpet, playing an E, F or G. If you are still producing a sound you don't like, remember that too much tongue can cause the sound to be unclear and can also slow down your tongue.



Treat this in six-measure phrases. While in each six-measure phrase, keep the mouthpiece on your face and if you need a breath, take it through your nose. This will lessen the movement needed when you take your mouthpiece off and then have to reset. Keep this on your lips to show yourself that not much movement, if any at all, is needed to play in all three registers. Play softly in all three registers and don't forget to lead with your air. You can also use air attacks if the notes have too much of an accent. Play softly and slowly. No faster than quarter J = 64.