

PEDAGOGICAL CONCEPTS

EMBOUCHURE

Possibly the most basic factor involved in trumpet playing is the preparation of the jaw position to give the mouthpiece a solid foundation. Often the normal overbite allows the lower lip to roll too far under the upper lip. While it is generally agreed that the upper lip is responsible for the vibration that makes the tone possible, it is important that the lower lip support the mouthpiece in order to give the upper lip freedom to vibrate with a minimum of pressure. Moist lips aid in allowing the lips to move freely, and a solid jaw position retains the basic mouthpiece setting.

The extent to which the jaw is thrust forward can easily be determined by the following simple test: Moisten a finger and hold it near the pursed lips; blow a column of air and locate the air stream with the finger; project the jaw forward and observe that the air stream goes upward; continue to project the jaw until the air stream follows a horizontal line parallel to the floor. This basic position is satisfactory for tones from low F# to approximately second line G. For notes above this tone, the lower jaw will probably begin to recede ever so slightly. The ultimate range a person achieves can be largely determined by the discretion used in allowing the lower jaw to recede. The receding lower jaw causes the air stream to be directed downward, yet it is important to keep some red of the lower lip visible at all times.

How high or low to place the mouthpiece on the lips is a highly controversial subject; however, it is agreed that the mouthpiece should be as near the center as possible. First, the lips should be closed with the corners of the mouth set firmly in a pleasant facial expression. In my opinion, the young student should be encouraged to place the mouthpiece about half on the upper lip and half on the lower lip. In time the mouthpiece will find its most natural position whether it remains half and half or adjusts itself to one-third upper, two-thirds lower, or the opposite. The reason for centering the mouthpiece is to allow an equal use of the facial and lip muscles both up and down, and side to side.

As has been mentioned, the upper lip must vibrate, and it is possible that the lower lip vibrates sympathetically. If the jaw-lower lip position is fixed as previously describing the lips and buzzing the mouthpiece helps insulation of the lips. In addition, buzzing the lips alone is helpful for the beginning student and for the student who has some problem of embouchure. Buzzing usually results in excessive mouthpiece pressure. For the trumpeter who has no particular prolonged lip buzzing sessions. Actually, too much lip buzzing produces a good buzzing, on the other hand, it is a waste of the warm-up routine.

It is obvious that a trumpet can be played at least three ways: the wind, the use of the lips, and the use of the lips.

For many years authorities have argued whether to use the smile system or the pucker system. They are generally agreed now that it is not a matter of either-or, but a combination of both the pucker and the smile. On the other hand, it could be said that both systems are incorrect and, therefore, avoid mentioning either term, smile or pucker. The student could be directed to contract his lips by firming-up the corners of the mouth as he wishes to play higher tones. Such direction might avoid all confusion of the controversial pucker-smile systems because the student will almost automatically accomplish the desirable feat of pulling the muscles of the corners of the mouth against the muscles of the lips.

Simultaneously, as the lips contract and relax, the oral arches and flattens, which might be described as contracting and relaxing the tongue. To understand this action of the tongue, the syllables "ah" and "ee" are used. The syllables are meaningless to the student, tell him to place his fingers on his tongue and say "ah" and "ee" and actually feel the action of the tongue as it moves. The "ah" position is for the low notes, and the "ee" position is for the high notes. When pronouncing these syllables, observe the position of the tongue and the elevation of the tongue to move in coordination with the facial muscles.

An interesting thing to observe is the position of the lips and tongue when pronouncing these syllables. Observe the position of the lips and tongue when pronouncing these syllables.



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Tonality Study in F#

Wind Studies

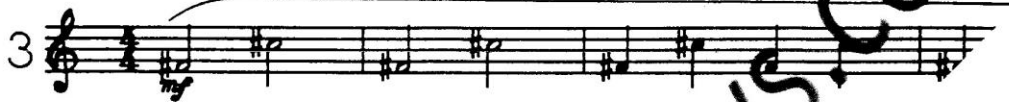
Chromatic Finger Drill ♩ = 100



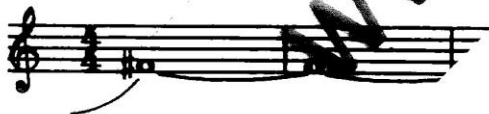
Long Tone Study ♩ = 40



Lip Slur ♩ = 60



Combination Wind Study



Tone and

5



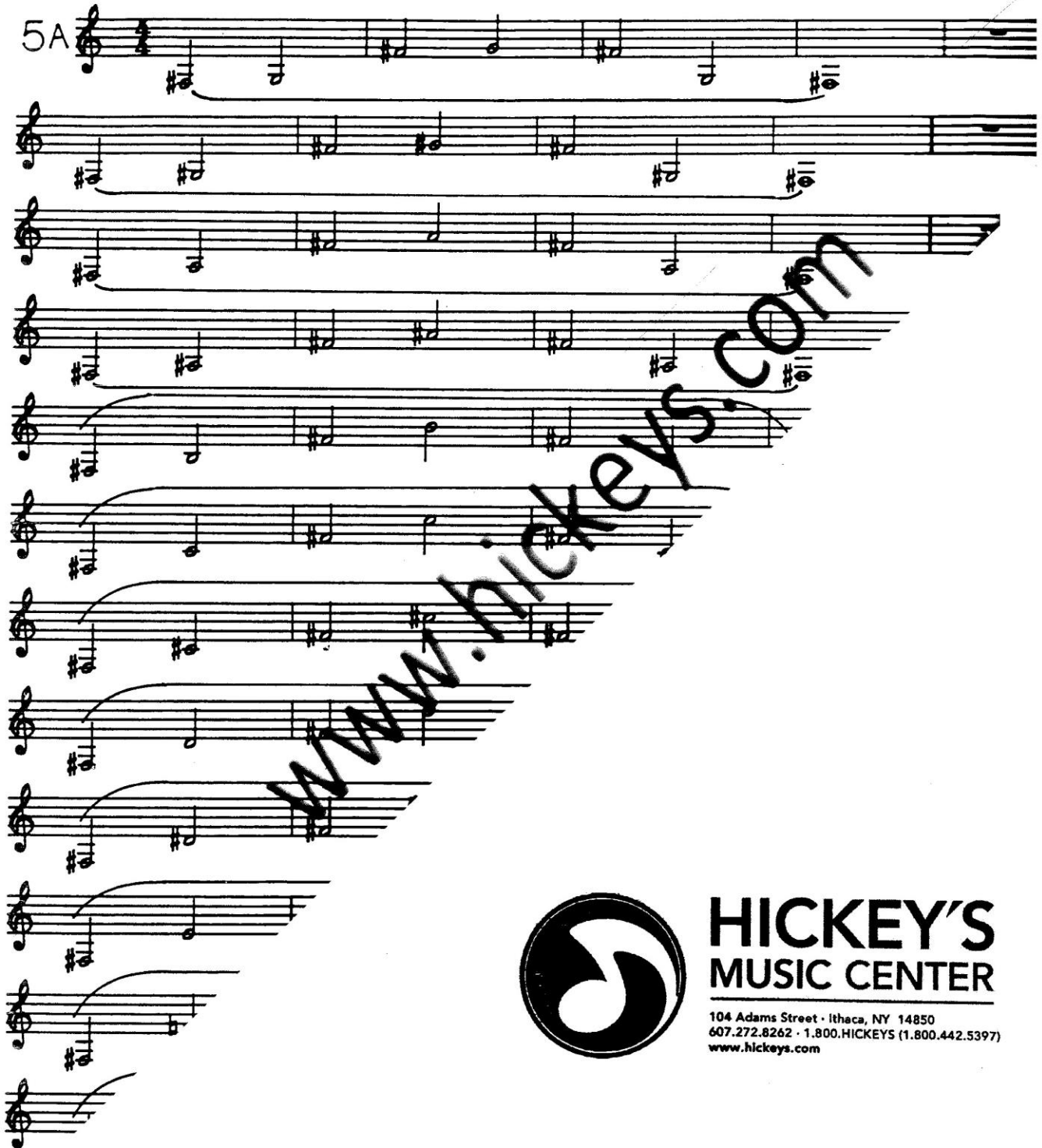
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Coordination Studies

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5A



The musical score consists of 12 staves, each containing a sequence of notes and rests. The notes are primarily eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#), and the time signature is 4/4. The score is written in a single system, with the staves connected by a brace on the left. A large, diagonal watermark reading "www.hickeys.com" is overlaid across the middle of the page.



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Tonguing Studies

Attack Study ♩ = 72



Single Tongue Study ♩ = 100

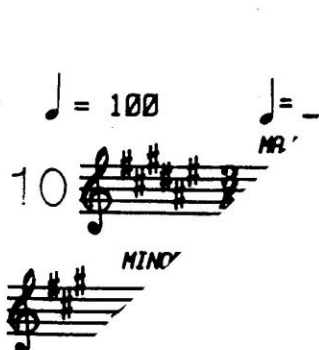
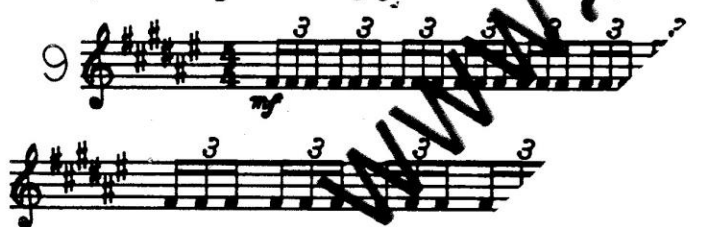


Double Tongue Study ♩ = 132

♩ = —



Triple Tongue Study ♩ = 100



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♩ = 100

Flexibility Studies

♩ = 100

MAJOR

DOMINANT 7th

MINOR

10

Diminished 7th Chord Study ♩ = 88



Octave Study ♩ = 100



Augmented Chord Study ♩ = 120

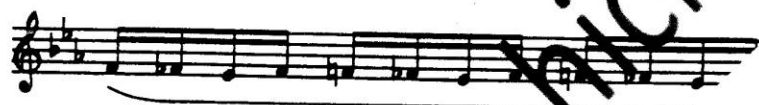


Fingering Studies

Finger Drill 1 ♩ = 100



Finger Drill 2 ♩ = 100



Finger Drill 3 ♩ = 100



Chromatic Study ♩ =



Whole Tone



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ARBAN CHARACTERISTIC STUDIES

Possibly the Arban *Characteristic Studies* have been attempted by more students than all other similar studies put together. Usually students are assigned these formidable studies long before they have the necessary skills to play them well. More advanced students who have finally developed the complete skills seldom take the time to discover the great treasures "old chestnuts" when there is presently such a

myriad of new and exciting music available to them.

As a conclusion to this book, excerpts from the Arban *Characteristic Studies* are included. They are grouped as a supplement to the four basic techniques herein described and to which specific practice studies are suggested.

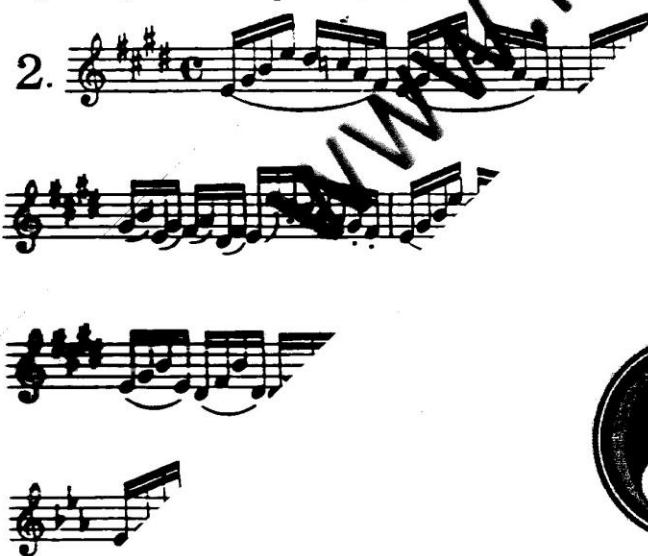
A wealth of technique, like money, is not everything; but it would be nice to have!

WIND STUDIES

Play entire excerpt in one breath.



Legato. Play entire excerpt in one breath.



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