# Warning!

If you don't like to read it's better to stop now.

This is NOT a method book.

You don't progress from page 1 to page 44.

Take time to read and understand the detailed
text that accompanies each chapter.

Scattered along the pages are insights and quotes
I've gathered over the years. I hope you find some
of them enlightening and thought provoking.

Trumpet Etiquette

"Warming up" in public is like flossing
your teeth in public, it's not nice. If you're too late
to a gig or rehearsal to find an out of the way place
to warm up, tough luck. Get there earlier or use a mute.
*No one wants to hear you warm up.*

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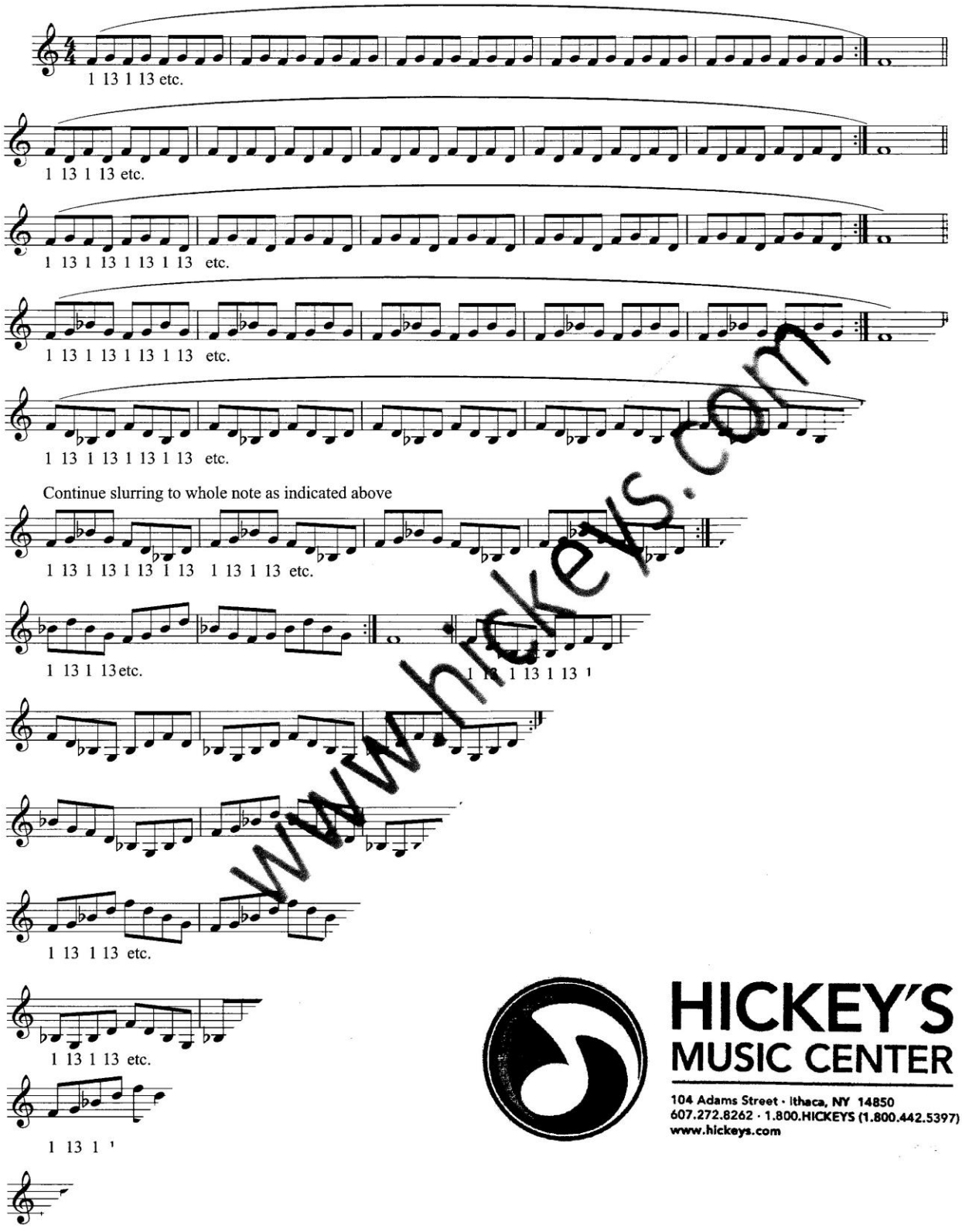
# Early Warm-Up Flow Study

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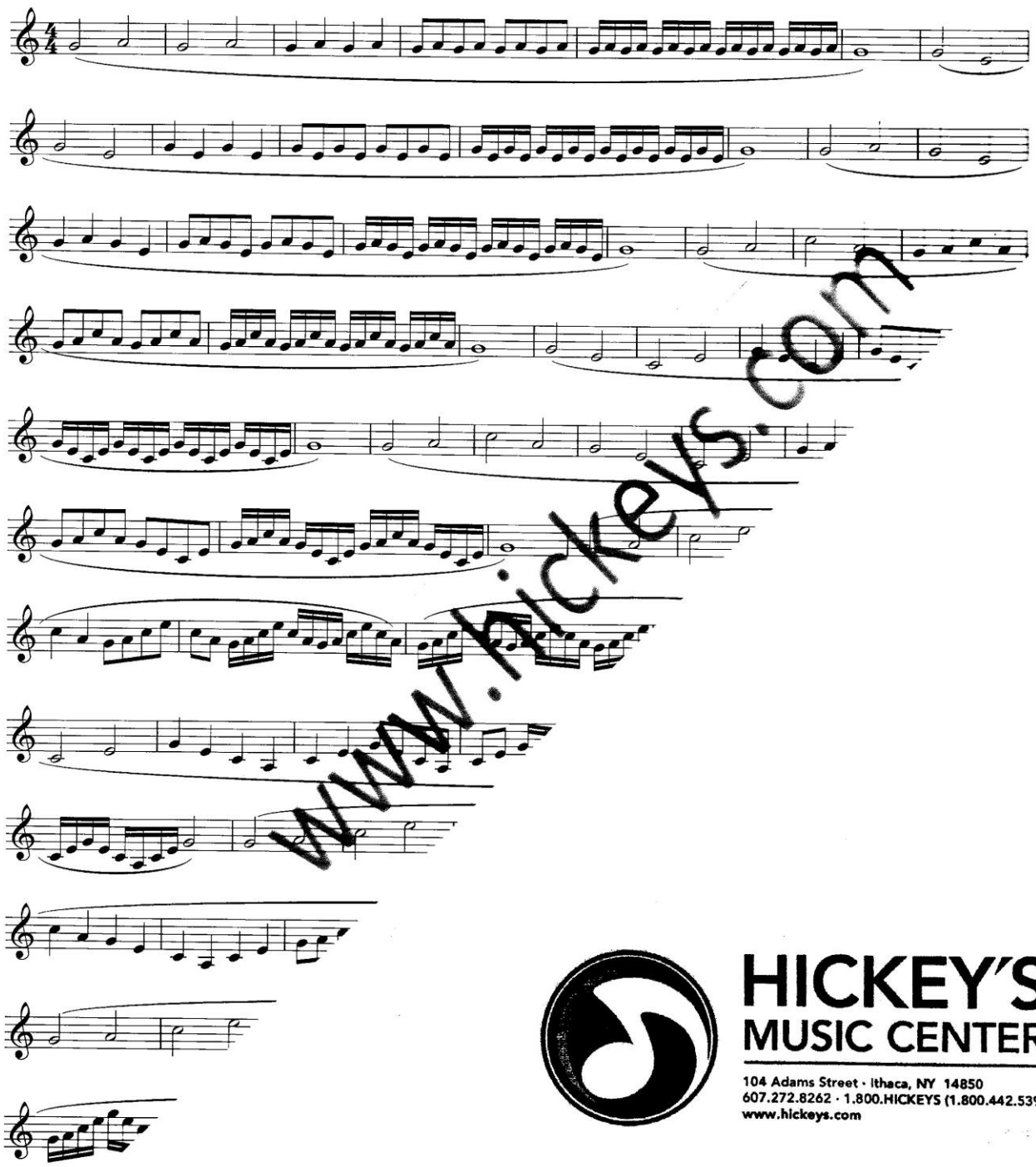
# Flow Flow

Use same fingerings as earlier patterns
0-12, 2-23, 1-13 slurred and tongued



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# Why So Many Pitches are Out of Tune on the Trumpet and What You Can Do About It

All valved instruments are a compromise of construction. A three valved trumpet is actually seven trumpets in one. These seven trumpets are the number of different valve combinations we have and correspond to the written notes c' to g-flat below the staff. A basic understanding of the overtone series (also called the harmonic series)will help you better understand the problems we have playing a valved instrument in tune. One good explanation of the harmonic series can be found in the Theo Charlier's collection of *"Etudes transcendantes."* If you are aware of the harmonic series, and if you know what partial you are playing, you have a better chance of playing with good intonation.

The trombone player has, by simply moving the slide, the benefit of an instrument that is infinitely tunable without changing his embouchure. Trumpet players usually have a moveable, and thus tunable, slide on the first and third valve. However, we don't have anything to move on the open pitches or when using the 2nd valve alone. *(My cornet and trumpets are equipped with "pitch finders" that were developed by Jack Holland. These devices are attached to the main tuning slide allowing me to move my main tuning slide as easily as a trombone players moves his slide. A picture of a similar device developed by Arban is shown in early editions of Arban method book. This allowed Mr. Arban every note on his cornet in the same manner*

The construction compromise mentioned involves finding the best combination for each valve combination. The problem, however, is different for each valve. This problem is compounded by the fact that we are tuned to equal temperament. Equal temperament means the pitches of the chromatic scale are out of tune with the overtone series. Musicians who insist on playing in tune must adjust their intonation.

So, what can you do about it? The first thing is to become aware of the overtone series, which is the basis of trumpet intonation. Second, be aware of the implications of equal temperament. And third, find out the intonation tendencies of your own instruments. Each manufacturer has tackled this problem differently.

The fourth, and perhaps the most important thing, is to be flexible in your playing and listen to others around you. **It is better to be in tune with the orchestra, band or piano than to be right!** If you are in a small chamber ensemble, trio, quartet or quintet, discuss these issues with the other members and come to an agreement on intonation

Learning what is in and out of tune is one of the most difficult things to learn on the trumpet. Several reasons for this come to mind. Players are so involved with the many aspects of playing that they are not aware of the process. Another reason is that players don't know what they can do about intonation because they don't understand the implications

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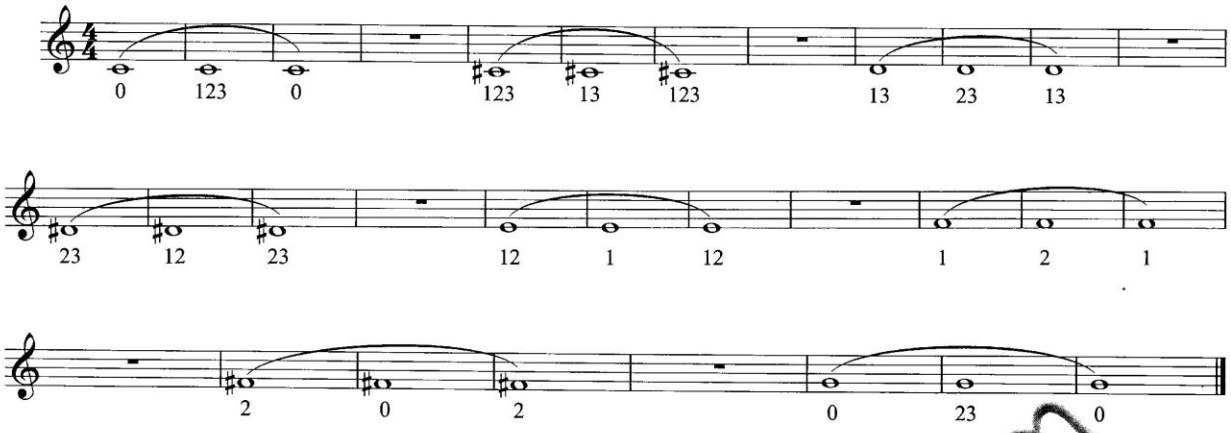
# Mick's Ascending Bending Exercises




Play using designated fingerings but bend the second note to match the pitch of the first note. If it is difficult starting on low C as above, try starting on low A below the staff. When bending the notes make it a fast bend, no gliss between "bent" notes and normal notes. The pitch and sound will never be as good on the bent note as the correctly fingered one. The movement of the lips and tongue playing the bent note is what the exercise is all about. You will probably find it easier to bend lower notes compared with higher notes, noticeable around middle (3rd space) Bb-C. Much benefit will be gained by practicing bending from middle C up to G above the staff.

As you play this exercise notice that your tongue probably moves upward in your mouth in order to make the bend. This is similar to the movement of your tongue when doing upward lip slurs. Also notice that your lips probably need to "pucker", similar to a kiss or a light peck on the cheek. In other words they move slightly forward towards the mouthpiece. This is similar to the motion you should do as you ascend while playing prominently when doing upward lip

The main purpose of **Ascendin** train the lips in this forward motion when moving to th Always use when playir ascending passages o

I liken it to havir my teeth and

This larger lip pillow helps counteract th pressure we sometimes generate with pressing the trumpet and mouthpie and teeth. This excessive pressur supply and oxygen to our lip m tire.

Continue this exercise least one octave. Pla playing the "bent"

Once this bec way of pla variatio chord Tec s

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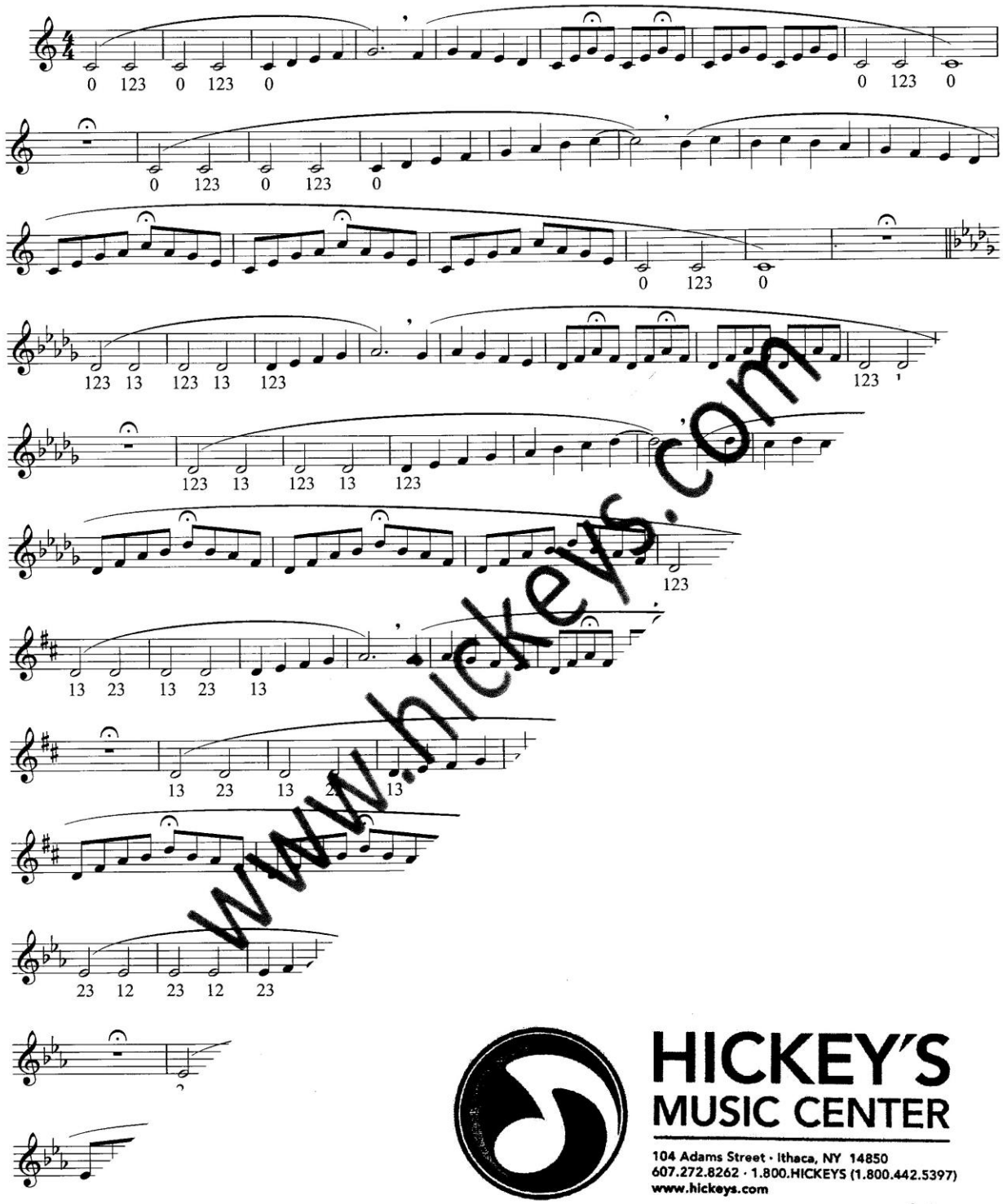
# Ascending Bending With Half Scale and Whole Scale

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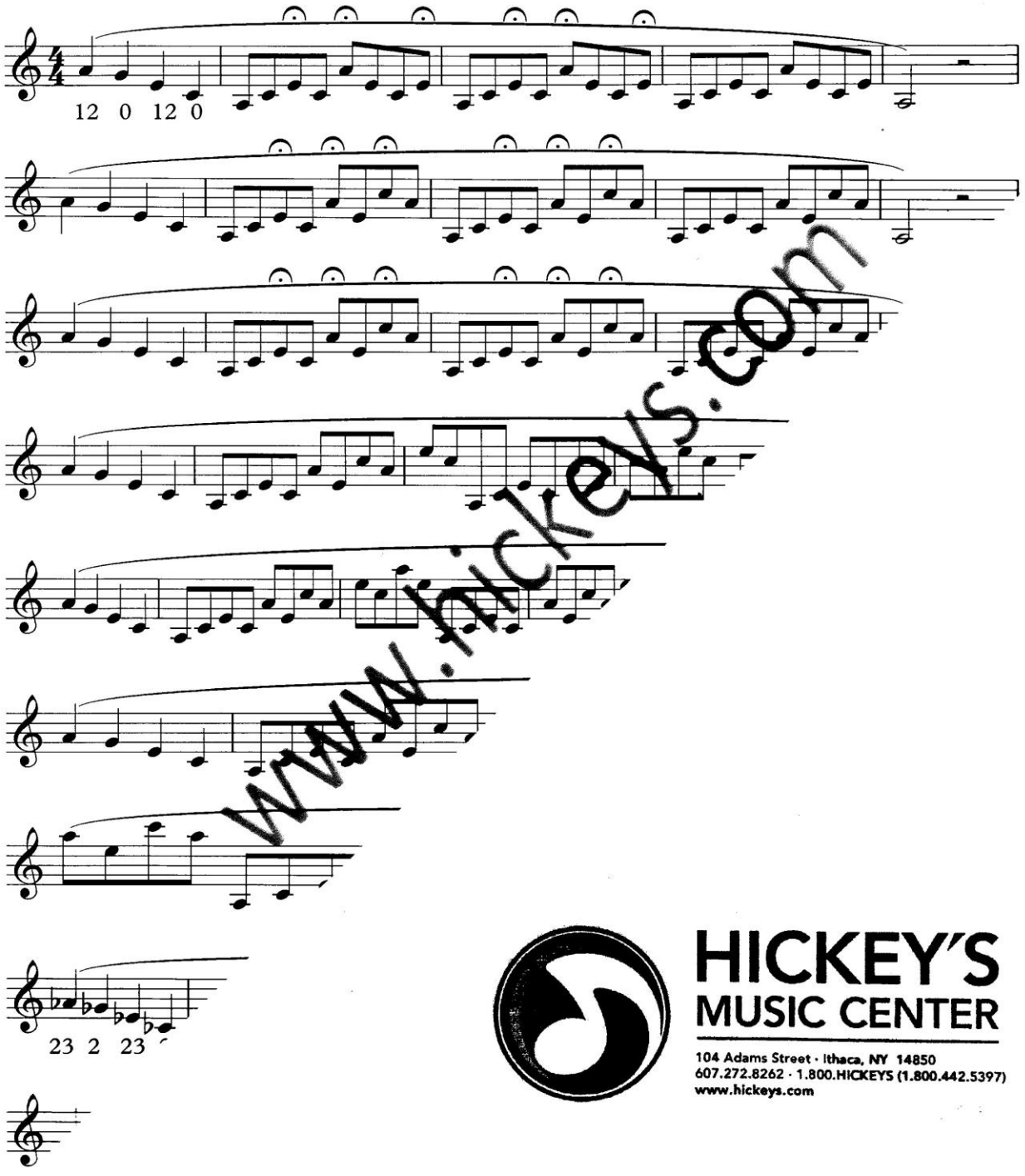
# Broken Flow

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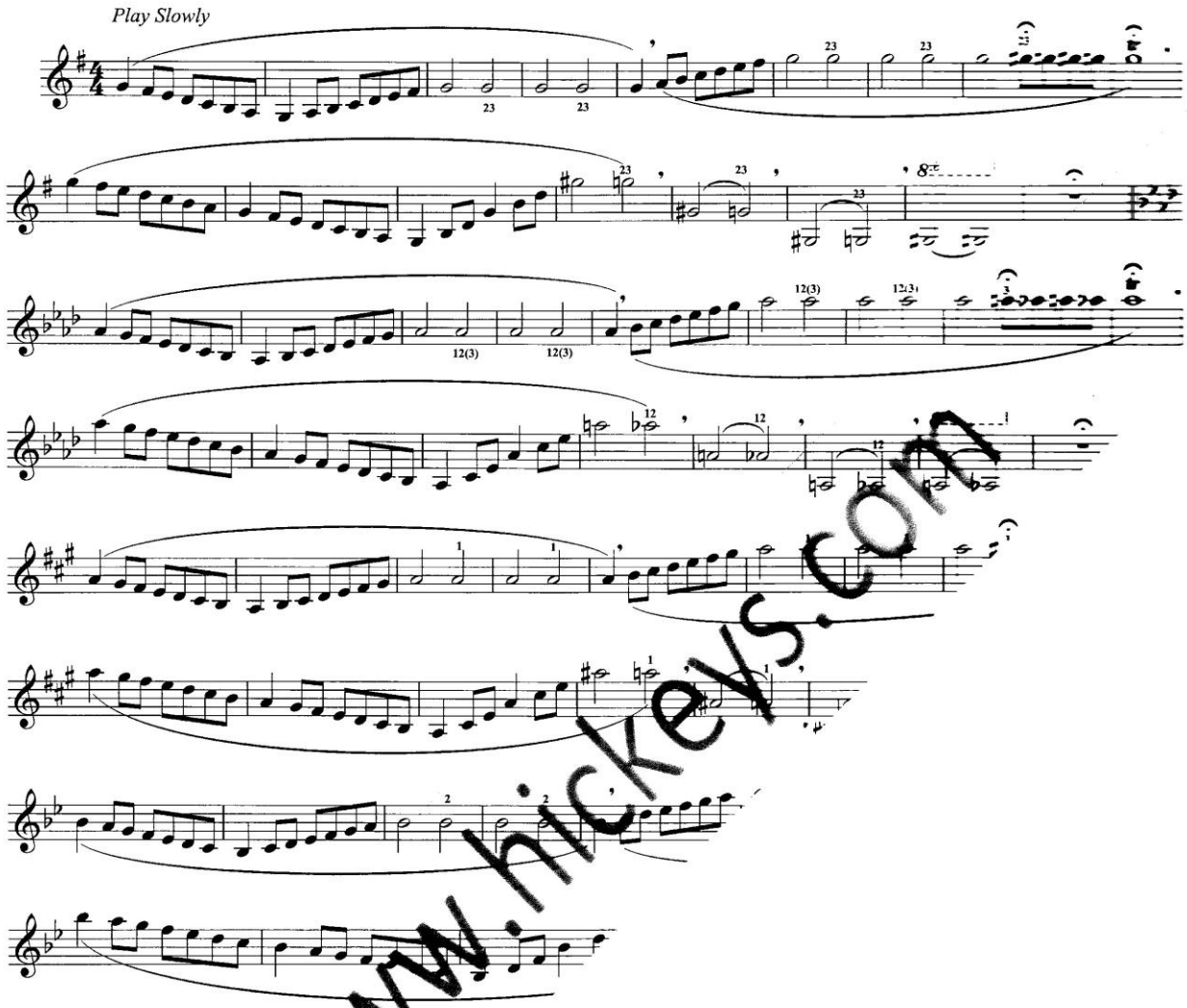
# Scales With Trills, Advanced

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Very Important--Please refer to
explanation of **Scales with T**

This advanced study of
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