


# Trumpet

*Presented by*

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## OVERVIEW

- Inspire Interest for the Trumpet
- Embouchure Considerations
- Beginning Months of Instruction
- Embouchure Formation & Tone Production
- Articulation
- Basic Troubleshooting
- Maintain Interest & Accelerate Progress
- Resources




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## Inspire Interest for the Trumpet

**Allow students to have personal contact with the trumpet:**

- Allow students to touch and hold the trumpet.
- Allow students to attempt playing the instrument? This could be a good or bad experience.




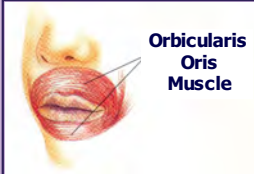
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## EMBOUCHURE CONSIDERATIONS

**Facial and dental structure should be conducive for producing a high quality, characteristic tone and flexibility. The top and bottom of the mouthpiece bite should not rest inside the "red" area of the lips but should be outside of the vermilion border.**



**Use a straw to help center the mouthpiece on the embouchure.**

**Orbicularis Oris Muscle**

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**EMBOUCHURE CONSIDERATIONS**

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**EMBOUCHURE CONSIDERATIONS**

**What about braces?**




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**BEGINNING MONTHS OF INSTRUCTION**

**THERE IS NO PERFECT MOUTHPIECE**

Mouthpiece should fit comfortably.  
A good, general starting place would be a mouthpiece with the same or similar dimensions as a Bach 5C.

Bach 7C is common but may be too small for many students.

Be careful when recommending specific brands.






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**BEGINNING MONTHS OF INSTRUCTION**

Check the student's LEFT hand and arm for:

- Ability to support the trumpet.
- Deformities.
- Ability to reach around the valve casings.
- Anything that can prevent supporting the weight of the instrument.

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**BEGINNING MONTHS OF INSTRUCTION**

**Unpack and Assemble Instrument**

- Place case on the floor (instrument will not have far to fall if dropped)
- Company logo on top
- Gently place mouthpiece onto the leadpipe and give a gentle twist.
- Left hand- grasp around valve casing
- Right hand (holding a tennis ball) in place with finger pads on the valve caps.



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**BEGINNING MONTHS OF INSTRUCTION**

**Hand Position**

**RIGHT THUMB:**  
Between 1<sup>st</sup> & 2<sup>nd</sup> valves (opposable thumb)

**LEFT THUMB:**  
Avoid reaching too far around the valve casing to avoid excessive bending of the left wrist.




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**BEGINNING MONTHS OF INSTRUCTION**

**Hand Position**

- Right hand pinky IN the ring or OUT of the ring?
  - "Spider Hand" demonstration.
  - Pinky ring is mainly used for page turns and negotiating mute changes.






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**BEGINNING MONTHS OF INSTRUCTION**

**Posture**

- Feet flat on the floor.
- Shoulders down and relaxed.
- Spinal Stretch.
- Allow space for the diaphragm to move unrestricted.





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**BEGINNING MONTHS OF INSTRUCTION**

Slides

- Main tuning slide should be pulled and adjusted
- The three valve slides should be set all the way in.
- The first valve slide is adjusted with the left thumb and the third valve slide is adjusted with the left ring finger. Sometimes the ring is too big for thin fingers.




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**EMBOUCHURE FORMATION & TONE PRODUCTION**

Attempt Initial Buzz

- Blow air through the mouthpiece
- Increase air speed
- Avoid any tension
- Continue to increase air speed until the buzz begins
- Air initiates the buzz, not tension.
- Buzz Pitch on M.P., THEN maintain pitch while adding the trumpet to the M.P.



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**EMBOUCHURE FORMATION & TONE PRODUCTION**

- Tone Quality
  - Roll lips in slightly (Mmm) but don't pinch.
  - Focus corners of the embouchure toward the mouthpiece.
- Pitch accuracy
- Ear training
- Mouthpiece buzz exercises






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**EMBOUCHURE FORMATION & TONE PRODUCTION**

Mouthpiece Buzzing

- Begin attempts to match pitch on the mouthpiece immediately, BEFORE the students realize it is difficult!
- Have woodwinds sing pitch while brass buzz. Begin with the first note on the first line of the first book.
- Continue exercises ALL YEAR to match pitch and extend range while buzzing.





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**EMBOUCHURE FORMATION & TONE PRODUCTION**

First Notes

- Varies with method books
- Starting anywhere between B-flat and D concert is usually comfortable for beginners.
- Strive for good tone, steady pitch, and strong volume before moving on to the next note.




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**EMBOUCHURE FORMATION & TONE PRODUCTION**

Mouthpiece Buzzing



- Brass students must learn to match pitch vocally. The stimulus from their ear will focus the embouchure just as it does the vocal chords.
- The horn amplifies the buzz, the airflow fuels the buzz.



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**EMBOUCHURE FORMATION & TONE PRODUCTION**

- Have students “blow fog” on their trumpet bell. Use warm, moist, fast-moving air.
- Use a small balloon on the end of the mouthpiece. Have students inflate the balloon while buzzing.
- Employ various techniques for using balloons to develop air control and support.





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**EMBOUCHURE FORMATION & TONE PRODUCTION**

Mouthpiece Placement


- Optimal tone quality, flexibility and range
- Buzz should be the result of the air flow and should not be forced. (Inspiron example)
- I generally aim for a 50/50 to slightly higher due to the type of embouchure I allow to play the trumpet.
- Bottom lip does not buzz. A mouthpiece too low and below the upper vermillion border will restrict the buzz of the top lip.



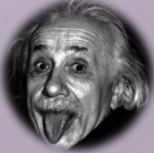
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**ARTICULATION**

Should tonguing be introduced early?



- Yes, because it impacts how the embouchure responds to air flow.
- Yes, because it impacts tone at initiation of pitch.
- Yes, because it helps to avoid bad habits. If you do not teach the skill, the student will invent their own method!



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**EMBOUCHURE FORMATION & TONE PRODUCTION**

Mouthpiece Placement




- If tone quality is great, range and endurance exceptional, pitch accuracy and articulation phenomenal, and the mouthpiece is entirely on the players chin.....DON' T MOVE IT !
- Do not attempt to fix something that is not broken!

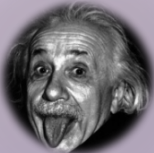
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**ARTICULATION**

Should tonguing be introduced early?




- Have students move their tongue (tha-tha-tha) without moving their jaw. Use "tha" to help hit the alveolar ridge. Do not extend tongue beyond teeth. Do not bounce jaw.



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**BASIC TROUBLESHOOTING**

Take some simple steps to fix common problems. Check to insure that the...



1. jaw is not moving while tonguing consecutive notes.
2. teeth are not clenched while playing.
3. air flow does not stop when student tongues consecutive notes.
4. trumpet angle does not place uneven pressure on upper and lower lips.

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**MAINTAIN INTEREST & ACCELERATE PROGRESS**  
Encourage students to perform in chamber groups and other small ensembles.

- Trumpet Choir
- Brass Choir
- Solo Work
- Duets, Trios, Quartets, etc.
- Jazz Band
- Mariachi Band
- German Band

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**Facetime with the Masters**  
Question and Answer Session via a live link.



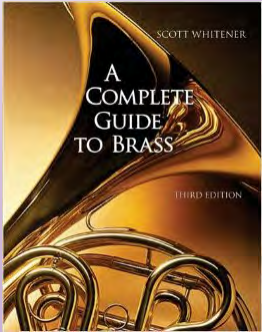
**Chris Martin**  
Principal Trumpet  
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**RESOURCES**




**A Complete Guide to Brass**  
by Scott Whitener



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**RESOURCES**




**Teaching Music Through Performance in Middle School Band**  
By  
Gary Barton  
Erin Cole  
Chip De Stefano  
Charles R. Jackson  
Susan Taylor  
Scott Tomlison  
Marguerite Wilder  
Foreword by Larry R. Blecher  
Compiled and Edited by Richard Miles



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**RESOURCES**




**The Band Director's Book of Secrets**

By Charles R. Jackson

Available through

Amazon Kindle	Gando
iBooks	Gardners
Barnes & Noble	Baker & Taylor
Kobo	Vearsa
eSentral	Copia
Scribd	



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