

Beginner-Intermediate

*Inch by inch is a cinch, yard by yard is hard” -Ray Sasaki

- ❖ Initial questions to ask:
 - Previous music experience? Including theory, piano, other wind instruments
 - Equipment condition and accessibility, as well as maintenance supplies

- ❖ Before playing the trumpet
 - Posture and how to hold the instrument correctly
 - Breathing
 - Rhythm and basic meter
 - Note recognition

- ❖ First notes on the trumpet: Each initial exercise for beginners should be first demonstrated by the teacher
 - Mouthpiece: goal is to create a free and centered buzz
 - Breathing and buzzing in tempo (4/4)
 - Focus on pitch matching
 - Initially with a breath attack, then add tongue attack
 - On the trumpet: always emphasizing good tone production
 - Same procedure as mouthpiece
 - Assign small segments of practice (15 minutes)
 - Essential Elements, Arbans, Rubank
 - Long tones, simple and legato tonguing, remington

- ❖ Goals
 - Close attention to healthy breathing
 - Clear articulation
 - Beautiful sound
 - Good rhythm
 - Use of metronome and tuner during practice

- ❖ Exercises to be assigned
 - Rhythmical studies
 - Shuebruk tongue trainers and lip trainers
 - Early Arban’s studies
 - Getchell etude book no. 1
 - Flow Studies:
 - Chicowitz
 - Remington
 - Basic phrasing
 - Flexibility:

- Begin with half notes in the low register
 - Gradually increase rhythm to quarter notes
 - Gradually increasing the range and length of exercises
 - Progressive Lip Slurs-->Bai Lin
 - Major scales: beginning with C and expanding as their range increases
- ❖ Once student has a fundamental and healthy style of playing
 - Range: increase range in both directions, teaching the student to move throughout the horn with good air-flow and healthy sound
 - Dexterity: Clarke studies no. 1 and no. 2, Chromatic exercises in the Arban's. Performed slowly and correctly
 - Melodic etudes: Concone etudes, Chicowitz Flow Studies, Continue work in Getchell book
 - Increased rhythmical exercises: quicker tempos, triplets, eighth notes
 - Can be drawn from continued work in Arban's first chapter
- ❖ End goal: To perform an etude or short solo work with excellent tone, rhythm, pitch, and phrasing.

Intermediate- Advance

“I found that the more I practiced, the better I played and the better I played, the more I enjoyed it.” -Adolph “Bud” Herseth

- ❖ Initial Expectations
 - Student is playing simple etudes
 - Mastery over all major scales
 - Moves air in a healthy way through the horn

- ❖ Goals and skills to be developed:
 - Increase technical ability, expand range dexterity, musicality, and extended technique to have the tools to play a larger work in collaboration with others.
 - Articulation
 - Continued work on a clear attack
 - Double Tonguing: Arbans, Shuebruk Tongue Trainers
 - Flexibility
 - Bai Lin, Irons, Colin
 - Clarke Studies: mastery of no. 1 and no. 2, and then onto the later studies
 - Mastery of all minor scales
 - Intonation with self and others
 - Student should be able to hear a pitch and match it
 - Student should be listening to recordings to excellent trumpet players to have inspiration for how they'd like to sound
 - Vibrato: Student should be introduced to vibrato and how to use it effectively. Encourage the student to use vibrato only when intentional.

- ❖ Etudes: Student should be introduced to harmonically driven and fundamental-based etudes
 - Wurm 40 etudes, Arban's Characteristic studies, Concone, Voxman
 - Each etude should be geared toward the student's success in playing with perfect time, intonation, style, and with a beautiful sound.

- ❖ Working towards a solo performance:
 - Intermediate students should be assigned works from “festival solos” in order to understand how a solo should be played and why they have more freedom.
 - For the student who has advanced beyond simple solos, the following would be excellent for those pursuing advanced and post-secondary school study:
 - Goedicke: Concert Etude
 - Kennan: Sonata for Trumpet
 - Neruda: Concerto for Trumpet
 - Haydn: Concerto for Trumpet

❖ Orchestral excerpts and festivals

- If a student is becoming increasingly interested in orchestra, C trumpet and transposition must be introduced and practiced daily.
- The intermediate student may find themselves seeking opportunities in summer music festivals, which should be encouraged!
- Orchestral excerpts to begin with:
 - Pictures at an Exhibition “Promenade”
 - Pines of Rome “off-stage solo”
 - Petrouchka “ballerina dance”

Advanced-Expert

*What I want is to be an honest artist; I want what I do to be me." -Tine Thing Helseth

- ❖ Initial expectations:
 - Student has a full understanding of how to play the trumpet
 - Healthy and refined technique
 - Effective practicer
 - The student wishes to master playing the trumpet

- ❖ What genre of playing will I aspire to?
 - Orchestra, jazz, wind band, chamber ensemble, and/or education
 - Preparation mentally and physically performance opportunities
 - What decisions will I have to make in order to achieve this goal?

- ❖ Skills to be developed in this phase:
 - Dexterity
 - Flexibility
 - Range
 - Musicality and Expression
 - Knowledge of Standard Repertoire
 - Advanced Repertoire: Tomasi, Jolivet, Berio Sequenza
 - Transposition: Sachse 100 etudes, Bordogni
 - Advanced etudes: Charlier, Bitsch, Top Tones, Longinotti

- ❖ Projects to be sought after:
 - Summer music festivals
 - Competitions
 - Professional and mock auditions
 - Contemporary music and collaborations with living composers
 - Teaching opportunities