

Stamp
Roy Poper



Lips are too Tight to begin with.

Relationship of lip tension between Free-Buzz and MP is not the same.

Free buzz should be an Octave Lower. 1 to 1 ratio is way too tight for trumpet playing.

Buzz the Center of Pitch to Relax Lips in Mouthpiece - Match Fixed Pitch of Piano.

Use Pedals to Accomplish Relaxed Efficiency of Lip Vibration in Mouthpiece while playing on Horn, (no talk of aperture)

Free-Buzz, MP, Horn.

Every Key-Every Way.

Timing of MP Placement on Lips and formation of embouchure.

Bending - people get away with airspeed too slow. Instead, push down on a fast air column let it bounce back up. (Over blowing)

Middle Register is Ambiguous, too forgiving of inaccurate playing.

Stay up to go down, Stay Down to go up, vocalize the change in mouth, don't forecast the direction of movement, (bad advice) (compensation of a compensation)

Center the freedom of tone with MP, command it with ear and air, and blow for it.

Caruso
John McNeil



Long setting, MP set with nose breathing.

Muscle Coordination Training, like pushups are to football.

Sound Quality is Not Determinate Objective of this Type of Training.

Tap Foot to Develop Internal Time (no met).

Isometric Training of Embouchure. Single Setting.

Isolated Practice of Intervals, Harmonic Series, and Dynamic Training.

Three Problems to be Solved: 1. Errors in Timing 2. Unnecessary Manipulation of Embouchure 3. Lack of Consistent Air Stream

Learning Process - Learning doesn't start with understanding; instead you expose yourself to what you want to learn and repeat the exposure. Understanding comes later and sometimes not at all. ie. baby walking,

Baby and Child has lack of Negative Self Judgement,

Never said don't do this/ said do this.

Coordination is movement of muscles in time.

Timing eighth notes tap down lift up beat sub divide sixteenth in head.

Low f#sharp revitalizing after extreme training.

Arban Tú. Tsah air stays quickly steady air fundamental volume related to speed.

Clarinet book Bearn China Song restaurant

Relaxed lips on bend with added volume "sag"- when lips return they are still in more relaxed position of the bend. This makes return to original note more resonant and relaxed centered vibration.

Pedals bend C down a fourth G, then B-F#, Bb-F (fragility of lip and rigid design of horn).

Breath attack practice repair: play C, remove horn, hold setting reapply horn Maintain airstream do not push and time lips touching inside MP.

Caruso can fatigue you with a full routine, really take it out of you, never play Caruso less than five hours before a gig.

Do not substitute these exercises for your regular routine these are extra/ supplemental. Don't stop what is familiar to you.

Eliminate presets with quick pickup Exercise.

Lip Buzzing, MP, Horn.

Adams
Karl Sievers



2 Philosophies:

1. Character, Self image, honesty and healthy self image produce great music.

2. Focus on the character of tone always within a musical context - focusing on tone absent of musical framework is not an artistic pursuit.

Only through focusing on the ***character of the tone*** within a musical framework can we be ***guided physically*** through the ***science of a kinesthetic response***.

Every thought triggers a physical response and ***the only thing I can control is my thinking*** I cannot control the physical responses.

The common ground of technique is ***the production of a beautiful tone***. All of the mechanics of playing, (the “1% things”) all of these constituent parts are in perfect balance and perfect proportion in the presence of a beautiful sound.

The flip side of this would be trying to play the trumpet based solely on mechanics which is extremely frustrating and unrealistic.

With practice and application I can learn to control my thinking; everything else will work themselves out.

To help student begin mastering technique start with making a resonant core sound. Model a Specific Trumpet Player's Sound.

Follow the tone for positive change, not a comfortable feeling.

Charlie Davis

Cure - get student to create a great tone then cling to the tone. Apply this tone to learning skillsets. Student should be mentally in a place where they are consumed with their sound; to be so dominated by the aural sense that it displaces all the other senses. The aural sense is the only sense useful for playing the trumpet, this is accomplished through modeling.

Sound a certain way, not look a certain way.

“Letting go is very difficult” Denying inquisitiveness is a mistake. If you want to get better you have to do the work, trust the process, and let go. As long as that sound is gorgeous you're ok and you should put all confidence in that.

Lead Pipe - your warmed up, your face is soft, the breath is free and smooth... no vowels or face shapes. The pipe triggers mechanics by the sound you play.

Get our head into the aural. The Immediacy of tone is contingent upon timing. Clean “click” at the beginning of sound tells you that the sound is forward in your mouth. To play the trumpet well, the sound has to be in the front of your mouth. All of this is coordinated solely on the pipe in order to only focus on the simplicity of creating/coordinating a tone before going to the trumpet.

Taking Big Breath helps the momentum of exhale without pushing.

Full elasticity of the lungs.

Listen for The Follow Through of the Tone in great players and musicians.

Never: Free Buzz and Mouthpiece Buzzing is trying to make the instrument come “in phase” with you. This is the opposite...**YOU have to be in phase with the instrument.** The Trumpet, the standing wave has specific properties and if you try to thwart those you will loose every time.

Any type of Buzzing only Applied to more experienced players. Buzzing may cause grunt in chest, a high chest rigid posture blocking flow of the breath the tongue rises in the back - this is bad and irrelevant to the progress of the student.

Nexus of the eye is the place where light converges on the pupil and makes image. People with Nexus too far back are near sighted; or too far forward are far sighted. **Nexus in mouth is at the teeth** where the **air in the mouth becomes tone, in the front of the mouth in phase with instrument, “whistle”.**

Pronunciation slurred and tongued. Harmonics need to slot; stability.

Breath is up and out from naval up. Inhale to the stretch, no squeezing out exhale.

Adams - “Keep your mind in the sound, character, timbre, imagination” not intonation/mechanics etc. Player must be completely locked into the hearing. If you could not sing it, he would end lesson early and encourage you to go and figure that out.

Never used tuner or metronome

Articulation - phonetics and speech pathology - **the character and clarity of desired tone justifies wherever the tongue strikes.**

Adams Fest FB page

Master all challenges through the simplicity of a magnificent tone.

Jacobs

Roger Rocco



What is important is what you hear, not what you see.
The message is the sound; an auditory message.

The Music Tells us Everything We Need to Know. The Trumpet is Only a
Middleman Between the Mind and the Audience.

You Don't Need to Know anything about Anatomy. But you need to know a lot
about music.

Part One. Truth, Myth, and Evolution

Song! not Wind Jacobs the Master of Song 90%10% Wind.

Two instruments: the one in the head and the one in the hand.
It's not about the horn it's about the music.

"I sing the notes in my head as I play them. It doesn't matter how my lip feels or
how I feel. I resist the feel good approach to brass playing-feeling good is a
byproduct not a motivator, you cannot want/wait to feel good first."

Breath - Take a big breath and renew it often, because its easier to produce a good sound when playing from full and avoid attempting to play from a shallow breath.

You already know how to take a deep breath, you're just not used to doing it with a mindless tube in your hand.

Take a big breath and play until half full. At 50% capacity your ability to use the air diminishes rapidly until you get to the last third of your capacity, and this is basically useless. **Take a big breath and renew it often.**

The characteristic of low notes is beneficial for learning tone production and the characteristic of high notes is detrimental. Low notes are a powerful, healthy tool to encourage tone production.

No/Never embouchure analysis! 85% Song is musical awareness, 15% is take a big breath and renew often. Embouchure analysis 0% Never even considers the embouchure. Imitate the song in your ears. Analysis is paralysis. The instrument doesn't matter. Powerful awareness of the music. Master Solfege!

The audience doesn't care about how your chops feel and neither should you.

However they do care about how you sound and so should you. So you should be focused on how you sound, not how you feel.

Paralysis and discomfort that you do feel, is a symptom of something else; so we have to treat the something else; not the symptoms, but treat the disease.

So, feeling comfortable when you play is a byproduct of excellent performance but not the motivator. *In the Sphere of the Master*

There's nothing wrong with your chops, your mind is messing them up. If you focus completely on the music it won't matter how your chops feel because the input (technique) will be completely overwhelmed by the musical output (tone) associated with the music.

Sergio Carolino: Mind Vs Metal "I don't care about the Tuba because it doesn't have a brain. I only care about the music."

Part Two. *We Live in Two Different Worlds: Conscious Awareness vs subconscious awareness*

We are aware of **The External World** through the 5 senses.

The **World Within our Bodies**; we don't pay a lot of attention to it until something goes wrong. Stomach ache, tooth ache, muscle cramp etc...

The internal world is definitely by controlled by the mind...**The Subconscious Mind. *The Secret of the Ages Robert Collier* The **Subconscious Mind is infinitely more powerful.****

It provides life support and allows us to function in our everyday lives without conscious thought.

We walk and talk without knowing about how we do this mechanically or intellectually. If the subconscious mind decided to take the day off we would be unable to live, we would hit the floor instantly because **the lesser mind the conscious mind** would be responsible for thinking through every little detail of keeping us alive.

With all the self analysis that we see in the pedagogy, we tend to bypass the power of the subconscious brain and substitute the conscious intellect and when we do that we fail because we are substituting weakness for strength.

We want to motivate strength, not substitute weakness for strength.

Motivate the strength of the subconscious brain; this happens every single moment of our waking lives... and when we're not awake our subconscious brain is always awake keeping us alive and taking care of our internal universe.

(We engage with our subconscious mind through the desire of results)

Get out of the way of the self analysis, it's amazing what the chops can do if we don't get in the way.

Wouldn't you like to function with the ease of a child? Children are not intellectual analytical thinkers, children are doers. We must have the mind of a child.

Part 3. *Input vs Output Sensory Awareness vs Motor Function*

We are communicating with the external world through the five senses.
Strongest to Weakest: Sight, Auditory, Feel, Smell, Taste

We operate on **a one way street** - we cannot send messages and receive messages at the exact same time.

Eric Highland - "You can't sit on the stage and be in the audience at the same time."

You can't be a producer of sound and a listener of sound at the same time; you can't be focusing on the input and creating output at the same time.

You have to give dominance to the music and not the instrument.
Knowing **What** you sound like is not as important as knowing **what you should like**.

Part Four. *Methodology How do we apply, how do we motivate function?*

Sing Buzz Play

There are acoustical laws that must be obeyed.

There's this mindless tube in our hands already full of air. "I'm not filling this tube with air, I'm filling it with vibration."

Any frequency can be made just with the mouthpiece. Once we put the mouthpiece into the tube we are locked into acoustical properties called the harmonic series.

The Methodology - is a **vivid musical awareness a conscious musical awareness**.

Powerful awareness of the music means, **master solfège artistry**

Volitional awareness of the music gives you the possibility to have **a mental commitment to that awareness**; a mental commitment to that musical awareness.

If you have these two commitments to awareness, what can follow is the **physical execution of that awareness**.

So many people want to change the order of these elements. **You cannot.**

You cannot decide you're going to put the **physical commitment priority** over the **musical awareness**, because if you do that there will be **no mental commitment**.

So the order of achievement is musical awareness, mental commitment, and physical execution cannot be rearranged.

If you do, you will attempt to **bypass the power of the subconscious with weak intellect**, and that is prevalent in the pedagogy. It is not prevalent in the great players.

You cannot put the physical commitment ahead of the mental. And the mental commitment cannot occur if there is not a powerful awareness of the music.

Modeling - moving up the ladder of musical awareness.

Herseth - "When encountering problems technically or musically, first sing vocally, then buzz the mouthpiece, then transfer the singing and the buzzing to the trumpet."

Sing, Buzz, Play, Bud never said one single word about the air and the embouchure, NEVER. Bud practiced on the MP alone a GREAT Deal, entire practice sessions MP alone, between rehearsals etc...

Doc played 45 minutes on MP alone before each rehearsal.

Andre spent six months playing the MP alone and when he came back from military duty to the trumpet, he said he was playing at a different level.

Jacobs sick for 2 week stay in Hospital returned to tuba with a whole new level of playing.

Lew Soloff imitating all different players he knew on the MP in lesson with Jacobs. Then, "*play it like Lew Soloff in the horn now.*"

Sing: powerful volitional awareness of the music Buzz: mental commitment to awareness Play: physical execution

Put instrument away and all the bad influences associated with it go away when practice solely on MP.

Story telling in music....tell the story

Gordon
Jeff Purtle



Claude Gordon studied for ten years with HL Clarke

“Systematic Approach to Daily Practice” 7 Items

**1. Wind Power 2. Lips 3. Control of Air 4. Tongue 5. Muscles of Lips and Face
6. Fingers and the Right Hand 7. Left Hand**

HL Clarke *“Setting Up Drills” 7 Items*

**1. the Lips 2. the Muscles 3. the Tongue 4. the Left Hand 5. Five Fingers of the
Right Hand 6. The Air 7. the Wind Power**

Each of the **Seven Mechanical Items** of Gordon’s **work together in harmony**, and any one item cannot be made to be the sole answer.

1. Wind Power - first to address because most problems relate to this. Not the same as wind capacity. Refers to **The Energy** behind the blowing,

Posture - take a big breath and let the chest and lungs expand, and as you exhale you don’t let the chest collapse downward. If you let the chest collapse

you lose your power and then manipulation occurs in order to make up for lost wind power.

Takes focus off stomach; moves or not.

If your chest is maintained up and you're taking a big breath everything else will function the way it is intended to function.

So we're talking about the efficient use of the wind and specifically the power behind the blowing.

It's as simple as taking a big breath and keeping the chest up.

4. Tongue - Tongue level - as you go lower the tongue goes flatter as in an ah syllable which increases the size of the inside of the mouth causing the air to move slower. *visa versa*

Every note has a tongue level. These can be explicitly defined through practice.

Single tonguing - K tongue modified! When you slur, notice where the tip of the tongue is. Now when you k tongue as in key, key, key, key, key, notice where the tip of the tongue is. Then do the same thing with the single tongue and notice the difference.

K tongue modified the very tip of the tongue right behind the teeth and retain the arch in the front part of the tongue and feel every note. HL Clarke *Characteristic Studies* explanation.

Exercises should transform our habits and improve our playing.

3. Wind Control - wind power and the tongue work together to create wind control.

Claude talked about airplane coordinating the right amount of power to gain altitude along with the flap position. Stall out without the power to meet resistance of flap position. "Lip slurs/flexibilities" Claude called "tongue level exercises." Crescendo for upper notes and decrescendo of lower notes.

6. Fingers of Right Hand - strike valves down and lift fingers high. Thumb on lead pipe in front side of the valve not between 1 and 2 to use "ball of the fingers" timing and cleaner.

7. Grip of the Left Hand - firm grip with free wrist; to meet movement of the jaw.

5. Muscles of the Face - support lips so that they may keep vibrating.

Strength of a Ballerina vs the strength of a weight lifter.

Lip flexibility studies are “**tongue level studies**” to teach your face, tongue, and air to move in order to coordinate efficiency and ease, so as to gain stamina and endurance.

2. Lips - function is to just purely vibrate and produce sound in response to what is happening with the wind power and tongue level that is making them vibrate.

No Buzzing! You play the trumpet and not the mouthpiece.

The trumpet is a tube and wants to resonate at specific frequencies.

Playing by feel - If we focus just on the sound we might miss the feel and the sound may not be there very much longer. If we focus on the feel we can play easier and then the sound will also be a byproduct of that. So good sound is the byproduct of correct easy playing.

Practice Routine - Breathing exercises, tongue level flexibilities, tonguing exercises, scales arpeggios, every key every day, etudes and music, Range & pedal tones,

isometric squeeze of blowing apparatus on low notes not long tones, never long tones, workout of intercostal muscles isolation

pedals use regular fingerings

TAKE SHORT FREQUENT RESTS TO AVOID EVEN THE SLIGHTEST FATIGUE

Hit it hard and wish it well ebook by Purtle

Tom Brady LA Best Player Stephens peer

What to Practice on Purtle

First Lesson for Beginners - take a big breath and sustain a note, feel slurring, and articulate a note cleanly