

BEYOND LIP SERVICE

**A FRAMEWORK
FOR BRASS
FUNDAMENTALS**

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Cover image from painting, courtesy of Raymond Logan
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Balquhiddar Music

Table of Contents

Acknowledgements	3
About the Author	3
Foreword.....	4
Practice/General Rules for Exercises	5
Mindset: Preparing to Practice	5
Breathing and Breath Control.....	6
Long Tones	6
Free Buzz/Mouthpiece/Trumpet	9
Lip Bends.....	10
Combining Bending and Pedal Tones	11
Harmonic Series	15
Soft and Slow Practice/Flexibility/Range/Endurance.....	16
Flexibility	19
Range	20
Articulation 1	21
Articulation 2	24
Technical Studies	26
Clarke Study No. 1	27
Clarke Study No. 2.....	32
Clarke Study Nos. 3 and 4.....	38
Arnold Jacobs Study.....	52
The Importance of Scales.....	55
Major Scales.....	56
Natural Minor Scales.....	57
Melodic Minor Scales.....	58
Harmonic Minor Scales	59
Transposition	60
Georg Kopprasch: <i>Sixty Selected Studies</i>	61
Sigmund Hering: <i>Twenty-four Advanced Etudes</i>	61
Ernst Sachse: <i>100 Studies</i>	61
Reginaldo Caffarelli: <i>100 Melodic Studies</i>	62
Arban: <i>Complete Conservatory Method for Trumpet</i>	64
Further Instructions for Practicing the Arban Conservatory Method Book	65
Resources.....	66
Etudes and Methods.....	66
Books: Pedagogy, Career Success and Performance Anxiety	66

The image displays ten staves of guitar sheet music. Each staff consists of two measures of music, separated by a double bar line. The music is written in treble clef and includes various fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3) for the left hand. The notes are connected by slurs, and there are accents over some notes. The key signature changes from one measure to the next in each staff.

This page of musical notation for guitar consists of ten staves, each containing a melodic line with a long slur over it. The notation includes various fret numbers (0, 1, 2, 3) and fingerings (1, 2) for specific notes. The first four staves are in a key with one flat (B-flat major or D minor) and feature a sequence of notes that includes a tritone interval. The fifth staff continues this sequence with a different fretting. The sixth staff is in a key with two flats (B-flat major or D minor) and features a sequence of notes that includes a tritone interval. The seventh, eighth, and ninth staves are in a key with one flat (B-flat major or D minor) and feature a sequence of notes that includes a tritone interval. The tenth staff is in a key with one flat (B-flat major or D minor) and features a sequence of notes that includes a tritone interval. The notation is written in a style that is common for guitar sheet music, with a treble clef and a key signature of one flat.

Harmonic Series

The next series of fundamentals involves the harmonic series, the open sounds of each valve configuration (all seven combinations). This is an important part of trumpet playing because you'll be playing the notes on the trumpet as they are naturally placed.

Play softly and slowly, at $\text{♩} = 60$ or slower. Speed is not the goal. Start with a breath attack, keeping your air steady, riding the air as it places each note into the slot on your trumpet. Don't force the movement and resist the urge to get louder as you go higher.

The goal is not speed but rather making this feel and sound like you're playing with ease. Don't force the notes into place and concentrate of less movement of your embouchure and more with your air and aperture.

When you get to Section B, remember to keep the airstream or airflow steady, especially when moving downward. Remember where the line is taking you, making a musical phrase to the end.

A $\text{♩} = 60$

B

Soft and Slow Practice/Flexibility/Range/Endurance

Flexibility is the ability to move from one note to another smoothly regardless if it is slurred or tongued. I teach flexibility mostly from Schlossberg, but there are many fantastic books to learn from. **Play these soft and slow.** Your goal is to learn to play the intervals smoothly. If played too quickly, often the sound, pitch and technical ability get lost. Your air must be continuous, or steady to create the smoothness between the intervals. Play slowly and softly so that you can concentrate on your air being sustained to make the connections smoothly. Barbara Butler, Professor of Trumpet at Rice University, once said, “Make the intervals melt like butter, not collide.”

The exercises below were inspired by Max Schlossberg. I have extended the ranges and revised them to cover all possibilities with the modern trumpet. Don't forget to play softly especially when changing ranges. This will force you to be more efficient with your air and will often expose any inconsistencies or issues you may be having whether by step or interval. Still use air attacks and lead with your air. Even though the original dynamic is *mf*, remember to play all of these softly with no crescendos or decrescendos.

The tonguing section at the end of this exercise should be played softly and lightly. Make sure the air stays constant or steady to ensure that your tongue just hits the air stream and does not stop it completely. Play at about ♩ = 220.

Play 3 times

p

simile

This is the first place in the warm-up where I address any articulation except for a little bit in the opening long tones and in the first lip-slur exercise. The reason for this is that I like to overemphasize how important it is to lead with the air and to make sure that the tongue is not getting in the way. Often, the tendency is to have a different tongue position for tonguing than for slurring. Play these exercises by bringing both together as one, creating one approach. The idea is to play these exercises and listen to sound. It is very important for you to have a concept of the sound you want. Remember that some days might feel and sound better than others but it is our job as a performer to work on these fundamentals on a daily basis so you know what and how to adjust according to what you have to play on any given day.

If the notes aren't sounding clear to you or if they have a fuzzy front end remove your instrument from the equation. Pronounce "tu tu tu", slowly, with no break in the air and make sure your tongue is not coming through your teeth. Then try with the mouthpiece (air only) pronouncing the same "tu tu tu" and make sure there is no break in the airstream. Then add your trumpet, playing an E, F or G. If you are still producing a sound you don't like, remember that too much tongue can cause the sound to be unclear and can also slow down your tongue.

Treat this in six-measure phrases. While in each six-measure phrase, keep the mouthpiece on your face and if you need a breath, take it through your nose. This will lessen the movement needed when you take your mouthpiece off and then have to reset. Keep this on your lips to show yourself that not much movement, if any at all, is needed to play in all three registers. **Play softly in all three registers** and don't forget to lead with your air. You can also use air attacks if the notes have too much of an accent. Play softly and slowly. No faster than quarter $\text{♩} = 64$.