

# Trumpet Pedagogy

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## Instrument Logistics

Case, Trumpet and Mouthpiece

- Case placement and opening on the floor
- Parts of instrument and mouthpiece
  - Slides and tuning saddles and rings and
- Mouthpiece sizes – 7C, 5C, 5B, 3C

## Maintenance of Instrument

- Supplies needed
  - Lubrication needs – valve oil and slide lubricant
  - Cleaning – warm-soapy water, snake for interior and cloth for exterior

## Posture – Body Positions

- Sit up and forward and spine straight
- Shoulders relaxed
- Body strong
- Head is erect
- Feet flat on floor and body balanced

## Hand Position and Holding the Instrument

- Left hand holds the instrument around casing, thumb in saddle and ring finger in 3<sup>rd</sup> slide ring
- Right hand – extend the valves, backward C, pinkie on top of lead pipe C ring
- Arms naturally away from body
- Rest Position
- Ready Position
- Playing Position

## Counting Activity

- Foot – down-up concept of beat
  - Activity to have fun
  - 4 counts length of time

## Breathing

- Moving air in and out of body slowly and efficiently
  - Say - take a deep breath and observe
- Stomach expands first – fill from the bottom
- Shoulders are relaxed and rise naturally
- Air moves continually in and out
  - No tension – an organic breath
- Breathe thinking OH and UP
- Breathe in 2, 3 and 4 counts with Foot and down-up activity
  - Stomach expands on the inhalation

### The Goals that are Indisputable – Go Slow for Correct Set-Up

- The lips must be free (supple) to vibrate – no excessive tension or mouthpiece pressure
  - Set-up must look right – more important than the first buzz
  - Go slow – if the lips are touching – wet – and mpc correct - they will buzz
  - Think M and M
  - Use a mirror – look for supple lips, firm corners, flat chin and cheeks grabbing the face bones naturally
  - Upper lip is the main or primary vibration area – must be free to vibrate
    - Like a guitar string or rubber band
  - Lower lip is the main mouthpiece anchor
    - Like a fret on the guitar – the anchor
  - Tip the mouthpiece slightly down to anchor more on bottom lip and free the upper lip
  - Demonstrate a free buzz sound on mpc
- The airflow must be a sufficient quantity to enable the lips to vibrate efficiently and energetically
- Wind and Song – Work to start early on students hearing instead of feeling
  - Arnold Jacobs – Wind and Song
    - Did not believe in a correct way to buzz
    - Concept of Sound

### Many Approaches or Concepts

- No scientific study has adequately measured all of the variables involved in brass playing
- Some say buzz - some say do not buzz
- Lips alone - James Stamp - Free buzz – The “poo” articulation brings the lips together
  - “Too, Tee, Taa” – the goal is to bring the lips together
  - Mouthpiece alone – hold in left hand between thumb and forefinger
  - Hold where the mouthpiece leaves the instrument
  - What pressure is needed is added after you breathe
- James Thompson – “The Buzzing Book”
- Clardy – Lips need to be in an optimum position to be free and efficient to buzz on their own

### Embouchure Checklist – Use mirrors

- Natural face
- Flat Chin
- Firm Corners
- Generally 50/50 mouthpiece placement on lips – can drift more up than down
- Keep red of lip inside the cup
- Lips are wet and center of lips are soft “poo”
- Teeth Apart – tongue out of the way – can place the shank of mpc. between the teeth
- Adjust jaw to blow air straight or slightly down - check it
- Think **SIM or M and M**
- Center should still feel fleshy
- Bottom Lip slightly curled in – saying “m” – spitting something from your tip of tongue
- Think Oval
- Hold mouthpiece with two fingers and thumb
  - Tilt slightly down to free upper lip pressure
  - Anchor more to the bottom lip
- Coffee straw between lips – demonstrate first

### First Tries - Mouthpiece Routines for Placement and First Sounds

- First tries - non-judgmental – G or low C will usually happen
- Items to demonstrate – the look shows a thousand words
- With group and then one at a time
- Always talk about sitting up - correct posture as you show each student
- Calm and relaxed face and body
- Show the placement of mouthpiece to each student
- Blow air in and out with hand
- Inhale and exhale with class – 2 in and then 4,6,8 out
- Show them how to hold the mouthpiece
- Blow air through mouthpiece – (mouth on the outside of the cup) with full vigorous air – a full breath
- Blow air through the horn leadpipe and then horn
- Lick lips – need to be moist
- Demonstrate coffee straw between lips
- Place mouthpiece over the straw on the formed embouchure, think **SIM**
- Demonstrate - blow and pull straw out
  - Lips should buzz
- Try – making an oval with your hand and buzz into it to show the sound that you want. They can try it
- Breathe and blow, change nothing and blow
- Do this with the mouthpiece – goal is correct look to a fuzzy buzz
- Low relaxed sound – show them
- One way - try blowing just air - then to airy buzz – to regular buzz – to airy buzz - to air
- First tries - non-judgmental – G or low C will usually happen
- Most important to look right
- Want a healthy efficient sounding buzz
- No buzz – lips probably apart, air speed too slow or lips too hard
- Tight and pinched buzz – soften lips and blow through mouthpiece, gradually bring lips closer together
- Tubby sounding – buzzing on inside or shiny part – think “poo” and keep inside, fleshy part touching teeth
- Puffy cheeks – review embouchure and blow more focused air, add mouthpiece and bring lips closer until they vibrate
- Solid buzz – have them do it more and longer
- A lot of echo playing as you go – breath – then long notes/buzz with teacher – students – teacher – etc.

### Long Notes

- Goal is to make a sound that lasts a long time and is fairly full sounding and steady
- Organize air to be calm and consistent
- Ask a lot of open ended questions
- To play lower
  - Use calmer air
  - Pivot head down
  - Let the aperture become wider and lower
  - Direct air more forward or straight out
  - Drop jaw
  - Shape darker vowel inside mouth (ooh, aw, oh)
- To play higher
  - Use energized air

- Pivot head up
- Slightly firmer corners
- Aperture smaller
- Let lips vibrate closer to the edge of the reed
- Direct airstream more downward
- Shape vowel brighter inside mouth (ee)