

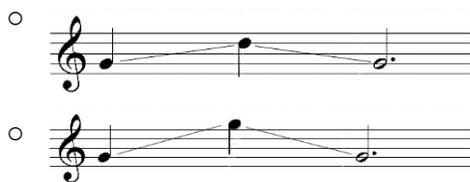
WHAT YOU SAY MATTERS:

3 COMMON PHRASES THAT DO MORE DAMAGE THAN GOOD

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N°1: MORE AIR

- Siren exercise:



- Make sure to keep the same mp-p volume with **no increase!**

N°2: DARKER SOUND/TOO BRIGHT

- Tone is **developmental**.
 - Modeling good tone is important to setting up a **concept** of sound.
 - “The student must have an understanding of what they are trying to accomplish. Without a clear concept of a beautiful trumpet sound, all instructions lack direction and meaning. Simply because a student has heard a fine sound does not mean they will be able to duplicate it immediately, of course, but they will generally do better if their goal is to create a fine sound rather than to perform a particular muscular function and if they are working to achieve a general concept rather than a specific, limited one.”¹
 - What is the “Concept of Sound”?
 - Through modeling, either by recording or live demonstration, the students should be encouraged to develop two crucial skills²:
 - 1. Conceive the sound before it is played
 - 2. Listen and judge objectively whether the goal was achieved.
 - Students should be directed to aim to produce their best sound consistently, in opposition to trying to over-instruct physical properties of sound production.
 - The young student will typically not have a vast background in listening critically to trumpet players. However, they do all have a vast background with their voice.

^{1,2} Kieth Johnson. *The Art of Trumpet Playing*. Gore Publishing: Denton, TX. 2001. Pg.4-5, 52.

- With beginners, or students who are new to this concept, using the voice to demonstrate tone matching is an effective tool.
 - Similarly, when the student feels comfortable with tone matching while singing, the concept can be transferred easily to the instrument.
- Example musicians with beautiful sound (click the name to see video):
 - [Chris Martin](#), Principal, New York Philharmonic
 - [Phil Smith](#), Retired Principal, New York Philharmonic
 - [Thomas Stevens](#), Retired Principal, Los Angeles Philharmonic
 - [Thomas Rolf](#), Principal, Los Angeles Philharmonic
 - [Alison Balsom](#), International Soloist
 - [Tine Thing Helseth](#), International Soloist
 - [Håkan Hardenberger](#), International Soloist
 - [Doc Severinsen](#), International Soloist

N°3: BREATHE FROM YOUR DIAPHRAGM

- Example of how to build models of the diaphragm:
 - <https://youtu.be/H62wTF9vKPQ>
 - https://youtu.be/7F_E6XGSkeM
 - <https://youtu.be/RO8QHbXVes>
- The use of air is an obvious component to tone production on all wind instruments.
 - Young students often don't realize this, and don't use the requisite amount of air to perform on the instrument successfully.
 - *Breathing Gym*, *Brass Gym*, or any other breathing exercises can be a valuable tool in helping the young student to remember **that it takes a different kind of air to play a wind instrument**.
 - When using these exercises, it is *vitaly important* that you describe these exercises as just that, not the literal way you use air on the instrument.
 - It is always good to end these breathing exercises with a short exercise that simulates the air movement on the instrument. The rate of successful transfer from exercise to implementation will be considerably higher if done so.
- Myths:
 - Diaphragm
 - Humans do not have control of the diaphragm through volition.
 - Instead, the group of muscles is *involuntary*. When a deep, relaxed breath is inhaled the diaphragm is engaged.
 - Having students focus on the expansion of their stomachs while inhaling produces diaphragm engagement. "Breathe out to breath in" or "Breathe from the bottom up".

- Amount of Air
 - Brass instruments take different amounts of air to play successfully. The trumpet, being the soprano instrument and therefore the smallest, requires the least amount of air.
 - It isn't advisable to instruct students not to take a big breath, instead, the **focus should be on a proper and relaxed inhalation.**
 - Most, if not all, published breathing exercises are written by musicians who play low brass. This makes sense, as the tuba requires huge amounts of air to produce consistent tone quality.
- Exercises
 - Have students inhale the word 'home'
 - This opens the throat and starts to form the 'mm' embouchure (begin with lips together).
 - Instruct students to inhale from bottom, or to think of expanding stomach when inhaling.
 - Leave no space between inhalation and exhalation. The breath should be thought of as a pendulum, constantly in motion.
 - The *sound* of the breath will be the best indication of whether the student is breathing relaxed and efficiently.
 - The use of a balloon can be an effective visual aid in the movement of air through the lips.