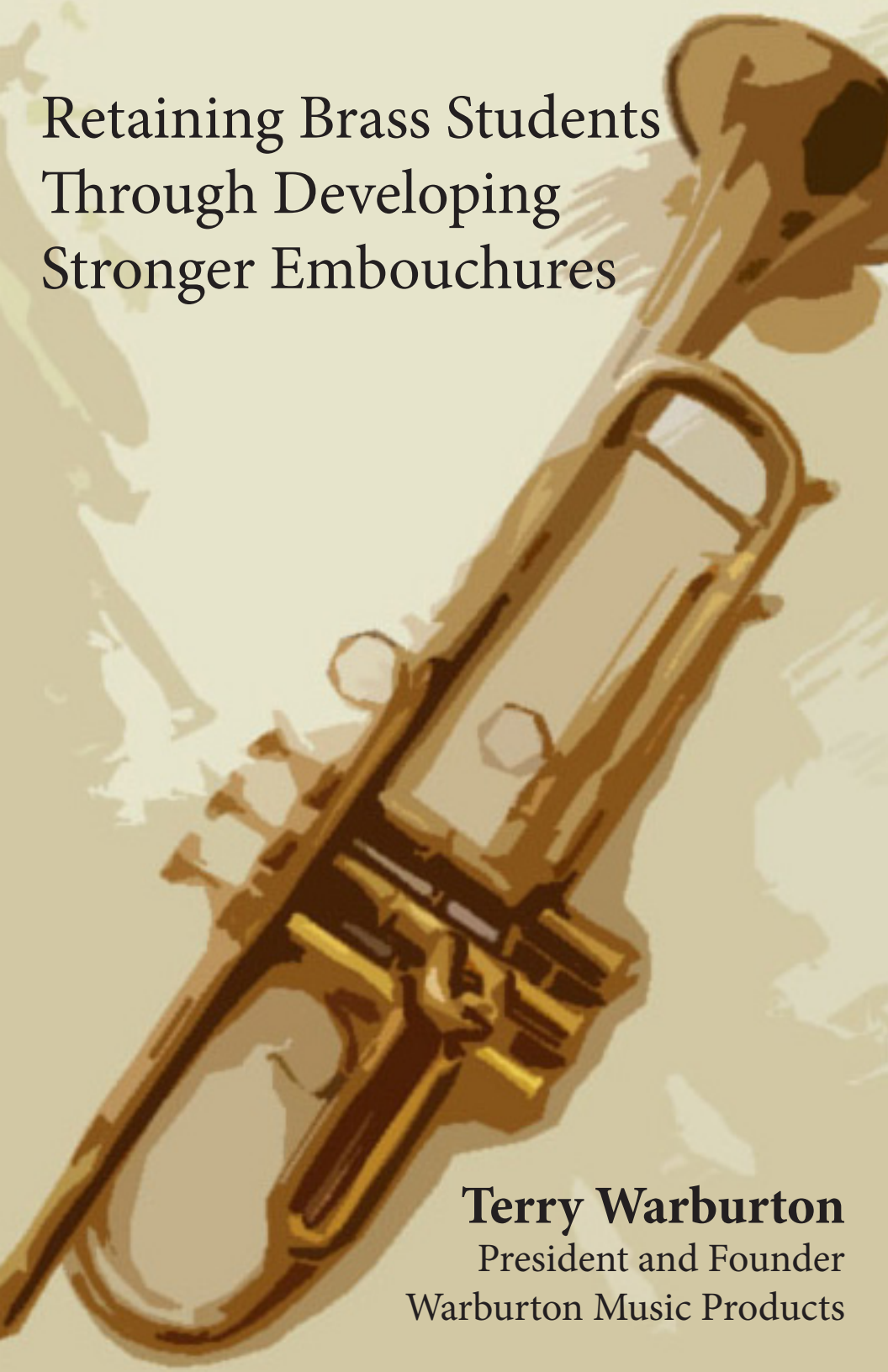




Retaining Brass Students Through Developing Stronger Embouchures

Terry Warburton

President and Founder
Warburton Music Products

Why do young Brass Players Quit?

- Time Conflicts - Sports, Family, Homework
- Slow Progress - Causing a Loss of Interest
- Limited Rehearsal and Classroom Time
- No Personal Instrument for Home Practice

How do we fight this epidemic?

Brass playing is an art and a skill. It is also a physical activity which requires not only breath control, but a steadfast embouchure that will not break down before the end of a performance. Professional Quarterbacks throw the football great distances with accuracy. They do this by practicing their skills on the field. What we don't see are the hours of preparation in the gym preparing the muscles groups needed so that they can practice these skills. The same can be said for brass playing. The real struggle is finding exercises that accomplish the successful development of the embouchure musculature besides extended playing time, when that is not always a viable option.

How can we train a brass player and strengthen the brass embouchure without the instrument?

- Free Buzzing
- Mouthpiece Buzzing
- Whistling
- Singing (trains the ear only)
- Developmental Tools
 - The P.E.T.E.
 - The Buzzard
 - The A.T.V.

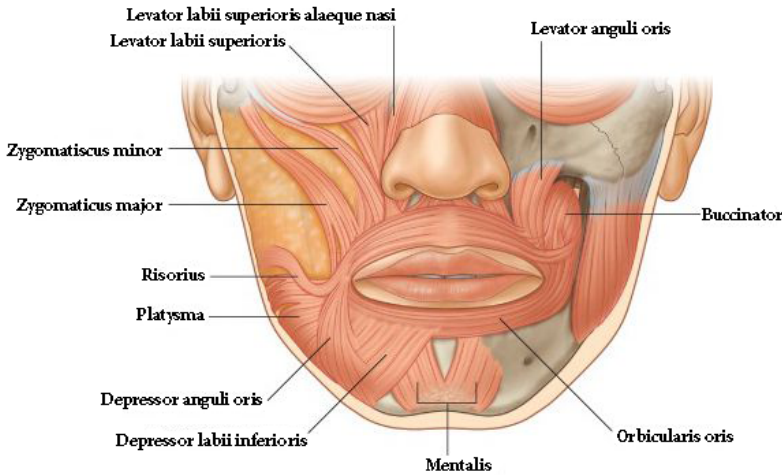
For young students who are struggling, simple ear training exercises combined with the above methods can be a way to connect the physical effort to the music.

Intervals and simple melodies will help students connect the dots. Switch between Singing, buzzing and whistling familiar tunes, and relate that back to intervals found in their music.

For examples of intervals found in familiar tunes:

<https://www3.northern.edu/wieland/theory/interval/melodic.htm>

Muscles of the Lips and Cheeks



“The muscles used to play a brass instrument are not best developed by playing a brass Instrument.”

-Terry Warburton

Due to high amounts of stress placed on the muscles through extended playing time, fortissimo volume levels, and straining for ever-higher notes, brass players are highly susceptible to injury. One common injury, “Satchmo’s Syndrome,” is a rupture of the orbicularis oris muscle. This is named for Louis Armstrong, who suffered from symptoms of this injury and had to take time away from the trumpet in the early ’30s.

Similar to not enough practice, too much practice can be detrimental to developing the muscles that provide the endurance needed for a full day’s work. Using the same muscles in the same way day after day can cause stiffness and slow progress. This can affect even the most enthusiastic student.

It is important to have ways to exercise the muscles of the embouchure without the pressure of the instrument on the lips, saving those sensitive areas from more abuse. This doesn’t mean students should give up their long tones and lip slurs, but they do need ways to vary their routine and supplement their efforts.



The **Personal Embouchure Training Exerciser (P.E.T.E.)** is a unique tool to use to perform isometric exercises that strengthen and develop the embouchure. The **P.E.T.E.** is the only tool on the market that exercises the exact musculature involved in playing wind instruments. Regular use of the **P.E.T.E.** will result in increased focus, endurance, flexibility, and for many players, increased range. It is intended to be a supplement to personal practice, not a substitute, and regular use of the

P.E.T.E. will help strengthen the supporting muscles of your embouchure. Do not use this tool immediately before playing, as you will be tired. However, a rest period of 1-2 hours before playing should be sufficient.

Exercise 1 - Build power and stamina.

Place the disk end of the **P.E.T.E.** behind your lips, in front of your teeth. Gently pull the exerciser forward with your thumb and forefinger. You will feel the disk pulling your lips away from your teeth. Resist this action with your lip muscles. Use your common sense and instincts to regulate this “tug-of-war”. You will quickly feel the muscles of your chops responding to the challenge. They may feel warm as new blood is summoned to the area. Stop and take a break from this isometric workout if a burning feeling occurs. Patience is required when building muscular strength.



Exercise 2 - Strengthen the muscle groups needed to increase range.

Place the narrow end of the **P.E.T.E.** between your lips, in front of the teeth. Squeeze the **P.E.T.E.** from all directions with your lips. It is not necessary to let go of the **P.E.T.E.** to support it solely with your lips. The important action here is an omni-directional squeeze toward the center.



Note: Remember that the **P.E.T.E.** is a tool to assist you with your playing. Doing either one of these exercises in excess is less effective than doing both in balance.

The Buzzard is designed to work with the mouthpiece, and is machined to replicate the resistance of any brass instrument better than using the mouthpiece alone. This allows the embouchure to retain its normal position, while getting a better quality buzz.



- The unique combination of internal shapes controls the airflow to achieve balanced resistance
- The internal taper through the throat section plus the reverse bell flair expands and focuses the buzz
- Promotes the natural position of the embouchure as if playing the instrument
- Provides resistance similar to your instrument for a natural, relaxed feel
- Portable - take along everywhere you can't bring your horn
- Indestructible - made from tough Delrin plastic - great for students!
- Lightweight and easily Portable - keep one in your pocket
- Convenient for a quick and effective warm-up

Starting with some long tones in the mid-register, focus on a clear tone and strong buzz. Then work on expanding to the lower and upper ranges, and matching pitches.

The Buzzard is useful for working on glisses and slurs, arpeggios, melodies, and even to buzz along with recordings. It is a good way to work on aperture focus, breath support, endurance, and even ear training. **The Buzzard** can be the meat and potatoes of your daily workout without an instrument. It is our most versatile tool, allowing you to work on many aspects of music and playing a brass instrument with only the mouthpiece.



The objective of the **Advanced Training Exerciser (A.T.V.)** is simple: To create a strong vibrant buzz across the entire width of the aperture (rim to rim). The **A.T.V.** provides an unadulterated raw assessment of the state of a player's buzz and becomes the ideal tool for making improvements in that area.



The results are stunning:

In addition to muscle conditioning, the **A.T.V.** will help trumpet players learn to maximize the quality of their buzz in the lower, middle, and upper registers - which will translate into very substantial results when playing the trumpet.

The **A.T.V.** helps to develop a relaxed aperture, which will greatly improve tone and efficiency. Have students start a buzz on the **A.T.V.** in a register where they can get a full, naturally loud buzz. Then, have them buzz a descending scale while trying to maintain a full buzz along the entire width of their aperture (from rim to rim). Since its walls have been mostly machined away, without proper breath support this tool will be very unforgiving. Hint: Remind them not to relax the support muscles around the aperture.

During the following days, try to work down to lower pitches. If they can buzz down to a low C on the **A.T.V.**, they are doing great – into the pedal register, fantastic! When first starting out, even many experienced players cannot do this exercise well at all. They quickly improve and then are pleasantly surprised to hear an amazing improvement in lower and middle register tone quality.

Continue by doing slow glisses up and down. Focus on volume and smooth movement between registers, trying not to skip any notes. Be careful not to allow extreme amounts of pressure. Once they're comfortable, the **A.T.V.** can be used to play arpeggios and melodies, but proper breath support is crucial.

Kim Aubuchon is the **Product and Education Coordinator** for **Warburton Music Products**. Raised in St. Louis, Missouri, she earned her bachelor's degree in music with an emphasis in business, along with a jazz minor at the University of Missouri–St. Louis. With more than 20 years of studying the trumpet, Kim has learned from some of the world's greatest living trumpet teachers and performers. This lengthy list includes high-demand commercial artists such as Roger Ingram and Wayne Bergeron, as well as world-renowned symphony players such as Joshua McClure and Susan Slaughter.



Now living in Mims, Florida, Kim is able to be more hands-on both working with daily customers and the manufacturing process. She works closely with music educators, making arrangements for Warburton to be a part of various camps, competitions, and conferences. Always striving to make the Warburton line of products more accessible to students, Kim enjoys this kind of work because it affords her the opportunity to work with educators and students in a meaningful way. She also helps customers with mouthpiece fittings, and handles consultations for Warburton instruments.

Before joining the Warburton team, Kim worked as the Educational Coordinator and Social Media Consultant for RogerIngram.com. She also previously worked as a freelance writer and an intern with both St. Louis Magazine and The Jazz Education Network. She was named the 2010 Women in Jazz Scholar by the Jazz Education Network at their inaugural conference.



Alexandra Zacharella, a native of New Jersey, is **Director of Bands and Associate Professor of Low Brass** at the **University of Arkansas-Fort Smith**. Zacharella holds a Doctorate in Trombone Performance from the University of Southern California, a Masters in Trombone Performance from The University of Michigan School of Music, and a Bachelors in Trombone Performance and Music Education from The University of Hartford, The Hartt School.

Zacharella has presented clinics and masterclasses in South Korea, Hong Kong, California, Michigan, Georgia, Arkansas, and Oklahoma, and is currently an active low brass and wind ensemble clinician. She is a Bach Performing Artist Select, endorses Warburton Music Products and has performed at the 2015 International Trombone Festival Valencia, Spain; 2014 SliderAsia Trombone Festival in Hong Kong; the 2014 Southeast Trombone Symposium; presented at the 2013 International Trombone Festival in Columbus, Georgia; and the 2012 International Trombone Festival in Paris, France.

Zacharella has presented papers and poster sessions at International Conference of the College Music Society in Stockholm, Sweden and Helsinki, Finland; Buenos Aires, Argentina and Seoul, South Korea. She has also presented at the CMS National Conferences in St. Louis, Missouri and Indianapolis, Indiana in addition to numerous CMS South Central Regional Conferences. Zacharella presented at 65th Annual Midwest Clinic in Chicago, Illinois.

Roger Ingram is among the most prolific trumpet players of our time. Known for his dynamic sound, solid upper register, driving sense of swing and versatility, his musical legacy is embodied by his respect and regard for artistic integrity. Roger toured and recorded with many artists, including Quincy Jones, Tom Jones, Woody Herman, Maynard Ferguson, Arturo Sandoval, Ray Charles, Frank Sinatra, Harry Connick, Jr, and Wynton Marsalis.

His textbook, "Clinical Notes on Trumpet Playing" is required reading at several schools. As leader, Roger recorded "Live at the College Hideaway" and 2015's critically acclaimed "Skylark." His busy schedule includes recording, live performances, masterclasses, writing, and teaching. Roger designed the XO Brass 1600I professional Bb trumpet and is an XO Brass/Jupiter Performing Artist and Clinician.



Terry Warburton is the **President and Founder** of **Warburton Music Products**. He started playing trumpet at the age of 14, later played trombone for ten years, and began performing professionally at a young age. Through his playing experiences, he developed a unique perspective into the needs of brass players. With more than 40 years of experience in manufacturing brass instrument mouthpieces, Terry is known worldwide for his quality work and ingenuity.

In the early 70s, Terry became inspired to learn to make brass instrument mouthpieces while working for the Canadian music company, Long and McQuade. Determined to start his own company, he spent time observing and learning from Bob Giardinelli in New York, and with the help of machinist Eric Davies learned the tricks of the trade. In 1974, with the financial support of his parents, he started his own modest mouthpiece company and music store in Toronto, Canada at the age of 24.

As his business grew, Terry was always thinking ahead and looking for ways to make his work more efficient and his products more consistent. Partnering with trumpeter and machinist Mike Padula, Warburton was the first mouthpiece manufacturer to employ CNC technology in the mouthpiece design process. Though Warburton was not the first to utilize a two-piece mouthpiece system, the line is the most widely used and most well-known. In fact, almost all other mouthpiece manufacturers default to using "Warburton Threads" as the standard for their own two-piece models. Over the years, Terry has worked with countless brass artists developing a seemingly endless range of options in mouthpieces for every brass instrument from cornet to tuba. In its current location an 8,000 square-foot facility in Mims, Florida, Terry and the Warburton team utilize advanced engineering processes and state of the art machinery to manufacture mouthpieces, meeting the demands of players in almost every country in the world. With an extensive worldwide dealer network, Warburton mouthpieces are easily obtainable.

Beyond the world of brass mouthpieces, Terry has invented or helped develop several developmental tools for both woodwind and brass players of all skill levels. Terry has also developed the Warburton Modular Sax Neck System: The Ultimate Sax Neck, allowing saxophone players a wide variety of configurations for more control over their sound and efficiency. It is so unique it holds a US patent. Terry also designed a growing line of saxophone mouthpieces both in hard rubber and metal with options for every playing style and situation.

More recently, Terry came up with a design for wooden brass mutes, now known as Warburton Woody Mutes. These handcrafted mutes are available for trumpet, trombone, and French horn in a variety of woods. Currently, Terry is working to develop a full line of Warburton trumpets and flugelhorns. These horns feature the "slot receiver" that Terry invented, as well as leadpipes drawn on mandrels he designed and made himself. When he's not working in the factory, Terry is attending conferences and industry events. He's regularly asked to speak and present clinics about his work and products at universities and industry conferences all over the world. Never satisfied with the status quo, Terry is constantly thinking about new designs and products for the future.



The logo for Warburton Music Products, featuring the word "WARBURTON" in a bold, serif font. The letters are white with a dark outline, set against a dark, stylized background that resembles a musical instrument or a shield.

Est. 1974

Visit us at Booth 525!
warburton-usa.com

800-638-1950