

Trumpet Talk for Teachers

Presented by

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Introduction

What we say influences our students

How we say it can determine their success or failure

Specific phrases can make our teaching highly effective

Case Studies

Actual concepts that were taught during the week of September 23, 2002.

10 Ways to Teach

- Train the Voice Within
- You're Normal
- Stopped Tongue
- Top Tones
- The Loosener
- 4 Elements of the Slur
- 3rd Valve Slide
- To Buzz or Not
- Lip Balm
- Multiple Tonguing

Train the Voice Within

Training the Mental Map will help your students to focus.

When working on “Upper Register Notes” never allow them to use the word “high” as in “That’s a high note.”

- Repeat this often

 - Be adamant about the vocabulary

Have them change the wording immediately.

This will take time. Plan for at least 6 months of reinforcement.

A second word to change is: “can’t.” Tell your students that you will allow them to say “I’m not sure how to start.” They may say: “I’m still working on this part.” or, “I haven’t got a clue how to do this.”

You're Normal

Young students want to fit in. They love being a part of a performing ensemble. Help them to understand that the missed notes are part of the learning process.

Things that are “wrong” tell us how the mind is working. Expression can show itself an odd way.

The phrase “What you are getting there is normal. Just use faster air.” can help a student to strive harder. This phrase gives them permission to miss. It helps them to understand that we are teaching a life-long process. You may want to share this concept and point out that it is what helps us all to be successful as human beings. Missing is part of our everyday work and we just always try to be better at what we do.

Stopped Tongue

Warning! Only teach this to advanced students.

Use an *Arban's Complete Conservatory Method* and utilize # 11-14 on page 13.

Air Flow is everything.

The tongue acts as a valve to pressurized air.

Example: Procession of the Nobles - Rimsky-Korsakov

The image displays three staves of musical notation in 3/4 time, featuring a key signature of one flat (B-flat). The first staff begins with a treble clef and a dynamic marking of *f* (forte). It contains a series of eighth-note patterns with accents (>) and slurs. The second staff starts with a dynamic marking of *sfz* (sforzando) and includes a trill (*tr*) over a dotted quarter note, followed by three measures of sustained notes with long slurs. The third staff continues with a series of eighth-note patterns.

Top Tones

Largely a mind game

Set the student up to win using positive phrases:

- As you play this phrase your air will gradually increase. When you approach the upper register firm up the embouchure and jet propel your air. If you should miss the note, that is normal. Just try again and adjust what you did slightly. Try to find the right combination by experimentation.

Draw this diagram on the white board, black board, lesson book etc.



Remember it is a mind game and you want to feed the right concept into their brains.

The Loosener

Nearly every trumpet player uses too much tension in their lip.

This 4 beat exercise will aid in developing a loose embouchure.



Slide down

Play precise half steps

Use this anytime in practice

4 Elements of the Slur

Increase your air at the point of motion

Set your lip for the top note

Say "Tah-ee" inside your mouth precisely when you move

Raise your eyebrows

3rd Valve Slide

Start as early as possible. Have the students push the slide out at the very beginning and then hold the slide out for the entire piece.

When the key signature calls for slide motion, mark the places where the slide should move:

Make it sound like this is a piece of cake and set it up as a bonus to use the first valve slide: “When I tell you to start using the first valve slide you will know that you are becoming a great player.”

To Buzz or Not to Buzz

Buzzing on the mouthpiece helps to warm-up the lips and to settle down young embouchures.

Only buzz a little.

Use the buzz to determine what is going on under the mouthpiece. Say: “Just **set** your lips together and let the middle flap.”

Lip Balm

Encourage your students to use some kind of lip balm.

Encourage them to drink lots of water to keep the body hydrated.

Great performers take great care of their bodies - we are striving to be great performers.

Multiple Tonguing

Say: “We start with triple tonguing because you’ll have double tonguing learned at the same time.”

Start slow and legato with the syllables Tah, tah, kah.

Say: “If you want to be outstanding at this be certain to use your metronome. Start slowly and gradually increase the speed.”

Suggested Teaching Methods

Use these methods when the student has completed their band method:

Arban's Complete Conservatory Method - edited by E. F. Goldman & Walter M. Smith
(C. Fischer)

This book can be utilized in the high school years. There may be some 8th grade students who will be able to use it as well.

Backhaus, Patricia. Creative Practice. (VCS Publishing)

I wrote this book to teach my students how to practice.

Clarke, Herbert L. Technical Studies (C. Fischer)

This is great for students who want to build their range and for great fingers. It is an absolute MUST for jazz trumpeters.

Hering, Sigmund, 40 Progressive Studies (C. Fischer)

For use immediately after the band method book of choice. This has to be one of the finest method books on the market.

Irons, Earl D. 27 Groups of Studies. (Southern)

This is great for developing a strong, flexible embouchure. It also helps to build range.

Little, Lowell. Embouchure Builder. (Southern)

This can be the first book of lip slurs and it pairs beautifully with the Hering book above.

Schlossberg, Max. Daily Drills & Technical Studies for Trumpet (M. Baron)

This is a great book for lip slurs, but also helps to strengthen the tongue. If you have a student who leaks air through their nose when they play up towards the top of the staff the exercises will help to strengthen the back of the tongue to close off the hard & soft pallet. Number five is of particular help. Use this book with older students who have a firm embouchure and good breath control.

Salvo, Victor. 240 Double and Triple Tonguing Exercises (ProArtBelwin)

These are wonderfully designed to help students practice the details and repetitions necessary to achieve clean tonguing.

Weast, Robert D. Keys to Natural Performance for Brass Players. (The Brass World)

This book focuses on repetitions that eventually become subconscious or natural.

For Further Study

Green, Elizabeth A. II. Gifted Teacher: Ivan Galamian. private printing, 1983.

Kendall, Alan. The Tender Tyrant: Nadia Boulanger. MacDonald and Jane's: London, 1976.

Lautzenheiser, Tim. The Art of Successful Teaching: A Blend of Content & Context. Chicago: GIA Publications, 1992

---The Joy of Inspired Teaching. Chicago: GIA Publications, 1993.

Sand, Barbara Lourie. Teaching Genius: Dorothy Delav and the Making of a Musician, Amadeus Press, 2000.

Suzuki, Shinichi. Nurtured By Love. trans. Waltraud Suzuki, New York: Exposition Press, 1983.

Tape Series

Loehr, Dr. James E. and Peter J. McLaughlin. ***Mental Toughness Training: Commanding the Ideal Performance State at Will***. Nightingale - Conant: Niles, IL, 1990.

Nightingale, Earl. ***Lead the Field***. Nightingale - Conant: Niles, IL, 1986.

Robbins, Tony. Nightingale - ~~Conant~~: Niles, IL, 1986.

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