

Brass Boot Camp

Tips for music educators teaching brass

Brad Hogarth

Assistant Professor of Conducting

San Francisco State University

hogarth@sfsu.edu - www.bradhogarth.com

Hello educators! Brass Boot Camp is designed for anyone teaching brass instruments, but is especially geared towards those whose primary instrument is not in the brass family. For those teaching beginning instrumentalists, we will cover posture, breathing, tonguing, first sounds, and a great supplementary method book to connect student's ears to their instrument. I will also introduce tools designed to help young brass players, as well as a few tips and tricks that will help more advanced players individually and improve your brass section's sound and intonation. Feel free to email me with any follow up questions or request for additional materials. - Brad

Posture

- Tall but not tense. Imagine a string pulling up on your head like a marionette.
- Standing to sitting exercise. Stand with good posture. Take a full breath in and out and feel expansion from both your front and back. Sit down carefully without bending your back. Take another full breath in and out and feel the same breathing sensation. Excess tension in lower back can lead to tense breathing and decreased lower lung capacity.

Breathing

- Focus on relaxed breathing in time. The most important aspect of breathing is a continuous motion in and out.
- 'HOPE' & "HOTU" breathing - metronome = 60 - 90. In 1 count, out 3 counts (or more)
 - In - "HO" - Place a finger in middle of lips and breath in with a "whoosh" sound.
 - Out - "P" or "TU" - Hold hand 6 inches in front of face and blow fast, 'cold' air on to one small point. "HOPE" gives you an open, relaxed inhalation, then brings the lips together for exhalation

Breathing (continued)

- 1 Inch diameter plastic tube (2-3 inches long)- Taking a few breaths through these small tubes while warming up promotes open relaxed inhalation.
- Velocity vs volume. The higher the instrument and pitch of the note, the higher velocity of air it requires. A good way to work on this with trumpet players is to blow in shank end of the trumpet mouthpiece. This adds resistance to the air stream to train the player play with more support. Another fun game for high brass players is to hold a piece of paper flat on the wall using only your focused air stream!

The Breathing Gym book and DVDs were developed by the great tubists Sam Pilafian and Patrick Sheridan. The goal here is primarily to “stretch” the breathing apparatus in order to prepare it for the day’s playing. These are especially effective for low brass (trombone, euphonium and tuba). For short routines that you can easily add into your classroom routine, I suggest the *The Breathing Gym Daily Workouts DVD*. Below is a sample combination of a few of their exercises to try out with a metronome on 72 bpm.

1. While raising or arms over your head, slowly breathe in for 6 counts. Lower your arms as you exhale for 6 counts. Then go to 8, 10 ...
2. 4 counts in — 4 counts out (2 times)
3 counts in — 4 counts out (2 times)
2 counts in — 4 counts out (2 times)
1 count in — 4 counts out (2 or more times)
3. 4 counts in — 4 counts out (2 times)
3 counts in — 6 counts out (2 times)
2 counts in — 8 counts out (2 times)
1 count in — 12 count out (and more)
4. **“Blowing a Paper Airplane”** (*pianissimo* attack) Toss the airplane slowly as you blow gently. Follow completely through with the hand as you envision the paper airplane flying with your breath.
5. **“Throwing Darts”** (*mezzoforte* attack) Blow out short, big “puffs” of air as you throw an imaginary dart.
6. **“Bow and Arrow”** (*fortissimo* attack) Breathe in as you pull an imaginary bow back, take two more quick breaths, and then let go of the bow’s string and breathe out. Do this both right- and left-handed.

** *The Breathing Gym* and *The Breathing Gym Daily Workout DVD*'s are available to purchase from JWPepper, SheetmusicPlus, Amazon, and video samples on YouTube **

Tonguing (from Sound Habits®)

- Only the tip of your tongue should move. Keep the middle and back of your tongue low down in your mouth.
- The tip of your tongue should quickly touch the bottom of the back of your front top teeth.
- The tip of your tongue should not go between your teeth.

Embouchure, Mouthpiece Placement, & First Sounds

- Say 'M'. Lips together but not too tight. Firm corners and a flat chin are important, but just saying 'M' is a good way to start with a relaxed embouchure. Focusing on tightness from the start can lead to excess tension in young players.
- Horizontal mouthpiece placement should almost always be in the center of the lips.
- For vertical mouthpiece placement, follow this general guide. Every student is different, so variations are expected.
 - Trumpet - middle, but top rim just above top lip line
 - French Horn - a little above middle, top rim above top lip line
 - Trombone - Somewhere between 50/50 and $\frac{2}{3}$ top lip
 - Tuba - Somewhere between 50/50 and $\frac{2}{3}$ top lip
- Mouthpiece angle. Slight downward angle works for most students, but can change based on a person's bite, jaw alignment, braces, teeth, etc. To find a good instrument angle, open your mouth and put a pencil about an inch in. Close mouth naturally and gently hold pencil with teeth. The angle that the pencil is at is usually a good instrument angle.
- First Sounds: "M - HO - TU" Set, Breathe, Play
 - As students make their first sound attempts, remind them about "HOPE" breathing and cold air out. Let the sound happen naturally without encouraging excess tension. It might take some students many attempts to make their first sounds, but that is ok! To start, I usually keep a metronome on ~ 80 BPM, breathing in for 1 beat, buzzing out for 4. After 4 - 8 repetitions, rest for a while, then repeat.

Sing, Buzz, Play! Connecting the ear to the instrument

- Because it involves vibrating flesh over an air column to produce sound, as well as adjust the pitch and tone, brass playing is the closest an instrumentalist can get to singing. It is essential for brass musicians to connect their aural skills to the mouthpiece buzzing to improve their playing! Sing, Buzz, Play!
- BERP - <http://www.berp.com> - Email: info@berp.com - Phone: 1-888-927-2448
 - The BERP allows students to buzz the mouthpiece while holding the instrument like they usually would and finger along for muscle memory. More info below.
- Sound Habits® Brass Builder by Rob Sayer
 - <http://store.themusicclass.com>
 - Sound Habits is a series of rock and jazz play-along exercises to develop the tone quality, listening skills, and embouchure of the beginning brass student.
 - It is to be used as a supplement with your current method book for Trumpet, Trombone/Baritone, Horn and Tuba. See attached materials.

Individual intonation

Tell students they are flat or sharp, fix a problem today.

Teach students to listen and adjust, build better musicians for life!

- Find the center of sound, then center of pitch. You can be in tune on the tuner with a tight sound. It is best to look away from the tuner, find your best sound, then look to see where that is on the tuner.
- Practice with drones! Play long tone scales and tune each note. This can work well with simple melodies as well.
 - *Cello Drones for Intonation and Improvisation, by Musician's Practice Partner*
(Available on YouTube, Spotify, Amazon Music, iTunes music)
 - *The Tuning C.D. by Dr. Richard A. Schwartz*
(Available on Spotify, Amazon Music, iTunes music)

Group Intonation and Sound Development

- Chorales by Bach and other composers.
 - Attached you will find copies of the chorale from Mvt. 7 of the Durufle Requiem, *Lux Aeterna* and Bach's BWV 259 chorale *Ach, was soll ich Sünder machen*. The Durufle is an especially great chorale for intonation at the beginning of class, as the upper part is one single pitch the group can tune to.
 - Each student should learn to sing, buzz and play all the parts. For young players, simple chorales are a fantastic way to learn the basics of playing as an ensemble. As players progress, more complex chorales can be used for improved intonation, group sound concept and balance, as well as melodic and harmonic musical theory analysis. I often change the keys of the chorales students are working on to reflect keys they need to work on in the repertoire. If you would like parts for your full band, please feel free to email me for a dropbox link to the chorales I have completed. hogarth@sfsu.edu
- Listening assignments are just as important as playing assignments. Have all your students listen to good quality professional recordings at home. Ask them to describe the quality of the sounds they hear. The clearer the sound concept is in players heads, the faster they will progress!
 - *Philip Smith Concert Studies Curnow Play-Along Book. Published by Curnow Music (HL.44000611) #57801400*
 - This book is a great resource for trumpet students that maybe don't take private lessons, but are in need of good etudes with a recording to listen to. *"These short concert etudes for trumpet were composed especially for Philip Smith, Principal Trumpet of the New York Philharmonic. A beautifully recorded CD lets you study this great master's interpretations as you perfect your own playing."* - Curnow
(Available to purchase at JWPepper, SheetmusicPlus, Amazon, and Hal Leonard)

Birth of the BERP

The BERP comes from the concept of mouthpiece buzzing, which has been used as a teaching technique for brass players for many years. One of the leading proponents of buzzing the mouthpiece was James Stamp. I had the great honor of studying with Jimmy while I was a member of the Los Angeles Philharmonic, and his teachings influence the exercises and practice suggestions that make up the BERP concept. He had students add resistance to the mouthpiece when buzzing by either placing their little finger over the end or adding a rubber electrical extension called an “alligator clip.” By learning to blow into resistance, you become more aware of undesirable resistance in your body, and learn how to avoid it by using proper breath support. Jimmy also asked us to finger the valves of our instruments while buzzing the mouthpiece, to make us aware of the connection between the fingers and the brain’s perception of pitch. I put the two ideas together, buzzing and fingering (or moving the slide) to the corresponding pitch, to maximize the benefits for my students and myself.~**Mario Guarneri, Inventor of the BERP**

What is a BERP?

Simply put, The BERP is the most efficient tool you can use to help yourself become a better brass player. It helps you develop proper breath support by blowing into resistance, letting you buzz your mouthpiece while you hold your instrument in the regular playing position. The BERP also lets you press your instrument’s valves or move the slide to match the pitches you’re buzzing, so you gain ear-training benefits through reinforcing the connection between buzzing the mouthpiece and playing.

Adjustable resistance dial slides over four holes so you can tune the BERP to any resistance you want, to match your ability.

Clamp adjusts to around the receiver opening of any brand or model of brass instrument. If you play a brass instrument, there’s a BERP for you.



Side-by-side design lets you switch between playing and buzzing instantly and easily.

How to berp

The clamp. The Berp clamp fits firmly onto the open end of the instrument's receiver, with the mouthpiece removed. It's designed to tighten around a round, hex, or convex-shaped opening. If a receiver has an oversized ring at the opening, it may be necessary to push the clamp past that before tightening down. For some receivers, you may also need to add black electrical tape to the inside of the clamp to help prevent slippage and ensure a secure fit.

Most people prefer to line The Berp up parallel to the receiver at the "three o'clock" position. You may want to experiment with other positions to determine what's best for you. Once The Berp is firmly attached, you can easily alternate between buzzing and playing your instrument by switching the mouthpiece.

The resistance dial. The dial for the trumpet, horn, and cornet Berp should be positioned below the holes and pushed up to partially cover them to create the desired resistance. The dial on The Berp for trombones, euphoniums, and tubas should be positioned above the holes and lowered to create the desired resistance. Beginners usually have a better chance of getting a good buzz with slightly more resistance. Once a good buzz is achieved, resistance on The Berp should be dialed similarly to that of the instrument.

Time to berp

1. Clamp The Berp onto the receiver. Play the starting pitch on your instrument, then place the mouthpiece in The Berp and buzz the exercise like a siren or glissando.
2. Buzz the exercise again, but this time center each pitch and press your instrument's valves down or move the slide to the notes that you are playing. When you play The Berp, practice making the beginning and ending pitch sound (resonate) the same. Correct sound production will result when the air leads the way, whether ascending or descending.
3. Finally, play the exercise on your instrument with the same energy you used to make a consistent buzz. The embouchure should feel more relaxed than when buzzing in order to get a free, resonating sound. Always alternate between the berp and playing your instrument, to gain ear training benefits and strengthen your embouchure. Practice with the same routine. This exercise can be started on either open partials up and/or down.



SOUND HABITS®

Brass Builder for Trumpet

By Robert Sayer

With this ten-minutes-a-day, fun-to-play method, beginning students will:

- Improve their pitch accuracy
 - Establish a correct embouchure
 - Develop a full, pleasant tone quality
-



When learning to play the trumpet, what could be more important than listening to a great trumpet player?

The enclosed CDs feature James Thompson's trumpet playing to imitate!

Dear Trumpet Teacher,

Thank you for downloading this free sample of **Sound Habits® Brass Builder for Trumpet**. Included you will find introductory text, the table of contents from the full book, and instructions for Series One and Series Four.

The audio tracks are a critical part of this method book. The trumpet recording features examples of buzzing and playing by James Thompson. Instructions are provided on the recording so that on the first day with their instrument, beginners can turn it on, open their book, and play! See the instructions below on how to get the free audio tracks that go with this sample.

After just a few weeks of use, beginning trumpet players will be listening critically and improving their tone, pitch and rhythm accuracy.

I hope you like the sample. To get the full book, visit www.SoundHabitsBrass.com The pdf version of the book with audio tracks provided on the TMC Tunes app is just \$4.50, and school discounts are available upon request.

French Horn, Trombone/Baritone, and Tuba versions are also available.

Happy trumpeting!

Rob Sayer
www.SoundHabitsBrass.com
brass@themusicclass.com

HOW TO GET THE AUDIO TRACKS

IF YOU ARE NEW TO TMC TUNES

1. Create an account at www.TMCTunes.com using the access code: **997347**
2. After you create your account you'll see links to download our iOS or Android app called "TMC Tunes". Get the app and log in using the account information you just set up. You'll find your music waiting to be downloaded.

IF YOU ALREADY HAVE A TMC TUNES ACCOUNT

Log in to your account at www.TMCTunes.com. Click on "Enter Access Codes(s)" - which you'll see above "Music Collections" - and enter: **997347**

VIDEO INSTRUCTIONS: <https://youtu.be/x7AeFOed0ZY>

EMAIL SUPPORT: support@tmctunes.com

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Introduction For The Teacher

This book and tape were designed to be a helpful supplement to traditional beginning brass books. With regular practice, these materials will help to improve the pitch accuracy, tone quality and embouchure of the beginning brass player. The lessons are designed to take about ten minutes each. They are short enough for students to stay focused, and they leave you time to teach your regular material afterwards. The book can be used for private lessons or group brass classes. The companion books are designed to be used together, in any combination desired. The soundtrack was composed to appeal to today's students, establish good musical habits, and make class fun. Best of all, you will discover rapid progress among your students as they play exercises and music that they enjoy!

IMPROVING PITCH ACCURACY

Tired of trumpet players pushing the right valves but guessing what partial to play? You will find this book a fun and simple way to improve the pitch accuracy of your trumpet players. Because the first three series do not use written music, students naturally focus on the pitch of the performance they need to imitate. This type of practice encourages each student to develop a critical listening habit. By playing on the mouthpiece without note reading or fingering distractions, students discover what needs to be done to match pitches on the mouthpiece. In series two they are starting to transfer that skill to the trumpet. When written music is used in series four through eight, the students are always asked to listen first and then buzz the song before playing it on the trumpet. This forces them to use their ears, audiate, and then go for the right note.

IMPROVING TONE QUALITY

We know that when a student is able to audiate a good model of sound in his ear, he is more likely to succeed at reproducing that sound on his or her instrument. The echo format of this tape provides outstanding examples of trumpet playing on almost every exercise and song.

For many students, excessive tension occurs when they see a high note. This tension constricts the air flow and results in decreased range and diminished tone quality. On the other hand, students who play more "by ear" tend to stay more relaxed. They have greater ease in their high register, and due to the relaxed state of the body, have a better tone quality. This book helps the beginning trumpet player to develop the habit of focusing on the sound he/she desires to produce. Due to the absence of music in the first three series, students are not aware of how high they are being asked to play. They simply focus on sound. This keeps the body relaxed and improves the tone.

ESTABLISHING A CORRECT EMBOUCHURE

The text at the beginning of this book will help guide students away from many of the most common mistakes beginning trumpet players make. Once a habit is formed it is very difficult to change. Students should study pages 4 - 8 of this book during their very first week of playing and then review frequently as they move on. This will help to establish as many correct habits as possible.

THE BUZZ – A Note for Teachers

By buzzing from the very beginning, young trumpet players will establish correct aural/oral thought habits. While using this tape, students will need to listen first (aural) and then produce sound on the mouthpiece (oral) without the assistance of the trumpet. The sequence of hearing a pitch in your mind and then getting the lips to produce that pitch is the essence of brass playing. In fact, music is an aural/oral tradition. It's very important to develop a habit of aural/oral thinking at the very beginning. Students who are first taught the analytical process of reading music and determining the correct valve combinations tend to count on the trumpet to produce the right sound. Frequently these students need to spend many years trying to readjust their thinking habits from an analytical style to the more musical aural/oral style when they become older.

WHILE BUZZING, THE LIPS NEED TO BE RELAXED, NOT TENSE.

The mouthpiece has less resistance than the trumpet. Therefore, by playing the mouthpiece alone the player will get used to flowing more air through the instrument. As you practice on the mouthpiece the less resistance tends to let the lips relax and buzz more freely into the mouthpiece. Analyze the sound of the mouthpiece buzz. As the lips become less tense the tone from the mouthpiece will become fuller, with more overtones sounding. Of course, the same benefit will be heard on the trumpet.

ONE EMBOUCHURE

We want to be able to set one embouchure to play over the whole range of the instrument. Most brass players will have one embouchure setting for their middle range and then make adjustments to their embouchure when they go into their high range or low range. With beginners, these adjustments can be dramatic and may include pivoting, changing the amount of lip in the mouthpiece, excessive muscle fluctuation around the embouchure, or even muscle tension around the entire face. With advanced players, adjustment to the embouchure also takes place, but usually in a very small manner. Nonetheless, even minute changes create differences in tone quality in the different ranges of the instrument. These changes also create troublesome “breaks” where they occur.

The middle range of the experienced trumpet player tends to be from E to E in the staff. Trumpet players tend to have a break at top space E when they go into the upper register and bottom line E when they go into the lower register. These exercises take the player's easiest register, the middle, and teach the lips to relax and stretch into the low register and contract into the high register while maintaining a middle embouchure setting. By working on the exercises with glissandos the breaks will be stretched outward and the player's tone, ease, flexibility, and precision will all benefit.

GLISSANDO

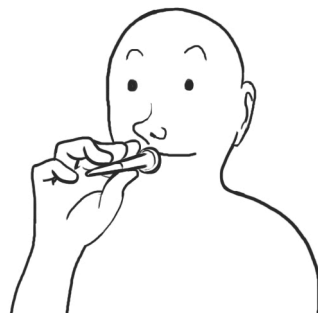
Students should try to imitate the glissandos as demonstrated on the tape. Make the glissando as smooth as possible. The glissandos are very important; they train the lips to go smoothly into the break areas without changing the embouchure setting. Be careful to keep the glissando steady and not to make any change in the airflow or any abrupt changes in muscle tension. Your students' playing will become more accurate as their glissando becomes fine-tuned and controlled. Their lips will be able to adjust to the exact pitch they need quickly and accurately. Wasteful and inaccurate lip movement will be reduced, efficiency will be improved and you will find that their endurance will increase.

BREATHE THROUGH THE NOSE

The reason that you keep the mouthpiece on the lips and breathe through the nose is **NOT to maintain an isometric tension**, but to make sure that the mouthpiece does not change its setting.

TINGLING LIPS

Some students may notice that their lips will tingle as they do these exercises. That is perfectly natural. DON'T PANIC. The tingling is a positive sensation. When the lips have been held in a tense state before and then are forced to relax the tingling will occur. As they get better and more flexible the tingling will gradually go away.



Now— Are you ready to begin?

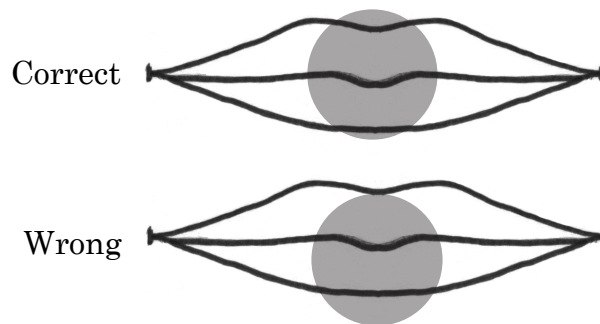
Mouthpiece Up!

Start by putting your mouthpiece in the center of your lips.

From left to right, the mouthpiece should be centered in the middle of your lips. That's easy, but you're not done yet. Placement of the mouthpiece from top to bottom is a little trickier. A lot of people make a mistake here, so pay attention and get it right!

You'll need a friend or teacher to help you with this, or a mirror if you're doing this by yourself.

Buzz a long note on your mouthpiece and then take the mouthpiece off your lips. You should see part of a circle (a mouthpiece print) on your upper lip. **The top center of this circle must go ABOVE the red part of your lip.**

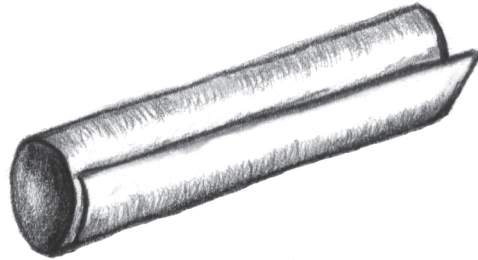


Practice

Be sure to place your mouthpiece correctly when you play. Use a mirror or a friend to check the position frequently during your first few weeks of playing.

What should the inside of your mouth feel like when you play?

Take a piece of paper and roll it into a tube. The opening of the tube should be wide enough to fit around your first and second fingers.



Put the tube into your mouth and breathe through it. Put it in far enough so that it forces your tongue down, like when a doctor puts a tongue depressor in your mouth. Don't crush it with your teeth, but let it stay round. Put your lips around it so that you breathe through the tube and not around it.

With the tube in your mouth, take a long, deep breath in through the tube and then blow the air out through the tube. Take a second long breath in and then blow it out. Notice how your mouth feels. **The inside of your mouth should feel very open, like when you are yawning. The back of your tongue should be down. This is how the inside of your mouth should feel when you play!**

Practice

Use the tube to take 2 or 3 breaths before you practice every day! Using the tube will remind you how to set the inside of your mouth. This simple and quick exercise will help you develop an open, full and steady tone quality.

The size of your oral cavity affects your tone quality.

If the oral cavity (the inside of your mouth) is small, (like when you say "ee") you'll get a small, thin and nasal tone quality. If your oral cavity is big and open (like with the tube in your mouth), you'll get a big open tone. If you change the shape of your oral cavity while playing, your tone quality will change. Tone quality should be consistent, so stay relaxed and open!

SERIES ONE

Buzz Rock, Buzzing the Blues, Buzz on Down
CD 1, Tracks 1 - 3

BEFORE YOU START SERIES ONE:

You need to have studied "Where to place the trumpet mouthpiece" and "Your Cheeks, Dizzy's Cheeks".

AS SOON AS YOU START SERIES ONE:

Study the remaining information in the beginning of this book. You will need to review "Ha-Ta-Trumpet" before you play "Buzzing the Blues".

All you need for Series One is your mouthpiece. As you listen to the tape simply echo the example. Do your best to match the tone quality and pitch you hear on the tape.

A good athlete will spend weeks in training before he or she is ready to play the first game of season. An athlete needs to develop strength and coordination in order to play well. Series One will help you to develop your lip strength and your embouchure coordination so you'll be ready to play the trumpet. It will take some time, but if you practice daily you'll notice that playing will get a little easier every day.

When you can:

_____ Set the mouthpiece so that the mouthpiece print goes above the red in the center of your top lip

_____ Play **without** puffing your cheeks

_____ Tongue **without** letting the tip of your tongue go between your teeth

_____ Play with good posture

_____ Buzz the mouthpiece with a full tone

_____ Accurately match the notes played in Buzz Rock, Buzzing the Blues, and Buzz on Down

...then you can go on to Series Two!

SERIES TWO

Going Up, Going Down, Down/Up
CD 1, Tracks 4 - 6

Each piece in Series Two is played first on the mouthpiece and then on the trumpet. Do your best to imitate the tone quality, dynamics and glissando both on the mouthpiece and on the trumpet.

The fingering patterns for each of the three pieces in Series Two are the same. In each song, when you play on the trumpet your first echo should be played with no valves down (0). The second echo is played with the second valve down (2). The third echo is played with the first valve down (1), etc.

The following is a chart of the complete fingering pattern for each song in Series Two. Keep this on your music stand as you are playing.

| | | | | | | |
|----------|----------|----------|------------|------------|------------|--------------|
| 0 | 2 | 1 | 1-2 | 2-3 | 1-3 | 1-2-3 |
|----------|----------|----------|------------|------------|------------|--------------|

BREATHING RULE

When you play the trumpet you should always breathe in through your mouth. This is because you can take more air in faster through your mouth than you can through your nose.

It's time to BREAK THE RULE

There are a lot of exercises on this tape where you are asked to break the breathing rule. Why? Just like a batter who practices swinging with a doughnut on the bat, or a runner who trains by running with weights, I'm going to give you a quick way to build up your lip strength and embouchure coordination.

For each song in Series Two you should keep the mouthpiece on your lips and breathe in through your nose. This will help to keep your embouchure from shifting when you play high or low notes. Your range and tone quality will improve faster this way.

When you are practicing other music be sure to follow the Breathing Rule. Only for some special exercises like these is it helpful to break the rule.

SERIES SIX

Exercise 3

CD2, track 1

Play first time through on your mouthpiece, second time on your trumpet.
Keep the mouthpiece on your lips and breathe through your nose.
There is a one measure count-off sounding the note G.

The musical notation for Exercise 3 consists of three staves in treble clef with a common time signature. The first staff begins with a piano (*pp*) dynamic and includes a one-measure count-off on the note G. The second staff continues the exercise with slurs and accents. The third staff concludes the exercise with slurs and accents.

On Top Of Old Smokey

CD2, track 2

First time listen and finger along, second time play on your mouthpiece, third time play on your trumpet.

The musical notation for 'On Top Of Old Smokey' consists of two staves in treble clef with a 3/4 time signature. The first staff starts with a quarter rest followed by eighth notes. The second staff continues the melody with slurs and accents.

Scales and Arpeggios

CD2, track 3

First time listen and finger along, second time play on your mouthpiece, third time play on your trumpet.

C Major (concert Bb Major)

The musical notation for C Major (concert Bb Major) scales and arpeggios consists of two staves in treble clef with a 4/4 time signature. The first staff shows a scale with slurs and accents. The second staff shows an arpeggio with slurs and accents.

SERIES SIX CONTINUED

A Minor (concert G Minor)

CD2, track 4

Two staves of musical notation in 4/4 time. The first staff contains a melodic line with a key signature of one sharp (F#) and a common time signature of 4/4. The second staff contains a bass line. Both staves feature a series of eighth notes with slurs and ties, indicating a continuous melodic and harmonic progression.

Pop Goes the Weasel

CD2, track 5

First time listen and finger along, second time play on your mouthpiece, third time play on your trumpet.

Four staves of musical notation in 6/8 time. The first staff contains a melodic line with a key signature of one sharp (F#) and a common time signature of 6/8. The second staff contains a bass line. The third and fourth staves contain additional melodic lines. The notation includes eighth notes, quarter notes, and rests, with slurs and ties indicating phrasing.

Long, Long Ago

CD2, track 6

First time listen and finger along, second time play on your mouthpiece, third time play on your trumpet.

Two staves of musical notation in 4/4 time. The first staff contains a melodic line with a key signature of one flat (Bb) and a common time signature of 4/4. The second staff contains a bass line. The notation includes quarter notes, eighth notes, and rests, with slurs and ties indicating phrasing.

Durufle Requiem Mvt 7 Lux Aeterna chorale

5

5

5

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Durufle Requiem Mvt 7 Lux Aeterna chorale

The musical score is presented in five systems, each containing five staves. The notation is in F major (one flat) and uses treble clefs. The time signature starts in 6/4, changes to 4/4 in the second measure of each system, and returns to 6/4 for the final measure. The music consists of a series of rhythmic patterns and melodic lines, with some staves featuring rests in the first measure of each system. The score concludes with a double bar line at the end of the fifth system.

Durufle Requiem Mvt 7 Lux Aeterna chorale

The musical score is written for C Bass and consists of five systems, each containing five staves. The key signature is one flat (B-flat), and the time signature is 6/4. Each system begins with a measure rest in 6/4 time, followed by a 4/4 time signature change. The music is in a minor key and features a variety of rhythmic values including eighth, quarter, and half notes. The notation includes stems, beams, and various note heads. The score concludes with a double bar line at the end of each system.

Durufle Requiem Mvt 7 Lux Aeterna chorale

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Ach, was soll ich Sünder machen (BWV 259, K 10, R 39)

Bflat Treble

J. S. Bach

S
A
T
B

5
5
5
5

9
9
9
9

Ach, was soll ich Sünder machen (BWV 259, K 10, R 39)

French Horn

J. S. Bach

The image displays a musical score for the French Horn part of J.S. Bach's chorale "Ach, was soll ich Sünder machen" (BWV 259, K 10, R 39). The score is written in 4/4 time and the key of B-flat major. It features four vocal staves (Soprano, Alto, Tenor, Bass) and four French Horn staves. The vocal parts are marked with 'S', 'A', 'T', and 'B' respectively. The French Horn parts are marked with the number '5' at the beginning of each system, indicating the fifth line of the instrument. The score is divided into three systems, with measures 1-4, 5-8, and 9-12. The music consists of a series of quarter and eighth notes, with some rests and accidentals. The French Horn part is a simple harmonic accompaniment to the vocal lines.

Ach, was soll ich Sünder machen (BWV 259, K 10, R 39)

Bass Clef in C

J. S. Bach

The image displays a musical score for the chorale 'Ach, was soll ich Sünder machen' (BWV 259, K 10, R 39) by J.S. Bach. The score is written in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It consists of five staves: four for the vocal parts (Soprano, Alto, Tenor, Bass) and one for the basso continuo. The vocal parts are written in a homophonic style, with each voice part having its own melodic line. The basso continuo line provides a harmonic foundation for the other parts. The score is divided into measures, with measure numbers 5, 9, and 13 indicated at the beginning of their respective lines. The piece concludes with a double bar line at the end of the fifth line.

Ach, was soll ich Sünder machen (BWV 259, K 10, R 39)

Tuba

J. S. Bach

The image displays a musical score for the tuba part of the chorale 'Ach, was soll ich Sünder machen' (BWV 259, K 10, R 39) by J.S. Bach. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a tuba staff. The tuba part is characterized by a steady eighth-note accompaniment. The score is divided into measures, with measure numbers 5, 9, and 13 indicated at the beginning of their respective systems. The tuba part begins with a half rest in the first measure, followed by a series of eighth notes. The vocal parts enter in the second measure with a half note. The score concludes with a double bar line at the end of the final system.



Brad Hogarth is equally versed in the concert hall and classroom as a conductor, trumpeter, and educator. He is the Assistant Professor of Conducting at San Francisco State University, as well as the music director and conductor of the ArtHaus Collective and the Contra Costa Wind Symphony. As a trumpeter, Brad regularly performs with the San Francisco Symphony, San Francisco Opera, San Francisco Contemporary Music Players, and many more of the Bay Area's professional ensembles. As an educator he previously served as the Band and Full Orchestra Director and Chair of Instrumental Music of the Ruth Asawa San Francisco School of the Arts, as well as an elementary and middle school music teacher at the Gunma Kokusai Academy in Ota Gunma, Japan.

San Francisco Conservatory of Music – MM
Eastman School of Music - BM

www.bradhogarth.com

www.arthausonplaya.com

www.ccwindsymphony.com