

Let's Get Back to Fundamentals!

Keys to Success for Every Comeback/Non-Pro Player Enthusiast

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THE SIX KEY AREAS OF STUDY AND SUGGESTED METHODS

TONE: • Flow studies, mouthpiece buzzing, and bending (discussed today)

FLEXIBILITY: • Arban Studies: pp. 42-47, p. 91 (slurred), p. 125 (slurred)
• Irons. 27 Groups of Exercises: pp. 5-21
• Schlossberg. Daily Drills and Tech. Studies: Throughout

TECHNIQUE: • Arban Studies: pp. 76-86, 132-136
(Finger Facility) • Clarke. Technical Studies: Studies 1-5
• Vizzutti. Trumpet Method, Book 1: pp.66-77

ARTICULATION: • Arban Studies: pp. 155-190 (single tongue the triple and double tongue exercises).
• Clarke. Technical Studies: Studies 1-5 (now, articulate them)

RANGE: • Flow studies – bending on top notes and “hanging out” on upper notes.
• Scales – “Hang out” on upper notes – bend upper notes.
• Clarke. Technical studies: Study #1, 18-25, play slowly, with fermata on top note.

DYNAMICS: • Irons. 27 Groups of Exercises: Group 3, 15, and 16. Also throughout playing loud to soft.

These six areas are ones which should be covered each day in a daily routine.
All exercises are merely suggestions and points of departure.

TONAL CLARITY, BRILLIANCE AND A MUSICAL LINE

Four Main Elements:

- 1) Air support: Proper inhalation and exhalation
- 2) Buzzing the mouthpiece
- 3) Bending tones
- 4) Slurring out of context and in context

Execution:

- 1) Air support: Proper inhalation:

- Breathe in to the back of the throat
- Imagine a target on the back of your neck
- “Suck” air in – not unlike jumping into a pool
- Fill “down below,” to the diaphragm, then fill upper lungs

Proper exhalation:

- “Blow” to the front of the mouth
- Imagine blowing out candles
- Blow fast, cold air
- Try not to think about “pushing” air out, simply “blowing” to the front

- 2) Buzzing the mouthpiece:

- Hold the mouthpiece with the left hand
- Hold with fingers half way down shank, where mouthpiece meets the leadpipe.
- Go for a clear full sound
- When buzzing a phrase, use slow glissandos – try not to slot
- Play with the piano to match pitch or play with a colleague

- 3) Bending tones:

- Start with a whole step from first line “g”
- Play, on the horn, chromatically down a whole step, then back up
- Then do the same without valves
- Continue this exercise down, starting next on F#, then F, etc. (see exercises)
- Work towards bending down a minor or major third.
- When working out a phrase, stop and bend some of the tones – this will help with clarity and finding the true center of the pitch.
- For range development, use the flow studies and bend on upper pitches

- 4) Slurring out of context and in context – actual musical application:

- Slur each passage, taking time to listen to the centering of each pitch
- Regardless of written rhythm, play in straight quarter notes or half notes
- After achieving good centering, put back into context, play correct rhythms, but slowly.
- Alternate with mouthpiece

Christopher Moore

A Routine Rotation:

Day 1, 9, 17, 25

Clarkes:

4: 66, 70, 74, 78, 82, E
2: 27, 31, 35, 39, 44, E
5: Odds, E

VC I

Irons (Evens/Left)

Goldman #3

TT, DT

Lyrical Playing

B-flat (Transposition)

3, 11 (Arban Characteristic Studies
or any etudes that apply)

Day 2, 10, 18, 26

Clarkes:

1: 1, 5, 9, 13, 17, 21, 25, E
3: 46, 50, 54, 58, 62, E
5: Evens, E

VC II

Schloss. #1

Goldman #4

TT, DT

Lyrical Playing

D

4, 12

Day 3, 11, 19, 27

Clarkes:

4: 67, 71, 75, 79, 83, E
2: 28, 32, 36, 40, 43, E
5: Odds, E

Stamp

Irons (Odds/Left)

Goldman #1

TT, DT

Lyrical Playing

E

5, 13

Day 4, 12, 20, 28

Clarkes:

1: 2, 6, 10, 14, 18, 22, E
3: 47, 51, 55, 59, 63, E
5: Evens, E

VC I

Schloss. #2

Goldman #5

TT, DT

Lyrical Playing

A-flat

6, 14

Day 5, 13, 21, 29

Clarkes:

4: 68, 72, 76, 80, 84, E
2: 29, 33, 37, 41, 44, E
5: Odds, E

VC II

Irons (Evens/Right)

Goldman #2

TT, DT

Lyrical Playing

E-flat

7, 12

Day 6, 14, 22, 30

Clarkes:

1: 3, 7, 11, 15, 19, 23, E
3: 48, 52, 56, 60, 64, E
5: Evens, E

Stamp

Schloss. #3

Goldman #7

TT, DT

Lyrical Playing

F

8, 13

Day 7, 15, 23, 31

Clarkes:

4: 69, 73, 77, 80, 85, E
2: 30, 34, 38, 42, E
5: Odds, E

VC I

Irons (Odds/Right)

Goldman #9

TT, DT

Lyrical Playing

A

1, 9, 14

Day 8, 16, 24

Clarkes:

1: 4, 8, 12, 16, 20, 24, E
3: 49, 53, 57, 61, E
5: Evens, E

VC II

Schloss. #4

Goldman #8

TT, DT

Lyrical Playing

G or G-flat

2, 10

Schlossberg Rotation:

Page #	#1	#2	#3	#4
p.6	21, 22, 29	23, 28	24, 27	25, 26
p. 11	37, 38, 45	39, 44	40, 43	41, 42
p.24	76, 77, 88	78, 87	79, 85	80, 81

Articulation Exercise

* = To Triple Tongue Exercise

A

$\text{♩} = 86$ Single Tongue and "K" Tongue

Musical staff A: Single Tongue and "K" Tongue exercise, measures 1-7. Tempo: quarter note = 86. Ends with a star symbol.

B

$\text{♩} = 90$

Musical staff B: Single Tongue and "K" Tongue exercise, measures 8-13. Tempo: quarter note = 90. Ends with a star symbol.

C

$\text{♩} = 94$

Musical staff C: Single Tongue and "K" Tongue exercise, measures 14-18. Tempo: quarter note = 94. Ends with a star symbol.

D

$\text{♩} = 98$

Musical staff D: Single Tongue and "K" Tongue exercise, measures 19-22. Tempo: quarter note = 98. Ends with a star symbol.

E

$\text{♩} = 102$

F

$\text{♩} = 106$

Musical staff E and F: Single Tongue and "K" Tongue exercise, measures 23-27. Tempo: quarter note = 102 for E, 106 for F. Ends with star symbols.

Triple Tongue Exercise

Musical staff for Triple Tongue Exercise, measures 28-33. Features triplets of eighth notes.

Musical staff for Triple Tongue Exercise, measures 34-39. Features triplets of eighth notes.

Grammy Award-winner, **Professor Christopher Moore** has been teaching trumpet at FSU since 2003. Prior to his appointment at FSU, Dr. Moore was Associate Professor of Trumpet at the University of Kansas, where for seven years he directed the trumpet studio, conducted the trumpet ensemble and performed as a member of the Kansas Brass Quintet. Dr. Moore also served as Assistant Professor of Music at Morningside College from 1989 to 1993, and from 1994 to 1996 was a full-time member of the Philadelphia professional brass quintet, The Chestnut Brass Company, recording 4 CD's with that group and winning the Grammy Award in their field in 2000 with *Hornsmoke*, a CD that featured the brass chamber music of Peter Schickele.

Dr. Moore holds a Doctor of Musical Arts degree in Performance and Literature from the Eastman School of Music, a Master of Music in Performance from the University of New Mexico, and a Bachelor of Music in Performance from The Florida State University. He has won numerous solo competitions, including top prize at the ITG competition and at state and regional MTNA competitions. Professor Moore has also been a finalist at the Ellsworth Smith International Trumpet Competition as well as the MTNA National Finals.

Dr. Moore has presented clinics at the Midwest Band and Orchestra Clinic, the National Association of Wind and Percussion Instructors (NACWPI) National Convention, and has performed at National MENC, International Trumpet Guild Conferences, and the National Trumpet Competition. He is past president of NACWPI and is currently on the Executive Board of the National Trumpet Competition and was recently elected to the Board of the International Trumpet Guild. Dr. Moore is a Selmer Artist and can be heard on his first solo CD, *Trumpeting the Stone*, on the Mark Masters label as well as in the most recent edition of Sigmund Hering's *Progressive Etudes* by Carl Fischer Publications. Most recently, Carl Fischer Publications released *Student's Essential Studies for Trumpet, A Sequential Collection of 42 Standard Etudes for the Advancing Student*, compiled and edited by Dr. Moore.

Students from the FSU Trumpet Studio have won positions in professional performing organizations, university teaching positions, secondary and elementary positions, and have been placed in some of the best graduate programs in the country. Additionally students have attended the Aspen Music Festival and School, Eastern Music Festival, Suwannee Music Festival, Colorado Music Festival, and the Pierre Monteaux School in addition to winning competitions through MTNA, NTC, and ITG.

For additional information regarding the FSU Trumpet Studio:
www.fsutrumpetstudio.com

For additional information regarding Bryan Goff materials:
<http://bgoff.org>