

Outline

LESSON 1: Introduction and Concept

“Beautiful sound” ≠ just doing long tones!

Yes this is important, and something you should be able to do, BUT there's a balance

- Tone (remaining on one pitch) vs. Flow (moving from pitch to pitch)

Technical elements of this: a beautiful sound requires a lot of elements to be working efficiently. Efficiency = maximum result for minimum physical effort.

- Our sound concept
- Air
- Vibration
- Tongue
- *Applied: Flow (putting it all together in real music)*

As we go throughout these mini-lessons, practice a few different ways to ensure you're making the most beautiful sound you can

- Make sure your instrument is clean and in excellent condition
- Practice everything with total concentration and attention for proper form - maintain awareness of bodily sensations and of your sound - always have an intent when you play any exercise
- There is truly no secret other than practice and repetition. But these lessons will save you a lot of time!!
- Concept
 - Listening and having a specific idea of the sound you want
 - Listen to recordings but ALSO you need to hear amazing trumpeters in person
 1. Microphones and EQing and compressing and our listening spaces all drastically change a sound
 1. Examples: Hearing Phil Smith's sound in a hall and hearing the reflections and trying to play every note with a “wah”

2. Examples: Ambrose Akinmusire's sound is dark on record, but much brighter in person... forcing a dark sound at home can compromise your form
- Come up with some useful adjectives
 1. The words we use make a big difference
 2. "Bright" and "dark" can lead to bad habits
 3. Aim for a "resonant" sound - "maximally vibrating"
 4. Context matters some
 1. If you want to play jazz - you're probably ok with more air or fewer overtones - a "small" sound can be attractive
 2. If you want to play principal in orchestra - you minimize air and maximize overtones - a "big" sound is usually ideal
 5. Wynton Marsalis practice advice:

Try to get as rich and pure a sound as you can -- an "unbrassy" sound, the kind with no metal in it. Louis Armstrong is a good example. His sound is really bright, but not brassy. It has a core that is warm.

6. I also heard him say in a Youtube master class with Reinhold Friedrich and Hakan Hardenberger: "soft but big"
- Get feedback
 1. Behind the bell is different than in front of the bell
 2. Nice to have access to a decent microphone to get honest feedback
 1. But keep in mind the environment - this is NOT a recording course - but know that something can sound great in real life but very bad through a mic - and vice versa!
 3. Perform for others
 4. Play WITH other trumpeters to hear your sounds blend
 5. Your assignment: Identify 3-5 adjectives that describe the sound that YOU want for yourself. Avoid the words "bright" and "dark." You can optionally provide the names of 3-5 players whose sounds you'd like to assimilate in some way in the way that you play. These will provide references for you as you continue in this course!

- **LESSON 2: Air and Vibration: Poo attacks and bends**

- [Hakan Hardenerger Stamp seminar in 2001](#)

- His warmup is a meditation where he takes things down to their “lowest common denominator” → air and vibration → these are our “raw materials”
- Pedagogues try to help us find the balance between air and vibration
 1. Schlossberg through simple slurs
 2. Stamp through bends and flow studies (he was a student of Schlossberg)
- **Let's do a simple exercise to work on this balance between our air and vibration!**
 1. Put the trumpet on the lips without “making a fuss”
 1. Lick lips if you need to, don't overadjust
 2. It should feel just like bringing the horn to your cheeks: soft, supple, and pleasant!
 2. Breathe through corners of mouth
 1. Don't overthink the breath - just tank up!
 3. Say poo and blow a short tiny burst of air
 1. Middle G
 2. Hakan: “almost without wanting to play”
 1. You just release the air
 2. Like DK says, fill up a balloon and let the air out
 3. microscopic note
 4. Don't worry about tone quality yet - point is to practice in a way that gets you down to the basics to make sure everything is working
 5. Try to hit the center of the note - visualize throwing a dart
 1. NO extraneous tension
 6. Check in with how your tone is that day
 1. Without judgment or overcorrection
 7. If sound is too AIRY, experiment bringing lips slightly closer together / more in mouthpiece
 8. Visualizing chops coming IN and forward
 9. poo attacks are very intimate - Hakan: “my body is my G”
 4. Long note: POO on middle G
 1. “Release” the air - don't push
 1. Playing shouldn't feel like you're DOING anything... balance of pressure between instrument and face
 2. Like striking a triangle... you hit and then release so it vibrates freely
 3. think: PING and release
 4. like hitting a ball back - and you watch it move away

2. Hold as long as you can comfortably and taper the note to nothing
 1. the note is ALWAYS going somewhere - never static
 2. not BAAHHHH... think of the gesture, the circular motion
 1. gradual decrescendo is great for this!
3. Our daily test: how is our tone today? Will vary.
 1. Focus on what you hear - don't overcorrect.
 2. Play into a corner, a very dry room, where you can hear this
 3. There will be gravel in your tone - don't try to fix it
 4. Just meditate - calmly observe and do it again - everything will be fine
4. We want to maintain a natural state where we aren't straining
 1. Trying to FIX it can often make it worse
 1. no explosive blows or squeezing
5. You're addressing reality at the base level
 1. it might be painful, it might be unpleasant
 2. like zen in archery, tennis, or golf.. searching for the perfect stroke with a non-violent method and with non-attachment
6. play this note several times with a few seconds of rest
7. troubleshoot: try just air pattern away from trumpet first
5. Long middle G with bend
 1. Do the same thing, but make a small vocal change in the throat to bend the pitch down a half-step and then back up
 1. not with the chops or jaw
 2. "OO" to "AA" syllable
 3. push the air forward on the bend - more air without getting louder
 4. bends force us to balance these dynamics and isolate variables
 2. If the note's not changing, you're too stiff
 1. playing the trumpet should feel lovely
 2. put the trumpet on the side of your cheek (stamp did this) that's how it should feel on your chops
 3. if this is going well, repeat on every note from middle G down to low F#
 1. holding as long as you can
 2. always resonant, unbrassy, warm, efficient
 3. pay attention to air leaks

4. always keep your sound concept in mind - allow your body to adjust for you
6. Conclusion
 1. it isn't about the exercise, it's ALL about how you do them
7. Assignment
 1. Practice the long tone and bend sequence every day for the rest of this two-week intensive (and optionally, beyond!)
Optionally, post a video of yourself playing the sequence, and Ethan will personally respond to every post!
 2. Or, let me know what you'd like to learn more about!
 3. Your participation helps me know what to talk about!

LESSON 3: ENGAGING THE TONGUE / STAMP

- Part 3: Engaging the tongue
 - Let's first examine the flow of air from lungs to chops
 1. Reservoir which is lungs... river flowing out through mouth
 2. What obstructs that river?
 - Throat is a source of tension - very important that it's not
 3. Tongue!
 - If we aren't very aware of what our tongue does, it can move quite randomly in the mouth and mess with our air flow
 - The tongue has two jobs:
 - Articulates with the tip
 - The middle/back provides resistance
 - What is resistance on the trumpet?
 - blow out with yawn face: AHH: this is zero resistance
 - blow out with tight lips: this is max resistance
 - resistance = how much force is pushing back on the air to prevent it from coming out
 - the tongue can provide very critical resistance to the air in a good way
 - How does the tongue create resistance?
 - Like putting your finger over a hose, the water stream speeds up
 - By raising the back of the tongue (eu syllable), you're forcing the air through a narrower channel, so it speeds up
 - Equation in physics: $\text{Pressure} = \text{Force}/\text{Area}$
 - So if you decrease the area and keep the force the same, the pressure goes up!
 - Simply raising the tongue into the right shape gives us something for nothing!!
 - French syllable: "eu" tu du ku gu... not american "tu" - that's too open

- OR “shhh” with “eu” syllable a la DK
 - The tongue should ALWAYS be engaged in this way.
 - <https://www.youtube.com/watch?v=MWcOwgWsPHA>
 - A very fascinating bonus video ^^
 - 4. Back to our sound
- Stamp 3
 - Play just a C with tongue engaged
 1. Think about the poo attacks in video 1 - we shouldn't be PUSHING
 2. Ping and release
 3. “Shh” with “eu” syllable
 - C to D - connecting center to center
 1. listen for the tongue movement
 - balance with change in air
 2. focus on this transition first
 - repeat over and over very slow
 3. air moves THROUGH both notes - air never stop
 - do breath pattern - there's no difference between that and a long tones
 - C to E - test if tongue is engaged!
 1. if you can do a soft relaxed slur C-E saying “ah” to “ee” with your tongue, then your tongue is in the right place! then beyond “ee” is “ich”
 2. David Krauss talks about having the capability to always lip trill (or if you can't, just slur) comfortably as a test of whether tongue is engaged properly
 - All of Stamp 3 -going down
 1. pilot landing a plane
 2. have to keep the tongue engaged so the note doesn't crash
 - How does this connect to making a beautiful sound?
 1. If these technical fundamentals are working, you're creating efficiency
 - Efficiency = high result for low physical effort = you have endurance, stamina, flexibility, control, intonation, etc. and YES your sound improves
 2. If you're practicing in the ways we discussed in Lesson 0, you're gonna get there!
 - Keep listening, exploring music to push your concept of a good sound as far as possible
 - Recognize this is just one small part of a balance fundamentals routine
 - Find the Ultimate trumpet warm-up on tonebase (in the resources section of the site) for a more complete fundamentals routine
 3. Good luck!
 - Your assignment:
 1. In addition to your long tone and bend sequences, practice Stamp No. 3 every day, thinking about tongue engagement and maintaining flow. Post

a video of yourself playing the sequence in a few keys, and Ethan will personally respond to every post! Ask any questions that you might have in the forum below, so others can learn with you.

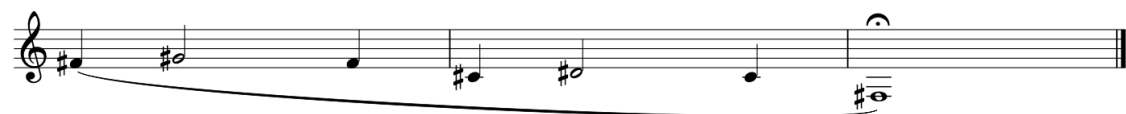
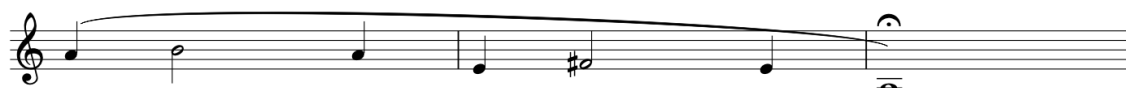
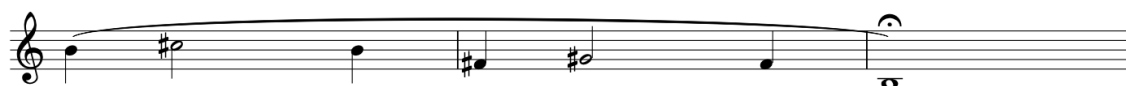
2. Your participation helps me know what to talk about!

LESSON 4: CONCONE LYRICAL STUDY

- Let's go beyond the technique exercises and record a simple flow etude!
- Discussion
 - Practice the air pattern first → it's just a long tone
 - When ascending → tongue rises, air support increases, closer to "ich"
 - When descending → maintain support, don't crash-land!
 - Interval leaps
 - Charlie porter "trampoline" effect → focus energy on low note and think of circular motion up to higher note, which is softer
 - If you're using too LITTLE energy on high note → consider Vizzutti approach of blowing through partials to find the note
 - demonstrate
 - think of tongue as lever to allow you to find the interval
 - the notes are NOT far away
 - arban interval exercise #10 on pg. 19 both slurred and tongued
 - dynamics
 - PING and release, note always has a direction
 - p vs. forte can also be a color, not always literal
 - SOFT is relative
 - never so soft that the sound is bad
 - dynamics don't mean PITCH
 - keep pitch constant
 - practice all mp first if you have to
 - you can be interpretive
 - that's the goal!
- Giuseppe Concone Lyrical Study #1
 - **Record yourself playing this and submit a video!**
 - OR, if you'd prefer, just record yourself and listen back. No need to share if you don't want to
 - **Write a paragraph on the following:**
 - What was challenging or easy about playing this very simple etude? Get microscopic – what details would you still like to improve?
- **Things to remember:**
 - Tone (poo attacks and breath attacks, long and short)
 - Flow (center to center, engaging the tongue, increase in air)
 - Sound Concept (hearing the tone you want AND the pitch you want)
 - Sonic reference AND pitch reference

Scores

Stamp no. 3



Concone #1

9/20

Moderato

Giuseppe Concone

Transcribed by John F. Sawyer

