A BEGINNING TRUMPET METHOD

by

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B.S., Northeastern (Oklahoma) State College, 1962

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A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1976

Approved by:

_____
Major Professor

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INTRODUCTION

My reason for writing a beginning trumpet method stems from the inability to find a published method with the combination of fundamentals I used successfully during my twelve years in the public schools. I have combined a number of ideas from several methods and utilized a few new ideas of my own. The result is, I hope, a compendium of the basic fundamentals for a beginning trumpet student. The book is designed for one-to-one teaching.

NEW IDEAS AND CONCEPTS

PARENT INVOLVEMENT

One of the major concepts is to involve the parents. This is not the same concept as the Suzuki violin method where the parents actually play the instrument; it is more an effort to involve the parents with the child from the beginning, to help them gain an understanding of what we are trying to accomplish through private teaching, and how to accomplish it. The parent is strongly encouraged to attend two or three of the early lessons. The teacher should make the parent aware of good practice habits accomplished through a set daily routine, the importance of maintaining good posture, proper rest during the lesson, breathing, and the importance of encouraging the child. The parent should be informed weekly, through a take-home sheet, about information pertaining to the new lesson, bad habits such as posture, counting, etc., that the student may need help with. The parents may not really help very much with the actual teaching process, but the involvement and interest shown toward the child's new endeavor can do much in the way of motivation.

PRELIMINARY PAGE AND CONCEPTS

The beginning of the book does not concern the child with embouchure, breathing, counting, etc. The child is given the opportunity to see what he can do with the instrument by experimentation. The teacher should instruct the student how the instrument should be put together, how to hold it, and

then let him experiment with making the first sound. More times than not, the student will form the proper embouchure and the tone produced will be quite good. It is from this point that we begin to teach the proper fundamentals at the student's rate of ability.

Ability level varies with each student; problems concerning embouchure, tonguing, etc., need to be dealt with on an individual basis. If a student is developing rapidly, it would be to his advantage to be assigned supplementary materials. The less-advanced student may need to spend more than one week per lesson with supplementary material included between lessons. This method is designed with blank staffs included for extra assignments.

PROCEDURES AND COMPARISONS

THE LIP SLUR

My method emphasizes the use of the lip slur as soon as the student is able to achieve it. The lip slurs become more advanced throughout the book and should be extended according to the student's progress.

My experience with other methods has been that very little attention is given the lip slur. The First Division Band Method[1] has one reference to the lip slur toward the end of the book. The explanation deals with the slur in its simplest form and is not referred to again.

The Breeze-Easy Method[2] makes no reference to the lip slur at all. The method simply approaches the slur on lesson nine.

The Take One Method[3] makes no reference to the lip slur, and it is not introduced until the last page of the Take Two Method[4], where four examples are used. The approach is in four forms: Easy, Medium, Difficult, and Advanced.

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[1] Fred Weber, First Division Band Method (Melville, NY: Belwin Mills Publishing Corporation, 1968), p. 18.

[2] John Kinyon, Breeze-Easy Method for Trumpet (New York: M. Witmark and Sons, 1958), p. 13.

[3] Charles Peters and Matt Betton, Take One (Park Ridge, Ill.: Neil A. Kjos Music Co., 1972).

[4] Charles Peters and Matt Betton, Take Two (Park Ridge, Ill.: Neil A. Kjos Music Co., 1972).

My method introduces the lip slur on lesson eight and continues to advance throughout the book. The student is encouraged to develop a daily routine involving long tones, lip slurs, and scales to be used as a warm-up. If the student can master the lip slurs in the book, the teacher is instructed to write out the more advanced forms to continue his progress. I think the treatment of the lip slur in the three methods mentioned above is inadequate. I feel the long tone study, scales, and lip slur exercises contribute more toward muscle control and technique development than any other set of exercises and should be used daily by the beginner, as well as the advanced student. Flexibility and strength are achieved through this practice.

TONGUING

The method of tonguing found in the First Division Book is the use of the syllable "Tu." Weber's explanation is as follows:

> "When we start a tone we 'tongue' it unless certain marks indicate otherwise. To tongue a tone on the Cornet or Trumpet you merely say 'Tu' (or a similar syllable preferred by your teacher) as you start your tone. Teachers differ as to the exact spot for your tongue to touch. Ask your teacher which he prefers. DO NOT PUT YOUR TONGUE BETWEEN YOUR TEETH. Do this (tongue) as you start EVERY tone until we learn otherwise."[5]

I feel the Weber approach is weak due to the syllable sound used.

In the Breeze-Easy Method, the only information concerned with tonguing is found in the preliminary lesson. His explanation is as follows: "Start each tone with the tip of the tongue."[6] This approach simply does not say enough.

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[5]Weber, First Division Band Method, p. 7.

[6]Kinyon, Breeze-Easy Method for Trumpet, p. 4.

The <u>Take One</u> series approaches tonguing through the jazz articulation. Their definition is as follows:

> "The symbol for legato tonguing is 'dah;' the symbol for staccato tonguing is 'dot.' In **jazz**, you should legato tongue so that the notes are almost tied together. Jazz staccato tonguing is short and snappy. Legato tonguing is always long and smooth. Try to have silence between the 'dot' and the 'dah.'"[7]

I am in complete disagreement with the Peters-Betton jazz approach. I think the student will have a tendency to stop the tone with the tongue, using the "dot" and "dit," and their reference to short and snappy playing is misleading and could develop bad habits. I believe that good jazz players in the main are developed through the basic fundamentals of long tone study, lip slurs, scales, etc., through traditional teaching methods. I believe teaching jazz articulation at the young age can contribute more toward the development of bad habits than any other single factor. I have not included jazz articulation in my book and do not think they should be included until the student has good control of the basic fundamentals of traditional playing.

My method of tonguing is derived from my private study of trumpet with Dr. Paul Shull. The approach is to use the air sound instead of the syllable (or word) sound. This is accomplished by using the symbol "Too" as in the word "took."[8] It has been my experience that when using the "Tu" or "dah" approach, many students misunderstand what the tongue and air need to do to start the sound, and in many instances, end up trying to say the syllable "Tu" or "dah" out loud to start the tone. Using Dr. Shull's approach, we are working with the air sound needed to produce a good tone. The "doo" (as in "dook") for legato tonguing should also be approached through the air technique.

[7]Peters and Betton, <u>Take Two</u>, p. 6.

[8]Dr. Paul Shull, "Basic Brass Warm-Up," Unpublished instructional manual, Kansas State University, 1971, p. 5.

If the student is able to tongue naturally in the beginning, it will not be necessary to refer to the section on tonguing. With the legato and staccato style, it is almost a certainty that some discussion of the tongue will have to be referred to. It has been my experience that the majority of students need instruction in this area.

PIVOT SYSTEM

I have studied the Donald S. Reinhardt Pivot System for Trumpet and found it to be a competent, thorough system of teaching trumpet; however, I do not recommend the system because I feel the approach is too complicated at the beginning level. The Reinhardt system is explained as follows:

"For the lower register from middle G descending to F# the attack should be with the syllable 'Ta.' This attack allows the tongue to lie flat in the mouth and allows great quantities of air needed to produce a good full lower register.

"The middle register from middle G to high G the attack should be with the syllable 'To.' This syllable places the tongue in a higher arched position in the mouth than before thus producing a shorter air column needed for this register.

"For the top register from high G ascending the attack should be with the syllable 'Te.' This syllable produces an even higher arch. Since the aperture at the roof of the mouth and the lips is much less for the top register, greater air pressure is necessary to force the air through the smaller space.

"For legato playing the syllables 'Da,' 'Do,' and 'Dee' should be substituted for each register. The 'tongue-level' regulates the size and direction of the air stream. The 'T' or 'D' enunciation governs the type of attack. The length and speed of the tongue stroke and the proper pressure and quantity from the air column determine the volume of tone being played. When playing a very soft tone, the tongue must be short and slow; and when playing a very loud tone, the stroke must be very long and rapid."[9]

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[9]Donald S. Reinhardt, Pivot System for Trumpet (Philadelphia: Elkan-Vogel, Co., Inc., 1942), pp. 6-7.

Reinhardt goes into great detail with his pivot system in relation to the tongue articulation. In my method, I recommend that the mouthpiece be placed as near the middle of the mouth as possible, both vertically and horizontally. Because of the various types of lips, teeth, gums, and jaws, it is impossible for everyone to use the same mouthpiece placement. A good general rule to follow is to place the mouthpiece where it feels the most comfortable.

I try to achieve what I call the normal pivot system. My definition is to let the mouthpiece pivot, with the natural movement of the jaw, emphasizing the use of as little pressure as possible, and let the mouthpiece vary slightly with each register change. I feel this can be accomplished by suggesting the student try to keep the instrument as still as possible. Should the student begin to pivot the instrument excessively, then there should be cause for concern. I have discovered by having the student keep the instrument as still as possible that he will make the necessary amount of pivot needed for register change

LESSON FORMAT

The first six lessons of my text are designed to be as short as possible and still cover the material. Methods such as the Breeze-Easy begin with a full page of whole notes. The majority of young students are not capable of playing for a great length of time. Hence, I believe the shorter lessons I have designed will allow the young embouchure a better opportunity for the rest needed during the first few lessons. The Kinyon method does not introduce a tune until the fourth lesson. My method allows the sutdent to play his first tune at the end of lesson one. I believe this will give the student a feeling of accomplishment at a time when he needs it most--the very beginning. The lessons in my method gradually get longer as the embouchure gradually develops.

CONCLUSION

The purpose of any musical endeavor should be structured with the end result in mind. I believe music should be something to enrich the soul, to help release frustrations, and something to enjoy for the rest of one's life.

It is highly important to instill in the young student that accomplishment comes through self-discipline. To enjoy playing an instrument, one must play it well enough to be creative, or feel he is making an important contribution in the band or orchestra. This can only be achieved through hard work. The main point of emphasis in my book is to help develop a set of daily routines structured toward continual development.

The teacher should make an effort to know as much about the student's background as possible. The more familiar he becomes with the student's likes and dislikes, the better he will be able to relate and motivate. The student's personal concerns play an important part in his development as a musician. My experience has been that the more interest shown toward the student as an individual, the more confidence he will place in the teacher. The end result should be directed toward building character and musicianship, not just the mechanics of playing the instrument.

SELECTED BIBLIOGRAPHY

Kinyon, John. Breeze-Easy Method for Trumpet. New York: M. Witmark and Sons, 1958.

Peters, Charles, and Betton, Matt. Take One. Park Ridge, Ill.: Neil A. Kjos Music Co., 1972.

_____. Take Two. Park Ridge, Ill.: Neil A. Kjos Music Co., 1972.

Reinhardt, Donald S. Pivot System for Trumpet. Philadelphia: Elkan-Vogel, Co., Inc., 1942.

Shull, Dr. Paul. "Basic Brass Warm-Up." Unpublished instructional manual, Kansas State University, 1971.

Weber, Fred. First Division Band Method. Melville, NY: Belwin Mills Publishing Corporation, 1968.

OUR FIRST TONES

High C   G   Low C
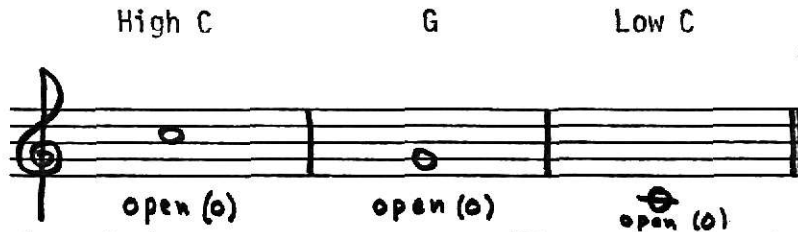
No valves down is called

open or 0.

open (o)   open (o)   open (o)

One of the above three tones will come easier for you than the others. Your teacher will tell you which one you are playing. Practice holding this tone for several counts until you get the feel of it. Now you must try to play the tone G. If the high C comes easiest for you, you must relax your lip slightly in order to produce the lower pitch; if the low C comes easiest for you, you must "firm" the lips slightly in order to produce the higher pitch. When you can play the G with a full tone and in a relaxed manner, you are ready to proceed with Lesson One.

Be certain the mouthpiece is placed in the center of the mouth: half on the upper lip and half on the lower lip.

Note to instructor: Show the student and his parents how to assemble the instrument, the proper way to hold it, and basic instrument care. Then allow him to experiment making the first sounds. Do not mention embouchure, buzzing, etc., unless he is having difficulty producing a sound.

MATERIALS FOR LESSON I

Time Signature **4** Top number tells how many counts in each measure
4 Bottom number tells what kind of note gets one count

Could be written **4** = 4 counts in a measure
♩ = 1 count

G or Treble Clef sign

Whole Note gets four counts. **O**
The attack is on count one and the release
on count one of the new measure.

1234 1

Whole Rest gets four counts.

1234   1 2 3 4
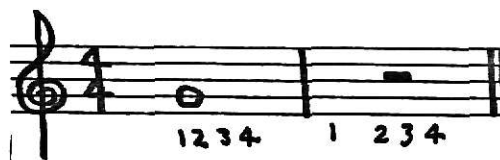
Comma means take a breath. **,**

Double bar means the end of a section.

G   **F**   **E**
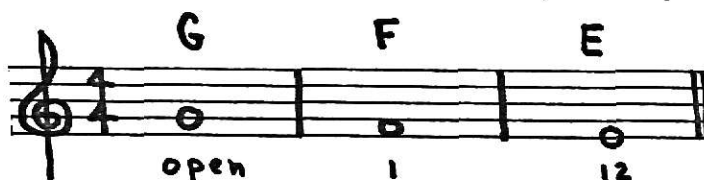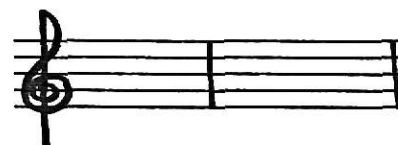
open   1   12   First three notes.

Go over Lesson I carefully with Mom and/or Dad and bring one or both of
them to your next lesson.

Correct way to count a whole note and a whole rest.
Try counting this.

Use this staff for extra assignments.
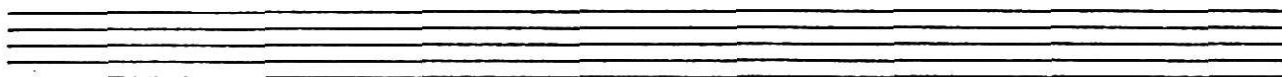
LESSON I

Count these two measures out loud, then play and count.

+ = and
Do not puff out your cheeks.

As you go lower, the lips will feel more relaxed or loose, but the corners of the mouth should stay firm all the time.
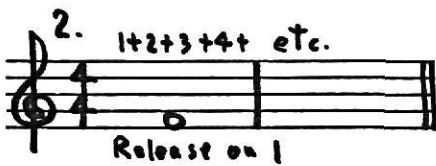
Always sit straight while playing.

It is important not to overtire the lip--REST OFTEN.

FIRST TUNE--THE ROLLER COASTER

NEW MATERIALS FOR LESSON 2

The Tongue

Say "Too" as in the word "Took" with air and not the sound.

New Notes

Leger Line--any line added above or below the staff

Half Note--Play half as long as a whole note.

Half Rest--Rest 1 + 2 + --same as half note.

Extra Assignments

Draw some half rests.
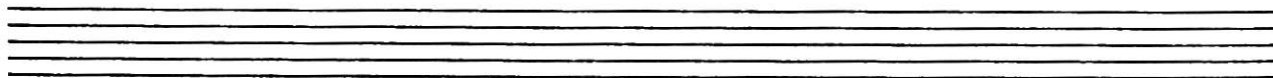
LESSON 2

Count Line: Count--play.

A.   Count line one out loud.
B.   Practice blowing air with "Too" sound on each note before playing.
C.   Play.

If you tap your foot while playing, tap your toe inside your shoe.

Check your posture.

Half Notes and Rests

REST OFTEN

Keep the corners of your mouth firm all the time.

THREE BLIND MICE

LESSON 3

Count Line

Our tunes are getting longer. Rest when you feel your lip is tiring. As you practice daily, your lip will gain strength and you will be able to play for longer periods of time.

REST OFTEN

MARY'S LAMB NEEDS REST

NEW MATERIALS FOR LESSON 4

2
4 ↖ Time Signature - 2 counts in each measure.

2
4 ← Quarter Note = 1 count.

} Quarter Rest = 1 count.

Extra Assignments
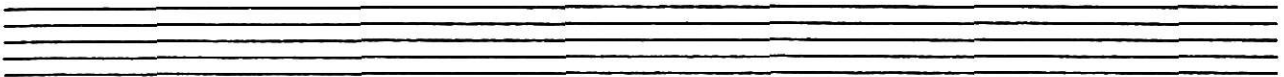
LESSON 4

Count Line
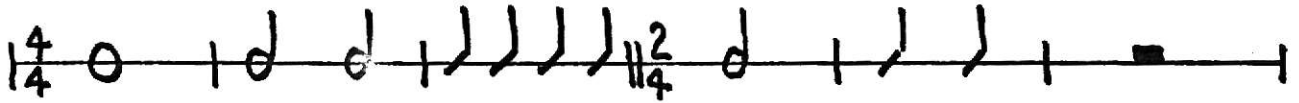
First Tune in $\frac{2}{4}$ Time

Reminder--Every note is tongued with "Too" (Took) sound.

Quarter Notes and Rests in $\frac{4}{4}$ Time
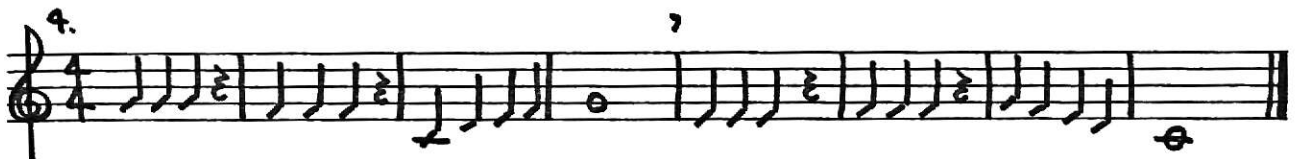
REST OFTEN

A new way to play Mary's Lamb

LESSON 5

A review of notes and rests
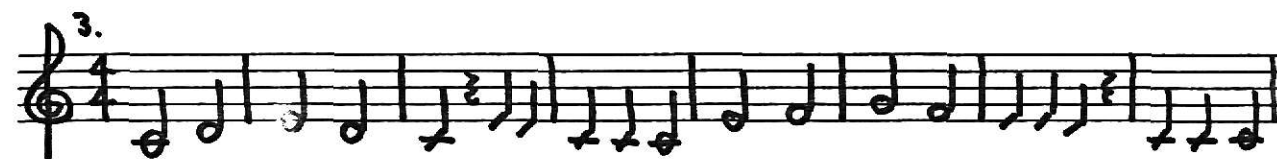
LEAP FROG

TISKET-A-TASKET
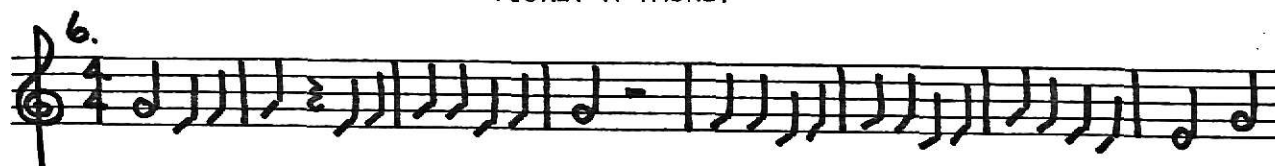
Short Quiz--Draw the following on the staff.
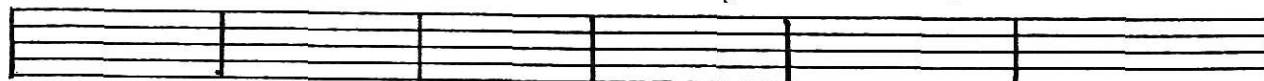
Treble Clef   Whole Note   Half Note   Whole Rest   Quarter Note   Quarter Rest

NEW MATERIALS FOR LESSON 6
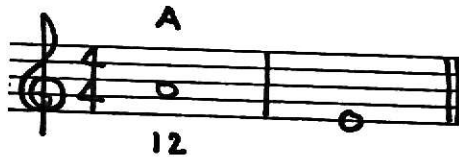
What do these two notes have in common?

What do these two notes have in common?

The Tie--combines both notes into one tone. When this sign ‿ appears, do not use the tongue.

$$ \text{♩.} = \text{♩ ♪} $$
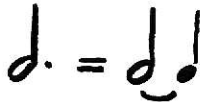
This is the same as a dotted half note.

Dotted notes--A dot following a note means to add on half the note's original value.

Draw some dotted notes. Write the counts under the notes.
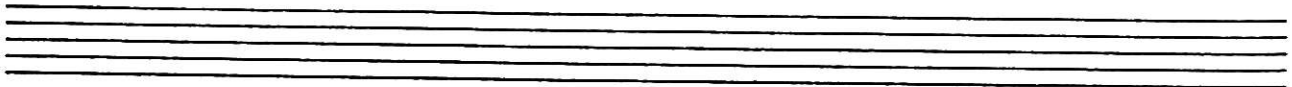
Example
- 𝅝 = 4 counts
- 𝅗𝅥 = 2 counts
- ♩ = 1 count

- 𝅝· = 4 + 2 = 6 counts
- 𝅗𝅥· = 2 + 1 = 3 counts
- ♩· = 1 + ½ = 1½ counts

Four quarter notes = 4 counts

Two half notes = 4 counts

One dotted half tied to a quarter = 4 counts

One whole note = 4 counts

LESSON 6

Count Line

New Note

When you first start to play, warm up on the lower notes. Play long tones to warm up.

The Tie

Notice the ♩. gets 3 counts same as ♩♩
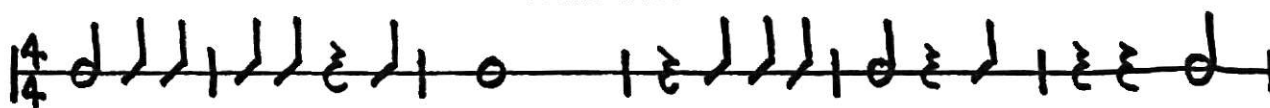
LESSON 7

Count Line

New Note
What other note is played first valve?
♭ lowers a tone ½ step

GO TELL AUNT RHODIE

The Accent--Accent means to emphasize the note. Play a stronger attack.
Ask your teacher to demonstrate.

Try this:

Stronger attack, more air

LESSON 8

Count Line
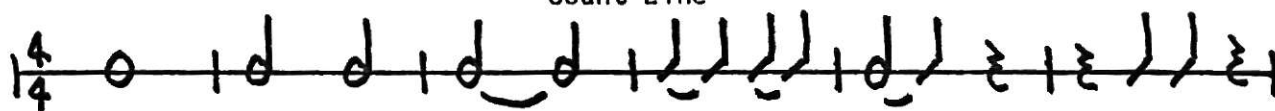
New Notes
Name the three notes played open: ____ ____ ____

Some exercises will be easier for you to play than others. Spend a little more practice time on the harder exercises.

↑ What note is this?

↑ What note is this?
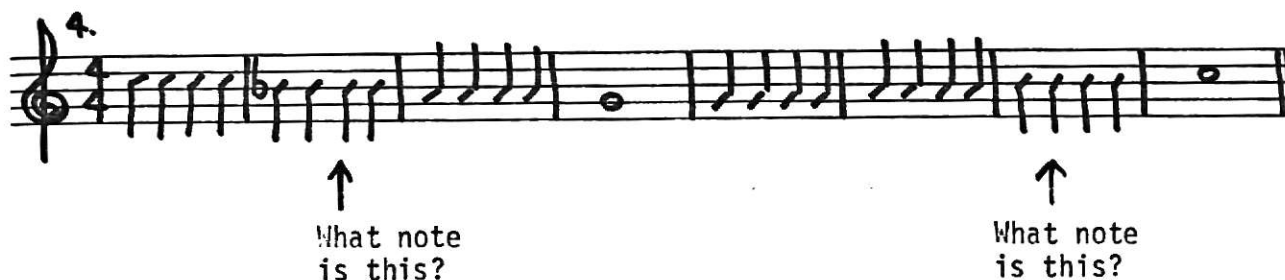
FIRST SCALE
A scale is eight notes in succession (ascending or descending), beginning and ending on the same tone.

The Lip Slur (Use 1st and 3rd valves). Tongue only the first note.

NEW MATERIALS FOR LESSON 9

Time Signature **3** Top number tells how many counts in each measure
4 Bottom number tells what kind of note gets one count

Could be written **3** = 3 counts in a measure
♩ = 1 count
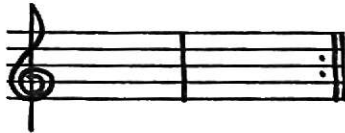
Repeat Sign

First and Second Endings

Extra Assignments
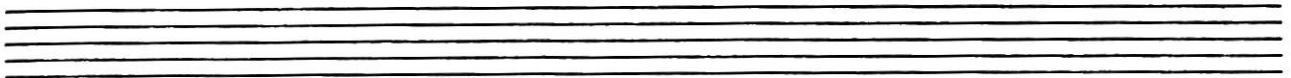
LESSON 9

Count Line
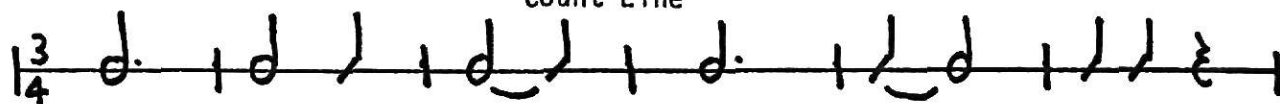
LOO-BY-LOO

POP GOES THE WEASEL

OLD MACDONALD
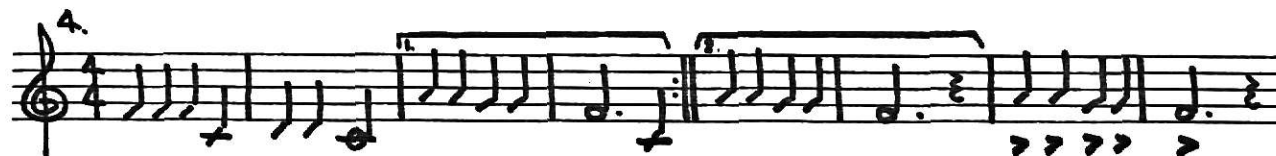
NEW MATERIALS FOR LESSON 10

The Slur--Tongue only the first note.

Do not tongue the second note.
Just move the valves.

Extra Assignments

LESSON 10

Count Line

Slur--Tongue only the first tone.

Slur all 5 tones.

How many notes do we slur here?

THE SKI SLOPE (Remember not to tongue.)
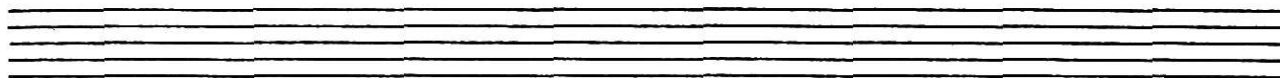
NEW MATERIALS FOR LESSON 11

Scale in quarter notes
How fast and accurately can you play this?

p   Soft

f   Loud

Pick-up notes--Notes beginning on any
Count other than one.

Extra Assignments

LESSON 11

Count Line

See how many notes you can play before you breathe.

RED RIVER VALLEY

BUGLE CALL

Where are the other 3 counts?
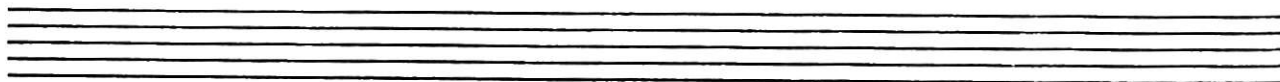
NEW MATERIALS FOR LESSON 12

Sharp--raises a tone a half step

This sharp is called a key signature.
Key of G--All F's are sharped.

F sharp   Low B   New Notes

C = Common time--same as $\frac{4}{4}$

Accidental--a sharp or flat appearing without
a key signature.

Extra Assignments

LESSON 12

Count Line

Sharps and flats appearing without a key signature are called accidentals.
The bar line erases the accidental.

1.

The sharp in the key signature indicates that all F's are played sharp.

2.

3.

When an accidental appears in a measure, it stays in effect for that note throughout the measure.

4.

5.

6.
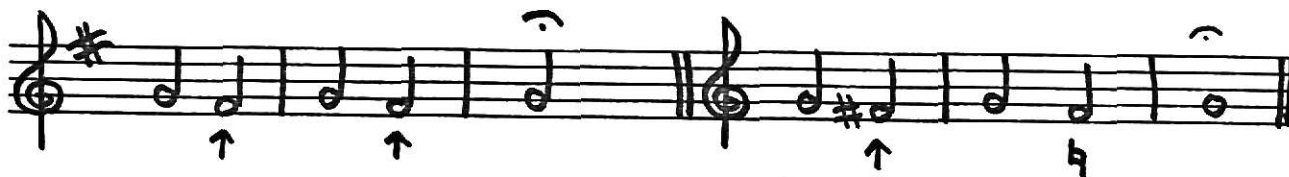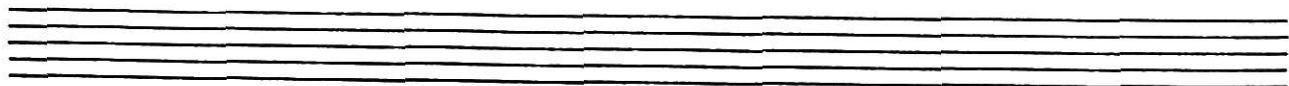
LESSON 12, CONT.

NEW MATERIALS FOR LESSON 13

Eighth Note

Eighth Rest

Same ⟷ Same

Same ⟷ Same

Extra Assignments
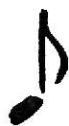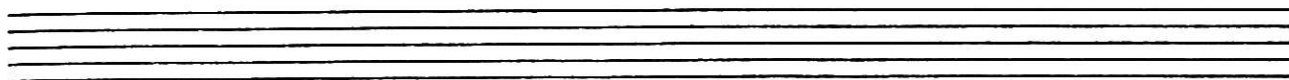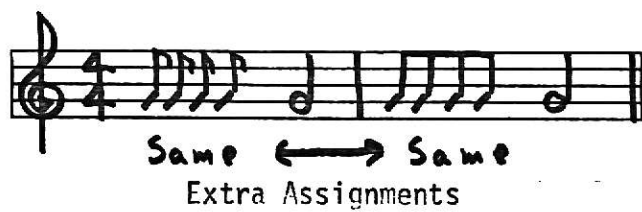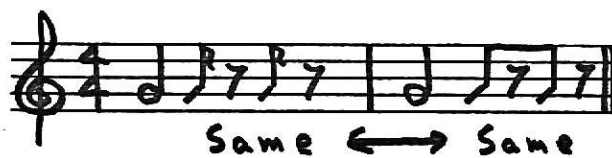
LESSON 13

Count Line

1. 1+ 2+   1+2+   1+2+ etc.

Haydn

2.

LONG LONG AGO

3.

4.
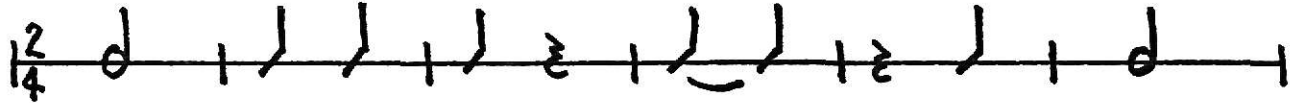
LESSON 13, CONT.

LESSON 14

REVIEW PAGE

Write the names under the notes.

Write the counts under each note.

Write the counts under each note.

What would you say to tongue these notes?

Write the counts under the rests.
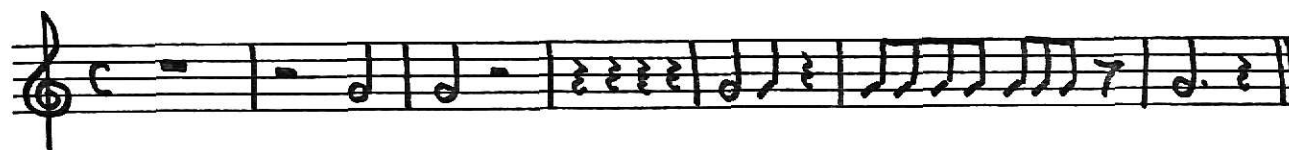
What does the top number of a time signature mean?

What does the bottom number of a time signature mean?

DEFINE THE FOLLOWING

1.   2.   3.   4.   5.   6.   7.   8.   9.

LESSON 14, CONT.

LITTLE EXERCISE
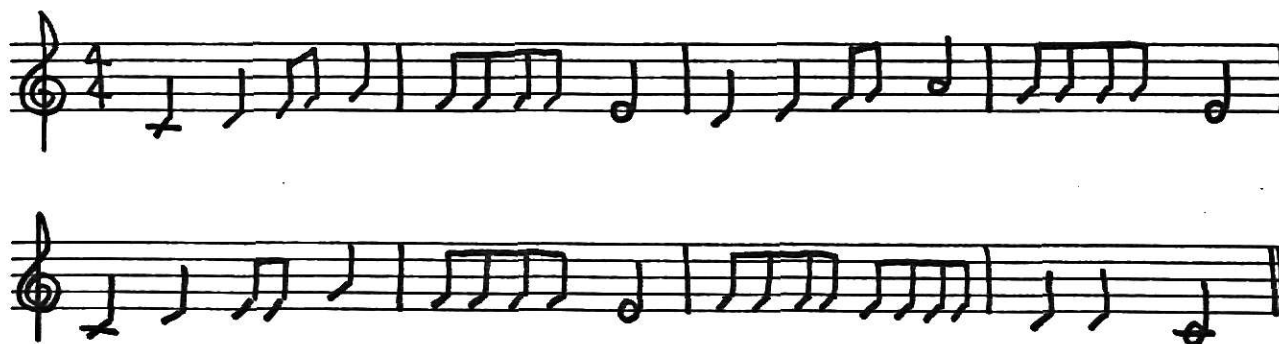
EXERCISE OF SLURRED NOTES

EXERCISE OF LIP SLURS

NEW MATERIALS FOR LESSON 15
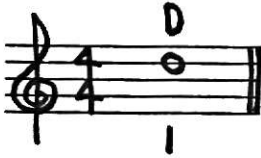
High D   New Note

                          Repeat Sign for one measure   ⫽

                          Natural Sign   ♮

                          Fermata   𝄐

LESSON 15

Count Line

ARE YOU SLEEPING?
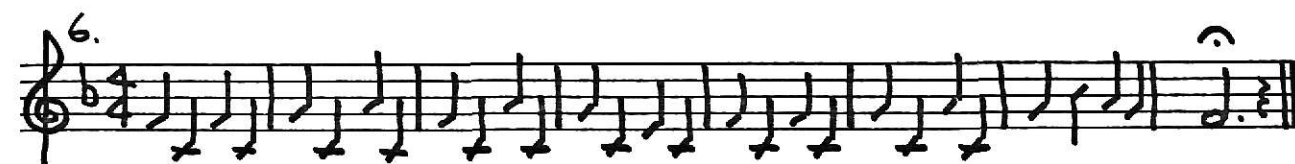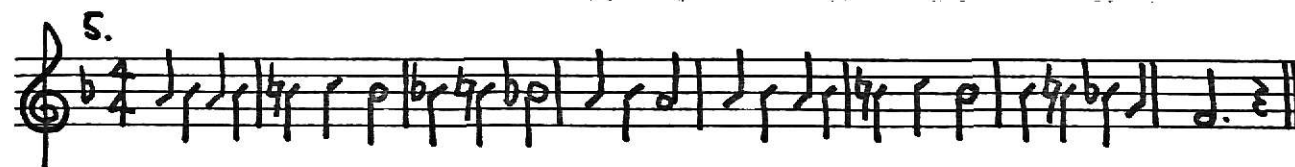
LESSON 15, CONT.

ABIDE WITH ME
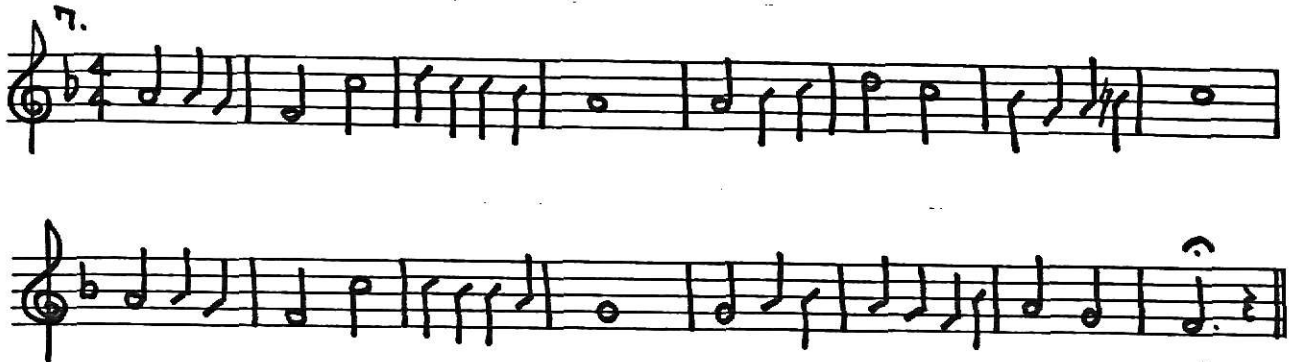
Extra Assignments

LESSON 16

Count Line
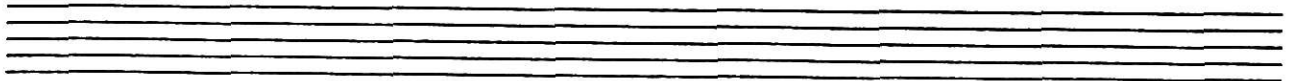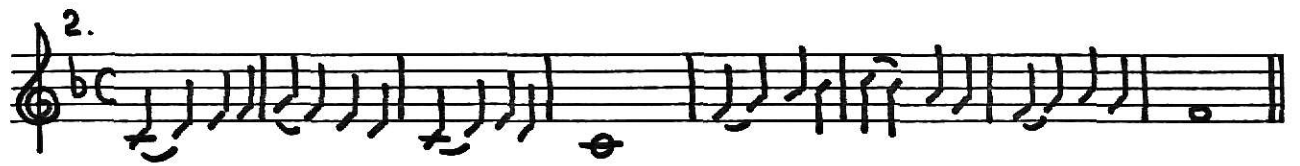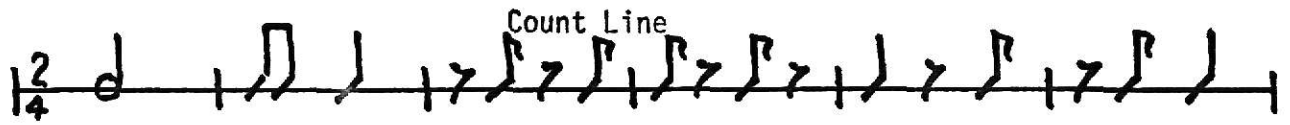
FIGHT SONG

LESSON 16, CONT.

GERMAN WALTZ

Draw the following on the staff.
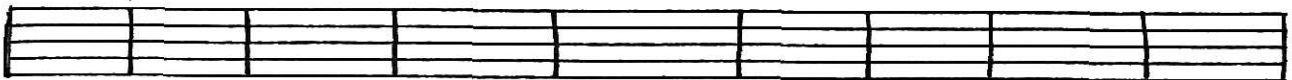
| Whole Note | Flat | Quarter Note | Time Signature | Quarter Rest | Half Note | Half Rest | Tie two notes | Dotted Half |

Extra Assignments
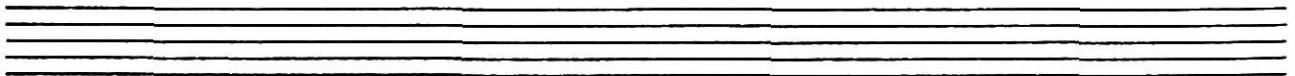
LESSON 17

HOW TO WARM UP

It is important to warm up properly each day before you begin practice. All athletes warm up prior to the game to get the body limbered up and ready to go full speed. The musician must also prepare his body before his daily practice.

Step One--Long Tones

Hold each tone as long as you can--time yourself with a watch and see how much improvement you can make each week. Play with a nice tone, but don't play as loudly as you can while warming up.
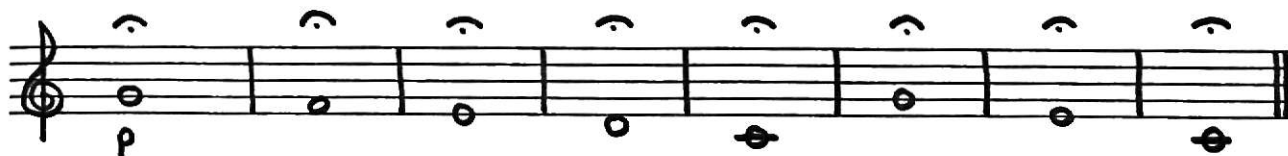
Step Two--Tonguing

Use the exercise below with at least two different notes from the above exercise.
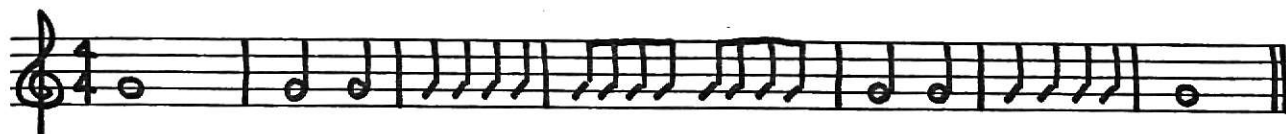
Step Three--Lip Slurs

Through seven valve positions
2-1-12-23-13-123
Ask your director how to do this.

Through seven valve positions

LESSON 17, CONT.

Step Four--Scales

As you learn new scales, add to your daily warm-up.

Extra Assignments
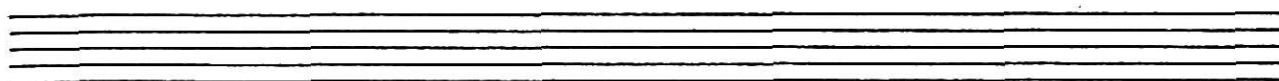
NEW MATERIALS FOR LESSON 18

New Note--C Sharp

Key of D
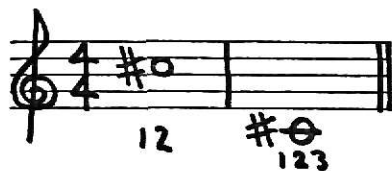
New Note--G Sharp

TERMS

Maestoso--Stately

Andante--Medium Slow

Allegro--Medium Fast

LESSON 18

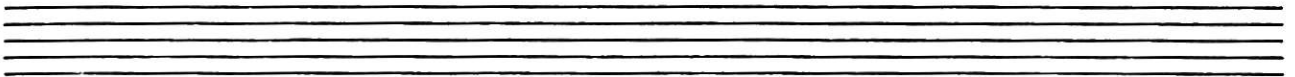## LESSON 18, CONT.

HOLE IN MY BUCKET
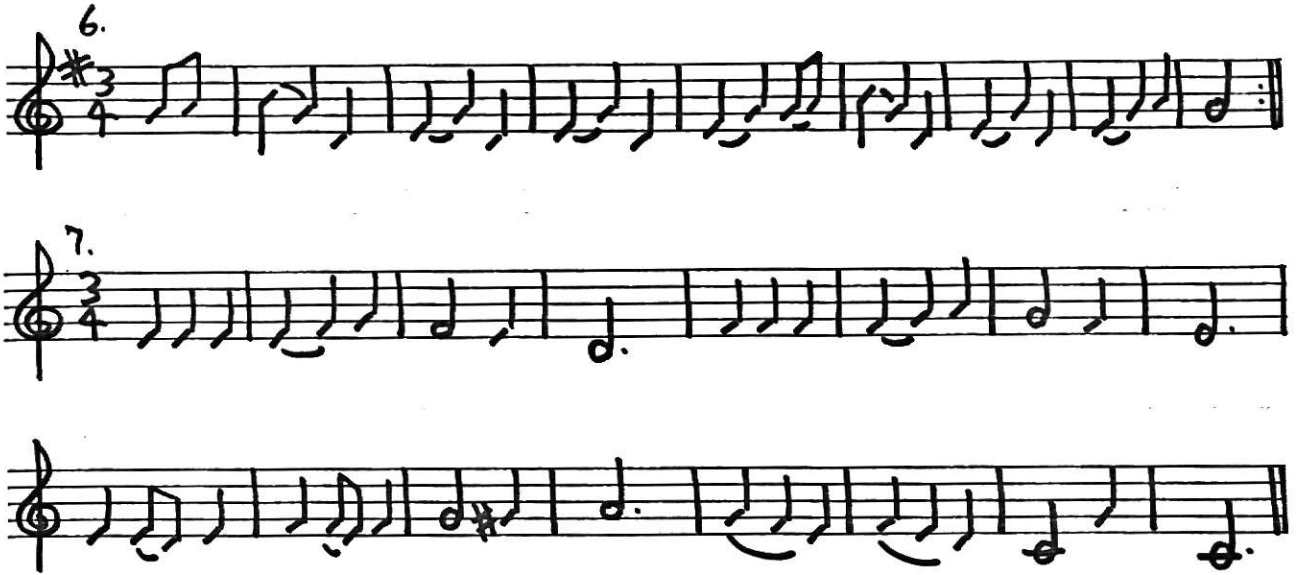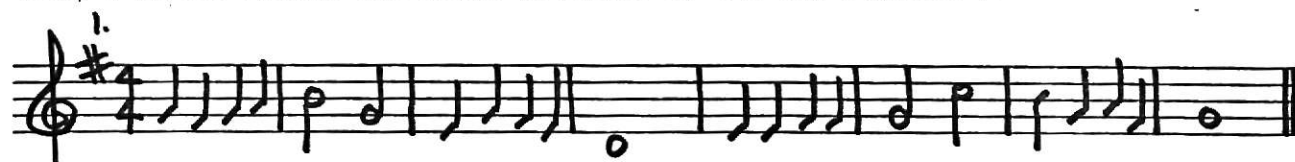

Extra Assignments

LESSON 19

KEY SIGNATURE REVIEW

Draw a circle around the notes affected by the key signature.

LESSON 19, CONT.

NEW MATERIALS FOR LESSON 20

Dotted Quarter

Tenuto Style

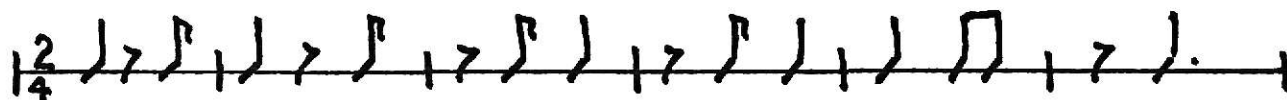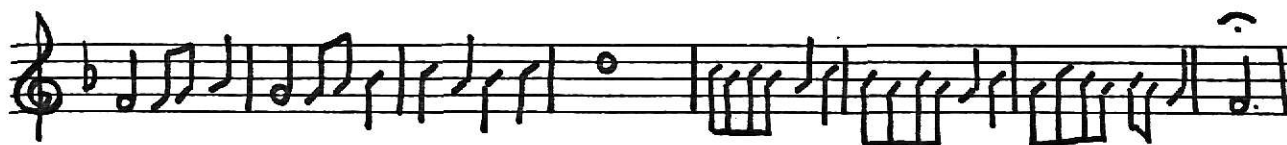### TERMS

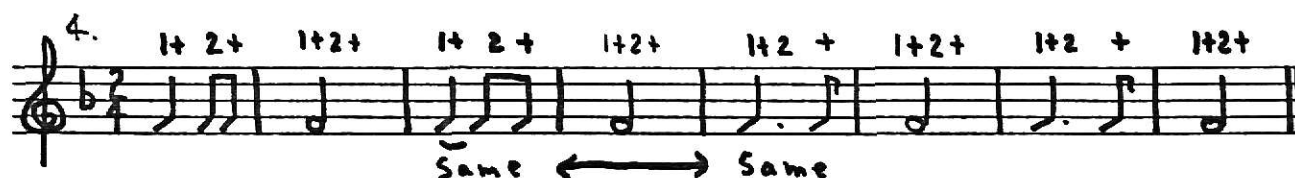|	
mf	Medium Loud
mp	Medium Soft

LESSON 20

Count Line

A line under a tone means to connect each tone smoothly--use "Do" instead of "Too" attack.

Dotted Quarter measures three and five are played the same.
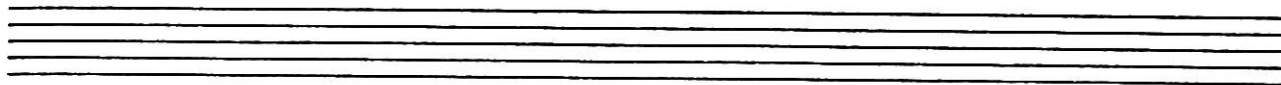
LESSON 20, CONT.

5.

AMERICA

6.
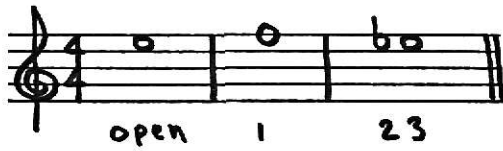
Extra Assignments

NEW MATERIALS FOR LESSON 21

E   F   Eb

New Notes

open   1   23

Staccato

Crescendo

Decrescendo

Extra Assignments

LESSON 21

Count Line

Play twice--legato and staccato.

1.

Practice playing legato and staccato.

2.

GREENSLEEVES

3.
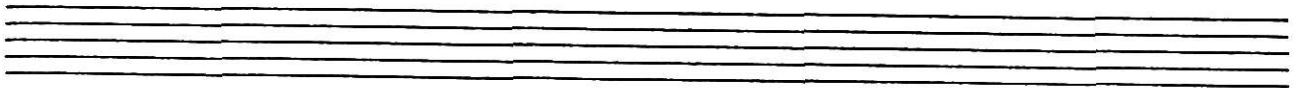
NEW MATERIALS FOR LESSON 22

Chromatic Scale

Syncopation
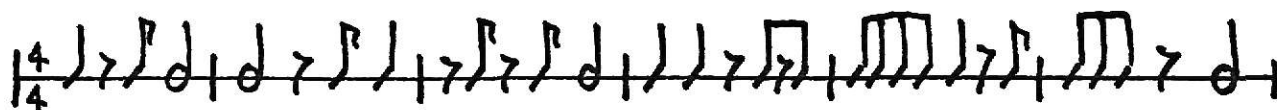
TERMS

Modulation	Changing Keys
Da Capo (D.C.)	Back to the beginning
Dal Segno (D.S.)	Repeat from the sign
Fine	Finish

LESSON 22

Count Line

SYNCOPATION
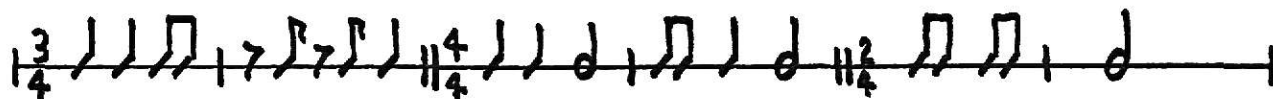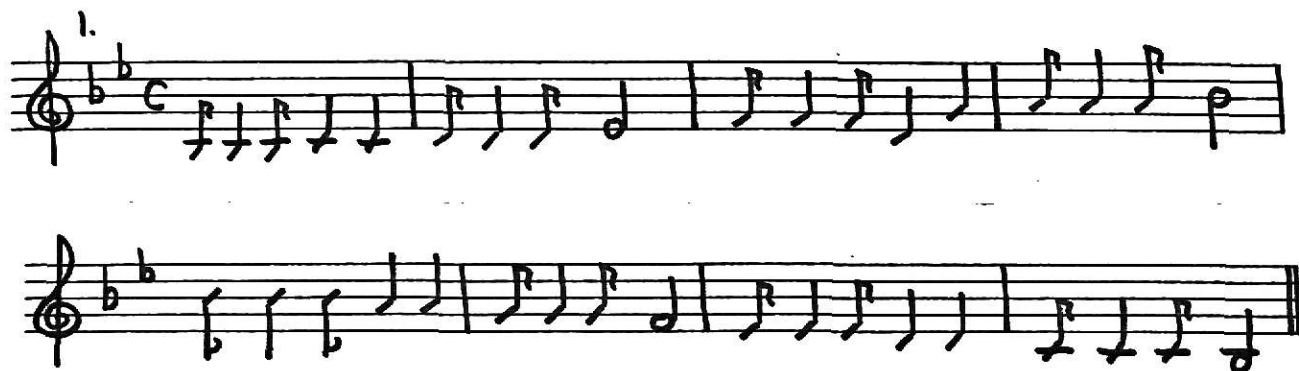
THE MODULATOR
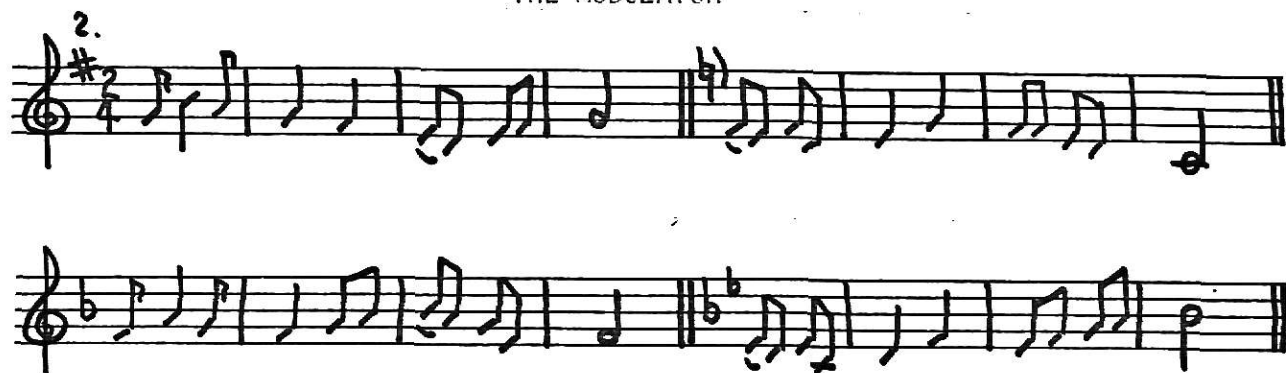
TEST YOUR SKILL

LESSON 22, CONT.

FINAL ASSIGNMENT

Dvorak

FINGERING CHART

A BEGINNING TRUMPET METHOD

by

JACK EARL BROOKSHIRE

B.S., Northeastern (Oklahoma) State College, 1962

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AN ABSTRACT OF A MASTER'S REPORT

submitted in partial fulfillment of the

requirements for the degree

MASTER OF MUSIC

Department of Music

KANSAS STATE UNIVERSITY
Manhattan, Kansas

1976

The purpose of this study is to present a beginning trumpet method with a combination of fundamentals which I found to be successful during twelve years teaching in the public schools. The method includes conventional combined with novel approaches. The book is designed for one-to-one teaching.

Throughout the course of study, parents are involved, and are urged to attend a few of the early lessons. They are informed weekly through a progress report concerning the child's progress and how they might be of assistance to the child.

The beginning of the book is designed to give the child an opportunity to see what he can accomplish through experimentation. The book is designed to suit a child at any level of development with supplementary material included with each lesson.

The major emphasis is the use of the lip slur, tonguing technique, and the pivot system of embouchure control. The book is compared with five popular current methods: The First Division Band Method by Fred Weber, The Breeze-Easy Method by John Kinyon, The Take One Method by Matt Betton and Charles Peters, and The Pivot System for Trumpet by Donald S. Reinhardt. The book also makes reference to an unpublished instructional manual titled Basic Brass Warm-Up by Dr. Paul Shull at Kansas State University.