



# gabriel rosati

**Artist page :** <http://www.free-scores.com/Download-PDF-Sheet-Music-john66.htm>

## About the piece

**Title:** THE THINKING TRUMPETER  
**Composer:** rosati, gabriel  
**Arranger:** rosati, gabriel  
**Copyright:** Copyright © gabriel rosati  
**Publisher:** rosati, gabriel  
**Instrumentation:** Trumpet solo  
**Style:** Instructional

gabriel rosati on [free-scores.com](http://www.free-scores.com)



This work is not Public Domain. You must contact the artist for any use outside the private area.

**Prohibited distribution on other website.**



- share your interpretation
- comment
- contact the artist

**gabriel rosati**

“THE THINKING  
TRUMPETER”

***Bb Trumpet, Cornet, Flugelhorn***

***Cover Art Works and Editor: Delia D'Angelo***

***Translator: Concetta Rosati***

***Engraving: Lou Marini***

***PDF Offset: Frank Mc. Cowan***

***Photographs: Enza Paterra***

***Finale Music Program Copyst: Jim Del Roy***

***Visit: [www.brazilatafro.net](http://www.brazilatafro.net) and [www.gabrielrosati.com](http://www.gabrielrosati.com)***

**BRAZILATAFRO PRODUCTIONS** Los Angeles, CA - USA/ Pescara - Italy.

© 2005 by BRAZILATAFRO PUBLICATIONS  
All Rights Reserved ☐ Printed in the U.S.A.  
No parts of this book or CD may be reproduced  
in any form without written permission from the  
Publisher. International Copyright Secured.  
Unauthorized uses are an infringement of the  
U.S. Copyright Act and are punishable by law.

## Index

|    |                                 |
|----|---------------------------------|
| 4  | The Author                      |
| 5  | Introduction                    |
| 6  | The Trumpet                     |
| 7  | Basic Info                      |
| 10 | The Breathing System            |
| 13 | Abdominal, Back & other Muscles |
| 15 | Embouchure-Body Posture         |
| 20 | The Inhaling                    |
| 21 | The 7 Positions                 |
| 23 | The “Staccato”                  |
| 27 | Notes, Rests and Values         |
| 31 | The Measure (or Bar)            |
| 33 | The musical scale               |
| 35 | The “Legato” (slurring)         |
| 36 | Chromatic scale                 |
| 37 | Accidentals                     |
| 38 | The Warm-up                     |
| 39 | “Fluttering”                    |
| 40 | Fingering                       |
| 43 | High and Low notes              |
| 46 | 2nd and 3rd Intervals           |
| 48 | The Tuning                      |
| 50 | The Rhythm                      |
| 52 | Solfège and Rhythmical reading  |
| 53 | C Major Scale                   |
| 54 | Air pressure – Lips opening     |
| 56 | The Harmonics                   |
| 57 | Emission and Holding            |
| 59 | 4th Intervals                   |
| 61 | Legato intervals = Air pressure |
| 63 | 5th and 6th Intervals           |
| 64 | The Sight-reading               |
| 65 | 7th and 8th Intervals           |
| 66 | The Vibrato                     |
| 67 | Maintenance of the Horn         |
| 69 | Suggested Methods               |
| 70 | Discography                     |
| 71 | Major and Minor Scales Glossary |





## The Author: Gabriel Oscar Rosati.

Italian-Brazilian trumpeter, trombonist, singer, composer, arranger and books author.

Gabriel has recently been published by ADG Productions: "Latin Brass Solos", by Carisch Ed: "Il Trombettista Autodidatta", by Colin's Publications: Claudio Roditi's "Note by Note Solo Transcriptions" and by Curci Ed: "Milva Sings Piazzolla" and "Per chi suona la tromba".

Mel Bay Publications first published and distributed Rosati's two method books with

CD Play-Alongs: "Latin American Trumpet Music" and "The Salsa Trumpet".

The American magazine "Jazz Player" had Gabriel on the cover with his CD Play-Along on the June/July '99 issue.

Versatile soloist, until 1990 in Italy, he played with Pino Daniele, Vinicio Capossela, James Senese, Elsa Soares, Fred Bongusto, Massimo Urbani and Billy Preston. At the National Italian TV Rai1 and on Video Music.

From 1990 through 1997 in the USA, Rosati has recorded, toured and performed with: Santana, Gregg Allman, John Lee Hooker, Oreste Vilatos, Os Originais do Samba, San Francisco All Star Big Band, Malo, The Checkmates, Latin All Stars, "and Nike Brasil" with the soccer Team World Tour, travelling all over the USA, Central America, Japan and Northern Europe. Gabriel also performed with such jazz greats as Carl Fontana, Don Menza, John Handy and Blues man Willy King.

He worked with his own group and others, in almost all of the Las Vegas Casinos, (Stardust, Stratosphere, Flamingo Hilton, MGM Grand, Luxor, 4 Queens, Boulder Station, Caesar Palace, Harrah's, Bally's..) and played Festivals like the "Cinco de Mayo", "San Josè Homeless Show" and at the Hollywood "Greek Theatre", California.

During 2001 Gabriel performed in Miami with Frankie Marcos & "Clouds" (Latin Grammy Awards Nominee that year).

By 2005 this multitalented artist had completed his own 9 albums (produced by all independent labels: Voyage Records, Bumshiva, AURA, Americatone Rec. and Dabliù Sounds), recording from Blues to Instrumental Pop/Smooth Jazz, Afro-Cuban/Brazilian and Classical music styles!

Rosati, back in Italy for a few years, has performed at the Jazz Festival '97 in Rome (with Brazilian singer Zè Duardo Martinis), organized and conducted a "Perez Prado All Star" with some of the original musicians from the olden King of Mambo Orchestra from Mexico City, Los Angeles and Las Vegas.

Gabriel and his "Brazilatafro Project" showed at the San Josè Jazz Festival 2004, Lecco Jazz 2002, Vignola 2001, Foggia Jazz 2000, Parma and numerous other venues.

Author of movie soundtracks (Martin Brochard: The Room of the Words), jingles, industrial shows and Cartoons scores; on video for Capitol Records with Rap-Latino singer Gerardo, ("Darroumba").

## Introduction.

Working hard on anything, to become “the best” is a great philosophy of life; but even if you learn to play music as a hobby or pleasure, remember that it really takes time, sacrifices and passion.

This is a book written and developed from “zero”, to be followed “step by step” for any student of any age, race and culture. I resumed all ideas, suggestions, experiments and experiences throughout my living and studying as a researcher in different Countries, touring, recording, and listening to all different greats during the past 30 years.

Try to adopt this method with CD like a physical plan for Body-Builders, starting from the beginning on. Only after the first year perhaps you can mix up the different sections in order to develop a complete technical preparation.

Find yourself various and “good” teachers, positive ones that periodically will check you out.

Go out and see the great artists; observe them, listen in silence, ask them whatever comes up in your mind; take lessons from the players you like. Get use to read a lot of charts and try to know as much as you can about what you really want to play.

Listen to GOOD music! Don’t confuse what is out there in the radio with quality and interesting music, (they don’t match sometimes...)

My technical ideas might not be always the same that other teachers believe, but remember that it does exist more than one right system to play the trumpet for each one of us; try and work to find your own best ways.

Learn to play other instruments, even for hobby. (Percussions, piano, guitar...), this will help your psychology and technique more than you think.

At the end of the book, you’ll find what I called the “RULES OF THE GAME”, serious things to keep in mind for the future.

## The Trumpet.

It's a particular instrument, especially dealing with the very first approach to the embouchure and the best way to produce a sound; try to follow the chapters in order for a natural and easy beginning, like a self taught. Indeed, it's still the most convenient system for many Latin American great players.

First of all, you can start with any basic horn, new or used doesn't matter. It is very important, though, to understand how and where to place our lips-teeth-tongue on the mouth-piece and how to breathe in and out, even without the instrument, especially for the first two-three weeks (using just the embouchure piece).

Take a look at the different details inside the same brass family:

TRUMPET – TROMBONE (cylindrical bore) = clear sound:  
Compact air blowing system;



FRENCH HORN – FLUGELHORNS – CORNET (conic bore) = darker sound, velvet alike;  
Less air speed, more rounded emission:



## Basic Info.

The following physical elements are some anatomic characteristics to be aware of. Of course exceptions exist but it is better to keep in mind these facts:

Factors:

Front teeth, long arc and thin point (best suitable for trumpet, cornet, French horn):



Less pointy teeth arc with flat front chin (better for trombone, tuba, euphonium):



People who has a little "V" from the top lip (as the example below), are not very adapt for trumpet or cornet, but good for French horn or trombone and other bigger mouthpiece brass.



When, on normal closed position, the lips are flat and sealed, they can give a better and stronger air channel (best suitable for trumpet, cornet and piccolo trumpet).



An easy habit to practice is to whistle. Many brass techniques resemble very much to it.

To understand and get use to the concept of inhale-exhale constant air column, try with a straw in a glass of water; breathing in and out, make sure to check the constant bubbling movements:



Breathe in through your nose...



Then, breathe out slowly and steady. Train yourself to produce a constant bubbling activity in the water.

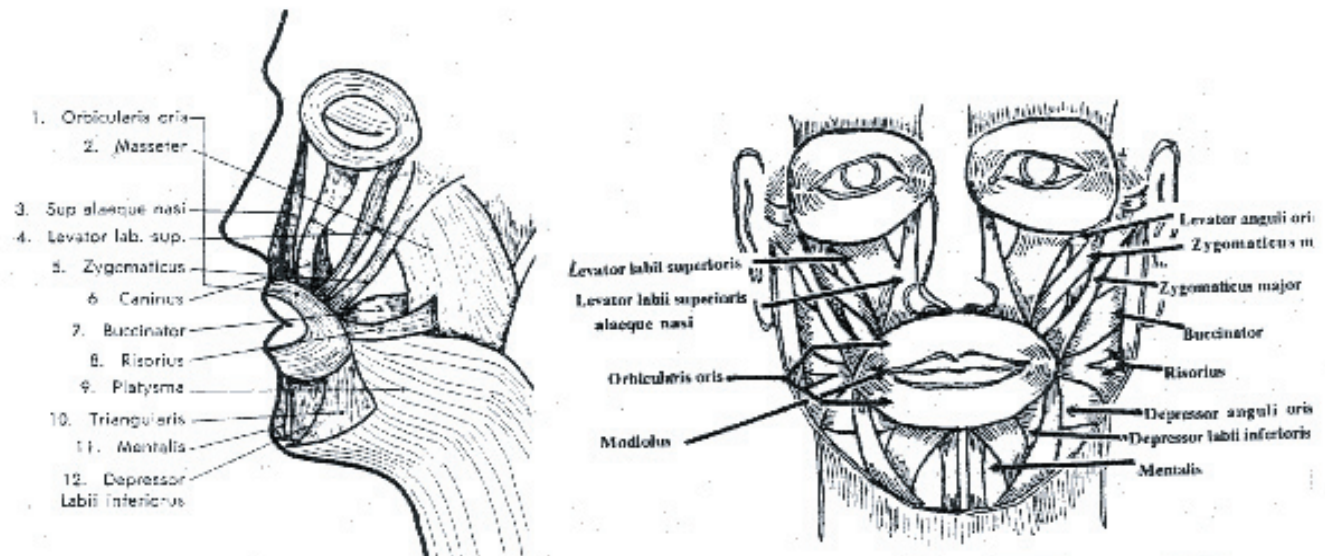


Before starting to practice the horn, we should analyse our physical muscles very close.

Above all the ensemble of our facial muscles.

They will be the most used and stressed out: learn to exercise, relax, feel and recognize them.

It is the very basic:



Also, observe yourself while yawning; that moment is physiologically identical to the inhaling act right before playing, remember!

(Open throat, low tongue and palate, everything preparing the blowing sound of a sound).

Ex:



# The Breathing System.

## *Preparation exercises to develop a correct and powerful breathing.*

Sometimes, from the very first years of life, kids acquire wrong breathing habits: (as they usually do it automatically, not completely and without any training).

We generally think we are breathing well but instead, we use only 30% of full lung capacity. Moreover, we “recycle” always the same air, with less oxygen, because we don not EMPTY completely our lungs!

We also have an unbalanced diet with low integration of natural water and minerals in the body.

On the following examples, try slowly (one at the time), the exercises with the metronome daily. Whenever you do them, open a window and feel the clean air.

Without exaggeration, repeat two-three-five, up to seven times the same sections (A, B, C..).

Keep the metronome speed on: 60

Without instrument and standing up straight:

1)

A.



I° inhale for 8 beats, II° hold in apnea for 8 beats (lowering your shoulders pushing the air in the lower abdominals), III° slowly exhale all the air constantly in 8 beats.

B.



I° inhale for 8, II° exhale all in one, III° hold in apnea empty for 8.

C.



I° inhale the most you can at ones, II° hold for 8, III° exhale slowly everything in 8,

D.

I° inhale in 1,

II° slowly exhale in 8,

III° keep empty in apnea for 8,

E.

I° exhale everything in 1,

II° inhale as much as possible in 8,

III° hold in apnea for 8,

IV° exhale all in 1.

*Try these exercises always ingroups of 3 at the time, resting in between and without rushing.*

F.

Standing up straight, looking ahead of you:

I° inhale a complete breath,

II° hold your breath as much as you can,

III° exhale at once all your air opening your mouth,

G.

Again, standing up, with your arms down:

I° slowly inhale, tapping easy your chest with your finger tips along the all lungs area,

II° hold on your breath knocking your chest with the palms of your hands,

III° exhale all the way,

H.

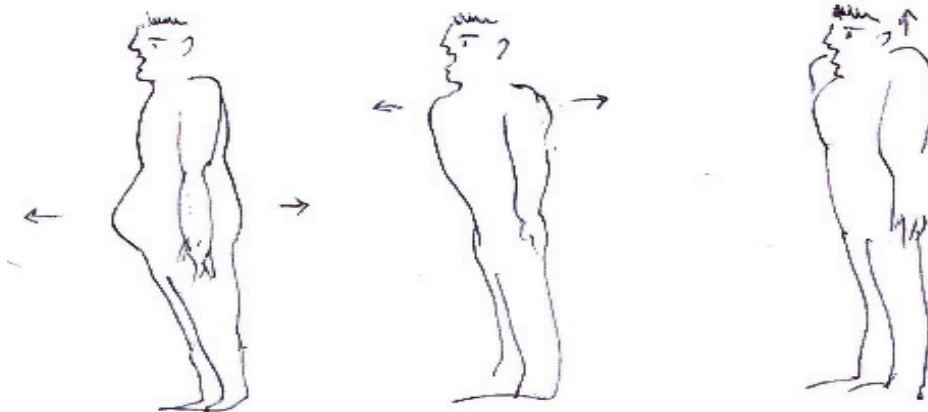
Standing up, with your head up:

I° inhale a complete breathing and hold,

II° while holding your breath, slowly bend ahead to grab and squeeze as much as you can, an immaginary stick in front of you,

III° leave the stick and go back to the starting position while exhaling your air,

**Complete breathing** is called the “maximum” inhaling that starts from the lower abdominals, up filling the middle chest, up lifting our shoulders and then releasing, down back to a normal position while packing the air into the lower part of the lungs:



These are just a few exercises chosen from the great Oriental meditation, breathing and martial arts techniques. (Tibethans, Yoga, Thaoism, “Chi” circulation etc...)



**2)** Take a deep breath, then add little extra “sips” more and more, until you’ll feel totally full of air, ready to “explode”!



**3)** Sitting down on a chair, bend down slowly as much as you can, with your head facing the ground until your ears touch your knees.

Slowly inhale expanding your back - intercostals – lumbar areas:



**4)** Blow different amounts of air through the horn without mouthpiece.

8/10 repetitions are enough to understand how much air takes to fill up our horn.

(Not need to produce any sound!)



**5)** With the complete trumpet, blow out fortissimo sounds without any control, don’t think of tongue precision, tuning or quality. Just take a big breath and...go!

Blast open notes imagining of spreading the whole room with your “creamy” sound.

Again, try the following exercises one at the time resting in between.

## Abdominal, lumbar and back muscles workout.

In order to keep our bodies and muscles in shape and ready, pay attention to the following positions that we should do weekly; if you feel dizzy or lazy, please stop and do them later. We always need to approach our daily practice with full energies and a concentrated mind, never tired or hungry.

It is a good idea to find a spot or small room where you can do your trumpet studying routine, (it helps the concentration) and set up all the tools, music stand, metronome, mirror and related stuff.

6) To maximize the breathing awareness we can lay down on the floor, facing the ceiling, and slowly inhale and exhale deep breaths thinking about the section of our lungs we are filling every time.

Ex:



HIGH PECTORALIS



LOWER ABDOMEN



BACK/LUMBAR AREA

7) Obviously, all of us, regardless of age, lifestyle or personal physical possibilities, should learn to work-out on ***abdominals, lumbar and push ups!***

These muscles are the fundamental roots to build a strong and durable system of trumpet/brass playing.



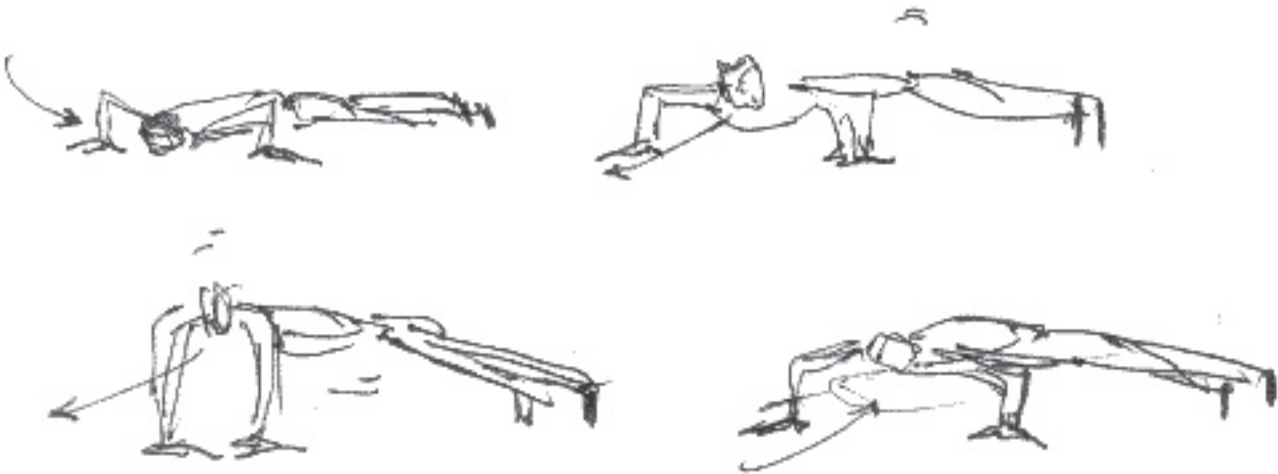
LOWER AND MIDDLE ABDOMINALS -



CENTRAL ABDOMINALS



HIGH ABDOMINALS



PUSH UPS



BACK-LUMBAR

## Useful "tricks" to develop the right body postures with the trumpet set up.

The following drawings explain fundamental patterns to master a first optimal body posture and embouchure:

Standing up straight, with your back and shoulders in axis, legs slightly apart, parallel feet, your back turned on the edge of an open door or wall (fig.a).

Touch with your lower back (sacrum bone) the corner (fig.b); keep a tennis ball under each arm (in order to hold your arms not too closed or too opened) as in fig.c:

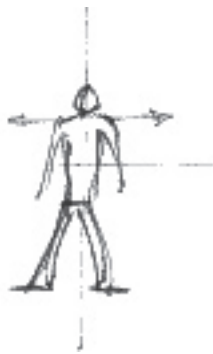


fig.a



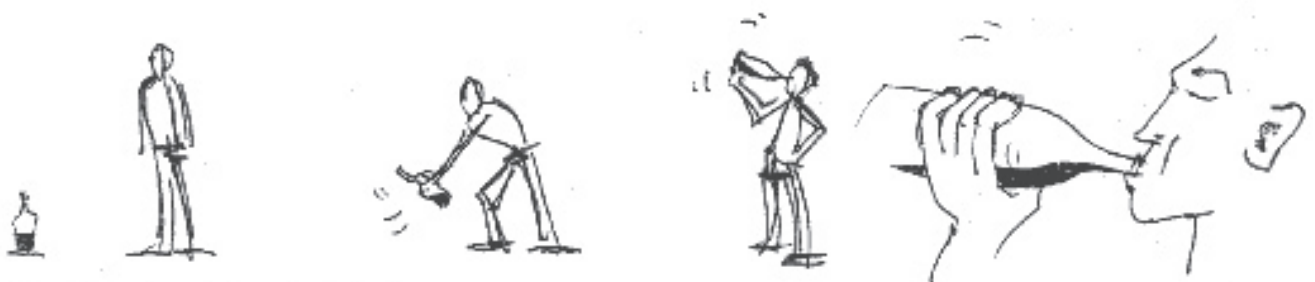
fig.b



fig.c

Get use to simulate the drinking from a bottle, keep doing it, inhaling and exhaling through the mouth (Later, you'll do this with the mouthpiece).

This example is perfect to understand our jaw "best" setting. (Forward with our lower teeth ahead of the top teeth, "like a monkey"):



Another easy action to practice often is to hold a pencil straight up in between your teeth; close them, without squeezing, seal your lips around it, then blow in and out some air many times without moving or losing the pencil:



Other positions to be aware of when playing: place a spoon in your mouth holding it still and close your lips around. This is the perfect opening of our palate for the trumpet:



Hold a regular sheet of paper on the wall, inhale and then blow straight to the center of it (while you move away your hand) so that the sheet stays still for a few seconds: It's an easy way to control your air stream precision and pressure:



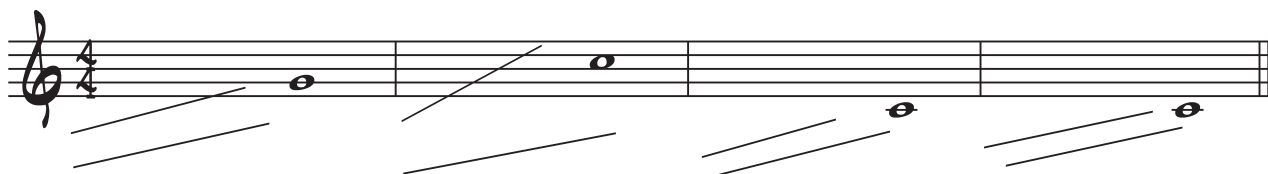
Keeping all this in mind, take the trumpet and hold it this way, STRAIGHT!!!:



Blowing with a steady pressure and direction, you should be able to produce the first clear sounds. Slowly inhale and ...go!

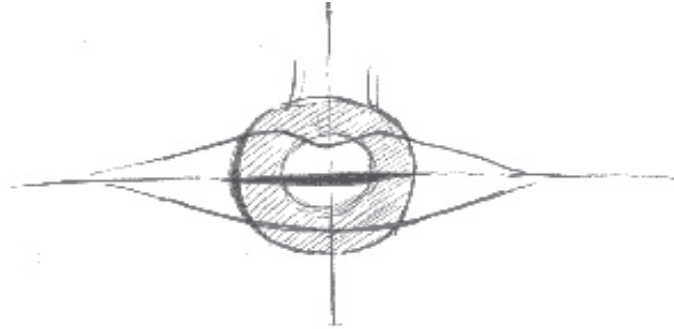
**CD TRACK 1** (Tuning note) Push the air without using valves yet, keep it long.

**CD TRACK 2**



**Always place your mouthpiece on your lips perfectly in the middle.**

Just like the drawing below:



It's my opinion to keep the lips slightly wet in the middle while the mouth should stay dry to hold still our mouth-setting.

Just make sure to leave open space in between lips to run the air stream, tongue, vibrato etc..

Remember the *whistling* action; the trumpet requires the same mouth mobility and lip tenderness.

### **CD TRACK 3**



Through this embouchure setting, you'll produce different sounds and ranges keeping the same valve position but changing the speed and quantity of your air.

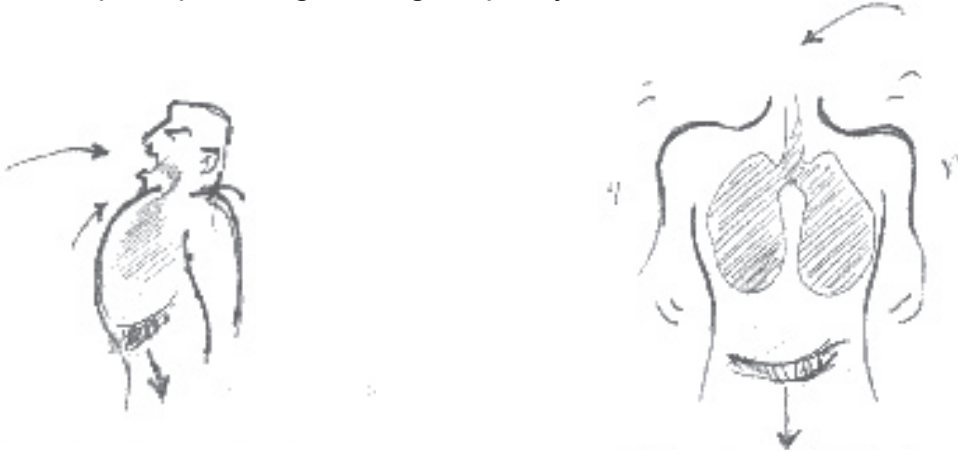
To have good volume notes and a strong blowing, think about the natural *sneezing* act:



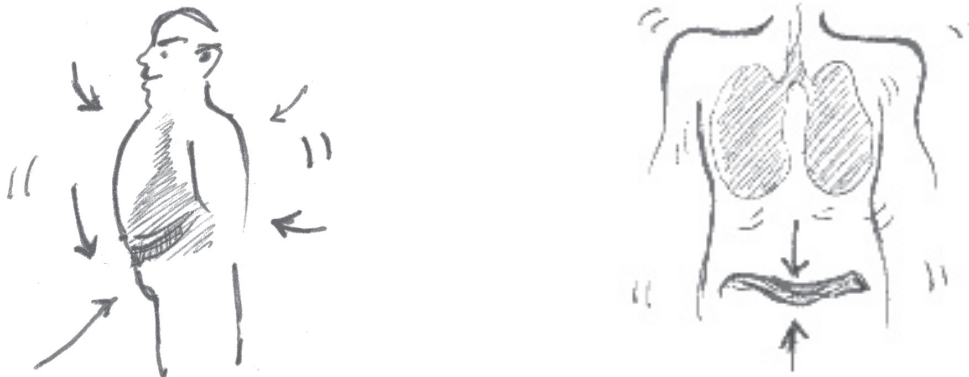
Let's practice now the right sequence to a good sound emission:

1. deep inhaling,
2. store the breath in the lower lungs,
3. blow the air after setting your lips-mouth-tongue;

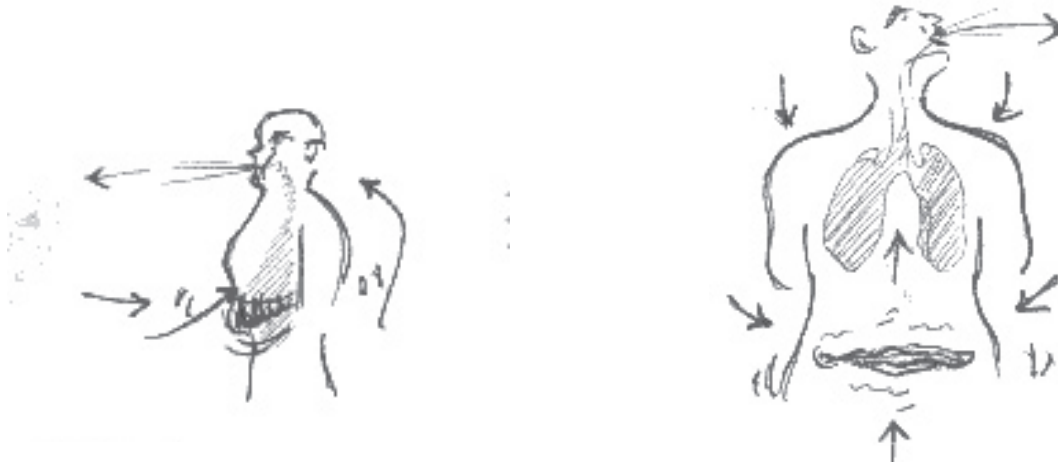
1) Inhale deeply while lowering your abdominal-diaphragm and, at the same time, lift a little your chest to "open up" the higher lungs capacity:



2) Compact the air down so that you can control it and shut it out as needed:



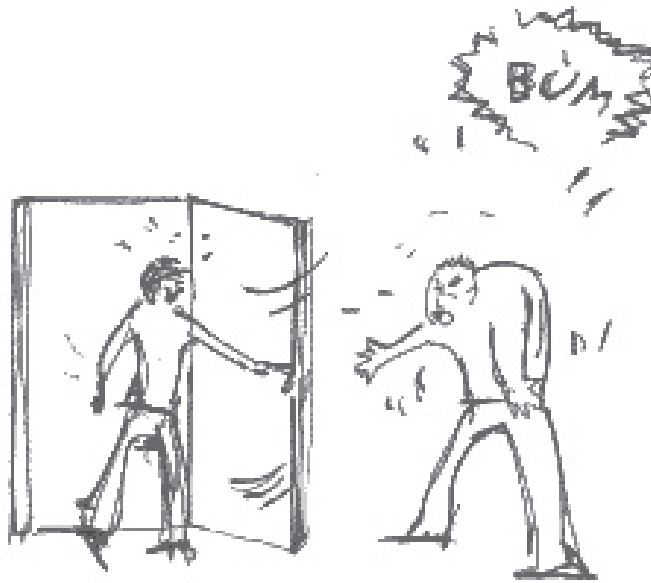
3) Place the mouthpiece on your lips-teeth-jaw structure. Then, blow the air...just like spitting.  
**(Keep your teeth open!)**





To figure out the perfect blowing action, think of the “children’s game” of scaring someone while hiding behind a door (you know, when you wait and then, here they come, and you scream all at once: “Bùm!..”).

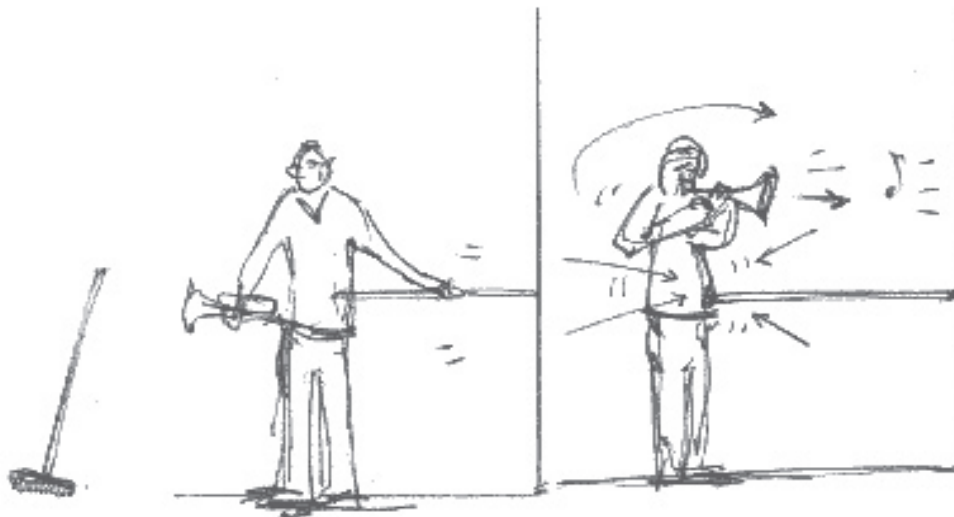
That precise blast, in one breath, is a great example of how to play medium-high notes on the trumpet.



To **sustain and control** the air column, work out on this other example every day for a few minutes:

Take a three feet long wooden or plastic stick (just like a broomstick), place it between a wall and your stomach (on your belly button) and play the horn; try to push the air with your lower abdominal muscles to prevent the stick from falling down.

That is an easy system to train our abs not to stay flat or relaxed while blowing the horn.



Keep in mind to practice constantly and get use to the right positions if you really care about your trumpet skills: be steady and calm and **play daily**.

We need a lot of concentration.

When starting a practice session, be ready and **turn on your brain!**



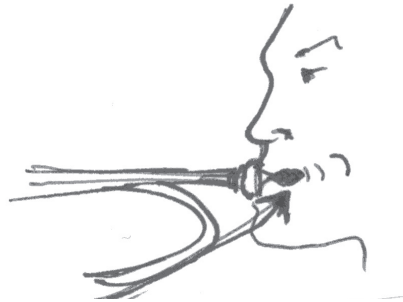
## The inhaling.

The act of breathing in is a fundamental step to clear up and analyse meticulously. These are the three major systems:

- 1) Through the **nose** only; slow but well for long and controlled tones/phrases.



- 2) Through the **mouth corners**; common and proficient for quickness. It helps to keep still the all embouchure setting:



- 3) **Mouth and nose** together; for harder playing works, it gives stronger "fuel" than the other two ways.


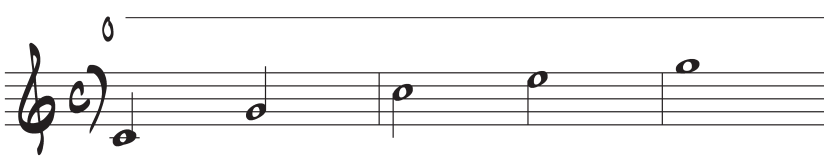
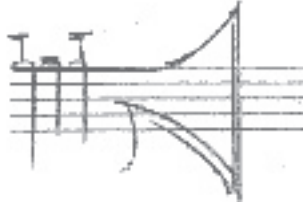
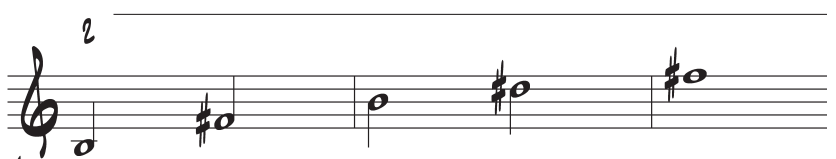


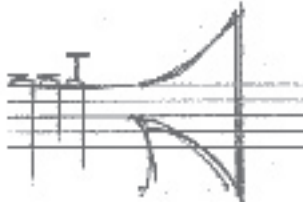

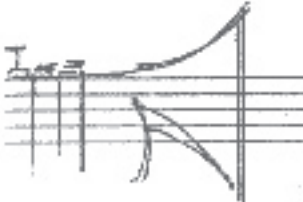
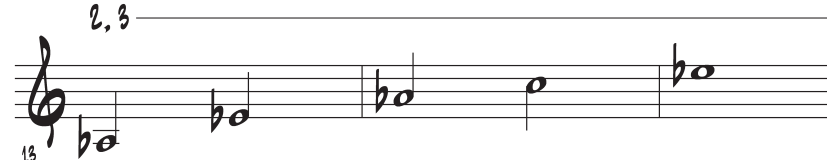


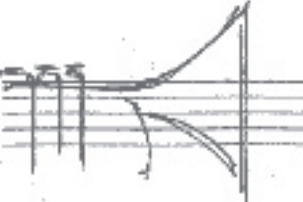



NOTE. An other positive expedient is to breath in and out "through" the instrument, (mouthpiece): this will help to "freeze" your lips and teeth opening.



# The 7 Positions.

Here are the 7 positions for the trumpet: (consisting of all the different 3 valves combinations).  
All to be memorized:

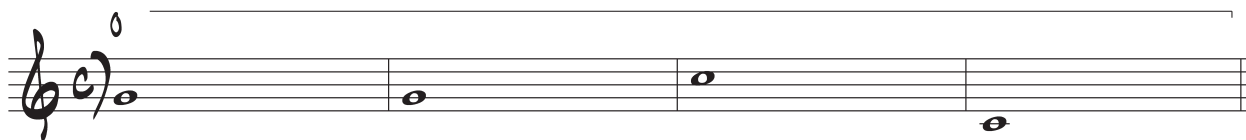
|                         |                                                                                     |                                                                                      |
|-------------------------|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| 1 <sup>^</sup> position |    |    |
| 2 <sup>^</sup> position |    |    |
| 3 <sup>^</sup> position |    |    |
| 4 <sup>^</sup> position |  |  |
| 5 <sup>^</sup> position |  |  |
| 6 <sup>^</sup> position |  |  |
| 7 <sup>^</sup> position |  |  |

You should always be aware of the **lips opening**: at first, they can be almost closed but later try to open them up and gradually produce fuller sounds.

In general, keep everything “locked” and try to get many sounds only changing the quantity and pressure of the air.

Play your horn together with the CD Play-Along, (remember: jaw pushed ahead, open teeth, lips distance, air pressure, horn up, low body barycentre and... breath right!):

### CD TRACK 5



It is a good habit to practice in small places, without echo or reverb, where you can blow freely at any volume; it's even better if you add acoustic panels, carpets or wooden walls.

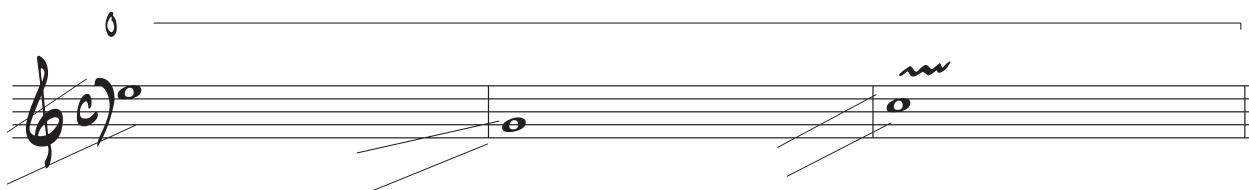
Best is to adopt “uneasy” rooms in order to work out on reaching a good quality sound just with the horn.

Often observe yourself on a mirror to check your body and facial positions.

Then just play without worries : tuning, mistakes, and wrong notes are Ok, it takes time.

Try and experiment all kinds of things while playing and ask yourself: what is changing?

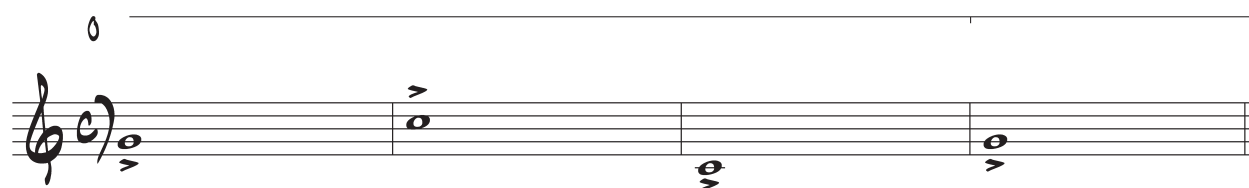
### CD TRACK 6



The **Staccato** is a significant technique (meaning the definite “start” of a note with the tongue)

Try to hold up the trumpet, position the mouthpiece on your chops tight, and pull out your tongue in between lips, then retract it back at once, “spitting” (just like when we've got some food residual in between our teeth).

### CD TRACK 7



## The Staccato.

To better understand staccato, check the following pictures.

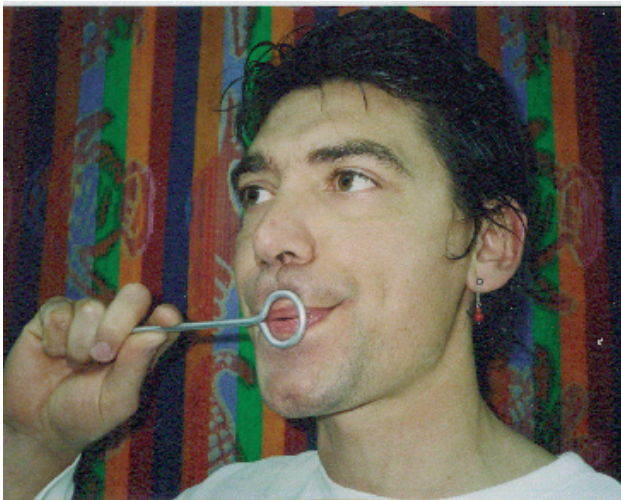
Inhale well, dropping your jaw ahead:



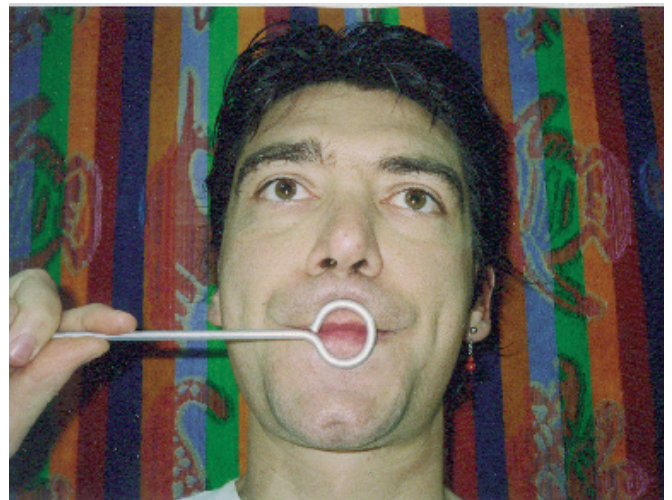
Compress the air, keeping your tongue in between your lips:



Let the air go quickly, pulling back your tongue and “spitting” the air out:



Front view:



The sound should come distinct; blowing a good quantity of air.

Is it loud and ringing just like a track horn!  
(Pronounce always “TAH..”)

Take a moment to look and understand the mechanical action of tongue and air stream when playing the staccato:



Get ready sticking out your tongue...

Then take it back quickly pushing the air out.

The all movement is more natural when we think of spitting, but it's better to go one step at the time:

1. keep your jaw ahead;
2. inhale through the nose or the corners of your mouth;
3. stick your tongue out almost touching the inside hole of the mouthpiece;
4. hold the air, ready to blow;
5. press a little your lips on the mouthpiece;
6. Pronounce "Thah", (making space in the palate to the passing air).

The Staccato is a heavy way of playing; don't over practice it, alternate with other easier exercises.

Remember, though, there are **different kinds** of staccato.

The physiological jaw and mouth setting also play an important role, so we'll have to learn and search for our own best embouchure.

The "heavier" staccato (with the tongue out of the lips) is slower than the "lighter" type; check out the drawings below:



These are all different possibilities of where the tongue is going to hit for each staccato style.

Perform the following example resting in between as on the recorded track.  
Breathe well and slowly at every beginning of music line and tongue evenly every note.

**CD TRACK 8:**

The image displays six staves of musical notation for CD Track 8. Each staff begins with a treble clef and a 4/4 time signature. The notes are quarter notes, and each note has a downward-pointing accent mark below it. Above each staff is a horizontal line with a small circle at the beginning, representing a breath mark. The fingerings for each note are indicated by numbers 0, 1, 2, and 5. The sequence of notes across the staves is: Staff 1: G4, A4, B4, C5, B4, A4, G4, F4, E4; Staff 2: G4, A4, B4, C5, B4, A4, G4, F4, E4; Staff 3: G4, A4, B4, C5, B4, A4, G4, F4, E4; Staff 4: G4, A4, B4, C5, B4, A4, G4, F4, E4; Staff 5: G4, A4, B4, C5, B4, A4, G4, F4, E4; Staff 6: G4, A4, B4, C5, B4, A4, G4, F4, E4. The notation ends with a double bar line and repeat dots.

Push the air from the lower abdomen, do not play with a lazy attitude!

Alternate with a lighter staccato tonguing, (which you achieve tipping above your teeth arch, inside and attached to the gum, producing a “TCH, TCHZ” sound...).

Through practice, you’ll find out that the **light Staccato** (inside) is better used for precise, clean and fast performance compared to **heavy Staccato** (outside), best fit for marked, military or jazzy style.

OUTSIDE STACCATO = FULL AND STEADY AIR BREATHING

INSIDE STACCATO = LIGHTER AIR BREATHING (think of blowing into a straw)



Pay attention to the following pictures and try to repeat the same sequences and postures to master your approach to the staccato:

PHOTO.1



Come down with the horn preparing the jaw;

PHOTO. 2



Inhale, locking the embouchure and tongue;

PHOTO. 3



Release the air pulling back the tongue at once (Thouh...!)

PHOTO. 4



The lips will vibrate freely producing a ringing and full sound.

## Notes, Rests and Values.

To begin **reading** and playing music it is very helpful to use a metronome. Make sure that you'll hear it and put it on a speed of 60 to 80.

Get used to keep it on all the times, while playing any exercise (changing the speed according to the difficulty).

Try to do the following exercises using the 7 positions going down, from central G and middle C, together with the audio track, ON TIME !..

### CD TRACK 9:

(On the higher notes use the same positions but louder).

You'll need to acquire a system of reading music, starting to recognize the notes on the staff.

From bottom up, on the SPACES (4):

on the LINES (5):

E   G   B   D   F

Memorize the following scheme so that you can read and play in the right way:

|  |              |  |
|--|--------------|--|
|  | whole (note) |  |
|  | half         |  |
|  | quarter      |  |
|  | octave       |  |



**Read, sing then play** with the horn the next measures following the signals, and breathing quickly every beginning of measure.

For now, on top of each note you'll find the valve positions, and down at the bottom, the right value (pulses):

**CD TRACK 10:**

The image shows two staves of musical notation for CD Track 10. The first staff is in 4/4 time and contains eight measures. The notes are: G4 (valve 0, pulse 2), A4 (valve 1,2, pulse 2), B4 (valve 0, pulse 2), C5 (valve 1,2, pulse 2), D5 (valve 1, pulse 4), E5 (valve 2, pulse 2), F5 (valve 1,2, pulse 1), and G5 (valve 1, pulse 1). The second staff starts with a measure rest (pulse 2), followed by a measure with a note on the 2nd line (valve 1,2, pulse 2), a measure with a note on the 3rd space (valve 2, pulse 2), and a measure with a note on the 4th line (valve 0, pulse 1). The final measure of the second staff contains four notes on the 4th line (valve 1, pulse 1) and a final note on the 4th space (valve 4, pulse 4). Dynamics markings include *f* and *mf*.

At first it will be a little hard to produce the “right sounds”, even with the correspondent position: you must learn to use the exact quantity and speed of air stream for each note, (varying with the range).

In other words, if for a **middle G** (2nd line) = you use force 5 (just like sea air-wind blowing scale system..), to blow a **low C** (below the lines) = a force 3 will be enough.

For a **central C** (3rd space) = you can use a force 9 , etc...

Slowly, play the following exercise using the 7 positions, starting from the central C, (RESPECT THE VOLUME SIGNALS FROM LOUD TO SOFT AND BACK TO LOUD):

**CD TRACK 11:**

The image shows a single staff of musical notation for CD Track 11 in 4/4 time. The notes and their corresponding valve positions and pulse numbers are: G4 (valve 0, pulse 2), F4 (valve 1, pulse 1), E4 (valve 1,2, pulse 1), D4 (valve 2,3, pulse 1), C4 (valve 1,3, pulse 1), B3 (valve 1,2,3, pulse 1), A3 (valve 1,3, pulse 1), G3 (valve 2,3, pulse 1), F3 (valve 1,2, pulse 1), E3 (valve 1, pulse 1), D3 (valve 2, pulse 1), and C3 (valve 0, pulse 2). Dynamics markings include *ff* at the beginning and end, and *mf* in the middle.

The essence of trumpet playing is the *quality of your air stream* , and that’s why it is crucial to master your blowing system: a stable and consistent air column to fill up your horn.

NOT THIS WAY...

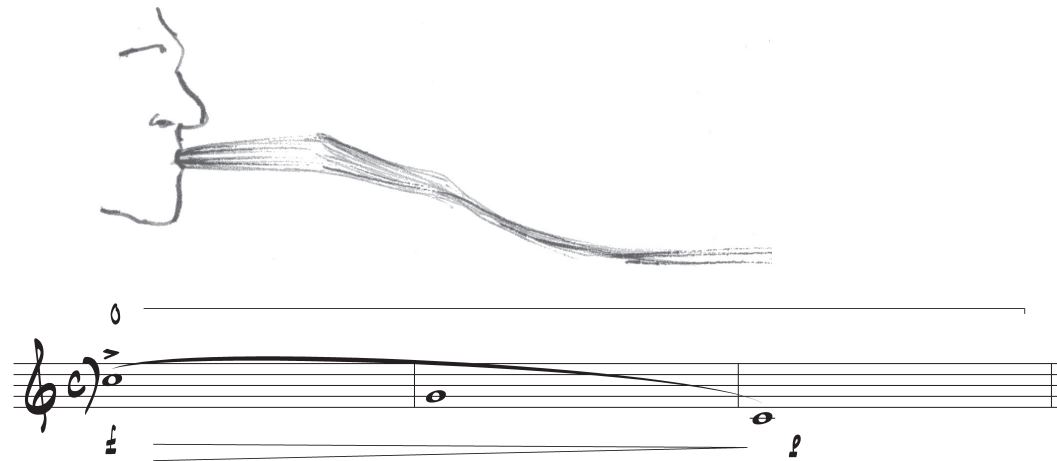
BUT LIKE THIS



Hang on the first staccato sound, pushing the air. then lower it a little down to the second and finally land to the third note softly; keep the last note long and tender.

Check the drawing:

**CD TRACK 12:**



Hold your lips still, especially from the **corners of the mouth**.



The vibration should happen between **lips – air – mouthpiece**, not only between the two lips!  
Remember: if you stress only the lips, you'll have a poor sound and get tired very easily.

Let's play now, for each position, the first three notes (*harmonics*), remembering the difference of **air pressures** (look at the various quantities in each bottle of the drawing below).

**CD TRACK 13:**



0

INC

mf

f

p

pp

2

1

3

7

1,2

2,3

11

1,3

1,2,3

Musical notation for CD Track 13, showing four staves of music in treble clef with various dynamics and articulations.

This is pivotal: Observe your facial muscles, chin, head, teeth and body posture, just like if someone else is watching you!



Learn to read and sing notes making sure of the equivalency with real sounds, do not call the notes only by names.

## The Measure (or Bar).

It's called *measure* the space marked by two shafts and containing notes and/or rests; the total value of which is determined by the fraction at the beginning.

That's the mathematical roots of music writing. After the **treble clef**, the **Tempo** (time signature) is expressed through a numerical fraction (4/4, 3/4, 2/4, 6/8,...) which represents the basic sol-fege counting of the all tune.

Ex. A:

1+2+1    1+1+1-1    1+0+1    1+1+2    4    2+1+1    1+1+2    4

Any song is made of measures; at the end, there are two vertical shafts indicating the ending. The referral value unit is usually the **quarter note** which corresponds to one click of the metronome.

**CD TRACK 14:**

2+1+1    2+2    1+1+1+1    2+2


## The dot.


It's a little dot, on the right of a note, and it's used to increase the note value of its half. (There are also 2 and 3 dots but that's something advanced players).


For Ex:

HALF NOTE = 2/4  
 QUARTER NOTE = 1/4

HALF NOTE + DOT = 2/4 + 1/4 = 3/4  
 QUARTER NOTE + DOT = 1/4 + 1/8 = 3/8

 = whole note + dot = 6 beats  
 4 + 2 =

 = half note + dot = 3 beats  
 2 + 1 =

 = quarter note + dot = 1 1/2 beat  
 1 + 1/2 =

EXERCISE SECTION: fill up the staff with notes or pauses as you like but respecting the whole value of each measures (indicated by the **time signature** at the beginning), then sing them:

Ex. B:



Ex. C:



Ex. D:



CD TRACK 15:

A musical staff in treble clef with a 3/4 time signature. The staff contains a sequence of notes and rests. Above the staff, guitar fret numbers are written: 0, 1,3, 1,2, 1, 0, 1,2, 2, 0, 1,2, 1,2, 0, 1,3, 1,2, 1,2, 0. Below the staff, guitar fret numbers are written: 0, 1,2, 0, 2, 2, 2, 2, 0, 0, 0. The notes are: a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, a quarter note B4, a quarter note A4, and a whole note G4.

NOTE: the **octaves** are counted as half value of each quarter note; so they are two in one metronome click.

Also, get use to practice your notation hand writing: fill up empty music staves of treble clefs, notes, rests every day. You can even copy short charts songs you like, this will develop your manuality and indirectly your sight reading capacities!

## The Music Scale.

It is the basic ABC knowledge that all players should master; it also helps to exercise the distribution of our air pressure.

For now, let's work on the C Major scale:

### CD TRACK 16:

SLOWLY

*p* *f* *p*

The numbers on top of each note are the valves to press down (considering the first valve, from the closest to our embouchure).

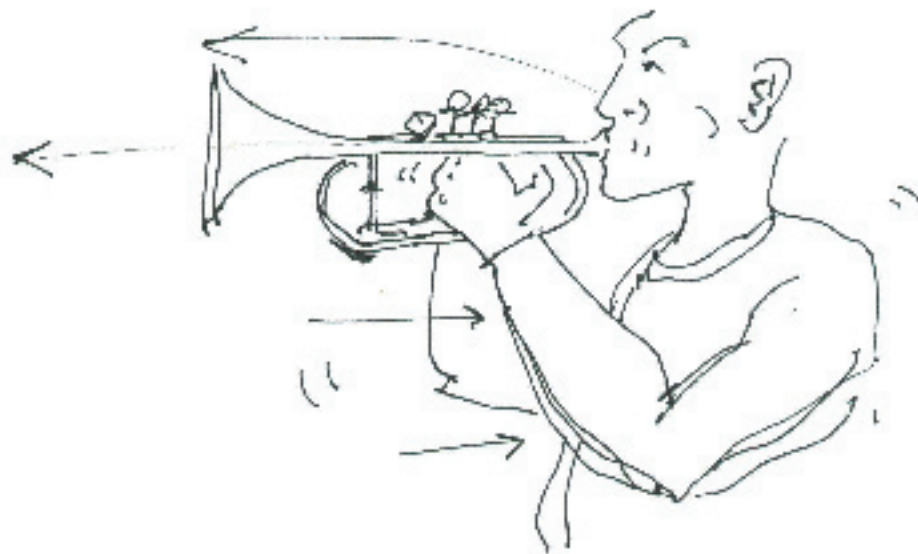
Follow the signalled “*crescendo*”, breath every single note, from a *piano* pushing up to *forte*, *loud* after the middle G, going back down gradually and lowering the air pressure.

Jaw, teeth and lips should stay almost perfectly still in the same position, better if you inhale through the nose.

Now, let's think about the right balance of pressure-air-instrument.

A significant element is the **pressure**; many players have, sometimes, only pressure problem:

- **of the air** (because of insufficient breathing or not enough air pushing),
- **or pressure of the instrument** on the lips (too much or too light!)



Both of them can be experimented and fixed with enough concentration, trying and alternating the same sounds changing just little at the time.

## The bottom line is: to play easy !

If there are still difficulties or “heaviness” while playing, there has to be something wrong. Hold on! Take a break.

Practice short sessions (fifteen minutes to half hour each), resting as much, few times during the day.

Just build up slowly your daily practicing routine, without hurry or anxiety.

*The trumpet has to be played little at the time but often!*

Go ahead with this next exercise, adopting a quick tongue movement and holding the sounds with stable air pressure. The notes shouldn't break or fall:

### CD TRACK 17:

The musical score for CD Track 17 consists of three staves of music in common time (C). The first staff starts with a treble clef and a common time signature. It contains two measures of music. The first measure has a whole note G4 with a 'v' below it, followed by four eighth notes G4, A4, B4, and C5, each with a 'v' below it. The second measure has a whole note G4 with a '>' below it, followed by a whole rest, and then a whole note G4 with a sharp sign (#) below it. The second staff starts with a treble clef and a common time signature. It contains two measures of music. The first measure has a whole note G4 with a '1' above it, followed by four eighth notes G4, A4, B4, and C5, each with a '1' below it. The second measure has a whole note G4 with a '1,2' above it, followed by a whole rest, and then a whole note G4 with a '1,2' below it. The third staff starts with a treble clef and a common time signature. It contains three measures of music. The first measure has a whole note G4 with a '2,3' above it, followed by four eighth notes G4, A4, B4, and C5, each with a '2,3' below it. The second measure has a whole note G4 with a '1,3' above it, followed by a whole rest, and then a whole note G4 with a '1,3' below it. The third measure has a whole note G4 with a '1,2,3' above it, followed by a whole rest, and then a whole note G4 with a '1,2,3' below it.

At first, the trumpet can be a hard instrument for what concerns **the tuning**: always check the tones you want to play on a keyboard, piano, flute or accordion.

This is because the physical tuning of trumpet is in the key of **Bb** instead of C; so, our C is in reality a Bb!

**Also: keep your teeth open while playing!**

The musical notation shows a treble clef, a common time signature, and a whole note G4. Below the staff, the text "C = B FLAT" is written in a handwritten style.

To become familiar with Scales, check the appendix of the book and practice them listening to the related audio tracks.

## The "Legato"

The "legato" sign ties two or more notes. It means without tonguing: blow through the notes and push just the valves to change sounds. The effect can be really sweet and tender.

BUT, sustain the breath, and don't let down the tuning and air pressure.

Always take a good breath before a tied phrase, and **tongue the first starting note**.

### CD TRACK 18:

The first staff of music for CD Track 18 is in treble clef with a common time signature. It contains three measures of music. The first measure has a whole note with a sharp sign and a slur underneath, with fingerings 0, 2, and 0 above it. The second measure has a whole note with a slur underneath, with fingerings 0, 1, and 0 above it. The third measure has a whole note with a slur underneath, with fingerings 0, 1, 2, and 0 above it. The second staff of music also has three measures. The first measure has a whole note with a slur underneath, with fingerings 0, 2, 3, and 0 above it. The second measure has a whole note with a slur underneath, with fingerings 0, 1, 2, and 0 above it. The third measure has a whole note with a slur underneath, with fingerings 0, 1, and 0 above it. A double bar line is at the end of the second staff.

When legato phrases go higher, you must push more air; when the notes go down, lower your pressure.

Let's practice *staccato* with *legato*:

### CD TRACK 19:

The first staff of music for CD Track 19 is in treble clef with a 4/4 time signature. It contains seven measures of music. The first measure has a quarter note with a slur underneath, with a fingering of 0 above it. The second measure has a quarter note with a slur underneath, with a fingering of 1, 2 above it. The third measure has a quarter note with a slur underneath, with a fingering of 0 above it. The fourth measure has a quarter note with a slur underneath, with a fingering of 1, 2 above it. The fifth measure has a quarter note with a slur underneath, with a fingering of 0 above it. The sixth measure has a quarter note with a slur underneath, with a fingering of 1, 2 above it. The seventh measure has a quarter note with a slur underneath, with fingerings 0, 2, 0, 2, and 0 above it. The second staff of music contains three measures. The first measure has a quarter note with a slur underneath, with fingerings 1, 2, 0, 1, 1, 2, and 1, 3 above it. The second measure has a quarter note with a slur underneath, with fingerings 1, 2, 0, 1, 1, 2, and 1, 3 above it. The third measure has a quarter note with a slur underneath, with a fingering of 0 above it. A double bar line is at the end of the second staff.

Remember the first rules for **mouth and body position**: chin ahead, top teeth in line with bottom ones, opened mouth, straight shoulders, open chest, lips opening, pressure of air-instrument on the mouth.

Keep checking your posture on a mirror when practicing. Through the first year at least!





Try to play the next lines with the CD, staying focused on the technical details described so far. It is not vital to make it through the end, just look for a good and clear sound, and not too many mistakes:

CD TRACK 20:

Let's sing and then play a few times a well-known melody ("Jingle Bells"):

CD TRACK 21:

From now on, you should get use to memorize the right valve positions correspondent for each note.

Practice the next **chromatic scale** so that you'll begin to speed up your fingering control (push down all the way each valve with the **tip of your fingers!**)

### The Chromatic Scale.

CD TRACK 22:

## The Accidentals - Tone and Half-tone

The musical “accidentals” are “non-natural” notes, called **flats** and **sharps**, which corresponds, for example, to the black keys on the piano.

Since Bach introduced the “*Well tempered*” System, Western music was based on a sequence of 12 sounds, equally distant, called **half-tones**.

2 half tones make 1 tone.

This relation has become the standardized “unit of measurement” to systematically recognize every kind of interval, harmony, sound and musical effect.

On these virtual stairs, the same notes can either be called:

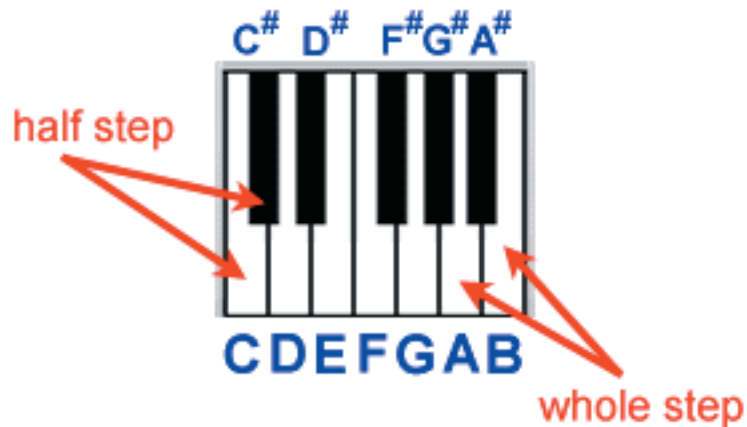
**Gb (flat) = F# (diesis)**

**Eb (flat) = D# (diesis),...**

The sign  $\natural$  (**natural**), clears the accidentals, switching the note back to natural.

Playing the Accidentals with the trumpet is quite easy; you just have to remember the correct valve position (see back to the previous page, Chromatic Scale).

**The Accidentals Scheme:**



In other words the **half tone** is the closest distance between two notes. In theory we need to memorize all intervals with **whole tone** and **half tone**.

Usually sharps are used ascending and flats descending.

## Warm Up.

JUST LIKE ATHLETES, OUR WARM UP MUST PREPARE AND HEAT UP THE BODY FOR THE BEST RESULTS WITH THE INSTRUMENT.

Runners warm up their legs muscles; the trumpeter needs to heat up lips, breathing system and the horn **WITHOUT PLAYING!**

Here are a few efficient tricks:

1. **Fluttering:** (blow some air through relaxed lips just like a horse...);
2. Making wide and slow **inhaling movements**;
3. Slowly puffing **warm air** into the horn;
4. Vibrating your lips blowing fast air through the trumpet **without making sounds**.

All this between 5 and 10 minutes long.

Also play **long tones**: it helps a lot, but don't exaggerate the volume or the range.

### CD TRACK 24:

7 POSIZIONI:

7

13

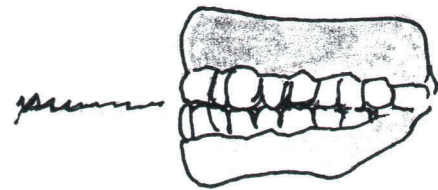
19

These exercises help to develop a clear sound, self-control and relaxation while playing. The **“Fluttering”** is considered a late evolution of the older concept of **“buzzing”**.

Learn to alternate the two systems of Fluttering:

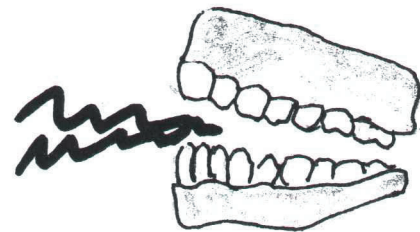
1. CLOSED TEETH (to be ready in just a few seconds, before playing):

**CD TRACK 25:**



2. OPEN TEETH (to calm down and rest the lips when tired, during playing):

**CD TRACK 26:**



Do not underestimate this technique; as simple as it seems, it works very well. Plus, related to the embouchure “system”, it helps to feel the right mouth asset.

(Too often we don't even realize our teeth opening while playing!)

## The Fingering.

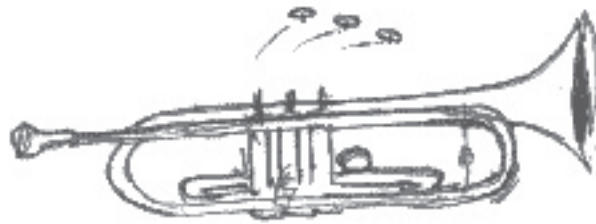
It's the synchronization of finger movements (pushing the valves) with the embouchure system. Being only three or four valves doesn't mean easy job; the fingering is a valuable aspect of trumpet playing.

It takes effort and practice since day one.

We need to well synchronize the quick snap of any valve position with the air emission-tongue-palate opening to change notes.

In other words, we have to perfectly master this action together: *fingering* (body) and *mouth* (mind).

For a great work out, my suggestion is to get use to play **without the tops** of the three valves and to interchange the hands (practicing often with either the right or left hand).



### CD TRACK 27:



Practice the exercise slowly and then faster until you'll memorize it.

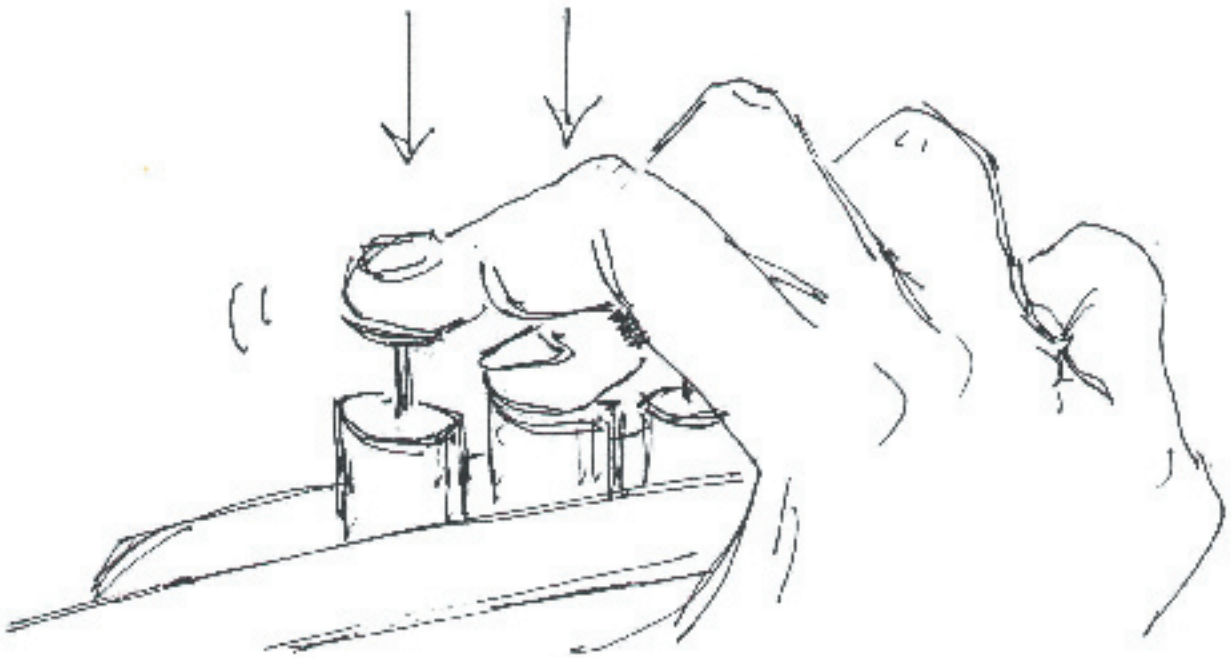
Stimulate the sight reading through a reverse playing (from the end to the beginning).

Slowly transpose this same exercise half step at the time up or down.

CD TRACK 28:

The musical score consists of four staves. The first staff is in bass clef and has a '2' above it. The second staff is in treble clef and has a '4' below it. The third staff is in treble clef and has a '7' below it. The fourth staff is in treble clef and has a '10' below it. The music features slurs and accents over groups of notes.

Always remember to use the finger tips as showed in the drawing:



Learn to dose the air amount and always start tonguing the first note.

For the first years perfection is not important. Rehearse your fingering, bare in mind the air “pushing” mechanism: keep it flowing when pressing the valves down.

Don't forget to “push” the air: keep the pressure especially when “slurring”, otherwise the notes will fall down or will sound flat and weak.

Inhale a good quantity of air for the following exercise:

**CD TRACK 29:**



The trick is finding the right spots to quickly inhale, so that you'll have always enough "fuel" to hold the tone and the sound quality.

Just like driving a car with shifts: always keep a medium motor regime for each gear, if not the car will turn off or hic up (you'll need to shift down, that is *breath in!*).

*The trumpet is not an electrical keyboard !*

Do not think to play all at full value and sound because many longer notes are supposed to be cut a little, just to give us the opportunity to breath.

Listen and repeat with the CD):

**CD TRACK 30:**



As you can hear, on the longer tones, the "bell" accents give that typical brassy sound which shall leave you the space to quickly inhale and keep going.

It takes experience but you can develop a good system of natural "resonance" just training your tonguing.

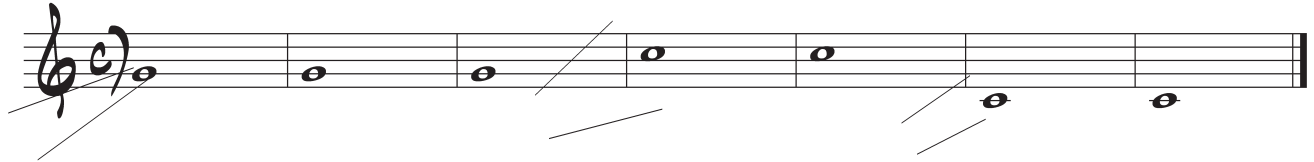


## High and low notes.

The trumpet range (from the lowest to the highest tones) is a very personal issue, always possible to expand.

It is a good habit to start “exploring” the sounds that naturally come out best for us; then, from here, start working up and down to extend your extension.

### CD TRACK 31:



You'll be able to GRADUALLY understand your system to go higher and lower.

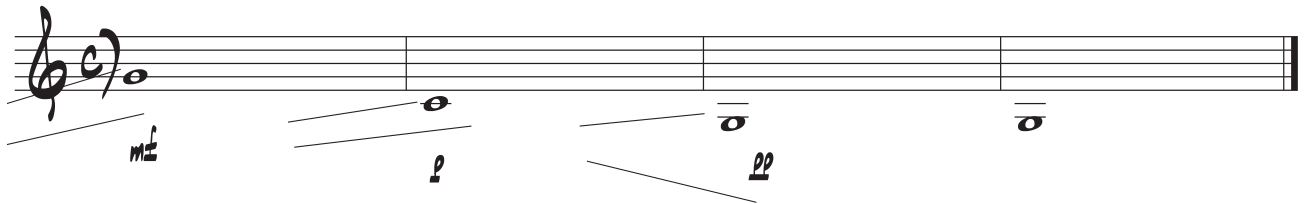
It can take years of training and hard work to finally open up your trumpet range and keep it consistent.

Everything needs a good start, which, in this case, is to exercise your blowing freely producing notes while concentrating on the different technique variations.

Starting from your most comfortable tone, middle G perhaps, go down to low C and even more, relax your lips and use less and less air pressure (warm and “wide” air).

Remember to keep the embouchure still: (open teeth, jaw ahead, tender lips and tight cheeks).

### CD TRACK 32:



To go higher, start from the same note, inhale more breath, close a little your lips, compact your air on the lower abdomen, and blow harder.

A middle C should come out; pushing more a high E or G ; hold on your horn on the mouth!

### CD TRACK 33:



Work out many times on these suggestions, taking in consideration all of the components analysed until now; if something doesn't go right, stop.

Take a rest and without instrument, go over the different steps to synchronize.  
The trumpet requires maturity and great mental attitudes; Be positive, happy and curious!  
Don't stress out your lips.

#### VISUAL ANIMATION OF SOUNDS EMISSIONS:

Remember to blow warm air, full and "round":

#### LOW NOTES



#### MIDDLE NOTES



#### HIGH NOTES



For high notes, the blowing should be rapid and strong, like a **sneezing!**  
Of course, the trumpet pressure on the lips won't be the same:

For the lower notes, be light.

Remember to seal the horn on your mouth the higher you go (without exaggerating!)

You can play this below with or without tonguing:

**CD TRACK 34:**

**IMPORTANT:** Learn to “catch” the right moment when a note or a particular action happens in the right way; stop and repeat it so that you’ll be able to “save” the steps you made.

Adopt an intelligent and focused practicing routine, not just a series of blind repetitions!

Here is the **Pivot** system to better understand where to direct the air stream through the horn to produce low, middle and high notes:

LOW NOTES



MIDDLE NOTES



HIGH NOTES



## The Intervals (2nd & 3rd).

*Interval* means the step in between two different tones: from a close 3rd: C – E, to a 5th: C – G, up to an octave or more.

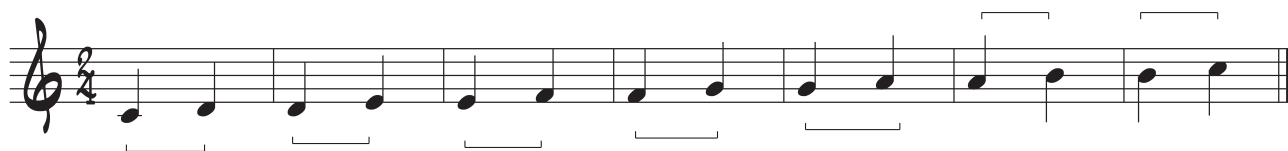
On the trumpet (and other wind instruments), the interval has to be clear in our mind; so, sing it before and then try to play it with the horn.

To perfectly grasp any step, it is convenient to “link” it to well-known melodies, licks or jingles (to clear any doubt).

The easiest interval is the 2nd , simply because it is done by two consecutive notes: C – D, D – E, etc..

Let's sing and play them together with the CD.

### CD TRACK 35:



### 3rd Interval:

(Sounds just like a track horn)

### CD TRACK 36:

Musical notation for CD Track 36. It consists of three staves in treble clef with a 4/4 time signature. The melody is: C4 (half), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), C6 (quarter). Brackets are placed under the notes to indicate intervals: C-D, D-E, E-F, F-G, G-A, A-B, B-C, C-D, D-E, E-F, F-G, G-A, A-B, B-C. Dynamics markings include *mf* and *p*. There are also breath marks (V) above the notes.

Take a breath always on the signalled ( V ), tonguing the starting note as you hear on the CD.

Once again, I suggest to alternate the left hand with the right.

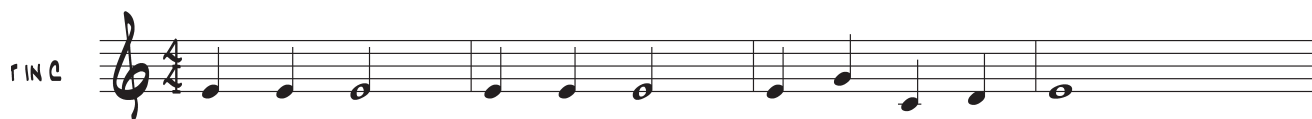
Learn this popular tune to start developing your hear on the 2nd and 3rd steps:

**CD TRACK 37:**

# "JINGLE BELLS"

(CD TRACK 37)

(COMPOSITORÉ)



Play the chart together with the recording but do not let my trumpet confuse your reading (I am performing other notes).

## The Tuning.

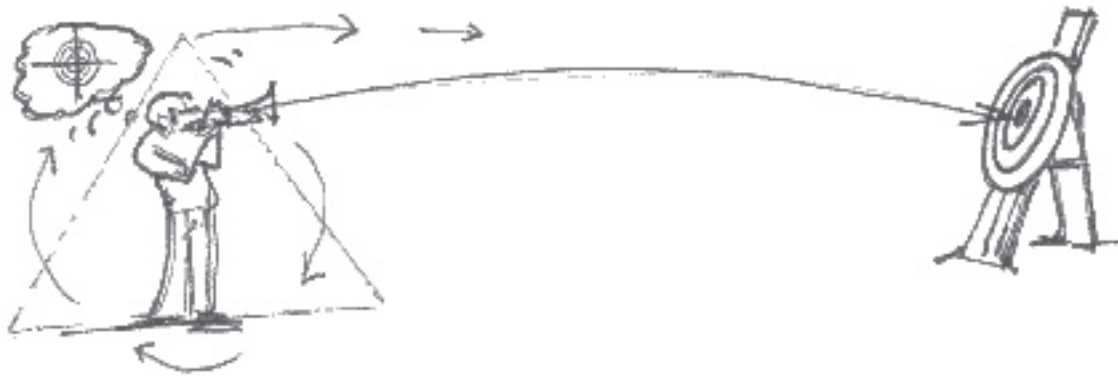
One hard thing of trumpet playing is to *perfectly centre each sound*.

The very nature of all brass instruments have a basic problem: the **sound production**.

Our body (muscles, air and mind) generates sound waves that have to be amplified by an extensive “tube”: the horn.

So, we must create a system to catch every note in the most efficient way possible, just like playing darts (trying to hit the target).

Develop a perfect body and mind balance, with your barycentre well grounded .



Every tone produced must be hit to the “heart”, in full, without worries.

It will be necessary to try over and over, adapt, memorize and acquire all the psycho-physical components to finally get close to the perfection with patience and perseverance.

Listen and try:

### CD TRACK 38:

Imagine a “rotation” movement: one way, we CHARGE ourselves with new air and then, we EXPELL it, the other way. Think of a carillon watch; wind up,...and let it go!

*This is the main concept of playing any wind instrument!.*

Try to perform this easy tune, "Fra' Martino", together with the CD track. It is written as a canon form: so keep going on and on starting from the top every time:

**CD TRACK 39:**

# "FRA' MARTINO"

(CD TRACK 39)

The musical score for "Fra' Martino" is presented in a canon form across seven staves. The first three staves show the initial entry of the melody in the first, second, and third voices, respectively. The first staff begins with a treble clef, a common time signature, and a repeat sign. The melody consists of a sequence of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The second and third staves begin with rests for two measures, then enter with the same melody. The fourth through seventh staves show the continuation of the melody in a single voice, with measure numbers 5, 5, 5, and 9 marked at the beginning of each staff. The final two staves conclude the piece with a double bar line and repeat dots.



Breathe regularly and continue your part, on time!

## The Rhythm.

*It is definitely the most important quality to play music!*

It sounds obvious but often some teachers have the tendency to care mostly about all advanced aspects forgetting the main requirement: the **rhythm**.

So, do not underestimate this factor because you might realize that you have timing problems even after many years of study and performance.

Try to practice the rhythm with the following activity:

*With your eyes closed, keep the timing clapping your hands or snapping fingers along with the CD samples.*

Together first, and later by yourself, make sure to fall back in time on the right beat.

(Wait for the off measure before starting!)

### CD TRACK 40:

*Medium*



Again, try to follow the beat:

### CD TRACK 41:

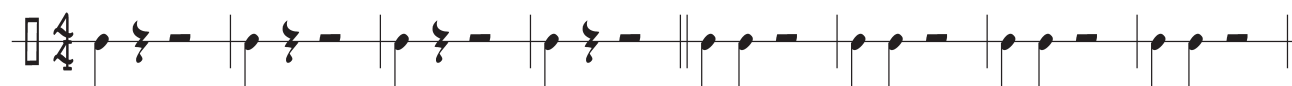
*Moderate*



Now slower, changing the time:

### CD TRACK 42:

*Slow*



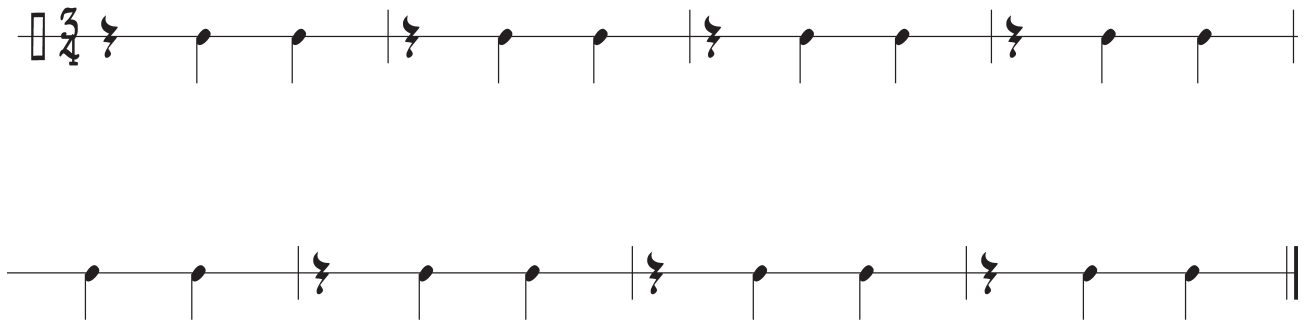
### CD TRACK 43:

*Allegro*



Try this harder tempo:

**CD TRACK 44:**



**CD TRACK 45:**



“Stimulate” and educate your ear: listen to all kinds of music, in different moments of your day striving to find the division (in 2, in 3, in 4, where is the down beat, where the refrain, the theme, the ending, etc.).

Get use to heed especially the styles of music you don't like; sometimes it is an effective habit (to understand and develop your musical discerning).

*“The hearing is our most indolent sense! What we might love listening to, could be trivial and boring to many others..”*

Sometimes play the same phrase or sound many times. It will help your **rhythm and grooving** qualities! (Music is made of more repetition than variation).

(Do this exercise below many times):

**CD TRACK 46:**



Now, add something else:

**CD TRACK 47:**



## Rhythmic Solfège/Sight Reading.

The next tune is an example of how to start sight-reading: a first general rhythmical scansion, a check to the eventual flats and sharps, then make sure of the length of each note (values). Run through the tune **WITHOUT INSTRUMENT**, only singing the note names.

### CD TRACK 48:



Now play it with the horn. Very slow at first, the sight-reading has to be trained and practiced as well as other performing aspects.

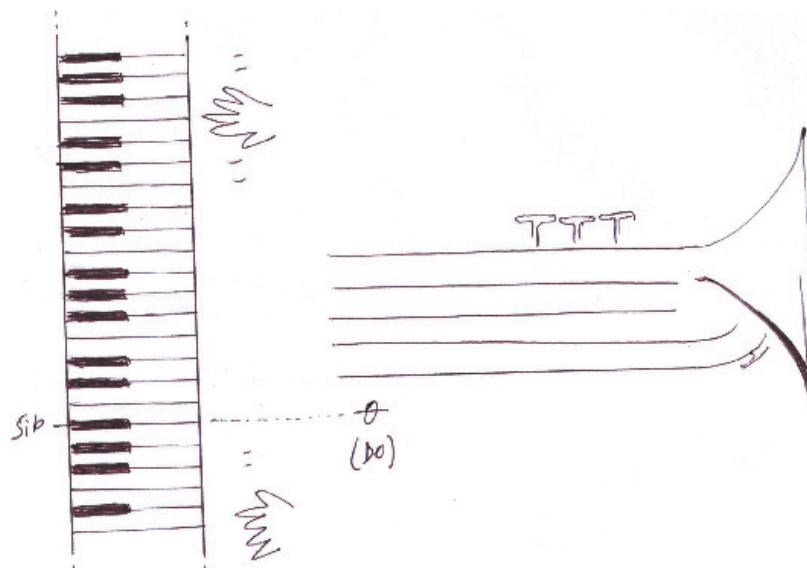
*Look ahead of the notes you are playing* so that your execution will run perfectly in time without false notes or slowing down.

Repeat exercise 48 with a different accompaniment: do not get confused!

Together, on time:

### CD TRACK 49:

Focus on the first note before you produce it. Remember that *Bb* trumpet usually reads in treble clef. Even if we already know that our C is actually a real Bb on the piano.



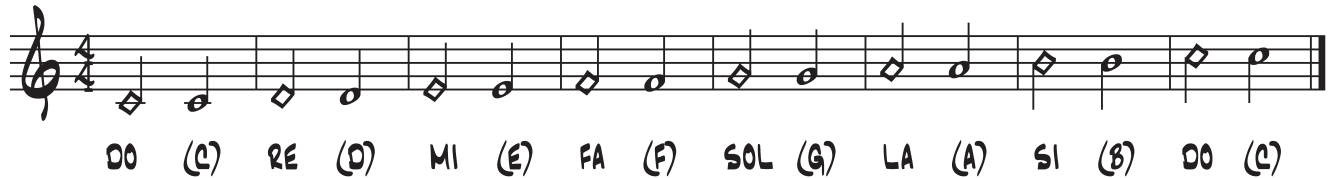
## C Major Scale.

Just like singing or whistling, when approaching a note with the horn, we have to previously figure out what kind of air pressure and sound to generate.

So, sing along first.

C Major Scale:

**CD TRACK 50:**



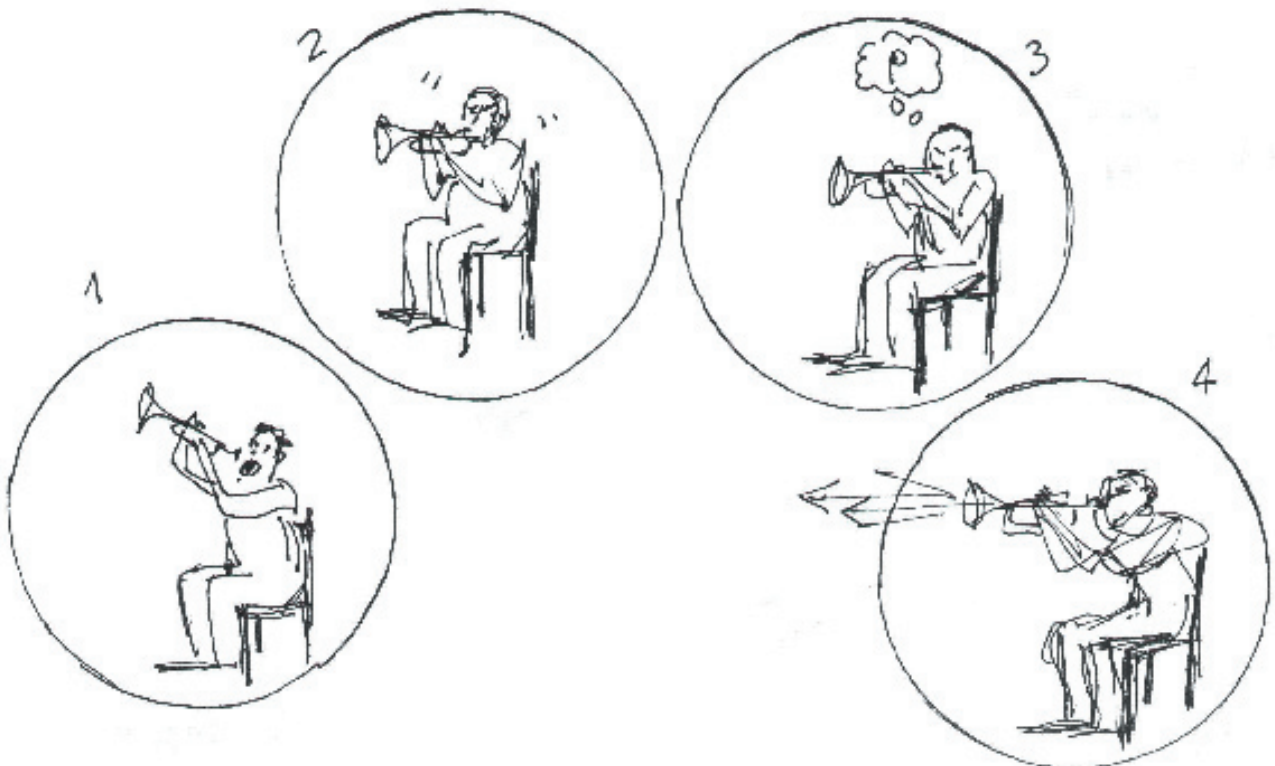
Here are also the names of the notes in the Italic musical nomenclature.

When you sing before playing, you can easily coordinate the body – air pressure – mouth – embouchure and synchronize the movements.

Sometimes, mistakes come from a lack of synch between these parts.

Follow the next steps:

1. breath in;
2. set the body;
3. focus on the note;
4. play!



## Air pressure and Lips-Teeth opening.

Usually called “*sound opening*”, this part requires a further in-depth analysis because, at the very beginning, students tend to squeeze their lips straining the air flow.

The palate opening has to be a perfect balance of **teeth, tongue and lips** positioning. As suggested before in the book (example of the spoon in the mouth), the best set up to produce sounds on the horn is with open mouth cavity – teeth but closed lips (just like humming).



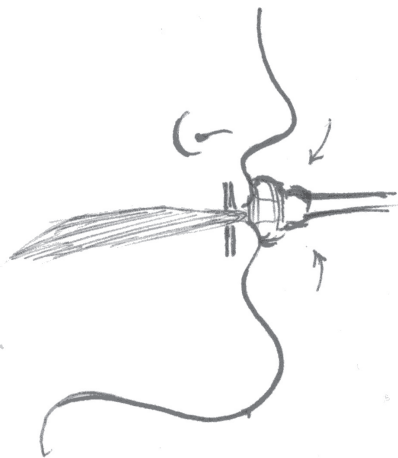
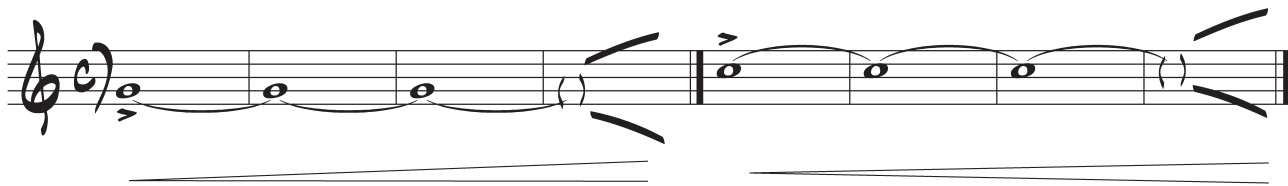
Normal asset



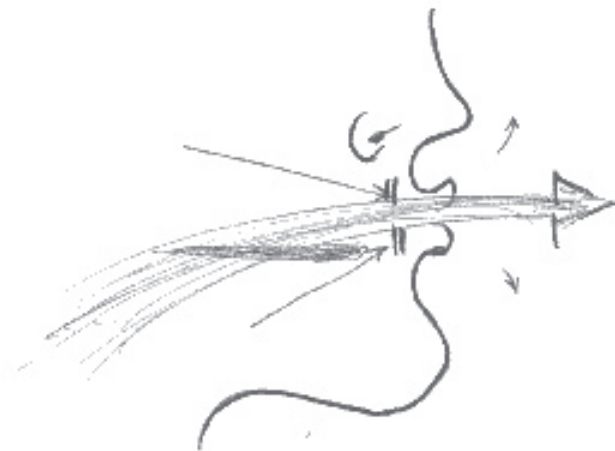
Performing asset

Now play long tones opening gradually lips and teeth until loosing the starting set up!

### CD TRACK 51:



(Play)



(Open ALL slowly...)

Miles Davis used a simple trick to keep his facial muscles relaxed, with the jaw ahead; he used to play sometimes with a chewing-gum in his mouth! (Do not try it ..unless with a teacher).

Linking back to the “staccato” technique, I suggest you to start alternating the *open staccato* (external) with the *semi-closed one* (internal), in different sessions.

(Strive to adopt a round and shrill sound on these next exercises):

**CD TRACK 52:**

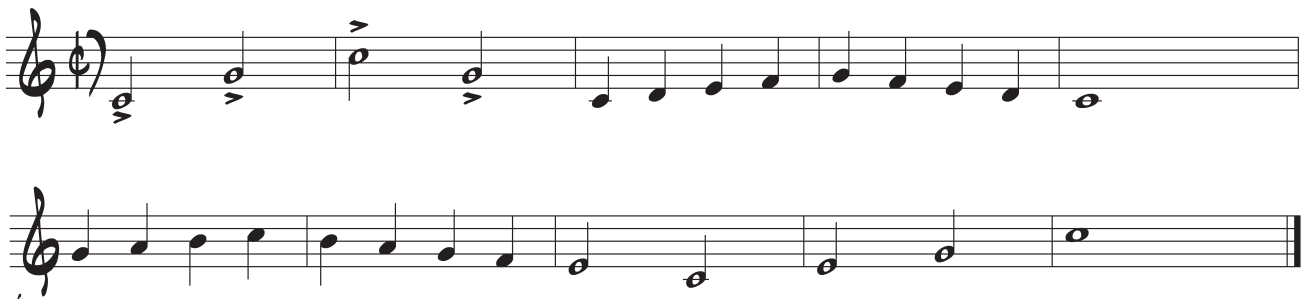


**CD TRACK 53:**



Make wide breathing movements to extend your note range, always **with the same mouth-and-lips opening**.

**CD TRACK 54:**



(Play it from start to the end, and backward to the top).

If you have a grown beard, it could give you an uncomfortable sensation between lips and mouthpiece.

That is another personal fact you must try out! As long as it doesn't bother your playing, you can decide either to keep it or not.

## The Harmonics.

After considering the 7 positions of the trumpet, you have realized that there are many different sounds for each single position, called *harmonics*.

Moreover, on the lowest or highest tones *it is possible to obtain other notes with any position!*

Anyhow, use the following “pattern” chart to better understand the relation of air quantity with pressure, and the way to control everything.

### CD TRACK 55:

The image displays a musical score for CD Track 55, consisting of eight staves of music. Each staff begins with a measure number and a dynamic marking. The notes are connected by a single, long, curved line that descends from left to right, indicating a gradual decrease in air pressure. The notes are as follows:

- Staff 1: Measure 0, dynamics *ff* and *p*. Notes: C4, C5, G4, F4, E4, D4.
- Staff 2: Measure 2, dynamics *ff* and *p*. Notes: C#4, C#5, G#4, F#4, E4, D4.
- Staff 3: Measure 11, dynamics *ff* and *p*. Notes: C4, C5, Bb4, Ab4, Gb4, F4.
- Staff 4: Measure 16, dynamics *ff* and *p*. Notes: C4, C5, D#4, C#4, B4, A4.
- Staff 5: Measure 22, dynamics *ff* and *p*. Notes: Bb4, Ab4, Gb4, F4, E4, D4.
- Staff 6: Measure 28, dynamics *ff* and *p*. Notes: C4, C5, D4, C4, B3, A3, G3.
- Staff 7: Measure 35, dynamics *ff* and *p*. Notes: C#4, C#5, D#4, C#4, B#4, A#4, G#4, F#4, E4, D4.

Breath in, centre the first note and then gradually lower its intensity in such a way to pick out all the harmonics (pretending to get down on the “stairs” ...). Keep going until you “lay” on the ending note (the lower sound) which should be long.



## Emission and Holding of the Instrument.

How to hold the trumpet, the axis, how to stick the horn to the lips, the head and body positions related to the instrument. We need to clear up these basic points, now!..

**How to hold:** the most balanced possible and in axis with our body. Avoid bending your head or the trumpet on one side.



YES



NO

**The angle:** between our head and the horn, it should be approximately 90 degree angle. Don't lower your head or look up too much. Make sure to converge all your facial muscle to the center of mouthpiece and lips.



**IMPORTANT:** the lower lip has to lean out as if blowing air upwards (towards the nose).

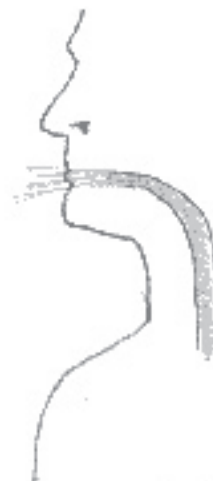
**How to set the horn on the mouth:** there is an “optimal” movement to approach the trumpet on our lips: from the high up-left end, lower down towards your right-end (the opposite for left handed). Preparing at the same time your jaw ahead so that you’ll have a strong “scaffolding” to build your endurance on. Check the drawings:



**The head position:** keep your eyes straight ahead, high chin, don't look down (closing the throat), or too high up. To help you out in case of “over-blowing” problems, try to play with a motorcycle helmet on.  
*Yes, really, practice some exercises with the helmet, with the front shield opened, of course.. (It is of incredible help!..)*



NO



YES

## Intervals of 4ths.

While we are gradually opening up our range, let's remember to push the air!  
Remember to "click" the second note with a quick air shove, well synchronized.

*Be always relaxed and with a **positive attitude!***

### CD TRACK 56:



NO STRESS!



RELAX...

BREATH!... Be calm when practicing.

Play music with a "light brain", you can repeat the same phrases over and over to settle something. This should clear your worries with time.

### CD TRACK 57:

(all staccato)

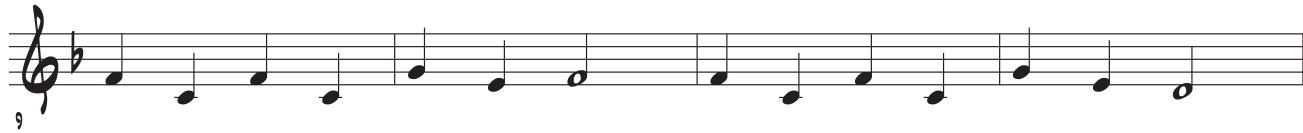


*The exercise n. 57 has been made up purposely to show how a **conscious repetition** leads to the best result..*

Play the 4th's intervals with this famous classical theme. Play "open", don't push too hard, on time (watch the Bb on key).

**CD TRACK 58:**

**"TE DEUM"**



As you probably noticed, the very first measure is missing a 3/4 value. There is only a quarter. This kind of beginning is called "**anacrusis**".

After becoming expert and secure you can play the tune again a little faster.

## Slurred intervals = Air-pressure.

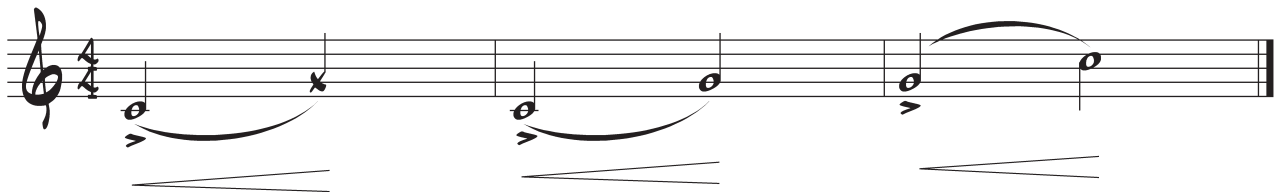
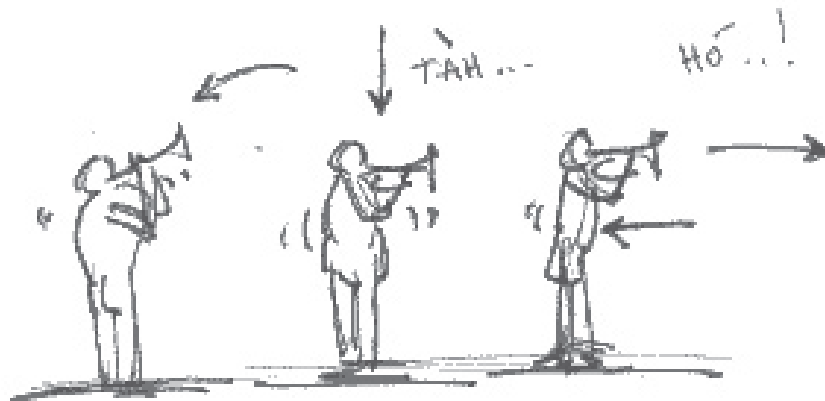
The *slurring* between different notes consists of linking sounds at different range through a balanced air stream and diaphragmatic air pressure.

Just like Martial Arts: three steps to remember:

1. *Inhaling, store the air in the lower lungs;*
2. *tongue the starting note, ("Tàh");*
3. *Push down and forwards your air pronouncing "Hò!" (the "legato" should come right out like coughing).*

Look at the drawing below:

### CD TRACK 59:



The hook on the first tone is very decisive and the slip up will work well if you push the air in synchrony and with decision! Do it on all seven positions.

Slowly learn to enlarge and control all types of slurring while "running" the air stream.

Think of using the air as if it was a car cloche of a motor with shifts in relation with the car speed.

### CD TRACK 60:



Use your air the best you can; like with a car, try to run as many miles as possible with the full tank, so that it will last longer.

And memorize the *air amount* for each note to get it right.

The next sample helps you to understand the kind of pressure to give when going up after the middle C

Listen and play with the CD.

CD TRACK 61:

Musical notation for CD Track 61, consisting of three staves of music in treble clef with a key signature of one sharp (F#). The first staff contains measures 1-3, the second staff contains measures 4-6, and the third staff contains measure 7. The music features eighth-note runs with slurs and accents, and dynamic markings such as *mf* and *ff*.

(Play it also the lower octave).

Perform now these enharmonic tones curing the minuscule **lips movements** “inside” the **mouthpiece**, going up or down.

Breath through the nose and focus the all attention only on the lips changes.

CD TRACK 62:

Diagrams of mouthpiece lip positions and musical notation for CD Track 62. The top part shows six hand-drawn diagrams of a mouthpiece with arrows indicating lip movement directions (up, down, in, out). The bottom part shows musical notation for CD Track 62, consisting of a single staff with a treble clef and a key signature of one sharp (F#), containing six whole notes on the staff.



## 5th and 6th Intervals.

Do not push too hard the air or tight up your mouth muscles worrying about the wider intervals. "Ride" your air stream, press your air tonguing well the first note and, pushing with your diaphragmatic muscles, should snatch the second higher tones.

### CD TRACK 63:



The 5th interval is typical of "Martial" rhythms, from marches and military signal calls; very peculiar for trumpeters.

### CD TRACK 64:

## CALIGOLA

(CD TRACK. 64)

GABRIEL ROSATI



Hold the longer tones, then quickly breath in when possible, through the mouth angles, without moving the mouthpiece position.

My suggestion is to constantly search and check your best way of playing.



## The Sight-reading.

The system of “translating” written musical nomenclature in sounds on our instrument automatically:

**On time – in tune – with the right expressions – perfectly done at the horn!**

Slowly, with care and precision. Don't be superficial or rough.

You can take the next rules as practical advices:

- Take a whole look at the chart: what kind of tempo, rhythm and speed. Then the accidents on key, eventual rhythm changes along the tune...
- Try to read and sing without instrument first: tune the starting note and review the evolution of the song, paying attention to eventual repetitions, endings and other signs
- Play with your horn: trying to keep a stable timing, it is ok if you “loose” a few notes... Keep the rhythm without getting lost, but start practicing **slow!**

Ex:



Take advantage of the rests and longer tones to look ahead at what is coming up.

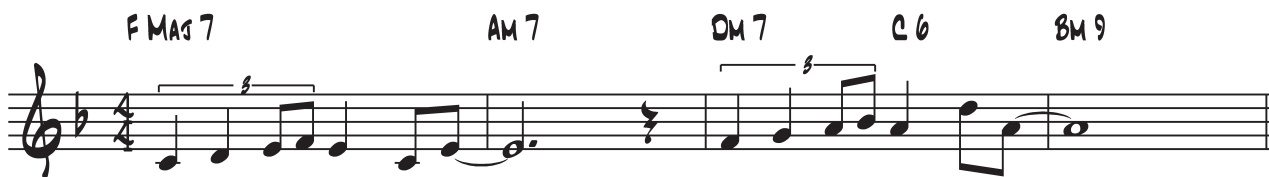
To build up an efficient sight-reading, you will need a lot of time and a lot of practicing.

Be curious, interested and try to read all you can: piano braces, guitar tablatures, singers parts, jazz nomenclature, etc..

On the next example you find the elements for a jazz improvisation plus lyrics typical chart:

## BALLADE

(COMPOSITEUR)



IF YOU EVER SEE ME AWAY

THAN IT MEANS YOU WERE TOO HARD

Does it look pretty complicated, right?

# 7th and 8th Intervals.

Get the intervals on your mind before playing them.

Unfortunately, *it won't come out just pushing down the right valves.*

Sing often, listen, tune up and meticulously define sounds, intervals, songs.

**CD TRACK 65:**

## "PRINCESS ANASTACIA"

(CD TRACK. 65)

BY GABRIEL ROSATI

The musical score is written for two staves in 8/8 time. It consists of four systems of two staves each. The first system starts with a treble clef and a key signature of one flat (Bb). The second system begins with a measure rest and a '6' below the staff. The third system begins with a measure rest and an '11' below the staff. The fourth system begins with a measure rest and an '16' below the staff. The score includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like accents and slurs. The piece concludes with a double bar line.

## The "Vibrato".

The vibrato technique is usually forgotten in many method books or left out from academic teachers. It represents a real "art", other than that unique characteristic of each trumpet player in the world.

Let's start working on it, since now!

The secret is the "dosage" of vibrato: getting to know which kind to use, when, where, until developing your own style.

While practicing it, we indirectly train at the same time: muscles – lips – teeth – jaw.

Here are the different systems: each suitable according to the musical genre:

**CD TRACK 66:** A) **Lip vibrato**: slightly moving your lips inside the mouthpiece just like chewing a gum.

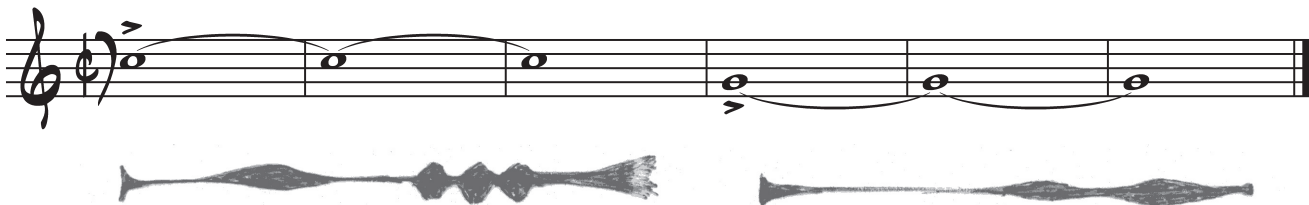
**CD TRACK 67:** B) **"Shake"**: jerking the horn with the hands on your lips making a wide interval (very much used in Jazz). Pretty heavy.

**CD TRACK 68:** C) **Jaw style**: similar to the first type, but a little slower and fatter. Effective but harder to control.

**CD TRACK 69:** D) Combination of **finger tips** on valves and **right hand**: perhaps the most used because easy to control and adaptable to various needs.

Play with the CD the following long tones and slowly practice the "vibrato", trying all the four systems above.

**CD TRACK 70:**



Watch the thickness on the graphic under the notes: it helps you to visualize the changing opening of the sound. Remember, the vibrato is generally used *on longer tones* in order to create a resonance effect (for example in slow rhythms, romantic music styles, solo ballads...) .

**CD TRACK 71 (slow):**



## The Care of the Horn.

In this chapter, I would like to give a few advices related to the trumpet care: how to preserve, clean and carry on the most out of your brass instrument.

First of all, I recommend, for beginners, a “mediocre” trumpet, new or used; it will work at least for the first year. A different matter is the **mouthpiece**: have somebody to help you find the right one for your facial characteristics and keep the same for *steady period of time*. My suggestion is to start with a small/medium mouthpiece.

Eventually, the horn will become a “physical part” of your body, so use care, hygiene and much attention. As metal tool, it soaks all we eat, drink, ambient smoke and it is affected by cold temperature and humidity.

WASH YOUR HANDS BEFORE PRACTICING; BLOW AWAY THE RESIDUE WATER FROM THE TUNING SLIDES; ALWAYS CLEAN UP THE HORN WITH A TOWEL AFTER PLAYING.

Brush the mouthpiece inside with soap and water with the little swab as showed in the following image; it helps to prevent lip infections or herpes:

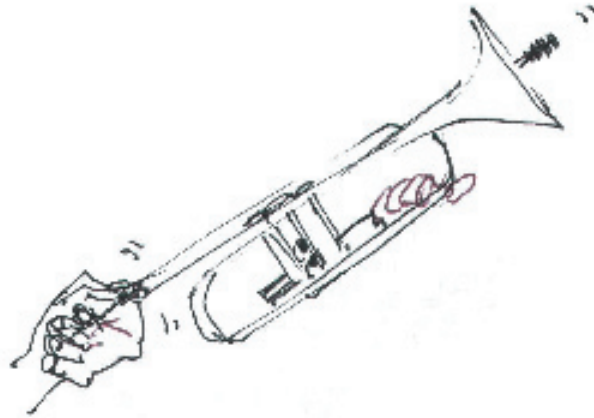


Approximately once a month, wash the trumpet in a bath tub, in warm water (not too hot!): take off all the tuning slides, keys, mouthpiece, lay them down in the bath-tab with water and liquid soap. Leave all in there (but the valves), resting for an hour.

When extracting the valves make sure to remember the order of the numbers on them, each one is only for its right numbered channel.



Remember that the valves do not go dipped into water but carefully cleaned with a cloth (cotton, plush, wool) and later slightly oiled and reinserted in the right channel, rotating them to find the correct spline:



Later, pull out of the water the slides one at the time, rinse them under fresh and clean water, wipe them out with a cloth and run through a flexible brush to clean up the inside:



Then, oil or grease the components of the horn and slowly reinsert them all in place:





## Methods.

A good bibliography is a must for any passionate student in order to develop a good musicianship.

The next titles are, in my opinion, basic publications to follow up and REALLY STUDY!  
Starting from the author's note (always very helpful).

- |                                     |                          |                         |
|-------------------------------------|--------------------------|-------------------------|
| 1. "The Trumpeter's Handbook"       | by Roger Sherman         | Accura Music Publ.      |
| 2. "Arban's Complete Method"        | by Arban                 | Carl Fischer Inc.       |
| 3. "60 Studies"                     | by C. Kopprasch          | International MusicCo.  |
| 4. "Technical Studies"              | by H. L. Clarke          | Carl Fischer Inc.       |
| 5. "Musical Calisthenics for Brass" | by Carmine Caruso        | Columbia Pictures Publ. |
| 6. "100 Studi Melodici"             | by Reginaldo Caffarelli  | G. Ricordi Ed.          |
| 7. "Warm Ups + Studies"             | by James Stamp           | Editions BIM            |
| 8. "Lip Flexibilities"              | by C. Colin              | C. Colin Publ.          |
| 9. "The Art of Trumpet Playing"     | by C. Colin – M. Broiles | C. Colin Publ.          |
| 10. "Trumpet Trouble Shooting"      | by Bobby Shew            | Bolikes Music           |

Be ready to find three great trumpeters supporting three different theories on the same subject; the best judge to find and decide our own optimal system is still **ourselves**, according to the style, music, work and personal experience...

It all depends what is your goal with the trumpet: symphonic professional, jazz soloist, session man or lead trumpet chair, etc.

Organize your daily routine of practice alternating and rotating all the works to do.

Interchange fingering technique with sight reading for example, or range to listening station, speed to transposition...This will help you keep always a vivid attention and never get tired (physically and mentally).

This method book is basically for beginners, and will allow you to build strong foundations for your trumpet playing whatever direction are you going to take.

The above titles are fundamental for everyone.

## Discography.

Merit of Internet and other new technologies of low cost and great audio-video results, it is much easier , today, to have a complete essential discography.

I believe, in fact, that all “music” world must be absorbed and deeply known directly, so that you can become familiar with history, styles, influences and characteristics.

Strive to listen and understand as much as possible, even the music you don't really like; slowly you'll start to mature and see the beauty of them all.

Hereafter I put down a few names, trumpeters and authors of vital importance, without specific titles; find and experiment them by yourself:

### **RENAISSANCE**

Girolamo Frescobaldi, Giovanni & Andrea Gabrieli, Tylman Susato, Samuel Scheidt, Lorenzo Cherubini,

### **BAROQUE**

Henry Purcell, J. Sebastian Bach, Giuseppe Torelli, Antonio Vivaldi, Tomaso Albinoni  
George Friedrich Haendel, Jean B. Lully,

### **'700/'800**

John Stanley, Leopold Mozart, Vincenzi Bellini, Gioacchino Rossini, Giacomo Puccini,  
Johann N. Hummel, L. Van Beethoven, Herbert Clarke, Richard Wagner,  
Franz Joseph Haydn,

### **MODERN SYMPHONIC**

Modest Moussorgsky, Gustav Mahler, Paul Hindemith, Claude Debussy, Dmitrij Sostakovich,  
Sergej Prokofiev, Andre Jolivet, Maurice Ravel, Anton Bruckner, Igor Strawinsky,

### **CLASSIC JAZZ**

Bix Beiderbeck, Louis Armstrong, Glenn Miller, Harry James, Tommy Dorsey, Duke Ellington,  
Joe “King” Oliver, Jelly Roll Morton, Count Basie, Lionel Hampton, Buddy Rich,

### **MODERN JAZZ**

Clifford Brown, Dizzy Gillespie, Charlie Parker, Stan Kenton, John Coltrane, Stan Getz,  
Chet Baker, Maynard Ferguson, Lester Bowie, Chuck Mangione, Gerry Mulligan  
Cat Anderson, Lester Young, Wynton Marsalis, Freddy Hubbard,

### **LATIN**

Perez Prado, Irakere, Chico O'Farril, Fania All Stars, Tito Puente, Willie Colon, Paquito  
d'Rivera, Gato Barbieri, Claudio Roditi, Arturo Sandoval, Jerry Gonzalez, Jesus Alemany  
Mariachis de Mazatlan, Oscar de Leòn, NG La Banda, Manolito Y su Trabuco, Irakere,

### **BRAZILIAN - WORLD BEAT**

A. Carlos Jobim, Jorge Bem Jor, Hugh Masekela, Rique Pantoja, Gilberto Gil, Miriam Makeba  
Mori Kante, Manu Dibango, Carlinhos Brown, Orchestra Baobab, Tania Maria, Los Fabulosos  
Cadillacs,

## The Scales. Glossary.

Reading and memorizing scale progressions can vary by music styles sometimes.

Although, it is a good system to learn the notes succession, even only remembering just the grade distances (WHOLE step, HALF step) from the tonic up to the octave will help for transposing them later in all keys.

So, take your time to memorize every scale, focusing on the step-by-step succession and following the audio accompaniment:

### CD TRACK 72: C MAJOR



### CD TRACK 73: Cm b6 (Eolic)



### CD TRACK 74: C7 (Meso-Lydian)



### CD TRACK 75: Cm b6 MAJOR 7



### CD TRACK 76: C MAJOR 7 +4 (Lydian)





CD TRACK 77: Cm MAJOR 7 (Melodic)



CD TRACK 78: C MAJOR 7 b6



CD TRACK 79: Cm 7 (Doric)



CD TRACK 80: C MAJOR 7 +5, +4 (+ Lydia)



CD TRACK 81: Cm b9 b6 (Frygian)



CD TRACK 82: C7 b6 (Indu)



CD TRACK 83: C Dim.



Practice Scales as a daily routine, exercising the ear to recognize and get the “flavor” of each one (serious, sad, romantic, solemn, bluesy...). There are many more but for the first period of

studies you can also try to **transpose** the Scales starting from different tone each time. Hereafter are the fingering for a more complete extension of the note range:



Let me end this book with a few honest advices that I consider crucial to develop the right attitude as trumpeter. Check them out and think about:

- ALWAYS TRY TO BE HUMBLE AND MODEST.
- BE POSITIVE WITH YOURSELF AND THE OTHERS.
- CONCENTRATE ON YOUR OWN GOALS/WISHES INSTEAD OF THE OTHERS'.
- DON'T RUSH!
- FACE THE DIFFICULTIES TO MOVE ON, EVEN THROUGH NEGATIVE RESULTS AND FLOPS; DON'T HIDE YOUR PROBLEMS!
- DO NOT CREATE UNREAL "STORIES" AND ALIBIS TO COVER UP YOUR OWN LIMITS.
- PRACTICE WHAT YOU DON'T LIKE AND WHATEVER IS UNCOMFORTABLE TO YOU.
- PAY ATTENTION TO THE FEW CRITICS INSTEAD OF THE MANY ADULATORS...
- GET USE TO "SURVIVE" WITHOUT PERFORMING ABSOLUTELY EVERY WEEK!
- OUR "JOB" HAS A VALUE: DON'T SELL IT OUT!
- PAY ATTENTION TO THE EASY PROPOSALS...
- BE A GOOD HUMAN PERSON BEFORE BEING A MUSICIAN. OPEN UP YOUR LIFE TO THE ALL BEAUTIFUL WORLD, DON'T END UP LIVING, THINKING AND TALKING ONLY ABOUT MUSIC AND PERFORMERS!
- PLEASE REMEMBER: BEING A MUSICIAN IS NOT BEING NECESSARELY AN ENTARTAINER OR...A CLOWN!
- MUSIC IS A SERIOUS THING.
- DON'T TALK TOO MUCH... IMPROVE YOUR PSYCHOLOGY: YOU'LL NEED IT.



## BRAZILATAFRO PUBLICATIONS

Los Angeles, CA - U.S.A. - Pescara – ITALY -  
[brazilatafro@tin.it](mailto:brazilatafro@tin.it) [www.brazilatafro.net](http://www.brazilatafro.net)

Started with the ambitious goal of producing and distributing different kinds of UNIQUE books of music, cultur, arts, essays, instructional pamphlet, CDs and DVDs at a very low price. The authors are highly accredited professionals and recognized teachers (but without a well known name!) representing a challenge with their own original material.

Here are the other Brazilatafro books:

1. **AFRO-CUBAN ORIGINALS**: 11 original tunes of modern Cuban music Styles (salsa, bolero, bembe, rumba flamenca, cha-cha-cha, mozambique). (CD Play-long with lyrics, guitar tablatures and C charts).
2. **AFRO-BRAZILIAN ORIGINALS**: 12 original tunes of Afro-Brazilian rhythms for small combo (samba, afoxe, olodum, partido-alto, bossanova). (CD Play-along with C, Bb and Eb charts).
3. **ORIGINAL TANGOS, MILONGAS & ARGENTINEAN SONGS**: 9 original Continental rhythms and other South American styles (milonga, habanera, candombe, valse, marcha, modern tango). (CD Play-along with C, Bb and Eb charts).
4. **800-900 CLASSICS FOR TRUMPET & PIANO**: Tchaikovsky (Valse sentimentale), Korsakov (Flight of Bumblebee), Savard (Morceau de Concours), Ropartz (Andante et Allegro), Dukas (Fanfare), Masciangelo (Christus), Gardel (Mano a mano), Joplin (The Entertainer).
5. **900 CLASSICS FOR TRUMPET & PIANO**: Joplin (Original Rag), Mendez (La Gloria eres tu), Khachaturian (Dances, from the Gayne ballet), Tiomkin (Deguello), Porrino (Concertino), Monterde (La Virgen de la Macarena), Maxwell (Ebbtide), Rosati (Puppets Game).
6. **PACIFIC TIME ORIGINALS**: 11 original tunes of jazz-rock, fusion, dance, pop, funk. (CD Play-along with C, Bb and Eb charts).
7. **THE MODERN JAZZ TRUMPET SOLOS**: note by note solo transcriptions from the Masters (Harry James, Chet Baker, Miles Davis, Clifford Brown, Dizzy Gillespie, Art Farmer).



environmental friendly!