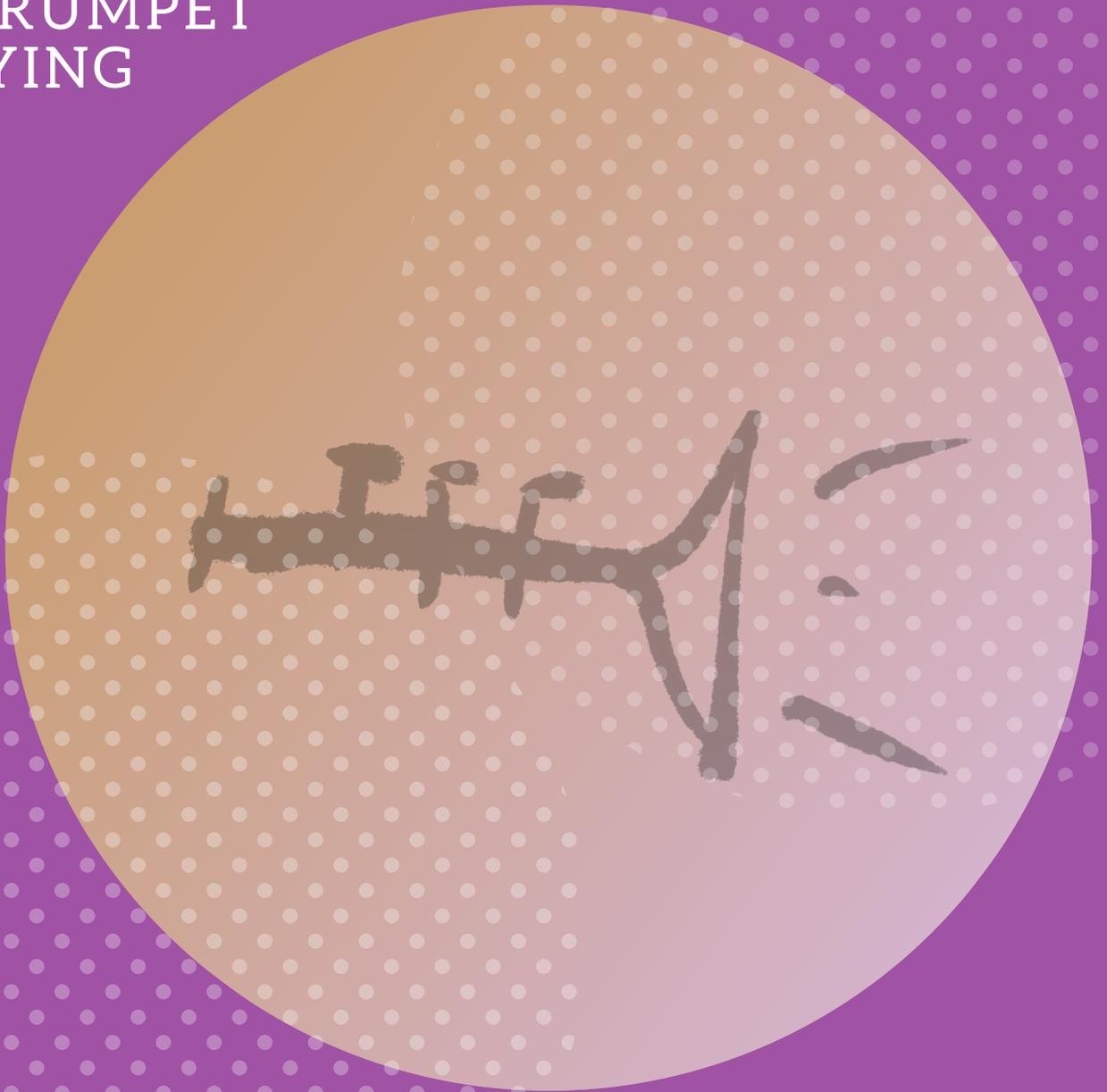


RESPONSE

A GUIDE TO AN
EASIER WAY
OF TRUMPET
PLAYING



BY

ANDY
KOZAR

The overall approach and exercises found in this book are an amalgamation of information and insight that I have gathered on this journey, both as a student and as a professional trumpeter. I do my best throughout to mention where the exercises I've adapted have their origins, but I want to explicitly mention some of these individuals who have had an enormous impact on me as a musician and as a trumpeter. Without these people, I'm not sure that the ideas I now find to be so foundational to my playing would have made their way into my playing and mindset. An un-repayable debt of gratitude is owed to my teachers, colleagues, and friends, notably Terry Everson, Mike Gurfield, Jonah Levy, Mark Gould, Jens Lindemann, Anthony Pasquarelli, Doug Prosser, and James Thompson.

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ABOUT RESPONSE



INTRODUCTION:

There's nothing new in this book, or at least new in the way we generally think about 'new-ness' these days. These exercises, and the words on suggested approach that precede each exercise, all have their origins in other trumpeters and educators from generations both currently active and long passed. In all fields, we build on the knowledge and insight that is passed on from those who dedicated their professional lives to this work. The way I approach trumpet has been informed by the years of lessons with my teachers in school, the one-off lessons with as many people as would hear me, the colleagues I'm so lucky to sit next to from gig to gig, and the friends I have practiced with for years. To say that what I'm writing and sharing in this book is new would be phony. It's an amalgamation of the knowledge and insight I've gathered through these years of experience, collected and communicated in the way that I've found works best for me. My goal with this book is to share my approach to playing the trumpet, and that's exactly what it is. Mine. Not that you can't have it, of course you can! Otherwise, why share? But I mention this only to emphasize that these exercises work great for me, and I hope some of it works for and helps you, but you and I are different. Our chops are different. Our physiology is different. Our brains are different, and this is wonderful. So take what you like, change anything you'd like to accommodate your needs, and if something doesn't work for you, move on.

Basketball star Chris Bosh reminisces about the joy of the daily process, the reps and drills, not only the actual game. Author George Saunders speaks and writes about the joy of the daily process of just getting ink to paper, not only the final story or novel. Playing trumpet and being a musician can't be only about the performance, for the amount of time performing feigns in comparison to the solitary time in the proverbial woodshed. To sustain this life and work, we must find joy in our devotion to the process and the long-term relationship with our art and craft. I personally deeply love this process, and as my family of non-trumpeters (that can now sing my routine) will attest, I live for the fundamentals, for the process. I hope this book can add to the daily joy that bringing this hunk of metal to your face brings!



ORGANIZATION & USAGE

ORGANIZATION:

This book is separated into three main sections, *A Warm-Up and Fundamentals Routine* and *An Appendix of Exercises*, and *End of Day*. The first is exactly as the title states, and this warm-up/fundamentals routine is the one I personally have found works the best for me. It is also an approximation of the routine I work through with my studio in our weekly group sessions. *An Appendix of Exercises* is a collection of exercises I've written or adapted over the past 10+ years. Not necessarily for everyday use, these exercises either address specific concerns on the instrument, are meant to compliment those found in the opening section, or are variations on the exercises found in the first section, a way to keep it fresh. Think of these (and maybe everything in here) as tools in a tool box. You wouldn't use a hammer for everything, but there are a bunch of uses for one, and it sure is great to have one when you need it! *End of Day* is a few exercises I do towards the end of my day of playing, including long tones and some very soft playing. You may be different, but once I turned 30, warming down became quite important!

USAGE:

Each section will vary a bit in its presentation, but you will regularly see general descriptions, specific instructions, and often this little trumpet:  These denote a little something extra, tips for execution of the exercise or a note meant to give some additional context for the exercise. Like this...

 Though the three sections of this book are presented in a particular order, it is not necessary to do them in that sequence. In *A Warm-Up and Fundamentals Routine*, I have found that parts I through IV work best in that order, but that is only a matter of personal preference and quite honestly, I'm always changing it up. The exercises in *An Appendix of Exercises* are in no specific order and should be used as you wish and those found in *End of Day* are written about more in depth when we get there.

 Periodically, you will see some empty boxes for you to take notes. I always found writing about my practice, lessons, ups, and downs, to be tremendously helpful. I hope you take advantage of this space for that type of reflection.

NOTES:

 My purpose for writing this book is the hope that you will find some of it helpful in your own practice. For many years, I thought of every exercise from every book as a sort of holy and sacred document. In my mind, the thought process would play out like this: "I deeply admire X (a trumpet player) and want to play like them. X wrote this book called Y, and if I would like to play like them, I need to do exactly what X writes." Now, if I told trumpeter X that this was my thinking, I'm sure I would be told 'nope, that's not how that works.' Whether it's Jean-Baptiste Arban's *Complete Celebrated Method for the Cornet*, Chris Gekker's *Articulation Studies*, James Thompson's *The Buzzing Book*, or X's book Y, these methodologies are meant to be a starting point, or better yet, a springboard for our own creative practice, giving us the foundation, tools, and the inspiration to create our own way. This is all to say, try it exactly as I wrote it, but only a few times. Then change anything that doesn't work for you. Add to it, take something away, ignore it completely. **Make it yours, it's about you.**



1: A WARM UP AND FUNDAMENTALS ROUTINE

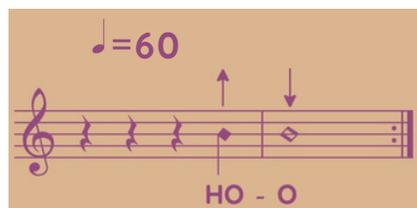
I. AIR FIRST

All trumpet playing starts with air. Without the right breath and air usage, our lips are just hunks of meat, but when we are using our air well, we are able to find that perfect balance between said air and our embouchure, the key to our craft and art. Each time I sit down with the trumpet, whether it be for the first notes of the day or just before a show, the first thing I do, if only for a moment, is engage with my breath. The fundamental components of my personal approach to the breath are quite simple:

 **HOPE** – Say the word ‘hope.’ Now say it again, paying special attention to the shape your mouth makes and what your tongue does. Now take what I call a *Hope Breath*: keep your mouth in the hope position, but rather than exhaling to say the word, inhale. How does that feel? Now play with the vowel, *heep, hoop, hay*, etc. and try these variations on the inhale. What are the differences? In my experience, the hope breath is the most relaxed way to take in the air you need; it’s a gentle and subtle mouth-shape, there is very little dropping of the jaw, the tongue is kept out of the way, and you’re able to fill up from the belly without any upper-chest or throat tension.

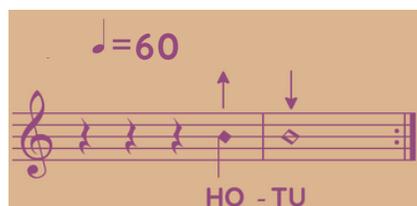
 **Breathe in time** – Whether coming in or going out, our air must be in constant movement and the moment of transition from inhalation to exhalation is no exception. Imagine a tennis ball being tossed up in the process of a serve. It does not stop moving at the top, but immediately begins the process of returning to its origin. The ball is in constant movement and the player hits the ball at the peak. As trumpeters, our air must be in constant movement and we articulate at the top, or peak, of our breath. A stoppage of air in the transition from in to out results in harmful chest and throat tension, and if we’re already tight before our first note? Oye. We’re certainly not setting ourselves up to play with ease in the best case, and in worst case, we’re setting ourselves up to fail. Breathing in time, always with a metronome, will not allow this stoppage and thus avoid the tension, allowing us to play the trumpet with ease.

AIR EXERCISE 1:



Repeat this pattern a handful of times. Remember, the air is in constant motion.

AIR EXERCISE 2:



Now repeat this pattern a handful of times, this time articulating the beginning of an imaginary note.



II. BARELY BUZZ

Once my breathing is activated, I add my lips to the mix by doing what I call *Barely Buzz*. In this exercise, influenced by a similar exercise I've seen trumpeter Terry Everson do and teach, you are going to place the mouthpiece to your lips as if you were about to play, but rather than take an in time *Hope Breath*, you are going to release the easiest and smallest amount of airflow through your aperture and allow your lips to come together and barely buzz, with 'allow' being the key word. We want to avoid forcing the lips together, only letting them touch and vibrate. The resultant pitch is of no concern as long as it is coming from a place of ease. Though this may take a moment to get going, especially as you begin to work it into your routine or after a few days of heavy playing, so be patient and fight the urge to force the buzz!

BARELY BUZZ EXERCISE:



 The purpose of this exercise is twofold: In the short-term it's an easy and low-impact way to start the day. Allow rather than force. But in the long term, this very simple exercise will give you greater control over your aperture. The ability to comfortably use a very small and responsive aperture is essential to playing soft in the low register, playing high, and even the most basic skill of clearly articulating.

 As you can see from the exercises we've gone over so far, I spend time with the most fundamental building blocks of trumpet playing every day. Can I breathe without practicing the *Hope Breath*? Get my lips to buzz without doing the *Barely Buzz*? Yeah, sure. But if the breath and the buzz, the balance of our lip and air, are the foundational elements from which our entire technique is built upon, this foundation should be attended to on a daily basis.

 When buzzing, I prefer to use a Brass Buzzer (pictured below) as opposed to a BERP or just holding the mouthpiece. In my practice, the point of buzzing is exactly that, focusing on the balance of the air and lip, the embouchure and aperture, and the pitch of the buzz. The BERP adds a resistance that isn't like buzzing the mouthpiece alone, while also not anything resembling the resistance we receive when playing the trumpet, and holding the mouthpiece with our hands can lead to angles and pressure that also differs from what we experience when we're playing. The 'Brass Buzzer' allows you to hold the horn as you do while you're playing, but without any false or unrealistic resistance.

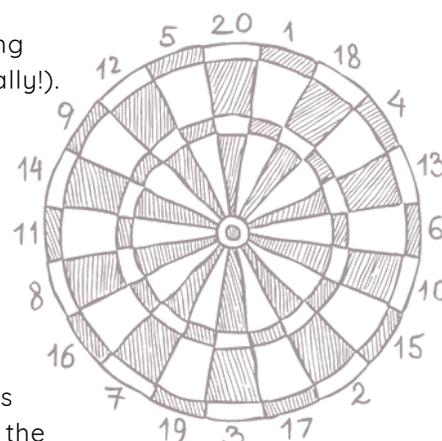


NOTES:

III. THE CENTER

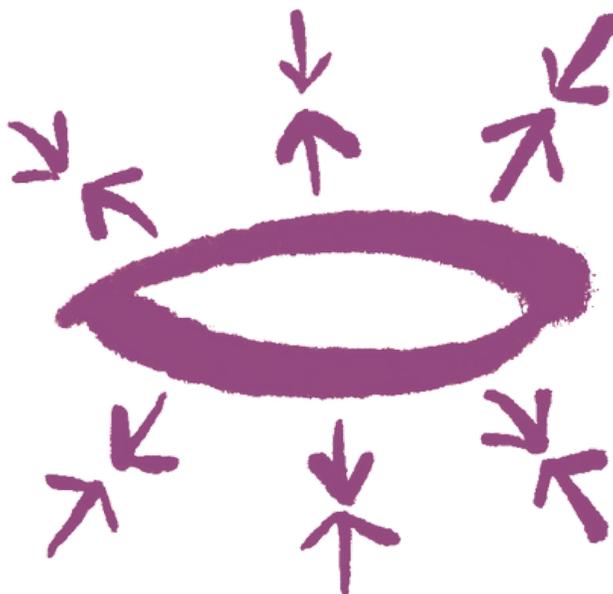
It's time to make some sound on the horn, but before moving from note to note, I spend a moment to find just the right sound and balance, what I, and many, call *The Center*. I prefer to do this on G4 (written G on whatever trumpet I'm playing). Before moving forward, let's first define this sometimes-enigmatic concept. James Thompson first introduced this concept to me and describes it so concisely in *The Buzzing Book*: "If the balance of airflow and lip tension is correct the player will obtain a resonant tone rich in harmonics. This is what is known as being 'in the center' of the tone." Using a visual analogy, imagine a dart board. This dart board is a single note, let's stick with G. If you hit the board, then you're successful, to a degree! You did not hit the wall, or a friend. This is the equivalent playing the 'right note.' However, as each dart board has a bullseye, each note has its own center. This is where we want to be playing, all of the time. What better way to create that habit and to get that sound in our ears, than by feeling and hearing this sensation every day, within the first few minutes of our practice.

 Visual aids can be tremendously helpful when it comes to deepening our understanding of the complexities of trumpet playing (or anything really!). As we're developing new habits and adjusting or refining our old ones, a simple visual cue can be all it takes to remind the body and mind of this new way of working. As you are moving through this book, you will see many of the images and diagrams I use both in my own practice as well as with my students. I hope they offer another way in to the ideas and concepts we're exploring.

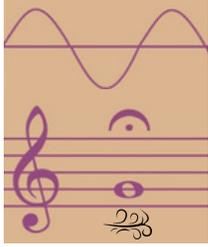


 The balance of airflow and lip tension we have been talking about is illustrated below. The opening in the center is the embouchure (including the aperture) while the two sets of arrows represent the opposing forces: the airflow causing the aperture to open while the lip tension holds the embouchure steady.

LIP TENSION

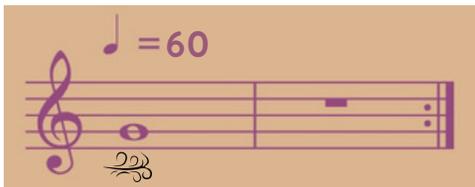


CENTERING EXERCISE 1:



With a breath/air attack, play your G at a comfortable dynamic, bending above and below the pitch. What you are listening for is the sensation that the room you are in seems to be buzzing, vibrating with your full sound, and what you are feeling for is the that of a balanced embouchure. Remember, a balanced embouchure is one where the air quality (speed and quantity) is in perfect balance with the lip tension. It's very likely that when you hear the room buzz, you are playing balanced, as it's quite difficult to make that happen if it's not! As you get closer and closer to the center, reduce the pitch bends until they are no longer necessary, and hang out on that perfectly balanced G, breathing as necessary, enjoying how fantastic you sound!

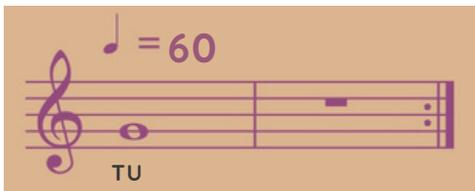
CENTERING EXERCISE 2:



The goal of this exercise is three-fold, to align the exhale and the lip buzz, to improve and refine our aperture's responsivity, and to practice beginning the note in the center, without needing to use the tool of the pitch bend. Before playing either of the next two exercises, I first want you to recall how it sounded and felt when you arrived at the center in Exercise 1. Once you

have that sound in your ear and mind, actively make the decision to recreate that sound. And don't forget your **HOPE Breath!**

CENTERING EXERCISE 3:



Continue with the same mental and physical approach of *Centering Exercise 2*, only now we will be starting the note with our tongue. As you can see, I use the 'TU' syllable to discuss single tonguing and articulation. I prefer this as it keeps the back of my tongue relaxed and helps to facilitate clear articulation and immediate centering of my attack.

 You will note that I used quite a bit of ink on *Start With Air*, *Barely Buzz*, and *The Center*, but I would say on average, these three segments take up only a few moments of my day. The exact time fluctuates depending on how I feel and what I believe I need more or less of, but it's never more than 10 minutes.

 For more practice on single note practice, turn to the *Attack Practice* exercise found in the *Appendix of Exercises*.

NOTES:



IV. FLOW STUDIES*

It's now time to begin the process of moving around the horn and expanding our range, and for this I use Flow Studies. In more ways than not, these Flow Studies will seem very familiar, and certain components are likely already a part of your daily practice. That said, I have added elements to these exercises, and when I do, you will find the little , explaining how and why I do it. You will also find a few short exercises I have added to help isolate and demonstrate certain technical aspects of these exercises.

In my own playing and practice, I try to approach just about everything as an extension of the middle register. Essentially,

if your highest note is way up here,



and your lowest is way down here,



let's make it feel like they're all right here.

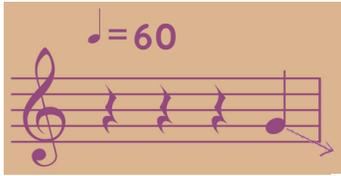


This is a concept we'll address more and more throughout the next exercises.

Though each set of flow studies changes as they go higher, there are two constants, the arrows up  and down , and the descending triad at the end. The arrows are simple reminders to think up when we're going down, and down when we're going up as a way to counteract our tendencies to over tighten as we go higher and over loosen as we go lower. The descending triads give us the opportunity to practice and refine our ability to play in the lower register, *way down there*, but from a middle setting.

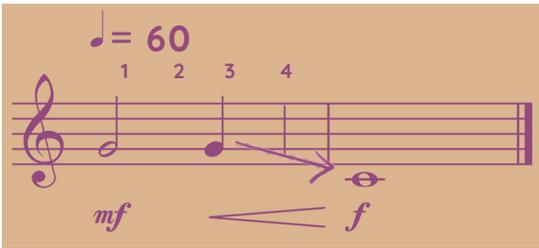
As we all know from lived experience, our tendency as trumpeters is to play with excess lip tension in higher registers, but just as often, the opposite is also true. To play flexibly and to articulate clearly in the low register with a rich and resonant tone, I find it necessary to maintain my middle register setting throughout. Before diving into the flow studies, which all end with this descending triad into our lowest register, let's see what it feels and sounds like to approach it from a middle setting.

APPROACHING THE LOWER REGISTER FROM A MIDDLE SETTING - EXERCISE 1:



Immediately after articulating the G, let the note sag, but not so much so that the lower partial (the C) pops out. Throw the note away as if you could care less. Staying with the baseball imagery from the previous page, imagine the worst ceremonial first pitch at a baseball game that's ever been seen! Do that, to this G. Try it a few times, paying very close attention to that spot right before the low C wants to come out.

APPROACHING THE LOWER REGISTER FROM A MIDDLE SETTING - EXERCISE 2:



Start this exercise, after taking a HOPE breath of course, with a normally played G. On beat 3, after re-articulating, let it sag as you did on the previous exercise. However, this time, when you get to that spot right before the C wants to sound, blow a bunch of air and let that low C honk out. What I hope you will find is that the low C, approached in this way, is an incredibly resonant harmonic rich note, but played with your middle G setting. This exercise can and should be done chromatically down to our lowest F#.

FLOW STUDY 1:

 Be aware of any unnecessary embouchure movement throughout all of these exercises. Right off the bat, watch for to the connection between the 3rd and 4th notes.

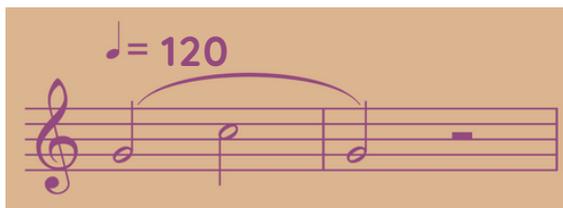
 Using the HOPE breath, be sure to breathe in time one beat before the entrance, keeping the air in constant motion. For these flow studies, I prefer to start my breath two beats before the entrance.

$\text{♩} = 120$

* These exercises are influenced by similar exercises by Vincent Chichowicz.

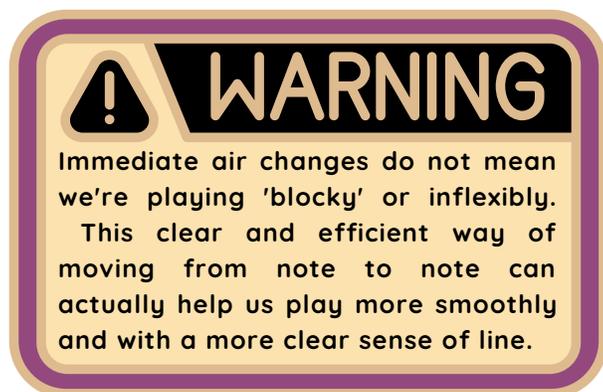
PRE-FLOW STUDY LIP FLEXIBILITIES:

Preceding the remaining flow studies, you will see a short lip flexibility exercise. I began to notice in my own practice that it was all too easy to end up with excess tension in the ascending portion of the flow studies, even when nowhere near the upper register. This very simple lip flexibility exercise, when done properly, can show the exact relationship between air and the lip needed for the ascending line found in each flow study. By following this flexibility exercise immediately with the flow study, we can aim to replicate the feel and balance we discover through the lip flexibility as we play the flow study, establishing and reiterating the habit of playing balanced and with ease at the beginning and throughout our practice.



 Done always with the metronome, it is essential to move our air immediately and exactly in time for this exercise. Though the tongue position will slightly change, focus more on this sudden change of airspeed to facilitate moving from the bottom to the top note. Our tendency when moving from a lower note to a higher note can be to unconsciously increase our lip tension, ever so slightly, just before the leap. This is unnecessary, and can be avoided by focusing on the lower note, keeping it exactly the same, until the instant we increase our air speed. I use the visual aids below regularly in my own playing and with my students.

 The first diagram* illustrates the technique of maintaining the lower note until the instant of the increase of airspeed necessary for the higher pitch. The lower line represents the lower note, the upper line represents the upper note, and the arrow at the end is a reminder that this all takes place as the air is moving forward. In the second diagram, you will notice a slight upwards curve in the lower line (which again represents the lower note), illustrating the tendency to slightly increase the lip tension prior to the note change. This is to be avoided. As a reminder, I will include this visual aid at the beginning of each set of flow studies.



 If you're struggling to find the correct balance in these lip flexibilities, I would suggest buzzing the figure on the mouthpiece. When using the tool of buzzing in your practice, try glissing from the lower note to the higher note, paying close attention to the pitch of the buzz (the buzz should be in tune) and allowing changes in air speed to take you from one pitch to another. As James Thompson says in *The Buzzing Book* and in his teaching, "lead with the air." It is possible, and perhaps likely, that you will overshoot the top note the first time you try buzzing this. That's a great problem! It only means that you're working a bit too hard. Focus a bit more on your air speed and a less on your lip. That should do the trick!

* Though used here in a different way, this symbol was inspired by the writings and pedagogy of James Stamp.

FLOW STUDY 2:

 The chromatic passages that are written into many of the following flow studies are designed to increase the ease through which we move through the registers as we warm up.

 Remember the **HOPE Breath** and breathe in time! (But not just now...always!)

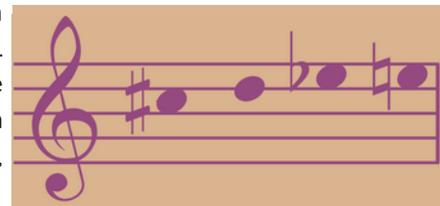


Flow Study 2 consists of seven musical staves, each representing a different key signature. Each staff begins with a dynamic marking of *mf* (mezzo-forte) and ends with a dynamic marking of *f* (forte). The music is written in treble clef and features a chromatic passage in the second half of each staff, marked with a '3' above the notes, indicating a triplet. The key signatures are: C major, D major, E major, F major, G major, A major, and B major. Each staff is accompanied by a crescendo hairpin indicating the increase in volume from *mf* to *f*.

NOTES:

FLOW STUDY 3:

 There are a handful of register breaks on the trumpet, but the one in particular that we're dealing with here begins around C#5 and lasts through E5. If you've never heard about this, you've surely felt it! Those notes are strange right? Perhaps it feels easier to articulate clearly on the F above rather than the D a minor third below? Or when you're playing a part that hangs out there, not above or below, but right there, you get tired quickly? Yup, that's the break.



To maneuver through this region, I find that I need to use a bit more air than I think I should, based on where it is in the grand scheme of the trumpet's range.

 This faint green line  serves as a reminder that both the ascending and descending notes are just an extension of the middle register. These will appear periodically throughout the book but only on the first exercise. If you find them helpful, draw them anywhere you like!

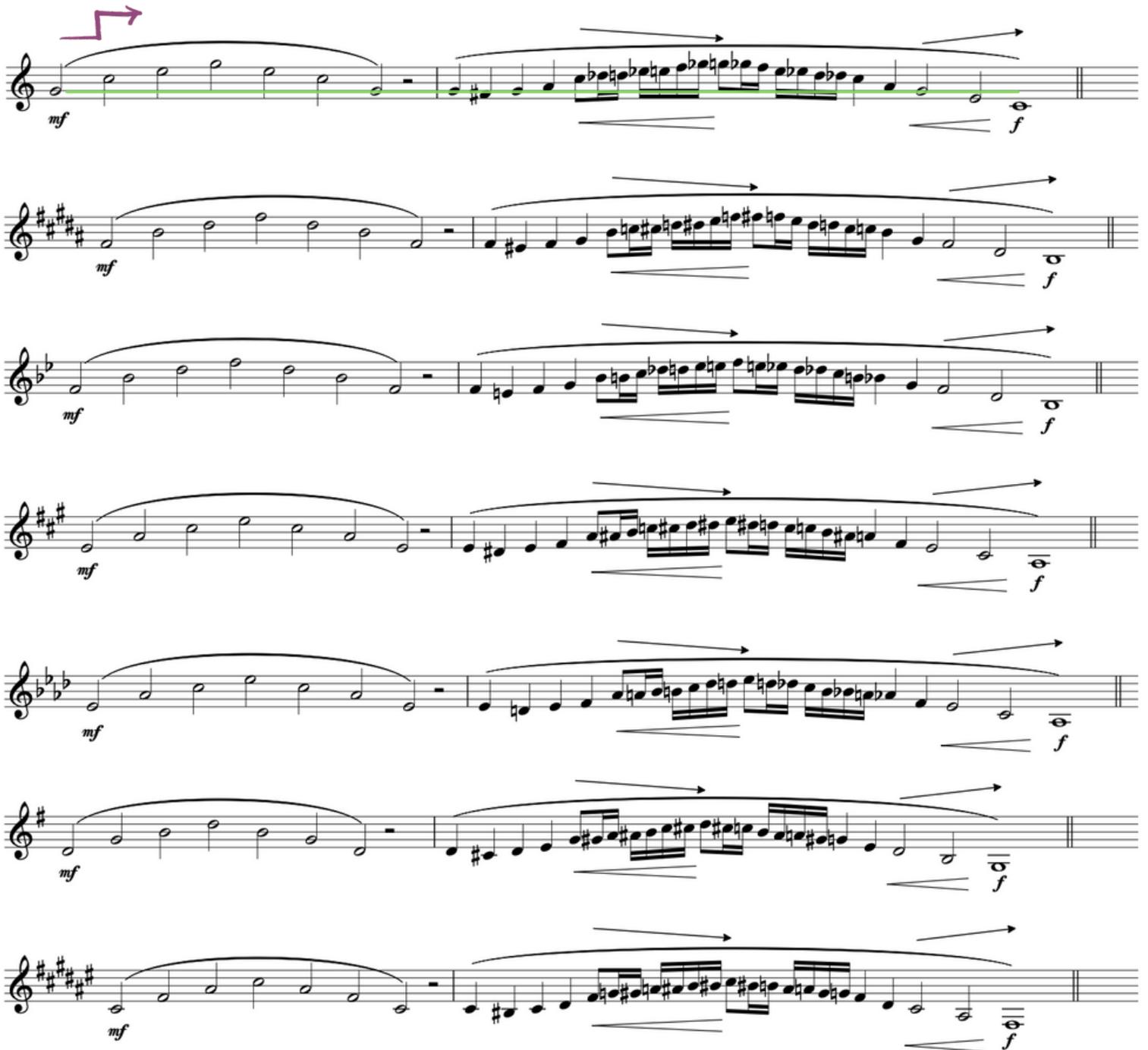
 Seven staves of musical notation for Flow Study 3. Each staff begins with a dynamic marking of *mf* and ends with a dynamic marking of *f*. The staves are in various key signatures: C major, D major, E major, F# major, G major, A major, and B major. Each staff contains a sequence of notes with a green line drawn through them, indicating the register break region. A purple arrow points to the start of the green line on the first staff. Arrows above the notes indicate the direction of the flow.

FLOW STUDY 4:

 Rely on your airspeed as you move from the 3rd to 4th note in the lip flexibility as well as through the ascending chromatic figures. Of course your embouchure will slightly change, but allow that to happen as a result of your increasing airspeed and your ear truly hearing the pitches you are about to play.

 As the exercises grow in length, pay attention to consistency across the entirety of the line. For instance, take a look at the first one below. Each time you get to that middle G, is it the same centered G? It will likely want to raise, but you don't have to let it. We'll revisit this concept in the upcoming chromatic exercises.

 Be sure your 16th notes are perfectly even and you stay right with your metronome.

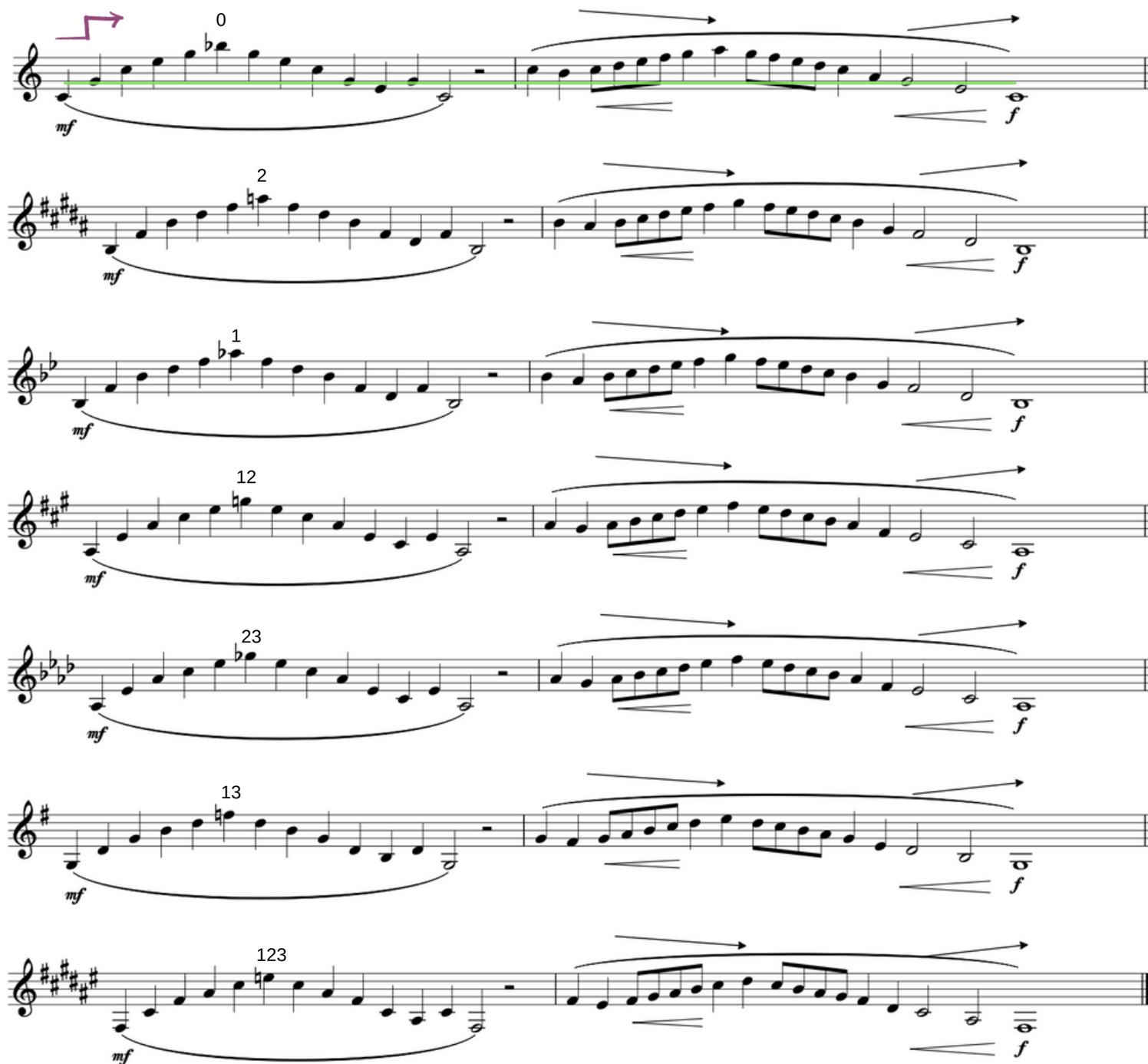


The image displays seven musical staves, each representing a different key signature for the exercise. Each staff begins with a dynamic marking of *mf* (mezzo-forte) and concludes with *f* (forte). The exercises are structured as follows: a melodic line of four notes, a rest, and then a chromatic scale. A purple squiggle with an arrow points to the first staff. Arrows and double lines indicate phrasing and articulation throughout the exercises.

FLOW STUDY 5:

 When reaching the highest note and beginning the descent, avoid backing off on your air and think about blowing straight through the descent.

 Though the lip flexibility component of this flow study starts in the lower register, try setting as if you're about to play a partial higher. This particular tool is a great way to keep from setting too low.



The musical score consists of seven staves, each representing a different key signature and fingering. Each staff begins with a dynamic marking of *mf* and ends with *f*. The staves are numbered 0, 2, 1, 12, 23, 13, and 123. Each staff contains a sequence of notes with a slur over the first part and a fermata over the second part. Arrows indicate the direction of the air flow during the descent.

NOTES:

V. SCALE STUDIES

These chromatic exercises are designed to expand our range with ease as well as to encourage a sense of flow, clarity, and cleanliness as we move from note to note very quickly. Chromatic scales should be as easy and habitual as brushing your teeth, putting on socks, or tying your shoes (assuming you do these things!).

SCALE STUDY 1 - MID-CHROMATICS:

 This first set of exercises starts with a descending diatonic scale from a 5th above the starting pitch of the chromatic scale. This is to practice the habit approaching the majority of our range as an extension of the middle register. Feel free to try starting at the downbeat of measure 2, but be sure you set your embouchure as if you're about to play a 5th higher!

 Press your fingers down hard and deliberately to improve the clarity of the transition from note to note. Though our finger movement is mechanical in nature, in no way should lead to a mechanical approach to trumpet playing.

 Interpret the crescendos as an increase of air speed as well as an increase in dynamic.

 When playing a passage that contains many fast notes, I like to find *anchor points*, or notes I can use as a place to check in and that keep me grounded and centered. In this exercise, try using the notes on beats 1 and 2 for this purpose.

♩ = 80-90



The image displays four staves of musical notation for Scale Study 1 - Mid-Chromatics. Each staff begins with a tempo marking of quarter note = 80-90. The first staff is in C major, the second in D major, the third in E major, and the fourth in F major. Each staff shows a chromatic scale exercise starting with a descending diatonic scale from a 5th above the starting pitch, followed by a chromatic scale. The exercises are marked with dynamics mp/mf and mf/f, and include slurs and accents. The first staff is in C major, the second in D major, the third in E major, and the fourth in F major. Each staff has a tempo marking of quarter note = 80-90.

SCALE STUDY 2 - TWO OCTAVE CHROMATICS:

 Remember Flow Study #4 from page 13? This continues that work. Each time you arrive at that central note, is it the same centered version that you started with? For instance, the middle F# in the first exercise shows up 3 times: beginning, middle, and end. Is it the same F# each time?

 Be aware of your left arm tension. As you ascend, is your bicep involved? Can you reduce this?

 Don't forget that this faint green line  helps us to remember that both the ascending and descending notes are just an extension of the middle register. These exercises are a great place to work on incorporating that concept into your playing.

♩ = 80-90

 Continue ascending chromatically as high as you like. Expand your range, but not at the expense of efficient and healthy playing.

SCALE STUDY 3 - MID-RANGE MAJOR SCALES:

You take a seat on a gig, at a lesson, or a practice room, unzip your case and begin unpacking your horn. As you're doing this, you hear a colleague, teacher, or friend sounding fantastic as they're warming up or doing their fundamentals work. What specifically strikes you? For me, it's always been the quality of the scales, and as I get older, the importance of them, to my mind, only grows. I'll never forget a lesson I once had when I was a student, and this particular teacher, just getting ready to teach, played a quick F major scale. No hyperbole here, it was the best playing I had ever heard, in person, up to that point in my trumpet playing journey. The tone, the quality and consistency across registers, and the ease of playing were just astonishing, so much so that I remember it clearly almost 20 years later and am writing about it. The ability to play your scales like that, beautifully, resonantly, and easily, usually means you can do just about anything else you'll ever need to do on the trumpet.

Now if you're working out of this book, I imagine you know all of your major scales (or I hope so!), which is great, because that's not what the following exercises are for. The purpose of working through these seemingly rudimentary scales on a daily basis, aside from being some of the most fundamental of fundamental building blocks of much of the music we play, is to be constantly refining our technique and efficiency. Put another way, you can play your C major scale in your sleep, but how *well* can you play it? How *easily* can you play it? Could you possibly make it easier? More resonant? These are questions we should be asking ourselves day in and day out.

 At the beginning of each scale, you will notice a **pppp** note. These first notes should be breath attacked which is notated with this: . Think of it as just barely *tasting* the note - very little air, very small, focused and responsive aperture. These are to act as a reminder of how easy it is to make that note speak. When moving on to the scale component of the exercise at the written dynamics, use your muscle memory to remember how easy it *can* be when you approach the high point of the scale.

 Pay very close attention to the connections between the notes. Are there any that aren't quite as clear or smooth as others? Perhaps between notes x and y, you find yourself tightening a bit, or playing slightly out of balance. Use these exercises as a way to zoom in on your technique and iron out those inefficiencies.

 The dynamics of the following 6 scales should be done in the same way, the peak always being *f*

$\text{♩} = 120$



The image displays six musical staves, each representing a scale exercise. The first staff is in C major (one sharp, F#), starting with a *pppp* dynamic and a *mp* dynamic, followed by a *f* dynamic. The second staff is in D major (two sharps, F# and C#), starting with a *f* dynamic, followed by *mp* and *f* dynamics. The third staff is in E major (three sharps, F#, C#, and G#), starting with a *pppp* dynamic, followed by *mp* and *f* dynamics. The fourth staff is in F# major (three sharps, F#, C#, and G#), starting with a *pppp* dynamic, followed by *mp* and *f* dynamics. The fifth staff is in G major (no sharps or flats), starting with a *pppp* dynamic, followed by *mp* and *f* dynamics. The sixth staff is in A major (no sharps or flats), starting with a *pppp* dynamic, followed by *mp* and *f* dynamics. Each staff includes a *mp* dynamic marking and a *f* dynamic marking, with slurs indicating the phrasing. The first staff also includes a *TU* marking above the first measure.

NOTES:

SCALE STUDY 4- TWO OCTAVE MAJOR SCALES:

 The breath attack component at the beginning is even more important as our range extends. Prioritize them being played as soft as possible (truly **as soft as possible**, not just very soft) over tone quality here.

 Use a middle setting when starting in the lower or higher octaves. Your embouchure will of course necessarily change, but place more attention on your ear and airspeed and less on the lip. It will work perfectly if you can hear what you're about to play and then support your embouchure with the appropriate air quantity and speed.

 You will see throughout the book that often if an exercise or set of exercises starts in the mid or low register, there is a subsequent exercise or set of exercises that starts in the upper register. By starting high more often, in a middle setting of course, we can normalize the act of articulating and playing high, increasing our comfort and consistency across the entirety of the instrument.

 Similarly to Scale Study #2, continue to be aware of unnecessary left arm tension as you ascend.

pppp *mp* *f* *mp* *f* *mp*

pp *f* *pp*

f *pp* *f*

pppp *mp* *f* *mp* *f* *mp*

pp *f* *pp*

f *pp* *f*

pppp *mp* *f* *mp* *f* *mp*

pp *f* *pp*

f *pp* *f*

pppp *mp* *f* *mp* *f* *mp*

pp *f* *pp*

f *pp* *f*

pppp *mp* *f* *mp* *f* *mp*

pp *f* *pp*

f *pp* *f*

pppp *mp* *f* *mp* *f* *mp*

pp *f* *pp*

f *pp* *f*

VI. FLEXIBILITIES

 Practicing these initial flexibility exercises at the written dynamic **ppp** will likely be difficult at first but I assure you the payoff will be great. They continue to train the responsive and flexible aperture and set us up to be successful in the subsequent flexibility exercises. But this only works if you're true to the dynamic! Push yourself to truly play **ppp**, only one dynamic level higher than the breath attacks in the previous scale studies.

 Pay close attention to your lip/air balance. Try buzzing each exercise before playing it, glissing from note to note, making sure you are buzzing perfectly in tune, and allowing your air to lead the transition from note to note. Then try it on the horn, still leading with the air, but now using an immediate change of air  to facilitate the change of note.

 In addition to playing this exercise in my normal daily routine, I have found it to be a helpful warm-down or refocusing tool after a long day of playing, or just one of those days when playing trumpet feels a bit off.

FLEXIBILITIES STUDY 1*:

$\text{♩} = 80-90$



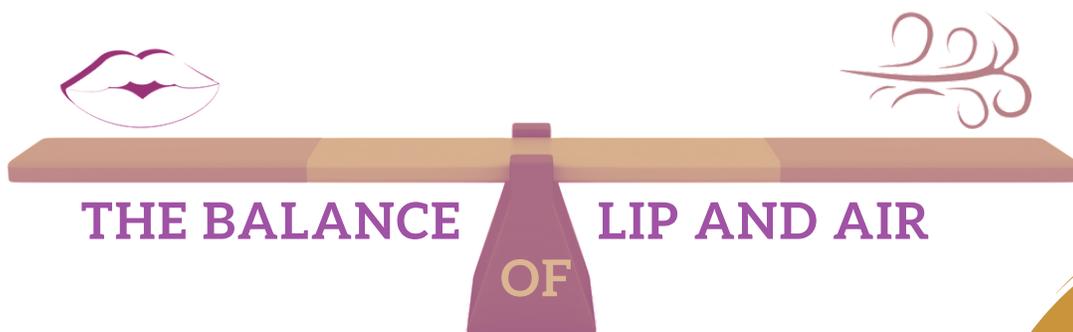
The musical score for Flexibilities Study 1* is written in 4/4 time and marked **ppp**. It consists of six staves of music. The first staff begins with a trumpet icon and an air change icon above the first measure. The music features various melodic lines with slurs and ties, including chromatic and diatonic patterns. The key signature changes from C major to D major (second staff), then to B-flat major (third staff), and finally to A-flat major (fourth staff). The piece concludes with a double bar line on the sixth staff.

ppp

ppp

ppp

* These exercises are influenced by similar exercises by Bai Lin found in his Lip Flexibilities book.



FLEXIBILITIES STUDY 2:

 Be sure to set a partial higher for all exercises C4 and below. This will facilitate moving easily through the registers.

 When slurring, be very aware of the clarity and cleanliness of the connections between notes as you move through the exercise. By using immediate airspeed changes and not allowing your embouchure to change before said airspeed change, you can better avoid hitting unintentional partials as you make the leaps.

 In my own practice, I like to combine multiple types of exercises into one, killing those poor two birds with a single stone. In these exercises, you will notice you repeat the pattern twice, once slurred and once tongued. We can gain a great deal by practicing different techniques side by side, as they often directly inform the other.

 When playing the articulated versions, utilize your air in **exactly** the same way you did for the slurred version. The only difference is that now you're using your tongue. Play these articulated notes as long as possible, connecting one to the next.

 Use the syllable 'tu,' keeping the back of your tongue relaxed, and attacking right in the center of each note.

$\text{♩} = 80-90$



The musical score consists of five staves of music in 4/4 time, with a tempo of 80-90 beats per minute. The first staff begins with a dynamic marking of *mf* and includes a slurred passage starting on a whole note (0) and ending on a half note (12), followed by an articulated passage starting on a whole note (0) and ending on a half note (12). The second staff continues with slurred passages (2 to 23, 1 to 13) and articulated passages (13 to 1, 13 to 1). The third staff features slurred passages (13 to 12, 123 to 12, 123 to 123) and articulated passages (12 to 123, 123 to 123). The fourth staff includes slurred passages (23 to 0, 23 to 0, 13 to 2) and articulated passages (23 to 0, 13 to 2). The fifth staff contains slurred passages (13 to 2, 123 to 123, 123 to 123) and articulated passages (123 to 123, 123 to 123).

NOTES:

mf -----> 12 0 -----> 12
0 -----> 12 0 -----> 12
2 -----> 23 2 -----> 23
2 -----> 23 2 -----> 23
1 -----> 13 1 -----> 13
1 -----> 13 1 -----> 13
12 -----> 123 12 -----> 123
12 -----> 123 12 -----> 123
23 -----> 0 23 -----> 0
23 -----> 0 23 -----> 0
13 -----> 2 13 -----> 2
13 -----> 2 13 -----> 2
13 -----> 2 13 -----> 2
123 -----> 1 123 -----> 1
123 -----> 1 123 -----> 1

mf -----> 12 0 -----> 12 2 -----> 23
2 -----> 23 1 -----> 13 1 -----> 13
12 -----> 123 12 -----> 123
23 -----> 0 23 -----> 0 13 -----> 2
13 -----> 2 123 -----> 1 123 -----> 1

0----->12 0----->12 0----->12 0----->12 2----->23 2----->23

mf

2----->23 2----->23 1----->13 1----->13 1----->13 1----->13

12----->123 12----->123 12----->123 12----->123 23----->0 23----->0

23----->0 23----->0 13----->2 13----->2 13----->2 13----->2

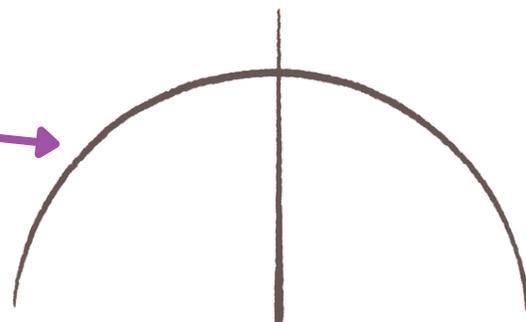
123-----> 1 123-----> 1 123-----> 1 123-----> 1

NOTES:

ANOTHER WAY OF IMAGINING THE BREATH:

When I was in school, the morning after an evening practice session, you could tell I was in the classroom by looking at the chalkboard. You would see any number of scribblings, the word 'HOPE,' one of these: , or maybe one of these

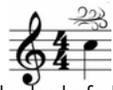
Visual diagrams have always helped me to better understand abstractions and to trigger the new habits that I'm aiming to create and reinforce. This was true then, and is true today. The diagram here is another way of illustrating the *Hope Breath*. The breath, starting at the bottom left of the curved line, does not stop but is one continuous motion, with the note being articulated at the vertical line.



VII. CONNECTING THE REGISTERS*

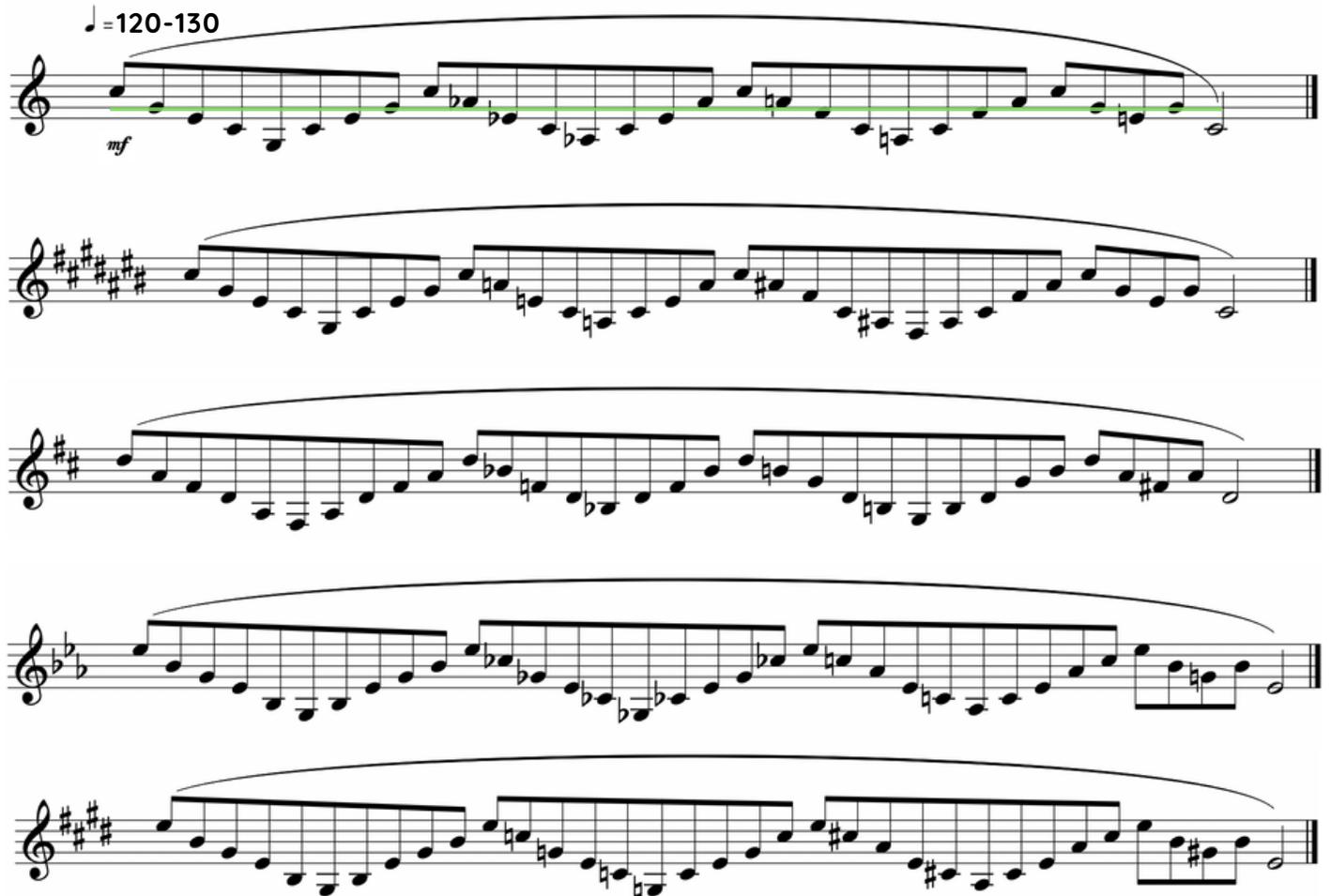
I first came across this type of exercise while hosting a masterclass by my Boston colleague Terry Everson and have since found them to be remarkably helpful in my own practice as I work to play smoothly and seamlessly across and through all registers. As you are practicing these, ask yourself the following questions: *Is this easy? Am I in tune with myself (not spiritually, though that's important, but literally...are you playing in tune?) as I outline these harmonies? Are the transitions from note to note clean and smooth?*

 The green line again serves as a reminder that these notes are all an extension of the middle register. There is no need to change embouchure settings as you ascend or descend.

 Feel free to do one of these  from Scale Study 3 to remind yourself how easy the top note can be. This will be especially helpful as you begin the arpeggios F5 and above.

 Similarly to the Flexibilities in Chapter VI, try playing these exercises twice. The first time should be as written while the second is articulated with a tenuto articulation, aiming to keep the notes as long as possible and using your air exactly as you did when slurring.

$\text{♩} = 120-130$



The exercises are as follows:

- Staff 1: *mf*, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Staff 2: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4.
- Staff 3: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4.
- Staff 4: Bb3, Cb4, Db4, Eb4, Fb4, Gb4, Ab4, Bb4, Cb5, Bb4, Ab4, Gb4, Fb4, Eb4, Db4, Cb4.
- Staff 5: C#4, D#4, E#4, F#4, G#4, A#4, B#4, C#5, B#4, A#4, G#4, F#4, E#4, D#4, C#4.

* These exercises are influenced by similar exercises found in John Daniel's *Special Studies*.

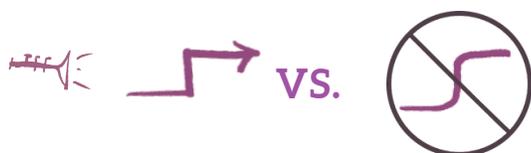
The image displays eight staves of musical notation, each featuring a single melodic line. The exercises are organized into four pairs, with each pair consisting of an ascending and a descending chromatic scale. The first pair is in C major (no sharps or flats). The second pair is in D major (two sharps: F# and C#). The third pair is in E major (three sharps: F#, C#, and G#). The fourth pair is in F major (one flat: Bb). Each staff begins with a treble clef and a key signature signature. The notes are connected by a long slur, indicating a continuous, fluid motion. The exercises are designed to train finger dexterity and range expansion.

 Continue ascending chromatically as high as you like. Expand your range, but not at the expense of efficient and healthy playing.

VIII. EXPANDING INTERVAL STUDIES*

 One of the keys to these exercises is playing each of the notes with the fullest of full value. This will help to ensure that we move from note to note, regardless of distance, with the least amount of movement possible. Remember that prematurely ending a note gives us the opportunity to make an unnecessary change. Whether playing Henze's *Sonatina* or the opening of *Pictures at an Exhibition*, this skill will help to make everything feel a bit closer, a bit easier, and much more efficient.

 Be sure to begin each exercise from a middle setting.  Rely on immediate air changes, and remember that this also applies to the descending intervals!



$\text{♩} = 126-132$

* This exercise is adapted from a similar exercise found in the R. Shuebruk Method, as taught by James Thompson.

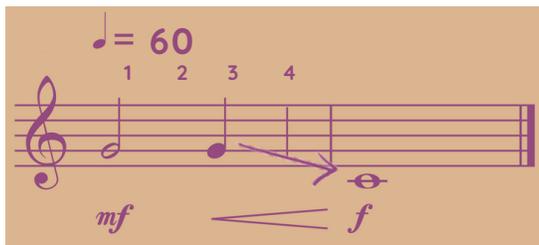
The image displays a musical score for a piano exercise, organized into 12 systems of staves. The first system consists of three staves with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first two staves contain a sequence of eighth-note chords, while the third staff provides a bass line. A thick purple brushstroke is drawn across the first system. The second system begins with a key signature change to three flats (E-flat major) and continues with similar chordal and melodic patterns. The subsequent systems (3-12) maintain the three-flat key signature and 4/4 time, alternating between different melodic and harmonic textures. The notation includes various note values, rests, and slurs, all presented in a clear, professional layout.

 This exercise can be repeated and transposed down to B major and then up as high as you would like.

 Earlier I mentioned my interest in combining exercises to either address multiple fundamentals at one time, or multiple parameters of a single fundamental. In the following exercise, I begin with a portion of the single note articulation exercise we just did and follow it with a combination of two Chris Gekker inspired diatonic exercises. I hope you find this one useful, and encourage you to design your own exercises catered to your specific needs!

 Alter this exercise's dynamics and slur/tongue patterns as you wish.

 As you descend into the lower register, be sure to stay in a middle setting, keeping in mind that the tendency in the low register is to over relax and attack below the center. If you need a refresher on what playing centered and balanced in the lower register while using a middle setting feels like, remember this?



♩ = 80-90







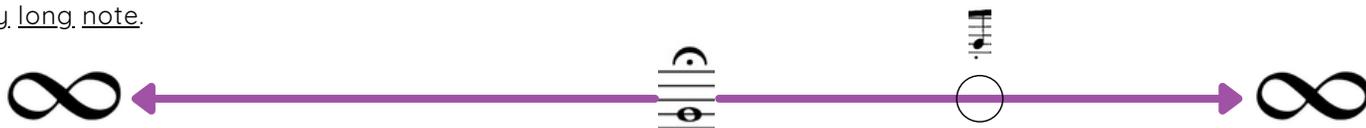



This page contains 12 staves of musical notation, each with five measures. The notation is organized into six pairs of staves, with each pair sharing a common time signature and key signature. The first pair uses a 2/4 time signature and one flat key signature. The second pair uses a 3/4 time signature and two flats key signature. The third pair uses a 2/2 time signature and three sharps key signature. The fourth pair uses a 2/4 time signature and four sharps key signature. The fifth pair uses a 2/4 time signature and one sharp key signature. The sixth pair uses a 2/4 time signature and two flats key signature. Each staff begins with a treble clef and a key signature signature. The notation consists of eighth and sixteenth notes, often beamed together, and rests. Each staff concludes with a double bar line and repeat dots.

 Continue ascending chromatically as high as you like. Expand your range, but not at the expense of efficient and healthy playing.

QUICK THOUGHT ON STACCATOS:

 The staccato is a dangerous articulation marking for us trumpeters. It does something to our brains, triggers a way of playing that you are likely familiar with, and probably an occasional culprit of! More tongue than tone, playing a note as if we're a chicken pecking at the ground. To break ourselves of this, let's do a quick thought experiment. Imagine the best middle G you've ever played. Now imagine that this note has existed for all time and will continue to exist into the eternal future. This is a very, long, note.



Now when you're playing any staccato note, imagine that you're just taking a small amount of this eternally perfect note. The quality is the same, it only exists for a shorter amount of time.

X. (RE)FOCUS

At the end of a practice session, I find it very useful to spend a moment doing some extremely soft playing. This kind of work, in addition to the many overall benefits (performing soft, high, articulating clearly, etc.), focuses, or re-focuses the aperture, making it much easier to get started the next time I pick up the horn. For these exercises, I generally do slight variations on exercises from Herbert L. Clark's *Technical Studies for the Trumpet* and one additional very short response exercise. Though really just about any of the Clark studies would work just fine, the *Forth Study* is one I often do. Note that this is different from what I consider my *End of Day* exercises which can be found in the last chapter (p. 50).

 Commit to playing these as **soft as possible**. If you miss notes because of how soft you're trying to play, wonderful! Be patient and kind to yourself, this will pay off immensely.

 The first 7 exercises begin with a descending scale, originating an octave higher than the starting point found in Clark's original exercise. This is to continue practicing the habit of playing in the low register with a middle setting. Once you have achieved a sense of stability and consistency with this concept, try beginning these 7 in the low register, skipping the downward scale, though still set as if you are about to play in the middle register.

$\text{♩} = 100-120$



The musical score consists of six staves of music. The first three staves are in 4/4 time with a key signature of three sharps (F#, C#, G#). The first staff begins with a rest, followed by a descending scale, and then continues with a series of eighth-note patterns. The second and third staves continue with similar eighth-note patterns. The last three staves are in 4/4 time with a key signature of one sharp (F#). The fourth staff begins with a rest, followed by a descending scale, and then continues with eighth-note patterns. The fifth and sixth staves continue with eighth-note patterns. Each exercise is marked with a long slur over the entire phrase, and the first exercise is marked with a *ppp* dynamic.

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat), 4/4 time signature. The staff begins with a whole rest followed by a melodic phrase starting on G4. A *ppp* dynamic marking is present. The rest of the staff is filled with a continuous sixteenth-note pattern.

Musical staff 2: Treble clef, key signature of three flats. Continuation of the sixteenth-note pattern from the first staff.

Musical staff 3: Treble clef, key signature of three flats. Continuation of the sixteenth-note pattern, ending with a double bar line.

Musical staff 4: Treble clef, key signature of two sharps (F-sharp, C-sharp), 4/4 time signature. The staff begins with a whole rest followed by a melodic phrase starting on G4. A *ppp* dynamic marking is present. The rest of the staff is filled with a continuous sixteenth-note pattern.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the sixteenth-note pattern from the fourth staff.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the sixteenth-note pattern, ending with a double bar line.

Musical staff 7: Treble clef, key signature of one flat (B-flat), 4/4 time signature. The staff begins with a whole rest followed by a melodic phrase starting on G4. A *ppp* dynamic marking is present. The rest of the staff is filled with a continuous sixteenth-note pattern.

Musical staff 8: Treble clef, key signature of one flat. Continuation of the sixteenth-note pattern from the seventh staff.

Musical staff 9: Treble clef, key signature of one flat. Continuation of the sixteenth-note pattern, ending with a double bar line.

Musical staff 10: Treble clef, key signature of four sharps (F-sharp, C-sharp, G-sharp, D-sharp), 4/4 time signature. The staff begins with a whole rest followed by a melodic phrase starting on G4. A *ppp* dynamic marking is present. The rest of the staff is filled with a continuous sixteenth-note pattern.

Musical staff 11: Treble clef, key signature of four sharps. Continuation of the sixteenth-note pattern from the tenth staff.

Musical staff 12: Treble clef, key signature of four sharps. Continuation of the sixteenth-note pattern, ending with a double bar line.

First system of musical notation, measures 1-3. The music is in 4/4 time and begins with a *ppp* dynamic marking. It features a melodic line with a long slur over the first two measures, followed by a more active line in the third measure.

Second system of musical notation, measures 4-6. The key signature changes to three sharps (F#, C#, G#). The music continues with a melodic line and a *ppp* dynamic marking.

Third system of musical notation, measures 7-9. The key signature changes to two sharps (F#, C#). The music continues with a melodic line and a *ppp* dynamic marking.

Fourth system of musical notation, measures 10-12. The key signature changes to two flats (Bb, Eb). The music continues with a melodic line and a *ppp* dynamic marking.

ppp

ppp

ppp

ppp

 Continue ascending chromatically as high as you like. Expand your range, but not at the expense of efficient and healthy playing.

LAST NOTES EXERCISE:

The purpose of this very simple exercise is to finish your practice session (though I use this after just about every gig too!) with an aperture as relaxed and responsive as possible. In the first measure, with your embouchure set as if you were going to play, gently blow air through your horn. In the second measure, **allow** your lips to vibrate, playing the tiniest middle G. Note the usage of the word **allow**. There is no forcing in this exercise, if it doesn't work, it doesn't work, that's okay. Try it again, and eventually it will. Repeat as you wish.

2. AN APPENDIX OF EXERCISES

I. FLOW

ARTICULATION (SINGLE TONGUE)

In part VII. of *A Warm-Up and Fundamentals Routine*, you will hopefully recall the train analogy as it pertains to our usage of airflow when articulating. The following exercises are a more thorough and simplified way to work on just that concept and that concept alone. Remember to be aware of your tongue position, keeping the back of the tongue relaxed, as you articulate in the center of every note. These notes (especially as they get faster) should be played absolutely as long as possible.



♩ = 80-90

mf sim.

 Continue chromatically as high or low as you would like.

III. FLOW

ARTICULATION (TRIPLE TONGUE)

This exercise should be approached nearly exactly the same as the *Flow Articulation (Double Tongue)* exercises.

 For traditional triple tonguing, I use 'tu-tu-ku' articulations. That being said, being able to move between different articulation patterns quickly is a very helpful skill. Every now and again, use 'tu-ku-tu' to keep yourself flexible.

$\text{♩} = 90+$

The exercise consists of ten staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked as quarter note = 90+. The first four staves are in the key of D major, and the last six staves are in the key of D minor. Each staff contains four measures of music. The first two measures of each staff feature eighth-note triplets, and the last two measures feature sixteenth-note sextuplets. The dynamics are marked as mezzo-forte (mf).

 Continue chromatically as high or low as you would like.

IV. ATTACK PRACTICE

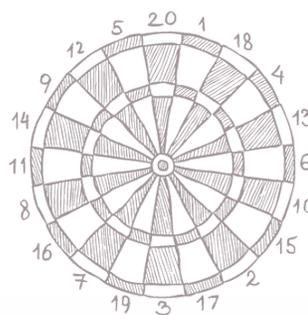
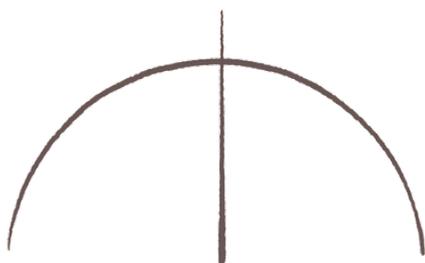
The first note.

Being able to confidently and reliably articulate the first note in any piece or phrase is essential. It is much easier to play efficiently and beautifully when the note you're moving to is being approached from from a place of ease, efficiency, and beauty, and this extends all the way back to the first note of any phrase. Imagine a sprinter that doesn't get the best start. You can still recover and win a race, but you have to do exactly that, recover. In the same way, if you miss the first note, it certainly doesn't mean the rest of the performance is doomed, but the process of recovering takes us out of the center and out of the sense of flow we aim for when performing. The following exercise is designed to place attention specifically on this initial articulation.

 This exercise is *easy*, which means getting it exactly the way you want it that it'll be one of more difficult things you can do! Ever try to play *Hot Cross Buns*...perfectly? Take your time and be patient with yourself. Turn the lights out and try treating this like a sort of trumpet focused meditation.

 Try doing each note exactly the way you want it to be (both the breath and the articulation) 4 times in a row before moving to the next. If that means you only get to one note in a particular practice session, that's still a very valuable usage of your time.

 I've always found the below diagrams to be helpful when thinking about both the breath and the articulation

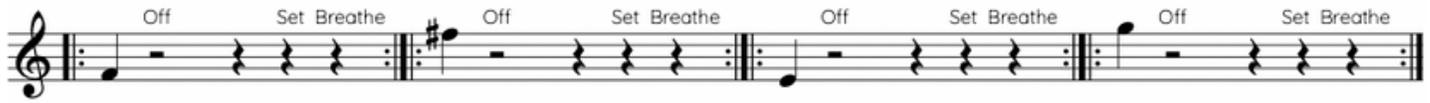


$\text{♩} = 60$

Off Set Breathe Off Set Breathe Off Set Breathe Off Set Breathe

Off Set Breathe Off Set Breathe Off Set Breathe Off Set Breathe

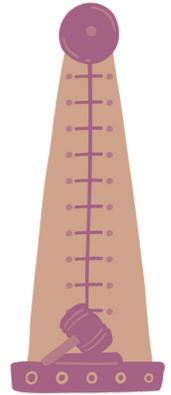
Off Set Breathe Off Set Breathe Off Set Breathe Off Set Breathe



 When breathing to begin on higher notes, I find it helpful to conceptualize the breath as ending a bit higher in my body. In other words, I still use the HOPE breath, starting from the lower belly, but now allow the air to ascend higher than I would to play in the middle register. I have always found the imagery of a carnival high striker game very helpful.

 How relaxed can you keep your tongue when articulating in the upper register? Can you attack right in the center as opposed to above the note?

 If you feel that you're using too much pressure and tension to attack the upper notes, try **ppp** breath attacks to remind yourself how easy it can be.



NOTES:

V. TRUMPET SOUNDS

It was on a long summer drive, from New York City to North Carolina, when I was doing a deep dive into Brian Wilson and Beach Boys' masterpiece record *Pet Sounds* when I was struck with a thought. The two main melodic themes from the tune *You Still Believe In Me* would be great trumpet exercises. Aside from just being simply beautiful, they allow us to work on multiple fundamentals at once: immediacy of air changes, moving our air continuously as we articulate, and staying in a middle setting as we move through the registers. I hope you enjoy these as much as I do, and the next time you hear a tune on the radio that would work as an exercise, make one!

BEACH BOYS FLOW STUDY 1:

The image displays six staves of musical notation for a trumpet exercise. Each staff begins with a red squiggle and an arrow pointing to the first note. The notation includes treble clefs, 4/4 time signatures, and various key signatures (C major, D major, E major, F major, G major, A major). Each staff contains a melodic line with slurs and triplet markings, starting with a mezzo-forte (*mf*) dynamic marking.

mf

BEACH BOYS FLOW STUDY 2:

 I like this exercise because it forces the issue of beginning with and maintaining a middle setting throughout. Working to increase your efficiency and ease of playing, minimize any embouchure changes as you ascend by the octave as well as descend into the lower register. Rely on your air movement.

 Be sure to sustain the lower note before the octave leap as long as possible, being careful not to pinch in anticipation of the leap. Or, as a visual reminder:



 Though the lyric in this part of the tune is 'I wanna cry,' I hope that's not your experience with this!

$\text{♩} = 120$

mf

mf

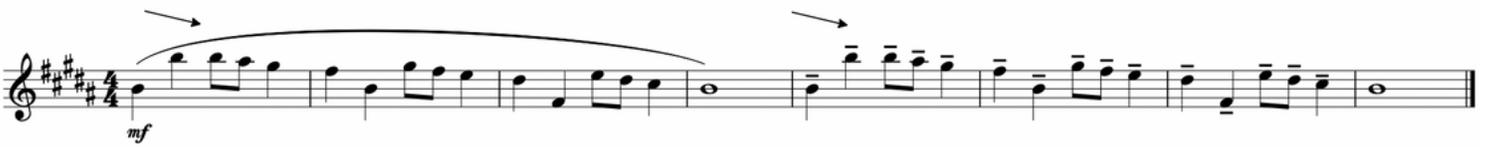
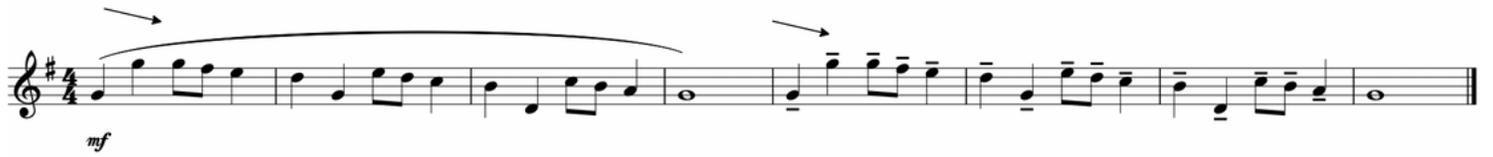
mf

mf

mf

mf

NOTES:



NOTES:



3. END OF DAY

I. LONG TONES

I would imagine at some point in all of our time with the trumpet, a teacher has told us the importance of long tones. Well, ends up they were right. When done thoughtfully, long tone practice helps us to develop the tone we desire, control over the instrument in all ranges, and the endurance necessary to work as a professional trumpeter. In this section, you will find multiple long tone exercises. It is not necessary, or even advisable, to do all of them every day. Try picking one for a few weeks at a time and see what it does for you. Then change it up, try another. They all offer slightly different benefits and will likely work differently for you than they do for me. While I have included these in the *End of Day* portion of this book, that is only because of personal preference. The important thing is that they happen. Exactly where they happen in your practice day will be different from person to person, and likely from day to day.

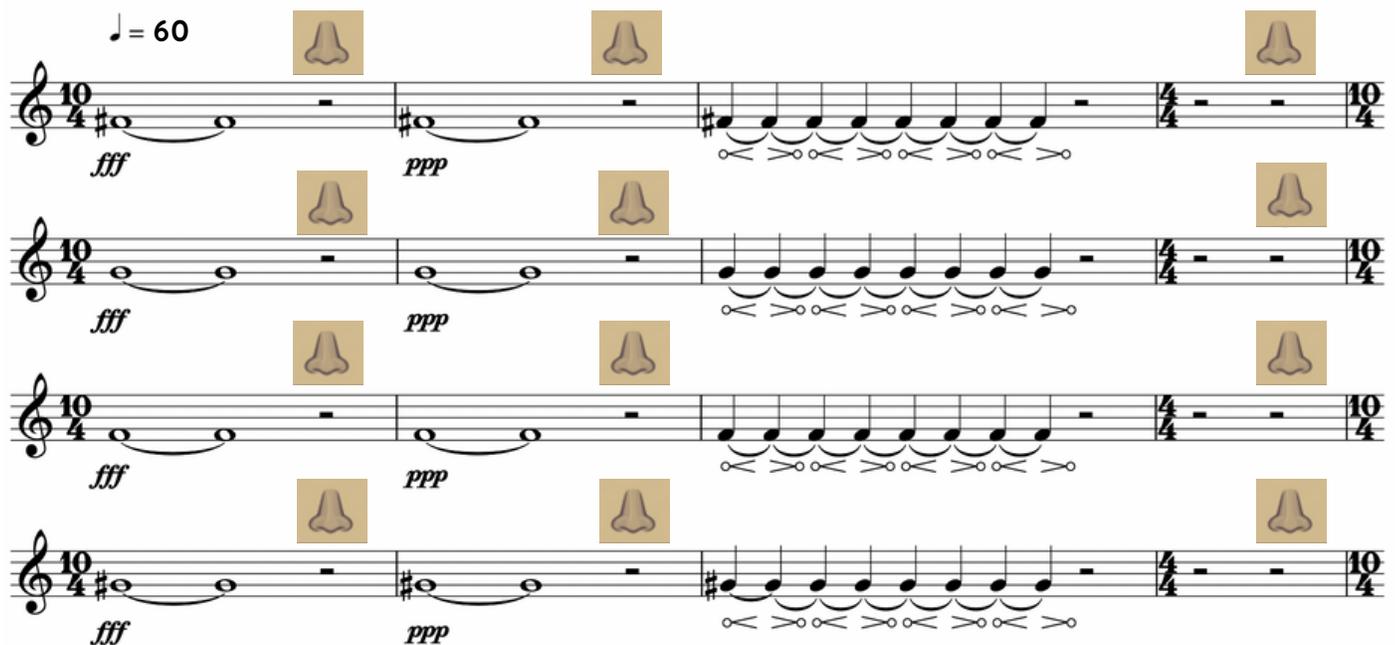
 What are these?  These noses (yes, that's a nose) are meant to indicate that you should take a breath through your nose. When you are finished playing, keep the mouthpiece on your face but relax your embouchure. The purpose this combination of keeping them mouthpiece on your face and taking the nose breath is not about any sort of isometric practice, but rather to maintain your embouchure setting.

 Exaggerate the dynamics. The louds should be **LOUD** and the softs should be *soft*.

 These exercises all start on F#4. To normalize starting in the higher and lower registers, I like to alternate starting in the middle and expanding out with starting on the outer edges of the range and moving inward towards the middle register.

LONG TONE EXERCISE 1:

$\text{♩} = 60$



The exercise consists of four staves of music, each in 10/4 time with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 60$. Each staff begins with a long note (half note) marked *fff*, followed by another long note (half note) marked *ppp*, and then a sixteenth-note scale (quarter note) marked *ppp*. Above each staff are three nose icons indicating nasal breathing. The scale notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4.

fff ppp ppp ppp ppp ppp ppp ppp

 Continue chromatically as high or low as you would like.

LONG TONE EXERCISE 2:

♩ = 60

fff ppp fff fff ppp fff fff ppp fff

This exercise consists of five staves, each with two measures of music. The notes are half notes with a fermata. The dynamics are marked as *fff*, *ppp*, and *fff*. A purple brushstroke is at the bottom.

Staff 1: Treble clef, C4 (middle C). Dynamics: *fff* → *ppp* → *fff*.

Staff 2: Treble clef, D4. Dynamics: *fff* → *ppp* → *fff*.

Staff 3: Treble clef, E4. Dynamics: *fff* → *ppp* → *fff*.

Staff 4: Treble clef, F#4. Dynamics: *fff* → *ppp* → *fff*.

Staff 5: Treble clef, G4. Dynamics: *fff* → *ppp* → *fff*.

LONG TONE EXERCISE 3:

♩ = 60

This exercise consists of four staves, each with two measures of music. The notes are half notes with a fermata. The dynamics are marked as *ppp*, *fff*, and *ppp*. A purple brushstroke is at the bottom.

Staff 1: Treble clef, C#4. Dynamics: *ppp* → *fff* → *ppp*.

Staff 2: Treble clef, D4. Dynamics: *ppp* → *fff* → *ppp*.

Staff 3: Treble clef, E4. Dynamics: *ppp* → *fff* → *ppp*.

Staff 4: Bass clef, F3. Dynamics: *ppp* → *fff* → *ppp*.

Musical notation for Long Tone Exercise 4, Part 1. It consists of three staves of music. Each staff begins with a half note on G4, followed by a crescendo to a half note on G5 (marked *fff*), and then a decrescendo back to a half note on G4 (marked *ppp*). The first two staves end with a double bar line, and the third staff ends with a double bar line. Small brown boxes with a nose icon are placed above the first and last notes of each staff.

LONG TONE EXERCISE 4:

♩ = 60

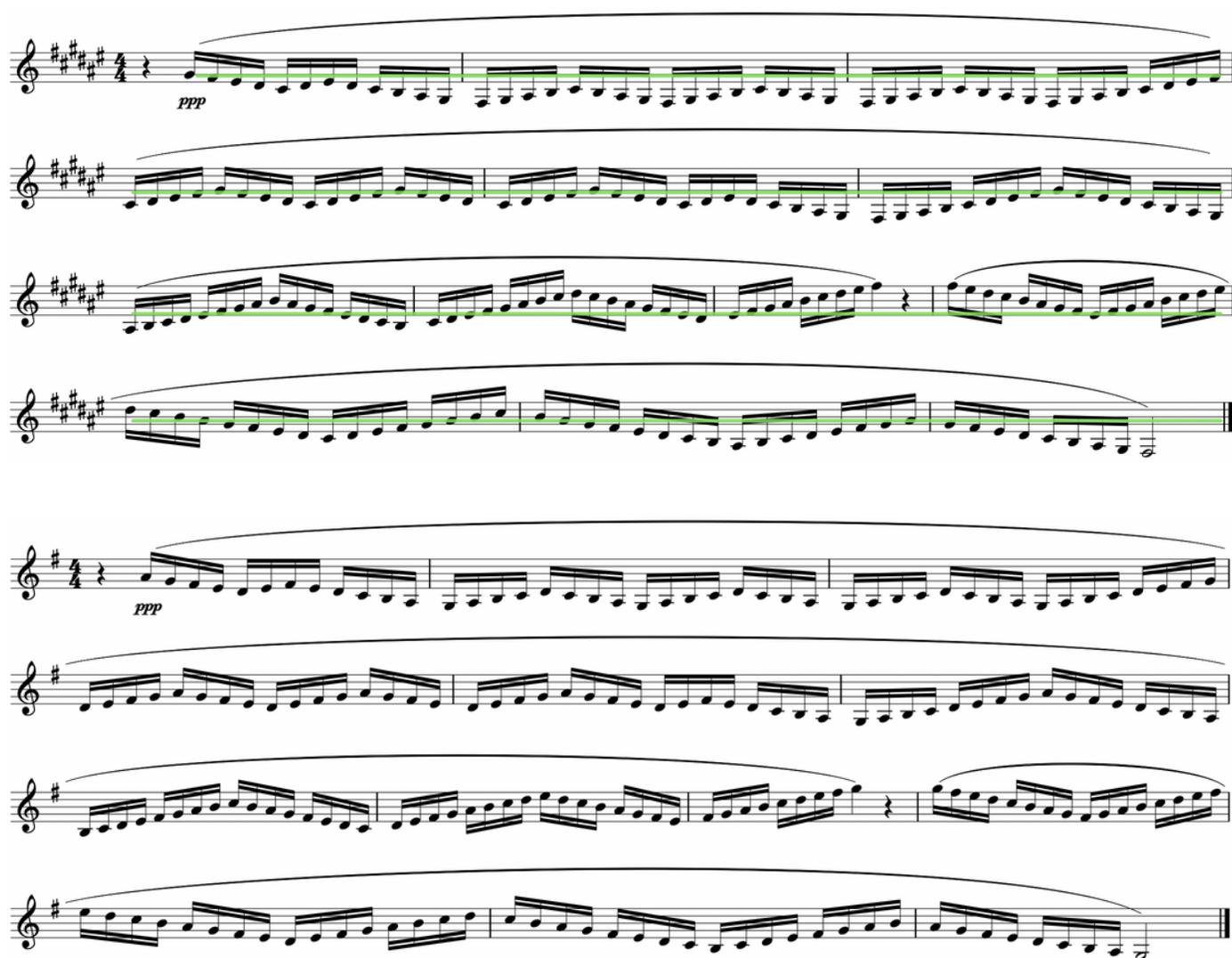
Musical notation for Long Tone Exercise 4, Part 2. It consists of four staves of music. Each staff begins with a half note on G4, followed by a crescendo to a half note on G5 (marked *fff*), and then a decrescendo back to a half note on G4 (marked *ppp*). The first three staves end with a double bar line, and the fourth staff ends with a double bar line. Small brown boxes with a nose icon are placed above the first and last notes of each staff.

NOTES:

II. END AT A PLACE OF FOCUS

 In the same vein as the RE(FOCUS) exercises on p. 35, commit to playing these as **soft as possible**. If you miss notes because of how soft you're trying to play, wonderful! Be patient and kind to yourself, this will pay off immensely.

 The ascent to the highest parts of these exercises should feel very easy, like you're floating across the instrument. Be aware the signs of forcing (extra left arm tension, lip pinching, etc.).



NOTES:

First system of musical notation in B-flat major (two flats) and 4/4 time. The music is marked *ppp*. It consists of four staves. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is a continuous eighth-note line. The second and third staves continue the eighth-note pattern with various rhythmic groupings. The fourth staff concludes the system with a double bar line.

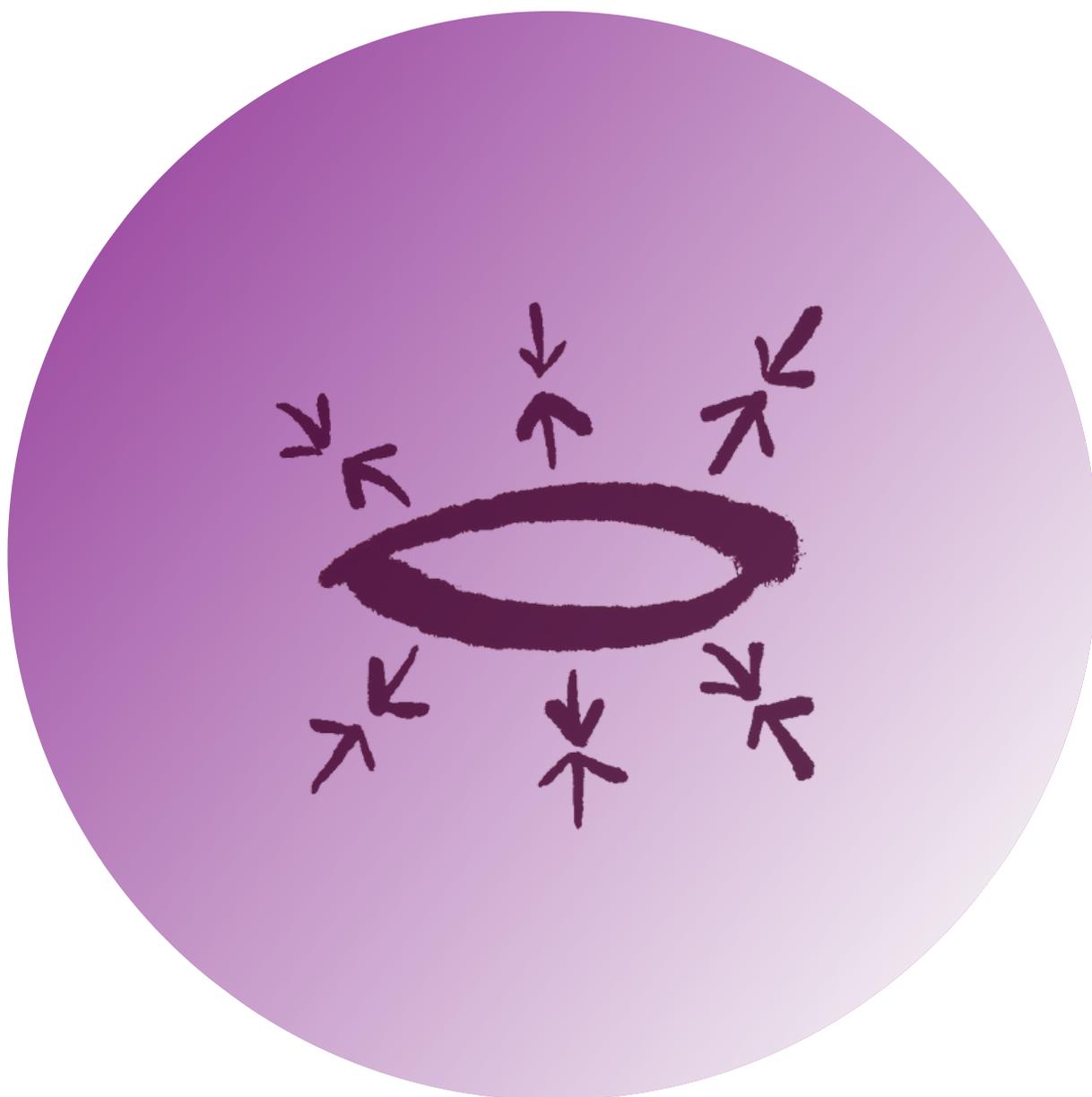
Second system of musical notation in D major (two sharps) and 4/4 time. The music is marked *ppp*. It consists of four staves. The first staff begins with a treble clef, a key signature of two sharps, and a 4/4 time signature. The melody is a continuous eighth-note line. The second and third staves continue the eighth-note pattern with various rhythmic groupings. The fourth staff concludes the system with a double bar line.

Third system of musical notation in B-flat major (two flats) and 4/4 time. The music is marked *ppp*. It consists of four staves. The first staff begins with a treble clef, a key signature of two flats, and a 4/4 time signature. The melody is a continuous eighth-note line. The second and third staves continue the eighth-note pattern with various rhythmic groupings. The fourth staff concludes the system with a double bar line.

LAST NOTES EXERCISE:

exercise, if it doesn't work, it doesn't work, and that's okay. Try it again, and eventually it will. Repeat as you wish.

The purpose of this very simple exercise is to finish your practice session (though I use this after just about every gig too!) with aperture as relaxed and responsive as possible. For the first measure, with your embouchure set as if you were going to play, gently blow air through your horn. In the second measure, allow your lips to vibrate, playing the tiniest middle G. Note the usage of the word allow. There is no forcing in this exercise, if it doesn't work, it doesn't work, and that's okay. Try it again, and eventually it will. Repeat as you wish.



ABOUT ANDY



A native of Pittsburgh, Andy Kozar is a New York City based trumpeter, improviser, composer and educator that has been called a 'star soloist' by TimeOutNY, noted for his 'precise trumpeting' by New York Classical Review and has been said to be 'agile as he navigated leaps and slurs with grace...he shifted between lyricism and aggression deftly' by the International Trumpet Guild Journal.

A strong advocate of contemporary music, he is a founding member of the contemporary music quartet loadbang which has been called 'inventive' by the New York Times, 'cultivated' by The New Yorker, and 'a formidable new-music force' by TimeOutNY. With loadbang, his playing has been said to be 'polished and dynamic, with very impressive playing' by the Baltimore Sun, and that he 'coaxed the ethereal and the gritty from [his] muted instrument...and revealed a facility for shaping notes and color' by the San Francisco Classical Voice. He is also a member the Byrne:KozarDuo, and has performed with new music ensembles including Bang on a Can, Ensemble Signal, Boston Modern Orchestra Project, Argento Chamber Ensemble, Talea Ensemble, Ensemble Echappe, Tilt Brass, Wet Ink, Boston Music Viva, and Mark Gould's Pink Baby Monster. He has performed alongside artists and conductors such as Dave Douglas, Pablo Heras Casado, James Thompson, Mark Gould and Brad Lubman, in addition to working closely with numerous composers including Helmut Lachenmann, Christian Wolff, Joe Hisaishi (Spirited Away), George Lewis, Chaya Czernowin, and Pulitzer Prize winning composers David Lang and Charles Wuorinen.

Kozar has performed at venues both domestically and abroad including Carnegie Hall, Lincoln Center, The Kennedy Center, MoMA, Rothko Chapel, The Barclays Center, and Shanghai Symphony Hall.

A flexible performer well versed in many styles, he has performed with the St. Petersburg Ballet, Wordless Music Orchestra, the Ostravska Banda (Czech Rep.), and Symphony New Hampshire. As a baroque trumpeter, he has performed as a part of the Boston Early Music Festival and with period performance ensembles including Rebel Baroque Orchestra, American Baroque Orchestra, The Bach Players of Holy Trinity in New York City, Ensemble Musica Humana, and at St. Thomas alongside the St. Thomas Boys Choir. In addition to contemporary and traditional classical music, his versatility has also allowed him the opportunity to perform Andrea Bocelli, with the Grammy nominated Travis Sullivan's Bjorkestra, Russian pop-stars Tamara Gverdtsiteli and Igor Krutoi, indie pop bands including YUCK, the Generationals, and Emanuel and the Fear, with Bang on a Can's Asphalt Orchestra, and on Broadway's Mary Poppins.

As a commercial recording artist, he can be heard on indie pop albums by Yuck on Mercury Records, Emanuel and the Fear and Bennett Lin, the Hollywood film Sushi Girl, and on PBS's special featuring baritone Paul Byrom from Celtic Thunder. As a classical recording artist he can be heard on labels including Mode Records, New Focus Recordings, Bridge Records, Wide Hive Records, and ANALOG Arts. In 2020, Andy released 'A Few Kites' on New Focus Recordings, an album of music for trumpet and electronics that was called 'entrancing' by Alex Ross (The New Yorker, The Rest is Noise) and that 'Trumpeters around the world owe Kozar...a debt of gratitude...the variety here is simply astonishing' by anearful.

In addition to performing, his work as a composer has been said to have 'intriguing sonorities' by the New York Times, to be 'virtuosic' by The New Yorker, '...extremely effective and quite touching' by New Music Box, and 'at the cutting edge of creativity' by Sequenza21. It has been performed by loadbang, the MIVOS Quartet, Bang on a Can All Star's pianist Vicky Chow, and many others.

Andy has studied with Anthony Pasquarelli, James Thompson, Brian McWhorter, Jens Lindemann and Mark Gould, has studied at Carnegie Mellon University, holds a BM from the Eastman School of Music, and a MM in contemporary performance at Manhattan School of Music. He has given lectures and master-classes at institutions including The Juilliard School, Eastman School of Music, Peabody Conservatory, New York University, and Northwestern University. Kozar regularly works as a teaching artist for the New York Philharmonic's Very Young Composers program and is on faculty at the Longy School of Music of Bard College in Boston where, in addition to teaching trumpet, he is the Chair of the Instrumental Studies Department, directs Orchestra FLEX, Longy's chamber orchestra, co-directs Ensemble Uncaged, Longy's contemporary music ensemble, and is the director of the Divergent Studio, a summer program designed for young composers and performers of contemporary music. Andy is a Yamaha Performing Artist and exclusively performs on Yamaha trumpets.

TESTIMONIALS:

“

This book dives into the “Why” and “How” approach to fundamental practice, while many other routines focus on the “What”. It will give you new ways to think about our go-to exercises. With an emphasis on helpful analogies, Kozar’s method is great for all ages, and especially helpful for those wanting to find a natural ease and resonance in their technical facility.

--- *Jean Laurenz (Seraph Brass, Assistant Professor of Trumpet at The University of Wisconsin-Madison)*

“

Andy Kozar’s book succeeds at showing that there are certain universal truths about how a trumpet works -as Stamp, Thompson and others have helped pave the way and show us. There is a center of the horn, a center of the music, and a center of the self. And there is something beautifully unifying about all of this knowledge as filtered through Andy’s conversational text on the matters. Clever visuals and elegant explanations that I think are going to be so good for the next generation of players and their ability to understand concepts quicker and more intellectually. “Response” is instantly an essential method for me, and one that really helped realigned my own thinking and approach as to how this all works!

--- *Jonah Levy (Los Angeles area studio and orchestral Trumpeter, regular performances with WildUp, the Los Angeles Opera, San Diego Symphony, and Los Angeles Philharmonic)*

“

I find Andrew Kozar’s new book, *Response: A Guide to an Easier Way of Trumpet Playing*, to be a refreshing take on old and new concepts. As trumpet players we are all after the same thing: to play consistently accurate with a beautiful sound and great articulation. But there are various means to get to that point and Andrew’s book highlights some excellent techniques to help you get there. I have really enjoyed playing through it and will definitely be using this with my students!

--- *Barbara Hull (Assistant Professor in Residence, UNLV, former principal trumpet, Albany Symphony)*

“

Andy’s book “*Response - A Guide To An Easier Way Of Trumpet Playing*” is a welcomed addition to the arsenal of great trumpet methods in our field. His creativity shines through the design of exercises that address the needs and wants of a trumpet player at any point in their career. The balance between playing components and insightful pedagogy throughout the book makes this the complete package. I, and the rest of the trumpet community, thank you, Andy!

--- *Buddy Deshler (Dallas Brass, Assistant Professor of Trumpet, Furman University, Artistic Director, Brass Institutes of America)*

Andy Kozar is a magnificent trumpet player, and his book *Response* gives us insight in to just how he plays so effortlessly. I'm looking forward to learning from *Response* and sharing Andy's method with my students.

--- Tage Larsen (*Trumpet, Chicago Symphony Orchestra*)

Andy Kozar's *RESPONSE* is a wonderfully organized, artfully constructed, and thoughtfully conceived set of exercises, tips, and wisdom. He seamlessly ties together the fundamental approach of James Thompson with the contributions of other legendary trumpet pedagogues, including Chris Gekker, James Stamp, Vincent Cichowicz and others into a coherent and unified text that will aid trumpet players of all levels of experience. Very highly recommended!

--- Brian Shaw (*Modern and Historical Trumpet Soloist, Co-Principal Trumpet, Dallas Winds, Former Professor of Trumpet and Jazz, LSU*)

Andy Kozar's book, "Response: A Guide to An Easier Way of Trumpet Playing" is for the curious and thoughtful trumpeter who loves the daily process of growing and improving on the instrument. With a mixture of humor, practical tips, helpful analogies, and flexible exercises that are customizable, this book provides an important framework for trumpeters seeking a sustainable and efficient approach to their musical development.

--- Ashley Hall (*Soloist, Career Coach*)

In "Response", Andy eloquently expresses an approach to fundamentals of trumpet playing that is clear, adaptable, and insightful. It brings a freshness to familiar exercises and concepts, while introducing some that will certainly be new to readers. It is easy for trumpet players to just go through the motions of our warm ups and fundamental routines. This book really helped bring back thoughtful intent to each practice session both as a performer and teacher. I took away new concepts and approaches that I look forward to spending more time with, and I highly recommend it to any player or teacher looking to refresh, refine, and renew a sense of ease in your playing and pedagogy.

--- Brad Hogarth (*Bay Area freelance trumpeter, regular performances with the San Francisco Symphony and San Francisco Ballet, Associate Professor of Conducting at San Francisco State University*)

We all know where to find books that address the "higher, faster, louder" side of trumpet playing. Andy Kozar's new book, *Response*, fills in the gaps and helps the trumpeter explore "ease, beauty of sound, and flow." The pages of this book are adorned with creative exercises, exceptionally clear pedagogy, and a comprehensive guide to making trumpet playing easier. I will be using this book to work on my own playing as well as recommending it to my students. Kudos to Andy for a brilliant new book!

--- Garrett Klein (*Dallas Brass, Assistant Professor of Trumpet at UNC, Greensboro*)