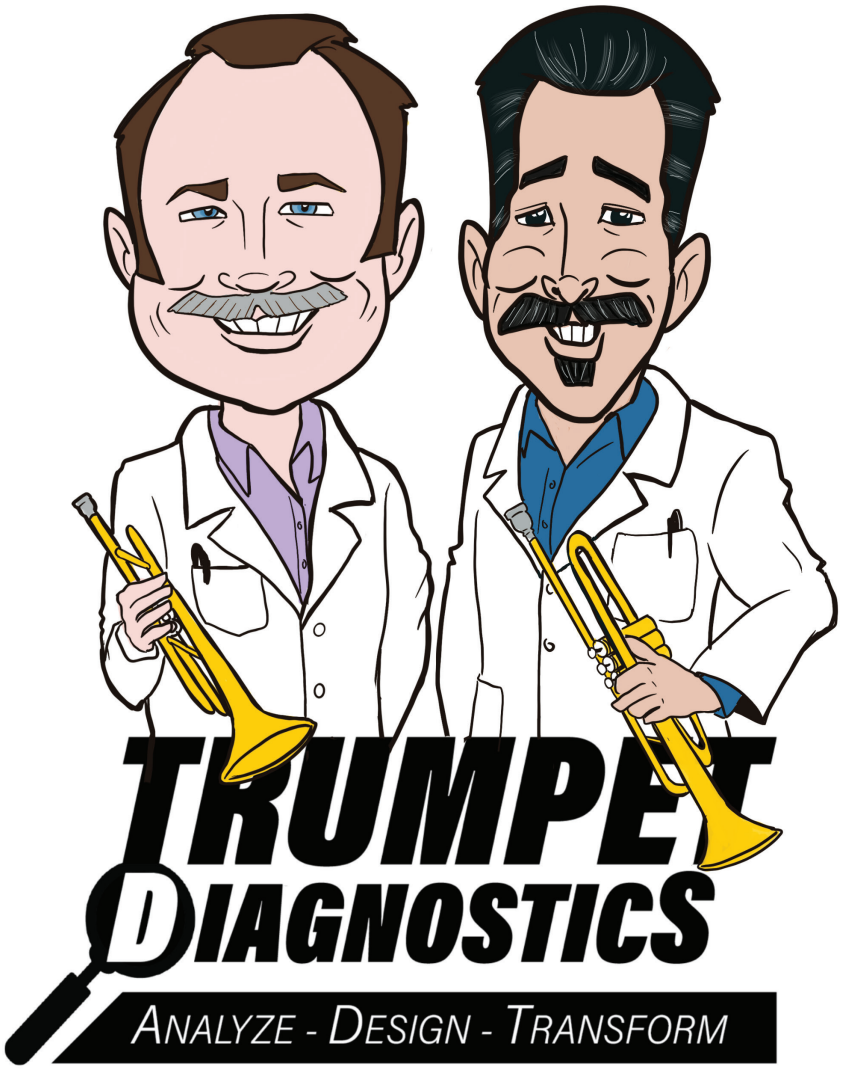

Trumpet Playing Checklist

Welcome to the Trumpet Diagnostics Community

Our goal is to share diagnostic methods with you, help correct problems and explain how to develop a personalized plan that works for YOU.

Don't Get Overwhelmed- Playing properly is simple when your mechanics are all aligned and is easier than you might think. Realize that each person MUST figure out what works for them through EXPERIMENTATION. This shortcut checklist is loaded with many helpful reminders and ideas for you to experiment with and to help keep you on track and moving forward. ***Focus*** ONLY on one item at a time!

Description Of Our Method: We look at the subject's body in its totality. There are many connected parts that influence each other positively or negatively. Our goal is to help each individual find their optimum balance and stability. Because we're all different, personal research and evaluation is required. What works for one person may not work at all for another.

Analyzation Process To Find Your Baseline:

• **Embouchure Setting (watch for changes in it and listen for sound dropouts)**
Utilize scales, mouthpiece buzzing (siren low-high), proper angle and flow. Leadpipe buzzing on longtones and moving through overtone series.

• **Breathing**
Breath in & out, tension in breath, open/relaxed throat, keep embouchure legs stable while breathing.

• **Airflow**
Long tones, evenness throughout registers.

• **Posture/Tension**
Body tension, alignment, openness, arms, shoulders, neck, pelvis, legs, feet, thoracic area.

• **Sound**
Listening for resonance, center of pitch, attack, support, flexibility, dynamic control, evenness, ability to breath attack, foo attack, poo attack, too-hoo.

• **Register Extremes**
Attacks, volume levels, sustains, fluidity from low-hi and hi-low.

You May Be Experiencing Playing Problems If You Have Any Of These Symptoms

- Lack of endurance
- Limited upper register
- Flexibility Problems
- Unfocused/cloudy sound
- Overly harsh or strident tone
- Accuracy problems
- Poor Low Range
- Unresponsive Chops
- Inconsistency
- Stiff Chops
- Overly Swollen Chops
- Thin Sound
- Lack of Projection

A Few Things We Listen For

- Sound Of Inhalation
- Good Start (front) Of Note
- Focused Sound
- Unsupported Sound
- Free Sound
- Dropouts in Timbre and Overall Vibration
- Follow through With Air
- Pitch - sharp/pinched. flat/dull
- Centered Notes (Slots)
- Cloudy/Airy Tone
- Unresponsive Chops
- Clear/Full Low Range
- Changes In Sound At Various Dynamic Levels

Breathing

- Tension
- Overbreathing
- Undersupporting
- Elbow/Arm position
- Ribs Out
- Shoulder Blades
- Uninterrupted flow of air
- Air Grip
- Muscle Grip
- Armpits Open (Tennis ball)
- Yawning = perfect breath example
- Keep embouchure legs in contact while breathing!

Chop Recovery

- Learn how to avoid injury in the first place (best solution)!
- Lip/Cheek flapping to flush lactic acid and to restore maximum blood flow
- How to relax stiff chops
- Dealing with cut chops
- Dealing with swollen chops
- How to get unresponsive chops to vibrate freely
- Heat vs. Cold
- Frozen spoon

Embouchure Types

- Aperture Types-Round, Oval, Flat
- Small/static
- Large/static
- Moving/adjusting
- Downstream/Upstream
- Open vs. Closed
- Smile vs. Pucker
- Chin Stretched/Bunched
- Rolling In vs. Unfurling

Endurance

- Efficient mechanics is one of the best ways to improve endurance
- Playing with a centered and relaxed aperture
- Learn the bore size and resistance of mouthpiece and horn
- Use the bore size and resistance to help. Don't force vibrations
- Use the minimum amount of energy needed when playing. This will help conserve your strength

Imagery

- Yawning
- Breathe into your back - 360 breath
- Molasses in horn
- Baseball batter's swing
- Waves at a beach for breathing
- Yoga ball for compression
- Finger in front of chops to suck in rushing air around finger

Lip & Mouthpiece Buzzing

- Free buzzing - demo
- Spit buzzing a la Shew
- Mouthpiece buzzing - demo how best to do this
- Siren for warmup and diagnosis

Mind Set

- Take a few minutes to center yourself before practice.
- Do some breathing exercises and think about what you want to accomplish in your practice routine.
- Use visualizations to better help you internalize your desired outcome
- Practice in a good frame of mind

Mouthpiece Placement

- 50-50
- 2/3rd, 1/3rd
- Centered vs. Uncentered
- Off to Side
- Four legs are very important!

Mouthpiece Displacement

- Causes of this include-quick breath, placing incorrectly, not keeping embouchure legs stable while breathing
- Breathe through corner (Jon Faddis)
- Foo setup
- Breath should dictate and align the mouthpiece placement

Off Horn Exercises

- PETE
- Wee-OOO
- Blocked Mouthpiece
- Stamp Isometrics
- Don't overdo these!!!

Pedal Tones

- When to do them
- Benefits of doing them
- How to do them for therapeutic benefits
- Some other people's Kryptonite

Pivoting/Tracking

- How it works-distributes mouthpiece weight evenly and allows air to flow in the best way for YOU!
- Over vs. Under
- Horn Angle
- Airstream Direction
- Fixed Jaw vs. Floating Jaw

Posture-Should be mostly neutral position

- Slouching
- Tensed military posture
- Shoulders raised
- Head position
- Arm positioning
- Feet/leg positioning
- Hip position
- Weight distribution
- Have feeling of arms and chest area and ribs floating upward and being open

Practicing

- Have a goal in mind for each session you do
- Break it up into 20-30 minute increments so you can stay focused
- Practice slowly with awareness and purpose. Be MINDFUL!
- Close your eyes so you can connect with your body.
- Feel for small, subtle and gradual changes
- Snowball practicing
- Not what you practice but how you practice
- Practice what's applicable to you
- Practice should be fun. Always do this in a good frame of mind and you won't be spinning your wheels
- Practice with the end in mind
- Variance/Muscle Confusion

Pressure

- How much is too much or not enough
- How to alleviate excessive pressure with better compression
- How to set the mouthpiece properly for correct pressure
- Corners
- Backing off pressure as you descend
- Embouchure legs should feel like they're pushing forward toward the mouthpiece rim
- Lock your elbows and move toward the horn instead of pulling the horn into your face

Projection

- Get the most resonant/centered sound
- Slotting

Range

- How to practice in the upper register
- Lots of soft melodic playing above the staff
- "Learn" or "Discover" the upper register with finesse
- Brute force only works for a very short time
- Practice soft upper register and only a short bit at full volume
- Mental Imagery Ideas - higher notes farther away

Range Exercises

- Expanding scales-Adam & Grocock versions
- Basketball squeaks
- Tongue arch/placement gliss
- Melodic Fragments In Various Keys & Dynamics

Recording Yourself and Listen For

- Great start of first note
- Intonation
- Timing between tongue and fingers
- Play with good time - practice with a metronome
- Evenness throughout registers
- Moving from note center to note center
- Opulence in your tone

Relaxation

- Alexander Technique
- Qigong shaking
- Stretching thoracic area
- Mental mechanical checklist

Set Point - Anchor note

- Refers to an embouchure setting for a particular note. This helps to compress range for you. Example: you set chops for a certain note (like G above staff) and do not manipulate embouchure by moving your mouthpiece, lips or breathing. You only need to relax your lips to play lower rather than to open them up. This saves strength and allows you to jump around much more easily.

Tongue Arch

- Using tongue arch vs keeping the tongue flat w/no arch
- Syllables - Oh, Ah, Aey, Ee, Tich
- Don't overcompensate

Volume

- Learn where your optimal maximum volume is and don't play past that.
- Perform no more than 85% of your maximum so there is always something in reserve
- Playing past the point of getting a good sound will spread the chops.
  Playing this way will get a louder return but only for a short while.
  This is something that destroys playing!