PRACTICE

Why Practice?
How Do You Do It?
The Principles of Learning:

- Principle of Readiness
- Principle of Exercise
- Principle of Effect
- Principle of Primacy
- Principle of Intensity
- Principle of Recency

Taken from the FAA Fundamentals of Instructing
Principle of Readiness

• Individuals learn best when they are ready to learn.
• Individuals make more progress if they have a clear objective.
Principle of Exercise

• Things most often repeated are best remembered.

• Teacher provides opportunities for students to practice and directs process towards a goal.
Principle of Effect

- Learning is strengthened by a pleasant or satisfying feeling.
- Learning is governed by the emotional reaction of the learner.
Principle of Primacy

- What is first learned often creates the strongest impression.
- Unteaching is more difficult than teaching.
Principle of Intensity

- Vivid or dramatic experiences teach better than dull experiences.
- We learn more from the real thing than a substitute.
Principle of Recency

- Things most recently learned are best remembered.
Sing, Buzz, Play with air patterns

• A vocal approach to trumpet playing from Jim Austin
• Foundation of Vincent Cichowicz’s approach to better fundamentals
• Wind and Song – Arnold Jacobs
Three Fundamentals of Trumpet Playing:

• The Correct Usage of Air
• The Center of Pitch
• The Suppleness of Lips
The Correct Usage of Air

- The air should be *as fast as possible all the time* with a “dot” articulation.

- The key to consistency is consistent air.
- Yes, Air can control range but shouldn’t!
- Yes, Air can control dynamics but shouldn’t!
- A true legato is a tongue stop. The end of the first note is the beginning of the next note, to add space to the notes the tongue interrupts the sound longer.
- The air should never stop. However, the tongue does stop the air at the embouchure. Avoid ha-ha, which is pulsing the air from the lungs.
- Remove all tension from the air column.
Center of Pitch

• The embouchure controls:
  – Amplitude of pitch
  – Frequency of pitch
  – Quality of pitch

• Of course, this is based upon the assumption of good air.

• Two types of embouchures
  – Free Buzzed based
  – Mouthpiece pressure based
Suppleness of Lips

- The trumpet player is a small muscle athlete. The same rules apply for fatigue and injury as they would for any athlete. Prevention and common sense are the keys.
- Get into a consistent practice routine at the beginning of your playing day.
- The lips must be supple and able to vibrate freely.
- The player always has to be aware of the effects of sun and wind on the lips
- Acutane and braces are lip killers
Embouchure Development

• The pressure for immediate success verses long term development
• Getting to end of the book syndrome
• Development of air and small muscles
• The importance of singing and whistling
• The importance of free buzz
• Do’s and Don’ts of free buzzing
Tools for facilitating
Correct Usage of Air, Center of Pitch and Suppleness of Lips:

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Breathing Exercises

- Wind Patterns
- Power Lung
- Breathing Bags
- Straw and Pinwheel
- PVC Tools
- Holding Dollar bill on wall
- Blowing up balloons
- Candles
- Breath Builder
Baritone

• Promotes:
  – Correct Usage of Air
  – Center of Pitch
  – Suppleness of Lips

• Extends Practice time

• Upper Register differences

• Famous Big horn players
  – Maynard Ferguson
  – Bud Herseth
  – Jens Lindemann
Straw & Pinwheel

• Promotes:
  – Correct Usage of Air
  – Tongue Stop
  – No tongue arch

• Side Effect:
  Excessive pressure
Flutter Tongue

• Correct Usage of Air
  – Increase Air Speed
  – Learn to control dynamics while using fast air
  – Learn to control range with aperture and tongue and mouth resonance
Finale™

• Beneficial features to the computer program:
  – Center of Pitch
  – Consistent Pulse
  – Learn accompaniment
  – Never gets bored or tired
Record Yourself

- Audacity™
- Awareness factor while performing
- Self Diagnosis – Teach Yourself
  - Good sounds?
  - Correct pitches?
  - Consistent tempo?
  - Musically convincing?
- Criticize yourself AND praise yourself
- Play Duets
- Intonation – If you can’t play in tune and time with yourself, how can anyone else play in tune and in time with you.
Spitting Seeds

- Doc Severnson
- Hot Tea
- Solves the problem of missed or fluffed attacks
Air Release / Fogging a Mirror

• Correct Usage of Air
  – natural breathing
Cups/Gun Phones

• Perception of Sound
  – Internal and external
• Center of Pitch
• Articulation
• Use Finale™
• Use Audacity™
1-2-1-3-4 Rule

- Thorough method of working a difficult passage up to the desired tempo
- Use the baritone
- Patience and integrity
Free Buzz

• Center of Pitch
• Strength Training
  • Flexibility
• Best way to increase endurance