

## **BASICS OF LEAD TRUMPET PLAYING**

To be an effective lead player, one must have good sound, projection, stylistic concept and time. Being a lead player means a lot more than just having a good upper register. A lead player's main job is to *lead* the section and to set up interpretation and phrasing for the whole ensemble. The lead trumpet player is the “concert master” of a big band. I feel that a great lead player should be the least creative person in the band. He or she must play everything exactly the same every time the band performs the tune. Changing the interpretation to fit one's whim that night takes away from the confidence of the rest of the band. They all rely on the consistency of a good lead player.

The sound that a lead player produces should be big, not just loud. It should be full and pleasant to hear, not just a “laser” or piercing quality. The sound must project at all volume levels. Projection is the real key to being heard at the back of a hall, whether you are playing loud or soft. In order to have effective projection, you must be blowing the air through the horn, not just into it. I think of my sound as a combination of air and energy. When I want to play higher or louder, I think of blowing my sound farther away. (If you think of high notes as farther away instead of just higher, it makes things much easier!)

The lead player must be comfortable in all octaves. The upper register should be strong, not thin and weak. The low register should not be “airy” and inconsistent. A good lead player knows their limitations! (As Clint Eastwood might say.....) Don't try for notes in performance that are not within your playable range. That is the range that you have all the time, not just in the first minutes when your chops are fresh. Work towards being able to pick out upper notes individually and in sequences. You can practice octave skips from the low and middle registers and really try to center the upper notes as you hit them. You must both hear and feel the notes in the upper register to be effective at playing consistently in the “upper reaches” of your range. Also practice two octave scales up and down with an even sound all over. Remember to work on your breathing as a means to supporting the sound properly.

*Time is of the essence!* Good time is the cornerstone of good lead playing. The music cannot swing without good time. I tell all my students to practice at least half of the time with a metronome. (It really works much the same as a good drummer.) Listen to and relate to the rhythm section when you are playing in a combo or a big band. They are the ones that set up the time and then it is every individual's job in the band to play with good time. Feel the music that you play! Become actively involved with the music that you perform.

Stylistic concept and understanding are also a must. The best way to learn about styles is to LISTEN to recordings and live performances. *I cannot emphasize listening enough!* We learn from imitation, even in learning our speech patterns from our parents. The more musicians and bands that you have listened to, the better concept you have of how to perform the music properly. The time spent listening will open up your ears and

your mind to many different styles and sounds. Really study what you hear on a recording. Analyze what makes that particular style or musician unique. Transcribing both jazz solos and lead parts off of recordings is of great help, both stylistically and in broadening your sight reading skills.

Be sure to know all the aspects of reading jazz music. It is very different than reading classical music. Sight-reading is a very necessary skill. Any musician must be able to sight read with a great deal of proficiency. Lead players need to be even a cut above the rest of the section when it comes to sight reading and interpreting the music. If you practice rhythms enough, you will begin to recognize rhythmic patterns in their entirety. When you have accomplished this, you can start to “re-read” rather than just sight read. You will be able to see whole phrases that you have seen before. I am convinced that this is what the great studio players who make their living by reading everyday, do. You must see all the components of the music at once: phrasing, articulations, dynamics, jazz embellishments, endings, repeats, D.S., D.C., Coda, etc. I hate it when a teacher says “Just get the notes this time and we will work on the other stuff later!” That is not the way music is written and it is not the way music should be played. All the aspects are part of one big whole that makes the music pleasing to listen to and to understand.

### SOME GOOD GENERAL THINGS TO THINK ABOUT TO ENHANCE TRUMPET AND LEAD PLAYING ABILITY:

- Always warm up properly. Be sure that you are ready to play from the very first note of a rehearsal or performance.
- Musical considerations always come first! Remember that the goal you are seeking is to be a great musician, not just a great trumpet player.
- Always use your: Head – Heart – Air!
- A great musician must learn to have empathy for the music being performed, the organization being performed in, the musicians being performed with, and the audience being performed for!

### YOU MUST HAVE A WORKING KNOWLEDGE OF SUCH THINGS AS:

#### HOW TO PHRASE ALL TYPES OF 8<sup>TH</sup> NOTES

*BeBop* – legato “du” tongue or tongue and slur, more even 8<sup>th</sup> notes – no space between notes.

*Jazz/Swing* – based on triplet feel – still a legato type of articulation.

*Dance Band* – more towards dotted 8<sup>th</sup> and 16<sup>th</sup> feel – some space between notes. More of a “tu” tongue.

*Dixieland* - Combination of legato and some more spaced out 8<sup>th</sup> notes. Very syncopated and “punchy.”

*Latin* – More even 8<sup>th</sup> notes. (Brazilian, Afro-Cuban, Salsa, Mambo, etc...)

*Rock* – More even 8<sup>th</sup> notes, many times written as 16<sup>th</sup> notes over a slower tempo.

#### HOW TO READ AND FEEL SYNCOPATION

Learn how to read and play all sorts of syncopation. Notes that are off the beat are an important part of the real feel of jazz music. Remember that many times 8<sup>th</sup> rests are felt, more than actually counted.

#### HOW AND WHEN TO USE VIBRATO

*Lip/jaw vibrato* is actually taken from lip flexibility exercises. The jaw and/or lips move to create the vibrato sound. The more flexible you are, the easier this type of vibrato is.

*Hand vibrato* is played by moving the right hand back and forth in a controlled manner over the valves.

Vibrato can be fast or slow, narrow or wider. This all depends on the style of chart you are playing.

Use faster types of vibrato for dance band music and slower types for more jazz oriented ballads, etc.

#### HOW AND WHEN TO DO SHAKES

First of all, practice your lip flexibilities a lot, to learn how to shake properly. Shakes today are really lip flexibilities between two definite notes. Older style players actually moved their right hand and made the horn move on their chops to create shakes, but shakes done this way tend to not be as consistent as shakes done with flexibilities. As with vibrato, shakes can be done faster or slower and wider or narrower, depending on the style of music. You would use a faster, closer together type of shake for Basie or Ellington; and a wider, slower type of shake for Stan Kenton or Maynard Ferguson.

#### HOW AND WHEN TO USE MUTES

Know what kind of a sound each mute gets and what intonation problems can result from the use of each mute. Know how well each mute can be heard in front of the band. Be well versed in the use of the plunger. It has a definite use in the jazz band. Know how to use mutes for both solo work and in the section.

### **“THE THREE C’S”**

1. CONFIDENCE – the faith in ourselves to know that we can play anything that is put in front of us. This doesn't necessarily mean that we can sight read everything, but that with the proper amount of practice we can achieve good performance level for any music we need to play. It also means that we can hear and feel all the notes we need to use. We have built up good relative pitch on our horn and our air is working properly.
2. CONTROL – the ability to play all over the horn with a good sound and articulation. This takes lots of AIR, as well as flexibility, technique, and long tone practice.
3. CONSISTENCY – the ability to play all over the horn at any given moment. This takes physical, mental and emotional proficiency. It comes from many hours of practicing, listening and performance application. The more you work on your confidence and control, the more luck you will have with your consistency.

### **CHECK LIST FOR PRACTICING**

- Warm up properly.
- Take in a FULL breath with some energy.
- Support your sound at all times.
- Listen to your sound.
- High notes are not higher; they are farther out in front of you. Always think about PROJECTION.
- Use a metronome. Time is of the essence!
- Don't lose concentration every time you make a little mistake or a “flurp.”
- Practice slower and speed up gradually.

- Don't learn mistakes by practicing too fast.
- Build confidence in your abilities.
- Work for consistency and control.
- Horn up and KEEP it there. Always play with a good posture.
- Think about the way you look to others when you are playing – always have a confident demeanor.

### **THE IMPORTANCE OF ARBANS**

The way I see it, whatever book you are playing, whether it says "Ringling Brothers", "Tommy Dorsey", "Natalie Cole", "The Temptations", "Phantom of the Opera", "Dog Show", "McDonalds Commercial, Chicken McNuggets" or "Don Ellis Orchestra", whatever it says on the cover, what it really says is:

*“ARBANS COMPLETE CONSERVATORY METHOD FOR TRUMPET AND CORNET”*

.....Anonymous

### **HINTS FOR BUILDING RANGE**

The proper way to build range is to increase it gradually over a number of years, always using as natural an embouchure as possible. The student needs to learn to let the air do the work instead of the chops, and avoid false or trick embouchures like the plague!

#### **EXERCISES TO EXTEND RANGE:**

- flexibility studies
- long tones
- pedal tones (with a natural embouchure)
- endurance builders (such as the characteristic studies in the

back of the Arban's Book and the Daily Set-Up drills of Herbert L. Clarke)

- chords and scales that go gradually higher
- breathing exercises

The AIR is our real “octave key.” When you SUPPORT your sound properly, playing high becomes much easier.

- walking, running, biking, swimming, etc  
The better shape your body is in, the better chance you have with both endurance and high notes.

Always remember that range comes from endurance, not the other way around!! After the student gains the support and muscle control to play for longer periods of time, he begins to have the basic foundation to start increasing the range. Working to extend the range by half-step increments - over a long period of time - insures control, confidence and consistency in the upper register that will last many years. There is no deep dark secret that will increase range overnight! It takes many hours of hard practice and concentration. There is no shortcut!

The real measure of a good player is how high that person can play, consistently and musically. To describe my own range, I think about the highest note that I can hold with a big sound - at the end of the final ballad - after a four or five hour job.

Quite a few problems can develop when a young player tries to stretch into the upper register too rapidly. A student can injure muscles in the embouchure as well as other parts of the body, by trying too hard to play up high and not having the knowledge and the physical stamina to play correctly in the higher register of the horn.

#### **HERE ARE SOME OF THE WARNING SIGNS TO WATCH FOR:**

- loss of flexibility
- airy sound
- trouble with lower register
- loss of control and consistency
- loss of endurance
- inability to center pitches

There was never a time in my life that I spent hours a day just trying to “honk out” high notes. The upper register of the horn was just one of the many facets that I worked on with regard to my over-all playing.

Instead of focusing only on high notes, I try to point out to my students the importance of working on technique, articulation, flexibility, reading and endurance, as well as the main consideration - **GOOD MUSICAL SOUND IN ALL REGISTERS OF THE HORN!**

### **FORMULA FOR SUCCESSFUL PLAYING**

#### **90% AIR**

Without good support, even the most perfect embouchure will not respond properly. Endurance, sound, flexibility and range will only reach their full potential when the air is used effectively. You must work on your air away from the horn, through breathing exercises and physical exercise. Being in good physical shape is a big help in controlling the air that gets through the horn. While you are practicing or performing you must concentrate on blowing the air and the energy THROUGH the horn and OUT of the bell. To be successful on a wind instrument you must understand the concept of blowing the air OUT AWAY FROM YOU in order to make changes in range or dynamics.

#### **9% BRAIN**

This is a very important part of our performing on a musical instrument. We must have complete faith in ourselves to be competent players. We must know exactly what we are able to do and do it EVERY TIME we perform on the instrument. We must also realize what we are NOT able to do yet and keep practicing to make our overall playing as good as we possibly can. There are two books that I highly recommend to help this aspect of musicianship: “Psychocybernetics” by Dr. Maxwell MaItz and “The Inner Game of Music” by Barry Green.

#### **1% CHOPS**

The embouchure must be learned and nurtured properly from the very beginning of our study on the instrument, but once we understand its proper use, it gradually becomes of less importance. The lip formation and function should become second nature and not have to be thought about a lot. When we are using our air and mind properly, very little thought should have to go into our chops. In fact the less we think about our embouchure when performing, the better our endurance will be.

#### **THE END RESULT TO WORK FOR IS A MUSICAL PERFORMANCE:**

Becoming a real musician goes way beyond just being a good player. The true musician strives for complete understanding of the music, as well as real communication with the other musicians and the audience.

EVERYTHING must be seen and played in the music: dynamics, articulations, phrasing, etc. The notes are just the beginning! The music must also be interpreted so that it is stylistically correct, played with conviction, phrased properly and performed with emotion. True musicians really put themselves into the feeling and the spirit of their performance.

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