

YAMAHA

ETUDE AND EXERCISE BOOK

for Trumpet

**THE SECRETS OF EIGHT
MASTER ARTISTS AND TEACHERS**



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ABOUT TOM HOOTEN

The new Principal Trumpet of Los Angeles Philharmonic, Thomas Hooten, was born in Tampa, Florida. He earned his BM from the University of South Florida, his MM from Rice University, and his primary trumpet teachers have included Armando Ghitalla, John Hagstrom, and Don Owen.

In 2000, Mr. Hooten earned a trumpet/cornet position with “The President’s Own” United States Marine Band in Washington, D.C., where he was often a featured soloist. While living in the D.C area, Thomas was active in chamber and orchestral music, performing with groups including the National Symphony Orchestra, Harrisburg Symphony, Washington Symphonic Brass, Arlington Symphony, and Baltimore Symphony. While still in the Marine Band, Hooten won the second trumpet audition with the Richmond Symphony in Virginia, and continued to work with them through 2004.

Following his four year enlistment in the Marine Band, Thomas won the Assistant Principal Trumpet position with the Indianapolis Symphony, a position that he held for two years. During his time in Indianapolis, Hooten won auditions for principal trumpet in both the Houston and Atlanta Symphonies. He acted as Principal Trumpet in the Atlanta Symphony from 2006–2012.

Thomas has appeared as a soloist with the Atlanta Symphony Orchestra, St. Paul Chamber Orchestra, United States Air Force Band, Keystone Winds, and Richmond Symphony Orchestra. He has given master classes and recitals at Juilliard, Northwestern University, Indiana University, Mannes School of Music, San Francisco Conservatory, Universities of Kentucky and Illinois, and many other locations throughout the United States. Mr. Hooten has appeared as a guest principal in the Saint Louis Symphony, the Grand Teton Music Festival, and last season in the Los Angeles Philharmonic. For the last two summers, Thomas has served on the faculty for The Aspen Music Festival, acting as a guest artist and teacher. While in Atlanta, he shared a studio with his wife, at Kenesaw State University, where they provided lessons, master classes, and performance coaching to a diverse range of professional and student musicians.

Since 2006, Thomas can be heard on numerous Atlanta Symphony recordings on the Telarc label, including Scriabin’s *Poem of Ecstasy* and Gandolfi’s *Garden of Cosmic Speculation*. In 2011 he released his first solo album *Trumpet Call*.

PRODUCTS USED

Yamaha C trumpet prototype.

Yamaha B♭ trumpet: YTR-9335CHS

Yamaha Flugelhorn: YFH-631G

Yamaha Piccolo Trumpet: YTR-9825

Yamaha C Cornet: YCR-9435

It is a privilege and honor to have the opportunity to share with you some of the ideas and concepts that I have learned and developed along my path of professional development. It has been a long and constant journey of brass and trumpet study, along with a healthy dose of self discovery and growth, all around the beauty and power of music. I have no doubt that anyone's part in this field will be one of a combination of success and failures. Failures are opportunities to learn and to grow. I would encourage you to always keep an open mind, ear, and heart to find any way for you to improve as a person and as a musician.

HONESTY WITH YOURSELF

Being honest with yourself is a crucial ingredient in order to understand where you currently are at in your trumpet and musical abilities. I believe there are a few skills in trumpet playing and general improvement that can vastly affect your path of mastery. Any impatience or dishonesty with your own assessment of your skills will undermine a fundamental base in learning to play the trumpet in the most vocal organic approach possible.

In my journey, I have had MANY teachers, and every lesson played a part in my trumpet playing today. I have always been interested in finding different techniques for skills that I was bad AND good at. Even when I thought that I was good at something, I was always open to a new approach of that same skill. For example, when I was younger, I thought that my sound was a strength for me, and I was often complimented on it. However, that didn't stop me from continuing to find other ways to improve it. In the search for further sound improvement (by listening to recordings, taking lessons, etc), I worked on refining it even further. In that process, I learned to focus my concept of sound even more, which in turn, helped my upper register. Often, by furthering your current skill sets in a certain area, you'll discover and improve upon other areas. Everyone has something to offer, and you will only hear it if you are open and willing to listen. **My best advice is to become the best lifelong student you can be.**

In the following paragraphs, I will share with you some techniques that I have picked up from teachers and friends over the years. I will start with general ideas, as I believe that they will shape your progress more than specific ideas on trumpet playing.

Here is a graph of a concept that I learned from Ray Mase.

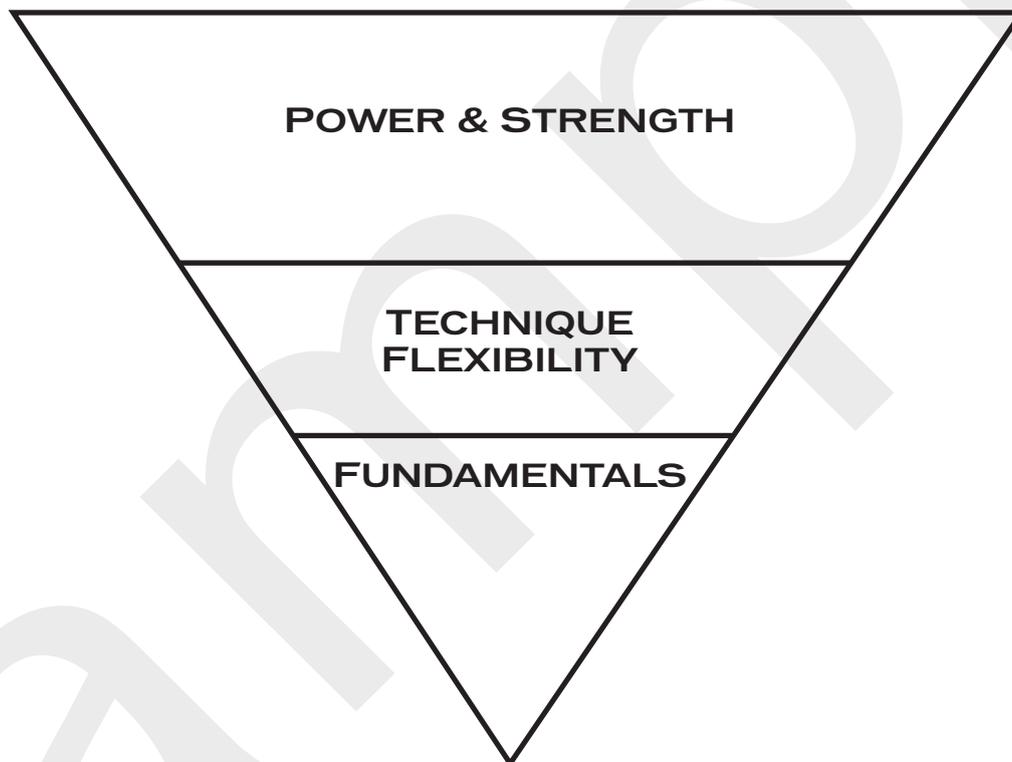


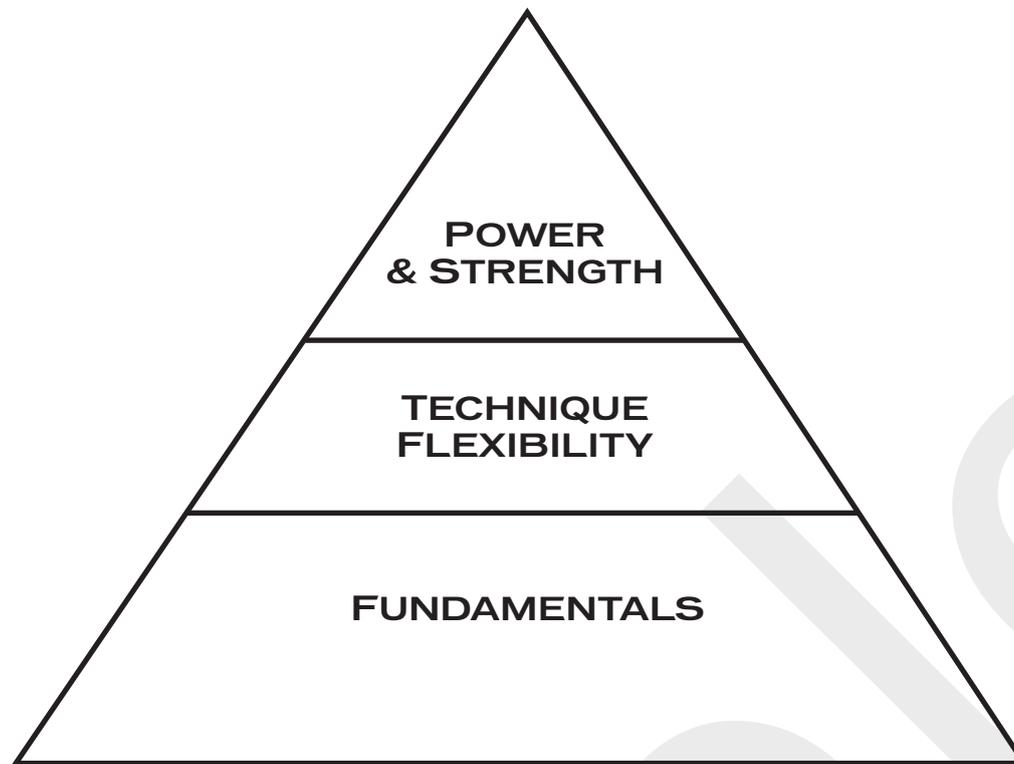
This illustration sums up what many books and teachers communicate to their students when it comes to practicing (One book that I highly recommend is *The Talent Code* by Daniel Coyle). The center of this graph should represent areas in your playing that are your best: skills that you can count on **consistently at a high level** (remember to be honest with yourself!). Take time to think carefully about it, and start as simply as you can. Here are some required areas that should be at the center of your graph: good posture, breathe control (without trumpet), steady mid-range long tones, easy response, etc. These skills in this central area are going to be the skills that you try to maintain while moving into the next areas of the graph.

The next part of the graph is in the gray area, where you will list skills that you can do, although they may be somewhat inconsistent. This, of course, will be different for each and every person. The further you get away from the center of the graph, the less consistent you are with the skill. A common mistake is that trumpet players spend most of their time in the “sort of” category without building a solid foundation first. The result of this type of practice is that your inconsistent or “sort-of” category gets bigger, rather than your “mastered area” getting bigger. You must constantly maintain and reinforce those mastered habits, while working on more difficult habits that are on the edge or in the “sort-of” category. This will help to make your “mastered” category bigger, and constantly growing. Real improvement comes from constantly reinforcing great habits.

A common mistake amongst trumpet students is practicing in a manner shown on this graph below. We should spend more time striving for a solid fundamental base to support technique.

* Graph of incorrect proportions.





Of course, there will be times when you focus on areas of weakness, and you'll need to spend a significant amount of time trying new things or experimenting with new ideas. However, this is only done in addition to a healthy diet of fundamental practice.

I believe that it's more important to be able to understand generally how one improves, rather than believing in any one particular technique or approach to playing the trumpet. We are all different in how we interpret information that we receive, and constant and never-ending improvement is how you will become a better musician and trumpet player.

These next three words represent a balance in the mental and physical approach to improving at anything. I have them posted in my practice room in order to help remind me of their importance.

Kaizen. This Japanese word represents the idea of MANY SMALL IMPROVEMENTS. This is the only way that you can improve at something consistently over time, don't fight this reality; embrace it. Have big goals, but focus on the NEXT step, no matter how small it may be.

This means that in your practice session, you should keep your goals attainable and small. For example: if you can't play a strong high C, and that is a goal of yours, find the limit where your range starts to break down, and work from there. If you start feeling out of focus on a high A, don't keep squeezing for the C with bad form, work on a focused, clear and strong A first. As John Wooden says, "If you don't have time to do it right, when will you have time to do it over?"

Wushu (derived from traditional Chinese martial arts). This word represents the idea of PERFECT FORM AND CONCENTRATION. When you begin to practice, try to remember a phrase that I like to keep in mind: **take every opportunity to reinforce good habits.** Some important areas that you can begin practicing this idea with are: posture (not rigid, but still tall, with a free air passageway-how a good singer would perform), air (making sure that you always take a healthy breath, and support your exhale through the instrument at all times), and anything else that you want to incorporate into your playing.

What are you concentrating on while you practice? Having the ability to concentrate, and holding that concentration, is necessary in order to make improvements. Do you have a strong concept of what you want to sound like? Your vision and sound concept should be so strong, that you are pulled toward it every time that you practice. How do you get a clear vision and sound concept? Listening! The legendary artists of today and yesterday are great for a reason: study them to find

out what makes them so great. By imitating them, you begin to discover your own voice in communicating life through music.

Taolu. To me, this word represents the ART OF ROUTINE. I choose the word art because the idea of routine is often associated with word/phrases such as: being in a rut, boring, same ol' same ol', etc. This ART of a routine is something that I have tried to develop throughout my career. I believe that your "routine" is always changing, and that you'll never work to just perfect one specific approach, art isn't perfect. You're going to have to learn how to adapt to your strengths and weaknesses, which are always changing. To master any skill, you will need to invest time and effort, in a consistent way, toward areas that you would like to improve upon.

Anthony Robbins has a success formula that I apply to trumpet:

- 1. Know your goal** (know how you want to sound)
- 2. Take action** (get in the practice room, and make a plan for improving)
- 3. Notice the results** (are you getting closer to your goal, or further away?)
- 4. Be flexible** (if you are not getting what you want, try something different)

This formula will keep you from getting stuck, while trying to have consistent routine.

The following chart is what works for me NOW, and how I implement these ideas into my own routine. I have no doubt that this will change at some point: throughout the last ten years, I have tried many different "routines," and I have gained something from each one.

I like to keep a chart of skills and exercises that I'm working on. If you want to be a professional musician and you don't keep some kind of journal of your progress, I would strongly encourage you to try it. Here is a sample of a chart that I might use for a "normal" month.

TIMER USE

For the last several years, I have used a timer in order to help me stay on track in my practice sessions. I have found this to be incredibly helpful in many ways, particularly in ensuring that I rest enough. Not having enough rest in your practice session can lead to injury, and it also can inhibit progress. Keep segments of practice to five or ten minutes long, and then insert rest time that can range from one to five minutes in between the playing, depending on the difficulty of what you're working on (experiment to figure out what works best for you). Not only will this keep you from fatiguing too quickly, but it gives you opportunities to reinforce your focus on what you are working on, and how you want to accomplish it.

Month	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
Breathing																				
Mouthpeice																				
Long Tones																				
Stamp																				
Scales																				
Chromatics																				
Slurs Slow/Fast																				
Clarke 1,2,3,4																				
Articulation																				
Single + K tongue																				
Double Tongue																				
Triple Tongue																				
Lyrical																				
Soft																				
Loud																				
Intervals																				
Slow + Low																				
Upper Register																				
Transposition																				
Endurance																				
Etudes																				
1.																				
2.																				
3.																				
Listening																				
Current Repertoire																				
Solos																				
Orch																				
Band																				
Different Trumpet																				
Piccolo																				
E♭ Trumpet																				
Goals: Write down here what your goals are for the next 20-30 days																				
ex.1 Focus on removing excess tension while playing.																				
ex. 2 Prepare for upcoming recital.																				
ex. 3 Record more practice sessions.																				

This chart follows a type of progressive pattern: I start with fundamental drills, and then move on to more advanced exercises. Approximately each month, I re-write my chart after noticing what did and didn't work in the previous month, and then I adjust it accordingly.

The following list contains specific ideas that I currently follow for various topics. As mentioned before, these are always changing and adjusting. Exercises for areas can be found in the Arban Book, Schlossberg, and Clarke's Technical studies. Of course, there are MANY other methods that work just as well.

- **Breathing.** I use a breathing bag. An internet search will lead you in the right place if you don't have one. I use this tool to help get the maximum use of my lung capacity. I also recommend the "Breathing Gym" as well. Start with a simple 4 in and 4 out breath at 60 bpm, and do this several times. Other variations can include: (1 in 4 out), (4 in 1 out), (1 in 1 out), (8 in 8 out). You can mix these up, and should always work for an easy and unrestricted air flow.
- **Mouthpiece.** I practice mouthpiece buzzing at the start of my first practice session for about five minutes; I work for a concentrated sounding buzz. You can use Clarke exercise no. 2, or pages 12 and 13 from the Arban book. Content isn't as important as is how you approach the idea of buzzing. Be careful not to scoop into notes, and use the piano to help achieve purity of intonation.
- **Long Tones.** When playing long tones, make sure that you are supporting the chops with a consistent airflow: let this be your main focus. Challenge your control with < >, > <, < > and in different combinations. Use a tuner or a drone to help ensure the maximum benefit of the exercise. While the main focus of long tones is breath control, in working on that, you will also be developing endurance, control (steady sound, dynamics, intonation), and response.
- **Stamp's Warm-up Exercises.** These exercises can be an entire warm up routine themselves, which I have done in depth at various points of my development. However, I currently use them to utilize pedal tones. I usually start with Exercise 3, which takes me down to pedal C. Pedal tones are essential to every trumpet player's development. It's important to approach them in a focused way, with a consistent set-up and a supported air flow. I would encourage you to read Stamp's comments in his book.
- **Scales.** Become a master of scales. I suggest starting with Arban and Clarke, however there are numerous resources for scales. Make sure to cover all major and minor scales over a two to three day rotation. Once these are mastered, try them in thirds, fourths, and fifths.
- **Chromatics.** Arban, pages 76–86. Use a metronome and work for evenness while maintaining the best sound possible. Push the valves down firmly.
- **Slurs.** I usually spend approximately fifteen to twenty minutes on slurs daily. There are numerous exercises that you can use for this, and I have tried dozens (including Irons, Bai Lin, Kitzman, Vizzutti, and Schlossberg). Again, content is not as important as form. You must remember that no matter how difficult or simple the slur is, the inhale and exhale must be uninhibited. A mix of slow and fast slurs will be the most beneficial.
- **Clarke Technical Exercises Nos. 1, 2, 3 and 4.** These are a staple in the development of young trumpeters. Practice these on the soft to very soft side of your dynamic range, which will ensure efficiency and flexibility. You can also add in single tongue and multiple tongue practice.
- **Articulation.** Working on the quality of your articulation is different than working on the speed of your tongue. Articulation is one place where you can easily hear the purity of your tone. Clear articulation consists of the perfect coordination and timing of the air, embouchure, and tongue. I use one octave scales to work on this coordination, and I repeat each note of the scale four times to work for consistency and quality of each attack. It may be helpful to remove the tongue (by doing breath attacks) to ensure proper timing of the air and embouchure. Once this timing is ideal, then you can add the tongue into the equation.
- **Single and "K" Tongue Speed.** I work on the quality of articulation before this step as a fundamental base. Here is simple exercise that I use to speed up my single tongue.

A few notes about this single tongue exercise that I feel are very important (you may also use this exercise for work on “K” tonguing as well):

1. Always use a breath as described above (use the rests as good opportunities to do this in context), and sustain your air through each exercise as you would play a long tone.
2. Start with a VERY legato tongue. This will help to prevent too much tension later when you go for extreme speed. The tongue should act like a “flag in the wind,” as opposed to a more rigid approach.
3. Use a tuner to keep the pitch from sagging while tonguing.
4. You can transpose this to any key or range.

SINGLE-TONGUE EXERCISE

♩ = 80–130+

TOM HOOTEN

(play four times)



(play four times)



(play four times)



(play four times)



(play four times)



- **Double Tongue and Triple Tongue.** I alternate daily between double and triple tongue. I have used the Arban and Vizzutti books to help build these skills. It's important to try and keep the “T” and “K” forward in the mouth, so that the alternating motion between them is small and precise. Like single tongue practice, I would suggest starting with a legato approach.
- **Lyrical\Smooth Playing.** There are two approaches that I like to use in this area. The first approach is to use books such as Concone or Bordogni to help us strive for a beautiful and vocal approach to trumpet playing. The other approach is to focus on ultra smooth changes between notes. An example is to focus on middle G to A, and try to get the change to be as smooth as possible. You can progress to any combination from there, however, I would keep it really simple and slow so that you're able to focus on the quality.
- **Soft and Loud Playing.** I currently practice soft playing more than I practice loud playing. However, this is because I tend to play loudly more in my job than softly. Too much of one or the other will tend to get you out of balance. **Soft playing is the genesis of efficient playing.** Here is an exercise that Armando Ghitalla gave to me while I was in school, and I have used it ever since. Please follow the “rules” that accompany this exercise, they are essential to get the

full benefit of the exercise. Having easy lip response is the beginning of efficiency and endurance. On the contrary, if it takes a lot of effort to get a note to speak (for example: playing loudly, aggressively tonguing, or overblowing), then everything that comes from there will be more difficult than necessary.

A few trumpet tips for this exercise:

1. You must take the horn off of your lips between each bar.
2. Use a tuner and a metronome.
3. The articulation must not be too harsh and should sound very vocal and soft. The tongue should not be needed to start the note, and is only used as a clarifier.
4. I recommend putting the metronome at 50 bpm. Try to keep good form and a really healthy flow of air that doesn't get stagnant. Do not sacrifice good air flow or form to force the note to respond. In doing this, you will learn which adjustments to make in order to have a simple start to the note.
5. Start as soft as you can, and work to be even softer

GHITALLA SOFT EXERCISE

Exercise 1

♩ = 50–60 (very light tongue)

TOM HOOTEN

(play four times) * (play four times) (play four times) (play four times)

pp

(play four times) (play four times) (play four times) (play four times)

pp

(play four times) (play four times) (play four times) (play four times)

pp

(play four times) (play four times) (play four times) (play four times)

pp

(play four times) (play four times) (play four times) (play four times)

pp

(play four times) (play four times) (play four times) (play four times)

pp

(play four times) (play four times) (play four times) (play four times)

pp

* Take trumpet off of lips.

Exercise 2

♩ = 60

pp

- **Intervals:** I use Arban pages 144-153, practice them slurred and tongued. After some familiarity with them, you can introduce different rhythms, such as dotted eighth and sixteenth notes, and sixteenth and dotted eighth notes). I would also suggest using the piano while buzzing the intervals very slowly. Listen for how accurate the beginnings of your notes are, without having any scoops in pitch. SLOW IS BETTER.
- **Slow and Low:** I put this in my routine to remind myself that a full, beautiful low register will help most aspects of my playing. As a principal trumpet player, I play a lot of loud and high music, and I put this in here to give balance to my typical work week. I often use Clarke No. 2 starting on low C through low G at ♩ = 40.
- **Upper Register:** Because of my job and what I'm required to do, I find that I don't work on this as much as I did as a student. However, for those of you that need and want more efficiency and beauty in this area, be smart about your approach. You must strive for ease in the upper register, yet you shouldn't play high passively. I always try to put the work load into balancing my air and embouchure together, rather than using muscle to inefficiently force it out. One book that helped me to achieve this is *The First Trumpeter* by Jim Maxwell. This book is primarily a jazz based book, but at the end, Jim incorporates several etudes with appropriate rests. Plenty of rest in between exercises will keep you from injuring yourself. If you find that you have great difficulty in the upper register, then you might want to evaluate where your home base is, or where you set comfortably.
- **Transposition:** Do this everyday: pick a different key each day to focus on. This skill will not happen on its own, and you must make a point to become proficient in at least the following transpositions (from a C-trumpet): A, B \flat , B, D, E \flat , E, F.
- **Endurance:** A simple way of explaining good endurance is that you must have great form, and that you can maintain that form for a long time. Endurance has less to do with strength than it does with efficiency. When working for good endurance, remember you are trying to do a lot of simple things well for an extended period of time. It would not make sense to play inefficiently (examples: playing with a spread embouchure, over blowing, not using enough support, too big of a mouthpiece, etc), because trying to maintain that will be too difficult. Start with very simple exercises: take your Concone book and play several of the etudes in a row, before you attempt to run a more difficult Charlier etude. You can also use the Arban book, page 20 at ♩ = 80. If you can make it through this exercise with good articulation and a great sound, your endurance is off to a good start, and then you can build from there.
- **Listening:** Set aside some time everyday to actively listen to great musicians, not just trumpet players. Some of my favorites are Glenn Gould, Cecilia Bartoli, Armando Ghitalla, Ella Fitzgerald, and of course, numerous trumpet soloists and orchestral players. You can learn something from almost any recording: listening in an active way (take notes, notice details, listen to live performances and high quality recordings) is an investment in developing your concept of sound and musicality.

There are so many different examples and approaches that can help and challenge you in your routine and in your development. While what you are working on in your daily practice is important, HOW you are approaching each aspect is much more important: quality over quantity. Constant and consistent effort will help you to move toward mastery. Use any tool necessary to objectively track your progress and failures in order to avoid making the same mistakes again and again. Be a lifelong student, have honesty with yourself, and enjoy the process of self discovery through the beauty of music.