

# **The Township Trumpet Educator**

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## **Declaration**

I the undersigned hereby declare that the work contained in this thesis is my own original work and has not previously in its entirety or in part been submitted at any university for a degree.

Signature

Date

## SUMMARY

This study attempts to address some shortcomings of brass tuition in South Africa. It is unique in its approach in concentrating on musicians from previously disadvantaged communities, although the content of the document can be equally successfully applied to brass teaching in general.

The study differs from any previous written material on this topic in that it takes the background of the previously disadvantaged educator and learner into consideration. It therefore does not assume that the learner can read music or that the educator has any formal training. The challenge is thus to write a document to provide the educator and learner with basic information in a medium that does not take anything for granted and that also offers some practical guidance in already existing projects. As a starting point a background is offered to produce a general overview of the problem.

My research has convinced me that a document which consists only of a written text would not be sufficient to guide the educator and learner. I have therefore set out to accompany the text document with a practical trumpet manual. South African melodies were predominantly used as study material. This offers the opportunity to all South African learners from different cultural backgrounds to identify with the study material. My literature review includes a selection of the most commonly used beginner brass manuals in South Africa. For practical reasons I made use of abbreviations in the trumpet manual to indicate the source of a particular melody.

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The following abbreviations are used:

NFS	Nuwe FAK-Sangbundel
TAS	10 Traditional African Songs (Book 1)
FAK 1	FAK lekkersingliedjies nommer 1
FAK 2	FAK lekkersingliedjies nommer 2
NL	Nog Liedjies
ZX	An annotated anthology of Zulu and Xhosa choral music
PA	PRO ART Trumpet Method Book 1

## **Foreword**

As a member of a previously disadvantaged community and a formally trained musician, I find myself in a particularly unique position to write a document to address the shortcomings of the not formally trained previously disadvantaged musicians. My background as a member of the previously disadvantaged community places me in a favourable position to recognise the shortcomings that not formally trained black musicians experience. My experience of having started the trumpet in an informal set-up with limited resources gives me first hand experience of the circumstances involved in the communities. I would therefore consider my research as my contribution to community building.

I would further like to make use of this opportunity to thank God for his wonderful love and perseverance that he has blessed me with to complete my studies over the last two years.

A special word of thanks to my supervisors Sean Kierman, Dr. Winfried Lüdemann and my practical teacher David Thompson.

I dedicate this study in honour of my dearly beloved father, Alexander Marthinus Chandler, who is no longer with us.

## CHAPTER 1

### INTRODUCTION

#### 1.1 BACKGROUND

Western classical music has a firm root in South Africa, but the academic study of this art in this country was until recently reserved for so-called ‘whites’ only. This is primarily because of South African historical trends which spawned historic segregation and later apartheid. Despite the lack of any government-sponsored education in this field, an alive and exciting culture of music and musicianship has developed and taken root amongst the black communities in the Western Cape. I will use the term “black communities” to include all previously disadvantaged communities of S.A. For the purpose of this study I will mainly concentrate on the Western Cape region, although the principles will apply anywhere in South Africa.

The result of an isolated music development amongst blacks in the Western Cape had both positive and negative effects. Good viable music programmes were established in various churches. Examples of this are the Moravian Church, the New Apostolic Church, the Salvation Army as well as the Christmas Choirs. Programmes like these were often community or parish-based and were common amongst churches to enhance and enrich their religious services. A project aimed at community-building through music was the well-known Eoan Music Group. Central venues with good facilities and acoustics were difficult to utilise because of the Group Areas Act. The effects of the restrictions contained in the Group Areas Act hampered black communities of exposure to western



classical music. This was detrimental to music development in black communities and the results have been difficult to reverse. Black music in the Western Cape developed on its own and became largely independent.

The result of a system that prohibited black South Africans from attending symphony concerts in the past should be seen as an important reason for the absence of a black audience of such events today. Black communities have therefore learnt and adapted to do without the service of an orchestra through marginalised development.

Charitable influences from external, even overseas, sources have contributed to the motivation and elementary tuition involved in establishing western classical music in churches and black communities in S.A. While every effort of this nature should be commended, the shortcomings were inevitable with limited manpower and resources. The training was aimed at community development and specific religious goals, and not at development of future professional musicians.

The result of this is an active music culture combined with a wealth of talented musicians with very little or no formal training. Tuition was passed down through tradition. The existing instrumental tutors are of little or no help to black musicians without basic schooling. The existing material was generally written for individual beginners with formal content that is either too academic to understand or mainly concerned with the needs of more musically advanced learners. This leaves the problem of a music culture that cannot be directly reached through already-existing conventional material. I have set

out to create a bridging text for musicians like this in S.A. who need assistance in educating beginning learners.

A further stumbling block is that much of the available literature is not in line with modern musicianship and current principles of brass playing, which can be confusing to both the young musician and the educator. Many method books do not address the issues or concerns of beginner brass playing in detail. A vacuum exists as far as the literature is concerned to lead or guide the educator in respect of educating beginner brass players, ensembles or groups.

Material written for the trumpet or cornet is traditionally written in B flat as most trumpets and cornets are manufactured in this key. However, it is common practice for church musicians to use a B flat instrument whilst reading in concert pitch. This is done for practical reasons in the church to allow the musicians to read music written in four-part without having to transpose. A large percentage of informally trained musicians currently read in concert pitch. It is important that a person must be aware of the complications that this delivers if reading in concert pitch while using a traditional method book written in B flat. It is also unrealistic to expect that all these musicians must change to a new reading system. It is for these reasons that I provide the possibility of a manual written in concert pitch for those musicians who would require such a manual.

## 1.2 STATEMENT OF THE PROBLEM

An exciting culture of non-white classical music and musicianship exists in the Western Cape, but it cannot be readily brought into the mainstream of active participation in classical music at tertiary level or professional level. The root of the problem is set out as described in the background. My goal is to write a thesis which includes a trumpet method that would serve as a bridging text for potential music educators. The trumpet method will be included as a separate manual for practical reasons. South African melodies are incorporated in the method as far as possible to serve as study material.

## CHAPTER 2

### LITERATURE REVIEW

In the music field, unlike other disciplines, new method material is often published but rarely adapted. My review of the literature has brought me to the conclusion that some method material written up to more than a century ago can still be relevant today. It is therefore a process of searching through the material to find what is still acceptable to modern brass playing. The concepts of good brass playing techniques have evolved from high-pressure systems to relaxation and breath control. It is still up to individuals to choose either the embouchure or breath as the prime emphasis of their playing. Harry Berv wrote: “The development of a good embouchure is the single most important element in horn playing” (1977: 24). This statement is opposed to the principles in Claude Gordon’s book, *Brass Playing Is No Harder Than Deep Breathing* (1987: 35), where the main emphasis is placed on breathing. It makes no sense debating who is right or wrong since both systems are used by successful modern musicians. What seems to be universal to all good players is that the end result is relatively effortless and sounds easy.

In my attempt to find the most recent material written on the topic I focused my attention on brass journals, magazines and the Internet. *The Brass Bulletin* and *International Trumpet Guild Journal* are both specialised brass and trumpet magazines. These periodicals are excellent for the professional musician and the university student to keep them informed of the latest brass news, new discoveries, brass conferences, competitions, new equipment and interviews with the specialists of the brass field. All these materials

offer very little or nothing to the beginner brass player without a good teacher to act as a translator by simplifying the information.

Care should be taken as to what information is digested by the teacher and beginner brass player and what theories are accepted in modern brass playing. The *Brass Book* by E. C. Moore in the 1930's and revised by Dr. James Neilson published in 1964 contains some outdated information that can be detrimental to the beginner. His theories include: forming the embouchure as in the act of smiling (1964: 7); tonguing in between the teeth as a tonguing method (: 8); and teaching multiple tonguing to the young student to relax the tongue in fast passages (: 9). It is safest to disregard any beginning-level material from before the 1970's if an informed educated decision cannot be made, although excellent method books were written before this time, like the *Arban Cornet Method*, but were not supplemented by enough instructions.

I intend to structure my review of the literature from the perspective of the needs of the beginner brass player and will only review issues concerning these needs.

## **2.1 Breathing**

The physical concepts of the breathing process are well explained in several books like *The Art of Brass Playing* by Philip Farkas, *Trumpet Technique* by Delbert A. Dale, and *The Trumpeter's Handbook* by Roger Sherman. All these authors are very successful in describing the physical process, but do not go into sufficient detail about the application of the air in playing the trumpet. It is taken for granted that the musician should know

how to apply this once the physical process is understood. Roger Sherman writes: “The importance of understanding the physical concepts of breathing cannot be overemphasized” (Sherman, 1979: 7). The understanding of this process still needs to be bridged by a process of instinctive application. Keith Johnson is very successful in suggesting several approaches and ideas in his article, *Good respiratory practices for brass performers* (1988: 5). The article also includes several good practical exercises.

*Song and Wind* is a book written by Brian Frederiksen assisted by Arnold Jacobs (1996) to whom it was dedicated. Jacobs was adopted by many as the “Brass teacher’s brass teacher” (Frederiksen, 1996: 88). This book covers a wide variety of aspects of brass playing as well as a bibliography of Jacobs’s life and experience. Jacobs is considered to be the father figure who conceptualised breathing in modern brass playing. Some chapters included in this book that would be especially beneficial to the teacher are:

- The Teacher

In this chapter Jacobs offers his philosophy of teaching. “All good teaching is a simplifying process, a weeding out of what is unnecessary or distracting” (Frederiksen, 1996: 93). He discusses his method of teaching and ways to approach problems. He often determines how to address a shortcoming in a student’s playing by analysing the student’s way of thinking to decide on the appropriate means of action.

In a sub-heading of this chapter he offers his ideas on “Beginning Students.” Jacobs sees the beginner musician as an elementary artist and is very creative in his teaching. “We

take a young mind, we take somebody who is just learning something new. We are showing him excellence, not musculatures in terms of activities, but results. Here's your trumpet, here's your mouthpiece, and it can sound beautiful" (Frederiksen, 1996: 95).

Of course, this requires a teacher who himself can recognise excellence and beauty.

- Physical Elements

He discusses the mechanics of breathing in detail and also its application in performance. The relation between the brain, breathing mechanics, muscles and the vital capacity of the musician is broken down and discussed extensively. Questions of embouchure, tongue, posture and the aging process also form part of this chapter.

- Mental Elements

This chapter offers numerous suggestions to playing problems through approaches other than physical analysis.

- Performance

This is a useful chapter that offers practical suggestions to guide the student and teacher in the preparation for performance procedures and everything that accompanies it, for example, pitch, range, mistakes, stage fright, practising etc.

Arnold Jacobs's knowledge of human physiology has made it possible to bring the study of music and science together. He offers a scientific study of the human body in order to advance musicianship.

## **2.2 Embouchure**

Philip Farkas includes in his book *The Art of Brass Playing* (1962) a detailed chapter about the embouchure. He describes the embouchure and its functions under the following headings:

- The function of the jaw
- The mouthpiece angle
- The function of the muscles
- Embouchure fine points
- The angle at which the lips are held
- Lower lip discipline

The chapter includes illustrative drawings and photos of the embouchure for better understanding. Photographic study of the embouchures of virtuoso players makes it possible to study the embouchures of these fine players. While Farkas's chapter on embouchure will prove useful to many established brass players, it does not deal with the problems that beginner brass players experience frequently.



*A Complete Guide to Brass* by Scott Whitener (1990) is the only brass book that includes a pedagogy section that will be useful to the beginner brass teacher. Tone production and embouchure formation are two crucial aspects to the beginner which Whitener discusses in some detail. Whitener also makes some useful suggestions on how to start the beginner brass player.

*Trumpet Technique* by Delbert Dale (1965) and *The Trumpeters Handbook* by Roger Sherman (1979) discuss the dento-facial factors that educators should consider when taking on a new learner. Both these authors are of the opinion that slight discrepancies in tooth formation do not adversely affects an individual's success with the trumpet. Dale writes that most minor deficiencies can be easily remedied, providing the student is aware of them (Dale, 1965: 16). However, care should be taken to avoid selecting a learner that will surely need orthodontic work.

The time when an orthodontist chooses to apply braces invariably coincides with that period when the student is just beginning to have some success with the instrument. While it is possible to play the trumpet with braces by using beeswax applications to the metal wires, there is usually a very distinct change in tone quality, flexibility and endurance. These factors tend to depress even the most enthusiastic student (Sherman, 1979: 12).

A useful article about dentistry and posture relevant to the embouchure written by a dentist and trombone player offer explanations to common problems brass players experience. The article, *Trumpet meets Dentistry* can be found on the internet (<http://www.jazzier.de/bmd/central.htm>). Dr. Jochen Dornbusch offers technical explanations, advice and diagrams to illustrate his writing.

### **2.3 Mouthpiece Buzzing**

*The Case for Mouthpiece Practice* is an article written by John Schlabach for the *International Trumpet Guild* magazine. The article starts by pointing out the controversy that surrounds the topic of buzzing on the mouthpiece alone. Schlabach claims that there are two primary benefits to mouthpiece practice:

- It exposes even subtle inefficiencies in embouchures and airflow mechanics that are less obvious when playing the trumpet.
- It requires that the ear be more strongly engaged – e.g. many trumpeters pitch notes very sharp on the mouthpiece alone.

Schlabach gives suggestions on how to practice on the mouthpiece, what to listen for and appropriate material to use as exercises. Unfortunately he directs his article at advanced players only.

### **2.4 Articulation**

The book, *Trumpet Techniques* by Louis Davidson (1986) includes an excellent chapter on tonguing that not only explains the tonguing process but also offers a method to teach good tonguing to beginners. The chapter includes a definition of good tonguing, recommendations for good tonguing, prerequisites for good tonguing and faults to avoid.

## 2.5 General

*The Instrumentalist* is a periodical published monthly that caters for the young band director and musician. It is filled with material relevant to the development of young musicians, related articles, music reviews and job guides. The following are some good articles that can be found in this magazine:

*Diagnosing problems behind poor tone in young bands* by Quincy Hilliard.

“Poor posture and an unclear understanding of sound production may cause an ensemble to play with poor tone” (March 2001: 30-32). The author discusses general factors that contribute to poor tone in young bands and offers solutions to them. A few practical exercises on breathing and intonation can also be found in this article.

*Concepts of brass sound* by Thomas Bough.

“Among the suggestions to improve the brass section are exercises and warm-ups that focus on steady, relaxed breathing for increased capacity to cope with large amounts of air and intonation practice to tune chords and compensate for inherent flaws in the instrument” (January 2001: 34-40). This is an excellent article for the band director and offers lots of practical suggestions on developing concepts of brass sounds amongst young brass players. The author writes that it is important for learners to listen to good recordings and concerts of brass playing, but students will only benefit from this if they are taught how to listen and evaluate tone quality, style and interpretation. How to create a well balanced brass section by using a “*Pyramid of Sound*,” with the tuba section being

the most prominent and building from the bottom to the higher instruments. This approach also encourages good tuning habits.

*What I learned in lessons with great trumpet players* by Forest L. Buchtel.

“Few careers follow a predictable path, and Buchtel’s included trumpet lessons with Raphael Mendez, Renold Schilke, Bud Herseth, and impromptu suggestions from Cat Anderson and others in the trumpet section of Woody Herman, Duke Ellington and Count Basie” ( May 2001: 12-18). This is a brilliant article and it demonstrates the different teaching approaches by legendary trumpet players. It offers us an opportunity to understand how these musicians approach their instruments and suggest practical solutions to playing problems.

*Understanding students with help from parents* by David Maccabee.

“The most common trait of an excellent high school ensemble is the profound love they have for music; this passion invariably begins with the teacher” (September 2000: 12-14). This article suggests several teaching ideas to the young band director. The author gives ideas on how to understand learners by talking to their parents and learning about their backgrounds; how to build good relationships with learners but to keep a professional distance to allow educators to enforce unpopular rules and policies without students acting resentful towards the educator; and how to handle and motivate difficult teenagers.

*'n Analitiese studie van toegepaste aspekte van simfoniese koperblaasinstrumente en die onderrig daarvan* deur Linda L. J. van Rensburg, is a study presented for the M.Mus.

degree at the University of Port Elizabeth in the year 1986. Van Rensburg recognises the shortcomings of brass education in South Africa and provides a resourceful document to accompany the educator to establish brass programmes in schools. She directs her research and writing at the already established teacher or musician with a background of piano playing. However, there are hundreds of potential musicians with the same goals who do not have this background and who would not be effectively reached through this work.

## **2.6 Review of Beginner Brass Manuals**

My review includes a selection of the most commonly used beginner brass manuals in South Africa. Although all these manuals have made a valuable contribution to the development of brass playing in South Africa, it was evident to me that these manuals were written for the American or European learner or educator. They do not take into consideration the background of the South African educator or learner. They offer little material that the South African learner can identify with. I have divided my review into the most common learning areas related to the elementary learner. The following books were used for this purpose: *Silver Burdett Instrumental Series* – H. Philips, S. Feldstein and E. Rooker, *A Tune a Day* – C. Paul Herfurth, *Team Brass* – Richard Duckett, *Pro Art Trumpet Method* – Charles Benham, *Edwards-Hovey Method* for cornet or trumpet – A. Edwards and N. Hovey, *Walter Beeler Method* for cornet, *Handleiding Broederkerk Blasers Bond van Suid-Afrika* – K. Schiefer, *Brass for Beginners* – John Ridgeon and *Cornet Student* – Fred Weber and Major Herman Vincent.

Technique development:

*Tone, Articulation, Lip Flexibility*

The *Silver Burdett* is a band instrumental series and its shortcomings concerning specific technique development for the trumpet are obvious. Exercises like lip slurs are not introduced because this is not a priority on instruments like the clarinet. For example, the characteristic study for articulation on page 50 is clearly more suited to the instruments of the woodwind section.

*A Tune A Day* and *Team Brass* method address the issues of lip flexibility and articulation in a much more appropriate and detailed fashion. Although lip flexibility is introduced and dealt with in a very elementary way, the learners can still reap the benefits of this at a very early stage.

The *Cornet Student* introduces successive quarter notes in the second lesson. This requires the learner to tongue and play moving patterns at a very early stage. The method deals with lip flexibilities and intervals sufficiently, but the tempo of introducing new material and the progress of the quick physical demands suggests that this method is more suited to the older learner.

The *Pro Art* method uses tunes in a progressive way to introduce more challenging material. Technical aspects of trumpet playing are never directly referred to as in using lip flexibility exercises or tonguing patterns. This method book would be more complete if the technical side of trumpet playing was better addressed in more detail, even at elementary level.

## Rhythm:

The *Silver Burdette* and *Pro Art* methods are very successful in introducing elementary rhythmic figures. They start off with the whole notes in the first lesson and proceed with this as basis to introduce the half note and quarter note as fractions of the whole note. The tempo of introducing new rhythms is slow and steady. *The Team Brass* and *A Tune A Day* both start off with half notes and quarter notes in the first lesson. This approach can be problematic, since the learner must concentrate straight away on rhythm and rhythmic variations rather than basic sound production. The *Brass for Beginners* method book introduces whole notes as the first exercise on page 1, quarter notes as the second exercise on page 1, half notes and dotted half notes on page 2. This tempo of introducing new rhythms is too fast and does not allow the learner to internalise any of the rhythmic ideas or to concentrate on the physical aspects of playing in the beginning stage. For learners with some previous music background, this might be less of a challenge, but this system does not support good tone development.

The *A Tune A Day* methods are excellent, after the initial start, for rhythm. New rhythms are carefully outlined and introduced in conjunction and comparison with already familiar ones. This manual uses diagrams to illustrate the relation of rhythmic figures in relation to each other and uses rhythm drills to help the learner memorise the rhythms.

Many educators are of the opinion that beginner rhythm should be introduced with the utmost precision or clarity to learners. Learners should not only copy the educator, but

fully understand the structure of beginner note values and the further construction of short phrases. The quarter note should not be seen as a single unit but as a fraction of the whole note, therefore 4 quarter notes equal the whole note and 2 half note equals the whole note. The understanding of basic note values, note values in relation to each other and the construction of short phrases are of extreme importance since this will serve as the foundation for the learner's future rhythmic development. Hindemith offers in his book, *Elementary Training for Musicians* (Hindemith, 1946) some basic exercises that can be used to develop concepts of rhythm in learners by tapping a steady beat and singing a simple rhythmic phrases in time with the beat. Exercises to develop aural awareness and rhythmic co-ordination by tapping the left or right hand while singing more advanced phrases can also be found in this book. Although most of the exercises in this book will be too advanced for beginner tuition the concepts can be applied to develop good rhythm in learners.

Study material:

The material used in all these methods is probably carefully selected and incorporated into playful melodies for the learners to enjoy. As South Africans we don't share the same background and do not identify with the melodies in the same fashion, although thousands of South Africans have used them before. We are in a position to make use of our own nursery rhymes and folk tunes at present. This will have the following benefits: learners and educators will be introduced to their South African musical heritage; it will promote a long term goal of pride amongst all cultures of S.A. to identify with the study



material; it will give black and white musicians an equal opportunity to develop with familiar material.

#### General:

The *Edwards-Hovey* and *Walter Beeler Methods* are good to use as a follow-up after a previous method or to use in conjunction with another method. The tempo of work being presented is simply too fast for most learners and therefore these books are not suitable as a first method. They cover six-eight time, triplets and other challenging rhythms in insufficient detail. They cover technical aspects such as flexibility, intervals, register development, dynamics, sound development and reading skills. The *Brass for Beginners* method book is excellent for learners who have already completed a beginners book with a good understanding of rhythm and key concepts, but lack physical development. The method stimulates the learner with challenging new rhythms, articulations, fingering exercises and technical exercises while staying in one octave. The Moravian Brass bands have successfully printed three beginner volumes to serve as training material. The manuals have been successful in training hundreds of musicians for service in the church. However, for the purpose of artistic or technical development, I suggest that these manuals are not adequate and are lacking in several areas. There are no long note exercises for good sound development, a total absence of lip flexibility exercises while new rhythms are not explained or introduced properly. In general, new material is not introduced in a very progressive manner.

It will be clear from this literature review that the various manuals are intended for pupils other than the typical township trumpet player. Therefore a trumpet method that is aimed at this typical South African pupil will have to take the following points into consideration:

## 2.7 REASONS FOR A SOUTH AFRICAN MANUAL

- The background of informally trained musicians and educators in order to offer them a guide to teaching beginners.
- Use of predominantly South African melodies as study material offers the opportunity to all South African learners from different cultural backgrounds to identify with the study material. For example, to teach the dotted quarter note rhythm most American manuals use tunes like: “America, The Beautiful,” the American anthem, etc. These tunes can easily be replaced by S.A material containing the same rhythmic figures like; Shosolozza or Mamalia, offering the learner the opportunity to identify more closely with the study material.
- It is not the goal of this manual to boycott all foreign material, but merely to give preference to S.A. material. Learners would still get an opportunity to be introduced to melodies written by great composers such as Bach and Beethoven.
- It has the aim of introducing learners to their S.A. musical heritage and instilling a sense of pride in doing so.
- It accommodates the shortcomings of learners who are not able to start on the recommended second line G for good trumpet embouchure development and

offers the possibility of the first ledger line C as a starting point building up to the G.

- It is common practice for band directors to use the trumpet as a measure to decide what instruments the learners should play. It is determined by the register in which the learner can make a sound without too much instruction. A learner who cannot reach the second line G is often automatically moved onto the next instrument which is the horn. In South Africa many educators do not have this alternative. Thus this manual also caters for learners with weaker embouchures and offers a solution to those educators with limited resources at their disposal.

## **2.8 Layout of Chapters**

I have designed a lesson plan to fit in with the Western Cape academic year. This could easily be amended to suit the needs of the other provinces. Each lesson will have definite outcomes to be in line with our current Outcomes Based Education system and each term will have an outcomes-based goal.

### **Term One**

#### Lesson 1 and 2

Lessons 1 and 2 were designed to allow the learner to concentrate solely on sound production. The choice of starting on 2<sup>nd</sup> line G or 1<sup>st</sup> ledger line C allows the learner to develop according to his own physical abilities and at his own tempo.

### Lesson 3

In this lesson the learner is required to play notes in succession without a rest in the middle, to eventually form a musical line. The author made use of whole notes to encourage air flow and to avoid tonguing at this stage.

### Lesson 4

Lesson 4 introduces half notes and half rests. It is only after approximately four weeks of tuition that the first tongued articulation would be required. This was designed to encourage responsive lip reaction supported by air flow to avoid the tongue being used as a crutch in starting the sound.

### Lesson 5

Lesson 5 uses the 5 notes which have been learned up to this point and introduces intervals within this framework.

### Lesson 6

Lesson 6 introduces quarter notes and the quarter rest. The learner starts moving around and small intervals are used more often. Two familiar tunes conclude the lesson.

### Lesson 7

We introduce the note A in the 2<sup>nd</sup> space. The first duet follows, including this note. We introduce *The Saints Go Marching In* as a tune, for its rhythmic challenges and familiarity.

## Lesson 8

We introduce the note B under the first ledger line. *Nkhosi Sikelele* follows to incorporate this note in the learner's playing. The next tune in this lesson has the same purpose.

The outcomes of the first term should provide the learner with the facility to do the following:

- Recognise basic music notation like the treble clef, bar lines etc.
- The ability to recognise, to count independently and play the whole note, half note, quarter note and rests successfully.
- To acquire technical proficiency to tongue clearly, play intervals of not more than a fifth and to develop the range of a seventh.
- A sense of “opening” the tone.
- Facility of fingering.
- Breath development.
- Phrasing

## **Term Two**

### Lesson 9

Lesson 9 introduces the tie,  $\frac{3}{4}$  meter signature and dotted half note. A special waltz concludes this lesson to demonstrate a clear understanding of the  $\frac{3}{4}$  meter signature to the learner.

## Lesson 10

Lesson 10 is an extension of Lesson 9, introducing the slur after the tie. This is the first purely technical exercise the learner receives.

## Lesson 11

B flat on the 3<sup>rd</sup> line is introduced in this lesson. The learner is almost capable of playing a complete octave now. The author concentrated on developing a unified register that is easily playable from bottom C to the B flat without compromising the embouchure. We use an exercise ascending from C to B flat and back to C for this purpose. The lesson concludes with melodies to incorporate the new note learned.

## Lesson 12

Lesson 12 introduces the F sharp and the natural sign.

## Lesson 13

We introduce B on the 3<sup>rd</sup> line. All new notes are always introduced in conjunction and in relation with what is familiar to the learner already. Thereafter the author concentrates on incorporating the new information in the learner's playing. Stepwise exercises are used constantly to prevent the development of major embouchure shifts between registers. The lesson concludes with a melody.

#### Lesson 14

We introduce the note C in the 3<sup>rd</sup> space. The learner can now play the C major scale and arpeggio over one octave. We introduce the 2/4 meter signature and several signs. Duets and tunes follow as study material.

#### Lesson 15

Lesson 15 starts with an explanation of the quarter note and rest. We use different rhythmic patterns to introduce the quarter note and its function. The lesson concludes with tunes incorporating the new rhythms learned.

The outcomes of the second term should have achieved the following:

- Playing tied notes, valve slurs and lip slurs.
- Extending the range to a ninth
- Development of key consciousness.
- Development of ensemble sensitivity.
- Playing eighth notes and rests.

### **Term Three**

#### Lesson 16

Lesson 16 introduces three new notes. The significance of this is that these notes are low and high. The author planned this so that the embouchure develops in both directions at

the same time. We also introduce key signatures, the G major scale and arpeggio in this lesson.

#### Lesson 17

Lesson 17 starts with an explanation of dotted quarter notes. Exercises follow to practise this rhythm. The lesson concludes with tunes incorporating this rhythm.

#### Lesson 18

Technical exercises make up most of this lesson. The learner plays the C Major scale in eighth notes and practises different articulations. The lesson concludes with a duet.

#### Lesson 19

Technical work in this lesson includes tonguing, lip slurs and a tonguing study. The lesson concludes with a duet.

#### Lesson 20

Lesson 20 introduces C sharp in the 3<sup>rd</sup> space and 1<sup>st</sup> ledger line at the bottom. The introduction of these high and low notes in the same lesson is again to develop the embouchure in both directions. The D Major scale follows with tunes in the new key to conclude the lesson.



## Lesson 21

Lesson 21 focuses on long notes, lip flexibility and rhythm drills. The pattern used for the long notes develops in different directions to encourage a relaxed embouchure. The lip slurs are quarter note slurs to encourage flexibility. A diagram with rhythm drills follows for better understanding and practice.

The outcomes of the third term should provide the learner with the following:

- Extension of the register to the 4<sup>th</sup> line D and to bottom G.
- Introduction to key signatures.
- Rhythms including dotted quarter notes.
- Further development of ensemble playing.
- Development of articulation and slurring.
- Development of rhythmic insight.
- The facility to play the C major scale in eighth notes.

## **Term Four**

### Lesson 22

Lesson 22 is a suggested warm-up routine. By this stage the educator should have introduced the learner to a basic warm-up routine. This routine covers breathing, lip buzzing, mouthpiece playing, long tones, lip flexibility, tonguing and scales.

### Lesson 23

Lesson 23 introduces B flat and E flat. It introduces different articulations and exercises. The lesson concludes with tunes incorporating the new articulations.

### Lesson 24

The note A flat and the chromatic scale are introduced. The lesson concludes with tunes using the new information.

### Lesson 25

Lesson 25 introduces the note G sharp, A major scale and arpeggio. The lesson concludes with tunes incorporating the new notes.

### Lesson 26

Lesson 26 introduces the note E flat, E flat major scale and arpeggio. The lesson concludes with tunes incorporating the new notes.

### Lesson 27

Lesson 27 introduces the note D sharp and explains D sharp and E flat to be enharmonic notes. The Lesson concludes with a tune incorporating the D sharp.

### Lesson 28

Lesson 28 introduces the note E, the E major scale and arpeggio. The lesson concludes with tunes incorporating the new note.

## Lesson 29

Lesson 29 is a compilation of challenging tunes as practising material for the learner.

## Lesson 30

Lesson 30 is a review of all the scales and arpeggios covered in the manual.

The outcomes of the fourth term conclude this manual:

- Development of a basic warm-up routine.
- Embouchure strength.
- Articulation variations.
- Further development of key consciousness through new scales.
- Extending the range to 4<sup>th</sup> space E.
- Further rhythmic development.
- Further development of ensemble sensitivity.

## **2.9 Conclusion**

Numerous books have been written and published on the topic of brass playing. It is however, a concern that there is so little literature devoted to the development of the beginner brass player. Most of the material is aimed at developing the intermediate to advanced player. Magazines and periodicals all cater for the more advanced player. The Internet may be a source of research, but only for the established brass player, as it is filled with so much inaccurate information. This could be more harmful in the wrong hands than good. Although the field of brass playing has been widely researched already,

a definite vacuum exists in literature as far as the beginner brass playing and his tuition is concerned.

## CHAPTER 3

### BREATHING

#### 3.1 Introducing breathing to beginners or young brass players

“Paralysis by analysis” is a quote from Adolph Herseth, long-time principal trumpet of the Chicago Symphony Orchestra (Whitener, 1990: 107). This is exactly what I want to avoid in my approach to teaching breathing to beginner or young brass players but also, to avoid simplifying so much as to lose vital information. Some prominent brass text books note that: “The importance of understanding the physical concepts of breathing cannot be overemphasized” (Sherman, 1979: 7). Relating these complex theories to young or beginner brass players can sometimes be more confusing than enlightening. The question often arises: why interfere with the instinctive behaviour of breathing? John Ridgeon feels justified to answer the question by responding with another question: “Why express surprise at the notion of modified breathing, even though it is not natural, when the bodily function of speaking and singing interfere with passive respiration?” (Ridgeon, 1986: 1)

Trent P. Kynaston writes that the type of breathing necessary for wind performance is not a natural function:

It requires a reversal of common breathing practice and therefore must be learned. Examine first the normal breath: about 60% of a single breath cycle is consumed in inhalation, about 20% in exhalation, and the final 20% in a rest period. Stated another way, if a normal breath cycle were

five seconds in length, three seconds would be spent inhaling, one second exhaling, and one second for rest.

Breathing for performance requires a drastic reversal of this ‘natural’ process. The inhaling of air is done instantaneously, while exhaling is sustained over an elongated and always differing period of time. The rest portion of the cycle may not even exist. The exhalation of air in itself has some additional marked differences. In the normal breath, air is released with great intensity at first, followed by a sudden relaxation of intensity. The same release of air during performance requires the air to be expelled over a long period of time, with a consistent intensity. The actual consistency would be controlled by length of phrase and the dynamics, range, articulation and a multitude of other demands and considerations (Kynaston, no date: 2).

It is quite clear that some adjustments to the breathing pattern need to be made to provide sufficient air flow when playing a wind instrument. The question then is how might we best study or adjust the breath to achieve maximum efficiency for playing our instruments? We are designed as breathing machines; it is natural to breathe. If we develop along these natural lines of function of our bodies, good breathing support will develop easily and surely. “If you try to develop contrary to the natural working of the body, you will experience frustration and failure. It is therefore essential that we breathe the way we were built, breathe within the natural laws, or we may say, breathe correctly” (Gordon, 1987: 14). We do not control muscular behaviour as well when we try to think directly of the muscles involved as we do when we think of some stimulus or concept which, with practice, will trigger the right responses (Johnson, 1988: 5). It is for exactly

this reason that my approach to studying efficient breath support is directed to the character of a good breath and not the muscular behaviour in the respiratory system.

### **3.2 The character of a good breath**

Good breathing for brass players is characterised by full, free motion, not tense muscular contraction. In taking even the simplest breath two extensive groups of muscles are involved; those of inspiration and those of expiration. Each group functions at its best when unopposed by the opposite set. Isometric tension can be misleading in beginner brass players and young musicians. It makes them feel that they are working very hard and therefore should be doing the right thing. It creates a false sense of being in control. Educators should watch out for tension in the neck or body, and particularly pulled-up shoulders. Good air is always easy, relaxed and moving. It is either flowing in or flowing out. If it is static, it is 'bad' air and will almost certainly lead to an increase in tension and restriction in the sound. This is easy to notice in beginner brass players when they pull up their shoulders when breathing and hesitate ("locking" the breath) just before letting the air release. It is sure to cause tension and make sound production difficult.

### **3.3 Good breathing in practice**

A lot of method books recommend the word OH to set up the oral cavity to allow the air to flow in without any restriction of the tongue or throat. In South Africa we cannot adopt this approach without a small modification. The H sound at the end of the OH word

causes the lips to contract and so doing to impede free air flow. I recommend the following:

If you say the Afrikaans vowel *ô* as in *Goeie môre* or the Xhosa *ô* as in *molô* and freeze in that position, you will note that the tongue is flat in the mouth and the throat open. This creates the opportunity for the air to flow in without any restriction. Using the vowel sound *ô* when breathing has the immediate effect of opening the oral cavity to allow a full, air column to flow in or out. This sets up the breathing process perfectly for brass playing.

All this can be achieved in beginner tuition by simply giving the instruction to use the *ô* vowel when breathing in and demonstrating it constantly with the learner. Make sure that you achieve a quiet, low-sounding breath. Anything else, such as a high pitch hissing sound means that something is disturbing or impeding the airflow. The tongue may be in the way or the throat may be closed.

Ask the learner to take a full breath and to make sure to use the vowel *ô* in doing so. Making the proper sound by using these single syllables triggers virtually all the physical responses required for a good breath. And certainly, these sounds meet our requirements not only for effectiveness but also for simplicity of use. They are easy to produce and easy to remember, and they work (Johnson, 1988: 7).



### 3.4 Breathing exercises

- Hold a sheet of paper about 20 cm. away from the learner and ask him to blow a steady stream of air at it to make it move. Draw a dot in the center of the sheet and ask him/her to direct the air at this point. The learner should release the air gently without force but enough velocity to make the sheet move in a steady fashion. Avoid vigorous blowing of air, but allow the air to flow out in a steady stream. The educator should make sure that the learner focuses and directs the air stream without wasting air. The shoulders should be kept down, the body relaxed. The educator should check for signs of tension. The exercise gives the learner the opportunity to visualise the effect of the breath if it is steady, supportive and sufficient.
  
- The Breath-builder is a useful tool as it is especially helpful for beginners to see the effect of the breath. It is a cylindrical plastic tube with a ping-pong ball inside. The bottom is sealed with three holes on top to vary the resistance.
  - 1 The learner should hold the ball in a comfortable breath at the top in one breath without strain for as long as possible.
  - 2 More advanced learners can hold the ball up on both inhalation and exhalation with slow, relaxed, easy, deep breaths.
  - 3 Exercise 1 and 2 could be done with the large hole blocked, then the large and one of the small holes blocked.

## **Breathing exercises as suggested by Vurl Bland\***

### Slow count exercise

M.M = 60

INHALE	EXHALE
1 2 3 4 5	5 4 3 2 1
1 2 3 4	4 3 2 1
1 2 3	3 2 1
1 2	2 1
1	1

- 1 The sound of the breath is important, think  $\hat{o}$ , listen! !
- 2 Feel the wind that you are creating on the palm of your hand.
- 3 Move the air both in and out in an even fashion. This exercise is slow.
- 4 The purpose of this exercise is to develop your breathing so that complete lung capacity is utilised.

\* Vurl Bland is a past student of Arnold Jacobs and ex-tubist of the Cape Town Philharmonic Orchestra, now teaching brass in Texas.

Fast count exercise

MM = 60, 72, 84, etc.

EXHALE	INHALE
1 2 3 4	5
1 2 3 4 5	6
1 2 3 4 5 6	7
1 2 3 4 5 6 7	8

- 1 The sound of the breath is important, think  $\partial$ , listen !!
- 2 Feel the wind that you are creating on the palm of your hand.
- 3 Gradually increase the tempo and the number of counts. This may take some time to develop, (days, weeks, months).
- 4 The purpose of this exercise is to develop an efficient, full breath in a quick fashion with the least amount of effort.

## CHAPTER 4

### THE EMBOUCHURE

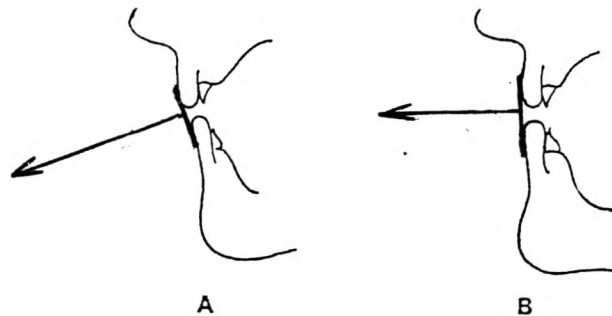
The embouchure should not be approached as a complex activity in which each muscular function must be analysed and consciously controlled. On the contrary, it consists of a few basic techniques which, when established properly in the beginning stage should allow the player to concentrate on music and sound. All healthy embouchures have one characteristic in common: a free production of sound. When all the muscles work in harmony with each other brass playing is always easy, effortless and smooth. This should be the main consideration in observing and studying the embouchure. To achieve this I will discuss the prerequisites for good embouchure development in beginner brass players.

#### 4.1 Dental Prerequisites

The teeth serve as support for the lips and as a base for the mouthpiece. Under no circumstances should a young learner be started on the trumpet or cornet with a full set of milk-teeth. Milk-teeth are not strong enough to withstand the constant pressure of the mouthpiece and would easily be pushed out of position, with detrimental effects for the permanent teeth that will follow. “Ideally the trumpet student should have at least four strong and even front teeth top and bottom, as these are the platform of the mouthpiece, the more square and flat they are the better” (Dale, 1965: 16). Slight discrepancies in tooth formation do not adversely effect an individual’s success with the trumpet, but large

irregularities of any sort may most probably interfere with correct embouchure development. A small overbite is common for most people. A conscious effort should be made to push the lower jaw forward slightly so that the teeth can be more or less directly in line with each other. This is important so that the mouthpiece pressure can be equally divided between the upper and lower lip. See illustrations A and B. In illustration A the lower jaw must be pushed out more so that the teeth can be more in line like in illustration B.

Picture to illustrate correct mouthpiece angle.



## 4.2 Lip Formation

The lips should be shaped in a position as if the learner would say the consonant *M* as in “me.” This immediately sets up the correct basic embouchure formation. Care should be taken that the lips should not be too tight or relaxed, but a firm lip setting is required for when the learner starts blowing or else the embouchure may simply collapse or the lips

are blown into the mouthpiece cup. If this happens, no sound will speak or an airy or distorted tone will sound.

### **4.3 Mouthpiece Placement**

The mouthpiece must be placed as far as possible horizontally and in the center of the lips to allow the muscles on both sides of the face to share equally in supporting the embouchure. Only in the case of some misalignment of the front teeth might this vary slightly. Extreme positions should be avoided at all costs. Vertically, one usually recommends a half-and-half distribution of the mouthpiece on the lips, although a two-thirds bottom lip mouthpiece distribution is also acceptable. “Thinner than average lips appear to be no more desirable than thicker ones, and neither type appears to be particularly detrimental” (Malek, 1954: 118).

### **4.4 The chin and cheeks**

Keep the chin down. No air pockets should be allowed to form between any of the lips and gums. This might give the illusion of temporary comfort but the lips lose the support of the teeth. “If an air bubble is allowed to form under the lower lip, the continuity of muscle support will not be consistent around the embouchure, the top lip will be firmer than the bottom, and the lower half of the aperture may be uncontrolled” (Sherman, 1979: 15).

Although some successful trumpet players have played with blown up cheeks, it is generally agreed amongst modern trumpeters that it is best to play with the cheeks flat against the teeth. By blowing up the cheeks, the cheek muscles are forced to stretch, pulling the lip muscles apart, with the effect of losing the concentration at the aperture and losing the unifying work effect of the muscles by spreading them apart.

#### **4.5 The embouchure corners**

The embouchure corners, termed the modioli, should be kept firm but not in a rigid or tense way. The result of a too-tense embouchure in beginners would be the loss of some flexibility in the lips or embouchure. A tense or a thin distorted sound, a weak low register and poor endurance are all symptoms of embouchure corners being too tense. Embouchure corners that are too loose or relaxed can sometimes be noticed by air escaping from the corners. A sound that is generally flat in character and poor endurance is characteristic of weakly developed corners. When the learner lets the corners collapse, the teacher can lightly place a finger at the point where the muscles converge (modiolus). This normally serves as enough reminder for the learner to reset the muscles.

#### **4.6 Stretching and puckering**

The lips should not be stretched in forming the embouchure as in smiling, as this makes the lips thin, weak and vulnerable. It reduces the lip tissue between the mouthpiece and

the teeth, causing fatigue to settle in quickly. A thin, overbright sound in the upper register is common to the stretched embouchure.

The opposite of this is puckering the lips to get more muscle between the mouthpiece and the teeth. This is done by drawing the corners of the mouth to the center. A change of sound quality and a characteristic dull sound is common with this system if it is overdone. For further information see chapter on embouchure in *The Art of French Horn Playing* by Philip Farkas.

4.7 To conclude this section the following points are quoted:

- *Air is the most important aspect of playing*
- *Let the air do the work! Not the lips!*
- *Allow the air to “blow the embouchure into place”.*
- *The only job of the lips is to vibrate! Fully, freely and relaxed.*
- *Imagine using “thick, fast air” to get more air moving with less effort.*
- *The embouchure should respond to the air, not to the mouthpiece.*
- *Your embouchure should be “natural.” Do not “manufacture” an embouchure.*
- *The strength of the embouchure is in the corners, which also focus the aperture. The middle stays as loose as possible to respond easily to the airstream.*
- *“Sing” with the lips as your vocal cords sing. Air is the tool to make it happen.*

**“Some important notes on embouchure”** (Retrieved May 30, 2001 from the World

Wide Web: <http://no/trumpet/embouchure/embouchurechange.html>)



## CHAPTER 5

### ARTICULATION

Articulation in beginner brass playing should not be introduced prematurely. The learner should ideally establish a free blowing sound before articulation of any kind is introduced. It is of significant value for the learner to realise that the sound is put in motion by the air and not the tongue. If this is not taught properly in the beginning stages it can have a detrimental affect on the learner's later development. Charles Colin puts it in the following way: "Let's not delude ourselves into thinking that our tongue actually starts the sound, because it is the breath that accomplishes that, by striking the lips and setting them in vibratory motion" (Colin, 1972: 12). Articulation need only be introduced in conjunction with the quarter note. The whole note and half note can all be learned to play with breath articulations in the beginning stages.

"A good attack by definition is one in which the note starts freely, without hesitation, without force, with purity of sound, with immediacy and presence, with no hint of a "hiss", and obviously, of course, with no trace of a split tone" (Davidson, 1986: 1). To achieve this kind of accuracy in tonguing I suggest the following method.

#### **5.1 Introducing articulation to the beginner brass player**

Ask the learner to pronounce the syllable "Dô". The tongue should generally hit in the area at the juncture of the upper teeth and the gum line. Ask the learner to say the syllable

repeatedly to familiarise himself with this action, making sure that the tip of the tongue strikes in the same area behind the teeth. Step 2 is to synchronise the air with the tongue. This can be achieved by imagining spitting the air out of the mouth by the tongue hitting behind the teeth as practised in step 1. The tongue must have the aid of the air if this is executed properly. This might take some time to develop or synchronise since the desired result would be that the movement of the tongue and the breath release become inseparable actions. Step 3 would be to set the lips in motion (vibrate) with the release of the air.

The correct sensation can be achieved by simply practising the co-ordination of the three basic elements involved - tongue, breath and lips, simplifying the process before moving on to the instrument. When a feeling of ease and naturalness is achieved, one should move on to the mouthpiece and then the instrument. If the same action is repeated in the instrument the result should be a good clean articulation.

## **5.2 Basic requirements for good articulation**

- The tongue action must be done with front section of the tongue.
- The tongue must have the aid of the air (the mouth filled with air waiting for the tongue action to release it), so that when the articulation is to be made, the air pressure will be sufficient to start the air column in the instrument vibrating again (Dale, 1965: 53).
- Ending a note is similar to ending when singing – the flow of the air stops and the throat remains open. See also Farkas on glottal stopping in *The Art of Brass Playing*.

### 5.3 Faults to be avoided

- Never tongue between the teeth or lips, or cut notes by stopping off the air-column by a forward motion of the tongue. Donald S. Reinhardt commented on this by saying: “I realise that most of the old fashioned instruction books told you to spit a thread from the tip of the tongue; no greater fallacy was ever written in any language for a brass player” (1942: 7).
- The tongue must never get into contact with the lips or move in between the teeth (but also see Doksidser, 1980).
- The sound should not be stopped by a second tongue action but simply by stopping to blow.
- The throat should remain open at all times and should not be used as a mechanism to stop or end the sound. A characteristic growling sound coming from the players throat would be heard. To remedy this, ask the learner to release the air as in the act of a sigh. This action must be a total release of air without any hesitation or effort to control the air. It is important that this must be done without the learner having contact with his instrument to break all bonds with ingrained bad habits. The learner will experience a sensation of complete relaxation in the throat if this exercise is done properly. The learner should repeat this several times in his daily practise to remind him of the proper sensation in his throat.

## CHAPTER 6

### THE FIRST LESSON

I do not offer a lesson plan for the first lesson, since there could be so many determining factors such as the age of the learner, intelligence level, concentration span, time allowed for lesson etc. For these reasons rigid plans for the first few lessons should be avoided. Better results can be attained if the teacher is flexible in his/her approach to each lesson and meeting the needs of each learner as an individual. Although strict plans are not a good idea, I do believe that in order for the first lesson to be effective, certain basic elements of brass playing must be presented. For this reason I offer some guidelines which I will discuss in detail in order of the procedure of the first lesson.

The first lesson should begin by showing the learner how to assemble the trumpet correctly and introducing him to the different parts. [*mouthpiece and trumpet*] The mouthpiece should be inserted in the leadpipe and twisted slightly to seal properly. A brief but careful demonstration how to hold the instrument; accuracy is vital at this point. At this stage with young learners I would take advantage of their natural eagerness to play the instrument and set them on their way playing with as little explanation as possible. [*The amount of explanation required will depend on the particular learner.*] Explanations should be brief, keeping in mind that their eagerness or excitement to produce their first sounds will probably allow them to observe very little so it might be a good idea to let them play first. Rather let them copy you in breathing and playing if you are confident that you will set a good example. Let them rest frequently, learn to blow the

lips loose when fatigued. Stop before they are over-fatigued, which can cause serious damage. Give them practice-time limits.

## GETTING STARTED

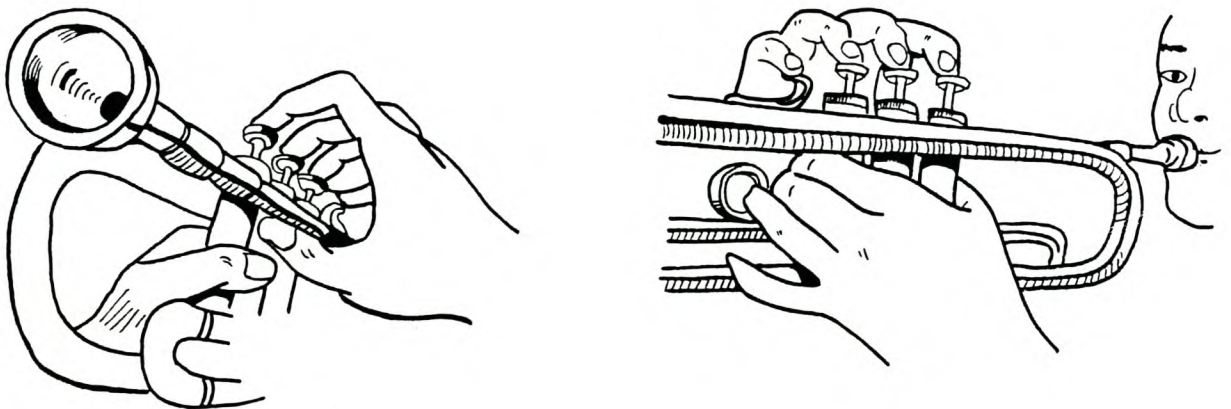
### **6.1 Establishing a good playing Position**

A correct body posture is the start of good tone production. The body should be situated in such a manner that places no restriction on inhalation and exhalation. “A curved posture will interfere with the breathing process and will create tension, which significantly reduces the quantity of air that can be taken in” (Whitener, 1990: 121). “When playing your trumpet, always sit or stand tall, with your shoulders back and your head erect. When sitting, don’t lean against the back of the chair” (Jenson, 1973: 4 ). It is advisable for the teacher not to spend too much time on explaining these principles in the beginning stages or the first lesson, but to teach and demonstrate through example, since most learners will unconsciously follow the teacher. It is therefore wise for all teachers to be aware of the example which they set at all times, since their learners will imitate the bad as well as the good habits. It is advisable for the educator to be sure that a good music stand is available to learners from the beginning, as part of their equipment. A great deal of bad body posture develops when learners compromise their body posture when practicing without a stand, even affecting the embouchure.

## 6.2 Hand position

Whitener, in his book *A Complete Guide to Brass*, offers an excellent description of the correct hand position, but suggests that the left hand grip the instrument slightly. His choice of words may be misleading to a learner. I prefer to say that the instrument sits in the left hand. The third finger should be placed in the ring on the third valve slide. The first three fingers of the right hand should rest on the valves with the thumb between the first and second valves under the leadpipe. In order to push the valves straight down the fingers should be curved in a C-like form or as they would fall naturally, without stress. The little finger of the right hand should be kept free of the ring or hook on the leadpipe for better valve action. It can go in the ring for the act of emptying water, or for inserting a mute.

Pictures to illustrate correct hand position.



## PRODUCING SOUND

### **6.3 Breathing**

I choose to discuss breathing as a subheading of producing sound at this stage since it is essential in sound production and would only like to bring the following to the educator's attention. Be careful of becoming too technical. Rather than discuss the operation of the diaphragm in the respiratory process, it is better to demonstrate a deep abdominal breath as opposed to a shallow, chest breath. Explain in simple terms that the instrument belongs to the wind family and the response is improved by proper air supply. A common mistake at this stage would be for students to raise their shoulders in inhalation. It gives them the sensation of a full breath. A more detailed explanation of the breathing process can be presented later. See chapter 3 on breathing for more detailed information.

### **6.4 Moving to the instrument**

The primary goal of the first lesson is to let the learner produce sound. Most learners have no problem producing a sound with very little or no explanation. Check that the mouthpiece is centered, the embouchure is not stretched as in smiling and no excessive force or pressure is used to produce a sound. If everything works fine, do not indulge in an explanation of the proper way. You will only confuse and complicate the situation. Do not be alarmed if the sound does not speak the first time. I suggest the following steps:

Breathing:

Demonstrate a full easy breath and ask the learner to imitate you. Make sure it is a relaxed breath.

Buzzing:

Buzzing the lips

Buzzing the lips is a good way to demonstrate to learners what is required to make a sound. They can visualise the action of the vibration and also develop the right sensation in the lips to make a sound. If learners struggle to buzz the lips, ask them to say the sound “MM” first. This should set up the right embouchure position. Ask them then to blow through moistened lips to make them vibrate. Another approach could be to give them a cooldrink straw. Ask them to put the lips on top of each other and to grip the straw with the lips and to blow through it. This will teach them more or less the right size of the aperture needed and to channel the air through it.

### **6.5 Buzzing on the mouthpiece**

If the learner experiences the sensation of buzzing the lips, it should be easy to transfer the feeling of vibration to the mouthpiece. Ask the learner to repeat the process exactly and to let the mouthpiece touch the lips just enough to seal. I recommend that left handed learners handle the mouthpiece in their right hand and vice versa. The reason for this is to allow minimum pressure to the lips. Since left-handed people will tend to be stronger in their left and vice versa it is therefore recommended that the learner handle



the mouthpiece with the weaker hand. It is not important what pitch is produced or even that it is a good sound. “The objective is to have the learner experience that sound is produced by vibration, and that vibration is caused by the motion of the air through the lips” (Whitener, 1990: 134). Long sustained sounds are desirable at this stage. Try to direct the pitch of the buzz to the middle register by demonstrating sounds in the middle register, preferably to open G. Sometimes blow air first and close lips gradually to let the buzz speak.

Moving on to the instrument:

A common mistake is to insist that learners start on a predetermined pitch. I recommend a middle G or C. Any learner who is not able to reach any of these notes after the first week of practising is not suitable to the trumpet or cornet in my opinion and should investigate learning one of the lower brass or woodwind instruments. The sound should be started by letting the air flow freely through the instrument. Tonguing should be of no concern at this stage.

## **6.6 Aural Imagery**

An important aspect in learning to play a brass instrument is the one of sound concept. “Research on mental imagery and brass performance has shown that sound memory and imitation are powerful tools which guide the development of the player” (Whitener, 1990: 135). The teacher should use every opportunity to play or demonstrate to the

learner. It is the same principle as “one picture is worth more than a thousand words,” but in this case it is sound, not pictures. Good recordings of brass players can also be used as an aid in the development of sound concept. Demonstrating a bad sound followed by a good one can be useful in developing sound concept. The learner can compare the two and immediately identify in which category his sound falls. “By imitating the teacher’s sound, the learner’s mental sound image functions like a guiding system which directs the physical aspects of sound production” (Whitener, 1990: 135).

Relating sound to notation:

I often do not introduce staff notation or use a method book in my first lessons if learners do not produce a satisfactory sound. Associating sound with notation, *letter names of notes on staff*, can sometimes complicate things and distract learners from the primary goal, which in the first lesson is sound production. Sometimes learners make quick progress and can easily learn the notes G, F, E, D, C, played as whole notes, half notes and identify them on the staff. I do not recommend moving on to quarter notes in the first lesson since learners may develop tension or wrong techniques to start and stop sounds. I recommend the following practice routine to all beginner brass players as part of an assignment for their next lesson to reinforce the principles of brass playing:

## **6.7 Daily Practice Routine**

1. Inhale and exhale deeply but freely in a relaxed manner
  
2. Buzzing
  - 2.1 buzz lips
  - 2.2 buzz on mouthpiece
  
3. Instrument
  - 3.1 play long uninterrupted notes

One can follow this routine with some homework from a good method book but for those who still have not grasped good sound production, I would suggest that they progress only up to the end of the routine. The lesson may conclude by demonstrating the proper way to disassemble the instrument and to store it safely in the case. Demonstrating the proper way to lubricate the valves in the first lesson would depend on the learner and the condition of the trumpet. Older learners may be more responsible, and since it is such a costly item it is advisable to wait till learners are better acquainted with the instrument.

## **6.8 General**

As a golden rule, the educator must remember the learners who enjoy the lessons will continue playing. “Creating professional musicians should only be a by-product of our

goals as educators, not the sole purpose” (Aquilina, 2001: 20). The educator should strive to make the lessons as interesting as possible for the learners.

I state the following at the risk of educators rejecting this text, never to be touched again. Do not seek the perfect textbook embouchure. Some educators spend precious time directing learners in the beginning stage to use mirrors as an aid to develop the so-called perfect embouchure. Each learner should be treated as an individual, since dental and facial structure differs from person to person. I have seen excellent brass players that develop visibly protruding muscles, at the same time muscles can work perfectly well under the skin. I would advise educators to check for the following:

1. Incorrect mouthpiece placement
2. Stretched embouchure
3. Incorrect playing position or posture
4. Interruption of the breath
5. Excessive pressure

If the embouchure can function properly without signs of the above, do not insist that learners change or justify the embouchure to create a textbook embouchure. The embouchure should be as natural as possible for **each** learner, supported by airflow, and then be left alone to develop under observation by the teacher.

## **CHAPTER 7**

### **RECOMMENDED EQUIPMENT**

I will discuss the equipment as appropriate to the beginner musician under the following headings:

- Mouthpiece (undamaged)
- Trumpet / Cornet with case in good repair
- Music stand

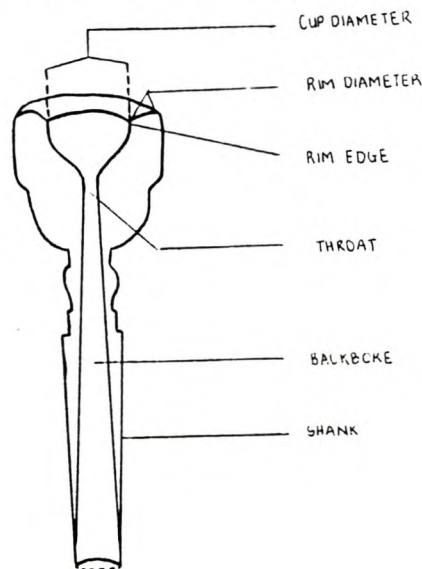
#### **7.1 The Mouthpiece**

The mouthpiece is of primary concern, since this is the only part of the instrument that is in direct contact with the musician's face and airflow. The quality of the mouthpiece can often be more important than the instrument. It is therefore advisable that even when a good instrument is not readily available, a good mouthpiece should at least accompany it. When making a decision what make or size of mouthpiece to buy, it is important to consider the player's degree of advancement, physical features, playing demands, and type of instrument. The mouthpiece can be analysed according to these factors, studying the individual parts and their effect on the player's performance.

The basic parts of a mouthpiece are: (Whitener, 1990: 8):

<u>Parts of the mouthpiece</u>	<u>Aspects for consideration</u>
1. <i>Rim :</i>	<i>width , contour, and edge (bite)</i>
2. <i>Cup :</i>	<i>diameter, depth and shape</i>
3. <i>Throat :</i>	<i>diameter and shape of opening</i>
4. <i>Backbore :</i>	<i>rate of taper</i>
5. <i>Shank :</i>	<i>accuracy of fit into receiver</i>

### The parts of a mouthpiece



For a thorough study of the effects of these components on the more advanced player's performance, I recommend reading the relevant chapters in the book *A Complete Guide to Brass* by Scott Whitener and *The Trumpeter's Handbook* by Roger Sherman. For the purpose of this study I will be more concerned with choosing a suitable mouthpiece for the beginner.

Specialised mouthpieces and equipment should be avoided for the beginner or elementary brass player. Shallow mouthpieces often tend to be favoured to gain range and endurance

quickly in the beginning stages. The effects of this are only beneficial in the short-term and a mouthpiece like this can undermine long term development. Too much support is offered by these mouthpieces and they permit very little space for muscle development. Only a small portion of the fleshy part of the lip is allowed into the mouthpiece with the result that only this limited portion can be used and developed. Mouthpieces with excessively thick rims provide good support but inhibit lip flexibility.

The throat of a good mouthpiece should allow a free air stream without hindering it. A mouthpiece with a small throat provides resistance and makes the upper register speak more easily, but with a smaller or choked sound that might cause unnecessary tension for the beginner brass player. A mouthpiece with a overly big throat for a beginner will cause a clumsy sound, with a significant amount of effort added for the upper register, and with lip fatigue setting in quickly.

“The purpose of the mouthpiece shank and instrument receiver is to bring the backbore into contact with the leadpipe without interruption so that a continuous taper is formed” (Whitener, 1990: 11). It is essential that the shank fit the receiver accurately. If a gap occurs between the end of the mouthpiece and the leadpipe, the mouthpiece sits loosely, goes in too deep or not deeply enough, it will impair the instrument’s performance. This incompatibility is common with mouthpieces and instruments made in different countries. The slightest amount of dirt can effect the response of the best mouthpiece in a negative way. For the best response mouthpieces should be cleaned regularly.

I recommend the Bach 7C, Schilke 11, Yamaha 7 or Blessing 7C as good beginner mouthpieces. All these are also available with a cornet shank for cornets.

## TRUMPET / CORNET

### **7.2 The choice between trumpet and cornet**

Because of its design and compactness the cornet has obvious benefits for the younger learner. It is easier to handle. Many people have a misperception that the cornet is shorter than the trumpet. This is not true. The cornet has two or three 180 degree bends compared to the one on the trumpet. For this reason the cornet only appears to be shorter. Where possible it is particularly beneficial for the young beginner to start on a cornet because of the instrument's inherent resistance. The sound speaks more easily for this reason, with increased flexibility. For these reasons the beginner often manages to develop a good sound on the cornet earlier. Once the sound concept is absorbed, it is easy to apply when switching over to the trumpet at a later stage.

It might be beneficial to start on the cornet but not disastrous if one should start directly on the trumpet, providing that the learner is big and strong enough to handle the instrument.

### **7.3 The Music stand**

The common music stand is an item overlooked by many educators. The results of this can sometimes be irreparable, causing years of frustration. The music stand influences body posture, embouchure and mouthpiece placement. Often the learner must



compromise his posture or embouchure according to his practice circumstances when a music stand is not available. If this is done on a regular basis he will adopt the wrong posture or embouchure position as his natural playing position.

## CHAPTER 8

### GROUP TEACHING

The subject of group teaching is not a well-explored area by music educators in South Africa. The benefits of group teaching stretch in many directions and cover a wide range of aspects such as: financial advantages, social interaction, accelerated learning through group work and time management. The question arises, why is it not commonly practised in a developing country like South Africa with limited resources? It is a method with obvious inherent advantages and possibilities that can multiply the production of potential musicians, while enriching the lives of many others by exposing them to music in a country as diverse and rich in culture as South Africa. The answer to this question is plain and simple *ignorance*.

Although many questions have been raised about the efficiency and quality of the Yamaha group teaching tuition, it was proven beyond any doubt by people like Sheila Nelson\*. This programme and many others have demonstrated the success of a group program if applied correctly.

“Richard Chronister states that it is the teacher who is the determining factor in successful teaching, not the situation. The problems in music education run far deeper than is suggested by those who would have us believe that the choice of group teaching or private teaching is anything but a superficial aspect of successful teaching” (Bastien, 1995: 15).

\* Sheila Nelson is an expert in group teaching and author of several books including the book, *Beginners Please*.

Group teaching has rarely been correctly managed in South Africa, with negative results. Group teaching on its own does not offer the refinement of individual tuition, and it lacks the concentrated attention a more advanced student deserves. A balance between individual and group lessons should be reached. With beginners or young musicians I advise one individual lesson and one group lesson per week if possible. Some educators even advise two group lessons to accompany one individual lesson in the case of very young learners. This also lightens the practising burden on young players.

It is clear that a group teaching system is not sufficient if not accompanied by some individual attention. It is also an excellent method to recruit possible candidates for a music program. I will discuss the advantages, disadvantages and group teaching techniques under the following headings.

- Accelerated learning through group work
- Improved time management
- Social interaction
- Financial benefits
- Technique development
- Building confidence
- General directions for group teaching

## **8.1 Accelerated learning through group work**

Children are far more willing both to sing and to learn to make flowing physical movements when they have company, and music reading skills are greatly helped and stimulated by being shared.

An advantage of the group from the reading point of view is that the children can take different roles simultaneously, for example, half provide the pulse, half the rhythm, or half retain the doh while the others move to different notes. Gradually the young musician will be expected to provide both elements himself, and first steps are taken towards the dual role by walking a pulse and clapping a rhythm or singing a tune and providing a rhythmic accompaniment with actions (Nelson, no date: 11).

These exercises are to be done without the instrument, of course.

## **8.2 Improved time management**

The advantage in this regard is obvious. Eight half-hour lessons could be covered in a group lesson of one half an hour. The same material would not need to be repeated eight times in eight lessons but eight times in one lesson to reinforce the information. More learners could be recruited with a better turnover of potential musicians. To properly enjoy the benefits of time management when working with groups, the educator must be skilled in handling groups. (See section on general directions for group teaching on page 61.)

### **8.3 Social interaction**

Many learners give up through a lack of company. Most learners will go through patches or experimental stages where the enthusiasm flags and other activities threaten to take over. Teenagers especially need friends with the same interests. The same interest can be a group system that uses religion as a base or community work like the Salvation Army or a youth group. Keeping contact with a group system or centre can ensure this, helping to bridge that difficult period when pop and rock is the only music to listen to or talk about. The educator can help to make the environment as social as possible to give the learners plenty of space to make friends.

### **8.4 Financial benefits**

An educator's pay-rate per hour can be divided between the members of the group, making it substantially more cost-effective for all the individuals concerned, schools or centres.

### **8.5 Technique development**

Children tend to copy children just older than themselves. Learning to count bars, rests, new notes on their instrument or new techniques are commonly acquired through imitation or play sessions before rehearsals. Good body posture and hopefully good habits can rub off easily on younger members of a group.

## 8.6 Building confidence

Confidence is developed because the learners learn to perform in front of others or the group all the time. Often the sound produced by a beginner group when playing their first practised tune is much more satisfactory than the sound of any of the individuals. The individuals and the group gain a sense of achievement because of the more pleasing sound of the group, and tend to play more freely and extrovertly. Sheila Nelson writes in regard to building confidence:

I am a firm believer in building up confidence by encouraging performance at all stages, not waiting until technical perfection is achieved. That day will never come! Confidence arises from self-acceptance, and the ability to transmit the musical message of a piece with the technique presently at one's disposal. Students who work in groups at all stages have a performing advantage over those taught in isolation, as they are continually required to perform in front of others (Nelson, no date: 16,17).

“Give praise when it is due. Evaluate the group product or process (but not the persons)”  
(Tiberius, 1999: 16).

## 8.7 General directions for group teaching

- Norman Mehr recommends in his book, *Group Piano Teaching*, that the ideal number for learners in a group is eight (1979: 15). His reasoning is that this makes the class large enough for group spirit and small enough for individual attention.
- It is important to have groupings of children as homogeneous as possible, both according to age and rate of learning (Mehr, 1979: 20). A general guide would be to

group ages nine to twelve together, teenagers by themselves and a separate adult group.

- It is best to have one instrument for each learner. It is easier to maintain interest this way, and learners get more true ensemble playing this way. If this is not possible, each learner should at least be issued with his own mouthpiece. This is in the interests of basic hygiene and it offers them the opportunity to practise on their mouthpieces at home.
- “The key to success in such classes is to remember that teaching is presentation, not recitation. Present the material clearly. Make sure that students understand what to do and how to practise. Give them a clear concept of the rhythm, and they will do the rest” (Mehr, 1979: 17).
- “Whenever you find drill necessary, vary the repetitions as much as possible” (Mehr, 1979: 17).
- Teach the whole class. Do not give a series of private lessons” (Mehr, 1979: 17). Address the whole class, even if it is the solution to a particular learner’s problem. Do not concentrate too long on a particular learner’s problem, rather schedule some individual lesson time after the group session.

## CHAPTER 9

### CONCLUSION

I have set out to write a document that would serve as a bridging text for potential educators and learners from the previously disadvantaged communities. The information presented in this study is therefore of fundamental importance to beginner brass tuition. In my attempt to do this, the need arose to supplement my thesis with a practical manual that progresses at a suitable tempo to accompany this text. The two studies together will serve the aspirant brass educator or learner with a point of reference or a guide as starting point.

The trumpet manual offered me the opportunity to use South African melodies as study material. By using predominantly South African melodies as study material it offers the opportunity to all South African learners from different backgrounds to identify with the study material. Learners are introduced to their S.A. musical heritage, thereby instilling a sense of pride in the process.

Although I could not discuss all the brass instruments in this study, a lot of the information can be readily applied to instruments other than the trumpet. A study aimed at the rest of the brass family still needs to be done. A study on reading skills would be a welcome addition to the development of informally trained musicians.



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# **The Township Trumpet Manual**

**Paul Chandler**

Thesis presented in partial fulfilment of  
the requirements for the degree of Master of  
Music at the University of Stellenbosch.

Supervisor: S Kierman  
Co-supervisor: Prof W Lüdemann

December 2002

## **Foreword**

### **1. Melodic and rhythmic structure of material used.**

The rhythms of tunes were simplified at times to allow for steady rhythmic development in the learner's progress. This also has the benefit that at times a learner is forced to read the notation as written if the melody deviates from its familiar version.

In the interest of the learner's physical development, some notes of melodies may have been altered on occasion to fit in the learner's playing register.

### **2. Material**

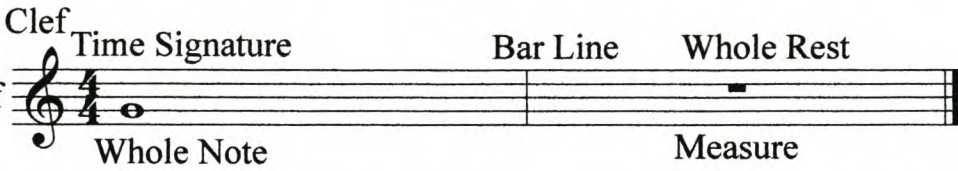
It is not the goal of this manual to boycott all foreign material, but merely to give preference to South African material. Learners would still get an opportunity to be introduced to melodies written by great composers such as Bach and Beethoven.






The material used may not always be familiar to all the diverse population groups of South Africa. This offers the opportunity to different culture groups in South Africa to learn melodies from each other's musical heritage and to familiarise themselves with it.


# Introducing the first tones


Choose page 1 or 3 as starting point, whatever learner is most comfortable with.


## Lesson 1

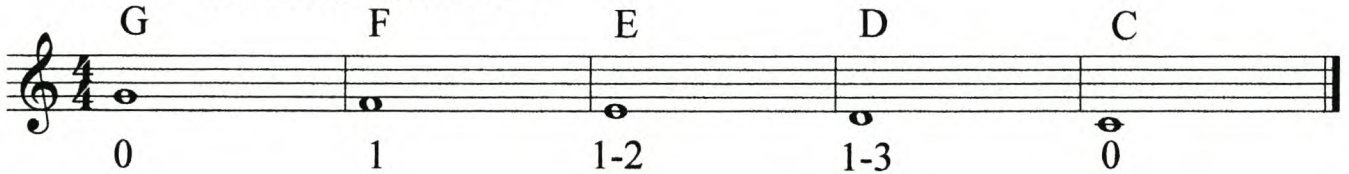
Treble Clef  
Staff  Time Signature Bar Line Whole Rest Double Bar Line  
Whole Note Measure

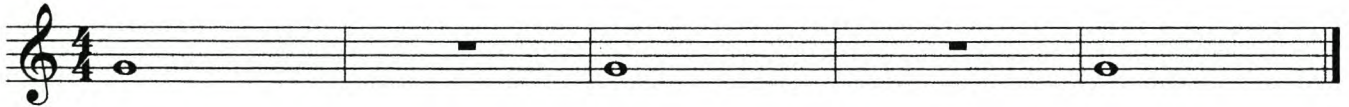
4 - upper numeral indicates number of beats per measure:     or 

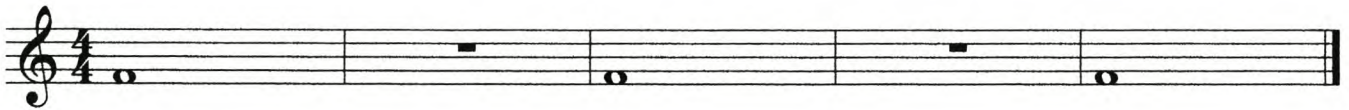
4 - lower numeral indicates the symbol for the unit of the beat: quarter note ()

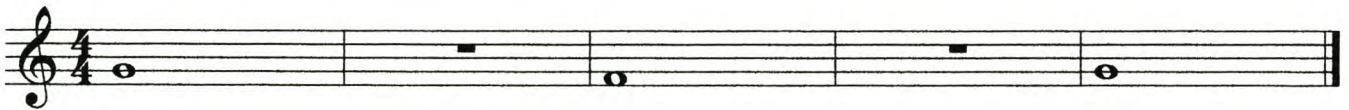
 is a whole note; count 1 2 3 4

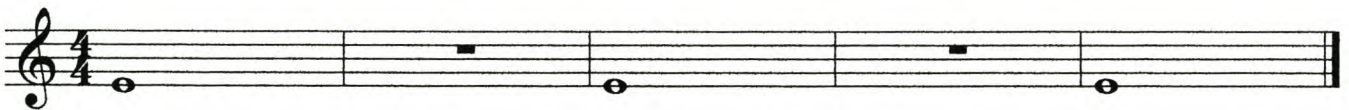
 is a whole rest; count 1 2 3 4

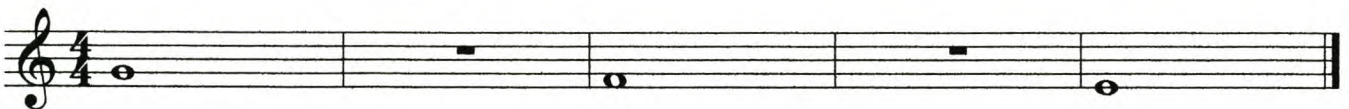
  
G F E D C  
0 1 1-2 1-3 0

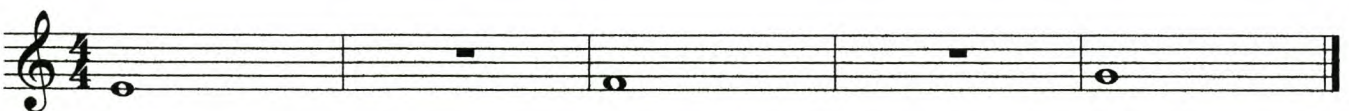














Lesson 2

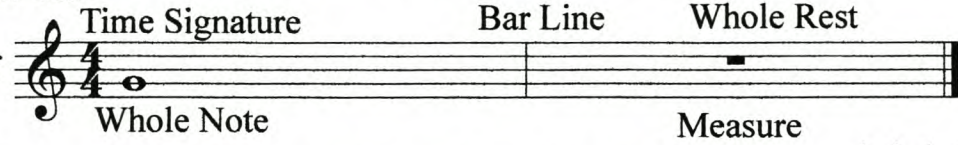
The image displays musical notation for a guitar lesson. At the top, a box labeled "Lesson 2" is positioned above two chords: D and C. The D chord is shown on a treble clef staff with a 4/4 time signature, featuring a whole note on the second line (D4) with a fingering of "1-3" below it. The C chord is shown on a treble clef staff with a 4/4 time signature, featuring a whole note on the first line (C4) with a fingering of "0" below it. Below these are eight staves of music, each starting with a treble clef and a 4/4 time signature. The first staff contains a whole note on the second line (D4) followed by a whole rest. The second staff contains a whole rest followed by a whole note on the first line (C4). The third staff contains a whole note on the second line (D4) followed by a whole rest. The fourth staff contains a whole rest followed by a whole note on the first line (C4). The fifth staff contains a whole note on the second line (D4) followed by a whole rest. The sixth staff contains a whole rest followed by a whole note on the first line (C4). The seventh staff contains a whole note on the second line (D4) followed by a whole rest. The eighth staff contains a whole rest followed by a whole note on the first line (C4).






# Introducing the first tones


Choose page 1 or 3 as starting point, whatever learner is most comfortable with.

## Lesson 1 A


Treble Clef

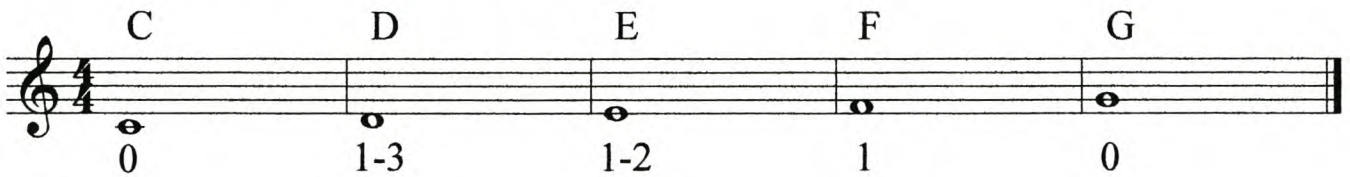
Staff  Time Signature Bar Line Whole Rest Double Bar Line  
Whole Note Measure

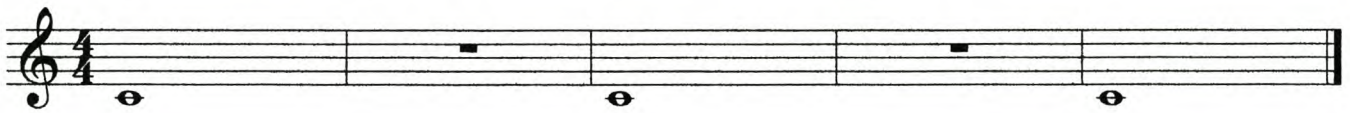
4 - upper numeral indicates number of beats per measure:     or 

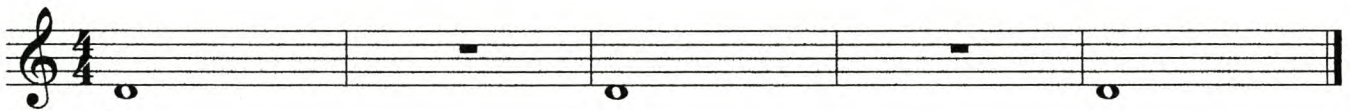
4 - lower numeral indicates the symbol for the unit of the beat: quarter note ()

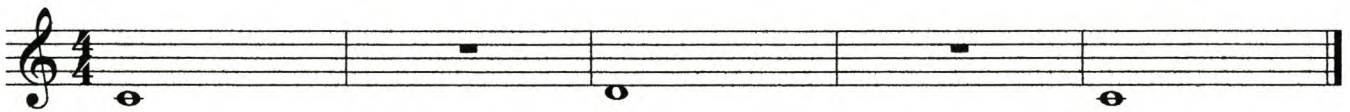
 is a whole note; count 1 2 3 4

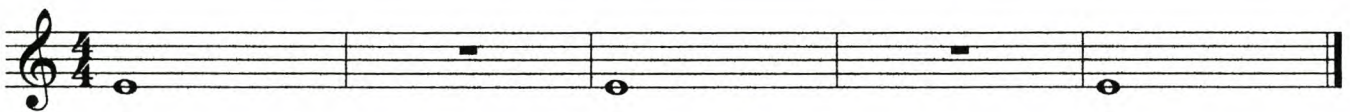
 is a whole rest; count 1 2 3 4

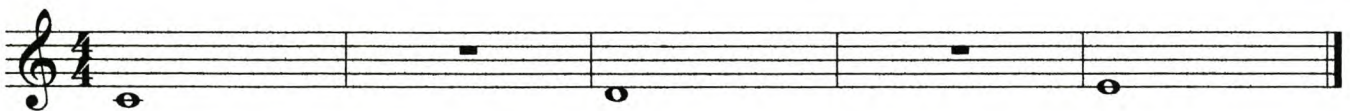
  
C D E F G  
0 1-3 1-2 1 0

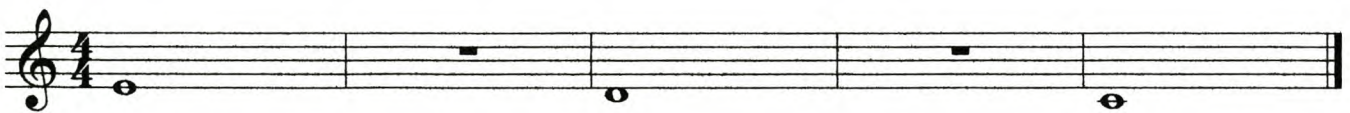












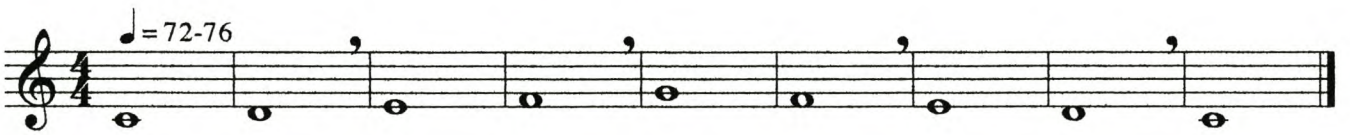
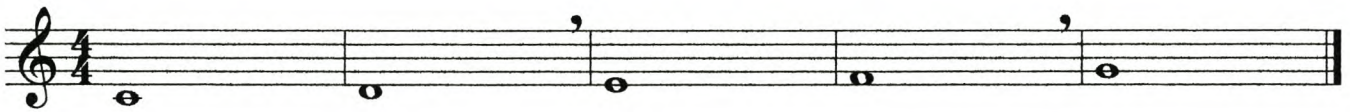
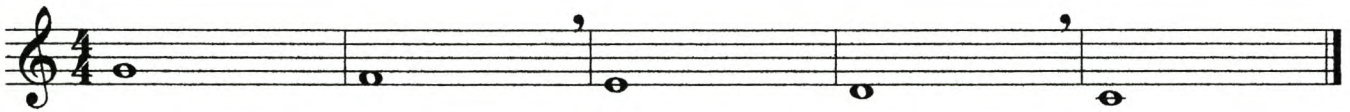
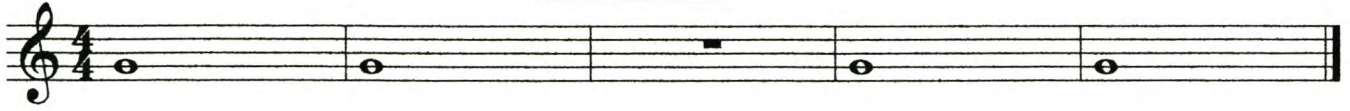




Lesson 2 A

F G  
1 0

Lesson 3

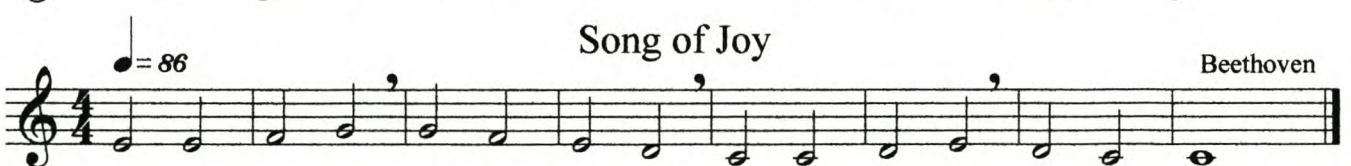
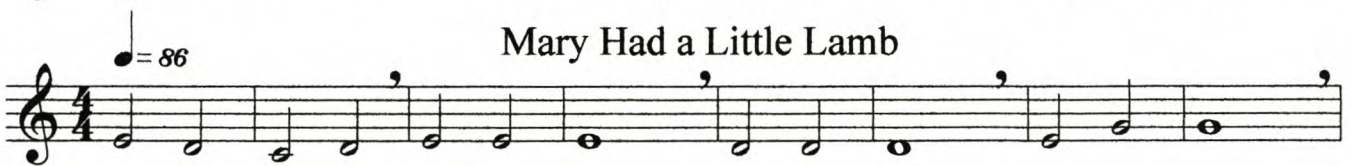
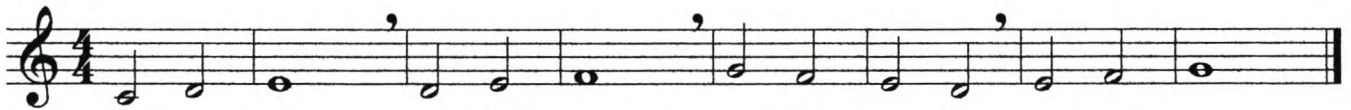


# Lesson 4

♩ is a half note; count 1, 2

■ is a half rest; count 1, 2

♩ ♩ = ○



# Lesson 5

## Intervals

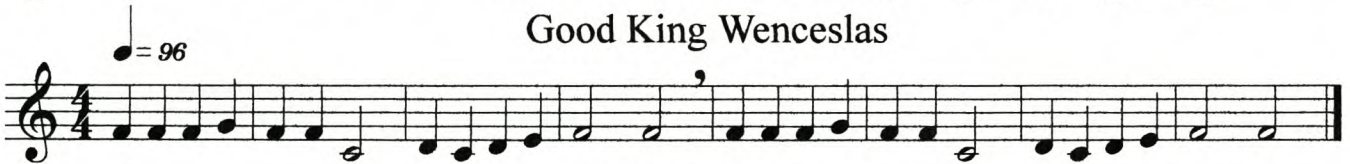
The musical score is written in 4/4 time and consists of seven staves. The first and fourth staves include a tempo marking of quarter note = 86. The music features various intervals and melodic lines. The first staff starts with a quarter note on G4, followed by a half note on A4, a quarter note on B4, a quarter note on C5, a quarter rest, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on G5, a quarter note on A5, a quarter note on B5, a quarter note on C6, a quarter note on B5, a quarter note on A5, a quarter note on G5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The second staff starts with a quarter note on G4, followed by a half note on A4, a quarter note on B4, a quarter note on C5, a quarter rest, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on G5, a quarter note on A5, a quarter note on B5, a quarter note on C6, a quarter note on B5, a quarter note on A5, a quarter note on G5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The third staff starts with a quarter note on G4, followed by a half note on A4, a quarter note on B4, a quarter note on C5, a quarter rest, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on G5, a quarter note on A5, a quarter note on B5, a quarter note on C6, a quarter note on B5, a quarter note on A5, a quarter note on G5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The fourth staff starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on G5, a quarter note on A5, a quarter note on B5, a quarter note on C6, a quarter note on B5, a quarter note on A5, a quarter note on G5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The fifth staff starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on G5, a quarter note on A5, a quarter note on B5, a quarter note on C6, a quarter note on B5, a quarter note on A5, a quarter note on G5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The sixth staff starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on G5, a quarter note on A5, a quarter note on B5, a quarter note on C6, a quarter note on B5, a quarter note on A5, a quarter note on G5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4. The seventh staff starts with a quarter note on G4, followed by a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on D5, a quarter note on E5, a quarter note on F5, a quarter note on G5, a quarter note on A5, a quarter note on B5, a quarter note on C6, a quarter note on B5, a quarter note on A5, a quarter note on G5, a quarter note on F5, a quarter note on E5, a quarter note on D5, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a quarter note on F4.

Lesson 6

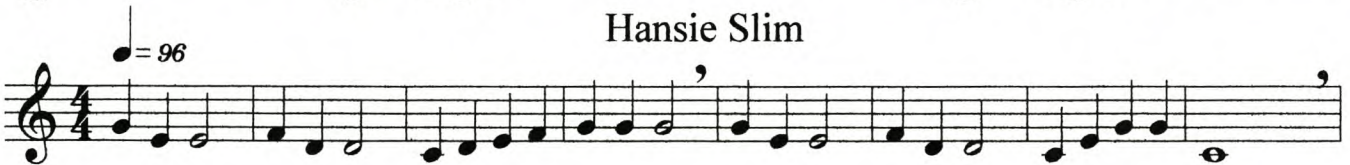
Quarter notes and Quarter rests



Good King Wenceslas



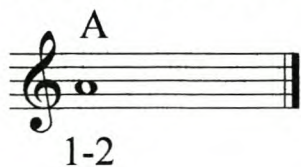
Hansie Slim



Lesson 7

Continue with A, only if the learner can play this note with reasonable comfort, otherwise proceed with B (lesson 8) and return to A (lesson 7) afterwards.

A



1-2

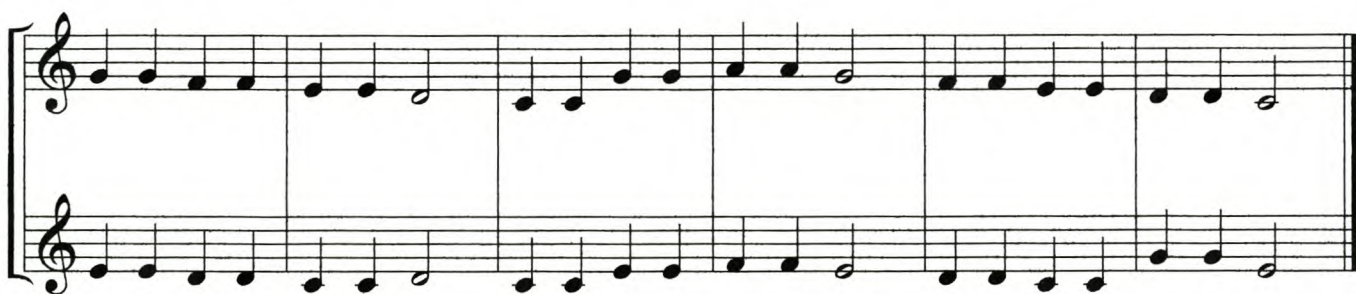




Twinkle, Twinkle, Little Star

*Dolce (Sweetly)* **Repeat**

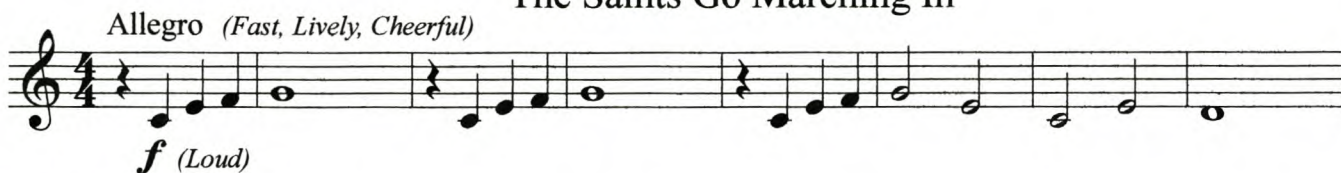
*mf (Medium loud)*

The Saints Go Marching In

*Allegro (Fast, Lively, Cheerful)*

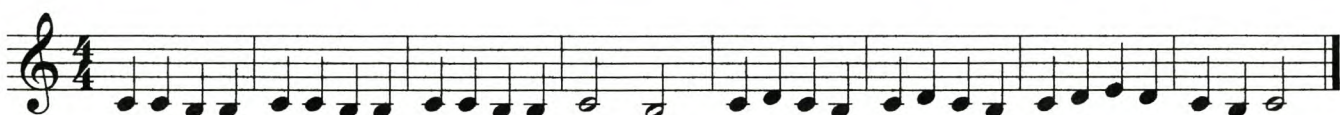
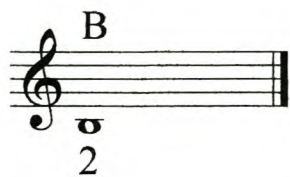
*f (Loud)*




*Ritardando (Becoming gradually slower)*

Lesson 8

B



Nkosi Sikelel' iAfrika

Moderato (*Moderately*)



Ta' Mossie se Sakkie - Sakkie Boeredans

Allegretto (*Moderately fast*)

Traditional SA (FAK 2, 12)



Ritardando

# Lesson 9

## The Tie and Dotted Half Note

The Tie . When two or more notes of the same pitch are joined, they are held as one note. Ex.

$d. = d + d = 3$  beats ( The dot adds to a note one- half of the note's rhythmic value.)

Allegretto  $\bullet = 112$  The Waltz Chandler



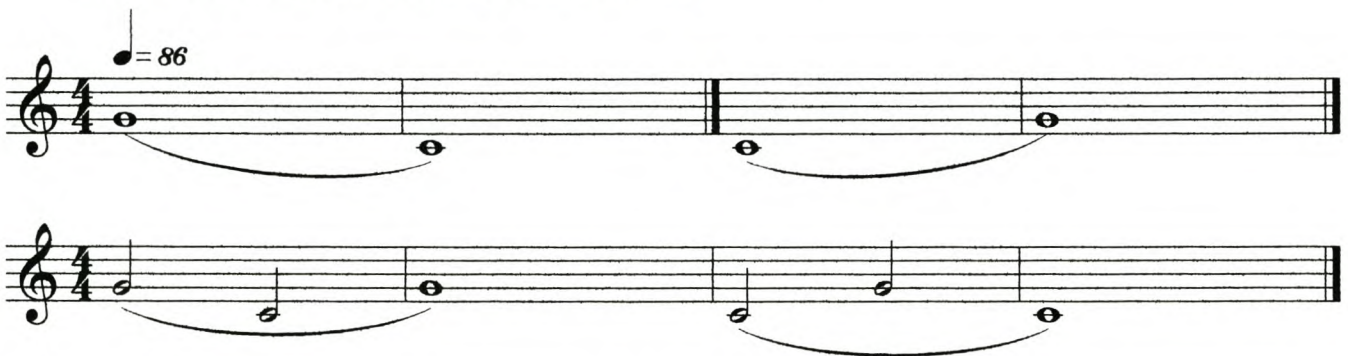
Lesson 10

Slurs



Lip slurs for building embouchure strength.

Play the following patterns using all the valve combinations suggested.  
open, 2nd, 1st, 1st & 2nd, 2nd & 3rd



Valve Slurs



Lesson 11

B $\flat$   
1

Yankee Doodle

Allegro

Trad. Black American

Hymn

Cantabile (Smoothly, in a singing style)

Haydn

*mf*

Aura Lee

*f*  
Gradually louder

*mf*  
Gradually softer

Cantabile

Trad. Black American

*p* (Soft)

*mf*

*f*

*mf*

# Lesson 12



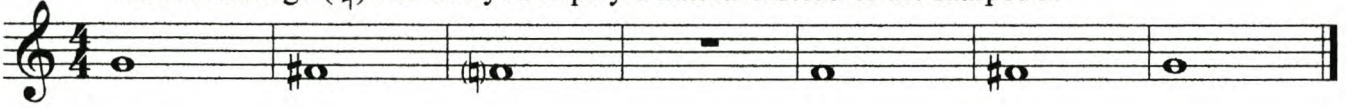
A musical staff in treble clef with a sharp sign (#) on the first line (F). The number '2' is written below the staff.

A sharp (#) raises a tone one half step.



A musical staff in treble clef with a natural sign (♮) on the first line (F). The staff is in 4/4 time.

The natural sign (♮) reminds you to play F natural instead of the sharped F.



A musical staff in treble clef with a natural sign (♮) on the first line (F) and a sharp sign (#) on the first line (F). The staff is in 4/4 time.



A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes.

Oates, Peas, Beans

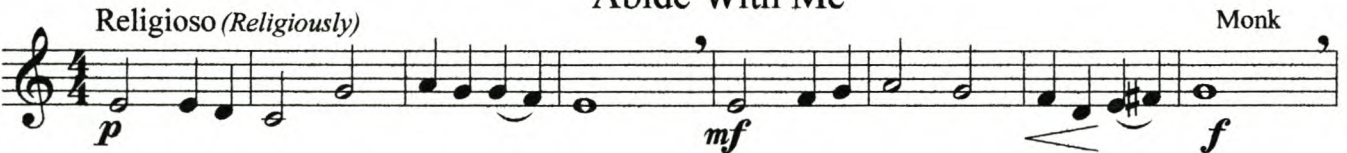
Traditional English



A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The melody consists of eighth and quarter notes.

Abide With Me

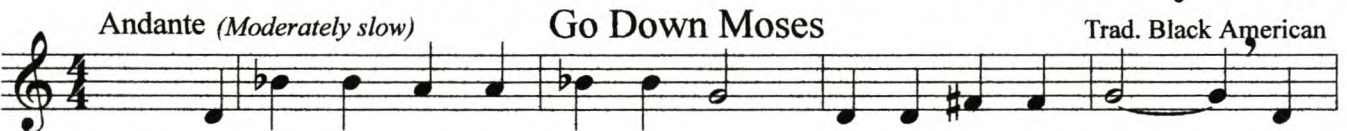
Monk



A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Dynamics include *p*, *mf*, and *f*. A crescendo hairpin is shown.



A musical staff in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Dynamics include *p*, *mf*, and *f*. A crescendo hairpin is shown.



A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of quarter and eighth notes.

Andante (Moderately slow)

Go Down Moses

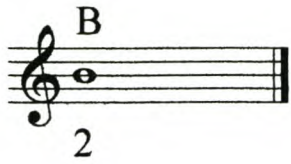
Trad. Black American



A musical staff in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The melody consists of quarter and eighth notes.

Lesson 13

B



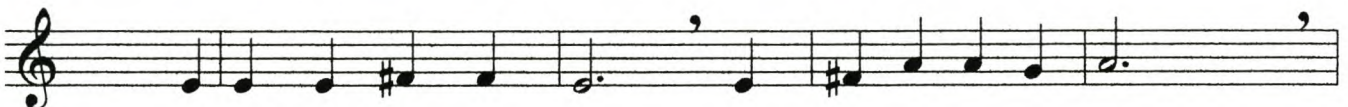
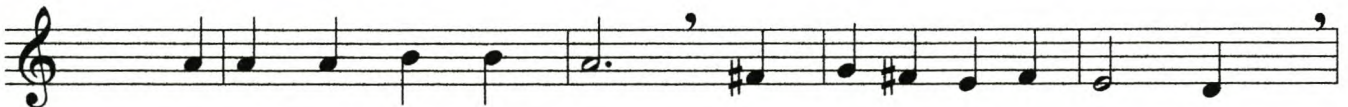
2



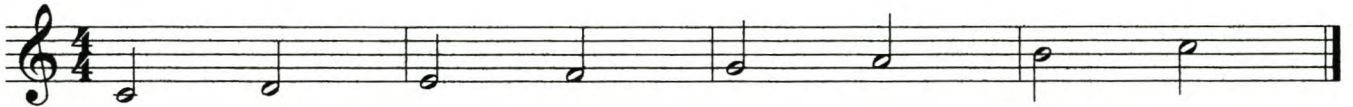
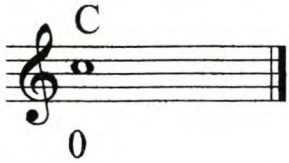
Religioso (*Religiously*)

Hymn

Cruger



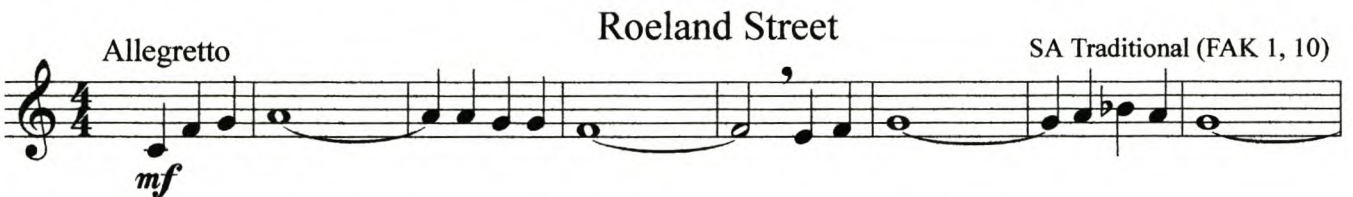
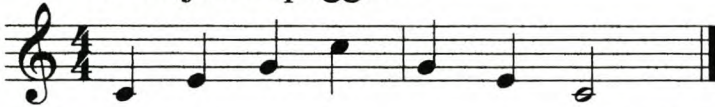
Lesson 14



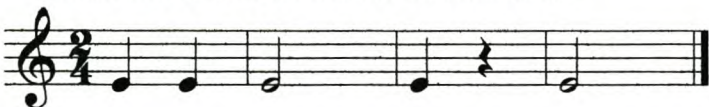
C Major Scale



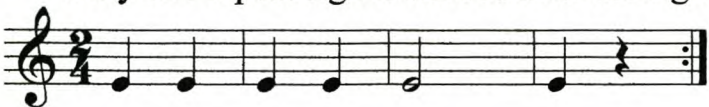
C Major Arpeggio



The new meter signature is 2/4. There are two quarter beats in each measure. This meter is often used in marches.



Only one repeat sign is needed after the signature.



A section to be repeated later has two repeat signs facing in toward the music to be repeated.



Da capo or D.C, means that the music is to be repeated from the beginning.

*Da Capo*

Fine is used after repeating from the beginning to show the location of the final ending.  
D.C. al Fine is used for this procedure.

*Fine* *D.C. al Fine*

The use of two endings is common for repeated sections.  
Skip the first ending the second time through.

### Oom Bossie van die Bosveld

Danie Bosman (FAK 1, 16)

*Allegro Con Brio (Fast with vigour)*

### Modimo Wa Ka

Traditional Setswana (TAS, 28)

*Allegretto*

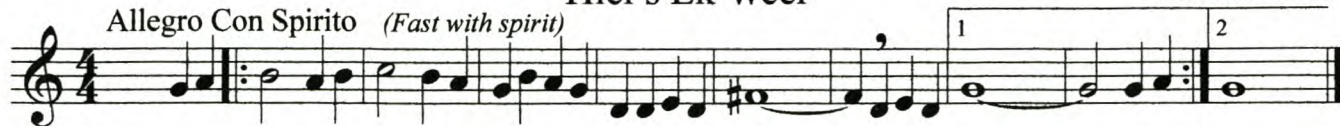
*Fine*

*D.C. al Fine*

# Hier's Ek Weer

Traditional S.A

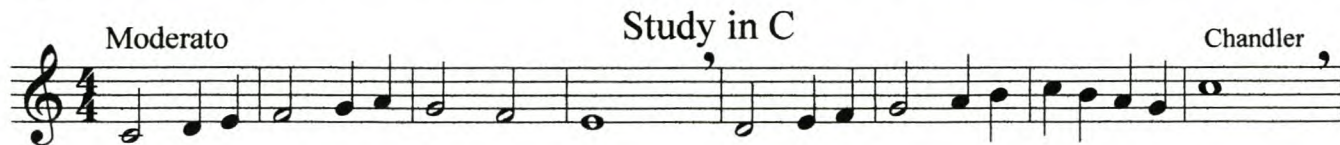
Allegro Con Spirito (*Fast with spirit*)



Moderato

## Study in C

Chandler



## Lesson 15

### Eighth Notes And Rests

The eighth note (♩) is equal to half the value of the quarter note.

Two eighth notes equal the quarter note. Ex. ♩ = ♩



♩ = 86



Leggiero (*Lightly*)

## A Toy March

Chandler

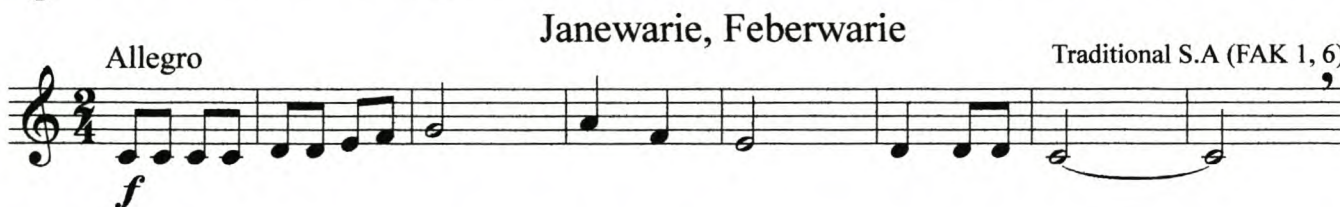


Allegro

## Janewarie, Feberwarie

Traditional S.A (FAK 1, 6)

*f*



mf

f

Lesson 16

D

1

Vader Jakob

Moderato

A

G

1-2

1-3



The image shows five staves of musical notation in 4/4 time. The first four staves represent the G Major Scale: the first staff is the natural scale (G-A-B-A-G-F-E-D-C-B-A-G), the second staff has a sharp sign before the second note (F#), the third staff has a sharp sign before the seventh note (F#), and the fourth staff has sharp signs before both the second and seventh notes (F# and C#). The fifth staff is labeled "G Major Arpeggio" and shows the notes G-A-B-A-G-F-E-D-C-B-A-G.

Up to this point, the flats (♭) and sharps (♯) appear before each note requiring a chromatic. The key signature, as in number 1 (b) will serve this purpose from now on.

1 (a) Musical notation for exercise 1 (a) in 4/4 time, featuring a chromatic scale: G-A-B-A-G-F-E-D-C-B-A-G.

1 (b) Musical notation for exercise 1 (b) in 4/4 time, featuring a scale in G minor: G-A-B-A-G-F-E-D-C-B-A-G.

*Cantabile* **Nytilo Tilo** *African Traditional*

The image shows three staves of musical notation for the piece "Nytilo Tilo" in 3/4 time, marked *Cantabile* and *mf*. The notation includes various rhythmic patterns and melodic lines characteristic of African traditional music.

Lesson 17

Dotted Quarter Notes

The dot adds to a note one-half of the note's rhythmic value.

$\text{♩} + \text{♩} = \text{♩} \cdot$  ( 3 counts )     $\text{♩} + \text{♩} = \text{♩} \cdot$  ( 1 1/2 counts )

A single musical staff in 2/4 time showing a sequence of eight dotted quarter notes: G4, A4, B4, C5, B4, A4, G4, F4.

A single musical staff in 2/4 time showing a sequence of eight dotted quarter notes: G4, A4, B4, C5, B4, A4, G4, F4.

*Marcato (Marked, accented)*      **Onward Christian Soldiers**      Sullivan

A musical staff in 4/4 time for the piece 'Onward Christian Soldiers' by Sullivan. It features a *Marcato* marking. The melody consists of dotted quarter notes and eighth notes. Dynamics include *mf* and *f*.

A musical staff in 4/4 time for the piece 'Onward Christian Soldiers' by Sullivan, continuing the melody with dotted quarter notes and eighth notes. Dynamics include *mf*.

*f*      **Shosholoza**      African Traditional

A musical staff in 2/4 time for the piece 'Shosholoza' (African Traditional). It features a *f* marking. The melody consists of dotted quarter notes and eighth notes.

*Maestoso (Majestically)*      **Mamalia**      Cape Town Trad. Tune

A musical staff in 2/4 time for the piece 'Mamalia' (Cape Town Trad. Tune). It features a *Maestoso* marking. The melody consists of dotted quarter notes and eighth notes.

*Allegro Con Spirito*      **Mamalia**      Cape Town Trad. Tune

A musical staff in 4/4 time for the piece 'Mamalia' (Cape Town Trad. Tune). It features an *Allegro Con Spirito* marking. The melody consists of dotted quarter notes and eighth notes.

The eighth note rest can be replaced with a note if the learner has problems playing this rhythm

A musical staff in 4/4 time showing a variation of the 'Mamalia' rhythm. The eighth note rest is replaced by an eighth note, creating a continuous eighth-note pattern.

Lesson 18

$\bullet = 96$



Maestoso Nkosi Sikelel' iAfrika Arr. Chandler

*mf*



Lesson 19

• = 92

Play the following patterns using all the valve combinations suggested.  
open, 2nd, 1st, 1st & 2nd, 2nd & 3rd

A Playful Study for Clear Attacks

Leggiero Chandler

Cantabile Tula Tula African Traditional

Lesson 20

Low C# and D is sharp in pitch. Compensate by extending the third valve slide approximately 2 centimetres for C# and 1 centimetre for D.

D Major Scale

D Major Arpeggio

### Jan Pierewiet

Allegretto

Arr. Chandler

Cantabile

### Cradle Song

Brahms (PA, 38)

## Lesson 21

Long notes for good sound development.

Play the following patterns using all the valve combinations suggested.  
open, 2nd, 1st, 1st & 2nd, 2nd & 3rd

# Rhythm Drills

$\bullet = 112$

The page contains ten staves of music. The first staff is in 3/4 time and starts with a tempo marking of quarter note = 112. It contains a sequence of notes: quarter, eighth, eighth, quarter, quarter, quarter, half, half. The second staff contains a sequence of eighth notes. The third staff contains a sequence of eighth notes with a dotted quarter note at the end. The fourth staff contains a sequence of eighth notes with a dotted quarter note at the end. The fifth staff contains a sequence of eighth notes with a dotted quarter note at the end. The sixth staff contains a sequence of eighth notes with a dotted quarter note at the end. The seventh staff contains a sequence of eighth notes with a dotted quarter note at the end. The eighth staff contains a sequence of eighth notes with a dotted quarter note at the end. The ninth staff contains a sequence of eighth notes with a dotted quarter note at the end. The tenth staff contains a sequence of eighth notes with a dotted quarter note at the end.

# Two Open Fanfares

## A Rhythmic Fanfare

Marcato Chandler

*f* *mf* *f* *mf*

*mf* *f* *mf* *f*

## Imitative Fanfare

Maestoso Chandler

*f* *mf* *f* *mf*

*mf* *f* *mf* *f*

*f* *mf* *f*



# Lesson 22

## A Warm-up Routine

### 1 Breathing

$\text{♩} = 60$

Inhale

5 Counts

4 Counts

3 Counts

2 Counts

1 Count

Exhale

5 Counts

4 Counts

3 Counts

2 Counts

1 Count

### 2. Lip Buzzing

*(Indicates that a note, chord or rest beheld beyond its designated time value)*

### 3. Mouthpiece

### 4. Long Notes

Arban

Arban

Arban

### 5. Flexibilities ( Play this pattern using the following fingerings: 0, 2, 1, 12, 23, 13 )

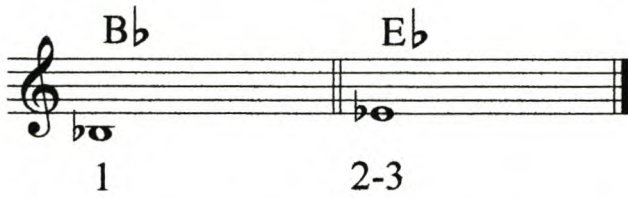
### 6. Tonguing



### 7. Scales and Arpeggios



## Lesson 23



**Staccato** (*Short and detached*)

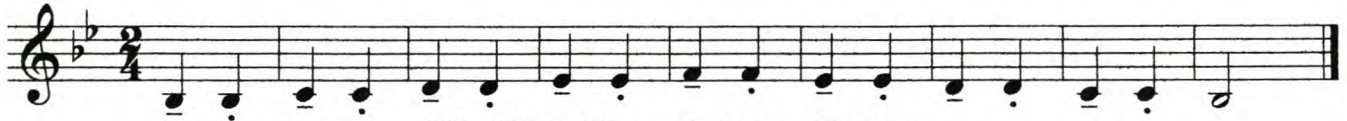


A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a staccato dot, starting on G4 and ascending to G5.

**Tenuto** (*A slight rhythmic stress.*)



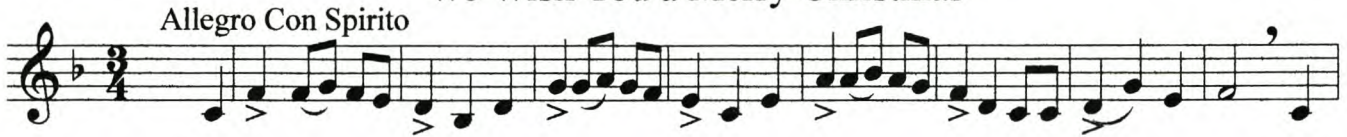
A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.



A musical staff in G major (one flat) and 2/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.

**We Wish You a Merry Christmas**

**Allegro Con Spirito**



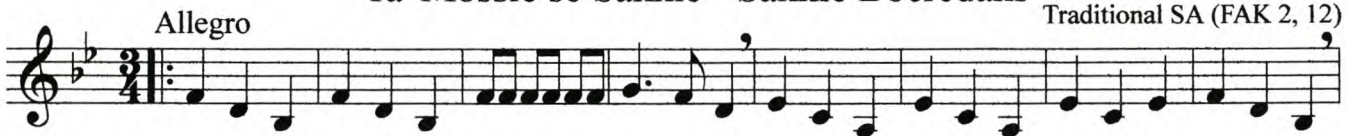
A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.



A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.

**Ta' Mossie se Sakkie - Sakkie Boeredans**

**Allegro** Traditional SA (FAK 2, 12)



A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.



A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.



A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.



A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.



A musical staff in G major (one flat) and 3/4 time. It contains a sequence of 16 eighth notes, each with a tenuto line underneath, starting on G4 and ascending to G5.

Lesson 24

A b A b

2-3 2-3

C Chromatic

( Notes that sounds the same, but are written different, are called enharmonic notes.  
See fingering chart for fingering. )

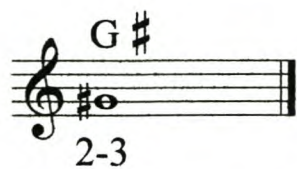
Die Stem van Suid-Afrika

Moderato

M.L. De Villiers (NFS, 5)

Lesson 25

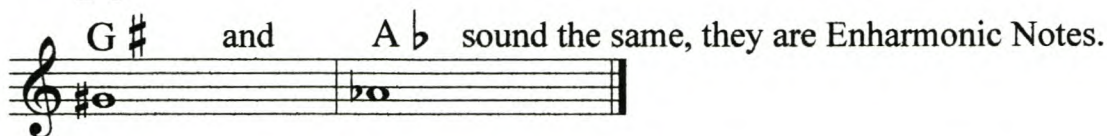
G #



2-3

A musical staff in treble clef with a sharp sign on the line (F#) and a whole note. Below the staff, the number '2-3' is written.

G # and A b sound the same, they are Enharmonic Notes.



A musical staff in treble clef showing two notes: G sharp (F#) and A flat (Ab), both written as whole notes. The text 'G # and A b sound the same, they are Enharmonic Notes.' is written above the staff.



A musical staff in treble clef showing the A Major scale in 4/4 time, starting with a sharp sign on the line (F#). The notes are A, B, C#, D, E, F#, G, A.

A Major



A musical staff in treble clef showing the A Major scale in 4/4 time, starting with two sharp signs (F# and C#). The notes are A, B, C#, D, E, F#, G, A.

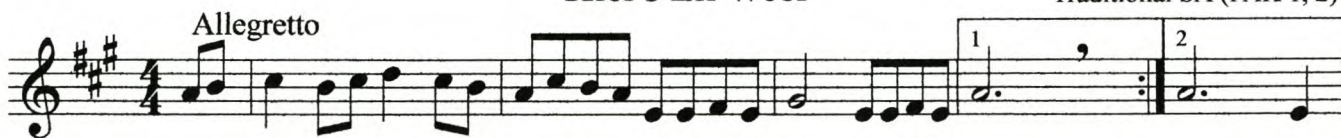


A musical staff in treble clef showing the A Major scale in 4/4 time, starting with two sharp signs (F# and C#). The notes are A, B, C#, D, E, F#, G, A.

Hier's Ek Weer

Traditional SA (FAK 1, 2)

Allegretto



A musical staff in treble clef showing the piece 'Hier's Ek Weer' in 4/4 time, starting with two sharp signs (F# and C#). The tempo is marked 'Allegretto'. The piece ends with a first and second ending.



A musical staff in treble clef showing the piece 'Hier's Ek Weer' in 4/4 time, starting with two sharp signs (F# and C#). The piece ends with a first and second ending.

Silent Night

Andante



A musical staff in treble clef showing the piece 'Silent Night' in 3/4 time, starting with two sharp signs (F# and C#). The tempo is marked 'Andante'.



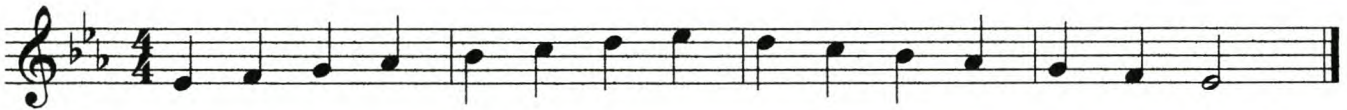
A musical staff in treble clef showing the piece 'Silent Night' in 3/4 time, starting with two sharp signs (F# and C#).



A musical staff in treble clef showing the piece 'Silent Night' in 3/4 time, starting with two sharp signs (F# and C#).

Lesson 26

E $\flat$



Ngwana Malome Nnyale

Traditional Setswana (TAS, 44)

*Allegro Con Spirito*



*D.C. al Fine*

### Bobbejaan Klim Die Berg

Allegro Con Brio

Traditional SA (NFS, 485)

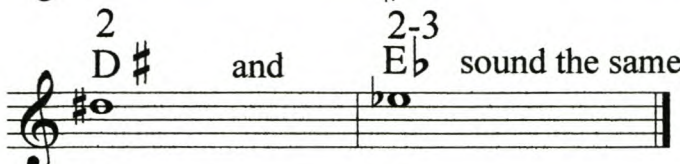
*mf*

Lesson 27


D #                      D #



2                      2-3  
D #                      and                      E b                      sound the same, they are Enharmonic Notes.



2                      2  
D #                      and                      E b                      sound the same, they are Enharmonic Notes.



Hansie Slim



Cape Town Carnival

Allegro Con Brio

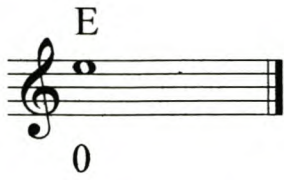
Chandler





Lesson 28

E



0



E Major Scale



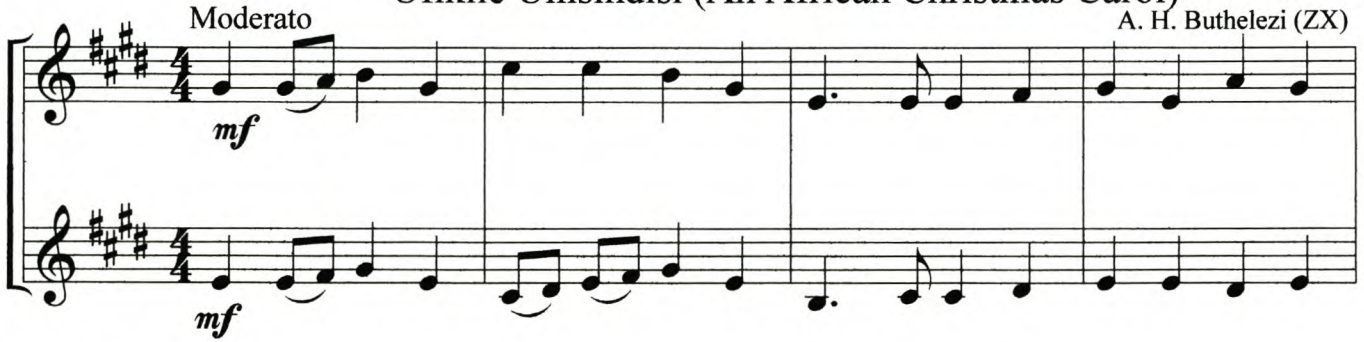
C Major Arpeggio



Ufikile Umsindisi (An African Christmas Carol)

A. H. Buthelezi (ZX)

Moderato



*mf*

*mf*



The first system of the musical score for 'O die Vrolike' consists of two staves. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The melody in the upper staff begins with a dotted quarter note followed by eighth notes, while the accompaniment in the lower staff consists of a steady eighth-note pattern.

O die Vrolike

Arr. Chandler

The second system of the musical score for 'O die Vrolike' is marked 'Moderato' and features a 4/4 time signature. The upper staff includes dynamic markings of *mf* and crescendo/decrescendo hairpins. The lower staff continues the eighth-note accompaniment.

The third system of the musical score for 'O die Vrolike' shows dynamic markings of *p*, *mf*, and *f* in the upper staff, indicating a crescendo. The lower staff continues the eighth-note accompaniment.

Lesson 29

My Skat

Danie Bosman (FAK 2, 15)

The first system of the musical score for 'My Skat' is marked 'Allegretto' and features a 3/4 time signature. The upper staff contains a melody with eighth-note patterns and slurs, while the lower staff provides a bass line with eighth notes.

The second system of the musical score for 'My Skat' continues the melody and bass line from the first system, maintaining the 3/4 time signature.

The third system of the musical score for 'My Skat' continues the melody and bass line, showing a change in the bass line's rhythmic pattern.

The fourth system of the musical score for 'My Skat' concludes the piece with a final melodic phrase and a bass line ending on a whole note.

# Lied van die Boland

Allegro Con Brio

Jack Trombey (FAK 1, 48)

*mf*

Lesson 30

C Major



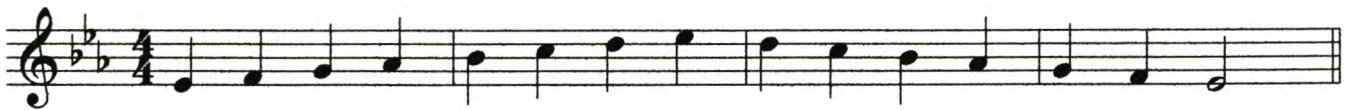
F Major



Bb Major



Eb Major



G Major Scale



D Major





A Major



E Major Scale



## Glossary

**Allegretto** Moderately fast

**Allegro** Fast, lively, cheerful

**Andante** Moderately slow, at a walking pace

**Cantabile** Smoothly, in a singing style

**Con brio** With vigour, spirited

**Con spirito** With spirit

**Da Capo (D.C)** A term used to indicate that a composition is to be repeated from the beginning.

**Dolce** Sweetly


**Fine** Italian word meaning end or close (*pronounced feenay*)

**Leggiero** Lightly

**Maestoso** Majestically, stately

**Marcato** Marked, accented

**Moderato** Moderately

**Fermata**  Indicates that a note, chord or rest be held beyond its designated time value

**Religioso** Religiously

**Ritardando** Becoming gradually slower

**Piano (p)** Soft

**Mezzo forte (mf)** medium loud

**Forte (f)** Loud

**Crescendo**  gradually louder

**Decrescendo**  gradually softer

**Accent (>)** A symbol used to indicate stress or emphasis on a tone

**Staccato (.)** Detached, lightened

**Tenuto (-)** A slight rhythmic stress, opposite of staccato

## Cornet and Trumpet Fingering Chart



The chart displays three staves of musical notation, each with a treble clef and a key signature of one sharp (F#). The notes and their corresponding fingering numbers are as follows:

Staff	Note	Fingering
1	F#4	1-2-3
1	G4	1-3
1	A4	2-3
1	B4	1-2
1	C5	1
1	C5	2
1	B4	0
1	A4	1-2-3
1	G4	1-3
1	F#4	2-3
1	F#4	1-2
1	G4	1-2-3
1	A4	1-3
1	B4	2-3
1	C5	1-2
1	C5	1
2	F#4	2-3
2	G4	1-2
2	A4	1-3
2	B4	2-3
2	C5	0
2	C5	1-2
2	B4	2-3
2	A4	1
2	G4	1-2-3
2	F#4	1-2
2	F#4	2-3
2	G4	1
2	A4	2-3
2	B4	0
2	C5	1
2	C5	2-3