

A close-up, artistic photograph of a trumpet, focusing on the valves and piston mechanism. The background is a soft, out-of-focus bokeh of light and blue tones, creating a dreamy and professional atmosphere.

Robert Schweizer

Trumpet Basics + + +

Exercises for Self-Control

for Advanced Playing Practice

Musikverlag Schweizer

... When Routine Isn't Enough Anymore

You've been playing your instrument for years. You've got technique, experience, and probably a fair share of habits - some helpful, others not so much. That's exactly where **Trumpet Basics +++** comes in: this collection isn't a beginner's method, but a toolbox for players who want to consciously level up their skills.

It all starts with **honest self-assessment**: Where are you right now, and where do you want to go? Setting a realistic goal and knowing your own staying power already gets you halfway there. Whether you want to improve sound, range, endurance, or control - only with a clear target can your practice move in the right direction.

Now let's talk about **implementation**. It's not about practicing for hours, but about creating your **own practice formula**. Take a close look at how you've been practicing so far: Which habits sneak in again and again? What actually works - and what's holding you back? Once you see that, you can intentionally reshape your practice style.

A key part of this collection is **replacing old patterns** with new routines. You'll work specifically on tone production, embouchure setup, tone initiation, and airflow. Air first - then articulation. Feel it before you repeat it. It sounds simple, but often it's the key to less effort and more control.

There are also practical tools like the mouthpiece, Mack, or **Buzz-R**. They help you sense what's happening with **minimal effort** - before the instrument hides things. The crucial part: everything you explore away from the trumpet has to **transfer back** onto it.

The exercises are structured in **phases** so you can refine your playing step by step:

Phase 1 focuses on the tongue - more precisely, the back of the tongue and the tip. You'll train movement, control, and articulation, always connected with clean air support and conscious tone production. (Exercise 1-4, 5)

Phase 2 combines tongue work with finger technique. Things get more flexible but also more precise: glissandos, chromatics, observing your intuitive tongue motion, and maintaining sound consistency. (Exercise 6-8, 9)

Phase 3 targets embouchure stability and lip strength. Bending tones, airspeed control, tonal balance - you'll realize how little force you really need when everything is in sync. (Exercise 10, 11, 12)

Phase 4 expands your range and sound by using relaxation as the driving force. Pedal tones, sound checks in high and low registers, jaw support, and tongue flexibility work hand in hand. (Exercise 15, 16, 17, 20)

Phase 5 merges everything you've developed - articulation, air, embouchure, flexibility, and finger work - into musical material. Arban-style exercises, scales, triads, and natural slurs (flexibilities) aren't played mechanically but used with intention. (Exercise 12, 14, 18, 19, 21)

The core idea behind **Trumpet Basics +++** is this: you're no longer practicing "**somehow**," you're practicing with direction. You use your experience instead of fighting your habits. You develop your technique from the inside out - with your ears, mind, body awareness, and a plan that fits your level.

If you're ready not just to practice **more**, but to practice **smarter**, this collection is exactly your thing.

<https://www.mv-schweizer.de/trumpetbasics>

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Trumpet Basics + + +

Exercises for Self-Control

Exercises for self-control - What does it mean?

Playing the trumpet is a very complex and emotional activity that requires a high degree of concentration and endurance.

If we want to play the trumpet beautifully and with virtuosity, we should think about basic conditions. Brass players are "self-oscillators", i.e. they produce sounds with their bodies and do not need any other tools to produce sound. They are therefore dependent on precise control of their own body, similar to singers.

We will achieve this control through concentrated and often repeated practice of the most important elements of trumpet playing. These are breathing, airflow and selfcontrol through listening. By actively listening to ourselves during practice and evaluating the results with honesty and clarity, we engage in a feedback-driven learning process that fosters long-term improvement.

The following practice suggestions are designed to support this reflective approach:

- Set aside sufficient time and mental space for each practice session
- Calm both body and mind through deep, relaxed breathing
- Begin with a tone that feels effortless and free of tension
- Gradually expand your range downward and upward
- Listen carefully and assess each result: satisfying / needs improvement
- Repeat the exercise with the goal of improvement, and reassess

This structured and mindful approach to practice cultivates self-awareness and empowers you to progress toward your personal musical goals — one step, one tone at a time.

Contents and Learning Objectives Overview

Exercise number	Learning objectives - Practice focus
Exercise 1 - 4	Airflow - Air velocity Back of the tongue : Minimize movement
Exercise 5	Back of the tongue in combination with tip of the tongue: articulation
Exercise 6 - 8	Chromatic finger programming in conjunction with airflow
Exercise 9	Interval exercises for the back of the tongue Valve slurs - Natural-tone slurs
Exercise 10	Bending exercise to improve embouchure stability.
Exercise 11	Attack exercise with airflow - air velocity Expanding your range
Exercise 12	Arban interval training – application of previous exercises
Exercise 13	Intensive exercise with bendings to improve and strengthen the embouchure muscles
Exercise 14	Major scales: Airflow in conjunction with finger technique and embouchure stability
Exercise 15 - 16	Pedal tones and airflow: expanding the range and tone quality
Exercise 17	Power exercise for the lower jaw and embouchure in conjunction with airflow
Exercise 18	Flexibility of the tongue back: natural tone intervals legato and staccato
Exercise 19	Chord exercise in flow: playing major chords with Intensive airflow and air control
Exercise 20	Coordination exercise for the tongue back and valve movement, especially for the 3rd finger
Exercise 21	Natural-tone slur exercise with larger intervals. Flexibility and accuracy.

Tools for embouchure training

B.E.R.P. Embouchure trainer for trumpet – available in all major online shops

The B.E.R.P. embouchure trainer attaches to the mouthpiece, allowing you to play the mouthpiece in the usual trumpet position. A screw allows you to adjust and change the resistance when blowing.

Mack Embouchure trainer for trumpet – available in all major online shops

The Mack embouchure trainer offers the same possibilities as the B.E.R.P., but has the advantage that the distance between the mouthpiece and the instrument remains the same, thus maintaining the exact playing position. The Mack can also be used together with the B.E.R.P.

Buzz-R Embouchure trainer for trumpet - from Markus Arnold. Infos at www.buzz-r.de

The Buzz-R uses the principle of controlled buzzing (lip buzzing) to specifically train the embouchure and lip muscles. The Buzz-R simulates a similar feeling to playing the instrument by creating a certain amount of resistance. The resistance can be changed by opening or closing one of the two holes, making it relatively easy to reach even very high notes.

Trumpet: embouchure training for advanced players



Exercise 1

With trumpet, mouthpiece only and **Buzz-R**

Clip: how to do it

A)

short break !

Tip: You can scan the QR code with your cell phone or tablet to start a video clip or MP3 file related to the respective exercise.



B)

Play along: Exercise A + B

Make sure you always make the smallest possible movements with the back of your tongue. The smaller the tongue movement, the larger your range will be!

The tip of the tongue should lie directly on the lower row of teeth after attack so that no swirls can form in the mouth.

The tempo of this exercise should be chosen so that one airflow is completely "used up".

Quarternote = approx. 60-72 bpm

Trumpet: embouchure training for advanced players



Exercise 2

With trumpet, mouthpiece only and **Buzz-R**

A)

short break !

B)

Make sure you always make the smallest possible movements with the back of your tongue. The tip of the tongue should lie directly on the lower row of teeth after attack. Coordination with the back of the tongue and valve grip must be very precise, so always press and release the valves quickly and deliberately. There must be no "smearing". The tempo of this exercise should be chosen so that one airflow is completely "used up".

Quarter note = approx. 60-72 bpm

In exercise B), the air flow (especially for larger intervals) helps to make the binding supple.

You should accelerate the air on the note BEFORE the larger interval, so pay attention to a very conscious and intensive airflow!

Trumpet: embouchure training for advanced players



Exercise 5

Spreading intervals in different articulations



Variations



The airflow is very important here. The shorter the note, the more air it needs to be audible!

Exercise D, E and F can be practiced with double or triple tongue.

Trumpet: embouchure training for advanced players



Exercise 9a

Flexibilities with valve and natural-tones. Continuation of exercise No. 5 (+ *Buzz-R*)

Exercise can be continued as a variation of exercise no. 5 up to the octave.

Continue the exercise with natural-tones

Continue the exercise with the valves 1 12 23 13 123. Ensure that the tongue moves with the minimum possible movement, similar to the exercises with the valves. The mouth muscles hardly move at all, as the main work is done by the airflow and the back of the tongue. Check with the mirror.

Trumpet: embouchure training for advanced players



Exercise 10b (+ Buzz-R)

Warm-up exercise with bending notes. Play slowly on one breath. Check intonation w. valve.

Very slow

The musical score for Exercise 10b consists of 12 staves, each containing a sequence of notes with specific fingerings indicated in boxes above the staves. The exercises are designed to be played very slowly on one breath, focusing on intonation and bending notes. The fingerings used are 0, 1, 2, 12, 13, and 123. The notes are written in treble clef with a key signature of one flat (B-flat). The exercises are arranged in a repeating pattern of three staves each, with the first staff of each group starting with a specific fingering (0, 1, or 23) and the subsequent staves continuing the sequence with other fingerings (2, 12, or 13). The exercises are designed to be played very slowly on one breath, focusing on intonation and bending notes.

Trumpet: embouchure training for advanced players



Exercise 11a

Attack and range extension

0 **Airflow**

2 **mf** **ff**

1

12

23

13

123

This exercise must be played in one breath. Start your notes in *mf* and let your airflow continuously become faster and stronger. Try to keep the target tone open and loud for as long as possible.

Do not press the mouthpiece too hard against your lips. The air pressure in the mouth ensures that the lips are held firmly against the mouthpiece.

You can also start this exercise (from below) with fingerings 123 - 13 - 23 ect. Perhaps it is easier for you.

Trumpet: embouchure training for advanced players



Exercise 15b (+ Buzz-R)

Pedal tones and airflow. Always play the semitone at the beginning as a bending tone.

Slowly

From here with pedal tones

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Exercise 19a

Chord exercise in flow. Try to play both lines of the respective key in one breath. The air flow becomes faster towards the top and relaxes towards the bottom.

The musical score for Exercise 19a is a chord exercise in flow for trumpet. It consists of 12 staves, each containing two lines of music. The first line of each staff is marked 'Bending' and the second line is marked 'ect...'. The exercise is designed to be played in one breath, with the air flow becoming faster towards the top and relaxing towards the bottom. The score includes various musical notations such as treble clefs, 3/4 time signatures, and various notes and rests. A large diagonal watermark 'MVS Musikverlag Schweizer' is visible across the score.

BLECH BLAS BASICS

Workshop for Brass Players

in three parts covering the following topics:

Breathing

Basic requirements

- Abdominal breathing and chest breathing
- Inhaling / exhaling
- Air flow
- Breathing exercises

Embouchure

Lip vibration, tooth opening, tongue position

- Mouthpiece
- Lip vibration / buzzing
- Passing tones
- Slurs / back of the tongue / air singing / vowels a-e-i
- Natural-tone slurs / diaphragm singing exercises / Ha-He-Hi

Technique

Slurs, intervals, attack, articulation

- Natural-tone slurs, lip trills
- Attack techniques / tenuto / staccato / portato / legato
- Palatal attack / speech exercises / air speaking
- Double tonguing / triplet tonguing

Music

Etudes, songs, pieces, literature

- Ave Verum (W. A. Mozart)
- Florentine March (Julius Fucík)
- Hunters' Chorus (Carl Maria von Weber)
- Londonderry Air
- Liberty Bell March (John Philip Sousa)

www.BlechBlasBasics.de

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