



Trumpet Fundamentals 101

9 Ways to Elevate Your Trumpet Playing

by Chloe Swindler, D.M.A.

TRUMPET FUNDAMENTALS 101
9 Ways to Elevate Your Trumpet Playing

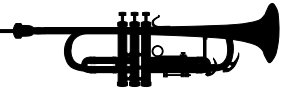
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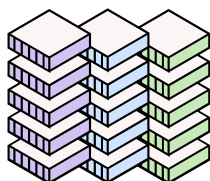
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1. of or relating to essential structure, function, or facts
2. belonging to one's innate or ingrained characteristics

-Merriam-Webster Dictionary

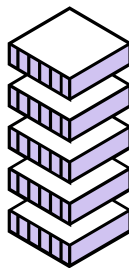
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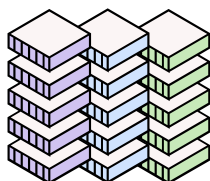
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INTRODUCTION

Trumpet Fundamentals 101



INTRODUCTION



As a dedicated music educator, I've had the privilege of working with trumpet students spanning from elementary level to graduate studies and beyond. Throughout my career, I've encountered a recurring question that resonates with trumpet players of all backgrounds: "What should I practice?" This inquiry often takes on various forms:

"What should be included in my daily fundamental routine?"

"If I only have 15-30 minutes a day to practice, what should I focus on?"

"How can I become more creative with my practice sessions?"

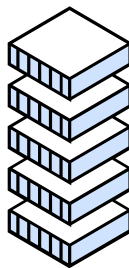
Regardless of the phrasing, the underlying desire is consistent: trumpet players seek precise guidance to maximize their progress. Drawing from my extensive experience as a classically-trained trumpeter who has embraced a diverse range of musical styles – from classical to pop to jazz, collaborating with artists like Harry Styles and Lizzo, as well as classical luminaries such as Marin Alsop – I'm thrilled to introduce this guide to developing a trumpet fundamentals practice routine.

Within these pages, you will embark on a transformative journey, uncovering the secrets to elevating your trumpet technique. This guide is divided into nine sections, each dedicated to a core principle that I've refined over years of practice, performance, and teaching. To provide clarity and guidance, a visual roadmap precedes the first section to outline the key principles for focused development in various areas of trumpet playing.

Let's delve into the heart of trumpet technique, as I share my approach to a modern fundamental practice routine for trumpet players.

VISUAL GUIDE

A Brief Overview



TRUMPET FUNDAMENTALS

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- Using your "monitor"
- Breathing in "home"
- Using your diaphragm

2 Long Tones

What to practice:

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- Playing very quietly
- Using breath attacks

3 Flow Studies

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- Stamp exercises
- Pedal tones & centering low notes

4 Schlossberg Exercises

What to practice:

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- Controlling dynamics across all registers

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- Medium = 80-120bpm
- Fast = +120bpm
- Partial-skipping slurs

6 Clarke Studies

What to practice:

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- Style & articulation

7 Arban's Exercises

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- Chromatic exercises
- Etudes, solos, & duets
- Transposition

8 Scales & Arpeggios

What to practice:

- Modes & minor scales
- Diminished scales
- Whole tone scales
- Patterns & arpeggios

9 Improv & Listening

What to practice:

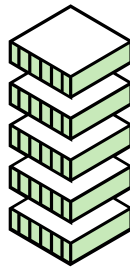
- Improvising original melodies & harmonies
- Learning songs by ear
- Memorizing songs

Notes

To further your trumpet studies, here are a few additional helpful tips and resources:

- Use a metronome to help with your rhythm and a mirror to watch yourself as you practice
- Record yourself often and listen back to your recording with a critical ear
- Create a practice log or buy a practice journal to keep track of your progress
- Post questions on www.TrumpetHerald.com, or attend in-person conferences like the International Trumpet Guild Conference or the International Women's Brass Conference

UNLOCKING THE SECRETS TO TRUMPET MASTERY



UNLOCKING THE SECRETS TO TRUMPET MASTERY



Section 1: Breathing Exercises - A Strong Foundation

In the world of trumpet fundamentals, mastering your breath is paramount. A typical practice routine may include anywhere from 5-15+ minutes of breathing exercises. This section will explore essential breathing exercises and resources that will set the stage for your trumpet journey.

1.1 The Breathing Gym

One of the most important breathing exercises for you to explore are from "The Breathing Gym", designed to strengthen your respiratory system and optimize your breath control. These exercises can help you develop the lung capacity and breath support needed for powerful and versatile trumpet playing. You can preview an example [here](#) or purchase the DVD [here](#).

1.2 Using Your "Monitor"

Learn how to use your hand as an essential feedback system to help you monitor efficient breathing. This technique is introduced in "The Breathing Gym" and is an excellent resource to use if you want to develop a more open sound. By using this technique to gauge and improve your breath control by listening to your body's signals, you'll be able to optimize your trumpet tone. You can find an example of this "monitor" system [here](#).

1.3 Breathing in "Home"

One helpful way to remind yourself to always take a relaxed breath is to breathe in the word “home”. Take a breath. As you breathe in, pretend you are saying the word home like this: “h-ohhhhhhh-m”. Try to have the pitch of your breath sound very low. This can help you unlock the concept of finding a balanced and relaxed breath.

1.4 Using Your Diaphragm

Take a few minutes to dive into the mechanics of diaphragmatic breathing, a cornerstone of trumpet playing. Learn how to engage and utilize your diaphragm effectively to produce a rich and resonant tone on your trumpet. Younger players will often breathe from the chest, which will produce a shallow breath, provide little support as they play, and create a tight chest that restricts the airways. When you breathe in, your belly should expand and when you breathe out you should engage your diaphragm.

To practice engaging your diaphragm, take a breath in. As you breathe out, produce five loud “hisses” in a row. Notice where in your body feels the most engaged during each “hiss”. Take a mental note of this and try to create a mind-muscle connection the next time you play in order to feel a stronger connection to your support system. For a visual representation of how your lungs and diaphragm work together, watch this [video](#).

Section 2: Long Tones - The Ultimate Foundation

Long tones are the building blocks of your trumpet sound. Practicing long tones typically means playing a series of notes, usually chromatic or scalar, very slowly. For example, a long tone exercise could be playing seven whole notes in a row - low C / B / B \flat / A / A \flat / G / G \flat - all slurred at quarter note equals 40 beats per minute.

Practicing long tones should take anywhere from 5-20+ minutes, depending on your goals and playing level. These exercises can help you develop control, endurance, and a beautiful tone on your trumpet. In this section, you'll explore resources you can use to practice long tones and how to practice them effectively.

2.1 Walter White Long-Tone Accompaniment

One of the best resources to accompany your long tone practice sessions is Walter White's *Long-Tone Accompaniment*. White's twenty-minute backing tracks feature a variety of tonal centers, which can help you stay focused for longer while you practice your longer long tone sessions. You can explore the accompaniment tracks [here](#).

2.2 Playing Very Quietly

Discover the secret to trumpet control by practicing the art of playing quietly. Playing softly can enhance your tone, control, and dynamic range - making you a more versatile and expressive player. Be sure to use your long tone sessions to practice playing the quietest you can possibly play - while still keeping the tone of your sound. This is a crucial ingredient in the recipe for great trumpet playing, as it allows you to use a wide range of dynamics once you've mastered it.

2.3 Using Breath Attacks

Master the technique of breath attacks, a valuable skill in the trumpet player's toolkit. Practice using no articulation for notes you would normally articulate during your long tone sessions. This will force you to rely on your breath support - rather than your tongue - to start every note. Breath attacks also encourage you to notice the mind-muscle connection with your diaphragm, as discussed in Section 1. Learn how to start notes cleanly and precisely - improving your overall articulation and control - by using breath attacks.

Section 3: Flow Studies - The Path to Fluidity

Fluidity and agility are essential for trumpet players. Trumpet players practice flow studies to develop a consistent tone across the trumpet, to minimize embouchure movement, to practice consistent airflow across registers, and more. A typical flow study practice block can be anywhere from 5-30+ minutes. This section introduces flow studies that will enhance your technical prowess and musicality, along with the fundamental approach that I use when playing through flow studies.

3.1 Cichowicz Exercises

Vincent Cichowicz's "Flow Studies" are an excellent way to develop a consistent sound across all registers of the trumpet. These exercises take you through a progressive exploration of the following: the middle of your register, top of your register, and the bottom of your register - all in one continuous flow. You can purchase a version of Cichowicz's "Flow Studies" [here](#).

3.2 Stamp Exercises

James Stamp's "[Warm-ups & Studies for Trumpet and Other Brass Instruments](#)" are another great way to practice flow studies. These exercises guide you to move across the horn in an overall descending pattern, then progress to the upper register. Similar to the flow study exercises from Cichowicz, these exercises are intended to help you produce an even sound across all registers.

3.3 Pedal Tones and Centering Low Notes

Flow studies, particularly those crafted by Cichowicz and Stamp, offer a structured path to embrace the world of pedal tones. These exercises provide a gradual ascent into the lower register, allowing you to navigate the depths with control and finesse.

Pedal tones, those resonant notes that reside below low F#, are a hidden treasure trove of sound. Often overlooked, they possess a profound capacity to add gravitas and richness to your trumpet playing. By venturing into the depths of the pedal register, you'll uncover new dimensions of tonal complexity and resonance.

While you will likely never be expected to play these pedal tones for a performance, they are a great exercise to refine your ability to center low notes accurately - a skill that extends to all registers of the trumpet.

Section 4: Schlossberg Exercises - Building Endurance and Control

Max Schlossberg's "Daily Drills and Technical Studies for Trumpet" exercises are renowned for their ability to push trumpet players to new heights of endurance and control. In this section, we'll delve into these exercises and explore what to practice to excel in this area. A typical Schlossberg exercise practice session can be anywhere from 5-30+ minutes. By mastering Schlossberg exercises, you'll develop the skills and techniques necessary to become a confident and expressive trumpet player. You can purchase a version of his book [here](#).

4.1 Upper and Lower Register Endurance

Schlossberg exercises can be incredibly helpful for developing your upper register endurance and healthily sustaining long passages in the upper register. Most young trumpet players aspire to have a better upper register, but dedicate only a small portion of their practice sessions to high notes and planned endurance exercises. When practicing these exercises, my advice would be to always practice them with a metronome.

4.2 Dynamic Control Across All Registers

Schlossberg exercises can also help you learn the art of dynamic control. With many exercises that lead you through practicing sustained crescendos and decrescendos, this book is my go-to book for pushing the full range of my dynamics across the horn. Mastering this skill allows you to play with precision and nuance across all registers of the trumpet, from the softest pianissimo to the most powerful fortissimo, honing your expressive abilities.

Section 5: Lip Slurs - A Journey of Flexibility

Lip slurs are the key to developing smooth and effortless transitions between and across partials on the trumpet. A typical lip slur routine can last anywhere from 5-45+ minutes, and includes a focus on slow, medium tempo, and fast lip slurs throughout the week.

When practicing lip slurs, my recommendation would be to rest as much as you play. This means, if you practice 10 minutes of lip slurs then you should follow it with 10 minutes of rest. Lip slurs can be very tiring on the muscles we use when we engage our embouchure, so it is important to follow lip slurs with ample rest whenever possible. Many examples of lip slur exercises can be found in Arban's Method book, which we will explore in Section 7. In this section, we will focus on what to practice to master lip slurs effectively.

5.1 Slow = <80 BPM

Begin your lip slur journey at a slower tempo, practicing at tempos between 40-80 beats per minute, with lip slurs moving on the quarter note or the eighth note. It is incredibly important to understand the importance of starting slowly to build muscle memory and control in your embouchure, as this sets a strong foundation for more advanced slurs.

5.2 Medium = 80-120 BPM

Following slower lip slurs, you can graduate to medium tempos ranging from 80 to 120 beats per minute, with lip slurs moving on the quarter note or the eighth note. Explore how these tempos challenge your lip flexibility and control, and head back to the slower tempo if you have difficulty controlling your slurs with accuracy. Always practice lip slurs with a metronome, especially while practicing faster lip slur exercises.

5.3 Fast = +120 BPM

Embrace the challenge of fast tempos, exceeding 120 BPM with lip slurs moving on the eighth note, sixteenth note, and beyond. When practicing faster tempos, you can also work on your lip trills. Develop the ability to execute rapid lip slurs with finesse and clarity, expanding your technical flexibility on the trumpet.

Section 5: Lip Slurs - continued

5.4 Partial-Skipping Slurs

Dive into the world of partial-skipping slurs, a valuable exercise for mastering intervallic leaps and navigating complex passages with ease. While normal lip slur exercises move from partial to partial (ex: middle C to high G = 1 partial), it is essential to practice larger interval leaps and partial skipping slurs. An example of this would be a lip slur from middle C to high F. This would require crossing the E, which is one partial away from the C. Another example of this would be to jump from middle G to high E. Here you would cross middle C, which is one partial away from middle G.

Section 6: Clarke Studies - Musical Brilliance in Four Studies

The Clarke Studies by Herbert L. Clarke is renowned for its technical depth and focus. In a typical trumpet player's routine, they could spend anywhere from 5-60+ minutes on their Clarke Studies. I find it helpful to split up the Clarke Studies either by key or by days. For example, I could follow this schedule: Monday - Clarke 1, Tuesday - Clarke 2, Wednesday - Clarke 3, Thursday - Clarke 4. I could also follow this schedule: Monday - keys of C and G, Tuesday - keys of F and B \flat , etc. In this section, we'll explore why it is important to practice the first four Clarke Studies and my recommendations for how to use these studies to practice tonguing, articulation, and style - other essential pillars of trumpet mastery.

6.1 Clarke Studies #1-4

- Clarke Study #1 primarily focuses on quiet, chromatic playing. Moving you one half step up each exercise, this study will help you to practice having an even chromatic scale and excellent control over dynamics across the horn.
- Clarke Study #2 study primarily challenges you to play one specific scale pattern, transposed up one half step for each exercise. My recommendation would be to memorize all of the first four Clarke Studies, but especially Clarke Study #2. I would also recommend playing this pattern in minor, whole tone, and diminished.
- Clarke Study #3 leads you through an exercise featuring major I arpeggios, inverted IV chord arpeggios, and inverted V7 arpeggios. This exercise can greatly help to practice both your ear training to hear these progressions and your muscle memory for these arpeggios.
- Clarke Study #4 is a great introduction to slow trill work and faster scale patterns. Moving you up a half step each exercise, this will develop your scales in all keys and across all registers of the horn.

6.2 Single, Double, Triple, and K Tonguing

Either of the first four Clarke Studies are great for practicing tonguing. Remove the slur, choose your tempo, and begin practicing tonguing in a variety of registers and patterns. To practice double or triple tongue on any passage, you can take each note and subdivide it into two or three - respectively. You can also experiment with mixed meter articulation.

Section 6: Clarke Studies - continued

An example progression of practicing articulation with a Clarke Study could be the following:

Clarke Study #1: Exercise 1

- 1x flutter tongue
- 1x slurred
- 1x single tongued
- 1x K tongued
- 1x double tongued (TK)
- 1x double tongued (KT)
- 1x triple tongued (TKT)
- 1x triple tongued (TTK)
- 1x triple tongued (KTT)

6.3 Style and Articulation

Clarke Studies - along with Arban's exercises which we'll cover in the next section - are a great way to practice different variations of style and articulation. Here's an example:

- Clarke Study #2:
- Exercise 27 - staccato
- Exercise 28 - legato
- Exercise 29 - marcato
- Exercise 30 - accent

You can also use this same approach to give yourself a different stylistic prompt for each exercise.

Here's an example:

- Exercise 31 - mischievous
- Exercise 32 - animated
- Exercise 33 - angry
- Exercise 34 - agitated

Section 7: Arban's Exercises - **A Treasure Trove of Trumpet Techniques**

Within the pages of Jean-Baptiste Arban's "Complete Conservatory Method For Trumpet" lies a goldmine of trumpet techniques waiting to be explored. In this section, we'll provide detailed explanations of what to practice from Arban's, each contributing to your journey towards trumpet mastery. A typical practice routine from the Arban's book could be anywhere from 5-120+minutes, depending on the goals set by the player.

7.1 Trills & Turns

Trills and turns are the ornaments that can breathe life and expressiveness into your trumpet playing. In this book, you'll find exercises that demystify these techniques, allowing you to execute them with precision and artistry. Turns are significantly less common in modern music, but trills can be quite common and tricky - depending on the valve combination and register.

7.2 Chromatic Exercises

Arban's chromatic exercises are the perfect workout for your fingers and ears. They enhance your finger dexterity, strengthen your pitch control, and expand your ability to navigate challenging chromatic passages with ease. As you build your practice routine, pair these with Clarke Study #1 for the ultimate combination.

7.3 Etudes, Solos, & Duets

This method book supplies a rich collection of etudes, solos, and duets that encompass a wide spectrum of musical styles and challenges. These pieces serve as invaluable opportunities to refine your technique, delve into nuanced interpretations, and deepen your musicality. Carve out the time to learn each etude and solo slowly to maximize your technical, virtuosic, lyrical, and musical growth as a trumpet player. Grab a partner to practice the duets with, or make a fun recording project out of it and record both parts.

As mentioned in Section 6, this method book can be a great companion to the Clarke Studies. Throughout Arban's book, there are a variety of stylistic exercises you can use to practice musicality, with a specific focus on style and articulation.

Section 7: Arban's Exercises - **continued**

7.4 Transposition

The ability to transpose music on the fly is a hallmark of a versatile trumpet player. Nearly any one of Arban's exercises can be approached as a transposition study. Choose an exercise, decide on a key, and challenge yourself to play the written music in that new key. Unlock the art of transposition and open doors to a broader range of musical opportunities, from collaborative performances to improvisation.

Section 8: Scales & Arpeggios - Building Blocks of Melody

In the realm of trumpet playing, scales and arpeggios are the cornerstone of melodic and harmonic understanding. As you delve into this section on scales and arpeggios, remember that these are the building blocks upon which you can construct intricate melodies and harmonies. By mastering these fundamental elements, you'll develop a solid foundation that empowers you to explore and innovate in your trumpet playing.

A typical practice session on scales and arpeggios could be anywhere from 5-120+ minutes, depending on the player's goals. In this section, we'll provide a comprehensive breakdown of what to practice to master these fundamental elements.

8.1 Modes

There are seven modes: Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian and Locrian. By practicing modes, you can delve into the intricacies of tonality and melody to broaden your musical horizons. Learn how to apply these scales effectively in various musical contexts, from classical compositions to jazz improvisations. Modes offer a rich tapestry of sounds that can elevate your trumpet playing - and melodic inspiration - to new heights.

8.2 Diminished Scales

The three diminished scales are invaluable for creating tension, intrigue, and unique harmonic colors in your trumpet playing. Understand how to navigate the distinct intervals within diminished scales with precision and musicality. By mastering diminished scales, you'll add a layer of complexity and sophistication to your musical palette.

8.3 Whole Tone Scales

The two whole tone scales possess a distinct quality that can transport your musical improvisation into otherworldly realms. Learn how to incorporate whole-tone scales into your improvisations and compositions, infusing your music with an ethereal allure. When mastered, whole-tone scales can provide a unique avenue for creative expression and experimentation on the trumpet.

Section 8: Scales & Arpeggios - **continued**

8.4 Patterns & Arpeggios

Scale patterns and arpeggios are an essential part of a trumpet fundamentals routine. These exercises enhance your understanding of harmonic structures and melodic phrasing. As you work to master them, you'll notice that practicing these elements can unlock new dimensions of musicality in your trumpet playing. Patterns and arpeggios serve as versatile tools, allowing you to navigate complex chord progressions and create captivating solos.

Section 9: Improvisation & Listening - **Cultivating Artistic Depth**

In the realm of music, improvisation and attentive listening are the cornerstones of becoming a well-rounded musician. By nurturing your improvisational abilities and refining your listening skills, you'll deepen your connection with music and open new avenues for creative expression. Embrace the art of improvisation, hone your listening acumen, and master the art of memorization to elevate your musical journey. A typical improvisation or listening session could last anywhere from 5-120+ minutes. In this section, we'll provide a comprehensive breakdown of what to practice to foster your improvisational skills and deepen your musical awareness.

9.1 Improvising Original Melodies & Harmonies

Unleash the boundless power of improvisation by crafting your own original melodies and harmonies. Upon doing so, you'll embark on a journey to nurture your unique musical voice and explore the limitless possibilities of improvisational expression. Dive into the art of spontaneous creation, allowing your trumpet to become a vessel for your inner musical imagination. Whether in jazz, blues, or any genre that speaks to you, improvisation is the key to personal artistic depth.

9.2 Learning Songs by Ear

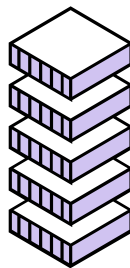
Sharpen your ear-training skills by mastering the art of learning songs by ear. Learn techniques for identifying melodies, harmonies, and rhythms from recordings or live performances. This invaluable skill will enable you to play music seamlessly, whether you're collaborating with fellow musicians or recreating songs you love. By learning songs by ear, you'll enhance your ability to connect deeply with the music and adapt to diverse musical situations.

9.3 Memorizing Songs

Elevate your performance and repertoire by mastering the art of memorization. Explore efficient methods for committing songs to memory, ensuring that you can confidently perform without relying on sheet music. This skill not only enhances your stage presence but also allows you to connect with your audience on a more profound level. Whether you're a soloist, part of an ensemble, or simply playing for your enjoyment, memorizing songs brings your musical interpretation to life.

NOTES

Your Ongoing Trumpet Journey



FINAL NOTES



Your Ongoing Trumpet Journey

As you continue your pursuit of trumpet excellence, here are some additional tips and valuable resources to support your musical growth:

- **Metronome and Mirror:** Incorporate a metronome into your practice routine to refine your sense of rhythm and timing. A mirror can also be an invaluable tool to observe your posture, embouchure, and overall technique while practicing. Visual feedback can make a significant difference in your progress.
- **Recording Yourself:** Regularly record your practice sessions and performances. Listening to these recordings with a critical ear can help you identify areas for improvement and track your progress over time. It's a powerful tool for self-assessment and growth.
- **Practice Log or Journal:** Consider keeping a practice log or investing in a practice journal. Document your daily practice sessions, including what you worked on, your goals, and any breakthroughs or challenges you encountered. A practice log can help you stay organized and motivated.
- **Online Trumpet Communities:** Engage with the global trumpet community by joining online forums and discussion boards like www.TrumpetHerald.com. These platforms provide opportunities to seek advice, share experiences, and connect with fellow trumpet enthusiasts from around the world.
- **Attend Conferences:** If possible, attend in-person conferences such as the [International Trumpet Guild Conference](#) or the [International Women's Brass Conference](#). These events offer a unique opportunity to immerse yourself in the world of trumpet playing, learn from experts, and network with fellow musicians. It's a chance to gain fresh insights and inspiration for your musical journey.

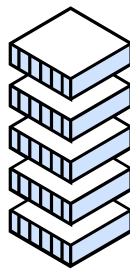
As you integrate these tips and explore these resources, remember that your trumpet journey is a continuous evolution. Embrace every practice session, performance, and learning opportunity with enthusiasm and dedication, and your musical horizons will expand beyond measure. Keep the music alive, and may your trumpet dreams continue to flourish!

To check out additional Trumpet Fundamentals resources, book a private lesson, explore 6-Week Trumpet Fundamentals Classes, or drop-in on a group class, you can check out the following Trumpet Fundamentals pages:

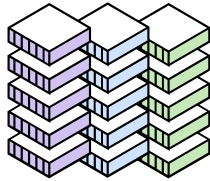
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ABOUT THE AUTHOR



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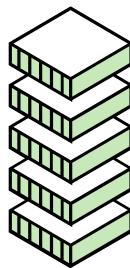
Hailed by the International Trumpet Guild for her “sweet, singing sound” and “shimmering vibrato,” Dr. Chloe Swindler (b. 1995) (she/her) thrives on finding the sweet spots of blurred genre lines. Her career includes engagements as a soloist, chamber musician, orchestral musician, jazz musician, and studio musician. Chloe recently performed with pop singer Harry Styles at the Coachella Valley Music and Arts Festival, Lizzo at the BET Awards, and Vanessa Williams with the Colour of Music Festival. She is the second prize winner of the 2019 International Trumpet Guild Solo Performance Competition and a finalist of the 2019 Yale School of Music Woolsey Concerto Competition.

As an orchestral musician, Chloe has performed under the batons of Peter Oundjian, Ken-David Masur, and Marin Alsop. As a recording artist and performer, she has played in Capitol Records (Los Angeles), Boston Symphony Hall, Dizzy’s Club (NYC), Scullers Jazz Club (Boston), and Lotte Concert Hall (Seoul, South Korea). She has served as the Trumpet Faculty for the Los Angeles Philharmonic’s YOLA National Festival, and as Music Lecturer at California State University, Los Angeles. In addition, she has led masterclasses and lectures at Shenandoah University, the Longy School of Music of Bard College, the University of North Carolina Greensboro, Colorado State University, Berklee College of Music, and the International Trumpet Guild Conference.

She currently teaches at the Longy school of Music as a Trumpet Faculty and at Berklee College of Music as Assistant Professor in the Department of Africana Studies. She completed her studies at the University of California Los Angeles (Doctor of Musical Arts), the Yale School of Music (Master of Music), the Royal College of Music (Study Abroad Fall 2015), and Boston University’s College of Fine Arts (Bachelor of Music). In her spare time, Chloe enjoys watching reality television, thrift shopping, and chasing her two cats - Uva and Sandia - around her apartment with her husband Adam.

POSTER

Trumpet Fundamentals 101



TRUMPET FUNDAMENTALS 101

1

Breathing Exercises

What to practice:

- The Breathing Gym
- Using your “monitor”
- Breathing in “home”
- Using your diaphragm

2

Long Tones

What to practice:

- Walter White Long-Tone Accompaniment
- Playing very quietly
- Using breath attacks

3

Flow Studies

What to practice:

- Cichowicz exercises
- Stamp exercises
- Pedal tones & centering low notes

4

Schlossberg Exercises

What to practice:

- Upper & lower register endurance
- Controlling dynamics across all registers

5

Lip Slurs

What to practice:

- Slow = <80bpm
- Medium = 80-120bpm
- Fast = +120bpm
- Partial-skipping slurs

6

Clarke Studies

What to practice:

- Clarke Studies #1-4
- Single, double, triple, and K tonguing
- Style & articulation

7

Arbans Exercises

What to practice:

- Trills & turns
- Chromatic exercises
- Etudes, solos, & duets
- Transposition

8

Scales & Arpeggios

What to practice:

- Modes & minor scales
- Diminished scales
- Whole tone scales
- Patterns & arpeggios

9

Improv & Listening

What to practice:

- Improvising original melodies & harmonies
- Learning songs by ear
- Memorizing songs

Notes

To further your trumpet studies, here are a few additional helpful tips and resources:

- Use a metronome to help with your rhythm and a mirror to watch yourself as you practice
- Record yourself often and listen back to your recording with a critical ear
- Create a practice log or buy a practice journal to keep track of your progress
- Post questions on www.TrumpetHerald.com, or attend in-person conferences like the International Trumpet Guild Conference or the International Women's Brass Conference