

Name: _____

“Practice Partner”: _____

Period: (circle one): 1 2 6

Fertitta Middle School Band

8 day “Foundation Builder” checklist - TRUMPETS

Mark / or ? Here

	1	2	3	4
	5	6	7	8
A				

A. Assembly and Set-up

1. Carefully place the mouthpiece into the end of the lead pipe.
2. Twist mouthpiece on about one ½ turn to make sure it is securely connected.
3. Gently pull open the tuning slide so that it is approximately ½ to one full inch. If your slide is “frozen” please bring it to Mr. Mack or Mr. Reid.
4. Make sure all valves are working properly, and if not, follow the oiling procedure as demonstrated in class.

B				

B. Posture

1. Feet flat on the floor.
2. Back away from the chair, sit on most forward part of chair.
3. Make sure back is straight at the bottom of your spine.
4. Open your shoulders and have chest “puffed” out.
5. Keep your head straight, check your chin position with your “L” hand.

C				

C. Left Hand Position

1. Position left thumb along the side of the first valve casing.
2. Wrap your first and second fingers around the top of the third valve casing.
3. Insert your third finger into the third valve trigger ring.
* if your instrument does not have a third valve trigger ring, wrap your third finger around the third valve casing.
4. Place your little finger under the third valve slide, near the bottom of the third valve casing.
5. Relax muscles in fingers and wrist, and keep your wrist straight.

D				

D. Right Hand Position

1. Place the tip of your thumb under the mouthpiece between the first and second valve casing.
2. Place the fleshy pads of your first, second, and third fingers on the valve pearls.
3. Curve your fingers slightly into a soft “C” shape.
4. Place your little finger on top of the finger loop or hook..
5. Keep your wrist straight.

E				

E. Instrument Position

1. Position the trumpet to the center of the body.
2. Allow the downward angle of the trumpet to be determined by your embouchure and mouthpiece placement.
3. Support the entire weight of the trumpet with your left hand.
4. Position your elbows comfortably away from your body.

F				

F. Embouchure

1. Bring lips together by pronouncing the syllable “em.”
* Your upper and lower teeth should be slightly apart and approximately aligned.
2. Firm the corners of your mouth and draw your chin muscles downward to form a concavity between lower lip and chin. Check that chin is as “flat” as possible.
* Keep the corners of your mouth focused firmly inward to prevent puffy lips or cheeks.
3. Take full breath of air in through your mouth.
4. Position the mouthpiece to the center of your lips with ½ upper and ½ lower lip within the rim of the mouthpiece.
5. Blow a steady stream of air between your lips to make a long buzzing sound.

G				

G. Musical Articulation

1. Position the mouthpiece on your lips.
2. Take a full breath of air, and inhale the word “HOW” from the corners of your mouth.
* Inhaling through your nose will prevent you from taking a full breath of air.
4. Continuing the motion of the in-breath, immediately release the air though the instrument without stopping the air stream.
5. Begin the note or sound with a “doo” articulation. Keep your jaw and embouchure still.
6. Never end a note with the tongue stopping the air. Sounds should end with the taking of an inward breath. Keep embouchure firm until sound has stopped.

H				

H. Tone Quality

1. The embouchure is well formed
2. The tone starts with the syllable “doo.”
3. Tone quality and pitch resemble the model (from CD, or from instructor’s example).
4. Posture promotes full breathing potential, hands and chin are positioned properly.