Probepartitur | Mini Score

Articulated Air

A clear and efficient approach to trumpet articulation

John Hutchinson

Artikel-Nr. | item code	19285
Kategorie | categories	Brass Schulmaterial | Brass tutorial
Besetzung | instrumentation	Trompete | Trumpet
Genre	Originalkomposition | original composition
Schwierigkeit | difficulty	C/D = mittel – schwer| medium – difficult

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Biography

As a young performer, **John Hutchinson** was a member of both the National Youth Jazz Orchestra and the National Youth Orchestra of Great Britain while studying at Chetham's School of Music. He then went on to study at the Royal College of Music under James Watson and Malcolm Smith, where he was awarded the 'Ernest Hall Prize for Trumpet'. John was also fortunate in this time to benefit from lessons from some trumpet greats including Håkan Hardenberger and Maynard Ferguson.

Graduating in 1999, John's trumpet career has included orchestral work with the Royal Philharmonic Orchestra, English National Opera, the Royal Opera, London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, and the BBC Philharmonic. In a commercial setting, he has also recorded and performed with Brand New Heavies, Jamiroquai, Level 42, Amy Winehouse, Mark Ronson, Joss Stone, Ronan Keating, Corinne Bailey-Rae, Vanessa Mae, Shapeshifters and Bjork along with many other international artists.

In demand as a composer, arranger and producer, recent years have included projects with Lucky Chops, Superbrass, Black Dyke Brass Band, The Royal Shakespeare Company, The Central Band of the Royal Air Force, Samara Joy, and Nick Cave & The Bad Seeds.

As a teacher of trumpet for over 25 years in top UK educational institutions, his focus has been primarily on students aged 8-19, providing a strong technical and musical grounding, working with each individual student to create an individual programme of study. *'Articulated Air'* is born out of John's passion to reinvent and communicate sometimes complex concepts to a younger audience. Recognition of this has drawn invitations from Universities and Conferences in Europe and North America as a guest lecturer to fellow trumpeters, students, and educators.

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Note to teachers

So, what does *Articulated Air* mean? Some teachers may refer to articulation or tonguing as an isolated discipline in trumpet playing. The reality is that everything comes back to the way that we control our flow of air through the trumpet. This is nothing new, of course, we know that the air is what fuels the machinery of our music-making. So why, do we as teachers so often talk to students in terms that can be confusing and take the emphasis away from the only truly crucial element?

The use of language in teaching, particularly with younger and developing minds is important to give clarity of message and to make sure that the correct mental triggers are in place to help them in their development. This is a concept in which I have a great interest and have worked extensively with students and teachers to develop a way of communicating sometimes complex ideas in a simple and straightforward way.

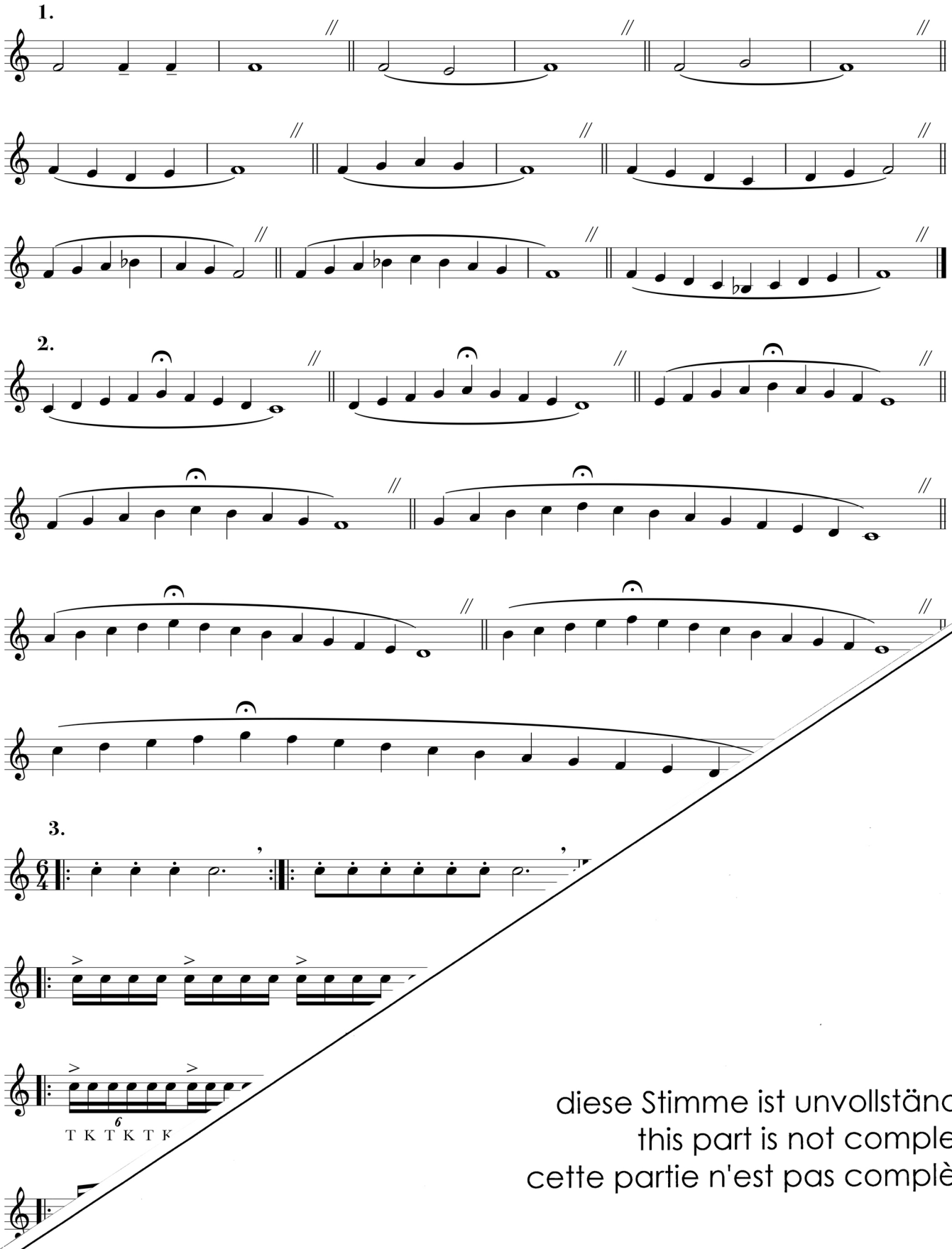
The relaxed and full breath at the start of any phrase is always important and should be foremost in the player's mind, no matter how challenging the exercise may appear. A beautiful sound is only possible from a sense of relaxation and should always be aspired to. I try to avoid words such as *blow* and *push*, as they automatically trigger a sense of tension in the mind and body. Instead, we think about *releasing* the air through the trumpet, and setting up a steady *flow* of air.

Articulated Air is a concept that adds the tongue (in various shapes and positions depending on what you are playing) to your air-stream. The focus as ever is on the breath in and supporting the flow of air out. We set up the air to flow and allow the tongue to articulate as the icing on the cake.

In this publication, I have developed several exercises that encourage this natural use of articulated air. Many of them also include aspects of traditional airflow and flexibility work to make sure that the emphasis remains on this. In our standard repertoire of methods and study books (including Arban, Clarke, Schlossberg, Vizzutti etc.) there are many excellent exercises that can and should also be used. It is important though to always focus on this relaxed air. This can easily be forgotten during an intense practice session.

Mouthpiece Exercises

Keep the mouthpiece centred and still on the lips, remembering at each breath that the focus is always on the AIR.



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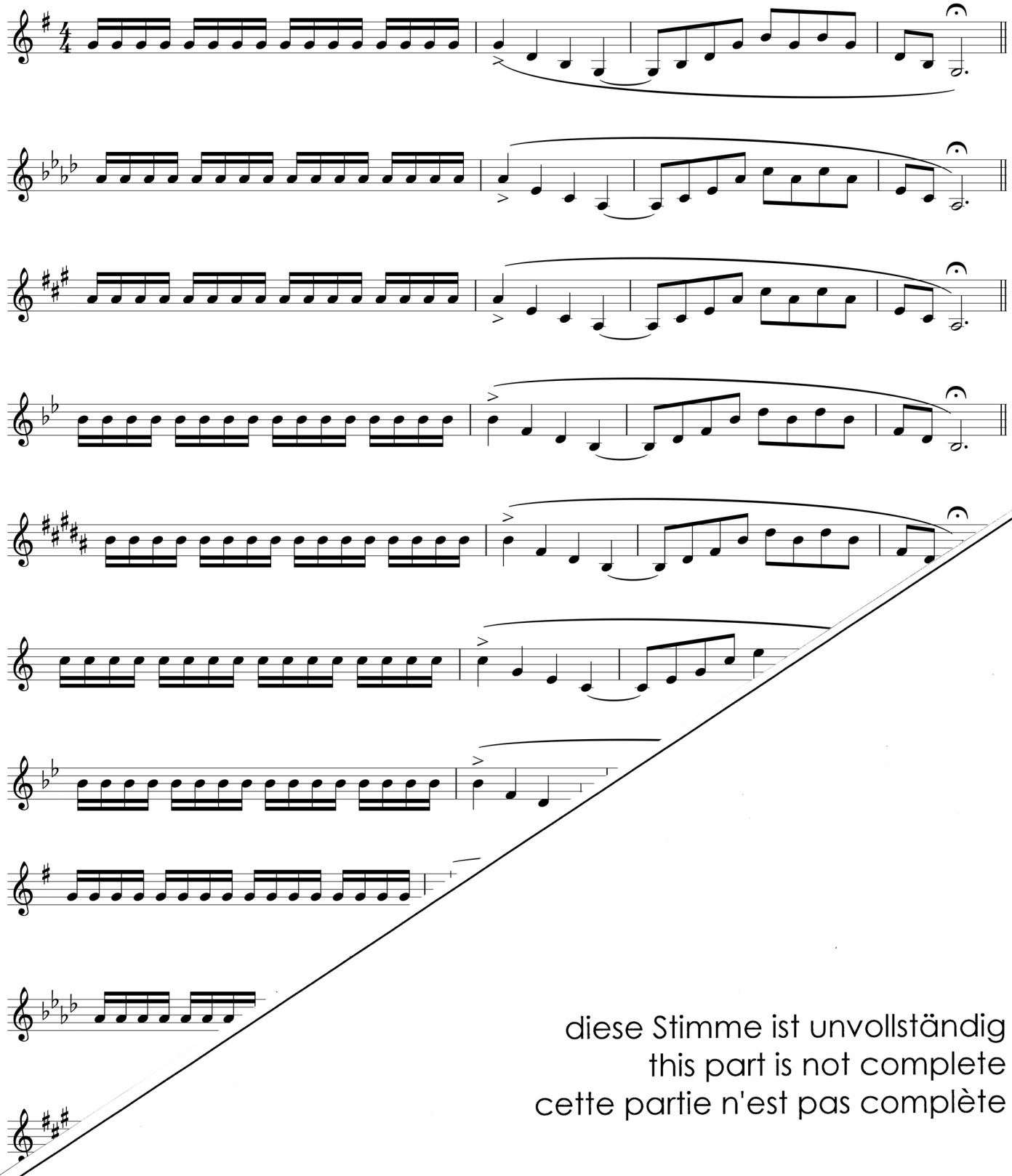
Articulation Slur Warm-up

It is crucial for the air to be the driver of both our sound and our articulation.
It is therefore a useful exercise to concentrate on both when warming up.

The 16th notes in the first bar of each line are to encourage you to focus on the middle register as you prepare, and to keep the tongue and air relaxed throughout.

Play this exercise at 80-126bpm.



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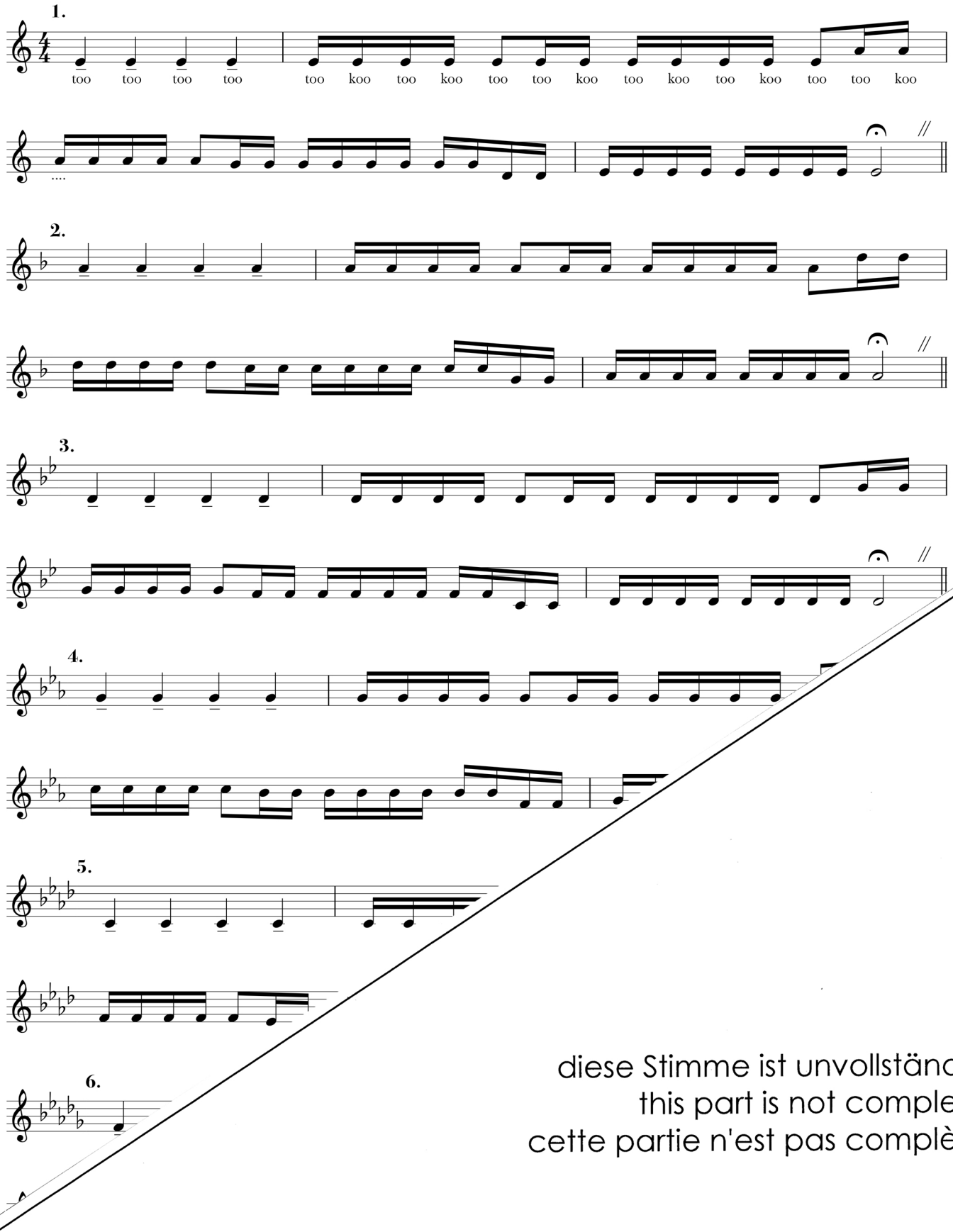
Introduction to the Double Tongue

The quarter notes at the start of each line are to help you set the airflow up for this exercise.
Be sure to keep the air pushing forwards through each phrase.
Remember that the tongue movement is always driven by the air, the aim is for the articulation (TOO and KOO) to be light.



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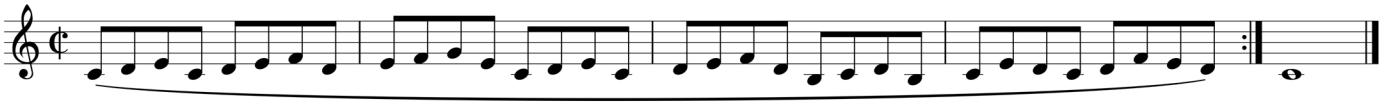
Alternative Articulation & Tonal Patterns

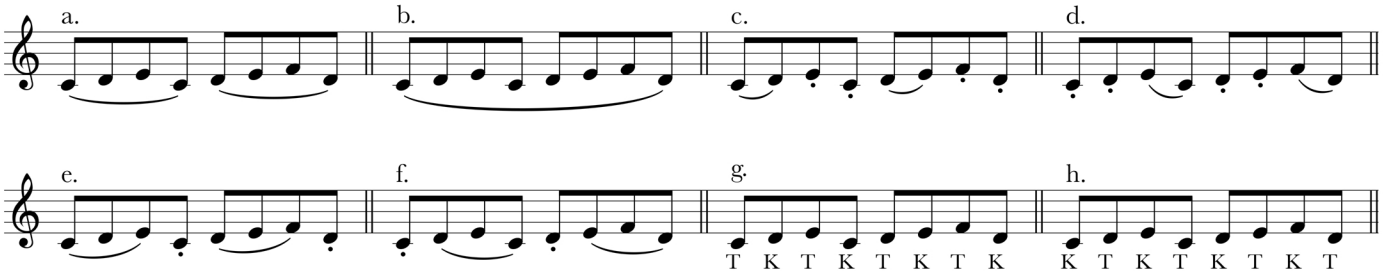
CLARKE 2

Keep a copy of the Second Study from H.L. Clarke's Technical Studies to hand
until you feel confident playing it in every major key.

The accents on the first of each group of 4 have been removed. This is to keep the focus on the forward motion of the air.
It is vital though that a strict pulse is maintained, just not at the expense of the airflow. Aim to play each line THREE TIMES
The 1st is slurred, the 2nd is legato tongue and 3rd should be using one of the alternative articulation patterns. Focus on using the
air efficiently to get through the repeats while maintaining tonal quality and consistency.

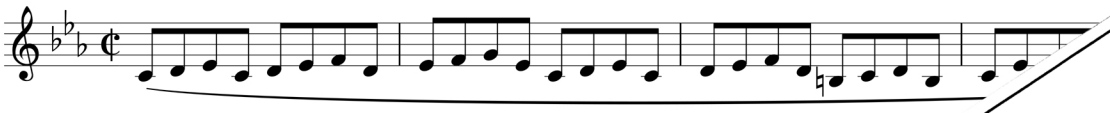


Alternative articulation patterns for the 3rd time:

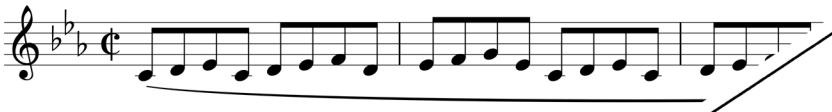


Alternative tonal patterns:

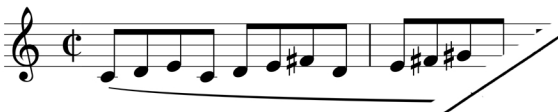
HARMONIC MINOR



NATURAL MINOR



WHOLE TONE



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