

BLECH BLAS BASICS

Brass Workshop

for Brass Players all over the world
from Robert Schweizer

The workshop is aimed at interested and committed brass players who would like to improve their instrumental and musical possibilities.

In three sections, participants will learn how to optimize their playing style and at the same time refine their own feeling for the instrument. Ways are shown how to better realize one's musical ideas with simple methods.

The entire workshop is based on the many years of teaching experience of the instructor Robert Schweizer. The **BRASS LERNSYSTEM** developed by him enables a well-founded and systematic learning process that is continued slowly and continuously.

The **BRASS LERNSYSTEM** forms the basis for this workshop and gives participants the opportunity to continue their individual training afterwards.

www.BlechBlasBasics.de



Robert Schweizer

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 the notes 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 self-control through listening. If we listen carefully and evaluate our exercises while playing, a learning process takes place, which enables us to improve certain things.

The following instructions apply to the upcoming exercises:

- Take enough time and inspiration for your practice session
- Relax your mind and body through calm, deep breathing
- Start with a note which you can play easily and effortlessly
- Slowly expand your range downwards and upwards
- Listen to yourself playing and evaluate the result: good / not so good
- Play the next exercise better and evaluate again.

This way you learn to control yourself and can achieve your own goals and ideas.

Step by step and note by note!

Trumpet: embouchure training for advanced players

Exercise 1

first with mouthpiece (part A also as a bending exercise), then with trumpet


<https://www.mv-schweizer.de/fileadmin/brass-workshop/mp3/BBB-Prof01ab.mp3>

A)

B)

Take a short rest

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

first with mouthpiece, then with trumpet

<https://www.mv-schweizer.de/fileadmin/brass-workshop/mp3/BBB-Prof02ab.mp3>

A)

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 longer intervals) helps to make the binding supple.

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

Trumpet: embouchure training for advanced players

Exercise 3

<https://www.mv-schweizer.de/fileadmin/brass-workshop/mp3/BBB-Prof03a.mp3>



first with mouthpiece (ad. lib.), then with trumpet

A)

Take a sufficient break!

<https://www.mv-schweizer.de/fileadmin/brass-workshop/mp3/BBB-Prof03b.mp3>



B)

The same instructions apply here as in exercise 2!

Trumpet: embouchure training for advanced players

Exercise 4

with trumpet

<https://www.mv-schweizer.de/fileadmin/brass-workshop/mp3/BBB-Prof04.mp3>

kurze Pause!

Take a deep breath

Take a deep breath

Take a break for as long as you like!

The same instructions apply here as in exercise 2!

Only do the exercise as far up as you can without pressing hard or squeezing your lips. Try to extend your range upwards over a longer period of time.

I recommend practicing these exercises two to three times a week. Over time, you will notice how your embouchure becomes more stable and your sound quality will improve significantly!

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 6:

Chromatic exercise Part 1 / 6 semitones. See instructions at the end of the exercise..

The image displays a musical score for Exercise 6, Part 1, consisting of 11 staves of music. Each staff begins with a treble clef and a common time signature (C). The music is a chromatic exercise, starting on a middle C (C4) and moving up and down by semitones. The first staff shows a sequence of notes: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5. The subsequent staves continue this chromatic pattern, with some staves showing more complex rhythmic patterns and accidentals. The exercise is designed for trumpet players to practice embouchure control and finger dexterity. The score ends with a whole rest on the final note of each staff.

Trumpet: embouchure training for advanced players

The image displays 12 staves of musical notation for trumpet embouchure training. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and slurs. The notes are arranged in a way that covers a wide range of the trumpet's register and chromatic scale patterns. The first four staves feature quarter and eighth notes, while the remaining eight staves feature sixteenth and thirty-second notes. Each staff ends with a whole note rest.

In preparation for this exercise, you should play the first note of each bar as a whole note to memorize the respective target tone. Please also practise with a mouthpiece.

The image displays a single staff of musical notation for trumpet embouchure training. It begins with a treble clef and a common time signature. The staff contains a sequence of notes, primarily eighth and sixteenth notes, with various accidentals (sharps, flats, naturals) and slurs. The notes are arranged in a way that covers a wide range of the trumpet's register and chromatic scale patterns. The staff ends with a whole note rest.

Trumpet: embouchure training for advanced players

Exercise 7:

Chromatic exercise **Part 2** / 6 semitones. See instructions at the end of the exercise..

The image displays a musical score for Exercise 7, Part 2, consisting of 11 staves of music. Each staff begins with a treble clef and a common time signature (C). The music is a chromatic exercise, with notes moving in half-step intervals. The first staff starts on G4 and ascends chromatically to D5. The second staff starts on D5 and descends chromatically to G4. The third staff starts on G4 and ascends chromatically to D5. The fourth staff starts on D5 and descends chromatically to G4. The fifth staff starts on G4 and ascends chromatically to D5. The sixth staff starts on D5 and descends chromatically to G4. The seventh staff starts on G4 and ascends chromatically to D5. The eighth staff starts on D5 and descends chromatically to G4. The ninth staff starts on G4 and ascends chromatically to D5. The tenth staff starts on D5 and descends chromatically to G4. The eleventh staff starts on G4 and ascends chromatically to D5. Each staff concludes with a whole note chord, which is a major triad for the starting note of that staff (e.g., G major for the first staff, D major for the second, etc.).

Trompete: Ansatztraining für Fortgeschrittene

The image displays ten staves of musical notation for a trumpet exercise. Each staff begins with a treble clef and a common time signature (C). The first staff has a key signature of one flat (B-flat). The second staff has a key signature of two flats (B-flat and E-flat). The third staff has a key signature of three flats (B-flat, E-flat, and A-flat). The fourth staff has a key signature of two sharps (F-sharp and C-sharp). The fifth staff has a key signature of one sharp (F-sharp). The sixth staff has a key signature of two sharps (F-sharp and C-sharp). The seventh staff has a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The eighth staff has a key signature of two sharps (F-sharp and C-sharp). The ninth staff has a key signature of one sharp (F-sharp). The tenth staff has a key signature of two sharps (F-sharp and C-sharp). Each staff contains a sequence of notes, primarily eighth and sixteenth notes, often beamed together, with a long slur over the entire line. The notes progress through various intervals and accidentals across the staves.

In preparation for this exercise, you should play the first note of each bar as a whole note to memorize the respective target tone. Please also practise with a mouthpiece.

A single staff of musical notation in treble clef and common time. It features a long slur over the entire line, with a wavy line underneath indicating a vibrato or tremolo effect. The notes are primarily eighth and sixteenth notes, with various accidentals.

Trumpet: embouchure training for advanced players

Exercise 8:

Chromatic exercise **Part 3** (12 semitones 2x).

Notes written out

Two staves of musical notation in treble clef, common time (C). The first staff shows a chromatic scale ascending from G4 to G5, and the second staff shows a chromatic scale descending from G5 to G4. The notes are written out in full, including accidentals.

Notes abbreviated

Four staves of musical notation in treble clef, common time (C). The first staff shows the chromatic scale with abbreviated notes (wavy lines). The second and third staves show the full chromatic scale again. The fourth staff shows the chromatic scale with abbreviated notes.

Continue exercise

Six staves of musical notation in treble clef, common time (C). Each staff shows the chromatic scale with abbreviated notes (wavy lines), alternating between ascending and descending directions.

Trumpet: embouchure training for advanced players

Exercise 9a

Flexibilities with valve and natural tones. Continuation of exercise No. 5

The musical score for Exercise 9a consists of eight staves of music in 6/8 time. The first four staves show a sequence of eighth-note runs with valve changes indicated by boxes containing '3', '1', '3', and '1'. The next four staves continue the sequence with valve changes '1', '3', '1', and '3'. The final two staves show a sequence of eighth-note runs with valve changes '23' and '23'. The music concludes with a whole note on a half rest.

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

Continue the exercise with natural tones

The musical score for the natural tones variation of Exercise 9a consists of two staves of music in 6/8 time. The first staff shows a sequence of eighth-note runs with natural tones. The second staff continues the sequence with natural tones. The music concludes with a whole note on a half rest.

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 9b

Flexibilities with valve and natural tones

Continue the exercise with natural tones

Trumpet: embouchure training for advanced players

Exercise 9c

Flexibilities with valve and natural tones

The musical score for Exercise 9c consists of seven staves of music. The first six staves are in G major (one sharp) and contain eighth-note patterns. The first staff has a key signature of one flat (F major) for the first four measures, then changes to G major. The second staff has a key signature of one flat for the first four measures, then changes to G major. The third staff has a key signature of one flat for the first four measures, then changes to G major. The fourth staff has a key signature of one flat for the first four measures, then changes to G major. The fifth staff has a key signature of one flat for the first four measures, then changes to G major. The sixth staff has a key signature of one flat for the first four measures, then changes to G major. The seventh staff is in A major (two sharps) and contains a similar eighth-note pattern. Each staff ends with a whole note and a fermata.

Continue the exercise with natural tones

The continuation of Exercise 9c consists of three staves of music. The first staff is in G major (one sharp) and contains eighth-note patterns with a valve marking of 0. The second staff is in A major (two sharps) and contains eighth-note patterns with a valve marking of 2. The third staff is in Bb major (two flats) and contains eighth-note patterns with a valve marking of 1. Each staff ends with a whole note and a fermata.

Continue the exercise with the valves 12 23 13 123 -
or continue directly on the next page with exercise 9d.

Trumpet: embouchure training for advanced players

Exercise 9d

Flexibilities with valve and natural tones

2

2

Continue the exercise with natural tones

123

13

23

12

1

2

0

You can find further exercises for lip trimming at **Charles Colin - Lip Flexibilities**



Lecturer and author Robert Schweizer

Robert Schweizer studied music at the Musikhochschule in Stuttgart, majoring in trumpet. In 1982, he graduated as a state-certified music teacher. This was followed by postgraduate artistic studies in Mannheim with Reinhold Lösch and private studies with Kurt Nagel. Robert Schweizer has been a trumpet player with the Heidelberg Philharmonic Orchestra since 1983 and a trumpet teacher at the Heidelberg Music and Singing School since 1989. He has been a lecturer and coach for brass players at the Bavarian Music Academy in Hammelburg since 2014.

With the development and publication of his trumpet schools "Trompete lernen - leicht gemacht", Robert Schweizer introduced newly designed trumpet schools, which quickly became widespread.

The successful concept was reworked, expanded and adapted accordingly, so that the entire **BRASS LERNSYSTEM** is now also available for low brass players.

During the corona-free period, Robert Schweizer taught his students online and gained valuable experience in dealing with digital media, which makes this online workshop possible and so interesting.

Translated with www.DeepL.com/Translator (free version)



Das **BRASS LERNSYSTEM** ist für vier unterschiedliche Instrumentengruppen erhältlich.

Ausgabe in B-Notation für Trompete / Tenorhorn (Violinschlüssel)

Trompete lernen - leicht gemacht

Ein System macht Schule

Anfängerstufe
Dauer ja nach Alter 1 - 2 Jahre
Für Kinder ab ca. 8-9 Jahren
Für Erwachsene auch zum Selbststudium geeignet

fortgeschrittene Anfänger
nach etwa 6 - 9 Monaten Spielpraxis
fördert das Ensemblespiel

Fortgeschrittene
nach etwa 1 - 2 Jahren Spielpraxis
kann von fortgeschrittenen Bläsern auch ohne Band 1 benutzt werden

Arban: Vollständige Schule für Trompete
Charles Colin: Advanced Lip Flexibilities
Herbert L. Clarke: Technical Studies for the Cornet

viele Tipps und Hinweise in die weiterführende Literatur u. a.

Ausgabe in C-Notation für Posaune (Bassschlüssel)

Posaune lernen - leicht gemacht

Ein System macht Schule

Anfängerstufe
Dauer ja nach Alter 1 - 2 Jahre
Für Kinder ab ca. 8-9 Jahren
Für Erwachsene auch zum Selbststudium geeignet

fortgeschrittene Anfänger
nach etwa 6 - 9 Monaten Spielpraxis
fördert das Ensemblespiel

Fortgeschrittene
nach etwa 1 - 2 Jahren Spielpraxis
kann von fortgeschrittenen Bläsern auch ohne Band 1 benutzt werden

Arban: Method for Trombone
Charles Colin: Trombone Advanced Lip Flexibilities
Robert Müller: Technische Studien für Posaune

viele Tipps und Hinweise in die weiterführende Literatur u. a.

Ausgabe in C-Notation für Bariton / Euphonium (Bassschlüssel)

Bariton lernen - leicht gemacht

Ein System macht Schule

Anfängerstufe
Dauer ja nach Alter 1 - 2 Jahre
Für Kinder ab ca. 8-9 Jahren
Für Erwachsene auch zum Selbststudium geeignet

fortgeschrittene Anfänger
nach etwa 6 - 9 Monaten Spielpraxis
fördert das Ensemblespiel

Fortgeschrittene
nach etwa 1 - 2 Jahren Spielpraxis
kann von fortgeschrittenen Bläsern auch ohne Band 1 benutzt werden

Arban: Method for Trombone / Baritone
Charles Colin: Advanced Lip Flexibilities Trombone/Baritone
Clarke-Gordon: Technical Studies for Bass Clef Instruments

viele Tipps und Hinweise in die weiterführende Literatur u. a.

Ausgabe in C-Notation für Trompete im Posaunenchor (Violinschlüssel)

Trompete lernen - leicht gemacht

Ein System macht Schule

Anfängerstufe
Dauer ja nach Alter 1 - 2 Jahre
Für Kinder ab ca. 8-9 Jahren
Für Erwachsene auch zum Selbststudium geeignet

fortgeschrittene Anfänger
nach etwa 6 - 9 Monaten Spielpraxis
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Fortgeschrittene
nach etwa 1 - 2 Jahren Spielpraxis
kann von fortgeschrittenen Bläsern auch ohne Band 1 benutzt werden

Arban: Vollständige Schule für Trompete
Charles Colin: Advanced Lip Flexibilities
Herbert L. Clarke: Technical Studies for the Cornet

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BRASS LERNSYSTEM

TROMPETE
TENORHORN
POSAUNE
BARITON
EUPHONIUM



Trompete Lernsystem in B



BRASS LERNSYSTEM

TROMPETE
TENORHORN
POSAUNE
BARITON
EUPHONIUM

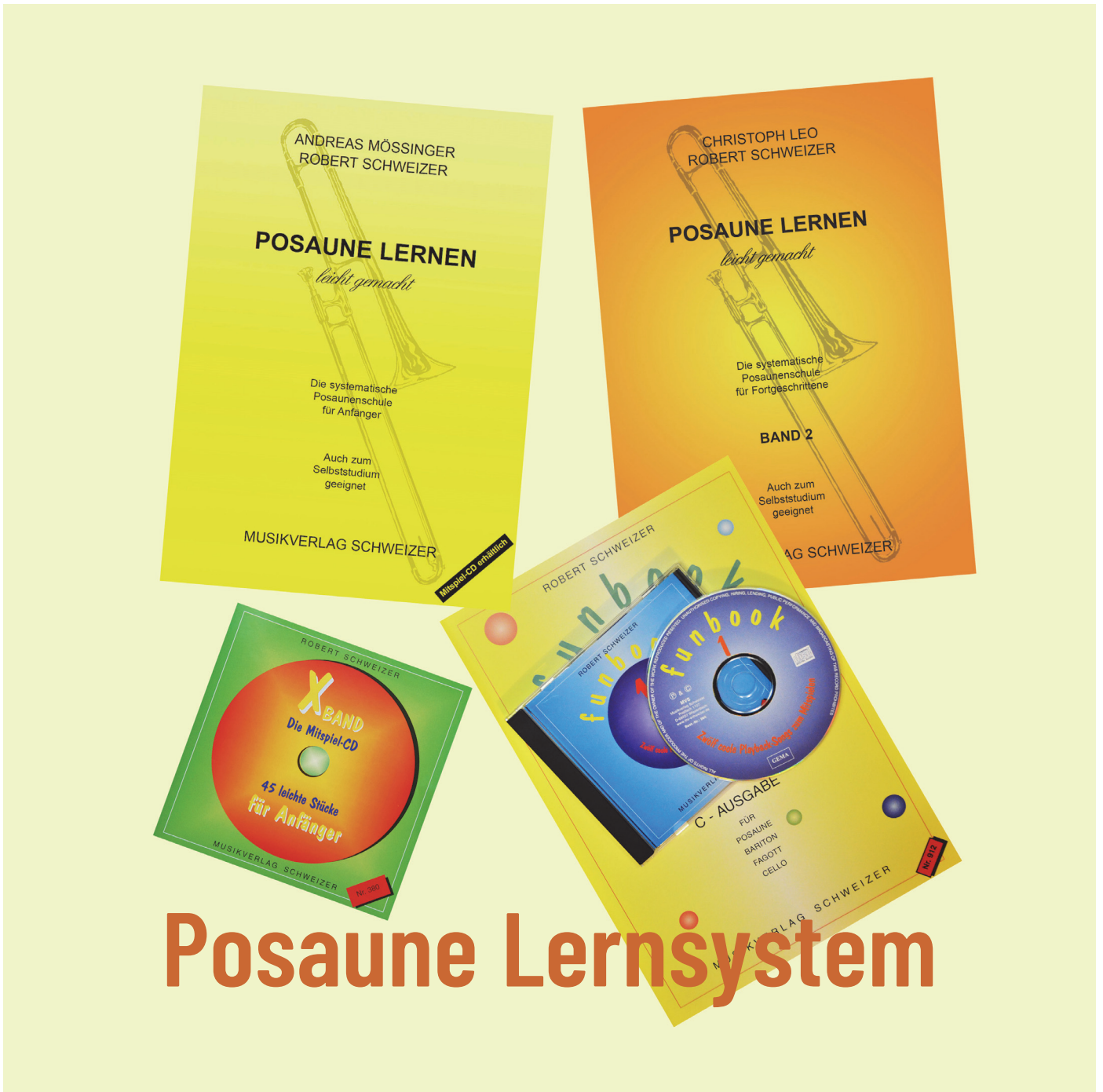


Trompete Lernsystem in C



BRASS LERNSYSTEM

TROMPETE
TENORHORN
POSAUNE
BARITON
EUPHONIUM



Posaune Lernsystem



BRASS LERNSYSTEM

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