



SOUTHEASTERN

L O U I S I A N A U N I V E R S I T Y

**TRUMPET PLAYING AND BRACES:
ISSUES AND SOLUTIONS**

PRESENTED BY DR. LOGAN PLACE

INSTRUCTOR OF TRUMPET
SOUTHEASTERN LOUISIANA UNIVERSITY
SLU 10815 / HAMMOND, LA 70402
985.549.2196
LOGAN.PLACE@SOUTHEASTERN.EDU
WWW.THELOGANPLACE.COM
WWW.SOUTHEASTERN.EDU/MUSIC

Tips for Trumpet and Braces

Pre Braces:

- Try to keep the lines of communications open with parents.
- Ideally you want braces to go on in the summer.
- When this does not happen try to work with the parents to have them go on during down times. (No upcoming festivals or individual auditions for the students)
- We want parents to understand that it will be a challenge and to do it when it will least affect the students playing and more importantly their confidence.

What to Expect:

- Dedicated students will be fine
- Decreased endurance
- Terrible Tone
- Articulation difficult
- Flexibility nonexistent
- Range is gone

Braces go on:

- It will be easiest when the top and bottom braces are on so the jaw angle goes back to normal.
- Have patience and be super positive.
- Students need to have private lessons immediately.
- If this is not an option work with them yourself to help them.
- They need to have individualized instruction immediately after the braces go on.
- We do not want them to play anything at all before working with them and literally starting over from square one.
- The hardest thing for the student is that they already know how to play and they do not understand why things do not work now.
- They have to practice in small sessions.

Braces come off:

- This will actually be more frustrating to the student as they assume everything will be easy and the best part is no more pain.
- In actuality they have to train new muscles and a new “embouchure” just like when the braces were put on.
- The exact same process as when they go on. Private lessons immediately.
- They should not play by themselves before seeing and working with someone.

- Schedule the time they come off is even more important to the student and their success. Orthodontists are more than happy to leave them on a few weeks longer than planned; they will not take them off early.

Solutions:

- Best of Luck.
- The best thing about braces is it will magnify the problems they students already have.
- Unfortunately, it will also cause the student to do everything wrong.
- Air—they have to breathe properly. A good inhalation and the exhalation is just as important. IT MUST BE NATURAL FREE FLOWING BREATHS.
- Less Pressure and firmer corners will give more cushion to protect the lips.
- Start them over as a beginner, lots of buzzing of flow studies, melodies, small range exercises.
- Focus on a smooth siren, this will be a huge challenge but is critical for the student to have any flexibility. If they cannot do the siren break it down into simple segments.
- Play Flow studies, Remington studies, Little Embouchure book.
- Move on to articulation and simple lip slurs. The lip slurs do not need to cover a huge range just simply freely between two partials is a huge challenge. When they get this their flexibility will be about as good as it can be.
- Range good luck, as well as with endurance.

Equipment:

- Switch them to a larger mouthpiece. #1 goal is comfort. If they have been on a Bach 5C go 3C or 1.5C
- A flatter rim is better. A Bach 1X is an excellent braces mouthpiece, extremely comfortable. In addition, a Bach 3CW is good as well if they have been on a 7C or 5C.
- Wax—Avoid it. It just gets mashed up in the braces.
- Brace guards. Are ok but they just cram more stuff into the mouth. The best way is for the student to ‘play through the pain’

Recommended Trumpet Repertoire

Compiled by Dr. Logan Place

Immediately

Cichowicz, Vincent. *Long Tone Studies*. (Studio 259 Productions)

Getchell, Robert W. *First Book of Practical Studies for Cornet & Trumpet*.
Warner Bros.

Little, Lowell. *Embouchure Builder*. Warner Bros.

Place, Logan. *Basic Exercises*.

Tone is Established Add:

Arban, J.B., Goldman & Smith, eds. *Complete Conservatory Method for Trumpet*.

Carl Fischer

Clarke, Herbert L. *Technical Studies*. Carl Fisher

Hering, Sigmund. *Forth Progressive Etudes for Trumpet*. Carl Fischer

Playing is 95% to Pre-Braces Level:

Bordogni. *Melodious Etudes*. Carl Fischer

Irons, Earl D. *Twenty Seven Groups of Exercises for Cornet & Trumpet*. Southern Music

Lin, Bai. *Lip Flexibilities*. Balquhadder Music.

Stamp, James. *Warm-Ups + Studies*. Editions BIM

Mouthpiece Melodies

1. A Hunting We Will Go
2. Ain't Gonna Rain No More
3. Alphabet Song
4. America the Beautiful
5. Angels We Have Heard on High
6. Are You Sleeping
7. Auld Lang Syne (New Years)
8. Away in a Manger
9. Baa, Baa, Black Sheep
10. Battle Hymn of the Republic
11. Blow the Man Down
12. Bingo
13. Can Can
14. Camptown Races
15. Carnival of Venice
16. Chim Chim Cher-ee
17. Chopsticks
18. Cradle Song (Go to Sleep)
19. Deck the Hall
20. Dixie
21. Do, a Deer
22. Farmer in the Dell
23. Fight Song
24. First Noel
25. For He's a Jolly Good Fellow
26. Frosty the Snowman
27. Give Me That Old Time Religion
28. Glory Halleluiah!
29. God Bless America
30. Go Tell It On the Mountain
31. Greensleeves
32. Hail! Hail! The Gang's All Here
33. Halleluiah Chorus (Handel)
34. Happy Birthday
35. Hark the Herald Angels Sing
36. Here We Go Round the Mulberry Bush
37. Hickory Dickory Dock
38. Hi-Ho
39. Home on the Range
40. Hot Cross Buns
41. How Much Is That Doggie in the Window
42. I'm a Little Teapot
43. I'm a Yankee Doodle Dandy
44. It Came Upon a Midnight Clear
45. Itsy, Bitsy Spider
46. I've Been Workign on the Railroad (Eyes of Texas)
47. Jimmy Crack Corn
48. Jingle Bells
49. Joy to the World
50. Kum Ba Yah
51. Little Brown Jug
52. Little Town of Bethlehem
53. London Bridge
54. Marine's Hymn
55. Mary Had a Little Lamb
56. MacArthur Park
57. Merrily We Roll Along
58. Mickey Mouse
59. My Bonnie
60. My Country Tis of Thee
61. My Darlin' Clementine
62. Nobody Knows the Trouble I've Seen
63. O Christmas Tree
64. O Come All Ye Faithful
65. Ode to Joy (Beethoveen's 9th)
66. Oh Susannah
67. Old McDonald
68. On Top of Old Smokey (Spaghetti)
69. Pop Goes the Weasel
70. Red River Valley
71. Ring Around the Rosie
72. Row, Row, Row, Your Boat
73. Rudolph the Red Nosed Reindeer
74. She'll Be Comin' Round the Mountain
75. Shoo Fly
76. Shorten' Bread
77. Silent Night
78. Simple Gifts

79. Skip to My Lou
80. Swing Low, Sweet Chariot
81. Take Me Out to the Ballgame
82. Taps
83. Ten Little Indians
84. This Land is Your Land
85. This Old Man
86. Three Blind Mice
87. Twinkle, Twinkle Little Star
88. We Three Kings
89. We Wish You a Merry Christmas
90. When Johnny Comes Marching
Home
91. When the Saints Go Marching In
92. White Christmas
93. Yankee Doodle
94. Yellow Rose of Texas
95. You Are My Sunshine
96. Zippity Doo Dah

Braces Warm-Up Routine

The following is the warm-up routine that I recommend for every day. It worked for me and for students I have worked with. I would recommend something similar.

1. Play Mouthpiece: By playing the mouthpiece I mean playing it without the instrument, Play flow studies and simple songs like Mary Had a Little Lamb and My Country tis of Thee. Do this for about 5 minutes.
2. Play Flow Studies: Play at least two flow studies. Play each individual one a minimum of three times to really focus on improving your tone. This will take about 7 minutes.
3. Play range exercises: I recommend playing the included range exercises. Focus on these ones that sound really good to improve them.
4. Play tonguing or technique exercises: Spend significant time on the tonguing and lip slur exercises. This will help get the technique back.

The total warm-up time is never more than twenty minutes and is usually closer to fifteen. You should always warm-up at least 5 minutes and never more than twenty. The range and technique are not actually warm-up exercises but I include them here for your improvement. Also, rest plenty between everything you play, about half of this warm-up time should be spent resting. If you feel at all tired you are pushing yourself too hard in the warm-up.

Practice Tips

1. Slow is good: Practice 90% of the time under tempo so you can hear your mistakes and fix them.
2. Learn a piece under tempo to the point of however slow you can play it correctly.
3. Never play a piece faster than you can play it cleanly.
4. If you have a problem isolate the problem and fix it. Then back up and make sure you can play into and out of this problem area.
5. Work music in small sections then in larger ones.
6. Practice the end as much as the beginning. I will learn the 1st phrase or two then jump to the end and learn the rest of the piece by layering on to the end. This way I am most comfortable at the end.
7. If you have trouble tonguing something slur it a few times, likewise for slurring.
8. When you have a part that is high and stays up there practice it down an octave and just play it up high. This way you learn what it sounds like without hurting yourself.

Flow Study in F

Logan Place

Rest between each Exercise.

1 2 1/2" valve slide for D 3

4 5 6

7 8 9

10 11 Optional 12 Optional

13 14 Optional

15 16

17 Optional 18

Lip Slurs

Logan Place

Play Each Pattern through all finger combinations.
Rest as much as you play.

The image displays 16 numbered musical exercises for lip slurs, arranged in five rows. Each exercise is written on a single staff in treble clef with a common time signature (C). Exercises 1 through 16 are indicated by circled numbers above the staff. The exercises are as follows:

- Exercise 1:** A single slur covering two eighth notes (G4 and A4).
- Exercise 2:** A single slur covering two eighth notes (B3 and A3).
- Exercise 3:** A single slur covering two eighth notes (G4 and F#4).
- Exercise 4:** A single slur covering two eighth notes (E4 and D4).
- Exercise 5:** A single slur covering two eighth notes (C4 and B3).
- Exercise 6:** A single slur covering two eighth notes (B3 and A3).
- Exercise 7:** A single slur covering two eighth notes (G4 and F#4).
- Exercise 8:** A single slur covering two eighth notes (E4 and D4).
- Exercise 9:** A single slur covering two eighth notes (C4 and B3).
- Exercise 10:** A single slur covering two eighth notes (B3 and A3).
- Exercise 11:** A single slur covering two eighth notes (G4 and F#4).
- Exercise 12:** A single slur covering two eighth notes (E4 and D4).
- Exercise 13:** A single slur covering two eighth notes (C4 and B3).
- Exercise 14:** A single slur covering two eighth notes (B3 and A3).
- Exercise 15:** A single slur covering two eighth notes (G4 and F#4).
- Exercise 16:** A single slur covering two eighth notes (E4 and D4).

Tonguing Exercises

Logan Place



Tonguing Exercises

4)



Range Exercises

Hold the last note of each exercise for strength.
Rest as least as much as you play.
Can also be slurred.

Logan Place

The musical score consists of five staves of music, each containing a series of eighth notes with a fermata over the final note of the exercise. The exercises are written in treble clef with a key signature of one sharp (F#). The first staff contains measures 1-5, the second staff measures 6-10, the third staff measures 11-15, the fourth staff measures 16-20, and the fifth staff measures 21-24. The exercises progress through various intervals and scales, including chromatic and diatonic patterns, and end with a final chord in each exercise.