

Articulated Air

A clear and efficient approach to trumpet articulation

John Hutchinson

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Besetzung instrumentation	Trompete Trumpet
Genre	Originalkomposition original composition
Schwierigkeit difficulty	C/D = mittel – schwer medium – difficult



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.

1.



First system of exercise 1: Treble clef, 4/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The third measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. Slurs are placed under the first two notes of each measure.



Second system of exercise 1: Treble clef, 4/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a half note F3. The second measure contains a quarter note E3, a quarter note D3, a quarter note C3, and a half note B2. The third measure contains a quarter note A2, a quarter note G2, a quarter note F2, and a half note E2. Slurs are placed under the first two notes of each measure.



Third system of exercise 1: Treble clef, 4/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note D3, a quarter note C3, a quarter note B2, and a half note A2. The second measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a half note D2. The third measure contains a quarter note C2, a quarter note B1, a quarter note A1, and a half note G1. Slurs are placed under the first two notes of each measure.

2.



First system of exercise 2: Treble clef, 4/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. The third measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. Slurs are placed under the first two notes of each measure. A fermata is placed over the final note of each measure.



Second system of exercise 2: Treble clef, 4/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a half note F3. The second measure contains a quarter note E3, a quarter note D3, a quarter note C3, and a half note B2. The third measure contains a quarter note A2, a quarter note G2, a quarter note F2, and a half note E2. Slurs are placed under the first two notes of each measure. A fermata is placed over the final note of each measure.




Third system of exercise 2: Treble clef, 4/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note D3, a quarter note C3, a quarter note B2, and a half note A2. The second measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a half note D2. The third measure contains a quarter note C2, a quarter note B1, a quarter note A1, and a half note G1. Slurs are placed under the first two notes of each measure. A fermata is placed over the final note of each measure.




Fourth system of exercise 2: Treble clef, 4/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note G1, a quarter note F1, a quarter note E1, and a half note D1. The second measure contains a quarter note C1, a quarter note B0, a quarter note A0, and a half note G0. The third measure contains a quarter note F0, a quarter note E0, a quarter note D0, and a half note C0. Slurs are placed under the first two notes of each measure. A fermata is placed over the final note of each measure.

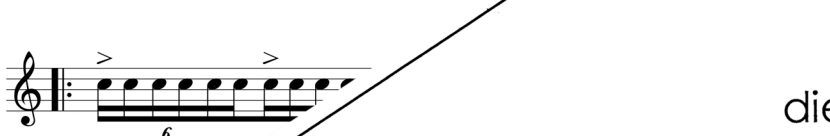
3.




First system of exercise 3: Treble clef, 6/4 time. It consists of two measures, each separated by a double bar line. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. The second measure contains a quarter note B4, a quarter note A4, a quarter note G4, and a half note F4. Slurs are placed under the first two notes of each measure.



Second system of exercise 3: Treble clef, 6/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The second measure contains a quarter note A3, a quarter note G3, a quarter note F3, and a half note E3. The third measure contains a quarter note D3, a quarter note C3, a quarter note B2, and a half note A2. Slurs are placed under the first two notes of each measure.



Third system of exercise 3: Treble clef, 6/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note G2, a quarter note F2, a quarter note E2, and a half note D2. The second measure contains a quarter note C2, a quarter note B1, a quarter note A1, and a half note G1. The third measure contains a quarter note F1, a quarter note E1, a quarter note D1, and a half note C1. Slurs are placed under the first two notes of each measure.



Fourth system of exercise 3: Treble clef, 6/4 time. It consists of three measures, each separated by a double bar line. The first measure contains a quarter note B0, a quarter note A0, a quarter note G0, and a half note F0. The second measure contains a quarter note E0, a quarter note D0, a quarter note C0, and a half note B0. The third measure contains a quarter note A0, a quarter note G0, a quarter note F0, and a half note E0. Slurs are placed under the first two notes of each measure. Below the first measure, the letters 'T K T K T K' are written, with a '6' above the second 'K'.

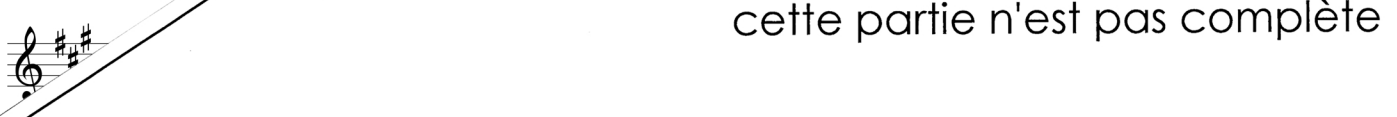
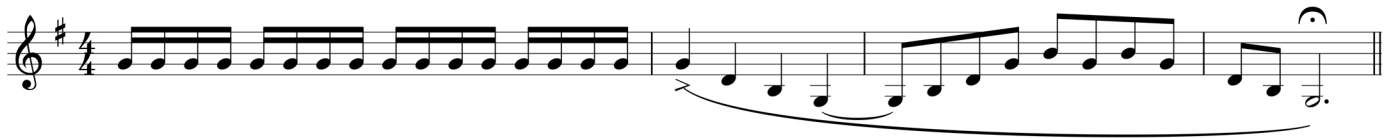
diese Stimme ist unvollständig
this part is not complete
cette partie n'est pas complète

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.



diese Stimme ist unvollständig
this part is not complete
cette partie n'est pas complète

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.

1.

too too too too

2.

3.

4.

5.

6.

diese Stimme ist unvollständig
this part is not complete
cette partie n'est pas complète

Alternative Articulation & Tonal Patterns

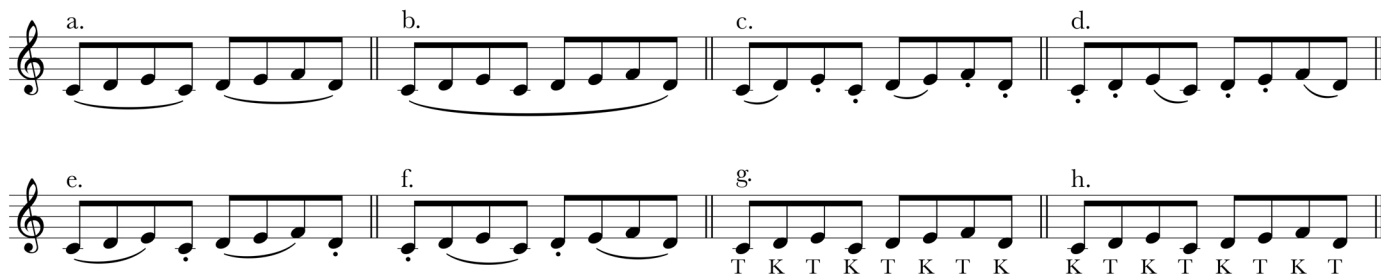
CLARKE 2

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



As well as

diese Stimme ist unvollständig
this part is not complete
cette partie n'est pas complète