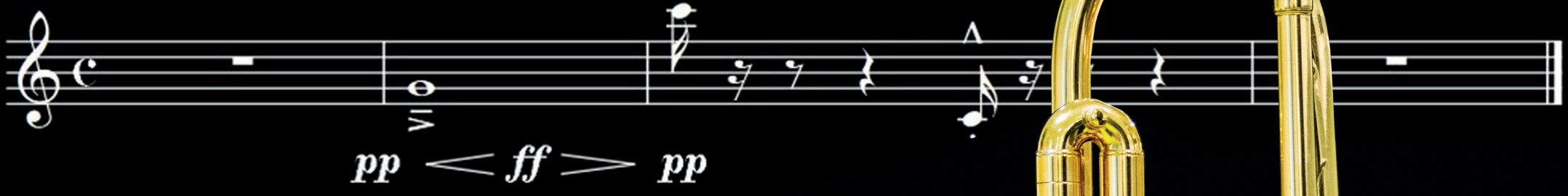
ROLF PERSSON

R.P. BUILD-UP TECHNIQUES

RELAXING, BREATHING AND BETTER CONTROL

FOR TRUMPET, CORNET AND OTHER BRASS INSTRUMENTS



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Thank you

I would like to say a big thank to my former teachers, former and current colleagues and not least all the students I have had over the years and who are the reason why I have developed all my exercises.

Thanks to Peter Hellesø for making recordings and QR-codes of the exercises for the readers/players, so they can see and hear my thoughts about how the exercises should be played.

A very big and special thanks to my former student, and now very good friend and not least sparring partner Christian Hauge Svendsen, for help and guidance in noting and editing all my material so that it now appears in this very professional way.

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Welcome to my world of trumpet playing, ideas and thoughts

My name is Rolf Persson, and I am currently Lector at the Royal Academy of Music of Southern Denmark in Odense, where I teach in trumpet and ensemble. I have received my education from 1979 – 1984 at Malmö Musikhögskola with Associate Professor Leif Bengtsson and then later Christer Nilsson as trumpet teachers.

In addition to this education, I have studied in Chicago with teachers such as Vincent Chicovitz, Adolph Herseth and Ross Beacroft, New York – Phil Smith, London – Christian Steele-Perkins, Michael Laird.

I have also been privileged to be together and also teach together with many of the "stars" including the world's best trumpet- and brassplayers, such as Håkan Hardenberger, Anthony Plog, Mathias Höffs, Alan Vizutti, Adam Rapa, Ole Edvard Antonsen, Timofej Dokchitzer, Christian Lindberg, Jens Bjørn Larsen, Rex Martin, and a lot of many other fantastic musicians.

A large part of my inspiration also comes from the talented colleagues I have worked with daily in my life as a musician, trumpetplayer and teacher.

In the period 1985 – 2008 I was employed as an alternating solo trumpet player in Odense Symphony Orchestra, and since then I have devoted myself to work as a teacher and conductor.

From my very young days, I have been interested in teaching and with it also to invent and try new and different methods to improve different moments in my own and my students' trumpet playing.

R.P. Build-up techniques for relaxing, breathing and better control.

APPLICABLE TO ALL EXERCISES

ALL NOTES MARKED WITH TENUTO STROKE AND ACCENT MUST BE PLAYED EXTREMELY LONG AND IN ITS TOTAL FULL LENGTH AND WITH A VERY CLEAR TONGUING.

PLEASE NOTE THAT YOU SHOULD NOT PLAY WITH DIRECT ACCENTS, JUST VERY CLEAR TONGUING.

FOCUS ON THAT ALL NOTES SHOULD BE PLAYED THROUGH THE INSTRUMENT - NOT JUST INTO IT, SO THE TONE THAT COMES OUT FROM THE INSTRUMENT ALLWAYS IS OPTIMAL.

THINK THAT ALL NOTES WE PLAY, ARE PLAYED FORWARD AND STRAIGHT AHEAD, SO WE DON'T FOCUS TOO MUCH ON WHETHER IT'S HIGH OR LOW NOTES.

ALWAYS LISTEN TO WHAT COMES OUT OF THE INSTRUMENT – even though many times we focus mostly on what and how we put into it.

WE SHOULD ALWAYS PLAY WITH THE BEST IMAGINABLE QUALITY.

THE TONE OR PHRASE WE ARE PLAYING MUST ALWAYS BE PLAYED AS THE MOST BEAUTIFUL WE HAVE EVER PLAYED, AND WITH THE BEST IMAGINABLE SOUND. THIS NOTE OR PHRASE IS THEN PLAYED TO THE NEXT NOTE/PHRASE, WHICH IS THEN PLAYED EVEN MORE BEAUTIFULLY AND WITH EVEN BETTER SOUND AND QUALITY, AND SO ON….

EVERY EXERCISE SHOULD NEVER JUST BE PLAYED AS AN EXERCISE BUT SHOULD BE PLAYED AS A BEAUTIFUL PIECE OF MUSIC. THIS APPLIES - OF COURSE, EVEN IF IT IS ONLY A SINGLE NOTE.

The overall basic idea of the exercises in this book, is to improve the air flow and not least the quality of our sound and movements when playing on our instrument. The exercises will also make sure of the importance of relaxing as much as possible in our body, without losing focus and concentration.

It is therefore important to control our breathing 100% before even start playing the various exercises, so we have a pleasant cycle with the breathing and then the best use of our air.

For control our body and instrument the best way, we must constantly make sure to have comfortable and controlled breathing. Since the different exercises are repeated many times, these can in many ways be compared to a form of meditation/yoga.

As such, the exercises are not rooted in meditation and yoga in the traditional sense, I use these terms as a framework for understanding the basic essence of the material, which has several similarities with these disciplines.

An example of why I call my exercises a form of meditation/yoga is this experience:

My former neighbor did a lot of yoga. Among other things, he went to Japan once a year, where he lived in a Buddhist temple and practiced Japanese yoga and martial arts for a whole month.

Every morning he sat in his garden room and meditated for a long time. We got to talk about it, and I asked about how and why he is doing his meditation, after which he said to me: "it's no different from what you do every morning". I was a little questioning to what he meant, and he told me that I did the same, when I stood every morning and played long notes on my trumpet. Suddenly, I could see the connection and how much this kind of meditation/control helped and has helped me in many ways over time.

Therefore, I have a great interest in spreading these kinds of thoughts so they can be used on our instrument.

Broadly speaking, it is about control of breathing and repetitions, which can also easily be used on many instruments besides the trumpet.

When breathing to play your instrument, it is important not to fill the body completely with air, but also make room for the air "to turn around" before it leaves the body/mouth again through the mouthpiece and out through the instrument in a smooth and controlled flow.

The breathing should always be as silent as possible. And if there is sound of your breathing, it should be as deep as possible. The feeling when we take a breath, should be like the air is coming "all the way down into the stomach" and not just into the chest region. When it is possible, it is a big advantage to open the mouth as much as possible to get free passage for the air.

Another good way to feel “the air going all the way down into the stomach" is to take a small piece of tube e.g., a garden hose and breathe through it. With this tube we can clearly feel the free path for the air through the mouth and further "down into the stomach" and back again. When we do this, it is of great importance that we put this little tube a little way into your mouth to get the right feeling and effect, and not just hold it between the lips.

We can also get this feeling when open the mouth as much as possible - put the mouthpiece a little bit into the mouth and take a big breath. This will also be open “down to the stomach”, and give the feeling of a big, nice breathing.

Before we start doing the "right" breathing exercises, it is very useful to do some wildly large and uncomfortable breaths to get our entire body to "ground" and totally relax when the air leaves our body again.

This must be done standing up and through our rally open mouth fill us up completely with air - really fill the body up with as much air that is possible and then also "snap" for some more air a few extra times. Now there cannot be more air in our body and it feels very uncomfortable.

Then we just let go of all the air and the body empties air in a split of a second.

Now we stand (hopefully) with a body that is totally relaxed, and we let our entire body rest heavily on our feet, and therefore we can feel that our body is "grounding". Allow yourself to swing a little round with the body and especially with the arms while hanging down the body, to feel that our body is relaxed and "grounding". Then, when we feel the need to breathe again, repeat it all over again. This exercise should be repeated at least 3-4 times to get the right feeling in the body before we start the exercises themselves.

When we now must start breathing the way we should before we play, it must be done in the same way that you fill the body/lungs with the amount of air you need with the feeling that the air comes all the way down into the stomach. But do not take more air in than what feels comfortable, and make sure there also is space for the air "to turn around" before leaving the mouth/body again.

Try to take a breath the way you want before singing a song. For most people will this feels very natural, and they will not fill the body with more air than necessary. When taking a breath this way, there is room for the air “to turn around” and we can then "present" the note/phrase we now want to sing or play. This way of breathing and generally preparing before playing our instrument we can directly copy from preparing before singing. With this way to prepare before playing, we can make our playing more natural and as little strenuous as possible.

Again, no more air should be taken in than what is necessary, and the air must have the feeling of going "all the way down into the stomach" before we again let it out and present the next tone/phrase.

When there is a break in the exercises and it says that we should breathe out, it means that you should just let the air out. Therefore, the air should never be held longer than necessary, and the air should be let out in the way that the air leaves the body in a split second, and we can then feel completely relaxed and "grounded" until we again must take a breath again.

When we play the exercises, it is important to feel that the air leaves our body/mouth in a smooth and focused beam, out through the lips and all the way through our instrument.

The function of our tongue will primarily be to let air out through the lips at the specific time that we determine. But also, to make sure that the air comes out through the lips and into the instrument with the specific pressure and sound on the air, which is necessary for the specific tone that we want to get out of the bell of our instrument to be optimal.

One comparison I like is if we turn on a kitchen faucet.

When opening a faucet, an even pressure of water comes out of the faucet. Then we pass our finger through the jet of water. If we do it slowly the water will start splashing all over the place. If we do it quickly, we are just cutting the jet of water.

However, no matter how you do it, the water keeps coming out of the tap with the same pressure.

It is therefore of great importance that our tongue is very fast when breaking the airflow we let into the mouthpiece, so we do not lose the pressure on the air we need for continue the flow we have on the air. The air flow speed we have must remain the same before and after we have used the tongue to divide the air, which is the same as keeping the same tone with the optimal quality.

Another example is if we take a garden hose and turn on the water.

When we turn on the water, the water will flow in a steady stream. If we then grab the end of the hose and press it together, the pressure on the water leaving the hose will increase and without adjusting on tap.

In the same way our tongue should work. This means, when the air is coming "all the way down from the stomach" then we regulate the pressure on the air with the tongue (and then also the pitch) just before the air leaves our body through the lips and into the mouthpiece.

When we let the air out through the lips and into the mouthpiece, it is also very important that there is a balance between the pressure on the air and the pressure from the mouthpiece against the lips. If there is no equilibrium between these two factors, it will almost certainly happen that the throat reacts by cutting off the air. If this happens, we will not be able to regulate our air pressure/pitch with our tongue, and consequently make a lot of effort to play different notes, and the quality of our playing will deteriorate greatly.

The daily program with the exercises must be played as described here:

1. Exercise 1.A, 1.B, 1.C, 1.D or 1.E of your choice with the preparatory exercises.
2. 10 – 15 minutes break
3. Exercise 2
4. Exercise 3
5. Exercise 4.A or 4.B
6. Exercise 5.A or 5.B
7. 3 minutes break
8. Exercise 6.A or 6.B
9. Exercise 7.A or 7.B
10. Exercise 8.A or 8.B
11. 3 minutes break
12. Exercise 9.A or 9.B
13. Exercise 10.A & 10.B or 11.A & 11.B
14. Exercise 12.A & 12.B or 13.A & 13.B
15. Exercise 14.A or 14.B

- When an exercise has been chosen from each point from 1 – 15, these must be played every day as described in each individual exercise.
- This will give a good start for the day and help to build up and control many important elements of our playing.
- The same exercises should be played for a minimum of one week at a time before they are replaced by others.
- The various exercises can also be used individually.

When this daily program has been completed, there must be a break of at least 15 minutes before continuing with anything else that needs to be practiced.

Exercises 1.A to 1.E

THESE EXERCISES SHOULD BE PLAYED STANDING

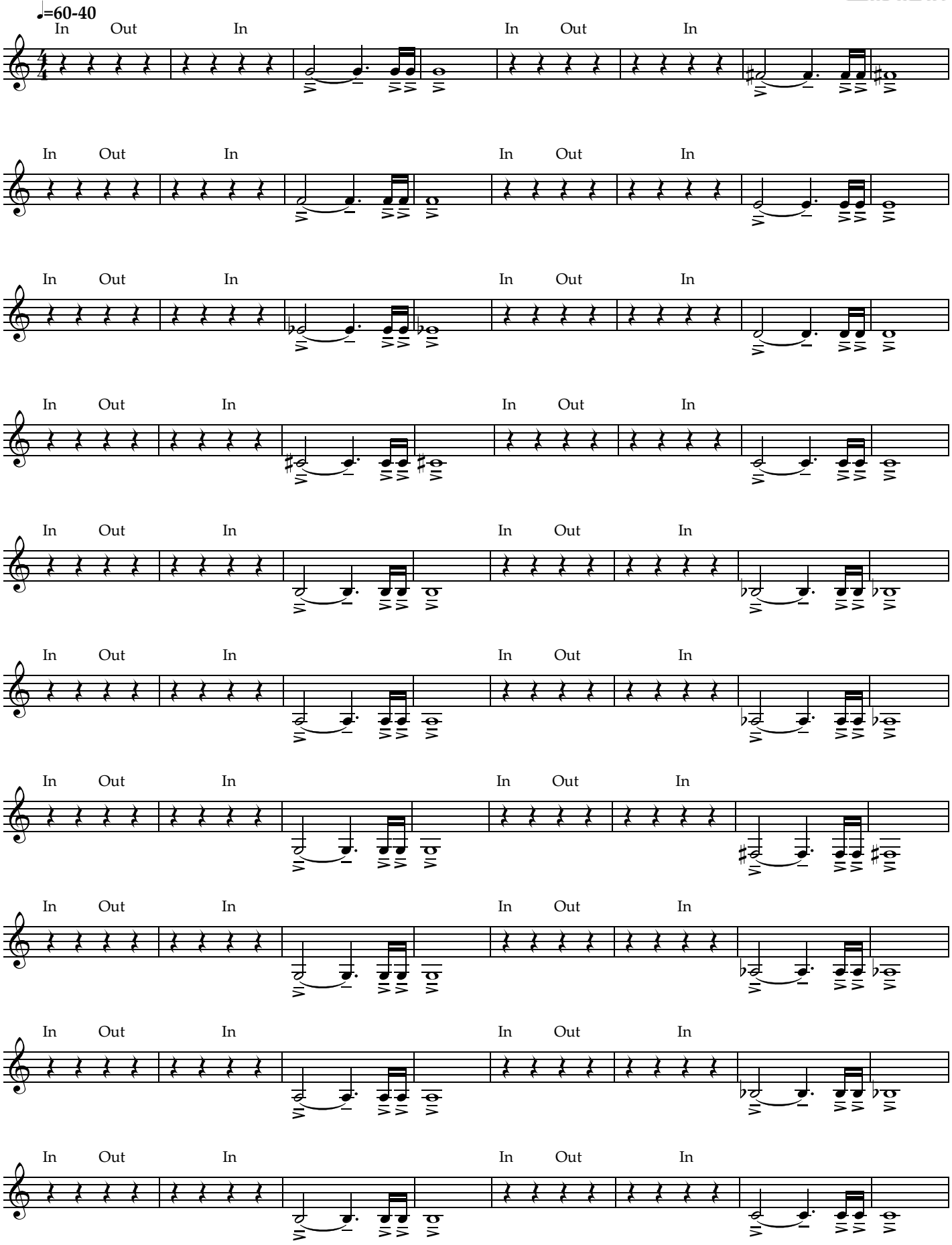
REMEMBER THAT ALL NOTES MARKED WITH THE ACCENT/LINE CHARACTER, MEAN THAT THE NOTES MUST BE PLAYED IN ITS TOTAL FULL LENGTH AND WITH A VERY CLEAR TONGUING, BUT WITHOUT A DIRECT ACCENT.

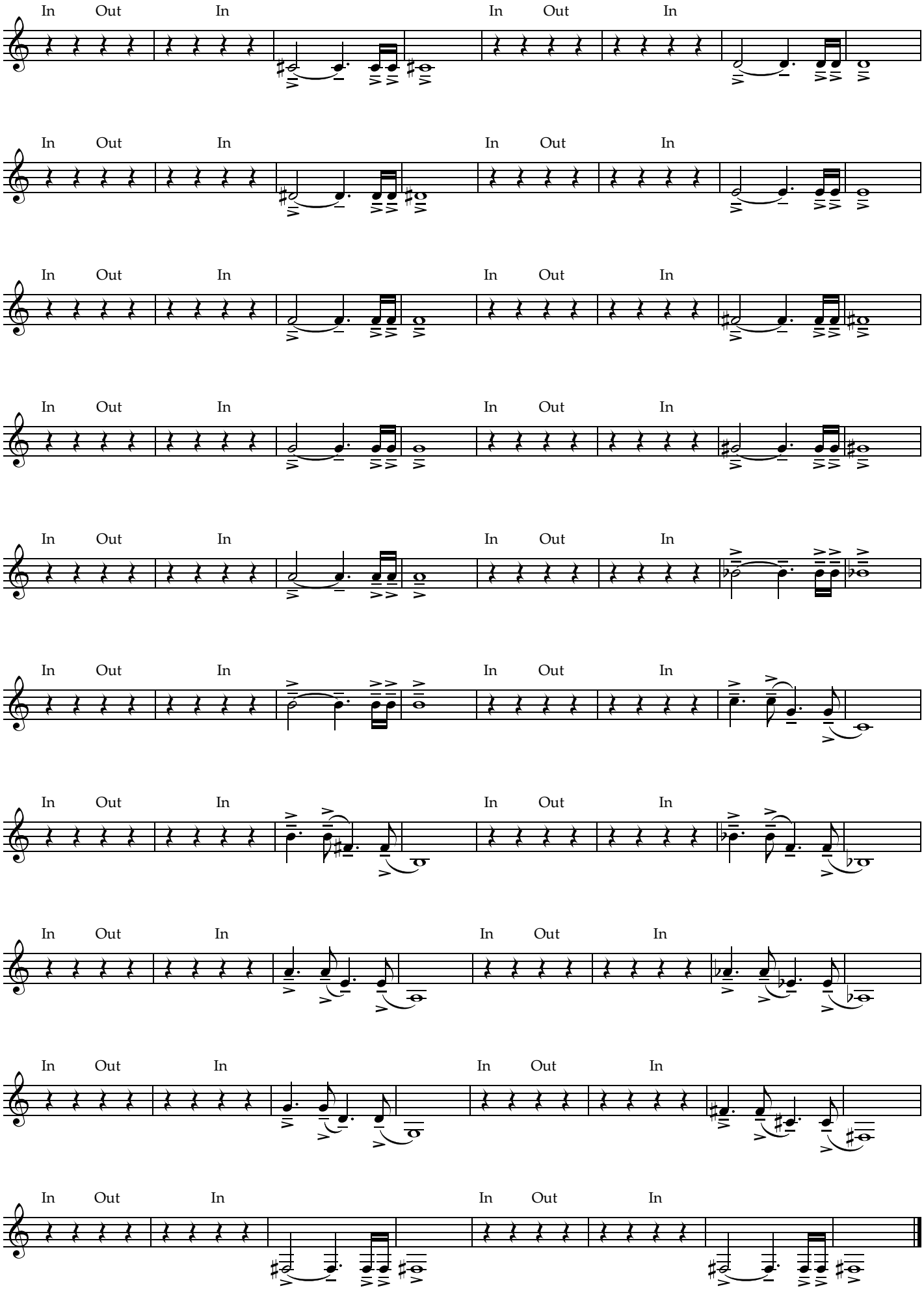
"LONG NOTES WITH CLEAR TONGUING"

- Start by set the metronome on the metronome number in which you want to perform the exercise.
  Basically, metronome number 40, but a little faster if it turns out that there is not enough air for most of the exercises.
- Start breathing in the way described for how the specific exercise will be performed. In the exercises, a proposal is written for how. You must try out what suits you best. However, it is very important to keep the same breathing cycle throughout the exercise, and not change along the way. Whether it's just 2+3+3 or 2+4+2 or something completely different, doesn't matter that much – however, a minimum of 2 strokes for each torque. It's also important to remember to give the body some time to ground after let the air out, where we just stand and relax before breathing again. The breath we then take before playing again, should be large - but relaxed, and give the air plenty of time and space to "turn around" before we present/start the first note.
- When breathing is working well, and the body feels relaxed – start "buzzing" your lips for the number of beats there will be in the specific exercise.
  It doesn't have to be a specific tone, but it's important that it feels comfortable and gives a "good sound". Remember that breathing is constantly with the number of beats/cycles noted in the exercise – or the way you have found out work for you, and that the body does not tense up in some unnecessary places.
- This is repeated 3-6 times and/or until this "buzzing" feels comfortable.
- If there is not enough air to maintain the tone/phrase of all beats, wait until the time is due to breathe one anyway. This means that the actual rhythm/cycle of breathing must not be broken before the entire specific exercise has been completed.

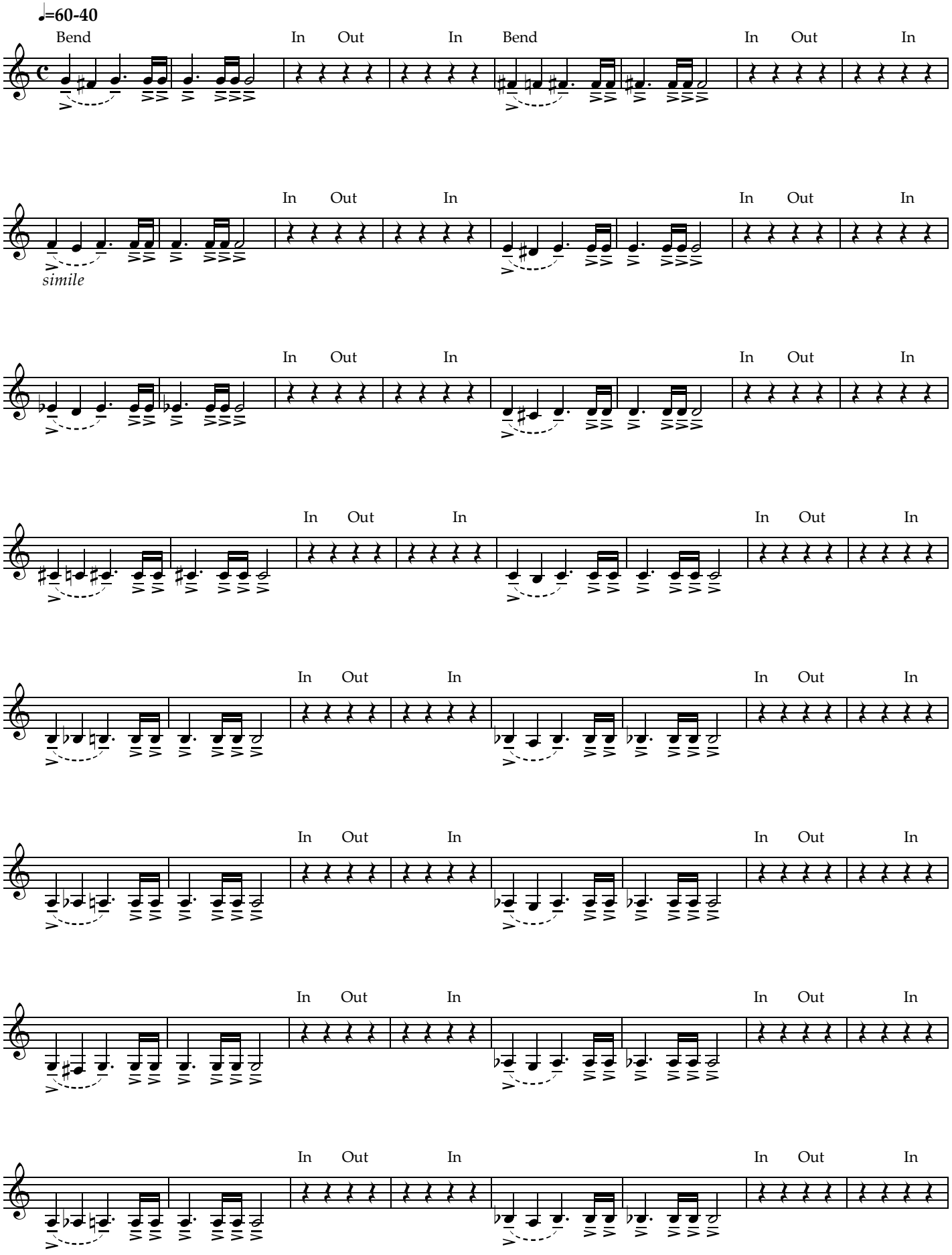
- The exercise must now be repeated on the mouthpiece. Play a note in the middle register (or in the deeper register) with the number of beats with which the subsequent practice will be played. Be sure to create a rich and beautiful sound.
- Remember that every time you take a breath after playing a note/phrase, the arms and instrument must be taken down at the same time as you let the air come out from your body, so that the whole body can relax and ground between each note being played. As we take a new breath to start the next note/phrase, we move our arms and instrument up (always in the same way and tempo) and prepare to present the next note/phrase we are going to play.
- This exercise should be repeated 3 – 6 times and/or until it feels comfortable and sounds great.
- Do now a slow glissando on the mouthpiece at an interval that suits you – for example a quince or an octave, both up and down with the total number of beats which you need to continue the specific exercise. It is important and be aware, to start and end on the same note.
- Repeat this exercise with glissando 3 – 6 times. Then move on to that exercise between 1.A and 1. E you decided to play.
- In every exercise, all notes must be played in the entire length, and the movements must be very clear. The different notes will be tied very close together into a long phrase. Of course, this also applies when playing with double and triple tonguing as written in the exercises.
- Whether there is movement in the exercises or not, the whole procedure and idea with these exercises should be to play everything AS ONE LONG NOTE AND CLEAR MOVEMENTS, WITH A FANTASTIC SOUND AND A GOOD INTENSITY. This is how we want to ensure that all the different notes we play, constantly lead on to the next, and the next, and the next, and help to ensure that all notes and not least the musical phrases are tied together as one long tone.
- When there at the end of some of the exercises are small jumps which go downwards – don't think about playing downwards but think that all notes should be played forward. You may also think that the deeper notes you have to play “need to be picked up" to the level you are at before the current tone change. This is most easily done through playing all notes before a tone shift extremely long.
- After completing one of the exercises 1. A – 1. E, take a break of 10 – 15 minutes before proceeding with exercise 2.

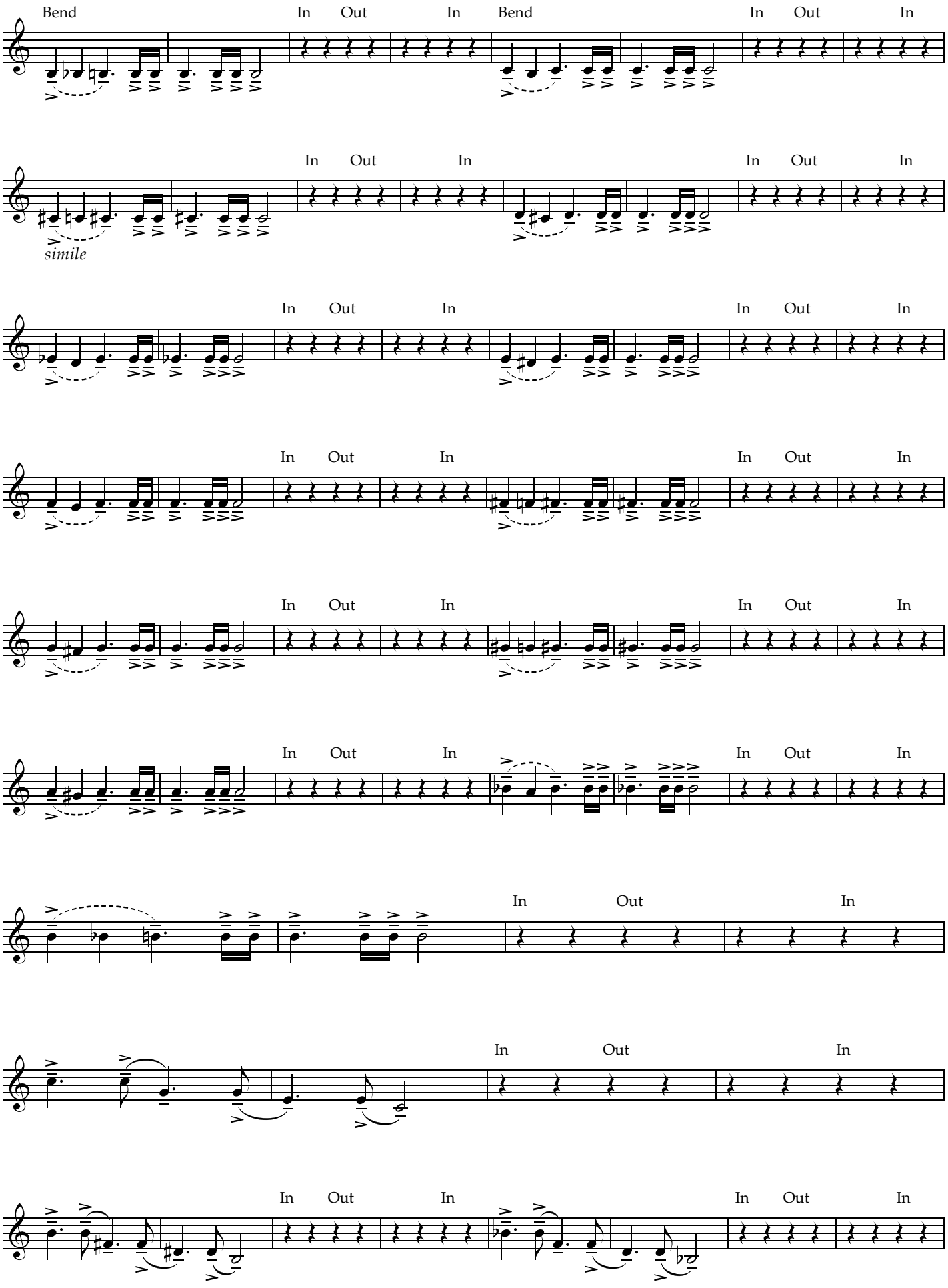
Exercise 1.A

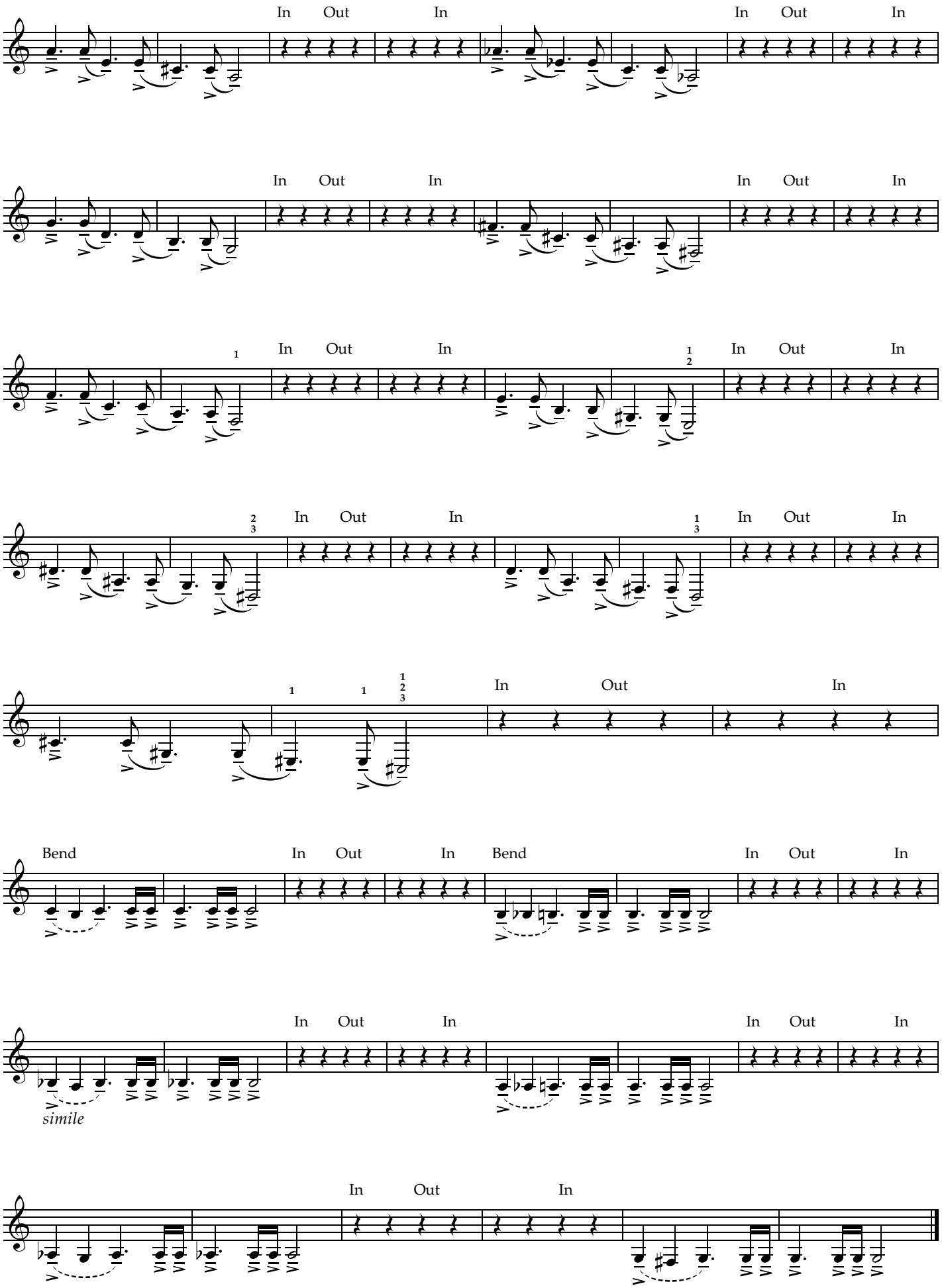




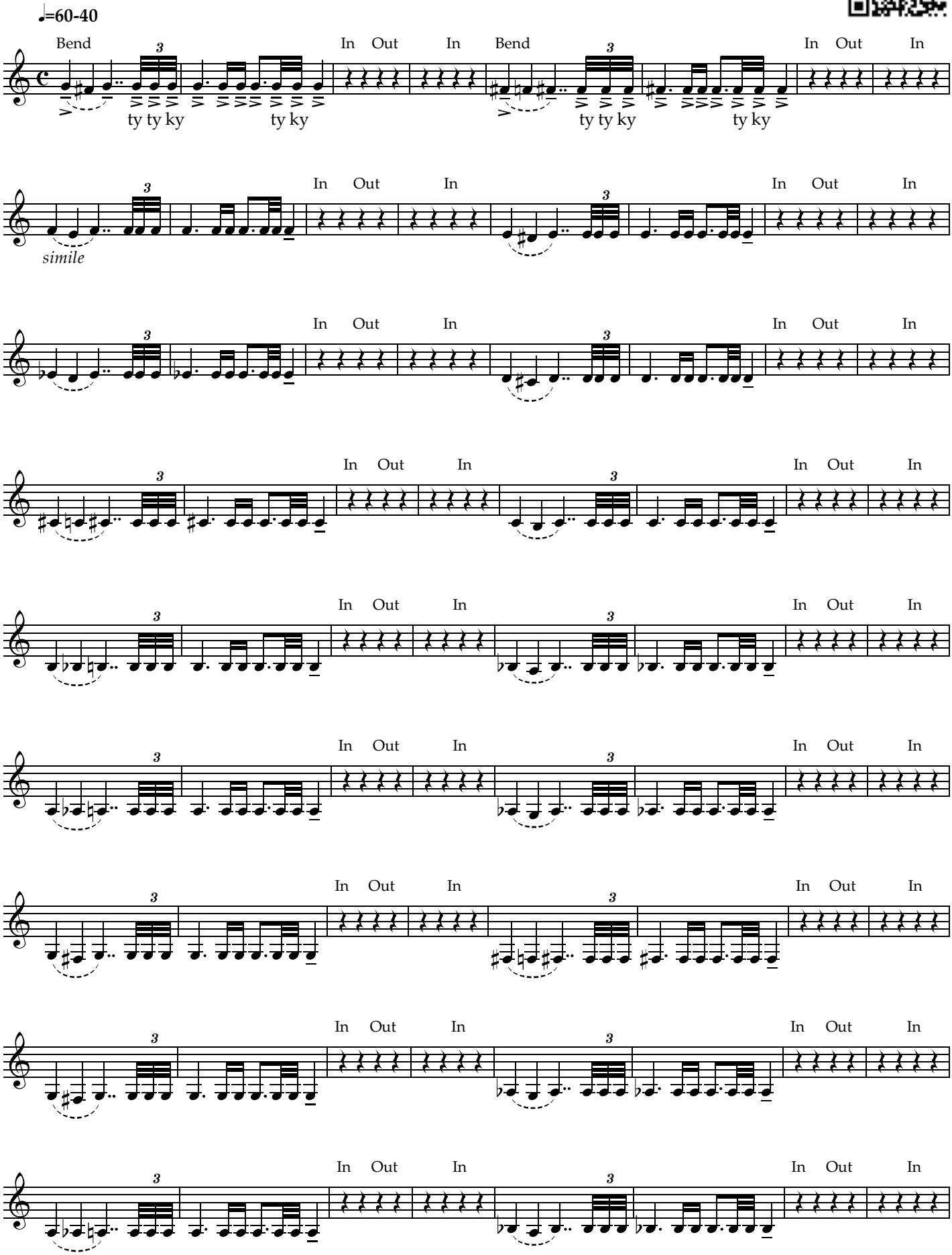
Exercise 1.B

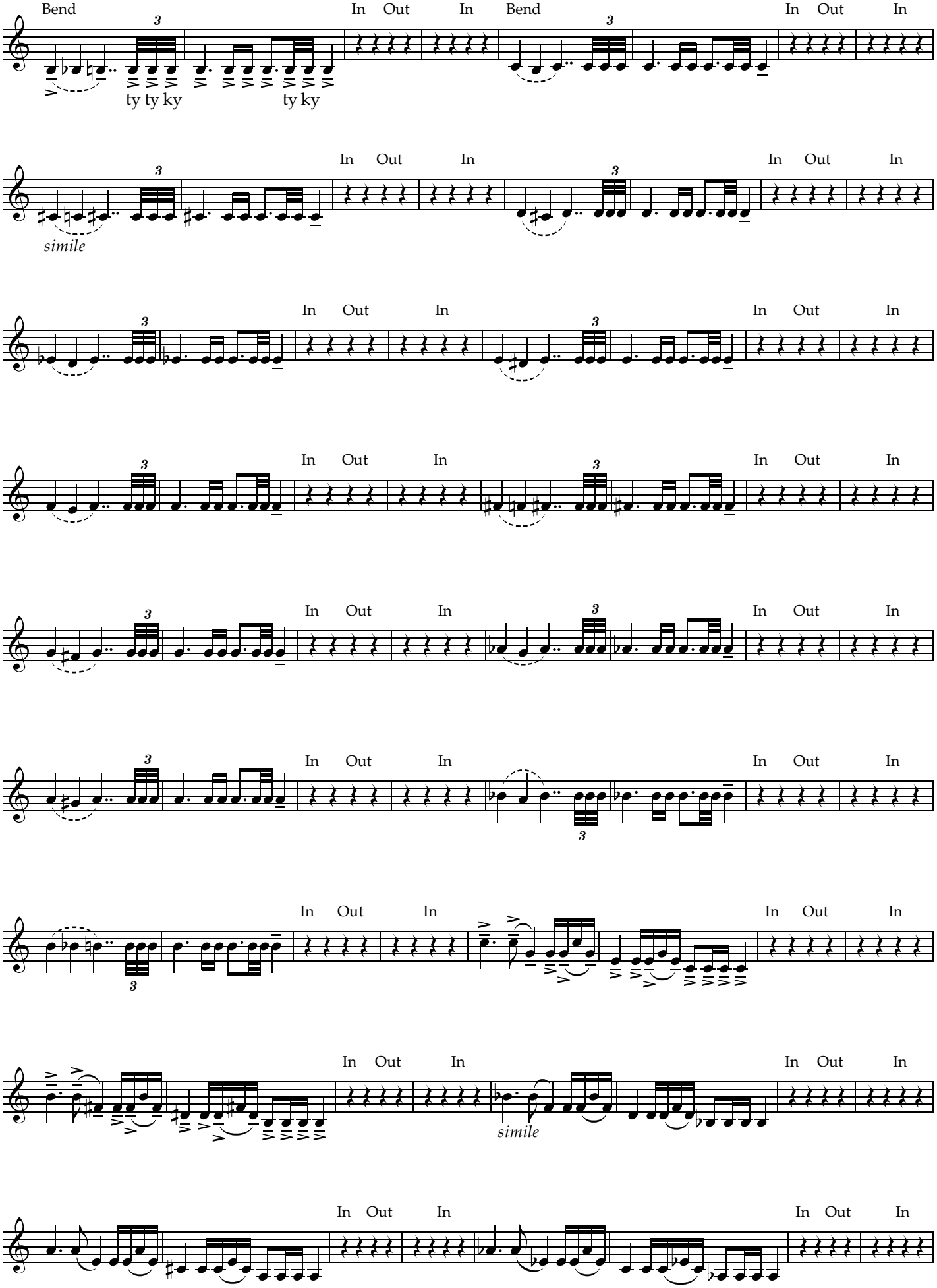


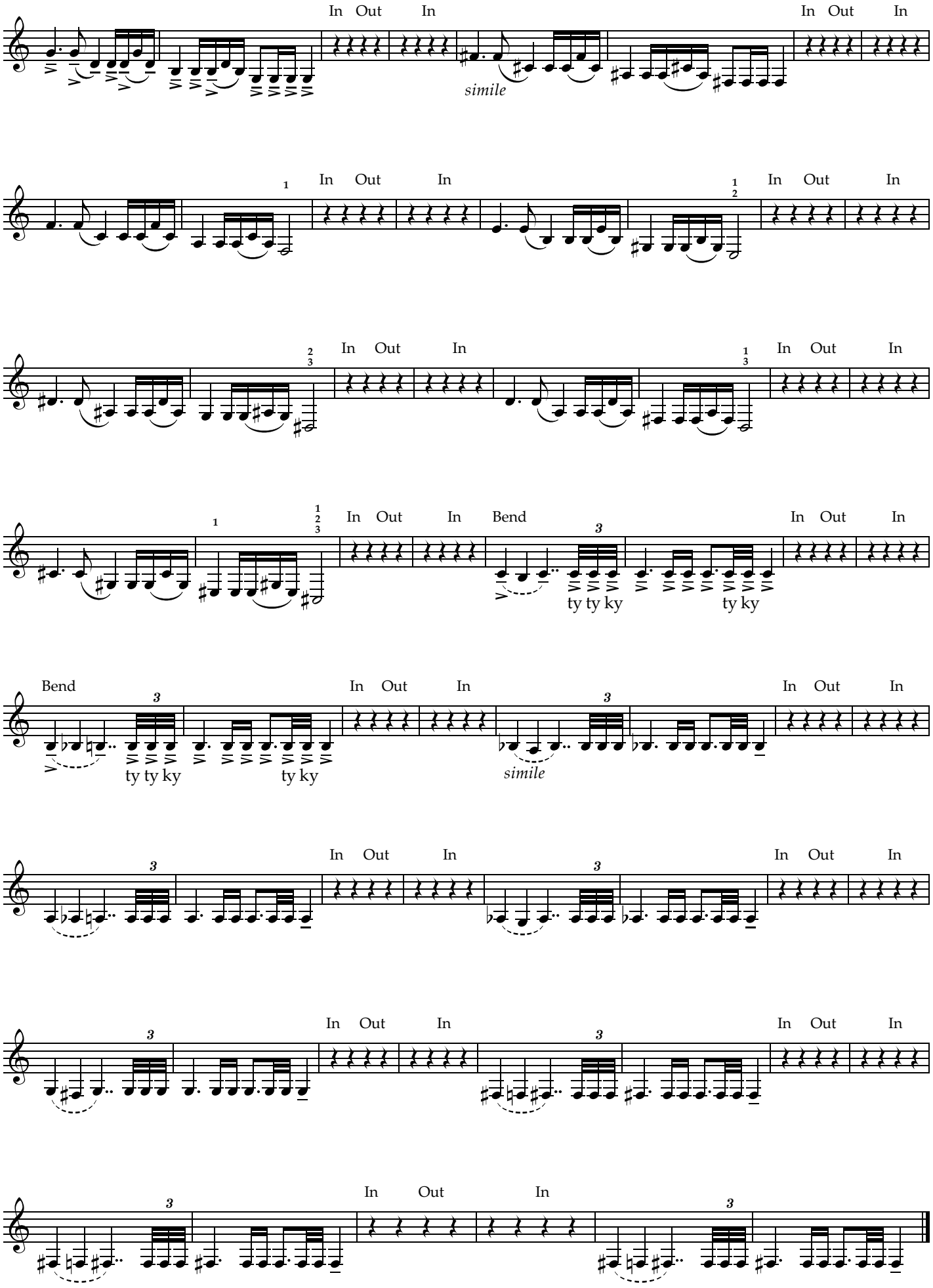




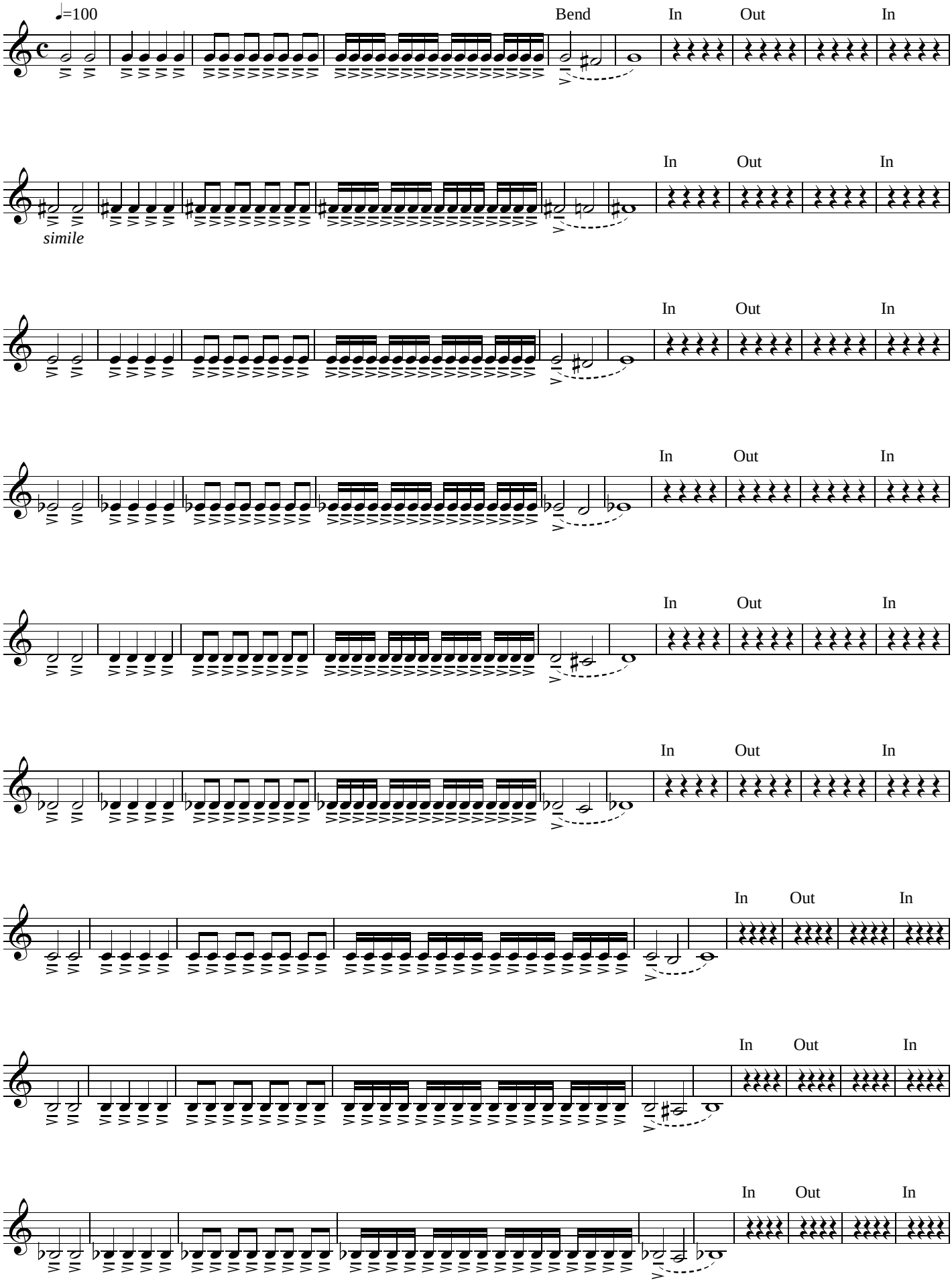
Exercise 1.C

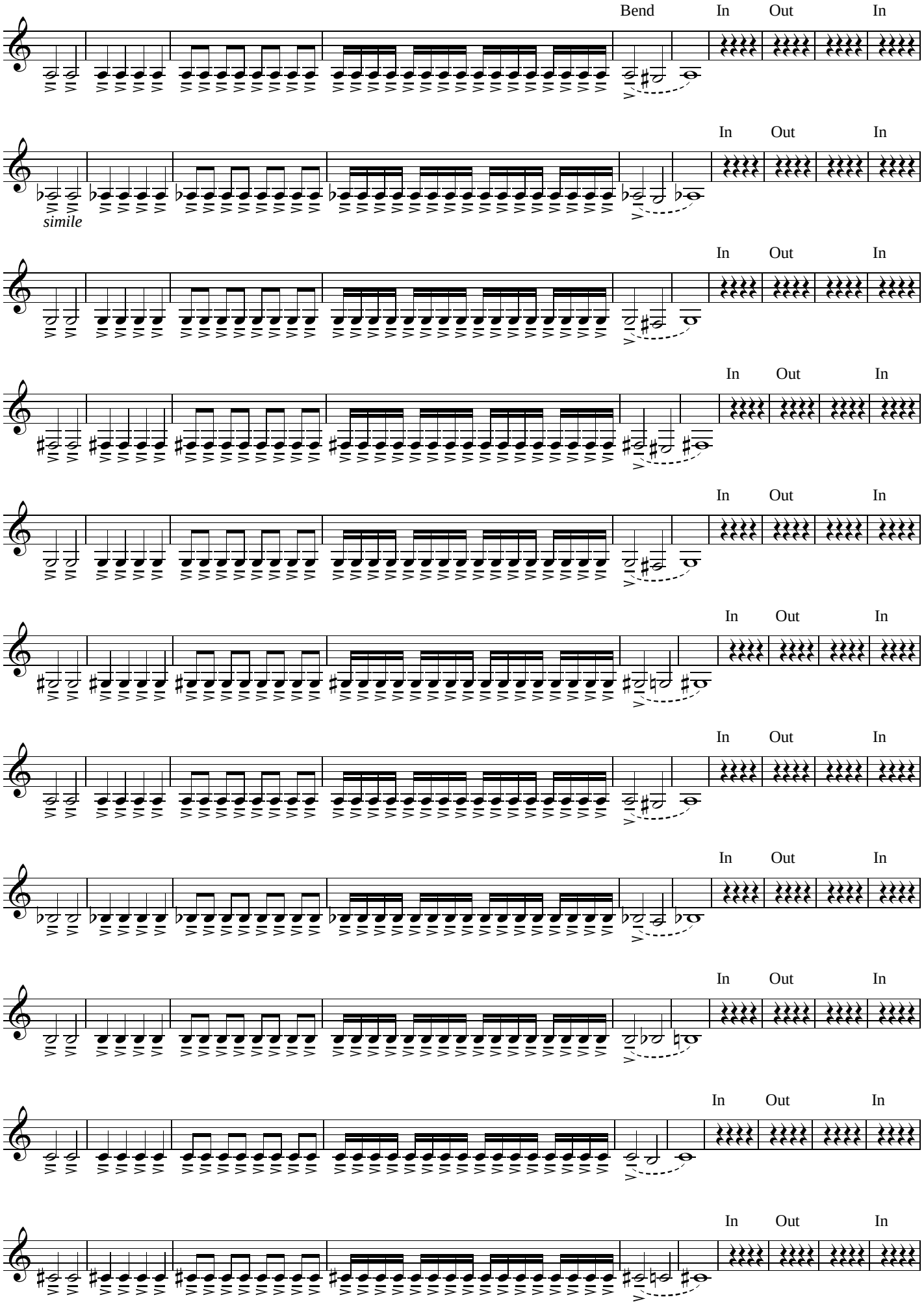


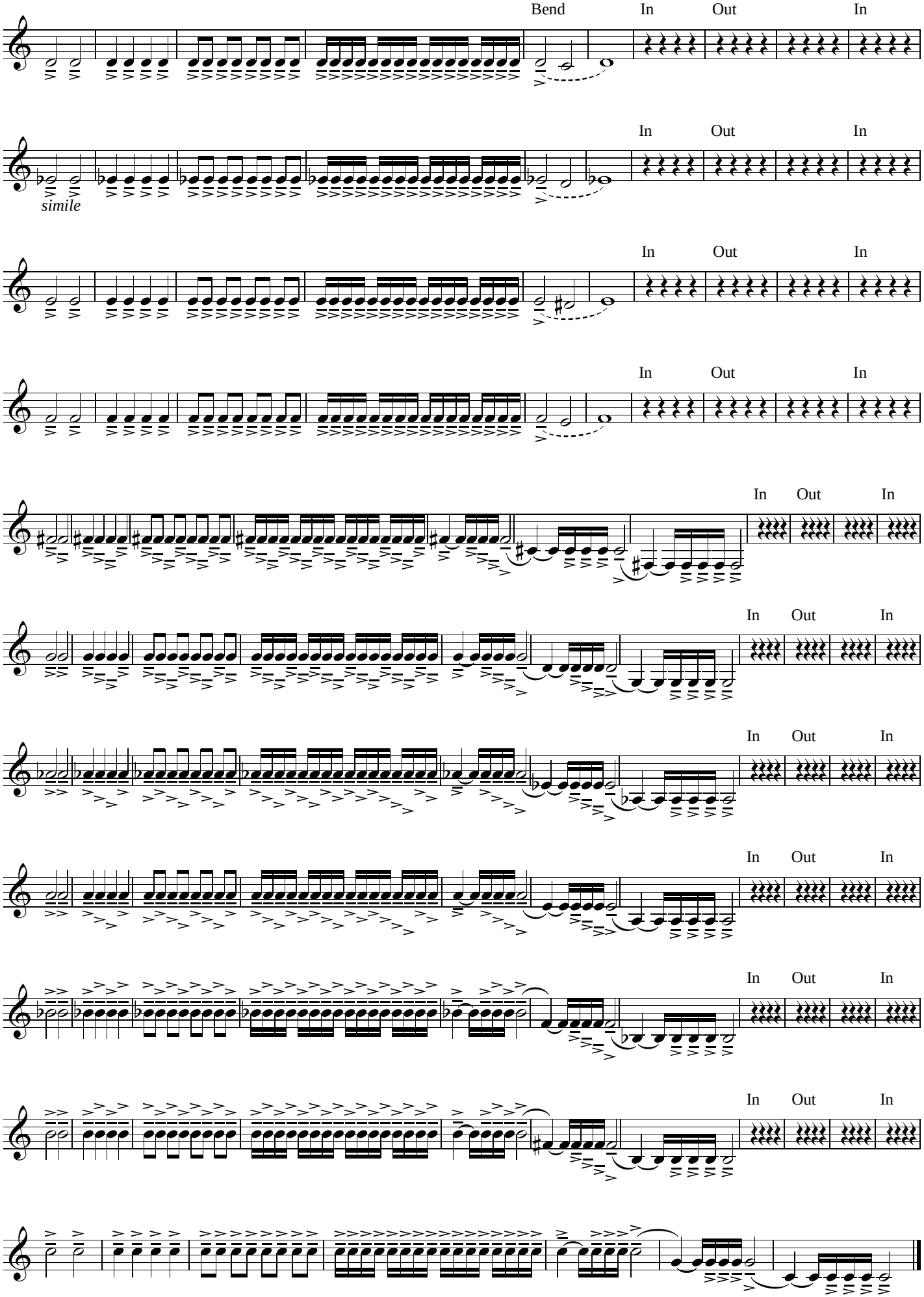




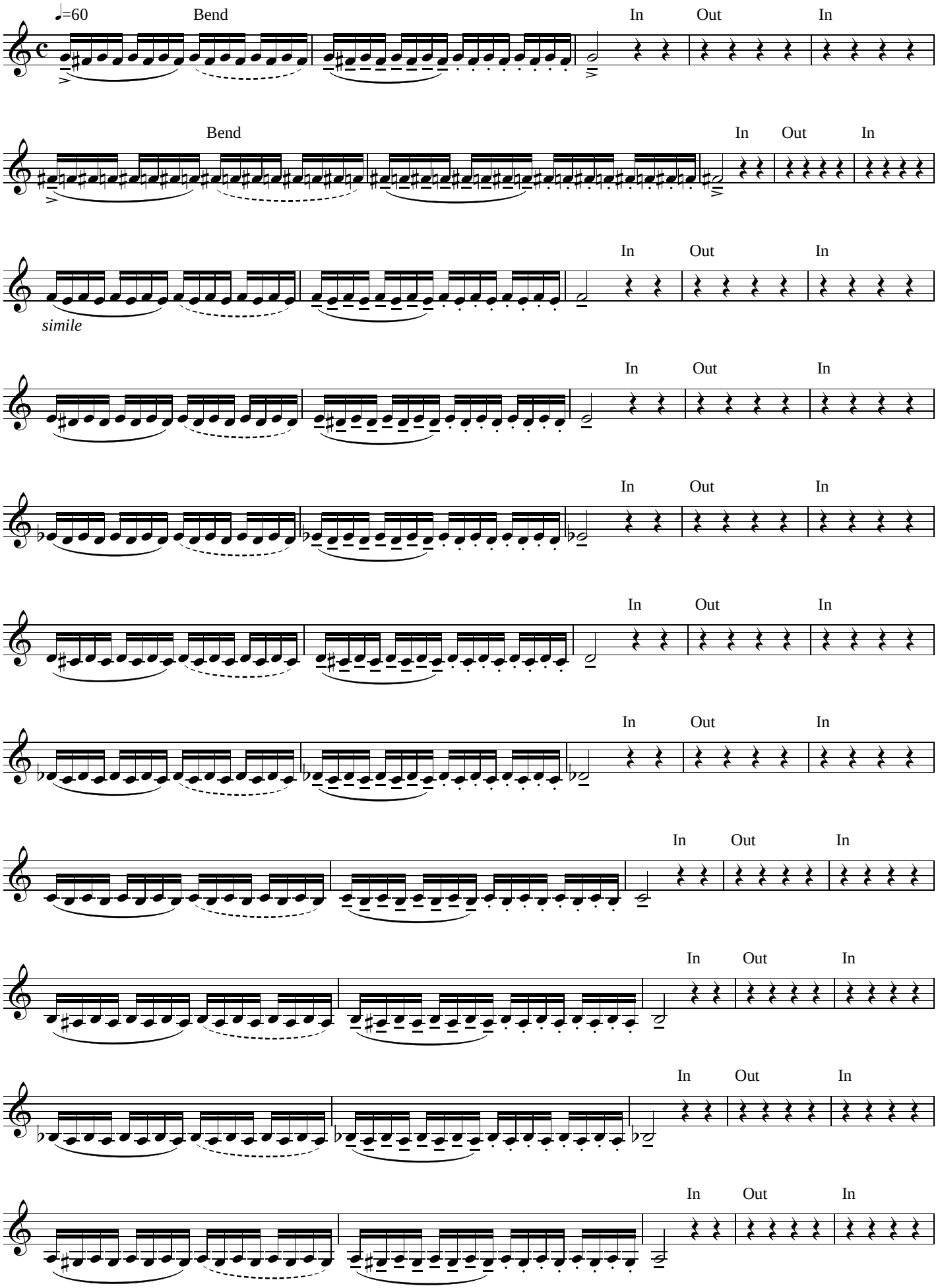
Exercise 1.D

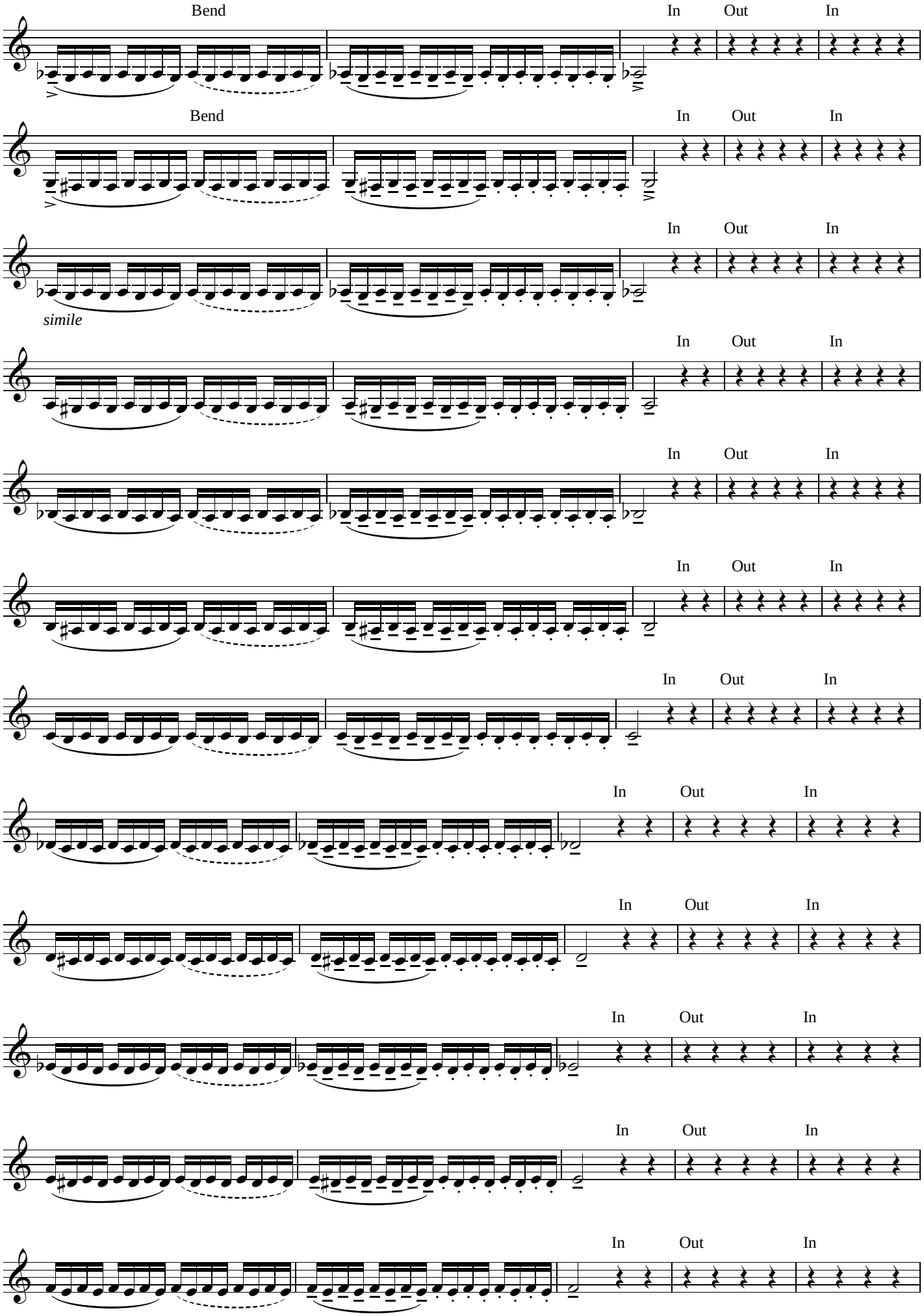


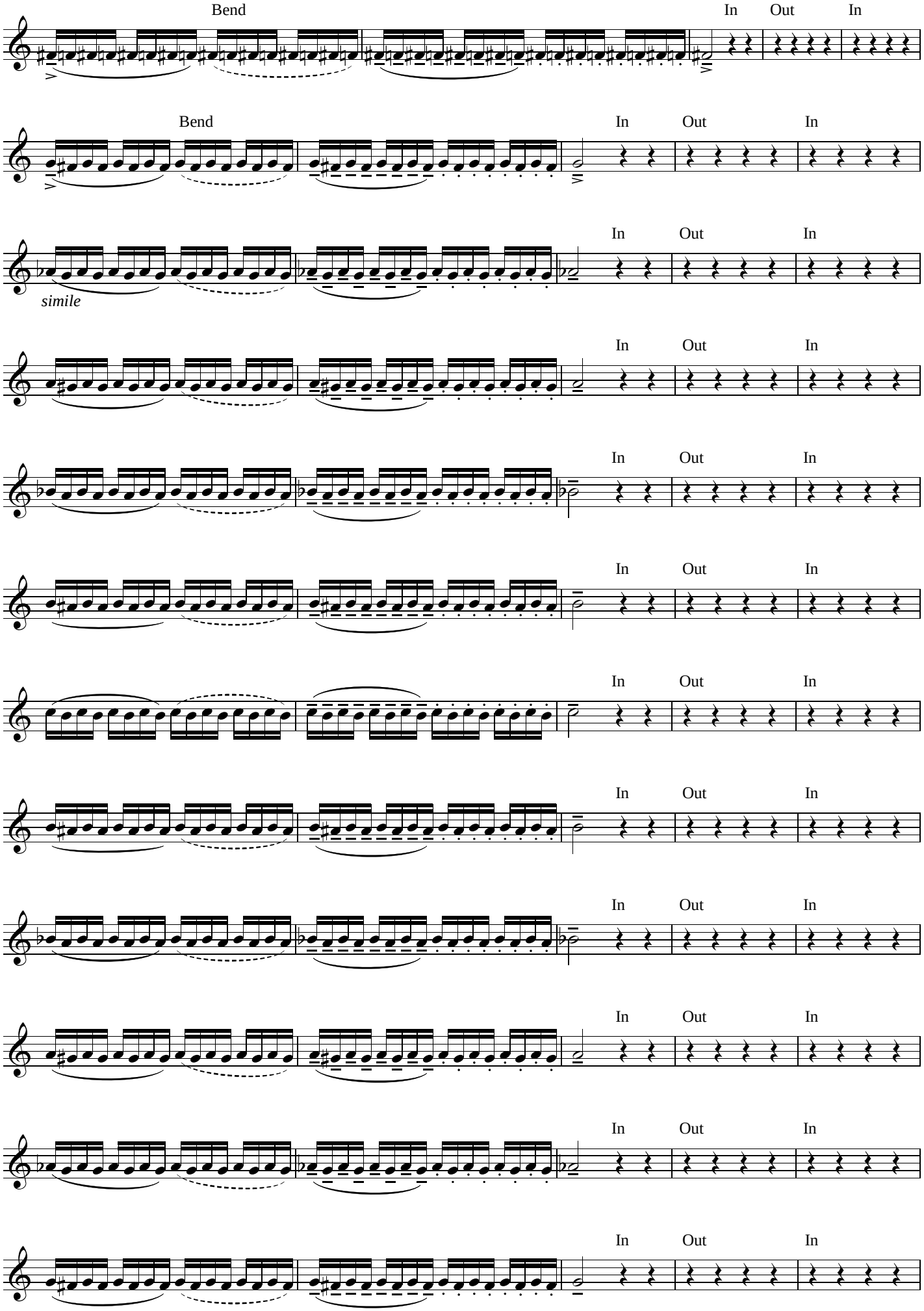


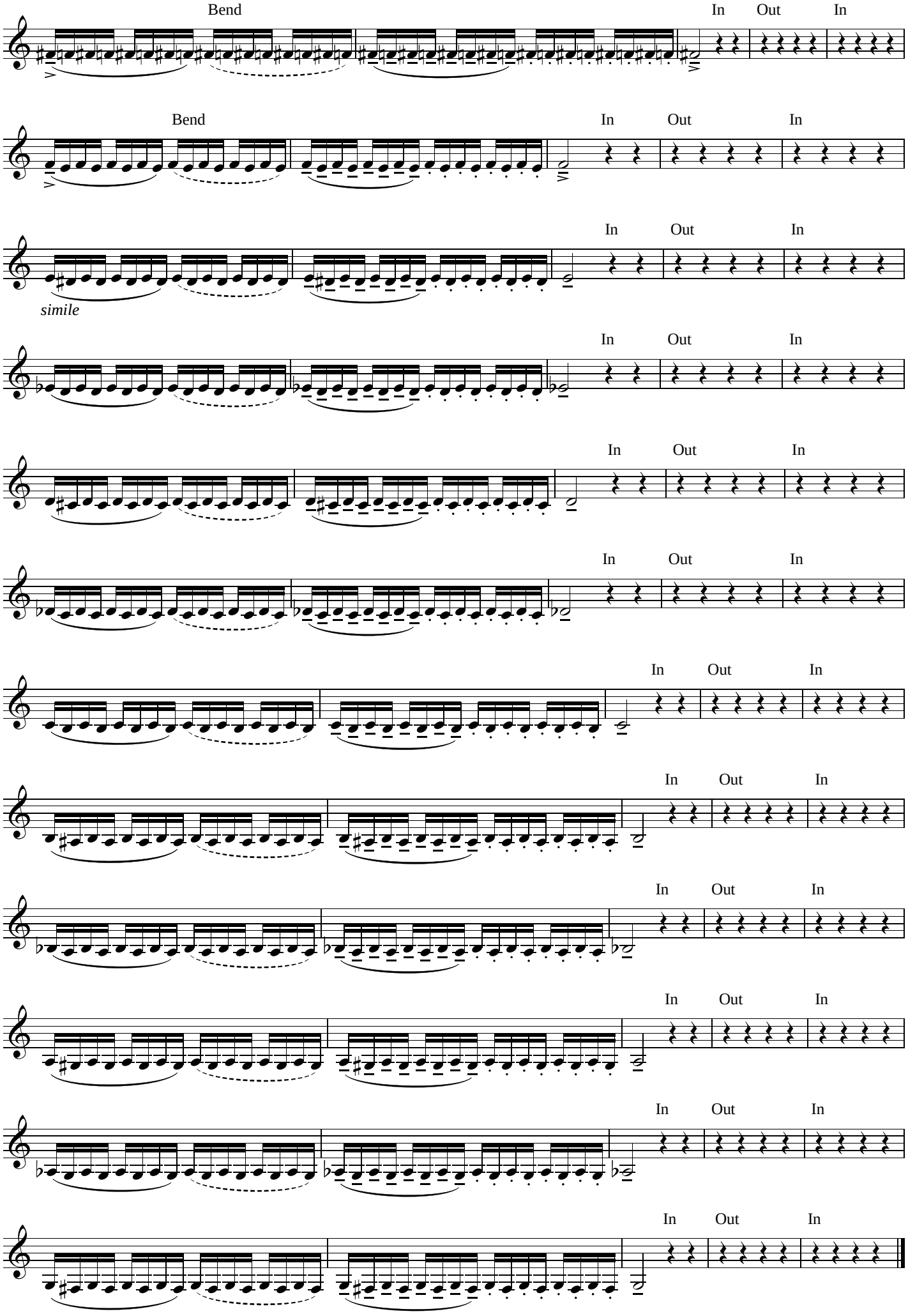


Exercise 1.E









Exercise 2

THIS EXERCISE SHOULD BE PLAYED STANDING UP

This exercise should help us hit the different notes with as little work as possible.

All notes must be played extremely short and very powerful. However, we must always remember – that a short tone is a long tone that is just stopped a little early.....

By this is meant that if we only think and play a short note, it will often sound like it is just a touch and with a very bad sound that hardly leaves the instrument.

If, on the other hand, we always think that we must play a long note, we will aim much more precisely for the note in question. We will therefore hit the tone better and play this specific tone with a much better sound and intonation.

Think about how a table tennis ball sounds when it hits the table.... It gives a nice and round sound, and the ball bounces up again. If, on the other hand, we take an old and bad ball, it gives almost no sound, and almost remains lying down when it hits the table.

All the notes in this exercise must also be played on "the end of the breath" – that is, with the absolute last air we have in us, but without stop the airstream before “shouting” for the specific tone.

It takes place in the way described in the exercise – we play the specific note in FF with the last air we have left. Once we have played this note, we breathe in the remaining of the first beat + the second beat of the beat. Then we let the air out in beats three and four, and just before the next beat/note, we center the air to the specific pressure/tone we want to shoot for. Imagine constantly pushing the air away from our body and throughout the instrument.

I think it's like playing DARTS. If we hit the board, we also hit the specific note. But if we want to get as many points as possible, we must aim better and really try to hit the "BULLS EYE".

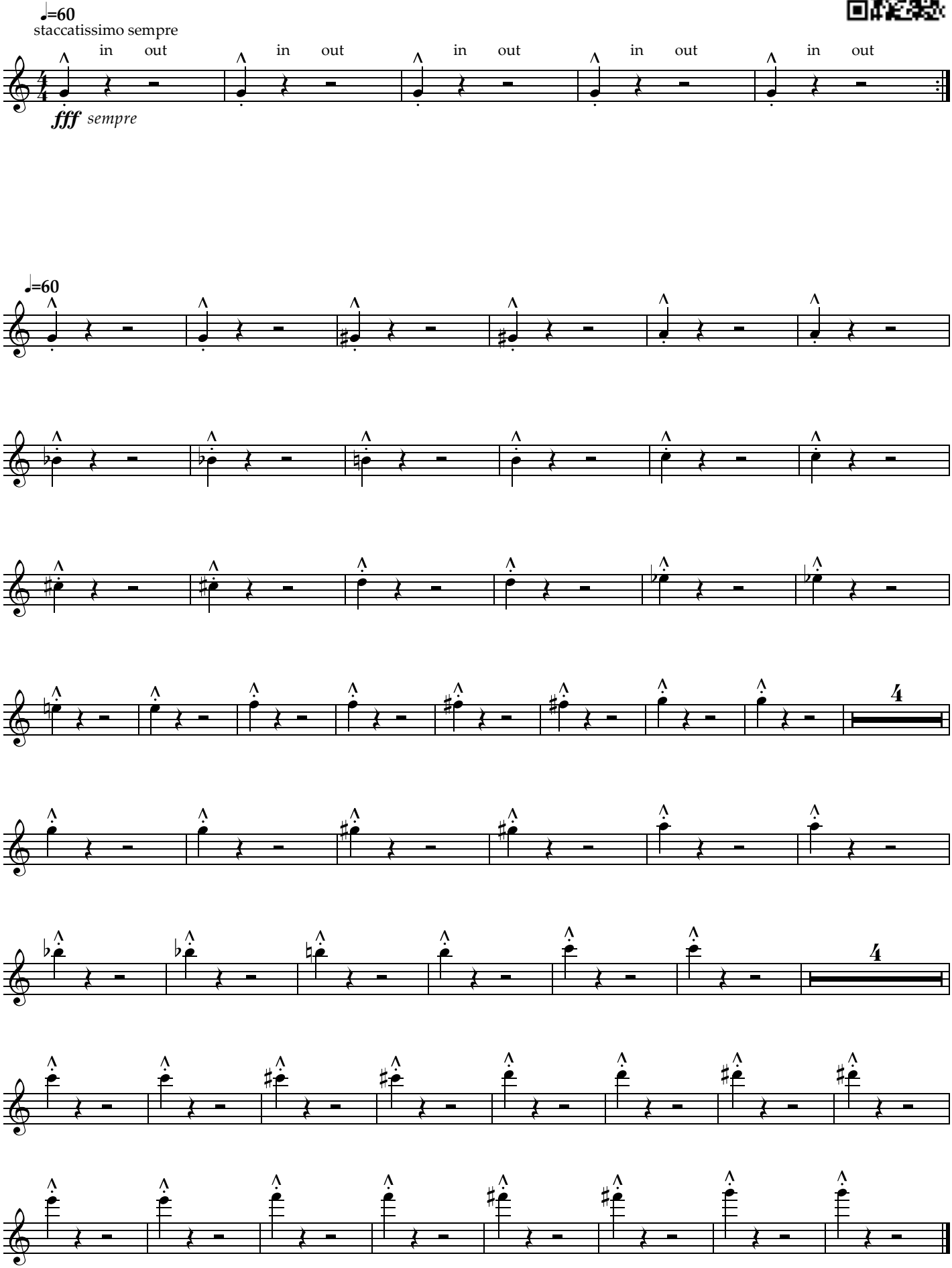
Before we start playing the actual exercise, it will be a great advantage to figure out how to make it all work in the right way. Not least how we get a relaxed rhythm and cycle in our breathing. We do this by playing the first line repeatedly until we feel safe and overall relaxed, and not least have control over how the exercise should be played.

If we shoot/hit a note incorrectly, we should continue playing as if nothing has gone wrong. When we shoot the same note incorrectly twice, pause for two bars, and then start again playing the same note that failed. When we again shoot the same note incorrectly twice, this exercise is done for this time.

One of the most important things with this exercise will be to get used to just "shooting from the hip" according to the note you want to hear and play – and without any kind of “safety first”. We must do everything to be well prepared and create control for our playing, and not least – just go on playing, even if the mission does not succeed 100%.

Then when the body and not least the breathing are relaxed again, move directly on to the next exercise

Exercise 2



Exercise 3

THIS EXERCISE SHOULD BE PLAYED SITTING DOWN WITH BOTH FEET FIRMLY ON THE FLOOR – ALSO BE VERY CAREFUL TO STILL RELAX AND BE WARE TO NOT TENSE ANYTHING MORE THAN NECESSARY IN OUR BODY.

This exercise should in many ways be played in the same way as the previous one.

All notes must be played extremely short, and with the last air we have available. The exception is the long tone, where a regular breath must be taken before playing.

In this exercise there is much less time for our breathing. We only have what is left of the beat we play to breathe, and the subsequent beat to let the air come out before we must play the specific note.

It can give us some challenges, and it will be a great advantage to also in this exercise, play the first line repeatedly and until we feel that our breathing is under control before moving on to the exercise itself.

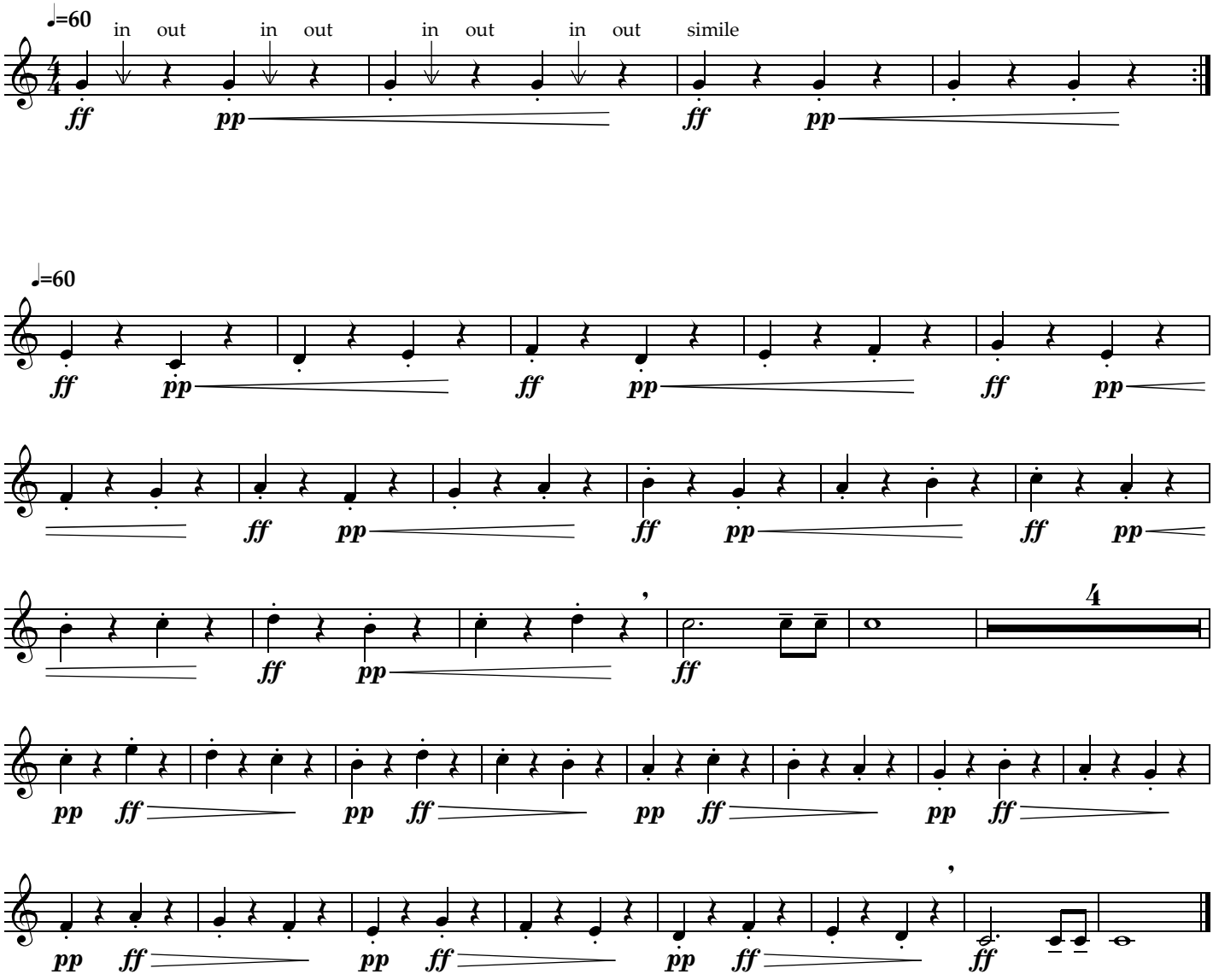
ALL APPROACHES IN THIS EXERCISE MUST BE WITHOUT TONGUE, WHAT MEANS ONLY WITH AIR.

As in the previous exercise, it will also be very important to center the air to "the right note" before playing the specific notes.

Also, try to challenge yourself to play the different dynamics with as much difference as possible.

When this exercise is finished – move directly on to the next exercise.

Exercise 3



Exercise 4.A

THE EXERCISE CAN BE PLAYED STANDING OR SITTING DOWN, AT YOUR OWN CHOISE.

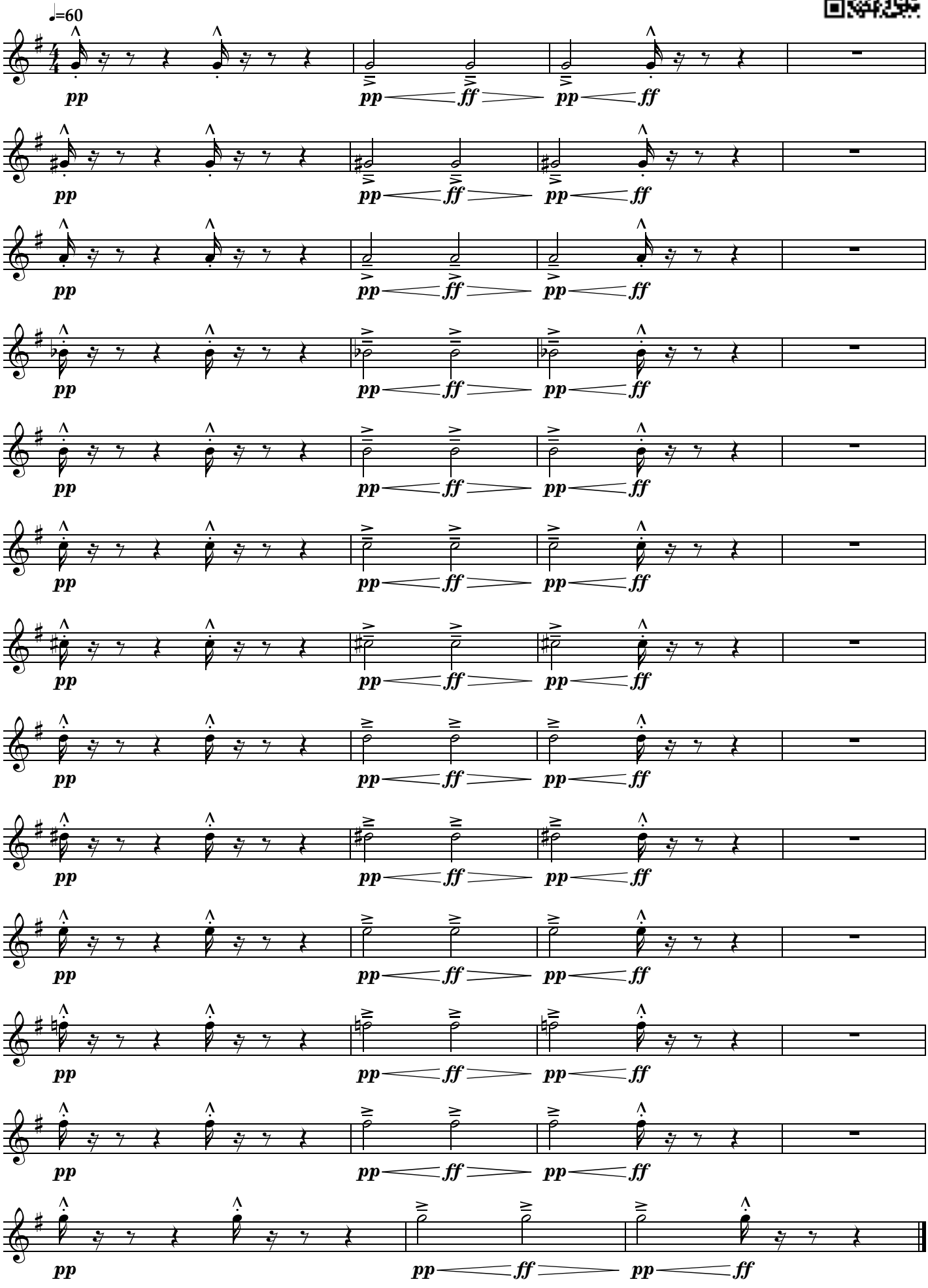
This exercise will help to focus on hitting the specific tone in the "Bull's Eye", and then to improve the control of sound and intonation by crescendo and diminuendo on a single note. To keep the tongue activated and in the right position, very forward in the mouth, each phrase starts with two very short notes (which are actually long notes that are stopped a little before) in pp.

This should help all the short notes have a sound like when a table tennis ball hits the table and the ball's movement continues after contact with the table. The subsequent half-notes must then be set with a clear start, but without a direct accent.

As in all exercises – do not start until the body and breathing are relaxed and ready to start. And ensure awareness of keeping the whole body relaxed throughout the exercise.

Do not take a larger breath than necessary, and make sure that your body is as relaxed as possible throughout the hole exercise.

Exercise 4.A



Exercise 4.B

THIS EXERCISE CAN BE PLAYED STANDING OR SITTING DOWN AT YOUR OWN CHOISE.

THE EXERCISE IS ALSO VERY SUITABLE AS A STAND-ALONE EXERCISE, WHERE YOU REALLY HAVE TO FOCUS ON HITTING THE SPECIFIC TONE IN THE "BULLS EYE".

As in all exercises – do not start until your body and breathing are relaxed and ready to start. And ensure awareness of keeping the whole body relaxed throughout the hole exercise.

Only take in the required amount of air before playing, so that unnecessary tension does not get into the body.

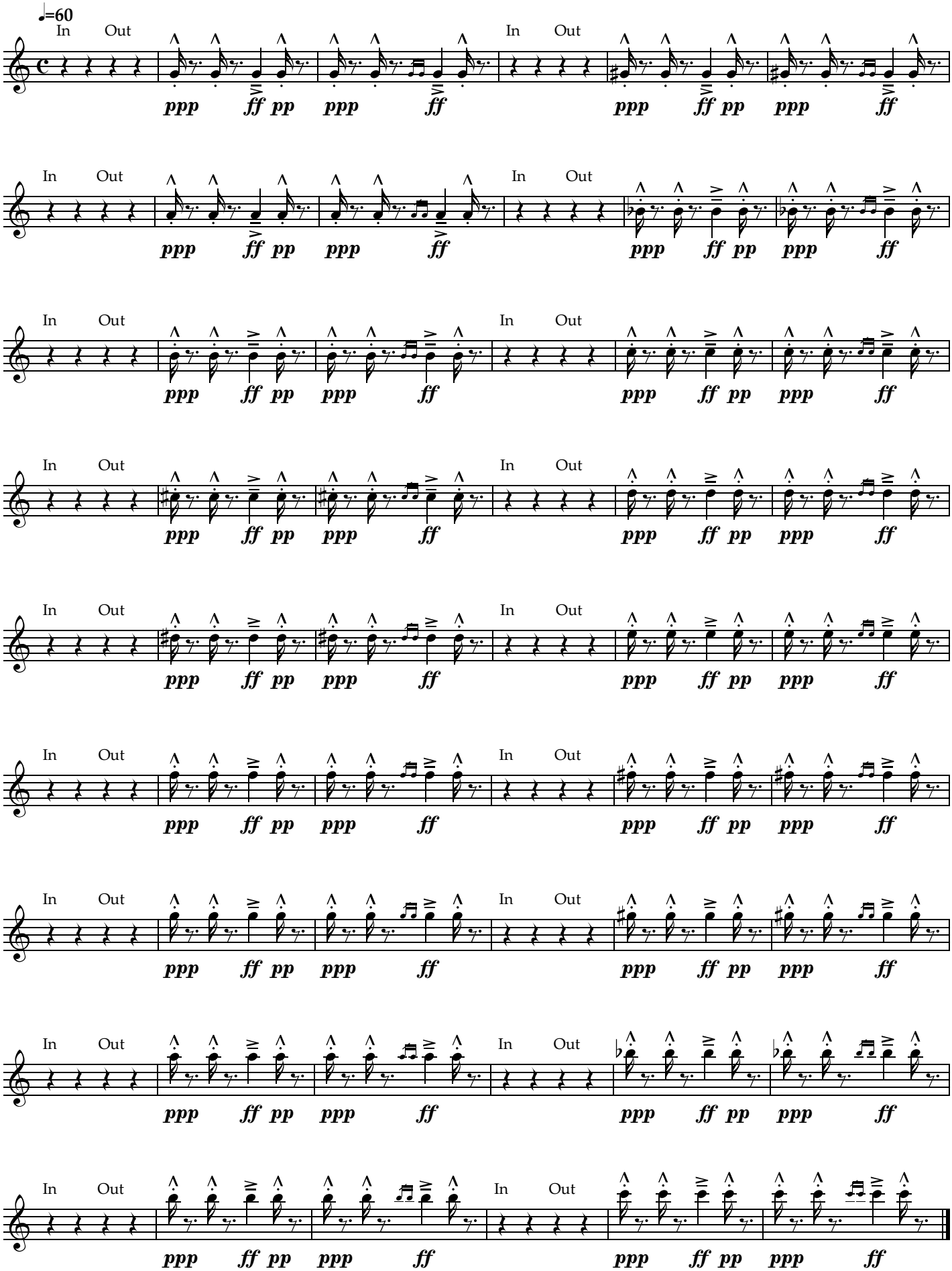
Make sure you play all the short notes very short – but keep in mind that "a short note is a long note that just ends a little earlier". This should help us to keep in mind that all the short notes have a sound like when a table tennis ball hits the table and the ball's movement continues after contact with the table.

The quarter notes must be played in its full length with a distinct movement without an accent before the next short note.

The grace notes must be played at the last minute and before the stroke so that the "right note" hits right on that particular beat.

The different degrees of dynamics must, of course, be observed.

Exercise 4.B



Exercise 5.A

THIS EXERCISE SHOULD BE PLAYED SITTING DOWN

The exercise will help us to control and strengthen our embouchure when exposed to these sudden and extreme shifts between subito pp and subito ff.

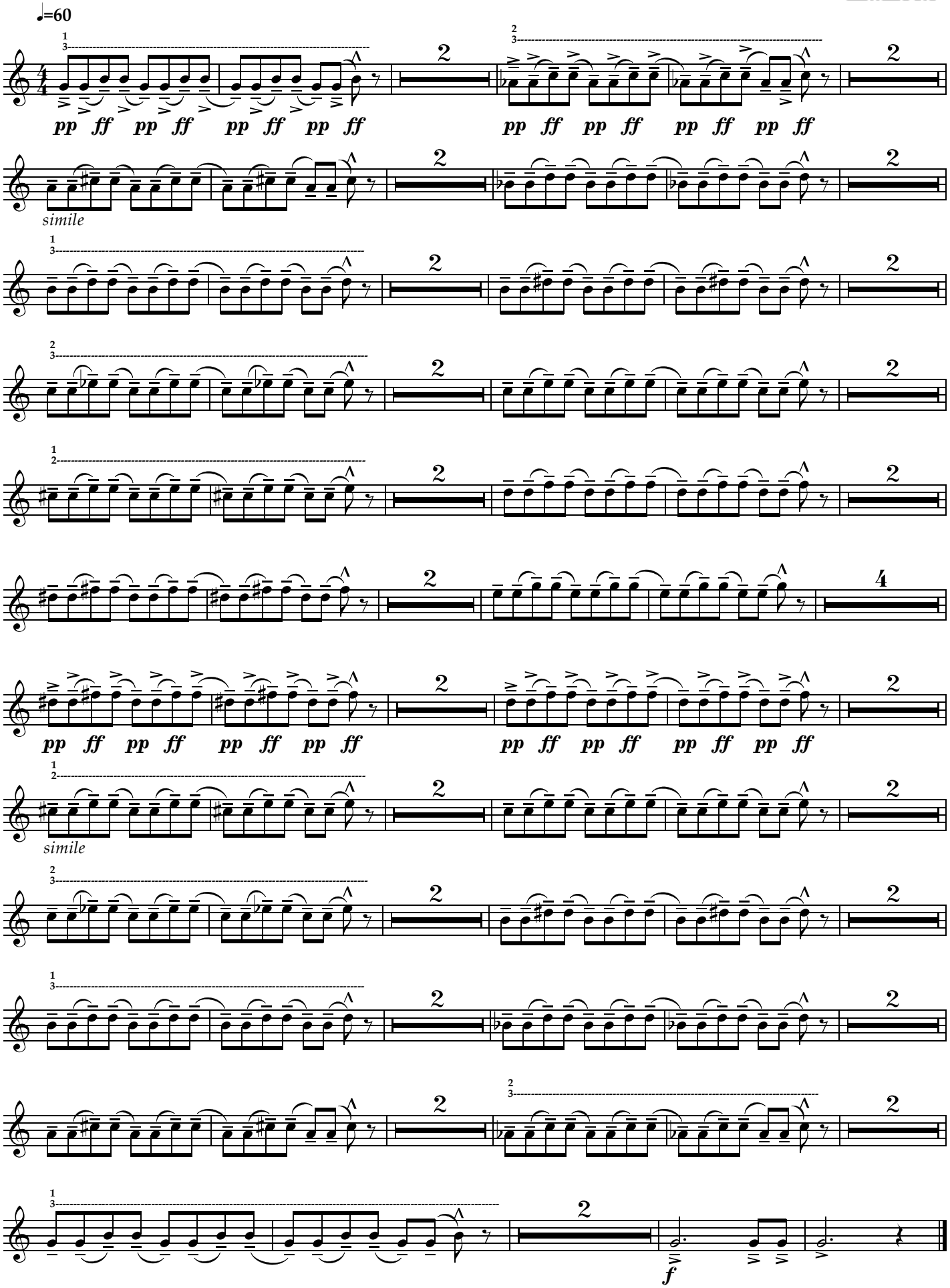
The exercise must be played with extremely long notes with clear and distinct movements to connect every single note to each other in a perfect way, and with subito ff and pp as it is marked. The last note of each phrase must be played really short. It is very important that no crescendo or diminuendo is done throughout the exercise.

Also in this exercise, it is of great importance to let the body relax as much as possible during the pauses, so that the preparation for the next phrase to be played is optimal. Try to figure out a good cycle in terms of breathing so that it fits the way YOU play. The body should have time to relax as much as possible during the pauses, although it is really strenuous when playing extreme exercises like this.

Also remember here not to take in more air than what is necessary for the notes to be played.

Although this exercise is quite extreme, and intended as a direct strength training, it must always be played with the most optimal sound. We must therefore never forget to listen to what comes out of the instrument.

Exercise 5.A



Exercise 5.B

THIS EXERCISE SHOULD BE PLAYED SITTING DOWN

The exercise will help us to control and strengthen the embouchure when exposed to these sudden and extreme shifts between subito pp and subito ff.

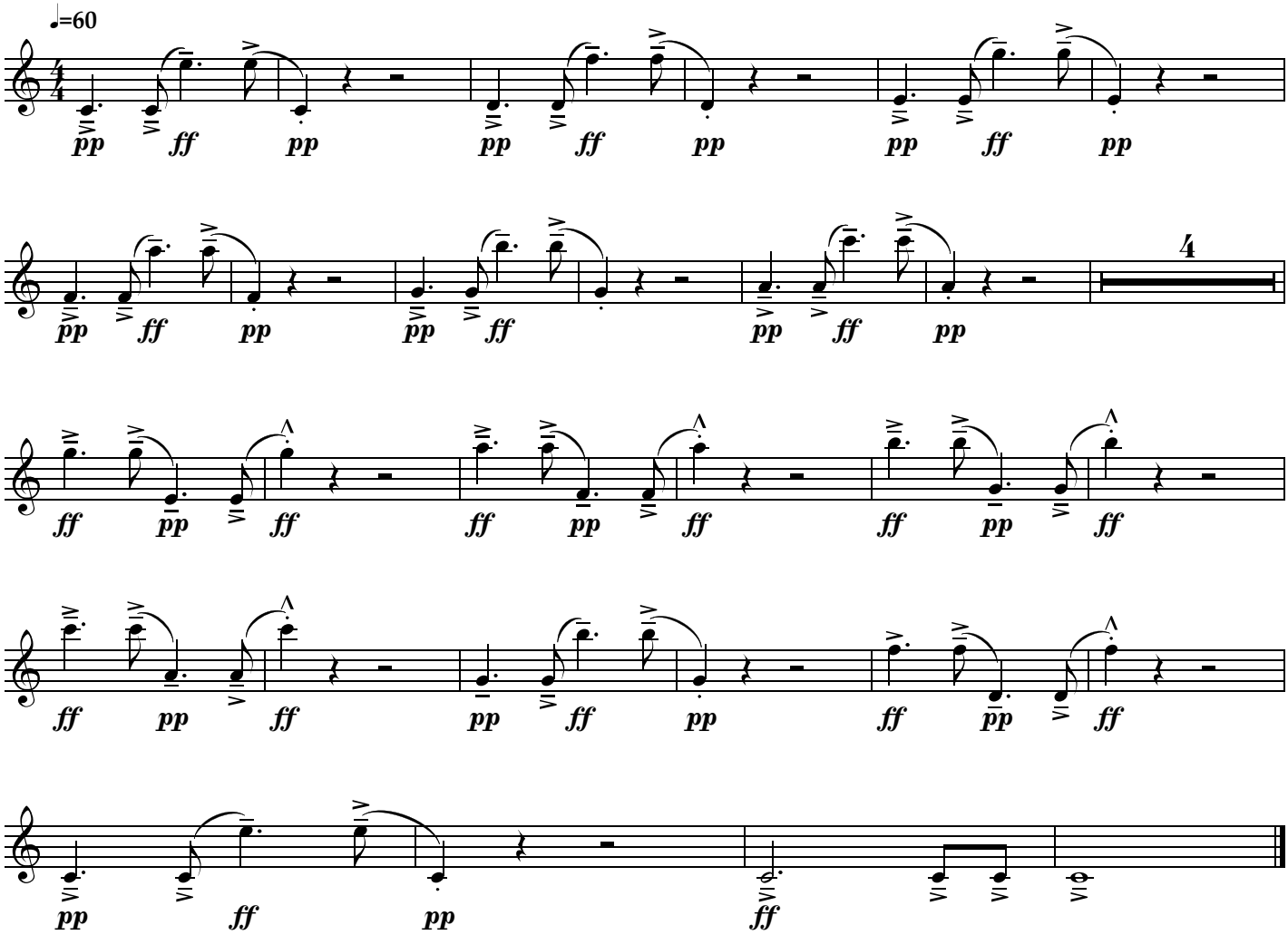
The exercise must be played in the same way as the previous exercise, without any crescendo or diminuendo, and with very clear tonguing regardless of whether they are played in pp or ff.

Also, in this exercise it is very important not to take a bigger breath than what is necessary to play the phrase in question.

Remember that the different degrees of dynamics must be extreme, to optimize the way the lips should react when the air pressure suddenly being changed in such a large and explosive way. For the body not to react with the throat trying to regulate the pressure, it is of the utmost importance that the air pressure with the help of the tongue, is regulated as close to the lips/exit from our body as possible, and that we really try to play forward and throughout the instrument.

Although the exercise is extreme and is intended as a direct strength training, it must always be played with the most optimal sound. We must therefore never forget to listen to what is comes out of the instrument.

Exercise 5.B



Exercises 6.A & 6.B

THESE EXERCISES CAN BE PLAYED STANDING OR SITTING DOWN OF YOUR OWN CHOISE.

These exercises are intended to help us improve the control of sound and intonation by playing legato with crescendo and diminuendo.

The last note of each phrase should be played very briefly in ff and with a clear accent.

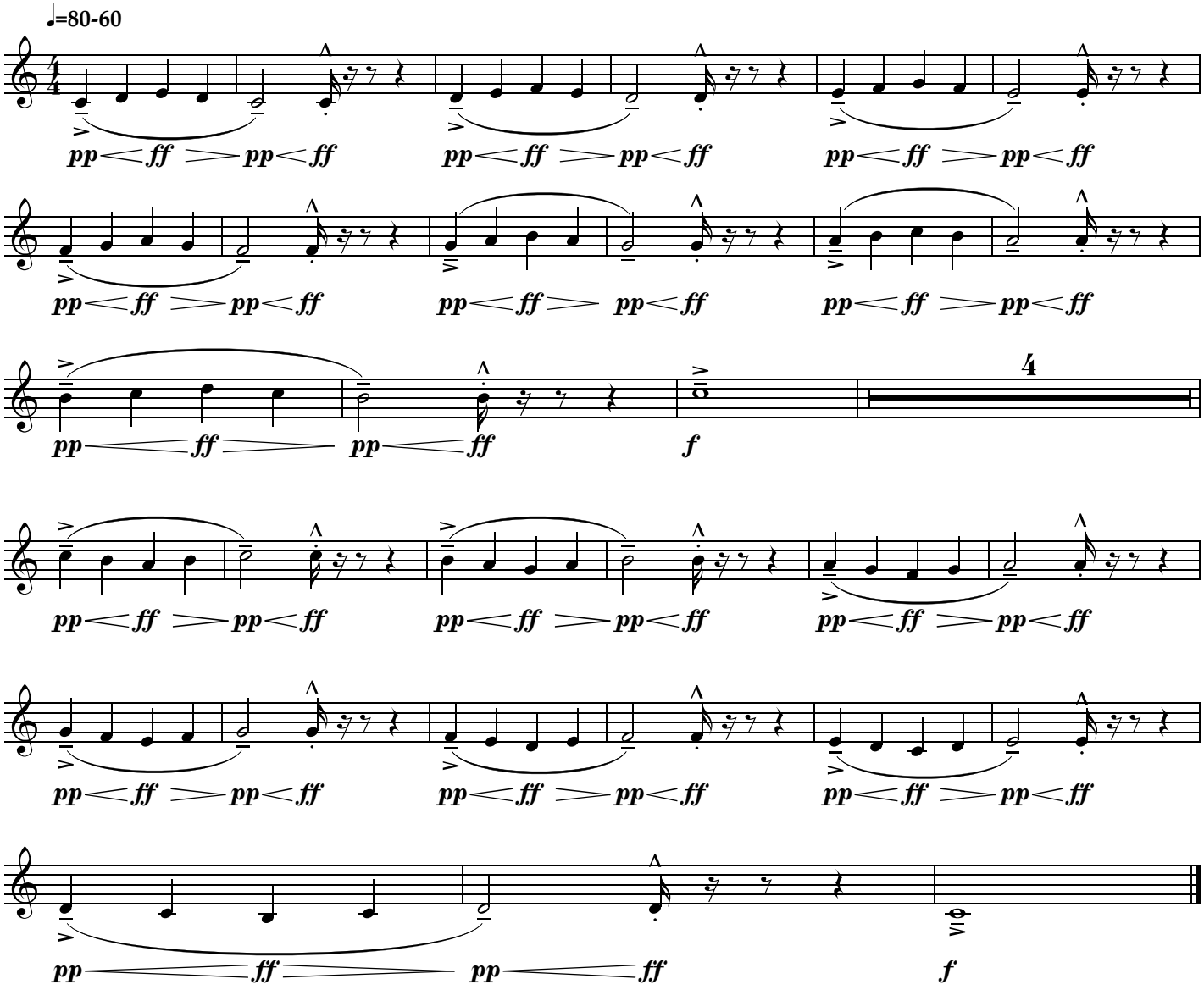
Throughout the exercise, it is important to remain calm.

Remember to not take a bigger breath than is necessary to play each phrase.

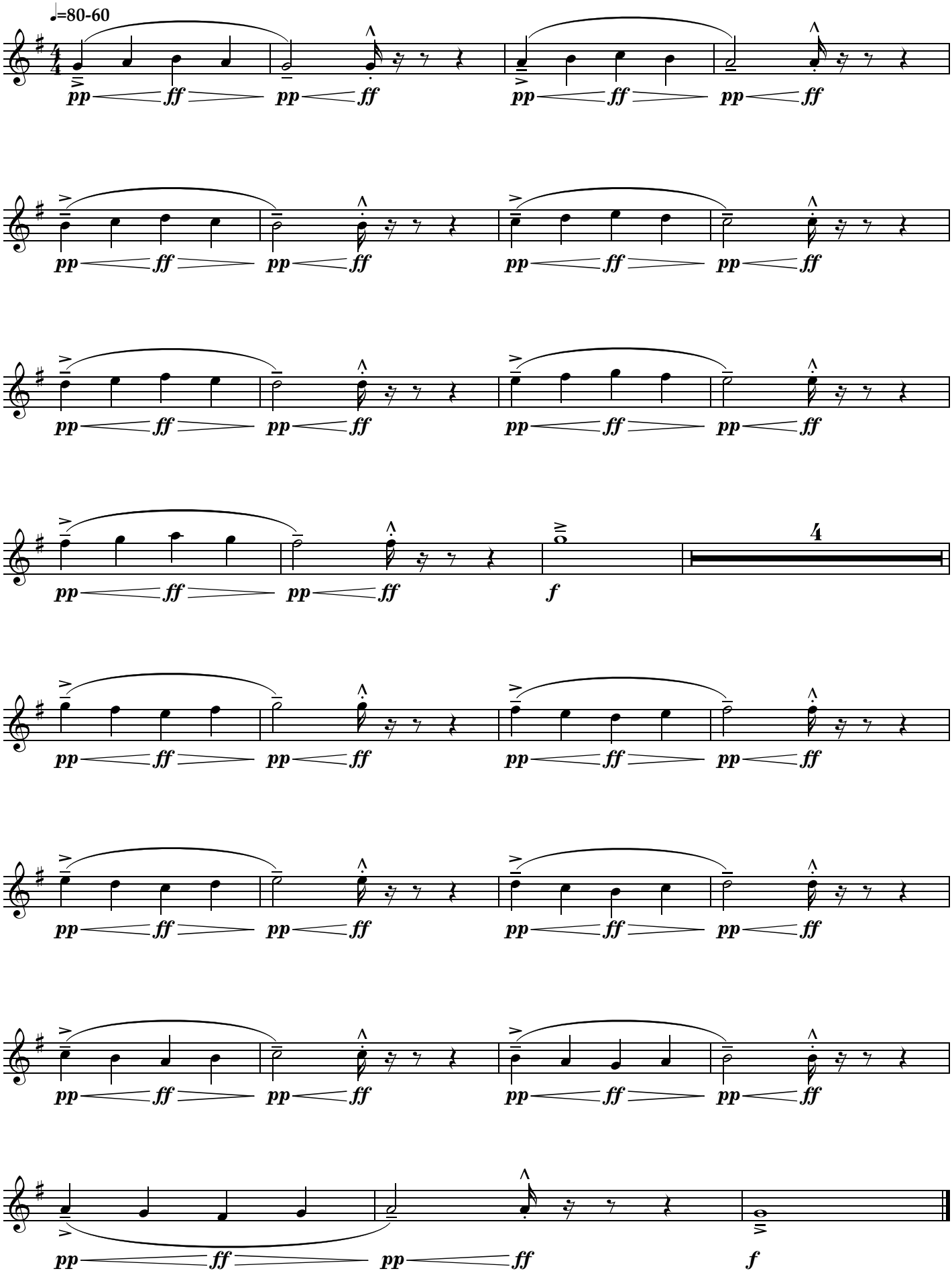
Before every start of a new phrase, be good prepared and present the first note – just as a singer will do.

Use the four bars break in the middle to really feel the body does not tense up more than necessary and concentrate 100% on grounding before playing further.

Exercise 6.A



Exercise 6.B



Exercises 7.A & 7.B

THESE EXERCISES SHOULD BE PLAYED SITTING DOWN

These exercises should be played as quickly as possible, and off course without stumbling too much. However, it is important to push up the tempo to become nearly faster than we can play perfect, and that we do not play like using "safety net". If we always play in a tempo, we can control 100%, we will never improve the speed of our playing.

As in all the other exercises, it is important to be completely relaxed and grounded before starting.

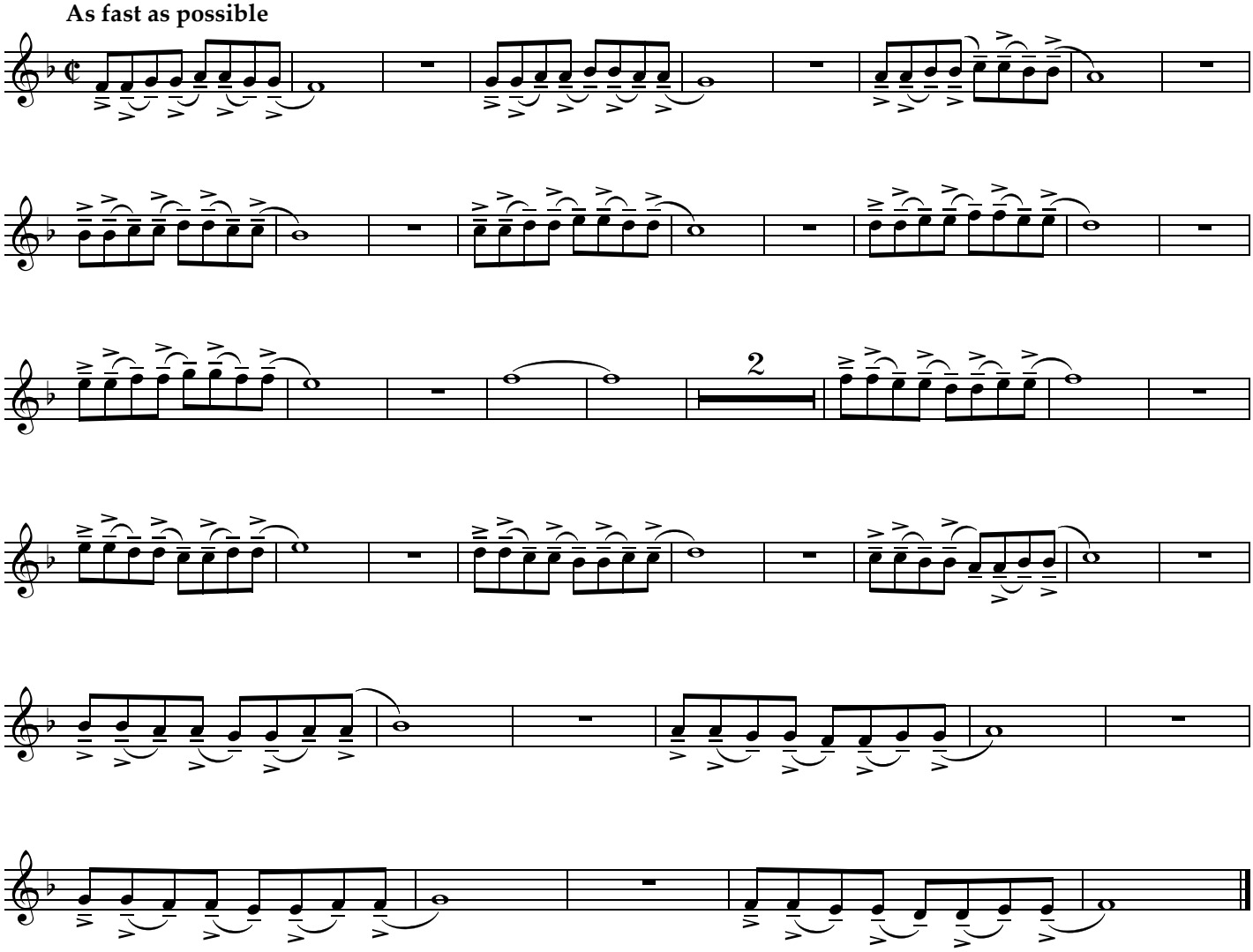
Every first note of each phrase must, as always, be presented, thus leading to a clear and beautiful start of every specific phrase.

Throughout the exercises, all notes must be played with clear movements and in their full length. This means that no gaps should arise between the different tones.

The dynamic should be around mf, but it will be advantageous to variate it from pp to ff

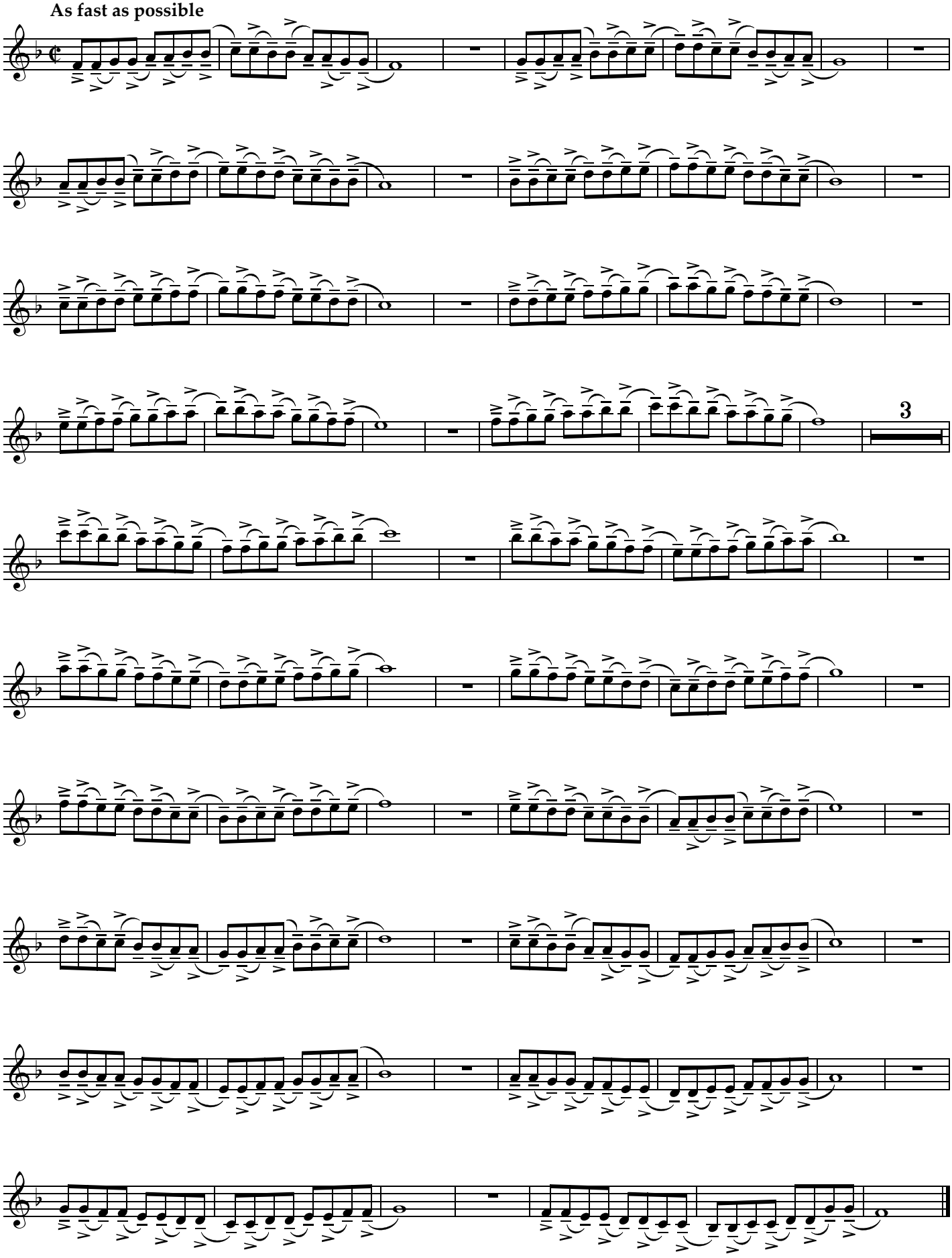
Exercise 7.A

As fast as possible



Exercise 7.B

As fast as possible



Exercises 8.A & 8.B

THESE EXERCISES SHOULD BE PLAYED SITTING DOWN

The exercises will help us control our flow and approaches to the air in pp.

The entire exercise should be played in a single breath, and with the preparatory breathing as noted.

As always, it is important to constantly think and play long notes with clear movements. This means that there must be absolutely no gap between the notes during each exercise. The tenuto/accent marking is, as always in my exercises, for a clear tonguing and start of the note, but without any kind of accent.

To complete and get the most out of this exercise, it is of the utmost importance that the whole idea of creating sound and getting a constant air pressure which can activate the lips, is as close to the exit from the mouth as possible. It is therefore important that the movement of the tongue/cutting the airstream, takes place as close to the lips as possible. This applies both to be able to get an elegant start of every note, and for the tongue to be able to regulate the air pressure, so it has the absolutely right pressure and pitch for the different notes to be played.

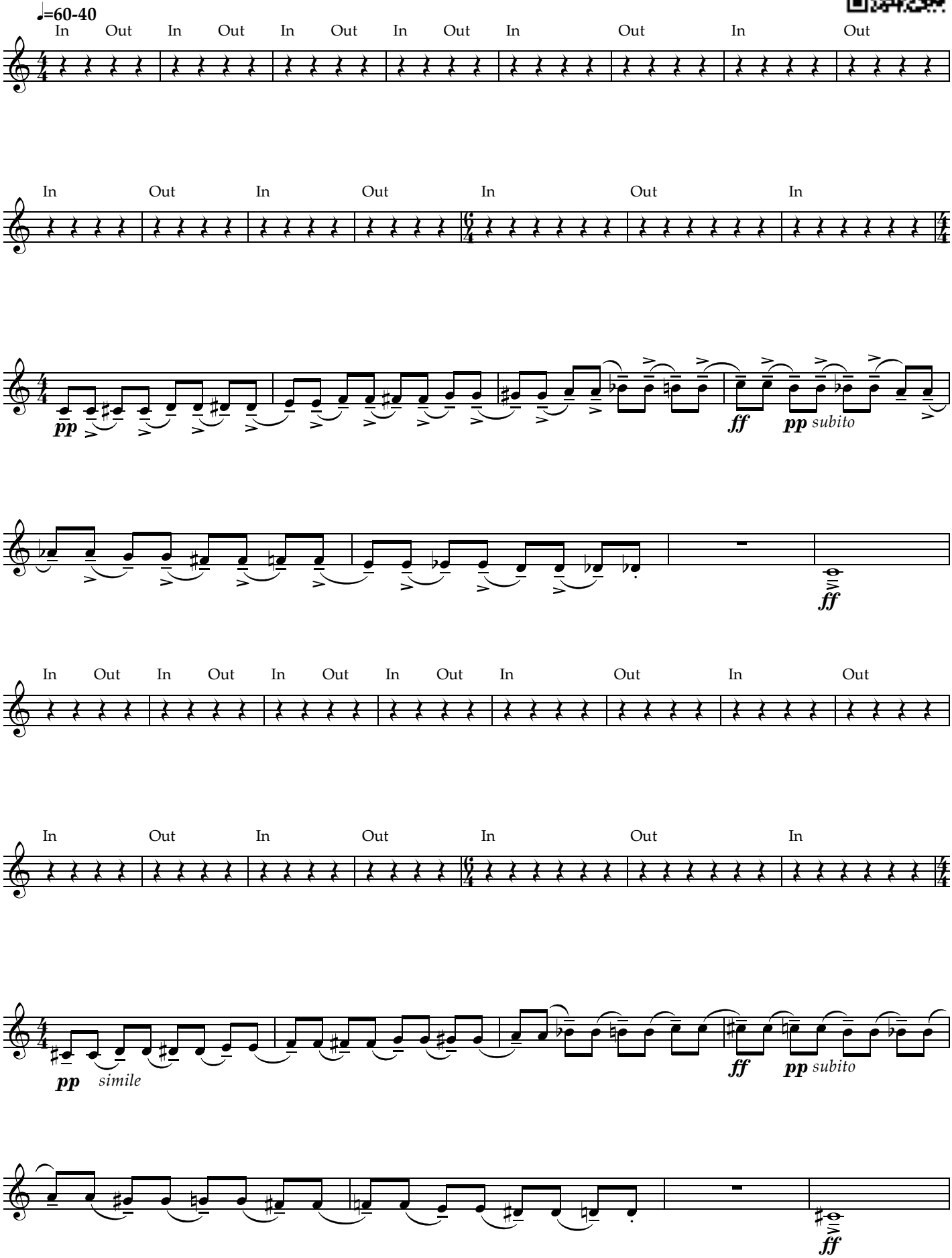
When you reach the top note of the exercise, this must be played with subito FF which also applies to the subsequent note, and at the next beat again must be played subito pp.

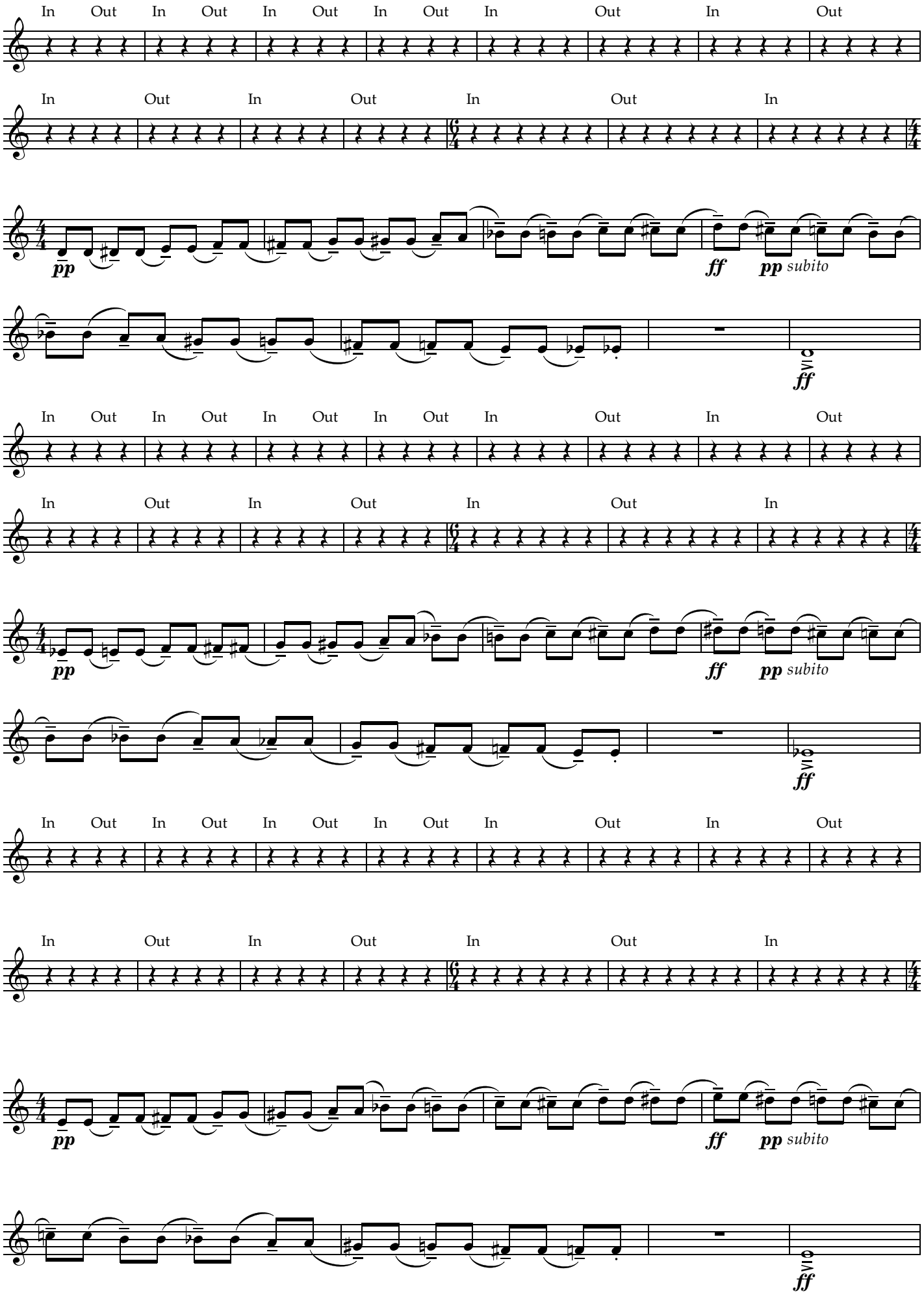
If there not enough air to complete the entire exercise – try to keep blowing the air out, and thus keep the progress of the hole exercise, even if the tone disappears.

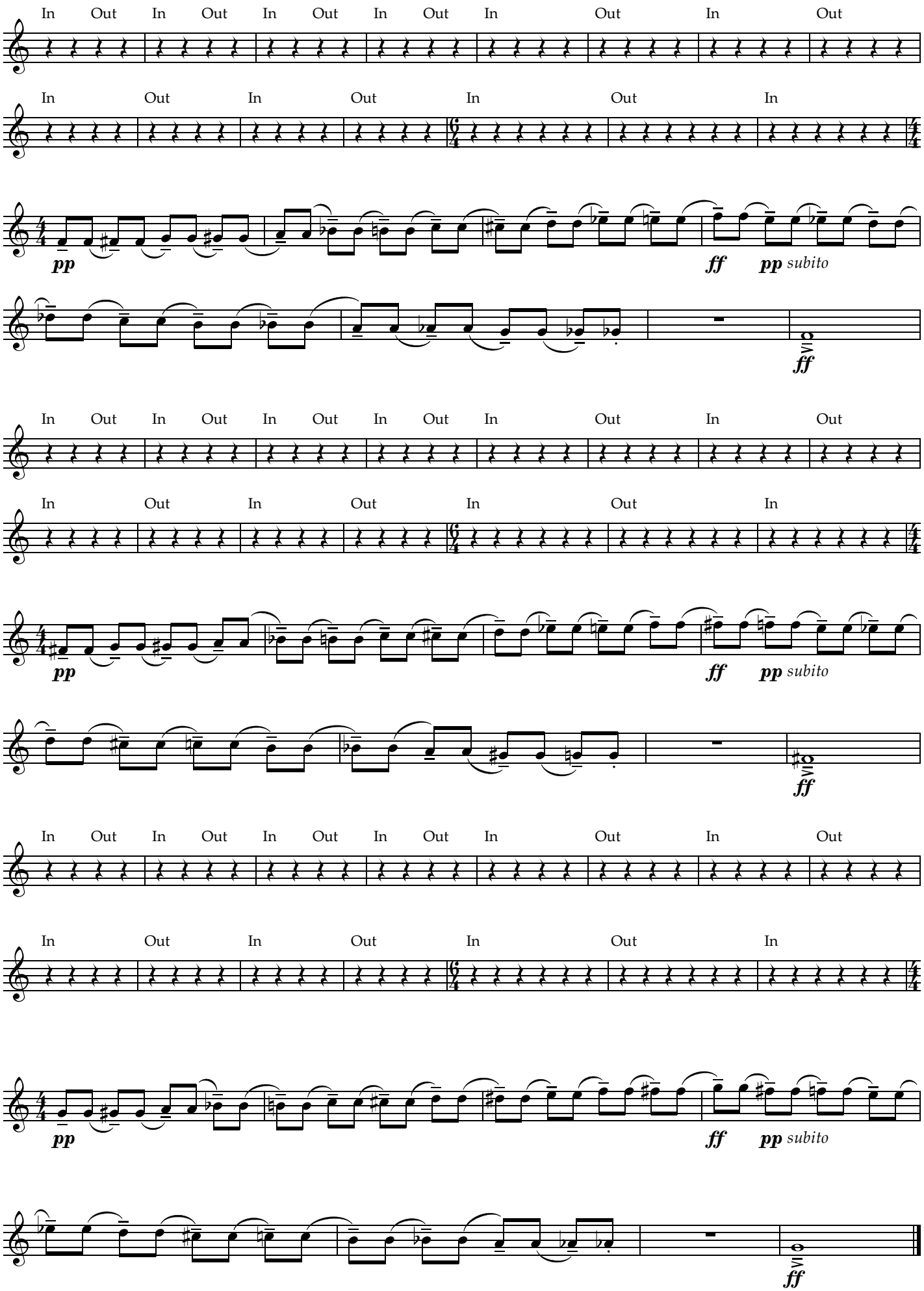
To get the most out of this exercise, be careful to really breathe in the manner noted throughout the exercise.

Whether you play exercise 8.A or 8.B, it will be enough to choose two or three different courses daily.

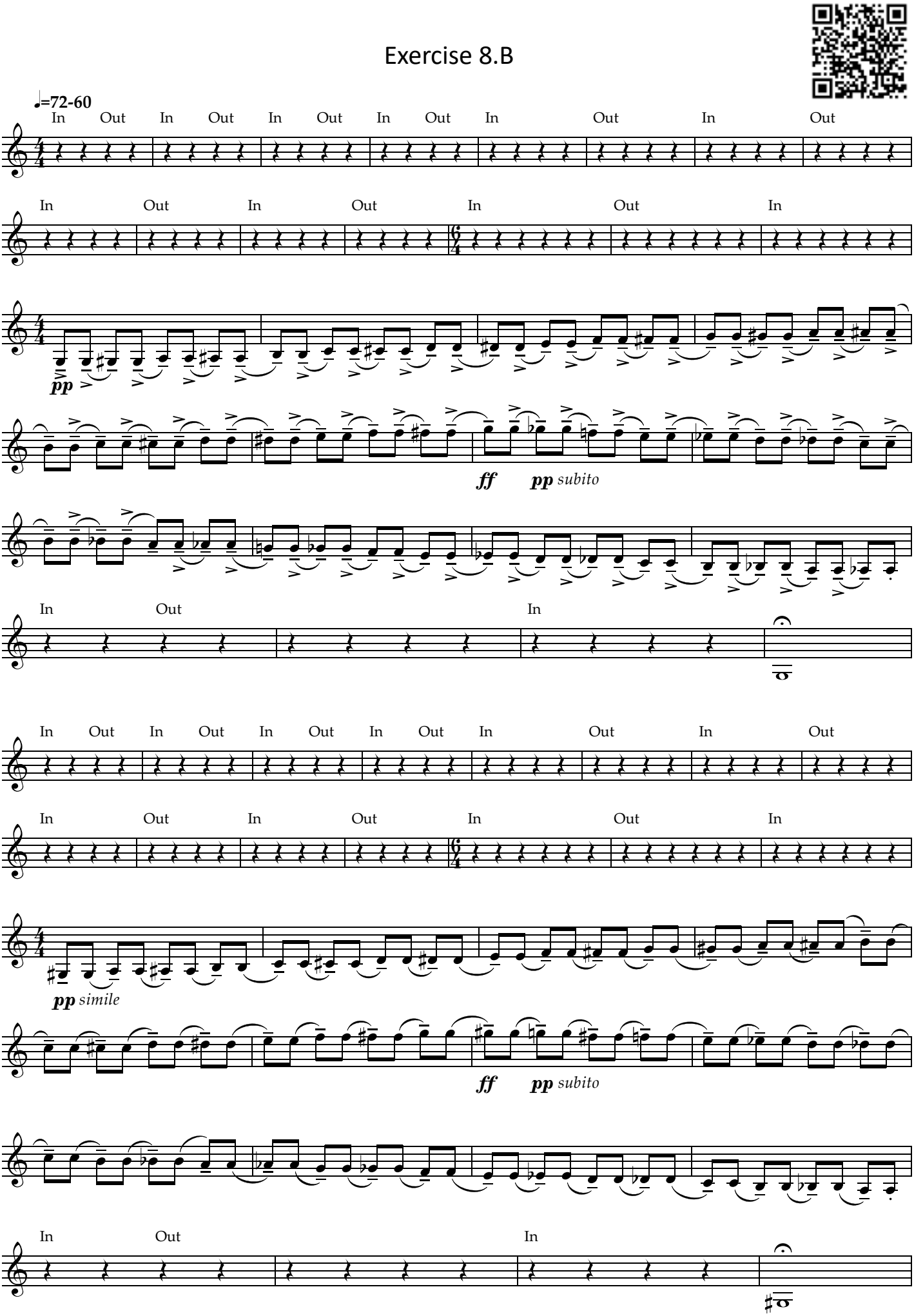
Exercise 8.A

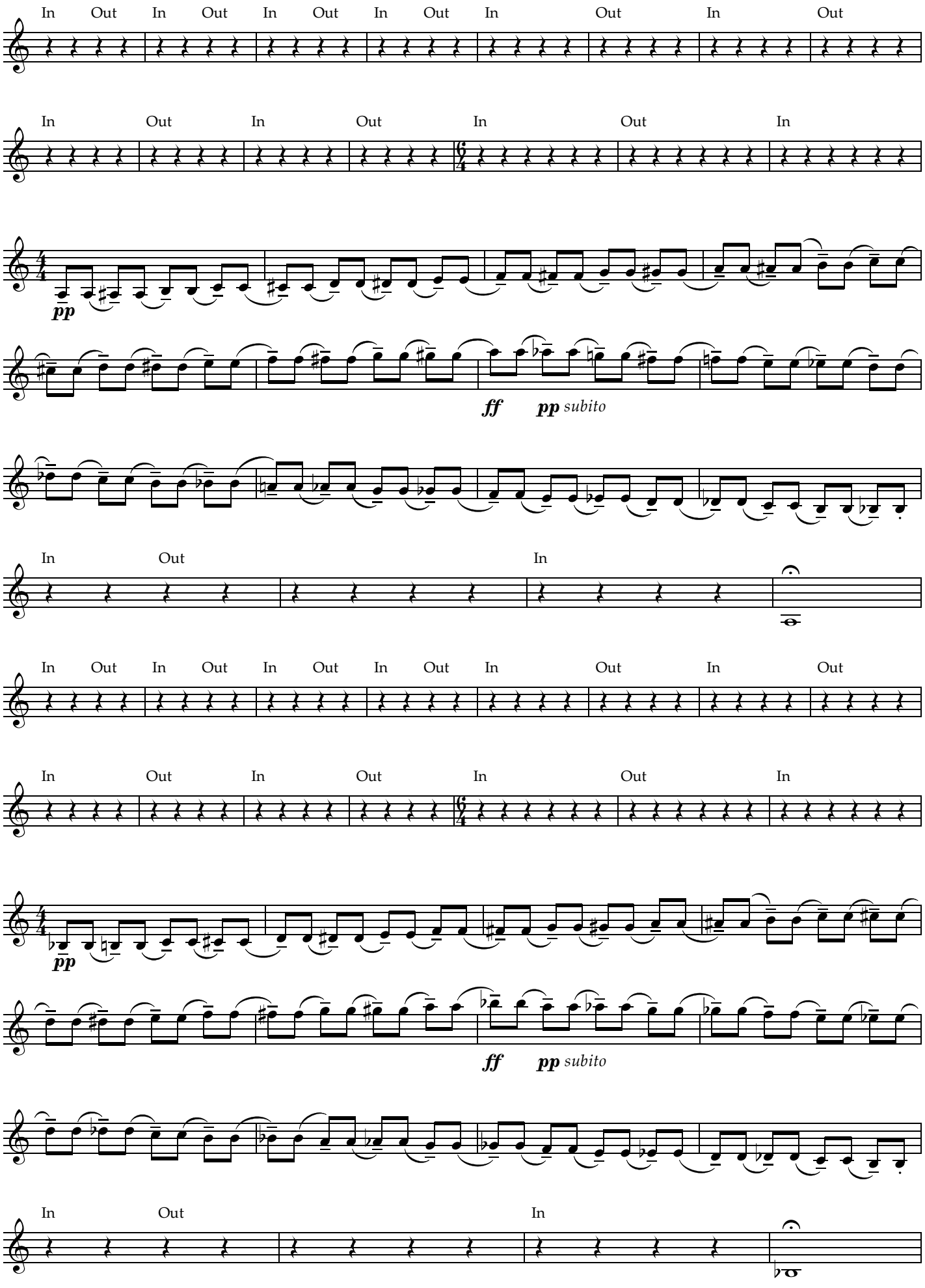


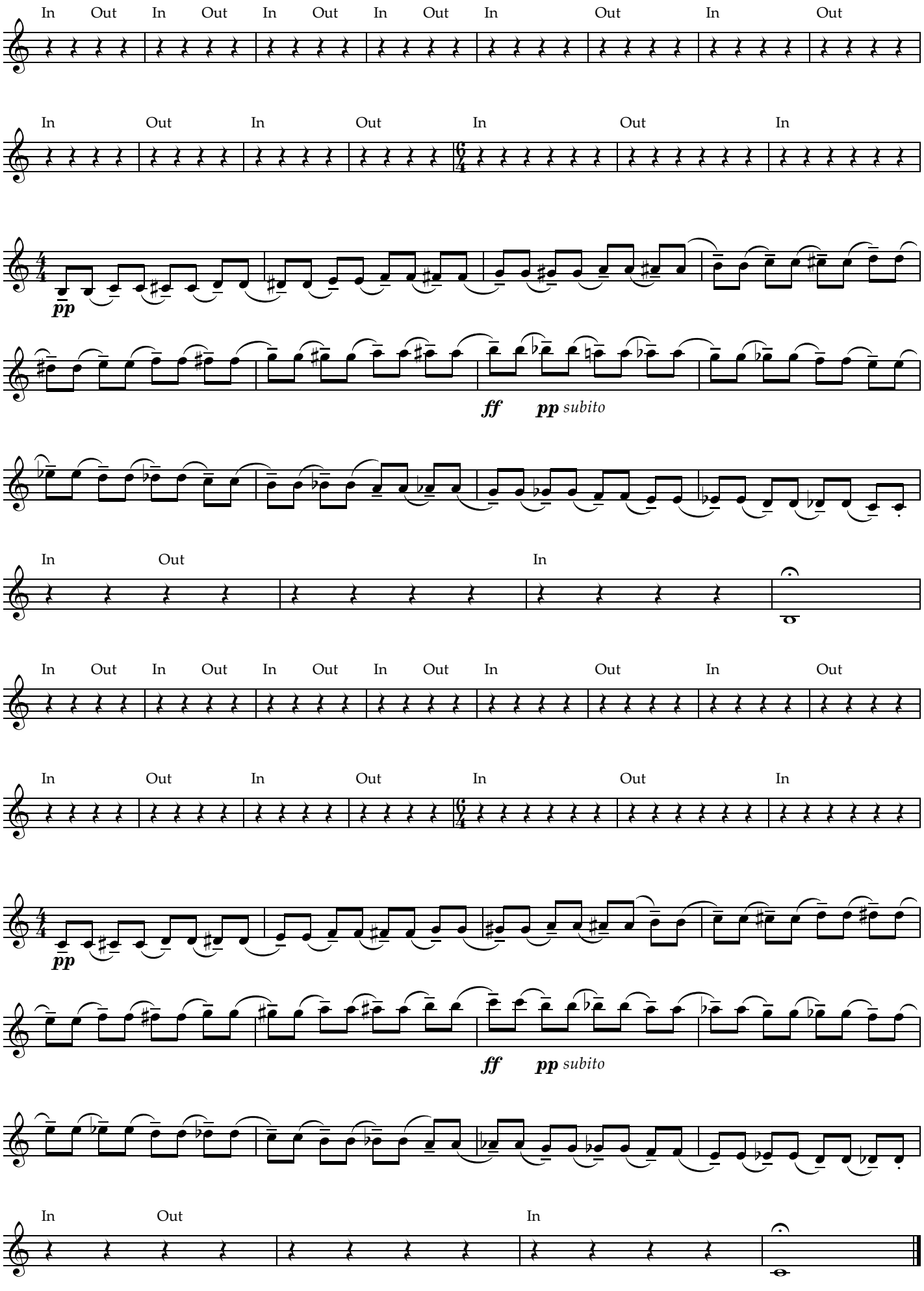




Exercise 8.B







Exercises 9.B & 9.A

THESE EXERCISES SHOULD BE PLAYED SITTING DOWN

These exercises should help us to prepare and improve our double and triple tonguing by very weakly playing short and clear notes with ty- and ky-starts in a very slow tempo.

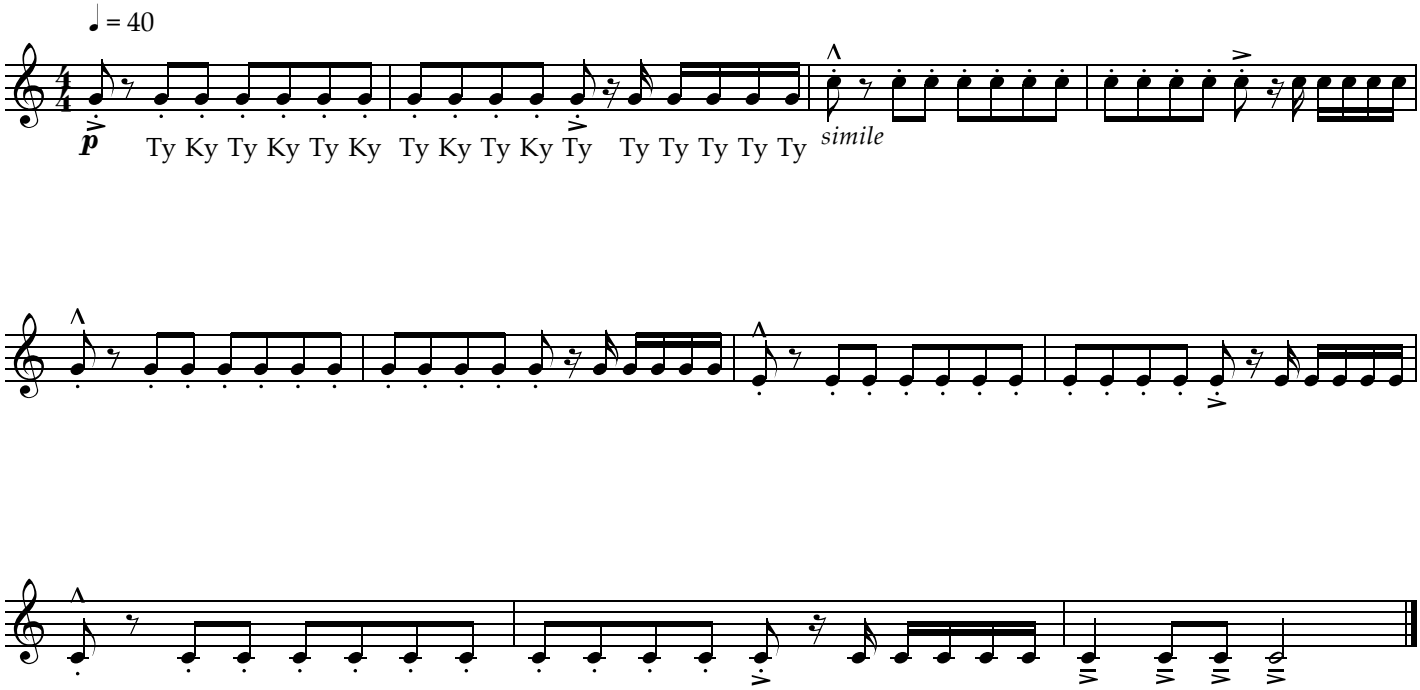
When we play this exercise, we must make sure that the movement of the tongue for both ty- and ky takes place as far forward in the mouth as possible. This is to optimize the control and movement of the tongue and also for the pitch/pressure of the air that must leave through the lips and out through the instrument. But also, to make sure that the ty- and ky- take place as close to each other as possible, so that we further will be able to work up a high speed on our double and triple tonguing.

As in all exercises – do not start until the body and breathing are relaxed and ready to start. And ensure awareness of keeping the whole body relaxed throughout the exercise.

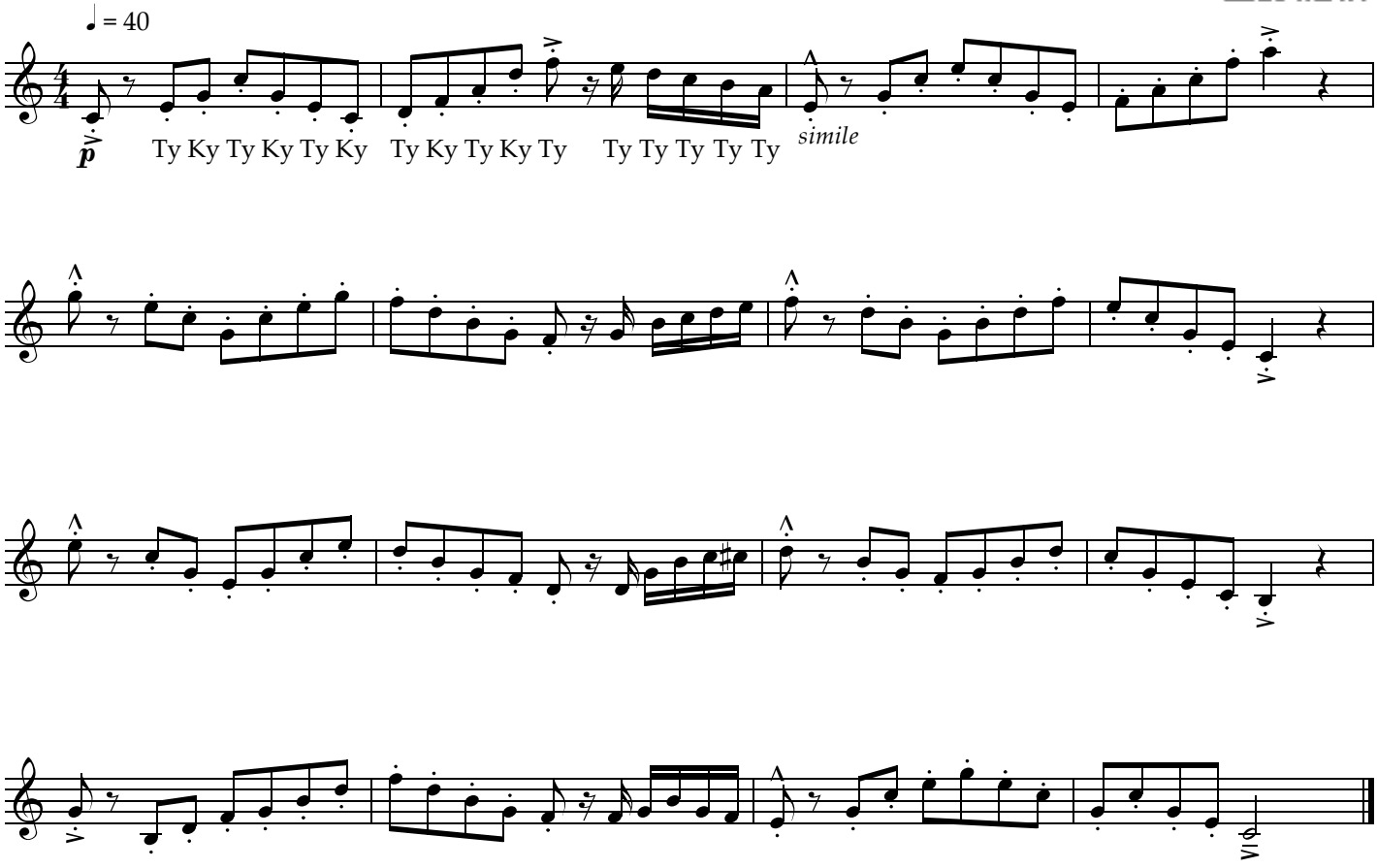
Only take in the required amount of air before playing, so that unnecessary tension does not get into the body.

Make sure to play all notes very short – but keep in mind that "a short note is a long note that just ends a little quickly…". This should help all the short notes have a sound like when a table tennis ball hits the table and the ball's movement continues after contact with the table.

Exercise 9.A



Exercise 9.B



Exercises 10.A & 10.B

THIS EXERCISE SHOULD BE PLAYED SITTING DOWN

Speed exercises for double-tonguing.

When we need to work up a higher speed on our double-tonguing, it is again of the utmost importance that our body are relaxed, and we have a natural flow of air.

To get this feeling we need to play exercise **10.A**. really tight with clear movements, and that each of these half-notes is passed on to the next, which leads on to the next, and so on. It should not be played with crescendo on the half-notes, but with the feeling that the notes going forward to the next tone with the same dynamic and are really connected that the flow on the air is not broken at any time during the exercise.

Exercise **10.B.** shall be played as it written. It must be ensured that all sixteenth notes are played as long as possible with clear movements, so that the general feeling of the flow on the air feels the same as when you are playing **10.A.**

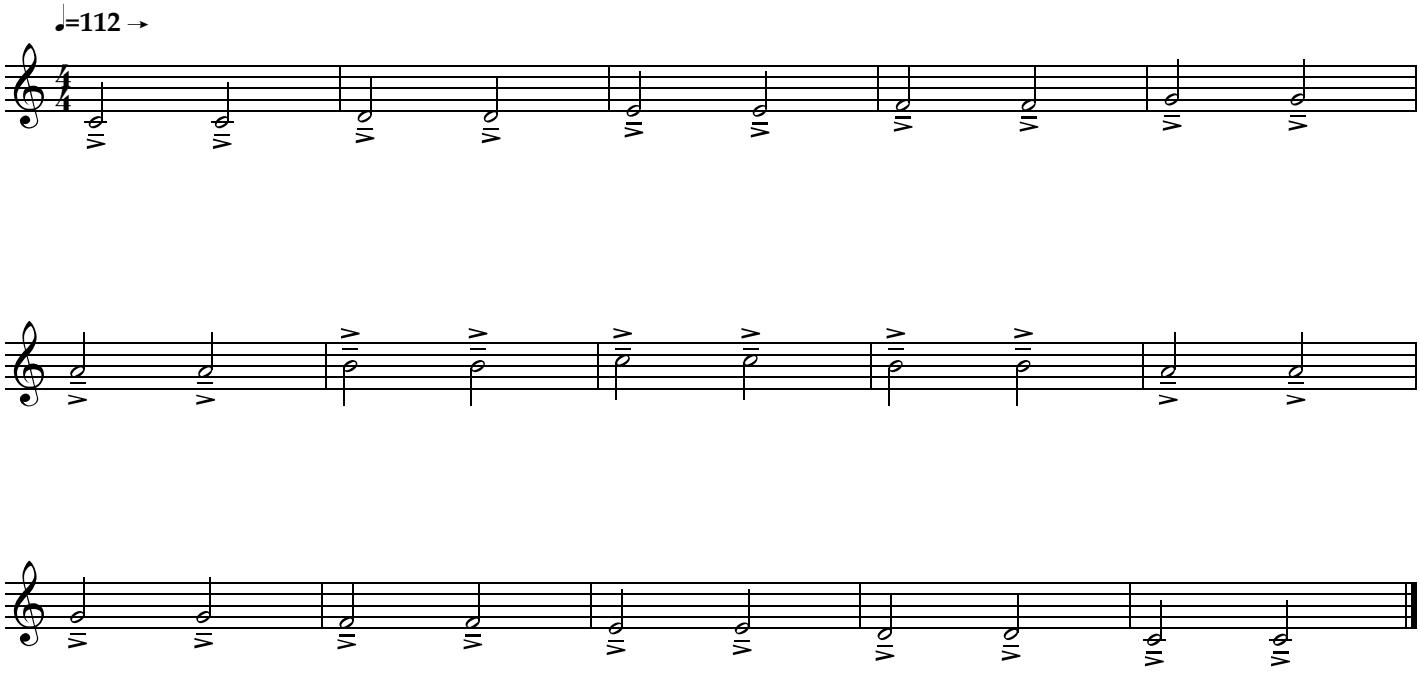
Play the exercise in such a way that you every day choose two or three pieces from **10.A.** and the corresponding two or three pieces from **10.B**.

Play one of the selected exercises from **10.A.** and then the corresponding exercise from **10.B**.

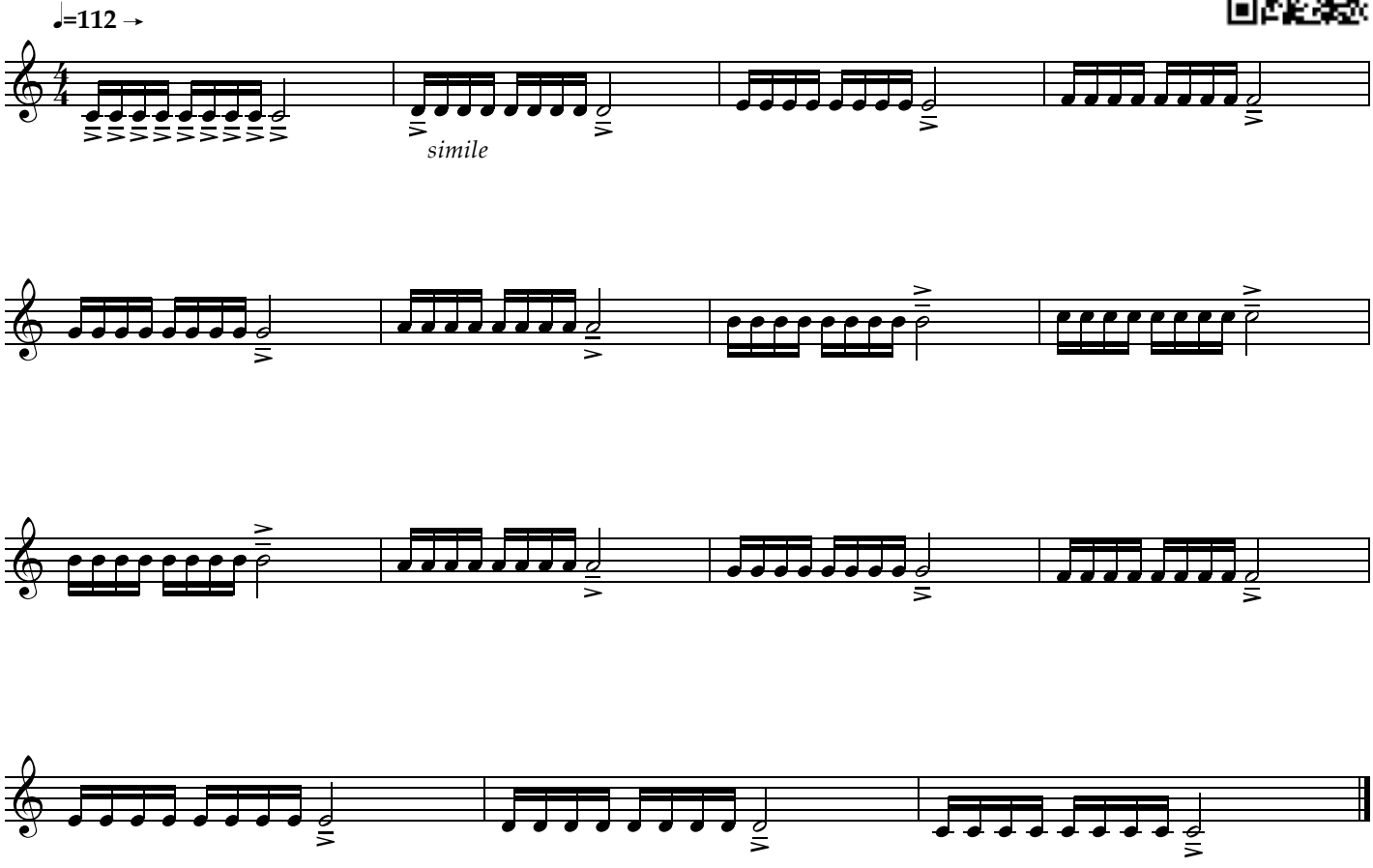
When **10.B**. is played, the tempo should be pushed up to the maximum of what can be done without losing the quality of both tone and performance.

It is also a good idea to sometimes play a little faster than "safety first", to constantly improve the speed of our different tonguing.

Exercise 10.A



Exercise 10.B



Exercises 11.A & 11.B

THESE EXERCISES SHOULD BE PLAYED SITTING DOWN

Speed exercises for double-tonguing - Advanced

When we need to work up a higher speed on our double-tonguing, it is again of the utmost importance that our body is relaxed, and that we have a natural flow of air.

To get this feeling, **11.A**. must be played really tight with very clear movements, and that each of these notes is leading forward to the next note, which leads on to the next, and so on. It should not be played with crescendo on the half-notes, but with the feeling that the notes going forward to the next tone with the same dynamic and are really connected that the flow on the air is not broken at any time during the hole exercise.

To get the perfect flow from the start of the exercise, it is important that the first eighth is played extremely long and really carried on to the next note. The same goes for the last quarter note of each beat – that it carries the flow and the note further into the next beat.

11.B. must be played as written. Take care to all the time ensure that all sixteenth notes are played extremely long with clear tonguing, so that the general feeling of the flow on the air feels in the same as when playing **11.A.**

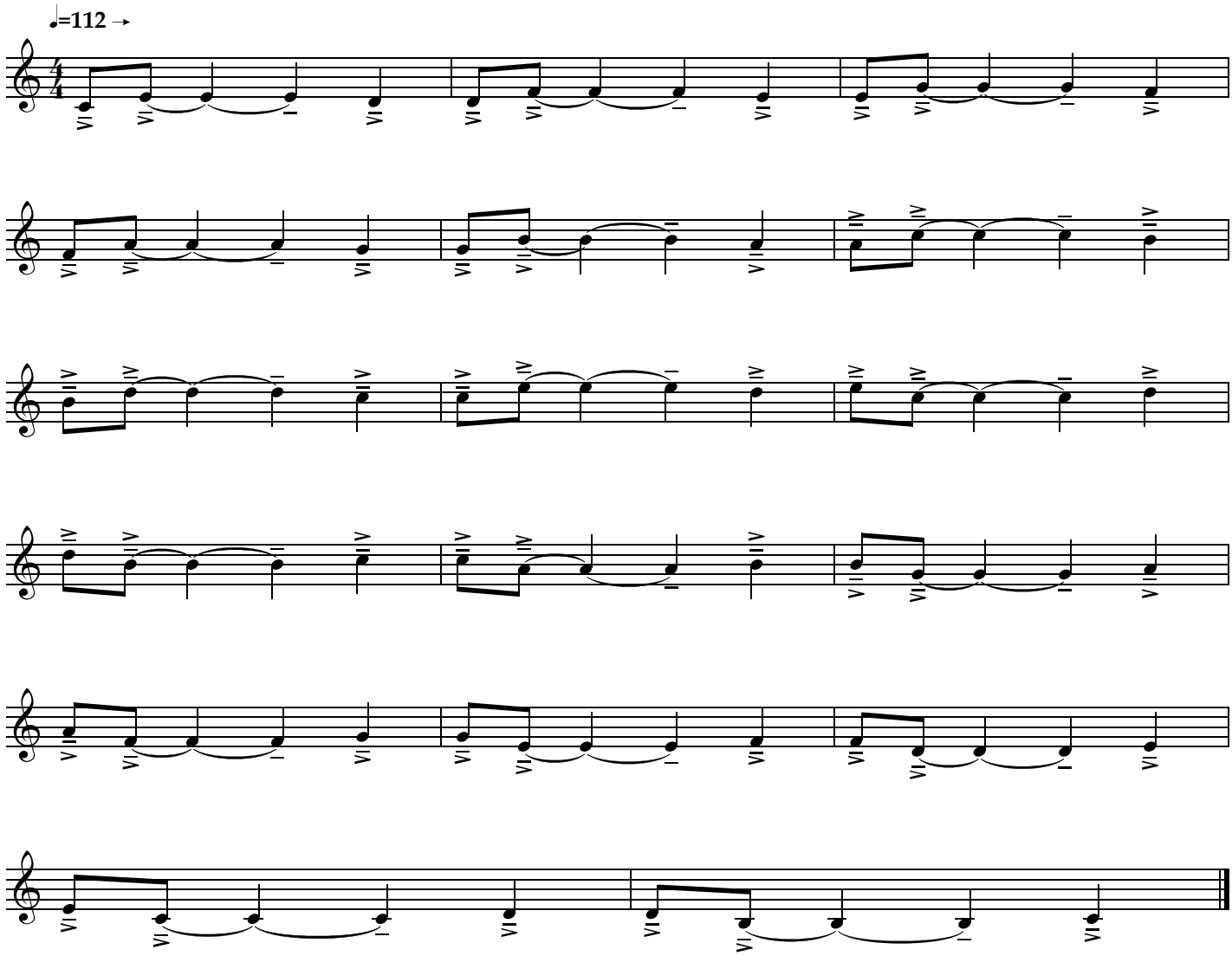
Play the exercise in such a way that you every day choose two or three pieces from **11.A.** and the corresponding two or three pieces from **11.B**.

Play one of the selected exercises from **11.A.** and then the corresponding exercise from **11.B**.

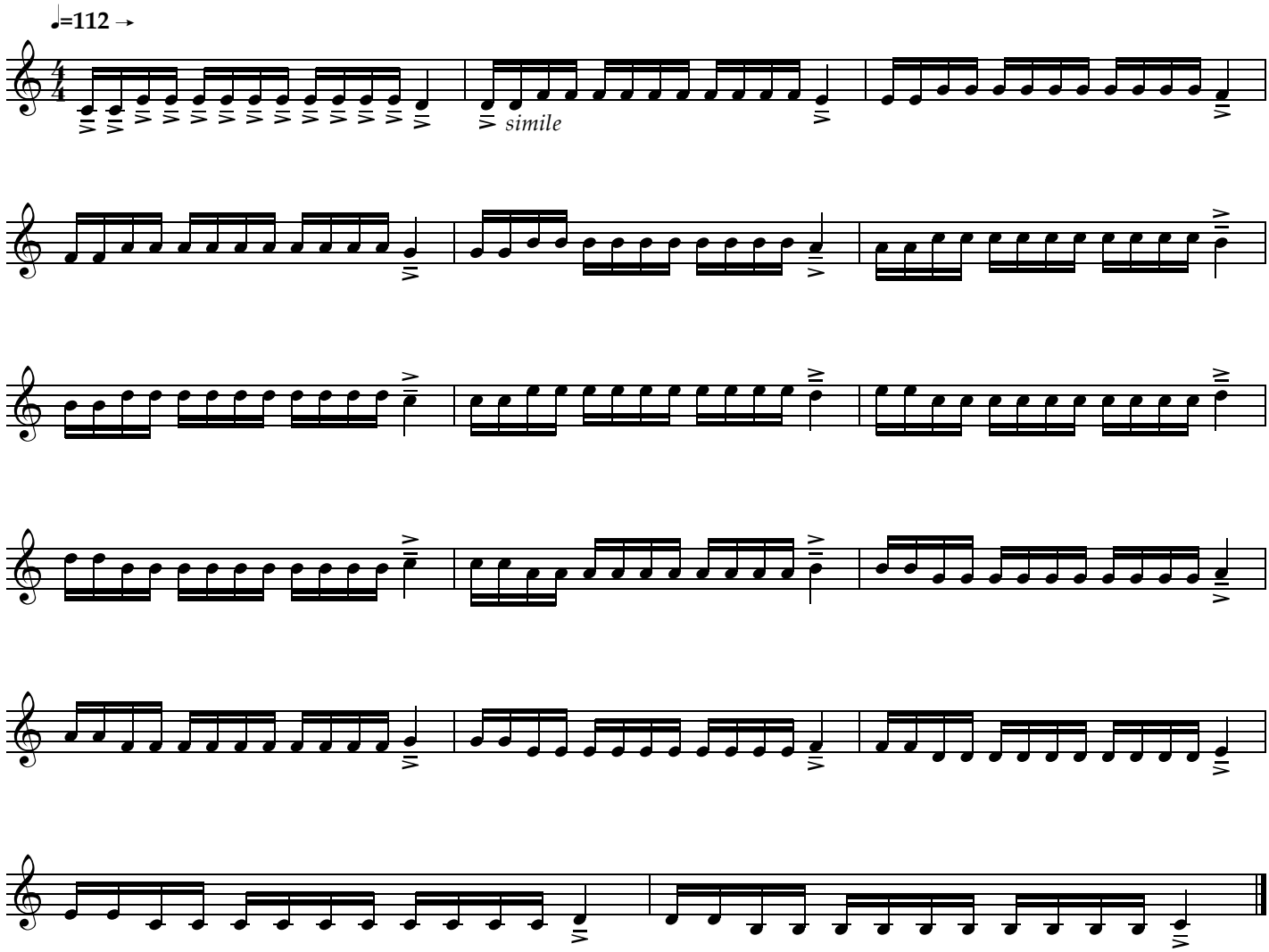
When **11.B**. is played, the tempo should be pushed up to the maximum of what can be done without losing the quality of both tone and performance.

It is also a good idea to sometimes play a little faster than "safety first", to constantly improve the speed of our different tonguing.

Exercise 11.A



Exercise 11.B



Exercises 12.A & 12.B

THESE EXERCISES SHOULD BE PLAYED SITTING DOWN

Speed exercises for triple tongue.

When we need to work up a higher speed on our triple tongue, it is again of the utmost importance that our body is relaxed and that we have a natural flow on the air.

To get this feeling, **12.A**. must be played with extremely long notes with really clear movements, and that the first note of each beat leads on to the next. It should not be played with crescendo on the notes, but with the feeling that the notes going forward to the next tone with the same dynamic and are really connected that the flow on the air is not broken at any time during the exercise.

To get the perfect flow from the start of the exercise, it is important that the first note being played extremely long and that is really carried on to the next note. The same goes for the last quarter note of each beat – that it carries the flow and the note further into the next beat.

12.B. must be played as written. Take care to all the time ensure that all sixteenth notes are played extremely long with clear tonguing, so that the general feeling of the flow on the air feels in the same way as when playing **12.A.**

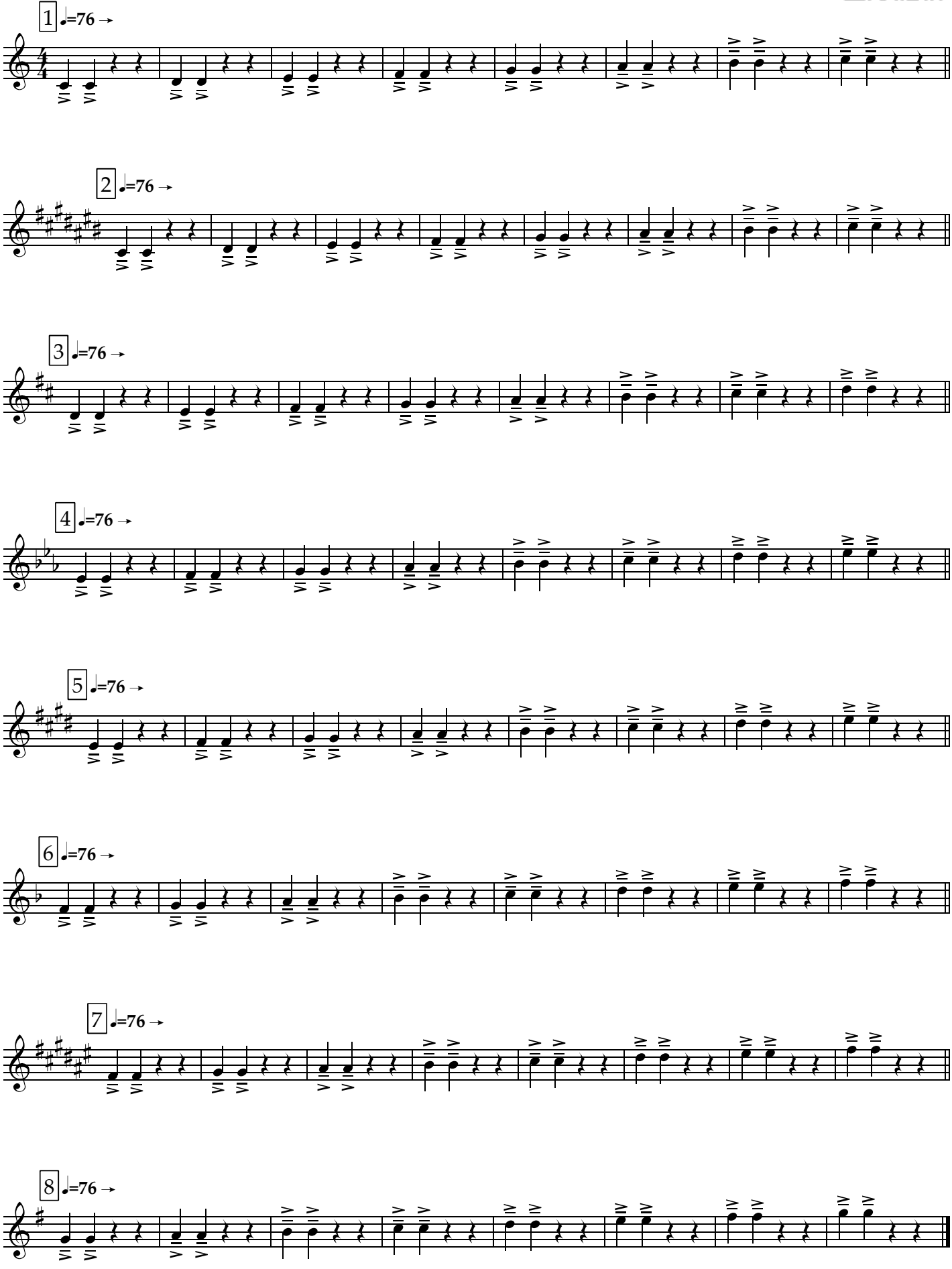
Play the exercise in such a way that you every day choose two or three pieces from **12.A.** and the corresponding two or three pieces from **12.B**.

Play one of the selected exercises from **12.A.** and then the corresponding exercise from **12.B**.

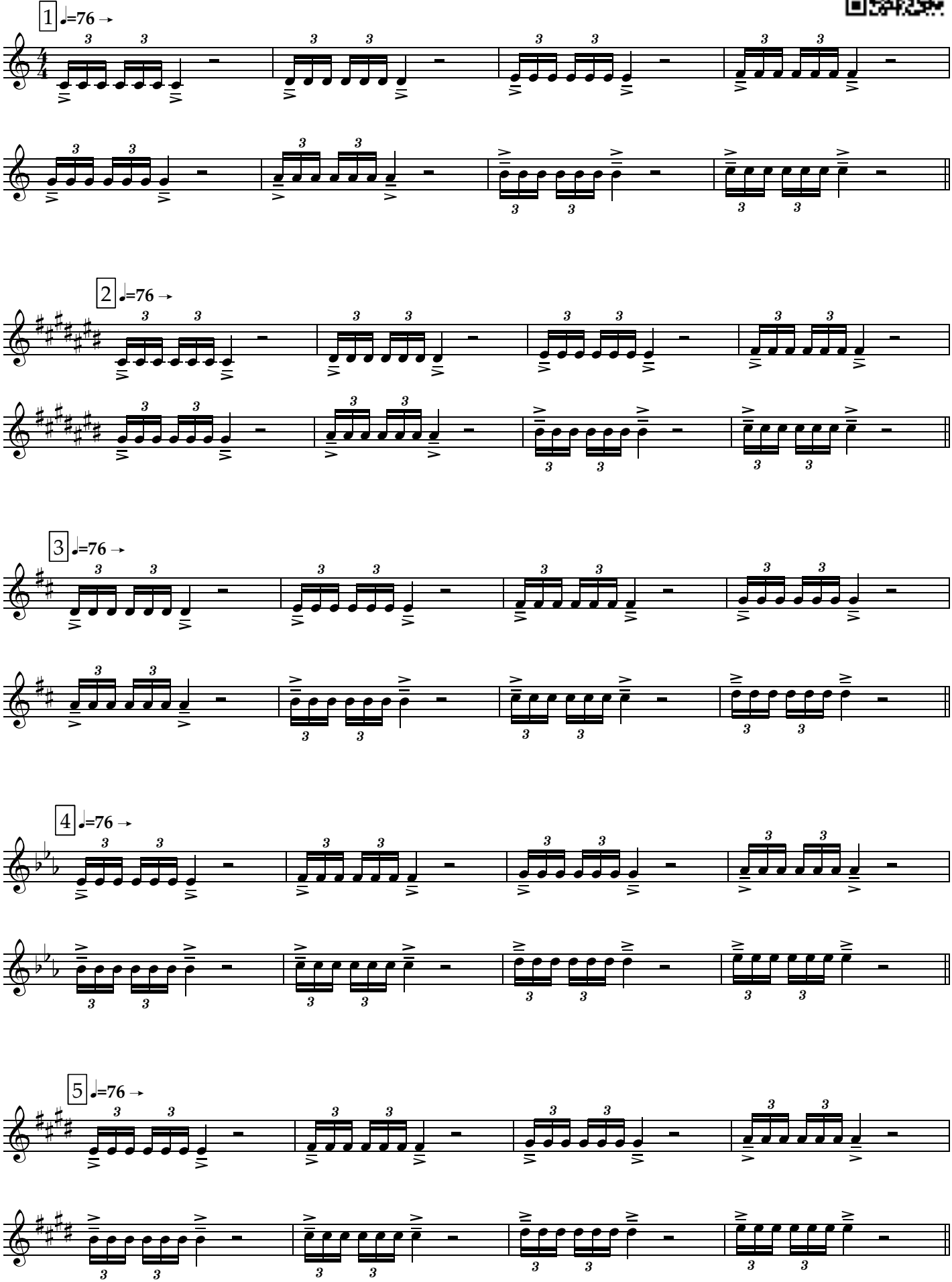
When **12.B**. is played, the tempo should be pushed up to the maximum of what can be done without losing the quality of both tone and performance.

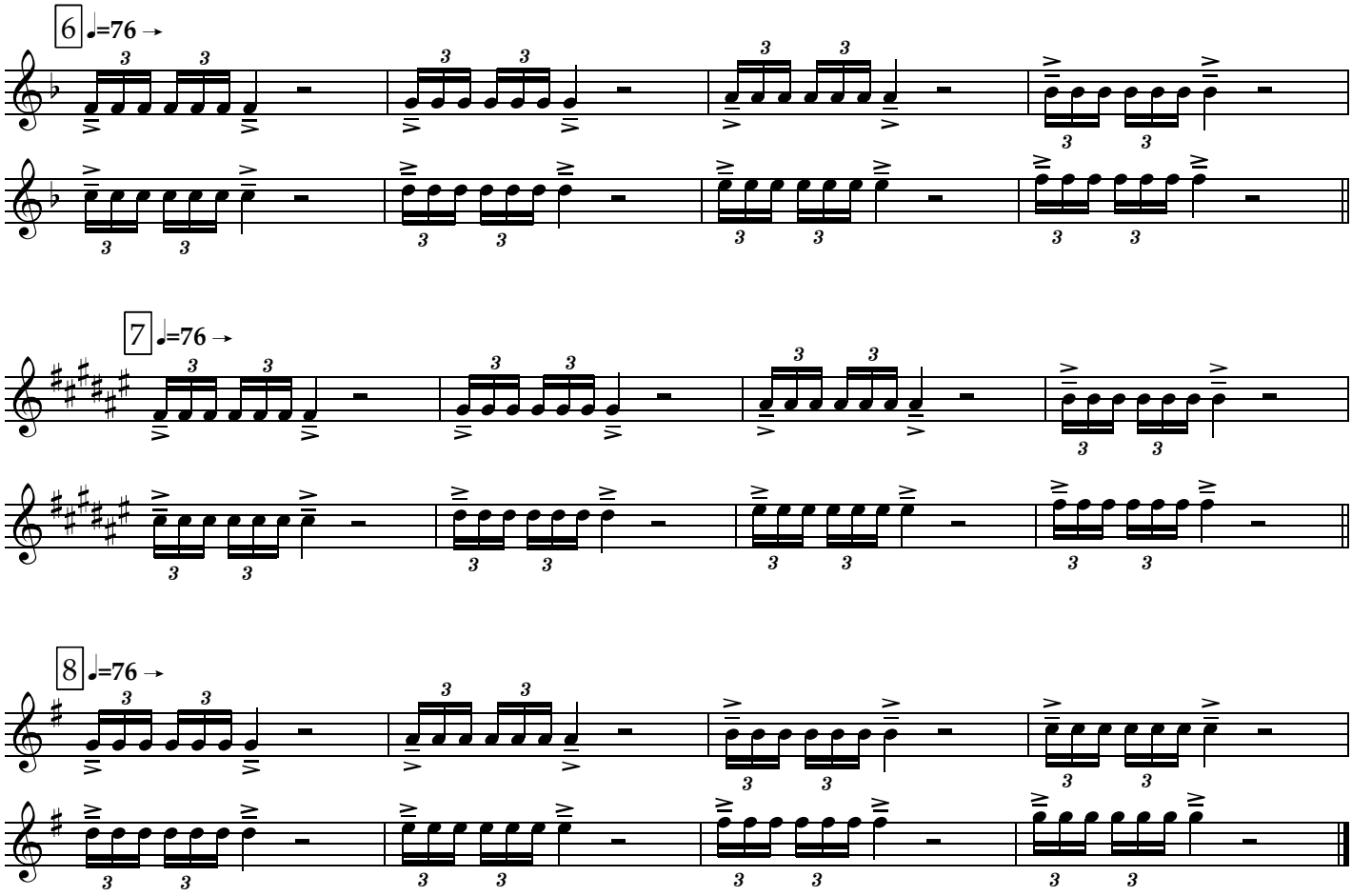
It is also a good idea to sometimes play a little faster than "safety first", to constantly improve the speed of our different tonguing.

Exercise 12.A



Exercise 12.B





Exercises 13.A & 13.B

THESE EXERCISES SHOULD BE PLAYED SITTING DOWN

Speed exercises for triple tongue - Advanced

When we need to work up a higher speed on our triple tongue it is again of the utmost importance that our body is relaxed, and we have a natural flow on the air.

To get this feeling, **13.A**. must be played with clear movements, and that each of these notes is passed on to the next, which leads on to the next, and so on. It should not be played with crescendo on the notes, but with the feeling that the notes going forward to the next tone with the same dynamic and are really connected that the flow on the air is not broken at any time during the exercise.

To get the perfect flow from the start of the exercise, it is important that the first sixteenth note being played extremely long and really carried on to the next note. The same goes for the last quarter note of each beat – that it carries the flow and the flow further into the next beat.

13.B. must be played as written. It must be ensured that all sixteenths of notes are played extremely long with clear tonguing, so that the general feeling of the flow on the air, feels in the same way as when playing **13.A.** It is also of the utmost importance that the last quarter note of each beat is played extremely long, and as a prelude to the next beat.

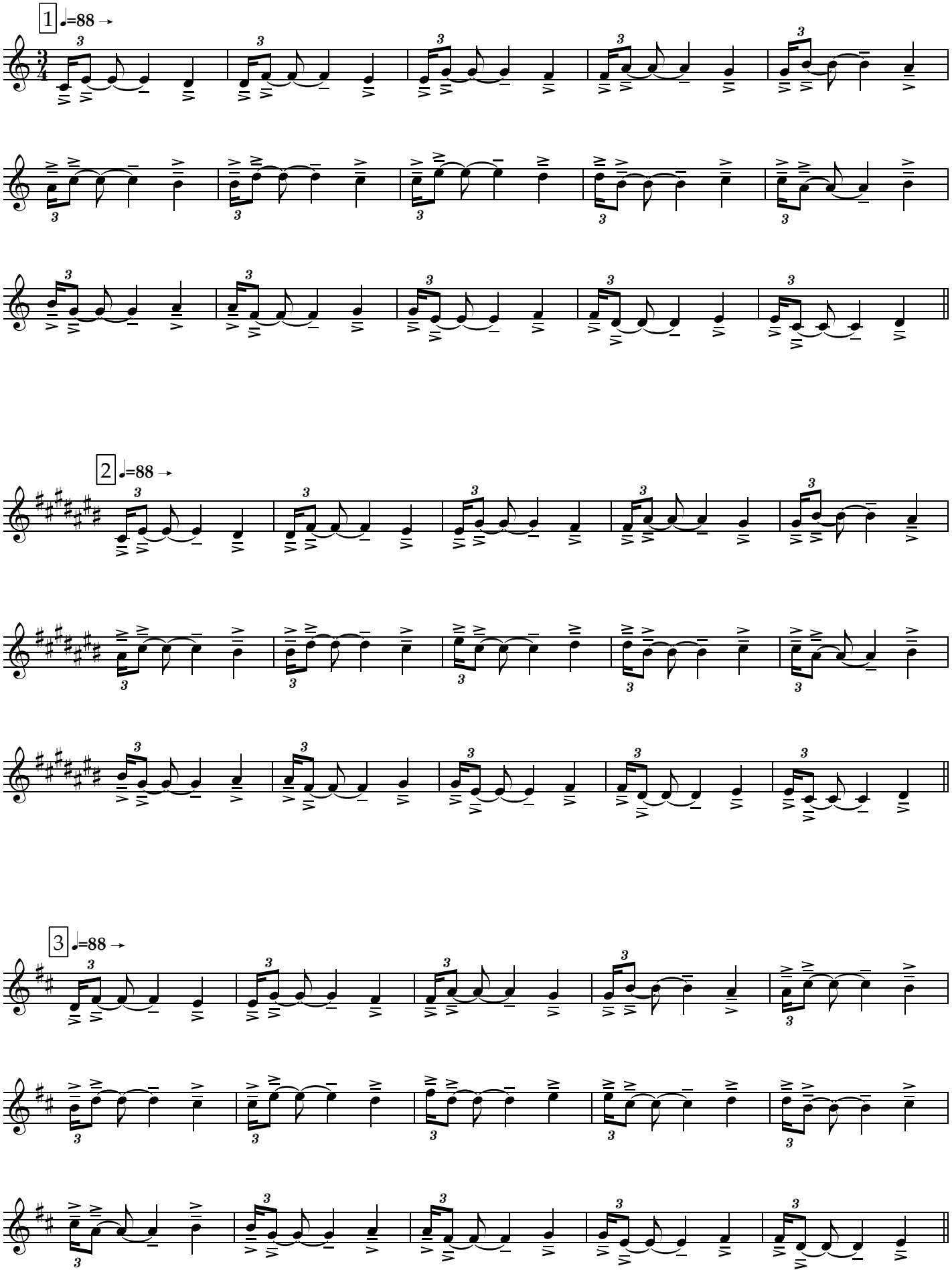
Play the exercise in such a way that you every day choose two or three pieces from **13.A.** and the corresponding two or three pieces from **13.B**.

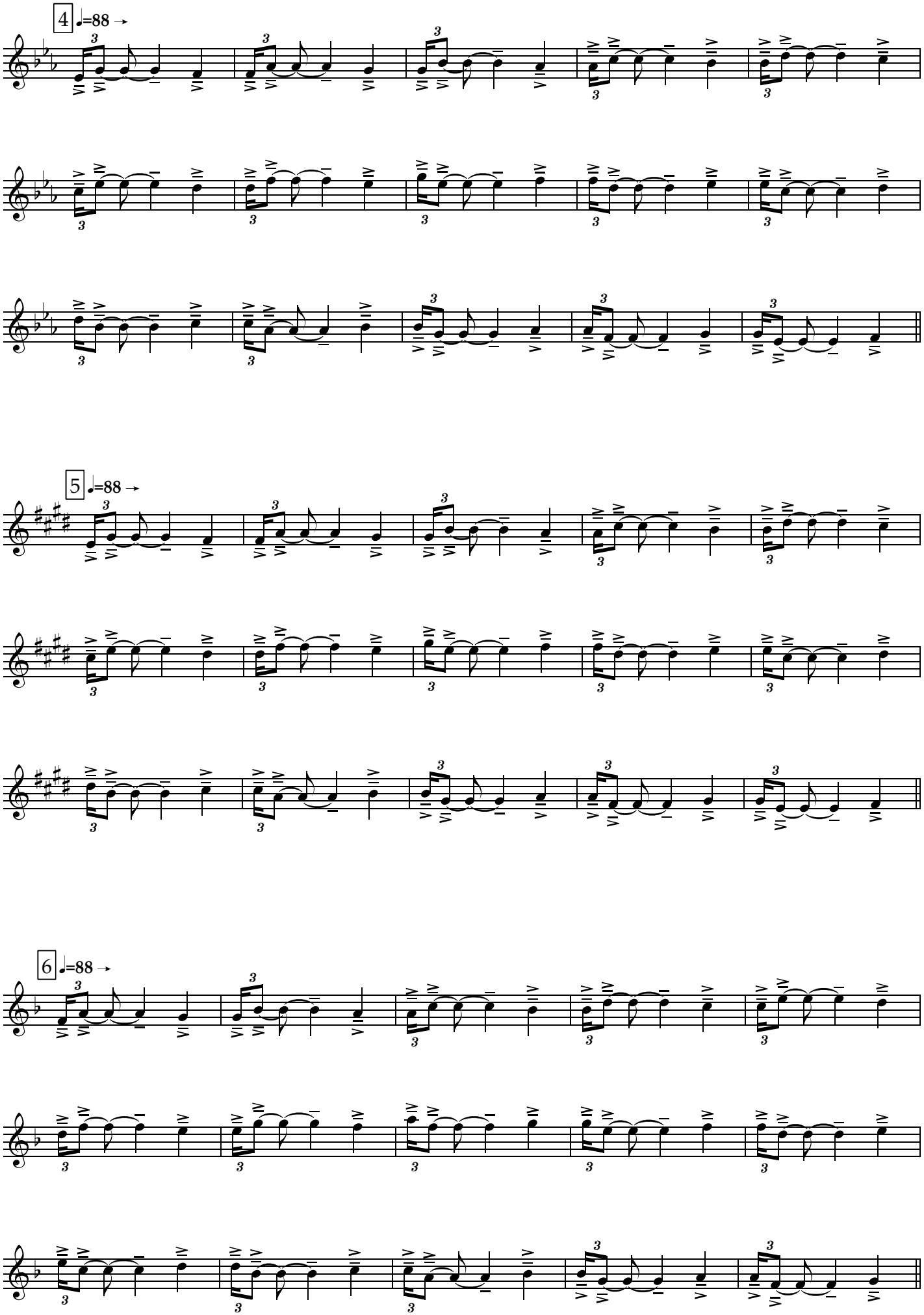
Play one of the selected exercises from **13.A.** and then the corresponding exercise from **13.B**.

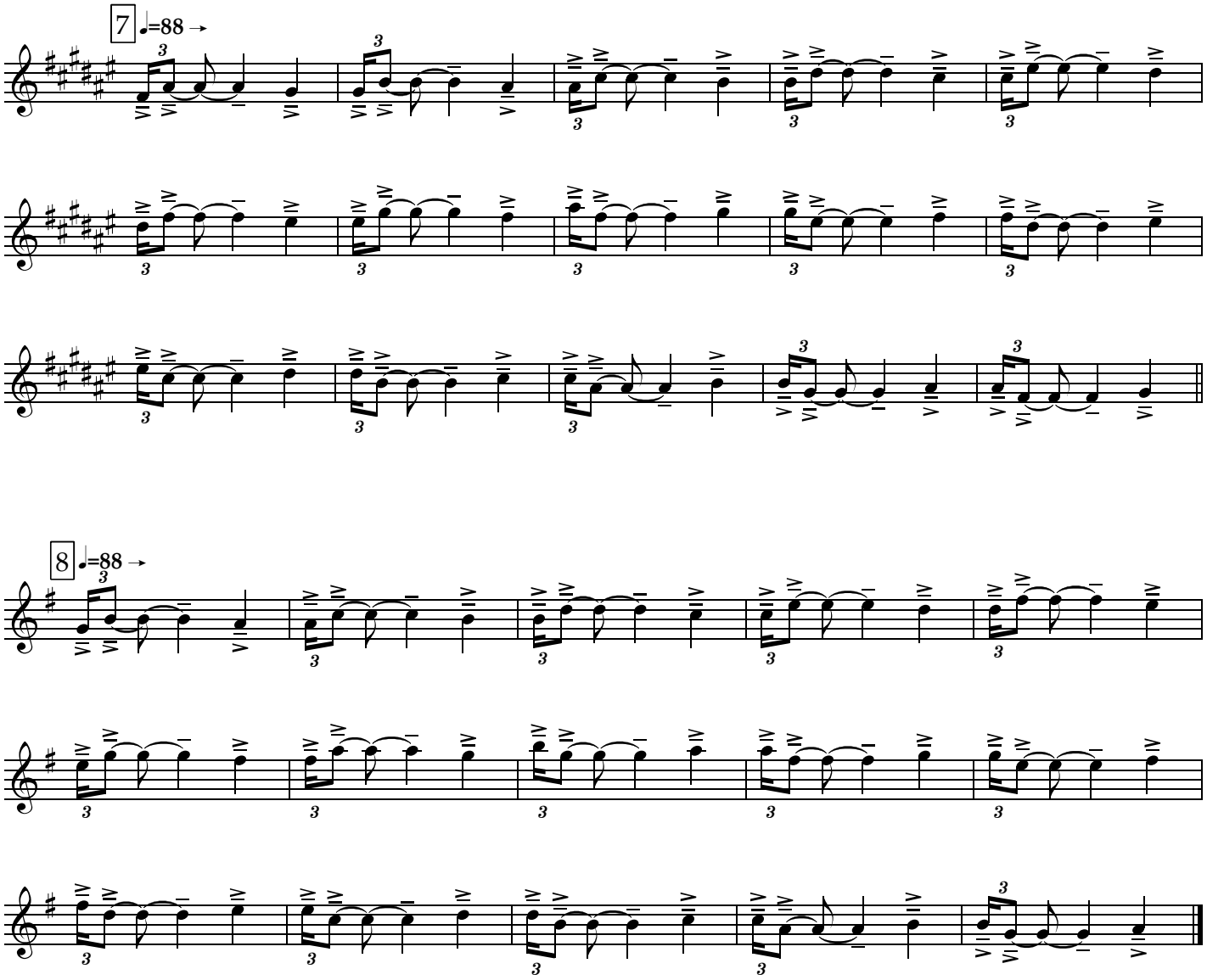
When **13.B**. is played, the tempo should be pushed up to the maximum of what can be done without losing the quality of both tone and performance.

It is also a good idea to sometimes play a little faster than "safety first", to constantly improve the speed of our different tonguing.

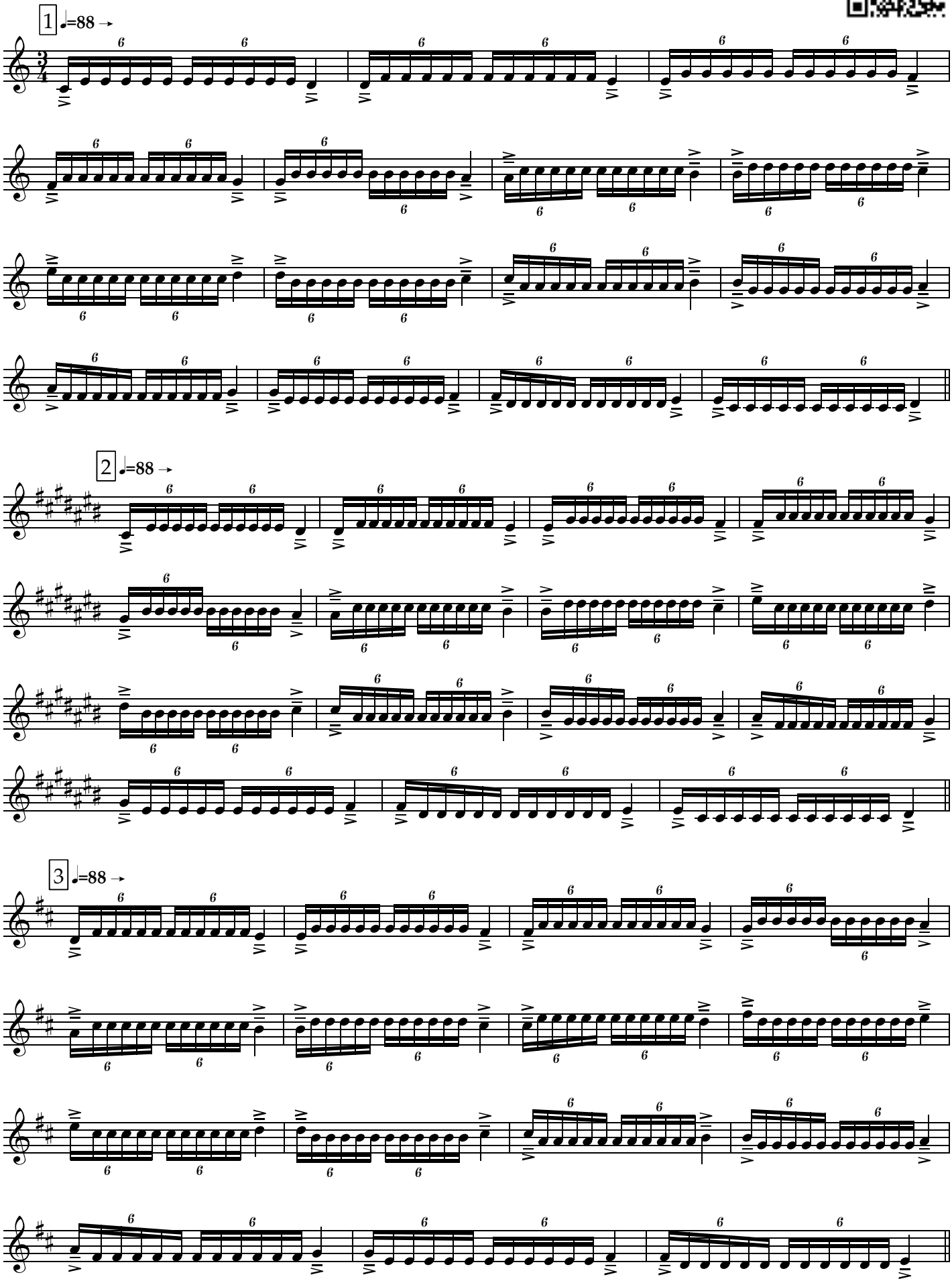
Exercise 13.A

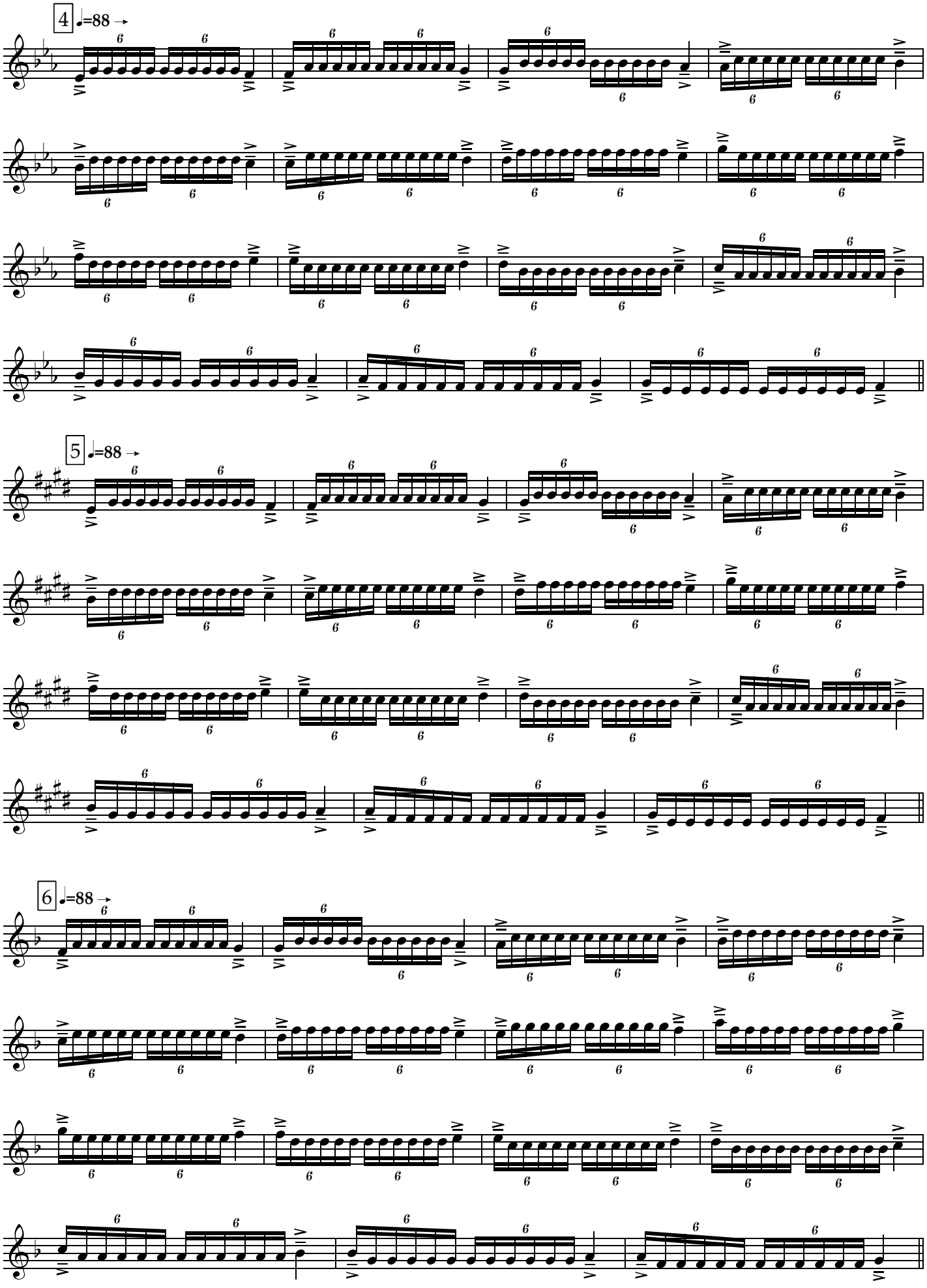


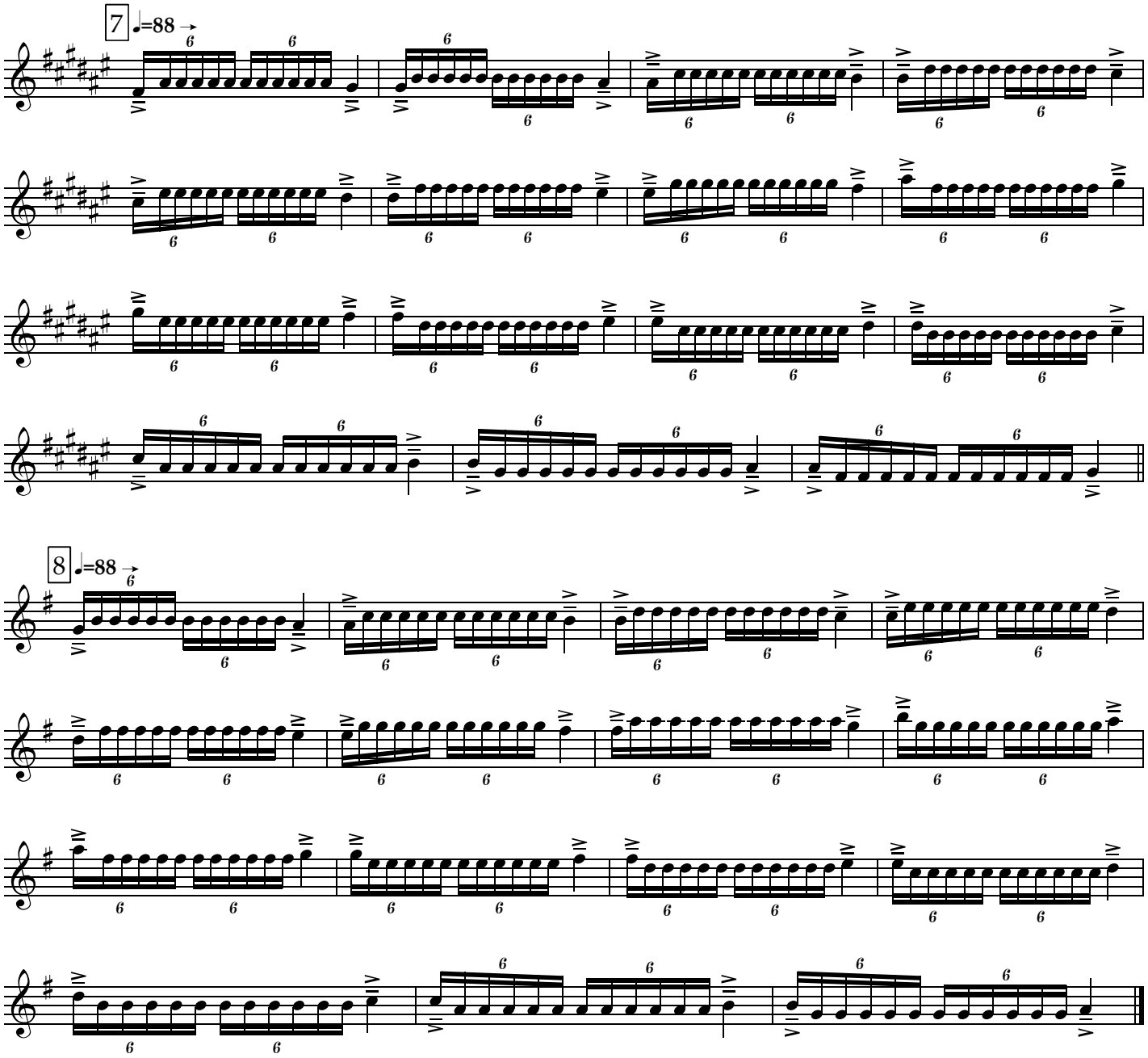




Exercise 13.B







Exercises 14.A & 14.B

THESE EXERCISES SHOULD BE PLAYED STANDING

These exercises should help us hit the different notes with as little work as possible.

All notes notated with pp - must be played extremely short, and all notes with ff - must be played as a full-length eighth note. However, we must always remember – that a short tone is a long tone that is just stopped a little before…

By this is meant that if we only think and play a short note, it will often sound like it is just a touch and with a very bad sound that hardly leaves the instrument. If, on the other hand, we always think that we should play a long note, we will aim much more precisely for that note. We will therefore hit the tone better and play this specific tone with a much better sound and intonation.

Think about how a table tennis ball sounds when it hits the table.... It gives a nice and round sound, and the ball bounces up again. If, on the other hand, we take an old and bad ball, it gives almost no sound, and almost remains lying when it hits the table.

All the notes in this exercise must also be played on "the end of the breath" – that is, with the absolute last air we have in our body.

It takes place in the way described in the exercise – we play the first long note until we have no air left, after which we directly play the next note in pp with the absolute last air we have left in our body. Once we have played this note, we breathe in the remainder of the first beat. Then let the air out in the next beat, and just before the next beat/note, we center the air to the pressure/note we want to play in either pp or ff. Imagine constantly pushing the air away from the body and throughout the instrument. Before the last note, a normal breath should be taken so that this note can be played in f with a large and rich sound.

I think it's like playing DARTS. If we hit the board, we also hit the specific note. But if we want to get as many points as possible, we must aim for and hit the "BULLS EYE".

Before we start playing the actual exercise, it will be a great advantage to figure out how to make it all work. Not least how we get a relaxed rhythm and cycle in our breathing. We do this by playing the first line with the same note over and over

again, until we feel safe and relaxed, and not least have control over how the exercise should be played.

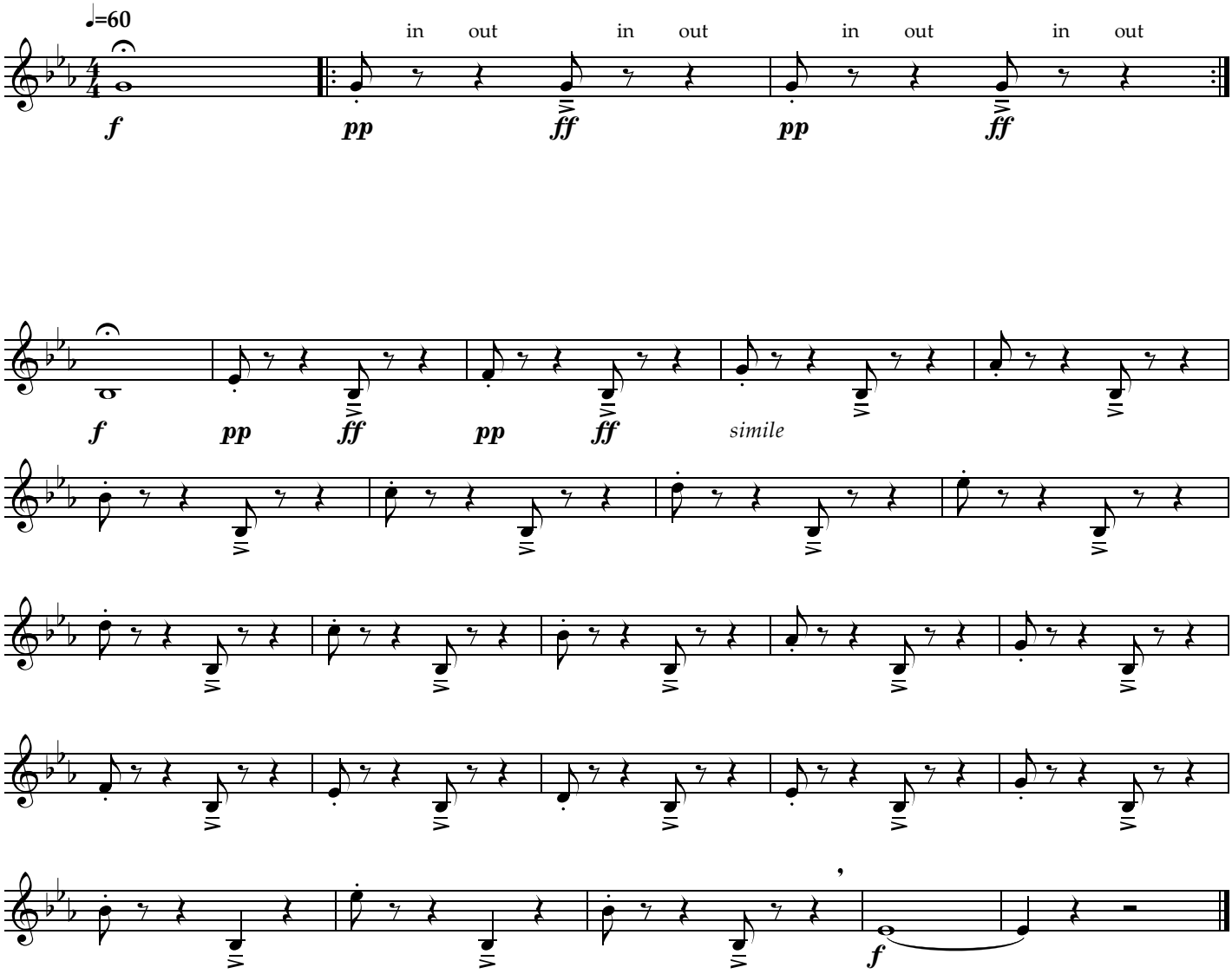
If we shoot/hit a note incorrectly, we just must play on as if nothing has gone wrong.

One of the most important things with this exercise will be to get used to just "shooting from the hip" according to the note we want to hear and play – that means, without any kind of “safety net”/”safety first”. Do everything possible to be well prepared and create control over your playing, and not least.

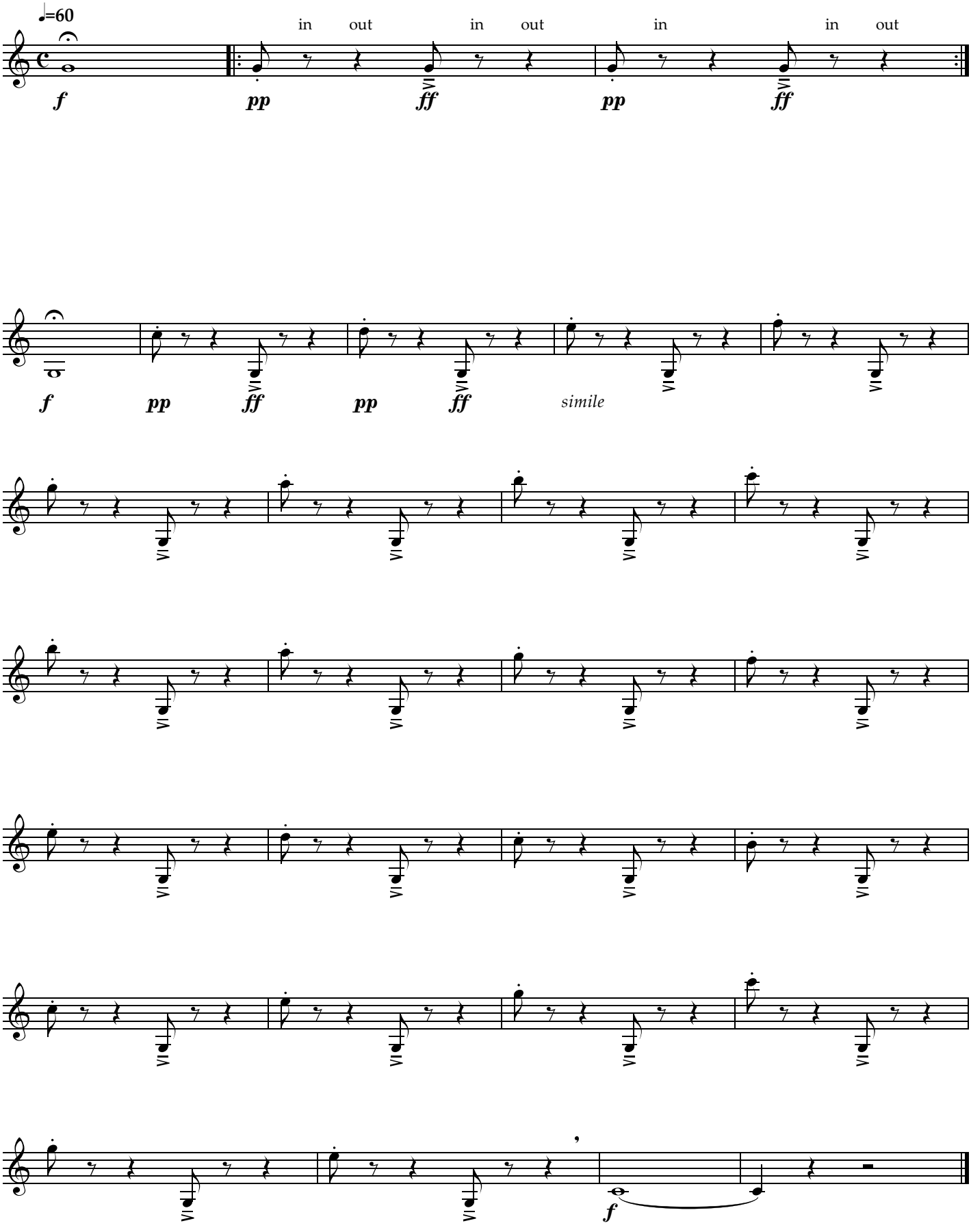
If the mission does not succeed 100%. - just play on

After this exercise, we should take a break for at least 15 minutes before continuing with other exercises.

Exercise 14.A



Exercise 14.B



Outroduction to all R.P. exercises

I will here try to explain my thoughts behind all these exercises and explain to the best of my ability how they should be performed.

Why write new exercises when there is so much excellent material?

In the over 40 years that I have been teaching, I have constantly come up with new exercises, in addition to all the excellent material that already exists for the students who have had one or another problem or challenge in their playing.

Over the years, I have also participated in many masterclasses with talented and interesting musicians (not only trumpet players) and these musicians have given me a lot of inspiration. In this way, I have developed my own way of thinking in relation to improving the way of playing on our instrument, which here is especially intended for trumpet/cornet, but can also be used on many other wind instruments.

It is very important for me to point out that these are my ideas, which I have found out work great for me and my students I have taught over the years – and which I of course use in my teaching, but that is not to say that my way is the only approach to achieving the goal.

What is the basic principle of these exercises?

The basic principle of all my exercises is to strive for being as relaxed as possible when we play on our instrument, so that we do not use more force and energy than necessary.

Developing and improving this way of playing, requires great mental control, which then affects our breathing, which in turn affects the way we use the air when we play.

The preparation and breathing, can in many ways be compared to meditation and yoga, as many of the exercises must take place with metronome and with the same cycle for long periods of time. In this way, it becomes a daily routine how to use these methods - to relax and breathe in a natural way when playing on our instrument.

This way of practicing should lead to being able to comfortably present the first note of the music we are about to play - and then play on, without spending more effort than is absolutely necessary.

"Always remember to take a big breath before playing"!!!

This statement is now as such not wrong, but the question is more about how to take this breath.

My experience has shown me that when somebody say, "take a big breath", most people take a huge breath so that they almost lift completely off the floor and therefore also being really tense more or less throughout the whole body.

This means that the air cannot leave the body in a natural way, and therefore risks getting more and more tension in the body. These tensions can ultimately have major consequences for the body's well-being.

A good exercise is to just take an extremely large breath and fill yourself so much with air that it is downright uncomfortable - stand and hold on to the air for a few seconds - and then "let the air comes out" (which only takes a split second). Then let the body relax completely. When we stand there and let the body relax, it is a good idea to shake the whole body a little and feel that every part of our body is totally relaxed.

Then how to do?

It has been shown to be very effective to focus more on letting the air comes out - instead of blowing it out, and then relax the whole body - "grounding" before taking a big (though not violent) and comfortable breath.

This way helps us to make it more natural and easier to breathe "all the way down into the stomach", and thus avoid straining the rest of the body more than necessary.

I put a lot of emphasis on just letting the air comes out, instead of blowing it out. If we just let the air out, we will be emptied of air in a split second - compared to if we breathe out slowly or thus hold back a little for the air to come out.

When we let the air out and being emptied of air, we can relax our whole body and thus "grounding", which provides the perfect starting position to breathe again in a nice, relaxed way.

A great help to be able to breathe in a comfortable and effective way is to always breathe in relation to the tempo at which we are going to play – but always in a relaxed and calm way. It is also a great advantage to subdivide the tempo both when breathing and when playing, as this leads to better propulsion, and give us calmer in the feeling of the tempo.

Basically, I always try to breathe in the same way, with a relatively large and very relaxed breathing with a feeling that the air comes all the way “down into the stomach”.

However, breathing should not be too large, because there must be room for the air “to turn around" before it is ready to be used for playing on our instrument.

This means that it is only the moment I start playing that there is a difference in the speed of the air. The way I breathe has therefore no bearing on whether I should play weakly, vigorously, high, low, fast, or slow.

When we start playing, it is important to "present" the first note like a singer always do, with the feeling that we are giving it on to the room/audience.

To do this, it requires that the body is not tensed up and that the air is not squeezed in any way before it has to pass the lips and throughout the instrument. This also requires that the feeling of intensity and centering of the air, is as close to the instrument as possible. If you do not get this feeling, you risk that the air "beats back" and causes tension in the body and that the throat closes off.

Another good way of thinking to get the feel as close to the instrument as possible is a little unconventional, but nevertheless right and very effective.

It is my good friend Adam Rapa who made this statement:

”Don´t be a shitter - be a pisser”.

Although to some it sounds a little provocative, it actually says it all.

So, remember to never struggle and strain to get the air pressed into the instrument, but make sure to intensify it easily and elegantly progresses through the instrument and thus helps us to get a nice and relaxed sound.

Garden hose

We can also imagine how the water comes out from a long garden hose.

When we turn on the water, a steady stream of water comes out at the end of the hose. If we then squeeze the opening of the garden hose, we can regulate the speed of the water, even if the water pressure and the amount of water from the tap are the same.

This can be compared to how we regulate the speed and intensity of the air with the front part of the tongue, and thus also the pitch, before we let the air out through the lips and through the instrument.

If, on the other hand, we squeeze the garden hose about 10 cm from the opening, we cannot regulate the speed of the jet of water coming out of the hose, but this only causes less water to come out of the hose.

This can be compared to the fact that if we do not have the right feeling of regulate the air with the front part of the tongue before it enters the instrument, we run the risk that the air cannot escape through the lips and thus backfire.

By counteract, I mean that the throat risks closing off and the amount of air therefore becomes smaller, which therefore means that we cannot regulate the speed of the small amount of air that then reaches the instrument.

How to play short notes?

During my studies, I was fortunate enough to attend a masterclass with Dennis Wick, who at the time was solo trombonist in the London Symphony Orchestra - and yes, he's the one with mutes and mouthpieces 😊.

There he said a phrase that I have never forgotten – "A short note is just a long note that just gets shortened".

This phrase, and not least this way of thinking, has meant a lot to me and my playing.

When we have to play a short note and think that it should be long, we have to aim much more precisely for the note we want to play. Through thinking and playing in this way, we will always be able to play the tone long if necessary.

Long tones and clear tonguing.

In the way I prefer to practice, I always play with long notes and clear tonguing. This means that we have to keep a smooth "flow" with the air, and the synchronization between the embouchure, air, fingers, tongue and not least the brain have to be optimized in this way.

If we start practicing most exercises with long notes and clear tonguing, we will then be able to also play everything with short notes without any problems.

However, remember when we are playing with short notes, we should still feel a smooth "flow" with the air (as if you were still playing long notes) so that we do not close off the air with our tongue.

We must always remember that the function of the tongue is not to start the tone, but to let the air comes out at a certain time so that the lips can vibrate and, in this way, start a nice tone.

Also, thoughts about the function of the tongue lead me to think of water...

If we imagine a faucet in a kitchen and turn on the water, we have an even and natural "flow" on the water.

This jet of water can then be broken through by quickly opening and closing the tap. We can also choose to break this water jet by passing a finger through, and in this way keep the smooth "flow". If we do this slowly, the water splashes throughout the kitchen, but if we do it quickly, we hardly not break the water jet and the "flow".

This is how I think the air and tongue should work.

If we constantly ensure a neat and even airflow that must be projected through the instrument, the function of the tongue becomes to divide this airflow, which therefore provides some nice and clear approaches.

This also means that the tension in the tongue can be minimized, which then allows us to get a very fast tongue.

Think ahead – not up or down

Those of us who grew up with Stamp's exercises have become accustomed to thinking up when we play down in the register and thinking down when we have to play upwards.

Now, this is not wrong, but I prefer to think only that all the notes should be played forward and not least far away.

Often when I practice, I stand and look out a window, and to get a good flow, I think that my sound should go all the way to a tree/building or similar. In the same way as our sound should go to the last seats in a concert hall.

When we think all notes ahead, we naturally pull the entire register together and thus minimize the limitations in relation to playing low or high notes.

However, it requires us always to constantly aim and "shoot" for the notes we want to play and hear - control, and always through the instrument and not just into it.

So, how are we going to get this control in our playing?

Unfortunately, there is no shortcut to success, but hard work in many hours of effective practice every single day, helps most of us along the way.

How far we get depends on many parameters.

Personally, I think the ability to concentrate is one of the greatest importance in relation to how far we get with our instrument.

Without a doubt, it is also crucial to spend many hours with our instrument every single day to achieve our goal.

Talent and flair for the instrument we have chosen are of course not without significance, but I do not think that is the most important thing.

Example: If we take two people with the same instrument and talent. Let them for a period practice the same hours a day and on the same exercises.

One will almost always be better than the other.

The reason for this difference, I believe, is the ability to concentrate, which is the determining factor.

Trampoline - Tuuyyyyii!

I think we've all have had some experienced challenges when we should make legatoslures upwards. This happens because we do not have enough speed of the air and that our feeling is not far enough advanced in our mouth.

As higher the tones are – as higher the speed of the air leaving through our lips must be.

Since the embouchure is not of great importance - if it works ok, it is very important that our tongue's regulation of the air takes place as far forward in the mouth and as close to the instrument/mouthpiece as possible.

Think that we are standing on a seesaw in the swimming pool or on a trampoline in the garden and from stagnant trying to jump upwards, this is almost impossible.

If we then use the trampoline to first jump down and then afterwards up, we easily and naturally get upwards as we then get a greater speed of our movement.

We can directly transfer this approach to our instrument.

If we with a good speed of air grip the deep note and carry it on all the way to the next/higher note we want to play, we can just "pluck the high note down".

Through playing/thinking this way, we can continue to play all notes forward instead of up or down. This means that we pull the register together so that we can focus and concentrate on playing forward. However, it is very important to constantly aim directly for the specific notes we want to play and hear, so that we constantly try to hit the "Bullseye" on every single note.

Play at" The end of the breath"

Playing a single short note has many challenges.

Once again, I would like to draw attention to the statement of Dennis Wick: 'A short note is a long note that just ends a little earlier'

Especially when playing trumpet in a symphony orchestra, we are often exposed to having to play just a few short notes all over the register. Therefore, it makes sense to also practice this "discipline".

My experience is that we as trumpet players often take a to big breath and hold on to the air before we must play this one short note.

If, on the other hand, we take a breath, breathe out the air and play this one short note on the last air we have left without ever stopping the "flow" of the air, we have a very high probability of hitting this specific note. Of course, this requires that we "aim" very precisely for the note we want to play/hear, and again think that it is a long note we must play.

When we learn to master this "discipline" every time we play a short note, an elegant tone with good sound and a perfect intonation will appear.

” Upbeats”

In all the music I have to play, I love to think/emphasize and play with “upbeats” in order for the music to become more alive. In many exercises and pieces of music, there are often accents on the one-beat and none on the upbeats. To get a better "flow" in the music and make it easier to play, it is therefore often an advantage to mark the upbeats as much as on the first beat (and sometimes almost more).

To try this out, it can be very fun and rewarding to occasionally move the bar line a single beat or just an eighth. This gives a completely different emphasis and momentum in the piece of music/exercise.

”Bending”

Why use "bending"?

I use "bending" to improve the control of my embouchure and to make my lips vibrate more than when playing a regular note on our instrument.

When "bending" a tone downwards, it is important to maintain the speed of the air. The biggest mistake is that we usually blow less and that the tone therefore "falls" down to the next natural tone.

I imagine an alpine skier going down a hill at full speed. If this skier bends forward and downwards, he will fall forward and thus fall and lose speed. If, on the other

hand, he lowers his body with his legs, he maintains speed but descends without falling, and then also easily gets back up.

It could also be a water skier... If this skier at full speed across the water accidentally turns his skis downwards, he will fall forward and lose speed. If, instead, he bends his legs and thus lowers his body, he retains speed above the water and can easily get back up without having lost speed above the water.

In the same way, it applies to maintaining the speed of the air when we "bend" a note downwards. While concentrating on playing with a smooth and intensive airflow through (and not just into) the instrument, we must make sure to shape the tone and "force"/think/play it down half a note (or more) before we again make sure that it comes back up to "its right level". Here too, it is important to listen for what comes out of from the bell of the instrument, and by that, I mean to constantly try to play with a big and nice sound, and that the intonation is always in order.

The higher up we go, the more important it becomes to control the speed and intensity of the air. The strength of the embouchure also becomes more and more important as we move up the register. If the embouchure is not strong enough, we will not be able to keep our tone without descending to the next natural tone.

One really good exercise for the airflow.

Sometimes when I feel my playing not really work out, I do this exercise to optimize the blowing of the air.

- Take the mouthpiece in your right hand
- Open the spit valve.
- Take a really big breath.
- Put your lips around the leadpipe.
- Blow the air through the whole instrument – blow, blow blow and really try to empty the body for all air.

Repeat these two or three times.

Take care because we very easy can feel/be dizzy when doing this exercise!!!

After making this exercise, play the same melody or phrase that you have played before and listen to the big difference this crazy exercise has made for the sound.

Exercises!!!

"These exercises I only play to improve my height"!

"I just play these exercises to get faster finger technique"

In my world, every note written on a piece of paper is music. Therefore, every note must always be played with the best sound, start and intonation that I am able to produce.

This means that the note I am just playing, I try to play with the greatest empathy and musicality I am capable of. The next note I'm getting ready to play must be at least as good as the one I'm currently playing and preferably even better, and so on....

Never play a single note on your instrument without trying to play it with the best and most beautiful sound and phrasing you ever have played.

Personal Notes:

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ROLF PERSSON