JORGE GIRALDO



JG UPSOUND

Exercises

24 Vocalization Exercises

+ Preliminary and complementary exercises

Step-by-step Range Expansion

Double Pedal tones
Pedal tones
Middle register
High register
Double high register

(Bb accompaniment)

TRUMPET



www.jgiraldomusic.com

“JG UPSOUND EXERCISES”

This Exercise guide is based on the teachings passed on by my main mentors:

Eric Aubier 2009 - 2011 CRR de Rueil-Malmaison (France).

Francisco "Pacho" Flores 2016 - 2017 STOMVI Valencia - Spain, with whom I met and had the opportunity to work and learn by his side.

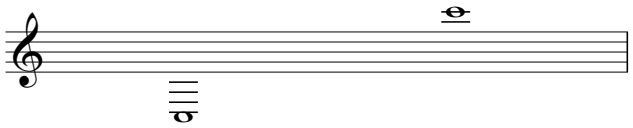
It has been complemented with concepts developed on a personal level.

The Introduction section explains the concepts of Mouthpiece, Lip Vibration, Air / Embouchure (muscles) as well as recommendations for the study of the exercises and some practical tips for the technical study of the instrument.

The exercise sequences are described and recommended for weekly work in two main phases:

PHASE 1

Range Expansion



Series/Week I **A - B - 1**

Series/Week II **1 - C - D - 2**

Series/Week III **1 - 2 - 3**

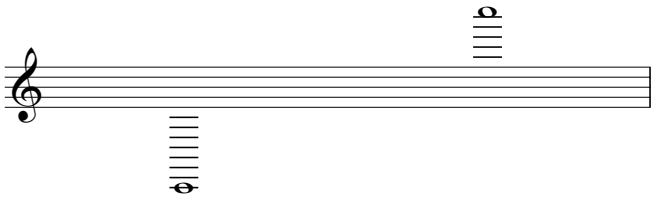
Series/Week IV **1 - 2 - 3 - E - F - 4**

Series/Week V **1 - 3 - 5 - G - H - 6 - 7**

Series/Week VI **1 - 5 - 6 - 7**

PHASE 2

Range Expansion



Series I **Exercise 1 - I - 8 - 9 - 10 - 11 - 12**

Series II **Exercise 1 - J - 13 - 14 - 15**

Series III **Exercise 1 - K - 16 - 17 - 18**

Series IV **Exercise 1 - 19 - 20 - 21 - 22 - 23**

Series V **Exercise 24**

Studying with the backing tracks is a great resource that will help us to maintain stability in tempo and tuning, as well as being a way of interacting together and having a reference for the execution of the exercises.

Languages: Spanish - English - French – German – Simplified Chinese.

Introduction – (concepts):

Mouthpiece
Vibration of Lips
Air/ Embouchure Relationship
Suggestions for the study of the Exercises.

Phase 1
Exercise sequences

Phase 2
Exercise Sequences

In this way, I expanded my register and corrected some bad habits that have been created over the years. There is always something to work on and learn each day. That is one of our motivations to work on the instrument.
Thank you so much for your time and willingness to read and experiment with what I share with you.

“I hope this material will be of great help and for the benefit of many.”

Consultants

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Trumpet player National Symphonic Band of Colombia

Special thanks to the Stomvi family and UPSOUND for all their support and help during all these years of career and research.

www.stomvi.com
www.upsoundexperience.com

Recommended bibliography / Literature

ÉRIC AUBIER
www.eric-aubier.com

FRANCISCO “PACHO” FLORES
www.mentorbrass.com
www.pachoflores.com

Warm-Ups and Studies for Trumpet
JAMES STAMP

The Buzzing Book
JAMES THOMPSON

ASA METHODE
ROLF QUINQUE

Recording / Mixing / Mastering:

“EMMA” Studios Hamburg – Deutschland

Producer
Jorge Giraldo

J Giraldo Music
Vibrations from the soul

www.jgiraldomusic.com

JORGE GIRALDO



ESP

Trompetista Principal en el prestigioso Stage Theater an der Elbe Hamburg – DE y Artista STOMVI.

Inquieto y curioso desde niño, Jorge encontró en la Música un nuevo Mundo que desde entonces le abrió un sin fin de posibilidades y aprendizaje. Inició sus estudios musicales en su pueblo Natal (Aguadas) en la Banda Sinfónica Juvenil bajo la guía de los Maestros Carlos Javier Montoya y María Elena Duque. Posteriormente, continuó su formación en Trompeta en la ciudad de Manizales con los profesores Juan Carlos Valencia y Óscar Fernando Trujillo.

Trompetista egresado de la Universidad Nacional de Colombia, bajo la orientación del reconocido Maestro Fernando Parra, y "Premier Prix" en Trompette del CRR de Rueil-Malmaison (Francia) guiado por el legendario Eric Aubier.

Experimentado Músico formado en diferentes géneros y estilos, ha participado en producciones, giras y grabaciones para Cine y TV en Latinoamérica, Europa, USA, África y Asia.

3 Albums hacen parte de su experiencia como solista, recibiendo reconocimientos como: Silver Medal - Global Music Awards en las categorías de "World Music" and "Instrumental" por el Album "TERRANOVA" y Mención de Honor del Ministerio de Cultura de Colombia por el Album "SYMBIOSIS".

Apasionado estudioso, intérprete e investigador, ha sido invitado a importantes Festivales de Música alrededor del mundo. Estas nutridas y enriquecedoras experiencias e intercambios lo han impulsado y motivado a realizar y producir 2 Métodos de Estudio : "JG Upsound Exercises" y "JG Re-Flexi" (disponible para dispositivos Android y iOS), Aplicaciones con más de 1.000 descargas en más de 30 países en el mundo.

Durante los últimos años ha intensificado su actividad en Asia, especialmente en China, país donde se desempeña como Docente, Consejero de Procesos Musicales Infantiles y Juveniles y como Director invitado en diversas agrupaciones Juveniles.

Recientemente presentó al mercado su marca personal de estuches para trompeta:

JG Trumpet Cases :
www.jgtrumpetcases.com

Consolidando así su incursión en el mundo empresarial con una visión clara: desarrollar soluciones innovadoras, funcionales y de alta calidad para un mercado musical cada vez más exigente y especializado, donde el diseño, la protección y la ergonomía convergen con estándares internacionales de calidad.

En paralelo, mantiene una activa proyección internacional, desarrollando su labor artística entre Alemania, España, Colombia y China. Su perfil multidisciplinario le permite integrar con solvencia su trabajo como Productor Musical, Investigador y Empresario, consolidando una trayectoria que conecta creación artística, innovación y visión estratégica.

EN

Principal Trumpet at the prestigious Stage Theater an der Elbe in Hamburg, Germany, and a STOMVI Artist.

Restless and curious from childhood, Jorge discovered a whole new world in music, which has since opened up endless possibilities and opportunities for learning. He began his musical studies in his hometown (Aguadas) with the Youth Symphonic Band under the guidance of Maestros Carlos Javier Montoya and María Elena Duque. He later continued his trumpet training in the city of Manizales with professors Juan Carlos Valencia and Óscar Fernando Trujillo.

A trumpet graduate of the National University of Colombia, under the guidance of the renowned Maestro Fernando Parra, and recipient of the “Premier Prix” in Trumpet from the CRR in Rueil-Malmaison (France), mentored by the legendary Eric Aubier.

An experienced musician trained in various genres and styles, he has

participated in productions, tours, and recordings for film and television in Latin America, Europe, the USA, Africa, and Asia.

He has released three albums as a solo artist, receiving awards such as the Silver Medal at the Global Music Awards in the “World Music” and “Instrumental” categories for the album ‘TERRANOVA’ and an Honorable Mention from the Colombian Ministry of Culture for the album “SYMBIOSIS.”

A passionate scholar, performer, and researcher, he has been invited to major music festivals around the world. These rich and enriching experiences and exchanges have inspired and motivated him to develop and produce two study methods: “JG Upsound Exercises” and “JG Re-Flexi” (available for Android and iOS devices), apps with over 1,000 downloads in more than 30 countries worldwide.

In recent years, he has intensified his activities in Asia, particularly in China, where he serves as a teacher, advisor on music education for children and youth, and guest conductor for various youth ensembles.

He recently launched his personal brand of trumpet cases,

JG Trumpet Cases :
www.jgtrumpetcases.com

Thereby consolidating his foray into the business world with a clear vision: to develop innovative, functional, and high-quality solutions for an increasingly demanding and specialized music market.

This project stems from his direct experience as a professional musician, gaining firsthand insight into the real needs of the contemporary performer and transforming them into concrete value propositions, where design, protection, and ergonomics converge with international quality standards.

At the same time, he maintains an active international presence, carrying out his artistic work in Germany, Spain, Colombia, and China. His multidisciplinary background allows him to seamlessly integrate his roles as a music producer, researcher, and entrepreneur, building a career that bridges artistic creation, innovation, and strategic vision.

UPSOUND

IT'S UP TO YOU



www.upsoundexperience.com

MOUTHPIECE

I leave the following idea for your consideration.

I propose the following exercise:

1. Play a second-line G on the trumpet

2. Now, with the same feeling that you experienced when the sound on the trumpet was produced (same attack, same air speed, etc.), play the G on the mouthpiece.

Question:

When playing the mouthpiece, was sound produced? If sound was produced, is it produced the same way as with the trumpet?

My personal opinion is that no sound is produced (other than air), unless I do **"something else."** I could name it: **"forcing the sound."**

We do not find considerable resistance when playing the mouthpiece, so one could think that the sound is "freer" and perhaps conclude that it is more demanding due to the fact that we should use more quantity and speed of air, and that when playing the instrument (trumpet) it would be easier.

It is true that the air flows freely (without resistance and without projection). However, little by little, it takes us far from the truth (the natural resistance of the instrument), and it could lead us to adopt and adapt bad habits such as: pressing the mouthpiece against the lips, opened sound, lack of control, overblowing, unset/set/move the embouchure, etc.

The sound quality tends to be very poor, and an opened and cold sound is produced (play again at home and with all honesty, analyze and listen). In my personal case, I feel a leak, not only of air but also of energy.

ATTENTION!

If we feed our ears and minds with that sound quality each day, we will get used to it, and eventually it would become "normal" or "regular" to play the trumpet with poor sound quality and we might not even notice it.

BOQUILLA

Dejo a libre consideración la siguiente idea.

Les propongo el siguiente ejercicio:

1. Tocar con la trompeta un sol en la segunda línea.

2. Ahora, con la misma sensación que se produjo el sonido en la trompeta (mismo ataque, misma velocidad del aire, etc.), tocar el sol en la boquilla.

Pregunta:

¿Al tocar con la boquilla, se produjo sonido? ¿Si se produjo un sonido, se produce de la misma manera que en la trompeta?

Les comparto la opinión personal, no se produce ningún sonido (aparte de aire) salvo que haga **"algo de más,"** podría denominarlo: **"forzar el sonido".**

Al tocar con la boquilla no encontramos una considerable resistencia, se podría pensar que el sonido es más "libre" y quizás llegar a la conclusión, de que existe mayor exigencia debido a que debemos suministrar mayor cantidad y velocidad de aire y, que a la hora de tocar el instrumento (trompeta) será más fácil.

Es verdad que el aire fluye libremente (sin resistencia y sin proyección), pero poco a poco nos aleja de la realidad (resistencia natural del instrumento), y podría conducirnos a adoptar y a adaptar malos hábitos como: apretar, sonido abierto, descontrol, soplar más de lo necesario, desmontar/montar/mover la embocadura, etc.

La tendencia de la calidad del sonido en la boquilla es bastante pobre, se produce un sonido abierto y frío (toca de nuevo en casa, y con toda sinceridad analiza y escucha). En el caso personal, siento una fuga no solo de aire sino también de energía.

¡ATENCIÓN!

Si alimentamos a nuestros oídos y mente con esta calidad del sonido cada día, se habituarían y, en algún punto, se volvería "normal" o "habitual" tocar trompeta con una calidad de sonido pobre y quizás ni lo percibamos.

L’EMBOUCHURE

Je laisse à la libre réflexion l'idée suivante:

Je propose l'exercice suivant:

1. Jouez à la trompette un sol sur la deuxième ligne.

2. Maintenant, avec la même sensation que le son a été produit à la trompette (même attaque, même vitesse d'air, etc…), jouez le sol à l'embouchure.

Question:

En jouant avec l'embouchure, est-ce qu'un son a été produit? Si un son a été produit, est-ce qu'il a été produit de la même manière qu'avec la trompette?

Je partage avec vous mon opinion: aucun son n'est produit (à part de l'air) à moins que je ne fasse "quelque chose de plus", je pourrais l’appeler; "forcer le son".

Lorsque l'on joue avec l'embouchure, on ne rencontre pas de résistance considérable, on pourrait penser que le son est plus "libre" et peut-être en venir à la conclusion qu'il y a une plus grande demande due au fait que nous devons fournir plus d’air, plus rapidement et que, lorsque l'on joue directement à l'instrument (trompette), cela est plus facile.

Il est vrai que l'air circule librement (sans résistance et sans projection), mais il nous éloigne peu à peu de la réalité (résistance naturelle de l'instrument) et pourrait nous amener à adopter et à adapter de mauvaises habitudes telles que: serrer, son ouvert, manque de contrôle, souffler plus que nécessaire, utiliser des mouvements contre-productifs etc…

La tendance de la qualité du son dans l'embouchure est plutôt mauvaise, un son ouvert et froid est produit (rejouez chez vous, et en toute sincérité analysez et écoutez). Personnellement, je ressens une fuite, non seulement d'air mais aussi d'énergie.

ATTENTION!

Si nous habituons nos oreilles et notre esprit de cette qualité sonore tous les jours, ils s'y habitueront et, à un moment donné, il deviendra "normal" ou "habituel" de jouer de la trompette avec une qualité sonore médiocre et nous ne nous en rendrons peut-être même pas compte.

MUNDSTÜCK

Ich stelle die folgende Idee zur Diskussion:

Ich schlage folgende Übung vor:

1. Spielen Sie auf der Trompete ein g, zweiten Zeile Violin Schlüssel.

2. Spielen Sie das g nun mit dem Mundstück mit dem gleichen Spielgefühl, wie der Ton auf der Trompete erzeugt wurde (gleicher Anstoss , dieselbe Luftgeschwindigkeit usw.).

Frage:

Wurde beim Spielen mit dem Mundstück ein Ton erzeugt? Wenn ein Ton erzeugt wurde, wurde er auf die gleiche Weise erzeugt wie bei der Trompete?

Ich teile meine Meinung mit Ihnen: Es wird kein Ton erzeugt (außer Luft), es sei denn, ich mache "etwas mehr", ich könnte es "den Ton erzwingen" nennen.

Wenn man mit dem Mundstück spielt, gibt es keinen großen Widerstand, man könnte denken, dass der Ton "freier" ist, und vielleicht zu dem Schluss kommen, dass es eine größere Herausforderung ist, weil wir mehr Luft schneller zuführen müssen, und dass es leichter ist, wenn man direkt am Instrument (Trompete) spielt.

Es stimmt zwar, dass die Luft frei zirkuliert (ohne Widerstand und ohne Projektion), aber das führt uns allmählich von der Realität weg (dem natürlichen Widerstand des Instruments) und könnte uns dazu verleiten, schlechte Gewohnheiten anzunehmen und zu adaptieren, wie z. B.: Drücken, schlechter Ton, mangelnde Kontrolle, mehr Blasen als nötig, kontraproduktive Bewegungen usw.

Die Klangqualität ist in der Regel sehr schlecht, und es wird ein offener und kalter Klang erzeugt (noch einmal zu Hause abspielen und ehrlich analysieren und anhören). In meinem persönlichen Fall habe ich das Wahrnehmung, dass nicht nur die Luft, sondern auch die Energie entweicht.

ACHTUNG!

Wenn wir unsere Ohren und unseren Geist jeden Tag mit dieser Klangqualität füttern, werden wir uns daran gewöhnen, und schließlich wird es "normal" werden, die Trompete mit schlechter Klangqualität zu spielen, und wir werden es vielleicht nicht einmal bemerken.

MOUTHPIECE (simplified Chinese)
号嘴练习

I leave the following idea for your consideration. 以下是我的一些看法，欢迎参考。

I propose the following exercise:
我建议可以以下面的方式开始练习。

1. Play a second-line G on the trumpet
   先使用小号演奏出高音谱第二线 G 的长音
2. Now, with the same feeling that you experienced when the sound on the trumpet was produced (same attack, same air speed, etc.), play the G on the mouthpiece.
   现在，回想一下你刚才演奏小号时候的感觉（包括吐舌力度，气的速度等等），然后再使用同样的方法，在号嘴上演奏。

Question:
反思：

When playing the mouthpiece, was sound produced? If sound was produced, is it produced the same way as with the trumpet?
当你吹奏号嘴时，是否有产生出声音呢？如果有的话，是否跟你演奏小号时使用同样的方法？

My personal opinion is that no sound is produced (other than air), unless I do **"something else."** I could name it: **"forcing the sound."**
我个人的看法是不会有任何声音的（气音之外），除非我多做“一些动作“，我这里称之为“强迫发声”

We do not find considerable resistance when playing the mouthpiece, so one could think that the sound is "freer" and perhaps conclude that it is more demanding due to the fact that we should use more quantity and speed of air, and that when playing the instrument (trumpet) it would be easier.
当我们吹奏号嘴时，我们并未感受到明显的阻力。因此有人会认为这样声音是“更自由的”，甚至可能会得出这更需要技巧的结论，因为所需的气量和气速会更多，相比之下，在吹乐器（小号）时会比较轻松。

It is true that the air flows freely (without resistance and without projection). However, little by little, it takes us far from the truth (the natural resistance of the instrument), and it could lead us to adopt and adapt bad habits such as: pressing the mouthpiece against the lips, opened sound, lack of control, overblowing, unset/set/move the embouchure, etc.
确实，那气流是可以很自由地流动（在没有阻力和发音的情况下）。 然而，渐渐地，这想法让我们距离实际状况越来越远（乐器有自然阻力），这还会导致我们渐渐地学习且习惯一些坏习惯，例如：以号嘴压嘴唇，吹出过爆的声音 ，失去控制，过度吹奏，经意或不经意导致的嘴型改变等等。

The sound quality tends to be very poor, and an opened and cold sound is produced (play again at home and with all honesty, analyze and listen). In my personal case, I feel a leak, not only of air but also of energy.
这样发出的声音质量会非常不好，经常会出现炸裂且尖锐的声音（可以在家里，诚实地聆听及分析这样的演奏），就我个人而言，我会觉得很泄气，不只是觉得气的流失，力量也会流失不少。

ATTENTION!
注意！！
If we feed our ears and minds with that sound quality each day, we will get used to it, and eventually it would become "normal" or "regular" to play the trumpet with poor sound quality and we might not even notice it.
如果我们每天让自己的耳朵和大脑习惯接收这样的声音，久而久之我们将会在不知情地情况下盲目，甚至开始接受这个现实，认为这个不好的声音是正常且正规的。

VIBRATION OF THE LIPS

"Less is more"

This "chapter" is created from the wonderful experience of studying and sharing during 3 years with the great trumpeter, **Eric Aubier,** in Paris.

I remember that Mr. Aubier frequently mentioned the following expressions: *"Il faut garder la masque…"* (one has to maintain the mask), *"Il faut pas trop vibrer"* (one must not vibrate too much), and he talked as well of a *"finesse."*

I remember that we worked on related exercises. At that moment, I did not understand it very well (I just played the trumpet and things worked out… or not, and I did not analyze much). However, after some time, when bad habits done for years started to come out, I sat down to analyze, and I understood what Mr. Aubier meant with what he frequently insisted during lessons.

When we play, there is a vibration/stimulation in the whole body, mainly perceived in the face and lips muscles. One could think that the better lip vibration, one would obtain a better result. It is possible that we could strengthen up the muscles, so we could play for hours and not to feel tired. However, we could lose control, subtlety, and **"finesse"** when playing.

LIP APERTURE POINT

I propose the following exercise:

1. Produce an uninterrupted sound with the lips (attack with the "Poo" syllable (EN), "Puu" (ES), "Pou" (FR), "Pu" (DE).

2. Observe in a mirror the lip aperture point (Image 1).



(Image 1)

3. Put the index and middle fingers on the lips to simulate the rim of the mouthpiece (Image 2)



(Image 2)

When you do this, you might be able to perceive that the sound is modified and it would highly likely be higher and with finesse.

One could conclude that the mouthpiece would regulate the aperture point, but that is not correct. The distance of the rim between one end to the other is too big (Image 3).

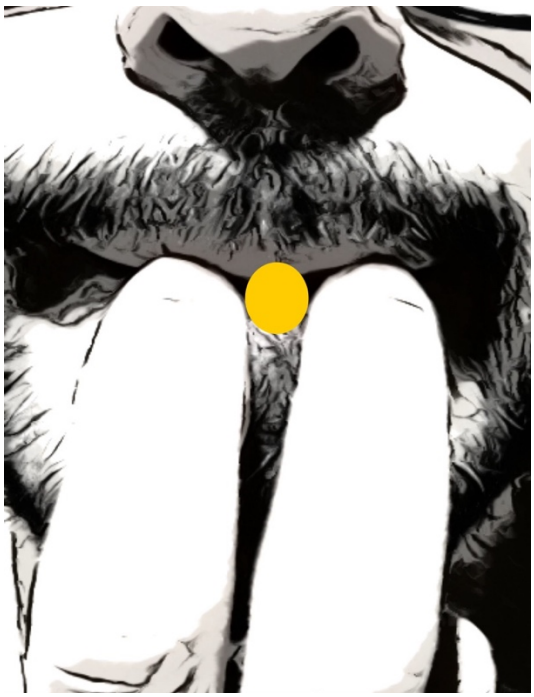


(Image 3)

One way to achieve that **"finesse"** is to practice the exercise with the index and middle fingers, and gradually get them closer together by reducing the distance between them (Image 4 – 5):



(Image 4)



(Image 5)

The more practical way is through the use of UPSOUND, which get us closer to the natural way to achieve this.

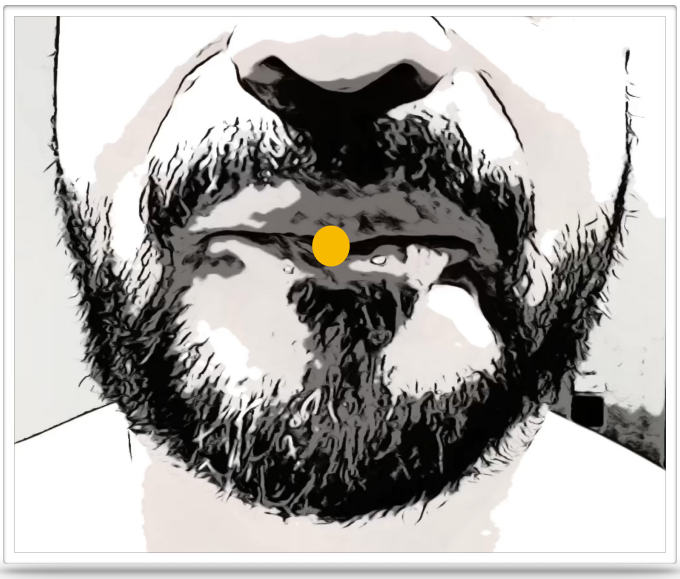
If we understand the concept of **"finesse"** and we "vibrate less," the muscles would get toned and we would develop more control, flexibility, and endurance. The sound quality undoubtedly would be better.

Observe the mouthpiece. It is small, and we do not have to vibrate much. **"Less is more…"**

(Observe the size of the throat of the mouthpiece and make sure that the lip aperture is not bigger than that (Image 6 – 7)



(Image 6)



(Image 7)

VIBRACIÓN DE LOS LABIOS
"Menos es más"

Este "capítulo" surge a partir de la maravillosa experiencia de estudiar y compartir durante 3 años en Paris con el gran **Éric Aubier.**

Recuerdo que Éric mencionaba muy a menudo las siguientes expresiones: "Il faut garder la masque…" (hay que conservar/mantener la máscara),"Il faut pas trop vibrer" (no hay que vibrar demasiado), y él hablaba también acerca de una **"fineza".**

Recuerdo que trabajamos ejercicios al respecto, en el momento no lo entendía muy bien (yo solo tocaba trompeta y las cosas me salían, o no, y no analizaba mucho), pero un tiempo después que empezaron a salir a la luz los malos hábitos acumulados durante años, me senté, analicé y comprendí a que se refería con lo que él insistió frecuentemente en las clases.

Cuando tocamos, existe una vibración/estimulación en todo el cuerpo, principalmente percibida en los músculos de la cara y los labios. Podría pensarse que a mayor vibración de los labios, obtendremos mejor resultado, es muy probable que podamos fortalecer los músculos de tal manera que quizás podríamos tocar durante horas y no sentir cansancio, pero, podríamos perder control, sutileza y **"fineza"** a la hora de tocar.

PUNTO DE APERTURA DE LOS LABIOS

Les propongo el siguiente ejercicio:

1. Producir algún sonido continuo con los labios, atacar con la sílaba "Puu" (ES), "Pou" (FR), "Poo" (EN), "Pu" (DE).

2. Observar en un espejo el punto de apertura de los labios (Image 1)

3. Dedos índice y corazón, colocarlos sobre los labios simulando el aro de la boquilla (Image 2)

Quizás puedan percibir que al hacer esto, el sonido se modifica y muy probablemente producirá un sonido más agudo y más fino.

Se puede llegar a la conclusión, de que la boquilla regulará el punto de apertura, pero no es así, la distancia del aro de un extremo al otro es demasiado grande (Image 3)

Una manera de lograr esta **"fineza"**, es hacer el ejercicio con los dedos índice y corazón e ir acercándolos más reduciendo la distancia entre ellos (Image 4 – 5).

La manera más práctica será mediante el uso del UPSOUND que nos acercará de manera natural a lograrlo.

Si comprendemos el concepto de **"fino" o "fineza",** y "vibramos menos", los músculos se tonificarán y desarrollaremos mayor control, flexibilidad y resistencia e indudablemente mejorará la calidad del sonido.
Observa la boquilla, es pequeña, no hay que vibrar mucho. **"Menos es más…"**

(Observa el grano de la boquilla y asegúrate de que la apertura del labio no sea mayor a él (Image 6 – 7).

VIBRATION DES LÈVRES
"Moins, c'est plus"

Ce "chapitre" vient de la merveilleuse expérience d'étudier et de partager 3 ans à Paris avec le grand Éric Aubier.

Je me souviens qu'Éric mentionnait souvent les expressions suivantes : "Il faut garder la masque...", "Il faut pas trop vibrer", et il parlait aussi de "finesse".

Je me souviens que nous avions travaillé des exercices sur ce sujet, à l'époque je ne comprenais pas bien (je ne faisais que jouer de la trompette et les choses sortaient, ou pas, et je n'analysais pas beaucoup), mais quelque temps plus tard quand les mauvaises habitudes accumulées au fil des années ont commencé à se faire jour, je me suis assis, j'ai analysé et j'ai compris ce qu'il voulait dire par ce qu'il insistait souvent dans les cours.

Lorsque nous jouons, il y a une vibration/stimulation dans tout le corps, principalement ressentie dans les muscles du visage et des lèvres. On pourrait penser que plus la vibration des lèvres est importante, meilleur est le résultat. Il est très probable que nous puissions renforcer les muscles de telle sorte que nous pourrions jouer pendant des heures sans ressentir de fatigue, mais nous pourrions perdre le contrôle, la subtilité et la "finesse" de notre jeu.

POINT D'OUVERTURE DES LÈVRES

Je propose l'exercice suivant :

1. Produire un son continu avec les lèvres, attaquer avec la syllabe "Puu" (ES), "Pou" (FR), "Poo" (EN), "Pu" (DE).

2. Observez dans un miroir le point d'ouverture des lèvres (Image 1)

3. Placez votre index et votre majeur sur vos lèvres pour simuler l'anneau de l'embouchure (Image 2).

Vous remarquerez que, ce faisant, le son est modifié et qu'il produira probablement un son plus aigu et plus fin.

Vous pouvez en conclure que l'embouchure règle le point d'ouverture, mais ce n'est pas le cas, la distance du bord d'un bout à l'autre est trop grande (Image 3).

Une façon d'obtenir cette "finesse" est de faire l'exercice avec l'index et le majeur et de les rapprocher en réduisant la distance entre eux (Image 4 – 5) .

La façon la plus pratique est d'utiliser l'UPSOUND qui nous rapprochera naturellement de cet objectif.

Si l'on comprend le concept de "finesse" et de "vibrer moins", les muscles se tonifieront et l'on développera plus de contrôle, de souplesse et d'endurance, ce qui améliorera sans aucun doute la qualité du son.
Regardez l'embouchure, elle est petite, ne vibrez pas trop. **"Moins, c'est plus...**

(Observez le grain de l'embouchure et veillez à ce que l'ouverture des lèvres ne soit pas plus grande que lui (Image 6 – 7).

VIBRATION DER LIPPEN
"Weniger ist mehr"

Dieses "Kapitel" entstand aus der wunderbaren Erfahrung des Studiums und des Austauschs während 3 Jahren mit dem großen Trompeter Eric Aubier in Paris.

Ich erinnere mich, dass Herr Aubier häufig die folgenden Ausdrücke erwähnte: "Il faut garder la masque..." (man muss die Maske aufrechterhalten), "Il faut pas trop vibrer" (man darf nicht zu stark vibrieren), und er sprach auch von einer "Finesse".

Ich erinnere mich, dass wir an entsprechenden Übungen gearbeitet haben. Zu diesem Zeitpunkt verstand ich es nicht sehr gut (ich spielte einfach Trompete und die Dinge funktionierten... oder auch nicht, und ich analysierte nicht viel). Aber nach einiger Zeit, als die schlechten Gewohnheiten, die ich mir seit Jahren angewöhnt hatte, zum Vorschein kamen, setzte ich mich hin, um zu analysieren, und ich verstand, was Herr Aubier mit dem meinte, was er im Unterricht immer wieder betonte.

Wenn wir spielen, gibt es eine Vibration/Stimulation im ganzen Körper, die hauptsächlich in den Gesichts- und Lippenmuskeln wahrgenommen wird. Man könnte meinen, je besser die Lippen vibrieren, desto besser das Ergebnis. Es ist möglich, dass wir die Muskeln stärken können, so dass wir stundenlang spielen können und uns nicht müde fühlen. Allerdings könnten wir beim Spielen die Kontrolle, die Subtilität und die "Finesse" verlieren.

LIPPENÖFFNUNGSPUNKT

Ich schlage die folgende Übung vor:

1. Erzeugen Sie einen ununterbrochenen Ton mit den Lippen (Angriff mit der Silbe "Poo" (EN), "Puu" (ES), "Pou" (FR), "Pu" (DE).

2. Beobachten Sie in einem Spiegel den Punkt der Lippenöffnung (Image 1).

3. Legen Sie den Zeige und Mittelfinger auf die Lippen, um den Rand des Mundstücks zu simulieren (Image 2).

Wenn Sie dies tun, werden Sie feststellen können, dass der Klang verändert wird, und er wird höchstwahrscheinlich höher und feiner sein.

Man könnte daraus schließen, dass das Mundstück den Öffnungspunkt reguliert, aber das ist nicht richtig. Der Abstand des Randes von einem Ende zum anderen ist zu groß (Image 3).

Eine Möglichkeit, diese "Finesse" zu erreichen, besteht darin, die Übung mit Zeige- und Mittelfinger zu üben und sie allmählich näher zusammenzubringen, indem man den Abstand zwischen ihnen verringert (Image 4 – 5).

Der praktischere Weg ist die Verwendung von UPSOUND, die uns dem natürlichen Weg, dies zu erreichen, näherbringt.
Wenn wir das Konzept der "Finesse" verstehen und "weniger stark vibrieren", werden die Muskeln gestärkt und wir entwickeln mehr Kontrolle, Flexibilität und Ausdauer. Die Klangqualität wird zweifelsohne besser.
Beobachten Sie das Mundstück. Es ist klein, und wir müssen nicht viel schwingen. **"Weniger ist mehr..."**
(Achten Sie auf den Durchmesser des Mundstück-Schafts und stellen Sie sicher, dass die Lippenöffnung nicht größer ist als dieser (Image 6 – 7).

VIBRATION OF THE LIPS (Simplified Chinese)
嘴唇的震动
"Less is more"
少即是多

This "chapter" is created from the wonderful experience of studying and sharing during 3 years with the great trumpeter, **Eric Aubier,** in Paris.
这"章节"的灵感来自于我在巴黎跟随伟大小号演奏家 Eric Aubier 学习并分享的美好三年经历。

I remember that Mr. Aubier frequently mentioned the following expressions: *"Il faut garder la masque…"* (one has to maintain the mask), *"Il faut pas trop vibrer"* (one must not vibrate too much), and he talked as well of a *"finesse."*
我记得 Aubier 大师经常提到以下的词句："Il faut garder la masque…"（必须保持整体美观）"Il faut pas trop vibrer"（不应该振动太多）及很重视的"细致度"。

I remember that we worked on related exercises. At that moment, I did not understand it very well (I just played the trumpet and things worked out… or not, and I did not analyze much). However, after some time, when bad habits done for years started to come out, I sat down to analyze, and I understood what Mr. Aubier meant with what he frequently insisted during lessons.
回忆起我们一起进行一些基本练习。当下，我并没有太理解其中含意（我刚开始吹小号不久，情况似乎还不错。。。也可能不是，我没有太多分析）然而，一段时间后，日积月累的坏习惯浮现了。我静下心来分析，我顿时明白了 Aubier 大师经常在课堂中坚持的理念。

When we play, there is a vibration/stimulation in the whole body, mainly perceived in the face and lips muscles. One could think that the better lip vibration, one would obtain a better result. It is possible that we could strengthen up the muscles, so we could play for hours and not to feel tired. However, we could lose control, subtlety, and **"finesse"** when playing.
当我们演奏时，我们的身体会产生一些震动和刺激，尤其是在脸部和嘴唇周围的肌肉。因此有人可能认为嘴唇震动得越好，出来的声音就会越好。所以我们只要加强嘴唇的肌肉，我们不管演奏多久都不会累。然而，实际上我们会开始失去控制及演奏时的细致度。

LIP APERTURE POINT
嘴唇气孔

I propose the following exercise:
我建议根据以下方式练习

1. Produce an uninterrupted sound with the lips (attack with the "Poo" syllable (EN), "Puu" (ES), "Pou" (FR), "Pu" (DE).
   以纯嘴唇发一个长音（尝试以这些音节发音"Poo"(EN)，"Puu"（ES)，"Pou"（FR)，"Pu"(DE),谱（CH））
2. Observe in a mirror the lip aperture point (image 1).
   从镜子中观察嘴唇气孔（图 1）
3. Put the index and middle fingers on the lips to simulate the rim of the mouthpiece (image 2).
   把食指与中指放在嘴唇上模拟号嘴环（图 2）

When you do this, you might be able to perceive that the sound is modified and it would highly likely be higher and with finesse.
当你这样做时，你会发现声音已经被改变了，可能会更高，且更细致。

One could conclude that the mouthpiece would regulate the aperture point, but that is not correct. The distance of the rim between one end to the other is too big (image 3). One way to achieve that **"finesse"** is to practice the exercise with the index and middle fingers, and gradually get them closer together by reducing the distance between them (Image 4 – 5), and the more practical way is through the use of UPSOUND, which get us closer to the natural way to achieve this.
If we understand the concept of **"finesse"** and we "vibrate less," the muscles would get toned and we would develop more control, flexibility, and endurance. The sound quality undoubtedly would be better.

有人会觉得号嘴可以协助固定嘴唇气孔，但我并不这么认为。号嘴环的直径距离实在太远了（图 3）。要达到“细致”，可以尝试以食指和中指做练习，渐渐地缩小手指之间的距离。此外，还有更简单的做法，那就是使用 UPSOUND。这会让我们更简单地以自然的方式达到这个目标。如果我们理解了“细致”的理念，且“减少震动”，肌肉会变得更健全，我们也会成功培养更多的控制力，灵活度和耐力。声音也会无疑地变得更好。

Observe the mouthpiece. It is small, and we do not have to vibrate much. **“Less is more…”**
观察一下你的号嘴，他非常小。我们不需要震动那么多“少即是多”

(Observe the size of the throat of the mouthpiece and make sure that the lip aperture is not bigger than that (image 6 – 7).
（观察号嘴的喉径大小，确保你的嘴唇气孔不能比他大（图 6 - 7））

AIR / EMBOUCHURE RELATIONSHIP (MUSCLES)

Let us focus on two main elements when playing:

1. **AIR**
2. **EMBOUCHURE**

Question:

From 1-100%, how much would you assign to each one when playing?

I present the following situation now:

Highly likely, many of us have had, have, or will have an uncomfortable experience when playing, and we mention the well-known sentence: **"Today was not my day."** We feel frustrated despite **"preparing"** very well, but **"that was not my day."**

What is the reason for this?

Now, let us analyze 3 possible percentages:

AIR 50%
EMBOUCHURE 50%

If we are not in shape with the **EMBOUCHURE,** we would be at 50% only for our performance.

THE AIR, unless we have a strong cold or something like that, is something that we can truly rely on. In this case, however, we would only be prepared to use it at 50%.

AIR 80%
EMBOUCHURE 20%

That is not bad… in the case of any issue with the muscles, we would be at 80% capacity.

AIR 100%
EMBOUCHURE 1%

If we opt for greater air demand and control, we would also obtain confidence to play. We never know what our condition will be the day of our performance.

RELACIÓN AIRE / EMBOCADURA (MÚSCULOS)

Vamos a centrarnos en dos, los elementos principales a la hora de tocar:

1. **AIRE**
2. **EMBOCADURA**

Pregunta :

En un porcentaje de 1 – 100 %, cuánto le atribuirían a c/u al momento de tocar?

Ahora expongo la siguiente situación :

Muy probablemente muchos de nosotros hemos tenido, tienen o tendrán alguna experiencia incómoda al momento de tocar en la que mencionemos la célebre frase : **"Hoy no fue mi día".** Nos sentimos frustrados a pesar de que nos **"preparamos"** muy bien, pero ese **"no fué mi día".**

Cuál será la razón ?

Ahora, analicemos 3 posibles porcentajes:

AIRE 50%
EMBOCADURA 50%

Si no estamos en plena forma con la **EMBOCADURA,** estaríamos sólo a un 50 % para nuestro performance.

EL AIRE, salvo que tengamos algún resfriado muy fuerte o algo por el estilo, es algo realmente en lo que podemos confiar, pero en este caso solo estaríamos preparados para dar un 50%.

AIRE 80%
EMBOCADURA 20%

No está mal… en caso de alguna eventualidad con los músculos, estaríamos a un 80% de capacidad.

AIRE 100%
EMBOCADURA 1%

Si optamos por una mayor exigencia y control del aire, ganaremos también en confianza a la hora de tocar, nunca sabremos en qué condición estaremos el día de nuestro performance.

LE RAPPORT AIR/EMBOUCHURE (MUSCLES)

Concentrons-nous sur deux éléments principaux du jeu :

1. L'AIR
2. EMBOUCHURE

Question:

Sur un pourcentage de 1 à 100 %, quelle est l'importance que vous attribuez à chacun de ces éléments lorsque vous jouez ?

Je vous présente maintenant la situation suivante :

Très probablement, beaucoup d'entre nous ont eu, ont ou auront une expérience de jeu inconfortable au cours de laquelle nous mentionnerons la fameuse phrase: "Aujourd'hui, ce n'est pas mon jour". Nous nous sentons frustrés, même si nous nous sommes très bien préparés, mais "ce n'était pas mon jour".

Quelle est la raison ?

Analysons maintenant trois pourcentages possibles :

AIR 50%.
EMBOUCHURE 50%.

Si nous ne sommes pas au top de notre forme avec l'embouchoure notre performance ne sera que de 50 %.

L'AIR, à moins d'avoir un gros rhume ou quelque chose comme ça, est quelque chose sur lequel nous pouvons vraiment compter, mais dans ce cas, nous ne serions prêts à donner que 50 %.

AIR 80%
EMBOUCHURE 20%

Pas mal... en cas d'éventualité avec les muscles, nous serions à 80% de notre capacité.

AIR 100%
EMBOUCHURE 1%

Si nous optons pour une plus grande demande et un meilleur contrôle de l'air, nous gagnerons également en confiance au moment de jouer, car nous ne savons jamais dans quel état nous nous trouverons le jour de notre performance.

BEZIEHUNG ZWISCHEN LUFT UND ANSATZ (MUSKELN)

Wir sollten uns beim Spielen auf zwei Hauptelemente konzentrieren:

1. **LUFT**
2. **ANSATZ**

Frage:

Auf einer Skala von 1 bis 100 %, wie viel würdest du jedem dieser Faktoren beim Spielen zuordnen?

Ich stelle Ihnen nun die folgende Situation vor:

Höchstwahrscheinlich hatten, haben oder werden viele von uns ein unangenehmes Erlebnis beim Spielen haben, und wir sagen den bekannten Satz: "Heute war nicht mein Tag." Wir fühlen uns frustriert, obwohl wir uns sehr gut "vorbereitet" haben, aber "das war nicht mein Tag".

Was ist der Grund dafür?

Lassen Sie uns nun 3 mögliche Prozentsätze analysieren:

LUFT 50%
ANSATZ 50%

Wenn wir mit dem **ANSATZ** nicht fit sind, würden wir bei unserer Spielleistung nur bei 50% liegen.

DIE LUFT ist etwas, auf das wir uns wirklich verlassen können, es sei denn, wir haben eine starke Erkältung oder etwas Ähnliches. In diesem Fall wären wir aber nur bereit, sie zu 50 % zu nutzen.

LUFT 80%
ANSATZ 20%

Nicht schlecht... im Falle eines Problems mit den Muskeln wären wir bei 80% Kapazität.

LUFT 100%
ANSATZ 1%

Wenn wir uns für einen höheren Luftbedarf und mehr Kontrolle entscheiden, erhalten wir auch mehr Selbstvertrauen für das Spiel. Wir wissen nie, wie unser Zustand am Tag unseres Auftritts sein wird.

AIR / EMBOUCHURE RELATIONSHIP (MUSCLES) (Simplified Chinese)

气与嘴型的关系（嘴型肌肉）

Let us focus on two main elements when playing:
我们在演奏时最需要注意的两点：

1. **AIR 气**
2. **EMBOUCHURE 嘴型**

Question:
反思：

From 1-100%, how much would you assign to each one when playing?
以 1-100 分来评比，当你演奏的时候你会如何分配其重要性？
I present the following situation now:
我们来设想一下：
Highly likely, many of us have had, have, or will have an uncomfortable experience when playing, and we mention the well-known sentence: **"Today was not my day."** We feel frustrated despite **"preparing"** very well, but **"that was not my day."**
我相信很多人都经历过或有可能即将面临的一种状况。某一天我们演奏的状态突然不如预期。相信大部分人都说过类似的话"今天不是我的天"。尽管我们事先"准备"得很好，但状态还是不如预期，我们还是会感到很沮丧，"今天真的不是我的天"

What is the reason for this?
这原因是什么呢？
Now, let us analyze 3 possible percentages:
现在我们来研究一下，三种可能的分配：

AIR 气 **50%**
EMBOUCHURE 嘴型 **50%**

If we are not in shape with the **EMBOUCHURE,** we would be at 50% only for our performance.
如果我们今天嘴唇状况不佳，我们就只能发挥 50%的效率。

THE AIR, unless we have a strong cold or something like that, is something that we can truly rely on. In this case, however, we would only be prepared to use it at 50%.
气是我们可以真正依赖的元素（除非你当天重感冒）。在这种情况下，我们也只能发挥 50%的演奏效率。

AIR 气 **80%**
EMBOUCHURE 嘴型 **20%**
That is not bad… in the case of any issue with the muscles, we would be at 80% capacity.
这样的分配还不错，就算我们肌肉突然有状况，我们还是能够发挥 80%的演奏效率。

AIR 气 **100%**
EMBOUCHURE 嘴型 **1%**

If we opt for greater air demand and control, we would also obtain confidence to play. We never know what our condition will be the day of our performance.
我们如果能够运用更多的气和控制，就会更有信心的演奏。因为我们永远不会知道演出那天身体会发生什么状况。

SUGGESTIONS FOR THE STUDY OF THE EXERCISES

A series of backtracks have been created. They will provide help and reference for the correct interpretation of the exercises.

The exercises are easy to understand (scales and arpeggios). Our ears are naturally used to these, so there should not be major difficulty during their practice.

Music is movement… the variety of rhythms will help us perceive the feeling of movement and fluidity, and develop a correct control and management of the air. The mind will be more active and alert.

BEFORE STARTING

I propose you record yourself playing a concerto, etude, scale, etc. After some time of working with UPSOUND, record the same and attentively listen to it. Note and write what changes have appeared in sound quality and interpretation.

At the beginning of each series of exercises, you will find a section named: **"ANNOTATIONS."** As a personal practice and regardless of the method used, it is important to keep a personal record of the practiced exercises. For example: what feelings emerge or start to "appear," challenges, achievements, benefits, goals, etc. This is a good way of knowing ourselves and identifying challenges, weaknesses, and strengths.

TO BEGIN

The correct understanding and practice of the exercises are crucial to achieve success in this technical work.

- **Phase 1:** Practice each series of exercises for at least one week.
- **Phase 2:** Practice each series of exercises for at least two weeks.

In case you want to enhance this practice, work on the exercises of each phase as long as needed. **NO RUSH!!!**

- Practice the exercises in the proposed order.

- Once each series of exercises is practiced in a controlled manner, continue to the following series. The muscles must get used to it in a natural way and allow for the new sensations.

- Play at a comfortable volume (mp, mf).

- Feel the resonance of the sound all in the head, and that this one is produced in the head and goes "back," and not in the lips and "forward."

- **ATTENTION!** Attack clearly. Do not swell nor accent the notes.

- Enjoy and exaggerate the glissando for all its length. At this point, I want to clarify that the glissando should not be conceived as an effect, but rather as the moment when there should be more fluidity, throat openness, and air speed.

- The appropriate “physical” demands should be focused on the work and control of the air to achieve the correct practice of the exercises.

- **OMIT THE TERM OR CONCEPT “COPY AND PASTE.”** Play the exercise with one single breath. Do not stop at any point to breath and restart where you left off. Push yourself to the maximum!

- Rest at least once a week (do not play absolutely anything: trumpet, mouthpiece UPSOUND, nor buzz the lips).

- Do not exceed the use of UPSOUND. Personally, I recommend to use it only to start the day. We should give time to the muscles to get used to these sensations. ***“Less is more.”***

- **DO NOT FORCE!!!** Forcing would cause tiredness and would stop the natural air flow.

- You can find supporting material on:
  www.jgiraldomusic.com
  www.upsoundexperience.com

- **Work diligently and intelligently. PATIENCE!**

RECOMENDACIONES PARA EL ESTUDIO DE LOS EJERCICIOS

Se han elaborado una serie de pistas de acompañamiento que servirán como apoyo y referencia para la correcta ejecución de los ejercicios.

Los ejercicios son de fácil comprensión (escalas y arpegios), nuestro oído está habituado naturalmente así que no se presentará mayor dificultad durante la ejecución.

La música es movimiento… la variedad de ritmos nos ayudará a percibir la sensación de movimiento y fluidez, desarrollando un correcto control y manejo del aire. La mente estará más activa y alerta.

ANTES DE INICIAR

Les propongo grabarse tocando algún concierto, estudio, escala, etc. Al cabo de un tiempo de trabajar con el UPSOUND, grabar lo mismo y escuchar atentamente, notar y anotar que cambios han surgido en la calidad de sonido e interpretación.

Al inicio de cada serie de ejercicios, encontrarán un apartado nombrado: **"ANOTACIONES."** Como práctica personal, sin importar cuál sea el método que se trabaje, es importante hacer las anotaciones al respecto acerca de los ejercicios que se trabajan, por ejemplo: que sensaciones surgen o van "apareciendo", dificultades, logros, beneficios, metas, etc. Esta es una buena manera de conocernos e identificar dificultades, falencias y virtudes.

AL INICIAR

La correcta comprensión y ejecución de los Ejercicios son de vital importancia para lograr el éxito en este trabajo técnico.

- **Etapa 1:** trabajar como mínimo una semana cada serie de ejercicios.
- **Etapa 2:** trabajar como mínimo dos semanas cada serie de ejercicios.

En caso de querer profundizar, trabajar los ejercicios de cada serie el tiempo que sea necesario. **NO HAY PRISA!!!**

- Trabajar los ejercicios en el orden propuesto.

- Una vez se ejecute cada serie de ejercicios de manera controlada, pasar a la siguiente serie, los músculos deben habituarse de manera natural y brindar espacio a las nuevas sensaciones.

- Tocar en un volumen cómodo (mp, mf).

- Sentir la resonancia del sonido en toda la cabeza, y que esta se produce en la coronilla de la cabeza y hacia "atrás", y no en los labios y hacia "adelante"

- **¡ATENCIÓN!** Ataque claro, no inflar ni acentuar las notas.
- Disfrutar el glissando durante toda su extensión, exagerarlo. En este punto se debe estar claro en que el gliss. no se debe concebir como un efecto sino como el punto en el que debe haber más fluidez, apertura de la garganta y velocidad del aire.

- La exigencia física apropiada debe estar enfocada en el trabajo y control del aire para lograr ejecutar los ejercicios de la manera correcta.

- **OMITIR EL TÉRMINO O CONCEPTO "COPIAR Y PEGAR"** hacer el ejercicio con una sola respiración y no detenerse en algún punto, respirar y retomar en la parte donde quedé. ¡Exigirse al máximo!

- Hacer una pausa como mínimo una vez por semana (no tocar absolutamente nada, ni trompeta, ni boquilla, ni UPSOUND, ni vibración de labios).

- No excederse en el uso del UPSOUND. Personalmente recomiendo que sólo se utilice al inicio del día. Debemos darle tiempo a los músculos a que se acostumbren a estas sensaciones. **"Menos es más"**

- **NO FORZAR !!!** Forzar provocará cansancio y que se suspenda el flujo natural del Aire.

- Pueden encontrar material de apoyo en:
  www.jgiraldomusic.com
  www.upsoundexperience.com

- **Trabajar diligentemente, Inteligentemente ¡PACIENCIA!**

RECOMMANDATIONS POUR L'ÉTUDE DES EXERCICES

Une série de backtracks d'accompagnement a été préparée pour servir de support et de référence à l'exécution correcte des exercices.

Les exercices sont faciles à comprendre (gammes et arpèges), notre oreille y est naturellement habituée, il n'y aura donc pas de difficulté majeure lors de l'exécution.

La musique est un mouvement... la variété des rythmes nous aidera à percevoir la sensation de mouvement et de fluidité, en développant un contrôle et une manipulation corrects de l'air. L'esprit sera plus actif et plus alerte.

AVANT DE COMMENCER

Je vous suggère de vous enregistrer lors d'un concert, d'un studio, d'une gamme, etc. Après un certain temps de travail avec l'UPSOUND, enregistrez-vous à nouveau et écoutez attentivement, remarquez et notez les changements survenus dans la qualité du son et de l'interprétation.

Dans le cadre d'une pratique personnelle, quelle que soit la méthode que vous utilisez, il est important de prendre des notes sur les exercices que vous faites, par exemple: les sensations qui surgissent, les difficultés, les réussites, les avantages, les objectifs, etc. C'est un bon moyen de se connaître et d'identifier ses difficultés, ses faiblesses et ses forces.

AU DÉBUT

La compréhension et l'exécution correctes des exercices sont d'une importance capitale pour la réussite de ce travail technique.

- **Étape 1:** travailler chaque série d'exercices pendant au moins une semaine.
- **Étape 2:** travaillez chaque série d'exercices pendant au moins deux semaines.

Si vous voulez aller plus loin, travaillez les exercices de chaque série aussi longtemps que nécessaire. **IL N'Y A PAS D'URGENCE!**

- Travaillez les exercices dans l'ordre proposé.

- Une fois que chaque série d'exercices a été réalisée de manière contrôlée, passez à la série suivante, les muscles doivent s'habituer naturellement et faire place aux nouvelles sensations.

- Jouez à un volume confortable (*mp, mf*).

- Sentir la résonance du son dans toute la tête, et qu'il est produit au sommet de la tête et vers "l'arrière", et non aux lèvres et vers "l'avant".

- **ATTENTION!** attaque claire, ne pas gonfler ou accentuer les notes.
- Appréciez le glissando tout au long, exagérez-le. À ce stade, il doit être clair que le glissando ne doit pas être conçu comme un effet, mais comme le point à partir duquel il doit y avoir plus de fluidité, d'ouverture de la gorge et de vitesse de l'air.

- La demande physique appropriée doit être axée sur le travail et le contrôle de l'air afin d'obtenir une exécution correcte des exercices.

- **OUBLIEZ LE TERME OU LE CONCEPT "COPIER - COLLER"** faites l'exercice avec une seule respiration et ne vous arrêtez à aucun moment, respirez et reprenez là où vous vous êtes arrêté. Poussez-vous au maximum !

- Faites une pause au moins une fois par semaine (ne jouez rien du tout, pas de trompette, pas d'embouchure, pas d'UPSOUND, pas de vibration des lèvres).

- N'abusez pas de l'UPSOUND. Personnellement, je recommande de ne l'utiliser qu'en début de journée. Il faut laisser aux muscles le temps de s'habituer à ces sensations. "Moins c'est plus

- **NE PAS FORCER!!!** En forçant, on se fatigue et on suspend le flux naturel de l'air.

- Vous trouverez du matériel d'appui sur:
  www.jgiraldomusic.com
  www.upsoundexperience.com

- **Travail assidu, Intelligence, PATIENCE!**

VORSCHLÄGE FÜR DAS STUDIUM DER ÜBUNGEN

Es wurde eine Serie von Backtracks erstellt. Sie dienen als Hilfe und Referenz für die richtige Interpretation der Übungen.

Die Übungen sind leicht zu verstehen (Tonleitern und Arpeggien). Unsere Ohren sind von Natur aus an sie gewöhnt, so dass es beim Üben keine größeren Schwierigkeiten geben sollte.

Musik ist Bewegung... die Vielfalt der Rhythmen wird uns helfen, das Gefühl der Bewegung und des Fließens wahrzunehmen und eine korrekte Kontrolle und Steuerung der Luft zu entwickeln. Der Geist wird aktiver und wacher sein.

BEVOR SIE BEGINNEN

Ich schlage vor, dass Sie sich selbst beim Spielen eines Konzerts, einer Etüde, einer Tonleiter usw. aufnehmen. Nachdem Sie einige Zeit mit UPSOUND gearbeitet haben, nehmen Sie dasselbe auf und hören es sich aufmerksam an. Achten Sie darauf, welche Veränderungen sich in der Klangqualität und der Interpretation ergeben haben, und schreiben Sie sie auf.

Als persönliche Übung und unabhängig von der verwendeten Methode ist es wichtig, ein persönliches Protokoll über die praktizierten Übungen zu führen. Zum Beispiel: welche Empfindungen auftauchen oder beginnen zu "erscheinen", Herausforderungen, Erfolge, Vorteile, Ziele, usw. Dies ist ein guter Weg, um uns selbst kennenzulernen und Herausforderungen, Schwächen und Stärken zu erkennen.

AM ANFANG

Das richtige Verstehen und Üben der Übungen ist entscheidend für den Erfolg in dieser technischen Arbeit.

- **Phase 1:** Üben Sie jede Übungs-Serie mindestens eine Woche lang.
- **Phase 2:** Üben Sie jede Übungs-Serie mindestens zwei Wochen lang.

Falls Sie die Übung vertiefen wollen, arbeiten Sie so lange wie nötig an den Übungen jeder Phase. **KEINE EILE!!!**

- Üben Sie die Übungen in der vorgeschlagenen Reihenfolge.

- Sobald jede Übungs-Serie kontrolliert geübt wurde, fahren Sie mit der nächsten Serie fort. Die Muskeln müssen sich auf natürliche Art und Weise daran gewöhnen und die neuen Empfindungen zulassen.

- Spielen Sie mit einer angenehmen Dynamik (mp, mf).

- Spüren Sie die Resonanz des Tons im ganzen Kopf, und dass diese im Kopf erzeugt wird und "nach hinten" geht, und nicht in die Lippen und "nach vorne".
- **ACHTUNG!** Stoßen Sie deutlich an. Schwellen Sie die Töne nicht an und betonen Sie sie nicht.

- Genieße und übertreibe das Glissando in seiner ganzen Länge. An dieser Stelle möchte ich klarstellen, dass das Glissando nicht als Effekt verstanden werden sollte, sondern vielmehr als der Moment, in dem mehr Flüssigkeit, Offenheit der Kehle und Luftgeschwindigkeit erreicht werden sollten.

- Die entsprechenden "körperlichen" Anforderungen sollten sich auf die Arbeit und die Kontrolle der Luft konzentrieren, um die korrekte Ausführung der Übungen zu erreichen.

- **SPIELEN SIE DIE EINZELNEN ÜBUGEN IMMER KOMPLETT, OHNE PAUSEN.** Spielen Sie die Übung mit einem einzigen Atemzug. Halten Sie an keiner Stelle an, um zu atmen und dort fortzufahren, wo Sie aufgehört haben. Strengen Sie sich bis zum Maximum an!

- Machen Sie mindestens einmal pro Woche eine Pause (spielen Sie absolut nichts: Trompete, Mundstück UPSOUND, Lippen).

- Überschreiten Sie die Verwendung von UPSOUND nicht. Ich persönlich empfehle, es nur zu Beginn des Tages zu verwenden. Wir sollten den Muskeln Zeit geben, sich an diese Empfindungen zu gewöhnen. **"Weniger ist mehr".**

- **NICHTS ERZWINGEN !!!** Erzwingen würde Müdigkeit verursachen und den natürlichen Luftstrom stoppen.

- Unterstützendes Material finden Sie auf :
  www.jgiraldomusic.com
  www.upsoundexperience.com

- **Arbeiten Sie fleißig und intelligent. GEDULD!**

SUGGESTIONS FOR THE STUDY OF THE EXERCISES (Simplified Chinese)
练习的建议

A series of backtracks have been created. They will provide help and reference for the correct interpretation of the exercises.
前面已经为大家建立了一系列的基本概念，这将会为你对于这些练习的诠释有莫大的帮助且具参考价值。

The exercises are easy to understand (scales and arpeggios). Our ears are naturally used to these, so there should not be major difficulty during their practice.
以下的练习非常浅白易懂（音阶与琶音）。都是一些大家平常习惯的练习，所以练习起来应该不会产生太大的问题。

Music is movement… the variety of rhythms will help us perceive the feeling of movement and fluidity, and develop a correct control and management of the air. The mind will be more active and alert.
音乐是一直在流动的，各种不同的节奏会引导我们感受其律动，进而发展出正确的气息控制。想法也会更为活跃及警觉。

BEFORE STARTING
开始之前
I propose you record yourself playing a concerto, etude, scale, etc. After some time of working with UPSOUND, record the same and attentively listen to it. Note and write what changes have appeared in sound quality and interpretation.
我建议你可以先把自己的演奏录起来，不管是协奏曲，练习曲，音阶还是什么都可以。使用了 UPSOUND 一段时间后，再次把一样的东西重新录下来。仔细听听看在声音上或诠释上改变了什么。

At the beginning of each series of exercises, you will find a section named: **"ANNOTATIONS."** As a personal practice and regardless of the method used, it is important to keep a personal record of the practiced exercises. For example: what feelings emerge or start to "appear," challenges, achievements, benefits, goals, etc. This is a good way of knowing ourselves and identifying challenges, weaknesses, and strengths.
在每一部分练习的最开始，会有一段"**注解**"。当你进行每次的练习时，不管你使用什么方法，都一定要留下练习的纪录。比如说：你刚开始练习时有那些感受会突然"显现"？这练习是否具有挑战性？达到了什么目标？有帮助吗？远程目标？等等。这是一个了解自己及奠定目标很好的方法，甚至能够协助自己找出自己的长处及短处。

TO BEGIN
开始练习
The correct understanding and practice of the exercises are crucial to achieve success in this technical work.
在这些技巧练习中，正确的理解和时间是取得成功的关键。

- **Phase 1:** Practice each series of exercises for at least one week.
- **阶段 1：**每一部分至少练习一周
- **Phase 2:** Practice each series of exercises for at least two weeks.
  階段 2：每一部分至少练习两周

In case you want to enhance this practice, work on the exercises of each phase as long as needed. **NO RUSH!!!**
如果你想提升更多，可根据需求花更多时间进行每个阶段的练习。 **不要急！！！**

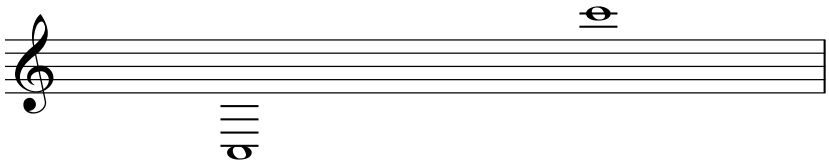
- Practice the exercises in the proposed order.
  跟着表定的顺序进行练习
- Once each series of exercises is practiced in a controlled manner, continue to the following series. The muscles must get used to it in a natural way and allow for the new sensations.

每一部分都确实地进行练习后，再继续进行下一个部分。 并随时注意嘴唇长肌肉是否有在一个自然的状态或是是否有新的感觉。

- Play at a comfortable volume (mp, mf).
  使用一个舒适的音量练习（mp，mf）
- Feel the resonance of the sound all in the head, and that this one is produced in the head and goes “back,” and not in the lips and “forward.”
  试着感受让声音都在头部产生共鸣，这是发自于头部，且往“内”的共鸣；并不是发生在嘴唇且往“前”的共鸣
- **ATTENTION!** Attack clearly. Do not swell nor accent the notes.
  注意！以清楚的点舌开始每个音，不要做渐强或强音
- Enjoy and exaggerate the glissando for all its length. At this point, I want to clarify that the glissando should not be conceived as an effect, but rather as the moment when there should be more fluidity, throat openness, and air speed.
  尽情地演奏且强调整个滑音过程。 另外，这里需要稍微注意，不要把滑音当成是一个效果，而更应该要注重气流的顺畅度，喉咙的开度和气的速度
- The appropriate “physical” demands should be focused on the work and control of the air to achieve the correct practice of the exercises.
  为了达到正确的练习，更应该把专注力放在气的流动和控制上。
- **OMIT THE TERM OR CONCEPT “COPY AND PASTE.”** Play the exercise with one single breath. Do not stop at any point to breath and restart where you left off. Push yourself to the maximum!
  不要使用投机取巧的方法。 每一行练习只能一口气吹完，若中间中断了，千万不要吸气在继续下去。 把自己推到极限！
- Rest at least once a week (do not play absolutely anything: trumpet, mouthpiece UPSOUND, nor buzz the lips).
  一周至少休息一天（彻底地不要吹任何东西，不管是小号，号嘴，UPSOUND 或什至是唇震音）
- Do not exceed the use of UPSOUND. Personally, I recommend to use it only to start the day. We should give time to the muscles to get used to these sensations. ***“Less is more.”***
  不要滥用 UPSOUND。 我个人建议，仅用它来热嘴。 我们应该给肌肉一些时间来适应这些感觉。 ***“少即是多！”***
- ***DO NOT FORCE!!!*** Forcing would cause tiredness and would stop the natural air flow.
  不要压唇！ 压唇会造成容易疲惫，亦会阻挡自然的气流
- You can find supporting material on my website: www.jgiraldomusic.com and on www.stomvi.com
  你亦可以在我的网站找到更多的辅助资料。网址 www.jgiraldomusic.com 和 www.stomvi.com
- **Work diligently and intelligently. PATIENCE!**
  勤奋及有智慧地进行练习。 要有耐心！ ！ ！

PHASE 1

Range expansion



Series/Week I	**A - B - 1**
Series/Week II	**1 - C - D - 2**
Series/Week III	**1 - 2 - 3**
Series/Week IV	**1 - 2 - 3 - E - F - 4**
Series/Week V	**1 - 3 - 5 - G - H - 6 - 7**
Series/Week VI	**1 - 5 - 6 - 7**

SERIES/WEEK 1

Exercises : A - B - 1

Range expansion

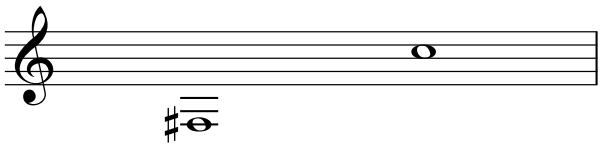


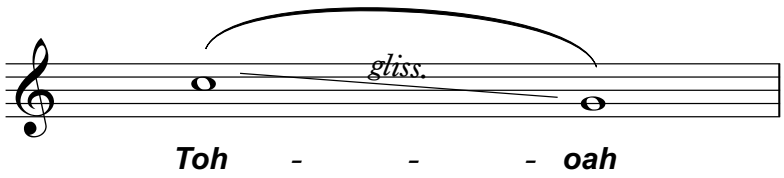
TABLE OF ARTICULATION SYLLABES

ENG	ESP	FR	DE	Simp. CH	Trad. CH
TOH	TOO	TOO	TO	TOH	TOH
OAH	OA	OA	OA	OAH	OAH
OHM	OM	OM	OM	OHM	OHM
OUHM	AUM	AUM	OM	OUHM	OUHM
OUUU	OUUU	OU	OUU	OUUU	OUUU
OOO	UUU	OUU	UUU	OOO	OOO

AUDIO TRACKS



Preliminary Exercises
Syllables “Toh” – “oah”



SUGGESTIONS:

- DO NOT FORCE!!!
- **Be aware** of body sensations (do not look for them or force them, they will “emerge” in a natural way), mainly in the head and chest.

- Practice exercises **A** and **B** without accompaniment or metronome (slow). Once you are aware of the sensations, practice them with the backtrack to get them under control.

SING:

- Suggestion: use the syllable “TOH”
- “OAH” vocalization: maintain the **“TOH”** (the mouth on the **“OH”** position), sing an **“AH,”** and when **“OAAH”** is indicated, over-exaggerate the **“AH”** (low register).

UPSOUND:
- Simply “PLAY.”
- Exaggerate the glissando and enjoy it throughout.
- Have clarity on the attacks at the start of each exercise.

*** NOTE:**
The indicated vocalizations on these exercises are the ones that I believe adapt best. However, there are no absolute truths… so, I encourage you to experiment, consult with your instructors, ask a singer, or even better, take some singing lessons.

Ejercicios Preliminares
Sílabas “Too” – “oa”

RECOMENDACIONES:

- **NO FORZAR!!!**

- **Estar atentos** a las sensaciones en el cuerpo (no buscarlas ni forzarlas, ellas **"surgirán"** de manera natural), principalmente en la cabeza y pecho.

- Ejercicios **A y B** hacerlos sin acompañamiento y sin metrónomo (lento) y una vez estemos conscientes de las sensaciones, hacerlos con la pista y así adquirir control.

CANTAR:

- Recomendación: utilizar la sílaba **"TOO"**

- Vocalización **"OA"** : mantener la vocalización **"TOO"** (la boca en postura de **"O"**), cantar una **"A"** y, cuando esté señalado **"OAA"** exagerar mucho más la **A** (registro grave).

UPSOUND:

- Simplemente "TOCAR"
- Exagerar el Glissando y disfrutar el recorrido.
- Claridad en los ataques al inicio de cada ejercicio.

*** NOTA:**

Las vocalizaciones señaladas en los ejercicios son las que personalmente considero se ajustan mejor, no hay verdades absolutas... así pues, les invito también a experimentar en casa, a consultar con sus maestros, preguntar a un colega cantante o mejor aún tomar algunas clases de canto.

Exercises Préliminaires
Syllabes "Too" et "oa"

RECOMMANDATIONS:

- **NE PAS FORCER !!!**

- **Soyez attentif** aux sensations du corps (ne les cherchez pas, ne les forcez pas, elles "surgiront" naturellement), principalement au niveau de la tête et de la poitrine.

- Exercices **A** et **B** à faire sans accompagnement et sans métronome (lent) et une fois que l'on est conscient des sensations, les faire avec le backtrack et ainsi acquérir le contrôle.

CHANTER:

- Recommandation : utiliser la syllabe **"TOO".**

- Vocalisation **"OA"** : garder la vocalisation **"TOO"** (bouche en **"O"**), chanter un **"A"** et, au signal **"OAA"**, exagérer beaucoup plus le **"A"** (registre grave).

UPSOUND:
- Il suffit de "JOUER".
- Exagérez le glissando et profitez de la balade.
- Clarté des attaques au début de chaque exercice.

*** NOTE:**
Les vocalisations indiquées dans les exercices sont celles que je considère personnellement comme les plus adaptées, il n'y a pas de vérité absolue... je vous invite donc aussi à expérimenter chez vous, à consulter vos professeurs, à demander à un collègue chanteur ou mieux encore à prendre des cours de chant.

Vorbereitende Übungen
Silben “To” – “oa”

VORSCHLÄGE:

- **NICHTS ERZWINGEN!!!**

- Seien Sie sich der Körperempfindungen bewusst (suchen Sie sie nicht und erzwingen Sie sie nicht, sie werden auf natürliche Weise "auftauchen"), vor allem im Kopf und in der Brust.

- Üben Sie die Übungen A und B ohne Begleitung oder Metronom (langsam). Sobald Sie sich der Empfindungen bewusst sind, üben Sie sie mit dem Backtrack, um sie unter Kontrolle zu bekommen.

SINGEN:

- Vorschlag: Verwenden Sie die Silbe "TO".

- “OA" Vokalisation: Halten Sie das "TO" (der Mund auf der "O" Position), singen Sie ein "A", und wenn "OAA" angezeigt wird, übertreiben Sie das "A" (tiefe Lage).

UPSOUND:

- Einfach "SPIELEN".
- Übertreiben Sie das Glissando und genießen Sie es durchgehend.
- Achten Sie zu Beginn jeder Übung auf ein deutlichen Anstoß.

*** HINWEIS:**

Die angegebenen Vokalisationen bei diesen Übungen sind diejenigen, die meiner Meinung nach am besten passen. Es gibt jedoch keine absoluten Wahrheiten... ich ermutige Sie also, zu experimentieren, sich mit Ihren Lehrern zu beraten, einen Sänger zu fragen oder noch besser, Gesangsunterricht zu nehmen.

Preliminary Exercises (Simplified Chinese)
初步练习
Syllables "toh" – "oah"
音节”toh” - “oah”

SUGGESTIONS:
建议

- DO NOT FORCE!!!
  不要用力！！！
- ***Be aware*** of body sensations (do not look for them or force them, they will "emerge" in a natural way), mainly in the head and chest.
  多注意身体的感觉（不要刻意去强迫或找寻那个感觉，它会以自然的方式显现出来）尤其是头部和胸部
- Practice exercises ***A*** and ***B*** without accompaniment or metronome (slow). Once you are aware of the sensations, practice them with the backtrack to get them under control.
  先不播放伴奏及节拍器，慢慢地练习A和B段落。 一旦你意识到有些感觉不一样之后，试着播放伴奏练习，以便掌握这些变化。

SING:
唱

- Suggestion: use the syllable **"TOH"**
  建议使用“Toh”发音
- ***"OAH"*** vocalization: maintain the ***"TOH"*** (the mouth on the **"OH"** position), sing an **"AH,"** and when **"OAAH"** is indicated, over-exaggerate the **"AH"** (low register).
  “OAH”发音：保持“Toh”的发音（嘴巴形成“OH（噢）”的状态），再唱出“AH“（啊）。当两个音节结合之后会形成“OAAH”，再把“Ah”的部分强调出来（尤其低音）

UPSOUND:

- Simply "PLAY."

简单轻松地演奏

- Exaggerate the glissando and enjoy it throughout.

从头到尾尽情地演奏并强调整个滑音过程。

- Have clarity on the attacks at the start of each exercise.

每个练习开始时进来的点舌音需要非常清楚

*** NOTE:**

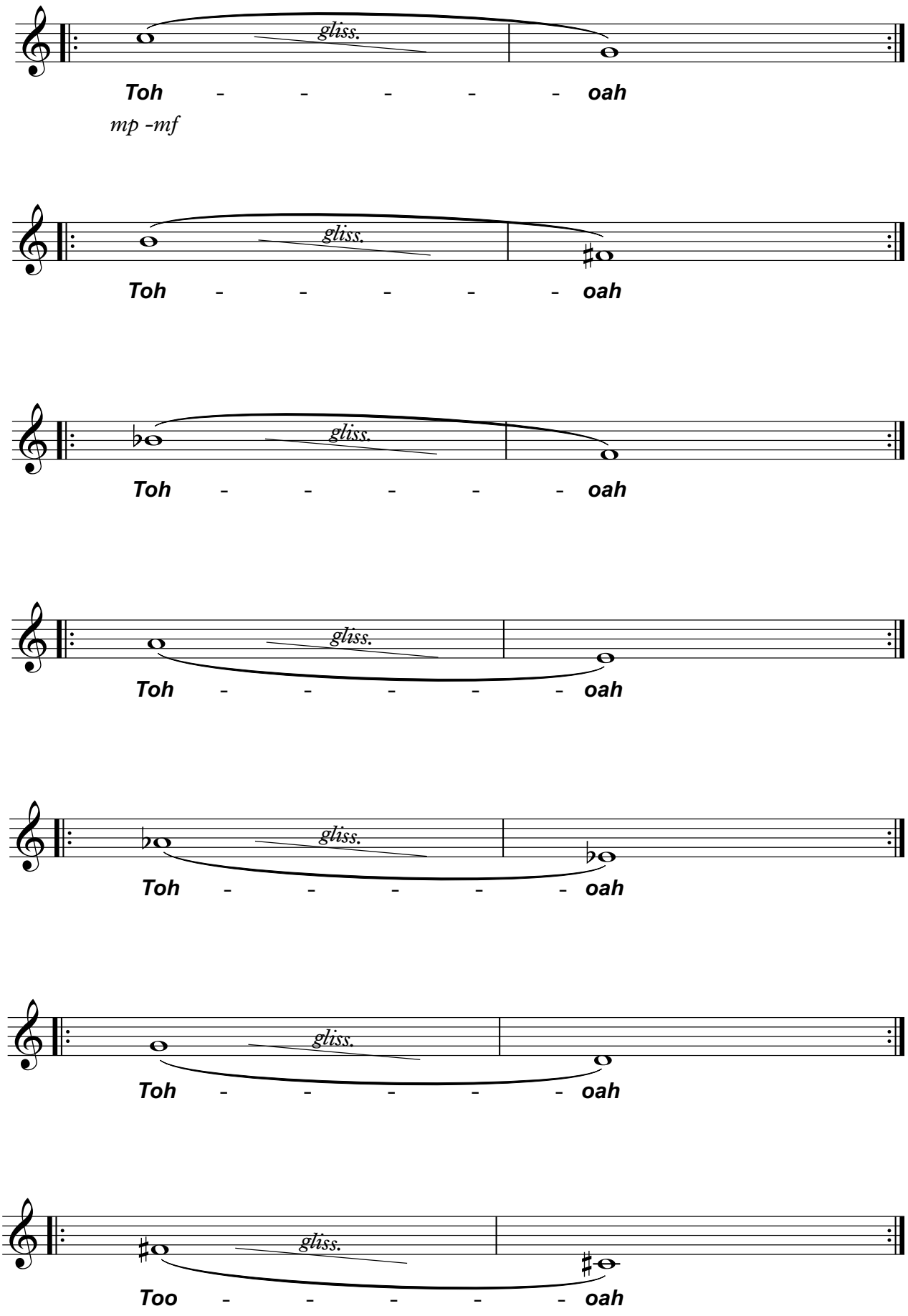
备注：

The indicated vocalizations on these exercises are the ones that I believe adapt best. However, there are no absolute truths… so, I encourage you to experiment, consult with your instructors, ask a singer, or even better, take some singing lessons.

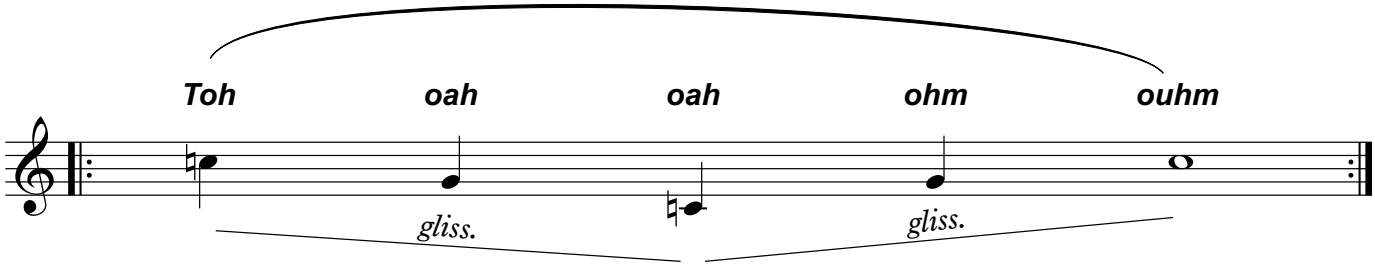
这个练习当中的发音方法是我认为最合适的。然而，世事无绝对...因此，我鼓励你多进行实验，并于老师讨论及咨询。或是请教歌手，甚至可以去上一些声乐课。

A

1. SING
2. UPSOUND



New element: Syllable “OHM” or OUHM”



The **“OHM”** comes from the Hindu culture. It is a mantra that symbolizes **“mind liberation.”** You surely will relate this term with people who practice yoga or some sort of meditation. Indeed, this mantra is used at sessions of this kind of therapy and philosophical doctrine to help meditation.

What benefits does the “OHM” provide to these practices?

According to experts, pronouncing it produces a vibration that has an effect on the pineal gland. This one is in charge of producing melatonin. A low level of melatonin is a common factor in people who suffer depression, although it is not its direct cause. Therefore, this mantra influences us on all levels: physical, psychical, and emotional. Regarding one’s mood, the **“OHM”** brings you to a state of relief and calm. All this favors relaxation and/or reduced tension. It is also relieves stress and worries that one could have at the moment. In many ancient cultures, the voice and its vibration has been used to cure. It has been demonstrated that the voice has the ability to calm anxiety and to improve concentration and creativity.

It is cool to start the day and practice the trumpet this way. Right? ;)

How to achieve it?

OH = produces vibration on the throat.

AH = produces vibration on the chest and throat.

M = produces vibration in the mouth, head, chest, and throat. The mouth must be closed, then pass air through the nose (French sound M or N).
When producing the sounds **“M”** or **“N,”** the lips should be somewhat forward (as in a “kissing” position).

UPSOUND
“Play” (exaggerate glissando)

Nuevo elemento: Sílaba "OM" ó "AUM"

El **"OM"** proviene de cultura Hindú y es un mantra que significa **"Liberación de la Mente".** Seguro que lo relacionarás con las personas que practican yoga o algún tipo de meditación. Efectivamente, se utiliza este mantra en las sesiones de este tipo de terapia y doctrina filosófica para ayudar a la meditación.

Qué beneficios aporta el "OM" en estas prácticas?

Según los expertos, la vibración que genera al pronunciarlo tiene un efecto sobre la Glándula Pineal, que es la encargada de producir Melatonina. Un bajo nivel de Melatonina es un factor común en las personas que sufren depresión, aunque no sea la causa directa de esta. Por tanto, este mantra influye en nosotros en todos los niveles***:*** **Físico, Psíquico y Emocional.** En cuanto al estado de ánimo, el **"OM"** lleva a un estado de alivio y calma. Todo esto favorece a la relajación y/o distensión, además se libera del estrés y preocupaciones que pueda cargar en ese momento.

En muchas culturas ancestrales, la voz y la vibración de la voz se ha llegado a utilizar para sanar. Se ha demostrado que la voz tiene poder para calmar la ansiedad y para mejorar la concentración y creatividad.

Cool empezar el día y estudiar trompeta de esta manera no? ;)

Cómo lograrlo?

O = produce vibración en la garganta

A = produce vibración en el pecho y garganta

M = produce vibración en la boca, en la cabeza, pecho y garganta. Debe cerrarse la boca, luego pasar el aire por la nariz. (sonido nasal del Francés M o N) .

Al producir el sonido **"M" o "N"**, llevar los labios un poco hacia adelante, (como para dar un "beso").

UPSOUND

"Tocar" (exagerar glissando)

Nouvel élément: la syllabe "OM" ou "AUM"

“OM" provient de la culture hindoue et est un mantra qui signifie **"Libération de l'esprit"**. Vous ferez certainement le lien avec les personnes qui pratiquent le yoga ou une forme de méditation. En effet, ce mantra est utilisé dans les séances de ce type de thérapie et de doctrine philosophique pour aider à la méditation.

Quels sont les bienfaits du "OM" dans ces pratiques ?

Selon les experts, la vibration qu'il génère lorsqu'il est prononcé a un effet sur la glande pinéale, responsable de la production de mélatonine. Un faible taux de mélatonine est un facteur commun chez les personnes souffrant de dépression, bien qu'il n'en soit pas la cause directe. Par conséquent, ce mantra nous influence à tous les niveaux : physique, psychique et émotionnel. En ce qui concerne l'état d'esprit, **"OM"** conduit à un état d'apaisement et de calme. Tout cela favorise la détente et/ou la relaxation, et vous libère également du stress et des soucis que vous pouvez avoir à ce moment-là.
Dans de nombreuses cultures anciennes, la voix et la vibration de la voix ont été utilisées pour la guérison. Il a été démontré que la voix a le pouvoir de calmer l'anxiété et d'améliorer la concentration et la créativité.

C'est plutôt agréable de commencer la journée et d'étudier la trompette de cette façon, n'est-ce pas ? ;)

Comment y parvenir ?

O = produit des vibrations dans la gorge

A = produit des vibrations dans la poitrine et la gorge

M = produit des vibrations dans la bouche, la tête, la poitrine et la gorge. La bouche doit être fermée, puis l'air doit passer par le nez (son nasal du M ou du N français).

En produisant le son "M" ou "N", avancer légèrement les lèvres (comme pour donner un baiser).

UPSOUND

Jouer (exagérer le glissando).

Neues Element: Die Silbe "OM"

Das **"OM"** stammt aus der hinduistischen Kultur. Es ist ein Mantra, das die "Befreiung des Geistes" symbolisiert. Sie werden diesen Begriff sicherlich mit Menschen in Verbindung bringen, die Yoga oder eine Art von Meditation praktizieren. In der Tat wird dieses Mantra in Sitzungen dieser Art von Therapie und philosophischer Lehre verwendet, um die Meditation zu unterstützen.

Welchen Nutzen hat das "OM" für diese Praktiken?

Experten zufolge wird durch das Aussprechen des Mantras eine Vibration erzeugt, die sich auf die Zirbeldrüse auswirkt. Diese ist für die Produktion von Melatonin zuständig. Ein niedriger Melatoninspiegel ist ein häufiger Faktor bei Menschen, die an Depressionen leiden, auch wenn er nicht deren direkte Ursache ist. Daher beeinflusst dieses Mantra uns auf allen Ebenen: physisch, psychisch und emotional. Was die Stimmung betrifft, so bringt das "OHM" einen Zustand der Erleichterung und Ruhe. All dies fördert die Entspannung und/oder den Abbau von Spannungen. Es baut auch Stress und Sorgen ab, die man im Moment haben könnte. In vielen alten Kulturen wurden die Stimme und ihre Schwingungen zur Heilung eingesetzt. Es ist erwiesen, dass die Stimme die Fähigkeit hat, Ängste abzubauen und die Konzentration und Kreativität zu verbessern.

Es ist cool, den Tag auf diese Weise zu beginnen und Trompete zu üben. Oder? ;)

Wie kann man das erreichen?

O = erzeugt Schwingungen in der Kehle.

A = erzeugt Schwingungen im Brustkorb und im Rachen.

M = erzeugt Vibrationen in Mund, Kopf, Brust und Rachen. Der Mund muss geschlossen sein, dann die Luft durch die Nase einströmen lassen (französischer Laut M oder N).

Bei der Erzeugung der Laute "M" oder "N" sollten die Lippen etwas nach vorne gezogen werden (wie bei einer "Kussstellung").

UPSOUND

"Spielen" (Glissando übertreiben)

New element: Syllable "OHM" or OUHM" (Simpl.Chinese)
新元素：音节”OHM”或“OUHM”

The **"OHM"** comes from the Hindu culture. It is a mantra that symbolizes **"mind liberation."** You surely will relate this term with people who practice yoga or some sort of meditation. Indeed, this mantra is used at sessions of this kind of therapy and philosophical doctrine to help meditation.
“OHM”一词是源自于印度的文化。这是一个象征着“心灵解放”的口头禅。你肯定会觉得这个词与练习瑜伽或某种形式的冥想有连结。事实上，这句口头禅常被用于这种疗法或哲学意义的会话当中，以帮助冥想。

What benefits does the "OHM" provide to these practices?
“OHM“如何有助于这些练习？

According to experts, pronouncing it produces a vibration that has an effect on the pineal gland. This one is in charge of producing melatonin. A low level of melatonin is a common factor in people who suffer depression, although it is not its direct cause. Therefore, this mantra influences us on all levels: physical, psychical, and emotional. Regarding one's mood, the **"OHM"** brings you to a state of relief and calm. All this favors relaxation and/or reduced tension. It is also relieves stress and worries that one could have at the moment. In many ancient cultures, the voice and its vibration has been used to cure. It has been demonstrated that the voice has the ability to calm anxiety and to improve concentration and creativity.
根据专家的说法，发出 Ohm 的声音时会产生一种震动，会对松果体（脑内的一个细小的内分泌线体）产生影响，进而产生褪黑激素。褪黑激素分泌量过低也是其中一个导致人们出现抑郁症状的原因（虽然这不是其最直接的原因）。因此这口头禅在各个层面上对我们都对我们产生的良好影响：从生理，心理及情感上都有。关于情绪的部分，“Ohm”亦可为我们带来一个宽慰和平静的状态。这都有助于放松和/或减轻紧张。此外，它也能协助缓解当下的压力和焦虑。在许多古代文化中，这声音和其震动都会被使用在疗愈上。事实证明，这声音具有平息焦虑，提高注意力和创造力的能力。

It is cool to start the day and practice the trumpet this way. Right? *;)*
把这个概念套用在吹小号上很酷吧？😄

How to achieve it?
如何达到？

OH = produces vibration on the throat.

OH = 在喉咙中产生震动

AH = produces vibration on the chest and throat.

AH = 在胸腔和喉咙中产生震动

M = produces vibration in the mouth, head, chest, and throat. The mouth must be closed, then pass air through the nose (French sound M or N).

M = 在嘴巴，头部，胸腔及喉咙中产生震动。嘴巴必须闭起，让空气通过鼻子（法文发音 M 或 N）

When producing the sounds **"M"** or **"N,"** the lips should be somewhat forward (as in a "kissing" position).

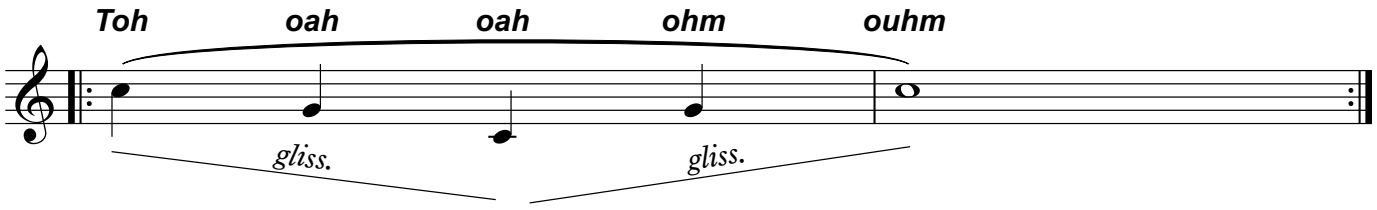
当发出“M”或“N”时，嘴唇需稍微往前嘟起（类似接吻的嘴型）

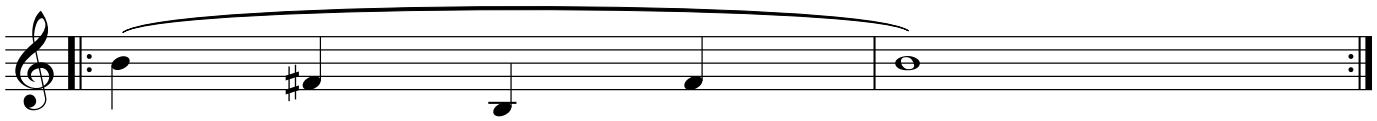
UPSOUND

"Play" (exaggerate glissando) 演奏（强调滑音）

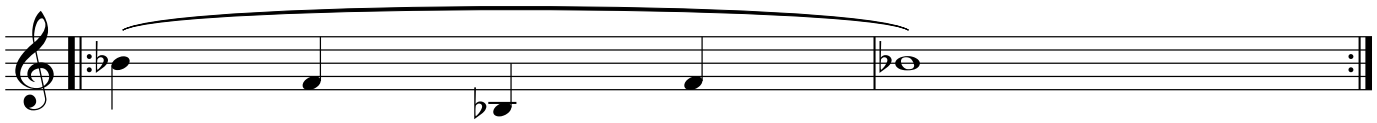
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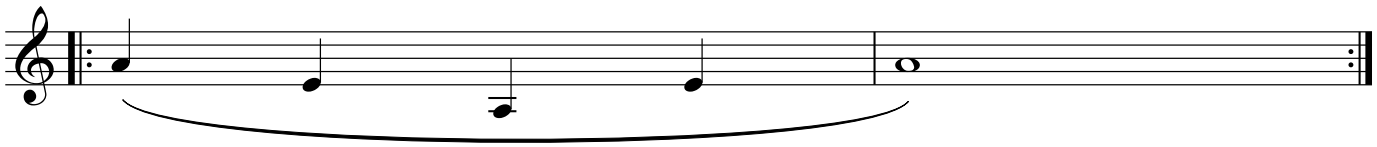
1. SING
2. UPSOUND

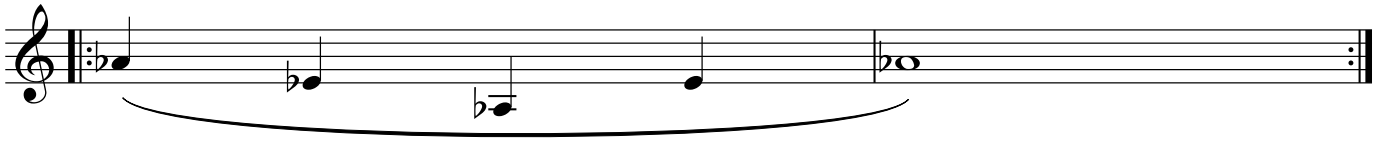


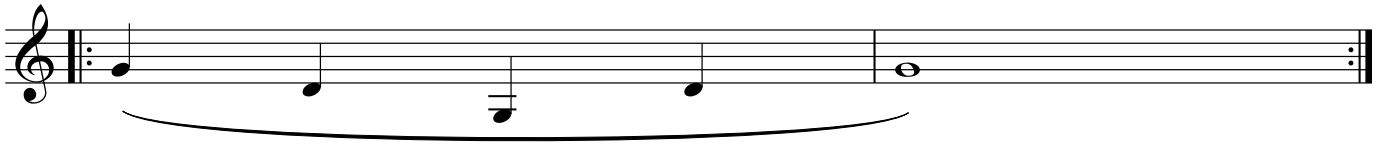


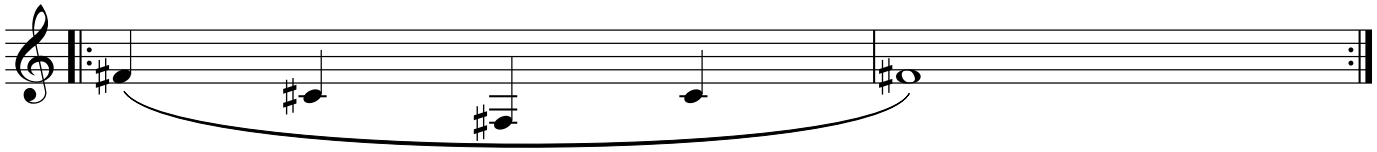
Simile...





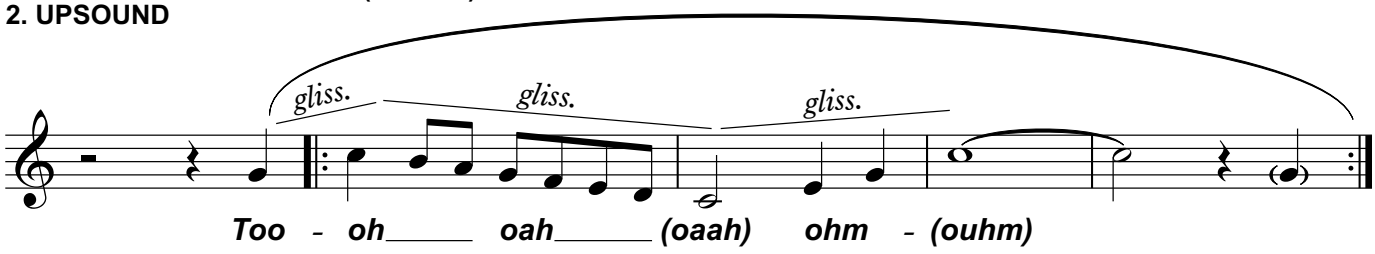


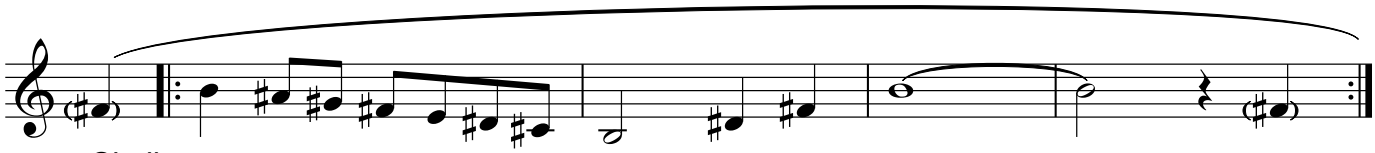




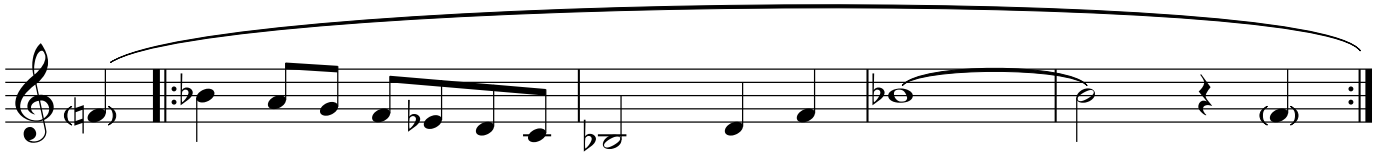
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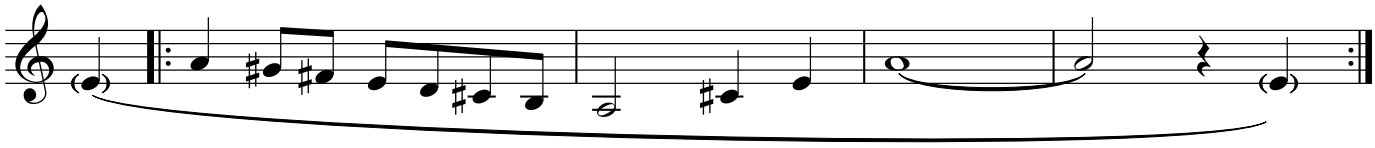
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

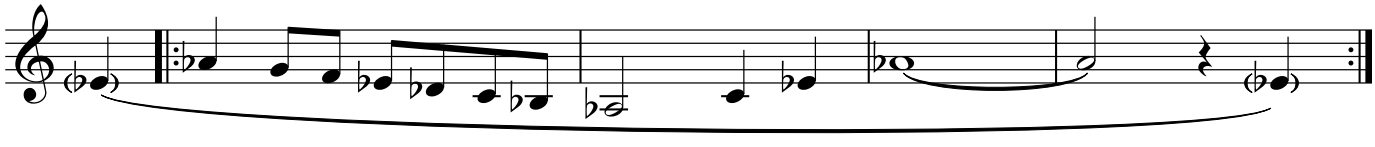


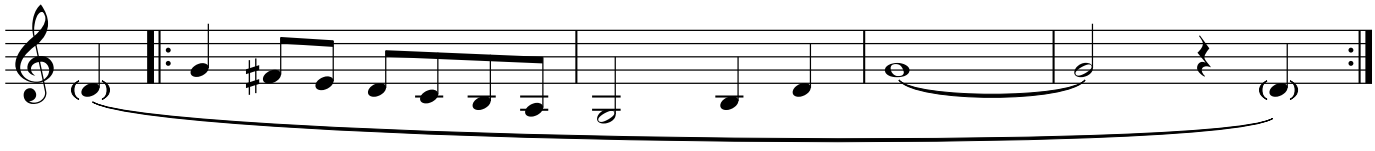


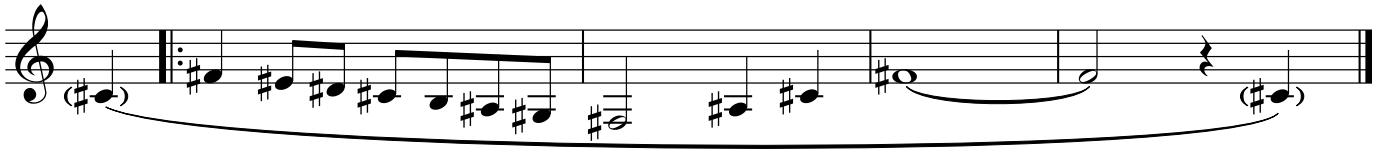
Simile...







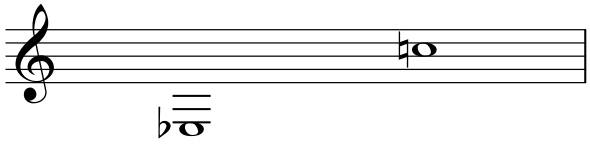




SERIES/WEEK 2

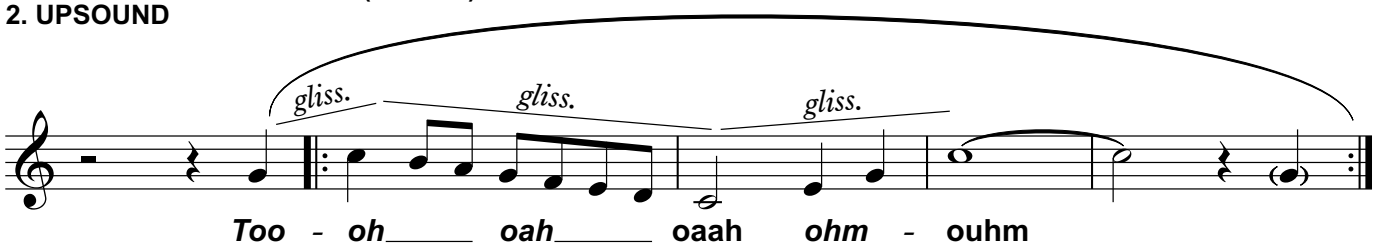
Exercises : 1 - C - D - 2

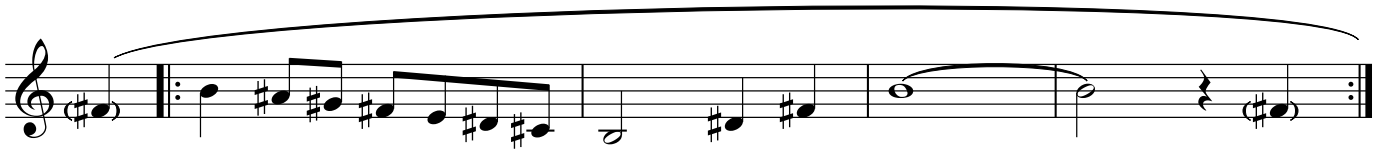
Range expansion



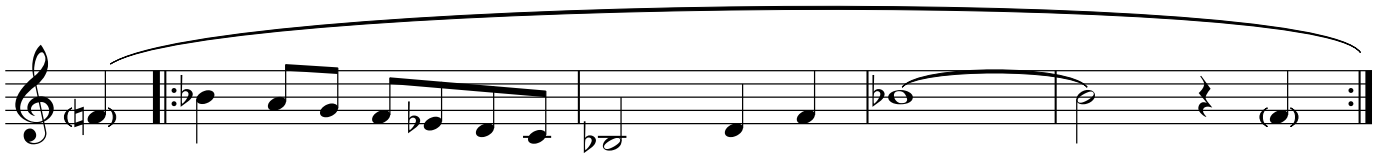
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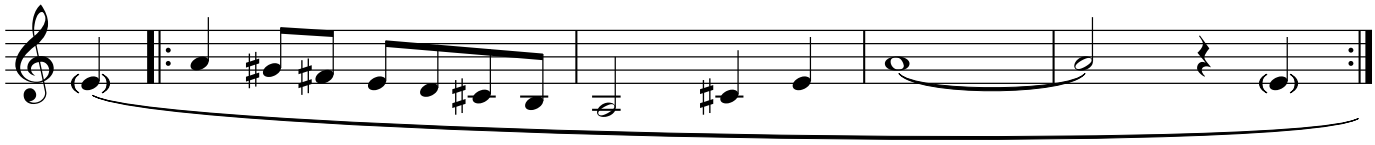
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

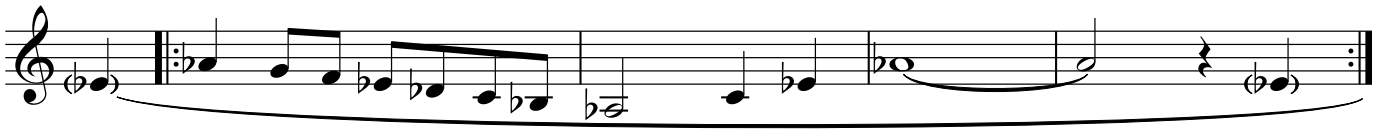


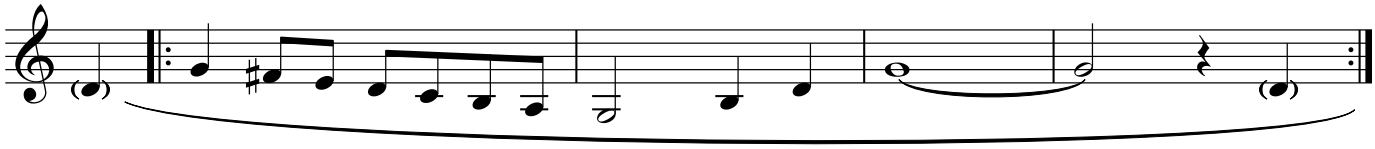


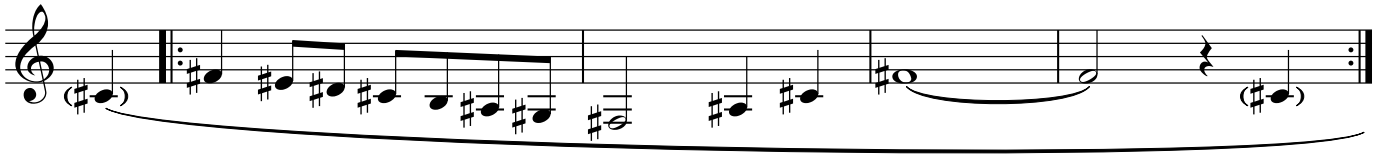
Simile...





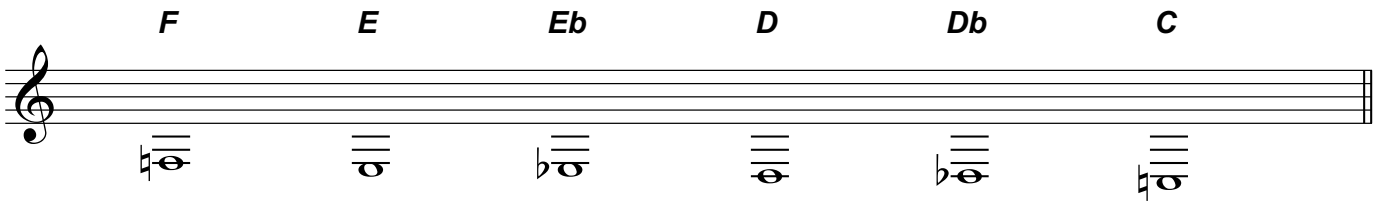






Building “downward”

Pedal tones - Double pedal tones



We will start addressing a topic that could be confusing for many of us, and in some cases, the reason for rejection and **lack of experimentation.**

Why practicing pedal and double pedal tones?

The main reason we should include these elements as part of our technical practice sessions is because of the **AIR DEMAND**, which is greater at the pedal and double pedal tones register.

James Stamp recommends to “apply” the following analogy: keep thinking “down” going up, and thinking “up” going down. This means, avoid playing too high the ascending phrases and too low the descending phrases. This way, we would keep a point of balance in the embouchure.

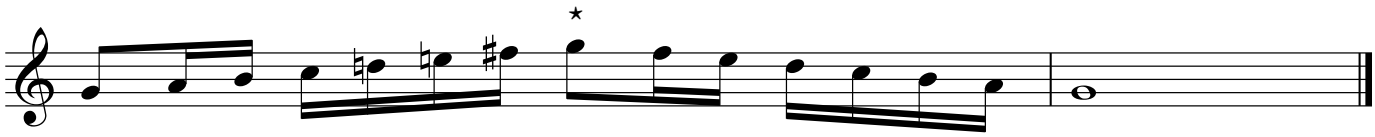
We could call it: **“play horizontally”** and not vertically.

Applying this concept, James Stamp shows that going up (high register), as well as going down (pedal and double pedal tones), it is possible to blow with speed, and not the opposite, as it is thought in some cases where the pedal notes or low notes are to be blown less or more “relaxed.”

Suggestion: take a look at the bibliography of great **JAMES STAMP**, and consult with experienced players and trumpet professors.

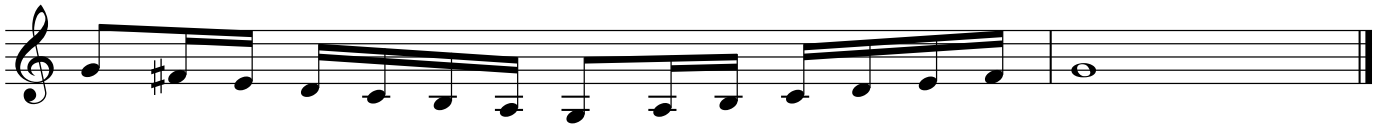
A simple exercise at home:

Play the following scales and analyze what happens with the air when you go up and what happens when you go down. Consider, among other things, the sound quality.

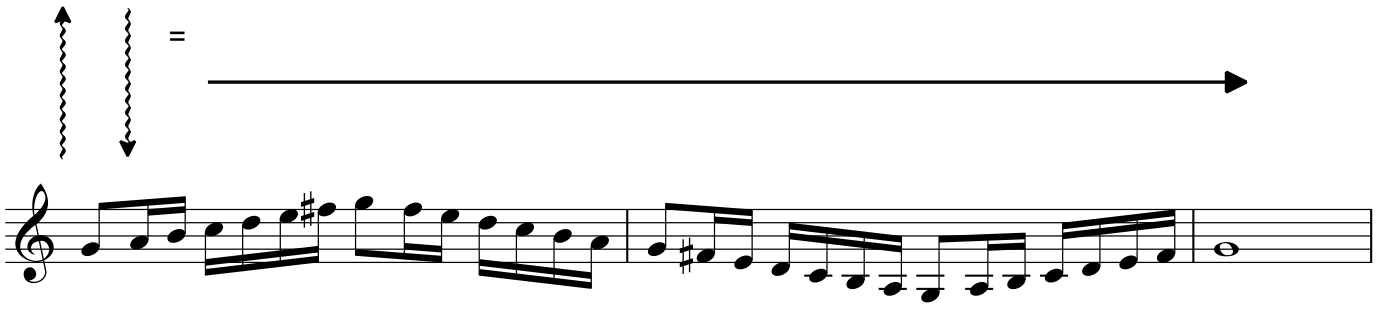


Perhaps the most logic thing to do is to use more air speed going up, until we reach the *G (the highest note). Note that if the air speed decreases when we go down, the sound quality immediately changes and becomes poor. If we keep the air speed in both directions, we will find a point of balance.

Now the following exercise:



James Stamp suggests thinking **up** (as playing the previous exercise) regarding air speed, but you actually play **down**. Think of the air speed you would use going up, but play **going down**.



(I leave this idea for your own consideration and experimentation)

Exercises C and D

Apply the indicated concepts about vocalization (**OH, OAH, OAAH, OHM**) and air speed.

Experiment with the vocalizations and start discovering, and especially noting, which fits best for you. .

Construyendo "hacia abajo"
Pedales – Contrapedales (fa, mi, mib, re, reb, do)

Empezaremos a abordar un tema que quizás para muchos de nosotros en algún momento se convirtió en algo confuso y, en algunos casos motivo de rechazo y **de no experimentación.**

Porqué practicar notas pedales y contrapedales ?

La razón Principal por la cual deberíamos incluir estos elementos como parte de nuestras sesiones de estudio técnico, es a causa de **LA EXIGENCIA DEL AIRE,** la cual es mayor cuando vamos hacia el registro pedal y contrapedal.

James Stamp recomienda "aplicar" la siguiente analogía: si voy **"hacia arriba"** pensar que voy "**hacia abajo"** y, cuando voy **"hacia abajo"**, pensar que voy "**hacia arriba"** es decir, evitando tocar demasiado alto las frases ascendentes y demasiado bajo las frases descendentes, de esta manera mantenemos un centro de equilibrio en la embocadura.

Lo podríamos llamar: "**tocar horizontalmente"** y no verticalmente.

Aplicando este concepto, James Stamp expone que tanto hacia arriba (agudos) como hacia abajo (pedales y contrapedales) se debe soplar con velocidad, y no contrario como se piensa en algunas oportunidades en las que los pedales o notas graves se sopla menos o mas "relajado".

Recomendación: darle una ojeada a la bibliografía de el gran **JAMES STAMP** y consultar con Instrumentistas experimentados y Profesores.

Un ejercicio simple en casa:

Tocar las siguientes escalas y analizar **qué ocurre** con el aire cuando se va hacia **arriba** y qué ocurre cuando se va hacia **abajo**. Tener en cuenta entre muchos otros elementos, la calidad del sonido.

Quizás lo más lógico es que imprimamos mayor velocidad de aire hacia arriba hasta llegar al * sol (nota mas aguda). Notemos que cuando vayamos en dirección descendente, si bajamos la velocidad del aire, la calidad del sonido inmediatamente cambia y es pobre. Si mantenemos la velocidad del aire en ambas direcciones, encontraremos un centro de equilibrio.

Ahora el siguiente ejercicio:

James Stamp sugiere pensar que vas **hacia arriba** (como tocando el ejercicio anterior) en cuanto a velocidad del aire pero, tocas **hacia abajo**. Piensa en la velocidad que imprimirías hacia arriba pero toca **hacia abajo**.

(Dejo a su libre consideración esta idea y que la experimenten por si mismos)

Ejercicios C y D

Aplicar los conceptos expuestos acerca de la vocalización (**O, OA, OAA, OM**) y velocidad del aire.

Experimentar con las vocalizaciones e ir descubriendo y sobre todo anotando cual se ajusta mejor a cada uno de ustedes.

Construire "vers le bas"
Pédales - Contrapédales (Fa, Mi, Mib, Ré, Sib, Sib, Do)

Nous allons commencer à aborder un sujet qui, pour beaucoup d'entre nous, est peut-être devenu à un moment donné une source de confusion et, dans certains cas, un motif de rejet et de non-expérimentation.

Pourquoi pratiquer les pédales et les contrapédales?

La principale raison pour laquelle nous devrions inclure ces éléments dans nos séances d'étude technique est la demande d'air, qui est plus importante lorsque nous passons au registre pédal et contrapédal.

James Stamp recommande d'"appliquer" l'analogie suivante: si je monte, pensez que je descends et si je descends, pensez que je monte, c'est-à-dire qu'il faut éviter de jouer trop haut dans les phrases ascendantes et trop bas dans les phrases descendantes, ce qui permet de maintenir un centre d'équilibre dans l'embouchure. Nous pourrions appeler cela "jouer horizontalement" et non verticalement.

En appliquant ce concept, James Stamp affirme que les notes ascendantes (aigus) et descendantes (pédales et contrepédals) doivent être soufflées avec rapidité, et non l'inverse, car on pense parfois que les pédales ou les notes basses sont soufflées de manière moins ou plus "détendue".

Recommandation: consulter la bibliographie du grand **JAMES STAMP** et consulter des instrumentistes et des professeurs expérimentés.

Un exercice simple à la maison:

Jouez les gammes suivantes et analysez ce qui arrive à l'air lorsqu'il monte et ce qui arrive lorsqu'il descend. Tenez compte, entre autres, de la qualité du son.

La chose la plus logique à faire serait peut-être d'augmenter la vitesse de l'air vers le haut jusqu'à ce que vous atteigniez le * Sol (note la plus haute). Notez qu'en descendant, si nous diminuons la vitesse de l'air, la qualité du son change immédiatement et est médiocre. Si nous maintenons la vitesse de l'air dans les deux directions, nous trouverons un centre d'équilibre.

Passons maintenant à l'exercice suivant :

James Stamp suggère de penser que vous allez vers le haut (comme dans l'exercice précédent) en termes de vitesse de l'air, mais que vous jouez vers le bas. Pensez à la vitesse à laquelle vous iriez vers le haut mais jouez vers le bas.

(Je vous laisse le soin de réfléchir à cette idée et de l'expérimenter par vous-même).

Exercices C et D

Appliquez les notions de vocalisation (**O, OA, OAA, OM**) et de vitesse de l'air.

Expérimentez les vocalises et découvrez et surtout notez celle qui vous convient le mieux.

Aufbau "abwärts"

Pedaltöne - Doppelpedaltöne (F, E, Es, D, Des, C)

Wir werden uns mit einem Thema befassen, das für viele von uns verwirrend sein könnte und in manchen Fällen der Grund für Ablehnung und mangelnde Experimentierfreude ist.

Warum sollten wir Pedal- und Doppelpedaltöne üben?

Der Hauptgrund, warum wir diese Elemente in unsere technischen Übungen einbeziehen sollten, ist der Luftbedarf, der bei den Pedal und Doppelpedaltönen größer ist.

James Stamp empfiehlt: "Denken Sie unten bleiben wenn man aufsteigend spielt, und oben bleiben, wenn man absteigend spielt, um zu vermeiden, in der Höhe zu hoch und in der Tiefe zu tief zu blasen" das kann helfen die Töne an ihrem richtigen Platz zu halten. Das heißt, man sollte vermeiden, die aufsteigenden Phrasen zu hoch und die absteigenden Phrasen zu tief zu spielen. Auf diese Weise werden wir einen Punkt des Gleichgewichts im Ansatz behalten.

Wir könnten es so nennen: **"horizontal spielen"** und nicht vertikal.

Bei der Anwendung dieses Konzepts zeigt James Stamp, dass man sowohl nach oben (hohes Register) als auch nach unten (Pedal und Doppelpedaltöne) mit Geschwindigkeit blasen kann, und nicht umgekehrt, wie man in manchen Fällen denkt, wo die Pedal- oder tiefen Töne weniger oder mehr "entspannt" geblasen werden sollen.

Vorschlag: Schauen Sie sich die Bibliographie des großen **JAMES STAMP** an, und konsultieren Sie erfahrene Spieler und Trompetenprofessoren.

Eine einfache Übung für zu Hause:

Spielen Sie die folgenden Tonleitern und analysieren Sie, was mit der Luft passiert, wenn Sie nach oben gehen, und was passiert, wenn Sie nach unten gehen. Berücksichtigen Sie dabei unter anderem die Klangqualität.

Vielleicht ist es am logischsten, die Luftgeschwindigkeit nach oben zu erhöhen, bis wir das *g (die höchste Note) erreichen. Wenn die Luftgeschwindigkeit beim Abwärtsgehen abnimmt, verändert sich die Klangqualität sofort und wird schlecht. Wenn wir die Luftgeschwindigkeit in beiden Richtungen beibehalten, finden wir einen Punkt des Gleichgewichts.

Nun die folgende Übung:

James Stamp schlägt vor, bei der Luftgeschwindigkeit nach oben zu denken (wie bei der vorherigen Übung), aber in Wirklichkeit spielt man nach unten. Denken Sie an die Luftgeschwindigkeit, mit der Sie nach oben fliegen würden, aber spielen Sie nach unten.
(Ich überlasse diese Idee Ihren eigenen Überlegungen und Experimenten)

Übungen C und D

Wenden Sie die angegebenen Konzepte zur Vokalisierung (O, OA, OAA, OM) und zur Luftgeschwindigkeit an.

Experimentieren Sie mit den Vokalisationen und beginnen Sie zu entdecken und vor allem zu notieren, welche für Sie am besten passt.

Building "downward" (simp. Chinese)
往下延伸
Pedal tones – Double pedal tones (F, E, Eb, D, Db, C)
基础低音 - 倍基础低音（F，E，Eb，D，Db，C）

We will start addressing a topic that could be confusing for many of us, and in some cases, the reason for rejection and **lack of experimentation.**
我们将开始讨论一个会让许多人感到困惑的主题，以及在某些情况下会被拒绝和很少尝试的原因。

Why practicing pedal and double pedal tones?
为什么我们需要练习基础低音和倍基础低音？

The main reason we should include these elements as part of our technical practice sessions is because of the **AIR DEMAND**, which is greater at the pedal and double pedal tones register.

我们在做基本技巧练习时候需涵盖这两个元素，那是因为气的需求。当我们在演奏基础低音和倍基础低音时，会需要更多的气。

James Stamp recommends to "apply" the following analogy: keep thinking "down" going up, and thinking "up" going down. This means, avoid playing too high the ascending phrases and too low the descending phrases. This way, we would keep a point of balance in the embouchure.

We could call it: **"play horizontally"** and not vertically.

James Stamp有在他的书上提过我们演奏时需要运用以下的概念：当你吹高音时要往低想，当你吹低音时往高想。这样的想法可以避免演奏上行音型时吹得太高，演奏下行音型时吹得太低。这样我们才能在嘴型上达到一个平衡的状态。我们也可以称之为"平行地演奏"并非纵向地演奏。

Applying this concept, James Stamp shows that going up (high register), as well as going down (pedal and double pedal tones), it is possible to blow with speed, and not the opposite, as it is thought in some cases where the pedal notes or low notes are to be blown less or more "relaxed."

James Stamp 在这个概念中表明了，大家不管往高音或往低音演奏，都是可以以相同的气速演奏，并不会在演奏低音时觉得可以比较少，或比较"放松"演奏。

Suggestion: take a look at the bibliography of great **JAMES STAMP**, and consult with experienced players and trumpet professors.
建议：可以研读James Stamp的书籍，并向老师、教授或有经验的乐手咨询。

A simple exercise at home:

在家的简单练习：

Play the following scales and analyze ***what happens*** with the air when you go ***up*** and what happens when you go ***down***. Consider, among other things, the sound quality.
演奏以下的音节，并观察当你往高音或低音演奏时，气流发生了什么变化。此外，亦需要考虑到其他因素，包括音质。

Perhaps the most logic thing to do is to use more air speed going up, until we reach the *G (the highest note). Note that if the air speed decreases when we go down, the sound quality immediately changes and becomes poor. If we keep the air speed in both directions, we will find a point of balance.

也许可以试试看当你往高音演奏时，用更快的气，直到达到G（最高音）。这时候注意，当我们往低音演奏时，气速也减慢，音质会马上发生变化，会变得比较差。如果我们在两个方向都保持同样的气速，我们将会找到一个平衡点。

Now the following exercise:
接下来，
James Stamp suggests thinking **up** (as playing the previous exercise) regarding air speed, but you actually play **down**. Think of the air speed you would use going up, but play **going down**.

James Stamp建议，从气速的角度来看，应该往上思考但实际上进行的是往低音的演奏（就像上一个练习一样）。想像你往上演奏时所使用的气速，但实际往低音演奏。
(I leave this idea for your own consideration and experimentation)
（这个我让你们自己去思考和实验）

Exercises C y D

练习C 和 D

Apply the indicated concepts about vocalization (**OH, OAH, OAAH, OHM**) and air speed.

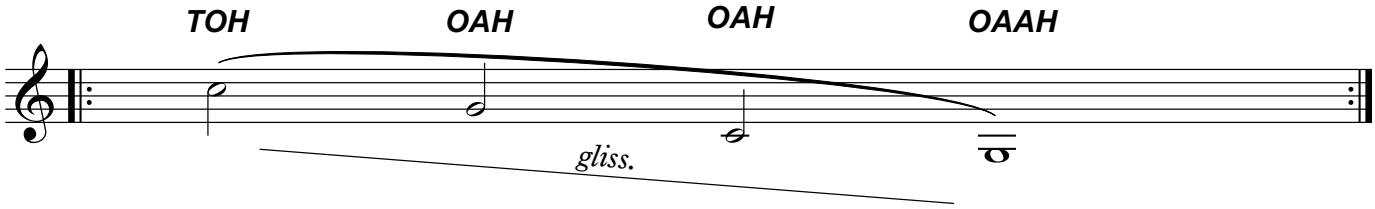
应用前面提到关于发声和气流速度的概念（OH, OAH, OAAH, OHM）

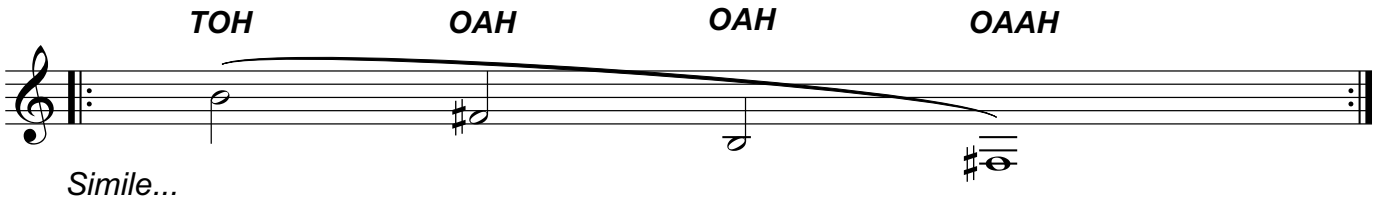
Experiment with the vocalizations and start discovering, and especially noting, which fits best for you.
多做尝试不同的发音方式，并开始去探索及注意哪个方式比较适合你。

C

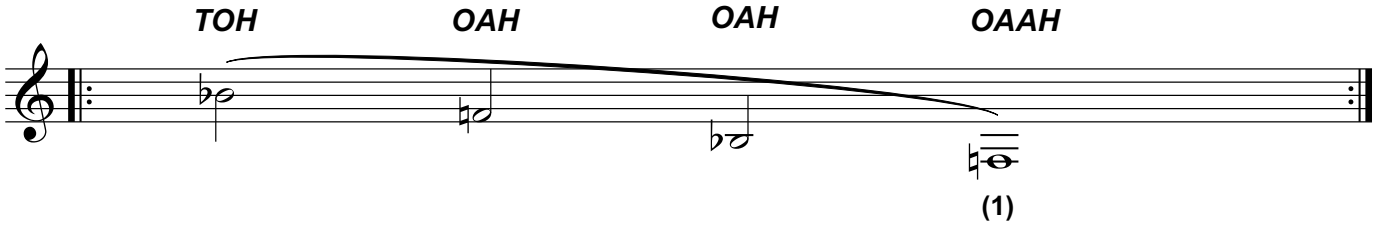
1. SING / FEEL / VISUALIZE (SOUND) Sing whenever possible.
2. UPSOUND (one single breath for each exercise)

Complimentary exercise (optional): at the end of the series, practice it with the trumpet.
Pedal tones: use positions of the octave above.

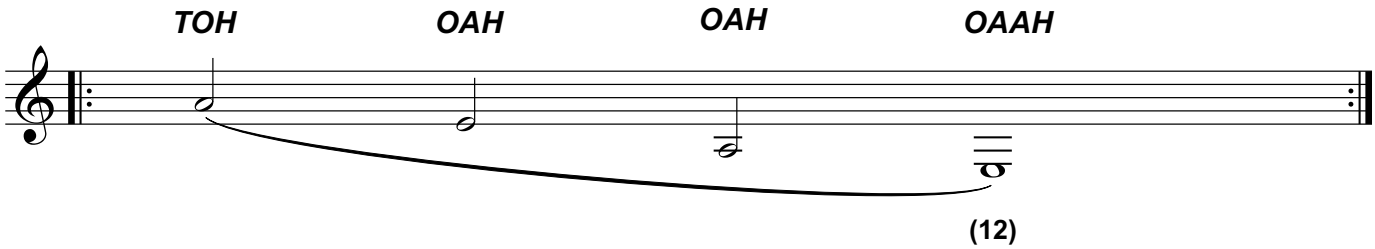




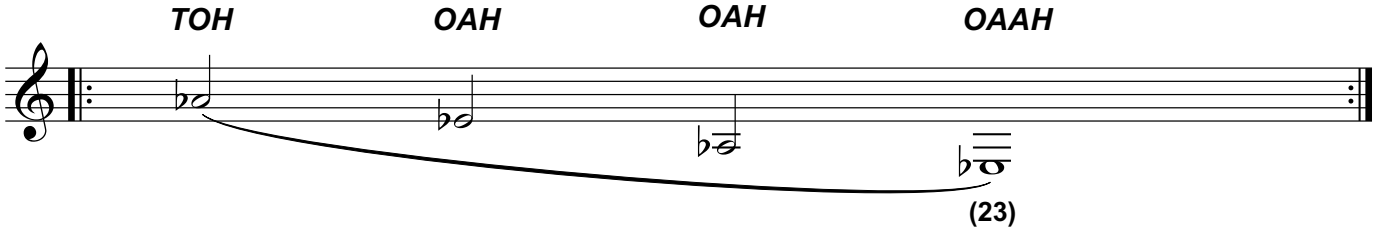
Simile...



(1)



(12)

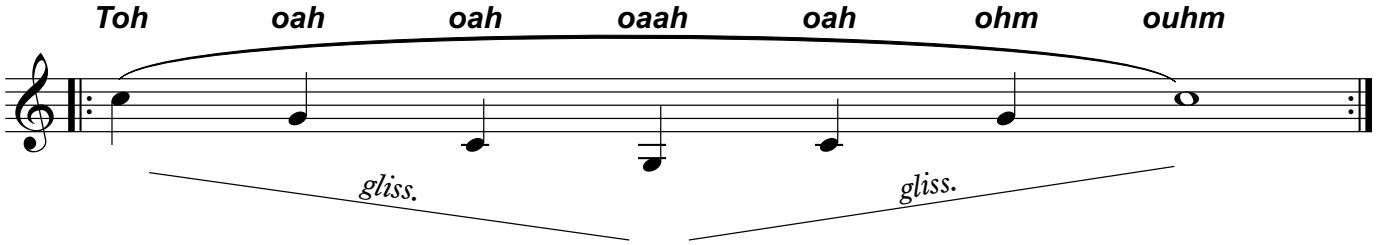


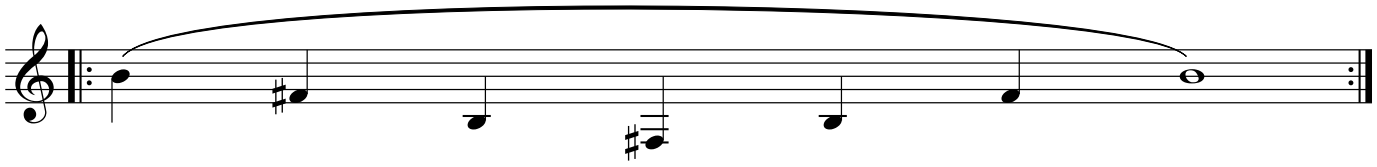
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D

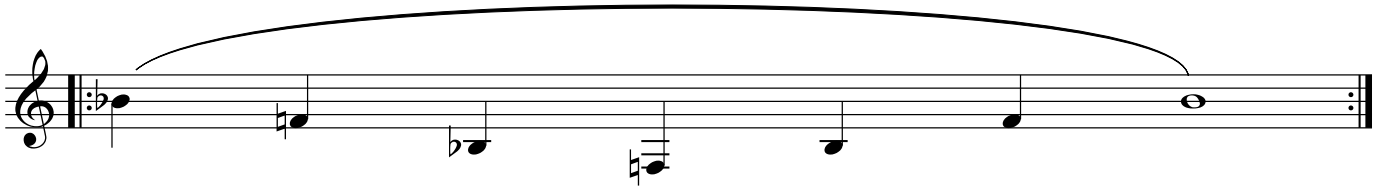
1. SING / FEEL / VISUALIZE (SOUND) Sing whenever possible.
2. UPSOUND (one single breath for each exercise)

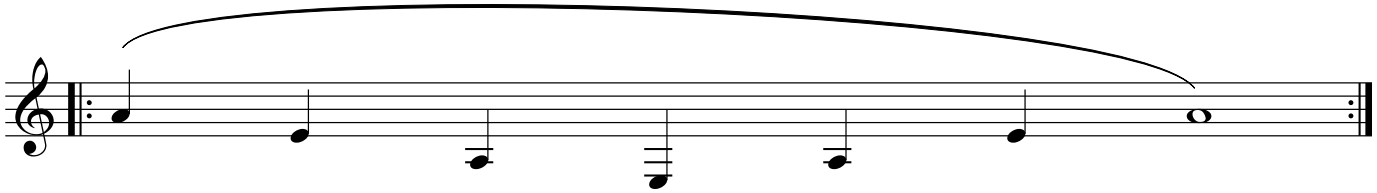
Complimentary exercise (optional): at the end of the series, practice it with the trumpet.
Pedal tones: use positions of the octave above.

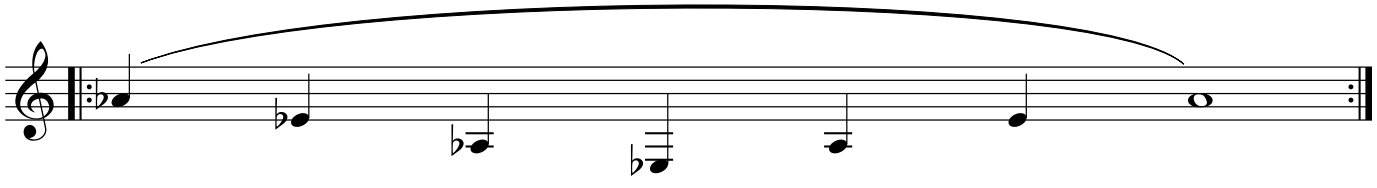




Simile...







Exercises 2 - 3

SING / FEEL / VISUALIZE (SOUND) Sing whenever possible. In case of not reaching the lowest register, an alternative is staying on the first note of the third measure in each exercise (C, B, Bb, A, Ab), continue reading and restart where it is possible to sing again.

CANTAR / SENTIR / VISUALIZAR (SONIDO) Cantar hasta donde sea posible. En caso de no llegar al registro mas grave, una alternativa es quedarse sobre la primera nota del tercer compás de cada ejercicio (do, si, sib, la, lab), seguir con la lectura y retomar en donde sea posible cantar de nuevo.

CHANTER / SENTIR / VISUALISER (SON) Chantez le plus possible. Au cas où l'on n'atteindrait pas le registre le plus grave, une alternative consiste à rester sur la première note de la troisième mesure de chaque exercice (Do, Si, Si b, La, Lab), à poursuivre la lecture, puis à reprendre le chant le plus loin possible.

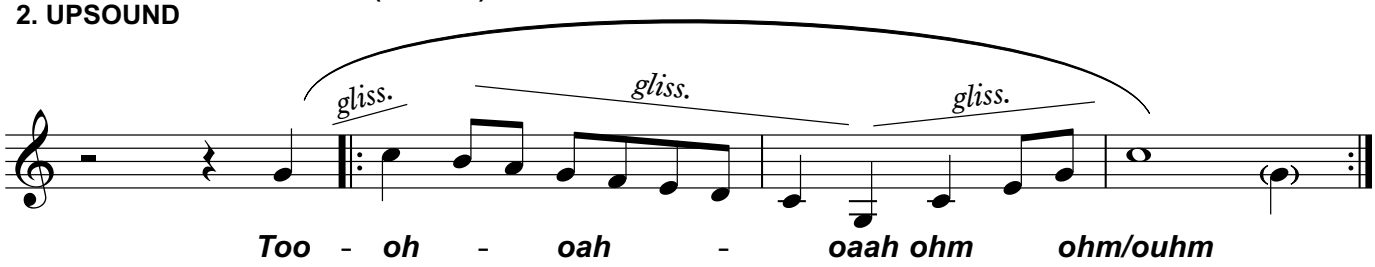
SINGEN / SPÜREN / TONVORSTELLUNG Singen Sie, wann immer möglich. Falls die tiefste Lage nicht erreicht wird, ist eine Alternative, auf der ersten Note des dritten Taktes jeder Übung (C, H, B, A, As) zu bleiben, weiterzulesen und dort neu zu beginnen, wo es möglich ist, wieder zu singen.

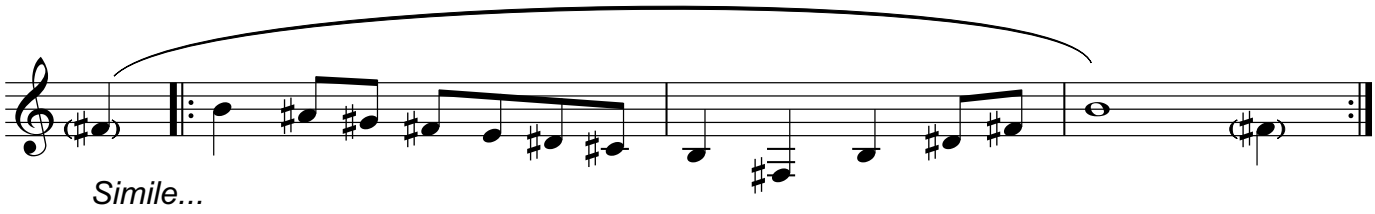
(Simp. Chinese)
SING / FEEL / VISUALIZE (SOUND) Sing whenever possible. In case of not reaching the lowest register, an alternative is staying on the first note of the third measure in each exercise (C, B, Bb, A, Ab), continue reading and restart where it is possible to sing again.

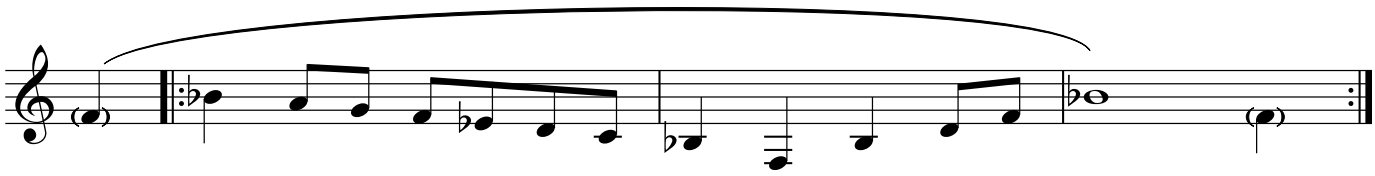
1）唱/感受/想像（声音）：尽可能地去唱。如果没办法唱到最低音，可以停留在每个练习的第三小节第一个音（C, B, Bb, A, Ab），然后跟着背景音乐想，并在下一个可以唱得出来的地方继续唱。

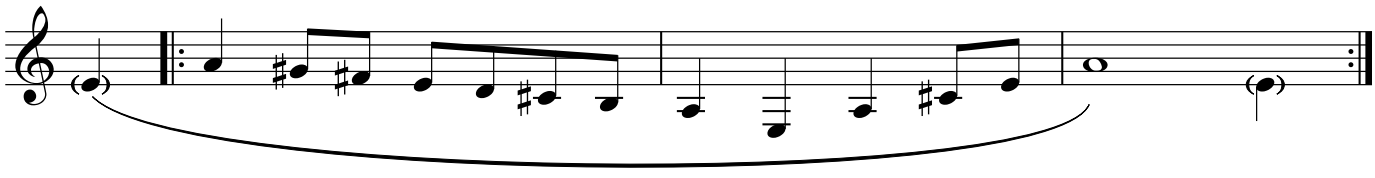
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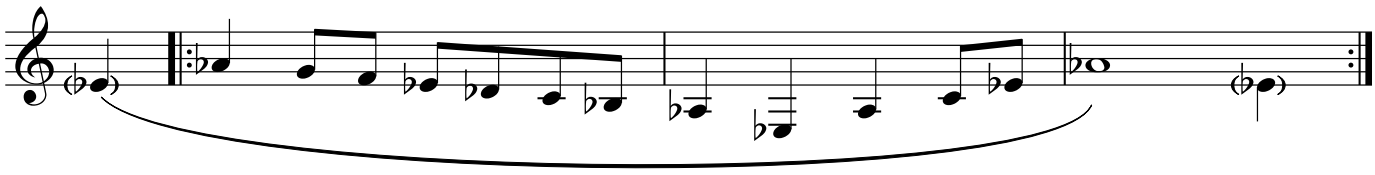
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND







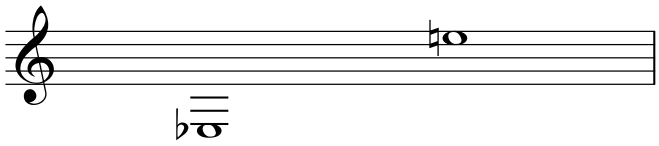




SERIES/WEEK 3

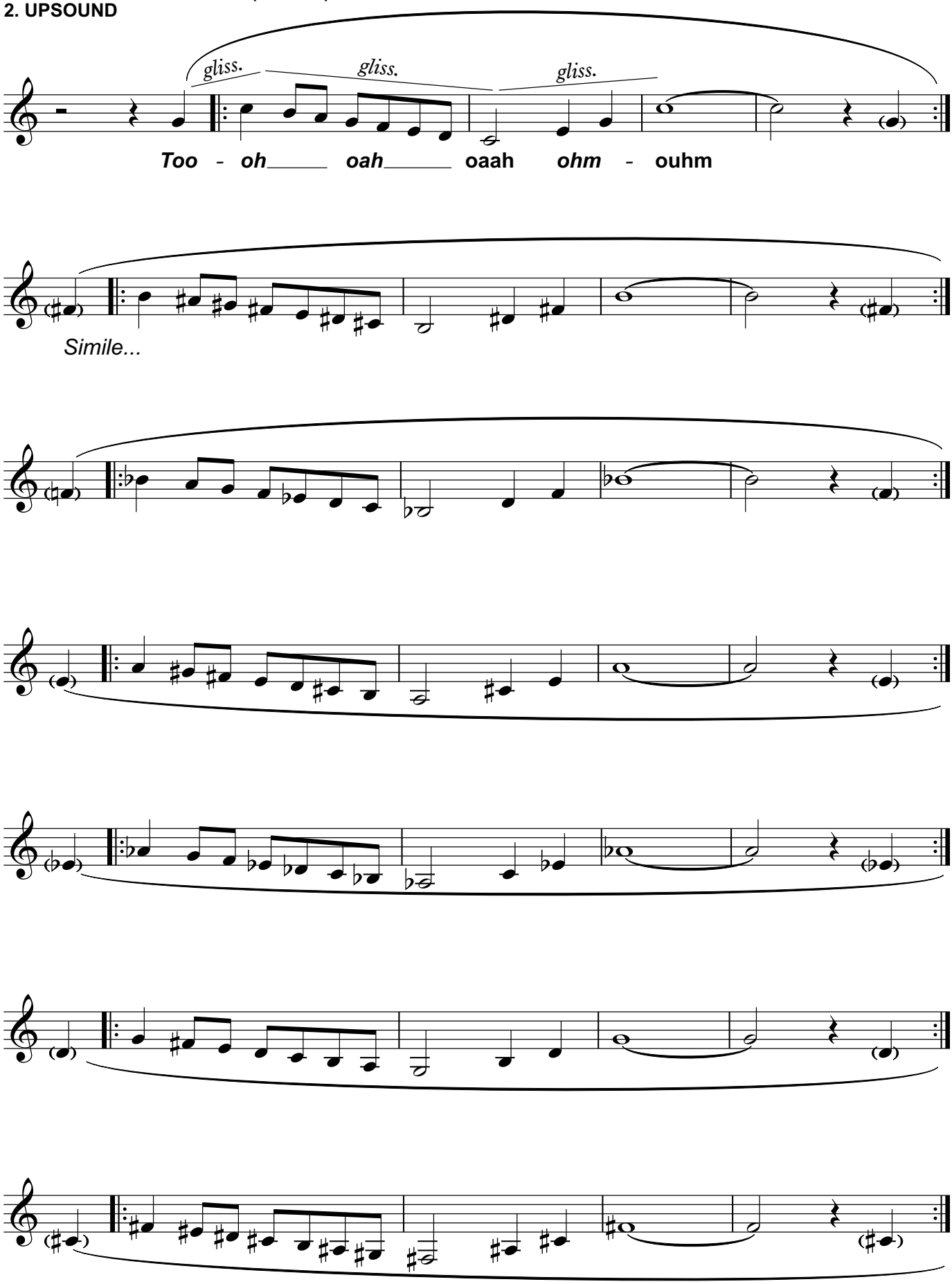
Exercises : 1 - 2 - 3

Range expansion



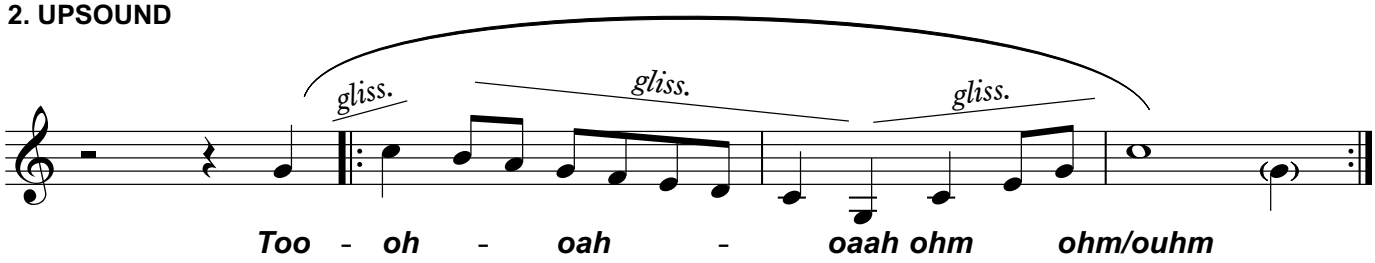
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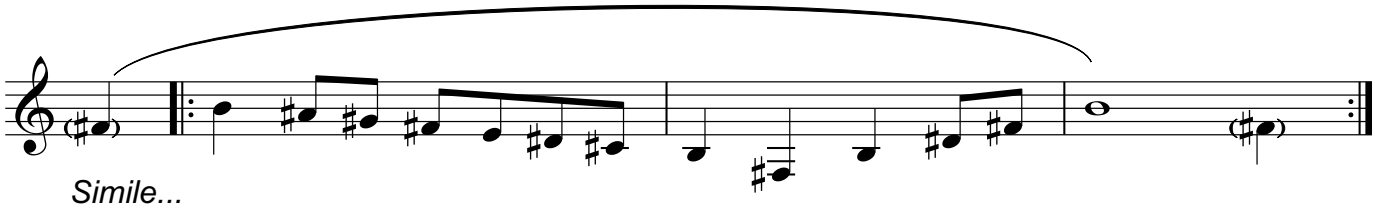
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

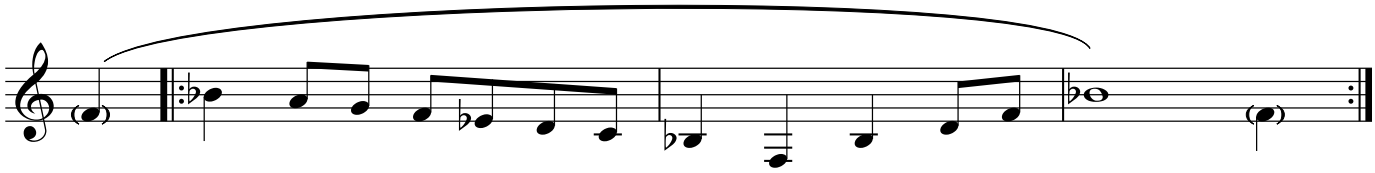


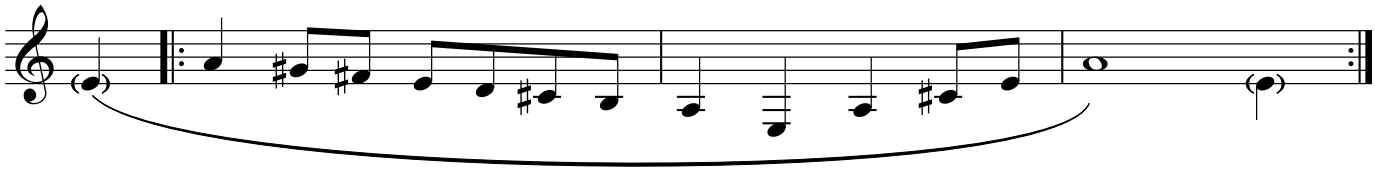
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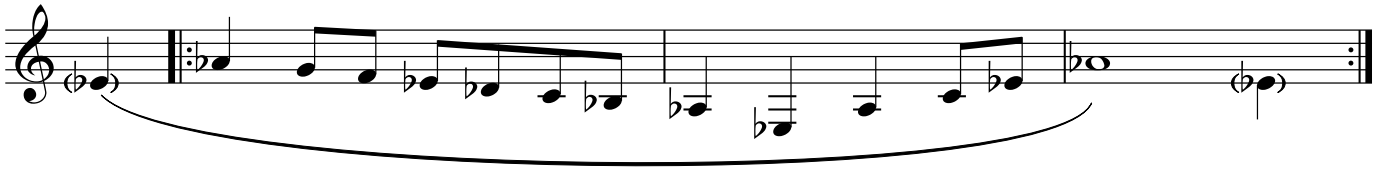
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND





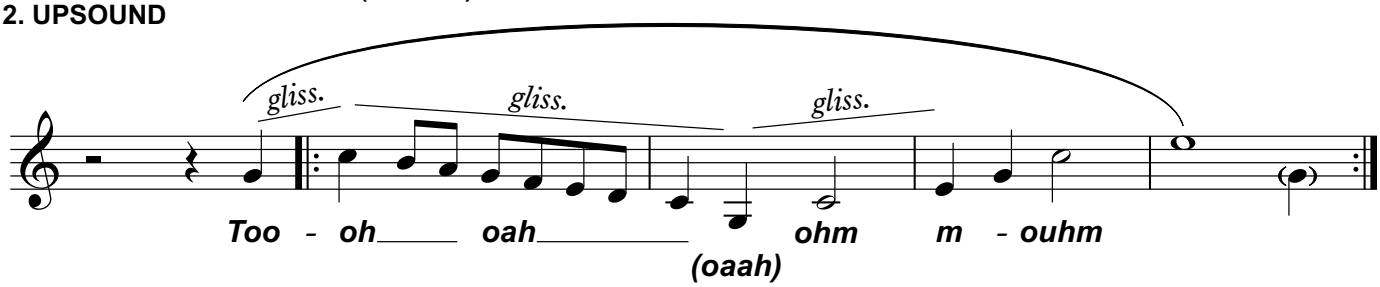


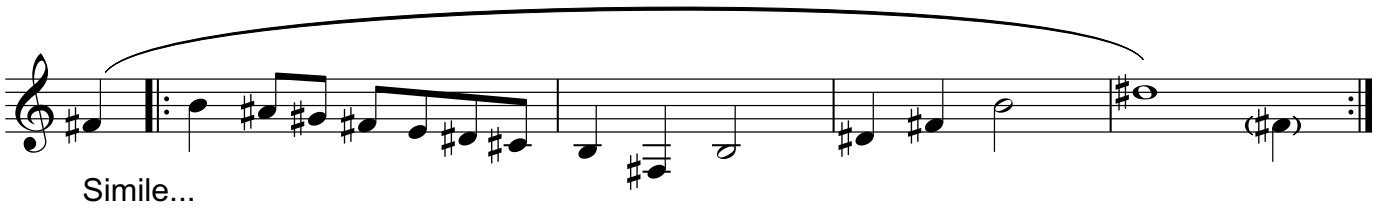




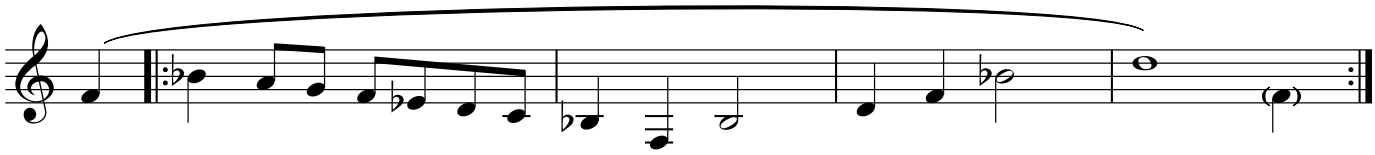
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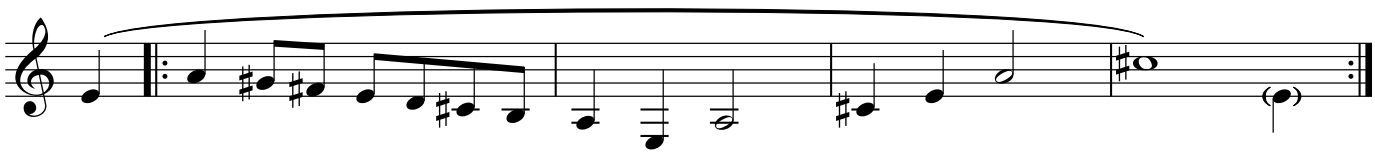
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

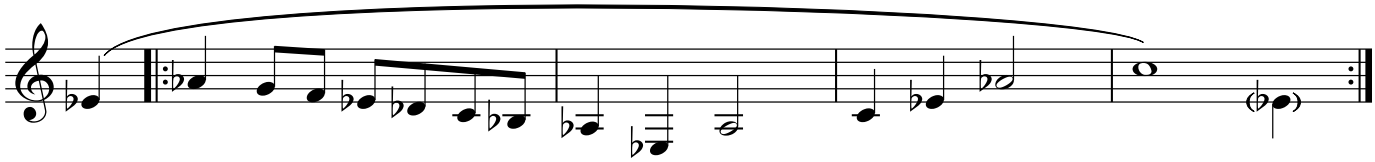




Simile...



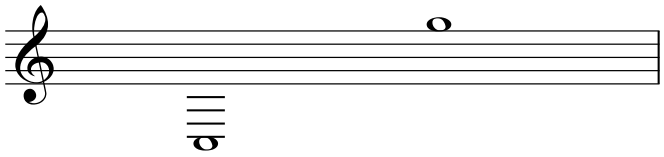




SERIES/WEEK 4

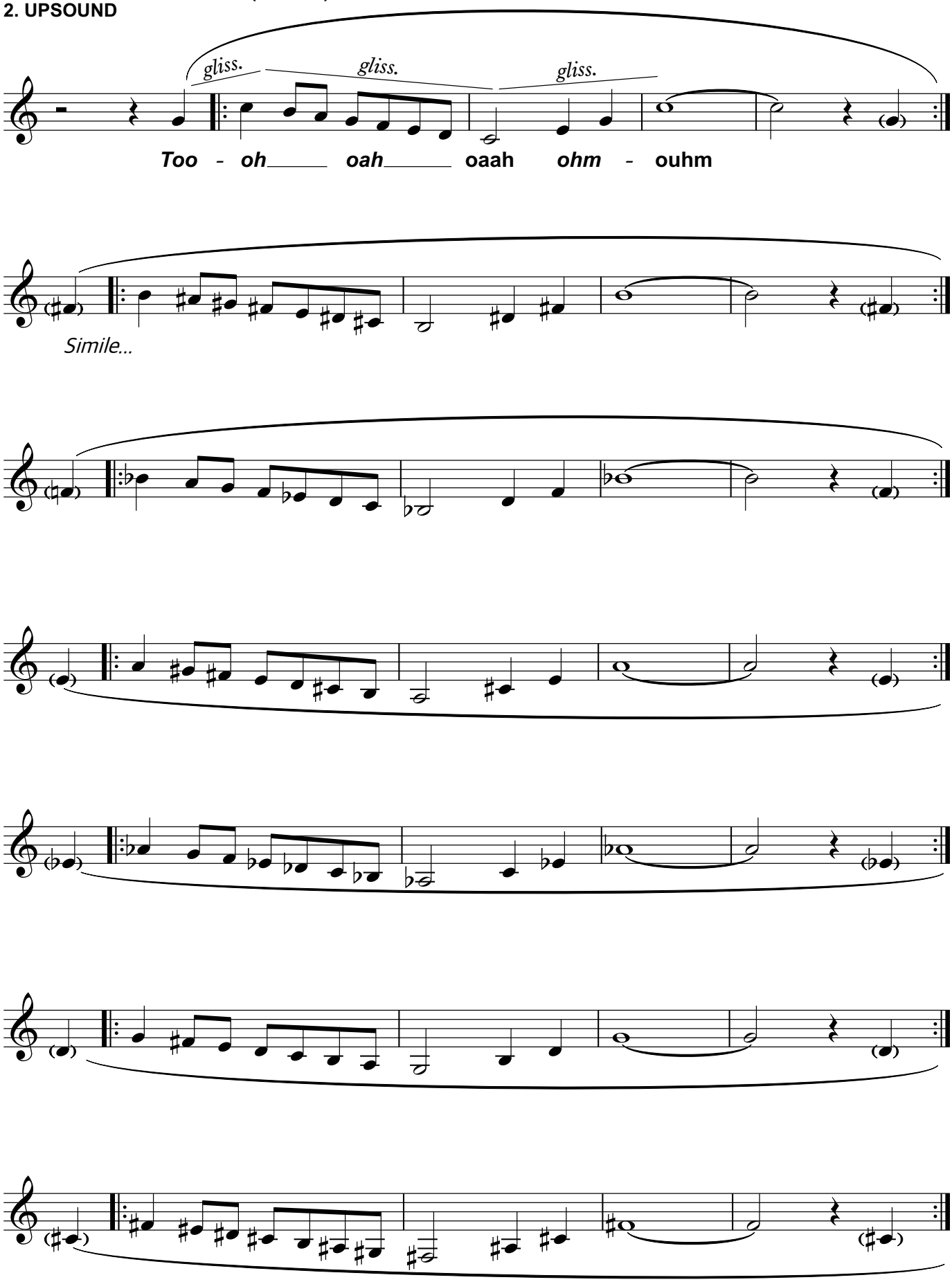
Exercises : 1 - 3 - E - F - 4

Range expansion

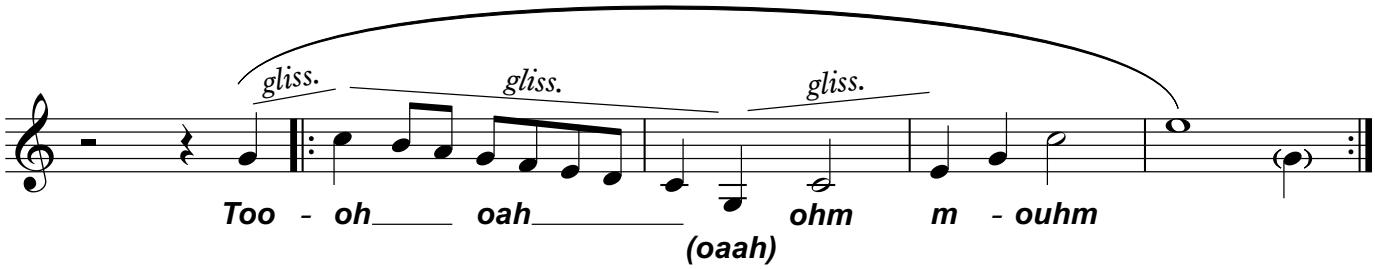


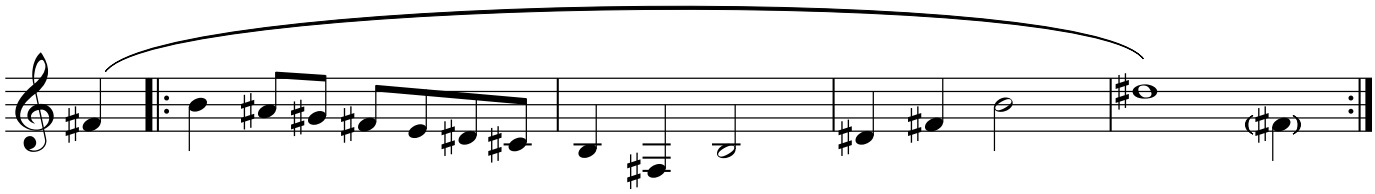
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1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

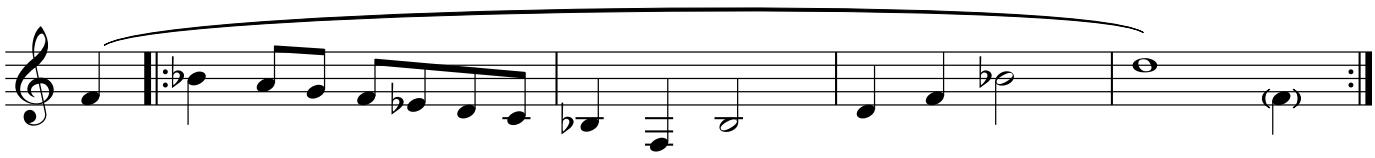


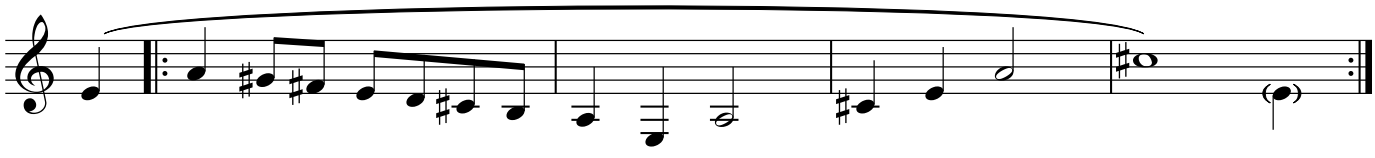
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

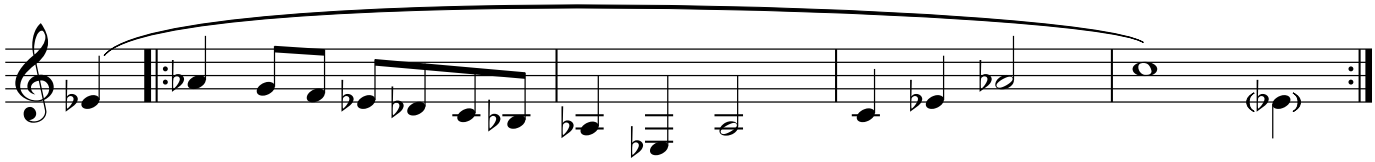




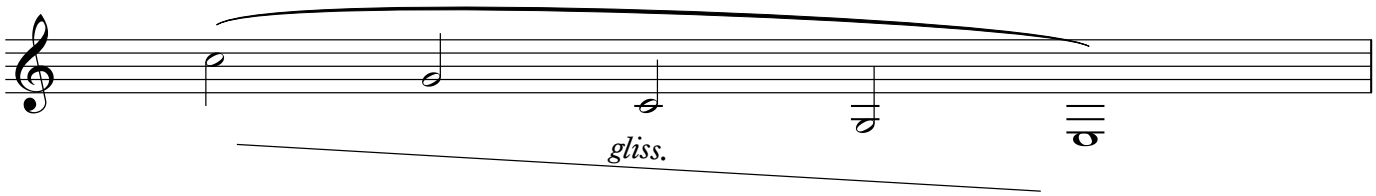
Simile...







Going “down” but “higher”



The pedal C is a bit uncomfortable in the open position (without pressing any valves). An alternative is to play it with the seventh position (123) and tune it with the slides or with lip bending.

Pedal Tones: use positions of the octave above

Hacia "abajo" pero más "arriba"

El do pedal es un poco incómodo en la posición abierta (sin ningún pistón), una alternativa es hacerlo con la séptima posición (123) y afinarlo bien sea con las bombas de afinación o con Bending.

Notas Pedales: posiciones octava superior

Vers le "bas" mais plus vers le "haut"

La pédale de Do est un peu inconfortable en position ouverte (sans piston), une alternative est de la faire en septième position (123) et de l'accorder soit avec les pompes d'accord, soit avec le Bending.

Notes Pédales: positions de l'octave supérieure

Nach "unten" gehen, aber "höher"

Das Pedal C ist in der offenen Position (ohne Betätigung der Ventile) etwas unangenehm. Eine Alternative ist, es mit der siebten Position (123) zu spielen und es mit den Zügen oder mit Lippenbeugung zu stimmen.

Pedaltöne: Griffe/Positionen der Oberoktave verwenden

Going “down” but “higher”

往“低”但“更高”

The pedal C is a bit uncomfortable in the open position (without pressing any valves). An alternative is to play it with the seventh position (123) and tune it with the slides or with lip bending.

以不按任何按键的方式演奏基础音C确实会比较不容易。可以尝试按下所有的按键并且拉出一些滑管的方式或以唇滑音的方式演奏。

Pedal Tones: use positions of the octave above

基础低音指法：相同于高八度的音

Going “down” but “higher”

往“低”但“更高”

The pedal C is a bit uncomfortable in the open position (without pressing any valves). An alternative is to play it with the seventh position (123) and tune it with the slides or with lip bending.

以不按任何按鍵的方式演奏基礎音C確實會比較不容易。可以嘗試按下所有的按鍵並且拉出一些滑管的方式或以唇滑音的方式演奏。

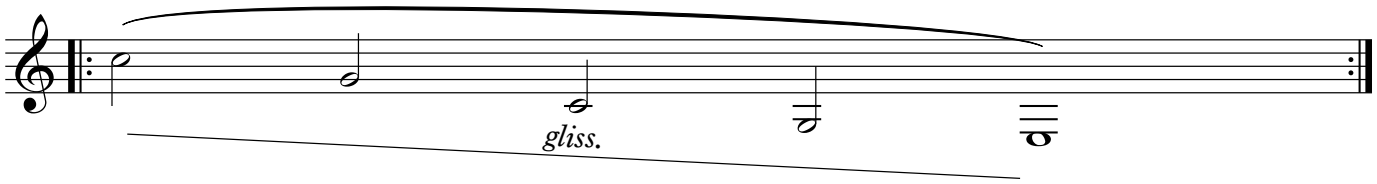
Pedal Tones: use positions of the octave above

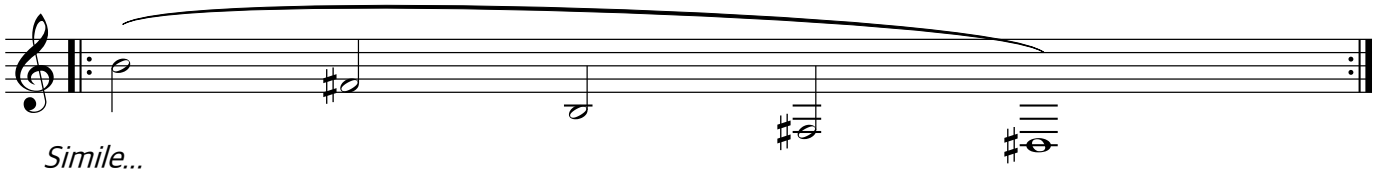
基礎低音指法：相同於高八度的音

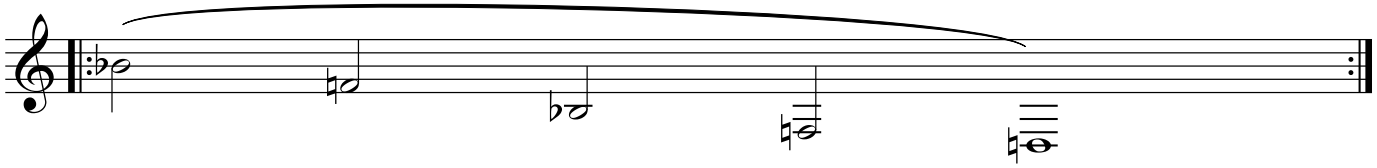
E

1. LISTEN / FEEL / VISUALIZE (SOUND) Sing whenever possible.
2. UPSOUND (one single breath for each exercise)

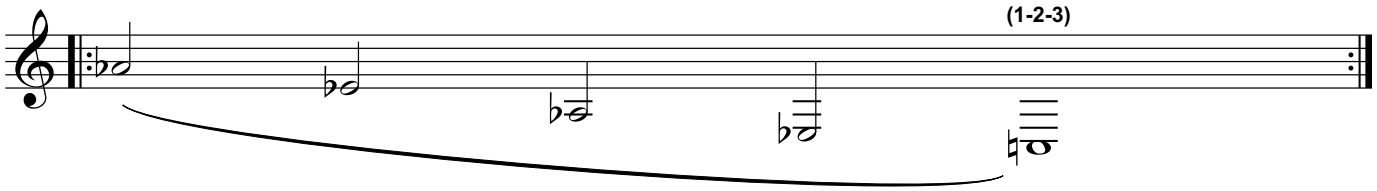
Complimentary exercise (optional): at the end of the series, practice it with the trumpet.
Pedal tones: use positions of the octave above.







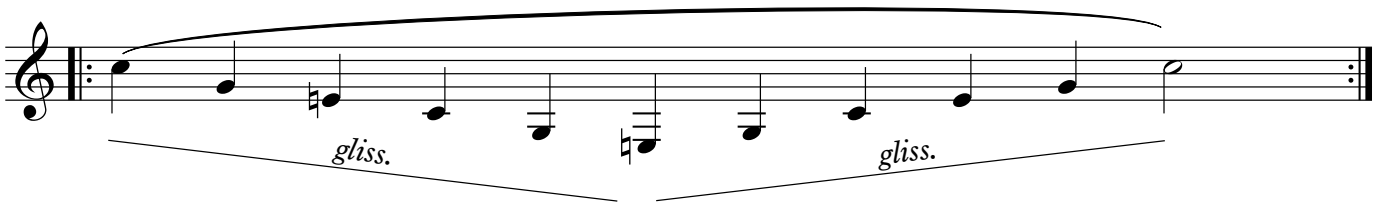


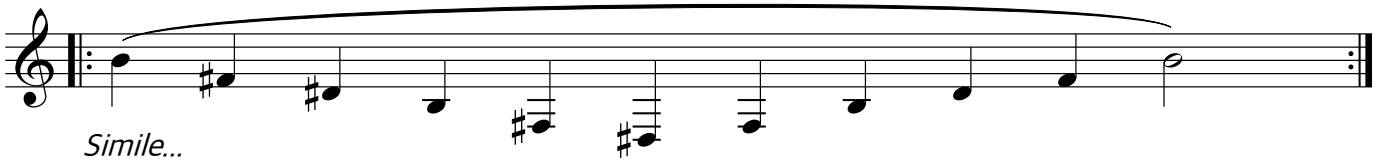


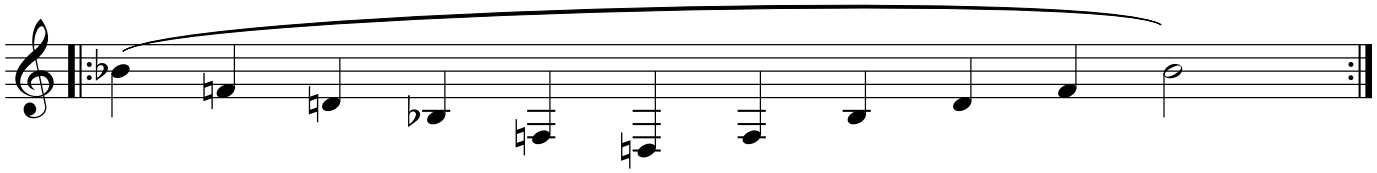
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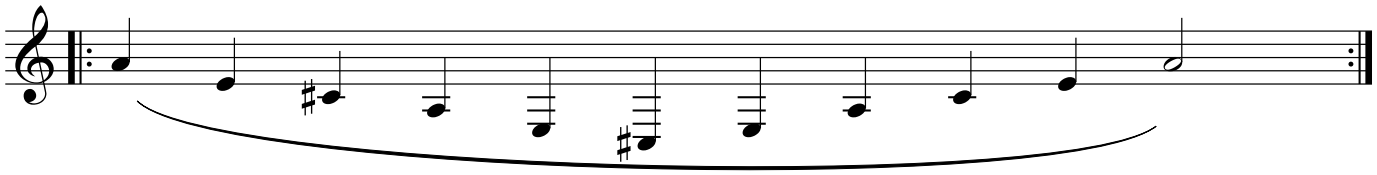
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2. UPSOUND (one single breath for each exercise)

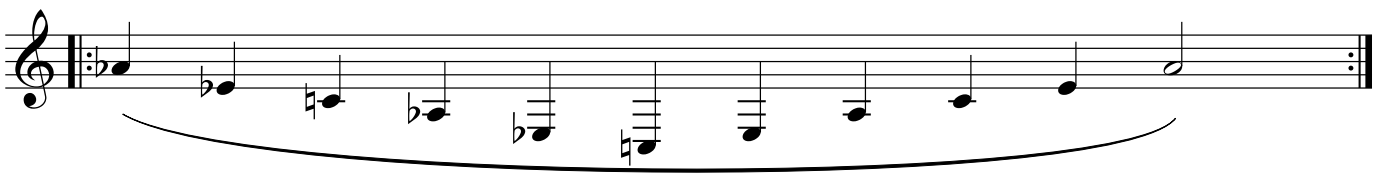
Complimentary exercise (optional): at the end of the series, practice it with the trumpet (without glissando)
Pedal tones: use positions of the octave above.











4

New element: syllables “oum” and “ouum”

In this exercise, we will use the syllable **OUUM** for the high notes. You will be able to feel and experiment the vibration in the mouth (lips, jaw, and teeth) and head (vocal resonators) even more.

REMINDER: When pronouncing the syllables **"OUM"** y **"OUUM,”** leave the mouth closed and have the gesture of slightly moving the lips forward (“kiss”).

Nuevo elemento: sílabas "oum" y "ouum"

En este ejercicio vamos a aplicar la silaba **OUUM** para las notas agudas, se podrá sentir y experimentar aun más la vibracion en la zona de la boca (labios, mandíbula y dientes) y cabeza (caja de resonancia).

RECORDATORIO: cuando pronunciemos las sílabas **"OUM"** y **"OUUM"** dejar la boca cerrada y tener el gesto de llevar ligeramente hacia adelante los labios ("beso").

Nouvel élément : les syllabes "oum" et "ouum"

Dans cet exercice, nous allons appliquer la syllabe **« OUM »** et « **OUUM”** pour les notes aiguës, ce qui vous permettra de sentir et d'expérimenter encore plus la vibration dans la région de la bouche (lèvres, mâchoires et dents) et de la tête (table d'harmonie).

RAPPEL : lorsque vous prononcez les syllabes "OUM " et " OUUM", gardez la bouche fermée et avancez légèrement les lèvres ("kiss").

Neues Element: Silben "oum" und "ouum"

In dieser Übung werden wir die Silbe OUUM (**mehr U als O**) für die hohen Töne verwenden. So können Sie die Schwingungen im Mund (Lippen, Kiefer und Zähne) und im Kopf (Vokalresonatoren) noch besser spüren und ausprobieren.

ERINNERUNG:

Wenn Sie die Silben **"OUM"** und **"OUUM"** aussprechen, lassen Sie den Mund geschlossen und bewegen Sie die Lippen leicht nach vorne ("Kuss").

New element: syllables “oum” and “ouum”

In this exercise, we will use the syllable **OUUM** for the high notes. You will be able to feel and experiment the vibration in the mouth (lips, jaw, and teeth) and head (vocal resonators) even more.

新元素：音节“oum”和“ouum”

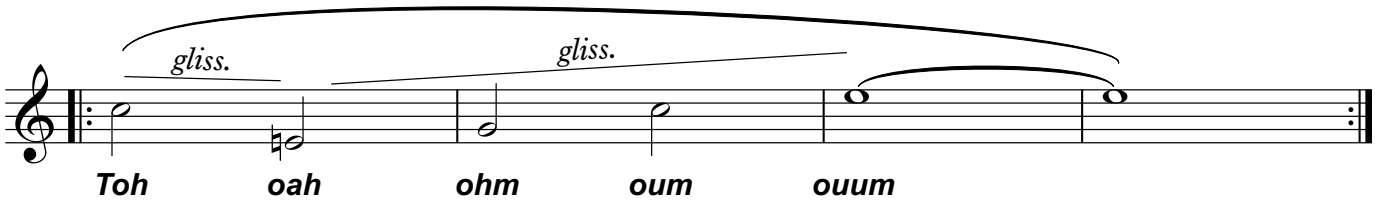
在这个练习，我们将会使用“Ouum”的发音来演奏高音。你会感受及体验到嘴巴里（嘴唇，下颚和牙齿）和头部（声音共鸣）甚至更多的震动。

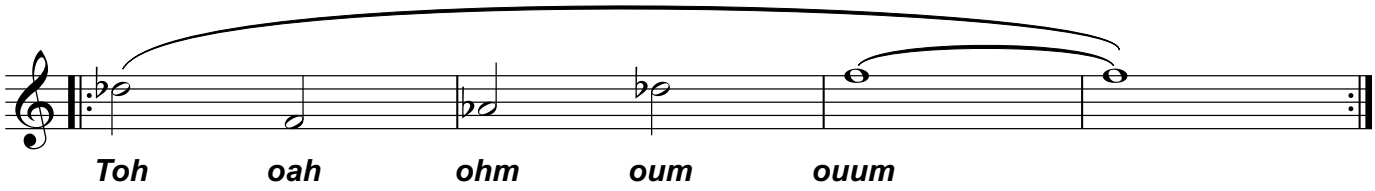
REMINDER: When pronouncing the syllables **"OUM"** y **"OUUM,”** leave the mouth closed and have the gesture of slightly moving the lips forward (“kiss”).

小提醒：当你发出“OUM”和“OUUM”的音节是，保持你的嘴巴关闭，并微微嘟起嘴唇（接吻状态），並微微嘟起嘴唇（接吻狀態）

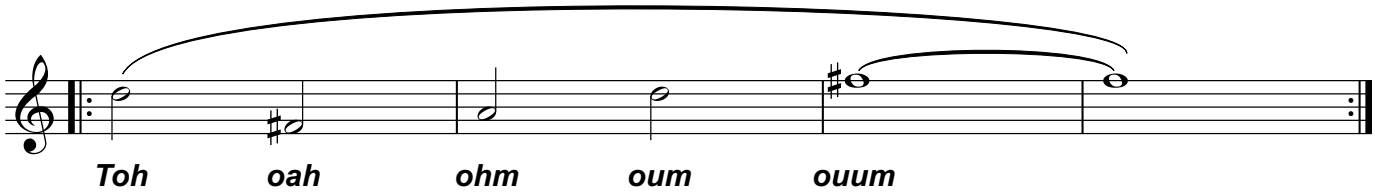
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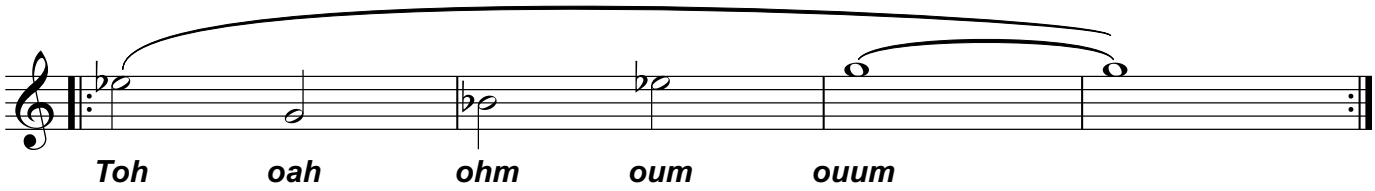
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2. UPSOUND

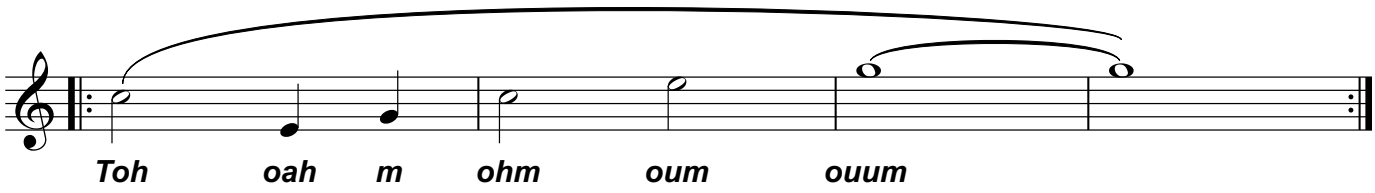




Simile



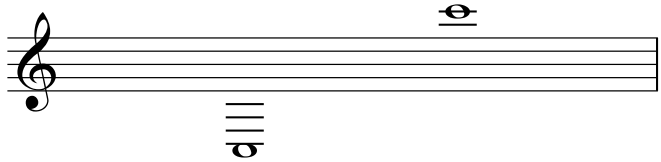




SERIES/WEEK 5

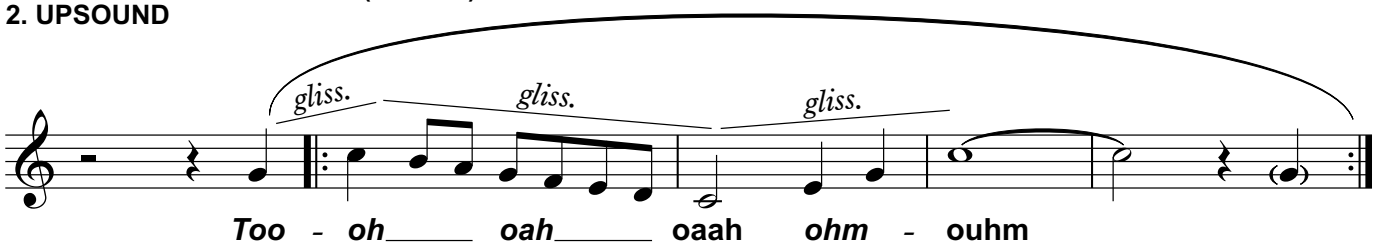
Exercises : 1 - 3 - 5 - G - H - 6

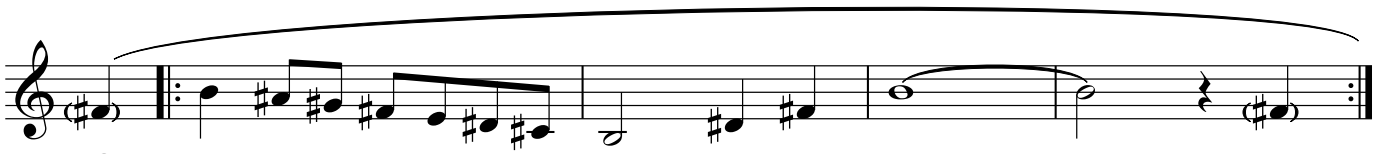
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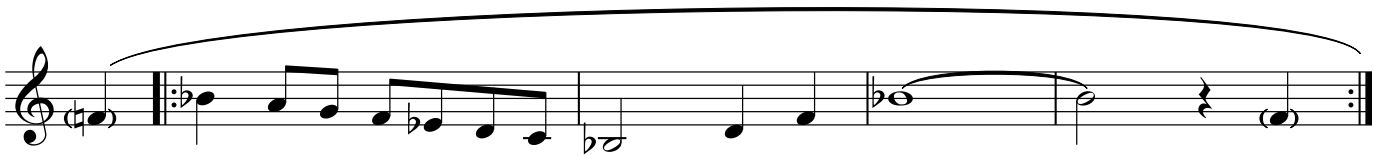


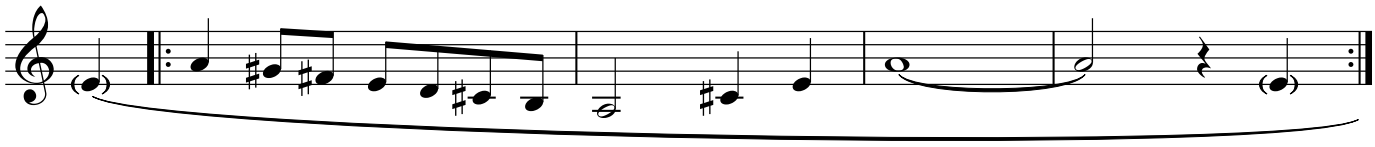
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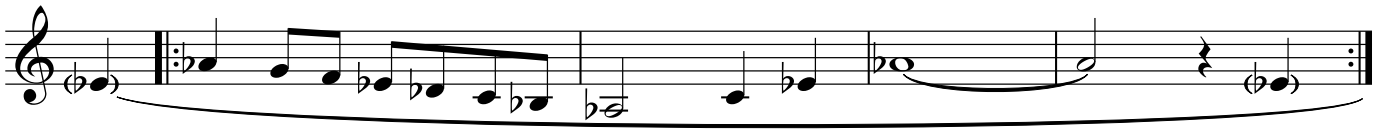
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

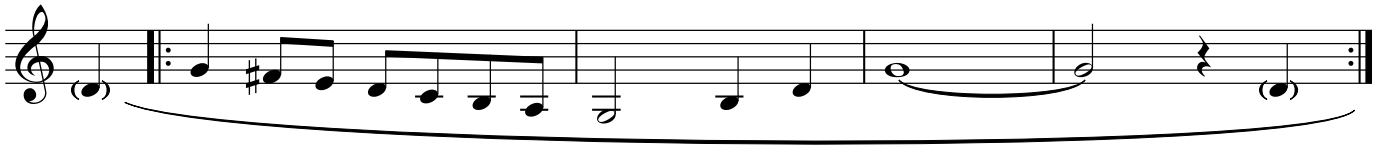


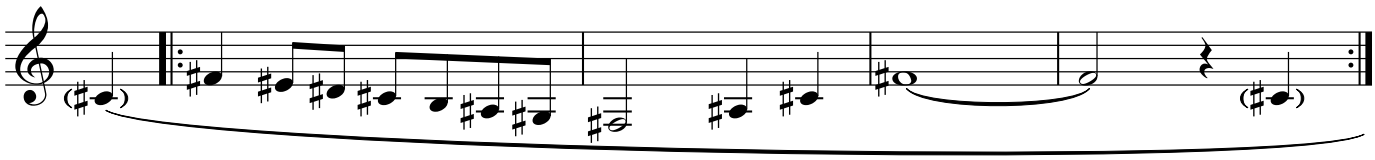






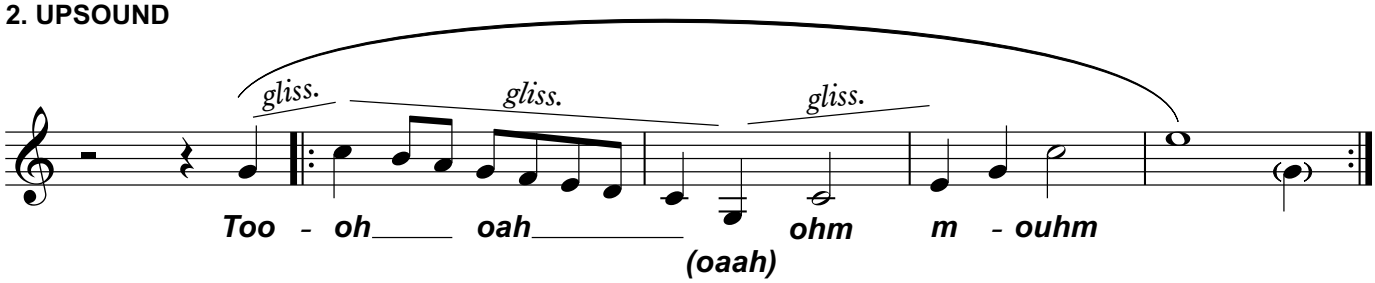


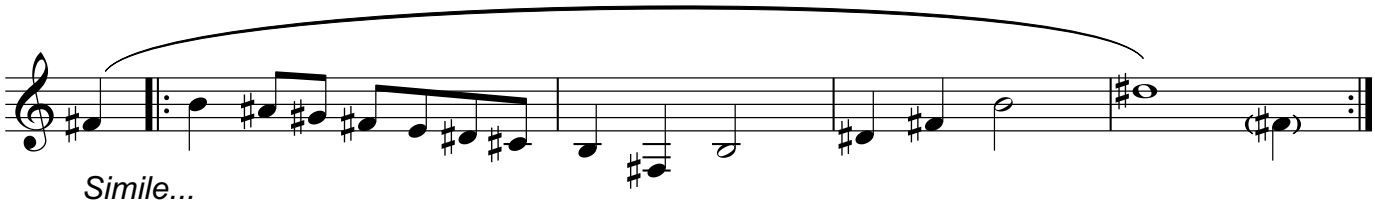


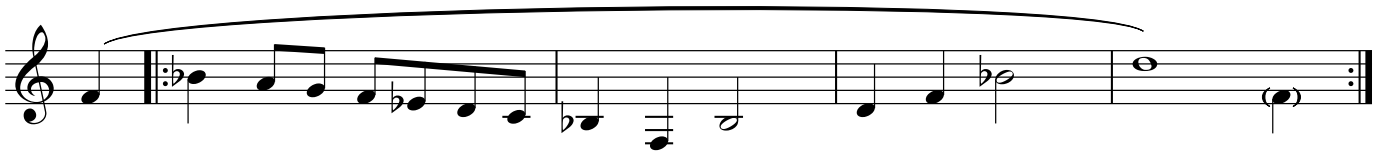


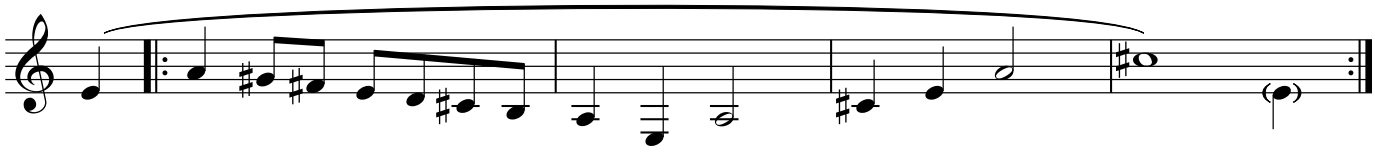
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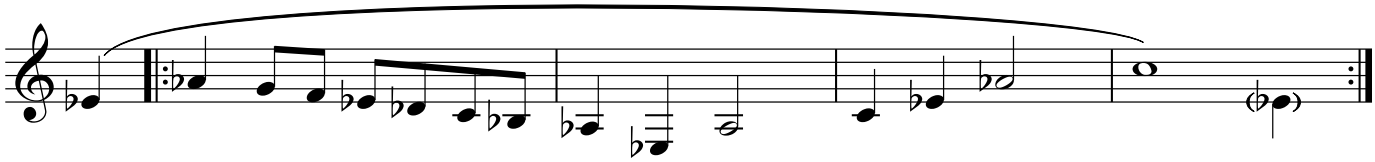
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND





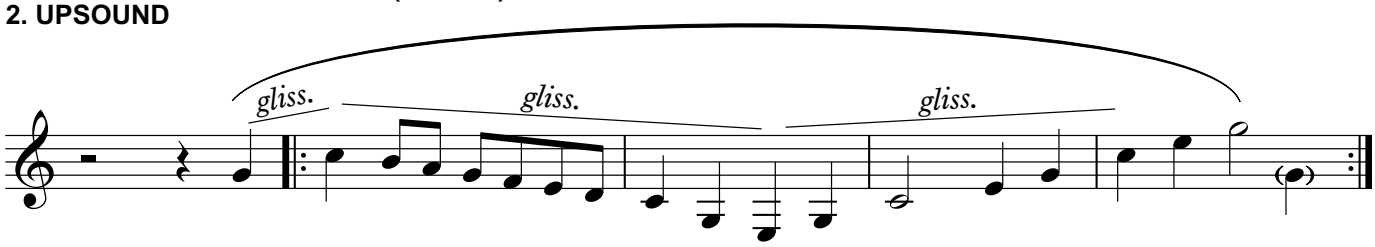


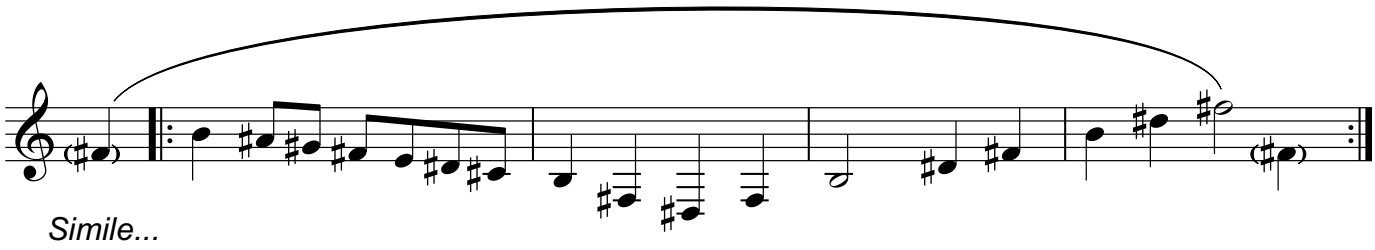




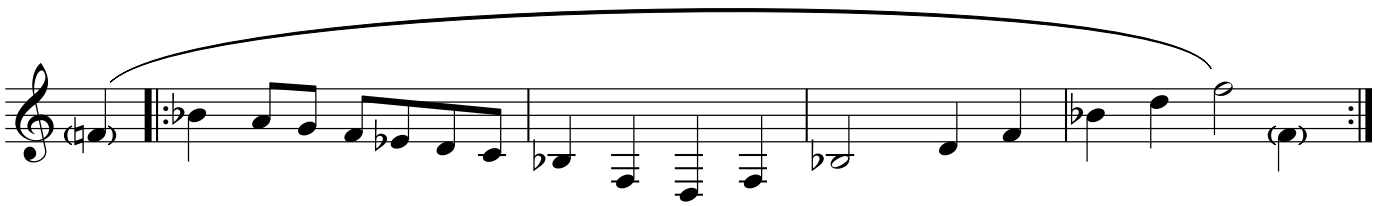
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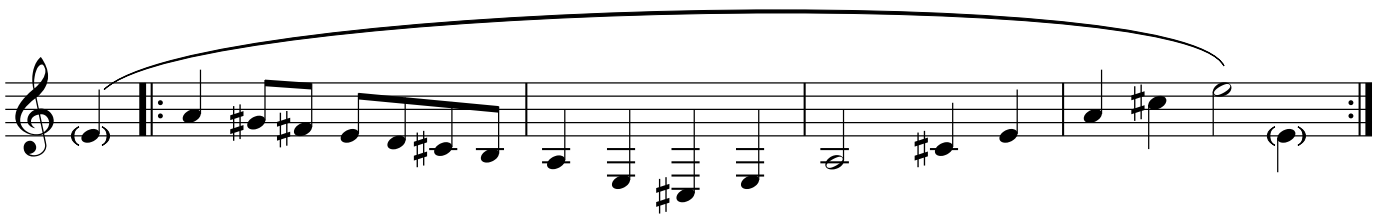
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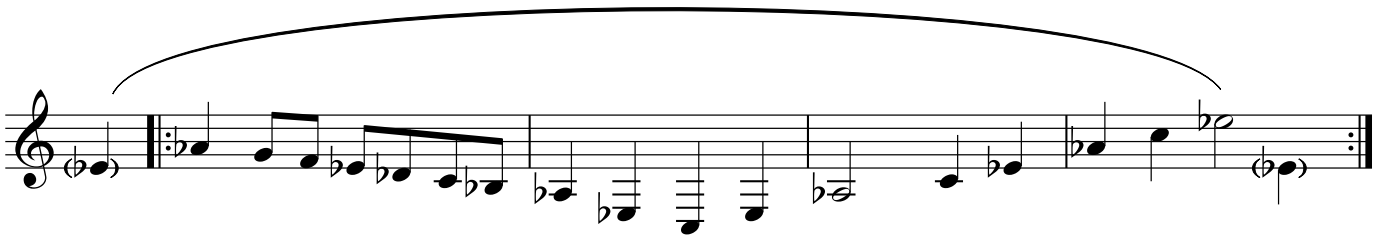




Simile...



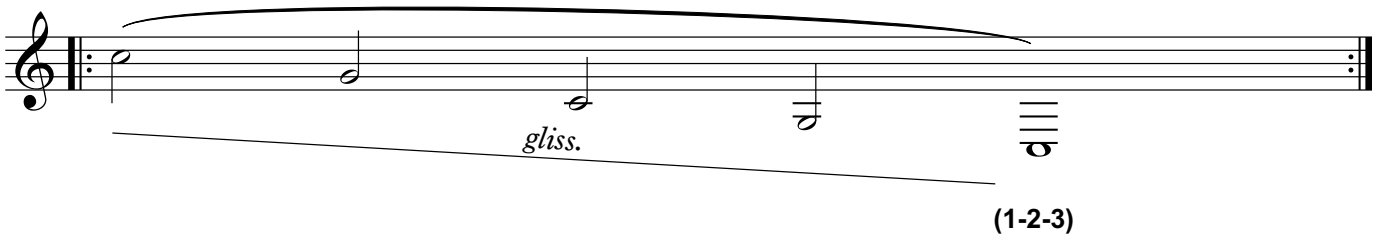




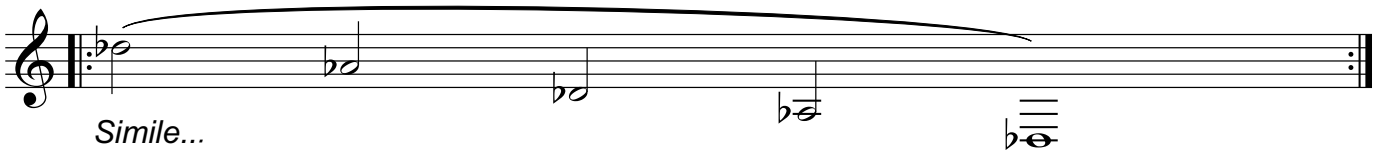
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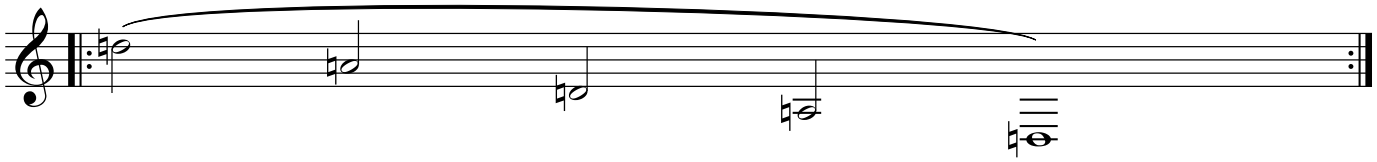
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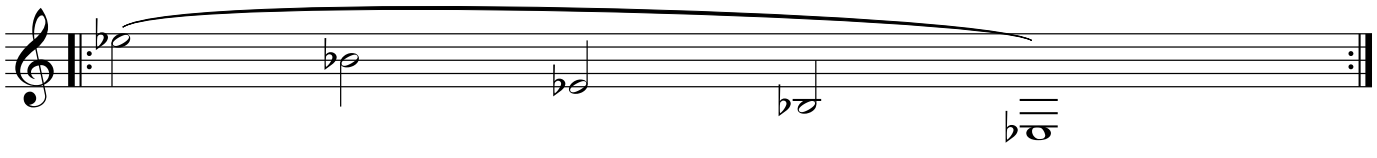
Complimentary exercise (optional): at the end of the series, practice it with the trumpet.
Pedal tones: use positions of the octave above.

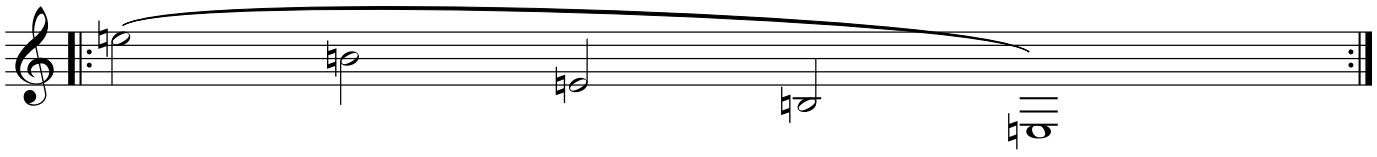


(1-2-3)





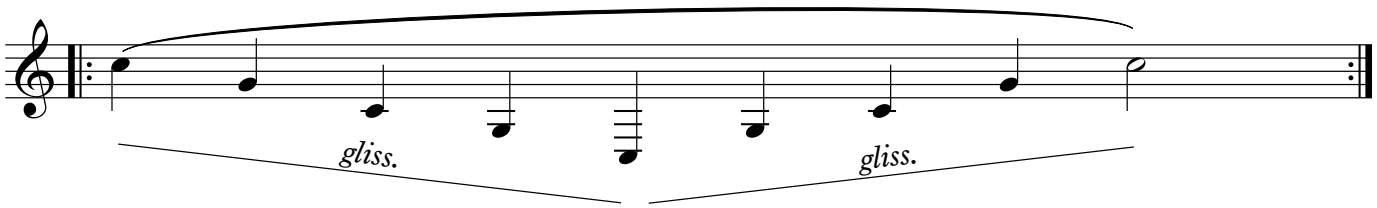


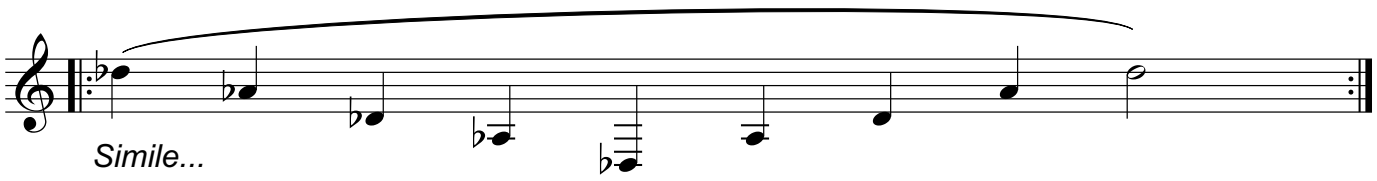


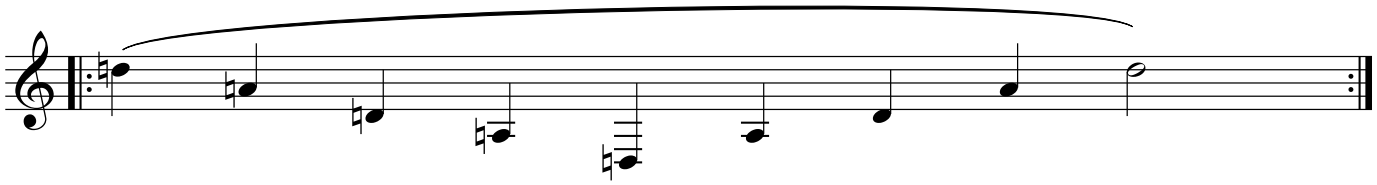
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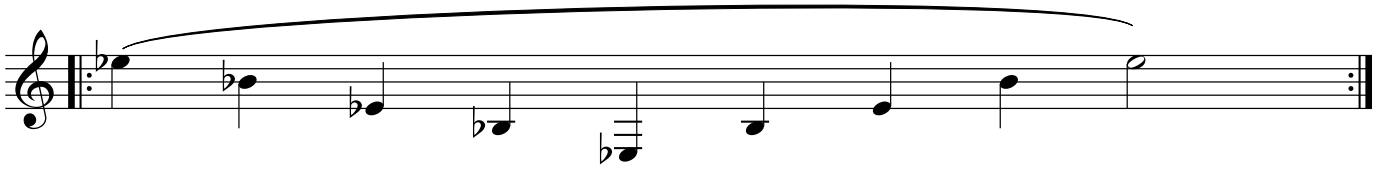
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2. UPSOUND (one single breath for each exercise)

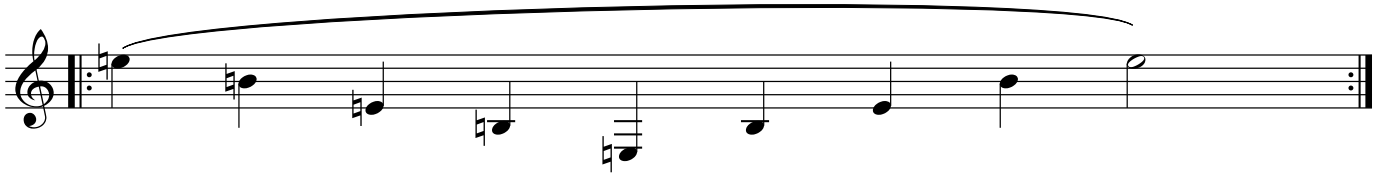
Complimentary exercise (optional): at the end of the series, practice it with the trumpet (without glissando)
Pedal tones: use positions of the octave above.

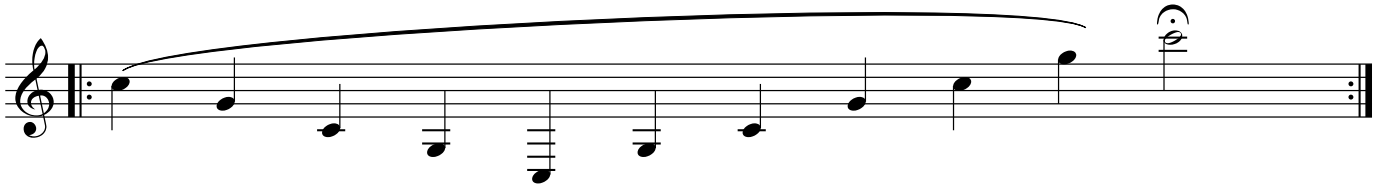












6

New element: syllables “OUUU” and “OOO”

As soon as you reach the highest note, open your mouth and vocalize an **“OH”** but sing **“OOO”.**

When **“OOO”** is indicated, exaggerate that sound.

Nuevo elemento: sílaba "OUUU" y “UUU”

En cuanto lleguemos a la nota más aguda abrir la boca, vocalizar una **"O"** pero cantar una **"U"**.

Cuando esté señalado **"UUU"**, exagerar el sonido de la **"U".**

Nouvel élément: syllabe “OU” et “OUUU”

Dès que vous atteignez la note la plus haute, ouvrez la bouche et vocalisez un “O“ mais chantez ”OUU“.

Lorsque “OUUU” » est indiqué, exagérez ce son.

Neues Element: Silben "OUU" und "UUU"

Sobald du die höchste Note erreichst, öffne deinen Mund und stimme ein "O" an, aber singe "UUU".

Wenn "UUU" angezeigt wird, übertreibe diesen Laut.

New element: syllables “OUUU” and “OOO”

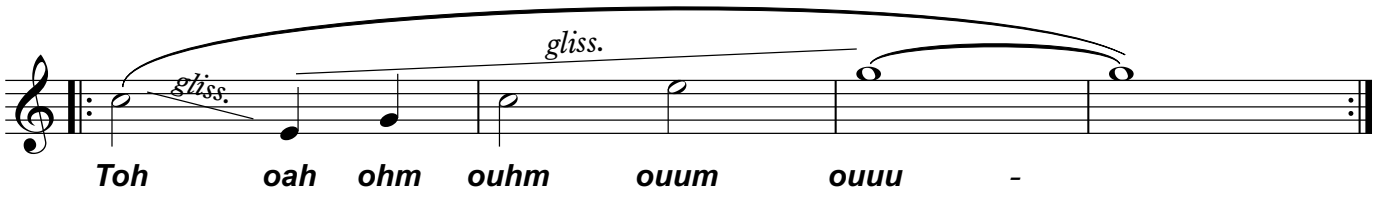
新元素：音节“OUUU”和“OOO”

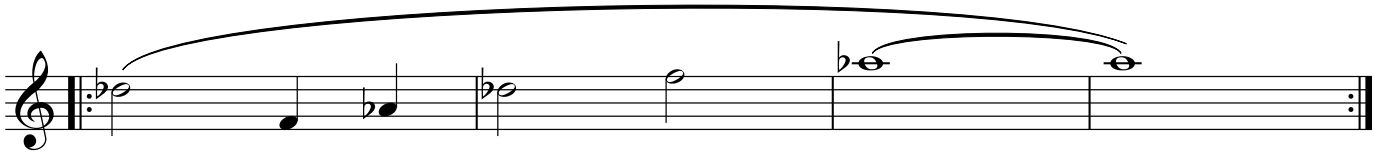
As soon as you reach the highest note, open your mouth and vocalize an **“OH”** but sing **“OOO.”** When **“OOO”** is indicated, exaggerate that sound.

一旦你到达最高音时，把嘴巴张开，模仿“OH”的嘴型，并唱出“OOO”。但“OOO”出现时，可以再强调那个声音。

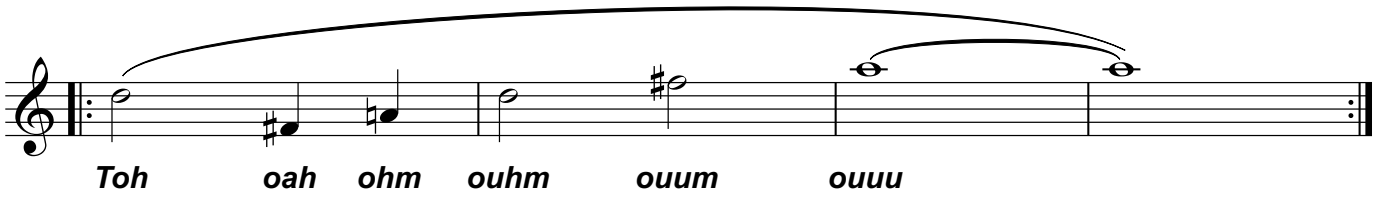
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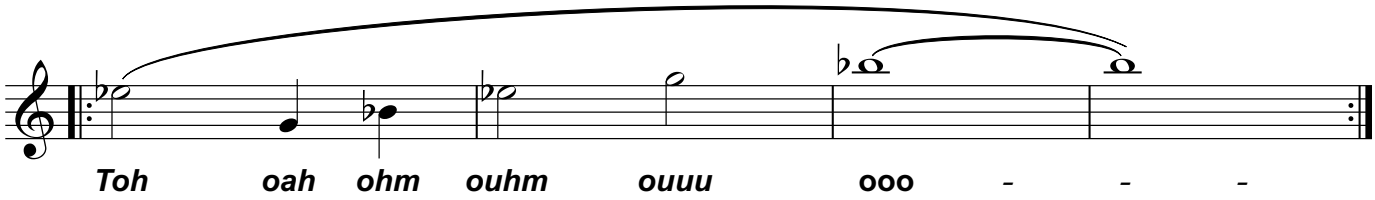
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

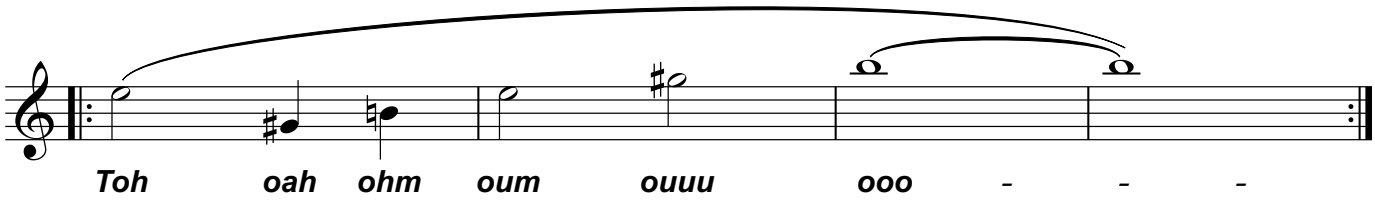


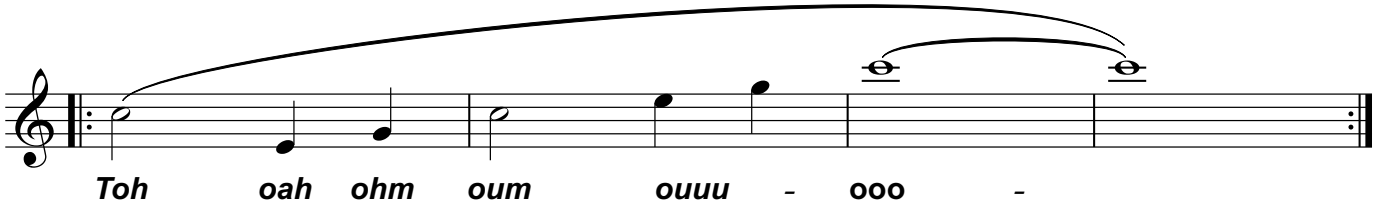


Simile...





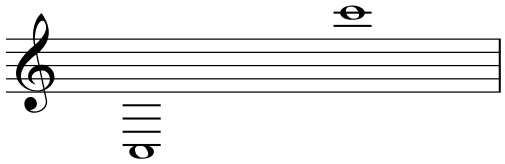




SERIES/WEEK 6

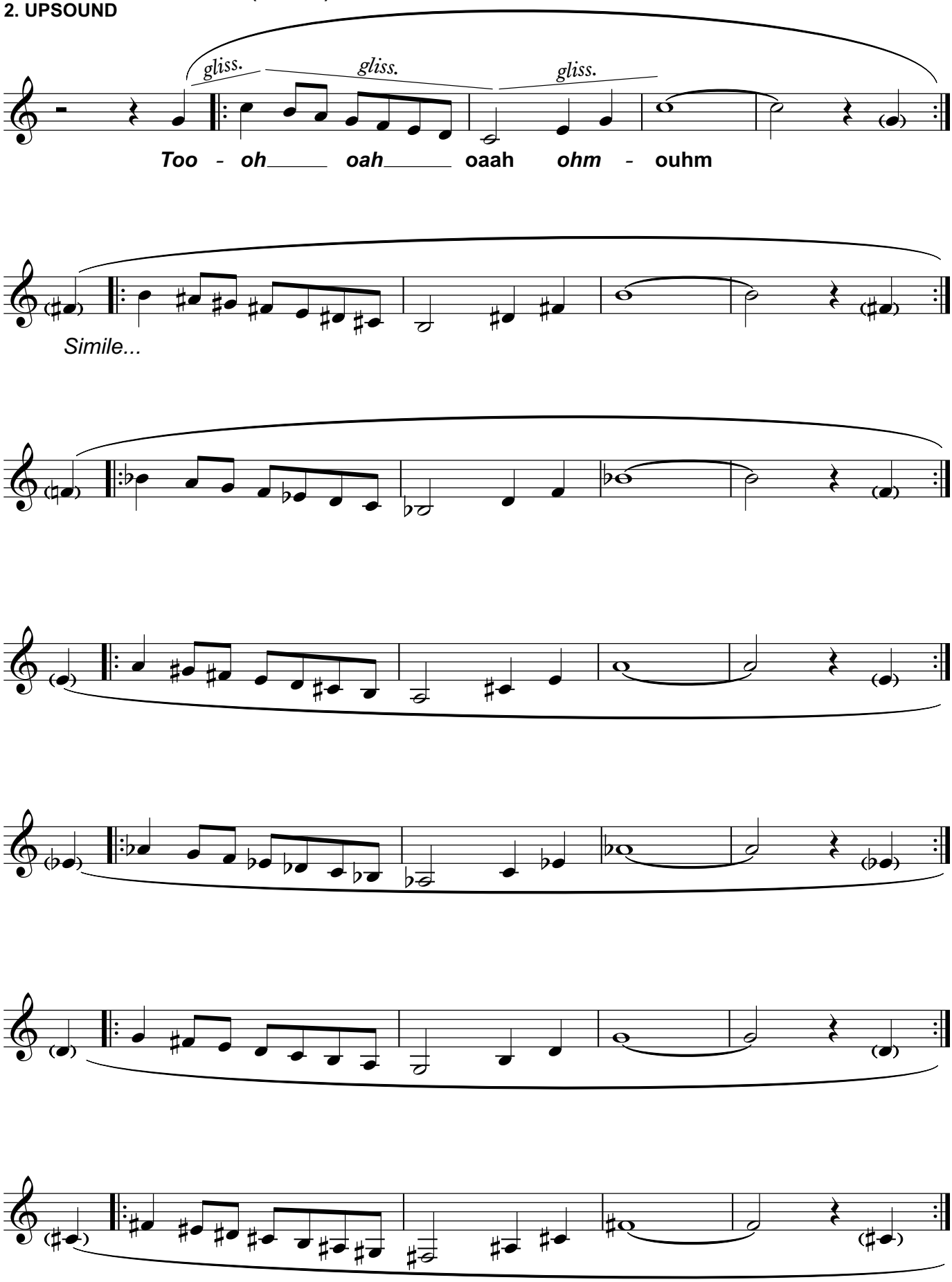
Exercises : 1 - 5 - 6 - 7

Range expansion



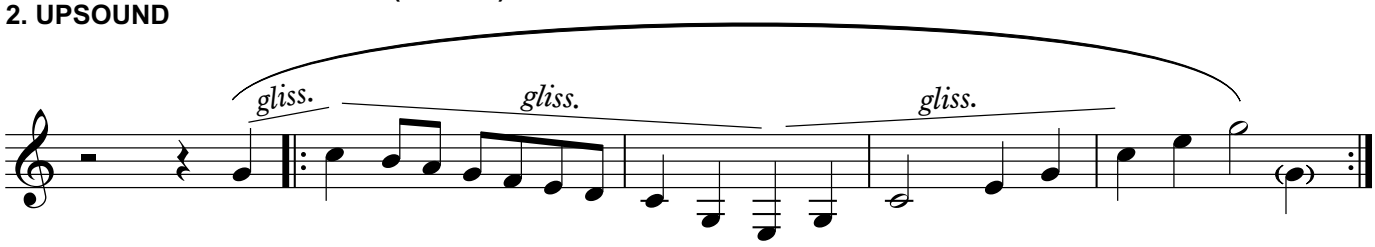
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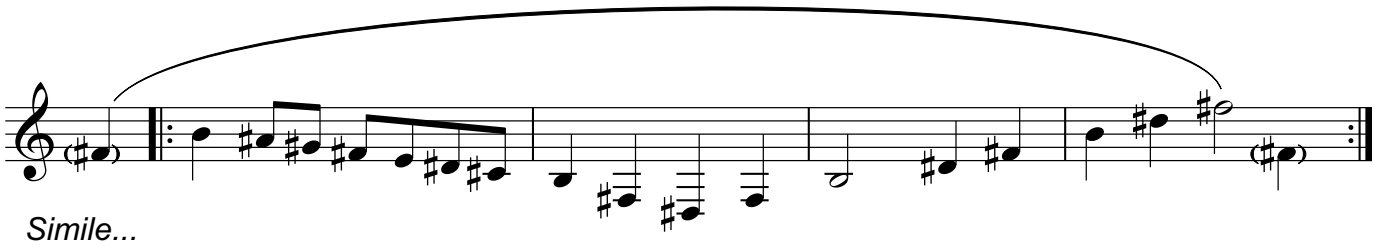
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND



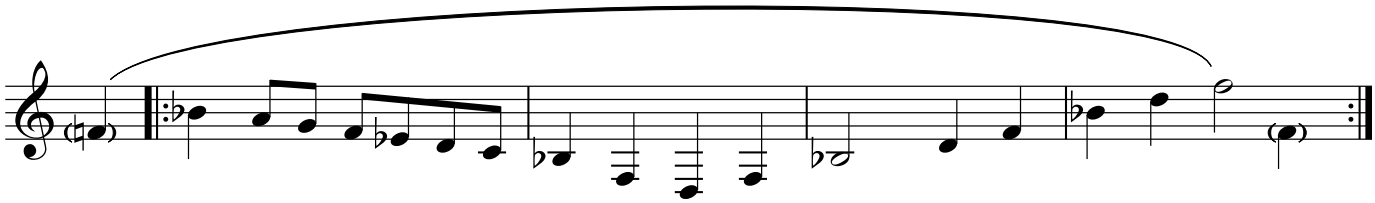
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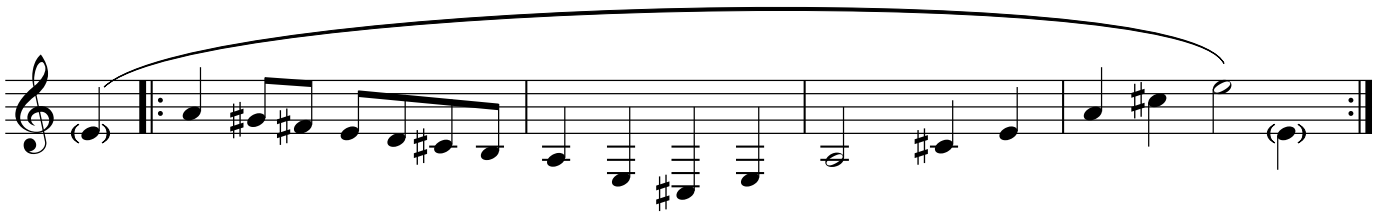
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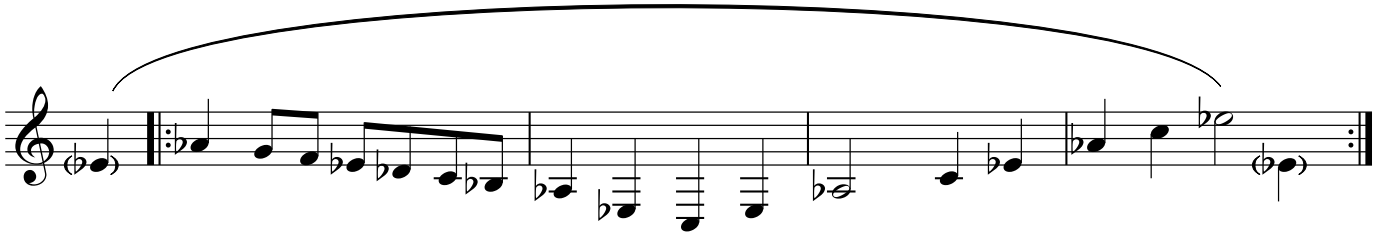




Simile...

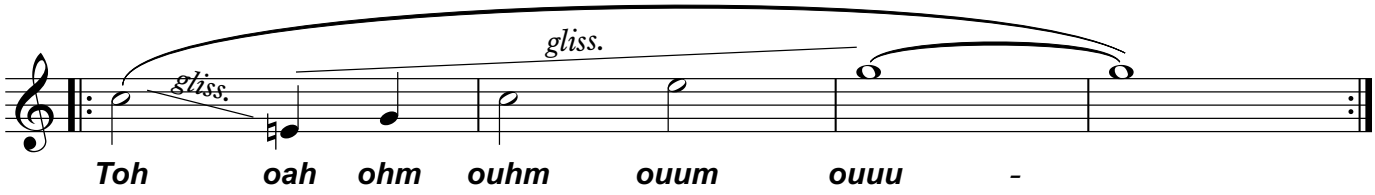


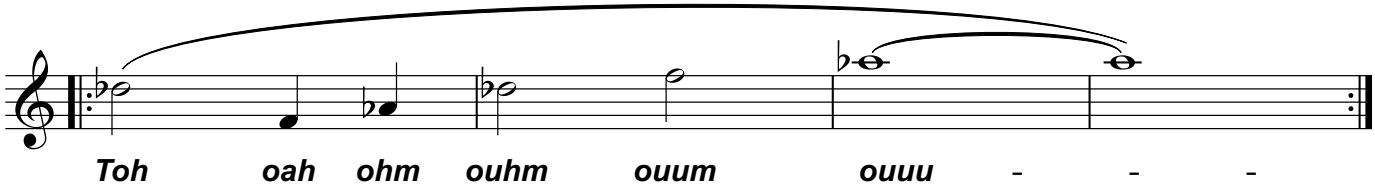




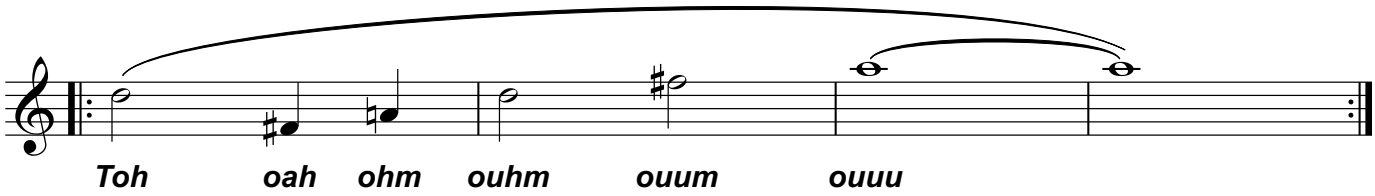
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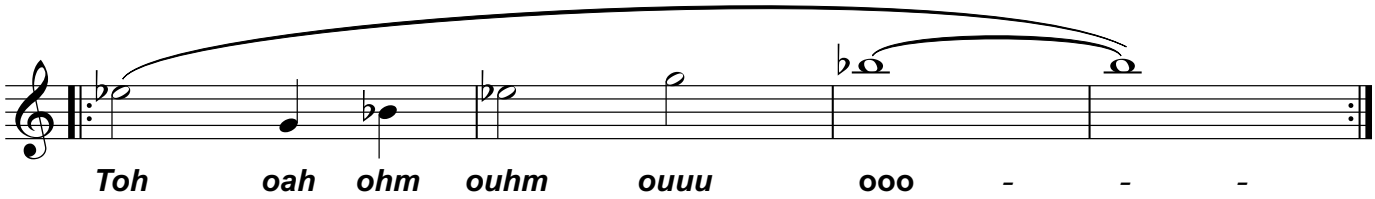
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

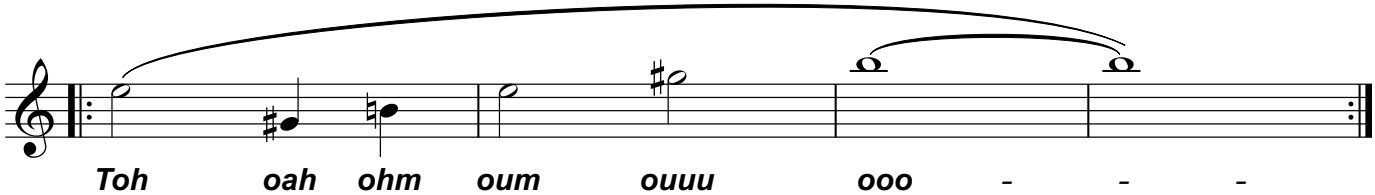


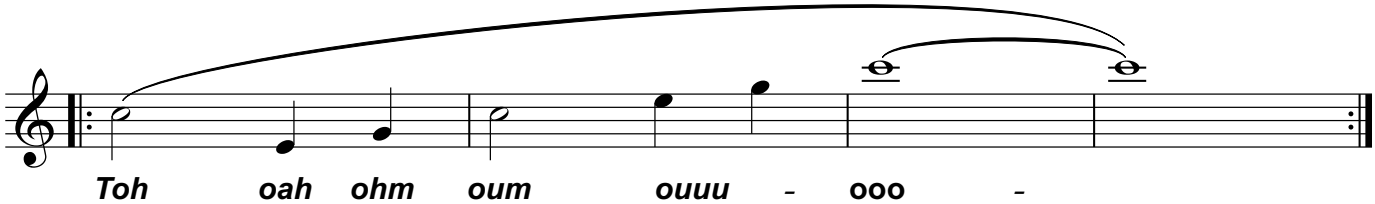


Simile...





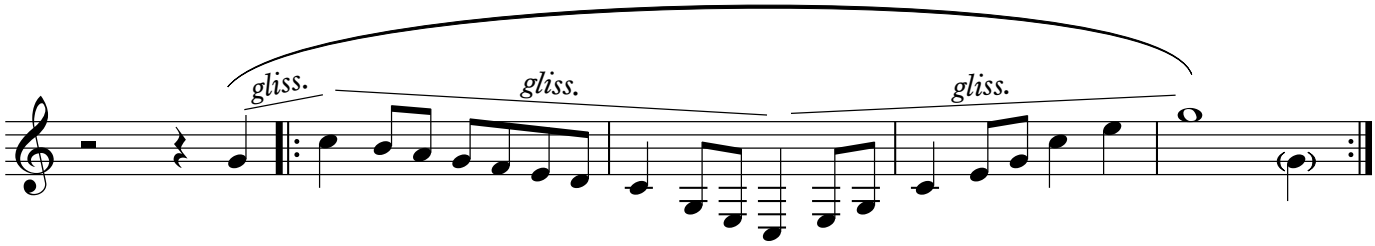


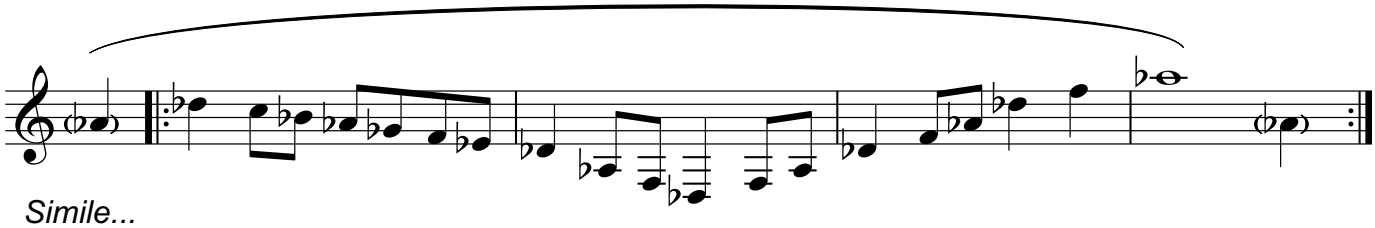


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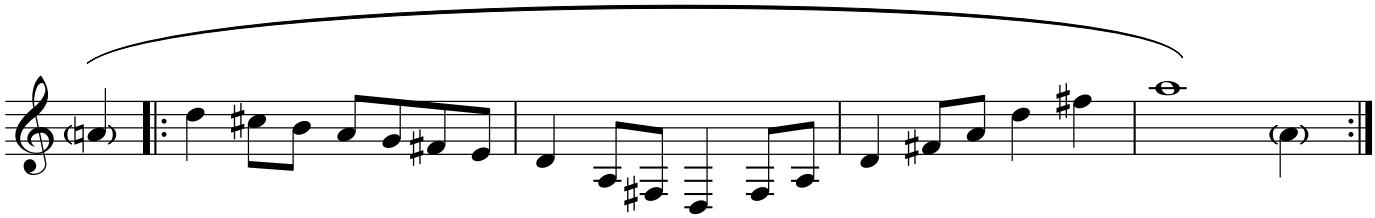
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND (one single breath for each exercise)

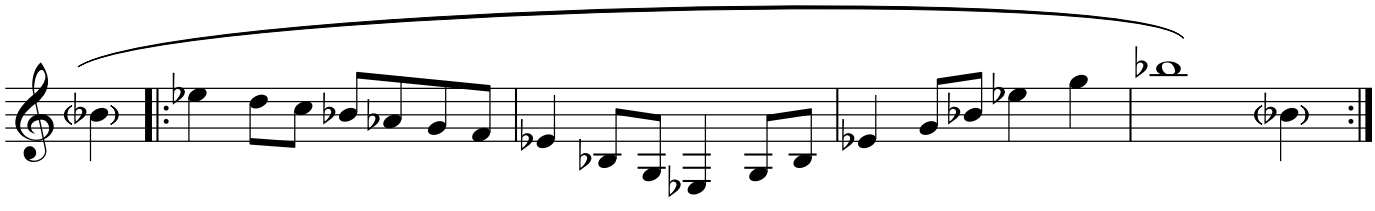
Complimentary exercise (optional): at the end of the series, practice it with the trumpet (without glissando)
Pedal tones: use positions of the octave above.

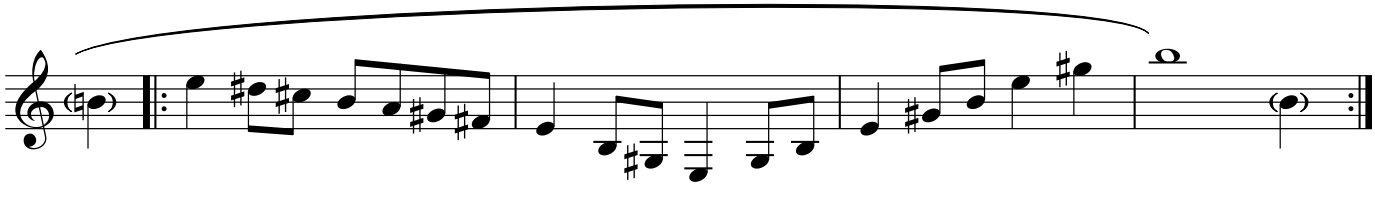


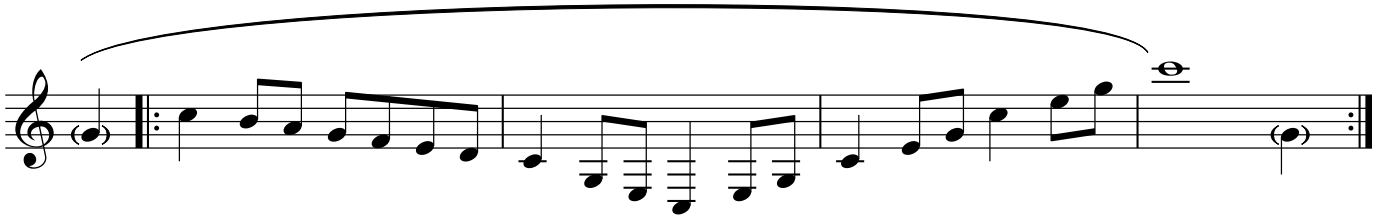


Simile...



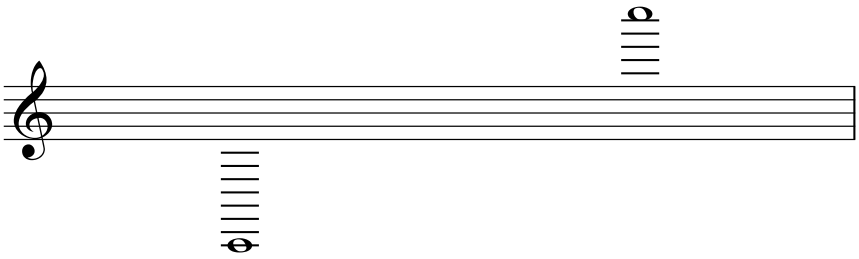






PHASE 2

Range expansion



Series I **Exercise 1 - I - 8 - 9 - 10 - 11 - 12**

Series II **Exercise 1 - J - 13 - 14 - 15**

Series III **Exercise 1 - K - 16 - 17 - 18**

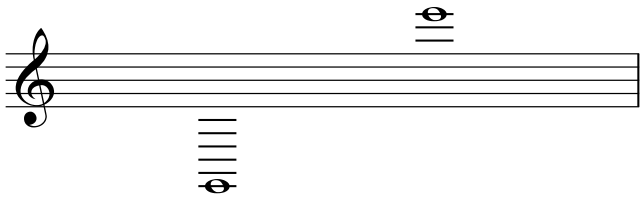
Series IV **Exercise 1 - 19 - 20 - 21 - 22 - 23**

Series V **Exercise 24**

SERIES I
WEEK 7 - 8

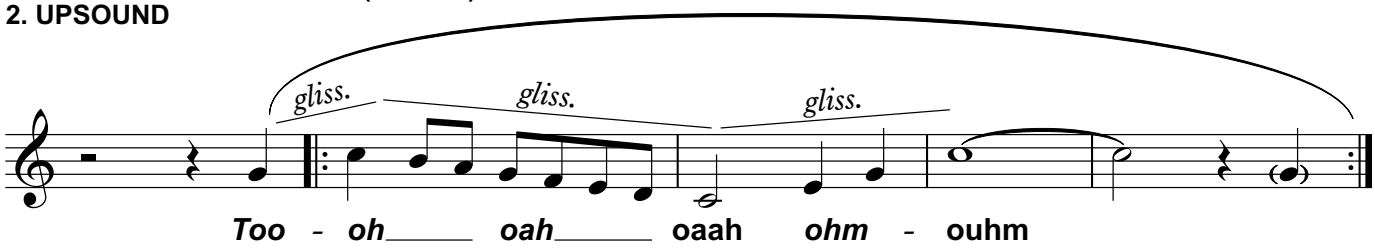
Exercises : 1 - I - 8 - 9 - 10 - 11 - 12

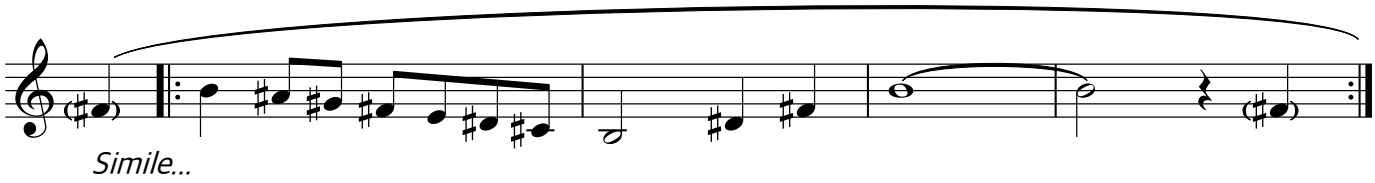
Range expansion

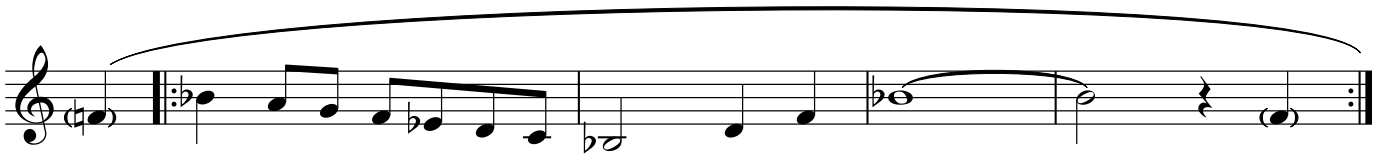


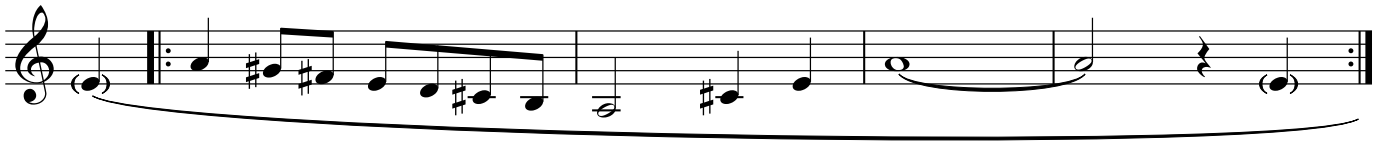
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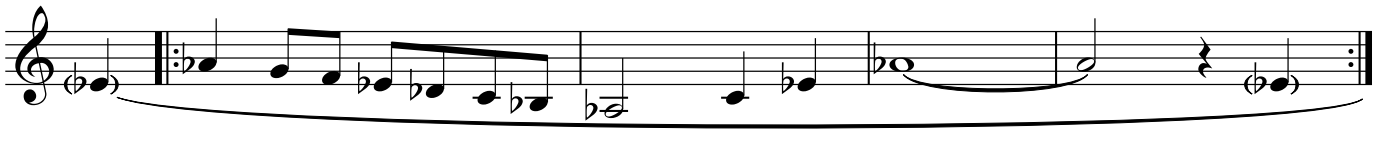
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

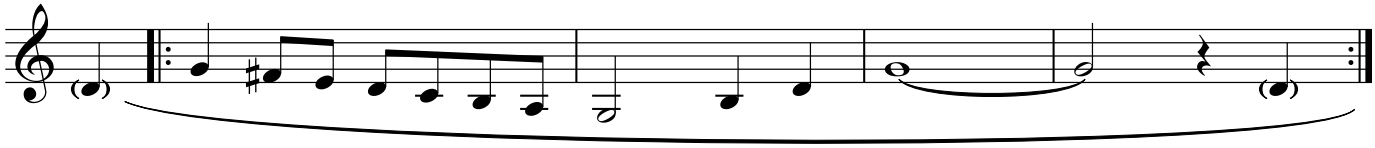


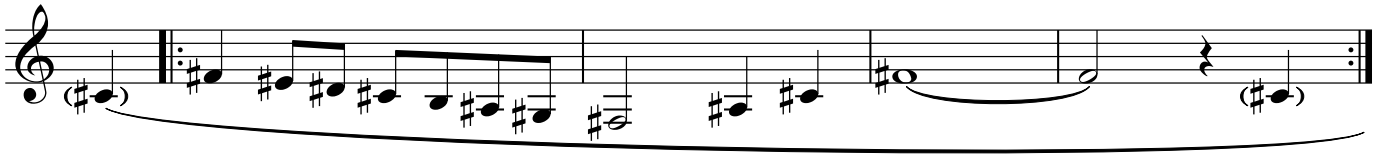












I

Going “down” but “higher”
G Double Pedal

SUGGESTIONS:

Be careful to not open and/or dismount the embouchure.

Exaggerate the glissando (this will help to connect better)

If possible, use the positions of the octave above for the double pedal tones.

Hacia “abajo” pero más “Arriba”
Sol Contrapedal

RECOMENDACIONES:

Atención a que no se abra y/o desmonte la embocadura.

Exagerar el Glissando (ayudará a conectar mejor)

Vers le “bas” mais vers le “haut”
Contrapédale G

RECOMMANDATIONS:

Attention à ne pas ouvrir et/ou démonter l'embouchure.
Exagérer le Glissando (cela permet de mieux connecter).

Nach "unten" gehen, aber "höher"
g Doppelpedal

VORSCHLÄGE:

Achten Sie darauf, den Ansatz nicht zu öffnen und/oder zu lösen.

Übertreibe das Glissando (das hilft, sich besser zu verbinden).

Wenn möglich, verwenden Sie für die Doppelpedaltöne die Griffe/Positionen der Oktave darüber.

Going “down” but “higher”
往“低”但“更高”
G Double Pedal
G倍基础音

SUGGESTIONS:

建议：

Be careful to not open and/or dismount the embouchure.

小心，不要打开到导致整个嘴型垮掉

Exaggerate the glissando (this will help to connect better)

强调滑音（这会使到音于音的连结达到更好的状态）

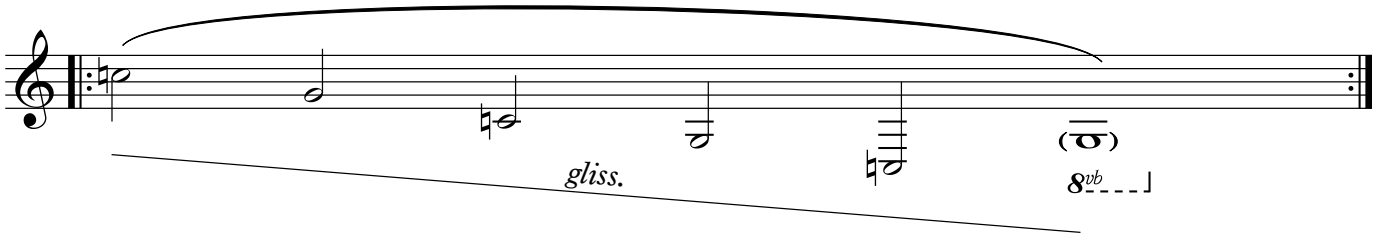
If possible, use the positions of the octave above for the double pedal tones.

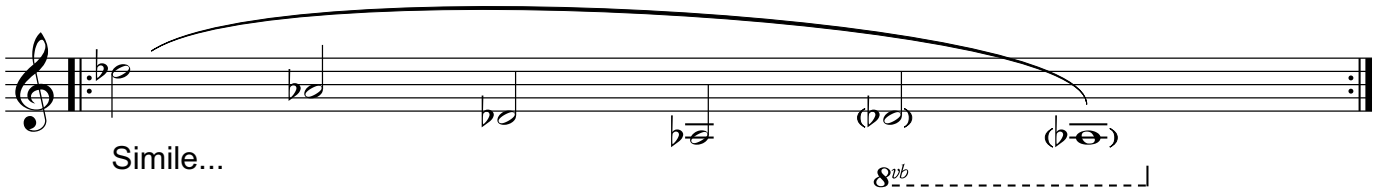
可以的话，使用高八度的指法来演奏倍基础音

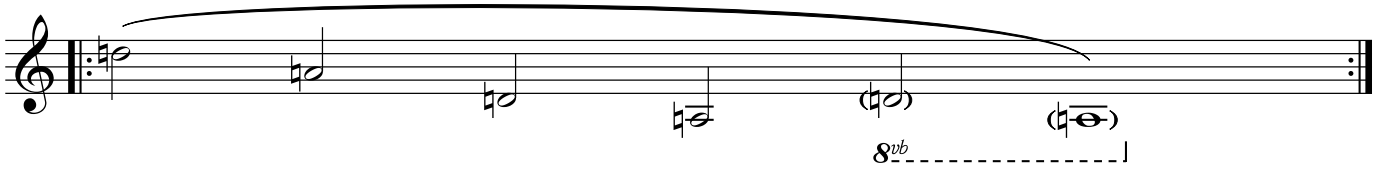
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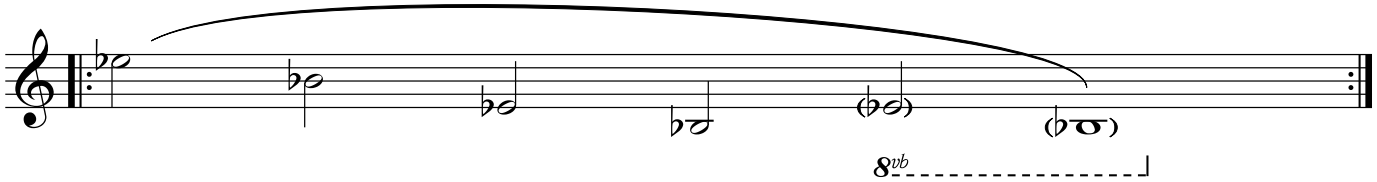
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND (one single breath for each exercise)

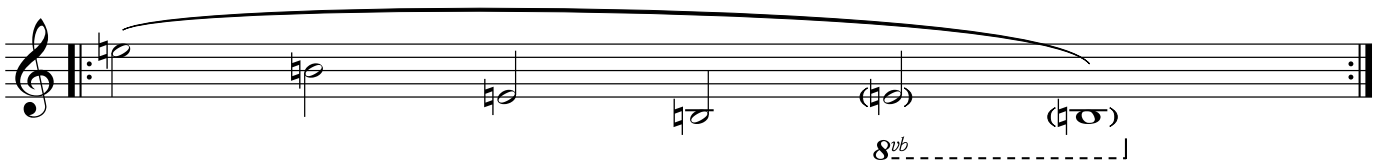
Complimentary exercise (optional): at the end of the series, practice it with the trumpet.
Pedal and double pedal tones: use positions of the octave above.





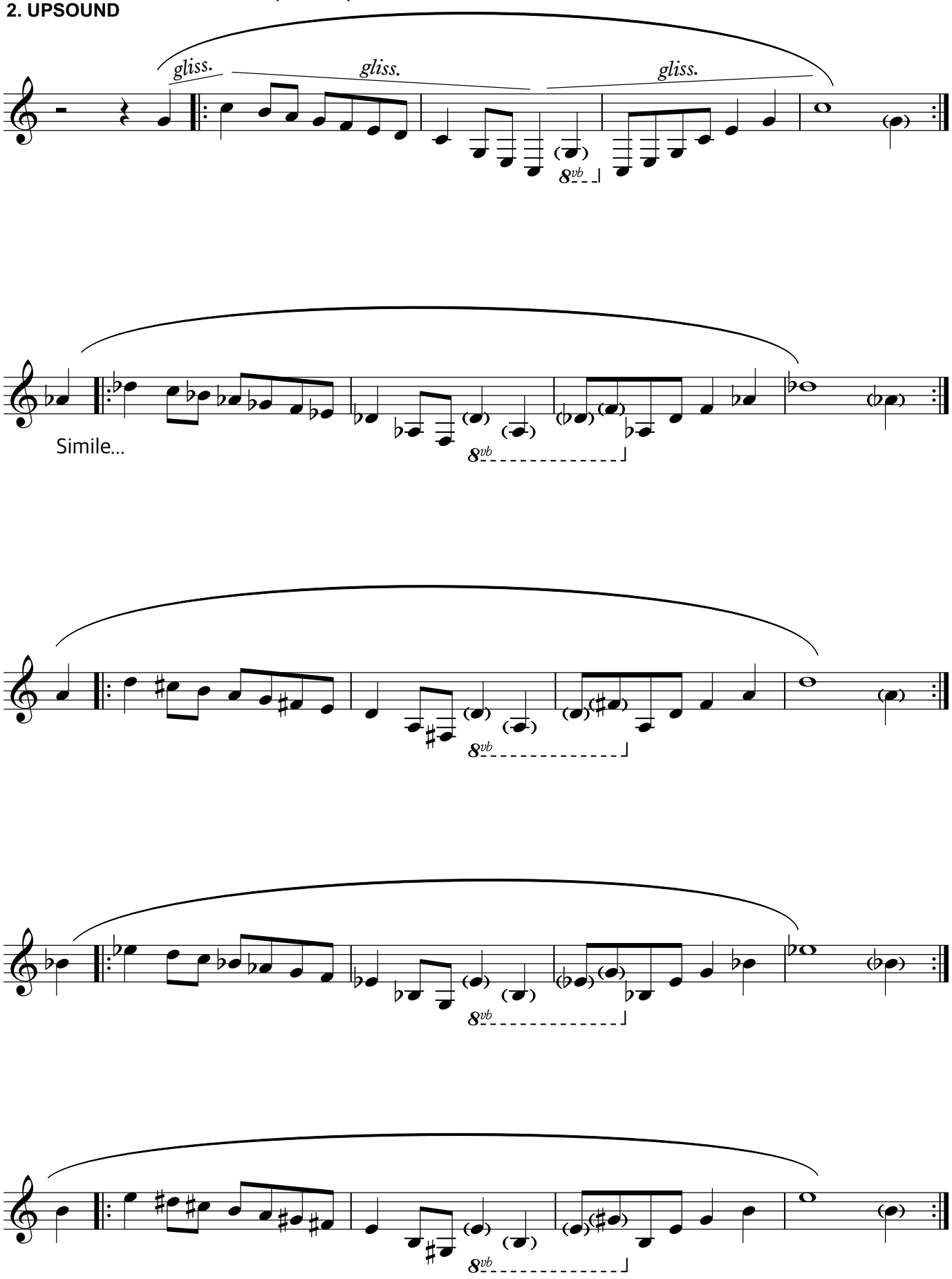






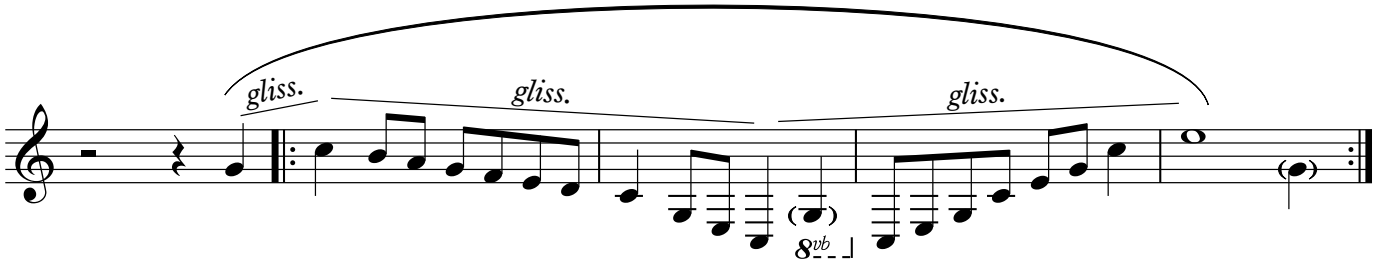
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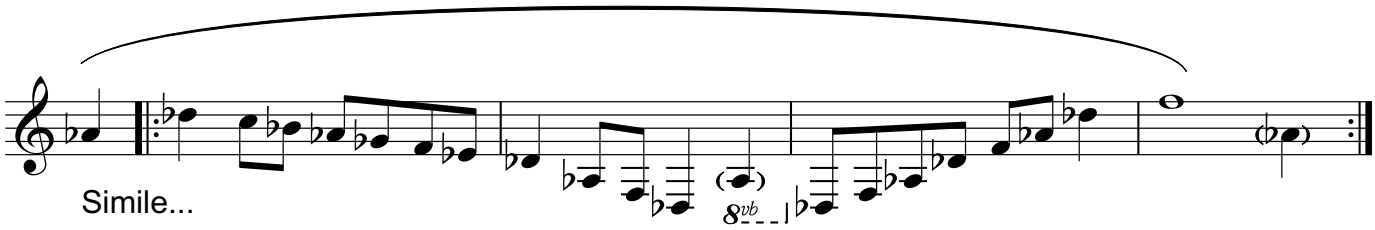
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND

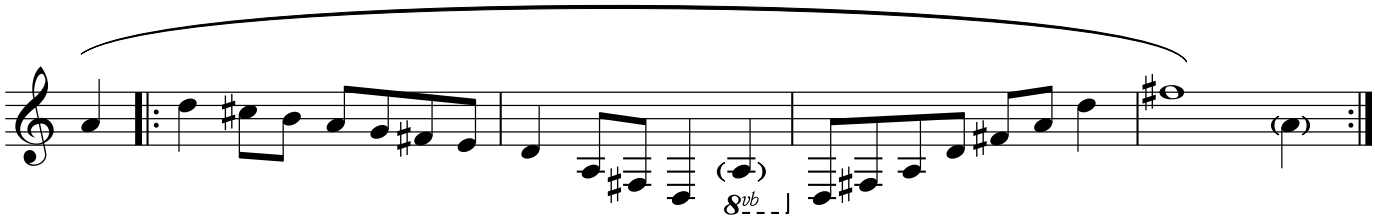


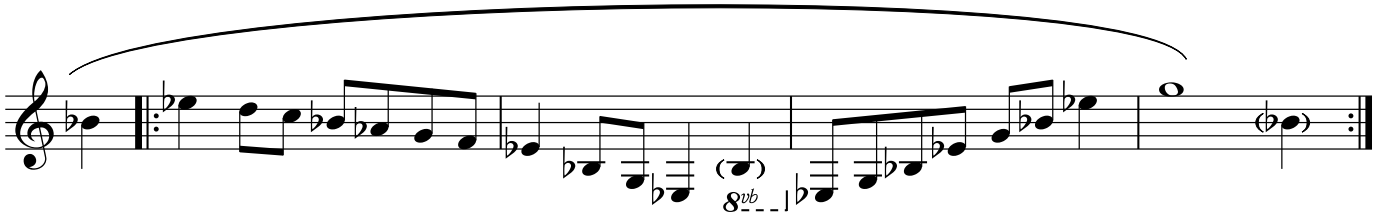
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1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND



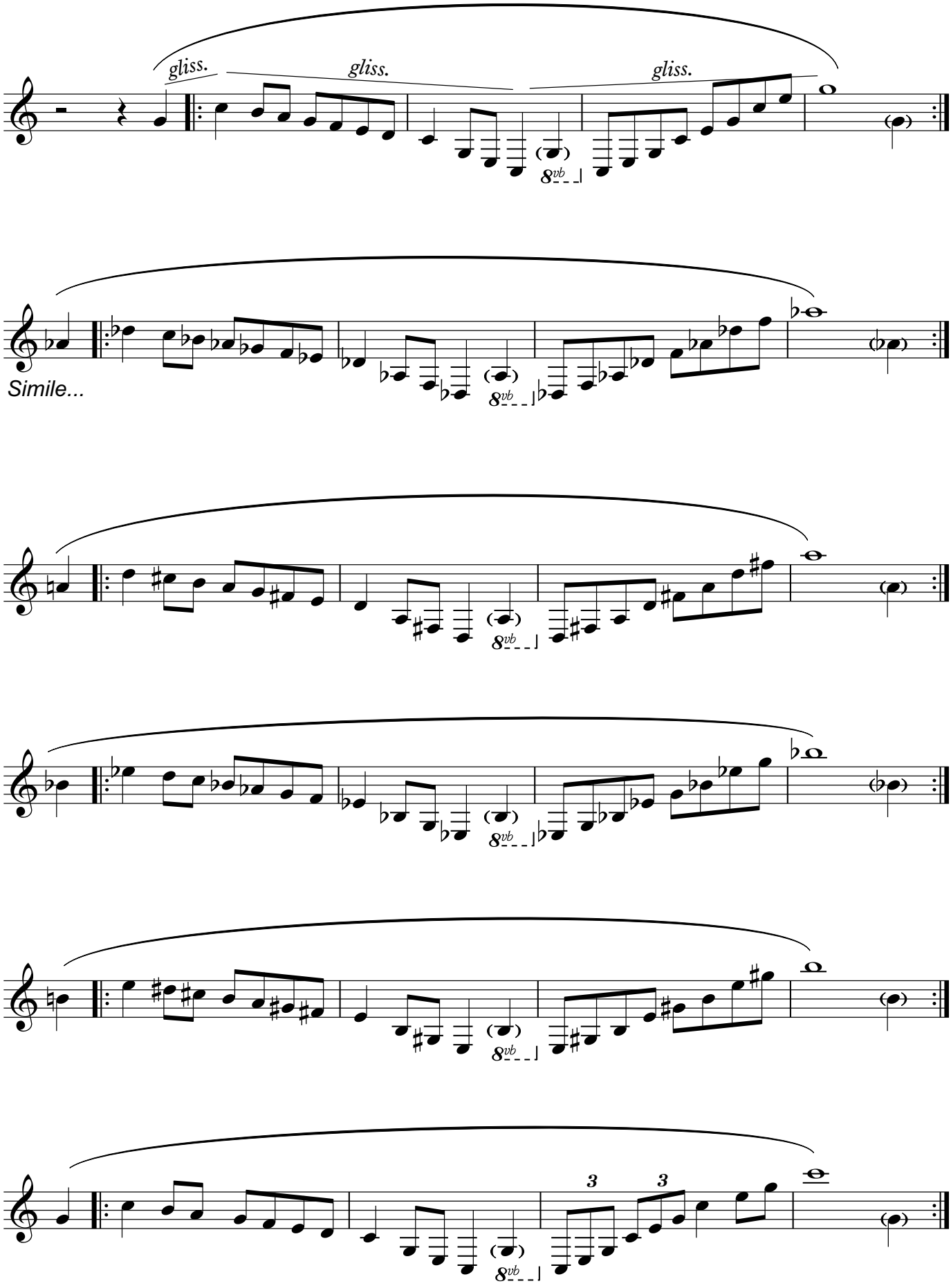




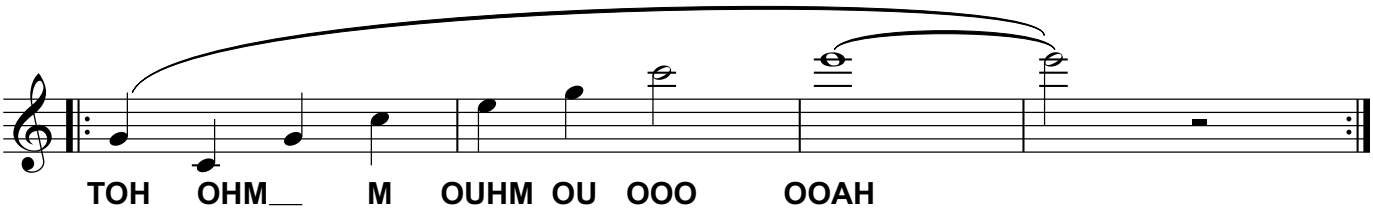


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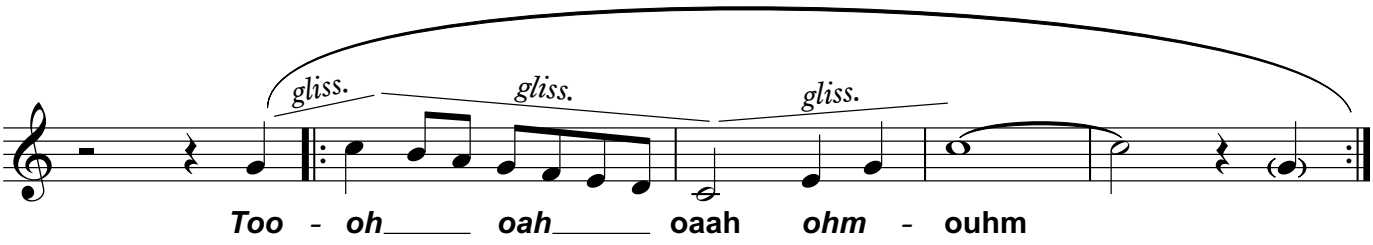
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND



Going “up” but “lower”



It is suggested to use an open vowel for the high register**. “AH,”** combined with **“OO”** = **“OOAH.”** This was already done previously when we went “down” applying **“OAH”** and **“AH.”**



How to achieve this?

Vocalize an “OO” (lips in kiss position), but sing an “AH,” without displacing the lips posture.

Hacia “Arriba” pero más “Abajo”

En las notas agudas está propuesto utilizar una vocal abierta, **"A"** en combinación con la **U** = **"UA"**. Esto ya lo hicimos anteriormente cuando íbamos hacia **"Abajo"** aplicando **"OA"** y **"A".**

Como lograrlo ?

Vocalizar una **"U"** (labios en posición de beso) pero cantar una **"A"**, sin desplazar la postura de los labios.

Vers le “haut” mais vers le “bas”

Dans les aigus, il est proposé d'utiliser une voyelle ouverte, "A" en combinaison avec le OU = "OA". Nous l'avons fait précédemment lorsque nous allions vers le "Down" en appliquant "OA" et "A".

Comment faire ?

Vocaliser un « OU » (lèvres en position de baiser) mais chanter un « A », sans changer la position des lèvres.

Nach "oben" gehen, aber "tiefer"

Es wird vorgeschlagen, einen offenen Vokal für das hohe Register zu verwenden. "A", kombiniert mit "OO" = "OOA".

Das haben wir bereits getan, als wir mit "OA" und "A" "abwärts" gingen.

Wie erreicht man dies?

Vokalisieren Sie ein "OO" (Lippen in Kussposition), aber singen Sie ein "A", ohne die Lippenhaltung zu verschieben.

Going “up” but “lower”
往“高”但“更低”

It is suggested to use an open vowel for the high register**. “AH,”** combined with **“OO”** = **“OOAH.”**
This was already done previously when we went “down” applying **“OAH”** and **“AH.”**

演奏高音时，建议使用开元音的发音方式演奏。“AH”与“OO”结合 =“OOAH“

这跟我们之前往低音使用的“OAH”和“AH”类似。

How to achieve this?

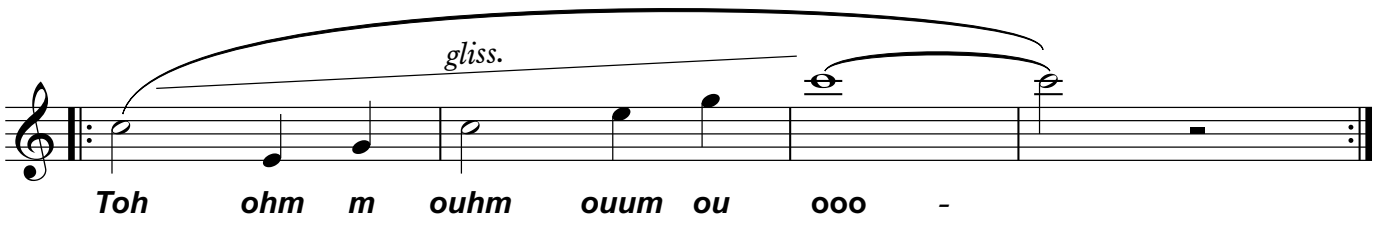
如何达到？

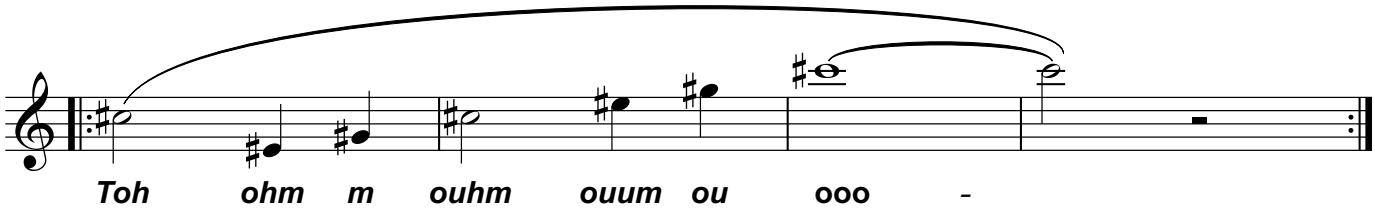
Vocalize an **“OO”** (lips in kiss position), but sing an **“AH,”** without displacing the lips posture.

口腔发出“OO”（嘴唇在接吻状态）但唱出“AH”，并不改变嘴唇姿势。

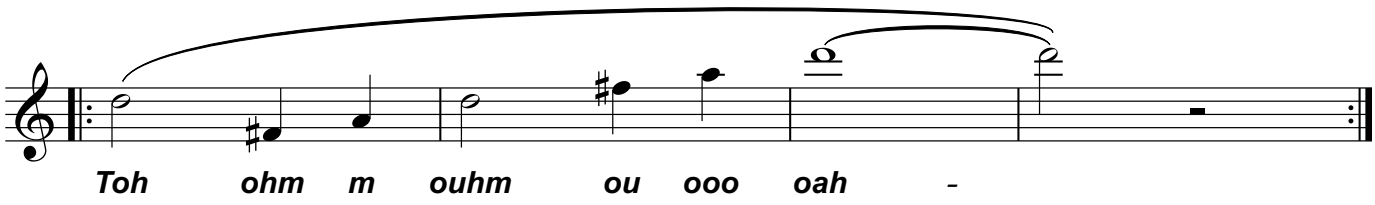
11

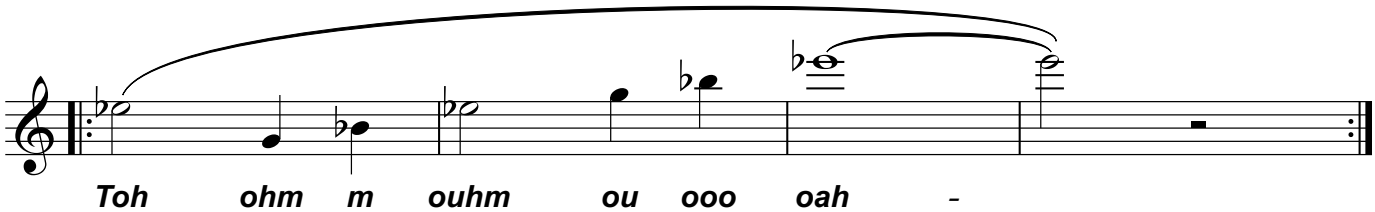
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

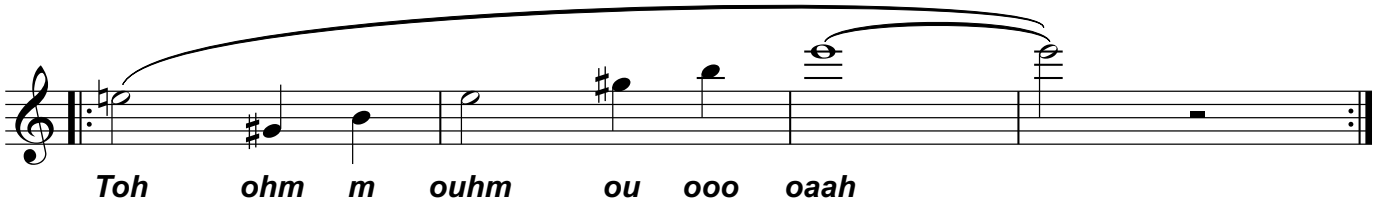


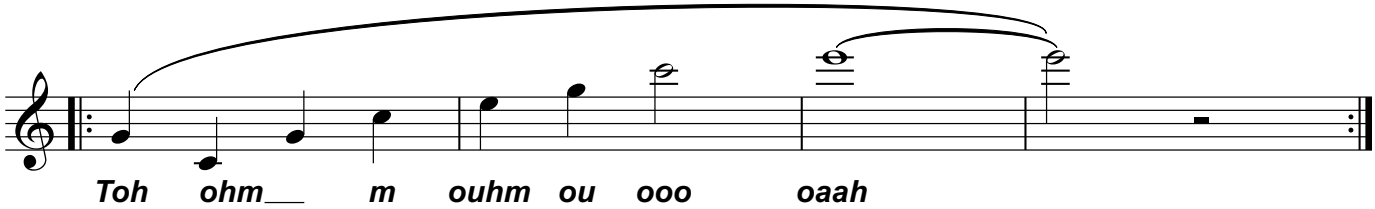


Simile...



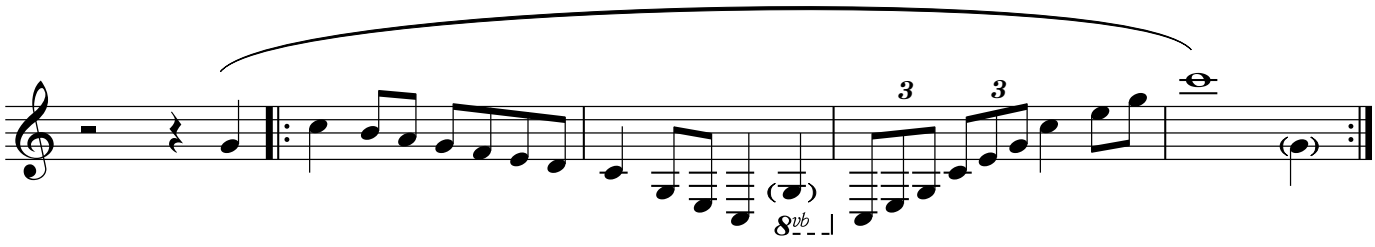


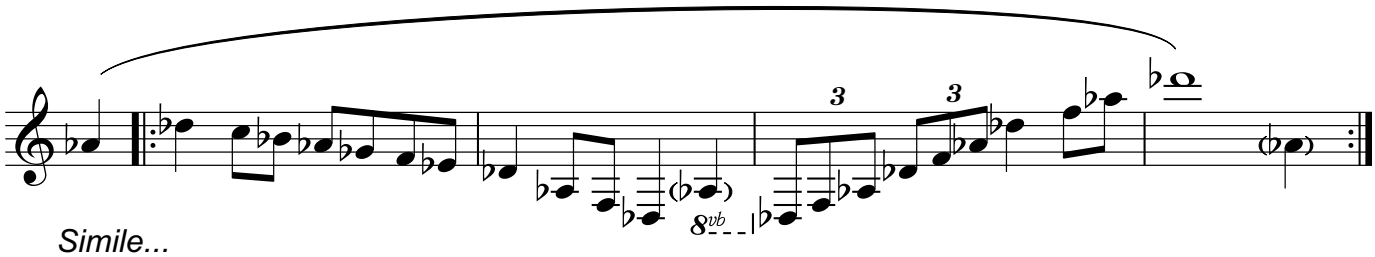




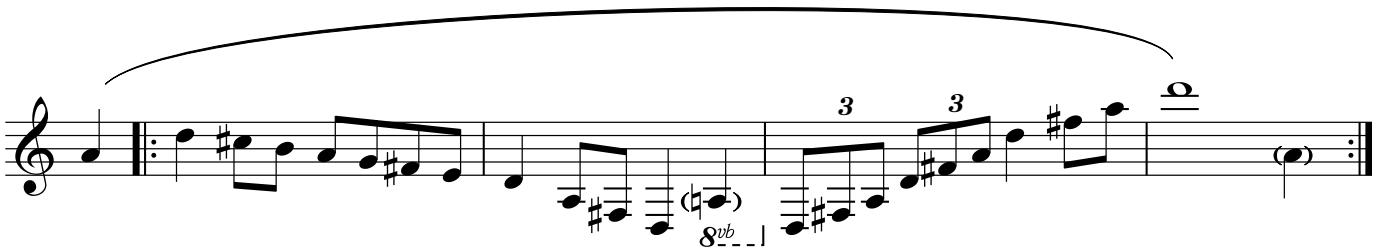
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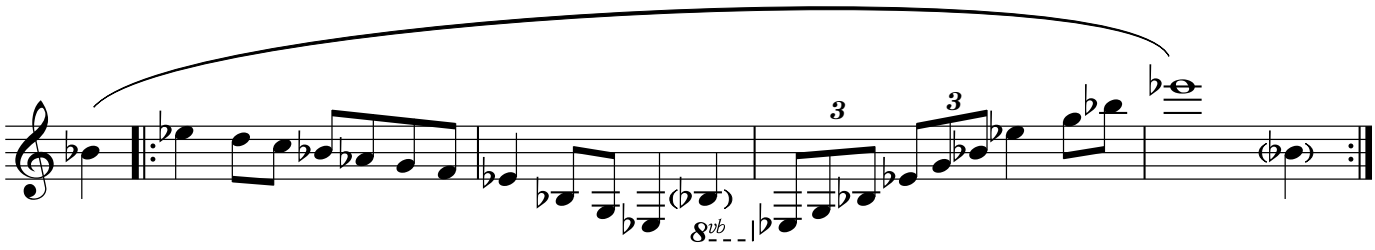
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND

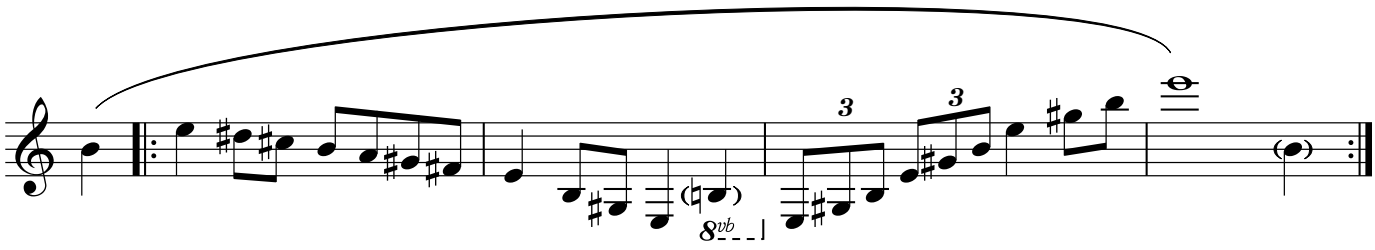


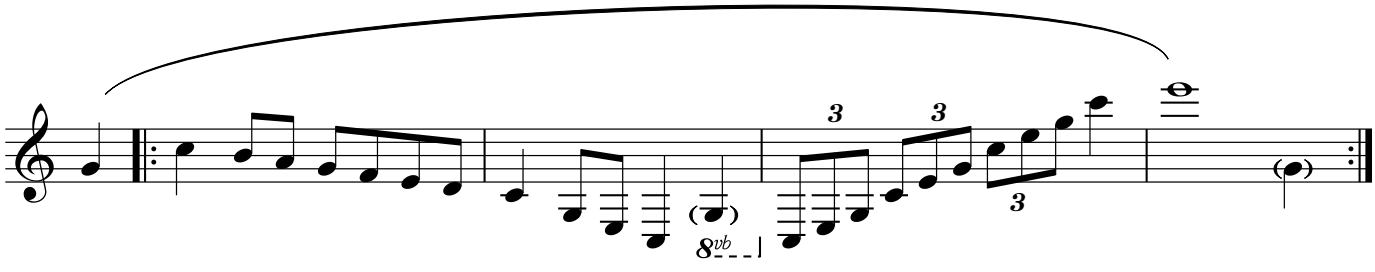


Simile...





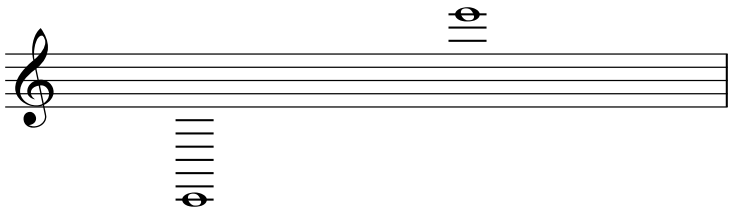




SERIES II
WEEK 9 - 10

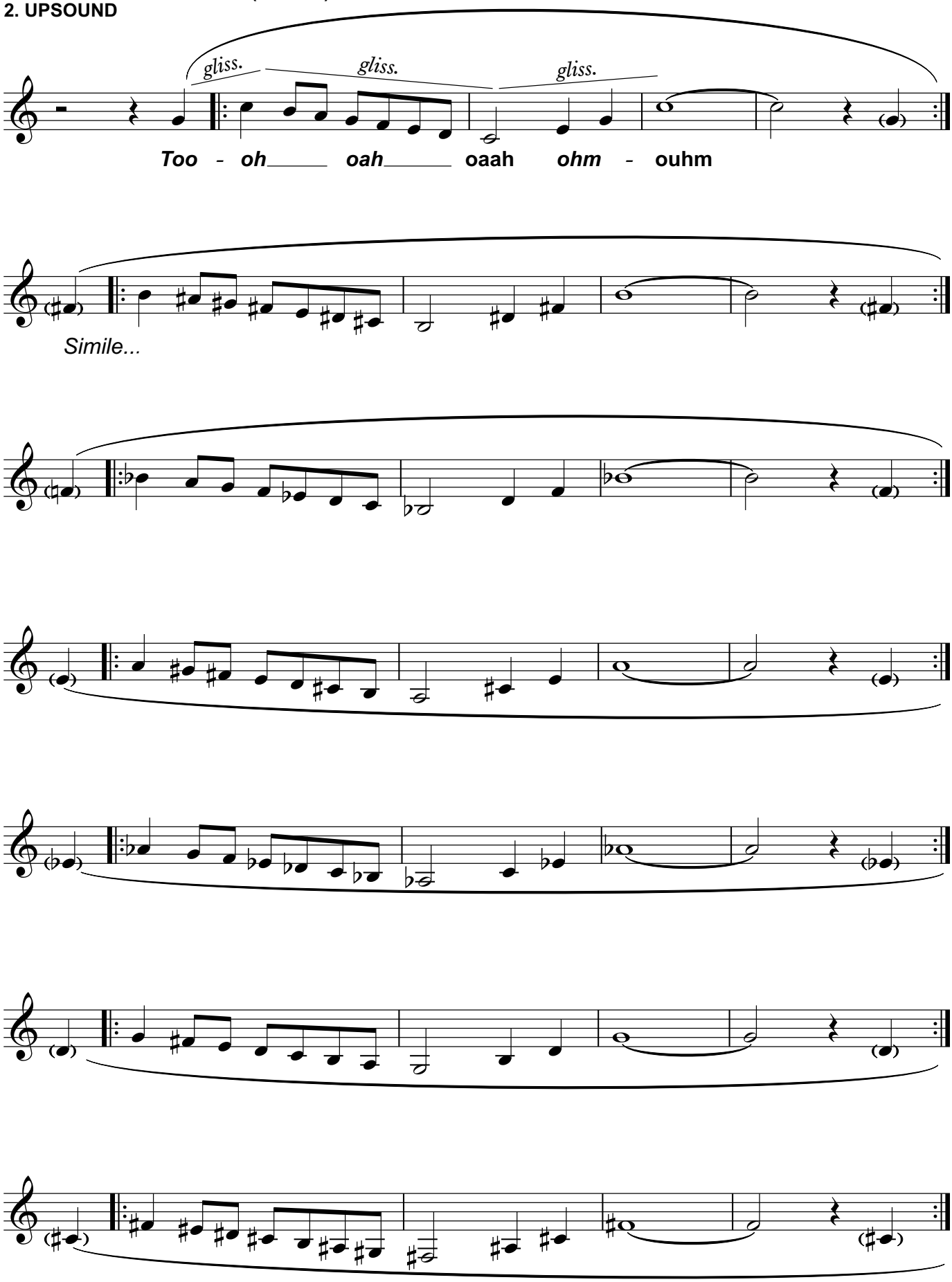
Exercises : 1 - J - 13 - 14 - 15

Range expansion



1

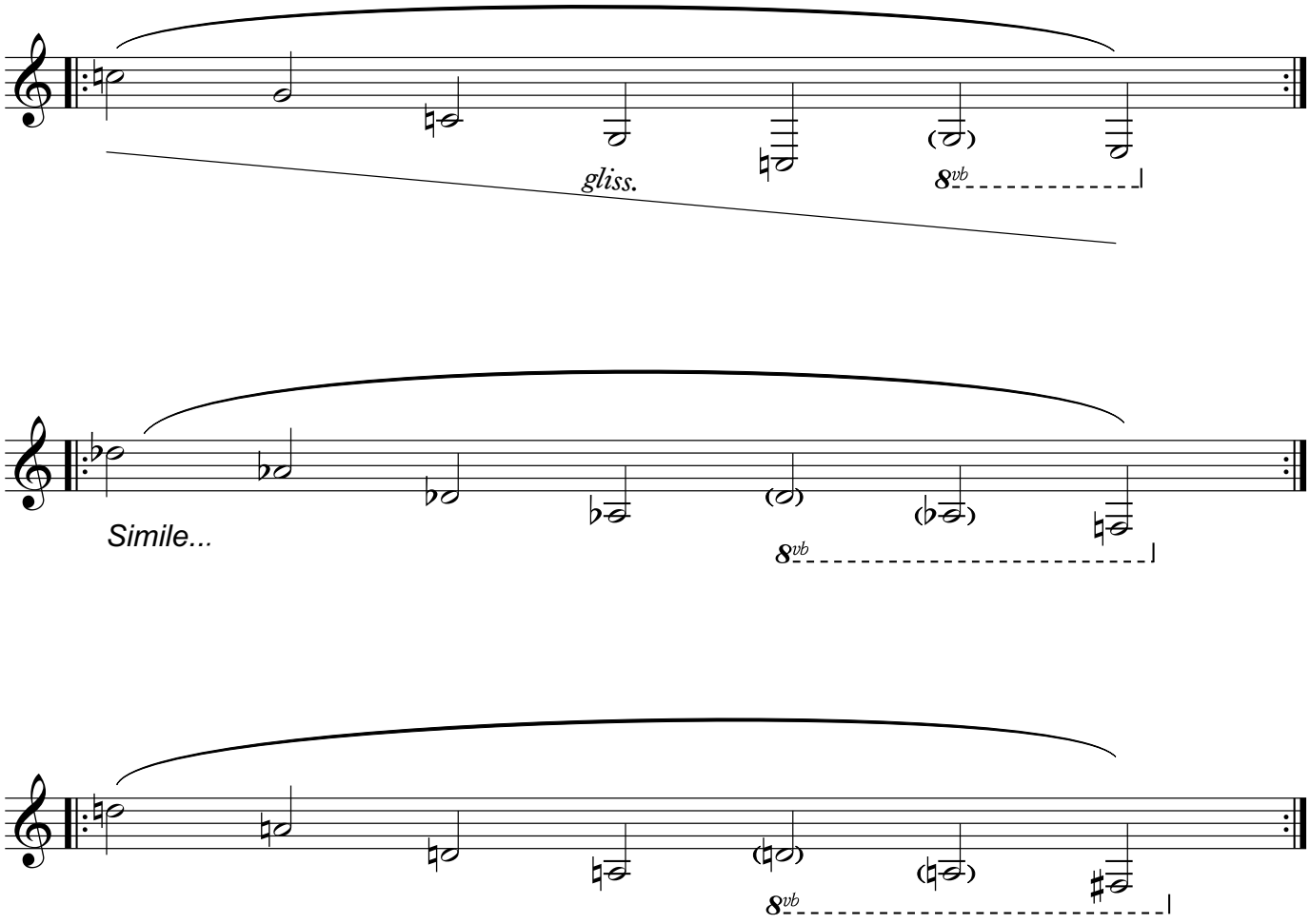
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND



J

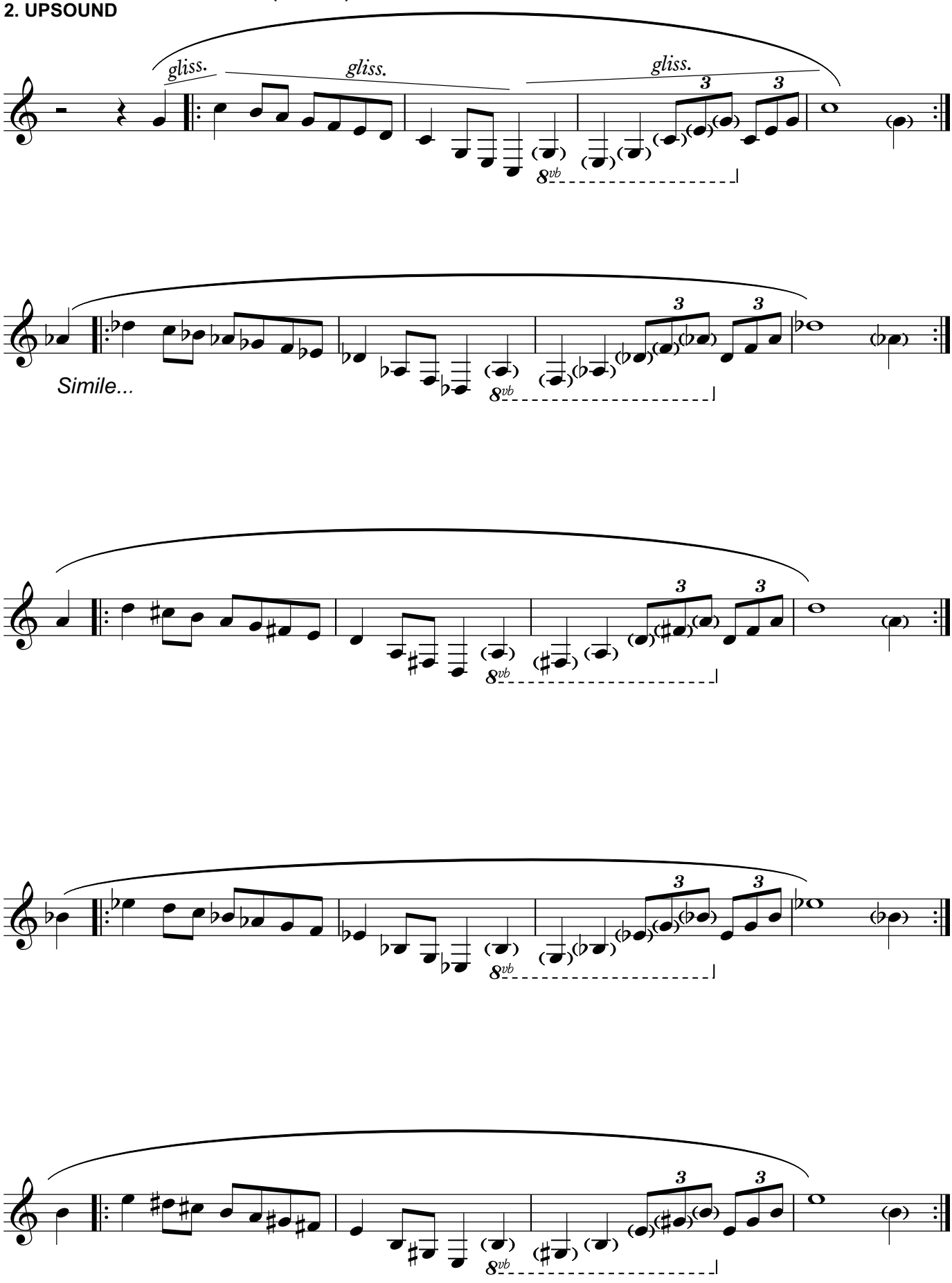
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND (one single breath for each exercise)

Complimentary exercise (optional): at the end of the series, practice it with the trumpet.
Pedal and double pedal tones: use positions of the octave above.



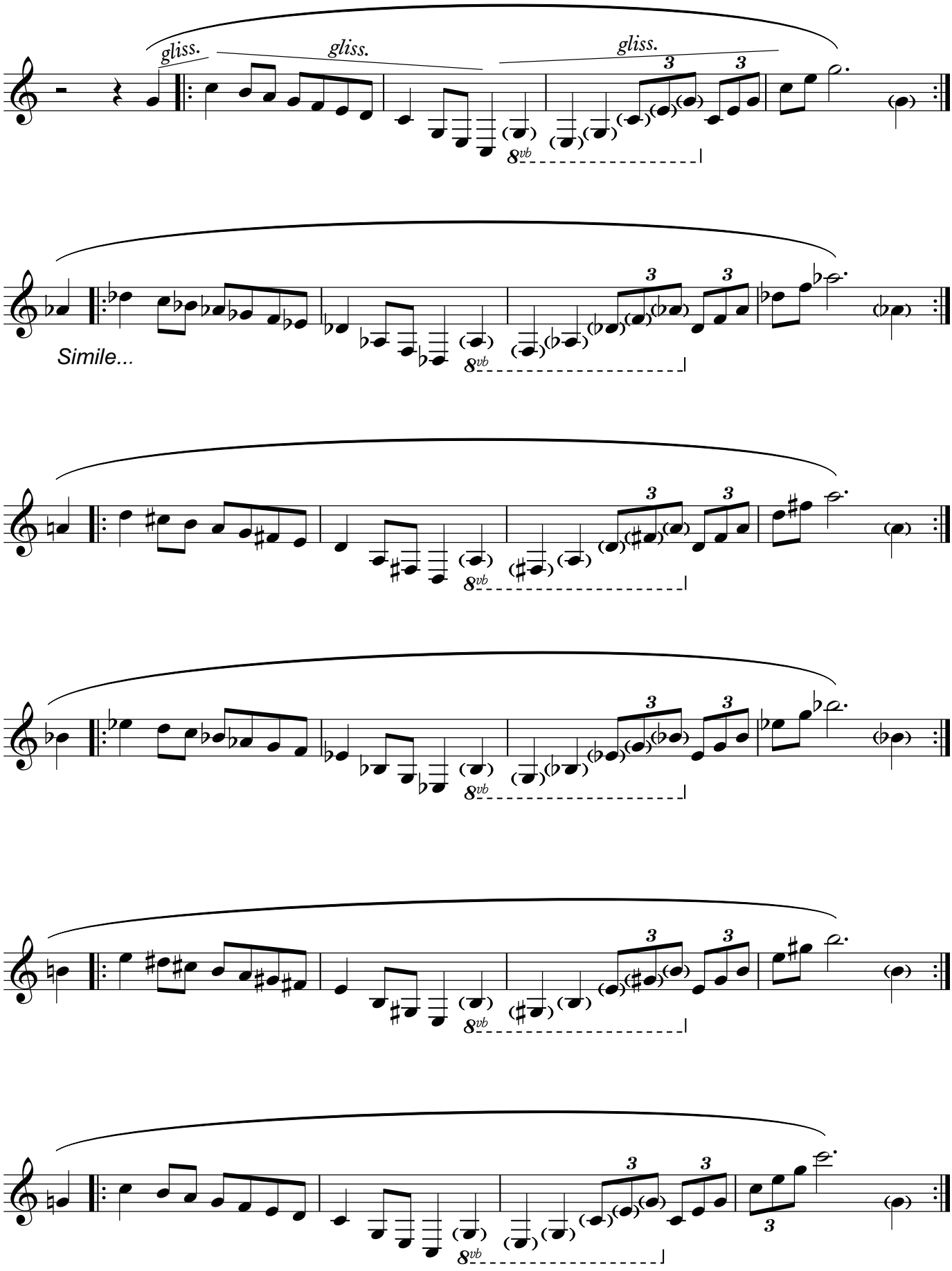
13

1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND



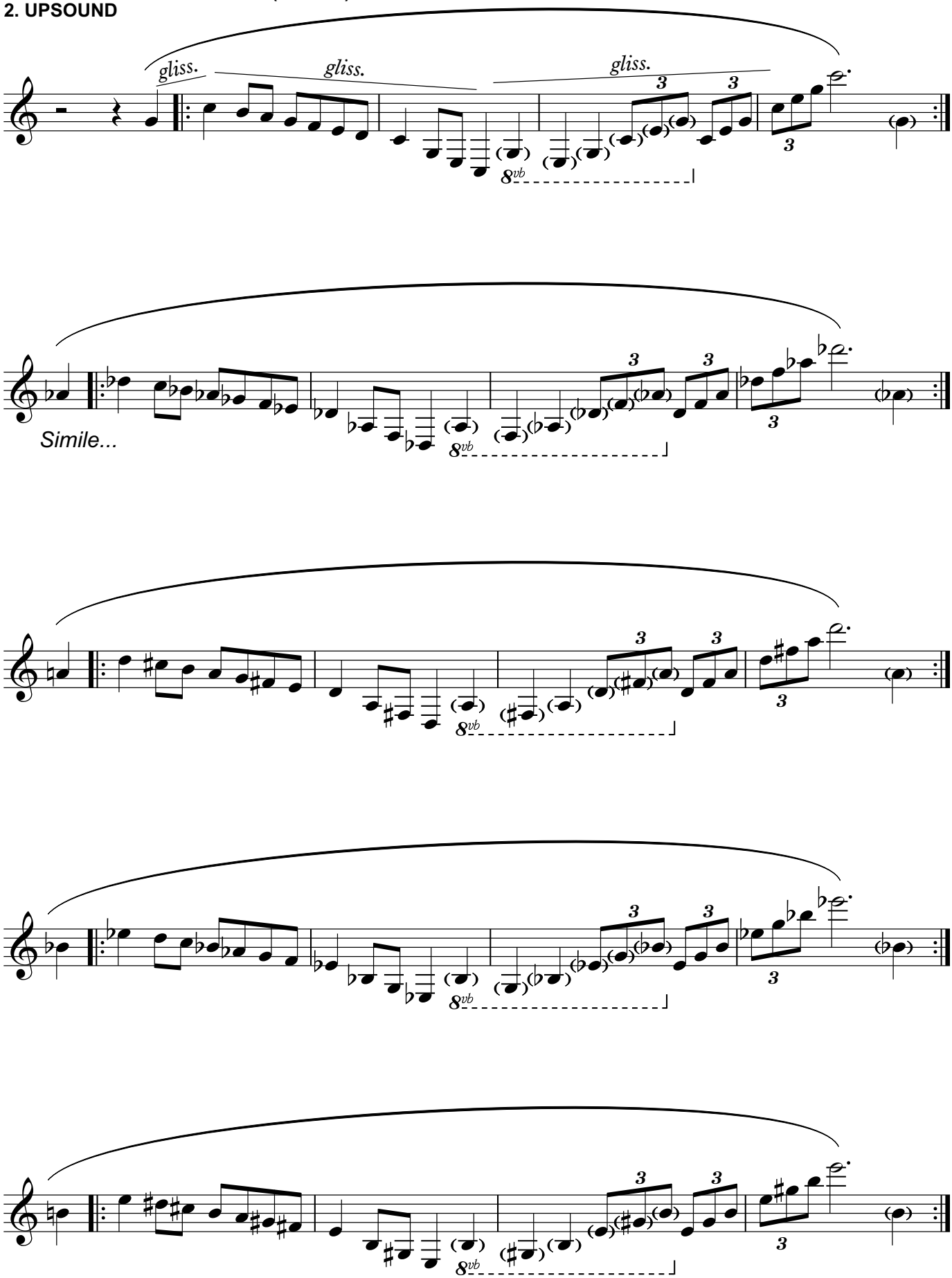
14

1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND



15

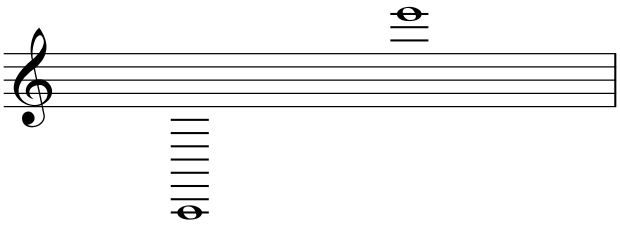
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND



SERIES III
WEEK 11 - 12

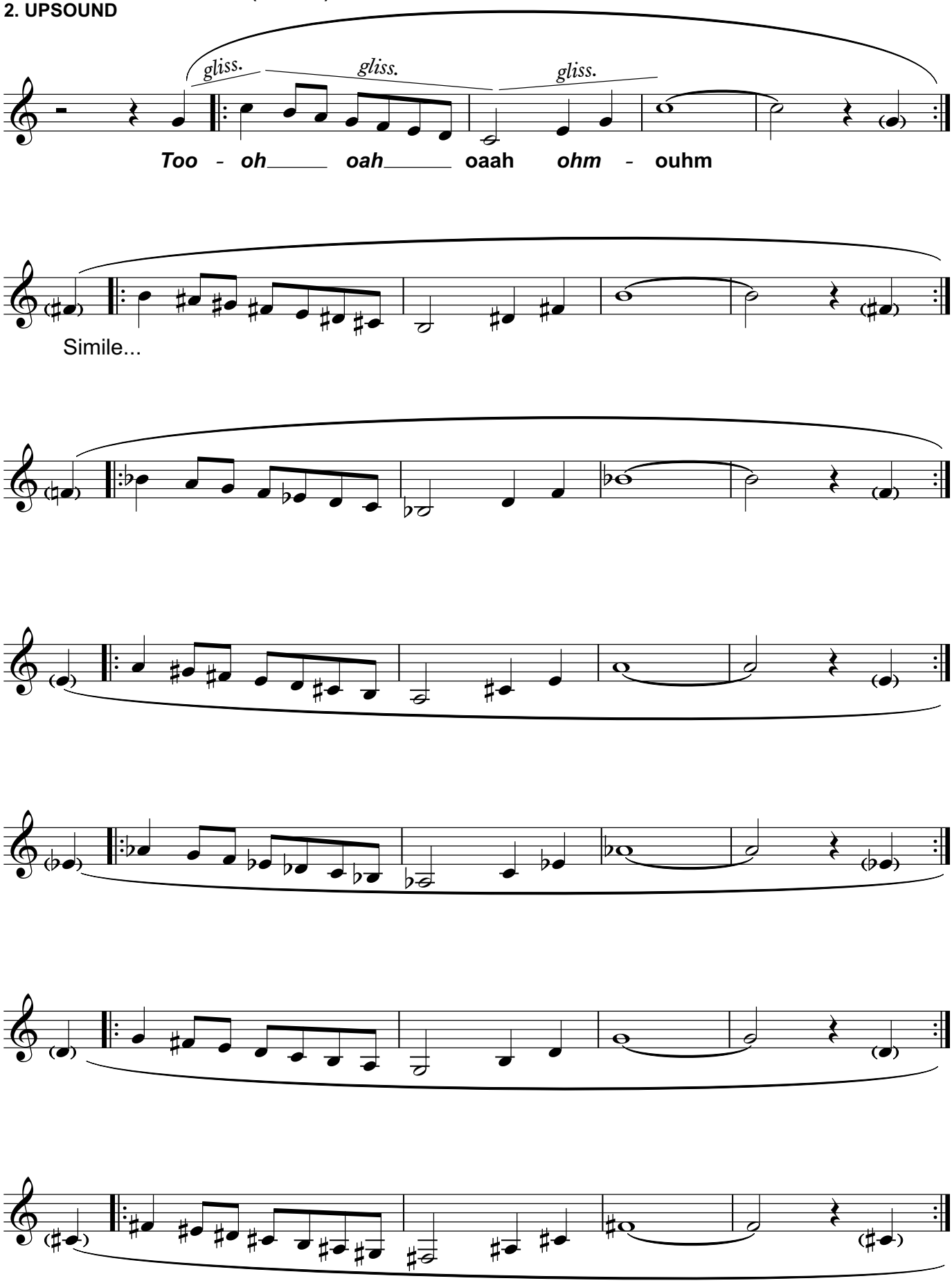
Exercises : 1 - K - 16 - 17 - 18

Range expansion



1

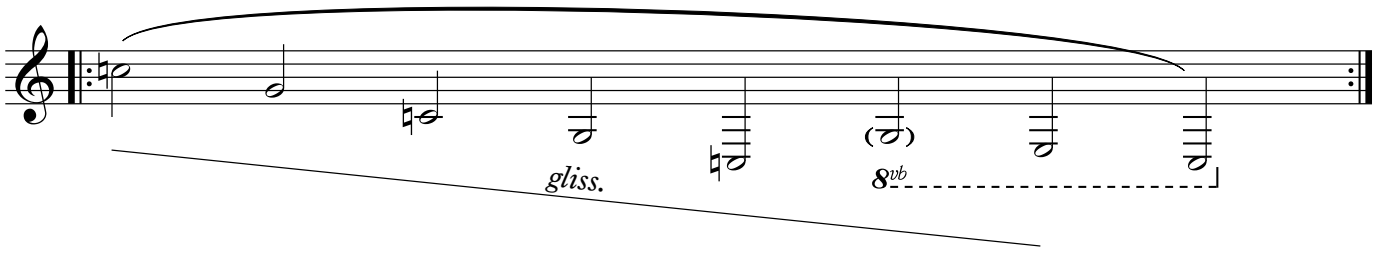
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

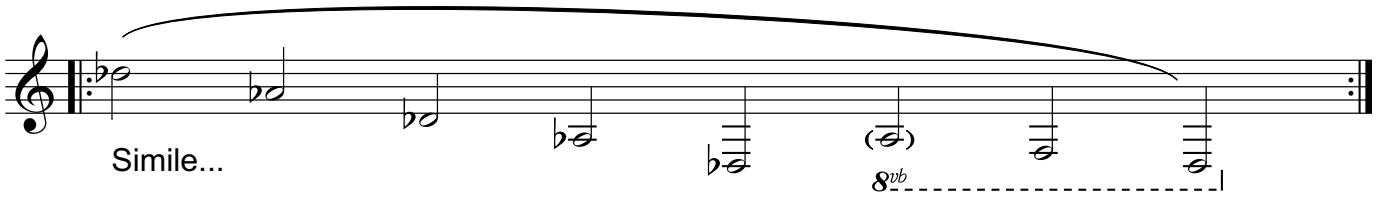


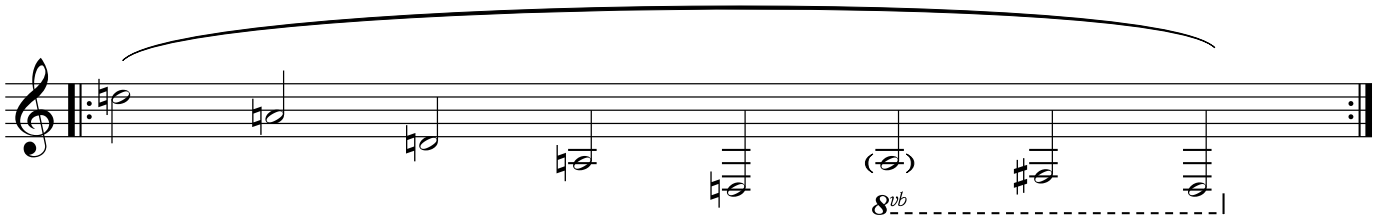
K

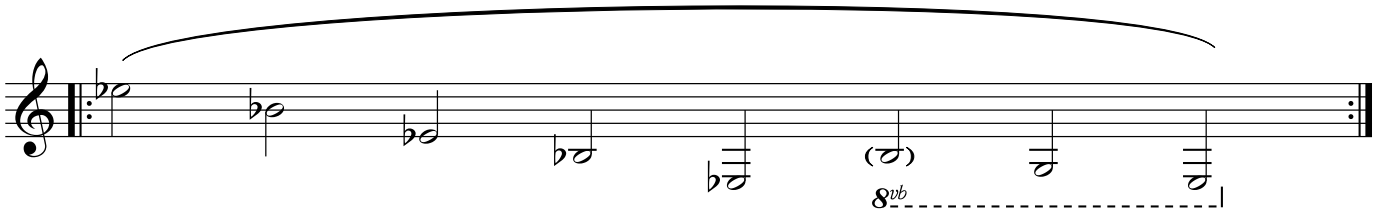
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND (one single breath for each exercise)

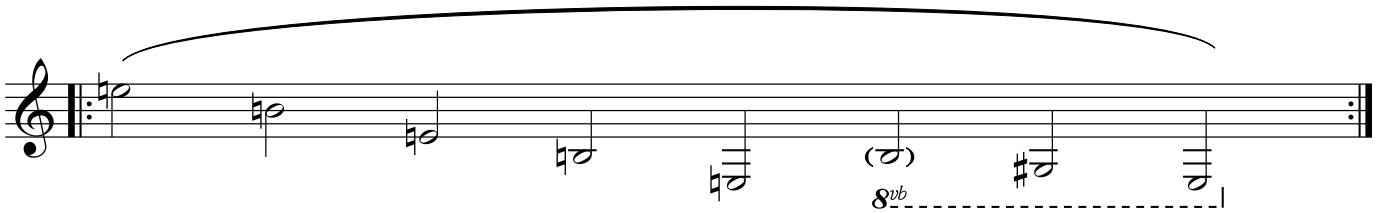
Complimentary exercise (optional): at the end of the series, practice it with the trumpet.
Pedal and double pedal tones: use positions of the octave above.





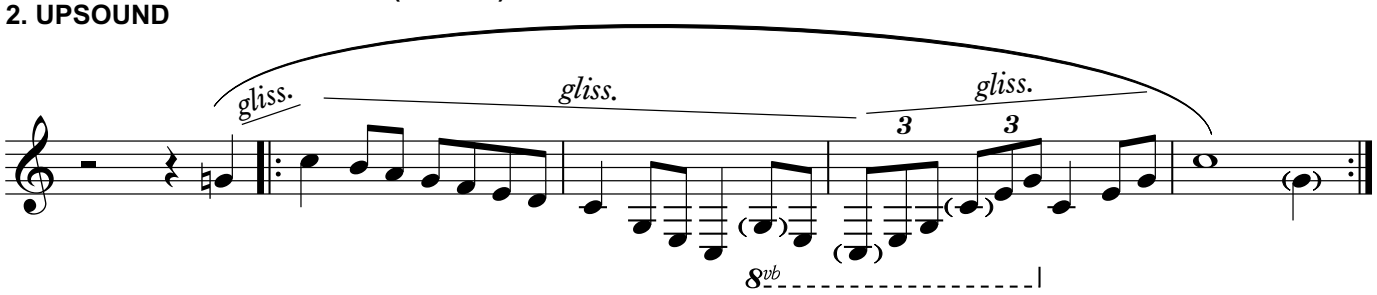


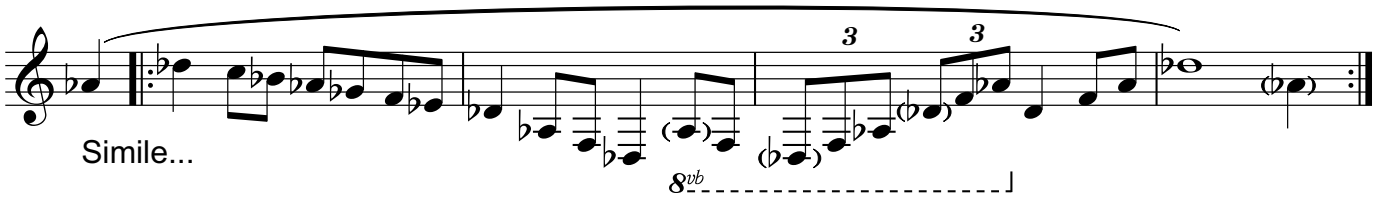


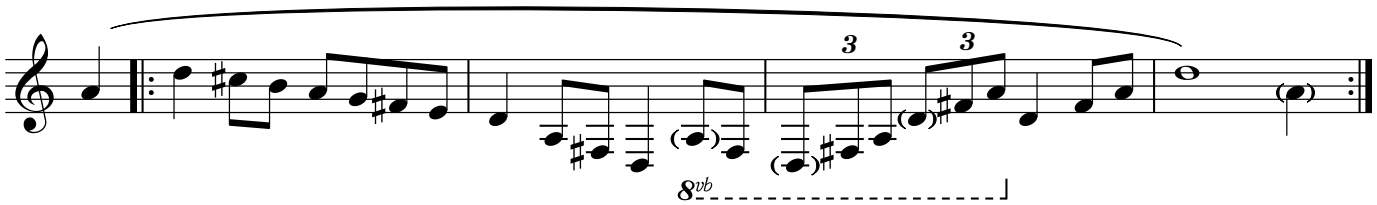


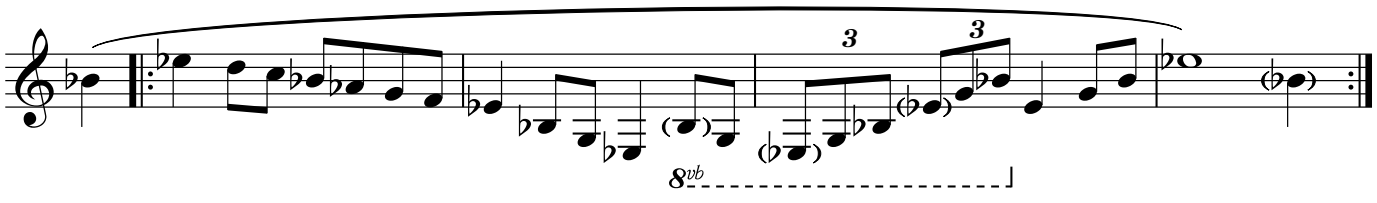
16

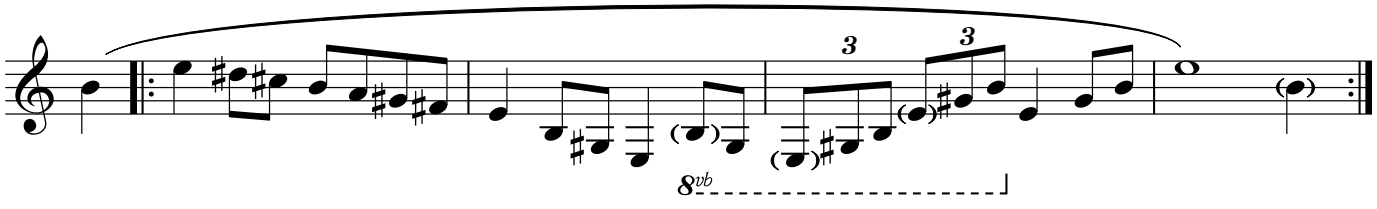
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND





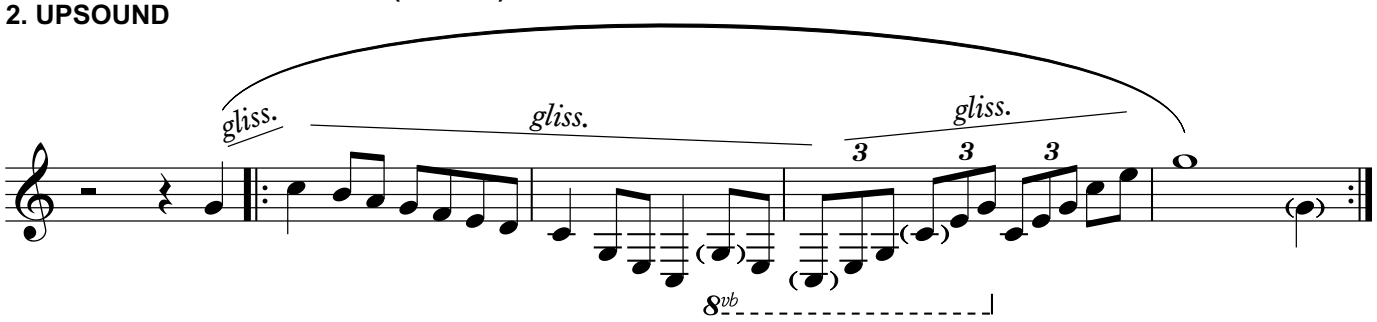


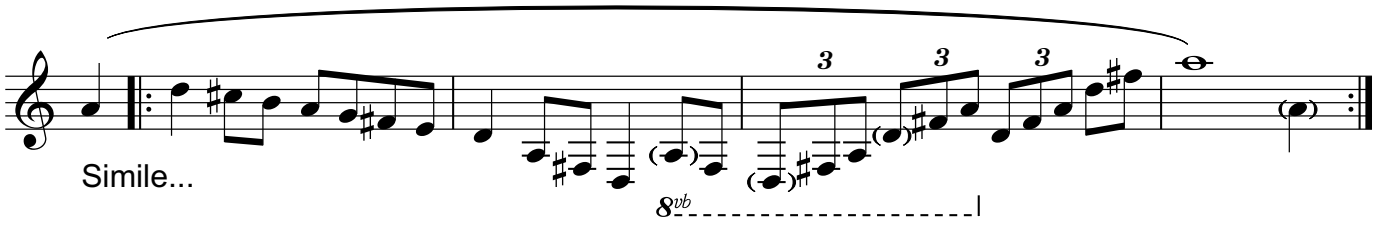


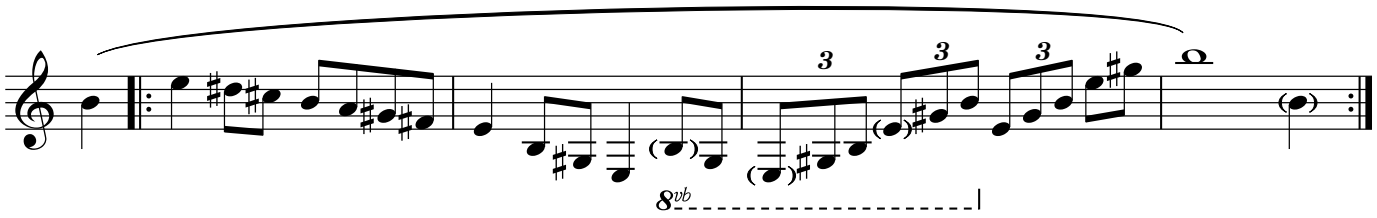


17

1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND

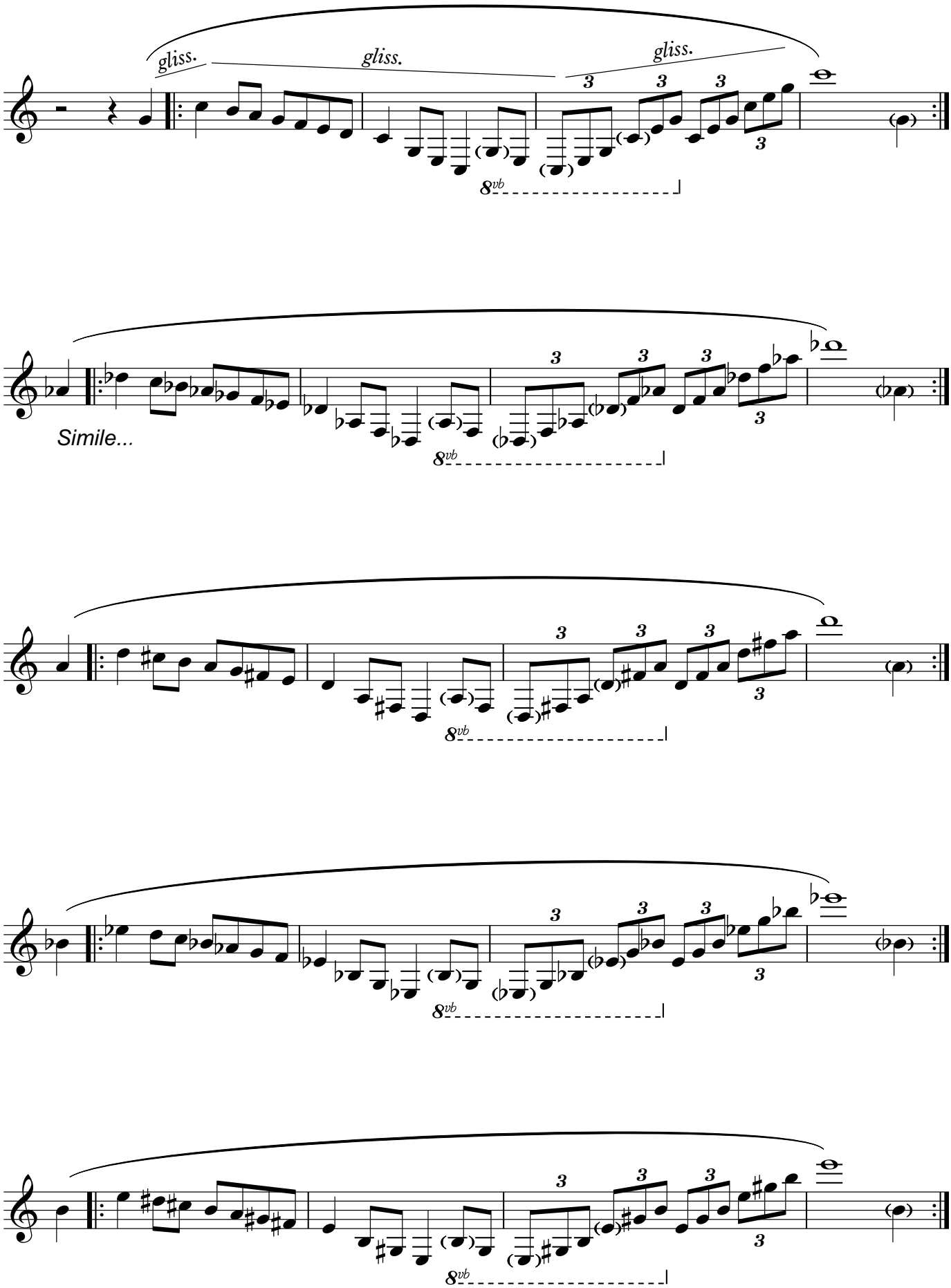






18

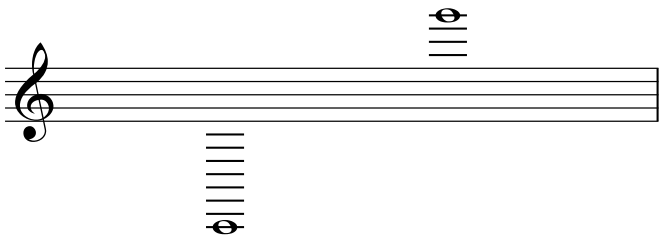
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND



SERIES IV
WEEK 13 - 14

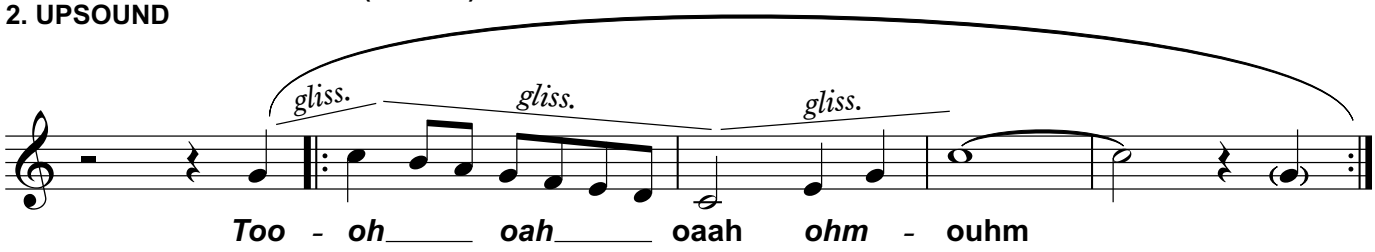
Exercises: 1 - 19 - 20 - 21 - 22 - 23

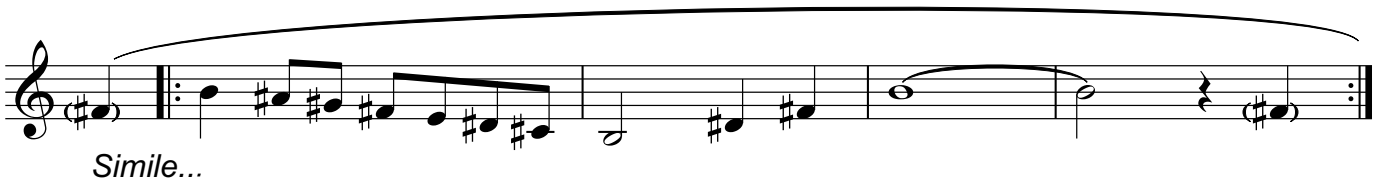
Range expansion

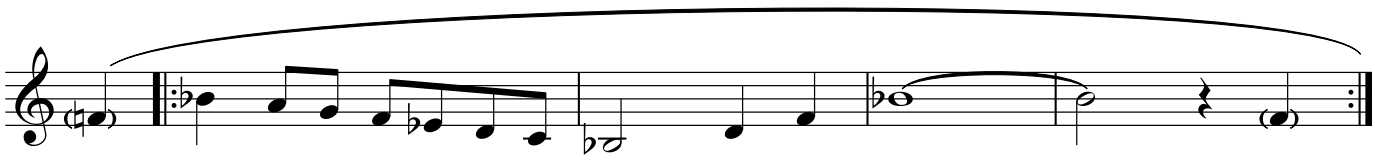


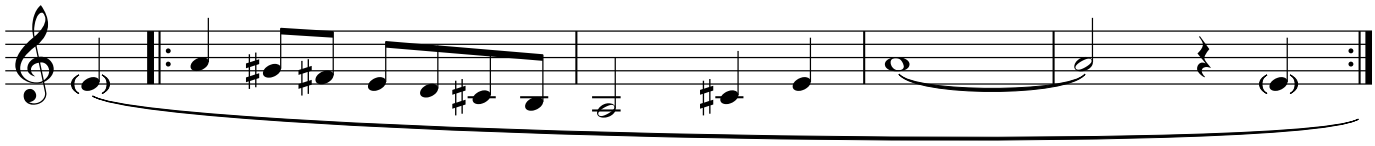
1

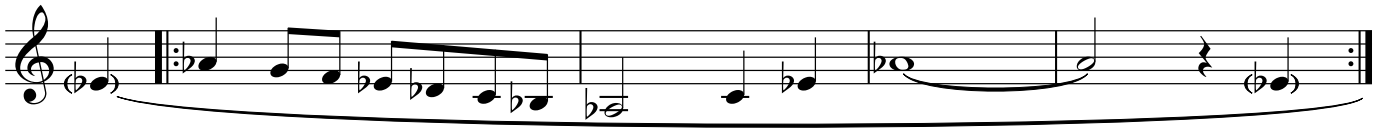
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

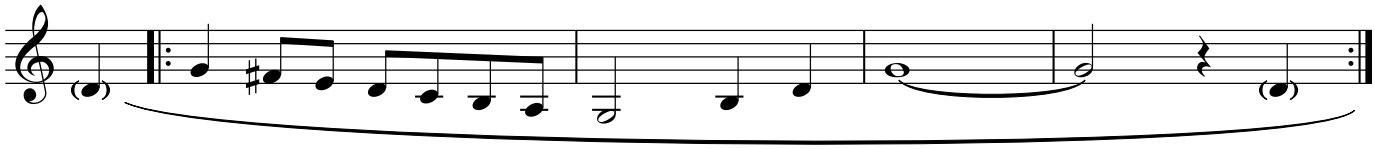


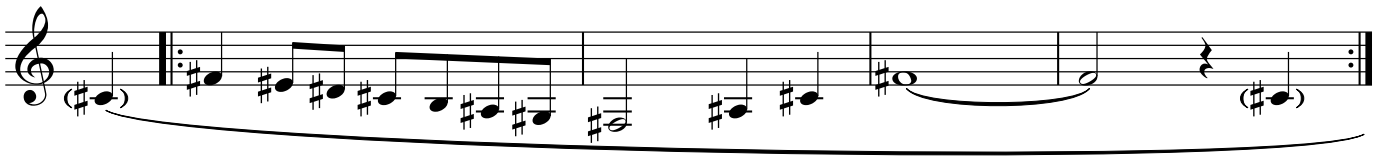






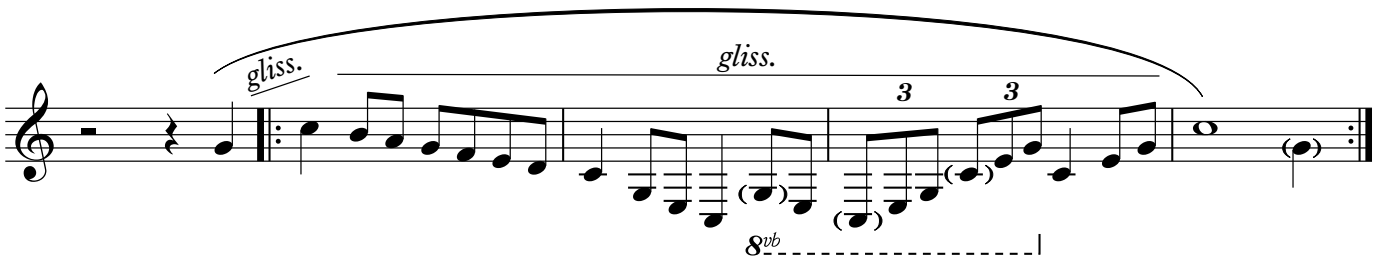


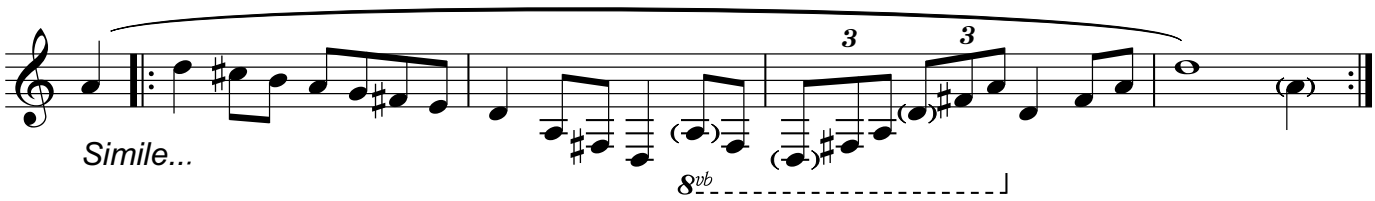


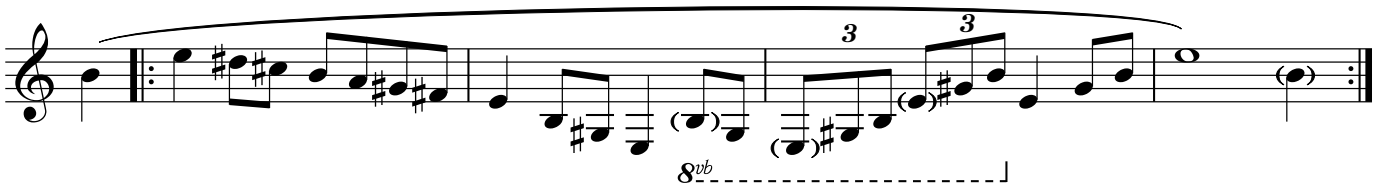


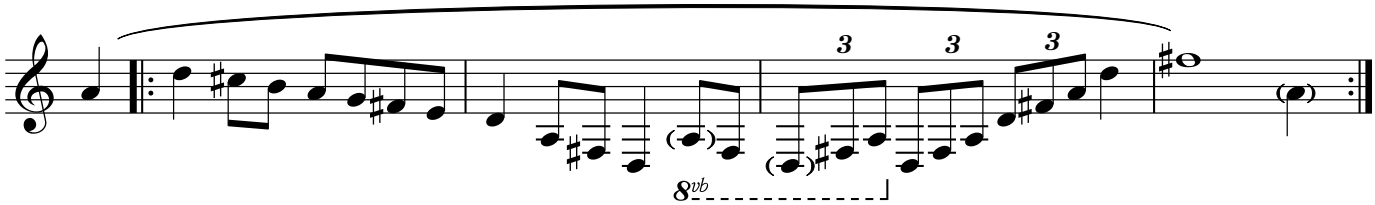
19

1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND



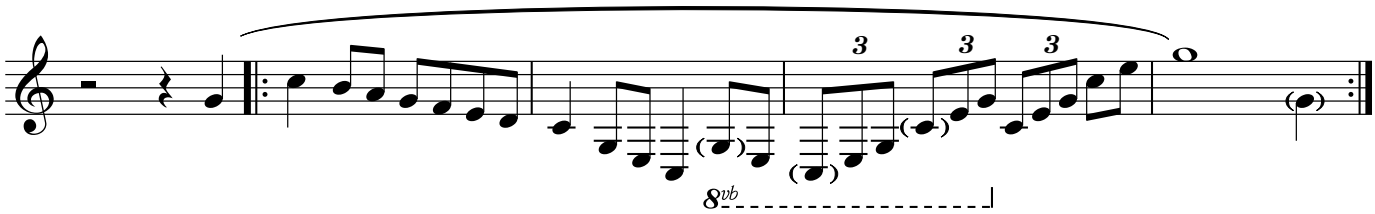


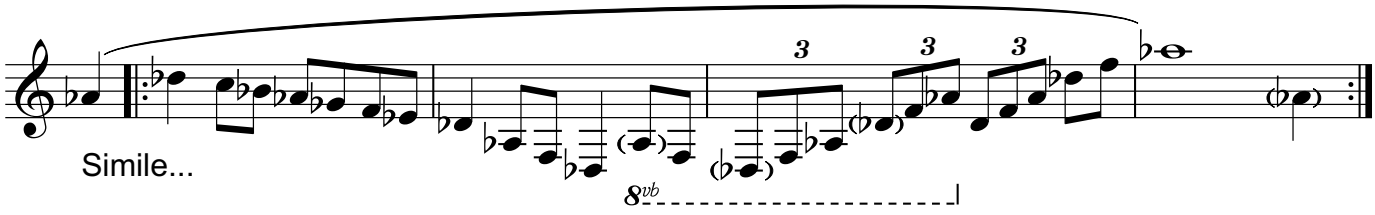


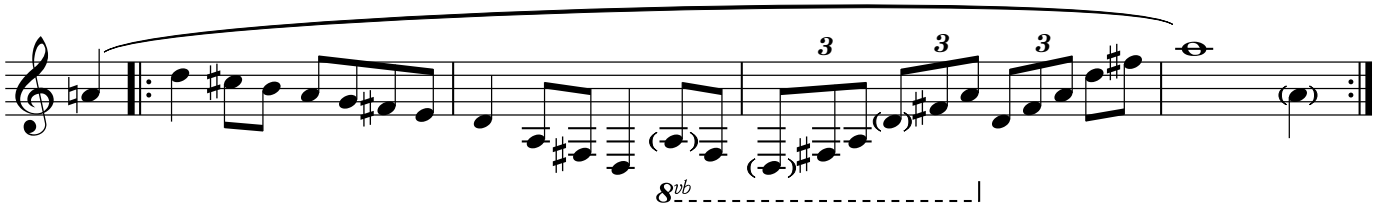


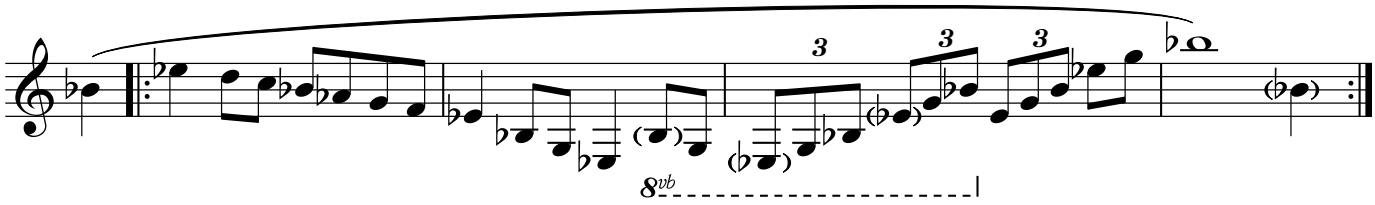
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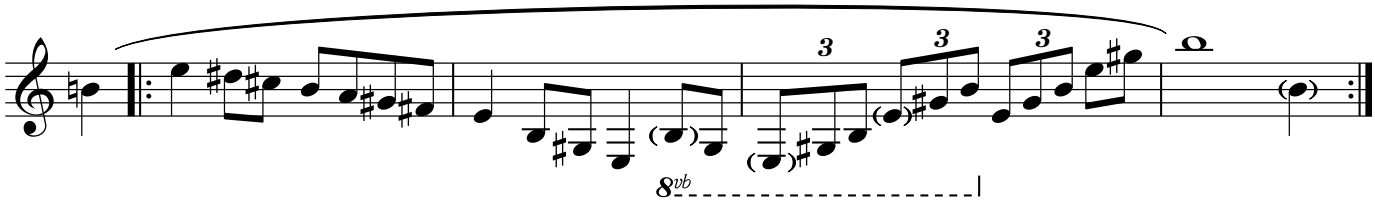
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND

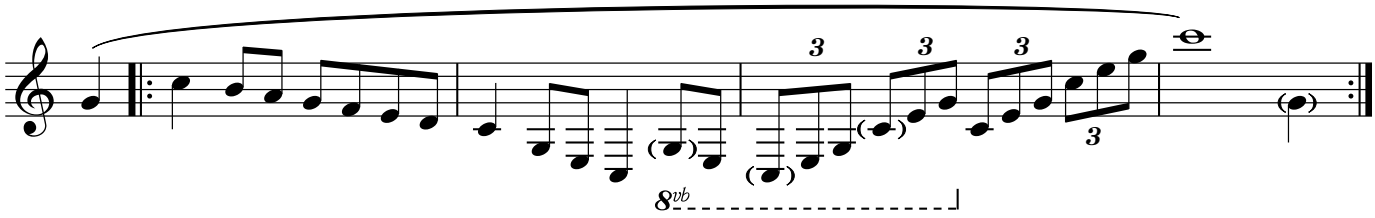












At this point in the exercises, we have experimented enough. I suggest that you design your own vocalization scheme and apply it to the daily practice in the most natural way.

En este punto de los ejercicios hemos experimentado lo suficiente, les propongo que ustedes mismos diseñen su propio esquema de Vocalización y, lo adopten de la manera más natural al que hacer diario.

A ce stade des exercices, nous avons suffisamment expérimenté, je vous propose de concevoir votre propre schéma de vocalisation et de l'adopter le plus naturellement possible dans votre quotidien.

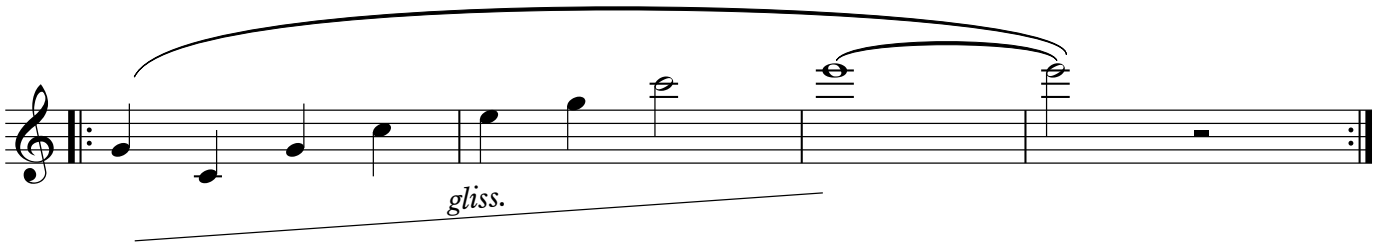
An diesem Punkt der Übungen haben wir genug experimentiert. Ich schlage vor, dass Sie Ihr eigenes Vokalisierungsschema entwerfen und es in der täglichen Praxis auf die natürlichste Weise anwenden.

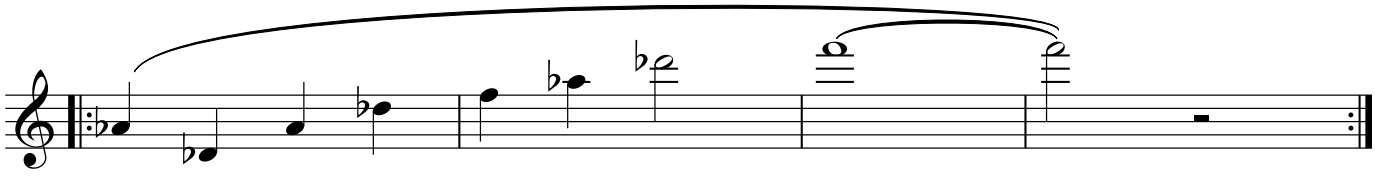
At this point in the exercises, we have experimented enough. I suggest that you design your own vocalization scheme and apply it to the daily practice in the most natural way.

到目前为止，我们已经做了足够的尝试。我建议你可以设计你自己的发音模式，并以最自然的方式运用在日常练习当中。

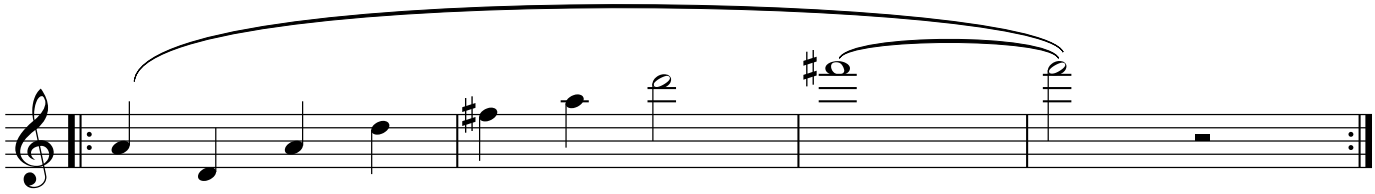
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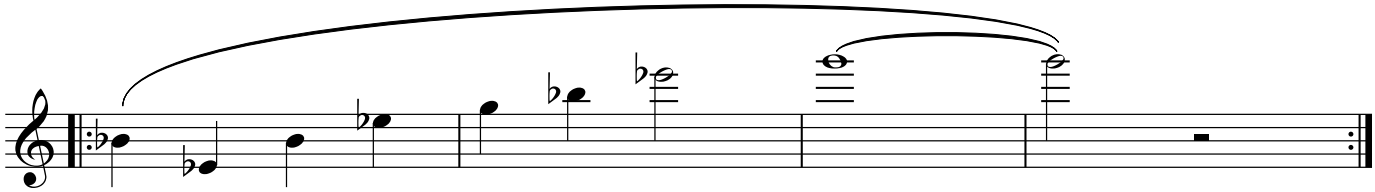
1. SING / FEEL / VISUALIZE (SOUND)
2. UPSOUND

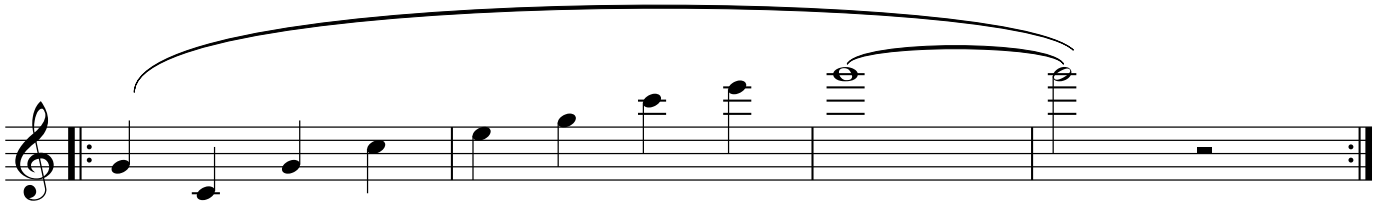




Simile...

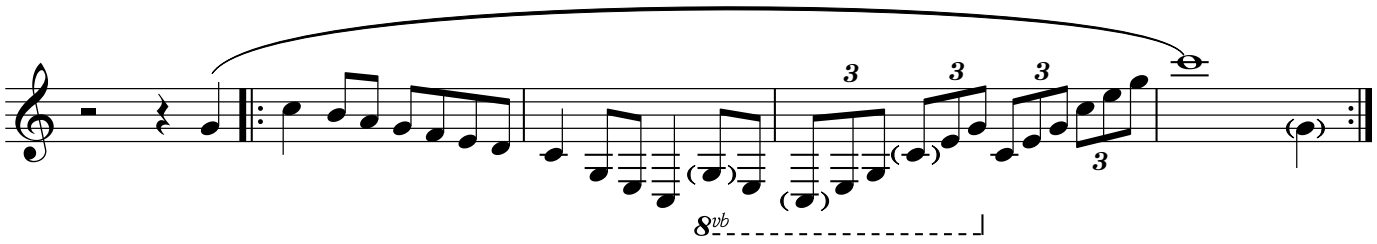


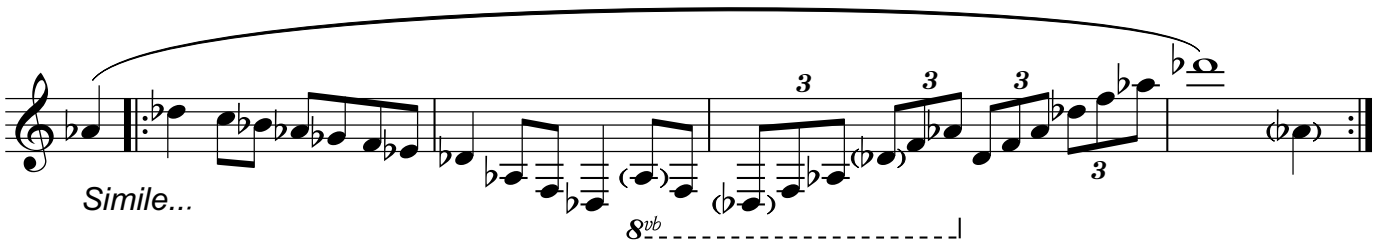


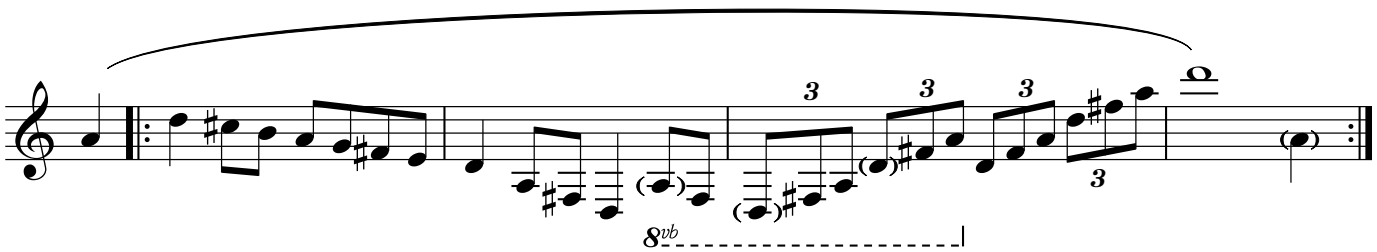


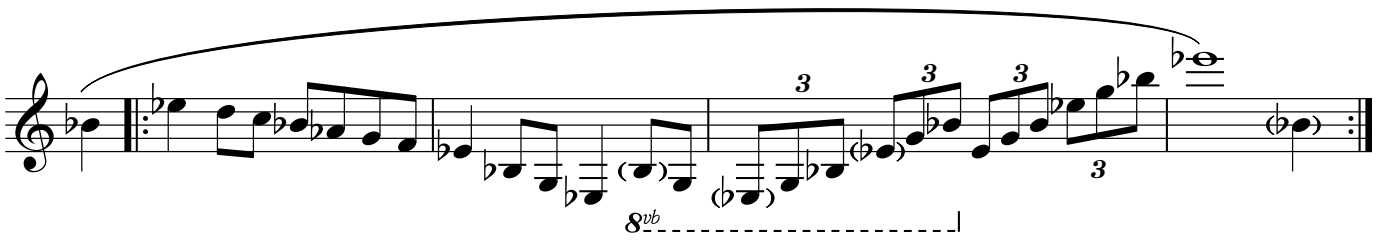
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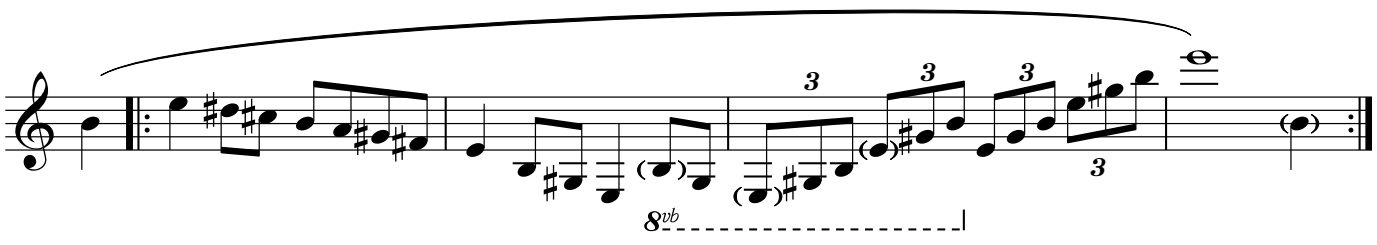
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND





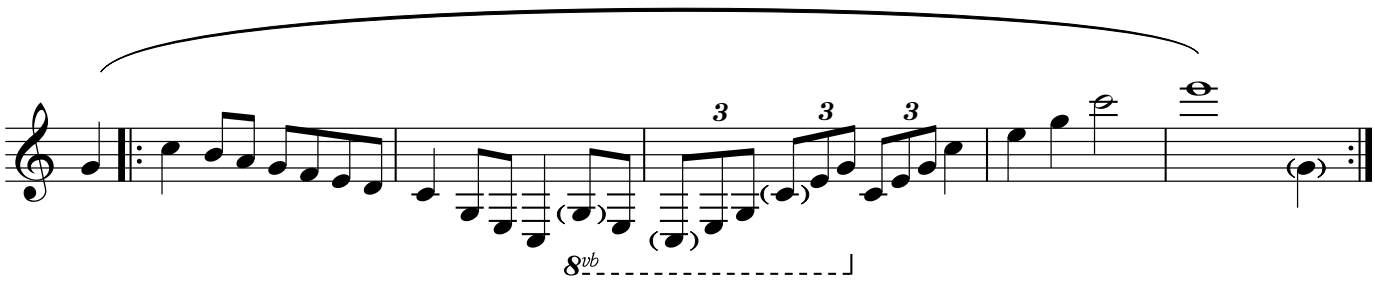


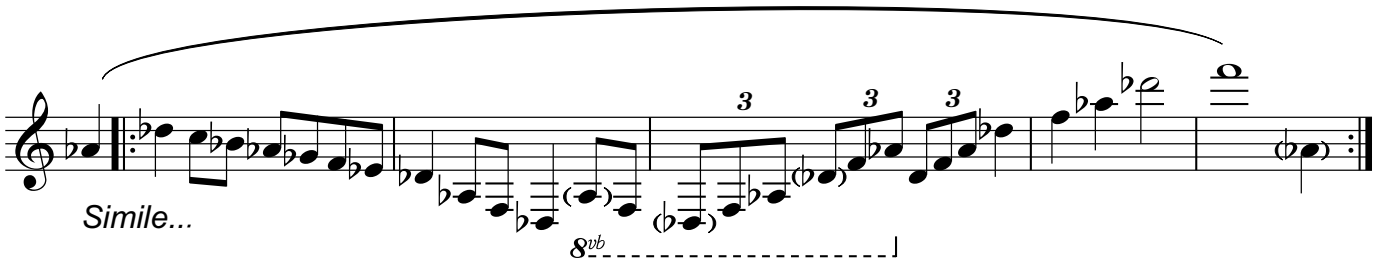


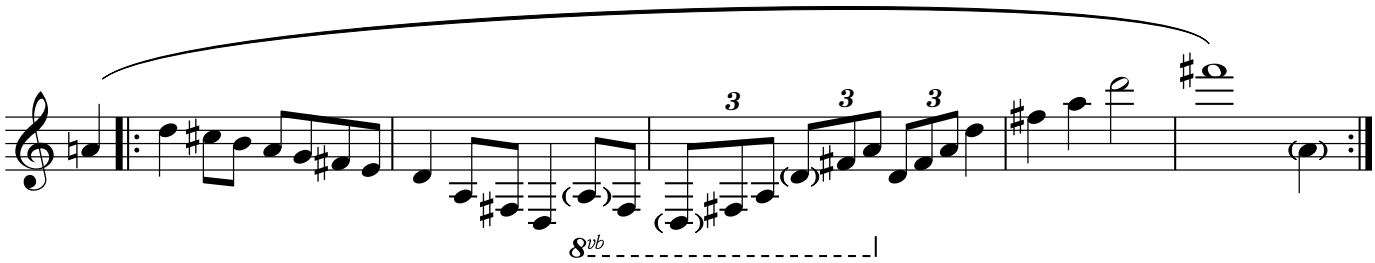


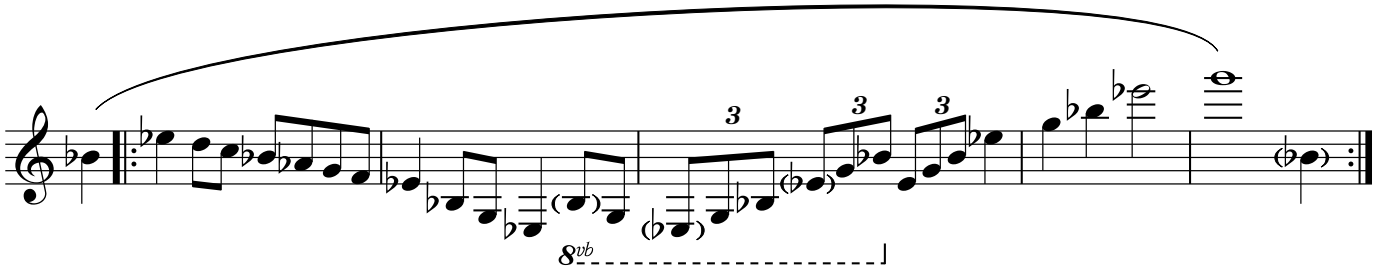
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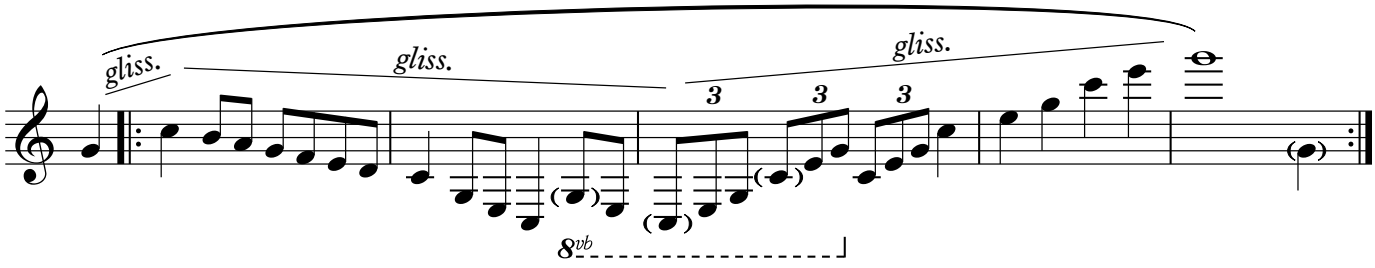
1. LISTEN / FEEL / VISUALIZE (SOUND)
2. UPSOUND







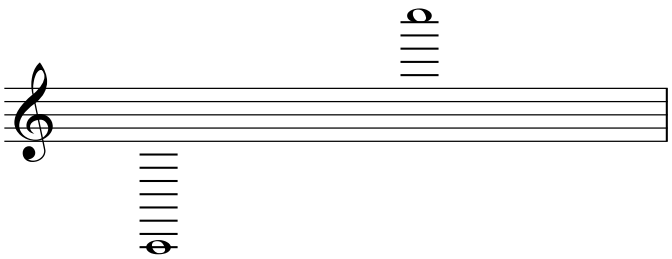




SERIES V
WEEK 15

Exercise: 24

Range expansion



In this way, I expanded my register and corrected some bad habits that have been created over the years. There is always something to work on and learn each day.

That is one of our motivations to work on the instrument.

Thank you so much for your time and willingness to read and experiment with what I share with you. I hope it is for the benefit of many.

Next, I share with you the sequence that I use each day with UPSOUND.

At the end of each exercise, I remove the UPSOUND. There are days that I play “higher” or “lower,” but this is the range that I normally work each day.

Enjoy it!

De esta manera es como he logrado expandir el registro y corregir algunos malos hábitos acumulados a lo largo de los años, siempre hay algo a trabajar y a aprender cada día, esa es una de nuestras motivaciones al trabajar el Instrumento.

Muchas gracias por su tiempo y disposición en leer y experimentar esto que comparto con ustedes y espero sea para el beneficio de muchos.

A continuacion les comparto la secuencia que trabajo cada día con el UPSOUND.

Al final de cada ejercicio retiro el UPSOUND. Hay días en los que llego hasta más "arriba" o más "abajo" pero este es el registro que trabajo normalmente cada día.

Disfrútenlo!

C'est ainsi que j'ai réussi à élargir le registre et à corriger quelques mauvaises habitudes accumulées au fil des années, il y a toujours quelque chose à travailler et à apprendre chaque jour, c'est l'une de nos motivations dans le travail de l'instrument.
Merci beaucoup pour votre temps et votre volonté de lire et d'expérimenter ce que je partage avec vous et j'espère que cela profitera à beaucoup.
Ci-dessous, je partage avec vous la séquence dans laquelle je travaille chaque jour avec l'UPSOUND.
À la fin de chaque exercice, j'enlève l'UPSOUND. Il y a des jours où je vais "plus haut" ou "plus bas", mais c'est le registre avec lequel je travaille normalement chaque jour.

Amusse - toi!

Auf diese Weise habe ich mein Register erweitert und einige schlechte Gewohnheiten, die sich im Laufe der Jahre entwickelt haben, korrigiert. Es gibt immer etwas, an dem man arbeiten und jeden Tag etwas lernen kann. Das ist eine unserer Motivationen, an dem Instrument zu arbeiten.
Vielen Dank für Ihre Zeit und Ihre Bereitschaft zu lesen und mit dem zu experimentieren, was ich mit Ihnen teile. Ich hoffe, dass es für viele von Nutzen ist.
Als Nächstes möchte ich Ihnen die Sequenz vorstellen, die ich jeden Tag mit UPSOUND anwende.

Am Ende jeder Übung entferne ich den UPSOUND. Es gibt Tage, an denen ich "höher" oder "tiefer" spiele, aber das ist der Bereich, in dem ich normalerweise jeden Tag arbeite.

Viel Spaß damit!

In this way, I expanded my register and corrected some bad habits that have been created over the years. There is always something to work on and learn each day. That is one of our motivations to work on the instrument.

以这个方法，我成功增加了我的音域，且改正了一些日积月累的坏习惯。每天我们都必须持续进步，这就是我们演奏乐器的动力。

Thank you so much for your time and willingness to read and experiment with what I share with you. I hope it is for the benefit of many.

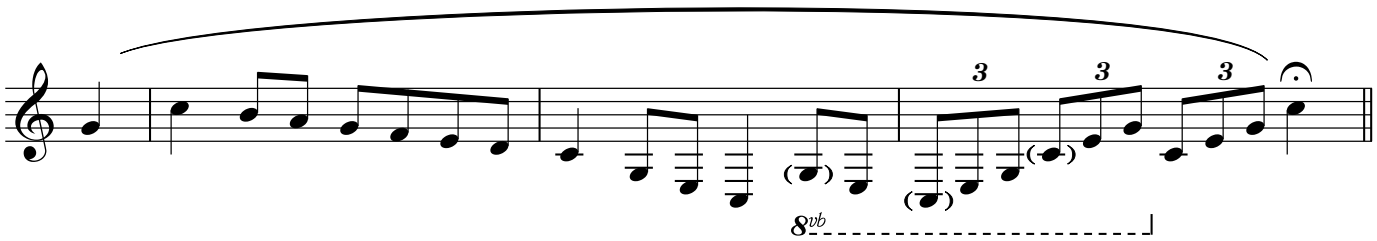
感谢你还以花时间阅读及尝试我分享的这些。希望这些能够帮助到你的演奏。

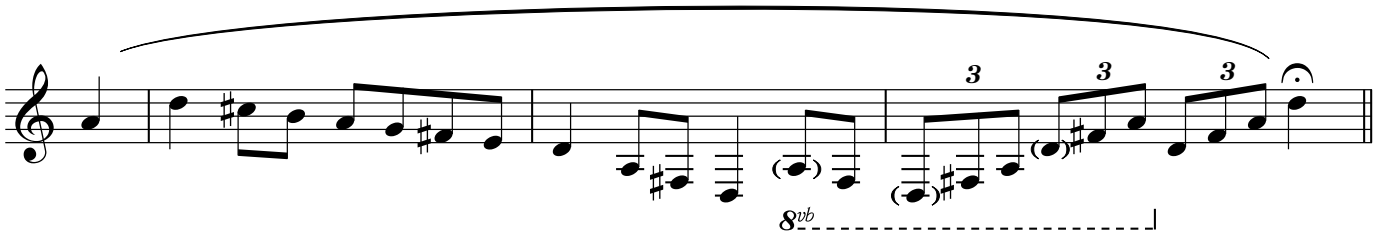
Next, I share with you the sequence that I use each day with UPSOUND.

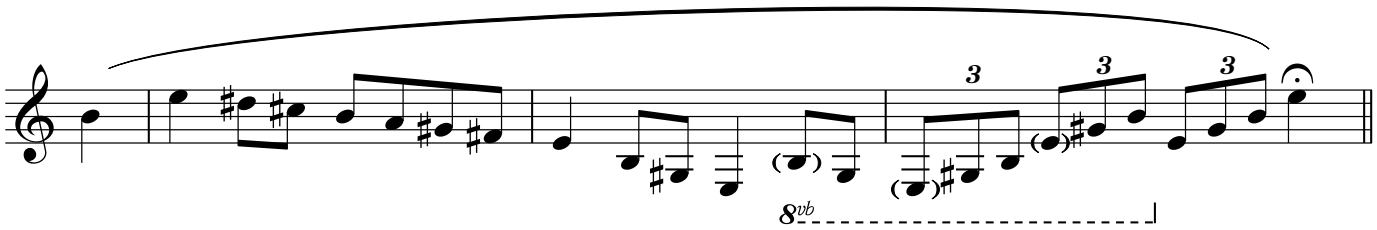
另外，我跟你分享我每天使用UPSOUND的顺序。

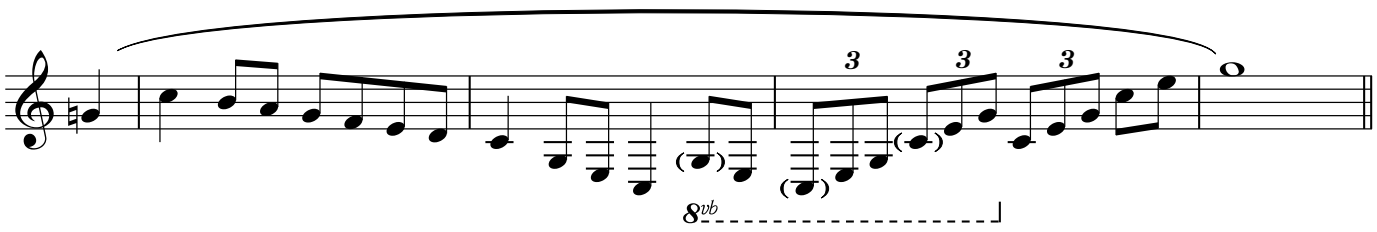
At the end of each exercise, I remove the UPSOUND. There are days that I play “higher” or “lower,” but this is the range that I normally work each day.
Enjoy it!
每一个练习进行完成后，我就会拿掉UPSOUND。有时候我会需要演奏“更高音”或“更低音”。但是这是我每天都会练习的音域。
尽情享受吧！

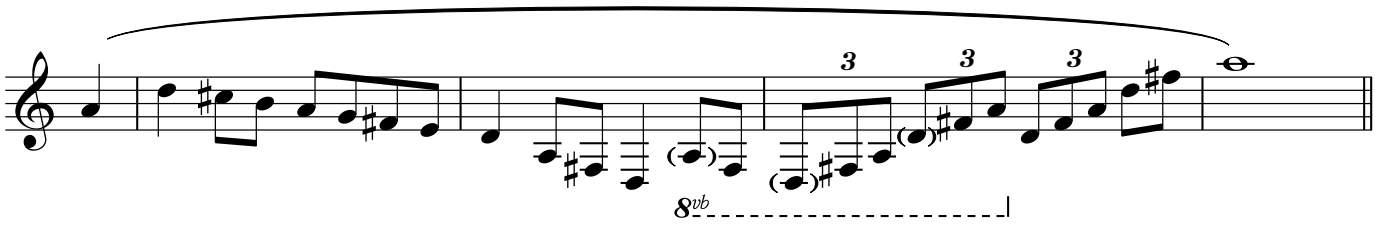
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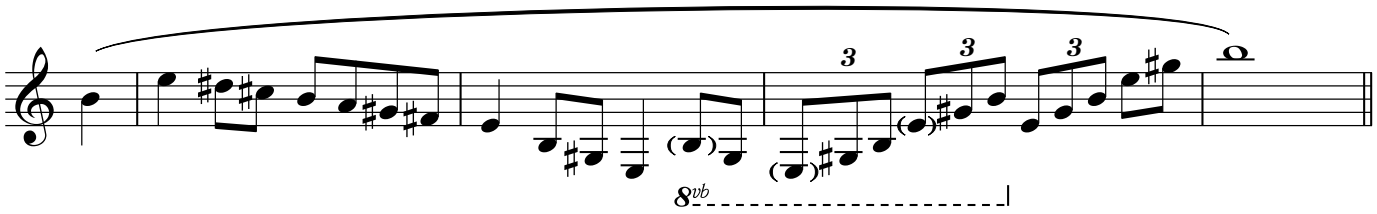


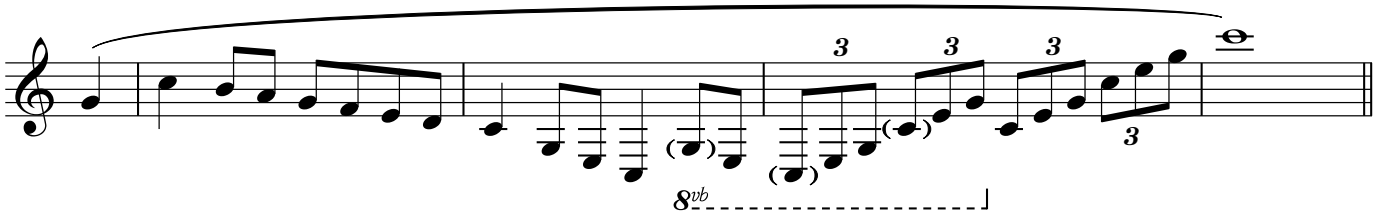


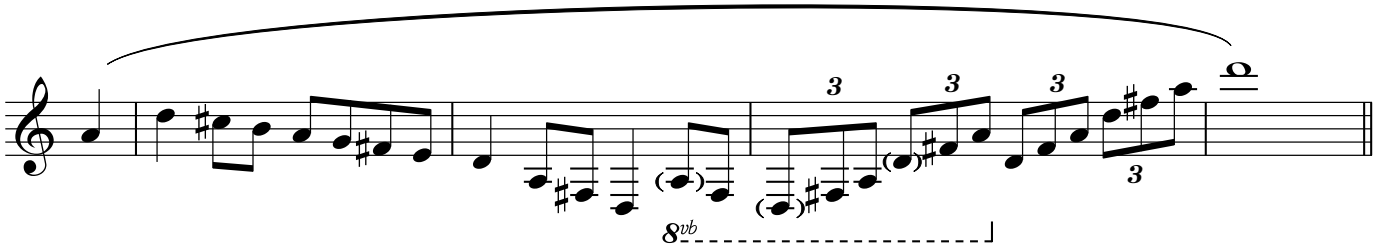


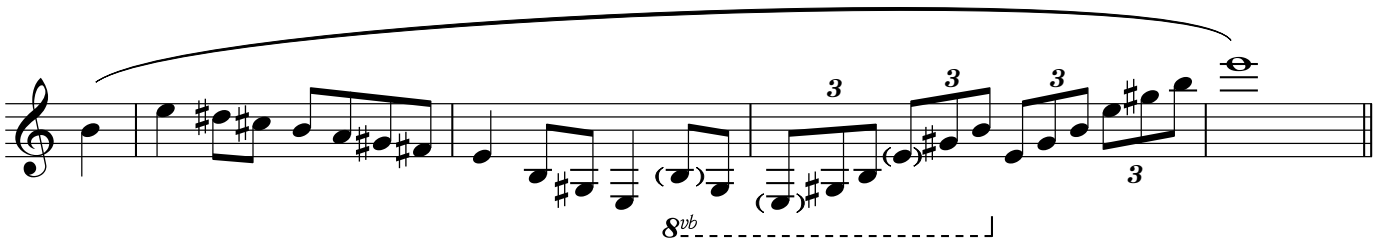


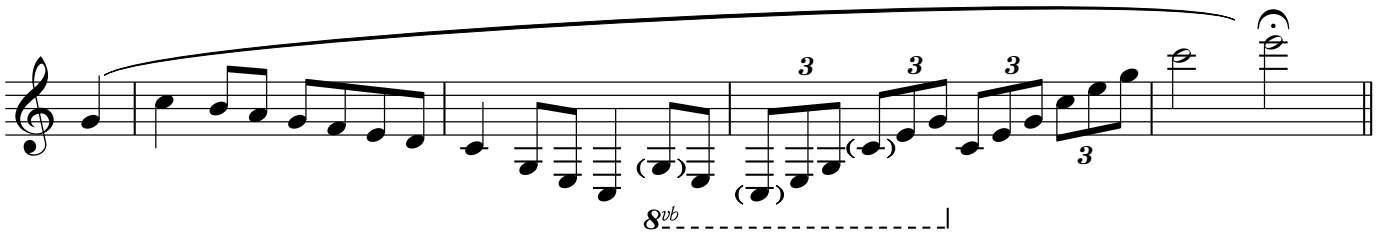


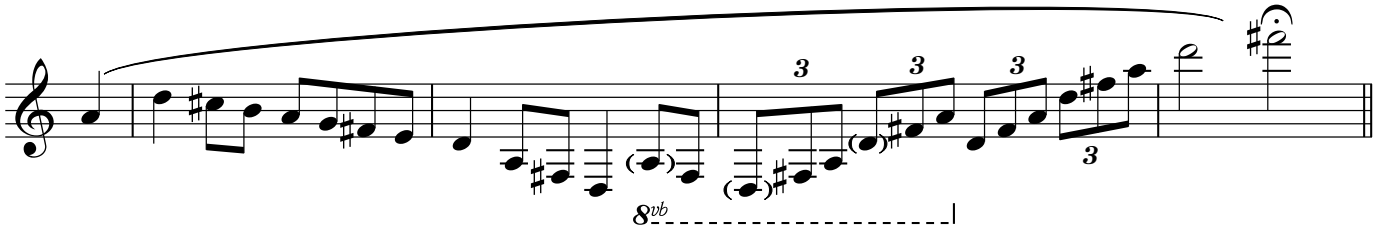

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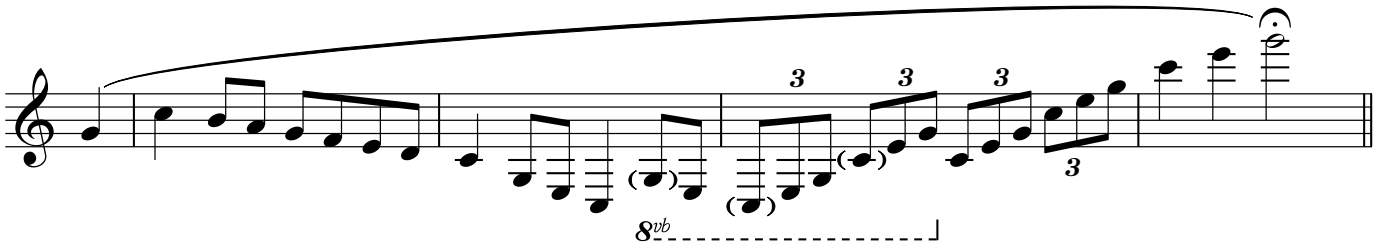

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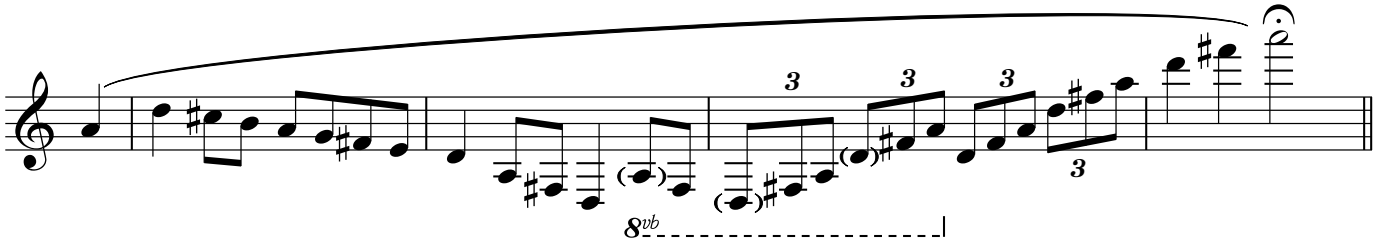

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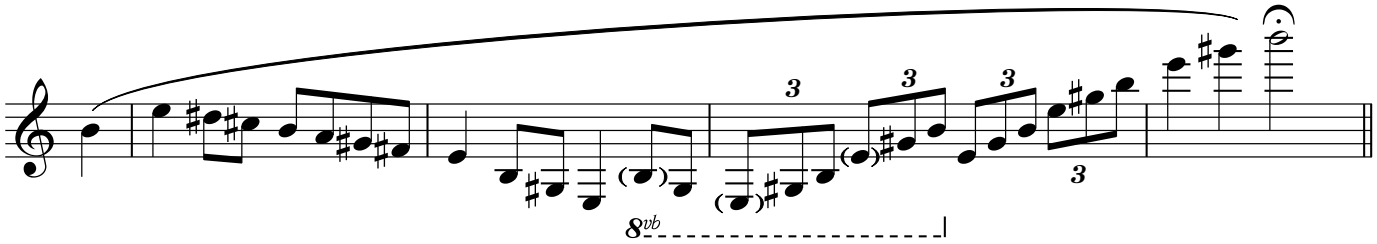

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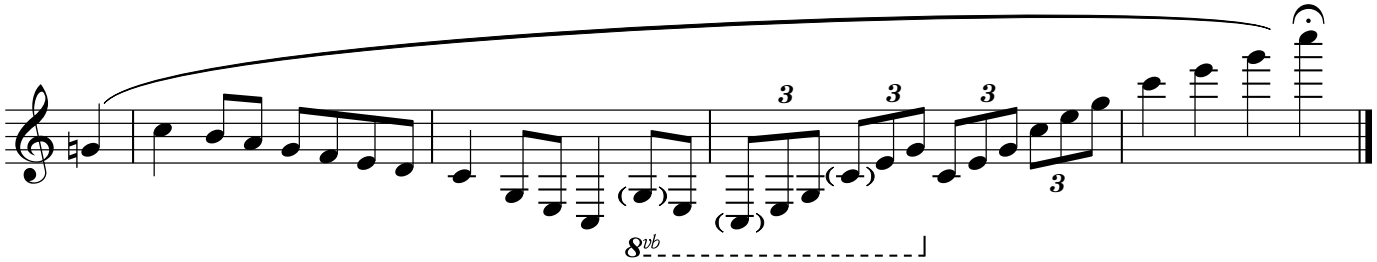

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