

PATRICK WHITEHEAD TRUMPET STUDIO

SPRING/SUMMER
2022

Student Accolades 2022

All State Band

Congratulations to these All State Band students!

Maryland All State Senior Band

Charlie Norwood - 1st Chair

Amber Bowen-Longino - 2nd Chair

Maryland All State Junior Band

Timothy Wang - 8th Chair

Ameya Moghekar - 9th Chair

Howard County All County GT Middle School Band

Ameya Moghekar - 2nd Chair

Timothy Wang - 3rd Chair

National Trumpet Competition

Charlie Norwood - Advanced to Quarter Finals of the High School Division of The National Trumpet Competition

Howard County Solo and Ensemble Festival

These students received Superior and Excellent ratings in the recent Howard County Solo and Ensemble Festival.

Receiving Superior Ratings

Bala Giovindaraju Petite Pièce Concertante by Guillaume Balay

Devin Hull A Glad Tune by Arthur Olaf Andersen

Matthew Massaro Solo de Concours by René Maniet

Abigail Nam Picnic Time by Leonard B. Smith

Bryan Wang Concert Etude by Alexander Goedicke

Timothy Wang Air Gai by G. P. Berlioz

Receiving Excellent Ratings

Peter Lee Romance in E flat by Leroy Ostransky

Summer Brass Institute

Starts
June
19th!

For the 20th year in a row, The Monumental Brass Quintet is offering the SUMMER BRASS INSTITUTE:

June 19 - 24, 2022

St. Mark's Episcopal Church

12700 Hall Shop Road

Highland, MD

Early Bird Pricing until May 1st!

Sessions will be held both in and outdoors. Grades 5-12 are welcome. Requirement 1 year of school band. More info at:

<https://www.monumentalbrassquintet.org/>



University Bound

Amber Bowen - Longino won substantial scholarships to several university music schools including Ithaca and University of North Carolina at Greensboro. She has chosen the University of Maryland, College Park where she will major in trumpet performance, beginning in the Fall of 2022.

In a recent performance at Carnegie Hall with her high school band, Amber won the Maestro Award.

Debut of the PW Studio Trumpet Ensemble

Each Monday evening is PW Studio Trumpet Ensemble Rehearsal. On Sunday March 27th, the Trumpet Ensemble made its debut performance at the Annual Studio Recital. After ten soloists played, the Trumpet Ensemble performed three selections — ending with a rousing rendition of Leroy Anderson's Bugler's Holiday!



Photo by Lucas Alexander/Unsplash

Students Moving Up

Ameya Moghekar - Wind Ensemble at River Hill High

Matthew Massaro - First Chair, Lime Kiln Middle School Band & Symphonic Band at River Hill High School

Sydney Stark - Symphonic Band River Hill High School



After 12 years at Atholton and seeing his teaching up close, Pat Whitehead is one of the best private instructors I've known. Not only does he work on fundamentals, but he does so with emphasis on being musical, not just technical. The students are better musicians and they bring a musicality and confidence to our ensembles that is so helpful in rehearsals. Not only do Pat's students make the local honor and All State ensembles, but he truly helps each student develop as a human being. I have yet to teach an Atholton student who didn't love lessons with Pat.



—Eric Posner, Director of Bands, Atholton High School, Columbia, MD

Interested in Trumpet Lessons?

Now accepting new students for the coming summer and fall. Anyone wishing to study trumpet with me can contact me by:

Phone/text: 301-322-4582

Email: mbqpat@aol.com



Photo by Daniela Reinsch

Steps to Improve Your Practice Session

Good trumpet playing is comprised of these basic components:

Mind and Mindset, Breath and Sound Production, Embouchure, Finger Technique and Articulation

Here are some general tips and 8 practice steps that can improve your practice sessions.

GENERAL PRACTICE TIPS

- Allow daily practice to become part of your daily life style.
- Practice in an area of your house that is away from distractions. You should feel free to be able to make mistakes without having to hear anyone make critical comments. Being free of distractions also means no electronic devices such as a cell phone, computer, tablet etc. Leave all those gadgets in another room. You want to have 100 percent total focus on your music practice. The world will not end if you don't answer a text from your friend right away ... LOL!
- Keep a daily practice journal/diary/log (whatever you choose to call it). Doing so is most beneficial! Use this journal as a tool to set daily goals, long term goals, jot down ideas and discoveries you've made while practicing, questions to ask your teacher, etc.
- Keep mentally focused on the music you are practicing. If your mind begins to drift. Ask yourself "How is letting my mind drift helpful to my improvement on the trumpet?" Then shift your mind back onto your music.
- Avoid practicing when you are tired, such as late at night. The mind *and* body need to be alert when practicing.
- Practice with intention. Before playing — be it one note, a scale, a phrase or an entire piece, take time to set a mental intention. Know what you want to accomplish before you play, and then mentally commit to accomplishing that intention as you play.
- Listen and reflect. As you play, keep your ear on the tone. Once you have completed the scale, phrase or section, ask yourself: "Did I accomplish what I intended?"
- Deep Listening. Find time every couple of days (or better yet every day) to do deep listening to great trumpet artists. Deep listening is much different than casual listening, requiring great mental presence. Listening with headphones is helpful so you can hear every nuance.
- Above all, enjoy the process of practicing. Set short term goals each day, and celebrate the small victories you make.

Steps to Improve Your Practice Session (cont.)

STEP 1: MENTAL PREP



Photo by Lilartsy/Unsplash

PREPARE YOUR MIND & PLAN YOUR SESSION

Before you get your trumpet out of the case, take several minutes to sit still.

Take several full inhalations through your nose, while slowly exhaling through your mouth. Allow your mind to calm down. We must practice with superb mental focus because performing requires superb mental focus. We perform how we practice.

Once your mind has calmed, take a few moments to jot down some goals for today's practice. Keeping a daily journal of your practice will enable you to become efficient in your practice, and thus more effective too.

STEP 2: PHYSICAL PREP

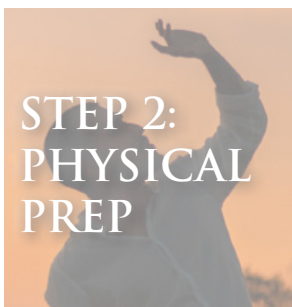


Photo by Cristian Castillo/Unsplash

STRETCH, MOVE, BREATHE, BUZZ

The act of playing the trumpet is an athletic endeavor. Just as the athlete prepares their body for a daily workout, so must the trumpet player. Take time to do some basic stretching such as neck rolls, shoulder rolls, basic trunk twists, toe touches, etc. You may also like doing some slow motion movement such as improvised Tai Chi which can have a slowing/calming effect on the mind — and ultimately integrate mind and body.

Follow the stretching with some breathing exercises from the Breathing Gym and/or Arnold Jacobs.

Now you are ready to buzz your lips. Try 6 - 10 long notes followed by some sirens. With lips apart begin by blowing a stream of air between the lips then gradually bringing the lips together so they create an organic buzz which is created as the lips touch one another. AVOID squeezing and/or tensing the lips.

STEP 3: SOUNDING AND SINGING

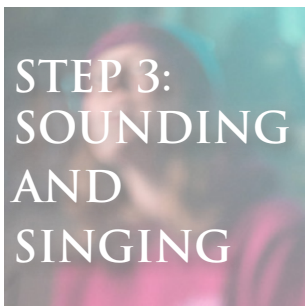


Photo by Harry Shelton/Unsplash

SOUND THE TRUMPET: LONG NOTES, LONG TONE STUDIES & MELODIES

Singing is the secret sauce for good trumpet playing!

Now you are ready to create your first sound of the day on the trumpet. This can be a single long note or series of long notes in the lower part of the staff, perhaps an E, F, or G, etc. Do not force the sound. If there is some fuzz, just let it be. We want to always come from an organic (non pushed, forced tone) place. AVOID instantly judging your sound. Your sound is what it is at that moment. Not good, not bad, just "is".

After some long notes you are now ready for some Long Tone Studies by Cichowicz. Take time to physically SING each line of Cichowicz Long Tone Studies & any melodies you play. Sing expressively.

STEP 4: EMBOUCHURE



Photo by Matias Caceres/Unsplash

EMBOUCHURE: LIP/TONGUE SLURS ANYONE? ABSOLUTELY!

Schlossberg Daily Drills, Earl Irons 27 Groups of Exercises, Arban Book, Bai Lin Lip Flexibility, Scott Belck Advanced Lip Flexibilities, Charles Colin Advanced Lip Flexibilities are all great books to work from. Begin with an easier set and incrementally add more challenging sets.

REMEMBER:

- SING YOUR LIP SLURS using the proper syllables of "ee" when ascending and "OH" descending. Sing and play expressively ... always be expressive/musical! NEVER STRAIN or PUSH.
- SLOW IS A GOOD THING!
- USE A METRONOME

Steps to Improve Your Practice Session (cont.)



Photo by Bruno Justo/Unsplash

FINGER FUN: LET THOSE FINGERS CRAWL, WALK, RUN... AND WAIL ON THOSE SCALES!

Nothing says "finger fun" better than Technical Studies for Cornet/Trumpet by H.L. Clarke. Crack that book open and get busy!

Let scales be part of this practice segment too. Get into the habit of playing all your memorized scales in a series, such as the circle of 5ths/4ths. This is also the time to work on new scales.

REMEMBER:

- The Power of Slow ... Hang out in the slow lane. There's no shame in that.
- Slam down those valves, even when playing at slow tempi.
- Most of these studies (Clarke) are written in the softer dynamic range. PLAY SOFTLY.
- USE A METRONOME and keep a daily tally of your metronome markings. After you have spent ample time (several practice sessions) in the slow lane allowing your muscles to memorize the pattern, try increasing tempo by 1 click of metronome daily.
- Play with left hand from L-R. Doing this requires your brain to learn the pattern using different neural pathways than with the right hand. Clarke Technical Studies (ie: Second Study) can also be played backward R - L with both right and left hands.

It's thrilling to hear a magnificent trumpet artist play "Flight of the Bumble Bee" because it's fast and flashy and of course, fast and flashy is really cool! AND you want to be a "cool" trumpet player, right? Well, "cool" starts by hanging out in the slow lane, learning 16th notes at one beat per note at around MM=80 or even slower.

Remember to ENJOY your process.



TIME TO BE ARTICULATE

Wag that tongue!

Just as a singer works at having excellent diction, the trumpet player must do the same, except our diction is called articulation. Each day the trumpeter needs to practice single, double, and triple tonguing, if they have advanced to the point where they have learned all three. Additionally mixed articulation should also be practiced. First and second year players need only be concerned with single tonguing. Once a trumpeter has learned how to multiple tongue (double & triple tongue) well, they must maintain (and expand) the level by spending time each day doing triple and double tonguing. Remember -- "use it or lose it." Also, both the beginner and the advanced player must spend time single tonguing every day, making sure attacks are consistently clear.

SING your articulations and use the same syllables you sing when you play/sing through your trumpet.

Learning trumpet articulation is really learning speech patterns. If you can SING IT, YOU CAN PLAY IT!

Arban's Complete Conservatory Method has many wonderful single, double, and triple tongue studies. Clarke's Technical Studies can also be used for single and multiple tonguing.

REMEMBER:

- Sing your music. Then sing those syllables through your trumpet as you play.
- Use a metronome.
- Record yourself and listen back. Inaccuracies of attacks and uneven rhythms can be heard on the playbacks.
- Sing double and triple tonguing patterns when you are away from your trumpet too.

Steps to Improve Your Practice Session (cont.)

STEP 7: SIGHT READING

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SIGHT READING

Practice helps you to become a confident sight-reader instead of a terrified fright-reader.

Sight Reading is an acquired skill and is acquired through practice. There are no bad sight readers. There are only people who are not skilled at sight reading because they don't practice sight reading.

Practice this skill so you become good at it. If you practice sight reading, you will get more comfortable at doing so and thus be a better sight reader. Try the Sight Reading Factory program which you can find online.

This is also a good time to practice challenging rhythmic patterns. Doing this will help you to better negotiate new music, with difficult rhythms, when it shows up in rehearsals.

STEP 8: PRACTICING PIECES

ETUDES, SOLOS, ENSEMBLE MUSIC, AUDITION PIECES

You may have an entirely separate practice session devoted to working on the challenging parts of ensemble music, learning études, learning solos and any audition material.

Remember to:

- Use a metronome.
- Sing your music phrase by phrase then always sing through your trumpet as you play. Be expressive when singing! Doing so will show up in your trumpet playing!
- Practicing slowly is always a good thing.
- Break your music down into short segments (1 or 2 measures at a time) when first learning a piece. Connect the segments as you learn them. Take your time and never rush through this process ... or any other practice process for that matter. LOL!
- Record yourself and listen back. The recorder is the "great truth machine."



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When I was a high school freshman and I decided I wanted to pursue music professionally, I knew I had to start studying with Pat. Pat is able to fuse the “technical” with the “musical.” While some teachers insist on building these two elements separately, clinically, and with absolute certainty, Pat possesses a more natural, humble, and spiritual understanding of improvement. He is also a master of the mental game of brass playing (trumpet is very similar to golf and tennis). Lessons with Pat often felt like meditations and explorations rather than workout sessions. I have had many great teachers, but I don't think I would have enjoyed any amount of professional success if I hadn't studied with Pat when I did.

One thing Pat said that has always stuck with me: “Be a great person first, and a great player second.”

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—Gabe Slesinger, Associate Principal Trumpet
Charlotte (NC) Symphony Orchestra