

# James Stamp Method

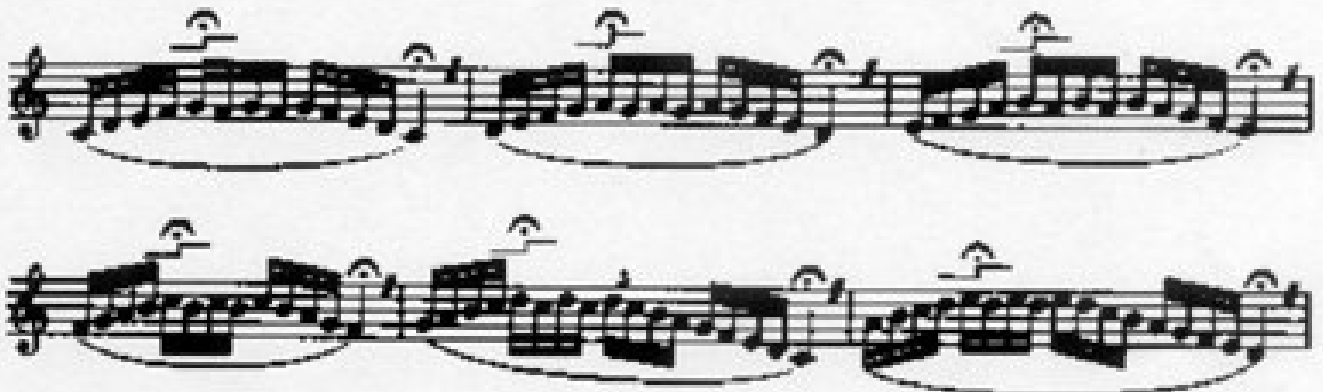
The mouthpiece and trumpet are only the amplifier – the buzzing of the lips is where the sound is formed. It is extremely important to practice buzzing the lips with steady air. Take a big breath and buzz the most pure sound that you can.

Practice the exercise on the next page with a piano or keyboard.  
Your right hand plays the keyboard – your left holds the mouthpiece

## Lip buzzing & Mouthpiece

### On mouthpiece

Playing the mouthpiece alone, hold it in the left hand with thumb and forefinger. **Keep the other fingers loose and do not clench them (See picture p. 4).** Hold the mouthpiece an inch from the small end. This is to lessen the pressure on the lips. What pressure is needed is added after the breath. This applies also when playing the instrument. **This has proven to be a most important point in my teaching.** Play as high as possible on the following scales :



Try not to slide from one note to the other. "Slot" the pitches.

Play with Horn

**BASIC warm-ups<sup>1</sup>** Mises en train de base<sup>1</sup> Grundlegende Einspielübungen<sup>1</sup>

The musical score contains 11 staves of music. The first 10 staves are melodic exercises with various intervals and dynamics (f, mp, p). The 11th staff is a chromatic exercise with a '2)' marking at the end. The 12th staff is a chromatic exercise with a '2) etc.' marking at the end.

1) See Alternative Ja (page 11) & 3b (page 13)

2) 1/2 tone down (p) bend (see page 20)

3) Continue these patterns with the starting notes ascending chromatically until you reach the bottom line (octave)

1) Voir Alternatives Ja (page 11) & 3b (page 13)

2) «Couber» la note d'un 1/2 ton descendant avec les lèvres (voir page 20)

3) Continuez selon ce schéma en prenant une note de départ chromatiquement croissante jusqu'à la

1) Siehe Alternativen Ja (Seite 11) & 3b (Seite 13)

2) Um 1/2 Ton nach unten «weibeln» (siehe Seite 20)

3) Nach demselben Muster fortsetzen, mit chroma-

4

Handwritten musical score for the first system, consisting of six staves. The notation includes treble clefs, a key signature of one flat, and various musical symbols such as slurs, accents, and dynamic markings. A handwritten note "Finger 1, 2, 3 if NECESSARY" with an arrow points to a specific measure in the fifth staff.

*f* senza dim.

Finger 1, 2, 3  
if NECESSARY

Handwritten musical score for the second system, consisting of eight staves. The notation continues with treble clefs, a key signature of one flat, and various musical symbols. A handwritten note "Bend" with an arrow points to a measure in the seventh staff.

Bend

This image shows a page of musical notation for a string quartet, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a style typical of a string quartet score, with each staff representing a different instrument. The notation includes a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as *p* (piano) and *pp* (pianissimo) are used throughout the piece. The page is oriented vertically, with the staves running from top to bottom.