

## Half-Step Bending

The half-step bending routine is what he's referring to, and that's the process of just going [plays trumpet]. I have a whole routine built off of that. It was one of the things that *really* helped me pull my shit together the most.

And to answer your question - no, it's not part of my daily routine. Although that routine isn't part of my daily ritual, but there's always some half-step bending. Any time I find myself on a note that's not 100% open and resonant, I'll stop and give myself like a little pop-quiz on that note. [Plays trumpet]

So on that example, I purposely overshot and then corrected. Overshot the high C, hit a D, went to the high C, but I was sharp on it, because I had originally overshot it; and so in this example it's like, "Okay, crack the note, but now I'm on the note, but I feel like there's something wrong with the note; too much tension - Let me do a half-step bend on that." And that gets me down into the sweetest, fattest, juiciest part of the note. I'll do exactly the same thing again. [Plays trumpet]

Notice how where I centered- eventually, where it was in tune, it was lower in pitch than where I started, and the sound was much fatter. So half-step bending is something that I use to open-up my sound. It works very well for a lot of people, and for some people that can't really get on board with half-step bending, the alternative would be actual trilling, [plays trumpet] where you've got really juicy, fat notes, in both cases.

Whether it is a whole step or a half-step, either way just going up a scale. If you can really make the little adjustments necessary to get both notes to be 100% in the sweet spot, that requires a small change to your air; the same exact change to your air that would be required to do the half-step bending [plays trumpet]. So whether it's with the valve or not with the valve; either way if I just play a G long tone, and then move - push down the second valve, that's not really gonna get me to an optimal F sharp, that's gonna get me to a sharp F sharp, because I'm gonna be playing with G air [plays trumpet].

So you hear the G, much more resonant than the F sharp. Or, [plays trumpet]. That G is flat and it's uncentered because I'm just playing an F sharp air-long-tone, if you will. And in both cases the problem with that is that the air isn't changing for both notes, and if you wanna be really, truly accurate with every single note that you play throughout your entire range of the

horn, you gotta have kind of specific settings for each note. And those can be worked on *very* simply by either half-step bending from any note to its half-step-below neighbor - to doing actual trills - in both cases, across your entire range, and making sure that you're making those little adjustments that mean the little difference between an okay note and an extremely resonant, "perfect" note.

So, while no, that particular half-step bending routine isn't in my daily bag of tricks, it has been assimilated into me. That exercise was part of my daily routine longer than anything else has ever been. But now, it's one of the basic food groups for me - one of those kinda topics that I always touch on in some way shape or form.