

2011 ATSSB TRUMPET CLINIC

LAMAR UNIVERSITY

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I. General Considerations

- A. Warm Up – first thing every day before any other playing
 - 1. 10 to 15 minutes
 - 2. Easy mouthpiece buzzing
 - 3. Long tones for tone development
 - 4. Easy lip slurs for lip and tongue arch coordination
 - 5. Basic articulation patterns
 - 6. Scales
- B. Practice Routine
 - 1. Quality over quantity
 - 2. Metronome is your best friend—always use it
 - 3. Rest as much as you play during a practice session
 - During resting periods:
 - finger difficult passages slowly
 - sing the music
 - play music on air (blow air just like you are playing—but do not buzz lips—and finger along with the music)
 - 4. Sectionalize – select small sections (one or two measures) that give you the most trouble and work on them first
 - 5. Only run large sections of the music **AFTER** you have learned all the notes, rhythms, dynamics, articulations, etc.
 - 6. Once all of the music is thoroughly learned, begin doing run-throughs

II. Initial Approach

- A. Overview
 - 1. Composer
 - 2. Title
 - 3. Time signature
 - 4. Key signature and accidentals
 - 5. Tempo (if indicated) and tempo changes
 - 6. Rhythms, articulations, dynamics
 - 7. Look up all foreign words and write in English translation
 - 8. Sight read it through to get an idea of how it goes (it's OK to miss some notes)
- B. Sectionalize
 - 1. Find places where the music “breathes” and where you need a breath
 - a. often during a rest
 - b. phrases usually (not always) last 4 to 8 measures
 - 2. Determine the sections that are going to be the hardest for you
 - a. break these larger sections into smaller sections to be practiced
 - could even be just two notes (rhythm or interval) that are difficult
 - b. practice each section until you can't miss it (like saying your ABCs)
 - start at a very slow tempo and *gradually* increase speed
 - c. once the difficult measure(s) is learned, add a measure to either side
 - if there is an interval you keep missing, sing it and then buzz it several times. Once you can sing and buzz the interval, you should be able to play it.

C. Simplify

1. Tricky fingerings - just work the fingers and not the lips (saves chops!)
2. High notes – take entire passage down an octave
3. Difficult rhythms – clap and count them out
 - play the section on just one note
4. Tricky slurs/articulations – take them out and tongue or slur everything
 - add them back in gradually after the lips/tongue are calibrated
5. Endurance – practice endurance only after you can play everything correctly

III. Voxman p. 21, *Largo Cantabile* by Gatti

A. Overview, Sectionalize, Simplify

B. Micro practice

1. m. 1 – rhythm/tempo and starting note (sing)
2. m. 13 – finger technique exercise (Ex. 1)
3. m. 21, 23 – rhythm – slow it down and give the 8th note the beat (Ex. 2)
4. m. 22, 24 – accuracy – slur for consistent airflow (Ex. 3)
5. mm. 8, 10, 16 – grace notes – simplify and focus on just the grace note (Ex. 4)
6. m. 20 – cadenza (defn. – a brilliant and elaborate passage played by the soloist without a strict tempo)
7. Musicality – Tension & Release (mm. 4, 8, 10, etc.)

C. Macro Practice - putting it back together

1. After all sections have been learned thoroughly, piece them together
2. Two suggestions
 - a. Begin with the last measure and play it correctly in context, then add the second-to-last measure. Then the last three measures, etc. until you are back at the beginning.
 - b. Same idea as above, but start at the first measure

***Do not add a measure until you can play the current set of measures perfectly in context. Adding a measure will not make a problem go away.

IV. Voxman p. 17, *Vivace* by Böhme

A. Overview, Sectionalize, Simplify

B. General Tips

1. Tone is everything; technique is secondary
2. Accuracy is more important than speed
3. Slow it down and learn with the 8th note getting the beat
4. Air, Air, Air
 - a. tank up at the beginning, you will need it
 - b. use a steady airstream to support notes
 - b. slurring trick (Ex. 5)
5. Smooth/even articulation (crisp and clear)
 - mouthpiece trick on air
6. Deliberate fingers – bang the valves down
7. Repeated notes
 - in practice, accent each downbeat to get the right number of notes (Ex. 6)

C. Micro practice

1. Rhythmic accuracy (tied notes)

- remove the tie and articulate the first note of each measure (in practice only)
- Ex. 7

2. Where to breathe?

- *Starting the whole etude with a big, full breath is the key
- mm. 10, 25, 27, 38 – turn the 16th note downbeat that is tied to the previous measure into a 16th rest (Ex. 8)
- m. 16 – during rest

3. Wide slurs

- Flexando (a.k.a. elephant exercise) – Ex 9, from *Flexus* by Laurie Frink
“The goal of these exercises is to maintain a continuous air stream from beginning to end—right through the change of direction. Aim for the final note to keep the air from stopping or faltering at the halfway point.”
- Slur builder exercise (Ex. 10)

D. Macro practice (see above from previous etude)

V. Closing Thoughts

A. Listen to professional recordings (not just any YouTube video)

- Phil Smith, Jens Lindemann, David Hickman, Håkan Hardenberger, Maurice Andre, Eric Aubier, Sergei Nakariakov, Jouko Harjanne

B. Record yourself to hear what sounds good and what needs work (this way you do not have to evaluate your playing while playing—too much to think about)

C. Memorize each etude – this will give you tremendous confidence

D. Mental practice – spend time fingering through each etude while “hearing” the music in your mind’s ear

E. Endurance

a. Carmine Caruso exercise

- play a scale (any scale) with each note getting 8 beats, then rest for 4 beats BUT keep the lips flexed and firm and inhale through your nose.
- play until the lips feel a good burn, but not until they hurt. Try to play longer each day.

b. Build up endurance specific to each etude

- start at the beginning and play until your lips just barely begin to get fatigued
- play again and add one measure
- gradually do this until you can play the whole piece without feeling fatigue (this will probably take several days/weeks)
- then begin to play the entire etude and add a repeat at the end, adding one or two measures at a time
- continue until you can play the entire etude through twice with minimal fatigue

G. In general, as you practice *rest as much as you play*. If you practice for 45 minutes, rest the chops for about 20 minutes (while doing other musical exercises)

F. Take private lessons

Definition of Musical Terms

A tempo – in time; at the preceding rate of speed

Accelerando (accel.) – getting gradually faster, gradually increasing the tempo

Crescendo (cresc.) – growing increasingly louder (with intensity)

Flebile - plaintive, mournful, doleful, sad

Largo cantabile – in a very slow, singing style

Morendo – dying away

Rinforzando (rin) – strengthened, accented

Ritardando (rit.) – growing slower and slower

Smorzando – gradually dying away to a whisper

Stentando (stent.) – struggling, to play in a laborious manner

Tenuto (ten.) – to hold

Trattenuto (tratt.) – to hold back

Vivace – lively, animated, brisk

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Musical Examples

Ex. 1
Voxman p. 21, m. 13

Musical notation for Ex. 1, Voxman p. 21, m. 13. It consists of five staves of music in G major (one sharp) and 3/4 time. The melody is written in treble clef. The first staff shows the beginning of the phrase with a slur over the first four measures. The second staff continues the phrase with a slur over the next four measures. The third staff continues with a slur over the next four measures. The fourth staff continues with a slur over the next four measures. The fifth staff concludes the phrase with a slur over the final four measures. The key signature is G major (one sharp) and the time signature is 3/4. The melody consists of eighth and quarter notes, with some slurs and accents.

Ex. 2
Voxman p. 21, m. 21

Musical notation for Ex. 2, Voxman p. 21, m. 21. It consists of one staff of music in G major (one sharp) and 3/4 time. The melody is written in treble clef. The phrase starts with a quarter rest, followed by a quarter note G, an eighth note A, and an eighth note B. This is followed by a quarter note C, a quarter note D, and a quarter note E. The phrase ends with a quarter note F# and a quarter note G. The key signature is G major (one sharp) and the time signature is 3/4.

Ex. 3
Voxman p. 21, m. 24

Musical notation for Ex. 3, Voxman p. 21, m. 24. It consists of one staff of music in G major (one sharp) and 3/4 time. The melody is written in treble clef. The phrase starts with a quarter note G, followed by an eighth note A, an eighth note B, a quarter note C, a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The phrase ends with a quarter note G. The key signature is G major (one sharp) and the time signature is 3/4.

Ex. 4
Voxman p. 21, m. 10

Musical notation for Ex. 4, Voxman p. 21, m. 10. It consists of one staff of music in G major (one sharp) and 3/4 time. The melody is written in treble clef. The phrase starts with a quarter note G, followed by a quarter note A, a quarter note B, and a quarter note C. This is followed by a quarter note D, a quarter note E, a quarter note F#, and a quarter note G. The phrase ends with a quarter note G. The key signature is G major (one sharp) and the time signature is 3/4.

Ex. 5
Voxman p. 17, mm. 2-5

Ex. 6
Voxman p. 17, mm. 10-14

Ex. 7
Voxman p. 17, mm. 1-6

Ex. 8
Voxman p. 17, mm. 8-10

Ex. 9
Flexando

1
2
3

Continue up chromatic scale

Ex. 10
Slur builder (Voxman p. 17, m. 13)

Slowly