

# 2011 TMEA 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. 12, G Major

### A. Overview, Sectionalize, and Simplify

- Rewrite in 3/4 time

### B. Micro practice

1. Rhythm of tied notes – mm. 16, 23, 25, 32–3
  - omit the tie to help with rhythmic accuracy (Ex. 1)
  - simplify the rhythm and intervals – mm. 32–4 (Ex. 2)
    - Arban Practice: pp. 26–7
2. Simplify grace note rhythms – mm. 12, 13 (Ex. 3)
  - Arban Practice: pp. 108–9

### C. Musicality/Phrasing

1. Airflow – practicing “on air”
2. Dynamics
3. *Rallentando* a bit earlier
4. Vibrato
  - Arban Practice: pp. 191–245

### D. 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. 8, by Duhem

### A. Overview, Sectionalize, and Simplify

- rewrite in 6/4 time

### B. Micro practice

1. Two or more grace notes – mm. 5, 6, 13, 23 (Ex. 4)
  - Arban Practice: pp. 102–6
2. Finger dexterity – mm. 14–5 (Ex. 5)
  - Arban Practice: pp. 76–86

3. Wide lip slurs – mm. 3, 11, 14, 19, 26–7
  - a. Flexando (a.k.a. elephant exercise) – Ex 6, 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.”
  - b. Slur builder (Ex. 7)
    - Arban Practice: p. 125 (slurred)

C. Musicality/Phrasing

1. Airflow – practice “on air” (mouthpiece trick)
2. Tension & Release – mm. 4, 8, 12, 18, 20, 22, 24, 26, 28
3. Eventually feel in two

D. Macro practice (see above from previous etude)

**IV. Voxman p. 22, B Minor, by Gatti**

A. Overview, Sectionalize, and Simplify

- \*Tone is everything; technique is secondary
- \*Accuracy is more important than speed

B. Airflow

1. Omit tongue and slur everything (Ex. 8)
2. Water faucet analogy
3. Back of mpc exercise

C. Articulation

1. Ignore staccato 16<sup>ths</sup>; think crisp attack rather than short length
2. One-note exercise (Ex. 9) – play on any one note
  - Arban Practice: pp. 28–31 (#19–27)

D. Accuracy

- Pop tones

E. Grace notes

- Simplify – just 8<sup>th</sup> notes with grace notes (Ex. 10)

F. Steady tempo

- Backwards metronome

G. Musicality

1. Style change in m. 22 – play smoother and somewhat schizophrenic
2. Suggestion: play *pp* pickup to m. 43 (like beginning)

**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

## Definitions of Musical Terms

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

*Allegretto grazioso* – light, cheerful, and graceful

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

*Diminuendo (dim.)* – gradually getting softer

*Larghetto cantabile* – in a very slow, singing style

*Piu mosso* – more motion

*Poco a poco* – little by little

*Rallentando (rall.)* – getting slower

*Sempre* – Still, always, continually

*Smorzando* – gradually dying away to a whisper

*Sostenuto* – sustained

*Staccato (stacc.)* – detached

# Voxman p. 12, G Major

(rewritten in 3/4 time)

**Larghetto cantabile**

(M.M. ♩ = 60-66)

*p*

9 *p*

15 *rall.* *a tempo* *p*

22

28

33 *f*

38 *rall.*

# Voxman p. 8

(rewritten in 6/4)

Duhem

Adagio cantabile (M.M. ♩ = 106-122)

5

*p* *sostenuto*

10

*cresc.* *p* *piu mosso*

14

*p* *rall.* *a tempo*

18

*p* *pp*

23

*f* *p* *rall.*

28

*f*

Ex. 1  
Voxman p. 12, mm. 16-7



Ex. 2  
Voxman p. 12, mm. 32-4



Ex. 3  
Voxman p. 12, m. 12



Ex. 4  
Voxman p. 8, m. 5



Ex. 5  
Voxman p. 8, mm. 14-16

Musical score for Ex. 5, Voxman p. 8, mm. 14-16. The score consists of six staves of music in G major. The melody is characterized by a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Slurs and ties are used extensively to connect notes across measures and staves, creating a sense of continuous motion. The key signature has one sharp (F#).

Ex. 6  
Flexando

Musical score for Ex. 6, Flexando. The score consists of a single staff of music in G major. It features a chromatic scale starting on G4 and ascending to G5, followed by a scale with fingerings 1, 2, and 3. The text "Continue up chromatic scale" is written to the right of the staff. The key signature has one sharp (F#).

Ex. 7 - Slur Builder  
Voxman p. 8, m. 11

Musical score for Ex. 7 - Slur Builder, Voxman p. 8, m. 11. The score consists of a single staff of music in G major. It features a sequence of eighth notes with a slur over them, followed by a few more notes. The key signature has one sharp (F#).



Ex. 8  
 Voxman p. 22, mm. 1–8 (Slur all)

Musical notation for Exercise 8, showing two staves of music in G major (one sharp), 2/4 time. The melody is slurred across all notes. The first staff contains measures 1 through 7, and the second staff contains measure 8, ending with a double bar line.

Ex. 9  
 Voxman p. 22, mm. 1–8

Musical notation for Exercise 9, showing two staves of music in G major (one sharp), 2/4 time. The melody is marked with a piano (*p*) dynamic. The first staff contains measures 1 through 7, and the second staff contains measure 8, ending with a double bar line. Accents (>) are placed above the notes in measures 2, 4, 6, and 8.

Ex. 10  
 Voxman p. 22, mm. 1–8

Musical notation for Exercise 10, showing one staff of music in G major (one sharp), 2/4 time. The melody is marked with accents (>) above the notes in measures 2, 4, 6, and 8. The first staff contains measures 1 through 8, ending with a double bar line.