

2012 ATSSB TRUMPET, EUPHONIUM, TROMBONE, AND TUBA 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. and can play them consistently
 - 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 translations
 - 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 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
 - gradually add them back in after the lips/tongue are calibrated
5. Endurance – practice endurance only after you can play everything correctly

III. Voxman p. 32 (page 30 in bass clef book), **A-flat Major (*Adagio cantabile*) by Duhem**

A. Overview, Sectionalize, Simplify (see Part II above)

B. General Tips

1. Smooth and steady airflow is the key to lyrical playing
2. Dynamics are relative to one another. Make sure your ceiling (i.e. *f*) is not too close to your floor (i.e. *p*)
3. All notes are long and smooth (*tenuto*), including 16th notes
4. Breathing
 - a. Every breath needs to be big and full
 - b. To get a bigger breath in m. 8, make the 8th note an 8th rest
 - c. To get a bigger breath in m. 16, make the first tied 8th-note triplet a rest and breathe during that rest
5. The accents (mm. 15, 20, 23) are to be played with weight rather than strong articulation

C. Micro practice – taking it apart

1. Musical contours, mm. 1–4, 9–12 (**Ex. 1 & 2**)
 - a. Slur all notes, but with each different pitch being only a quarter note
 - b. This helps to facilitate smooth air without worrying about rhythms and articulation
2. Musicality – Tension & Release (mm. 2, 12, 18, 20, 24)
3. Slurs – always stay relaxed with smooth air flowing
 - a. Upward slurs – think “Ah – Ee” (mm. 6, 9, 9–10, 12–13, 22–23)
 - slur builder exercise (**Ex. 3**)
 - b. Downward slurs – think “Ee – Ah” (mm. 5, 7, 10, 14–15, 15)
 - inverted slur builder exercise (**Ex. 4**)
4. Grace note, m. 7 (**Ex. 5**)
 - must be cleanly played and clearly heard

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 in context without error. Adding a measure will not make a problem go away.

E. Heads-Up Reminders

- 8th notes preceding 8th rests need to be long, not clipped short (mm. 2, 4, 12, etc.)
- m. 6 – the D natural carries throughout the measure

IV. Voxman p. 3, *Alla breve* by Böhme

A. Overview, Sectionalize, Simplify (see Part II above)

B. General Tips

1. Tone is everything; technique is secondary
2. Accuracy is more important than speed—center each note
3. Slow it down and learn in a slow 4/4 first
4. Air, Air, Air
 - a. Tank up at the beginning, you will need it
 - b. Use a steady airstream to support notes, even at soft dynamics
5. Smooth/even articulation (crisp and clear)
 - a. Mouthpiece trick on air
 - b. Staccato notes should be played with a crisp articulation, not clipped and choppy
6. Deliberate fingers – bang the valves down
7. Crescendo in m. 7 can be started one bar earlier to help reach the A with more ease
8. This etude needs to be light and quick. The *forte* marked here is not a fanfare *forte*.
9. Big dynamic contrasts will make this etude really sparkle

C. Micro practice

1. Where to breathe?
 - a. Initial breath must be the biggest
 - b. It's OK to turn an 8th note into a rest, as long as it is tied to the preceding note (mm. 5, 17, 25, 29, 33)
 - c. Take big, full breaths during quarter rests (mm. 8, 20)
2. Rhythm and syncopation
 - a. Practice rhythms on one note, mm. 1–4, 5–8 (**Ex. 6 & 7**)
 - clap first, then blow on air (articulated), then play on one note (still use correct dynamics!)
 - b. Use an egg shaker to subdivide the tempo while blowing rhythm on air
3. Interval accuracy
 - a. For every problematic interval, sing it first before trying to play it
 - b. Eliminate rhythm and play mm. 1–2 with just quarter notes. Slur first, then add articulation later. Continue in the same manner for mm. 5–6, 17–18, 21–22, 25–28 (**Ex. 8 & 9**)
 - c. practice slurring each line by itself to ensure correct and consistent airflow (slur on air first through back of mouthpiece, then play on the horn)
4. Specific exercises for learning tricky passages
 - a. m. 1–2 - accents
 - simplify the rhythm to get the right feel for the accents (**Ex. 10**)
 - use the same technique for mm. 5–6, 17–18, 25–28
 - b. m. 7 - accuracy
 - learn from the end of the passage to the beginning (**Ex. 11a**), and then from beginning to end (**Ex. 11b**)
 - use the same technique for mm. 15, 19, 29, 33
 - c. mm. 21–22
 - 3-notes at a time to gain confidence (**Ex. 12**)

D. Macro practice (see above from previous etude)

E. Heads-Up Reminders

- Before starting, establish the tempo internally to maintain consistency throughout
- Be sure to begin a crescendo in m. 26—it's easy to miss
- The half notes must be played full value in mm. 9, 10, 16, 24, 36
- Tempo is often lost on the tied notes. Release the tie earlier to stay in tempo.

V. Closing Thoughts

- 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
- 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)
- Memorize each etude – this will give you tremendous confidence
- Mental practice – finger through each etude while “hearing” the music in your mind’s ear
- Endurance
 1. Start at the beginning and play until your lips just barely begin to get fatigued
 2. Start over and add one measure
 3. Gradually do this until you can play the whole piece without feeling fatigue (this will probably take several days/weeks)
 4. Then play the entire etude and add a repeat at the end, adding 1 or 2 measures at a time
 5. Continue until you can play the entire etude through twice with minimal fatigue
- Lip Flexibility Resources
 1. Bai Lin – Lip Flexibilities (Balquhiddie Music)
 2. Irons – 27 Groups of Exercises (Southern Music Co.)
 3. Frink/McNeil – Flexus (Gazong Press)
- In general, as you practice *rest as much as you play*. If your practice session lasts 45 minutes, rest the chops for about 20 of those minutes (while doing other musical exercises)
- Take private lessons
- HAVE FUN!!! Enjoy the music you are making and everyone else will, too!

VI. What Judges Want to Hear

- Correct rhythms, notes, and articulations
- Beautiful tone and good intonation
- Consistent tempo
- Clean articulation and finger coordination
- Musicality and phrasing (individuality and personality)

Musical Definitions

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

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

Adagio – slowly and leisurely (literally, “at ease”)

Alla breve – cut time

Cantabile – in a singing style

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

Rallentando (rall.) – slowing down, or getting slower

Risoloto – determined, decided, with firm purpose

Ritardando (rit.) – growing slower and slower

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Musical Examples

Treble Clef

Ex. 1
Voxman p. 32, mm. 1-4

p

Ex. 2
Voxman p. 32, mm. 9-12

p

Ex. 3
Voxman p. 32, m. 6

mp Ah Ee

Ex. 4
Voxman p. 32, m. 7

f Ee Ah

Ex. 5
Voxman p. 32, m. 7

f play 3x

Ex. 6
Voxman p. 3, mm. 1-4

f

Ex. 7
Voxman p. 3, mm. 5-8

f

Ex. 8
Voxman p. 3, mm. 1-2
(slur first, then articulate)

f

Ex. 9
Voxman p. 3, mm. 25–28
(slur first, then articulate)

Musical notation for Ex. 9, showing a single staff in 4/4 time. The notes are: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3. A slur covers the first six notes (G4 to B4), and an articulation mark (a vertical line) is placed under the last six notes (G4 to B3).

Ex. 10
Voxman p. 3, mm. 1–8

Musical notation for Ex. 10, showing two staves in 4/4 time. The first staff starts with a dynamic marking of *f* and features accents (>) over the first two notes. The second staff starts with a dynamic marking of *p* and features accents (>) over the first two notes. Both staves end with a hairpin symbol (a V-shape).

Ex. 11a
Voxman p. 3, m. 7

Musical notation for Ex. 11a, showing two staves in 4/4 time. The first staff starts with a dynamic marking of *mf* and contains two measures with repeat signs. The second staff contains two measures with repeat signs.

Ex. 11b
Voxman p. 3, m. 7

Musical notation for Ex. 11b, showing two staves in 4/4 time. The first staff starts with a dynamic marking of *mf* and contains two measures with repeat signs. The second staff contains two measures with repeat signs.

Ex. 12
Voxman p. 3, mm. 21–22

Musical notation for Ex. 12, showing three staves in 4/4 time. The first two staves start with a dynamic marking of *f* and feature accents (>) over the notes. The third staff features triplet markings (a '3' over a group of three notes) and accents (>) over the notes.

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Musical Examples

Bass Clef

Ex. 1
Voxman p. 30, mm. 1-4

p

Ex. 2
Voxman p. 30, mm. 9-12

p

Ex. 3
Voxman p. 30, m. 6

mp Ah Ee

Ex. 4
Voxman p. 30, m. 7

f Ee Ah

Ex. 5
Voxman p. 30, m. 7

f play 3x

Ex. 6
Voxman p. 3, mm. 1-4

f

Ex. 7
Voxman p. 3, mm. 5-8

f

Ex. 8
Voxman p. 3, mm. 1-2
(slur first, then articulate)

f

2

Ex. 9
Voxman p. 3, mm. 25-28
(slur first, then articulate)

p

Ex. 10
Voxman p. 3, mm. 1-8

f

p

Ex. 11a
Voxman p. 3, m. 7

mf

Ex. 11b
Voxman p. 3, m. 7

mf

Ex. 12
Voxman p. 3, mm. 21-22

f

f

f