

2013 ATSSB TRUMPET CLINIC
LAMAR UNIVERSITY

Presented by Dr. Brian Shook

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. When you slow a passage down to work on it, be sure to speed it up *gradually* instead of rushing back to the original tempo.
 - 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 – for learning etudes and solo repertoire

- 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. Find the errata sheet and mark in all changes
 - 9. 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. What Judges Want to Hear

- A. Correct rhythms, notes, and articulations
- B. Beautiful tone and good intonation
- C. Consistent tempo
- D. Clean articulation and finger coordination
- E. Musicality and phrasing (individuality and personality)

IV. Final Considerations

- A. Take private lessons – a private teacher will be able to help you with the fine points of playing, give you meaningful feedback weekly, and keep your progress on track
- B. 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
- C. Record yourself to hear what sounds good and what needs work (this way you do not have to evaluate your playing while playing)
- D. Memorize each etude – this will give you tremendous confidence
- E. Mental practice – finger through each etude while “hearing” the music in your mind’s ear
- F. 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
- G. Lip Flexibility Resources
 1. Bai Lin – Lip Flexibilities (Balquhiddier Music)
 2. Irons – 27 Groups of Exercises (Southern Music Co.)
 3. Frink/McNeil – Flexus (Gazong Press)
- H. 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)
- I. HAVE FUN!!! Enjoy the music you are making and everyone else will, too!

See the following pages for specific Focus Points for each etude

FOCUS POINTS
for more efficient and productive practice

Adagio cantabile by Duhem, page 8 from Voxman Selected Studies (mm. 17–39)

- 1) Proper rhythm – understanding 6/8 time
 - a. In 3/4 time, the quarter note gets the beat (with two 8th notes per beat), but in 6/8 time the dotted quarter note gets the beat (with three 8th notes per beat).
 - b. **Ex. 1** shows what the music would look like if it were written in 6/4 (with the quarter note getting the beat)
- 2) Sing the opening two measures for pitch security and better tone production
 - Do this frequently for all passages
- 3) Start the etude securely by thinking *mp* instead of *pp*
- 4) Smooth airflow will help the tone to be more full and resonant
 - a. Take the mouthpiece out with your left hand, place the shank of the mouthpiece between your lips, and play each phrase on air while fingering with the right hand on the valves
 - b. Do this frequently for all passages
- 5) m. 19 – slurred notes with staccato markings indicates that the notes should be tongued smoothly with a “dah” articulation
- 6) In a lyrical piece of music, the accents normally indicate weight or heaviness, rather than a strong and forceful articulation. Lean on the accented notes and then back off slightly for the following note to create tension and release (mm. 18, 22, etc.).
- 7) All 8th notes at the ends of phrases that precede an 8th rest should be played full value and not chopped short (mm. 20, 24, 26, etc.)
 - This 8th note at the end of the phrase is often erroneously cut short to get a breath. Play each phrase up to the 8th rest without going on to focus on playing the last 8th note full value.
- 8) Exaggerate dynamics to create musical contrast that engages the listener
 - a. *Always* sound as beautiful as possible, not matter how fast or slow, or high or low!
 - b. m. 25–27 – start *f* on the pick-up note, quickly decrescendo to *p*, then start *f* again and decrescendo
- 9) Wide slurs (mm. 19, 20–21, 25, 27, 30)
 - a. Sing two notes of the slur first
 - b. Buzz the two notes with a slow glissando, then gradually make the glissando faster
 - c. Slur the two notes on the horn
- 10) Grace notes are to be played cleanly, smoothly, and effortlessly
 - a. Be able to play the phrase *without* the grace note before adding the grace note
 - b. m. 25 – single grace note
 - i. Isolate the grace note (**Ex. 2**)
 - ii. Arban p. 108 for further study

- c. m. 23 – the three-note turn
 - i. Rewrite rhythm to play very slowly so all notes are equal (**Ex. 3**)
 - ii. Gradually increase the tempo
- 11) m. 31 – Playing 32nd notes cleanly
- a. Take out the 32nd notes and play three B naturals instead to feel the pulse on beat 2
 - b. Practice this entire measure at half tempo with the 8th note getting the beat
 - c. Gradually speed up until the assigned tempo is acquired
 - d. m. 33 is not as fast as m. 31 because of the *rallentando*. Play this measure like a cadenza.
- 12) Trill – m. 29
- a. Be able to play the phrase *without* the trill before adding it in
 - b. Play it very slowly and metered out and then gradually increase tempo (**Ex. 4**)
 - c. See Arban pp. 111–119 for further study
- 13) m. 38, cadenza – a brilliant and elaborate passage played by the soloist without a strict tempo
- a. Practice this slowly to ensure note accuracy
 - b. Descending chromatic scale should start slowly and snowball with speed down to the C

Reminders and Suggestions:

- 1) Pay close attention to articulations (mm. 19, 23–24, 35)
- 2) m. 33 – begin *rallentando* on beat two
- 3) m. 35 – begin *rallentando* on beat one
- 4) m. 36–37 – these two measures are to be played in time; they are not part of the cadenza
- 5) If there are any passages that give you lots of problems, memorize them to gain confidence!

Definitions of Musical Terms:

Adagio cantabile – slowly, leisurely, solemnly and in a singing style

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

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

Piu mosso – more motion

Rallentando (rall.) – getting slower

Sostenuto – sustained

Allegretto by Böhme, page 27 from Voxman Selected Studies

- 1) mm. 37–end
 - a. Start at the end a work toward the beginning by adding a beat at a time
 - b. Take a slow tempo and slur everything. This will help accuracy.
 - c. Always be deliberate with fingerings and bang the valves down for confidence
 - d. This concept can also be applied to mm. 12–16

- 2) mm. 12–16
 - a. Change rhythm and play at a slower tempo to help facilitate quick finger changes (**Ex. 5**)
 - b. Take a slow tempo and slur everything. Articulation can be added later.
 - c. This concept can also be applied to mm. 37–end

- 3) Interval Accuracy (this example focuses on mm. 1–8, but can be applied throughout the etude)
 - a. Take out the 16th notes and only play 8th notes
 - b. Omit just the first 16th note of every two 16th note grouping
 - c. Turn the rhythm into triplets and slur everything (**Ex. 6**)
 - d. Play at half speed and change the rhythm of the 16th notes to be a dotted-eighth sixteenth, or a sixteenth dotted-eighth rhythm (**Ex. 7**)
 - e. Start the etude at *mp* for security

- 4) Articulation style
 - a. In general, the temptation is to play this etude with a very pecky articulation. Instead, remember that *legère* means “light, nimble, agile.”
 - b. Air exercise
 - i. Place your hand about 8 inches from your face
 - ii. Place the shank of the mouthpiece between your lips and play the opening 8 measures on a wind pattern.
 - iii. Think “tah” or “too” to keep the end of the note light. If you hear an articulation at the end of each note (as if to say “tat”), then the tone will be choked and the music will sound very jagged.
 - c. Slur exercise
 - i. Take a small section and slur everything at a slow tempo several times
 - ii. Next, add 2% tongue (as if to say “dah”) and connect every note (as if they were marked legato). Repeat several times.
 - iii. Next, add 2% more tongue with a slightly firmer articulation (as if to say “tah” or “too,”), but keep the notes all very long. Repeat several times.
 - iv. Finally, keep the “tah” or “too” articulation and bounce from note to note with a slight bit of space between them.
 - d. Practice Arban p. 28, #s 19–27

- 5) Avoid rushing the rhythm
 - a. Practice playing the 16ths on the beat (**Ex. 8**). This can be applied to the entire etude.
 - b. Use an egg shaker with a metronome while you do a wind pattern and articulate the rhythm

- 6) Octave slur – m. 16

- a. Sing, buzz, play expanding intervals beginning on G (**Ex. 9**)
 - Repeat each measure 3 times: 1) sing, 2) buzz, 3) play
 - b. Arban p. 125, slurred
- 7) Breathing
- a. There are not a lot of places to breathe. Make sure you tank up to 100% at the beginning with a big and relaxed breath.
 - b. Find several strategic places in the music where you can take a sip breath even though it may not be the end of a phrase
- 8) Practicing transitions
- a. Be sure to practice the transition from one rhythmic pattern to the next before trying to run the whole etude.
 - b. For example, practice mm. 25–30, and also mm. 31–32, but THEN practice mm. 30–33 to practice the transition

Reminders and Suggestions:

- 1) This etude contains many accidentals, be sure to follow them through the entire measure
- 2) Keep all rhythms even without rushing
- 3) Exaggerate the dynamic contrasts
- 4) Tone must always be a primary consideration, especially on etudes like this with lots of articulation. Be sure to balance your practice with plenty of long tones and flow studies. Two great resources are *Long Tone Studies* and *Flow Studies*, both by Vincent Cichowicz (published by Balquhider).
- 5) If there are any passages that give you lots of problems, memorize them to gain confidence!