

2014 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 – learn about him/her and listen to other compositions by him/her
 - 2. Title – look up the definition and/or meaning of the 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, etc.
- 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. Developing Endurance (this process will take several weeks)
 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

ETUDE 1: Adagio cantabile in C Major (mm. 9–41) by Gallay – p. 2 from Voxman Selected Studies

- 1) The Turn
 - a. Be able to play the music correctly without the turn
 - b. Consult the bottom of the etude page for proper execution
 - c. Play at half speed with the 8th note getting the beat; slowly speed up during repetitions
(Ex. 1)

- 2) Wide Slurs
 - a. m. 11 – B-E slur after the turn can be tricky
 - b. Sing the interval first (using the syllables “ah-ee”)
 - c. Buzz a glissando from the first note to second note (like a trombone), then buzz it quickly
 - d. Play on the trumpet (without the turn), then play with the turn
 - e. Approach all wide slurs in this manner

- 3) Downward Slurs – m. 26
 - a. Crescendo through the quarter note as you approach the slur
 - b. Begin by slurring down a step, then two steps, then three, etc.
 - c. Once an octave is reached and it feels easy, play the passage at half tempo (with the 8th note getting the beat, which makes the 16th notes sound like 8th notes). **(Ex. 2)**
 - d. Gradually speed up the tempo until the 8th notes are almost as fast as the 16th notes
 - e. Play passage as written

- 4) Note Accuracy on 16th-note Passages – mm. 15, 26, 28, 30, etc.
 - a. To ensure note accuracy, play all 16th notes at quarter notes
 - b. Next, play the passage at half tempo (with the 8th note getting the beat, which makes the 16th notes sound like 8th notes) **(Ex. 3)**
 - c. Gradually speed up the tempo until the 8th notes are almost as fast as the 16th notes
 - d. Play passage as written

- 5) Suggested breathing for better phrasing
 - a. Delete the following breaths: mm. 14, 19, 23
 - b. Add the following breaths: mm. 25, 31, 39

- 6) Endurance Routine
 - a. Be able to play all phrases with good musicality and technical execution *before* trying to play all of it
 - b. Divide the etude into sections no larger than 8 measures
 - c. Insert 1–2 measures of rest after each section and play the whole etude without getting tired
 - d. Then take away one of the measures of rest and play again.
 - e. Do this gradually and over the course of a few weeks you will be able to play the entire etude.

Reminders and Suggestions:

- 1) Exaggerate the dynamics for greater musical contrasts
- 2) Articulation – watch the articulation patterns in mm. 15–16
- 3) mm. 25 and 33 – start these phrases very softly for more dynamic contrast.
- 4) m. 28 – the B-flat carries through the measure
- 5) m. 29–39 – make sure the 16th notes are snappy so they don't sound like triplets
- 6) m. 33 – be sure to trigger the low C# here or else it will sound very out of tune
- 7) m. 37 – watch out for the B-natural
- 8) Add a slight *ritard* in m. 56–end more musically

Definitions of Musical Terms:

Accelerando (accel.) – accelerating, getting gradually faster

Adagio cantabile – leisurely or at ease; in a singing style

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

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

Rallentando – slowing down, getting slower

Poco a poco – little by little, gradually

ETUDE 2: Allegro mosso by Gatti – p. 35 from Voxman Selected Studies

- 1) Understanding 6/8 Time
 - a. In 3/4 time, the quarter note gets the beat (with two 8th notes per beat) and each measure has 3 quarter notes. But in 6/8 time the dotted quarter note gets the beat (with three 8th notes per beat) with a total of 6 8th notes in a measure (or 2 dotted quarter notes).
 - b. **Ex. 4** shows what the music would look like if it were written in 3/4 (with the quarter note getting the beat)
 - c. Learn entire etude first in 3/4 to ensure rhythmic accuracy
- 2) Skeletonize and Simplify
 - a. This will help determine the guideposts and direction of the etude by focusing on just the important notes (**Ex. 5**)
- 3) Staccato Tonguing
 - a. While the word “staccato” literally means “detached,” the tempo of this etude requires the staccato notes to be articulated clearly instead of played short.
- 4) Application of Accents
 - a. Avoid over-accenting the accented notes. The accents in this etude are intended to give weight to each accented note, rather than a forceful bang.
- 5) Basic Articulation Exercise
 - a. **Ex. 6** – Scale exercise to help lightness and speed of articulation
- 6) Slur/Note Accuracy Exercises
 - a. **Ex. 7** and **Ex. 8**
 - b. Apply these variations throughout the entire etude to improve accuracy and consistency
- 7) Practice Variations – mm. 39–40 (and also 4, 11–12, 16, 20, etc.)
 - a. **Ex. 9a–e**
 - b. Play each exercise through 3X perfectly before going to the next exercise or increasing the tempo (by one click at a time).
- 8) Breathing Options
 - a. A quick tempo, light articulation, and smooth slurs will enable you to play the etude as written and only breathe during rests.
 - b. Avoid overblowing the *fortissimo* dynamic so the breath can last longer.
 - c. Playing true *piano* and *pianissimo* will help breath last longer.
 - d. If an extra breath is needed, there are two options:
 - i. Leave out a note or two
 - ii. Create a musical solution (preferred)
 1. From m. 33 to the end, there are no rests written. If you need an extra breath, put a *ritard* in mm. 39–40 and take a quick breath at the end of m. 40 before resuming the original tempo in m. 41.
- 9) Tempo and Tonguing Options
 - a. Remember: musicality is more important than tempo. Choose your tempo wisely and be consistent.
 - b. If you are able to push the tempo faster, consider double tonguing (**Ex. 10**)

Reminders and Suggestions:

- 1) Choose your starting tempo based on how fast you can play the most difficult measures (e.g. mm. 39–40)
- 2) Take big, full breaths at the beginning and in mm. 21 and 32.
- 3) Pay close attention to dynamics and do not overblow the *fortissimo*
- 4) The dynamic in m. 14 is still *piano* from the previous measure
- 5) Keep quarter notes long at ends of phrases instead of chopping them short (but make sure there is space to get a breath)
- 6) Keep the articulation crisp instead of short or choppy

Definitions of Musical Terms:

Vigoroso – strong, vigorous, energetic

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

Poco a poco – little by little, gradually

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Musical Examples

Ex. 1
Voxman p. 2, m. 11

p

Ex. 2
Voxman p. 2, m. 26

pp

Ex. 3
Voxman p. 2, m. 34-37

pp

Ex. 4
Voxman p. 35, mm. 1-4

ff

Ex. 5
Voxman p. 35, mm. 1-4

ff

Ex. 6
Tonguing Exercise

mf

Ex. 7
Voxman p. 35, mm. 1-3

Ex. 8
Voxman p. 35, mm. 1-3

Ex. 9a
Voxman p. 35, mm. 39-40

Ex. 9b
Voxman p. 35, mm. 39-40

Ex. 9c
Voxman p. 35, mm. 39-40

Ex. 9d
Voxman p. 35, mm. 39-40

Ex. 9e
Voxman p. 35, mm. 39-40

Ex. 10
Voxman p. 35, mm. 1-4