

2014 TMEA 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: Con moto, #26 from Wurm's 40 Studies for Trumpet

- 1) Understanding 6/8 rhythm
 - a. In 3/4 time, there are three quarter notes per measure and the quarter note gets the beat (three beats in a measure)
 - b. In 6/8 time, there are eight 8th notes in a measure and the 8th note gets the beat, unless the tempo is quick, and then the dotted 8th note (which is three eighth notes long) gets the beat, with 2 beats per measure
 - c. Even though this is a technical etude, learn it in 6 (with the 8th note getting the beat) to ensure rhythmic and note accuracy. **Ex. 1** shows what the etude would look like if it were written in 3/4 (with the quarter note getting the beat).
 - d. This is especially true for measures with difficult articulations
 - i. **Ex. 2**

- 2) Finger Dexterity
 - a. Improve finger dexterity and speed by changing rhythms. Apply these rhythms to any passage where there are continuous 16th notes (practice with all notes slurred instead of using the written articulation). *Play each example through 3X perfectly before going to the next one or before increasing the tempo (by one click at a time).*
 - i. **Ex. 3a (dotted 8th, sixteenth)**
 - ii. **Ex. 3b (sixteenth, dotted 8th)**
 - iii. **Ex. 3c (quarter, 8th triplet)**
 - iv. **Ex. 3d (8th triplet, quarter)**
 - b. Another trick is to start at the end of a measure and work toward the beginning in small chunks (**Ex. 4a–d**)

- 3) Interval Accuracy (mm. 1–2, 5–6, 13–14, 25–26, 36–38, 41)
 - a. Skeletonize the pattern and play only the notes on each big beat (**Ex. 5a**)
 - b. Eliminate the 16th notes and play only the 8th notes (**Ex. 5b**)
 - c. Make the wide interval easier by changing the rhythm (**Ex. 5c**)
 - d. Slur everything and play all notes as 8th notes (**Ex. 5d**)
 - e. Play as written with the 8th note getting the beat, but slur everything (**Ex. 5e**)
 - f. Play as written with correct articulations

Reminders and Suggestions:

- 1) Add dynamics and shaping to offer variety and musicality.
- 2) All 16th notes, regardless of the articulation pattern, need to flow smoothly and evenly for a fluid musical affect.
- 3) The C# carries through in m. 7

ETUDE 2: Andantino, #36 from Wurm's 40 Studies for Trumpet

- 1) Tempo Considerations
 - a. This is a lyrical etude, so it is better to play this etude slow with good musicality and clean ornamentation, than fast with sloppy technique
 - b. Instead of dotted quarter = 40, play 8th note = 120
 - i. Giving the 8th note the beat instead of the dotted quarter will allow for a steady tempo and clean ornamentation.
 - c. **Ex. 6**
- 2) Interval Accuracy (mm. 6, 9, 13, 21, 29–32)
 - a. Sing, Buzz, Play – always keep air and sound continuous during this exercise
 - i. Sing intervals two notes at a time in quarter notes (use m. 6 as example)
 - ii. Sing three notes at a time
 - iii. Sing four notes at a time
 - iv. Etc.
 - v. Follow the same steps and buzz two at a time, then three, etc.
 - vi. Finally, play two notes at a time, then three, etc.
 - b. If you can sing and buzz the notes, you can play them!
- 3) Grace Notes
 - a. Learn each grace note passage *without* the grace notes
 - b. Isolate the grace note and then put it in context
 - i. **Ex. 7a–c**
 - ii. **Ex. 8a–e**
- 4) Trills
 - a. First, learn the etude with no trills or grace notes
 - b. For all trills, always know how many iterations of the trilled note you will play (for this etude, only play 2 iterations for every trill)
 - i. **Ex. 9** – m. 7, start the trill on the D, play E with 3rd valve, and only play 2 E's.
 1. Apply the same concept to mm. 20 (play A with the 3rd valve) and 29
 - c. Some trills are tricky and require lip and tongue coordination instead of just wiggling the valve (see mm. 19 and 27)
 - i. Exercise to help coordinate tongue arch, lip slur, and valve change (**Ex. 10a**)
 - ii. Isolate just the trilled notes and termination (**Ex. 10b–c**)
 - iii. Play in context
 - d. Get creative with alternate fingerings to make trills easier (m. 19)
 - i. Play 5th line F with first valve to hear the pitch.
 - ii. Next, extend the 3rd valve slide until it almost falls off.
 - iii. Press down valves 2 and 3 and play the same 5th line F
 - iv. Move the 3rd slide until it sounds in tune (check the intonation by playing F with just the 1st valve)
 - v. Once you can play that F in tune with 2-3, then practice the trill as prescribed in the previous examples, but with the alternate fingering

Reminders and Suggestions:

- 1) Avoid clipping the 8th note on beat 4 of m. 2—it is to be played as a full 8th note.
- 2) Be sure to follow articulations carefully—tongue the A after the trill in m. 20.
- 3) Crescendo to the low G in m. 13 to help it come out nice and full
- 4) It is OK to use some rubato and dynamics for musicality and variety, as long as it is carefully planned and executed. Be convinced of your musical ideas and they will be convincing.
- 5) Musical suggestion: adding a *ritard* in m. 24 will assist with the quick dynamic change to *piano* after the crescendo. Resume tempo in m. 25.
- 6) Grace note trick: if the grace notes in m. 21 are not coming out clearly, try playing the first E of the grace notes with valves 1-2. This should help the G come out a little better.

ETUDE 3: Con moto, #38 from Wurm's 40 Studies for Trumpet

- 1) Pay very close attention to the errata sheet
 - a. m. 1 – first three notes are slurred (G-F#-G) and next three notes are also slurred (A-G-E)
 - b. m. 8 – 6th note should be an F#
 - c. m. 28 – third beat (G#) should be an 8th note (to allow for a breath)
- 2) Slurs
 - a. There are lots of awkward slurs in this etude; make sure you are articulating in the appropriate places.
 - b. Record yourself frequently playing short sections to test your articulation accuracy.
 - c. Some slurs are lip slurs (m. 3, D-F), while others (like m. 1) include valve combination changes. Working on lip slurs will greatly increase your facility to navigate these passages
 - i. Resources:
 1. Earl Irons – 27 Groups of Exercises
 2. Bai Lin – Lip Flexibilities
 3. Charles Colin – Advanced Lip Flexibilities, Vols. 1 & 2
- 3) Rhythm
 - a. Be careful with the dotted-sixteenth rhythm in mm. 3, 26–27, 30, and 34. The dotted sixteenth is always on the “and” of the beat.
 - i. **Ex. 11a–b** – practice this rhythm at half tempo
- 4) Finger and Tongue Coordination (mm. 36–37)
 - a. Slur all at half tempo (**Ex. 12a**), then gradually increase speed.
 - b. Legato tongue all at half tempo (**Ex. 12b**), then gradually increase speed.
 - c. Play with written articulations at half tempo, then gradually increase speed.
 - d. Change rhythms (**Ex. 13a–d**) and *always snap the valves quickly*.
 - e. Memorize the passage so it becomes second nature.
- 5) Trills (see examples from etude #36)
 - a. Slower is better
 - b. Terminating the trill on the “and” of the beat (m. 4)
 - i. Trill for one beat, and then play the termination (**Ex. 14a–c**)

Reminders and Suggestions:

- 1) Choose your starting tempo based on how fast and clean you can play the most difficult passage (i.e. mm. 36–end).
- 2) Remember to get big, full breaths at the beginning and in mm. 8 and 28.
- 3) Add a few dynamics to offer contrast and musicality.

2014 TMEA Trumpet Clinic

Musical Examples

Ex. 1
Wurm #26, mm. 5-7

Ex. 2
Wurm #26, mm. 9-10

Ex. 3a
Wurm #26, mm. 31-32

Ex. 3b
Wurm #26, mm. 31-32

Ex. 3c
Wurm #26, mm. 31-32

Ex. 3d
Wurm #26, mm. 31-32

Ex. 4a
Wurm #26, mm. 3-4

Ex. 4b
Wurm #26, mm. 3-4

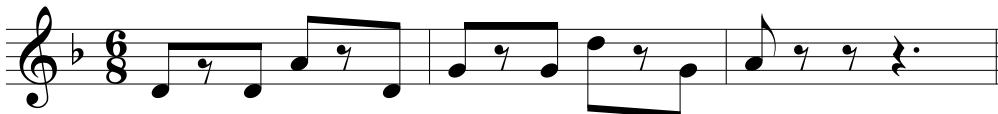
Ex. 4c
Wurm #26, mm. 3-4

Ex. 4d
Wurm #26, mm. 3-4

Ex. 5a - Play in 6 (with 6 beats per measure)
Wurm #26, mm. 25-26



Ex. 5b - Play in 6 (with 6 beats per measure)
Wurm #26, mm. 25-26



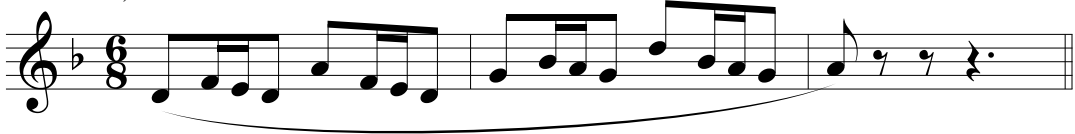
Ex. 5c
Wurm #26, mm. 25-26



Ex. 5d
Wurm #26, mm. 25-26



Ex. 5e - Play in 6 (with 6 beats per measure)
Wurm #26, mm. 25-26



Ex. 6
Wurm #36, mm. 3-4



Ex. 7a
Wurm #36, m. 17



Ex. 7b
Wurm #36, m. 17



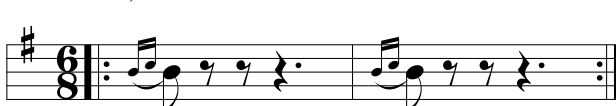
Ex. 7c
Wurm #36, m. 17



Ex. 8a
Wurm #36, m. 23



Ex. 8b
Wurm #36, m. 23



Ex. 8c
Wurm #36, m. 23



Ex. 8d
Wurm #36, m. 23



Ex. 8e
Wurm #36, m. 23



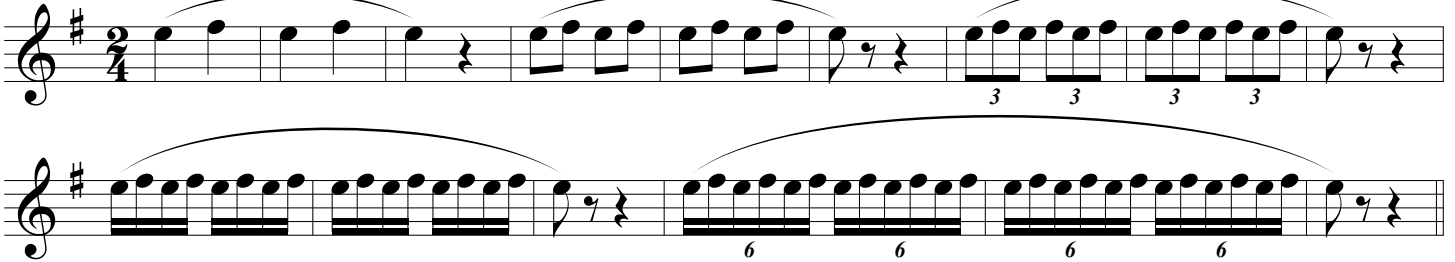
Ex. 9a
Wurm #36, m. 7



Ex. 9b
Wurm #36, m. 7



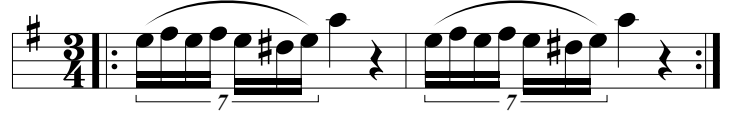
Ex. 10a
Wurm #36, m. 27



Ex. 10b
Wurm #36, m. 27



Ex. 10c
Wurm #36, m. 27



Ex. 11a
Wurm #38, mm. 26-27



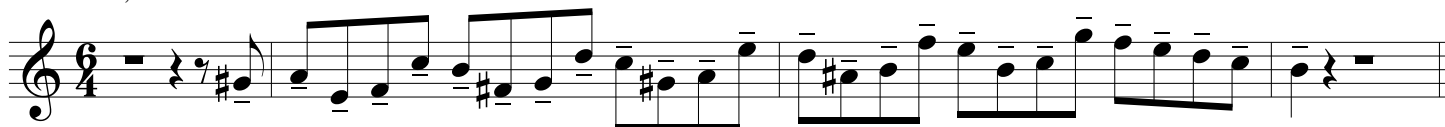
Ex. 11b
Wurm #38, mm. 26-27



Ex. 12a
Wurm #38, mm. 36-37



Ex. 12b
Wurm #38, mm. 36-37



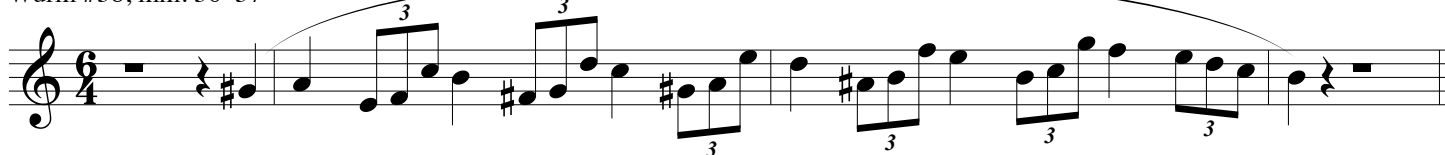
Ex. 13a
Wurm #38, mm. 36-37



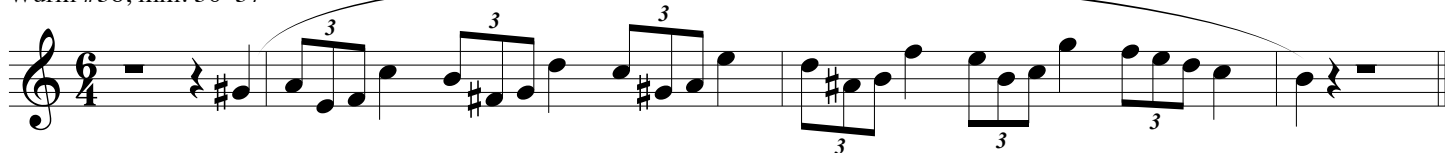
Ex. 13b
Wurm #38, mm. 36-37



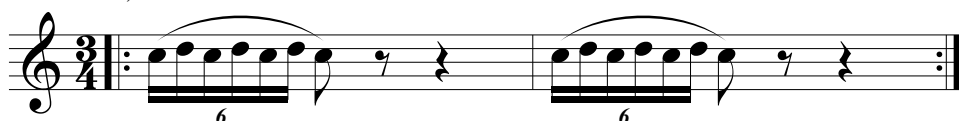
Ex. 13c
Wurm #38, mm. 36-37



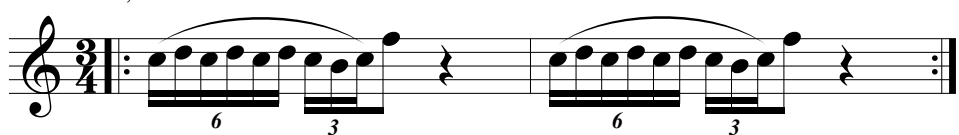
Ex. 13d
Wurm #38, mm. 36-37



Ex. 14a
Wurm #38, m. 4



Ex. 14b
Wurm #38, m. 4



Ex. 14c
Wurm #38, m. 4

