

# 2012 TMEA TRUMPET CLINIC

## LAMAR UNIVERSITY

Presented by Dr. Brian A. Shook

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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. Wurm p. 12–13, #12

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

#### B. General Tips

1. Choose your opening tempo wisely
  - before starting, find the most difficult spot and choose your tempo based on how comfortably you can play that section
2. Smooth and steady airflow will make this etude sound easy
3. Add dynamics to give shapes to phrases (see section C, #3)
4. While the rhythms are not difficult, take time to learn each phrase thoroughly before moving to the next
5. Much of this etude can be learned without playing (just use fingers and air)
6. Tempo is not as important as good tone, consistent tempo, and even rhythm/triplets
7. If you come across a technical problem, find a musical way to solve it. Measure 7 is very tricky, but becomes easier if you cresc. slightly leading into that measure (mm. 5–6)

#### C. Micro practice – taking it apart

1. Skeletonize the melodic line by playing only notes that land on a beat (**Ex. 1**)
2. Finger dexterity – be deliberate with your fingers—bang the valves down
  - change rhythms to help fingers move faster (**Ex. 2**)
3. Add dynamics to make the music more interesting
  - no wrong answer if played correctly and convincingly
  - Example: start crescendo in m. 5 and end at *mezzo forte* in m. 7
4. Upward slurs – tongue level
  - mm. 5–6 – simplify rhythm to isolate slur (**Ex. 3**)
5. Interval Gymnastics/Accuracy – m. 7 (**Ex. 4**)

#### 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

- m. 17 – beat 3 starts on an E-natural
- m. 20 – beat 3 starts on an A-flat
- mm. 21–24 – resist the urge to accent each beat—triplets must be played evenly and without accents
- m. 24 – start the *ritard* at the beginning of the measure
- m. 25 – it’s OK to take the mouthpiece off the lips and rest for 1–2 seconds before starting again after the fermata

#### IV. Wurm p. 19, #20

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

##### B. General Tips

1. The 8<sup>th</sup> note gets the beat
2. Smooth and steady airflow is the key to lyrical playing
3. Dynamics are relative to one another. Make sure your ceiling (i.e. *f*) is not too close to your floor (i.e. *p*)
4. The accents (mm. 15, 20, 23) are to be played with weight rather than strong articulation
5. Notes preceding a breath mark or 8<sup>th</sup> rest are to be played full value (mm. 2, 4, 6, 8, etc.)
6. Staccato notes are to be played bouncy, not chopped short

##### C. Micro practice

1. Remember the 8<sup>th</sup> note gets the beat (**Ex. 5**)
2. Tricky fingerings (mm. 7, 10, 12, 17, 21)
  - a. Practice in small chunks (**Ex. 6**)
  - b. Change rhythms (**Ex. 7**)
  - c. Also, make sure these measures (and similar measures) have *lots* of air from start to finish
3. All slur-two, slur-two groupings (mm. 6, 14–15, 17–18, 21) need to be played with the second note of the slur long (instead of chopping the second note short)
  - think “dah-ee, dah-ee” instead of “ta-it, ta-it”
4. Cadenza – a brilliant and elaborate passage played by the soloist without a strict tempo
  1. Take your time, this does not need to be played extremely fast
  2. There are *many* different ways to play this—just *be convincing* of your way
  3. Suggestion: divide m. 21 into three sections
    - a. Introduction – first fermata to second fermata
      - start soft and gradually speed up while cresc. into low B
    - b. Journey – second fermata to last fermata of first line
      - start slow and soft, but then gradually increase speed and dynamic, while still observing the written “football dynamics.” The A at the end of the first line is the climax of this section.
    - c. Arrival – begins with the high A fermata
      - slowly descend while getting softer. Beginning with the second line of m. 21, ramp up the intensity to arrive on the high G fermata. Then slowly come to the final resting place an octave lower.

##### D. Macro Practice - putting it back together (see Section D under Part III)

#### E. Heads-Up Reminders

- m. 10 – articulate the D at the end of the measure
- m. 15 – F is sharp throughout the measure
- m. 16 – get a very big breath here
- m. 17 – F is natural throughout the measure
- m. 21 – cadenza starts *p*
- m. 21 (end of first line) – play F-sharp
- m. 21 (second line) – the F before the second-to-last fermata is a natural
- Make special note of the written cresc. – mm. 7, 15, 21, 26

#### V. Wurm p. 37, #40

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

B. General Tips

1. The first 16 measures need to stay Maestoso—keep the energy up
2. Keep the 16<sup>th</sup> notes very snappy to differentiate them from triplets
3. m. 17 is a completely different character than the opening
4. Take out the following breath marks: mm. 3, 18, 30, 35

C. Micro practice

1. Rhythm – 8<sup>th</sup> notes, triplets, and 16<sup>th</sup> notes must all sound distinctly different (**Ex. 8**)
2. Interval accuracy – wide leaps
  - a. Build your range so that you can play a solid concert C, then the written B-flat will not be so difficult
  - b. Design exercises to make leaps easier (e.g. m. 2) and build confidence (**Ex. 9**)
3. Trills/grace notes – Learn the etude first without trills and grace notes, then add them in
  - a. Trills/grace notes must be executed cleanly/precisely to avoid a garbled sound
  - b. Learn them very slowly at first (**Ex. 10**) and then increase the speed
  - c. If you can't play the trills correctly, it's OK to play a grace note instead

D. Macro Practice - putting it back together (see Section D under Part III)

#### VI. 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

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

- F. 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)
- G. Take private lessons
- H. HAVE FUN!!! Enjoy the music you are making and everyone else will, too!

## **VII. 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)

## **Musical Definitions**

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

*Allegro* – quick; literally – bright, cheerful, or lively

*Cadenza ad lib.* – a brilliant and elaborate passage played by the soloist without a strict tempo

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

*Larghetto* – slow and measured

*Maestoso* – majestic, dignified, noble

*Ritardando (rit.)* – growing slower and slower

# 2012 TMEA Trumpet Clinic Musical Examples

Ex. 1  
Wurm #12, mm. 1-4

*p*

Ex. 2a  
Wurm #12, mm. 1-2

*p*

Ex. 2b  
Wurm #12, mm. 1-2

*p*

Ex. 2c  
Wurm #12, mm. 1-2

*p*

Ex. 3a  
Wurm #12, mm. 5-6

*mf*

Ex. 3b  
Wurm #12, mm. 5-6

*mf*

Ex. 3c  
Wurm #12, mm. 5-6

*mf*

Ex. 4a  
Wurm #12, m. 7

*mf*

Ex. 4b  
Wurm #12, m. 7

*mf*

Ex. 5  
Wurm #20, mm. 9-10

*p*

Ex. 6  
Wurm #20, m. 7

*mf* watch articulations

Ex. 7a  
Wurm #20, m. 7

*mf*

Ex. 7b  
Wurm #20, m. 7

*mf*

Ex. 7c  
Wurm #20, m. 7

*mf*

Ex. 7d  
Wurm #20, m. 7

*mf*

