

2018 Longhorn Music Camp Trumpet Masterclasses

Mike Piccione
mptrumpet.com YouTube: MPTrumpet
m.j.piccione@hotmail.com

Welcome 2018 LMC trumpets! Below is a rough outline of topics we will cover this week. Please ask lots of questions! Contact me at any time after camp if you have more questions.

Posture

- Essential for proper air flow and tone production
- Establishes self-confidence and creates a positive environment for those around you
- Straight back, feet flat and comfortable, neck angle allows throat to be open
- Left hand - comfortably supports trumpet, creates ideal angle for mouthpiece to touch top and bottom lip evenly
- Right hand - fingers curved above valves, pinky out of ring, fingers stay on valves when not being pressed

Breathing

- Inhale and exhale are always relaxed (think of sighing)
- No pause between inhale and exhale
- Shoulders stay down and relaxed during inhale
- Quiet low-pitched inhale
- Breath should be in tempo of music you are playing
- Exhale immediately begins at full speed (FAATFOTN)

Tone

- Tone is everything! Your identity/voice as a musician
- Related to all other aspects of your playing (rays of sun analogy)
- Spend time addressing/improving your tone concept every day (tone bath)
- LISTEN to great trumpet players (in person and on recordings) to develop your internal concept of a great trumpet tone
- Every day/practice session starts with two related goals: play with a beautiful sound and make the trumpet feel as easy as possible (minimize tension)
- Tone exercises: Buzzing, Leadpipe, Long Tones (with tuner), Drone Scales, Flutter Tongue, Flow Studies, etc
- Tone should be a central goal when working on all other aspects of playing: playing high *with a good sound*, tonguing fast *with a good sound*, sight-reading *with a good sound*, etc

Technique

- Scales - learn all 12 (and chromatic) and extend to cover your full range
- Slur and tongue all technique exercises
- If we all practice the same technique exercises, why do some players improve faster?
- HOW we practice these exercises is the most important
- F Clarke study as example: slow as a long tone study, faster for finger technique, single tongue, K tongue, double tongue, mix slur and tonguing, various dynamics, etc
- Clarke Technical Studies, Arban Complete Conservatory Method
- Double tongue (Tu Ku) and triple tongue (Tu Tu Ku or Tu Ku Tu)

Range

- Tell students the secret exercise for high range
- Connecting high/mid/low ranges with one embouchure
- Minimize movement/tension/pressure as you ascend and descend
- Think about expanding your middle register: the range that you can play with a good sound without getting too tired
- Take any exercise you are doing for technique/flexibility/tone and expand it for range development
- Make sure chops are fresh when practicing range — limit attempts at high note to 3 or 4 tries

Flexibility

- Wide range lip slurs connect registers, close range lip slurs switch between adjacent partials
- Strive for embouchure stability, even tone, minimal strain/movement
- Be creative and make your own lip slur patterns

Intonation

- Intonation is a SOCIAL skill — a tuner can get you in the right ballpark, but your EARS will allow you to play in tune with others in the ensemble
- Don't pull your tuning slide out too far — if you're sharp, try relaxing your embouchure
- Use tuner to familiarize yourself with tuning tendencies of different notes on your instrument
- Use DRONE to train your ear to tune different intervals
- If pitch is too flat — speed up/zip air flow
- Context is everything — a certain note may have different tuning tendencies depending on direction of approach, dynamics, articulation, endurance, etc

Warmup

- Goals of warmup: 1. Beautiful sound 2. Establish relaxed playing style (minimize tension)
- Save high, loud, and fast playing for after first two goals are established
- Good warmup habits promote consistency and chop health

Sight-Reading

- One of the most important (and overlooked) skills because it helps you learn everything faster
- 2 areas that cause the most stumbling: rhythm and key signatures
- Practice sight-reading like you would any other aspect of your playing
- Read through etudes, solos, and duets
- Tackle rhythmic concepts and key signatures that are difficult for you

Equipment/Maintenance

- Clean mouthpiece often (weekly), leadpipe regularly (monthly), full trumpet at least 2 or 3 times a year
- Always consult private teacher/band director before changing mouthpiece or trumpet
- Larger mouthpieces will increase size of tone, but might limit range/endurance
- If you upgrade your trumpet, keep your old trumpet for marching band

How to Practice

- We are all busy — have a plan before you open your trumpet case to get the most out of your practice session
- *Frequency* of practice is more important than *duration*
- Especially important to practice on days when you don't have band class
- Suggested 3-part practice structure: Warm-up/tone bath, technique/range/flexibility, etudes/band music/etc
- Use a metronome to track your progress on difficult passages (write numbers in margins)
- Always practice SLOWLY and increase speed very gradually — might seem tedious, but you will play cleaner and save time in the long run

How to Maximize Rehearsal/Lesson Time

- Time with your lesson teacher/band director is valuable! Don't waste it by making them teach you something you could have figured out on your own.
- Always find recordings of what you're working on. It's like having the answer key! Use it.
- Write down questions that you think of outside of lessons/rehearsals
- Be as prepared as possible so you are not learning the music during rehearsal/lessons
- Your attitude/preparation in rehearsal (for better or worse) is contagious

How to Set Goals

- Identify your strengths and weaknesses (we all have them)
- Establish long term goals to address weaknesses
- Break long term goals into several short term goals
- Ask teachers for guidance when outlining goals
- Define goals in terms that you can control
 - "I want to be able to play the all-region etudes at full tempo without stopping" (within your control)
 - "I want to get at least 3rd chair in the all-region band" (not in your control)

Listening

- Find recordings/live performances of professional trumpet players in as many styles as possible — trumpet is a very versatile instrument, so don't limit yourself!
- *Actively* listen to all nuances and details of performance
- Listening helps us cultivate our sound concept and inspires us to improve

Famous Trumpet Players

Maurice Andre	Maynard Ferguson	Rafael Mendez
Ryan Anthony	Chris Gekker	Lee Morgan
Louis Armstrong	Dizzy Gillespie	James Morrison
Chet Baker	Hakan Hardenberger	Sergei Nakarakov
Alison Balsom	Roy Hargrove	Nicholas Payton
Wayne Bergeron	Tom Harrell	Rex Richardson
Terence Blanchard	Tine Thing Helseth	Wiff Rudd
Chris Botti	Bud (Adolph) Herseth	Arturo Sandoval
Randy Brecker	Thomas Hooten	Christian Scott
Clifford Brown	Freddie Hubbard	Doc Severinson
Bill Chase	Harry James	Woody Shaw
Miles Davis	Ingrid Jensen	Bobby Shew
Timofei Dokschitzer	Jens Lindemann	Philip Smith
Kenny Dorham	Wynton Marsalis	Markus Stockhausen
Dave Douglass	Chris Martin	Clark Terry
John Faddis	Malcolm McNab	Allen Vizzutti

Ensembles With Great Trumpet Sections

American Brass Quintet	Mnozil Brass	US Navy Band
Canadian Brass	M5 Mexican Brass	US Marine Band
German Brass	New York Philharmonic	Vanguard Jazz Orchestra
Empire Brass	Chicago Symphony	Big Phat Band (Goodwin)
Center City Brass	Airmen of Note	Lincoln Center Jazz Orch

Trumpet Method Books

Ask your lesson teacher or band director what is best for your skill level

Clarke	Technical Studies
Arban	Complete Conservatory Method
Schlossberg	Daily Drills and Technical Studies for Trumpet
Getchell	First and Second Book of Practical Studies
Vizzutti	Trumpet Method
Voxman	Selected Studies for Trumpet
Smith	Concert Studies for Trumpet
Rubank	Advanced Method for Trumpet (Vol 1 and 2)

Other Trumpet Resources

International Trumpet Guild	www.trumpetguild.org
National Trumpet Competition	www.nationaltrumpetcomp.org
Trumpet Herald	www.trumpetherald.com
Cancer Blows	www.cancerblows.com

Buzzing and Leadpipe

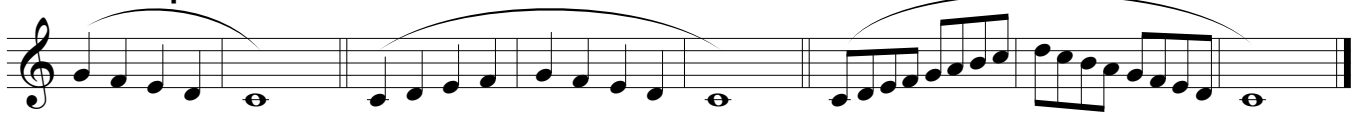
Practice Examples

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Mouthpiece Slides



Mouthpiece Scales



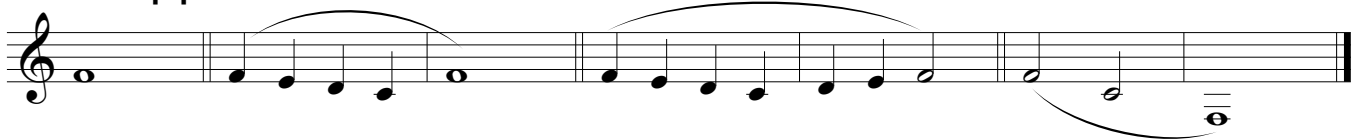
Mouthpiece Articulation



MOUTHPIECE TIPS

Hold mouthpiece to minimize tension/pressure
Angle touches top and bottom lips equally
Beautiful sound on all parts of note
Maximize buzz/duck sound - minimize air sound

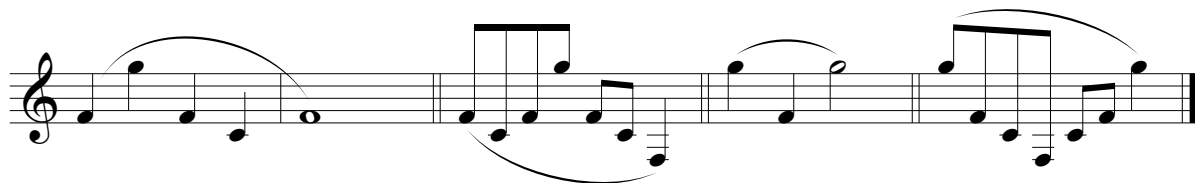
Leadpipe Low Partial



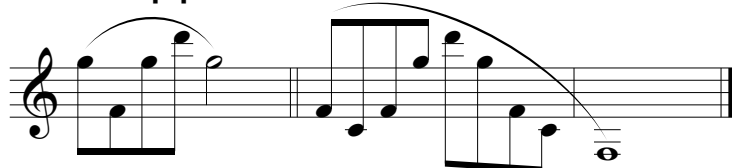
Leadpipe Articulation



Leadpipe 2 Partial



Leadpipe 3 Partial



LEADPIPE TIPS

Relaxed, Resonant, Steady tone
Avoid pinching/scooping
Connect partials comfortably/smoothly
Allow partials to feel close together

Trumpet Warm-Up: Vincent Cichowicz

This musical score is a trumpet warm-up exercise by Vincent Cichowicz, consisting of 15 numbered phrases. The music is written on a single treble clef staff in common time (C). The key signature is one sharp (F#), and the time signature is common time. The exercise is divided into seven lines of music, with three phrases per line. Each phrase is marked with a number from 1 to 15. The phrases are connected by double bar lines with repeat dots. The exercise features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by long, sweeping slurs that encompass multiple phrases. The key signature changes from one sharp (F#) to one flat (Bb) starting at phrase 6. The final phrase, 15, ends with a double bar line and repeat dots.

1 2 3

4 5

6 7

8 9

10 11

12 13

14 15

Trumpet Technique Primer

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Single Tongue Exercise (Concert Bb Scale)

Tempo Checklist

60 63 66 69 72 76 80 84 88 92 96 100 104 108 112 116 120

Double and Triple Tongue Rhythms (use any scale)

Clarke 2 - Ways to Expand Practice Results

- | | | |
|--------------------------------------|---------------------------|------------------------|
| 1. Slowly Slurred (moving long tone) | 5. Double Tongue | 9. Different Dynamics |
| 2. Faster Slurred (finger technique) | 6. Change Octave | 10. Vibrato |
| 3. Single Tongue | 7. Staccato/Legato Tongue | 11. Drone (concert Eb) |
| 4. K Tongue | 8. Mix Slur and Tongue | 12. Be Creative!!! |

Trumpet Flexibility

Slur everything!

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Wide Range Lip Slurs

1 2 3 4 5 6 7 8 9 10 11 12 13

Use all fingerings: 0, 2, 1, 12, 23, 13, 123

Detailed description: This section contains 13 measures of music on a treble clef staff. Measures 1-5 show wide range lip slurs with various note values and slurs. Measure 6 continues the pattern. Measures 7-8 feature slurs with triplet markings (3). Measures 9-11 show slurs with chromatic movement. Measure 12 includes a flat (b) and slurs with triplet markings. Measure 13 continues with slurs and triplet markings.

Close Range Lip Slurs

14 15

continue lower chromatically

continue higher chromatically

Detailed description: This section contains 2 measures of music on a treble clef staff. Measure 14 shows close range lip slurs with a sharp (#) and the instruction 'continue lower chromatically'. Measure 15 shows close range lip slurs with a flat (b) and the instruction 'continue higher chromatically'.

Mixed Finger/Slur Movement

16 17 18 19 20 21 22

Detailed description: This section contains 7 measures of music on a treble clef staff. Measures 16-17 show mixed finger/slur movement with repeat signs and slurs. Measures 18-19 show mixed finger/slur movement with repeat signs and slurs. Measures 20-21 show mixed finger/slur movement with repeat signs and slurs. Measure 22 shows mixed finger/slur movement with a repeat sign and slur.