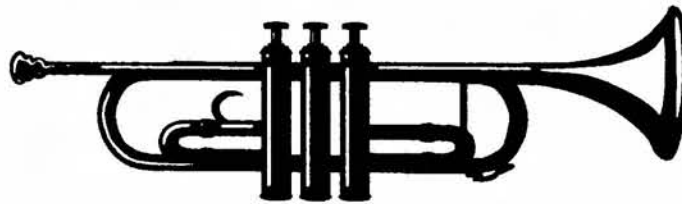


Intermediate Trumpet
TEXAS BANDMASTERS ASSOCIATION CLINIC
2005



presented by
Michael Vasquez

MICHAEL VASQUEZ

Michael Vasquez has been the head director for the past ten years at Hamilton Middle School in Cypress Fairbanks Independent School District. His bands have received numerous sweepstakes awards and many "Best in Class" awards from various festivals.

Mr. Vasquez still enjoys performing with many musical organizations throughout the Galveston-Houston area. Some of these organizations include the Houston Symphony Orchestra, Woodlands Symphony Orchestra, Houston Grand Opera Orchestra, Texas Opera Theater Orchestra, Ebony Opera Orchestra, Houston Ballet Orchestra, Theatre Under the Stars Orchestra, Choralis Brass Quintet, and many churches throughout the Houston area.

Mr. Vasquez has performed as soloist with the Clear Lake Intermediate Band (1985) and the Langham Creek High School Choir (2003) for their Honor Band/Choir performances at TMEA. He is a member of TMEA, TBA, International Musician Association, and the ITS.

Special thanks go to Tan Truong for his help in preparing this clinic and videotaping.

Willie Veenstra for having a great desire to perform for you today, and his parents for allowing him to be here today.

Randy Adams for the use of the exercises from his Trumpet Basics Book.



**INTERMEDIATE TRUMPET/CORNET
TEXAS BANDMASTERS ASSOCIATION CLINIC
2005**

BEGINNING TRUMPET

I. Posture (Five Points)

- a. Feet flat on floor
- b. Tip of chair (between the dots)
- c. Back is straight
- d. Shoulders sloped down
- e. Head floats on top

II. Breathing/Air Development

- a. Hand on chest and stomach
- b. Careful not to move upper body while breathing
- c. Make sure that stomach DOES move!
- d. Breathe at the same speed IN and OUT
- e. Metronome at a slow speed

III. Add Mouthpiece

- a. Placement: 2/3-1/3 (best) or 3/4-1/4
- b. Anchor on bottom teeth and touch top lip with mouthpiece.
- c. Concentrate on BREATHING while incorporating the mpc.
- d. Practice until correct SOUND is achieved (50% Hiss-50% Buzz)
- e. Careful not to stop "Hiss"(air) when touching the mpc
- f. Try not to "react" to mpc (common problem)
- g. Try to maintain Five Points of Posture.
- h. Bach 6C Cornet MPC great to start with/sounds better too!
- i. As students get stronger, try larger mpc's with lots of monitoring. (3C,3B...)

IV. Articulation

- a. Tip of tongue touches where gum meets the top teeth
- b. "Too", "Toe", syllable.
- c. Say "hot" to find where tongue touches.

V. Cornet vs Trumpet for Beginners

- a. CORNET- best to start out with-easier to handle for small hands, less awkward.
- b. TRUMPET-If student is tall and/or has large hands that will not fit the cornet.
- c. BACH 306 is great!
- d. Besson and Yamaha are not so good!
- e. Cornet/Trumpet with both 1st and 3rd valve triggers (use them from the beginning too!)

VI. Hand Position

- a. "Flat C" in both hands
- b. Palms do NOT touch the instrument
- c. With Shoulders relaxed, practice bringing instrument to face by bending at elbows.
- d. All the above with a metronome.

VII. END OF YEAR GOALS

- a. Single tongue at Quarter = 100
- b. Chromatic Scale (two octaves)
- c. Twelve major scales
- d. Excellent reading skills/Clap & Count up to sixteenth-note rhythms
- e. Excellent practice habits

VIII. DAILY ROUTINE

- a. Clap & Count Rhythms
- b. Breathing exercises
- c. Mouthpiece Drills (bending exercises)
- d. Long Tones (lowest to highest notes)
- e. Adding Articulation
- f. Scales
- g. Reading Music
- h. Working on New Music and Rhythms

IX. STEP-UP TRUMPETS

- a. Bach Stradivarius, model 37, ML bore, silver (the usual)
- b. Yamaha *XENO* new on the market today!
- c. Schmidt-Anniversary model also new on the market today!
- d. AVOID: Bach Omega, Yamaha 2000 series, Besson, or anything other than the above.
- e. TRY TO HAVE THE SAME TRUMPET ACROSS THE SECTION AFTER THE 6TH GRADE YEAR!
- f. If a student cannot buy a step-up instrument, check with the rental companies to see if they can TRADE in the *cornet* for a beginning *trumpet*..... sounds better!

X. LUBRICATES

- a. Holton Valve Oil-the best! Al Cass evaporates too quickly!
- b. Tuning slide grease- *Red Grease* for the IMMOVABLE SLIDES.
- c. Schilke Slide Grease-Lanolin for the MOVABLE SLIDES.
- d. DO NOT THIN GREASE WITH VALVE OIL
- e. Oil valves-weekly
- f. Grease slides-Bi-monthly
- g. Wash entire Trumpet/Cornet-Monthly
- h. Silver plated instruments-silver polish monthly

XI. Valves problems

- a. SHADOWS: Chem.-Clean, or polish/clean with Wright's Copper Polish
- b. Be sure to wash polish out before adding valve oil and returning the valve to the casing.

XII. THINGS TO HAVE IN THE OFFICE

- a. Bottle of aspirin
- b. Mpc puller/hammer (if all else fails)
- c. Oil, grease (two types)

XIII. THINGS TO HAVE IN THE STUDENT'S CASES

- a. Leadpipe swab
- b. Mouthpiece pouch (to carry mpc home at the very beginning)
- c. Snake brush
- d. Mouthpiece brush
- e. Oil, Grease (two types)

INTERMEDIATE TRUMPET

I. FUNDAMENTALS

It is very essential that a daily drill be executed covering sound, range, tonguing exercises, and endurance. All exercise should be expandable both in range and in tempo.

II. SCALES

Utilize Thirds, Arpeggios, and Clarke Studies to help make scales sound easy and smooth in any range. The Arban's Method Book has lots of great scale exercises in a variety of different rhythms and patterns.

III. CHROMATIC SCALE

Should be worked on throughout the year starting slow in triplet form. Seven-note chromatic scale exercise is a great way to work on, as well as exercises found in the Arban Book.

IV. PREPARING FOR REGION BAND AUDITIONS, SOLOS, ECT.....

Most of the time, region band etudes and the rest are a variation of scales, chromatics, thirds, and arpeggios. If this is part of the students' daily routine, then the etudes are not a problem.

Slow etudes should be practiced with the eighth-note receiving the beat, both with mouthpiece alone, then with the instrument. Make sure the mouthpiece sounds the exact pitches of the etude or solo. You can still work on phrasing, dynamics, articulation and breathing!

For the fast and technical etudes, slow way down, play on mouthpiece small sections at a time, making sure mouthpiece sounds are exactly the same as the music on the page. This is a great way to work on articulation and breathing with the music. Gradually speed up the etude toward a comfortable, and/or written speed.

All music should be practiced with "air patterns" daily, portions at a time, and should become memorized. This will allow the student to really "perform" the music rather than just play the notes.

Practice with metronome and tuner at all times when working on mouthpiece or trumpet. This will help in centering pitches on the mouthpiece as well as on the trumpet.

Long Tone Checklist

TONE – SEARCH FOR CENTER OF THE TONE

- ☐ Resonance Listen up close and far away – Does the sound travel?
- ☐ Projection Does the tone touch the walls – Front, back, floor ceiling?
- ☐ Energy Always spinning forward with activity – Is the sound attractive?
- ☐ Focus Clarity, ring – A bright sound and a dark sound at the same time
- ☐ Color Listen for sounds within the sound – Various colors and overtones
- ☐ Articulation Make your best tone the instant you release the air – Like turning on a light switch – the room is instantly filled with light
- ☐ Imagination See your sound as a circle with the tone resonating in the middle, the largest portion of the circle, and filling up the entire space

BODY – ALWAYS USE CORRECT POSTURE

- ☐ Feet Flat on floor, perhaps one slightly ahead of the other
- ☐ Legs Relaxed, thighs perpendicular to back and calves, balanced
- ☐ Abdomen Relaxed, and always moving, never static – “Reduction Phenomenon” as a bellows pumps out air
- ☐ Breathing Low, deep relaxed breath – natural but more of it
Breathe bottom-to-top, front-to-back, side-to-side
Blow the air from your belt buckle – way down low, not your stomach (which is just below your ribcage)
Don’t let your chest collapse – Keep the air column large
Roll the toothpaste tube up from the bottom
- ☐ “Lats” Muscles in upper back below shoulders – tension free
- ☐ Shoulders As relaxed as possible (no tension), sitting on ribs and lungs
- ☐ L. Hand/Arm **Release death grip now!**
- ☐ R. Hand/Arm Relaxed fingers resting lightly on top of the valves, curved as if holding a softball or orange
- ☐ Neck In line with the spine, not cocked forward or backward
- ☐ Throat A straight, wide-open pipe for air to move through
- ☐ Head Balanced on top of neck, lifting upward & forward,
The head pivots on the neck right between your ears
- ☐ Face “Poker Face” – check each area brow to chin – no furrowed brow, squinting or wrinkled chin
- ☐ Oral Cavity Tongue down, teeth apart, throat open – like yawning

INTONATION CONCERNS ON THE TRUMPET

This chart is *very* general and may not apply equally to every player or every trumpet. Various designs in instrument construction, choice of mouthpiece, throat and back-bore size and the strength and ability of the player all can affect intonation on individual notes or throughout the range of the instrument. Environmental concerns such as temperature will also affect the pitch level (e.g. warmer temperatures will raise the pitch level, and cooler temperatures will lower it).

LOW	F#	Somewhat sharp
	G	
	G#	Somewhat flat
	A	
	Bb	
	B	
	C	Somewhat sharp ("bright")
	C#	Very sharp
	D	Sharp
	Eb	
	E	Somewhat sharp
	F	Sometimes slightly flat
	F#	Sometimes slightly flat
MIDDLE	G	
	G#	
	A	Somewhat sharp
	Bb	
	B	Sometimes slightly flat
	C	Somewhat sharp ("bright" – especially on most C trumpets)
	C#	Somewhat sharp
	D	Flat
	Eb	Flat (usually quite flat on C trumpets)
	E	Flat (usually quite flat on C trumpets)
	F	Somewhat sharp
	F#	Somewhat sharp
HIGH	G	Sharp
	G#	Somewhat sharp
	A	Sharp
	Bb	
	B	Slightly flat, but often sharp due to excess tension
	C	Slightly flat, but often sharp due to excess tension

MOVING THE SOUND/BUZZ

VASQUEZ

Trumpet in B \flat

$\text{♩} = 72$

5

9

13

17

21

25

CONTINUE AS HIGH/LOW AS POSSIBLE ON BOTH MOUTHPIECE AND TRUMPET

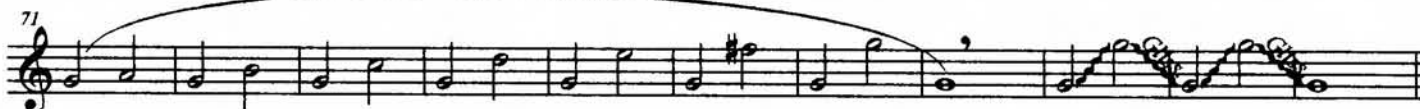
Mouthpiece Exercises

Adams

♩ 60



"Hoe" "Toe" "Toe" *simile*





Things to Remember:


1. Breathe! Breathe for yourself and the trumpet.
2. Always keep your lips buzzing and your air moving. If either stops, go back and correct the problem.
3. Move higher notes farther forward; move lower notes farther forward. Keep all air and sound moving forward.
4. As embouchure muscles flex for higher pitches, be sure to keep your aperture open enough for the air to continue moving freely past your lips.


Cichowicz Warm-up #1


Vincent Cichowicz

1. 


13 


2. 


29 


3. 


Continue each patter descending by half steps as above.


4. 

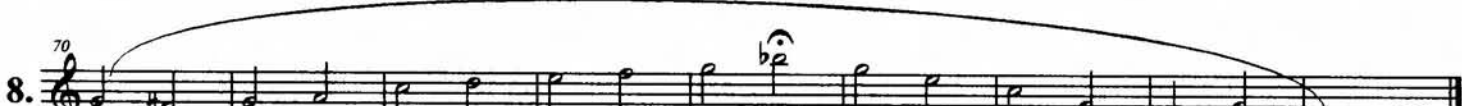
40 


5. 


6. 


53 


7. 


8. 

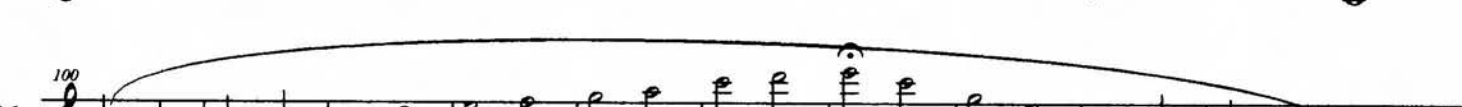
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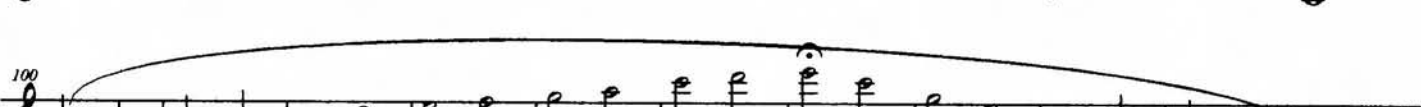
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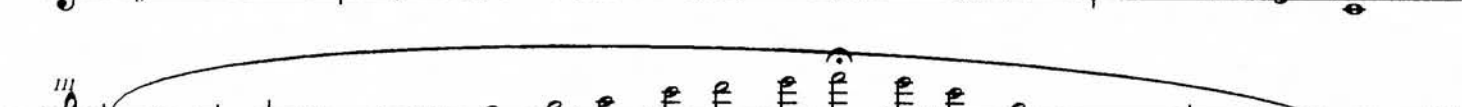
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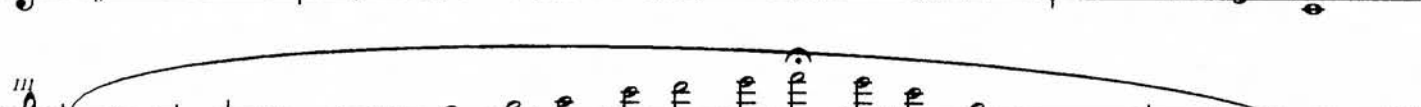
10. 

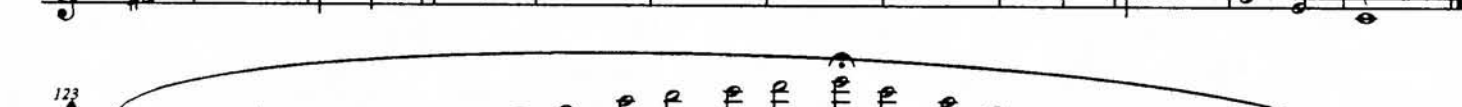
89 

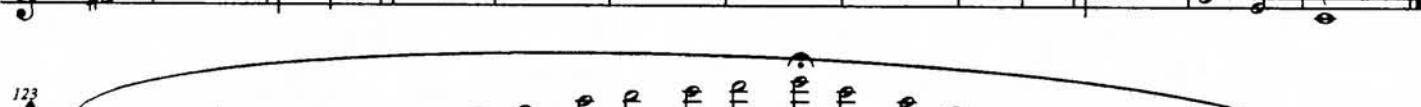
11. 

100 

12. 


111 


13. 


123 

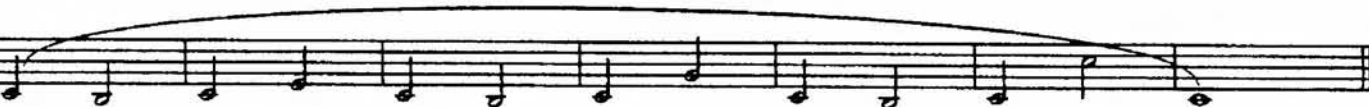
Cichowicz Warm-up #2


Cichowicz/Adams


1 


2  Continue each pattern descending by half steps


3 


4 


5 


6 

7 

8 

9 

10 

11 

Clarke Second Study

Herbert L. Clarke

Play fermatas first time only.

Keep tone and flow constant.

Keep sound and air constantly moving forward.

Use half notes at beginning to establish a resonant tone and free flow of air.

The image displays a musical score for the 'Clarke Second Study' by Herbert L. Clarke, specifically measures 27 through 36. Each measure is written on a single staff in treble clef. The key signature is one sharp (F#), and the time signature is 2/4. Measures 27-36 are marked with measure numbers 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36 respectively. Each measure begins with a half note followed by a quarter note, then continues with a series of eighth notes. Fermatas are placed over the final notes of measures 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36. The notation includes various musical symbols such as stems, beams, and accidentals.

Begin here and work through the study with progressively higher and lower keys until you have covered your full range.

37 ⁶¹

38 ⁶⁵

39 ⁷³

40 ⁷⁹

41 ⁸⁵

42 ⁹¹

43 ⁹⁷

44 ¹⁰³

45 ¹⁰⁹

46 ¹¹⁵

47 ¹²¹

48 ¹²⁷

Continue as high as possible

TONGUING EXERCISES

STAMP/VASQUEZ

Trumpet in B \flat



continue this exercise as high as possible

Major Scales and Arpeggios

This musical score displays twelve major scales and their corresponding arpeggios, arranged vertically. Each scale is written on a single staff in treble clef, with a key signature and a starting measure number indicated to the left of the staff. The scales are: C major (starting at measure 1), F major (5), Bb major (9), Eb major (13), Ab major (17), Db major (21), Gb major (25), B major (29), E major (33), A major (37), D major (41), and G major (45). Each scale is presented in two parts: an ascending line and a descending line. The ascending line consists of eighth notes, while the descending line consists of quarter notes. The arpeggios are indicated by a '3' above the notes, signifying a triplet of eighth notes. The scales are written in a continuous sequence, with the descending line of one scale leading into the ascending line of the next.