



Advanced Performance Techniques for Trumpet/High Brass

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HENRY B. GONZALEZ CONVENTION CENTER
SAN ANTONIO, TEXAS**

Advanced Performance Techniques for Trumpet/High Brass

Texas Bandmasters Association

Tuesday, July 24, 2013

4:00 pm

Room 214 AB

The difference between a good trumpet player/musician and an outstanding trumpet player/musician is the ability to create an emotion in your listener. Without words, we have a far more difficult task than vocalists. From vibrato, to technique, to a beautiful singing style, young trumpet players need to develop these techniques in order to effectively communicate emotion to an audience. Players that only perform notes and rhythms only have an elementary/rudimentary knowledge of the instrument and music and therefore will never attain the level of performance needed to reach the highest goals.

I will give you some techniques that will help the student performer achieve those goals. However, this might be too much for a young player to attempt every day. The goal is to develop a practice routine that covers one or two of these techniques each day before moving on to etudes, solos, ensembles or other music that needs to be practiced.

We are either playing a song or a dance

Tone: Centered, resonant sound

a. Mouthpiece buzzing/vibrating

Tone on mouthpiece – This concept needs constant monitoring by the teacher. It will take some time for the student to grasp buzzing/vibrating with the correct resonant, vibrant tone on the mouthpiece.

1. Long tones
2. Small sirens in the middle and low register. Making sure the tone stays resonant/vibrant between the highest and lowest pitch of the siren.
3. Lip buzzing/vibrating.
 - a. This is a controversial technique. I think it should be addressed only in higher level players. It is the most difficult technique to accomplish of the three techniques. Play, mouthpiece, lip buzz/vibrate. It must be practiced in front of a mirror. Players should have as normal a face as possible. “You should look like you” when lip buzzing/vibrating. No “bitter beer face”

Collaborative Practice Techniques – Wiff Rudd

I practice this book by with the Tonal Energy Tuner as my playing partner. <http://www.wiff Rudd.com/order-collaborative-practice-concepts.html>

The Buzzing Book - James Thompson

Good book with accompaniment for pitch.

b. **Note Bending.** Refer to page 6.

c. **Tuning slide practice techniques**

Push the tuning slide all the way in and practice with a tuner. The Tonal Energy Tuner is wonderful for this as it produces a fairly good trumpet tone and students can then match pitch to develop ear training as well as practicing centered tone.

Articulation issues

a. Directly related to tone

If you play above or below center, you will chip, crack and miss notes.

b. Students play too pecky and short a majority of the time. They start and end the notes with the tongue instead of only starting the note. Using the **Incentive Spirometer** is a great way to visualize the length of the note and the strength of the start of the note.

c. All notes start the same, no matter how long or short the note is unless there is an effect attached to the note. ie: accent, sfz, etc. A staccato mark is not an effect, just a note length change.

Think lyrical, sing!

Arban, Complete Conservatory Method for Trumpet

Chris Gekker, Articulation Studies

Wiff Rudd, Collaborative Practice Concepts

Mouthpiece buzzing and tonguing

Incentive Spirometer, <http://www.windsongpress.com>

Multiple Tonguing

Work slowly to match the K tongue to the T tongue. There are no tricks or shortcuts to good multiple tonguing. Use tons of smooth air and a lot of short, detailed practice sessions.

a. Start with a whole note then, using the K tongue, play 4 quarter notes. Do this a number of times. Proceed to playing whole note, 4 T tongue quarter notes and 4 K tongue quarter notes. Matching the start of both K and T tongue is essential. Practice 8 count exercises, 16 count, etc. Proceed to trading 2's then trading 1's at a slow tempo. If the sound of both the K and T tongue are the same, increase tempo. At the same time, work on changing notes. Only use two notes when beginning this exercise.

Vibrato

Measured vibrato. Related to lip bending. Refer to p. 7
Listen to vocalists and great performers on your instrument

Technique

Scales

Practice tone, phrasing and articulation when practicing scales. Refer to p. 8-10

Clarke Studies, Technical Studies for the Cornet

Arban, Complete Conservatory Method for Trumpet

Lip Slurs

Charles Colin, Advanced Lip Flexibilities

Arban, Complete Conservatory Method for Trumpet

Bai Lin, Lip Flexibilities

LEARN TO PLAY THE HORN, NOT THE NOTES

Give them a fish and they eat for a day. Teach them how to fish and they will eat for a lifetime.

Teach them an etude and they will be able to play for an audition.

Teach them to play the instrument and they will play for a lifetime.

Solos

The following is a list of Class I solos that should be approached by advanced trumpet students. There are numerous solos on the Class I list, however, these are wonderful pieces that are often neglected.

Fantaisie Brillante	Arban	Concerto	Gregson
Proclamation	Bloch	Intrada	Honegger
Concerto	Bohme	Sonata	Hubeau
Credo	Chance	Nightsongs for Flugel and Trpt	Peaslee
Solo de Concours	Charlier	The Hollow Men	Persichetti
Sounds (from the Hudson)	Clarke	Concertino	Porrino
The Bride of the Waves	Clarke	Concertino	Riisager
From the Shores of the Mighty Pacific	Clarke	Fantaisie en Mi Bemol	Saint-Saens
Sonata	Dello Joio	Carnival of Venice	Staigers
Legende	Enesco	Sonata	Stevens
Boutade	Gabaye	Three Bagatelles	Tull
Feu d'Artifice	Gabaye	Second Concerto	Williams

Recordings

CLASSICAL

- Phil Smith "Contest Solos for Young Trumpeters" is really good, since it contains several selections from the list - but I'm not sure if it's available other than to members of the ITG. His "Orchestral Excerpts for Trumpet" is also very good and still available.

http://www.amazon.com/Orchestrapro-Trumpet-Philip-Smith/dp/B0000038JG/ref=sr_1_1?s=music&ie=UTF8&qid=1373922845&sr=1-1&keywords=phil+smith+orchestral

- Gerard Schwarz - Cornet Favorites - has a lot of contest solos (esp. the Clarke solos)

http://www.amazon.com/Coronet-Favs-Cousins-Gerard-Schwarz/dp/B000005IYD/ref=sr_1_1?s=music&ie=UTF8&qid=1373922877&sr=1-1&keywords=gerard+schwarz

- Håkan Hardenberger's "The Art of The Trumpet" is a fantastic multi-disc set, and at \$27 on Amazon, it's a steal for the amount of incredible music it contains.

http://www.amazon.com/Art-Trumpet-Hakan-Hardenberger/dp/B000SSPL1M/ref=pd_bxgy_m_img_y

- Maurice André - The Trumpet Shall Sound

http://www.amazon.com/Trumpet-Shall-Sound-Maurice-Andre/dp/B00008ZPE9/ref=sr_1_2?s=music&ie=UTF8&qid=1373921283&sr=1-2

- Sergei Nakariakov - No Limits

http://www.amazon.com/Sergei-Nakariakov-Limit-Camille-Saint-Saens/dp/B00004SX2J/ref=sr_1_5?s=music&ie=UTF8&qid=1373922976&sr=1-5&keywords=sergei+trumpet

- Malcolm McNab - Exquisite

http://www.amazon.com/Exquisite-The-Artistry-Malcolm-McNab/dp/B007BY33IO/ref=tmm_other_meta_binding_title_0

No contest solos here, but this is just some ridiculous trumpet playing!

JAZZ

- Louis Armstrong - The Best of the Hot Fives and Hot Sevens (compilation)

http://www.amazon.com/Best-Hot-Five-Seven-Recordings/dp/B0026OIBK4/ref=sr_1_2?s=music&ie=UTF8&qid=1373921865&sr=1-2&keywords=louis+armstrong+hot+fives+and+sevens

- Dizzy Gillespie - Ken Burns Jazz (compilation)

http://www.amazon.com/Ken-Burns-JAZZ-Collection-Gillespie/dp/B000050I3P/ref=sr_1_4?s=music&ie=UTF8&qid=1373921974&sr=1-4&keywords=dizzy+gillespie

- Clifford Brown - The Definitive Clifford Brown (compilation)

http://www.amazon.com/Definitive-Clifford-Brown/dp/B00006IQON/ref=sr_1_17?s=music&ie=UTF8&qid=1373921508&sr=1-17&keywords=clifford+brown

- Miles Davis - Kind of Blue -

http://www.amazon.com/Kind-Blue-Miles-Davis/dp/B000002ADT/ref=ntt_mus_ep_dpi_1

- Lee Morgan - The Best of Lee Morgan (compilation)

http://www.amazon.com/Best-Lee-Morgan/dp/B000005HES/ref=sr_1_1?s=music&ie=UTF8&qid=1373922051&sr=1-1&keywords=lee+morgan+the+best

http://www.amazon.com/Best-Lee-Morgan/dp/B000005HES/ref=sr_1_1?s=music&ie=UTF8&qid=1373922051&sr=1-1&keywords=lee+morgan+the+best

- Clark Terry - Oscar Peterson Plus One - Clark Terry

http://www.amazon.com/Oscar-Peterson-Trio-Plus-One/dp/B000TJ6CPY/ref=sr_1_3?s=music&ie=UTF8&qid=1373922090&sr=1-3&keywords=clark+terry

http://www.amazon.com/Oscar-Peterson-Trio-Plus-One/dp/B000TJ6CPY/ref=sr_1_3?s=music&ie=UTF8&qid=1373922090&sr=1-3&keywords=clark+terry

- Wynton Marsalis - Standard Time Vol. 1

http://www.amazon.com/Marsalis-Standard-Time-Vol-1/dp/B000002683/ref=sr_1_11?s=music&ie=UTF8&qid=1373922180&sr=1-11&keywords=wynton+marsalis

http://www.amazon.com/Marsalis-Standard-Time-Vol-1/dp/B000002683/ref=sr_1_11?s=music&ie=UTF8&qid=1373922180&sr=1-11&keywords=wynton+marsalis

- Nicholas Payton - Fingerpainting - The Music of Herbie Hancock

http://www.amazon.com/Fingerpainting-Nicholas-Whitfield-Christian-McBride/dp/B0000047FK/ref=sr_1_11?s=music&ie=UTF8&qid=1373922371&sr=1-11&keywords=nicholas+payton

http://www.amazon.com/Fingerpainting-Nicholas-Whitfield-Christian-McBride/dp/B0000047FK/ref=sr_1_11?s=music&ie=UTF8&qid=1373922371&sr=1-11&keywords=nicholas+payton

Note Bending

No. 1

a. b. c. d.

- Play on the instrument. Use normal fingerings
 - Play on the mouthpiece. Breathe as necessary. Observe the physical changes. Remember the "feel" of the vowel and lip shape
 - Play on the instrument. Use note bending for the half step. Use the same feel as above. Allow the same physical changes to occur as in b.
 - Play on the instrument. Use normal fingerings. Allow the same "feel" to occur as in b. and c.
- Always listen for correct intonation and physically adjust as necessary.

5 proceed chromatically:

No. 2

11 Play 4 times as in No. 1

No. 3

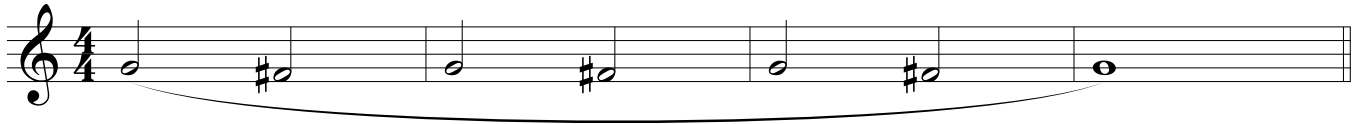
15 Play 4 times as in No. 1

No. 4

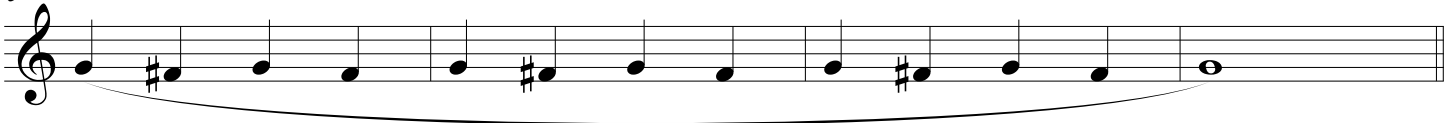
Vibrato Exercise

- Start each line at mm=80
- The lower pitch is not to be played a half step below the starting pitch. That is simply a way for me to show you the rhythm. start with an exaggerated vibrato. As the student progresses in their development, narrow the width of the vibrato as the speed of the vibrato increases.
- Practice each line slightly faster each day to develop the feel for vibrato.
- When the half notes are at mm=160, move to line 2 and start at mm=80.

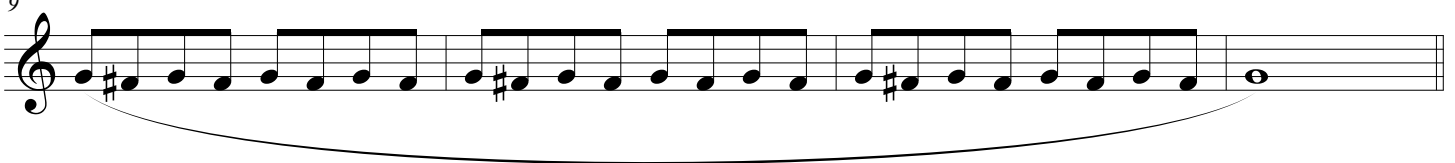
Line 1



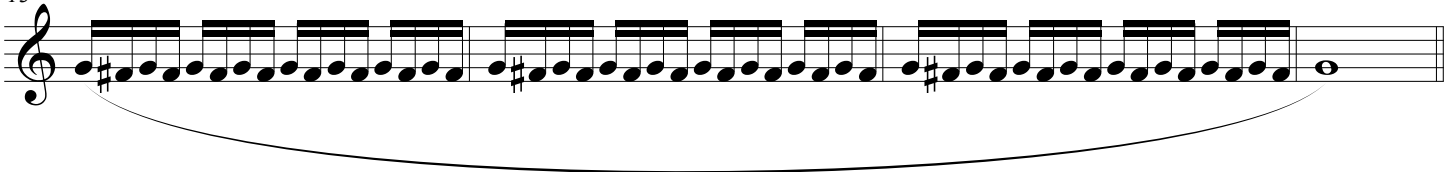
5 Line 2



9 Line 3

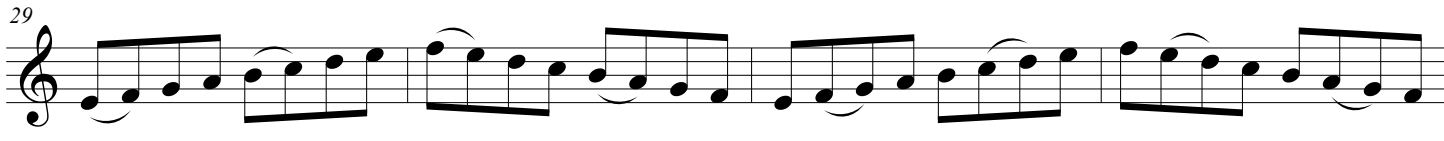
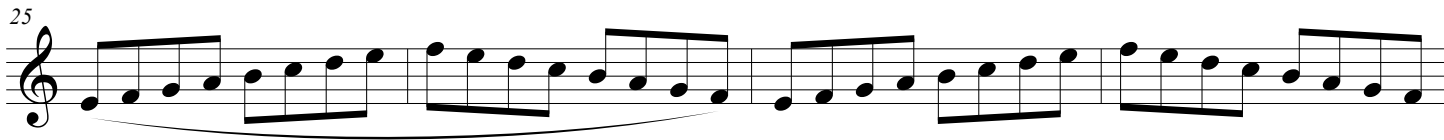
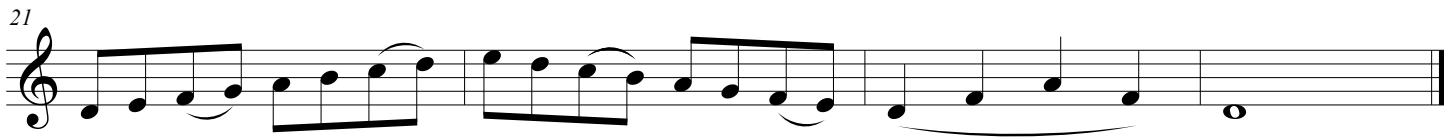
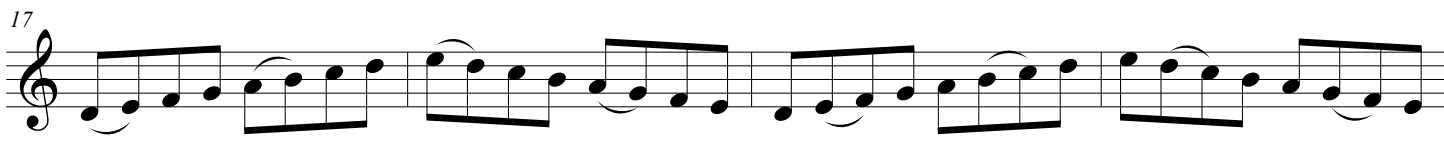
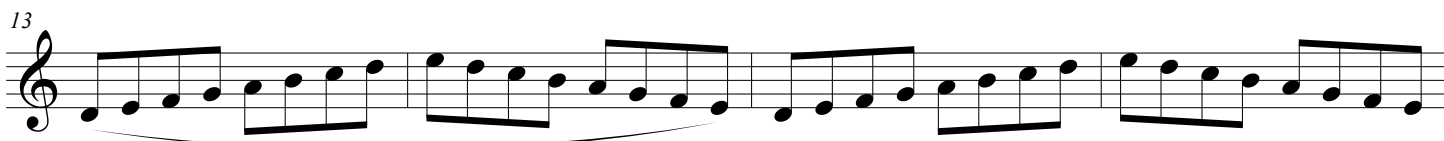
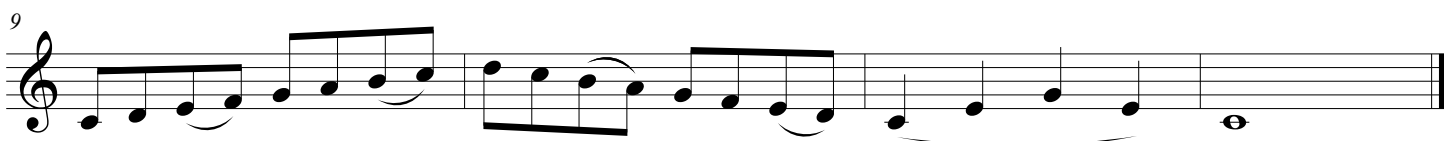
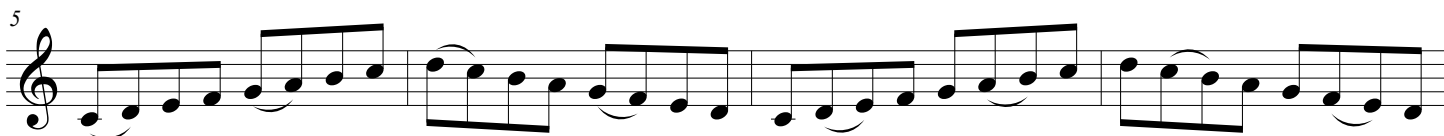
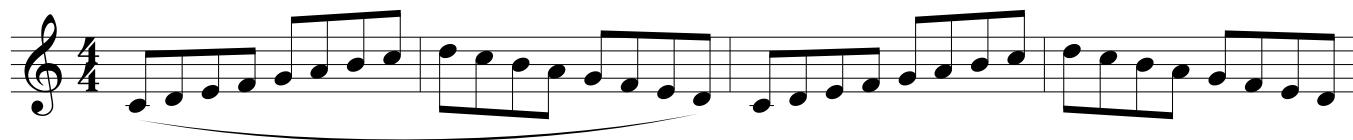


13 Line 4

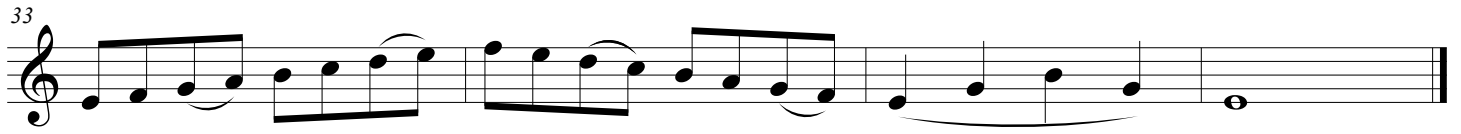


Scale/Articulation Exercise

Andersen

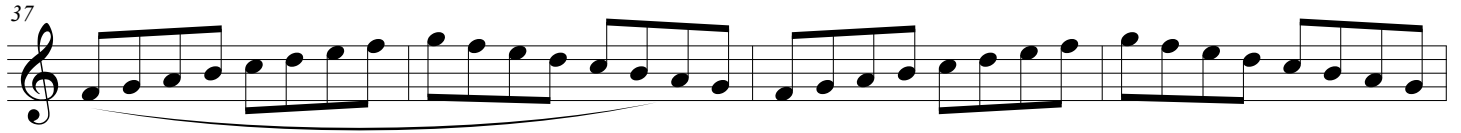


33



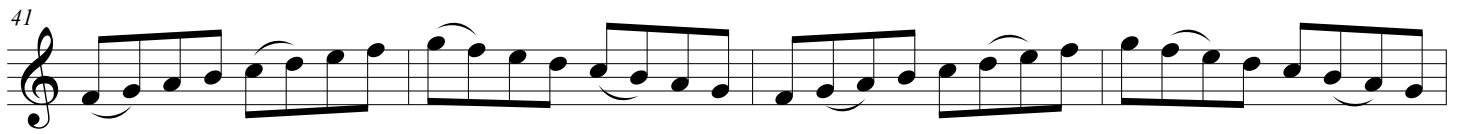
Musical staff 33-36: Treble clef, 4/4 time signature. Measures 33-36. The melody consists of eighth and sixteenth notes with various phrasings and slurs.

37



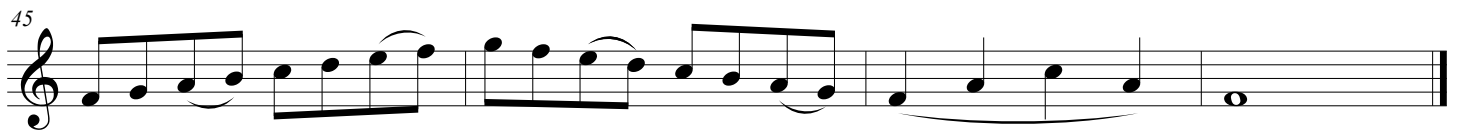
Musical staff 37-40: Treble clef, 4/4 time signature. Measures 37-40. The melody continues with eighth and sixteenth notes, featuring a long slur across measures 37-40.

41



Musical staff 41-44: Treble clef, 4/4 time signature. Measures 41-44. The melody continues with eighth and sixteenth notes, featuring a long slur across measures 41-44.

45



Musical staff 45-48: Treble clef, 4/4 time signature. Measures 45-48. The melody continues with eighth and sixteenth notes, featuring a long slur across measures 45-48.

49



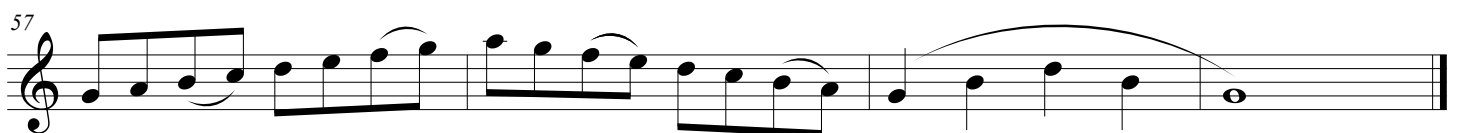
Musical staff 49-52: Treble clef, 4/4 time signature. Measures 49-52. The melody continues with eighth and sixteenth notes, featuring a long slur across measures 49-52.

53



Musical staff 53-56: Treble clef, 4/4 time signature. Measures 53-56. The melody continues with eighth and sixteenth notes, featuring a long slur across measures 53-56.

57



Musical staff 57-60: Treble clef, 4/4 time signature. Measures 57-60. The melody continues with eighth and sixteenth notes, featuring a long slur across measures 57-60.

61



Musical staff 61-64: Treble clef, 4/4 time signature. Measures 61-64. The melody continues with eighth and sixteenth notes, featuring a long slur across measures 61-64.

