



**Texas Bandmasters Association
Convention/Clinic July 25-27, 2019**

**Practical Daily Routines for the
Average Middle and High School
Trumpet Player**

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SAN ANTONIO, TEXAS**

PRACTICAL ROUTINES FOR THE AVERAGE MIDDLE SCHOOL AND HIGH SCHOOL TRUMPET PLAYER

THE CLINIC WILL INCLUDE A PRESENTATION OF PRACTICAL FUNDAMENTAL ROUTINES FOR TRUMPET STUDENTS WHO MAY OR MAY NOT HAVE THE OPPORTUNITY TO STUDY WITH A PRIVATE INSTRUCTOR. THE EXERCISES ARE ORGANIZED IN A PROGRESSIVE MANNER THAT WILL ALLOW STUDENTS TO WORK AT THEIR OWN LEVEL, AND WILL GIVE THEM A PRACTICE PLAN TO DEVELOP BETTER TONE, TECHNIQUE, RANGE, AND ENDURANCE.

1. Free Buzz (hinge)
2. Mouthpiece Buzz
 - a. James Thompson Buzzing Book Exercises 2-4
 - b. James Stamp preliminary warm ups
3. Long Tones
 - a. James Thompson Buzzing Book Exercise 2
4. Lip Bends to pedal register/air flow
 - a. David Hickman Advanced Embouchure Studies #1A
 - b. Play lip bends on lead pipe into pedal register
 - c. Rob Roy McGregor Practical Tools for Trumpet (includes lip bends, air flow, and pedal tones)
5. Range/Endurance/Flexibility
 - a. Quick Lip Slur Warm-up
 - b. Caruso Endurance Exercise
 - c. Scott Belick Modern Flexibility Exercises (really fun lip slur stuff)
6. Scales/Technique
 - a. Practical Tools
 - b. Clark Revisited
7. Etudes
 - a. Hovey Practical Studies books one and two
 - b. Sigmund Herring Progressive Etudes

SAMPLE EXERCISES ARE TAKEN FROM THE FOLLOWING BOOKS
Scott Belek-Modern Flexibilities for Brass-Meredith Music Publications
Larry Clark-Clark Studies Revisited-Carl Fischer
David Hickman-15 Advanced Embouchure Studies-Hickman Publications
Rob Roy McGregor-Daily Scale Builder and Practical Tools for Trumpet
Balquhider Music
James Stamp-Warm-ups and Studies for the Trumpet-Editions Bim
James Thompson-The Buzzing Book-Editions Bim

No. 1

- Garder l'embouchure sur les lèvres durant les pauses afin de maintenir la position.
- Respirer exclusivement par le nez.
- Durant les pauses, relâcher le trop plein d'air sur les temps 1 et 2 et respirer sur 3 et 4 (sur les arpèges de l'accompagnement de piano).
- Respirer et jouer avec précision rythmique par rapport à l'accompagnement.

Track 01 Track 02

Glissando: - aussi régulier que possible
- as gradually as possible
- so regelmässig wie möglich

Passer directement à l'exercice suivant, sans ôter l'embouchure des lèvres
Go directly to the next exercise without removing the mouthpiece from the lips
Zur nächsten Übung gehen, ohne das Mundstück von den Lippen zu nehmen

Tous les exercices qui suivent se jouent deux fois:
1) avec l'embouchure 2) avec l'instrument.

Play all the following exercises two times
1) on the mouthpiece 2) on the instrument.

Die folgenden Übungen zweimal spielen:
1) mit Mundstück 2) mit Instrument.

No. 2

- Stricte observation des nuances indiquées
 - Pas de crescendo sur les blanches
 - Pousser le crescendo au maximum
 - Maintenir la justesse durant le diminuendo
- Cela permet de s'exercer avec une très petite ouverture des lèvres (qui correspond au registre aigu).

Track 03 Track 04 Track 05 Track 06

Couliesses tirées et doigté 1-2-3 (= x-123)
Extend slides and fingering 1-2-3 (= x-123)

No. 2

- Carefully observe the dynamics
 - Don't crescendo on the half-notes
 - Push the crescendo to the limit of your ability
 - Keep the pitch down in the diminuendo
- This helps train a very small aperture (needed for the high register).

Nr. 2

- Dynamische Angaben sorgfältig beachten
 - Kein Crescendo auf den halben Noten
 - Das Crescendo an die Grenze treiben
 - Intonation während des Diminuendos beibehalten
- Dies erlaubt, mit einer sehr kleinen Lippenöffnung zu üben (dem hohen Register entsprechend).

No. 3

▶ Track 07 Track 08

- Faire un glissando aussi régulier que possible.
- Synchroniser crescendi et glissandi.
- Rechercher constamment l'équilibre entre augmentation de la pression d'air et contraction des lèvres.

Avec Track 09 Track 10

- Éviter de s'accrocher à la note supérieure si elle «s'évanouit».
- Ne pas arriver trop haut sur la note supérieure.
- Mener l'exercice avec l'air et non avec les lèvres.

No. 3

On Track 07 Track 08

- Try to make as gradual a glissando as possible.
- The cresc. and gliss. should be made together.
- Strive for a balance between increasing air pressure and increasing lip contraction.

On Track 09 Track 10

- Allow the upper note to POP out when it wants to.
- Don't overshoot the top note.
- Lead with the air not the lip!

Nr. 3

Mit Track 07 Track 08

- Möglichst regelmässiges Glissando.
- Crescendi und Glissandi gleichzeitig!
- Ständiges Streben nach Gleichgewicht zwischen Verstärkung des Luftdrucks und Lippenkontraktion.

Mit Track 09 Track 10

- wenn die obere Note "verblasst": sie nicht zurückhalten.
- Obere Note: nicht zu hoch ansetzen.
- Mit der Luft führen, nicht mit den Lippen.

Sous la zone de fracture: jamais laisser fléchir les notes.
Under the 'break': Never let the notes sag.
Unter der Bruchstelle: die Noten nie fallen lassen.

No. 4

- Laisser le crescendo agrandir l'ouverture des lèvres pour les notes graves.
- Embouchement inchangé entre médium et grave.



- Réaliser un vrai glissando en gardant la note inférieure bien centrée.

No. 4

- Allow the crescendo to make the aperture grow larger for the lower notes.
- Preserve same middle setting when going down.



- Make a real glissando. Keep the lower note up into the center.

Nr. 4

- Das Crescendo soll die Lippenöffnung für die tiefen Noten vergrößern.
- Ansatzposition zwischen mittlerem und tiefem Register nicht verändern.



- Ein wirkliches Glissando ausführen und dabei die untere Note gut zentriert halten.

▶ Track 11 Track 12 Track 13 Track 14

Penser "haut" sur ces 2 notes
Think up on both notes
Beide Noten "hoch" denken.

Après l'exécution correcte des exercices 1 à 4 est ac-

When the correct form in exercises 1 through 4 is mastered (and the lip has stopped tingling), the following exercises (5-8) are recommended.

Wenn die korrekte Ausführung der Übungen 1-4 erreicht ist (und das Prickeln in den Lippen aufgehört hat), gehe

Preliminary warm-ups

Mises en train préliminaires Vor-Einspielübungen

Lips alone

When starting on lips alone, many people can't get very high. Start on low C and hold for several counts (6 to 8) then go from C to C# in half tones. Keep adding half-tones as the lips strengthens until middle G is reached.

Then try the scale as written below. Some like to go as high as possible, but at least try to go to middle C.

Important

Set a tempo with:

"ready" – "breathe" – "play"

The "poo" articulation brings very clearly the air to the lips.

The "too" articulation is the normal attack, but whatever phonetic articulation is chosen: "tee", "taa", "too", etc. the goal is to bring the air to the lips.

Do not relax diaphragm support during the rests.

Avec les lèvres

Au début, nombreux sont les musiciens qui peinent à monter avec le "buzz". Qu'ils commencent sur le Do grave (6 à 8 temps), puis passent legato au Do#. A mesure que les lèvres se renforcent, monter par demi-tons jusqu'au Sol médium. Tenter alors de jouer la gamme ci-dessous. Certains aiment monter ainsi très haut, mais chacun devrait au moins tenter d'atteindre le Do médium à l'oreille.

Important

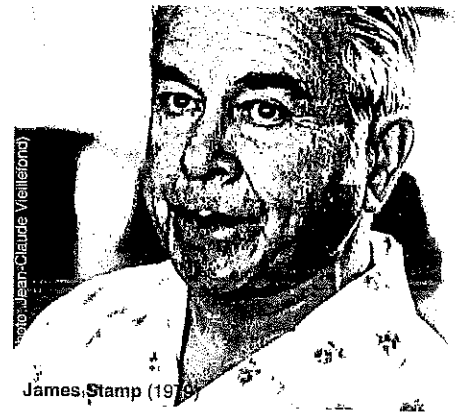
Un tempo doit être fixé en rythmant:

"prêt" – "respirer" – "jouer"

L'articulation "pou" amène particulièrement bien l'air aux lèvres.

"Tou" est l'articulation standard et normale et comme les "ti", "ta", "tu", etc. amène également l'air au lèvres.

Ne pas relâcher le support diaphragmatique durant les silences.



Mit den Lippen allein

Beim Buzzen empfinden viele Schwierigkeiten aufsteigend zu spielen. Sie sollten mit dem tiefen C anfangen (zirka 6 bis 8 Schläge halten), dann gebunden zum Cis steigen. Sobald die Lippen stärker werden, kann in Halbtonschritten hinauf bis zum mittleren G gestiegen werden. Dann die hier unten angegebene Tonleiter versuchen. Manche blasen auf diese Art sehr hoch hinauf. Auf alle Fälle versuchen, das mittlere C zu erreichen.

Wichtig

Das Tempo vorgeben mit:

"Bereit" – "atmen" – "los"

Die Artikulation "pu" bringt die Luft unweigerlich zu den Lippen.

Die Artikulation "tu" ist der normale Anstoss wie "ti", "ta", usw. dessen Ziel ist, die Luft zu den Lippen zu bringen.

Die Zwerchfellstütze darf in den Pausen nicht nachlassen.

3 demo 2 play



3 play



Mouthpiece alone

Playing the mouthpiece alone, hold it in the left hand with thumb and forefinger. Keep the other fingers loose and do not clench them. The mouthpiece should be held at the point on the stem where it leaves the instrument. This is to lessen the mouthpiece pressure on the lips and to simulate the angle of the mouthpiece on the lips when it is in the instrument. What pressure is needed is added after the breath. This applies also when playing the instrument. This has proven to be a most important point in my teaching.

Avec l'embouchure

En jouant avec l'embouchure seule, la tenir avec la main gauche, entre le pouce et l'index. Garder les autres doigts détendus, sans les serrer. Tenir l'embouchure à l'endroit où la queue quitte l'instrument afin d'atténuer la pression de l'embouchure sur les lèvres et de simuler l'angle de l'embouchure lorsqu'elle est dans l'instrument. La pression nécessaire n'est concédée qu'après la respiration. Cette règle est la même avec l'instrument. C'est un point essentiel de mon enseignement.

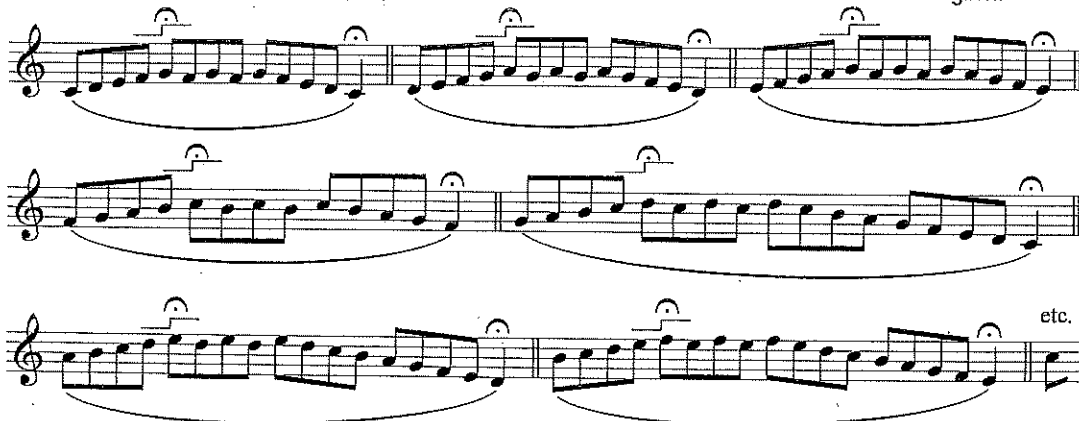
Mit dem Mundstück allein

Um den Druck des Mundstücks auf den Lippen zu vermindern und den Winkel des im Instrument steckenden Mundstückes zu simulieren, hält man das Mundstück mit der linken Hand zwischen Daumen und Zeigefinger dort wo der Schaft das Instrument verlässt - die anderen Finger entspannen, nicht aneinander drücken. Der notwendige Druck darf erst nach dem Einatmen zugegeben werden. Das gilt auch mit dem Instrument und ist einer der wichtigsten Punkte meines Unterrichts.

Practise

Continue the same pattern as high as possible.

4 demo 5 play



Exercice

Poursuivre selon le même schéma aussi haut que possible.

Übung

Nach demselben Muster fortfahren, so hoch hinauf wie möglich.

Study No. 1

Part A

1. Play each sequence first with normal fingerings to establish the correct sound and pitch. Strive to make the second version sound exactly like the first.
2. Play all sequences as loudly as possible while maintaining a beautiful tone. Do not force. Refer to the "candle exercise" in the *Author's Comments*.
3. If desired, continue the sequences into the pedal register.
4. Where fermatas occur, rest as long as needed.
5. After completing Part A, rest at least five minutes.

$\text{♩} = 72$

ff 0 ff 2

ff 1 ff 1/2

ff 2/3 ff 1/3

ff 1/2/3 ff 0

ff 2 ff 1

ff 1/2 ff 2/3

ff 1/3

KEEP GOING INTO PEDAL

1/2/3

A Variant of the Cichowicz model, extended to different starting points

A variant of the Cichowicz vocalise model, this pattern is extended throughout the range to help with the ability to initiate a passage comfortably in a variety of tessituras. Use of a tuner is strongly recommended. Choose sets according to your needs.

β = opt. bend

(A)

pu — β (optional)

Four staves of musical notation for exercise A, each containing three measures of notes with slurs and circled beta symbols.

(B)

pu — β

Four staves of musical notation for exercise B, each containing three measures of notes with slurs and circled beta symbols.

Quick Lip Slur Warm-Up

2,1,12,23,13,123...



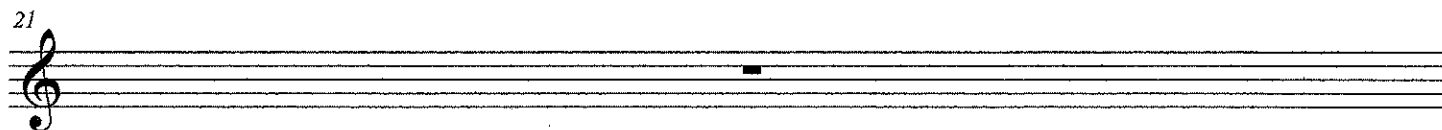
2,1,12,23,13,123...



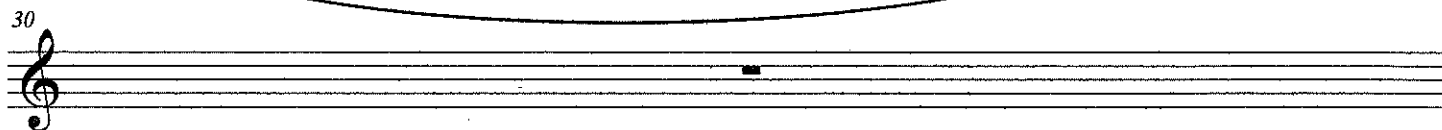
2,1,12,23,13,123...



2,1,12,23,13,123...



Repeat on open partials
with Same Fingerings
Do in Quarter & 8ths



ENDURANCE

Keep corners firm until they start to ache. Take a short rest and continue.

Metronome = 120

The musical score consists of eight staves of music in 4/4 time. The first staff begins with a repeat sign. The music is written in treble clef and features a steady eighth-note rhythm. The notes are as follows:

- Staff 1: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 2: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 3: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 4: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 5: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 6: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 7: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4
- Staff 8: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4

FLEXIBILITY 1-A: THE CINCINNATI FACIAL

THE ALTERNATE FINGERINGS APPLY
TO ALL NOTES BEAMED TOGETHER

—PRACTICE AT OWN RISK
COMPOSED BY PROFESSIONAL
TRUMPET PLAYER IN LOCKED
PRACTICE ROOM.

SCOTT BELCK

1A-1 (ALL REPEATS: 4X's)

Musical notation for exercise 1A-1, consisting of five staves of music in 3/4 time with a key signature of one sharp (F#). The exercise is a long melodic line with various intervals and accidentals.

1A-2 (ALL REPEATS: 4X's)

Musical notation for exercise 1A-2, consisting of five staves of music in 3/4 time with a key signature of one sharp (F#). The exercise is a long melodic line with various intervals and accidentals.

MAJOR SCALES

SERIES 3

Articulations have not been indicated so that the teacher may have the freedom to assign a scheme according to each student's needs. I would suggest that most exercises be slurred either totally or in comfortable groups.

C major

74



F major

75



G major

76



B♭ major

77



D major

78



Key of F Major

First Study

$\text{♩} = 160$ to $\text{♩} = 112$

Second Study

$\text{♩} = 80-120$

Third Study

$\text{♩} = 60-120$

Fourth Study

$\text{♩} = 100-144$