

2019 Longhorn Music Camp Trumpet Masterclasses

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

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, controls mouthpiece angle
- Right hand - fingers curved, pinky out of ring, fingers stay on valves when not being pressed

Breathing

- Inhale and exhale are always relaxed (think of sighing) and continuous (no pauses)
- Shoulders stay down and relaxed during 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. Address it every day.
- Related to all other aspects of your playing (rays of sun analogy)
- 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 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
- HOW we practice these exercises is the most important
- Double tongue (Tu Ku) and triple tongue (Tu Tu Ku or Tu Ku Tu)

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 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
- Tackle rhythmic concepts and key signatures that are difficult for you

Equipment/Maintenance

- Clean mouthpiece often (weekly), leadpipe regularly (monthly), full trumpet two times per 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 maximize results
- *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)

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

Name:

Grade:

LMC Summer 2019

Trumpet Goal-Setting

Long-term trumpet goals for the next year:

How can long-term goals be broken down into smaller steps?

Short-term trumpet goals for the next few months:

Other music-related goals for the next year:

Other non-music goals for the next year:

Buzzing and Leadpipe

Practice Examples

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



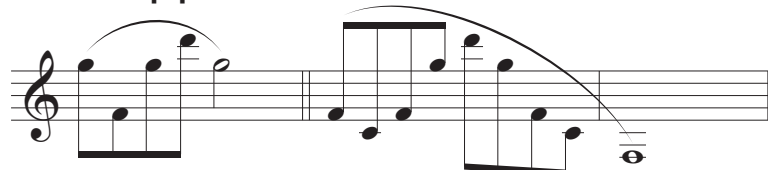
Leadpipe Articulation



Leadpipe 2 Partial



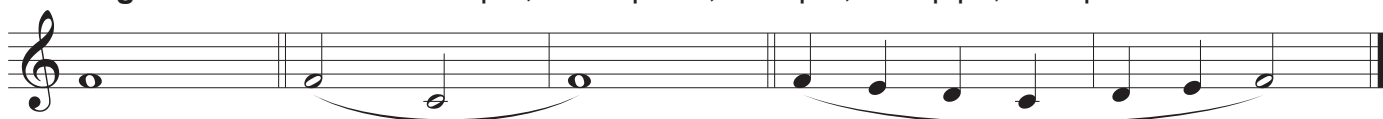
Leadpipe 3 Partial



LEADPIPE TIPS

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

Alignment Exercises: Trumpet, Mouthpiece, Trumpet, Leadpipe, Trumpet



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 in treble clef with a common time signature (C). The key signature changes throughout the exercise: phrases 1-3 are in G major (one sharp), phrases 4-5 in D major (two sharps), phrases 6-7 in B-flat major (two flats), phrases 8-9 in E-flat major (three flats), and phrases 10-15 in A-flat major (four flats). The exercise features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped with slurs and ties. Phrases 10-15 are characterized by more complex, rapid sixteenth-note passages. Each phrase is separated by a double bar line, and the entire piece concludes with a final double bar line.

Trumpet Flexibility

Slur everything!

Piccione

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 are quarter-note slurs. Measures 6-7 are eighth-note slurs. Measures 8-11 are eighth-note triplets. Measures 12-13 are eighth-note slurs with flats and triplets.

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 is a quarter-note slur with a sharp sign. Measure 15 is a quarter-note slur with a flat sign. The text 'continue lower chromatically' is to the right of measure 14, and 'continue higher chromatically' is to the right of measure 15.

Mixed Finger/Slur Movement

16 17 18 19 20 21 22

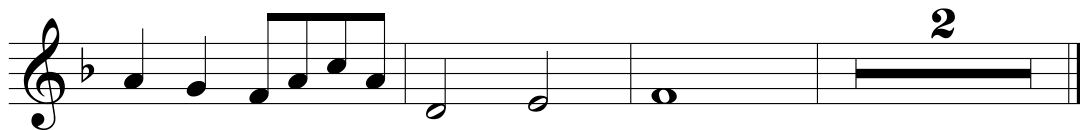
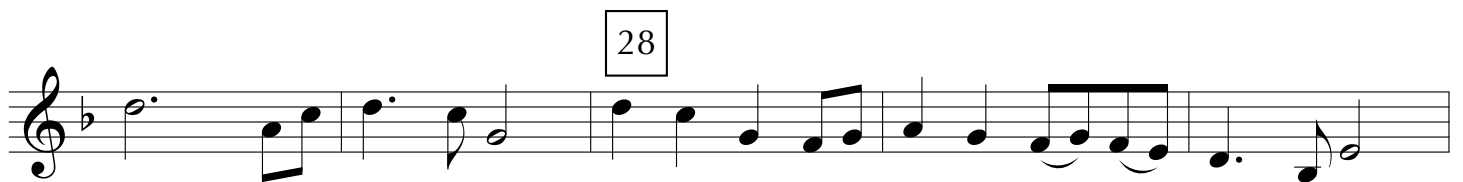
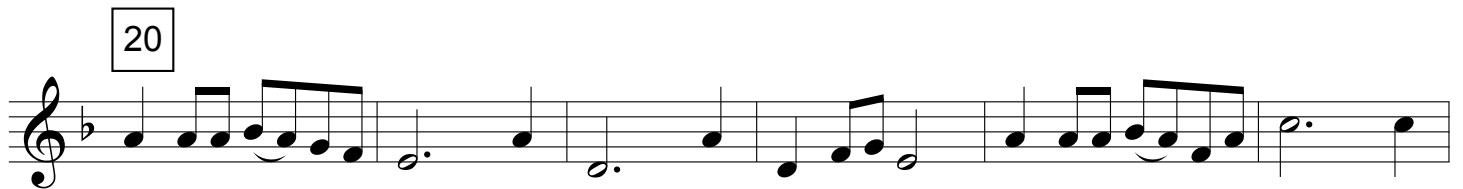
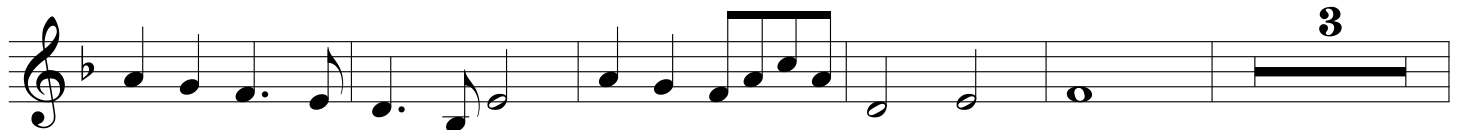
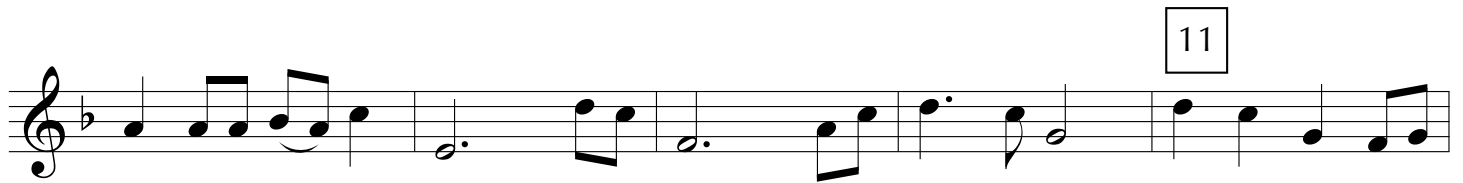
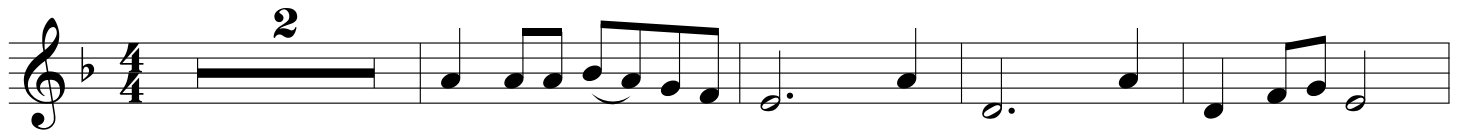
Detailed description: This section contains 7 measures of music on a treble clef staff. Measures 16-17, 18-19, 20-21, and 22 are quarter-note slurs. Measures 16-17, 18-19, and 20-21 are eighth-note slurs. Measures 16-17, 18-19, 20-21, and 22 are eighth-note triplets.

Trumpet in B \flat

Summer in the Country

Mike Piccione

$\text{♩} = 112$



Trumpet in B \flat

A Hero's Return

Mike Piccione

$\text{♩} = 74$

mp *mf* *f* *mf*

7 2 14 22 32

Recording and play-a-long background track available at the MPTrumpet YouTube channel

MPTrumpet.com

©2017

Trumpet in B \flat

Party Remix

Mike Piccione

$\text{♩} = 120$ **4** 5 Smoothly

mp

8 30 Energy!

mf

2 40

48

f

Recording and play-a-long background track available at the MPTrumpet YouTube channel

MPTrumpet.com

©2017

(MED. JAZZ
PUNK)

CANTELOPE ISLAND

-HERBIE HANCOCK

INTRO

(MELODY)

G-7

Musical notation for the Intro section. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a dotted quarter note C5. The bass line starts with a quarter note G2, followed by quarter notes A2 and Bb2, then a dotted quarter note C3. There are two measures of rests in both staves, followed by a final measure where the melody continues with quarter notes D5 and E5, and the bass line has a dotted quarter note F3.

HEAD

G-7

RHYTHM CONT. SIM.

Musical notation for the first part of the Head section. It is a single treble clef staff. The melody starts with a quarter rest, followed by quarter notes G4, A4, and Bb4, then a dotted quarter note C5. There are two measures of rests, followed by a final measure with quarter notes D5 and E5.

E^b7

Musical notation for the second part of the Head section. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The melody starts with a quarter rest, followed by quarter notes G4, A4, and Bb4, then a dotted quarter note C5. The bass line starts with a quarter note G2, followed by quarter notes A2 and Bb2, then a dotted quarter note C3. There are two measures of rests in both staves, followed by a final measure where the melody continues with quarter notes D5 and E5, and the bass line has a dotted quarter note F3.

E-11

Musical notation for the third part of the Head section. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the bass line. The key signature has one flat (Bb), and the time signature is 4/4. The melody starts with a quarter note G4, followed by quarter notes A4 and Bb4, then a dotted quarter note C5. The bass line starts with a quarter note G2, followed by quarter notes A2 and Bb2, then a dotted quarter note C3. There are two measures of rests in both staves, followed by a final measure where the melody continues with quarter notes D5 and E5, and the bass line has a dotted quarter note F3.

G-7
(INTRO VAMP)

Musical notation for the Intro Vamp section. It is a single treble clef staff. The melody starts with a quarter rest, followed by quarter notes G4, A4, and Bb4, then a dotted quarter note C5. There are two measures of rests, followed by a final measure with quarter notes D5 and E5.

REPEAT HEAD IN
AFTER SOLOS, PLAY HEAD ONCE
VAMP INTRO TIL FADE