

TEXAS BANDMASTERS ASSOCIATION

ADVANCED YOUNG PLAYER SERIES



TRUMPET

TOMMY MOORE
CLINICIAN

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1999

FORWARD

The Texas Bandmasters Association is dedicated to providing its membership opportunities for quality professional growth. After much success with the Beginner and Intermediate Series, TBA is sponsoring a series on advanced middle school and junior high school teaching methods. This series addresses the needs of the third year band students. Our clinicians are chosen from the ranks of superior music educators in our state. They also represent a wide diversity in geographic location as well as school size and setting.

This year, clinics are scheduled for flute , oboe, Bb clarinet, trumpet, F horn, and mallet percussion. These sessions will be presented with a companion booklet. In each handout, you will find teaching methods, and classroom organizational skills which are useful in today's schools.

We appreciate the extra effort of the clinicians who prepared these clinics and booklets. In addition we acknowledge Jim Hagood, TBA Past President, whose initiative began the series, as well as Bob Brandenberger, Mike Olsen and Bob Parsons who have worked so hard to continue the series.

This series is respectfully dedicated to the many band directors, past and present, who have built a historical music education program in Texas and have worked so hard to make our student's experience in band music such an outstanding one.

Charlotte Royall, Texas Bandmasters Association

Tommy Moore

Mr. Moore graduated from Northwestern State University of Natchitoches, La. in 1987. He has 12 years teaching experience in the Henderson Band Program as 8th grade Band Director and Brass Instructor for 6-12. His 8th grade Band has consistently won Sweepstakes honors at UIL Concert and Sightreading. Henderson Brass/Trumpet students have consistently earned honors at all levels of competition with many of them selected to the TMEA All State Band, as well as honor at TSSEC. He is an active member of TMEA ,serving as Secretary of Region XXI, an active member of TMAA, an active member of TBA, a clinician and adjudicator in Texas and Louisiana and an Instrumental music assistant at Calvary Baptist Church of Henderson.

TRUMPET ADVANCED SERIES

Developing Independent Quality Trumpet Students

For most third year trumpet students, this year can be critical to the success of the trumpet student as well as the to success of the band. Even with a solid foundation set in the beginning and intermediate band classes, the students will discover some obstacles to overcome on the road to independent trumpet playing. The students now will be making decisions concerning their future activities and high school curriculum. High school advanced courses, scheduling problems, interest in sports, dance/cheerleading, and of course the student's perception of his trumpet ability all play a factor in the decisions the student will make concerning the pursuit of the "next level" of trumpet performance. As teachers we must demonstrate and prove that music education is a worthwhile endeavor and teach our students how to practice intelligently in order to create the desired result of student success.

This clinic will deal with the following topics:

1. Concept of Characteristic Trumpet Tone
2. A Brief Review of Beginner Basics
3. Mouthpiece Selection
4. Trumpet Fundamentals
5. Teaching Ideas and Techniques
6. Motivation and Retention

Concept of Characteristic Trumpet Sound

If the best trumpet sound your students ever hear is sitting to their left or right, their concept will be very limited. The following suggestions can help students develop a better concept of a fine trumpet sound.

1. Demonstrate often for your students.
2. Play your instrument with your students.
3. Play good recordings in class.
4. Invite a good high school student, college student, or community trumpeter to play for the class.
5. Take your trumpet players to a professional trumpet performance or college performance.
6. Plan a master class with a local college trumpet teacher.
7. Encourage students to attend quality summer band camps
8. Encourage private lessons

A Brief Review of Beginner Basics

In this TBA series, there have been two excellent clinics dealing with the beginner and the intermediate trumpet student.

1. Beginner Trumpet Instruction Series “. . . Stuff That Works!”
TBA 1995, Bobby Brown clinician.
2. Intermediate Trumpet Instruction Series “What Next!!!?”
A Guide for Developing Productive 7th and 8th Grade High Brass
Players TBA 1997, Rudy **Barrera** clinician

Also, an excellent beginner clinic – “Starting Beginner Cornet Players”
Texas Music Educators Association
Clinic/Convention 1998
Dick Clardy, clinician

These clinics addressed the fundamentals for teaching the beginning trumpet student with a precise systematic approach and they are the foundation for this advanced series. The Beginner and Intermediate Instruction Series can be found on the TBA **website**.

When teaching beginner students:

1. Try not to over explain. Keep it simple. It has been my experience that beginner students are eager to learn and will respond in some way to each direction given. Overemphasis can result in undesired results, loss of teaching time, and improper playing fundamentals which can be a discouragement to the student .
2. Make sure the students understand how to have good posture, hand position, and correct embouchure but also stay in a natural relaxed state.
3. Use mirrors so students can see the formation of their embouchure and also the importance of the aperture.
4. After the formation of the embouchure, have the students say “pooh” , then say “pooh” with air only. Explain that the hole where the air comes out is the aperture. The control of the aperture is an important aspect of trumpet playing.
5. Explain proper breathing. Have students close their eyes and tell them to breathe normally. Tell them to sit as still as they can and as they breathe have them concentrate on what part of their body is actually moving. Most will answer the stomach. Then explain that the student should expand from the bottom up and out, (full breath) and not in and up (high, shallow breath). Work on breathing exercises to increase strength. Take in as much air as quickly as possible without friction.
6. Do not be in a hurry to get to the trumpet. Work on the lips and the mouthpiece to create a free buzz. The mouthpiece is the instrument. Have fun with it. Ideas include: A. Have the students see who can hold a good steady buzz the longest (breath control). B. See who has the best siren sound (aperture control). C . See who can make an alien space ship sound (aperture control). D. Buzz songs (tonal development).
7. I like to explain that the buzz is their instrument. What happens between the embouchure and the mouthpiece will sound out the end of the horn. Playing the trumpet is like a hi-fi stereo system: the embouchure, aperture and mouthpiece are the components; the actual trumpet is just the speaker and it

will only amplify what comes from the components. The electricity or POWER comes from the air. This analogy of playing the trumpet seems to appeal to students.

8. Quality trumpet tone. If a beginner trumpet plays with a beautiful sound, make a big deal about the sound, praising the student and then leave it alone! When some students play with a less desirable tone, never show frustration or disappointment. I suggest using the "Magic Case". For example, take a flute case and place in the lower abdominal area (diaphragm). Have the student push out against the case as the student plays. Using the diaphragm instead of the chest, shoulders, and throat will produce a more relaxed open tone. Sometimes just taking the student's mind off of the pinched aperture, tense shoulders etc.. and concentrating on the stomach will open up the sound.

9. Playing the trumpet. I believe the trumpet should feel comfortable to the beginner student. I do not play any written music or go to the method book until the student can confidently do each of the following things:

- (A). Buzz freely

- (B). Play with good tone quality on C- D- E- F- G

- (C). Lip slur low C – middle G – low C .

- (D). Be able to tongue and articulate properly.

Students sometimes feel overwhelmed learning new concepts while trying to handle the instrument and read from the method book. I use a Suzuki – type approach , I play – you play. If a beginner student can play without music and produce good tone on these examples, this will comfortably carry the student through much of the method book.

I prefer a "NO SURPRISE" approach. I enjoy teaching the concepts long before the method book or any of the supplementary handouts I give the students. With this approach, when we use our method book , handouts etc... the students can already produce the concept on their instrument. This approach removes some of the fear and hang-ups students sometimes have in trying to read music. Therefore, I hear comments such as " We can already do this". "This is easy!".

10. Other ideas that make fundamentals . . . fun. When possible with the younger students, I like to use ideas that teach the concepts but in a less clinical fashion. For example, when introducing lip slurs and flexibility studies, with my students I use the Wizard of Oz . I have the students sing and then buzz – TOH-EE-OH , TEE-OH. When working on interval studies, I teach the students to play "CHARGE", from open G to third space C, and then go down chromatically through all the finger combinations.

11. I constantly "preach" to my trumpet students about playing the trumpet. Tone quality is #1. It does not matter how high or how fast you can play --- if it doesn't sound good it is not. Give your trumpet students sayings they will remember you by. For example, "Tone is #1". " Nothing takes the place of diligent, consistent, intelligent practice". "Mark McGuire practices everyday". "Confidence is gained from preparation and practice". "Never rely on luck, you have a 50% chance of it being bad". "It is JUST work".

Mouthpiece Selection

Beginner – 7C, 5C

Intermediate – advanced -- 3C

I have been pleased with my advanced students on the 3C.

What about all the different gadgets, aids, and mouthpieces out on the market? Young trumpet players love to experiment with gadgets – to find something that will make them better immediately overnight – to stay one step ahead of the other guy or to allow one to be better with less effort. However, nothing takes the place of diligent daily practice.

TRUMPET FUNDAMENTALS

Established in the first two years, trumpet fundamentals need to be continually stressed and extended. Trumpet students need to continue a systematic approach in their development. A student's practice session should include lip and mouthpiece buzz, long tones, flow studies, note bends, flexibility and lip slurs, tonguing exercises, interval studies, technical studies, articulation studies, scale studies, pedal tones, **rhythm/sightreading** and intonation studies.

1. Long tones. These exercises develop steady air flow and tone while preparing the lips for the practice session.



Hold each note 8 to 16 counts. Continue down chromatically.

2. Flow studies. These exercises help in the tonal development as well as endurance.



3. Note bends. This study will give optimum control of the aperture as well as aid in the development of intonation.



Continue chromatically down.

4. Lip slurs and flexibility studies need to be practiced with the metronome. This will force the student to move precisely on the beat instead of when it feels right. Using computer programs, lip slur exercises can be written to fit each student's needs. I personally like the Lip Slurs in the I Recommend method book by James D. Poyhar.

1

Open

2

1

1-2

2-3

1-3

2

Open

2

1

1-2

2-3

1-3

3

Open

2

1

1-2

2-3

1-3

4

Open

2

1

1-2

2-3

1-3

5

Open

2

1

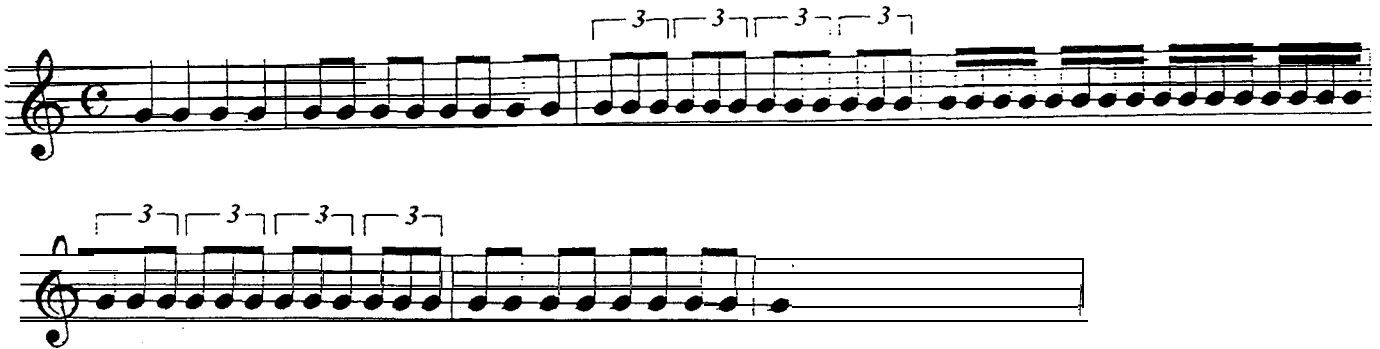
1-2

2-3

1-3

1-2-3

5. Tonguing. Work to maintain fluidity. Tongue on the air. Introduce double tonguing. Emphasis should be on the air stream. Have the student play a long tone for at least 30 seconds. Then have the students play legato quarter and eighth notes. Have students say "Tu ku" while maintaining a steady air flow. Problems *occur* when the student places too much emphasis on the tongue and forgets to maintain steady air flow, resulting in a sputtering type sound.



6. Interval studies. Excellent resources include The Arban's Method, I Recommend method book, and Total Musicianship method book by Frank Bencriscutto and Hal Freese are excellent resources.
7. Technical studies. The Clark Technical Studies book
8. Articulation studies, scale studies etc...
9. Intonation. Explain the use of all slides. Teach them how to *use* the tuner. Have students match pitch. Teach the basic tuning tendencies and teach alternate fingerings to improve tuning. I suggest Intonation Manual for Wind Instruments by Clarence Sawhill and Glenn Matthews, also Tuning the Band and Raising Pitch Consciousness by Dr. James Jurens.
10. Pedal tones.

Pedal Range

Eb 23 or 123 D 13 or 123 F 1 or 123 E 12 or 123
 Eb D F Db 123 E C 123

TEACHING IDEAS AND TECHNIQUES.

Strategies to develop independent trumpet students.

As the intermediate 8th grade student progresses to the 9th grade, the student will find a significant leap in the level of difficulty in the solo literature as well as Region tryout material. Listed below are ideas to make practice sessions less stressful and encourage productive practice habits.

1. Employ fundamentals into practice sessions before the student receives the literature.
2. Begin work on the most difficult passages first, being careful not to discourage the student.
3. Work on the mouthpiece. Advanced students must be able to play phrases on the mouthpiece. Play a short phrase and have the student play along on the mouthpiece alone. This is an excellent practice technique. If a student can buzz it, he can play it.
4. Students must have a counting system and be able to use it (le+a or 1 **tateta**). Have the students count every rhythm aloud before they play it. Sometimes students get confused trying to get the correct notes and rhythm. To avoid the confusion, have the student count the rhythm and then play the passage on one pitch similar to reading rhythm charts.
5. Teach students to vocalize excerpts using articulation syllables. **Example—** Ta -yee , tee-ah. This will help reinforce tongue placement, correct articulation and style.
6. Have students play short phrases with the metronome at a slow tempo--- slow enough to see, think and execute every note with full tone, precise rhythm and correct articulation.
7. I have the students legato tongue everything at the slow tempo. The purpose of the legato tonguing is to keep the steady flow of air with no breaks. This will help in the development of tone and endurance. I never tell the student to play staccato while working at slow tempos. As the student progresses and the tempo is increased, the notes will respond with more pitch center because of the emphasis on the continuous flow of air. I find that if you interrupt the air flow by practicing staccato passages at a slow tempo, the result is a “pecky” or percussive attack of the notes as well as an **uncentered** pitch .
8. Work backwards. Most young trumpet players practice the beginning of their etude and struggle through until they make a mistake and stop. They then go back to the beginning again and keep repeating this wasteful cycle. They only wear out and become discouraged. Work slowly from the last measure back to the beginning. This allows the student as he performs to gain confidence as he plays through the etude. As he plays he is entering the most familiar and most rehearsed sections. How many times have you heard a good player lose it toward the end of an etude?
9. Students tend to over emphasize the highest note of a phrase and especially in a interval exercise. Work to ensure quality in the low register. By placing emphasis each of the lower notes of a interval exercise, this ensures quality pitch of the lower note while establishing momentum and proper breath support for the upper note.
10. Emphasize sounding effortless in your student's playing.

11. Remember drill and practice, although sometimes boring, does help master skills. For example, when a student says “This is hard”, tell them , “So was tying your shoe lace at one time!”
12. **Make** practicing seem less stressful, by dividing the music into smaller segments. It is similar to eating a pizza – one slice at a time.
13. When working with a group lesson or section rehearsal, I have the etude copied on transparencies to use on a overhead projector. The measures should be numbered and key areas marked. This saves rehearsal time.
14. Most professional recordings of trumpet literature and of All-State tryout material are performed by outstanding trumpeters and are of great benefit to trumpet students. However, if possible, make a practice tape. I make a practice tape for the younger students. On this tape , I play a phrase at a time slowly with the metronome. I usually give four to eight metronome beats to allow the student to be ready to play with the tape. After each excerpt, I repeat several times, pushing the tempo to a more suitable performance tempo. This logical approach saves time and is more beneficial to the young student.
15. Sightreading – Play duets in your practice session to develop sightreading. Also, due to the rise in instrumental church music, I have found that the students who play simple hymns in various keys improve in their development of sightreading. I encourage my intermediate advanced students to participate in church and community events whenever possible.

Motivation and Retention

The overall success of our trumpets is founded in the success of our band program. Having teachers who genuinely care for students is the most important factor for our retention rate. The stability of our staff creates a family atmosphere which contributes to the retention of our students. These factors, along with successful performance opportunities, promote pride and team cohesiveness. The Henderson Bands have had a long tradition of success. Success perpetuates success. Listed below are ideas that work to motivate students to continue in the band program.

Eighth Grade: Football games, pep rallies, Christmas concert for all elementary schools (recruitment), parades, community events, one Saturday marching rehearsal in which high school band students help teach marching fundamentals (the students really enjoy this), perform along with the high school band at the last home football game, spend a day at a local university and play in the stands at the college game, use as many students as possible in ensembles at Solo and Ensemble Contest, perform at U.I.L. Contest, have quality music educators to clinic the band, perform Spring Concert

9th through 12th: Set weekly lesson schedule for trumpets, enter a trumpet experimental ensemble at U.I.L. Solo/Ensemble, seek out private lessons, and have advanced trumpeters mentor other students including beginner/intermediate students