

ABC Trumpet Clinic II (Matzen)

Consistency and routine, high range,
air and tension control, warm up,
tuning

Consistency and Routine



Wynton Marsalis

Consistency

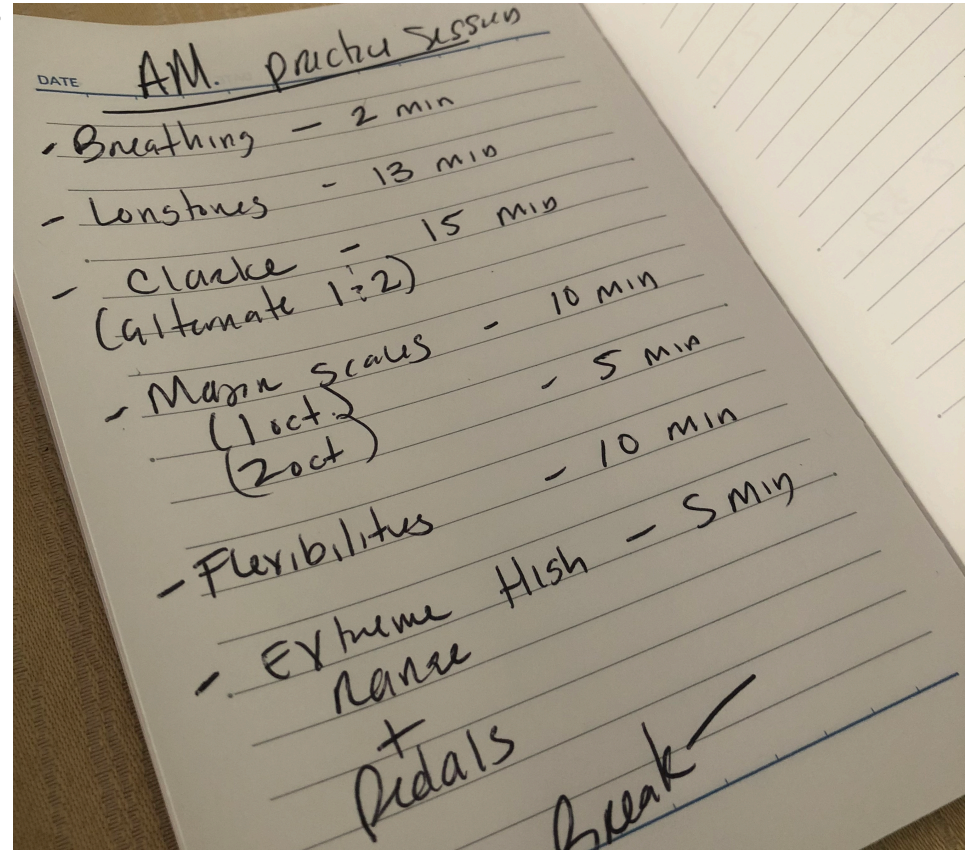


Arturo Sandoval

- **The trumpet is a very feisty and unforgiving instrument.**
- Many factors play into whether or not a performer will have a “consistent” performing experience: diet, sleep, regular practice, stress, weather, room temperature, appropriate warm up, etc.
- The best way for a student to strive towards consistency is through the adoption of a practice *routine*.

Routine ...

- Trumpeters of all levels need a plan, or routine when it comes to practice.
- Ideally, their routine is designed to cover fundamentals and maintenance, and challenge the player *in addition to* gradually warming them up.



Sample Routine

1. Longtones (middle G down to low G) – 15 min
2. Clarke Studies (Start with no.2, then no.1 when ready) – 15 min
3. Scales (customize) – 15 min
4. Flexibilities (Lip Slurs) – 15 min

Session 1

1. *Longtones* (from middle G, chromatically down to low G. Quarter-note = 60bpm. Play 20, rest 10) – **15 minutes.**
2. *Clarke Studies* (specific studies TBD. Alternate slurring and light articulation, with metronome) – **15 minutes.**
3. *Scales* (scale groups TBD. Alternate articulations, expanding into upper register gradually, finishing with at least 5 full minutes of two-octave scales. By the end of the scale portion the student should be exploring the extremes of his or her range) – **15 minutes.**
4. *Flexibilities* (materials TBD. The student should covet a gentle resonance. Mouthpiece buzzing a possibility) – **15 minutes.**

Session 1 time: 1 hour

1 – 3 HOUR BREAK

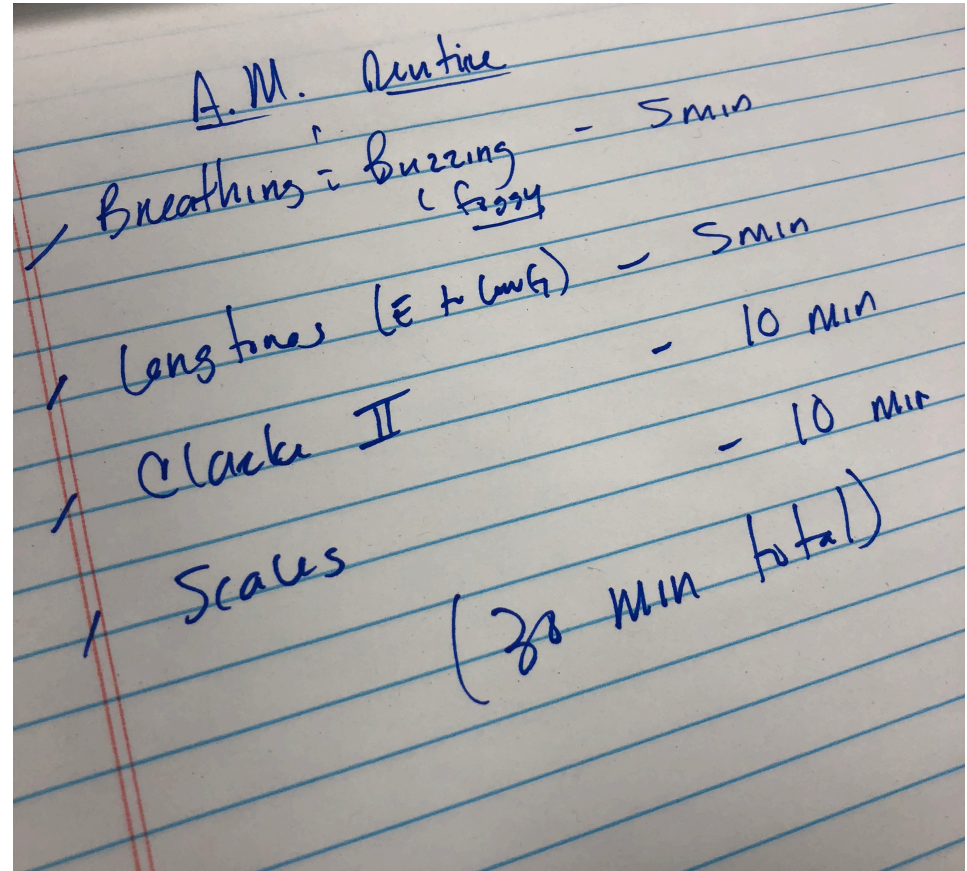
Session 2

Brief re-warm up

5. *Total Articulation* (Using Arban Method. The student should strive for effective repetition, and

Another (Shorter) Routine ...

- Breathing exercises and gentle buzzing – 5 min
- Long tones – 5 min
- Clarke Studies – 10 min
- Scales – 10 min
- Total time: 30 minutes
 - Note: *Gradual start*
(Warm up)



When consistently executing a healthy routine ... Good things happen

- Students are regularly covering their fundamentals.
- Their playing will improve consistently, and their performance will become more consistent (“bad days” become few and far between).
- They will know even more what they can expect from themselves on stage as well as rehearsals.
- Progress is easy to see and document (faster Clarke studies, more command of scales, range, etc.)



The Warm Up



Mendez

Mendez Warm Up and Practice Advice



The Three Bad Things ...

1. Quality of Your Tone Suffers
2. High Register Drops
3. Endurance is Cut in Half



Consider: Early Morning Rehearsals

High Range



Issues to Consider

- ***Many* trumpeters, even talented ones, can struggle with high range.**
- Many trumpeters will go years without ever improving their range – even while improving other aspects of their playing.
- **Often, “quick fixes” are sought.**



Range, for talented kids ...

- **Our best students typically want to play, and practice “clean.”**
- The nature of practicing high range requires the student to explore a weakness, which many students don't want to expose.
- They lose their want, or willingness to *explore*.
- Some just start believing that they can't do it, or that their range will never develop.
- Japan ...



John Faddis

Thoughts for Students ..

- They should *sensibly explore* their extreme range on a daily basis (five to ten minutes ... but daily).
- This should be done in a balanced fashion, and with healthy material (like two-octave scales).
- Since this can be an extreme, and taxing path, balance is necessary (low notes immediately after, etc.)
- Their “Frontier” ...



The Primary Range Issue

- For range to work there must be *relative balance between lip tension and airflow*.
- This is something that can be very tricky for students to achieve.
- Sometimes, it's best to take “creative” paths to help the student overcome a habit.



Name this trumpeter

Some creative tension solutions

- When sitting, try extending legs *on the exact note* that they are struggling with.
- When standing – try having them squat as they ascend.
- When sitting or standing – have them roll a tennis balls under their feet.



Ryan Anthony

Straw and Pinwheel



Candle Exercise



Use MORE AIR! Or not ...

- Remember that relative balance between lip tension and air flow is the goal.
- Thinking *more air* might actually trigger *more tension* and less-than-desirable results.
- The throats of trumpet mouthpieces are *small*.
- The trumpet is *a small instrument* which provides a great deal of back pressure when being played.



High Range Concluded

- Daily, and sensible exploring required (scales, slurs, etc)
- Seeking *relative balance between lip tension and airflow*
- Try creative solutions for tension control/redirection
- Proceed with caution with verbiage about air



Cat Anderson

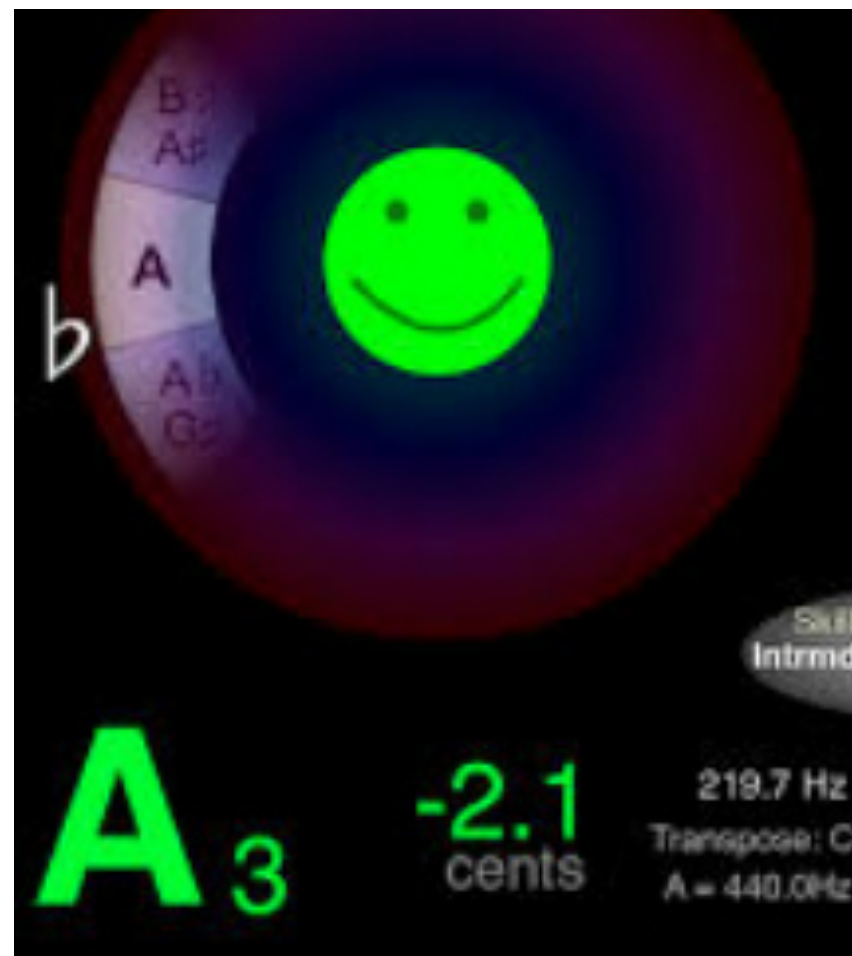
Quick Notes for Teachers

- The “h – word”
- Notes above high-C *can be called high notes*
- If it squeaks out, they need to believe they can do it
- If they over-shoot ... *great*



Herb Smith

Fine Tuning the Trumpet



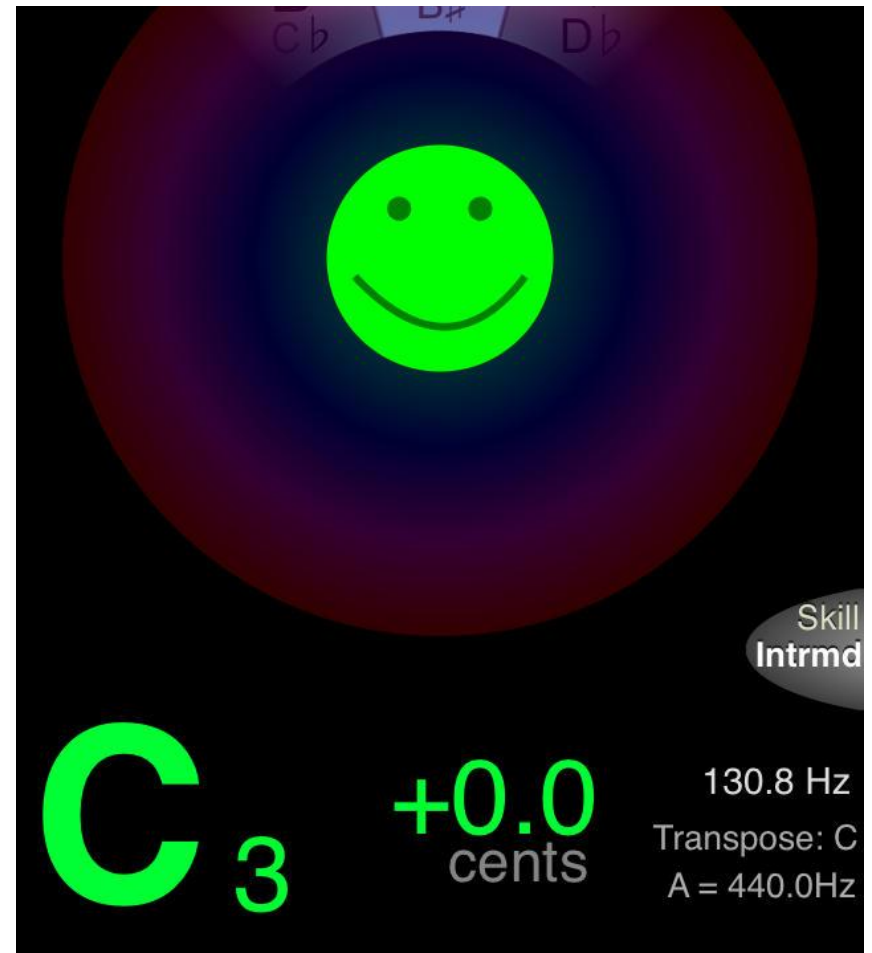
Initial Tuning Notes

- **The trumpet, even professional models, are all extremely out of tune** (after tuning middle C to 440hz).
- Nearly every note, and every valve combination has a “tendency.”
- *Continual adjustments* must be made by the performer.



Primary Tendency Notes (Post tuning open middle-C)

- Low Db, and D (sharp – 3rd valve slide extends)
- 5th Partial D, Eb, and E (flat – lipped up*)



More Notes on Tuning

- In the 1950s, trumpet manufacturers began shortening the 1st valve slide to help tuning 4th-line D
- **Everything with first valve (besides D) is sharp.**
- **All first and second valve combinations (A and E) are very sharp – first valve slide must come out to compensate (low register excluded)**



Charlie Geyer and Barbara Butler

Mutes!



Adjustments needed ...

- **Straight mute** – *always sharp. The student must pull out *if there is time.**
- **Cup mute** – *usually flat. If necessary, the student should push in.*
- **Harmon mute** – *always sharp. The student must pull out *if there is time.**



Acceptable Cork



Unacceptable Cork



Good Mute Brands ...

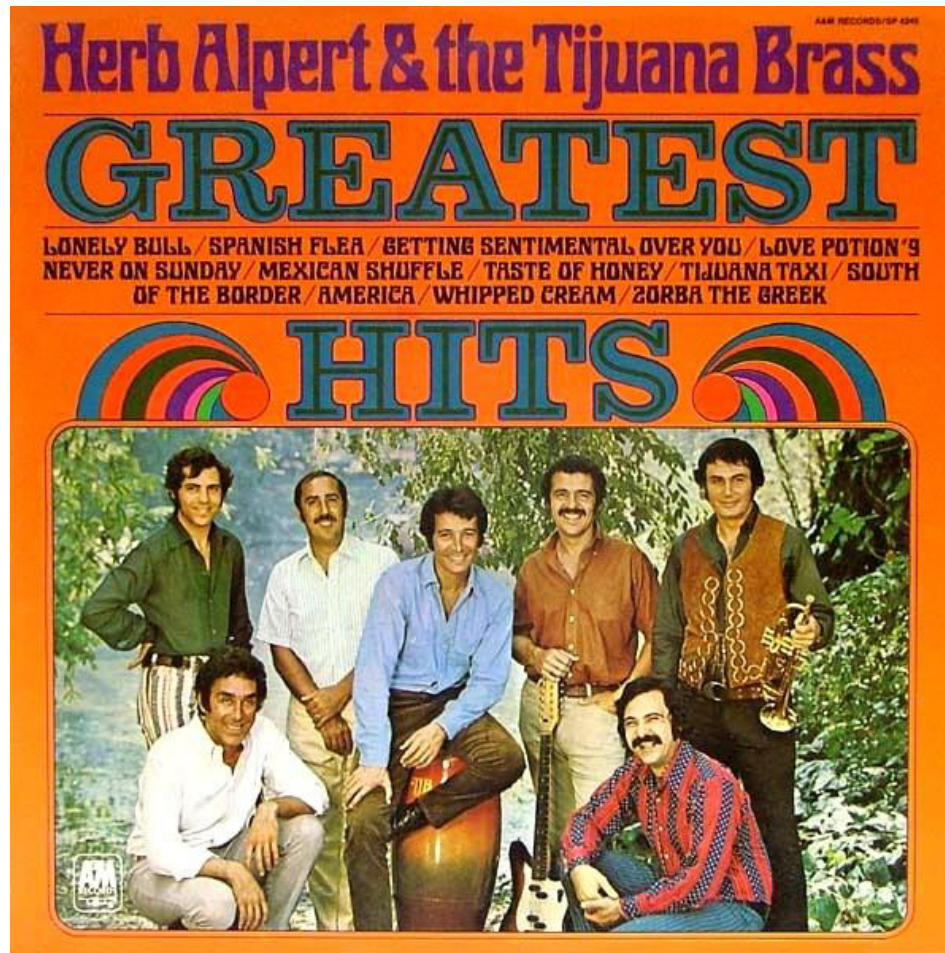
- Denis Wick (all)
- Trum Cor (all)
- Jo Ral (all)
- Bach (black plastic straight)
- Emo (harmon only)



Mutes in a Section (same materials)

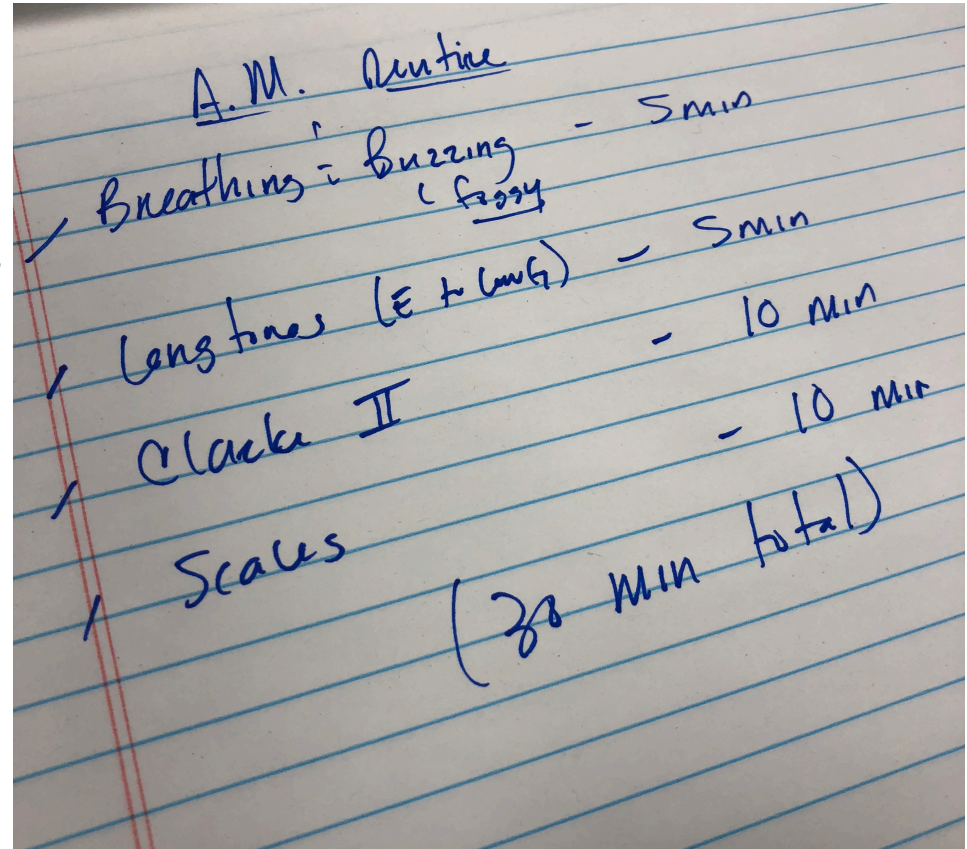


Session II Review



Consistency Starts With Consistency

- Trumpet is a feisty instrument. Much maintenance (fundamentals) needed.
- Encourage trumpeters to adopt a practice routine.
- Regularly scheduled practice of fundamentals will bring relative consistency.



Gradual Warm Up is Essential

- Three bad things:
Quality of tone suffers,
high register drops, and
endurance gets cut in
half.
- Starting with long tones
is a great way to avoid
rushing in. Ideally,
scales follow, then
flexibilities.



High Range ... Sensible Exploration Required

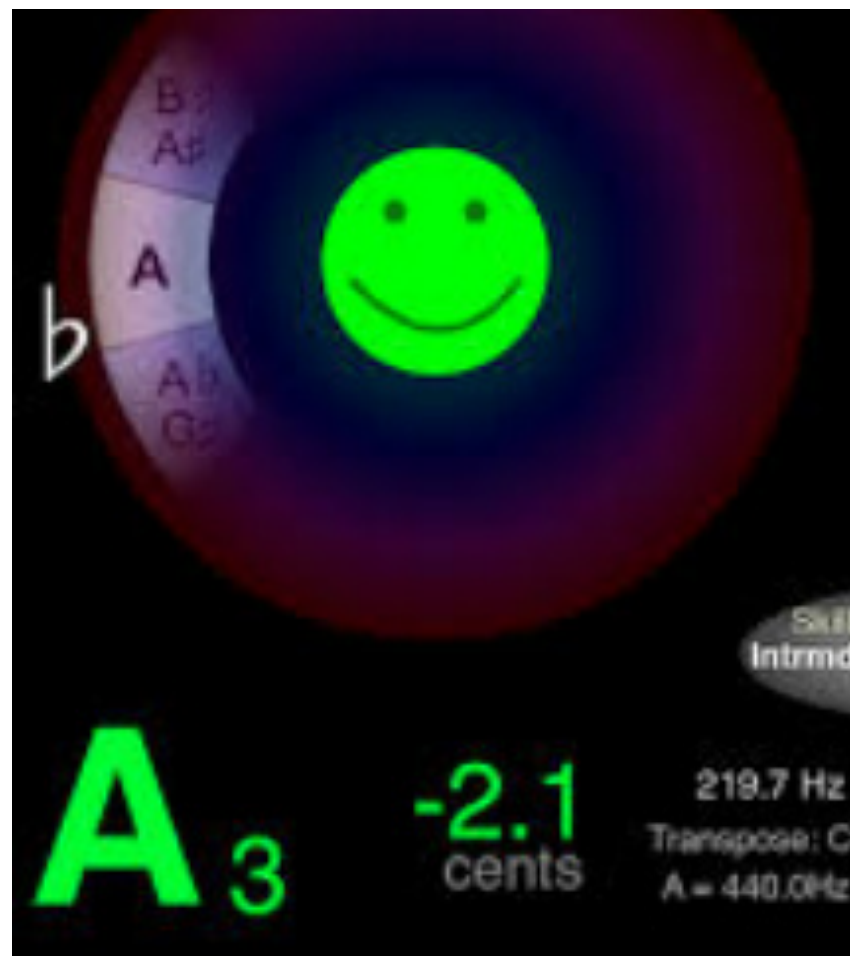
- Encourage students to play in the extreme range five to ten minutes daily (best if this is part of a routine)
- Try creative solutions for tension control/redirection
- Proceed with caution with verbiage about air



Adam Rapa

Tuning: Go Beyond Middle C

- Nearly *every note on the trumpet is a tendency note*.
- In addition to your students observing the “standard” tendency notes, try having them extend their first valve slide for first and second valve combinations (A and E)



Mutes

- Have strict standards with which mutes are brought into your band.
- Keep them in excellent shape, *especially the cork*.
- Strive to have consistent materials and makes throughout your sections.



Contact info

- max.matzen@usu.edu
- If you have any questions about any of the sessions please feel free to email me directly.

