

I.

$\text{♩} = \pm 80$

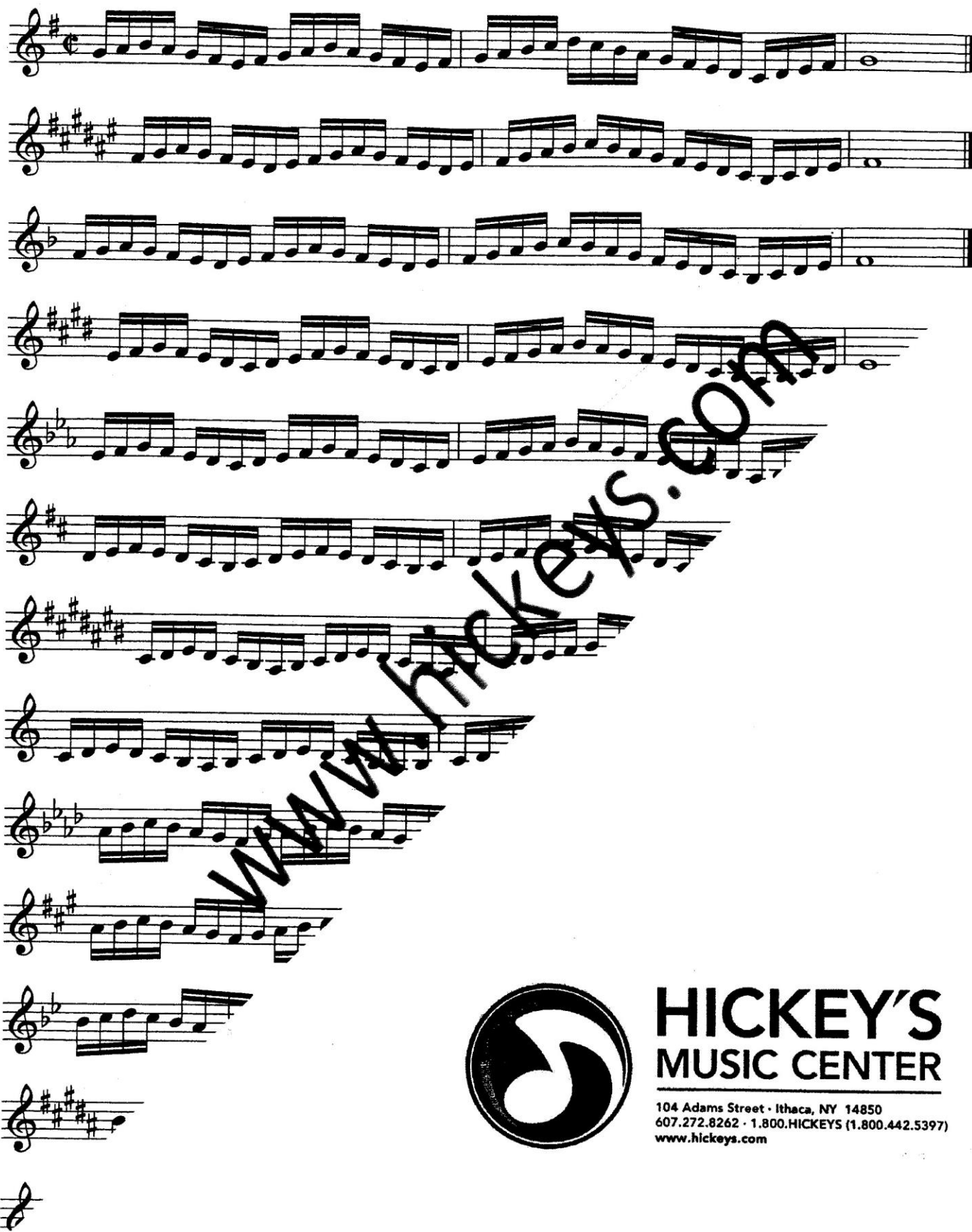


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III.

$\text{♩} = +/\text{-} 80$



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IX.

♩ = 80 - 120



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Repertoire, Style, Equipment

Here is a loose outline of progression through our piccolo literature. At first, these suggestions may seem rather easy and non challenging, but taking the time to patiently establish a firm base is vital for mature and consistent ability.

Begin with repertoire for a standard wedding ceremony: the Clarke Trumpet Voluntary and Purcell's Trumpet Tune (learn the Purcell in C as well as D). These and many other important pieces are included in collections of trumpet/organ ceremonial music that are readily available, such as the ones by Chuck Seipp and John Head/Sue Wallace. Also start learning Handel's "The Trumpet Shall Sound" from his Messiah and for solo pieces, Purcell's Sonata, the Clarke Suite in D and the Handel Suite in D.

When, during your practice, high concert D (F on the A piccolo) becomes reliable, continue the ceremonial repertoire with the Charpentier Te Deum and Mouret's Rondeau. From Handel's Messiah, the "Hallelujah Chorus", and from Samson his "Let the Bright Seraphim." Also Bach's Cantata 51 and the Torelli Sonata G1. This is a good time to start learning the orchestral literature that commonly uses piccolo: Stravinsky's Rite of Spring, Petrouchka, Ravel's Bolero, "Schmuyde and Goldenburg" f Pictures at an Exhibition, and the second trumpet parts to Bach's B minor Mass, Magnificat, Christmas Oratorio. At this stage of development I'd recommend beginning to practice the exercises on the Bb piccolo, while learning the literature on the necessary instrument, w/ the A piccolo.

If your high concert E is speaking well, begin studying the first parts to these : Other repertoire at this level: the concertos by Telemann and Fasch, and Scarlatti. There are many other challenging solos, including transcriptions. If you are : ability, I recommend doing almost all your practicing on the Bb piccolo, playing all the D major pieces in Eb, making them feel more secure in you are back in D.

Bach's Brandenburg Concerto no. 2 should not be approached (piccolo) is consistent without straining. The Brandenburg is able to balance with the flute, oboe, and violin soloists. Please point - you can have a very, very successful career with it can actually hurt your overall playing.

Good performing style comes from in of this language cannot be notated; w imitation. There are three large are baroque music, and there are m concepts. The many recording everywhere. Personally, I while their styles differ nuance. Please make instrument this r trumpet, low and artistic approach more



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The subject of compression can be confusing at times, as trumpeters are often advised to "just relax and blow," or "you need to play without using so much pressure." Both statements can be true, in a certain sense, but can also be misleading. Studying physics teaches us that sound cannot exist without tension (pressure) and that pitch cannot rise without increasing this tension. Any sounding note is defined by the tension/pressure used, we do not have the option of playing a certain pitch at a specific dynamic with a variety of different degrees of pressure. We can, however, train ourselves so that we perceive less pressure, which is one of the most important goals of our practicing. When wind accelerates and meets a stationary object, the resulting friction will make pitch rise, and this process is dramatically enhanced if air is compressed into any sort of small opening (aperture). This necessary increase in tension must be supported by a strong, stable structure. For trumpeters, this means the whole body, from feet through embouchure, extending to the mouthpiece and instrument, which need to be matched and balanced with the amount of energy expended. When a trumpeter achieves a highly efficient balance, the impression is of very little effort being expended, which confuses some observers. Actually a tremendous amount of energy is being used, but since all the systems are working together in harmony, none is being wasted.

Keep in mind that, when we are playing, air inside any brass instrument stays almost stationary, with sound waves are passing through. Arnold Jacobs would demonstrate this at master classes, using a cigarette smoking tuba player: playing fortissimo after a full inhalation (!) it would be well over to see any smoke slowly drift out of the tuba's bell. A rock tossed into a pond will cause ripples out from the splash, but the water is not moving, only conducting the released energy (as sound) while remaining stationary. Students are sometimes advised that to ease tension they need to "relax their instrument" - this may be a helpful image but it can also be confusing, avoiding playing with more efficiency.

Assuming that we don't have embouchure/dental problems which prevent air from passing freely inside the mouthpiece, we are left with the reality that our ability to play is directly related to how strong we are and how efficiently we express that strength. A player who uses a very small percentage of their strength reserves will play easily and efficiently. An unbalanced embouchure will use a large amount of their strength reserves and will sound stiff and strained. (If a highly accomplished trumpeter gets into this state, they will sound good for a short time but will quickly deteriorate. It is important to develop a high level of conditioning through hard practice resulting in an undesirable performance level.)

"Strength" is a term that is often as misunderstood as "relaxation" in trumpet playing but in everyday life. Dynamic, or efficient strength: the stronger and more efficient you are, the more you can relax. We earn our ability to relax, through focused but relatively small percentage of those reserves that a performer wants. The goal of playing is to use the small percentage we need is strength, focus and purpose, but this strength is not relaxed.

In music, the very act of playing requires knowledge and trust that the instrument will be expressive. (Thinking about playing the ending that requires a bit of extended performance.)

There are many others who think the



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During the spring semester of 2002, several students at the University of Maryland asked me to write out some specific practice plans to use over the summer. The ideas presented here can be applied to other approaches, hopefully they will be of some use and interest. I am including them here as a suggestion for helping develop the fundamental foundation that we all need. There is no mention of piccolo trumpet here, but without this foundation on our regular trumpets we cannot achieve an advanced level on our piccolos.

Summer Practice 2002

Summer is a good time to connect with our most basic practice. Here is one approach that works well. You will need five books: the Herbert L. Clarke Technical Studies, Schlossberg's Daily Drills, the Arban Grand Method, Sachse's 100 Etudes, and Advanced Lip Flexibilities by Charles Colin.

Start with Clarke. These can be done effectively many different ways, but here let's do them close to how Clarke intended: start each study in the lowest possible key, as indicated, and follow his dynamics, which means playing very, very softly. The idea is to become adept at a relaxed, economical way of playing. We must have a very secure, efficient sense of air support, with a pliant, flexible aperture supported by a strong, stable embouchure. Though we will sometimes ascend to some of our high in general our playing should be very "conversational" - a good image to keep is of a very well-tuned engine, that can idle so quietly that the driver is not aware the engine is running. For the most part be playing softer than you would normally do in performance, so do not be too concerned with quality - you are "tuning your engine," connecting with your instrument on the most fundamental level.

Do one study a day. This makes an effective eight-day cycle, where we hit our peak within the framework of varying demands.

#1. At least eight times in one breath. Whisper soft to start, you can play but try to keep quiet and compact. Once you are in the middle register times through in one breath when tonguing).

#2. Each one twice, at first, slur the first time, repeat, tongue the second, continue into the high register, this is meant to be an "easy drill" in all keys, do each one four times in one breath. slur, since same tempo.

#3. No repeat for now. Always use regular fingering. legato tongue, mix in some chromatic articulation now.

#4. Same as #3. No repeats, alternate slurring.

#5. Open up dynamically as you ascend. For

#6. End each exercise with a bit of a retrograde flexibility as well as any exercise ever.

#7. Alternate slurring the chromatic triplets and slur the arpeggios.

#8. Do the same, alternate slurring up the ending arpeggio and

On your first few start to work through etudes in one "stack" a tension car



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