

Sophomore Fall Proficiencies

	Scales	Technical Studies	Single Articulation	Double Articulation	Triple Articulation	Flexibility	Attacks	Transposition
Books or material	2-octave scales or modified scales	Clarke Technical Studies	Gekker Articulation Studies	Arban	Arban	Irons 27 Groups of Exercises	Shuebruk Lip Trainers	Getchell, First Book of Practical Studies
Sophomore Fall Proficiencies (to pass off)	Harmonic Minor @ 76, up to D	Vizzutti 2, half = 78	#1, quarter = 96	p. 177, @ 116	p. 158, quarter = 140	Group 11, half = 72	p. 20, #2, quarter = 60	#9-12 on Bb, transpose to trumpet in C, A, Ab, G, Db, D, Eb, F

Work on Mase, Maintenance Routine #2 (modified)

34 Technical Studies

L = 40 *L = 43*

Minor

2

p-mf

The musical score consists of ten staves of music for a single melodic line. The staves are arranged vertically, each starting with a treble clef. The key signature changes for each staff: staff 1 has two sharps (#), staff 2 has one sharp (#), staff 3 has three flats (bb), staff 4 has one sharp (#), staff 5 has three flats (bb), staff 6 has one sharp (#), staff 7 has one sharp (#), staff 8 has three flats (bb), staff 9 has one sharp (#), and staff 10 has three flats (bb). Each staff contains a series of eighth-note patterns connected by a long horizontal brace. The patterns generally consist of eighth-note pairs followed by sixteenth-note pairs, with occasional eighth-note grace notes preceding the main notes. The music concludes with a double bar line and repeat dots at the end of each staff.

1.

Exercises

$\text{♩} = 72 - 120+$



A page of musical notation consisting of eight staves of music. The staves are in common time and use a treble clef. The key signature changes from G major (two sharps) to F major (one sharp), then to D major (no sharps or flats), then to C major (no sharps or flats), then to B-flat major (one flat), then to A major (two sharps), then to G major (two sharps), and finally to F major (one sharp). Each staff contains a series of eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups.

87. 

88. 

89. 

90. 



¹

²




GROUP 11

The image displays seven staves of musical notation, each consisting of five horizontal lines. The notation is primarily composed of eighth notes and sixteenth notes. The first staff is in common time (indicated by 'C') and has a key signature of three sharps. The second staff is also in common time (indicated by 'C') and has a key signature of one sharp. The third staff is in common time (indicated by 'C') and has a key signature of three flats. The fourth staff is in common time (indicated by 'C') and has a key signature of two sharps. The fifth staff is in common time (indicated by 'C') and has a key signature of two flats. The sixth staff is in common time (indicated by 'C') and has a key signature of three sharps. The seventh staff is in common time (indicated by 'C') and has a key signature of one sharp. Each staff begins with a vertical bar line and a note. Subsequent notes are grouped by vertical bar lines. Measures are separated by double bar lines with repeat dots. The notation includes various dynamics such as 'rit.' (ritardando) and 'sf' (sforzando). Some measures feature grace notes or slurs above the main notes. The first staff includes a tempo marking '123' above the first note. The last staff includes a tempo marking '0' below the first note.

Do this, OR do Ear Training Intervals AS your timing drills (next 2 pgs)

Do this, OR do Ear Training Intervals AS your timing drills (next 2 pgs)

- Nº 2 OBJECT** Unaccented Attack. Degrees of Power. Tone Quality.
- INSTRUCTION** Same as Nº 1. Fine crescendo and diminuendo. Try to cultivate a steady, pure Tone. This is accomplished by striving to get the fullest amount of sound with the smallest amount of breath.
- CAUTION** This Exercise requires many months of daily practice, and can always be used as a Standard Exercise. It contains all the fundamentals for Tone-Production. Of course do it from memory, and use your imagination in producing effects; as Bold, Tender, Echo, etc. *
- * Wait at the double bar.



f *mf* *pp* *simile*

etc.

One of the best hearing tools I have ever worked with is a free web application called the Online Ear Trainer (https://www.iwasdoingallright.com/tools/ear_training/online/). On this tool, you can work on many different ear-training skills with your trumpet, including perfect pitch, tailoring each lesson to your own ability and needs.

SET UP: Use the Interval tab on the Online Ear Trainer to get to a dialog box with all kinds of options. Middle column: start with only one interval checked. First, the perfect 5th. “Note Direction” should at first be set to “Ascending.” “Sequence Type” should be set to “Melodic” (this means that the two notes will play one after the other). Select “Root Note” for “Any.” On the left of this box, set the Tempo to some comfortable speed like 59 bpm. Set the “Play Mode” to “Auto L Delay.” For “Results” select “Show nothing until done playing.” If you are playing B-flat trumpet, then under the “Key Center” select “Bb: Trumpet/Tenor Sax.”

Now you are ready to begin learning perfect fifths in your ear, *and* on the trumpet. When you hear the two notes, sing them first and then play them back on your trumpet! If you are having troubles, try singing first and then playing it on your trumpet.

Work on the fifths until you can play *twenty in a row with no mistakes* (you can use a little automatic counter or move marbles one at a time from one bowl to another; if you make a mistake and have to start over). When you can do this, move on to the “Descending” note direction. Then combine the two directions (“Random” note directions). Then move on to “Harmonic” sequence types. For the harmonic examples, play the bottom note first and the top note second. Each of these new set-ups must be passed with twenty correct responses *in a row*. Finally, combine all of these. Set the sequence type to “Random,” so that you are sometimes working on harmonic sequences and sometimes on melodic sequences (which at this point should be set to “Random” also).

When you have mastered the perfect fifth, then you should move on to perfect fourths in the same way. After you have mastered the perfect fourth, combine the perfect fifths and the perfect fourths by checking both of these intervals in the dialog box. Again, *twenty in a row correctly played*. Use this check sheet to help you go through the intervals.

Practicing in this way for ear training alone is good, but if you can **practice this as a timing drill** (or an “attack” exercise as in Shuebruk Lip Trainers) then you will double your benefit. Set your metronome somewhere between 60 and 90 to the quarter note. Play each note with 2 to 3 quarter rests between. Each note can be a quarter note, a half note, an eighth note, etc. Focus on synchronizing your air, lips and tongue. Change the dynamics between the first and second notes.

Change articulation types: legato, staccato, marcato.

Table 1

	ascending	descending	harmonic	combined
perfect 5 th				
perfect 4 th				
perfect 5 th & 4 th combined				
major 3 rd				
minor 3 rd				
major 3 rd & minor 3 rd combined				
all of the intervals up to this point				
major 2 nd				
minor 2 nd				
2 ^{nds} combined				
all of the intervals up to this point				
major 6 th				
minor 6 th				
6 ^{ths} combined				
3 ^{rds} and 6 ^{ths} combined				
all of the intervals up to this point				
major 7 th				
minor 7 th				
7 ^{ths} combined				
2 ^{nds} and 7 ^{ths} combined				
all intervals up to this point				
tritone				
all intervals up to this point				

7

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and common time (indicated by 'C'). The bottom staff uses a bass clef and common time. Measure 11 starts with a half note in the bass staff followed by eighth notes in pairs (two pairs in the bass, one pair in the treble). Measure 12 begins with a half note in the bass staff, followed by eighth notes in pairs (one pair in the bass, two pairs in the treble).

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are shown. Measure 11 starts with a forte dynamic (f) and ends with a piano dynamic (p). Measure 12 starts with a piano dynamic (p) and ends with a forte dynamic (f).

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a half note in the bass staff followed by a series of eighth notes. Measure 12 begins with a dynamic marking 'p' (pianissimo) under a measure of four quarter notes in the bass staff, followed by a forte dynamic 'f' under another measure of four quarter notes.

8

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 starts with a dynamic of *mf*. Measure 12 starts with a dynamic of *p* and ends with a dynamic of *f*.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff shows a melodic line starting with a dotted half note followed by eighth notes. The bottom staff shows harmonic bass notes. Measure 11 ends with a repeat sign and a double bar line. Measure 12 begins with a forte dynamic ***p***. Measure 13 ends with a dynamic ***mf***.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 11 and 12 are identical, each containing 12 notes. The notes are primarily eighth notes, with some sixteenth-note patterns and a single sixteenth note in measure 12. The dynamic marking **p** is placed below the bass staff between the two measures.

9

A musical score for a single melodic line. It begins with a forte dynamic (f) and a G clef. The key signature is one sharp, indicating G major. The time signature is common time (C). The melody starts with a eighth note followed by a sixteenth note, then continues with a series of eighth and sixteenth notes in a repeating pattern. The notes are black on a white staff.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 11 begins with a half note in the bass staff followed by a series of eighth notes. Measure 12 begins with a half note in the bass staff followed by a series of eighth notes.

10

Musical score for oboe, four staves long:

- Staff 1: Treble clef, common time. Dynamics: *mp*. Measures 1-4.
- Staff 2: Treble clef, common time. Dynamics: *cresc.* Measures 5-8.
- Staff 3: Treble clef, common time. Dynamics: *f*. Measures 9-12. Dynamics: *dim.*
- Staff 4: Treble clef, common time. Dynamics: *p*. Measures 13-16.

11

Musical score for oboe, four staves long:

- Staff 1: Treble clef, common time. Dynamics: *mf*. Measures 1-4.
- Staff 2: Treble clef, common time. Measures 5-8.
- Staff 3: Treble clef, common time. Dynamics: *p*. Measures 9-12.
- Staff 4: Treble clef, common time. Dynamics: *mf*. Measures 13-16. Includes page number *E.L. 304*.

12

mf

p

mf

p

— mf —

13

p

mf

f

p

E.L. 304

WEEK 2

Clark: Technical Studies
2 odd a. tongue b. slur

Schlossberg Daily Drill
p. 6 #22 p. 11 #38 p. 24 #76

Goldman: Practical Studies (supplement)
#4 S.T./D.T. (in H #6 on C)

Shuebruk: Graded Lip Trainers
Bk. 2 p.7 #3 (pp-ff) also on C trp up to high C

Arban
p. 177 #87-88 p. 78 #6*

Scales
Arban p. 59; Schlossberg p. 28 F# (also D.T.)

Nagel
Speed Studies #2

Articulations for Arban Chromatic studies pgs. 77-79

Slurs - Group A

Tempo Ad Libitum

1

2

3

4

5

6

7

McL. Markings Approx.

V.C.I

Descend Chrom. by 1/2 steps to:

J-50
 Descend Chrom. by 1/2 steps to:
 etc.
 J-50
 mp
 J-56
 mp
 J-56
 mp
 J-60
 mp
 J-60
 mp
 J-72
 mp cresc dim. poco a poco >
 J-80
 mp cresc poco a poco dim. poco a poco >
 J-80
 mp cresc poco a poco dim. poco a poco >

THIRD STUDY

Practice without observing the repeat signs until you have thoroughly mastered the fingering. Remember to keep the lips soft and relaxed throughout.

When you have mastered your legato technique, try single, and then double tonguing.

Practice Etude III until you can play it in a single breath.

DRITTE ÜBUNG

Praktizieren Sie, ohne auf die Wiederholungszeichen zu achten, bis Sie den Fingersatz grundlich beherrschen. Dabei darauf achten, daß die Lippen immer weich und entspannt sind.

Wenn Sie Ihre Legato-Technik beherrschen, versuchen Sie, die Übungen mit Einzelzung und dann mit Doppelzung zu spielen.

Die Übung III praktizieren, bis Sie sie auf einem Atemzug spielen können.

TROISIÈME ÉTUDE

Exercez-vous sans observer les signes de répétition jusqu'à ce que vous ayez maîtrisé le doigté. Souvenez-vous de conserver les lèvres douces et détendues pendant toute la durée.

Lorsque vous vous serez familiarisé avec la technique du legato, essayez le coup de langue simple et ensuite le double.

Faites les exercices de l'étude III jusqu'à ce que vous puissiez jouer d'un seul souffle.

(♩ = 60-120)

46

47

48

49

50

51

52

53

54

55

56

57

58

Sheet music for piano, 12 staves, measures 57-62. The music is in common time. Measures 57-59 are in G minor (no sharps or flats). Measure 57 starts with a dynamic *p*. Measures 60-62 are in F major (one sharp). Measure 60 starts with a dynamic *p*.

57 *p*

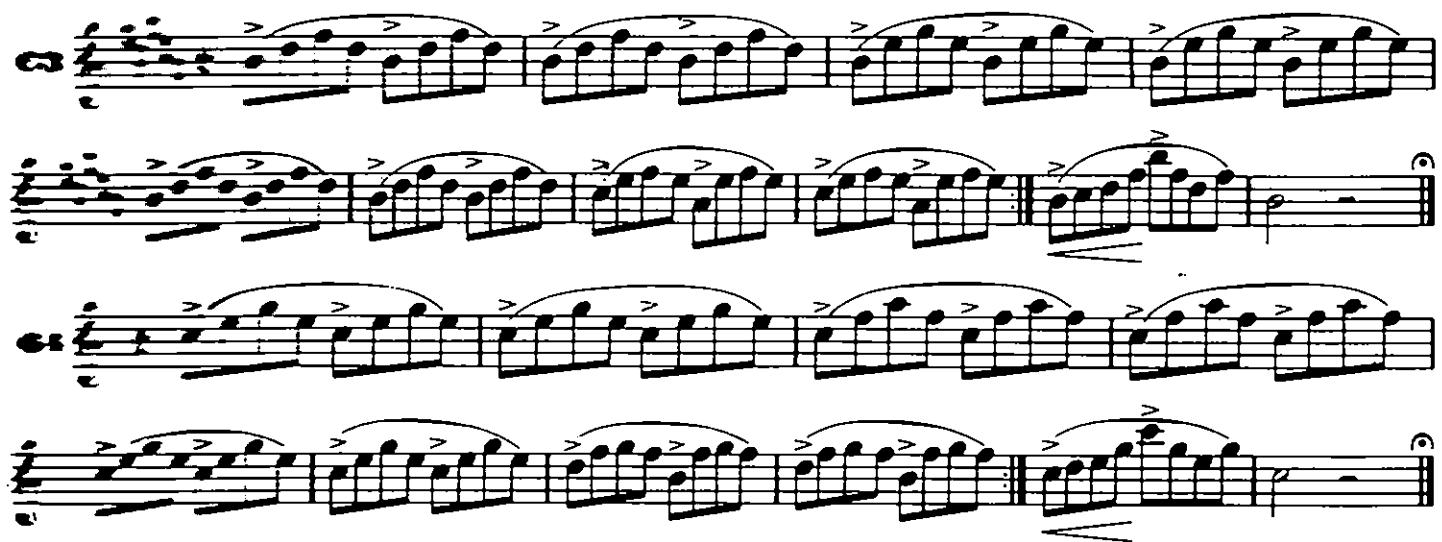
58 *p*

59 *p*

60 *p*

61 *p*

62 *p*



Etude III

A set of eight horizontal staves of musical notation for a single instrument. The notation is more complex than the previous set, featuring sixteenth-note patterns, grace notes, and dynamic markings like 'p' (piano) and 'f' (forte). Measures are separated by vertical bar lines, and each staff concludes with a vertical repeat sign.

Articulation speed practice chart

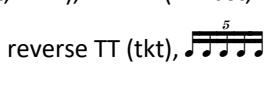
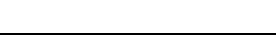
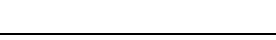
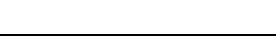
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in orchestral repertoire (“The Soldier’s Tale,” “Scheherazade,” “Pines of Rome”).

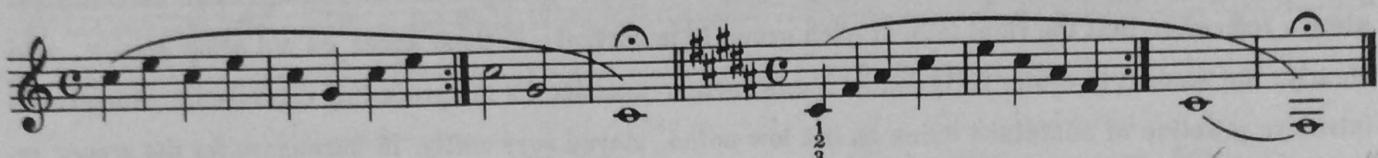
Practice these examples, while continuously repeating the rhythm for as long as desired—perhaps 10-15 seconds. If you vocalize these examples, you will save your lip, but also try with mouthpiece or on horn.

I recommend a clean, crisp, and light articulation that comes from the tip of the tongue striking the gum line above the front incisors. If you tongue too low, then you will sound “thuddy.” Let your tongue “bounce” with airstream when helpful.

Start in first column at your chosen starting tempo (not too hard, but some minor difficulty). At your slowest speeds, work more on efficiency, evenness, and lightness. You can, and should, try legato types of articulation at slower speeds. Continue with subsequent (faster) rows until you can't play faster. Skipping every other line can save time if needed. Practicing from 10 to 15 minutes is a good target amount of time.

When “reversing” double-tongue, start with “k” (e.g., “ktkt”). Regular triple-tongue is “ttk,” and reverse triple-tongue is “tkt”, but you can try “ktt” for an interesting challenge.

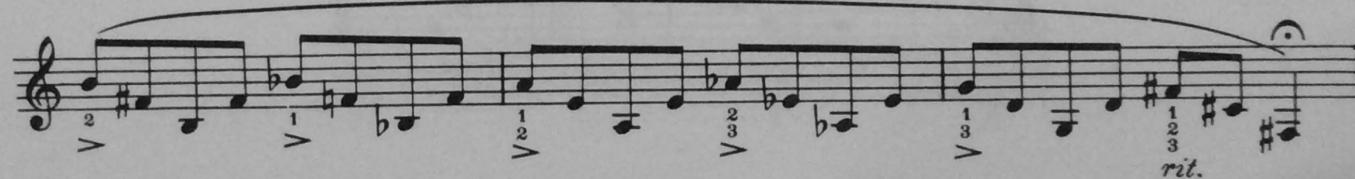
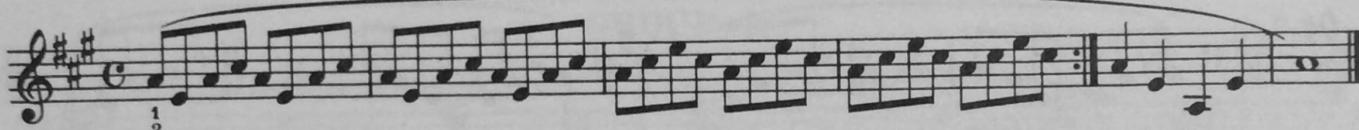
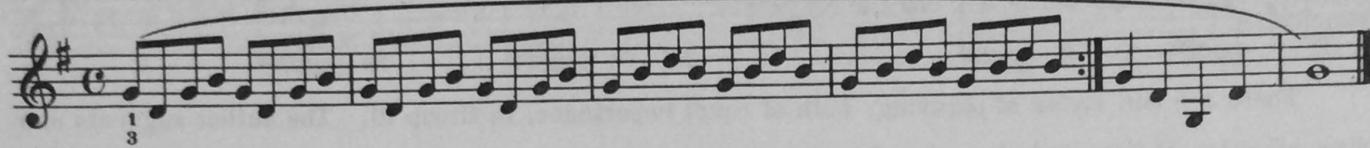
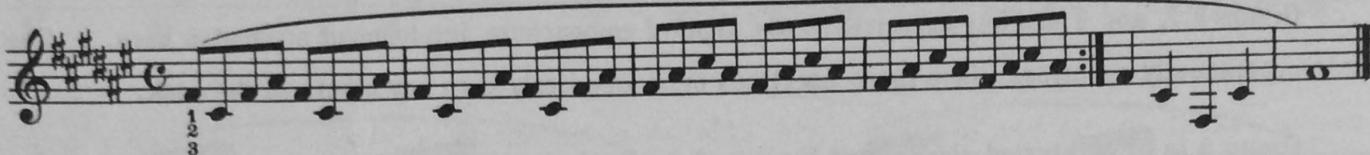
Slower metronome markings	Fastest metronome markings	Medium metronome markings
 <p>(tttt, kkkk),  (2X fast, tttt, kkkk), reverse TT (tkt),  ("tktkt")</p>	<p>DT (normal & reverse);  (all t & all k);  (kttkt-);  "tktktkt-"; micro isolated DT () but 2X fast, dt normal and reverse); Pines of Rome fanfare (tkt-tkt tkt tkt)</p>	<p>TT (ttk),  (all t & all k);  (kttkt-)</p>
60	96	70
65	100	76
70	110	83
75	115	87
80	120	91
85	126	95
90	132	100
96	140	106
102	148	112
109	156	118
116	166	126
124	176	134
132	186	144
140	198	154
148	210	165



✓ 11/8

GROUP 7

also tongued / and "k"



Groups 8, 9, and 10

Group 8 is but a continuation of the material in Group 7, with an increase in the range of the notes. Each exercise should be repeated four to six times before the last measure is played. The student must always remember that the final tone of each group is important; if these tones do not come easily and clearly, the student is either fatigued or needs further practice on the preceding exercises. Sometimes intensive practice of sustained tones on the low notes, played very softly, is necessary for the proper relaxation of muscles and the correct turn-over of the lower lip inside the mouthpiece.

Groups 6, 7, and 8 are key exercises to the type of embouchure development advocated here. The author personally practices these three exercises more frequently than any others in the book.

Group 9 is to be started slowly, and the speed gradually increased until a reasonably fast tempo is reached.

There are two styles of phrasing, both of equal importance, in Group 10. The author suggests slurring all notes at first and observing the articulation marks later. Group 10 should not be played too fast. The last tone of each group is to be played with a strong accent.

GROUP 8

l = 63

GROUP 9

Musical score for Group 9 consisting of four staves of music. The first two staves are in common time (C) and major (F#). The third staff is in common time (C) and minor (G). The fourth staff is in common time (C) and major (F#). The music consists of eighth-note patterns with grace notes and dynamic markings like accents and slurs.

GROUP 10

Musical score for Group 10 consisting of five staves of music. The first three staves are in common time (C) and major (F#). The fourth staff is in common time (C) and minor (G). The fifth staff is in common time (C) and major (F#). The music features eighth-note patterns with grace notes and dynamic markings like accents and slurs. Measure numbers 1, 2, and 3 are indicated below the first three staves.

Groups 11, 12, and 13

By this time the student should have realized the importance of fully inflating the lungs before beginning each phrase. Each exercise in Groups 11 and 12 should be repeated many times in one breath. Especial attention is called to the *ritardando* at the end of each exercise in Group 11. During the *ritardando* the student will be conscious of the relaxation and lowering of the tongue, and the turning over of the lower lip inside the mouthpiece for the extreme low tones.

Group 13 is a very interesting one, if played at first with three counts to the measure and the tempo gradually increased until there is only one count to the measure. Strict observance of the accent on the first note of the second measure in each group will insure perfect rhythm. The last phrase may be played very rapidly with a slight exaggeration of accent on the first note of each measure. This exercise will also be found interesting and helpful when single-tongued rather than slurred, with fingering as marked.

GROUP 11

The musical score consists of six staves of music, each with a different key signature and tempo marking. The staves are arranged vertically. Each staff begins with a specific fingering (e.g., 1, 2, 3, 1, 2, 0) and ends with a ritardando (rit.) and a fermata. The keys and tempos are:

- Staff 1: F major, 120 BPM
- Staff 2: C major, 100 BPM
- Staff 3: B-flat major, 100 BPM
- Staff 4: G major, 100 BPM
- Staff 5: E major, 100 BPM
- Staff 6: C major, 100 BPM

II

GROUP 12

Sheet music for Group 12 consisting of five staves of musical notation. The first staff is in common time (C), G major, with a tempo marking of $\frac{1}{2}$. The second staff is in common time (C), F major, with a tempo marking of $\frac{1}{3}$. The third staff is in common time (C), E major, with a tempo marking of $\frac{1}{2}$. The fourth staff is in common time (C), D major, with a tempo marking of $\frac{1}{2}$. The fifth staff is in common time (C), C major, with a tempo marking of $\frac{1}{2}$.

GROUP 13

Sheet music for Group 13 consisting of five staves of musical notation. The first staff is in common time (C), G major, with a tempo marking of $\frac{1}{3}$ and dynamics *mf*, *rit.*, *f*, *rit.*, *f*. The second staff is in common time (C), F major, with a tempo marking of $\frac{1}{3}$ and dynamics *rit.*, *1*, *2*, *rit.*. The third staff is in common time (C), E major, with a tempo marking of $\frac{1}{2}$ and dynamics *1*, *2*. The fourth staff is in common time (C), D major, with a tempo marking of $\frac{1}{2}$ and dynamics *0*, *2*, *1*, *1*, *2*. The fifth staff is in common time (C), C major, with a tempo marking of $\frac{1}{2}$ and dynamics *2*, *3*, *1*, *3*, *1*, *2*.

22

simile

23

13

123

II Intervals

Moderato

38

mf

pp

mf

pp

simile

mf

pp

mf

pp

simile

76

f

simile

simile

simile

4. Staccato Tonguing

This study should in reality be counted in 4/8 time, with a triplet on each eighth count. If practised properly it will help to give one a certain degree of lightness and delicacy of tonguing, and at the same time, accuracy and speed.

The musical score consists of 12 staves of music. The first staff begins with a dynamic marking 'mf'. The music is in 2/4 time with a key signature of one flat. The notes are primarily sixteenth notes, grouped into triplets, indicated by the number '3' under each group. The score is divided into two sections by a vertical bar line in the middle of the page. The first section contains 6 staves, and the second section contains 6 staves. The music is composed of various note patterns, including sixteenth-note triplets and sixteenth-note pairs.

Nº 3 OBJECT To develop Sureness in Soft High notes after Loud Low notes.
INSTRUCTION See former Numbers. Make good contrast in power.
CAUTION Don't mind the Breaks. Everybody makes them. Do the best you can all through, and try to do it better every day. If it were easy anybody could do it. Be sure to count the silent measure. Don't neglect Nº 2.

The image shows four staves of musical notation. The first three staves are in common time and G major, while the fourth staff begins in common time and G major and transitions to common time and B-flat major. The notation consists of eighth and sixteenth note patterns. Dynamics include *p*, *f*, and *s*. Measure numbers 1 and 2 are indicated above the staves. The word "simile" appears below the third staff, and "etc." appears below the fourth staff.

Sheet music for a wind instrument, likely a recorder or flute, featuring two staves of sixteenth-note patterns. The music is in common time (indicated by a 'C') and consists of two measures per staff.

The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature.

Measure 10 (indicated by a '10.' above the staff):

tu tu ku tu tu ku tu tu ku tu

Measure 11 (indicated by a '11.' above the staff):

tu tu ku tu tu ku tu tu ku tu

12.

tu tu ku tu tu ku tu tu ku tu

13.

tu tu ku tu tu ku tu tu ku tu

14.

L

15.

16.

17.



(♩ = 72 to 144)

a.

b.



in F#

Major-Scales.

Dur-Tonleitern.

Gammes Majeures

C $\text{♩} = 64$, increase gradually to $\text{♩} = 128$ for all scales

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

2.

The musical score consists of seven staves of music, likely for a solo instrument like flute or oboe. The first staff begins in 3/8 time with a key signature of two flats. It contains sixteenth-note patterns with grace marks and slurs. The second staff starts in 2/4 time with a key signature of one flat. The third staff is in 3/4 time with a key signature of no sharps or flats. The fourth staff returns to 3/8 time with a key signature of one flat. The fifth staff is in 2/4 time with a key signature of no sharps or flats. The sixth staff is in 3/4 time with a key signature of two sharps. The seventh and final staff is in 3/8 time with a key signature of three sharps. Each staff concludes with a fermata at the end of the measure.