

Junior Spring Proficiencies

	Scales	Technical Studies	Single Articulation	Double Articulation	Triple Articulation	Flexibility	Attacks	Transposition
Books or material	2-octave scales or modified scales	Clarke Tech Studies	Gekker Articulation Studies	Clarke	Arban	Irons 27 Groups of Exercises	Ear Trainer Checklist	Getchell, First Book of Practical Studies
Junior spring Proficiencies (to pass off)	2-oct chromatic @ 104, up to D	Clarke 4, quarter @ 84	#11, quarter = 96	Clarke 3 @ 96	p. 79, #8 @ 80	Group 18, quarter @ 76	Ear Trainer Checklist	#21-24 on Bb, transpose to trumpet in C, A, Ab, G, Db, D, Eb, E, F

Work on Mase, Maintenance Routine #4 (modified)

# Junior Spring Semester

14

## FOURTH STUDY

These exercises were written to overcome the difficulty of producing the whole tone trill on the cornet.

With slow and careful practice, the mechanical imperfections found in some instruments can be surmounted. The most troublesome intervals are B $\flat$ -C $\sharp$  (Ex. 71) and C-D (Ex. 72).

The fingers and lips should remain flexible throughout this study. When you have mastered these exercises as written, single and then double tongue them.

Practice Etude IV until you can play it in one breath.

## VIERTE ÜBUNG

Diese Übungen sollen Ihnen helfen, auf dem Kornett den schwierigen Ganztontriller mühelos zu erzeugen.

Durch langsames und sorgfältiges Üben können die mechanischen Mängel mancher Instrumente überwunden werden. Die schwierigsten Intervalle sind B $\flat$ -C $\sharp$  (Übung 71) und C-D (Übung 72).

Die Finger und Lippen müssen bei diesen Übungen immer geschmeidig bzw. flexibel sein. Nachdem Sie diese Übungen wie geschrieben beherrschen, versuchen Sie, sie zunächst mit Einzelzungung und dann mit Doppelzungung zu spielen.

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

## QUATRIÈME ETUDE

Ces exercices ont été conçus pour surmonter les difficultés qui consistent à produire une trille de ton entier avec le cornet à pistons.

En faisant des exercices lentement et avec précaution, les imperfections mécaniques que l'on trouve dans certains instruments peuvent être surmontées. Les intervalles les plus difficiles sont B $\flat$ -C $\sharp$  (Ex. 71) et C-D (Ex. 72).

Les doigts et les lèvres doivent rester souples pendant toute la durée de cette étude. Lorsque vous vous serez familiarisé avec ces exercices tels que conçus, essayez le coup de langue simple puis le double.

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

Musical score for piano, featuring three staves of music. The score consists of three systems of music, each with a key signature and time signature.

- Staff 1 (Measures 68-70):** Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'c'). Measure 68 starts with a dynamic of  $pp$ . Measures 68-70 feature eighth-note patterns with slurs and vertical strokes indicating fingerings. Measure 70 ends with a repeat sign and a double bar line.
- Staff 2 (Measures 68-70):** Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'c'). Measures 68-70 feature eighth-note patterns with slurs and vertical strokes indicating fingerings. Measure 70 ends with a repeat sign and a double bar line.
- Staff 3 (Measures 68-70):** Key signature: B-flat major (two flats). Time signature: Common time (indicated by 'c'). Measures 68-70 feature eighth-note patterns with slurs and vertical strokes indicating fingerings. Measure 70 ends with a repeat sign and a double bar line.

71 C  
pp > > > > > > >

> > > > > > >

> > > > > > > >

> > > > > > > >

72 C  
pp > > > > > > > >

> > > > > > > >

> > > > > > > >

> > > > > > > >

73 C  
pp > > > > > > > >

> > > > > > > >

> > > > > > > >

> > > > > > > >

The sheet music consists of four staves of musical notation, likely for a woodwind instrument. The first staff (measures 74-75) is in G major (two sharps), common time. The second staff (measures 75-76) is in F major (one sharp), common time. The third staff (measures 76-77) is in E major (no sharps or flats), common time. The fourth staff (measures 77-78) is in D major (one sharp), common time. Each staff begins with a dynamic marking of *pp*. The music features sixteenth-note patterns with various grace marks (>). Measures 74-75 end with a double bar line. Measures 75-76 end with a double bar line. Measures 76-77 end with a double bar line. Measures 77-78 end with a double bar line.

77

*pp*

78

*pp*

79

A handwritten musical score consisting of six staves of music. The first staff begins at measure 80 in common time, B-flat major, with dynamics *pp*. Measures 80 through 83 feature eighth-note patterns with slurs and crescendo markings (>) under each note. Measures 84 through 87 show sixteenth-note patterns with similar slurs and crescendos. The second staff begins at measure 81 in common time, C major, with dynamics *pp*. Measures 81 through 84 continue the eighth-note pattern with slurs and crescendos. Measures 85 through 88 show sixteenth-note patterns with slurs and crescendos. Measure 89 starts with a dynamic *p* and a tempo marking  $\text{123}$ , followed by eighth-note patterns with slurs and crescendos. Measures 90 through 93 show sixteenth-note patterns with slurs and crescendos. The third staff begins at measure 94 in common time, C major, with dynamics *pp*. Measures 94 through 97 feature eighth-note patterns with slurs and crescendos. Measures 98 through 101 show sixteenth-note patterns with slurs and crescendos. The fourth staff begins at measure 102 in common time, C major, with dynamics *p* and a tempo marking  $\text{123}$ . Measures 102 through 105 show eighth-note patterns with slurs and crescendos. Measures 106 through 109 show sixteenth-note patterns with slurs and crescendos. The fifth staff begins at measure 110 in common time, C major, with dynamics *p* and a tempo marking  $\text{123}$ . Measures 110 through 113 show eighth-note patterns with slurs and crescendos. Measures 114 through 117 show sixteenth-note patterns with slurs and crescendos. The sixth staff begins at measure 118 in common time, C major, with dynamics *p* and a tempo marking  $\text{123}$ . Measures 118 through 121 show eighth-note patterns with slurs and crescendos. Measures 122 through 125 show sixteenth-note patterns with slurs and crescendos.

A handwritten musical score for piano, featuring three staves of music. The score consists of three systems, each containing five measures. The key signature changes from G major (three sharps) to F major (one sharp) to D major (two sharps). The time signature is common time throughout. Measure 83 starts with a dynamic of  $p\!p$ . Measures 84 and 85 also start with  $p\!p$ . Each measure contains six eighth-note chords, with a crescendo indicated by a curved arrow at the beginning of each system. Measure 85 concludes with a fermata over the final note.

## Etude IV

The sheet music consists of ten staves of musical notation for piano. The notation is primarily in common time, with some measures in 2/4 time indicated by a '2' above the staff. The key signature varies, with one staff starting in C major and others transitioning through various keys including G major, F# major, D major, and E major. The music features a variety of note values, including eighth and sixteenth notes, and includes several slurs and grace notes. Measure numbers are present at the beginning of the first and second staves. The final measure of the tenth staff ends with a double bar line and repeat dots, suggesting a continuation of the piece.

## 11.

$\text{♩} = 72 - 120+$

The musical score consists of ten staves of music for a single melodic line. The music is in common time (indicated by '4'). The key signature changes frequently, starting at F# major (one sharp) and moving through various sharps and flats (G major, A major, B major, C major, D major, E major, F# major, G major, A major, B major). Each staff contains a series of eighth notes connected by horizontal beams, with some notes having vertical stems extending downwards. The tempo is marked as 72-120 BPM.

A series of ten musical staves showing a sequence of eighth-note patterns. Each staff has a different key signature: G major, A major, B major, C major, D major, E major, F# major, G major, A major, and B major. The patterns involve eighth-note pairs and sixteenth-note figures.

Variation:

A single musical staff showing a variation of the eighth-note pattern from the previous section. It features eighth-note pairs and sixteenth-note figures, similar to the previous staves but with a different arrangement.

(*d* = 60-120)

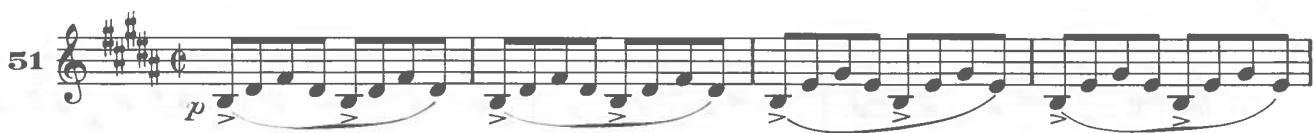
46

47

48

49

50



52



A handwritten musical score consisting of ten staves of music for violin or cello. The music is written in common time, with various key signatures (G major, E major, A major, D major, G major, C major, F major, B-flat major, E major, and A major). The score includes dynamic markings such as *p* (piano), *f* (forte), and *mf* (mezzo-forte), as well as articulation marks like *pizz.* and *sp.*. There are also tempo markings, including  $\text{P} = 150$ . The music features continuous sixteenth-note patterns with grace notes and slurs. A red circle highlights the beginning of staff 62.

57 *p*

58 *p*

$\text{P} = 150$

59 *p*

60 *p*

61 *p*

62 *p*

63

64

8.

9.

GROUP 18

The image shows six staves of musical notation, each consisting of five horizontal lines. The notation is primarily composed of eighth notes and sixteenth notes, with some quarter notes appearing in the first and third staves. Measure lines divide the staves into measures, and a double bar line with repeat dots is positioned between the third and fourth staves. The key signature varies across the staves: the first, second, and fifth staves begin with a key signature of three sharps; the third staff begins with a key signature of two sharps; the fourth staff begins with a key signature of one sharp; and the sixth staff begins with a key signature of one flat. The time signature is common time (indicated by 'C') for all staves. The music is divided into sections by large, curved brace-like brackets above the staves. The first bracket covers the first three staves, the second covers the fourth and fifth staves, and the third covers the sixth staff. The first section starts with a measure ending in a three-sharp key signature. The second section starts with a measure ending in a two-sharp key signature. The third section starts with a measure ending in a one-sharp key signature. The notation includes various slurs and grace notes.

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/](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 5<sup>th</sup>. “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

	<b>ascending</b>	<b>descending</b>	<b>harmonic</b>	<b>combined</b>
perfect 5 <sup>th</sup>				
perfect 4 <sup>th</sup>				
perfect 5 <sup>th</sup> & 4 <sup>th</sup> combined				
major 3 <sup>rd</sup>				
minor 3 <sup>rd</sup>				
major 3 <sup>rd</sup> & minor 3 <sup>rd</sup> combined				
all of the intervals up to this point				
major 2 <sup>nd</sup>				
minor 2 <sup>nd</sup>				
2 <sup>nds</sup> combined				
all of the intervals up to this point				
major 6 <sup>th</sup>				
minor 6 <sup>th</sup>				
6 <sup>ths</sup> combined				
3 <sup>rds</sup> and 6 <sup>ths</sup> combined				
all of the intervals up to this point				
major 7 <sup>th</sup>				
minor 7 <sup>th</sup>				
7 <sup>ths</sup> combined				
2 <sup>nds</sup> and 7 <sup>ths</sup> combined				
all intervals up to this point				
tritone				
all intervals up to this point				

21

**Andante**

E. L. 304

22

*Andante legato*

*a tempo*

*rit...*

23

*Allegro*

24

*Allegro*

E.L. 304

*molto rit...*

## Warmup routine 6

1. Caruso 5 exercises
2. Technical study: Clarke 6 (do with DT, too)
3. Articulation: articulation chart
4. Stan's Lip Flexibilities, Group I-II
5. Schlossberg: 24, 40, 78
6. Goldman: 5
7. Shuebruk: p. 31
8. TT: Arban p. 164-165
9. DT: (Clarke 6)
10. Scale
11. Nagel: 4

# WEEK 4

**Clark: Technical Studies**  
# 4 odd a. tongue b. slur

**Schlossberg Daily Drill**  
p. 6 #24 p. 11 #40 p. 25 #78

**Goldman: Practical Studies (supplement)**  
#5 S.T./D.T. (on C in A)

**Shuebruk: Graded Lip Trainers**  
Bk. 3 pg. 6 also on C trp up to high C

**Arban**  
p. 166 #49-50 p. 79 #9\*

**Scales**  
Arban p. 59; Schlossberg p. 28 D-flat (also D.T.)

**Nagel**  
Speed Studies #4

**Articulations for Arban Chromatic studies pgs. 77-79**



# The Basic Caruso

**five exercises  
by Markus Stockhausen**

These exercises are based on what I learned from Carmine Caruso in 1978 in New York. During the years I developed my own way of doing them for daily routine or preparing myself for difficult work to come.

There are six basic rules to observe:

1. Tap your foot 1+2+3+4+ (tempo about 60 bpm) throughout the exercise, with a clear up and down movement.  
The reason is: one muscle controls all other muscles. Because of the foot, these exercises are played sitting.
2. Breathe through the nose only (to ensure that the embouchure doesn't move).
3. Keep the mouthpiece on the lips throughout the exercise. The embouchure shall remain in its position even during the bars of rest, only the pressure can and should be removed, so that the blood circulation refreshes the lip.
4. The first note of each exercise is always played with a breath attack (b), the later notes attacked (t=tongue) or slurred, as indicated.
5. Always, before each exercise and during the bars of rest, breathe out two beats completely (!) and inhale two beats.  
In the high register the tempo can be reduced while breathing out and in, to avoid hyperventilation.
6. Keep the flow steady, play always at a medium dynamic level.

## 1. Six Notes

tap your foot

mouthpiece on

breathe through the nose only

2 beats out - two beats in

=ca. 60

breath attack

tongue

tongue

breathe 2 beats out - 2 in

repeat without taking  
the mouthpiece off

Rest for a short time before playing the "Seconds".  
If you are a beginner you might just play the "Six Notes"  
once or twice a day for at least a week.

## 2. Seconds

go as high as possible  
in C - Major

### 2nd setting:

For a specific high-note training repeat the exercise after a short break.  
 Another variation is to continue after 10 to 15 seconds where you stopped,  
 because the power did not last, or no sound came out of the instrument.  
 Always complete the interval you started to play, even if no sound comes.  
 Thus you prepare the muscles to play these notes maybe tomorrow or later on.

## 3. Harmonics

In this and the following exercises go as high as you were able to go with the seconds

The image shows four staves of musical notation for a wind instrument, likely a bassoon or similar. Each staff begins with a note labeled 'B'. The first staff has no key signature. The second staff has one flat. The third staff has one sharp. The fourth staff has two sharps. Each staff consists of a treble clef, a set of five horizontal lines, and a thick black bar at the bottom representing the instrument's bell. The notes are black dots, and there are slurs connecting groups of notes. The first staff ends with a fermata. The other three staves end with a fermata preceded by a vertical bar.

#### 4. Chromatic Pedals

Only in this exercise is the breathing normal.

The image shows two staves of musical notation in 4/4 time. Both staves begin with a note labeled 'B'. The first staff uses a treble clef and has a single sharp. The second staff uses a treble clef and has one flat. Both staves feature a series of notes connected by slurs, creating a continuous line. The first staff ends with a fermata. The second staff ends with a fermata and the word 'etc.' written in italics.

as low as you can go,  
up to three octaves down  
see fingering chart on page 8

## Complete the chromatic pedals with a chromatic scale

Go only as high as your were able to go with the seconds today

## 5. Chord pedals

Start as high as you were able to go with the seconds today and play a major-arpeggio three or four octaves down. Continue chromatically.

etc., transpose down chromatically

Variation: after playing it twelve times, start again from the high note and add another octave down. If you before were playing three octaves down, play now four octaves and continue the arpeggios as far down as possible.

Complete this exercise with one major scale and the parallel melodic minor scale, either 3 octaves or less up & down. Change your scales from day to day.

For example: C-major / A-minor melodic

## SIXTH STUDY

*These scales, which encompass nearly the entire range of the instrument, will improve your endurance and lip technique. Practice as often as well as single and double tongued.*

*You will begin to realize that your technique, endurance, and music reading facility will improve far more by playing these exercises than by simply playing long tones.*

## SECHSTE ÜBUNG

Diese Tonleitern, die fast den gesamten Bereich des Instruments umfassen, werden Ihr Durchhaltevermögen und Ihre Lippentechnik verbessern. Praktizieren Sie diese Skalen wie geschrieben und anschließend mit Einzel- und Doppelzungung.

Sie beginnen jetzt festzustellen, daß sich Ihre Technik, Ihr Durchhaltevermögen und Ihre Fähigkeit, Musik zu lesen, durch das Spielen dieser Übungen in weitaus höherem Maß verbessert haben, als wie es nur durch das Spielen langer Töne der Fall gewesen wäre.

## SIXIÈME ÉTUDE

Ces gammes, qui couvrent presque toute l'étendue de l'instrument, amélioreront votre endurance et votre technique des lèvres. Exercez-vous tel que prescrit ainsi qu'avec le coup de langue simple et double.

Vous allez commencer à vous rendre compte que votre technique, votre endurance et votre aptitude à lire la musique s'améliorera beaucoup plus en jouant ces exercices qu'en jouant simplement de longs tons.

The sheet music consists of ten staves of musical notation for brass instruments. The music is in common time. Measure 118 starts with a treble clef and a dynamic marking of 'pp'. Measure 119 starts with a bass clef. The notation includes various note values (eighth and sixteenth notes) and rests, separated by vertical bar lines. Measure 118 has a tempo of '♩ = 132'. Measure 119 begins with a dynamic of 'p'.

A musical score for piano, featuring three staves of music. The top staff is in common time (indicated by a 'C') and has a key signature of one flat. The middle staff is also in common time and has a key signature of one flat. The bottom staff is in common time and has a key signature of one sharp. The score consists of two systems of music. System 1 (measures 120-121) starts with a dynamic of  $pp$ . The first measure of system 1 contains six eighth-note chords. The second measure contains six eighth-note chords. The third measure of system 1 contains six eighth-note chords. The fourth measure of system 1 contains six eighth-note chords. The first measure of system 2 (measure 122) contains six eighth-note chords. The second measure of system 2 contains six eighth-note chords. The third measure of system 2 contains six eighth-note chords. The fourth measure of system 2 contains six eighth-note chords.

Musical score for string quartet, featuring four staves of music. The score consists of three pages, with page numbers 31, 32, and 33 indicated at the top right of each page respectively. The music is written in common time, with various key signatures (G major, E minor, D major, C major, A major, F major, B-flat major, G major, E minor, D major, C major, A major, F major). The notation includes measures of sixteenth-note patterns, slurs, and dynamic markings such as *p*, *pp*, and *v*. Measures 123 through 125 are shown on page 31, measures 126 through 128 on page 32, and measures 129 through 131 on page 33.

Musical score for piano, three staves, measures 126-128.

**Measure 126:** Treble staff:  $\text{C}^{\flat}$ ,  $pp >$ . Bass staff:  $\text{C}^{\flat}$ ,  $v$ . Middle staff:  $\text{C}^{\flat}$ ,  $v$ .

**Measure 127:** Treble staff:  $\text{C}^{\flat}$ ,  $pp >$ . Bass staff:  $\text{C}^{\flat}$ ,  $v$ . Middle staff:  $v$ .

**Measure 128:** Treble staff:  $\text{C}^{\flat}$ ,  $pp >$ . Bass staff:  $v$ . Middle staff:  $v$ .

129 

## Etude VI

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is three flats, and the time signature is common time (indicated by 'C'). The tempo is marked as 138 BPM. The dynamics are indicated as follows: dynamic markings include  $\text{f}$  (fortissimo),  $\text{mf}$  (mezzo-forte),  $\text{v}$  (volume), and  $\text{pp}$  (pianissimo). Articulation marks, such as short vertical dashes, are placed under many of the notes throughout the piece. The music features various note patterns, including sixteenth-note runs and eighth-note groups, often grouped by vertical bar lines. The first staff begins with a sixteenth-note run starting on a quarter note. Subsequent staves show more complex rhythmic patterns, including eighth-note pairs and sixteenth-note figures.

## Articulation speed practice chart

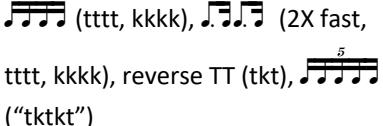
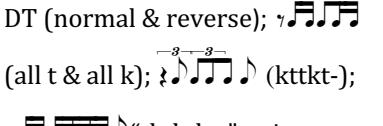
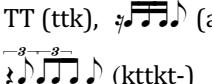
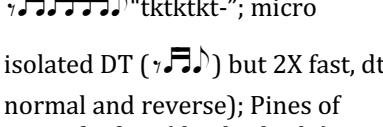
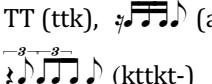
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in 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.

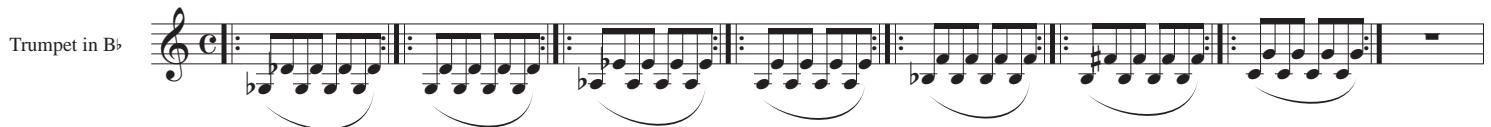
When “reversing” double-tongue, start with “k” (e.g., “ktkt”). Regular triple-tongue is “ttk,” and reverse triple-tongue is “ktk”, but you can try “ktt” for an interesting challenge.

Slower metronome markings	Fastest metronome markings	Medium metronome markings
	DT (normal & reverse);  (all t & all k);   isolated DT (  ) but 2X fast, dt normal and reverse); Pines of Rome fanfare (tkt-tkt tkt tkt)	TT (ttk),  
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

# Lip Flexibilities in All Permutations

Stanley Curtis

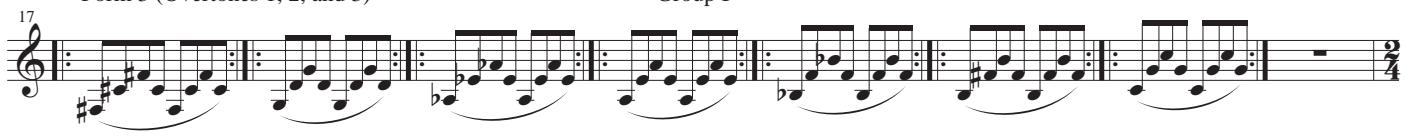
Preparatory Form 1 (Overtones 1 and 2)



Preparatory Form 2 (Overtones 2 and 3)

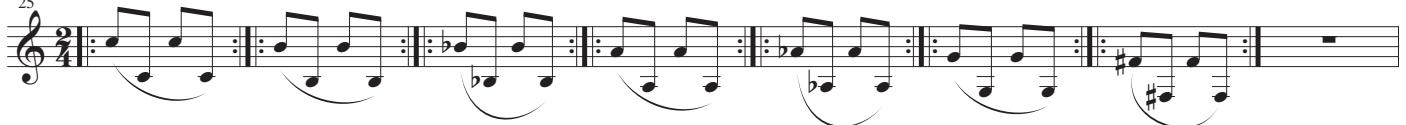


Form 3 (Overtones 1, 2, and 3)



Group I

Form 4 (Overtones 1 and 3)



33 Form 5 (Overtones 2, 3, and 4)



Form 6 (Overtones 2 and 4)



49 Form 7 (Overtones 1, 2, 3, and 4)



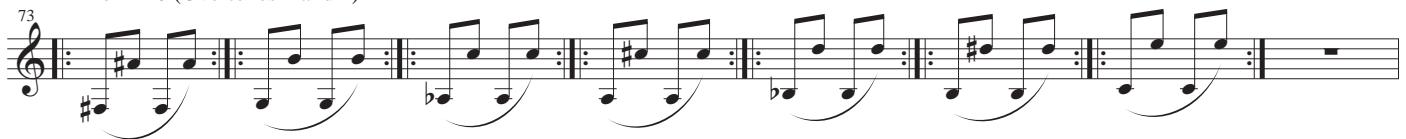
57 Form 8 (Overtones 1, 2, and 4)



65 Form 9 (Overtones 1, 3, and 4)



73 Form 10 (Overtones 1 and 4)



Group III

Form 11 (Overtones 3, 4, and 5)

Form 12 (Overtones 3 and 5)

Form 13 (Overtones 2, 3, 4, and 5)

Form 14 (Overtones 2, 3, and 5)

Form 15 (Overtones 2, 4, and 5)

Form 16 (Overtones 2 and 5)

Form 17 (Overtones 1-5)

Group IV

Form 18 (Overtones 1, 2, 3, 5)

Form 19 (Overtones 1, 2, 4, and 5)

Form 20 (Overtones 1, 3, 4, and 5)

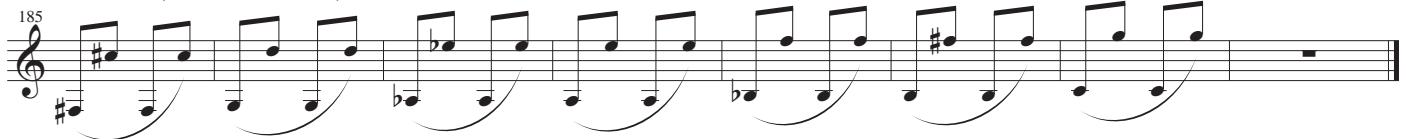
Form 21 (Overtones 1, 2, and 5)

Form 22 (Overtones 1, 4, and 5)

Form 23 (Overtones 1, 3, and 5)



Form 24 (Overtones 1 and 5)



24

*mf*

*simile*

12 12

23 23

13 13

123 123

*Allegro con spirito*

40

f

*Allegro*

78

*sf*

*simile*

*simile*

b

## 5. Staccato Tonguing

This is another study that will help to improve the tonguing. Be careful to play all eighth and sixteenth notes very staccato, and try to maintain the same quality of tone throughout. A brilliant style is required for music of this kind.

*Allegro moderato*

The musical study is composed of ten staves of music in 6/8 time. The key signature is one flat. The tempo is indicated as *Allegro moderato*. The dynamics and performance instructions include:

- Staff 1: *f*
- Staff 2: *f*
- Staff 3: *f*
- Staff 4: *f*
- Staff 5: *f*
- Staff 6: *a tempo*, *rall*, *sf*
- Staff 7: *f*
- Staff 8: *f*
- Staff 9: *f*
- Staff 10: *f*

The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures. The study concludes with a decrescendo.

# Grade III

## Attack

### Nº1 OBJECT

### INSTRUCTION

To develop Confidence and Control.

Always remove at the Rests and double bars.

Observe the power signs. Try to play the exercise with some musical expression and effective style. Make the unaccented notes very clear and distinct. Each 4 measures constitute a single study.

### CAUTION

Never neglect Attack Practise for a long time; it is the mainstay of Confidence. Don't expect perfection. This is, and will always be the TEST for every Brass Player. It is just as hard for the other fellow! Grade II prepares the student for these Exercises.

The musical exercise consists of eight staves of music for brass instruments. Each staff begins with a dynamic marking (pp, p, mf, f, pp, ff, ff, f) followed by a rest. The music consists of various note patterns, including eighth and sixteenth note groups, with some notes accented. The exercise includes rests and double bar lines. The final staff ends with "etc." indicating repetition.

THEME.  $\text{♩} = 68$ 

37.  $\text{♩} = 76 \text{ to } 108$

38.  $\text{♩} = 76 \text{ to } 108$

$\text{♩} = 76 \text{ to } 108 \text{ (for 39 to 41)}$

39.

40. *simile*

41.

THEME  $\text{d} = 64$ 

42.   
 *d = 84 to 108 (for 43 to 46)*   
 simile

43.

44.

45.

46.

The musical score consists of six staves of music for a single instrument, likely a piano or harp. The key signature is one flat (B-flat). The time signature is common time (indicated by 'C'). The tempo is marked as  $\text{d} = 64$ . Measure 42 begins with a rhythmic pattern of eighth notes followed by sixteenth-note pairs. Measure 43 features a continuous eighth-note pattern. Measures 44 through 46 show variations of eighth-note patterns, with measure 46 concluding with a final eighth note.



50.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The melody consists of sixteenth-note patterns. Below the staff, the vocal line is labeled with the lyrics: "tu tu kutu tu kutu".

a. . .  
b. . .

(J = 76 to 136)

9.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time (indicated by '4'). The melody consists of sixteenth-note patterns. The tempo is marked as J = 76 to 136. The score is divided into five measures, each with a different melodic line. Measures 9 through 14 are shown, with each measure having a unique melodic contour indicated by a curved line above the staff.

IN D<sup>b</sup>

C J = 64

1.

2.

simile

3.

4.

5.

\*Increase gradually to J = 124 for all scales.

4.

