

Graduate Spring Proficiencies (year 1)

	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	Arban	Arban	Belk, Modern Flexibilities	Ear Training Checklist	Sachse, 100 studies
Senior spring Proficiencies (to pass off)	Smith, Top Tone scale exercises: C, C#, D, Eb, E	Clarke 8	#7, quarter = 100	340-341 (Carnival of Venice, var. I)	318-319 (Vois-tu la neige qui brille, var. III)	p. 12, 13	Ear Training Checklist	#20-27 on Bb, transpose to trumpet in C, A, Ab, G, Db, D, Eb, E, F

## -Preparatory Embouchure Studies-

In order to properly prepare the embouchure of the student for the very free use of the high register employed in these studies, I am including the following scale and arpeggio studies, which will, if practiced faithfully according to directions, develop freedom, ease and familiarity with the notes from High C up to F or thereabouts. I recommend that the pupil make a daily practice of these studies, progressing with them only as far as can be done without strain, and increasing this scope very gradually until the lip has developed enough strength to perform them all. Through exercising care and patience it will be possible to develop both register and endurance to a surprising degree.

*(Play twice in one breath)*

1

*(3 times in one breath)*

*(4 times in one breath)*

*(In one breath with repeats)*

The above group should be played, observing repeats as marked, accents, crescendos, breathing, etc., without removing the mouthpiece from the lips. After playing, rest a few moments, and if the High C's have responded easily, repeat the above exercises in the key of C#. Do not proceed with a higher scale if you have had to strain for the preceding one. In that case, be patient, and continue to practice as far as you have gone until you are no longer compelled to strain for these notes. Then, and only then, is it safe to proceed. The same rules apply to each group, which follow in order.

(Twice)

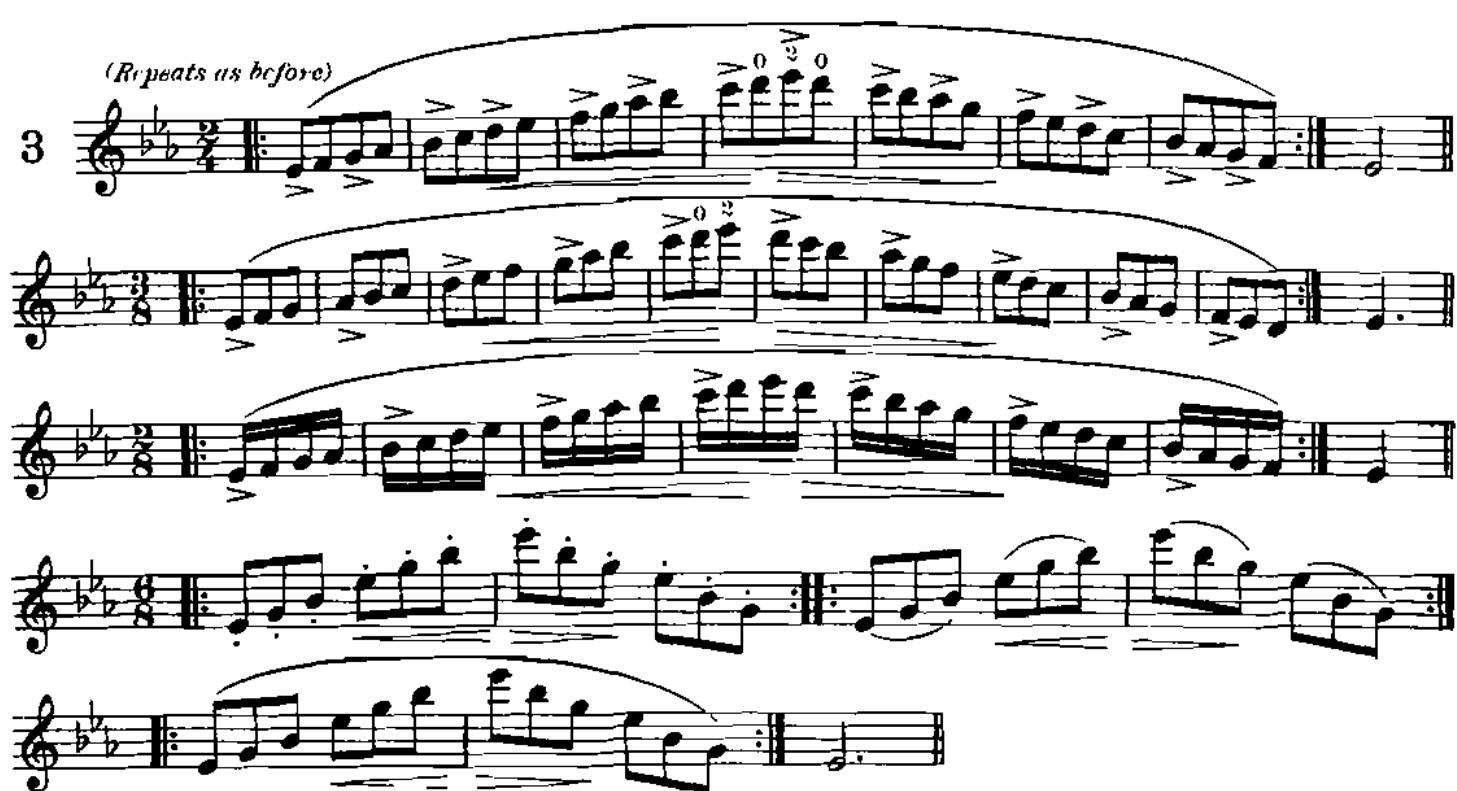
2 

(3 times)

(4 times)

(One breath with repeats)

(Repeats as before)

3 

After developing the lip so that the above study may be played *without fatigue*, repeat it in the key of E. The following studies will take time and development. Do not expect the impossible from your lip. You would not dream of trying to lift one hundred pounds before you had been able to raise ninety. Use the same common sense in your practice. To play up to F, F#, and G fifteen times in succession, as these exercises demand, is an endurance test requiring much preparation. Give your lip a chance by allowing sufficient time for the development of that endurance. *Be patient, and don't hurry.*

## EIGHTH STUDY

These extended exercises in chromatics will aid in the improvement of lip and finger technique as well as tone production. Careful observation of the dynamics will prevent fatigue regardless of the number of notes each exercise is played.

**Do not attempt this study until the preceding material has been mastered. Practice single and double tongue when you have your legato technique under control.**

## ACHTE ÜBUNG

Diese erweiterten chromatischen Übungen werden Ihre Lippen- und Fingertechnik sowie die Tonerzeugung verbessern. Ermüdung wird vermieden, wenn Sie die Dynamik sorgfältig beachten — ganz gleich, wie oft Sie jede einzelne Übung spielen.

Mit dieser Übung erst beginnen, nachdem Sie die vorhergehenden Übungen gründlich beherrschen. Nachdem Sie Ihre Legato-Technik in den Griff bekommen haben, die Übungen mit Einzel- und Doppelzunge praktizieren.

## HUITIÈME ETUDE

Ces exercices étendus en chromatique aideront à améliorer la technique des lèvres et des doigts ainsi que la production du ton. L'observation prudente des dynamiques empêchera la fatigue quelque soit le nombre de fois que chaque exercice est joué.

Ne tentez pas de jouer cette étude avant que les exercices précédents vous soient familiers. Exercez-vous à faire le simple et le double coup de langue lorsque votre technique de legato sera au point.

A musical score for piano, featuring two systems of music. The first system (measures 173-174) is in common time (indicated by '2') and G major (indicated by a treble clef and three sharps). The second system (measures 175-176) is in common time and A major (indicated by a treble clef and one sharp). The score consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Measure 173 begins with a dynamic of  $p p$  and a grace note pattern. Measure 174 continues with a similar pattern and includes a dynamic marking "sustene". Measures 175 and 176 show a continuation of the melodic line with various note heads and rests.

175

*pp* (3) simile

176

*pp* (3)

## Etude VIII

177 (♩ = 84)

stumbe

7.

Minor

♩ = 72 - 120+

The musical score consists of ten staves of music for a wind instrument. The key signature is minor, indicated by the 'F' sharp symbol on the treble clef. The tempo is marked as '♩ = 72 - 120+'. Each staff contains a series of eighth and sixteenth note patterns with slurs. The music is divided into measures by vertical bar lines. The notes are primarily eighth and sixteenth notes, with some quarter notes appearing in the later staves. The slurs group the notes in a specific rhythmic pattern across each measure.

**Variation:**

## Cornet in B♭

Var. I

The musical score consists of ten staves of music for Cornet in B♭. The key signature is one flat (B♭), and the time signature is common time (indicated by '8'). The music is divided into measures by vertical bar lines. The first measure starts with a dynamic 'p' (piano). Measures 2 through 10 feature various rhythmic patterns, including sixteenth-note figures and eighth-note pairs. Measure 4 includes a dynamic 'ff' (fortissimo) at the end of the measure. Measures 5 and 6 include dynamics 'p' and 'ff'. Measures 7 and 8 include dynamics 'p' and 'ff'. Measures 9 and 10 conclude the piece.



## Var.II

Ten staves of musical notation for cornet in B♭, labeled "Var.II". Each staff begins with a dynamic marking "p". The notation is continuous across the staves, featuring a variety of note heads (solid black, hollow, and cross-hatched) and rests. Measures include groups of three, six, and eight notes. Measures 1-2 start with eighth notes. Measures 3-4 start with sixteenth notes. Measures 5-6 start with eighth notes. Measures 7-8 start with sixteenth notes. Measures 9-10 start with eighth notes. Measures 11-12 start with sixteenth notes. Measures 13-14 start with eighth notes. Measures 15-16 start with sixteenth notes. Measures 17-18 start with eighth notes. Measures 19-20 start with sixteenth notes. Measures 21-22 start with eighth notes. Measures 23-24 start with sixteenth notes. Measures 25-26 start with eighth notes. Measures 27-28 start with sixteenth notes. Measures 29-30 start with eighth notes. Measures 31-32 start with sixteenth notes. Measures 33-34 start with eighth notes. Measures 35-36 start with sixteenth notes. Measures 37-38 start with eighth notes. Measures 39-40 start with sixteenth notes. Measures 41-42 start with eighth notes. Measures 43-44 start with sixteenth notes. Measures 45-46 start with eighth notes. Measures 47-48 start with sixteenth notes. Measures 49-50 start with eighth notes. Measures 51-52 start with sixteenth notes. Measures 53-54 start with eighth notes. Measures 55-56 start with sixteenth notes. Measures 57-58 start with eighth notes. Measures 59-60 start with sixteenth notes. Measures 61-62 start with eighth notes. Measures 63-64 start with sixteenth notes. Measures 65-66 start with eighth notes. Measures 67-68 start with sixteenth notes. Measures 69-70 start with eighth notes. Measures 71-72 start with sixteenth notes. Measures 73-74 start with eighth notes. Measures 75-76 start with sixteenth notes. Measures 77-78 start with eighth notes. Measures 79-80 start with sixteenth notes. Measures 81-82 start with eighth notes. Measures 83-84 start with sixteenth notes. Measures 85-86 start with eighth notes. Measures 87-88 start with sixteenth notes. Measures 89-90 start with eighth notes. Measures 91-92 start with sixteenth notes. Measures 93-94 start with eighth notes. Measures 95-96 start with sixteenth notes. Measures 97-98 start with eighth notes. Measures 99-100 start with sixteenth notes.

## Cornet in B♭

Var. II

Musical score for Cornet in B♭, Var. II, consisting of six staves of music. The score is in common time (indicated by 'C') and uses a treble clef. The key signature is B♭ major (two flats). The dynamics are marked 'mf' (mezzo-forte) at the beginning of the first staff. The music features various melodic patterns, including eighth-note and sixteenth-note figures, with some grace notes and slurs.

Var. III

Musical score for Cornet in B♭, Var. III, consisting of five staves of music. The score is in common time (indicated by 'C') and uses a treble clef. The key signature is B♭ major (two flats). The dynamics are marked 'p' (pianissimo) at the beginning of the first staff. The music features eighth-note and sixteenth-note figures, with some grace notes and slurs.

Cornet in B<sub>b</sub>

319



Finale  
Lento



Allegro



## FLEXIBILITY: 2-D: A SLUR SUPREME

IT IS PRETTY CLEAR THAT WHEN JOHN COLTRANE RECORDED THE LANDMARK ALBUM "A LOVE SUPREME", IN 1964, HE WAS DEEPLY COMMITTED TO LIP SLURS AT A SPIRITUAL LEVEL.

**2D-1** (ALL REPEATS 4X's)

(IN ONE) **FLEXIBILITY: 3D: WALTZING BRUNHILDE**

**3D-1** (ALL REPEATS 4X's)

**3D-2**

**3D-3**

**3D-4**

**3D-5**

## FLEXIBILITY 1-E: SLUR "E" (WITH A FRINGE ON TOP)

**ALWAYS REMEMBER: THE CLOSER YOU LISTEN TO "YOUR TONE" THE WORSE IT SOUNDS - IT'S LIKE YOUR TEETH: NOBODY'S TEETH LOOK GOOD TOO CLOSE-UP, SO RELAX.**

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				

**Adagio con espressione** Transpose to: A $\flat$ , A, C, D, E $\flat$ , E and F

19

**Allegro** Transpose to: C, D and E $\flat$

20

\* | - indicates breath marks

Vivace Transpose to: C, D, E $\sharp$  and F

21

pp espressivo

pp dolce

dolce

p express.

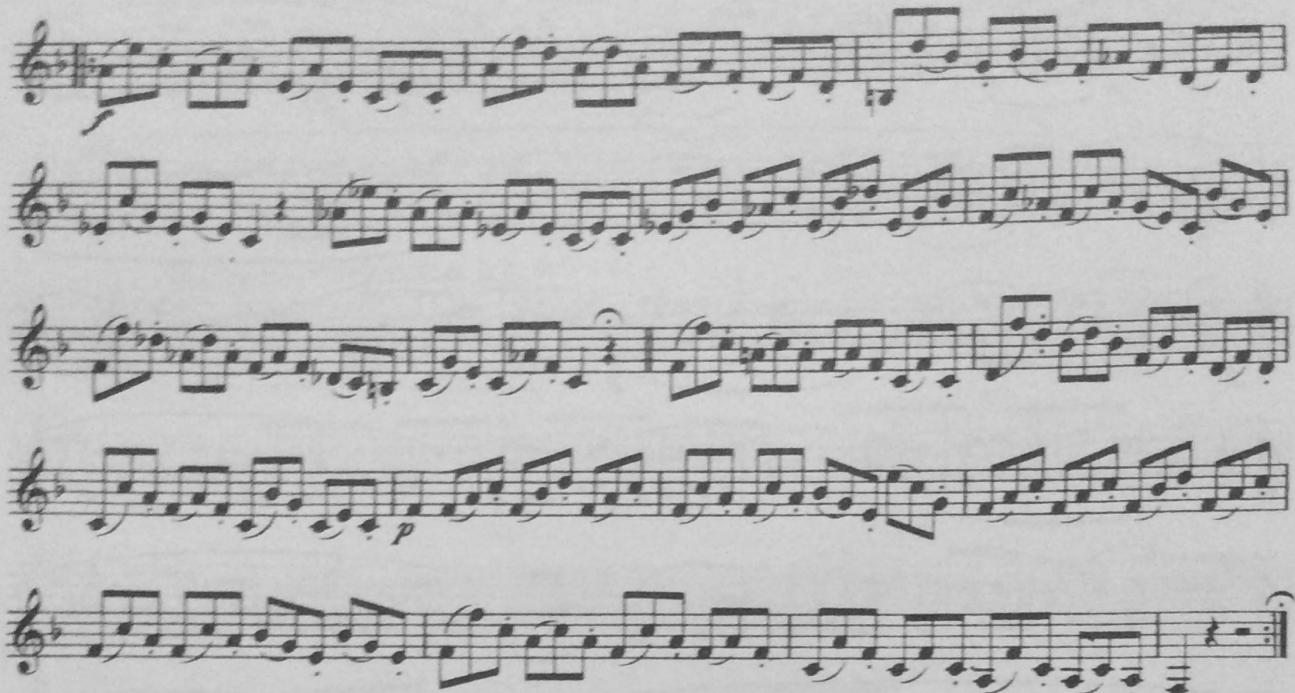
mf

Transpose to: A, C, D, E $\flat$ , E and FAdagio *Con espressione.*

22

Allegretto Transpose to: C, D, E $\flat$  and F

23



Allegretto =  $\frac{3}{8}$  = Transpose to: A $\flat$ , A, C, D, E $\flat$  and F

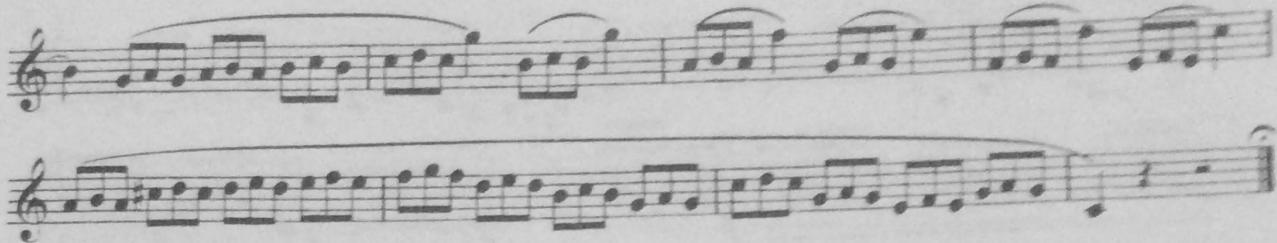
24

Sheet music for measure 24, starting with a dynamic  $p$ . The music continues with six staves of sixteenth-note patterns, featuring various dynamics and performance techniques like grace notes and slurs.

25 Presto <sup>3</sup>  
 Transpose to: A<sub>b</sub>, A, C, D and E<sub>b</sub> <sup>3</sup>

26

27



Moderato Transpose to: A, C, D, E $\flat$  and F

26

Andante Transpose to: Ab, A, C, D, E, E $\flat$  and F

27

*dolce*

## Warmup routine 10

1. Stamp, 1-9
2. Technical study: Clarke 10
3. Articulation: articulation chart
4. Slurs: Bach, Cello Suite I, mvt. 1
5. Schlossberg: 46, 88
6. Goldman: 10
7. Shuebruk: p. 34-35
8. DT: Brandt 26
9. TT: Brandt 28
10. Scale
11. Nagel: 11

# VAKUUM STABILISATION - WARM-UPS STUDIES

## Breathing

preliminary exercises

breath for 8 counts — hold for 8 —  
the out in 8  
repeat 8 times  
breath for 8 — breathe out in 1 — hold  
repeat 8 times  
breath in 1 — hold for 8 — breathe out in  
repeat 8 times  
increase the counts. Keep slow counts.

Take the biggest possible breath and then  
adding a sipping breath until no  
more can be taken.

in chair. Keep knees together and bend  
as far down as possible, then inhale  
full capacity, repeat several times and  
intercostal area will be developed.

great gusts of air through the  
pet (First remove the mouthpiece).  
Careful, at first you might get dizzy. 8  
times are plenty after you get used  
to the exercise.

## Fingerings

all pedal notes with the same finger-  
that is used an 8<sup>th</sup> higher. If pedal C  
not respond, use the  $\frac{1}{2}$  valve combina-  
tion (see page 5).

## Signs

this sign must be understood.  
There must be **no** indication  
which direction (up or down) the  
slur is going.

**hold** the upper note (about 3  
more counts).

rule "keep thinking down going up  
and thinking up going down in order to  
play sharp when ascending or  
sharp descending" holds the notes in  
proper place.

1/2 tone down lip bend (bend  
rhythmically as if depressing a  
valve).

don't drop note (use valves).

## Respiration

Quelques exercices préliminaires

### I

Inspirer en comptant lentement 8 temps — retenir le souffle sur 8 t. — expirer sur 8 t.  
Répéter 8 fois l'opération en entier.  
Inspirer sur 8 t. — expirer en 1 t. — rester vide sur 8 t.  
Répéter 8 fois l'opération.  
Inspirer en 1 t. — retenir sur 8 t. — expirer en 8 t.  
Répéter 8 fois l'opération.  
Augmenter progressivement le nombre de temps. Toujours compter lentement.

### II

Inspirer d'un coup au maximum des capacités, puis ajouter encore de l'air par petites «gorgées», jusqu'à ce que plus rien n'entre.

### III

S'asseoir sur une chaise, genoux joints. Plier le buste et la tête aussi bas que possible, puis inspirer au maximum. Répéter l'opération plusieurs fois. La région intercostale se développera.

### IV

Souffler de grands coups d'air à travers l'instrument (en étant d'abord l'embouchure). Rester prudent, au début cela pourrait provoquer des malaises. Il est suffisant de faire cet exercice 8 à 10 fois lorsqu'on y est habitué.

## Doigtés

Jouer toutes les notes pédales avec le doigté usuel de l'octave supérieure. Si le Do pédale ne sort pas, employer le doigté  $\frac{1}{2}$  (voir page 5).

## Signes

indique que le son de la note de départ ne doit pas trahir dans quelle direction (haut ou bas) il ira.

indique qu'il faut tenir la note la plus haute (env. 3 temps supplémentaires).

En pensant constamment «vers le bas» en montant et «vers le haut» en descendant (c'est-à-dire en évitant de jouer trop haut les phrases ascendantes et trop bas les phrases descendantes) on maintient les notes à leur place correcte.

«Courber» (contraindre) la note d'un 1/2 ton descendant avec les lèvres (lier très rythmiquement, comme si l'on pressait un piston).

ne pas laisser «tomber» les notes, enfoncez catégoriquement les pistons.

## Atmung

Verschiedene Vorübungen

### I

Einatmen (langsam auf 8 zählen) — Atem anhalten (8) — ausatmen (8). Uebung 8mal wiederholen.  
Einatmen (8) — ausatmen (1) — leer bleiben (8). Uebung 8mal wiederholen.  
Einatmen (1) — Atem anhalten (8) — ausatmen (8). Uebung 8 mal wiederholen.  
Allmählich mehr Schläge zählen. Immer langsam zählen.

### II

Auf einmal ganz einatmen, dann weitere kleine Luftschlucke einatmen, bis nichts mehr in die Lunge geht.

### III

Auf einem Stuhl sitzen. Knie zusammen. Oberkörper und Kopf so tief wie möglich nach unten beugen und voll einatmen. Uebung mehrmals wiederholen. Die Zwischenrippenräume werden dadurch entwickelt.

### IV

Luft heftig durch das Instrument blasen (zuerst Mundstück entfernen). Am Anfang vorsichtig vorgehen, da sonst Schwindelgefühl eintreten könnte. Nach erfolgter Gewöhnung genügt es, diese Uebung 8 bis 10 mal zu wiederholen.

## Fingergriffe

Die Noten des Pedalregisters sollten mit denjenigen Fingergriffen gespielt werden, die eine Oktave höher gebräuchlich sind. Falls das Pedal-C nicht kommt, kann man den Griff  $\frac{1}{2}$  verwenden (siehe Seite 5).

## Zeichen

indicates that the sound of the note of departure must not betray in which direction (up or down) it will go.

indicates that it must hold the note the highest (approx. 3 extra beats).

Indem man stets «hinunter denkt», wenn man hinauf spielt, und «hinauf denkt», wenn man hinunter spielt, vermeidet man es, in der Höhe zu hoch und in der Tiefe zu tief zu blasen. Dies hält die Töne an ihrem richtigen Platz.

Ton mit dem Ansatz um 1/2 Ton nach unten «treiben» (rhythmisches genau, wie bei Gebrauch eines Ventils).

Noten nicht sinken lassen. Ventile gut drücken.

collaboration

J. Pierre Mathéz

B. 4

# Preliminary warm-ups

## Mises en train préliminaires

### On lips

When starting on lips alone (See picture, cover page II), many people can't get very high. Start on low C and hold for several counts (6 to 8) then go from C to C# in half notes. Keep adding half-tones as the lips strengthens until middle G is reached. Then try the scale as written below. Some like to go as high as possible, but at least try to go to middle C.

### Important

Set a tempo with "ready" — "breathe" — "play"

The "Poo" ("Poo" or whatever phonetic articulation is chosen: "Tee", "Taa", "Too", etc.) articulation brings air to the lips

The "Too" articulation is the normal attack

Do not relax diaphragm support during the rests

### First starting attacks

Also practise on mouthpiece

### Avec les lèvres

En commençant les vibrations avec les lèvres seules (buzz) (voir photo, couv. II) certains éprouvent des difficultés pour monter.

En partant du Do grave et en le tenant plusieurs temps (6 à 8), passer au Do # en blanches (legato). A mesure que les lèvres se renforcent, on peut ainsi monter demi-tons par demi-tons jusqu'au Sol médium. Essayer alors la gamme originale ci-dessous.

Certains aiment monter ainsi très haut. Essayez au moins d'atteindre le Do médium.

### Important:

Déterminez un tempo en rythmisant: «prêts» — «respirer» — «jouer»

L'articulation «Pouh» (ou toute autre articulation phonétique choisie: «Tih», «Tah», «Touh», etc.) amène l'air aux lèvres

L'articulation «Touh» est l'attaque normale.

Ne relâchez pas le support diaphragmatique durant les silences

### Commencer d'abord par les attaques (Egalement avec l'embouchure)

### On mouthpiece

Playing the mouthpiece alone, hold it in the left hand with thumb and forefinger. *Keep the other fingers loose and do not clench them* (See picture p. 4). Hold the mouthpiece an inch from the small end. This is to lessen the pressure on the lips. What pressure is needed is added after the breath. This applies also when playing the instrument. **This has proven to be a most important point in my teaching.** Play as high as possible on the following scales:

## Vor-Einspielübungen

### Mit den Lippen

Wenn nur mit den Lippen allein zu vibrieren angefangen wird, empfinden manche Schwierigkeiten, hoch hinaufzublasen.

Mit dem tiefen C anfangen und es aushalten (ca 6 bis 8 Schläge), dann in Halben zum Cis steigen (gebunden). Sobald die Lippen stärker werden, kann in Halbtonschritten aufwärts bis zum mittleren G gestiegen werden.

Dann kann die folgende Skala versucht werden.

Manche blasen auf diese Art gerne sehr hoch hinauf. Auf alle Fälle sollte versucht werden, das mittlere C zu erreichen.

### Wichtig:

Mit «bereit» — «atmen» — «los!» das Tempo vorgeben

Die Artikulation «pu» («pu» oder die jeweils gewählte phonetische Artikulation: «ti», «ta», «tu» usw.) lässt die Luft zu den Lippen vor

Die Artikulation «tu» ist der normale Anstoss

Die Zwerchfellstütze darf in den Pausen nicht nachlassen

### Erste Anblasübungen

Auch auf dem Mundstück zu üben

### Intervals use in preparing attacks

#### Emploi des intervalles pour la préparation des attaques

#### Bei der Vorbereitung des Anblasens zu verwendende Intervalle

### Avec l'embouchure

En ne jouant que l'embouchure, la tenir avec la main gauche, uniquement entre le pouce et l'index. Garder les autres doigts détendus, sans les serrer. Tenir l'embouchure à env. 2 cm  $\frac{1}{2}$  du bout de la queue afin d'atténuer la pression sur les lèvres. La pression nécessaire n'est concédée qu'après la respiration, et c'est pareil avec l'instrument. **Ceci est un point essentiel de mon enseignement** (voir p. 4).

Monter aussi haut que possible en jouant les gammes suivantes:

### Mit dem Mundstück

Wenn nur mit dem Mundstück geblasen wird, muss beachtet werden, dass es mit der linken Hand nur zwischen Daumen und Zeigefinger gehalten wird (siehe Bild S. 4). Die anderen Finger sollten natürlich entspannt bleiben. Das Mundstück ca. 2 1/2 cm vor dem Schäfte halten, um den Druck auf den Lippen zu vermindern. Der notwendige Druck darf erst nach dem Einatmen zugegeben werden. So auch mit dem Instrument. **Dies ist einer der wichtigsten Punkte meines Unterrichts.**

Mit folgenden Tonleitern so hoch wie möglich steigen:

Continue the same pattern as high as possible

Continuez le même schéma aussi haut que possible

Nach demselben Muster fortfahren, so hoch hinauf wie möglich



(See page 3, « On mouthpiece »)

(Voir page 3, « Avec l'embouchure »)

(Siehe Seite 3, « Mit dem Mundstück »)

The second exercise to be played with the mouthpiece is Exercise No. 3 complete. (A lot of time can be saved by just playing the last line of the exercise). Continue as far as possible in one breath (only). The goal is to go at least one octave without a break.

La suite de la mise en train consiste à jouer l'exercice 3 de la page suivante en entier avec l'embouchure seule (plus tard, on peut gagner du temps en ne jouant que la dernière ligne de la page).

Continuer toujours aussi loin que possible d'un seul souffle. Le but à atteindre consiste à pouvoir passer au moins une octave par respiration.

Das Einspielen mit Mundstück allein geht mit der ganzen Übung Nr. 3 der folgenden Seite weiter (später kann man Zeit sparen, indem man nur noch die letzte Zeile der Übung spielt).

Auf einem einzigen Atemzug immer weiter spielen. Ziel ist, mindestens eine Oktave pro Atemzug durchqueren zu können.

#### With instrument

Play Exercises Nos. 3, 4, 5 and 6 with instrument.

Exercise No. 6 is to be played in all major-minor, whole tone and three diminished scales.

Always start at the top of each exercise and change notes to fit the key you are working on (for example in the key of A major, the first note would be G#). The best way is to change keys each day, until all major keys are under the fingers. Do the same in the harmonic minor keys, etc. Play as soon as possible without the music. It is most important to hold the top note the first time you play the sequence and not on the repeat.

Continue higher (scale-wise, taking example of the last line of that exercise).

#### Avec l'instrument

Jouer les Exercices 3, 4, 5 et 6 à l'instrument.

L'Exercice 6 doit se jouer dans toutes les gammes majeures, mineures, à tons entiers ainsi que dans les 3 gammes diminuées.

Commencez toujours les exercices au début et établissez l'armure de la tonalité que vous avez choisie (par exemple, en La majeur, la première note sera Sol#). Le meilleur moyen d'avoir toutes les gammes sous vos doigts consiste à changer de tonalité chaque jour. Commencer avec le mode majeur, puis procéder de la même façon avec tous les modes.

Jouer dès que possible sans la musique notée (par cœur).

Il est très important de tenir la note la plus haute de la séquence de gamme la première fois et de ne pas la tenir lors de la reprise. Continuer toujours plus haut, selon le schéma de la dernière ligne de l'exercice.

#### Mit dem Instrument

Übungen 3, 4, 5 und 6 mit dem Instrument spielen.

Übung Nr. 6 sollte in allen Dur-, Moll-, Ganzton- und verminderten Tonarten gespielt werden.

Jede Übung von vorne anfangen und die Vorzeichen der gewählten Tonart festlegen (zum Beispiel in A-dur wird die erste Note Gis sein).

Das beste Mittel, sämtliche Tonarten in die Finger zu bekommen, ist täglich die Tonart zu wechseln. Mit Durtonarten anfangen, dann ähnlich mit den anderen Modi fortfahren.

Möglichst bald auswendig üben.  
Es ist sehr wichtig, beim ersten Durchgang die höhere Note jeder Tonleitersequenz zu halten, nicht aber bei der Wiederholung.  
Immer höher steigen, nach dem Schema der letzten Zeile der Übung.

# BASIC warm-ups<sup>1</sup> Mises en train de base<sup>1</sup> Grundlegende Einspielübungen<sup>1</sup>

1) See Alternative 3a (page 11) & 3b (page 13)

2) 1/2 tone down lip bend (see page 20)

3) Continue these patterns with the starting notes ascending chromatically until you reach the bottom line (octave)

1) Voir Alternatives 3a (page 11) & 3b (page 13)

2) «Courber» la note d'un 1/2 ton descendant avec les lèvres (voir page 20)

3) Continuez selon ce schéma en prenant une note de départ chromatiquement toujours plus haute jusqu'à ce que vous atteigniez l'octave inférieure (Do sous la portée en clé de sol)

1) Siehe Alternativen 3a (Seite 11) & 3b (Seite 13)

2) Um 1/2 Ton nach unten «treiben» (siehe Seite 20)

3) Nach denselben Mustern fortfahren, mit chromatisch ansteigenden Anfangstonen, bis zum untersten System (Oktave)

A page of musical notation for a wind instrument, likely a flute or piccolo, consisting of ten staves of music. The notation is in common time and includes various dynamics such as *f*, *p*, and *ff*, along with performance instructions like "senza dim.". Articulations include slurs, grace notes, and dynamic markings like *v* and *b*. The music spans across different key signatures, including C major, G major, and F major. The page is numbered *BIM TP 2* at the bottom.

A handwritten musical score for a six-part composition, likely for strings or woodwind quintet. The score consists of six staves, each with a treble clef and a key signature of one sharp. The music is written in common time. The parts are labeled from top to bottom as follows:

- Violin I (stave 1)
- Violin II (stave 2)
- Cello (stave 3)
- Bassoon (stave 4)
- Oboe (stave 5)
- Flute (stave 6)

The score includes dynamic markings such as *ff*, *p*, *f*, *d*, *mp*, and *mf*. There are also performance instructions like *sl.* (slur), *acc.* (acciaccatura), and various bowing and fingering marks. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with notes. The score is organized into measures, with measure numbers visible at the beginning of several staves.

Read page 4, «Exercice 6»

1) Lire page 4, «Exercice 6»

1) Seite 4 lesen, «Übung Nr. 6»

Continue as high as possible  
Continuer aussi haut que possible  
So hoch wie möglich weiter

## TENTH STUDY

This study demonstrates some of the virtually unlimited potential of the cornet. In these four tunes, the grace notes form the harmonic accompaniment and the accented notes form the melody.

The melody should be brought out strongly while the accompanying grace notes should be played softly. Make sure that your lips remain soft and flexible throughout.

## ZEHNTE ÜBUNG

Diese Übung demonstriert das fast unbegrenzte Potential des Kornetts. Bei diesen vier Melodien bilden die Koloraturnoten die harmonische Begleitung und die betonten Noten die Melodie.

Die Melodie stark betonen und die begleitenden Koloraturen sanft spielen. Dabei müssen die Lippen immer weich und entspannt sein.

## DIXIEME ETUDE

Cette étude démontre un certain nombre de potentiels virtuellement illimités du cornet à pistons. Dans ces quatre airs, les notes de passage forment l'accompagnement harmonique et les notes accentuées forment la mélodie.

On devrait faire ressortir avec force la mélodie tandis que les notes de passage devraient être jouées doucement. Assurez-vous que vos lèvres restent tendres et souples à tout instant.

The sheet music for the Tenth Study is divided into six staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 66 BPM. The notation includes various note heads, stems, and grace notes, with arrows indicating specific performance techniques like slurs and dynamics. The music consists of six staves, each starting with a treble clef and a key signature of one sharp (F#).

(♩ = 66)

188

### An Irish Ballad

(Treated in the same manner)

(gleiche Behandlung)

(Traitée de la même manière)

(♩ = 72)

189

## An Old German Folksong

(Treated in the same manner)

(gleiche Behandlung)

(Traité de la même manière)

## Articulation speed practice chart

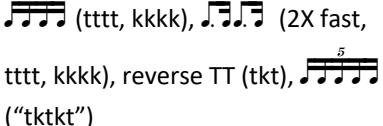
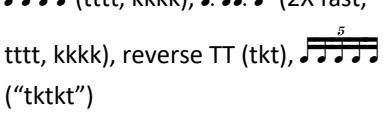
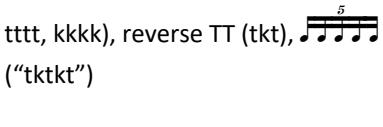
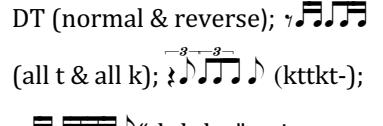
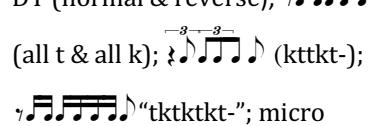
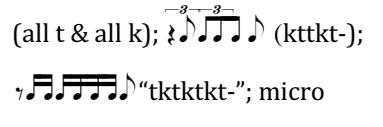
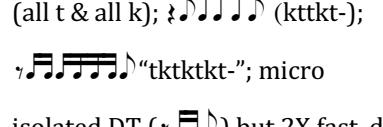
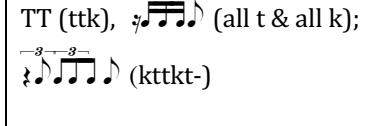
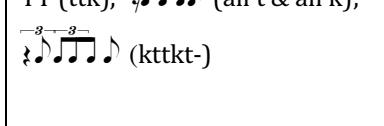
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in 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
 (tttt, kkkk),  (2X fast, tttt, kkkk), reverse TT (tkt),  (“tktkt”)	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)	TT (ttk),  (all t & all k);  (kttkt-)
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

*Suite I*  
Praeludium**Moderato**

The sheet music consists of ten staves of musical notation for a single instrument. The key signature starts at common time (no sharps or flats) and remains consistent throughout. The tempo is marked as **Moderato**. The music features eighth-note patterns with sixteenth-note grace notes, primarily using quarter note stems. Measure 10 includes a key change to A major (two sharps). Measures 11-12 show a transition back to G major (no sharps or flats). Measures 13-14 return to A major. Measures 15-16 show another transition back to G major. Measures 17-18 return to A major. Measures 19-20 show a final transition back to G major.

A page of musical notation for a solo instrument, likely flute or oboe, featuring ten staves of music. The notation includes various note heads, stems, and beams, with some notes having curved dashes above them. The staves are separated by vertical bar lines, and the music spans across multiple measures.

Moderato

Wk 10

46

*f*



Also to be played staccato

Wk 1088

A handwritten musical score consisting of four staves, each with a treble clef. The music is in common time. The first staff begins with a descending eighth-note pattern. The second staff starts with a descending eighth-note pattern. The third staff starts with a descending eighth-note pattern. The fourth staff starts with a descending eighth-note pattern. The score includes various accidentals such as sharps, flats, and naturals. A dynamic marking '>>' is present above the first staff. The word 'simile' is written below the second staff. The score ends with a fermata over the final note of the fourth staff.

## 10. Intervals

The slower this exercise is practised at the start, the greater the benefit will be. Each note should be played as distinctly as though it stood alone. In going from a high note to a low one, or from a low note to a high one, there must be no difference in either quantity or quality of the tone. The proper practice of this will give to the player great surety and accuracy of attack. Be careful of the intonation.

Not too fast

The musical exercise consists of ten staves of music, each in common time (C) and treble clef. The music is composed of eighth-note patterns. Each note is marked with a vertical bar and a diagonal stroke pointing upwards and to the right, indicating a specific attack or sound quality. The notes are primarily eighth notes, with some sixteenth-note patterns. The exercise is designed to practice intervals and intonation.

## Intervals

**Nº 1 OBJECT**

All Interval practice is simply to get the power to tighten the lips for high tones and slacken them, for low tones.

**INSTRUCTION**

Practise for good effect, noble style, clear fine tone and accent, with splendid repose and simple, gentle manner. Be careful to get the notes in perfect tune. In ascending Intervals, inhale before a low tone only, in descending, before a high tone. Do any key in any Rhythm or Style. Dont shift the lip or the mouthpiece. Dont move the head up or down. Learn one at a time, and then add them gradually together to complete a string of 6 keys without stopping. That is an Endurance Test. The practice for the Low tones is in Grade 2.

A

B

C

D

*Echo*

etc. down to low G. End on  
E flat Key note.

E

F

Transpose in F#

**NO 2 INSTRUCTION** Breathe deep at the rests only. Get broad, full, sonorous low tone.  
**CAUTION** All these exercises in Grade 3 are intended for those who can practise them with judgment, to develop Power and Accuracy and keep the lips in fine working order. They were never designed to be Exhibition Stunts. Use them to train your Emb., and in this number be careful not to move the mouthpiece or lips for high or low. Try to play them all as near as you can by simply slackening and tightening the lips.

A

Do it also downwards  
if you wish.

B

Transpose into D<sup>b</sup> by  
using F sharp and C  
sharp instead of the  
5 flats.

Presto ( $\text{♩}=136$ ) Perpetual motion study. An excellent exercise for double-tonguing

26.

*tu ke tu ke tu ke tu ke tu ke tu ke tu ke*

*cresc.*      *mf*

*f*

*cresc.*

*fp*      *fp*      *fp*      *simile*

*f*      *f-p*      *f-p*      *simile*

*f*

*p*      *cresc. poco a poco al Fine*

*ff*

**Vivo vivace (Presto) ( $\text{d} = 100$ )** This study is based on a theme from "Scheherazade" by Rimsky-Korsakoff

27.

*p*      *tu tu ku*      *tu tu ku*      *tu tu ku*      *cresc.*

*mf*      *dim.*

*p*      *p*

*cresc.*

*f*

*mf*

*cresc.*

*f*      *dim.*      *p*

(M. J.=104) Practice using different dynamic levels for this study (pp to ff)

28.

Moderato

in G + B

59

Major-Scales.

Dur-Tonleitern.

Gammes Majeures.

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

1. 

2. 

3. 

4. 

5. 

6. 

7. 

II.

The musical score consists of eight staves of music for a single instrument, likely a flute or piccolo. The key signature is one sharp (F#). The time signature is 4/4. The music features eighth and sixteenth note patterns, often grouped by large, sweeping arches above the notes. The first staff begins with a sharp sign, while subsequent staves begin with a flat sign. The music is divided into measures by vertical bar lines.