

Graduate Fall 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	Clarke	Arban	Colin, Advanced Lip Flexibilities	Ear Training Checklist	Sachse, 100 studies
Senior spring Proficiencies (to pass off)	Smith, Top Tone scale exercises: C, C#, D, Eb	Clarke 7	#6, quarter = 100	Clarke 6 @ 112	p. 325, Swiss Boy, TT variation	#1-9	Ear Training Checklist	#10-19 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)

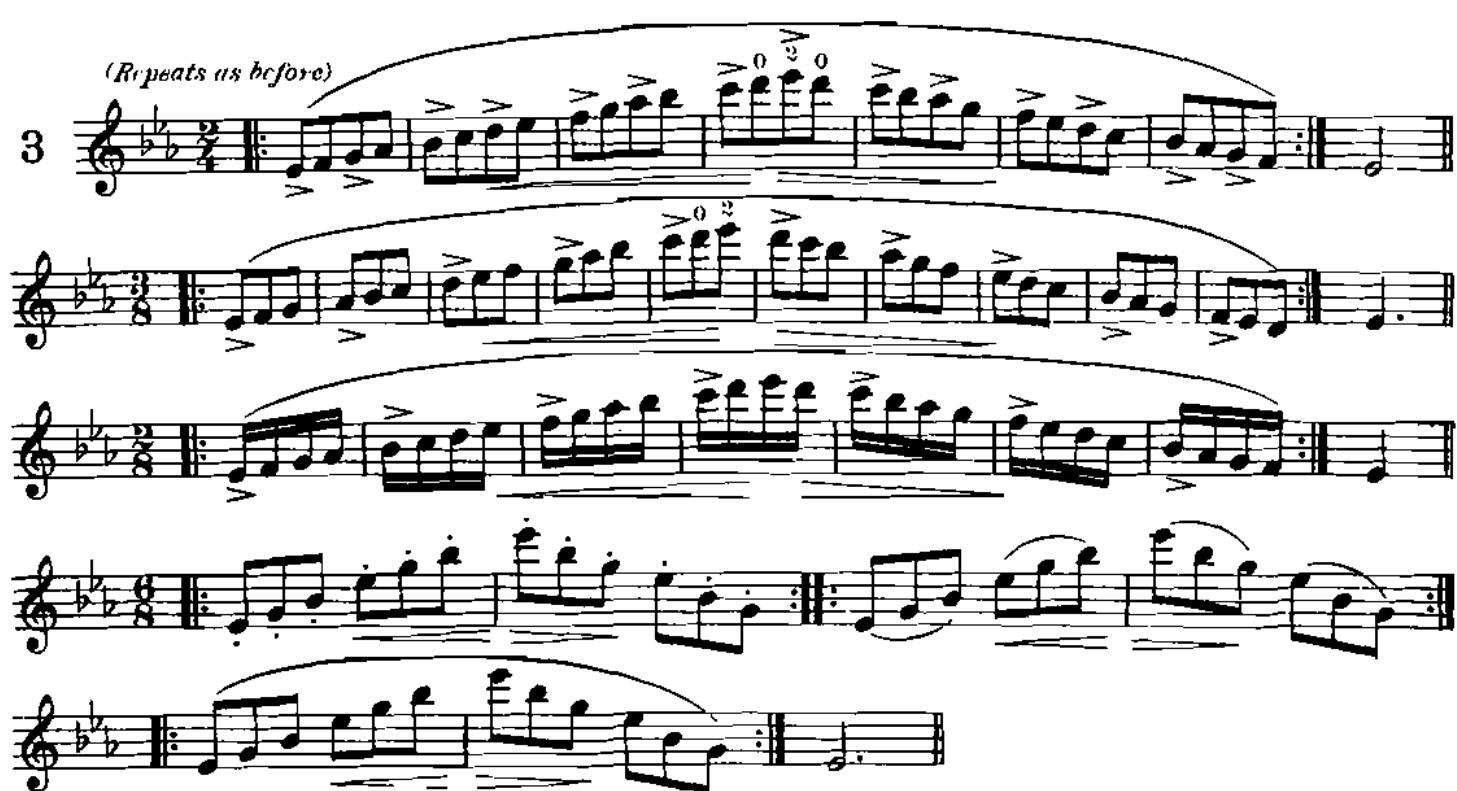
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(3 times)

(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.*

SEVENTH STUDY

This study contains chromatic triplets as well as arpeggios in all registers. Strive for the same clear, fluid tone that would be achieved by a good clarinetist. In fact, it would be very beneficial to play this study with a clarinetist in order to better imitate his or her smooth tone.

Note the change in rhythm that occurs from Ex. 152 to 153.

SIEBTE ÜBUNG

Diese Übung enthält chromatische Triolen und Arpeggien in allen Registern. Versuchen Sie, den klaren und fließenden Ton zu erzeugen, wie er von einem guten Klarinettisten erzeugt wird. Bei diesen Übungen ist es sehr nützlich, wenn Sie gemeinsam mit einem Klarinettisten praktizieren. Es wird Ihnen dadurch besser gelingen, den weichen Ton zu imitieren.

Auf den Wechsel im Rhythmus achten, der von Übung 154 bis Übung 155 eintritt.

SEPTIEME ETUDE

Cette étude contient des triolets chromatiques ainsi que des arpèges dans tous les registres. Efforcez-vous d'obtenir le même ton clair et fluide qui serait obtenu par un bon clarinetiste. En fait, il serait très bénéfique de jouer cette étude avec une clarinette afin de mieux imiter son excellent ton.

Remarquez le changement de rythme qui se produit entre les Ex. 154 à 155.

The sheet music for Seven Studies for Clarinet, Study 7, features ten staves of musical notation. The music is divided into two systems. The first system begins at measure 133 and ends at measure 134. The second system begins at measure 135 and ends at measure 136. The key signature changes between measures. Measure 133 has a tempo of 116-118 BPM and dynamics pp. Measures 134 and 135 have dynamics pp. Measure 136 has dynamics ff. The notation includes various note heads, stems, and bar lines, with some notes having vertical lines through them.

Musical score for violin and piano, featuring four systems of music. The score consists of two staves: the top staff for violin (G clef) and the bottom staff for piano (F clef). The key signature changes between systems, starting at B-flat major (two flats) and moving through various keys including A major (no sharps or flats), E major (one sharp), D major (two sharps), G major (one sharp), C major (no sharps or flats), F major (one flat), and finally B-flat major (two flats). The time signature is mostly 12/8, indicated by a '12' over an '8'. Measure numbers 136, 137, 138, and 139 are present above the staves. Dynamics such as *p* (piano) and *pp* (very piano) are marked. The music includes various note patterns, slurs, and grace notes.

Musical score for string instruments (likely cello or double bass) in 12/8 time. The score consists of three systems of four staves each. Measure 140 starts with a dynamic of *p*, followed by *pp*. Measures 141 and 142 also begin with *pp*. The music features eighth-note patterns with slurs and grace notes. Measure 142 concludes with a fermata over the last note of the third staff.

Sheet music for violin and piano, featuring six staves of music. The top staff is for the violin, and the bottom staff is for the piano. The music is in 12/8 time, with various key signatures (F major, C major, G major, D major, A major, E major, B major, F# minor, B minor, E minor, A minor, D minor). Measure numbers 144, 145, and 146 are shown above the violin staff, with measure 147 starting on page 40. Dynamics include *p*, *pp*, and *f*. Measure 144 begins with *pp*. Measures 145 and 146 also begin with *pp*. Measure 147 begins with *pp*.

Cornet in B \flat

325

Var. II

mf

v

v

p

cresc.

7

Var. III
Adagio

p

tr

148

pp

149

pp

150

pp

After practicing these arpeggios as written, ~~try~~ tongue exercises 151-154 and double ~~tongue~~ nos. 155-157. Do not play too loudly to ~~stress~~ sustain on the high notes.

Nachdem Sie diese Arpeggien wie geschrieben geübt haben, die Übungen 151 bis 154 mit Tripelzung und die Übungen 155 bis 157 mit Doppelzung spielen. Dabei nicht zu laut spielen, damit die höheren Noten nicht forciert werden.

Après avoir fait des exercices avec ces arpèges tels que présentés ici, essayez un coup de triple langue des exercices 151-154 et double langue pour les No. 155-157. Ne jouez pas trop fort pour éviter la tension sur les notes hautes.

151

$\text{C} = 72$

p

152 *p* > ³

153 *p* > ³

154 *p* > ³

155 (d = 112) >

156 *p* >

157 *p* >

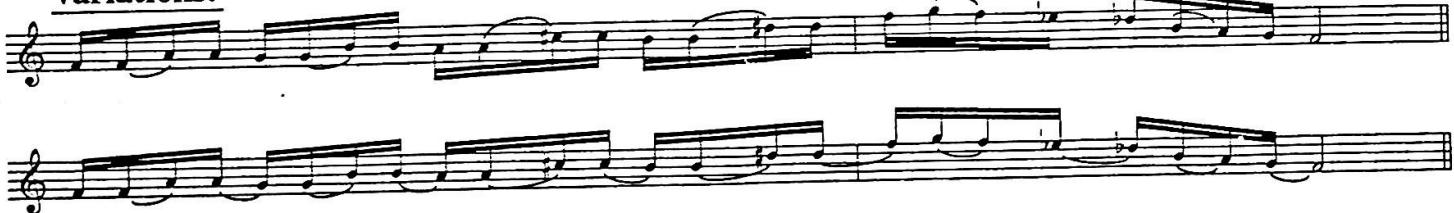
6. Whole Tone

$\text{♩} = 72 - 120+$

The musical score consists of ten staves of music for a single melodic line. The music is in common time (indicated by a '4'). The tempo is marked as quarter note = 72-120+. The exercise consists of ten measures, each starting with a sixteenth-note upbeat. The notes are primarily eighth notes, with occasional sixteenth-note grace notes and sixteenth-note attacks. The key signature changes frequently, including major keys like A major and C major, and minor keys like A minor and E minor. The exercise is designed to practice whole tone scales and related harmonic progressions.



Variations:



The following diminished seventh arpeggios should be played from four to eight times in one breath.

Die folgenden verminderten siebten Arpeggien vier- bis achtmaul auf einem Atemzug spielen.

Les septièmes arpèges diminués suivants devraient être joués de quatre à huit fois d'un seul souffle.

Etude VII

(♩ = 152)

170 *p*

mf

v

agitato

f *furioso*

ff

pp

cr

scen

do

dim.

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'.

Musical score for piano, featuring four staves of music. The score consists of three systems, each starting with a dynamic of pp .

System 1 (Measures 120-121):

- Measure 120:** Treble clef, B^{\flat} key signature. The first measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \searrow ". The second measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \nearrow ". Measures 120 and 121 end with a common ending.
- Measure 121:** Treble clef, C key signature. The first measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \searrow ". The second measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \nearrow ". Measures 120 and 121 end with a common ending.

System 2 (Measure 122):

- Measure 122:** Treble clef, C key signature. The first measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \searrow ". The second measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \nearrow ". The third measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \nearrow ". The fourth measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \nearrow ". The fifth measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \nearrow ". The sixth measure contains six groups of eighth-note pairs, each preceded by a vertical "v" and followed by a diagonal " \nearrow ".

Musical score for string quartet, featuring four staves of music. The score consists of three systems of four measures each, spanning three pages.

Measure 123: Measures 1-4 in common time, key signature of two flats. Dynamics: $pp>$. Measure 1: eighth-note pairs. Measure 2: eighth-note pairs. Measure 3: eighth-note pairs. Measure 4: eighth-note pairs.

Measure 124: Measures 5-8 in common time, key signature of one flat. Dynamics: $pp>$. Measure 5: eighth-note pairs. Measure 6: eighth-note pairs. Measure 7: eighth-note pairs. Measure 8: eighth-note pairs.

Measure 125: Measures 9-12 in common time, key signature of one sharp. Dynamics: $pp>$. Measure 9: eighth-note pairs. Measure 10: eighth-note pairs. Measure 11: eighth-note pairs. Measure 12: eighth-note pairs.

A musical score for piano, featuring three staves of music. The score consists of three systems, each with three staves. The first system starts at measure 126 in common time, with a key signature of four flats. The second system starts at measure 127 in common time, with a key signature of one flat. The third system starts at measure 128 in common time, with a key signature of one sharp. The music is primarily composed of eighth-note patterns. Measure 126 includes dynamic markings $pp >$ and slurs. Measures 127 and 128 include slurs and grace notes. Measure 128 concludes with a repeat sign and a double bar line.

129 

Etude VI

132 (♩ = 138) pp

133

134

135 *mf*

136

137

138

139

140

141

VOL. I

Very slow

1

Very slow

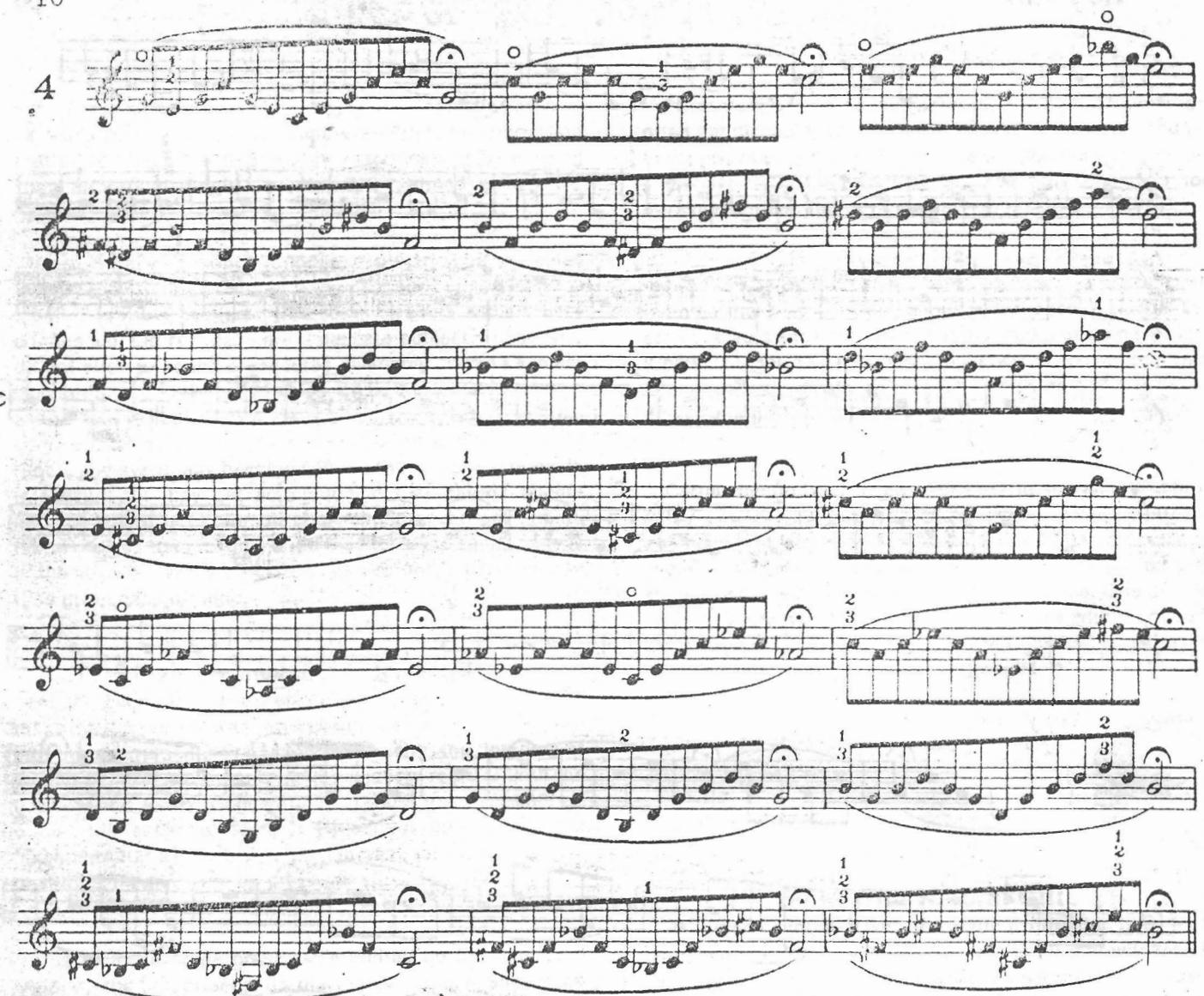
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ETUDE No.1 Play each bar in one breath. Use the given fingering throughout each bar.

3

10

4



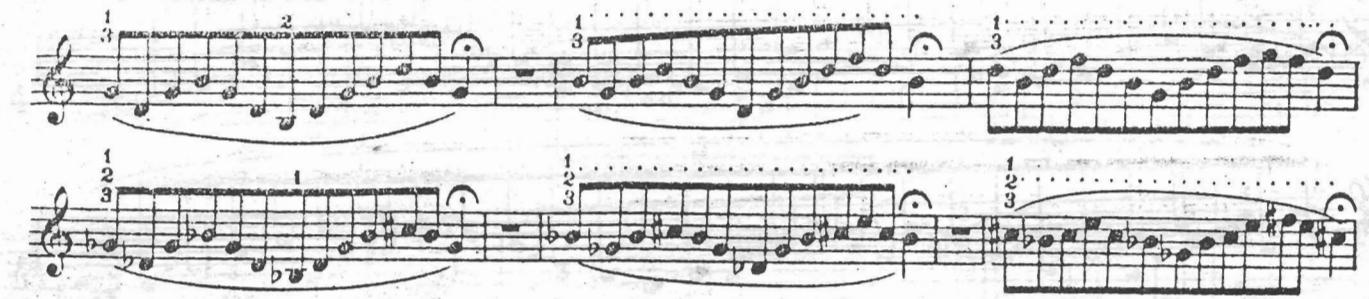
Play the indicated fingering at the beginning of each bar throughout unless otherwise indicated.

ETUDE No. II

5

A handwritten musical score for guitar, consisting of ten staves of music. The score is written in common time, with various key signatures (G major, C major, F major, D major, A major, E major, B major, G major, C major, F major) indicated by the staff key signature and a circled letter (e.g., G, C, F, D, A, E, B, G, C, F). The music is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. Fingerings are indicated above the notes, such as '1', '2', '3', '1 2', '2 3', '1 2 3', and '2 3'. The score includes dynamic markings like 'Very slow ad lib.' and 'o' (open string). Measure numbers 11, 6, and 7 are visible at the beginning of their respective staves. The handwriting is in black ink on white paper.

12



Rest about 5 seconds between phrases.

Play the indicated fingering at the beginning of each exercise throughout unless otherwise indicated.

ETUDE No III

14

1
2

Do not attempt unless previous exercises can be played with a sufficient amount of ease and relaxation.
It is important to rest at least 5 seconds between each bar.

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				

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

10

12

Allegro vivace Transpose to: A, C, D, E \flat , E and F

11

dim.

Presto Transpose to: C, D, E \flat , E and F

12

12

Presto Transpose to: C, D, E \flat , E and F

12

13

14

15

16

17

18

Allegro vivace Transpose to: Ab, A, C, D, Eb, E and F

13

Moderato Transpose to: Eb and F

14

Moderato risoluto Transpose to; C, D, E \flat , E and F

15

ff > f >

Allegro vivace Transpose to; C, D, E \flat , E and F

16

p > p > p > p > p > p > p > p >

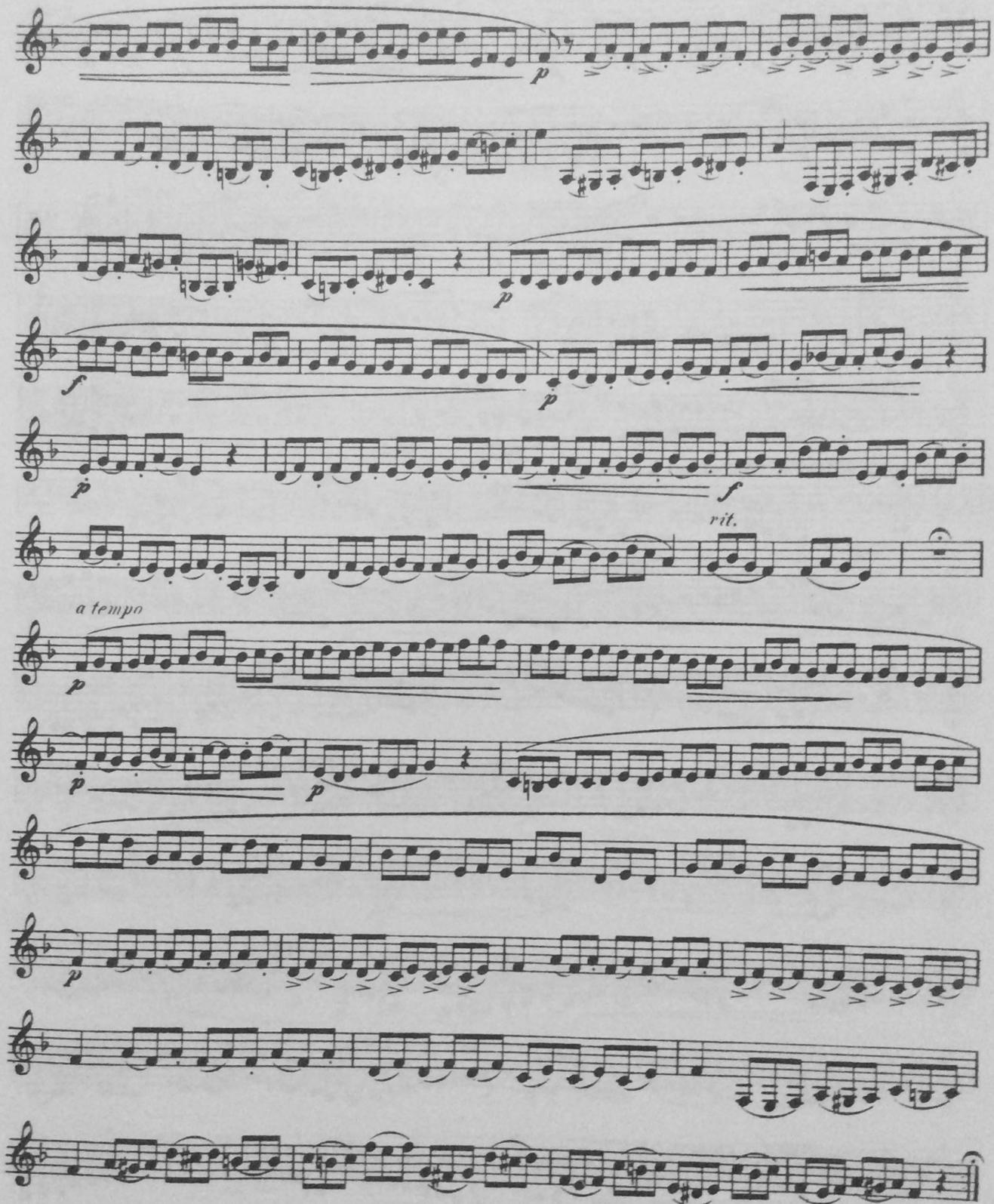
Presto Transpose to: A♭, A, C, D, E♭, E and F

17

dolce

Presto Transpose to: C, D, E♭ and F

18



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

Warmup routine 9

1. Cichowicz, I, II
2. Technical study: Clarke 9 (DT 178-184; TT 185-186)
3. Articulation: articulation chart
4. Bai Lin VI (with “warmups”)
5. Schlossberg: 29, 45, 87
6. Goldman: 9
7. Shuebruk: p. 33
8. TT: (Clarke 9)
9. DT: (Clarke 9)
10. Scale
11. Nagel: 8

J-50

mp

Descend Chrom. by 1/2 steps to:

etc.

J-50

J-50

J-56

J-56

J-60

J-60

J-71

J-71

J-80

J-80

J-60 V.C. II

J-60

J-80

J-60

J-12

J-56

J-60

J-60

J-80

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NINTH STUDY

Each of the following exercises should be played four or more times in one breath. You will not need to strain on the high notes if you keep your lips flexible and avoid playing too loudly.

NEUNTE ÜBUNG

Jede der folgenden Übungen nach Möglichkeit vier oder mehrere Male auf einem Atemzug spielen. Sie müssen sich bei den hohen Noten nicht strapazieren, wenn Sie Ihre Lippen gelockert b/w. flexibel halten und nicht zu laut spielen.

NEUVIÈME ÉTUDE

Chacun des exercices suivants devrait être joué quatre fois ou plus d'un seul souffle. Vous n'avez pas besoin de forcer sur les notes hautes si vous conservez la souplesse à vos lèvres et évitez de jouer trop fort.

The image shows six staves of musical notation for oboe, arranged in three groups of two staves each. The first group (measures 178-181) is for Ninth Study (Neunte Übung). The second group (measures 182-185) is for Neuvième Étude. The third group (measures 186-189) is for Neuvième Étude. Each staff has a dynamic marking at the beginning: *pp*, *mf*, or *mf* followed by *dim.*. Articulation marks (*cre*, *scen*, *do*) are placed under specific notes. Measure numbers 178, 179, 180, and 181 are visible above the staves. The music consists of eighth and sixteenth note patterns primarily in the treble clef, with some bass clef staves in the lower sections.

182

pp

cre - scen - do

f

dim.

183

v

cre - scen - do

0 2 1 0 2 0 2 0

dim.

The following is my daily endurance test. It should be practiced four times in one breath.

Die folgende Übung ist mein täglicher Durchhalte-Test. Diese Übung sollte viermal auf einem Atemzug gespielt werden.

Vous trouverez ci-dessous mon test quotidien d'endurance. Il devrait être joué quatre fois d'un seul souffle.

(♩ = 160)

184

p

cresc.

f

dim.

These last two exercises will require rapid finger technique in order to play in one breath. An instrument with good valve action is an absolute necessity so that the valves will not stick or respond slowly.

Diese beiden letzten Übungen verlangen schnelles Fingerspiel, um auf einem Atemzug gespielt werden zu können. Für diese Übungen ist ein Instrument mit einwandfrei funktionierenden Ventilen unerlässlich, d.h. die Ventile dürfen nicht klemmen oder zu langsam ansprechen.

Ces deux derniers exercices exigeront une technique rapide des doigts afin de jouer d'un seul souffle. Un instrument avec des pistons fonctionnant bien est une nécessité absolue, de sorte que les pistons ne collent pas ou ne réagissent pas lentement.

(♩ = 100)

185

1 2 3 4 5 6 7 8 9 10

186 7/4

186 187 188 189 190 191 192 193

Articulation speed practice chart

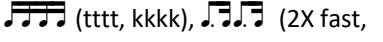
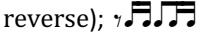
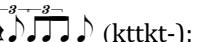
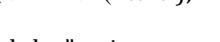
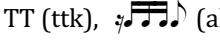
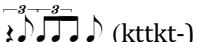
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in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

Lip Flexibilities

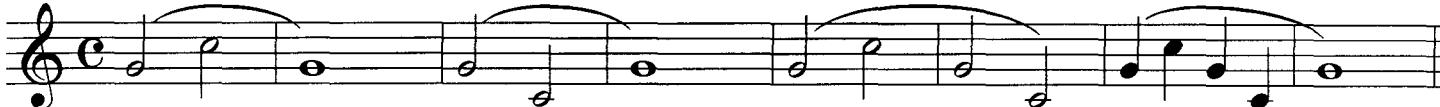
for all brass instruments

I.

Bai Lin

1

0 -----



2

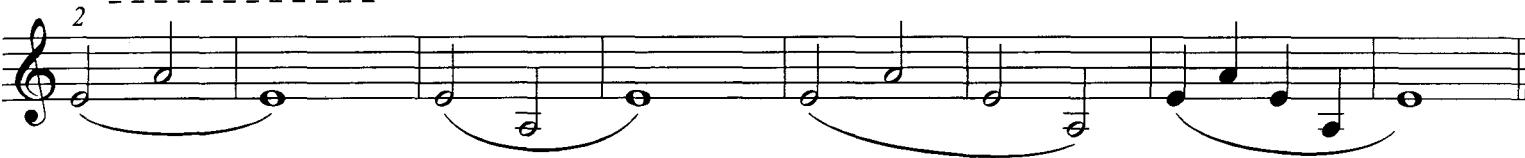


1



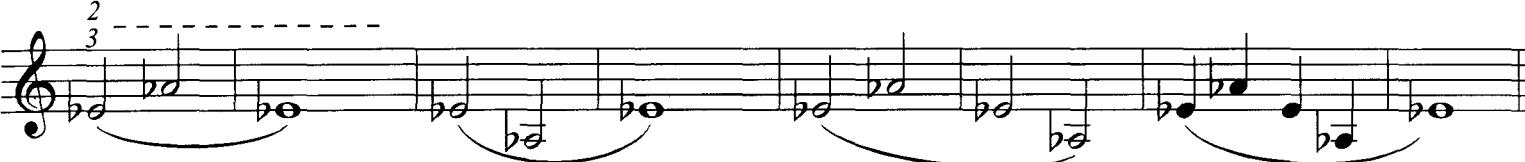
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2 -----



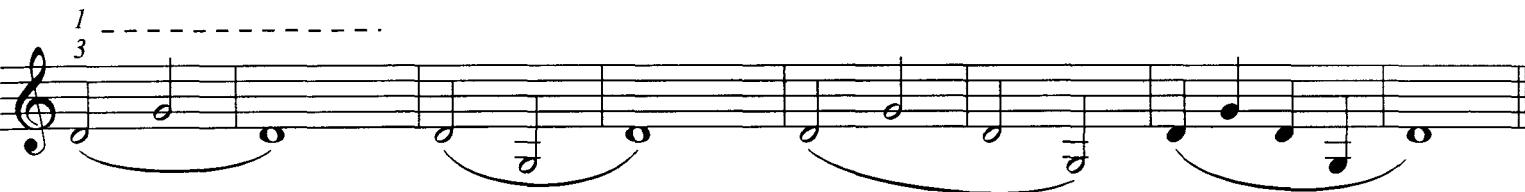
2

3 -----



1

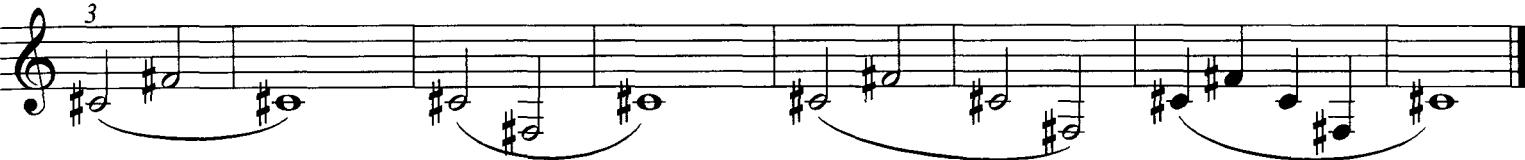
3 -----



1

2 -----

3 -----



II.

5

The musical score consists of ten staves of music for a single melodic line. The score is divided into two sections: Section I (measures 1-4) and Section II (measures 5-8). Each staff begins with a treble clef and a common time signature. Measure 1 starts with a half note followed by a quarter note. Measure 2 starts with a half note followed by a eighth note. Measure 3 starts with a half note followed by a eighth note. Measure 4 starts with a half note followed by a eighth note. Measure 5 starts with a half note followed by a eighth note. Measure 6 starts with a half note followed by a eighth note. Measure 7 starts with a half note followed by a eighth note. Measure 8 starts with a half note followed by a eighth note.

The image shows a musical score consisting of eight staves of music. The first four staves are continuous, while the remaining four are grouped under section numbers 6 and 7.

Section 6:

- a:** Treble clef staff. Notes: Open circle, open circle, open circle, open circle, open circle, open circle, open circle.
- b:** Treble clef staff. Notes: Open circle, open circle, open circle, open circle, open circle, open circle, open circle.
- c:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.
- d:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.
- e:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.
- f:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.
- g:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.

Section 7:

- a:** Treble clef staff. Notes: Open circle, open circle, open circle, open circle, open circle, open circle, open circle.
- b:** Treble clef staff. Notes: Open circle, open circle, open circle, open circle, open circle, open circle, open circle.
- c:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.
- d:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.
- e:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.
- f:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.
- g:** Treble clef staff. Notes: Sharp, sharp, sharp, sharp, sharp, sharp, sharp.

Each staff features a continuous line connecting the notes, and each note is marked with a small circle. The staves are separated by vertical bar lines, and the sections are indicated by large letters above the staves.

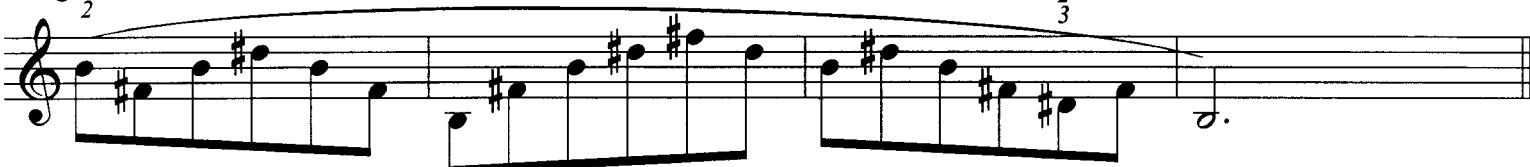
III.

11

a 0

1
2

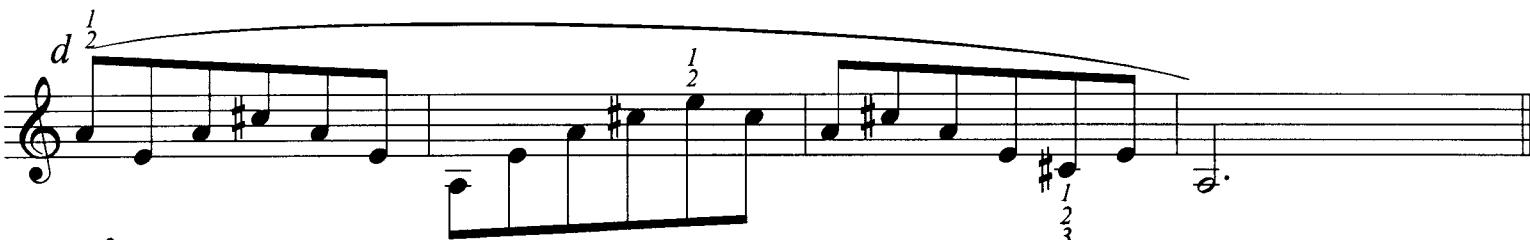
b 2

2
3

c 1

1
3

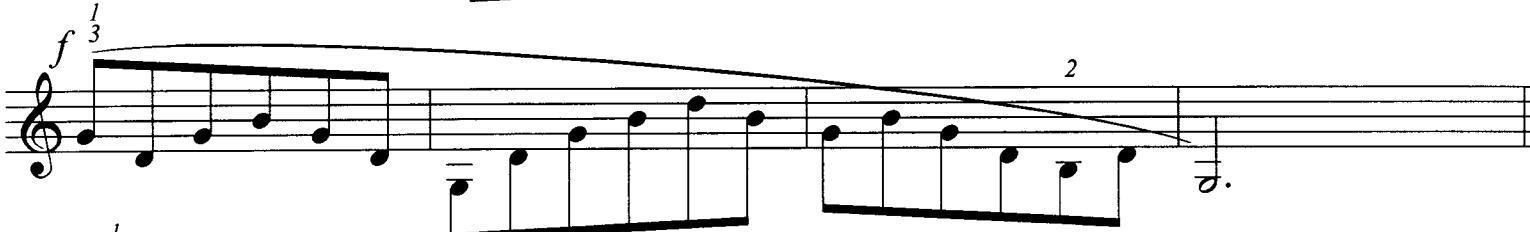
d 2

1
21
2
3e 2
3

0

f 1
3

2

g 1
2
3

1



IV.

17

a

b

c

d

e

f

g

0

1

2

1

2

1

2

3

1

2

3

1

2

3

VI.

31

The sheet music consists of six staves of musical notation, each starting with a treble clef. The first three staves are in B-flat major (two flats), while the last three staves are in G major (one sharp). The music is composed of eighth and sixteenth note patterns, primarily using the first and second fingers of the left hand. The notes are grouped by vertical bar lines, and the music is divided into measures by horizontal bar lines. The first staff begins with a measure of eighth notes, followed by a measure of sixteenth notes. The second staff begins with a measure of eighth notes, followed by a measure of sixteenth notes. The third staff begins with a measure of eighth notes, followed by a measure of sixteenth notes. The fourth staff begins with a measure of eighth notes, followed by a measure of sixteenth notes. The fifth staff begins with a measure of eighth notes, followed by a measure of sixteenth notes. The sixth staff begins with a measure of eighth notes, followed by a measure of sixteenth notes.

The image displays six staves of musical notation, likely for woodwind instruments, arranged vertically. Each staff begins with a clef (G or F), followed by a key signature, and a tempo marking like '♩ = 120'. The notation consists of eighth and sixteenth notes with stems pointing either up or down. The first two staves are in B-flat major (two flats), the third and fourth staves are in C major (no sharps or flats), and the last two staves are in G major (one sharp). Measure lines connect the notes across the staves, and a long horizontal line extends from the beginning of the first staff to the end of the sixth staff.

The musical score consists of ten staves of music for a woodwind instrument. The music is in common time. The key signatures change frequently, indicating various modes or临时调子 (tempo changes). The notation includes a variety of note values, primarily eighth notes, with some sixteenth-note patterns and grace notes. The music is divided into measures by vertical bar lines. The overall style is technical and focused on developing lip control and agility.

33

The musical score consists of eight staves of music, each starting with a treble clef and a key signature. The time signature varies from measure to measure, indicated by a 'G' symbol above the staff. The music features various note heads, some with stems and some with vertical bars, suggesting different lip techniques. Measure 1 starts with a treble clef and a key signature of one flat. Measures 2 through 4 start with a treble clef and a key signature of one sharp. Measures 5 through 7 start with a treble clef and a key signature of one flat. Measure 8 starts with a treble clef and a key signature of one sharp. The music includes several slurs and grace notes.

The musical score consists of six staves of music for a woodwind instrument. The first five staves are in G clef and show various patterns of eighth and sixteenth notes in different key signatures: B-flat major (two flats), E-flat major (one flat), C major (no sharps or flats), F major (one sharp), and G major (no sharps or flats). The sixth staff begins with a measure number 34 and a time signature of 6/8, continuing the melodic line.

35

A page of musical notation for a woodwind instrument, likely a flute or piccolo. The page contains eight staves of music, each starting with a treble clef. The key signatures change frequently across the staves, including G major, A major, C major, D major, E major, F major, and G major again. The time signature is common time (indicated by 'C'). The music consists primarily of eighth-note patterns, with some sixteenth-note figures and grace notes. There are several dynamic markings, including crescendos (indicated by a wavy line) and decrescendos (indicated by a wavy line with a dot). The first staff begins with a dynamic of $\frac{3}{8}$. The second staff begins with a dynamic of $\frac{7}{8}$. The third staff begins with a dynamic of $\frac{1}{8}$. The fourth staff begins with a dynamic of $\frac{1}{8}$. The fifth staff begins with a dynamic of $\frac{1}{8}$. The sixth staff begins with a dynamic of $\frac{1}{8}$. The seventh staff begins with a dynamic of $\frac{1}{8}$. The eighth staff begins with a dynamic of $\frac{1}{8}$.

37

The musical score consists of seven staves of music for a woodwind instrument. The staves are arranged vertically, each starting with a treble clef. Measure 37 begins with a common time signature. Measures 38 and 39 switch to 2/4 time. Measures 40 and 41 switch back to 3/4 time. Measures 42 and 43 return to 2/4 time. Measure 44 begins on the eighth staff. The music features a variety of note heads (solid black, hollow white, and cross-hatched) and rests. Accidental markings include flats (b) and sharps (♯). Measures 37-43 are shown, with measure 44 starting on the eighth staff.

38

39

40

41

42

43

44

Wk 9

29



12

23

13

123



Wk 9

Andante

A handwritten musical score for piano, page 45, in the key of A major (two sharps) and common time. The tempo is Andante. The score consists of eight staves of music, each with a treble clef. The first staff begins with a dynamic of *mf*. The music features various note values including eighth and sixteenth notes, with many notes connected by horizontal stems. Measure numbers 45 through 52 are visible above the staves. The score concludes with a dynamic of *f*.

Wk 9 • 87

Musical score consisting of three staves of music for treble clef, 8/8 time. The first staff begins with a treble clef, a 'G' key signature, and an 8/8 time signature. It features a series of eighth-note patterns with various dynamics and slurs. The second staff begins with a treble clef and a 'B-flat' key signature, with the instruction 'simile' placed below it. It also contains eighth-note patterns with dynamics and slurs. The third staff begins with a treble clef and a 'C' key signature, continuing the eighth-note patterns with dynamics and slurs.

9. Trumpet Style

No trumpet player can possibly achieve success unless he can tongue with precision and speed. Real trumpet parts call for staccato tonguing, to a great extent. In an exercise of this kind the sixteenths as well as the sixteenths must be played as short as possible, and the rests must be observed. Brilliancy is a requisite.

The musical score consists of ten staves of music for trumpet. The first staff is in common time (G clef) and dynamic 'f'. The subsequent staves switch between common time (G clef) and 12/8 time (F clef). The music features various rhythmic patterns including eighth-note pairs, sixteenth-note groups, and sixteenth-note chords, often separated by rests. The style is characterized by its precision and speed, as described in the accompanying text.

Grade 3: First Chair

Attack

- Nº1 OBJECT** To develop Confidence and Control.
INSTRUCTION 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 score consists of eight staves of music for brass instruments. Each staff begins with a dynamic marking: *p*, *pp*, *f*, *mf*, *p*, *pp*, *f*, *mf*. The music includes various note heads, rests, and dynamic changes (e.g., *ff*, *p*, *mf*, *f*). The score concludes with the word "etc."

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 International Copyright Secured. All rights reserved including public performance for profit.

in D
Major-Scales.

Dur-Tonleitern.

59

Gammes Majeures.

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

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

8.

This page contains three staves of handwritten musical notation for a single instrument. The notation is in common time (indicated by a '2' over a '4'). Measure 8 begins with a sixteenth-note pattern starting on a note with a sharp. Measures 9 and 10 continue the melodic line, featuring eighth-note patterns and various accidentals like flats and sharps. The music is written on five-line staves with vertical bar lines separating measures. Measures 9 and 10 each consist of four measures of music.

9.

10.