

Junior Fall Proficiencies

	Scales	Technical Studies	Single Articulation	Double Articulation	Triple Articulation	Flexibility	Attacks	Transposition
Books or material	2-octave scales or modified scales	Clarke Technical Studies	Gekker Articulation Studies	Arban	Arban	Irons 27 Groups of Exercises	Ear Trainer Checklist	Getchell, First Book of Practical Studies
Junior Fall Proficiencies (to pass off)	- Major scales @ 84, up to C#	Clarke 3, half @ 80	#4, quarter = 96	Clarke 2 @ 116 (DT each note)	Clarke 2 @ 88 (TT each note)	Group 17, half = 72	Ear Trainer Checklist	#17-20 on Bb, transpose to trumpet in C, A, Ab, G, Db, D, Eb, E F

Work on Mase, Maintenance Routine #3 (modified)

Junior Fall Semester

(*d* = 60-120)

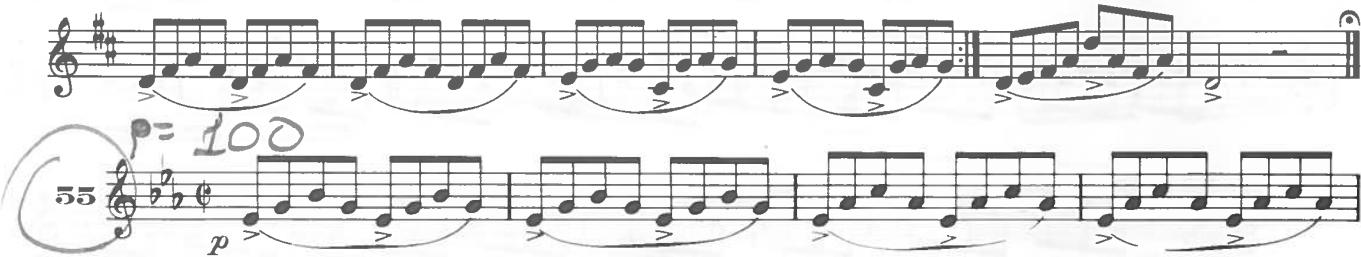
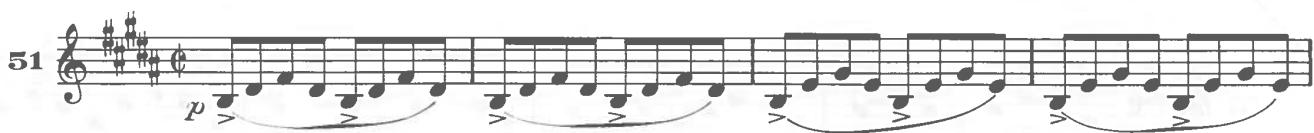
46

47

48

49

50



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, D major, A major, C major, F major, B-flat major, G minor, E minor, and B-flat minor). 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 *P=150* at the beginning of staff 59. 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*

59 *P=150*

60 *p*

61 *p*

62 *p*

63

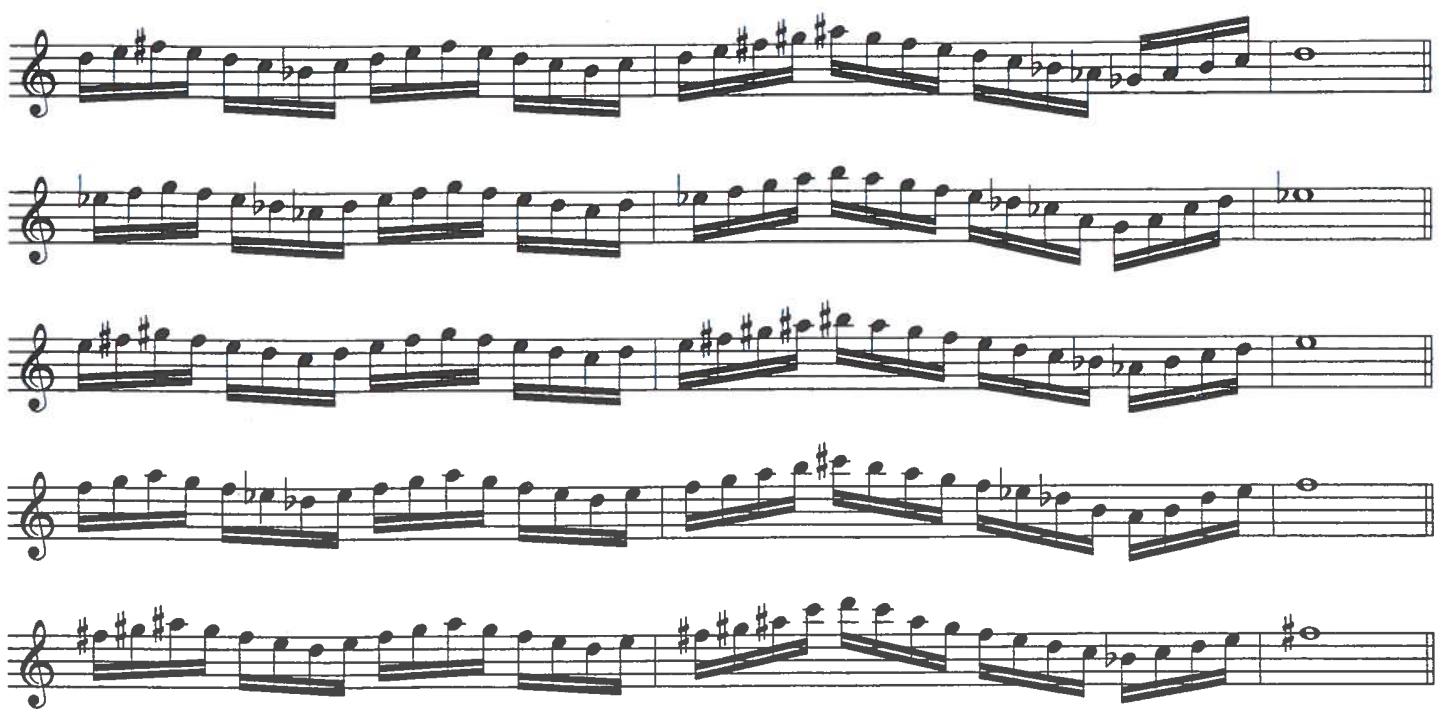
The musical score consists of two staves of piano music. The top staff begins with a treble clef, a key signature of four sharps, and a common time signature. It features a continuous pattern of sixteenth-note pairs, each pair consisting of a note on the first beat and a note on the third beat of a sixteenth-note group. The notes are grouped by vertical bar lines. The bottom staff begins with a treble clef, a key signature of one sharp, and a common time signature. It also features a continuous pattern of sixteenth-note pairs, similar to the top staff but with some variations in the grouping. Both staves end with a double bar line and repeat dots, indicating a return to a previous section.

64

4. Whole Tone

$\text{♩} = 72 - 120+$

The music is composed of ten staves of music, each containing a series of eighth and sixteenth notes. The notes are grouped into measures by vertical bar lines. The music is composed of a repeating pattern of eighth and sixteenth note figures, primarily using whole tones. The key signature changes frequently, indicated by various sharps and flats.



(♩ = 80-120)

1.

2.

3.

4.

5.

6.

7.

8.

9.

Sheet music for a solo instrument, likely flute or oboe, featuring eight staves of music. The staves are in various keys and time signatures, including common time, 6/8, and 3/4. Each staff begins with a dynamic 'p' (piano). The music consists primarily of eighth-note patterns with grace notes and slurs. The first two staves are in common time (G clef), the third is in 6/8 (G clef), the fourth is in 3/4 (F clef), the fifth is in 6/8 (G clef), the sixth is in 3/4 (F clef), the seventh is in 6/8 (G clef), and the eighth is in common time (G clef). Measure endings are indicated by colons and repeat signs.

GROUP 17

The image shows seven staves of musical notation, each consisting of five horizontal lines. The staves are arranged vertically, one above the other. The first staff has a treble clef, a key signature of four sharps, and a common time symbol. The second staff has a treble clef, a key signature of one sharp, and a common time symbol. The third staff has a treble clef, a key signature of two sharps, and a common time symbol. The fourth staff has a treble clef, a key signature of one sharp, and a common time symbol. The fifth staff has a treble clef, a key signature of two sharps, and a common time symbol. The sixth staff has a treble clef, a key signature of one sharp, and a common time symbol. The seventh staff has a treble clef, a key signature of one sharp, and a common time symbol. Each staff begins with a dynamic marking of *f* (fortissimo). The music consists of eighth-note patterns. In the first staff, there are grace notes above the main notes. In the second staff, there are grace notes below the main notes. In the third staff, there are grace notes above the main notes. In the fourth staff, there are grace notes below the main notes. In the fifth staff, there are grace notes above the main notes. In the sixth staff, there are grace notes below the main notes. In the seventh staff, there are grace notes above the main notes. The music concludes with a repeat sign and a final dynamic marking of *d* (diminuendo).

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				

10

17

Andante

mf

p

mf

p

18

Andante

mf

(1)

E.I. 304

19

Andante

mf

piu mosso

rit.

20

Andante

mf

a tempo

rit.

a tempo

rit.

rit.

21

Andante

f

p

f

p

Fine

f

p

f

p

D.C. al Fine

Warmup routine 5

1. Stamp p. 1-9
2. Technical study: Clarke 5 (do with DT, too)
3. Articulation: articulation chart
4. Slurs: Bai Lin III (with warmup on some previous exercises)
5. Schlossberg: 23, 39, 77
6. Goldman: 1
7. Shuebruk: p. 9-10
8. TT: Arban p. 162, 163, 166
9. DT: (Clarke 5)
10. Scale
11. Nagel: 3

WEEK 3

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

Schlossberg Daily Drill
p. 6 #23 p. 11 #39 p. 25 #77

Goldman: Practical Studies (supplement)
#1 S.T./D.T. (in B-flat #1 on C)

Shuebruk: Graded Lip Trainers
Bk. 2 p.9-10 (pp-ff) also on C trp up to high C

Arban
p. 166 #47-48 p. 78 #7*

Scales
Arban p. 59; **Schlossberg** p. 28 G, B (also D.T.)

Nagel
Speed Studies #3

Articulations for Arban Chromatic studies pgs. 77-79

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
knees as far down as possible, then inhale
with full capacity, repeat several times and
intercostal area will be developed.

great gusts of air through the
bell (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-
ing that is used an 8th higher. If pedal C
does 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
not playing 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-ups¹ Mises en train de base¹ Grundlegende Einspielübungen¹

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 includes various dynamics such as *f*, *p*, and *ff*, and articulations like *v* and *b*. Performance instructions include *senza dim.* and *rit.* The music is written in common time, with notes ranging from eighth notes to sixteenth notes. The staves are separated by vertical bar lines, and the overall style is characteristic of classical or romantic era sheet music.

A handwritten musical score for a six-part composition, likely for strings or similar instruments. 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:

- Part 1: Violin I (V1)
- Part 2: Violin II (V2)
- Part 3: Viola (Va)
- Part 4: Cello (Vc)
- Part 5: Double Bass (Bass)
- Part 6: Double Bass (Bass)

The score includes various dynamics such as *ff*, *f*, *p*, *mp*, and *mf*. There are also performance instructions like "d" and "a" with arrows indicating direction. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The handwriting is clear and organized, though there are some minor variations in note heads and stems.

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

FIFTH STUDY

Mastery of the preceding material will have improved your breath control and endurance, and you should now be prepared for these more advanced studies.

Do not advance to a new exercise until you have thoroughly mastered the previous one.

Observe the dynamics carefully to avoid lip strain. When you have conquered the study as written, single and double tongue it.

FÜNFTE ÜBUNG

Wenn Sie die vorhergehenden Übungen beherrschen, haben Sie Ihre Atemkontrolle und Ihr Durchhaltevermögen soweit verbessert, daß Sie auf die fortgeschrittenen Übungen vorbereitet sind.

Mit der nächsten Übung erst dann beginnen, nachdem Sie die vorhergehenden Übungen gründlich beherrschen.

Um die Lippen nicht zu strapazieren, muß die Dynamik sorgfältig beachtet werden. Nachdem Sie die Uwung wie geschrieben beherrschen, versuchen Sie, sie mit Einzelzungue und anschließend mit Doppelzungue zu spielen.

CINQUIÈME ÉTUDE

La familiarisation avec les exercices qui précédent aura amélioré votre maîtrise du souffle et votre endurance et vous devriez maintenant être prêt à aborder ces exercices plus avancés.

Ne passez pas à un nouvel exercice avant de vous être entièrement familiarisé avec le précédent.

Observez soigneusement les dynamiques pour éviter les tensions aux lèvres. Lorsque vous aurez réussi à jouer l'étude telle que présentée, essayez le coup de langue simple, puis double.

The sheet music consists of two pages of musical notation. The top page (page 87) has a tempo marking of $\text{♩} = 72-144$. It features six staves of sixteenth-note exercises. The first staff begins with a dynamic of *p*, followed by *pp*. The second staff begins with a dynamic of *v*. The third staff begins with a dynamic of *v*. The fourth staff begins with a dynamic of *v*. The fifth staff begins with a dynamic of *v*. The sixth staff begins with a dynamic of *v*. The bottom page (page 88) also features six staves of sixteenth-note exercises. The first staff begins with a dynamic of *pp*. The second staff begins with a dynamic of *pp*. The third staff begins with a dynamic of *v*. The fourth staff begins with a dynamic of *v*. The fifth staff begins with a dynamic of *v*. The sixth staff begins with a dynamic of *v*.

89

90

91

92

A musical score for piano, featuring three staves of music. The score consists of three systems of four measures each. Measure 92 starts with a dynamic of *pp*. Measure 93 begins with a dynamic of *pp*. Measure 94 begins with a dynamic of *pp*. The music is in common time throughout. The first two staves are in G major (two sharps) and the third staff is in C major.

92

93

94

95 *pp*

96

97 *f*

Musical score for measures 98 through 104. The score consists of four staves of music for a wind instrument. Measure 98 starts with a dynamic of mp . Measures 99-104 show various fingerings indicated by numbers above the notes and slurs connecting groups of notes.

These scales will help to improve your finger technique. Begin slowly and practice until you can play them many times in one breath.

Diese Skalen sollen Ihnen helfen, Ihre Fingertechnik zu verbessern. Langsam beginnen und praktizieren, bis sie diese Tonleitern viele Male auf einem Atemzug spielen können.

Ces gammes vous permettront d'améliorer votre technique des doigts. Commencez lentement et exercez-vous jusqu'à ce que vous puissiez les jouer de nombreuses fois d'un seul souffle.

Musical score for measures 99 through 104. The score consists of five staves of music for a wind instrument. Measures 99-104 show various fingerings indicated by numbers above the notes and slurs connecting groups of notes. Measure 99 has a tempo marking of $(\text{d} = 76-160)$.

Musical score for a solo instrument (likely flute or oboe) in common time. The score consists of ten staves of music, numbered 105 through 116. The music is written in a melodic style with sixteenth-note patterns. Dynamic markings include accents (>) and dynamics (p). Measures 105-108 feature a melodic line with grace notes. Measures 109-112 continue the melodic line. Measures 113-116 conclude the section with a final melodic line.

Etude V

Play the entire page in one breath.

Die ganze Seite in einem Atemzug spielen.

Jouez la page entière d'un souffle.

(♩ = 176)

117

Articulation speed practice chart

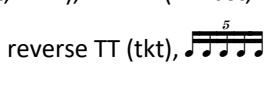
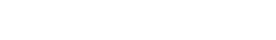
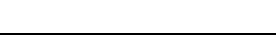
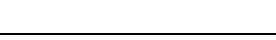
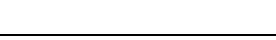
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in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

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

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

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

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

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

Lip Flexibilities

for all brass instruments

I.

Bai Lin

1

0 -----



2

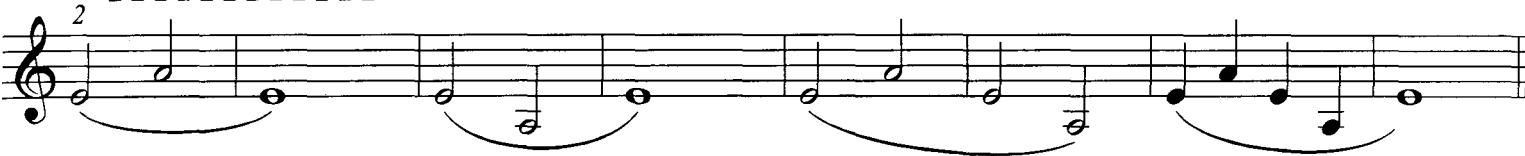


1



1

2 -----



2

3 -----



1

3 -----



1

2 -----



II.

5

III.

12

Sheet music for Bai Lin Lip Flexibilities, page 15, measures 12-15. The music is divided into seven staves, each labeled with a letter and a number. The letters are a, b, c, d, e, f, and g. The numbers are 0, 1, 2, and 3. The music consists of eighth-note patterns on five-line staves. Measure 12 starts with staff a⁰. Staff b² begins with a sharp sign. Staff c¹ begins with a flat sign. Staff d¹ begins with a sharp sign. Staff e² begins with a flat sign. Staff f¹ begins with a sharp sign. Staff g² begins with a sharp sign. Measures 13 and 14 continue the sequence. Measure 15 concludes the page.

13

Exercise 13 consists of seven staves (a through g) of musical notation in 6/8 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The patterns involve sixteenth-note groups connected by curved lines. Fingerings are indicated below the notes:

- Staff a:** 0, 3
- Staff b:** 2, 2, 3
- Staff c:** 1, 3
- Staff d:** 1, 2, 3
- Staff e:** 2, 0
- Staff f:** 2, 3, 1
- Staff g:** 1, 2, 3

14

Exercise 14 consists of four staves (a through d) of musical notation in 6/8 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The patterns involve sixteenth-note groups connected by curved lines. Fingerings are indicated below the notes:

- Staff a:** (no specific fingerings shown)
- Staff b:** (no specific fingerings shown)
- Staff c:** (no specific fingerings shown)
- Staff d:** (no specific fingerings shown)



15



The image displays three staves of musical notation, likely for a woodwind instrument, illustrating various lip flexibilities. The first two staves are in G clef and the third is in F clef. Each staff consists of two measures. The first measure of each staff features a continuous series of eighth-note patterns: the first staff uses a sequence of notes with varying slurs and grace notes; the second staff uses a sequence of notes with slurs; the third staff uses a sequence of notes with grace notes. The second measure of each staff shows a different pattern: the first staff has a sequence of notes with slurs; the second staff has a sequence of notes with slurs; the third staff has a sequence of notes with grace notes. Measure numbers 16 and 18 are indicated in boxes on the left side of the staves.

23

simile

89

simile

Presto

77

p

molto staccato

p

1. Staccato Tonguing

This staccato study should be practised slowly at first, and also with very even tonguing. After it has been mastered in slow tempo, begin to play it faster. In fact, it should be played as quickly as possible without sacrificing smoothness or clarity.

mf

f

v

rall.

a tempo

General Instruction for Interval Practice

Interval Practice trains the lips to slacken and tighten, (to make the opening between the lips larger or smaller) for low or high tones. A low tone is made by loosening the lips a little, and the high tones are not obtained by blowing harder but by pinching the lips tighter together. The difference of high and low in the scale is of course assisted by a relaxing and tensing of the body generally, but the lips make the whole difference in pitch. Gradually the practice develops control in the degrees of tensing the muscles, and the player attains a sure lip, so that he will rarely make a break in jumping the longest distances.

This is the department where the player learns to play the all coveted High Notes. But he usually is very thoughtless in the practice, and thinks of the High notes only. The true Exercise is to go FROM Low TO High, or the reverse. Trying to play high notes without connecting them with the lower ones will only hurt the lips and destroy whatever sureness of embouchure may exist; besides spoiling the quality of the tone in general. If the student wishes to try a high note over again, he should always take the preceding low tone with it, and practise the leap. That was what he missed. Besides there is no special glory about High notes. Everybody can get them without fail if he does regular and intelligent Interval Practise.

Practise these Exercises also with Legato and Staccato tongue, and in varying degrees of speed and power but never very fast or very loud. Be careful not to move the mouthpiece or the lips in going up or down. Inhale before a low note going up and before a high note going down. Don't move the head up and down.

Nº 1 OBJECT (See above)

INSTRUCTION Learn all these from Memory. This gives freedom to attend to the Quality. Fine clear Tone. Confident manner. Observe the breathing Signs V. Practice N° 1 B loud, full Tone.

CAUTION Don't blow harder for the high notes. Pinch tighter with the lips. Don't mind the breaks, make as few as possible and do better gradually. It is the Exercise you need and not that particular tone. Avoid all contortions of the face. When you can play N° 1A three times through without pausing you may safely go to N° 2. This should be your rule for advancing.



2 INSTRUCTION Transpose this also into D natural by omitting all the flats and substituting F sharp and C sharp.

CAUTION Rest the lips when they are tired, all forcing is harmful. When you have learned these two keys, play the Exercise in C, D flat and D (letter A) without stopping, before practising No 3.

A



B



3 Read the general Instructions for Intervals. Transpose No 3 also into E natural (when you can play it in E flat three times without stopping) and then practise to do it in C, D flat, D, E flat, and E without stopping. You are sure to injure your lips if you will NOT be patient in going to the next number. Don't grieve about the High notes. Everybody can get them if he practises with good judgment. The Key of E natural has 4 sharps, F, C, G, D. Use the same notes.

A



B



4 Commit all to memory. Interval practice is the sure cure for broken notes. Practise the Low Intervals diligently. They are just as useful, and help to improve your Tone quality more than the High notes. Finally learn to do all six keys in succession. You should be satisfied to accomplish this department in one year. These Exercises are extended in Grade 3.



Make higher Keys if you wish.

THEME. ♩ = 64

26. ♩ = 64

27. ♩ = 60
tu tu kututu ku tu

28. ♩ = 60
tu tukututukutu

29. ♩ = 116
tu tuku tutuku tutuku tu tukutu
simile

30. ♩ = 116
tutuku tu tuku tutuku tu tuku

31. ♩ = 116
tutuku tutuku tutukutu

32. ♩ = 92
tu tuka tu tukutu
simile

33. tu tukutu tukutu

34. tu tukututuku tu tukututuku tu

35. tu tukututuku tu tukututuku tu

36. tutukututuku tutukututuku tutukututuku tutukututuku tu

d: 80 to 124 (for 47 to 66)

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. 

