

Freshman Spring Proficiencies

	Scales	Technical Studies	Single Articulation	Double Articulation	Triple Articulation	Flexibility	Attacks	Transposition
Books or material	2-octave scales or modified scales	Clarke Tech Studies	Gekker Articulation Studies	Arban	Arban	Irons 27 Groups of Exercises	Shuebruk Lip Trainers	Getchell, First Book of Practical Studies
Freshman spring Proficiencies (to pass off)	Natural minor @ 76, up to C	Clarke 2, half @ 76	#5, quarter = 96	p. 176 @ 110	p. 156, quarter @ 128	Group 9, quarter @ 66	p. 20, #1 @72	#5-8 on Bb, transpose to trumpet in C, A, Ab, G, Db, D, Eb, F

Work on Mase, Maintenance Routine #7 (modified)

Freshman Spring Semester

Musical score for a single instrument, likely a woodwind or brass, consisting of ten staves of music. The tempo is marked as $\text{d} = 80-120$. The dynamics are primarily p (piano) and $p >$ (pianissimo with a dynamic accent). The key signature varies across the staves, indicating changes in mode or key.

- Staff 1:** Treble clef, one sharp (F#), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 2:** Treble clef, one flat (B-flat), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 3:** Treble clef, two sharps (D major), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 4:** Treble clef, one flat (B-flat), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 5:** Treble clef, one sharp (F#), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 6:** Treble clef, one sharp (F#), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 7:** Treble clef, one flat (B-flat), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 8:** Treble clef, one sharp (F#), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 9:** Treble clef, one flat (B-flat), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.
- Staff 10:** Treble clef, one sharp (F#), common time. Measures 1-2: $p >$, eighth-note patterns. Measures 3-4: $p >$, eighth-note patterns. Measure 5: p , eighth-note patterns. Measure 6: p , eighth-note patterns. Measure 7: p , eighth-note patterns. Measure 8: p , eighth-note patterns. Measure 9: p , eighth-note patterns. Measure 10: p , eighth-note patterns.

1.

2.

3.

4.

5.

6.

7.

5.

Minor

$\text{♩} = 72 - 120+$

1. Minor

2. Minor

3. Minor

4. Minor

5. Major

6. Major

7. Major

8. Major

9. Major

10. Major

A series of eight musical staves, each consisting of five horizontal lines. The staves are arranged vertically, one above the other. Each staff begins with a clef (G or F), followed by a key signature, and ends with a vertical bar line. The music consists of eighth-note patterns, primarily eighth-note chords or pairs of eighth notes separated by a breve rest. The keys change with each staff: G major (two sharps), E minor (one sharp), A major (three sharps), D major (one sharp), B-flat major (two flats), F major (one sharp), C major (no sharps or flats), and G major (two sharps). The patterns generally move from left to right across the staves.

Variations:

Two staves of musical notation, each consisting of five horizontal lines. The staves begin with a clef (F) and a key signature of two flats. The music consists of eighth-note patterns, including eighth-note chords and pairs of eighth notes separated by a breve rest. The patterns are similar to those in the previous section but with different harmonic progressions due to the key change.





GROUP 9

The image displays four staves of musical notation, each consisting of five horizontal lines. The notation is primarily composed of eighth-note pairs and sixteenth-note groups. The first three staves begin with a treble clef, while the fourth staff begins with a soprano clef. The key signatures vary across the staves: the first staff has two sharps (F# major), the second staff has one sharp (G major), the third staff has one sharp (G major), and the fourth staff has no sharps or flats (C major). Measure lines divide the staves into measures. In the first three staves, the first measure starts with a single note followed by a measure of eighth-note pairs. The second measure starts with a single note followed by a measure of sixteenth-note groups. The third measure starts with a single note followed by a measure of eighth-note pairs. The fourth staff begins with a single note followed by a measure of sixteenth-note groups. Measures are separated by vertical bar lines, and repeat signs with dots are placed between the first and second measures of each staff. The notes are black, and the stems are either vertical or slanted to the right. The first three staves end with a double bar line, while the fourth staff ends with a single bar line.

14. Timing Drills

Place all notes deliberately and solidly at a slow tempo. With steady rhythm, your air and tongue need to work together, to create each note with clarity and center. Both air and tongue function in balance with one not overshadowing the other. Breathing in rhythm is also helpful. Aim for an even, consistent sound and articulation placement throughout the different ranges. Expand the exercises below to include all keys. Explore wider registers as is productive. Vary articulation, dynamics, and note lengths.

I Slowly

With very focused air and solid articulation, move through the different registers, strongly setting things in place ("sitting" on each note). Transpose these exercises to any and all keys and use different intervals that are comfortable and productive. Both air and articulation work in tandem to create an even, consistently placed sound throughout the different registers. Explore a variety of dynamics while maintaining the same clarity and placement.

For all exercises below $\text{♩} = 92$ Play in any appropriate sequence.

II Slow, deliberate, and solid

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				

5



6



7

Musical score for piano, page 10, showing measures 11 and 12. The key signature is one sharp (F# major). The time signature is common time (C). The dynamic marking *mf* is present at the beginning of measure 11. The music consists of two staves: the upper staff uses treble clef (G) and the lower staff uses bass clef (F). Measures 11 and 12 contain a total of 16 notes.

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

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

8

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

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

A musical score for piano, featuring two staves. The top staff begins with a quarter note, followed by eighth notes, sixteenth notes, and a sequence of notes with accidentals (sharp, double sharp, double flat). The bottom staff begins with a forte dynamic 'p' (piano), followed by a melodic line.

9

A musical score showing a single staff of music in G major. The key signature has one sharp. The time signature is common time (indicated by 'C'). The dynamic marking 'p' (piano) is at the beginning. The melody consists of eighth notes and sixteenth notes, primarily on the A string (5th line). The notes are grouped by vertical bar lines.

A musical score for 'The Star-Spangled Banner' featuring a single melodic line on a staff. The staff begins with a treble clef and consists of ten measures. The notes are primarily eighth notes, with some sixteenth-note patterns and a few quarter notes. The key signature changes from one sharp to two sharps. The dynamic level is indicated as forte (f) at the end of the first measure.

A musical staff consisting of five horizontal lines and four spaces. A treble clef is positioned at the top left. To its right is a key signature of one sharp. Below the staff is a common time signature. The staff contains 16 eighth notes. The first note is followed by a dynamic instruction 'p' (piano) written below the staff.

WEEK 1

Clark: Technical Studies

1 odd a. tongue b. slur

Schlossberg Daily Drill

p. 6 #21 p. 11 #37 p. 24 #75

Goldman: Practical Studies (supplement)

#3 S.T./D.T. (in A)

Shuebruk: Graded Lip Trainers

Bk. 2 pg. 6-7 #2 (pp-ff) also on C trp up to high C

Scales

Arban p. 59; Key of week. Also DT and TT for every written note

Nagel
Speed Studies #1

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
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 8th higher. If pedal C
not respond, use the $\frac{1}{2}$ valve combina-
tion (see page 5). 3

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). 3

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

— bedeutet, dass der Ausgangston nicht verraten darf, in welche Richtung (nach oben oder nach unten) er weiterführen wird.

— bedeutet, dass der höhere Ton **gehalten** werden muss (ca. 3 zusätzliche Schläge).

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)

Keep air support
buzz

ready
breathe
Poo (2 x Too)
Poo (2 x Touh)
Poo (2 x Tu)
smile

breath
expire
Taa
Tooh
Touh
Tuuh

Poo
Tooh
Touh
Tuuh
smile

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)

FIRST STUDY

Do not exceed the dynamic markings indicated in these exercises to avoid fatigue and strain to the lip muscles. Permanent injury to the embouchure may occur if the tone is forced.

Practise each exercise eight to sixteen times in one breath, keeping the lips and fingers flexible. Tighten the lips slightly in the ascending lines, loosen them in descending lines.

ERSTE ÜBUNG

Um Ermüdung und unnötige Strapazierung der Lippenmuskeln zu vermeiden, dürfen die für diese Übungen angegebenen dynamischen Markierungen nicht überschritten werden. Durch Forcierung der Töne können die Körperorgane permanent verletzt werden.

Jede einzelne Übung auf einem Atemzug acht bis sechzehn Mal praktizieren und dabei darauf achten, daß die Lippen und Finger geschmeidig bleiben. Die Lippen bei den ansteigenden Zeilen etwas spannen und bei den absteigenden Zeilen lockern.

PREMIERE ETUDE

Ne dépasser pas les marques dynamiques indiquées dans ces exercices pour éviter la fatigue et la tension aux muscles des lèvres. Des dommages permanents peuvent être causés à l'embouchure si le ton est forcé.

Faites chaque exercice de huit à seize fois d'un seul souffle, pour conserver la souplesse des lèvres et des doigts. Pincez légèrement les lèvres dans les lignes ascendantes et détiez-les dans les lignes descendantes.

The sheet music contains nine staves of musical notation for woodwind instruments. Each staff begins with a treble clef, a key signature of two sharps, and a 3/4 time signature. The tempo is indicated as quarter note = 160 to eighth note = 112. The dynamic marking 'pp' (pianissimo) is placed at the start of each staff. The musical content is composed of eighth-note patterns that form alternating ascending and descending melodic lines across the staves.

10 *pp*

11 *pp*

12 *pp*

13 *pp*

14 *pp*

15 *pp*

16 *pp*

17 *pp*

18 *pp*

19 *pp*

20 *pp*

21 *pp*

22

23

24

25

pp

pp

pp

pp

Etude I

(♩ = 120)

26

pp

Articulation speed practice chart

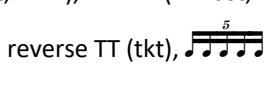
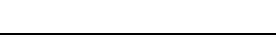
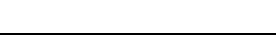
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in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

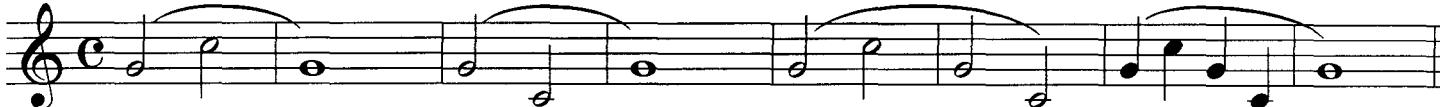
for all brass instruments

I.

Bai Lin

1

0 -----



2 -----



1 -----



1 -----



2 -----



1 -----



1 -----



2

Sheet music for Exercise 2, featuring seven staves of musical notation. The music is in common time (indicated by 'C') and uses a treble clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The key signature changes across the staves, starting at G major (no sharps or flats), moving through A major (one sharp), F major (one flat), E major (two sharps), and back to G major (no sharps or flats). The music includes various dynamics and performance markings such as slurs and grace notes.

3

Sheet music for Exercise 3, featuring three staves of musical notation. The music is in common time (indicated by 'C') and uses a treble clef. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. The key signature changes across the staves, starting at G major (no sharps or flats), moving through A major (one sharp), and then to D major (two sharps). The music includes various dynamics and performance markings such as slurs and grace notes.

The image displays a page of sheet music consisting of ten staves of musical notation. The first four staves represent melodic lines in G major, F major, G major, and C major, respectively. Each staff begins with a treble clef and a key signature. The first staff has a key signature of one sharp (F#). The second staff has a key signature of one flat (B-flat). The third staff has a key signature of one sharp (F#). The fourth staff has a key signature of one sharp (F#). The fifth staff, which is labeled with the number '4' in a box, shows a rhythmic pattern of eighth notes and sixteenth notes. The music is written in common time, indicated by a 'C' at the beginning of the first staff.

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.

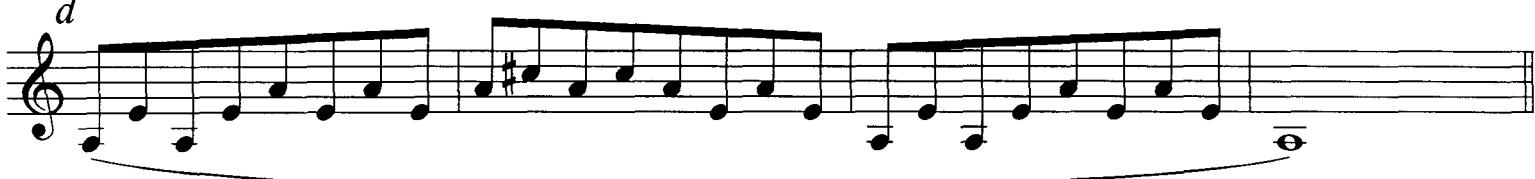
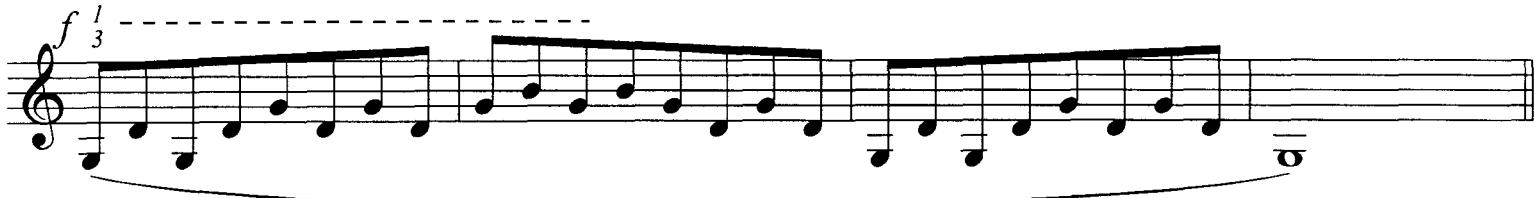
Each staff features a continuous line connecting the notes, and each note is marked with a small circle. The staves are separated by vertical bar lines, and the sections are indicated by large letters above the staves.

8

The sheet music consists of eight staves, each labeled with a letter (a through g). Each staff begins with a treble clef and a common time signature (indicated by the number '1'). The staves are arranged vertically, with each subsequent staff starting at a lower pitch than the previous one.

- Staff a:** The first staff contains six measures of eighth-note patterns. The notes are grouped into pairs by vertical stems. The first measure starts on the A-line (A4), the second on the G-line (G4), the third on the F-line (F4), the fourth on the E-line (E4), the fifth on the D-line (D4), and the sixth on the C-line (C4). Measures 1-4 have a single vertical stem between pairs; measures 5-6 have two vertical stems between pairs.
- Staff b:** The second staff contains six measures of eighth-note patterns. The notes are grouped into pairs by vertical stems. The first measure starts on the A-line (A4), the second on the G-line (G4), the third on the F-line (F4), the fourth on the E-line (E4), the fifth on the D-line (D4), and the sixth on the C-line (C4). Measures 1-4 have a single vertical stem between pairs; measures 5-6 have two vertical stems between pairs.
- Staff c:** The third staff contains six measures of eighth-note patterns. The notes are grouped into pairs by vertical stems. The first measure starts on the A-line (A4), the second on the G-line (G4), the third on the F-line (F4), the fourth on the E-line (E4), the fifth on the D-line (D4), and the sixth on the C-line (C4). Measures 1-4 have a single vertical stem between pairs; measures 5-6 have two vertical stems between pairs.
- Staff d:** The fourth staff contains six measures of eighth-note patterns. The notes are grouped into pairs by vertical stems. The first measure starts on the A-line (A4), the second on the G-line (G4), the third on the F-line (F4), the fourth on the E-line (E4), the fifth on the D-line (D4), and the sixth on the C-line (C4). Measures 1-4 have a single vertical stem between pairs; measures 5-6 have two vertical stems between pairs.
- Staff e:** The fifth staff contains six measures of eighth-note patterns. The notes are grouped into pairs by vertical stems. The first measure starts on the A-line (A4), the second on the G-line (G4), the third on the F-line (F4), the fourth on the E-line (E4), the fifth on the D-line (D4), and the sixth on the C-line (C4). Measures 1-4 have a single vertical stem between pairs; measures 5-6 have two vertical stems between pairs.
- Staff f:** The sixth staff contains six measures of eighth-note patterns. The notes are grouped into pairs by vertical stems. The first measure starts on the A-line (A4), the second on the G-line (G4), the third on the F-line (F4), the fourth on the E-line (E4), the fifth on the D-line (D4), and the sixth on the C-line (C4). Measures 1-4 have a single vertical stem between pairs; measures 5-6 have two vertical stems between pairs.
- Staff g:** The seventh staff contains six measures of eighth-note patterns. The notes are grouped into pairs by vertical stems. The first measure starts on the A-line (A4), the second on the G-line (G4), the third on the F-line (F4), the fourth on the E-line (E4), the fifth on the D-line (D4), and the sixth on the C-line (C4). Measures 1-4 have a single vertical stem between pairs; measures 5-6 have two vertical stems between pairs.

9

a*b**c**d**e**f**g*

10

a

Musical score for piano, page 10, section a. The score consists of two staves. The top staff shows a treble clef, common time, and a dynamic marking of f . The bottom staff shows a bass clef. The music features eighth-note patterns and rests, with a thick black bar under the notes in measures 1-3.

h

h

A musical score fragment labeled 'b' at the top left. It consists of four measures of music on a single staff. The key signature is one sharp. Measure 11 starts with a quarter note, followed by an eighth note, a sixteenth note, another sixteenth note, and a quarter note. Measure 12 starts with a sixteenth note, followed by an eighth note, a sixteenth note, another sixteenth note, and a quarter note. Measure 13 starts with a sixteenth note, followed by an eighth note, a sixteenth note, another sixteenth note, and a quarter note. Measure 14 starts with a sixteenth note, followed by an eighth note, a sixteenth note, another sixteenth note, and a quarter note.

C

C

A musical score for piano, page 10, system 2. The score features a treble clef staff with a key signature of one flat (B-flat). The music is divided into three measures. Each measure contains six eighth notes, all starting on the same pitch (B-flat) and moving down through the notes A, G, F, E, and D. The first two measures end with a vertical bar line, while the third measure ends with a repeat sign and a double bar line. The letter 'C' is positioned above the staff at the beginning of the section.

id

id

A musical score fragment labeled 'd' at the top left. It consists of a single melodic line on a treble clef staff. The line starts with a quarter note, followed by a eighth note, a sixteenth note, another eighth note, and a sixteenth note. This pattern repeats twice more. Between the second and third groups of notes, there is a short horizontal line with a vertical stroke extending downwards from the middle of the staff. The staff has five lines and four spaces. The notes are black dots on the lines or spaces. The measure ends with a single eighth note.

3

3

e

2
3

1

1

A musical score for piano, featuring four staves of music. The first staff uses a treble clef, the second a bass clef, and the third and fourth staves are blank. Measure 1 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 2 continues the sixteenth-note pattern. Measure 3 begins with a eighth-note followed by a sixteenth-note pattern. Measure 4 ends with a half note. Measure 5 starts with a sixteenth-note pattern. Measure 6 ends with a half note. Measure 7 starts with a eighth-note followed by a sixteenth-note pattern. Measure 8 ends with a half note. Measure 9 starts with a sixteenth-note pattern. Measure 10 ends with a half note. Measure 11 starts with a eighth-note followed by a sixteenth-note pattern. Measure 12 ends with a half note. Measure 13 starts with a sixteenth-note pattern. Measure 14 ends with a half note. Measure 15 starts with a eighth-note followed by a sixteenth-note pattern. Measure 16 ends with a half note. Measure 17 starts with a sixteenth-note pattern. Measure 18 ends with a half note. Measure 19 starts with a eighth-note followed by a sixteenth-note pattern. Measure 20 ends with a half note.

8

The musical score consists of two staves. The top staff is in common time, treble clef, and G major (indicated by a 'g'). It features a melodic line with eighth and sixteenth notes, accompanied by a basso continuo line below it. The bottom staff is also in common time and shows harmonic information with Roman numerals I, II, and III above the measures, and various sharps and naturals indicating key changes.

6

Slow

21

mf

simile

12 23 13 123

Slow

37

mf

simile

simile

Molto staccato

75

3. Staccato Tonguing

In exercises of this kind, the student must be extremely careful to have the intonation accurate. Some of the intervals are rather difficult. Therefore do not attempt to play with speed at first. Precise, sharp tonguing is essential.

Moderato

The musical score contains ten staves of music, each with a treble clef and a common time signature. The music is composed of sixteenth-note patterns, primarily eighth-note pairs connected by vertical stems. The first staff begins with a sixteenth note followed by a rest. The second staff starts with a sixteenth note followed by a eighth-note pair. The third staff begins with a sixteenth note followed by a eighth-note pair. The fourth staff starts with a sixteenth note followed by a eighth-note pair. The fifth staff begins with a sixteenth note followed by a eighth-note pair. The sixth staff starts with a sixteenth note followed by a eighth-note pair. The seventh staff begins with a sixteenth note followed by a eighth-note pair. The eighth staff starts with a sixteenth note followed by a eighth-note pair. The ninth staff begins with a sixteenth note followed by a eighth-note pair. The tenth staff begins with a sixteenth note followed by a eighth-note pair. The music is intended to be played at a moderate tempo, as indicated by the 'Moderato' marking above the first staff.

- N^o 2 OBJECT Unaccented Attack. Degrees of Power. Tone Quality.
 INSTRUCTION Same as N^o 1. Fine crescendo and diminuendo. Try to cultivate a steady, pure Tone. This is accomplished by striving to get the fullest amount of sound with the smallest amount of breath.
 CAUTION This Exercise requires many months of daily practice, and can always be used as a Standard Exercise. It contains all the fundamentals for Tone-Production. Of course do it from memory, and use your imagination in producing effects; as Bold, Tender, Echo, etc. *
 * Wait at the double bar.

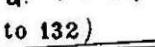
simile

etc.

a. 

b. 

c. 

d. 

(♩ = 64 to 132)

5.



In C + F

Major-Scales.

Dur-Tönleitern.

Gammes Majeures.

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

1. 

2. 

3. 

4. 

5. 

SPEED STUDIES for Trumpet

by ROBERT NAGEI