

Senior Fall Proficiencies

	Scales	Technical Studies	Single Articulation	Double Articulation	Triple Articulation	Flexibility	Attacks	Transposition
Books or material	Clarke Setting Up Drills	Clarke Technical Studies	Gekker Articulation Studies	Arban	Arban	Bai Lin	Ear Trainer Checklist	Bordogni Transposing Etudes
Senoir Fall Proficiencies (to pass off)	#14-36 (even exercises)	Clarke 5, quarter @ 108	#24, @ 66; #14 @ 88	Clarke 5 @ 116	Arban p. 341; Carnival of Venice, variation 2 @ 58	#19 @ 88	Ear Trainer Checklist	#1 and #3

GROUP THREE

Scale Exercises for training the tongue and fingers to work together; observing that both the muscles of the lips and tongue contract and relax according to the suggestions in the preceding groups (to contract while ascending and relax while descending the scale). Remember to play each exercise in one breath. This builds up *endurance* which is the most essential factor in all wind instrument playing, and when fully acquired, relieves the constant tension of the lips. As another practical reminder, the player should commence each exercise by taking a good healthy breath, filling the lungs with all the air they will hold. The change of time is to be observed in every other exercise, without taking an extra breath at the change.

12/1

(Met. $\text{d} = 120$)

Ex. 14

12/1

(Met. $\text{d} = 120$)

Ex. 15

12/1

Ex. 16

p

Ex. 17

p

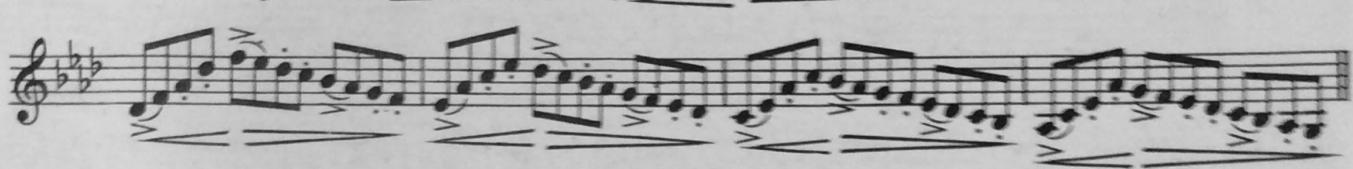
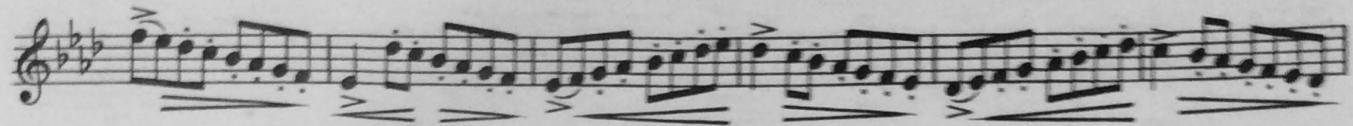
Ex. 18

p

Ex.19

Ex.20

Ex.21



Ex. 25

Ex. 26

Ex. 27

Ex. 28

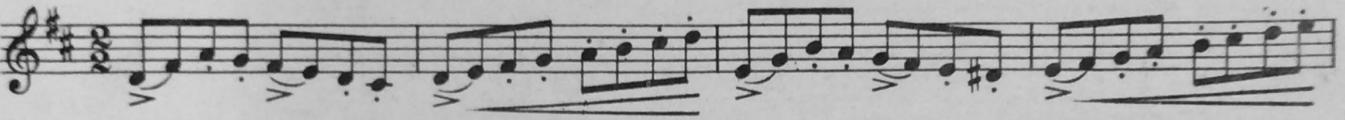
Ex. 29

Ex. 30

Ex. 31

Ex. 32

Ex. 33

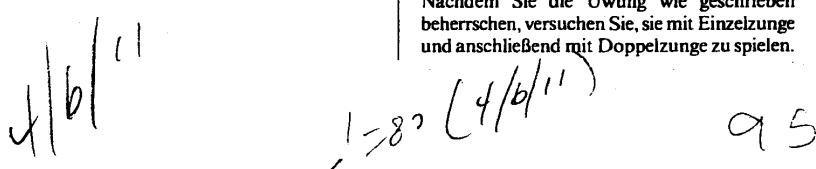


FIFTH STUDY

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 Einzelzunge und anschließend mit Doppelzung zu spielen.

CINQUIEME ETUDE

La familiarisation avec les exercices qui précèdent 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.

Musical score for a string instrument, likely cello or double bass, featuring three staves of sixteenth-note patterns. The score is divided into three systems, each consisting of two measures.

System 1 (Measures 89-90):

- Measure 89:** Treble clef, common time, key signature of one flat. Dynamics: pp . The first measure consists of sixteenth-note patterns on the A, D, G, and C strings. The second measure continues the pattern on the A, D, G, and C strings.
- Measure 90:** Treble clef, common time, key signature of one sharp. Dynamics: pp . The first measure consists of sixteenth-note patterns on the A, D, G, and C strings. The second measure continues the pattern on the A, D, G, and C strings.

System 2 (Measures 91-92):

- Measure 91:** Treble clef, common time, key signature of one flat. Dynamics: pp . The first measure consists of sixteenth-note patterns on the A, D, G, and C strings. The second measure continues the pattern on the A, D, G, and C strings.
- Measure 92:** Treble clef, common time, key signature of one sharp. Dynamics: pp . The first measure consists of sixteenth-note patterns on the A, D, G, and C strings. The second measure continues the pattern on the A, D, G, and C strings.

System 3 (Measures 93-94):

- Measure 93:** Treble clef, common time, key signature of one flat. Dynamics: pp . The first measure consists of sixteenth-note patterns on the A, D, G, and C strings. The second measure continues the pattern on the A, D, G, and C strings.
- Measure 94:** Treble clef, common time, key signature of one sharp. Dynamics: pp . The first measure consists of sixteenth-note patterns on the A, D, G, and C strings. The second measure concludes with a fermata over the C string.

92

93

94

Musical score for piano, featuring three staves of music. The score consists of three systems, each containing one measure. The first system starts at measure 89 (key signature of B-flat major, tempo pp) and ends at measure 90 (key signature of A major). The second system starts at measure 90 and ends at measure 91. The third system starts at measure 91. Each staff contains a series of eighth-note patterns with dynamic markings (pp , v , $>$) and slurs. Measure 89 has six measures, measure 90 has five measures, and measure 91 has four measures.



98

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.

80

(♩ = 76-160)

99

100

101

102

103

104

24.

♩ = 52 - 80

The musical score consists of ten staves of music for a single instrument. The tempo is indicated as 52-80 BPM. The key signature changes frequently across the staves, starting at G major (one sharp) and moving through various signatures including F major (one flat), E major (two sharps), D major (one sharp), C major (no sharps or flats), B major (two sharps), A major (three sharps), G major (one sharp), F major (one flat), E major (two sharps), and finally D major (one sharp). The music consists of eighth-note patterns with vertical bar lines dividing measures.

A page of musical notation consisting of seven staves of music. Each staff begins with a treble clef, followed by a key signature and a time signature of common time (indicated by a 'C'). The music consists of eighth-note patterns. The first four staves have a key signature of one sharp (F#), while the last three staves have a key signature of two sharps (G#). Measure lines are present at the start of each staff, and a repeat sign with a brace is located in the middle of the fourth staff.

14.

♩ = 60 - 120+

The sheet music consists of ten staves of musical notation. Each staff contains six measures of sixteenth-note patterns. The key signature changes from G major (one sharp) to F# major (two sharps), then to E major (no sharps or flats), then to D major (one sharp), then to B major (three sharps), then to A major (two sharps), then to G major (one sharp), then to F# major (two sharps), then to E major (no sharps or flats). The time signature is common time (indicated by a '4'). The tempo is indicated as 60-120 BPM.

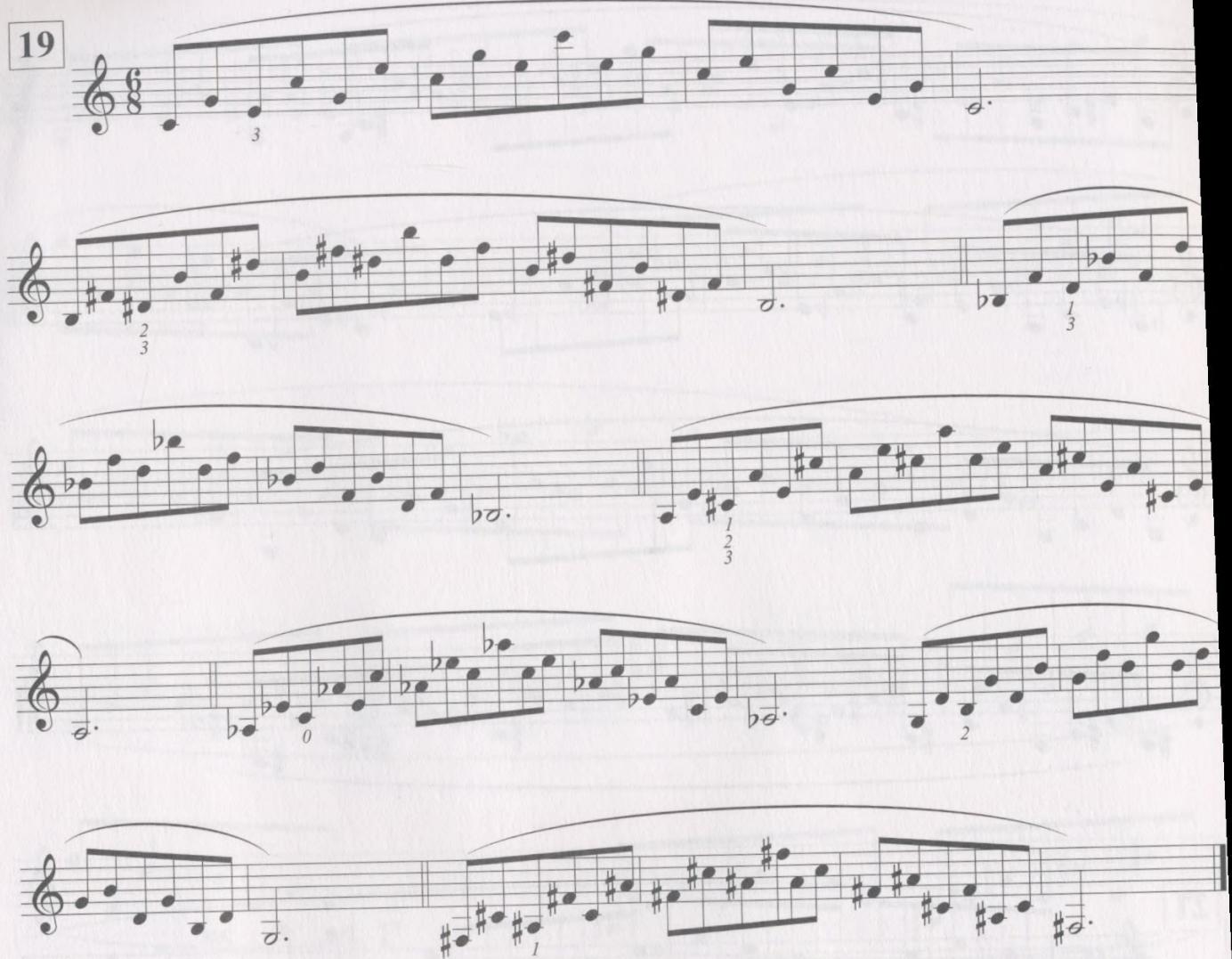
Variations:

The variations section shows three staves of musical notation. The first variation adds grace notes and slurs. The second variation adds more complex sixteenth-note figures. The third variation adds eighth-note pairs and sixteenth-note figures.

Var.II

The musical score consists of ten staves of music for a single instrument. The key signature is one sharp, indicating G major. The time signature is common time (indicated by '8'). The first staff begins with a dynamic 'p' (piano). Measures 1 through 4 feature sixteenth-note patterns with grace notes. Measures 5 through 8 show eighth-note patterns with grace notes. Measures 9 and 10 conclude the section with eighth-note patterns. Measure 10 includes a measure number '7' at the end.

19



20



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				

- Nº 2 OBJECT** To train for sudden Pianissimo after Crescendo:
INSTRUCTION Notice the Stacc: and Legato, and slur signs.
CAUTION Try to get fine expression. Seventh SYMPHONY?

Transpose half tone higher, then the next

as above

as above

as above

- Nº 3 OBJECT** The Contrast between loud low, and soft high.
INSTRUCTION Of course make the rests and pauses as long as you please.
CAUTION Don't be discouraged. These are the kind of bits which come to annoy the Artists in the GRAND ORCHESTRAS. Make as many more as you like for yourself. They are only suggestions. If you find a nasty bit in your part, work over it this way. Do the Passage in many different keys and Inversions. If we do a very difficult thing frequently its terrors gradually vanish. Transpose each line half tone up.

Warmup routine 7

1. Stamp, p. 1-9
2. Technical study: Clarke 7 (do with TT, too)
3. Articulation: articulation chart
4. Bai Lin IV (with some “warmups”)
5. Schlossberg: 25, 41, 79
6. Goldman: 2
7. Shuebruk: p. 7
8. TT: (Clarke 7)
9. DT: Arban, p. 179
10. Scale
11. Nagel: 5

WEEK 5

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

Schlossberg Daily Drill
p. 6 #25 p. 11 #41 p. 25 #79

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

Shuebruk: Graded Lip Trainers
Bk. 3 p.7 #2-3 also on C trp up to high C

Arban
p. 166 #51 p. 79 #9*

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

Nagel
Speed Studies #5

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

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

indicates that it must be held 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 breathing.

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 is in common time and includes various dynamics such as *f*, *p*, and *ff*, along with performance instructions like "senza dim.". Articulations include slurs, grace notes, and dynamic markings like *v* and *b*. The music spans across different key signatures, including C major, G major, and F major. The page is numbered *BIM TP 2* at the bottom.

A handwritten musical score for a six-part composition, likely for strings or 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

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.

133 (Tempo: 116-118 BPM, Dynamics: pp)

134 (Dynamics: pp)

135 (Dynamics: pp)

136 (Dynamics: ff)

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, and the time signature is mostly 12/8. Measure numbers 136, 137, 138, and 139 are indicated at the beginning of each system. The piano part includes dynamic markings such as *p*, *p>*, and *pp*. The violin part features sixteenth-note patterns with various 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 violin part consists of six staves, each with a treble clef, a key signature of four sharps, and a time signature of 12/8. The piano part is represented by a single staff at the bottom, also with a treble clef, a key signature of four sharps, and a time signature of 12/8. Measure numbers 144, 145, and 146 are indicated above the first three staves. Measure number 147 is indicated above the fourth staff. The music is marked with dynamic instructions such as *pp* (pianissimo) and includes various slurs and grace notes.

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* $\frac{3}{2}$

153 *p* $\frac{3}{2}$

154 *p* $\frac{3}{2}$

155 $(d = 112)$ *p*

156 *p*

157 *p*

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.

158 (♩ = 132)

159 (♩ = 132)

160 (♩ = 132)

161 (♩ = 132)

162 (♩ = 160)

163 (♩ = 160)

164 (♩ = 160)

165 (♩ = 160)

166 (♩ = 160)

167 (♩ = 160)

168 (♩ = 160)

169 (♩ = 160)

Etude VII

(♩ = 152)

170 *p*

mf

v

v

v

v

p *cre* *scen* *do*

mf

pp

f *furioso*

f

f

f *dom.*

Articulation speed practice chart

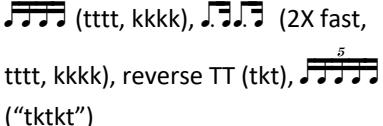
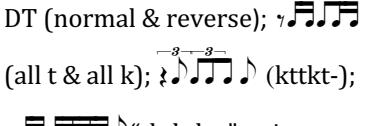
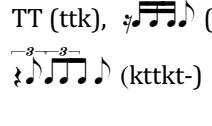
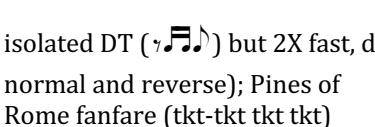
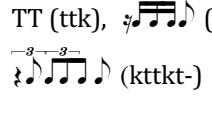
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in 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
 (“tktkt”)	DT (normal & reverse);  (all t & all k);  	TT (ttk),  
60	96	70
65	100	76
70	110	83
75	115	87
80	120	91
85	126	95
90	132	100
96	140	106
102	148	112
109	156	118
116	166	126
124	176	134
132	186	144
140	198	154
148	210	165

Lip Flexibilities

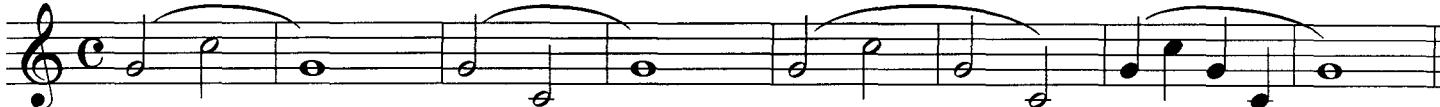
for all brass instruments

I.

Bai Lin

1

0 -----



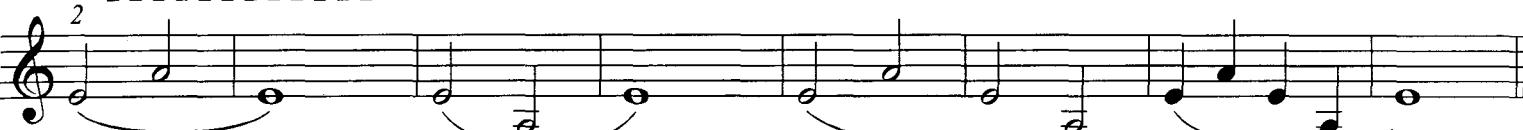
2 -----



1 -----



1 -----



2 -----



1 -----



1 -----



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.

III.

11



1

2

b



2

3

c



1

3

d



1

2

1

2

3

e



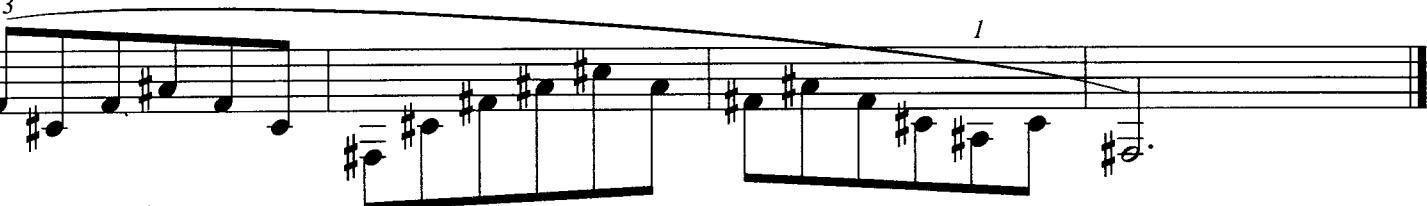
0

f



2

g



1

14

Bai Lin ~ Lip Flexibilities

IV.

17

a

b

c

d

e

f

g

0

1

2

1

2

1

2

3

1

2

3

1

2

3

The musical score consists of eight staves of music, each with a treble clef and a key signature that changes throughout the piece. The music is in common time. The first staff starts in C major. The second staff begins with a key signature of one sharp. The third staff begins with a key signature of one flat. The fourth staff begins with a key signature of two flats. The fifth staff begins with a key signature of one sharp. The sixth staff begins with a key signature of one flat. The seventh staff begins with a key signature of one sharp. The eighth staff begins with a key signature of two sharps. The notation uses vertical stems with small horizontal dashes to indicate specific lip flexibilities or embouchure changes.

19

Musical score for page 19, featuring six staves of melodic lines. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The second staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The third staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The fourth staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The sixth staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature.

20

Musical score for page 20, featuring three staves of melodic lines. The first staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The second staff begins with a treble clef, a key signature of one sharp, and a 6/8 time signature. The third staff begins with a treble clef, a key signature of one sharp, and a 3/8 time signature.

1

2

3

4

5

21

22

Slowly

25

pp

12

12

23

23

11

13

128

128

23

* No 25 also to be played staccato

Slowly

41

mf

pp

mf

pp

simile

pp

79

mf

simile

2. Alternate Tonguing and Slurring

This study should be played with great care. Slur only the notes marked. All the sixteenths and eighths must be played as staccato and evenly as possible. In order to make the music sound light and brilliant, also play the second note of each slurred group of two, very short. It is essential to accent the notes that are so marked. Play slowly at first.

Nº 2 OBJECT To train for sudden Pianissimo after Crescendo:

INSTRUCTION Notice the Stacc. and Legato, and slur signs.

CAUTION Try to get fine expression. Seventh SYMPHONY?

Transpose half tone
higher, then the next

as above

as above

as above

Nº 3 OBJECT The Contrast between loud low, and soft high.

INSTRUCTION Of course make the rests and pauses as long as you please.

CAUTION Don't be discouraged. These are the kind of bits which come to annoy the Artists in the GRAND ORCHESTRAS. Make as many more as you like for yourself. They are only suggestions. If you find a nasty bit in your part, work over it this way. Do the Passage in many different keys and Inversions. If we do a very difficult thing frequently its terrors gradually vanish. Transpose each line half tone up.

J = 96 to 140 (for 95 to 97)

95.

ku tu ku tu ku tu ku tu ku tu ku tu ku tu

96.

ku tu ku tu ku tu ku tu

97.

ku tu ku tu ku tu ku tu ku tu ku tu

J = 116 to 160 (for 98 to 102)

98.

tu ku tu ku tu

99.

tu ku tu ku tu ku tu



a. () () ..
b. () .. ()



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. 

