

Senior 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	Clarke	Arban	Belk, Modern Flexibilities	Ear Training Checklist	Sachse, 100 studies
Senior spring Proficiencies (to pass off)	Clarke Setting Up Drills, odd diatonic exercises	Clarke 6, quarter @ 84	#12, quarter = 96	Clarke 4 @ 108	p. 346-7, Norma TT variation	1A-D	Ear Training Checklist	#3-9 on Bb, transpose to trumpet in C, A, Ab, G, Db, D, Eb, E, F

Work on Mase, Maintenance Routine #8 (modified)

## 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*

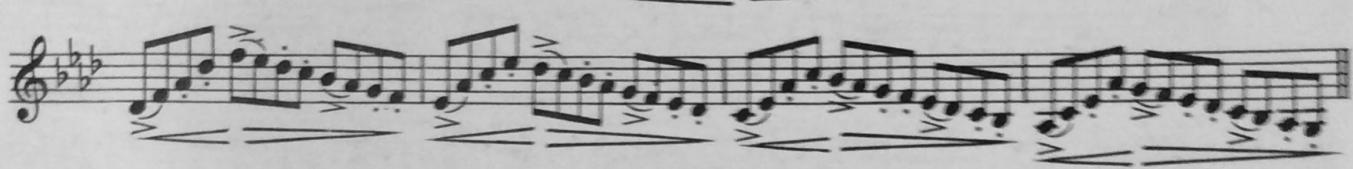
Ex. 18

*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



Stanley Curtis

Ex. 37

Group Three can be played in 20 minutes without stumbling or correcting any exercise. Practice carefully at first, even if some time is spent on any difficult scale.

The lines over exercises in the upper register marked *omit*, mean that those measures may be eliminated according to the strength of your embouchure.

#### GROUP FOUR

This exercise is excellent to train the tongue for rapid articulation and should be started Met.  $\text{J} = 112$ , playing it through at this tempo many times without slowing up. Then increase a step until you reach Met.  $\text{J} = 144$ , single tongue, according to the limit of your agility.

It may take many months to accomplish this, but keep at it daily and you will be rewarded by the results gained. Play the entire exercise in one breath.

Ex. 38

These thirty-eight exercises can be played in half an hour's time, but I would suggest resting a few moments between each *Group*. Do not try to reach high tones until you have formed a proper foundation, by strengthening the *muscles* of the lips and gaining control of the *wind-power*. High tones will come in due time if there is no strain used.

Remember that an infant does not walk when first born, neither can a child four years of age, walk as fast as his dad. Have patience, keep your *mind* constantly on what you are playing, and above all things, *do not guess*, be absolutely *positive* and *confident*. Drive all *fear* out of your system and always play in a happy frame of mind, to derive pleasure and satisfaction from your daily practice.

## SIXTH STUDY

*These scales, which encompass nearly the entire range of the instrument, will improve your endurance and lip technique. Practice as often as well as single and double tongued.*

*You will begin to realize that your technique, endurance, and music reading facility will improve far more by playing these exercises than by simply playing long tones.*

## SECHSTE ÜBUNG

Diese Tonleitern, die fast den gesamten Bereich des Instruments umfassen, werden Ihr Durchhaltevermögen und Ihre Lippentechnik verbessern. Praktizieren Sie diese Skalen wie geschrieben und anschließend mit Einzel- und Doppelzungung.

Sie beginnen jetzt festzustellen, daß sich Ihre Technik, Ihr Durchhaltevermögen und Ihre Fähigkeit, Musik zu lesen, durch das Spielen dieser Übungen in weitaus höherem Maß verbessert haben, als wie es nur durch das Spielen langer Töne der Fall gewesen wäre.

## SIXIÈME ÉTUDE

Ces gammes, qui couvrent presque toute l'étendue de l'instrument, amélioreront votre endurance et votre technique des lèvres. Exercez-vous tel que prescrit ainsi qu'avec le coup de langue simple et double.

Vous allez commencer à vous rendre compte que votre technique, votre endurance et votre aptitude à lire la musique s'améliorera beaucoup plus en jouant ces exercices qu'en jouant simplement de longs tons.

The sheet music consists of ten staves of musical notation for brass instruments. The music is in common time. Measure 118 starts with a treble clef and a dynamic marking of 'pp'. Measure 119 starts with a bass clef. The notation includes various note values (eighth and sixteenth notes) and rests, separated by vertical bar lines. Measure 118 has a tempo of '♩ = 132'. Measure 119 begins with a dynamic of 'p'.

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

**System 1 (Measures 120-121):**

- Measure 120:** Treble clef, key signature of one flat (B-flat). The music consists of eighth-note patterns.
- Measure 121:** Treble clef, key signature of one sharp (F-sharp). The music consists of eighth-note patterns.

**System 2 (Measures 122-123):**

- Measure 122:** Treble clef, key signature of two sharps (D-sharp, G-sharp). The music consists of eighth-note patterns.
- Measure 123:** Treble clef, key signature of two sharps (D-sharp, G-sharp). The music consists of eighth-note patterns.

Musical score for string quartet, featuring four staves of music. The score consists of three pages, with page numbers 31, 32, and 33 indicated at the top right of each page respectively. The music is written in common time, with various key signatures (G major, E minor, D major, C major, A major, F major, B-flat major, G major, E minor, D major, C major, A major, F major). The notation includes measures of sixteenth-note patterns, slurs, and dynamic markings such as *p*, *pp*, and *v*. Measures 123 through 125 are shown on page 31, measures 126 through 128 on page 32, and measures 129 through 131 on page 33.

A musical score for piano, featuring three staves of music. The score consists of three systems, each containing two measures. The key signature changes from C major (three flats) in measure 126 to D major (one sharp) in measure 128. The time signature is common time throughout.

**Measure 126:** The first staff begins with a dynamic of  $pp >$ . The second staff begins with a dynamic of  $v$ . The third staff begins with a dynamic of  $v$ .

**Measure 127:** The first staff begins with a dynamic of  $pp >$ . The second staff begins with a dynamic of  $v$ . The third staff begins with a dynamic of  $v$ .

**Measure 128:** The first staff begins with a dynamic of  $pp >$ . The second staff begins with a dynamic of  $v$ . The third staff begins with a dynamic of  $v$ .

129 

## Etude VI

The musical score consists of ten staves of piano music. The key signature is one flat (B-flat), and the time signature is common time (indicated by 'C'). The tempo is marked as 138 BPM. The dynamics are varied, including *p*, *pp*, *mf*, *f*, and *v*. The music features continuous eighth-note patterns, sixteenth-note patterns, and various rhythmic figures. Measure numbers 132 through 142 are visible above the staves.

# 12.

$\text{♩} = 60 - 120+$

The musical score consists of nine staves of music for a single instrument. The first eight staves are identical, showing a pattern of eighth notes and sixteenth-note pairs with slurs. The ninth staff is labeled "Variation:" and shows a different pattern with eighth notes and sixteenth-note pairs, some of which are connected by curved lines.

## FOURTH STUDY

These exercises were written to overcome the difficulty of producing the whole tone trill on the cornet.

With slow and careful practice, the mechanical imperfections found in some instruments can be surmounted. The most troublesome intervals are B $\flat$ -C $\sharp$  (Ex. 71) and C-D (Ex. 72).

The fingers and lips should remain flexible throughout this study. When you have mastered these exercises as written, single and then double tongue them.

Practice Etude IV until you can play it in one breath.

## VIERTE ÜBUNG

Diese Übungen sollen Ihnen helfen, auf dem Kornett den schwierigen Ganztontriller mühelos zu erzeugen.

Durch langsames und sorgfältiges Üben können die mechanischen Mängel mancher Instrumente überwunden werden. Die schwierigsten Intervalle sind B $\flat$ -C $\sharp$  (Übung 71) und C-D (Übung 72).

Die Finger und Lippen müssen bei diesen Übungen immer geschmeidig bzw. flexibel sein. Nachdem Sie diese Übungen wie geschrieben beherrschen, versuchen Sie, sie zunächst mit Einzelzung und dann mit Doppelzung zu spielen.

Die vierte Übung praktizieren, bis Sie sie auf einem Atemzug spielen können.

## QUATRIÈME ÉTUDE

Ces exercices ont été conçus pour surmonter les difficultés qui consistent à produire une trille de ton entier avec le cornet à pistons.

En faisant des exercices lentement et avec précaution, les imperfections mécaniques que l'on trouve dans certains instruments peuvent être surmontées. Les intervalles les plus difficiles sont B $\flat$ -C $\sharp$  (Ex. 71) et C-D (Ex. 72).

Les doigts et les lèvres doivent rester souples pendant toute la durée de cette étude. Lorsque vous vous serez familiarisé avec ces exercices tels que conçus, essayez le coup de langue simple puis le double.

Faites les exercices de l'étude IV jusqu'à ce que vous puissiez jouer d'un seul souffle.

A page of musical notation for a string quartet, featuring six staves of music. The notation is in common time (indicated by a 'C') and consists of six staves, each representing a different instrument. The instruments are likely violin, viola, cello, double bass, and two other unspecified instruments. The music includes various dynamic markings such as *p* (piano), *pp* (pianissimo), and *v* (volume). There are also slurs and grace notes. The notation is written on five-line staves with vertical bar lines indicating measures. The page number 15 is located in the top right corner.

71

71

72

73

pp

07290

74

75

76

77

78

79

80

81

82

83

77

78

79

80

Musical score for two voices (Soprano and Alto) across ten measures. The score is in common time and includes dynamic markings such as *p* (pianissimo) and *pp* (pianississimo). Performance instructions like '>' are placed above the notes to indicate slurs or grace notes.

- Measure 1:** Both voices begin with eighth-note patterns. The Soprano starts with a sixteenth-note followed by a eighth-note, then a sixteenth-note followed by a eighth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 2:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 3:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 4:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 5:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 6:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 7:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 8:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 9:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.
- Measure 10:** Both voices continue with eighth-note patterns. The Soprano starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. The Alto starts with a eighth-note followed by a sixteenth-note, then a eighth-note followed by a sixteenth-note. Both voices end with a eighth-note followed by a sixteenth-note.

Sheet music for piano, featuring three staves of music. The first two staves are in G major (two sharps) and the third staff is in E major (one sharp). Measure 83 starts with a dynamic of *p*, followed by six measures of eighth-note patterns. Measure 84 begins with a dynamic of *pp*. Measures 85 start with a dynamic of *pp*. The music consists of eighth-note patterns with various slurs and grace notes.

## Etude IV

The sheet music for Etude IV consists of ten staves of musical notation for piano. The music is written in common time and uses a treble clef. The first staff begins with a dynamic of  $p$  and a tempo marking of  $1 = 100$ . The notation is primarily composed of eighth and sixteenth notes, with several grace notes indicated by small vertical strokes. The music is divided into measures by vertical bar lines. Measures 1 through 4 are identical. Measures 5 and 6 begin with a key signature of one sharp. Measures 7 and 8 begin with a key signature of two sharps. Measures 9 and 10 begin with a key signature of three sharps. Measure 10 concludes with a final cadence.

Cornet in B<sub>b</sub>

Var. II

The musical score consists of nine staves of cornet music. Staff 1 starts with a dynamic *p*. The music features various note patterns, including sixteenth-note figures and eighth-note groups, with some slurs and grace notes. Staff 2 begins with a sixteenth-note pattern. Staff 3 shows a mix of sixteenth-note and eighth-note patterns. Staff 4 contains a melodic line with several grace notes. Staff 5 includes a sixteenth-note pattern followed by eighth-note pairs. Staff 6 features eighth-note pairs and sixteenth-note patterns. Staff 7 consists of eighth-note pairs. Staff 8 includes a sixteenth-note pattern followed by eighth-note pairs. Staff 9 concludes with a melodic line.

7 1  
*rit.*

Più lento

*p*

*accel.*

*f*

# FLEXIBILITY 1-A: THE CINCINNATI FACIAL

THE ALTERNATE FINGERINGS APPLY  
TO ALL NOTES BEAMED TOGETHER

"PRACTICE AT OWN RISK  
COMPOSED BY PROFESSIONAL  
TRUMPET PLAYER IN LOCKED  
PRACTICE ROOM.

SCOTT BELCK

**1A-1** (ALL REPEATS: 4X's)

Musical score for exercise 1A-1, featuring five staves of trumpet music. The music is in common time (indicated by a '3' over a '4') and consists of eighth-note patterns. The first four staves are identical, while the fifth staff concludes with a fermata over the last note and a dynamic instruction '(f) d.'. The key signature changes from one staff to the next, starting with no sharps or flats and progressing through various key signatures.

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

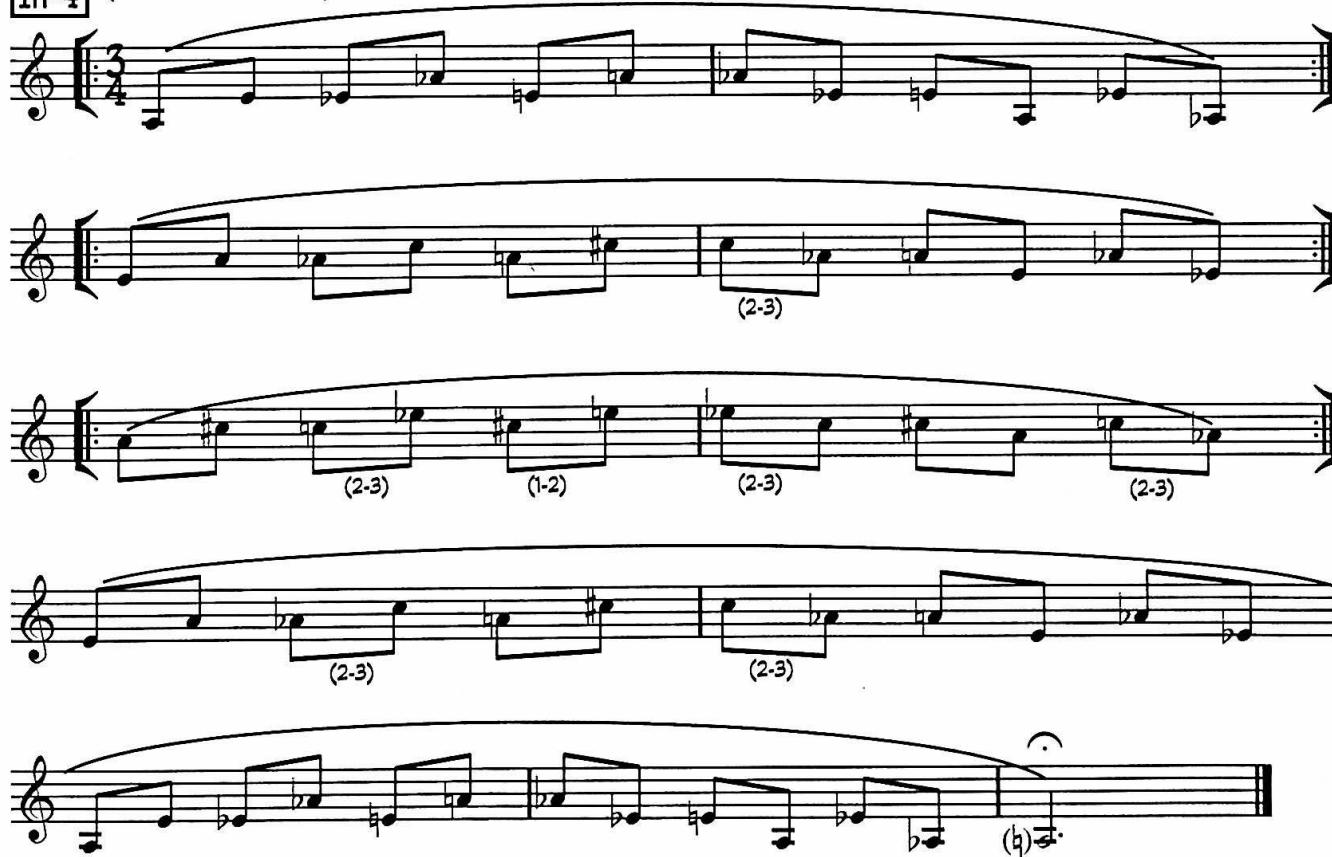
Musical score for exercise 1A-2, featuring five staves of trumpet music. The music is in common time (indicated by a '3' over a '4') and consists of eighth-note patterns. The first four staves are identical, while the fifth staff concludes with a fermata over the last note and a dynamic instruction '(f) d.'. The key signature changes from one staff to the next, starting with no sharps or flats and progressing through various key signatures.

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



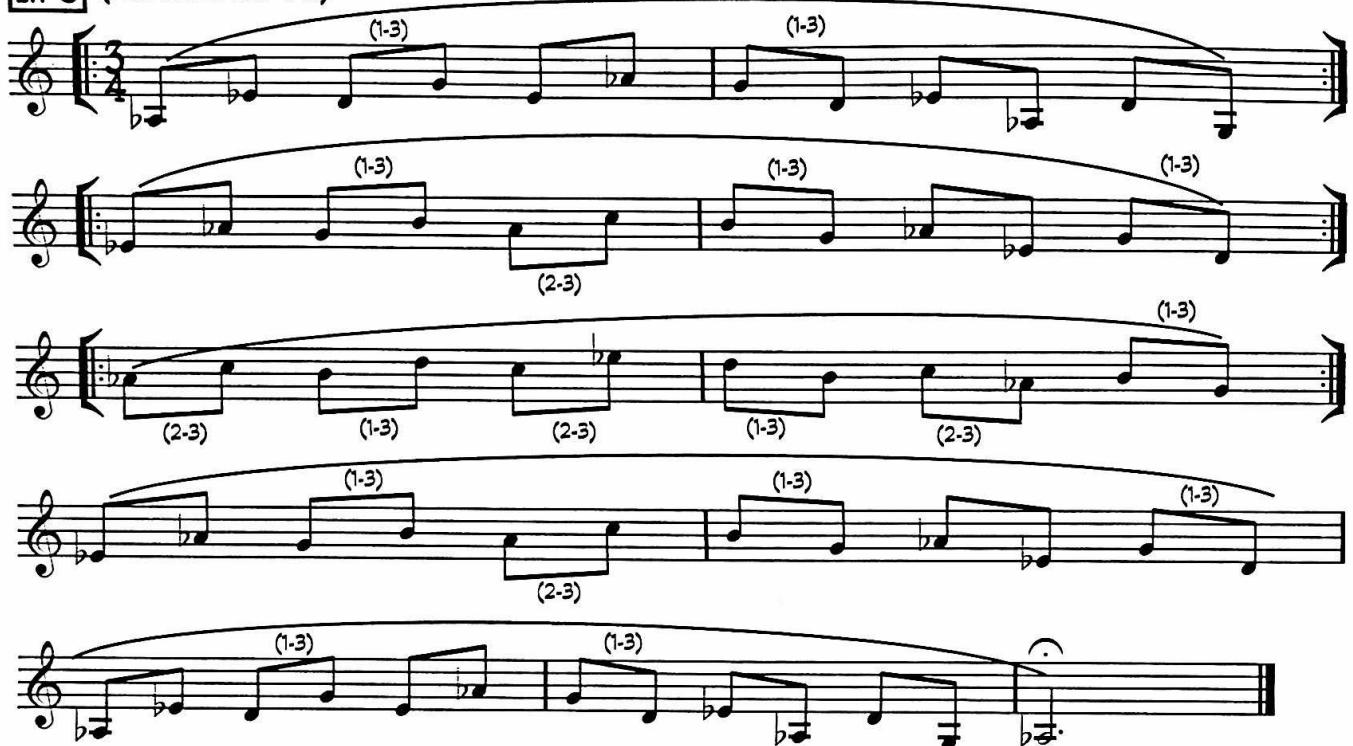
Musical score for exercise 1A-3. The score consists of five staves of music in 3/4 time. The first staff starts with a bass clef and a key signature of one flat. The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a bass clef and a key signature of one sharp. The fourth staff starts with a treble clef and a key signature of one sharp. The fifth staff starts with a bass clef and a key signature of one flat. The music features eighth-note patterns with slurs and grace notes. Measure numbers (1-2) are placed below the third and fourth staves.

**1A-4** (ALL REPEATS: 4X's)



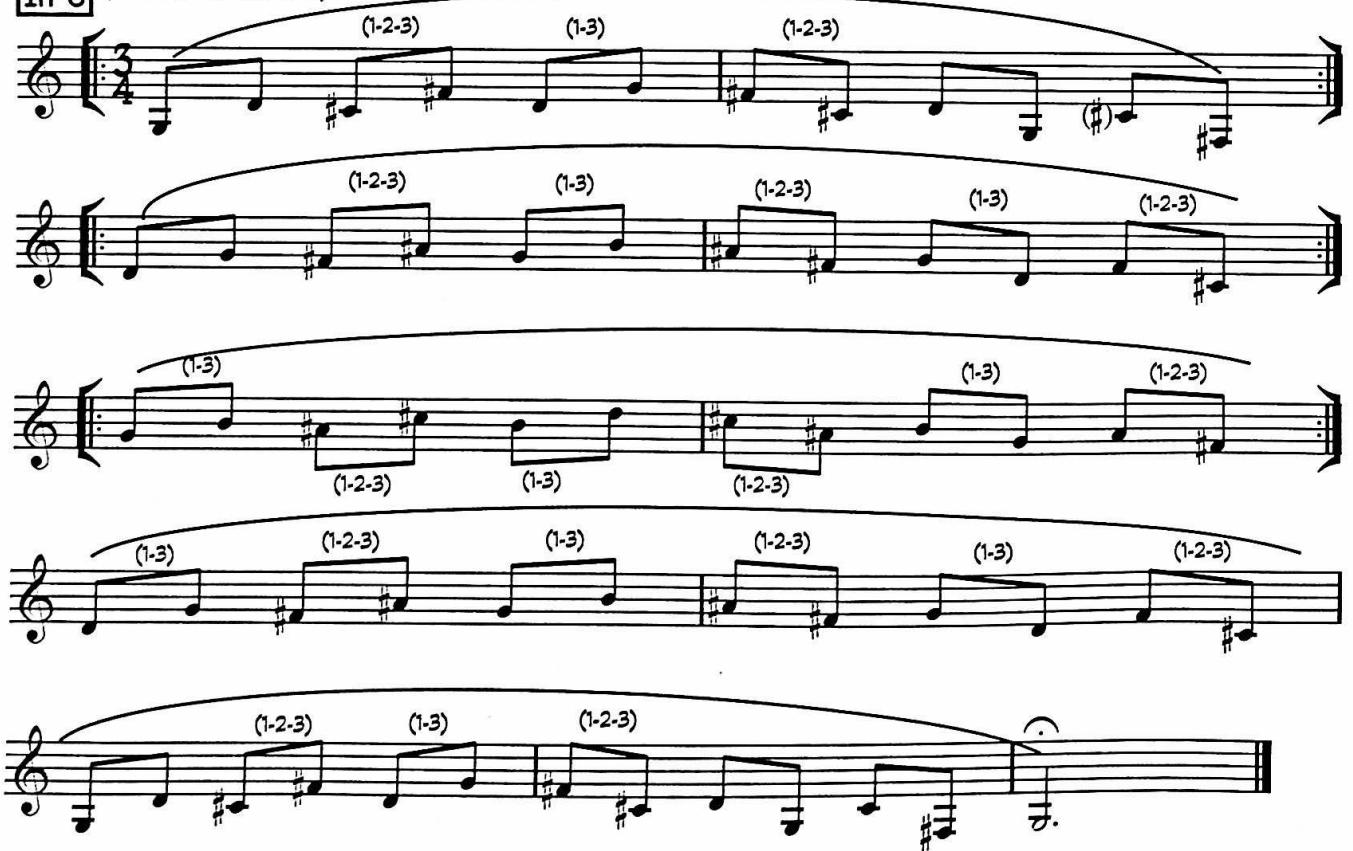
Musical score for exercise 1A-4. The score consists of five staves of music in 3/4 time. The first staff starts with a bass clef and a key signature of one flat. The second staff starts with a treble clef and a key signature of one sharp. The third staff starts with a bass clef and a key signature of one sharp. The fourth staff starts with a treble clef and a key signature of one sharp. The fifth staff starts with a bass clef and a key signature of one flat. The music features eighth-note patterns with slurs and grace notes. Measure numbers (2-3), (1-2), (2-3), (2-3), and (2-3) are placed below the third, fourth, and fifth staves respectively. A circled measure number (1-2) is placed above the fifth staff.

**1A-5** (ALL REPEATS: 4X's)



Musical score for exercise 1A-5. The score consists of five staves of music in common time (indicated by a 'C'). The key signature is one flat. The music is divided into measures by vertical bar lines. Each measure contains three notes. Measures are grouped into four sections by large curved brackets above the staff. The first section contains two measures, both labeled '(1-3)'. The second section contains two measures, labeled '(1-3)' and '(2-3)'. The third section contains two measures, labeled '(2-3)', '(1-3)', '(2-3)', and '(1-3)'. The fourth section contains two measures, labeled '(1-3)', '(2-3)', '(1-3)', and '(1-3)'. The score concludes with a final measure ending with a fermata over the last note.

**1A-6** (ALL REPEATS: 4X's)



Musical score for exercise 1A-6. The score consists of five staves of music in common time (indicated by a 'C'). The key signature is one sharp. The music is divided into measures by vertical bar lines. Each measure contains three notes. Measures are grouped into four sections by large curved brackets above the staff. The first section contains two measures, both labeled '(1-2-3)'. The second section contains two measures, labeled '(1-3)', '(1-2-3)', '(1-3)', and '(1-2-3)'. The third section contains two measures, labeled '(1-3)', '(1-2-3)', '(1-3)', and '(1-2-3)'. The fourth section contains two measures, labeled '(1-3)', '(1-2-3)', '(1-3)', '(1-2-3)', '(1-3)', and '(1-2-3)'. The score concludes with a final measure ending with a fermata over the last note.

# FLEXIBILITY 1-B: THE WORM BURNER

THE ALTERNATE FINGERINGS APPLY  
TO ALL NOTES BEAMED TOGETHER

POLY-TRIADS, NOT JUST FOR  
BREAKFAST ANYMORE.

(ALL REPEATS: 4X's MINIMUM)

1B-1

Sheet music for exercise 1B-1 in 4/4 time. The music consists of four staves of eighth-note patterns. Fingerings are indicated below each staff: (2-3), (2-3), (1-2), (2-3), (1-2), (2-3), (2-3), (1-2), (2-3), (2-3), (1-2), (2-3), (1-2), (2-3). The music concludes with a repeat sign and a half note.

1B-2

Sheet music for exercise 1B-2 in 4/4 time. The music consists of four staves of eighth-note patterns. Fingerings are indicated above each staff: (1-3), (1-3), (1-3), (1-3), (2-3), (1-3), (2-3), (1-3), (2-3), (1-3), (2-3), (1-3), (2-3), (1-3), (2-3), (1-3). The music concludes with a repeat sign and a half note.

**1B-3**



**1B-4**



**1B-5**



1B-6

(1-2) (1-2) (1-2) (1-2)

(1-2-3) (1-3) (1-2-3) (1-2-3) (1-2-3)

(1-3) (1-2-3) (1-3) (1-2-3) (1-3) (1-2-3)

(1-3) (1-2-3) (1-3) (1-2-3) (1-3) (1-2-3) (1-2-3)

(1-3) (1-2-3) (1-3) (1-2-3) (1-3) (1-2-3) (1-2-3)

(1-3) (1-2-3) (1-3) (1-2-3) (1-3) (1-2-3) (1-2-3)

### FLEXIBILITY 1-C: THE SLURVIVOR

(WITH TENDERNESS, BITTER LONGING AND COFFEE)

1C-1 (ALL REPEATS 4X'S)

(1-3) (1-3) (1-3) (1-3) (3) (3)

(1-3) (1-3) (1-3) (1-3) (1-2-3) (1-3) (1-2-3) (1-2-3) (1-3) (1-2-3)

# FLEXIBILITY 1-D: ORBICULARIS REDEMPTOR

ALTERNATE FINGERINGS APPLY TO ALL NOTES BEAMED TOGETHER

VENI, VIDI, DUBBA C

1D-1

B♭/C

Musical score for exercise 1D-1 in B-flat/C. The score consists of four staves of music in common time (4/4). The notes are beamed together in groups of three. The first two staves are in B-flat major, and the last two are in C major. The key signature changes at the beginning of each staff.

1D-2

A/8

Musical score for exercise 1D-2 in A/8. The score consists of four staves of music in common time (4/4). The notes are beamed together in groups of three. The first two staves are in A major, and the last two are in 8-note equal temperament. The key signature changes at the beginning of each staff. Fingerings (1-2) are indicated under the third and fourth staves.

1D-3

A♭/B♭

Musical score for exercise 1D-3 in A-flat/B-flat. The score consists of four staves of music in common time (4/4). The notes are beamed together in groups of three. The first two staves are in A-flat major, and the last two are in B-flat major. The key signature changes at the beginning of each staff. Fingerings (2-3) are indicated under the second, third, and fourth staves.

The image shows two staves of sheet music. The top staff is in G/A tuning (two flats) and the bottom staff is in Gb/Ab tuning (three flats). Both staves are in common time (indicated by '4'). The music consists of six measures per staff, separated by vertical bar lines. The notes are primarily eighth notes, with some sixteenth-note patterns. Fingerings are indicated below each note or group of notes. In G/A tuning, the fingerings are: (2-3), (2-3), (2-3); (2-3), (2-3); (1-3), (1-3), (1-3); (1-3), (1-3), (1-3); (1-2), (1-3), (1-2), (1-3); (1-2), (1-3), (1-3), (1-3), (1-3). In Gb/Ab tuning, the fingerings are: (1-2-3), (1-2-3), (1-2-3); (2-3), (1-2-3), (2-3), (1-2-3), (2-3); (2-3), (1-2-3), (2-3), (1-2-3), (2-3); (2-3), (1-2-3), (1-2-3), (1-2-3).

\*ALTERNATE FINGERINGS IN THIS MEASURE ONLY APPLY TO NOTES THAT CAN ACTUALLY BE FINGERED THIS WAY. IF YOU FIGURE OUT HOW TO DEFY THE LAWS OF PHYSICS, GREAT! OTHERWISE, DON'T BE TOO LITERAL - THAT PART IS REALLY HOLDING YOU BACK.

One of the best hearing tools I have ever worked with is a free web application called the Online Ear Trainer ([https://www.iwasdoingallright.com/tools/ear\\_training/online/](https://www.iwasdoingallright.com/tools/ear_training/online/)). On this tool, you can work on many different ear-training skills with your trumpet, including perfect pitch, tailoring each lesson to your own ability and needs.

SET UP: Use the Interval tab on the Online Ear Trainer to get to a dialog box with all kinds of options. Middle column: start with only one interval checked. First, the perfect 5<sup>th</sup>. “Note Direction” should at first be set to “Ascending.” “Sequence Type” should be set to “Melodic” (this means that the two notes will play one after the other). Select “Root Note” for “Any.” On the left of this box, set the Tempo to some comfortable speed like 59 bpm. Set the “Play Mode” to “Auto L Delay.” For “Results” select “Show nothing until done playing.” If you are playing B-flat trumpet, then under the “Key Center” select “Bb: Trumpet/Tenor Sax.”

Now you are ready to begin learning perfect fifths in your ear, *and* on the trumpet. When you hear the two notes, sing them first and then play them back on your trumpet! If you are having troubles, try singing first and then playing it on your trumpet.

Work on the fifths until you can play *twenty in a row with no mistakes* (you can use a little automatic counter or move marbles one at a time from one bowl to another; if you make a mistake and have to start over). When you can do this, move on to the “Descending” note direction. Then combine the two directions (“Random” note directions). Then move on to “Harmonic” sequence types. For the harmonic examples, play the bottom note first and the top note second. Each of these new set-ups must be passed with twenty correct responses *in a row*. Finally, combine all of these. Set the sequence type to “Random,” so that you are sometimes working on harmonic sequences and sometimes on melodic sequences (which at this point should be set to “Random” also).

When you have mastered the perfect fifth, then you should move on to perfect fourths in the same way. After you have mastered the perfect fourth, combine the perfect fifths and the perfect fourths by checking both of these intervals in the dialog box. Again, *twenty in a row correctly played*. Use this check sheet to help you go through the intervals.

Practicing in this way for ear training alone is good, but if you can **practice this as a timing drill** (or an “attack” exercise as in Shuebruk Lip Trainers) then you will double your benefit. Set your metronome somewhere between 60 and 90 to the quarter note. Play each note with 2 to 3 quarter rests between. Each note can be a quarter note, a half note, an eighth note, etc. Focus on synchronizing your air, lips and tongue. Change the dynamics between the first and second notes.

Change articulation types: legato, staccato, marcato.

Table 1

	<b>ascending</b>	<b>descending</b>	<b>harmonic</b>	<b>combined</b>
perfect 5 <sup>th</sup>				
perfect 4 <sup>th</sup>				
perfect 5 <sup>th</sup> & 4 <sup>th</sup> combined				
major 3 <sup>rd</sup>				
minor 3 <sup>rd</sup>				
major 3 <sup>rd</sup> & minor 3 <sup>rd</sup> combined				
all of the intervals up to this point				
major 2 <sup>nd</sup>				
minor 2 <sup>nd</sup>				
2 <sup>nds</sup> combined				
all of the intervals up to this point				
major 6 <sup>th</sup>				
minor 6 <sup>th</sup>				
6 <sup>ths</sup> combined				
3 <sup>rds</sup> and 6 <sup>ths</sup> combined				
all of the intervals up to this point				
major 7 <sup>th</sup>				
minor 7 <sup>th</sup>				
7 <sup>ths</sup> combined				
2 <sup>nds</sup> and 7 <sup>ths</sup> combined				
all intervals up to this point				
tritone				
all intervals up to this point				



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

2

Musical score for Exercise 1, Moderato section. The score consists of five staves of music.

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

3

Musical score for Exercise 1, Allegro section. The score consists of eight staves of music. Dynamics include *p*, *cresc.*, *f dim.*, *dim.*, and *cresc.*

Musical score for Exercise 1, continuation of Allegro section. The score consists of four staves of music. Dynamics include *f*, *dim.*, and *cresc.*

Musical score for Exercise 1, continuation of Allegro section. The score consists of four staves of music. Dynamics include *p cresc.*, *f*, and *p*.

Musical score for Exercise 1, continuation of Allegro section. The score consists of four staves of music. Dynamics include *dim.*, *p*, and *cresc.*

Musical score for Exercise 1, continuation of Allegro section. The score consists of four staves of music. Dynamics include *dim.*, *p*, and *cresc.*

Practice Study No. 3 as follows:

Musical score for Practice Study No. 3, showing five variations (a, b, c, d, e) in common time.

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

4

Practice Study No. 4 as follows:

a      b      c

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

5

*decresc.*

*p cresc.*

Practice Study No. 5 as follows:

a      b      c      d

e      f      g      h      i

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

6

Practice Study No. 6 as follows:

a      b      c      d      e

not common

6  $\uparrow m_2$

COMMON

( $\downarrow M_3$ ,  $\downarrow M_3$ ,  $\downarrow M_2$ ,  $\downarrow M_2$ ,  $\uparrow M_2$ ,  $\uparrow M_3$ ,  $\uparrow M_3$   
 $\uparrow P_4$ ,  $\uparrow T$ ,  $T$   $P_5$ )

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

7

*f*                      *dim.*                      *p*  
*f*                      *dim.*                      *f*  
*p*                      *dim.*  
*f*                      *dim.*  
*p*                      *dim.*                      *pp*

Practice Study No. 7 as follows:

a    b    c    d    e  
f    g    h    i    k

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

8

*f*                      *p*  
*cresc.*  
*f dim.*                      *p cresc.*  
*p*

Practice Study No. 8 as follows:

Transpose to: A, C, D, E♭, E and F

**Moderato**

Warmup routine 8

1. Sachs, p. 3-6
2. Technical study: Clarke 8 (alternate TT, DT)
3. Articulation: articulation chart
4. Bai Lin V
5. Schlossberg: 28, 44, 85
6. Goldman: 8
7. Shuebruk: p. 32
8. TT: (Clarke 8)
9. DT: (Clarke 8)
10. Scale
11. Nagel: 7

**Slowly**

I      Buzz on lips alone      Buzz with mouthpiece      Play on trumpet

For exercises II and III, first buzz on lips alone, then repeat using the mouthpiece.  
Explore other keys and ranges as appropriate.

etc.

II

Variations

a

etc.

b

etc.

III

etc.

Variations

a \* fermata optional

etc.

b \* fermata optional

etc.

## 2. Long Tones

Breathe in a natural manner that allows your playing to be relaxed, centered, and in control. Connect the tone smoothly as you change notes. Keep your tone quality and intonation stable from the beginning of the note to the last moment it sounds, regardless of register or dynamic. Avoid playing on one breath to the end of your air capacity. Playing on stale air leads to a squeezed tone and unwanted tension. Use a metronome and tuner to assure rhythmic and intonation stability. After each fermata take four beats of rest before continuing.

Slowly  $\text{♩} = 60$

Hold the last two bars a minimum of 10"

Dynamic variations. Explore other dynamic variations not shown.

### 3. Low-Mid Range Intervals

Breathe where necessary. When breathing, take a two eighth note rest at the barline, then proceed with the next note. Use your air with increasing efficiency, eventually extending the number of bars you are able to play correctly with one breath. As with the long tones, it's best not to play on stale air. Make sure your intonation is centered and your sound is consistent and connected. When working with intervals, avoid telegraphing (i.e., foreshadowing) the direction in which you're heading. Concentrate on propelling the air through the entire duration of the note you are coming *from* in order to set up the note you are travelling *to*. Work towards a smooth and even sound throughout. Use a metronome and tuner to assure rhythmic and intonation stability. After each fermata take three beats of rest before continuing.

I Slowly ♩ = 60

Variations for I(1) and (3) \* optional note bend

Variations for I(2) and (4) \* optional note bend

\*See Chapter I:15 (Note Bending, page 37)

6

II Slowly ♩ = 60

6 - 10''  
mp - mf

Variations \* optional note bend

a

b

etc.

etc.

#### 4. Articulation

Place all notes deliberately and solidly, presenting the tone with clarity. Focus on a good balance between tone and articulation. Vary the lengths of notes and the degree of articulation. Think of the eighth/sixteenth notes as leading to the half note.

♩ = 88-96

♩ = 69-84

#### 5. Lip Slurs

Strive for an even, centered sound and smooth connections as you travel between the different registers on all lip slur exercises. Make sure that the upper register doesn't become pushed but is merely a natural outgrowth of the lower range. Conversely, take care that lower range notes don't sag or spread when moving downward from the upper register. Use natural tongue movement to assist the airflow in creating a smooth, even sound.

I (Not too fast) ♩ = 92-120

2-

1 3- 2 3-

## EIGHTH STUDY

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

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

## ACHTE ÜBUNG

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

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

## HUITIÈME ETUDE

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

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

173

*p p > 3 3 3 smile*

174

*p p > 3 3 3 smile*

175

*pp* (3) simile

176

*pp* (3) simile

## Etude VIII

177 (♩ = 84)

stumbe

## Articulation speed practice chart

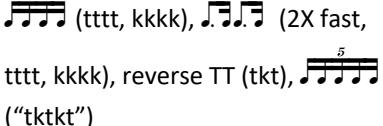
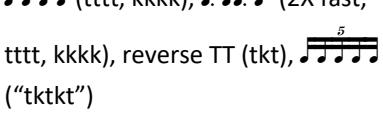
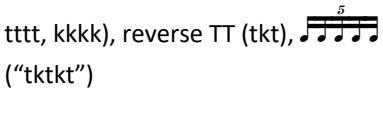
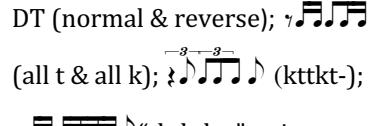
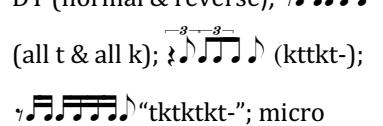
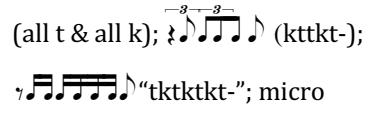
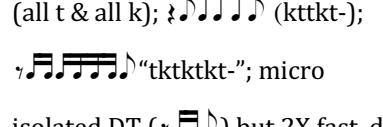
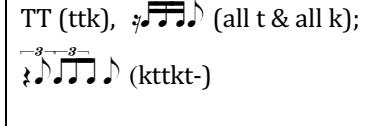
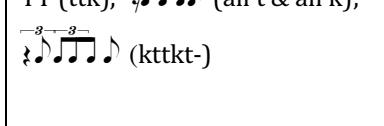
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in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

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

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

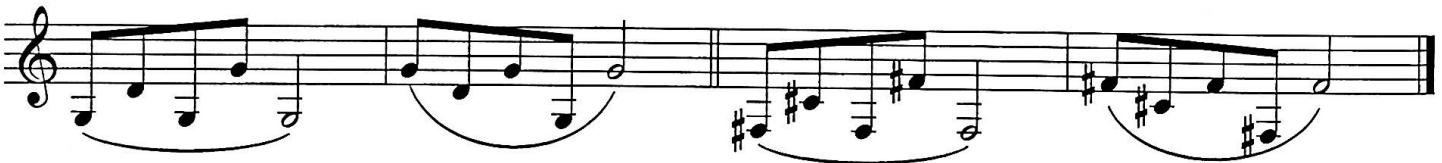
Start in first column at your chosen starting tempo (not too hard, but some minor difficulty). At your slowest speeds, work more on efficiency, evenness, and lightness. You can, and should, try legato types of articulation at slower speeds. Continue with subsequent (faster) rows until you can’t play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

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

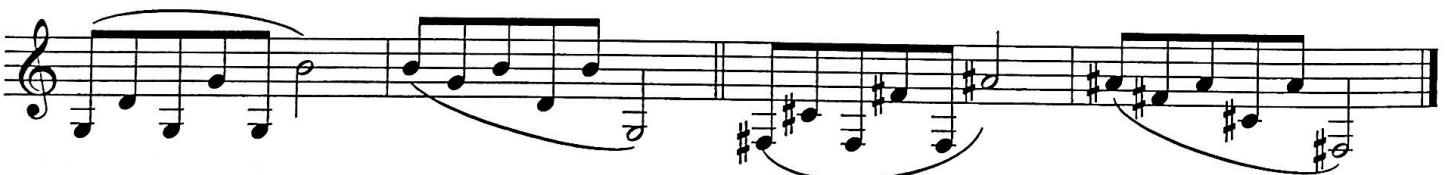
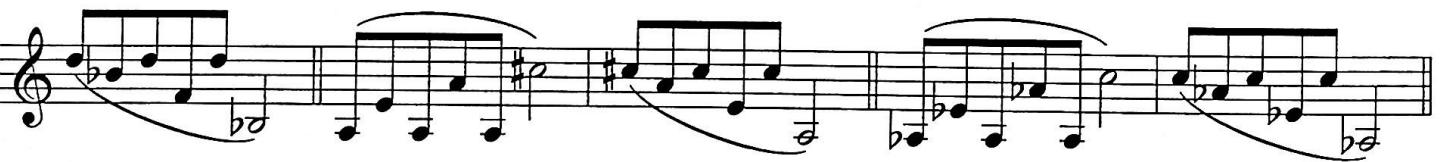
Slower metronome markings	Fastest metronome markings	Medium metronome markings
 (tttt, kkkk),  (2X fast, tttt, kkkk), reverse TT (tkt),  (“tktkt”)	DT (normal & reverse);  (all t & all k);  (kttkt-);  “tktktkt-”; micro isolated DT (  but 2X fast, dt normal and reverse); Pines of Rome fanfare (tkt-tkt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

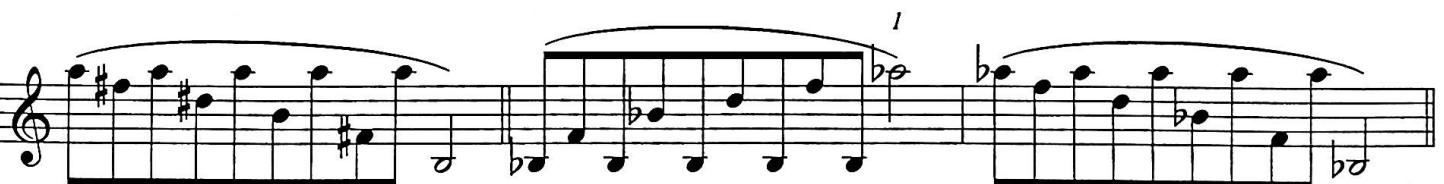
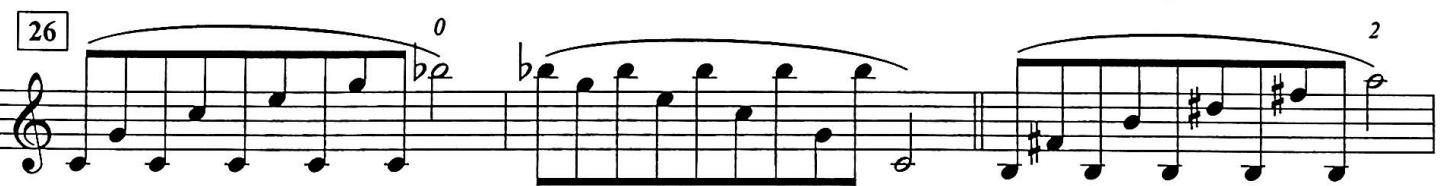
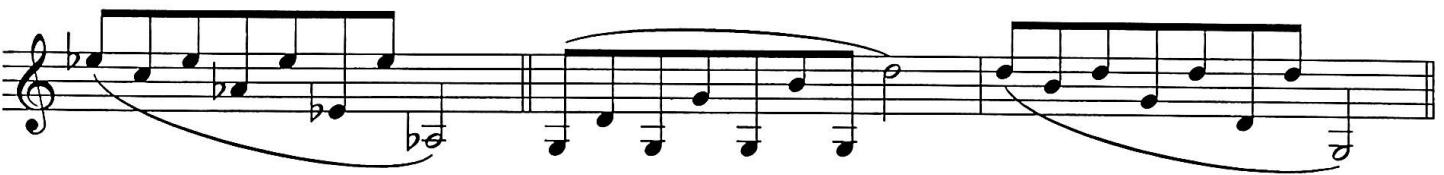
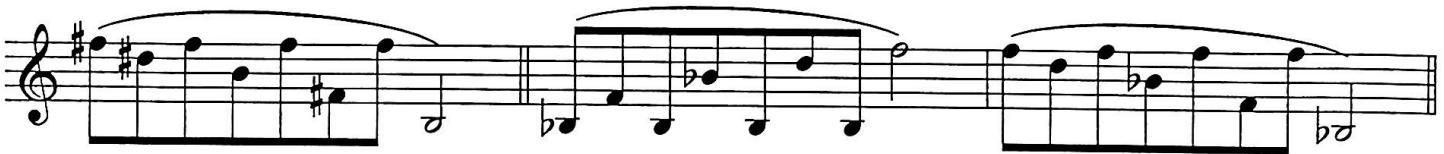
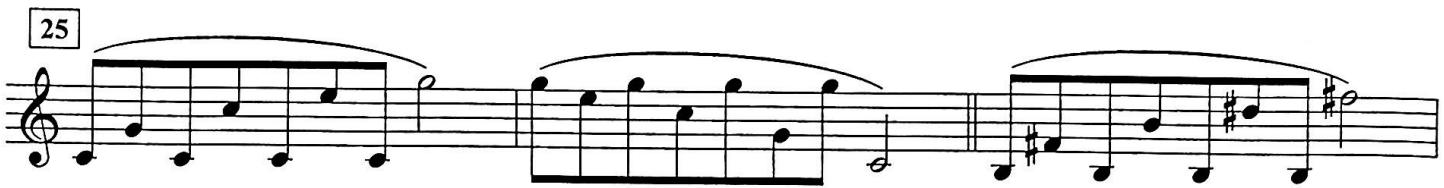
V.

23



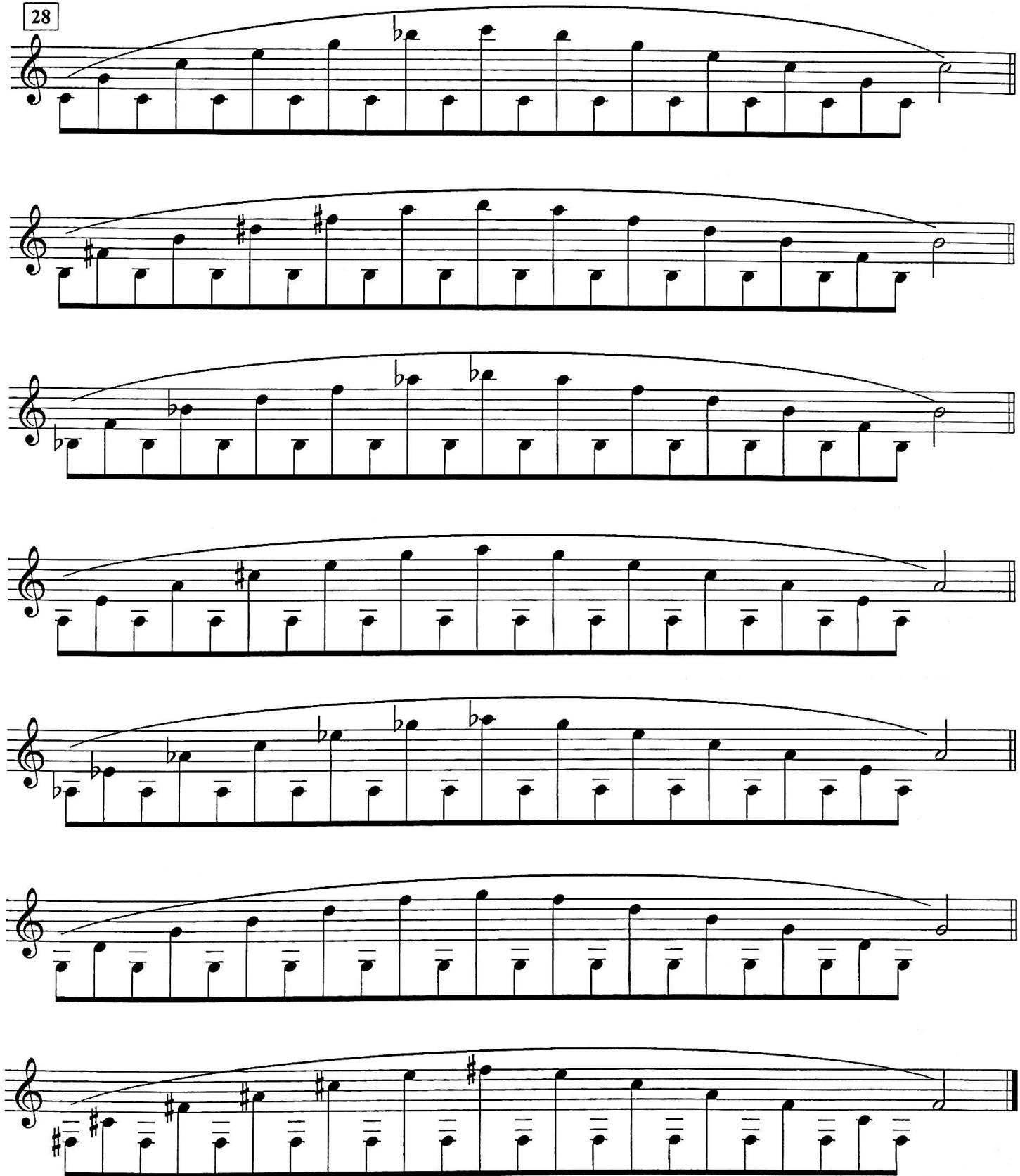
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26

27

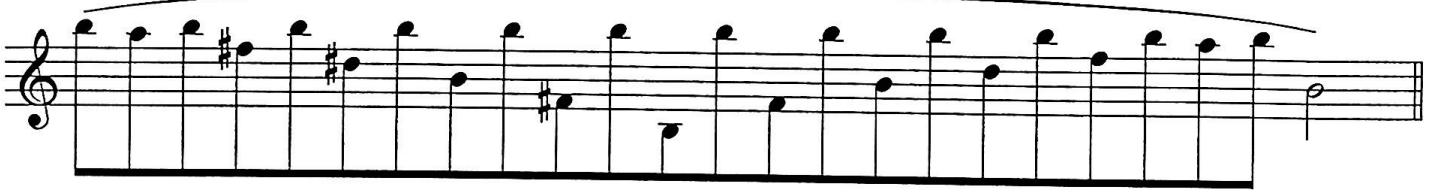


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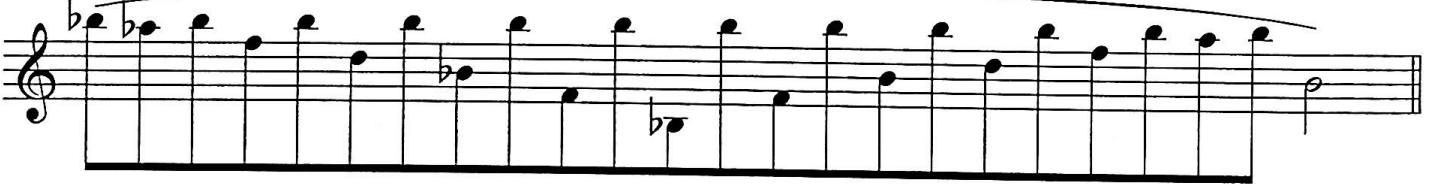
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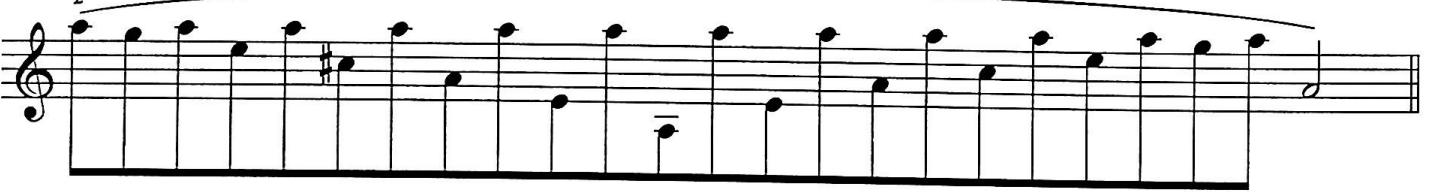
2 - - -



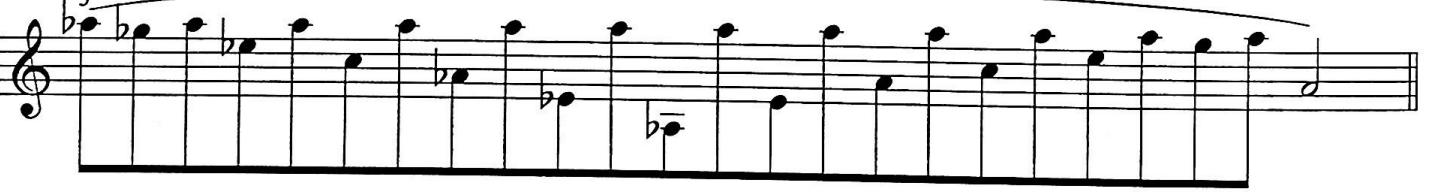
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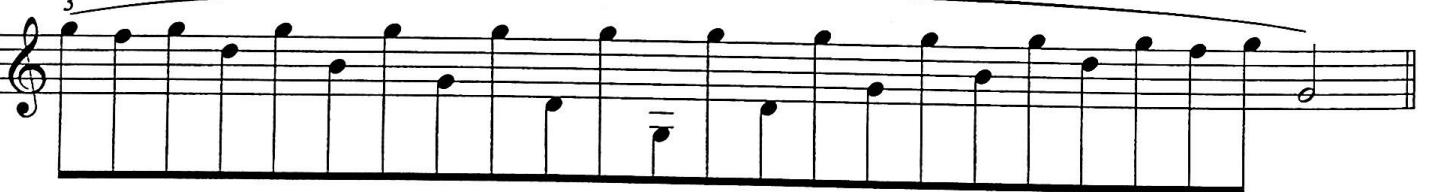
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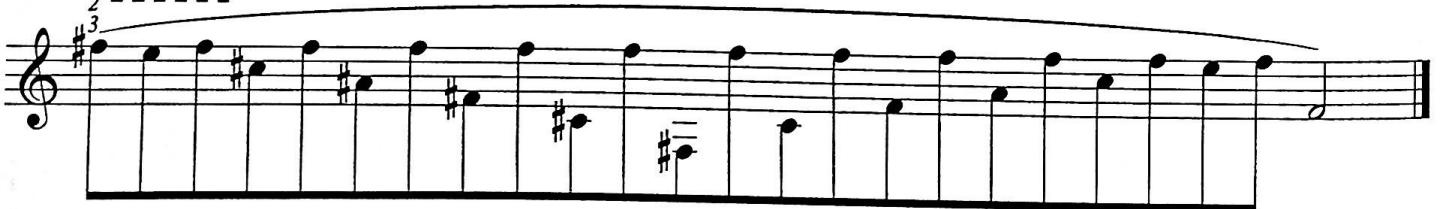
2 3 - - -



1 3 - - -



1 2 - - -



30

**Wk 8**

**28**

*Slow*

*p*

**12**

**23**

**13**

*simile*

**Wk 8**

44

A handwritten musical score for Week 8, page 12, measure 44. The score consists of four staves of music, each with a treble clef and a key signature of one sharp. The time signature varies between 2/4 and 3/4 across the staves. The music features eighth-note patterns with various slurs and grace notes. Above the first staff, there are performance markings consisting of horizontal strokes and arrows pointing right, followed by the word "simile". Similar markings appear above the second and third staves, also followed by "simile". The fourth staff begins with a dynamic marking "p." and a slur over several notes.

Wk 8

85

Wk 8 85

*p*: *leggiero*

*simile*

## 8. Trumpet Style

Sharp tonguing is the feature of this study. Every eighth and sixteenth note must be staccato. Play slowly at first. Eventually count one in a bar. Always bear in mind that quick tonguing must be light tonguing. Much music for the Trumpet is written in this style. It should be played with snap and brilliancy.

*Allegro*

The music is composed of 12 staves of eighth-note patterns. The first staff begins with a dynamic *f* and a note instruction "(1 in a bar)". Subsequent staves begin with *f*, *mf*, *f*, *ff*, *mf*, *f*, *ff*, *mf*, *f*, *ff*, and *p* respectively. The music is in 3/8 time and treble clef.

## Grade 3: First Chair

### Attack

**Nº1 OBJECT**

To develop Confidence and Control.

**INSTRUCTION**

Always remove at the Rests and double bars.

Observe the power signs. Try to play the exercise with some musical expression and effective style. Make the unaccented notes very clear and distinct. Each 4 measures constitute a single study.

**CAUTION**

Never neglect Attack Practise for a long time; it is the mainstay of Confidence. Don't expect perfection. This is, and will always be the TEST for every Brass Player. It is just as hard for the other fellow! Grade II prepares the student for these Exercises.

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in D  
Major-Scales.

Dur-Tonleitern.

59

Gammes Majeures.

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

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

7.

Musical score for page 7, measure 1. The score consists of six staves of music for a band. The first three staves are in 2/4 time, featuring eighth-note patterns with grace notes and slurs. The fourth staff begins with a repeat sign and a key change to G major (one sharp). The fifth staff starts with a repeat sign and a key change to E major (two sharps). The sixth staff starts with a repeat sign and a key change to A major (one sharp). Measures 1 through 4 are shown, followed by a repeat sign and a key change back to E major (two sharps) for measure 5.

Musical score for page 7, measure 2. The score continues from the previous measures. The first three staves remain in 2/4 time. The fourth staff has a key change to F major (one flat). The fifth staff has a key change to C major (no sharps or flats). The sixth staff has a key change to G major (one sharp). Measures 2 through 4 are shown, followed by a repeat sign and a key change back to E major (two sharps) for measure 5.

Musical score for page 7, measure 3. The score continues from the previous measures. The first three staves remain in 2/4 time. The fourth staff has a key change to F major (one flat). The fifth staff has a key change to C major (no sharps or flats). The sixth staff has a key change to G major (one sharp). Measures 3 through 4 are shown, followed by a repeat sign and a key change back to E major (two sharps) for measure 5.

Musical score for page 7, measure 4. The score continues from the previous measures. The first three staves remain in 2/4 time. The fourth staff has a key change to F major (one flat). The fifth staff has a key change to C major (no sharps or flats). The sixth staff has a key change to G major (one sharp). Measures 4 through 5 are shown, followed by a repeat sign and a key change back to E major (two sharps) for measure 6.

Musical score for page 7, measure 5. The score continues from the previous measures. The first three staves remain in 2/4 time. The fourth staff has a key change to F major (one flat). The fifth staff has a key change to C major (no sharps or flats). The sixth staff has a key change to G major (one sharp). Measures 5 through 6 are shown, followed by a repeat sign and a key change back to E major (two sharps) for measure 7.

Musical score for page 7, measure 6. The score continues from the previous measures. The first three staves remain in 2/4 time. The fourth staff has a key change to F major (one flat). The fifth staff has a key change to C major (no sharps or flats). The sixth staff has a key change to G major (one sharp). Measures 6 through 7 are shown, followed by a repeat sign and a key change back to E major (two sharps) for measure 8.

D.C., no repeats