

Sophomore Spring Proficiencies

	Scales	Technical Studies	Single Articulation	Double Articulation	Triple Articulation	Flexibility	Attacks	Transposition
Books or material	2-octave scales or modified scales	Vizzutti Tech Studies	Gekker Articulation Studies	Clarke	Clarke	Irons 27 Groups of Exercises	Ear Trainer Checklist	Getchell, First Book of Practical Studies
Sophomore spring Proficiencies (to pass off)	Melodic minor @ 76, up to D	Vizzutti #7, half @ 78	#3, quarter = 96	Clarke 1 @ 78	Clarke 1 @ 70	Group 12, half = 72	Ear Trainer Checklist	#13-16 on Bb, transpose to trumpet in C, A, Ab, G, Db, D, Eb, F

Work on Mase, Maintenance Routine #6 (modified)

90  
7 **Minor**  
*p-mf*

The image displays ten staves of musical notation for a technical exercise. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff is marked with a tempo of 90, a key signature change to two flats (B-flat, E-flat), and the instruction 'Minor'. The dynamics 'p-mf' are indicated below the first staff. The notation consists of eighth and sixteenth notes, often beamed together in groups, with repeat signs at the beginning and end of the phrases. The key signature changes across the staves: Staff 1 (B-flat, 2 flats), Staff 2 (B-flat, 3 flats), Staff 3 (B-flat, 2 flats), Staff 4 (B-flat, 3 flats), Staff 5 (F-sharp, 2 sharps), Staff 6 (B-flat, 2 flats), Staff 7 (F-sharp, 3 sharps), Staff 8 (B-flat, 2 flats), Staff 9 (F-sharp, 1 sharp), and Staff 10 (B-flat, 3 flats). Handwritten annotations include a star on the fifth staff and a squiggle on the seventh staff.

44 Technical Studies

This page contains 11 musical staves, each representing a technical study. The studies are arranged vertically and feature a variety of key signatures: D major (two sharps), E major (three sharps), F major (one sharp), G major (one sharp), A major (three sharps), B major (five sharps), C major (no sharps or flats), D major (two sharps), E major (three sharps), F major (one sharp), and G major (one sharp). Each staff begins with a treble clef and a repeat sign. The melodic lines are highly technical, consisting of rapid sixteenth-note passages, often with slurs and ties. The studies are designed to improve finger dexterity and speed. The first staff has a unique feature: a long slur under the first measure, and a small 'x' mark above the second measure. The final measure of each staff is a whole note, often with a fermata or a repeat sign.

# 3.

$\text{♩} = 72 - 120+$

The musical score for exercise 3 consists of 12 staves. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff has a 4/4 time signature. The music is a continuous sequence of eighth and sixteenth notes, often beamed in groups of four or eight. The key signature changes to one flat (Bb) on the 5th staff, to two sharps (D# and F#) on the 7th staff, and back to one sharp (F#) on the 9th staff. The exercise concludes with a final whole note on the 12th staff.



**Variation:**



(♩ = 160 to ♩ = 112)

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

9 *pp*

10 

[illegible]

12 

13 

[illegible]

15 Musical score for the first system of 'The Swan Song'. It is in 3/4 time with a key signature of one sharp (F#). The melody is written on a single staff. It begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note F#4, an eighth note G#4, and a quarter note A4. The second measure contains a quarter note B4, an eighth note C5, and a quarter note D5. The third measure contains a quarter note E5, an eighth note F#5, and a quarter note G5. The fourth measure contains a quarter note A5, an eighth note B5, and a quarter note C6. The fifth measure contains a quarter note D6, an eighth note E6, and a quarter note F#6. The sixth measure contains a quarter note G6, an eighth note A6, and a quarter note B6. The seventh measure contains a quarter note C7, an eighth note D7, and a quarter note E7. The eighth measure contains a quarter note F#7, an eighth note G7, and a quarter note A7. The ninth measure contains a quarter note B7, an eighth note C8, and a quarter note D8. The tenth measure contains a quarter note E8, an eighth note F#8, and a quarter note G8. The eleventh measure contains a quarter note A8, an eighth note B8, and a quarter note C9. The twelfth measure contains a quarter note D9, an eighth note E9, and a quarter note F#9. The thirteenth measure contains a quarter note G9, an eighth note A9, and a quarter note B9. The fourteenth measure contains a quarter note C10, an eighth note D10, and a quarter note E10. The fifteenth measure contains a quarter note F#10, an eighth note G10, and a quarter note A10. The sixteenth measure contains a quarter note B10, an eighth note C11, and a quarter note D11. The seventeenth measure contains a quarter note E11, an eighth note F#11, and a quarter note G11. The eighteenth measure contains a quarter note A11, an eighth note B11, and a quarter note C12. The nineteenth measure contains a quarter note D12, an eighth note E12, and a quarter note F#12. The twentieth measure contains a quarter note G12, an eighth note A12, and a quarter note B12. The twenty-first measure contains a quarter note C13, an eighth note D13, and a quarter note E13. The twenty-second measure contains a quarter note F#13, an eighth note G13, and a quarter note A13. The twenty-third measure contains a quarter note B13, an eighth note C14, and a quarter note D14. The twenty-fourth measure contains a quarter note E14, an eighth note F#14, and a quarter note G14. The twenty-fifth measure contains a quarter note A14, an eighth note B14, and a quarter note C15. The twenty-sixth measure contains a quarter note D15, an eighth note E15, and a quarter note F#15. The twenty-seventh measure contains a quarter note G15, an eighth note A15, and a quarter note B15. The twenty-eighth measure contains a quarter note C16, an eighth note D16, and a quarter note E16. The twenty-ninth measure contains a quarter note F#16, an eighth note G16, and a quarter note A16. The thirtieth measure contains a quarter note B16, an eighth note C17, and a quarter note D17. The thirty-first measure contains a quarter note E17, an eighth note F#17, and a quarter note G17. The thirty-second measure contains a quarter note A17, an eighth note B17, and a quarter note C18. The thirty-third measure contains a quarter note D18, an eighth note E18, and a quarter note F#18. The thirty-fourth measure contains a quarter note G18, an eighth note A18, and a quarter note B18. The thirty-fifth measure contains a quarter note C19, an eighth note D19, and a quarter note E19. The thirty-sixth measure contains a quarter note F#19, an eighth note G19, and a quarter note A19. The thirty-seventh measure contains a quarter note B19, an eighth note C20, and a quarter note D20. The thirty-eighth measure contains a quarter note E20, an eighth note F#20, and a quarter note G20. The thirty-ninth measure contains a quarter note A20, an eighth note B20, and a quarter note C21. The fortieth measure contains a quarter note D21, an eighth note E21, and a quarter note F#21. The forty-first measure contains a quarter note G21, an eighth note A21, and a quarter note B21. The forty-second measure contains a quarter note C22, an eighth note D22, and a quarter note E22. The forty-third measure contains a quarter note F#22, an eighth note G22, and a quarter note A22. The forty-fourth measure contains a quarter note B22, an eighth note C23, and a quarter note D23. The forty-fifth measure contains a quarter note E23, an eighth note F#23, and a quarter note G23. The forty-sixth measure contains a quarter note A23, an eighth note B23, and a quarter note C24. The forty-seventh measure contains a quarter note D24, an eighth note E24, and a quarter note F#24. The forty-eighth measure contains a quarter note G24, an eighth note A24, and a quarter note B24. The forty-ninth measure contains a quarter note C25, an eighth note D25, and a quarter note E25. The fiftieth measure contains a quarter note F#25, an eighth note G25, and a quarter note A25. The fifty-first measure contains a quarter note B25, an eighth note C26, and a quarter note D26. The fifty-second measure contains a quarter note E26, an eighth note F#26, and a quarter note G26. The fifty-third measure contains a quarter note A26, an eighth note B26, and a quarter note C27. The fifty-fourth measure contains a quarter note D27, an eighth note E27, and a quarter note F#27. The fifty-fifth measure contains a quarter note G27, an eighth note A27, and a quarter note B27. The fifty-sixth measure contains a quarter note C28, an eighth note D28, and a quarter note E28. The fifty-seventh measure contains a quarter note F#28, an eighth note G28, and a quarter note A28. The fifty-eighth measure contains a quarter note B28, an eighth note C29, and a quarter note D29. The fifty-ninth measure contains a quarter note E29, an eighth note F#29, and a quarter note G29. The sixtieth measure contains a quarter note A29, an eighth note B29, and a quarter note C30. The sixty-first measure contains a quarter note D30, an eighth note E30, and a quarter note F#30. The sixty-second measure contains a quarter note G30, an eighth note A30, and a quarter note B30. The sixty-third measure contains a quarter note C31, an eighth note D31, and a quarter note E31. The sixty-fourth measure contains a quarter note F#31, an eighth note G31, and a quarter note A31. The sixty-fifth measure contains a quarter note B31, an eighth note C32, and a quarter note D32. The sixty-sixth measure contains a quarter note E32, an eighth note F#32, and a quarter note G32. The sixty-seventh measure contains a quarter note A32, an eighth note B32, and a quarter note C33. The sixty-eighth measure contains a quarter note D33, an eighth note E33, and a quarter note F#33. The sixty-ninth measure contains a quarter note G33, an eighth note A33, and a quarter note B33. The seventieth measure contains a quarter note C34, an eighth note D34, and a quarter note E34. The seventy-first measure contains a quarter note F#34, an eighth note G34, and a quarter note A34. The seventy-second measure contains a quarter note B34, an eighth note C35, and a quarter note D35. The seventy-third measure contains a quarter note E35, an eighth note F#35, and a quarter note G35. The seventy-fourth measure contains a quarter note A35, an eighth note B35, and a quarter note C36. The seventy-fifth measure contains a quarter note D36, an eighth note E36, and a quarter note F#36. The seventy-sixth measure contains a quarter note G36, an eighth note A36, and a quarter note B36. The seventy-seventh measure contains a quarter note C37, an eighth note D37, and a quarter note E37. The seventy-eighth measure contains a quarter note F#37, an eighth note G37, and a quarter note A37. The seventy-ninth measure contains a quarter note B37, an eighth note C38, and a quarter note D38. The eightieth measure contains a quarter note E38, an eighth note F#38, and a quarter note G38. The eighty-first measure contains a quarter note A38, an eighth note B38, and a quarter note C39. The eighty-second measure contains a quarter note D39, an eighth note E39, and a quarter note F#39. The eighty-third measure contains a quarter note G39, an eighth note A39, and a quarter note B39. The eighty-fourth measure contains a quarter note C40, an eighth note D40, and a quarter note E40. The eighty-fifth measure contains a quarter note F#40, an eighth note G40, and a quarter note A40. The eighty-sixth measure contains a quarter note B40, an eighth note C41, and a quarter note D41. The eighty-seventh measure contains a quarter note E41, an eighth note F#41, and a quarter note G41. The eighty-eighth measure contains a quarter note A41, an eighth note B41, and a quarter note C42. The eighty-ninth measure contains a quarter note D42, an eighth note E42, and a quarter note F#42. The ninetieth measure contains a quarter note G42, an eighth note A42, and a quarter note B42. The hundredth measure contains a quarter note C43, an eighth note D43, and a quarter note E43. The hundred-first measure contains a quarter note F#43, an eighth note G43, and a quarter note A43. The hundred-second measure contains a quarter note B43, an eighth note C44, and a quarter note D44. The hundred-third measure contains a quarter note E44, an eighth note F#44, and a quarter note G44. The hundred-fourth measure contains a quarter note A44, an eighth note B44, and a quarter note C45. The hundred-fifth measure contains a quarter note D45, an eighth note E45, and a quarter note F#45. The hundred-sixth measure contains a quarter note G45, an eighth note A45, and a quarter note B45. The hundred-seventh measure contains a quarter note C46, an eighth note D46, and a quarter note E46. The hundred-eighth measure contains a quarter note F#46, an eighth note G46, and a quarter note A46. The hundred-ninth measure contains a quarter note B46, an eighth note C47, and a quarter note D47. The hundred-tieth measure contains a quarter note E47, an eighth note F#47, and a quarter note G47. The hundred-first measure contains a quarter note A47, an eighth note B47, and a quarter note C48. The hundred-second measure contains a quarter note D48, an eighth note E48, and a quarter note F#48. The hundred-third measure contains a quarter note G48, an eighth note A48, and a quarter note B48. The hundred-fourth measure contains a quarter note C49, an eighth note D49, and a quarter note E49. The hundred-fifth measure contains a quarter note F#49, an eighth note G49, and a quarter note A49. The hundred-sixth measure contains a quarter note B49, an eighth note C50, and a quarter note D50. The hundred-seventh measure contains a quarter note E50, an eighth note F#50, and a quarter note G50. The hundred-eighth measure contains a quarter note A50, an eighth note B50, and a quarter note C51. The hundred-ninth measure contains a quarter note D51, an eighth note E51, and a quarter note F#51. The hundred-tieth measure contains a quarter note G51, an eighth note A51, and a quarter note B51. The hundred-first measure contains a quarter note C52, an eighth note D52, and a quarter note E52. The hundred-second measure contains a quarter note F#52, an eighth note G52, and a quarter note A52. The hundred-third measure contains a quarter note B52, an eighth note C53, and a quarter note D53. The hundred-fourth measure contains a quarter note E53, an eighth note F#53, and a quarter note G53. The hundred-fifth measure contains a quarter note A53, an eighth note B53, and a quarter note C54. The hundred-sixth measure contains a quarter note D54, an eighth note E54, and a quarter note F#54. The hundred-seventh measure contains a quarter note G54, an eighth note A54, and a quarter note B54. The hundred-eighth measure contains a quarter note C55, an eighth note D55, and a quarter note E55. The hundred-ninth measure contains a quarter note F#55, an eighth note G55, and a quarter note A55. The hundred-tieth measure contains a quarter note B55, an eighth note C56, and a quarter note D56. The hundred-first measure contains a quarter note E56, an eighth note F#56, and a quarter note G56. The hundred-second measure contains a quarter note A56, an eighth note B56, and a quarter note C57. The hundred-third measure contains a quarter note D57, an eighth note E57, and a quarter note F#57. The hundred-fourth measure contains a quarter note G57, an eighth note A57, and a quarter note B57. The hundred-fifth measure contains a quarter note C58, an eighth note D58, and a quarter note E58. The hundred-sixth measure contains a quarter note F#58, an eighth note G58, and a quarter note A58. The hundred-seventh measure contains a quarter note B58, an eighth note C59, and a quarter note D59. The hundred-eighth measure contains a quarter note E59, an eighth note F#59, and a quarter note G59. The hundred-ninth measure contains a quarter note A59, an eighth note B59, and a quarter note C60. The hundred-tieth measure contains a quarter note D60, an eighth note E60, and a quarter note F#60. The hundred-first measure contains a quarter note G60, an eighth note A60, and a quarter note B60. The hundred-second measure contains a quarter note C61, an eighth note D61, and a quarter note E61. The hundred-third measure contains a quarter note F#61, an eighth note G61, and a quarter note A61. The hundred-fourth measure contains a quarter note B61, an eighth note C62, and a quarter note D62. The hundred-fifth measure contains a quarter note E62, an eighth note F#62, and a quarter note G62. The hundred-sixth measure contains a quarter note A62, an eighth note B62, and a quarter note C63. The hundred-seventh measure contains a quarter note D63, an eighth note E63, and a quarter note F#63. The hundred-eighth measure contains a quarter note G63, an eighth note A63, and a quarter note B63. The hundred-ninth measure contains a quarter note C64, an eighth note D64, and a quarter note E64. The hundred-tieth measure contains a quarter note F#64, an eighth note G64, and a quarter note A64. The hundred-first measure contains a quarter note B64, an eighth note C65, and a quarter note D65. The hundred-second measure contains a quarter note E65, an eighth note F#65, and a quarter note G65. The hundred-third measure contains a quarter note A65, an eighth note B65, and a quarter note C66. The hundred-fourth measure contains a quarter note D66, an eighth note E66, and a quarter note F#6

Musical notation for measures 16 through 19. Measure 16 starts with a treble clef, key signature of one flat, and time signature of 3/4. The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. Measures 17 and 18 continue the melodic line with various intervals and accidentals. Measure 19 concludes the phrase with a double bar line.

17 *pp*

The musical score for 'The Rose Tree' is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegretto' and the dynamics are 'pp' (pianissimo). The melody consists of a series of eighth and sixteenth notes, with a repeat sign at the end. The score is numbered 17.

18 

19 

20

*pp*

Musical score for 'The Rose Tree' in 2/4 time, treble clef, key of D major. The melody is marked *pp* (pianissimo). The score shows measures 20 through 23, ending with a repeat sign and a final measure.

21 

22 *pp*

23 *pp*

24 *pp*

25 *pp*

The image displays four staves of musical notation, numbered 22 through 25. Each staff begins with a treble clef, a 3/4 time signature, and a piano (*pp*) dynamic marking. The notation consists of eighth and sixteenth notes, often beamed together, with various accidentals (sharps, flats, and naturals) indicating the pitch. Each staff concludes with a double bar line, a repeat sign, and a final note. The staves are arranged vertically, with the first staff (22) at the top and the last (25) at the bottom.



## GROUP 12

Group 12 consists of four staves of music. The first staff is in G major (one sharp) and common time (C), featuring a sequence of eighth notes with a fingering of 1, 2, 3. The second staff is in B-flat major (two flats) and common time, also with eighth notes and a fingering of 2, 3. The third staff is in B-flat major and common time, with eighth notes and a fingering of 1. The fourth staff is in G major and common time, with eighth notes and a fingering of 2. Each staff includes a repeat sign and a final measure with a fermata.

## GROUP 13

Group 13 consists of five staves of music. The first staff is in G major (one sharp) and 3/4 time, featuring eighth notes with a fingering of 1, 2, 3. The second staff is in B-flat major (two flats) and 3/4 time, with eighth notes and a fingering of 2, 3. The third staff is in B-flat major and 3/4 time, with eighth notes and a fingering of 1. The fourth staff is in G major and 3/4 time, with eighth notes and a fingering of 2. The fifth staff is in G major and 3/4 time, with eighth notes and a fingering of 1. Each staff includes a repeat sign and a final measure with a fermata.

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

	ascending	descending	harmonic	combined
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				

## 12

Musical score for exercise 12, consisting of four staves of music in treble clef with a common time signature 'C'. The first staff begins with a *mf* dynamic marking. The second staff ends with a *p* dynamic marking. The third staff begins with a *mf* dynamic marking. The fourth staff begins with a *p* dynamic marking and ends with a *mf* dynamic marking under a double bar line.

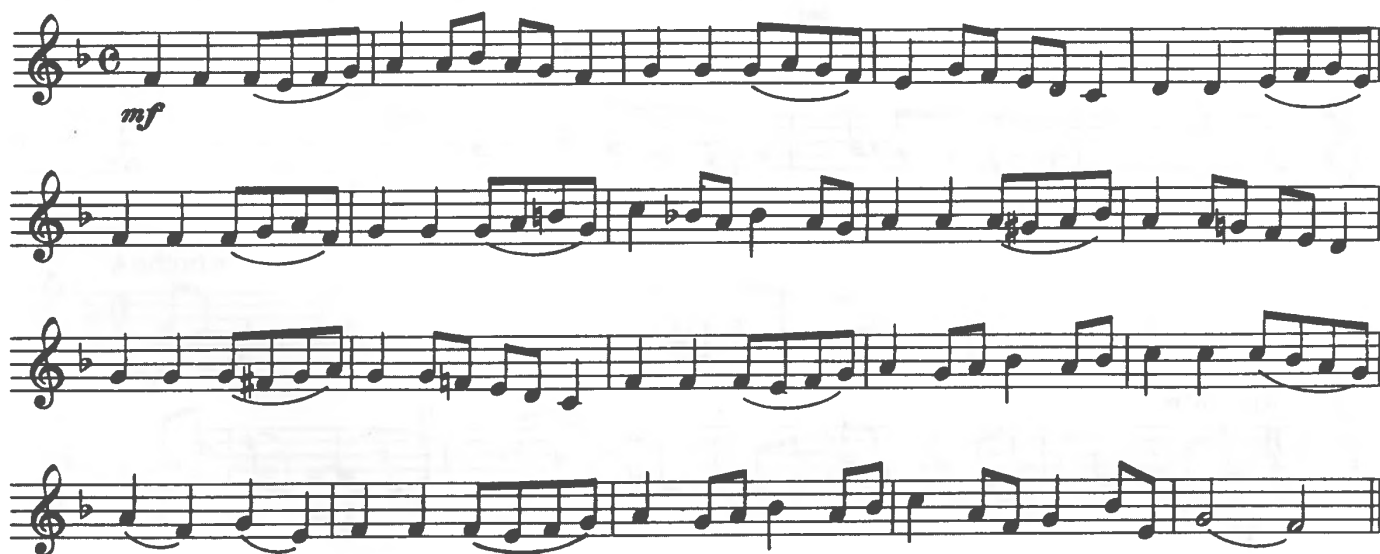
## 13

Musical score for exercise 13, consisting of four staves of music in treble clef with a common time signature 'C'. The first staff begins with a *p* dynamic marking. The second staff ends with a *mf* dynamic marking. The third staff begins with a *p* dynamic marking. The fourth staff begins with a *p* dynamic marking and ends with a *mf* dynamic marking under a double bar line.

## 14



## 15



## 16



#### Warmup routine 4

1. Long-tone/flow/strength: Caruso
2. Technical study: Clarke 4 (do with DT, too)
3. Articulation: articulation chart
4. Slurs: Staigers, Studies for Flexibility
5. Schlossberg: 26, 42, 80
6. Goldman: 7
7. Shuebruk: p. 23-24
8. TT: Arban p. 160-161
9. DT: (Clarke 4)
10. Scale
11. Nagel: 6

# The Basic Caruso

## five exercises by Markus Stockhausen

These exercises are based on what I learned from Carmine Caruso in 1978 in New York. During the years I developed my own way of doing them for daily routine or preparing myself for difficult work to come.

There are six basic rules to observe:

1. Tap your foot 1+2+3+4+ (tempo about 60 bpm) throughout the exercise, with a clear up and down movement.  
The reason is: one muscle controls all other muscles. Because of the foot, these exercises are played sitting.
2. Breathe through the nose only (to ensure that the embouchure doesn't move).
3. Keep the mouthpiece on the lips throughout the exercise. The embouchure shall remain in its position even during the bars of rest, only the pressure can and should be removed, so that the blood circulation refreshes the lip.
4. The first note of each exercise is always played with a breath attack (b), the later notes attacked (t=tongue) or slurred, as indicated.
5. Always, before each exercise and during the bars of rest, breathe out two beats completely (!) and inhale two beats. In the high register the tempo can be reduced while breathing out and in, to avoid hyperventilation.
6. Keep the flow steady, play always at a medium dynamic level.

### 1. Six Notes

tap your foot  
mouthpiece on  
breathe through the nose only  
2 beats out - two beats in

♩=ca. 60      breath attack    tongue      tongue      breathe 2 beats out - 2 in

mf

b      t      t

repeat without taking  
the mouthpiece off

Rest for a short time before playing the "Seconds".  
If you are a beginner you might just play the "Six Notes"  
once or twice a day for at least a week.

## 2. Seconds

go as high as possible  
in C - Major

### 2nd setting:

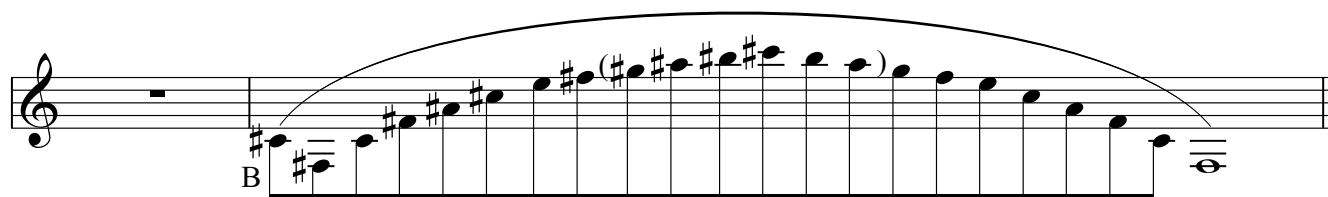
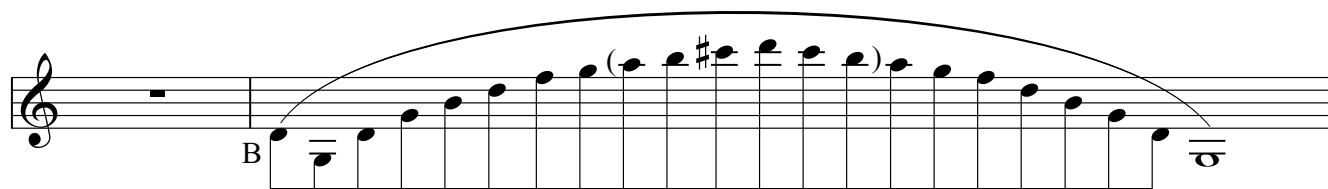
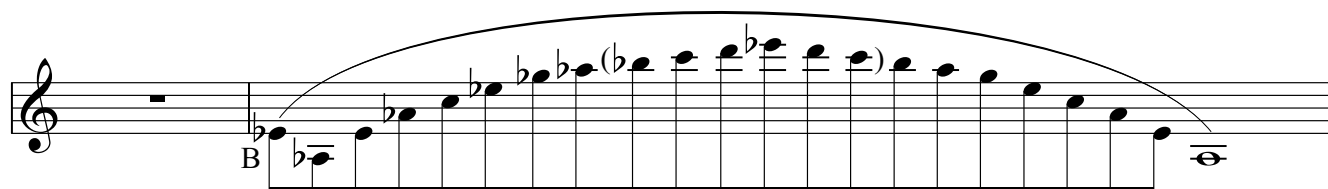
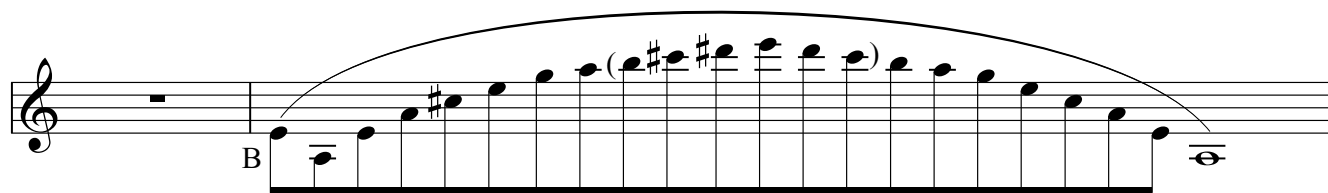
For a specific high-note training repeat the exercise after a short break.  
Another variation is to continue after 10 to 15 seconds where you stopped,  
because the power did not last, or no sound came out of the instrument.  
Always complete the interval you started to play, even if no sound comes.  
Thus you prepare the muscles to play these notes maybe tomorrow or later on.

## 3. Harmonics

In this and the following exercises go as high as you were able to go with the seconds

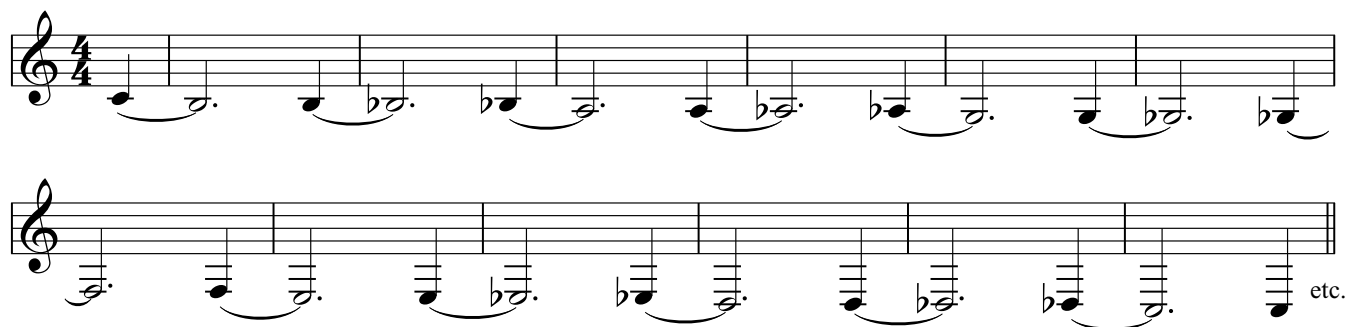
go as high as possible  
in C - Major





## 4. Chromatic Pedals

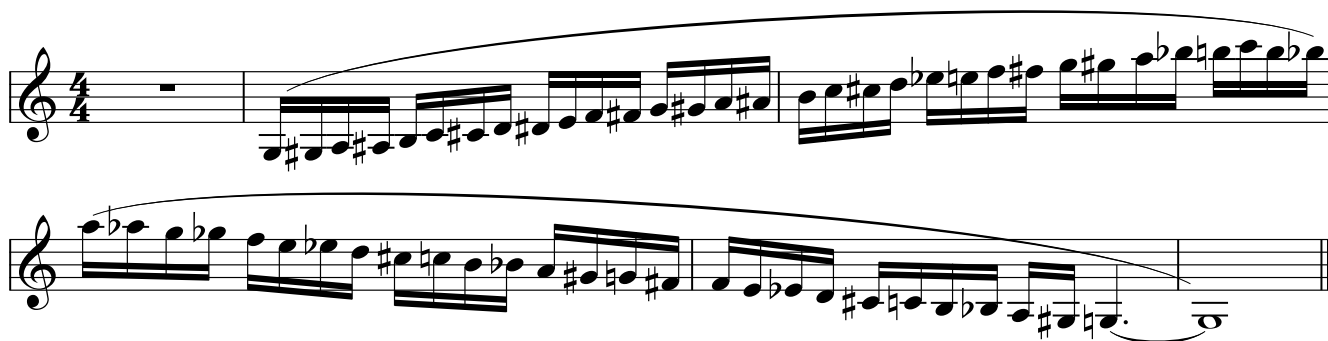
Only in this exercise is the breathing normal.



as low as you can go,  
up to three octaves down  
see fingering chart on page 8

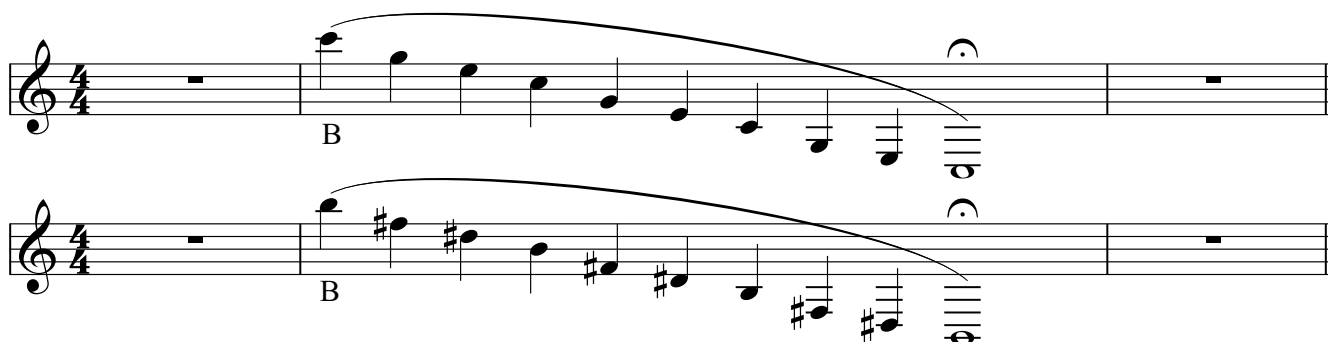
## Complete the chromatic pedals with a chromatic scale

Go only as high as you were able to go with the seconds today



## 5. Chord pedals

Start as high as you were able to go with the seconds today and play a major-arpeggio three or four octaves down. Continue chromatically.

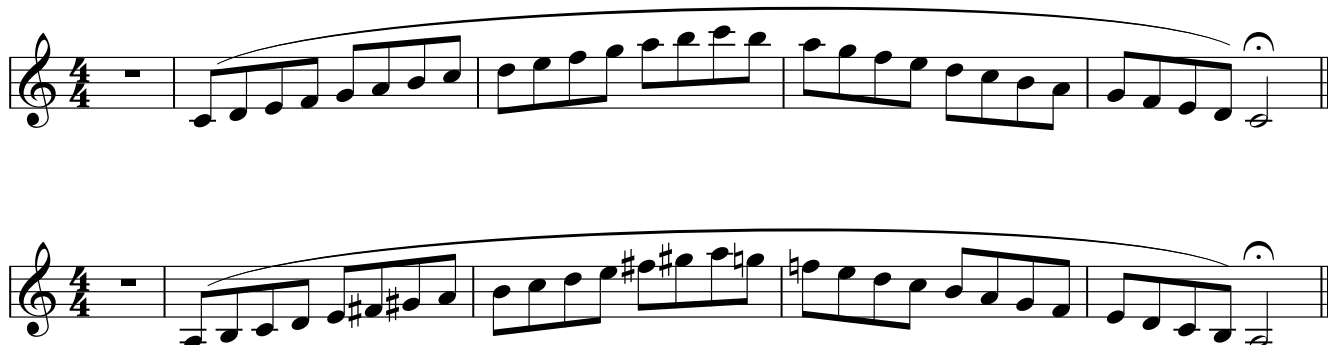


etc., transpose down chromatically

Variation: after playing it twelve times, start again from the high note and add another octave down. If you before were playing three octaves down, play now four octaves and continue the arpeggios as far down as possible.

Complete this exercise with one major scale and the parallel melodic minor scale, either 3 octaves or less up & down. Change your scales from day to day.

For example: C-major / A-minor melodic



## 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 Einzelzunge und dann mit Doppelzunge zu spielen.

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

## QUATRIEME ETUDE

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.

(♩ = 100-144)

66

*pp*

67

*pp*

This page contains 12 staves of musical notation, arranged in two systems of six staves each. The music is written in a single melodic line across all staves, suggesting a multi-staff piano score. The key signature is one flat (B-flat), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp* (pianissimo). The music is characterized by a steady eighth-note rhythm, with some staves featuring a *pp* marking. The notation is presented in a clear, black-and-white format, typical of a printed musical score.

71 *pp*

72 *pp*

73 *pp*

The image displays three systems of musical notation, numbered 71, 72, and 73. Each system consists of four staves of music written in treble clef. The time signature is 4/4. System 71 is in D major (two sharps) and begins with a piano (*pp*) dynamic. System 72 is also in D major and begins with a piano (*pp*) dynamic. System 73 is in B-flat major (two flats) and begins with a piano (*pp*) dynamic. The music is characterized by continuous eighth-note patterns across all staves, often grouped with slurs. Various articulations, including accents and slurs, are used throughout the piece. The notation is clean and professional, typical of a published musical score.

pp

75

pp

76

pp

This musical score consists of three systems, each containing four staves of music. The first system (measures 77-78) is in B-flat major (two flats) and common time. The second system (measures 78-79) is in B-flat major. The third system (measures 79-80) is in D major (two sharps). The music is written for piano, with a *pp* (pianissimo) dynamic marking at the beginning of each system. The notation includes eighth and sixteenth notes, often beamed together, with many notes marked with an accent (>). Phrasing slurs are used to group notes across measures. The score concludes with a double bar line and a repeat sign in the final measure of the third system.

77 *pp*

78 *pp*

79 *pp*

This musical score consists of two staves, labeled 80 and 81, each with four systems of music. The notation is complex, featuring a variety of note values, rests, and dynamic markings. The key signature for both staves is B-flat major (two flats). The time signature is common time (C). The first system of each staff begins with a *pp* (pianissimo) dynamic marking. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of accents (>) and slurs. The notation includes many beamed notes and rests, suggesting a fast and technically demanding piece. The score concludes with a double bar line and a final note in the last system of each staff.



This musical score consists of three systems, each containing four staves of music. The first system is labeled with measure 83, the second with 84, and the third with 85. Each system begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). The music is written in a continuous, flowing style with many beamed eighth and sixteenth notes. A *pp* (pianissimo) dynamic marking is present at the beginning of each system. The notation includes various musical symbols such as slurs, accents (>), and repeat signs. The third system concludes with a double bar line and a final cadence.

## Etude IV

$\text{♩} = 120$

*p*

*V*

*V*

The musical score for 'Etude IV' consists of 12 staves of music. The first staff begins with a tempo marking of  $\text{♩} = 120$  and a dynamic marking of *p*. The music is written in 2/4 time and features a variety of note values, including eighth and sixteenth notes, often beamed together. Slurs and accents are used throughout the piece to indicate phrasing and emphasis. The key signature changes from one flat to two flats across the staves. The score concludes with a final double bar line and a common time signature 'C' at the end of the twelfth staff.

## 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 “tkk,” 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 (tkk),  (“tktktk”)	DT (normal & reverse);  (all t & all k);  (kttkt-);  “tktktktk-”; micro isolated DT (  ) but 2X fast, dt normal and reverse); Pines of Rome fanfare (tkk-tkk tkt tkt)	TT (tkk),  (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

# Part I

## Studies for Flexibility

DEL STAIGERS

Play slowly and very rhythmically. Do not interrupt rhythm when breathing. Breathe where indicated. Count carefully. Use indicated fingering. Pay particular attention to crescendo (—) and decrescendo (≡) marks. Remember RHYTHM is 75% of your success.

Slowly and rhythmically

Breathe (but do not interrupt rhythm) breathe

1

Be sure to use indicated fingering.

2

3

4

Exercise 4 consists of four measures of music in 2/4 time. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (D5), and a quarter note (E5). The second measure contains a quarter note (F5), a quarter note (G5), a quarter note (A5), and a quarter note (B5). The third measure contains a quarter note (C6), a quarter note (B5), a quarter note (A5), and a quarter note (G5). The fourth measure contains a quarter note (F5), a quarter note (E5), a quarter note (D5), and a quarter note (C5). The key signature has one sharp (F#4). The first measure is marked with a '1 3' triplet symbol. The second measure is marked with a '1 2' triplet symbol. The third measure is marked with a '2 3' triplet symbol. The fourth measure is marked with a '1 3' triplet symbol.

use indicated fingering

5

Exercise 5 consists of four measures of music in 2/4 time. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (D5), and a quarter note (E5). The second measure contains a quarter note (F5), a quarter note (G5), a quarter note (A5), and a quarter note (B5). The third measure contains a quarter note (C6), a quarter note (B5), a quarter note (A5), and a quarter note (G5). The fourth measure contains a quarter note (F5), a quarter note (E5), a quarter note (D5), and a quarter note (C5). The key signature has one sharp (F#4). The first measure is marked with a '1 3' triplet symbol. The second measure is marked with a '1 2' triplet symbol. The third measure is marked with a '2 3' triplet symbol. The fourth measure is marked with a '1 3' triplet symbol.

6

Exercise 6 consists of four measures of music in 2/4 time. The first measure contains a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), a quarter note (D5), and a quarter note (E5). The second measure contains a quarter note (F5), a quarter note (G5), a quarter note (A5), and a quarter note (B5). The third measure contains a quarter note (C6), a quarter note (B5), a quarter note (A5), and a quarter note (G5). The fourth measure contains a quarter note (F5), a quarter note (E5), a quarter note (D5), and a quarter note (C5). The key signature has one sharp (F#4). The first measure is marked with a '1 3' triplet symbol. The second measure is marked with a '1 2' triplet symbol. The third measure is marked with a '2 3' triplet symbol. The fourth measure is marked with a '1 3' triplet symbol.

7

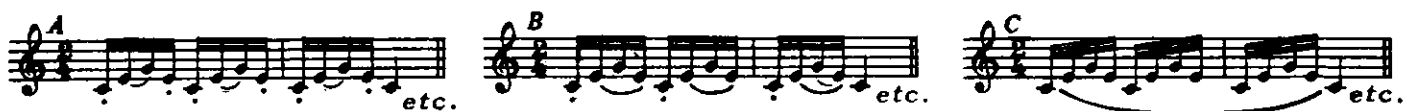
8

\*Also play these articulations.

9 

10 

\*Also play these articulations.



Wk 6

A musical score consisting of three staves, each with a treble clef. The key signature is one flat (B-flat). The first staff begins with a dynamic marking of *p* (piano) followed by a line and *mf* (mezzo-forte). The music is written in a style that includes many beamed eighth and sixteenth notes, suggesting a fast tempo. Each staff contains four measures of music. The first staff has a *p* marking at the start and an *mf* marking in the second measure. The second and third staves do not have explicit dynamic markings. The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs. The overall style is that of a classical or romantic-era musical exercise or short piece.



Wk 6 42



Moderato

Wk 6 80



## 7. Dotted Notes

While in the same style as the previous exercise, this is perhaps somewhat more difficult. See that all dotted eighth notes are given equal value. The sixteenths must also be even.

A musical score for a single melodic line in 2/4 time, consisting of ten staves. The notation includes various rhythmic patterns with dotted eighth notes and sixteenth notes. Dynamic markings are placed below the staves: *f* (first staff), *mf* (second staff), *f* (third staff), *mf* (fourth staff), *f* (fifth staff), *mf* (sixth staff), *f* (seventh staff), *mf* (eighth staff), *f* (ninth staff), and *mf* (tenth staff). The key signature has one sharp (F#), and the piece concludes with a double bar line on the final staff.

## General Instructions for Interval Practice

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

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

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

**Nº 1 OBJECT** (See above)

**INSTRUCTION** Learn all these from Memory. This gives freedom to attend to the Quality. Fine clear Tone. Confident manner. Observe the breathing Signs V. Practice Nº 1 B loud, full Tone.

**CAUTION** Don't blow harder for the high notes. Pinch tighter with the lips. Don't mind the breaks, make as few as possible and do better gradually. It is the Exercise you need and not that particular tone. Avoid all contortions of the face. When you can play Nº 1A three times through without pausing you may safely go to Nº 2. This should be your rule for advancing.



**Nº 2 INSTRUCTION** Transpose this also into D natural by omitting all the flats and substituting F sharp and C sharp.

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



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



**Nº 4** Commit all to memory. Interval practice is the sure cure for broken notes. Practise the Low Intervals diligently. They are just as useful, and help to improve your Tone quality more than the High notes. Finally learn to do all six keys in succession. You should be satisfied to accomplish this department in one year. These Exercises are extended in Grade 3.



Make higher Keys if you wish.

18.  $\text{♩} = 140 -$   
 tu tu ku tu tu ku tu tu ku tu *simile*



19.  $\text{♩} = 144 -$   
 tu tu ku tu tu ku tu tu ku tu *simile*



20.  $\text{♩} = 76 - 124 (\text{for } 20 \text{ to } 22)$   
 tu tukutu tukutu tukutu tukutu tu *simile*



21.  $\text{♩} = 76 - 124 (\text{for } 20 \text{ to } 22)$   
 tutu kutu tutu kututukutu tu ku



22.   
tu tu ku tu tu ku tu tu ku tu ku tu







23.   
tu tu ku tu tu ku tu tu ku tu ku tu







24. 



25.   
tu tu ku tu tu ku tu tu ku tu ku tu





15.2.76

## Major - Scales.

## Dur - Tonleitern.

## Gammes Majeures.

C ♩ = 64, increase gradually to ♩ = 124 for all scales

1. 

2. 

3. 

4. 

5. 



Wk 6 6.

