

Freshman Fall Proficiencies

	Scales	Technical Studies	Single Articulation	Double Articulation	Triple Articulation	Flexibility	Attacks	Transposition
Books or material	2-octave scales or modified scales	Clarke Technical Studies	Gekker Articulation Studies	Arban	Arban	Irons 27 Groups of Exercises	Shuebruk Lip Trainers	Getchell, First Book of Practical Studies
Freshman Fall Proficiencies (to pass off)	Major scales @ 76	Clarke First Study, dotted half = 66	#2, quarter = 96	p. 175, #77-81 @ 108 (#79 @ 72)	p. 155, quarter = 120	Group 7, half = 66	p. 20, #1, quarter = 60	#1-4 on Bb, transpose to trumpet in C, A, Ab, G, Db, D, Eb, F

Work on Mase, Maintenance Routine #1 (modified)

Freshman Fall Semester

(♩ = 160 to ♩ = 112)

1

2

3

4

5

6

7

8

9

A handwritten musical score consisting of eleven staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '3'). The music is written in a cursive style with vertical stems for notes. Measure numbers 10 through 21 are placed at the start of each staff. The dynamic marking 'pp' (pianissimo) is written under the first note of each staff. Measures 10-13 show eighth-note patterns primarily in F# major. Measures 14-17 introduce a new pattern with eighth-note pairs and quarter notes. Measures 18-21 continue this pattern. Measures 18 and 21 conclude with a single eighth note followed by a repeat sign and a bass clef.

A musical score for strings, likely cello or double bass, featuring four staves of music. The score is in common time (indicated by '3/4') and consists of four measures (measures 22, 23, 24, and 25). The key signature is one sharp, indicating G major. The dynamics are consistently marked with 'pp' (pianissimo). The music consists of eighth-note patterns with various accidentals (sharps and flats) and includes slurs and measure repeat signs. Measure 22 starts with a sixteenth-note rest followed by a sixteenth-note note. Measures 23 and 24 begin with eighth-note notes. Measure 25 starts with a sixteenth-note note. The score concludes with a final measure ending with a half note and a fermata.

2.

$\text{♩} = 72 - 120+$

A page of musical notation consisting of eight staves of music. Each staff uses a treble clef and a different key signature:

- Staff 1: G major (no sharps or flats)
- Staff 2: D major (one sharp)
- Staff 3: A major (two sharps)
- Staff 4: E major (three sharps)
- Staff 5: B major (four sharps)
- Staff 6: F# minor (one sharp)
- Staff 7: C# minor (two sharps)
- Staff 8: G# minor (three sharps)

The music consists of eighth-note patterns with various slurs and grace notes.

DOUBLE TONGUING.
VOM ZUNGENSTOSS BEIM ZWEIFACHEN STACCATO.
 DU COUP DE LANGUE EN STACCATO BINAIRE.



79.

tu tu ku tuk tu tu k u tu tu ku tuk tu tu tu ku tuk tu tu k u tu tu ku tuk tu



TRIPLE TONGUING.

155

VOM ZUNGENSTOSS BEIM DREIFACHEN STACCATO.
DU COUP DE LANGUE EN STACCATO TERNAIRE.

1. 

tu tu ku tu tu ku tu

2. 

tu tu ku tu tu ku tu

3. 

tu tu ku tu tu ku tu

4. 

tu tu ku tu tu ku tu

5. 

tu tu ku tu tu ku tu



GROUP 7

The sheet music consists of seven staves of musical notation, each with a different key signature and time signature. The first four staves are in common time (C), while the last three are in 2/4 time. The key signatures range from C major to A major. The notation includes various note values (eighth and sixteenth notes) and rests. Measure numbers are indicated at the beginning of each staff: 1, 2, 3, 1, 2, 3, and 1. The music concludes with a fermata over the final note and the instruction "rit." below it.

Do this timing drill, OR work on the ear training drill on the subsequent two pages (you will need a computer and internet connection; read instructions first)

20

Grade 2: Business Players

Attack

Nº 1	OBJECT	To develop confidence and accuracy in striking the first Tone.
	INSTRUCTION	Remove the instrument from the mouth on the second beat of the measure and replace it on the fourth beat. This removing applies to all Attack Exercises. Keep strict Time. On the first beat of the next measure play a strong, bold, firm, clear, clean Tone; with no breathy or windy sound before it.
	CAUTION	Not too short, not too loud, and not cut off at the end with the tongue.



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

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

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

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

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

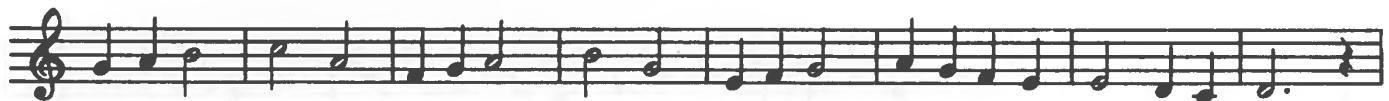
Practicing in this way for ear training alone is good, but if you can **practice this as a timing drill** (or an “attack” exercise as in Shuebruk Lip Trainers) then you will double your benefit. Set your metronome somewhere between 60 and 90 to the quarter note. Play each note with 2 to 3 quarter rests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

Change articulation types: legato, staccato, marcato.

Table 1

	ascending	descending	harmonic	combined
perfect 5 th				
perfect 4 th				
perfect 5 th & 4 th combined				
major 3 rd				
minor 3 rd				
major 3 rd & minor 3 rd combined				
all of the intervals up to this point				
major 2 nd				
minor 2 nd				
2 ^{nds} combined				
all of the intervals up to this point				
major 6 th				
minor 6 th				
6 ^{ths} combined				
3 ^{rds} and 6 ^{ths} combined				
all of the intervals up to this point				
major 7 th				
minor 7 th				
7 ^{ths} combined				
2 ^{nds} and 7 ^{ths} combined				
all intervals up to this point				
tritone				
all intervals up to this point				

1



2



E. L. 304

4

3



4



WEEK 1

Clark: Technical Studies

1 odd a. tongue b. slur

Schlossberg Daily Drill

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

Irons, 27 Groups of Exercises, #1-7 (play open, 1-2, 1-2-3 combinations)

Goldman: Practical Studies (supplement)

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

Shuebruk: Graded Lip Trainers

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

Arban

pg. 155 S.T./T.T. pg. 77 #5*

Scales

Arban p. 59; Schlossberg p. 28 C, F (also D.T.)

Nagel

Speed Studies #1

Articulations for Arban Chromatic studies pgs. 77-79

.....

..

Slurs - Group A

Tempo Ad Libitum

1

2

3

4

5

6

7

SECOND STUDY

Play these exercises legato at first, then very lightly single tongue them. Finally, to further develop your articulation, try double tonguing. Accent where indicated to maintain a steady rhythm.

Concentrate your practice on those exercises that are more difficult for you — don't waste time on those that are easy.

ZWEITE ÜBUNG

Diese Übungen zunächst gebunden (legato) spielen und dann nur sehr leicht mit der Zunge artikulieren. Für die weitere Entwicklung Ihrer Artikulation dann versuchen, diese Übungen mit Doppelzungung zu spielen. Die Übungen wie angegeben akzentuieren, um den Rhythmus ununterbrochen aufrechtzuerhalten.

Konzentrieren Sie sich auf die Übungen, die für Sie schwieriger sind. Verlieren Sie keine Zeit mit Übungen, die Ihnen leicht fallen.

DEUXIÈME ETUDE

Jouez d'abord ces exercices legato, puis en détachant les notes très légèrement. Finalement, pour développer encore plus votre articulation, essayez le double coup de langue. Accentuez là où ceci est indiqué pour conserver un rythme soutenu.

Concentrez-vous sur ces exercices qui sont plus difficiles pour vous — ne perdez pas votre temps sur ceux qui sont faciles.

(♩ = 80-120)

27

28

29

30

31

32

33

34

35

36

35

36

37

38

39

40

41

42

43

44

Etude II

(♩ = 144)

45

46

47

48

49

50

Articulation speed practice chart

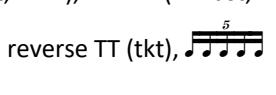
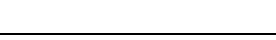
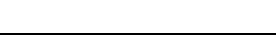
This articulation practice tool combines uniformly repeated rhythms (like normal single-tongue, double-tongue and triple-tongue) with short bursts of speed (e.g., the dotted rhythm features a short burst of two Ts with a small recovery in between). Also included are some special rhythms encountered in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

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

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

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

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

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

- 16, 1a

GROUP 1



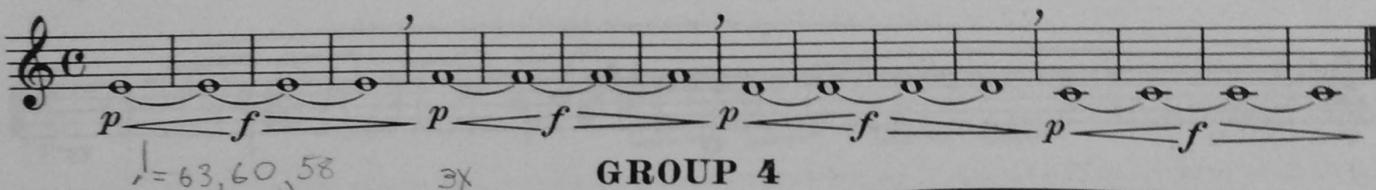
Musical score for Group 1 consisting of three staves of music. The first staff is in common time (C), treble clef, key signature of one sharp (F#). Dynamics: $p \frac{1}{2}$, p , $p \frac{2}{3}$. The second staff is in common time (C), treble clef, key signature of one sharp (F#). Dynamics: $p \frac{1}{2}$, p . The third staff is in common time (C), treble clef, key signature of two sharps (G#). Dynamics: p^2 , p^0 .

GROUP 2



Musical score for Group 2 consisting of four staves of music. The first staff is in common time (C), treble clef, key signature of four sharps (E#). Dynamics: $p \frac{2}{3}$, $p \frac{1}{3}$. The second staff is in common time (C), treble clef, key signature of one flat (B-flat). Dynamics: $p \frac{2}{3}$, $p \frac{1}{2}$. The third staff is in common time (C), treble clef, key signature of one flat (B-flat). Dynamics: p . The fourth staff is in common time (C), treble clef, key signature of one sharp (F#). Dynamics: p .

GROUP 3



Musical score for Group 3 consisting of one staff of music. The staff is in common time (C), treble clef, key signature of one sharp (F#). Dynamics: p , f , p , f , p , f , p , f . Tempo: $\text{♩} = 63, 60, 58$. Measure number: 3x.

GROUP 4



Musical score for Group 4 consisting of five staves of music. The first staff is in common time (C), treble clef, key signature of one sharp (F#). Dynamics: $p \frac{1}{2}$, p . The second staff is in common time (C), treble clef, key signature of one sharp (F#). Dynamics: $p \frac{1}{3}$. The third staff is in common time (C), treble clef, key signature of one flat (B-flat). Dynamics: $p \frac{2}{3}$. The fourth staff is in common time (C), treble clef, key signature of one sharp (F#). Dynamics: p . The fifth staff is in common time (C), treble clef, key signature of one sharp (F#). Dynamics: $p \frac{1}{3}$.

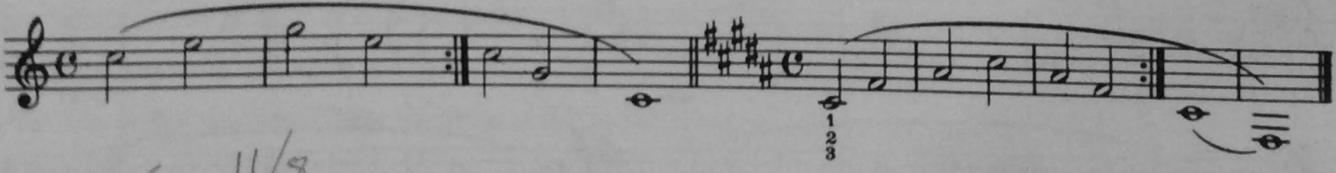
Groups 5, 6, and 7

It is recommended that the exercises in group 5 be played in common time at first. Later, when the tones come easily and clearly without force or strain, the exercises may be played in *alla breve* time and repeated as many times as the student can repeat them and still finish with a clear firm tone on the last note. The last note in each group or phrase is an octave below the starting tone and provides the relaxation of the tongue and lips which is of vital importance to progress in this method of embouchure development.

Group 6 should be played as written, at a moderately slow tempo, and the last tone should be held until the supply of air in the lungs is entirely exhausted.

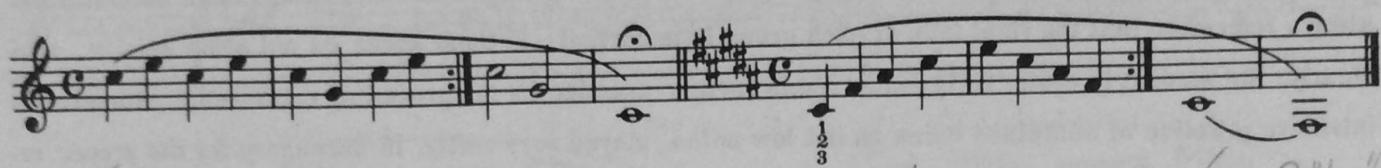
The seventh group is to be played exactly as written. Attention should be given to the movement of the tongue while these exercises are being played. Although the lips and the facial muscles are important factors in the performance of these exercises, the student should feel that he is varying the pitch of his instrument by raising and lowering his tongue as explained by the illustrations on page 3 of this book.

GROUP 5

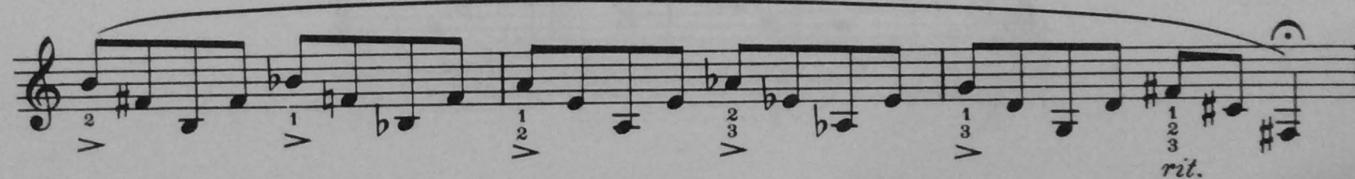
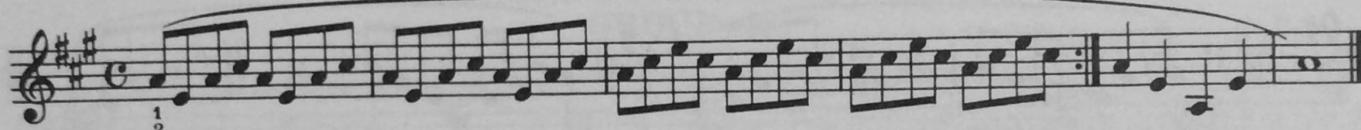
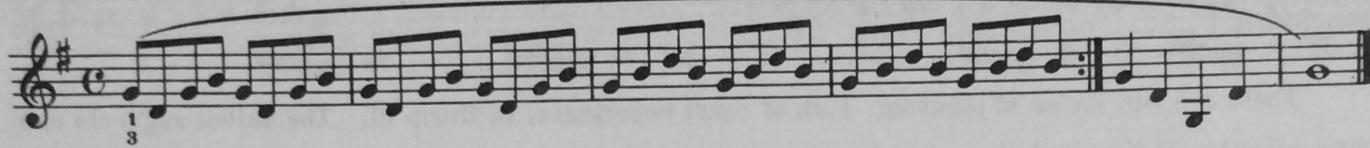
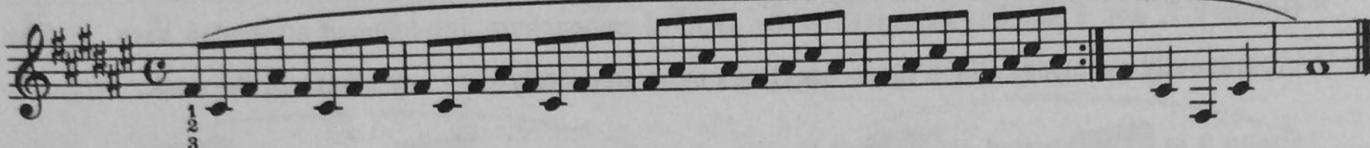


GROUP 6





GROUP 7 also tongued / and "k"



• 18

A C D E

p

simile

12 28 18 18 128 128

19

f > > > > *p* > > > >

p 12 28 *f* 18 128 *f*

mf

20

12 28

18 128

16

+ B - Two bars legato
+ A - Two notes legato

36

A

(B)

(A) *mf*

Variation 1

2

3

tu tu tu

tu tu tu

simile

4

te ke te ke

simile

5

to to ke to to ke

simile

B

A

2

3

3 3 3 3 simile

4

5

2

3

3 3 3 3 simile

4

5

2

3

3 3 3 3 simile

4

5

2

3

3 3 3 3 simile

4

5

2

3

3 3 3 3 simile

4

5

* Exercises 36 A and B should be played in all keys as well as the different variations

V Chord Studies

*7047A - Two notes legato B - 4 notes legato C - all legato

• 72 A-1st ccie staccato 3ccies legato

6. Dotted Notes

This particular rhythm seems to bother most players. All the dotted notes come directly on the beat, and they should not sound too long or too short. The sixteenths must be played lightly, quickly, and staccato. The study looks very simple, but requires careful practise.

a tempo

rall. *mf* *f*

- Nº 4 OBJECT** To develop Accuracy and Control in the High Register.
- INSTRUCTION** This requires a long time to learn, but all the time you are strengthening the Embouchure, and gaining confidence. Remove at every quarter rest. Pay attention to the Power signs. Vary it - 2 eighths or triplets.
- CAUTION** Take breath as silently as possible. Try not to puff or grunt or make any distressing sounds with the throat.

The musical score consists of four staves of music for trumpet. Each staff begins with a dynamic marking: the first two staves start with *p*, the third starts with *f*, and the fourth starts with *pp*. The music is primarily composed of eighth-note patterns. In the first three staves, there are several quarter rests, each followed by a dynamic change (e.g., *pp*, *p*, *mf*, *f*). Power signs (circles with arrows) are placed above certain notes to indicate specific embouchure techniques. The fourth staff continues the pattern without a rest, ending with an ellipsis "etc." indicating repetition.

- REMARK** This is the Danger-Zone of all Playing. To place the Instrument on the mouth and get any tone required, in any manner, is the Supreme Achievement. If these Exercises will not accomplish it then there is nothing that will. Nobody is absolutely sure always, but some are nearly so. The regular practice of these Exercises makes the player so accustomed to the difficulty that the Danger gradually vanishes. This is however positive (and should encourage the Player) that he who practises such things, must certainly get more sureness and confidence than another player who neglects this work.

PART II

Triple and Double Tonguing Exercises

1 TU KU TU KU

1a KU TU KU TU

2 f TU KU TU

2a f KU TU KU

3 TU KU TU

3a KU TU KU TU

4 TU KU TU

4a KU TU KU TU

5 TU TU TU KU KU TU KU TU

5a KU TU KU TU

6 TU KU KU

KU KU KU KU KU KU KU KU KU KU KU KU KU KU KU KU KU KU KU

7 TU KU TU KU

7a KU TU KU

8 >

8a f TU KU TU KU

8a KU TU KU

9 TU KU TU

9a KU TU KU TU

10 TUKU TUKU TU KU TU KU etc. TU KU TU

10a KUTUKUTU KU TU KU TU KU TU KU

11 TU KU KU KU TU KU KU KU TU KU KU TU KU KU KU TU KU KU KU TU KU

11a KU TU TU TU KU TU TU TU KU TU TU TU KU TU TU TU KU TU

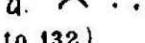
12 TU KU KU KU KU KU KU TU KU KU KU KU KU TU KU KU KU TU KU KU TU

13 TU KU KU

a. 

b. 

c. 

d. 

(♩ = 64 to 132)

5.



In C + F

Major-Scales.

Dur-Tönleitern.

Gammes Majeures.

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

1. 

2. 

3. 

4. 

5. 

SPEED STUDIES for Trumpet

by ROBERT NAGEI