

THE

Allen Vizzutti

TRUMPET METHOD

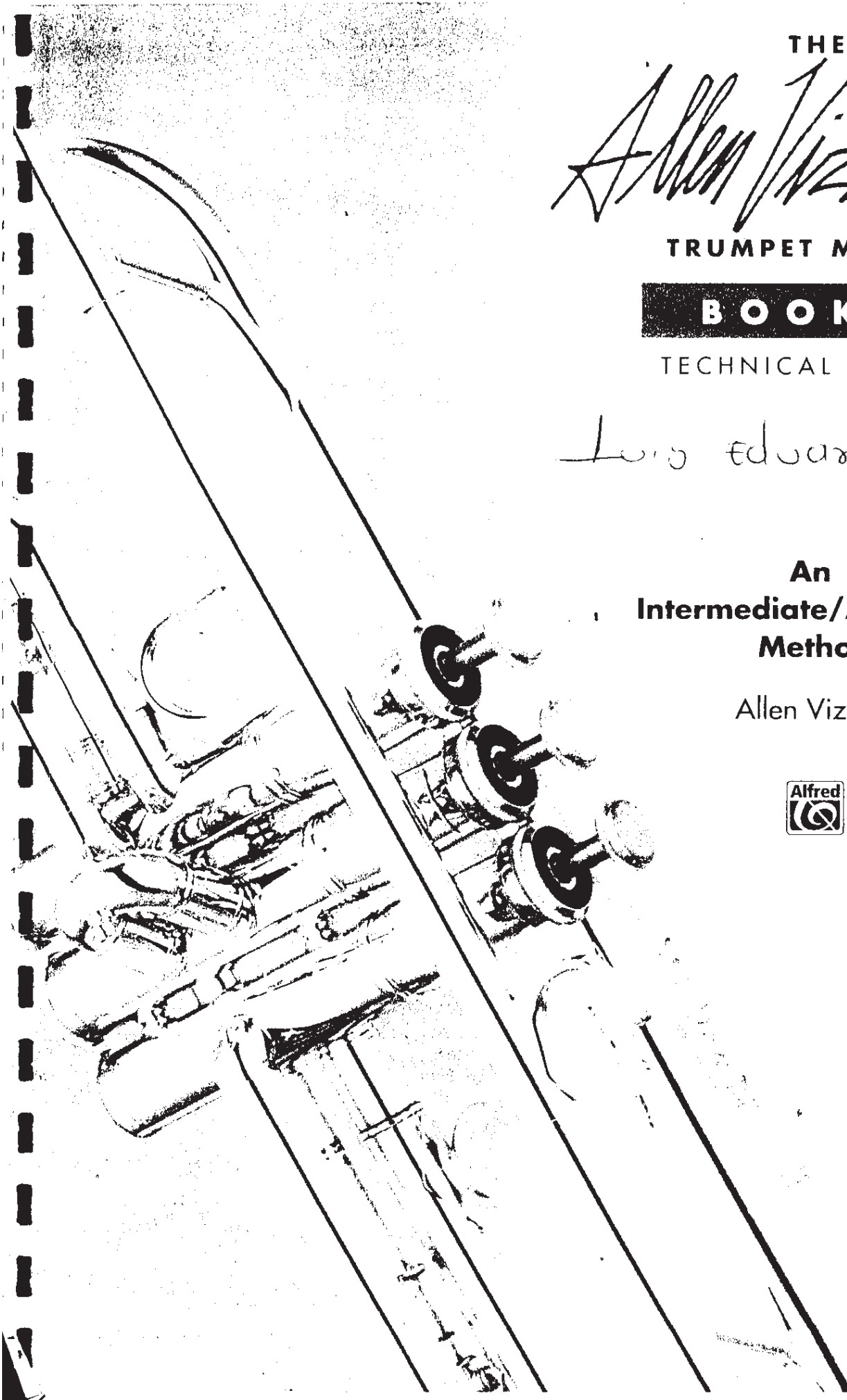
BOOK 1

TECHNICAL STUDIES

Long Eduardo Yeta

**An
Intermediate/Advanced
Method**

Allen Vizzutti





THE *Allen Vizzutti*

TRUMPET METHOD

BOOK 1

TECHNICAL STUDIES

An Intermediate/Advanced Method in Three Books

Allen Vizzutti

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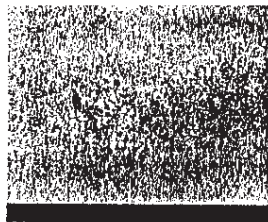
Alfred has made every effort to make this book not only attractive but more useful and long-lasting as well. Usually, large books do not lie flat or stay open on the music rack. In addition, the pages (which are glued together) tend to break away from the spine after repeated use.

In this edition, pages are sewn together in multiples of 16. This special process prevents pages from falling out of the book while allowing it to stay open for ease in playing. We hope this unique binding will give you added pleasure and additional use.



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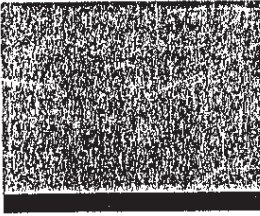


INTRODUCTION TO BOOK 1

THE PRIMARY GOAL of all trumpet players, regardless of proficiency, should be to play beautiful music with an appropriately beautiful sound. This thought must be foremost in one's mind when practicing, performing or teaching.

Undeniably, the trumpet is a difficult and unpredictable instrument to play, and it is technical proficiency that enables one to perform with beauty, control, endurance and consistency. As a result, dedicated students of the trumpet often experience a "symphony" of technical phobias. It is my intention in this method to systematically deal with these problems in a musical way through carefully organized technical, harmonic and melodic studies and concise text.

The secret to constant and quick improvement on the trumpet is consistent daily practice while keeping the fundamentals of efficient breath control and musical artistry in mind *at all times*. I believe the wealth of studies in this method will prove useful for one's entire playing career.



PRACTICING

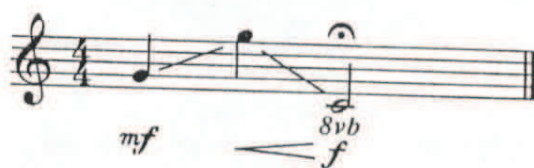
MUSIC HAS THE POWER to enable anyone to feel good. Trumpet is one of the most versatile of instruments, an instrument that is capable of crossing any stylistic or cultural boundary. The gifts of studying music include:

- ① Creative problem solving
- ② Controlled concentration
- ③ Developed motor skills
- ④ Greater emotional expression
- ⑤ Acquired skills in the art of self-discipline
- ⑥ Raised social status
- ⑦ Creative interaction with other people
- ⑧ Raised awareness of art, beauty and more

These skills are as basic and useful as any other skills taught in school. The freedom and enjoyment available in music can be had through daily practice.

The more organized your practicing is, the more fruitful it will be. Here, then, is a suggestion. Practice in three 15- to 30-minute segments, resting where necessary. Segment one is the warm up, segment two is technical study and segment three is playing music material such as solos, etudes, orchestral literature, etc. Vary the material to avoid forming bad habits, boredom and to learn new things each day. You must be your own best teacher. Listen with honest ears. Always try to improve. When problems occur, refer back to fundamental thoughts on breathing and sound. Most problems will correct themselves. Best wishes and good luck.

① Buzz the mouthpiece in the approximate range indicated. The sound should be "fat," full and without gaps as you slide downward. Keep repeating until there are no gaps. Buzz anywhere from a few seconds to a few minutes. Be aggressive and demanding of yourself. It is possible to improve your trumpet sound almost immediately by working on the mouthpiece.



For extended buzzing, use the following triads. Check pitches at the piano while buzzing whenever possible. Be sure you are producing a fat, forte tone.





② Approach the following exercises mentally as if playing one long note. Articulate heavily. Make the legato notes very long and the marcato notes fat and spaced—no breathing allowed in the middle of a line. This method is an excellent tool for relaxing the lips and warming down as well.

For additional "loosening up," repeat the preceding exercise 8va, resting wherever necessary.

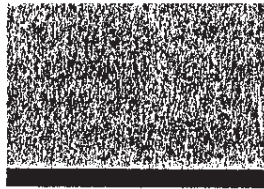
③ Play long tone exercise #1, 3 or 4 with as beautiful a sound as possible.

Start each playing day with the three steps above. Some days may require more warming up than others due to the playing demands of the previous day or your biorhythmic cycle, but warming up well never hurts, it only helps.

Finally, play the technical studies indicated for each appropriate day. In this way you can vary your warm up, maintain interest and learn new scales and fingering patterns quickly. Work gradually day to day through all of the keys until you can play each study with a minimum of technical "hang-ups." It is *not* necessary to play the studies higher than third space "C" in your warm up, though advanced players may wish to do so. Ideal warm-up time should eventually be 15–20 minutes.

④ Monday	Technical Study #1
Tuesday	Technical Study #2
Wednesday	Technical Study #3
Thursday	Technical Study #4
Friday	Technical Study #6
Saturday	Technical Study #7
Sunday	Technical Study #8

In my opinion, lip slurs (except in the lowest seven partials) are not a particularly good warm up. They are physically demanding and, therefore, useful later in your practice time. Lip strength (more accurately, the strength of the muscle structure around the lips) as a goal is greatly overemphasized. Although strength is important to a degree, range, endurance, a beautiful sound and advanced technique as a complete package are based on efficiency of breath control, not brute strength.



PERFORMANCE ANXIETY

PERFORMANCE ANXIETY (i.e., nervousness) is a common and natural thing. Players at all levels of competency experience butterflies, dryness and other symptoms of nervousness before a performance. The goal one should pursue is not to be totally relaxed, but to maintain sufficient mental and physical control in order to enjoy playing music and play well. Experience is the real key. The more often one performs, the easier it gets. Take every possible opportunity to perform. Play for friends and family. Casual settings can be of great help when done frequently. As a useful by-product, the more one performs and is heard, the more likely one will be asked to participate in other musical settings. That is the process through which one rises to the top of the music community, no matter how large or small the community.

Here are a couple of practical pointers to help you defeat performance anxiety:

- ① Warm up well several hours before performance time to ensure lip suppleness and good response.
- ② When the butterflies come, don't resist them. Resistance causes tension. Tension causes playing problems. Let the wave pass through your body. Observe the feeling as it happens. Don't panic.
- ③ Scrape your tongue lightly across your top teeth to cause saliva to flow. The less you concentrate on dry mouth, the sooner moisture will return.
- ④ Let go of the inevitable mistakes. Do not dwell on them. There is always time to think about that later.
- ⑤ Think musically, not technically, except for breathing. Breathe deeply and project the air confidently through the instrument. This is the one fundamental you should always fall back on when you find your confidence faltering.
- ⑥ Finally, stay in present time. Don't worry about what has happened or what is coming. Don't sacrifice an entire piece for the sake of a high note or a tricky passage. Make the note or phrase you are playing as beautiful as possible. The rest will fall into place. Present time is the key to performing from memory without slips as well.

Long Tones

1 Dominant 7 Chord (♩ = 84)

p-f

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is indicated as 84 beats per minute. The first staff starts with a dynamic marking of *p-f* (piano to forte). The music consists of long tones (half notes) connected by slurs, with some staves featuring chromatic or diatonic patterns. The key signature changes to one flat (Bb) in the fifth staff and remains there for the remainder of the exercise. The exercise is numbered '1' in the top left corner.

Long Tones

A handwritten musical score for the song 'The Rose Tree'. The score is written on five staves, each beginning with a treble clef. The first staff contains the melody, featuring a series of eighth and sixteenth notes, with a final measure containing a whole note. The second staff contains a bass line, primarily consisting of whole notes. The third staff contains a bass line, primarily consisting of whole notes. The fourth staff contains a bass line, primarily consisting of whole notes. The fifth staff contains a bass line, primarily consisting of whole notes. The music is written in a simple, clear hand, with notes and rests clearly defined. The paper is aged and slightly discolored.

Major Chord (♩ = 84)

Major Chord (♩ = 84)

Minor 7 Chord (♩ = 84)

3 **Minor 7 Chord** (♩ = 84)

p-f

The page contains 12 staves of musical notation, each featuring a single long note with a fermata. The notes are written in treble clef and include various accidentals (sharps, flats, naturals) and are often beamed together in groups. The notation is arranged in a single column, with each staff representing a different pitch or interval exercise.

Half Diminished 7 Chord (♩ = 84)

4 *p-f*

This musical score is for a long tones exercise in 4/4 time, featuring a half-diminished 7th chord. The tempo is marked as ♩ = 84. The exercise is divided into two main sections: the first section, marked *p-f* (piano to forte), consists of 12 staves of music, each containing a continuous eighth-note scale starting on B♭4 and ascending to B♭5. The second section consists of 4 staves of music, each containing a continuous eighth-note scale starting on B♭4 and ascending to B♭5, but with a key signature change to one sharp (F#) for the final two staves, indicating a modulation to a different mode or key.

Dominant 7(b5) Chord (♩ = 84)

5 *p-f*

This musical score is for a long tones exercise in 4/4 time, marked with a tempo of 84 beats per minute. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first staff is marked with a '5' and a 'p-f' dynamic. The exercise consists of 12 staves of music. Each staff contains a series of long tones, with notes connected by slurs. The notes are primarily half notes and whole notes, with some quarter notes. The key signature remains one sharp throughout. The exercise is designed to be played on a piano, with a forte (f) dynamic indicated by the 'p-f' marking.

12 Long Tones

Diminished 7 Chord (♩ = 84)

The musical score is written for a single melodic line in treble clef, 4/4 time. It begins with a key signature of one sharp (F#) and a tempo marking of 84 beats per minute. The first measure is marked *p-f* (piano to forte). The score consists of 14 measures of music, each containing a long note (half note or whole note) with a fermata. The notes are connected by slurs, indicating a continuous melodic line. The notes are: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, 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G-152, F#-152, E-152, D-152, C-152, B-153, A-153, G-153, F#-153, E-153, D-153, C-153, B-154, A-154, G-154, F#-154, E-154, D-154, C-154, B-155, A-155, G-155, F#-155, E-155, D-155, C-155, B-156, A-156, G-156, F#-156, E-156, D-156, C-156, B-157, A-157, G-157, F#-157, E-157, D-157, C-157, B-158, A-158, G-158, F#-158, E-158, D-158, C-158, B-159, A-159, G-159, F#-159, E-159, D-159, C-159, B-160, A-160, G-160, F#-160, E-160, D-160, C-160, B-161, A-161, G-161, F#-161, E-161, D-161, C-161, B-162, A-162, G-162, F#-162, E-162, D-162, C-162, B-163, A-163, G-163, F#-163, E-163, D-163, C-163, B-164, A-164, G-164, F#-164, E-164, D-164, C-164, B-165, A-165, G-165, F#-165, E-165, D-165, C-165, B-166, A-166, G-166, F#-166, E-166, D-166, C-166, B-167, A-167, G-167, F#-167, E-167, D-167, C-167, B-168, A-168, G-168, F#-168, E-168, D-168, C-168, B-169, A-169, G-169, F#-169, E-169, D-169, C-169, B-170, A-170, G-170, F#-170, E-170, D-170, C-170, B-171, A-171, G-171, F#-171, E-171, D-171, C-171, B-172, A-172, G-172, F#-172, E-172, D-172, C-172, B-173, A-173, G-173, F#-173, E-173, D-173, C-173, B-174, A-174, G-174, F#-174, E-174, D-174, C-174, B-175, A-175, G-175, F#-175, E-175, D-175, C-175, B-176, A-176, G-176, F#-176, E-176, D-176, C-176, B-177, A-177, G-177, F#-177, E-177, D-177, C-177, B-178, A-178, G-178, F#-178, E-178, D-178, C-178, B-179, A-179, G-179, F#-179, E-179, D-179, C-179, B-180, A-180, G-180, F#-180, E-180, D-180, C-180, B-181, A-181, G-181, F#-181, E-181, D-181, C-181, B-182, A-182, G-182, F#-182, E-182, D-182, C-182, B-183, A-183, G-183, F#-183, E-183, D-183, C-183, B-184, A-184, G-184, F#-184, E-184, D-184, C-184, B-185, A-185, G-185, F#-185, E-185, D-185, C-185, B-186, A-186, G-186, F#-186, E-186, D-186, C-186, B-187, A-187, G-187, F#-187, E-187, D-187, C-187, B-188, A-188, G-188, F#-188, E-188, D-188, C-188, B-189, A-189, G-189, F#-189, E-189, D-189, C-189, B-190, A-190, G-190, F#-190, E-190, D-190, C-190, B-191, A-191, G-191, F#-191, E-191, D-191, C-191, B-192, A-192, G-192, F#-192, E-192, D-192, C-192, B-193, A-193, G-193, F#-193, E-193, D-193, C-193, B-194, A-194, G-194, F#-194, E-194, D-194, C-194, B-195, A-195, G-195, F#-195, E-195, D-195, C-195, B-196, A-196, G-196, F#-196, E-196, D-196, C-196, B-197, A-197, G-197, F#-197, E-197, D-197, C-197, B-198, A-198, G-198, F#-198, E-198, D-198, C-198, B-199, A-199, G-199, F#-199, E-199, D-199, C-199, B-200, A-200, G-200, F#-200, E-200, D-200, C-200, B-201, A-201, G-201, F#-201, E-201, D-201, C-201, B-202, A-202, G-202, F#-202, E-202, D-202, C-202, B-203, A-203, G-203, F#-203, E-203, D-203, C-203, B-204, A-204, G-204, F#-204, E-204, D-204, C-204, B-205, A-205, G-205, F#-205, E-205, D-205, C-205, B-206, A-206, G-206, F#-206, E-206, D-206, C-206, B-207, A-207, G-207, F#-207, E-207, D-207, C-207, B-208, A-208, G-208, F#-208, E-208, D-208, C-208, B-209, A-209, G-209, F#-209, E-209, D-209, C-209, B-210, A-210, G-210, F#-210, E-210, D-210, C-210, B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, B-231, A-231, G-231, F#-231, E-231, D-231, C-231, B-232, A-232, G-232, F#-232, E-232, D-232, C-232, B-233, A-233, G-233, F#-233, E-233, D-233, C-233, B-234, A-234, G-234, F#-234, E-234, D-234, C-234, B-235, A-235, G-235, F#-235, E-235, D-235, C-235, B-236, A-236, G-236, F#-236, E-236, D-236, C-236, B-237, A-237, G-237, F#-237, E-237, D-237, C-237, B-238, A-238, G-238, F#-238, E-238, D-238, C-238, B-239, A-239, G-239, F#-239, E-239, D-239, C-239, B-240, A-240, G-240, F#-240, E-240, D-240, C-240, B-241, A-241, G-241, F#-241, E-241, D-241, C-241, B-242, A-242, G-242, F#-242, E-242, D-242, C-242, B-243, A-243, G-243, F#-243, E-243, D-243, C-243, B-244, A-244, G-244, F#-244, E-244, D-244, C-244, B-245, A-245, G-245, F#-245, E-245, D-245, C-245, B-246, A-246, G-246, F#-246, E-246, D-246, C-246, B-247, A-247, G-247, F#-247, E-247, D-247, C-247, B-248, A-248, G-248, F#-248, E-248, D-248, C-248, B-249, A-249, G-249, F#-249, E-249, D-249, C-249, B-250, A-250, G-250, F#-250, E-250, D-250, C-250, B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D

Major 7 (#5) Chord (♩ = 84)

7 *p-f*

This musical score is for a Major 7 (#5) Chord exercise, consisting of 13 staves of music. The tempo is marked as ♩ = 84. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The first measure contains a whole note chord with notes F#4, A4, C#5, and E5, marked with a *p-f* (piano to forte) dynamic. The subsequent measures of the first staff show a melodic line starting on F#4, moving up stepwise to A4, then C#5, and finally E5, with a slur over the last three notes. The second staff continues with a descending melodic line starting on E5, moving down stepwise to C#5, A4, and finally F#4, with a slur over the last three notes. The third staff begins with a new key signature of two sharps (F# and C#) and a new time signature of 3/4. The first measure contains a whole note chord with notes F#4, A4, C#5, and E5. The subsequent measures show a melodic line starting on F#4, moving up stepwise to A4, then C#5, and finally E5, with a slur over the last three notes. The fourth staff continues with a descending melodic line starting on E5, moving down stepwise to C#5, A4, and finally F#4, with a slur over the last three notes. The fifth staff begins with a new key signature of three sharps (F#, C#, and G#) and a new time signature of 3/4. The first measure contains a whole note chord with notes F#4, A4, C#5, and E5. The subsequent measures show a melodic line starting on F#4, moving up stepwise to A4, then C#5, and finally E5, with a slur over the last three notes. The sixth staff continues with a descending melodic line starting on E5, moving down stepwise to C#5, A4, and finally F#4, with a slur over the last three notes. The seventh staff begins with a new key signature of four sharps (F#, C#, G#, and D#) and a new time signature of 3/4. The first measure contains a whole note chord with notes F#4, A4, C#5, and E5. The subsequent measures show a melodic line starting on F#4, moving up stepwise to A4, then C#5, and finally E5, with a slur over the last three notes. The eighth staff continues with a descending melodic line starting on E5, moving down stepwise to C#5, A4, and finally F#4, with a slur over the last three notes. The ninth staff begins with a new key signature of five sharps (F#, C#, G#, D#, and A#) and a new time signature of 3/4. The first measure contains a whole note chord with notes F#4, A4, C#5, and E5. The subsequent measures show a melodic line starting on F#4, moving up stepwise to A4, then C#5, and finally E5, with a slur over the last three notes. The tenth staff continues with a descending melodic line starting on E5, moving down stepwise to C#5, A4, and finally F#4, with a slur over the last three notes. The eleventh staff begins with a new key signature of six sharps (F#, C#, G#, D#, A#, and E#) and a new time signature of 3/4. The first measure contains a whole note chord with notes F#4, A4, C#5, and E5. The subsequent measures show a melodic line starting on F#4, moving up stepwise to A4, then C#5, and finally E5, with a slur over the last three notes. The twelfth staff continues with a descending melodic line starting on E5, moving down stepwise to C#5, A4, and finally F#4, with a slur over the last three notes. The thirteenth staff begins with a new key signature of seven sharps (F#, C#, G#, D#, A#, E#, and B#) and a new time signature of 3/4. The first measure contains a whole note chord with notes F#4, A4, C#5, and E5. The subsequent measures show a melodic line starting on F#4, moving up stepwise to A4, then C#5, and finally E5, with a slur over the last three notes. The fourteenth staff continues with a descending melodic line starting on E5, moving down stepwise to C#5, A4, and finally F#4, with a slur over the last three notes.

14 Long Tones

Dominant 7 (b5) Ascending
Major 7 (#5) Descending (♩ = 84)

8 *mf*

Lip Flexibilities

Lip Flexibilities 15

1 $\text{♩} = 132$

p-mf

This musical score is for exercise 1, consisting of 12 measures. It is written in 4/4 time with a tempo of 132 beats per minute. The key signature has one sharp (F#). The exercise is marked with a dynamic of *p-mf*. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Fingerings are indicated by numbers 1, 2, and 3 above specific notes. Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, and 12 are placed above the staff lines. The exercise concludes with a double bar line in the twelfth measure.

16 Lip Flexibilities

2 $\text{♩} = 132$

The musical score is written for a single melodic line in 4/4 time. It begins with a tempo marking of 132 beats per minute. The key signature starts in C major, moves to D major in the third staff, E major in the fourth staff, and F# major in the fifth staff. The exercises consist of various melodic patterns, including slurs, ties, and triplets, designed to challenge lip flexibility. The first staff is marked with a '2', likely indicating a second ending or a specific fingering. The score includes various musical notations such as treble clefs, time signatures, key signatures, and various note values (quarter, eighth, and sixteenth notes). The exercises are designed to improve lip flexibility and control.

3 $\text{♩} = 100$

p-mf

The musical score consists of 12 staves, each containing a series of rhythmic exercises. The first staff begins with a '3' and a tempo marking of $\text{♩} = 100$. The second staff includes a dynamic marking of *p-mf*. The exercises involve various rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets (indicated by a '3' above the notes). The staves are arranged in a single column, and the notation is in a standard musical format with a treble clef and a key signature of one sharp (F#).

The image displays a musical score for 'The Swan' by Charles Ives. The score is written for a piano and is divided into two main sections. The first section is a piano introduction in 3/4 time, marked with a tempo of $\text{♩} = 100$. The key signature is one flat (B-flat). The introduction features a series of eighth and sixteenth notes, with triplets and a 2/3 time signature indicated. The second section is a 4/4 section, marked with a tempo of $\text{♩} = 100$. The key signature changes to one sharp (F-sharp). This section features a series of eighth and sixteenth notes, with triplets and a 1/2 time signature indicated. The score is written for a piano and includes a variety of musical notations, including notes, rests, and dynamic markings.

The page contains 12 staves of musical notation, organized into three groups of four staves each. Each group begins with a key signature change, indicated by a sharp or flat symbol. The exercises consist of various rhythmic patterns, including slurs, triplets, and other musical notations. The first group starts with a key signature of one sharp (F#), the second with one flat (Bb), and the third with two flats (Bb and F#). The exercises are numbered 1 through 12, with some numbers appearing above specific measures.

20 Lip Flexibilities

4

Exercise 4 consists of six staves of music. The first three staves are in C major, and the last three are in D major. Each staff contains a sequence of eighth notes, with the final two measures of each staff featuring triplet eighth notes. The first measure of each staff has a '1/3' with an arrow pointing to the first eighth note.

$\text{♩} = 96$

5

p-mf

Exercise 5 consists of six staves of music. The first staff is in 4/4 time with a key signature of one sharp (F#). The subsequent staves are in 3/4 time with a key signature of one flat (Bb). The first measure of the first staff has a 'p-mf' dynamic marking. The first measure of the fifth staff has a '1/3' with an arrow pointing to the first eighth note. The first measure of the sixth staff has a '1/3' with an arrow pointing to the first eighth note.

Play with and without alternate fingerings.

6 $\text{♩} = 144$

7 $\text{♩} = 96$
p-mf

8 $\text{♩} = 96$

22 Lip Flexibilities

Play with and without alternate fingerings (Nos. 8, 9 and 10).

8 $\text{♩} = 108$
p-mf

9 $\text{♩} = 108$
p-mf

10 $\text{♩} = 108$
mf

11 $\text{♩} = 108$
p-mf

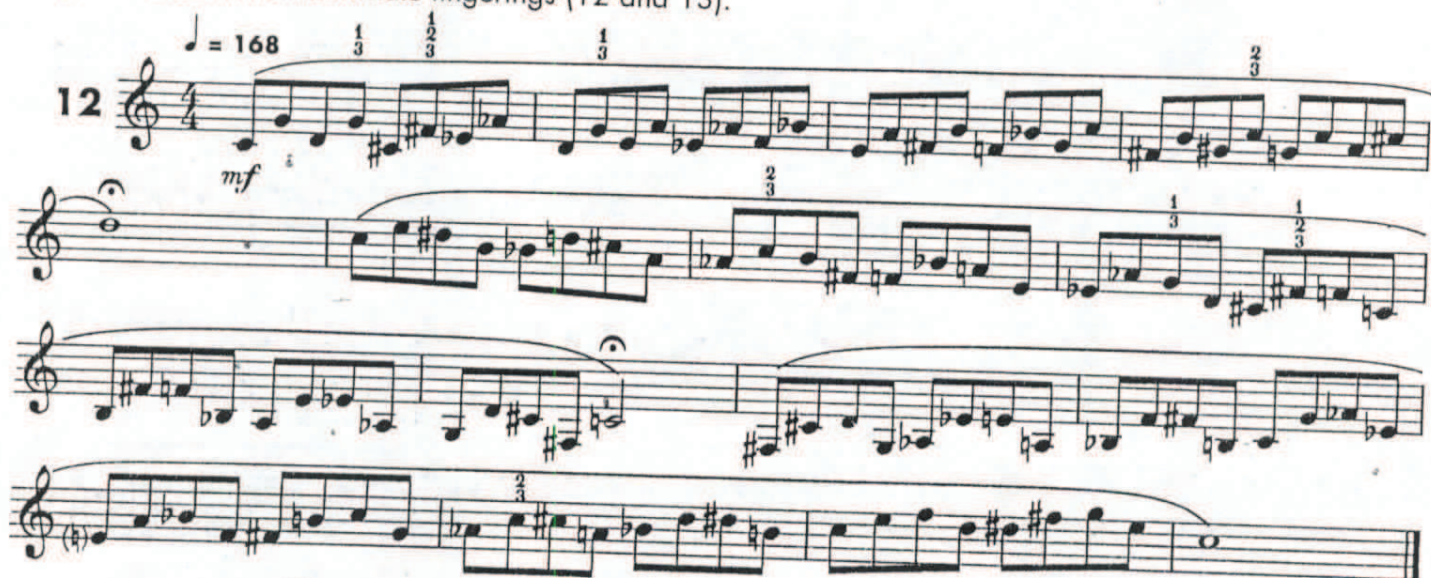
The musical score consists of 11 staves of music in 4/4 time. The exercises include slurs, ties, and various rhythmic patterns. The dynamics range from piano (p) to mezzo-forte (mf). The exercises include slurs, ties, and various rhythmic patterns.

24 Lip Flexibilities



Play with and without alternate fingerings (12 and 13).

$\text{♩} = 168$



$\text{♩} = 100$



14 $\text{♩} = 126$
p-mf

Exercise 14 consists of six staves of music in 4/4 time, marked $\text{♩} = 126$ and *p-mf*. Each staff contains a melodic line with various intervals and a final whole note. The first staff has a repeat sign and a fermata. The second staff has a repeat sign and a fermata. The third staff has a repeat sign and a fermata. The fourth staff has a repeat sign and a fermata. The fifth staff has a repeat sign and a fermata. The sixth staff has a repeat sign and a fermata.

15 $\text{♩} = 100$
mf

Exercise 15 consists of three staves of music in 4/4 time, marked $\text{♩} = 100$ and *mf*. Each staff contains a melodic line with various intervals and a final whole note. The first staff has a repeat sign and a fermata. The second staff has a repeat sign and a fermata. The third staff has a repeat sign and a fermata.

16 $\text{♩} = 144$

Exercise 16 consists of four staves of music in 4/4 time, marked $\text{♩} = 144$. The exercise is marked with a $\frac{1}{2}$ and $\frac{1}{3}$ time signature. Each staff contains a melodic line with various intervals and a final whole note. The first staff has a repeat sign and a fermata. The second staff has a repeat sign and a fermata. The third staff has a repeat sign and a fermata. The fourth staff has a repeat sign and a fermata.

26 Lip Flexibilities

17 $\text{♩} = 96$

Exercise 17 is in 4/4 time with a tempo of 96 beats per minute. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The exercise features eighth-note patterns with various slurs and articulation marks, including a 1/2 slur on the first staff and 2/3, 1/3, and 1/2 2/3 slurs on the second staff.

18 $\text{♩} = 120$
mf

Exercise 18 is in 4/4 time with a tempo of 120 beats per minute and a mezzo-forte (mf) dynamic. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The exercise features eighth-note patterns with various slurs and articulation marks, including a 1/2 slur on the first staff and 1/3, 1/2 2/3, and 1/3 slurs on the second staff.

19 $\text{♩} = 112$
mf

Exercise 19 is in 4/4 time with a tempo of 112 beats per minute and a mezzo-forte (mf) dynamic. It consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one flat (Bb). The exercise features eighth-note patterns with various slurs and articulation marks, including a 2/3 slur on the first staff and 1/3, 1/2 2/3, and 1/3 slurs on the second staff.

Measures 1-5 of a musical exercise. The first four measures are in G major (one sharp) and contain eighth-note patterns. The fifth measure is in D major (two sharps). Fingerings are indicated by numbers 1, 2, and 3 above the notes.

Measures 6-10 of a musical exercise. Measure 6 is marked with a tempo of $\text{♩} = 120$ and a dynamic of *mf*. The key signature changes to D major (two sharps). Measures 7-10 continue the eighth-note patterns with various fingerings and articulations.

Measures 11-15 of a musical exercise. Measure 11 is marked with a tempo of $\text{♩} = 112$. The key signature changes to G major (one sharp). Measures 12-15 continue the eighth-note patterns with various fingerings and articulations.

28 Lip Flexibilities

$\text{♩} = 100$

22 $\frac{12}{8}$ *mf*

The musical score for exercise 22, titled 'Lip Flexibilities', is presented in 12/8 time with a tempo of 100 quarter notes per minute. The exercise is marked mezzo-forte (mf) and is numbered 22. It consists of 12 staves of music, organized into two systems of six staves each. The first system begins with a C major scale (C4 to C5) and the second system begins with a D major scale (D4 to D5). Each staff contains two measures of music. The first measure of each staff features a continuous eighth-note pattern, while the second measure features a more complex rhythmic pattern. The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs.

23 $\text{♩} = 100$
mf

30 Lip Flexibilities

This musical score is for a lip flexibility exercise, consisting of 14 staves of music. Each staff contains two measures of music, with a repeat sign at the end of the second measure. The music is written in treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes across the staves: the first two staves are in D major (two sharps), the next four are in B major (three sharps), the next four are in G major (one sharp), and the final four are in E major (three sharps). The exercise includes several slurs and accents, and some staves have a '1/2' or '2/3' marking above the first measure, indicating a half or two-thirds rest. The right margin of the page shows a series of black rectangular marks, likely from a binder or punch holes.

Five staves of musical notation for lip flexibility exercises. Each staff begins with a triplet of eighth notes marked '1 3' and an arrow. The exercises involve ascending and descending runs of eighth notes, some with slurs and ties.

Etude ♩ = 108

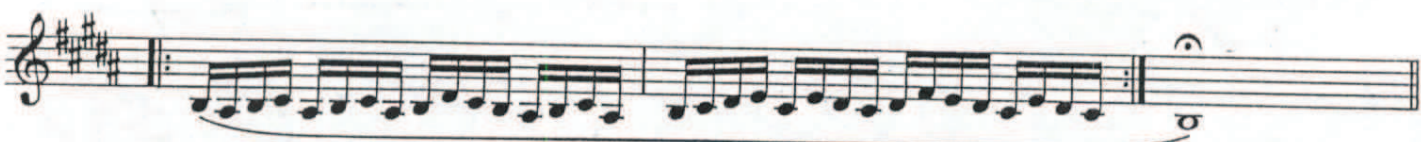
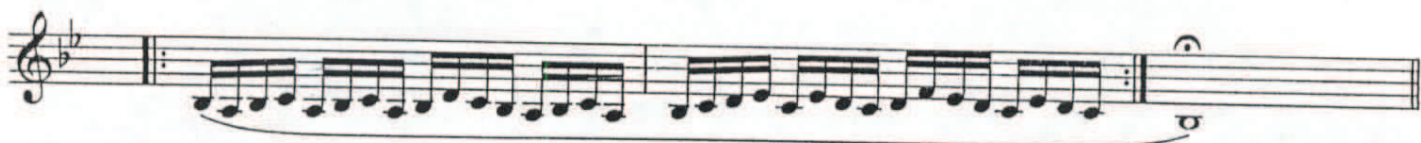
24

A musical etude consisting of eight staves. It features various rhythmic patterns, including eighth and sixteenth notes, with dynamic markings like *mf* and *f*. The etude includes slurs, ties, and a final triplet of eighth notes marked '1 3'.

Technical Studies

The following studies should be practiced tongued as well as slurred. *Bang the valves down hard!* This will promote accuracy and rhythmic clarity. Do not be put off by difficult keys. Have the self-confidence and discipline to work on them. They will gradually become easier and easier. Tempos should range from very slow to as fast as possible. Use a metronome to promote evenness and to document progress.

Major



This page contains 12 staves of musical notation, each representing a technical exercise. The exercises are organized into six pairs, each with a unique key signature and a consistent rhythmic pattern. Each staff begins with a repeat sign (double bar line with two dots) and concludes with a fermata (a horizontal line with a semi-circle above it). The key signatures for the pairs are: B-flat major (first staff), E major (second staff), D major (third staff), B-flat major (fourth staff), E major (fifth staff), and B-flat major (sixth staff). The rhythmic pattern consists of a series of eighth notes, often beamed in groups of four, followed by a quarter note. The exercises are designed to develop technical skills such as finger dexterity, articulation, and control in various tonal contexts.

2 **Minor**

p-mf

The page contains ten staves of musical notation. 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 labeled with a large '2' and the word 'Minor' above it, and the dynamic marking 'p-mf' below it. The music consists of continuous eighth and sixteenth note patterns, often beamed in groups of four or eight. Each staff has a repeat sign at the beginning and end of the main melodic phrase. The staves are arranged vertically, with the first staff at the top and the last at the bottom. The notation is clear and legible, with standard musical symbols for notes, rests, and dynamics.

This page contains ten musical staves, each representing a technical study. The staves are arranged vertically and each begins with a different key signature, indicated by the number of sharps or flats on the F and C lines. The melodic lines are highly complex, featuring numerous accidentals (sharps, flats, naturals, and double naturals) and a dense sequence of notes, often beamed together in groups. Each staff concludes with a double bar line and a final note, typically a whole or half note, which is often marked with a fermata. The key signatures for the ten staves, from top to bottom, are: D major (two sharps), E major (three sharps), F major (one flat), G major (no sharps or flats), A major (three sharps), B major (two sharps), C major (no sharps or flats), D major (two sharps), E major (three sharps), and F major (one flat).

Whole Tone

3 *p-mf*

This page contains 12 staves of musical notation, each representing a technical exercise. The exercises are written in a single system across 12 staves. Each staff begins with a repeat sign (double bar line with dots) and ends with a repeat sign and a fermata over a whole note. The notation includes various accidentals (sharps, flats, naturals) and repeat signs. The exercises are primarily composed of eighth and sixteenth notes, often grouped in beams, with some exercises featuring triplets or specific fingering indications (e.g., '1' and '2' above notes). The key signatures vary across the exercises, including one sharp (F#), one flat (Bb), and two flats (Bb, Eb).

Diminished

4 *p - mf*

The musical study consists of ten staves, each containing two measures of music followed by a repeat sign and a final measure. The first staff is marked with a '4' and 'p - mf'. The music is written in treble clef with a 4/4 time signature. The key signature changes across the staves, indicated by sharps and flats. The first staff starts with a key signature of one sharp (F#), and subsequent staves show various combinations of sharps and flats, including natural signs. The notation is in treble clef with a 4/4 time signature.

The image displays a page of musical notation titled "Technical Studies 39". It consists of 11 staves of music, each containing a sequence of notes, often grouped in beams, with various accidentals (sharps, flats, naturals) and repeat signs. The notation is complex, likely for a piano or similar instrument, and includes dynamic markings like "f" and "p".

The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, often beamed together. The second staff continues the sequence, with a key signature change to one flat (Bb). The third staff has a key signature of two flats (Bb, Eb). The fourth staff has a key signature of two flats (Bb, Eb). The fifth staff has a key signature of two flats (Bb, Eb). The sixth staff has a key signature of two flats (Bb, Eb). The seventh staff has a key signature of two flats (Bb, Eb). The eighth staff has a key signature of two flats (Bb, Eb). The ninth staff has a key signature of two flats (Bb, Eb). The tenth staff has a key signature of two flats (Bb, Eb). The eleventh staff has a key signature of two flats (Bb, Eb).

Each staff ends with a repeat sign and a final note, often a half note or whole note, which is sometimes marked with a fermata. The notation is dense and technical, typical of a study piece.

Technical Etude (♩ = 120)

5

mp

mf

mp

mf

f

6 Major

p-mf

The image displays ten staves of musical notation, each containing a sixteenth-note scale. The first staff is labeled 'Major' and 'p-mf'. The key signatures for the staves, from top to bottom, are: G major (one sharp), F major (one flat), D major (two sharps), C major (no sharps or flats), E major (three sharps), B-flat major (two flats), A major (three sharps), F major (two flats), D major (two sharps), and C major (no sharps or flats). Each staff begins with a repeat sign and ends with a fermata. The scales are written in a continuous, flowing manner across the staves.

This page contains 12 musical staves, each representing a technical study. The studies are organized by key signature, alternating between major and minor keys. Each staff begins with a repeat sign (double bar line with two dots) and contains a complex melodic line with various rhythmic patterns, including eighth and sixteenth notes, and slurs. The studies conclude with a final note, often a half note or whole note, marked with a fermata. The key signatures for the 12 studies are: 1. F# (F# major), 2. D# (D# major), 3. Bb (Bb major), 4. C# (C# major), 5. Ab (Ab major), 6. E# (E# major), 7. Bb (Bb major), 8. F# (F# major), 9. Ab (Ab major), 10. D# (D# major), 11. Bb (Bb major), and 12. F# (F# major).

7 **Minor**

p-mf

This page contains ten musical staves, each representing a technical study. The studies are arranged vertically and feature various key signatures: D major, B minor, E major, C major, F major, D major, B minor, E major, C major, and F major. Each staff begins with a treble clef and a key signature. The music is characterized by rapid, continuous eighth-note passages, often spanning multiple measures and ending with a repeat sign and a final note. The studies are designed to develop technical skills such as finger dexterity, speed, and accuracy.

8 Whole Tone

p-mf

This page contains ten staves of musical notation, each featuring a single melodic line. The notation is written in treble clef and includes various key signatures and time signatures. Each staff begins with a repeat sign (double bar line with two dots) and ends with a repeat sign and a fermata. The music consists of eighth and sixteenth notes, often beamed together in groups. The key signatures vary across the staves, including one sharp (F#), one flat (Bb), and two flats (Bb, Eb). The time signatures are not explicitly written but appear to be 2/4 or 4/4 based on the note values. The notation is clean and professional, typical of a technical study book.

Technical Etude (♩ = 120)

9

The musical score consists of 12 staves of music in 2/4 time, with a tempo of 120 beats per minute. The key signature is one sharp (F#). The score includes various dynamics and articulations:

- Staff 1:** *mp* (mezzo-piano)
- Staff 2:** *mf* (mezzo-forte)
- Staff 3:** *p* (piano)
- Staff 4:** *mf* (mezzo-forte)
- Staff 5:** *f* (forte)
- Staff 6:** *mf* (mezzo-forte)
- Staff 7:** *f* (forte)
- Staff 8:** *f* (forte)
- Staff 9:** *f* (forte)
- Staff 10:** *f* (forte)
- Staff 11:** *f* (forte)
- Staff 12:** *f* (forte)

The score features a variety of musical techniques, including eighth and sixteenth note runs, slurs, and dynamic markings. The first staff is marked with a '9' in the left margin. The final staff ends with a fermata and a *f* dynamic marking.

10 Major

p-mf

The image shows a page of musical notation for a technical study. It features ten staves, each with a different key signature (Major, D major, E major, F major, G major, A major, B major, C major, D major, E major). The notation includes a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The music consists of a continuous eighth-note pattern across the first two measures of each staff, followed by a final measure with a half note and a quarter note. The dynamics are marked 'p-mf'.

This page contains 12 staves of musical notation, each representing a technical exercise. The exercises are organized into six pairs, each with a unique key signature and a consistent rhythmic pattern of eighth and sixteenth notes. The first pair is in A major (one sharp), the second in D major (two sharps), the third in B-flat major (two flats), the fourth in E major (three sharps), the fifth in A-flat major (four flats), and the sixth in D-flat major (five flats). Each staff begins with a repeat sign and ends with a double bar line. The notation includes various slurs, ties, and phrasing marks to guide the performer.

11 Minor

p-mf

The image displays a page of musical notation for 'Technical Studies', numbered 50. It features 11 staves of music, each containing a sequence of eighth and sixteenth notes, often grouped with slurs, and ending with a fermata. The first staff is marked 'Minor' and 'p-mf'. The keys shown are B-flat major, B major, C major, D major, E major, F major, G major, A major, B major, C major, and D major.

This page contains 11 staves of musical notation, each representing a technical exercise. The exercises are written in various keys and time signatures, indicated by the key signatures at the beginning of each staff:

- Staff 1: Key of D major (two sharps), 4/4 time.
- Staff 2: Key of B-flat major (two flats), 4/4 time.
- Staff 3: Key of E-flat major (three flats), 4/4 time.
- Staff 4: Key of C major (no sharps or flats), 4/4 time.
- Staff 5: Key of A-flat major (four flats), 4/4 time.
- Staff 6: Key of F major (one flat), 4/4 time.
- Staff 7: Key of D-flat major (five flats), 4/4 time.
- Staff 8: Key of G major (one sharp), 4/4 time.
- Staff 9: Key of B major (two sharps), 4/4 time.
- Staff 10: Key of E major (four sharps), 4/4 time.
- Staff 11: Key of A major (three sharps), 4/4 time.

Each staff contains a sequence of eighth notes, often grouped in pairs or fours, with slurs indicating phrasing. Many exercises begin with a repeat sign (double bar line with two dots) and end with a final double bar line. The exercises are designed to develop technical skills such as finger dexterity, articulation, and rhythmic precision.

Whole Tone

12

p-mf

Whole Tone

12

p-mf

Technical studies for piano, numbered 12, featuring whole-tone scales. The page contains ten staves of music, each showing a whole-tone scale in a different key. The notation includes various accidentals (sharps, flats, naturals) and a final measure on each staff with a fermata over a whole note.

This page contains 12 staves of musical notation, each representing a different technical exercise. The exercises are written in treble clef and feature a variety of key signatures, including major, minor, and augmented/diminished scales. The notation includes eighth and sixteenth notes, often beamed together in groups, and is frequently accompanied by slurs and ties. Each staff concludes with a repeat sign, indicating that the exercise should be played multiple times. The exercises are designed to develop technical skills such as finger dexterity, scale runs, and melodic fluency.

Technical Etude (♩ = 100)

13

mf

f

p

mf

f

This musical score is a technical etude for piano, consisting of 13 staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked as quarter note = 100. The piece begins with a mezzo-forte (*mf*) dynamic. The first staff contains a series of eighth-note patterns, some beamed together. The second staff continues with similar patterns, including some slurs. The third staff shows a change in the melodic line. The fourth staff features a more complex rhythmic pattern with slurs. The fifth staff continues the melodic development. The sixth staff shows a change in the key signature to two flats (B-flat and E-flat). The seventh staff features a forte (*f*) dynamic. The eighth staff continues with a forte dynamic. The ninth staff shows a piano (*p*) dynamic. The tenth staff continues with a piano dynamic. The eleventh staff shows a mezzo-forte (*mf*) dynamic. The twelfth staff continues with a mezzo-forte dynamic. The thirteenth staff features a forte (*f*) dynamic and ends with a final cadence.

14 Chromatic

p-mf

15 Major

p-mf

The page contains ten staves of musical notation, each representing a technical study. The first staff is numbered '15' and is in the key of F# (one sharp). The dynamic marking 'p-mf' is indicated below the first staff. Each staff contains a sequence of eighth and sixteenth notes, often beamed together, and ends with a fermata. The staves are arranged in a single column, and the key signature changes from one staff to the next, starting with one sharp (F#) and moving through various combinations of sharps and flats.

16 *Minor*
p-mf

The image displays ten staves of musical notation for a technical study. Each staff begins with a repeat sign and contains a sequence of eighth and sixteenth notes, often beamed together. The staves are in various keys: D minor (one flat), E-flat major (three flats), F major (two flats), G major (one sharp), A major (three sharps), B-flat major (two flats), C major (no sharps or flats), D major (two sharps), E major (four sharps), F major (two flats), and G major (one sharp). The first staff is marked 'Minor' and 'p-mf'. Each staff ends with a fermata over a final note.

Technical Studies

17 **Major**

p-mf

This page contains 12 staves of musical notation, each representing a technical exercise. The exercises are organized into six pairs, with each pair sharing a common key signature and time signature. The first pair (staves 1-2) is in C major (one sharp) and 2/4 time. The second pair (staves 3-4) is in B-flat major (two flats) and 2/4 time. The third pair (staves 5-6) is in D major (two sharps) and 2/4 time. The fourth pair (staves 7-8) is in E-flat major (three flats) and 2/4 time. The fifth pair (staves 9-10) is in F major (one sharp) and 2/4 time. The sixth pair (staves 11-12) is in G major (one sharp) and 2/4 time. Each exercise typically consists of two measures of eighth-note patterns, followed by a final measure containing a half note or a whole note, often with a fermata. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and note heads with stems.

This page contains ten musical staves, each with a treble clef and a key signature. The staves are arranged in two groups of five. The first group (staves 1-5) includes staves with key signatures of three sharps (F#, C#, G#), one sharp (F#), and two flats (Bb, Eb). The second group (staves 6-10) includes staves with key signatures of two sharps (F#, C#), one sharp (F#), and two flats (Bb, Eb). Each staff contains a melodic line with eighth and sixteenth notes, often grouped in pairs or fours. The patterns are designed for technical practice, focusing on finger dexterity and melodic flow. The notation includes various accidentals (sharps, flats, naturals) and phrasing slurs. The right margin of the page features a series of black rectangular marks, likely for binding or scanning purposes.



This page contains ten staves of musical notation, each featuring a continuous eighth-note scale. The staves are organized into five pairs, with each pair sharing a common key signature. The key signatures, from top to bottom, are: B-flat major (two flats), B-flat major (two flats), D major (two sharps), D major (two sharps), B-flat major (two flats), B-flat major (two flats), D major (two sharps), D major (two sharps), C major (no sharps or flats), and C major (no sharps or flats). Each staff begins with a treble clef and a key signature signature. The scales are written in a continuous, flowing manner across the staves, with some staves ending in a final note marked with a fermata. The notation is clear and professional, typical of a technical study book.

The image displays ten staves of musical notation, each containing a technical exercise. The exercises are organized into five pairs, with each pair sharing a common key signature and time signature. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests, often grouped by slurs. The exercises are as follows:

- Staff 1:** Key of B-flat major (two flats), 4/4 time. Exercise 1: A scale starting on B-flat, moving up and then down, with a final B-flat note.
- Staff 2:** Key of B-flat major (two flats), 4/4 time. Exercise 2: A scale starting on B-flat, moving up and then down, with a final B-flat note.
- Staff 3:** Key of D major (two sharps), 4/4 time. Exercise 3: A scale starting on D, moving up and then down, with a final D note.
- Staff 4:** Key of D major (two sharps), 4/4 time. Exercise 4: A scale starting on D, moving up and then down, with a final D note.
- Staff 5:** Key of B-flat major (two flats), 4/4 time. Exercise 5: A scale starting on B-flat, moving up and then down, with a final B-flat note.
- Staff 6:** Key of B-flat major (two flats), 4/4 time. Exercise 6: A scale starting on B-flat, moving up and then down, with a final B-flat note.
- Staff 7:** Key of D major (two sharps), 4/4 time. Exercise 7: A scale starting on D, moving up and then down, with a final D note.
- Staff 8:** Key of D major (two sharps), 4/4 time. Exercise 8: A scale starting on D, moving up and then down, with a final D note.
- Staff 9:** Key of B-flat major (two flats), 4/4 time. Exercise 9: A scale starting on B-flat, moving up and then down, with a final B-flat note.
- Staff 10:** Key of B-flat major (two flats), 4/4 time. Exercise 10: A scale starting on B-flat, moving up and then down, with a final B-flat note.

This page contains ten staves of musical notation, each featuring a continuous eighth-note scale. The notation is as follows:

- Staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The scale starts on G4 and ends on G5.
- Staff 2: Treble clef, key signature of three flats. The scale starts on G4 and ends on G5 with a fermata.
- Staff 3: Treble clef, key signature of three flats. The scale starts on G4 and ends on G5.
- Staff 4: Treble clef, key signature of three flats. The scale starts on G4 and ends on G5 with a fermata.
- Staff 5: Treble clef, key signature of three flats. The scale starts on G4 and ends on G5.
- Staff 6: Treble clef, key signature of three flats. The scale starts on G4 and ends on G5 with a fermata.
- Staff 7: Treble clef, key signature of two sharps (F-sharp, C-sharp). The scale starts on G4 and ends on G5.
- Staff 8: Treble clef, key signature of two sharps. The scale starts on G4 and ends on G5 with a fermata.
- Staff 9: Treble clef, key signature of two flats (B-flat, E-flat). The scale starts on G4 and ends on G5.
- Staff 10: Treble clef, key signature of two flats. The scale starts on G4 and ends on G5 with a fermata.

Technical Etude (♩ = 120)

19

mf

The musical score for 'Technical Etude' is written for a single melodic line on a grand staff. It begins with a mezzo-forte (*mf*) dynamic and a tempo of 120 quarter notes per minute. The time signature is 4/4. The key signature starts with one sharp (F#) and changes to one flat (Bb) after the fourth staff. The piece is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes, often grouped in beams. Various phrasing slurs are used throughout the piece to indicate musical phrases. The score is numbered 19 in the top left corner.

Finger Flexibilities

Bang the valves down firmly!

1 $\text{♩} = 120$

The musical score consists of ten staves, each containing a finger flexibility exercise. The first staff is marked with a forte 'f' dynamic and a tempo of 120 beats per minute. The exercises are written in 4/4 time and feature eighth-note runs. The first staff starts with a treble clef and a key signature of one sharp (F#). The subsequent staves vary in key signature, including two flats (Bb, Eb) and one sharp (F#). Each exercise typically consists of a run of eighth notes followed by a repeat sign and a final note. The exercises are designed to improve finger flexibility and control.

2 $\text{♩} = 120$

f

The page contains ten staves of musical notation for piano. The first staff is marked with a '2' and a tempo of quarter note = 120. The exercises consist of various scales and arpeggios, some starting with a forte (f) dynamic. The notation includes treble clefs, 4/4 time signatures, and various accidentals (sharps, flats, naturals). The exercises are designed to improve finger dexterity and control.

3 $\text{♩} = 100$ Play three times

Play three times

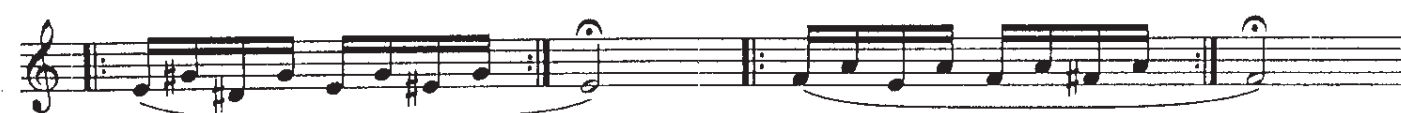
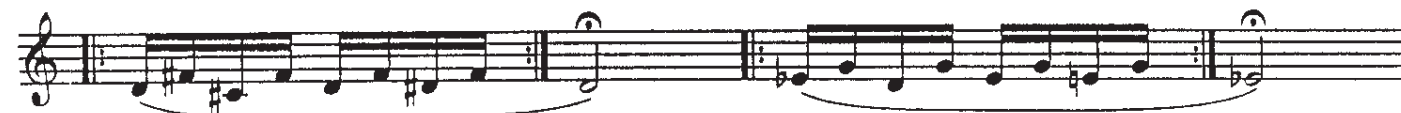
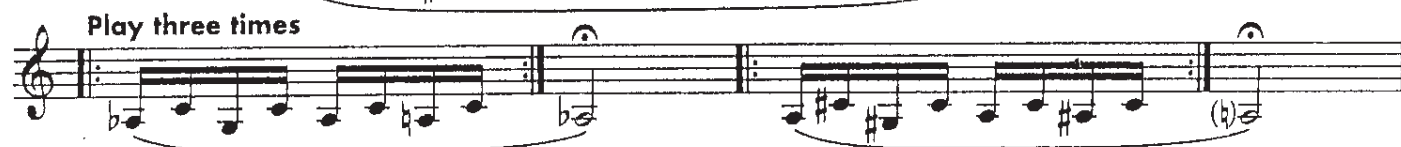
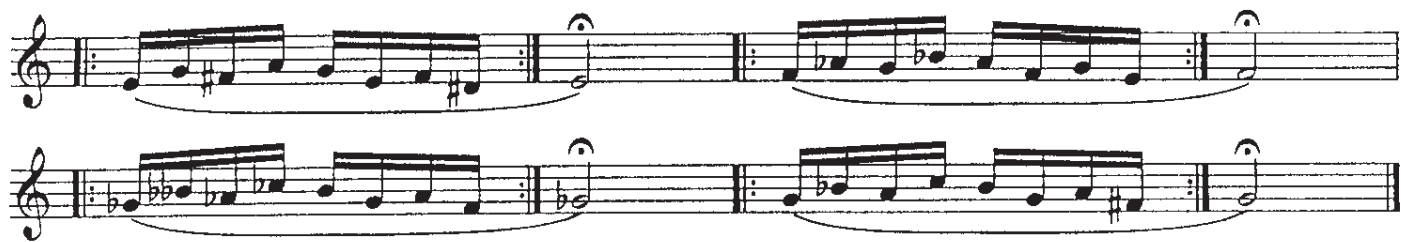
simile

4 $\text{♩} = 100$ Play three times

Play three times

simile

f



This page contains 12 staves of musical notation, each featuring a treble clef and a series of eighth-note patterns. The exercises are organized into pairs, with the first staff of each pair starting with a whole note followed by a double bar line. The notation includes various accidentals (sharps, flats, and naturals) and slurs to indicate phrasing. The exercises are as follows:

- Staff 1: A series of eighth notes, mostly natural, with a flat appearing in the second measure.
- Staff 2: A series of eighth notes, mostly natural, with flats appearing in the second and fourth measures.
- Staff 3: A series of eighth notes, mostly natural, with flats appearing in the second and fourth measures.
- Staff 4: A series of eighth notes, mostly natural, with a sharp appearing in the second measure.
- Staff 5: A series of eighth notes, mostly natural, with flats appearing in the second and fourth measures.
- Staff 6: A series of eighth notes, mostly natural, with a sharp appearing in the second measure.
- Staff 7: A series of eighth notes, mostly natural, with flats appearing in the second and fourth measures.
- Staff 8: A series of eighth notes, mostly natural, with a sharp appearing in the second measure.
- Staff 9: A series of eighth notes, mostly natural, with a sharp appearing in the second measure.
- Staff 10: A series of eighth notes, mostly natural, with a flat appearing in the second measure.
- Staff 11: A series of eighth notes, mostly natural, with a flat appearing in the second measure.
- Staff 12: A series of eighth notes, mostly natural, with flats appearing in the second and fourth measures.

The page contains 12 staves of musical notation for piano, organized into six pairs. Each pair represents a different exercise. The exercises are primarily scales and arpeggios, often spanning multiple staves and including slurs and repeat signs. The notation includes treble and bass clefs, key signatures with flats and sharps, and various note values including eighth and sixteenth notes. Some exercises are marked with finger numbers (1, 2, 3, 4, 5) and others with articulation marks like accents or staccato.

72 Finger Flexibilities

7 $\text{♩} = 100$

f

8 $\text{♩} = 96$

f

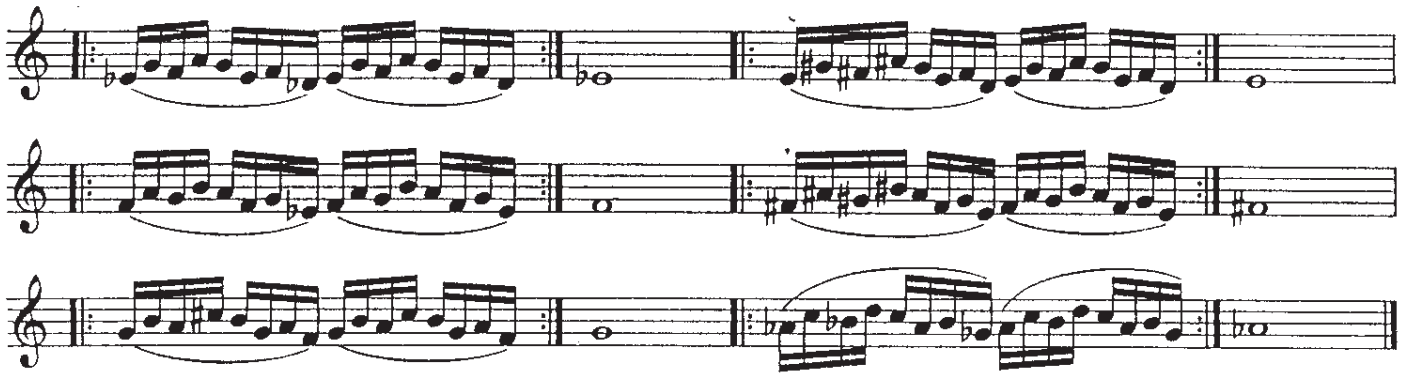
(h) ♩



Eight staves of musical notation, each containing two measures of eighth-note runs. The first staff is in B-flat major (two flats). The second staff is in C major (no sharps or flats). The third staff is in D major (two sharps). The fourth staff is in E-flat major (three flats). The fifth staff is in F major (one flat). The sixth staff is in G major (one sharp). The seventh staff is in A major (three sharps). The eighth staff is in B major (two sharps). Each exercise concludes with a half note on the tonic.

10 $\text{♩} = 116$

Four staves of musical notation, each containing two measures of eighth-note runs. The first staff begins with a forte (*f*) dynamic marking. The exercises are in B-flat major, C major, D major, and E-flat major. Each exercise concludes with a half note on the tonic.



76 Finger Flexibilities

12 $\text{♩} = 132$

f

The musical score is divided into two main sections. The first section consists of 8 staves of music, each containing four measures of triplets. The notes and fingerings vary across the staves, with some measures ending in a double bar line and a repeat sign. The second section, starting at measure 12, consists of 4 staves of music, each containing four measures of triplets. The notes and fingerings are more complex, involving many accidentals (sharps and flats). The first staff of this section is marked with a forte 'f' dynamic. The tempo is indicated as quarter note = 132.

This page contains 12 staves of musical notation, each featuring a series of triplet exercises. The exercises are organized into two groups of six staves each. Each staff begins with a double bar line and a repeat sign. The first group of six staves uses treble clef notation and includes key signatures of one sharp (F#), one flat (Bb), and two flats (Bb, Eb). The second group of six staves uses treble clef notation and includes key signatures of one flat (Bb), one sharp (F#), and two flats (Bb, Eb). Each staff contains two measures of music, each measure consisting of a triplet of eighth notes. The exercises are designed to improve finger flexibility and dexterity.

Tonguing

Work with a metronome to promote evenness and clarity. Five to ten minutes work every day is the best means by which to gain speed and coordination. Practice double and triple tonguing very slowly as well as very quickly.

Single and "K" Tonguing

[illegible]

?

2

mf TTTTT TTTTTT TT TTTTTT simile

This block contains the first system of exercise 2, measures 1 through 4. It is written in 4/4 time on a single staff. The music consists of continuous eighth-note runs. The first measure has a dynamic marking of *mf* and is followed by a series of 'T' characters representing eighth notes. The second measure has a 'simile' marking. The third and fourth measures continue the eighth-note pattern. Each measure ends with a half note.

3

This block contains the second system of exercise 3, measures 1 through 8. It is written in 4/4 time on a single staff. The music features eighth-note runs with triplets indicated by a '3' over the notes. The key signature changes from one flat to two flats (B-flat and E-flat) between measures 4 and 5. The eighth measure ends with a half note.

80 Tonguing

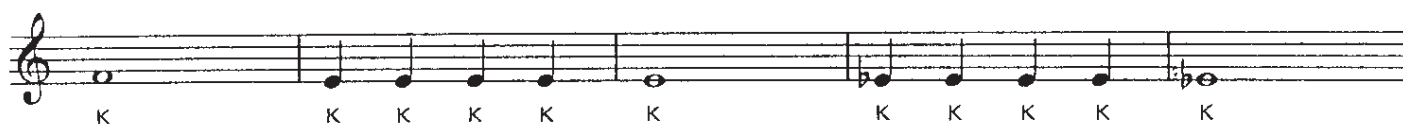
This section contains nine staves of musical notation for a tonguing exercise. The notation features various rhythmic patterns, including eighth and sixteenth notes, often grouped in threes (triplets) and marked with a '3' above them. The key signature changes from one sharp (F#) to one flat (Bb) across the staves. The exercise is designed to be played in one breath.

Single Tongue Etude Try to develop enough speed to play this etude in one breath.

This section contains two staves of musical notation for a 'Single Tongue Etude'. The first staff is in 4/4 time, marked *mf*, and contains four measures of eighth notes, each with a '5' above it. The second staff contains four measures of eighth notes, each with a '5' above it. The exercise is designed to be played in one breath.



The "K" tongue should be practiced alone in order to promote clarity and evenness in double and triple tonguing. Try to make it as clean sounding as the "T" tongue and be patient as the "K" tongue may sound bad at first.



Double Tonguing

Slowly (♩ = 108)

8 *f* T K T K T K T K T K

simile

9 *mf* T K T K T K T K T K T K

simile

10 *mf* T K T K T

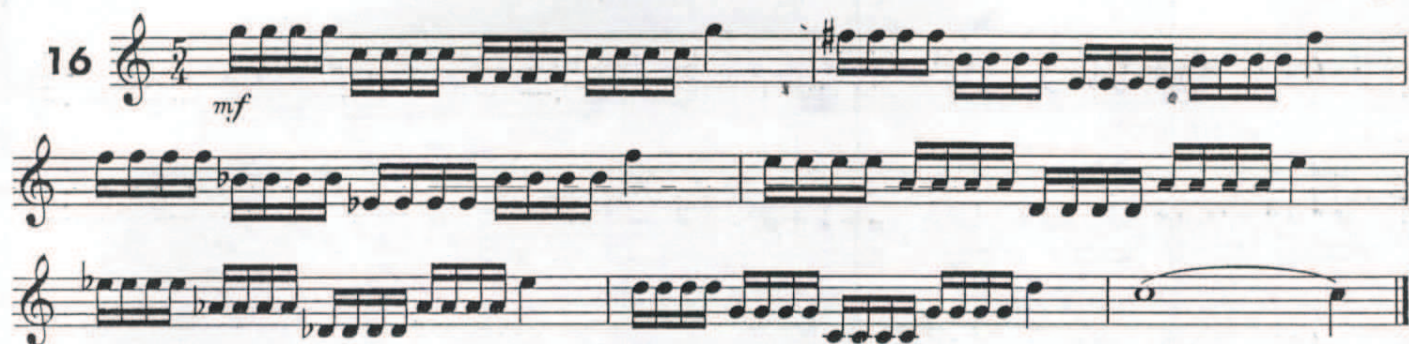
11 *mf*

12 *mf*

84 Tonguing



16 *mf*



Double Tongue Etude (♩ = 144)

17 *f*



18 *mf*

19



20 *mf*

This block contains the first four measures of exercise 20. The music is written in 4/4 time with a treble clef. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth-note patterns. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp.

21 *mf*

This block contains the first four measures of exercise 21. The music is written in 4/4 time with a treble clef. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth-note patterns. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp.

22 *mf*

This block contains the first four measures of exercise 22. The music is written in 4/4 time with a treble clef. The first measure starts with a mezzo-forte (*mf*) dynamic. The melody consists of eighth-note patterns. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp.

23 *mf*

24 *mf* Play three times

Play three times

simile

90 Tonguing

This page contains 12 staves of musical notation for a 'Tonguing' exercise. The notation is written in treble clef and includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. The exercises are organized into pairs, with each pair separated by a double bar line. The first staff begins with a key signature of one flat (B-flat). The subsequent staves introduce different rhythmic challenges, including slurs, ties, and various accidentals (sharps, flats, and naturals) to test the player's tongue control and precision. The final staff concludes with a double bar line.

Double Tongue Etude (♩ = 160)

25

f

mf

p

f

mf

p

mf

f

p

mp

mf

f

26 *mf*

The page contains 11 staves of musical notation for a tonguing exercise. The first staff is marked *mf* and begins with a treble clef. The second and third staves also use treble clefs. The fourth and fifth staves use bass clefs. The remaining six staves (from the sixth to the eleventh) use treble clefs. The key signature starts with no sharps or flats, changes to one flat (Bb) on the fourth staff, and then to two sharps (F# and C#) on the sixth staff. The music consists of continuous eighth-note patterns, with some staves ending in a half note. A vertical bar with black rectangular markers is located on the right side of the page.

27

The musical notation consists of 12 staves. The first staff is marked with a '27' and a key signature of one sharp (F#). The subsequent staves show various key signatures: two flats (Bb, Eb), two sharps (F#, C#), and three sharps (F#, C#, G#). The notation consists of continuous eighth-note patterns, with some staves ending in a half note. The exercise is designed to practice tongue control and articulation across different keys and rhythmic patterns.

94 Tonguing

28 Play three times



Play three times



simile



29 Play three times



Play three times



simile



30 Play three times



Play three times



31 Play three times



32 Play three times



Play three times



33

f

Double Tongue Etude (♩. = 100)

34

mf

p

f

Triple Tonguing

35 *mf* T T K T T T K T T T K T T T K T

simile

36 *mf* T T K T T K T T K T T T K T T K T T K T

simile

37 *mf* T T K T T K T T K T T K T T K T

T T K T T K T T K T T K T T K T *simile*

38 *mf* T T K T T T K T T T K T T T K T T T K T *simile*

39 *mf*

40 *mf*

41 *mf*

42 *mf*

43 *mf*

44

mf

Exercise 44 is a ten-staff musical exercise in 4/4 time, featuring continuous eighth-note triplets. The key signature changes from C major to D major (two sharps) in the fourth staff, then to E major (three sharps) in the fifth staff, and returns to C major in the eighth staff. The dynamic marking *mf* is present at the beginning of the first and fourth staves.

45

mf

Exercise 45 is a three-staff musical exercise in 4/4 time, featuring continuous eighth-note triplets. The key signature is C major. The dynamic marking *mf* is present at the beginning of the first staff.

Six staves of musical notation for Tonguing exercises. Each staff contains two measures of music, primarily consisting of eighth and sixteenth notes grouped in threes (trios). The exercises are written in various keys, including G major, F major, and D major, and conclude with a whole note chord.

Whole Step-Half Step Scale

46

Exercise 46 consists of three staves of music in 4/4 time. It features a sequence of eighth notes with triplet markings (3) and a final whole note chord. The key signature changes from one flat to one sharp.

47

Exercise 47 consists of three staves of music in 4/4 time. It begins with a *mf* (mezzo-forte) dynamic marking. The notation includes eighth notes with triplet markings (3) and a final whole note chord. The key signature changes from one sharp to one flat.

48 *mf*

Exercise 48 is in 4/4 time and marked *mf*. It consists of three staves. The first staff begins with a repeat sign and contains four measures of eighth-note triplets. The second staff continues with four measures of eighth-note triplets. The third staff contains four measures of eighth-note triplets, ending with a double bar line and a repeat sign.

49 *mf*

Exercise 49 is in 6/8 time and marked *mf*. It consists of four staves. Each staff contains four measures of eighth-note triplets. The key signature changes from one flat to two flats between the second and third staves. The exercise ends with a double bar line and a repeat sign on the fourth staff.

50 *mf*

Exercise 50 is in 6/8 time and marked *mf*. It consists of five staves. Each staff contains four measures of eighth-note triplets. The key signature changes from one flat to two flats between the first and second staves, and from two flats to three sharps between the third and fourth staves. The exercise ends with a double bar line and a repeat sign on the fifth staff.

This section of the musical score contains measures 1 through 48, organized into six systems of two staves each. The key signature changes from B-flat major (two flats) to D major (two sharps) at measure 17, and then to E-flat major (three flats) at measure 33. The exercise is composed of continuous eighth-note triplets, with a '3' written above each group of three notes to indicate the triplet. The first four measures of each system end with a half note, while the final measure of each system (measures 4, 8, 12, 16, 20, 24, 28, 32, 36, 40, 44, and 48) ends with a whole note.

This section of the musical score contains measures 49 through 52, organized into two systems of two staves each. Measure 49 is marked with a forte *mf* dynamic. The key signature remains E-flat major (three flats). The exercise continues with eighth-note triplets, indicated by a '3' above the notes. Measures 49 and 50 end with a half note, while measures 51 and 52 end with a whole note.

mf

52

mf

This section of the musical score contains measures 1 through 48, organized into two groups of six staves each. The first group (measures 1-24) is in the key of B-flat major (two flats) and 4/4 time. It features a series of eighth-note patterns with slurs and accents. The second group (measures 25-48) is in the key of D major (two sharps) and 4/4 time, continuing the eighth-note patterns. The notation includes various articulation marks such as slurs, accents, and breath marks.

This section of the musical score contains measures 49 through 52, consisting of four staves. Measure 49 is marked with the number '53' and the dynamic 'mf' (mezzo-forte). The key signature changes to D major (two sharps) and the time signature changes to 12/8. The music consists of eighth-note patterns with slurs and accents. Measures 50 and 51 continue this pattern, and measure 52 concludes the section with a final note and a fermata.

Exercise 1: Four staves of eighth-note patterns in D major. The patterns involve continuous eighth-note runs with specific accidentals (sharps and naturals) placed under certain notes to indicate tonguing techniques.

54 mf TTKTTKT TKT TKT TKT TKT *simile*

Exercise 2: Multi-staff exercise starting at measure 54. The notation includes a treble clef, 12/8 time signature, and a key signature of one flat. The exercise features a series of eighth-note patterns with a 'mf' (mezzo-forte) dynamic and a 'simile' instruction. The notation includes various accidentals and articulation marks like slurs and accents.





Whole Step-Half Step Scale



60 $\frac{12}{8}$ *mf* K T T K T K T T K T K T T K T K T T K *simile*

The musical score for exercise 60 is written in 12/8 time. It begins with a key signature of one flat (Bb) and a dynamic marking of mezzo-forte (*mf*). The notation includes various tonguing patterns indicated by letters K (kiss) and T (tongue) under the notes. The exercise concludes with a double bar line and a final whole note chord.

61 *mf*



Triple Tongue Etude (♩. = 200)

62 *mf*



Odd Groupings

63 *mf*

The musical score consists of 12 staves of music in 4/4 time. The first staff is marked '63' and 'mf'. The music features various odd groupings (triplets, quintuplets, septuplets) and tonguing exercises. The first staff has a quarter note, a half note, and a triplet of eighth notes. The second staff has a quarter note, a half note, and a triplet of eighth notes. The third staff has a quarter note, a half note, and a triplet of eighth notes. The fourth staff has a quarter note, a half note, and a triplet of eighth notes. The fifth staff has a quarter note, a half note, and a triplet of eighth notes. The sixth staff has a quarter note, a half note, and a triplet of eighth notes. The seventh staff has a quarter note, a half note, and a triplet of eighth notes. The eighth staff has a quarter note, a half note, and a triplet of eighth notes. The ninth staff has a quarter note, a half note, and a triplet of eighth notes. The tenth staff has a quarter note, a half note, and a triplet of eighth notes. The eleventh staff has a quarter note, a half note, and a triplet of eighth notes. The twelfth staff has a quarter note, a half note, and a triplet of eighth notes.

This page contains 11 staves of musical notation for a 'Tonguing' exercise. The notation is as follows:

- Staff 1:** Treble clef, 4/4 time. Measures 1-4: quarter notes (C4, D4, E4, F4). Measures 5-8: eighth notes (G4, A4, B4, C5, B4, A4, G4, F4). Measures 9-12: groups of four eighth notes, each marked with a triplet '3' (G4, A4, B4, C5).
- Staff 2:** Treble clef, 4/4 time. Measures 1-4: eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). Measures 5-8: eighth notes (B4, A4, G4, F4, E4, D4, C4, B3). Measures 9-12: groups of four eighth notes, each marked with a triplet '3' (B4, A4, G4, F4).
- Staff 3:** Treble clef, 4/4 time. Measures 1-4: sixteenth notes (C4, D4, E4, F4, G4, A4, B4, C5). Measures 5-8: sixteenth notes (B4, A4, G4, F4, E4, D4, C4, B3). Measures 9-12: whole note (C4).
- Staff 4:** Treble clef, 4/4 time. Measures 1-4: quarter notes (C4, D4, E4, F4). Measures 5-8: eighth notes (G4, A4, B4, C5, B4, A4, G4, F4). Measures 9-12: groups of four eighth notes, each marked with a triplet '3' (G4, A4, B4, C5).
- Staff 5:** Treble clef, 4/4 time. Measures 1-4: eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). Measures 5-8: eighth notes (B4, A4, G4, F4, E4, D4, C4, B3). Measures 9-12: groups of four eighth notes, each marked with a triplet '3' (B4, A4, G4, F4).
- Staff 6:** Treble clef, 4/4 time. Measures 1-4: sixteenth notes (C4, D4, E4, F4, G4, A4, B4, C5). Measures 5-8: sixteenth notes (B4, A4, G4, F4, E4, D4, C4, B3). Measures 9-12: whole note (C4).
- Staff 7:** Treble clef, 4/4 time. Measures 1-4: quarter notes (C4, D4, E4, F4). Measures 5-8: eighth notes (G4, A4, B4, C5, B4, A4, G4, F4). Measures 9-12: groups of four eighth notes, each marked with a triplet '3' (G4, A4, B4, C5).
- Staff 8:** Treble clef, 4/4 time. Measures 1-4: eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). Measures 5-8: eighth notes (B4, A4, G4, F4, E4, D4, C4, B3). Measures 9-12: groups of four eighth notes, each marked with a triplet '3' (B4, A4, G4, F4).
- Staff 9:** Treble clef, 4/4 time. Measures 1-4: sixteenth notes (C4, D4, E4, F4, G4, A4, B4, C5). Measures 5-8: sixteenth notes (B4, A4, G4, F4, E4, D4, C4, B3). Measures 9-12: whole note (C4).
- Staff 10:** Treble clef, 4/4 time. Measures 1-4: quarter notes (C4, D4, E4, F4). Measures 5-8: eighth notes (G4, A4, B4, C5, B4, A4, G4, F4). Measures 9-12: groups of four eighth notes, each marked with a triplet '3' (G4, A4, B4, C5).
- Staff 11:** Treble clef, 4/4 time. Measures 1-4: eighth notes (C4, D4, E4, F4, G4, A4, B4, C5). Measures 5-8: eighth notes (B4, A4, G4, F4, E4, D4, C4, B3). Measures 9-12: groups of four eighth notes, each marked with a triplet '3' (B4, A4, G4, F4).

*
64

mf T K T K T K T K T K T K T K T K T K T

simile

[illegible]

*Be sure to play the quintuplets evenly; not in groups of 2 & 3 or 3 & 2 as in the previous section.

66

mf

simile

[illegible]

[illegible]

The first system of the musical score for 'The Bird Song' is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat) and a time signature of 2/4. The melody consists of the following notes: G4 (quarter), A4-Bb4 (beamed eighth notes), C5 (quarter), Bb4-A4 (beamed eighth notes), G4 (quarter), F4 (half). The system concludes with a double bar line.

68 
mf T K T K T K T K T K T

The first system of the musical score for 'The Little Boat' is written on a single staff in treble clef. It begins with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of eighth and quarter notes, with accents (>) placed over the first and third notes of the first two measures. The notes are G4, A4, B4, and C5. The system concludes with a double bar line and a repeat sign. Below the staff, the letters 'T K T K' are aligned under the first four notes, and 'T K T' under the next three notes.

simile

[illegible][illegible][illegible]

70 *mf*

The musical score for exercise 70 is divided into two main sections. The first section, spanning the first four staves, features a melodic line with various time signatures (2/4, 3/8, 2/4, 6/8, 2/4, 3/8, 2/4) and tonguing marks (T, K) with accents (>). The second section, spanning the remaining eight staves, consists of rhythmic patterns, primarily eighth and sixteenth notes, with time signatures (2/4, 3/8, 2/4, 6/8, 2/4, 3/8, 2/4, 6/8, 2/4, 3/8, 2/4, 6/8, 2/4). The word 'simile' is written below the fifth staff.

simile

71

The musical score for exercise 71 is composed of 12 staves. The first two staves include articulation markings (T for tongue, K for key) and a 'simile' instruction. The music is written in treble clef with various time signatures (2/4, 3/8, 2/8, 3/4, 6/8) and key signatures (one sharp). The exercise focuses on developing tongue control and articulation through a series of rhythmic patterns.

Articulation markings: T K T K T K T K T K T K T

simile

72 Musical score for 'The Rose Tree' in G major, 2/4 time. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It includes a dynamic marking of 'mf' and a series of rhythmic patterns with notes and rests. The subsequent staves continue the melody and accompaniment, featuring various time signatures (2/4, 3/4, 6/8) and musical notations such as slurs, ties, and accidentals. The word 'simile' appears on the second staff, indicating a continuation of the previous pattern. The score concludes with a final measure on the seventh staff.

73

mf T K T K T K T K T K T K T K T K T

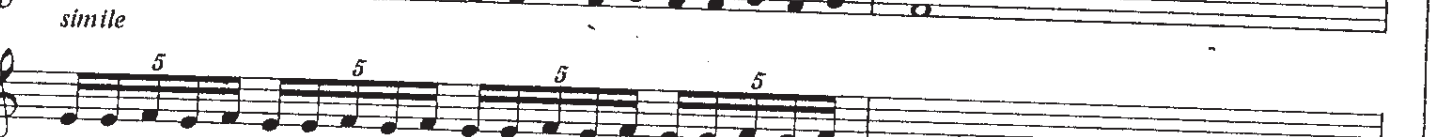
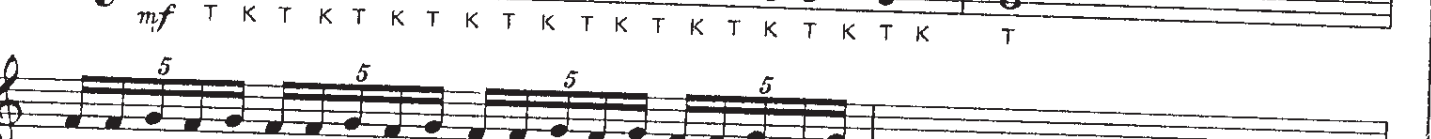
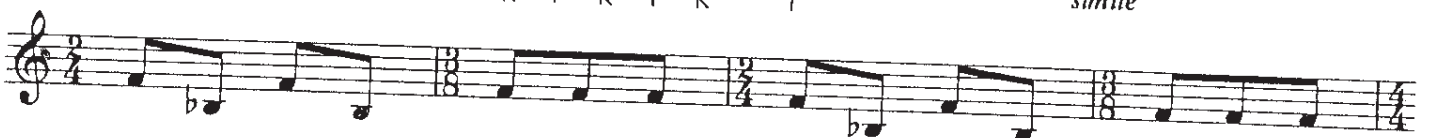
K T K T K T K T K T K T K T K T K

T K T K T K T K T K T K T K T K T

T K T K T K T K T K T K T K T K T

simile

118 Tonguing



Eight staves of musical notation for a tonguing exercise. Each staff contains four measures of eighth-note quintuplets, each marked with a '5' above the notes. The staves are arranged vertically, and each measure is followed by a whole rest.

Etude in Quintuplets

76 *mf* >

Four staves of musical notation for 'Etude in Quintuplets'. The first staff is in 4/4 time with a key signature of one flat (B-flat). It begins with a mezzo-forte (*mf*) dynamic and an accent (>) on the first note. The first four measures consist of eighth-note quintuplets, each marked with a '5'. The subsequent staves continue the piece with various rhythmic patterns, including eighth-note quintuplets and sixteenth-note runs, all marked with '5' and accents.

Upper Register and Endurance

The essential elements of playing in the upper register and having good endurance are the same elements that insure a beautiful tone and flawless technique. They are proper air speed, large potential air volume projected through the instrument and efficient use of the air column, never over blowing, not under blowing. In practicing the following studies breathing should be deep, mouth and throat forming an "Ah" syllable, as if you were about to step into the deep end of a swimming pool. Take care, however, not to constrict the throat, but rather to hold the air in with the throat open. Don't breathe high in the chest or a constricted throat will also result. Push* from your diaphragm and take great care to avoid too much left-hand pressure or right-hand finger ring pressure. Too much pressure cuts blood flow to the lips and will reduce your range and endurance without fail! Any lip cuts or soreness indicate too much pressure.

By the time a player is advanced enough to work in this method, the embouchure is set and strong, i.e. firm corners and relaxed in the middle. Embouchure strength, although certainly important, is over-emphasized in playing in the upper register. Practicing daily out of this method will guarantee embouchure strength. Furthermore, one need not have a textbook embouchure (50/50 top/bottom and in the center) to play well. We all have different dental and facial constructions. I know fantastic professional players, some of whom play upstream, some downstream, high, low, and off to one side. Focus on breathing in and increasing air speed through the instrument to improve your upper register and endurance. Please be patient and with practice improvement will come.

Low notes and pedal tones should be approached similarly. Use relaxed embouchure corners and large amounts of air, produce a full sound, and take great care to play them in tune. Pedal tones (below low F-sharp) are not particularly pretty and are difficult to produce. Slide, slur or arpeggiate down to them using the normal fingering for the appropriate notes. Experiment until they become familiar. Play them loudly. The value lies in improved physical and conceptual use of the air. As with any playing problem, seek the help of a trumpet teacher whenever possible.

In order to obtain beneficial results without suffering unnecessary setbacks, please observe the following *pre-requisites* for upper register study:

- 1) You must be able to play a comfortable high C.
- 2) You must be familiar with and able to produce pedal tones (below low F-sharp).
- 3) You must be able to play the half-tone bends in Exercise 1 easily.

Slowly Bend (lip) to notated pitch without changing valves.

The musical exercise consists of three staves of music, each starting with a treble clef and a 4/4 time signature. The first staff begins with a '1' and contains four measures of music. The second staff begins with a '2' and contains four measures. The third staff begins with a '1' and contains five measures. The notation includes various fingerings (0, 1, 2, 3) and bends (indicated by a line with a downward arrow) to reach specific pitches. The exercise is designed to be played slowly, focusing on lip bending without changing valves.

Slowly Rest wherever necessary. Do not force! Not too much pressure!

2

p-f *f* 8vb *p-f* *f* 8vb

p-f *f* 8vb *p-f* *f* 8vb

p-f *f* 8vb *p-f* *f*

p-f *f* 8vb

3

Slowly

mf-f 0 2 0 2 0 2 0 2

0 2 0 2 0 2 0 2

2 0 2 0 2 0 2 0

2 0 2 0 2 0 2 0

2 0 2 0 2 0 2 0

2 0 2 0 2 0 2 0

122 Upper Register and Endurance



Glissando or rip smoothly, sounding all of the harmonics in the octave, no half valve. The glissando will insure proper breath support of the upper note. Do not linger on the top note. Stop wherever necessary.



6

Play three times

p-mf

simile

Play the following at any time to relax and revitalize the lip.

7

Play three times

ff

Play three times

ff

simile

ff

124 Upper Register and Endurance

Fast Do not go on until upper notes of exercise you are playing are easily played.

8

mf

mf

mf

smile

The first system consists of six staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The first two staves have a common time signature of 4/4. The third staff has a common time signature of 3/4. The fourth staff has a common time signature of 3/4. The fifth staff has a common time signature of 3/4. The sixth staff has a common time signature of 3/4. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*.

The second system consists of six staves of musical notation. Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff has a common time signature of 4/4. The second staff has a common time signature of 4/4. The third staff has a common time signature of 4/4. The fourth staff has a common time signature of 4/4. The fifth staff has a common time signature of 4/4. The sixth staff has a common time signature of 4/4. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*.

126 Upper Register and Endurance

Do not use left or right-hand finger ring pressure to perform upper register lip slurs. Use air and control, i.e., finesse.

10

Exercise 10 consists of six staves of eighth-note slurs. Each staff begins with a slur marked '0' and an arrow indicating the starting point. The first staff is marked *mf*. The exercises involve various fingerings and key signatures (one flat, one sharp, and natural).

Play the following at any time to relax and revitalize the lips.

11

Exercise 11 consists of two staves of eighth-note slurs. The first staff is marked *f* and includes slurs marked '8vb'. The second staff also includes slurs marked '8vb'.

12

Play the pedal tones with regular fingerings.

13

14

Medium to Fast

128 Upper Register and Endurance

This musical score is a single melodic line for an exercise titled "Upper Register and Endurance". It consists of 12 staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The exercise begins with a mezzo-forte (*mf*) dynamic marking. The melody is characterized by a wide range of intervals, including many trills and rapid sixteenth-note passages, designed to challenge the performer's upper register and endurance. The score includes several repeat signs and fermatas, indicating specific points of emphasis or rest. The final staff concludes with a double bar line.