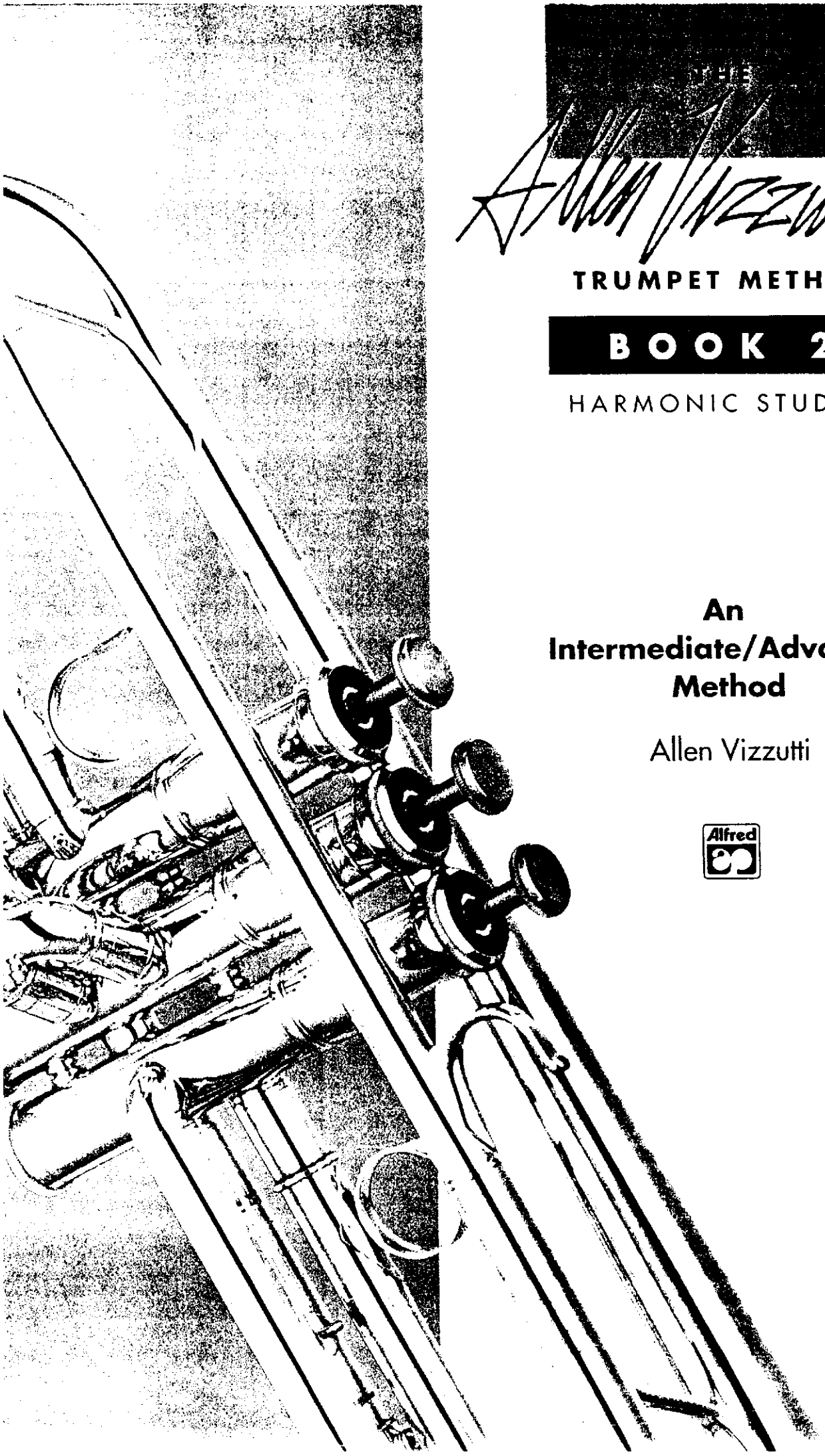


Allen Vizzutti

TRUMPET METHOD

BOOK 2

HARMONIC STUDIES

An Intermediate/Advanced Method

Allen Vizzutti

Alfred

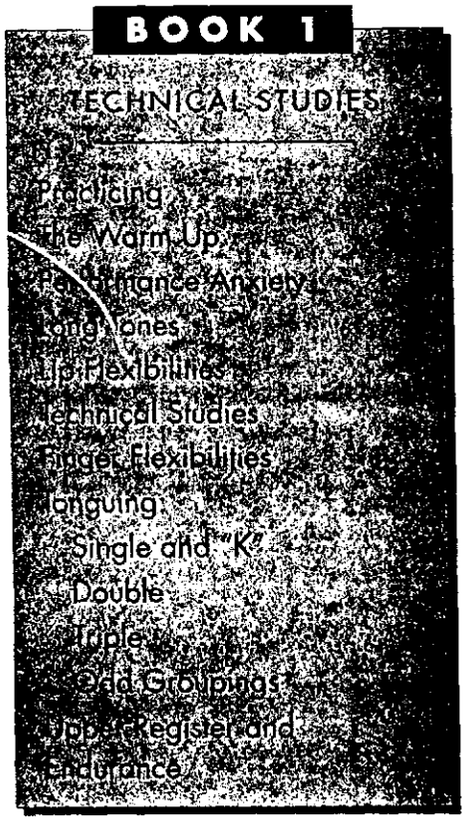
THE Allen Vizzutti TRUMPET METHOD

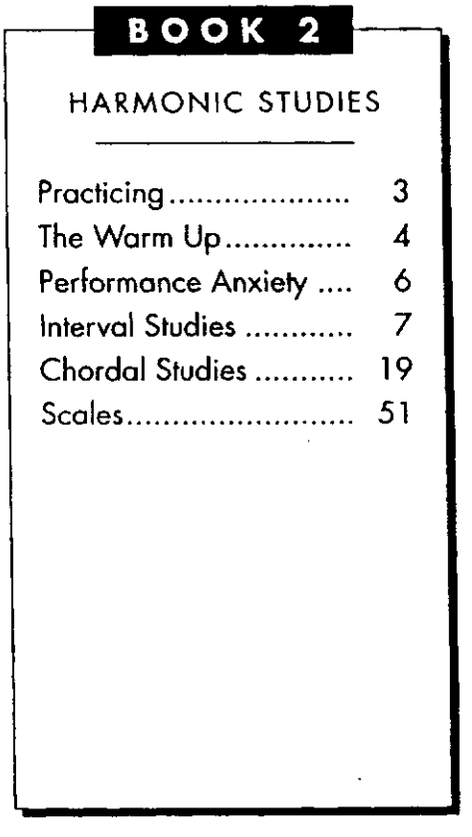
BOOK 2

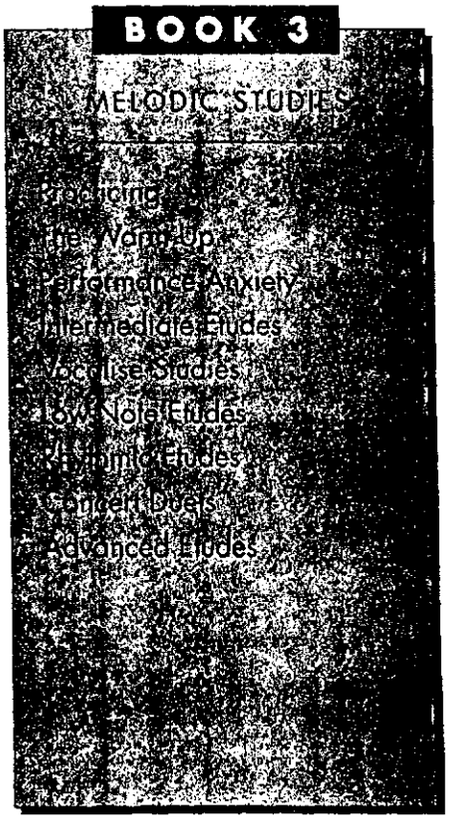
HARMONIC STUDIES

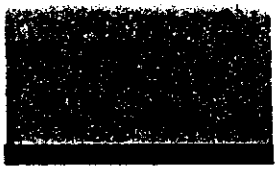
An Intermediate/Advanced Method in Three Books

Allen Vizzutti







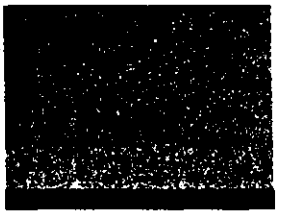


INTRODUCTION TO BOOK 2

THE SPECIFIC STUDY of intervals, chords and scales will directly affect your ability to make music on the trumpet. With a solid foundation in all keys, the performer will seldom run across music that is not based on harmonic material already somewhat familiar. This high level of competency is the medium in which music is made. Gradual advancement through all of the material will result in great success over the long term. Be patient. Be persistent.

Please note that the many chord types in the Chordal Studies section have been named. Understanding what notes are represented by a chord symbol is very useful, especially for those interested in jazz improvisation.

As always, trumpet players should warm up thoroughly as detailed on the next two pages before playing anything demanding. The performance techniques developed in Books 1 and 2 of this method are presented in Book 3 in a purely musical setting.



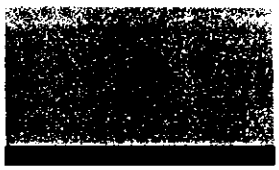
PRACTICING

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.

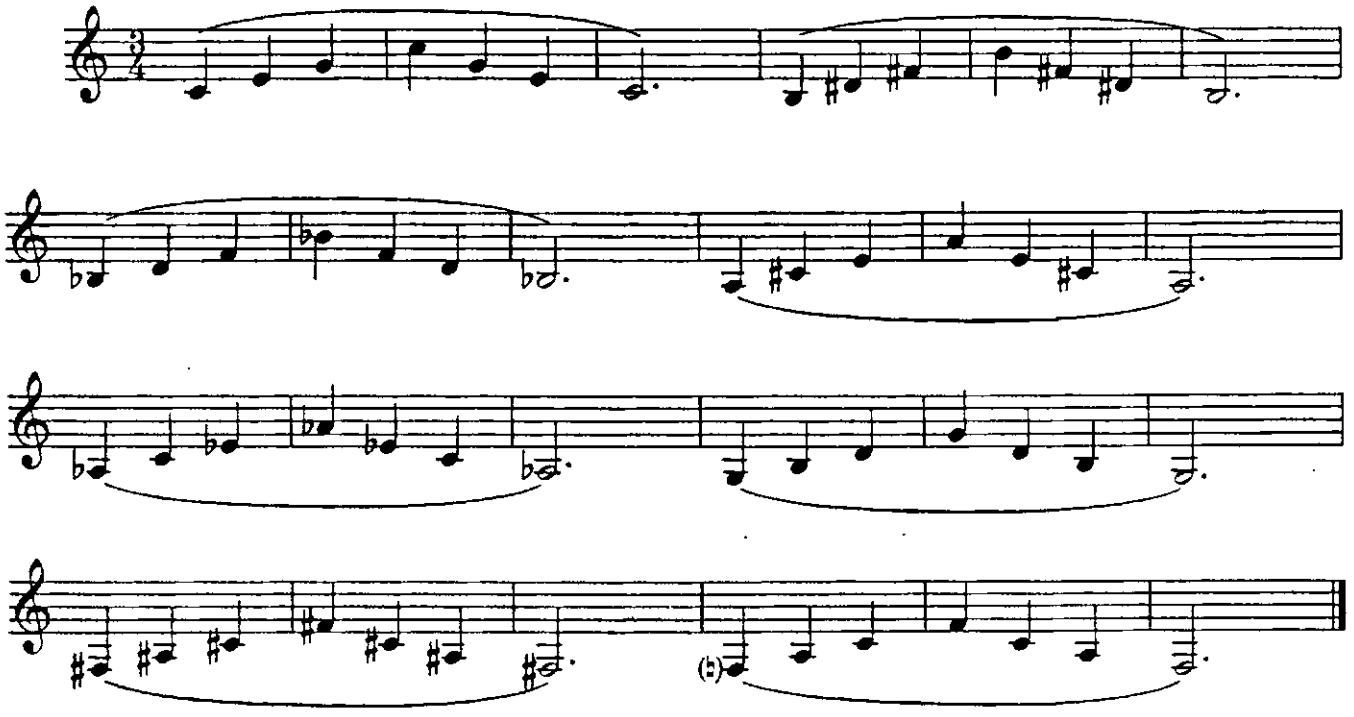


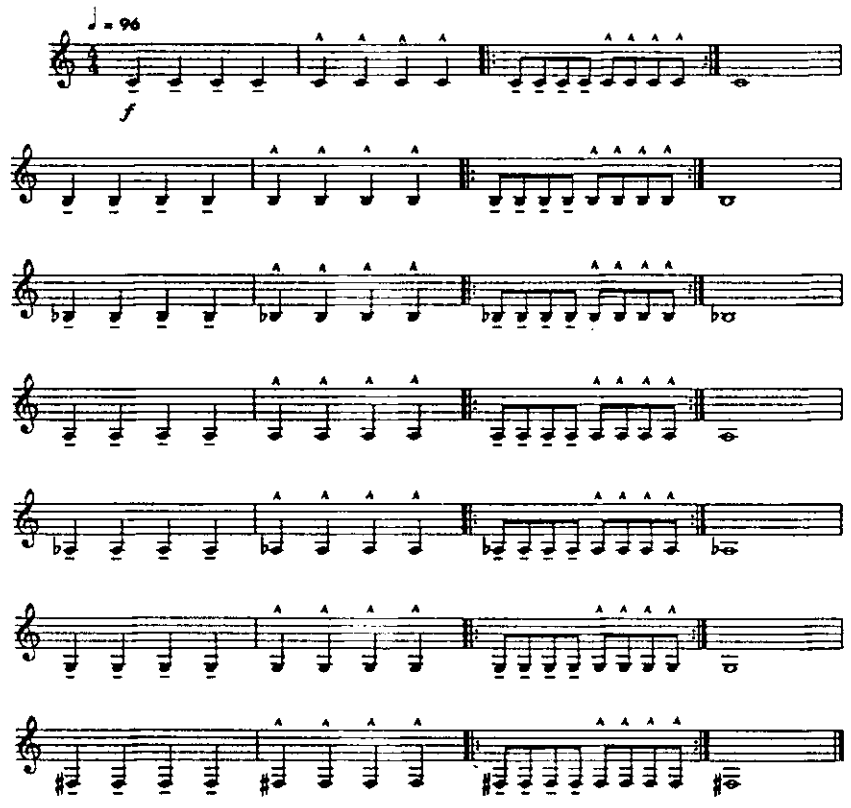
THE WARM UP

IN ORDER TO ENSURE consistent improvement through practice, it is absolutely essential to warm up. Preparation is required, not only to meet the physical demands of trumpet playing, but also to initiate the mental focus and concentration necessary for making music. The following is a warm-up routine in four pa ; with variations for each day of the week. Remember to concentrate on the basic fundamentals from the first note of each new practice day (i.e., beauty of tone and utilizing large volumes of air when inhaling and when blowing through the horn). Finally, prepare mentally to approach whatever exercise or piece of music you a about to play in the most musical and artistic way possible.

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 possibl 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 found in Book 1 that are 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	Book 1, Technical Study #1
Tuesday	Book 1, Technical Study #2
Wednesday	Book 1, Technical Study #3
Thursday	Book 1, Technical Study #4
Friday	Book 1, Technical Study #6
Saturday	Book 1, Technical Study #7
Sunday	Book 1, 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 a 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. Resistence 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 your 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.

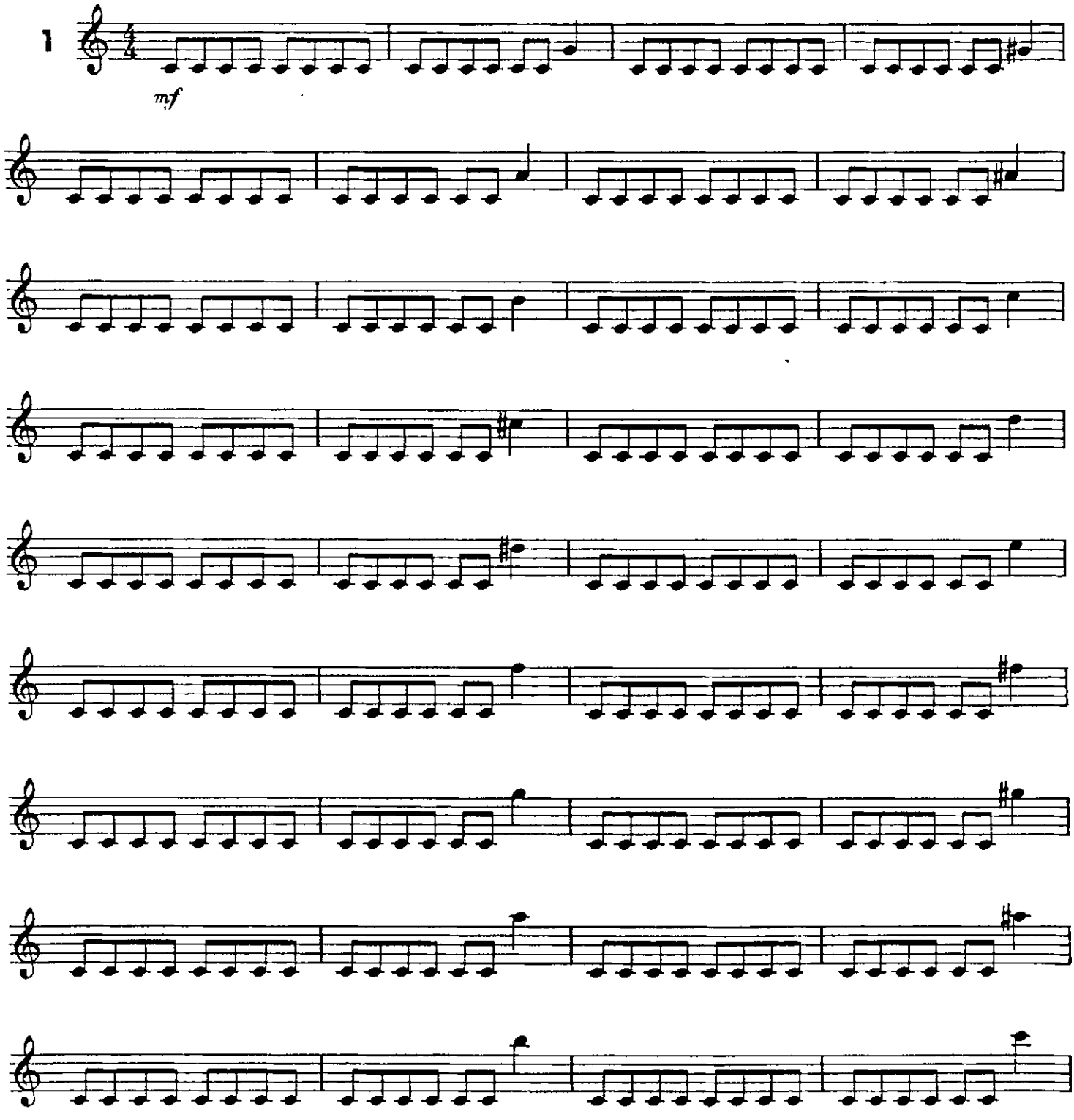
⑤ Think musically, not technically, except for breathing. Breathe deeply and project the air confidently through the instrument. This is the one fundamental you should always fall back on when you find your confidence faltering.

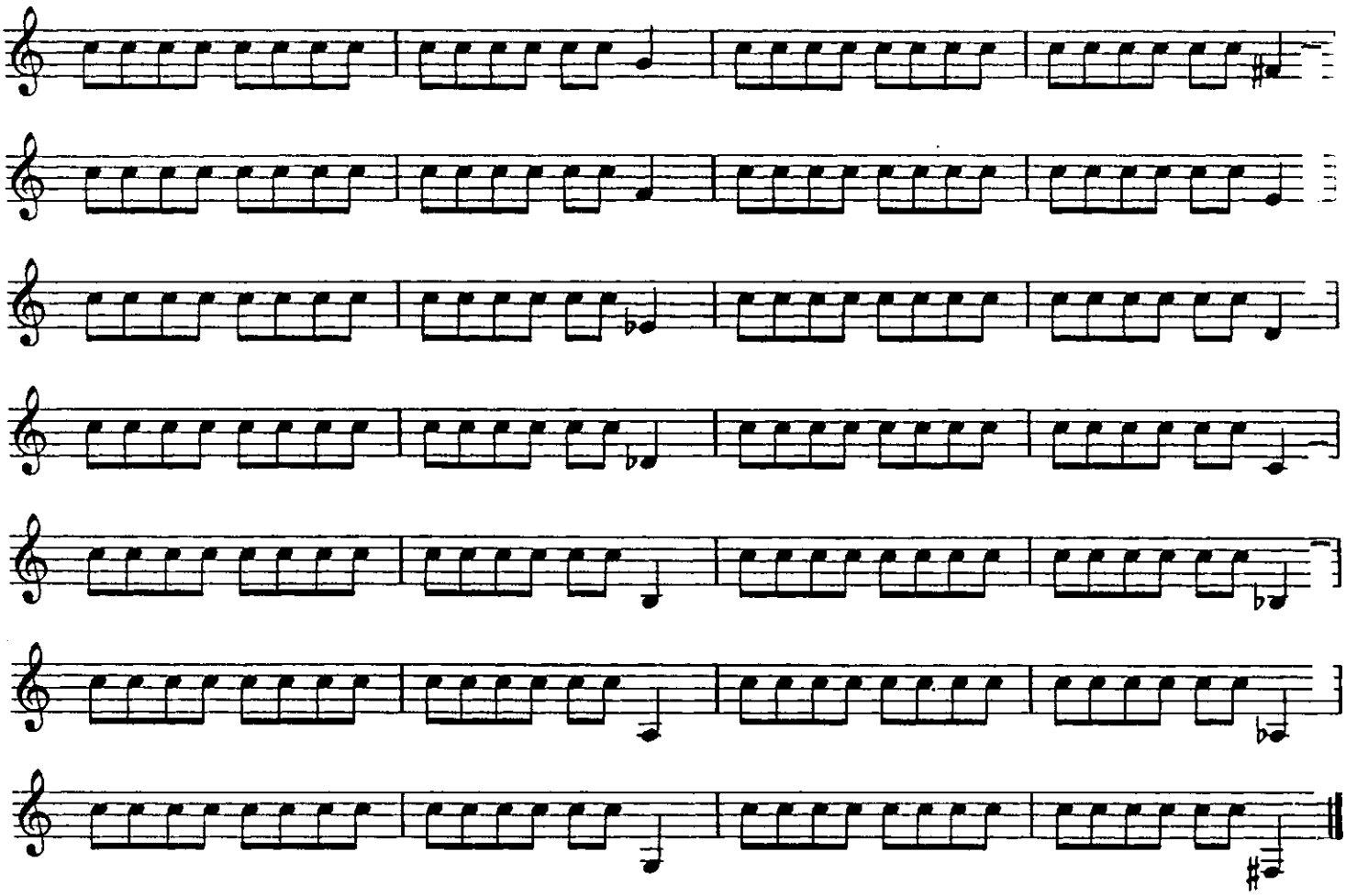
⑥ Finally, stay in present time. Don't worry about what has happened or what is coming. Don't sacrifice an entire piece for the sake of a high note or a tricky passage. Make the note or phrase you are playing as beautiful as possible. The rest will fall into place. Present time is the key to performing from memory without slips as well.

Interval Studies

Use your ears to play intervals accurately. Listen for the pitch of the "next" note. Do not consciously adjust your embouchure. It will adjust naturally if you stay out of the way. Remember many large intervals that look difficult on paper are not difficult acoustically on the trumpet. Play with confidence!

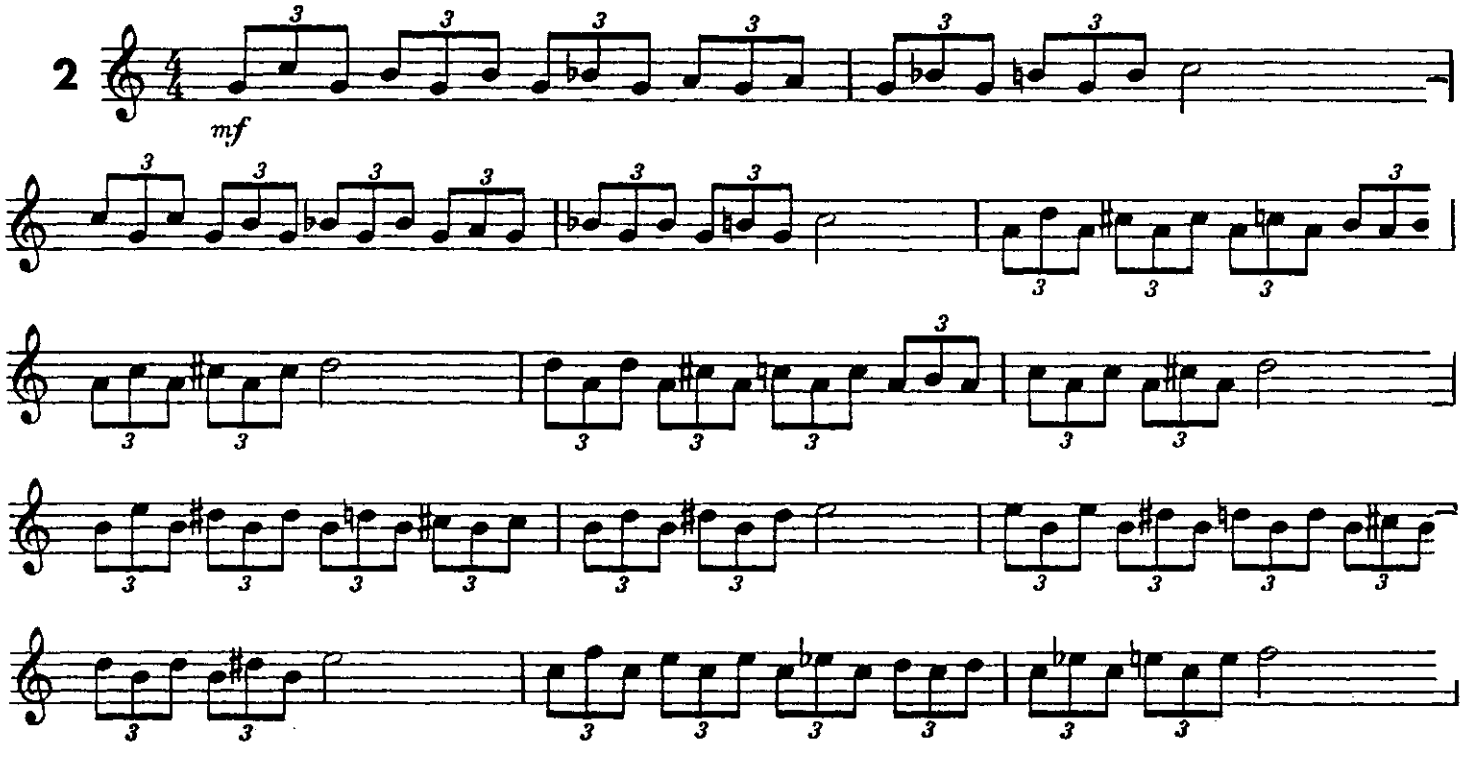
Pause and rest during this exercise whenever necessary.

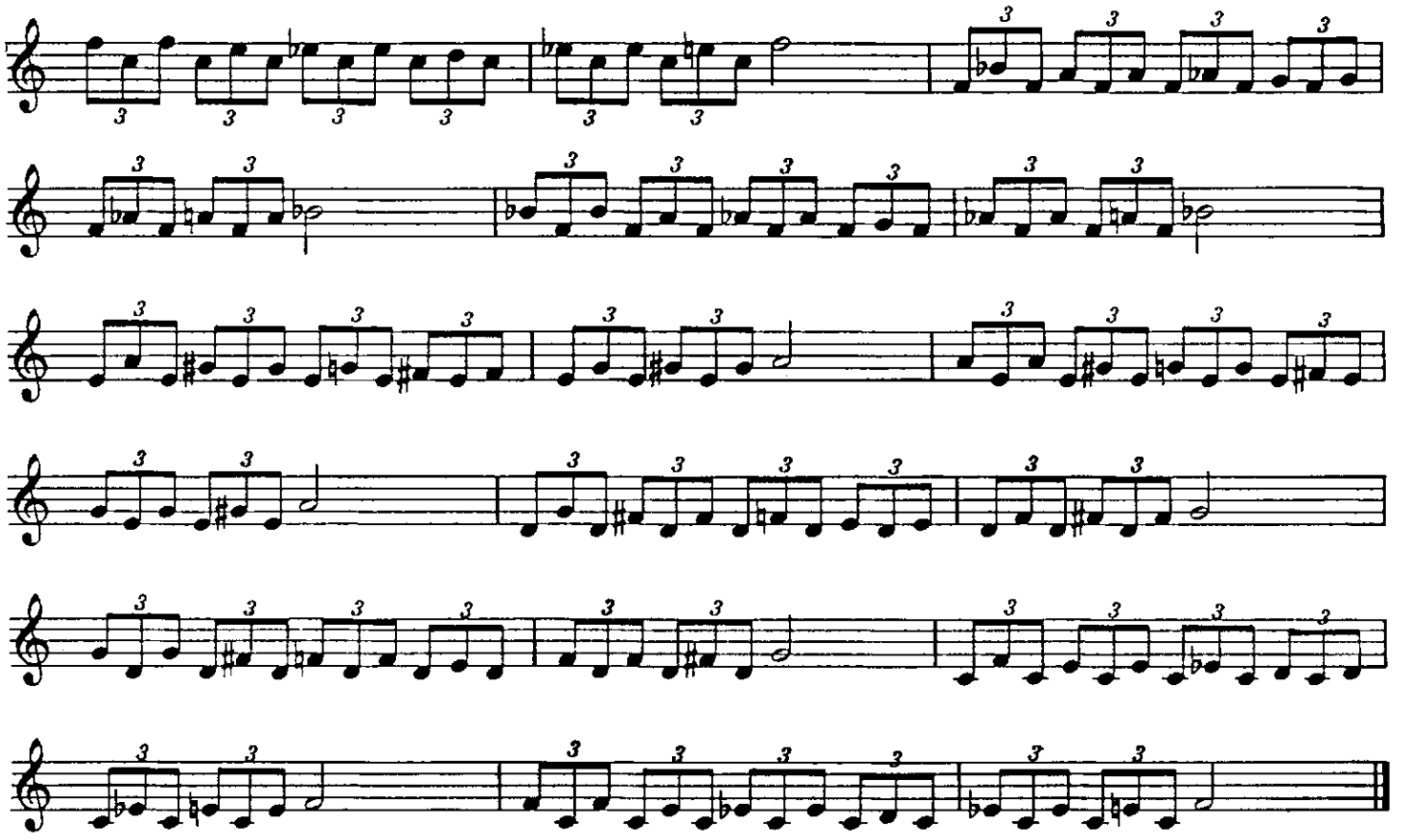


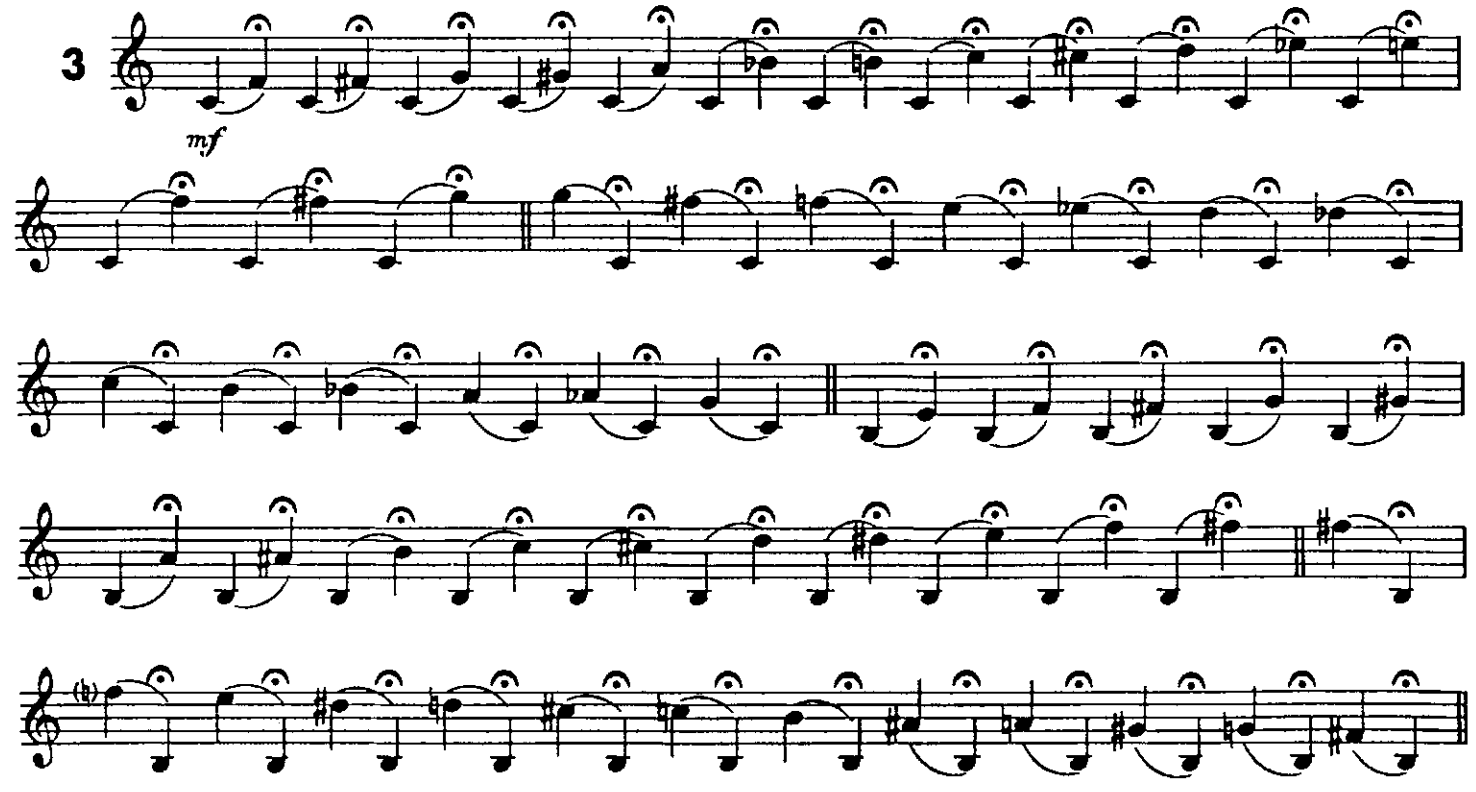


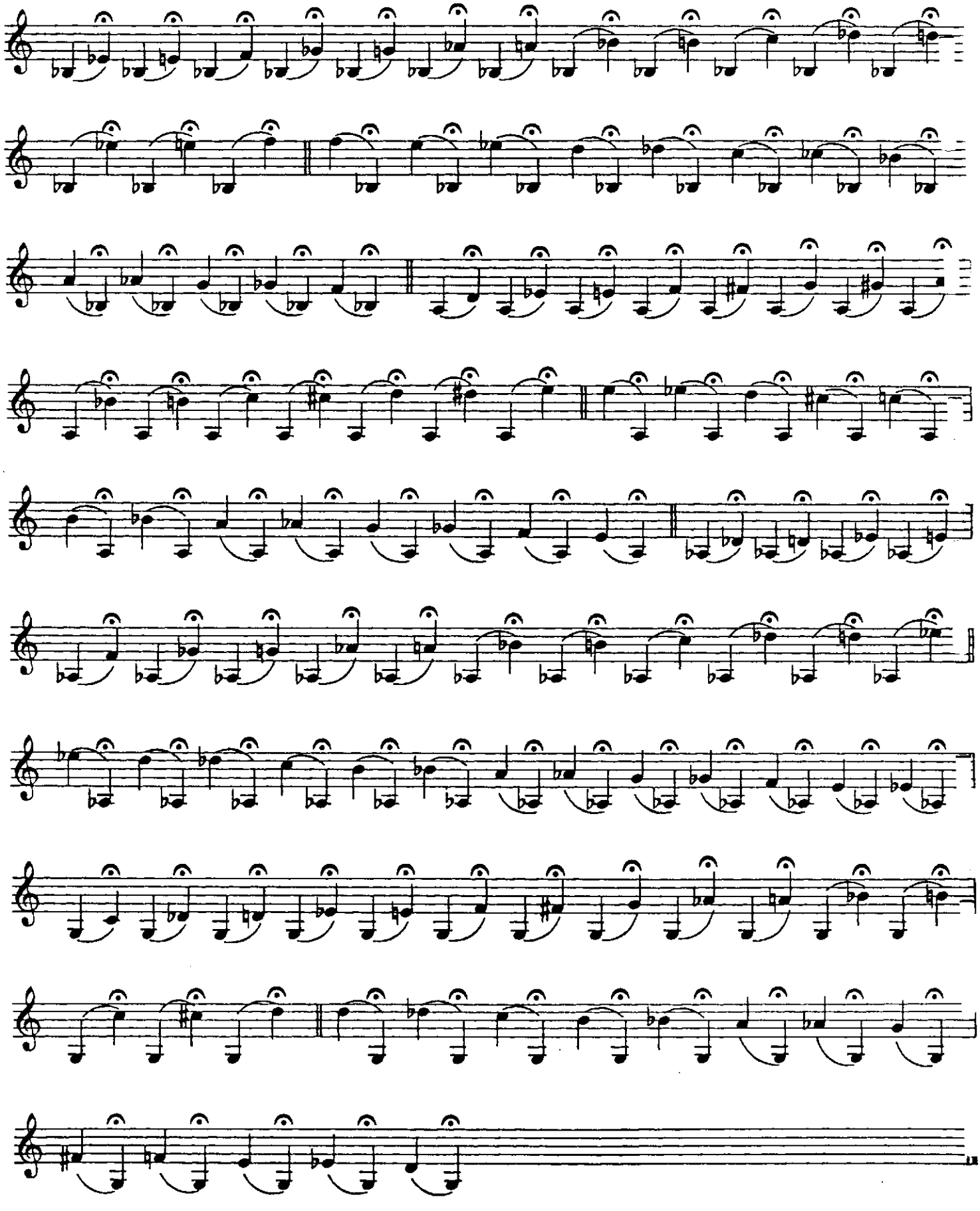
2

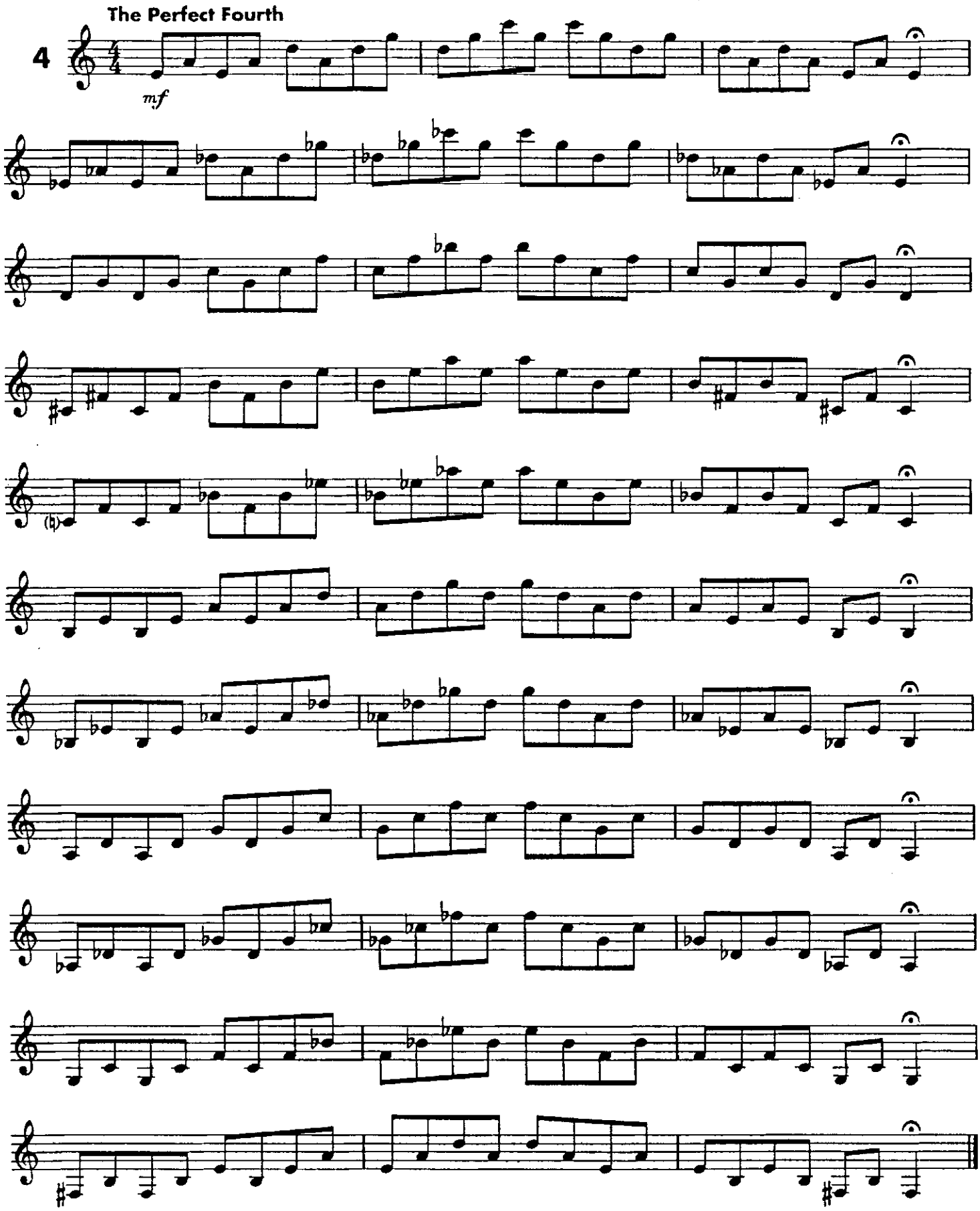
mf






3
mf




The Perfect Fourth
4
mf

5 **The Perfect Fifth**

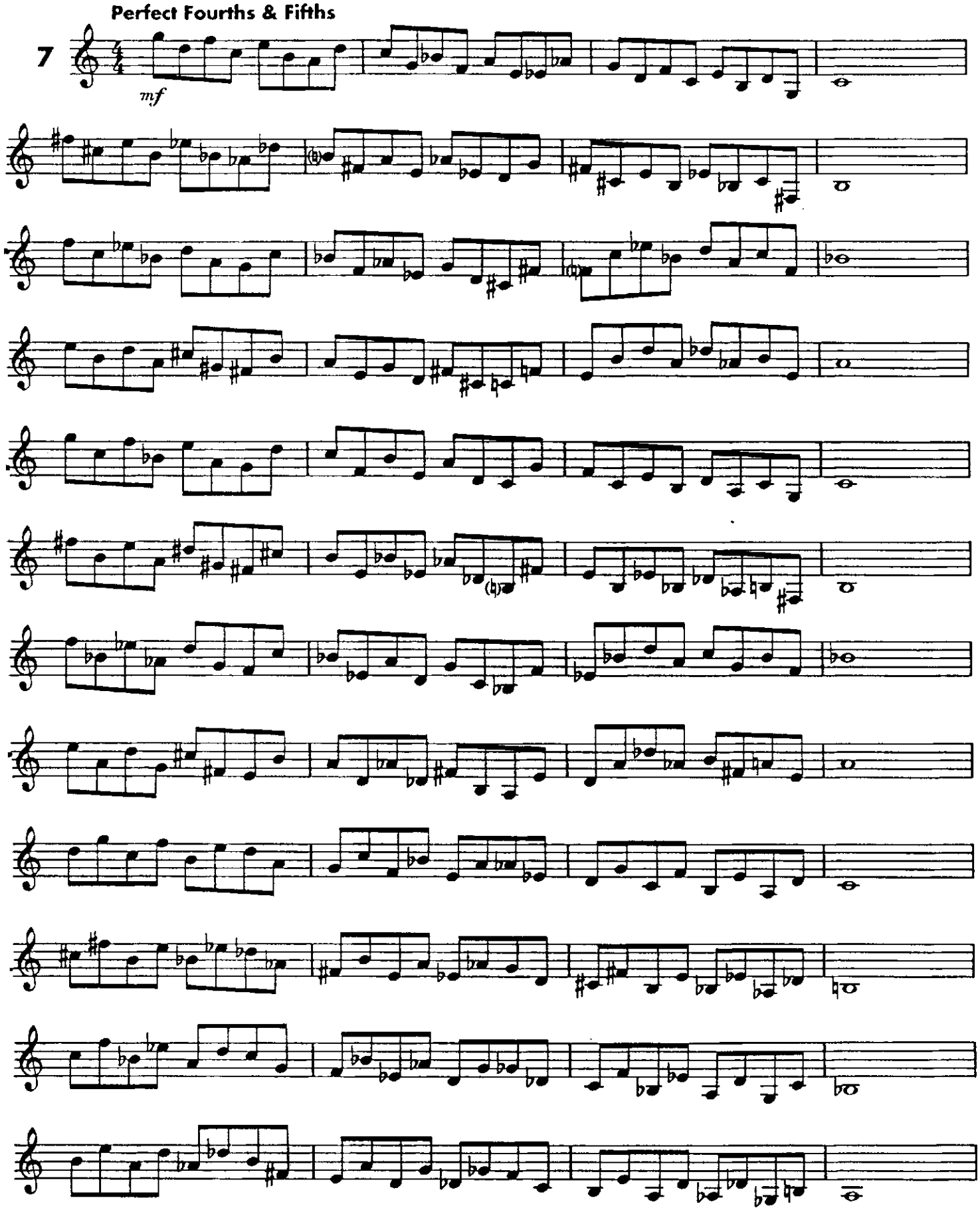
mf

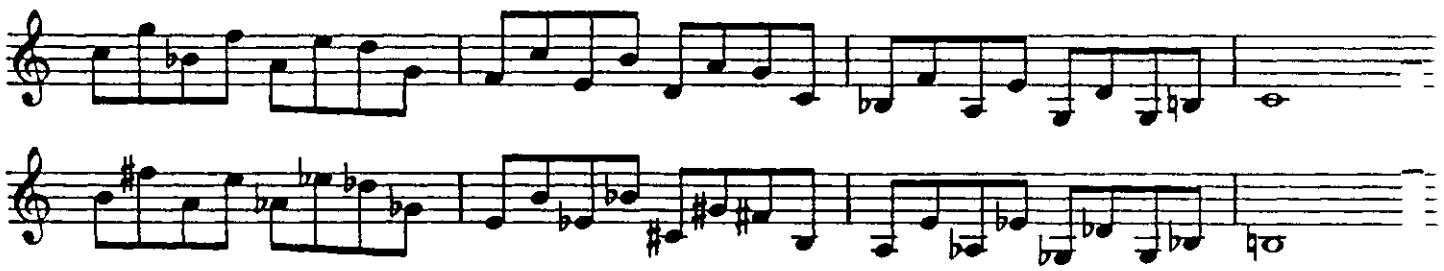
6 **Tri-Tone**

mf

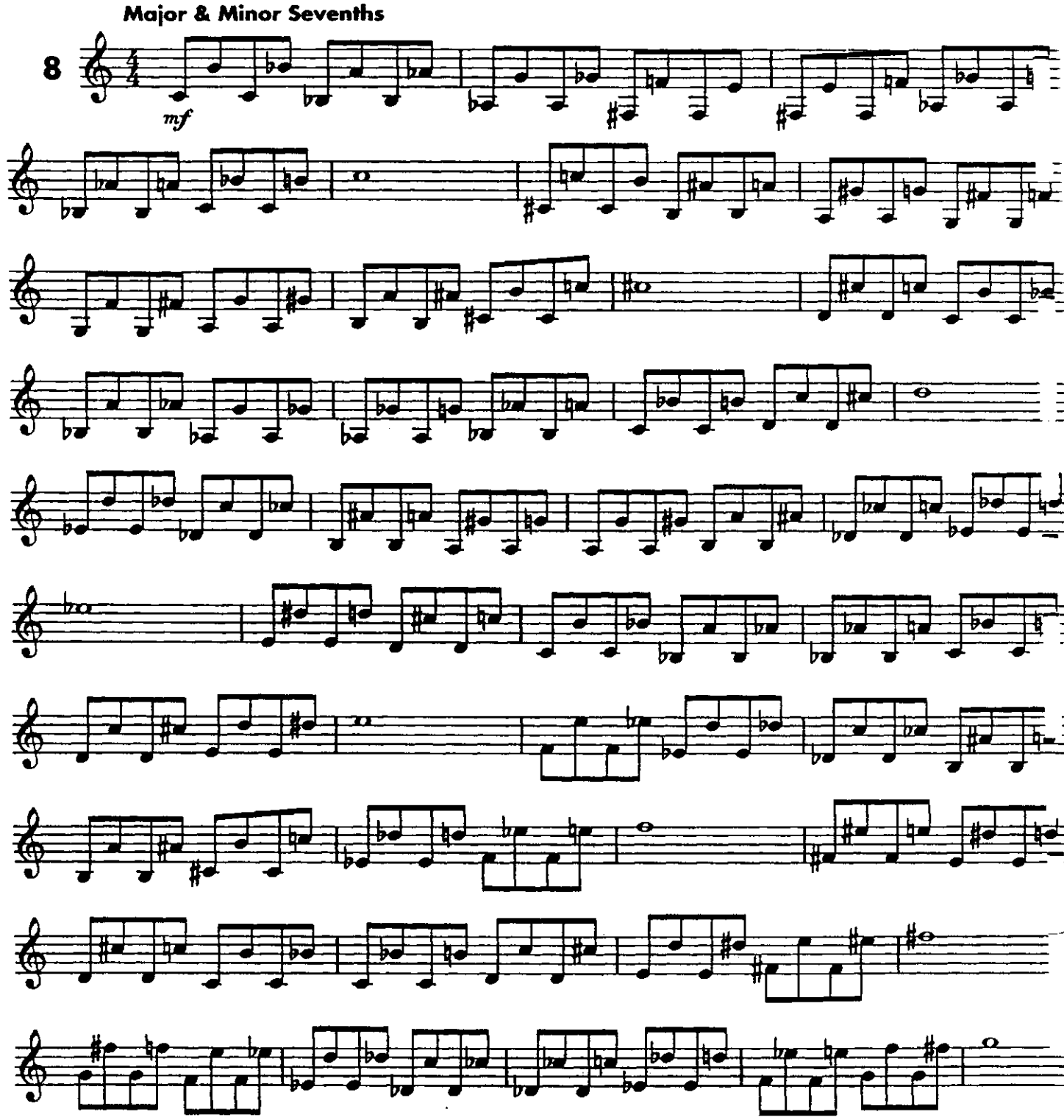
Perfect Fourths & Fifths

7



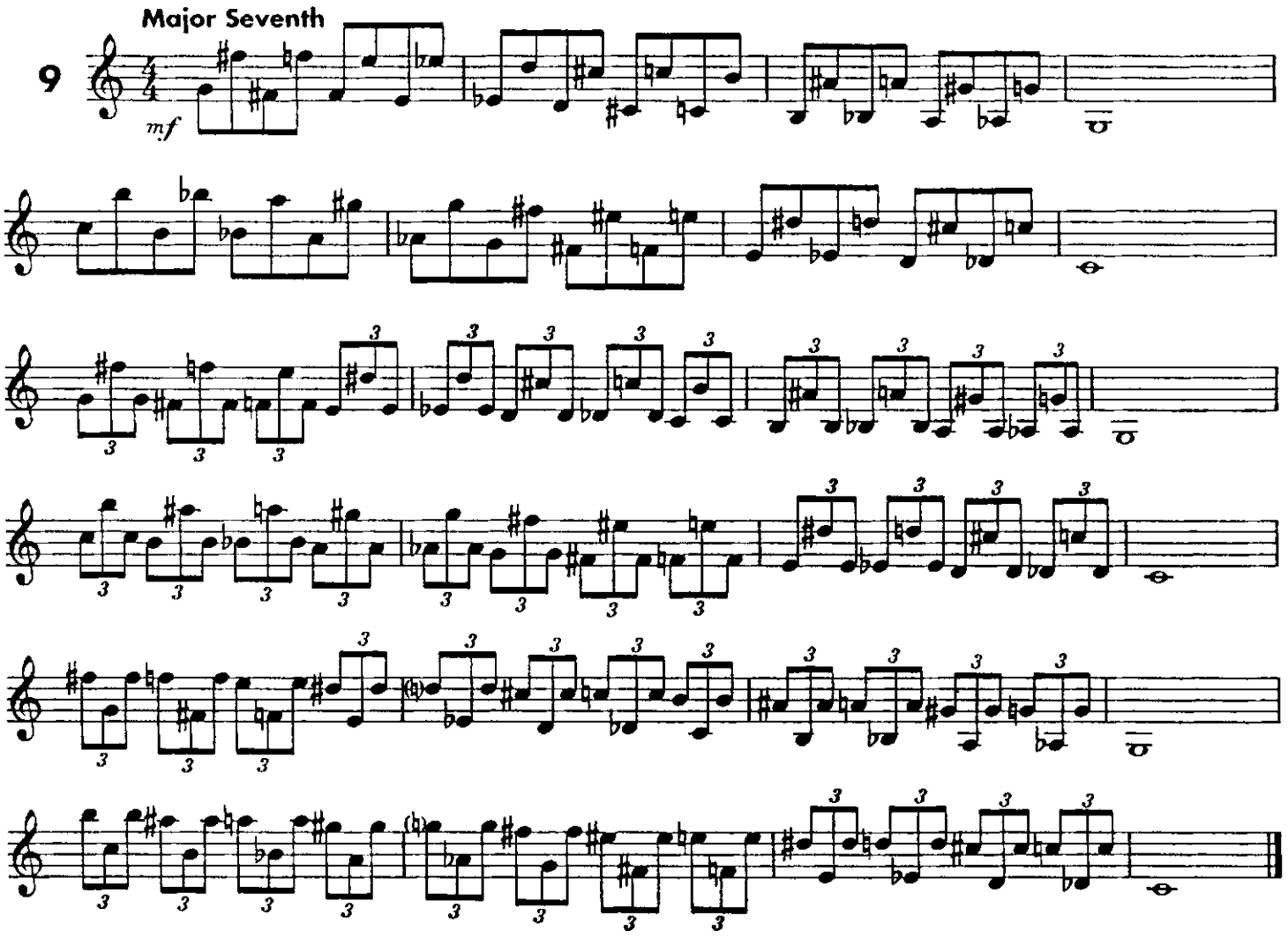


Major & Minor Sevenths



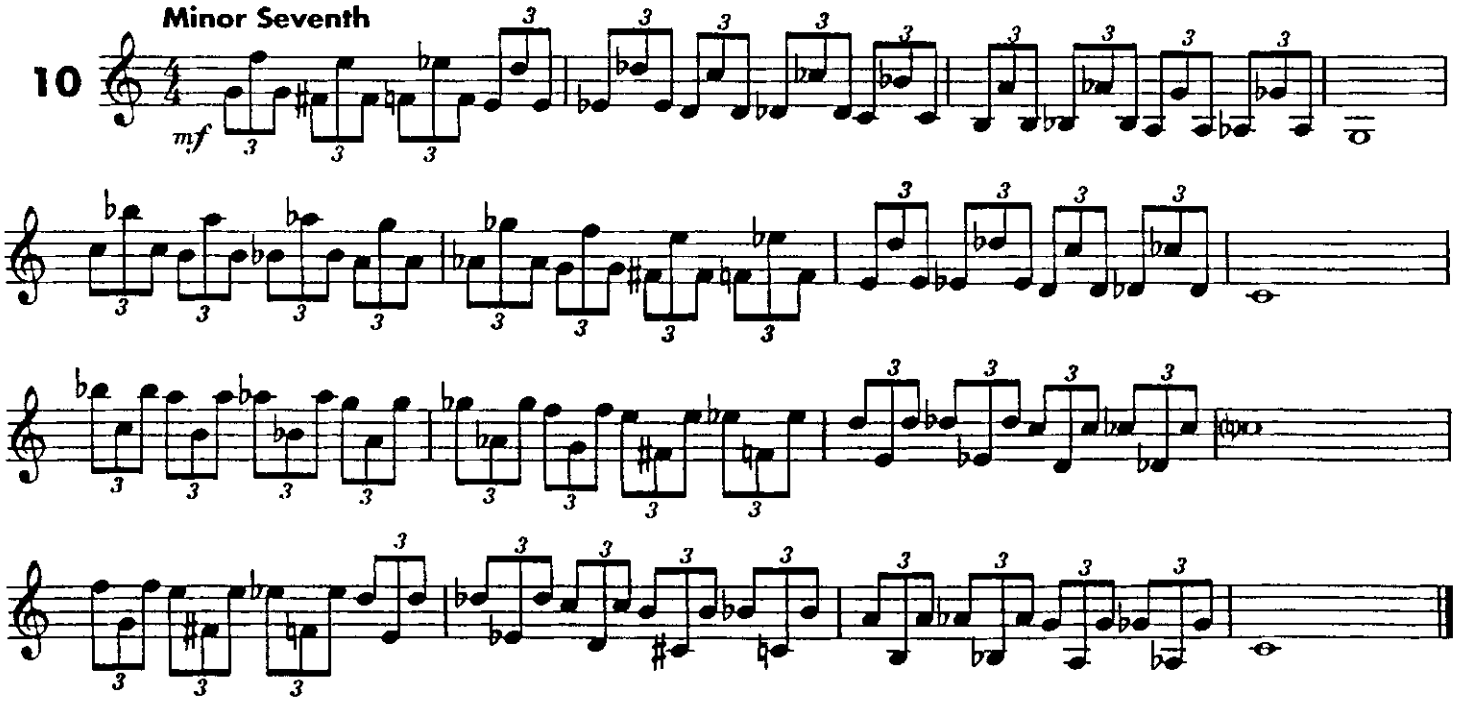
Major Seventh

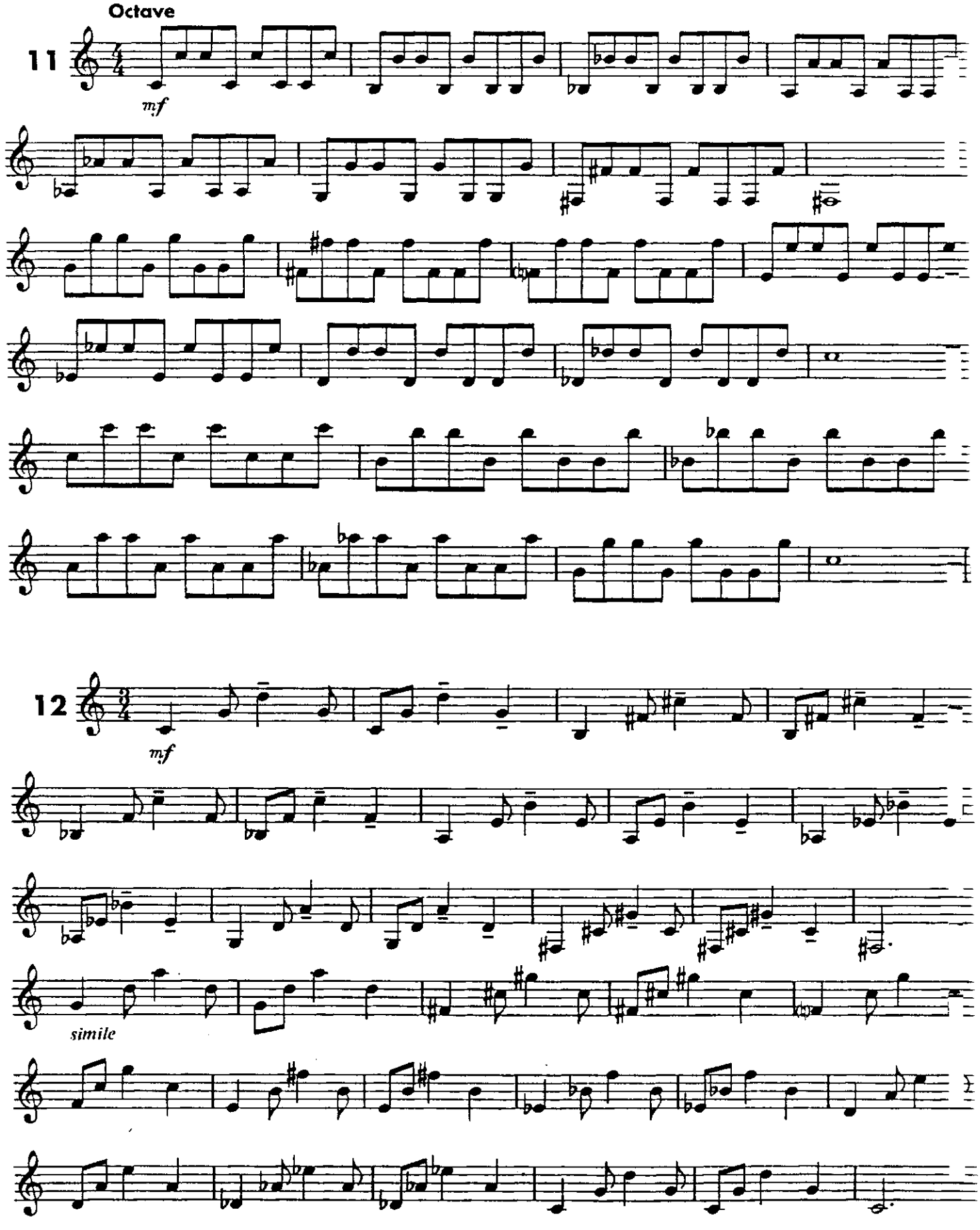
9

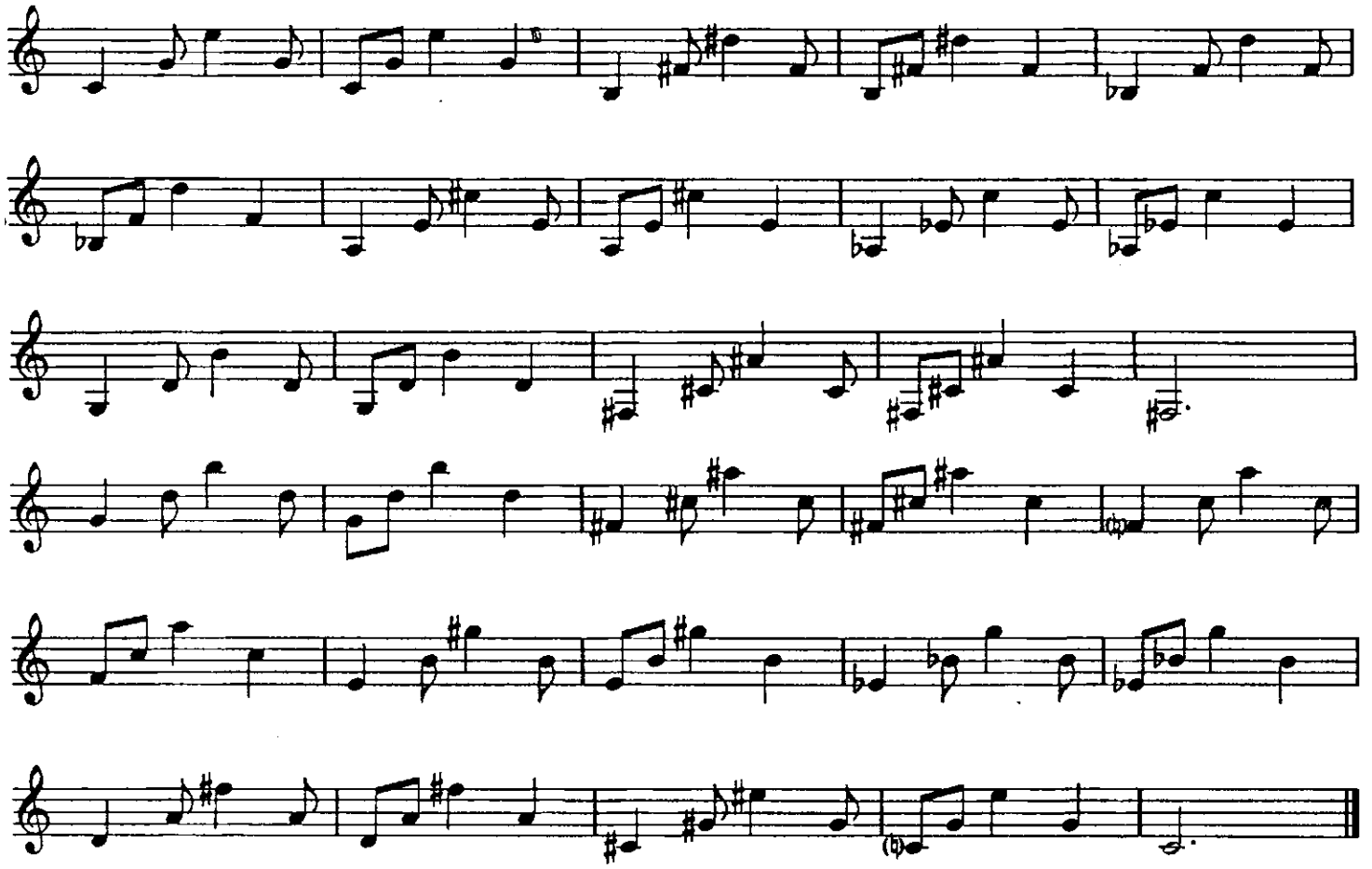


Minor Seventh

10




Octave
11
mf
12
mf
simile



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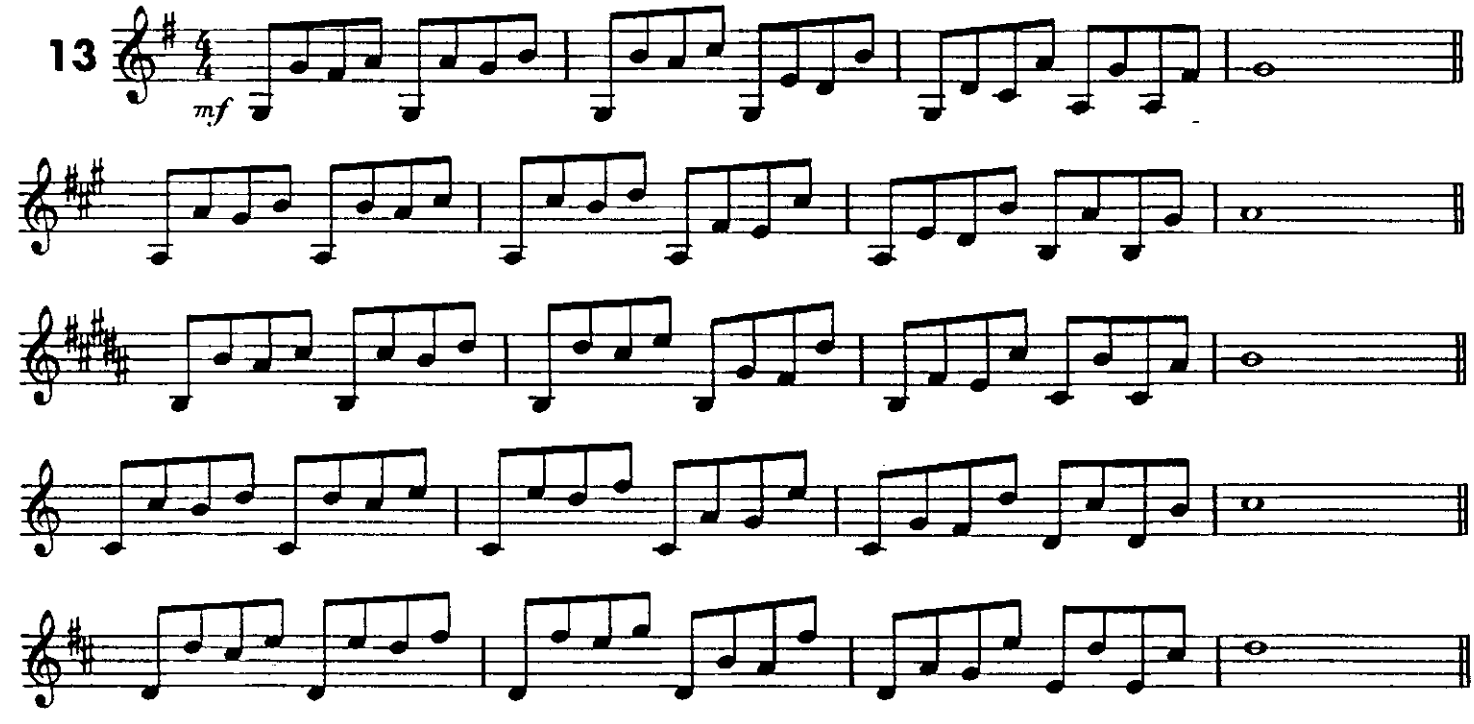
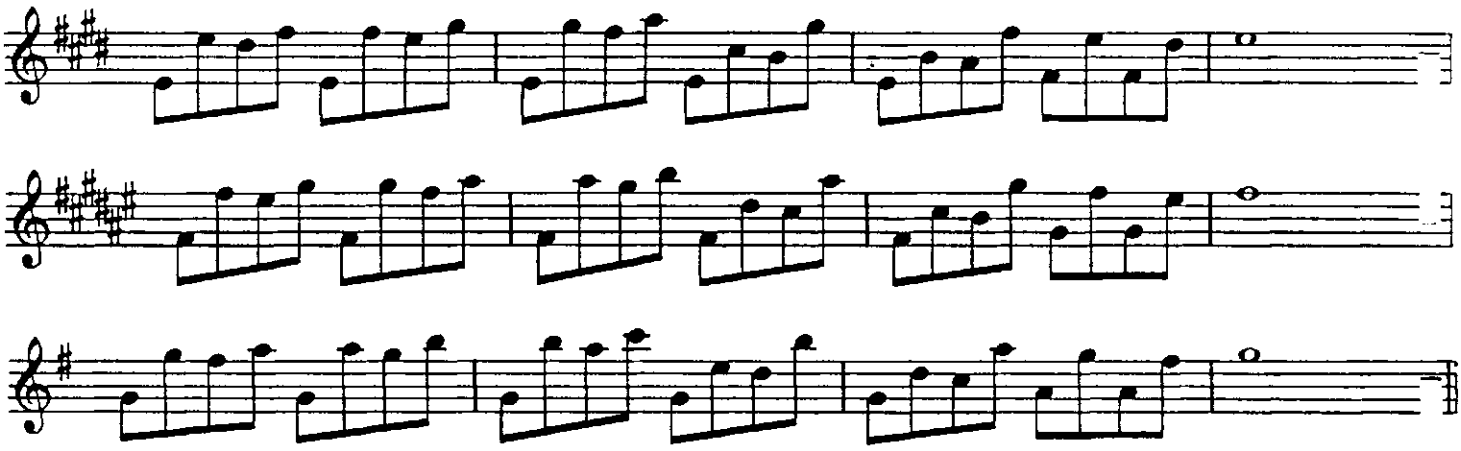
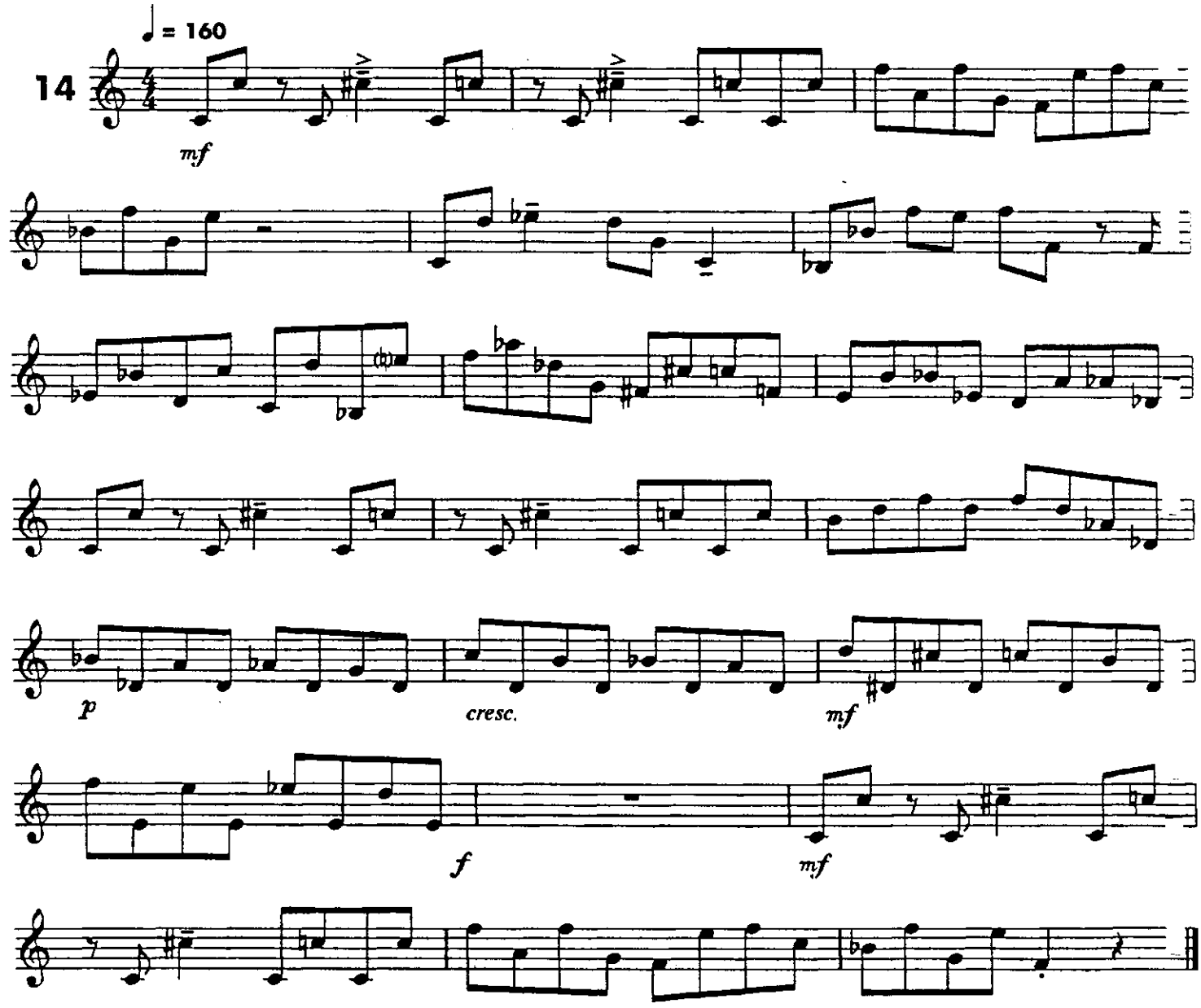


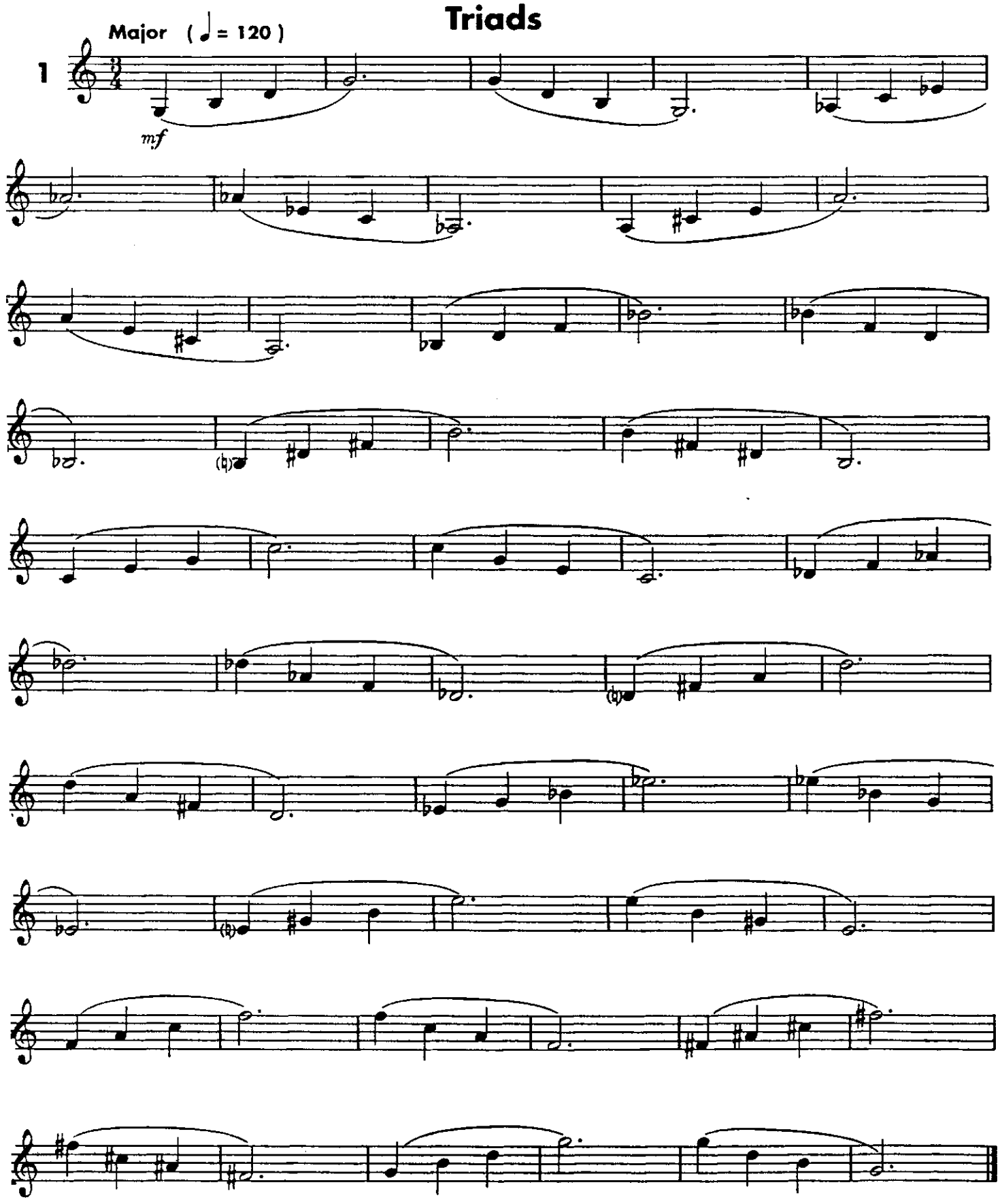


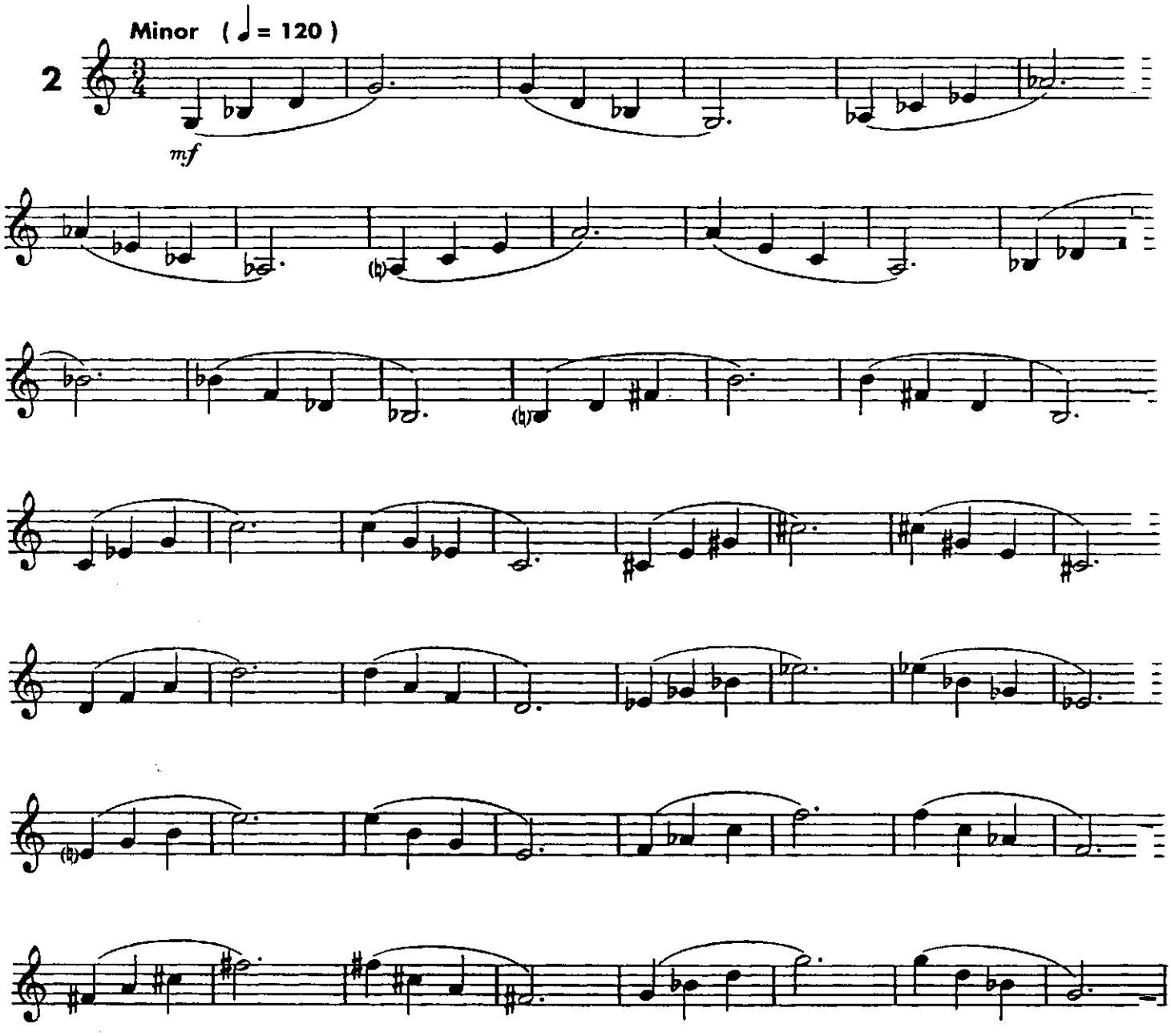
Intervallic Etude



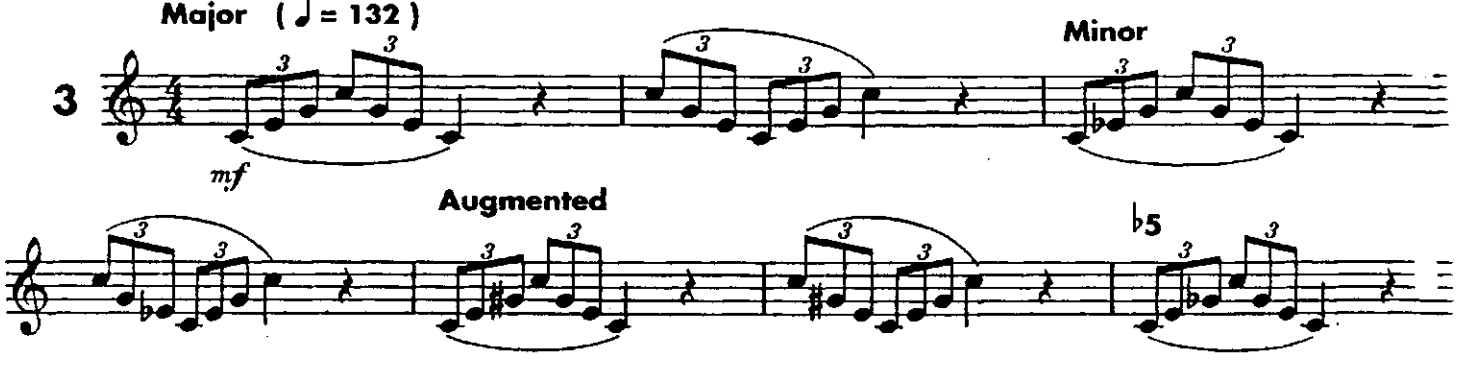
Chordal Studies

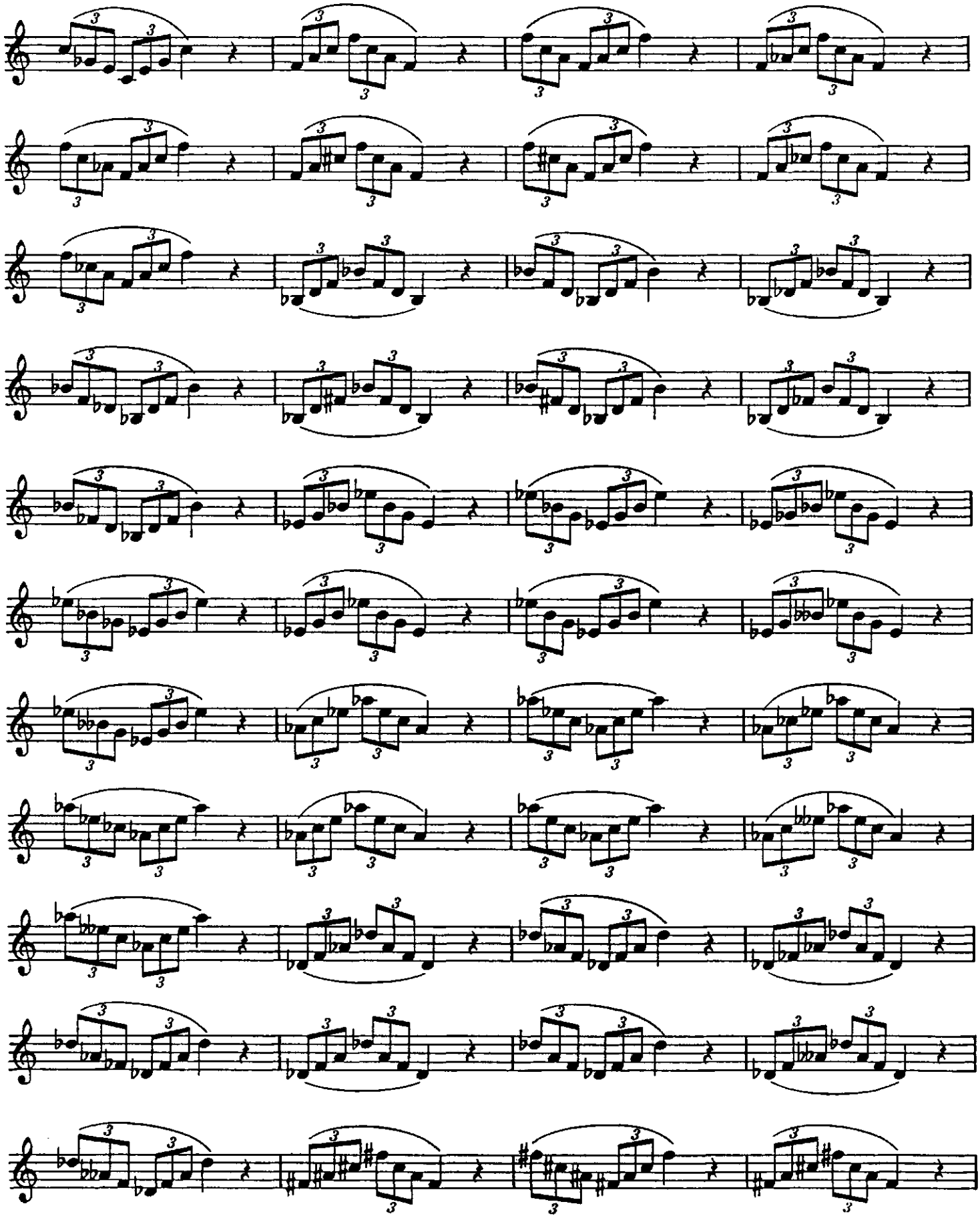
Triads

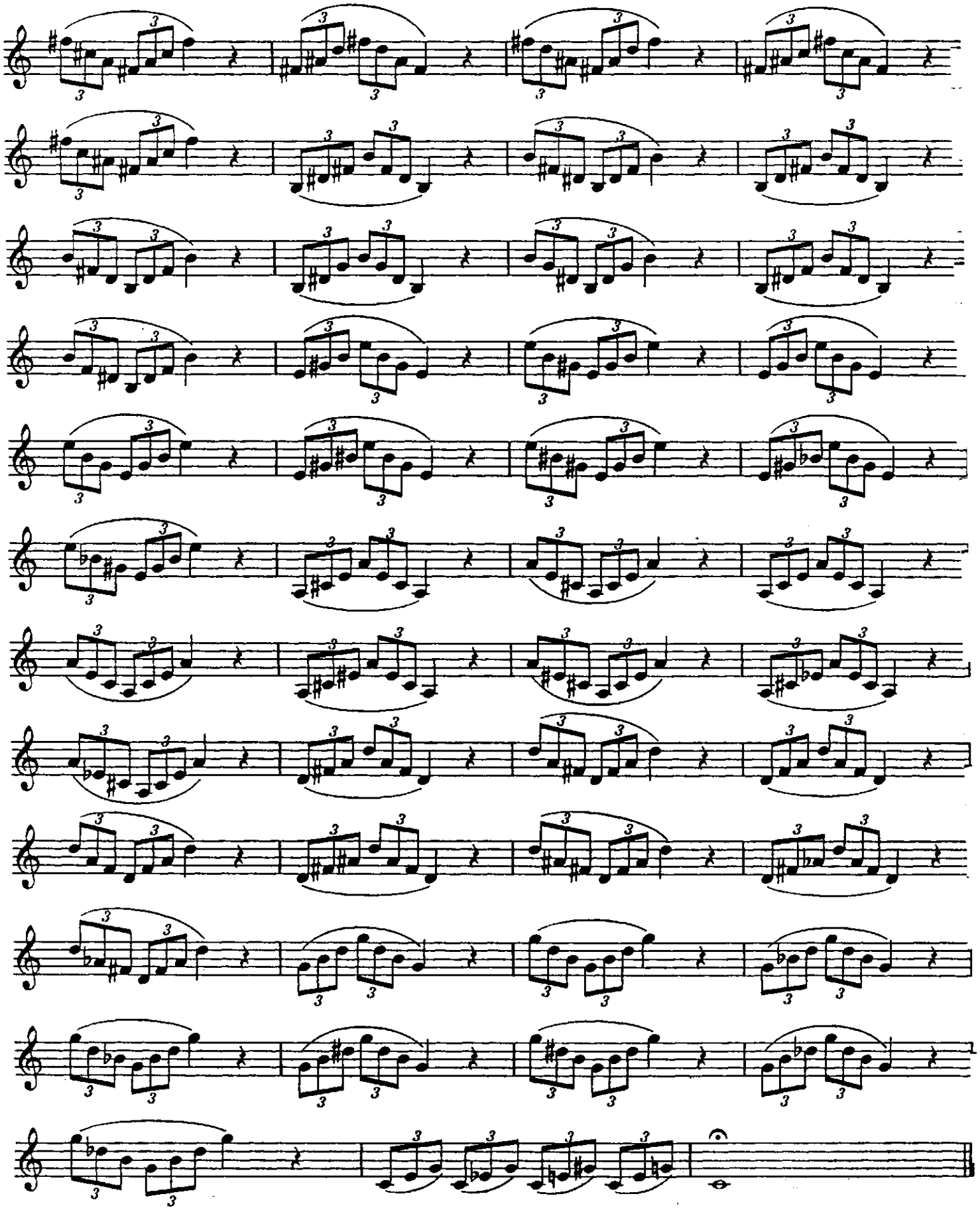




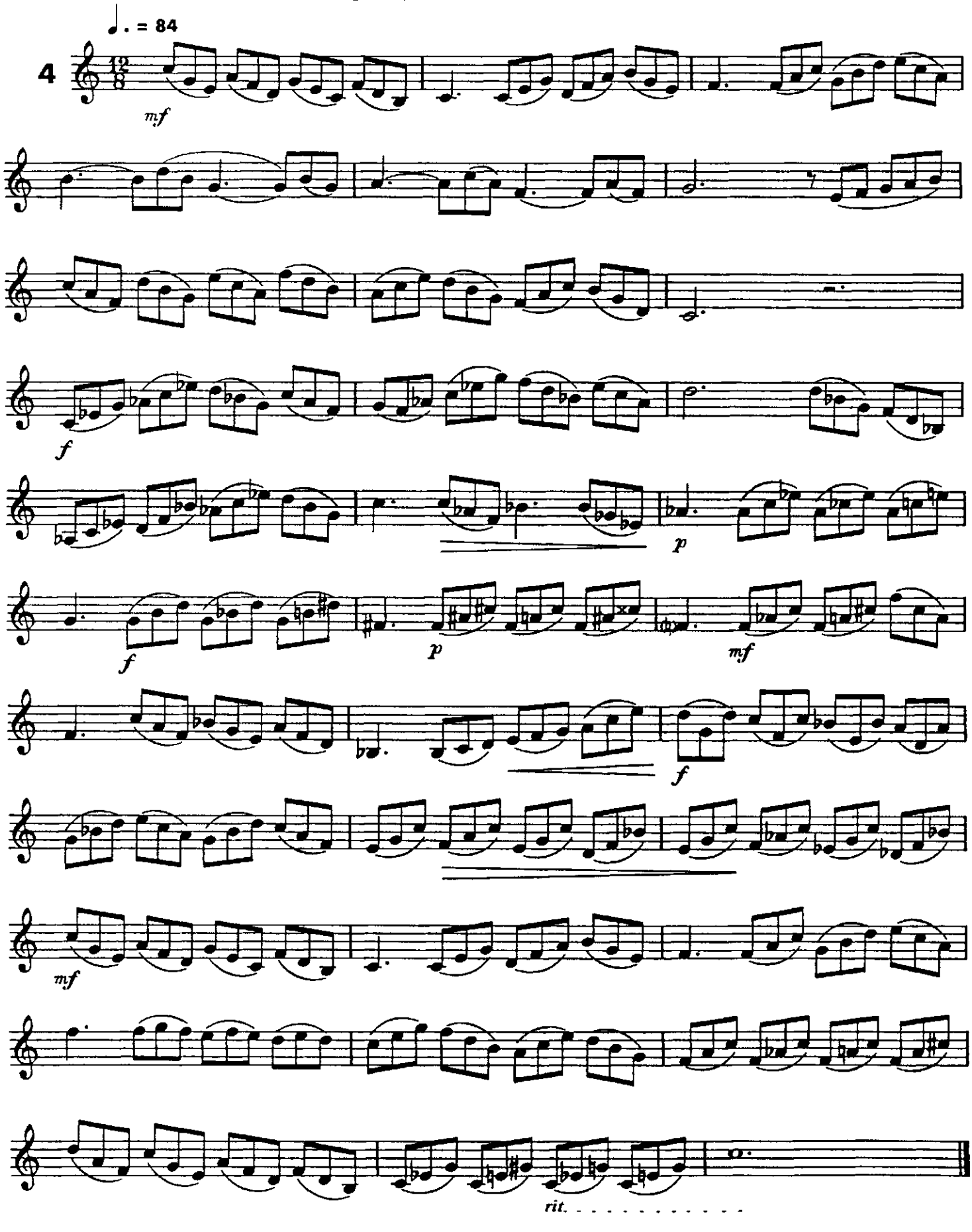
Rest wherever necessary during this lengthy exercise.





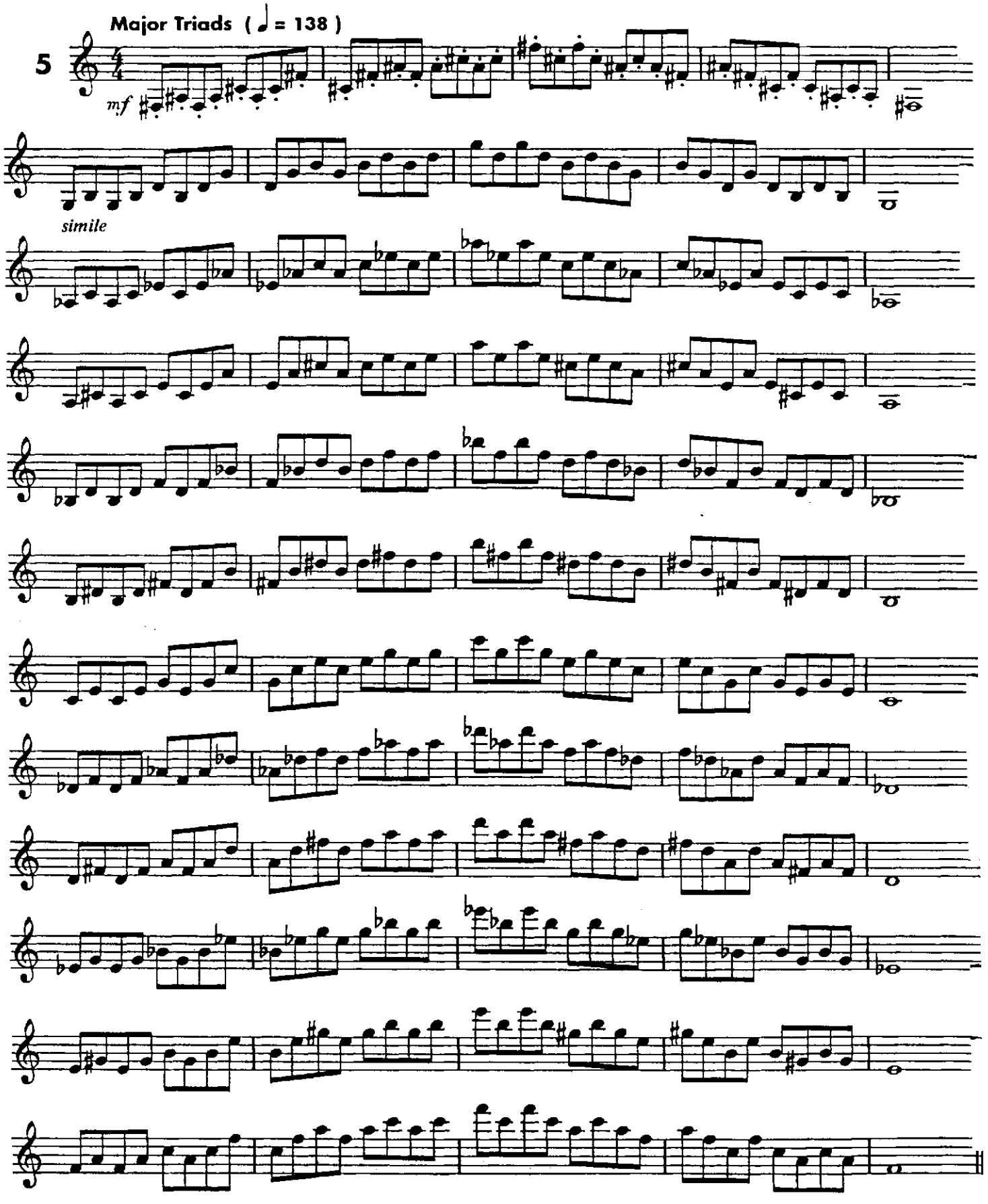


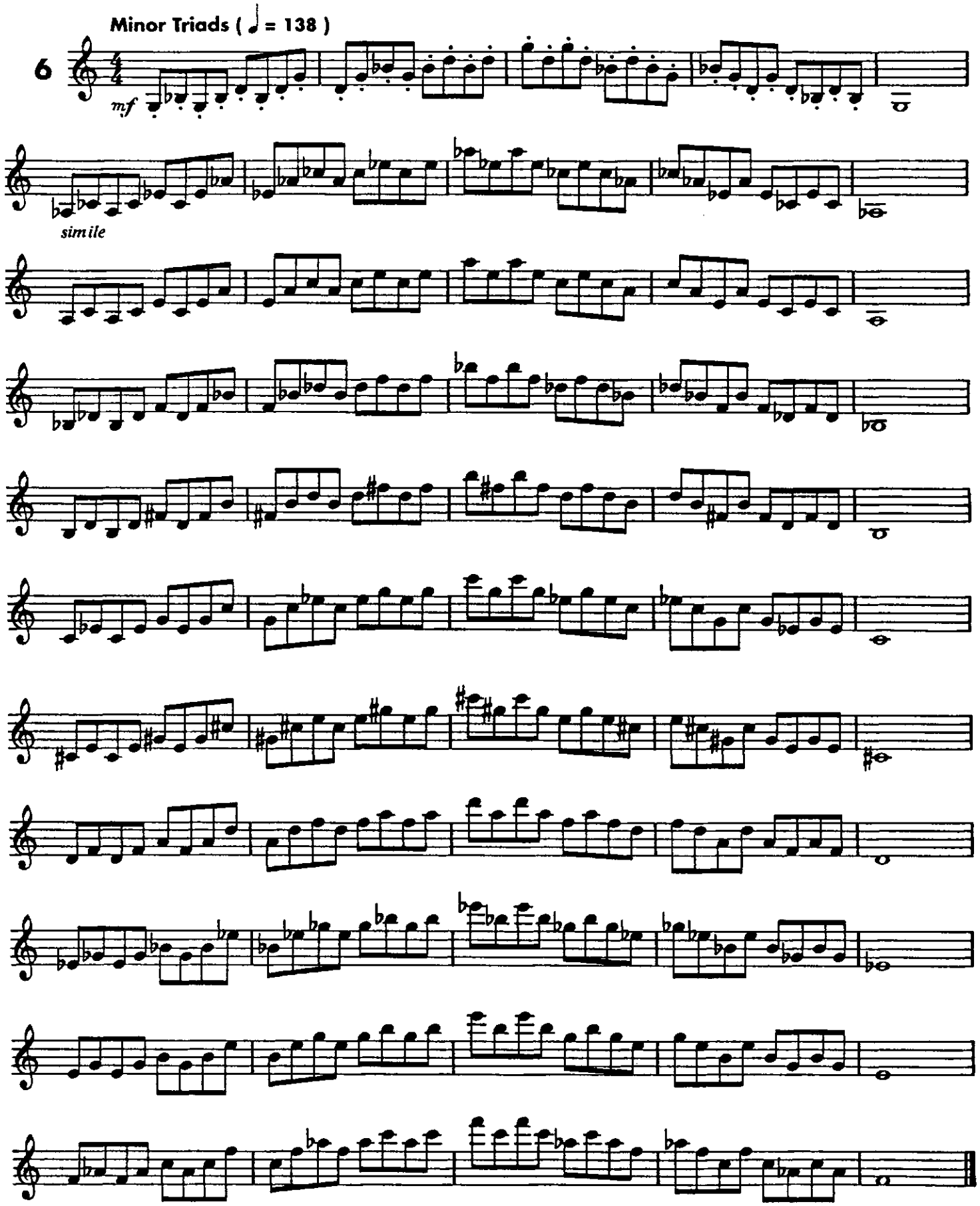
Chordal Etude



Play the upper notes of the following series as lightly as possible.
Play only the exercises in which the upper notes come easily.

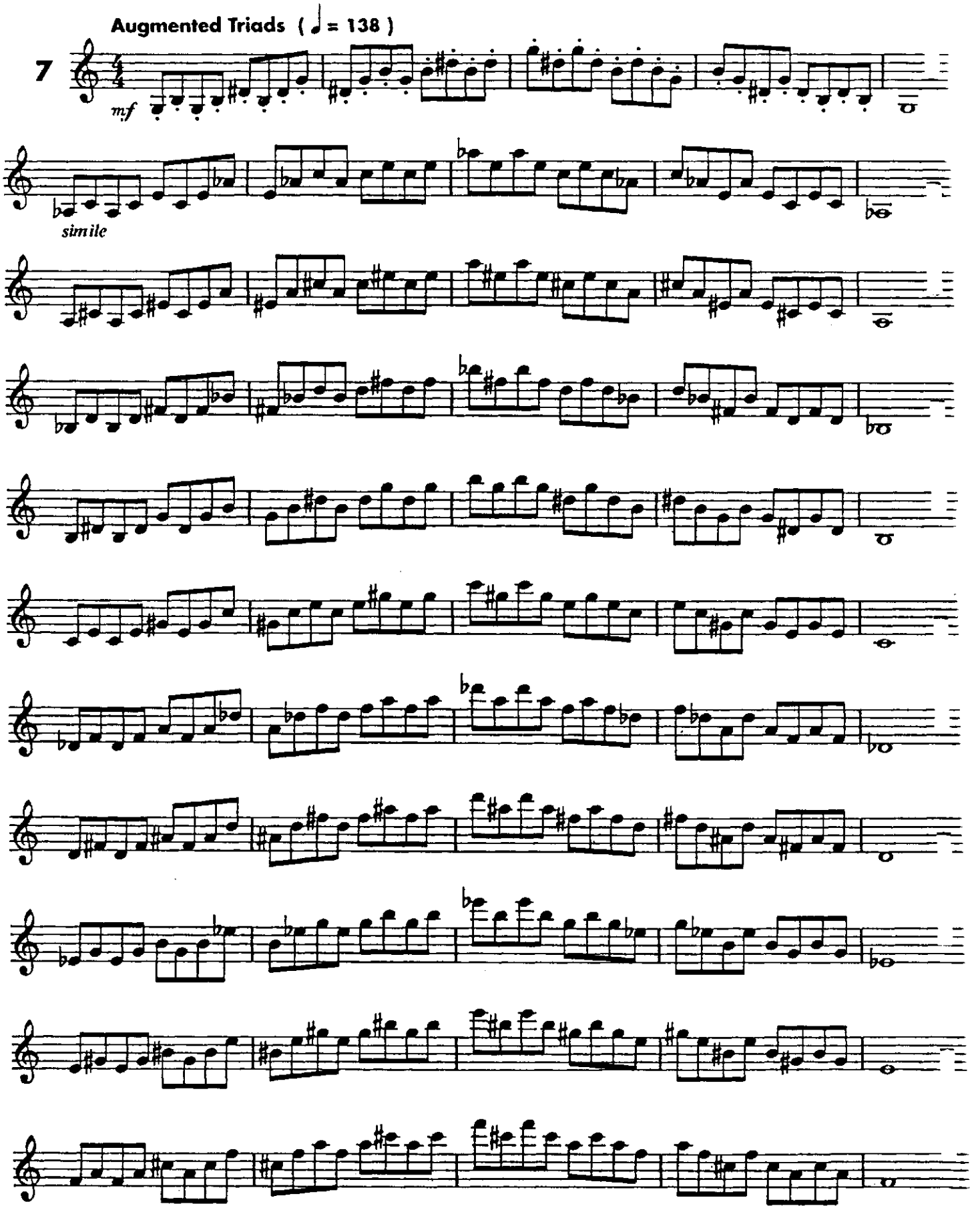
5 **Major Triads (♩ = 138)**



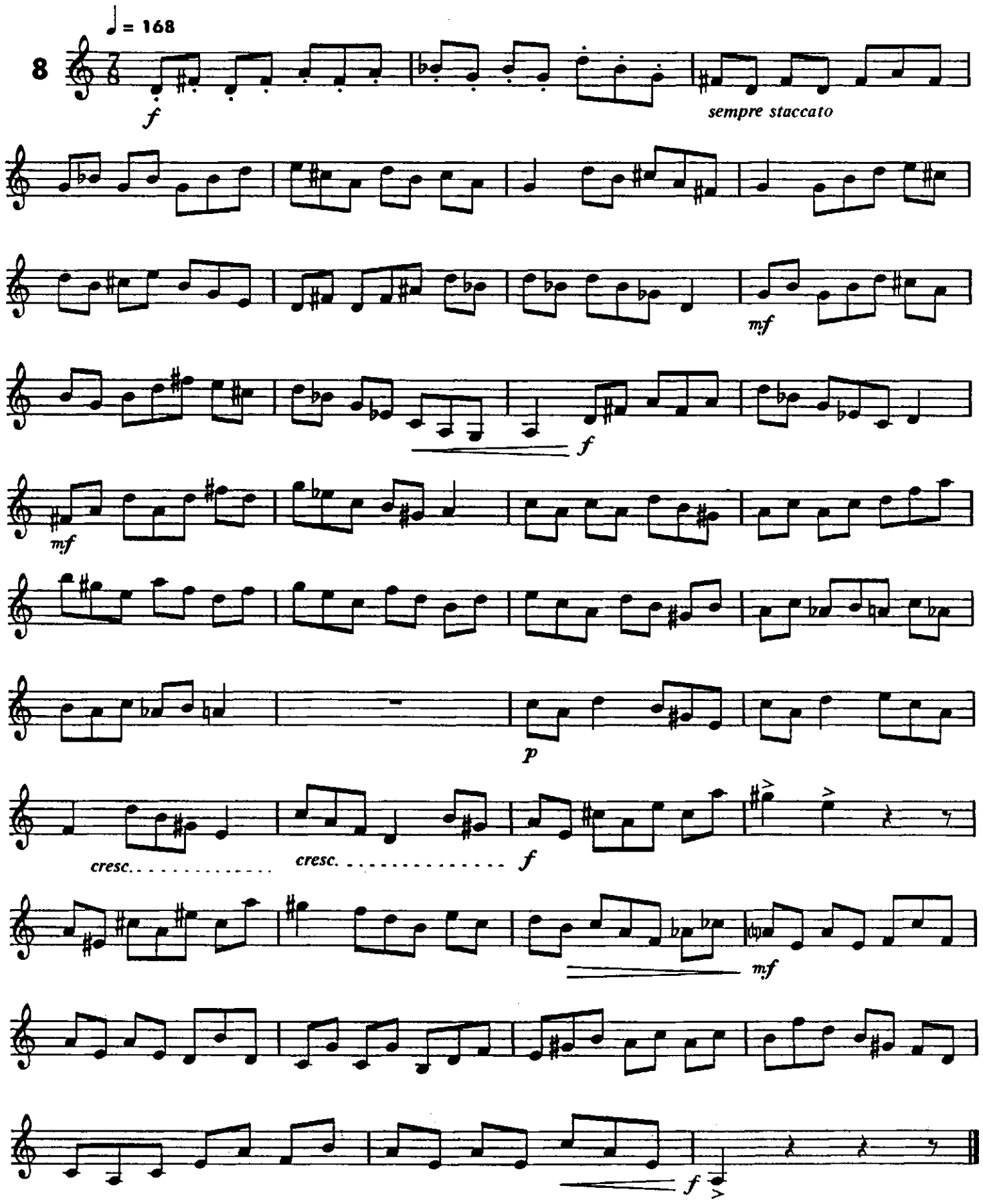

Minor Triads (♩ = 138)
6
mf
simile

Augmented Triads (♩ = 138)

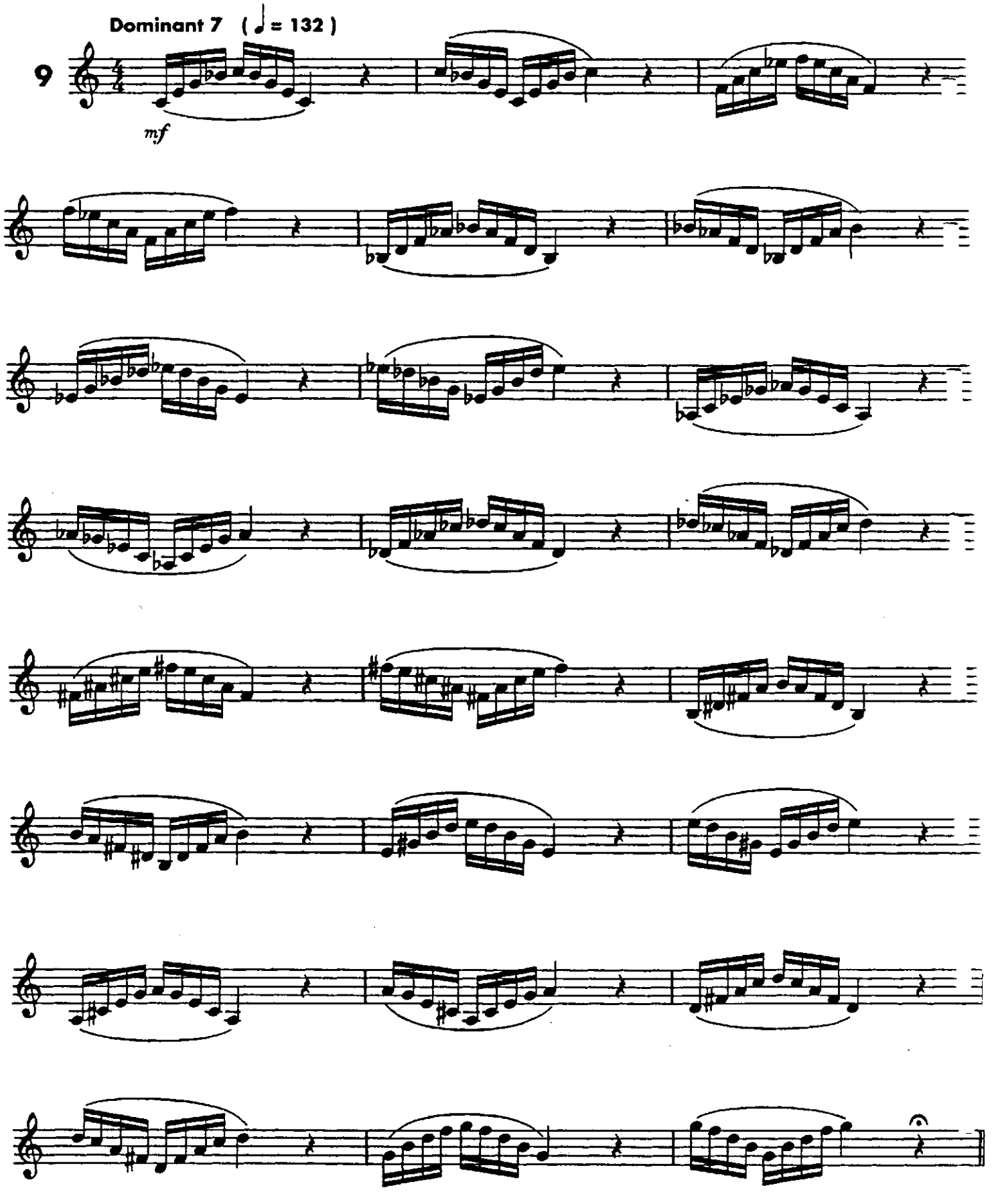
7

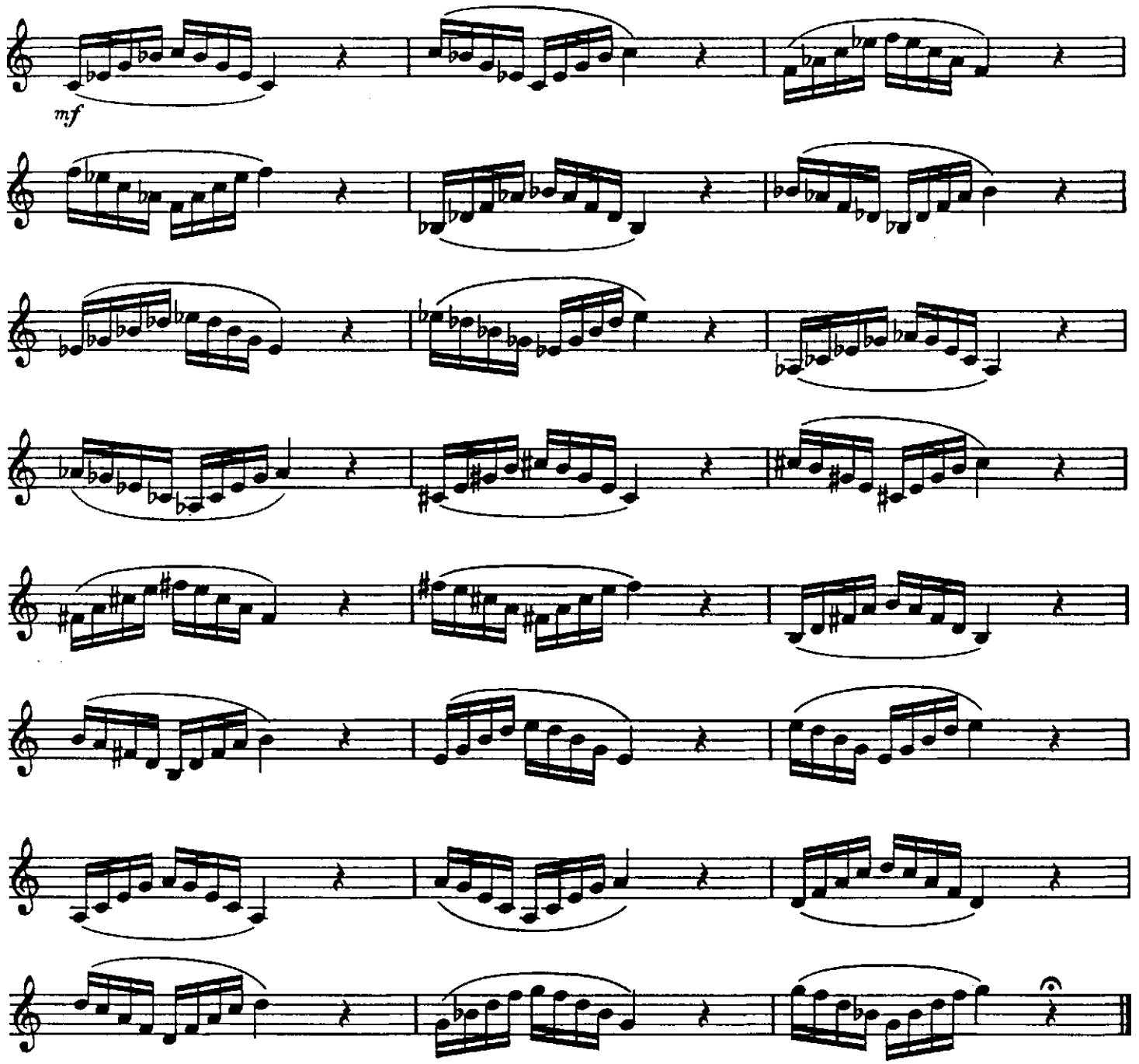


Chordal Etude



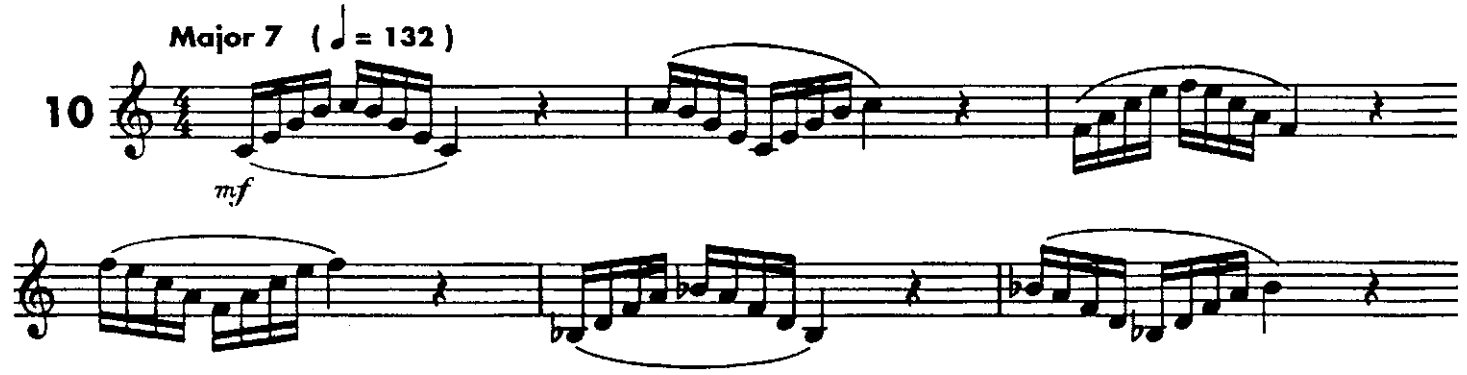
This series of exercises should also be tongued.

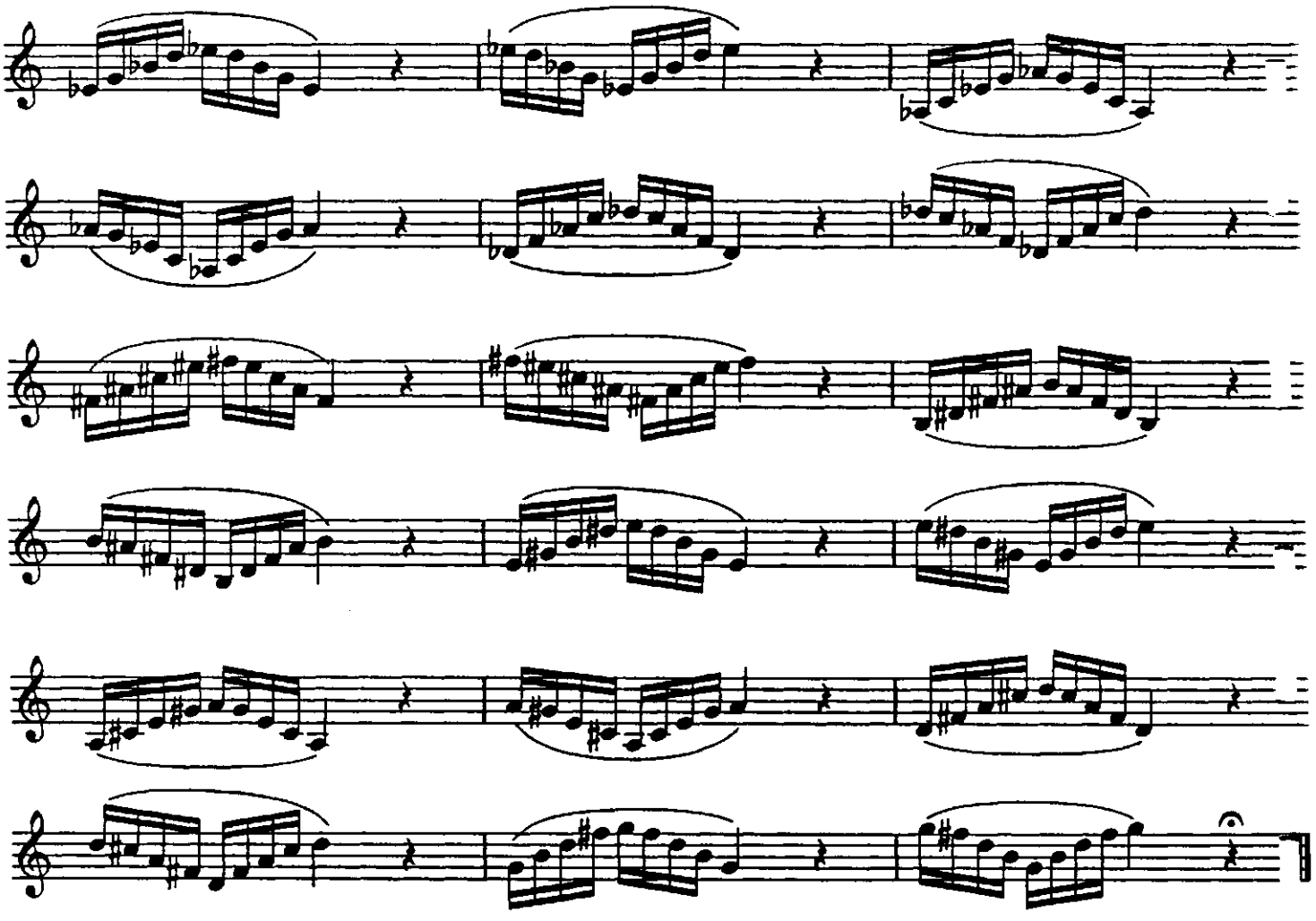




Major 7 (♩ = 132)

10

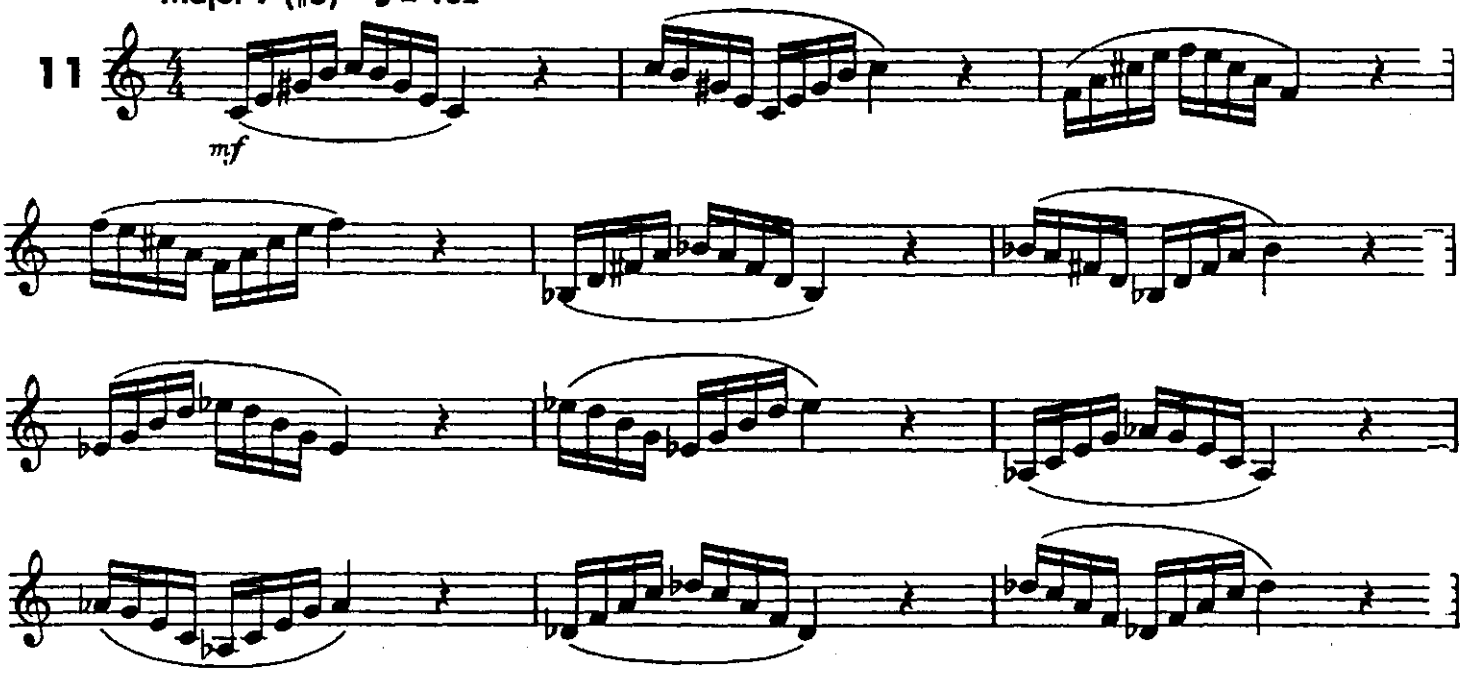


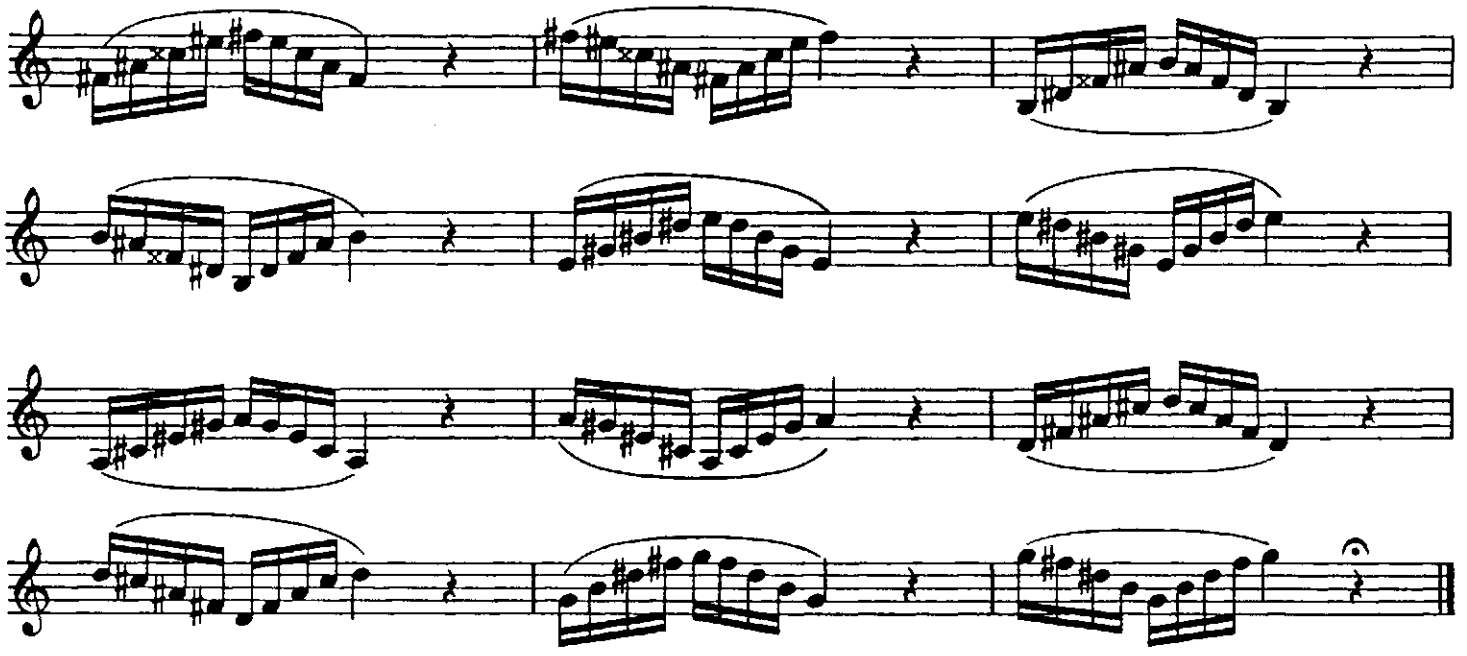


Major 7 (♯5) ♩ = 132

11

mf

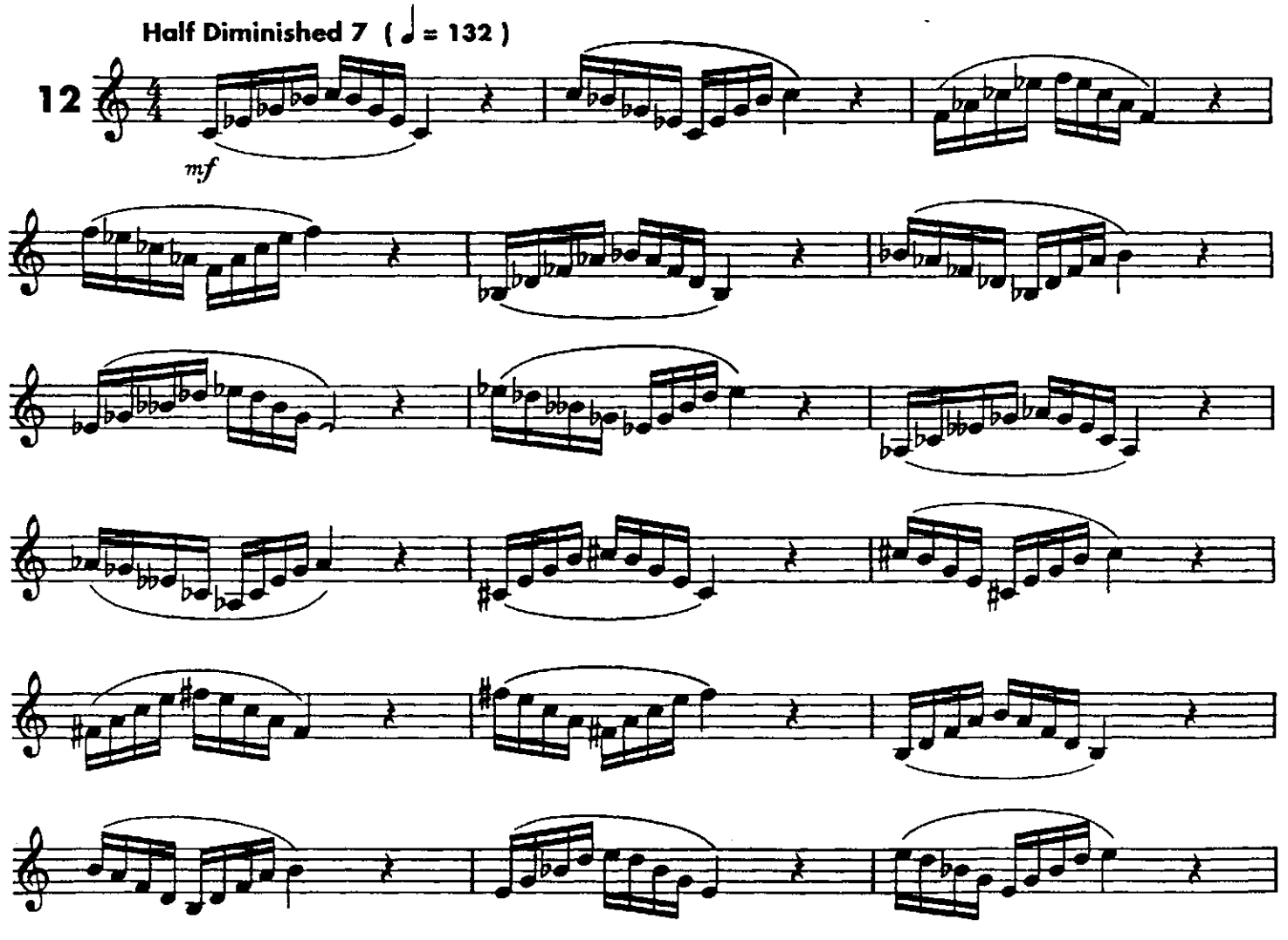


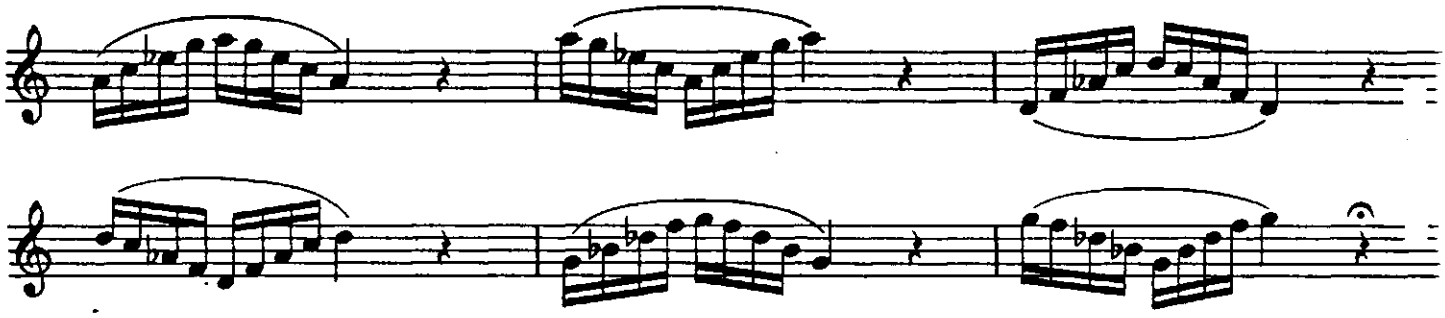


Half Diminished 7 (♩ = 132)

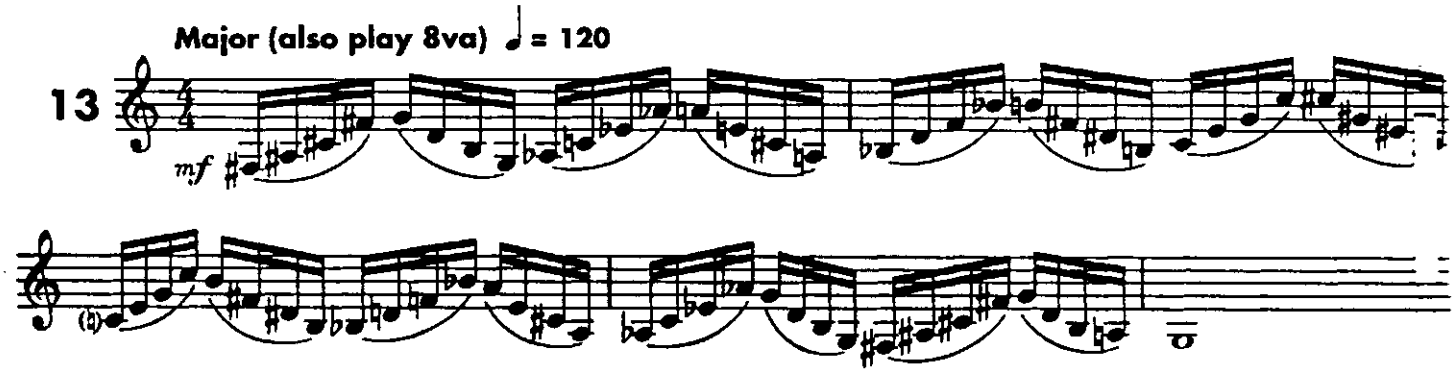
12

mf

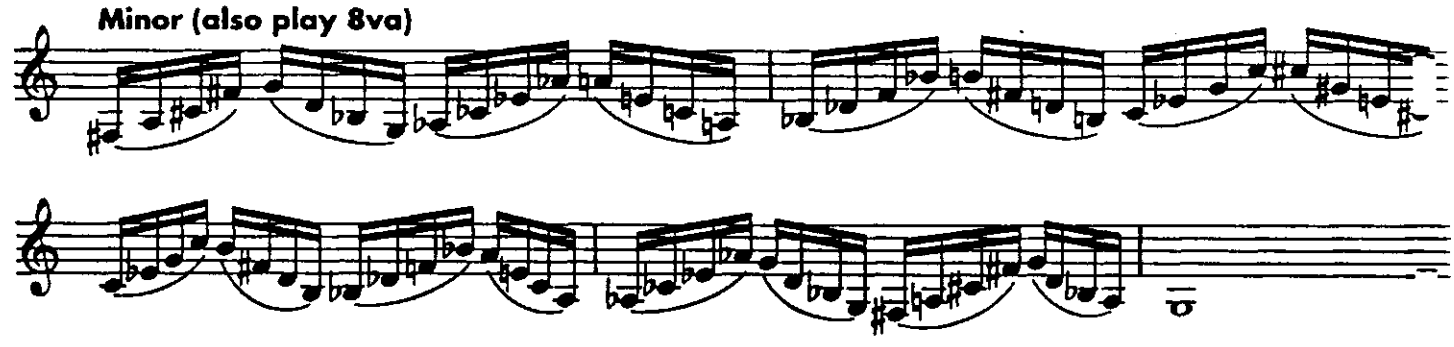




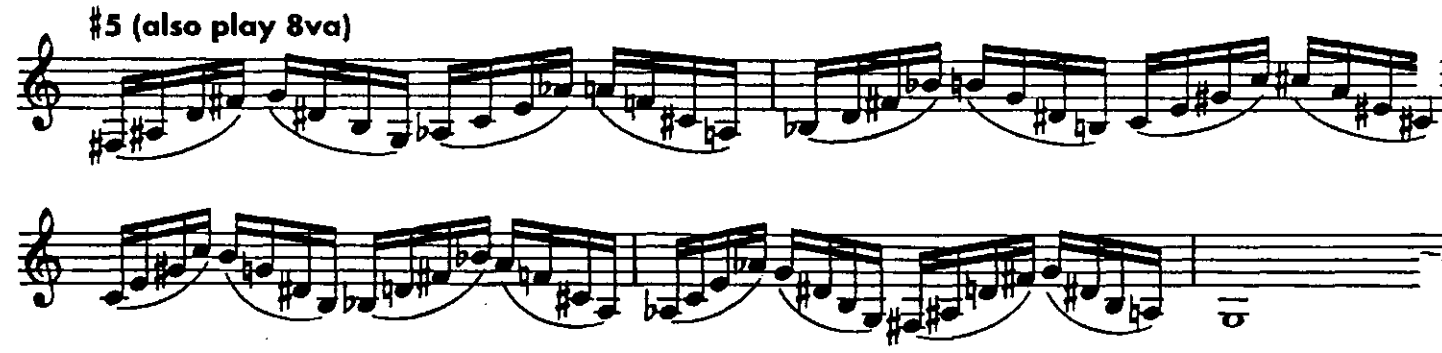
13 **Major (also play 8va)** ♩ = 120



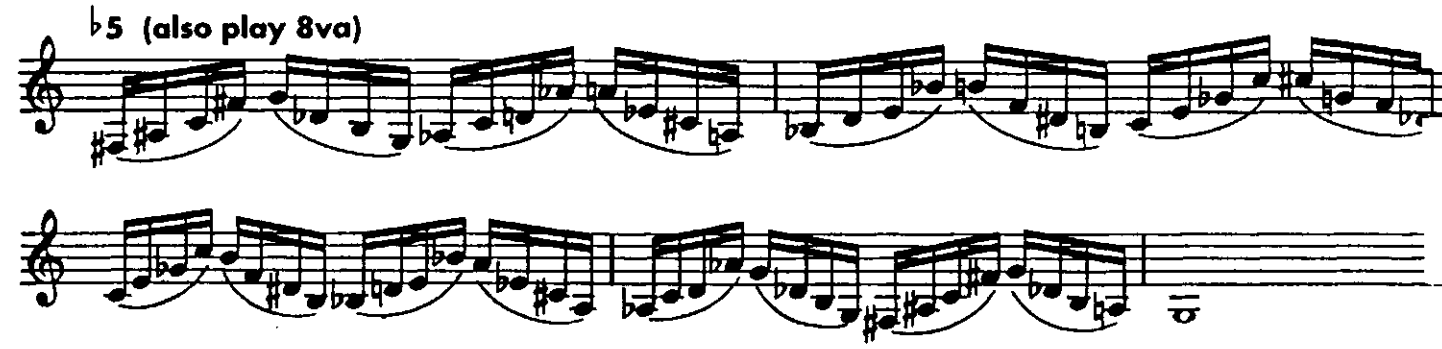
Minor (also play 8va)



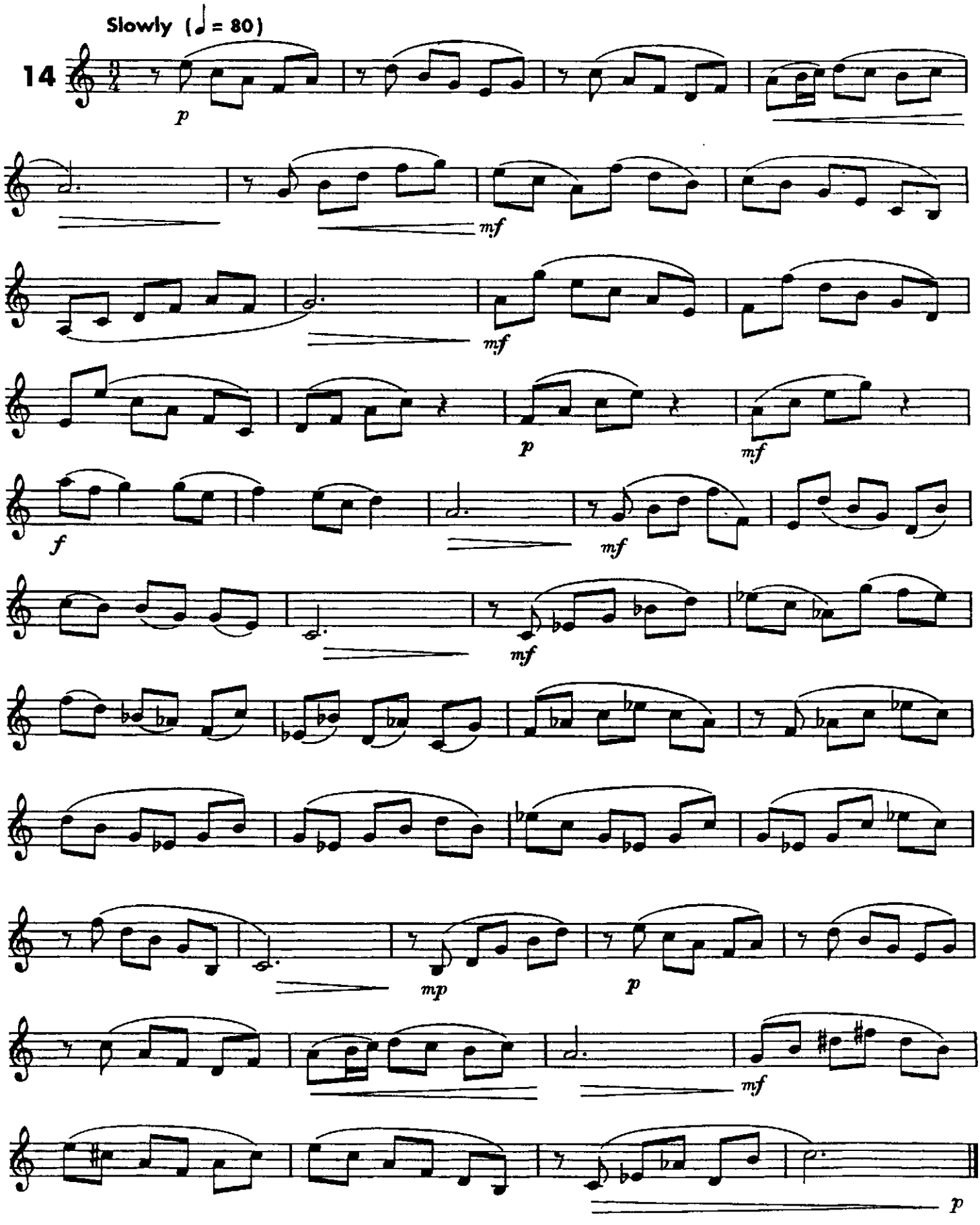
♯5 (also play 8va)

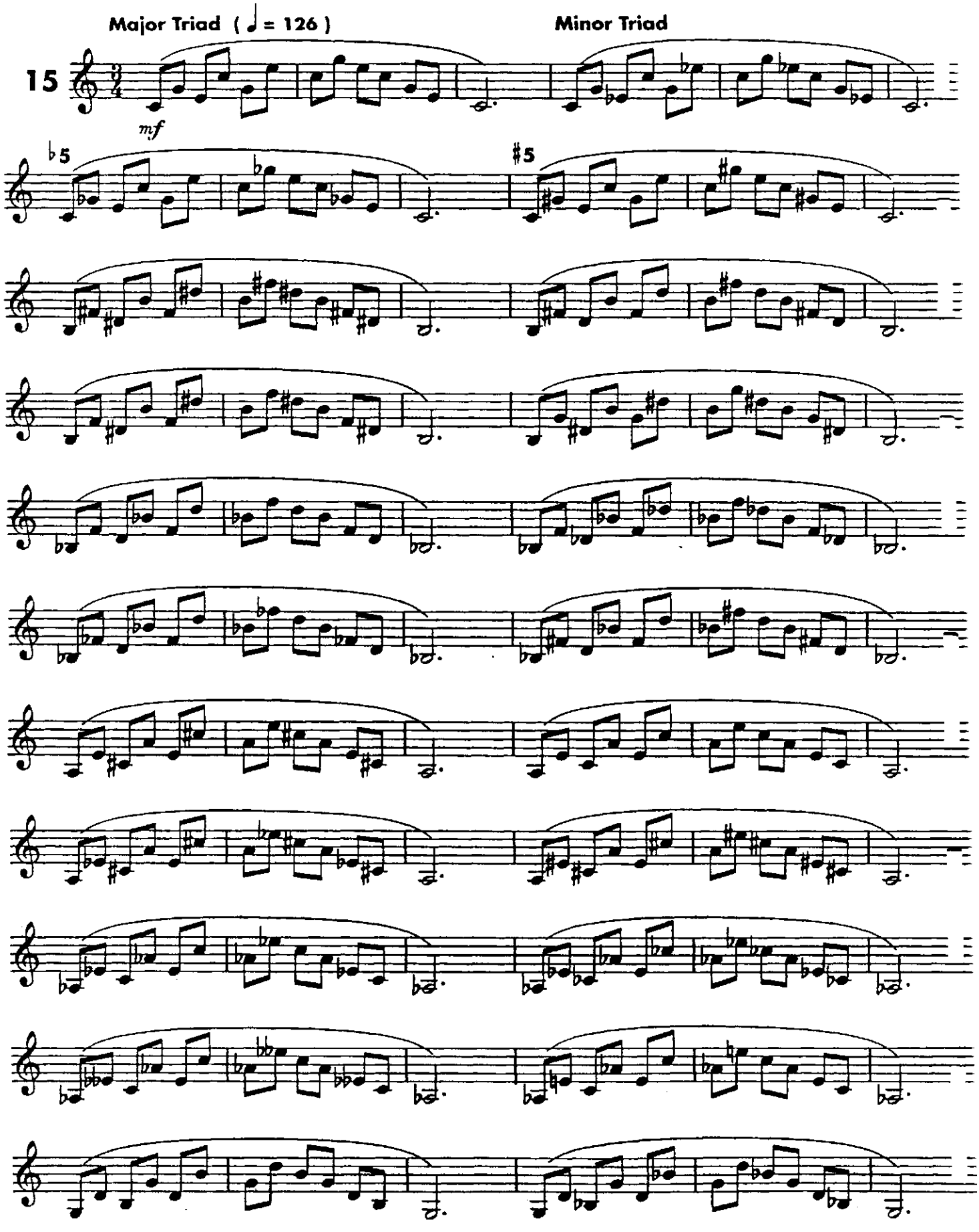


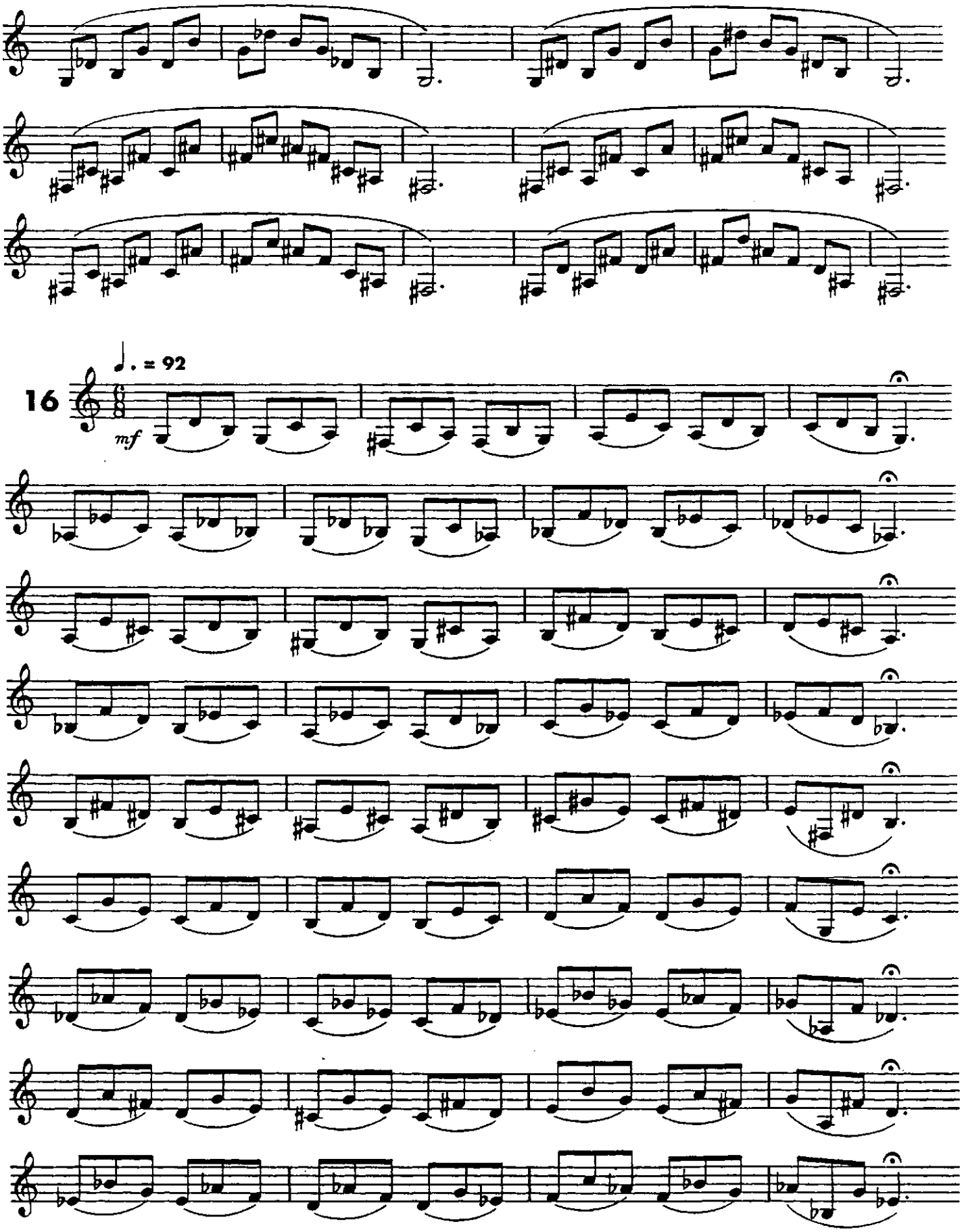
♭5 (also play 8va)

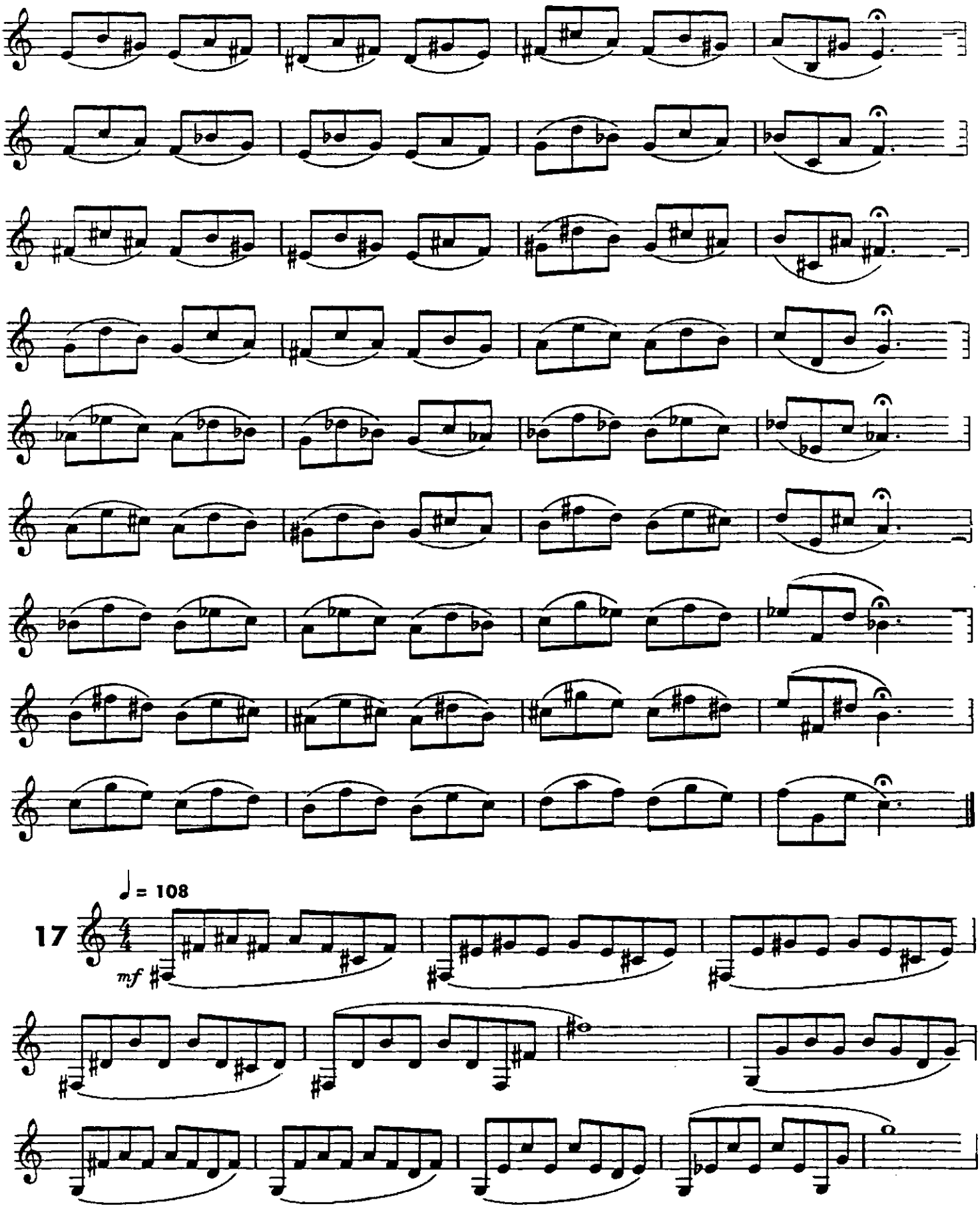


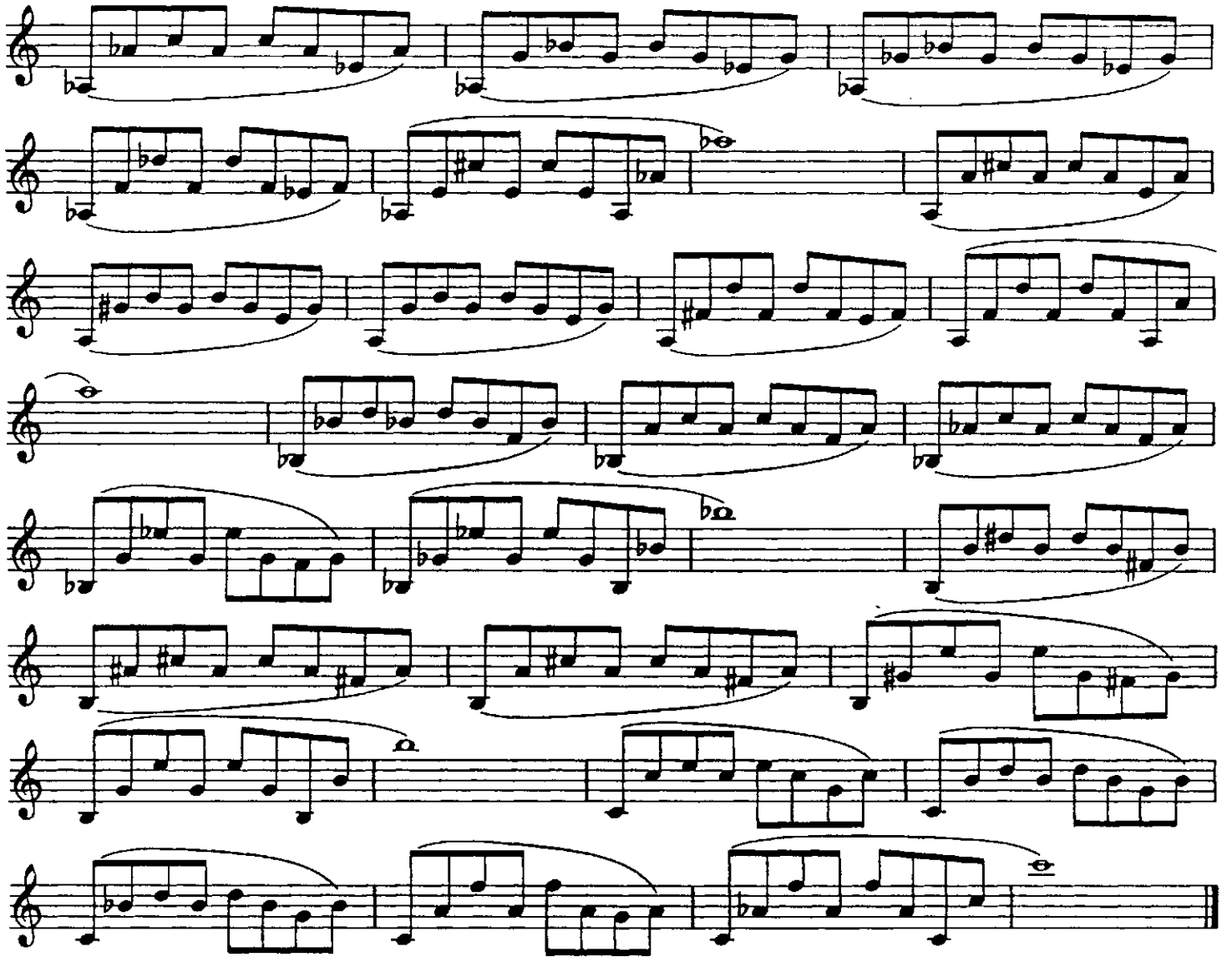
Chordal Etude



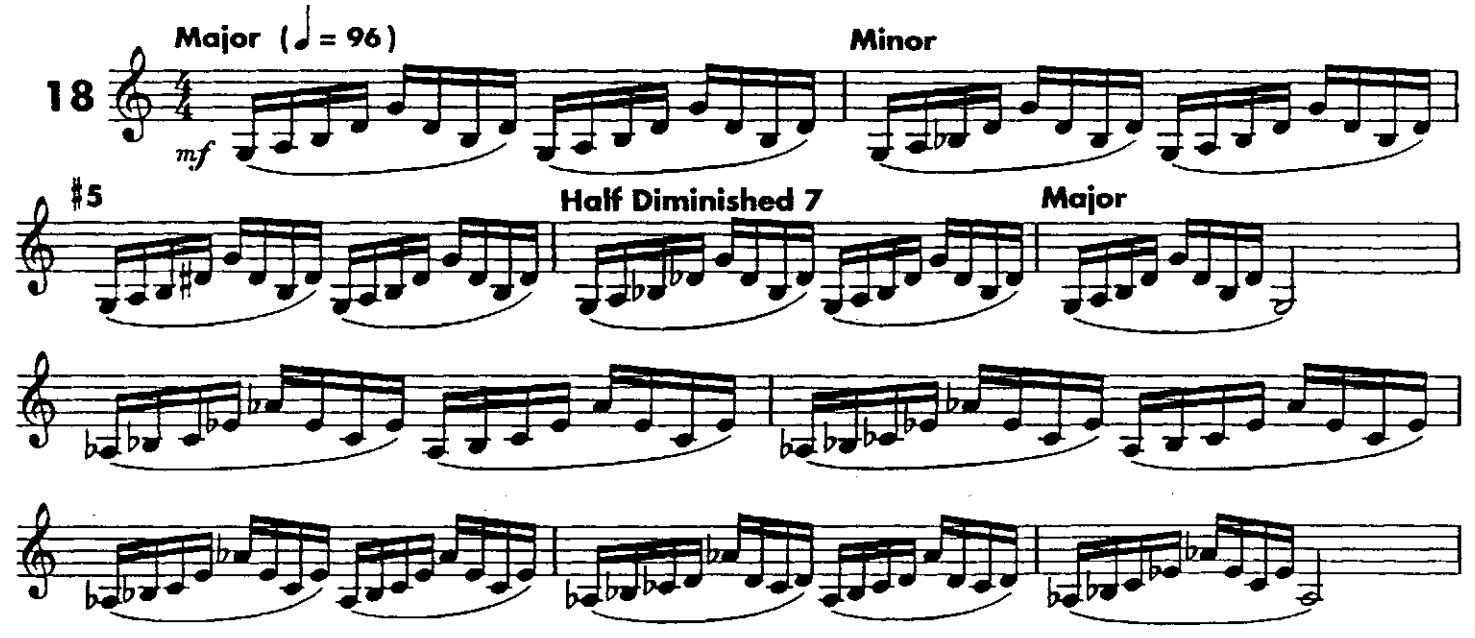

Major Triad (♩ = 126)
Minor Triad
15
mf
♭5
♯5

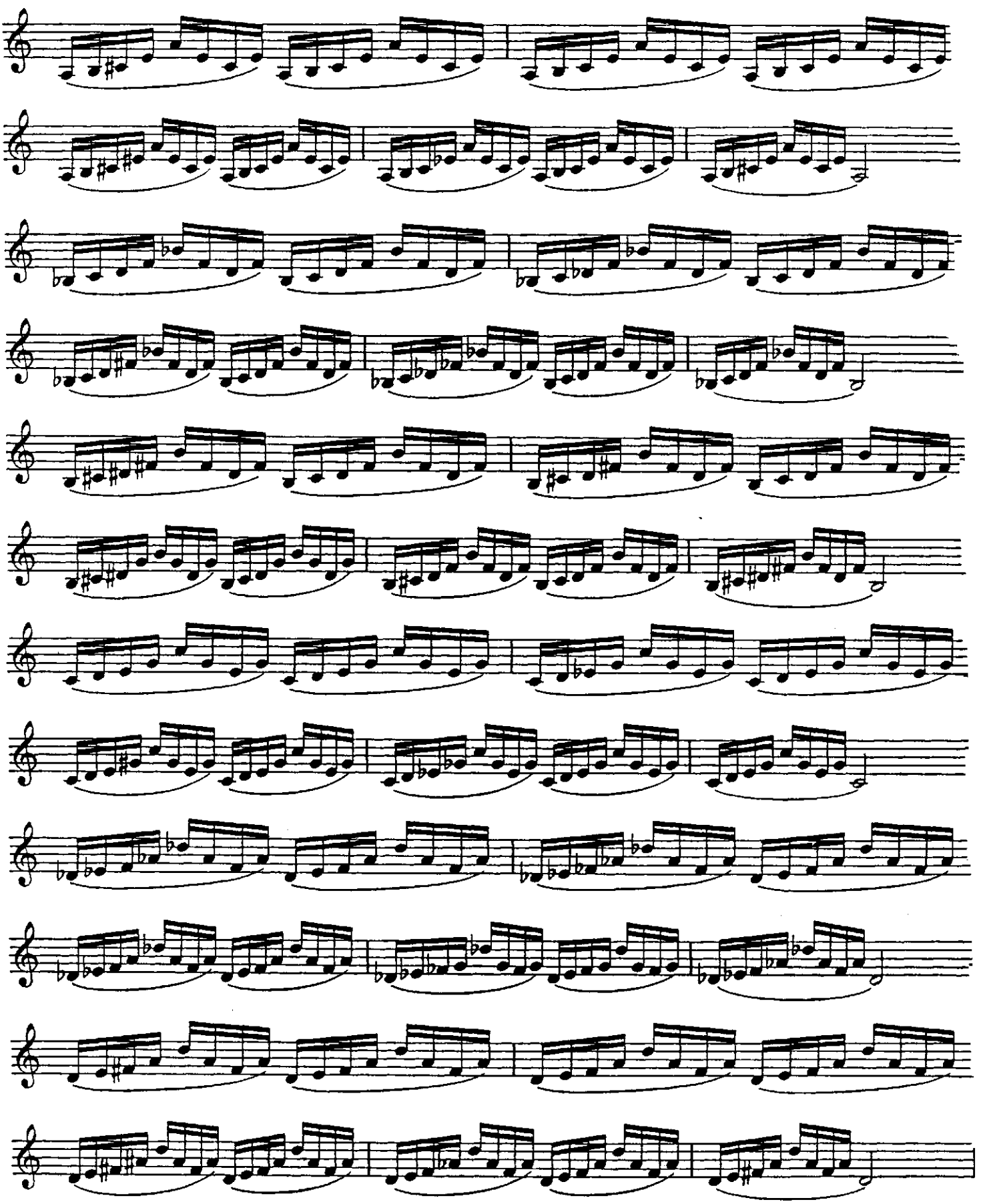

16
♩. = 92
mf

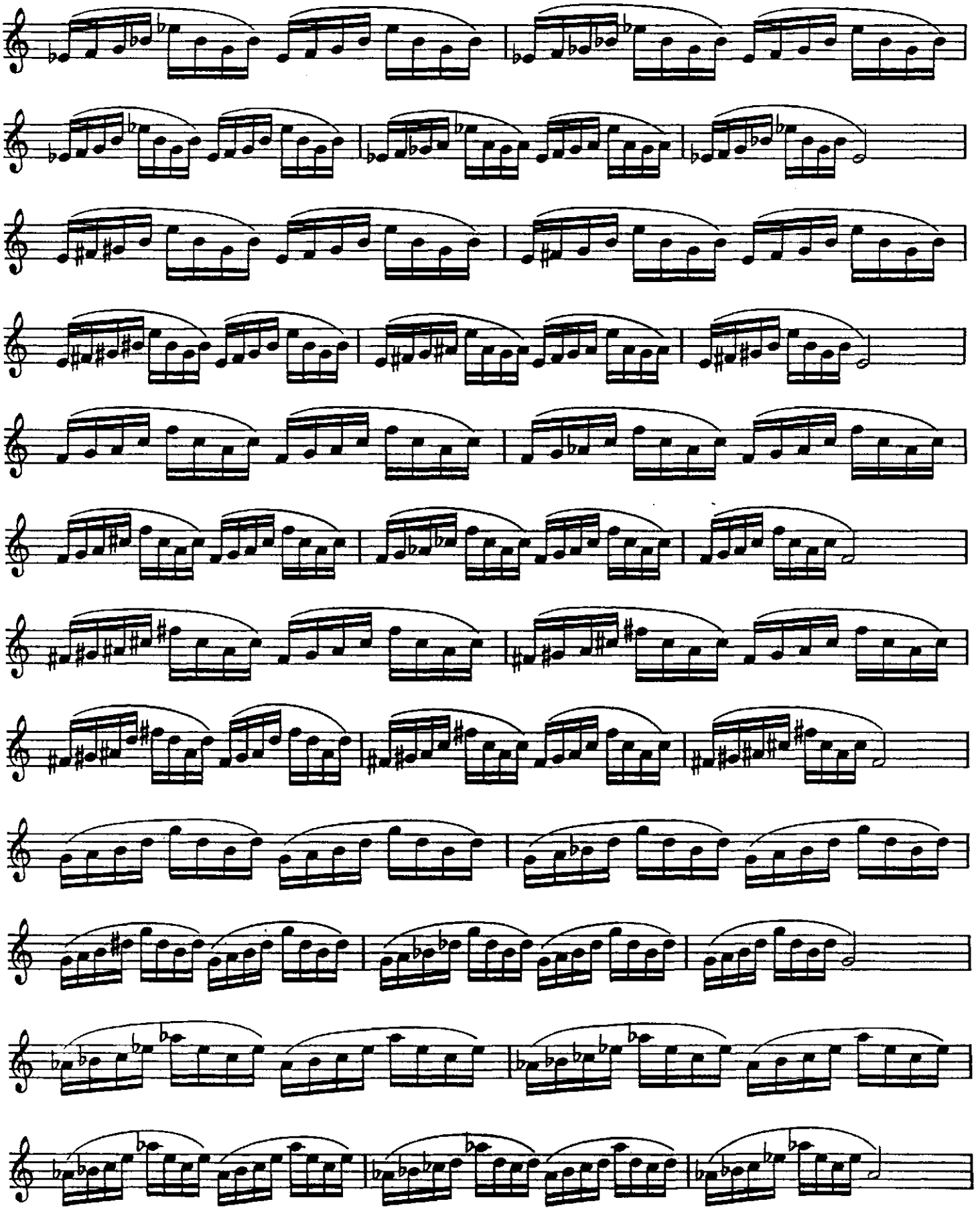

17
♩ = 108
mf

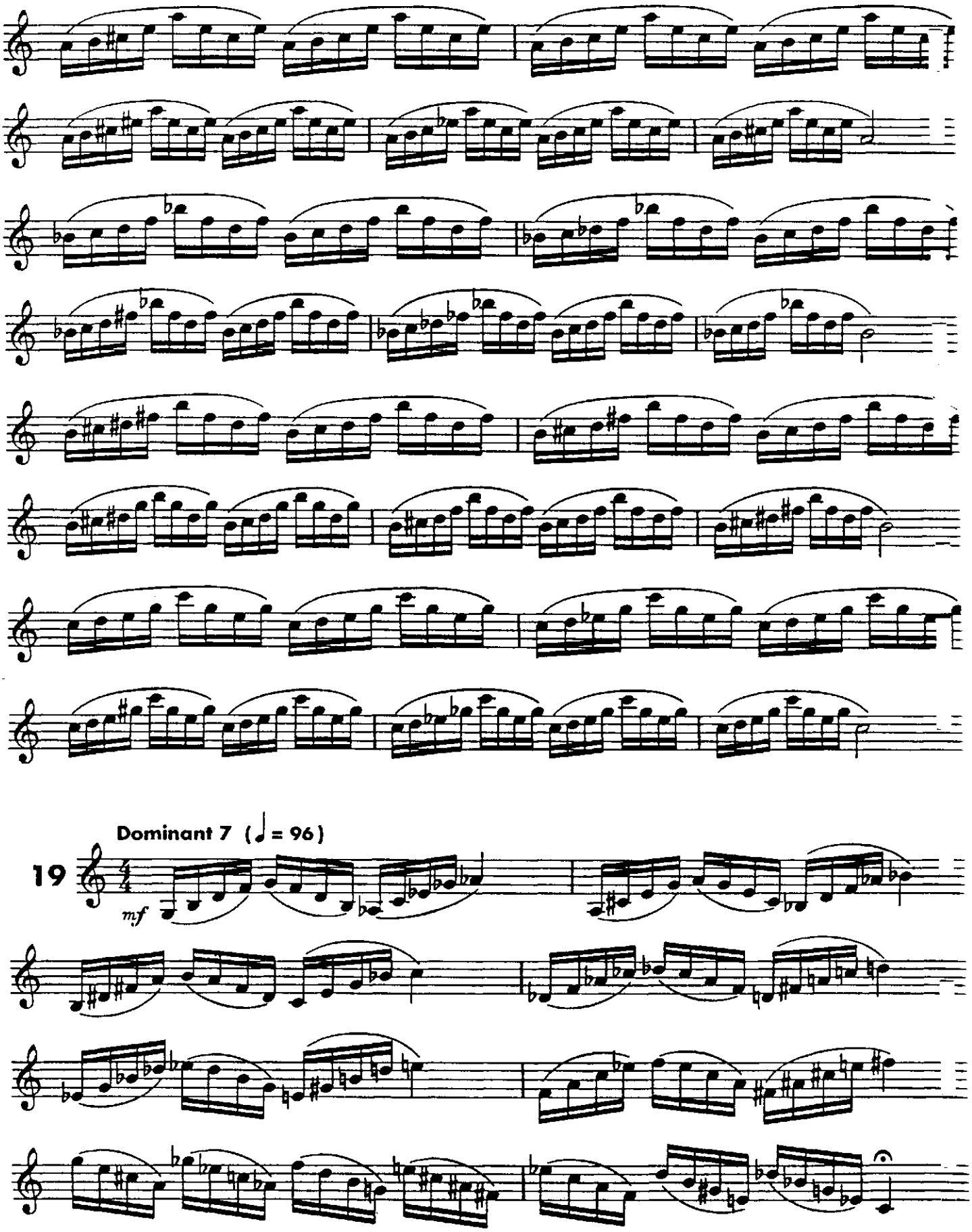


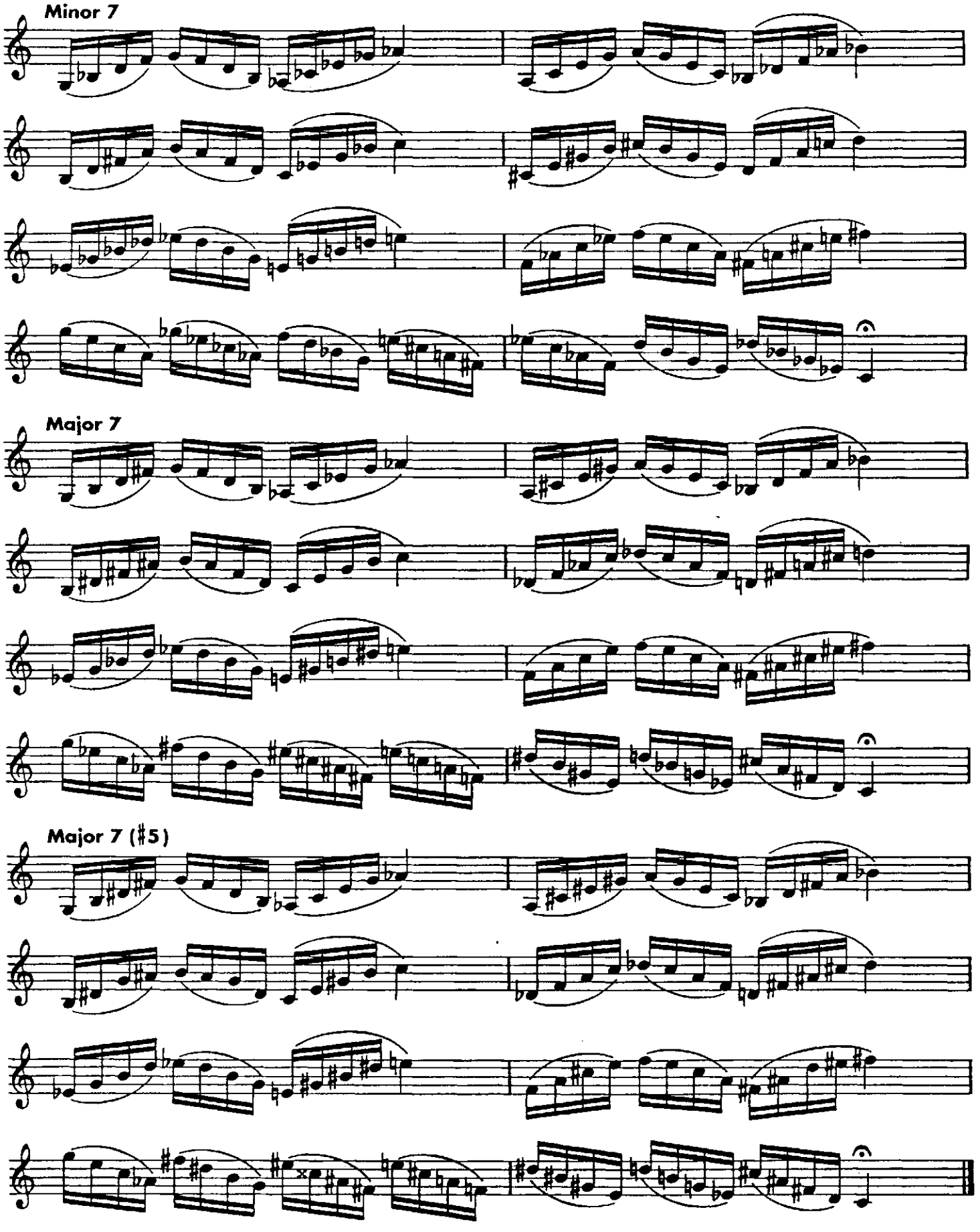
18





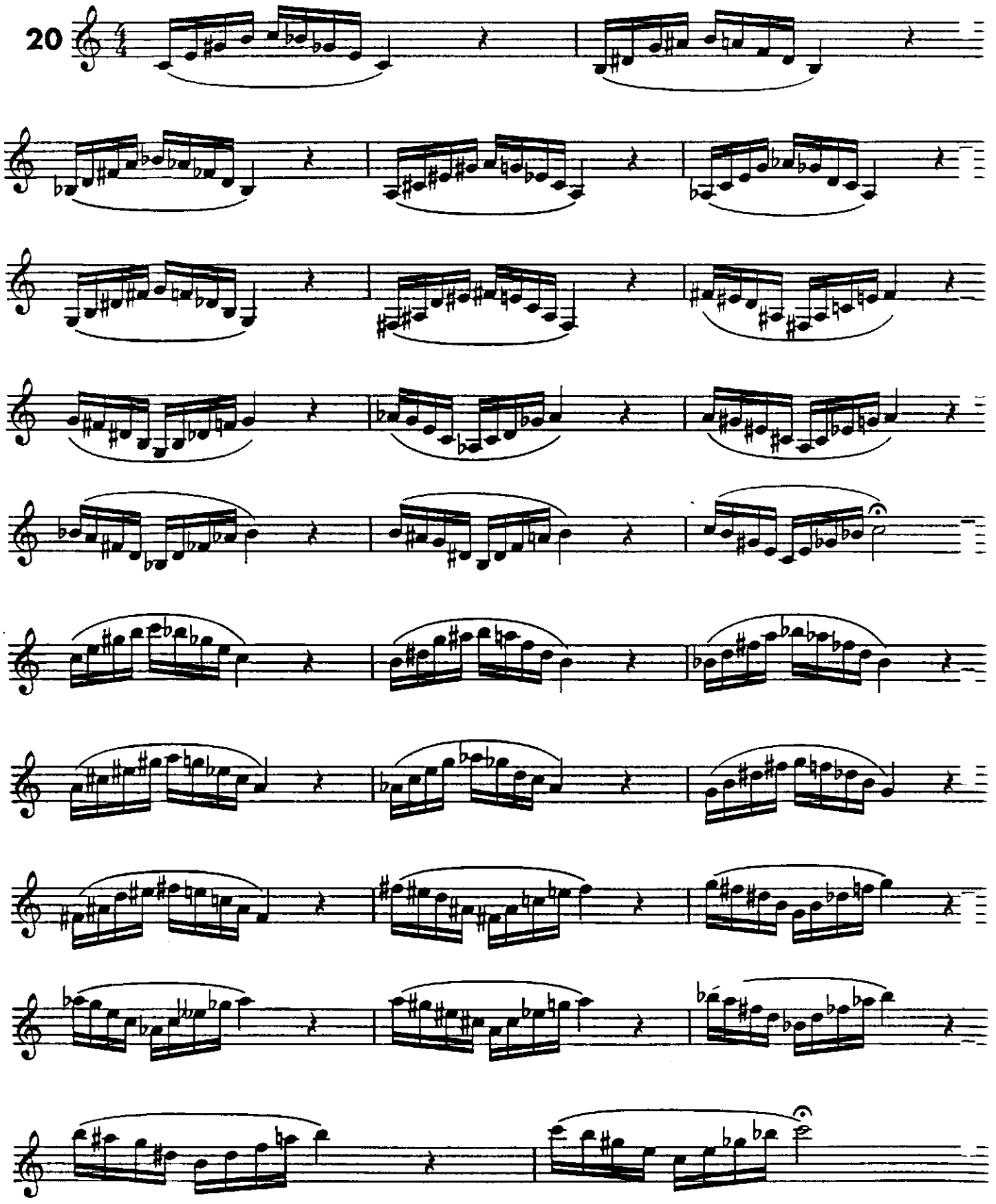


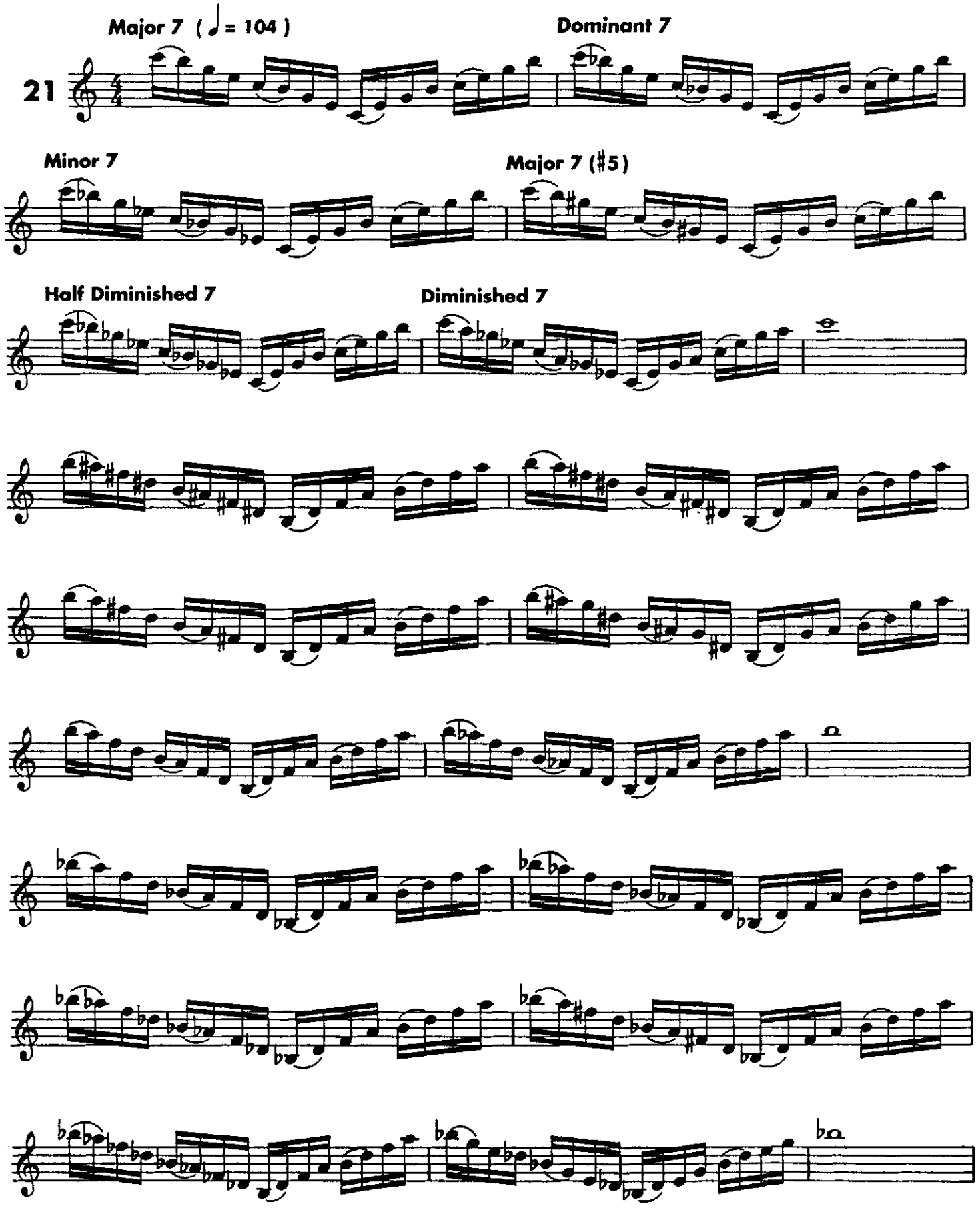

Dominant 7 (♩ = 96)
19
mf

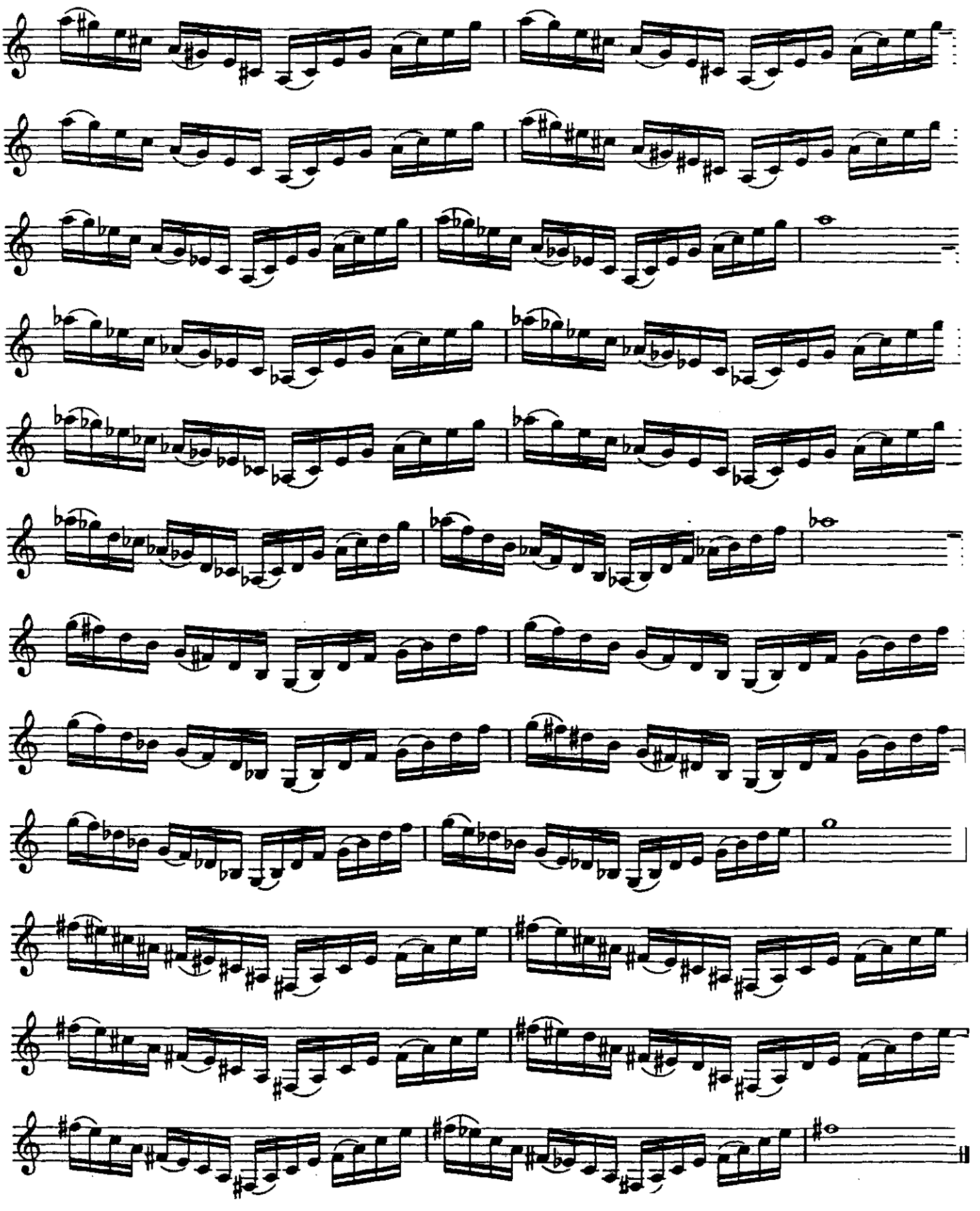

Minor 7
Major 7
Major 7 (♯5)

Major 7 (♯5) / Dominant 7 (♭5)

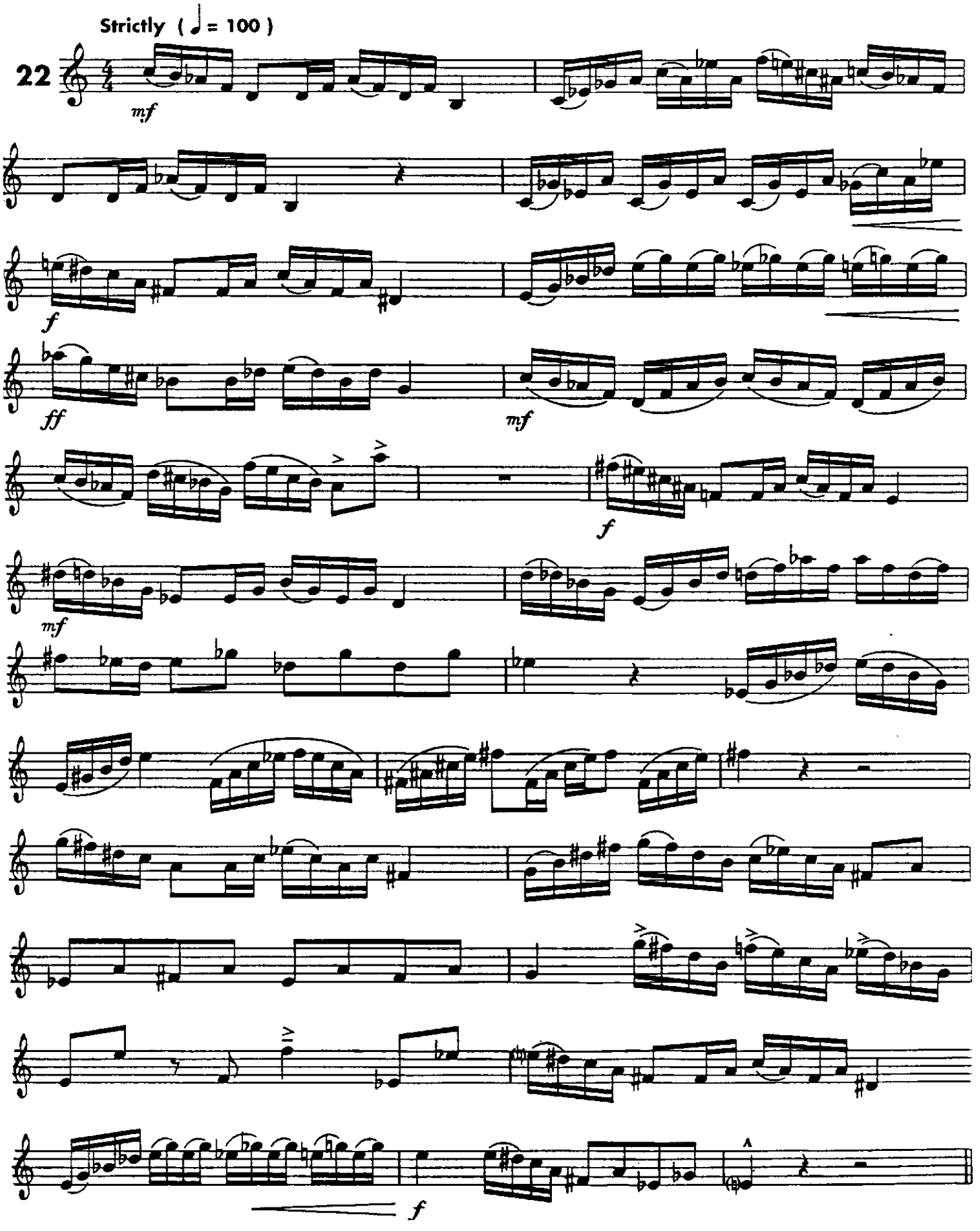
20




21
Major 7 (♩ = 104)
Dominant 7
Minor 7
Major 7 (♯5)
Half Diminished 7
Diminished 7



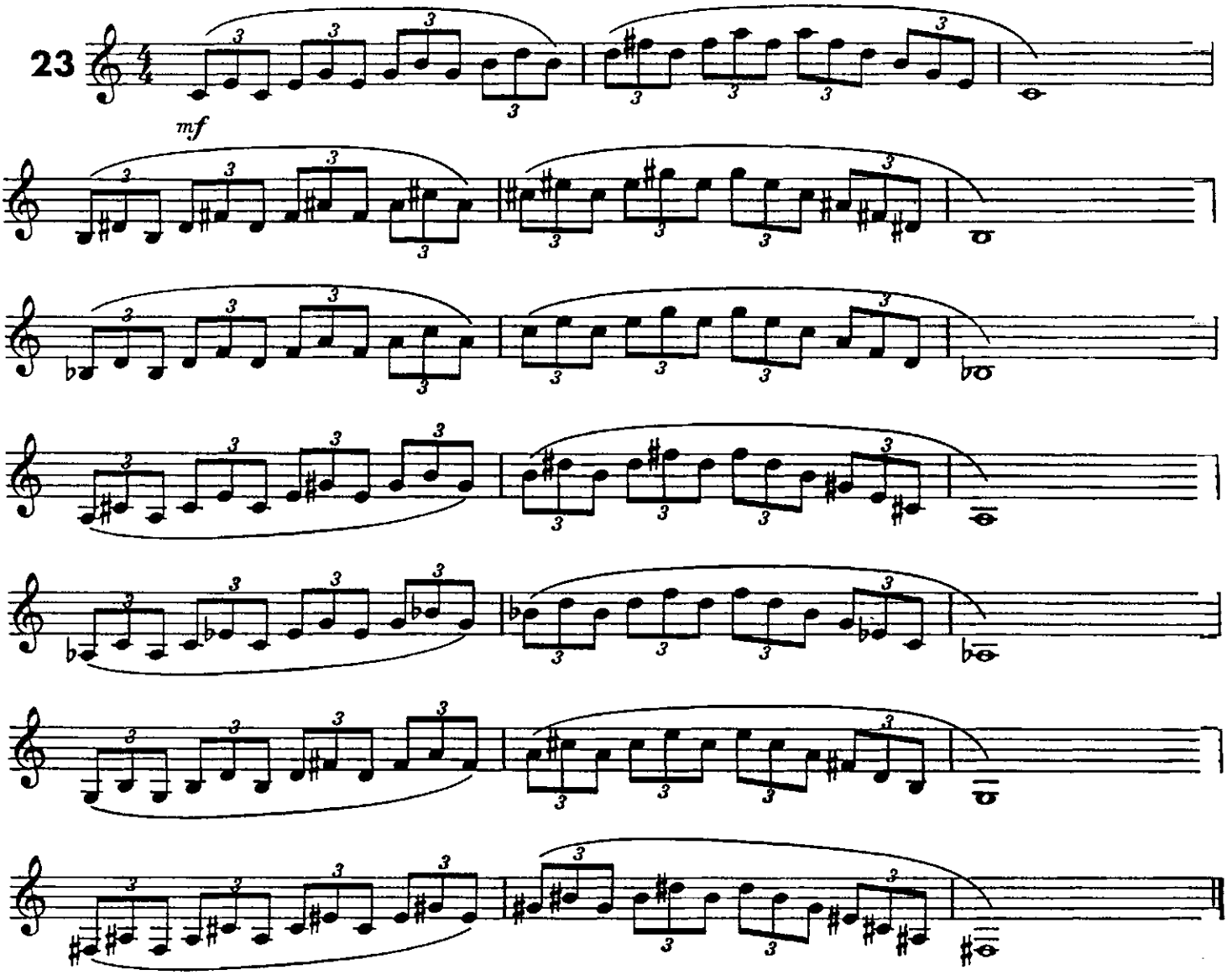
Chordal Etude



Major 13 (♯11) ♩ = 112

23

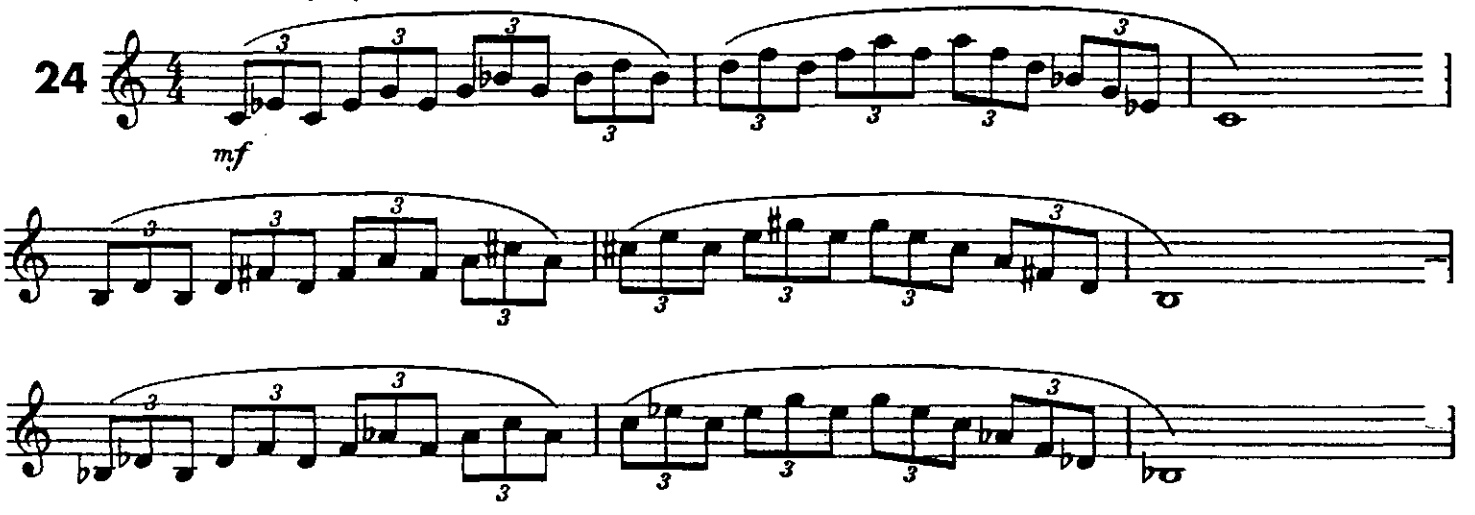
mf

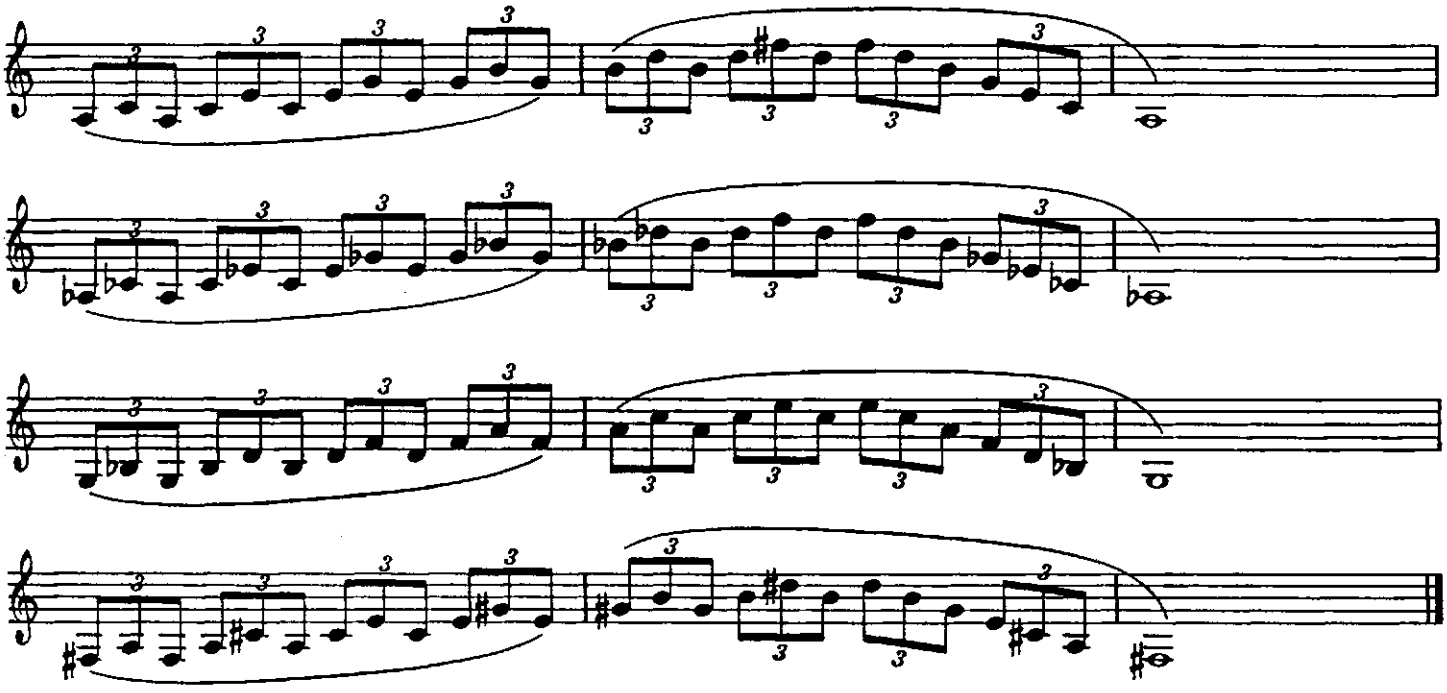


Minor 11 (13) ♩ = 112

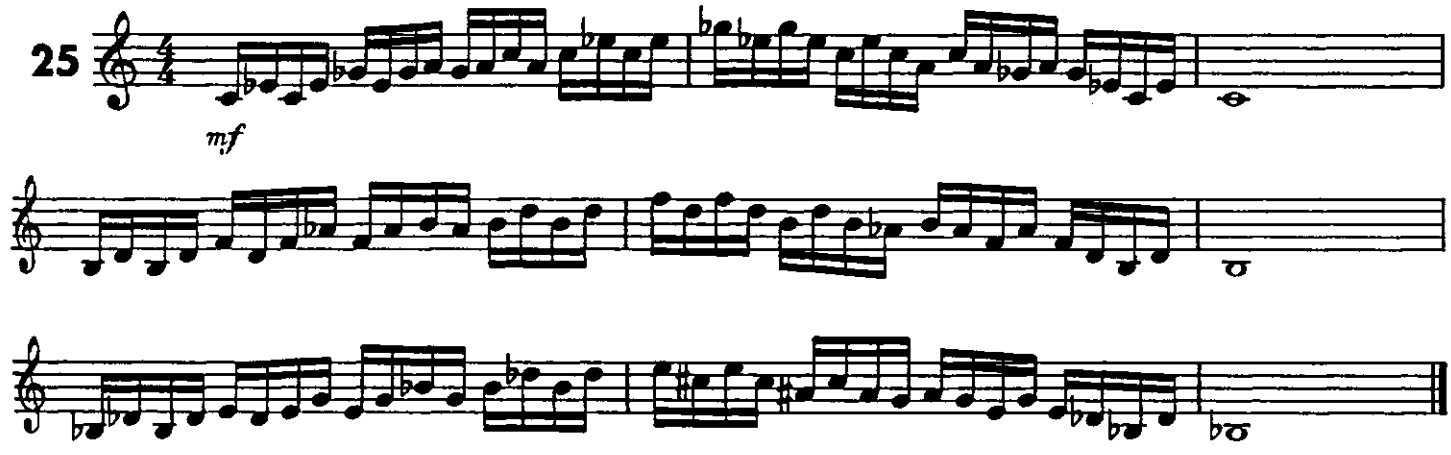
24

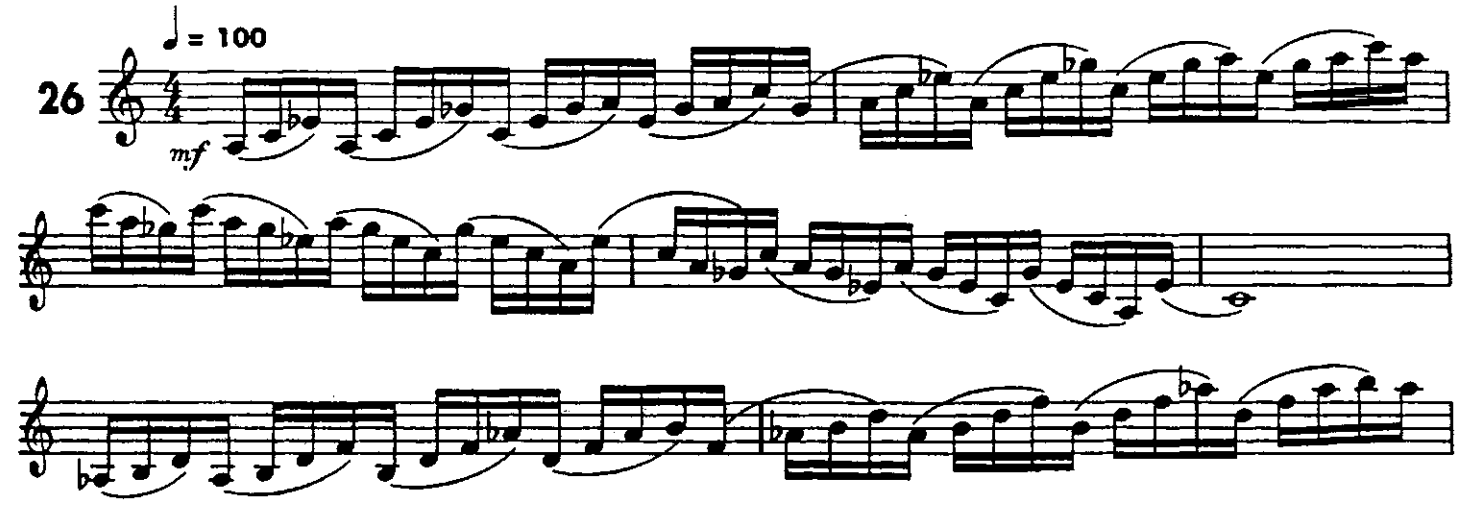
mf

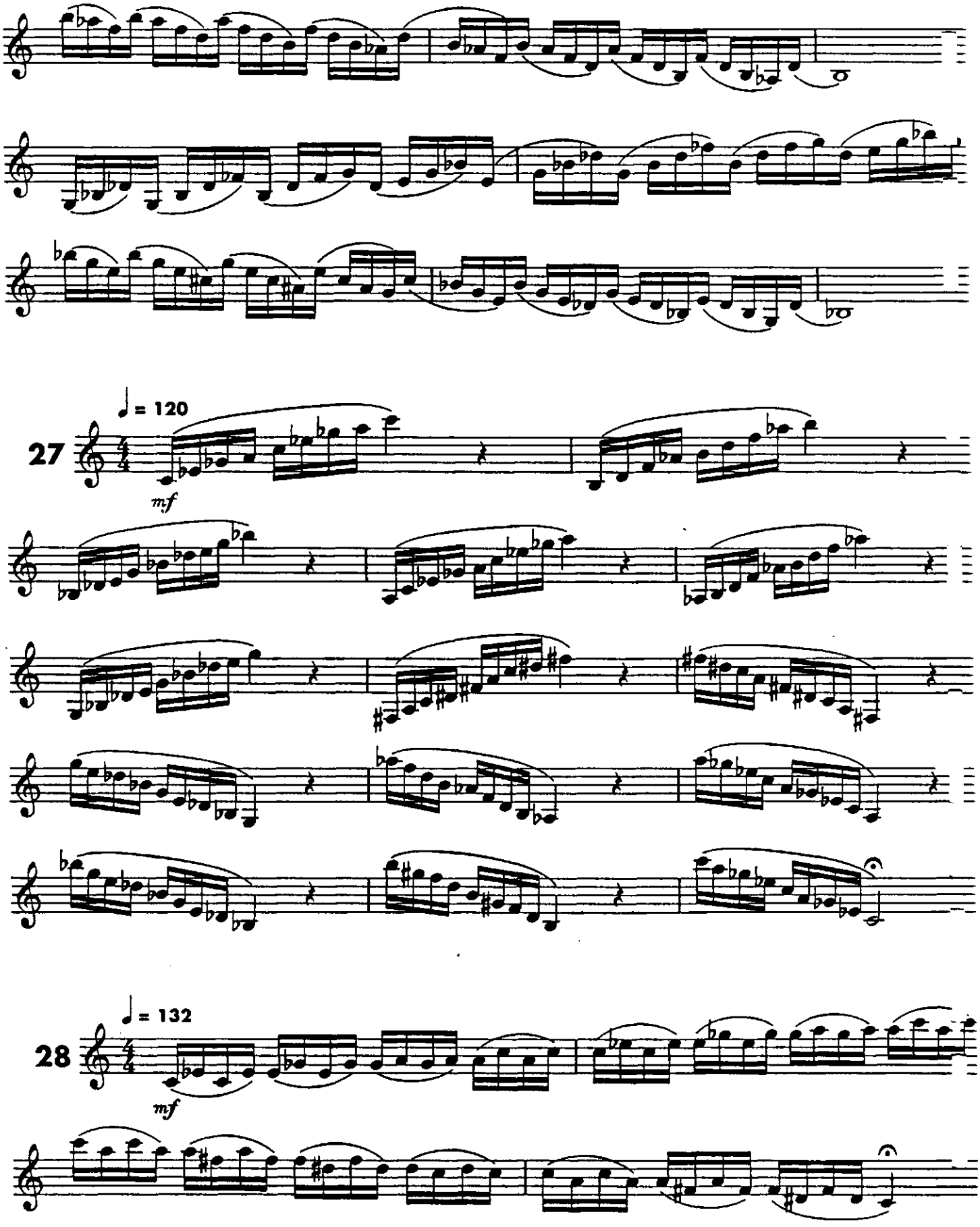


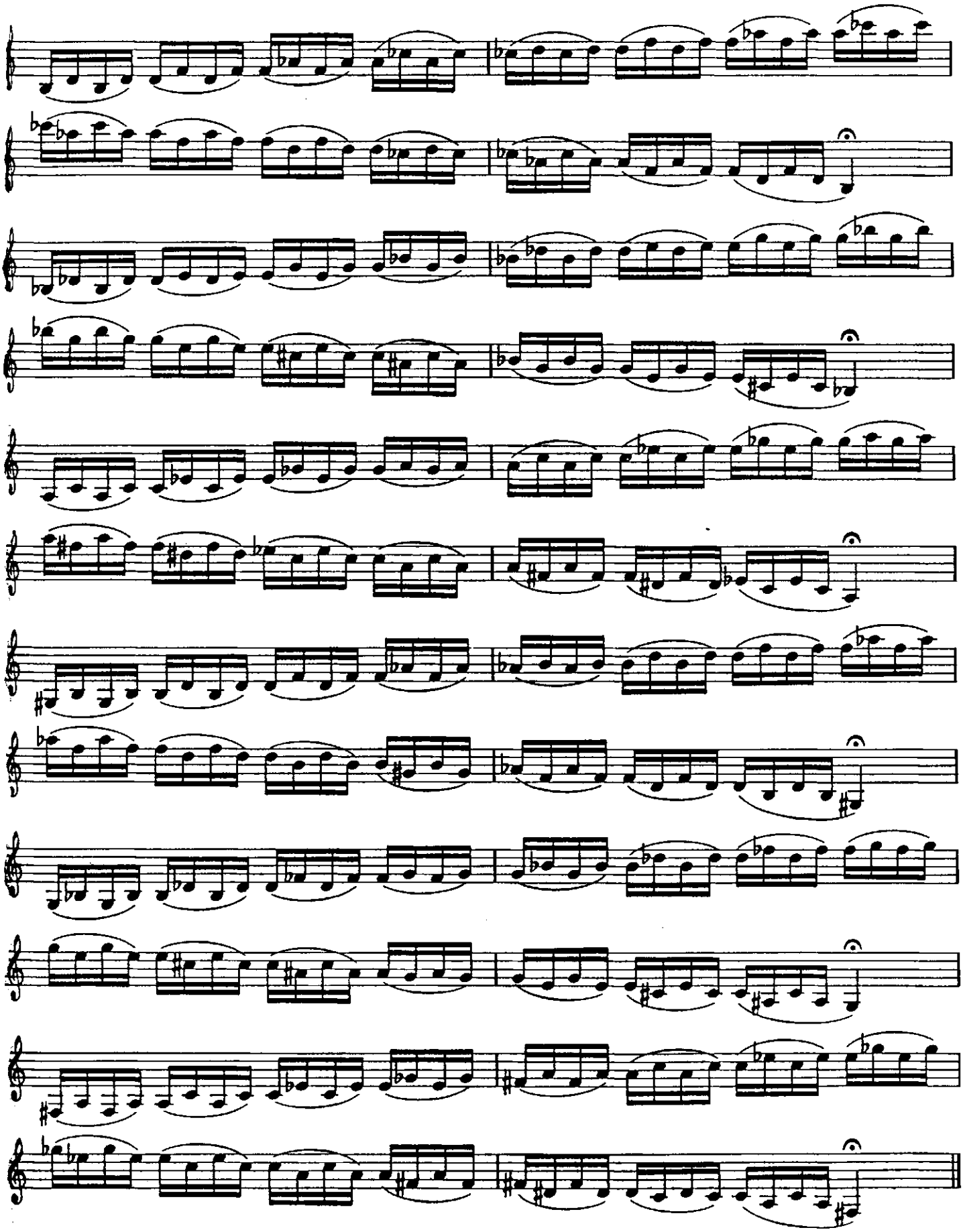


Diminished 7 (♩ = 100)

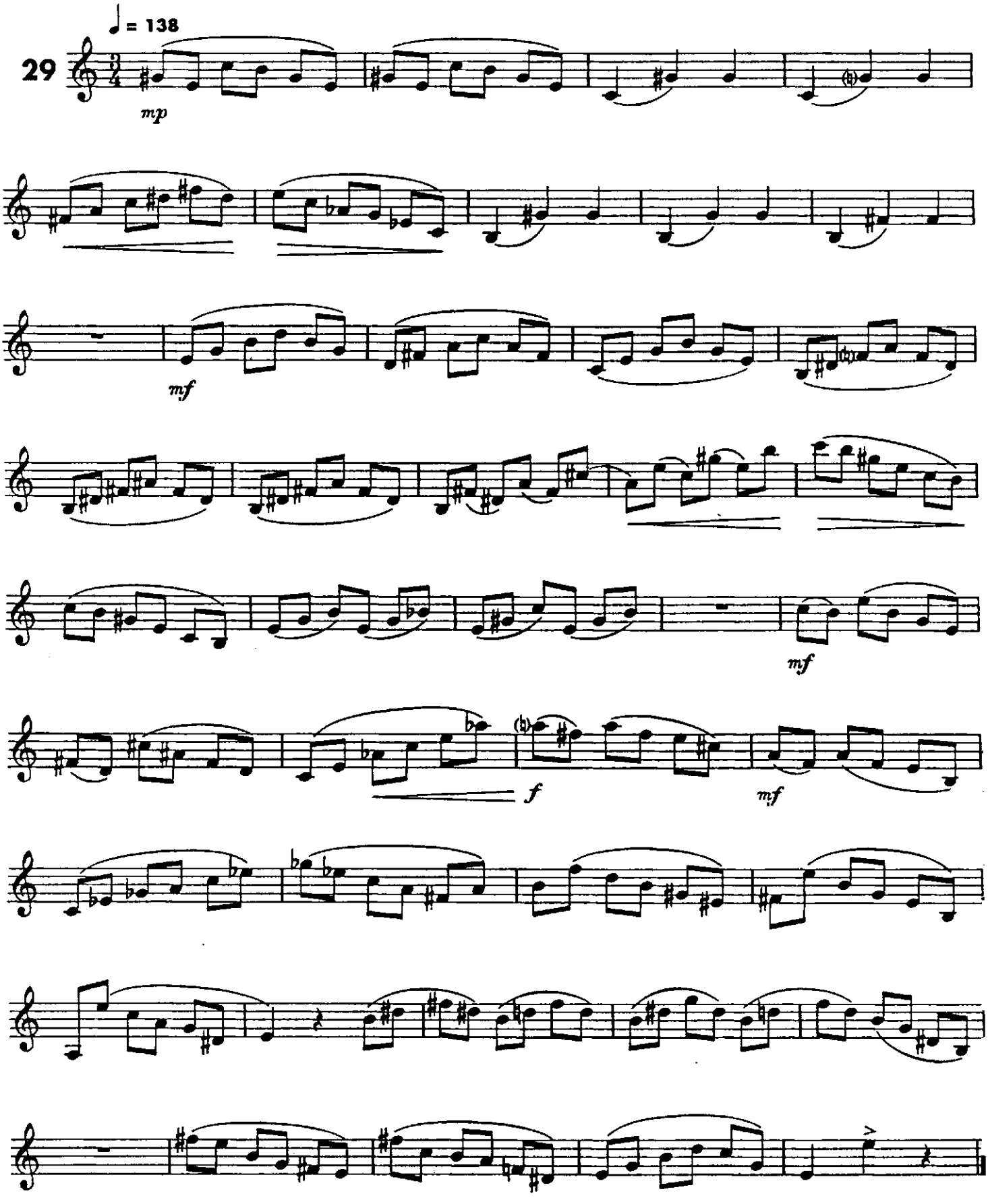





27
♩ = 120
mf
28
♩ = 132
mf



Chordal Etude

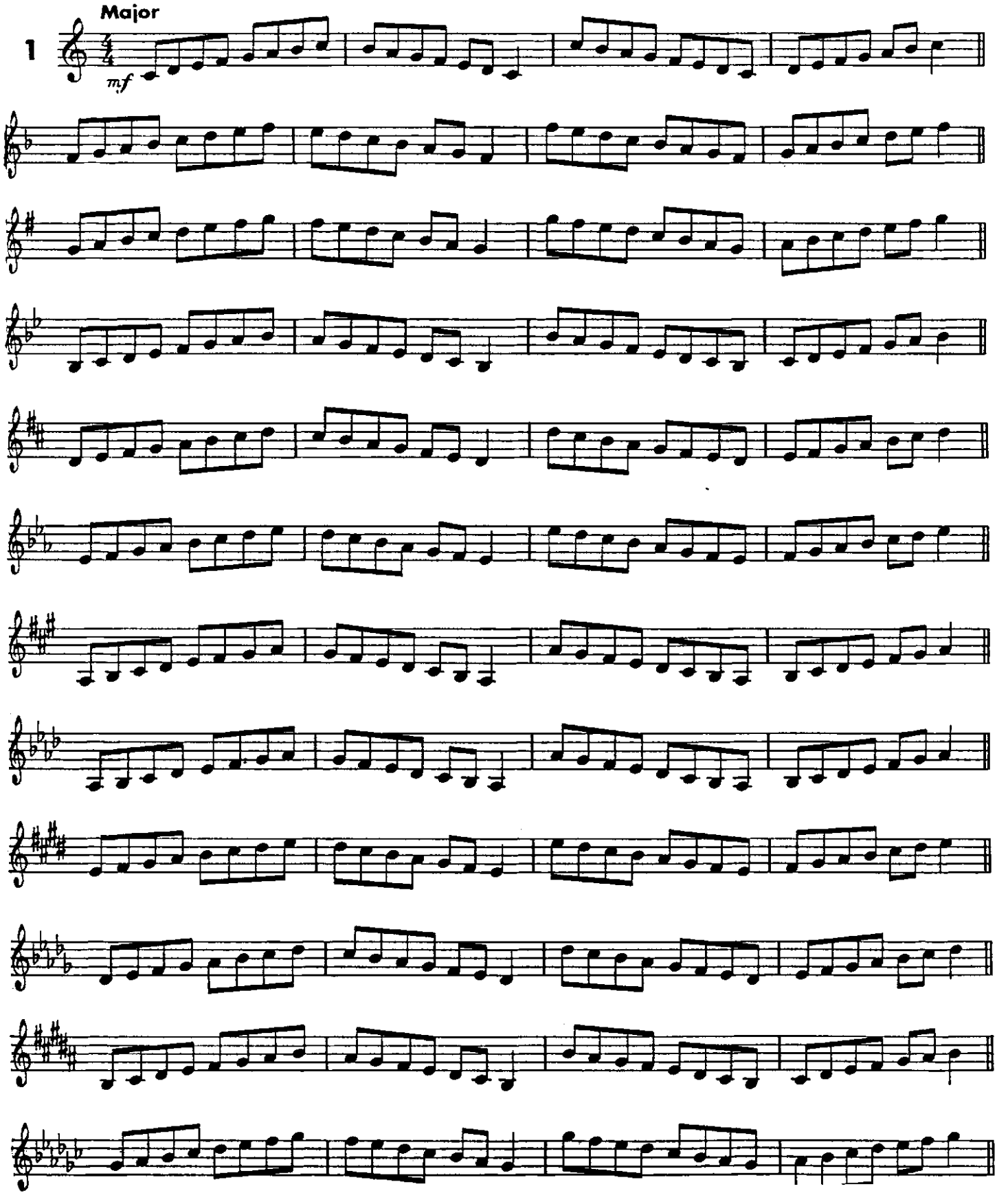


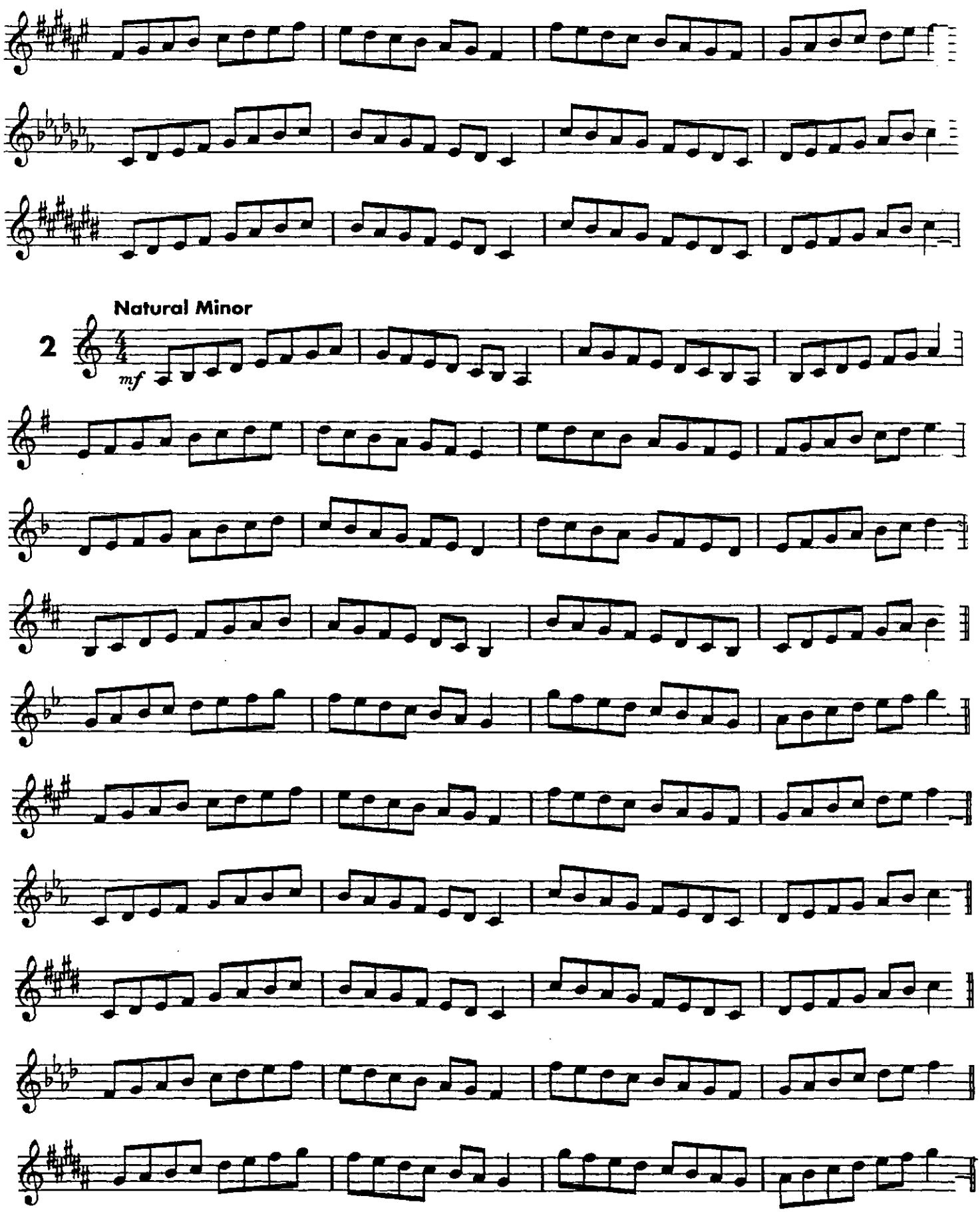
Scales

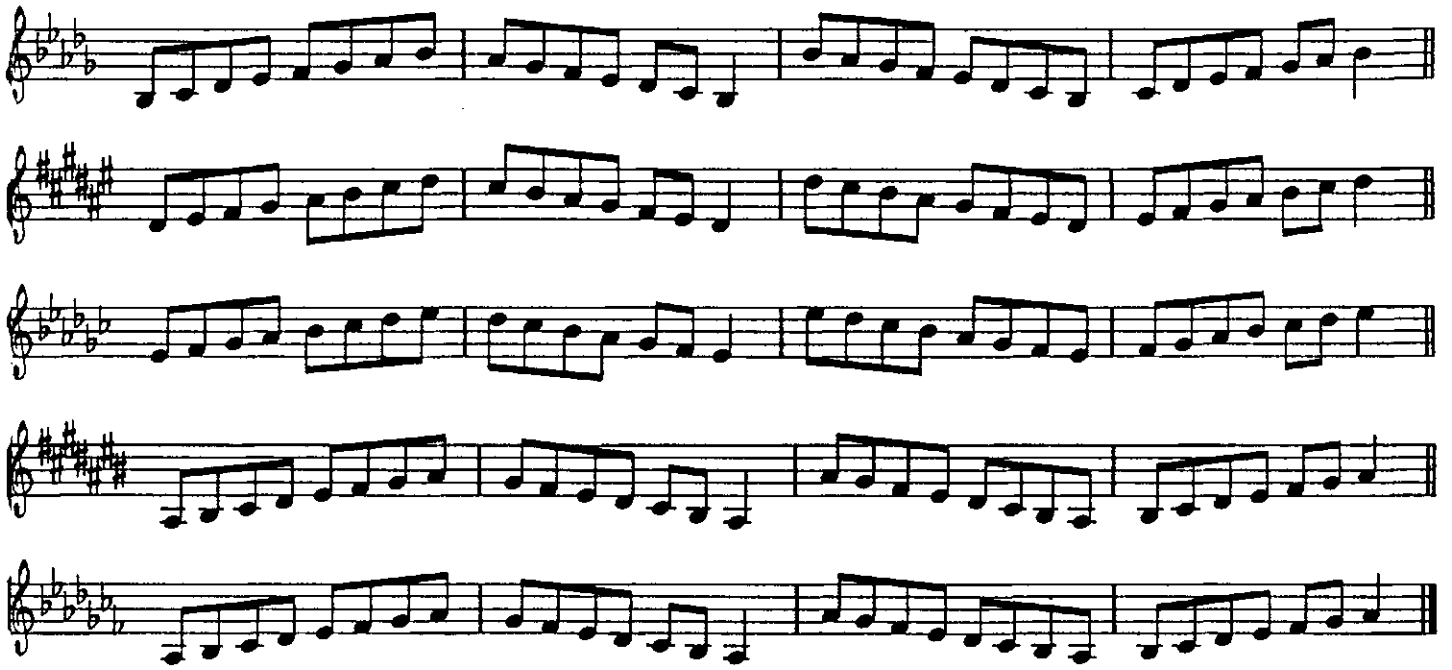
Scale exercises should be practiced at a variety of tempos.

Major

1



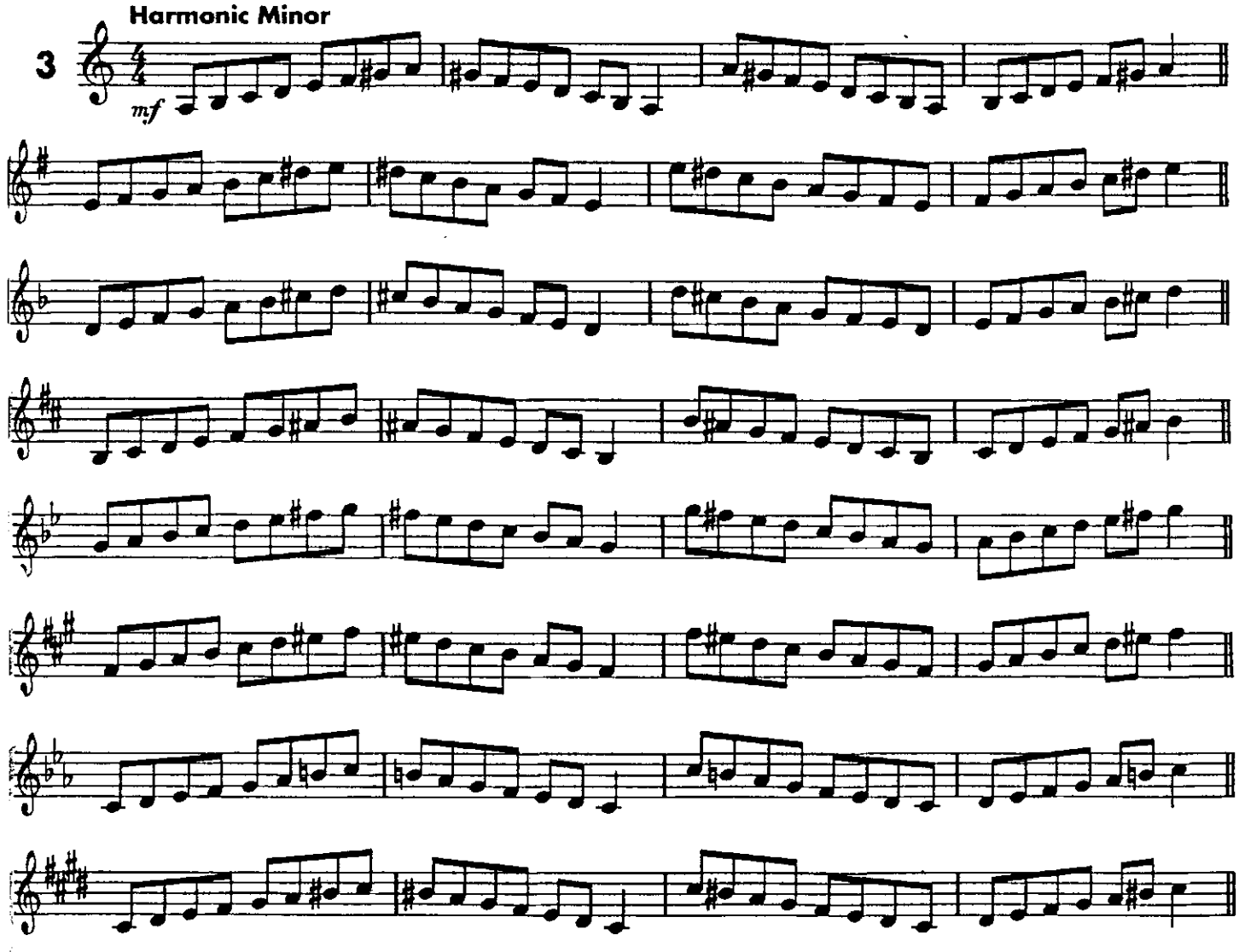

Natural Minor
2
mf

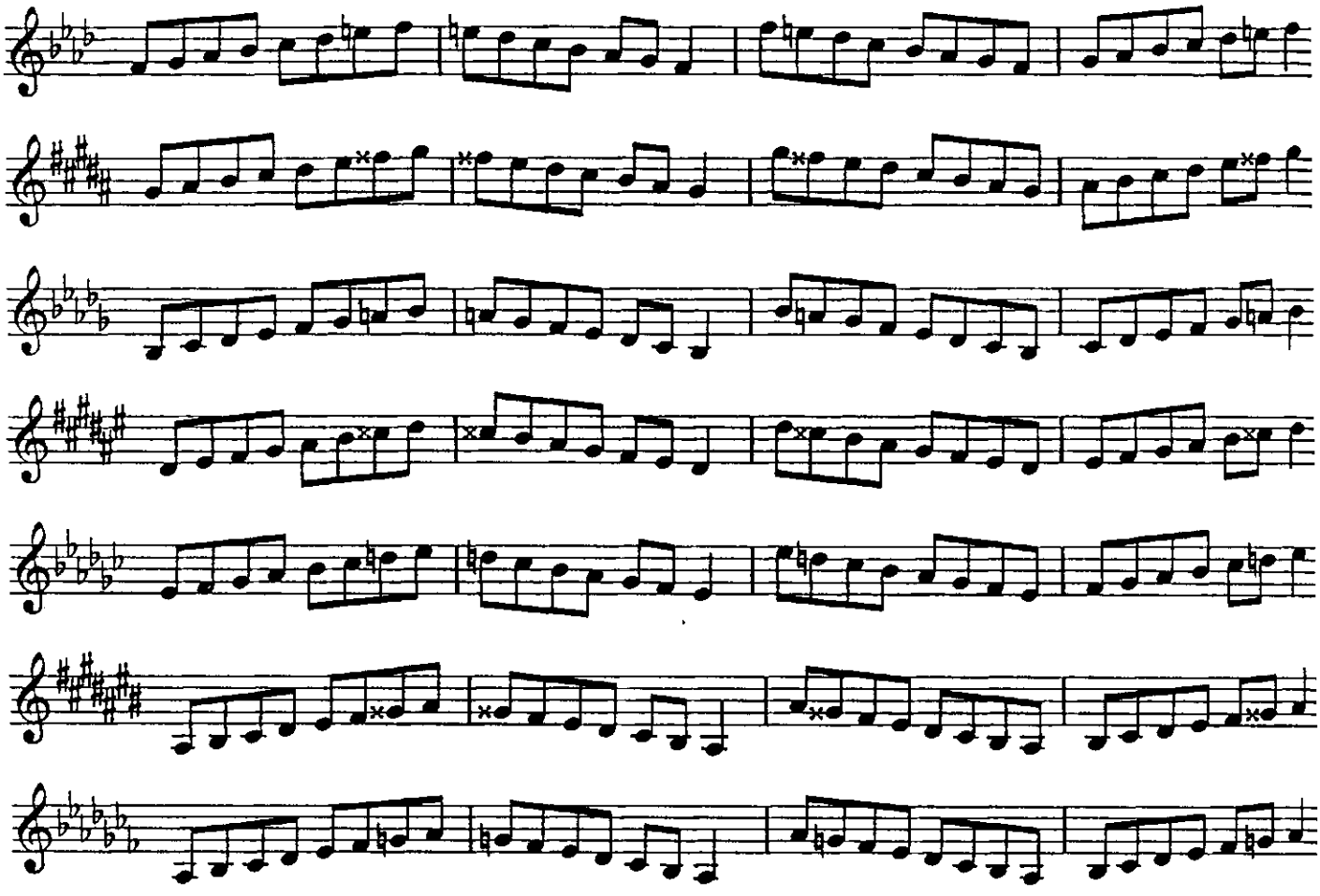


Harmonic Minor

3

mf

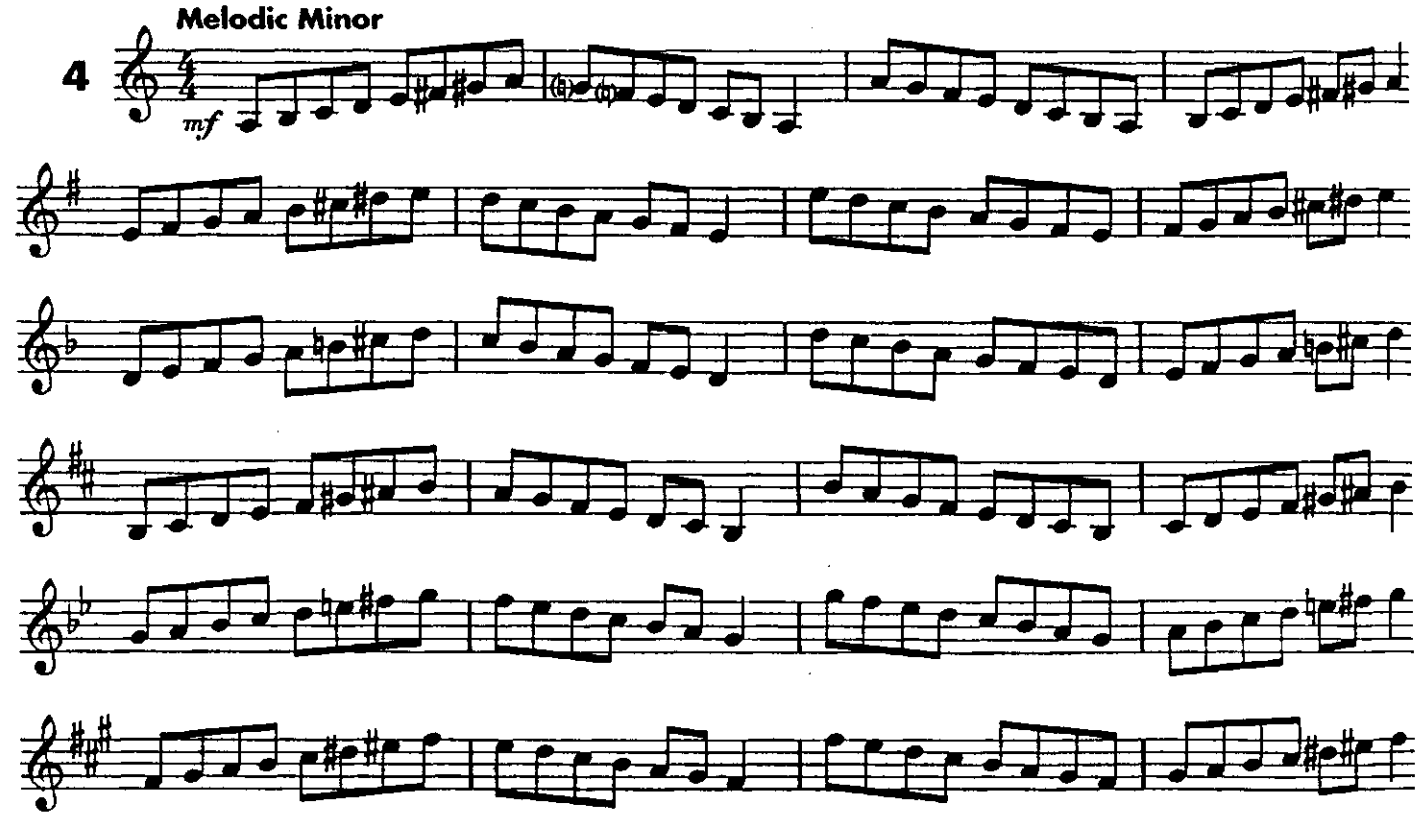


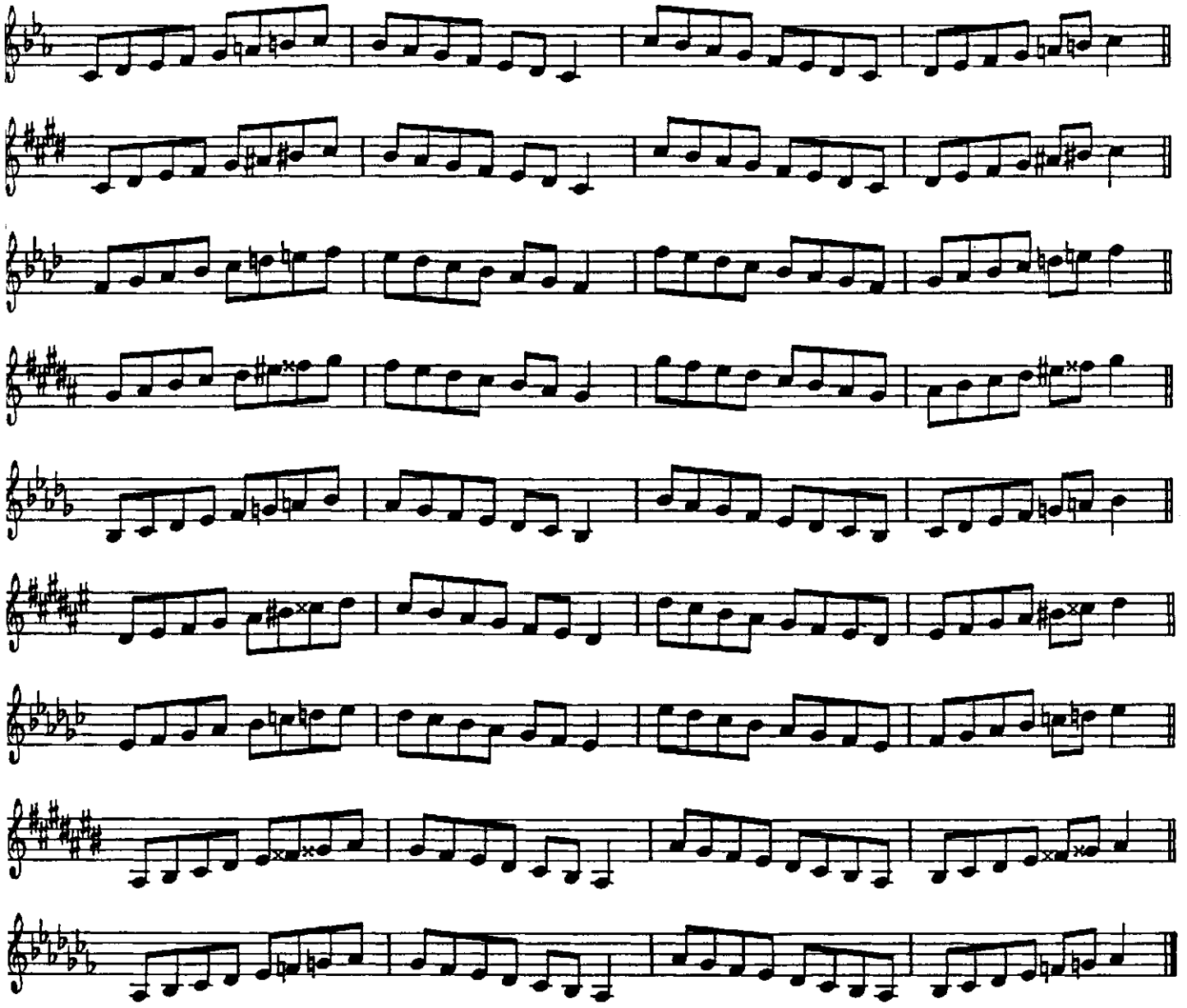


Melodic Minor

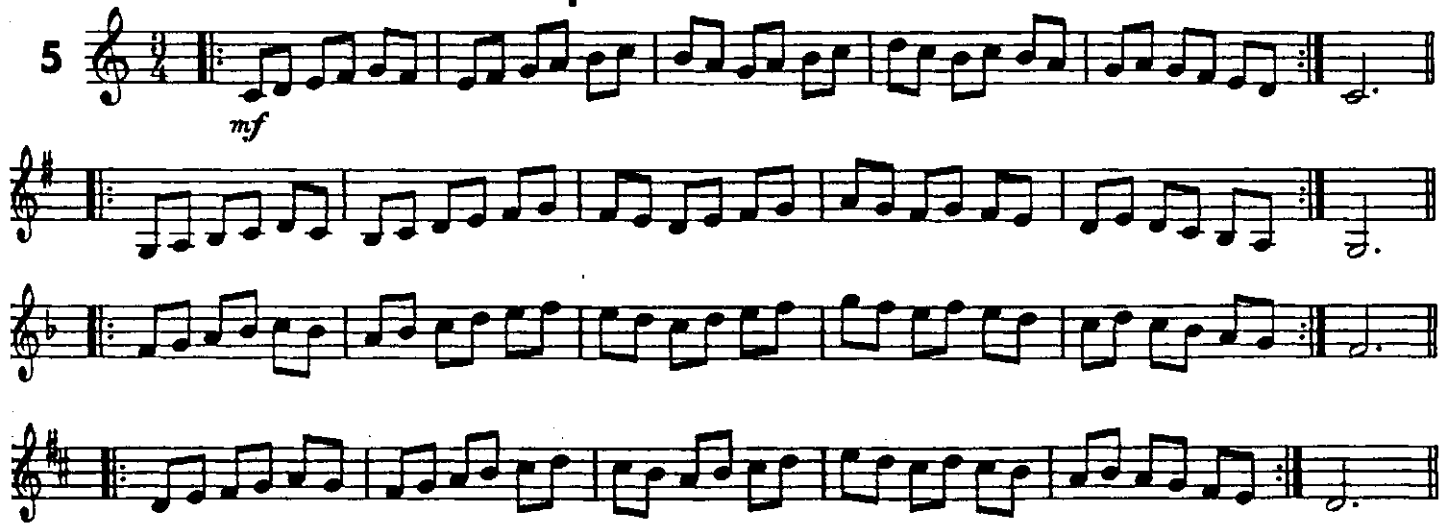
4

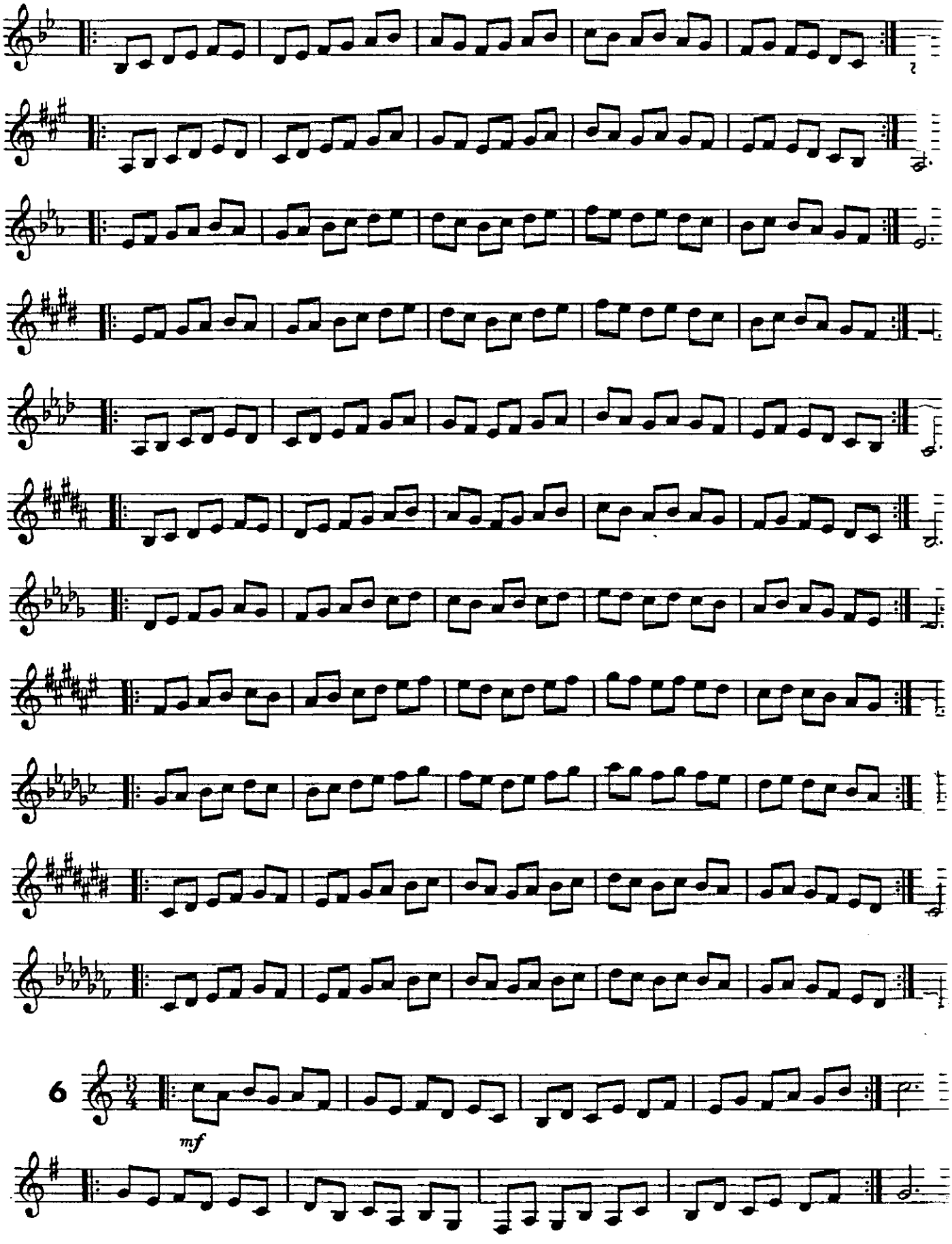
mf

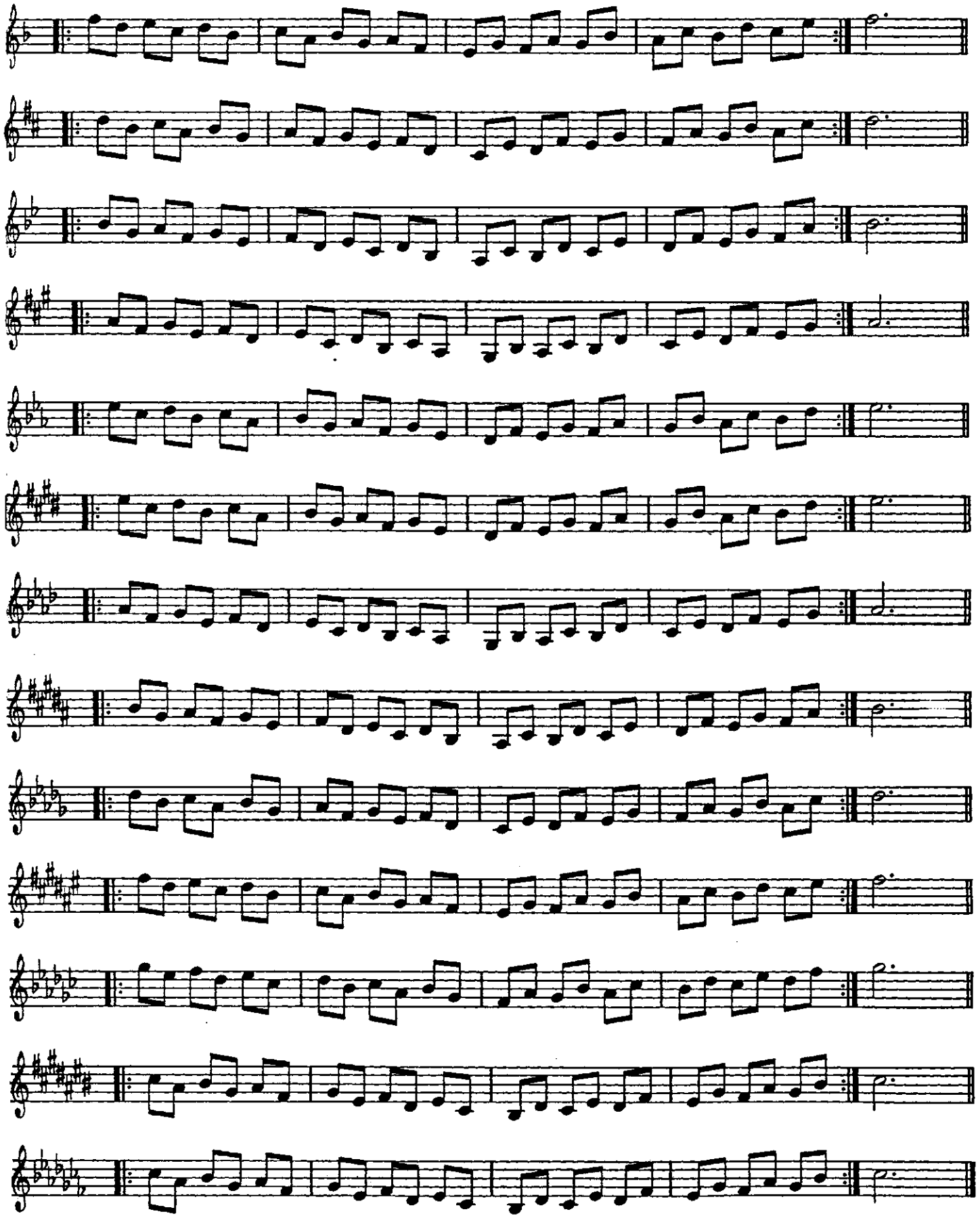


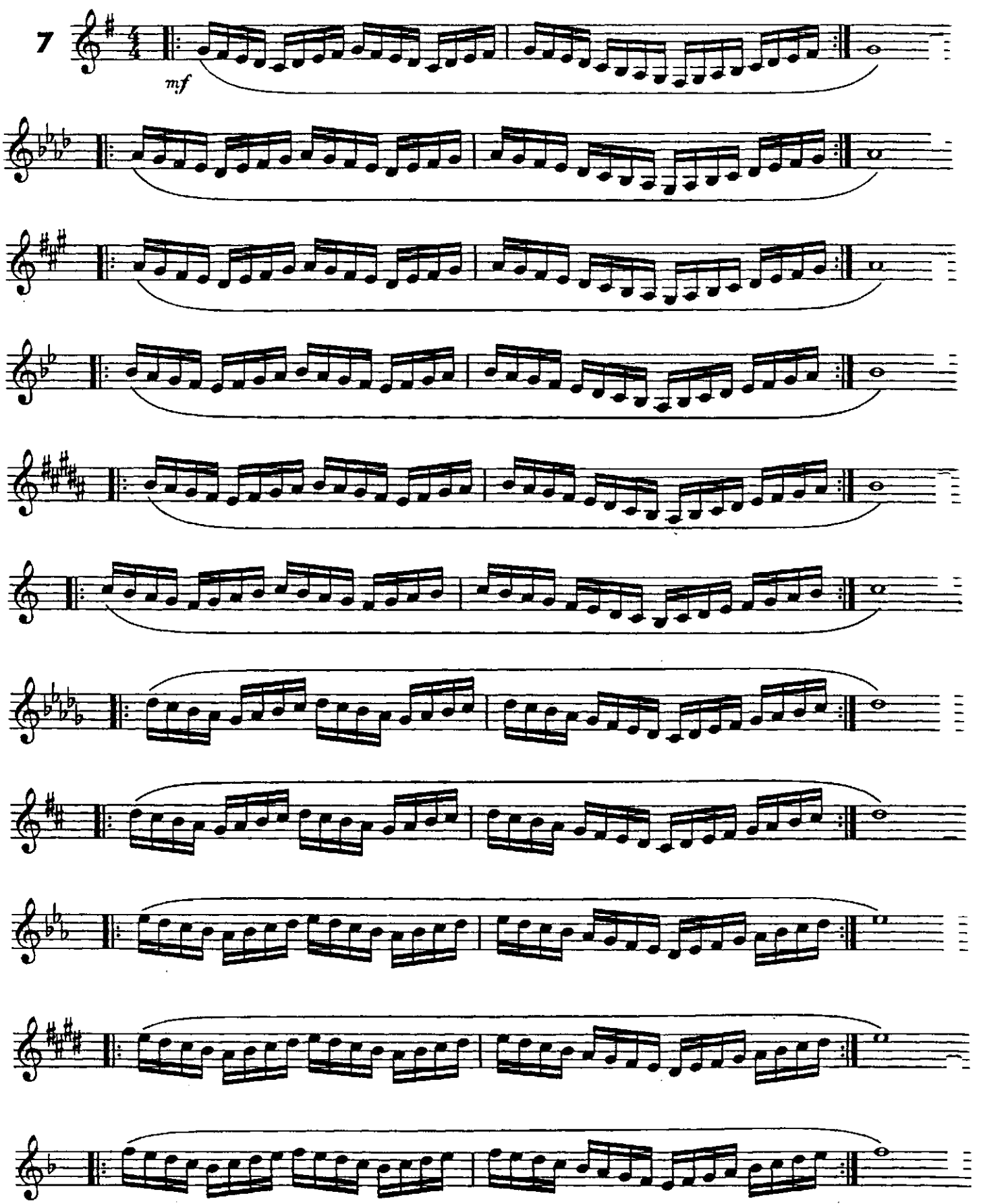


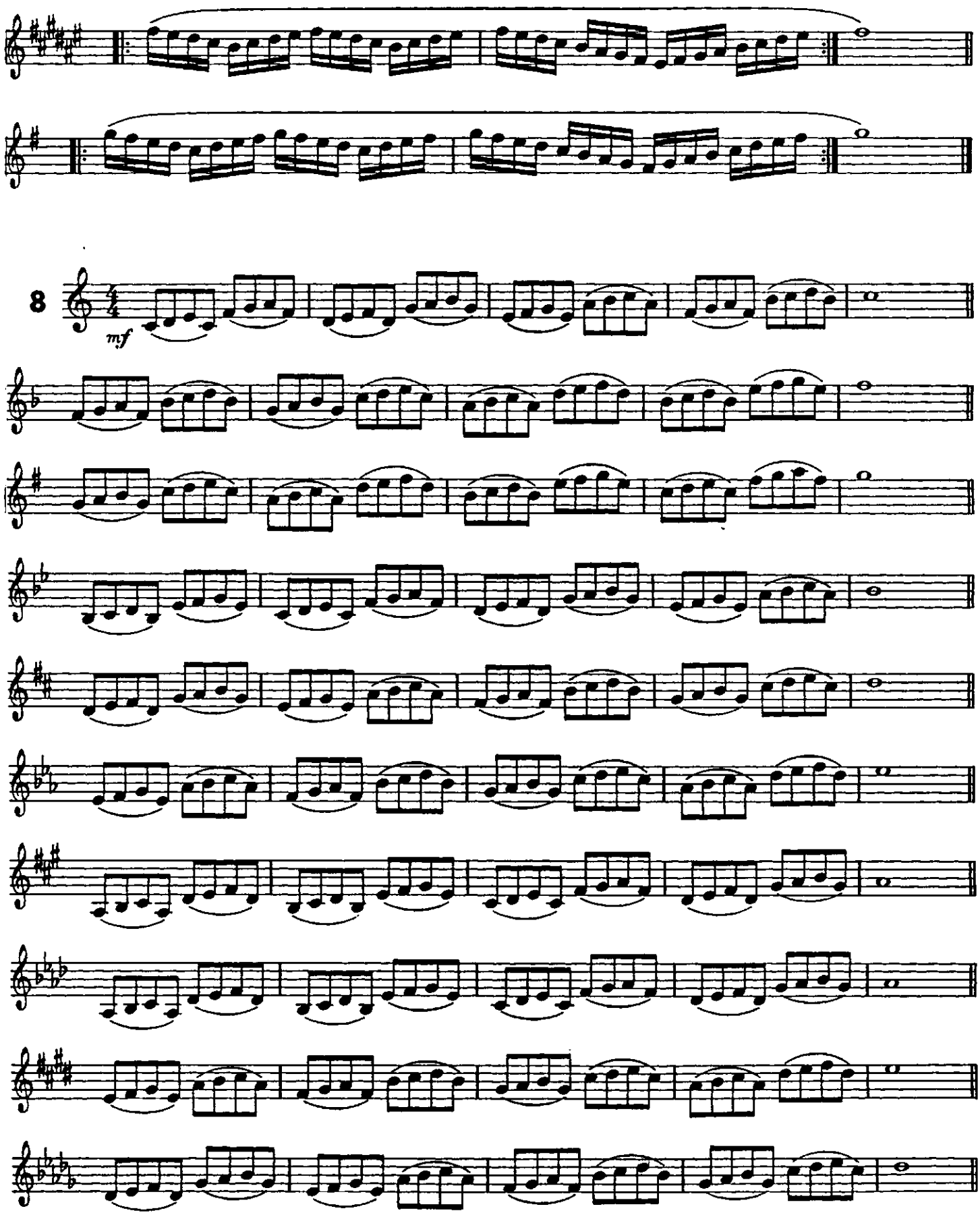
Major Scale Exercises

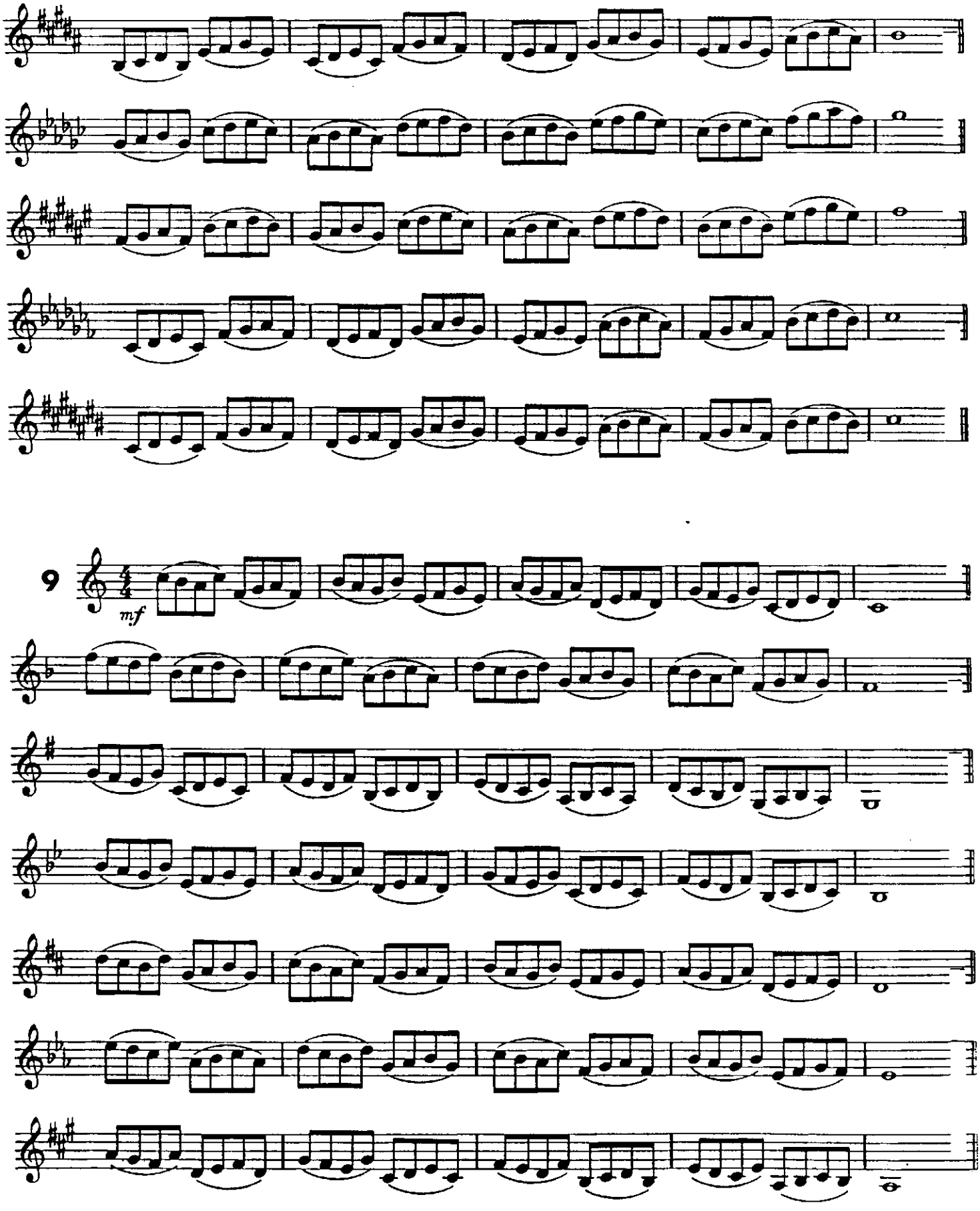


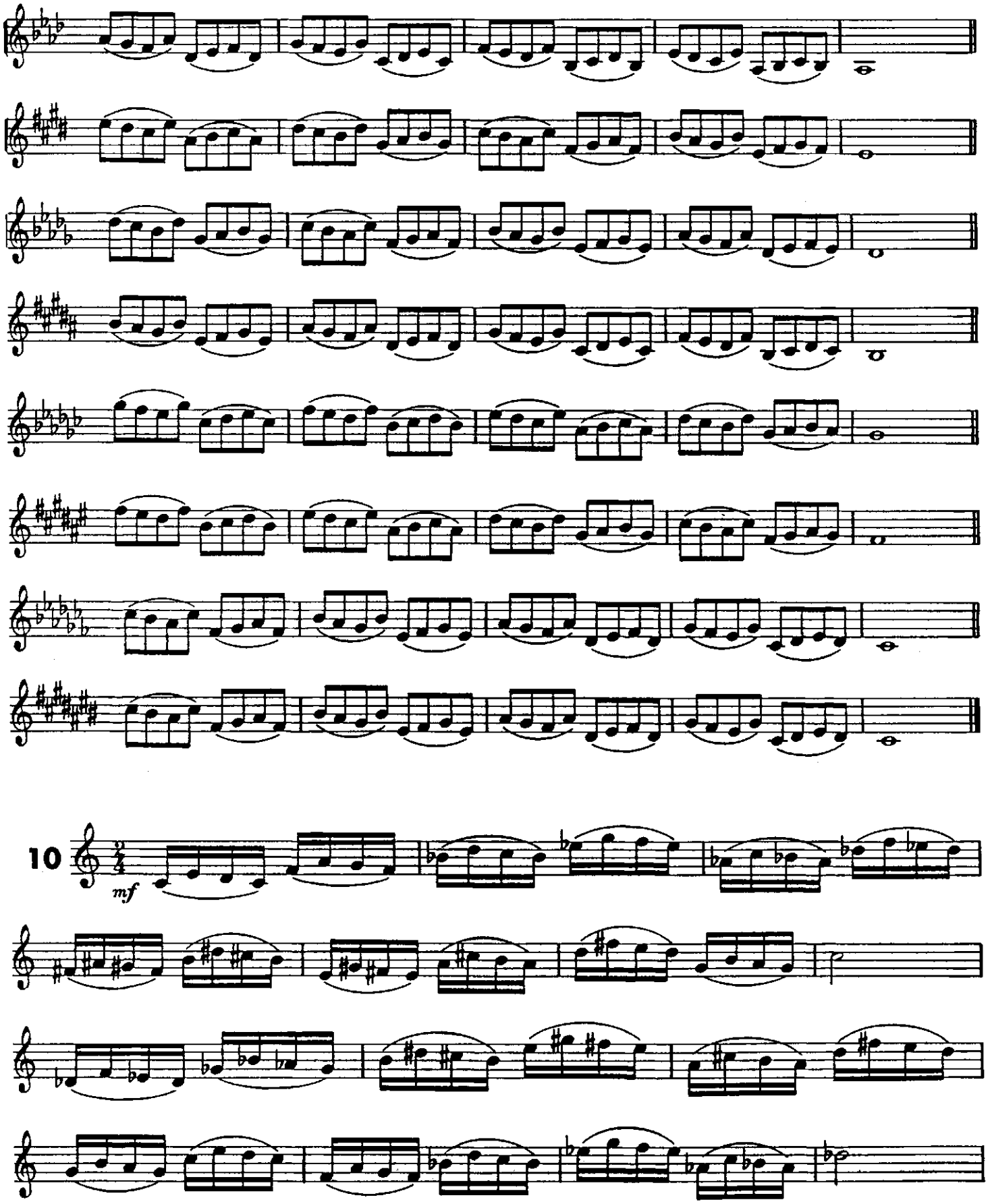

6
mf

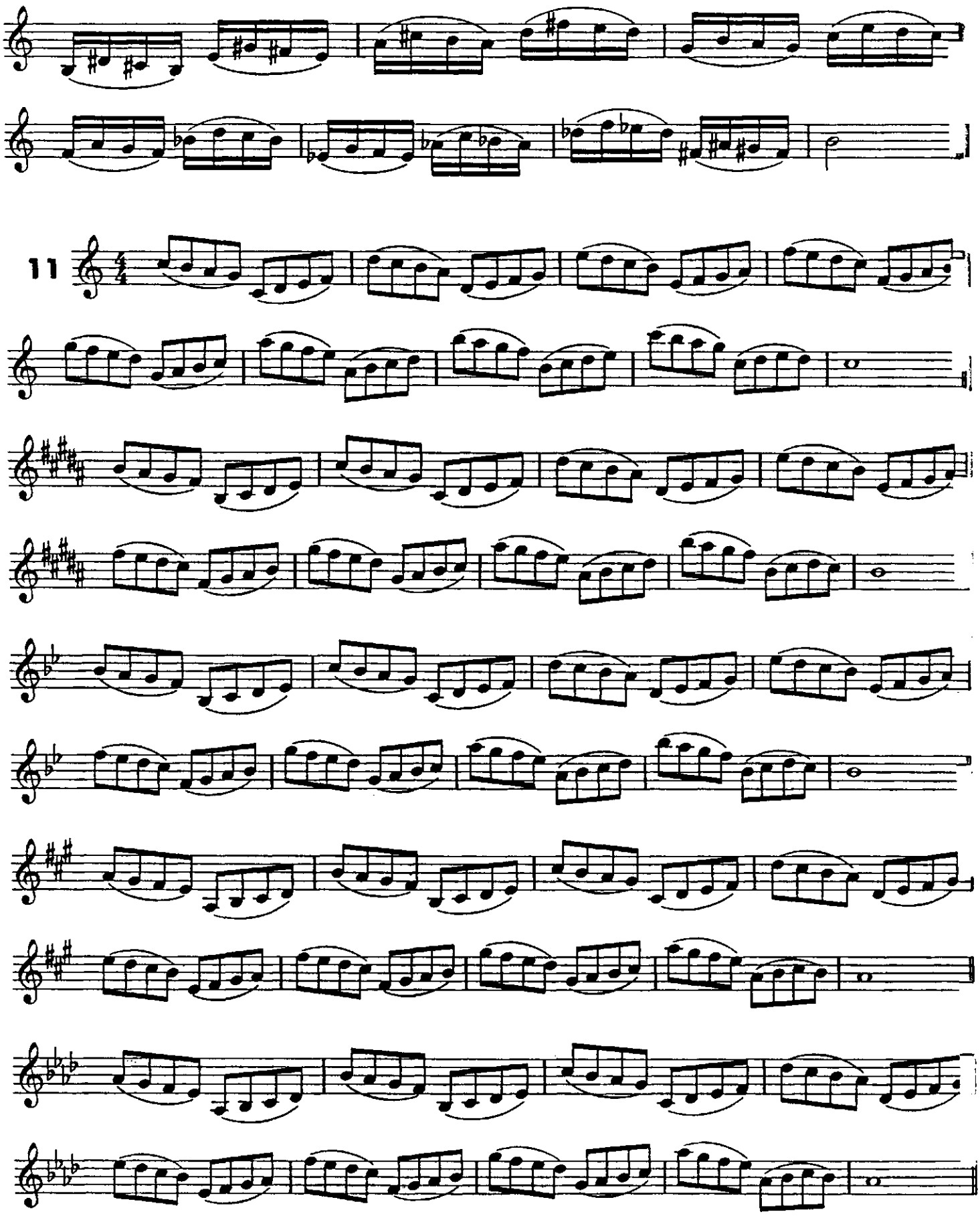


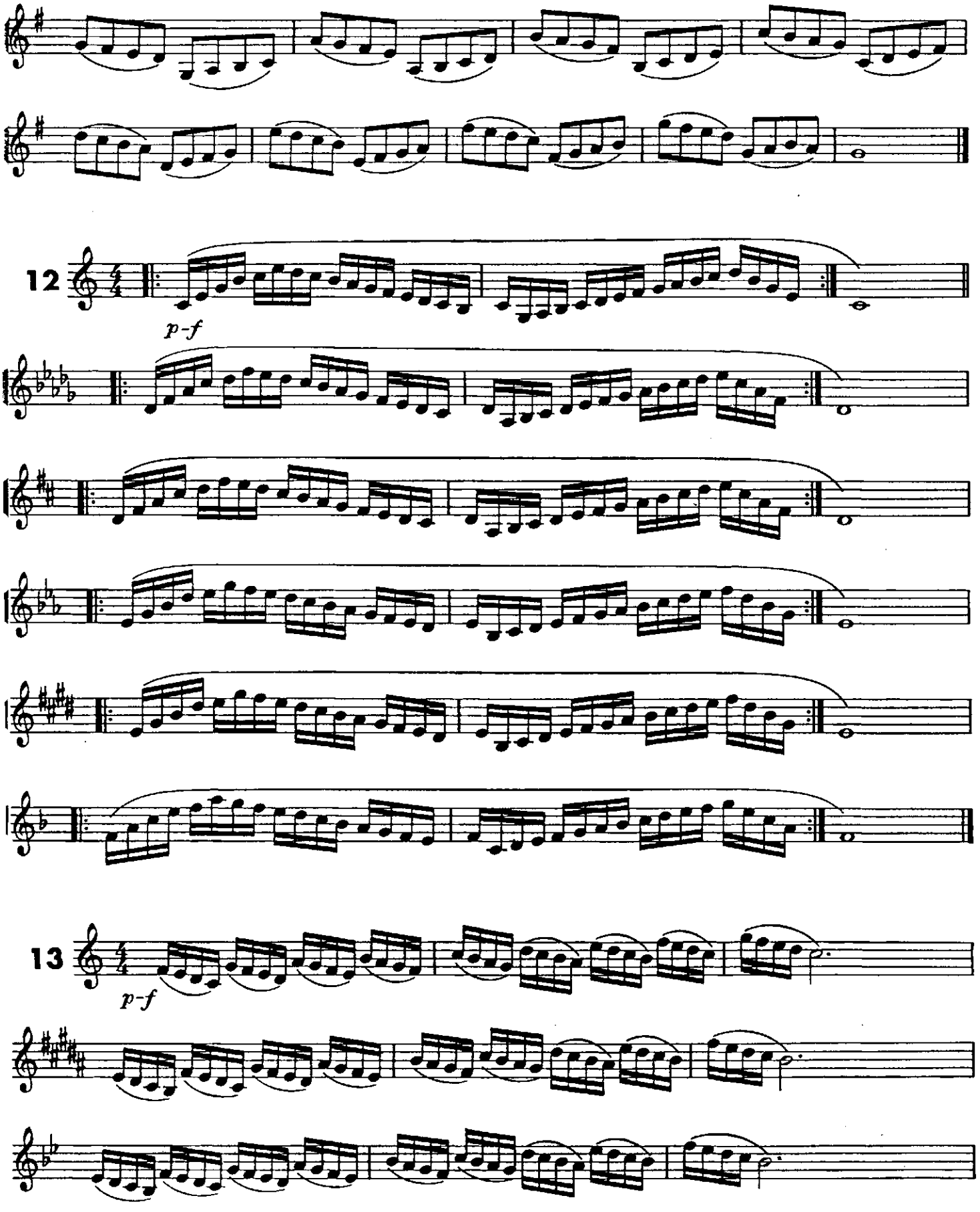

7
mf

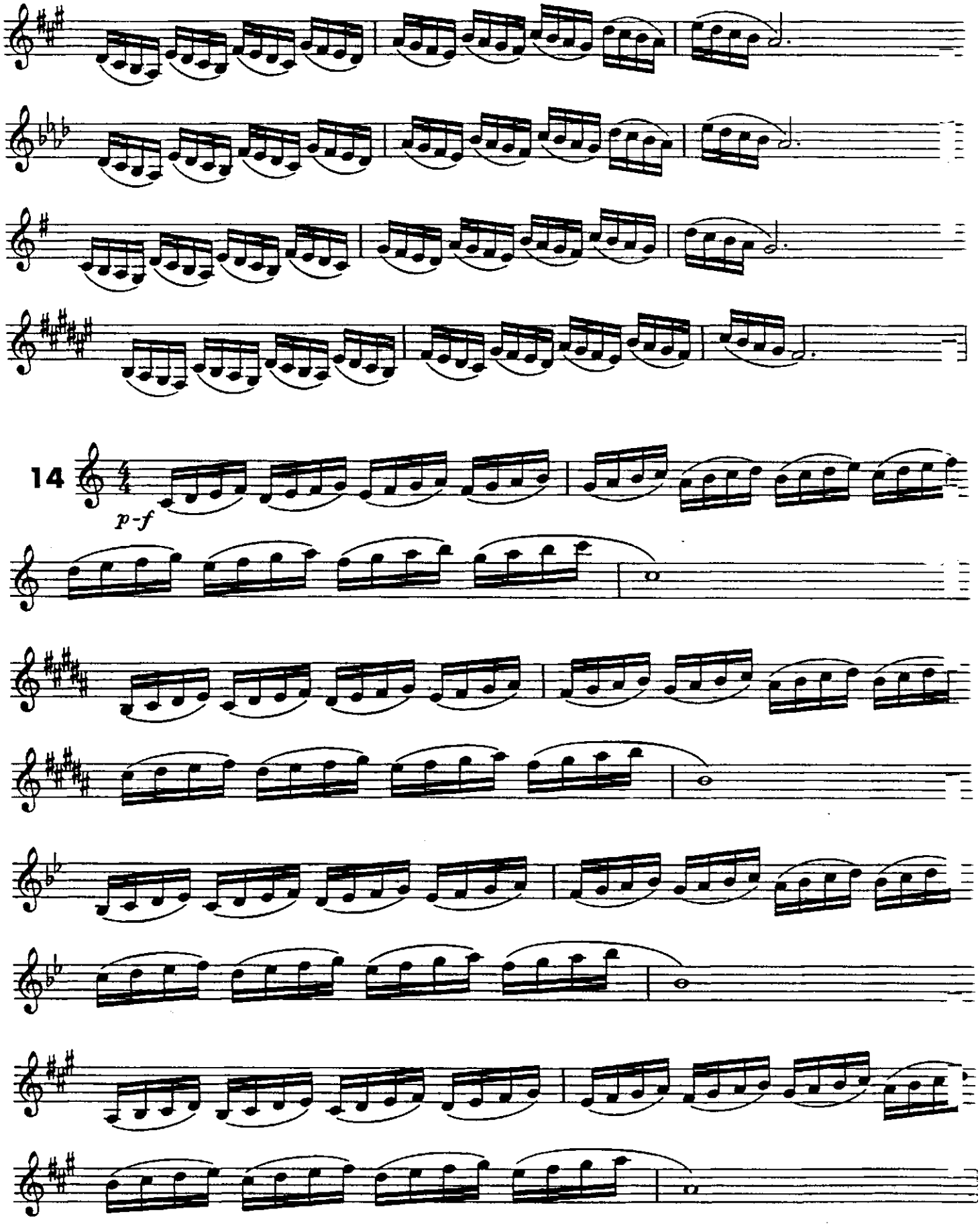

8
mf

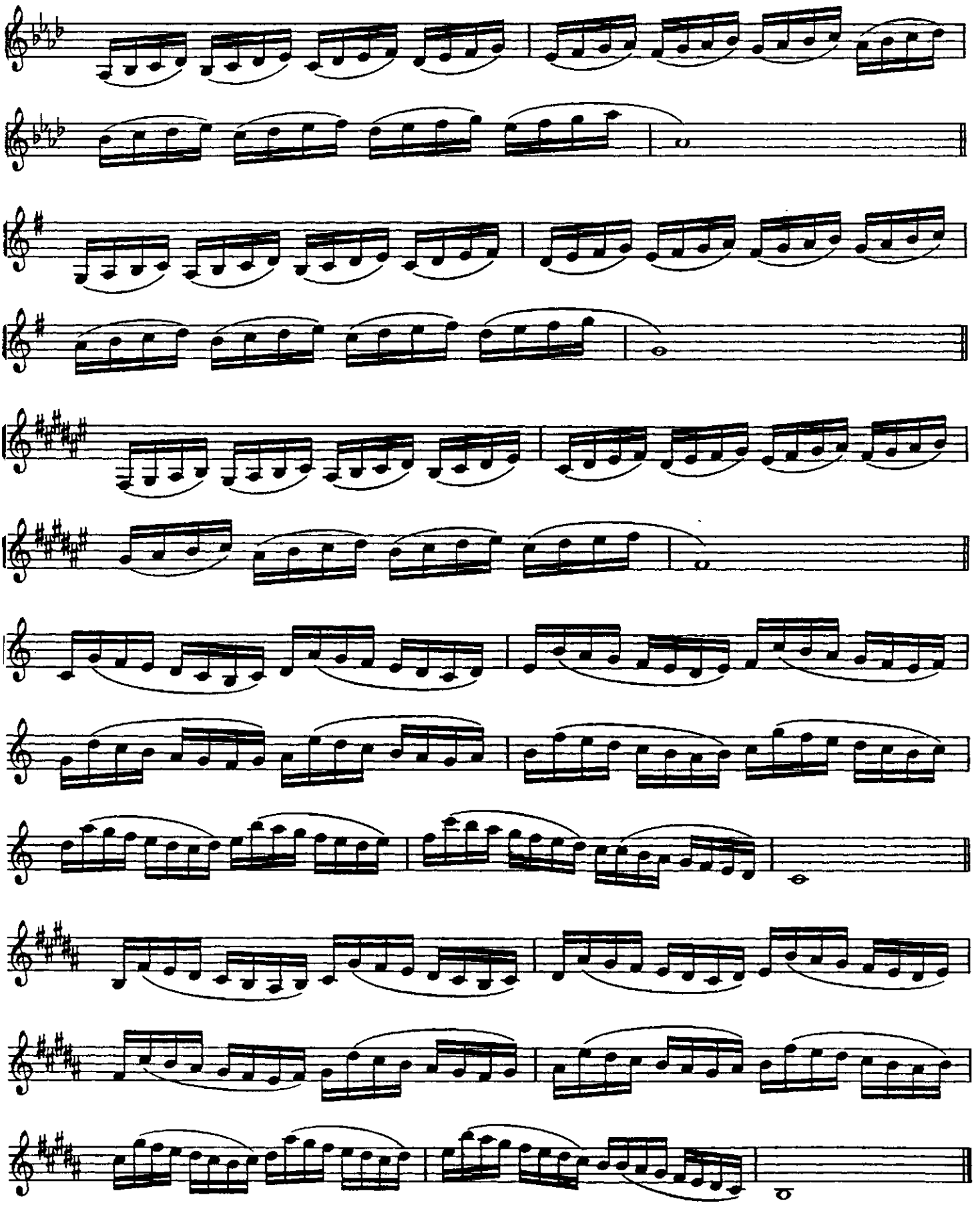

9
mf

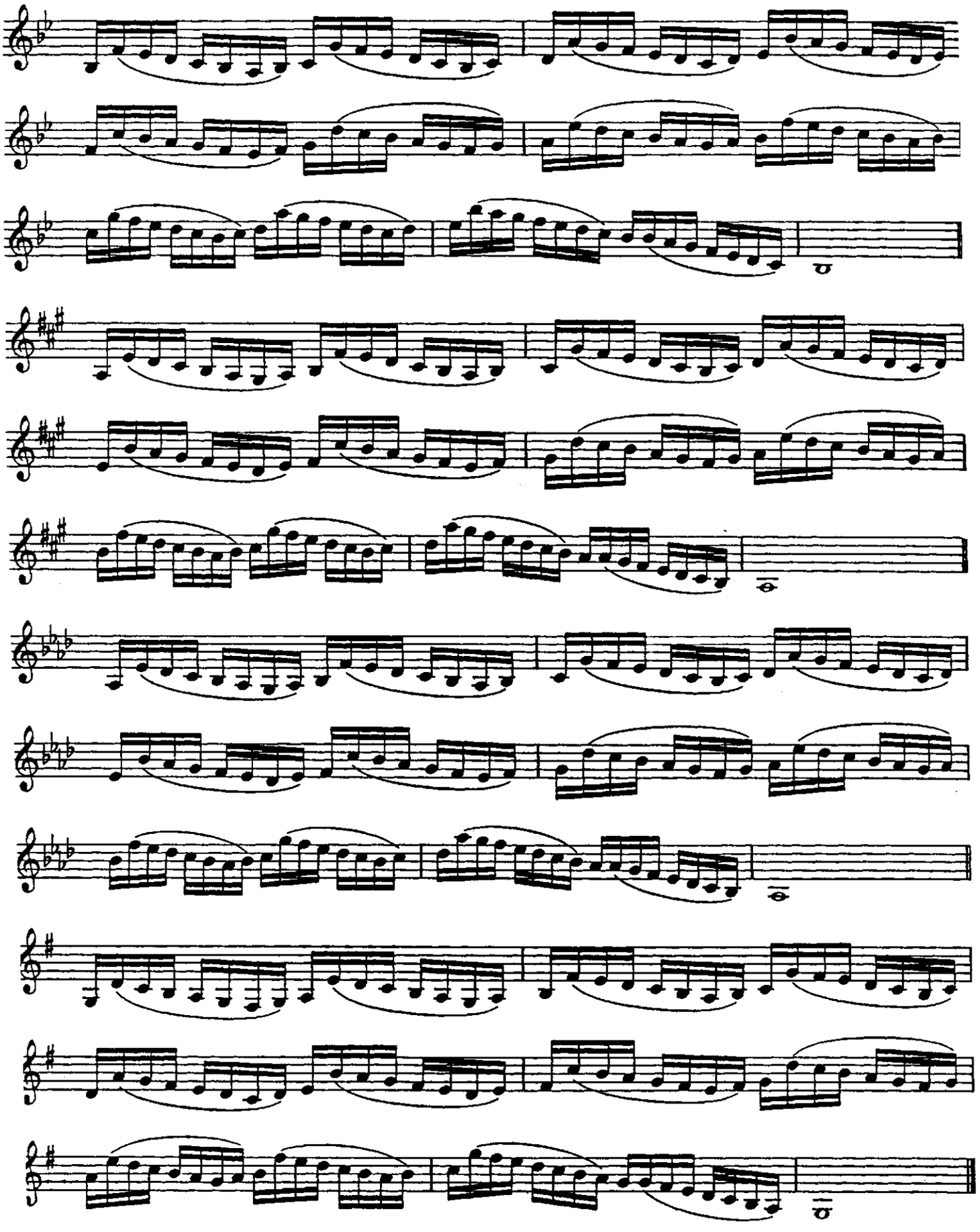

10
mf

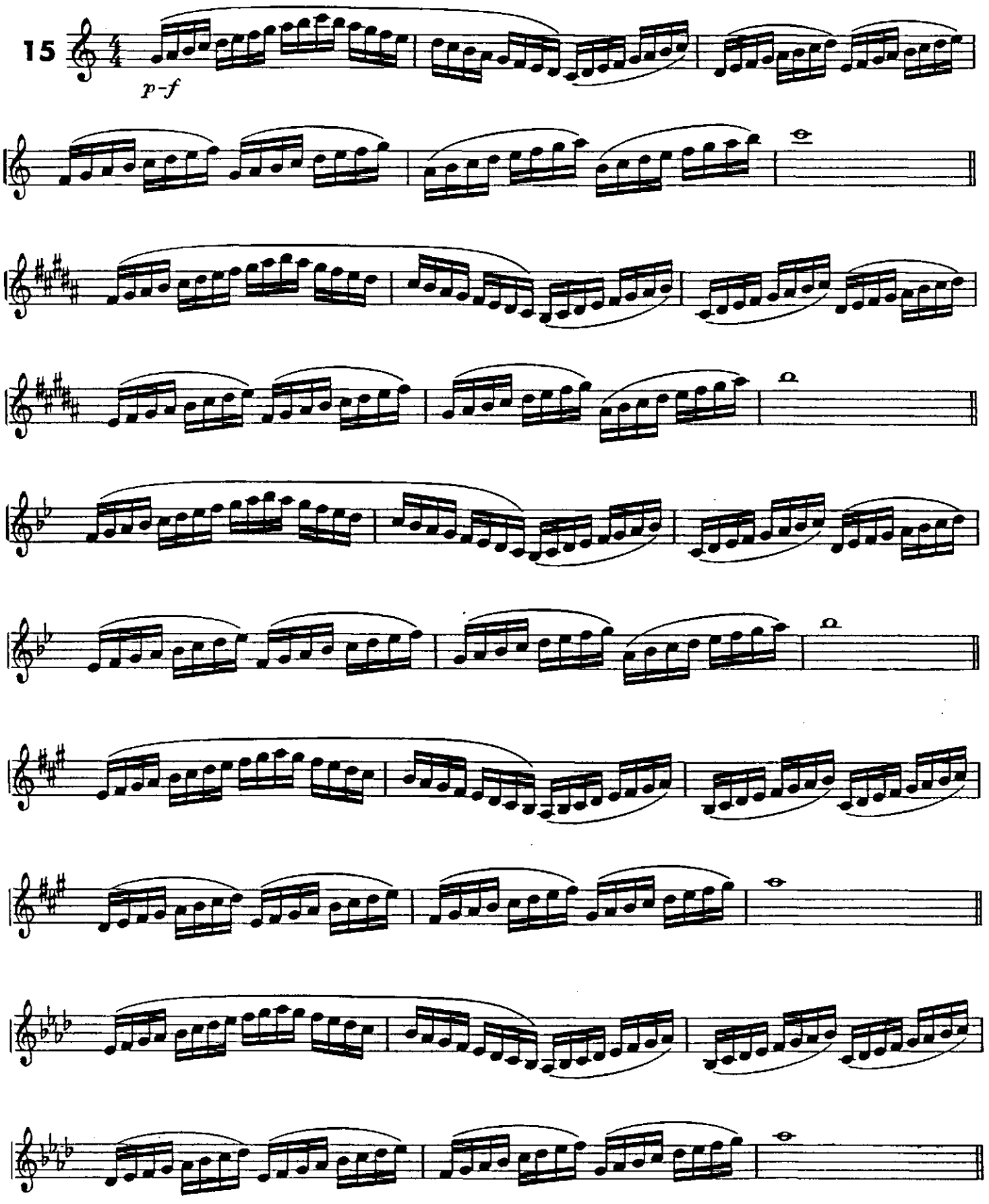

11

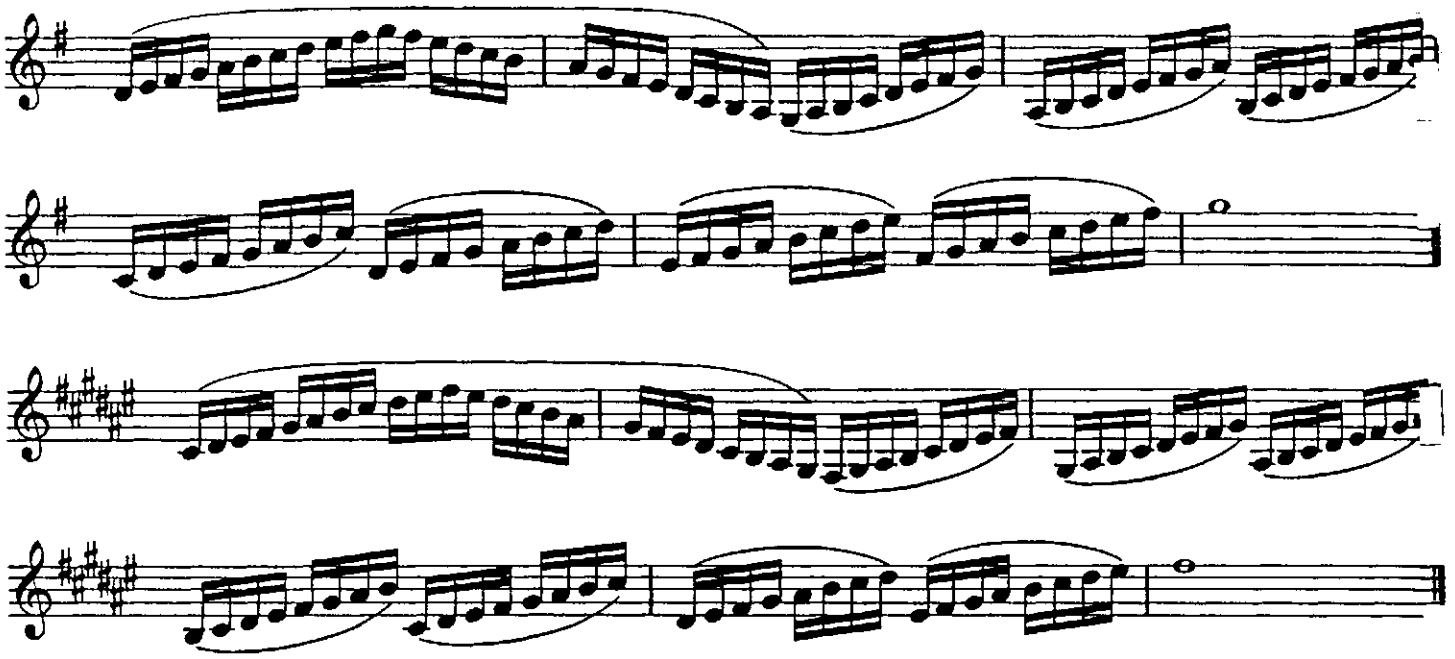

12
p-f
13
p-f


14
p-f



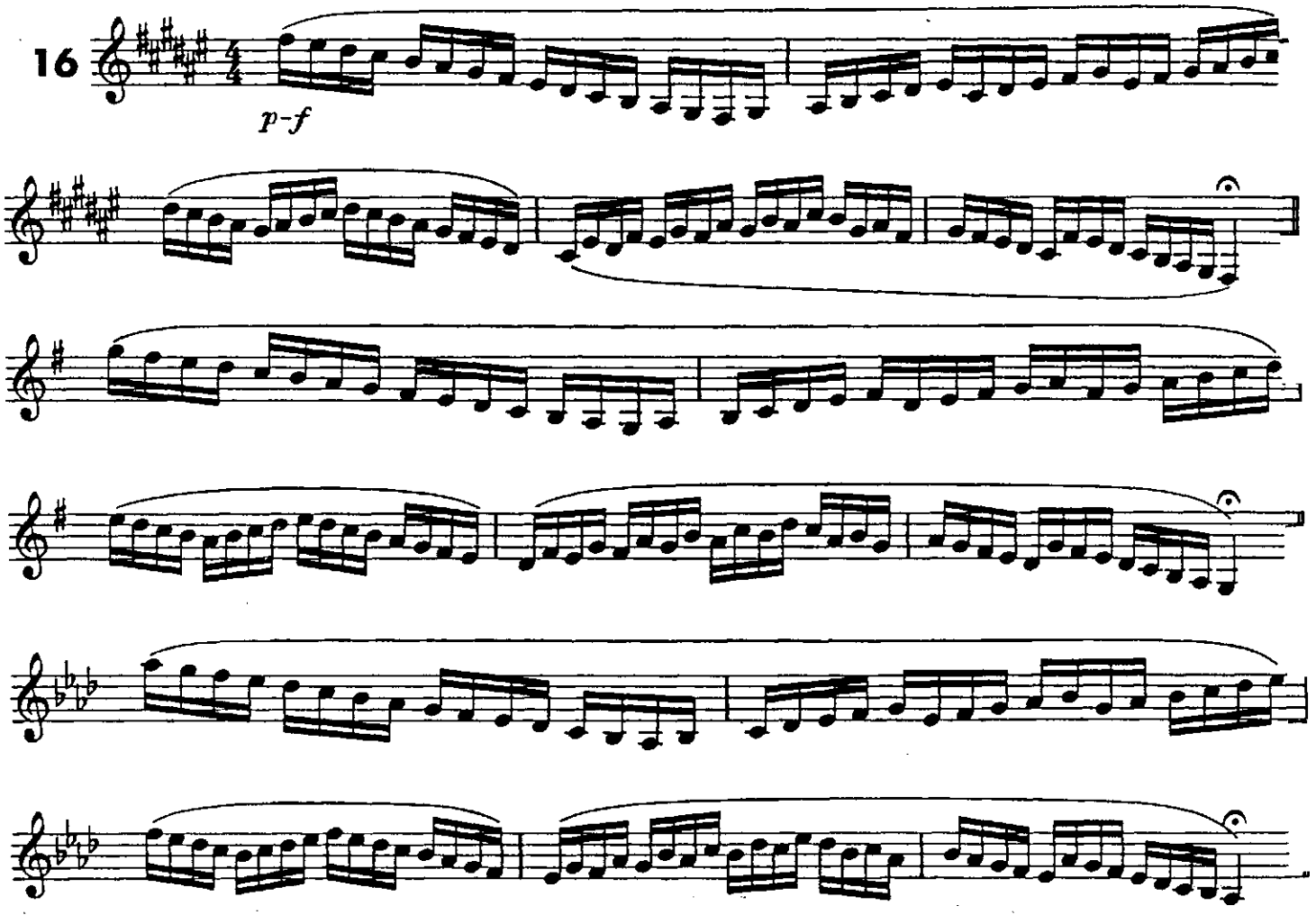


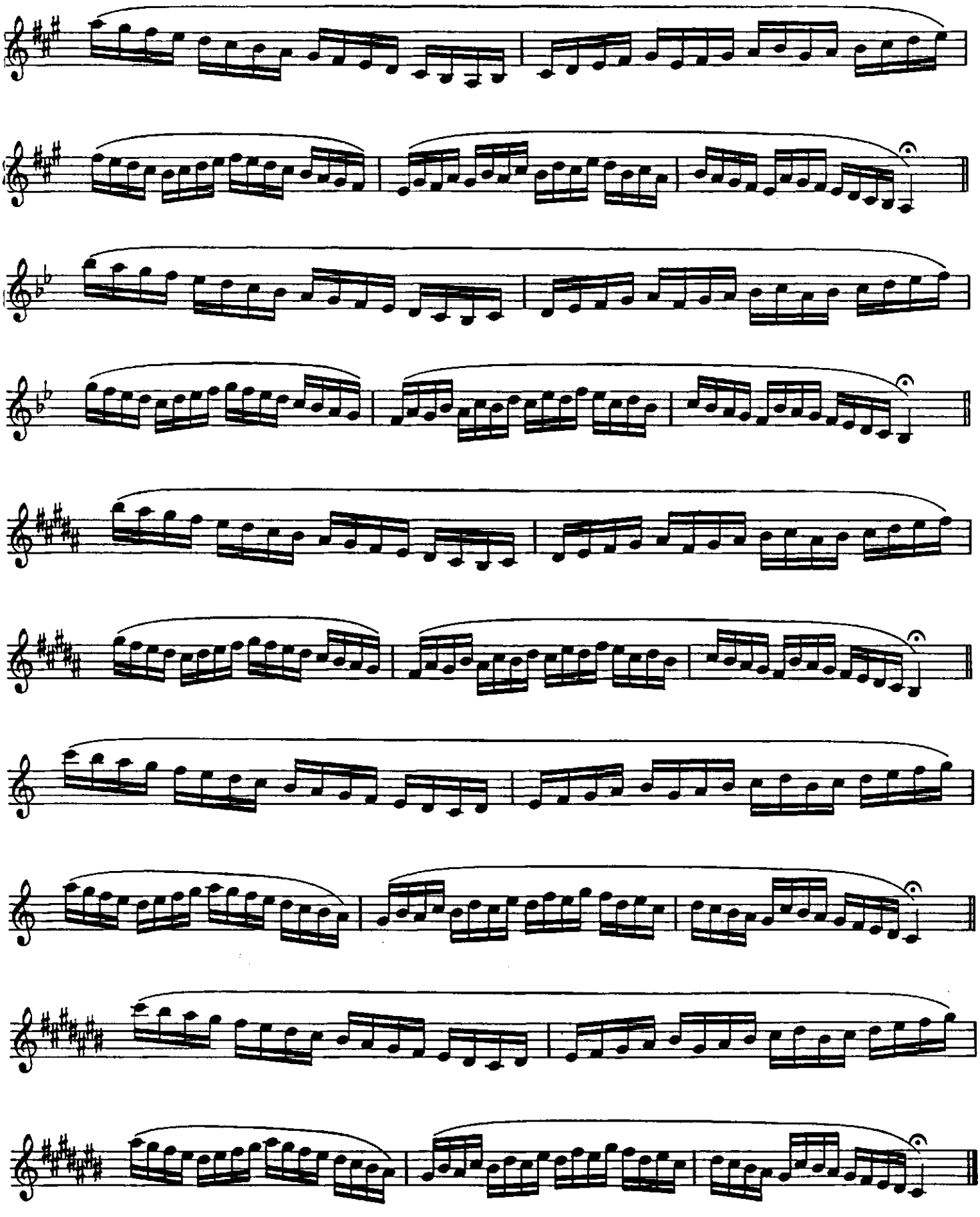

15
p-f

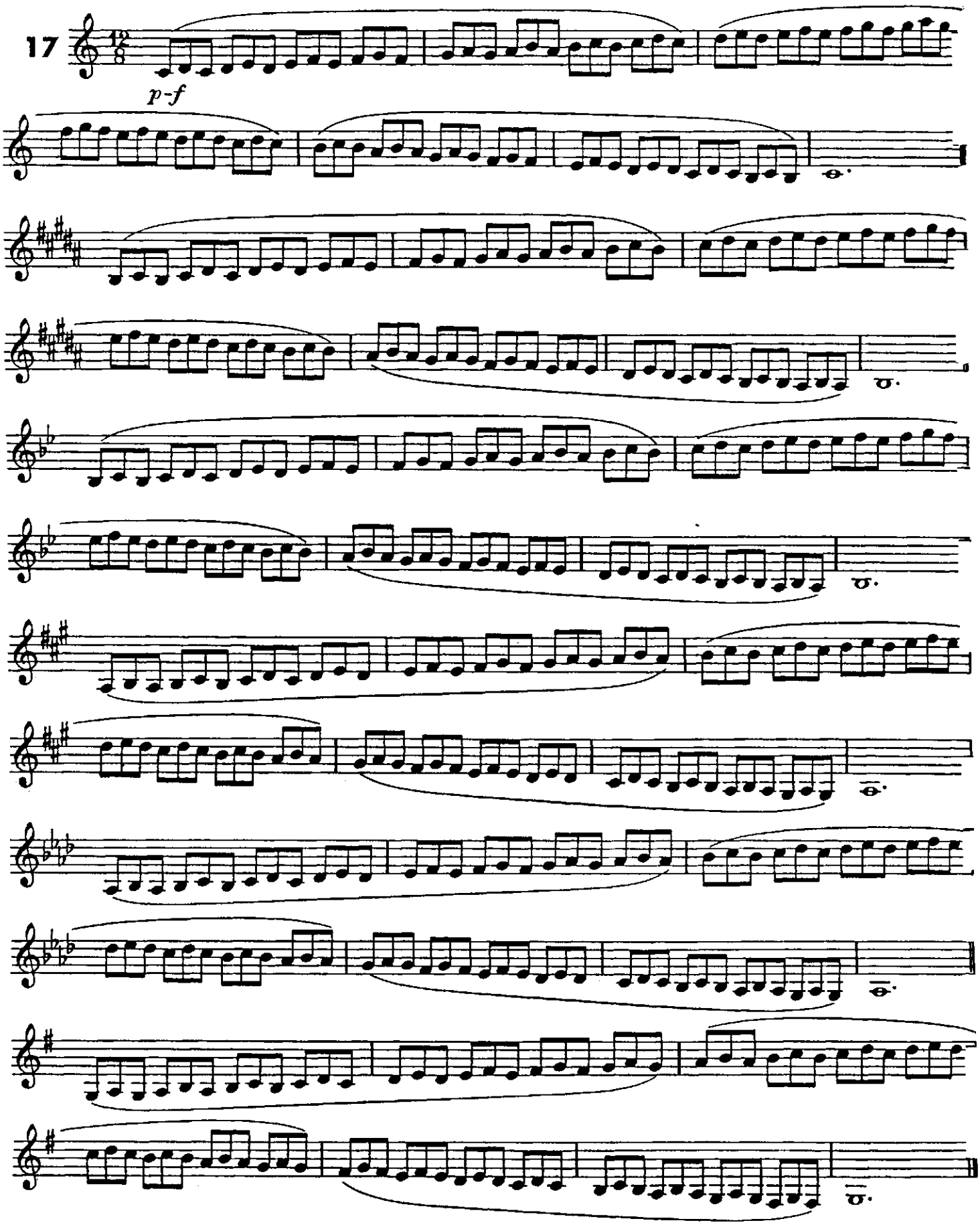


16

p-f



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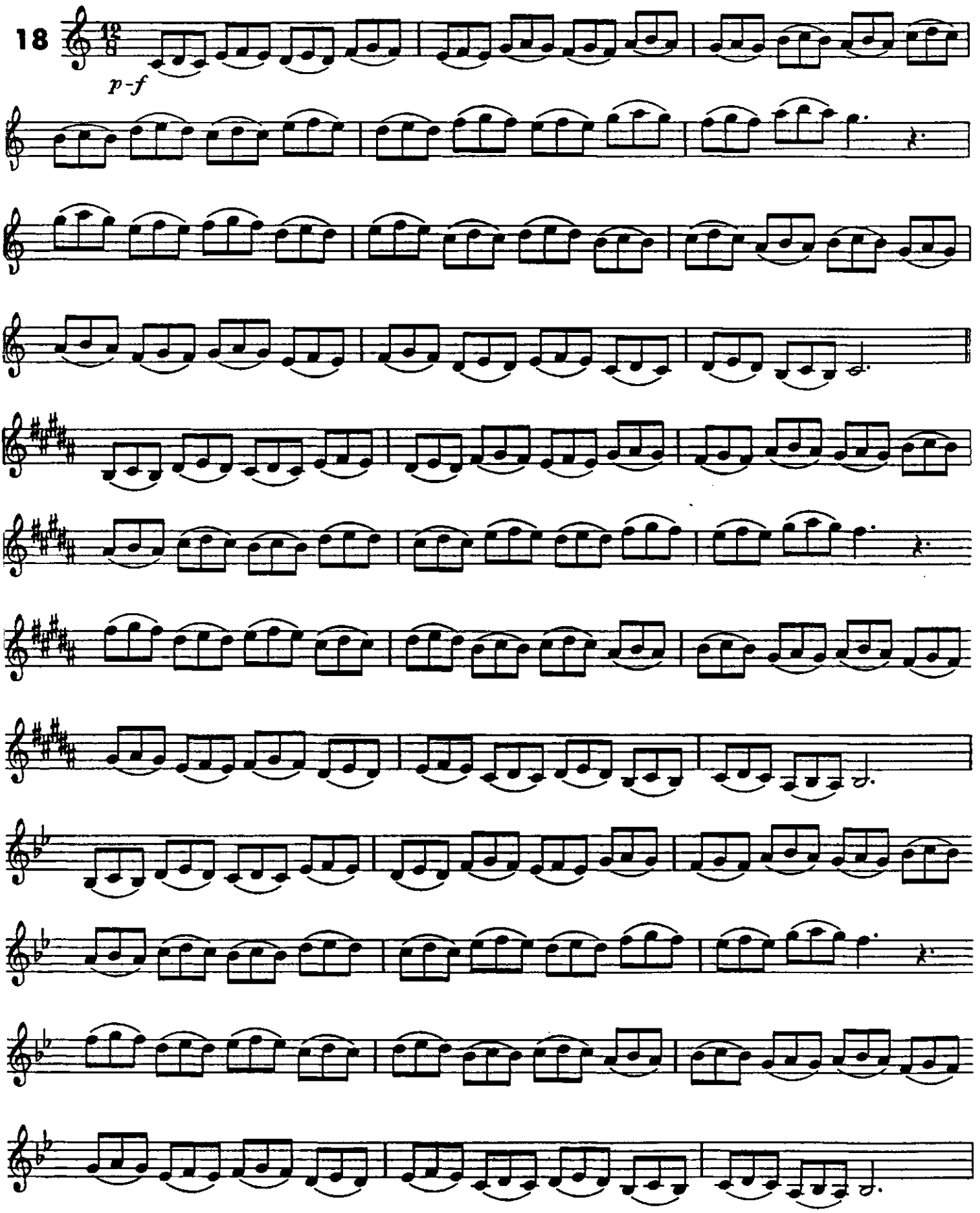
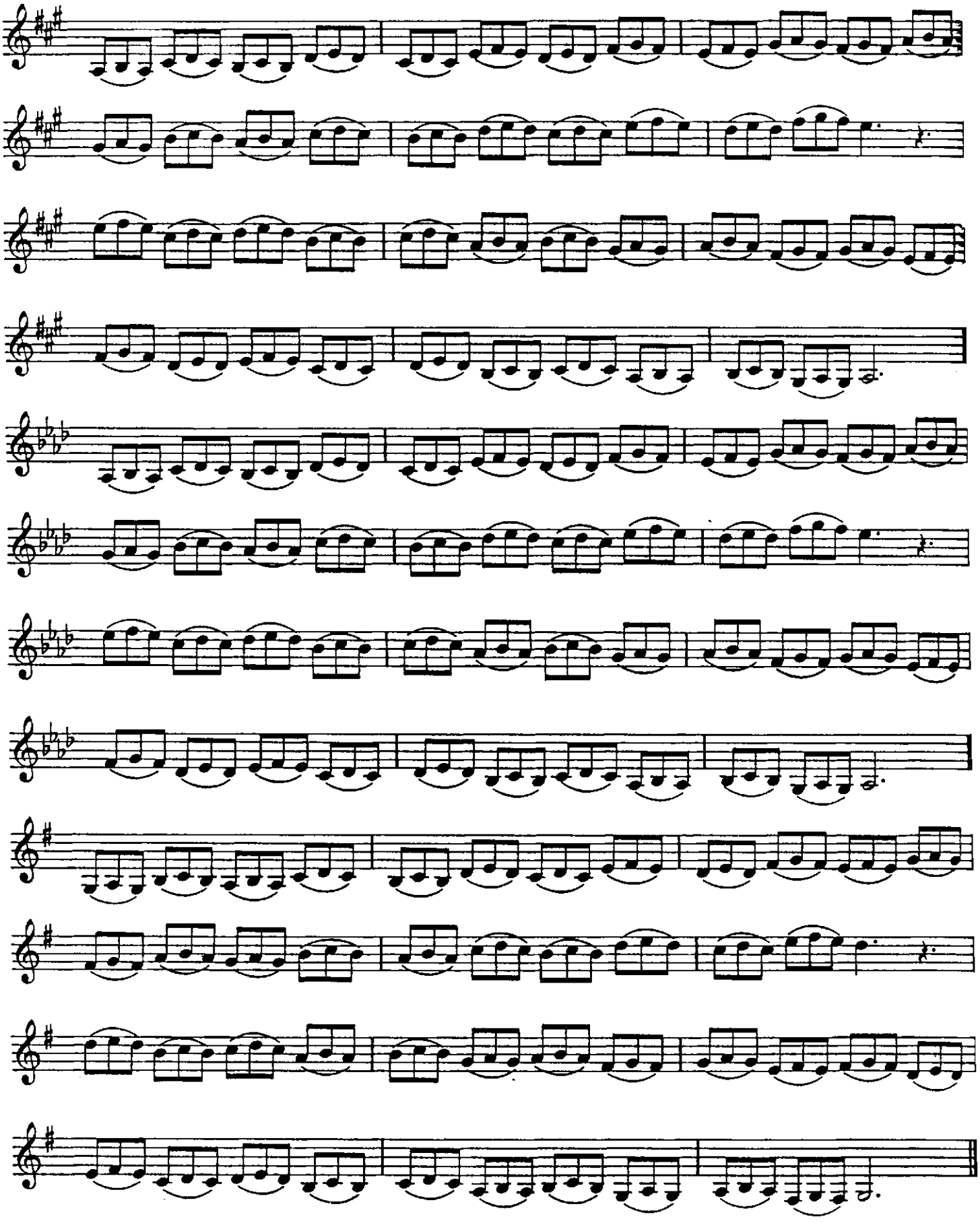
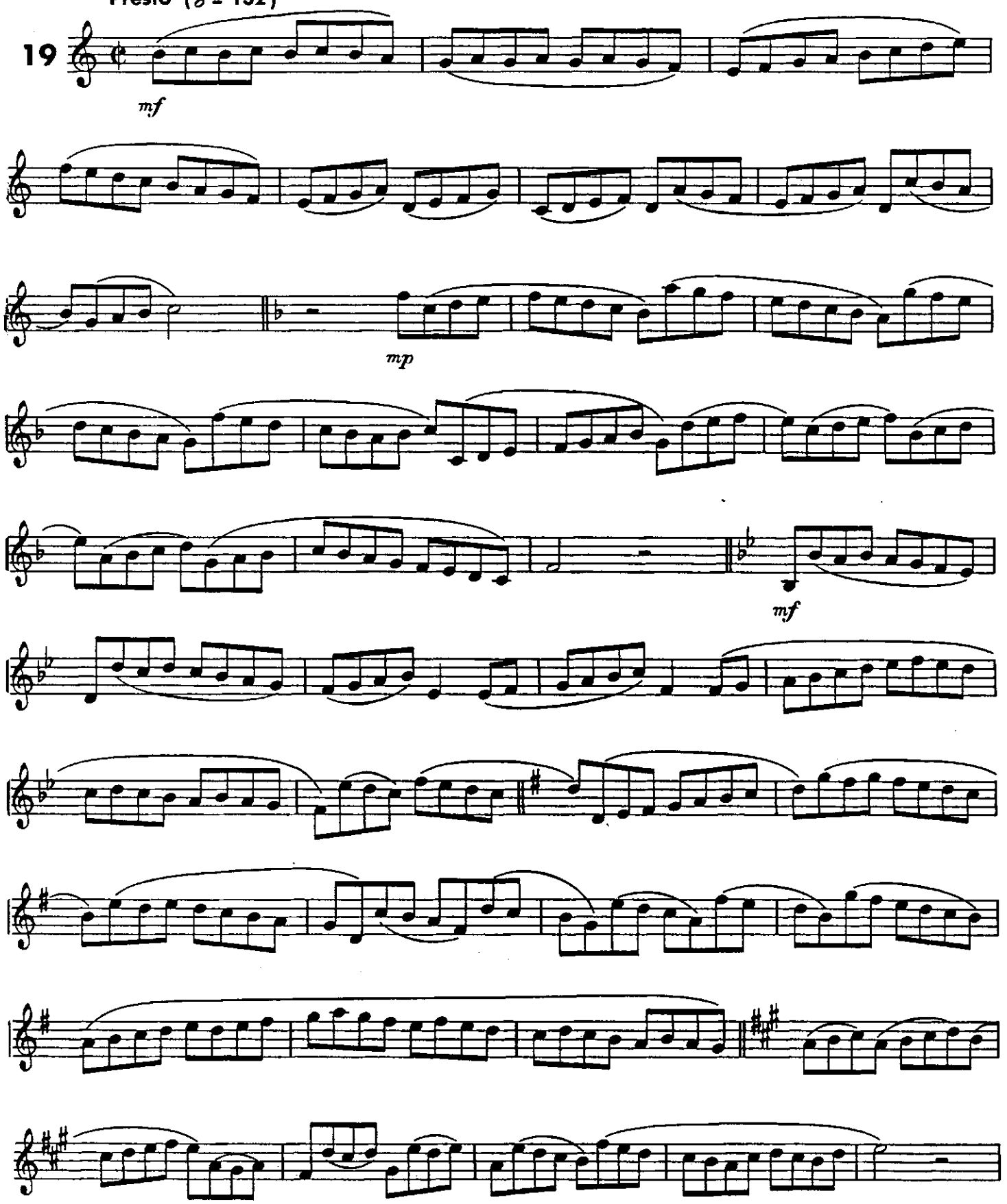

18
12/8
p-f

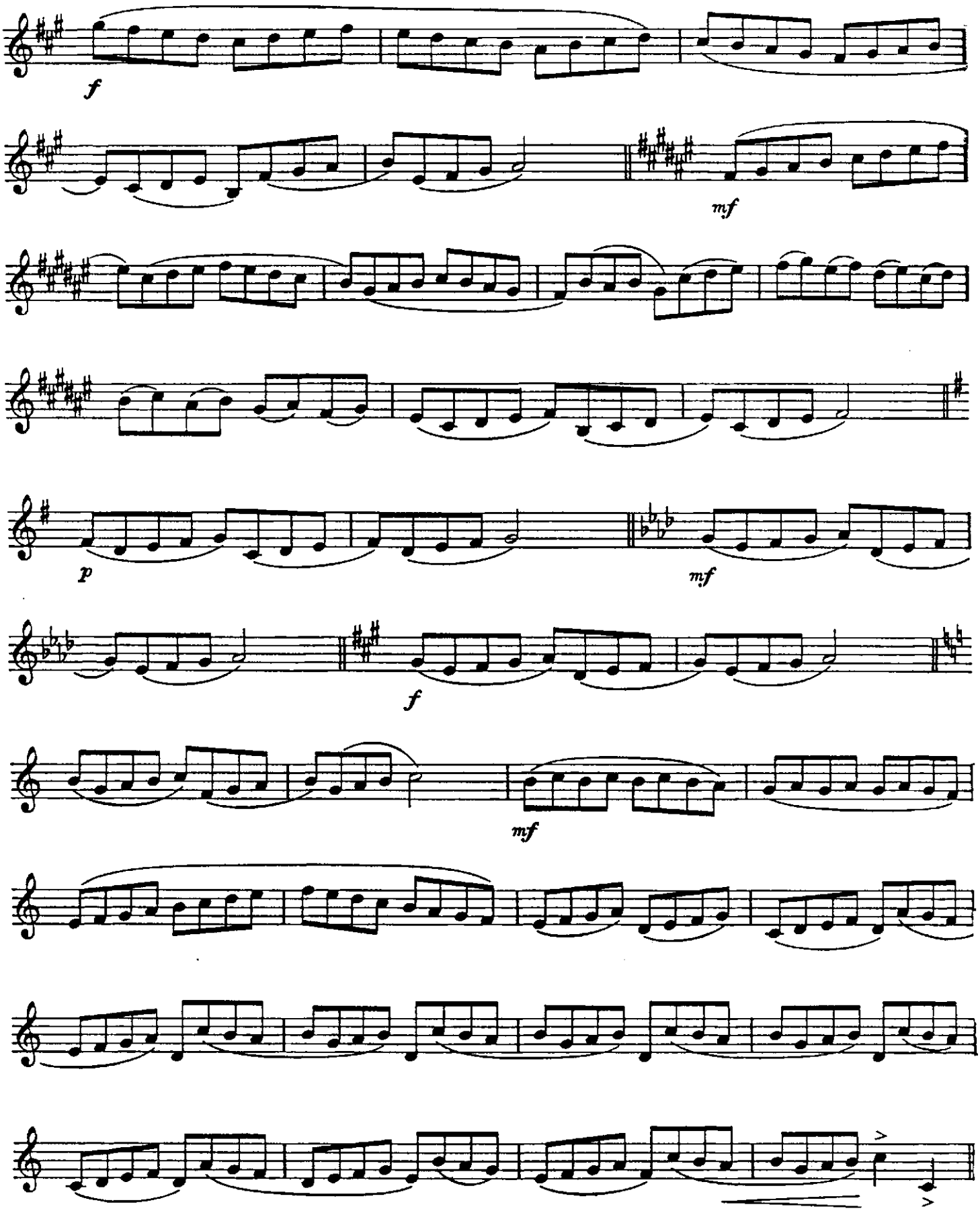


Major Scale Etude

Presto (♩ = 132)

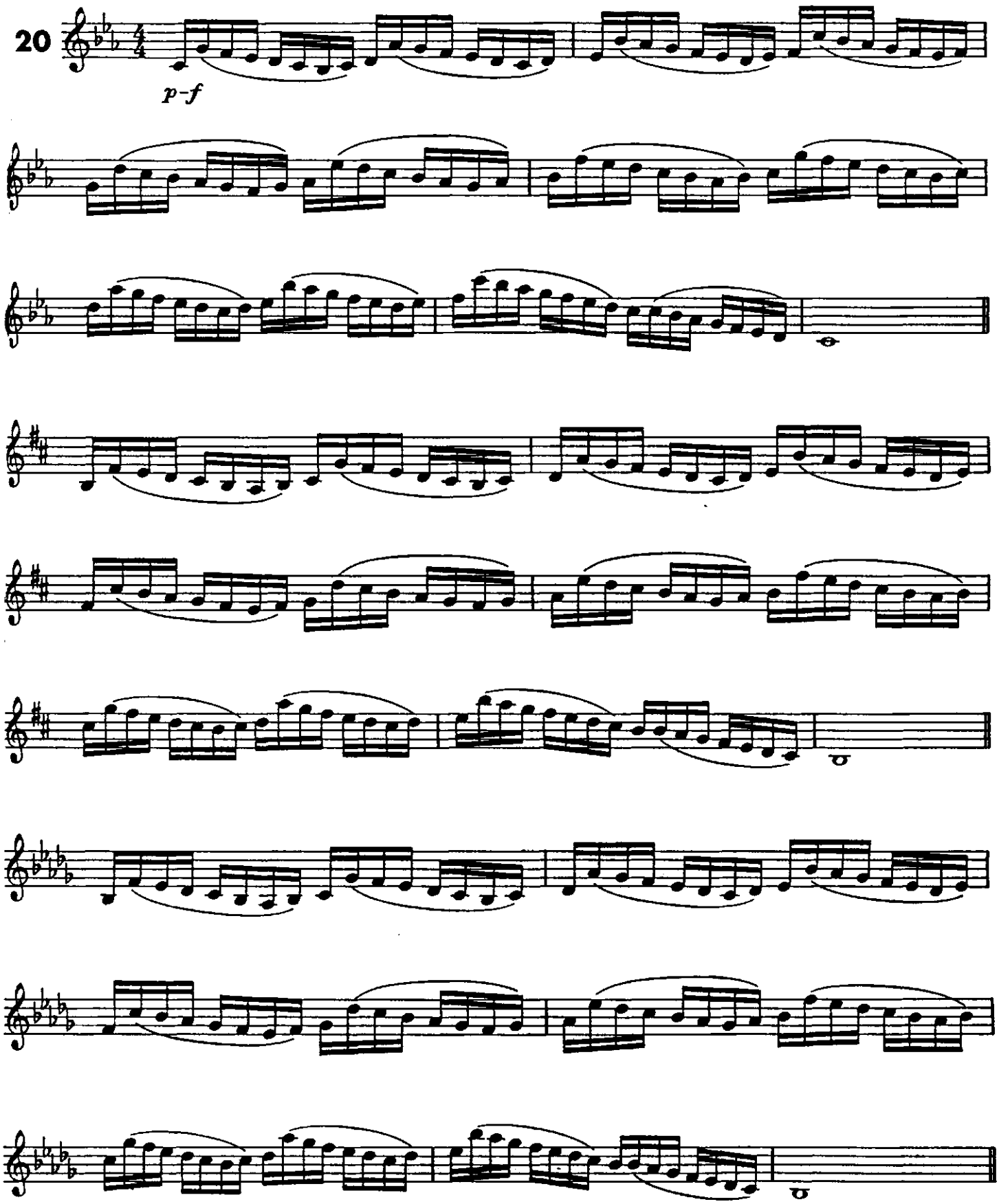
19

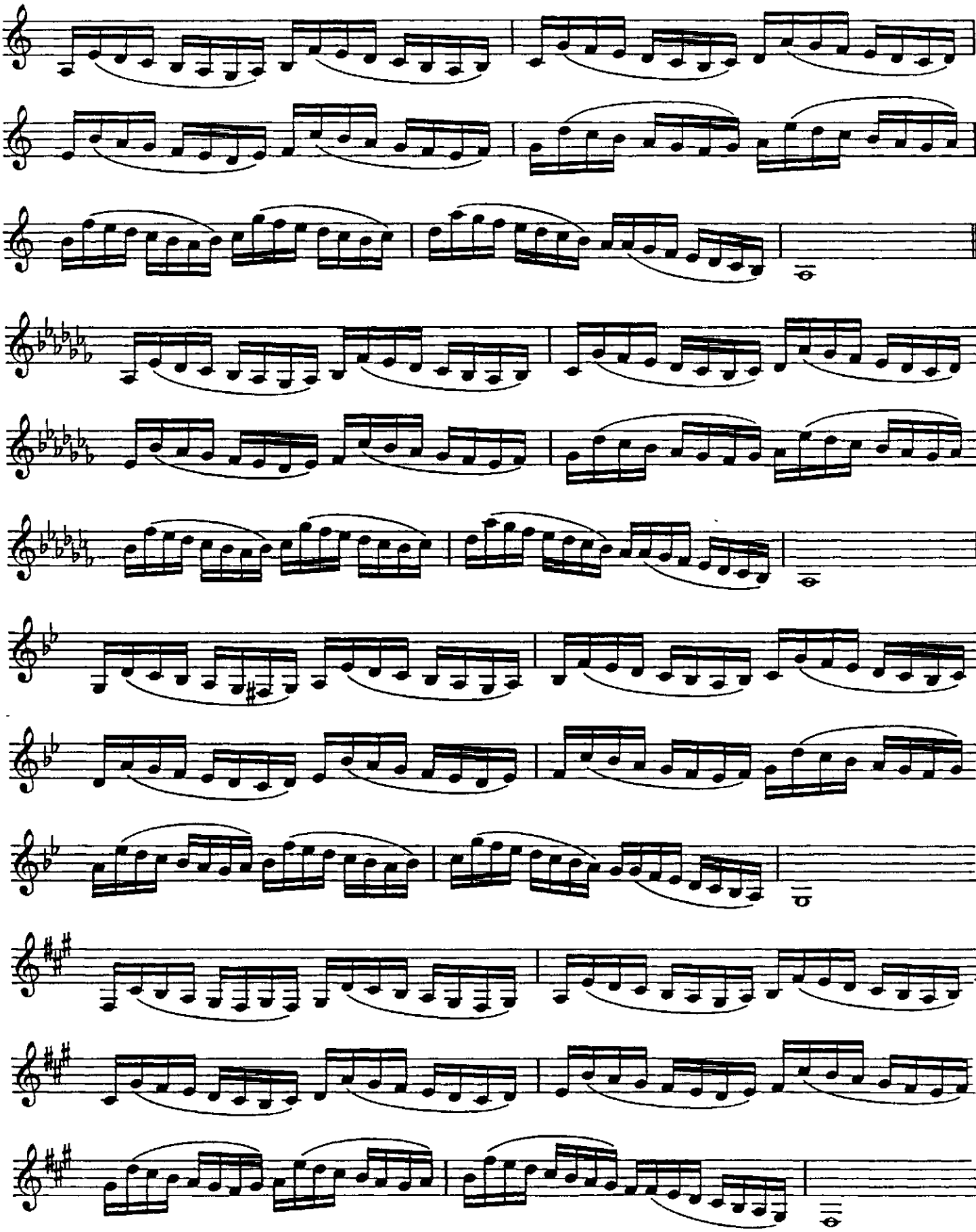


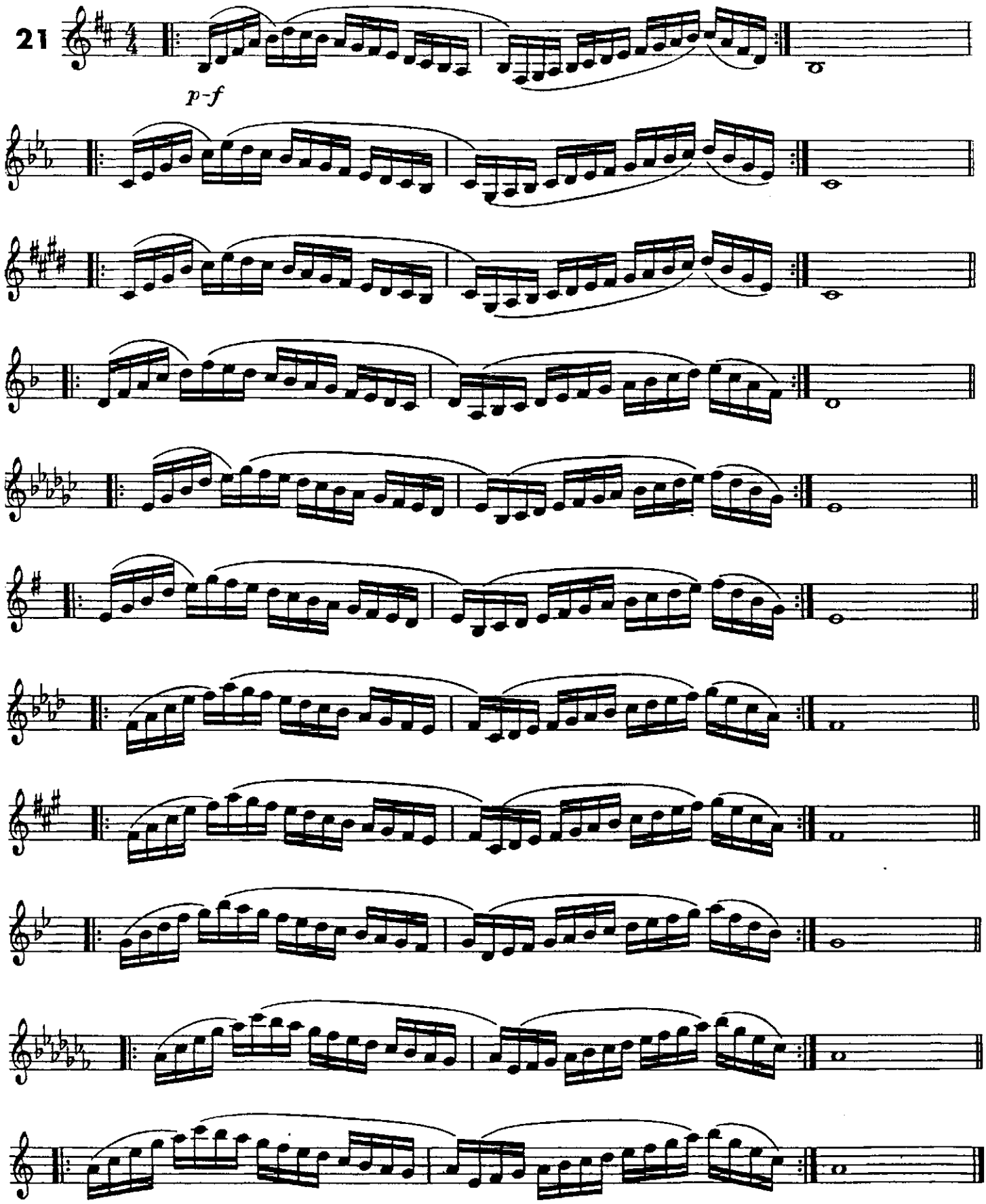

f
mf
p
mf
f
mf

Natural Minor

20

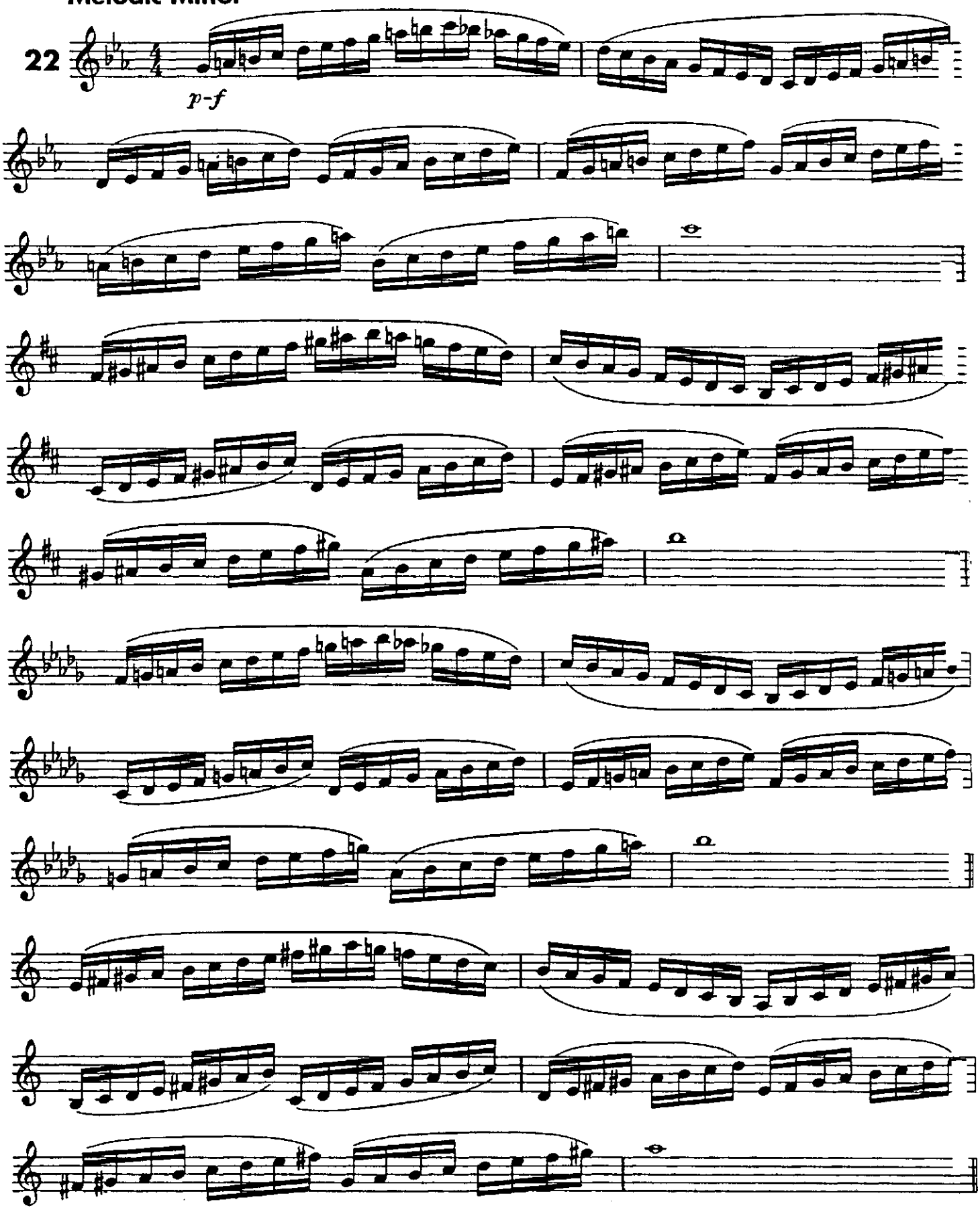


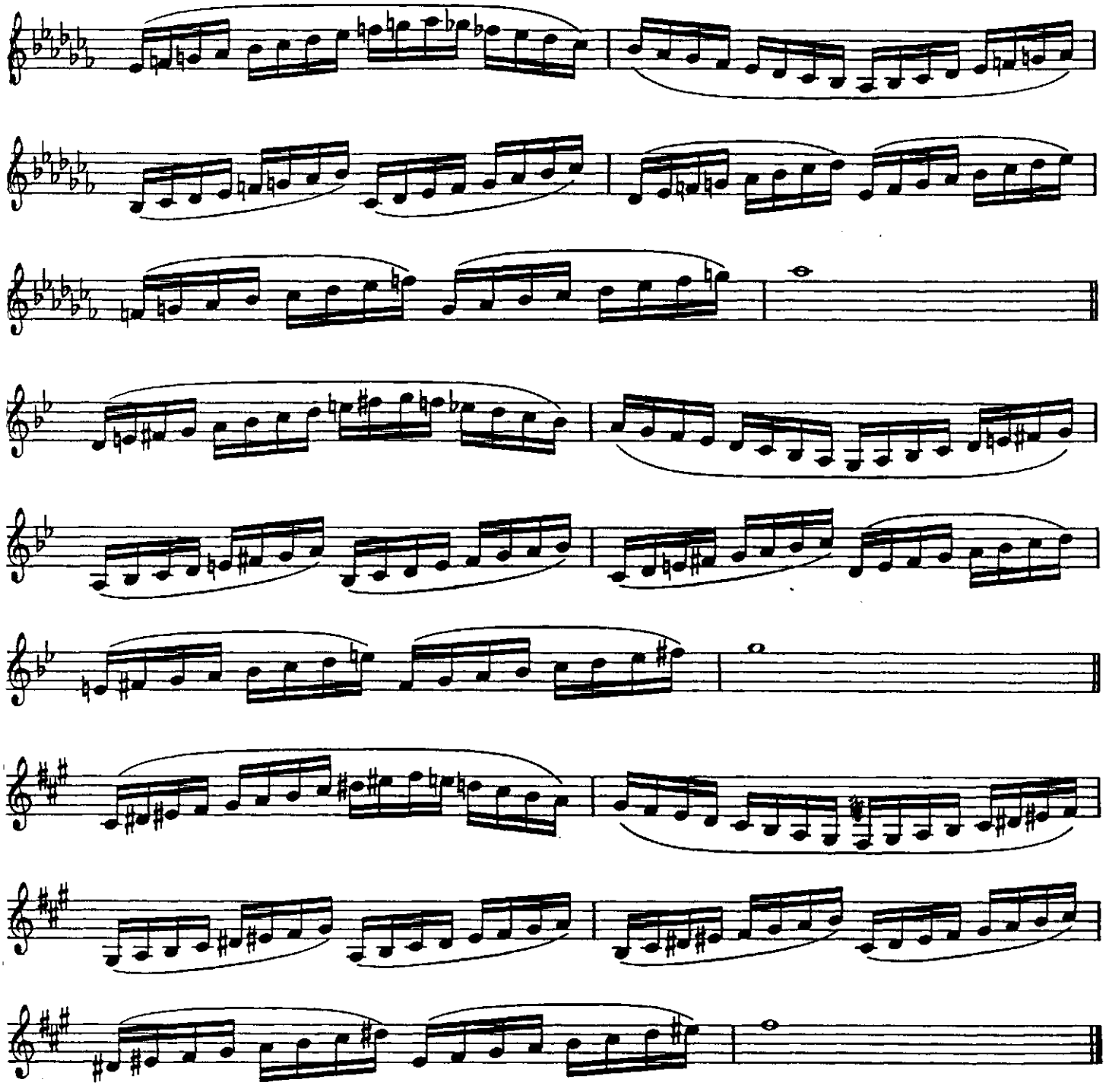



21
p-f

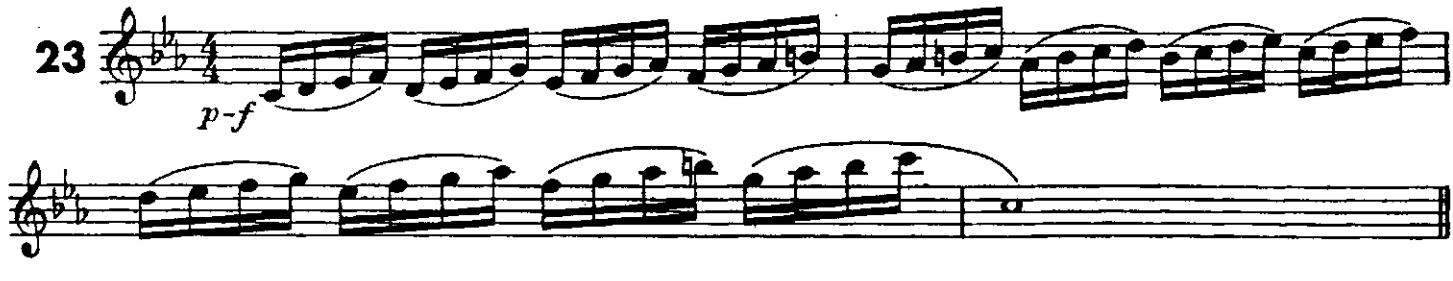
Melodic Minor

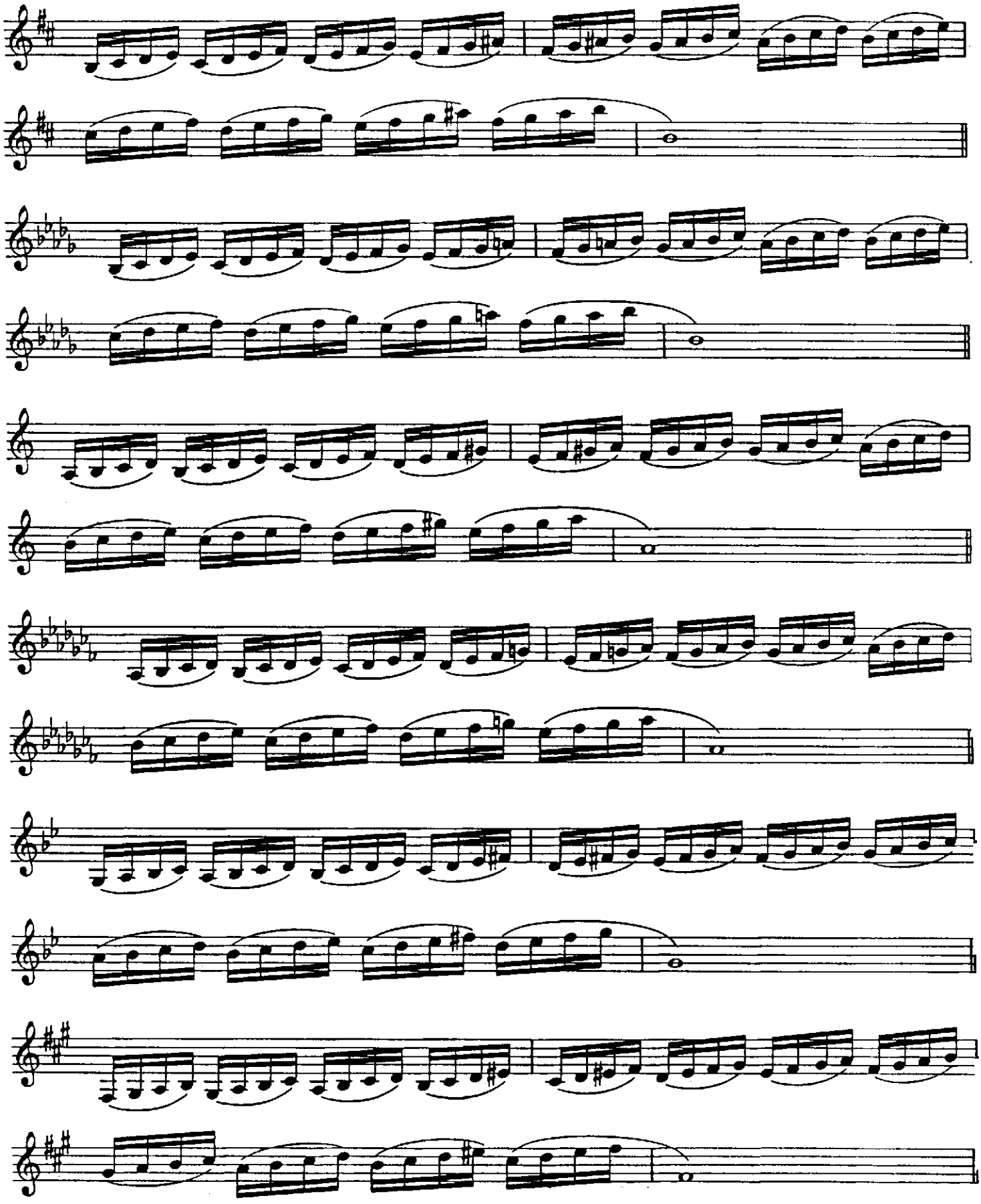
22

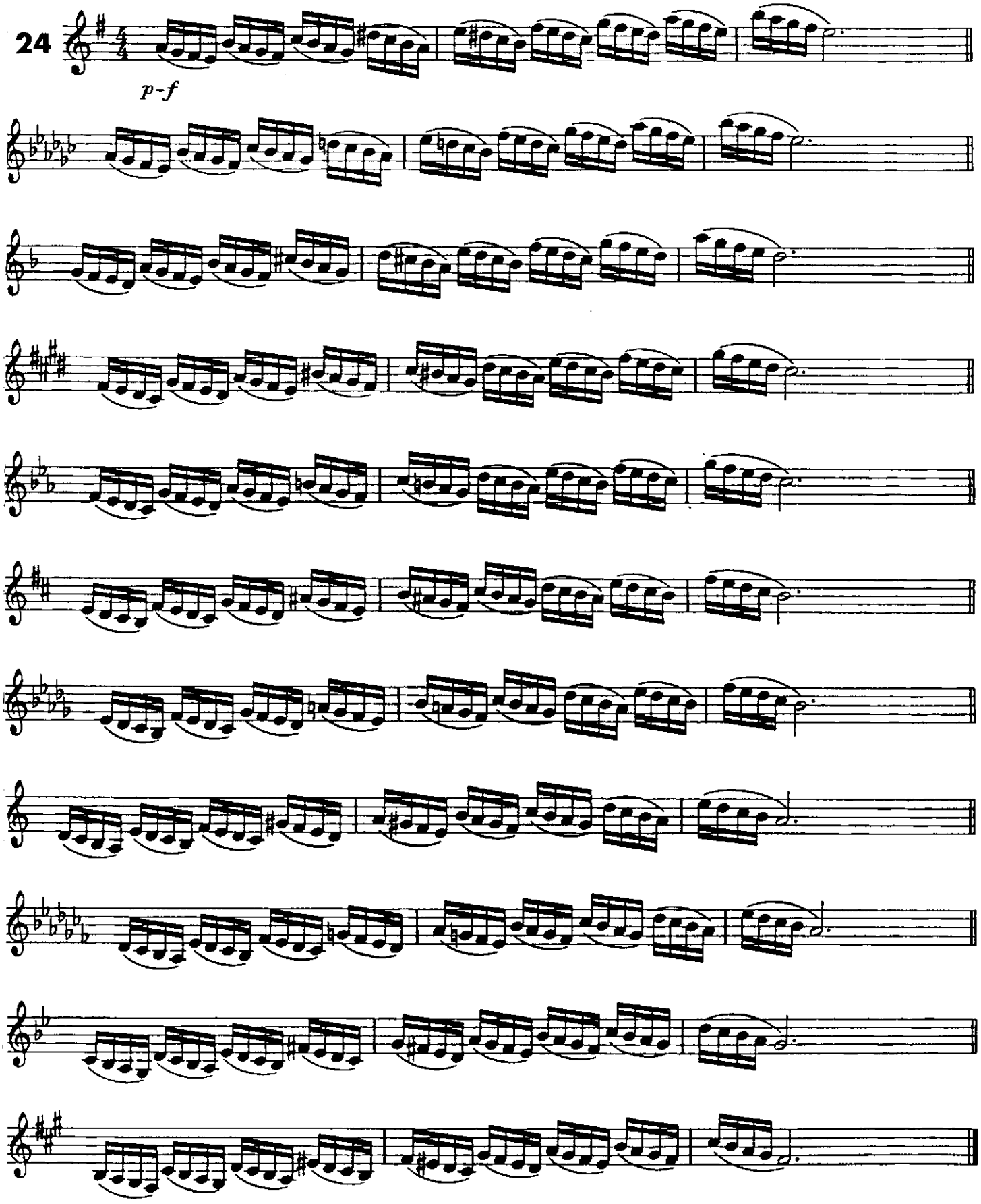




Harmonic Minor



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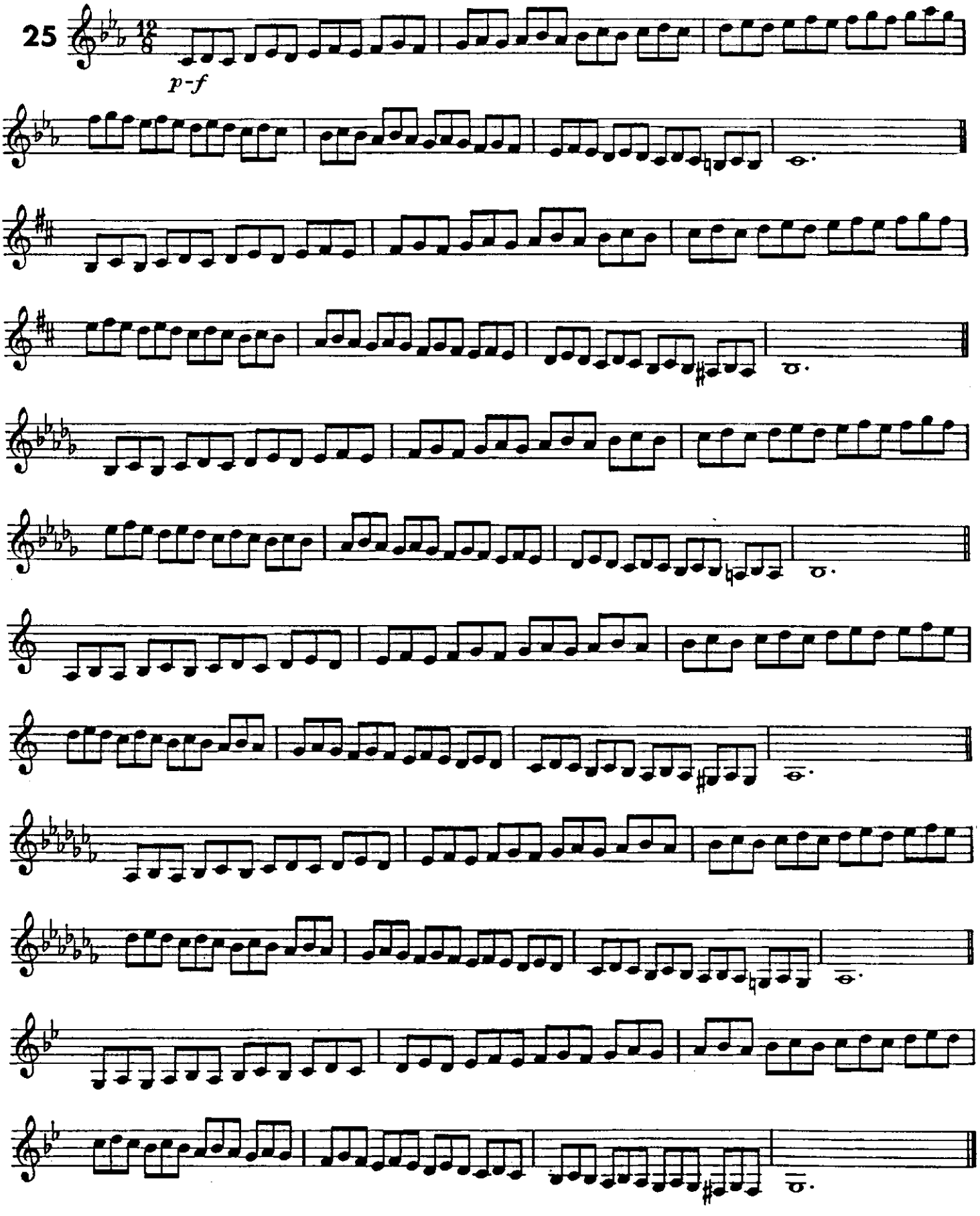
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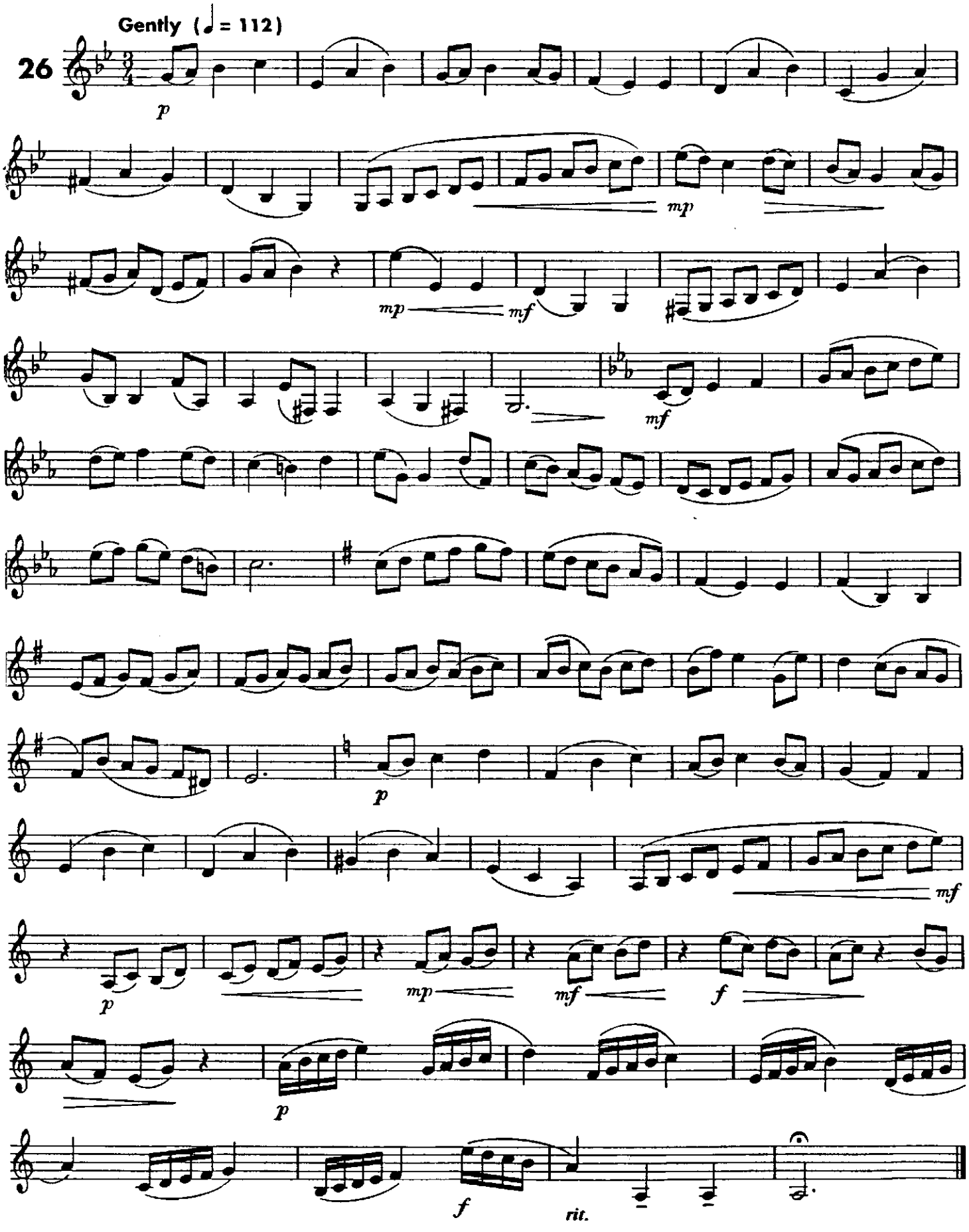
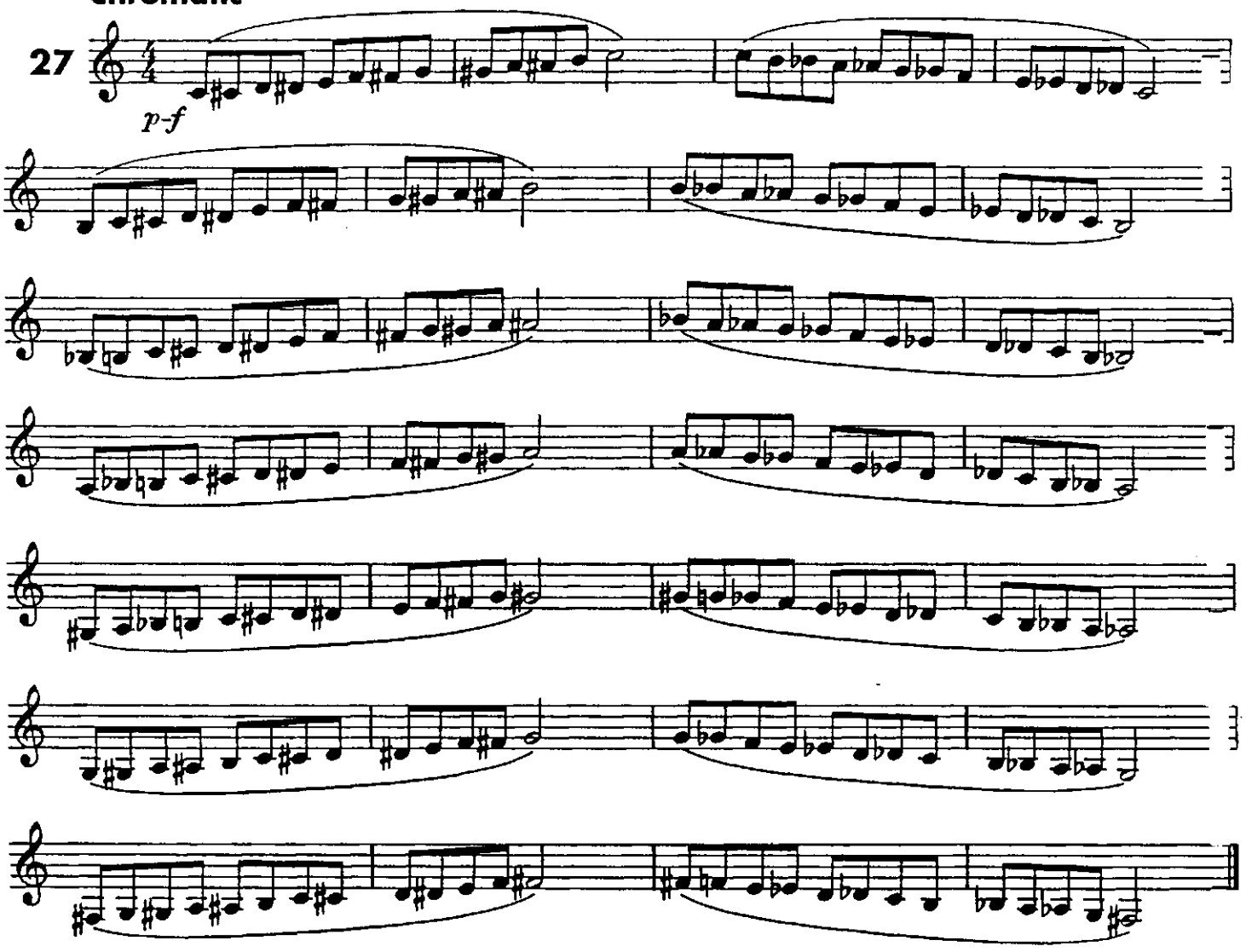
12/8
p-f

Minor Scale Etude



Chromatic

27



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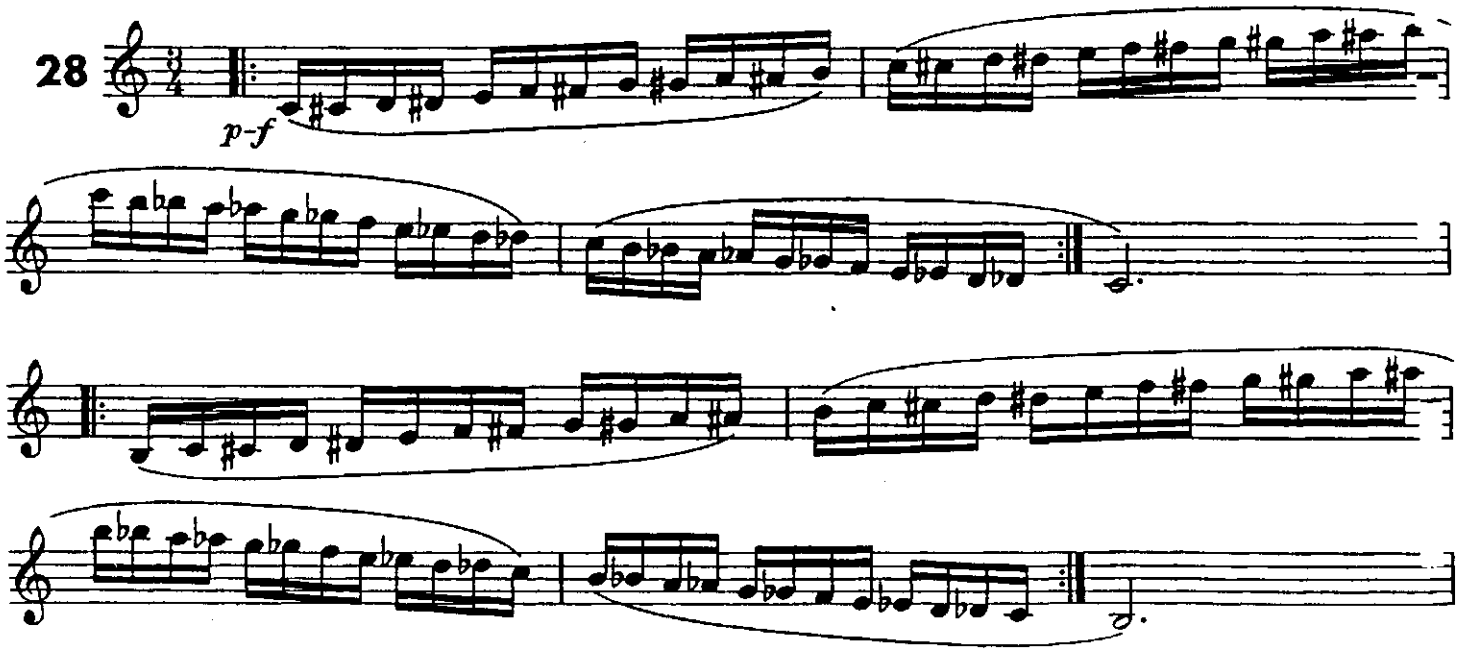

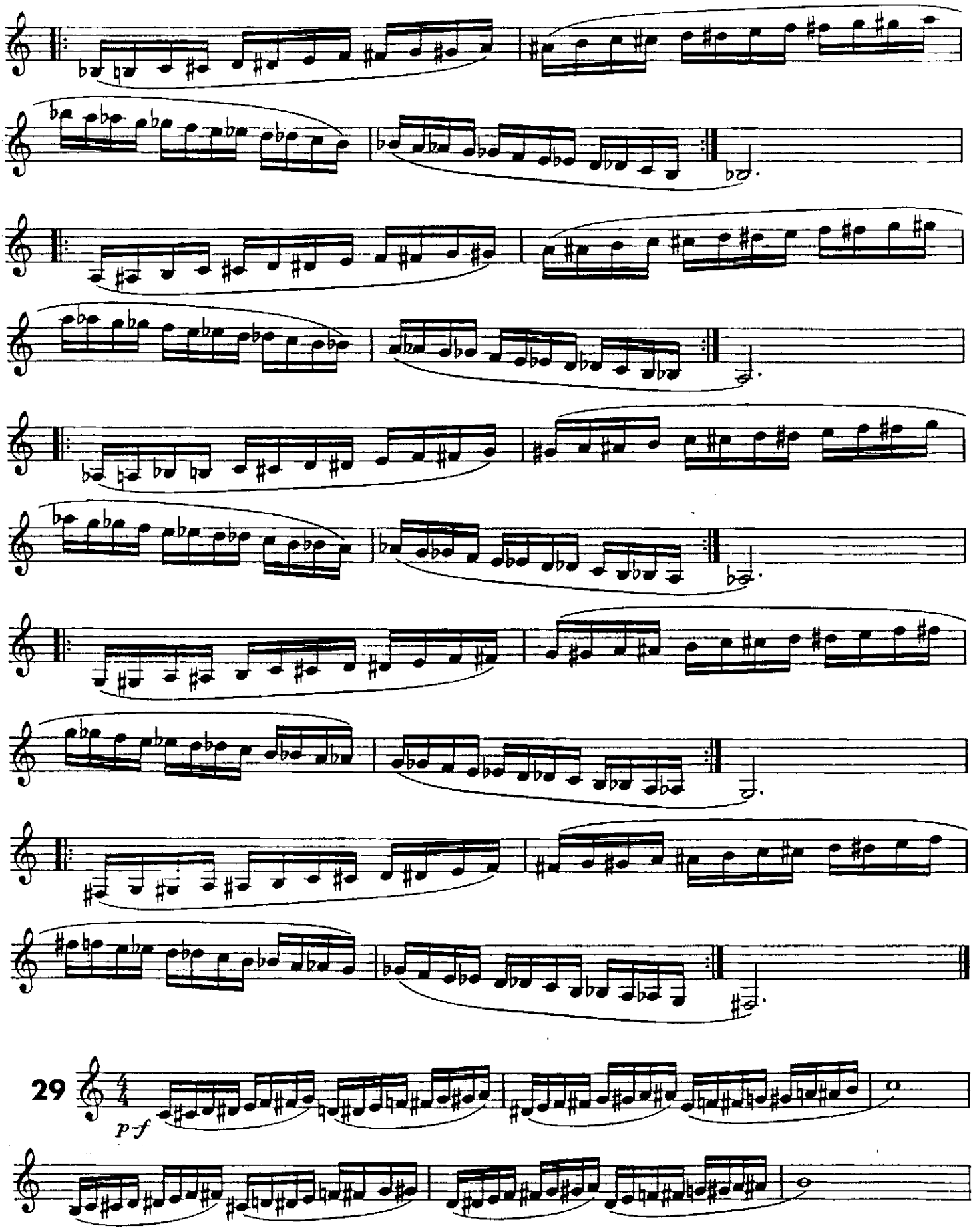
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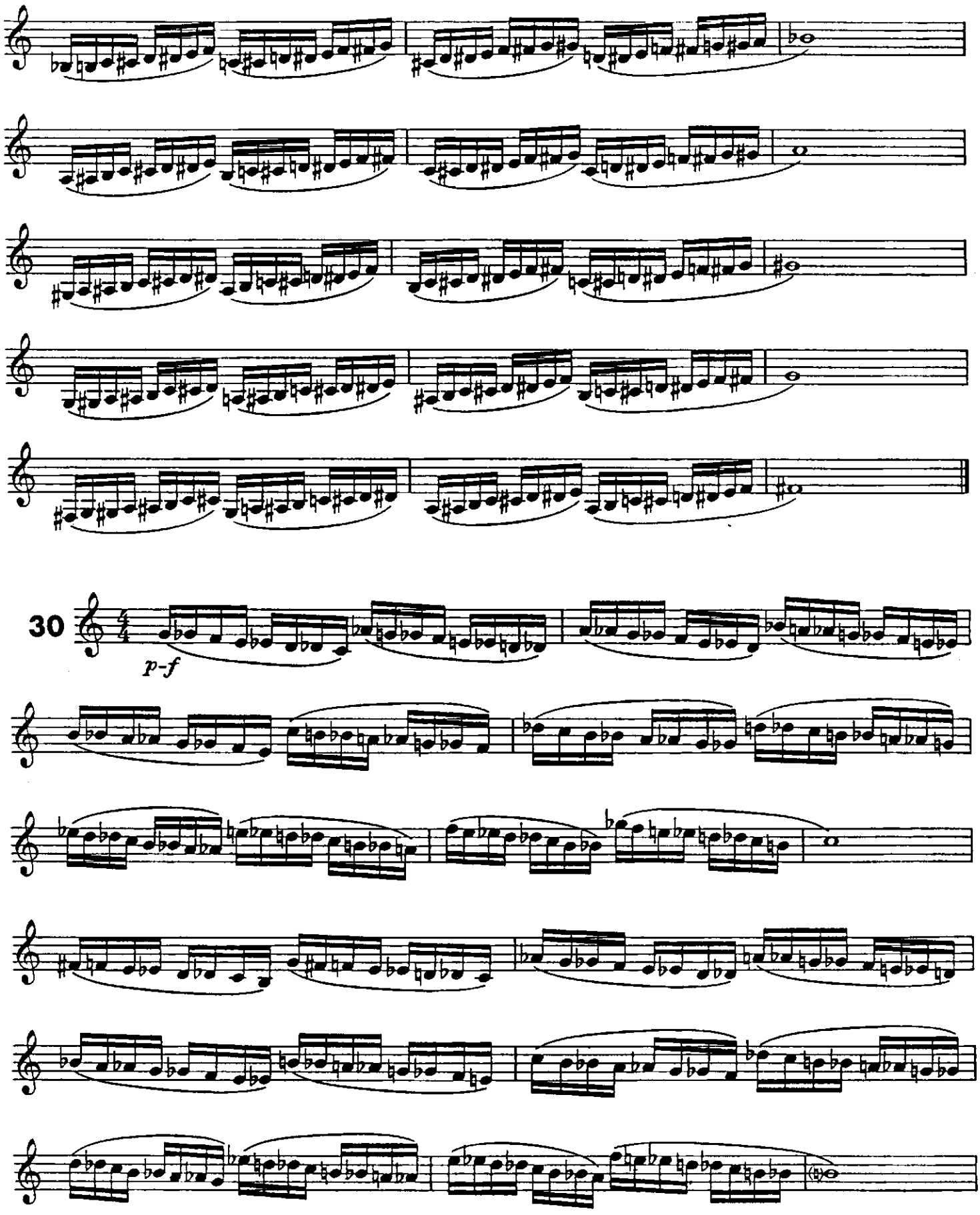
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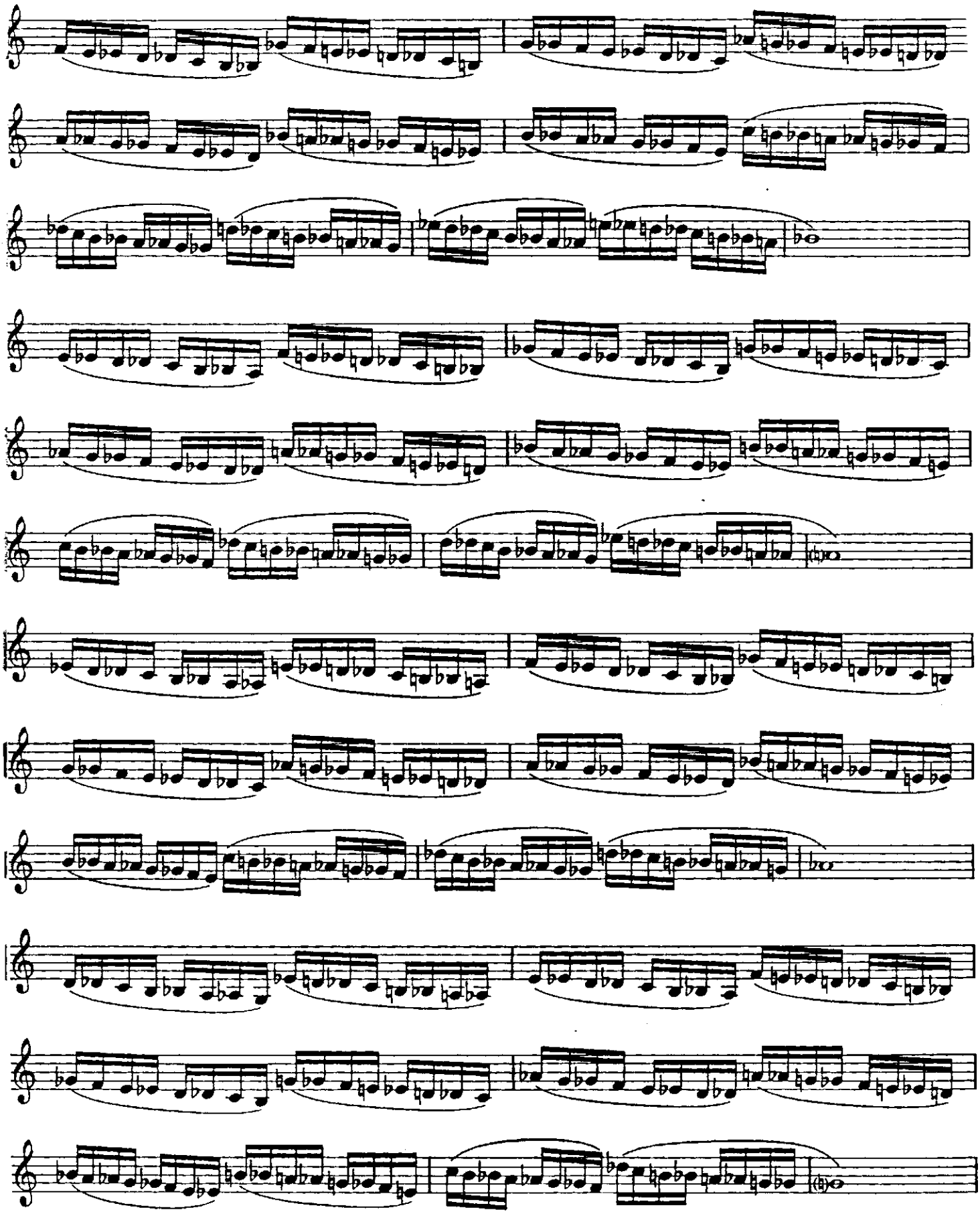
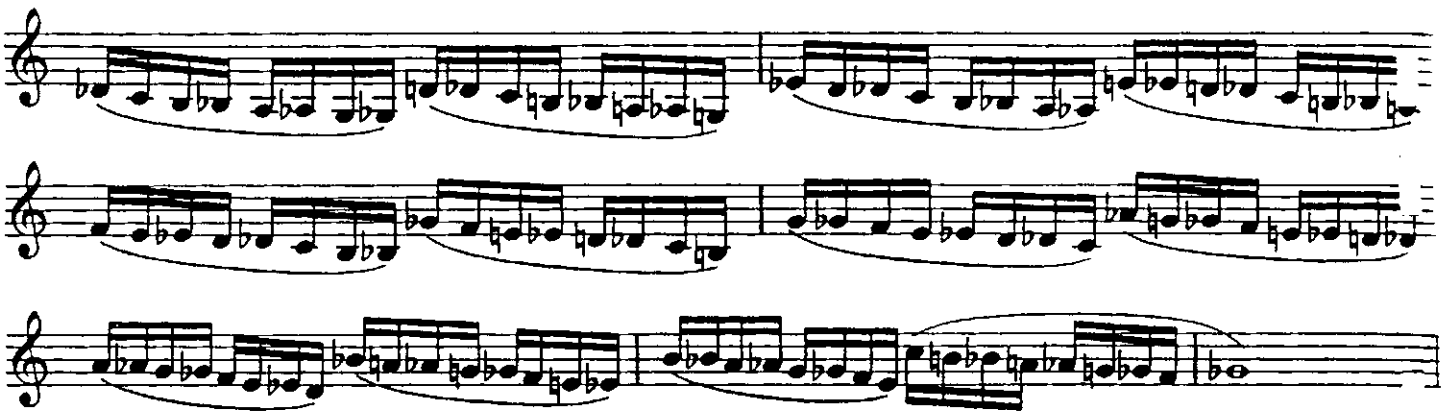
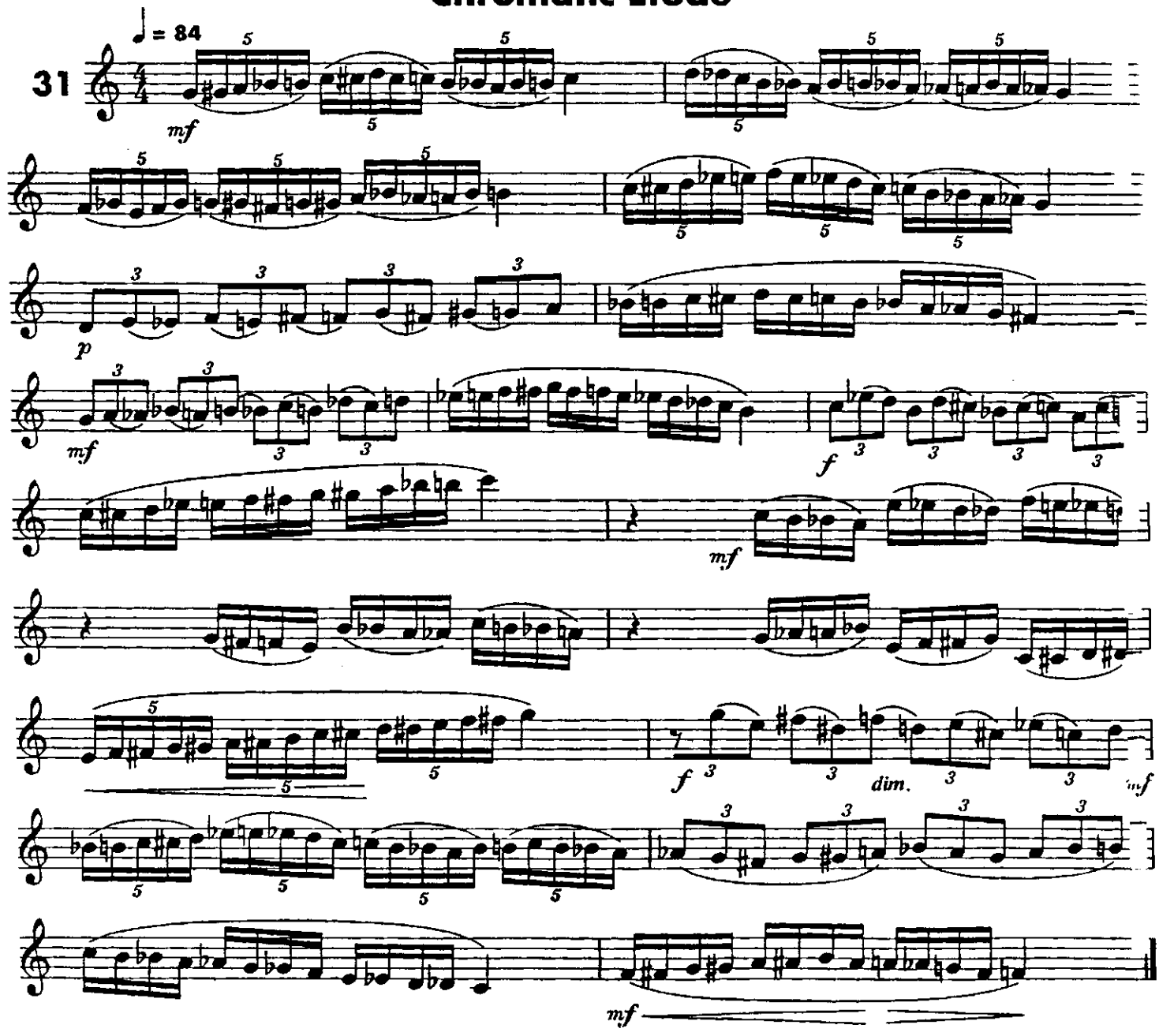


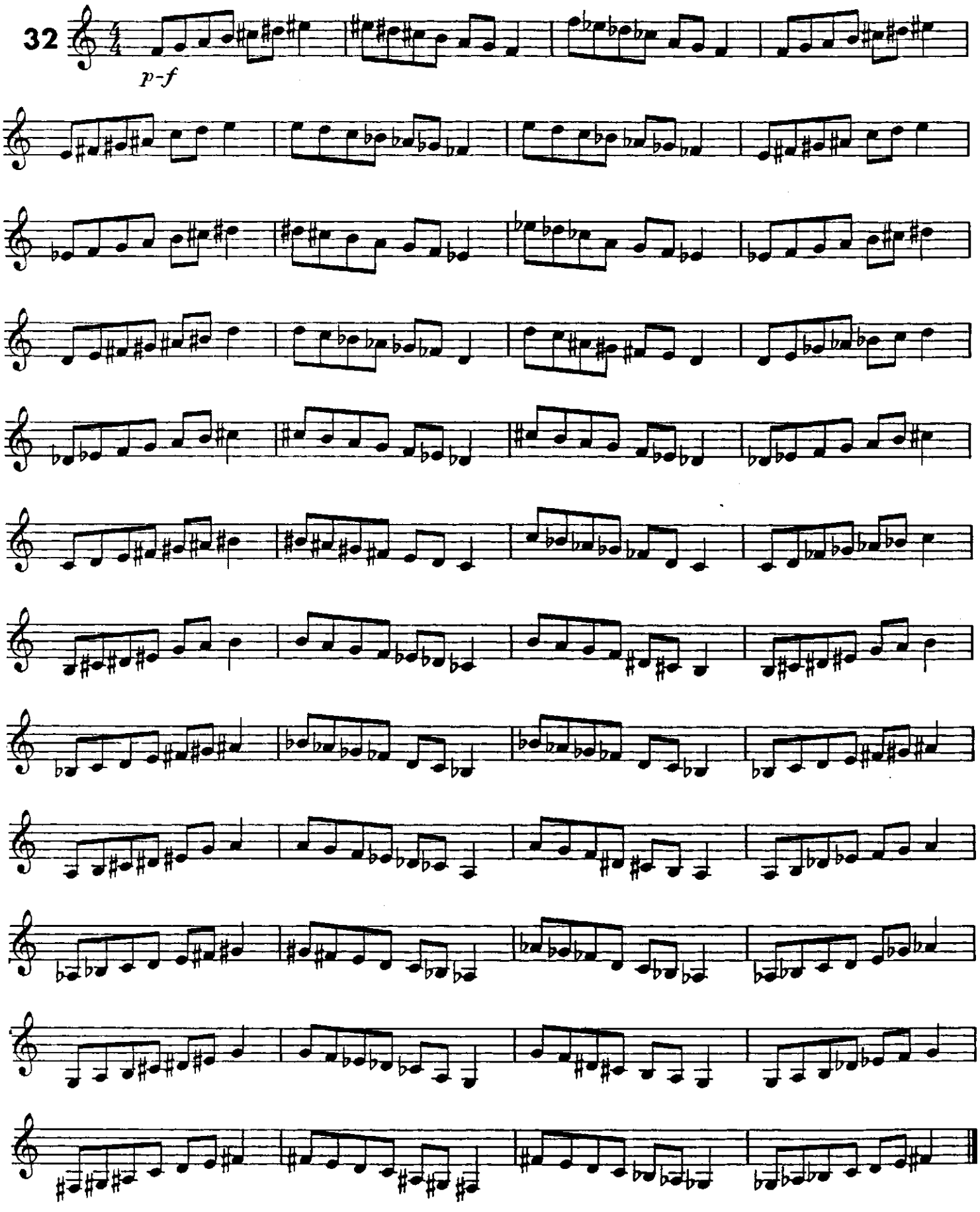


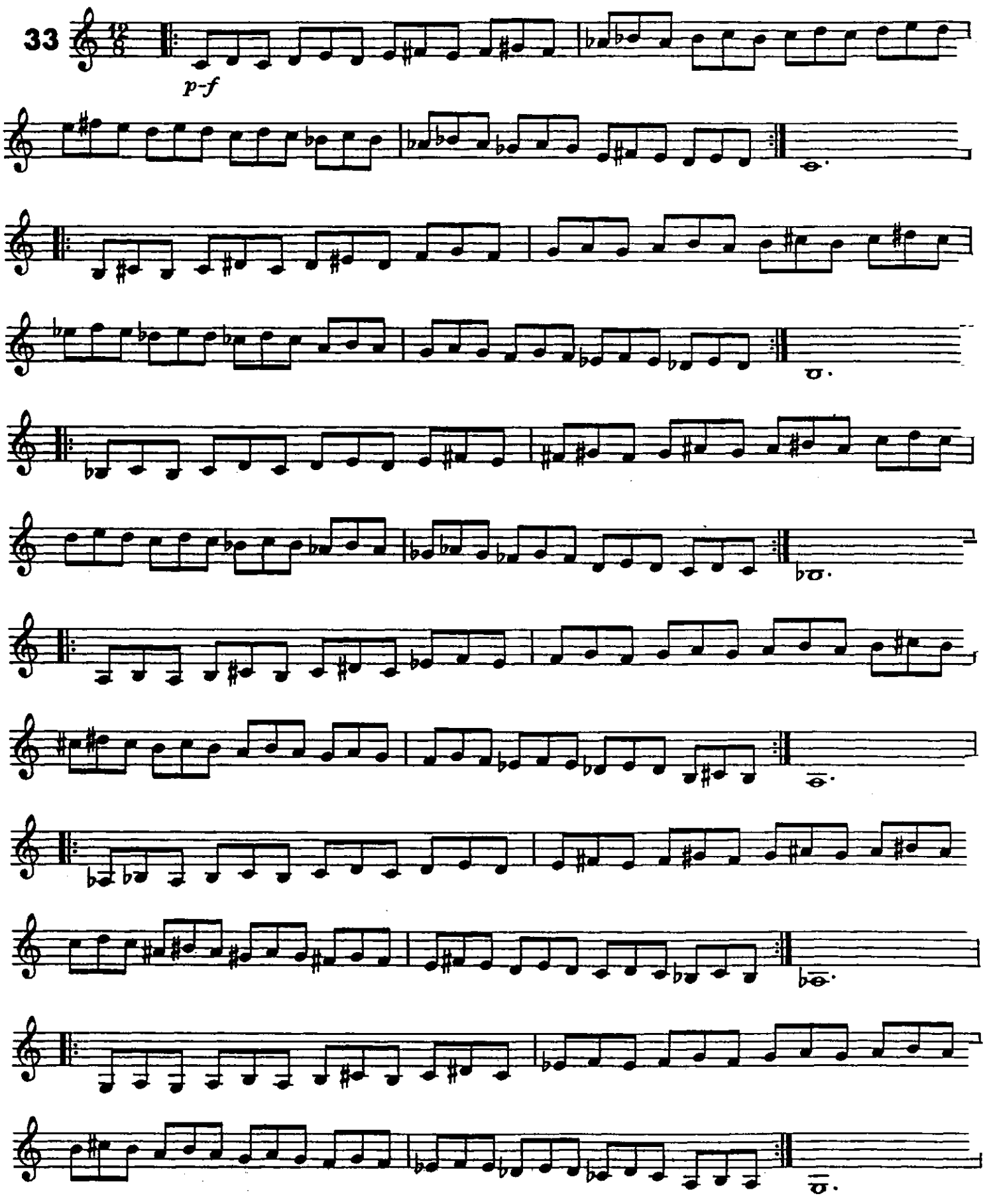
Chromatic Etude



Whole Tone

32

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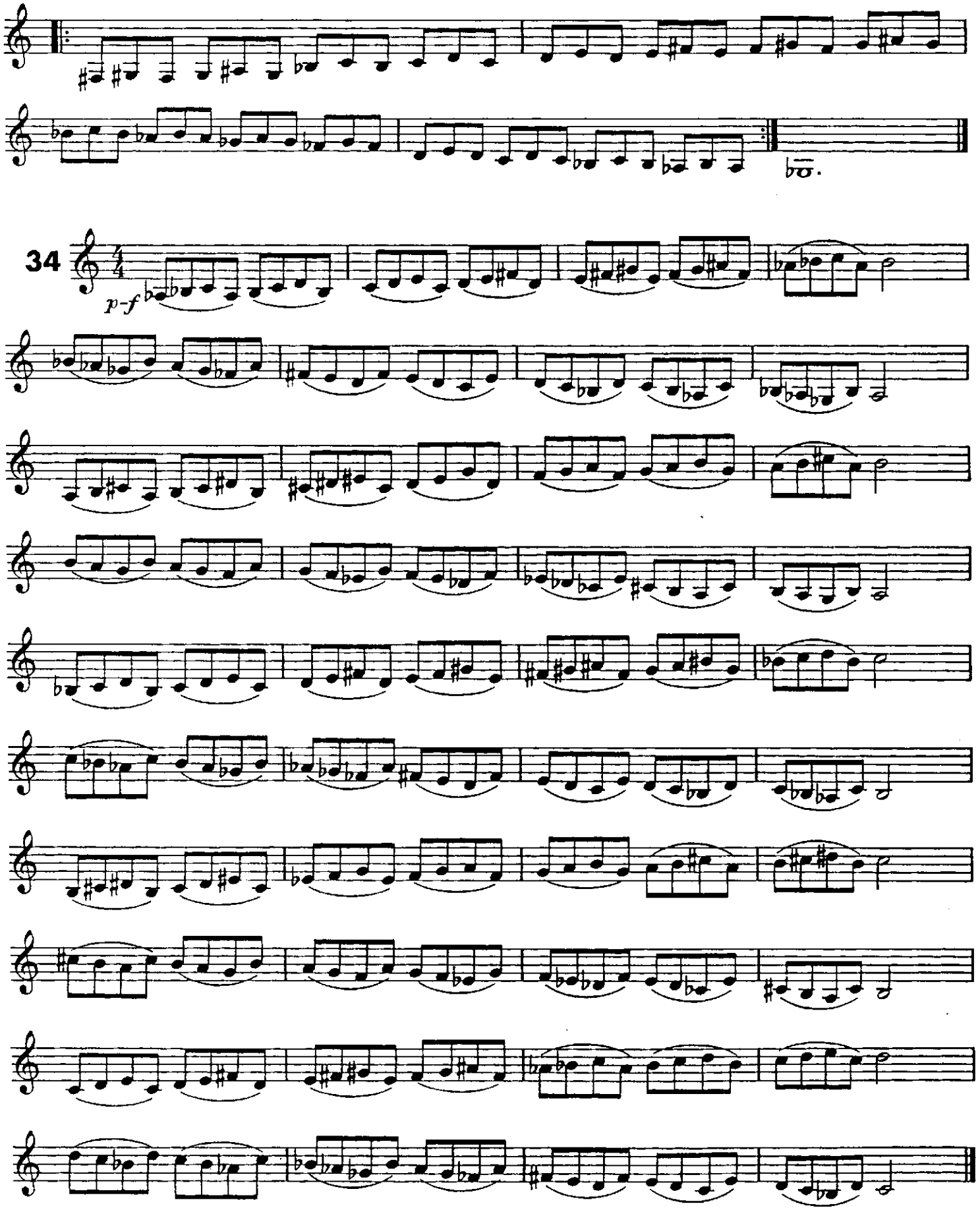
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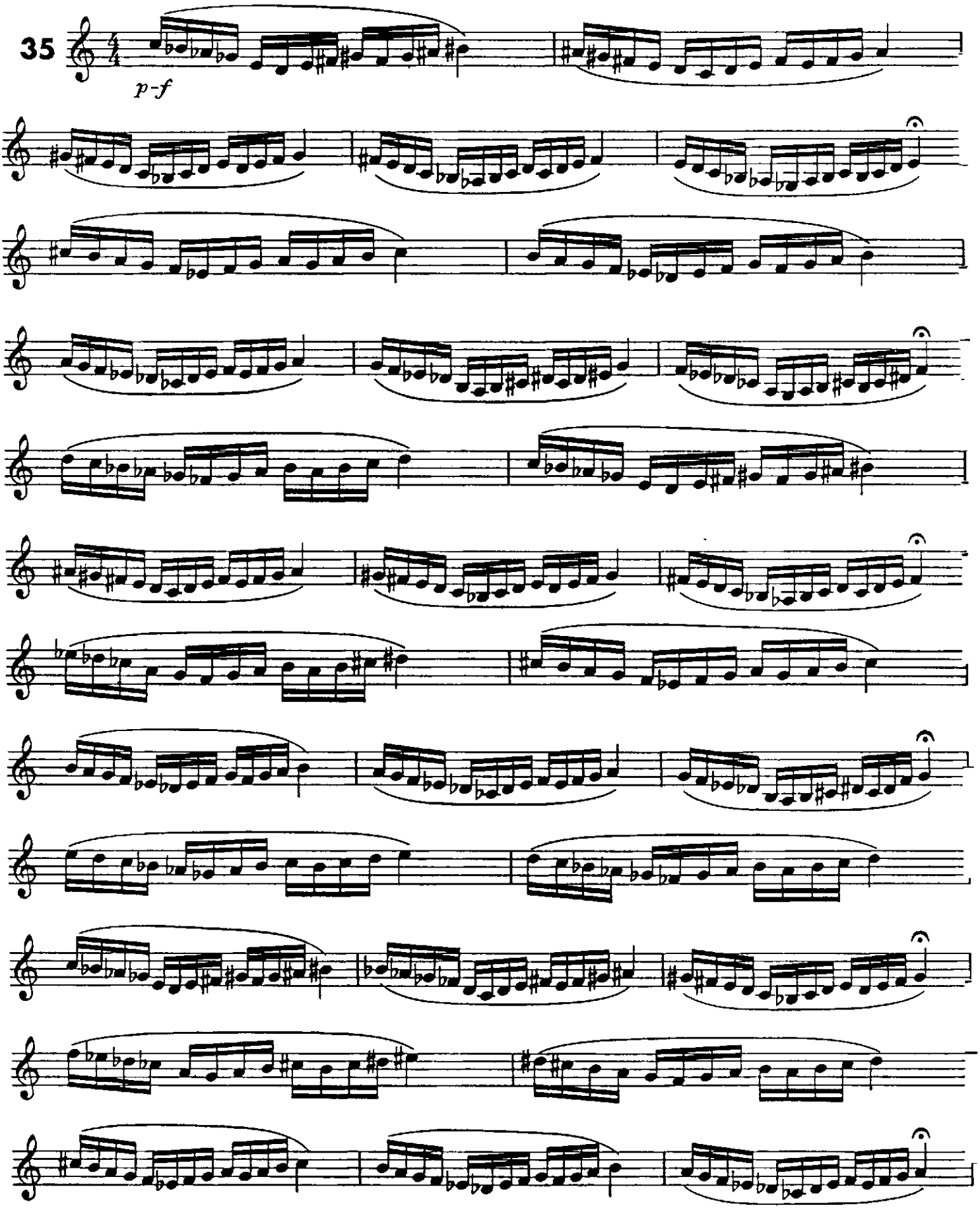
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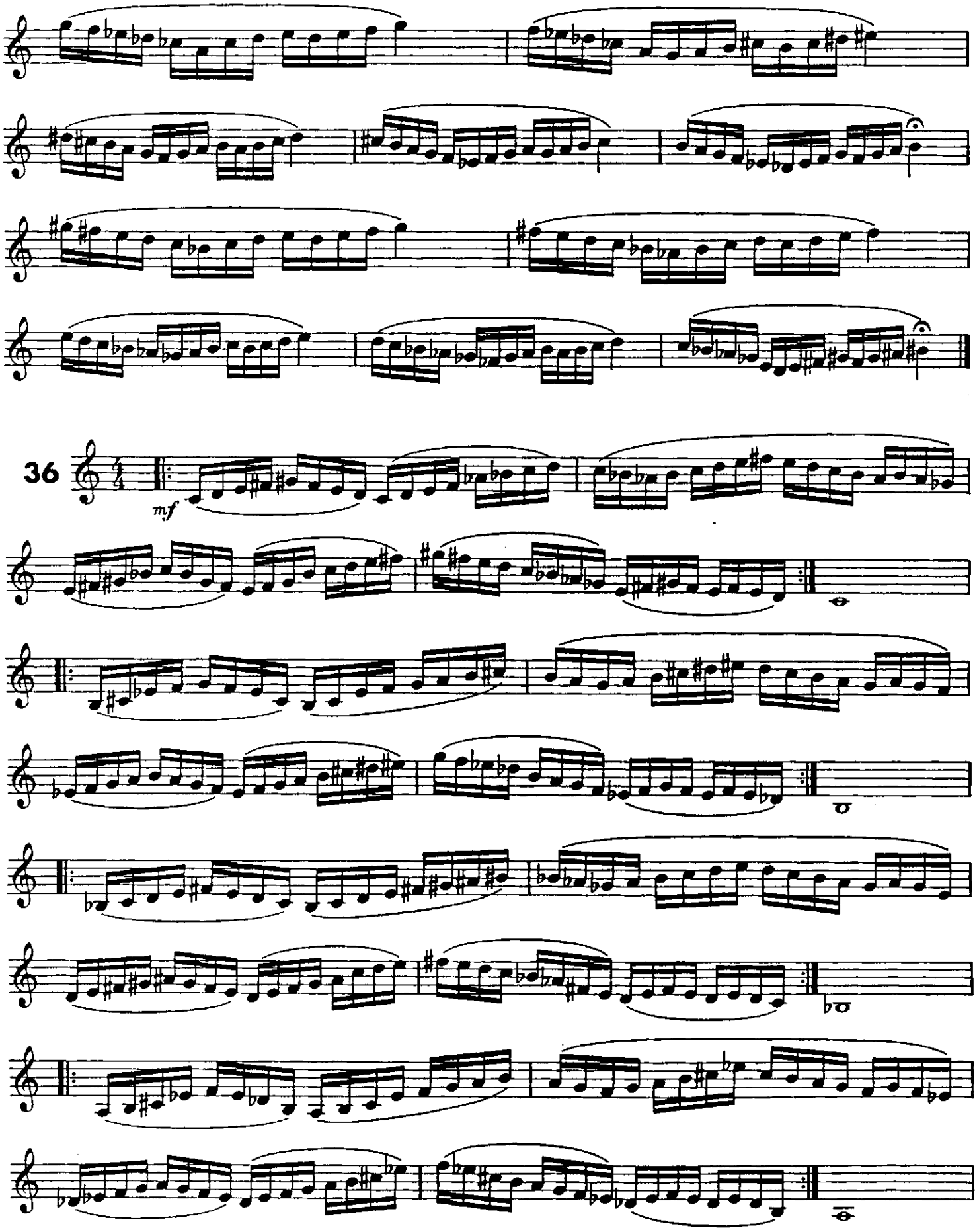
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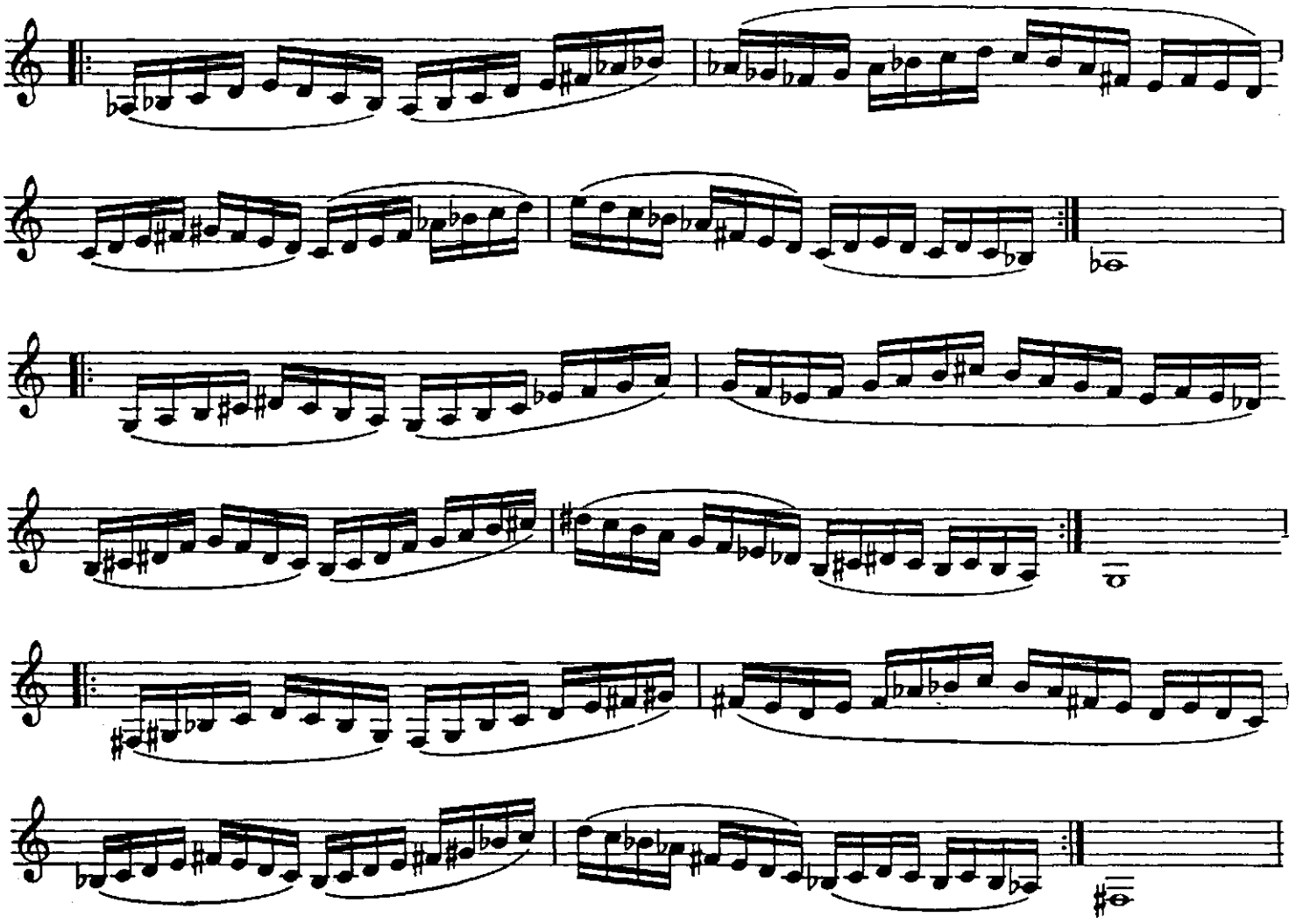
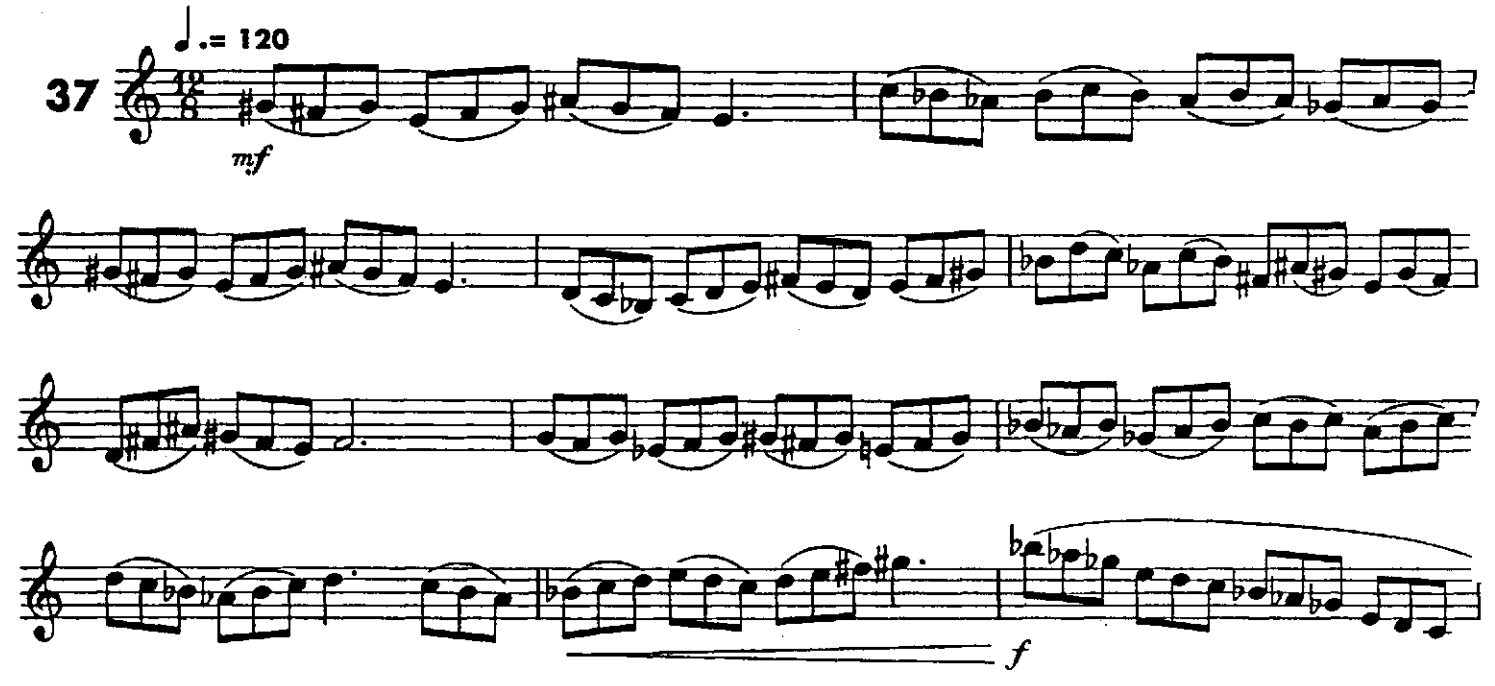
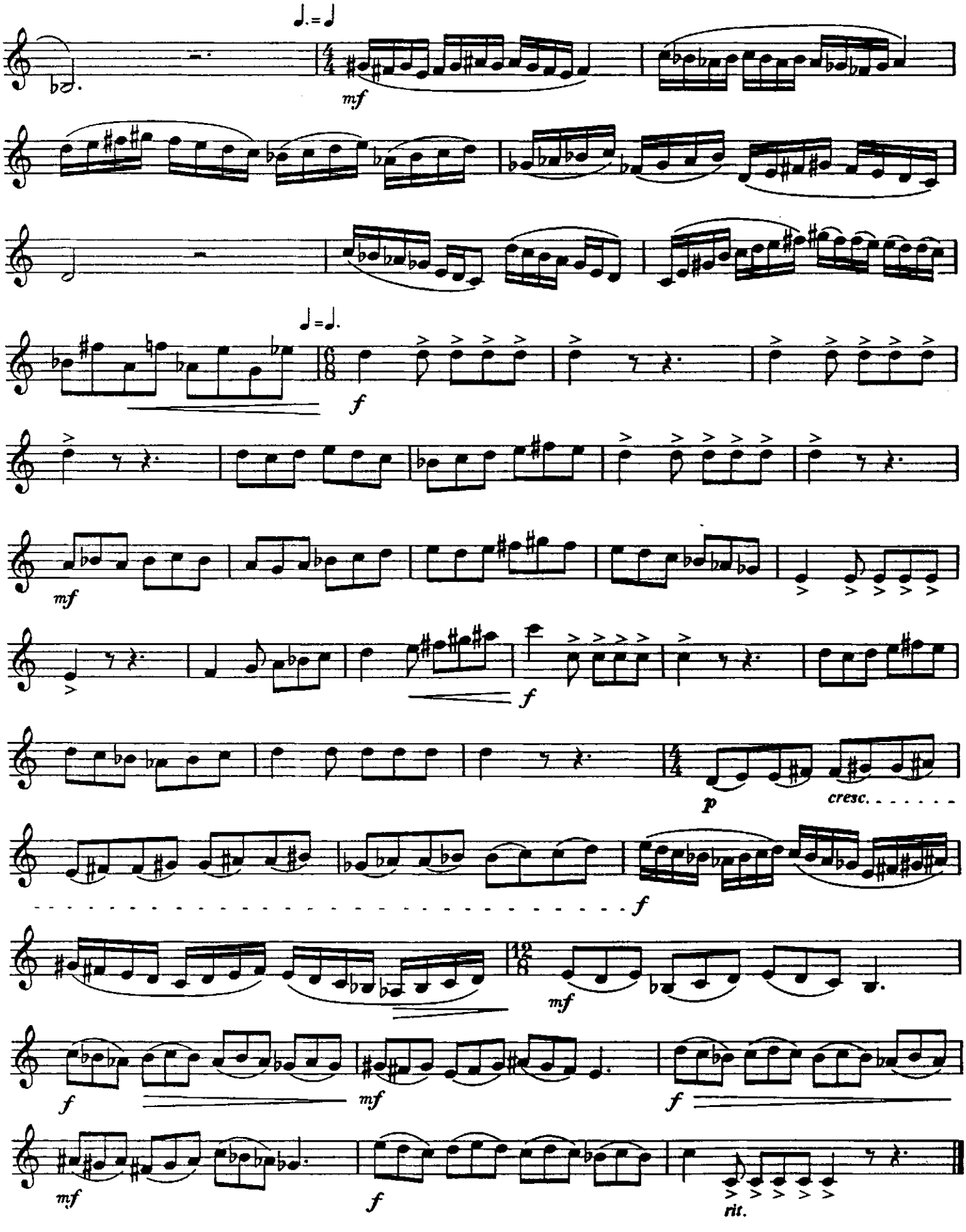
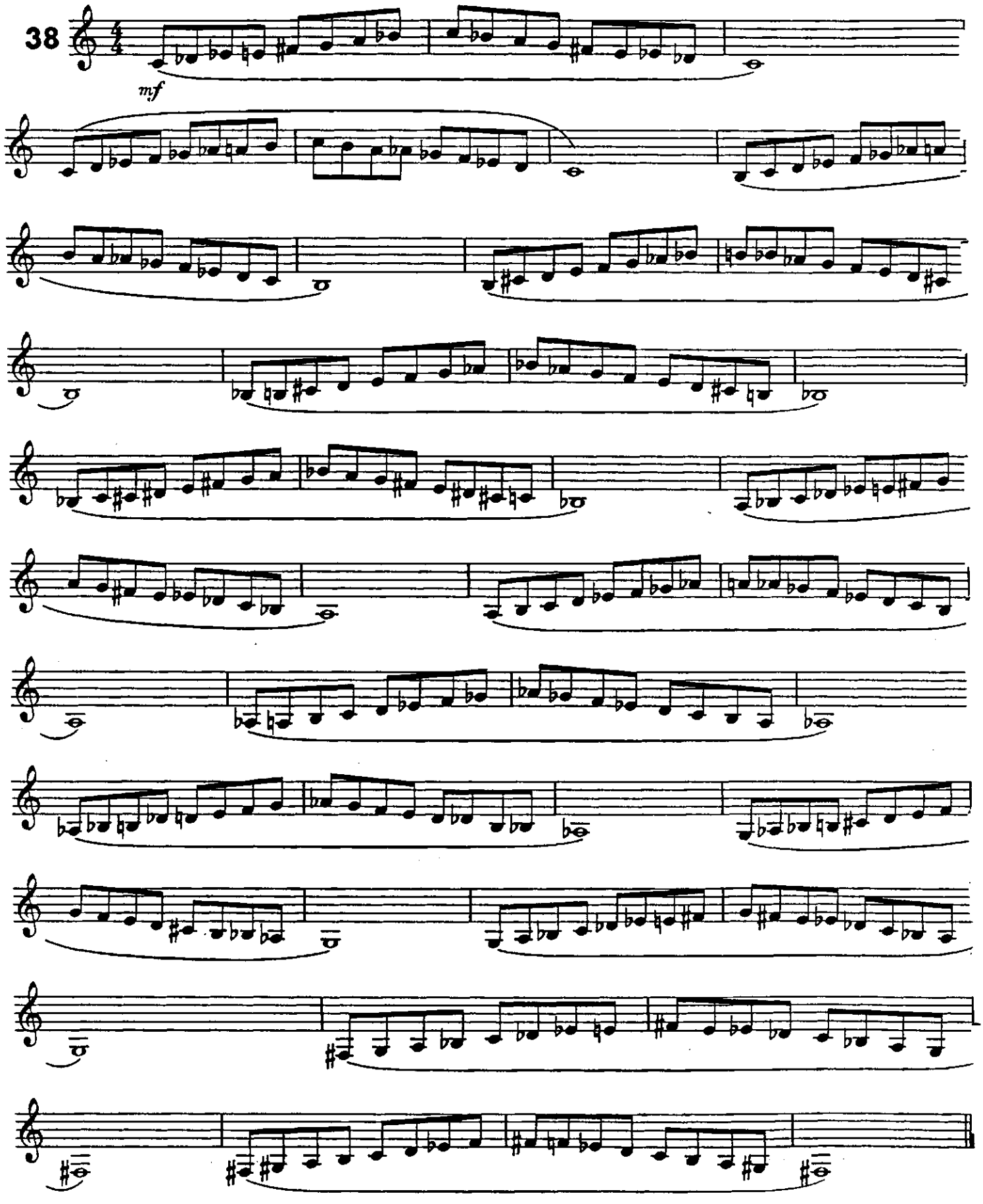


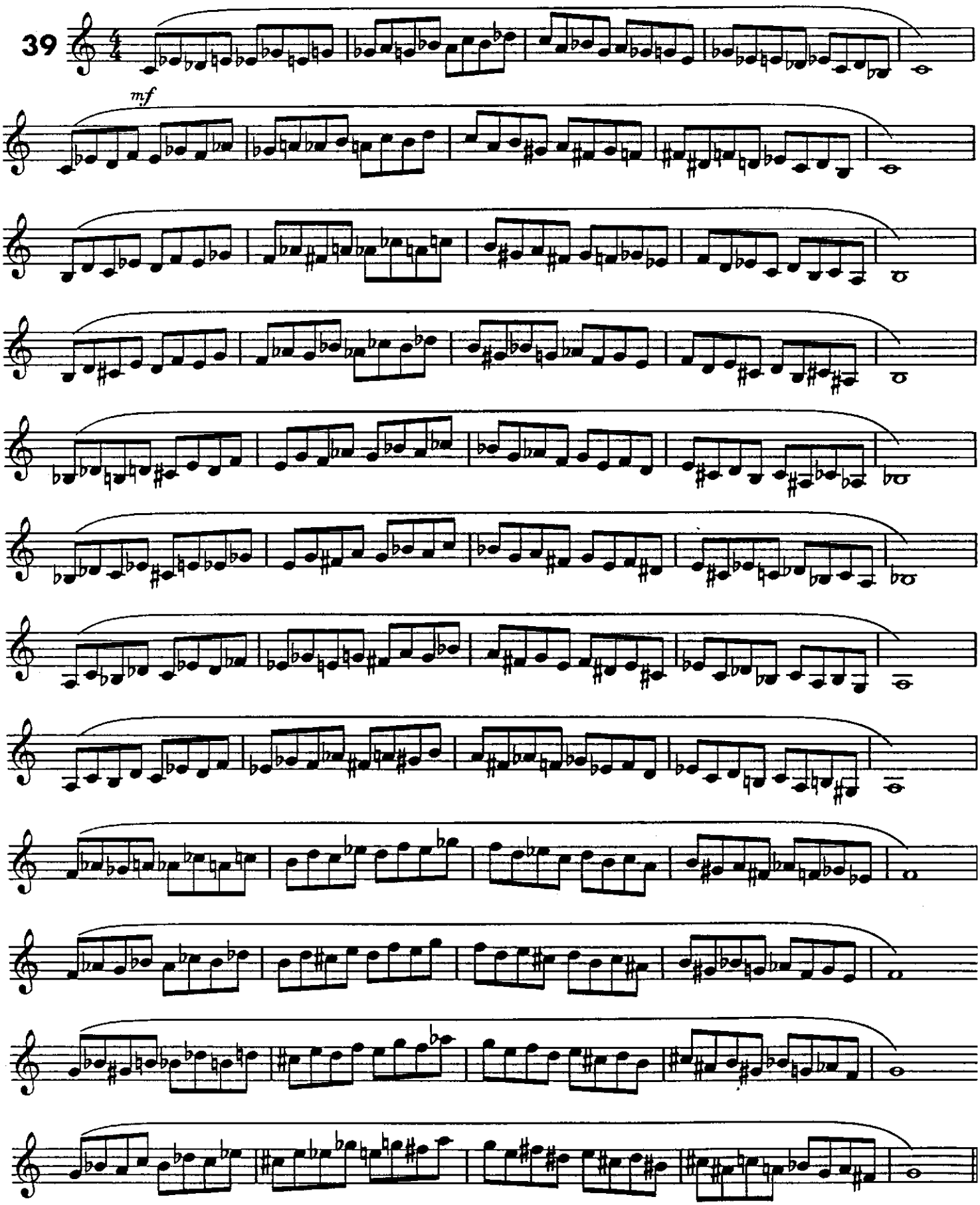
Whole Tone Etude




mf
f
mf
f
p
cresc.
f
mf
f
mf
f
mf
f
rit.

Diminished (Whole Step—Half Step / Half Step—Whole Step)

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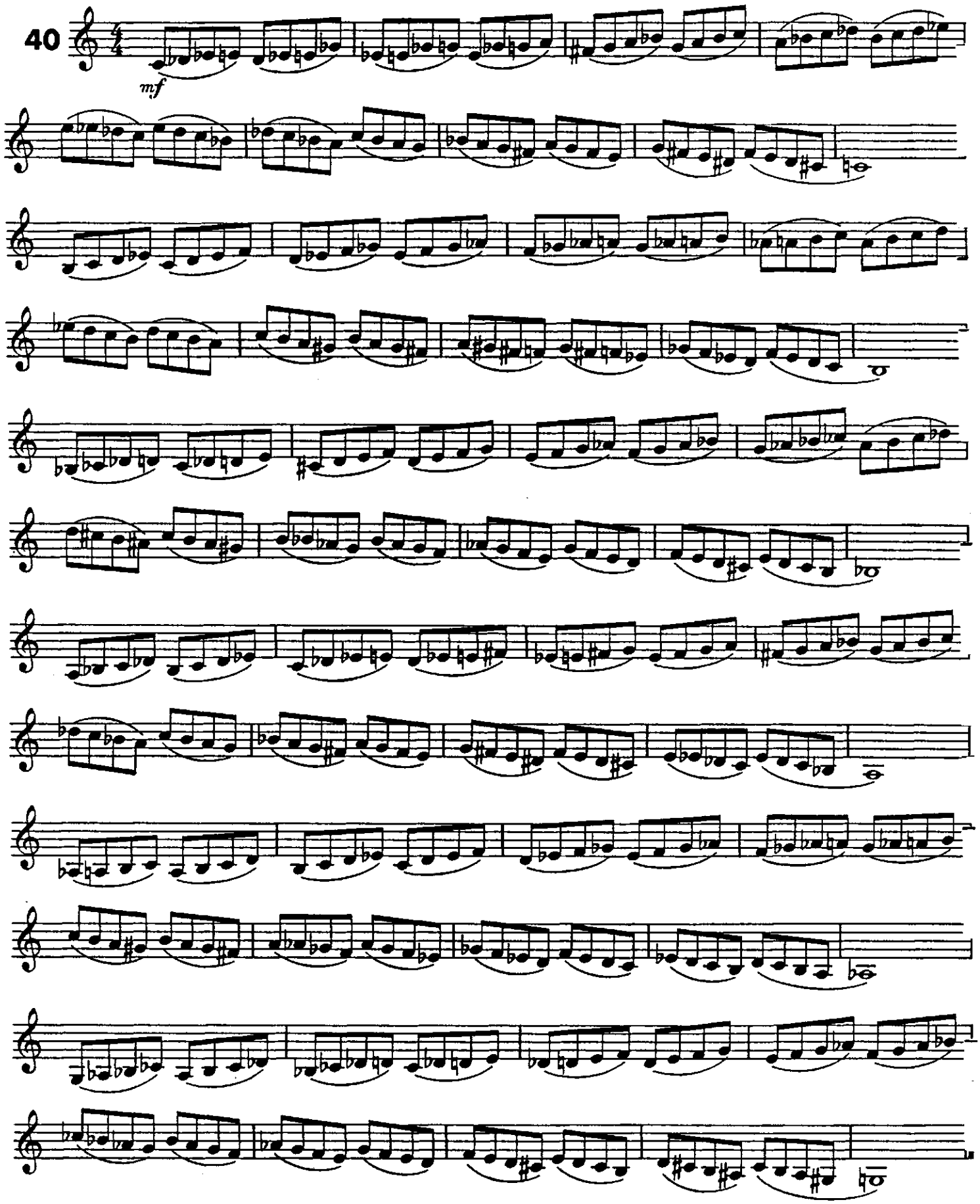
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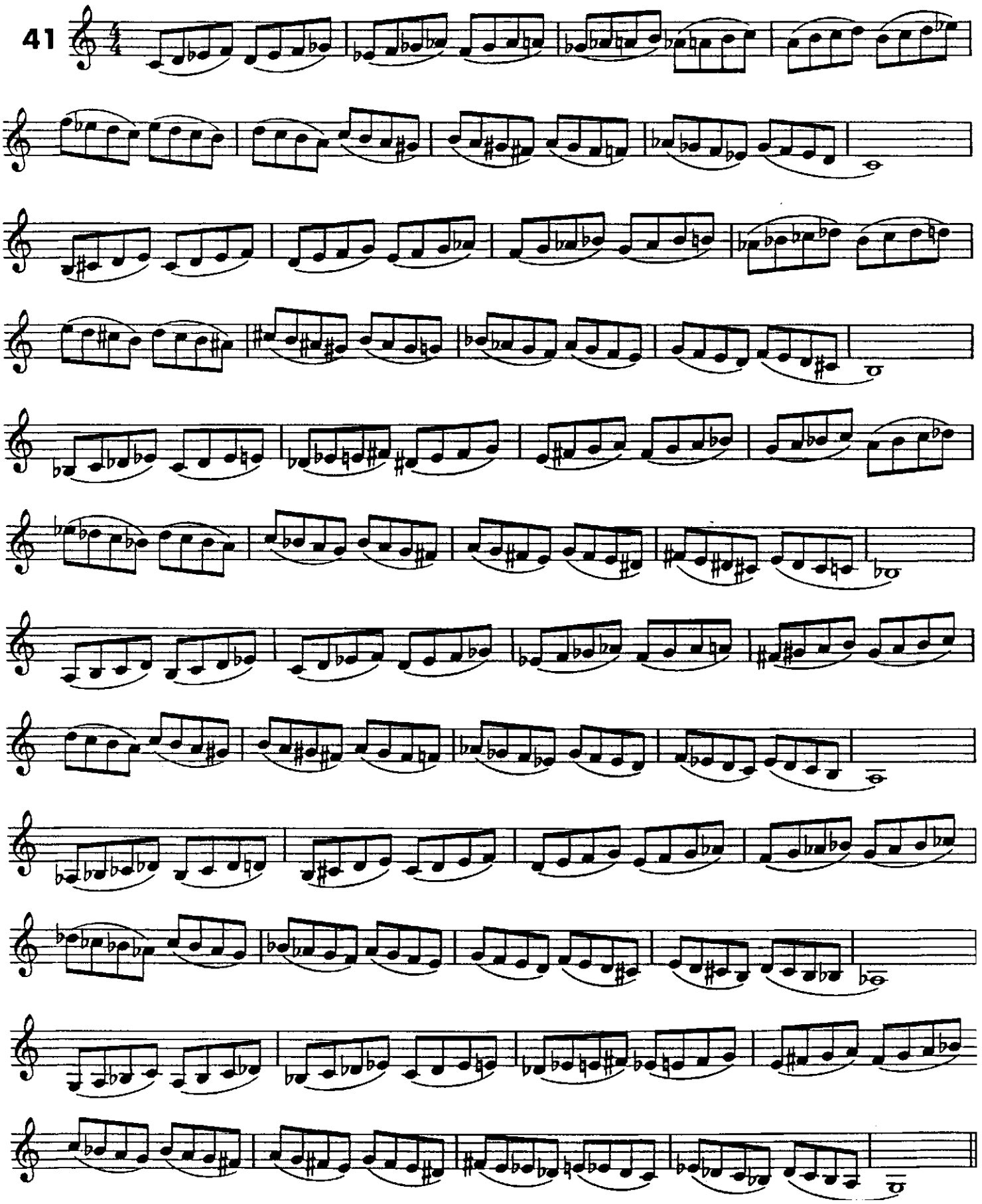

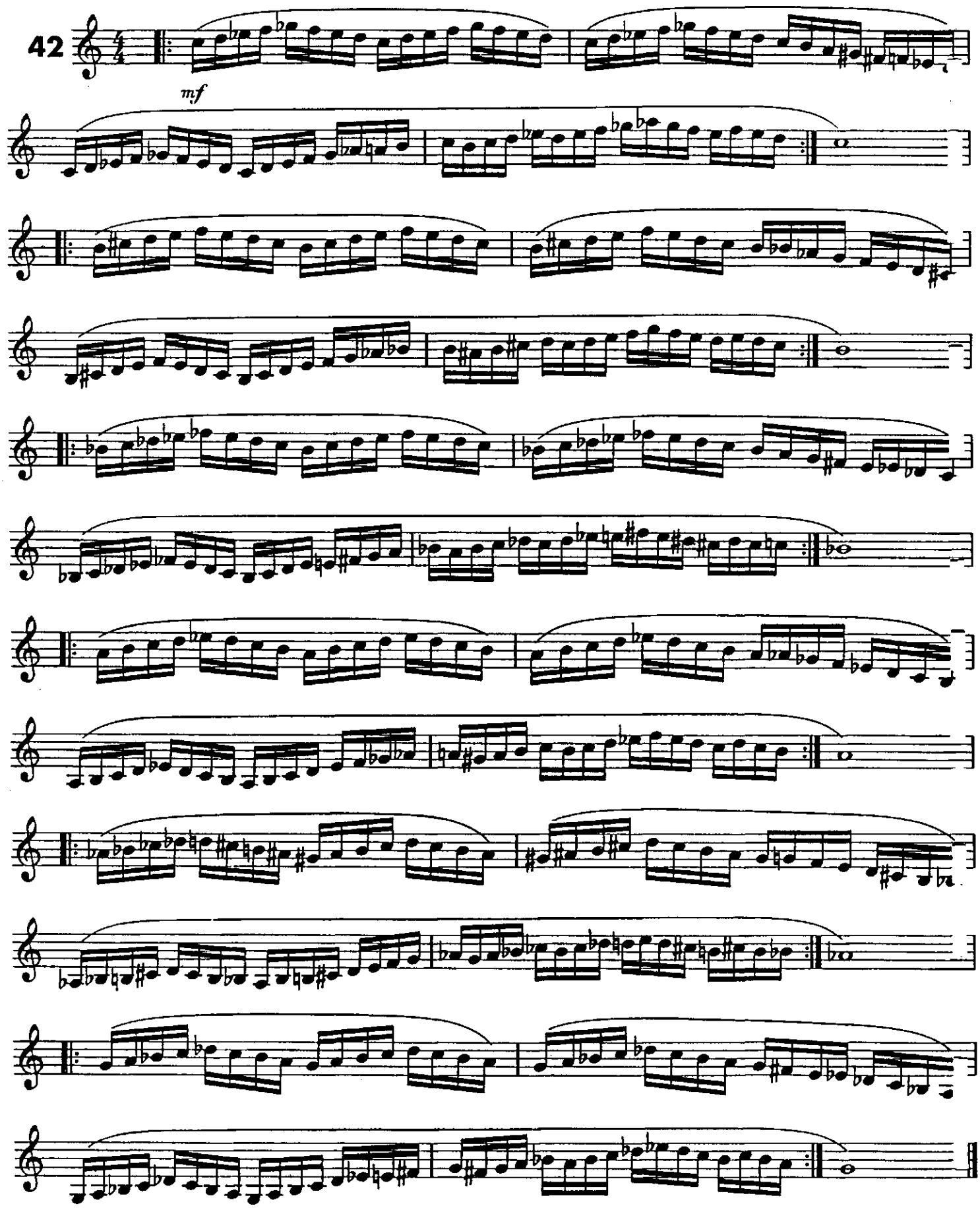
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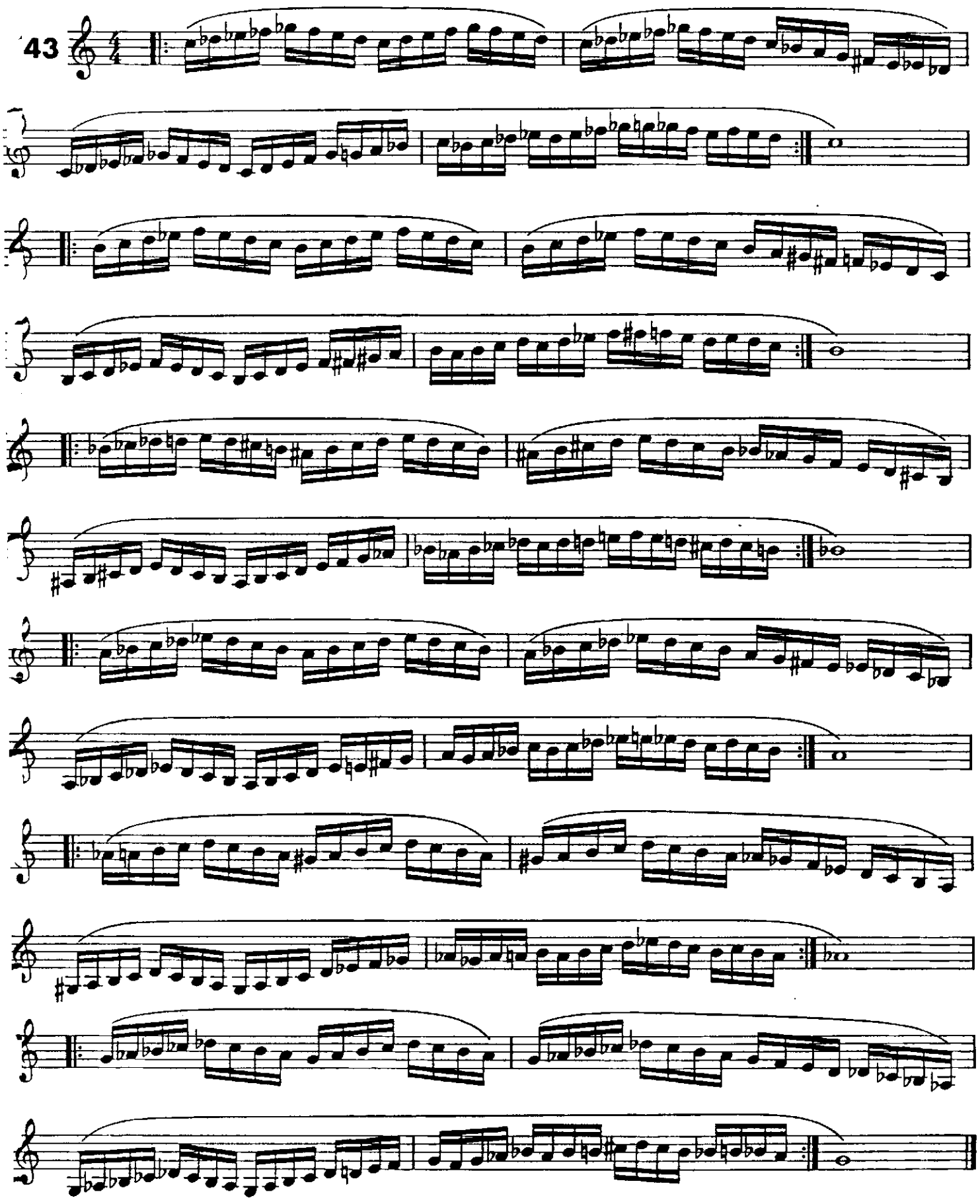
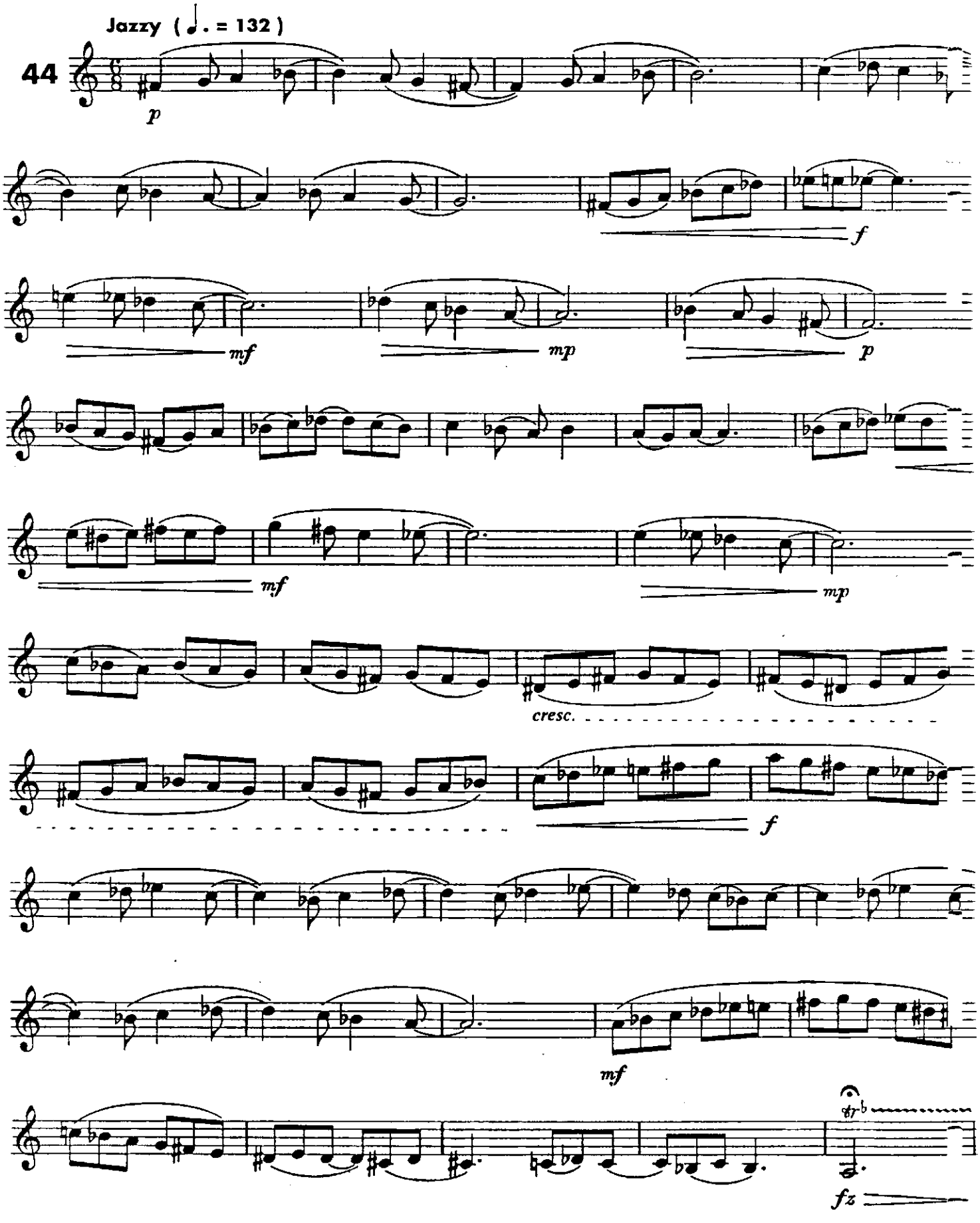
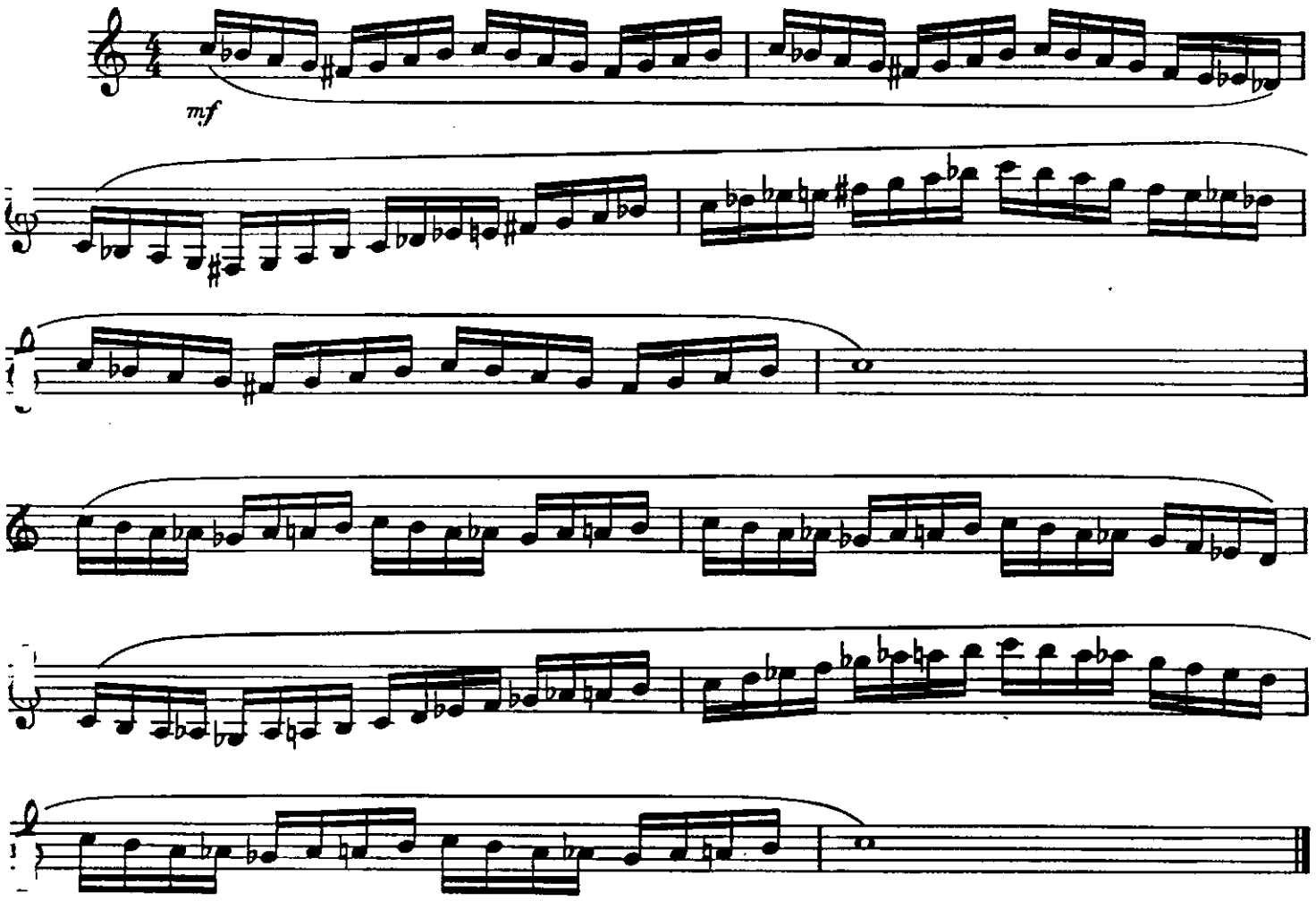
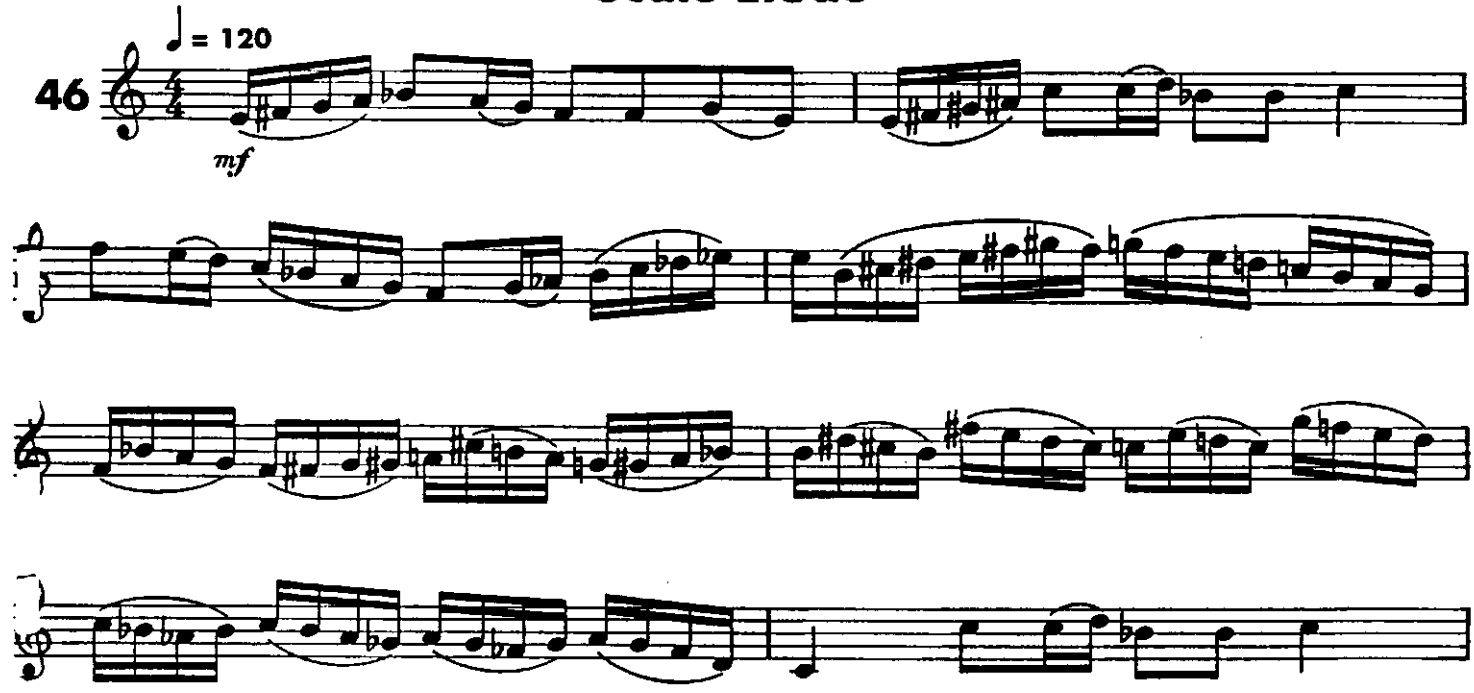

43

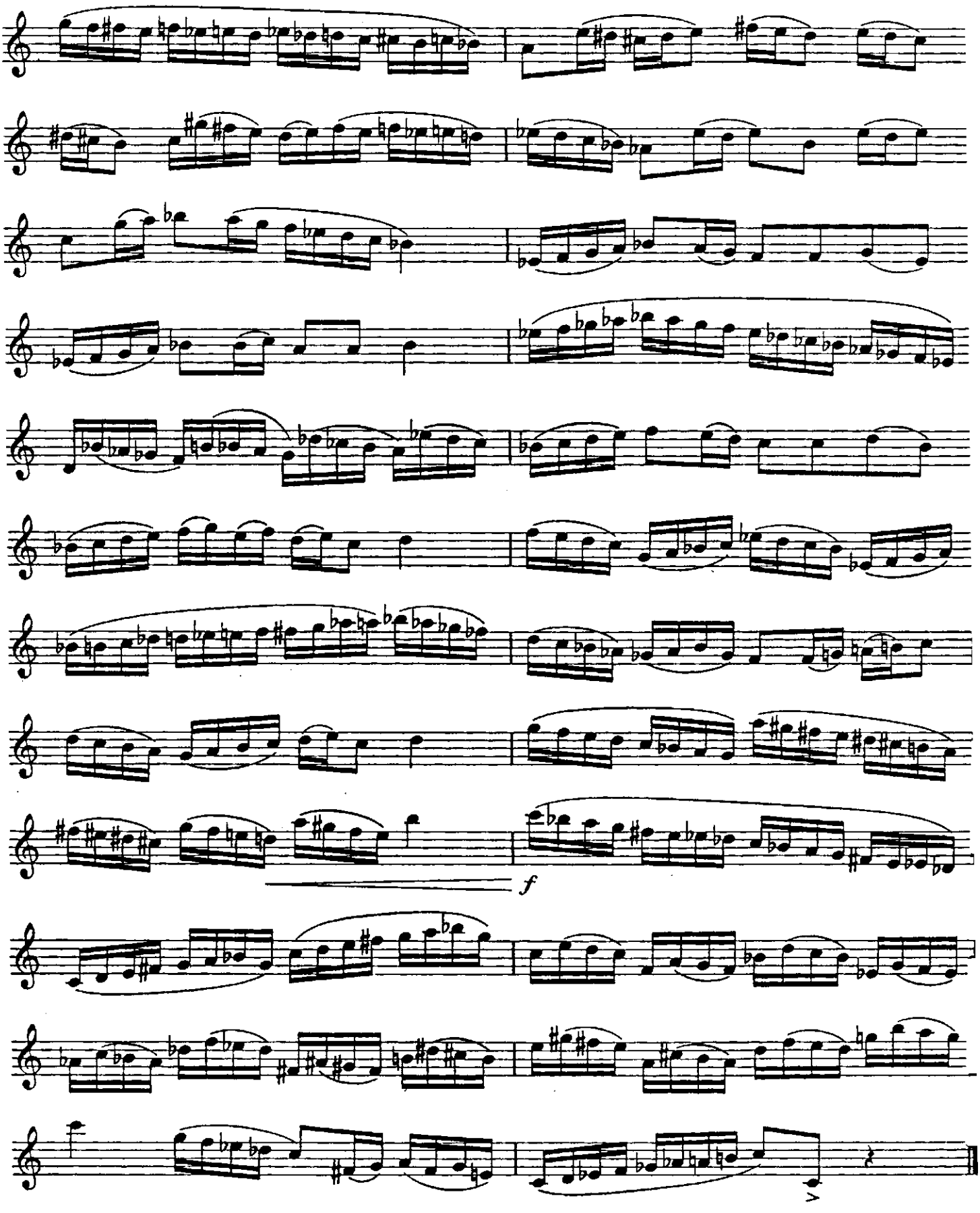
Diminished Scale Etude





Scale Etude

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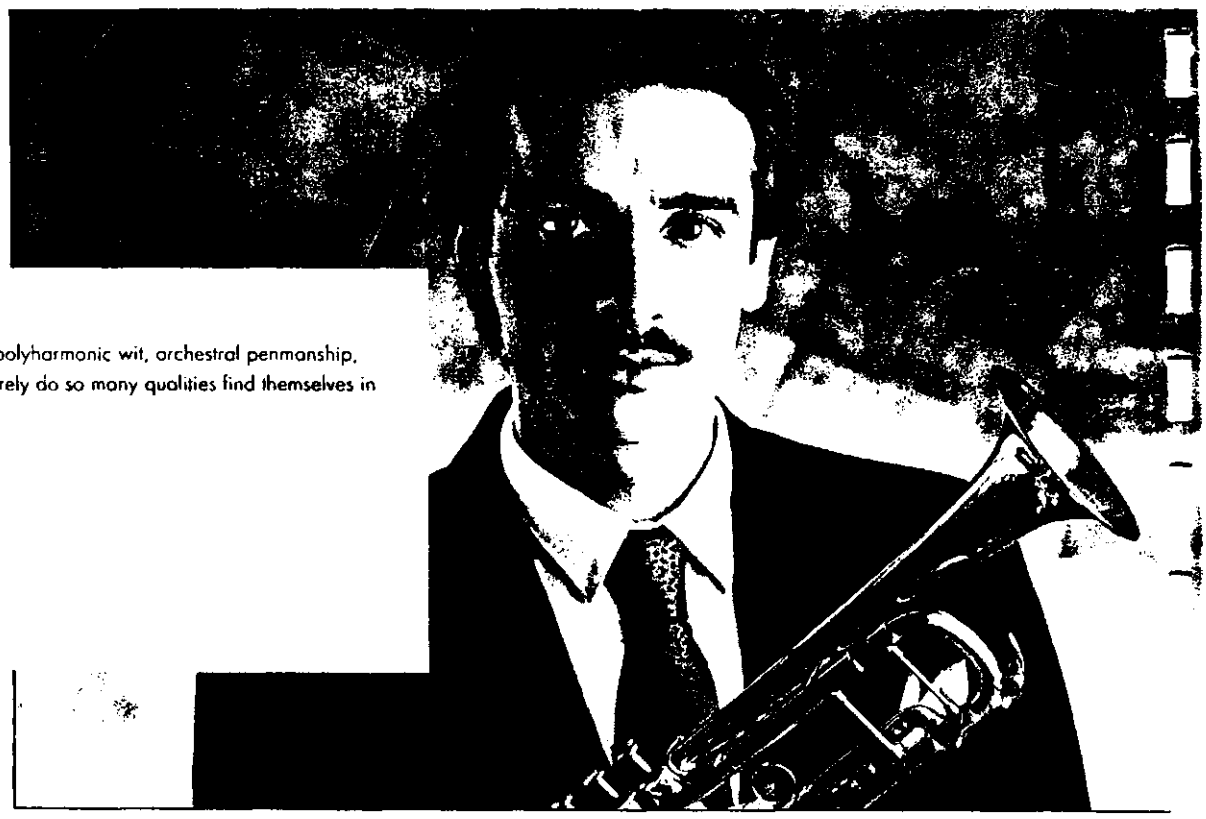

Finely tuned wind, easy control, polyharmonic wit, orchestral penmanship, punctuated spiritual warmth... Rarely do so many qualities find themselves in one musician.

Chick Corea

Hitch your wagon to a star...

Doc Severinsen

While growing up in Montana, Allen Vizzutti was guided by his father, a self-taught musician and trumpet player, to performances of virtuoso literature, such as the Haydn and Hummel concertos, the Carnival of Venice and Hungarian Dance No. 5. By the age of 16, Allen won the concerto competition and was awarded first chair in the World Youth Symphony Orchestra at Interlochen, Michigan.

Allen earned a B.A., M.M. and a Performer's Certificate from the famed Eastman School of Music in Rochester, New York. He was the only wind or percussion player to have been awarded the coveted "Artist's Diploma" in the school's history. As first trumpet with the Eastman Jazz Ensemble, he was chosen "Best Trumpet Soloist" at the Notre Dame Collegiate Jazz Festival. By his sophomore year, he was a regular member of the Rochester Philharmonic, the Rochester Chamber Orchestra, the Chuck Mangione Orchestra and the only student in the Eastman Brass Quintet faculty touring ensemble.

Equally at home in a multitude of musical idioms, Allen has visited 30 countries to perform with a rainbow of artists and ensembles, including Chuck Mangione, Woody Herman, Chick Corea, the NBC Tonight Show Band and North American orchestras in Phoenix, Rochester, Buffalo, St. Louis, Milwaukee, Edmonton and Honolulu, to name a few.

People in Germany, Poland, England, Sweden, Brazil, Canada, Japan and the United States have all heard his brilliant sound over the airwaves of national television. Allen's growing status as an artist has led to solo performances at the Aspen Music Festival, Banff Center for the Performing Arts, Israel Music Festival, Vancouver's EXPO '86, Montreaux Jazz Festival, "Live Under the Sky" in Japan, Teton Music Festival, International Trumpet Guild, the Hollywood Bowl, Carnegie Hall, Newport Jazz Festival, National MENC, TBA and IAJE.

While living in Los Angeles, he performed on 100 motion picture soundtracks (such as *Back to the Future, Star Trek, The Black Stallion, Rocky II, Poltergeist II, Fire Fox, Sudden Impact, 10, Under the Cherry Moon, Broadcast News, The Electric Horseman* and *1941*), and countless television shows, commercials and record albums, with such stars as Frank Sinatra, Barbra Streisand, Prince, Neil Diamond, the Crusaders, the Tonight Show Band, four albums with Woody Herman and three albums with Chick Corea.

Allen's solo jazz recordings include *Allen Vizzutti* (K-Tel/Head First), *Red Metal* (available on the Bainbridge label), *Live in Montreaux* with the Eastman Jazz Ensemble, *Rainbow* (released in Japan and Sweden) and *Double Focus*, a classical/jazz mixture (released in Japan). His classical solo recordings include *The Versatility of Allen Vizzutti* (Golden Crest Records) and *Baroque and Beyond* (CBS/Sony Records in Japan).

His latest recording, *High Class Brass*, is a unique classical/jazz mixture coproduced, written and performed with Jeff Tyzik and the 90-piece national repertoire orchestra of the Keystone Music Festival (available from Prophecy Record 102 Westland Avenue, Rochester, New York, 14618).

Allen's love of expression through composition has led to world premiers by the Los Angeles Philharmonic, Phoenix Symphony, Rochester Philharmonic, New York Philharmonic and the Tonight Show Orchestra, as well as recorded works by the Royal Philharmonic of London, the Woody Herman Band, the Summit Brass and the London Symphony Orchestra. In fact, the Tonight Show Band album (featuring Doc Severinsen), coproduced by Allen and fellow trumpet artist Jeff Tyzik, won the Grammy Award for the "Best Big Band Recording" of 1986.

Allen's continued interest in education on the value of music in daily life has led to an extensive schedule of concerts and clinics at universities throughout the United States, Canada and Japan, in both jazz and classical idioms.

Allen Vizzutti performs exclusively on the Yamaha B-flat, C, D, E-flat and piccolo trumpets.

Alfred

0 38081 01057 1