

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 proficie that enables one to perform with beauty, control, endurance and consistency. As a result, dedicated student 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 series 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.

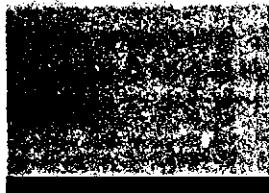
PRACTICING

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.



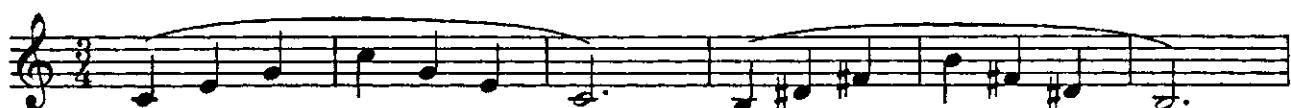
THE WARM UP

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 parts 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 are 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 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.

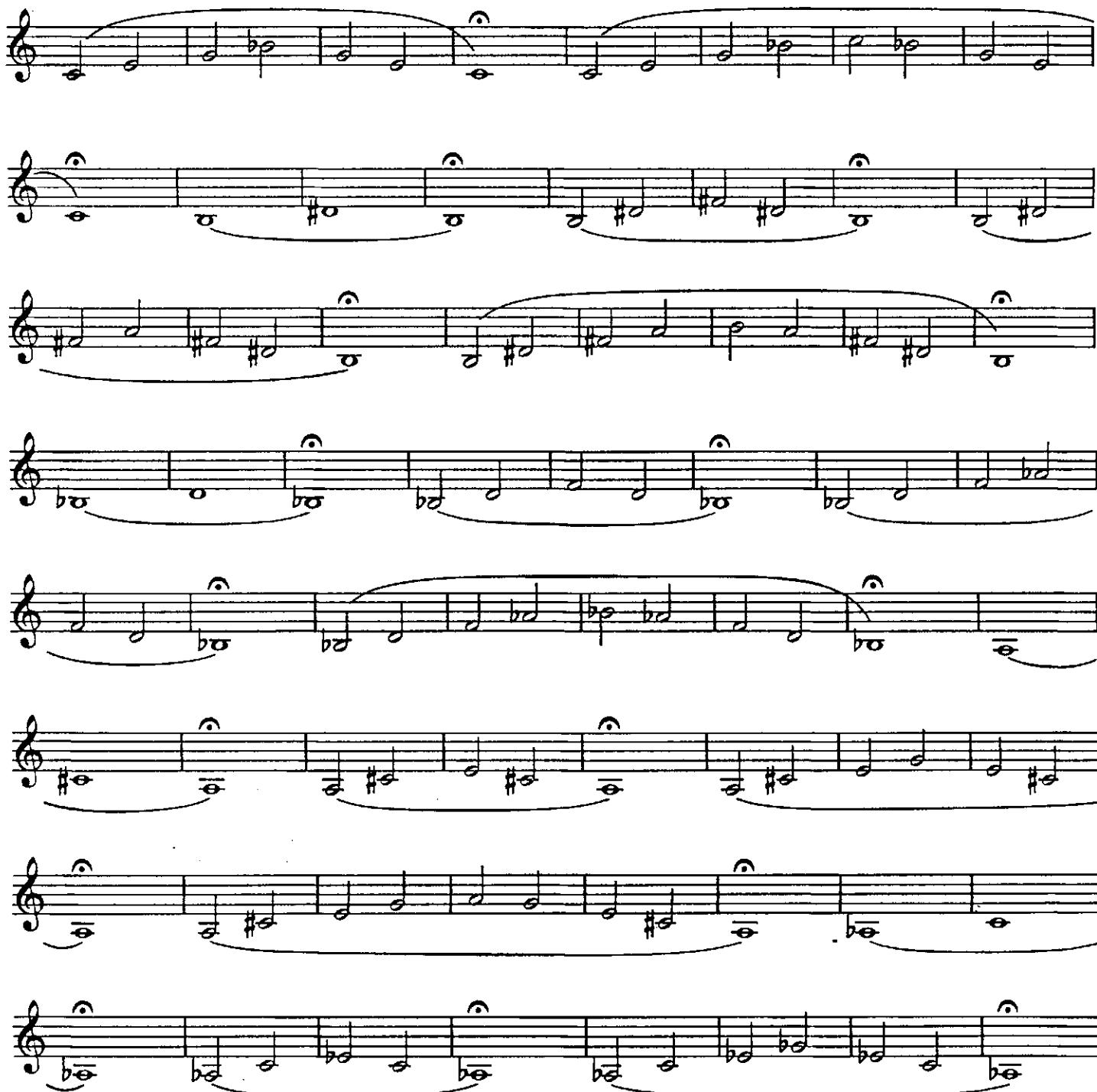
PERFORMANCE ANXIETY

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 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 problem. 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

Dominant 7 Chord ($\text{J} = 84$)1 

8 Long Tones

Sheet music for exercise 8 consisting of four staves of long tones. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The notes are sustained for a duration of one measure. The first staff starts on B-flat and ends on A. The second staff starts on C and ends on B-flat. The third staff starts on D and ends on C. The fourth staff starts on E and ends on D-sharp.

Major Chord ($\text{♩} = 84$)

Sheet music for exercise 2 consisting of four staves of long tones in a major chord. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The notes are sustained for a duration of one measure. The first staff starts on A and ends on G. The second staff starts on B-flat and ends on A. The third staff starts on C and ends on B-flat. The fourth staff starts on D and ends on C.

Minor 7 Chord ($\text{♩} = 84$)

Sheet music for exercise 3 consisting of four staves of long tones in a minor 7 chord. The first three staves are in common time (indicated by a 'C') and the fourth staff is in 2/4 time (indicated by a '2'). The notes are sustained for a duration of one measure. The first staff starts on G and ends on F. The second staff starts on A and ends on G. The third staff starts on B-flat and ends on A. The fourth staff starts on C and ends on B-flat.

The image displays ten horizontal musical staves, each consisting of five lines and four spaces. A treble clef is positioned at the beginning of each staff. The notes are represented by vertical stems with small circles at their top ends. In the first staff, the note is on the second line with a 'd' above it. In the second staff, the note is on the fourth space with a 'b' below it. In the third staff, the note is on the second line with a 'ba' below it. In the fourth staff, the note is on the fourth space with a 'b' below it. In the fifth staff, the note is on the second line with a 'd' above it. In the sixth staff, the note is on the fourth space with a 'b' below it. In the seventh staff, the note is on the second line with a 'ba' below it. In the eighth staff, the note is on the fourth space with a 'b' below it. In the ninth staff, the note is on the second line with a 'd' above it. In the tenth staff, the note is on the fourth space with a 'b' below it.

10 Long Tones

Half Diminished 7 Chord ($\text{♩} = 84$)

4

p-f

The score is composed of ten staves of music. The first staff starts with a half diminished 7 chord (B-flat, D-flat, F-sharp, A-flat) in common time. The second staff begins with a C major chord. The third staff starts with a G major chord. The fourth staff begins with an E major chord. The fifth staff starts with a C major chord. The sixth staff starts with a G major chord. The seventh staff starts with an E major chord. The eighth staff starts with a C major chord. The ninth staff starts with a G major chord. The tenth staff starts with an E major chord. The music consists of sustained notes with grace notes and slurs, creating long tones. The key signature changes from one staff to the next, starting with a half diminished 7 chord (B-flat, D-flat, F-sharp, A-flat) and moving through various modes and chords including C major, G major, and E major. The tempo is indicated as quarter note = 84. The dynamic is marked as piano-forte (p-f).

Dominant 7(b5) Chord ($\text{♩} = 84$)

5

The musical score for soprano voice consists of ten staves of music. Each staff begins with a soprano clef and a common time (4/4). The first staff includes dynamic markings 'p-f'. The music features sustained notes with grace notes and various slurs. The key signature changes frequently, indicated by sharp and flat symbols on the staves. The vocal line is continuous, representing long tones as specified in the title.

12 Long Tones

Diminished 7 Chord ($\text{♩} = 84$)

6

The sheet music consists of ten staves of musical notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff starts with a dynamic marking of $p-f$. The music is composed of sustained notes (long tones) with various slurs and grace notes. The notes are primarily black (natural), with some white (sharp) and grey (flat) notes interspersed. The notes are distributed across the four octaves of the treble clef. The slurs group the notes into measures, and grace notes provide rhythmic detail between the sustained tones.

Major 7 (#5) Chord ($\text{♩} = 84$)

7

p-f

f

ff

ff-f

ff-p

ff-f

ff-f

ff-f

ff-f

ff-f

14 Long Tones

Dominant 7 (b5) Ascending
Major 7 (#5) Descending ($\text{J} = 84$)

8

mf

$\text{J} = 84$

Lip Flexibilities

1 $J = 132$

p-mf

2

3

4

5

6

7

8

9

10

16 Lip Flexibilities

2 $\text{♩} = 132$

The score consists of ten staves of music for a single instrument, likely a woodwind or brass instrument. The tempo is set at $\text{♩} = 132$. The piece is numbered 2. Each staff features a series of notes connected by horizontal lines, creating continuous melodic lines. The music spans across different key signatures and time signatures. Small arrows above certain notes indicate specific lip flexibilities or articulation techniques.

18 Lip Flexibilities

Sheet music for 'Lip Flexibilities' exercise 18, consisting of ten staves of musical notation. The first nine staves are in common time (indicated by a 'C') and the last staff is in 4/4 time (indicated by a '4'). The key signature changes throughout the piece. Measure 1 starts in B-flat major, measure 2 in A major, measure 3 in G major, measure 4 in F major, measure 5 in E major, measure 6 in D major, measure 7 in C major, measure 8 in B major, and measure 9 in A major. Measure 10 starts in A major. The music consists of various note patterns, primarily eighth and sixteenth notes, with slurs and grace notes. Measure 10 includes dynamic markings *p-mf* and a tempo of $\text{♩} = 100$. Measure 10 also features a bass line below the treble clef staff.

The image displays ten staves of musical notation, each consisting of five horizontal lines. The staves are arranged vertically, one above the other. Each staff begins with a clef (G-clef for the top four, F-clef for the bottom), followed by a key signature, and a time signature. The music consists primarily of eighth-note patterns. In several staves, specific groups of notes are grouped together by vertical lines and labeled with the number '3' at the bottom right of the group, indicating a three-note cluster or triplet-like grouping. The staves are separated by thin horizontal lines. The first staff starts with a G-clef, a no-sharp/no-flat key signature, and a common time. The second staff starts with a G-clef, a one-sharp key signature, and a common time. The third staff starts with a G-clef, a one-sharp key signature, and a common time. The fourth staff starts with a G-clef, a two-sharp key signature, and a common time. The fifth staff starts with a G-clef, a two-sharp key signature, and a common time. The sixth staff starts with a G-clef, a two-sharp key signature, and a common time. The seventh staff starts with a G-clef, a two-sharp key signature, and a common time. The eighth staff starts with an F-clef, a one-flat key signature, and a common time. The ninth staff starts with an F-clef, a one-flat key signature, and a common time. The tenth staff starts with an F-clef, a one-flat key signature, and a common time.

20 Lip Flexibilities

Sheet music for Lip Flexibilities exercise 20, consisting of ten staves of musical notation. The first five staves are in common time (indicated by a 'C') and the last five are in 4/4 time (indicated by a '4/4'). The key signature changes throughout the piece. Measure numbers 1 through 10 are present above the staves. The tempo is marked as $\text{♩} = 96$. Measure 5 includes dynamics *p-mf*. Measure 10 includes a dynamic *f*.

The music consists of sixteenth-note patterns with various grace notes and slurs. Measure 10 features a unique pattern where each sixteenth note has a grace note above it, and the measure is divided into two groups of four sixteenth notes each by vertical bar lines.

Play with and without alternate fingerings.

6 $\text{♩} = 144$

7 $\text{♩} = 96$
p-mf

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

Sheet music for a lip flexibility exercise, consisting of ten staves of musical notation. The music is in common time (indicated by 'C') and includes various key signatures (G major, F# major, E major, D major, C major, B major, A major, G major, F# major, and E major). The tempo is marked as $\text{♩} = 108$. The dynamic instruction $p-mf$ is present in the first staff. The music features continuous eighth-note patterns with various slurs and grace notes. Measure numbers 11 through 20 are indicated above the staves. Fingerings are shown above certain notes in several staves, such as '1' over a note in measure 11, '3' over a note in measure 12, and various combinations of '1', '2', and '3' over notes in measures 13 and 14.

24 Lip Flexibilities

A musical score consisting of three staves. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. Each staff has a key signature of one sharp (F#) and a common time signature. Measure 1 starts with a half note followed by a sixteenth-note pattern of B-A-G-F#-E-D. Measures 2-4 continue this pattern. Measure 5 begins with a half note followed by a sixteenth-note pattern of E-D-C-B-A-G. Measures 6-8 continue this pattern. Measure 9 begins with a half note followed by a sixteenth-note pattern of G-F#-E-D-C-B-A. Measure 10 concludes with a half note followed by a sixteenth-note pattern of C-B-A-G-F#-E-D.

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

12 $\text{♩} = 168$

$\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{2}{3}$ $\frac{1}{3}$ $\frac{2}{3}$

mf

13 $\text{♩} = 100$

$\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$ $\frac{3}{3}$

mf

The image shows musical notation for two staves. The top staff is in common time (indicated by a '4') and has a tempo of 168 BPM. Measure 12 consists of six measures of eighth notes. Measure 1 starts with a quarter note followed by three eighth notes. Measures 2-4 each start with a half note followed by three eighth notes. Measures 5-6 each start with a quarter note followed by three eighth notes. Measure 13 begins with a measure of eighth notes starting with a half note. This is followed by a repeat sign and a measure of eighth notes starting with a quarter note. The music continues with a series of measures, each starting with a half note and followed by three eighth notes.

14 $\text{♩} = 126$
p-mf

15 $\text{♩} = 100$
mf

16 $\text{♩} = 144$

26 Lip Flexibilities

The image shows three staves of musical notation for wind instruments, likely flute or clarinet. The first staff (Exercise 17) is in 4/4 time at 96 BPM, featuring eighth-note patterns with grace notes and dynamic markings $\frac{1}{2}$, $\frac{2}{3}$, $\frac{1}{3}$, and $\frac{1}{2} \frac{2}{3}$. The second staff (Exercise 18) is in 2/4 time at 120 BPM, also with eighth-note patterns and dynamic markings $\frac{1}{2}$, $\frac{2}{3}$, and $\frac{1}{2} \frac{2}{3}$. The third staff (Exercise 19) is in 4/4 time at 112 BPM, consisting of six measures of sixteenth-note patterns. All staves are in treble clef and include various key signatures (G major, A major, D major, E major, F# major, G major, B major, C major).

17 $J = 96$

18 $J = 120$

19 $J = 112$

The image shows two sets of musical exercises for wind instruments, labeled 20 and 21.

Exercise 20: This section consists of six staves of music. The first five staves are in common time (indicated by a 'C') and have a key signature of one flat. The first four staves begin with a treble clef, while the fifth starts with a bass clef. The music features continuous eighth-note patterns with various slurs and grace notes. The sixth staff begins with a treble clef, a tempo of $\text{♩} = 120$, and a dynamic of *mf*. It contains six measures of eighth-note patterns with slurs.

Exercise 21: This section consists of two staves of music. The top staff begins with a treble clef, a tempo of $\text{♩} = 112$, and a dynamic of *mf*. It has a key signature of one sharp. The music consists of six measures of eighth-note patterns with slurs. The bottom staff continues the pattern, also with a treble clef, a key signature of one sharp, and a tempo of $\text{♩} = 112$. It has a dynamic of *f* and consists of six measures of eighth-note patterns with slurs.

28 Lip Flexibilities

22 $\text{♩} = 100$

mf

1→

The page contains ten staves of musical notation, each consisting of a single line with a treble clef and a key signature of one flat. The first nine staves are exercises for lip flexibility, each starting with a different note and a specific dynamic. The first staff starts with a quarter note and a forte dynamic. Subsequent staves start with eighth notes, sixteenth notes, and thirty-second notes, with dynamics ranging from forte to piano. The first staff includes a tempo marking of $\frac{2}{3}$ and a dynamic of f . The second staff includes a tempo marking of $\frac{2}{3}$ and a dynamic of p . The third staff includes a tempo marking of $\frac{1}{3}$ and a dynamic of p . The fourth staff includes a tempo marking of $\frac{1}{3}$ and a dynamic of p . The fifth staff includes a tempo marking of $\frac{1}{3}$ and a dynamic of p . The sixth staff includes a tempo marking of $\frac{1}{2}$ and a dynamic of p . The seventh staff includes a tempo marking of $\frac{1}{2}$ and a dynamic of p . The eighth staff includes a tempo marking of $\frac{1}{2}$ and a dynamic of p . The ninth staff includes a tempo marking of $\frac{1}{2}$ and a dynamic of p .

Below these exercises is a performance example labeled "23". It consists of four staves of music in common time (indicated by a "C") and a key signature of one sharp. The tempo is marked as $J = 100$. The dynamic for the first two staves is mf . The first staff begins with a eighth-note followed by a sixteenth-note pattern. The second staff begins with a sixteenth-note followed by an eighth-note pattern. The third staff begins with a sixteenth-note followed by an eighth-note pattern. The fourth staff begins with an eighth-note followed by a sixteenth-note pattern.

30 Lip Flexibilities

The musical score consists of ten staves of music, each containing two measures of sixteenth-note patterns. The key signature changes with each staff:

- Staff 1: One sharp (F#)
- Staff 2: No sharps or flats
- Staff 3: No sharps or flats
- Staff 4: No sharps or flats
- Staff 5: One flat (B-flat)
- Staff 6: One sharp (F#)
- Staff 7: One sharp (F#)
- Staff 8: One flat (B-flat)
- Staff 9: One flat (B-flat)
- Staff 10: One sharp (F#)

Measure 1 of each staff begins with a sixteenth-note pattern, followed by a fermata. Measure 2 begins with a sixteenth-note pattern, followed by a fermata. Measures 3-10 show various sixteenth-note patterns starting with a fermata.

Sheet music for six measures of lip flexibility exercises. The first five measures are in common time (indicated by a '1' over a '3') and the last measure is in 2/4 time (indicated by a '1' over a '2'). The exercises involve rapid, rhythmic patterns of eighth and sixteenth notes. Measure 1 starts with a sixteenth note followed by eighth notes. Measures 2-4 show eighth-note patterns. Measure 5 shows sixteenth-note patterns. Measure 6 is in 2/4 time and consists of eighth-note patterns.

Etude $\text{J} = 108$

24

Sheet music for an etude starting at measure 24. The tempo is indicated as $\text{J} = 108$. The music is in common time (indicated by a '1' over a '4'). The dynamics are marked as *mf* (mezzo-forte) throughout. The etude consists of eight measures of continuous musical lines, featuring various note heads and stems, some with grace marks, and some with slurs. The key signature changes between measures, including major and minor keys with sharps and flats.

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

1

The image displays ten horizontal musical staves, each consisting of five lines. The staves are arranged vertically, one above the other. Each staff begins with a clef (G-clef, F-clef, or C-clef), followed by a key signature, and a time signature of 2/4. The music consists of six measures per staff. The first measure of each staff contains eighth-note patterns. The second measure contains sixteenth-note patterns. The third measure contains eighth-note patterns. The fourth measure contains sixteenth-note patterns. Measures five through eight are identical across all staves, featuring sixteenth-note patterns. Measures nine and ten are also identical across all staves, featuring eighth-note patterns. Measures eleven and twelve are identical across all staves, featuring sixteenth-note patterns. Measures thirteen and fourteen are identical across all staves, featuring eighth-note patterns. Measures fifteen and sixteen are identical across all staves, featuring sixteenth-note patterns. Measures seventeen and eighteen are identical across all staves, featuring eighth-note patterns. Measures nineteen and twenty are identical across all staves, featuring sixteenth-note patterns. Measures twenty-one and twenty-two are identical across all staves, featuring eighth-note patterns. Measures twenty-three and twenty-four are identical across all staves, featuring sixteenth-note patterns. Measures twenty-five and twenty-six are identical across all staves, featuring eighth-note patterns. Measures twenty-seven and twenty-eight are identical across all staves, featuring sixteenth-note patterns. Measures twenty-nine and thirty are identical across all staves, featuring eighth-note patterns. Measures thirty-one and thirty-two are identical across all staves, featuring sixteenth-note patterns. Measures thirty-three and thirty-four are identical across all staves, featuring eighth-note patterns. Measures thirty-five and thirty-six are identical across all staves, featuring sixteenth-note patterns. Measures thirty-seven and thirty-eight are identical across all staves, featuring eighth-note patterns. Measures thirty-nine and forty are identical across all staves, featuring sixteenth-note patterns. Measures forty-one and forty-two are identical across all staves, featuring eighth-note patterns. Measures forty-three and forty-four are identical across all staves, featuring sixteenth-note patterns. Measures forty-five and forty-six are identical across all staves, featuring eighth-note patterns. Measures forty-seven and forty-eight are identical across all staves, featuring sixteenth-note patterns. Measures forty-nine and fifty are identical across all staves, featuring eighth-note patterns. Measures fifty-one and fifty-two are identical across all staves, featuring sixteenth-note patterns. Measures fifty-three and fifty-four are identical across all staves, featuring eighth-note patterns. Measures fifty-five and fifty-six are identical across all staves, featuring sixteenth-note patterns. Measures fifty-seven and fifty-eight are identical across all staves, featuring eighth-note patterns. Measures fifty-nine and sixty are identical across all staves, featuring sixteenth-note patterns. Measures sixty-one and sixty-two are identical across all staves, featuring eighth-note patterns. Measures sixty-three and sixty-four are identical across all staves, featuring sixteenth-note patterns. Measures sixty-five and sixty-six are identical across all staves, featuring eighth-note patterns. Measures sixty-seven and sixty-eight are identical across all staves, featuring sixteenth-note patterns. Measures sixty-nine and七十 are identical across all staves, featuring eighth-note patterns. Measures七十-one and七十-two are identical across all staves, featuring sixteenth-note patterns. Measures七十3 and七十4 are identical across all staves, featuring eighth-note patterns. Measures七十5 and七十6 are identical across all staves, featuring sixteenth-note patterns. Measures七十7 and七十8 are identical across all staves, featuring eighth-note patterns. Measures七十9 and七十10 are identical across all staves, featuring sixteenth-note patterns. Measures七十11 and七十12 are identical across all staves, featuring eighth-note patterns. Measures七十13 and七十14 are identical across all staves, featuring sixteenth-note patterns. Measures七十15 and七十16 are identical across all staves, featuring eighth-note patterns. Measures七十17 and七十18 are identical across all staves, featuring sixteenth-note patterns. Measures七十19 and七十20 are identical across all staves, featuring eighth-note patterns. Measures七十21 and七十22 are identical across all staves, featuring sixteenth-note patterns. Measures七十23 and七十24 are identical across all staves, featuring eighth-note patterns. Measures七十25 and七十26 are identical across all staves, featuring sixteenth-note patterns. Measures七十27 and七十28 are identical across all staves, featuring eighth-note patterns. Measures七十29 and七十30 are identical across all staves, featuring sixteenth-note patterns. Measures七十31 and七十32 are identical across all staves, featuring eighth-note patterns. Measures七十33 and七十34 are identical across all staves, featuring sixteenth-note patterns. Measures七十35 and七十36 are identical across all staves, featuring eighth-note patterns. Measures七十37 and七十38 are identical across all staves, featuring sixteenth-note patterns. Measures七十39 and七十40 are identical across all staves, featuring eighth-note patterns. Measures七十41 and七十42 are identical across all staves, featuring sixteenth-note patterns. Measures七十43 and七十44 are identical across all staves, featuring eighth-note patterns. Measures七十45 and七十46 are identical across all staves, featuring sixteenth-note patterns. Measures七十47 and七十48 are identical across all staves, featuring eighth-note patterns. Measures七十49 and七十50 are identical across all staves, featuring sixteenth-note patterns. Measures七十51 and七十52 are identical across all staves, featuring eighth-note patterns. Measures七十53 and七十54 are identical across all staves, featuring sixteenth-note patterns. Measures七十55 and七十56 are identical across all staves, featuring eighth-note patterns. Measures七十57 and七十58 are identical across all staves, featuring sixteenth-note patterns. Measures七十59 and七十60 are identical across all staves, featuring eighth-note patterns. Measures七十61 and七十62 are identical across all staves, featuring sixteenth-note patterns. Measures七十63 and七十64 are identical across all staves, featuring eighth-note patterns. Measures七十65 and七十66 are identical across all staves, featuring sixteenth-note patterns. Measures七十67 and七十68 are identical across all staves, featuring eighth-note patterns. Measures七十69 and七十70 are identical across all staves, featuring sixteenth-note patterns. Measures七十71 and七十72 are identical across all staves, featuring eighth-note patterns. Measures七十73 and七十74 are identical across all staves, featuring sixteenth-note patterns. Measures七十75 and七十76 are identical across all staves, featuring eighth-note patterns. Measures七十77 and七十78 are identical across all staves, featuring sixteenth-note patterns. Measures七十79 and七十80 are identical across all staves, featuring eighth-note patterns. Measures七十81 and七十82 are identical across all staves, featuring sixteenth-note patterns. Measures七十83 and七十84 are identical across all staves, featuring eighth-note patterns. Measures七十85 and七十86 are identical across all staves, featuring sixteenth-note patterns. Measures七十87 and七十88 are identical across all staves, featuring eighth-note patterns. Measures七十89 and七十90 are identical across all staves, featuring sixteenth-note patterns. Measures七十91 and七十92 are identical across all staves, featuring eighth-note patterns. Measures七十93 and七十94 are identical across all staves, featuring sixteenth-note patterns. Measures七十95 and七十96 are identical across all staves, featuring eighth-note patterns. Measures七十97 and七十98 are identical across all staves, featuring sixteenth-note patterns. Measures七十99 and七十100 are identical across all staves, featuring eighth-note patterns.

34 Technical Studies

Minor

2

The sheet music consists of ten staves of musical notation for a single instrument. The key signature is minor, indicated by a single flat symbol. The time signature is common time (indicated by a 'C'). The first staff begins with a dynamic marking of *p-mf*. Each staff contains a continuous sequence of sixteenth-note patterns, primarily consisting of eighth-note pairs (eighth-note chords) followed by sixteenth-note figures. The patterns change slightly from staff to staff, involving different note heads and rests. The music is divided into measures by vertical bar lines, and each measure concludes with a double bar line and repeat dots, indicating that each staff is a repeat of the previous one.

The image displays ten staves of musical notation, each consisting of five horizontal lines. The staves are arranged vertically, one above the other. Each staff begins with a clef (G-clef, F-clef, or C-clef), followed by a key signature, and a common time signature (indicated by a 'C'). The music consists primarily of sixteenth-note patterns. In the first four staves, the notes are grouped into pairs. From the fifth staff onwards, the notes are grouped into triplets. Each staff concludes with a single note (either a G-clef, an F-clef, or a C-clef) positioned above the staff line. A large, curved brace spans across all ten staves, grouping them together.

36 Technical Studies

Whole Tone

3

The music consists of nine staves of eight measures each. The key signature changes every two measures. The first staff starts with a major key (no sharps or flats). The second staff starts with a minor key (one flat). The third staff starts with a major key (one sharp). The fourth staff starts with a minor key (two flats). The fifth staff starts with a major key (one sharp). The sixth staff starts with a minor key (two flats). The seventh staff starts with a major key (one sharp). The eighth staff starts with a minor key (one flat). The ninth staff starts with a major key (no sharps or flats).

A ten-line musical staff showing a continuous series of eighth-note exercises. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of ten identical measures, each starting with a sixteenth note followed by a eighth-note pattern. The pattern involves eighth-note pairs connected by vertical stems, with some notes having grace marks. The key signature changes in each measure: G major (one sharp), D major (two sharps), A major (three sharps), E major (one sharp), B major (two sharps), F# major (one sharp), C major (no sharps or flats), G major (one sharp), D major (two sharps), and A major (three sharps). Measure endings are indicated by double bar lines with repeat dots. Measures 1 through 5 end on a half note (B), while measures 6 through 10 end on a quarter note (A). Measures 1, 3, 5, and 7 begin with a sixteenth note, while measures 2, 4, 6, 8, and 10 begin with an eighth note. Measures 1, 3, 5, and 7 end with a sixteenth note, while measures 2, 4, 6, 8, and 10 end with an eighth note. Measures 1, 3, 5, and 7 begin with a sixteenth note, while measures 2, 4, 6, 8, and 10 begin with an eighth note. Measures 1, 3, 5, and 7 end with a sixteenth note, while measures 2, 4, 6, 8, and 10 end with an eighth note.

Diminished

4

The sheet music consists of nine staves of musical notation for a single melodic line. The key signature is one flat (B-flat). The time signature is common time (indicated by '4'). The dynamic marking 'p-mf' is present at the beginning of the first staff. Each staff contains a series of eighth-note chords, primarily diminished seventh chords, spanning the range from middle C to high G. The chords are formed by notes such as B-flat, D-flat, F, A-flat, and G. The music is divided into measures by vertical bar lines. The first staff begins with a B-flat major chord (B-flat, D-flat, F) followed by a diminished chord (B-flat, D-flat, F, A-flat). Subsequent staves show various inversions and progressions of these chords, including a sequence where the first three staves end on a G major chord (G, B, D, E).

A ten-line musical staff showing a continuous series of eighth-note exercises. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of ten identical measures, each starting with a sixteenth note followed by a eighth-note pattern. The notes are primarily eighth notes, with occasional sixteenth and thirty-second notes. The pattern involves various note heads and stems, some with vertical dashes, indicating different dynamics or articulations. Measures 1 through 9 end with a double bar line and repeat dots, while measure 10 ends with a single bar line and a final repeat dot.

40 Technical Studies

Technical Etude ($\text{♩} = 120$)

5

mp

mf

f

Major

6

p-mf

42 Technical Studies

The musical score consists of ten staves of technical studies for a single melodic instrument. Each staff contains a series of sixteenth-note patterns connected by a continuous, undulating horizontal line. The staves are arranged vertically, with each subsequent staff starting at a higher pitch than the previous one. The key signatures and time signatures change frequently across the staves, including G major, A major, F major, D major, E major, B minor, A minor, G minor, C major, and F major.

7 Minor

p-mf

The musical score consists of ten staves of music, each containing a single line of eighth-note exercises. The first staff begins with a key signature of one flat (F minor), indicated by a 'B' with a flat sign. Subsequent staves change key signatures sequentially through all the minor modes: B-flat minor, A minor, G minor, F minor, E minor, D minor, C major, B major, A major, and finally G major. Each staff starts with a dynamic marking of *p-mf*. The music is in common time (indicated by a '4'). The notes are eighth notes, and the exercises are designed to be played in a continuous, flowing manner across the staves.

44 Technical Studies

The musical score consists of ten staves of technical studies for a single melodic instrument. Each staff features a continuous series of sixteenth-note patterns connected by a single, long, horizontal brace spanning the entire width of the staff. The patterns vary in complexity and rhythm across the different staves, which are set against various key signatures (G major, A major, E minor, B-flat major, F major, C major, G major, D major, A major, and E minor). The music is written on five-line staves with a treble clef.

Whole Tone

46 Technical Studies

The image displays ten staves of musical notation, each consisting of five horizontal lines. The music is written in common time with a treble clef. The key signature changes with each staff, starting with two flats and alternating between flats and sharps. The notes are primarily eighth notes, and the music is divided into measures by vertical bar lines. Each staff concludes with a double bar line and a repeat sign, indicating that the pattern should be repeated. The first staff begins with a key signature of two flats. The second staff begins with one flat. The third staff begins with one sharp. The fourth staff begins with two sharps. The fifth staff begins with one sharp. The sixth staff begins with one flat. The seventh staff begins with one sharp. The eighth staff begins with two sharps. The ninth staff begins with one sharp. The tenth staff begins with one flat.

Technical Etude ($\text{♩} = 120$)

The sheet music consists of ten staves of musical notation. The key signature changes frequently, including major and minor keys with various sharps and flats. The tempo is indicated as $\text{♩} = 120$. Dynamic markings include *mp*, *mf*, *p*, *f*, and *mf*. Crescendo markings are present at the end of several staves. The music is primarily composed of eighth and sixteenth note patterns.

10

p-mf

Major

The musical score consists of ten staves of technical studies for a wind instrument. The staves are arranged vertically, each starting with a different key signature:

- Staff 1: G major (two sharps)
- Staff 2: A major (one sharp)
- Staff 3: F major (one flat)
- Staff 4: G major (two sharps)
- Staff 5: B major (three sharps)
- Staff 6: A major (one sharp)
- Staff 7: E major (no sharps or flats)
- Staff 8: G major (two sharps)
- Staff 9: C major (no sharps or flats)
- Staff 10: D major (one sharp)

Each staff contains a series of sixteenth-note exercises with slurs and grace notes, designed to develop technique. The exercises progress from simple patterns to more complex ones, with each staff ending in a dynamic marking.

Minor

11

The musical score consists of ten staves of music, each containing a single line of notes. The key signature changes with each staff: 1. A minor (3 flats), 2. G minor (1 flat), 3. F minor (no sharps or flats), 4. E minor (no sharps or flats), 5. D minor (1 sharp), 6. C major (no sharps or flats), 7. B minor (2 sharps), 8. A minor (no sharps or flats), 9. G minor (1 flat), 10. F minor (no sharps or flats). Each staff begins with a dynamic marking of *p-mf* followed by a measure repeat sign. The music is composed of continuous eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note groups. Measures are separated by vertical bar lines, and each staff concludes with a half note followed by a fermata and a repeat sign.

The musical score consists of ten staves of music for a single instrument, likely a woodwind or brass instrument. The staves are arranged vertically. The key signature changes frequently between staves, including G major, E minor, B-flat major, A major, D minor, F-sharp major, C major, G major, B-flat major, and E major. Each staff contains a series of sixteenth-note exercises with various slurs and grace notes.

Whole Tone

12

The sheet music consists of ten staves of musical notation. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '4'). The dynamic marking 'p-mf' is at the beginning of the first staff. Each staff contains a series of eighth-note whole tone scales. The scales are constructed from the notes A, B, C#, D, E, and F#. The music is divided into measures by vertical bar lines. The first staff starts with A, the second with B, the third with C#, the fourth with D, the fifth with E, the sixth with F#, the seventh with G, the eighth with A, the ninth with B, and the tenth with C#.

A ten-line musical staff showing a continuous sequence of eighth-note exercises. The staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The music consists of ten identical measures, each starting with a sixteenth note followed by a series of eighth notes. Measure 1 starts with F#-G-A-G-F#-E-D-C-B-A-G. Measures 2 through 10 follow the same pattern with slight variations in pitch and rhythm, such as measure 2 starting with D-C-B-A-G-F#-E-D-C-B-A-G. Measures 7 through 10 feature grace notes (acciaccaturas) preceding the main eighth-note patterns.

Technical Etude ($\text{♩} = 100$)

13

The sheet music consists of four staves of musical notation for a single instrument. The key signature changes frequently, including major and minor keys with various sharps and flats. The time signature is mostly common time (indicated by '4'). The dynamics include *mf*, *f*, *p*, and *mf*. The tempo is marked as $\text{♩} = 100$.

14 Chromatic

14 Chromatic

12/8

p-mf

1 2 3 4 5 6 7 8

56 Technical Studies

Major

15

p-mf

The score consists of ten staves of music, each representing a different major key. The keys are: G major (one sharp), F major (one flat), A major (two sharps), D major (one sharp), E major (two sharps), C major (no sharps or flats), B-flat major (two flats), A major (two sharps), D major (one sharp), and G major (one sharp). Each staff begins with a quarter note followed by a sixteenth-note rest, then a sixteenth-note pattern of six notes.

16 Minor

p-mf

The sheet music for Technical Studies, Study 16, Minor, consists of ten staves of musical notation. The key signature starts in minor (one flat) and changes to major (no sharps or flats) in the middle section, before returning to minor at the end. The time signature is mostly common time (indicated by '4'). The dynamics are marked as *p-mf*. The music features eighth-note patterns with various slurs and grace notes, typical of technical studies for piano or similar instruments.

Major

17

p-mf

A musical score consisting of ten staves of music, each with a different key signature and dynamic marking. The staves are arranged vertically, separated by horizontal lines. The first staff is in G major (no sharps or flats), the second in A major (one sharp), the third in F major (one flat), the fourth in E major (two sharps), the fifth in D major (one sharp), the sixth in C major (no sharps or flats), the seventh in B-flat major (two flats), the eighth in A major (one sharp), the ninth in G major (no sharps or flats), and the tenth in F major (one flat). Each staff contains a series of sixteenth-note patterns. The first staff has a dynamic of $\text{f} \text{ f}$, the second has f , the third has f , the fourth has f , the fifth has f , the sixth has f , the seventh has f , the eighth has f , the ninth has f , and the tenth has f . Measures are separated by vertical bar lines, and measures 11-12 are indicated at the end of each staff.

The page contains ten staves of musical notation, each consisting of five horizontal lines. The notation is primarily composed of eighth-note patterns. The first four staves are in treble clef (G-clef) and have three sharps (F#-A#-C#) indicated by a key signature. The next four staves are also in treble clef but have one sharp (F#) indicated by a key signature. The final two staves switch to bass clef (F-clef) and have one flat (B-flat) indicated by a key signature. Measures are separated by vertical bar lines, and slurs are used to group notes. The exercises are designed for technical development, likely for a string instrument like violin or cello.

18 Minor

18 19 20 21 22 23 24 25 26 27

62 Technical Studies

The musical score consists of eight staves of technical studies for a single melodic instrument. The staves are arranged vertically, each starting with a treble clef and a key signature. The first four staves have a key signature of two flats, while the last four have a key signature of one sharp. Each staff contains a series of sixteenth-note patterns connected by a single horizontal brace at the top. The patterns involve various note heads and stems, some with grace notes, and end with a fermata or a repeat sign.

The image displays a page of musical notation, specifically designed for technical studies. It consists of eight horizontal staves, each featuring a different key signature and time signature. The first two staves are in G clef, B-flat major (two flats), and common time. The third and fourth staves are in G clef, F major (one sharp), and common time. The fifth and sixth staves are in G clef, B-flat major (two flats), and common time. The seventh and eighth staves are in G clef, D major (one sharp), and common time. Each staff contains a series of sixteenth-note patterns that require precise timing and finger control. The patterns generally consist of eighth-note pairs followed by sixteenth-note pairs, creating a rhythmic challenge. The music is presented on five-line staves with black stems for the notes.

The image displays a page of sheet music for a piano, consisting of eight staves of musical notation. Each staff is composed of five horizontal lines. The music is written in various clefs (G, F, C) and includes sharp and flat key signatures. Measures are separated by vertical bar lines, and some measures contain multiple notes. The music concludes with a final measure ending in a double bar line.

Technical Etude (♩ = 120)

19

mf

The music is composed of ten staves of musical notation for a single instrument. The key signature changes frequently throughout the measure. Measure 19 begins with a dynamic of 'mf'. The notation includes various note values (eighth notes, sixteenth notes, etc.) and rests, separated by vertical bar lines. The measure concludes with a final dynamic of 'f'.

Finger Flexibilities

Bang the valves down firmly!

♩ = 120

1

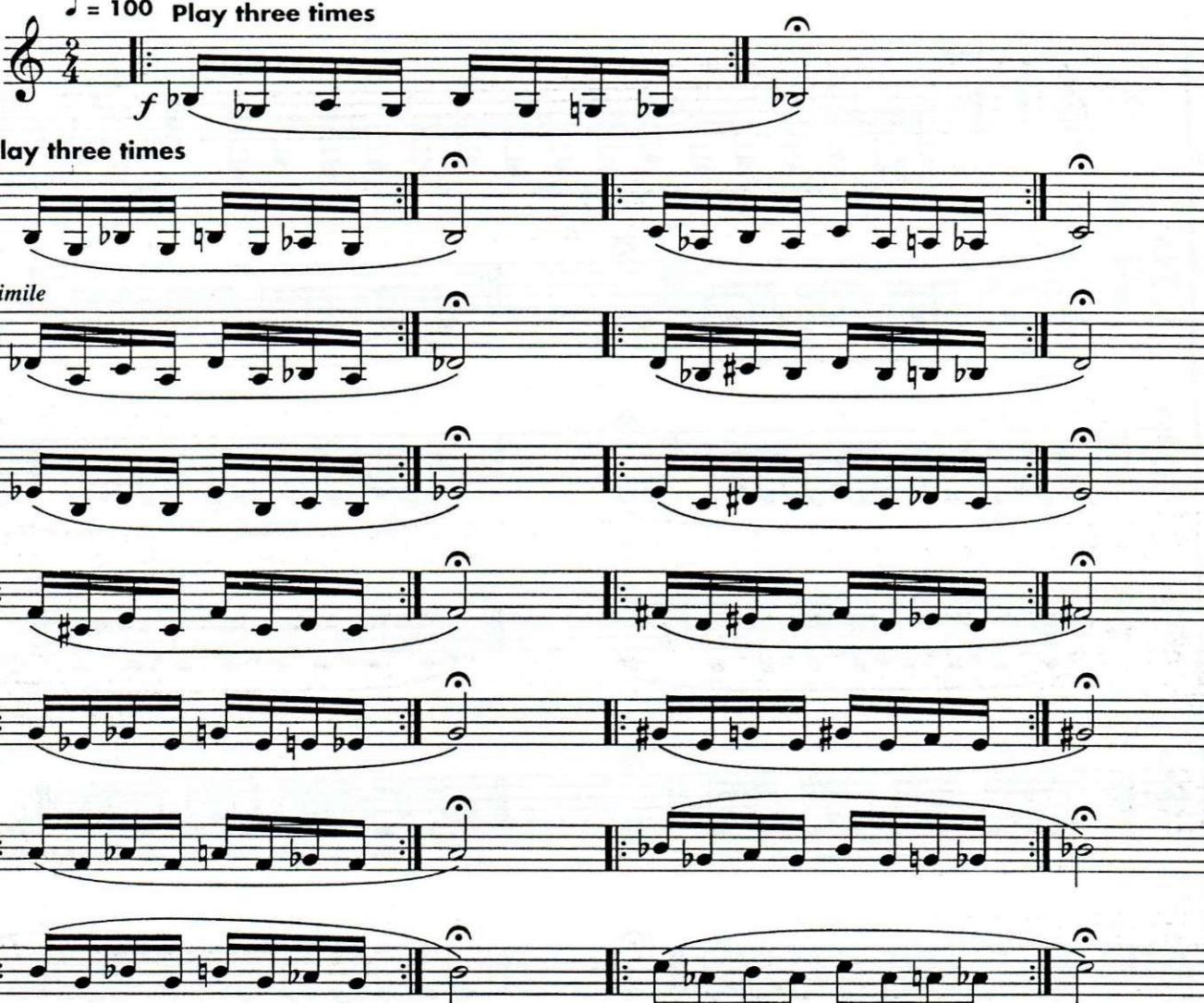
f

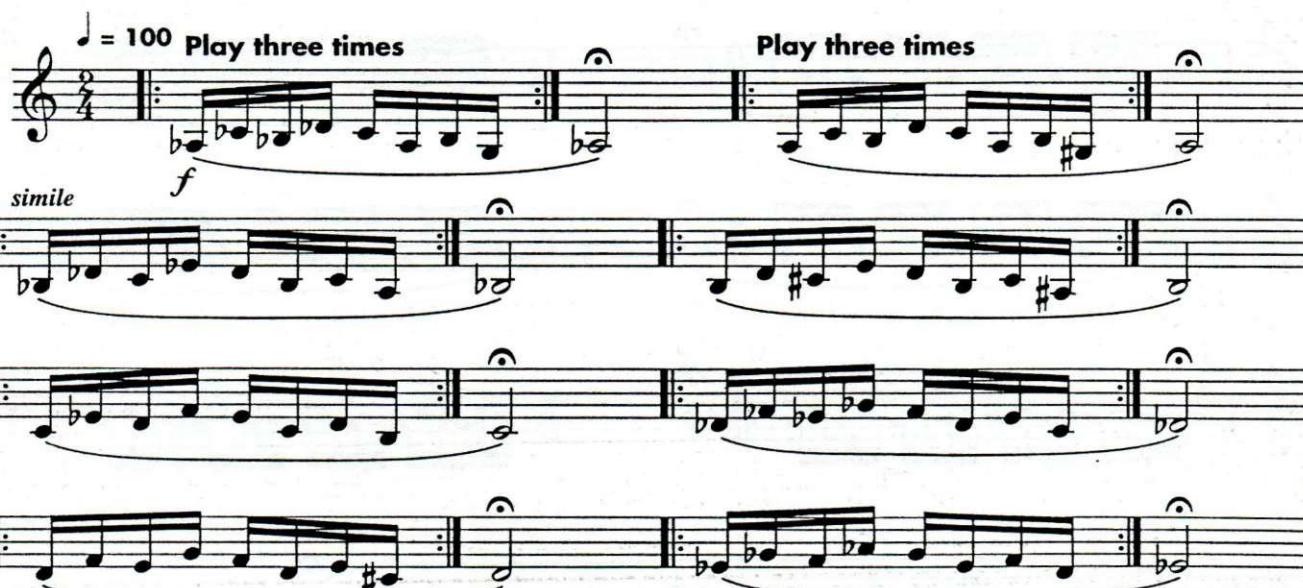
2 $\text{♩} = 120$

f

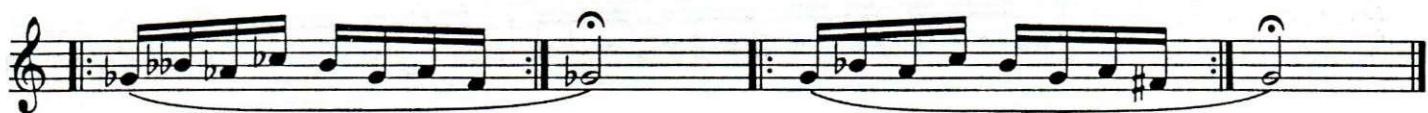
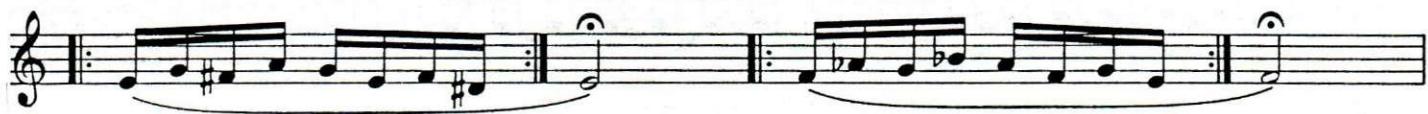
The sheet music consists of eight staves of musical notation for a single melodic line. The tempo is marked as $\text{♩} = 120$. The dynamic is forte (*f*). The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains a sixteenth-note pattern starting on A. Subsequent staves show variations in key signature, including G major, F major, E major, D major, C major, B-flat major, and A major. Each staff concludes with a fermata over the final note. The music is divided into measures by vertical bar lines.

68 Finger Flexibilities

3  = 100 Play three times
Play three times
simile

4  = 100 Play three times
Play three times
simile f

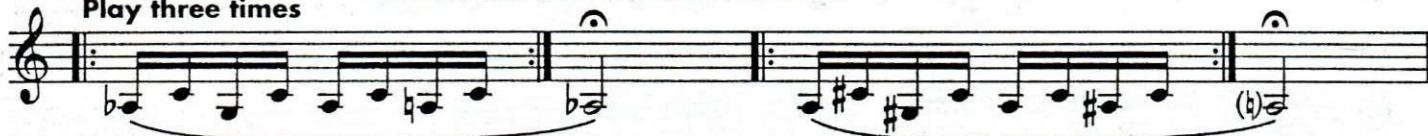
The sheet music consists of two exercises, numbered 3 and 4. Each exercise is set in 2/4 time with a treble clef. Exercise 3 starts with a dynamic 'f' and a measure of eighth-note patterns. It includes instructions to play three times and to play simile. Exercise 4 starts with a dynamic 'f' and a measure of eighth-note patterns. It includes instructions to play three times and to play simile.



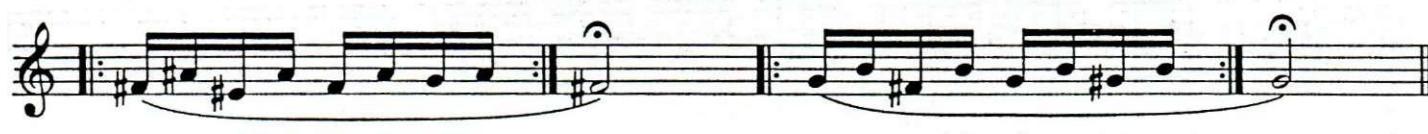
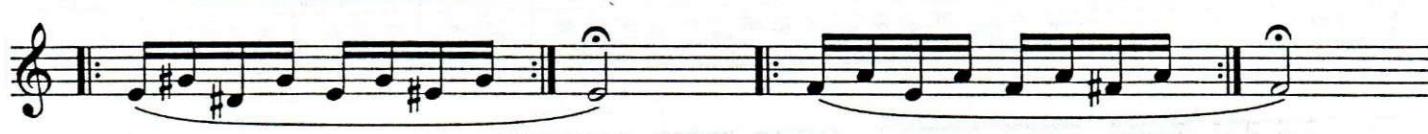
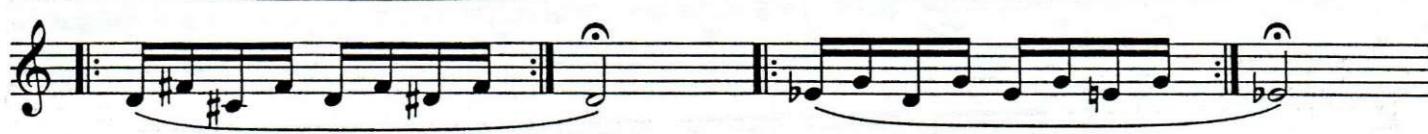
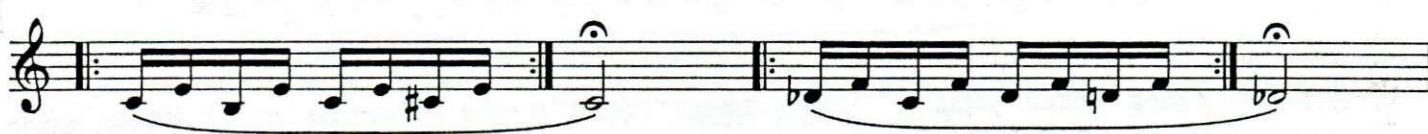
$\text{♩} = 100$ Play three times



Play three times



simile



$\text{♩} = 126$



70 Finger Flexibilities

The image displays ten horizontal musical staves, each consisting of five lines and four spaces. The staves are arranged vertically, one above the other. Each staff begins with a treble clef and a key signature. The first six staves have a key signature of one flat (B-flat), while the last four staves have a key signature of one sharp (F-sharp). The music consists primarily of eighth-note patterns. The first six staves feature eighth-note pairs (two notes per beat) throughout. The last four staves introduce sixteenth-note patterns, where each beat contains four notes. Measures are separated by vertical bar lines, and repeat signs with dots are placed at the start of the second half of each staff. The music is designed to demonstrate finger dexterity and control.

72 Finger Flexibilities

7 *f* ♩ = 100

The music for exercise 7 consists of six staves of eighth-note patterns. The first five staves are in common time (♩) and the last staff is in 6/8 time (♩). The key signature changes from one staff to the next, starting with a neutral key and moving through various sharps and flats. The patterns involve continuous eighth-note strokes with slurs connecting them.

8 ♩ = 96

The music for exercise 8 consists of four staves of eighth-note patterns. All staves are in common time (♩) and have a key signature of two sharps. The patterns involve continuous eighth-note strokes with slurs connecting them.

♩ = 138

mf

74 Finger Flexibilities

The music consists of eleven staves of musical notation for a single melodic line. The first ten staves are each a measure long and follow a repeating pattern of eighth-note pairs. The first nine staves use a treble clef, while the tenth staff uses a bass clef. The key signature changes with each staff: the first nine staves have a key signature of one flat (B-flat), and the tenth staff has a key signature of one sharp (F-sharp). Measure numbers 1 through 10 are present above the staves. The tempo is indicated as $\text{♩} = 116$. The dynamic marking f (fortissimo) is placed below the bass clef staff. The eleventh staff, which begins with a bass clef, contains six measures of sixteenth-note patterns. Measures 1 through 5 start with a bass note, while measure 6 starts with a treble note. Measure numbers 11 through 15 are present above these measures.

11 $\text{♩} = 104$

f

12

13

14

15

16

17

18

19

20

76 Finger Flexibilities

The page contains ten staves of musical notation for finger flexibility exercises. The first nine staves are identical, each consisting of four measures of sixteenth-note patterns. Measure 1 starts with a note on the first line, followed by a note on the fourth line, then a note on the first line, and finally a note on the third line. Measures 2 through 4 follow the same pattern. The first staff concludes with a fermata over the last note. The second staff begins with a note on the second line, followed by a note on the fifth line, then a note on the second line, and finally a note on the fourth line. Measures 2 through 4 follow the same pattern. The third staff begins with a note on the third line, followed by a note on the sixth line, then a note on the third line, and finally a note on the fifth line. Measures 2 through 4 follow the same pattern. The fourth staff begins with a note on the fourth line, followed by a note on the seventh line, then a note on the fourth line, and finally a note on the sixth line. Measures 2 through 4 follow the same pattern. The fifth staff begins with a note on the fifth line, followed by a note on the eighth line, then a note on the fifth line, and finally a note on the seventh line. Measures 2 through 4 follow the same pattern. The sixth staff begins with a note on the sixth line, followed by a note on the ninth line, then a note on the sixth line, and finally a note on the eighth line. Measures 2 through 4 follow the same pattern. The seventh staff begins with a note on the seventh line, followed by a note on the tenth line, then a note on the seventh line, and finally a note on the ninth line. Measures 2 through 4 follow the same pattern. The eighth staff begins with a note on the eighth line, followed by a note on the eleventh line, then a note on the eighth line, and finally a note on the tenth line. Measures 2 through 4 follow the same pattern. The ninth staff begins with a note on the ninth line, followed by a note on the twelfth line, then a note on the ninth line, and finally a note on the eleventh line. Measures 2 through 4 follow the same pattern.

Below these staves is a section of three staves. The first staff is in common time (indicated by '12') and has a tempo of 132 BPM (indicated by a '♩ = 132'). It consists of four measures of sixteenth-note patterns. Measure 1 starts with a note on the first line, followed by a note on the fourth line, then a note on the first line, and finally a note on the third line. Measures 2 through 4 follow the same pattern. The first staff concludes with a fermata over the last note. The second staff begins with a note on the second line, followed by a note on the fifth line, then a note on the second line, and finally a note on the fourth line. Measures 2 through 4 follow the same pattern. The third staff begins with a note on the third line, followed by a note on the sixth line, then a note on the third line, and finally a note on the fifth line. Measures 2 through 4 follow the same pattern.

The image displays ten staves of musical notation, each consisting of five horizontal lines. The music is written in common time with a treble clef. Each staff begins with a measure containing six eighth notes, followed by a repeat sign, another measure of six eighth notes, and a double bar line. Below the first note of each measure, a '3' indicates a three-note cluster or a specific fingering technique. The key signature changes with each staff, starting at no sharps or flats and progressing through various combinations of sharps and flats. The notes are primarily black, with some white notes appearing in the later staves. The music is divided into measures by vertical bar lines.

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

1

mf

simile

2

mf T T T T T T T T T T T T T T T T T T simile

3

The musical score contains two sets of exercises, each consisting of multiple staves of sixteenth-note patterns. Exercise 2 starts with a treble clef, a common time signature, and a dynamic marking 'mf'. It includes a 'simile' instruction. The patterns involve continuous sixteenth-note sequences with specific tongueing patterns indicated by 'T' and 'TT' under the notes. Exercise 3 follows, starting with a treble clef and a common time signature. It features more complex patterns with various key signatures (including major and minor keys) and time signatures, with '3' under some notes indicating a triplet feel. Both exercises are designed to demonstrate different tonguing techniques.

The image shows a sequence of eight musical staves, likely for a brass instrument. Each staff has a treble clef except for the eighth, which has a bass clef. The music consists primarily of sixteenth-note patterns. In the first seven staves, there are markings '3' under groups of three notes. In the eighth staff, there are markings '5' under groups of five notes. The patterns involve various note heads and stems, with some notes being eighth or sixteenth notes.

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

4 *mf*

The image shows a single-line musical staff. It starts with a quarter note followed by a series of sixteenth notes. Above the staff, the number '5' is placed above each group of five notes, indicating a continuous tonguing pattern. The staff continues with a series of sixteenth notes, maintaining the '5' grouping.



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.

5

6

7

Double Tonguing

Slowly ($\text{♩} = 108$)

8

f

T K T K T K T K T K

simile

9

mf

T K T K T K T K

simile

10 

11 

12 

84 Tonguing



13

Four staves of musical notation in 5/4 time. The first staff has a dynamic marking *mf*. The notation consists of sixteenth-note patterns with various slurs and grace notes.

14

Three staves of musical notation in 5/4 time. The first staff has a dynamic marking *mf*. The notation consists of sixteenth-note patterns with various slurs and grace notes.

15

Four staves of musical notation in 5/4 time. The first staff has a dynamic marking *mf*. The notation consists of sixteenth-note patterns with various slurs and grace notes.

16

Double Tongue Etude ($\text{♩} = 144$)

17

86 Tonguing

18

Sheet music for exercise 18, consisting of ten staves of sixteenth-note patterns. The patterns involve various tonguing techniques, including slurs and grace notes. The music is in common time (indicated by '4') and uses a treble clef. The first staff includes a dynamic marking 'mf'.

19

Sheet music for exercise 19, consisting of two staves of sixteenth-note patterns. The patterns involve various tonguing techniques, including slurs and grace notes. The music is in common time (indicated by '4') and uses a treble clef.

The musical score consists of ten staves of music for a single instrument, likely a brass or woodwind instrument, demonstrating tonguing techniques. The music is in common time and uses a treble clef. The notes are primarily eighth and sixteenth notes, with various slurs and grace notes. The key signature changes frequently, indicating different modes or tempo changes. The score is composed of ten horizontal lines of music, each starting with a clef and a key signature.

88 Tonguing

20 

21 

22 

23

mf

mf

mf

Play three times

24

mf

Play three times

mf

simile

mf

mf

mf

mf

mf

mf

A musical score consisting of ten staves of music for a single instrument, likely a recorder or flute. The music is in common time and uses a treble clef. The first nine staves are identical, featuring a continuous sequence of eighth and sixteenth notes. The tenth staff begins with a different pattern of eighth and sixteenth notes, followed by a repeat sign and a section of eighth-note pairs.

Double Tongue Etude ($\text{♩} = 160$)

25

f

mf

p

f

mf

p

mf

f

p

mp

mf

f

26

mf

The score consists of nine staves of music for tonguing exercises. Staff 1 (measures 1-6) is in G major (no sharps or flats) and 4/4 time. Staff 2 (measures 7-12) is in F major (one flat). Staff 3 (measures 13-18) is in C major (no sharps or flats). Staff 4 (measures 19-24) is in G major (no sharps or flats). Staff 5 (measures 25-30) is in D major (two sharps). Staff 6 (measures 31-36) is in A major (three sharps). Staff 7 (measures 37-42) is in E major (four sharps). Staff 8 (measures 43-48) is in B major (five sharps). Staff 9 (measures 49-54) is in F# major (one sharp). Each staff contains six measures of sixteenth-note patterns.

27

The score consists of ten staves of music, each containing a series of sixteenth-note patterns. The key signature and time signature change for each staff:

- Staff 1: G major (1 sharp), common time.
- Staff 2: F# major (1 sharp), common time.
- Staff 3: D major (no sharps or flats), common time.
- Staff 4: B-flat major (2 flats), common time.
- Staff 5: A major (1 sharp), common time.
- Staff 6: E major (1 sharp), common time.
- Staff 7: C major (no sharps or flats), common time.
- Staff 8: G major (1 sharp), common time.
- Staff 9: D major (no sharps or flats), common time.
- Staff 10: A major (1 sharp), common time.

The music is composed of sixteenth-note patterns, likely demonstrating various tonguing techniques. The patterns are primarily eighth-note groups followed by sixteenth-note pairs, with occasional single sixteenth notes.

94 Tonguing

Play three times
28 

Play three times
29 

Play three times
30 

Play three times
31 

Play three times
32 

33

1 2 3 4 5 6 7 8 9 10

Double Tongue Etude (♩ = 100)

34

1 2 3 4 5 6 7 8

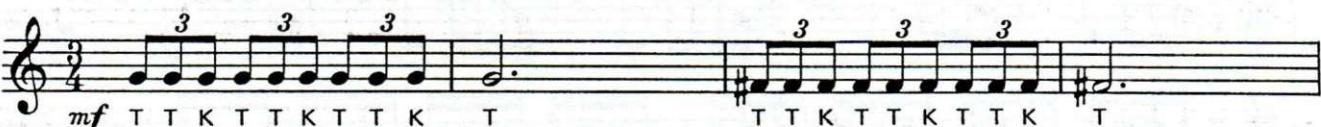
Triple Tonguing

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

simile 













98 Tonguing

39 

40 

41 

42 

43 

44

45

100 Tonguing

Whole Step-Half Step Scale

46

47

48

49

50

102

51 *mf*

Sheet music for tonguing exercises in 3/4 time. The music consists of eight staves of sixteenth-note patterns. Measure 1 starts in G major (three flats) and ends in F major (one flat). Measures 2-4 continue in G major. Measure 5 begins in E major (no sharps or flats). Measures 6-8 continue in E major. Measure 9 begins in C major (no sharps or flats). Measures 10-12 continue in C major.

52

Sheet music for a piece starting at measure 52 in 8/8 time. The first staff shows a melodic line in G major. The second staff shows a harmonic progression: G major, D major, G major, C major. The third staff continues the melodic line in C major.

104 Tonguing

The musical score consists of two parts. The first part, starting at measure 104, contains eight staves of music in treble clef, mostly in G minor (indicated by a 'G' with a flat) and ending in G major (indicated by a 'G' with a sharp). The music consists of continuous eighth-note patterns, primarily using the 'trill' or 'tonguing' technique. The second part, starting at measure 53, shows a transition to a new section. It begins with a treble clef staff in 12/8 time, marked 'mf'. This section features eighth-note patterns with some bass notes indicated by a bass clef below the staff. The key signature changes to A major (indicated by an 'A' with a sharp), and the music continues with similar eighth-note tonguing patterns.



54 12 *mf* TTKTTK TKT KTTK simile

Ten staves of musical notation in G major, 12/8 time. The first staff includes dynamic markings *mf* and *simile*, and a rhythmic pattern instruction TTKTTK TKT KTTK. The subsequent nine staves show a continuous sequence of sixteenth-note patterns.

A musical score for trumpet featuring six staves of music. The first two staves are general examples, while staves 55 through 57 are numbered and have dynamic markings of *mf*. The music consists of eighth-note patterns primarily using the 'tongue' (strikethrough) and 'trill' (wavy line) techniques. The key signature changes between staves, and the time signature is mostly 12/8.

55 *mf*

56 *mf*

57 *mf*



58 $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$ *mf*

A musical staff in treble clef with sixteenth-note patterns. The first two measures show a sequence of eighth-note pairs followed by sixteenth-note pairs. The third measure shows a sequence of eighth-note pairs followed by sixteenth-note pairs.



Whole Step-Half Step Scale

59 $\begin{smallmatrix} 12 \\ 8 \end{smallmatrix}$ *mf*

A musical staff in treble clef with sixteenth-note patterns for the Whole Step-Half Step Scale. The first two measures show a sequence of eighth-note pairs followed by sixteenth-note pairs. The third measure shows a sequence of eighth-note pairs followed by sixteenth-note pairs.



60 12

mf K T T K T K T T K T T K T K T K simile

The score consists of ten staves of music. Staff 1: Eighth-note patterns starting with a quarter note followed by six eighth notes. Staff 2: Eighth-note patterns starting with a quarter note followed by six eighth notes. Staff 3: Eighth-note patterns starting with a quarter note followed by six eighth notes. Staff 4: Eighth-note patterns starting with a quarter note followed by six eighth notes. Staff 5: Sixteenth-note patterns starting with a quarter note followed by six sixteenth notes. Staff 6: Sixteenth-note patterns starting with a quarter note followed by six sixteenth notes. Staff 7: Sixteenth-note patterns starting with a quarter note followed by six sixteenth notes. Staff 8: Sixteenth-note patterns starting with a quarter note followed by six sixteenth notes. Staff 9: Sixteenth-note patterns starting with a quarter note followed by six sixteenth notes. Staff 10: Sixteenth-note patterns starting with a quarter note followed by six sixteenth notes.

61

Triple Tongue Etude (♩ = 200)

62

Odd Groupings

63 *mf*

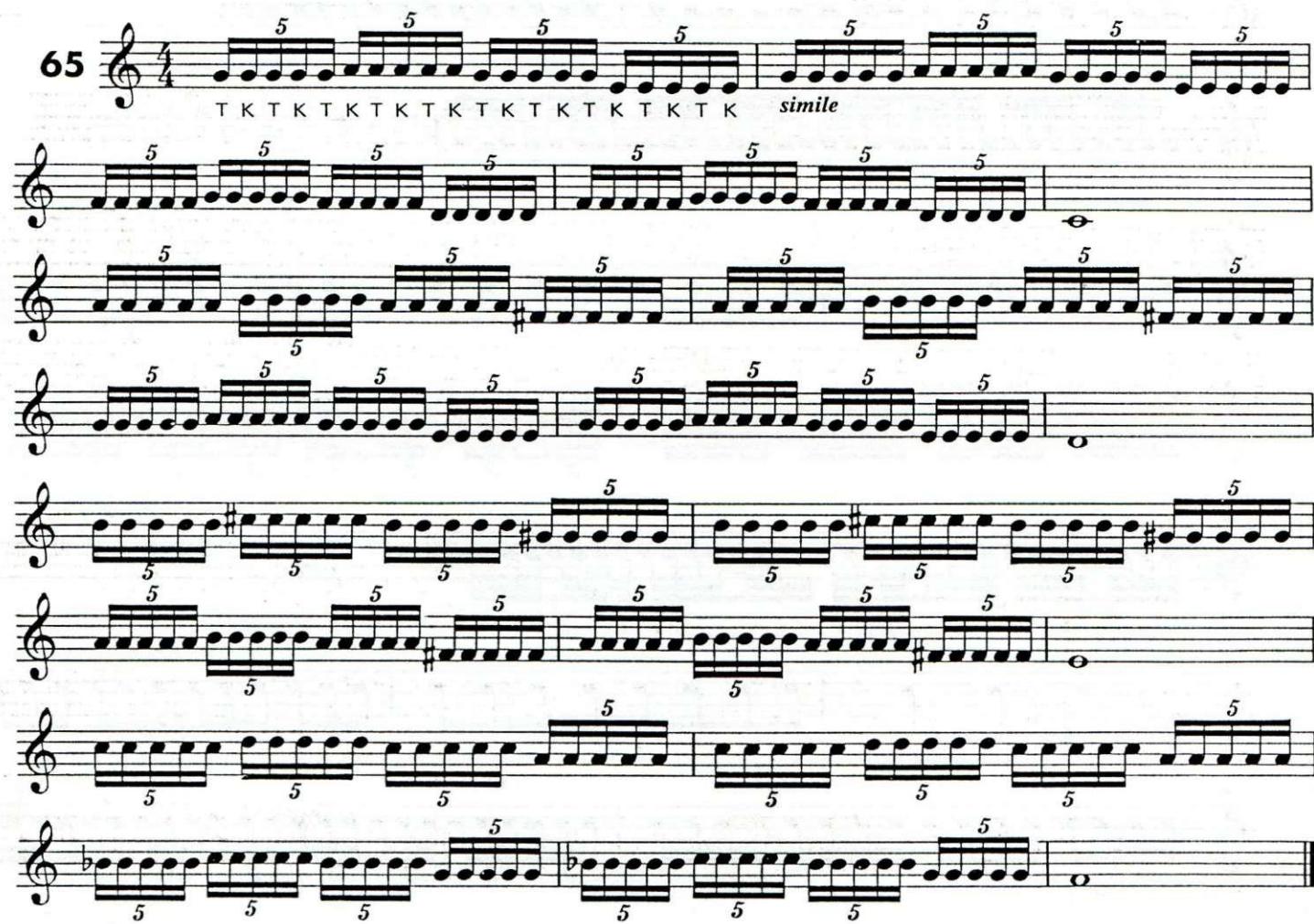
The score consists of ten staves of music in common time (indicated by '4'). The first staff shows a single eighth note followed by six sixteenth notes. The second staff shows a sixteenth-note pattern. The third staff shows a continuous sixteenth-note pattern. The fourth staff shows a single eighth note followed by six sixteenth notes. The fifth staff shows a sixteenth-note pattern. The sixth staff shows a continuous sixteenth-note pattern. The seventh staff shows a single eighth note followed by six sixteenth notes. The eighth staff shows a sixteenth-note pattern. The ninth staff shows a continuous sixteenth-note pattern. The tenth staff shows a single eighth note followed by six sixteenth notes.

The musical score consists of ten staves of music for a single melodic instrument, likely a woodwind or brass instrument. The music is in common time and uses a treble clef. The score features various rhythmic patterns, primarily sixteenth-note exercises, with '3' markings indicating specific tonguing techniques.

The patterns transition from eighth-note groups to sixteenth-note groups, then to thirty-second-note groups, and finally back to sixteenth-note groups. The music is divided into measures by vertical bar lines, and each measure contains a specific pattern of notes. The '3' markings are placed above certain groups of notes to indicate a three-tongue technique (trill-like) for sixteenth-note groups and a three-tongue technique for thirty-second-note groups.

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

64 *mf* 

65 

66

simile

67

68

mf

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

simile

69

f

T K T K T K T K T K T K T K T K simile

5 5 5 5 5 5 5 5

5 5 5 5 5 5 5 5

70

mf

simile

The image shows a page of sheet music for a band instrument, specifically page 71. The music is arranged in 12 staves, each consisting of five horizontal lines. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (indicated by a '4'). The second staff starts with a treble clef, a key signature of one sharp (F#), and a common time signature. The third staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The fourth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The sixth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The seventh staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The eighth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The ninth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The tenth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The eleventh staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The twelfth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature.

72

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 *simile*

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 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 *simile*
T K T K T K T K T 6 8

118 Tonguing



74

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

simile

75

mf

5 5 5 5

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

5 5 5 5

simile

5 5 5 5

Etude in Quintuplets

76

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 prerequisites 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 score consists of three staves of music in G clef, 4/4 time, and dynamic 1. The first staff shows a sequence of notes with bends: 0, 2, 1, 2. The second staff shows: 3, 0, 2, 1. The third staff shows: 2, 3, 3, 2, 1, 0.

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

2

Slowly

3

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.

Musical score for brass instruments, featuring six staves of notation. The score includes dynamic markings such as *mf*, *f*, and *ff*, and performance instructions like *gliss* and *simile*. The notation consists of six measures per staff, with each measure containing eight notes. The key signatures vary by staff: Staff 1 (measures 1-2) has one flat (B-flat); Staff 2 (measures 3-4) has one sharp (F-sharp); Staff 3 (measures 5-6) has one flat (B-flat); Staff 4 (measures 7-8) has one sharp (F-sharp); Staff 5 (measures 9-10) has one flat (B-flat); Staff 6 (measures 11-12) has one sharp (F-sharp).

Play three times

6

p-mf

Play three times

simile

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

Play three times

7

ff

Play three times

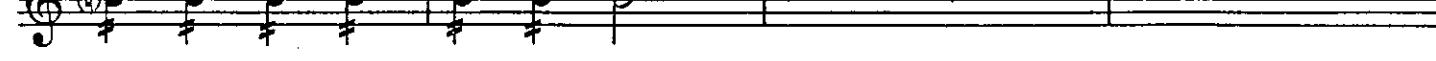
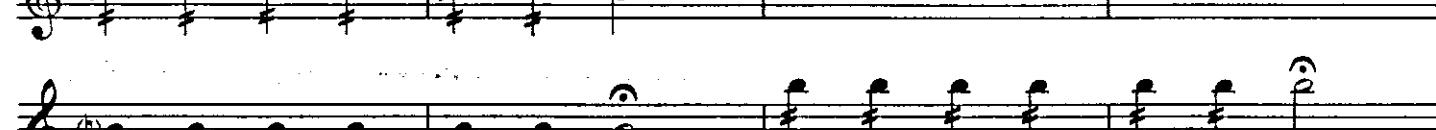
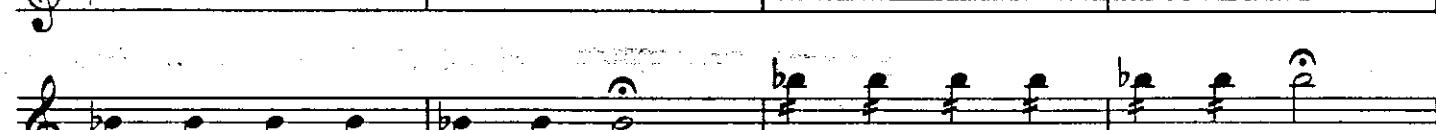
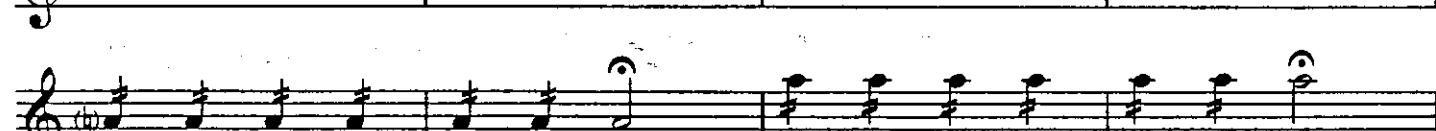
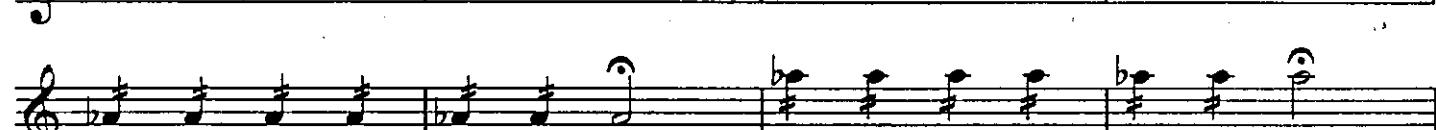
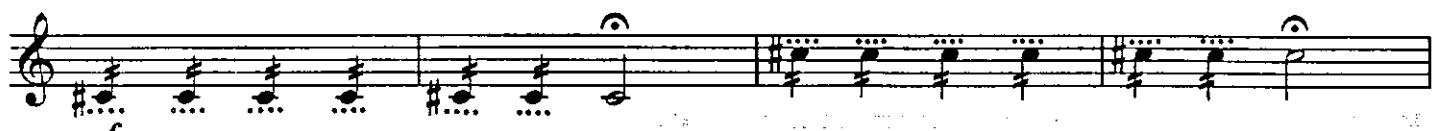
ff

simile

ff

124 Upper Register and Endurance

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



A series of six staves of musical notation. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The notation consists primarily of eighth-note patterns, often grouped by vertical bar lines. Measure endings are indicated by circled letters: 'C' at the end of the first, third, and fifth measures; 'D' at the end of the second measure; and 'E' at the end of the fourth measure. The notes are mostly black, with some white notes appearing in the first, third, and fifth measures.

A series of seven staves of musical notation, continuing from the previous section. The notation is in common time with a treble clef and one sharp (F#) in the key signature. Measure endings are indicated by circled letters: 'C' at the end of the first, third, and fifth measures; 'D' at the end of the second measure; and 'E' at the end of the fourth measure. Dynamics are marked with 'mf' (mezzo-forte) and 'f' (forte). The music consists of eighth-note patterns, with some white notes appearing in the first, third, and fifth measures. The notation is primarily black, with some white notes appearing in the first, third, and fifth measures.

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

The sheet music consists of five staves of sixteenth-note patterns. Each staff begins with a different note (A, B, C, D, E) and has a different fingering (0, 1, 2, 1/2, 1). The patterns involve slurs connecting groups of sixteenth notes, demonstrating upper register endurance. The dynamics are marked as 'mf'.

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

11

The sheet music shows a series of slurred sixteenth-note patterns. The first pattern is marked 'f'. Subsequent patterns are marked with '8vb' under each slur. The patterns involve slurs connecting groups of sixteenth notes, demonstrating relaxation and revitalization of the lips.

12

Play the pedal tones with regular fingerings.

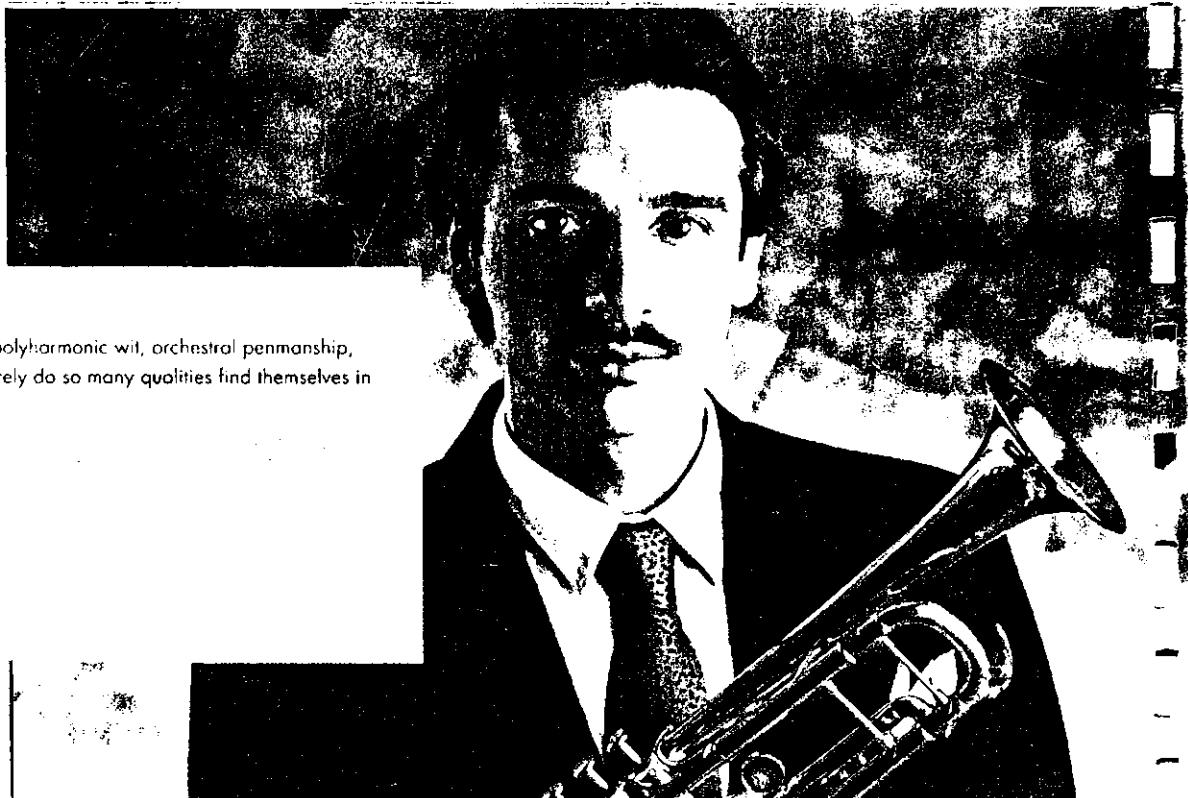
13

Medium to Fast

14

128 Upper Register and Endurance

The musical score consists of ten staves of music for a single instrument. The music is in common time and uses a treble clef. The key signature changes frequently, including major keys like F major and G major, and minor keys like A minor and C minor. The dynamics are marked with 'mf' (mezzo-forte) and 'p' (pianissimo). The music features continuous eighth-note patterns and occasional sixteenth-note patterns, designed to challenge the upper register and endurance of the performer.



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 o 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, Montreux 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 Montreux 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 premieres 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 Wood Herman Bond, 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 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.



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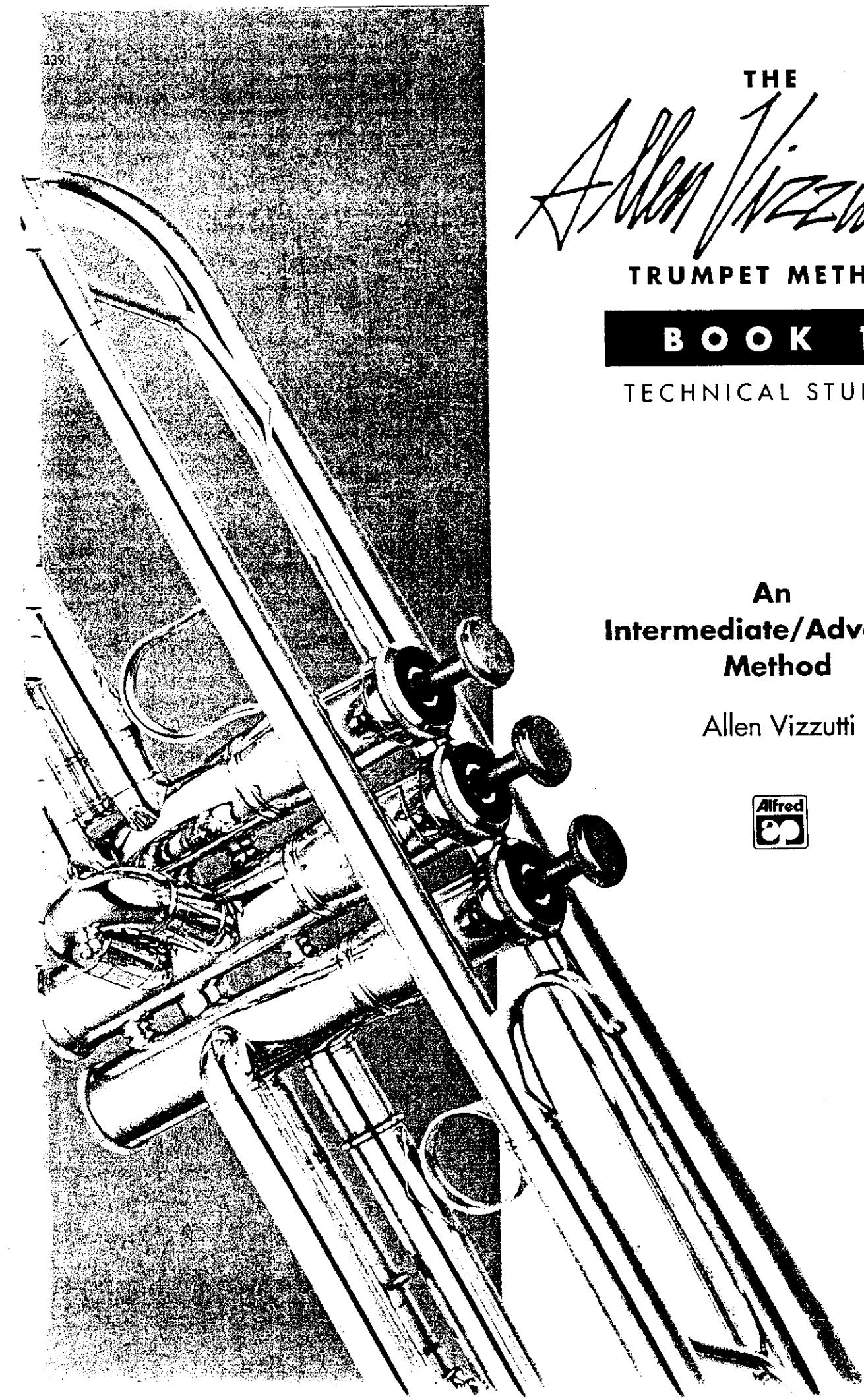
TRUMPET METHOD

BOOK 1

TECHNICAL STUDIES

An
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BOOK 1

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