INTRODUCTION TO BOOK 1

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

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

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

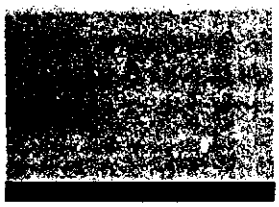
PRACTICING

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

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

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

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

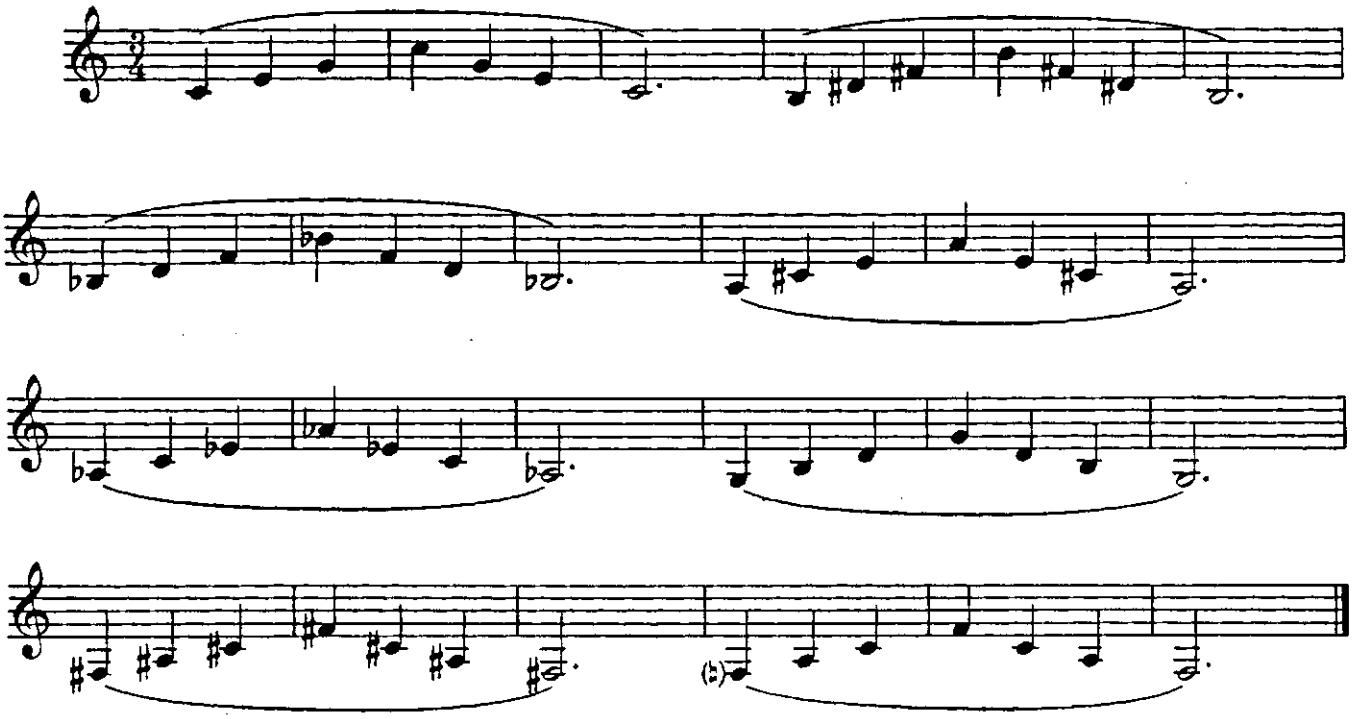


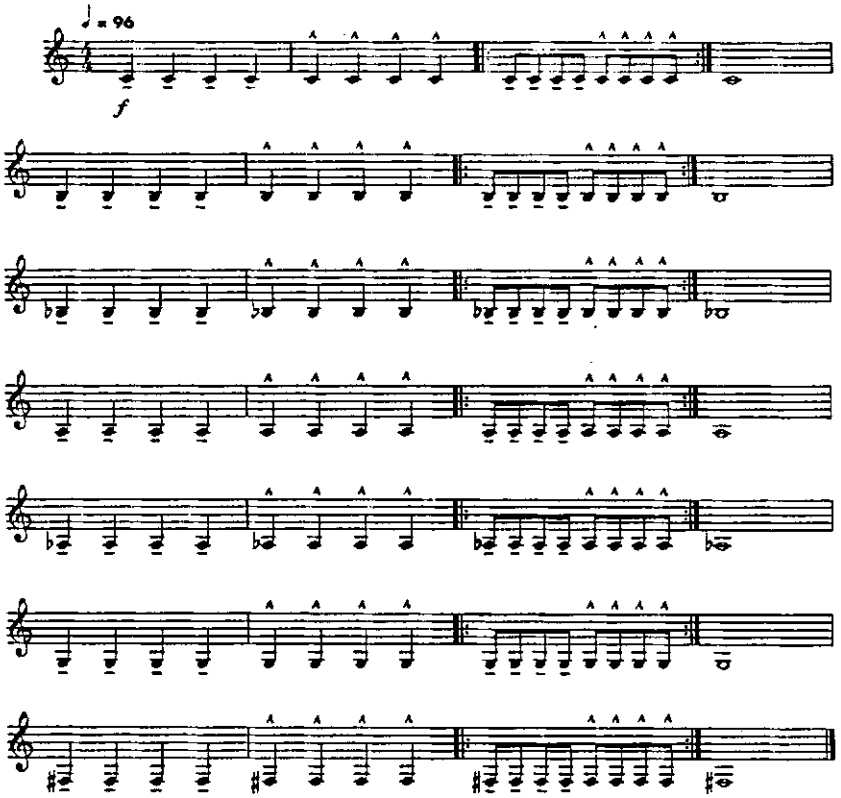
THE WARM UP

IN ORDER TO ENSURE consistent improvement through practice, it is absolutely essential to warm u Preparation is required, not only to meet the physical demands of trumpet playing, but also to initiate t 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 fi t note of each new practice day (i.e., beauty of tone and utilizing large volumes of air when inhaling and wh 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. T goal one should pursue is not to be totally relaxed, but to maintain sufficient mental and physical control. 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. Resistence causes tension. Tension causes playing problem Let the wave pass through your body. Observe the feeling as it happens. Don't panic.

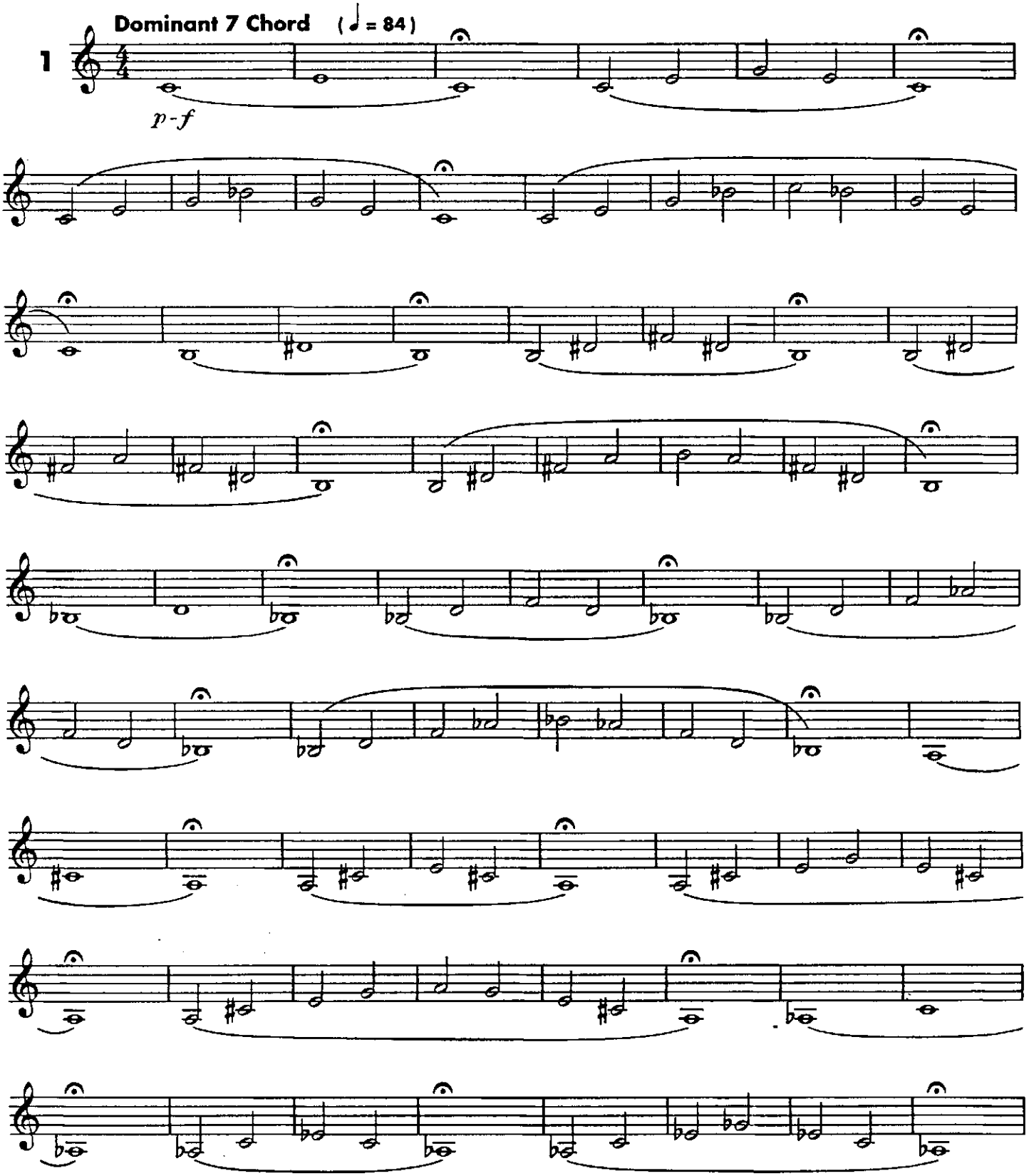
③ Scrape your tongue lightly across your top teeth to cause saliva to flow. The less you concentrate on di mouth, the sooner moisture will return.

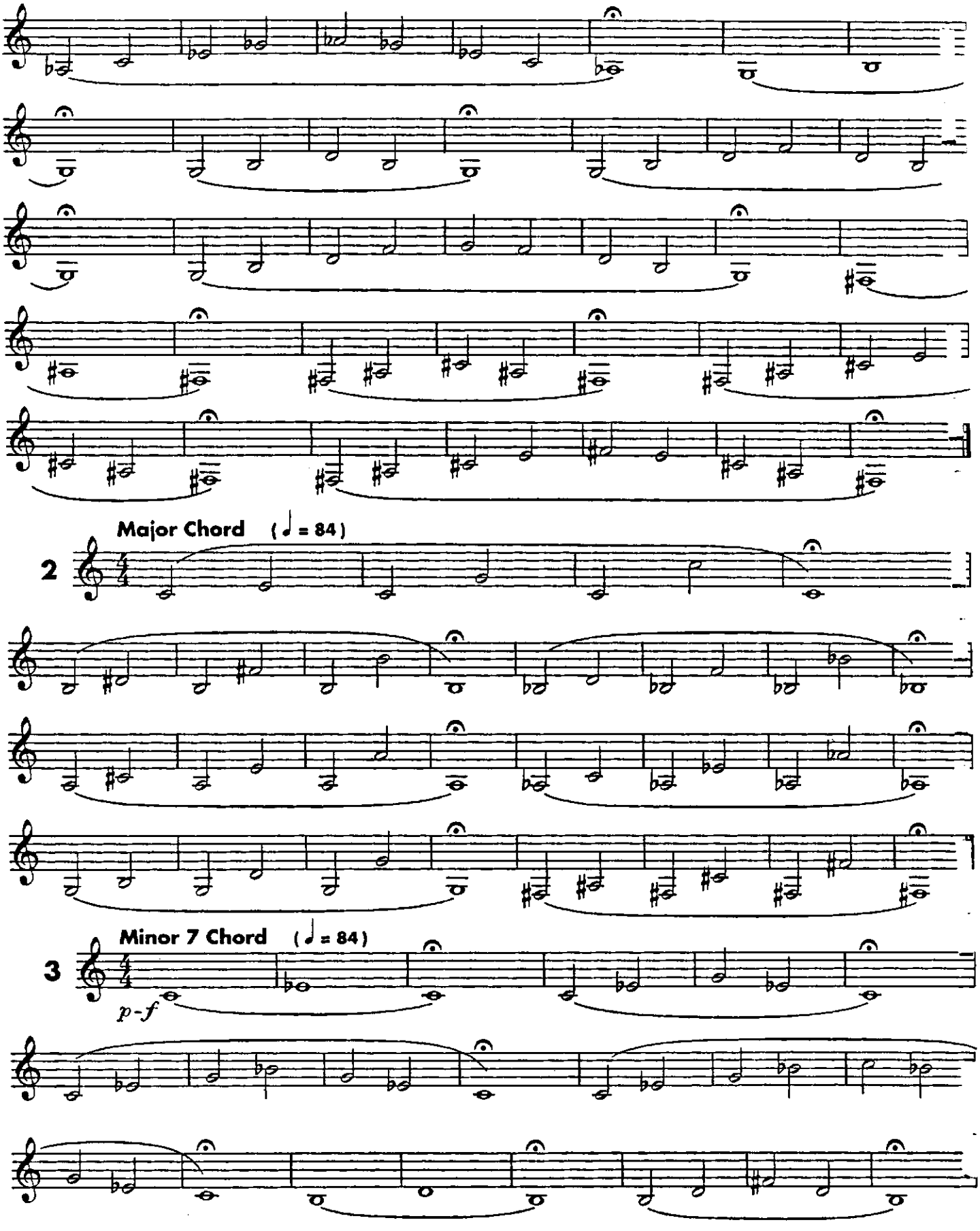
④ Let go of the inevitable mistakes. Do not dwell on them. There is always time to think about that later.

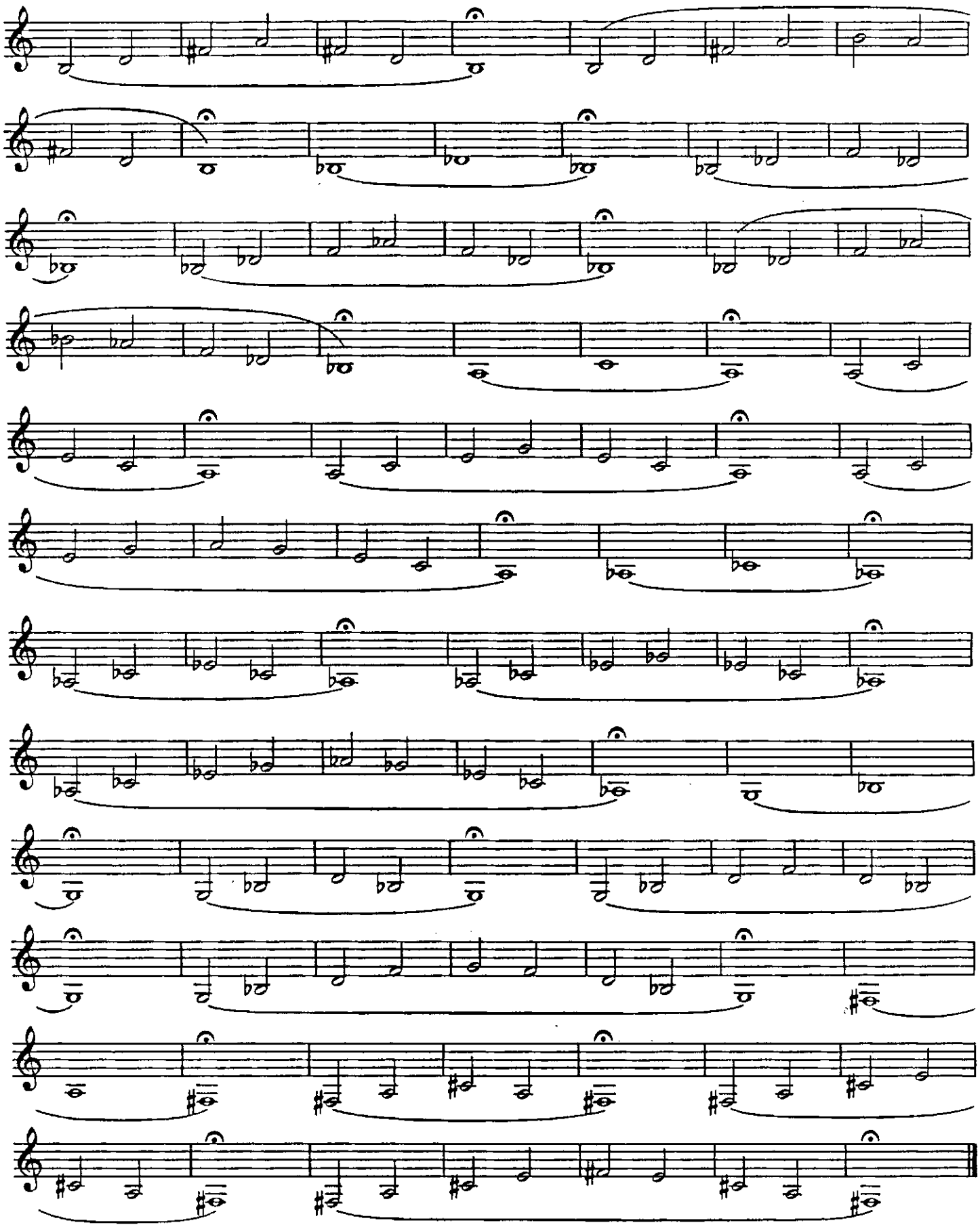
⑤ Think musically, not technically, except for breathing. Breathe deeply and project the air confidently through the instrument. This is the one fundamental you should always fall back on when you find your con dence faltering.

⑥ Finally, stay in present time. Don't worry about what has happened or what is coming. Don't sacrifice o 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.

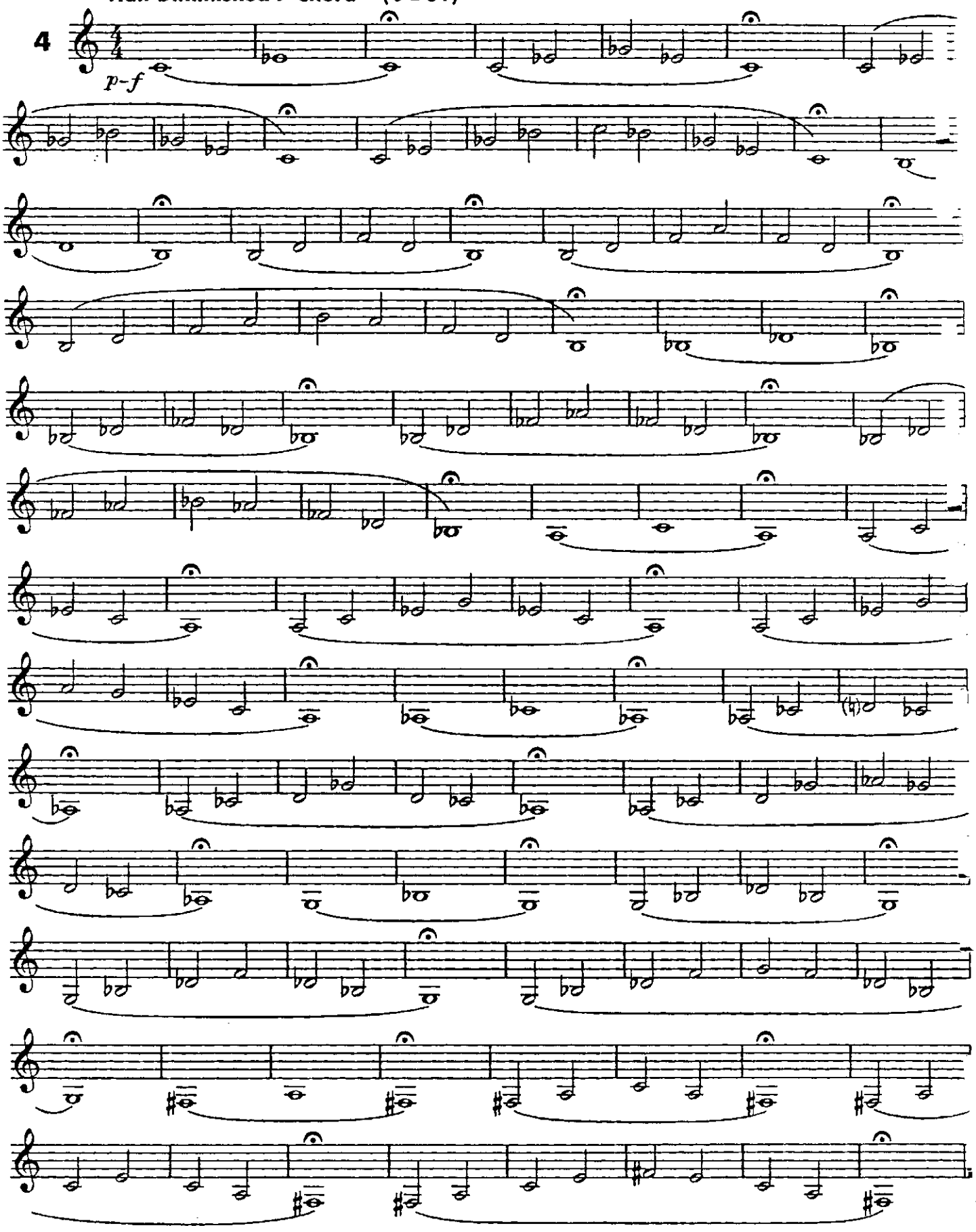
Long Tones

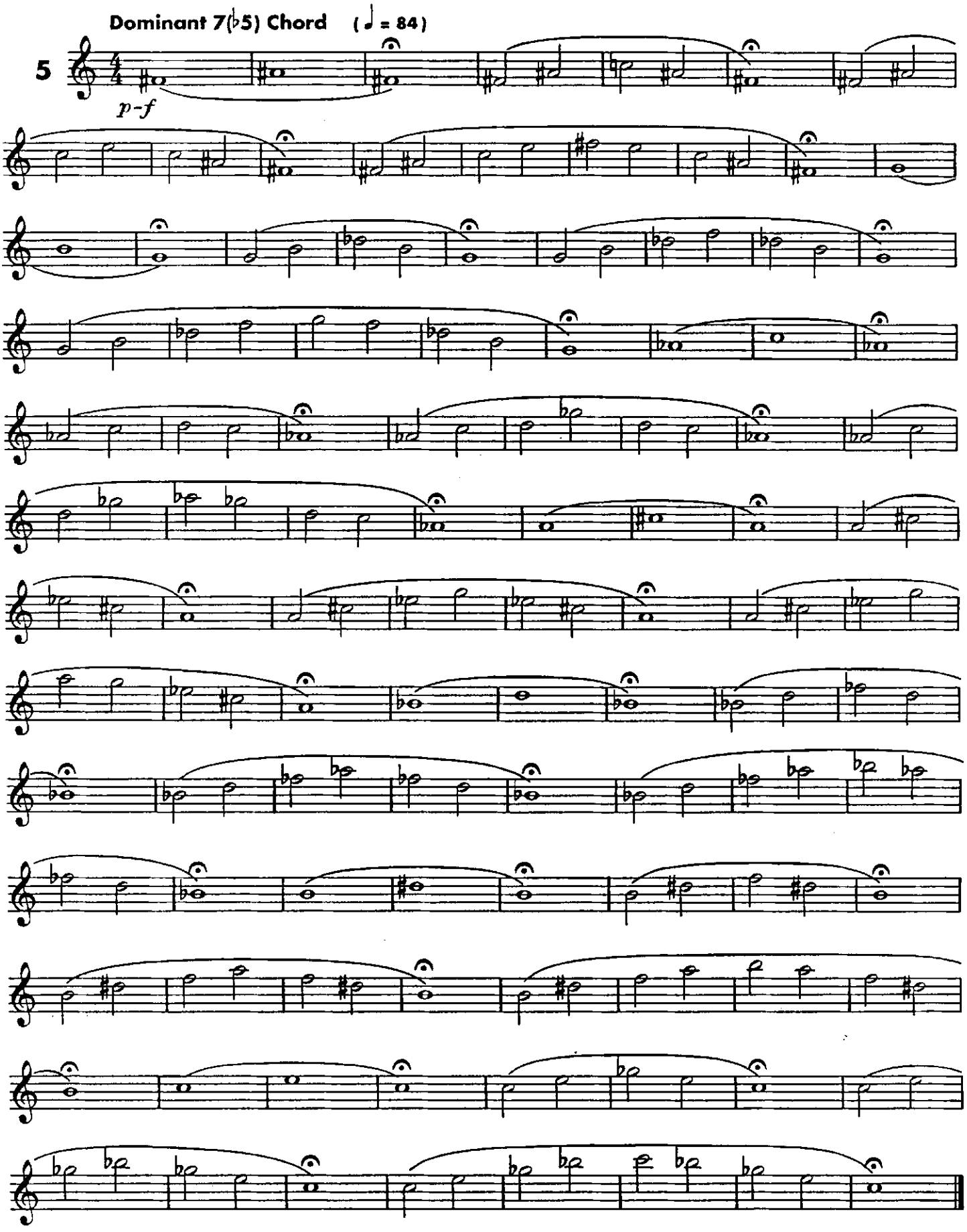


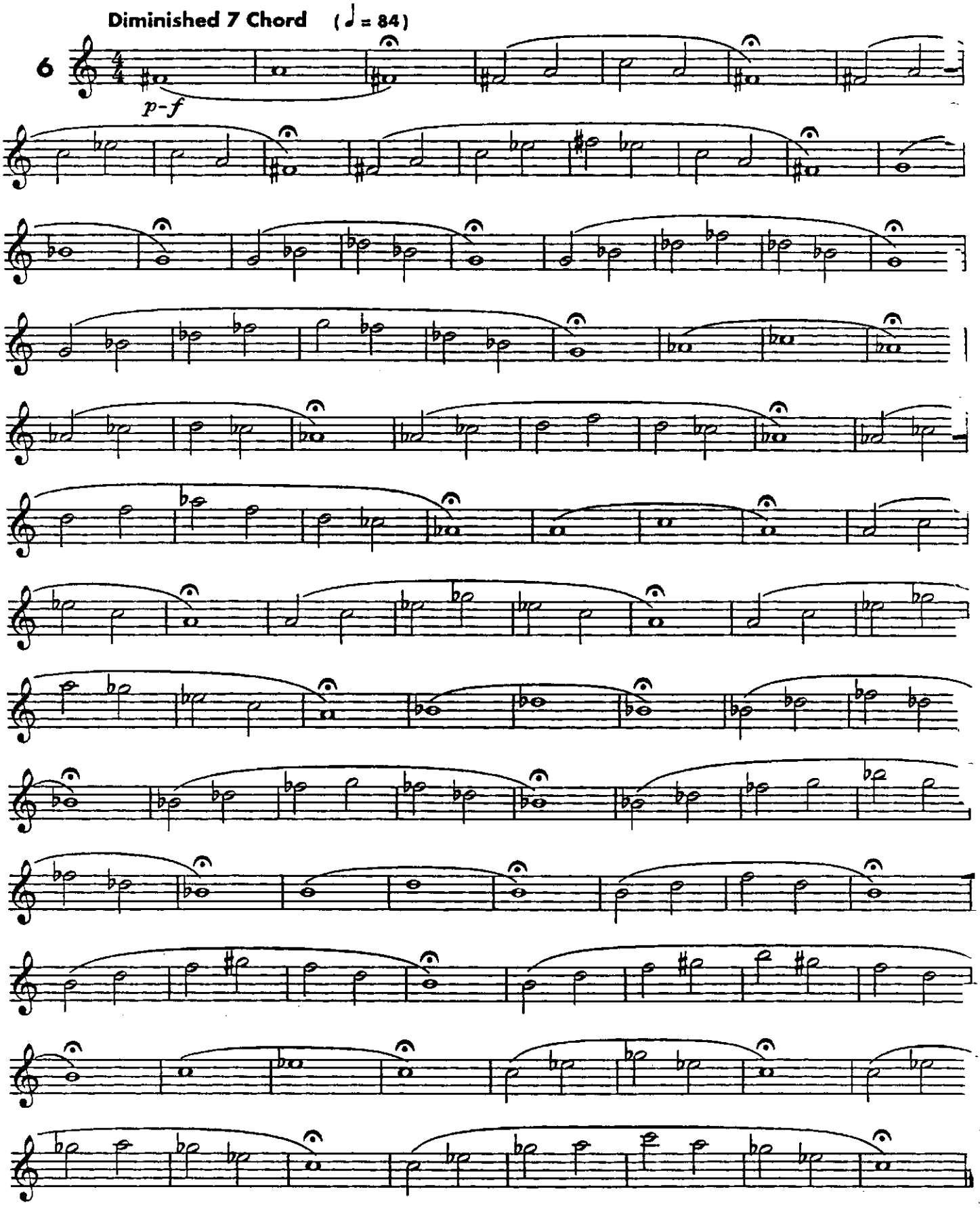

2
Major Chord
(♩ = 84)
3
Minor 7 Chord
(♩ = 84)
p-f

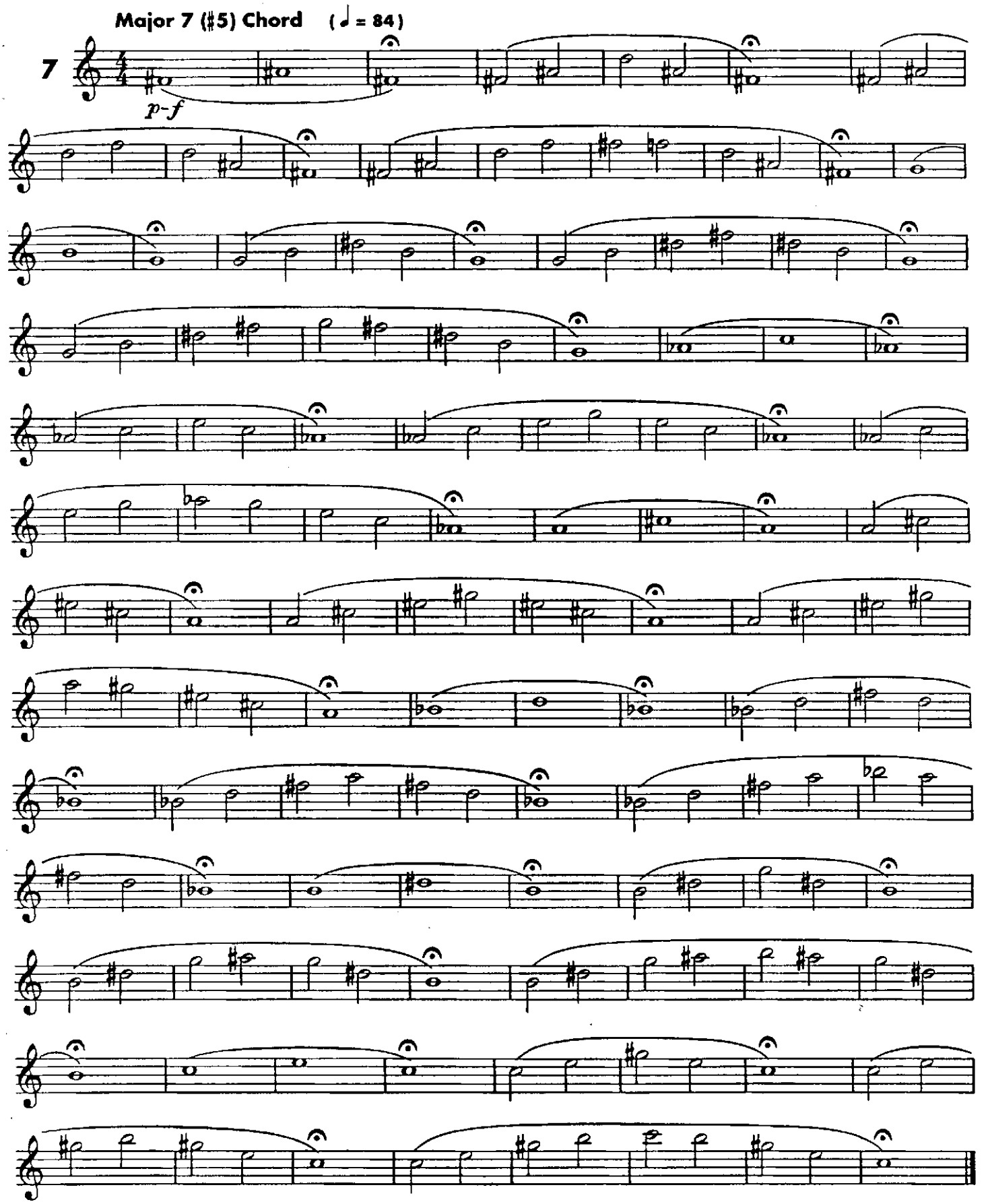


Half Diminished 7 Chord (♩ = 84)

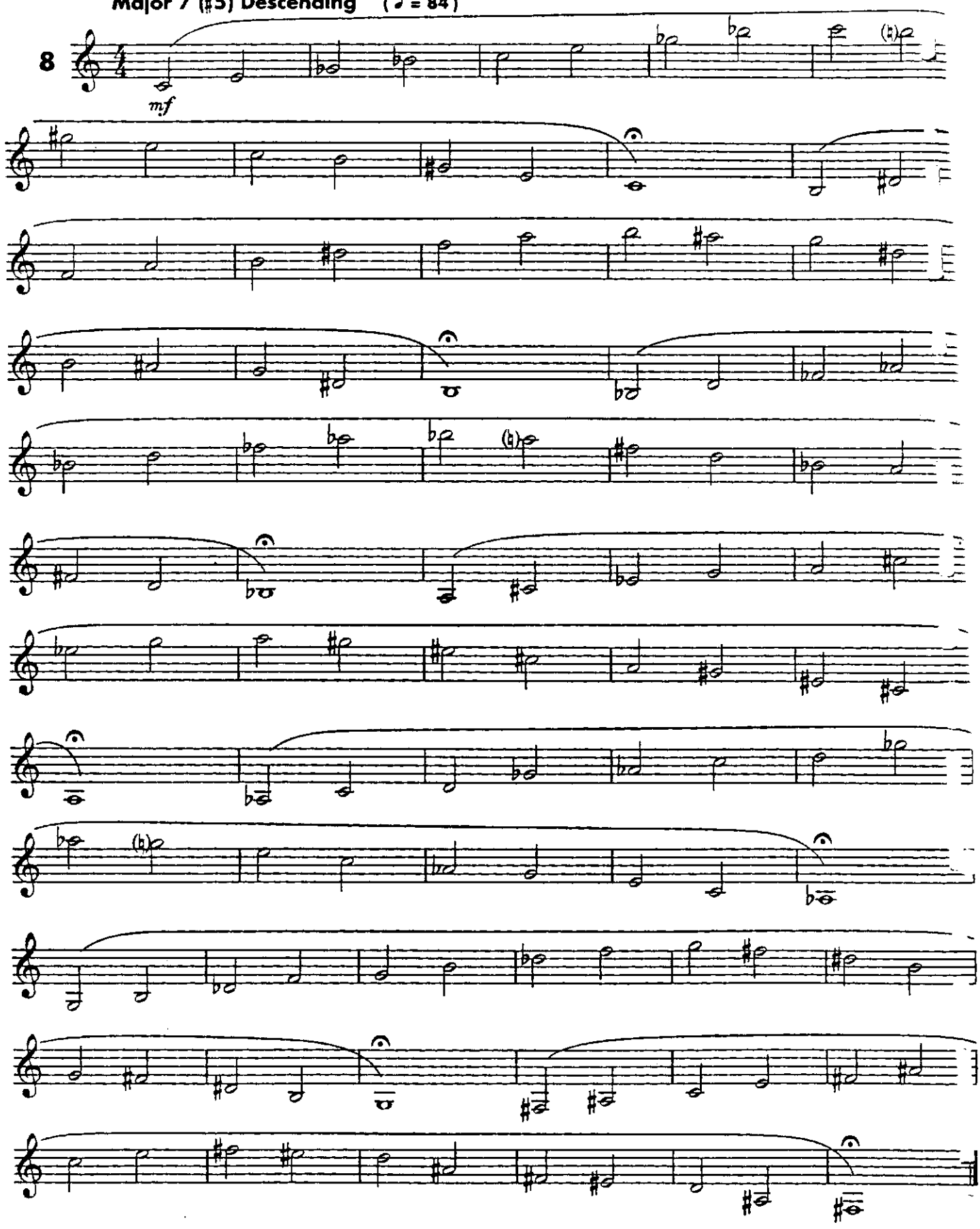



Dominant 7(♭5) Chord
(♩ = 84)
5
p-f

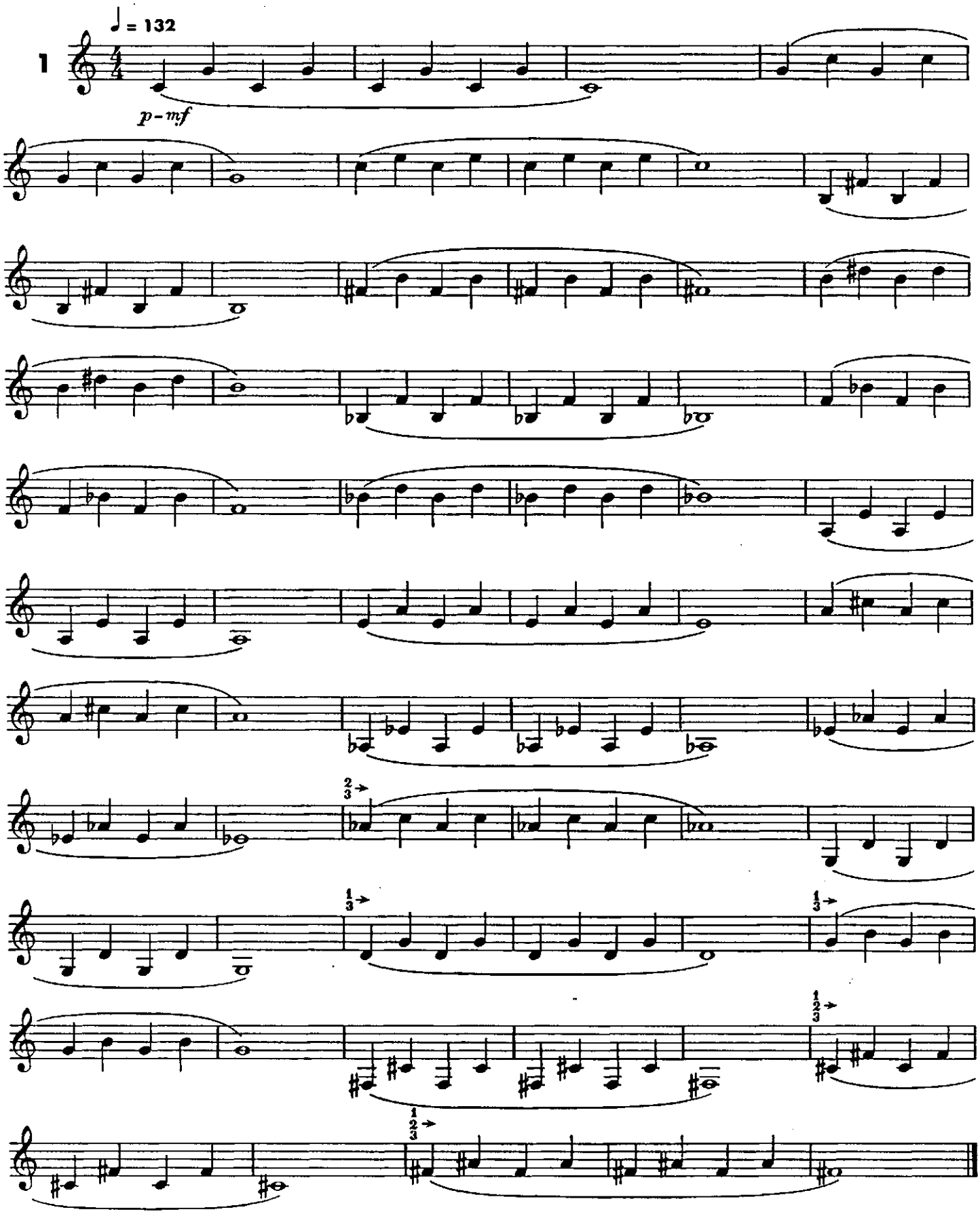

Diminished 7 Chord
(♩ = 84)
6
p-f

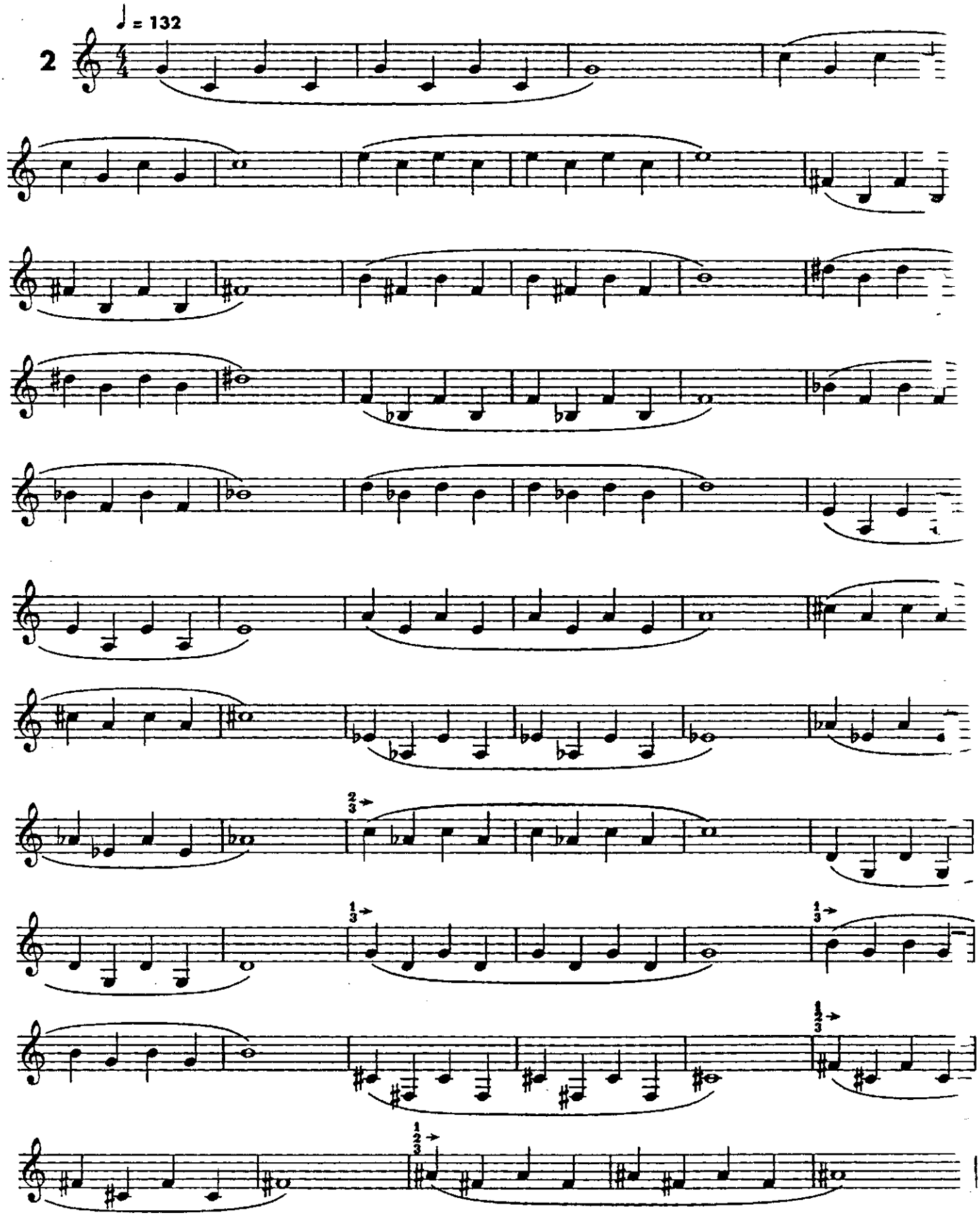

Major 7 (♯5) Chord
(♩ = 84)
7
p-f

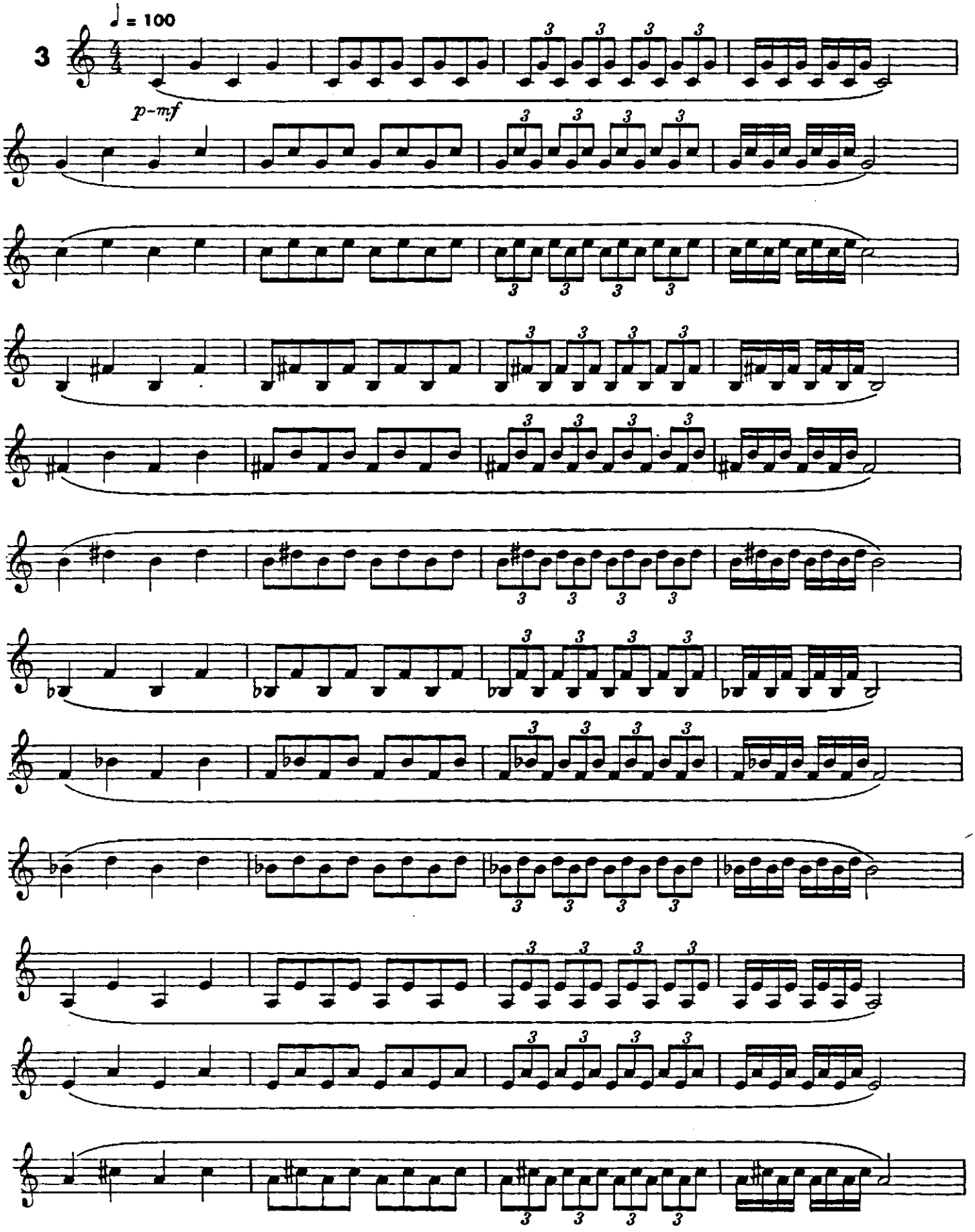
Dominant 7 (♭5) Ascending
Major 7 (♯5) Descending (♩ = 84)

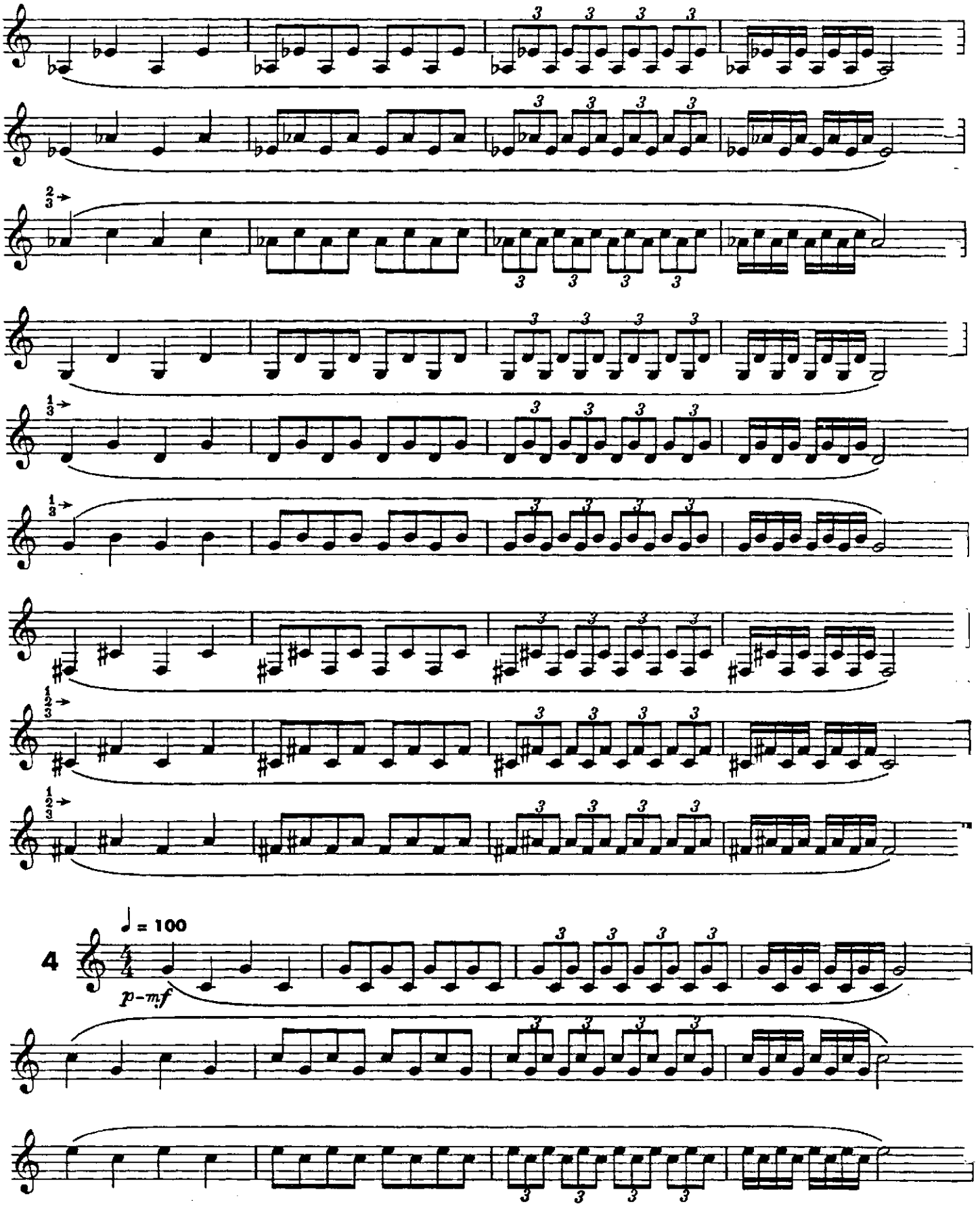


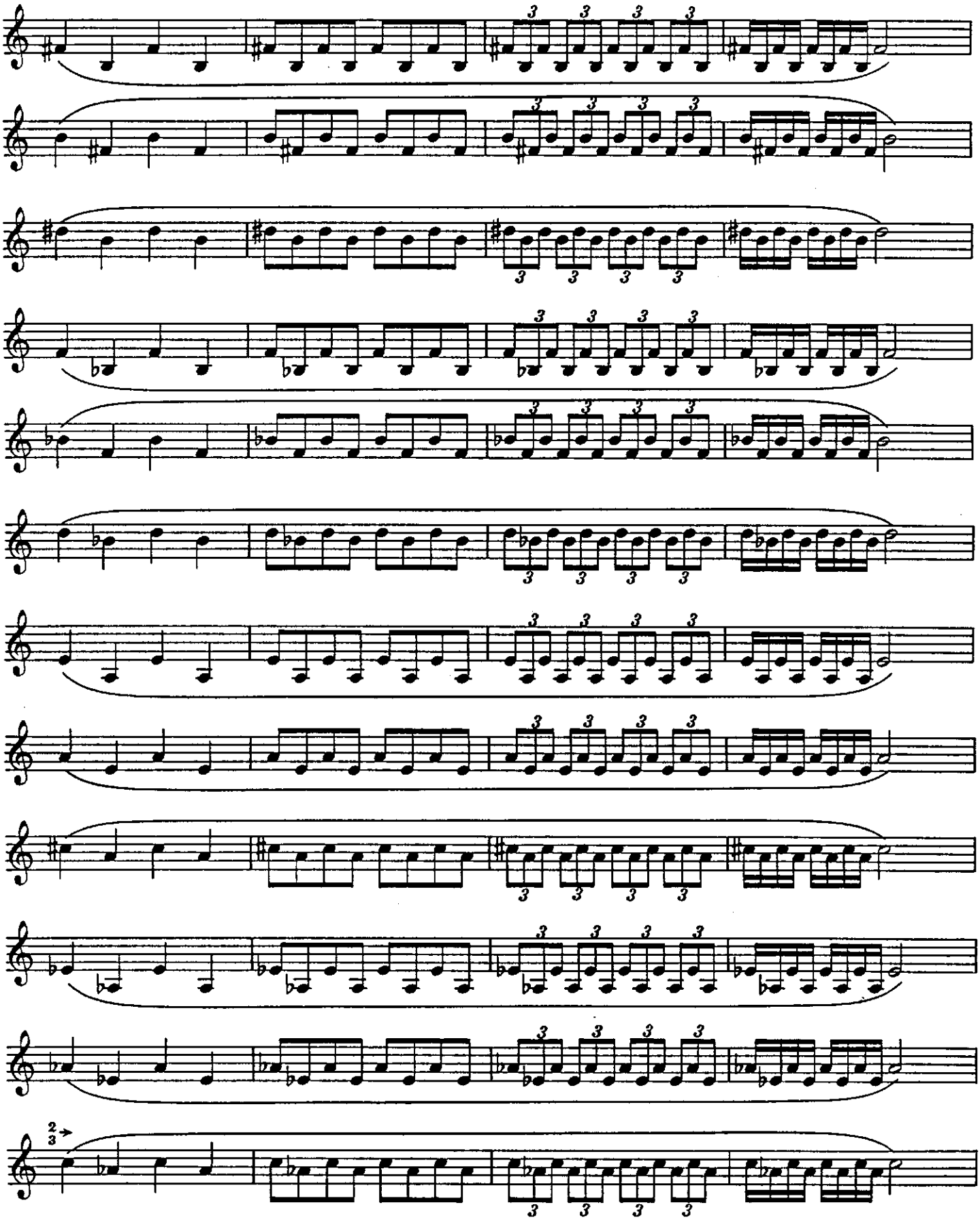
Lip Flexibilities

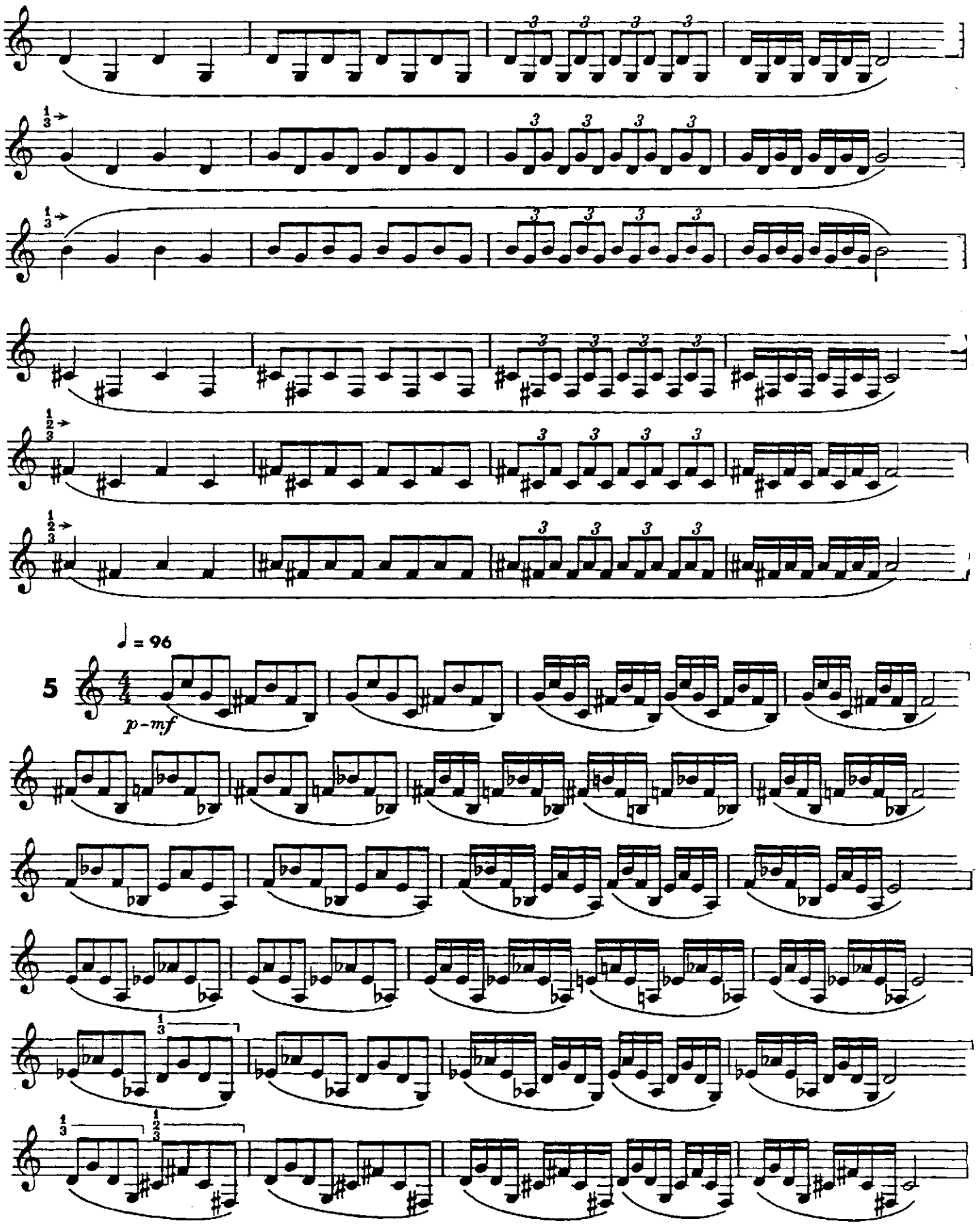



♩ = 132
2

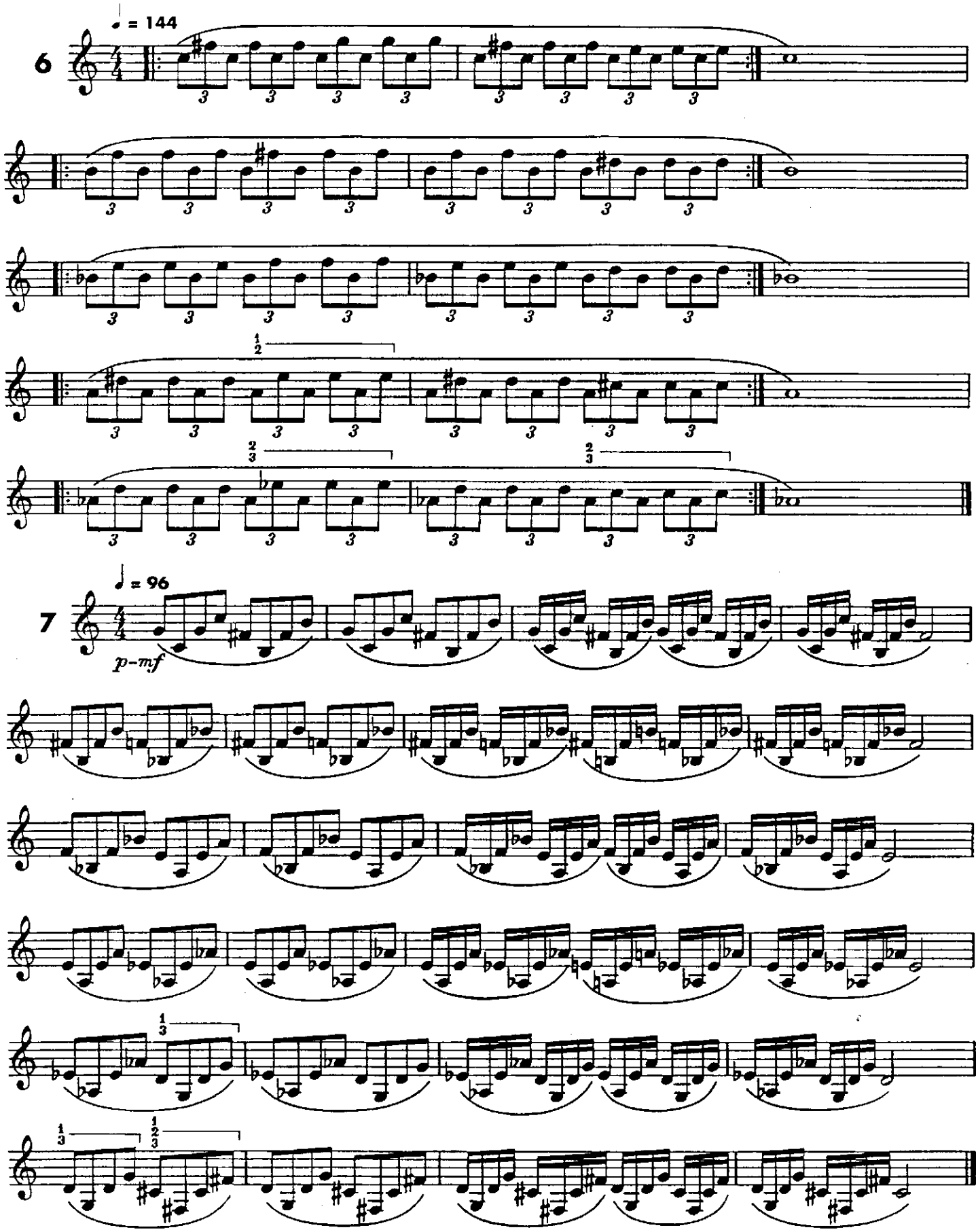

3
♩ = 100
p–mf


4
♩ = 100
p–mf

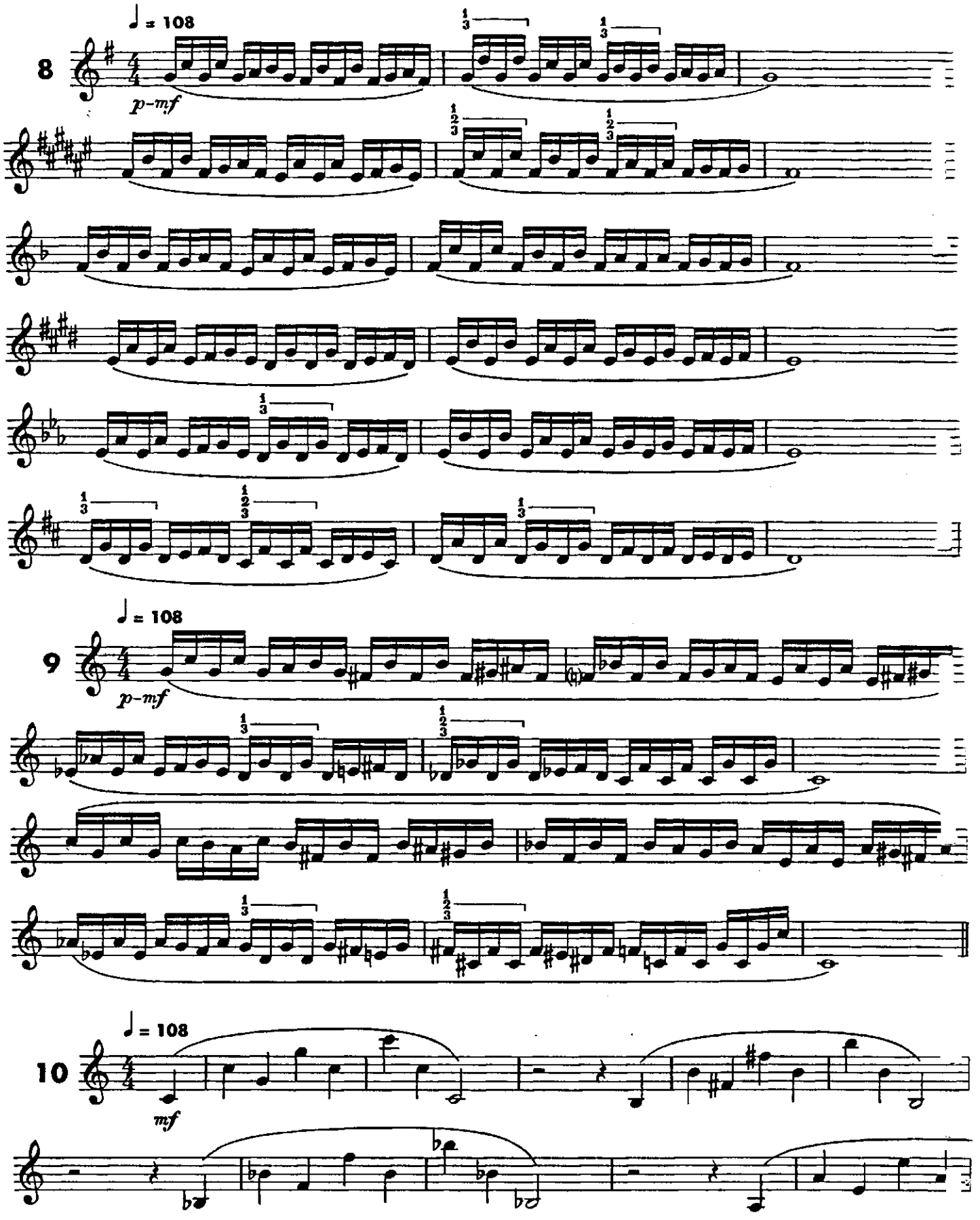


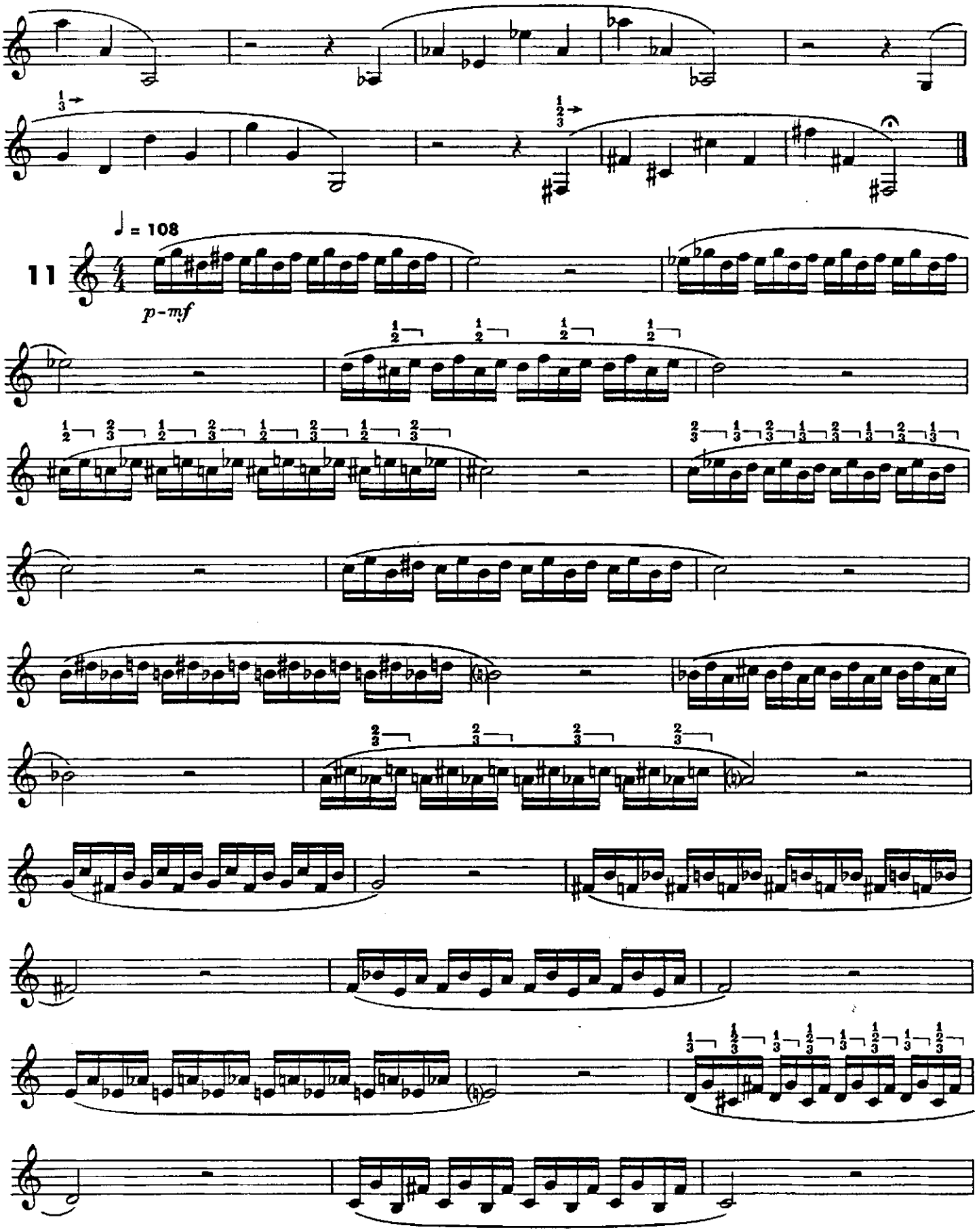

5
♩ = 96
p - mf

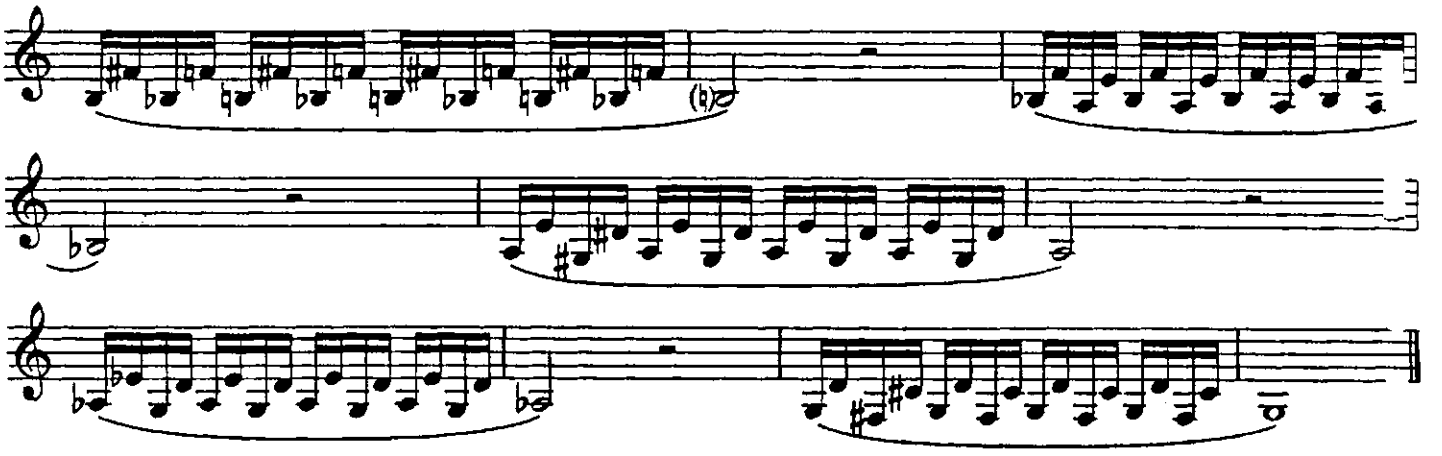
Play with and without alternate fingerings.



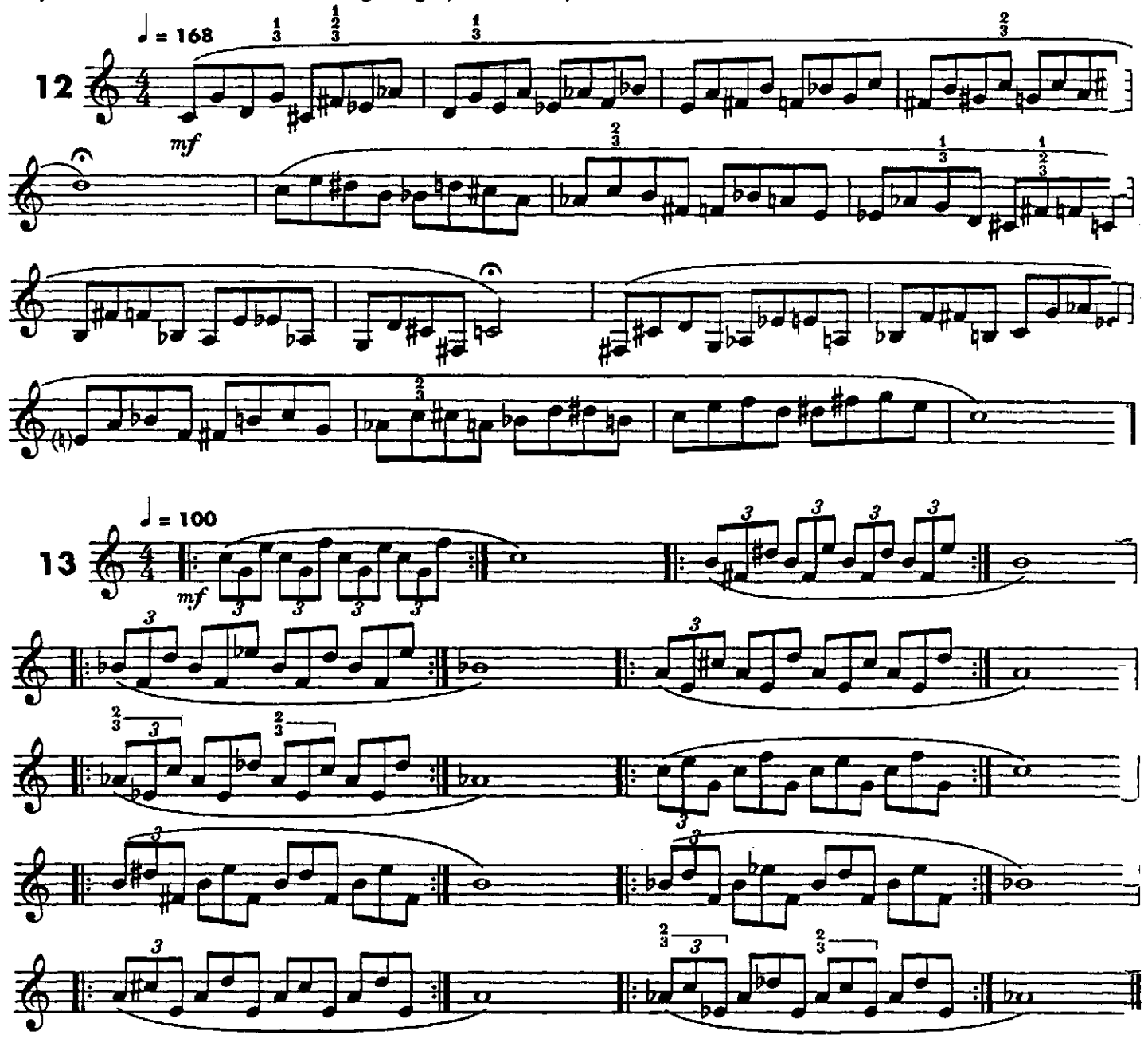
Play with and without alternate fingerings (Nos. 8, 9 and 10).

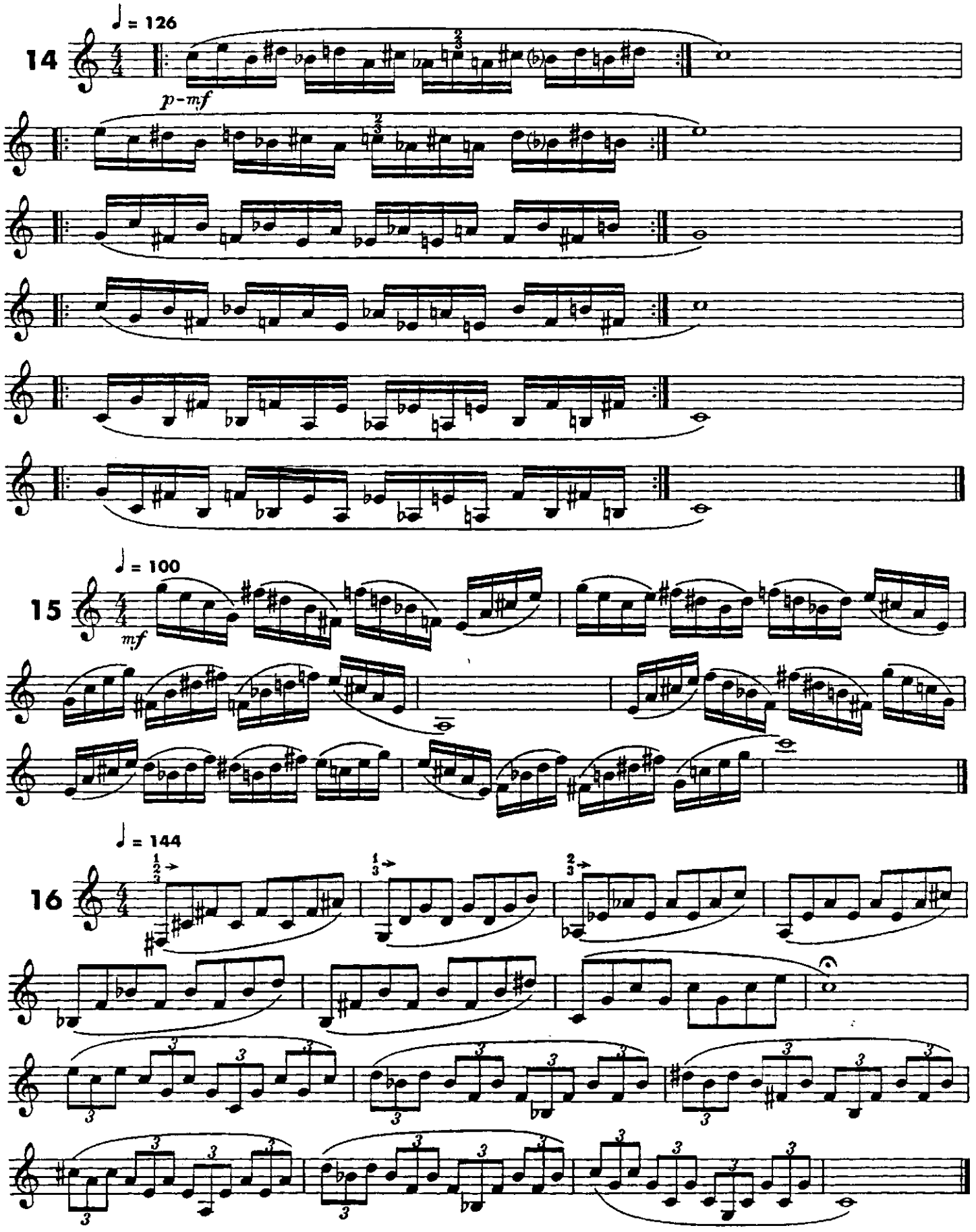


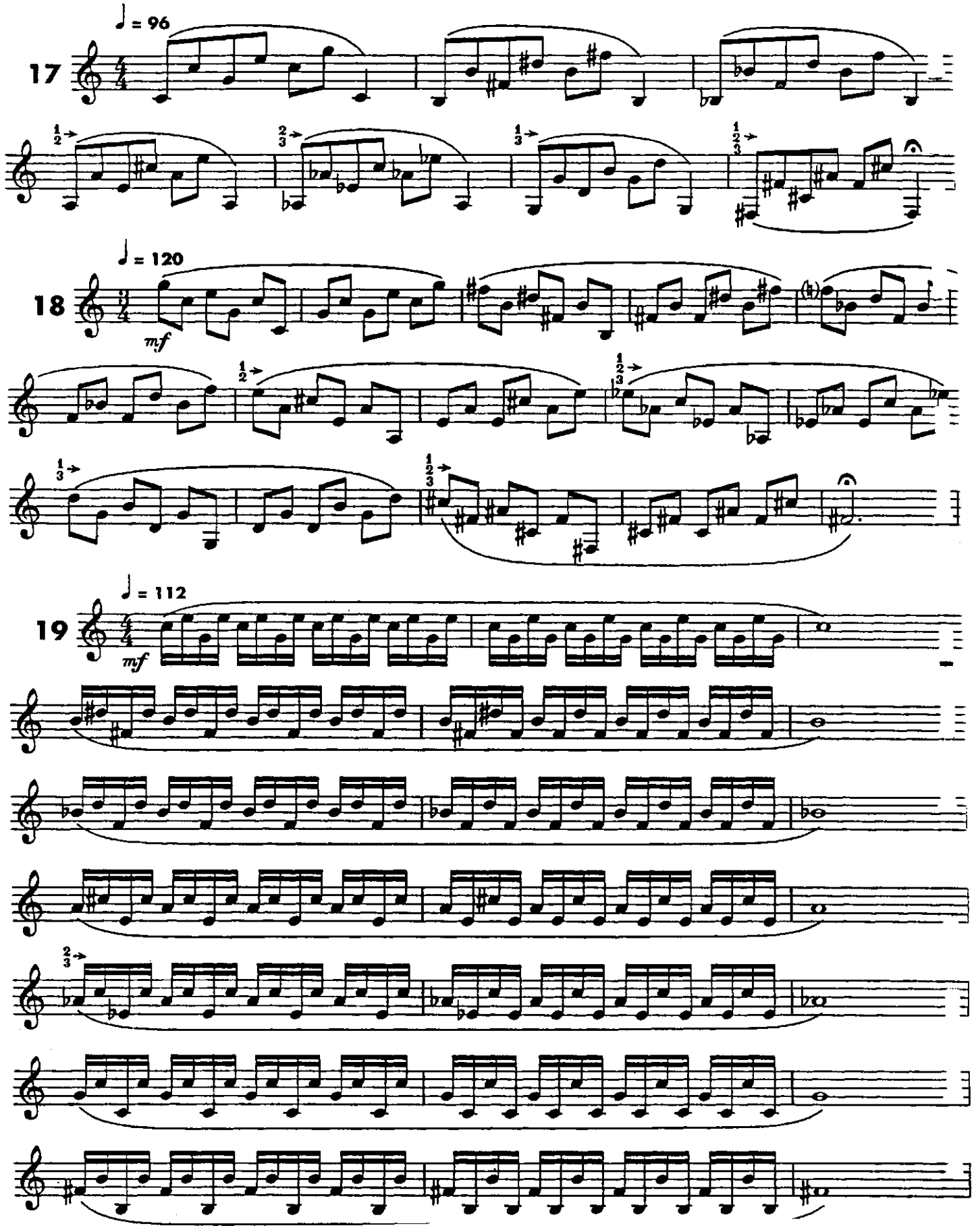

♩ = 108
11
p-mf

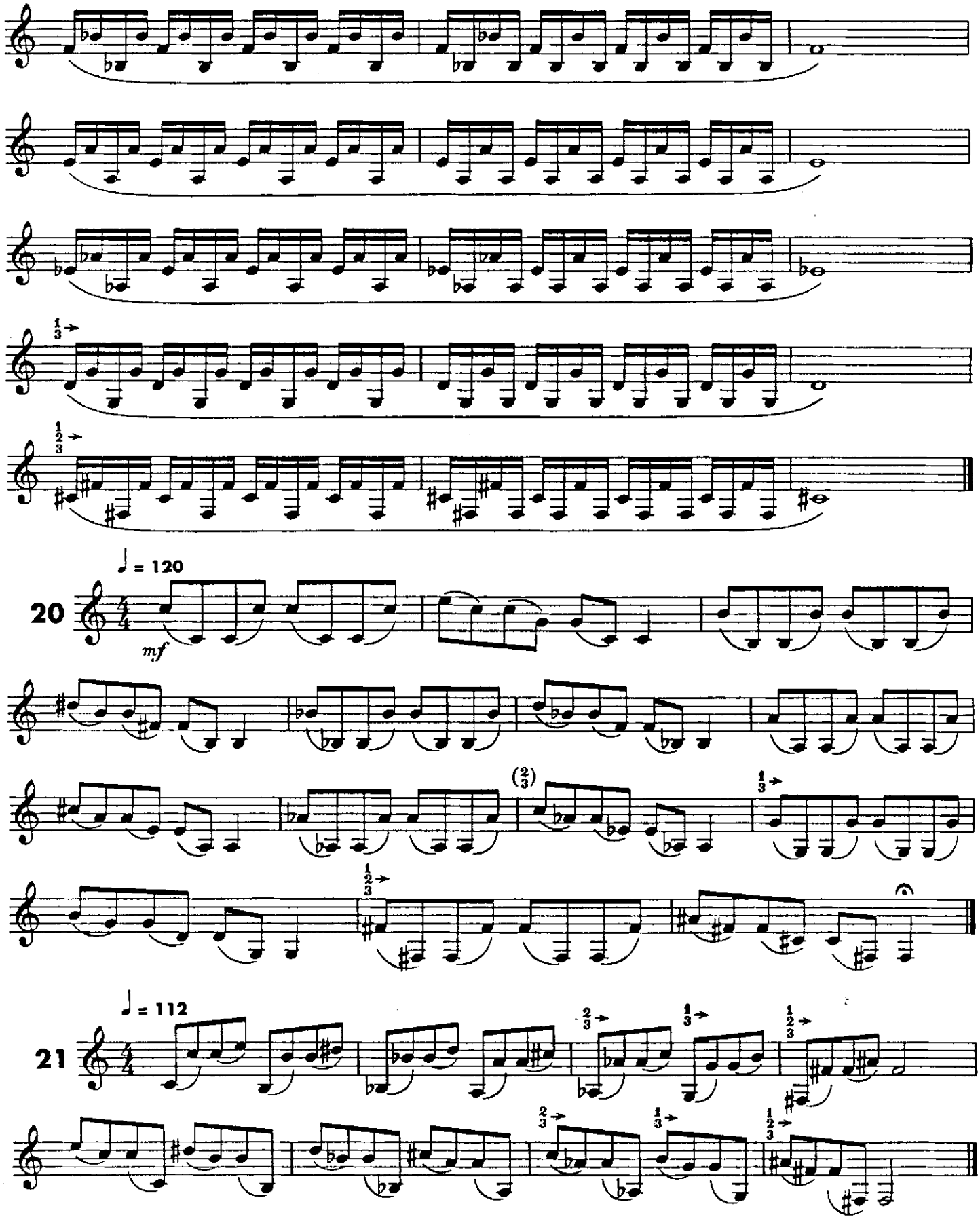


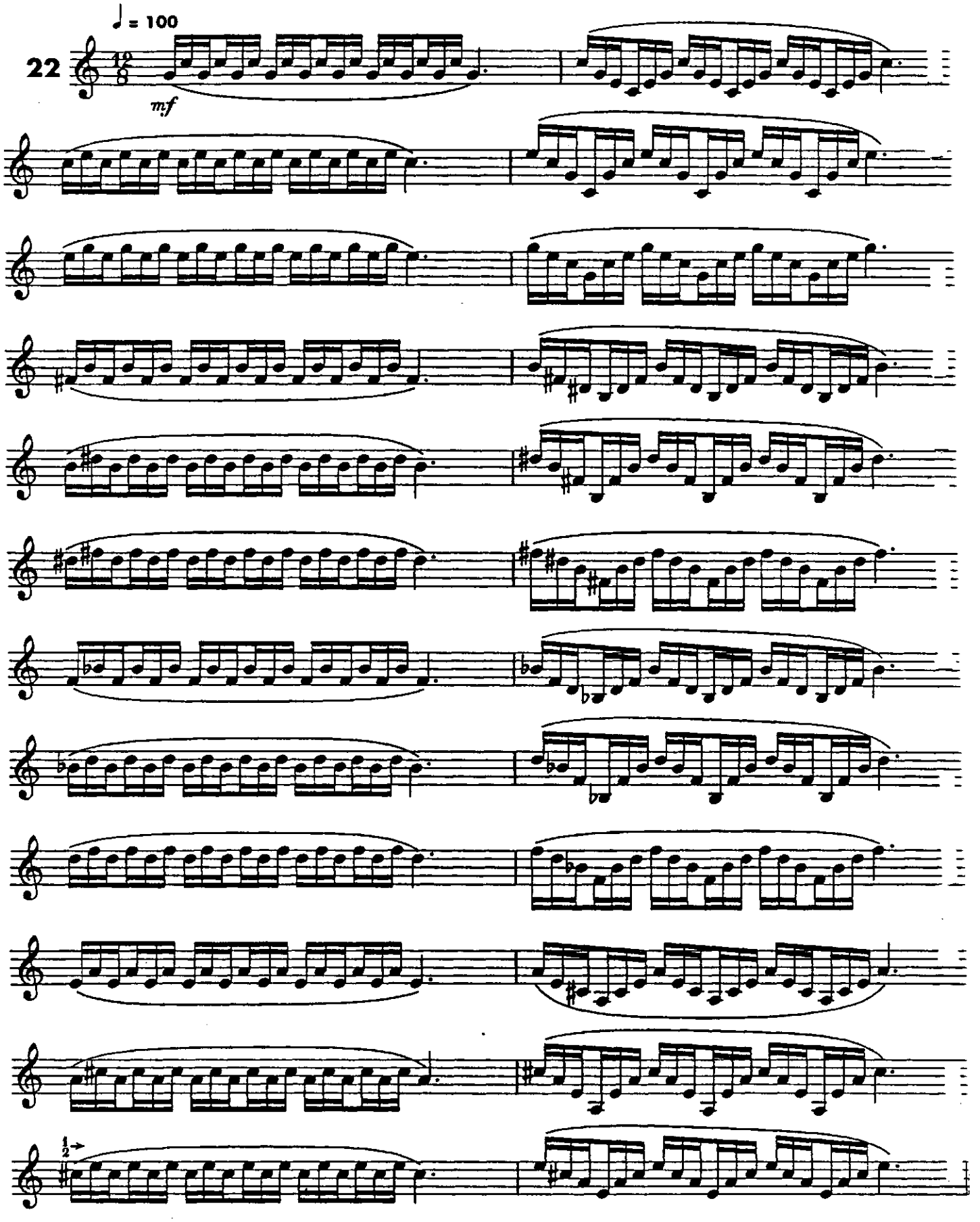
Play with and without alternate fingerings (12 and 13).




14
♩ = 126
p-mf
15
♩ = 100
mf
16
♩ = 144


17
♩ = 96
18
♩ = 120
mf
19
♩ = 112
mf


20
♩ = 120
mf
21
♩ = 112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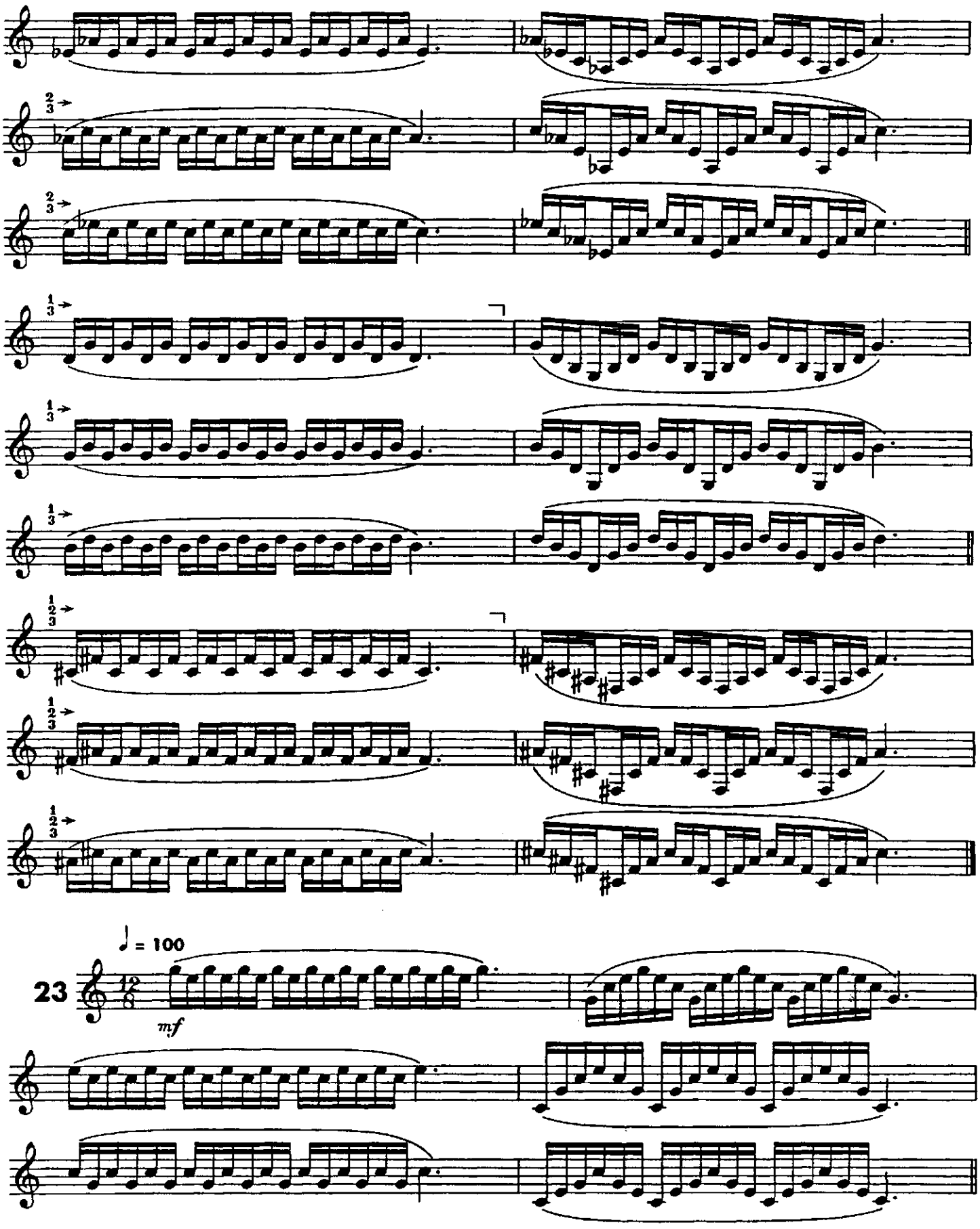
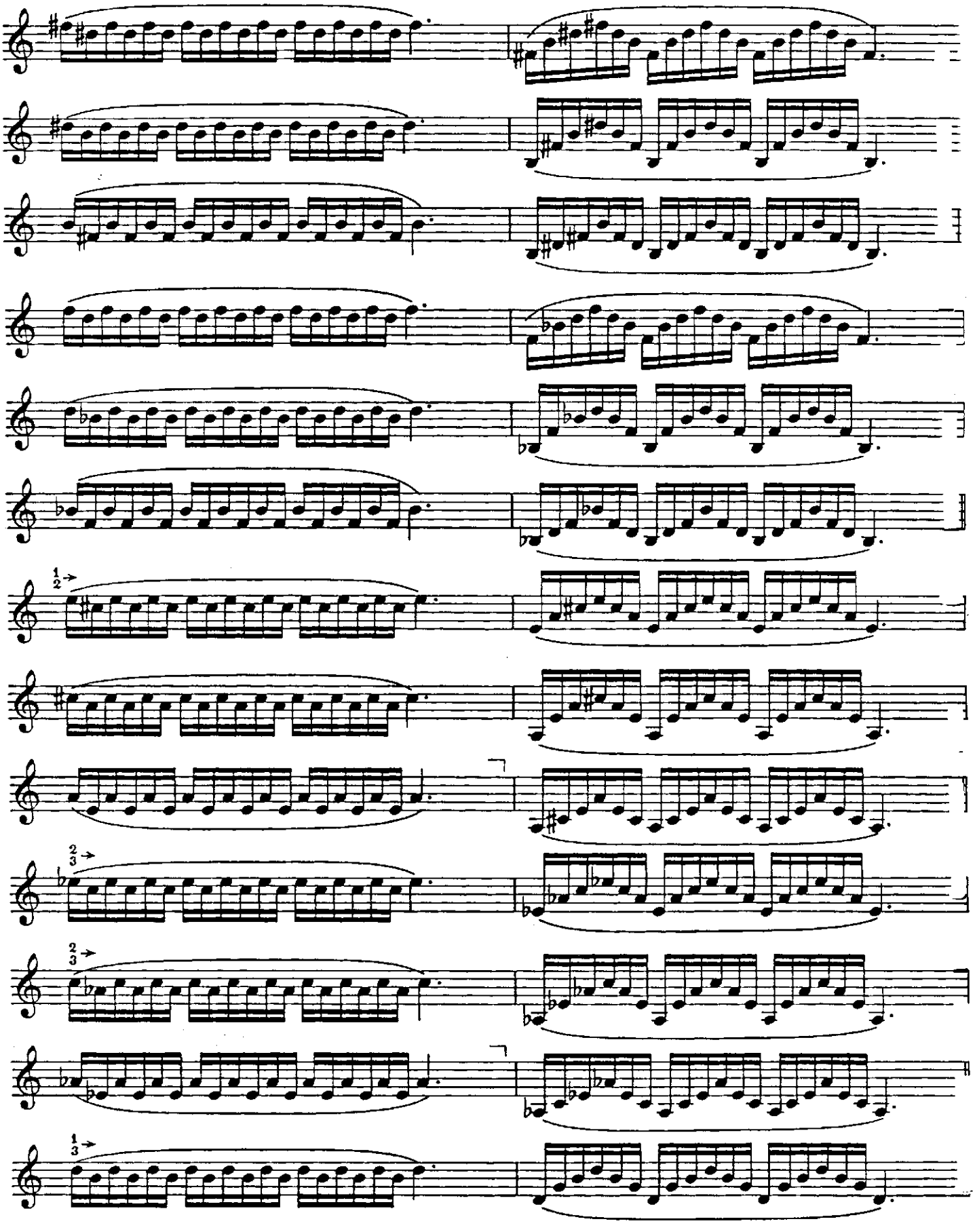
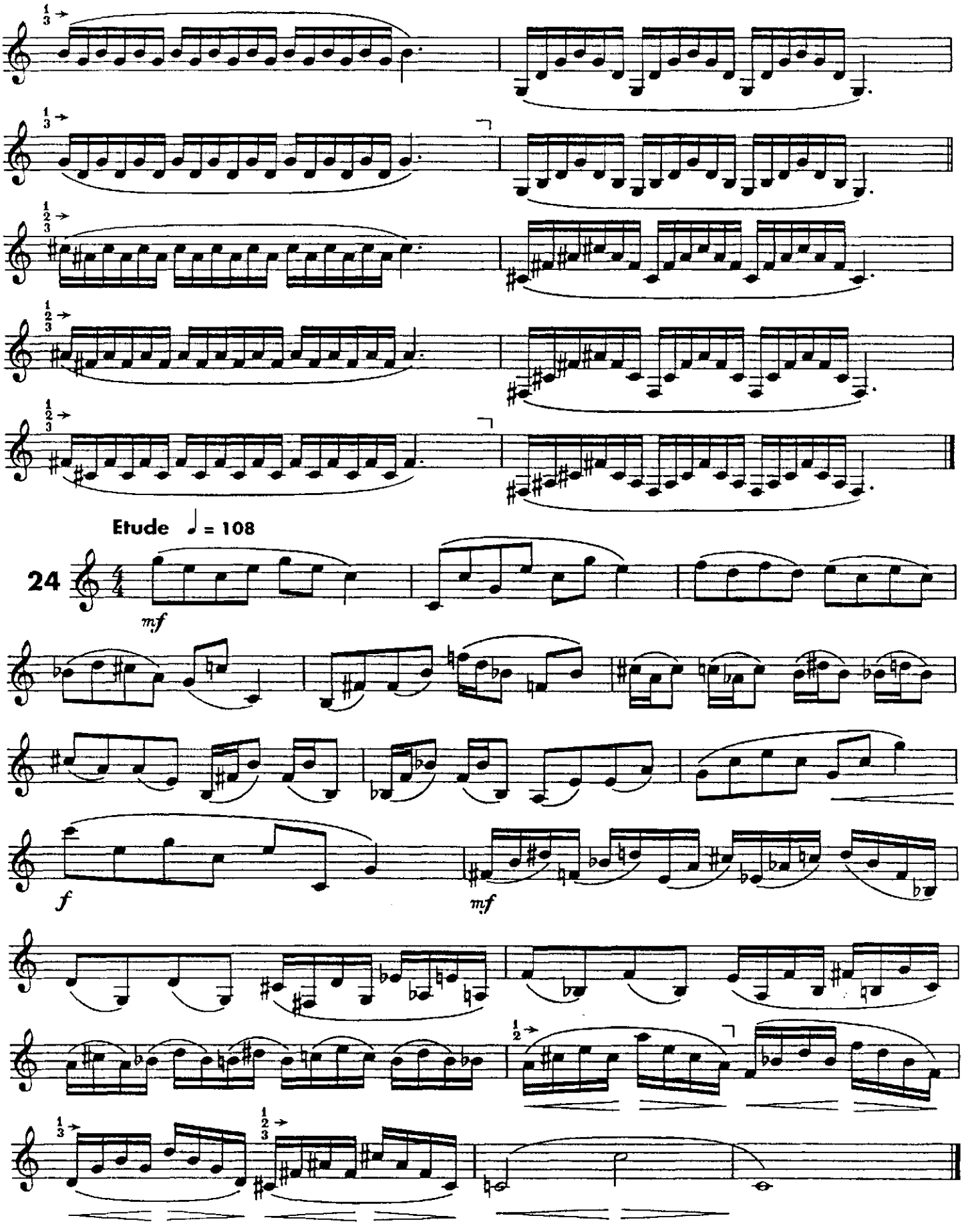
22
mf

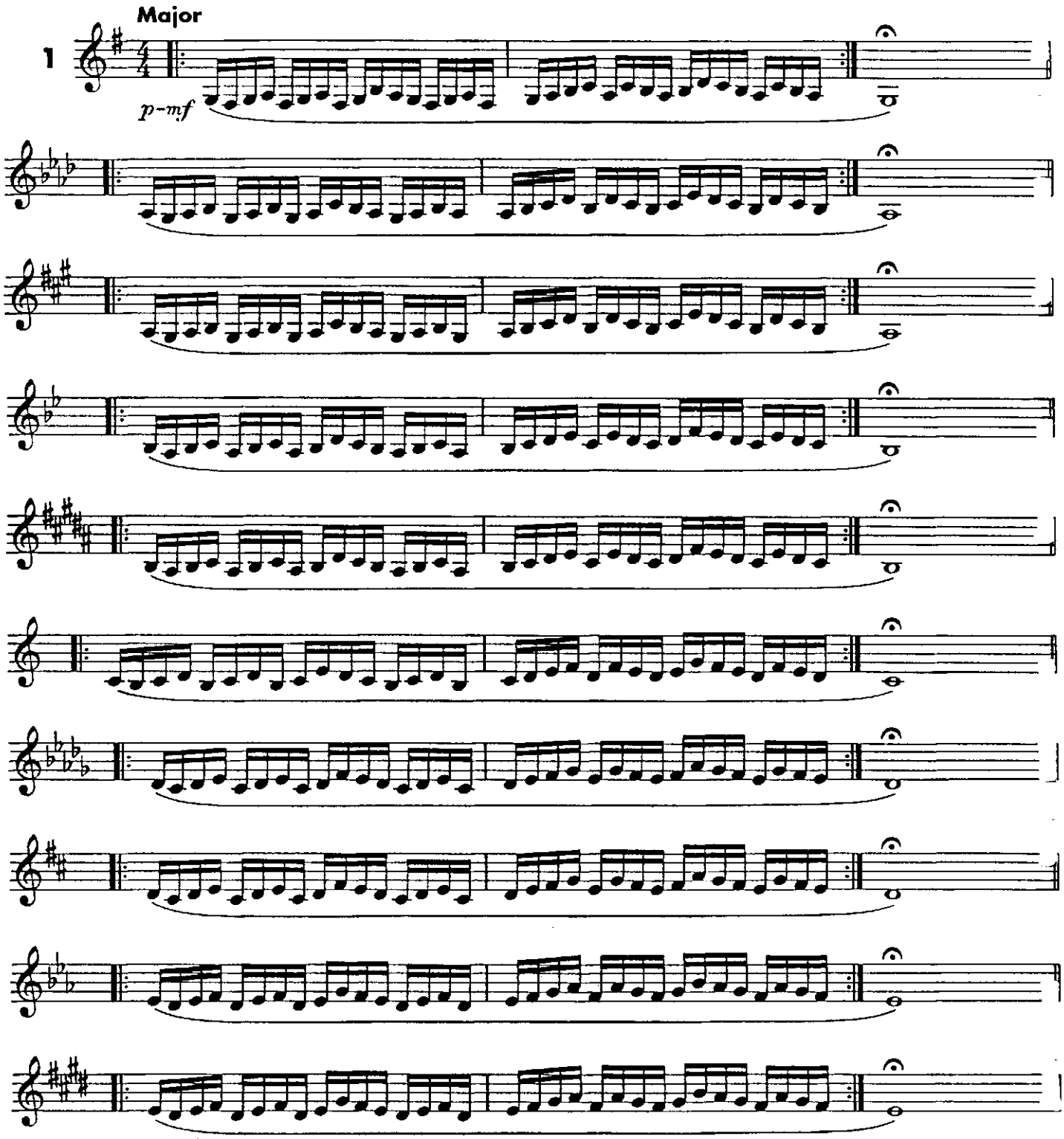

♩ = 100
23
mf

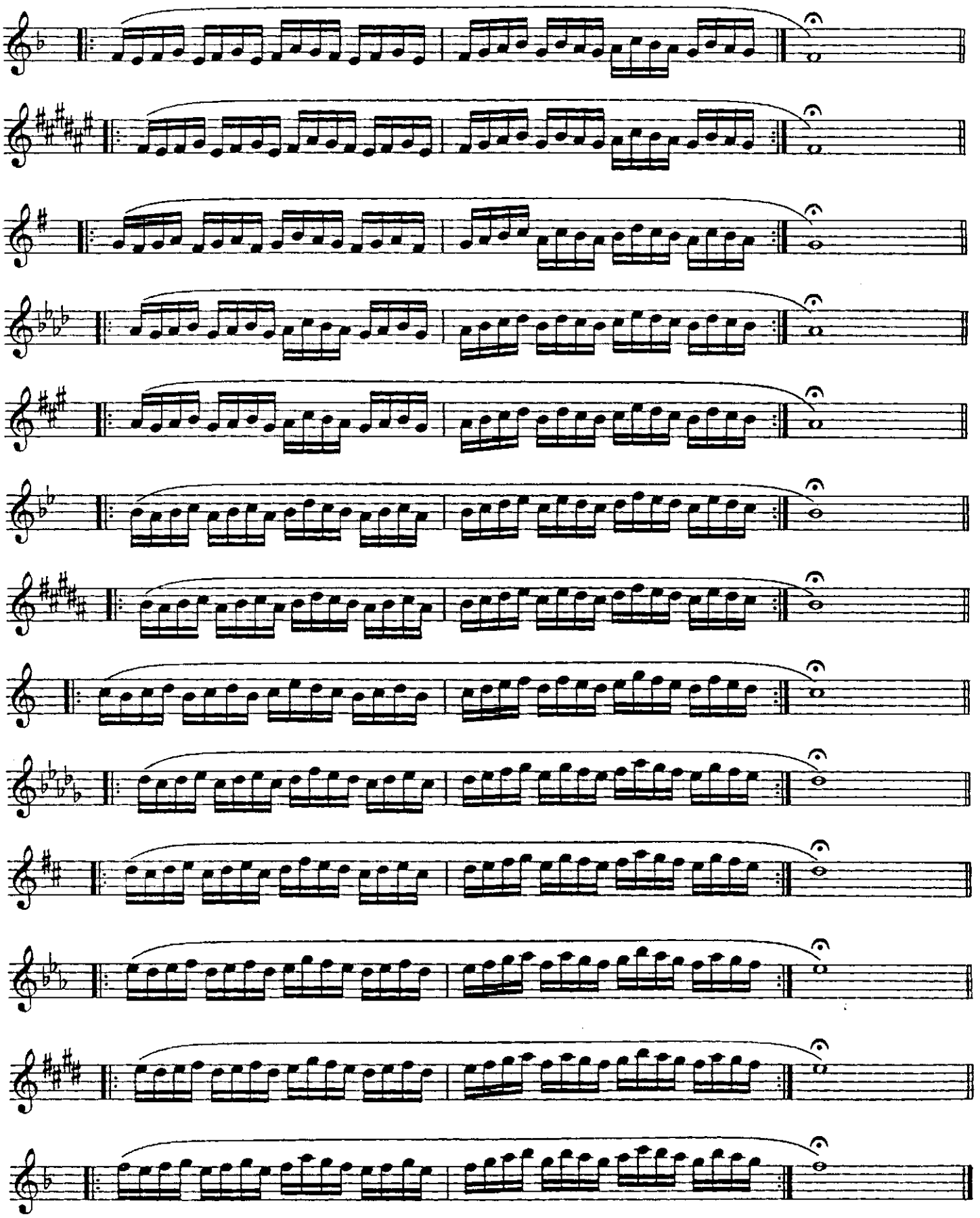


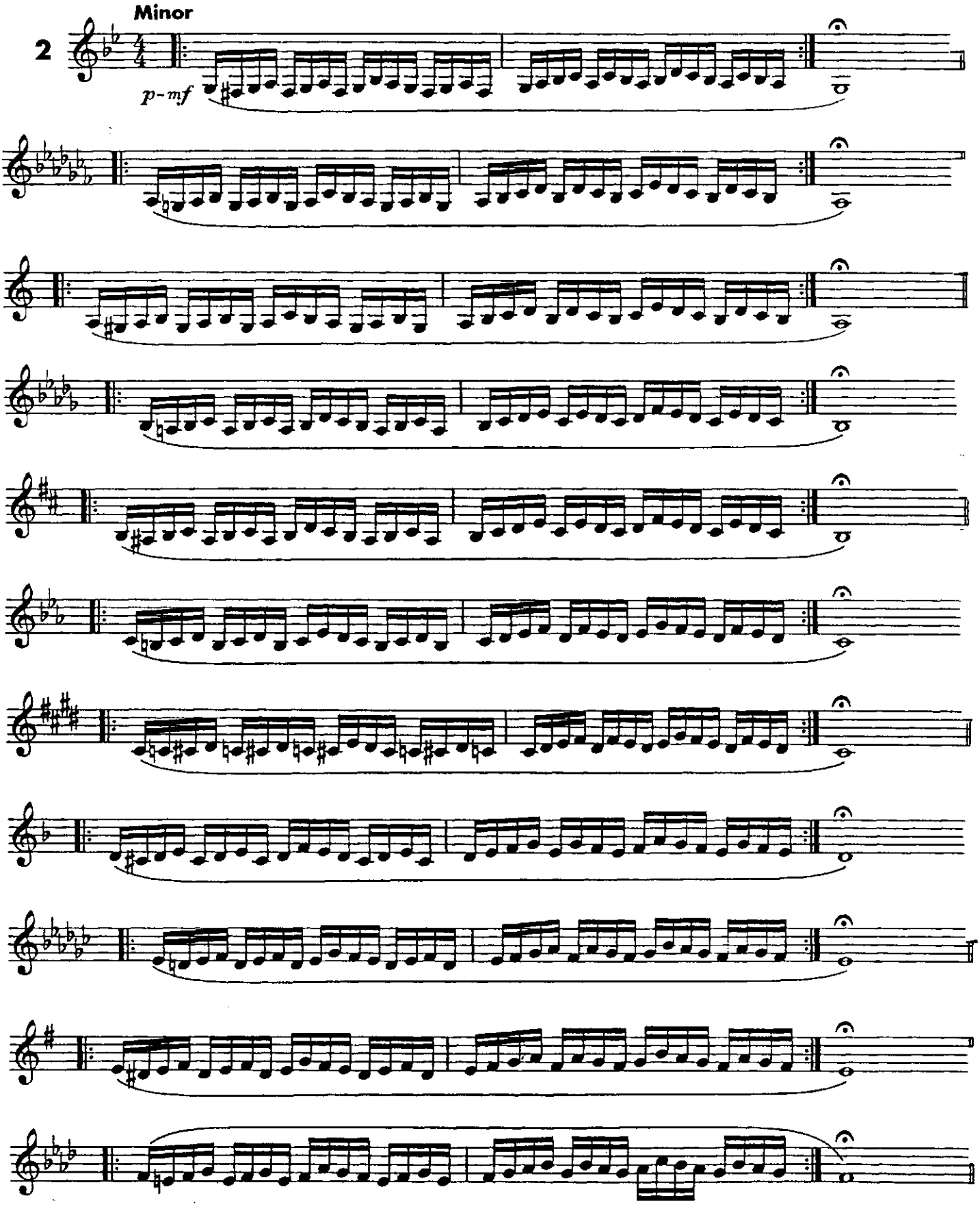

Etude ♩ = 108
24
mf
f
mf

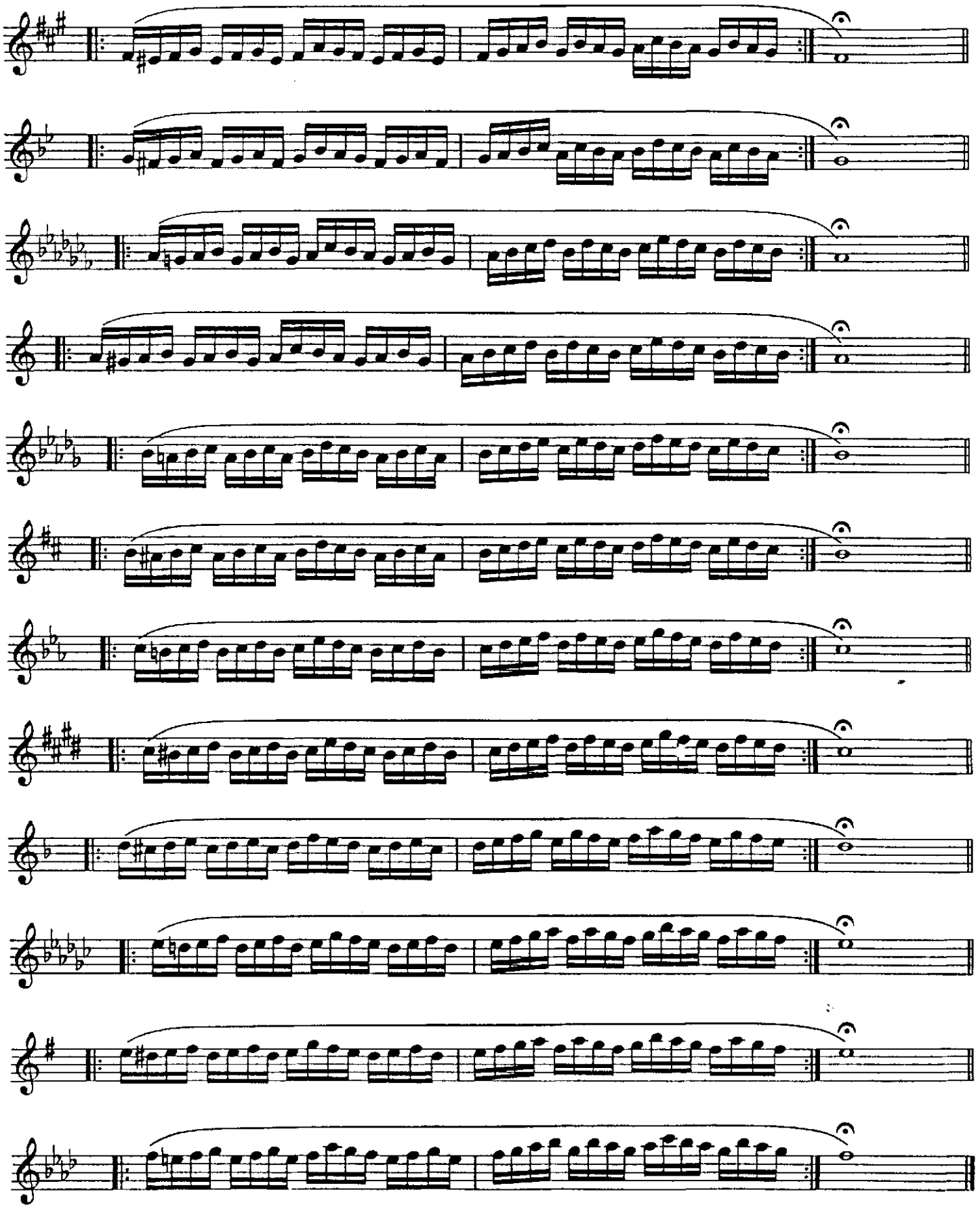
Technical Studies

The following studies should be practiced tongued as well as slurred. *Bang the valves down hard!* This v 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.

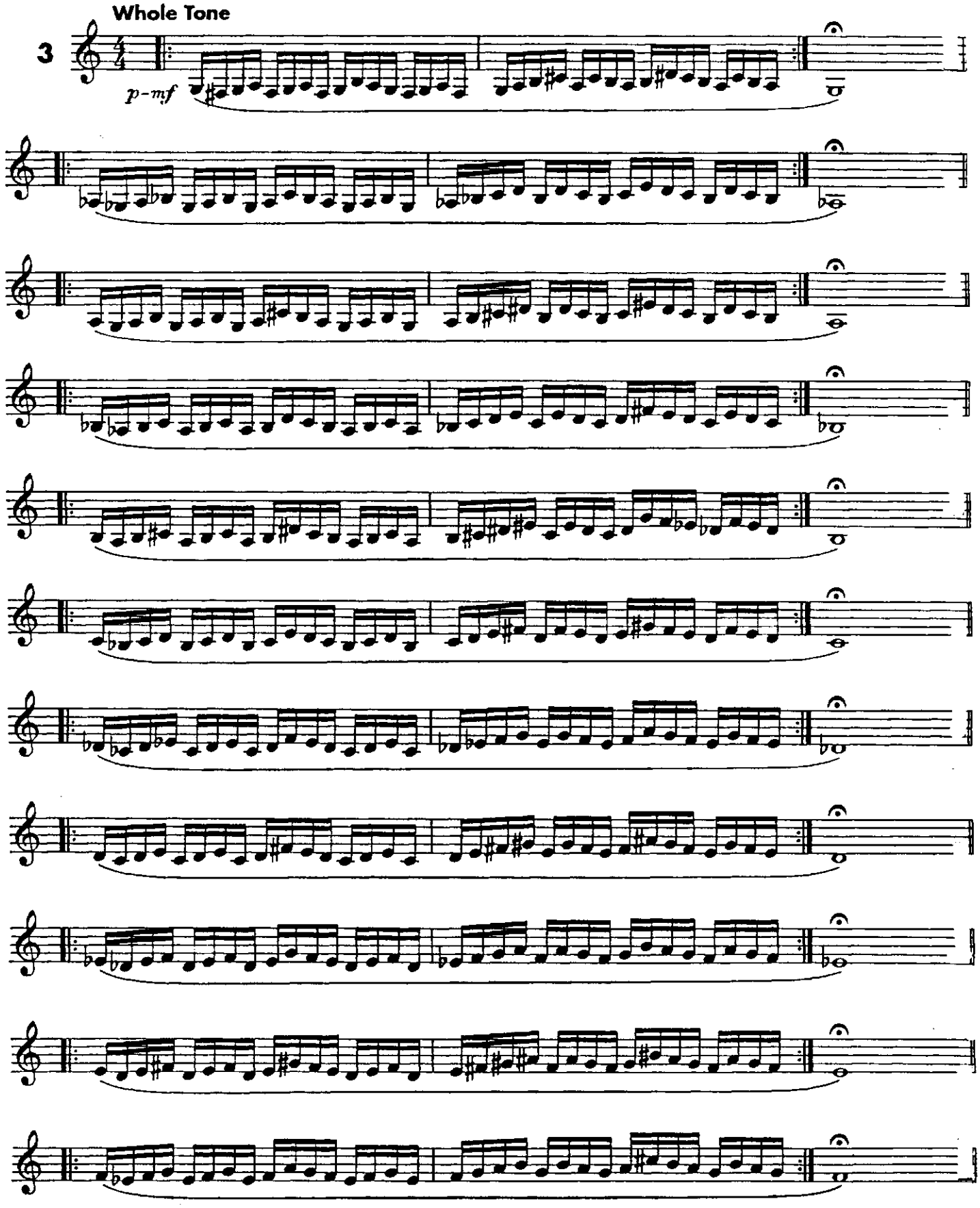


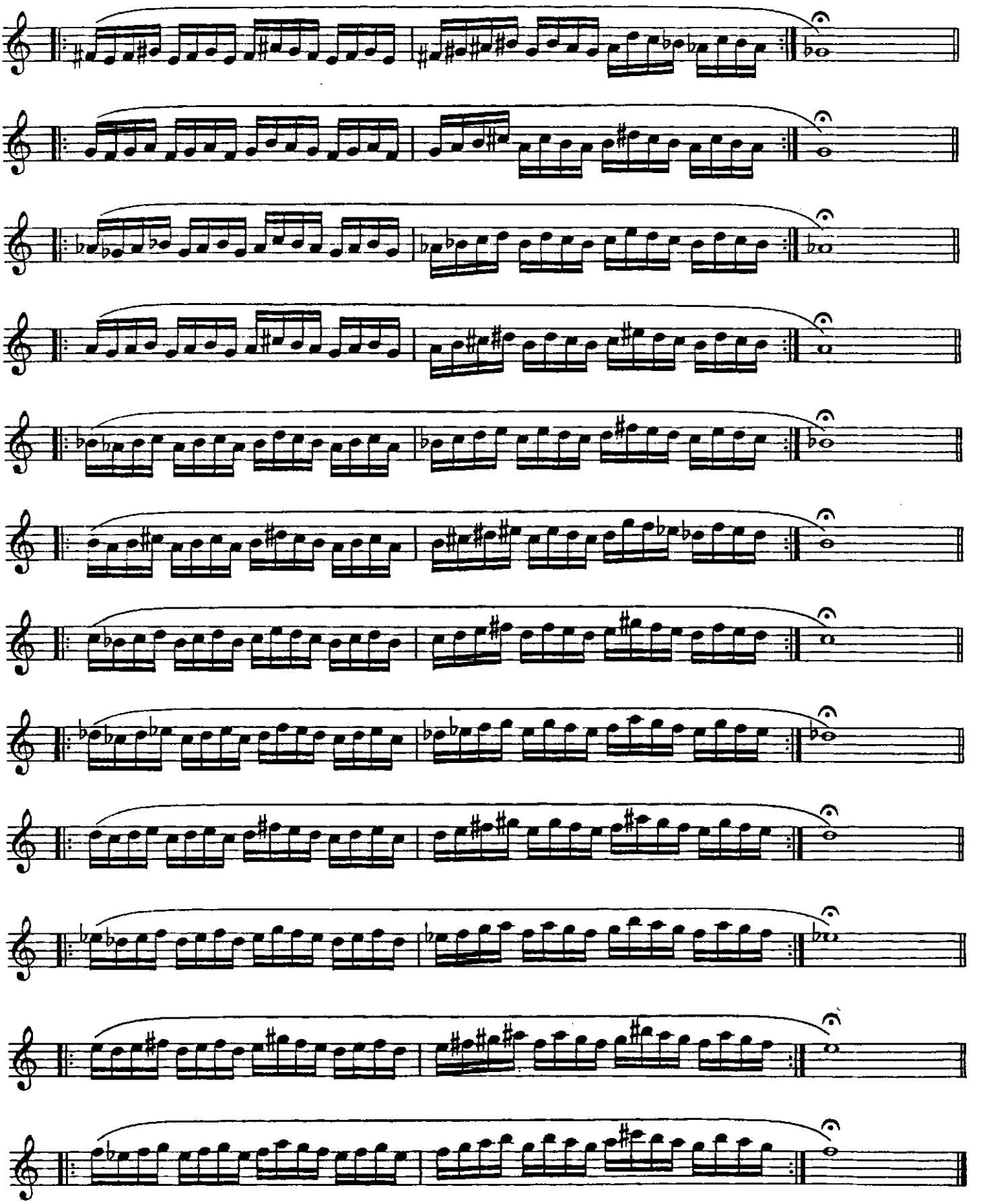


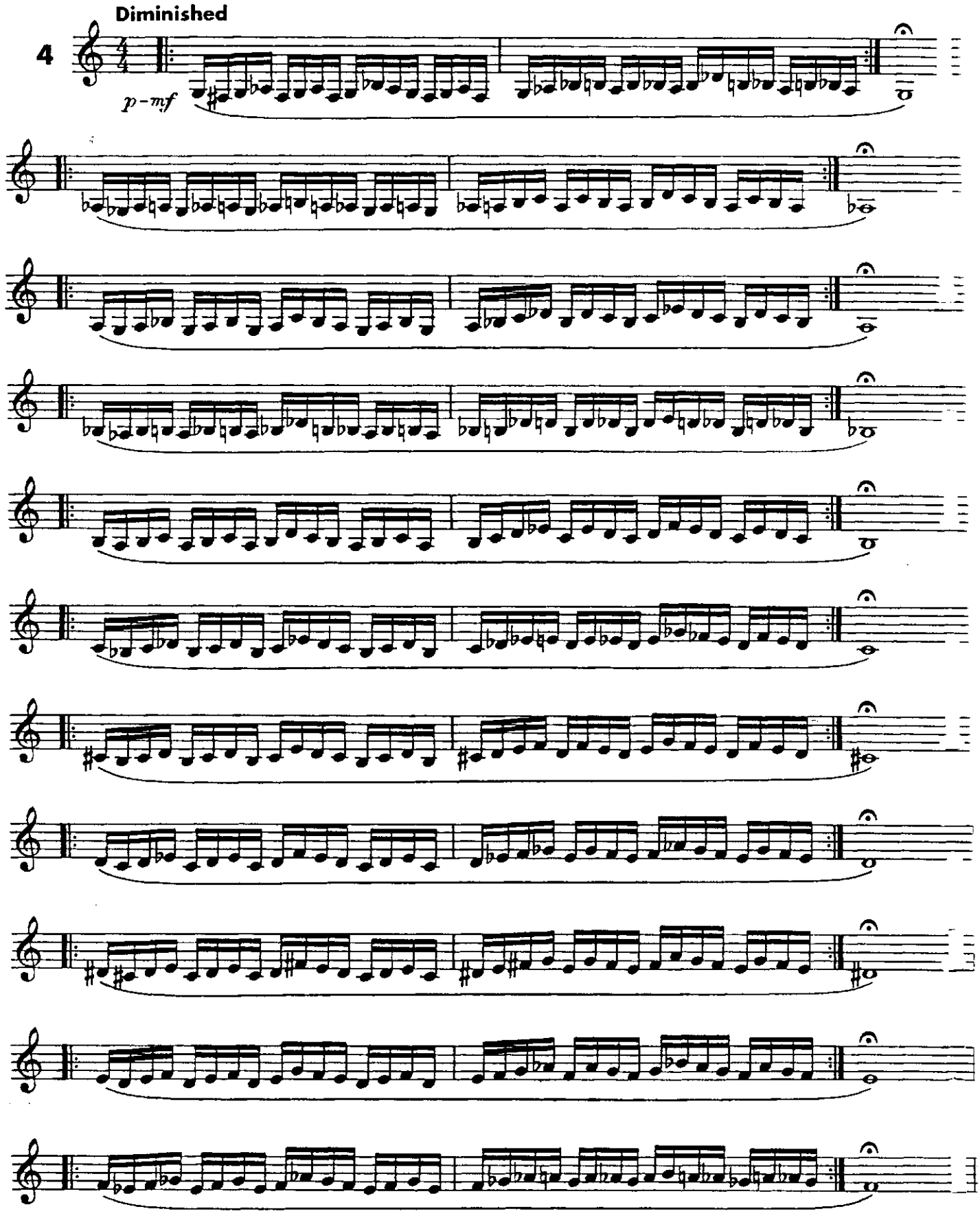

Minor
2
p-mf

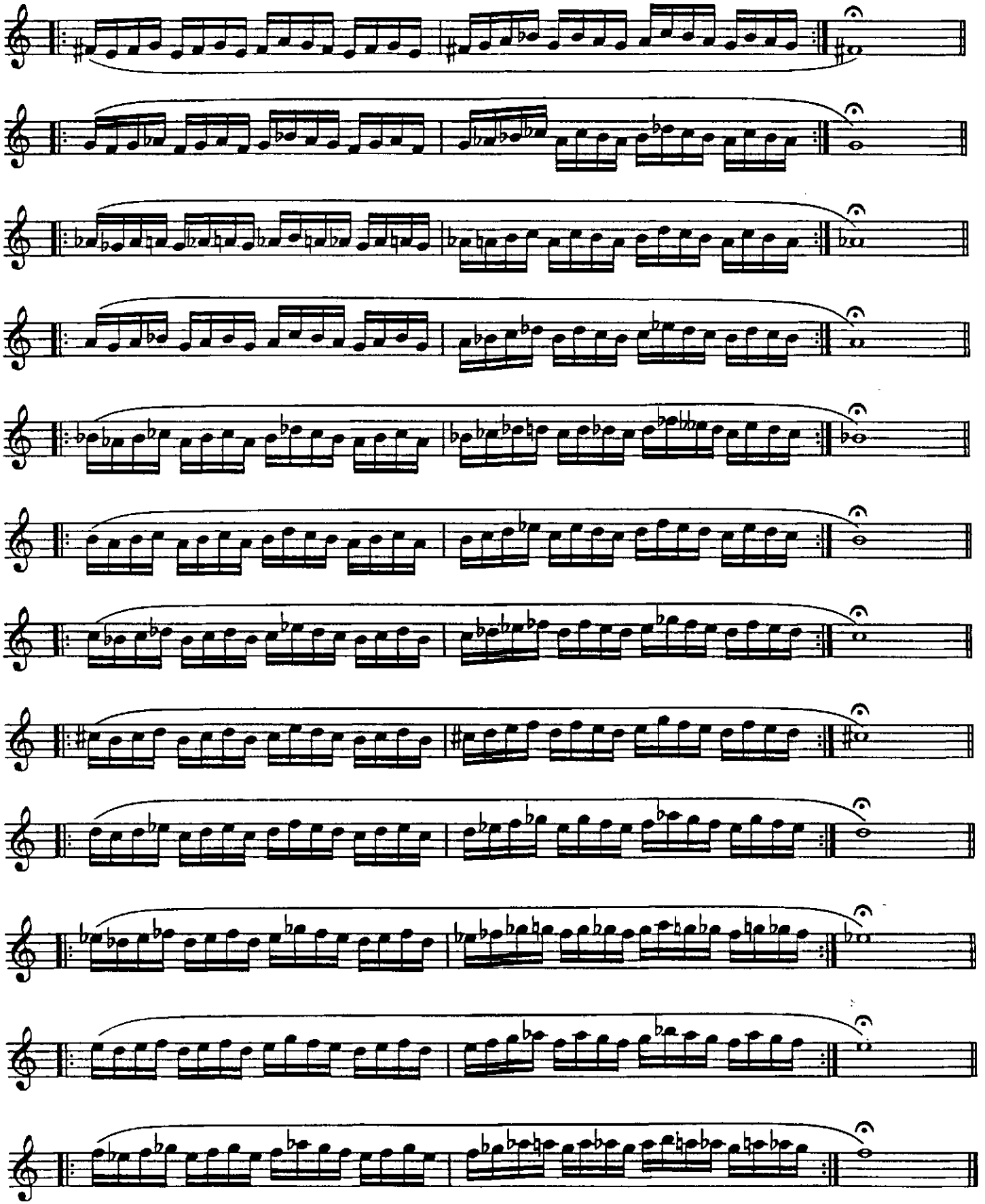


Whole Tone

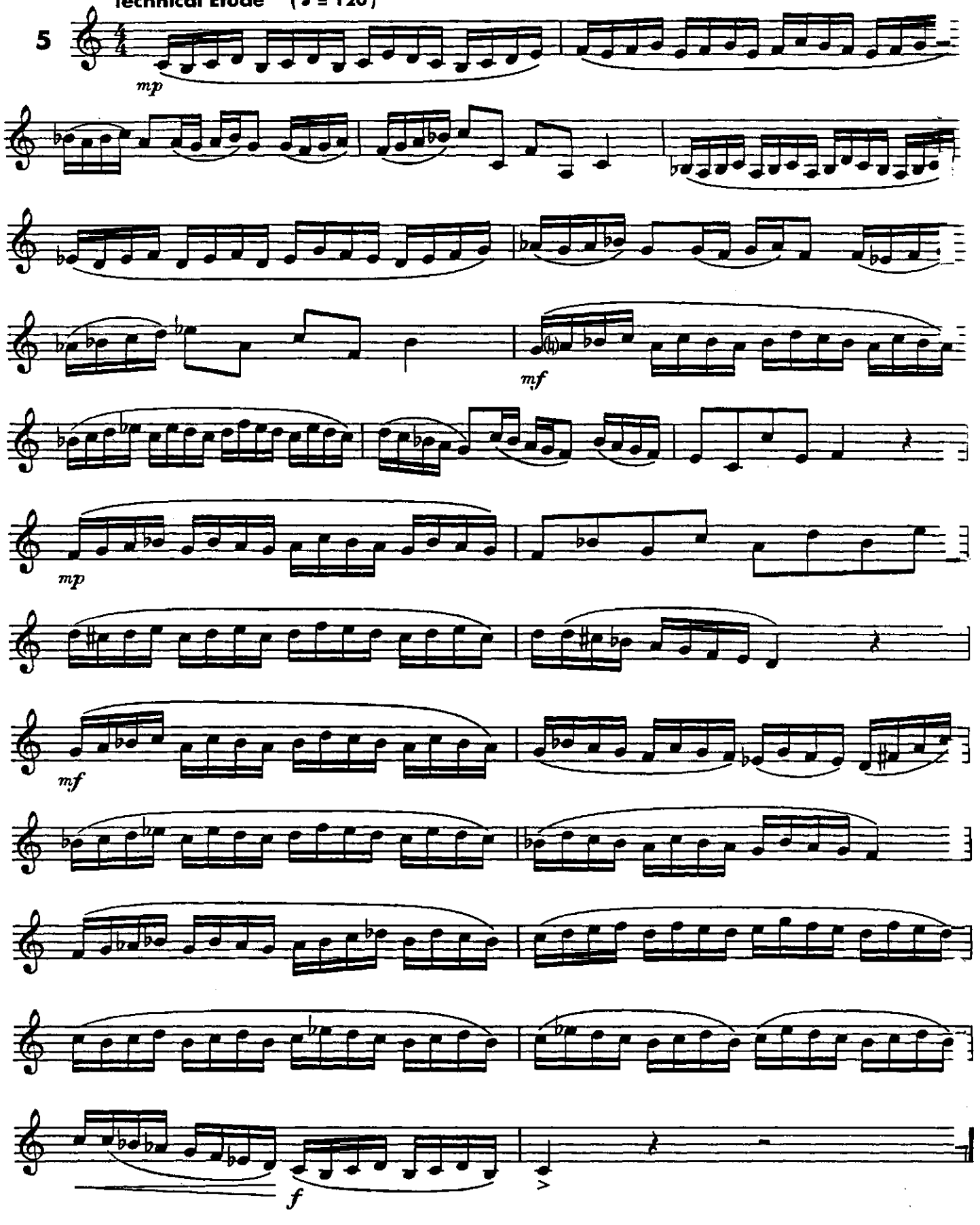


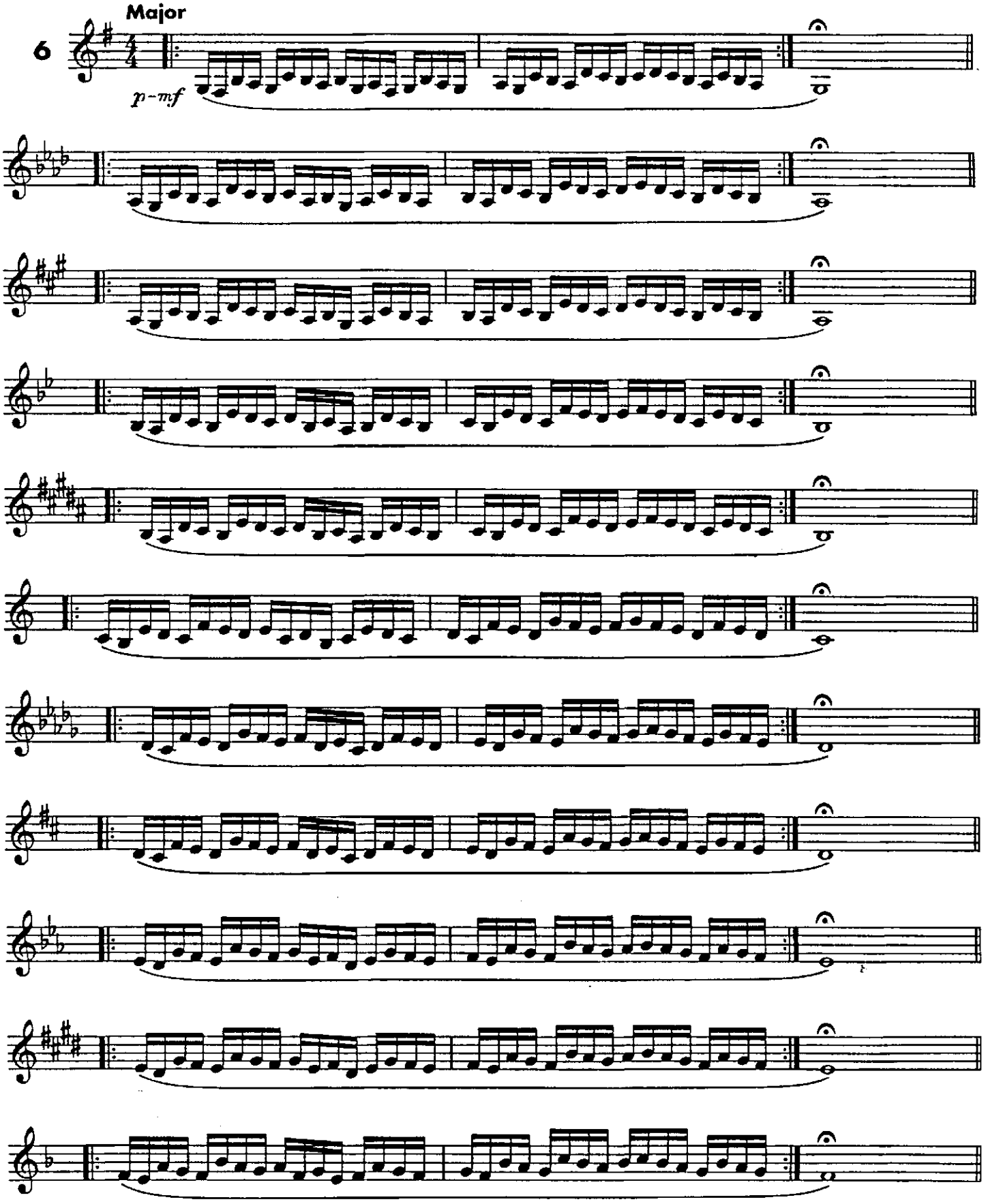


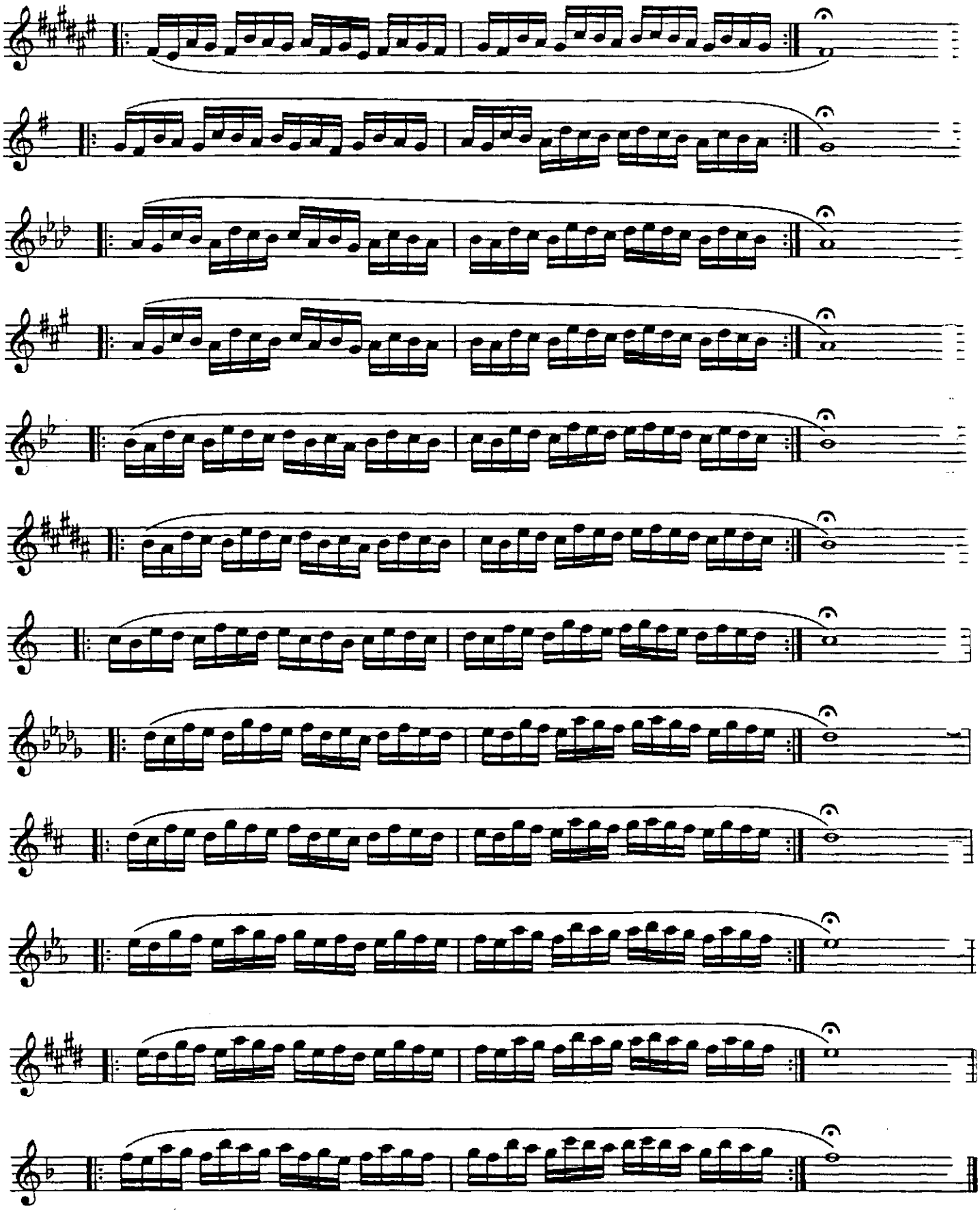

Diminished
4
p-mf

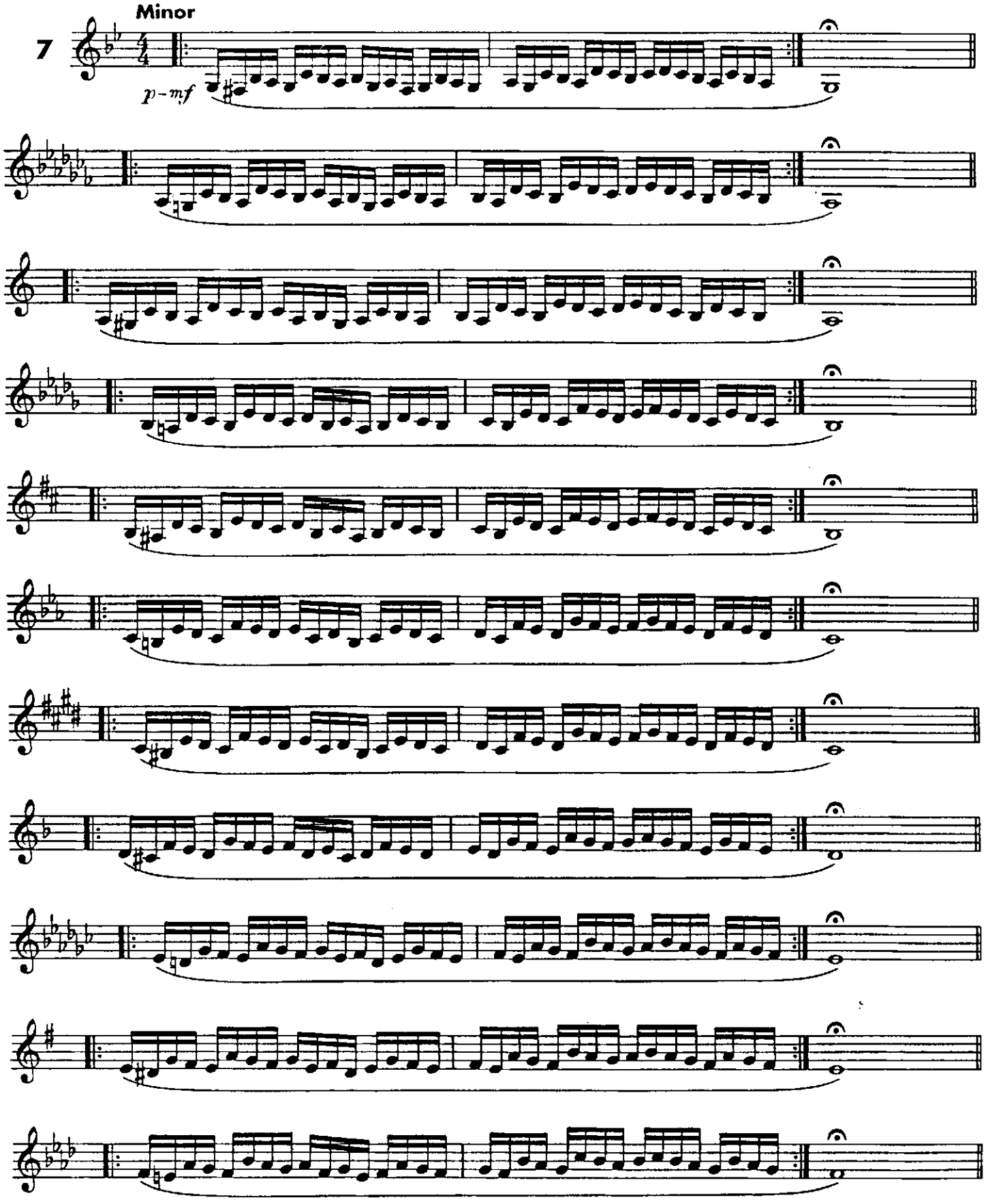


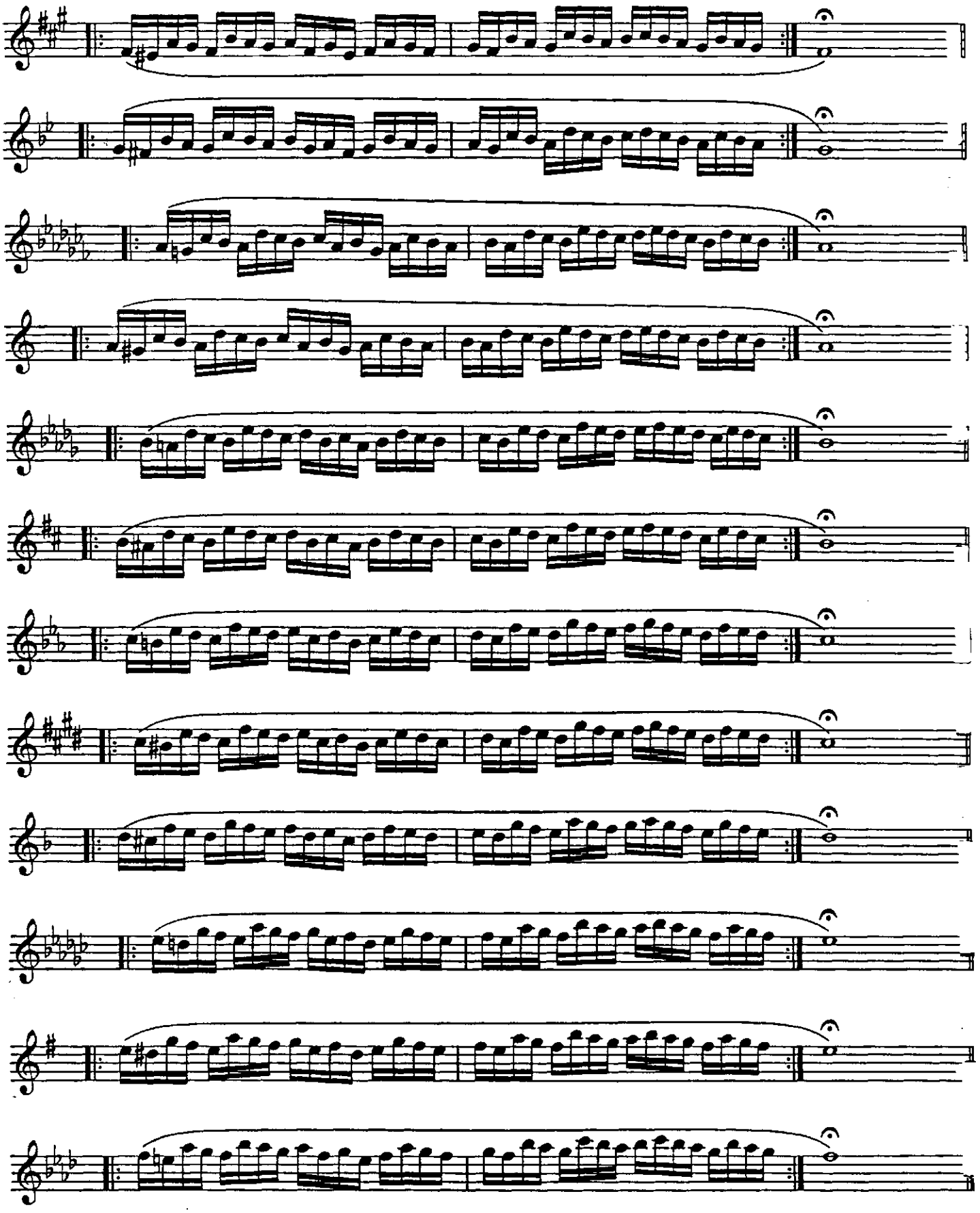
Technical Etude (♩ = 120)



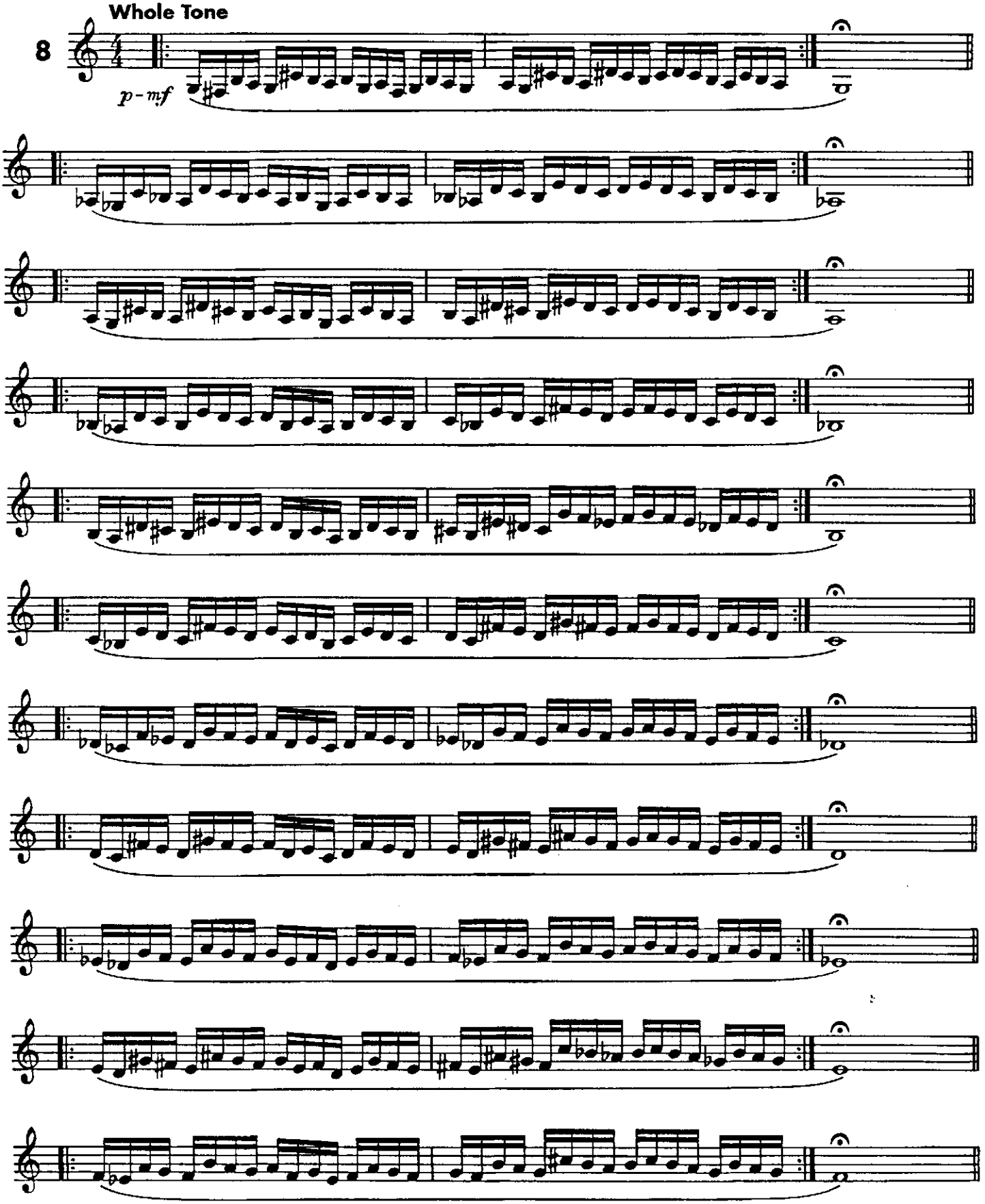

Major
6
p-mf

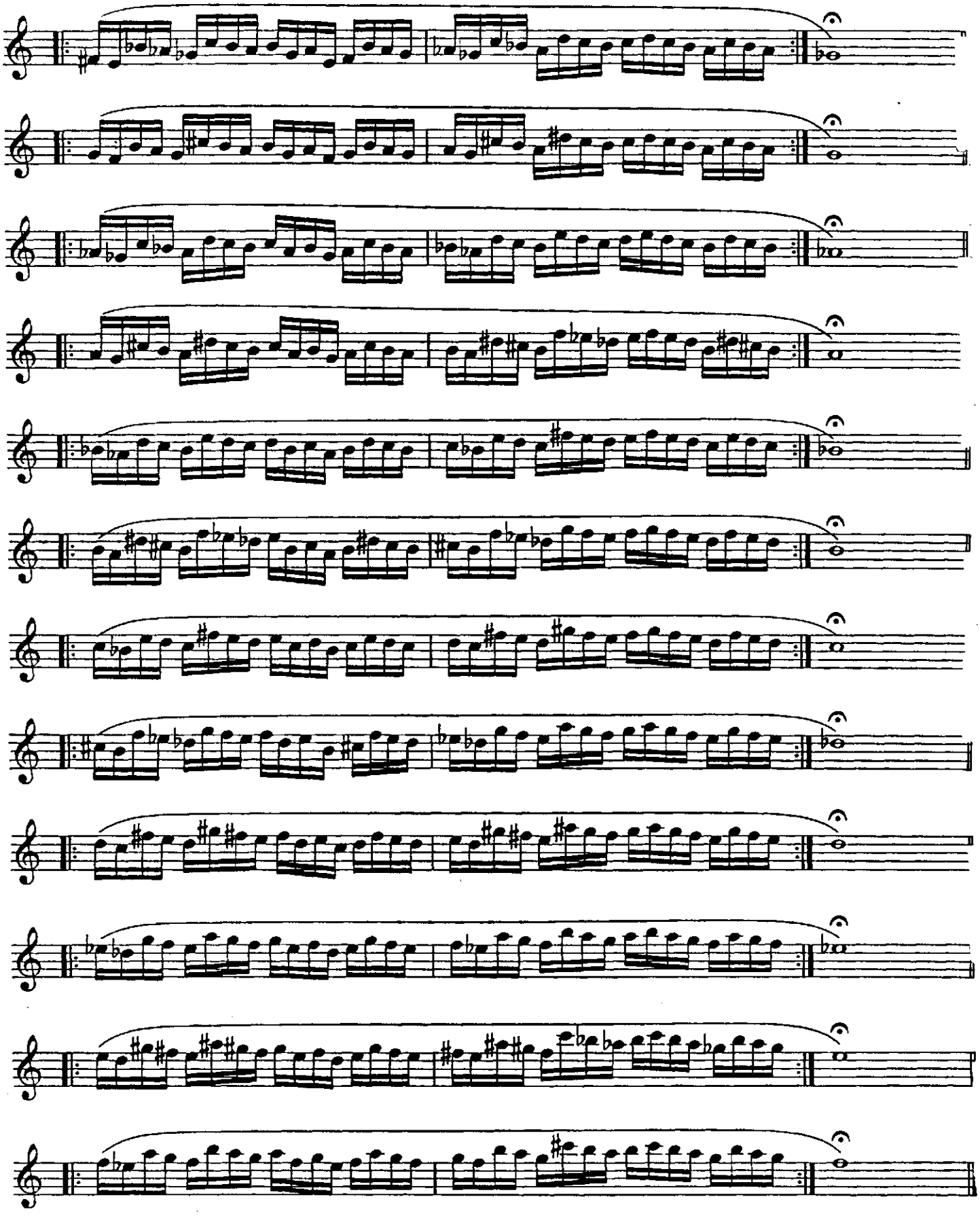


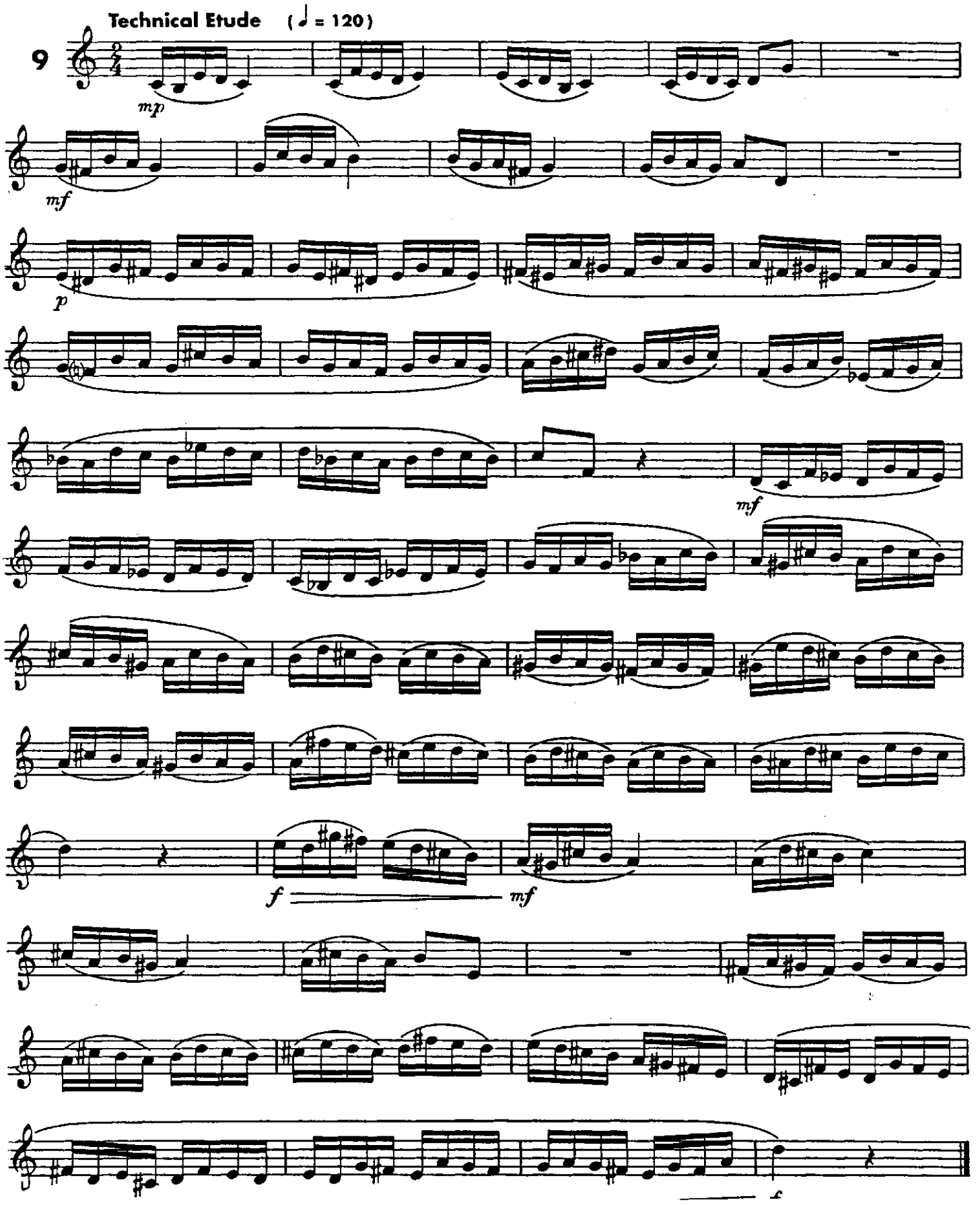

Minor
7
p - mf



8 **Whole Tone**

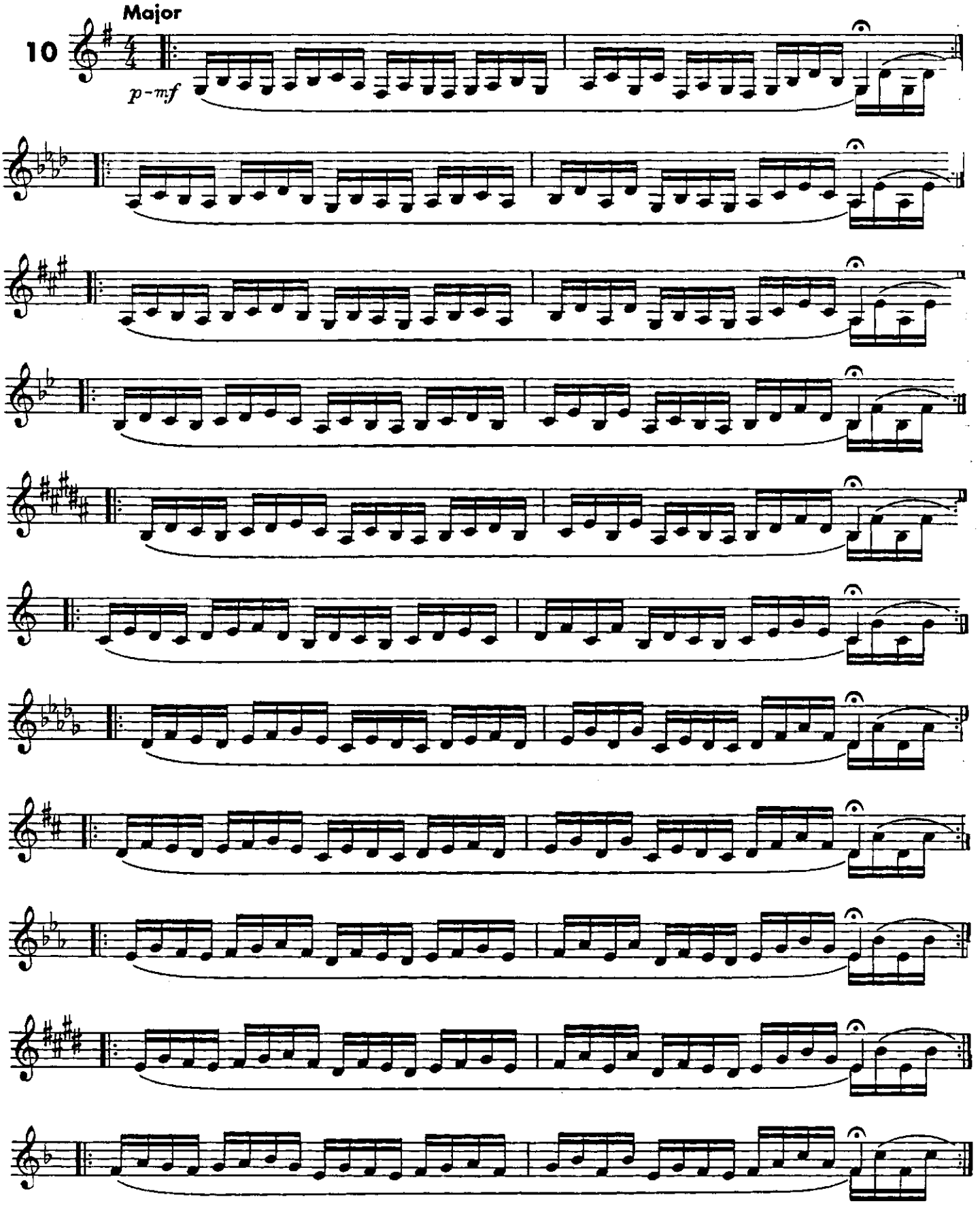


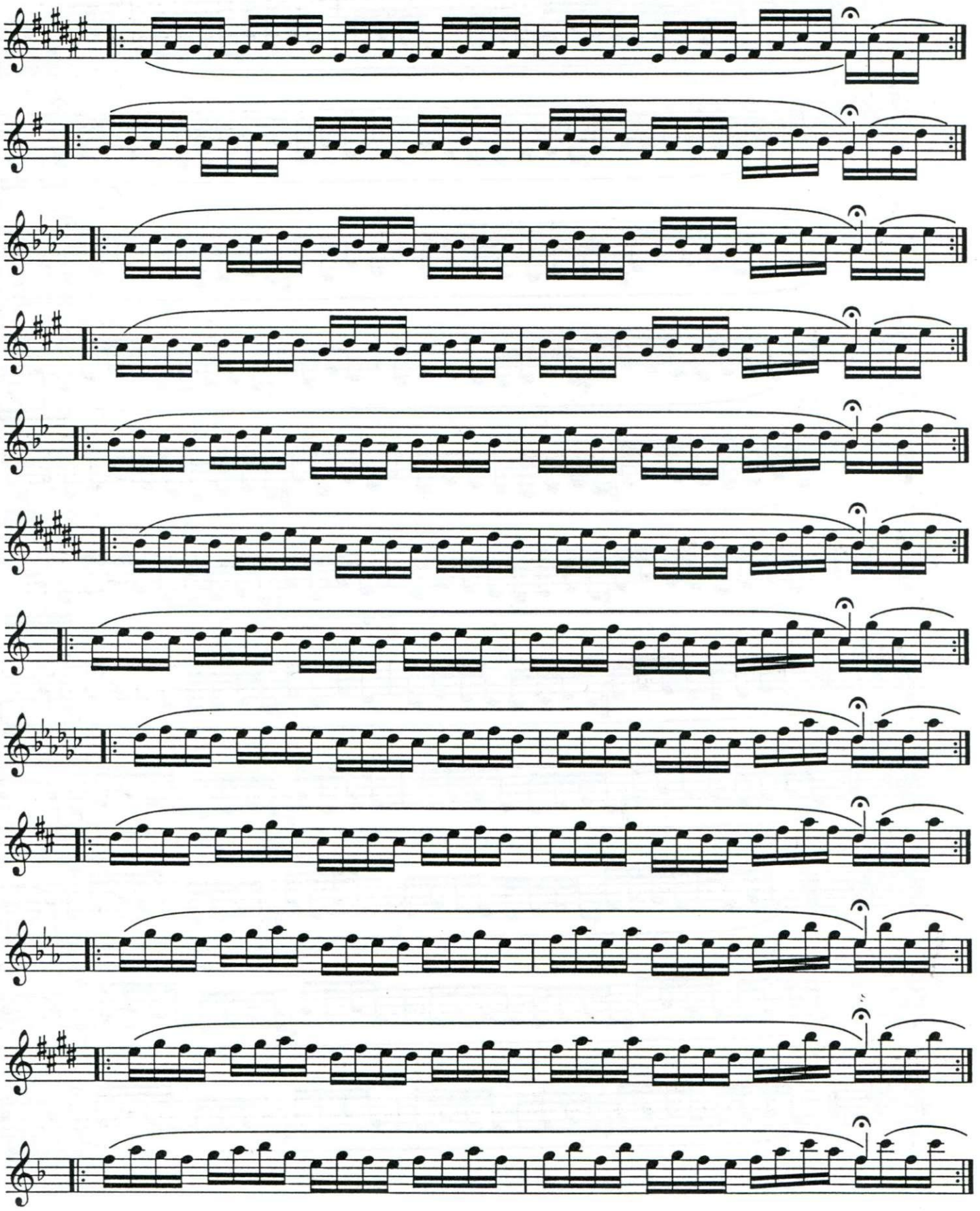


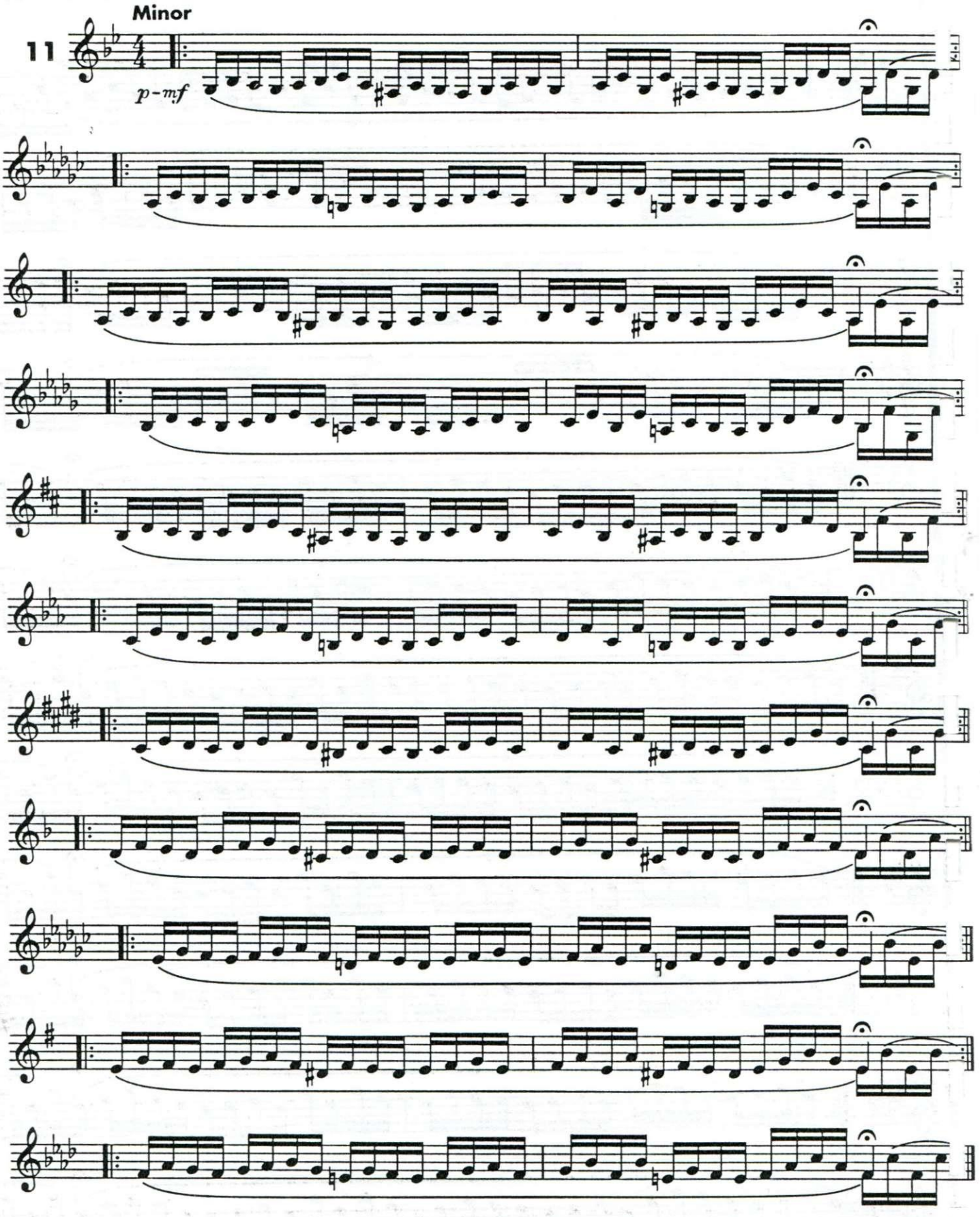

Technical Etude (♩ = 120)
9
mp
mf
p
mf
f
mf
f

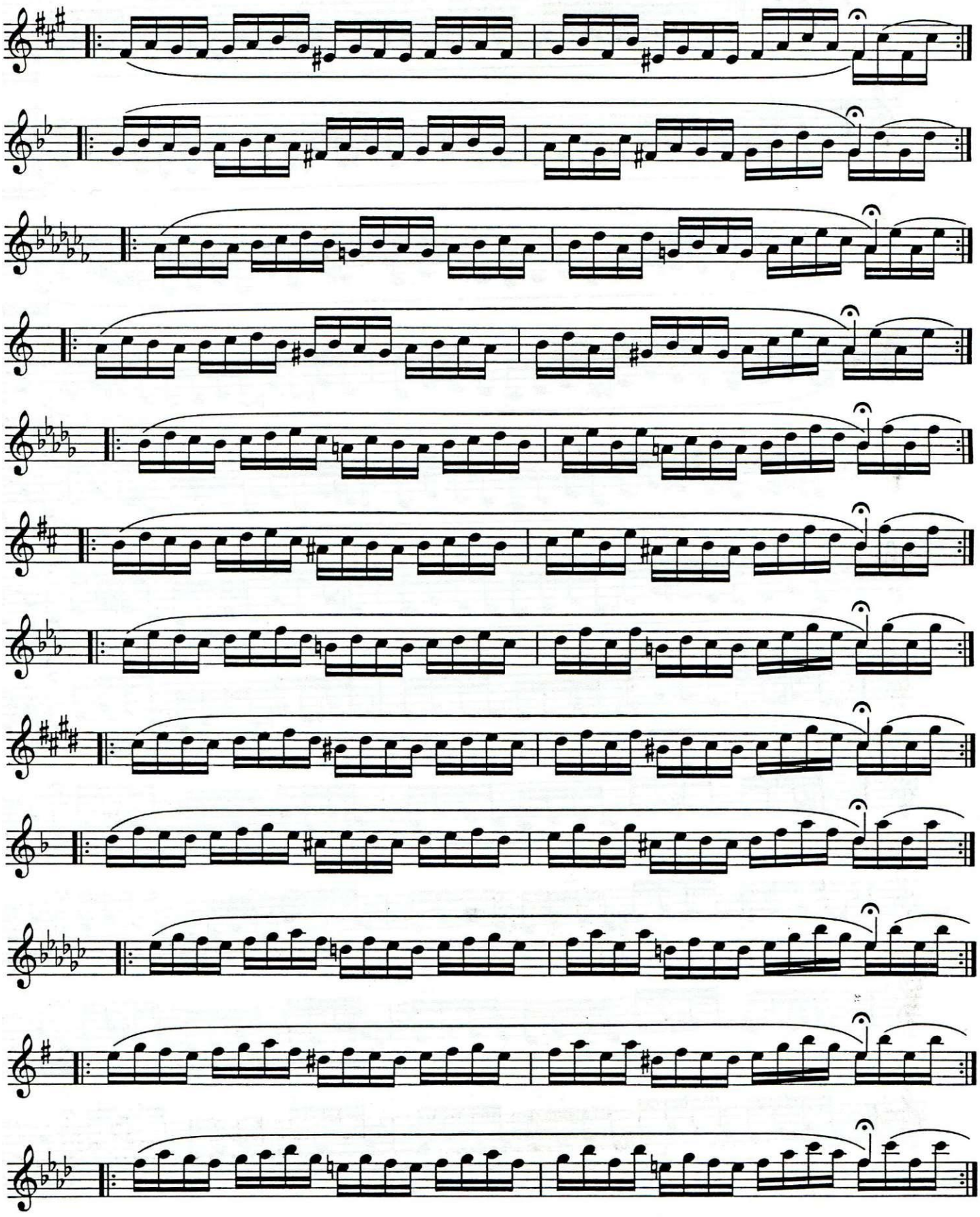
Major

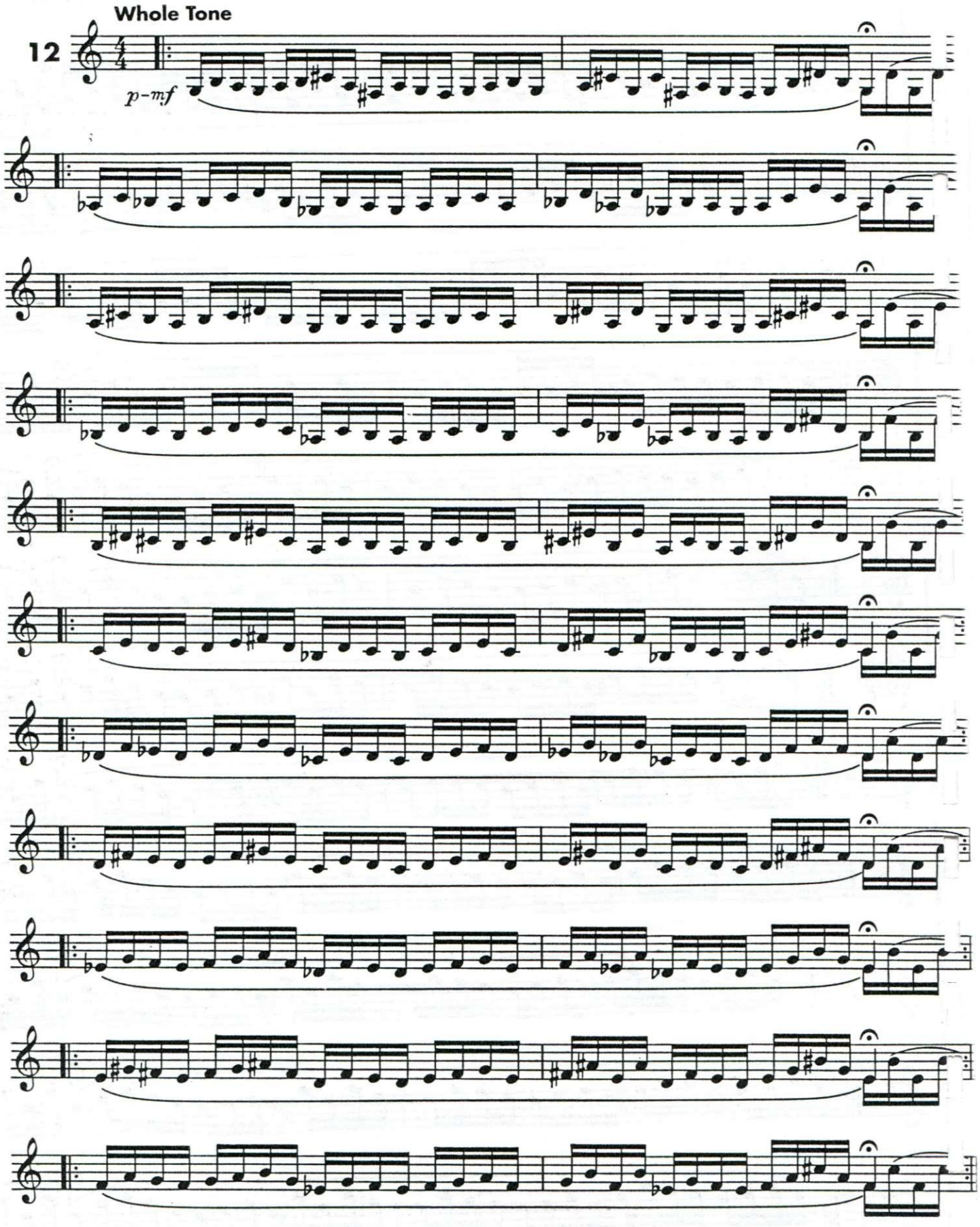
10

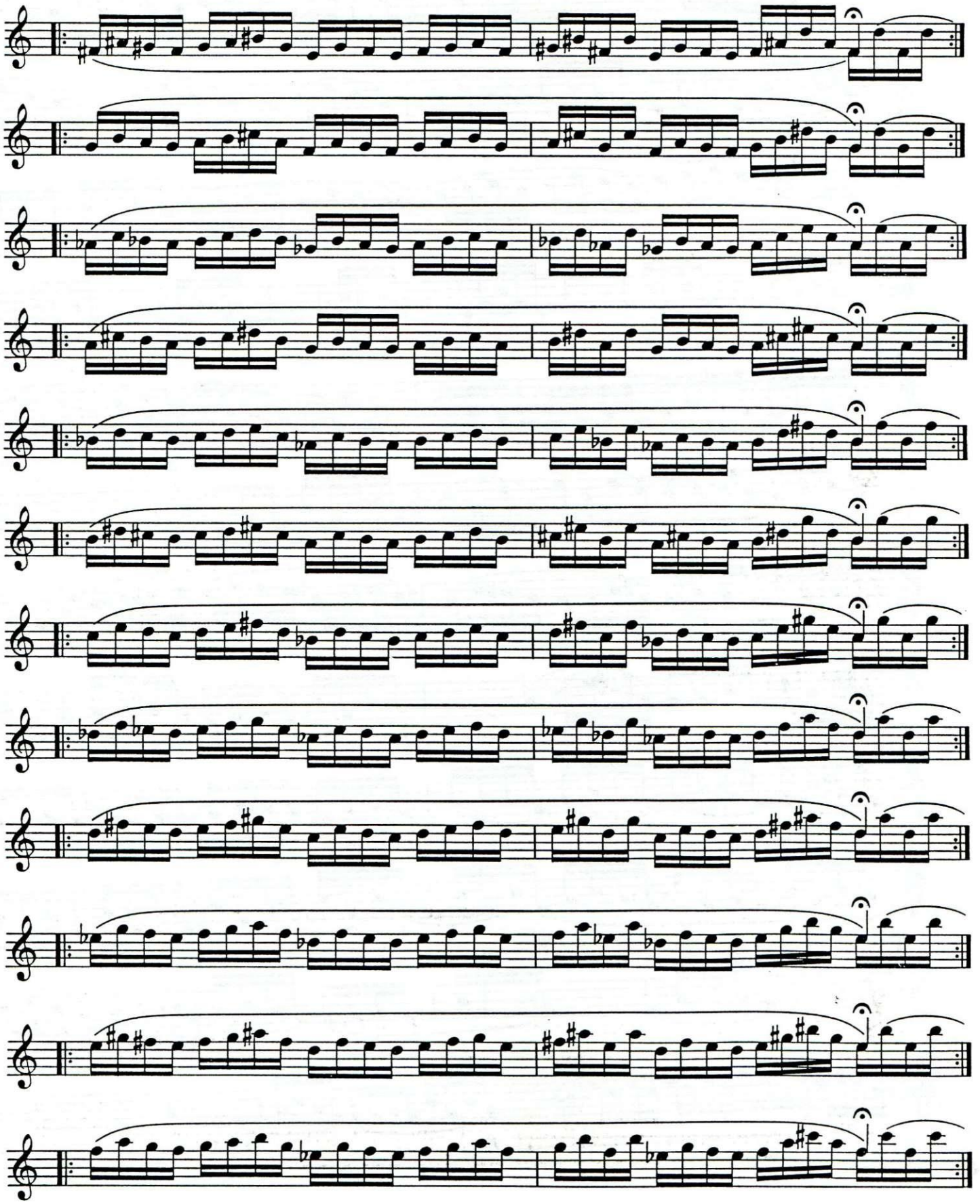


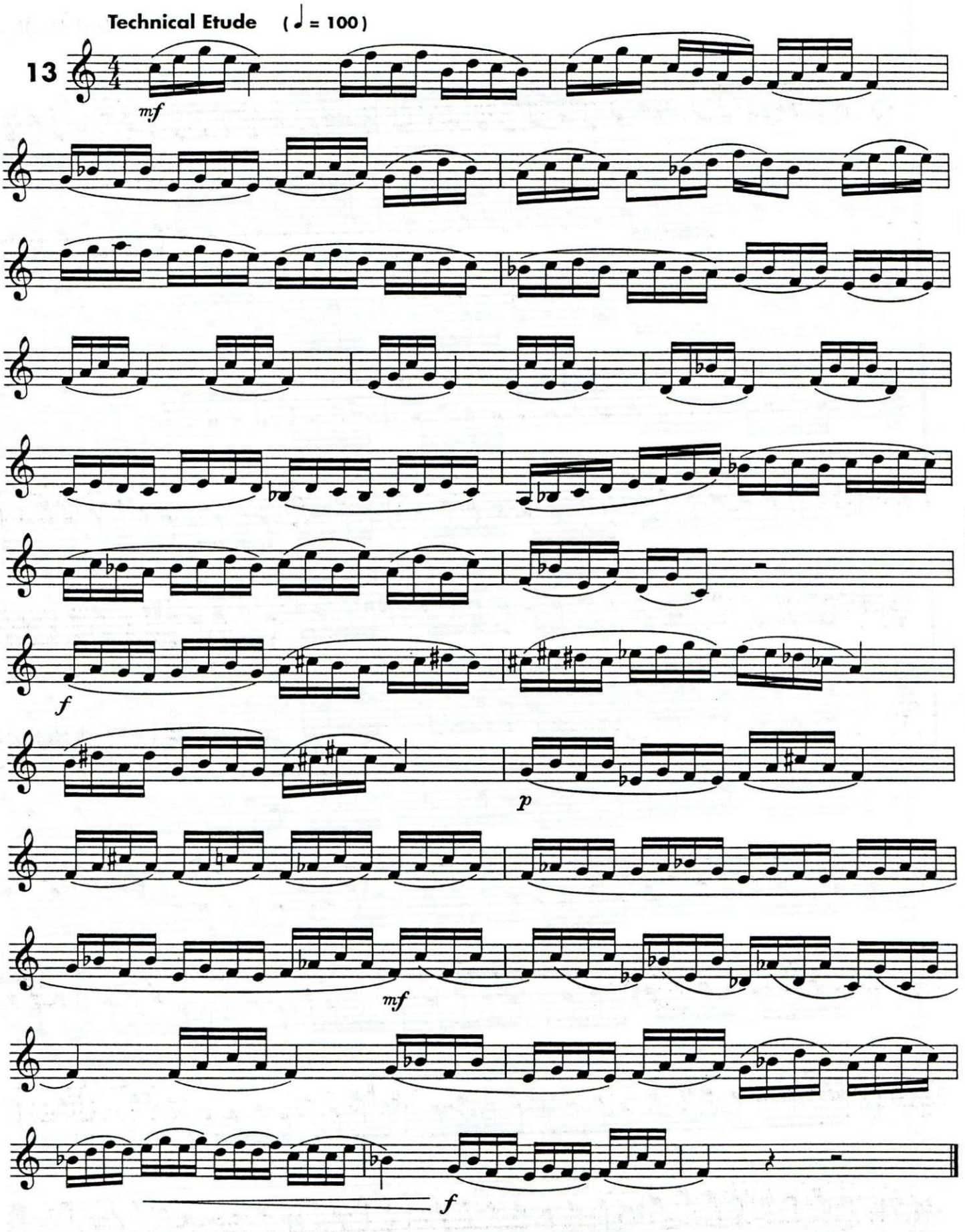


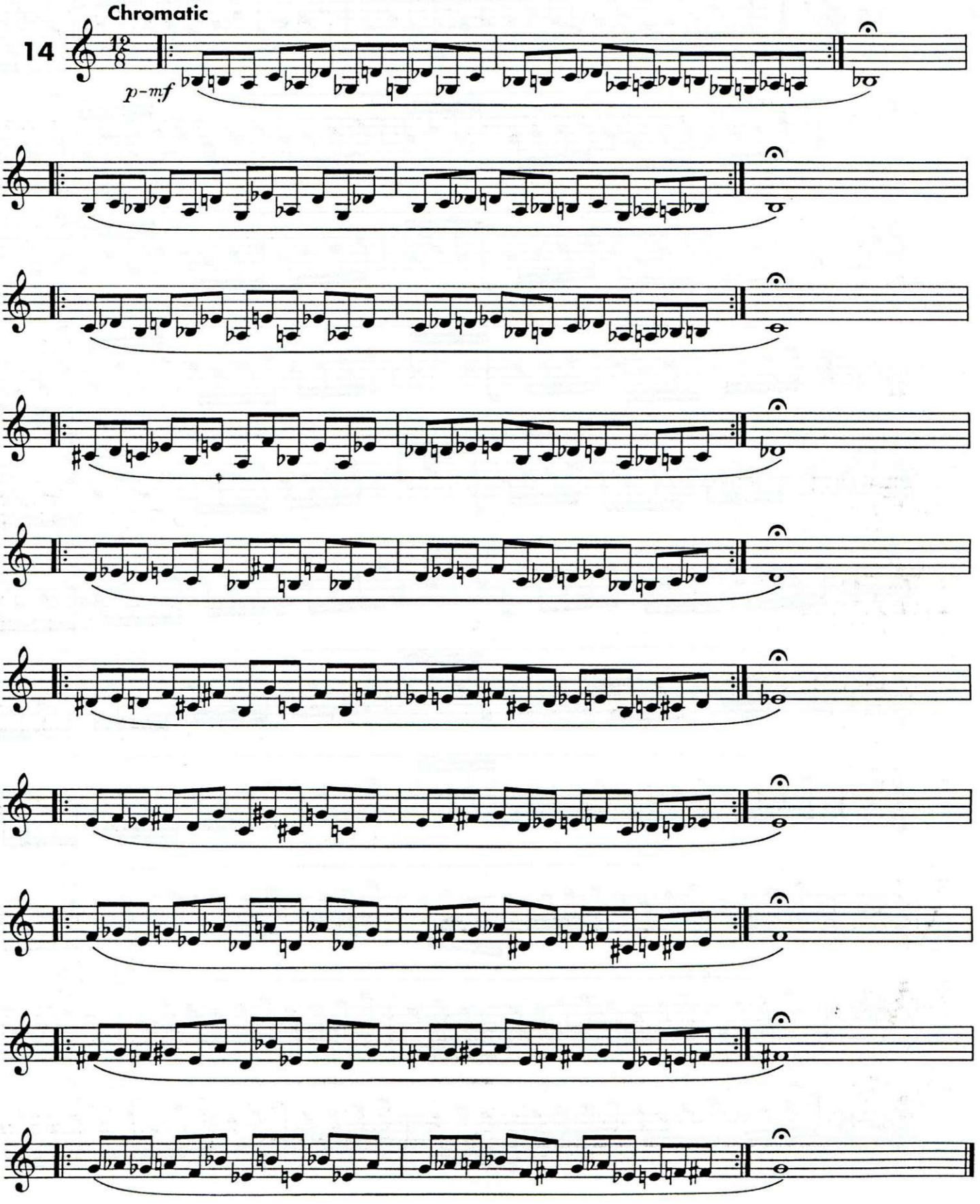

Minor
11
p-mf

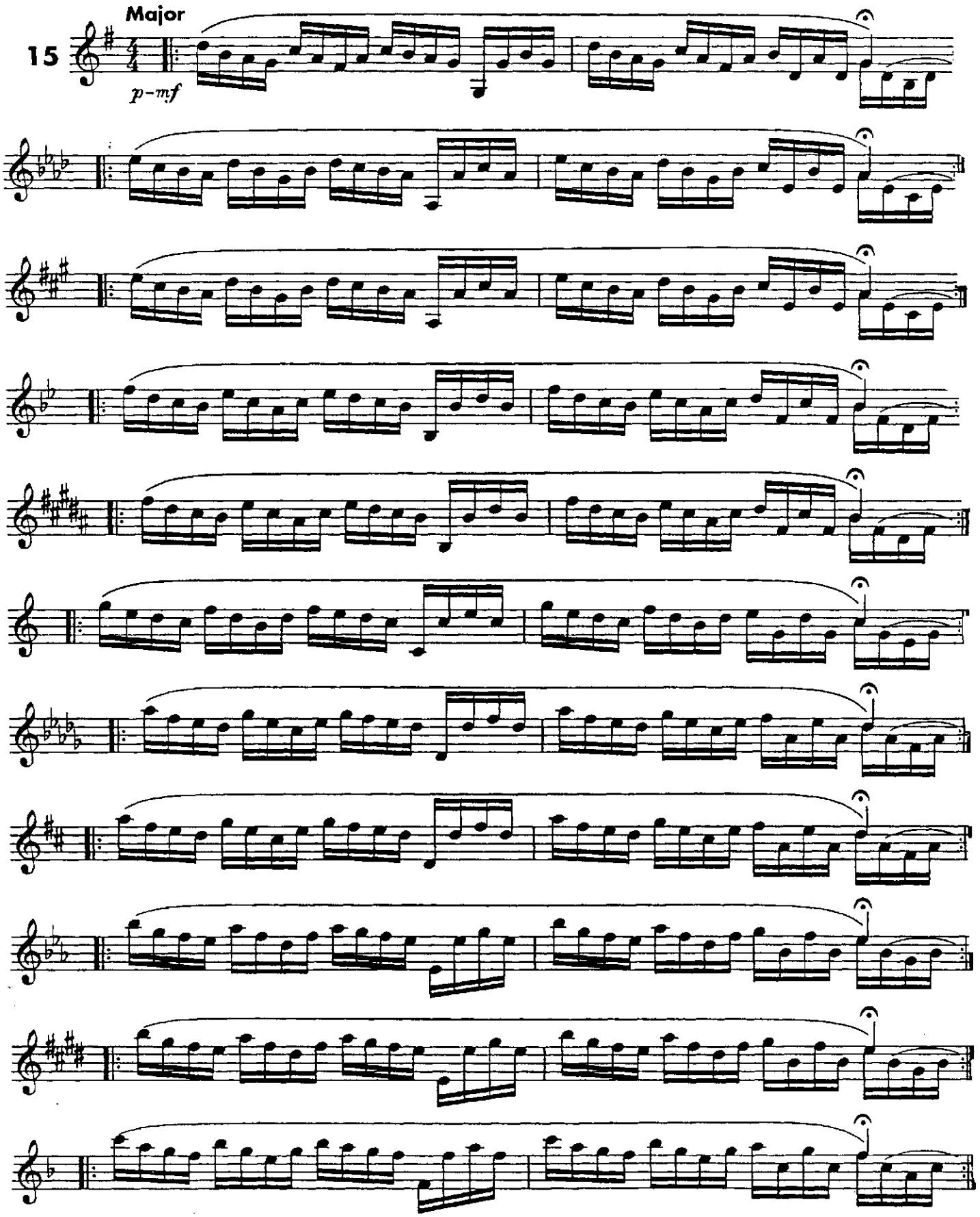


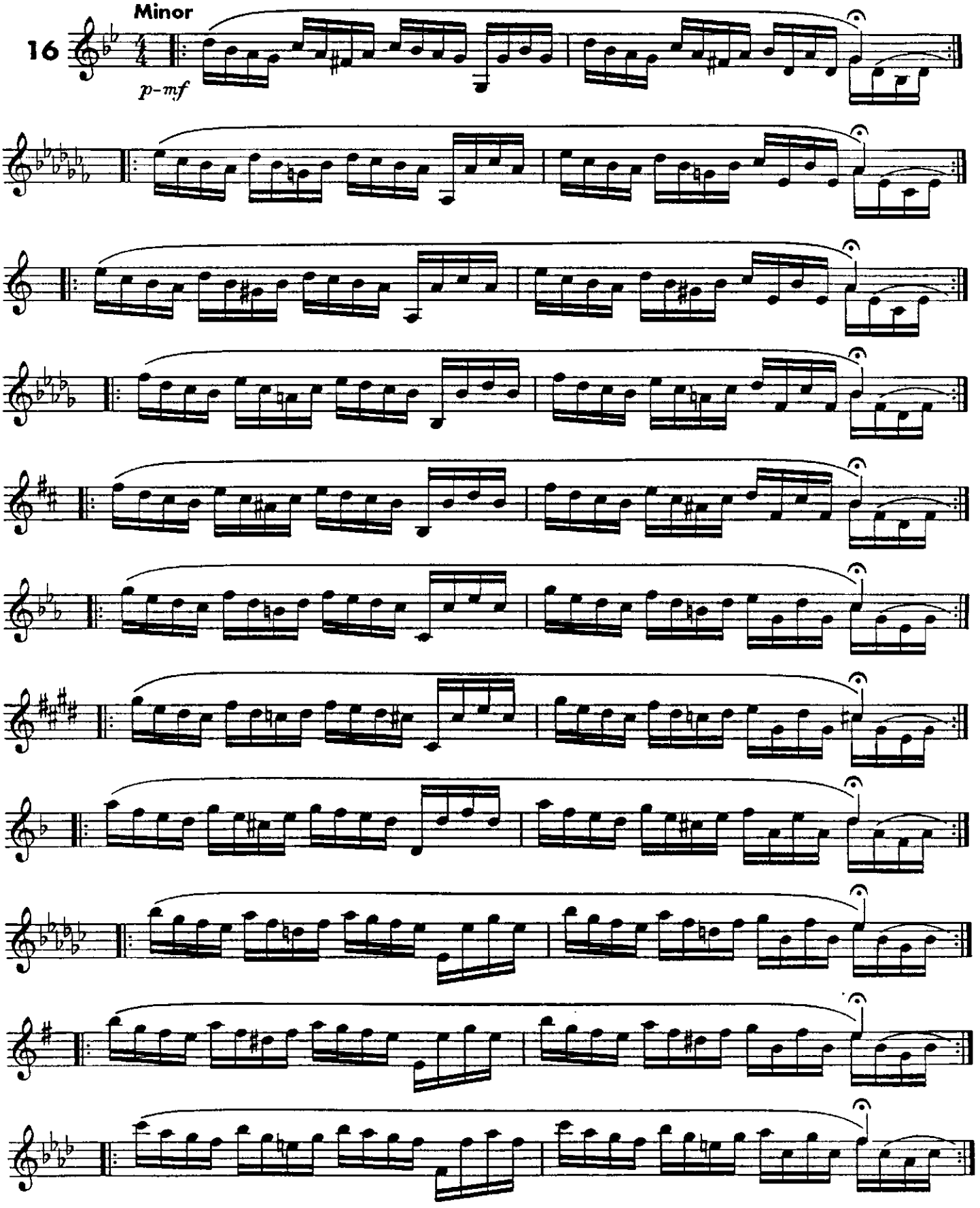

Whole Tone
12
p–mf

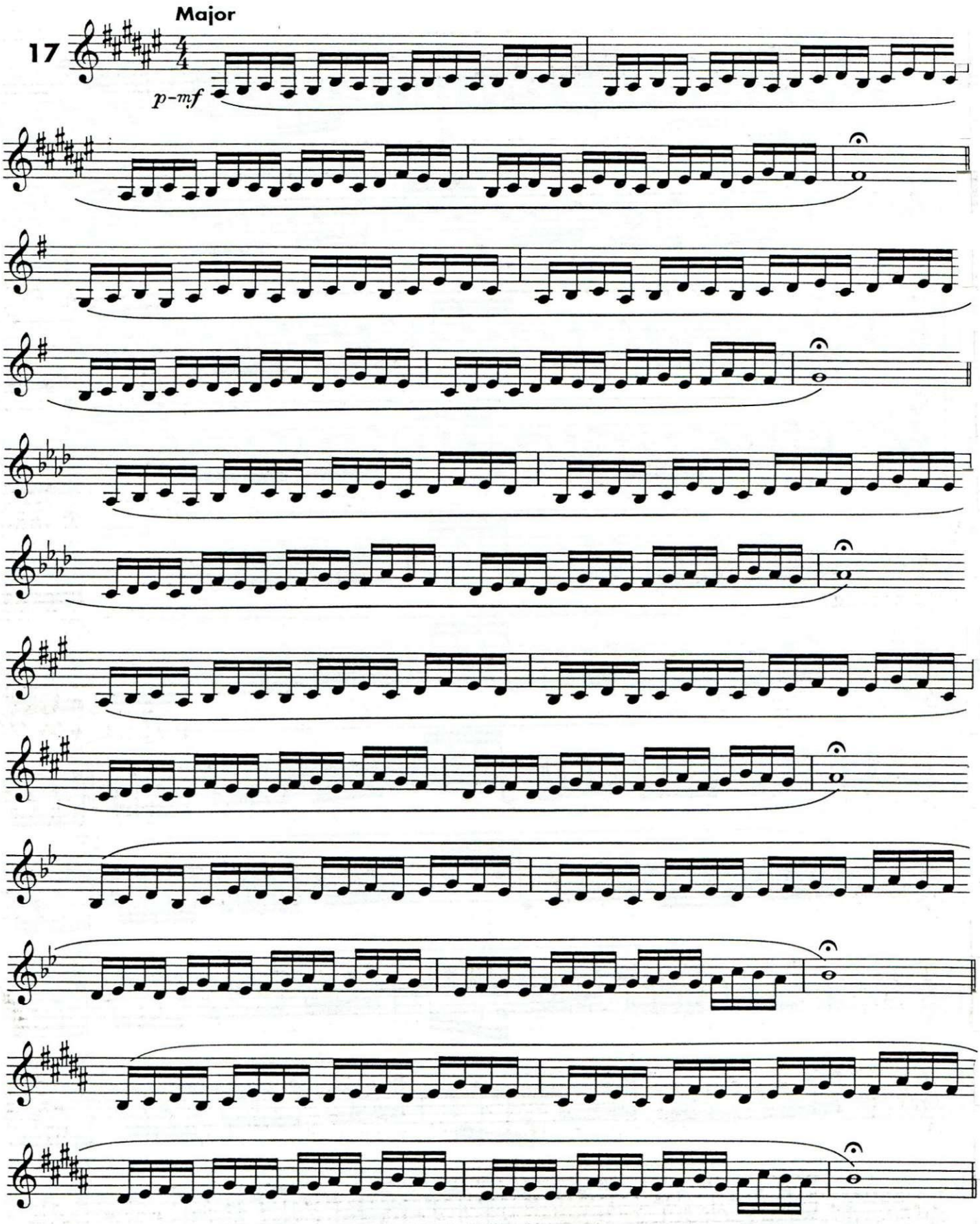


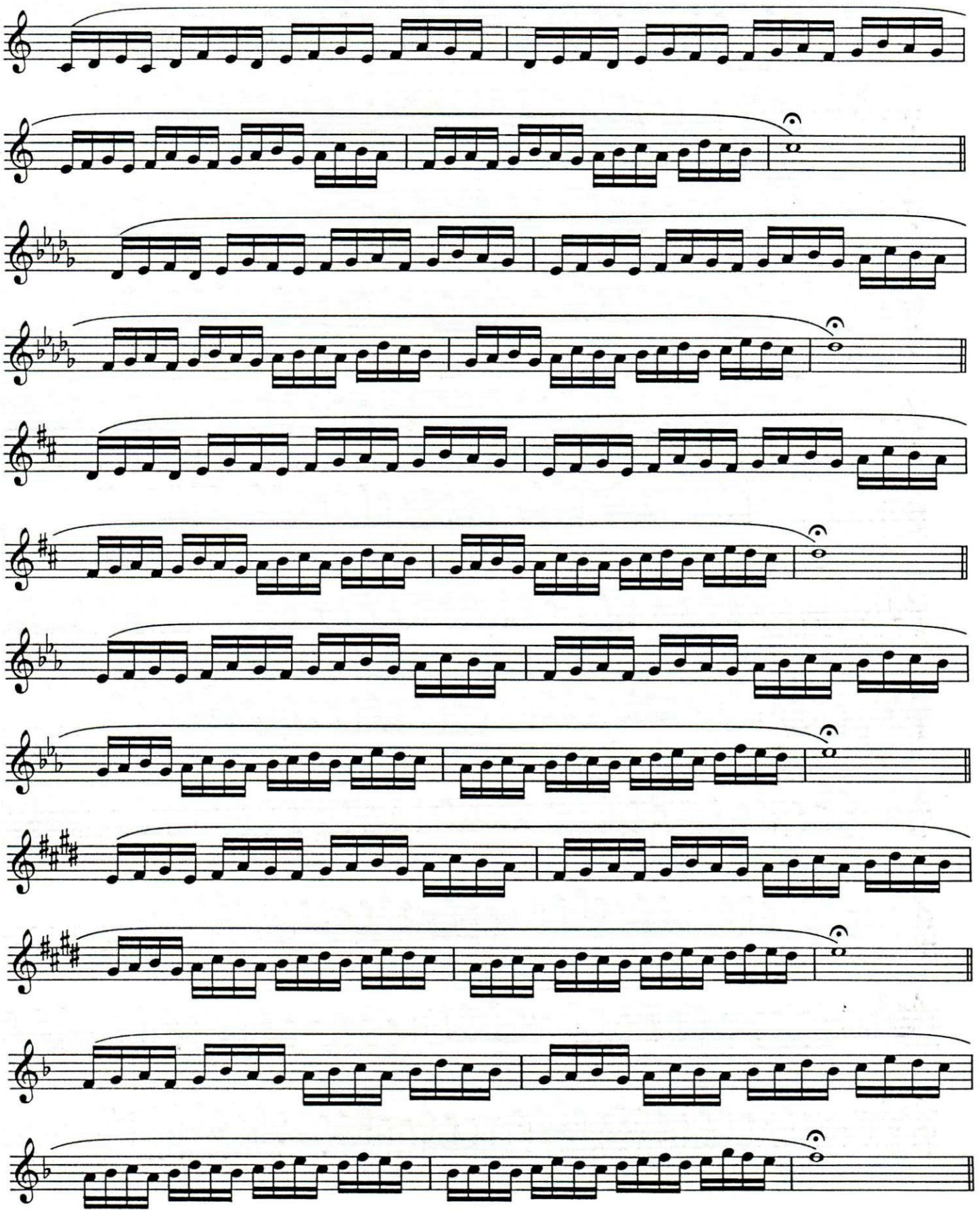

Technical Etude
(= 100)
13
mf
f
p
mf
f

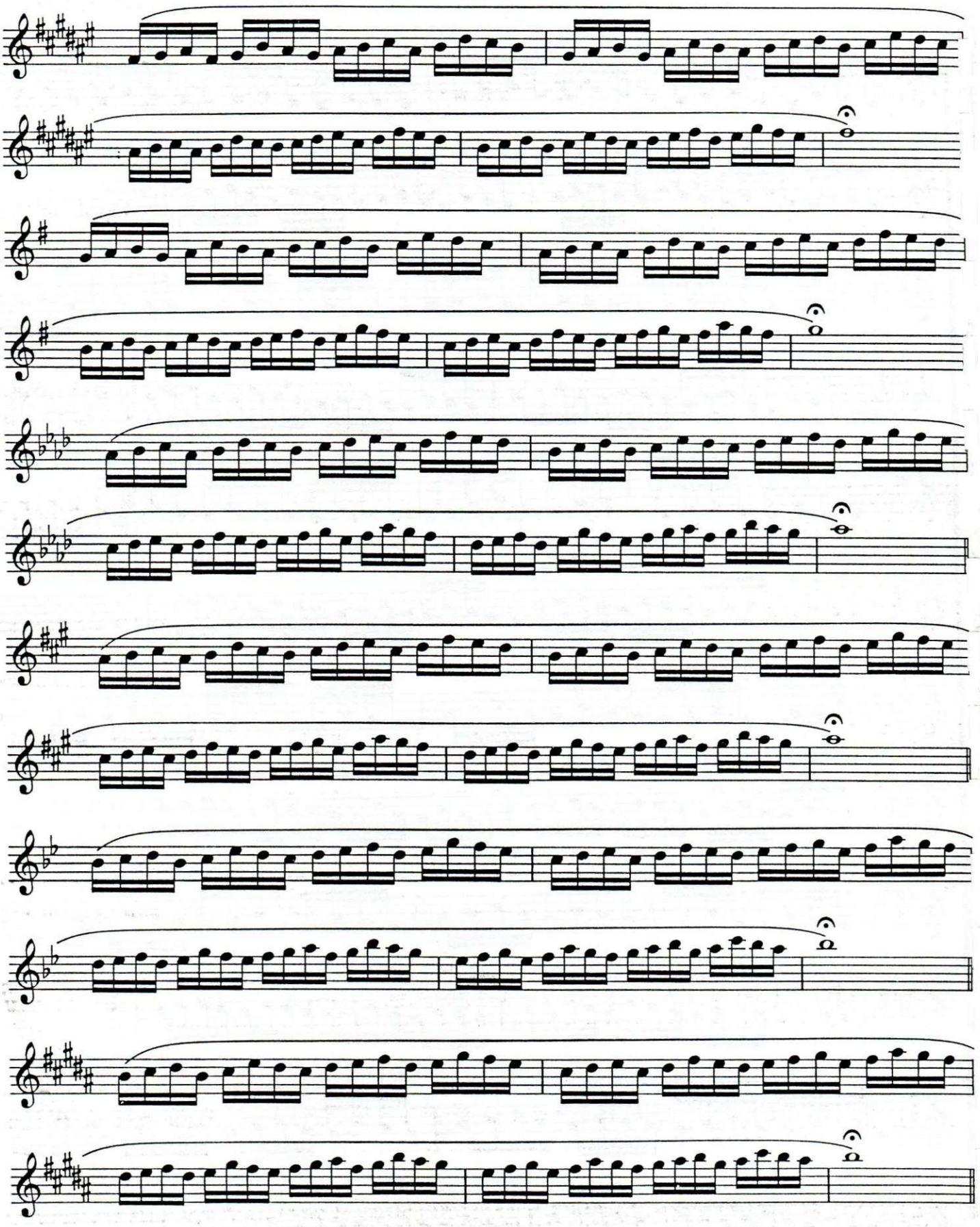

Chromatic
14
12/8
p–mf

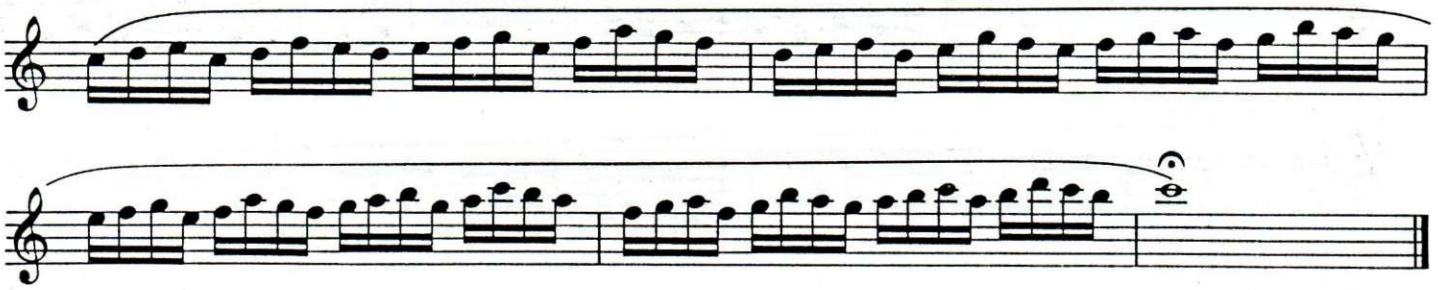

Major
15
p–mf


Minor
16
p–mf


Major
17
4/4
p–mf

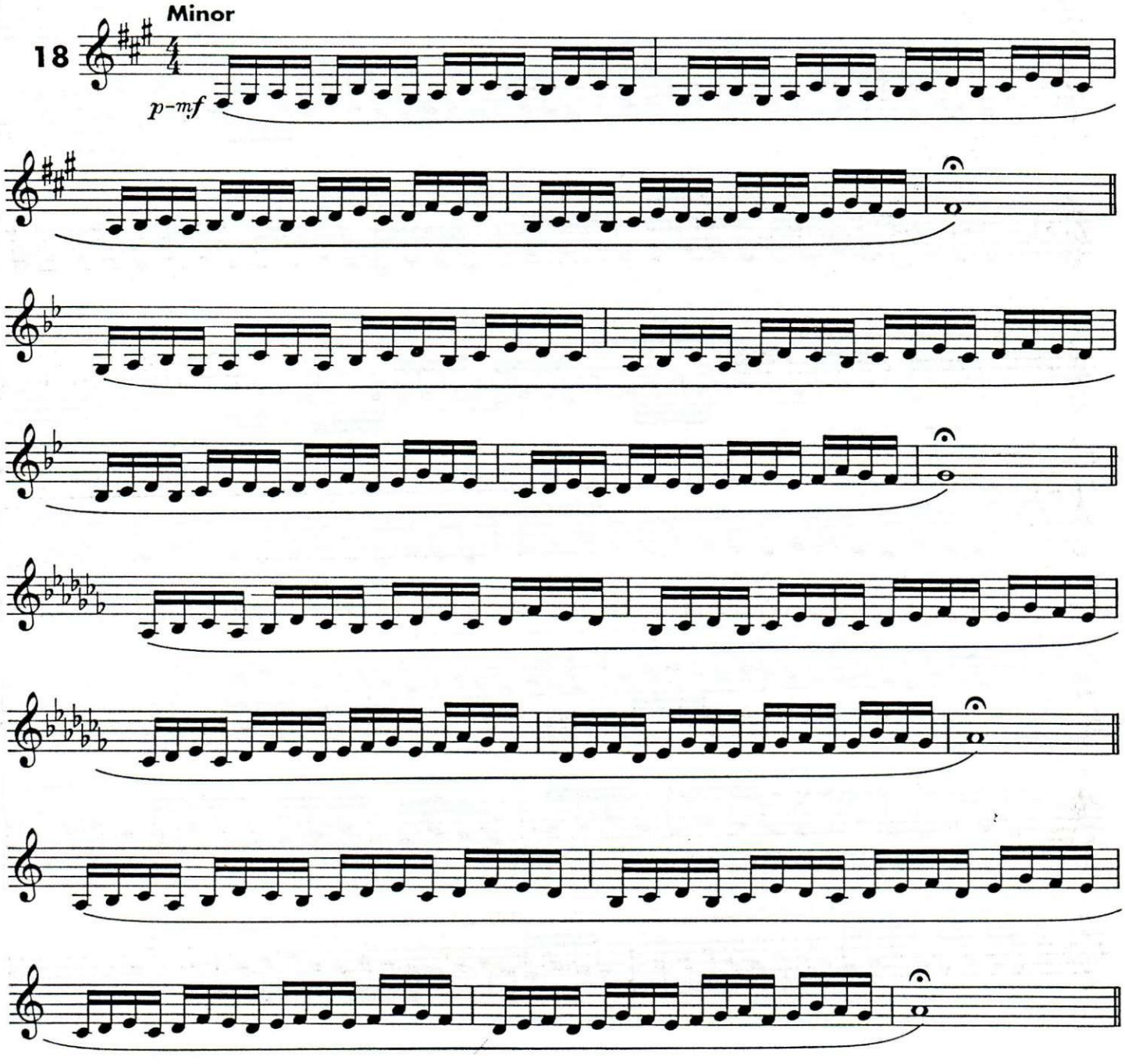


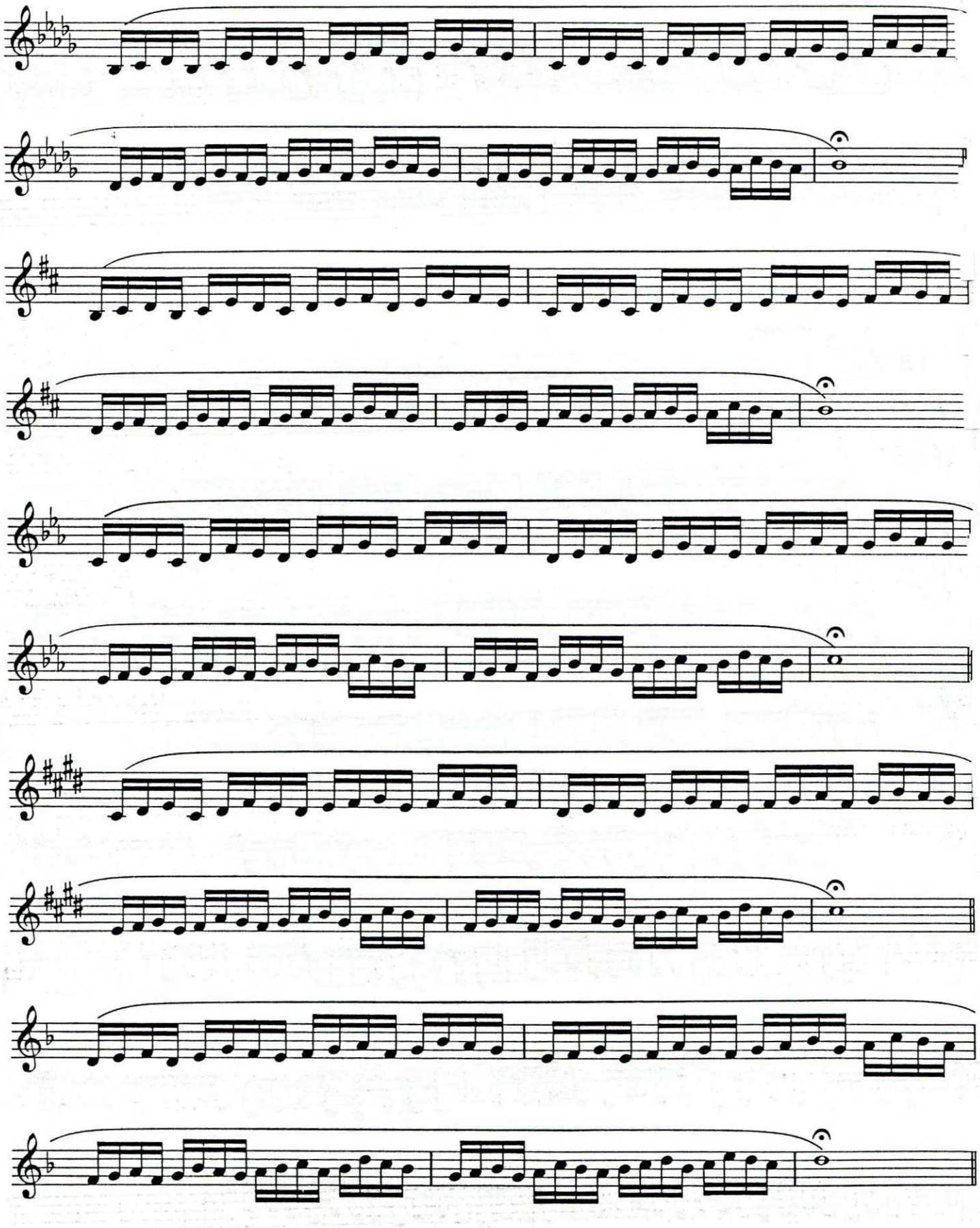


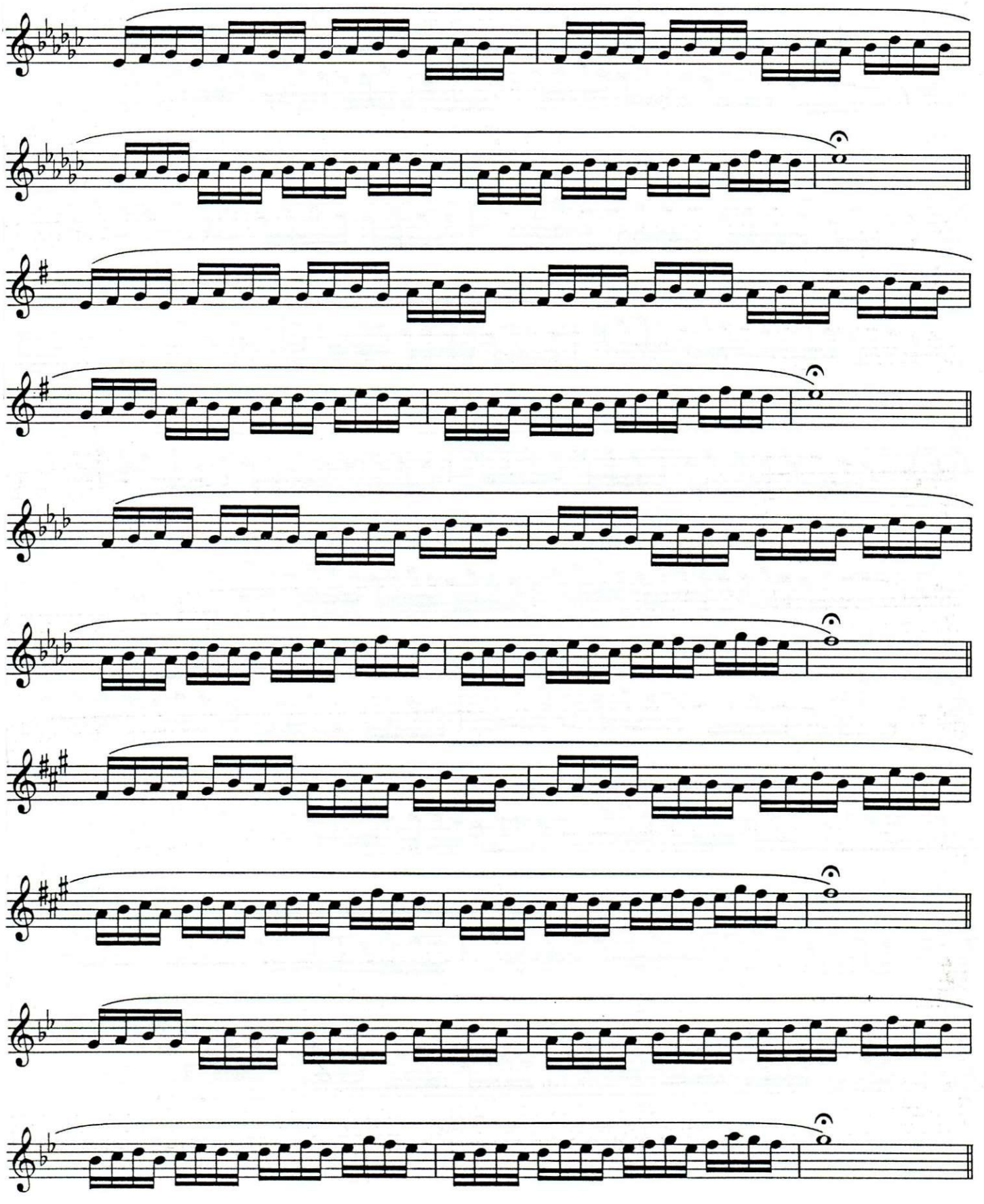


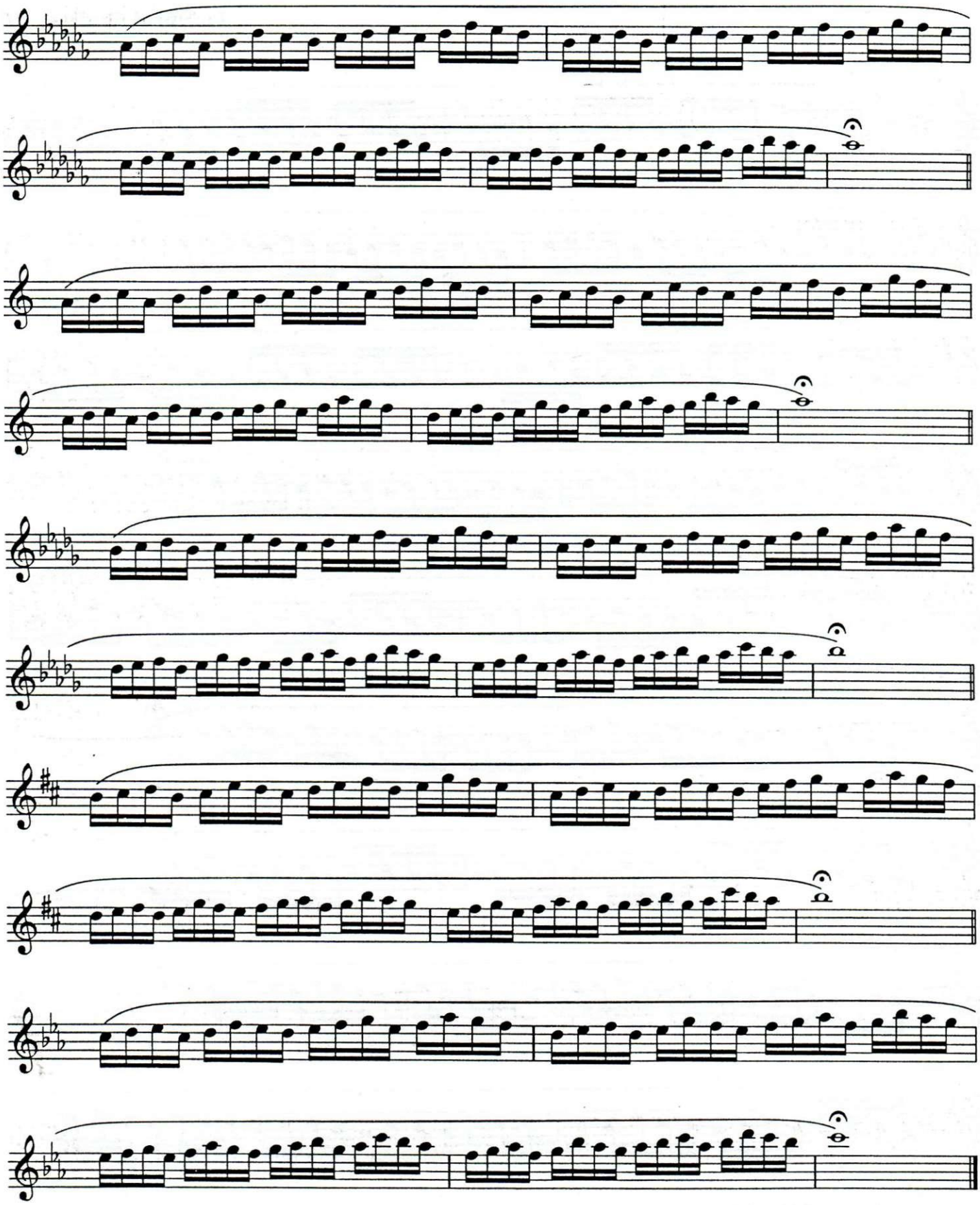
18 **Minor**

p–mf



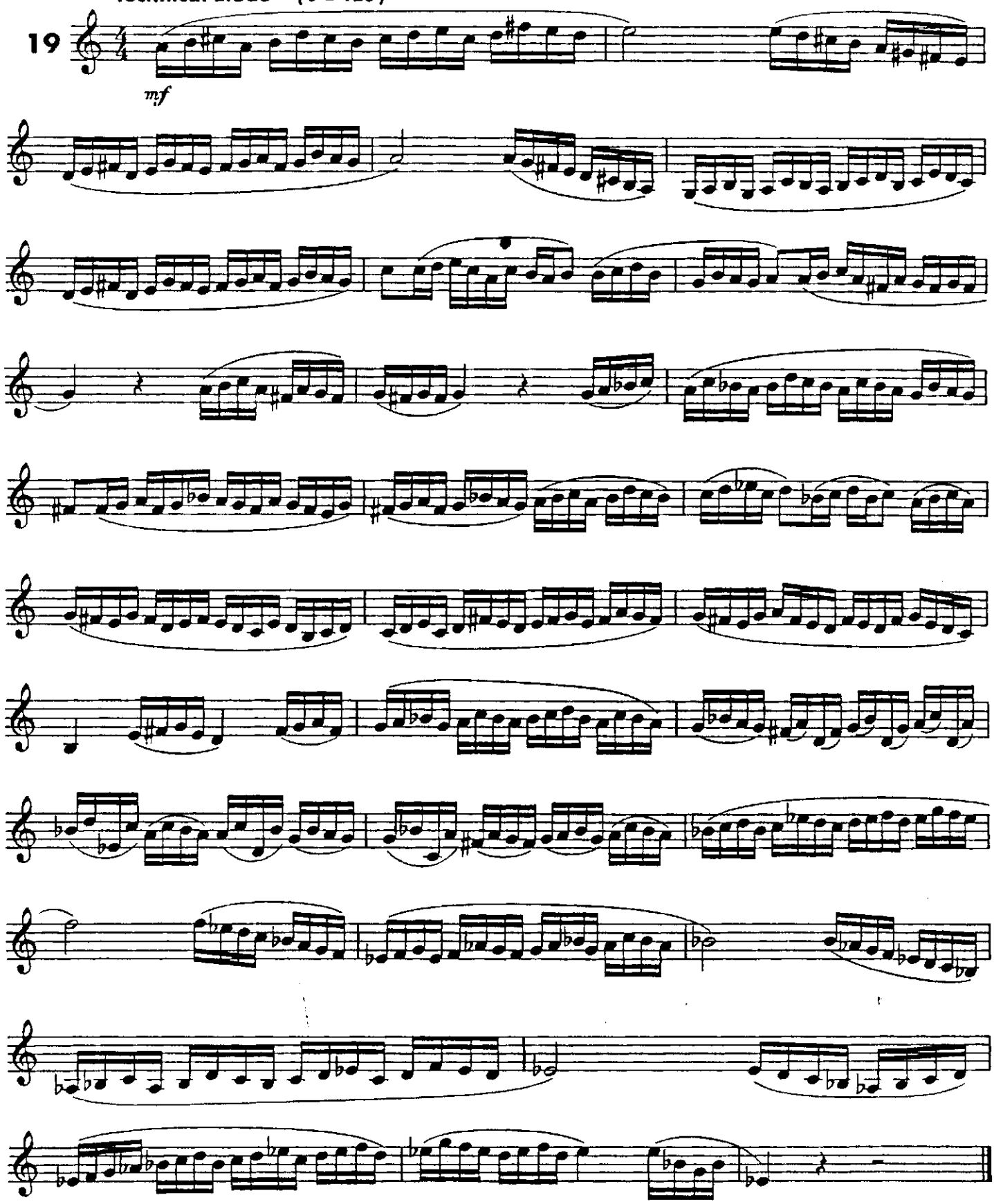






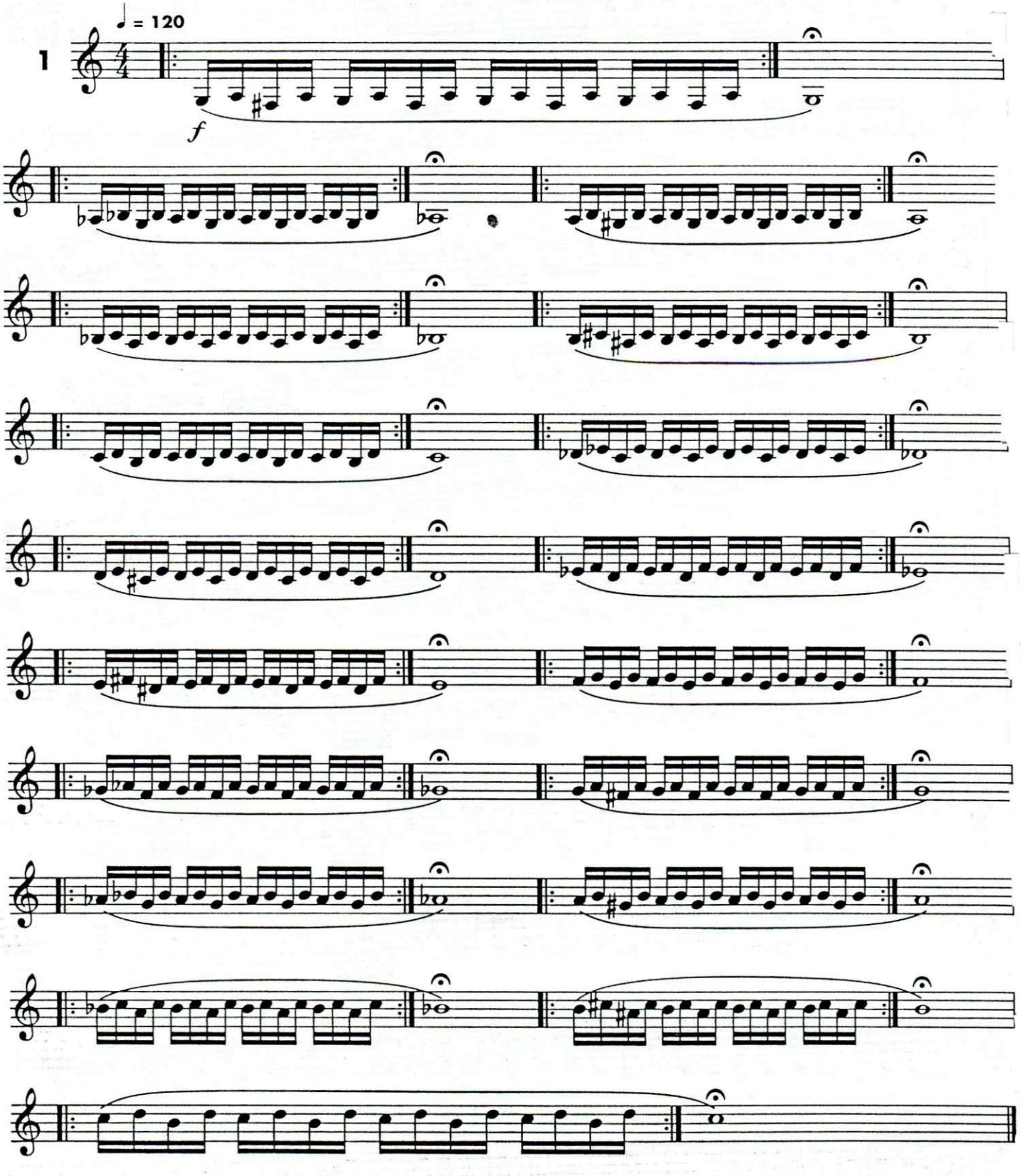
Technical Etude (♩ = 120)

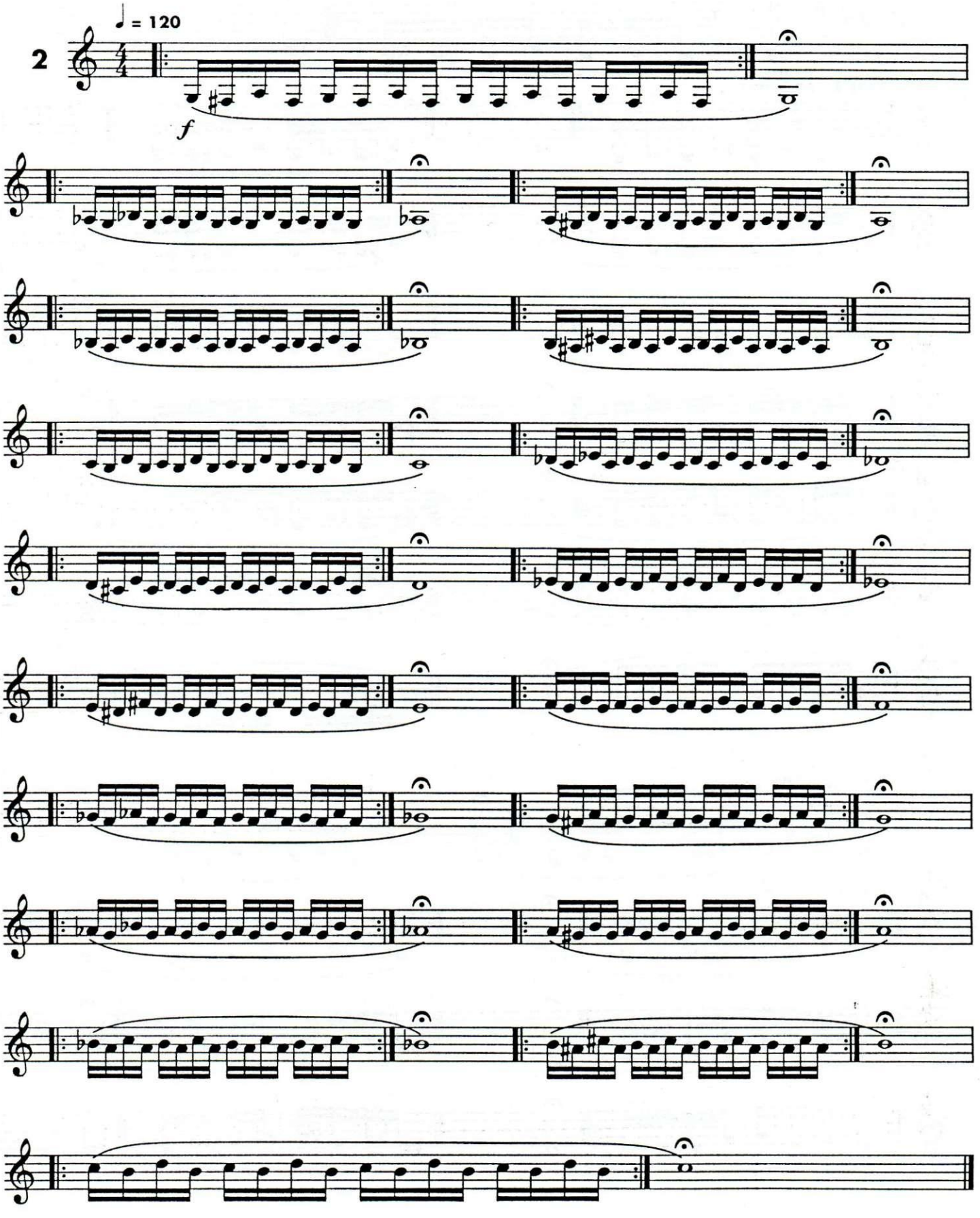
19

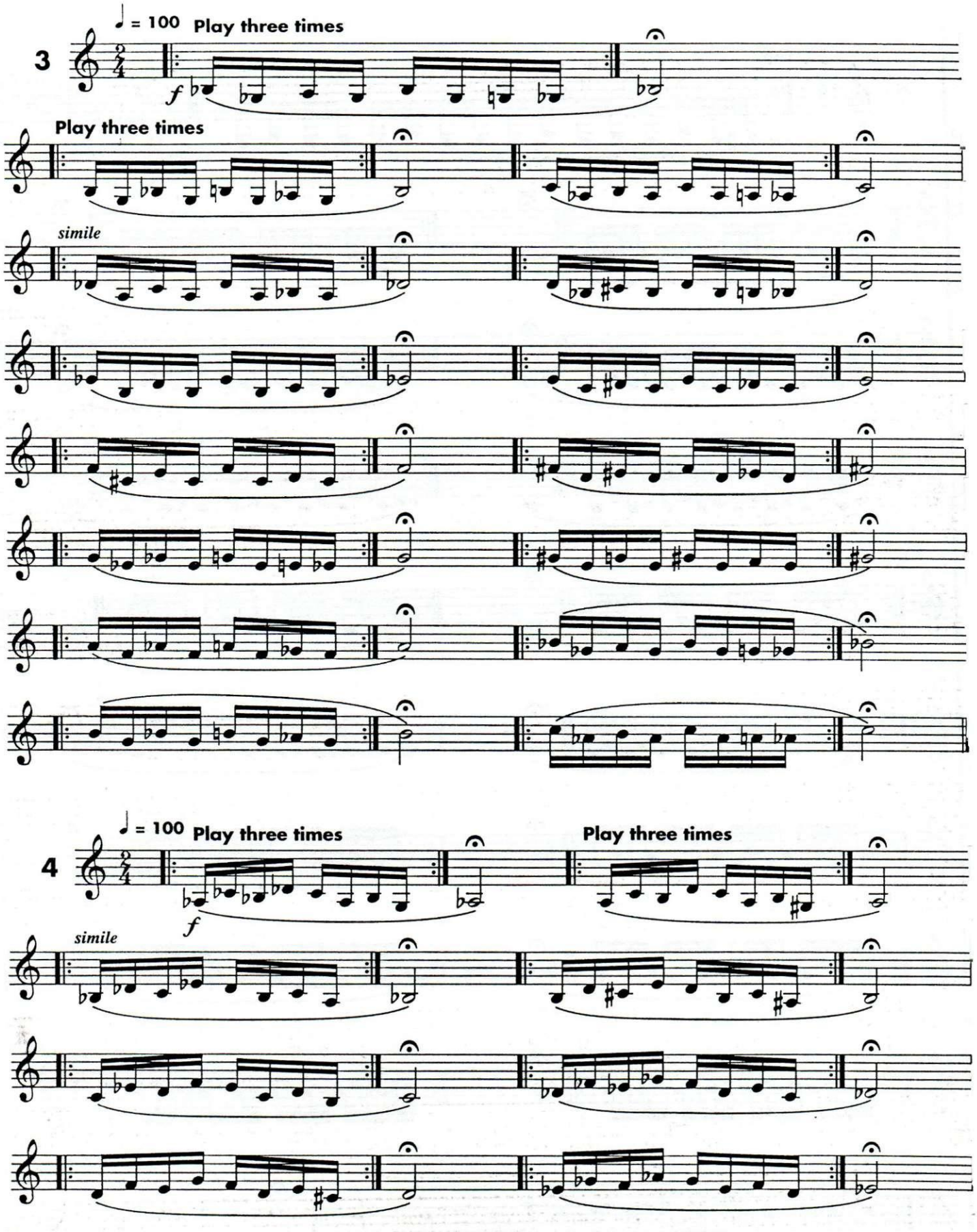


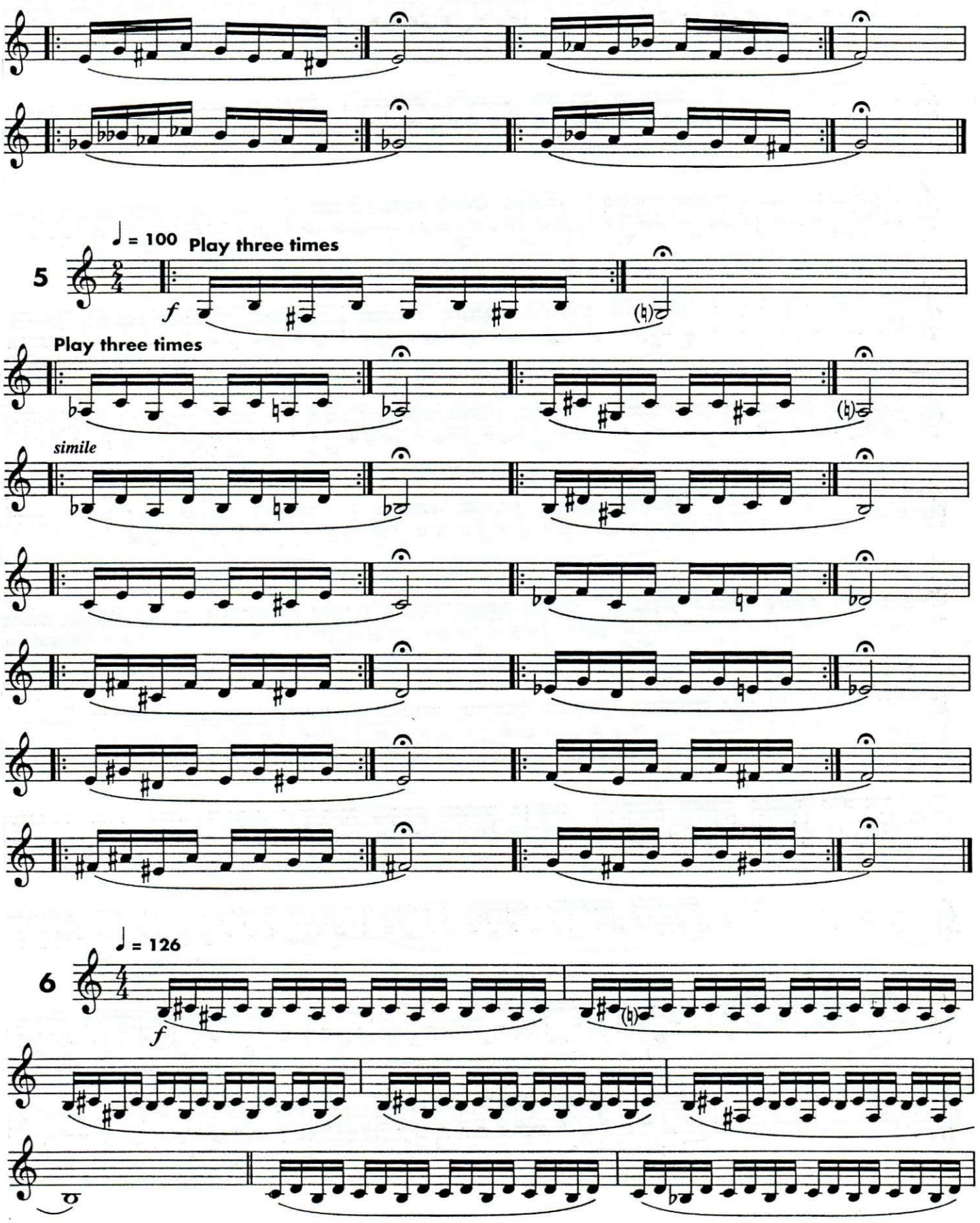
Finger Flexibilities

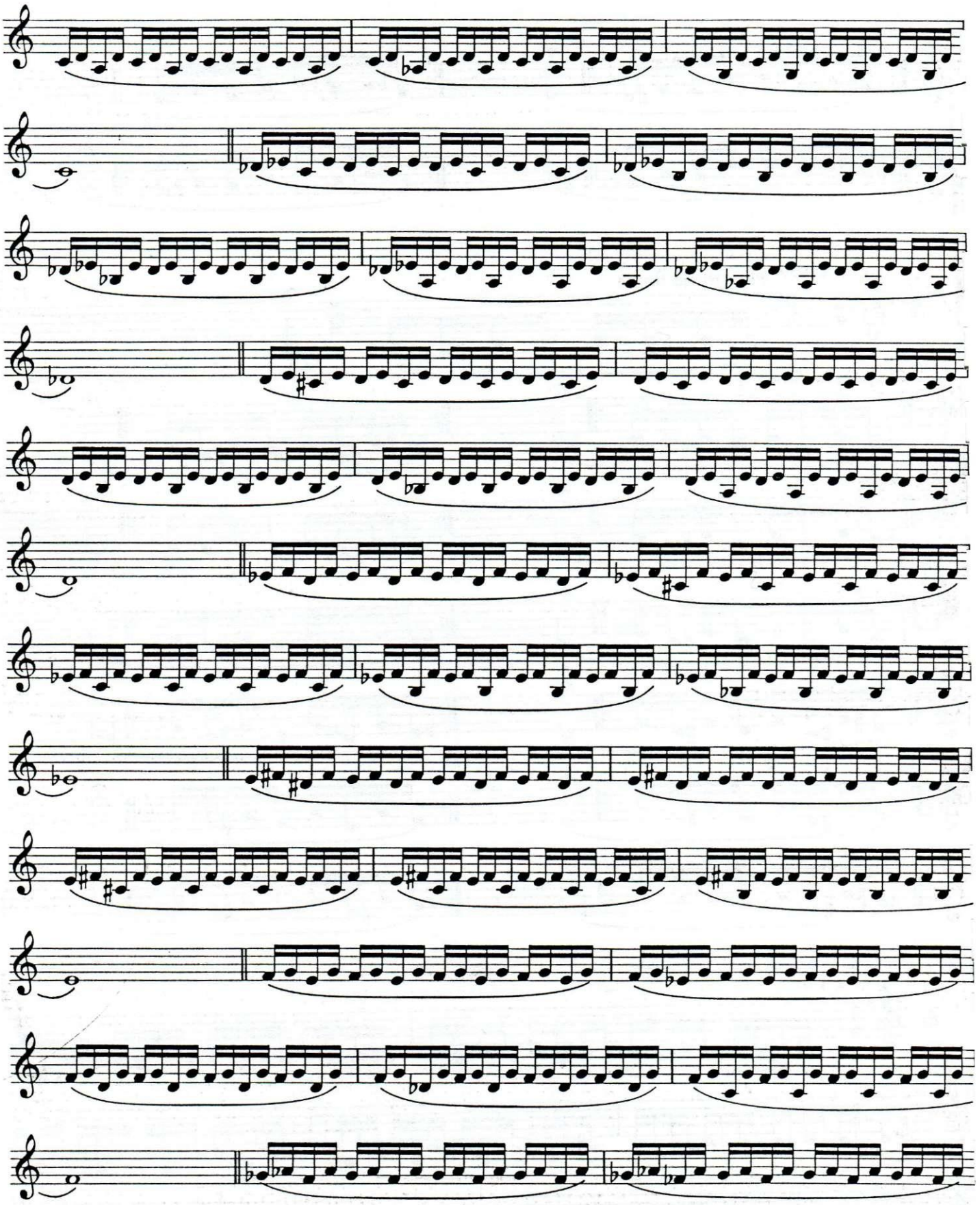
Bang the valves down firmly!

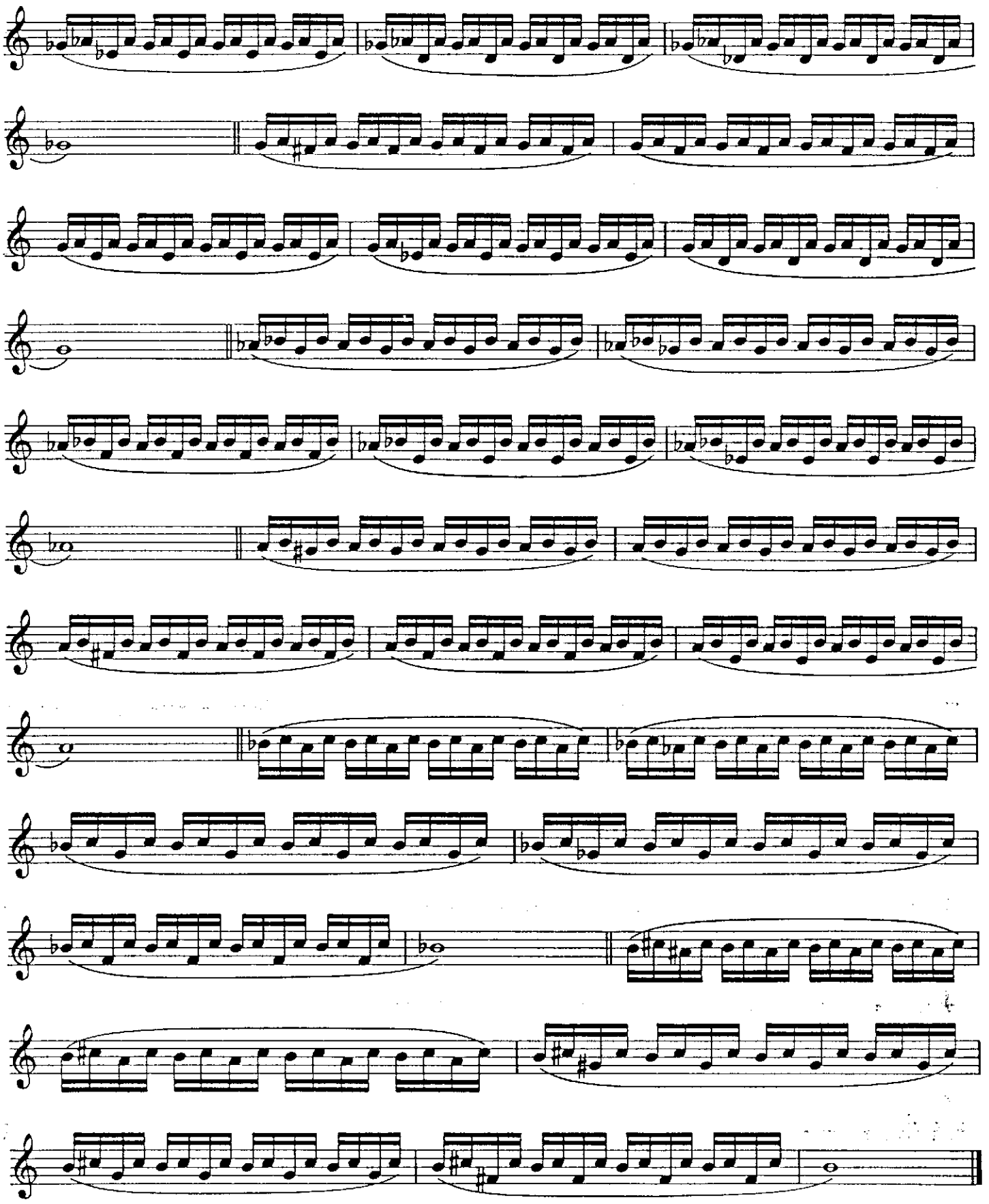


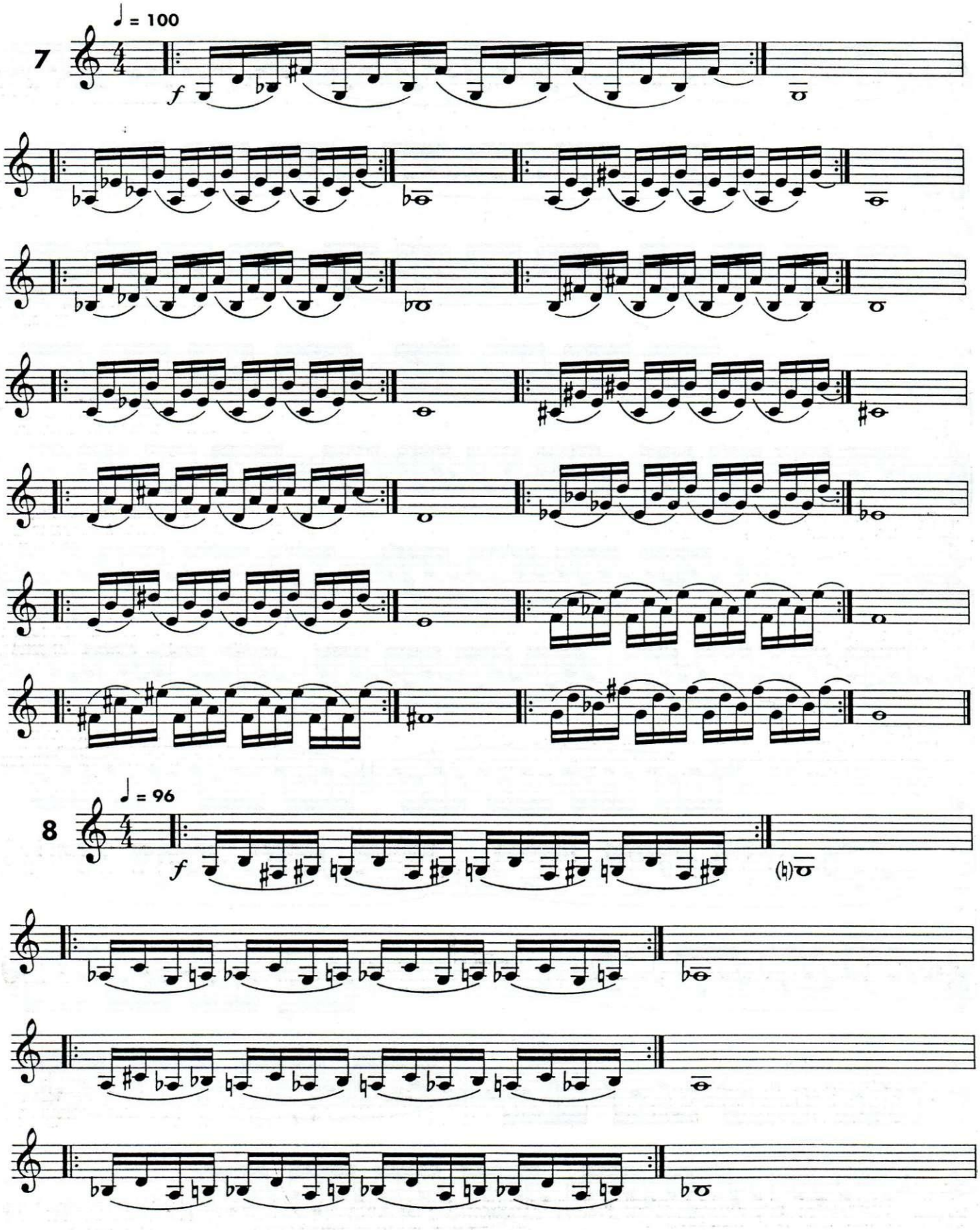

2
♩ = 120
f

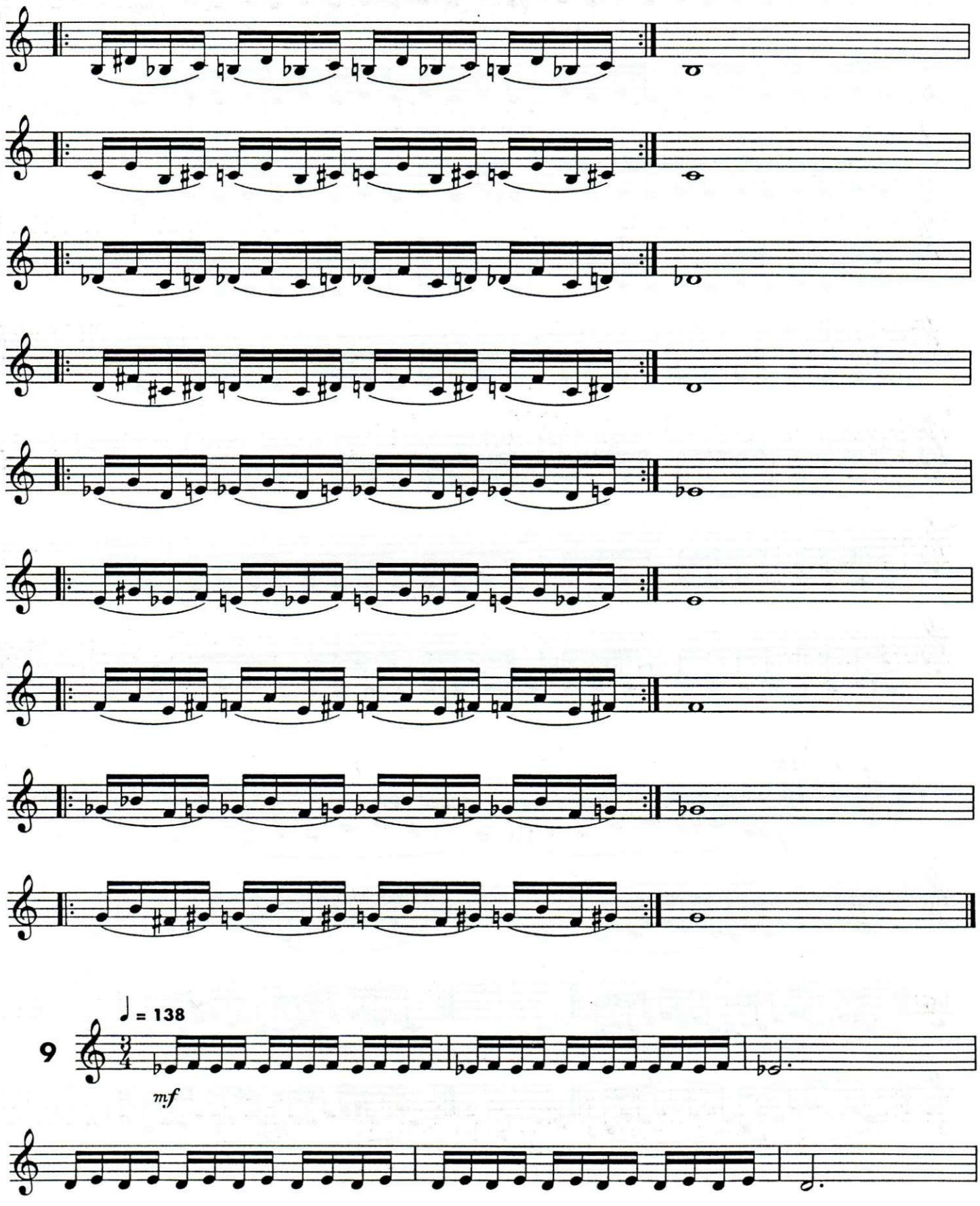

3
♩ = 100
Play three times
f
Play three times
simile
4
♩ = 100
Play three times
Play three times
f
simile

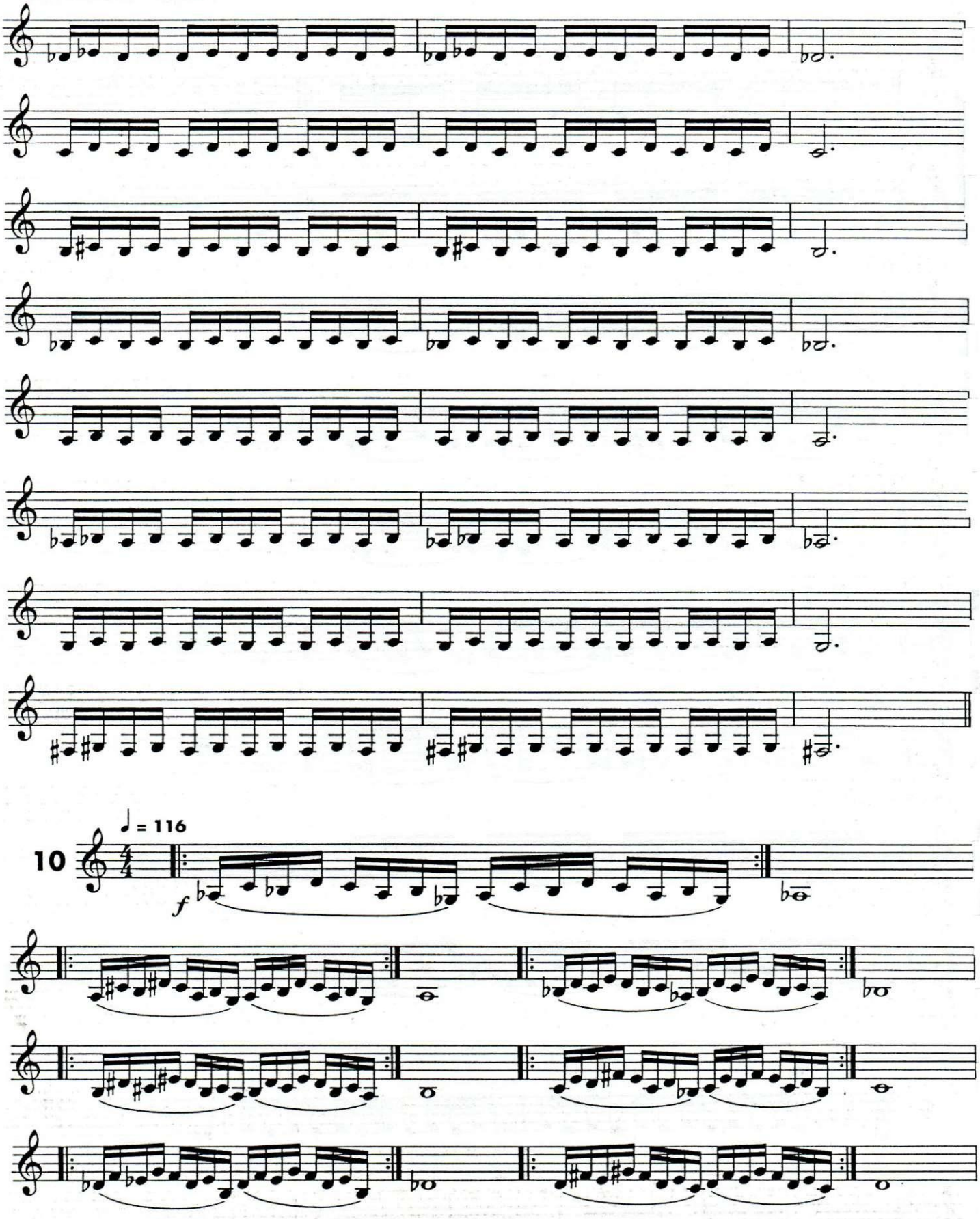

♩ = 100
Play three times
5
f
Play three times
simile
♩ = 126
6
f

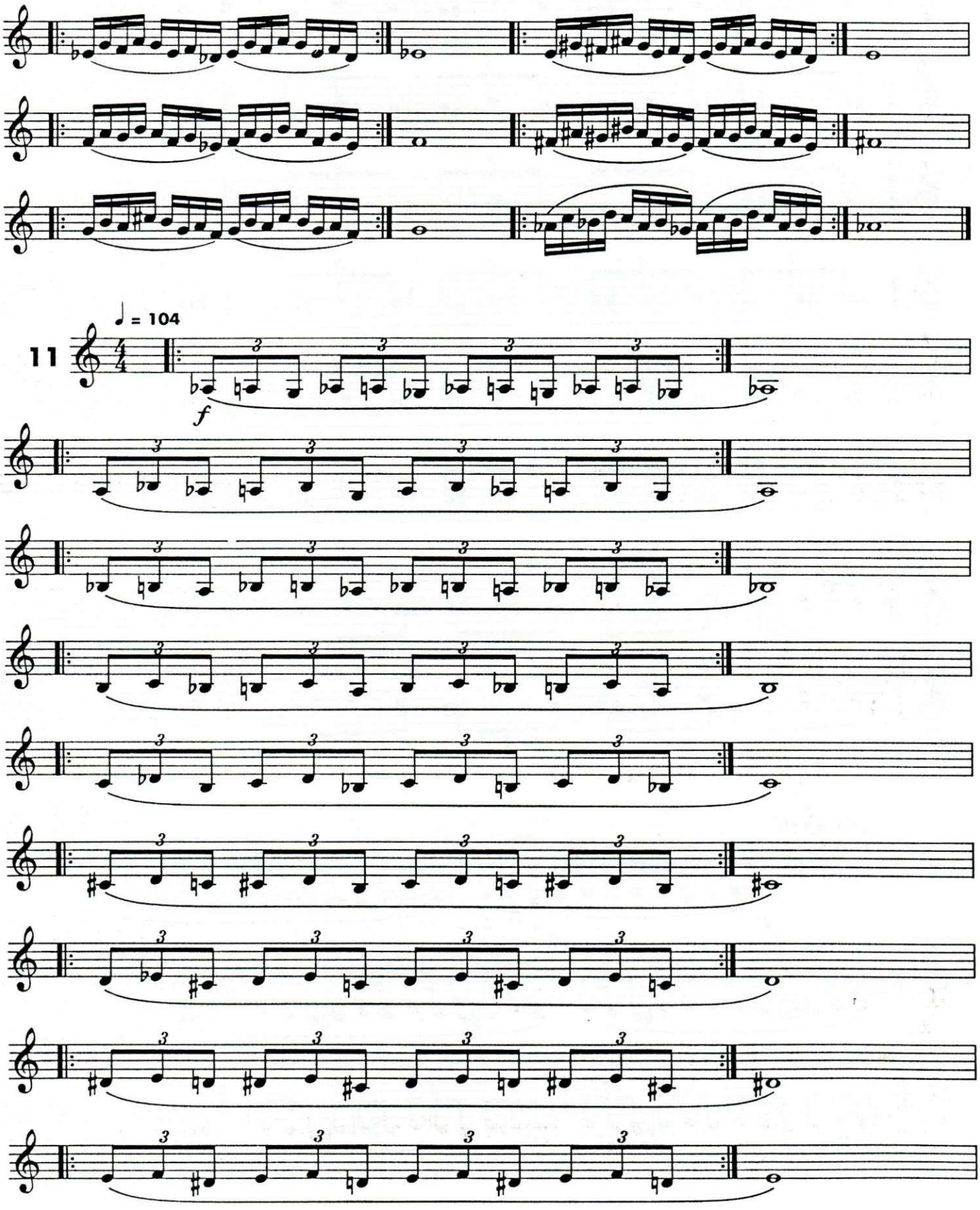


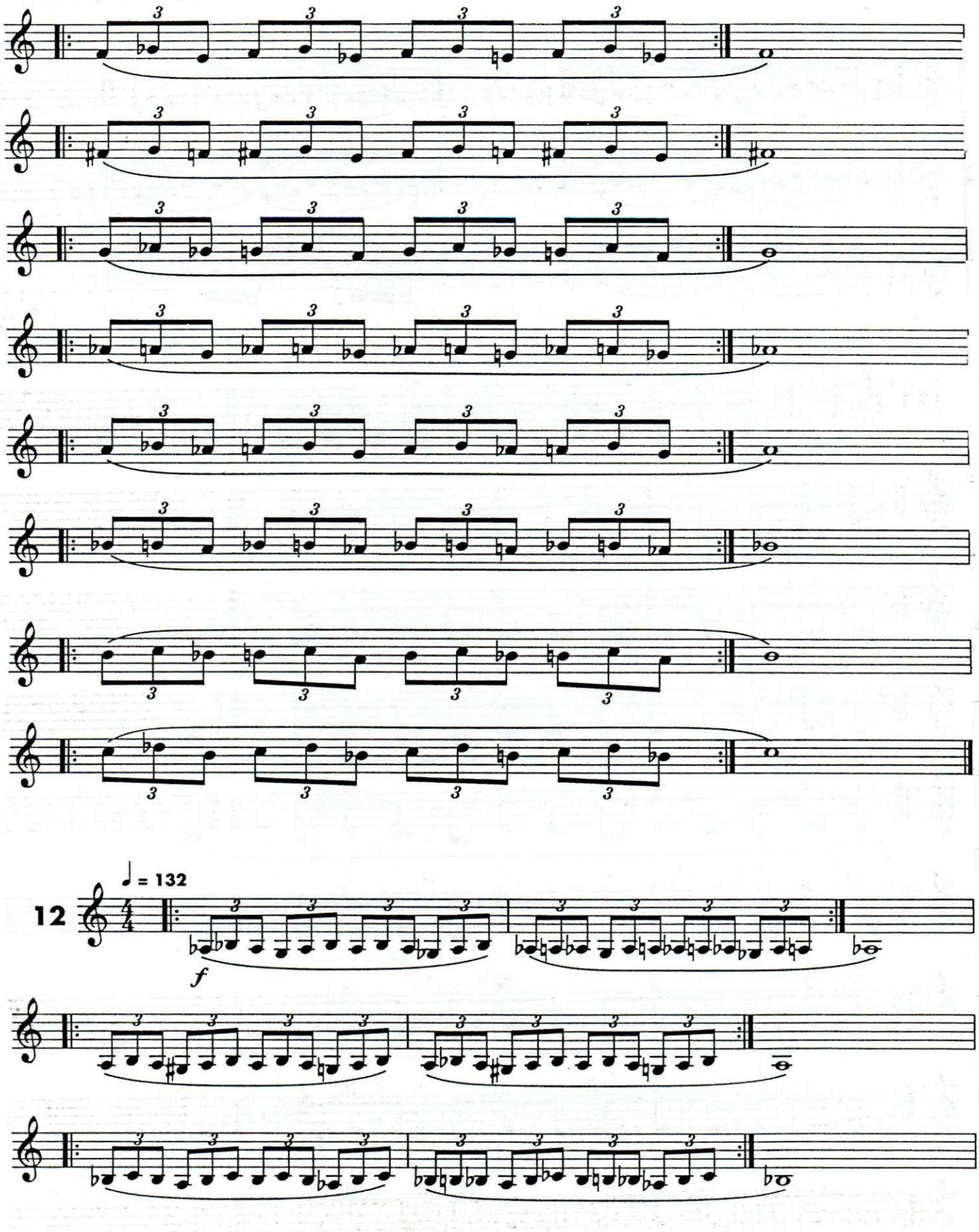


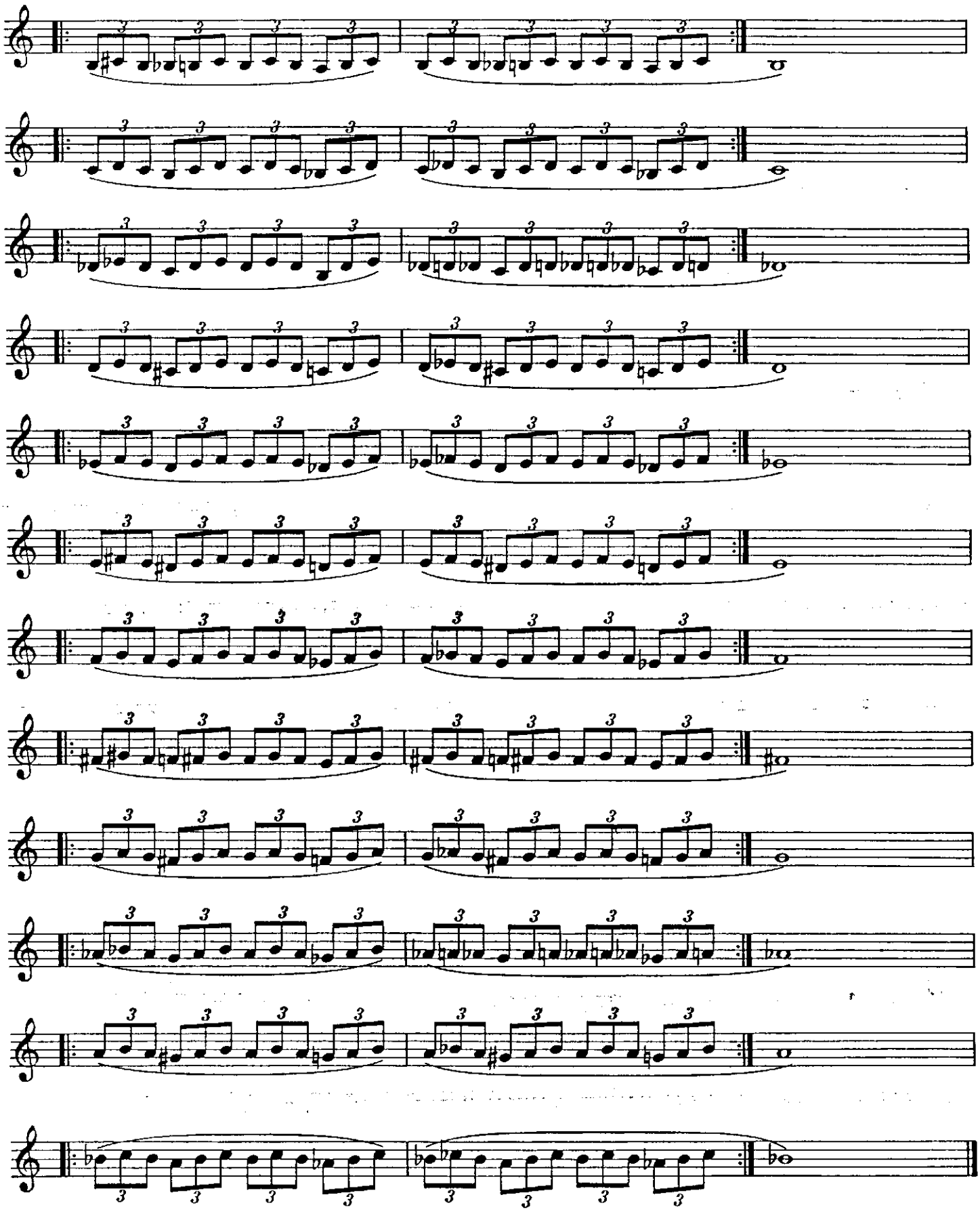

7
♩ = 100
f
8
♩ = 96
f


9
♩ = 138
mf


10
♩ = 116
4/4
f


11
♩ = 104
f

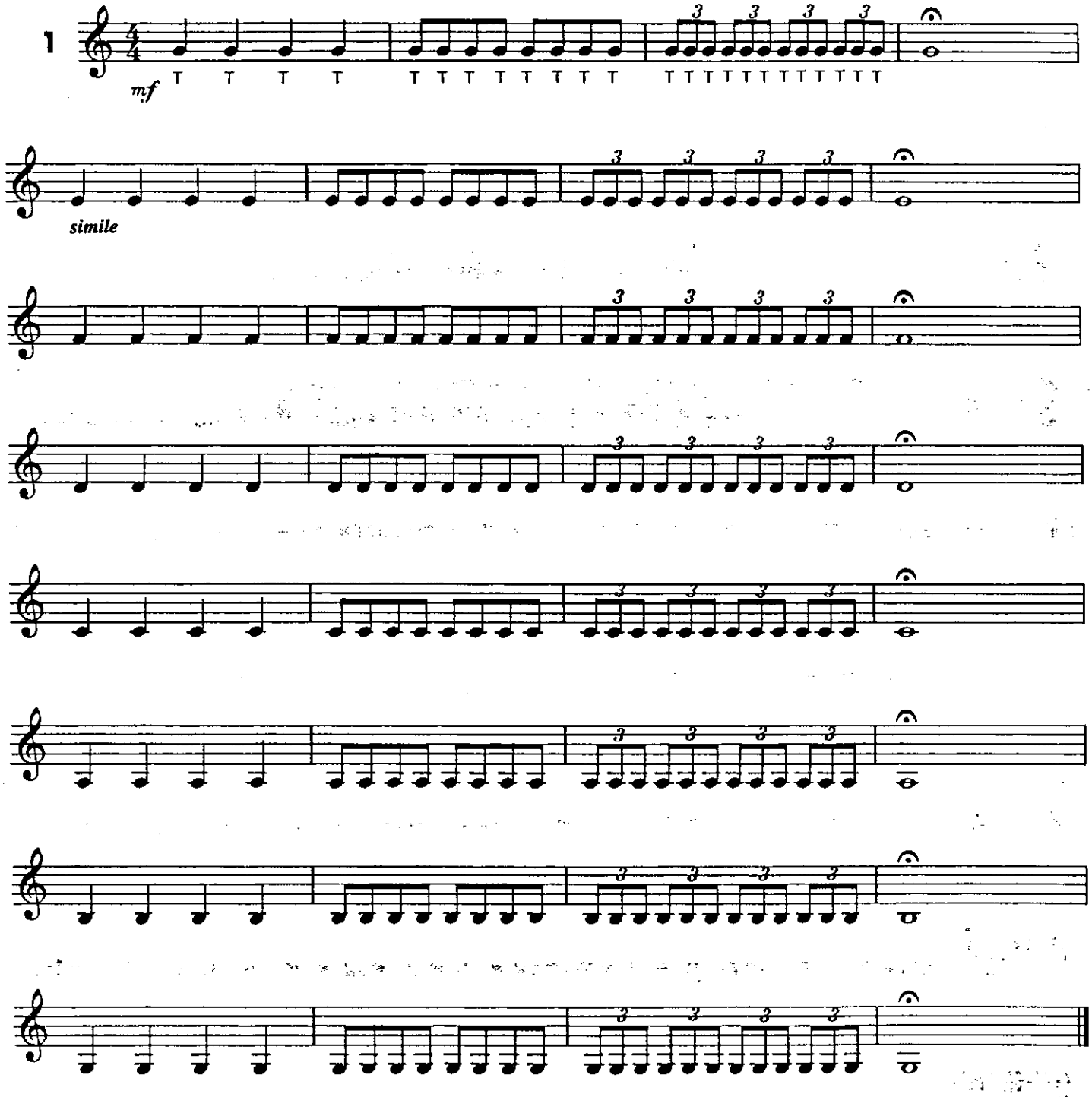

12
♩ = 132
f

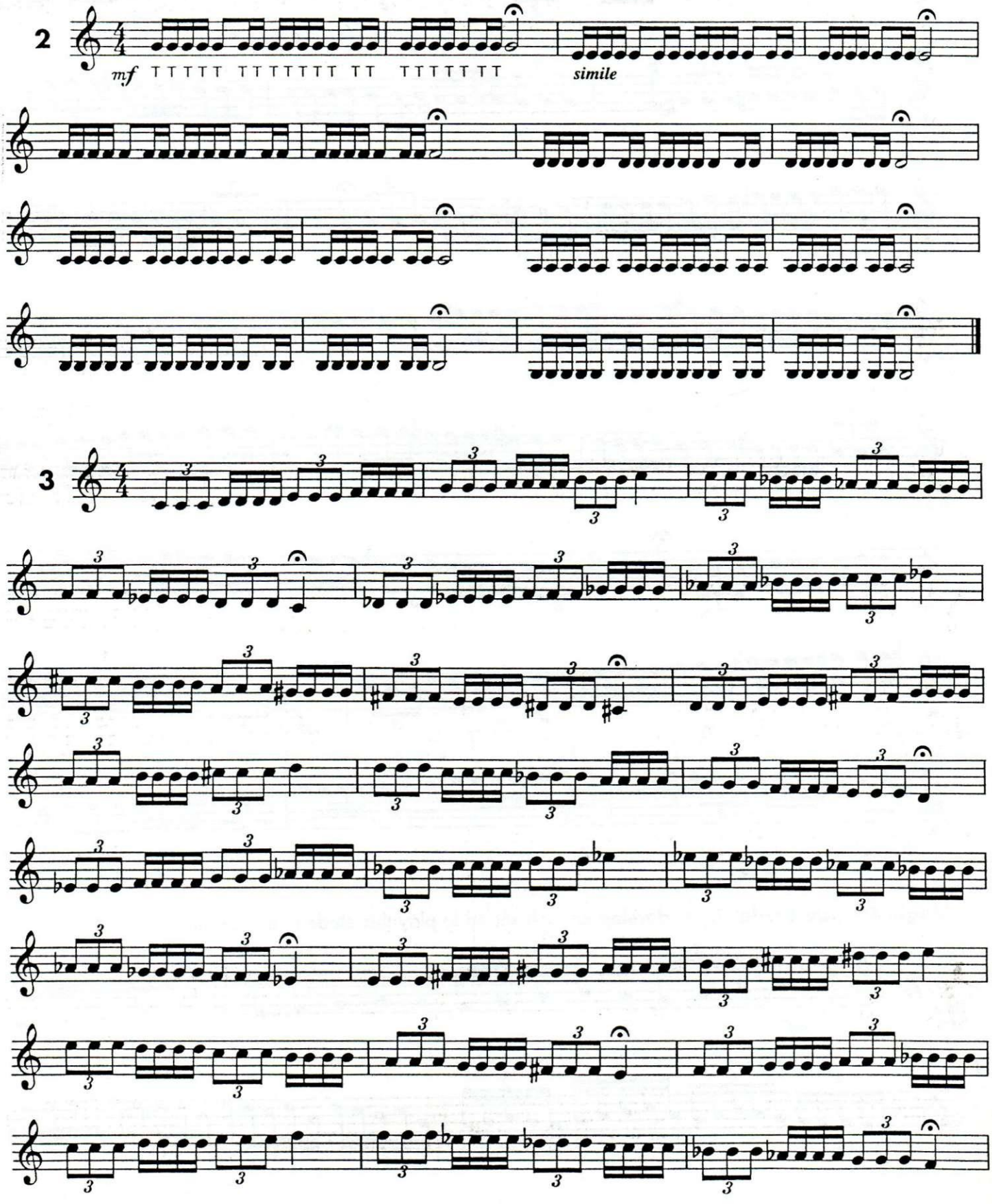


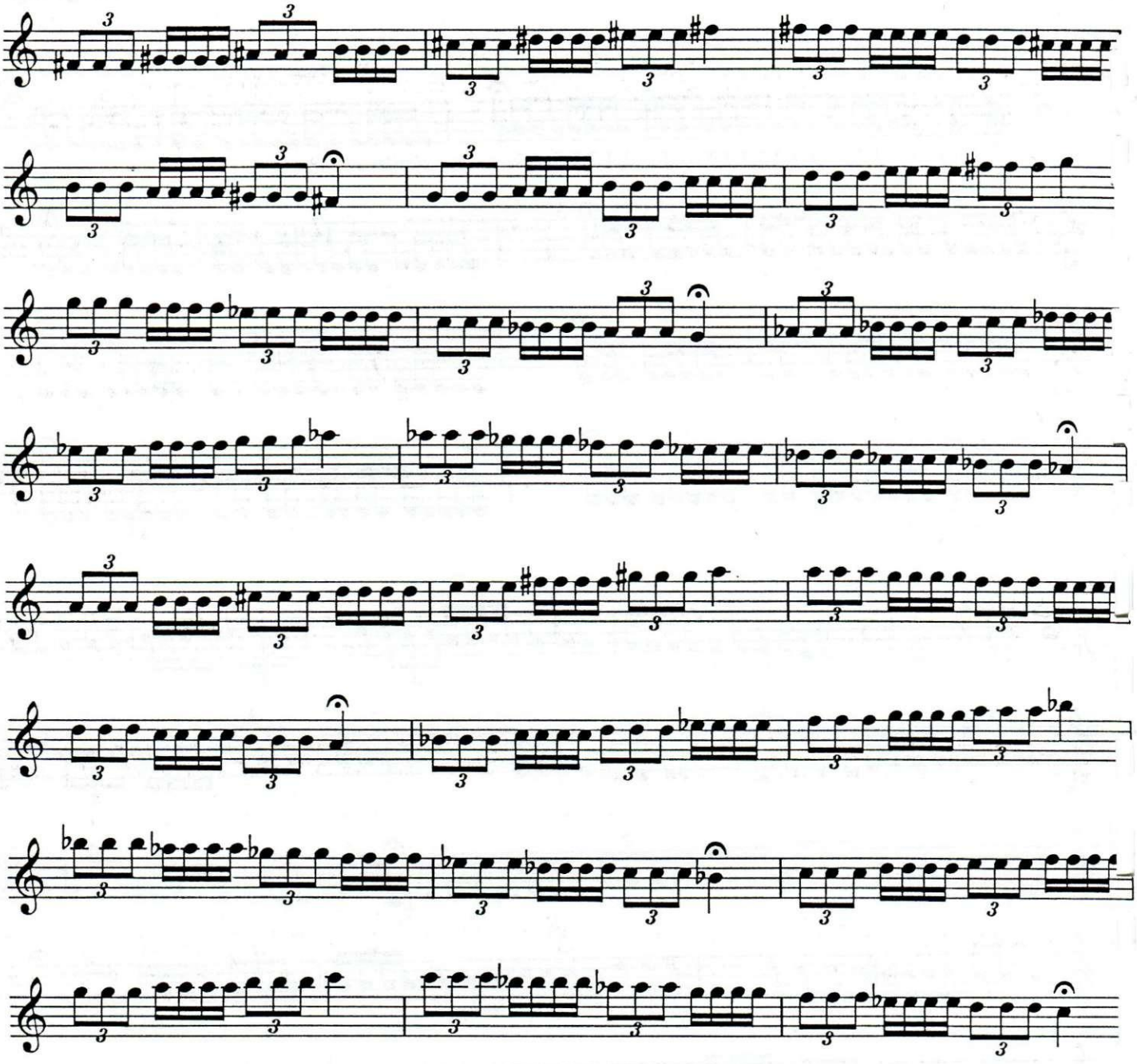
Tonguing

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.

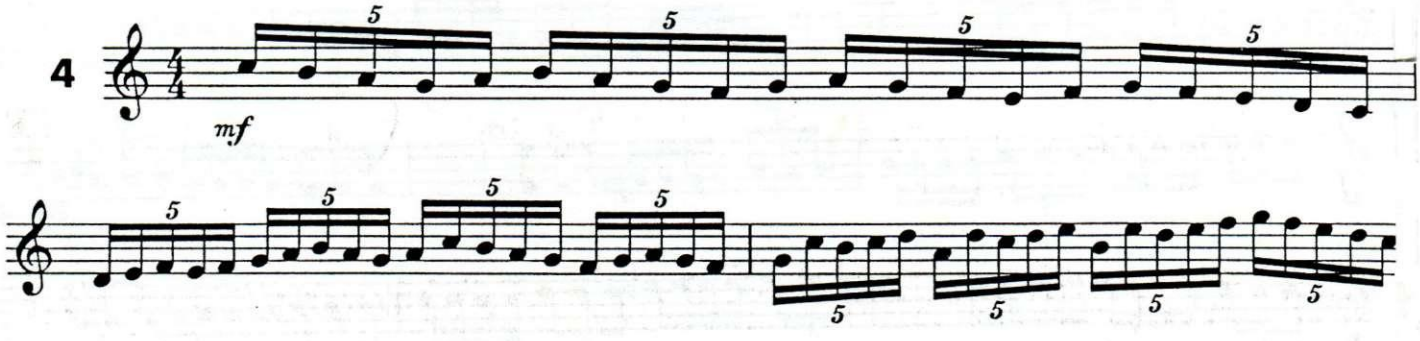
Single and "K" Tonguing

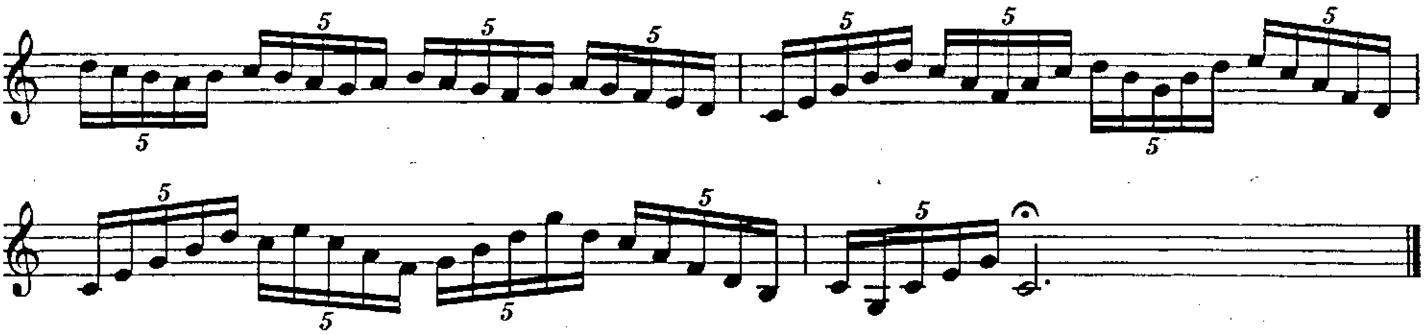



2
mf T T T T T T T T T T T T T T T T T T T T
simile
3



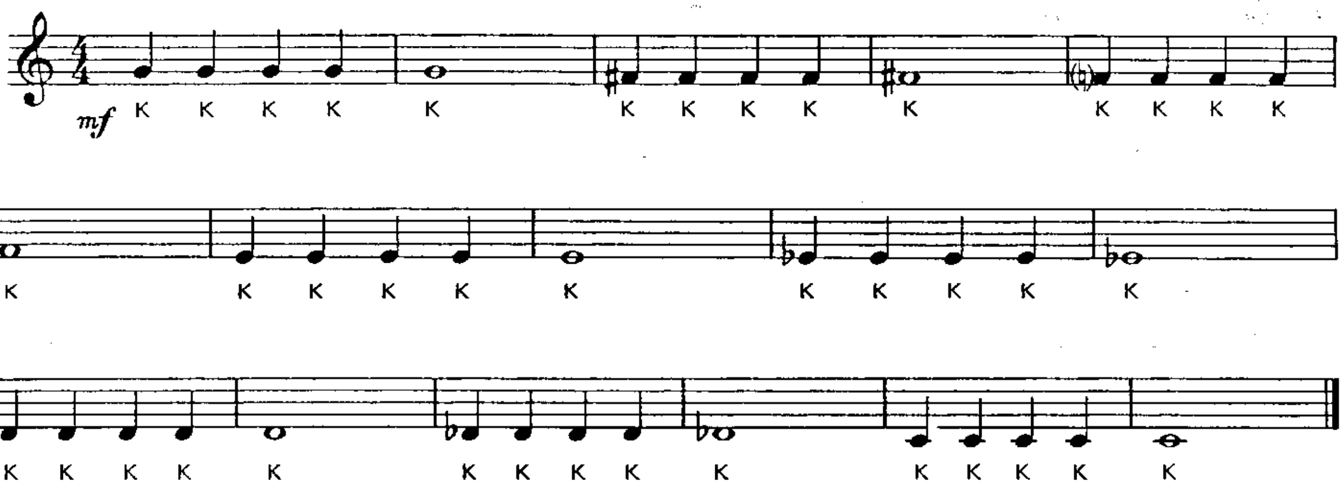
Single Tongue Etude Try to develop enough speed to play this etude in one breath.



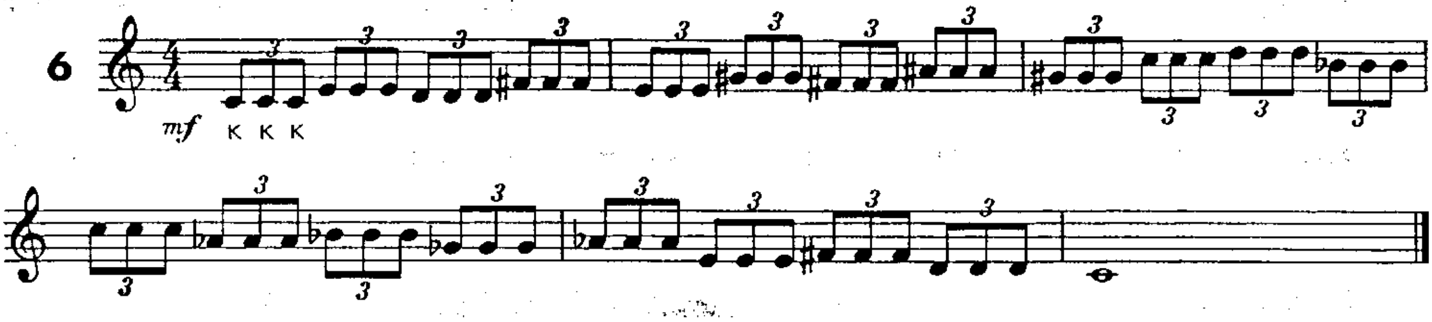


The "K" tongue should be practiced alone in order to promote clarity and evenness in double and triple tonguing. Try to make it as clean sounding as the "T" tongue and be patient as the "K" tongue may sound bad at first.

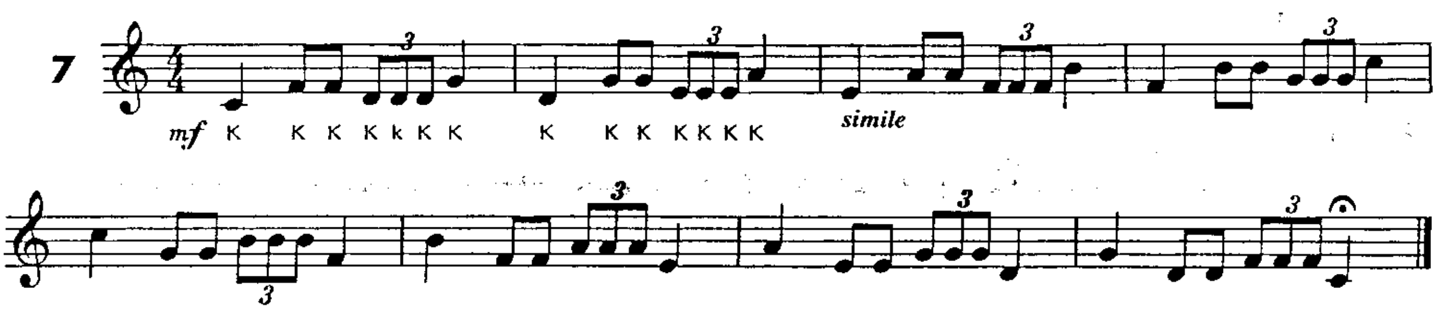
5



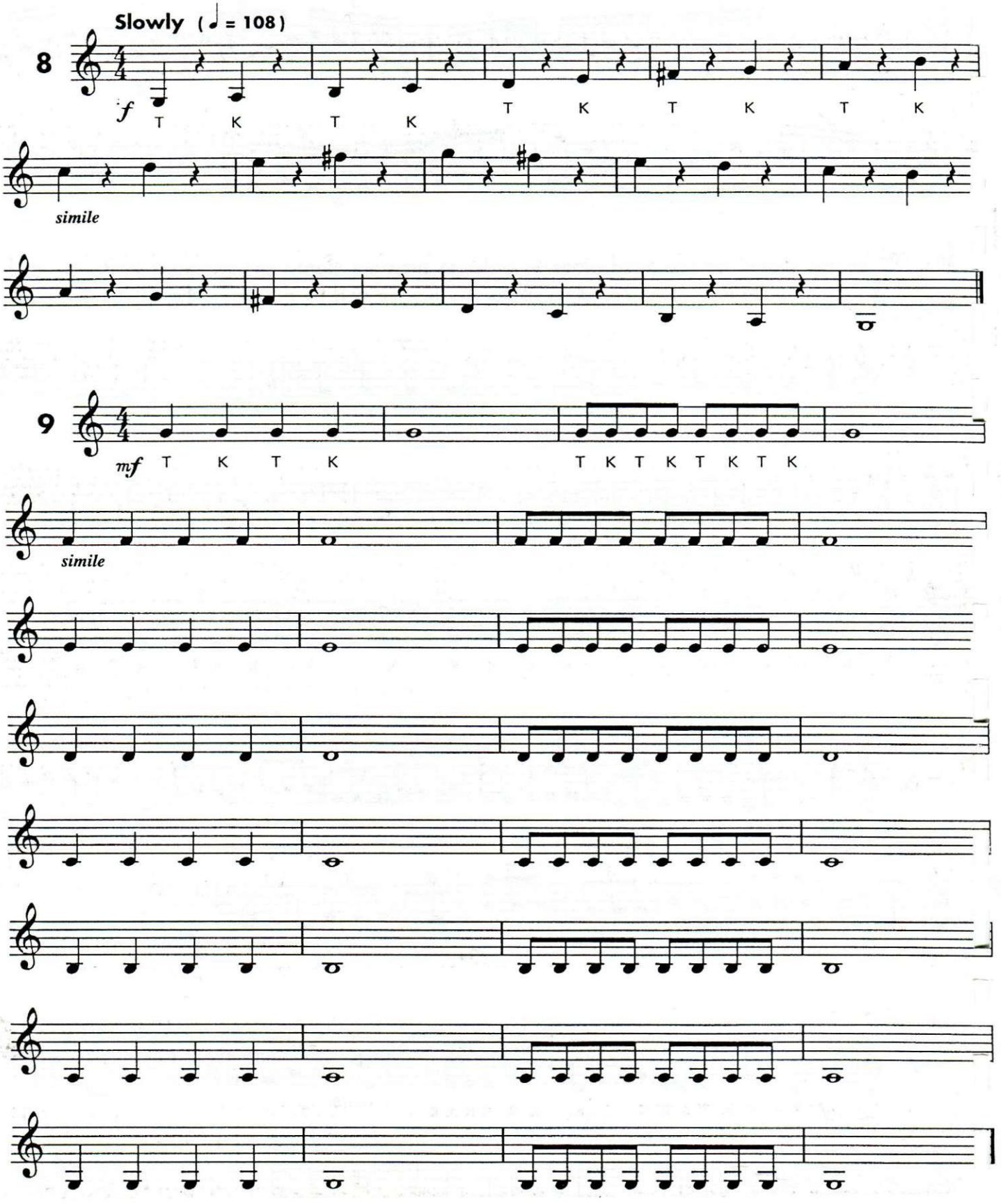
6

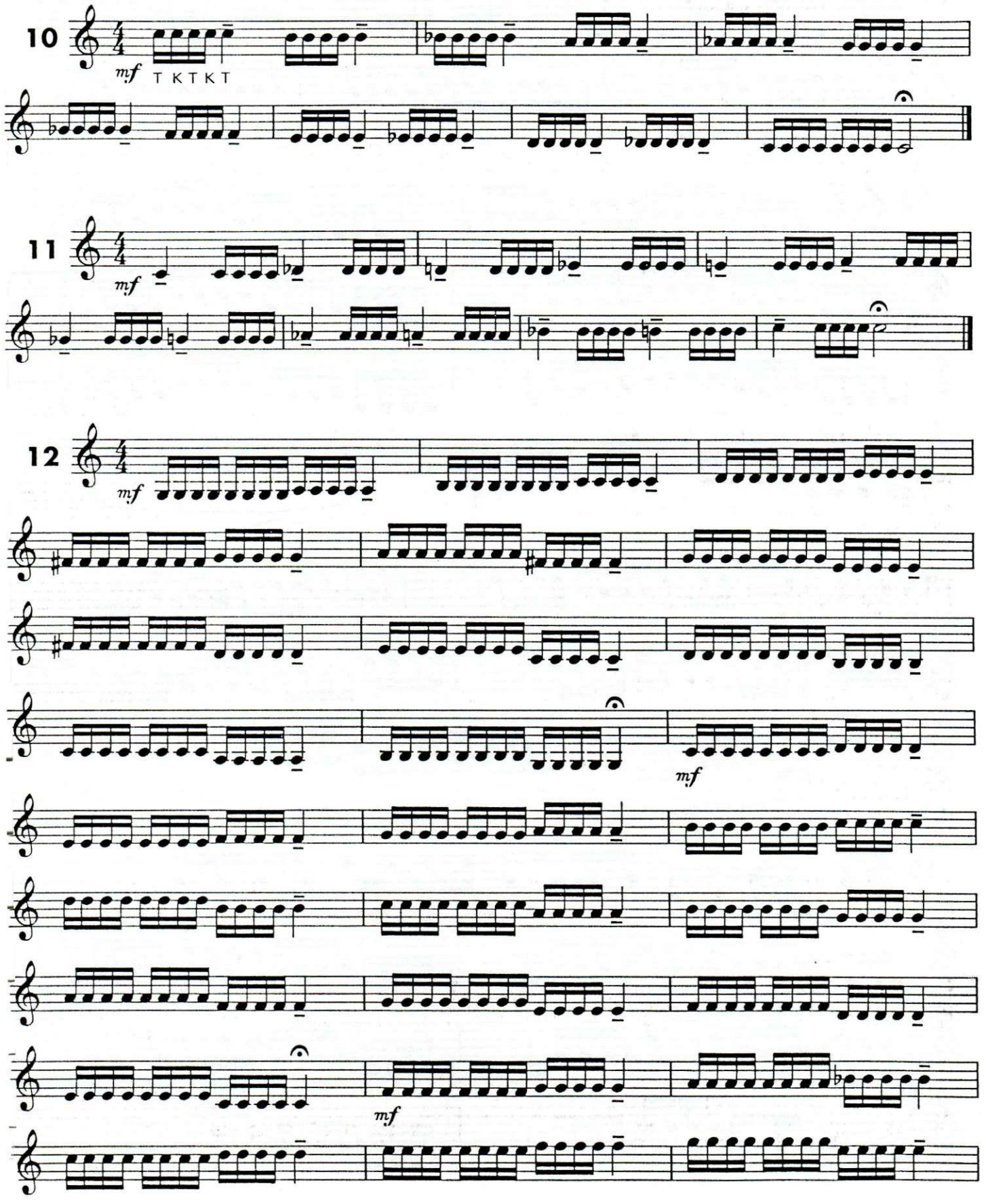


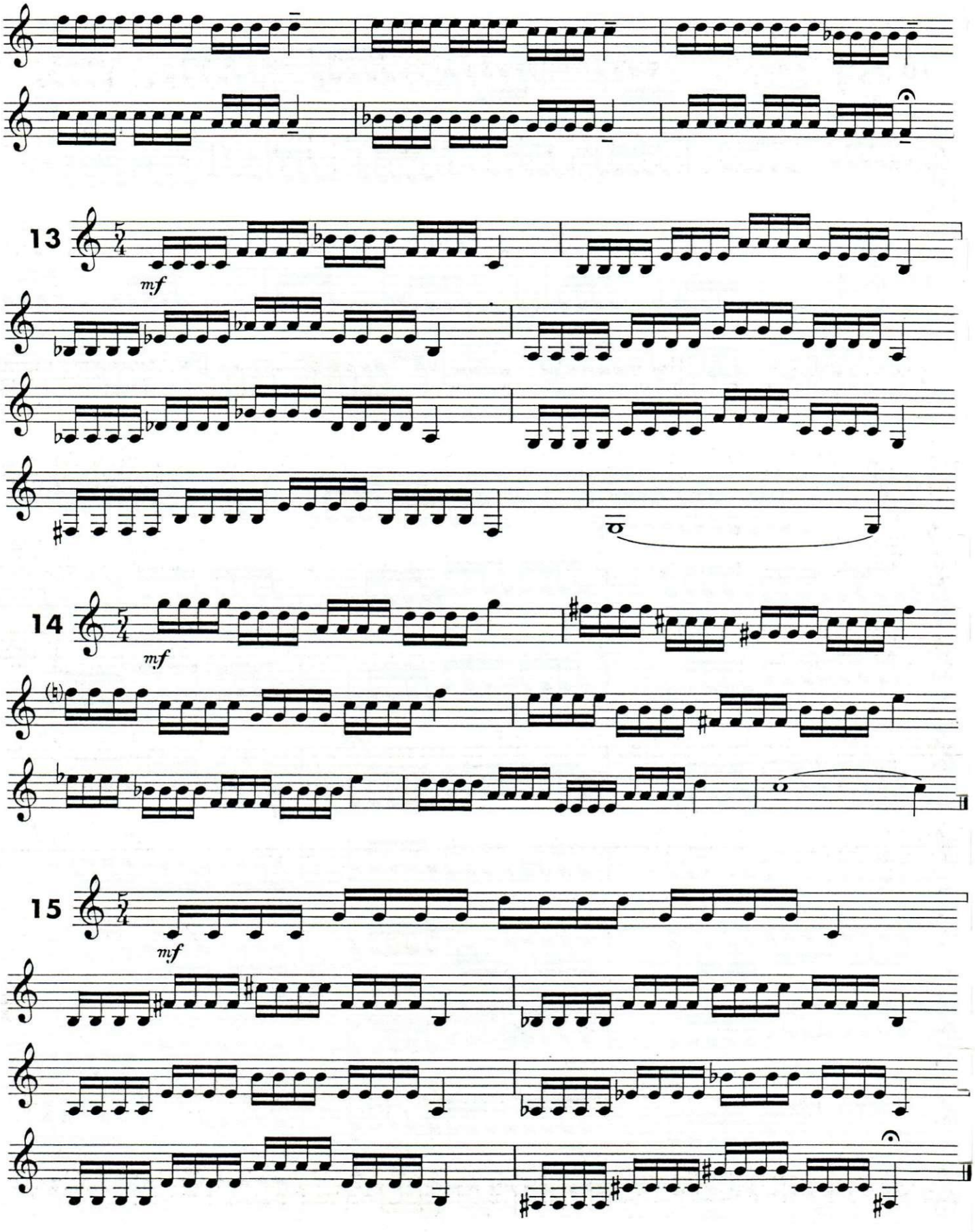
7

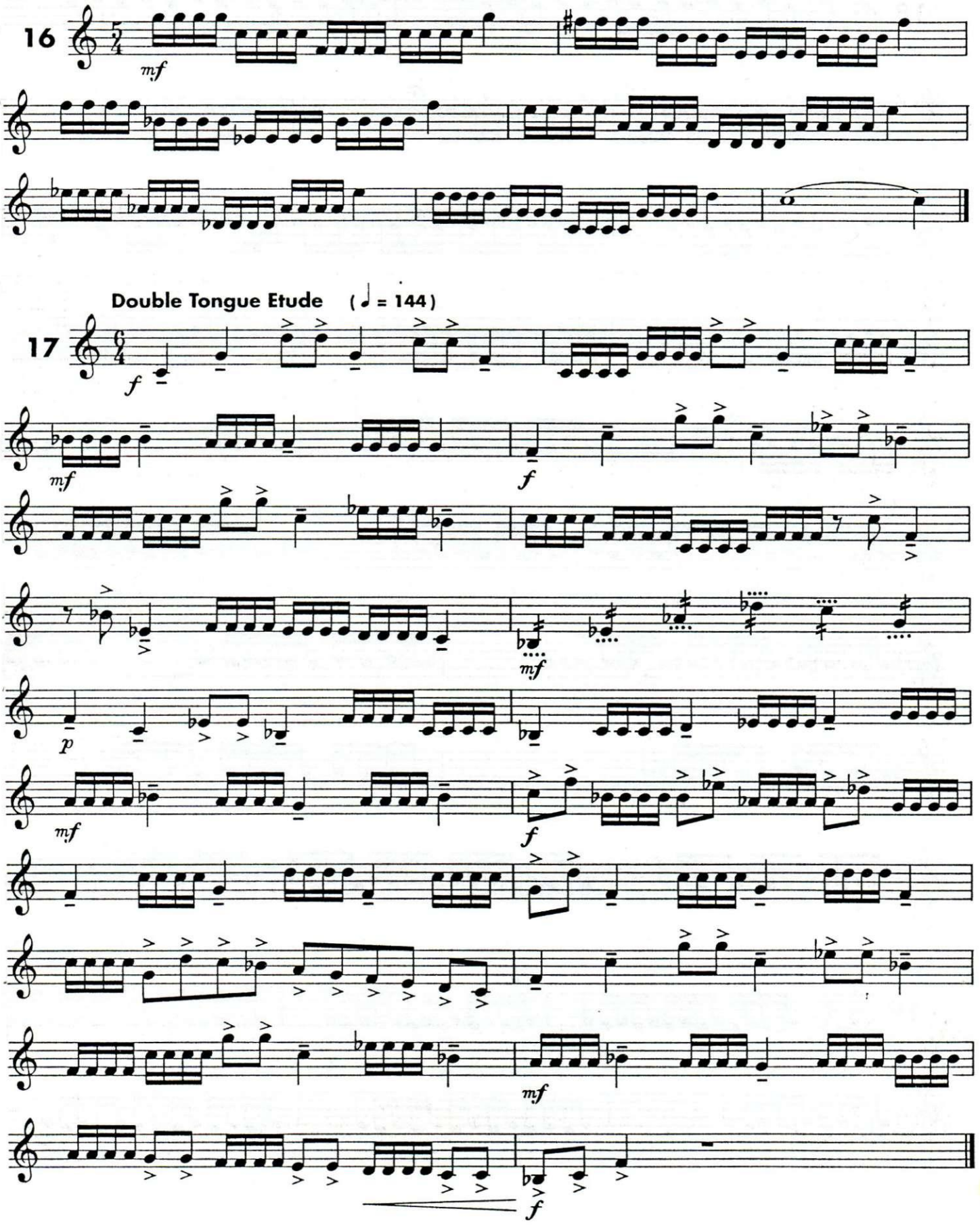


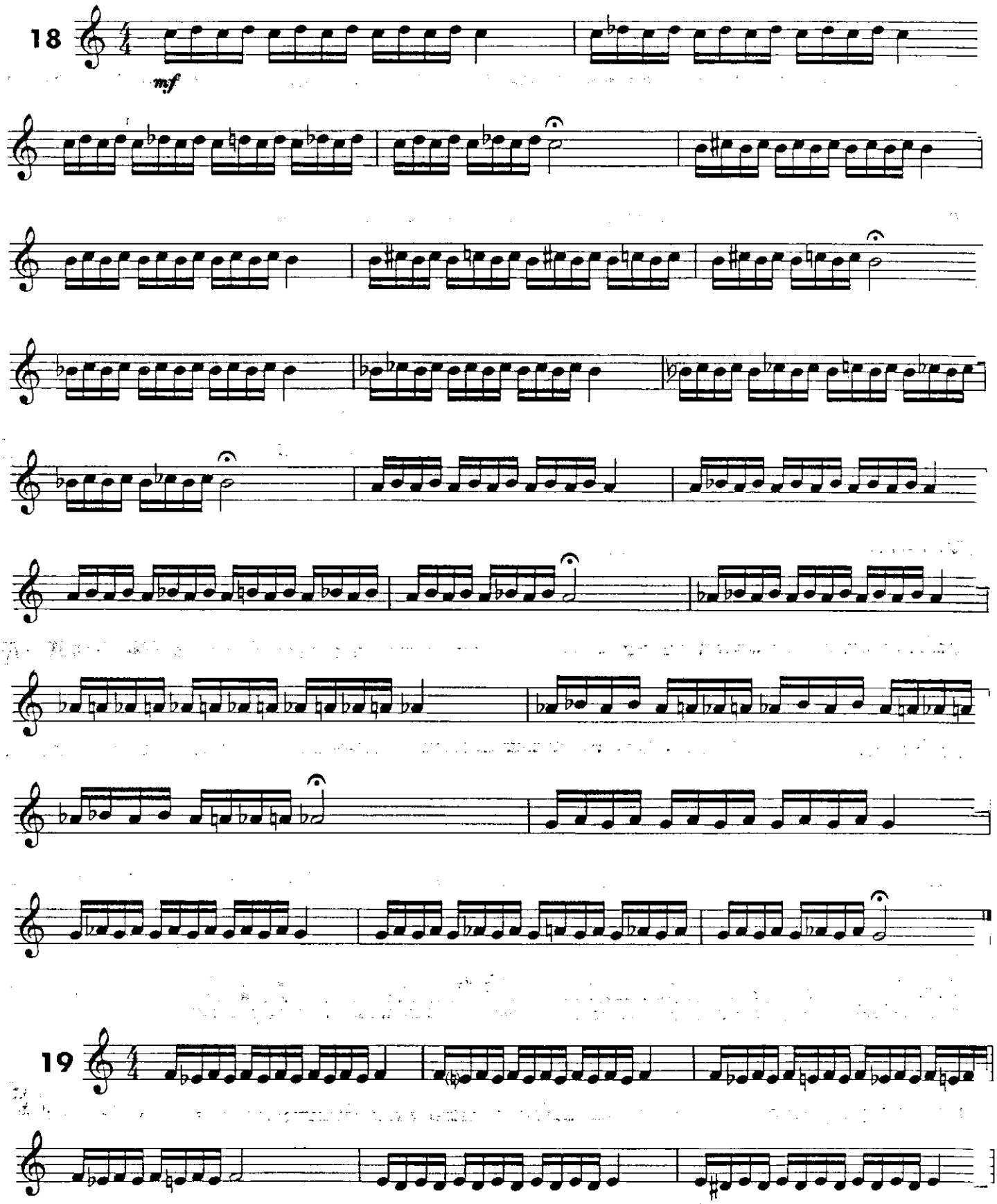
Double Tonguing

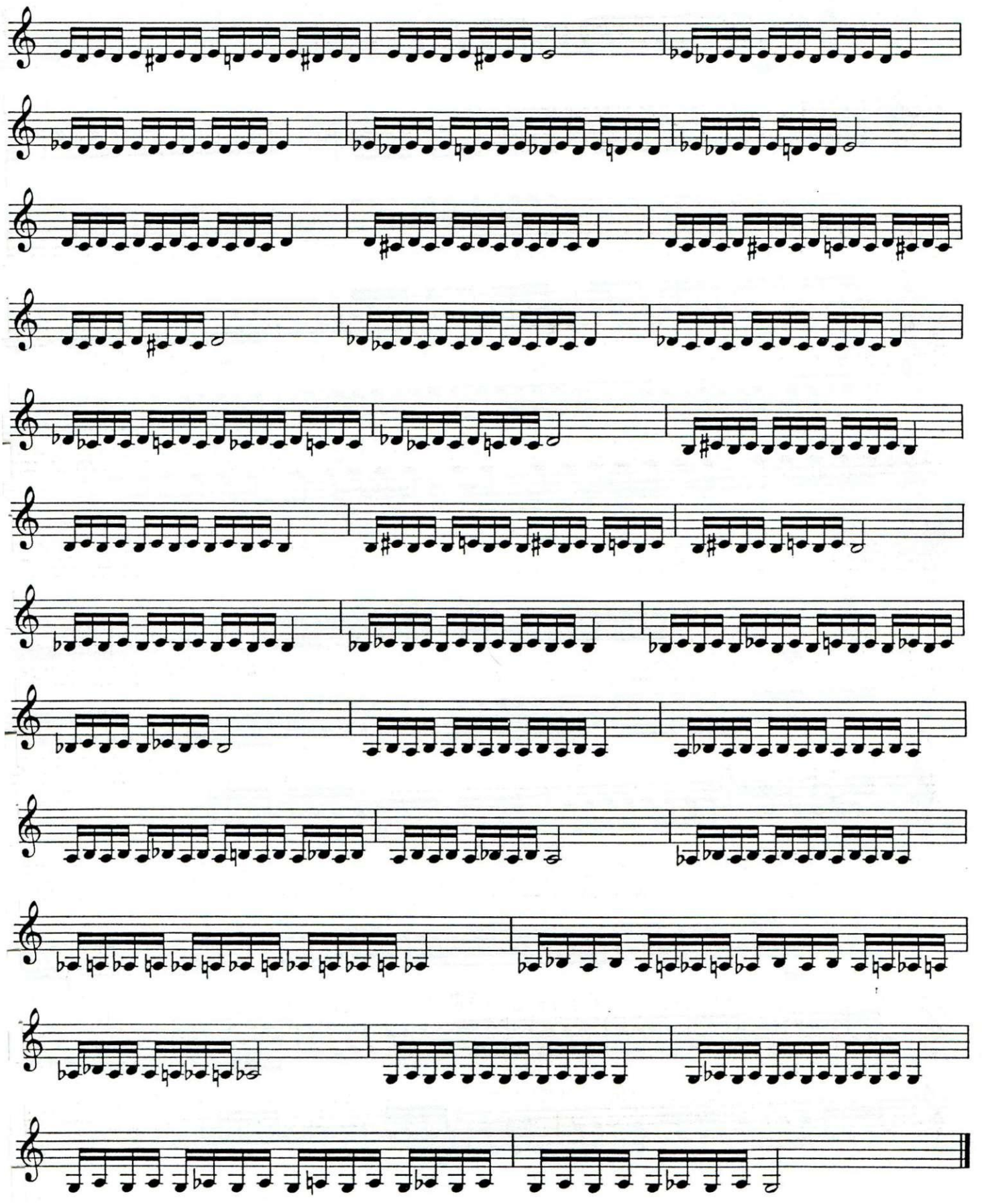


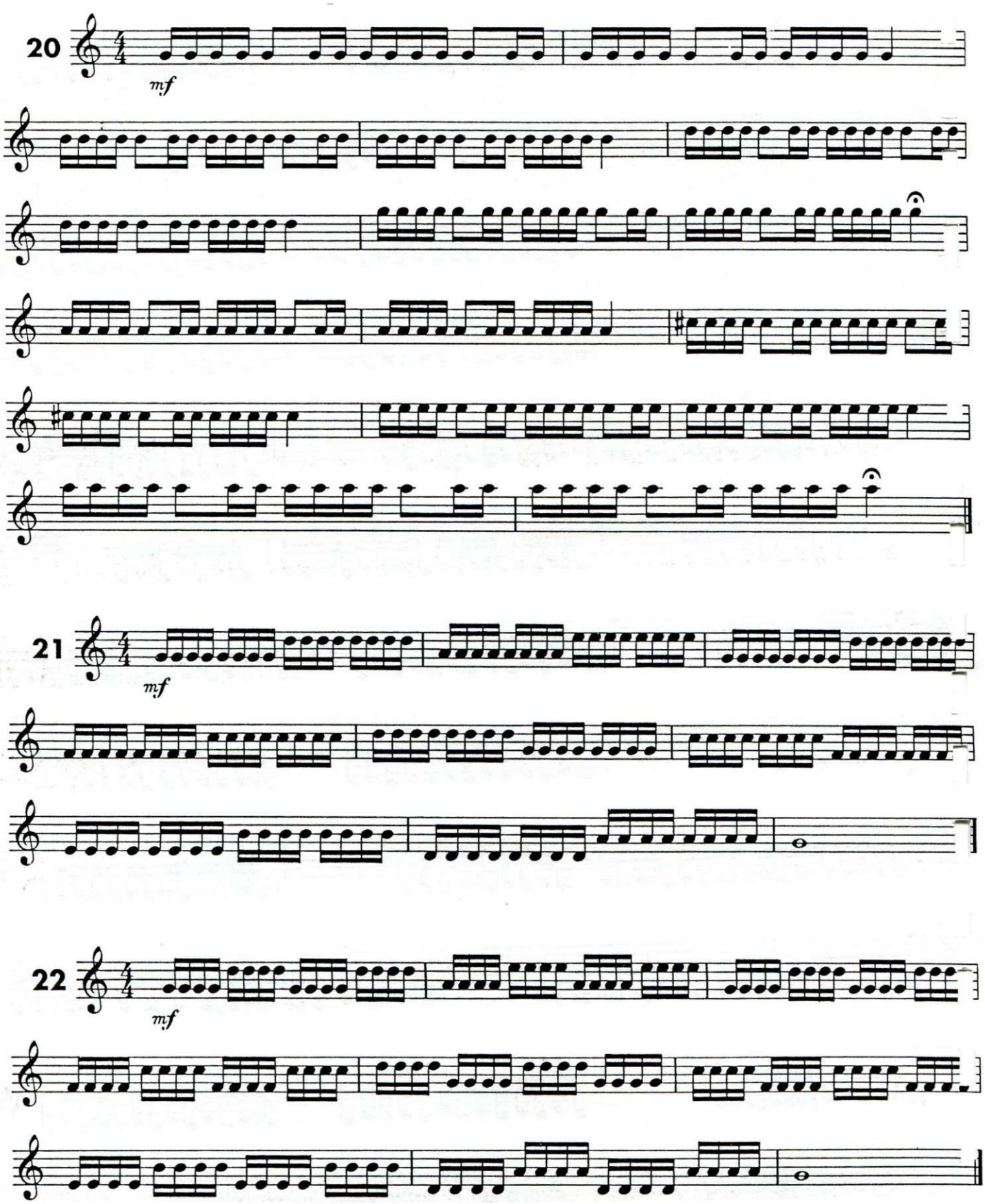

10
mf
T K T K T
11
mf
12
mf
mf
mf


13
mf
14
mf
15
mf

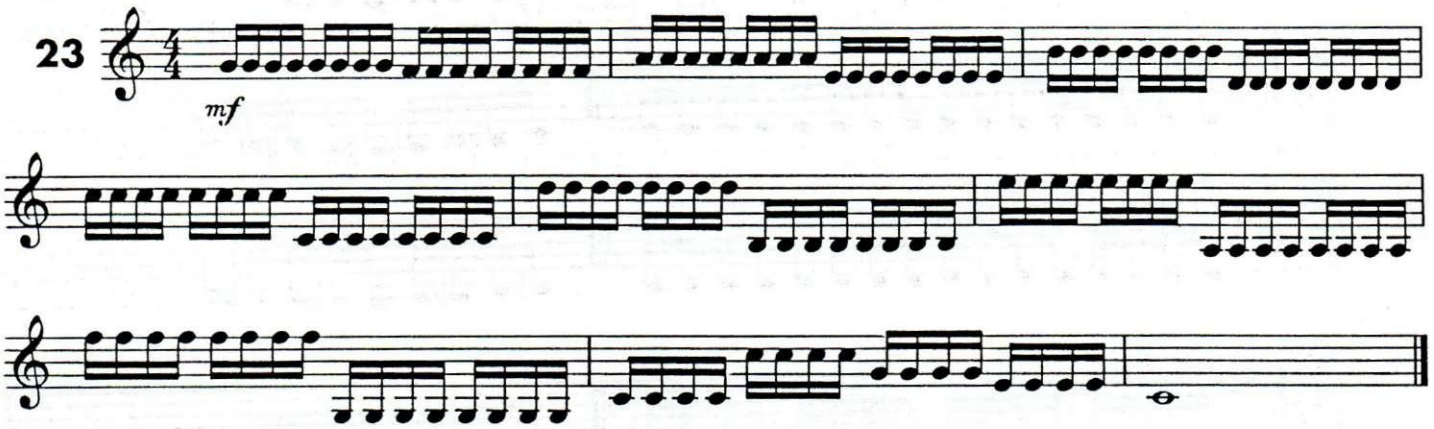

16
mf
Double Tongue Etude (♩ = 144)
17
f
mf
f
mf
p
mf
f
mf
f


18
mf
19



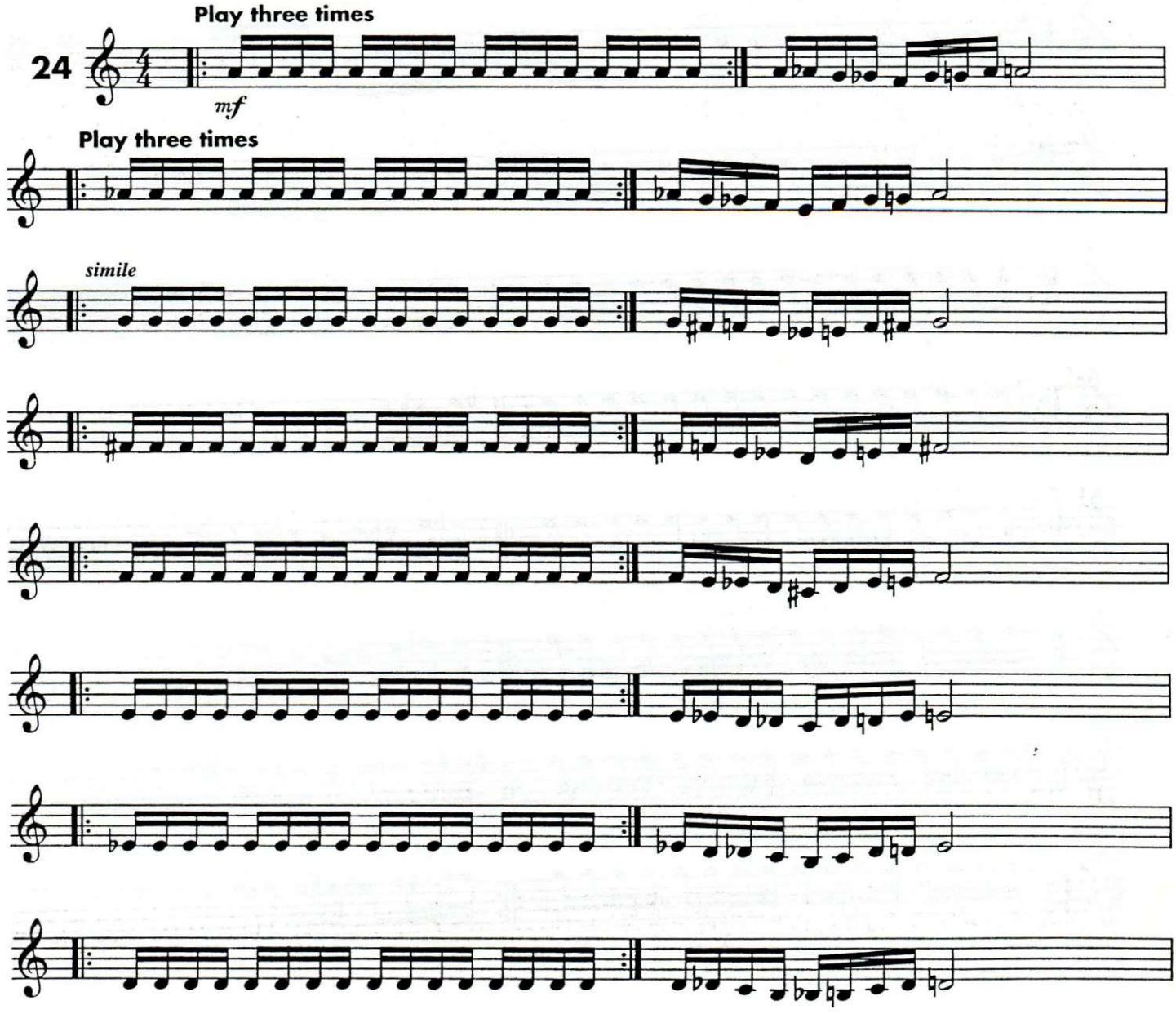

20
mf
21
mf
22
mf

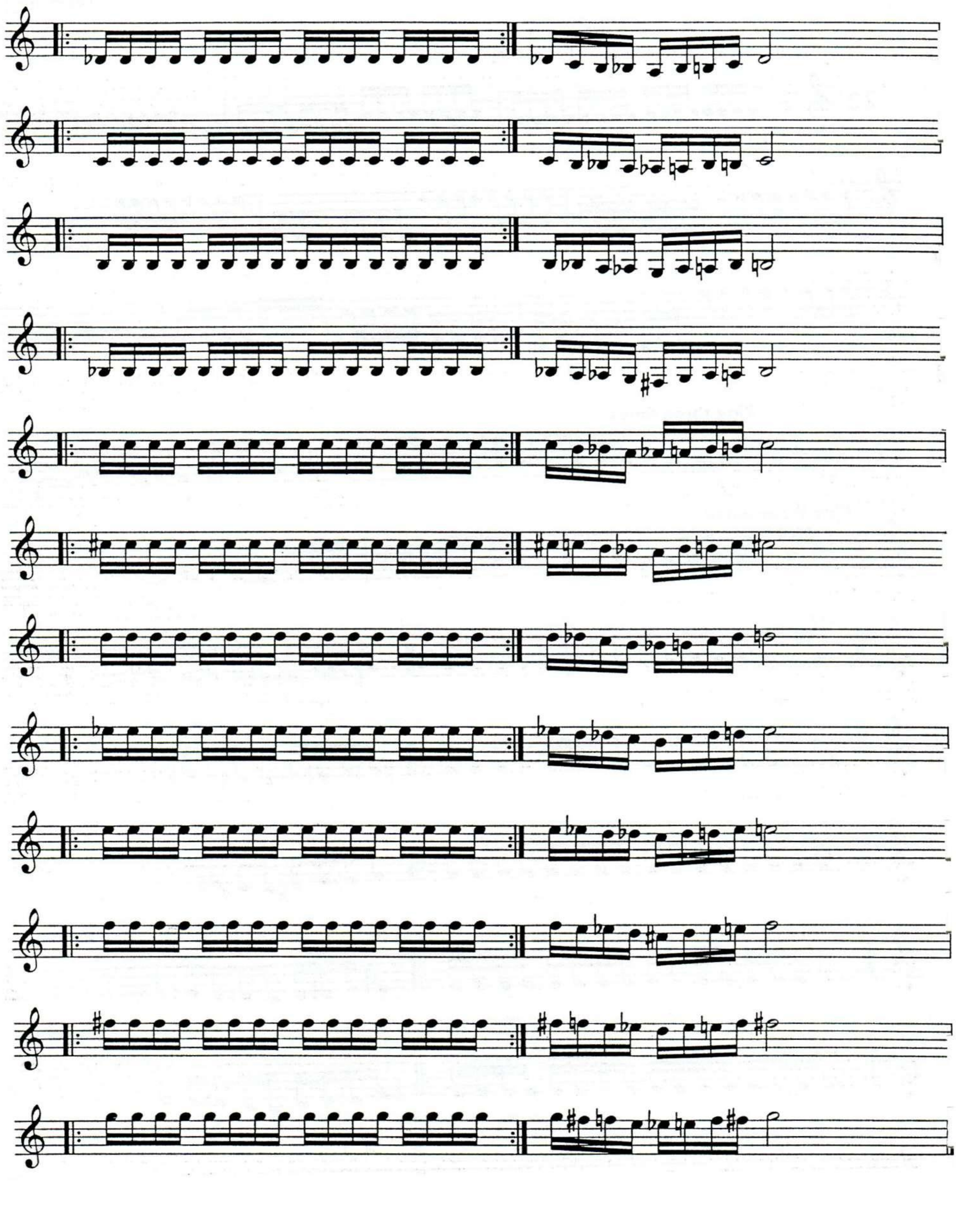
23

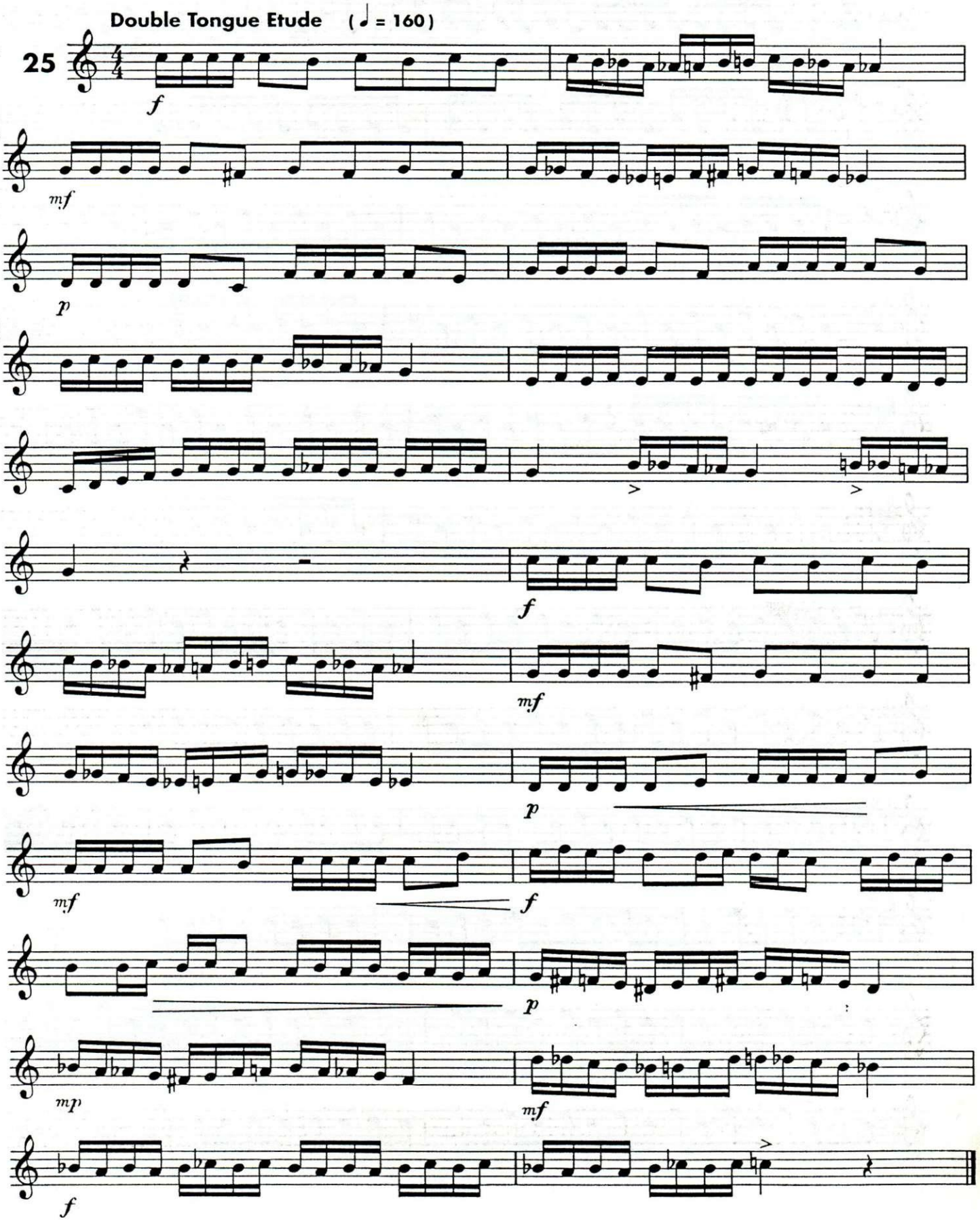


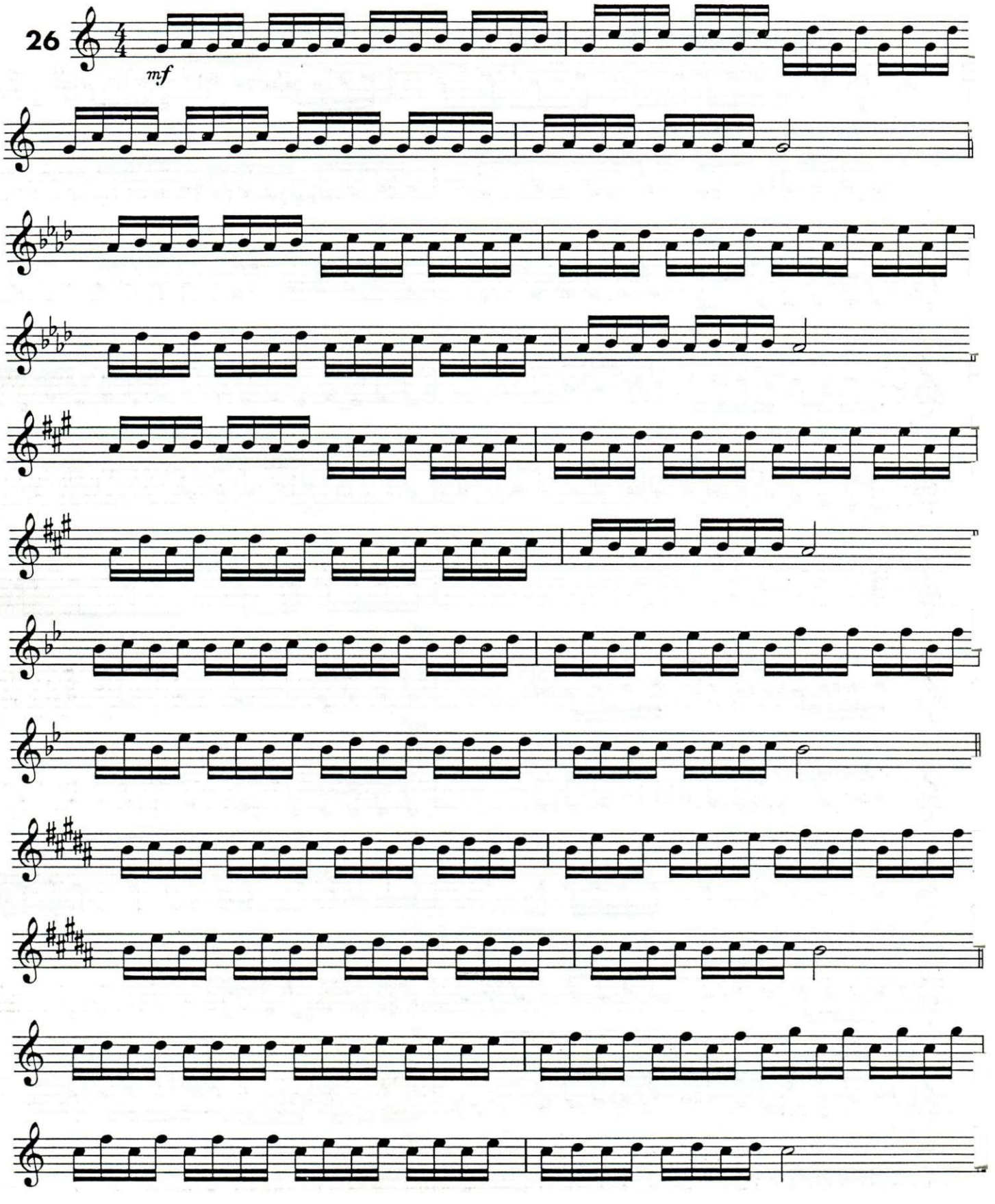
24

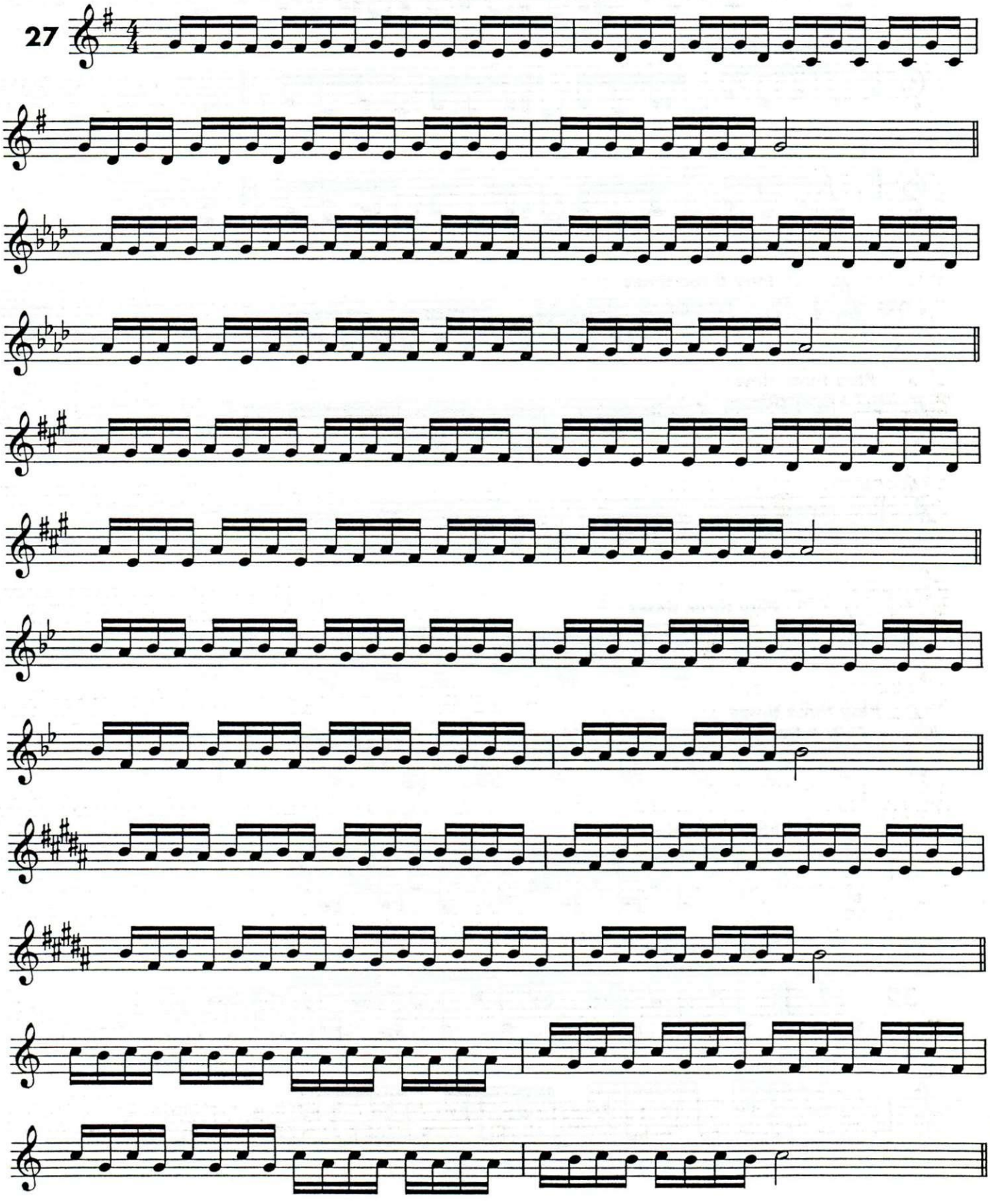
Play three times

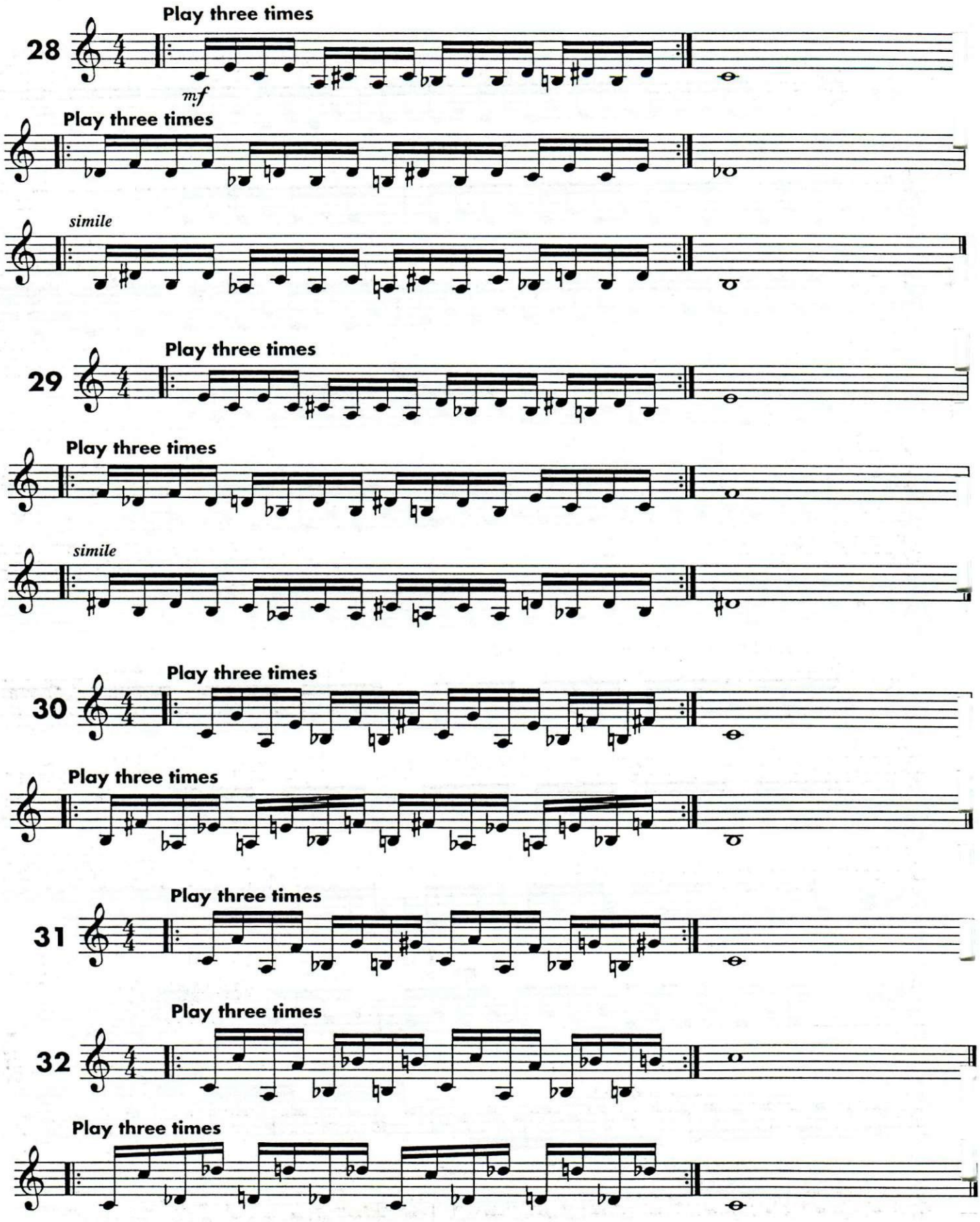


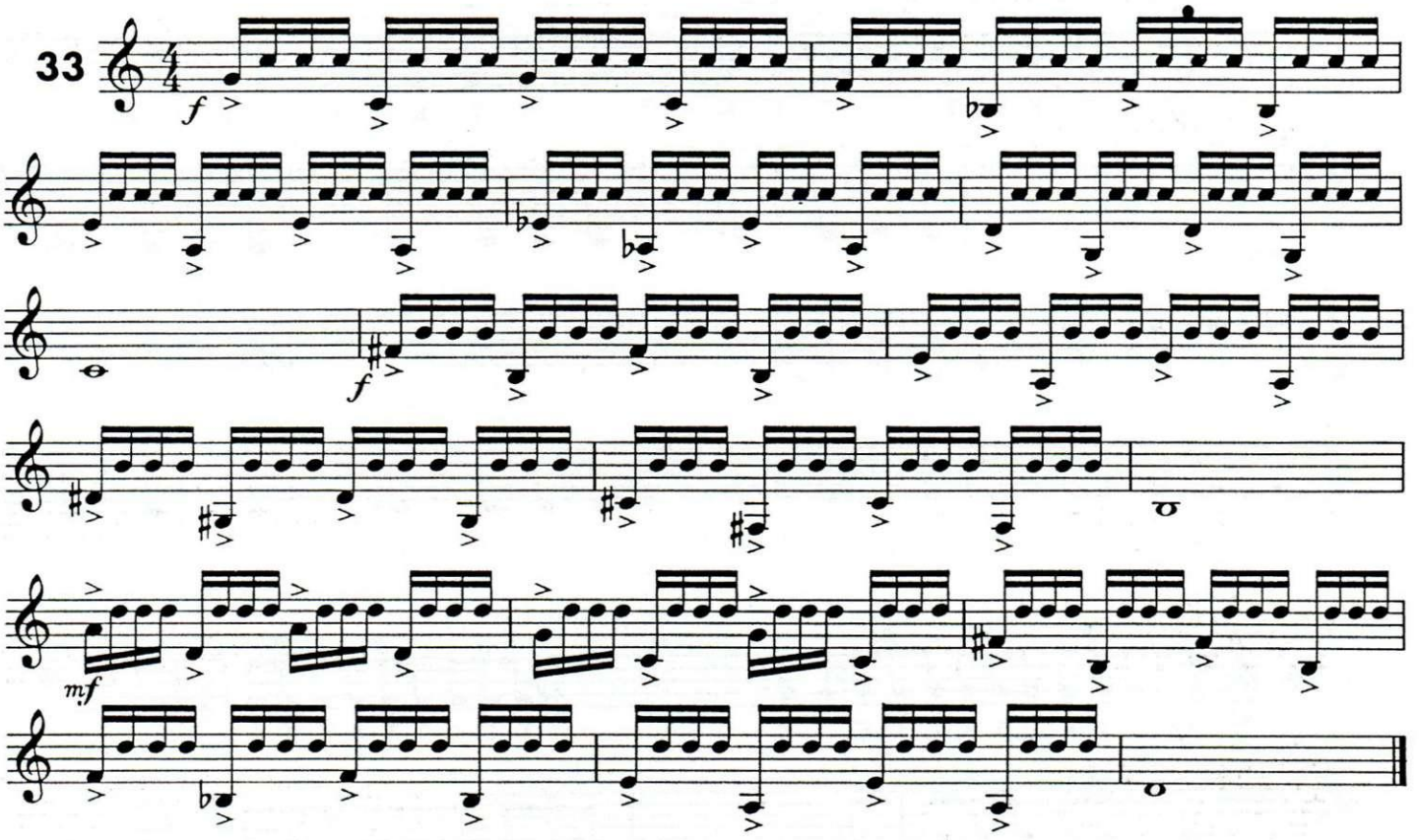


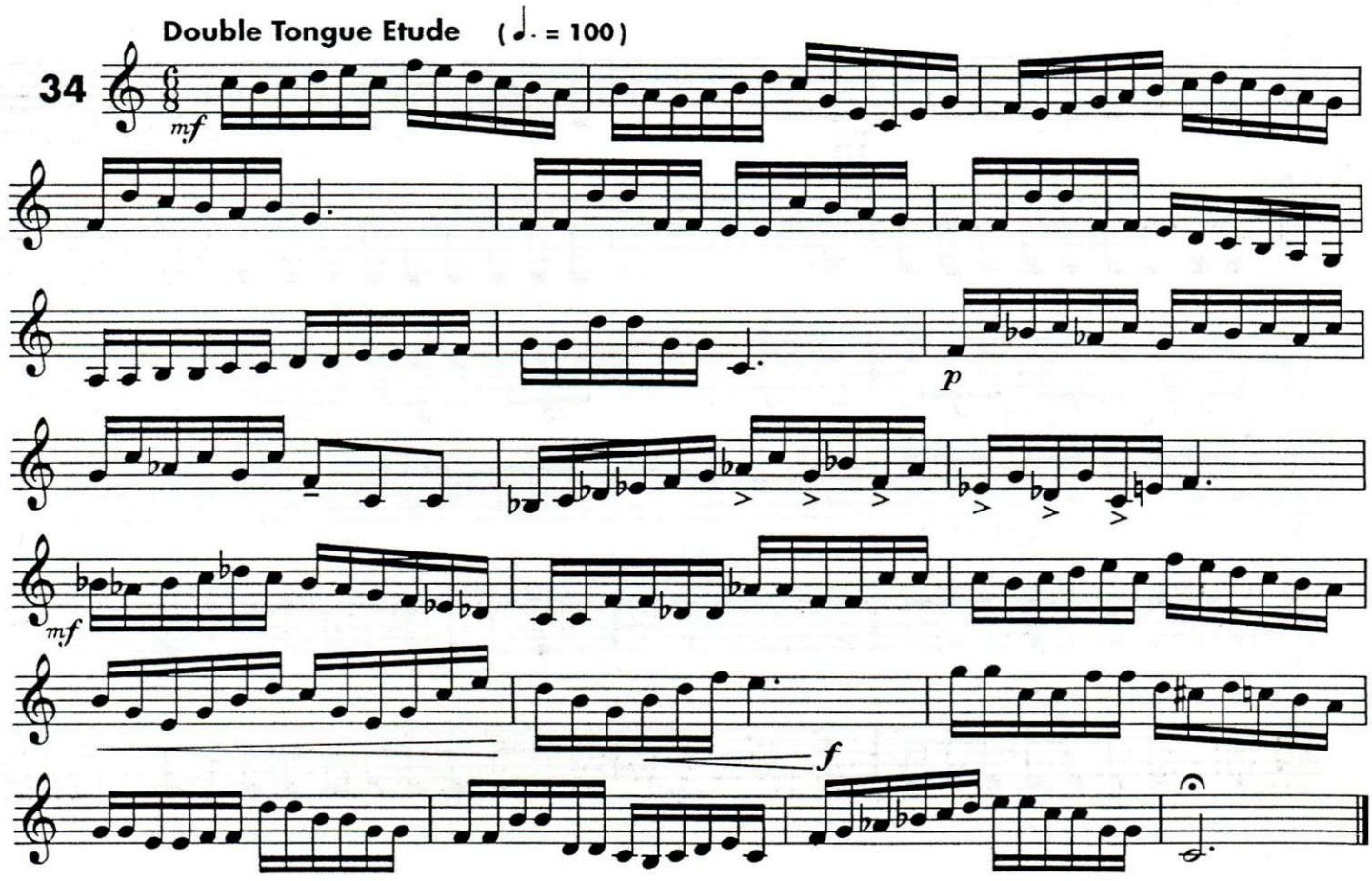

Double Tongue Etude (♩ = 160)
25


26
mf

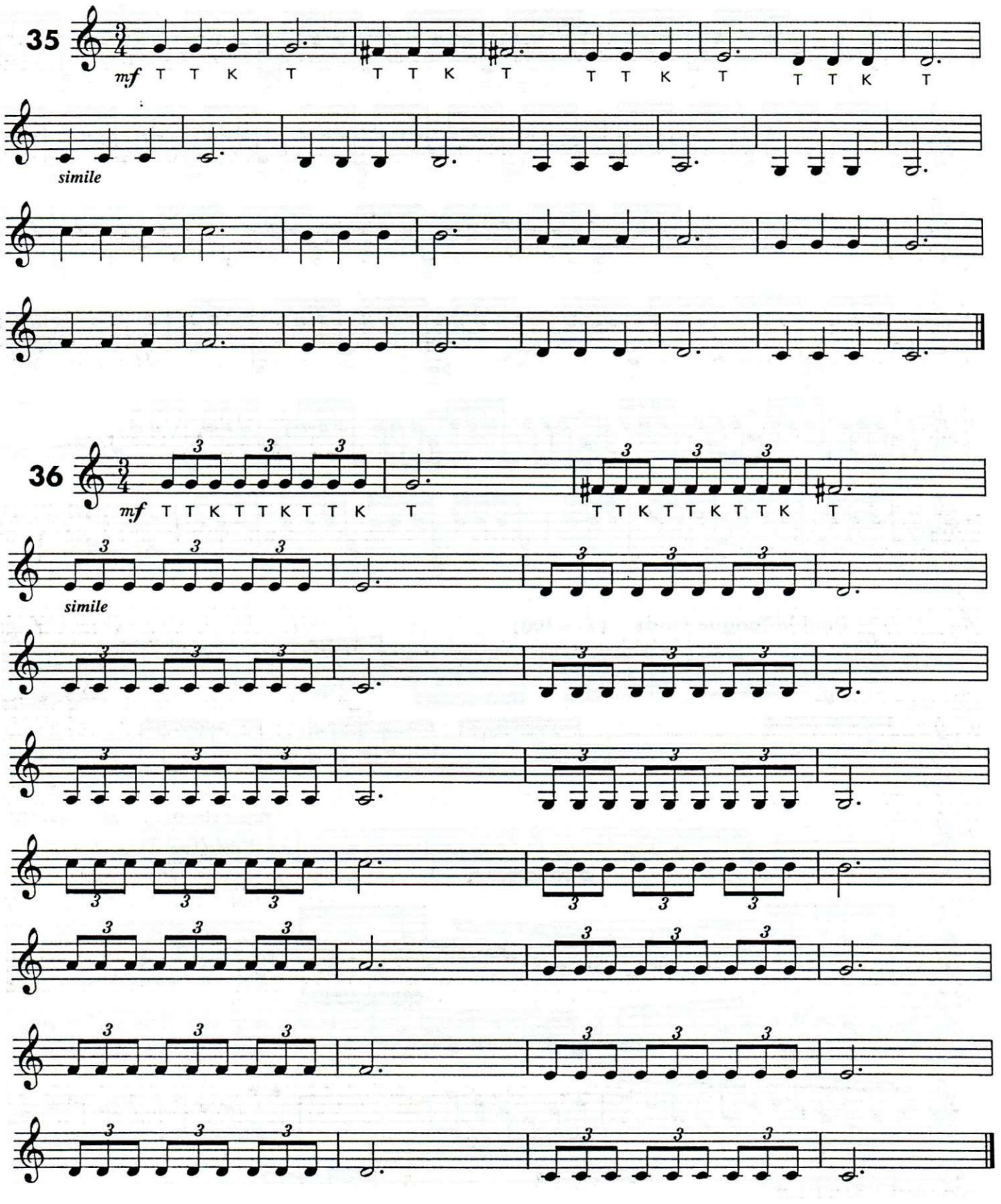

27

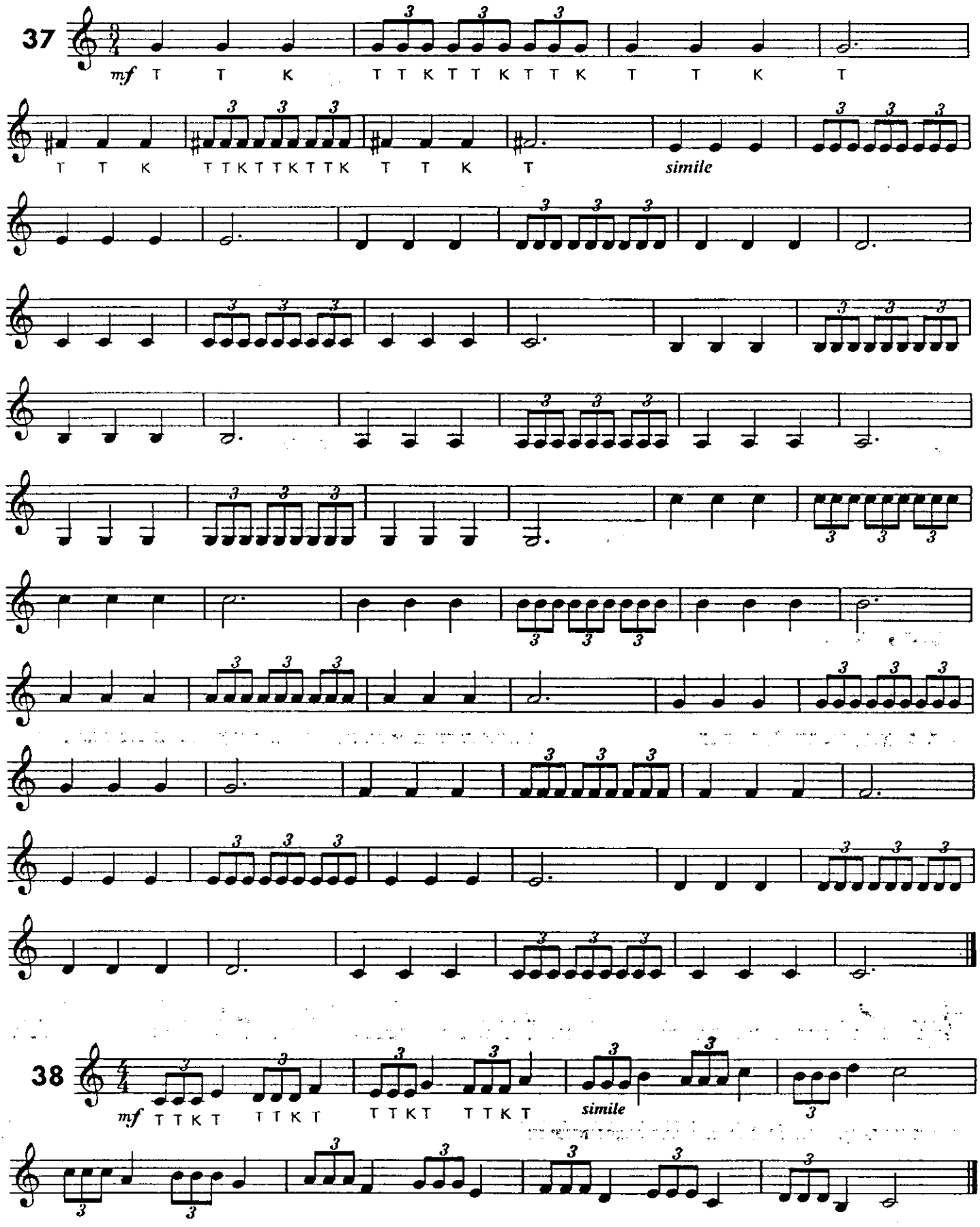

28
Play three times
mf
Play three times
simile
29
Play three times
Play three times
simile
30
Play three times
Play three times
31
Play three times
32
Play three times
Play three times

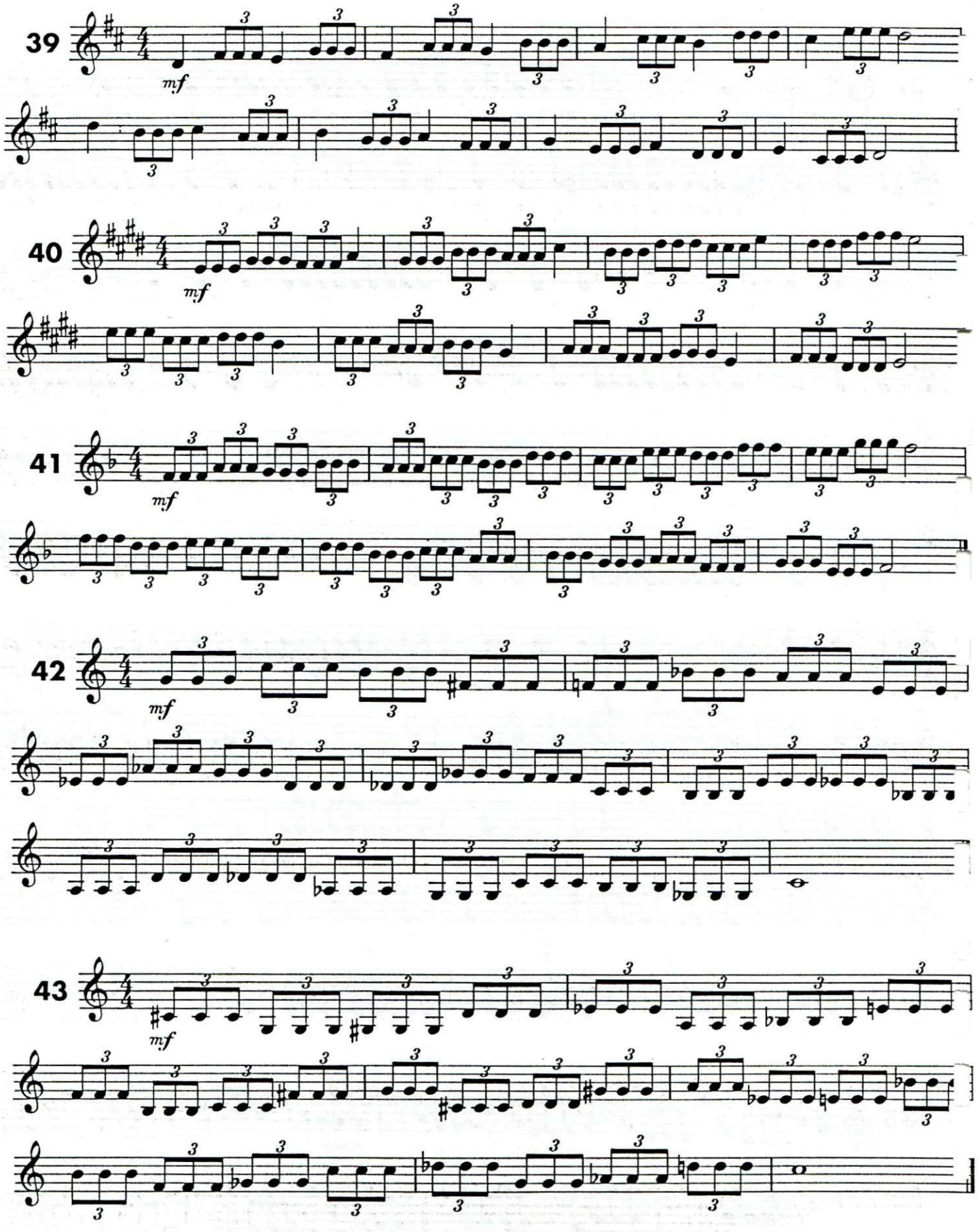

33
f
f
mf


Double Tongue Etude (♩. = 100)
34
mf
p
mf
f

Triple Tonguing




37
mf T T K T T K T T K T T K T T K
simile
38
mf T T K T T T K T T T K T T T K T
simile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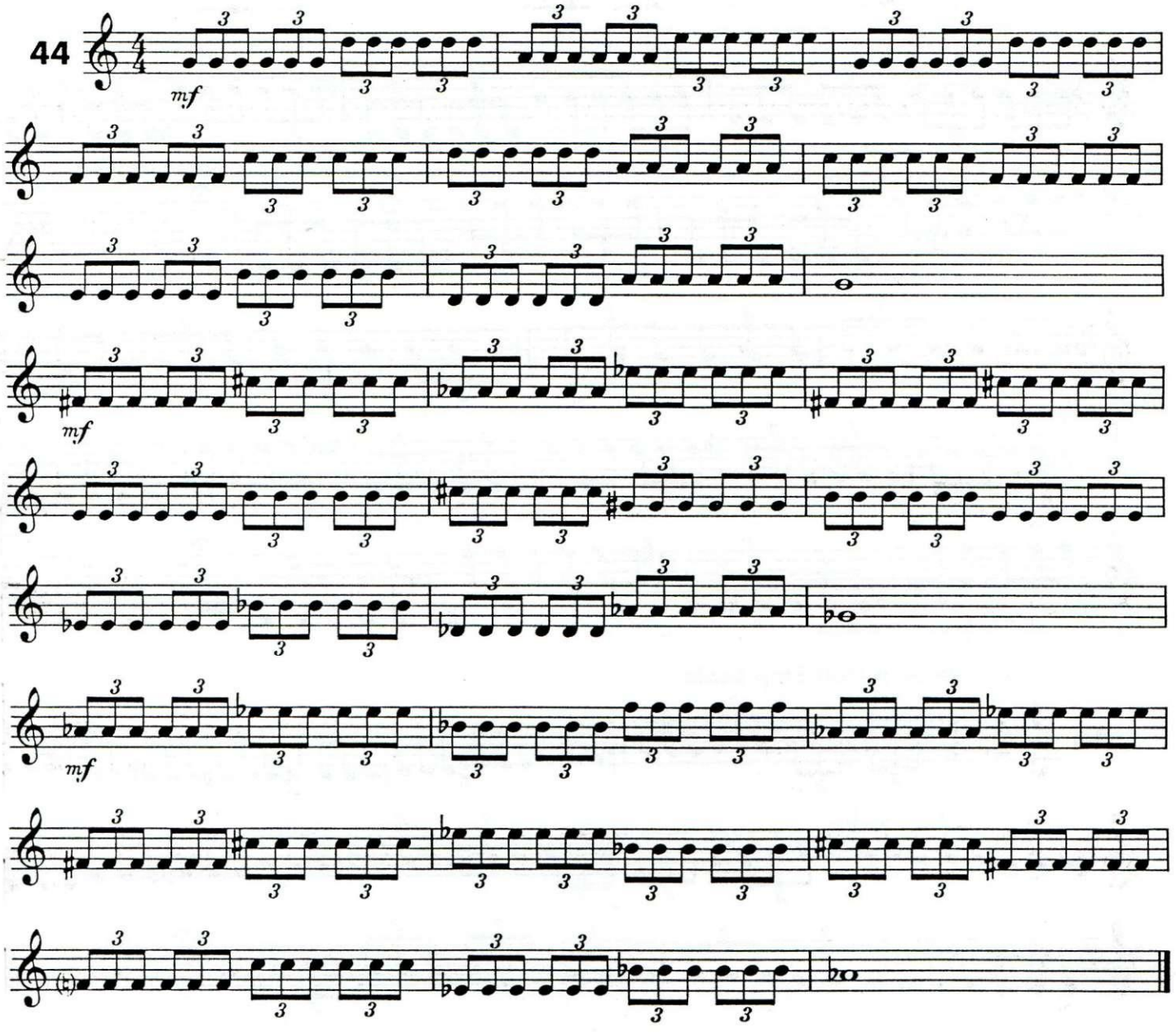
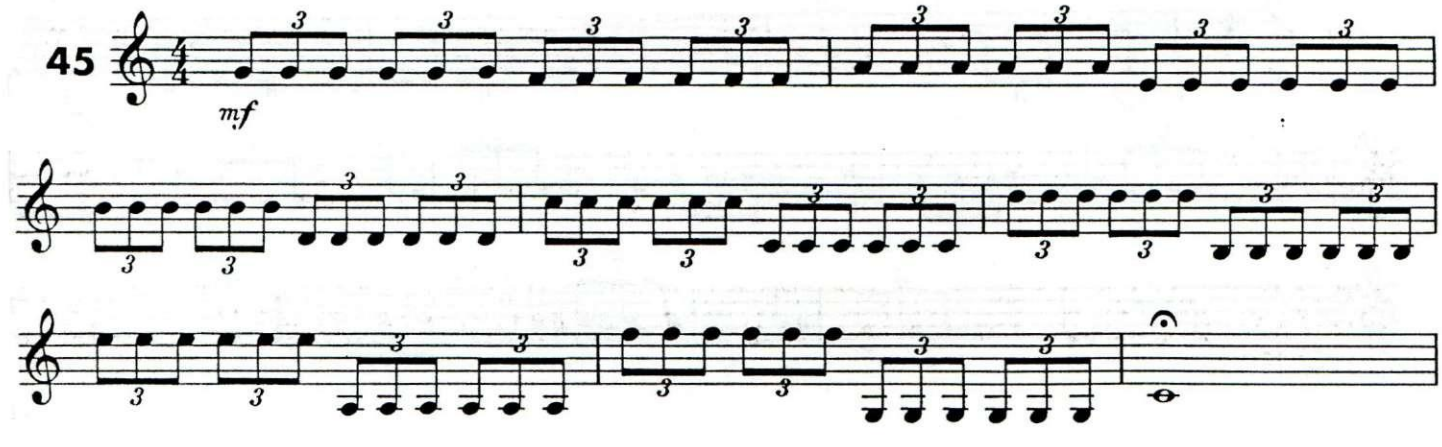
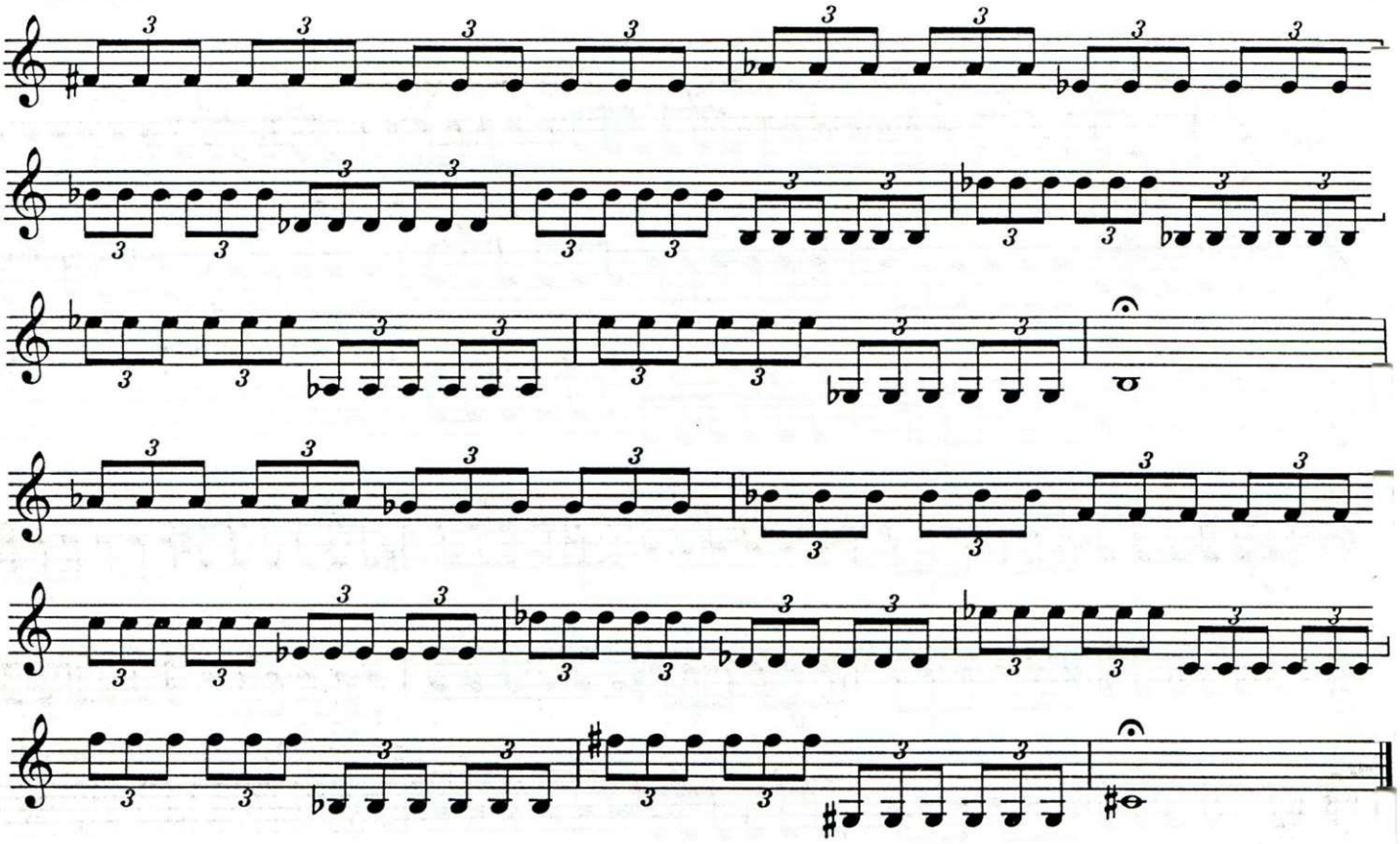
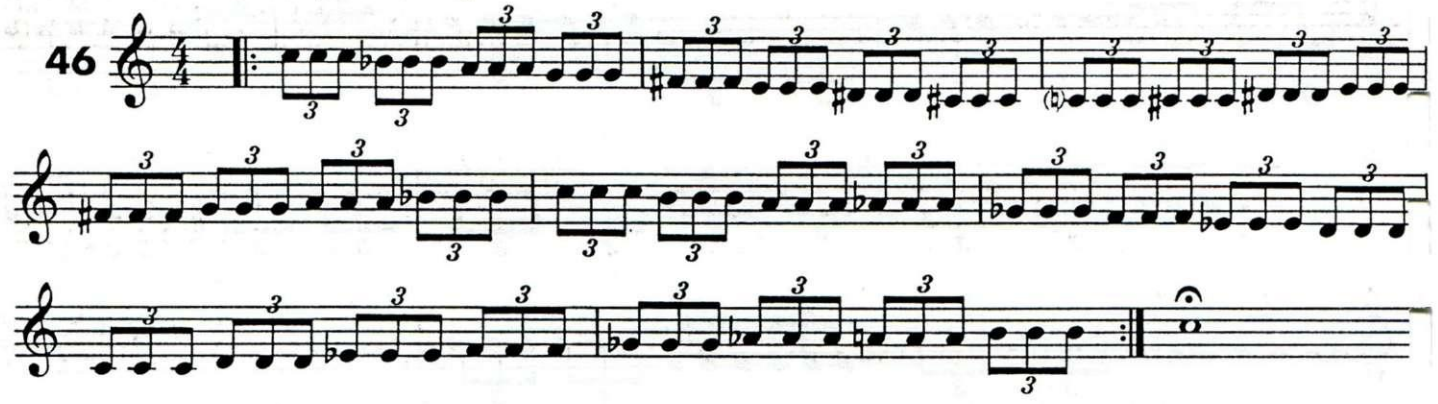
40
41
42
43
mf

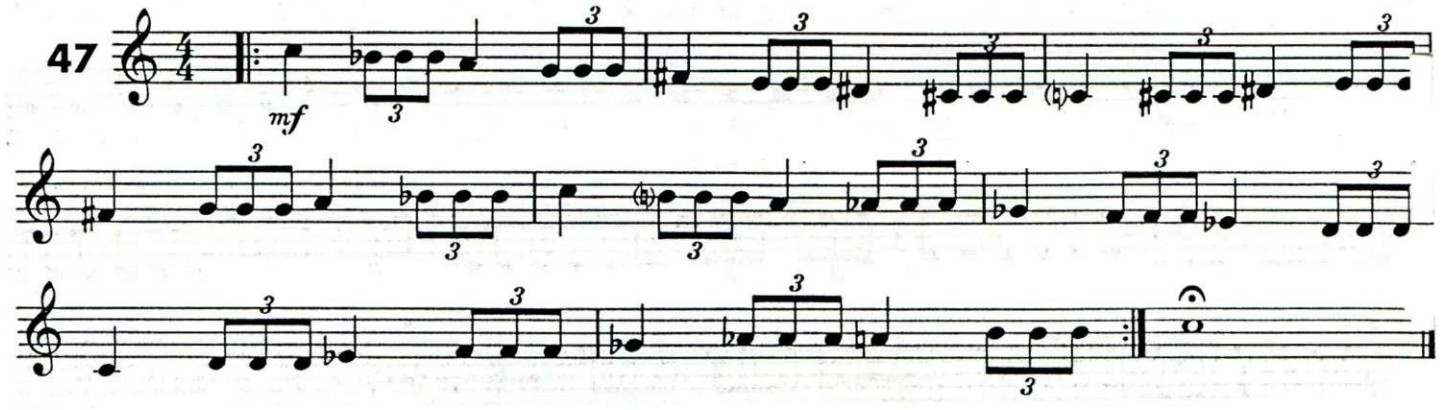

44
mf
mf
mf

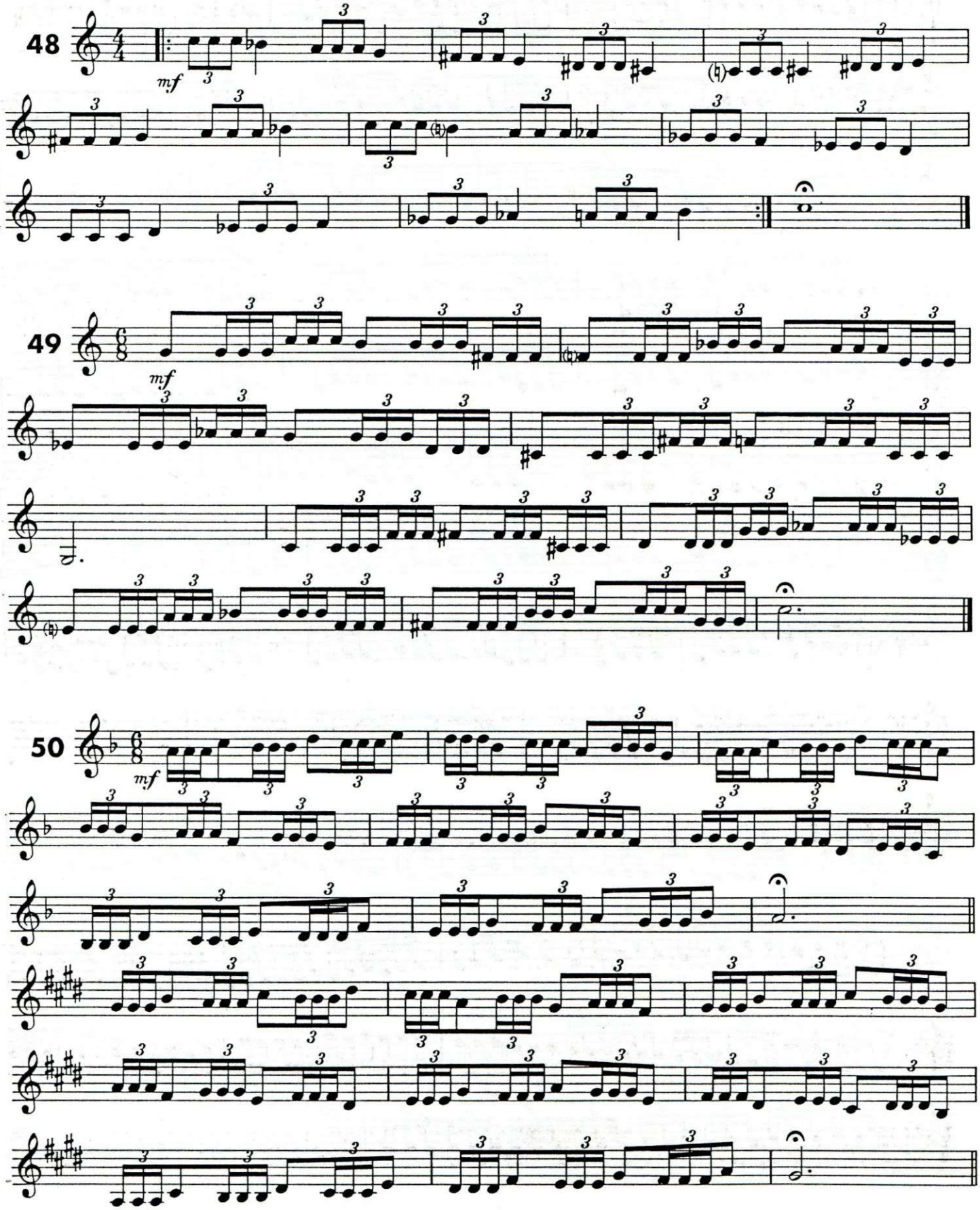

45
mf

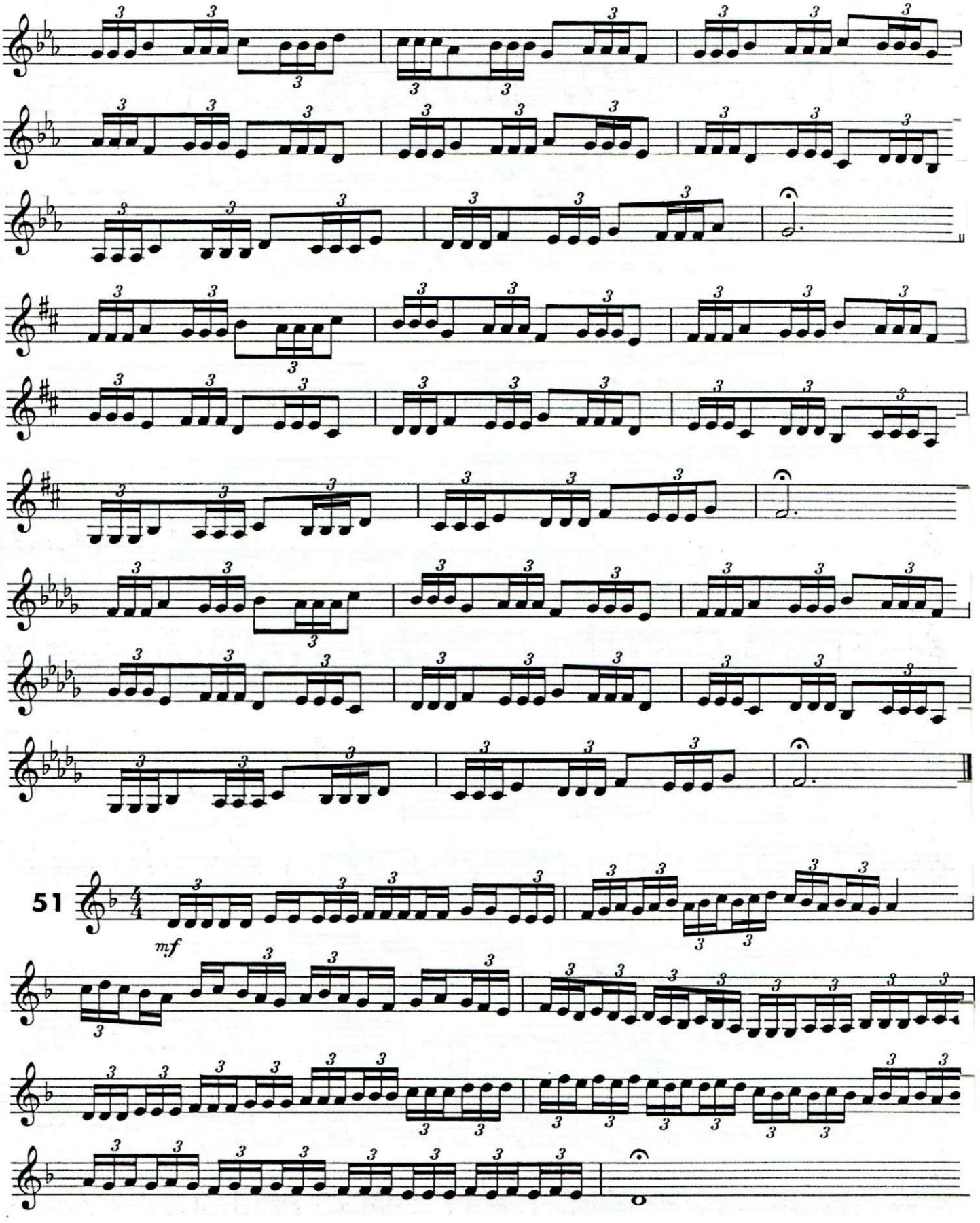


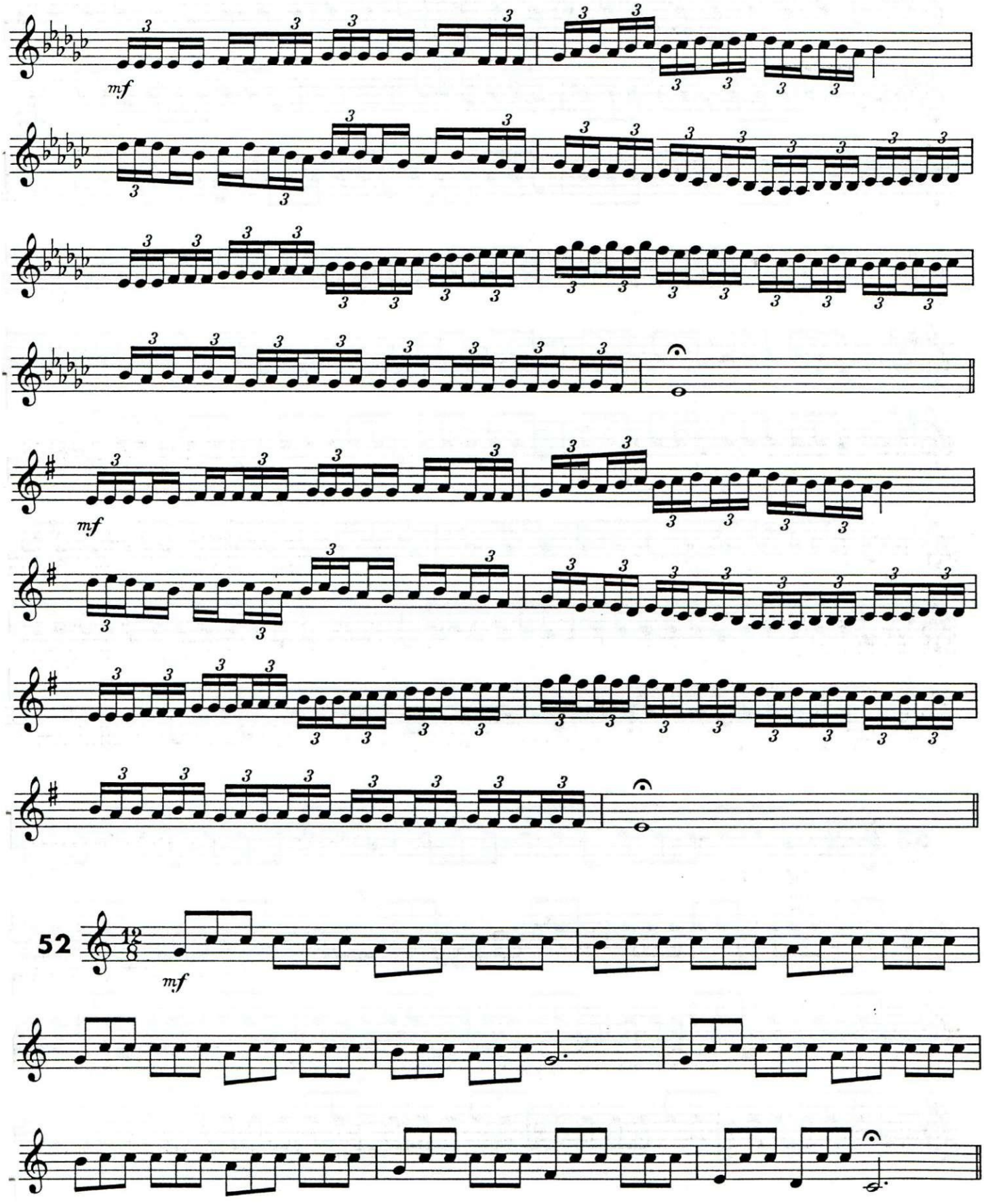
Whole Step-Half Step Scale

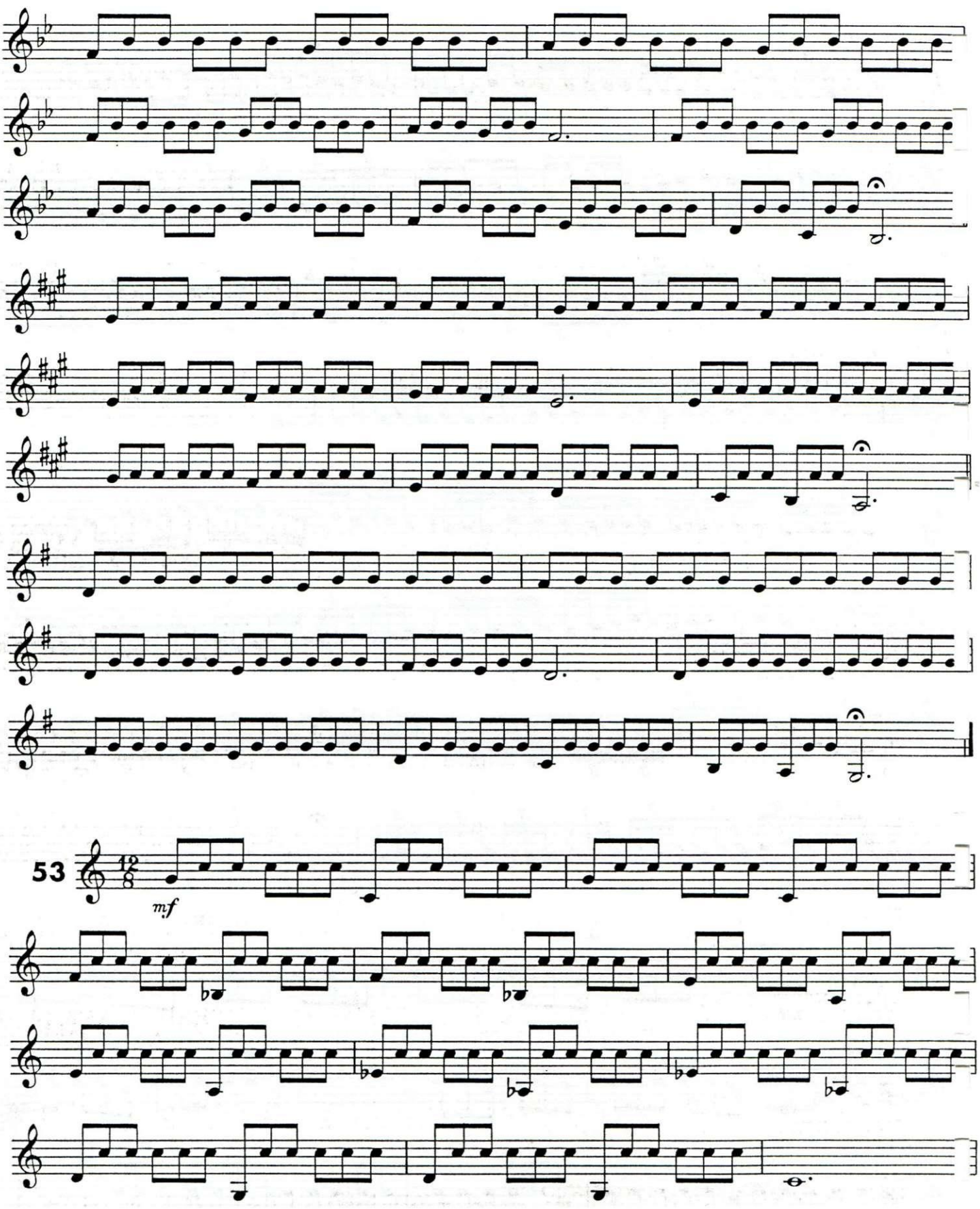


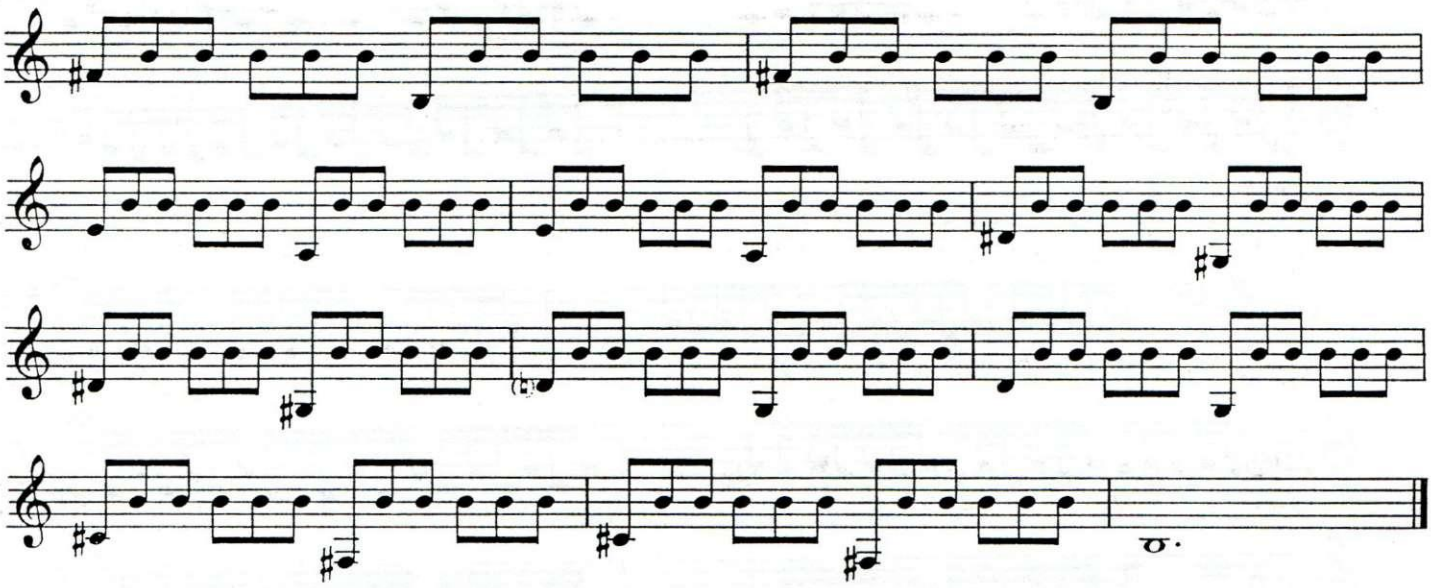



48
mf
49
mf
50
mf


51
mf


mf
mf
52
12/8
mf


53
12/8
mf



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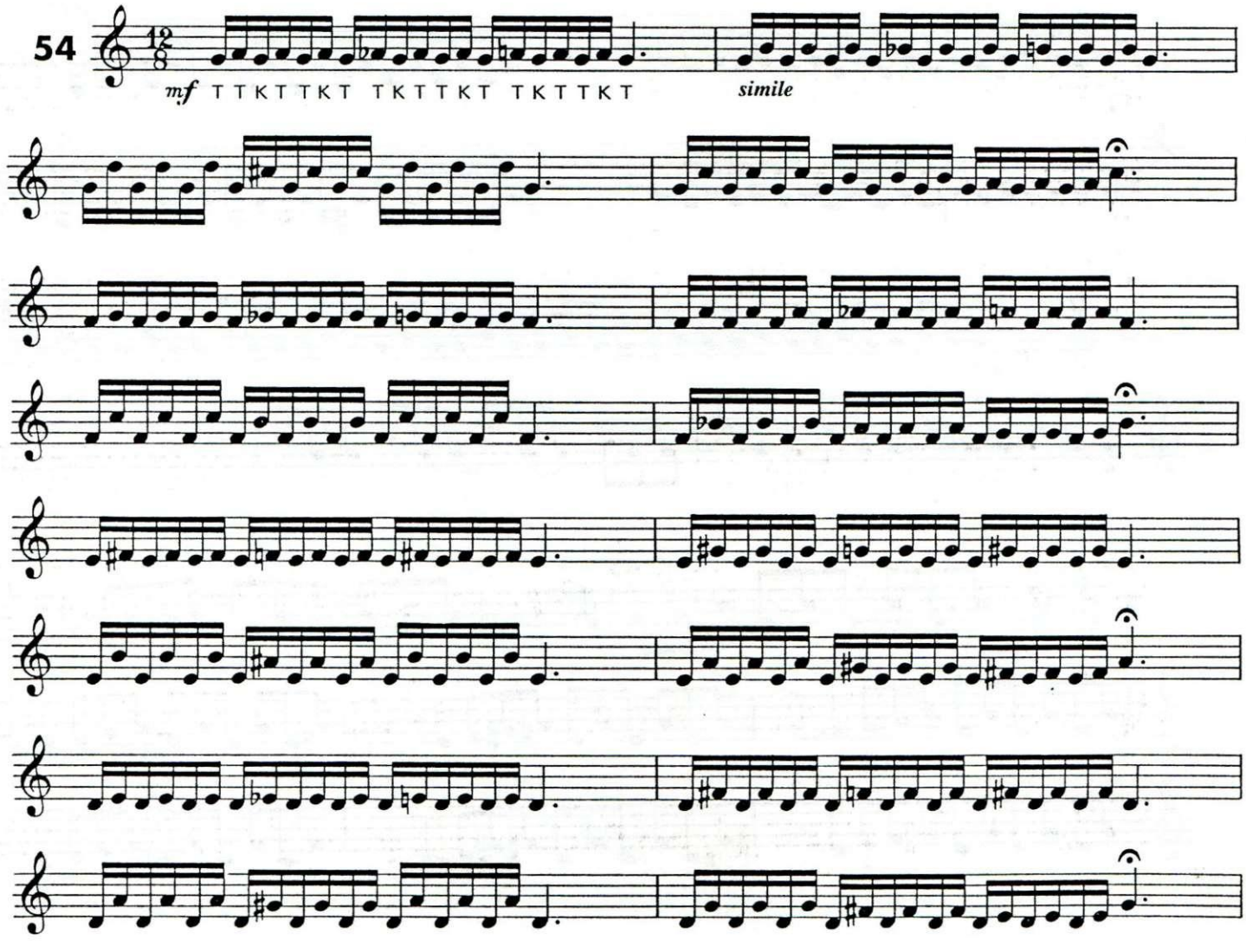
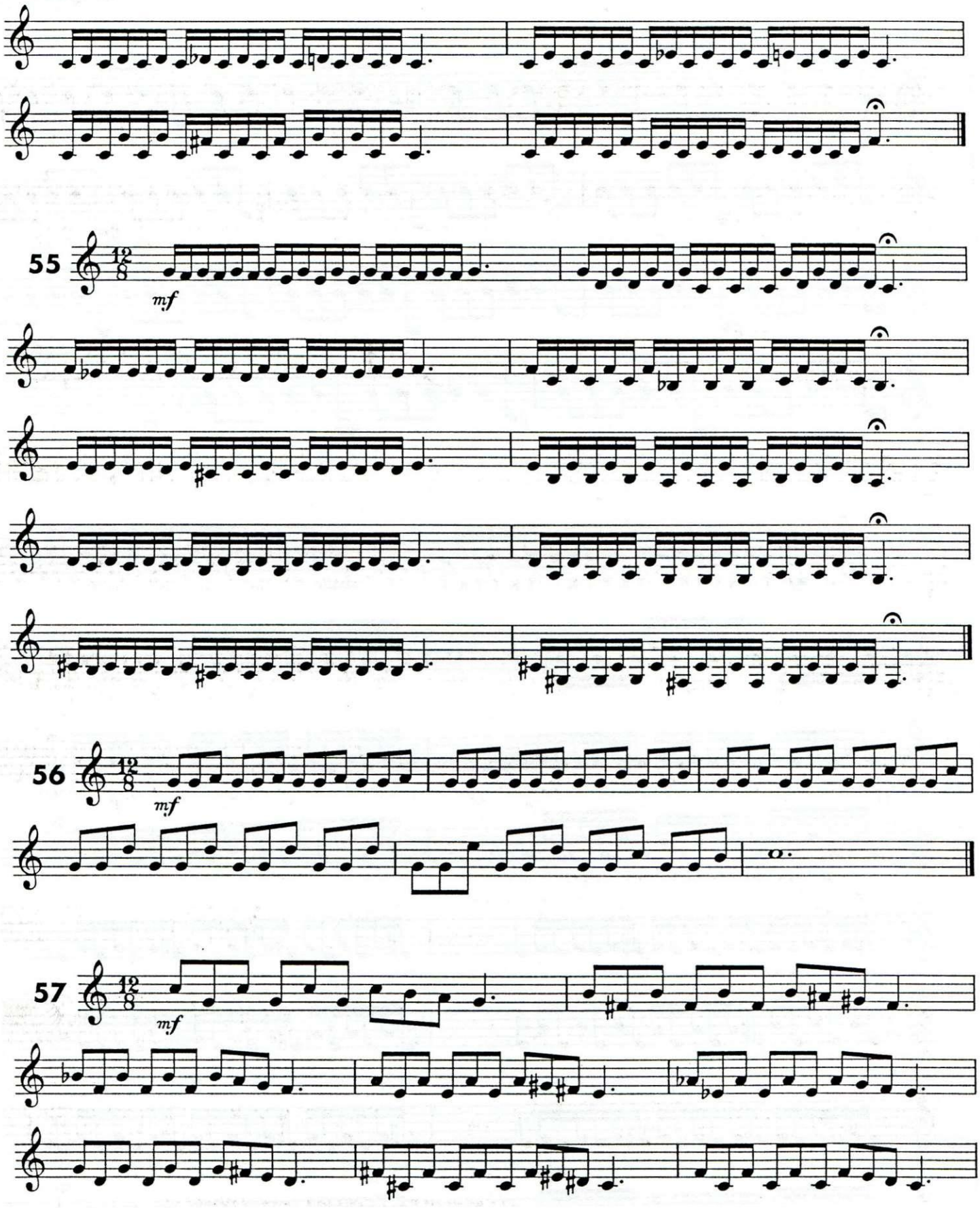
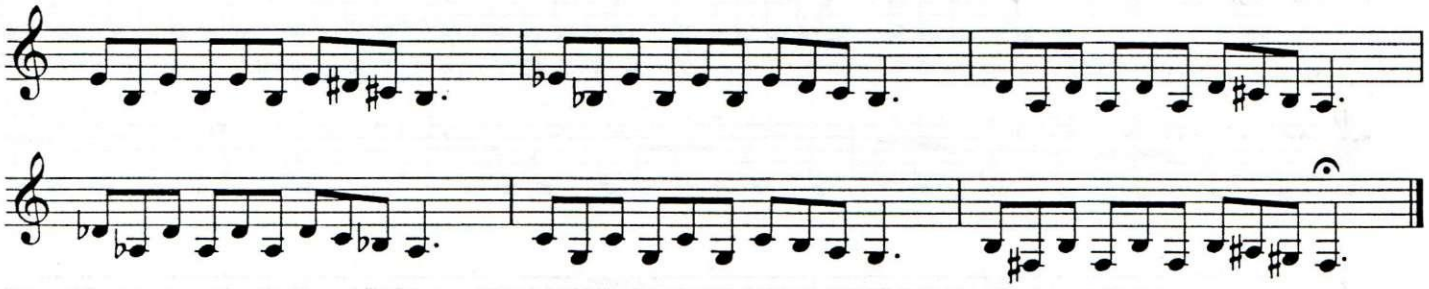



55
12/8
mf
56
12/8
mf
57
12/8
mf



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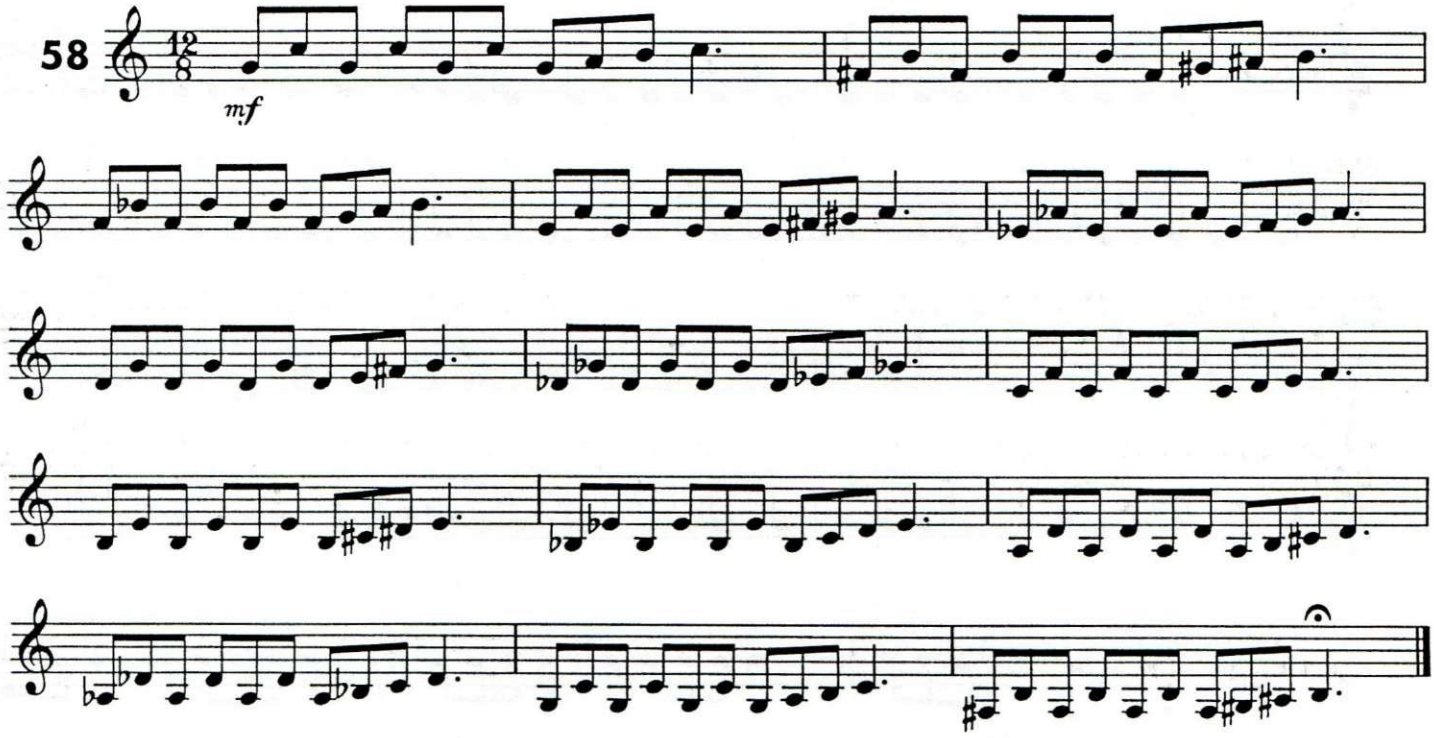
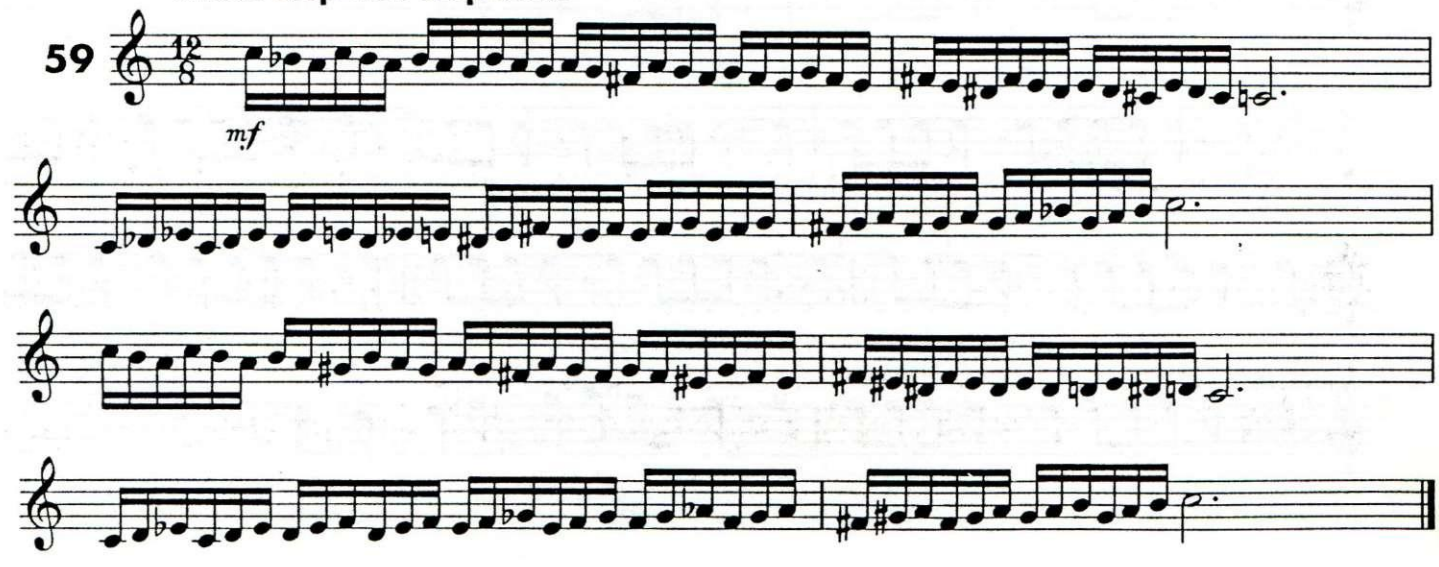
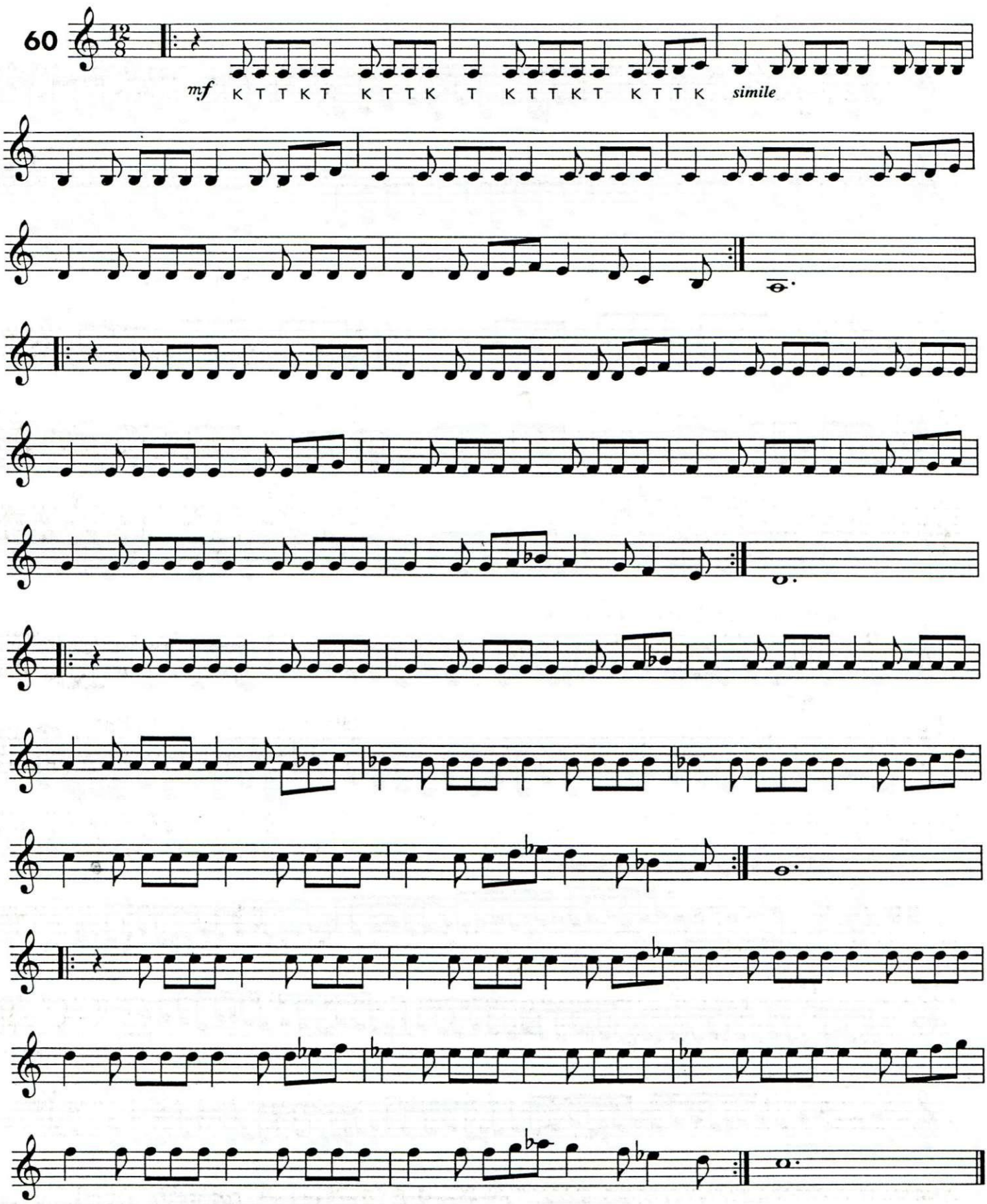
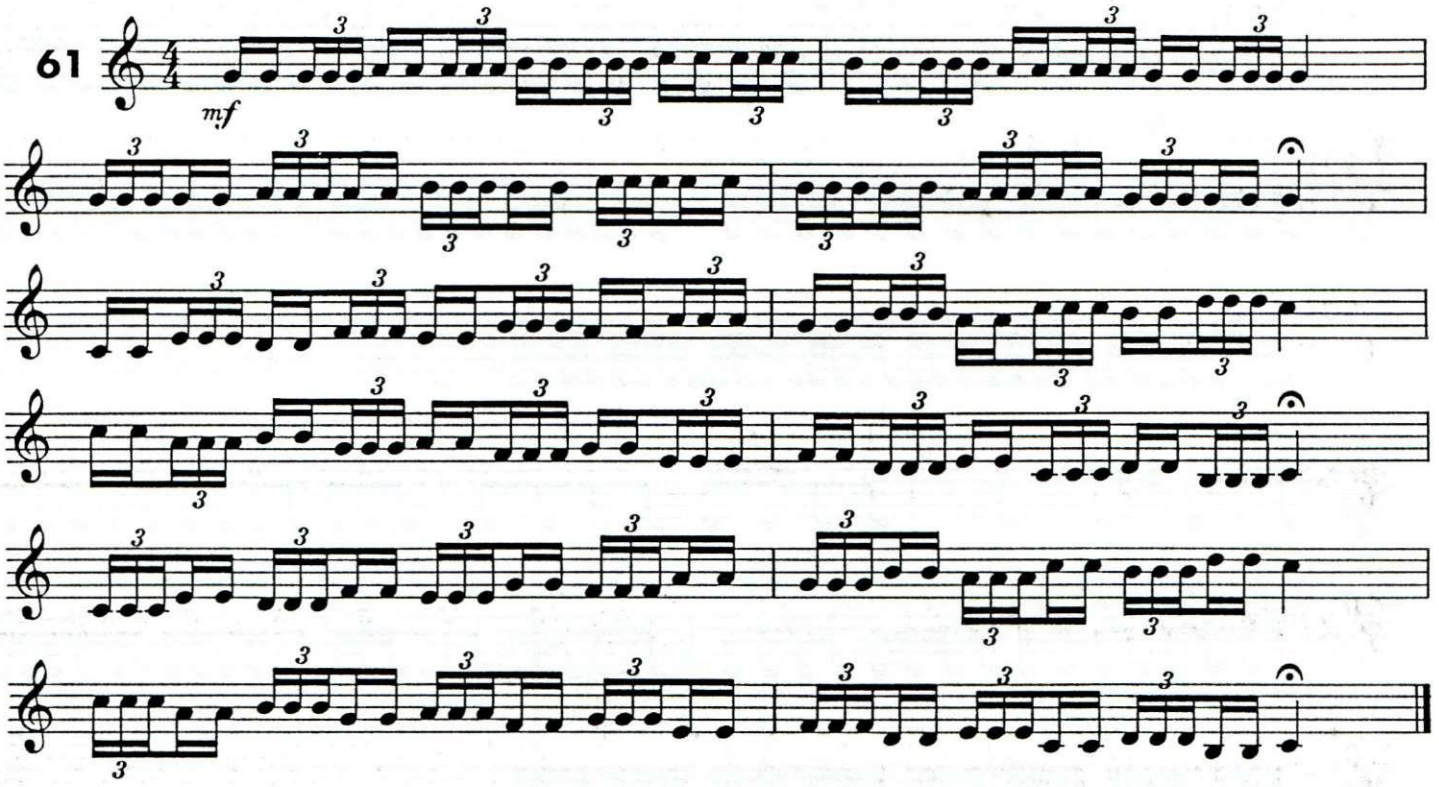


Whole Step-Half Step Scale

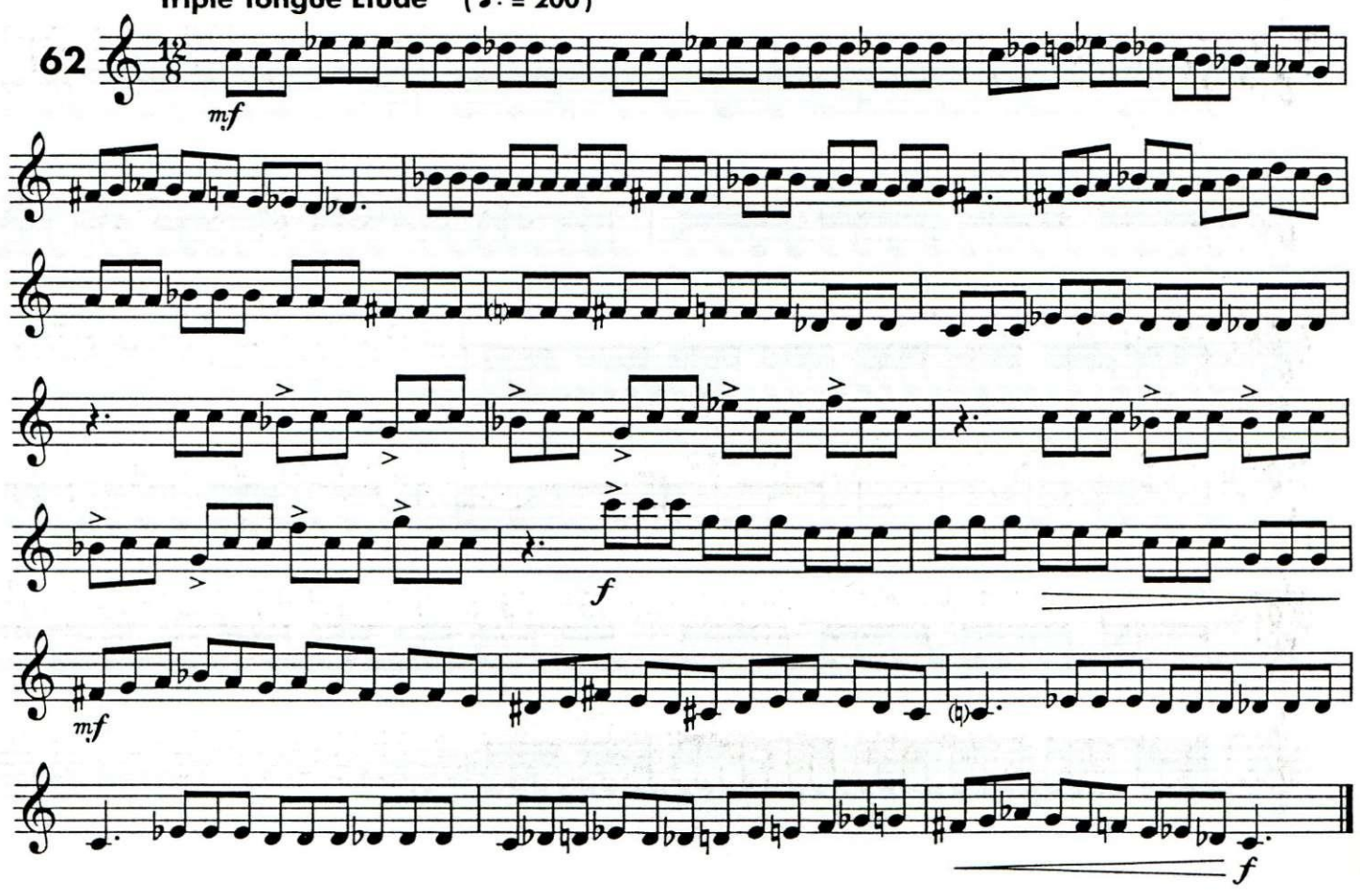
59



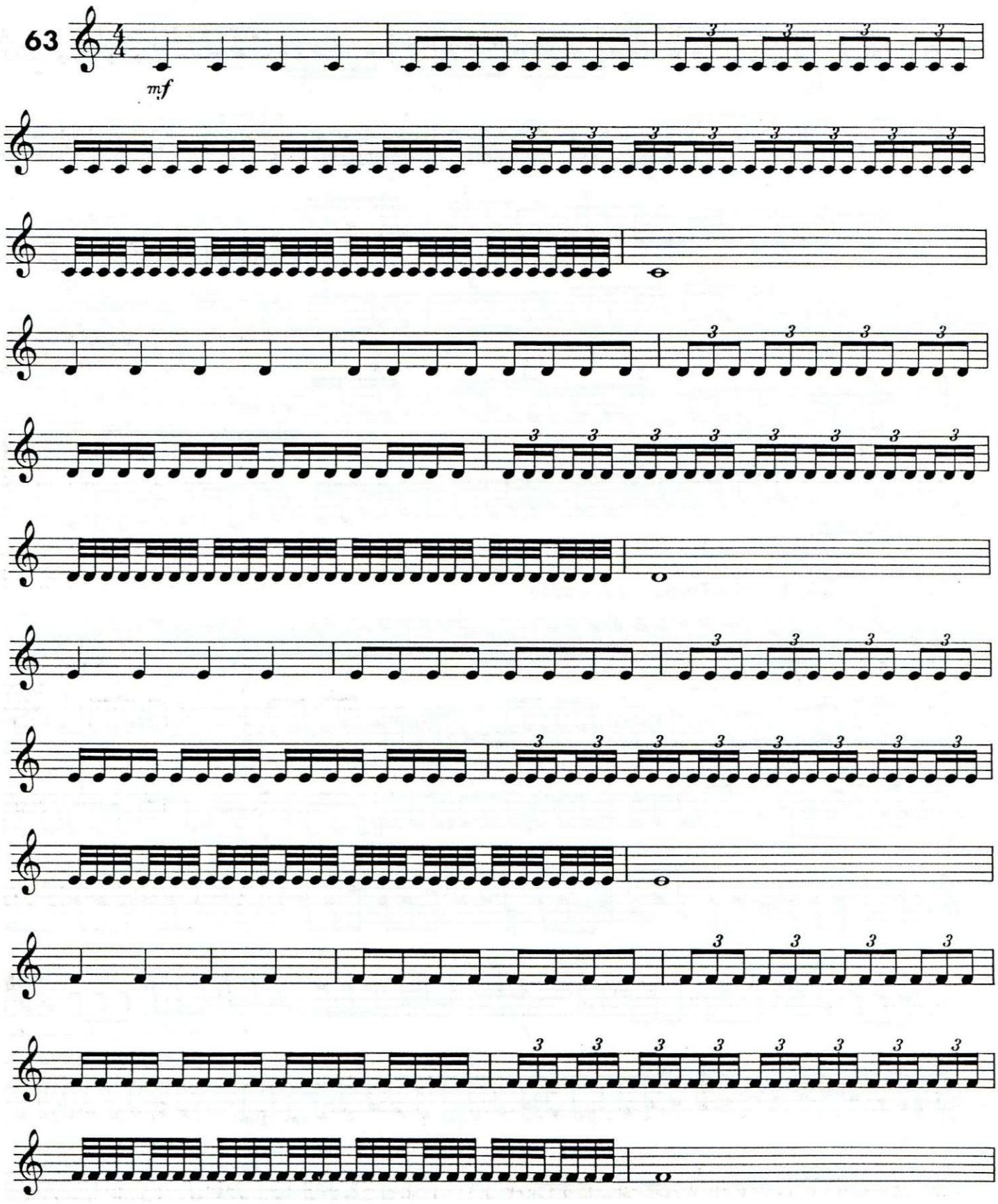

60
mf
K T T K T K T T K T K T T K T K T T K
simile

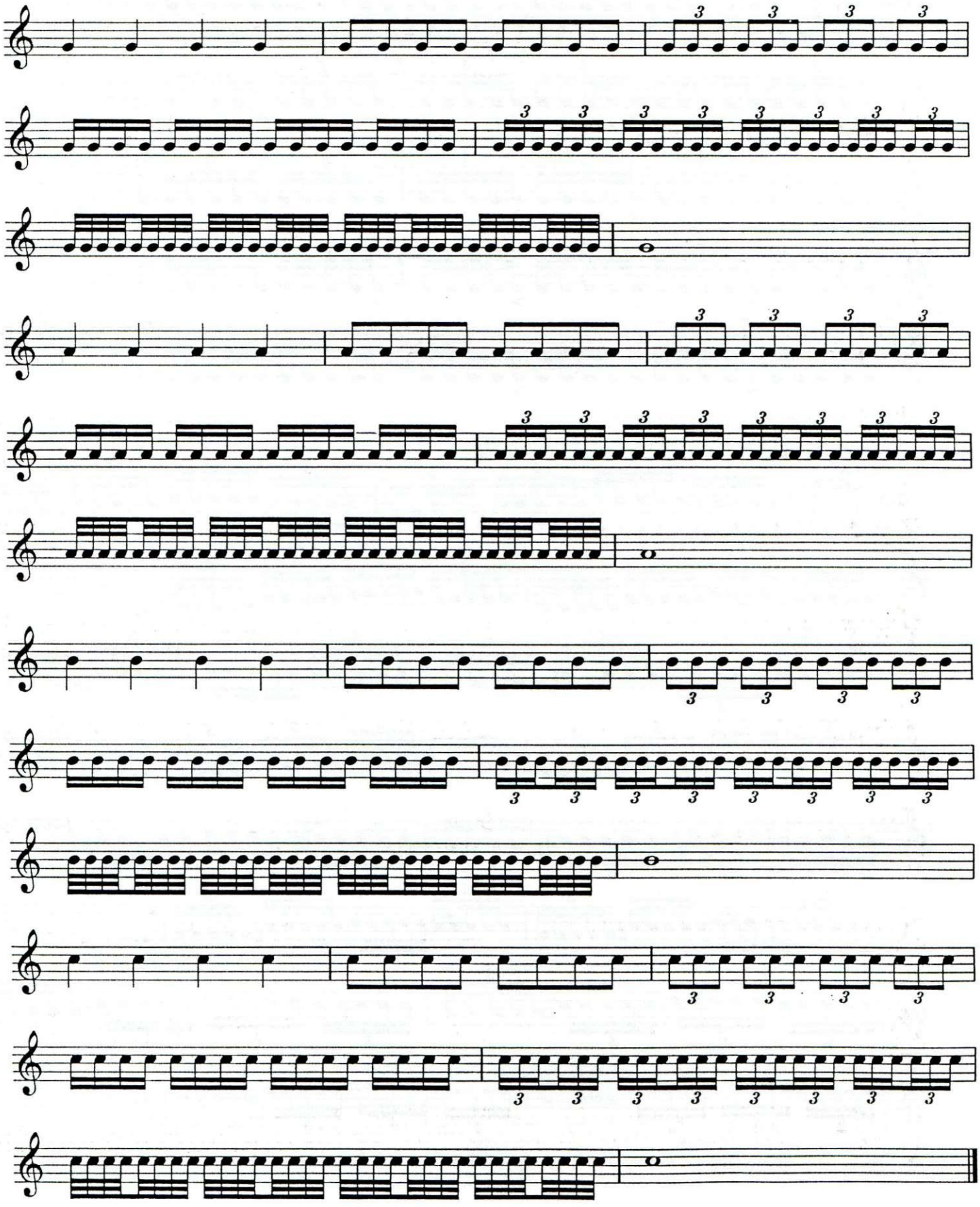


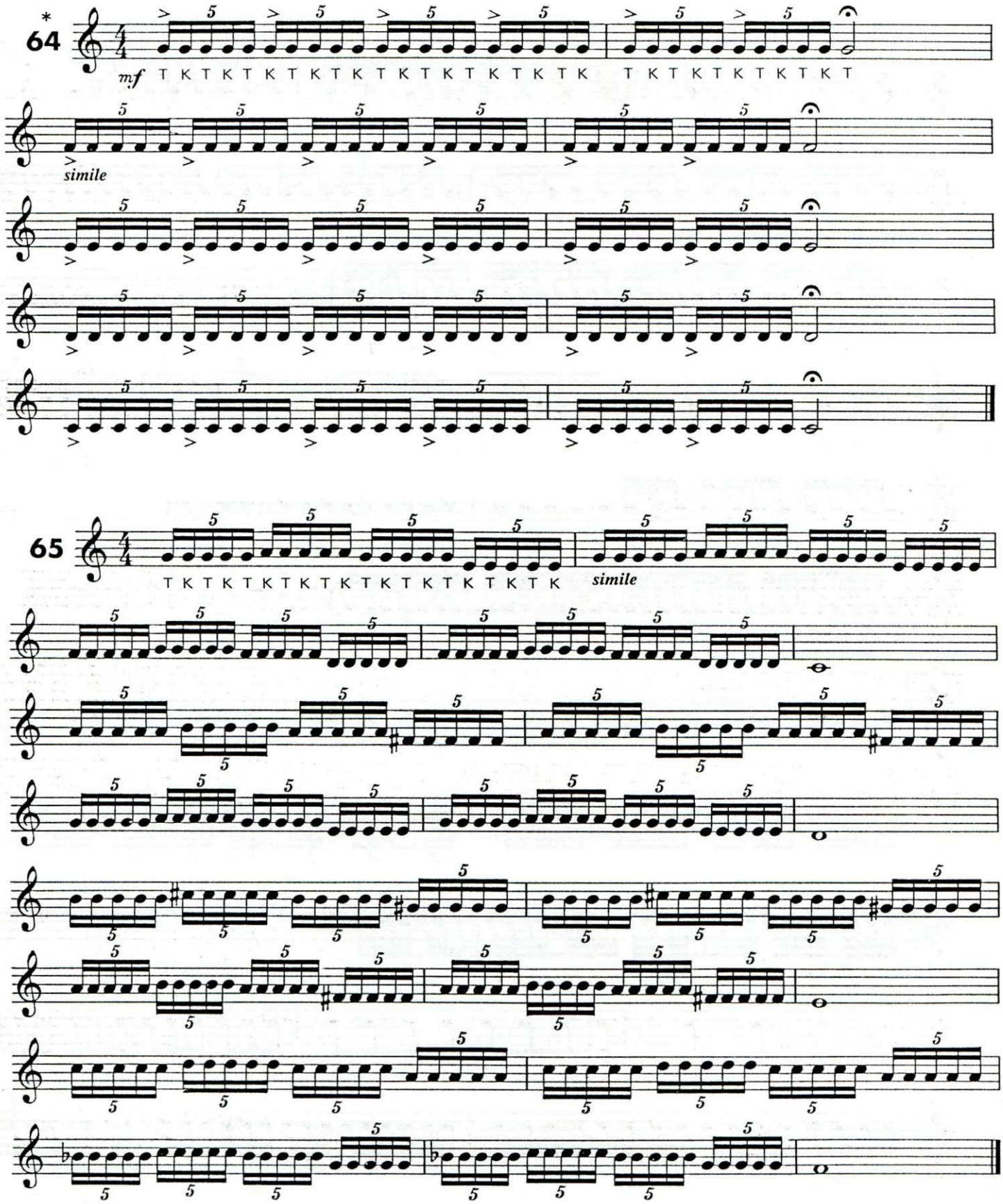
Triple Tongue Etude (♩. = 200)



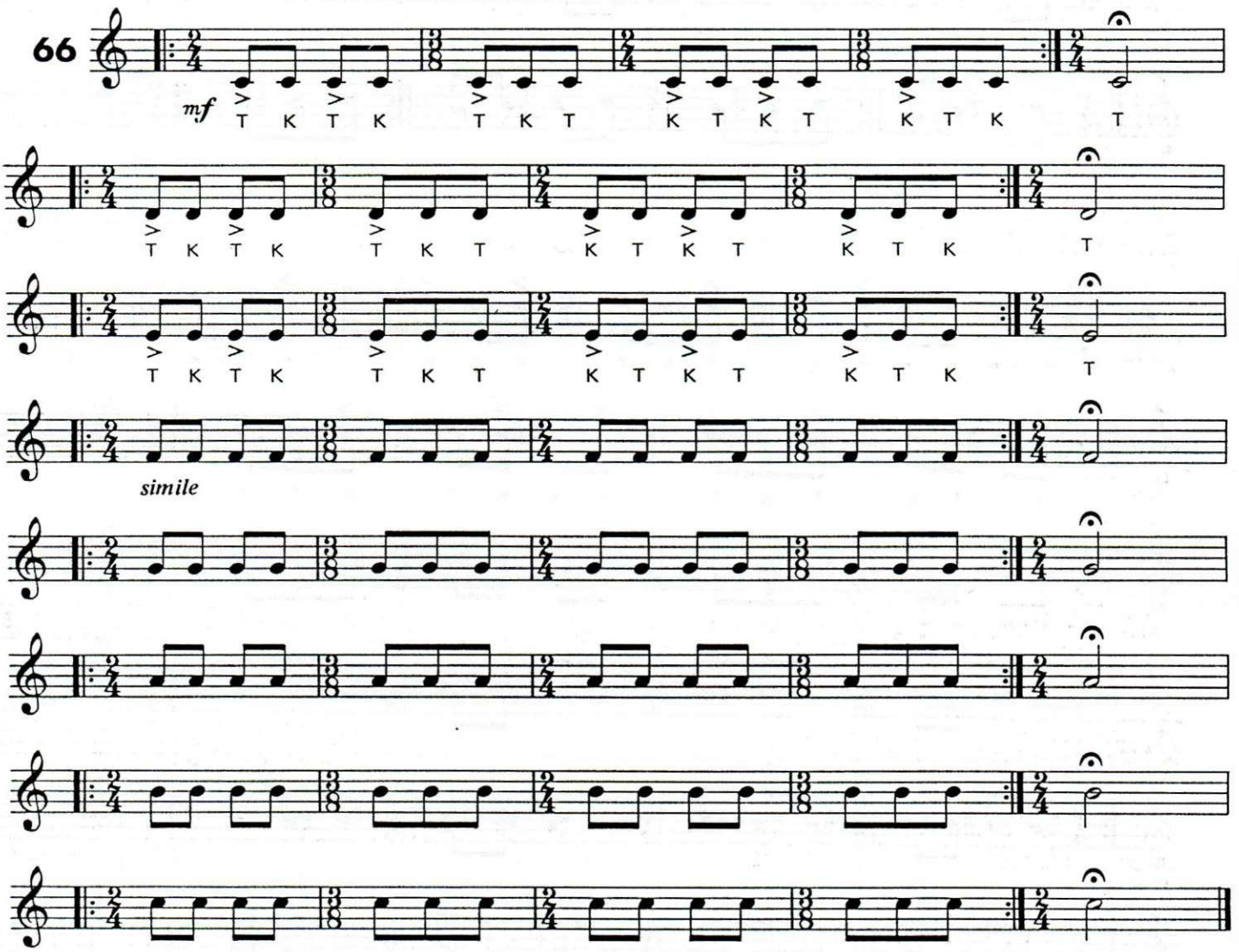
Odd Groupings

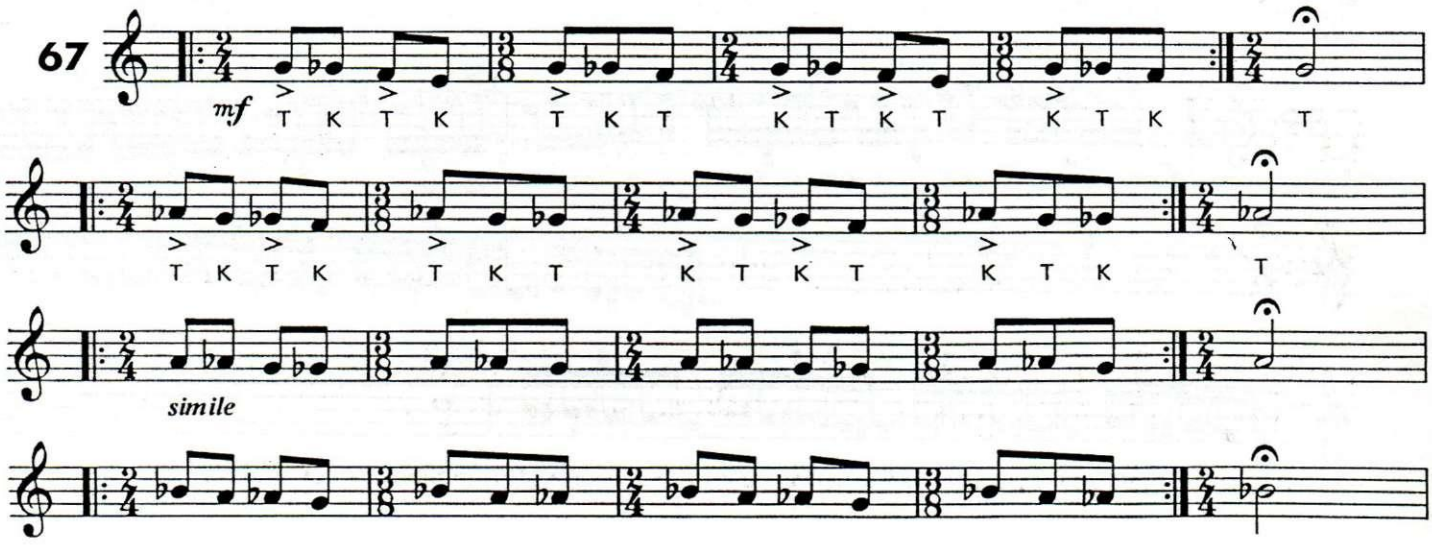


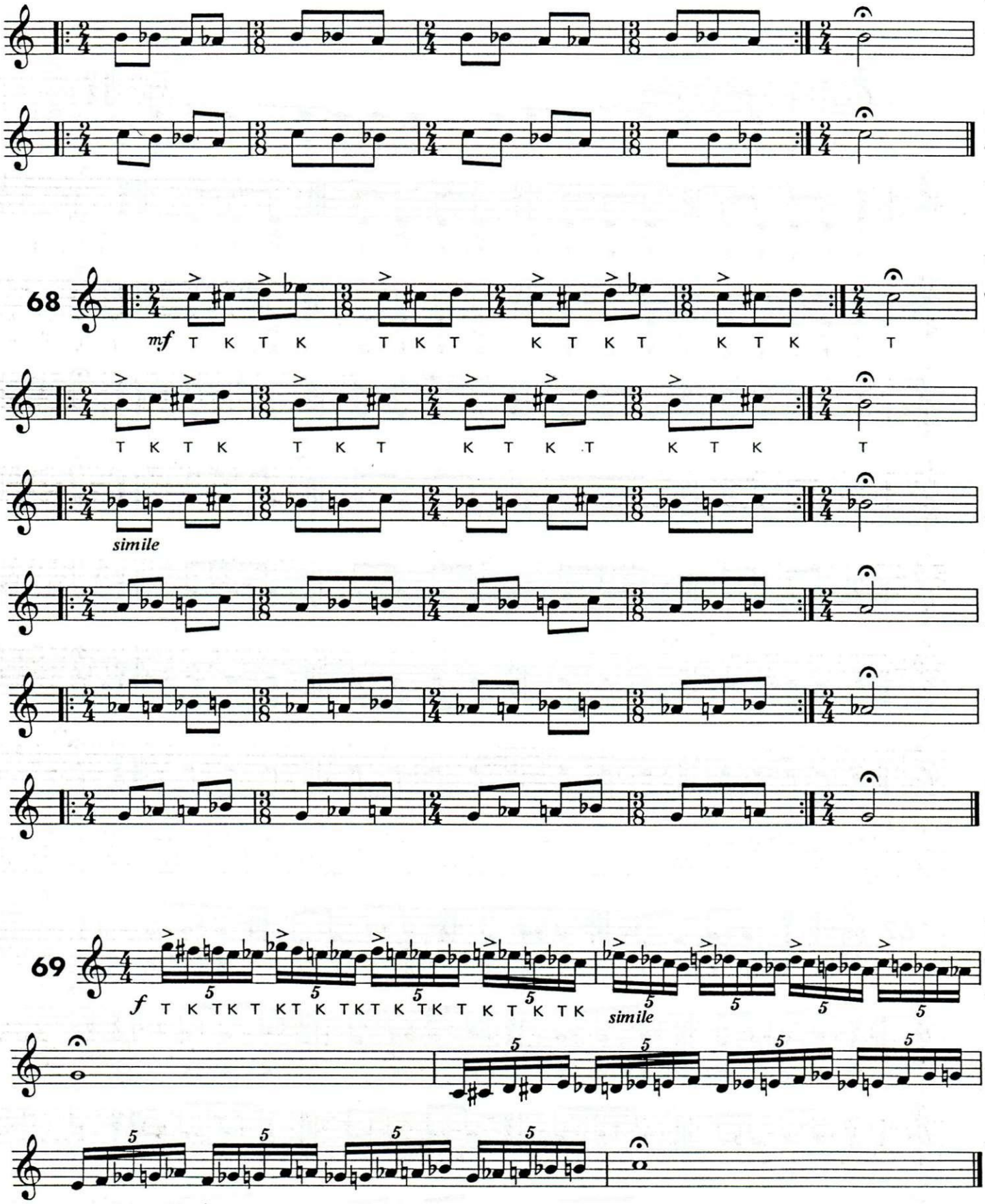


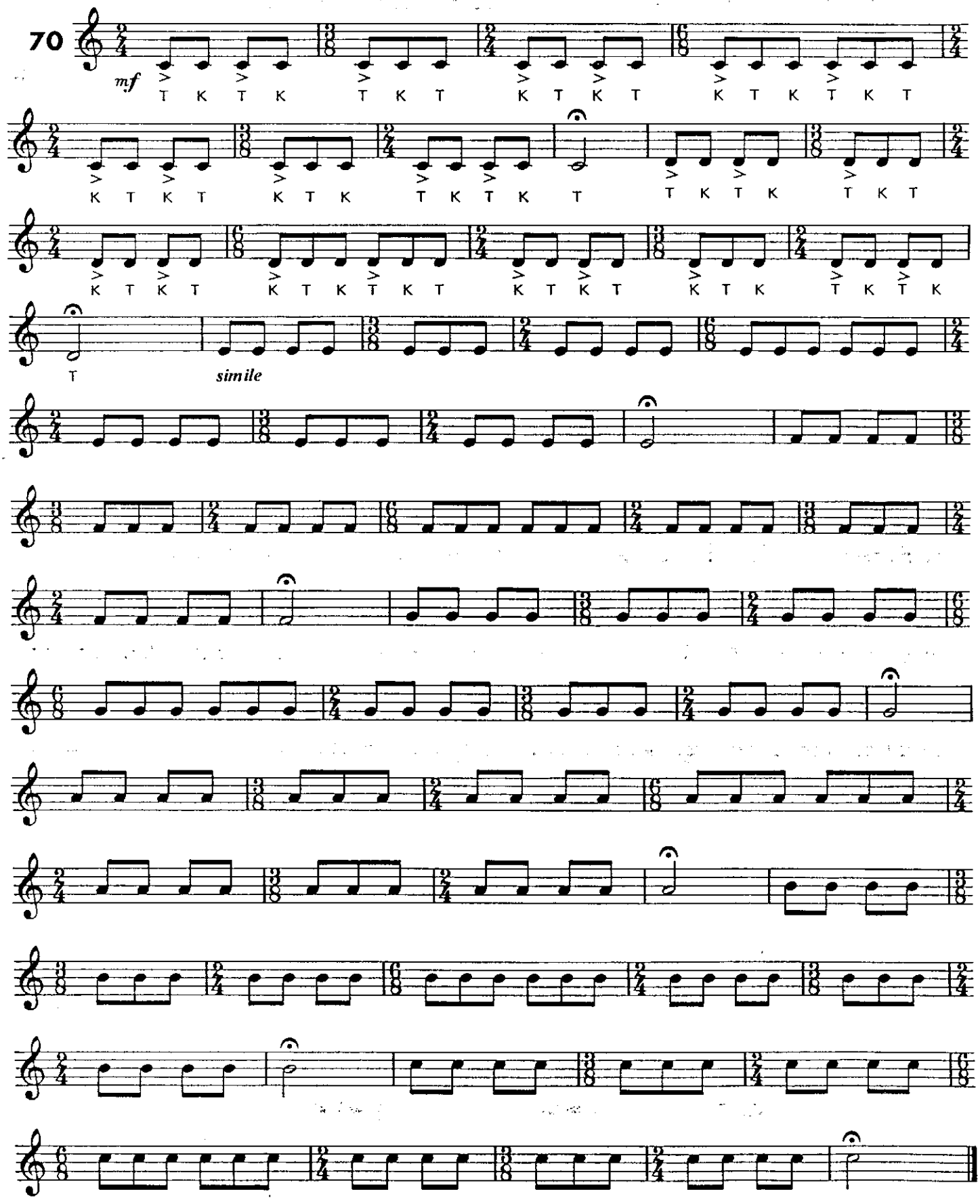


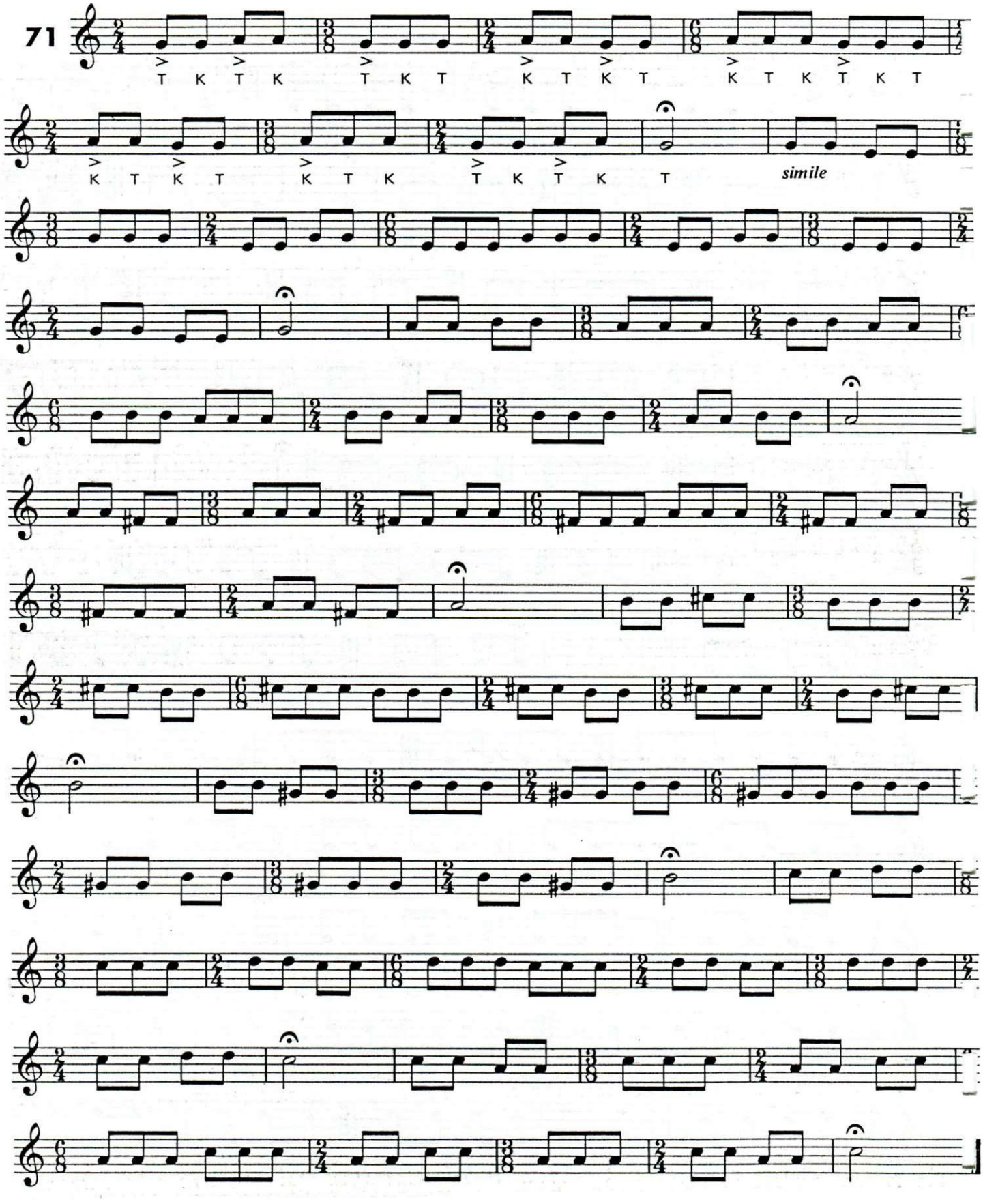
*Be sure to play the quintuplets evenly; not in groups of 2 & 3 or 3 & 2 as in the previous section.

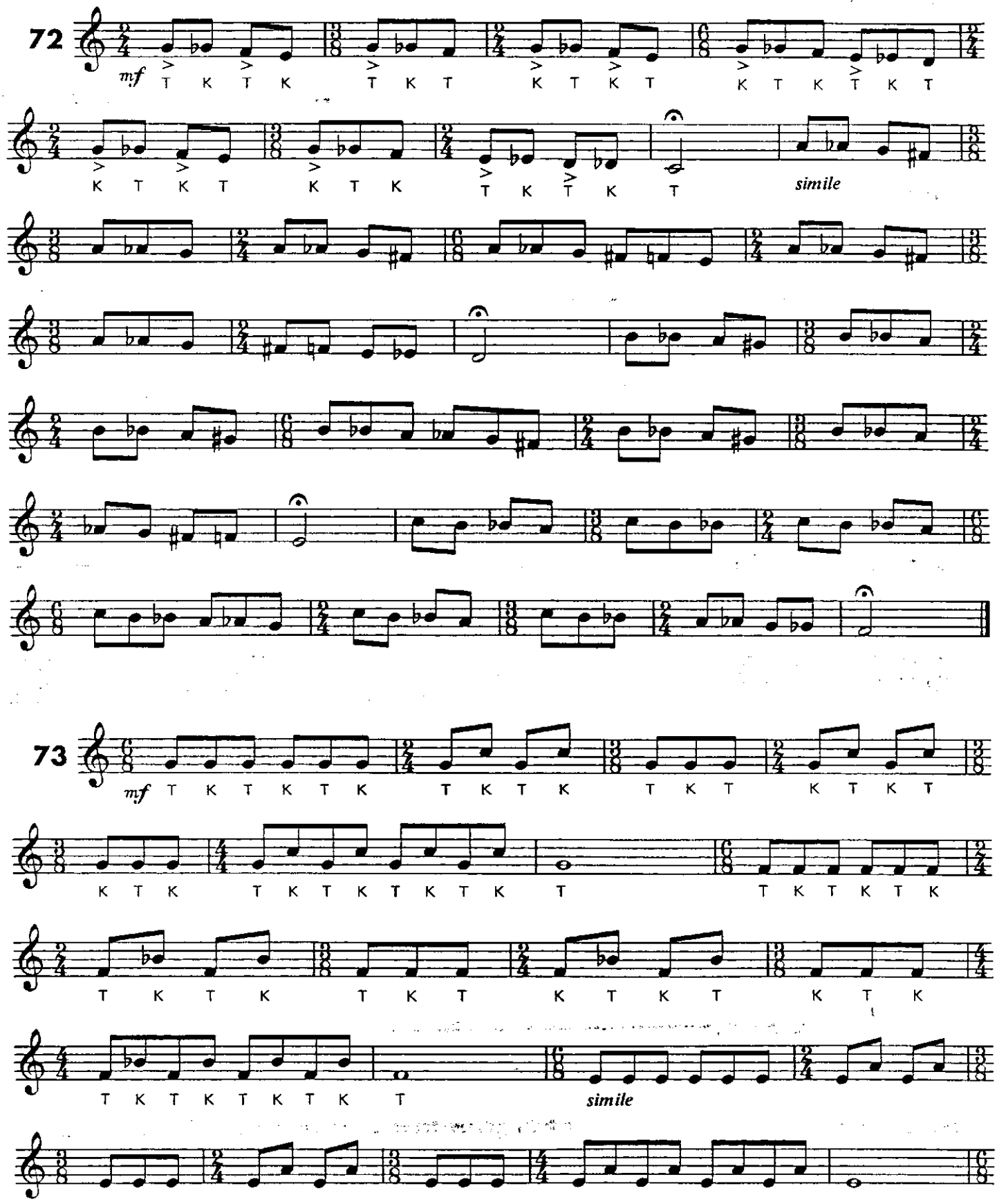

66
mf
T K T K T K T K T K T K T
simile

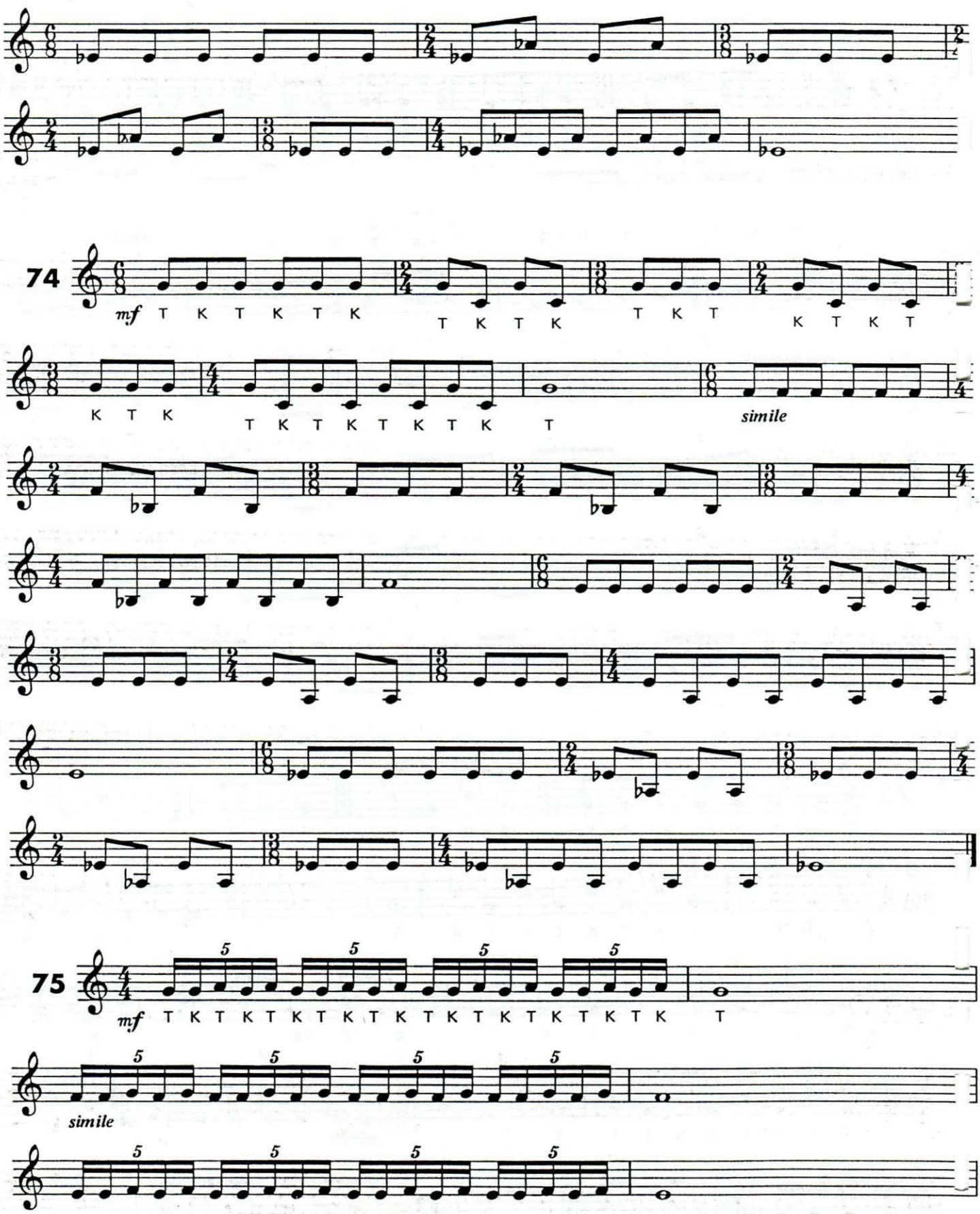

67
mf
T K T K T K T K T K T K T
simile

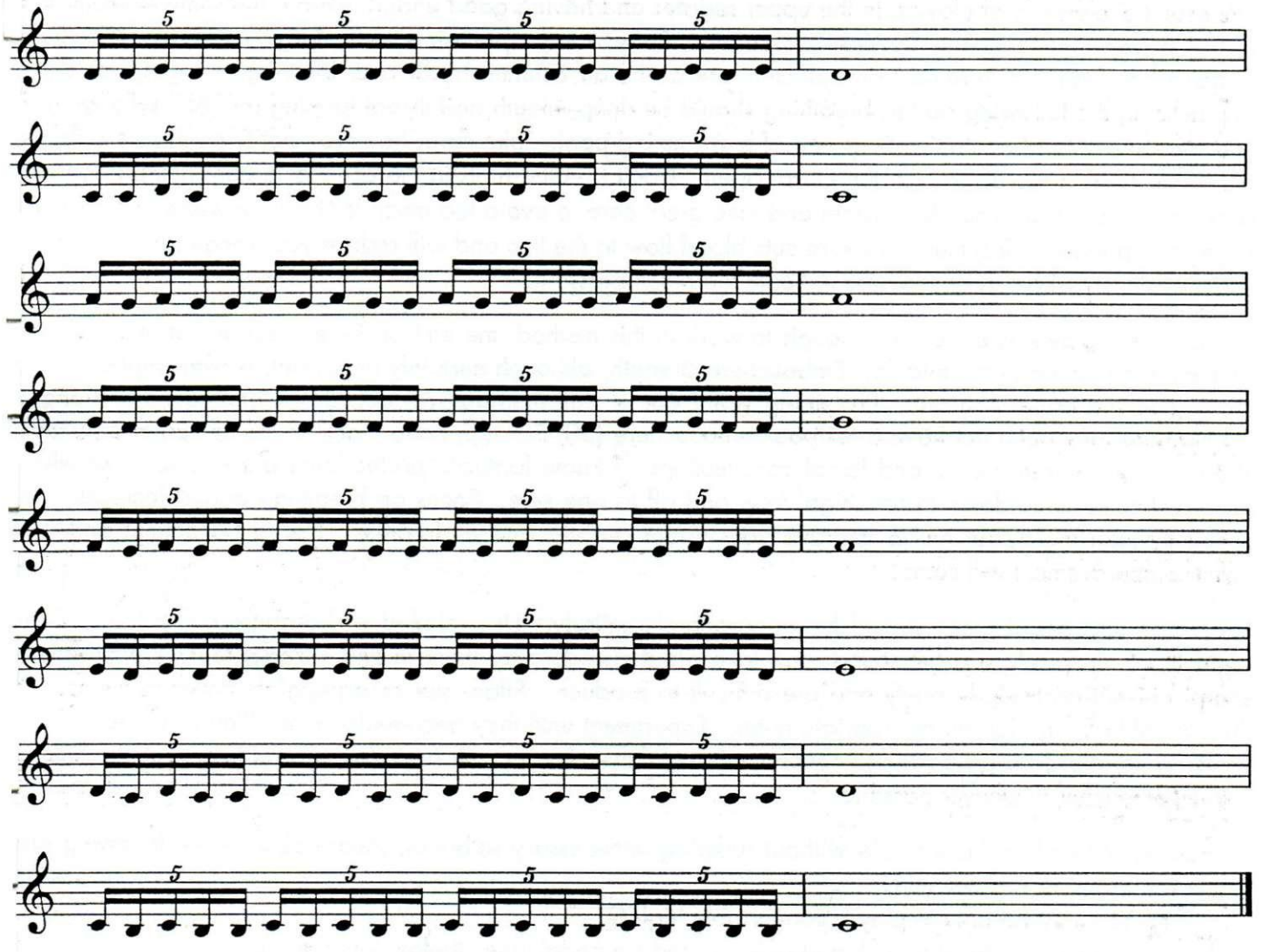

68
mf
T K T K T K T K T K T K T
simile
69
f
T K TK T KT K TKT K TK T K T K TK
simile


70
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
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

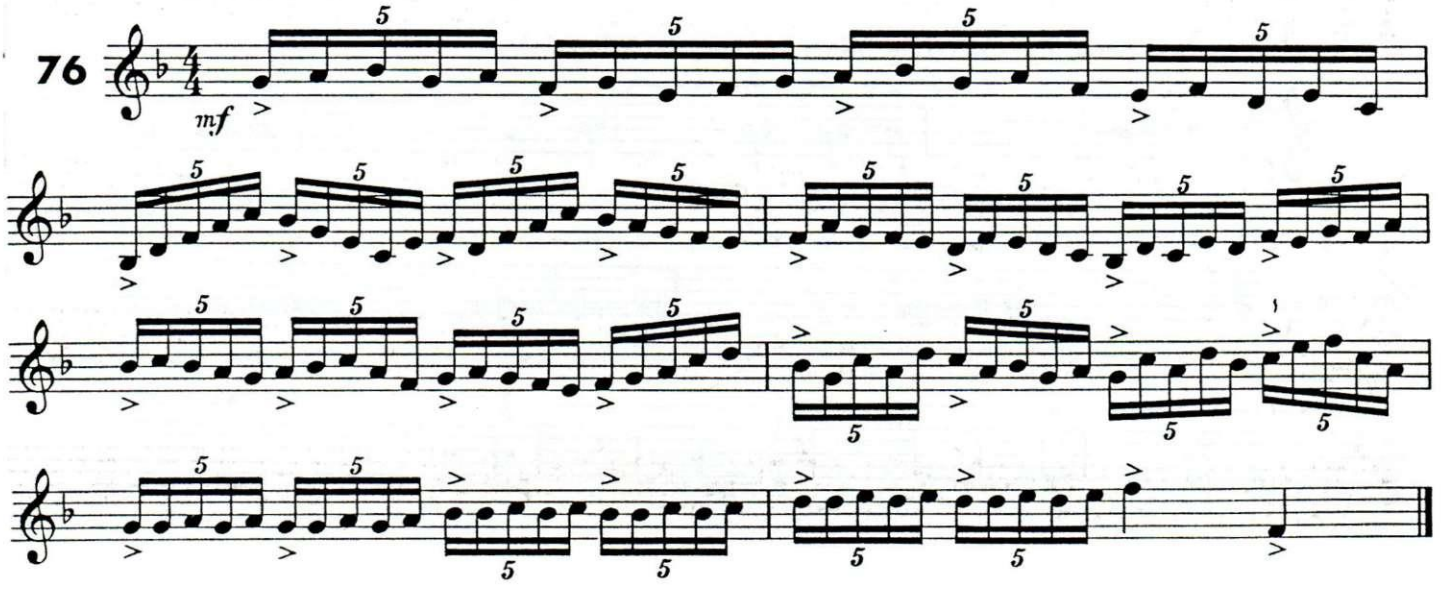

71
T K T K
T K T
K T K T
K T K T
K T K T
K T K T
T
simile


72
mf
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
simile


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



Etude in Quintuplets



Upper Register and Endurance

The essential elements of playing in the upper register and having good endurance are the same elements tha 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 i 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 wil also result. Push from your diaphragm and take great care to avoid too much left-hand pressure or right-hanc 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.

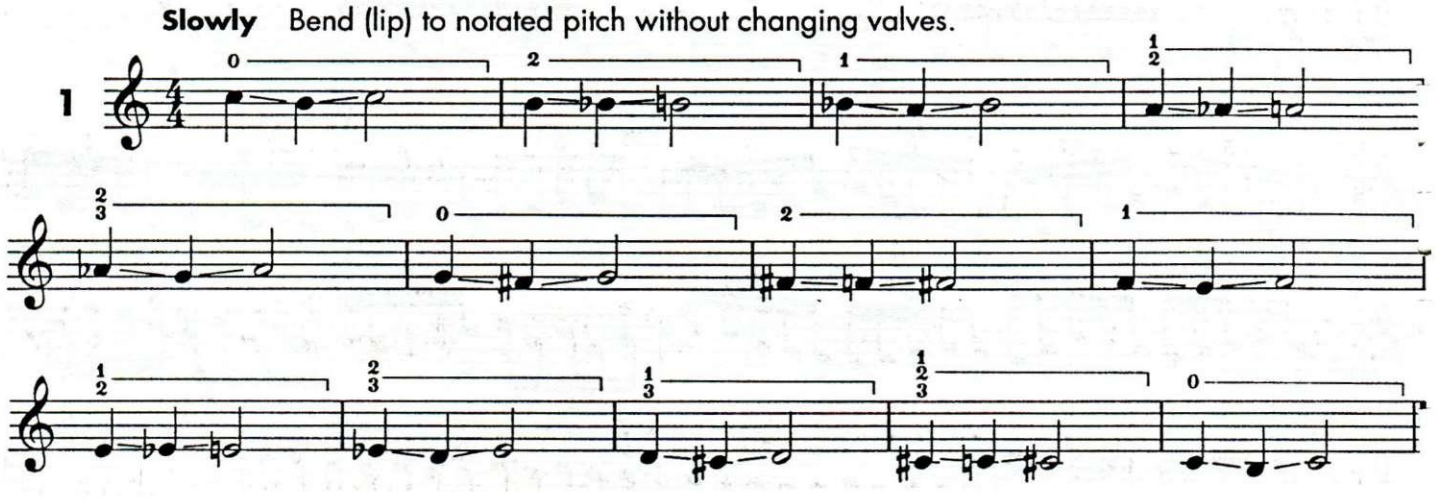
By the time a player is advanced enough to work in this method, the embouchure is set and strong, i.e. firm corners and relaxed in the middle. Embouchure strength, although certainly important, is over-emphasized ir playing in the upper register. Practicing daily out of this method will guarantee embouchure 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 whon play upstream, some downstream, high, low, and off to one side. Focus on breathing in and increasing ai 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 o a trumpet teacher whenever possible.

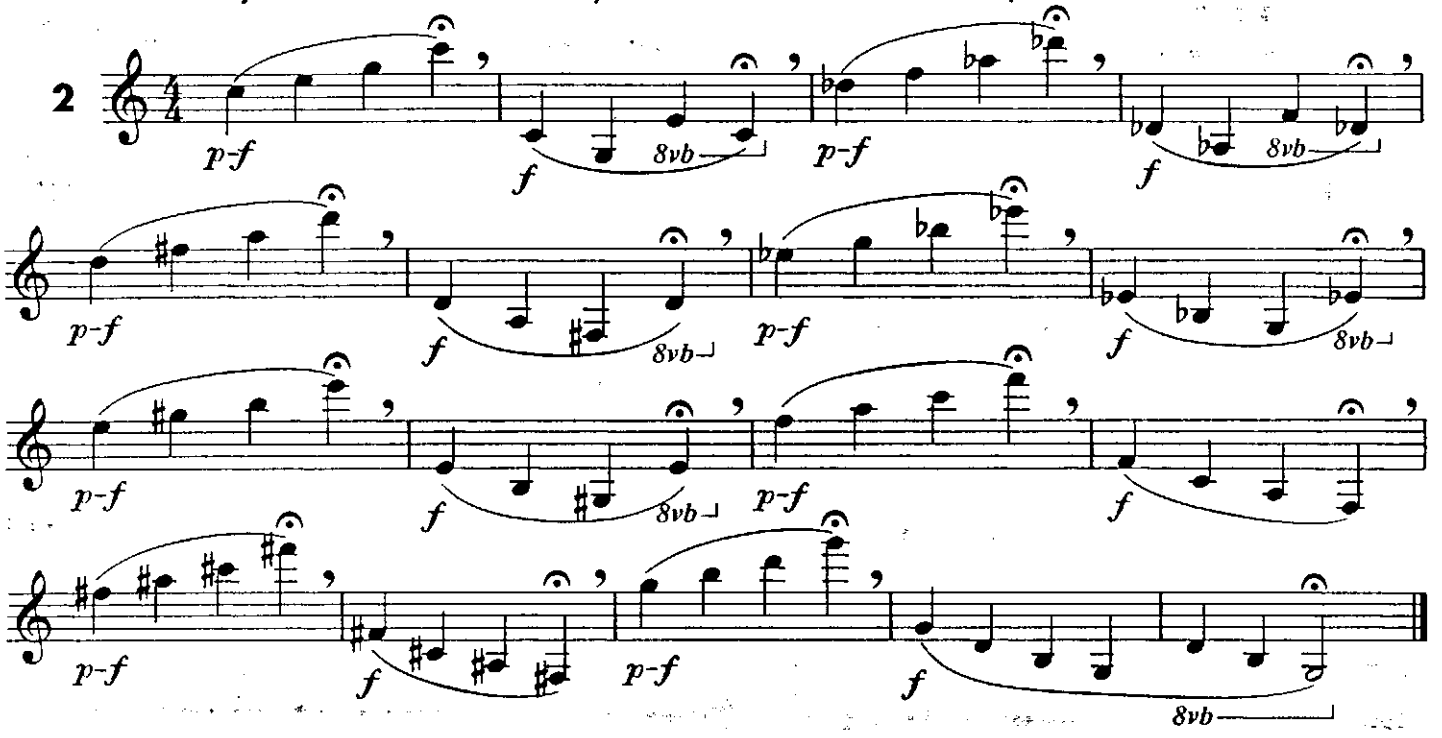
In order to obtain beneficial results without suffering unnecessary setbacks, please observe the following *pre requisites* for upper register study:

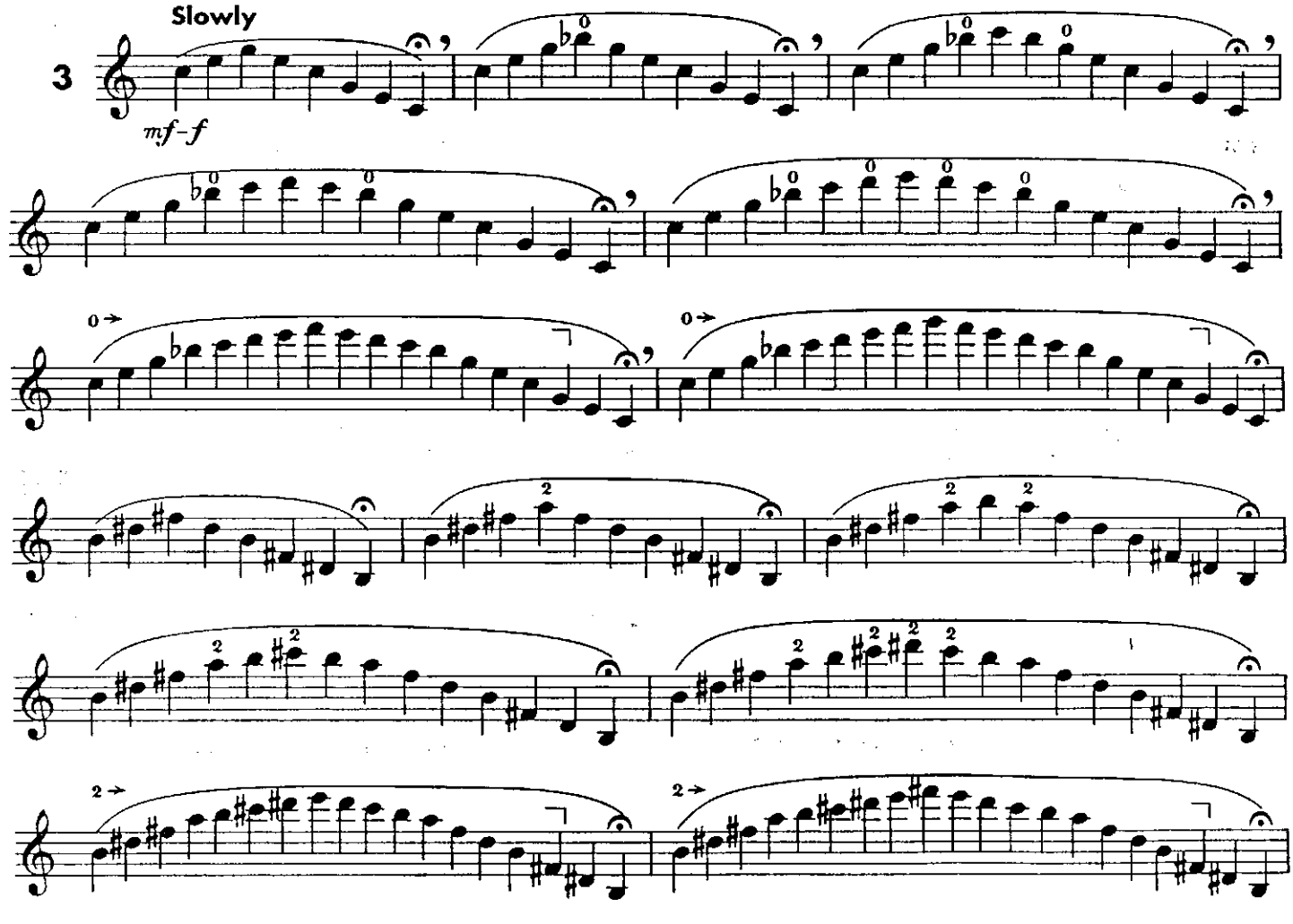
1) You must be able to play a comfortable high C.
2) You must be familiar with and able to produce pedal tones (below low F-sharp).
3) You must be able to play the half-tone bends in Exercise 1 easily.

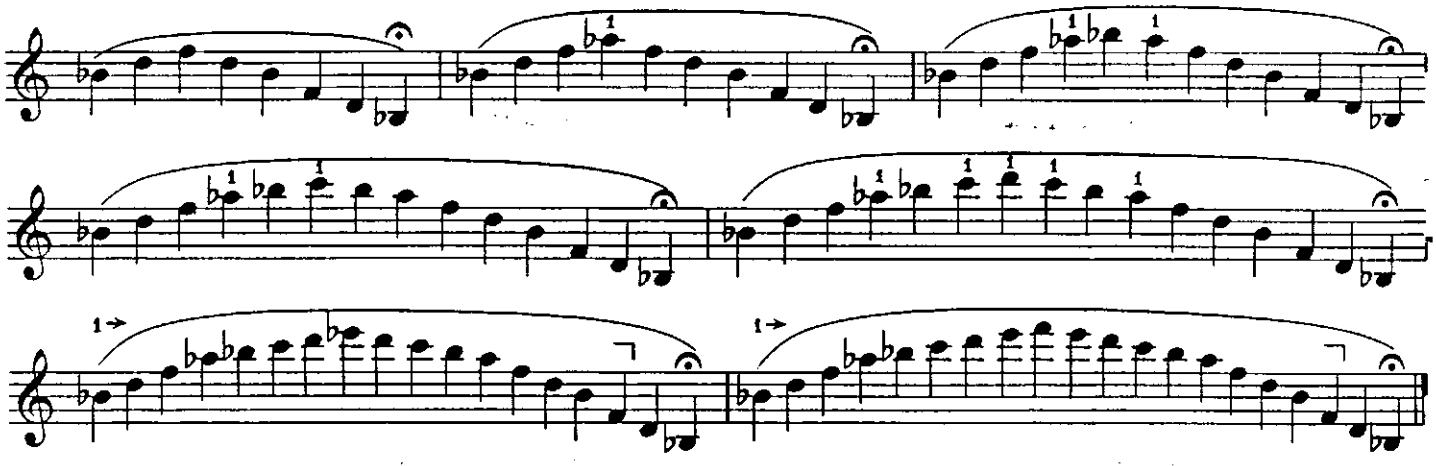
Slowly Bend (lip) to notated pitch without changing valves.



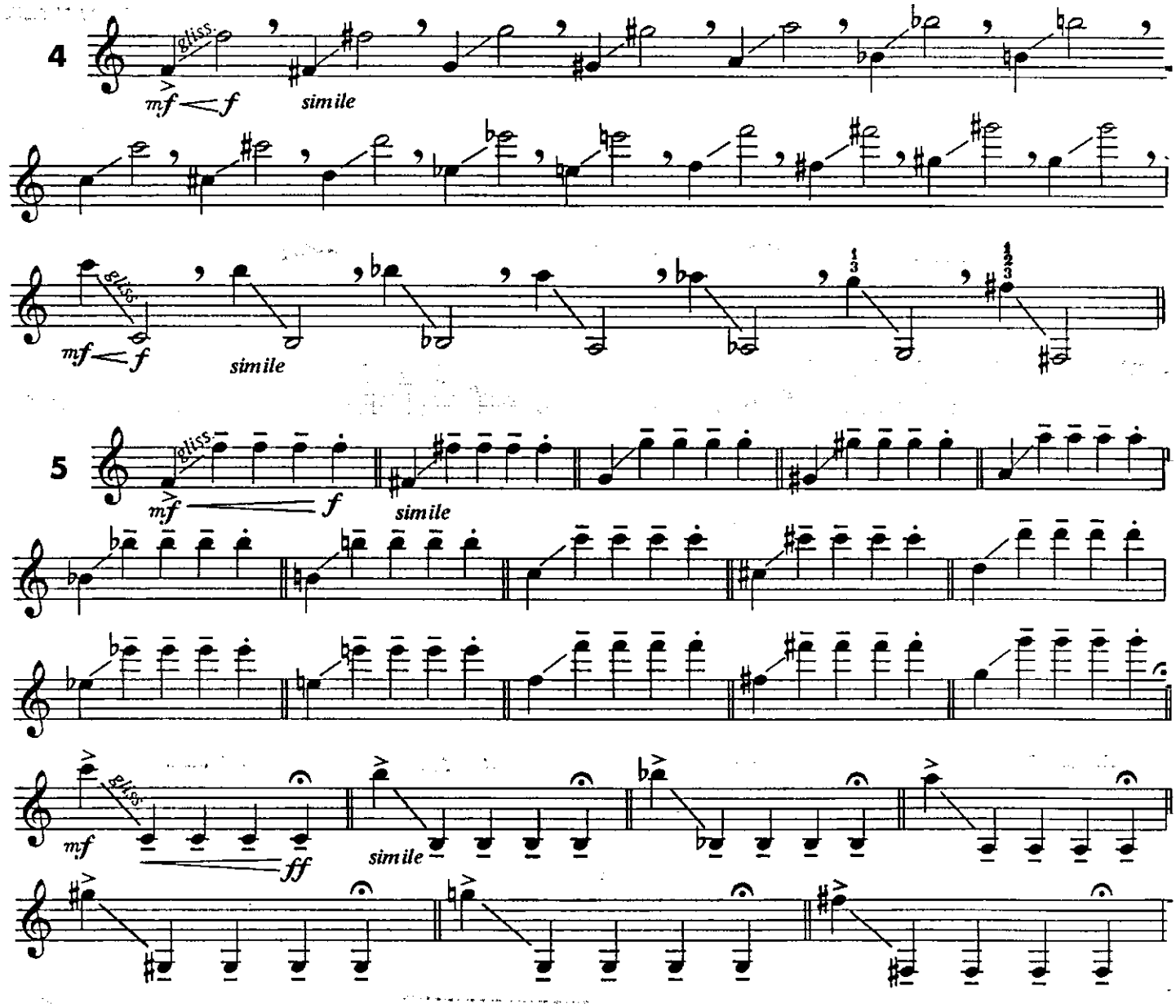
Slowly Rest wherever necessary. Do not force! Not too much pressure!

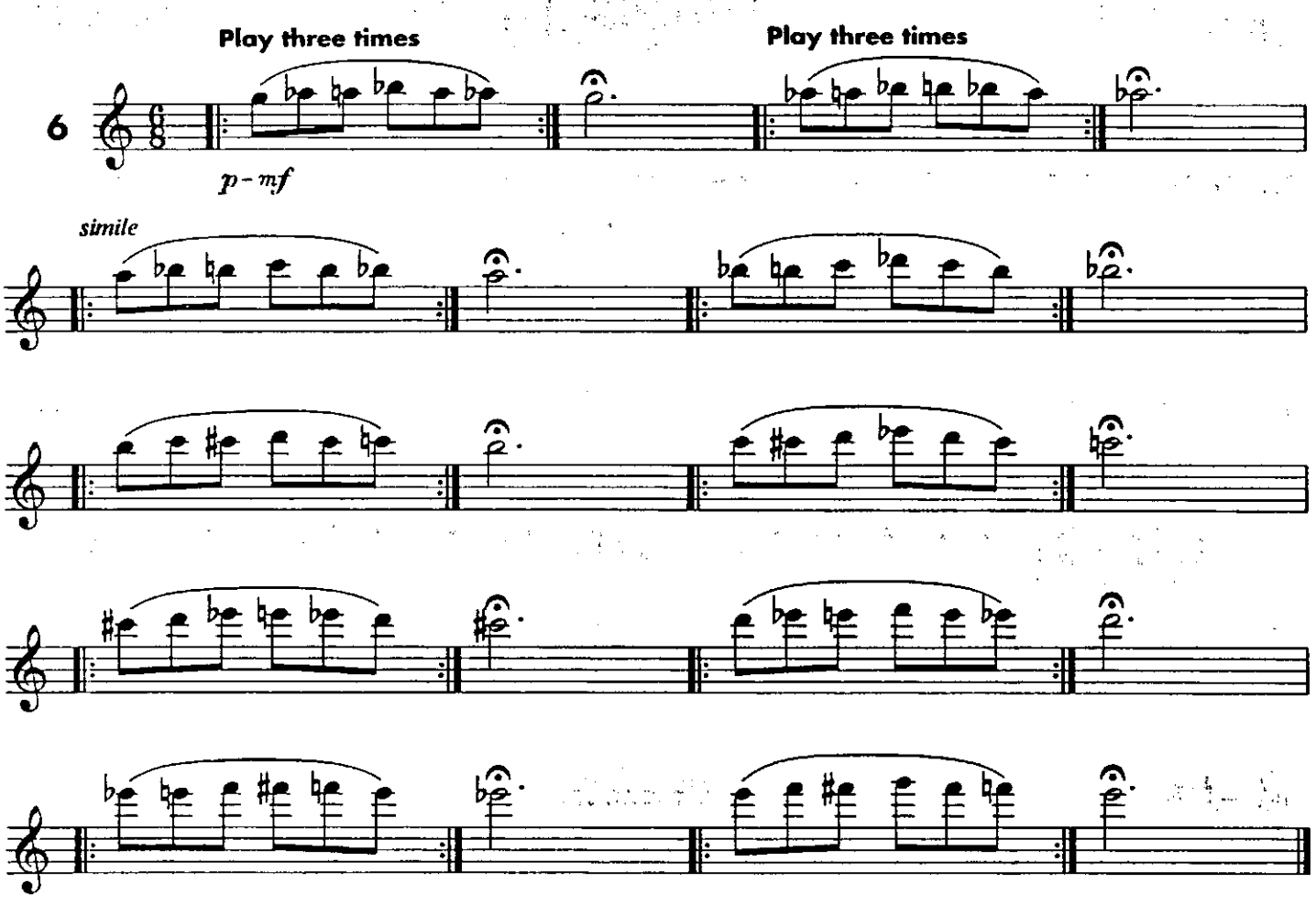




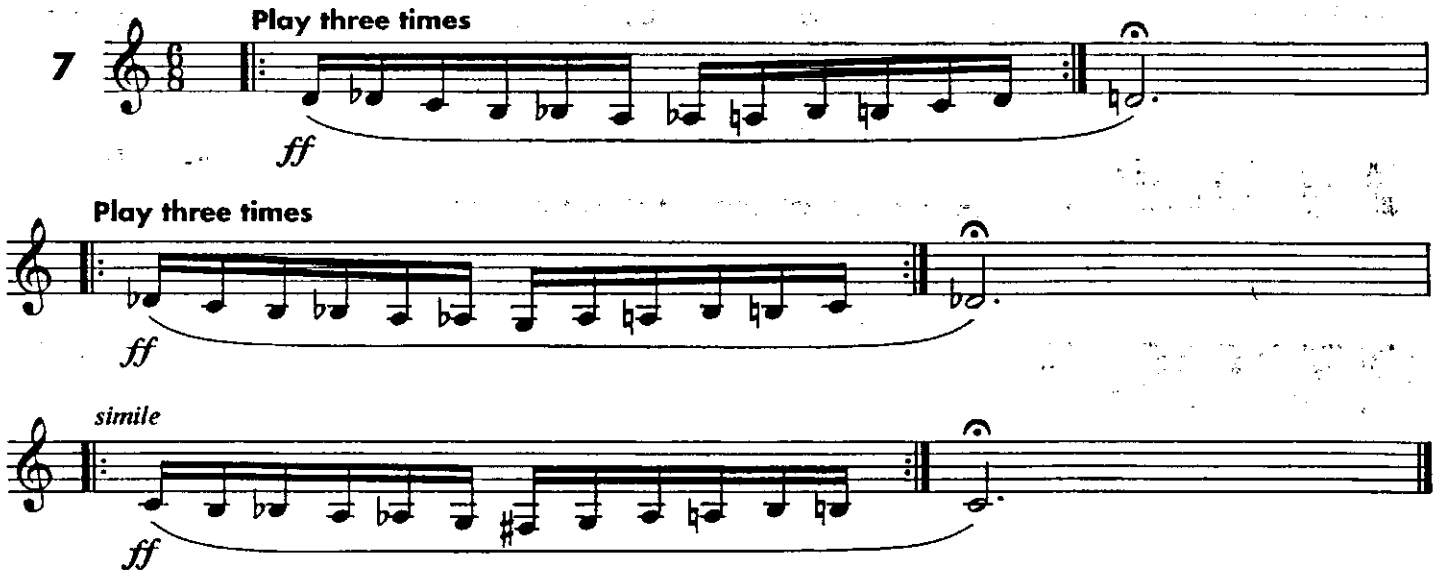


Glissando or rip smoothly, sounding all of the harmonics in the octave, no half valve. The glissando wil insure proper breath support of the upper note. Do not linger on the top note. Stop wherever necessary.

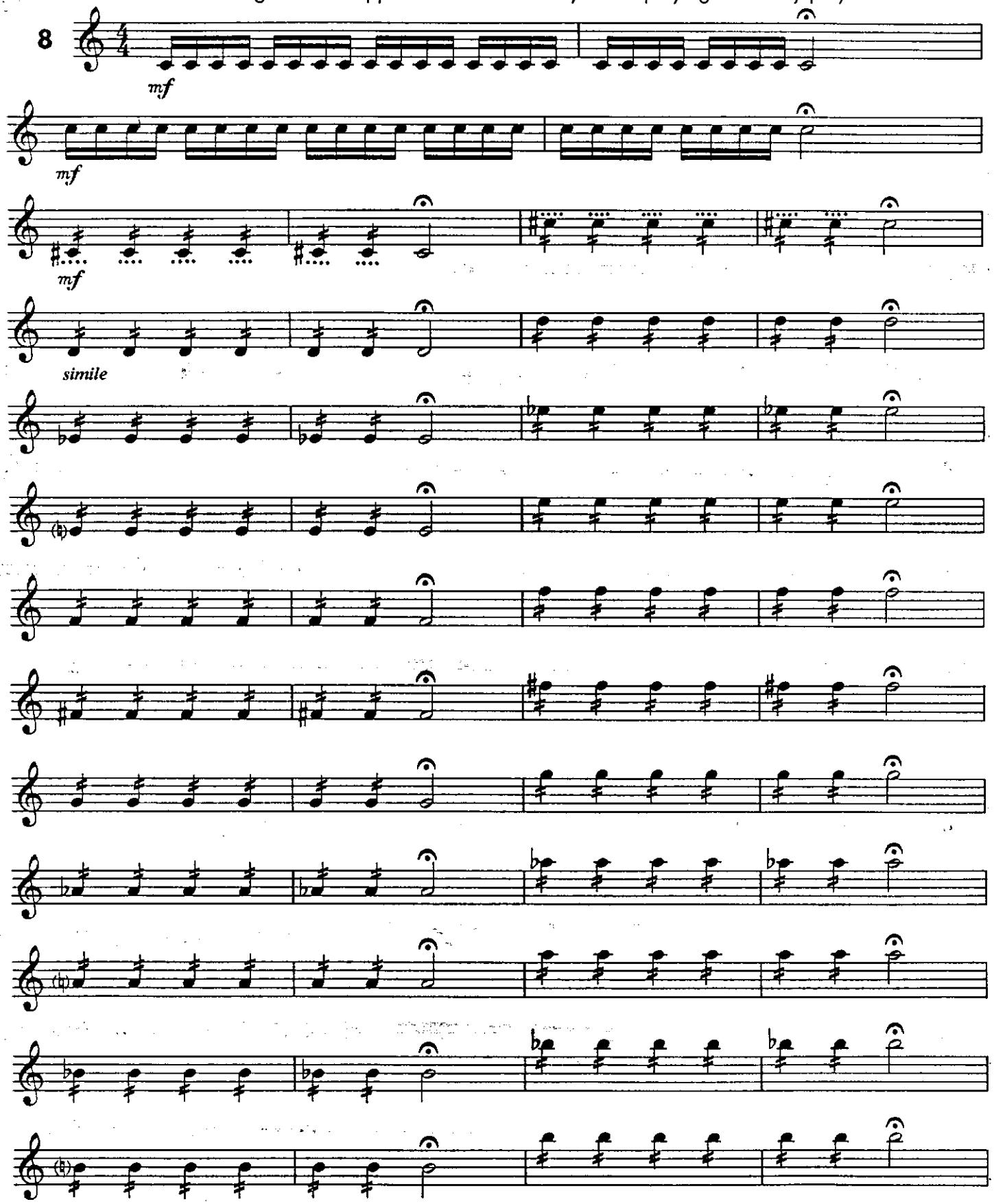


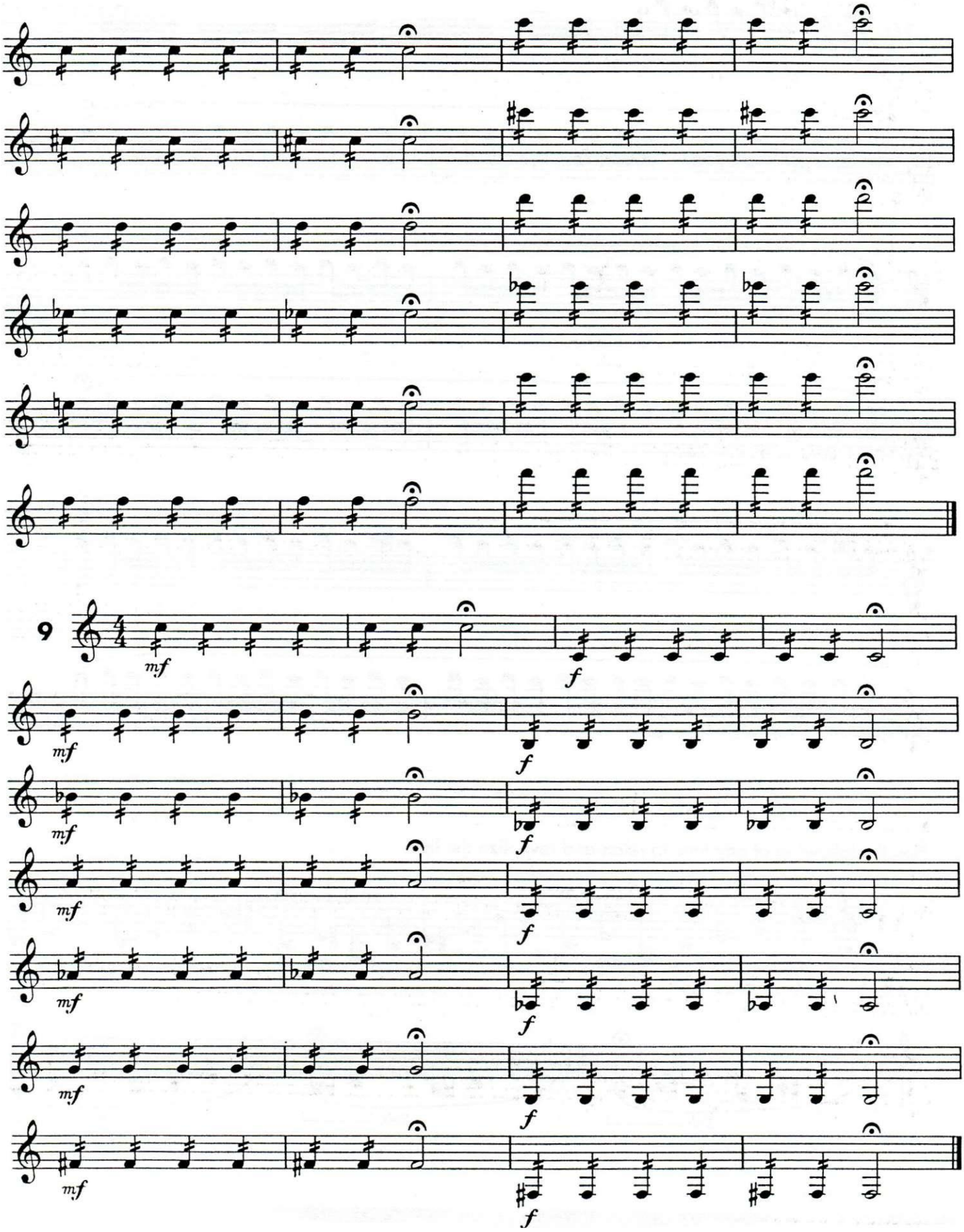


Play the following at any time to relax and revitalize the lip.



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

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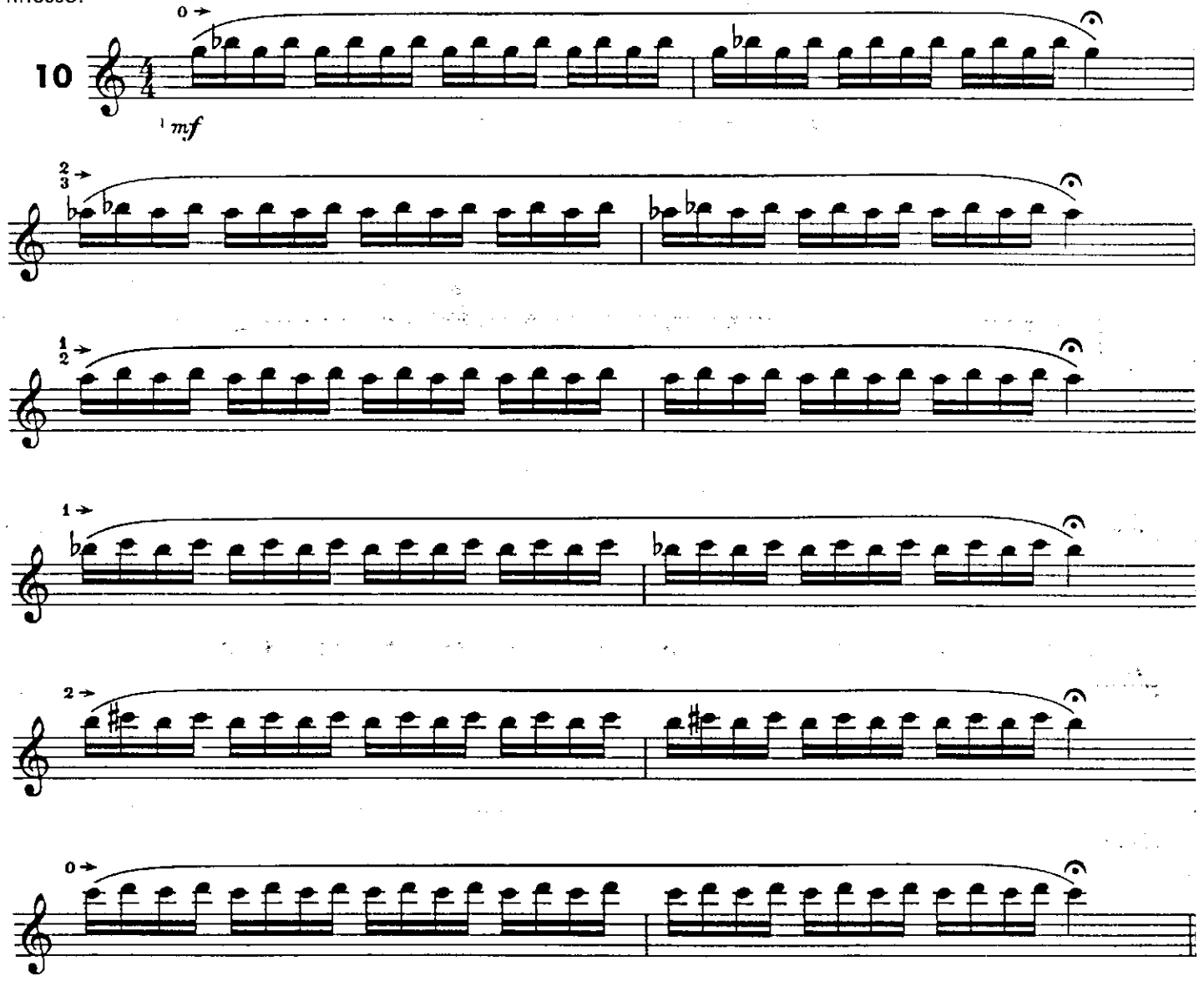
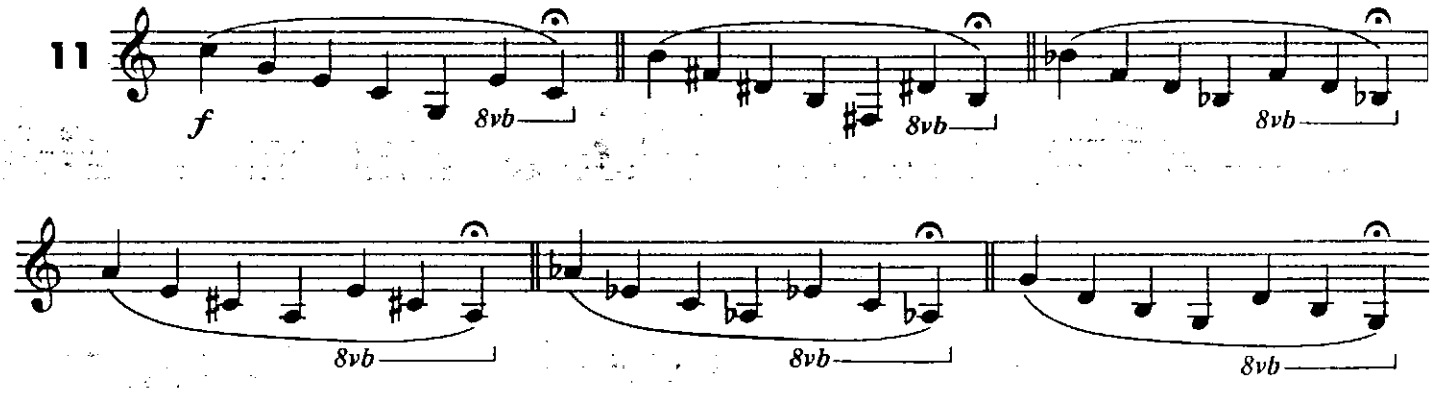
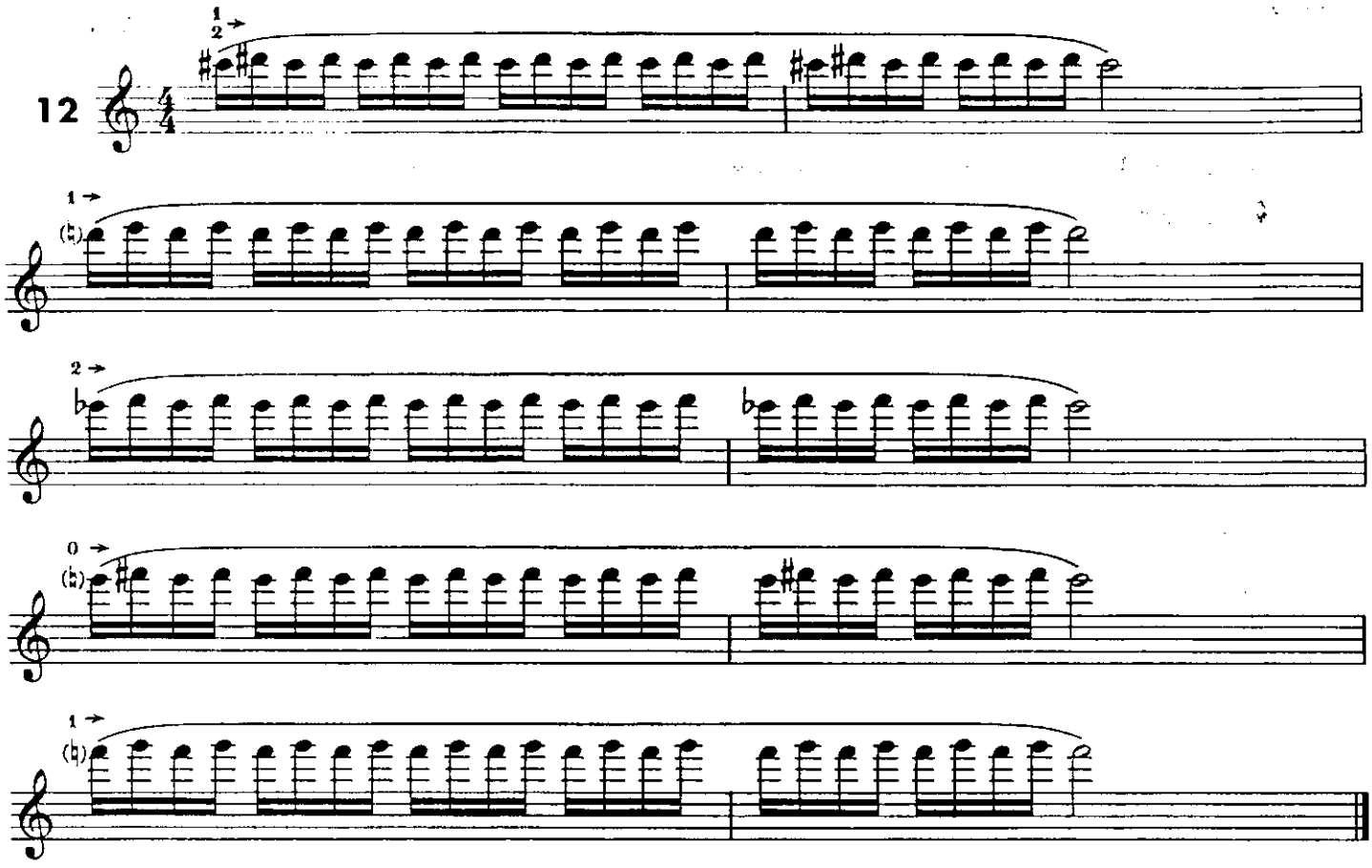
Do not use left or right-hand finger ring pressure to perform upper register lip slurs. Use air and control, i.e. finesse.

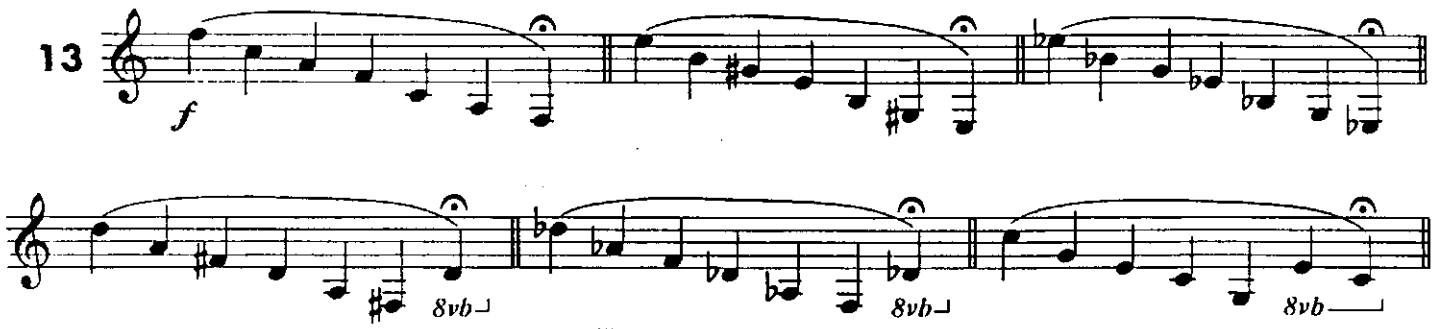


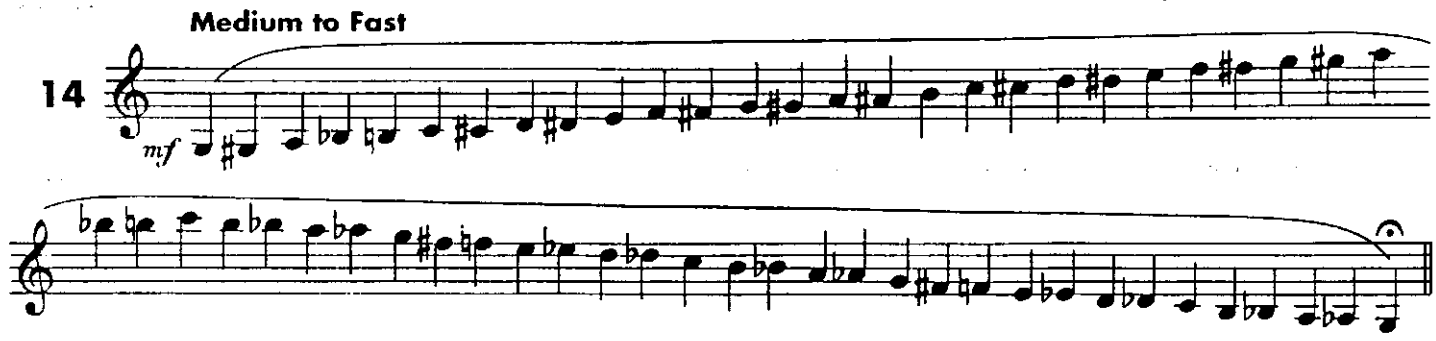
Play the following at any time to relax and revitalize the lips.

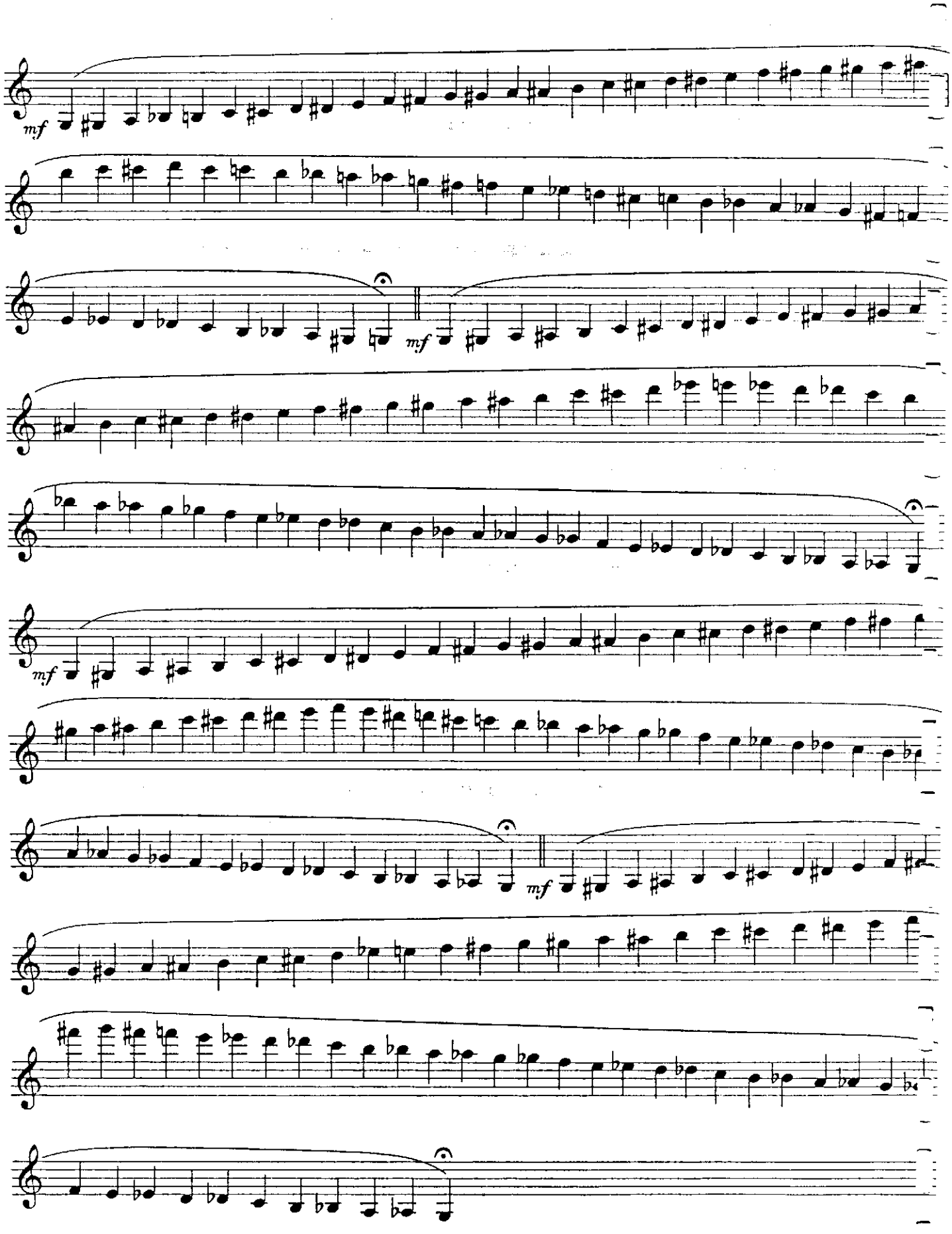




Play the pedal tones with regular fingerings.



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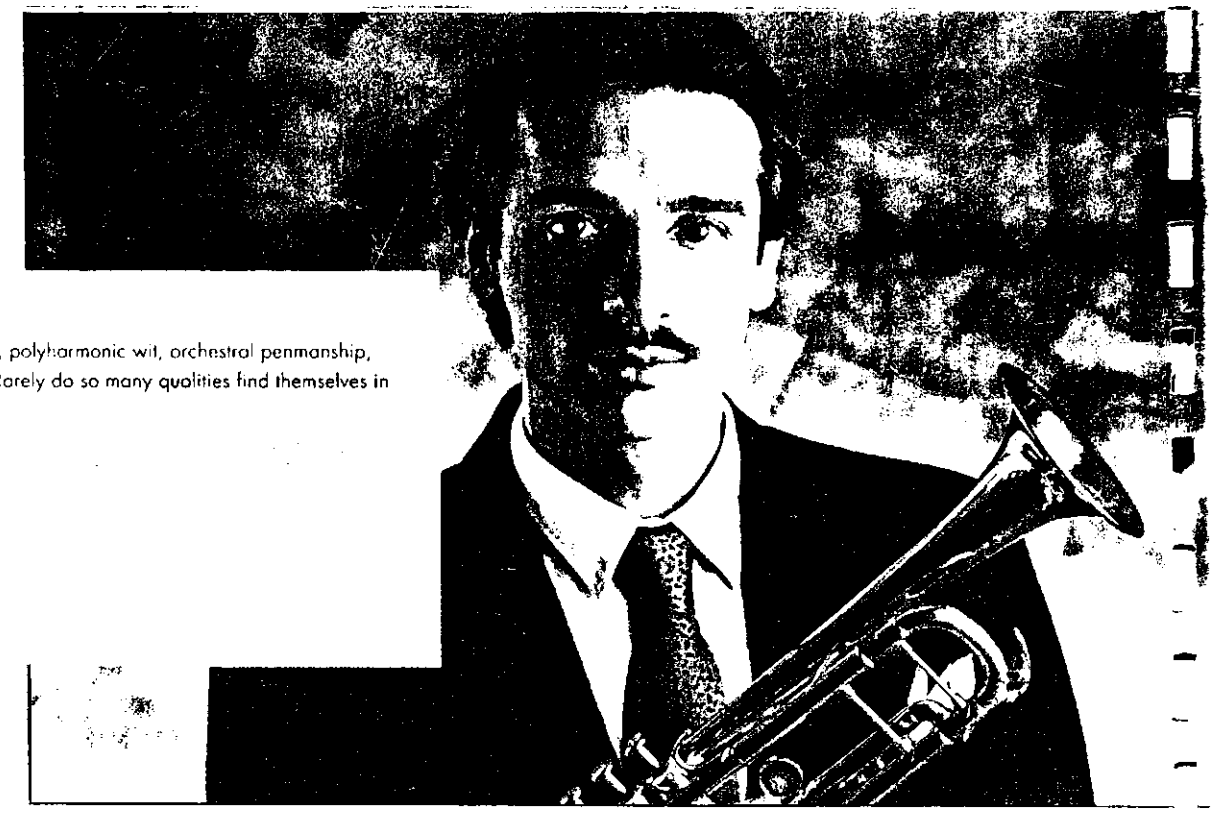

Finely tuned wind, easy control, polyharmonic wit, orchestral penmanship, punctuated spiritual warmth... Rarely do so many qualities find themselves in one musician.

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 Records, 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 Wood 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.

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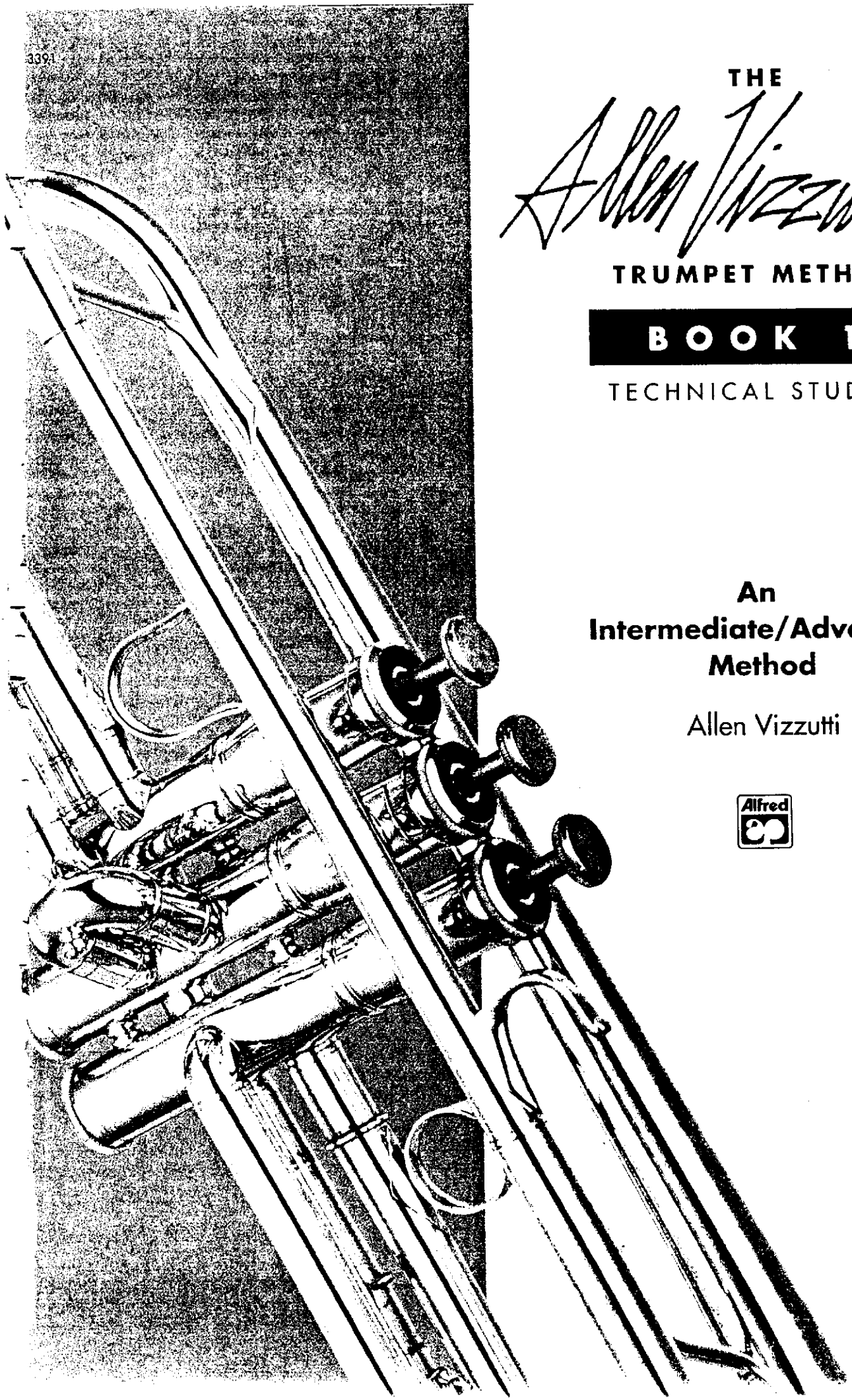

THE Allen Vizzutti TRUMPET METHOD

BOOK 1

TECHNICAL STUDIES

An Intermediate/Advanced Method

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THE Allen Vizzutti TRUMPET METHOD

BOOK 1

TECHNICAL STUDIES

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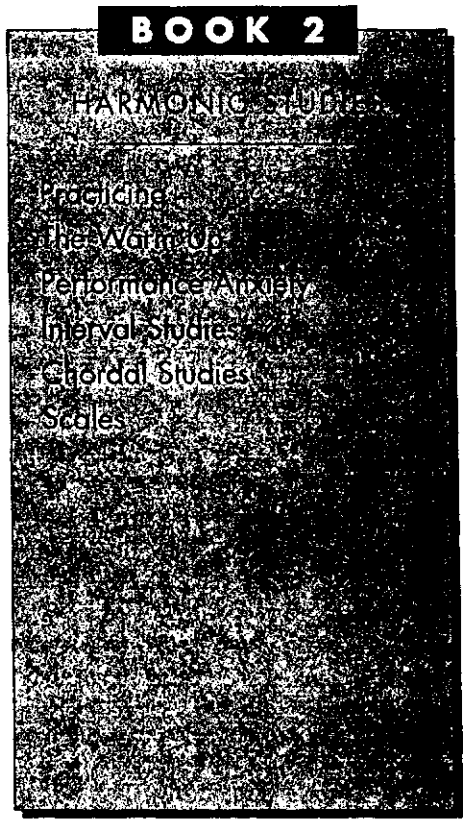

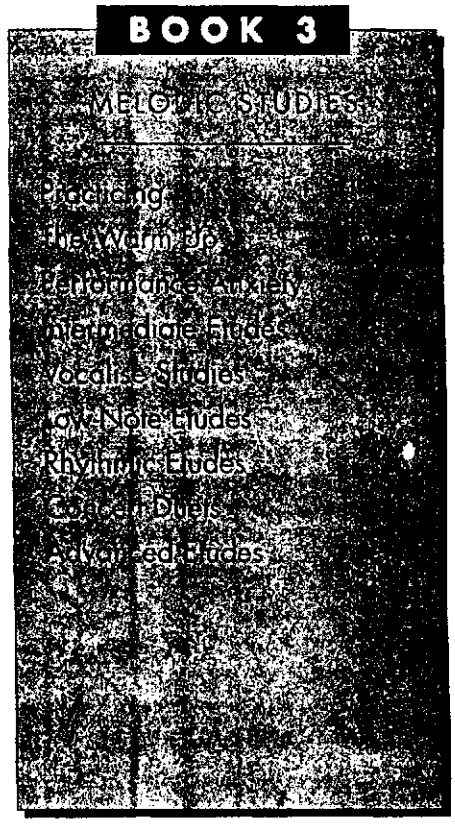

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