

FLEXUS

**TRUMPET CALISTHENICS
FOR THE MODERN IMPROVISOR**

LAURIE FRINK & JOHN MCNEIL

Flexus

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INTRODUCTION

As an improvising trumpet player, you face unique physical challenges:

- You are more often than not operating at the limits of your technical ability.
- The mouthpiece is on the lips for long periods of time, creating endurance problems.
- Emotion can take over, making you play louder and with more intensity.
- In an improvised solo there is often a dizzying array of articulations, dynamics, register changes and tone variations.

All of these conditions are difficult to duplicate when practicing.

In preparing a written piece, even a very difficult one, your body learns to accomplish the consecutive muscular demands of the piece through repetition. The improvising musician doesn't have this luxury. By definition, improvisation is spontaneous and unrehearsed. Such unrehearsed, unplanned movements can leave the body scrambling to coordinate itself, which invites extraneous motion and can exacerbate existing bad habits.

It's a fact that the content of your improvisation is determined in large part by your technique. You tend not to conceive ideas that are physically beyond you. Therefore, to expand your vocabulary, you must improve your instrumental skill.

Although you can't practice inspiration, you can prepare your body to execute what you are inspired to play. Therefore, to improvise music with a wide variety of elements, you have to practice a wide variety of techniques. As in all things musical, consistent practice is necessary for consistent performance.

FLEXUS contains a wide range of technique- and endurance-building exercises that address all of the fundamental elements necessary to play the trumpet freely and easily. It is designed to help improvisors in all musical idioms—jazz, classical and any others. FLEXUS synthesizes the teaching techniques of Laurie Frink, John McNeil and Carmine Caruso, and represents an evolution in trumpet practice that combines time-honored exercises with new and unique concepts to create a technical approach for the 21st century.

FLEXUS

To improvise effectively, the physical act of playing needs to be a conditioned reflex—freedom of expression is only possible when the physical demands of playing are under control. To this end, FLEXUS asks the student to momentarily put aside the study of music itself and instead practice the muscular movements involved in playing the instrument.

Learning comes through exposure and repetition—you expose yourself to what you want to learn and then repeat the exposure. The great brass teacher Carmine Caruso used the analogy of a baby learning to walk; the baby experiences nothing but failure in its attempts until the first successful step. It does not judge itself for its failures, but simply tries again. It is the repetition of an action *with no judgement attached* that achieves the desired result. No schedule or time frame is necessary. With enough repetition, any movement becomes a conditioned reflex.

Timing and coordination are 100% of trumpet playing. What we call coordination is just the synchronized movement of muscles *in time*. When given a consistent tempo, muscles coordinate much more easily. This results in muscular balance, which leads to greater facility and endurance. To put it another way, a balanced embouchure functions effortlessly and allows you to move freely and easily, whereas muscles that are out of balance work harder than they need to and thus get tired faster. Playing or practicing with inconsistent time also greatly reduces your accuracy—it's like trying to hit a moving target while you yourself are moving.

It is also of utmost importance to feed a steady stream of air to the lips. No matter what the physical demands—wide leaps, accents, quick movements, etc.—the air stream needs to be consistent and constantly moving to maintain good intonation and flexibility. If you don't concentrate enough on keeping steady air, the muscular movements of the embouchure and tongue can interrupt the air stream, resulting in an unfocused sound and inconsistent performance.

When undertaking a new course of study, the temptation is to abandon one's existing trumpet routine. We advise instead that new exercises be worked into a practice routine over a period of several weeks. Through performing the right exercises daily, poor habits will gradually be replaced as the muscles naturally find their most efficient balance.

PRACTICING

The studies in FLEXUS should be viewed as calisthenics and played with abandon. Because the demands are muscular rather than musical, no musical value judgements need apply. Even the etudes, though compositional in nature, should be approached as physical skill builders.

This book will often push you to the limit of your abilities or beyond. As a result, tone quality may suffer while exercises are being performed. Don't let the sound or feel of an exercise affect how it is practiced.

The Right Message

To practice efficiently, it is necessary to maintain a consistent approach and insist that the body conform to it. It's better to practice at a very slow tempo that permits playing everything in time than to attempt a faster tempo that necessitates slowing down for difficult passages. To intermittently slow down sends the message that slowing down is acceptable and that it's not necessary to acquire the skill to perform the passage in time. Conversely, if a steady tempo is maintained, the body and the subconscious are given the message that slowing down is not permitted and they need to acquire the necessary skills to perform the passage at that tempo.

Similarly, Long Setting exercises (see page 12), by not allowing multiple readjustments, give the message that the entire range of the trumpet can be played with a single embouchure set.

Timing and Subdivision

Timing is the most basic element of trumpet playing, and to develop consistent timing, the *body* needs to be involved in the timekeeping process. For all exercises in this book, tap quarter notes with one foot and use the up/down motion to mark off upbeats and downbeats. Starting each exercise with four preparatory foot taps will help ensure secure attacks.

In addition to foot tapping, the focus of the conscious attention should be on mentally subdividing each beat into sixteenth notes to help guarantee steadiness of pulse. Subdivision narrows the window in which muscular movements can take place, and makes it more likely that the proper muscles will move together. This makes everything from wide leaps to lip trills easier to execute. Practicing studies while consciously subdividing eventually results in subdivision becoming a subconscious habit. Subdivision can even help with performance anxiety by taking the focus off of execution and putting it on timing.

Singing

Learn to sing any exercise that is difficult to hear or has complex motion. This is especially advisable with octave displacement exercises. Accurately singing an exercise dramatically increases the odds of playing it correctly. In addition, material that you can sing shows up in your improvisations more easily.

FLEXUS is meant to be used as a supplement to other kinds of practice. Many of the exercises in this book are physically strenuous and are designed for practice days, not performance days. Also, play these studies at or near the beginning of a practice session when the embouchure is fresh. *NEVER* play these exercises when fatigued. Practicing on a tired embouchure invites manipulation and forms bad habits very quickly.

PRACTICING

HOW TO USE THIS BOOK

In a typical practice day, play at least one exercise from each section in the order presented, although the first exercises in one section can often be paired with the first exercises in other sections. Personal experience should help dictate the exact course followed in a given day.

Preliminary Studies

The exercises in this chapter are meant to be played in order. When Exercise One can be played comfortably, replace it with Exercise Two, then Exercise Three, etc. Only one of these exercises should be played in a single day.

Flexibility

Section One • Basic Flexibilities, pages 18 through 23

These exercises move quickly from one harmonic series to the next. Three or four daily.

Section Two • Flexando, pages 24 through 27

These exercises require a consistent, ever-moving air stream from low to high and vice versa. One or two daily.

Section Three • Advanced Flexibilities, pages 28 through 43

An assortment of more challenging flexibilities that require and develop a variety of skills. With the possible exception of the studies on pages 40 through 43, the exercises in this section should be attempted only after Sections One and Two can be played comfortably. Depending on your skill level, play several of these exercises daily.

Section Four • Interval Studies, pages 44 through 48

These exercises require slurring over consecutive fourths and fifths moving in the same direction. One or two daily.

Articulation

Section One • Slurring/Tonguing, pages 54 through 58

Maintaining the same tongue position whether slurring or tonguing over the entire harmonic series. Play every exercise in this section daily.

Section Two • Developed Scale, pages 60 through 70

Slurring and then tonguing scale fragments and/or diatonic intervals. These gradually lengthen and widen in scope, while the time in which they must be executed stays the same. Exercise Eleven is a different format, but is a useful compliment to Developed Scale exercises. Only one Developed Scale should be played in a single day, and can be combined with Exercise Eleven.

PRACTICING

Section Three • Arpeggios/Direction Changes, pages 74 through 81

A series of arpeggiated chords which begin and end with a common tone. The exercises on page 81 teach repeated rapid change in direction. Depending on your skill level, play up to six a day.

Pedal Tones

Pages 84 through 89

In addition to the preparatory exercise on page 84, play only one other study from this section in a given day.

Quick Register Changes

Section One • Consistent Intervals, pages 90 through 97

Exercises that gradually accustom the embouchure to rapid changes in register through the use of consistent intervals. Three or four daily.

Section Two • Spiders, pages 98 through 103

Expanding interval exercises built around a central tone. One or two daily.

Section Three • Chromatic Displacement, pages 106 through 117

Descending chromatics within a standing pattern. Four or five daily.

Section Four • Target Practice, pages 118 through 121

Connecting the registers by playing the same three-note figure across four octaves. Three or four daily.

Section Five • Octave Displacement, pages 122 through 129

Displacement of one note, up or down, within a melodic line in both tonal and atonal exercises. These are the most challenging studies within Quick Register Changes. Your skill level will determine the number of exercises practiced.

THINGS TO REMEMBER:

- A balanced embouchure is the result of balanced practice. Therefore, don't play the exercises from any one chapter to the exclusion of other chapters.
- The instructions for one chapter don't necessarily apply to any other chapter.
- Because everyone learns at their own pace, the decision to move on to the next exercise has to be an individual one. It's not unusual to spend a couple of months on one exercise.
- When doing strenuous exercises, rest as much as you play.
- Long Setting is only to be used where indicated.

PRELIMINARY STUDIES

The preliminary studies on pages 13 through 17 are used to stabilize the embouchure and allow it to come into focus before adding motion or other challenges. They are adapted from Carmine Caruso's original six-note exercises.

These exercises are played without removing the mouthpiece from the lips and are referred to as "Long Setting" exercises. All breaths are taken through the nose, leaving the embouchure unbroken. These exercises teach the lips to move from one note to the next *inside* the mouthpiece, and to maintain the same setting throughout the full range of the instrument. Long setting practice reduces extraneous motion when moving between registers, and automatically increases endurance and accuracy.

By practicing this way, the body learns the relative position of each note. In Exercise One, whatever adjustments are made to get from G to C have to be undone to get back down to G on the repeat, thus making the notes feel closer together. Exercise Two extends this relationship to low C, and so on.

Note: Long setting exercises are not isometric. Mouthpiece pressure and tension in the corners should be relaxed during the measure rest.

Exercise One should be played once daily for approximately two weeks before replacing it with Variation I. Likewise, continue with Variation I for two weeks before replacing it with Variation II. When you replace Exercise One with Exercise Two, follow the same timetable before moving on to the variations. As stated on page 11, the number of weeks devoted to each exercise and its variations will vary with each individual. Move on only when you can play a study easily. One of these exercises should be a part of your daily routine as long as you continue to play the trumpet.

PRELIMINARY STUDIES

REMEMBER:

1. Use four preparatory foot taps to start each exercise.
2. Subdivide each beat into sixteenth notes.
3. Feed a steady stream of air to the lips.
4. Leave the mouthpiece on for the duration of the study.

H= Breath attack

T= Tongued attack

BTN= Breathe through the nose

One ♩ = 62-72

Apply the following variations to each pitch in the above exercise.

Lip Bends

A lip bend is achieved by using the lips instead of the valves to lower the pitch. The process of bending the pitch down and then returning enables the embouchure to find the resonant center of the pitch.

PRELIMINARY STUDIES

Two

BTN

BTN

H T T H T T

sim.

Apply the following variations to each pitch in the above exercise.

Variation I

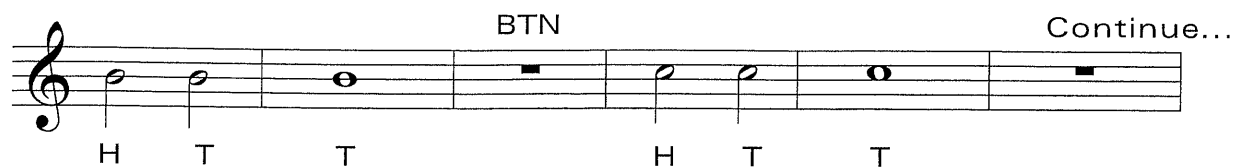
Variation II

Lip Bend

Lip Bend

PRELIMINARY STUDIES

Three

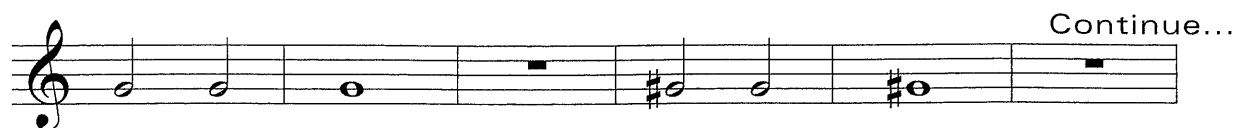


... applying the above pattern to the following pitches in order:

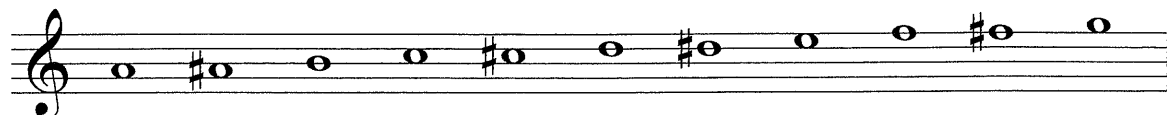


PRELIMINARY STUDIES

Five

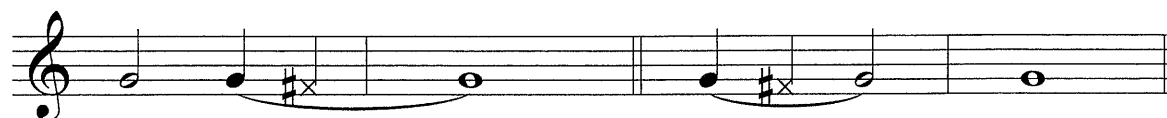


... using all of the following pitches in order:



Variation I

Variation II



Six

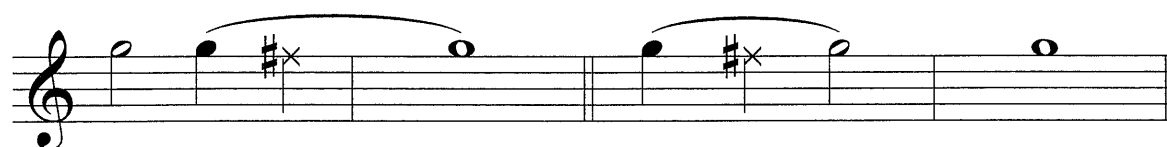


... using all of the following pitches in order:



Variation I

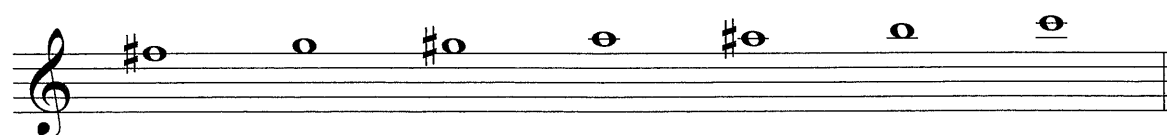
Variation II



Seven

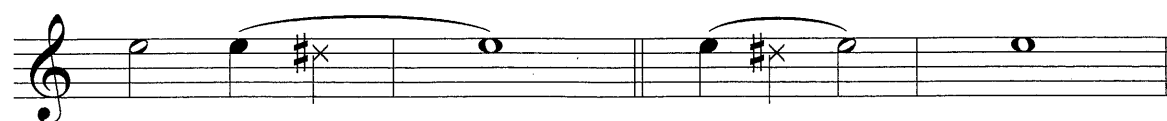


... using all of the following pitches in order:



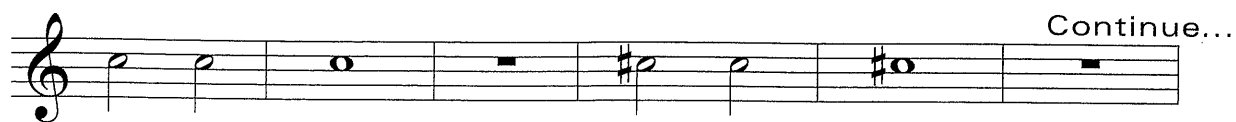
Variation I

Variation II



PRELIMINARY STUDIES

Eight

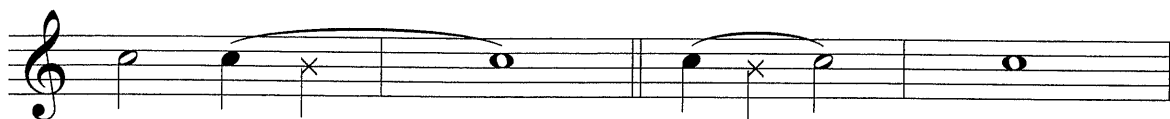


... using all of the following pitches in order:



Variation I

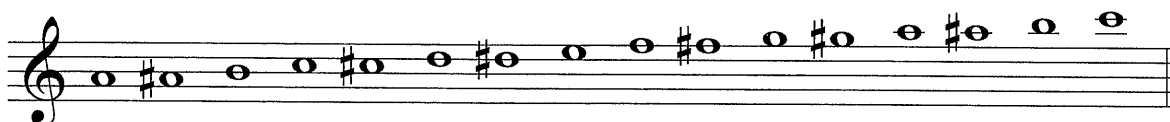
Variation II



Nine

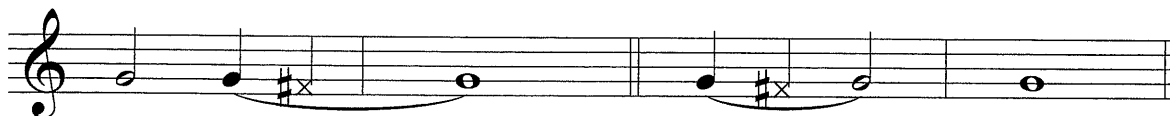


... using all of the following pitches in order:



Variation I

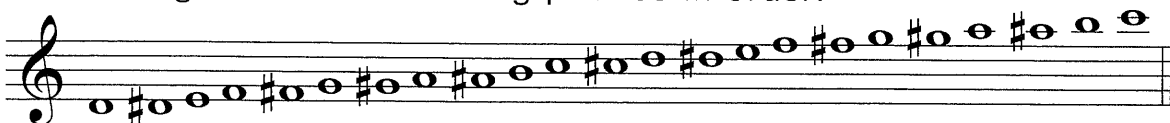
Variation II



Ten

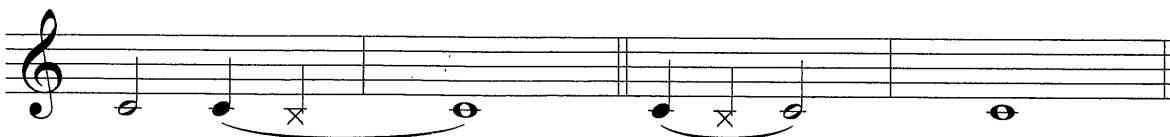


... using all of the following pitches in order:



Variation I

Variation II



FLEXIBILITY

ONE • BASIC FLEXIBILITIES

Flexibility is the most fundamental trumpet skill. Maintaining a steady airstream is necessary for good flexibility, and flexibility studies in turn develop a consistent airstream.

The flexibility studies in this book begin at a fairly advanced level. If you have not worked out the basic mechanics of lip slurs and trills, you need to do so before attempting these exercises. Leave the mouthpiece on for the duration of each two-line segment.

One



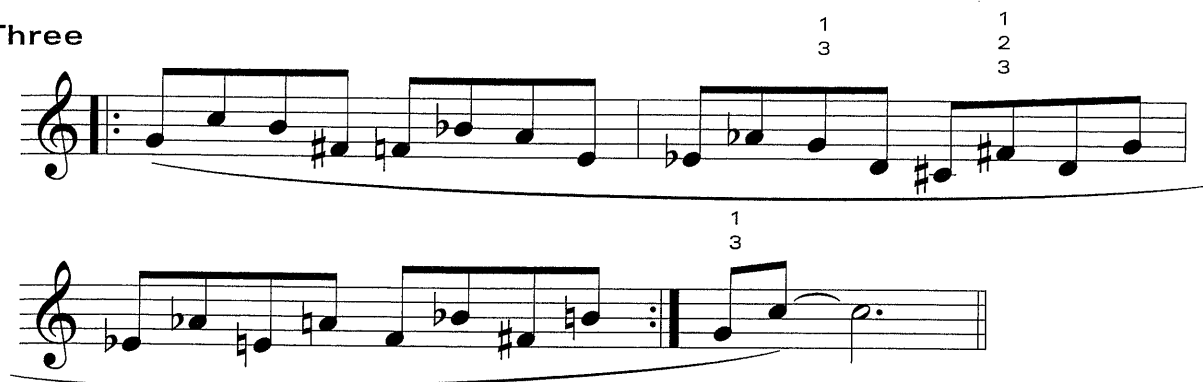
Two



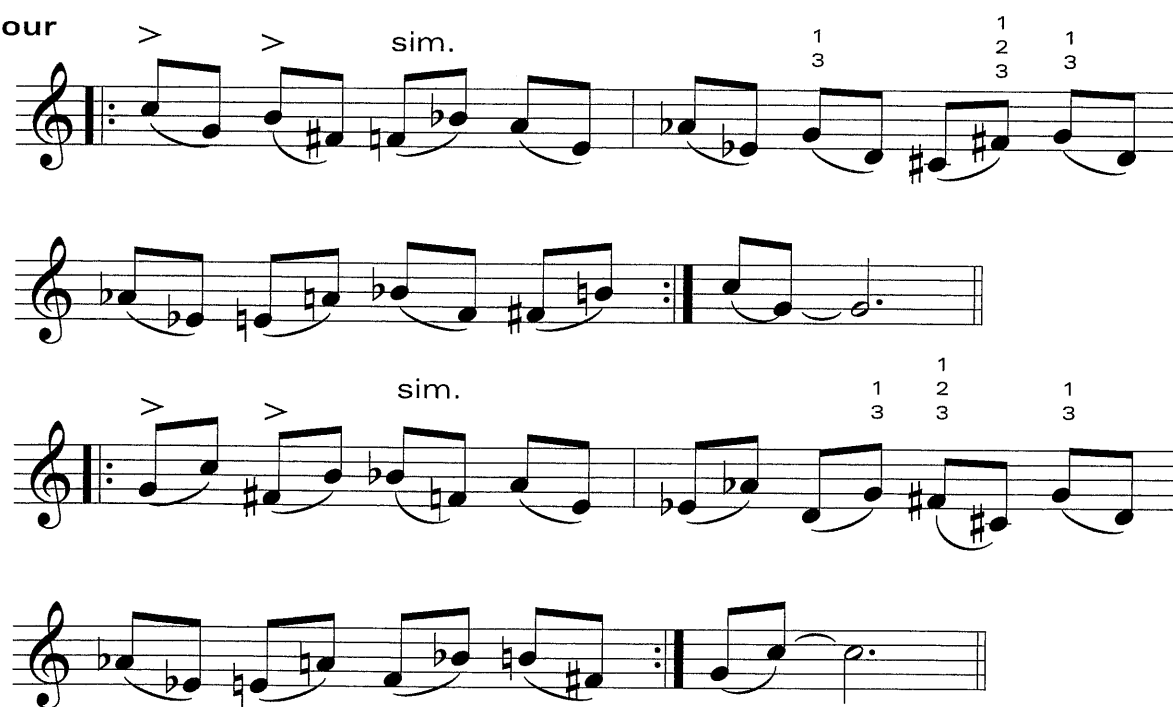
FLEXIBILITY • ONE

Leave the mouthpiece on for the duration
of each two-line segment

Three



Four



ONE • FLEXIBILITY

Leave the mouthpiece on for the duration
of each two-line segment

Five

Exercise Five consists of two staves of music. The first staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. Above the staff, fingerings are indicated: 2/3, 1/3, 1/2, and 1/3. The second staff continues the melody, with a slur over the first four measures and a fermata over the fifth. Above the staff, a 2/3 fingering is indicated.

Six

Exercise Six consists of four staves of music. The first staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. Above the staff, fingerings are indicated: 2/3, 1/3, 1/2, and 1/3. The second staff continues the melody, with a slur over the first four measures and a fermata over the fifth. Above the staff, a 2/3 fingering is indicated. The third staff contains a melodic line with a slur over the first four measures and a fermata over the fifth. Above the staff, fingerings are indicated: 2/3, 1/3, 1/2, and 1/3. The fourth staff continues the melody, with a slur over the first four measures and a fermata over the fifth. Above the staff, a 2/3 fingering is indicated.

FLEXIBILITY • ONE

Leave the mouthpiece on for the duration of each two-line segment.

Seven

1 2 2 3 1 3 1 2 1 3

Eight

sim. 1 2 2 3 1 3 1 2 1 3

sim. 1 2 2 3 1 3 1 2 1 3

ONE • FLEXIBILITY

Leave the mouthpiece on for the duration of each two-line segment.

Nine

1 2 2 3 1 3 1 2 3 1 3

Musical notation for exercise Nine, first staff. Treble clef, key of B-flat major. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 1, 2, 2, 3, 1, 3, 1, 2, 3, 1, 3. A slur covers the first six notes.

Musical notation for exercise Nine, second staff. Treble clef, key of B-flat major. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 2, 3, 1, 2. A slur covers the first six notes. The exercise ends with a repeat sign and a final note G4.

Ten

sim. 1 2 2 3 1 3 1 2 3 1 3

Musical notation for exercise Ten, first staff. Treble clef, key of B-flat major. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 1, 2, 2, 3, 1, 3, 1, 2, 3, 1, 3. A slur covers the first six notes. The exercise is marked "sim.".

Musical notation for exercise Ten, second staff. Treble clef, key of B-flat major. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 2, 3, 1, 2. A slur covers the first six notes. The exercise ends with a repeat sign and a final note G4.

Musical notation for exercise Ten, third staff. Treble clef, key of B-flat major. Notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 1, 2, 2, 3, 1, 3, 1, 2, 3, 1, 3. A slur covers the first six notes. The exercise is marked "sim.".

Musical notation for exercise Ten, fourth staff. Treble clef, key of B-flat major. Notes: Bb4, A4, G4, F4, E4, D4, C4, Bb4, A4, G4, F4, E4, D4, C4. Fingerings: 2, 3, 1, 2. A slur covers the first six notes. The exercise ends with a repeat sign and a final note G4.

FLEXIBILITY • ONE

Leave the mouthpiece on for the duration of each two-line segment.

Eleven

The exercise consists of four staves of music, each containing two-line segments. The notation is as follows:

- Staff 1:** A two-line segment starting with a repeat sign. The notes are G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, 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E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C-295, B-296, A-296, G-296, F#-296, E-296, D-296, C-296, B-297, A-297, G-297, F#-297, E-297, D-297, C-297, B-298, A-298, G-298, F#

TWO • FLEXIBILITY

TWO • FLEXANDO

The goal of these exercises is to maintain a continuous air stream from beginning to end—right through the change of direction. Aim for the final note to keep the air from stopping or faltering at the halfway point.

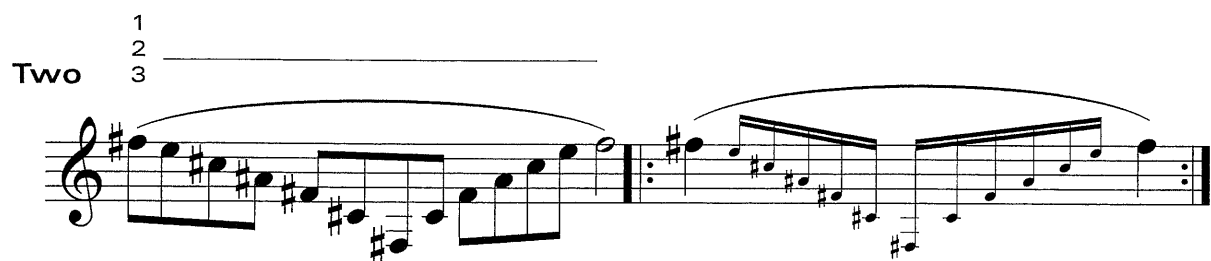
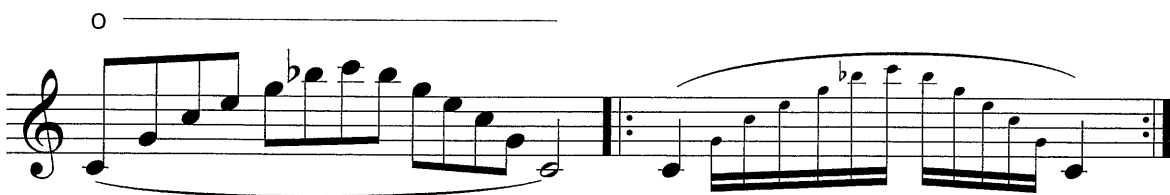
One 1 2 3 Play 2 or 3 times

1 3

2 3

1 2

FLEXIBILITY • TWO



Continue up the harmonic series as in Exercise One.

TWO • FLEXIBILITY

Three

1
2
3

Continue up the harmonic series as in Exercise One.

Four

1
2
3

Continue up the harmonic series as in Exercise One.

Five

1
2
3

Continue up the harmonic series as in Exercise One.

FLEXIBILITY • TWO

1
2
3

Six

Continue up the harmonic series as in Exercise One.

1
2
3

Seven

Continue up the harmonic series as in Exercise One.

THREE • FLEXIBILITY

THREE • ADVANCED FLEXIBILITIES

Reset after each line.

One

The image displays eight staves of musical notation, each representing a line of an exercise. Each staff begins with a repeat sign and contains four groups of eighth notes, each preceded by an accent (>) and a slur. The exercises are as follows:

- Staff 1: Treble clef, C major. Notes: C4-D4-E4, D4-E4-F4, E4-D4-C4, D4-E4-F4. Ends with a whole note C4.
- Staff 2: Treble clef, D major. Notes: D4-E4-F#4, E4-F#4-G#4, F#4-E4-D4, E4-F#4-G#4. Ends with a whole note D4.
- Staff 3: Treble clef, B-flat major. Notes: B3-C4-D4, C4-D4-E4, D4-C4-B3, E4-F4-G4. Ends with a whole note B3.
- Staff 4: Treble clef, C major. Notes: C4-D4-E4, D4-E4-F4, E4-D4-C4, D4-E4-F4. Ends with a whole note C4.
- Staff 5: Treble clef, B-flat major. Notes: B3-C4-D4, C4-D4-E4, D4-C4-B3, E4-F4-G4. Ends with a whole note B3.
- Staff 6: Treble clef, C major. Notes: C4-D4-E4, D4-E4-F4, E4-D4-C4, D4-E4-F4. Ends with a whole note C4.
- Staff 7: Treble clef, B-flat major. Notes: B3-C4-D4, C4-D4-E4, D4-C4-B3, E4-F4-G4. Ends with a whole note B3.
- Staff 8: Treble clef, B-flat major. Notes: B3-C4-D4, C4-D4-E4, D4-C4-B3, E4-F4-G4. Ends with a whole note B3.

Below the first four staves, there are fingerings: Staff 1 has '1' above the first group; Staff 2 has '1' and '2' above the first group; Staff 3 has '2' and '3' above the first group; Staff 4 has '1' and '2' above the first group. Below the last four staves, there are fingerings: Staff 5 has '1' and '3' above the first group; Staff 6 has '1', '2', and '3' above the first group; Staff 7 has '1', '2', and '3' above the first group; Staff 8 has '1', '2', and '3' above the first group.

FLEXIBILITY • THREE

Reset after each line.

Two

0

2

1

1 2

2 3

1 3

1 2 3

1 2 3

THREE • FLEXIBILITY

Reset after each line.

Three

0

2

1

1 2

2 3

1 3

1 2 3

FLEXIBILITY • THREE

The following exercises are a continuation of those on pages 18 through 22.

Leave the mouthpiece on for the duration of each two-line segment.

One



Two



THREE • FLEXIBILITY

Leave the mouthpiece on for the duration of each two-line segment.

Three

Four

FLEXIBILITY • THREE

Leave the mouthpiece on for the duration of each two-line segment.

Five

1 2 2 3 1 3 1 2 3 1 3

Six

1 2 2 3 1 3 1 2 3 1 3

2 3 1 2

1 2 2 3 1 3 1 2 3 1 3

2 3 1 2

Seven

2 3 1 3 1 2 3 1 3

2 3

THREE • FLEXIBILITY

Leave the mouthpiece on for the duration of each two-line segment.

Eight

Nine

Ten

FLEXIBILITY • THREE

Leave the mouthpiece on for the duration of each two-line segment.

Eleven

1 — 1 — 1 —
3 — 3 — 3 —

The first system of exercise Eleven consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with eighth and quarter notes, including accidentals (B-flat, A-flat, G-flat, F-sharp). The bottom staff provides a harmonic accompaniment with chords and single notes. A slur spans across both staves.

Twelve

1 — 1 — 1 —
3 — 3 — 3 —

The first system of exercise Twelve consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with eighth and quarter notes, including accidentals (B-flat, A-flat, G-flat, F-sharp). The bottom staff provides a harmonic accompaniment with chords and single notes. A slur spans across both staves.

Thirteen

1 — 1 — 1 —
3 — 3 — 3 —

The first system of exercise Thirteen consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It contains a melodic line with eighth and quarter notes, including accidentals (B-flat, A-flat, G-flat, F-sharp). The bottom staff provides a harmonic accompaniment with chords and single notes. A slur spans across both staves.

THREE • FLEXIBILITY

One of the problems faced by brass players is maintaining flexibility at loud volumes. The following exercises address this problem. First, play an entire series softly. When this can be accomplished easily, add a very pronounced crescendo/decrescendo as marked. These exercises will teach the lips to remain focused and flexible at all volumes.

One

The exercises are arranged vertically, each on a single staff. Each exercise begins with a series of eighth notes, followed by a rest, then a crescendo to a fortissimo (fff) section, and finally a decrescendo to a pianissimo (pp) section. The exercises are as follows:

- Exercise 1: Treble clef, key of C major. Notes: C4, D4, E4, F4, G4, A4, B4, C5. Dynamics: *pp*, *fff*, *pp*.
- Exercise 2: Treble clef, key of D major. Notes: D4, E4, F#4, G4, A4, B4, C5, D5. Dynamics: *pp*, *fff*, *pp*.
- Exercise 3: Treble clef, key of E major. Notes: E4, F#4, G#4, A4, B4, C5, D5, E5. Dynamics: *pp*, *fff*, *pp*.
- Exercise 4: Treble clef, key of F major. Notes: F4, G4, A4, Bb4, C5, D5, Eb5, F5. Dynamics: *pp*, *fff*, *pp*. Fingerings: 1, 2.
- Exercise 5: Treble clef, key of G major. Notes: G4, A4, B4, C5, D5, E5, F#5, G5. Dynamics: *pp*, *fff*, *pp*. Fingerings: 2, 3.
- Exercise 6: Treble clef, key of A major. Notes: A4, B4, C5, D5, E5, F#5, G5, A5. Dynamics: *pp*, *fff*, *pp*. Fingerings: 1, 3.
- Exercise 7: Treble clef, key of B major. Notes: B4, C5, D5, E5, F#5, G5, A5, B5. Dynamics: *pp*, *fff*, *pp*. Fingerings: 1, 2, 3.

FLEXIBILITY • THREE

Two

The exercise consists of seven staves, each featuring a slur over a series of eighth notes followed by a rest, then a measure with a fermata, and finally a measure with a fermata. The dynamics are *fff* at the beginning, *pp* in the middle, and *fff* at the end. The fingerings are indicated by numbers 1, 2, and 3.

- Staff 1: Slur over eighth notes, then a measure with a fermata, then a measure with a fermata. Dynamics: *fff*, *pp*, *fff*.
- Staff 2: Slur over eighth notes, then a measure with a fermata, then a measure with a fermata. Dynamics: *fff*, *pp*, *fff*.
- Staff 3: Slur over eighth notes, then a measure with a fermata, then a measure with a fermata. Dynamics: *fff*, *pp*, *fff*.
- Staff 4: Slur over eighth notes, then a measure with a fermata, then a measure with a fermata. Dynamics: *fff*, *pp*, *fff*. Fingerings: 1, 2.
- Staff 5: Slur over eighth notes, then a measure with a fermata, then a measure with a fermata. Dynamics: *fff*, *pp*, *fff*. Fingerings: 2, 3.
- Staff 6: Slur over eighth notes, then a measure with a fermata, then a measure with a fermata. Dynamics: *fff*, *pp*, *fff*. Fingerings: 1, 3.
- Staff 7: Slur over eighth notes, then a measure with a fermata, then a measure with a fermata. Dynamics: *fff*, *pp*, *fff*. Fingerings: 1, 2, 3.

THREE • FLEXIBILITY

Three

0

2

1

1 2

2 3

1 3

1 2 3

pp *fff* *pp*

pp *fff* *pp*

pp *fff* *pp*

pp *fff* *pp*

pp *fff* *pp*

pp *fff* *pp*

pp *fff* *pp*

FLEXIBILITY • THREE

Four

0

fff *pp* *fff*

2

fff *pp* *fff*

1

fff *pp* *fff*

1
2

fff *pp* *fff*

2
3

fff *pp* *fff*

1
3

fff *pp* *fff*

1
2
3

fff *pp* *fff*

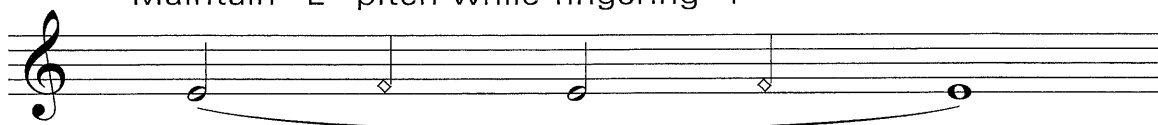
THREE • FLEXIBILITY

These exercises involve two complimentary skills: 1) maintaining a pitch while moving the valves and 2) moving the pitch without using the valves. Practicing the material in this section will dramatically increase your flexibility in a very short time.

Begin by playing Exercises One and Seven several times each. When these can be played comfortably, add Exercises Two and Eight, then Three and Nine, etc. Eventually, exercises 14 through 23 should form a daily routine, with earlier exercises reviewed from time to time.

One

Maintain "E" pitch while fingering "F"



Two

Maintain "E" pitch throughout



Three



Four

Maintain "A" pitch throughout



Five

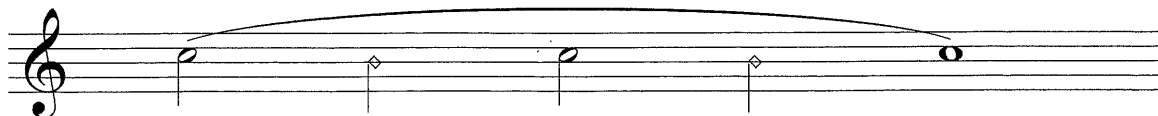


Six



Seven

Lip Bend



FLEXIBILITY • THREE

Eight



Nine



Ten



Eleven



Twelve

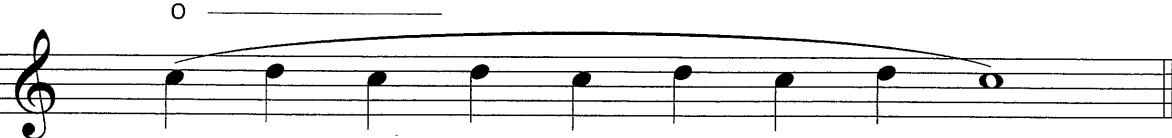


Thirteen



The following exercises are more advanced and require you to have mastered One through Thirteen.

Fourteen



Fifteen



As soon as Fourteen and Fifteen can be attempted, they should be played every day.

THREE • FLEXIBILITY

Sixteen



Seventeen



Eighteen



Combine 19 through 23 with 14 and 15

Nineteen



Twenty



Twenty1



Twenty2



Twenty3



FLEXIBILITY • THREE

One

Finger E \flat major, but play D major



FOUR • FLEXIBILITY

FOUR • INTERVAL STUDIES

The following exercises accustom you to slurring over consecutive fourths and fifths. Play each line several times without stopping. Try to maintain a steady airflow throughout.

One

The image displays six staves of musical notation, each representing a different interval study. Each staff begins with a treble clef and a repeat sign. The notes are connected by a slur, indicating they should be played continuously. The notes are as follows:

- Staff 1: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6.
- Staff 2: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6.
- Staff 3: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6.
- Staff 4: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6.
- Staff 5: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6.
- Staff 6: C4, D4, E4, F#4, G4, A4, Bb4, C5, D5, E5, F#5, G5, A5, Bb5, C6.

FLEXIBILITY • FOUR

Two

The image displays six staves of musical notation, each featuring a treble clef and a repeat sign at the beginning. The notation is written in a single melodic line across the staves. The first staff begins with a quarter note on G4, followed by a half note on A4, a quarter note on B4, and a half note on C5. The second staff begins with a quarter note on D5, followed by a half note on E5, a quarter note on F5, and a half note on G5. The third staff begins with a quarter note on A5, followed by a half note on B5, a quarter note on C6, and a half note on D6. The fourth staff begins with a quarter note on E6, followed by a half note on F6, a quarter note on G6, and a half note on A6. The fifth staff begins with a quarter note on B6, followed by a half note on C7, a quarter note on D7, and a half note on E7. The sixth staff begins with a quarter note on F7, followed by a half note on G7, a quarter note on A7, and a half note on B7. Each staff concludes with a double bar line and a repeat sign. The notation is written in a single melodic line across the staves.

FOUR • FLEXIBILITY

Three

The image displays six staves of musical notation, each representing a different fingering or breath control exercise. Each staff begins with a treble clef and a repeat sign. The notes are written in a sequence that typically spans two octaves, often using a mix of eighth and sixteenth notes. A slur is placed under the first measure of each staff. The exercises conclude with a double bar line and a final note, which is often a whole note or a half note. The notes are written in a sequence that typically spans two octaves, often using a mix of eighth and sixteenth notes. The exercises conclude with a double bar line and a final note, which is often a whole note or a half note.

FLEXIBILITY • FOUR

Four

The image displays six staves of musical notation, each featuring a treble clef and a repeat sign at the beginning. The notation is written in a single melodic line across the staves. The first staff begins with a quarter note on G4, followed by eighth notes on A4, Bb4, and C5, then a quarter note on D5, and a half note on E5. The second staff begins with a quarter note on F#4, followed by eighth notes on G#4, A#4, and B5, then a quarter note on C6, and a half note on D6. The third staff begins with a quarter note on E5, followed by eighth notes on F#5, G#5, and A6, then a quarter note on B6, and a half note on C7. The fourth staff begins with a quarter note on D6, followed by eighth notes on E6, F#6, and G#6, then a quarter note on A6, and a half note on B6. The fifth staff begins with a quarter note on A6, followed by eighth notes on B6, C7, and D7, then a quarter note on E7, and a half note on F#7. The sixth staff begins with a quarter note on F#7, followed by eighth notes on G#7, A7, and B7, then a quarter note on C8, and a half note on D8. Each staff concludes with a double bar line and a final note on a ledger line below the staff, indicating a sustained or repeated note.

FOUR • FLEXIBILITY

Five

The image displays five musical staves, each containing a sequence of notes connected by a slur, indicating a continuous exercise. Each staff begins with a repeat sign (:|) and ends with a double bar line followed by a repeat sign (:|). The notes are primarily eighth and quarter notes, with some half notes. The staves are arranged vertically, and each staff has a unique sequence of notes and accidentals (sharps, flats, and naturals) to provide a variety of fingerings and articulation challenges. The first staff starts with a C4 and ends with a C5. The second staff starts with a B3 and ends with a B4. The third staff starts with a B3 and ends with a B4. The fourth staff starts with a B3 and ends with a B4. The fifth staff starts with a B3 and ends with a B4.

ETUDE • FLEXIBILITY

ETUDE ONE

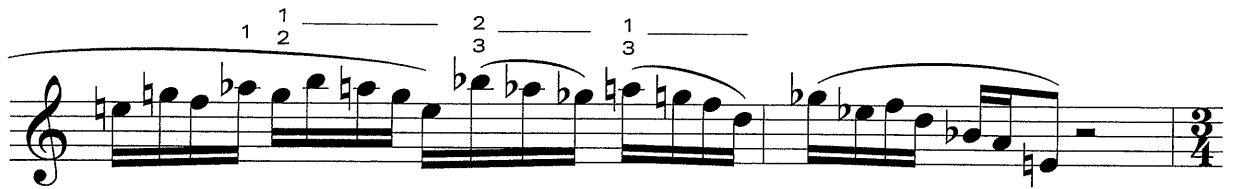
The musical score for "ETUDE ONE" consists of ten staves of music, primarily in treble clef. The time signatures vary throughout the piece: 4/4, 3/4, 4/4, 3/4, 4/4, 6/8, 4/4, 3/4, 4/4, and 3/4. The music is characterized by complex rhythmic patterns, including triplets and sixteenth notes, and a variety of fingerings indicated by numbers 1, 2, and 3 above the notes. The key signature is mostly natural, with some flats and sharps appearing throughout. The piece concludes with a final whole note chord on the tenth staff.

ETUDE • FLEXIBILITY

ETUDE TWO

The musical score for "Etude Two" consists of six staves of music, primarily in 3/4 time. The first staff features a continuous eighth-note pattern with fingerings 1-2 and 1-2 indicated above. The second staff includes a "Lip Trill" exercise with wavy lines above the notes, followed by triplet exercises marked with a "3". The third staff continues with triplet exercises and a change in time signature to 2/4, with fingerings 2-3 and 1-2 indicated. The fourth staff shows a complex eighth-note pattern with fingerings 1-2-3 and 1-2-3. The fifth staff features a sequence of eighth notes with fingerings 1-2 and 1-3, followed by a seven-note scale marked with a "7". The sixth staff concludes the piece with a final eighth-note pattern and a 4/4 time signature change.

ETUDE • FLEXIBILITY



7

ETUDE • FLEXIBILITY

ETUDE THREE

$\text{♩} = 80$

The musical score for Etude Three consists of seven staves of music. The first staff is in 4/4 time, marked *mf*, and includes a tempo marking of $\text{♩} = 80$. It features a series of eighth and sixteenth notes with slurs and fingerings (1, 2, 3). The second staff continues in 4/4 time, marked *f*, with slurs and fingerings. The third staff is in 4/4 time, marked *mf*, and includes a *sim.* (simile) marking. The fourth staff is in 4/4 time, marked *mp*, and includes a *sim.* marking. The fifth staff is in 4/4 time, marked *mf*, and includes a *sim.* marking. The sixth staff is in 4/4 time, marked *mp*, and includes a *sim.* marking. The seventh staff is in 4/4 time, marked *f*, and includes a *sim.* marking. The score includes various time signatures (4/4, 3/4, 2/4) and dynamics (*mf*, *f*, *mp*, *p*). It also features slurs, fingerings (1, 2, 3), and articulations like accents and staccato.

ETUDE • FLEXIBILITY

A musical score for a single melodic line in treble clef. The piece is in 4/4 time and consists of five staves. The key signature has one sharp (F#). The score includes various musical notations: eighth and sixteenth notes, rests, and dynamic markings. The first staff begins with a mezzo-piano (*mp*) dynamic and ends with a crescendo leading to a mezzo-forte (*mf*) and then a forte (*f*) dynamic. The second staff continues the melodic line with slurs. The third staff features a change in time signature to 2/4 at the end. The fourth staff returns to 4/4 and includes a staccato (*v*) marking and a crescendo. The fifth staff concludes with a fortissimo (*ff*) dynamic and a final flourish.

ARTICULATION

ONE • SLURRING/TONGUING

Trumpet players usually play more efficiently when slurring—the airstream is uninterrupted and there are fewer moving parts to coordinate. The tendency of many players is to have one tongue position and airstream for slurring and another for tonguing—in effect two completely different approaches to playing the trumpet. The exercises in this section are designed to develop a unified approach by juxtaposing slurring and tonguing. The slurred notes coordinate the action of lips and air. Then, while the pitch-producing motion continues, the tongue is added. The goal is to keep the identical setup and feel when slurring or tonguing.

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Sometimes use legato tonguing, sometimes staccato.

One

The musical exercises are presented in four staves, each with a treble clef and a key signature of one flat (B-flat).

- Staff 1:** Labeled '1' and '3' at the beginning. It contains a slurred eighth-note scale ascending from B-flat to G. Above the final four notes, there are four dots, each with a horizontal line underneath, followed by the abbreviation 'sim.'. The staff ends with a double bar line and a repeat sign.
- Staff 2:** Labeled 'BTN' at the end. It contains a slurred eighth-note scale ascending from B-flat to G, followed by a whole rest.
- Staff 3:** Labeled '2' and '3' at the beginning. It contains a slurred eighth-note scale ascending from B-flat to G. The staff ends with a double bar line and a repeat sign.
- Staff 4:** Labeled 'BTN' at the end. It contains a slurred eighth-note scale ascending from B-flat to G, followed by a whole rest.

ARTICULATION • ONE

1
2

BTN

BTN

BTN

BTN

The image displays eight staves of musical notation for a piano exercise titled "ARTICULATION • ONE". Each staff begins with a treble clef and a key signature of one sharp (F#). The first staff includes a fingering diagram with a horizontal line above the staff, labeled "1" and "2". The notation consists of eighth-note runs, often grouped with slurs, and concludes with a double bar line and a repeat sign (⌋). The second, fourth, sixth, and eighth staves end with a whole note and the label "BTN". The third, fifth, and seventh staves end with a double bar line and a repeat sign (⌋). The eighth staff ends with a whole note.

ONE • ARTICULATION

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Sometimes use legato tonguing, sometimes staccato.

Two

Musical exercise for 'Two' articulation. The exercise consists of four staves of music. The first staff begins with a slur over a series of eighth notes, followed by a dotted line with four dots and the word 'sim.' (similiter). The second staff continues the pattern with a slur and a fingering '1 2' above it. The third staff shows a slur with a fingering '2 3' above it. The fourth staff concludes with a slur and a fingering '1 2 3' above it, ending with a whole note G#.

Three

Musical exercise for 'Three' articulation. The exercise consists of four staves of music. The first staff begins with a slur over a series of eighth notes, followed by a dotted line with four dots and the word 'sim.' (similiter). The second staff continues the pattern with a slur and a fingering '1 2' above it. The third staff shows a slur with a fingering '2 3' above it. The fourth staff concludes with a slur and a fingering '1 2 3' above it, ending with a whole note G#.

ARTICULATION • ONE

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Sometimes use legato tonguing, sometimes staccato.

Four

(. . .) sim.

1/3 2/3

1/2 1

2 0

1/3 2/3 1/2 1

2 0

ONE • ARTICULATION

Reset after every line.

Sometimes use legato tonguing, sometimes staccato.

Five

(. . .) sim.

0

2

1

1 2

2 3

1 3

1 2 3

ETUDE FOUR

ARTICULATION • ETUDE

mf *f* *mf* *f* *p* *mf* *f* *p* *Rit.* *p*

TWO • ARTICULATION

TWO • DEVELOPED SCALE

The following exercises are written with a C Dorian mode but should be applied to as many scale types as possible. If these exercises are too strenuous as written, reverse direction at G on top of the staff or play the entire exercise in a lower key. Exercises One through Ten extend the Developed Scale to the interval of a 5th. It should be further extended through 6ths, 7ths and octaves. Play only one exercise from this section in any one day.

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary. Use legato tonguing unless otherwise indicated.

One

Exercise One: Developed Scale. The notation shows an ascending scale from C4 to F5, followed by a descending scale from F5 to C4. The exercise is written in C Dorian mode (one flat). The ascending scale is marked with slurs and includes a half rest on the 5th line (F) in the 4th measure. The descending scale is marked with slurs and includes a half rest on the 1st line (C) in the 4th measure. The exercise ends with a final half note on C in the 8th measure.

ARTICULATION • TWO

Play the previous exercise with each of the following variations:

1 2 3

4 5

In the following variations, exaggerate the accents.

6 7 8

9 10 11

12 13

14 15

When playing four consecutive tongued notes, introduce this variation as well:

16 17 18

19 20 21 22

TWO • ARTICULATION

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Two

The musical score consists of eight staves of music, each containing three measures. The notes are written in treble clef with a key signature of one flat (B-flat). The exercise is designed for articulation practice, featuring various rhythmic patterns and slurs. The first staff begins with a half note B-flat, followed by eighth notes. The subsequent staves show a progression of eighth and sixteenth notes, often grouped with slurs to indicate phrasing or breath control. The final staff concludes with a half note B-flat. The overall structure is a continuous sequence of notes across the staves, with no rests, emphasizing the importance of breath control as noted in the instructions.

ARTICULATION • TWO



Play the previous exercise with each of the following variations:

1 2 3
4 5 6
7 8 9
10 11
12 13
16 17 18 19
20 22 23 24

The variations are as follows:

- 1: Eighth-note run starting on C4, slurred.
- 2: Eighth-note run starting on C4, slurred.
- 3: Eighth-note run starting on C4, slurred.
- 4: Eighth-note run starting on C4, slurred.
- 5: Eighth-note run starting on C4, slurred.
- 6: Eighth-note run starting on C4, slurred.
- 7: Eighth-note run starting on C4, slurred.
- 8: Eighth-note run starting on C4, slurred.
- 9: Eighth-note run starting on C4, slurred.
- 10: Eighth-note run starting on C4, slurred.
- 11: Eighth-note run starting on C4, slurred.
- 12: Eighth-note run starting on C4, slurred.
- 13: Eighth-note run starting on C4, slurred.
- 16: Eighth-note run starting on C4, slurred.
- 17: Eighth-note run starting on C4, slurred.
- 18: Eighth-note run starting on C4, slurred.
- 19: Eighth-note run starting on C4, slurred.
- 20: Eighth-note run starting on C4, slurred.
- 22: Eighth-note run starting on C4, slurred.
- 23: Eighth-note run starting on C4, slurred.
- 24: Eighth-note run starting on C4, slurred.

TWO • ARTICULATION

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Three

The musical score consists of eight staves of music in treble clef, featuring a key signature of one flat (B-flat). The exercise is a continuous eighth-note pattern. The first staff contains two measures of eighth notes, with a B-flat key signature change indicated by a flat symbol on the first measure. The second staff contains two measures of eighth notes, with a B-flat key signature change indicated by a flat symbol on the first measure. The third staff contains two measures of eighth notes, with a B-flat key signature change indicated by a flat symbol on the first measure. The fourth staff contains two measures of eighth notes, with a B-flat key signature change indicated by a flat symbol on the first measure. The fifth staff contains two measures of eighth notes, with a B-flat key signature change indicated by a flat symbol on the first measure. The sixth staff contains two measures of eighth notes, with a B-flat key signature change indicated by a flat symbol on the first measure. The seventh staff contains two measures of eighth notes, with a B-flat key signature change indicated by a flat symbol on the first measure. The eighth staff contains two measures of eighth notes, with a B-flat key signature change indicated by a flat symbol on the first measure.

ARTICULATION • TWO

Play the previous exercise with each of the following variations:

This section contains musical notation for variations 1 through 15. Each variation is written on a single staff in treble clef with a key signature of one flat (Bb). The notes are eighth notes, and the exercise is divided into measures by bar lines. Variations 1-3 are grouped together, 4-6 are grouped, 7-9 are grouped, 10-11 are grouped, 12-13 are grouped, and 14-15 are grouped. The notation includes various articulation marks such as slurs, accents (>), and slurs with accents (>).

When playing four consecutive tongued notes, introduce this variation as well:

This section contains musical notation for variations 16 through 22. Each variation is written on a single staff in treble clef with a key signature of one flat (Bb). The notes are eighth notes, and the exercise is divided into measures by bar lines. Variations 16-18 are grouped together, and 19-22 are grouped. The notation includes various articulation marks such as slurs, accents (>), and slurs with accents (>).

TWO • ARTICULATION

The following exercise and its variations combine Exercises Two and Three.

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Four

Etc.

Variation I

Variation II

Variation III

Five

Continue sequence up to:

Cont. sequence down to:

ARTICULATION • TWO

Play the previous exercise with each of the following variations:

The image displays 19 variations of a musical exercise, numbered 1 through 19, arranged in a grid. Each variation is written on a single staff in treble clef, featuring a key signature of one flat (B-flat). The exercise is based on a sequence of eighth notes: G4, A4, Bb4, C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, C31, D31, E31, F31, G31, A31, Bb31, C32, D32, E32, F32, G32, A32, Bb32, C33, D33, E33, F33, G33, A33, Bb33, C34, D34, E34, F34, G34, A34, Bb34, C35, D35, E35, F35, G35, A35, Bb35, C36, D36, E36, F36, G36, A36, Bb36, C37, D37, E37, F37, G37, A37, Bb37, C38, D38, E38, F38, G38, A38, Bb38, C39, D39, E39, F39, G39, A39, Bb39, C40, D40, E40, F40, G40, A40, Bb40, C41, D41, E41, F41, G41, A41, Bb41, C42, D42, E42, F42, G42, A42, Bb42, C43, D43, E43, F43, G43, A43, Bb43, C44, D44, E44, F44, G44, A44, Bb44, C45, D45, E45, F45, G45, A45, Bb45, C46, D46, E46, F46, G46, A46, Bb46, C47, D47, E47, F47, G47, A47, Bb47, C48, D48, E48, F48, G48, A48, Bb48, C49, D49, E49, F49, G49, A49, Bb49, C50, D50, E50, F50, G50, A50, Bb50, C51, D51, E51, F51, G51, A51, Bb51, C52, D52, E52, F52, G52, A52, Bb52, C53, D53, E53, F53, G53, A53, Bb53, C54, D54, E54, F54, G54, A54, Bb54, C55, D55, E55, F55, G55, A55, Bb55, C56, D56, E56, F56, G56, A56, Bb56, C57, D57, E57, F57, G57, A57, Bb57, C58, D58, E58, F58, G58, A58, Bb58, C59, D59, E59, F59, G59, A59, Bb59, C60, D60, E60, F60, G60, A60, Bb60, C61, D61, E61, F61, G61, A61, Bb61, C62, D62, E62, F62, G62, A62, Bb62, C63, D63, E63, F63, G63, A63, Bb63, C64, D64, E64, F64, G64, A64, Bb64, C65, D65, E65, F65, G65, A65, Bb65, C66, D66, E66, F66, G66, A66, Bb66, C67, D67, E67, F67, G67, A67, Bb67, C68, D68, E68, F68, G68, A68, Bb68, C69, D69, E69, F69, G69, A69, Bb69, C70, D70, E70, F70, G70, A70, Bb70, C71, D71, E71, F71, G71, A71, Bb71, C72, D72, E72, F72, G72, A72, Bb72, C73, D73, E73, F73, G73, A73, Bb73, C74, D74, E74, F74, G74, A74, Bb74, C75, D75, E75, F75, G75, A75, Bb75, C76, D76, E76, F76, G76, A76, Bb76, C77, D77, E77, F77, G77, A77, Bb77, C78, D78, E78, F78, G78, A78, Bb78, C79, D79, E79, F79, G79, A79, Bb79, C80, D80, E80, F80, G80, A80, Bb80, C81, D81, E81, F81, G81, A81, Bb81, C82, D82, E82, F82, G82, A82, Bb82, C83, D83, E83, F83, G83, A83, Bb83, C84, D84, E84, F84, G84, A84, Bb84, C85, D85, E85, F85, G85, A85, Bb85, C86, D86, E86, F86, G86, A86, Bb86, C87, D87, E87, F87, G87, A87, Bb87, C88, D88, E88, F88, G88, A88, Bb88, C89, D89, E89, F89, G89, A89, Bb89, C90, D90, E90, F90, G90, A90, Bb90, C91, D91, E91, F91, G91, A91, Bb91, C92, D92, E92, F92, G92, A92, Bb92, C93, D93, E93, F93, G93, A93, Bb93, C94, D94, E94, F94, G94, A94, Bb94, C95, D95, E95, F95, G95, A95, Bb95, C96, D96, E96, F96, G96, A96, Bb96, C97, D97, E97, F97, G97, A97, Bb97, C98, D98, E98, F98, G98, A98, Bb98, C99, D99, E99, F99, G99, A99, Bb99, C100, D100, E100, F100, G100, A100, Bb100, C101, D101, E101, F101, G101, A101, Bb101, C102, D102, E102, F102, G102, A102, Bb102, C103, D103, E103, F103, G103, A103, Bb103, C104, D104, E104, F104, G104, A104, Bb104, C105, D105, E105, F105, G105, A105, Bb105, C106, D106, E106, F106, G106, A106, Bb106, C107, D107, E107, F107, G107, A107, Bb107, C108, D108, E108, F108, G108, A108, Bb108, C109, D109, E109, F109, G109, A109, Bb109, C110, D110, E110, F110, G110, A110, Bb110, C111, D111, E111, F111, G111, A111, Bb111, C112, D112, E112, F112, G112, A112, Bb112, C113, D113, E113, F113, G113, A113, Bb113, C114, D114, E114, F114, G114, A114, Bb114, C115, D115, E115, F115, G115, A115, Bb115, C116, D116, E116, F116, G116, A116, Bb116, C117, D117, E117, F117, G117, A117, Bb117, C118, D118, E118, F118, G118, A118, Bb118, C119, D119, E119, F119, G119, A119, Bb119, C120, D120, E120, F120, G120, A120, Bb120, C121, D121, E121, F121, G121, A121, Bb121, C122, D122, E122, F122, G122, A122, Bb122, C123, D123, E123, F123, G123, A123, Bb123, C124, D124, E124, F124, G124, A124, Bb124, C125, D125, E125, F125, G125, A125, Bb125, C126, D126, E126, F126, G126, A126, Bb126, C127, D127, E127, F127, G127, A127, Bb127, C128, D128, E128, F128, G128, A128, Bb128, C129, D129, E129, F129, G129, A129, Bb129, C130, D130, E130, F130, G130, A130, Bb130, C131, D131, E131, F131, G131, A131, Bb131, C132, D132, E132, F132, G132, A132, Bb132, C133, D133, E133, F133, G133, A133, Bb133, C134, D134, E134, F134, G134, A134, Bb134, C135, D135, E135, F135, G135, A135, Bb135, C136, D136, E136, F136, G136, A136, Bb136, C137, D137, E137, F137, G137, A137, Bb137, C138, D138, E138, F138, G138, A138, Bb138, C139, D139, E139, F139, G139, A139, Bb139, C140, D140, E140, F140, G140, A140, Bb140, C141, D141, E141, F141, G141, A141, Bb141, C142, D142, E142, F142, G142, A142, Bb142, C143, D143, E143, F143, G143, A143, Bb143, C144, D144, E144, F144, G144, A144, Bb144, C145, D145, E145, F145, G145, A145, Bb145, C146, D146, E146, F146, G146, A146, Bb146, C147, D147, E147, F147, G147, A147, Bb147, C148, D148, E148, F148, G148, A148, Bb148, C149, D149, E149, F149, G149, A149, Bb149, C150, D150, E150, F150, G150, A150, Bb150, C151, D151, E151, F151, G151, A151, Bb151, C152, D152, E152, F152, G152, A152, Bb152, C153, D153, E153, F153, G153, A153, Bb153, C154, D154, E154, F154, G154, A154, Bb154, C155, D155, E155, F155, G155, A155, Bb155, C156, D156, E156, F156, G156, A156, Bb156, C157, D157, E157, F157, G157, A157, Bb157, C158, D158, E158, F158, G158, A158, Bb158, C159, D159, E159, F159, G159, A159, Bb159, C160, D160, E160, F160, G160, A160, Bb160, C161, D161, E161, F161, G161, A161, Bb161, C162, D162, E162, F162, G162, A162, Bb162, C163, D163, E163, F163, G163, A163, Bb163, C164, D164, E164, F164, G164, A164, Bb164, C165, D165, E165, F165, G165, A165, Bb165, C166, D166, E166, F166, G166, A166, Bb166, C167, D167, E167, F167, G167, A167, Bb167, C168, D168, E168, F168, G168, A168, Bb168, C169, D169, E169, F169, G169, A169, Bb169, C170, D170, E170, F170, G170, A170, Bb170, C171, D171, E171, F171, G171, A171, Bb171, C172, D172, E172, F172, G172, A172, Bb172, C173, D173, E173, F173, G173, A173, Bb173, C174, D174, E174, F174, G174, A174, Bb174, C175, D175, E175, F175, G175, A175, Bb175, C176, D176, E176, F176, G176, A176, Bb176, C177, D177, E177, F177, G177, A177, Bb177, C178, D178, E178, F178, G178, A178, Bb178, C179, D179, E179, F179, G179, A179, Bb179, C180, D180, E180, F180, G180, A180, Bb180, C181, D181, E181, F181, G181, A181, Bb181, C182, D182, E182, F182, G182, A182, Bb182, C183, D183, E183, F183, G183, A183, Bb183, C184, D184, E184, F184, G184, A184, Bb184, C185, D185, E185, F185, G185, A185, Bb185, C186, D186, E186, F186, G186, A186, Bb186, C187, D187, E187, F187, G187, A187, Bb187, C188, D188, E188, F188, G188, A188, Bb188, C189, D189, E189, F189, G189, A189, Bb189, C190, D190, E190, F190, G190, A190, Bb190, C191, D191, E191, F191, G191, A191, Bb191, C192, D192, E192, F192, G192, A192, Bb192, C193, D193, E193, F193, G193, A193, Bb193, C194, D194, E194, F194, G194, A194, Bb194, C195, D195, E195, F195, G195, A195, Bb195, C196, D196, E196, F196, G196, A196, Bb196, C197, D197, E197, F197, G197, A197, Bb197, C198, D198, E198, F198, G198, A198, Bb198, C199, D199, E199, F199, G199, A199, Bb199, C200, D200, E200, F200, G200, A200, Bb200, C201, D201, E201, F201, G201, A201, Bb201, C202, D202, E202, F202, G202, A202, Bb202, C203, D203, E203, F203, G203, A203, Bb203, C204, D204, E204, F204, G204, A204, Bb204, C205, D205, E205, F205, G205, A205, Bb205, C206, D206, E206, F206, G206, A206, Bb206, C207, D207, E207, F207, G207, A207, Bb207, C208, D208, E208, F208, G208, A208, Bb208, C209, D209, E209, F209, G209, A209, Bb209, C210, D210, E210, F210, G210, A210, Bb210, C211, D211, E211, F211, G211, A211, Bb211, C212, D212, E212, F212, G212, A212, Bb212, C213, D213, E213, F213, G213, A213, Bb213, C214, D214, E214, F214, G214, A214, Bb214, C215, D215, E215, F215, G215, A215, Bb215, C216, D216, E216, F216, G216, A216, Bb216, C217, D217, E217, F217, G217, A217, Bb217, C218, D218, E218, F218, G218, A218, Bb218, C219, D219, E219, F219, G219, A219, Bb219, C220, D220, E220, F220, G220, A220, Bb220, C221, D221, E221, F221, G221, A221, Bb221, C222, D222, E222, F222, G222, A222, Bb222, C223, D223, E223, F223, G223, A223, Bb223, C224, D224, E224, F224, G224, A224, Bb224, C225, D225, E225, F225, G225, A225, Bb225, C226, D226, E226, F226, G226, A226, Bb226, C227, D227, E227, F227, G227, A227, Bb227, C228, D228, E228, F228, G228, A228, Bb228, C229, D229, E229, F229, G229, A229, Bb229, C230, D230, E230, F230, G230, A230, Bb230, C231, D231, E231, F231, G231, A231, Bb231, C232, D232, E232, F232, G232, A232, Bb232, C233, D233, E233, F233, G233, A233, Bb233, C234, D234, E234, F234, G234, A234, Bb234, C235, D235, E235, F235, G235, A235, Bb235, C236, D236, E236, F236, G236, A236, Bb236, C237, D237, E237, F237, G237, A237, Bb237, C238, D238, E238, F238, G238, A238, Bb238, C239, D239, E239, F239, G239, A239, Bb239, C240, D240, E240, F240, G240, A240, Bb240, C241, D241, E241, F241, G241, A241, Bb241, C242, D242, E242, F242, G242, A242, Bb242, C243, D243, E243, F243, G243, A243, Bb243, C244, D244, E244, F244, G244, A244, Bb244, C245, D245, E245, F245, G245, A245, Bb245, C246, D246, E246, F246, G246, A246, Bb246, C247, D247, E247, F247, G247, A247, Bb247, C248, D248, E248, F248, G248, A248, Bb248, C249, D249, E249, F249, G249, A249, Bb249, C250, D250, E250, F250, G250, A250, Bb250, C251, D251, E251, F251, G251, A251, Bb251, 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E275, F275, G275, A275, Bb275, C276, D276, E276, F276, G276, A276, Bb276, C277, D277, E277, F277, G277, A277, Bb277, C278, D278, E278, F278, G278, A278, Bb278, C279, D279, E279, F279, G279, A279, Bb279, C280, D280, E280, F280, G280, A280, Bb280, C281, D281, E281, F281, G281, A281, Bb281, C282, D282, E282, F282, G282, A282, Bb282, C283, D283, E283, F283, G283, A283, Bb283, C284, D284, E284, F284, G284, A284, Bb284, C285, D285, E285, F285, G285, A285, Bb285, C286, D286, E286, F286, G286, A286, Bb286, C287, D287, E287, F287, G287, A287, Bb287, C288, D288, E288, F288, G288, A288, Bb288, C289, D289, E289, F289, G289, A289, Bb289, C290, D290, E290, F290, G290, A290, Bb290, C291, D291, E291, F291, G291, A291, Bb291, C292, D292, E292, F292, G292, A292, Bb292, C293, D293, E293, F293, G293, A293, Bb293, C294, D294, E294, F294, G294, A294, Bb294, C295, D295, E295, F295, G295, A295, Bb295, C296, D296, E296, F296, G296, A296, Bb296, C297, D297, E297, F297, G297, A297, Bb297, C298, D298, E298, F298, G298, A298, Bb298, C299, D299, E299, F299, G299, A299, Bb299, C300, D300, E300, F300, G300, A300, Bb300, C301, D301, E301, F301, G301, A301, Bb301, C302, D302, E302, F302, G302, A302, Bb302, C303, D303, E303, F303, G303, A303, Bb303, C304, D304, E304, F304, G304, A304, Bb304, C305, D305, E305, F305, G305, A305, Bb305, C306, D306, E306, F306, G306, A306, Bb306, C307, D307, E307, F307, G307, A307, Bb307, C308, D308, E308, F308, G308, A308, Bb308, C309, D309, E309, F309, G309, A309, Bb309, C310, D310, E310, F310, G310, A310, Bb310, C311, D311, E311, F311, G311, A311, Bb311, C312, D312, E312, F312, G312, A312, Bb312, C313, D313, E313, F313, G313, A313, Bb313, C314, D314, E314, F314, G314, A314, Bb314, C315, D315, E315, F315, G315, A315, Bb315, C316, D316, E316, F316, G316, A316, Bb316, C317, D317, E317, F317, G317, A317, Bb317, C318, D318, E318, F318, G318, A318, Bb318, C319, D319, E319, F319, G319, A319, Bb319, C320, D320, E320, F320, G320, A320, Bb320, C321, D321, E321, F321, G321, A321, Bb321, C322, D322, E322, F322, G322, A322, Bb322, C323, D323, E323, F323, G323, A323, Bb323, C324, D324, E324, F324, G324, A324, Bb324, C325, D325, E325, F325, G325, A325, Bb325, C326, D326, E326, F326, G326, A326, Bb326, C327, D327, E327, F327, G327, A327, Bb327, C328, D328, E328, F328, G328, A328, Bb328, C329, D329, E329, F329, G329, A329, Bb329, C330, D330, E330, F330, G330, A330, Bb330, C331, D331, E331, F331, G331, A331, Bb331, C332, D332, E332, F332, G332, A332, Bb332, C333, D333, E333, F333, G333, A333, Bb333, C334, D334, E334, F334, G334, A334, Bb334, C335, D335, E335, F335, G335, A335, Bb335, C336, D336, E336, F336, G336, A336, Bb336, C337, D337, E337, F337, G337, A337, Bb337, C338, D338, E338, F338, G338, A338, Bb338, C339, D339, E339, F339, G339, A339, Bb339, C340, D340, E340, F340, G340, A340, Bb340, C341, D341, E341, F341, G341, A341, Bb341, C342, D342, E342, F342, G342, A342, Bb342, C343, D343, E343, F343, G343, A343, Bb343, C344, D344, E344, F344, G344, A344, Bb344, C345, D345, E345, F345, G345, A345, Bb345, C346, D346, E346, F346, G346, A346, Bb346, C347, D347, E347, F347, G347, A347, Bb347, C348, D348, E348, F348, G348, A348, Bb348, C349, D349, E349, F349, G349, A349, Bb349, C350, D350, E350, F350, G350, A350, Bb350, C351, D351, E351, F351, G351, A351, Bb351, C352, D352, E352, F352, G352, A352, Bb352, C353, D353, E353, F353, G353, A353, Bb353, C354, D354, E354, F354, G354, A354, Bb354, C355, D355, E355, F355, G355, A355, Bb355, C356, D356, E356, F356, G356, A356, Bb356, C357, D357, E357, F357, G357, A357, Bb357, C358, D358, E358, F358, G358, A358, Bb358, C359, D359, E359, F359, G359, A359, Bb359, C360, D360, E360, F360, G360, A360, Bb360, C361, D361, E361, F361, G361, A361, Bb361, C362, D362, E362, F362, G362, A362, B

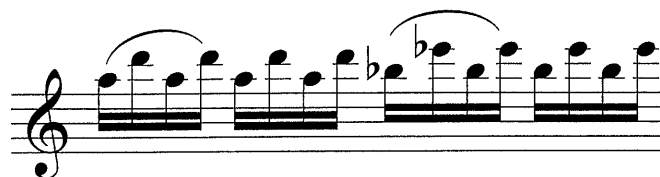
TWO • ARTICULATION

Six

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.



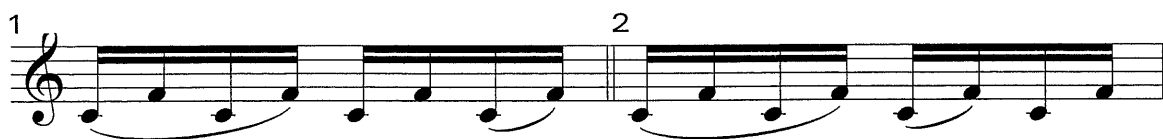
Continue sequence up to:



Cont. sequence down to:



Play the previous exercise with each of the following variations:



ARTICULATION • TWO

A musical exercise in treble clef, 4/4 time, consisting of 19 measures. The exercise is divided into five groups of measures, each with a number above it: 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, and 19. The notation includes eighth and sixteenth notes, often beamed together, with various articulation marks such as slurs, accents (>), and breath marks (v). The exercise is designed to improve articulation and breath control.

The following exercise and its variations combine Exercises Five and Six.

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Seven

Etc.

A musical exercise in treble clef, 4/4 time, consisting of 10 measures. The notation includes eighth and sixteenth notes, often beamed together, with various articulation marks such as slurs, accents (>), and breath marks (v). The exercise is designed to improve articulation and breath control.

Variation I

Variation II

A musical exercise in treble clef, 4/4 time, consisting of 10 measures. The notation includes eighth and sixteenth notes, often beamed together, with various articulation marks such as slurs, accents (>), and breath marks (v). The exercise is designed to improve articulation and breath control.

Variation III

A musical exercise in treble clef, 4/4 time, consisting of 10 measures. The notation includes eighth and sixteenth notes, often beamed together, with various articulation marks such as slurs, accents (>), and breath marks (v). The exercise is designed to improve articulation and breath control.

TWO • ARTICULATION

Eight Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.



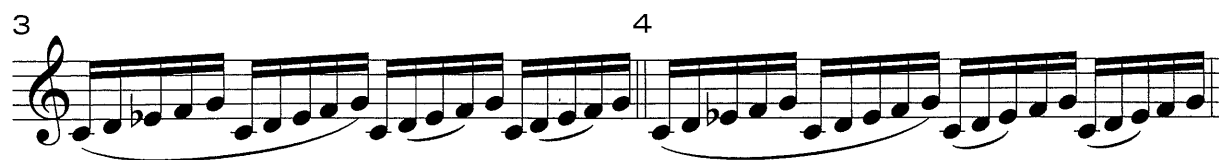
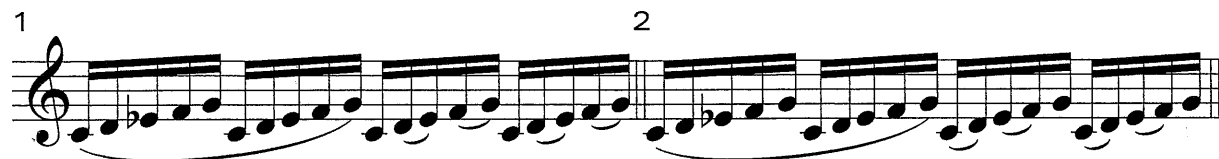
Continue sequence up to:



Cont. sequence down to:



Play the previous exercise with each of the following variations:



Nine

ARTICULATION • TWO



Continue sequence up to:



Cont. sequence down to:



The following exercise and its variations combine Exercises Eight and Nine.

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Ten



Variation I

Variation II



Variation III



TWO • ARTICULATION

Exercise Eleven should be played in tandem with a Developed Scale exercise. The goal is to produce an A above the staff efficiently and then maintain the same feel and sound while approaching the A from progressively lower degrees. A above the staff is significantly different in timbre from G a whole step below and generally feels like the beginning of the upper register.

Ultimately this entire exercise should be played with one setting; however, begin by removing the mouthpiece from the lips and resting after every two or three lines.

Eleven

2

1 2

sim.

' BTN

' BTN

' BTN

' BTN

' BTN

Continued...

ARTICULATION • TWO



THREE • ARTICULATION

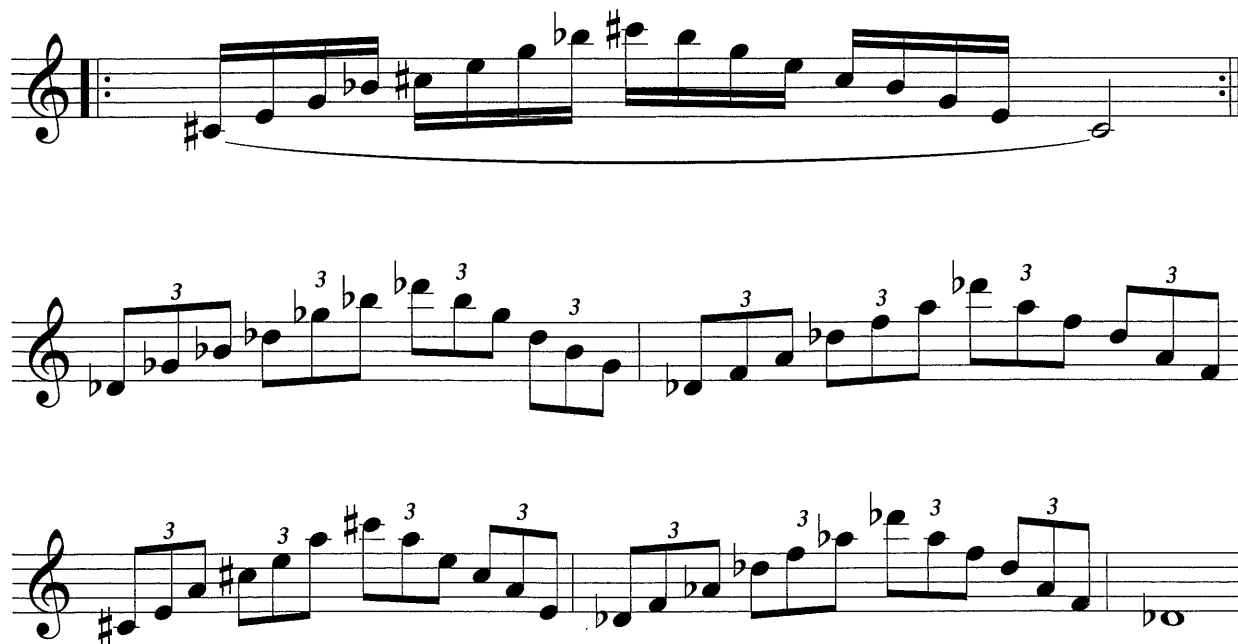
THREE • ARPEGGIOS/DIRECTION CHANGES

Leave the mouthpiece on throughout each exercise. Breathe through the nose, adding as many beats rest as necessary. The first line should be slurred the first time and tongued on the repeat.

One Slur 1st x, tongue 2nd x



Two Slur 1st x, tongue 2nd x



ARTICULATION • THREE

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Three Slur 1st x, tongue 2nd x



Four Slur 1st x, tongue 2nd x



THREE • ARTICULATION

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Five Slur 1st x, tongue 2nd x



Six Slur 1st x, tongue 2nd x



ARTICULATION • THREE

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Seven Slur 1st x, tongue 2nd x



Eight Slur 1st x, tongue 2nd x



THREE • ARTICULATION

Nine Slur 1st x, tongue 2nd x

Exercise 'Nine' consists of five staves of music in treble clef. The first staff begins with a repeat sign and a slur over a sequence of eighth and sixteenth notes. The subsequent four staves each contain six groups of triplets, indicated by a '3' above the notes. The notes in these triplets vary in pitch and include various accidentals (sharps, flats, and naturals). The exercise concludes with a double bar line and a repeat sign.

Ten Slur 1st x, tongue 2nd x

Exercise 'Ten' consists of five staves of music in treble clef. The first staff begins with a repeat sign and a slur over a sequence of eighth and sixteenth notes. The subsequent four staves each contain six groups of triplets, indicated by a '3' above the notes. The notes in these triplets vary in pitch and include various accidentals (sharps, flats, and naturals). The exercise concludes with a double bar line and a repeat sign.

ARTICULATION • THREE

Eleven Slur 1st x, tongue 2nd x

Exercise Eleven consists of five staves of music. The first staff begins with a repeat sign and a slur over a series of eighth notes, including a flat (Bb) and a natural (B). The subsequent four staves each contain six groups of triplets, indicated by a '3' above the notes. The notes in these triplets vary in pitch and include sharps and naturals. The exercise concludes with a whole note on a ledger line below the staff.

Twelve Slur 1st x, tongue 2nd x

Exercise Twelve follows the same five-staff structure as Exercise Eleven. The first staff features a slur over eighth notes, including a flat (Bb) and a natural (B). The next four staves contain six groups of triplets each, marked with a '3'. The notes in these triplets vary in pitch and include flats and naturals. The exercise ends with a whole note on a ledger line below the staff.

THREE • ARTICULATION

Thirteen

Exercise Thirteen is a five-staff musical exercise. The first staff begins with a treble clef, a key signature of one sharp (F#), and a repeat sign. It contains a melodic line with various intervals and accidentals, including a tritone (Bb to F#). The subsequent four staves each begin with a treble clef and a key signature of one flat (Bb). Each of these four staves contains a series of triplet notes, with a '3' written above each group. The notes in the triplets vary in pitch and include accidentals (sharps and flats).

Fourteen

Exercise Fourteen is a five-staff musical exercise. The first staff begins with a treble clef, a key signature of one flat (Bb), and a repeat sign. It contains a melodic line with various intervals and accidentals. The subsequent four staves each begin with a treble clef and a key signature of one flat (Bb). Each of these four staves contains a series of triplet notes, with a '3' written above each group. The notes in the triplets vary in pitch and include accidentals (sharps and flats).

ARTICULATION • THREE

Whether slurring or tonguing, repeated changes in direction are very challenging to execute. Learn to execute Exercises One through Four before attempting Exercises Five through Eight.

One Slur each exercise at least twice, then single tongue it several times.



Two



Three



Four



Five



Six



Seven



Eight



ETUDE • ARTICULATION

ETUDE FIVE

$\text{♩} = 80$

The musical score for Etude Five consists of seven staves of music. The first staff is in 6/4 time, starting with a *mf* dynamic and a tempo marking of $\text{♩} = 80$. It features a series of eighth and sixteenth notes with accents. The second staff is in 5/4 time, continuing the melodic line with accents. The third staff is in 4/4 time, featuring a crescendo leading to a *f* dynamic. The fourth staff is in 6/4 time, with a *mp* dynamic. The fifth staff is in 3/4 time, featuring a *f* dynamic. The sixth staff is in 6/4 time, with a *mf* dynamic. The seventh staff is in 6/4 time, continuing the melodic line with accents. The score includes various articulation marks such as accents (>) and slurs.

ARTICULATION • ETUDE

This musical score, titled "ARTICULATION • ETUDE", consists of six staves of music. The notation includes various articulation marks such as accents (>) and slurs, as well as dynamic markings including *p*, *f*, *mp*, *ff*, *mf*, and *f*. The music is written in treble clef and includes a key signature of one flat (B-flat). The time signature is 4/4, with a 3/4 section appearing in the fifth staff. The score is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents to indicate specific articulation techniques.

PEDAL TONES

Pedal tones can be a useful addition to any trumpet routine. They aid in relaxation and reinforce the concept that the lips—not the instrument—form the notes. Because pedal tones increase the flow of blood to the lips, they also help to reduce swelling and relieve stiffness on the day following a strenuous performance. They can be used as a warm down immediately after a performance as well.

Overuse of pedal tones can have negative effects. Symptoms such as a flabby, dead tone, poor intonation, and loss of range or flexibility are the cue to suspend pedal tone practice and seek the advice of a teacher. With the exception of the Preparatory Exercise, it is important to practice only one pedal tone exercise in a given day.

Since pedal tones can change mouthpiece placement and jaw position, they should be immediately followed by a scale that covers most of the range of the instrument. This refocuses the embouchure and teaches the body to maintain the relaxation of the pedal register when moving into the upper register, resulting in increased range and endurance. Pedal tones should be played in the middle of a practice session, since playing them at the beginning can confuse the embouchure.

Practicing Pedal Tones:

1. Play each exercise slowly.
2. Use Long Setting.
3. Play at a mezzo-forte dynamic.
4. Descend as low as possible, allowing the mouthpiece to move wherever it wants.
5. Fingerings are optional—use whatever fingerings are easiest.

The following pedal tone exercise can be used as a warm down at the end of a practice day or performance. This particular exercise can be used freely in conjunction with other pedal tone exercises. If you have trouble producing pitches in the pedal register, this exercise will help develop that skill.

PEDAL TONES

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Preparatory Exercise

Preparatory Exercise musical notation. It consists of three staves of music in treble clef. The first staff has three measures with fingerings 0, 2, and 1. The second staff has three measures with fingerings 1, 2, and 3. The third staff has one measure with fingerings 1, 2, and 3. The notes are half notes, and the exercises are designed to be played with a continuous pedal tone.

One

One musical notation. It consists of three staves of music in treble clef. The first staff has a melodic line in the treble and a bass line in the bass, with a 'BTN' (Bass Tone Note) indicated. The second staff has a melodic line in the treble and a bass line in the bass, with a 'BTN' indicated. The third staff has a melodic line in the treble and a bass line in the bass, with a 'BTN' indicated. The notes are half notes, and the exercises are designed to be played with a continuous pedal tone.

Continue the pattern down chromatically as far as possible. Reset and conclude with the following scale:

Scale musical notation. It consists of a single staff of music in treble clef. The scale is written in a chromatic pattern, starting with a sharp sign and ending with a sharp sign. The notes are half notes, and the scale is designed to be played with a continuous pedal tone.

PEDAL TONES

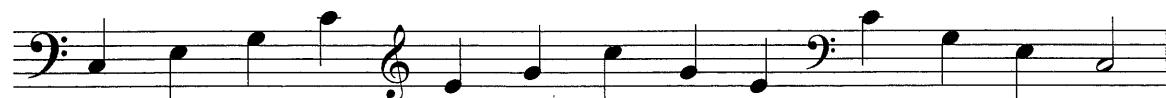
Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

Two



Continue exercise as high as possible

Three



Continue exercise as high as possible

PEDAL TONES

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

One

Repeat 3 or 4 times

Exercise One consists of two staves. The top staff is a grand staff (treble and bass clef) with a repeat sign. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a half note F#4. The second measure contains a half note E4, followed by a half note D4. The third measure contains a half note C4, followed by a half note B2. The fourth measure contains a half note A2, followed by a half note G2. The bottom staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a continuous eighth-note melody starting on G4, moving up and then down through various intervals, ending on G2.

Two

Repeat 3 or 4 times

Exercise Two consists of two staves. The top staff is a grand staff (treble and bass clef) with a repeat sign. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a half note F#4. The second measure contains a half note E4, followed by a half note D4. The third measure contains a half note C4, followed by a half note B2. The fourth measure contains a half note A2, followed by a half note G2. The bottom staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a continuous eighth-note melody starting on G4, moving up and then down through various intervals, ending on G2.

Three

Repeat 3 or 4 times

Exercise Three consists of two staves. The top staff is a grand staff (treble and bass clef) with a repeat sign. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a half note F#4. The second measure contains a half note E4, followed by a half note D4. The third measure contains a half note C4, followed by a half note B2. The fourth measure contains a half note A2, followed by a half note G2. The bottom staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a continuous eighth-note melody starting on G4, moving up and then down through various intervals, ending on G2.

Four

Repeat 3 or 4 times

Exercise Four consists of two staves. The top staff is a grand staff (treble and bass clef) with a repeat sign. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure contains a half note G4, followed by a half note F#4. The second measure contains a half note E4, followed by a half note D4. The third measure contains a half note C4, followed by a half note B2. The fourth measure contains a half note A2, followed by a half note G2. The bottom staff is a single treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a continuous eighth-note melody starting on G4, moving up and then down through various intervals, ending on G2.

PEDAL TONES

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary.

One 0



BTN

2



BTN

Continue down the harmonic series to low F#.

Two 0



BTN

Continue down the harmonic series to low F#.

Three 0



BTN

Continue down the harmonic series to low F#.

PEDAL TONES

Four

Continue down the harmonic series to low F#.

Five

Continue down the harmonic series to low F#.

Six

Continue down the harmonic series to low F#.

Seven

Continue down the harmonic series to low F#.

The pattern established by these exercises should be continued as high as possible.

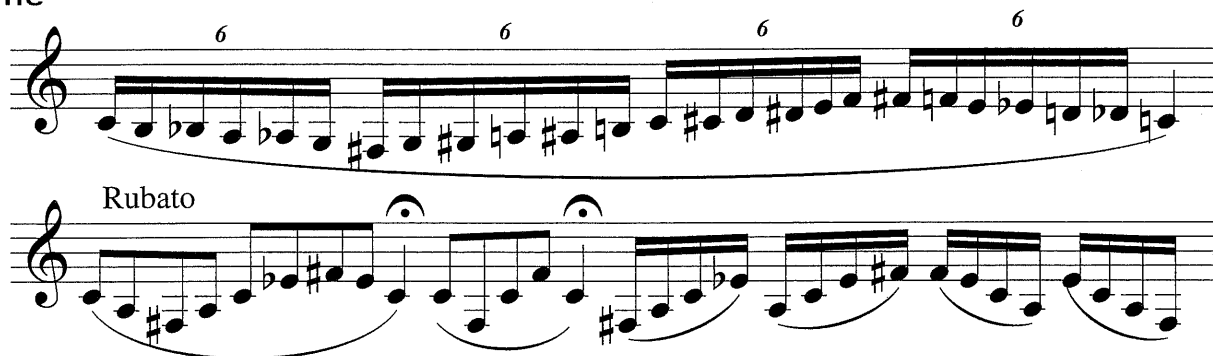
REGISTER CHANGES

ONE • CONSISTENT INTERVALS

The prevalence of wide intervals and angular melodic lines in contemporary music makes it absolutely necessary to be able to shift registers quickly and efficiently. However, changing registers quickly is probably the hardest thing to do on the trumpet. Many factors such as air speed, tongue position, lip tension, etc., must be coordinated in order to do this effectively and without embouchure distortion or extraneous motion.

The initial exercises in this section gradually accustom the embouchure to rapid changes in register through the use of consistent intervals. Exercises One through Eleven, pages 90 through 93, are built around diminished seventh chords, which divide the octave evenly into minor thirds. The exercises on pages 94 through 97 are based on augmented triads, which divide the octave evenly into major thirds. Practicing these exercises will help you develop a fluid connection between registers.

One

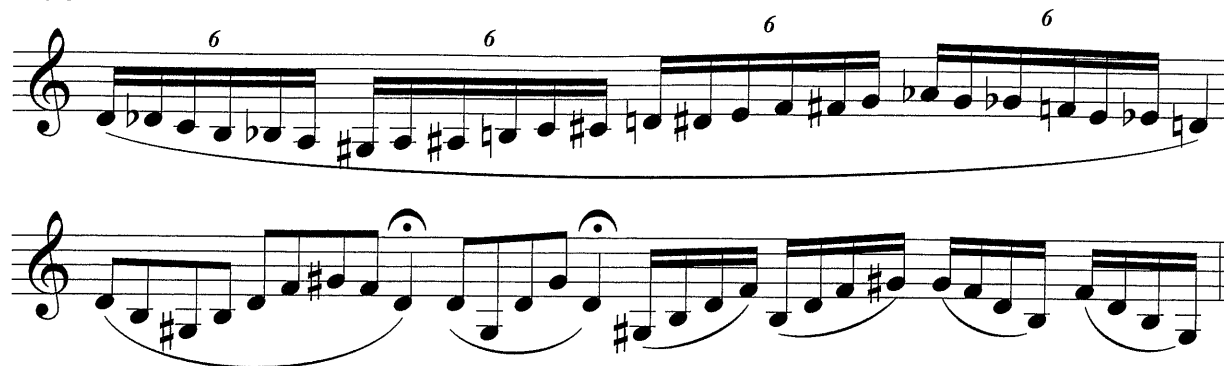


Two



QUICK REGISTER CHANGES • ONE

Three



Four



Five



Six



ONE • QUICK REGISTER CHANGES

Seven

Exercise Seven consists of three staves of music. The first staff contains four groups of sixteenth-note runs, each marked with a '6' above it, indicating a sixteenth-note pattern. The second staff features a series of eighth notes and quarter notes, with a slur under the first four notes and a fermata over the fifth note. The third staff contains a series of eighth notes and quarter notes, with a slur under the first four notes and a fermata over the fifth note.

Eight

Exercise Eight consists of three staves of music. The first staff contains four groups of sixteenth-note runs, each marked with a '6' above it, indicating a sixteenth-note pattern. The second staff features a series of eighth notes and quarter notes, with a slur under the first four notes and a fermata over the fifth note. The third staff contains a series of eighth notes and quarter notes, with a slur under the first four notes and a fermata over the fifth note.

Nine

Exercise Nine consists of three staves of music. The first staff contains four groups of sixteenth-note runs, each marked with a '6' above it, indicating a sixteenth-note pattern. The second staff features a series of eighth notes and quarter notes, with a slur under the first four notes and a fermata over the fifth note. The third staff contains a series of eighth notes and quarter notes, with a slur under the first four notes and a fermata over the fifth note.

QUICK REGISTER CHANGES • ONE

Ten

Exercise 'Ten' consists of three staves of music. The first staff contains a single melodic line with a slur over a series of eighth notes, with a '6' above it. The second staff contains a single melodic line with a slur over a series of eighth notes, with a '6' above it. The third staff contains a single melodic line with a slur over a series of eighth notes, with a '6' above it.

Transpose the pattern ascending chromatically. On the tritones and diminished arpeggios, descend to the lowest chord tone possible. Eventually, arrive at this final version:

Eleven

Exercise 'Eleven' consists of five staves of music. The first staff contains a single melodic line with a slur over a series of eighth notes, with a '6' above it. The second staff contains a single melodic line with a slur over a series of eighth notes, with a '6' above it. The third staff contains a single melodic line with a slur over a series of eighth notes, with a '6' above it. The fourth staff contains a single melodic line with a slur over a series of eighth notes, with a '6' above it. The fifth staff contains a single melodic line with a slur over a series of eighth notes, with a '6' above it.

ONE • QUICK REGISTER CHANGES

One

Exercise 'One' consists of two staves. The first staff contains a continuous melodic line with frequent register changes, indicated by ledger lines above and below the staff. The second staff, labeled 'Rubato', features a more expressive melody with slurs, ties, and two sixteenth-note runs marked with the number '6'.

Two

Exercise 'Two' consists of two staves. The first staff is a continuous melodic line with frequent register changes. The second staff, labeled 'sim.', features a more expressive melody with slurs, ties, and two sixteenth-note runs marked with the number '6'.

Three

Exercise 'Three' consists of three staves. The first staff is a continuous melodic line with frequent register changes. The second staff features a more expressive melody with slurs, ties, and a final note with a fermata. The third staff contains six groups of eighth-note triplets, each marked with the number '3'.

QUICK REGISTER CHANGES • ONE

Four

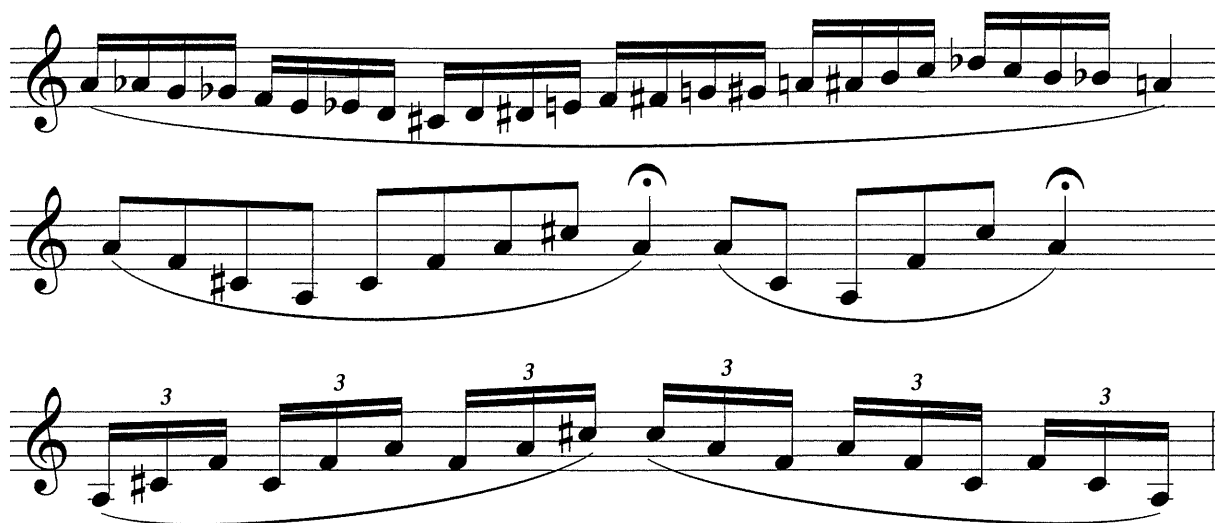


Five



ONE • QUICK REGISTER CHANGES

Six



Seven



QUICK REGISTER CHANGES • ONE

Eight

Exercise Eight consists of three staves of music. The first staff features a single melodic line with a slur. The second staff features a melodic line with a slur and a fermata. The third staff features a series of arpeggios, each marked with a '3' and a slur.

Nine

Exercise Nine consists of three staves of music. The first staff features a single melodic line with a slur. The second staff features a melodic line with a slur and a fermata. The third staff features a series of arpeggios, each marked with a '3' and a slur.

Transpose the pattern ascending chromatically. On all arpeggios, descend to the lowest chord tone possible.

TWO • QUICK REGISTER CHANGES

TWO • SPIDERS

These exercises are Long Setting. Breathe through the nose, adding as many beats rest as necessary. Practice the first part of each exercise (up to the coda sign) until it can be played comfortably; then add the coda, resetting in between. Keep a continuous air stream through the center point of each line.

Exercises Seven, Eight and Nine are based on Diminished Scales. Exercises Ten and Eleven are based on Whole Tone Scales. Twelve is based on a C Major Pentatonic Scale.

Begin at ♩ = 60; double time when comfortable.

One

The musical notation for Exercise One consists of four staves of music in treble clef. The first staff is a single line of music with a long slur over it. The second staff is a single line of music. The third staff is a single line of music, ending with a coda symbol (a circle with a dot). The fourth staff is a single line of music, also ending with a coda symbol. The notation includes various accidentals (sharps, flats, naturals) and rests.

QUICK REGISTER CHANGES • TWO

Two Slur throughout



Three Slur throughout



TWO • QUICK REGISTER CHANGES

Four Slur throughout



Five Slur throughout



QUICK REGISTER CHANGES • TWO

Six Slur throughout



(Exercises 7 through 9 are based on diminished scales)

Seven Slur throughout



TWO • QUICK REGISTER CHANGES

Eight Slur throughout

The image displays three staves of musical notation for the song 'The Rose Tree'. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The second staff continues the melody, featuring a key signature change to one flat (Bb) and ending with a double bar line and a repeat sign. The third staff continues the melody, also ending with a double bar line and a repeat sign. The notation includes various accidentals (sharps, flats, naturals) and rests.

Nine Slur throughout.

The image displays three staves of musical notation for the 'Lullaby' from 'The Nutcracker'. The notation is written in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The first staff ends with a double bar line and a fermata. The second staff begins with a fermata and continues the melody. The third staff also begins with a fermata and concludes the piece with a final double bar line and a fermata.

QUICK REGISTER CHANGES • TWO

(Exercises 10 and 11 are based on whole tone scales)

Ten Slur throughout



Eleven Slur throughout



Twelve Slur throughout (Exercise 12 is based on a pentatonic scale)



ETUDE • QUICK REGISTER CHANGES

ETUDE SIX

$\text{♩} = 108$ *Marcato*

The musical score for Etude Six consists of six staves of music in 4/4 time. The tempo is marked as 108 beats per minute, and the style is Marcato. The key signature has one flat (B-flat). The first staff begins with a *mf* dynamic. The second staff ends with a *f* dynamic. The fifth staff begins with a *mf* dynamic. The sixth staff begins with a *f* dynamic. The music features a variety of note values, including eighth and sixteenth notes, and rests, with frequent register changes throughout.

QUICK REGISTER CHANGES • ETUDE

A musical score for a piano etude titled "QUICK REGISTER CHANGES • ETUDE". The score is written on six staves, each containing a single melodic line in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The piece features rapid register changes, indicated by frequent ledger lines above and below the staff. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The tempo is marked with "Rit." (Ritardando) at the end of the sixth staff. The notation includes various note values, including eighth and sixteenth notes, and rests.

p

mp

mf

f




Rit.

THREE • QUICK REGISTER CHANGES

THREE • CHROMATIC DISPLACEMENT

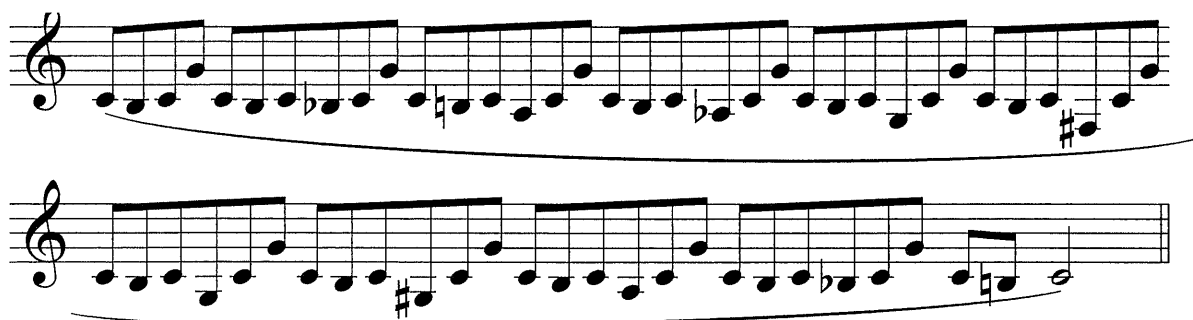
These studies are designed to connect the registers, resulting in freer movement throughout the entire range of the instrument. Exercise One should be practiced for at least one week before adding Exercise Two. Both exercises should be practiced for at least a week before adding Exercise Three, etc. As execution improves, additional exercises should be added. When pages 106 through 112 can be executed comfortably, make selected exercises part of a daily routine.

Do each exercise three times:

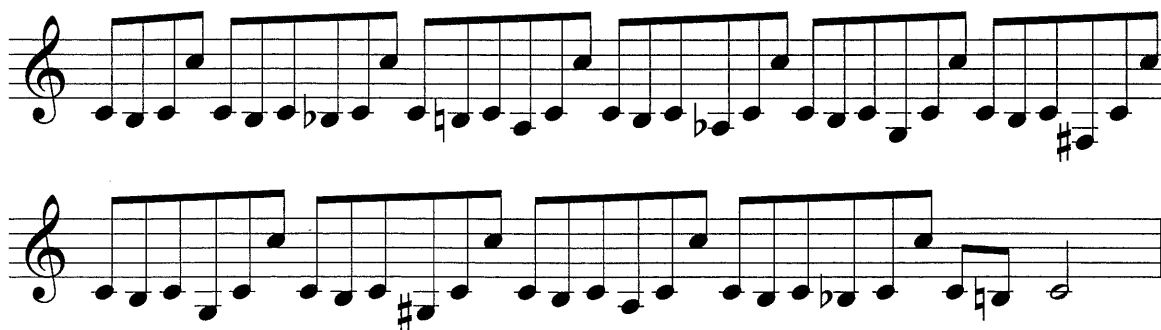
 = 90  = 180  = 360

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary. Reset for each tempo change.

One



Two Slur throughout



QUICK REGISTER CHANGES • THREE

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary. Reset for each tempo change.

Three Slur throughout



Four Slur throughout



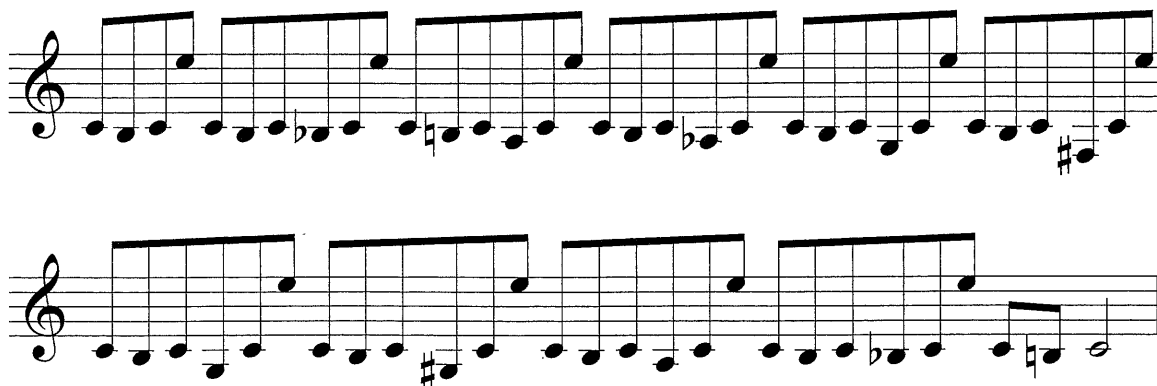
THREE • QUICK REGISTER CHANGES

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary. Reset for each tempo change.

Five Slur throughout



Six Slur throughout



QUICK REGISTER CHANGES • THREE

When the first part of this exercise can be played comfortably, add the coda.

Leave the mouthpiece on throughout. Breathe through the nose, adding as many beats rest as necessary. Reset for each tempo change.

Seven Slur throughout

The musical score for exercise 'Seven' is presented in two systems, each containing three staves. The music is written in treble clef with a key signature of one sharp (F#). The melody is slurred throughout. The first system includes a coda symbol (a circle with a cross) above the fourth staff. The second system includes a coda symbol (a circle with a cross) above the first staff. The exercise is marked 'Seven' and 'Slur throughout'.

THREE • QUICK REGISTER CHANGES

Breathe through the nose, adding as many beats rest as necessary. Reset for each tempo change.

Eight Slur throughout



Nine Slur throughout



QUICK REGISTER CHANGES • THREE

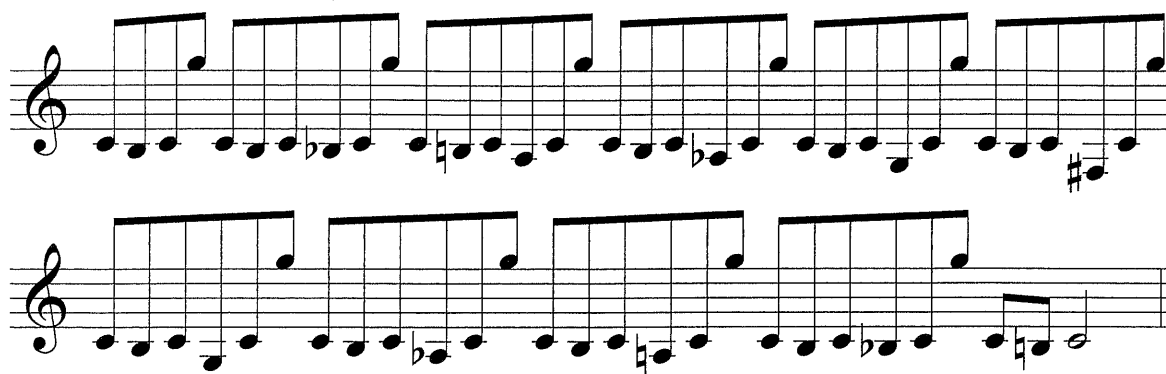
Breathe through the nose, adding as many beats rest as necessary. Reset for each tempo change.

Ten Slur throughout

The musical score consists of seven staves of music in treble clef. The first three staves are connected by a slur. The fourth staff begins with a 'T' symbol (a circle with a vertical line through it) above the first note. The fifth staff begins with a 'T' symbol above the first note. The sixth staff begins with a 'T' symbol above the first note. The seventh staff begins with a 'T' symbol above the first note. The music features various intervals and rests, with some notes marked with a sharp (#) or a flat (b). The tempo changes are indicated by the 'T' symbols.

THREE • QUICK REGISTER CHANGES

Eleven Slur throughout



Twelve Slur throughout



QUICK REGISTER CHANGES • THREE

Maintain a consistent airstream through the initial chromatic figure and the progressively widening intervals.

One As fast as possible.



THREE • QUICK REGISTER CHANGES

Two



QUICK REGISTER CHANGES • THREE

Three

The image displays six staves of musical notation, each containing three measures of music. The notation is written in treble clef with a key signature of one sharp (F#). The notes are primarily eighth and sixteenth notes, often beamed together in groups. Slurs are used to group notes across measures, indicating a continuous melodic line. The exercise demonstrates quick register changes, with notes moving between different octaves within the three-measure phrases. The first staff begins with a double bar line, suggesting a start of a new phrase. The subsequent staves show variations in the melodic patterns, with some notes appearing in higher or lower registers than others in the same measure.

THREE • QUICK REGISTER CHANGES

Four

The musical score for 'Four' consists of six staves of music, each containing a series of notes and slurs. The notes are primarily eighth and sixteenth notes, with some quarter notes. The accidentals include sharps (#) and flats (b). The slurs indicate phrasing or breath marks. The music is written in a single system, with each staff representing a different part or voice.

QUICK REGISTER CHANGES • THREE

Five



FOUR • QUICK REGISTER CHANGES

FOUR • TARGET PRACTICE

When first doing these exercises, play a glissando between registers as in the following:



The glissando teaches the body to feel the distance between registers accurately. Once the correct movements are established, the glisses can be removed and the slurs played cleanly.

Transpose each line to G \sharp , A, B \flat , B and C before moving on to the next line. Reset between each transposition.

One



Two



Three



QUICK REGISTER CHANGES • FOUR

Four Slur throughout



FOUR • QUICK REGISTER CHANGES

Nine Slur throughout



QUICK REGISTER CHANGES • FOUR

Twelve Slur throughout



Thirteen Slur throughout



FIVE • QUICK REGISTER CHANGES

FIVE • OCTAVE DISPLACEMENT

Octave displacement is a common technique used to create the angular melodic lines often found in contemporary music. However, considerable skill is needed in order to make it a part of your improvisational repertoire. To develop this skill, begin with an exercise that is tonal and easily heard, such as the one below. Once you have developed the ability to comfortably play Exercises One through Three, atonal exercises such as those on pages 128 and 129 will be easier to execute.

Exercises One through Three are based on the following line. The first four pitches are then displaced whenever they occur—first up, then down.



One



QUICK REGISTER CHANGES • FIVE



FIVE • QUICK REGISTER CHANGES

Two

The exercise consists of eight staves, each featuring a melodic line in B-flat major (one flat) and 4/4 time. The notation includes various intervals and melodic patterns, with a final whole note chord at the end of each staff. The chords are: 1. B-flat major (Bb, D, F), 2. B-flat major (Bb, D, F), 3. B-flat major (Bb, D, F), 4. B-flat major (Bb, D, F), 5. B-flat major (Bb, D, F), 6. B-flat major (Bb, D, F), 7. B-flat major (Bb, D, F), 8. B-flat major (Bb, D, F).

QUICK REGISTER CHANGES • FIVE

Three

The image displays eight staves of musical notation, each representing a three-measure exercise. The notation is written in treble clef with a key signature of one sharp (F#). Each staff begins with a repeat sign (double bar line with two dots) and ends with a repeat sign and a final note. The exercises are designed to demonstrate quick register changes, with notes often spanning across the staff. The first staff shows a sequence of eighth and quarter notes, while the subsequent staves introduce more complex rhythmic patterns and slurs, emphasizing the challenge of moving between different registers of the instrument.

ETUDE • QUICK REGISTER CHANGES

ETUDE SEVEN

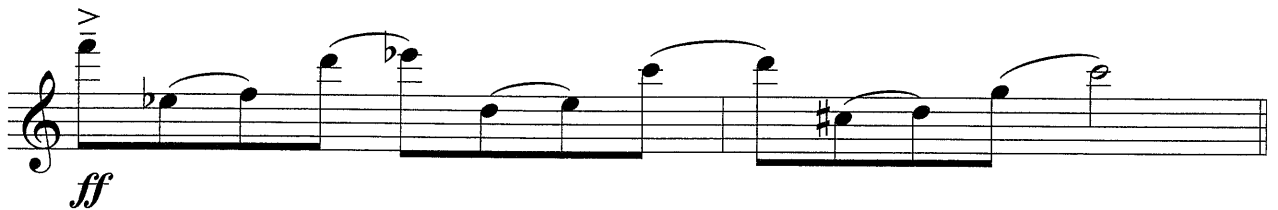
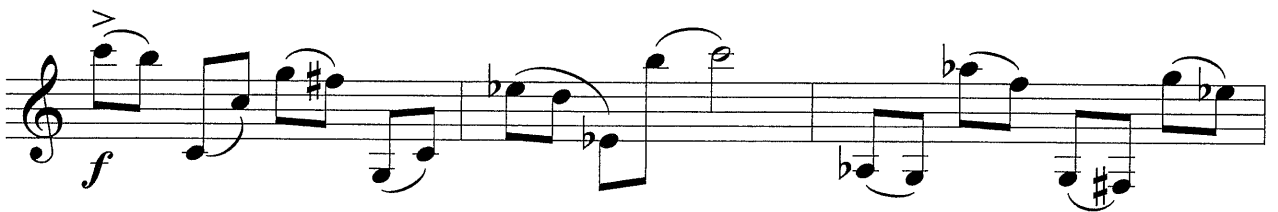
♩ = 76 Rubato

The musical score for Etude Seven consists of six staves of music in 4/4 time, marked with a tempo of ♩ = 76 and the instruction "Rubato". The key signature has one flat (B-flat). The dynamics and articulations are as follows:

- Staff 1: *mf* (mezzo-forte) at the beginning, *p* (piano) towards the end.
- Staff 2: *mp* (mezzo-piano) in the middle.
- Staff 3: *mf* (mezzo-forte) at the end.
- Staff 4: *mp* (mezzo-piano) in the middle.
- Staff 5: *mf* (mezzo-forte) at the beginning, *f* (forte) towards the end.
- Staff 6: *mf* (mezzo-forte) at the beginning.

The music features various articulations, including slurs, accents, and dynamic markings, indicating a focus on expressive performance.

QUICK REGISTER CHANGES • ETUDE

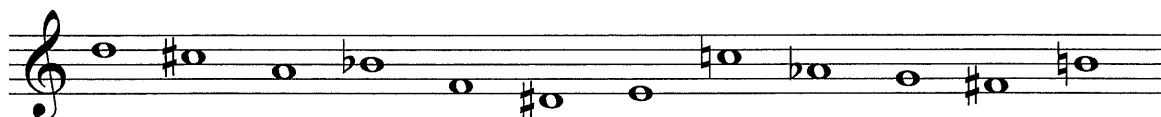


FIVE • QUICK REGISTER CHANGES

One device used to organize modern improvisation is the 12 tone row. When using this material, octave displacement is often employed to add variety and interest. Unlike the exercises on pages 122 through 125, octave displacement of atonal material presents challenges because of the difficulty in anticipating the sound of the next pitch.

When improvising, not knowing the sound of the next pitch can result in the embouchure using extraneous motion to coordinate itself, and often missing the pitch entirely. For this reason, it is essential to learn to sing the tone rows and as many of the exercises as your vocal range allows.

These exercises use octave displacement of the following 12 tone row. Practice very slowly at first, and gradually work towards playing the exercises as fast as possible.



These first two exercises displace every other note up an octave. Use a variety of tongue/slur patterns. In general, try slurring any interval of a fifth or less. This would mean that the second line would contain no slurs at all. You can and should try to slur an occasional wide interval such as a seventh or ninth.

One



Two



Remember to keep a steady airstream throughout.

QUICK REGISTER CHANGES • FIVE

This exercise displaces the first note of alternating groups of two and three notes. Another interesting possibility would be to arrange the octave displacement in groups of two, two and three notes.

Three

Three

Practice octave displacement, both up and down, with the following tone rows. Begin by displacing every other note, then every third note, etc. Use combinations of two- and three-note groups as in Exercise Three above.

ETUDE • QUICK REGISTER CHANGES

ETUDE EIGHT

$\text{♩} = 92$

The musical score for Etude Eight consists of six staves of music in 4/4 time. The tempo is marked as quarter note = 92. The key signature has one sharp (F#). The dynamics and articulations are as follows:

- Staff 1: *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano). Includes a crescendo hairpin.
- Staff 2: *mf* (mezzo-forte), *p* (piano). Includes an accent (>) and a decrescendo hairpin.
- Staff 3: *f* (forte), *mf* (mezzo-forte), *f* (forte). Includes accents (>) and a crescendo hairpin.
- Staff 4: *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte), *mp* (mezzo-piano).
- Staff 5: No dynamic markings.
- Staff 6: *mf* (mezzo-forte), *mp* (mezzo-piano), *mf* (mezzo-forte). Includes a crescendo hairpin.

QUICK REGISTER CHANGES • ETUDE

The musical score consists of three staves of music in treble clef. The first staff begins in 5/4 time and changes to 4/4 time. It features a series of eighth and sixteenth notes, with dynamic markings *f* and *ff*, and a wavy line indicating a tremolo. The second staff continues the melodic line with various intervals and dynamics, including *ff*. The third staff shows a more sparse texture with longer note values and a dynamic marking of *p*. The piece concludes with a double bar line.

ETUDE • QUICK REGISTER CHANGES

ETUDE NINE

$\text{♩} = 120$

The musical score for Etude Nine consists of six staves of music. The first staff begins in 4/4 time with a forte (*f*) dynamic, featuring a triplet of eighth notes and a half note. The second staff changes to 3/4 time, marked mezzo-forte (*mf*), and includes a triplet of eighth notes. The third staff returns to 4/4 time, marked mezzo-piano (*mp*), with a triplet of eighth notes. The fourth staff changes to 3/4 time, marked forte (*f*), and includes a crescendo hairpin. The fifth staff is marked *Dolce* and mezzo-piano (*mp*), with a half note. The sixth staff returns to 4/4 time, marked mezzo-forte (*mf*), and includes a half note. The score is written in treble clef and includes various articulations such as slurs, accents, and breath marks.

QUICK REGISTER CHANGES • ETUDE

A musical score for a single melodic line in treble clef, consisting of six staves. The key signature has one sharp (F#). The score includes various musical notations such as slurs, ties, and dynamic markings. The first staff ends with a crescendo line. The second staff continues the melodic line. The third staff features a forte (f) dynamic and a mezzo-forte (mf) dynamic. The fourth staff includes a forte (f) dynamic and a 4/4 time signature change. The fifth staff features accents (^) and a piano (p) dynamic. The sixth staff begins with a mezzo-piano (mp) dynamic and ends with a double bar line.

cresc. -----

f *mf* *f* *p* *mp*

ETUDE • QUICK REGISTER CHANGES

ETUDE TEN

$\text{♩} = 104$

The musical score for Etude Ten is written in 3/8 time with a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 104$. The piece consists of eight staves of music. The dynamics range from *mf* (mezzo-forte) to *f* (forte). The score includes various articulations such as accents, slurs, and staccato marks. The final measure is marked with a 7/16 time signature.

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