

LAMAR UNIVERSITY

TRUMPET STUDIO

COURSE PACKET

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Warm Up

Compiled and Edited by Dr. Brian A. Shook
Assistant Professor of Trumpet
Lamar University

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APPLIED TRUMPET

(MUAP 0200, 1237, 3237, 3437, 5210, 5220, 5230, 5410, 5420, 5430)

LESSON SYLLABUS

LAMAR UNIVERSITY

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COURSE OUTCOMES

Upon completion of this course, the student will develop and successfully demonstrate the technical skills required for performing a variety of music on the trumpet. These skills are essential not only for performance, but also for displaying specific teaching methods. Through the diverse study of technical methods, etudes, solo literature, band/orchestral excerpts, and recordings the student will be able to demonstrate an appropriate knowledge of musical terms and concepts related to trumpet performance and pedagogy.

REQUIRED TEXT/RESOURCES

1. *Complete Conservatory Method for Trumpet* by J.B. Arban (ed. Goldman/Gordon)

2. *Technical Studies for the Cornet* by Herbert L. Clarke (Carl Fischer)

3. *Long Tone Studies* by Vincent Cichowicz (Balquhidder Music)

*If you do not already have these books, make sure you purchase these editions

4. Membership with the *International Trumpet Guild* (for \$30/yr you receive four journals and free CDs and sheet music) – www.trumpetguild.org

5. Classical Music Library (Lamar Library Online) – www.lamar.edu > Library > Databases > A–Z

Listing > Classical Music Library (over 60,000 tracks for free!)

**Other texts and method books will be assigned at the discretion of the instructor

REQUIRED EQUIPMENT

All students are expected to have the following:

Trumpet – in good working condition

Lubricants – valve oil, slide grease

Cleaning supplies – mouthpiece brush, snake brush

Mutes – straight, cup, harmon, and plunger are the four basic mutes for most playing situations

All music majors or minors are expected to own each of these mutes. Recommendations:

Straight mute – Tom Crown, Denis Wick, Jo Ral, TrumCor

Cup mute – Denis Wick, Jo Ral, TrumCor

Harmon – Jo Ral bubble mute, Denis Wick

Plunger – traditional sink plunger (without handle)

Metronome

Tuner

Music Stand (folding)

Music dictionary

Egg Shaker (supplied by instructor)

COURSE REQUIREMENTS

Attendance

At the beginning of the semester each student will sign up for a weekly lesson. Lessons will begin promptly at the top or bottom of the hour (:00 or :30). The student is to be **warmed-up and on time** for each lesson. If the student is not present at the beginning of his or her lesson, one full letter grade will be subtracted from that lesson. *If more than ten (10) minutes have passed from the designated time, the instructor is not obligated to teach the lesson and the student will be counted as absent, resulting in an "F" for that lesson.*

Late Attendance = subtraction of one letter grade for that lesson (:01 or :31 is considered late)

10+ Minutes Late = no lesson and an “F” for that lesson

Unexcused Absence = “F” for that lesson

3 Absences = “F” for the semester

If the instructor is more than ten (10) minutes late the lesson will be rescheduled. In most cases, a note will be left on the studio door to indicate if the instructor has stepped out of the office.

***If the student is going to be late or absent for any reason (aside from an emergency), the instructor must be notified 24 hours in advance so that the lesson can be rescheduled. (If you wake up sick on your lesson day, email or text ASAP.) Only excused absences (approved by the university/instructor) may be rescheduled. Lessons cancelled due to university-mandated holidays will not be made up. No make-up lessons for student sick days.**

Lesson Expectations

Be prepared. Be on time. Be teachable.

At the beginning of each lesson the instructor will review the student’s Practice Journal and assign a practice grade for that week. The student must make photocopies of the blank Practice Journal to be filled out during every practice session.

It is the student’s responsibility to take notes during every lesson (see “Applied Lesson Notes” in the *Practice Compendium*). This page is to be photocopied and filled out during every lesson. The information will be used to aid the student in his or her private practice time.

**The expected level of performance for the weekly lesson is the same as juries. The weekly grade is based on this expectation.*

Each Monday the instructor will email a listening assignment for that week. The student is required to download the file, listen to it, and reply to the email with his/her thoughts, insights, and impressions of the recording ***by the following Monday***. Failure to do so will result in a lower grade for that week.

Juries

A ten-minute jury takes place at the end of each semester in which the student plays a prepared solo, etude, and/or orchestral/band excerpts for select faculty members. The etude/excerpt selections, given to the student two (2) weeks before the jury, will be contrasting in nature and give the student the opportunity to display a variety of techniques and developing skills. The jury is graded objectively by the faculty and is based primarily on the expected level of proficiency for the student’s year in school. If a pianist is required, it is the *student’s responsibility* to set up rehearsals with the designated Lamar Staff Accompanist. Once he or she has been contacted, schedule at least one rehearsal during the regular lesson with the studio teacher *at least two (2) weeks prior to the jury date*. If there is a conflict, another time must be scheduled by the student. Other rehearsals can take place at the convenience of the accompanist.

Lamar Staff Accompanists

Mr. Dwight Peirce – dapeirce@my.lamar.edu

Dr. Betsy Hines – betsy.hines@lamar.edu

Scales are also an integral part of juries. Scales that begin on low F-sharp through C (below the staff) will be played in two octaves. Scales that begin on C-sharp through F will be played in one octave only. The uniform rhythmic pattern and metronome marking for all scales is indicated in the *Practice Compendium* (chromatic scales on any pitch are to be slurred in triplets, quarter note = 120 bpm).

***All scales will be played from memory during lessons and juries**

Scale requirements by semester/year:

1st Semester Freshman: all major scales and chromatic scale (starting on any note)

2nd Semester Freshman: add natural minor scales

1st Semester Sophomore: add harmonic minor scales

2nd Semester Sophomore: add melodic minor scales

Juniors–Seniors: all of the above

Scale exams will occur at midterms and one week prior to finals. Students are required to play **ALL** required scales for the exam.

Two weeks prior to the jury date, the student is to fill out the jury form (located at www.brianshook.com) and a sign-up sheet will be posted in the music building. It is the student's responsibility to sign up for a time, making sure that the accompanist (if required) can also be present. The jury form is to be filled out by the student (listing **all** materials covered during the semester—consult the “Applied Lesson Notes” from each lesson) prior to the jury. On the day of the jury, the student (wearing appropriate attire) will bring the completed form along with four (4) copies for the faculty members. After juries are completed, the student may schedule a time with the instructor to discuss his or her jury performance. Failure to appropriately fill out the jury form will result in the lowering of the jury grade.

Appropriate jury attire: Men – dress pants (no jeans), dress shirt (tucked in), dress shoes, and belt.
Women – Dress slacks, knee-length skirt or dress (no jeans), and nice shoes (no sandals).

Advancing to Upper Level

At the end of the student's fourth (4th) semester, he or she will apply to enter upper level applied lessons. In order to advance, the student must be able to successfully demonstrate the following: 1) correct embouchure, 2) proper relaxed airflow, 3) lip bends and pedal tones, 4) clear and even tone in all registers (F#³ to C⁶), 5) clean articulation and finger/tongue coordination, 6) major and all minor scales (natural, harmonic, and melodic) can be played at MM=86, 7) consistent intonation in all registers, 8) control of dynamic range from *pp* to *ff*, 9) perform a Texas UIL Class 1 solo, and 10) ability to sight-read advanced high school or college freshman level etudes.

The application will take place during the final lesson before juries in that semester. Based on that lesson and the final jury performance, the brass faculty will decide whether or not the student is to advance to upper level applied lessons. If the student does not advance, he or she is put on probation (scholarships may be withheld) and may reapply the following semester. (Note: being put on probation will most likely delay the final graduation date because three (3) semesters of upper level lessons are required before the final semester of student teaching)

Recitals

All students are required to perform on at least one (1) general recital per year. The studio teacher will select the literature for each performance. Only two half-hour rehearsals with the staff accompanist are allotted per performance due to the scheduling demands of the accompanist. Typically, juniors and seniors will perform in the fall semester and freshman and sophomores in the spring semester. Additionally, every music major is required to perform a solo recital.

Bachelor of Music (Teacher Certification): Required to perform a half-hour recital (can be joint recital) during the senior year.

Bachelor of Music (Performance): Required to present a half-hour Junior Recital (joint recital) and a one-hour Senior Recital.

For the degree recital, the student must choose the music (with direction from the instructor), contact the pianist, and reserve the recital date ***at least three (3) months prior to the recital***. The student must also

play a dress rehearsal with the pianist (and any other collaborative musicians) at least two (2) weeks prior to the recital date. If this does not occur for any reason, the performance will be cancelled (this could delay your graduation date). *It is the student's responsibility to submit program materials to the music office no less than two (2) weeks before the recital, pending approval of the studio instructor.*

*See the "Recital Checklist" (provided by the instructor) in order to follow the correct procedures.

If the student performs a Junior or Senior Recital, he or she is not required to play a jury in that same semester.

Studio Class

Weekly studio classes shall consist of a variety of pedagogical and performance topics. These one-hour sessions may include group rehearsals, master classes, and/or solo performances. For every class, the student must be on time with his or her instrument(s) and a notebook (not music folder) to take notes on clinics and file handouts. The instructor will review these notes during lessons. These materials will aid the student in private practice time, as well as teaching in the field. Attendance is *required* and 100% participation is *mandatory*.

Borrowing Policy

Throughout the student's collegiate career, the instructor will frequently lend a variety of materials to the student for his or her instruction. The instructor will document the date and material that is being borrowed using the sign-out sheet on the back of the studio door. These materials ***must*** be returned to the instructor *before juries* in order to receive a final grade. **Any items that are damaged, lost, stolen, or not returned will be charged to the individual responsible.**

Guidelines for Personal Practice

Get organized – schedule your practice time daily. Focus on *quality* of practice time.

- 1 *quality* hour/day = status quo
- 2 *quality* hours/day = some improvement
- 3 *quality* hours/day = strong improvement
- 4–6 *quality* hours/day = preparing for an audition or recital

Several brief practice sessions are recommended for maximum progress. If the practice session is an hour long, be sure to only play the instrument for a total of 35–40 minutes. "*Rest as much as you play*" is the safest rule. While resting at regular intervals, do breathing exercises, singing exercises (i.e. solfège), rhythm exercises, or any other type of practice that will aid in the overall progress.

The following is a recommended daily routine (see the *Trumpet Studio Course Packet* for more details):

- A. Warm up (20–30 minutes)
 - 1. Breathing exercises
 - 2. Mouthpiece buzzing
 - 3. Long tones/melodic playing
 - 4. Lip flexibility and finger dexterity
 - 5. Articulation (legato, staccato, marcato, etc.)

- B. Daily Routine – these fundamentals will help develop all aspects of your performance. Concentrate on those areas that are your weakest.
 - 1. Phrasing/musicality
 - 2. Rhythm
 - 3. Scales
 - 4. Multiple Articulation
 - 5. Technical Studies (i.e. Clarke *Technical Studies*, Arban *Complete Conservatory Method*) – concentrate on finger and tongue development.

6. Flexibility Studies (i.e. Irons “27 Groups of Exercises” and “Bai Lin “Lip Flexibilities).
7. Sight Reading
8. Transposition
9. Artistic Studies (this includes etudes, solos, orchestral excerpts, and jazz studies)

Practicing Arban’s

Arban’s *Complete Conservatory Method* is the most important and fundamental literature that the student will encounter. During the student’s course of study, the instructor will regularly address various topics presented by Arban. Progress will be tracked in the “Arban Checklist” that is to be attached to the inside cover of Arban’s *Method*. Once the instructor has covered a series of pages, it is the student’s responsibility to continually practice all of the exercises that pertain to that particular concept. The material covered in that lesson will be part of the assignment for that week.

*The instructor will periodically give an “Arban’s Quiz” that is specifically designed for each student to monitor his or her progress. The grade for that lesson will be the grade of the quiz.

Grading

There are two (2) categories upon which the student is graded: weekly improvement/studio participation (75%) and jury performance (25%). At the end of every lesson, the instructor will inform the student of his or her grade for that lesson.

Weekly improvement will be assessed based on the following criteria:

- 1) Attendance – Did you show up for your lesson and were you on time?
- 2) Preparation – Did you work on the material assigned? Are scales, arpeggios, sight-reading, transposition, sound quality, etc. improving regularly?
- 3) Attitude – A respectful attitude is expected at all times. Anything less will not be tolerated.
- 4) Concert/Recital Attendance – If you are not playing on a particular concert, it is recommended that you attend to support your colleagues. *You are required to attend **all** trumpet recitals. Failure to do so will result in your final grade being lowered by half a letter. The **instructor and soloist** must be notified two (2) weeks before the recital for the excuse to be valid.*
- 5) Notebooks – Each student is required to keep a 3-ring binder containing lesson and studio notes/handouts, as well as the Course Packet.

Miscellaneous Information

Email is the preferred method of communication with the instructor. Text message is appropriate for quick correspondence on one topic. Phone calls are acceptable as well, but please do not text or call after 8:00 P.M. If you need to speak with the instructor, you may inquire between lessons. Please do not interrupt another student’s lesson.

Learning Disabilities

It is imperative for the instructor to be aware of a student who has been clinically diagnosed with a learning disability. Within the first week of class, it is the student’s responsibility to discuss his or her condition with the instructor. Notifying the instructor at the end of the semester will *not* be advantageous to student’s grade.

Music Stores

Swicegood Music
3685 College St.
Beaumont, TX 77701-4685
409-735-5608

Dillon Music
732-634-3399
www.dillonmusic.com/brass.aspx

Tulsa Band Instruments
800-564-1676
www.tulsaband.com

Websites

Dr. Brian A. Shook
www.brianshook.com

International Trumpet Guild
www.trumpetguild.org

Trumpet Herald
www.trumpetherald.com

Trumpet Master
www.trumpetmaster.com

Sheet Music Suppliers

Pender's Music Company
800-772-5918
www.penders.com

Robert King Music Sales
www.rkingmusic.com

Dowling Music
713-529-2676
www.dowlingmusic.com

UNIVERSITY MANDATED STANDARDS

This course (MUAP 1241, MUAP 3241) addresses the following Texas State Educator standards and applications for music:

Standards: I, II, III, IV, VI, VII, X

Applications: 1.1s, 1.2s, 1.3s, 1.4s, 1.5s, 1.6s, 1.7s, 1.8s, 1.9s, 1.11s, 1.12s, 1.13s, 1.14s, 1.15s, 1.16s, 2.1s, 2.2s, 2.3s, 2.4s, 2.5s, 3.1s, 3.2s, 3.3s, 3.4s, 3.5s, 3.6s, 4.1s, 4.2s, 6.1s, 6.2s, 6.4s, 6.5s, 6.6s, 6.8s, 7.2s, 7.3s, 7.4s, 7.5s, 7.6s, 7.7s, 7.8s, 7.9s, 7.14s, 7.15s, 7.16s, 7.19s, 8.1s, 9.4s, 10.1s, 10.2s, 10.3s, 10.4s, 10.5s, 10.6s, 10.7s

See the link below for a complete listing of standards and applications:

<http://www.sbec.state.tx.us/SBECOnline/standtest/standards/allmusic.pdf>

(This course complies with university policies on disabilities, accommodations, and academic dishonesty as printed in the Lamar University Student Handbook and Faculty Handbook.)

Extended Statement on Disabilities

For students with disabilities, this course will comply with all accommodations prescribed by the Lamar University Office of Services for Students with Disabilities. It is the responsibility of the student to insure that the instructor has been informed of all prescribed accommodations.

Extended Statement on Academic Dishonesty

Students are specifically warned against all forms of cheating and plagiarism. The Lamar University Student Handbook states:

Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. Punishable offenses include, but are not limited to, cheating on and examination or academic work which is to be submitted, plagiarism, collusion, and the abuse of resource materials. (81)

One aspect of the Handbook's definition of cheating is, "purchasing, or otherwise acquiring and submitting as one's own any research paper or other assignment" (82).

Students seeking guidance to avoid plagiarism should consult the course instructor, recent handbooks, or the University Writing Center.

Punishments for academic dishonesty range from F in the course, to an F on the assignment, to re-submission of the work. Punishments are at the discretion of the faculty member, and may be appealed to the department chair, dean, and Associate Vice President for Academic Affairs. Flagrant or repeat violations may warrant further discipline by the university including probation and suspension.

THE

TRUMPET PLAYER'S

PRACTICE COMPENDIUM

Compiled and Edited by

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(last revised 6-18-2012)

THE TRUMPET PLAYER’S PRACTICE COMPENDIUM

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INTRODUCTION

The role of a trumpet player in any ensemble is diverse and demanding. Careful attention must be taken at all times to prepare for the difficulties and challenges that arise on a daily basis, both as a trumpeter and as a musician. This compendium is designed to enable the student to develop confidence in his or her abilities as a musician, both in the ensemble and/or on the podium.

BREATHING GYM

Developed by Sam Pilafian and Patrick Sheridan

INTRODUCTION

- Analogy: a car needs gas to make it move just like instruments need air to make sound. The higher the quality of gas, the better the car performs. The same thing is true with air.
- ***Breathing Gym*** is designed to give control and efficiency of breath by developing proper breathing habits
 - Improves tone, stamina, and all-around performance
 - For ensembles, ***Breathing Gym***:
 - Promotes calmer, quieter, and more focused rehearsals
 - Internalizes and improves group rhythm (always use a metronome)
 - Gives more confidence and security to group entrances/releases
- ***Breathing Gym*** can be used as part of a warm-up routine or a mid-rehearsal change of pace while addressing specific issues such as dynamics, articulation, and phrasing
- The ***Breathing Gym*** consists of five types of exercises:
 - Stretches
 - Flow Studies
 - Therapies
 - Strength and Flexibility
 - Breathing for the Brain
- Remember the **LAW OF ACCOMMODATION**:
 - What is difficult today will become easier if practiced
 - Work these exercises just past the point of ease and slightly into discomfort without overexertion

PRELIMINARY CONSIDERATIONS

1. Maintaining a proper and consistent oral shape is essential for maximizing the benefits of these exercises
 - a. During inhale/exhale, the inside of the mouth should feel like a big yawn
 - b. The back of the throat is to remain open and unobstructed
2. Monitoring each breath ensures correct execution
 - a. Inhale
 - i. Form the right hand like a karate chop, but fold the thumb flat against the palm
 - ii. With the right hand in this position, place the index finger just under the tip of the nose (thumb should now be pointing forward)
 - iii. Place top lip on the middle knuckle and the bottom lip on the big knuckle (approx.)
 - iv. Remember the yawn analogy and take a deep breath quickly, letting the only resistance occur at the lips
 - v. If executed correctly, the inhale will have a deep sound like a vacuum with one finger placed over the opening
 - b. Exhale (remove right hand before exhale)
 - i. Hold the left hand with palm facing the body at an arm's length
 - ii. Exhale and feel the constant flow of air on the palm
 - c. The inhale and exhale are to be performed continuously with no break between, just like a pendulum swinging
3. Light-headedness may occur periodically. If this happens, the following method is prescribed: sit down, inhale slowly through the nose, and exhale slowly through the mouth; repeat.
4. All exercises are to be performed in a relaxed manner with no tension in the body

THE EXERCISES

1. Stretches – loosen up the body for better breathing flexibility
 - a. Trunk Twist
 - b. Flop Over – loose arms, neck, and upper body
 - c. Two-Way Stretch
 - d. Wrist Grab
 - e. Whole Body Stretch
 - f. Neck Roll – roll forward with chin touching chest; do **not** tilt head back
2. Flow Studies – simulate regular breathing patterns used while playing—move air without resistance or tension. Monitor the air during these exercises to ensure that the air is constantly and consistently moving in and out (comfortably full to comfortably empty).
 - a. 6-7-8-9-10 (11-12-etc.)
 - b. Shorten the Inhalation (in 4 out 4, in 3 out 4, in 2 out 4, etc.)
 - c. Shorten the Exhalation (4-4, 4-3, 4-2, etc.)
 - d. Shorten the Inhalation Variation (4-4, 3-5, 2-6, etc.)
 - e. Shorten the Exhalation Variation (4-4, 5-3, 6-2, etc.)
 - f. Shorten the Inhalation and Exhalation [4-4 (2x), 3-3 (2x), 2-2 (2x), 1-1 (4x), 8th-8th (8x), 1-1 (4x), 16th-16th (8x), 1-1, 2-2, breathe through nose for 20 seconds]
 - g. Quick Breath Exercise – inhale on the last beat of a measure (i.e. 4/4, 9/8, etc.)
 - h. Bow & Arrow, Toss the Dart, Float the Paper Airplane
3. Therapies – a counterpart to flow studies, therapies are used to inspire better airflow by deliberately creating problems to overcome, such as resistance and suspension
 - a. Inhale Therapy – fight for air with suction
 - i. Exhale all air (sizzle)
 - ii. Place the back of the hand against the lips
 - iii. Fight for air by creating suction for 4–6 seconds, but do not allow any air in
 - iv. After time is up, remove hand and inhale as much as air possible in one gasp (still maintaining the yawn shape)
 - v. With lungs at full capacity, suspend the air while keeping the mouth and throat open for a predetermined duration (15–60 seconds) with shoulders relaxed
 - vi. After time is up, expel air in one big chunk down to a sizzle
 - b. Inhale Therapy Variations
 - i. Expand in Two Areas – during suction, mentally feel your lungs expand toward your chest and back
 - ii. Expand in Four Areas – during suction, mentally feel your lungs expand in 4 quadrants: abdomen, lower back, chest, and upper back
 - iii. Slight Leak – during suction, allow some air to leak
 - c. Oral Shape Therapy – inhale/exhale with the yawn feeling in rhythmic patterns (8th notes, quarter-note triplets, etc.) in a given meter to check consistency of air
4. Strength and Flexibility – focus on expanding and contracting the lungs to their extremes
 - a. In, Sip, Sip—Out, Push, Push
 - i. “In” – inhale to maximum capacity for one beat while lifting arms overhead
 - ii. “Sip” – lift arms higher while sipping in more air
 - iii. “Out” – exhale completely in one beat while pushing arms downward
 - iv. “Push” – force the last little bit of air out
 - b. Power Breaths
 - c. Power Bow & Arrow
5. Breathing for the Brain
 - a. Follow Your Breath – breath in through nose, out through mouth—no metronome
 - b. In 6, Suspend 6, Out 6 (increase ratio: 1:1:1, 1:2:1, 1:4:1, etc.)
 - c. Energizing Breath – 4 in through nose, 7 suspend, 8 out through mouth

THE FOUR P'S

The Four P's are the essential building blocks of playing brass instruments correctly. They are: Pucker (of the embouchure), Pressure (of the mouthpiece), Position (of the tongue), and Push (of the air).

1. Pucker – the formation of the lips muscles that create the embouchure
2. Pressure – the amount of force that is exerted from the mouthpiece onto the lips (which is met with an equal and opposite amount of force from the Pucker)
3. Position – the tongue inside the mouth directly affects the pitch and sound of the instrument. For the medium-low range, the tongue is flat (pronouncing the syllable “haa”). In the medium-high range, the tongue is arched (pronouncing the syllable “hee”). The flatter the tongue, the lower the range. If the tongue is more arched, then the pitch is higher.
4. Push – the steady flow of air. Also directly affects the dynamics of the instrument.

The goal of using the Four P's is to keep them in balance with each other. When a particular facet of playing ceases to function properly (e.g. “fuzzing out”), then one or more of the Four P's is most likely out of balance.

The following eight exercises will help develop this balance:

1. Lip Bends – using the lips to lower the pitch by half step, whole step, or more without the use of valves. To lip the notes down correctly, one must increase the firmness of the embouchure (pucker) and force the pitch down while still maintaining a consistent tone at a *f* + dynamic. If performed correctly, the bent pitch will sound almost exactly as if it were fingered correctly. Practicing lip bends (no more than five minutes per practice session) will result in a stronger embouchure, increased range, longer endurance, fuller tone, controlled intonation, consistent airflow, improved flexibility, and better accuracy.
2. Pedal Tones – any note lower than F-sharp below the staff. Attaining pedal tones is accomplished by using an extreme pucker—even more than for lip bends. While the aperture does get larger, the embouchure must remain firm and flexed. Always play every pedal tone with the correct fingering (as you would finger an octave higher). Some notes slot better with other fingerings, but this will cheat the player out of the full benefit. Practicing pedal tones (no more than five minutes per practice session) will result in a stronger embouchure, increased range, longer endurance, fuller tone, controlled intonation, consistent airflow, improved flexibility, and better accuracy.
3. Breath Attacks – note beginning without the use of the tongue. There are two types: gradual and immediate. The gradual breath attack is a slow, relaxed leak of the air until the note sounds (almost a whisper). The immediate breath attack is a quick puff of air that begins the note instantaneously (without being brash or out of tune). Practicing both types of breath attacks in all registers will help focus the aperture, concentrate the airstream, reduce fuzziness, maximize tone, eliminate neck tension, and improve accuracy.

4. Whisper Tones – these are extremely soft notes (less than *pppp*) that sound like sub-tones on a clarinet. The lips do not actually vibrate, but the focused air stream is what creates the tone without using the tongue to articulate (all notes are slurred). To produce whisper tones correctly, the lip aperture must be focused (like a laser beam) and relaxed. This is the most effortless type of playing and will result in better accuracy, fewer cracked pitches, better intonation, and purer tone quality.
5. Pop Tones – the same principles apply as those of whisper tones, but these are articulated instead of slurred.
6. Lip Slurs – these are produced by simultaneously adjusting the embouchure tension, tongue position, and air pressure to move from one note to the next that both share the same fingering. Practicing lip slurs in all registers and dynamics will increase flexibility, strengthen the embouchure, develop tongue position control, improve accuracy, and inspire consistent airflow.
7. “K” Tonguing – the “k” tongue is executed by articulating with the back of the tongue instead of the tip (as in saying “key”). This is also used for multiple tonguing, but its purpose is different in this context. Practicing just the “k” tongue will strengthen the tongue muscle, which gives greater control of the arch, facilitates lip slurs, and increases range. The “k” tongue can be used on any type of consistently articulated passage (like the Clarke *Technical Studies*)
8. Breathing Gym – (see previous section)

THE WARM UP AND DAILY ROUTINE

The warm up and daily routine are the two most important practice sessions of the day. A sufficient warm up can last anywhere from 20 to 30 minutes and a daily routine is typically 45–60 minutes. They can be combined into one session with sufficient rest.

*The Warm Up (20–30 minutes)*¹

The warm up for brass players has a similar purpose to that of an athlete. One must limber-up the muscles to guard against injury and allow for optimal performance.

*Remember the practice rule: *rest as much as you play*.

A proper and consistent warm up:

1. Increases blood flow to the lips – this helps remove a build-up of lactic acid
2. Gradually numbs the lips to prevent swelling
3. Enables the muscles to function efficiently
4. Engages the brain to stay alert and responsive

A successful warm up is comprised of the following components:

1. Breathing – better breath support = better tone
2. Ear Training – sensitizes the ears to hear correct intervals and chords by singing and buzzing simple scales/chords while playing the piano
3. Mouthpiece Buzzing – slow and gradual mouthpiece buzzing in the medium-to-low registers will facilitate blood flow to the lips and connect the ear to the buzz
4. Long Tones and/or Slow Flow Studies – these will help build a solid tone with good intonation
5. Soft Playing – low scales, chromatics, and arpeggios that gradually expand range
6. Lip Slurs – early in the warm up, these are to be at a comfortable dynamic and in an easy range. More difficult lip slurs will occur in the daily routine.
7. Articulation – begin with soft articulations in the mid-range and gradually increase range, dynamics, speed, and style (legato, staccato, marcato, etc.)

The Daily Routine (45–60 minutes)

The daily routine is the primary building block for improvement on one's instrument. Consistently practicing the fundamentals of trumpet playing will iron out weaknesses and increase strengths. To ensure daily progress and tempo accountability, a metronome must be used for all metered exercises. Keep a log of conquered tempos and material covered to track progress and gain confidence.

While working on the daily routine, careful attention must be given to the practice rule: *rest as much as you play*. During the periods of rest, one may choose to do breathing exercises, solfège, rhythm practice with an egg shaker, or any other type of musical activity that does not involve playing the instrument.

Feel free to logically change the order of exercise within the daily routine. This will help avoid stagnant playing due to mental boredom. Some fundamentals may be easier than others. As William Vacchiano used to say, “practice your liabilities, not your assets.” The goal of these routines is progress, not perfection.

¹ The first warm up of the day is the longest. Subsequent warm ups before regular practice sessions or rehearsals may only need to be about five minutes.

Fundamentals:²

1. Breathing
2. Ear Training
3. Phrasing/musicality – every exercise, including long tones, must be approached with phrasing and musicality ever-present
4. Mouthpiece buzzing – strive for a clear and consistent buzz in all registers
5. Long tones/intonation – use drones to maintain pitch accountability
6. Lip slurs – Bai Lin *Lip Flexibilities*, Irons *27 Groups of Exercises*, etc.
7. Scales – Arban *Complete Conservatory Method*, McGregor *Daily Scale Builder*, etc.
8. Chords/Arpeggios – Arban pp. 142–151, etc.
9. Finger dexterity – Clarke *Technical Studies*, Nagel *Speed Studies*, etc.
10. Intervals – Arban pp. 125–131, Vacchiano *Study of Intervals*, Hoffman *Advanced Interval Studies*, etc.
11. Articulation – regularly practice various forms of articulations and accents: legato, staccato, portato, tenuto, marcato, *fp*, *sfz*, etc. These can be applied to any study.
12. Single Tongue Speed – the fastest single tongue must overlap the slowest usable double tongue so that there is no break between the two techniques
13. Multiple tonguing – Arban pp. 155–187, Vacchiano *The Art of Double and Triple Tonguing*, etc.
 - a. Both double and triple tongue are to be practiced on consecutive notes as well as scalar passages to ensure an even articulation
 - b. Practice triple tonguing in three formats for greater versatility and faster technique
 1. TKT KTK
 2. TKT TKT
 3. TTK TTK
14. Rhythm – duple/triple/mixed meters, advanced rhythms
15. Transposition – Sacher *100 Studies*, Caffarelli *100 Melodic Studies*, etc.
16. Sight Reading – this is the final test that shows what fundamentals need more attention. Always use a metronome unless the etude is unmetred or marked “freely.”
17. Range – work into the extremes of the upper and lower registers by playing lip bends, pedal tones, and bugles. Work on range briefly every other day to give the embouchure a chance to repair the muscles.

Recommended Daily Routine Methods:

1. *The Brass Gym* by Sam Pilafian and Patrick Sheridan (Focus on Excellence)
2. *How to Practice* by Raymond Mase (unpublished)
3. *Trumpet Routines* by William Vacchiano (Charles Colin)
4. *Systematic Approach to Daily Practice* by Claude Gordon (Carl Fischer)

The Warm Down (5–7 minutes)

Especially after a long day of playing, it is imperative to relax the embouchure in a methodical manner. This is accomplished by playing softly in the middle and low registers. Scales, whisper tones, breath attacks, and pedal tones are great ways to warm down. Doing some light/soft buzzing on a trombone mouthpiece also helps relax the lips.

² Some of these fundamentals may overlap with the warm-up and do not need to be addressed twice in one day unless they are a liability. All of these fundamentals do not need to be practice every day, but they should be practiced at least three times a week in order to improve.

INTONATION AND DRONES

Introduction

One of the most overlooked areas of instrumental practice is intonation. Too often students depend solely on their natural ability to hear intonation without ever taking the time to develop it properly. The process of training one's ears can be a long and arduous task; the result, however, is worth the effort. During daily practice of intonation, one may not notice any improvement, but after several weeks the ears will become noticeably attuned and sensitive to pitch.

*Remember: *trust the process*.

Watching the needle or lights on a tuner does not improve intonation. The tuner can be beneficial, but the ears—not the eyes—are what need to be trained. Using an aural tuner (i.e. drone) is the single, most useful tool for developing good intonation. This not only trains the ears, but also familiarizes one with the pitch tendencies on his or her instrument.

Matching intonation with a unison drone is the basic starting point for learning intonation. Once the ears have been sensitized to tuning the unison, one must progress to tuning all of the intervals. All intervals (except for octaves) need slight adjustments (either sharp or flat) when sounded simultaneously with another note. For example, an interval of an octave will be perfectly in tune when the needle on a tuner is in the center, but for an interval of a major third, the third of the chord must be tuned slightly lower (by 14 cents) to be perfectly in tune.

Pianos are tuned in equal temperament. This means that every note is equally adjusted in order to be able to play equally well in every key. Unfortunately, these notes are fixed and unable to be altered to attain the perfect tuning of chords. The following chart describes the tuning tendencies for all intervals.^{3,4}

INTERVAL ADJUSTMENT FROM EQUAL TEMPERAMENT TO JUST INTONATION (1 cent = 1/100th of a half step)

Minor Second:	+	12 cents
Major Second:	+	4 cents
Minor Third:	+	16 cents
Major Third:	-	14 cents
Perfect Fourth:	-	2 cents
Tri Tone:	-	18 cents
Perfect Fifth:	+	2 cents
Minor Sixth:	+	14 cents
Major Sixth:	-	16 cents
Minor Seventh:	+	18 cents
Major Seventh:	-	14 cents

³ For a more detailed explanation, see *Tuning Tactics* by Chase Sanborn.

⁴ The “+” and “-” symbols indicate whether the second note of the interval should be played sharp or flat to be in tune.

The Process

The following method is prescribed for sensitizing the ears to just intonation:

1. Turn on a loud drone (*ff* +)
2. Sing, buzz, or play (*mf* +) that same pitch in unison
3. Slowly bend the pitch sharp (listen for dissonance)
4. Slowly bend the pitch flat (listen for dissonance)
5. Now play perfectly in tune, until no dissonance can be heard
6. Apply this process to all intervals in the following order:
 - a. Unison
 - b. Octave
 - c. Perfect fifth
 - d. Perfect fourth
 - e. Major third
 - f. Major sixth
 - g. Minor third
 - h. Minor sixth
 - i. Major second
 - j. Minor seventh
 - k. Tri tone
 - l. Minor second
 - m. Major seventh
7. Choose a different key each day to get familiar with all registers and keys

The Application

In addition to the aforementioned exercise, one will find it extremely beneficial to use drones while working on etudes, excerpts, solos, or any type of music. The same basic principles apply, but instead of playing (or singing and buzzing) the pitches as in the order above, one plays through the music in the order of its melody. The melody (with a tonic drone in the background) can be played slowly to determine pitch tendencies, but also at the marked tempo for performance consistency.

Certain types of music may be difficult to assign a drone because of frequent modulation and/or the absence of a tonal center. In these cases, one will want to pay close attention to tuning each note with its preceding note, as to play in tune with one's self.

SOLFÈGE AND BUZZING

Solfège

To aid in the practice of singing intervals, scales, and melodies, one will find that assigning syllables to each note while singing the pitch will result in better accuracy and development of the ear. There are two types of solfège:

1. *Fixed do* – each note-name corresponds to the same syllable
2. *Movable do* – each scale degree has a separate syllable

The following syllables are to be used according to the *fixed do* tradition:

Note	Syllable	Pronunciation
C/C [#]	Do	“doe”
D ^b /D	Re	“ray”
E ^b /E	Mi	“me”
F	Fa	“fa”
G ^b /G	Sol	“so”
A ^b /A	La	“la”
B ^b /B	Si	“see”

“Fixed Do” vs. “Movable Do”

Music educators continue to debate which method is most effective. Both methods have intrinsic qualities that help the student in various ways. For example, *movable do* develops short-term relative pitch skills that focus on the tonic note and modulation, whereas *fixed do* develops long-term relative pitch skills that are useful in tonal and atonal music. *Both methods have redeeming qualities and it is important to use some form of consistent vocalization while singing to develop the ear and reproduction of pitch without the aid of an instrument.*

Mouthpiece Buzzing

In addition to being a warm-up tool, mouthpiece buzzing is an effective method to use in conjunction with solfège and drones. Oftentimes wind players rely on the instrument itself to do more of the work than it should. The buzzing of the lips is what creates the tone and pitch; the mouthpiece and trumpet only amplify the sound. Using the correct finger combination does not always mean that the right note (or a good tone) will result. An efficient and vibrant buzz will result in the best tone and intonation possible. Rest frequently when practicing with just the mouthpiece. Free buzzing (buzzing without a mouthpiece) can also be beneficial, but only in small doses.

The following methods of mouthpiece buzzing are recommended:

1. *The Buzzing Book* by James Thompson (Editions Bim)
2. *Warm-Ups and Studies* by James Stamp (Editions Bim)
3. *Supplemental Studies* (w/ CD) by Stamp/Stevens (Editions Bim)

*The next three pages include a series of progressively difficult intervals loosely based on scales that will help develop the ear. Both singing (solfège) and buzzing is recommended, but always practice them with a drone or the piano.

Solfège Patterns

(by John Schlabach)

Sing or buzz in all 12 keys, always with a drone or piano

The image displays ten staves of musical notation, each containing a sequence of notes. The notes are arranged in a pattern that suggests a scale or a specific solfège exercise. The notation is in a single clef (treble clef) and consists of quarter notes. The patterns are as follows:

- Staff 1: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 2: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 3: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 4: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 5: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 6: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 7: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 8: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 9: C4, D4, E4, F4, G4, A4, B4, C5
- Staff 10: C4, D4, E4, F4, G4, A4, B4, C5

The image displays 14 staves of musical notation, each containing a sequence of notes for solfège and buzzing exercises. The notes are arranged in a stepwise fashion across the staves, with some staves featuring a sharp sign (#) on a note. The notation is presented in a clean, black-and-white format on a white background.

The image displays 14 staves of musical notation, each containing a sequence of notes for solfège and buzzing exercises. The notes are arranged in a specific pattern across the staves, likely representing a scale or a specific exercise. The notation is in a single system, with each staff starting with a treble clef and a key signature of one flat (B-flat). The notes are: Staff 1: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 2: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 3: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 4: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 5: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 6: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 7: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 8: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 9: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 10: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 11: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 12: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 13: G4, A4, Bb4, C5, D5, E5, F5, G5. Staff 14: G4, A4, Bb4, C5, D5, E5, F5, G5.

SCALES

Introduction

Scales are the most fundamental element in music composition. A thorough knowledge of scales will assist both the composer and performer in being the most complete musician. It is impossible for a doctor to successfully treat patients if he ignored *Biology 101 – The Cell*. For the same reason, musicians must train themselves to be well versed in scales of all types. Once these scales have been mastered, sight-reading music becomes much easier as one notices the patterns of scales found within any given composition.

The Scales

To avoid unnecessary explanation of scales, they will not be discussed here in great detail. Instead, they will be described and illustrated in the simplest terms to aid in the quickest memorization of each pattern as it is applied to all twelve chromatic tones. Basic knowledge acquired from first-year theory is all that is needed to understand the following information.

Major (Ionian) – eight-note series in the following successions of steps: W-W-H-W-W-W-H

Natural Minor (Aeolian) – major scale with $b3$, $b6$, and $b7$

Harmonic Minor – natural minor with $\#7$

Melodic Minor – ascending: natural minor with $\#6$ and $\#7$; descending: natural minor

Dorian – natural minor with $\#6$

Lydian – major with a $\#4$

Mixolydian – major with $b7$

Phrygian – natural minor with $b2$

Locrian – natural minor with $b2$ and $b5$

Whole Tone – the interval between each note is always a whole step

Diminished (half step) – alternating half steps and whole steps (H-W-H-W-H-W-H-W)

Diminished (whole step) – alternating whole steps and half steps (W-H-W-H-W-H-W-H)

*Another way to perceive the minor modes is to relate them back to the major scale. For instance, if one is asked to play F Dorian, simply start on F but impose the key signature from the major key that is one whole step below F (which would be E^b). The F Dorian scale would then be: F, G, A^b , B^b , C, D, E^b , F. This way, the only pattern that needs to be remembered is the key signature of all 12 major scales.

Dorian – impose the key signature from a major 2nd below the root

Phrygian – impose the key signature from a major 3rd below the root

Lydian – impose the key signature from a perfect 4th below the root

Mixolydian – impose the key signature from a perfect 4th above the root

Aeolian – impose the key signature from a minor 3rd above the root

Locrian – impose the key signature from a half step above the root

The second half of Clarke's "Fifth Study" (*Technical Studies*) assists in practicing minor modes

The image shows two staves of musical notation in treble clef. The first staff contains four scales: C Major (C4-D4-E4-F4-G4-A4-B4), D Dorian (D4-E4-F4-G4-A4-B4-C5), E Phrygian (E4-F4-G4-A4-B4-C5), and F Lydian (F4-G4-A4-B4-C5-D5). The second staff contains three scales: G Mixolydian (G4-A4-B4-C5-D5-E5), A Aeolian (A4-B4-C5-D5-E5-F5), and B Locrian (B4-C5-D5-E5-F5-G5). Dashed lines connect the labels to the corresponding scales on the staves.

Scales

The image displays twelve musical scales on a single staff each, using a treble clef and a key signature of one flat (B-flat). The scales are as follows:

- Major:** C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Natural Minor (Aeolian):** C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Harmonic Minor:** C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Melodic Minor:** C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Dorian:** C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Lydian:** C4, D4, E4, F#4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Mixolydian:** C4, D4, E4, F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4.
- Phrygian:** C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4.
- Locrian:** C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4.
- Whole Tone:** C4, D4, E4, F#4, G#4, A#4, B4, C5, B4, A4, G4, F4, E4, D4, C4.
- Diminished (H-W-H-W...):** C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4.
- Diminished (W-H-W-H...):** C4, D4, Eb4, E4, F4, G4, Ab4, Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4.

Trumpet Scale Routine

♩ = 86

C major



Musical notation for the C major scale in treble clef, starting on middle C. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

A natural minor



Musical notation for the A natural minor scale in treble clef, starting on A4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

A harmonic minor



Musical notation for the A harmonic minor scale in treble clef, starting on A4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

A melodic minor



Musical notation for the A melodic minor scale in treble clef, starting on A4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

F major



Musical notation for the F major scale in treble clef, starting on F4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: F4, G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

D natural minor



Musical notation for the D natural minor scale in treble clef, starting on D4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

D harmonic minor



Musical notation for the D harmonic minor scale in treble clef, starting on D4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

D melodic minor



Musical notation for the D melodic minor scale in treble clef, starting on D4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

Bb major



Musical notation for the Bb major scale in treble clef, starting on Bb4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: Bb4, C5, D5, Eb5, F5, Eb5, D5, C5, Bb4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

G natural minor



Musical notation for the G natural minor scale in treble clef, starting on G4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

G harmonic minor



Musical notation for the G harmonic minor scale in treble clef, starting on G4. The scale is written in a single line with a treble clef and a common time signature. It consists of a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3.

G melodic minor

Musical notation for the G melodic minor scale in treble clef. The key signature has two flats (Bb and Eb). The scale is written in eighth notes, ascending and then descending with a raised 7th degree. The notes are G, A, Bb, C, D, Eb, F#.

Eb major

Musical notation for the Eb major scale in treble clef. The key signature has three flats (Bb, Eb, Ab). The scale is written in eighth notes, ascending and then descending.

C natural minor

Musical notation for the C natural minor scale in treble clef. The key signature has three flats (Bb, Eb, Ab). The scale is written in eighth notes, ascending and then descending.

C harmonic minor

Musical notation for the C harmonic minor scale in treble clef. The key signature has three flats (Bb, Eb, Ab). The scale is written in eighth notes, ascending and then descending with a raised 7th degree.

C melodic minor

Musical notation for the C melodic minor scale in treble clef. The key signature has three flats (Bb, Eb, Ab). The scale is written in eighth notes, ascending and then descending with a raised 7th degree.

Ab major

Musical notation for the Ab major scale in treble clef. The key signature has four flats (Bb, Eb, Ab, Db). The scale is written in eighth notes, ascending and then descending.

F natural minor

Musical notation for the F natural minor scale in treble clef. The key signature has four flats (Bb, Eb, Ab, Db). The scale is written in eighth notes, ascending and then descending.

F harmonic minor

Musical notation for the F harmonic minor scale in treble clef. The key signature has four flats (Bb, Eb, Ab, Db). The scale is written in eighth notes, ascending and then descending with a raised 7th degree.

F melodic minor

Musical notation for the F melodic minor scale in treble clef. The key signature has four flats (Bb, Eb, Ab, Db). The scale is written in eighth notes, ascending and then descending with a raised 7th degree.

Db major

Musical notation for the Db major scale in treble clef. The key signature has five flats (Bb, Eb, Ab, Db, Gb). The scale is written in eighth notes, ascending and then descending.

Bb natural minor

Musical notation for the Bb natural minor scale in treble clef. The key signature has five flats (Bb, Eb, Ab, Db, Gb). The scale is written in eighth notes, ascending and then descending.

Bb harmonic minor

Musical notation for the Bb harmonic minor scale in treble clef. The key signature has five flats (Bb, Eb, Ab, Db, Gb). The scale is written in eighth notes, ascending and then descending with a raised 7th degree.

B \flat melodic minor



Musical notation for the B \flat melodic minor scale, starting on B \flat and ascending to G \flat . The scale is written in treble clef with a key signature of three flats. The notes are B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , A \flat , and B \flat . The scale is shown in an ascending and descending form.

G \flat major



Musical notation for the G \flat major scale, starting on G \flat and ascending to E \flat . The scale is written in treble clef with a key signature of three flats. The notes are G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , F \flat , and G \flat . The scale is shown in an ascending and descending form.

E \flat natural minor



Musical notation for the E \flat natural minor scale, starting on E \flat and ascending to C \flat . The scale is written in treble clef with a key signature of three flats. The notes are E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , and E \flat . The scale is shown in an ascending and descending form.

E \flat harmonic minor



Musical notation for the E \flat harmonic minor scale, starting on E \flat and ascending to C \flat . The scale is written in treble clef with a key signature of three flats. The notes are E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , and E \flat . The scale is shown in an ascending and descending form.

E \flat melodic minor



Musical notation for the E \flat melodic minor scale, starting on E \flat and ascending to C \flat . The scale is written in treble clef with a key signature of three flats. The notes are E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat , and E \flat . The scale is shown in an ascending and descending form.

B major



Musical notation for the B major scale, starting on B and ascending to G. The scale is written in treble clef with a key signature of two sharps. The notes are B, C \sharp , D \sharp , E \sharp , F \sharp , G, A, and B. The scale is shown in an ascending and descending form.

G \sharp natural minor



Musical notation for the G \sharp natural minor scale, starting on G \sharp and ascending to E. The scale is written in treble clef with a key signature of two sharps. The notes are G \sharp , A, B, C \sharp , D \sharp , E, F \sharp , and G \sharp . The scale is shown in an ascending and descending form.

G \sharp harmonic minor



Musical notation for the G \sharp harmonic minor scale, starting on G \sharp and ascending to E. The scale is written in treble clef with a key signature of two sharps. The notes are G \sharp , A, B, C \sharp , D \sharp , E, F \sharp , and G \sharp . The scale is shown in an ascending and descending form.

G \sharp melodic minor



Musical notation for the G \sharp melodic minor scale, starting on G \sharp and ascending to E. The scale is written in treble clef with a key signature of two sharps. The notes are G \sharp , A, B, C \sharp , D \sharp , E, F \sharp , and G \sharp . The scale is shown in an ascending and descending form.

E major



Musical notation for the E major scale, starting on E and ascending to C. The scale is written in treble clef with a key signature of one sharp. The notes are E, F \sharp , G, A, B, C, D, and E. The scale is shown in an ascending and descending form.

C \sharp natural minor



Musical notation for the C \sharp natural minor scale, starting on C \sharp and ascending to A. The scale is written in treble clef with a key signature of one sharp. The notes are C \sharp , D, E, F \sharp , G, A, B, and C \sharp . The scale is shown in an ascending and descending form.

C \sharp harmonic minor



Musical notation for the C \sharp harmonic minor scale, starting on C \sharp and ascending to A. The scale is written in treble clef with a key signature of one sharp. The notes are C \sharp , D, E, F \sharp , G, A, B, and C \sharp . The scale is shown in an ascending and descending form.

C# melodic minor



Musical notation for the C# melodic minor scale, starting on C#4 and ending on C#5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are C#, D, E, F#, G, A, B, C#.

A major



Musical notation for the A major scale, starting on A4 and ending on A5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are A, B, C#, D, E, F#, G#, A.

F# natural minor



Musical notation for the F# natural minor scale, starting on F#4 and ending on F#5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are F#, G, A, B, C, D, E, F#.

F# harmonic minor



Musical notation for the F# harmonic minor scale, starting on F#4 and ending on F#5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are F#, G, A, B, C, D, E, F#.

F# melodic minor



Musical notation for the F# melodic minor scale, starting on F#4 and ending on F#5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are F#, G, A, B, C, D, E, F#.

D major



Musical notation for the D major scale, starting on D4 and ending on D5. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are D, E, F#, G, A, B, C#, D.

B natural minor



Musical notation for the B natural minor scale, starting on B4 and ending on B5. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are B, C, D, E, F, G, A, B.

B harmonic minor



Musical notation for the B harmonic minor scale, starting on B4 and ending on B5. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are B, C, D, E, F, G, A, B.

B melodic minor



Musical notation for the B melodic minor scale, starting on B4 and ending on B5. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are B, C, D, E, F, G, A, B.

G major



Musical notation for the G major scale, starting on G4 and ending on G5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are G, A, B, C, D, E, F#, G.

E natural minor



Musical notation for the E natural minor scale, starting on E4 and ending on E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are E, F, G, A, B, C, D, E.

E harmonic minor



Musical notation for the E harmonic minor scale, starting on E4 and ending on E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are E, F, G, A, B, C, D, E.

E melodic minor



Musical notation for the E melodic minor scale, starting on E4 and ending on E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are E, F, G, A, B, C, D, E.

TRANSPOSITION

Introduction

Of the many types of exercises for technique and facility on the trumpet, the best exercise for ear training is transposition. The purpose of transposition is to address the student's overall musicianship by developing the mind and ear. A note is usually cracked when the note is not heard prior to it being sounded. If the player attempts to play a G-sharp, an F-sharp or an A-sharp may come out instead. Consistent practice of transposition will greatly reduce the chances of cracking or splitting notes because it trains their ears to be more active in the process of reading and hearing music.

The Art of Transposition

Two main types of transposition are in common practice today: interval and clef. The former is more widely used, while the latter is also very effective. The key to learning transposition is to practice one of these methods consistently until transposing becomes second nature.

1. *Interval Transposition* – this is accomplished by simply looking at the music and transposing each note up or down by the appropriate interval while changing the key signature. For example, if the music is written for B^b trumpet and a C trumpet is being used, one would then transpose all of the notes *down* a major second and add two flats to the key signature (note: if the key signature has any sharps, the flats cancel them out, and vice versa).
 - a. Up a m2 – add 7 #s
 - b. Up a M2 – add 2 #s
 - c. Up a m3 – add 3 bs
 - d. Up a M3 – add 4 #s
 - e. Up a P4 or down P5 – add 1 b
 - f. Up/down a TT – add 6 #s
 - g. Up a P5/down P4 – add 1 #
 - h. Down a m2 – add 5 #s
 - i. Down a M2 – add 2 bs
 - j. Down a m3 – add 3 #s
 - k. Down a M3 – add 4 bs

2. *Clef Transposition* – with this method, the note stays in the same place, but the clef changes. This is accomplished by changing both the clef and the key signature so that the resulting pitches are correct.
 - a. Up a M/m2 – alto clef
 - b. Up a M/m3 – bass clef
 - c. Up a P4 or down a P5 – mezzo-soprano clef
 - d. Up a P5 or down a P4 – baritone clef
 - e. Down a M/m2 – tenor clef
 - f. Down a M/m3 – soprano clef

3. *Combination of Interval and Clef* – some musicians find it easier to use a combination of interval and clef transpositions. For example, using interval transposition for all intervals up to a M2 in either direction may be easier than using clefs for those closer intervals.

Attaining fluency in transposition allows the performer to choose different pitched trumpets to facilitate agility. The chart on the next page will help determine which trumpet is best to use in any circumstance as it relates to the key.

TRANSPPOSITION CHART

by Dr. Brian A. Shook

Written for _____ Trumpet (ex. "Trumpet in D")

	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B
Trumpet Pitched in _____	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B
	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B
	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat
	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A
	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat
	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G
	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat
	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F
	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E
	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat
	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D
	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat
	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C

_____ The Key Superimposed Over the Written Key Signature _____

Instructions:

1. The left column has all 12 keys listed. These represent the trumpet you are holding in your hand.
2. The top row also has all 12 keys listed. These represent the trumpet for which the part was written (e.g. Trumpet in F; Trumpet in E; etc.).
3. When you are handed a piece of music, look at the key in which your trumpet is pitched, then for which trumpet it is written, and then follow the two columns until they meet. That letter represents what key is superimposed over the written key signature.
4. For Example: You have a D trumpet in your hand, the part says "Trumpet in F," and the key signature has 4 sharps. You find the "D" on the left column, then find the "F" on the top row. Follow the "D" from left-to-right, and the "F" from top-to-bottom and they both meet at "D#/E \flat " (3 flats) which is the key you superimpose over the 4 sharps. The resulting key in which you play is one sharp: G Major.
5. Determine the interval between the key your trumpet is pitched in (D) and the trumpet for which the part was written (F).
Answer: minor third.
If the trumpet you are holding is pitched lower than the music, you will need to transpose up a minor third
6. You are now holding a D Trumpet, reading "Trumpet in F," written with 4 sharps (E Major), and playing in the transposed key of G Major (while reading up a minor third from the written pitch).

**RECOMMENDED LITERATURE
FOR COLLEGIATE STUDY**

TITLE	AUTHOR	PUBLISHER
<i>Method Books</i>		
Arban, J.B. (Goldman/Smith)	Complete Conservatory Method	Carl Fischer
Hickman, David	Trumpet Lessons w/ David Hickman	Tromba
Plog, Anthony	Method for Trumpet	Balquhidder Music
Saint-Jacome, Louis	Grand Method	Carl Fischer
Vizzutti, Allen	Trumpet Method, Bk. 1–3	Alfred Publ.
<i>Routines</i>		
Davis, Michael	15-Minute Warm-Up Routine	Hip-Bone Music
Davis, Michael	20-Minute Warm-Up Routine	Hip-Bone Music
Mase, Raymond (compiled)	How to Practice	Unpublished
Gordon, Claude	A Systematic Approach to Daily Practice	Carl Fischer
Pilafian/Sheridan	The Brass Gym	Focus on Excellence
Sachs, Michael	Daily Fundamentals for the Trumpet	International
Stamp, James	Warm-ups and Studies	Editions Bim
Thompson, James	The Buzzing Book	Editions Bim
Vacchiano, William	Trumpet Routines	Charles Colin
<i>Technical Studies</i>		
Clarke, Herbert L.	Clarke Studies (ed. Hickman)	Hickman Music Editions
Hickman, David	15 Advanced Embouchure Studies	Hickman Music Editions
Vacchiano, William	Necessary Technique for B ^b Trumpet	Manduca Music
Goldman, Edwin F.	Practical Studies	Carl Fischer
Vizzutti, Allen	Trumpet Method, Bk. 1 – Technical Studies	Alfred Publ.
<i>Articulation Studies</i>		
Gekker, Chris	Articulation Studies	Charles Colin
Ponzo, Mark	Low Tone Exercise Patterns and Etudes	M/K Music
Shuebruk, Richard	Complete Shuebruk Tongue Trainers	Carl Fischer
Vacchiano, William	The Art of Double Tonguing	Edition Peters
Vacchiano, William	The Art of Triple Tonguing	Edition Peters
<i>Lip Flexibilities</i>		
Colin, Charles	Advanced Lip Flexibilities (vols. 1–3)	Charles Colin
Frink/McNeil	Flexus	Gazong Press
Irons, Earl	27 Groups of Exercises	Southern Music Co.
Lin, Bai	Lip Flexibilities	Balquhidder Music
Schlossberg, Max	Daily Drills and Technical Studies	M. Baron Co.
Shuebruk, Richard	Complete Shuebruk Lip Trainers	Carl Fischer
Smith, Walter M.	Lip Flexibility on the Trumpet	Carl Fischer

Etude Books

Balasanyan, Suren	20 Studies	International
Bohme, Oscar	24 Melodic Studies	Ward Music Ltd.
Brandt, Vassily (ed. Vacchiano)	Etudes for Trumpet (Orchestra and Last Etudes)	Universal Music
Charlier, Theo	36 Etudes Trancendantes	Alphonse Leduc
Gates, Everett	Odd Meter Etudes	Sam Fox Publ.
Hering, Sigmund	28 Melodious and Technical Etudes	Carl Fischer
Hering, Sigmund	32 Etudes for Trumpet	Carl Fischer
Longinotti, Paolo	12 Studies in the Classic and Modern Style	International
Small, J.L.	27 Melodious and Rhythmic Exercises	Carl Fischer
Smith, Walter	Top Tones for the Trumpeter	Carl Fischer
Vacchiano, William	Advanced Etudes for Ear Training and Accuracy	Balquhidder Music
Vannetelbosch, L.J.	Vingt Etudes Melodiques et Techniques	Alphonse Leduc
Various (ed. Voxman)	Selected Studies	Rubank
Wurm, Wilhelm	40 Studies	International

Transposition

Bordogni, Marco	24 Vocalises	Alphonse Leduc
Caffarelli, Reginaldo	100 Melodic Studies in Transposition	Ricordi
Getchell, Robert	First Book of Practical Studies	Belwin Inc.
Sachse, Ernest	100 Studies for Trumpet	G. Schirmer
Sachse, E. (ed. Vacchiano)	Moving Transposition	Edition Peters

Excerpts Books

McGregor, Rob Roy	Audition and Performance Preparations for Trumpet (vols. 1–4)	Balquhidder Music
Pietzsch, Hermann	The Trumpet	University Music Press
Smith, Norman	March Music Melodies	Program Note Press
Strauss, R. (ed. Rossbach)	Strauss Orchestral Studies	International
Various	Orchestral Studies for Trumpet (vols. 1–10)	International
Dobrzelski, J.C.	Essential Orchestral Excerpts (vols. 1–16)	Hickman Music Editions
Norris, Philip	Top 50 Orchestral Excerpts for Trumpet	Crown Music Press

Duet Books

Amsden, Arthur	Celebrated Practice Duets	C.L. Barnhouse
Forestier, Joseph	12 Duets in Transposition	PWM
Gekker, Chris	44 Duos for Trumpet	Transition Publ.
Nelhybel, Vaclav	Duets for Trumpet	J. Christopher Music
Plog, Anthony	10 Concert Duets	WIM
Sachse, Ernest	6 Duets	International
Various (ed. Kissling)	The Ultimate Duet Book	AK Brass Press
Various (ed. Voxman)	Selected Duets for Trumpet (vol. 1–2)	Rubank

Sonatas

Anthiel, G.	Sonata for Trumpet	Weintraub Music
Ewazen, E.	Sonata for Trumpet	Southern Music Co.
Hansen, T.	Sonata for Cornet/Trumpet	Hickman Music Editions
Hartley, W.	Sonatina	Accura
Hindemith, P.	Sonate	Schott
Kennan, K.	Sonata for Trumpet	Warner Brothers Publ.
Martinu, B.	Sonatine for Trumpet	Boosey & Hawkes
Peeters, F.	Sonata for Trumpet	Edition Peters
Stevens, H.	Sonata for Trumpet	Edition Peters
Torelli, G.	Sonata G 1	Musica Rara

Concertos/Concertinos

Ewazen, E.	Concerto for Trumpet	Southern Music Co.
Faillenot, M.	Concertino	Robert Martin
Fasch, F.	Concerto in D Major	Hickman Music Editions
Haydn, F.J.	Concerto in E-flat	Hickman Music Editions
Hummel, J.N.	Concerto in E Major	Hickman Music Editions
Marcello, A. (ed. Jevtic)	Concerto in B-flat	Billaudot
Neruda, J.B.G.	Concerto in E-flat	Hickman Music Editions
Pakhmutova, A.	Concerto for Trumpet	Hal Leonard
Sachse, E.	Concerto in E-flat	Hickman Music Editions
Senee, H.	Concertino	Hickman Music Editions

Other Solos

Arutunian, A.	Aria et Scherzo	Alphonse Leduc
Balay, G.	Prelude et Ballade	Hickman Music Editions
Balay, G.	Petite Piece Concertante	Hickman Music Editions
Bennett, R.R.	Rose Variations	T. Presser
Bitsch, M.	Quatre Variations un Theme de Domenico Scarlatti	Alphonse Leduc
Bloch, E.	Proclamation	Broude Brothers
Broughton, B.	Folksong	Black Squirrel Music
Broughton, B.	Oliver's Birthday	Black Squirrel Music
Chance, J.B.	Credo	Boosey & Hawkes
Enesco, R.	Legend	Hickman Music Editions
Gaubert, P.	Cantabile et Scherzetto	Hickman Music Editions
Goedicke, A.	Concert Etude	Hickman Music Editions
Hohne, C.	Slavische Fantasie	Hickman Music Editions
Honegger, A.	Intrada	Salabert
Hue, G.	Solo de Concert	Southern Music Co.
Peaslee, R.	Nightsongs	Margun Music
Ropartz, J.	Andante et Allegro	Hickman Music Editions
Thome, F.	Fantasie	Hickman Music Editions
Turrin, J.	Two Portraits	Turrin Music
Turrin, J.	Intrada	Editions Bim
Turrin, J.	Caprice	Brass Music Ltd.

Books

Bate, P.	The Trumpet and Trombone	WW Norton
Cassone, Gabriele	The Trumpet Book	Zecchini Editore
Farkas, P.	The Art of Brass Playing	Wind Music
Galway, T.	The Inner Game of Tennis	Random House
Haynie, J. and A. Hardin	Inside John Haynie's Studio	UNT Press
Hickman, D.	Trumpet Pedagogy	Hickman Music Editions
Pilafian/Sheridan	The Breathing Gym	Focus on Excellence
Sanborn, C.	Tuning Tactics	Chase Sanborn
Sanborn, C.	Music Business Tactics	Chase Sanborn
Sanborn, C.	Brass Tactics	Chase Sanborn
Sanborn, C.	Jazz Tactics	Chase Sanborn
Shook, B.	Last Stop, Carnegie Hall: New York Philharmonic Trumpeter William Vacchiano	UNT Press
Smithers, D.	The Music and History of the Baroque Trumpet before 1721	Syracuse Univ. Press
Tarr, E.	The Trumpet	Hickman Music Editions
Thurmond, J.M.	Note Grouping	JMT Publications

APPLIED LESSON NOTESto be photocopied and filled out by the student during every lesson

Date:

Scales	
Practice Tips	
Assignments for Next Lesson	
Grade:	

Date:

Scales	
Practice Tips	
Assignments for Next Lesson	
Grade:	

Semester _____ Name _____

Weekly Schedule

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00							
8:00							
9:00							
10:00							
11:00							
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							

*Include classes, meals, practicing, rehearsals, studying, exercise, everything
 **MUST include two non-consecutive hours of practice (minimum) each day

Arban Checklist
Trumpet
(Carl Fisher ed.)

Date	Page	#	Topic Assigned
	39	3–10	steady tone, no vibrato, intonation, smooth transition between notes, buzzing
	13	11–19	basic tone, buzzing
	59	1–75	scale studies
	44	22–25	lip flexibility, airflow, tongue level, subdivision
	40	11–15	slurring over partials
	20–21	46	key familiarity, change articulation, rhythm, dynamics, and tempo
	142	48	major arpeggios in triplets, change rhythms and articulations
	143	49	minor arpeggios in triplets
	144	50	major arpeggios in 16ths
	145	51	minor arpeggios in 16ths
	26	13–18	dotted 8th and 16th rhythm, turn into 16th and dotted 8th, subdivision
	28	19–27	articulation, pop tones, single tongue speed
	24	9–12	rhythm, syncopation
	32	28–30	triple meter
	33	31–38	Amsterdam rhythm, advanced triple meter
	125	1–6	interval studies, endurance, low notes, change rhythms/articulations
	155	1–76	triple tongue, 3 groupings (tkt ktk, tkt tkt, ttk ttk), wind pattern
	175	77–134	double tonguing
	76	1–31	chromatic scale studies, multiple articulation
	34	33–38	triple meter with 16ths
	146	52	advanced major arpeggios
	147	53	dominant 7th chord arpeggios in triplets
	148	54	dominant 7th chord arpeggios in 16ths
	149	55	diminished 7th chord studies
	46	27–30	advanced lip slurs, tongue level
	132	22–27	scale studies in triplets, triple tongue
	137	28–47	scale/finger dexterity studies in 16th notes
	108	48–54	grace notes
	104	36–43	double appoggiatura
	106	44	simple or long appoggiatura
	91	1–23	preparatory exercises on the turn
	99	24–35	turns (gruppetto)
	111	60–80	trills
	110	55–59	portamento
	120	81–88	mordents
	131	8–12	octave slurs
	152	62	cadenzas

THE DAILY WARM UP

Compiled and Edited by Dr. Brian A. Shook

***Entire routine is to be memorized by the *middle* of the first semester.**

***Use a metronome for all exercises.**

("Further Study" resources are on the third page)

1. Breathing Gym Stretches

- focus on relaxing the upper body and neck
- take plenty of deep breaths to assist stretches

Further Study: Pilafian/Sheridan

2. Buzzing (on mouthpiece or just the lips)

- buzz half scales or other easy patterns in a comfortable range
- use a piano or another musical instrument to match/check pitches
- maintain steady, smooth airflow
- keep the dynamic soft and sustained

Further Study: Thompson, Stamp

3. Ear Training

- sing and buzz one of the Solfège Patterns each day (forward and backward)
- use a piano or another musical instrument to match/check pitches
- eventually, be able to sing and buzz with only the beginning pitch reference

4. Breathing Gym Flow Study

- 6-7-8-9-10; Shorten the Inhalation/Exhalation; etc.

5. Long Tones

- do a couple measures on air before playing
- focus on a full, centered, and steady tone
- keep intensity in sound until the release
- no vibrato

Further Study: Schlossberg

- long tones with drone for tuning intervals
- vary the dynamics

6. More Breathing Gym Stretches

7. Cichowicz Long Tone Study

- do one or two phrases on air first
- strive for smooth transition between notes
- vary dynamics for each phrase (*f*, *p*, *p* < *f*, *p* > *f*, etc.)

Further Study: Stamp, Cichowicz, Schlossberg

- long tones with drone for tuning intervals

8. Breathing Gym Flow Study

9. Finger Dexterity

- confident fingers and smooth air are the goal (bang the valves down)
- maintain *mp* dynamic in all registers
- tempo can be increased, but this is not a velocity study
- play only as high as comfortable, range will come with time
- do indented lines on one day and regular lines on the next
- alternate between slur and legato tongue (no other articulations)

Further Study: Clarke, Vizzutti

- vary dynamic range, but nothing louder than *f*
- change slur groupings (groups of 2, groups of 3, slur 2 tongue 4, etc.)
- gradually increase tempo
- invert patterns

10. Breathing Gym Therapy

- Inhale Therapy, Exhale Therapy, Oral Shape Therapy

11. Lip Bends

- every note is to be played at a controlled *f* dynamic
- “x” notes are to be fingered the same as the preceding note and bent down with the lips
- bent note is to sound as focused as regular notes
- little or no visible embouchure movement should occur

Further Study: Hickman

- when half step lip bends are mastered, bend by a whole step
- long tones with drone for tuning

12. Breathing Gym - Strength and Flexibility

- Power Breaths; In-Sip-Sip-Out-Push-Push

13. James Stamp (Modified)

- do one pattern on air first
- breathe only where indicated
- all notes below F-sharp are to be fingered the same as one octave higher
- maintain a consistent embouchure with only minimal movement
- big, full tone in all registers
- keep the jaw and oral cavity relaxed and open

Further Study: Stamp, Hickman

- use a drone for tuning intervals

14. Breathing Gym - Breathing for the Brain

- “Follow Your Breath”; 1:1:1; 1:2:1; 1:4:1

15. Lip Slurs

- do 1 or 2 patterns on air first
- smooth, even transition between notes is the goal
- speed does not matter, play at an easy tempo
- **Further Study:** Irons, Colin, Bai Lin, Schlossberg

16. Articulation

- do each articulation exercise on air first
 - choose only 2 or 3 articulations per day (alternate days)
 - be creative and play new patterns/scales each day
 - your only limitation is the extent of your creativity
- Further Study:** Gekker

Resources for Further Study:

Clarke, Herbert L. – Technical Studies for the Cornet (Carl Fischer)
Cichowicz, Vincent – Long Tone Studies (Balquhidder Music)
Davis, Michael – 15-Minute Warm Up; 20-Minute Warm Up (Hip-Bone Music)
Gekker, Chris – Articulation Studies (Charles Colin)
Hickman, David – 15 Advanced Embouchure Studies (Hickman Music Editions)
Irons, Earl D. – Twenty-Seven Groups of Exercises for the Cornet and Trumpet
(Southern Music Company)
Lin, Bai – Lip Flexibilities (Balquhidder Music)
Pilafian/Sheridan – The Breathing Gym (Focus on Music)
Sachs, Michael – Daily Fundamentals for the Trumpet (International)
Schlossberg, Max – Daily Drills and Technical Studies for Trumpet
Stamp, James – Warm-Ups and Studies (Editions BIM)
Thompson, James – The Buzzing Book (Editions BIM)
Vizzutti, Allen – Book 1, Technical Studies (Alfred Publishing)

Daily Warm Up

Compiled and Edited by Dr. Brian A. Shook

*Use a metronome for all exercises (where no tempo is indicated, choose a tempo that is comfortable).

*Resist the urge to practice during the warm up--if you make a mistake, move on. If you make consistent mistakes, choose easier material or slow the tempo down.

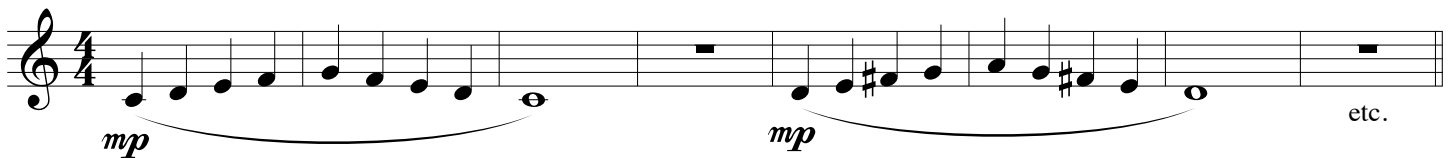
*Entire routine is to be memorized by the middle of your first semester.

1. Breathing Gym Stretches

- focus on relaxing upper body and neck
- breathe deeply during stretches

2. Buzzing (on mouthpiece or just lips)

- buzz half scales or other easy patterns in a comfortable range
- use a piano or another musical instrument to match/check pitches
 - maintain steady, smooth airflow
 - keep the dynamic soft and sustained



3. Ear Training

- sing and buzz one of the Solfège Patterns each day (forward and backward)
- use a piano or another musical instrument to match/check pitches
- eventually, be able to sing and buzz with only the beginning pitch reference

4. Breathing Gym Flow Study

- 6-7-8-9-10; Shorten Inhalation/Exhalation; etc.

5. Long Tones

- do a couple measures on air before playing
- focus on a full, centered, and steady tone
- keep intensity in sound until the release
 - no vibrato

Musical notation for Long Tones exercise. It consists of three staves in 4/4 time. The first staff starts with a tempo marking of $\text{♩} = 70$ and a dynamic marking of *mf*. The first measure is a half note C4 with a fermata, labeled "8 counts". The second measure is a half note C#4 with a fermata, labeled "horn off". The third staff contains three measures of half notes with fermatas: C4, B3, and A3. The notation ends with a double bar line.

6. Additional Breathing Gym Stretches

7. Cichowicz Long Tone Study

- do one or two phrases on air first
- smooth transition between notes
- vary dynamics for each phrase (*f*, *p*, *p < f*, *p > f*, etc.)

8. Breathing Gym Flow Study

9. Finger Dexterity

- confident fingers and smooth air are the goal (bang the valves down)
- maintain *mp* dynamic in all registers
- tempo can be increased, but this is not a velocity study
- play only as high as comfortable, range will come with time
- do indented lines on one day and regular lines on the next
- alternate between slur and legato tongue

$\text{♩} = 120+$

mp 6 counts

mp

mp

mp

mp

mp

mp

mp

The image displays ten staves of musical notation, each representing a different melodic line for a warm-up exercise. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 4/4 time signature. Each staff contains a sequence of notes, primarily eighth and quarter notes, with some sixteenth notes. The notes are grouped into measures by vertical bar lines. A double bar line with repeat dots appears at the end of each staff's main sequence. A dynamic marking of *mp* (mezzo-piano) is placed below the first few notes of each staff. A long, sweeping slur covers the entire melodic line of each staff, indicating a continuous, flowing motion. The notes in each staff follow a similar chromatic and diatonic pattern, exploring the scale of the key signature.

mp

mp

mp

mp

mp

10. Breathing Gym Therapy

- Inhale Therapy; Exhale Therapy; Oral Shape Therapy

11. Lip Bends

- every note is to be played at a controlled *f* dynamic
- “x” notes are to be fingered the same as the preceding note and bent down with the lips
- bent note is to sound as focused as regular notes
- little or no visible embouchure movement should occur

$\text{♩} = 90$

f

0

horn off

f

2

f

1

12

f

23

13

f

123

0

12. Breathing Gym - Strength and Flexibility

- Power Breaths; In-Sip-Sip-Out-Push-Push

13. James Stamp (Modified)

- do one pattern on air first
- breathe only where indicated
- maintain a consistent embouchure with only minimal movement
- big, full tone in all registers
- keep the jaw and oral cavity relaxed and open
- strive for the bottom half note, but do not force--it will come with time

mf

mf

mf

mf

mf

1

mf

12

mf

1 23

mf

12 13

mf

1 23 123 1

mf

1 12 13 0 12

14. Breathing Gym - Breathing for the Brain

- "Follow Your Breath"; 1:1:1; 1:2:1; 1:4:1

15. Lip Slurs

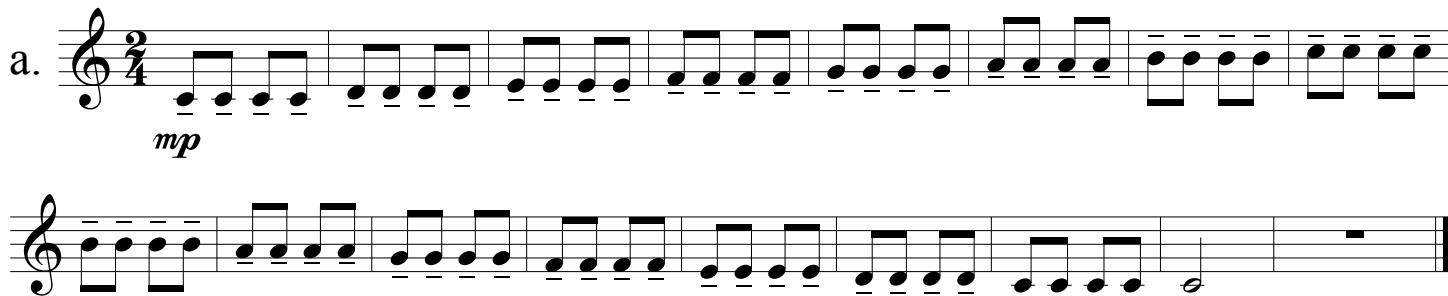
- do 1 or 2 patterns on air first
- smooth, even transition between notes
- speed does not matter, play at an easy tempo

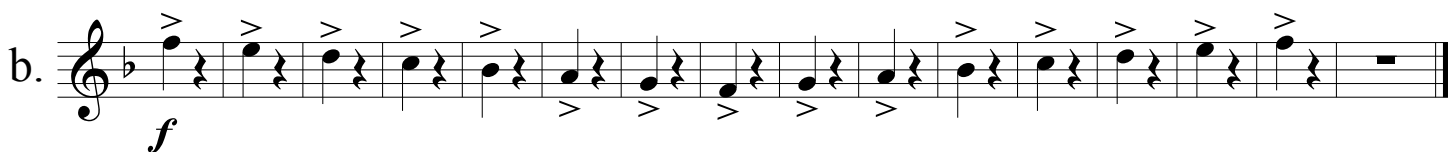
a. $\text{♩} = 60+-$

b. $\text{♩} = 60+-$

16. Articulation

- do each articulation pattern on air first
- choose only 2 or 3 articulations per day (alternate days)
 - be creative and play new patterns/scales each day
 - your only limitation is the extent of your creativity

a. 

b. 

c. 