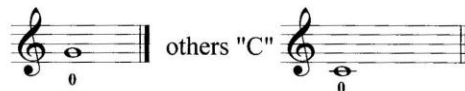


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Some beginners in starting their first note, find "G" easier:



Practice on the tone that is easier for you. Continue on the same note until a clear tone is produced. Should "G" be the easier, follow the above instructions then relax the lips, blow softer, until "C" can be produced in the same manner, before starting the first exercise.

Directions for exact speed of tempo according to a Metronome: Place the pendulum weight at the figure given in brackets: for example in Ex. 1, when the pendulum is placed at 60, each tick is equal to a *quarter* note.

Count 1 2 3 4 Met. (♩ = 60)

Student 1

Teacher

Met. (♩ = 80)

2

Met. (♩ = 80)

3

Met. (♩ = 80)

4

Met. (♩ = 92)

5



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THIRTEENTH LESSON

There are rests, or *silent beats*, which correspond exactly with the value of the note, that is *whole*, *half*, *quarter*, *eighth*, etc.

Example

Whole Note Half Note Quarter Note Eight Note

Whole Rest Half Rest Quarter Rest Eight Rest

Signs are employed to avoid writing the same music twice, they are called *repeats*, *Dal Signos*, *Da Capos* and may be used for one measure, or strain, or back to the beginning.

Example

Repeat same bar Repeat strain D.S. Back to sign D.C. Back to beginning Fine End of piece

Allegro Met. ♩ = 120

61

f

ff

Allegro Met. ♩ = 120

62

mf



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FIRST STUDY

All these exercises must be played very softly. By practicing in this way your lips will always be fresh and under control. If they are played loud, the opposite effect may result, and the lips may be permanently injured. The principle is the same as that of a physician prescribing three drops of medicine which will cure, whereas a spoonful will kill.

Practice each exercise *eight to sixteen* times in one breath. Press the fingers down firmly and keep the lips moving. Contract the lips slightly in ascending, relax in descending.

(Met. From $\text{♩} = 160$ to $\text{♩} = 112$)

1 *pp*

2 *pp*

3 *pp*

4 *pp*

5 *pp*

6 *pp*

7 *pp*

8 *pp*

9



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SIXTH STUDY

Another form of major and minor scale practice in different registers; a great help towards endurance, technic and elasticity of the lips.

Both tonguings should be practiced as usual.

Perhaps now you will realize that much benefit is derived from playing these exercises in one breath than by holding long tones. At the same time endurance, technic, elasticity of the lips and the knack of reading music rapidly, is gained.

(Met. ♩ = 92 to 132)

118 

119 



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THIRD SERIES

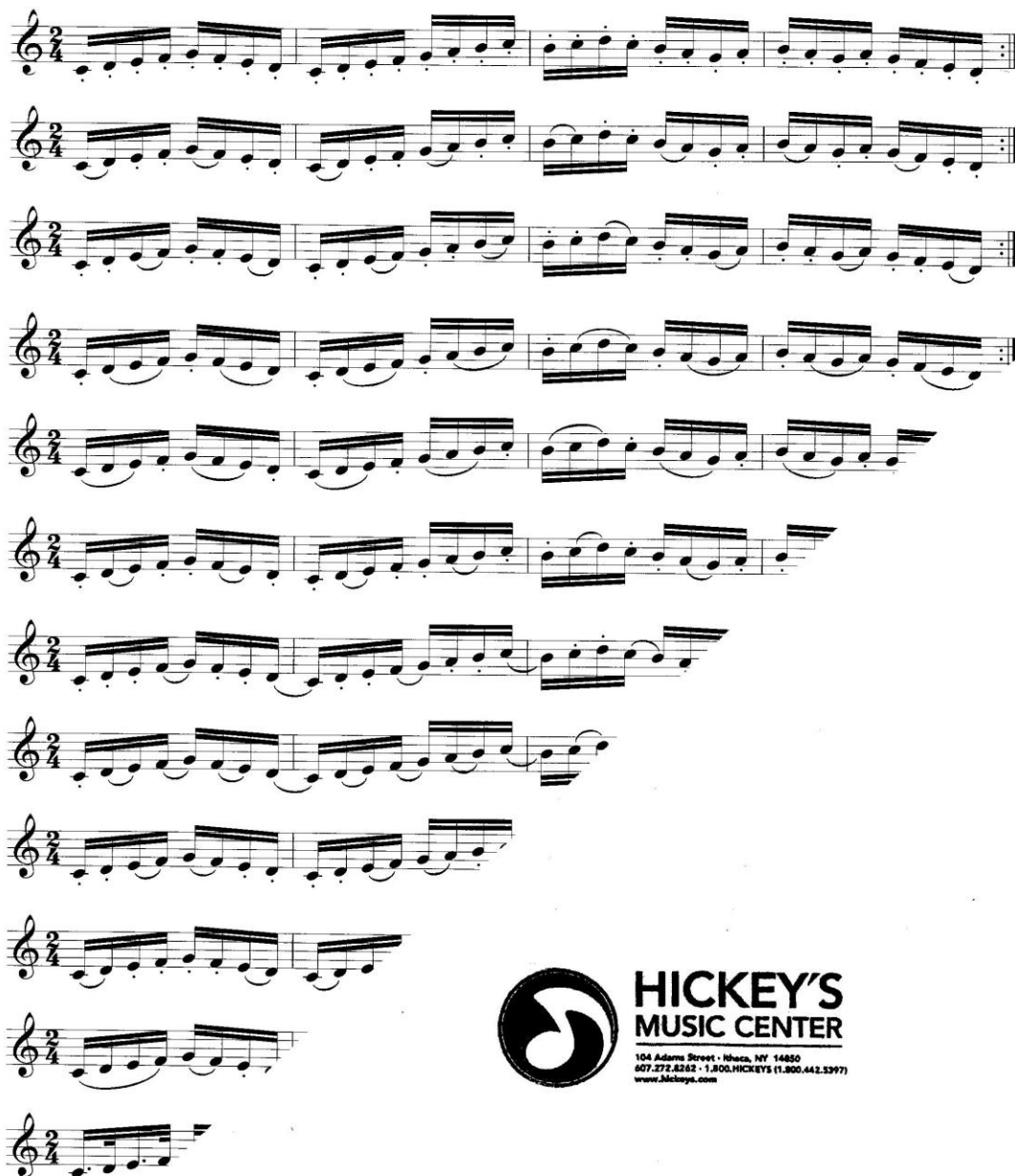
Containing Instructive Text Together
With Exercising Material On
Single, Double and Triple Tonguing
Twenty-Four Grand Studies
In All Major And Minor Keys

by

Herbert L. Clarke

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Practice each of these different forms of articulation many times.



120

Practice each of these different forms of articulation many times.

120

Practice each of these different forms of articulation many times.

120

Practice each of these different forms of articulation many times.

120

Practice each of these different forms of articulation many times.

120

Practice each of these different forms of articulation many times.

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Practice each of these different forms of articulation many times.



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TWENTY-FOUR CHARACTERISTIC STUDIES

C MAJOR
Allegro moderato (Met. ♩ = 120)

1 *p* *>*

4 *f* *dim.*

7 *p*

10 *p*

13 *p*

16 *p*

19

22 *pp*

25

28



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GROUP ONE

Repeat each exercise four times in one breath. If you have any wind left hold the last note with purity of tone until all the wind is exhausted. When the *technic* in each exercise is perfect, increase the speed until you can play it through six times in one breath and set record, later on, to eight times in one breath. This strengthens your *will power* which is quite necessary to become a good player, and teaches *confidence* in playing.

Repeat four times in one breath

Ex. 1 (Met. $\text{♩} = 80$)

Relax contract relax contract relax

p *mf* long

Ex. 2 same

p *mf* long

Ex. 3 same

p *mf*

Ex. 4 same

p *mf*

Ex. 5 same

p *mf*

Ex. 6 same


p *mf*

Ex. 7 same

p

Ex. 8 same

p

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(Met. ♩ = 80) Slur two... Tongue



T--- T T



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