

The fingerings carefully marked throughout exercises #16-30 are based on the harmonic structure of the trumpet. Practicing with the marked fingerings is a very important factor in learning to accurately move between notes of the same fingering. You must use the unusual substitute fingerings (for example, in exercise #23: [1-2-3] for high F#, [2-3] for high G# and [1-3] for high A), to get the most benefit out of each exercise. Note that many of the substitute fingers are quite out of tune and need to be dealt with accordingly using 1<sup>st</sup> and 3<sup>rd</sup> valve slides and/or ‘lipping’ them in tune. You will find occasions in solo and ensemble performance when substitute fingerings are very helpful—as long as you play the notes in tune.

Additionally, I have found practicing the lip slur section of the Arban *Method*, using normal fingerings, to be beneficial. The experience of playing this section with the marked fingerings and again with the normal fingerings, is surprisingly different. Both routines help you to be a more proficient and flexible player. —A.V.

16. 

17. 

18. 