

3 Basic Warm-up

See alternatives 3a (p. 12) & 3b (p. 14)

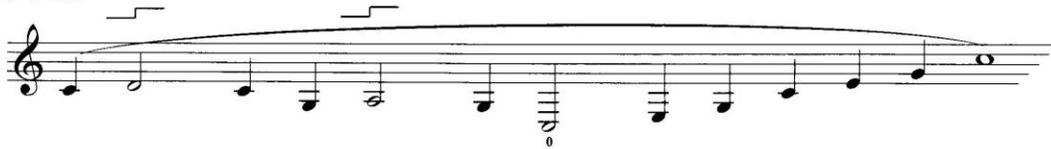
Voir alternatives 3a (p. 12) & 3b (p. 14)

Siehe Alternativen 3a (S. 12) & 3b (S. 14)

6 demo 7 play



8 play



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3a Alternative warm-up I

28 demo 29 play



13



123



30 demo 31 play



32 play



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Slur exercises

Exercices de liaisons

Bindungsübungen



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- 1) Simulate 1'
- 2) Replac

Bending exercises

Exercices pour courber les sons

Übungen zum Biegen der Töne

Bend the notes down a half step with lips only

- 1) Start in the middle of the tone (center)
- 2) Give a good diaphragm support
- 3) Move in perfect tempo

Courber les sons un 1/2 ton descendant avec les lèvres seulement

- 1) Bien placer la note de départ (centrée)
- 2) Bien soutenir avec le diaphragme
- 3) Courber strictement en tempo

Noten mit den Lippen um 1/2 Ton nach unten «biegen»

- 1) Ausgangsnote muss gut zentriert sein
- 2) Mit Zwerchfell gut stützen
- 3) Genau im Tempo biegen

47 demo 48 play

Same in all keys to top register

Idem dans chaque tonalité jusqu'au sur-aigu

In allen Tonarten bis in die höchste Lage

From key F# 2 octaves down

Dès le ton de Fa# descendre 2 octaves

Vom Fis aus 2 Oktaven hinunter

... chromatically as high as possible

Monter chromatiquement
aussi haut que possible

Chromatisch aufwärts, so hoch wie möglich

Scale velocity

(Aids for single and double tonguing)

A = *marcato* to start well in order to get correct air compression (the air directly through the lips)

B = *slur* to get the air flowing through the instrument

Vélocité en gammes

(Conseils pour le coup de langue simple et double)

A = *marcato* pour bien commencer afin de provoquer une compression d'air correcte (amener l'air directement aux lèvres)

B = *lier* pour que l'air passe bien dans l'instrument

Tonleiterngeläufigkeit

(Hilfen für Einfach- und Doppelzunge)

A = *marcato*, für einen guten Start, um den Notwendigen Luftdruck direkt an die Lippen zu bringen

B = *binden*, damit der Luftstrom gut durch das Instrument strömt

A

B

etc.

etc.



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Thomas Stevens

2

The musical score consists of ten staves of music. The first staff begins with a '2' and a treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs. There are several dynamic markings, including accents and hairpins. The score concludes with a final note on the tenth staff.



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