

On first acquaintance with these drills and studies it may seem to the student that there are no determinable groupings or sequences to certain successions of notes. However, such is not the case. Although much of contemporary music appears to avoid ordered groupings of notes, it is the purpose of this book to bridge the gap between the more obvious scale patterns of 19th century music and the more complex and irregular groupings found in much of our present day music by presenting instrumental study materials of an intermediate complexity. The patterns employed here usually consist of from three or four to eight notes. These melodic formations are frequently contrary to the established rhythmic pattern. For example, a three-note melodic grouping may occur and be repeated in a four sixteenth-notes per beat rhythm. It is the writer's belief that specific comprehension and recognition of these various melodic formations will aid the student to read and execute this study material with greater speed and accuracy.

#### Study suggestions:

1. All drills and studies should be played quite slowly several times to make certain that all accidentals are correctly observed. Rely on the eye, not the ear.
2. The mode of execution of any drill or study can be changed to suit the student's needs.
3. The goal to be achieved is maximum speed and accuracy.
  - a. Increased volume for improving breath control and capacity.
  - b. Decreased volume for improving embouchure control.
  - c. Single, double and triple tongue execution for improving these articulations. Also varied slurrings.
  - d. Transposition to A or C trumpet to further develop reading ability.
  - e. Execution of many of the drills an octave higher to improve the upper range.

The content is arranged in the following general categories:

#### DRILLS

Major .....	Nos. 1-8
Minor .....	Nos. 9-17
Chromatic .....	Nos. 18-29
Whole-tone .....	Nos. 30-36
Mixed Scales .....	Nos. 37-48

#### STUDIES

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# SPEED STUDIES for Trumpet

by ROBERT NAGEL



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Note: The following study should be played in rapid 16th notes. All notes without sharp or flat indications should be played as naturals regardless of what precedes them.

**VIII.**

As fast as possible



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