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– by Eric Klay

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Section I

Studies 1 - 10

♩ = 56

1

mp - mf

V^{b3}

V^{#5} V6 V^{b7} Pull Slide To E V^{b7}

F Slide V1 V2 V^{b3} V^{#5}

V6 V^{b7} E Slide V^{b7} F Slide V^{b3}

V^{#5} V6 V^{b7}

♩ = 60 E Slide V^{b7} F Slide

2

mp

V6

V^{b3}

F Slide V^{b7}



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Section II

Lip Flexibility Exercises

Richard MacDonald

The following exercises by Richard MacDonald progress from medium difficulty to quite difficult. I've found them to be invaluable for strengthening the lips and making them flexible. Practice the exercises slowly to begin with, only increasing the speed when all the notes are certain and clear. A constant air stream and volume of sound are very important in the study of these exercises as they will add to the ease of performance. Listen and adjust your intonation in the marked positions, as not all of the notes are true to pitch.

Eric Klay

Softly

1

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17 

18 

19 

20 

21 

22 

23 

Play 22 b2

3 

5 

7 



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Section III

Production Exercises

Staccato Tonguing

In this section, the aim is to produce a consistent start to each note with the tongue.

- i) These exercises are to be played staccato.
- ii) Do not stop the sound with your tongue as this produces a most unmusical sound.
- iii) Although these exercises are written out in the major keys, it is expected that they will be practiced in the minor keys (harmonic and melodic), as well as whole tone (jazz students should incorporate modes as well).
- iv) Each exercise is to be performed in one breath when possible.
- v) I would suggest that a weekly cycle of practice that consists of – Day 1: major scales, Day 2: melodic minor scales, Day 3: harmonic minor scales, Day 4: whole tones scales, Day 6: modes, Day 7: chromatic scales.

B \flat major



A



A \flat



G



G \flat



F



E



E \flat



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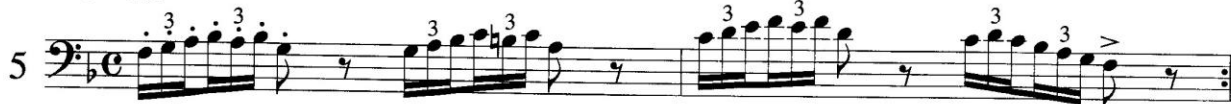
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♩ = 112



♩ = 100



♩ = 66



♩ = 160



♩ = 120



♩ = 132



♩ = 92



♩ = 92



♩ = 92



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Fast Lip Runs & Trills

Fast lip runs are executed by throwing the slide out and slurring up or down (as the case may be) by means of the lips. These passages must be played very fast to sound well. Follow carefully the positions marked. Lip trills should be practised, beginning slowly, increasing the speed to as fast as possible, then gradually slowing down.

1

2

3

4

5

6

This run can be played on 6th Position.

7

Also on 5th Position.

8

Also on 6th P



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