





# Grade 1: Teachers and Pupils

## Attack

№ 1   
№ 2   
№ 3   
№ 4 

Keep strict time: Remove after every tone

№ 5   
  
№ 6   


№ 7 Begin to use the Tongue. Don't push notes sharp and bold, the long notes are id. Take deep breath before long tr


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## Slurring

Don't begin this section until you have got to No 6 in Intervals.

The object of Slurring is to go from tone to tone without stopping the Sound. You must not break a slur in order to take breath. Breathe deep before a long slur.

Slurring with the use of the valves is easy enough, but slurring without the help of the keys, or with the Lips alone is a Special Study (See GRADE II)

In slurring with the lips only (as in Nos 7-12) be careful not to blow hard to get the upper note. You must lift the higher tone into place by a very slight inward movement of the lower lip, not by blowing harder remember. Use the examples with dotted notes a great deal to help you in this difficulty. Don't get impatient if the upper note does not come; just keep on calmly working the same as if it did come, and do plenty of gentle easy work. Make the slurring sound very smooth, not jolting or lumpy. Be sure to learn the Seven Positions from memory.



For longer breath. Slow Contracting and Expanding



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## Grade 2: Business Players

### Attack

- №1 OBJECT** To develop confidence and accuracy in striking the first Tone.
- INSTRUCTION** Remove the instrument from the mouth on the second beat of the measure and replace it on the fourth beat. This removing applies to all Attack Exercises. Keep strict Time. On the first beat of the next measure play a strong, bold, firm, clear, clean Tone; with no breathy or windy sound before it.
- CAUTION** Not too short, not too loud, and not cut off at the end with the tongue.



- №2 OBJECT** Unaccented Attack. Degrees of Power. Tone Quality.
- INSTRUCTION** Same as №1. Fine crescendo and diminuendo steady, pure Tone. This is accomplished by amount of sound with the smallest amount of air.
- CAUTION** This Exercise requires many months of practice to be used as a Standard Exercise. It is a Tone-Production exercise. Of course do it with a clean, clear, firm, clear, clean nation in producing effects; as usual.
- \* Wait at the double bar.



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## Grade 3: First Chair

### Attack

- №1 OBJECT** To develop Confidence and Control.
- INSTRUCTION** Always remove at the Rests and double bars. Observe the power signs. Try to play the exercise with some musical expression and effective style. Make the unaccented notes very clear and distinct. Each 4 measures constitute a single study.
- CAUTION** Never neglect Attack Practise for a long time; it is the mainstay of Confidence. Don't expect perfection. This is, and will always be the TEST for every Brass Player. It is just as hard for the other fellow! Grade II prepares the student for these Exercises.

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### Flexibility in High Register

**№ 3 INSTRUCTION** It is just as useful to do it slowly. Don't only go through the motions. Get it good and clear.



**№ 4** Take it easy! Rest when the lips are tired. You can begin to make many different Rhythms for yourself in eighths and dotted notes etc.



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