# **Grade 1: Teachers and Pupils**

#### Attack



### Slurring

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



# **Grade 2: Business Players**

#### Attack

Nº 1 OBJECT

INSTRUCTION

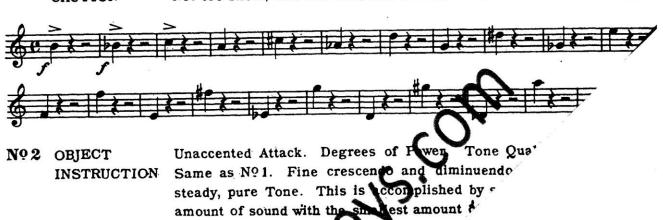
To develop confidence and accuracy in striking the first Tone.

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.



CAUTION

amount of sound with the smallest amount of This Exercise requires many months of be used as a Standard Exercise. It Tone-Production Of course do it nation in producing effects; as \*Wait at the couple bar.







### **Grade 3: First Chair**

#### Attack

Nº1 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.

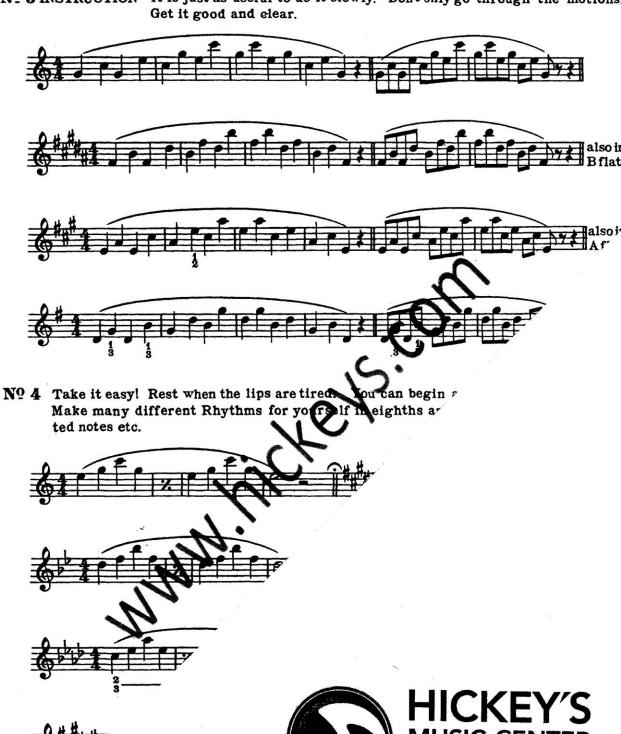
CAUTION

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.



## Flexibility in High Register

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



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