

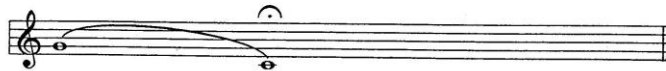
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WARM UP FOR ADVANCED STUDENTS

1. These should be done first each day—I suggest early morning.
2. Always rest as long as you play.
3. Use good follow through with air.
4. Every note must be a beautiful sound.
5. All physical aspects must be correct—use mirror if necessary!
6. Play each sequence mezzo piano and hold the last note as long as possible.



Rest as long as you play. Continue down by half steps, resting between each s'



Rest as long as you play between each segment of v as you continue down the page.

Play all slurs mezzo piano and all technical stu'

Play #32 (no repeat) from the Clarke, H. L., T'

Add the following sequence to each Clarke study p!

This sequence should be played in the sar

End the sequence with pedal c either one

Play all notes in the pedal register with a'



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FUNDAMENTALS OF
TOOTH POSITION

AS RELATED TO TRUMPET PLAYING

Included here are the basic principles of tooth position as they apply to trumpet playing. These ideas have evolved from teaching experience and careful attention to teeth positions over the past twenty-five years.

Interest in this area was stimulated through knowledge of work being done in the field by Matthew and Edwin Shiner at Duquesne University, Pittsburg, Pennsylvania.

In an article entitled "Dental Appliances as an Aid to Brass Playing" by William B. Lieberman and Robert C. Jones, The Instrumentalist, October 1971, the authors deal primarily with the position of the maxillary (upper) central incisors and with dental overbite. It is the purpose of my writing to expound on this basic premise and to relate a more complete analysis of the function of the tooth position.

This information should be used primarily to find a more workable mouthpiece placement based upon the existing teeth positions or in some it may be used to realign the tee' through the use of orthodontic appliances. Please keep in this information is only related to trumpet pe' primary factors in' necessarily limi'

correct breathing, correct embouchure, intelligence, correct practice habits and musical ability.

The use of the following principles is predictable in a majority of cases provided that all other aspects of correct playing are well established.

1. Central and lateral incisors, maxillary (upper) teeth, occlusal (top) view.

a. Best positions:



* indicates center placement an'

b.
endur
sev'



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The Trumpeter's Pedagogical Guide

Range and Upper Register

The upper register will develop normally with correct fundamentals and regular reasonable attention. Work in the high register should be accompanied with a balanced work out in the low register. There should be adequate rest and frequent short sequences into the high register throughout the day. If the high register is not improving, first check fundamentals. Next, be certain that the total practice/playing time for the day is not too great as this will tend to pull down the range. The short sequences throughout the day should include: Some long tones and lip slur patterns, diatonic scales, chromatic scales arpeggios and other patterns. Remember also that there is a reasonable limit for most players and even when everything is correct not every player will be able to play in the "stratosphere". I also advocate a concept of thinking of pushing the sound further from the bell and downward when ascending. This will free up the high register and help relax the throat.

Relaxation

The term "relax" is frequently heard by nearly every student of the trumpet and yet for most is very difficult to put in practice. To learn to relax, begin the body sitting in a comfortable position with arm rests. Place the feet and lean back into the chair in the position possible. Cor

toes and lift them slightly and then push them down slightly. Find the place in the middle where there is no feeling and the toes have little or no sensation. Concentrate next on the middle of the foot with the same technique and then to the ankle. Continue to the heel and then the lower leg. Follow this procedure up the body then begin with the fingers, then up the arm and finally to the head and all the facial muscles. You may already know of this method but I find it works with most students and helps them to identify how to relax specific parts of the body.

Rhythm

Freund, Robert. Method of Rhythm the Young Beginner. Wien: Lu Doblinger, 1980.

Scales and Arpeggios

Sherman, Roy
Handbook

Sr



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Composer	Title	Arranger	Publisher	Range	Areas	Notes	D	Q
Vacchiano, W.	Trumpet Routines		COL	D	VA	Great gen. routines with work in all areas	3	4
Vannetelbosch, L. J.	20 Melodic and Technical Studies		LED	C	VA	Great general studies with good variety	3	4
Verzari, Sandro	Daily Exercises for Trumpet		RICL	F	VA	Fund, Breath, Low, Cons, Sub #/Clarke	3	4
Voxman, H.	Selected Studies	Voxman, H.	RUB	C	VA,ST	Good gen. stud. w/var. of keys & techn.	3	4
Williams, Ernest S.	Method for Transposition		COL	C	TR,ST	Classic standard transposition method	3	4
Zacharie, Robert	18 Etudes Variees		BILL	D	TE,ST,RY	Interesting difficult studies lever 3-4	3	4
Arban, J. B.	Complete Conservatory Method	Goldman, E. F. and	FISC	C	VA	Traditional complete method	4	4
Bach, J. S.	12 Etudes for Trumpet from The Goldberg Variations	Sawyer, J. F.	BRP	D	TE, MU	Musical stud. w/tech. and rhy. problems	4	4
Bach, J. S.	24 Studies for Trumpet from The Well-Tempered Clav	Glover, S. L.	BRP	D	ST, RY, TE	Great musical studies	4	4
Bach, J. S.	27 Chorales	Alphin, A. and Gr	BOSTON	Cb	TR	Transposition by clefs	4	4
Bach, J. S.	6 Suites for Solo Cello	Cooper, David	COL	C	MU,ST	Great music	4	4
Balay, Guillaume	Method Complete, Volume 2		LED	a	MU, TE	Great Bach duets + other duets and scale:	4	4
Becker, Georges	30 Lecons de Solfege, Vol. 1		LED	C	TR	Great transposition by clef	4	4
Bitsch, Marcel	20 Etudes	Sabarich, R.	LED	C	TE, RY	Great technical studies	4	4
Bodet, Francis	16 Transposition Exercises		LED	b flat	TR	Great trans. with frequent changes of key	4	4
Caffarelli, Reginaldo	16 Etudes de Perfectionnement		LED	C	TE, RY	Great studies for tech. and musical dev.	4	4
Charlier, Theo	36 Etudes Transcendantes		LED	D	MU, ST	One of the best musical study books	4	4
Chaynes, Charles	15 Studies		LED	C	TE, RY	Really good studies for technique	4	4
Colin, Allan	30 Close Interval Exercises		COL	C	TE	Works with close interval reading	4	4
Dondeyne, Desire	12 Dechlfrages		BILL	b	TE	Studies in manuscript	4	4
Plog, Anthony	16 Contemporary Etudes for Trumpet		TRO	D	RY,ST	Excellent contemporary studies	4	4
Plunkett, Paul	Technical and Musical Studies for the Baroque Trump		SPAETH	E	TE,ST,VA	Modern natural trumpet method	4	4
Russian Etudes	Russian Etudes numbers 1 - 24		MANUS	C	OE, ST	Great orchestral excerpts in manuscript	4	4
Sabarich, R.	10 Etudes		SEL	C	ST, TE	Great technical and flexibility studies	4	4
Senon, Gilles	25 Etudes Rythmo-Techniques for Trumpet		BILL	D	RY, TE	Good tech. and rhythm studies - difficult	4	4
Tomasl, Henri	6 Etudes		LED	C	RY,TE,ST	Great tech. studies in the French style	4	4
Verzari, Sandro	16 Characteristic Studies		RICL	E flat	VA	good quality, good variety	4	4
Andre, Maurice	12 Etudes caprices dans le style baroque		BILL	G	ST	Style and range, inc etudes for picc tpt	5	4
Blatter, Alfred & Zorn	Contemporary Trumpet Studies	Hickman, D.	TRO	G	TE, ST	Great for contemporary notation studies	5	4
Hickman, David R.	Piccolo Trumpet Big Book, The	Hickman, David R	TRO	A	VA,OE,TE	Great info - wide range of topics!	5	4
Ruggiero, Giuseppe	8 Atonal Studies		LED	C	RY, TE	Diff. atonal studies for rhythm & hearing	5	4
Hering, Sigmund	40 Progressive Etudes		FISC	g	TE	Good tech. studies - progresses quickly	1	3
Hering, Sigmund	50 Recreational Studies		FISC	f	TE	Good technical studies - easy	1	3
Hering, Sigmund	Beginning Vol 1, Advancing Vol 2, Progressing Vol 3, 1		FISC	a	TE	Good beginning tech - advances 1 - 3	1	3
Little, Lowell	Embouchure Bulder		PROA	C	WU, SL	Warm ups with slurs to level 3	1	3
Ronka, Ilmari	Starting Correctly		SPR	G	VA	Good beginning method	1	3
Schaum, John W.	Rhythm Speller for Piano		BEL	e	RY	Basic beginning rhythm speller	1	3
Weber, Fred & Vincen	Cornet Student		BEL	f	VA	Varied pieces and basics for the beginner	1	3
Balasanian, S.	25 Easy Etudes	Musser, W.	BEL	g	MU, TE	Good musical and beg technical studies	2	3
Beethoven, L. V.	Sonatas	Palsner, B. and Go	GORNSTO	a	MU, ST	Good musical studies	2	3
Clodomir, P.	20 Etudes Chantantes	Foveau, E.	LED	b flat	ST, TE	Good style and some technical studies	2	3
Clodomir, P.	20 Etudes Mignonnes	Foveau, E.	LED	g	ST, TO, AT	Good basic style and rhythm studies	2	3
Clodomir, P.	20 Studies, Opus 143	Foveau	INT	a	ST, TE	Good technique with intervals & TTK	2	3
Clodomir, P.	70 Little Studies	Foveau	INT	a	TE, TO, ST	Good for student on level 2	2	3
Colin, Charles	Advanced Lip Flexibilities		COL	G	TE	Great for lip flexibility and fast lip slurs	2	3
Colin, Charles & Bowe	Rhythms, Vol. 1 & 2		COL	C	RY,JA	Basic jazz rhy. w/arrows for foot tapping	2	3
Duhem, H.	81 Etudes Melodiques		TIER	g	TE	Good general technical and style studies	2	3