

Author's Comments

There are many approaches to teaching the upper register of the trumpet. This book does not subscribe to any particular method, but rather incorporates sixteen types of exercises that may be useful in implementing a systematic approach to the upper register.

In order to benefit from the exercises found in this book, the trumpeter must already possess a reasonably good tone and be able to play in all keys. The player's embouchure should be developed enough to perform the notes just above the staff without straining, and endurance must be at a point where practicing for 30-45 minutes is assured.

A thorough warm up is required before attempting each series of exercises. It would be best if the player could rest for a minimum of one hour following each series. It is not necessary for the player to master a series of exercises before moving on to the next series. Depending on the player, several different series may be developed concurrently if desired. The essential thing is for each player to find one or more series of exercises most beneficial to the development of his or her range. Patience is required!

Brief pedagogical ideas behind each set of exercises are as follows:		Page No.
Series 1	Soft slurs require precision of coordination. No straining or accenting random notes is key.	1
Series 2	Schlossburg had it right! Getting softer while ascending requires the tongue, air, and embouchure to coordinate together.	6
Series 3	Changing octaves (soft upper notes) requires perfect tongue coordination.	9
Series 4	Chromatic scales provide an easy approach to the upper register.	12
Series 5	Continue up in small (half-step) increments.	17
Series 6	Whole steps move upward slightly faster than before.	21
Series 7	Flexibility (with ease) develops even mouthpiece pressure and air flow.	24
Series 8	Lip trills (or shakes) require stable mouthpiece pressure and maximum air support.	30
Series 9	Broader range for increased efficiency.	33
Series 10	Range broadens even more to cover three octaves.	36
Series 11	Herbert Clarke exercises, but with expanded range.	39
Series 12	"Harping" exercises require stable mouthpiece pressure and air.	46
Series 13	More harping exercises, expanding range even more.	50
Series 14	Articulating in the upper register (in all keys).	53
Series 15	Articulating in all registers in all keys. . . up to double-high C.	57
Series 16	Scales and arpeggios in all keys from low F-sharp to double-high C.	60

Series 2

$\text{♩} = 78$

f > *p* *f* > *p* *f* > *p* *f* > *p*

f > *p* *f* > *p* *f* > *p* *f* > *p* *f* >

p *f* > *p* *f* > *p* *f* > *p* *f* > *p* *f* > *p*

Rest 10 seconds

f > *p* *f* > *p* *f* > *p* *f* >

f > *p* *f* > *p* *f* > *p* *f* >

p *f* > *p* *f* > *p* *f* >

f > *p* *f* >

f > *p* *f* >

p



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nds

The musical score consists of several staves of music. The first staff shows a dynamic shift from *p* to *f*. The second staff includes a four-measure rest marked with a '4' and a *f* dynamic. The third staff features a *p* dynamic followed by *p* and *f* dynamics. The fourth staff has a *p* dynamic, followed by *f*, *p*, *f*, and *p* dynamics. The fifth staff includes *p*, *f*, *f*, *p*, *f*, and *p* dynamics, with a 'Rest 30 seconds' instruction at the end. The sixth staff starts with *f*, followed by an accent and *p*, and ends with *f*. The seventh staff begins with an accent and *p*, followed by *f* and an accent with *p*. The eighth staff starts with a four-measure rest marked with a '4', followed by *f*, an accent with *p*, and another four-measure rest marked with a '4'.



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The musical score consists of ten staves of music in 4/4 time, marked *mf*. The first staff has two first and second endings. The second staff features a triplet of eighth notes. The third staff contains a triplet of eighth notes. The fourth staff ends with a fermata and the word "Rec". The fifth staff has a first ending. The sixth staff contains a triplet of eighth notes. The seventh staff contains a triplet of eighth notes. The eighth staff contains a triplet of eighth notes. The ninth staff contains a triplet of eighth notes. The tenth staff contains a triplet of eighth notes.

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Series 10

$\text{♩} = 68$
mf 1 2 3
mf 1 3
mf 2 3
mf 1 2
mf 1
mf 2
mf 0 Rest 10 seconds
 $\text{♩} = 98$
mf 1 2 3
1 3
2 3
1 2
1
mf 2
mf 2
 $\text{♩} = 98$
mf

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Series 14

$\text{♩} = 98$ (or faster)
mp

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