

Brevig - Reflections

Ex. I

Inhale deeply for two beats in tempo before each scale. Play with constant air support. Always inhale as deeply as you can into your lungs in the lower back. Use positions as indicated.

♩ = 60 or Slower

The first staff shows two scales: the first in B-flat major (T1) and the second in D major (T2). The second staff shows two scales: the first in B-flat major (T1) and the second in D major (T1 T2). The third staff shows two scales: the first in B-flat major (T2) and the second in D major (T1), with a '6' above the first scale and a '6' below the second scale.

Ex. II

Use the same approach as in Ex. I.

♩ = 60

The first staff shows a scale in B-flat major (T1) with a '6' below the first measure. The second staff shows a scale in B-flat major (T2) with fingerings 6, 5, #4, #4, 5. The third staff shows a scale in D major (T2 T1). The fourth staff shows a scale in B-flat major (T1). The fifth staff shows a scale in D major (T2). The sixth staff shows a scale in B-flat major (T1).



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Ex. V

Practice single, double and triple tongue in all registers. Be sure to keep the embouchure firm and focused the entire duration of the exercise. Let the tongue do the work. Also practice single, double, triple and doodle tongue in a legato style.



Ex. VI

Glissando slowly from 6th position. Crescendo molto  
air do the work.



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Ex. VIII

Keep the embouchure firm and increase air support as you ascend from the low register to the high register. "Firm around, relaxed in the middle." Also play the 8th notes detached/tongued.

a.

As you descend, keep the embouchure firm even though you have to allow for the aperture to open slightly so that the lips can vibrate freely in the low register. Also play the 8th notes detached/tongued as in Ex. VIIIa.

b.

Ex. IX

For this trill exercise, start the F/G trill in either 4th or 6th position. Start

a.



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Ex. XV

Start slowly, listening closely for intonation, especially to the alternate positions as indicated. Build speed to a quasi-rip, maintaining smoothness. Play this exercise in all keys, using alternate positions to play "against the grain."

Exercise XV is a sixteenth-note scale exercise in bass clef. It consists of three lines of music. The first line features a sequence of eighth-note pairs with various fingering (3, 4, 6) and articulation (accents) markings. The second line continues with similar patterns, including a 'sim.' (sustained) marking. The third line features a more complex pattern with a 'sim.' marking and a '7' fingering. The exercise is designed to be played in all keys, using alternate positions to play "against the grain."

Ex. XVI

Here is a challenging exercise from Marsteller that many of my students enjoy. Use both alternate and regular positions.

Exercise XVI is a challenging exercise in bass clef, consisting of seven lines of music. It features a variety of fingering (1-7) and articulation (accents) markings. The exercise is designed to be played in all keys, using both alternate and regular positions. The first line includes the instruction "Play articulate". The exercise is designed to be played in all keys, using both alternate and regular positions.



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