CONTENTS

Section One..... The first section is made up of long tones. Listen to the difference between slurs and staccato. When you go from one register to another there is a natural break (as in this section). You must listen to your horn in this section. Hear yourself. Be precise.

Section Two..... The second section is devoted to slurs (up and down) from one register to the next. Section Two A are exercises using no tongue between two registers. Two B are exercises combining no tongue and soft tongue (simulating the no tongue sound between registers).

Section Three..... The third section is made up of slurs encompassing two and three registers. The point is to slur from one note to another without sounding the note or notes between. Section three A are exercises using no tongue at all between more than two registers.

Section Four..... The fourth section contains slurs of an octave, tenth, twelfth, thirteenth, fourteenth, and double octave. These exercises develop control of the embouchure and helps develop the ear for intonation of intervals.

Section Five..... Section Five consists of major sixth, minor sixth, diminished, half diminished, augmented chords. If you listen to these conscientiously as you play them, you will develop your musical hearing.

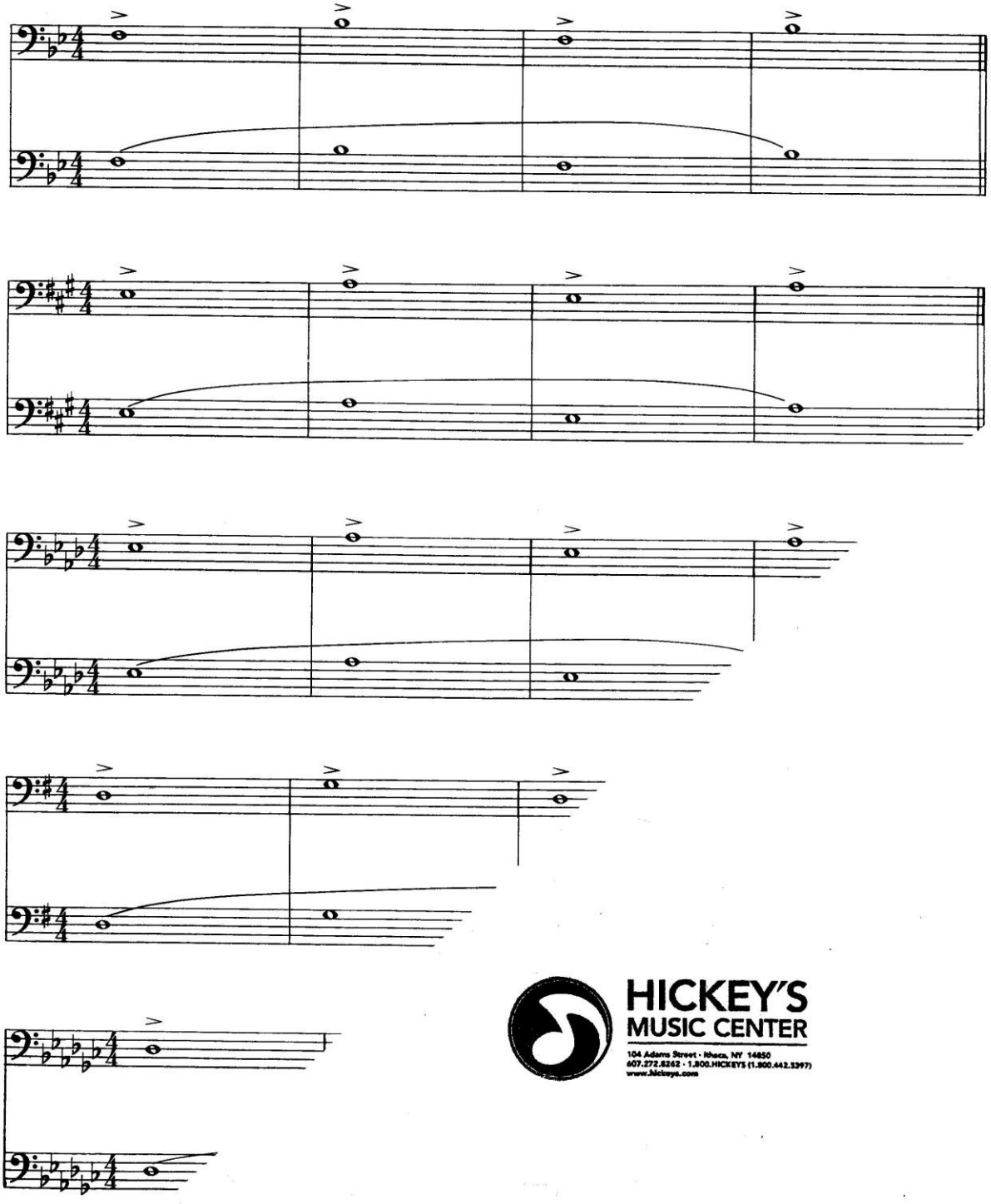
Section Six..... Section Six is made up of exercises that are highly recommended for daily practice. The first two exercises are made up of the first three notes of any given scale and is a very good warm-up. The next exercise is based on triads, and covers every note from low E to high E flat. Exercises four through six are based on eleventh chords and covers every note chromatically from low E to high B flat. I would like to suggest using these as daily warm-ups. Play them slowly and repeat them as many times as you feel is necessary

Section Seven..... Section Seven covers chromatic runs. Each exercise gets progressively more difficult. These can be taken at tempos at your own discression.

Section Eight..... Section Eight is made up of duets with a jazz feel. The first one is an introduction to improvisation with examples.

Section Nine..... Section Nine consists of two solos.

SECTION I



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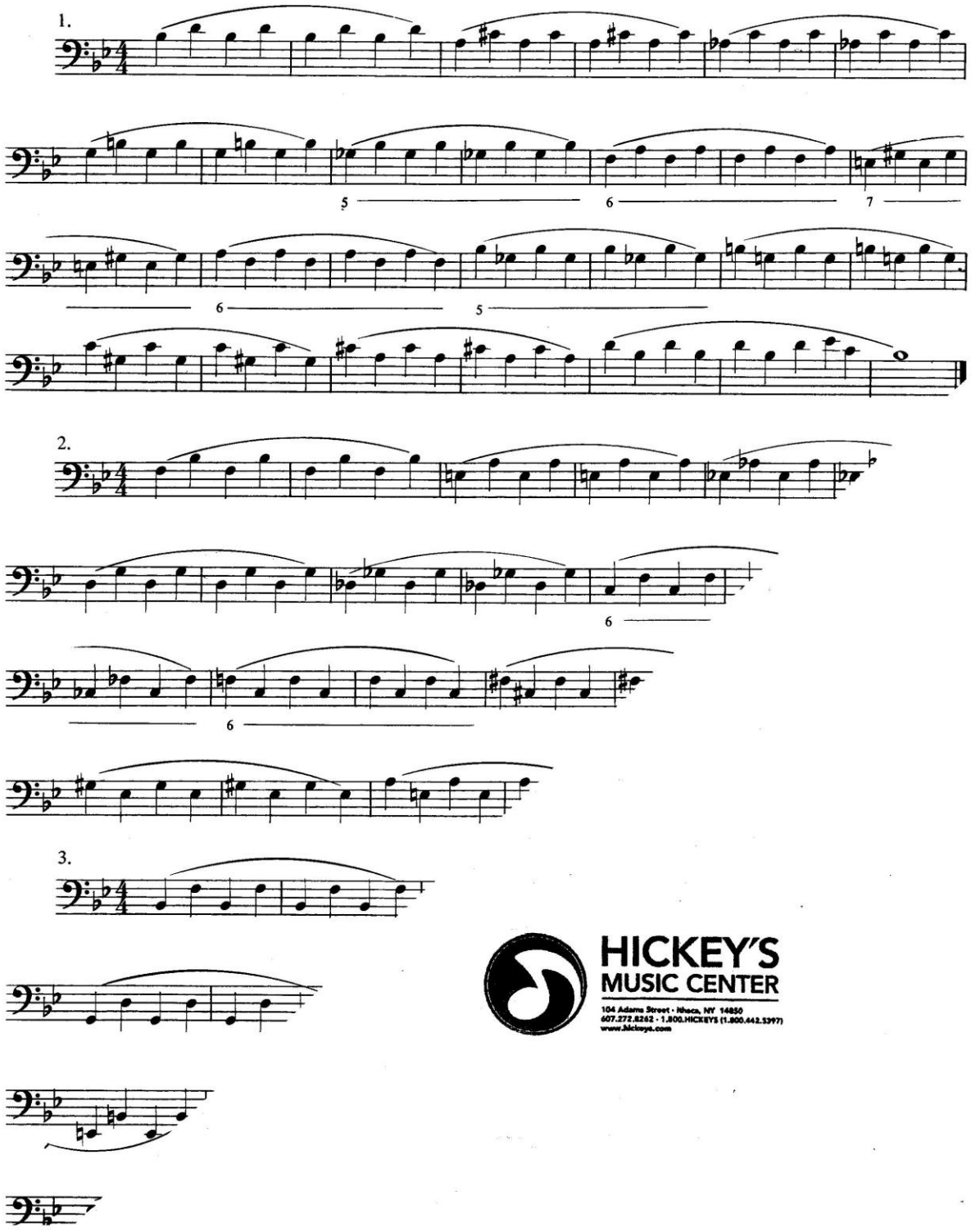
SECTION II



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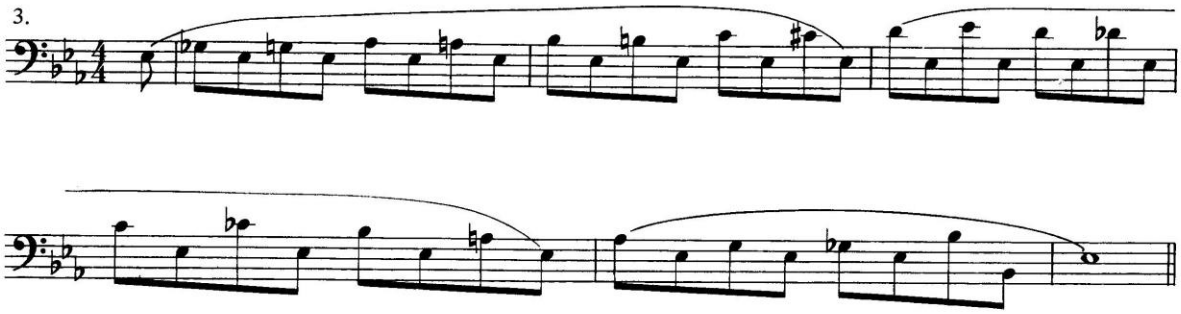

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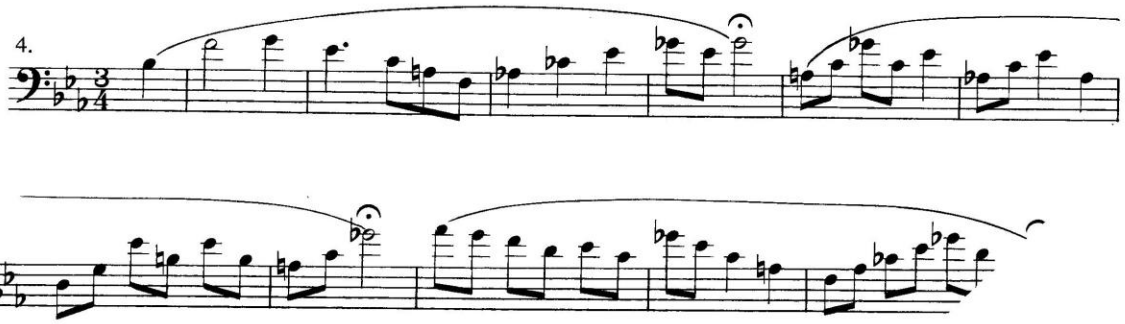
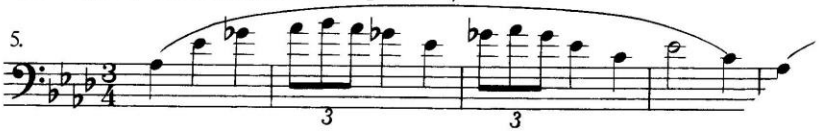
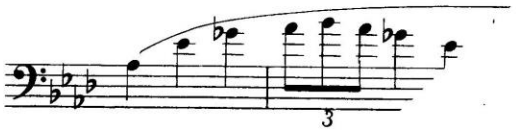
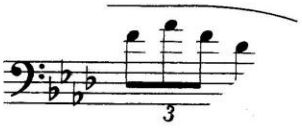


(All high B♭ to be played in 3rd position)

5.







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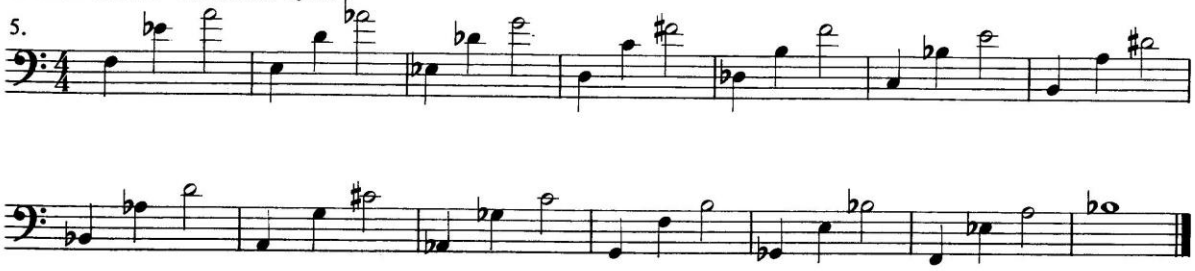
Seventh Chords–Chromatic Cycle

5.



Sevneth Chords–Cycle of Fifths

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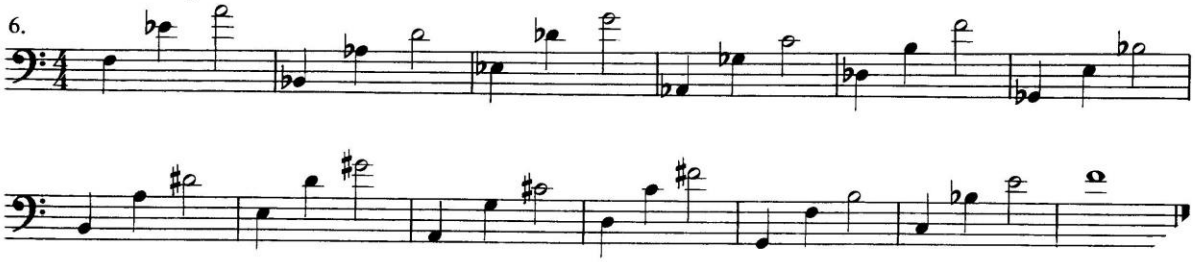

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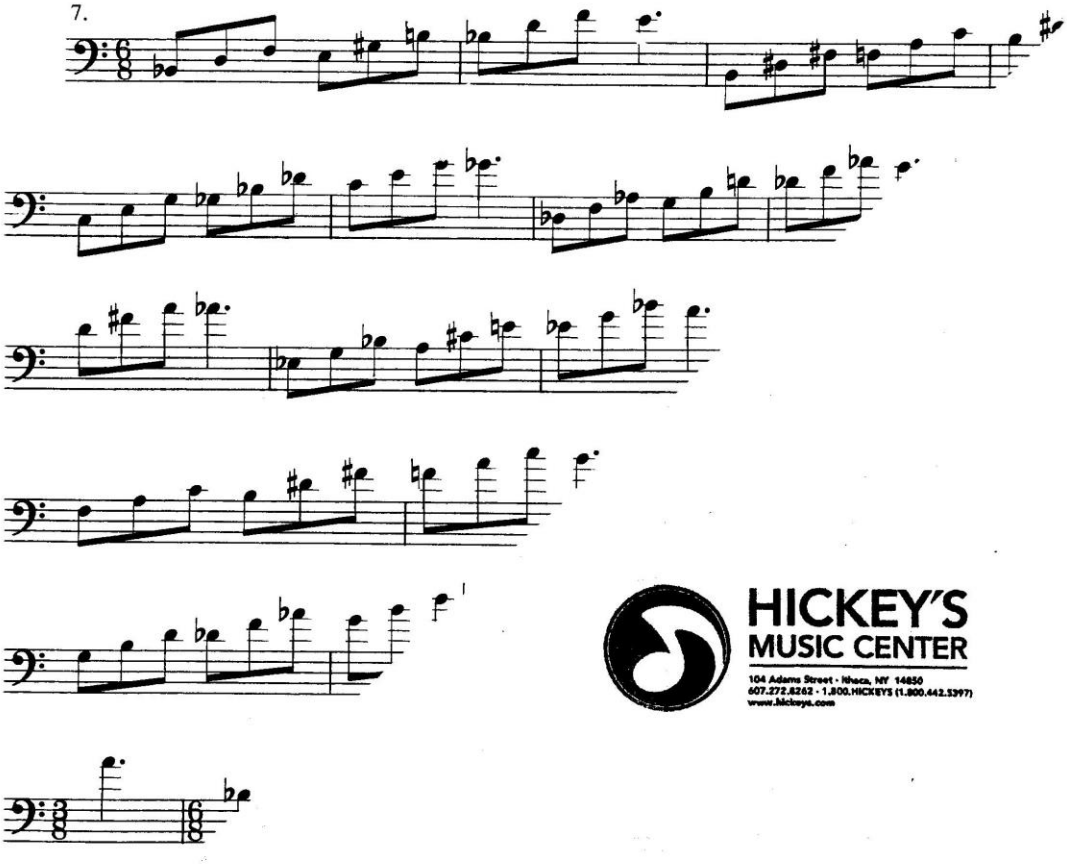

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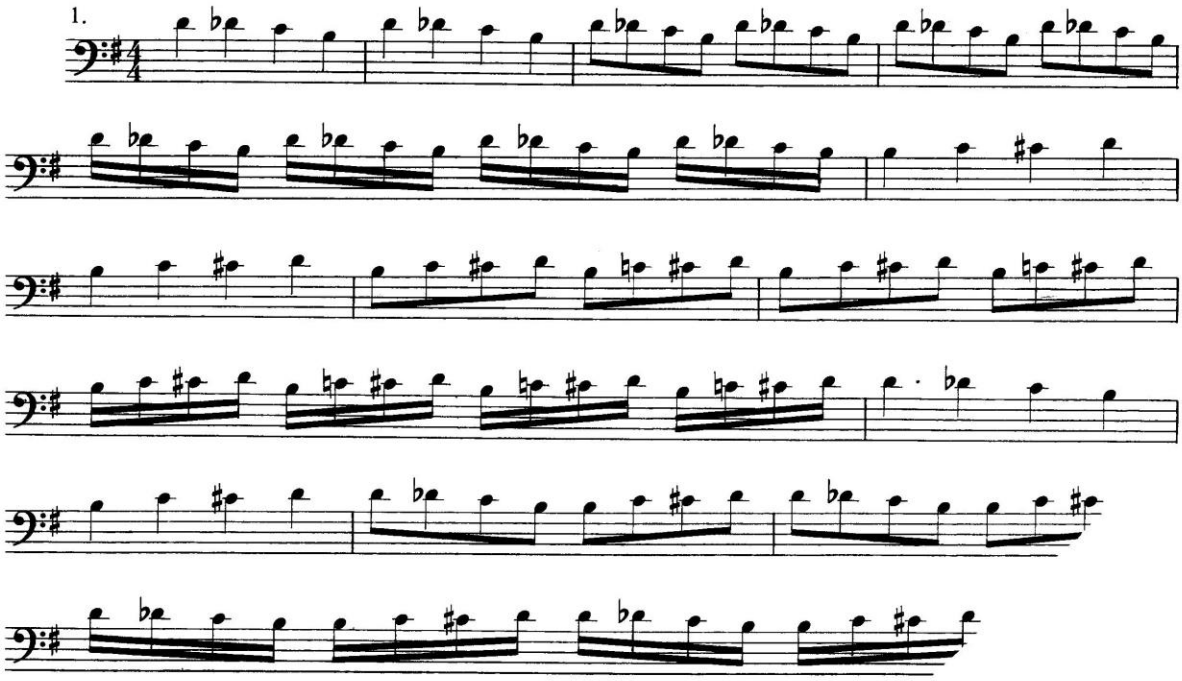
SECTION VII

All the notes in the following exercises are to be tongued lightly.

1.



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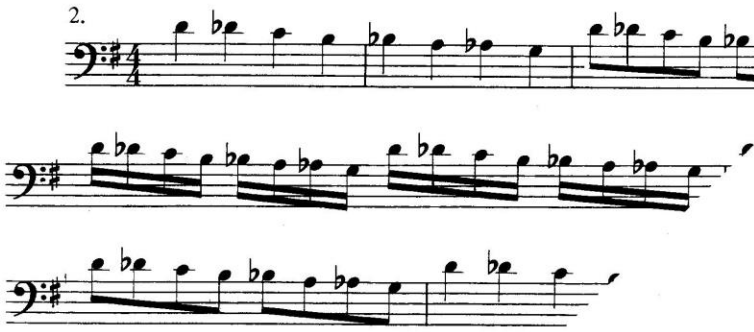

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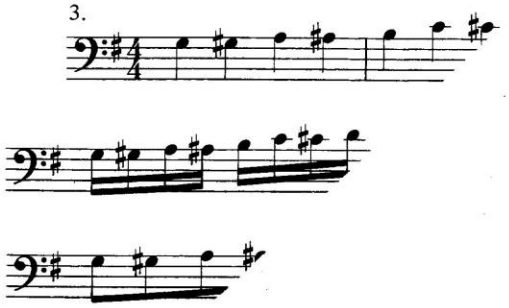

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