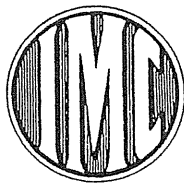


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DAILY  
FUNDAMENTALS  
FOR  
THE TRUMPET



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*To Ziggy Elman, Les Reed, Walter Moeck, Tony Plog,  
Louis Ranger, James Stamp and Mark Gould.  
With enormous respect and appreciation.*

*With special thanks to Peter Gilbert  
for his wonderful work on this project.*

*And to Yolanda for her inspiration in everything I do.*

**MICHAEL SACHS** was appointed Principal Trumpet of The Cleveland Orchestra in 1988. During his tenure, he has made numerous appearances as soloist with The Cleveland Orchestra, including performances of the Trumpet Concertos by Haydn, Hummel, and Telemann, Copeland's *Quiet City*, Bach's Brandenburg Concerto No. 2 and Cantata No. 51, Martin's Concerto for Seven Winds, Vivaldi's Concerto for Two Trumpets, Handel's "Let the Bright Seraphim" (with soprano Kathleen Battle), Shostakovich's Piano Concerto No. 1, Stravinsky's *L'Histoire du Soldat* (recorded for Deutsche Gramophone with Pierre Boulez), and Ives' *The Unanswered Question* (recorded for London/Decca with Christoph von Dohnanyi).

For the 1996-97 season, The Cleveland Orchestra commissioned John Williams to compose a Trumpet Concerto for Michael Sachs and The Cleveland Orchestra. The world premiere performances were given on September 26, 27, and 28, 1996, at Severance Hall with Music Director Christoph von Dohnanyi conducting. In August 1999, Mr. Sachs performed the John Williams Concerto with the composer conducting The Cleveland Orchestra. In October 2000, Michael Sachs performed as soloist in the United States and New York premiere of Hans Werner Henze's *Requiem* in Carnegie Hall with The Cleveland Orchestra, Music Director Christoph von Dohnanyi conducting. He has performed as soloist with such ensembles as the Chamber Music Society of Lincoln Center, the Houston Symphony Orchestra, the Auckland (New Zealand) Philharmonia, the Louisiana Philharmonic Orchestra, and San Diego's *Mainly Mozart Festival*, among others.

Michael Sachs can be heard on over 125 Cleveland Orchestra recordings on the Deutsche Gramophone, London/Decca, Philips, Telarc, and Teldec labels. He also performed on the Grammy Award winning P.D.Q. Bach album "WTWP", as well as other recordings for the Angel/EMI, Argo, Erato, Koch International, Nonesuch, Pro-Arte, and Summit Labels.

In addition to his active performing schedule, Mr. Sachs serves as Chairman of the Brass Division and Head of the Trumpet Department at the Cleveland Institute of Music. He regularly gives masterclass/workshop presentations at conservatories and major universities in Europe, Asia, and throughout the United States. Mr. Sachs has also been a faculty member at the Grand Tetons Music Festival, Summit Brass, and the Aspen Music Festival. At the invitation of Sir Georg Solti, he served as Principal Trumpet/Instructor in the Solti Orchestral Project at Carnegie Hall in 1994.

Prior to joining The Cleveland Orchestra, Mr. Sachs was a member of the Houston Symphony Orchestra, where he also performed with the Houston Grand Opera and served on the faculty of the Shepherd School of Music at Rice University. He has performed with many ensembles in New York City including the New York Philharmonic, Orchestra of St. Luke's, New York Chamber Symphony, New York Choral Society, Boys Choir of Harlem, and *Speculum Musicae*. Mr. Sachs has been involved in a wide range of media events including performances on CBS *This Morning*, the Kennedy Center Honors, and the *Heroes of Conscience Concert* for PBS.

Originally from Los Angeles, Michael Sachs attended the University of California at Los Angeles, where he received a Bachelor of Arts degree in History in 1983, before continuing his education at the Juilliard School of Music. His former teachers include Mark Gould, Anthony Plog, and James Stamp.

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## Foreword

**H**ere is a book for those trumpeters who have the presence of mind to pose the right questions: What should I practice? How should I practice? How do I construct a daily practice routine? How do I determine if I am practicing my routine correctly?

Of course, there are no pat answers for questions such as these concerning practice techniques. Grappling with the fascinating complexities inherent in practicing a musical instrument is a life-long struggle which requires patience, ingenuity, stealth, determination and even a sense of humor. Learning to play a musical instrument well is not a mechanical process but rather a continuously evolving artistic one. Improvement is not made by unconscious rote practice of mindless drills but by careful conscious practice of the basic skills that over time build a solid reliable technique. The aspiring instrumentalist must put the mind and ear into the body when practicing fundamentals. I tell my trumpet students that one never masters the basic skills of buzzing, timing, balance, relaxed airflow, articulation and control of air speeds. One continually refines and improves these skills through the course of one's life with the trumpet. Technique on any instrument is always a work in progress.

With "Daily Fundamentals for the Trumpet," Michael Sachs has written a well-organized, clearly explained book of routines that gives the aspiring trumpeter an excellent blueprint for the practice of basic skills. This book is a window into the "trumpet-brain" of Michael Sachs. When Michael first showed me his book, I commented, "this is exactly what you practice; this is your routine". This is the detailed practice routine of one of the finest trumpeters in the world. It is wonderful point of departure. What a gift!

If these exercises are practiced with care and focused aural concentration, over time one can hardly avoid becoming a better trumpet player. The accompanying text and prefatory remarks offer an extremely helpful guide to the exercises. Frequently referring to the text can help keep the player focused on the essential point of each exercise.

Congratulations Michael. You have provided the trumpet community with a wonderful addition to its repertoire.

I keep two copies. One is always in my trumpet case and the other remains open on my stand in my practice studio. Thank you Michael Sachs.

Mark Gould  
Principal Trumpet,  
Metropolitan Opera Orchestra

# Introduction

**T**hroughout the different stages of our careers, we all search to understand how to better prepare ourselves for performances and play consistently at our highest levels. This can be achieved a number of different ways, and everyone must seek out the path that best suits their individual needs and tastes. The following exercises explore a number of methods and approaches to working out different aspects of trumpet technique. Always keep in mind that technique is not an end in itself, but rather a means to support musical expression. While it is essential to work on technical fundamentals through exercises and methods, make sure to always apply those concepts in a musical context so that musicality and technique are never mutually exclusive. And above all, strive to be a complete musician, not just a trumpet player.

A consistent daily warm-up routine is an important starting point. There are countless opinions as to what a warm-up should entail. Ultimately, the only thing that matters is that you've chosen a daily routine that helps you perform consistently at your highest level. Because no two people are built the same way physically, or have the same needs, what will work for one person may not necessarily work for another. While one player may take the horn out of the case five minutes before a rehearsal or performance, flying wildly throughout the ranges of the trumpet at lightning speed, another may need an hour and a half before feeling ready to play. Any extreme will not support you over a long career. We all want healthy, successful careers and must think of the long term as well as daily maintenance. Your warm-up and practice routine is as much for the future as it is for the present. Like the stretches a runner does before a workout or race, your warm-up is a time to loosen up physically and get mentally focused for the day's work. When done thoughtfully, your warm-up can help you achieve many things: better flexibility, a broader range of tone color and dynamics, a more supple relaxed feeling in your lip, sharper mental focus, more efficient and relaxed air movement, and hopefully, a longer and more successful career.

A proper warm-up focuses on numerous basic elements of trumpet tone production and technique. Ideally, when the warm-up is complete, you should feel prepared to play the entire spectrum of repertoire, whether it's Mahler's Symphony No. 5 or Mozart's Symphony No. 35. If you do a uniform sequence of exercises first thing every day on the B $\flat$  trumpet, your stability and consistency will be greatly enhanced. This daily regimen can then act as a barometer for how you feel on any given day. With this approach, you will know the feeling when all aspects are lining up correctly. You will then also know when and how to make adjustments to guide things into place on a sluggish day. By doing daily exercises and musical fundamentals thoughtfully, you are programming yourself to do things correctly.

Another crucial element of a successful routine is a balanced approach to practicing. Like an athlete in training, it is important to avoid overemphasizing one discipline at the expense of neglecting others (this also applies to your warm-up). Efficiency in your routine becomes even more critical as your life and career grow more busy and complex. When a practice session is condensed, you must use your time economically, not only to sustain your level of playing, but also to continue to improve. Make sure that you do not find yourself practicing "on automatic pilot." If you allow bad habits to creep into your playing, either through neglect or nonchalance, they will eventually become ingrained and increasingly difficult to break. Thorough and meticulous work in the practice room translates directly to your envisioned end result.

Tone production and sound quality play a large part in the focus of this book. It is very important to strive for an even sound throughout the different registers of the trumpet. Connections should be smooth and even with properly relaxed air support. Like notes on a keyboard, every note on the trumpet has a particular slot where it belongs. Work towards centering every note in the bulls-eye of the slot, regardless of its' length, range, or context. While technical facility is crucial, tone is the element that truly defines a trumpeter's identity.

Virtually all trumpet players work out of the Arban: *Complete Conservatory Method* at some point in their development. Most are introduced to the Arban book as a student and then move on to more advanced exercises, etudes, orchestral, and solo repertoire as their technical level permits. Many times, Arban's building blocks of technique and tone production are left behind in this process. In my own practice, the Arban book remains a pillar of my daily routine and my home base for trumpet technique. As a teacher, I have encountered numerous trumpeters who have expressed feelings of boredom with the mindless repetition of the same Arban exercises. Over the years, I have re-worked various Arban exercises to suit the specific technical preparation needs of repertoire I was currently performing. By re-configuring and amending the original exercises, I have been able to efficiently focus on many different aspects of my playing and keep the exercises fresh. This prevents lapses in concentration that undermine practice benefits; and thoughtful practice promotes consistent performance.

This book is only a starting point of an overall philosophical approach to music. Take the concepts that follow and seek your own path of creative application. It is my hope that the following information will assist players in working through problem areas and help solidify those elements that are already in place.

Michael Sachs

# Chapter One: Warm-up

## Establishing the Routine

Begin by formulating a balanced warm-up routine that covers a wide variety of musical concepts. Start out low and slow. Your low range should be like the foundation of a sturdy building. If the fundamental lower range notes are produced properly, then the next notes in the harmonic structure will more likely be placed correctly as you work your way from the lowest to the highest notes on the instrument. This should produce an even sound when moving throughout the different registers. Explore different ranges and disciplines over the course of your warm-up without lingering too long in any one register or area. Play most of your warm-up in a medium dynamic range (*p-mf*). Eventually, as you loosen up, explore a wider range of volume. Keep soft playing smooth, centered, and relaxed. Efficient use of airflow in the lower dynamics will translate into a deeper, more flexible tone as you increase volume later. I highly recommend using the B $\flat$  trumpet for your daily warm-up. If all basic tone production concepts are in order on the B $\flat$ , this will transfer positively to all of the smaller horns and will make them easier to play.

Proper pacing is very important. Your warm-up is a process of aligning fundamental tone production concepts and helping to build strength. Take time between exercises; never keep the horn glued to your face. Like athletes who pace themselves in training, give your lip muscles recovery time before proceeding. It doesn't take much, but a moment or two of rest makes a big difference.

Make sure each note is begun with assured placement and solidity in all registers, dynamic ranges, and note lengths. Focus on smooth connections that are even, centered, and in tune. Periodically use a tuner for intonation and a metronome to check your rhythm. Use your warm-up as a deliberate and methodical start to your day and make sure that all the building blocks of basic tone production are in place before proceeding. By ingraining proper and productive habits from the moment you pick up your horn each day, you are far more likely to get the performance results you want on a consistent basis.

Don't become too dependent on any one specific warm-up routine. While it is important to make your warm-up something that you do each day, make sure that your sequence and routine remains flexible enough so that you are not thrown off if something unforeseen minimizes your time. Have a few different versions of your routine. This should include warm-ups of varied lengths to fit different time frames. If repetition bothers you, find creative ways to accomplish the same basic tasks with different exercises or variations.

A consistent, daily warm-up and practice routine help enormously in the process of building endurance. Efficient and relaxed airflow is essential. If the air is choked, it forces the lip muscles to work more than necessary, causing fatigue to occur much sooner. Avoid practicing beyond the point of productivity. Once concentration lapses, it becomes easy to drift away from good fundamental habits. Always keep in mind that the goal is to build endurance gradually. Take notice when you stretch beyond the outer limits of your endurance and be aware of how far you can push yourself while still maintaining correct tone production. It's always better to do two shorter sessions of concentrated practice than one long session that becomes counter-productive after a period of time.

The most important thing is to find a routine that suits your needs on a regular basis and can remain within a consistent framework from day to day. You will know the feeling when everything is lining up correctly and you will also know when and how to make adjustments on a sluggish day. This daily barometer allows you to re-establish all of the fundamentals of technique and tone production before proceeding to the day's work.

## 1. Buzzing

Buzzing is the fundamental starting point of your tone. It must be compact and centered, yet flexible. Buzzing on the lips alone or with the mouthpiece strips tone production concepts to their basic core. However, if overdone or incorrectly applied, buzzing has the potential to produce stiffness and become counter-productive. When done properly, a little goes a long way.

When you buzz, replicate as closely as possible the exact feeling of playing the trumpet—there should be a direct relationship between the feeling when you buzz and the feeling when using the trumpet. When buzzing on the lips alone, make sure that the embouchure is not being reconfigured, either by pinching the lips or rolling them inward to make the buzz occur. The embouchure needs to reflect your normal set-up and feel. For some, this will replicate the exact pitch relation to the note on the trumpet. For others, using their normal embouchure will produce a buzz that sounds one octave lower than it would sound on the trumpet. Either is fine so long as there is no drastic change from your usual set-up to make the buzz happen. When buzzing on the mouthpiece, hold the mouthpiece in the left hand with the thumb and index finger about one inch from the bottom of the shank. Let the other three fingers float above without gripping the mouthpiece. Place the mouthpiece on the lips with the same feeling as when playing the trumpet. Like notes on a keyboard, every note on the trumpet has a slot where it belongs. When buzzing, always center notes in their proper slot with correct relative intonation for their entire duration. It's important to think of forward, connected air between the notes. Make sure that the air-stream doesn't decrease as you are about to change pitch. With efficient and relaxed air support, move from the center of one note directly to the center of the next with no swoop or bump in between. This should produce a smooth connection and even tone. Think of playing the scale or arpeggio with airflow similar to that used on a longer single note, while increasing the air-stream as you pass through one note to the next. Let natural tongue movement assist you while travelling through different ranges.

The use of a keyboard throughout these exercises or a tuner set to each fundamental note is highly recommended. When using the piano, play the starting note first to get the pitch in your ear before proceeding. This helps to ingrain proper relative intonation. While you buzz, continue to accompany yourself on the keyboard as much as possible to help ingrain a concept of the slot where each note belongs. I've also found it helpful to have students hold the trumpet in their right hand and finger the notes as they're buzzing the exercises. While they do this, I accompany them on the keyboard. Make sure that the keyboard you are using is tuned to appropriate even-tempered pitch.

Free buzzing or glissando-type buzzing is not efficient. While this approach can help basic concepts of air movement, it has limited direct relationship to playing the trumpet and neglects many other aspects that can be incorporated in the same amount of time and energy. By buzzing in a manner reflecting the actual feeling of playing the trumpet, you are putting into place all of the basic elements of tone production: 1) correct breathing for relaxed air movement; 2) placement of the tone with clarity and assurance; 3) well-slotted notes with centered pitch; 4) even and connected sound; and 5) proper relative intonation. Buzzing in this way also helps re-enforce the timing of air and tongue working together to start each articulated note. This should all be done in an easy dynamic range. Use only as much air as necessary to produce a buzz with a full-bodied core sound, as opposed to one that is thin and pinched, or overblown. This should transfer into better flexibility on the trumpet. As you become more advanced, explore a wider range of registers, both higher and lower than shown here. Buzz only as high as is comfortable and productive.

Slowly

I Buzz on lips alone Buzz with mouthpiece Play on trumpet

For exercises II and III, first buzz on lips alone, then repeat using the mouthpiece.  
Explore other keys and ranges as appropriate.

etc.

II

Variations

a

b

III

Variations

a \*fermata optional

b \*fermata optional

## 2. Long Tones

Breathe in a natural manner that allows your playing to be relaxed, centered, and in control. Connect the tone smoothly as you change notes. Keep your tone quality and intonation stable from the beginning of the note to the last moment it sounds, regardless of register or dynamic. Avoid playing on one breath to the end of your air capacity. Playing on stale air leads to a squeezed tone and unwanted tension. Use a metronome and tuner to assure rhythmic and intonation stability. After each fermata take four beats of rest before continuing.

Slowly ♩ = 60      Hold the last two bars a minimum of 10"

*mp -mf*

Dynamic variations. Explore other dynamic variations not shown.

a      b

c      d

*etc.*



### 3. Low-Mid Range Intervals

Breathe where necessary. When breathing, take a two eighth note rest at the barline, then proceed with the next note. Use your air with increasing efficiency, eventually extending the number of bars you are able to play correctly with one breath. As with the long tones, it's best not to play on stale air. Make sure your intonation is centered and your sound is consistent and connected. When working with intervals, avoid telegraphing (i.e., foreshadowing) the direction in which you're heading. Concentrate on propelling the air through the entire duration of the note you are coming *from* in order to set up the note you are travelling *to*. Work towards a smooth and even sound throughout. Use a metronome and tuner to assure rhythmic and intonation stability. After each fermata take three beats of rest before continuing.

I Slowly ♩ = 60

1  
2  
3  
4

*mp -mf*

Variations for I(1) and (3) \* optional note bend

a ♩ = 60      b

c      d

\*0      \*0      \*0      etc.      etc.

\* 2      \* 1      \* 1      2      etc.

\*0      \* 2      \*0      \*1      \*0      \* 1      2      etc.

Variations for I(2) and (4) \* optional note bend

a      b

c      d

\*0      \*0      \*0      etc.      etc.

\*0      \*0      \*0      etc.

\*See Chapter I:15 (Note Bending, page 37)

6  
 II Slowly ♩ = 60  
 6 - 10"

Variations \* optional note bend

a

b

### 4. Articulation

Place all notes deliberately and solidly, presenting the tone with clarity. Focus on a good balance between tone and articulation. Vary the lengths of notes and the degree of articulation. Think of the eighth/sixteenth notes as leading to the half note.

♩ = 88 - 96

♩ = 69 - 84

### 5. Lip Slurs

Strive for an even, centered sound and smooth connections as you travel between the different registers on all lip slur exercises. Make sure that the upper register doesn't become pushed but is merely a natural outgrowth of the lower range. Conversely, take care that lower range notes don't sag or spread when moving downward from the upper register. Use natural tongue movement to assist the airflow in creating a smooth, even sound.

I (Not too fast) ♩ = 92 - 120

Variations

a b \* optional note bend

etc. \* 0 etc.

c d , ,

\* 0 etc. \* 0 \* 0 etc.

e f

\* 0 \* 0 etc. etc.

\*See Chapter I:15 (Note Bending, page 37)

II ♩ = 60

1  
2  
3

1  
3

2  
3

1  
2

1

2

0

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Variations

IIa ♩ = 60

1  
2  
3

1  
3

2  
3

1  
2

1

2

0

\* In this exercise one or both fermatas are optional.

IIb  $\text{♩} = 60$

1  
2  
3

1  
3

2  
3

1  
2

1

2

0

For all of the following exercises, ♩ = 80-120

III

continue on as high as is comfortable and productive

All of the exercises in this section are shown beginning in C major.  
You may also begin from or subsequently add the lower registers as follows:

Variations

IIIa

continue on as high as is comfortable and productive

IIIb

Musical score for exercise IIIb, consisting of nine staves of music in 4/4 time. The exercise features a melodic line and a bass line. The key signature changes from one flat to two flats, and then to one sharp. The music is characterized by a continuous eighth-note pattern in the bass line and a more varied melodic line in the upper voice. The exercise concludes with a fermata on the final note of the melodic line.

Add additional harmonics to stretch your range. Do this at any point with any key. Apply this concept to any prior exercises.

IIIc

Musical score for exercise IIIc, consisting of three staves of music in 4/4 time. The exercise features a melodic line and a bass line. The key signature changes from one flat to two flats, and then to one sharp. The music is characterized by a continuous eighth-note pattern in the bass line and a more varied melodic line in the upper voice. The exercise concludes with a fermata on the final note of the melodic line.

# 6. Clarke Studies

The following original exercises are taken from Clarke: *Technical Studies*

In this series of exercises, keep your air-stream relaxed and linear, yet focused. Add articulation clearly and consistently throughout the following exercises while using the same linear air support that you initially set in place. Learn these exercises in all keys correctly, then solidify them with proper repetition. Use a metronome periodically to assure rhythmic stability. Initially, begin low and slow. Increase speed only after you can play the exercises correctly at a slower tempo. Vary articulation combinations, note-lengths, and speeds. Make sure to cover a number of different keys daily, eventually covering all key signatures over a short period of time. Play these exercises in a soft to medium dynamic range. Avoid over-blowing, especially in the lower keys.

## I Second Study

Play these twice through. Slur the first time (original) to set up the correct airflow, then tongue the second time, as shown below. Add articulation clearly and consistently while riding the same linear air-support that was initially set in place. Play these in all combinations: Major/Major, Major/minor, minor/minor.

Original

The original exercise consists of two staves of music. The first staff is in treble clef with a C-clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes, starting on middle C and ascending stepwise to G4, then descending back to middle C. A slur covers the entire staff. The second staff is in the same clef and key signature, containing the same sequence of eighth notes. A tongue mark (a small 't' with a dot) is placed above the first note of the second staff.

Variations

a Skeletal Structure

Diagram 'a' shows the skeletal structure of the exercise. It consists of a single staff with a treble clef and a C-clef. The notes are represented by simple stems and beams, showing the overall contour of the exercise. A slur covers the entire staff.

Variations b, c, and d show different articulation patterns. Variation b starts with a slur and a tongue mark over the first note. Variation c shows a slur over the first two notes, followed by a tongue mark over the third note, and then a slur over the remaining notes. Variation d shows a slur over the first three notes, followed by a tongue mark over the fourth note, and then a slur over the remaining notes. Each variation is followed by 'etc.' to indicate repetition.

e Articulation Variations

Variation e shows various articulation techniques. It consists of two staves of music. The first staff shows the exercise with slurs and tongue marks over different groups of notes. The second staff shows the exercise with slurs and tongue marks over different groups of notes, illustrating different articulation patterns.

f Multiple-tonguing Variations

Use both triple-tongue combinations

Variation f shows multiple-tonguing variations. It consists of two staves of music. The first staff shows the exercise with slurs and tongue marks over different groups of notes. The second staff shows the exercise with triplets of notes, with tongue marks over each note in the triplet. The triplets are labeled with '3' above them. Below the second staff, there are two matrices of tongue combinations: (T K T) and (T T K), with 'etc.' to the left and right.

g Two-Octave Variation

Variation g shows a two-octave variation. It consists of two staves of music. The first staff is in treble clef with a C-clef and a key signature of one flat (B-flat). It contains a sequence of eighth notes, starting on middle C and ascending stepwise to G5, then descending back to middle C. A slur covers the entire staff. The second staff is in the same clef and key signature, containing the same sequence of eighth notes. A slur covers the entire staff.



II Third Study  
Original

Variations

a  $\hat{=}$   $\text{♩}$ .

b

c

*etc.* *etc.* *etc.*

d Articulation Variations

e Multiple-tonguing Variations

Use both triple-tongue combinations

*etc.*  $\begin{pmatrix} 3 & 3 \\ (T & K & T) \\ (T & T & K) \end{pmatrix}$  *etc.*

III Fourth Study  
Original

Variations

a  $\hat{=}$   $\text{♩}$ .

b

c

*etc.* *etc.* *etc.*

d Articulation Variations



e Multiple-tonguing Variations

Use both triple-tongue combinations

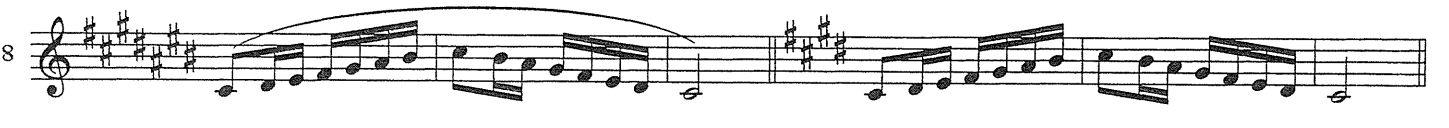
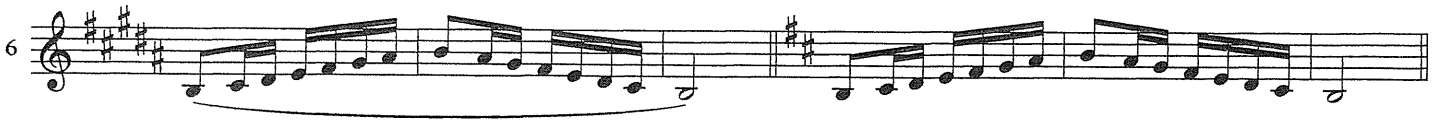
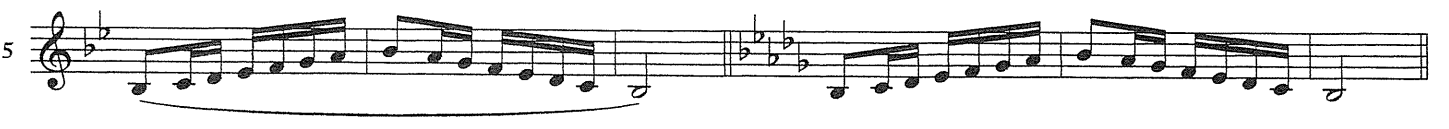


etc. (T K T)  
(T T K)

### 7. Scales

Play all major and minor scales in some configuration on a regular basis. In the following exercises, slur the first scale to set up the correct forward airflow and tongue the second scale of each line. Think of playing the scale with airflow similar to that used on a longer single note, while increasing the air-stream as you pass through one note to the next. Add articulation clearly and consistently while riding the same linear air-support that was initially set in place. Play these in all combinations: Major/Major, Major/minor, minor/minor. Explore a variety of dynamics, articulations and tempos.

I



9 

10 

11 

12 

13 

14 

Ia Two-Octave Variations

1 

2 

3 

4 

5 

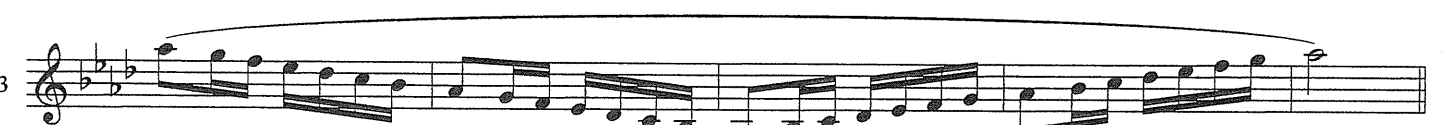
Ib

1 



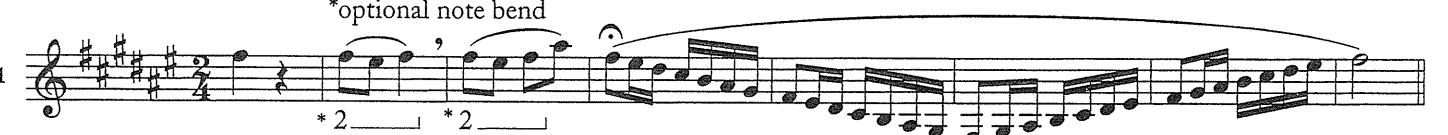
2 



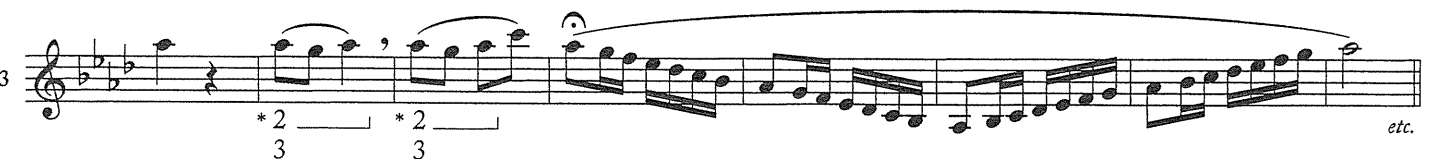
3 



II Play the first three bars of each line slowly; play in tempo after the fermatas.

1 

2 

3 

Apply articulation, rhythmic, and dynamic variations to the above exercises as appropriate.  
\*See chapter I:15 (Note Bending, page 37)

## 8. Arpeggios

Apply the same concepts here as in the lip slur exercises. Make sure that all notes are centered in their given slots as you travel from one interval to the next, regardless of note length or context. Strive for an even tone throughout the different registers. Think of playing the arpeggio with airflow similar to that used on a longer single note, while increasing the air-stream as you pass through one note to the next. Let natural tongue movement assist you while travelling through different ranges. Occasionally, stop on a random note to check for correct intonation in context. Arpeggios are helpful in increasing range and flexibility. Aim for a full-bodied, well-centered tone in the lower register and extend that same sound to the upper notes. Make this transition evenly so that the upper range sounds like an extension of the solid lower range. Vary speeds and configurations.

In the following exercises, slur the first arpeggio to set up the correct forward airflow and tongue the second arpeggio of each line. Add articulation clearly and consistently while riding the same linear air-support that was initially set in place. Play these in all combinations: Major/Major, Major/minor, minor/minor, as well as starting from different inversions of the chord. Explore a variety of dynamics, articulations and tempos.

I

The image displays ten musical staves, numbered 1 through 10, each containing two measures of arpeggio exercises. The first measure of each staff is slurred, while the second measure is articulated. The exercises are as follows:

- Staff 1:** Major triad (C4, E4, G4) in C major, starting on C4.
- Staff 2:** Major triad (C4, E4, G4) in C major, starting on E4.
- Staff 3:** Major triad (C4, E4, G4) in C major, starting on G4.
- Staff 4:** Major triad (C4, E4, G4) in C major, starting on C4.
- Staff 5:** Major triad (C4, E4, G4) in C major, starting on E4.
- Staff 6:** Major triad (C4, E4, G4) in C major, starting on G4.
- Staff 7:** Major triad (C4, E4, G4) in C major, starting on C4.
- Staff 8:** Major triad (C4, E4, G4) in C major, starting on E4.
- Staff 9:** Major triad (C4, E4, G4) in C major, starting on G4.
- Staff 10:** Major triad (C4, E4, G4) in C major, starting on C4.

11 1

12 2

13 3

14 1  
*etc.*

II

1 3

2 2

3 3

4 2

5 3

6 2

7 3  
*etc.*

III Extending to the top of your register, add harmonics ad lib.

IV

Articulation Variations

Use both triple-tongue combinations  
 (T K T)  
 (T T K)

Transpose the following to various keys and ranges. Apply articulation, rhythmic, and dynamic variations. Combine any of the exercises below in succession (ex.: Va with VIa, Vb with VIc, etc.)

V a b c

VI a b c

VIIa b

VIII

1

2

3

\* optional

4

\* 1  
2—

5

\* 2  
3—

6

\* 1  
3—

7

\* 1  
2  
3—

Variations: The following are variations of the C Major arpeggio, VIII (1).  
Apply these variations to other keys and arpeggio exercises in a similar manner.

a Skeletal Structure

a

b

c

d




e



f



g



h Repeat original exercise

IX

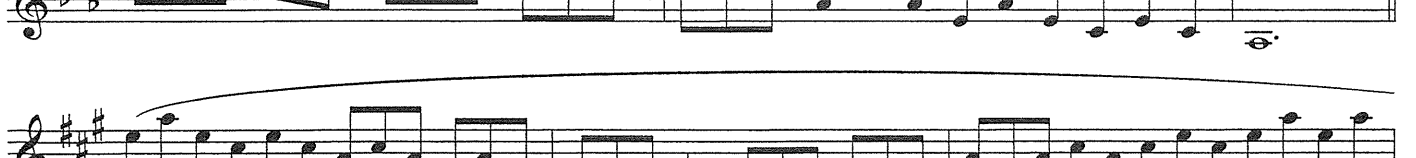

1



2



3



4



# 9. Chromatics

Concentrate on even rhythm and strong fingers. Vary articulations, rhythms, and tempos. Use these variations to focus the air horizontally and build up to a more even sounding scale, hearing every note solidly, regardless of tempo. Occasionally hold the lowest and highest notes with a short fermata for air-stream and intonation purposes and then play the exercise straight through in tempo. By doing this, you solidify proper air support throughout the exercise.

I Repeat ad lib.

\* Play with and/or without these 2 beats

The musical score consists of 11 staves, each containing a chromatic exercise. The exercises are numbered 1 through 11 on the left margin. Each staff begins with a treble clef and a 4/4 time signature. The exercises are chromatic scales, with various articulations and dynamics. A bracket above the first two staves indicates a section to be played with or without two specific beats. The score includes various note values, accidentals, and fermatas.

air  
the  
igh

12

13

14

*etc.*

Two-Octave Variations

Ia Repeat ad lib.

1

2

*etc.*

Ib

1

2

*etc.*

Articulation Variations

Musical notation for 'Articulation Variations' consisting of three staves. The first staff contains four measures of eighth-note patterns with slurs and accents. The second staff contains four measures, with the first two measures featuring triplets. The third staff contains five measures of eighth-note patterns with slurs and accents.

II Add other keys not shown below

Musical notation for 'Add other keys not shown below' consisting of seven staves, numbered 1 through 7. Each staff contains a single line of music with a slur over the entire line. The notation includes various rhythmic patterns and accidentals, such as triplets and chromatic alterations.

Variations on II (1): Apply these variations to other keys and chromatic exercises in a similar manner. Play through the complete exercise applying these variations.

a Skeletal Structure

g Repeat original exercise

Articulation Variations

\*See Chapter I:15 (Note Bending, page 37)

IIa

1

2

3

# 10. Broken Thirds

I

This musical exercise consists of 13 numbered staves, each containing a melodic line in treble clef. The exercise is titled 'Broken Thirds' and is marked with a Roman numeral 'I'. The key signatures for the staves are as follows: Staff 1 (one sharp), Staff 2 (two flats), Staff 3 (three sharps), Staff 4 (two flats), Staff 5 (three sharps), Staff 6 (one sharp), Staff 7 (two flats), Staff 8 (three sharps), Staff 9 (two flats), Staff 10 (three sharps), Staff 11 (two flats), Staff 12 (three sharps), and Staff 13 (one sharp). Each staff begins with a series of eighth notes, followed by a series of sixteenth notes, and ends with a half note. The notes are arranged in a way that they form a broken third interval. The exercise is marked with a '1' at the beginning of each staff, indicating the first measure. The notation includes various accidentals (sharps and flats) and a final fermata on each staff.

*etc.*

*f* <sup>3</sup>

*g* <sup>3</sup>

h Repeat original exercise

II <sup>3</sup>

Variations

a Skeletal Structure

b

c

d

e <sup>3</sup>

*f* <sup>3</sup>

*g* <sup>3</sup>

h Repeat original exercise

II  
IV  
V  
A1  
35



III Apply variations from I and II in a similar manner

a

b

IV Use variations from I and II where applicable

a

b

V Optional fermata on the second note of each bar in both exercises below

a

b

Apply articulation, rhythmic, and dynamic variations to the above exercises where applicable.

## 12. Low Articulation

Too often trumpeters neglect the low range below the staff. This neglect usually shows itself in unclear articulation and/or a tubby, overblown, out of tune, and un-centered sound - if the note comes out at all. Because the register is lower, more air support is needed while taking care not to let the notes spread or sag. When starting a note, think a bit wider with your tongue and air, yet retain a centralized air column. Avoid collapsing or folding the embouchure. Keep the embouchure similar to that when playing in other ranges. If you can achieve solidity and clarity in the lowest range, then upper harmonics will be easier. It is important to make sure that you can negotiate the lower range with the same agile and tonally centered approach that you use in the other registers. Work at it until you are not only comfortable in the low range, but able to move easily throughout a wide range (from low to high or vice versa) in any configuration of scales, arpeggios, intervals, or musical contexts.

Initially single tongue slowly in an easy dynamic. Vary speeds, starting pitches, and number of groups played.

I

Variations

a b c d Repeat I

II

Variations

a b c d Repeat II

### 13. Descending Half Steps

Ia

Musical staff Ia: A single staff in 4/4 time showing a descending half-step exercise. The notes are: G4, F#4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Vary starting notes

Ib

Musical staff Ib: A single staff in 4/4 time showing a descending half-step exercise with a different starting note: F#4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Ic

Musical staff Ic (top): A single staff in 4/4 time showing a descending half-step exercise with a different starting note: F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Musical staff Ic (bottom): A single staff in 4/4 time showing a descending half-step exercise with a different starting note: E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Id

Musical staff Id (top): A single staff in 4/4 time showing a descending half-step exercise with a different starting note: D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Musical staff Id (bottom): A single staff in 4/4 time showing a descending half-step exercise with a different starting note: C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Ie

Musical staff Ie (top): A single staff in 4/4 time showing a descending half-step exercise with a different starting note: B3, A3, G3, F3, E3, D3, C3, B2, A2, G2.

Musical staff Ie (bottom): A single staff in 4/4 time showing a descending half-step exercise with a different starting note: A3, G3, F3, E3, D3, C3, B2, A2, G2.

Articulation Variations

Musical staff for Articulation Variations (top): A single staff in 4/4 time showing a descending half-step exercise with various articulation marks (accents, slurs, etc.) over the notes: A3, G3, F3, E3, D3, C3, B2, A2, G2.

Musical staff for Articulation Variations (bottom): A single staff in 4/4 time showing a descending half-step exercise with various articulation marks over the notes: G2, F2, E2, D2, C2, B1, A1, G1.

etc.

## 14. Timing Drills

Place all notes deliberately and solidly at a slow tempo. With steady rhythm, your air and tongue need to work together, to create each note with clarity and center. Both air and tongue function in balance with one not overshadowing the other. Breathing in rhythm is also helpful. Aim for an even, consistent sound and articulation placement throughout the different ranges. Expand the exercises below to include all keys. Explore wider registers as is productive. Vary articulation, dynamics, and note lengths.

### I Slowly

Exercise I consists of six staves of music. The first staff is a single line of music. The second staff contains three sub-exercises labeled 'a', 'b', and 'c'. 'a' and 'c' are marked 'etc.'. The third, fourth, fifth, and sixth staves each contain a single line of music. The key signature changes from C major to G major starting from the third staff.

With very focused air and solid articulation, move through the different registers, strongly setting things in place ("sitting" on each note). Transpose these exercises to any and all keys and use different intervals that are comfortable and productive. Both air and articulation work in tandem to create an even, consistently placed sound throughout the different registers. Explore a variety of dynamics while maintaining the same clarity and placement.

For all exercises below  $\text{♩} = 92$  Play in any appropriate sequence.

### II Slow, deliberate, and solid

Exercise II consists of two staves of music. Each staff contains a single line of music with accents (^) above the notes. The key signature is C major.

Exercise III consists of two staves of music. Each staff contains a single line of music with accents (^) above the notes. The key signature is C major.

IV

V

VI

VII

VIII

IX

X

XI

a b c d e Repeat as written

*etc.* *etc.* *etc.* *etc.* *etc.*

XII

a b c d Repeat as written

*etc.* *etc.* *etc.* *etc.*

XIII

a b c d e Repeat as written

*etc.* *etc.* *etc.* *etc.* *etc.*

XIV

a b c Repeat as written

*etc.* *etc.* *etc.*

XV

a b c Repeat as written

*etc.* *etc.* *etc.*

Add additional harmonics as such:

Mo  
fee  
eve  
Do  
mo  
po  
ov  
ce  
to  
I  
=  
=  
=  
=  
=  
=  
=

# 15. Note Bending

ΣΕΡΑΖΙΜΟΣ ΙΩΑΝΝΙΔΗΣ

ΜΟΥΣΙΚΟΣ

ΚΡΕΤΤΑΝΗΣ 6-143 Α2 Η. ΦΙΛΑΡΜΟΝΙΑ

Σ.Α. (01) 262-4666 - Φ.Α.Σ. 251-6860

Move air efficiently to create the half-step change without using the valves. Initially, work on the half-step note bend very slowly, feeling the change from one note to the next, almost as if you were using a trombone slide. Gradually quicken the changes, eventually making the half-step "bend note" sound like the original tone, while keeping the notes centered from one to the next. Done correctly you should feel a "sweet spot" where the bend note centers. Make note bend changes in tempo. Keep embouchure movement to a minimum in order to facilitate the half-step bend using forward air movement and a slightly higher tongue position to help (think the syllables tah-EE-yah). Use a fast, relaxed airflow for the initial half-step change, yet be careful not to over-blow. When you return to the original pitch after the note bend, you should feel better resonance and a more relaxed, centered tone. Half-step note bending also gives you more flexibility within the note slot. This concept is very useful in adapting to intonation fluctuations that occur in ensemble playing.

I

II

Add higher and lower harmonics freely in all keys.

III

## 16. Warm-Down Exercises

The warm-down is an essential part of your conditioning program and routine. Whether finishing a normal session of playing or a strenuous performance, the warm-down loosens you back up and re-focuses your tone production mechanism so that stiffness is less likely to be present the next time you pick up the horn. Never put the trumpet away after a particularly demanding session without playing a few "feel-good" exercises to re-center things. Just like a runner after finishing a race, you need to stretch and loosen up before ending the day's work. Building warm-down time into your routine also helps endurance and keeps your lip feeling fresh more often.

For all exercises below: Easy and slow ♩ = 60

I

II

III Slow and deliberate

IV Slow and deliberate Transpose using various starting notes.

V

VI



## Suggested Warm-up Sequences

### A. @ 20 Minutes or less

- 1) Buzzing I, II, or IIIb or any combination of these as time permits
- 15) Note Bending I, II (add harmonics as time permits)
- 6) Clarke Studies 2nd, 3rd, or 4th study (a few keys as time permits)

### B. @ 25-30 Minutes

- 1) Buzzing II (C-G) - Lips, Mouthpiece
- 2) Long Tones
- 3) Low-Mid Range Intervals I (1-4), II
- 4) Articulation
- 5) Lip Slurs I, II, III (C-G)

### C. @ 40-45 Minutes

- 1) Buzzing II (C-G) - Lips, Mouthpiece
- 2) Long Tones
- 3) Low-Mid Range Intervals I (1-4), II
- 4) Articulation
- 5) Lip Slurs I, IIa, IIIb (C-G)
- \*6) Clarke 2nd Study (low G- low C)  
Clarke 3rd Study (low G- low C)  
Clarke 4th Study (low G- low C)

\*Vary keys so all are covered on a regular basis

### D. @ 60 Minutes

- 1) Buzzing II (C-G) - Lips, Mouthpiece, IIIb (C-G) - Mouthpiece
- 2) Long Tones
- 3) Low-Mid Range Intervals I (1-4), II
- 4) Articulation
- 5) Lip Slurs I, IIb, IIIb (C-G)
- \*6) Clarke 2nd Study (low G- low C)  
Clarke 3rd Study (low G- low C)  
Clarke 4th Study (low G- low C)
- \*7) Scales (Major/minor, low G-low C)
- \*8) Arpeggios I (Major/minor, starting on low C down to low F#)
- \*9) Chromatics I (Major/minor, low G-low C)  
Chromatics II (Major/minor, low G-low C)
- \*10) Broken Thirds (starting on low C down to low G)
- 11) Octaves I
- 12) Low Articulation (5's and 7's)
- 13) Descending Half-steps Ia-Id
- 14) Timing Drills II (add additional exercises as time permits)
- 15) Note Bending I, II (add harmonics as time permits)

\*Vary keys so all are covered on a regular basis

## Chapter Two: Arban Exercises

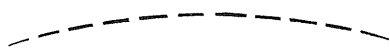
### Articulation • Lip Slurs • Gruppetto • Intervals • Multiple Tonguing

All of the following original exercises are taken from the Arban: *Complete Conservatory Method*. The page numbers and exercise numbers refer to the American edition. My variations on these exercises form a series of building blocks that evolve into the original. I recommend working through several bars from each variation (or each complete variation) successively, then playing through the original Arban exercise. Play these exercises in a variety of tempos.

### Articulation (1-7)

Your air and tongue need to work together to present the tone with clarity. Practice throughout the entire range of articulation, from a soft attack (floating a note) to a strong *sforzando*. As we use different consonants and vowels in speech, articulation creates the appropriate inflection and character for a given note or passage. Aim for a centered placement of the note that does not overshadow and dominate the tone (unless the music calls for it). Well-timed balance between air and tongue is essential to create a full tone that speaks immediately. Regardless of length, all notes need to have a full tone. Even when playing a thirty-second note, aim for the same fullness and body of a half note.

Keep articulation light, clear, and consistent throughout these exercises. With economy of motion, think of the tongue riding a relaxed, supportive air column. Avoid using the tongue to stop or release the air. Holding your air unnaturally before releasing it to start a note can lead to unwanted tension or slapping a note unnecessarily. Concentrate on efficiency of tongue movement. Using the concept of keeping the “tongue in” (i.e., forward) will help your speed and clarity, along with creating an easy, centered beginning to the tone. Correct air movement and support are essential for achieving even sound and rhythm throughout articulated passages. The following exercises and variations start by setting up an efficient, relaxed, and linear skeletal structure of air. With correct airflow established, notes are added that ultimately lead to the complete execution of the exercise.



The dotted slur is a phrase marking indicating direction  
(In these groupings notes are not slurred).

# 1. Arban No. 47 (page 21)

ΓΕΡΑΣΙΜΟΣ ΙΩΑΝΝΙΔΗΣ  
ΜΟΥΣΙΚΟΣ  
ΚΡΕΤΤΑΝΗΣ 6-143 42 4. ΦΙΛΑΡΕ/ΦΕΙΛ  
ΣΗΛ (01) 262-4666 - ΦΑΞ 261-6660

Original

The original score consists of seven staves of music. The first staff begins with a treble clef and a 4/4 time signature. The music is a continuous eighth-note pattern, starting on a middle C and moving in a generally upward and then downward linear fashion. The pattern is consistent across all staves, with some rests and phrasing changes.

Think in a linear direction. Lead quarter notes to the next bar.

The annotated score consists of four staves of music. The first staff starts with an 'a' above the first note. Dashed lines connect the end of one note to the beginning of the next note across bar lines, illustrating the linear direction. The second staff has a comma above the final note. The third and fourth staves continue the pattern with dashed lines connecting notes across bar lines.

b

Section b consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes, with some accents. The subsequent staves continue this rhythmic pattern with various melodic and harmonic developments.

c = d.

Section c consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features a rhythmic pattern of eighth and sixteenth notes, with many notes marked with accents. The subsequent staves continue this rhythmic pattern with various melodic and harmonic developments.

Articulation Variations

d

Section d consists of one staff of music. The music is written in a rhythmic pattern of eighth and sixteenth notes, with many notes marked with accents. The staff ends with a double bar line and a fermata.

e Use both triple-tongue combinations

3  
(TTK)  
(TKT)

*etc.*

f

*etc.*

## 2. Arban No. 20 (page 28)

See Chapter I:12 (Low Articulation, page 32) and apply concepts below. Periodically go back and forth between the original and the exercise down the octave. Transfer the ease and clarity of the upper range to the lower register.

Original

♩ = 92-fastest single-tongue speed

a Slow and deliberate Get off the ties to place the sixteenth notes in tempo properly and solidly.

b Slow and deliberate

### 3. Arban No. 21 (page 29)

See Chapter I:12 (Low Articulation, page 32) and apply concepts below.

Original

The original piece is written in 2/4 time with a key signature of one flat (Bb). It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music features a series of eighth-note patterns, including slurs and accents, typical of Arban's style.

♩ = 92 - fastest single-tongue speed

a Slow and deliberate

Variation 'a' is written in 2/4 time with a key signature of one sharp (F#). It consists of three staves of music. The notes are spaced out to be slow and deliberate, allowing for clear articulation of each note.

b Slow and deliberate

Variation 'b' is written in 2/4 time with a key signature of one sharp (F#). It consists of four staves of music. The tempo is slow and deliberate, similar to variation 'a', but with a more complex rhythmic pattern involving eighth-note groups.

c Work up to doing this variation in one breath

Variation 'c' is written in 2/4 time with a key signature of one sharp (F#). It consists of four staves of music. This variation is designed to be performed in one breath, featuring a continuous stream of eighth notes that gradually increase in density and complexity.

# 4. Arban No. 22 (page 29)

Original

The original exercise is written in 2/4 time with a key signature of one flat (B-flat). It consists of four staves of music. The first staff begins with a treble clef and a key signature change to one flat. The melody is characterized by eighth-note patterns and slurs. The piece concludes with a double bar line and a fermata.

a

Variant 'a' is written in 3/4 time with a key signature of one flat. It consists of five staves of music. The first staff begins with a treble clef and a key signature change to one flat. The melody is slower than the original, featuring dotted rhythms and slurs. The piece concludes with a double bar line and a fermata.

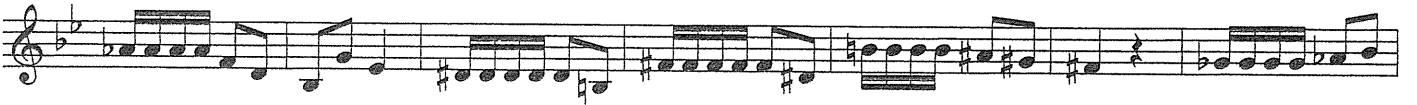
b

Variant 'b' is written in 2/4 time with a key signature of one flat. It consists of five staves of music. The first staff begins with a treble clef and a key signature change to one flat. The melody is more rhythmic than the original, featuring sixteenth-note patterns and slurs. The piece concludes with a double bar line and a fermata.

c Repeat original exercise

## 5. Arban No. 25 (page 30)

Original



etc.

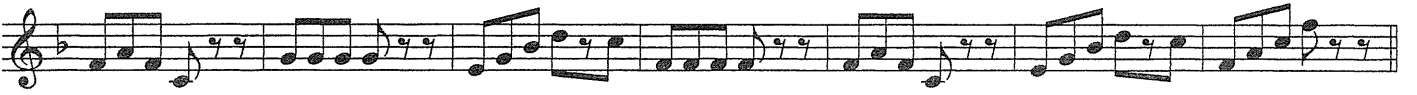
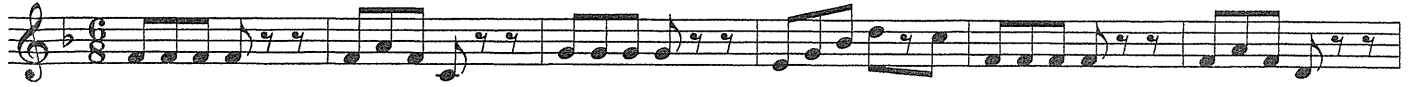
c Repeat original exercise

(play the same rhythm as the original throughout)



# 6. Arban No. 28 (page 32)

Original



b

Exercise b consists of five staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some beamed sixteenth notes. The subsequent staves continue this pattern with various melodic and harmonic developments, including some chromaticism and changes in articulation.

c Repeat original exercise

d

Exercise d consists of four staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some beamed sixteenth notes. The subsequent staves continue this pattern with various melodic and harmonic developments, including some chromaticism and changes in articulation.

e Work up to doing this variation in one breath. Vary articulation (staccato-more legato).

Musical notation for variation 'e', consisting of five staves of music in a single system. The notation is in a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes, with some slurs and dynamic markings. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

### 7. Arban No. 32 (page 34)

Original

Musical notation for 'Original', consisting of seven staves of music in a single system. The notation is in a single melodic line on a treble clef staff with a key signature of one flat (B-flat). The music features a series of eighth and sixteenth notes, with some slurs and dynamic markings. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

a

Musical notation for section 'a' consisting of five staves. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 4/4. The notation includes quarter notes, eighth notes, and dotted notes, with some rests. The piece concludes with a double bar line.

b

Musical notation for section 'b' consisting of eight staves. The music is written in a single melodic line on a treble clef staff. The key signature has one flat (B-flat), and the time signature is 2/4. The notation is characterized by a dense texture of eighth and sixteenth notes, often beamed together. A dynamic marking 'sim.' (simile) is present on the second staff. The piece concludes with a double bar line.

c Repeat original exercise

d

Musical score for exercise 'd' consisting of ten staves of music in 2/4 time with a key signature of one flat. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes treble clefs, a key signature of one flat, and a 2/4 time signature. The exercise is divided into two systems of five staves each.

e

Musical score for exercise 'e' consisting of two staves of music in 2/4 time with a key signature of one flat. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes treble clefs, a key signature of one flat, and a 2/4 time signature. The exercise is divided into two systems of two staves each. The first system includes four triplet markings over groups of eighth notes.

*etc.*

## Lip Slurs (8-9)

### 8. Arban No. 22 (page 44)

By placing a long tone on the first written note before starting this exercise, the air-stream is properly set and focuses your thoughts in a linear motion. This horizontal feel is transferred when playing the exercise through as written. Use natural tongue movement (tah-ee-yah-ee....) to assist the air in creating a smooth, even sound and connection between the notes. I've found it helpful to do this exercise as a duet, one playing the exercise as written, and the other playing the long first note, with both players feeling the same propelling airflow. This air support will keep unnecessary pivoting to a minimum and connections between notes even, also increasing efficient tongue movement and speed.

Set up the linear air-stream on the fermata.

Musical notation for Arban No. 22. It begins with a long note on a fermata. The exercise consists of a series of eighth notes with slurs and fingerings: 1, 3, 1, 3, 3, 6.

### 9. Arban No. 27 (page 46)

Original

Musical notation for Arban No. 27. The original exercise is in 2/4 time and consists of eighth notes with slurs and fingerings (3, 3, 3). Variations are labeled a, b, c, d, and e. Variation e is labeled "Repeat original exercise".

Transpose the above exercises to cover other keys and ranges on a rotating basis.

# Gruppetto

## 10. Arban, page 91

Original

Apply these variations to any key.

a

b

c \*optional note bend

d Repeat original exercise

\*See 15) Note Bending, page 37

# Intervals

## 11. Arban, page 129

In order to play intervals properly, you must maintain correct air movement and support. It's important to focus on blowing all the way through the note you're coming *from* rather than worrying about the note you're traveling *to*. In all interval situations, work to avoid telegraphing (i.e., foreshadowing) the direction you're heading. In the case of larger intervals, it's common to neglect the air support through the complete duration of the note you're coming from and leave prematurely and/or leap at the next note. In both of these cases, intonation then suffers as notes come out away from the center of the slot where they belong. In slurred intervals, concentrate on air movement between the notes for a more seamless connection. When you set up the air correctly, travelling between wider intervals will be easier and more efficient, sounding smoother and more centered.

I Based on original

a

b

c

d Repeat original exercise

e Multiple-tongue Variations

f

g

h Articulation Variations

i

j

II

Apply variations I (a)-(j) in a similar manner.  
Transpose the above exercises into any keys and interval sizes.



## Multiple Tonguing

### 12. Arban, page155/175

Practice multiple tonguing very slowly and methodically at first. Make sure all notes sound even in tone, presentation and rhythm. Accent the different syllables with the goal of producing a more even sounding group when played up to speed. This applies to all types and configurations of multiple tonguing. Ultimately, there should be no audible difference between the T and K syllables. Work toward the ability to double and triple-tongue comfortably at a speed slower than your fastest single-tongue. There needs to be an overlap between your fastest single-tongue speed and your slowest double/triple-tongue speed. Practice using many different configurations of T and K syllables to help bridge any gaps. By cultivating the ability to overlap tonguing speeds, you will avoid problems when tempo fluctuations occur and have more options when executing the musical ideals of a particular passage.

Many players become so preoccupied with the speed of multiple tonguing that correct air support is neglected. This manifests itself in tonguing that sounds tight and uneven, with a thin tone. When correctly applied, a solid, relaxed air stream behind the articulation will enhance speed, flexibility, and sound quality. With this linear air movement in place, the tongue can move more freely, allowing the tone to be fuller and the articulation to be clearer, faster and more controlled.

**I a** Very Slowly                                      **b**                                      **c**                                      **d**

T T K T T K T      T T K T T K T      T T K T T K T      K K K K K K K

**e**      **Fast**      Use both triple-tongue combinations

T T K  
T K T

Once groups are even in rhythm and sound, extend the number of measures.

**II a** Very Slowly                                      **b**                                      **c**

T K T K T K T K T      T K T K T K T K T      K K K K K K K K K

**d**      **Fast**

T K T K

Once groups are even in rhythm and sound, extend the number of measures.

**III a**                                      **b**                                      **c**                                      **d**

T K T T T K T T      T T T K T T T K      T T K T K T K      K T K T K T K

**e**                                      **f**

T K T K                                      T K T K T K T K

**IV a**                                      **b**

T K T K T T K T K T      T K T T K T K T T K

Explore other rhythmic patterns and articulation combinations.

Apply these various patterns to any possible scale, chromatic, and arpeggio configurations.

Refer to prior exercises and variations with multiple tonguing for further application:

Chapter I (6, 7, 8, 9, 10, 13). Chapter II (1, 4, 5, 6, 7, 11)

## Chapter Three: Solo Repertoire

### Trumpet Concerto in E<sup>b</sup> (Joseph Haydn)

### Trumpet Concerto in E<sup>b</sup> (Johann Nepomuk Hummel)

Apply the concepts outlined in the previous two chapters to the following solo passages. All passages and variations are written for Trumpet in E flat. Try to always play the variations maintaining the shape, dynamic, and character of the original. Dynamic and articulation markings are open to historical and personal interpretation.

#### **Skeletal Structures**

One variation that plays an important role in this book is the skeletal structure. A passage is stripped down to its bare foundation or “skeleton” of airflow and shape. Setting up the air-stream horizontally allows you to blow straight through the musical line more efficiently, avoiding leaping and wasted energy. This creates the direction of the line and helps to expand the range of character and color in the tone. The use of a skeletal model provides mental signposts. Aim for these signposts while travelling through the phrase. Proper air movement is important in shaping the musical line and executing your interpretation.

#### **Telescoping Intervals**

Telescoping wider intervals helps make them easier to hear and play. By taking notes that are separated by wide intervals and moving them into the same octave, you bring the notes of a passage onto a more even plane. An “a” is an “a”, regardless of the octave. This concept helps to set up the airflow in a linear manner and lines up relative intonation in your ear. Once the shape of the air stream is in place, insert the written notes. Work towards an efficient, effortless feeling while travelling between wide intervals. Avoid mind games. Approach intervals with the same confidence that you would feel while playing an easy scale pattern. These concepts will help you avoid leaping at notes in wide upward interval jumps or bottoming out on wide downward drops. With a smooth, even air-stream, intervals will pop out more easily and will be better centered in their slots. This applies to slurred and tongued passages.

# Haydn: Concerto in Eb, VIIe: 1 1. 1st movement, bars 60-62

ԳԵՐԱՋԻՄՈՋ ԴՉԱՆՆԻԿԿԵ  
ՄՕՄՋԻՐՈՋ  
ԿՐԾԵՆԱԿԿԵ 6-143 ԱԶ Կ. ՓԻՆՊՈՐԱՓՈՒՄ  
ԵՎԱ. (ՕՆ) 262-4656 - ՓԲՅ. 261-6460

Trumpet in E flat

Original

*f* *tr* *tr* a Think linear direction

b

c Repeat Original

## 2. 1st movement, bars 138-140

Original

*f* a

b c

d Repeat Original

## 3. 1st movement, bars 147-149

Original

*f* 3 a Think linear direction

b c

d e 3

f g 3 3

h i 3 3

j 3

k Repeat Original

### 4. 1st movement, bars 152-153

Original



a



b



c



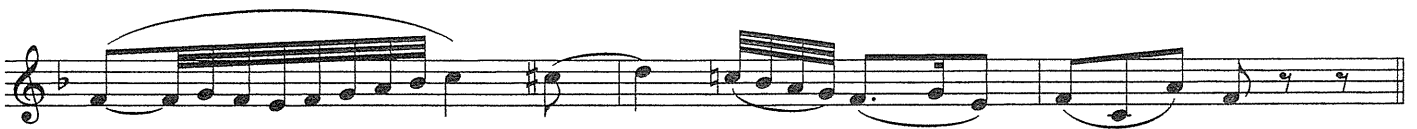
d



e Repeat Original

### 5. 2nd movement, bars 9-16

Original



a

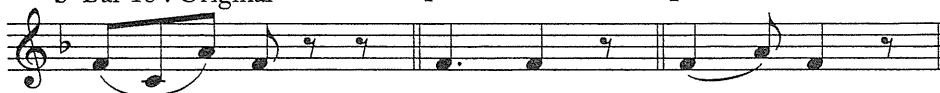


b Bar 16 : Original

1

2

3 Repeat Original



Even when playing the original, think of the long arc of the phrase as shown below. Don't let the rests stop the shape of the line, they are as much a part of the music as the notes.

c

d Repeat Original

### 6. 3rd movement, bars 45-68

Original

I Skeletal Structure

II Bar 51

Original

f Repeat Original: Bar 51

Apply the same concepts to bar 67.

III Repeat Original (complete): Bars 45-68

### 7. 3rd movement, bars 204-214

Original

Musical notation for the original piece, bars 204-214. The music is in 2/4 time and starts with a forte (*f*) dynamic. It features a melodic line with eighth and sixteenth notes.

210

Musical notation for bars 210-214. The music starts with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The melody consists of eighth notes.

I Bars 204-209 Think linear direction

a

Musical notation for exercise I, part a. A dashed line above the staff indicates a linear melodic line across the bars.

b

Musical notation for exercise I, part b. The melody is a rhythmic pattern of eighth notes.

c

Musical notation for exercise I, part c. The melody is a rhythmic pattern of eighth notes.

d Repeat Original - Bars 204-209

II Bars 210-214

a

Think linear direction

b

Musical notation for exercise II, part a. A dashed line above the staff indicates a linear melodic line across the bars.

c

d

Musical notation for exercise II, parts c and d. The melody consists of eighth notes.

e Repeat Original - Bars 210-214

III Repeat Original (complete) Bars 204-214

# Hummel: Concerto in E $\flat$ 1. 1st movement, bars 66-68

Trumpet in E $\flat$   
Original

ΓΕΡΑΣΙΜΟΣ ΙΩΑΝΝΙΔΗΣ  
ΜΟΥΣΙΚΟΣ  
ΚΡΟΣΣΙΝΗΣ 6-143 42 4. ΦΙΛΑΡΕΛΦΕΙΑ  
Τ.Η.Α. (01) 262-4666 - Φ.Α.Σ. 261-6860

a b c

d e f

g Repeat Original

## 2. 1st movement, bars 130-134

Original

a b

c Repeat Original

## 3. 1st movement, bars 273-281

Original

a

b

c Repeat Original

### 4. 3rd movement, bars 1-20

Original

a Skeletal Structure

b

c Repeat Original



# 5. 3rd movement, bars 194-201

Original

The original musical notation consists of two staves in 2/4 time. The first staff begins with a *poco f* dynamic and a star symbol above the first measure. The second measure of the first staff has a *p* dynamic. The second staff also begins with *poco f* and has a *p* dynamic in its second measure. The music features a rhythmic pattern of eighth and sixteenth notes.

\*either is appropriate

Two alternative musical notations for a specific phrase, separated by the word "or". The first notation shows a quarter note followed by an eighth note, both beamed together. The second notation shows a quarter note followed by an eighth note with a sharp sign, also beamed together.

a Skeletal Structure

The skeletal structure notation consists of a single staff in 2/4 time, showing the essential rhythmic and pitch contours of the original. It uses *poco f* and *p* dynamics to indicate the original's dynamics.

b

Two alternative skeletal structure musical notations for bars 194-201, each on a separate staff. Both use *poco f* and *p* dynamics to indicate the original's dynamics.

c

Two alternative skeletal structure musical notations for bars 194-201, each on a separate staff. These versions include accents (>) over certain notes. Both use *poco f* and *p* dynamics.

d

Two alternative skeletal structure musical notations for bars 194-201, each on a separate staff. These versions use slurs to group notes differently. Both use *poco f* and *p* dynamics.

e Repeat Original

## Closing Thoughts

When I was four, I went to my older sister's elementary school open house where the school band was performing. A young trumpeter, whose name I'll never know, got up and played the pop tune, "Never on Sunday". I was completely entranced and thought it was the greatest thing I'd ever heard. I begged my parents to let me start playing the trumpet immediately. We went down to the local music store and looked into the particulars. I was all set to go when we discovered that I lacked some important pieces of equipment—my front teeth.

After waiting two long years, I finally got to start lessons just after I turned six. Throughout my life, I have been extremely fortunate to have had an interesting mix of musical opportunities. From the first time I picked up a trumpet as a kid to becoming a member of The Cleveland Orchestra, a few common threads have been there for me all along: an enjoyment of playing the trumpet, a great satisfaction in working hard, and a serious curiosity about music. And throughout all my experiences, I have learned that one thing is certain in music — the more you know, the more you realize that you don't know. There is an infinite amount of information out there and the process of searching for answers has taken me in many directions. In addition to the knowledge we gain from teachers and mentors, there is also a great deal to be learned from a wide variety of different players through recordings and concerts. When we stir together the insight from all these assorted interactions, we create our own personal ideology and approach to music-making. When we are open to ideas of all kinds, we are more likely to remain aware of what's going on around us, often finding new and unexpected solutions to old problems. This process is essential to maintaining a fresh and continuously evolving approach.

Music is a field of endless challenge and discovery. When we think we've reached a point where there is nothing more to be done, that's the perfect opportunity to set the standard just a little higher and "raise the bar." Why not ask the very most of ourselves on every level? How close can we come to playing a piece, a phrase, even one note, exactly the way we want it to be? The final product we achieve has everything to do with the process we use to get there. Likewise, the process we use to reach a goal is greatly dependent on the final product we envision. In this book, I have outlined the working methods that I use to create the end product I expect in my own playing. And while there is great satisfaction in reaching a goal, the process can be just as much fun. I hope this book helps you enjoy your journey as much as I'm enjoying mine.

## Other Suggested References and Exercises

### General Methods

- Arban: *Complete Conservatory Method* (Carl Fischer, Inc.)
- Arban: *Celebre Methode Complete*, Volume 1-3 (Alphonse Leduc et Cie)
- Saint-Jacome: *Grand Method for Trumpet* (Carl Fischer, Inc.)
- Schlossberg: *Daily Drills and Technical Studies* (M. Baron Company)
- Stamp: *Warm-up Studies* (Edition BIM)
- Poper: *Guide to the Brasswind Methods of James Stamp* (Balquidder Music)

### Articulation

- Bitsch: *20 Etudes* (Alphonse Leduc et Cie)
- No.1, 3, 5, 11, 12
- Brandt: *34 Studies* (International Music Company)
- No. 1, 6 (slowly /even registers varying note-length and articulation),
- No.11, 13 (very slow and deliberate, and a tempo), 15, 17, 26, 27, 28,
- No.31 (all tongued and as written)
- Charlier: *36 Etudes Transcendentes* (Alphonse Leduc et Cie)
- No. 1, 14 (all tongued and as written), 16 (single and double-tongue),
- No.18 (using both TTK and TKT)
- Gekker: *Articulation Studies* (Charles Colin)

### Lip Flexibility

- Bai Lin: *Lip Flexibilities* (Balquidder Music)
- Irons: *Twenty-seven Groups of Exercises* (Southern Music Company)

### Fingers

- Clarke: *Technical Studies* (Carl Fischer, Inc.)
- Nagel: *Speed Studies* (Mentor Music)

### Lyrical Playing and Tone Quality

- Bordogni/Rochut: *Melodious Etudes for Trombone*, Book 1 (Carl Fischer, Inc.)
- Concone: *Lyrical Studies for Trumpet* (The Brass Press)
- Snedecor: *Lyrical Etudes for Trumpet* (PAS Music)
- Stevens: *48 Lyrical Studies* (Edition BMI)

# TRUMPET



# MUSIC

## TRUMPET SOLO

- BALASANYAN, Suren (1904- )  
\_\_\_ \*1169 20 Studies (FOVEAU)
- BOEHME, Oskar (1870-1938)  
\_\_\_ \*1329 24 Melodic Studies, Op. 20
- BRANDT, Vassily (1869-1923)  
\_\_\_ \*1178 The Last Studies (FOVEAU)  
\_\_\_ \*1391 34 Studies (On Orchestral Motives) (NAGEL)
- CHAVANNE, A. II. ( ? -1926)  
\_\_\_ \*2148 25 Characteristic Studies (VOISIN)
- CLODOMIR, Pierre-François ( ? -1884)  
\_\_\_ 2594 20 Characteristic Studies, Op. 18 (FOVEAU-LYMAN)  
\_\_\_ 1389 70 Little Studies, Op. 158 (FOVEAU)  
\_\_\_ 1390 20 Studies, Op. 143 (FOVEAU)
- FRIESE, Ernst August  
\_\_\_ 3080 Ten Studies (VOISIN)
- GEIER, Oscar (1889-1952)  
\_\_\_ \*1561 11 Studies, Op. 59 (NAGEL)
- KOPPRASCH C.  
\_\_\_ 2104 60 Studies, Volume I (VOISIN)  
\_\_\_ 2105 60 Studies, Volume II (VOISIN)
- LONGINOTTI, Paolo (1913-1963)  
\_\_\_ 2404 Twelve Studies in Classical and Modern Style
- ORCHESTRAL EXCERPTS**  
Orchestral Excerpts from Classical and Modern Works covering a wide range of Symphonic Repertoire. List of contents on request.
- \_\_\_ \* 471 Volume I (BARTOLD)  
\_\_\_ \* 472 Volume II (BARTOLD)  
\_\_\_ \* 473 Volume III (BARTOLD)  
\_\_\_ \*1504 Volume IV (BARTOLD)  
\_\_\_ \*1505 Volume V (BARTOLD)  
\_\_\_ \*2495 Volume VI (VOISIN)  
\_\_\_ \*2496 Volume VII (VOISIN)  
\_\_\_ \*2497 Volume VIII (VOISIN)  
\_\_\_ \*3043 Volume IX (VOISIN)  
\_\_\_ \*3044 Volume X (VOISIN)
- PAUDERT, Ernst (c.1899- ? )  
\_\_\_ \*2538 24 Studies (VOISIN)
- SACHSE, Ernst  
\_\_\_ 1394 100 Studies (HERBST)  
\_\_\_ 1909 28 Studies, Volume I (NAGEL)  
\_\_\_ 1910 28 Studies, Volume II (NAGEL)
- STRAUSS, Richard (1864-1949)  
\_\_\_ \* 929 Orchestral Excerpts. Contents on request. (ROSSBACH)
- VOISIN, Roger (1918- )  
\_\_\_ 2418 24 Daily Exercises  
\_\_\_ 2415 11 Studies
- WAGNER, Richard (1813-1883)  
\_\_\_ 911 Orchestral Excerpts, Volume I (HOEHN)  
\_\_\_ 912 Orchestral Excerpts, Volume II (HOEHN)
- WERNER, Fritz (1898-1977)  
\_\_\_ \*1751 40 Studies (HERBST-LYMAN)
- WURM, Wilhelm (1826-1906)  
\_\_\_ 2025 40 Studies (VOISIN)

## TRUMPET AND PIANO

(Trumpet in B $\flat$  unless otherwise specified)

- ALBUM OF PIECES**
- \_\_\_ 2597 Album of Nine Classical Pieces (VOISIN)  
Contents: GRIEG At the Brook; WEBER Aria; MOZART Longing for Spring; SCHUBERT Slow Waltz; BEETHOVEN Magic Flower; HANDEL Aria; WEBER Aria; SCHUBERT Barcarolle; HANDEL Aria.
- ANTIUFYEYEV, Boris  
\_\_\_ 1918 Variations, Op. 23 (NAGEL)
- ARUTIUNIAN, Alexander (1920- )  
\_\_\_ \*2376 Concerto (VOISIN)
- BALAKIREV, Mily (1837-1910)  
\_\_\_ 2562 Georgian Song (SMEDVIG)
- BALAY, Guillaume (1871-1942)  
\_\_\_ \*1563 Andante and Allegretto (NAGEL)  
\_\_\_ \*2677 Contest Piece (VOISIN)
- BLAZHEVICH, Vladislav (1881-1942)  
\_\_\_ \*1604 Concerto No. 5 in B $\flat$  major (NAGEL)
- BRANDT, Vassily (1869-1923)  
\_\_\_ \*2106 Concertpiece No. 1, Op. 11 (VOISIN)  
\_\_\_ \*1736 Concertpiece No. 2, Op. 12 (NAGEL)
- BUESSEER, Henri (Paul) (1872-1973)  
\_\_\_ \*2120 Andante & Scherzo, Op. 44 (Tpt. in B $\flat$  or C) (VOISIN)
- CAMPRA, André (1660-1744)  
\_\_\_ 3314 Suite in E minor (from "Les fêtes Venitienes")  
(Trumpet in B $\flat$  or C and Organ) (SORRENSON)
- CLARKE, Jeremiah (c.1674-1707)  
\_\_\_ 2009 Trumpet Voluntary (attributed to HENRY PURCELL) (VOISIN)
- ENESCO, Georges (1881-1955)  
\_\_\_ \* 916 Legend (Trumpet in B $\flat$  or C)
- FIALA, Joseph (1922- )  
\_\_\_ \*1056 Concertino in G minor (LYMAN)
- FRENCH XX CENTURY RECITAL PIECES**
- \_\_\_ 1836 Album of Six Original Pieces (Trumpet in C)  
Contents: LESEUR Aubade; CUSHING Pas de Deux; AMELLER In the Glow of Sunset; SEMENOFF Tender Sonia; JOLIVET Air de Bravoure; PASCAL Capriccio.
- GABRIELLI, Domenico (1651-1690)  
Six Sonatas, Op. 11:  
\_\_\_ 2225 Volume I (Trumpet in C) (VOISIN)  
\_\_\_ 2226 Volume II (Trumpet in C) (VOISIN)
- GEDALGE, André (1856-1926)  
\_\_\_ \*2129 Contest Piece (Trumpet in B $\flat$  or C) (VOISIN)
- GOEDICKE, Alexander (1877-1957)  
\_\_\_ \*1728 Concert Study, Op. 49 (Trumpet in C) (NAGEL)  
\_\_\_ \*1624 Concerto, Op. 41 (NAGEL)
- GRAUPNER, Johann Christoph (1683-1760)  
\_\_\_ 3133 Concerto No. 1 in D major (Trumpet in C) (VOISIN)
- HANDEL, George Frideric (1685-1759)  
\_\_\_ 2119 Concerto in F minor (VOISIN)  
\_\_\_ 2493 Sonata No. 3 (VOISIN)
- HAYDN, Joseph (1732-1809)  
\_\_\_ 1985 Concerto in E $\flat$  major (Hob. VIIe: No. 1)  
(edited and cadenzas by ROGER VOISIN)

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# TRUMPET



# MUSIC

## TRUMPET AND PIANO

- HUÉ, Georges-Adolfe (1858-1948)  
\_\_\_ 2151 Contest Piece (*VOISIN*)
- HUMMEL, Johann Nepomuk (1778-1837)  
\_\_\_ 755 Concerto in E♭ major (*FÜSSL-VOISIN*)
- JACCHINI, Giuseppe Maria (c.1663-1727)  
\_\_\_ 2518 Sonata (*Trumpet in C*) (*VOISIN*)
- JEANJEAN, Paul (1874-1928)  
\_\_\_ \*1406 Capriccioso
- JOLIVET, André (1905-1974)  
\_\_\_ 1560 Air de Bravoure
- KARZEV, Alexander (1883-1953)  
\_\_\_ \*1026 Two Pieces, Op. 9 (*FOVEAU*)
- KHACHATURIAN, Aram (1903-1978)  
\_\_\_ \*1734 Four Dances (from the ballet *Gayane*) (*VOISIN*)
- LEVINE, Myron  
\_\_\_ 1562 Scherzo (*NAGEL*)
- MARTY, Georges-Eugène (1860-1908)  
\_\_\_ 2467 Chorale (*Trumpet in B♭ or C*) (*VOISIN*)
- PERTI, Giacomo (1661-1756)  
\_\_\_ 2182 Serenade (*Trumpet in C*) (*VOISIN*)
- PURCELL, Henry (1659-1695)  
\_\_\_ 2089 Sonata in D major & B♭ major  
(*Trumpet in B♭ or C*) (*VOISIN*)
- RACHMANINOFF, Sergei (1873-1943)  
\_\_\_ \*2561 Vocalise, Op. 34 No. 14 (*SMEDVIG*)
- RAVEL, Maurice (1875-1937)  
\_\_\_ \*1980 Pavane (*ORVID-NAGEL*)
- ROPARTZ, J. Guy (1864-1955)  
\_\_\_ \*1667 Andante and Allegro (*Trumpet in C*)
- SCRIABIN, Alexander (1872-1915)  
\_\_\_ 2563 Etude (*SMEDVIG*)
- SHTELOKOV, V.  
\_\_\_ 1968 Concert Study (*NAGEL*)
- STANLEY, John (1713-1786)  
\_\_\_ 2426 Concerto in C major (*FÜSSL-VOISIN*)
- TARTINI, Giuseppe (1692-1770)  
\_\_\_ 1984 Largo and Allegro (*ORVID-NAGEL*)
- TCHAIKOVSKY, Piotr Il'ich (1840-1893)  
\_\_\_ 1983 Valse Sentimentale, Op. 51 No. 6 (*POLONSKY-NAGEL*)
- TELEMANN, Georg Philipp (1681-1767)  
\_\_\_ 2441 Concerto in B♭ major (*orig. in D for Clarino*)  
(*FÜSSL-VOISIN*)  
\_\_\_ 1356 Heroic Music. Twelve Pieces (*LYMAN*)
- THOMÉ, Francis (1850-1909)  
\_\_\_ 636 Fantasy (*VOISIN*)
- TORELLI, Giuseppe (1658-1709)  
\_\_\_ 2427 Concertino in C major (*VOISIN*)  
\_\_\_ 1768 Sonata in D major (*Trumpet in C*) (*NIELSEN*)

## TWO TRUMPETS

- CARL, M. (1847-1906)  
\_\_\_ 1605 Six Duets (*FRANÇOIS*)
- CLODOMIR, Pierre-François ( ? -1884)  
\_\_\_ 2413 12 Duets (*FOVEAU*)
- CORRETTE, Michel (1709-1795)  
\_\_\_ 2431 Two Divertimenti, Op. 7 (*VOISIN*)
- KUEFFNER, Joseph (1776-1856)  
\_\_\_ 1589 30 Duets (*NAGEL*)
- NEIBIG, Albert (1832-1888)  
\_\_\_ 1204 26 Duets (*LYMAN*)
- PAUDERT, Ernst (c.1899- ? )  
\_\_\_ \*2164 Six Duets (*VOISIN*)
- PIETZSCH, Hermann  
\_\_\_ 2297 24 Duets (*BROILES*)
- SACHSE, Ernst  
\_\_\_ 2002 Six Duets
- WURM, Wilhelm (1826-1906)  
\_\_\_ 2152 41 Duets

## TWO TRUMPETS AND PIANO

- ALDROVANDINI, Giuseppe (1671-1707)  
\_\_\_ 1805 Sonata No. 1 in C major, Op. 12 (*VOISIN*)  
\_\_\_ 3037 Sonata No. 3 in C major, Op. 12 (*VOISIN*)
- BRANDT, Vassily (1869-1923)  
\_\_\_ \*1677 Two Pieces, Op. 15 (*DeRIDDER*)
- GABRIELLI, Domenico (1651-1690)  
\_\_\_ 3023 Sonata No. 9 in C major, Op. 11 (*VOISIN*)
- HANDEL, George Frideric (1685-1759)  
\_\_\_ 1341 Adagio and Allegro (*ORVID-OSTRANDER*)
- JACCHINI, Giuseppe Maria (c.1663-1727)  
\_\_\_ 3086 Sonata No. 1 in D major  
\_\_\_ 2519 Sonata No. 2 in D major
- MANFREDINI, Francesco (1684-1762)  
\_\_\_ 2197 Concerto in C major (*VOISIN*)
- TARTINI, Giuseppe (1692-1770)  
\_\_\_ 3146 Adagio and Allegro (*ORVID-VOISIN*)
- TELEMANN, Georg Philipp (1681-1767)  
\_\_\_ 2088 Concerto in B♭ major (*VOISIN*)
- TORELLI, Giuseppe (1658-1709)  
\_\_\_ 2428 Concerto in C major (*FÜSSL-VOISIN*)
- VIVALDI, Antonio (1680-1743)  
\_\_\_ 1458 Concerto in B♭ major (from Horn Concertos RV 538,  
539) for Trumpets in B♭ (*GHEDINI*)  
\_\_\_ 1087 Concerto in B♭ major, RV 537 (*GHEDINI*)  
\_\_\_ 1188 Concerto in E♭ major (from Horn Concertos RV 538,  
539) for Trumpets in C (*GHEDINI*)

## FOUR TRUMPETS

- BRANDT, Vassily (1869-1923)  
\_\_\_ \*1568 Country Pictures (3 Pieces) (score & parts)

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