Probepartitur | Mini Score

Selected Exercises For Trumpet

Supplementary Exercises for the Advancing Player

John Hutchinson

Artikel-Nr. | item code	19267
Kategorie | categories	Brass Schulmaterial | Brass tutorial
Besetzung | instrumentation	Trompete | Trumpet
Genre	Originalkomposition | original composition
Schwierigkeit | difficulty	C/D = mittel – schwer| medium – difficult

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Note to teachers

Strong fundamental technique is the cornerstone of a successful musical experience but cannot come at the expense of a student's enjoyment of music and their motivation to improve. These *'Selected Exercises for Trumpet'* are a concise tool to help your students develop good routines and practice habits.

Each page is a stand-alone activity, but all require you to be thinking constantly about a relaxed and controlled airstream. Complexity of the patterns has generally been avoided to allow students to focus on what really matters: a beautiful sound with a natural and relaxed musical flow.

You may notice that even with many of the 'articulation' style exercises, the focus is mainly on 'articulated air'. This is a concept that is good to reiterate with students, making sure that the air always drives the tongue and never vice-versa.

Some of these exercises are based around common patterns by Arban, Clarke, and Schlossberg, followed by variations of approach or articulation. These variations are a starting point for students to come up with their own versions of these exercises that suit what they are trying to accomplish. Independent thought and self-appraisal are crucial aspects of the learning process.

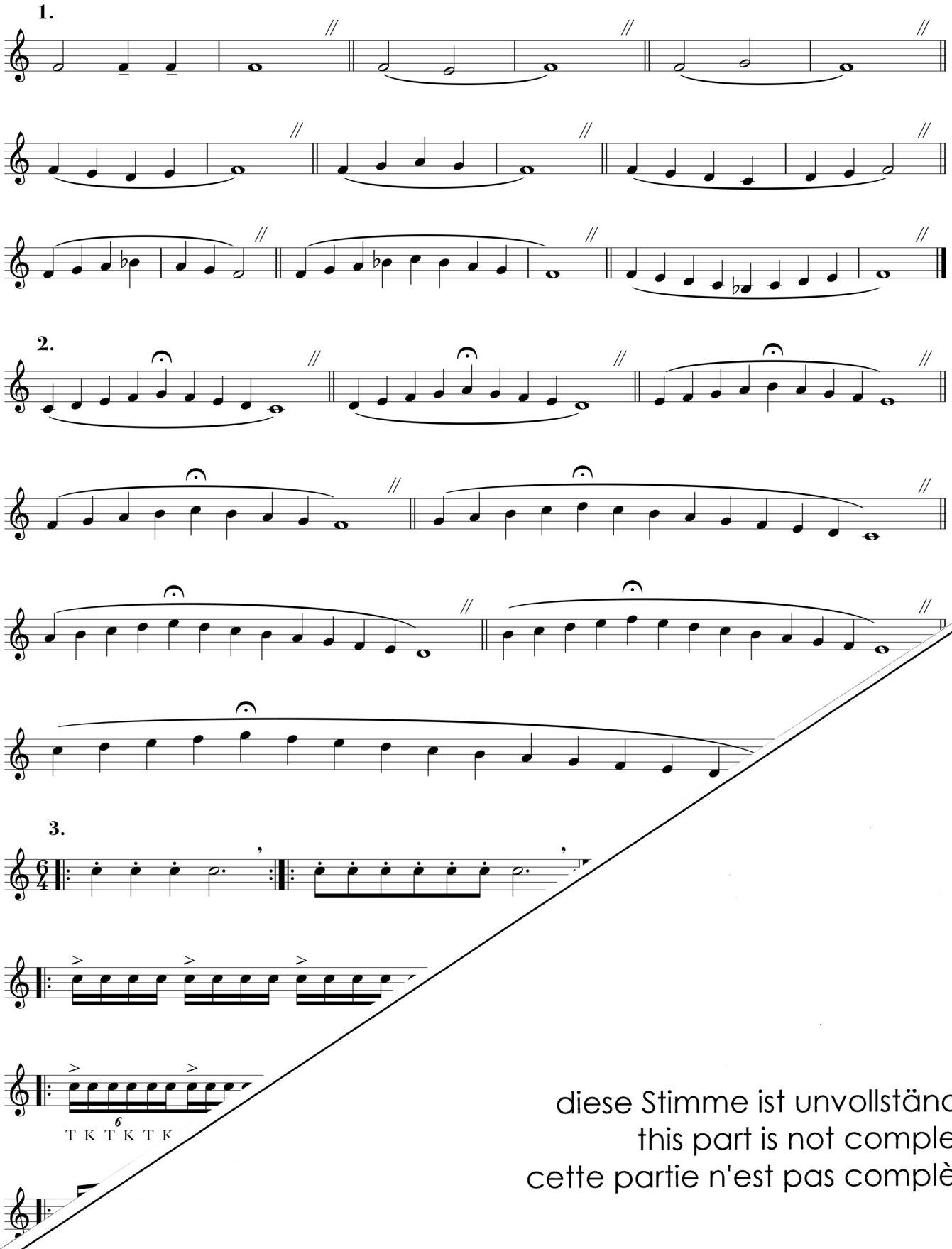
You may notice that there is little mention of 'embouchure' within these pages. This is deliberate. So often, a student may blame their chops for a problem that can be easily solved by breathing and supporting correctly. That is not to say that care over mouthpiece placement etc should not be taken, but more that this is something that needs to be looked at individually with each student.

The following list is by no means exhaustive but represents a selection of materials from which I have taken inspiration for this collection of exercises. Conversely, you may like to develop these exercises further by referencing these books for alternatives, keeping you, your students, and your teaching fresh and engaged.

Arban – Cornet Method
Bai Lin – Lip Flexibilities
Caruso – Musical Calisthenics for Brass
Cichowicz – Fundamental Studies
Clarke – Technical Studies
Colin – Advanced Lip Flexibilities
Gordon – Daily Routines
Ridgeon – How Brass Players Do It
Sachs – Daily Fundamentals
Schlossberg – Daily Drills and Technical Studies
Stamp – Warm-ups and Studies
Vizzutti – Trumpet Method, Vols. 1,2 & 3

Mouthpiece Exercises

Keep the mouthpiece centred and still on the lips, remembering at each breath that the focus is always on the AIR.



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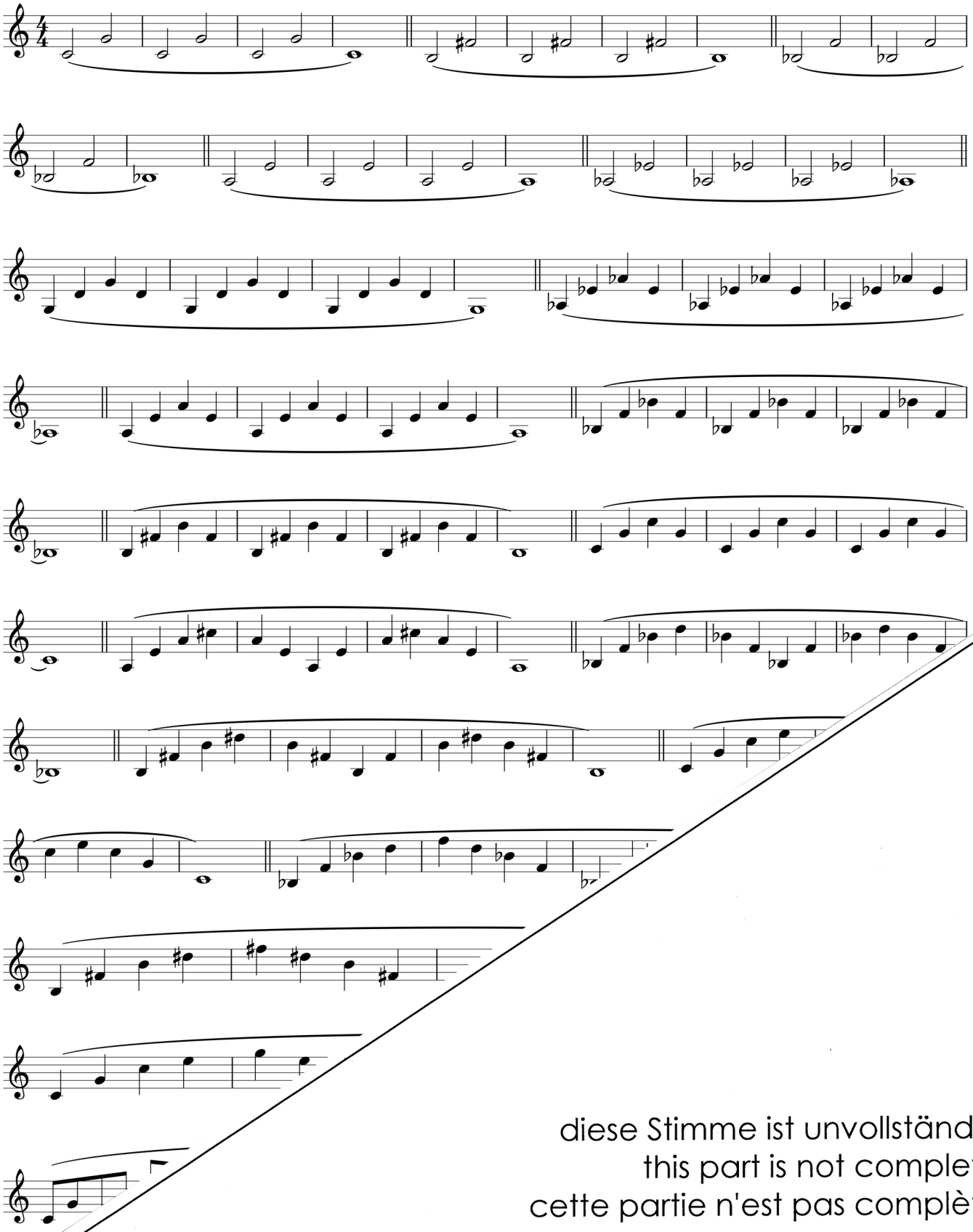
Warm-up Flexibility Exercise

2 Octave Range



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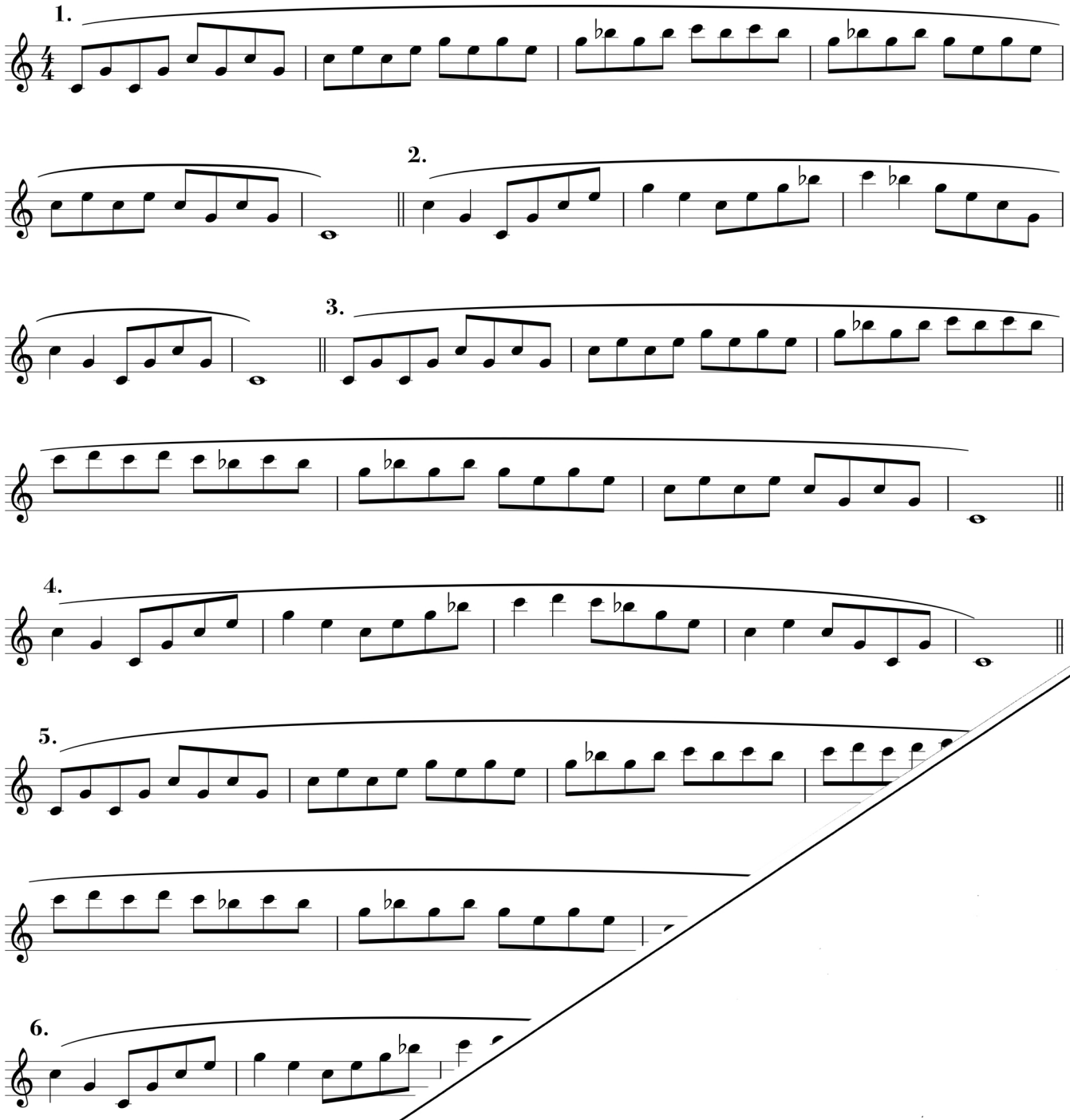
Extended Flexibility Exercises

This is a continuation of the Warm-up Flexibility Exercise.
All phrases should be played with constant airflow, and in all 7 valve combinations.



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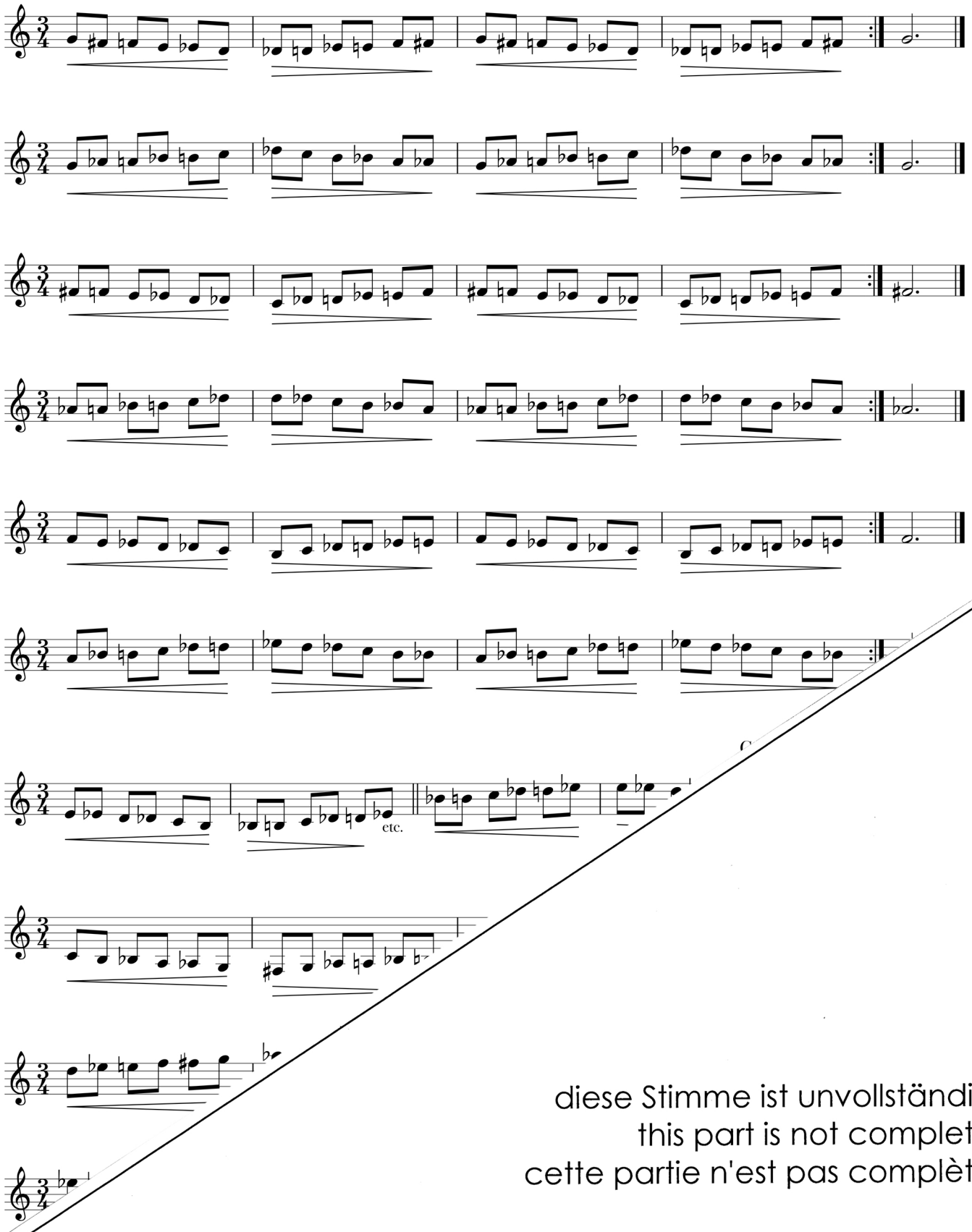
Clarke 1

Chromatic Warm-up Patterns

Each line should be played 4 times, alternating between slurred and legato-tongue articulations.



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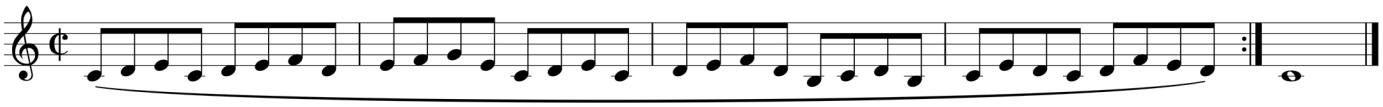
Clarke 2

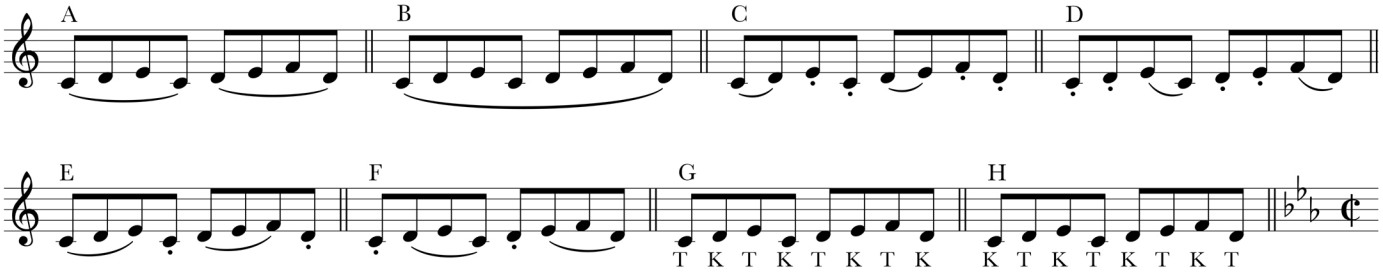
Alternative Articulation & Tonal Patterns

Keep a copy of the Second Study from H.L. Clarke's Technical Studies to hand
until you feel confident playing it in every major key.

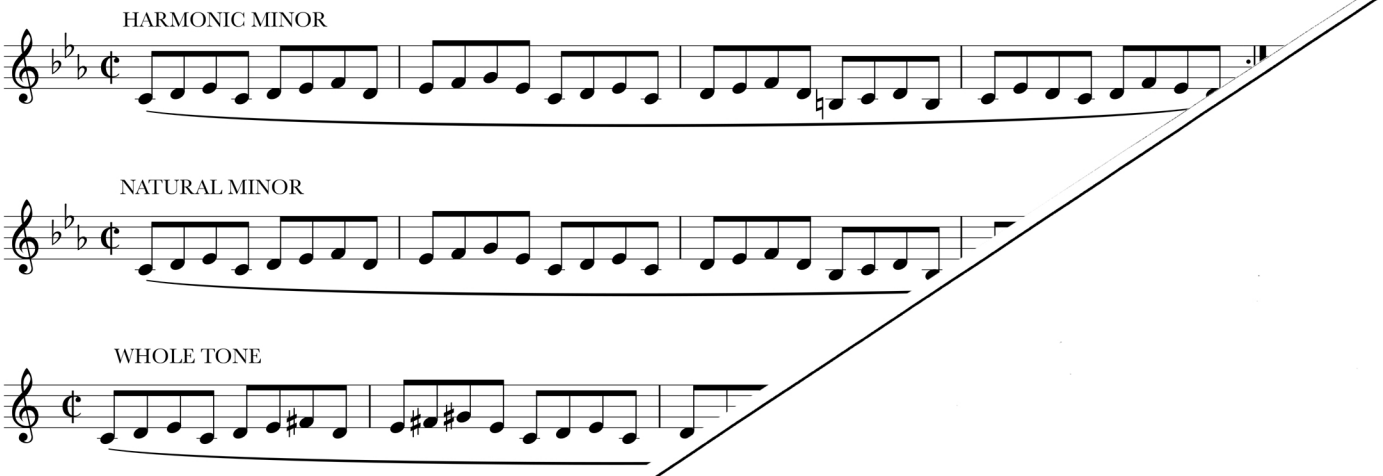
The accents on the first of each group of 4 have been removed. This is to keep the focus on the forward motion of the air.
It is vital though that a strict pulse is maintained, just not at the expense of the airflow. Aim to play each line THREE TIMES
The 1st is slurred, the 2nd is legato tongue and 3rd should be using one of the alternative articulation patterns. Focus on using the
air efficiently to get through the repeats while maintaining tonal quality and consistency.



Alternative articulation patterns for the 3rd time:



Alternative tonal patterns to use:



As well as playing all of these patterns in all key
The same alternative articulation and ton

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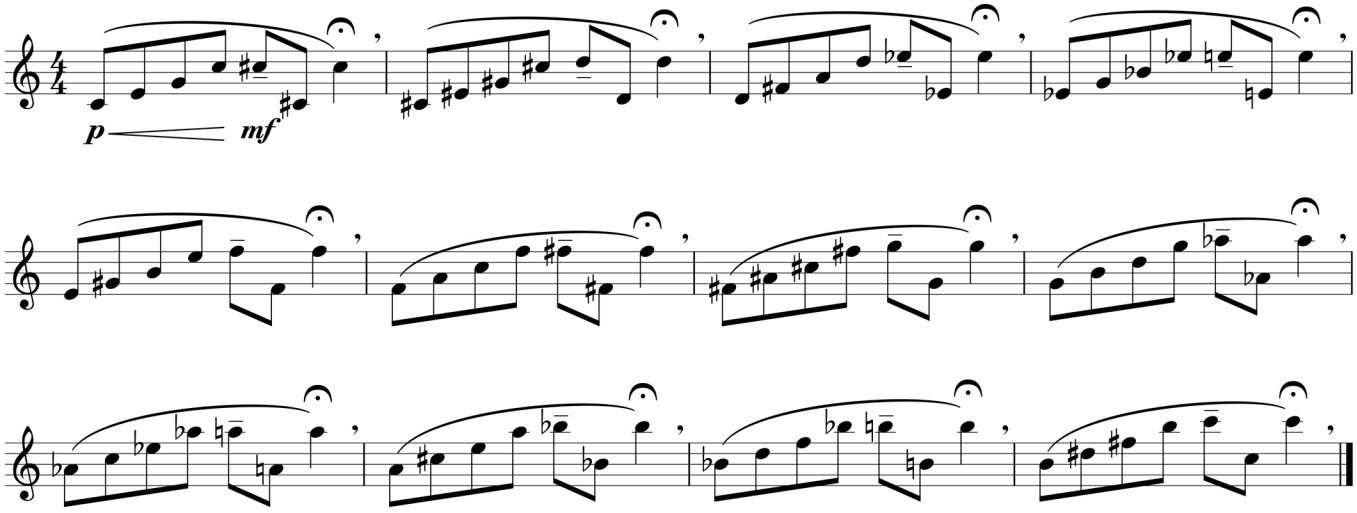
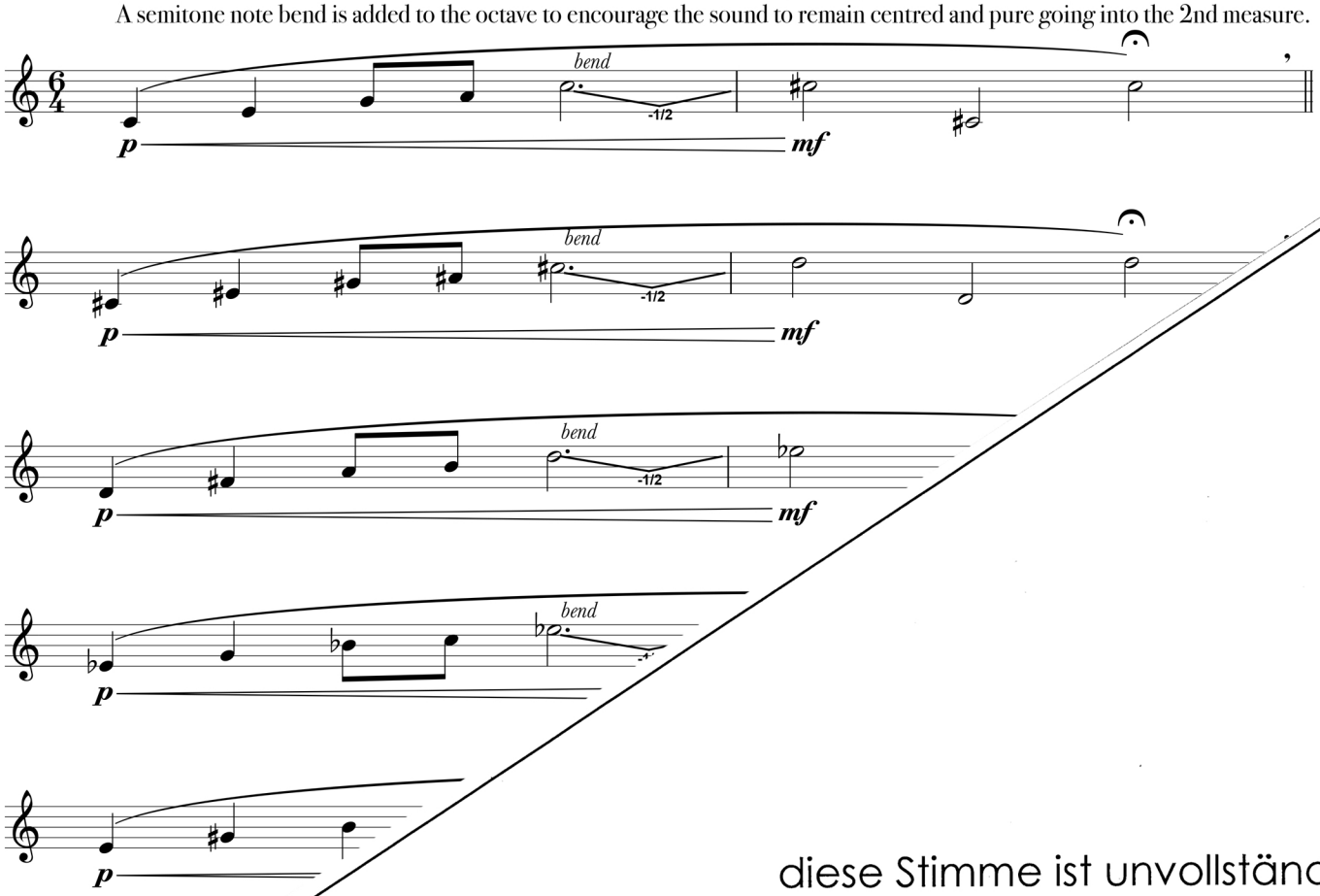
Schlossberg 26

ORIGINAL



ADAPTED

The 6th degree of the scale is added to aid the smooth increase in airspeed as you ascend.
A semitone note bend is added to the octave to encourage the sound to remain centred and pure going into the 2nd measure.



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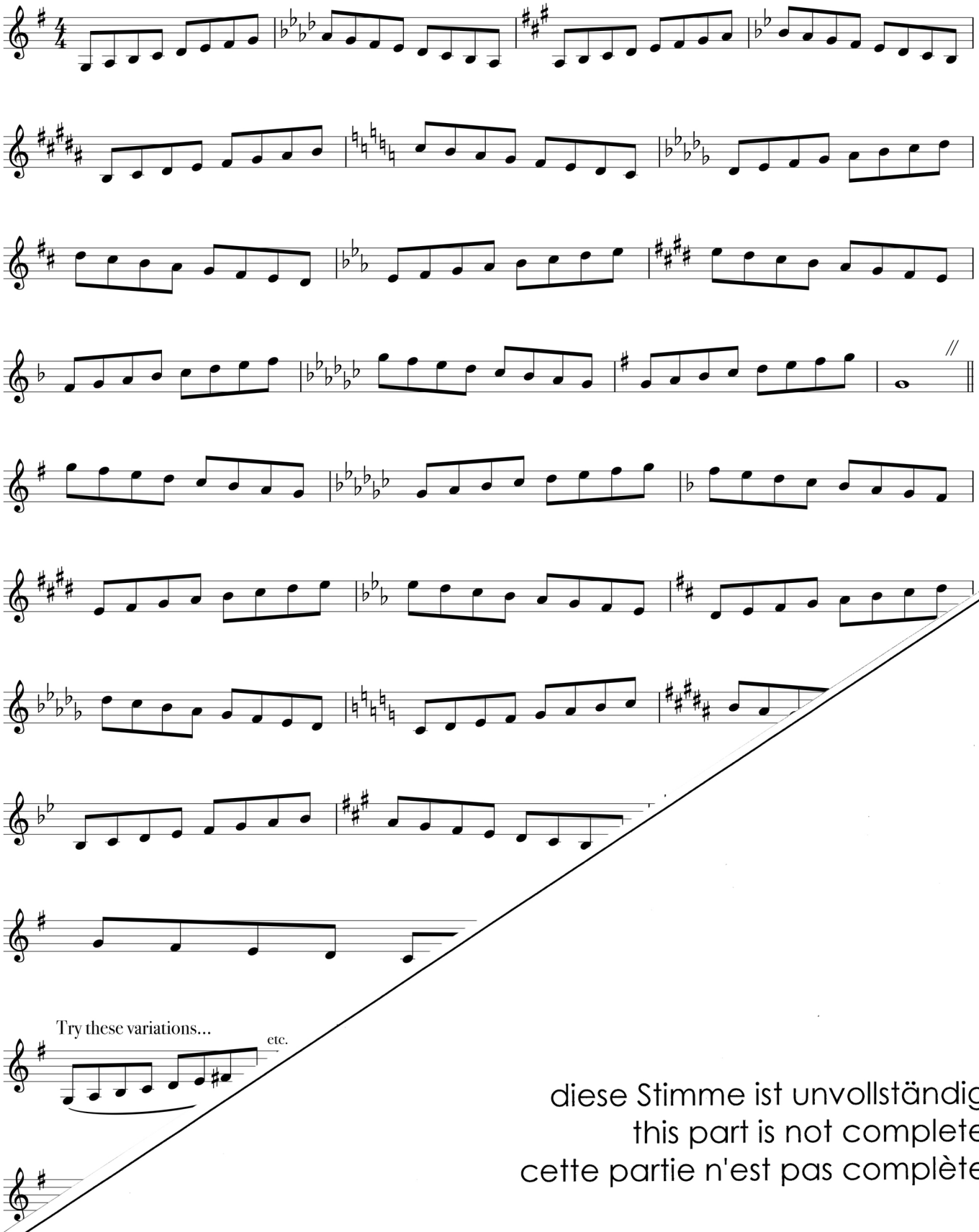
Crabwise Scales

MAJOR



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