

Daily Routine / Warm up

Chris Turner

2000

Revised

26/7/18

Chris Turner

Breathing and The Inner Embouchure

* Before Starting Routine Warm up with

• Low G-G 12-15 secs each note.

• Gdam - Low G 12 ↓ and a ↓

• Gentle Lip Flex C-G-C-G-C x3 2nd, 1st, 1+2, 2+3, 1+3, 1+2+3

Chris Turner - Basics of lesson contents

Pre warm up it is important to begin full and controlled lung usage. Although 'The Remington Method' (Euphonium soloist early 20th c.) advocates the use of 'conversational breathing' i.e. only take in what you need, no more, no less', I prefer a greater and more controlled air supply. Deep, full, and controlled inhalation / exhalation is used to:-

- focus thought on the air supply,
- promote better breathing
- assist in generating a feeling of calm.

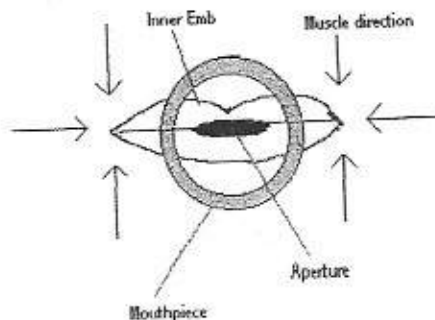
As a general rule I tend to promote a 5-point warm up. Explanation of how and why warm up is constantly given to ensure the students have a full understanding of my method.

THE PRIMARY PURPOSE OF THE WARM UP IS TO PREPARE THE VARIOUS MUSCLES USED IN PERFORMANCE SO AS TO ACHIEVE MAXIMUM CONTROL.

1) The Inner Embouchure.

Buzzing (at monitored pitches) without mouthpiece
" " with mouthpiece
" " with mouthpiece in instrument.

The use of a mirror is essential for the student to monitor both the aperture and the muscle group/use in the corners of the mouth. Some light flutter tonguing can be useful to help maintain a firm embouchure.....always monitored and controlled.



+ Pedal note exercise no.3

Embouchure Boot Camp - Trumpet



BREATHING



Breathing is the MOST important aspect of brass playing and is the FIRST thing you should practice every day. Great breathing will aid in fixing every playing problem. However, most players never practice their breathing! This breathing drill helps to practice controlling the large amount of air needed to play. The most important part of this drill is to STAY RELAXED. This is especially important during the "suspend" portion of the drill. Suspending the air is NOT holding your breath. Your throat should stay open during this entire drill. Suspend the air by simply not breathing in or out while keeping your muscles totally relaxed. Sniff a small amount of air at the nose to be sure that you are suspending your air and NOT holding your breath.

Drill Sergeant's Orders:

- ✎ Do all five parts of the drill one after another to achieve maximum relaxed respiration. Finish the eight-count drill and go on immediately to the four-count and so on...
- ✎ The first part of your body to expand during inhalation is your mid-section.
- ✎ During the eight and four-count inhalations, suck in the air at the lips as if you were sipping a milkshake through a straw, slow and steady.
- ✎ For the eight and four-count exhalations, put your embouchure into the playing position with the opening small enough to provide resistance. Blow steadily all the way to the end.
- ✎ For the one count inhalations, your mouth should look like you are eating a hot potato in order to inhale quickly.
- ✎ Remember to breathe or exhale all the way to the end. Do not allow yourself to stop the breathing motion during this exercise.
- ✎ **SUSPEND** your air; don't hold your breath.



Set your metronome to: ♩ = 60

Inhale	Suspend	Exhale	Frequency
8 counts	8 counts	8 counts (pp)	Do this 2 times
4 counts	4 counts	4 counts	Do this 3 times
1 count	4 counts	4 counts	Do this 3 times
1 count	4 counts	1 count	Do this 4 times
1 count	(none)	1 count (fff)	Do this 7 times



Some players find it useful to pretend to pull back a bow during inhalation (ready), remaining in the fully extended position during the "suspend" portion (aim), and watching the arrow fly through some far-away target during exhalation (fire!).



Embouchure Boot Camp - Trumpet



MOUTHPIECE BUZZING



Your first playing of the day should be done on the mouthpiece. The instrument itself just acts as an amplifier for the sound that you produce on the mouthpiece. Therefore, if you have a full rich sound on the mouthpiece, you will have a full rich sound on the instrument. Mouthpiece exercises should be done at a full dynamic level. They are the perfect follow-up to the breathing drill because you will not be able to achieve a full buzzing sound without great breath support, where you can at times get away with less than great breath support while playing the instrument.

Drill Sergeant's Orders:

- ✎ Support your sound at ALL times!
- ✎ Use a piano help with the pitches in each exercise. Play the pitches on piano first, then mimic with the mouthpiece. If you don't have a piano handy, play a reference pitch on you instrument first. (Don't worry about the transposition)
- ✎ Play each drill at a forte dynamic level.
- ✎ Concentrate during the entire drill on achieving a full, even buzz on every note.
- ✎ In order to achieve a full buzz, keep a steady embouchure and anchor the mouthpiece on the bottom lip. Use less pressure on your upper lip than on your lower lip. This allows the more pliable lip (upper) the freedom to buzz resulting in a bigger, more focused sound.
- ✎ The glissandos are an essential part of this drill. Make them as slow and even as you can. This way you practice bending pitches - a skill necessary to playing in tune in an ensemble.

simile



Embouchure Boot Camp - Trumpet



Adolph "Bud" Herseth

YOU ARE WHAT YOU EAT

Great improvement can be achieved by simply listening to great trumpet players and trying to mimic their sound.

Listen to one of the greatest trumpet players of all time - Adolph "Bud" Herseth. Bud was the principal trumpet of the Chicago Symphony Orchestra from 1948-2001: **53 YEARS!**

In the recording on the right, Bud Herseth performs the famous trumpet part to Mussorgsky's "Pictures at an Exhibition."

CHECK IT OUT!!



THE WARM UP

IN ORDER TO ENSURE consistent improvement through practice, it is absolutely essential to warm up. Preparation is required, not only to meet the physical demands of trumpet playing, but also to initiate the mental focus and concentration necessary for making music. The following is a warm-up routine in four parts with variations for each day of the week. Remember to concentrate on the basic fundamentals from the first note of each new practice day (i.e., beauty of tone and utilizing large volumes of air when inhaling and when blowing through the horn). Finally, prepare mentally to approach whatever exercise or piece of music you are about to play in the most musical and artistic way possible.

① Buzz the mouthpiece in the approximate range indicated. The sound should be "fat," full and without gaps as you slide downward. Keep repeating until there are no gaps. Buzz anywhere from a few seconds to a few minutes. Be aggressive and demanding of yourself. It is possible to improve your trumpet sound almost immediately by working on the mouthpiece.



For extended buzzing, use the following triads. Check pitches at the piano while buzzing whenever possible. Be sure you are producing a fat, forte tone.



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Selected Stamp Exercises

James Stamp

1 Play the following exercises by buzzing the lips alone

transpose

transpose

2 Play the following exercises on the mouthpiece alone

transpose

transpose

3 Play on trumpet

transpose

transpose

transpose

transpose

27 (3 Continued)



The Outer Embouchure

- 2) **The Outer Embouchure** (general facial muscles)
 Lip flexibility studies. *Cichowicz Expansion Slurs*.
 Mirror essential in early /formative stages of development and understanding.
 Importance to be placed on strong corners (as above diagram), relationship between facial movement and tongue position, and good air column.
- 3) **Tongue**
 Its use, position, action, purpose and control of.
 Simple studies demonstrating its use to clean or assist in the shape of production.....NOT as THE method of production. i.e. Air starts and produces the notes, the tongue cleans and determines the type of 'front' for the note.
 Its use in controlling the size of oral cavity and effect on range etc.
- 4) **Fingers**
 Technical studies and scales.
 These are initially used to promote full and competent use of fingers.
 Next stage involves not only regurgitating subconscious finger patterns, but also random use of alternate fingering without premeditation. i.e. I would request the use of 1 & 3 valves for all G's or 3rd valve for E's and A's in a particular study.
 This promotes conscious thought and effort, which leads to greater control of the fingers.
- 5) **Air Flow / Supply**
 To improve awareness of the air supply.
 The use of abdominal muscles is explained forced shouting, coughing etc used as demos.
 Studies such as mixed intervals to be played without tongue or slurs. i.e. individual bursts of air.
 Very loud and very quiet playing is essential in preparatory studies.
 Slurred and tongued exercises are useful for the student to monitor airflow. If the air column is interrupted, the sound falters or stops.
 Attention is given to all elements that could contribute to an airflow interruption, e.g. aperture, tongue position, throat restriction, lack of abdominal support etc.

VOL. 1

Very slow

Very slow

ETUDE No.1 Play each bar in one breathe, use the given fingering throughout each bar

4

1 2 1 1 2 1 1

2 2 2 2 2 2 2

1 1 1 1 1 1 1

1 2 1 2 1 2 1 2

2 2 2 2 2 2 2

1 3 2 1 3 2 1 3 2 1 3 2

1 2 3 1 2 3 1 2 3 1 2 3

ETUDE No. II Play the indicated fingering at the beginning of each bar throughout unless otherwise indicated

5

1 2 1 1 2 1 1

2 2 2 2 2 2 2

1 1 1 1 1 1 1

1 2 1 2 1 2 1 2

2 2 2 2 2 2 2

1 3 2 1 3 2 1 3 2 1 3 2

1 2 3 1 2 3 1 2 3 1 2 3

5a

Lip Flexibilities

SECTION 1-A

3B

① Lento Very slowly

Rest

Rest

Rest

SECTION 1-B

Entire exercise slurred -- one breath *Shift to next harmonic series.

A

rit.

Shift

Rest

accel.

Shift

rit.

Rest

accel

Rest

A series of ten musical staves, each containing a single melodic line. The notes are connected by a large, sweeping slur that spans across all of them, indicating a continuous melodic exercise. Various rhythmic values, accidentals (sharps, flats, naturals), and fingering numbers (1, 2, 3) are written above the notes.

Play the indicated fingering at the beginning of each exercise throughout unless otherwise indicated.

ETUDE No III

Three musical staves for 'ETUDE No III'. Each staff begins with a circled number (9, 2, 1) and contains a melodic line with a large slur. The notes include various accidentals and fingering numbers.

26 Lip Flexibilities

17 $\text{♩} = 96$

1/2 → 2/3 → 1/3 → 1/2/3 →

18 $\text{♩} = 120$
mf

1/2 → 1/2/3 → 1/3 →

19 $\text{♩} = 112$
mf

2/3 →

Five staves of musical notation for lip flexibility exercises. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, often grouped with slurs. The notes are written on a five-line staff with a treble clef. The exercises involve various intervals and rhythmic patterns, including some with accidentals (flats and sharps).

$\text{♩} = 120$
mf

Musical notation for lip flexibility exercises. The tempo is marked as $\text{♩} = 120$ and the dynamic is *mf*. The notation includes eighth and sixteenth notes with slurs. There are specific markings for triplets: a $\frac{2}{3}$ triplet and a $\frac{1}{3}$ triplet. The exercises involve various intervals and rhythmic patterns.

$\text{♩} = 112$

Musical notation for lip flexibility exercises. The tempo is marked as $\text{♩} = 112$. The notation includes eighth and sixteenth notes with slurs. There are specific markings for triplets: a $\frac{2}{3}$ triplet and a $\frac{1}{3}$ triplet. The exercises involve various intervals and rhythmic patterns.

Cichowicz Expansion Slurs

series 7

Vincent Cichowicz

$\text{♩} = 50$

5 $\text{♩} = 50$

10 $\text{♩} = 56$

16 $\text{♩} = 60$

22 $\text{♩} = 60$

29 $\text{♩} = 72$

37 $\text{♩} = 72$

46 $\text{♩} = 80$

55 $\text{♩} = 80$

65 $\text{♩} = 80$

Cichowicz Expansion Slurs

series 6

Vincent Cichowicz

50

5

56

10

56

16

60

22

60

29

72

37

72

46

80

55

80

65

Cichowicz Expansion Slurs

series 5

Vincent Cichowicz

♩ = 50

5

♩ = 56

10

♩ = 56

16

♩ = 60

22

♩ = 60

29

♩ = 72

37

♩ = 72

46

♩ = 80

55

♩ = 80

65

Cichowicz Expansion Slurs

series 4

Vincent Cichowicz

50

5

56

10

56

16

60

22

60

29

72

37

72

46

80

55

80

65

Cichowicz Expansion Slurs

series 3

Vincent Cichowicz

$\text{♩} = 50$

Musical staff 1: Treble clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 50$ is positioned above the staff.

$\text{♩} = 50$

5

Musical staff 2: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 56$ is positioned below the staff.

$\text{♩} = 56$

10

Musical staff 3: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 56$ is positioned below the staff.

$\text{♩} = 56$

16

Musical staff 4: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 60$ is positioned below the staff.

$\text{♩} = 60$

22

Musical staff 5: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 60$ is positioned below the staff.

$\text{♩} = 60$

29

Musical staff 6: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 72$ is positioned below the staff.

$\text{♩} = 72$

37

Musical staff 7: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 72$ is positioned below the staff.

$\text{♩} = 72$

46

Musical staff 8: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 80$ is positioned below the staff.

$\text{♩} = 80$

55

Musical staff 9: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 80$ is positioned below the staff.

$\text{♩} = 80$

65

Musical staff 10: Treble clef, key signature of two flats. The staff contains a single melodic line with a long slur over the entire phrase. The tempo marking $\text{♩} = 80$ is positioned below the staff.

Cichowicz Expansion Slurs

series 2

Vincent Cichowicz

$\text{♩} = 50$

The musical score consists of ten staves of music, each beginning with a slur over the first measure. The tempo markings are as follows:

- Staff 1: $\text{♩} = 50$
- Staff 2: $\text{♩} = 50$
- Staff 3: $\text{♩} = 56$
- Staff 4: $\text{♩} = 56$
- Staff 5: $\text{♩} = 60$
- Staff 6: $\text{♩} = 60$
- Staff 7: $\text{♩} = 72$
- Staff 8: $\text{♩} = 72$
- Staff 9: $\text{♩} = 80$
- Staff 10: $\text{♩} = 80$

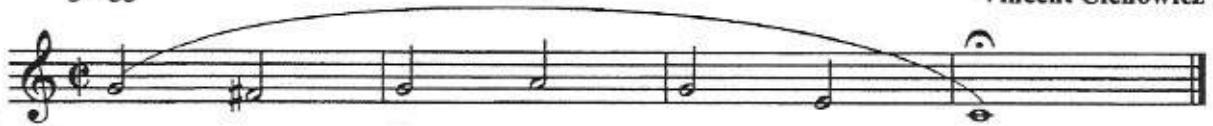
The music is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are primarily quarter and eighth notes, with some slurs extending across multiple measures. The slurs are placed over the first measure of each staff and extend to the end of the staff.

Cichowicz Expansion Slurs

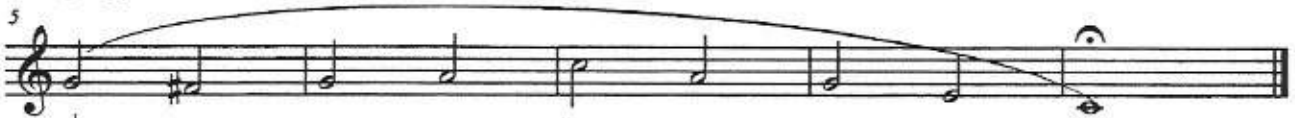
series 1

Vincent Cichowicz

$\text{♩} = 50$



$\text{♩} = 50$



$\text{♩} = 56$



$\text{♩} = 56$



$\text{♩} = 60$



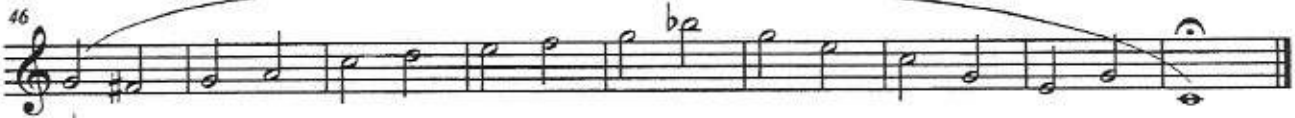
$\text{♩} = 60$



$\text{♩} = 72$



$\text{♩} = 72$



$\text{♩} = 80$



$\text{♩} = 80$



② Approach the following exercises mentally as if playing one long note. Articulate heavily. Make the legato notes very long and the marcato notes fat and spaced—no breathing allowed in the middle of a line. This method is an excellent tool for relaxing the lips and warming down as well.

For additional "loosening up," repeat the preceding exercise 8va, resting wherever necessary.

③ Play long tone exercise #1, 3 or 4 with as beautiful a sound as possible.

Start each playing day with the three steps above. Some days may require more warming up than others due to the playing demands of the previous day or your biorhythmic cycle, but warming up well never hurts, it only helps.

Finally, play the technical studies indicated for each appropriate day. In this way you can vary your warm up, maintain interest and learn new scales and fingering patterns quickly. Work gradually day to day through all of the keys until you can play each study with a minimum of technical "hang-ups." It is not necessary to play the studies higher than third space "C" in your warm up, though advanced players may wish to do so. Ideal warm-up time should eventually be 15-20 minutes.

④ Monday	Technical Study #1
Tuesday	Technical Study #2
Wednesday	Technical Study #3
Thursday	Technical Study #4
Friday	Technical Study #6
Saturday	Technical Study #7
Sunday	Technical Study #8

In my opinion, lip slurs (except in the lowest seven partials) are not a particularly good warm up. They are physically demanding and, therefore, useful later in your practice time. Lip strength (more accurately, the strength of the muscle structure around the lips) as a goal is greatly overemphasized. Although strength is important to a degree, range, endurance, a beautiful sound and advanced technique as a complete package are based on efficiency of breath control, not brute strength.

Tongue

- 2) **The Outer Embouchure** (general facial muscles)
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NO. 5

14

extract whole tone scale, dim 7th., augmented fifth arpeggios

The first system of music consists of three staves. The top 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. The middle and bottom staves continue the melodic and harmonic development of the piece.

16. *Allegro.*

The second system begins with measure 16, marked "Allegro." in a 2/4 time signature. The music features a lively melody with frequent eighth-note patterns.

The third staff of the second system continues the melodic line with various rhythmic values and accidentals.

The fourth staff of the second system continues the melodic line with various rhythmic values and accidentals.

The fifth staff of the second system continues the melodic line with various rhythmic values and accidentals.

The sixth staff of the second system continues the melodic line with various rhythmic values and accidentals.

The seventh staff of the second system continues the melodic line with various rhythmic values and accidentals.

17. *Tempo di mazurka.*

The third system begins with measure 17, marked "Tempo di mazurka." in a 3/4 time signature. The music features a characteristic mazurka rhythm with a mix of eighth and sixteenth notes.

The first staff of the third system continues the mazurka melody with various rhythmic values and accidentals.

The second staff of the third system continues the mazurka melody with various rhythmic values and accidentals.

The third staff of the third system continues the mazurka melody with various rhythmic values and accidentals.

Allegro moderato.

The first section, marked *Allegro moderato*, consists of six staves of music. The first staff begins with a treble clef and a 2/4 time signature. The music is written in a key with one sharp (F#) and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The subsequent staves continue this intricate melodic line, with various accidentals and dynamic markings throughout.

Moderato.

The second section, marked *Moderato*, consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is simpler and more rhythmic than the first section. The first two staves include vocal lines with the lyrics "tu tu tu tu tu" written below the notes. The remaining three staves continue the instrumental accompaniment. The music concludes with a final sharp sign in the key signature.

Exercise 5 consists of two staves of music. The first staff contains six measures of music, each with a slur over five notes and a '5' written below. The second staff contains four measures of music, also with slurs and '5' indicating quintuplets, ending with a fermata.

"K" tongue should be practiced alone in order to promote clarity and evenness in double and triple tonguing. Try to make it as clean sounding as the "T" tongue and be patient as the "K" tongue may sound [unclear] at first.

5 *mf* K K K K K K K K K K K K K K K K

Exercise 5 is written on a single staff in 4/4 time. It consists of three measures of quarter notes, followed by two measures of eighth notes, and finally two measures of quarter notes. The notes are marked with 'K' below them. The first measure has a dynamic marking of *mf*.

K K K K K K K K K K K

Exercise 5 continues on a single staff with two measures of quarter notes and two measures of eighth notes, all marked with 'K' below.

K K K K K K K K K K K

Exercise 5 continues on a single staff with two measures of quarter notes and two measures of eighth notes, all marked with 'K' below.

6 *mf* K K K

Exercise 6 is written on a single staff in 4/4 time. It consists of two measures of quarter notes, followed by two measures of eighth notes, and finally two measures of quarter notes. The notes are marked with 'K' below. The first measure has a dynamic marking of *mf*. The notes in the second and third measures are grouped as triplets, indicated by a '3' above the slur.

Exercise 6 continues on a single staff with two measures of quarter notes and two measures of eighth notes, all marked with '3' above the slurs.

7 *mf* K K K K K K K K K K K K K K K K simile

Exercise 7 is written on a single staff in 4/4 time. It consists of two measures of quarter notes, followed by two measures of eighth notes, and finally two measures of quarter notes. The notes are marked with 'K' below. The first measure has a dynamic marking of *mf*. The notes in the second and third measures are grouped as triplets, indicated by a '3' above the slur. The word 'simile' is written below the final measure.

Exercise 7 continues on a single staff with two measures of quarter notes and two measures of eighth notes, all marked with '3' above the slurs.

84 Tonguing

The first system consists of two staves. The top staff features a series of eighth-note patterns, starting with a treble clef and a key signature of one flat. The bottom staff continues the rhythmic pattern with eighth notes and rests, also in a one-flat key signature.

13

Exercise 13 is marked with a *mf* dynamic. It consists of four staves in a 5/4 time signature. The top staff begins with a treble clef and a one-flat key signature. The subsequent staves continue the eighth-note patterns, with the bottom staff featuring a long, low note at the end of the exercise.

14

Exercise 14 is marked with a *mf* dynamic and is in a 5/4 time signature. It consists of three staves. The top staff starts with a treble clef and a one-sharp key signature. The bottom two staves continue the eighth-note patterns, with the final note of the bottom staff being a long, low note.

15

Exercise 15 is marked with a *mf* dynamic and is in a 5/4 time signature. It consists of four staves. The top staff begins with a treble clef and a one-sharp key signature. The bottom three staves continue the eighth-note patterns, with the bottom staff ending with a long, low note.

16 *mf*

17 **Double Tongue Etude** (♩ = 144)

f *mf* *f* *p* *mf* *f*

This musical score is a technical exercise for the flute, titled "Tonguing 99". It is written in 4/4 time and features a dynamic marking of *mf* (mezzo-forte). The score consists of ten staves of music, each containing a series of eighth-note triplets. The first staff begins with a treble clef and a 4/4 time signature. The exercise is characterized by a constant eighth-note triplet pattern across all staves. The key signature changes throughout the piece, starting with one sharp (F#) and moving through various keys including one flat (Bb) and two flats (Bb, Eb). The notation includes various accidentals (sharps, flats, naturals) and rests. The final staff concludes with a fermata over a whole note. The overall structure is a continuous, rhythmic pattern designed to develop precise tonguing technique.

98 Tonguing

39 *mf*

40 *mf*

41 *mf*

42 *mf*

43 *mf*

Exercises in Triple tonguing.

(explained on page 153.)

15/16/13

1.

Tu tu ku Tu tu ku Tu

2.

Tu tu ku Tu tu ku Tu

3.

Tu tu ku Tu tu ku Tu

4.

Tu tu ku Tu tu ku Tu

5.

Tu tu ku Tu tu ku Tu tu tu

18. *Tu tu ku Tu tu ku Tu tu ku Tu*

19. *Tu tu ku Tu tu ku Tu tu ku Tu*

20. *Tu tu ku Tu tu ku Tu tu ku Tu tu ku*

21. *Tu tu ku Tu tu ku Tu tu ku Tu tu ku*

14

15.

16.

17.

18.

19.

Fingers

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 Studies such as mixed intervals to be played without tongue or slurs. i.e. individual bursts of air.
 Very loud and very quiet playing is essential in preparatory studies.
 Slurred and tongued exercises are useful for the student to monitor airflow. If the air column is interrupted, the sound falters or stops.
 Attention is given to all elements that could contribute to an airflow interruption, e.g. aperture, tongue position, throat restriction, lack of abdominal support etc.

All exercises should be slurred unless otherwise marked. Your goal should be $\text{♩} = 160$ or faster. Use regular fingerings, not alternates.

- 10

The image shows a handwritten musical score consisting of ten staves. Each staff contains a sequence of notes, primarily eighth and sixteenth notes, with slurs and fingering numbers (1-4) indicating fingerings. The exercises progress from simple eighth-note patterns to more complex sixteenth-note runs and chromatic scales. The final staff includes a double bar line and the handwritten text "9a".

3



11a

Air Flow / Supply

- 2) **The Outer Embouchure** (general facial muscles)
Lip flexibility studies.
Mirror essential in early /formative stages of development and understanding.
Importance to be placed on strong corners (as above diagram), relationship between facial movement and tongue position, and good air column.

- 3) **Tongue**
Its use, position, action, purpose and control of.
Simple studies demonstrating its use to clean or assist in the shape of production.....NOT as THE method of production. i.e. Air starts and produces the notes, the tongue cleans and determines the type of 'front' for the note.
Its use in controlling the size of oral cavity and effect on range etc.

- 4) **Fingers**
Technical studies and scales.
These are initially used to promote full and competent use of fingers.
Next stage involves not only regurgitating subconscious finger patterns, but also random use of alternate fingering without premeditation. i.e. I would request the use of 1 & 3 valves for all G's or 3rd valve for E's and A's in a particular study.
This promotes conscious thought and effort, which leads to greater control of the fingers.

- 5) **Air Flow / Supply**
To improve awareness of the air supply.
The use of abdominal muscles is explained forced shouting, coughing etc used as demos.
Studies such as mixed intervals to be played without tongue or slurs. i.e. individual bursts of air.
Very loud and very quiet playing is essential in preparatory studies.
Slurred and tongued exercises are useful for the student to monitor airflow. If the air column is interrupted, the sound falters or stops.
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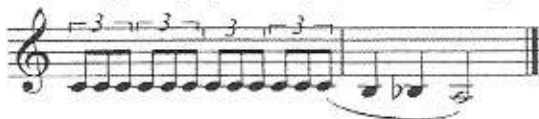
sing and play - transpose down all 7 positions.



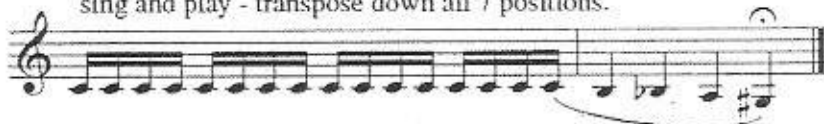
sing and play - transpose down all 7 positions.



sing and play - transpose down all 7 positions.



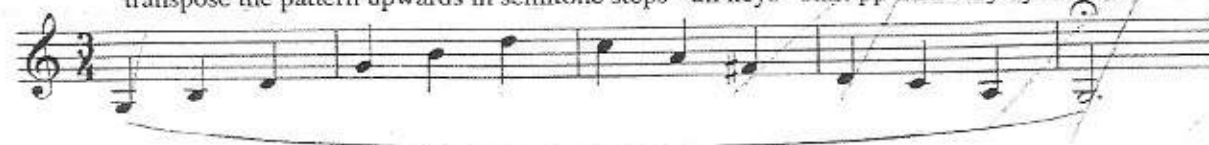
sing and play - transpose down all 7 positions.



transpose the 2 patterns upwards in semitone steps - all keys start pp then vary dynamics.



transpose the pattern upwards in semitone steps - all keys start pp then vary dynamics.



various styles and articulations - aim for consistency.



Long Note Study

Chris Turner

Play Very Quietly (ppp if possible)

✓ = Breathe through nose

♩ = 60

Six staves of musical notation in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of a series of eighth and sixteenth notes, forming a melodic line.

47. *stacc. sempre*

6. *stacc. sempre*

1

2

3

Six staves of musical notation in treble clef with a key signature of one sharp (F#). The music is marked "stacc. sempre" and features a complex rhythmic pattern of eighth and sixteenth notes. The first measure of the first staff is circled. Fingerings 1, 2, and 3 are indicated above certain notes in the third and fourth staves.

Practice Techniques

16
A methodical warm up should cover all of the above points. The length of time spent warming up will and should vary according to the performers particular physical condition.....this will vary daily.

However, all points in the warm up should be covered in some small way to ensure control.

Moving on to practise, the five topics above can be incorporated but in greater depth into a daily practise routine.

Practice sessions should be methodical and concise. They should always include at least one target and should wherever possible be pre planned.

Practice should only continue for the period that one can remain both mentally and physically alert.

Topics for practice should include: -

Sound/tone, range, vibrato, multiple tonguing, intervals, rhythmic studies (metronome work), breath control inc. slow and fast air intake, flexibility, articulation, concentration / focus, ensemble and solo skills - (stylistic awareness).

The need to understand and separate practice from performance practice is essential in preparing the performer for performance.

In performance the need for 'role-play / acting' is vital. The less extrovert or even shy people can become confident performers when taking on the 'performers role'.

The need for control and knowledge of physiological understanding and the need for control and knowledge of causes, manifestations and control mechanisms for the onset of performance anxiety are essential.

The subjects above (plus repertoire enhancement) are all the basic tools required to complete the equation: -

Technical skills (T) + Musical skills/understanding (M) + Performance skills (includes coping with nerves)(Ps) = Quality (Q) Performance (P)

$T + M + Ps = Q.P.$

Remove T, M or Ps = a result - Q (e.g. $T + Ps = P$) i.e. no quality.

The most detrimental part of the equation is Ps. Without this element, performance is highly unlikely and most certainly not a Q.P.

Chris Turner