A Guide for the Aspiring High School Trumpet Player

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# Table of Contents

Foreward .................................................................................................................. 3

I. Lip Slurs
   Irons, pg. 5 ............................................................................................................. 4
   Schlossberg, pg. 5 ................................................................................................. 5
   Schlossberg, pg. 18 ............................................................................................... 6

II. Tone Development
   Irons, pg. 5 ............................................................................................................. 6
   Schlossberg, pg. 2 ................................................................................................. 7
   Arban, pg. 242 ....................................................................................................... 7
   Cichowicz Flow Studies ....................................................................................... 8

III. Finger Coordination
   Clarke, pg. 8-9 ..................................................................................................... 9
   Vizzuti, pg. 66 ....................................................................................................... 11

IV. Intervals
   Williams, pg. 86 .................................................................................................. 12
   Arban, pg. 13-14 ................................................................................................. 12

V. Articulation
   Dalby, pg. 19 ...................................................................................................... 13
   Goldman, pg. 43 .................................................................................................. 14

VI. Multiple Tonguing
   Arban, pg. 155 .................................................................................................... 15
   Arban, pg. 175 .................................................................................................... 16

VII. Scales ............................................................................................................. 17

VIII. Higher Range ............................................................................................... 18

Additional Resources ............................................................................................. 19
FOREWARD

This book is a compilation of exercises from the sources listed on page 18. It is not my intention for this book to be a substitute for these other sources, rather, it is my hope that students would find some of these exercises of use to them and seek out the method books where these exercises are drawn from. The exercises chosen for this book are only a starting point for the student to begin a practice routine and develop his or her trumpet playing. The exercises in this book will not seem helpful for the student unless the student practices them with consistent and intelligent practice. With hard work and dedication, students will experience positive results in their playing.
I. Lip Slurs

The tongue should raise and lower to achieve greater flexibility practicing the lip slurs. For more flexibility exercises see Earl D. Irons book *Twenty-Seven Groups of Exercises for Cornet and Trumpet*.

*Irons, pg. 5*
If there is difficulty getting the higher notes, start with the bottom line.

II. Tone Development

Tone should remain constant throughout the crescendo. Practice this exercise with a tuner on different notes.
This exercise can be practiced with a tuner. After descending a half step and returning to the starting pitch, the pitch should be played with a good, consistent tone.

Practicing simple melodies can also encourage tone development. More melodies can be found in *Arban’s Complete Conservatory Method for Trumpet*, pg. 191-245.
Vincent Cichowicz Flow Studies, from Brian Shook’s “Basic Tone Production on the Trumpet”

As one’s range develops, notes can be added to continue ascending on this exercise. Practice to get a consistent tone on the lower notes before attempting to ascend up to the C on the last exercise. This exercise can be transposed to different keys.
III. Finger Coordination

*Clarke, pg. 8*

Begin practicing slowly then speed up the tempo.
Bang the valves down firmly!
IV. Intervals

*Williams, pg. 86*

Focus on playing the upper notes of the intervals without strain. This exercise can be transposed to other keys.

*Arban, pg. 13*

The top note of each exercise should be played consistently without strain.
Arban, pg. 14

For additional interval studies, see Arban’s Complete Conservatory Method for Trumpet, pgs. 13-14.

V. Articulation

Dalbay, pg. 19

Use syllable “tu”. Sharp tonguing. Detach notes slightly.

Staccato studies for daily practise.
Goldman, pg. 43

Strive for consistent articulation throughout the entire register.
VI. Multiple Tonguing

*Arban, pg. 155*

Practice at a slow tempo single tonguing first, then speed up the tempo to triple tonguing with the articulation sounding the same.
VII. Scales

The 12 major scales should be practiced with a metronome, maintaining a steady tempo and quality tone.
VIII. Higher Range

To improve one’s higher range, one must practice playing in the upper register. I included no exercises in this section, because all of the exercises above could be extended to include upper register playing. For example, one could take the Clarke study up an octave, extend the lip slur exercises up to more partials, or ascend higher in the flow study. The major scales could also be practiced in 2 octaves to get playing in the higher register. One’s higher range will improve by playing to extreme ends of the register, both the upper and lower register.
Works Cited


