

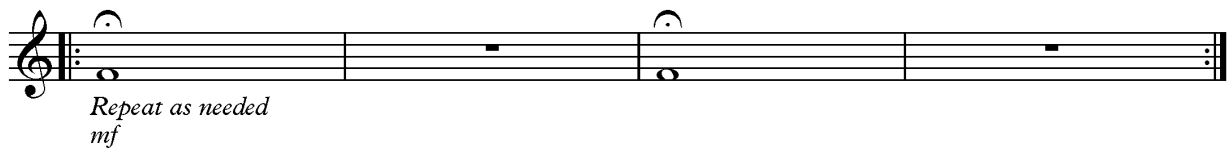
Dr. Steven Cunningham  
Grambling State University

### Trumpet Maintenance Routine

This routine is designed to address fundamentals in an efficient manner. Feel free to adjust the material in order to meet your individual needs. Be creative!

#### 1) Leadpipe Buzzing

Remove the tuning slide from the trumpet. On a Bb Trumpet, an F (concert Eb) should sound. Use the breath attack "Hu" syllable to create the tone. Focus on a relaxed and clear tone and be sure to eliminate any air in the sound. Repeat as needed.



Musical notation for Leadpipe Buzzing: A single staff in treble clef with a key signature of one flat (Bb). The notation consists of a whole note F2 (concert Eb) with a breath mark (a small circle with a vertical line) above it, followed by a whole rest, then another whole note F2 with a breath mark, followed by another whole rest. The piece ends with a double bar line. Below the staff, the text "Repeat as needed" and "mf" is written.

#### 2) Long Tones

Use breath attacks with these. Utilize the "Hu" syllable and focus on making the sound immediate. Use the metronome on at a slow tempo.



Musical notation for Long Tones: Three staves in treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The first staff begins with a mezzo-piano (mp) dynamic marking. Each staff contains a sequence of notes with breath marks (small circles with vertical lines) above them. The notes are: Staff 1: G2, A2, Bb2, C3, D3, E3, F3, G3. Staff 2: G3, A3, Bb3, C4, D4, E4, F4, G4. Staff 3: G4, A4, Bb4, C5, D5, E5, F5, G5. Each note is a half note with a slur underneath it.

### 3) Flexibility Exercise

Work on this exercise for no more than 10 minutes. With the metronome, strive for precision and fluidity at a comfortable tempo. Then challenge yourself by raising the tempo.

The musical score for the Flexibility Exercise consists of four staves of music in treble clef. The first staff begins with a dynamic marking of *mf*. The exercise is composed of several phrases, each containing triplet markings (indicated by a '3' above the notes) and slurs. The first staff has two phrases, the second and third staves each have two phrases, and the fourth staff has one phrase. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature changes from one sharp (F#) to one flat (Bb) across the staves.

### 4) Legato Tonguing Exercise

Aim for a smooth vocal tone with every tongue struck. I recommend using the “du” syllable to achieve this. Make sure the sound is even through all registers.

The musical score for the Legato Tonguing Exercise consists of two staves of music in treble clef. The first staff begins with a dynamic marking of *mf*. The exercise is composed of several phrases, each containing slurs and accents. The notes are primarily eighth and sixteenth notes, with some quarter notes. The key signature changes from one sharp (F#) to one flat (Bb) across the staves.

### 5) Clark Technical Studies

Use this book to address articulation, sound and finger dexterity. I love to use the second study and third study. Rotate between each study and go through all 12 keys. Even though these studies are written with slurs, practice them with different articulations. Slurred, single tongue, legato tongue, K tongue and double tongue.

## SECOND STUDY

Accent each group of four notes, to insure perfect rythm.

Commence each Exercise by slurring as marked, then practice them Single Tonguing very lightly; to become still more expert, try Double Tonguing.

Should certain Exercises prove more difficult than others, work on each until thoroughly mastered. Dont waste time on those that are easy.

REMEMBER that to improve, one must master difficulties each day.

Met. From  $\text{♩} = 60$  to  $\text{♩} = 120$

27 

28 

29 

30 

31 

32 

33 

34 

35 

36 

37 

38 

39 

40 

41 

42 

43 

44 

### ETUDE II

45 







## THIRD STUDY

Practice without repeating at first, until the fingers are under perfect control.

These Exercises are excellent for training the lips to be flexible in slurring, Single and Double Tonguing, especially towards the end of the Study.

ETUDE III can be played entirely in one breath with practice.

Met.  $\text{♩} = 60$  to  $\text{♩} = 120$

The musical score consists of five exercises, each with two staves. Exercise 46 is in E major (three sharps) and common time. Exercise 47 is in D major (two sharps) and common time. Exercise 48 is in B-flat major (two flats) and common time. Exercise 49 is in E major (three sharps) and common time. Exercise 50 is in B-flat major (two flats) and common time. Each exercise begins with a dynamic marking of *p* (piano). The exercises are composed of eighth-note patterns with various slurs and accents. Exercises 46, 47, 49, and 50 each have a repeat sign and a final flourish. Exercise 48 also has a repeat sign and a final flourish. The tempo is marked as 'Met.' (Moderato) with a range of 60 to 120 quarter notes per minute.

51 



52 



53 



54 



55 



56 



57 

58 

59 

60 

61 

62 

63 Musical notation for measures 63 and 64. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). It consists of a continuous eighth-note pattern across two staves. Measure 63 starts with a treble clef and a key signature of three sharps. Measure 64 continues the pattern and ends with a double bar line and a fermata.

### ETUDE III

65 Musical notation for measures 65 through 72. The music is written in treble clef with a common time signature (C). It begins with a tempo marking 'Met. ♩ = 138' and a dynamic marking 'p'. The notation features a complex rhythmic pattern with various note values and rests, including slurs and accents. The key signature changes from three sharps to one sharp (F#) and then to one flat (Bb) during the piece. The piece concludes with a double bar line and a fermata.