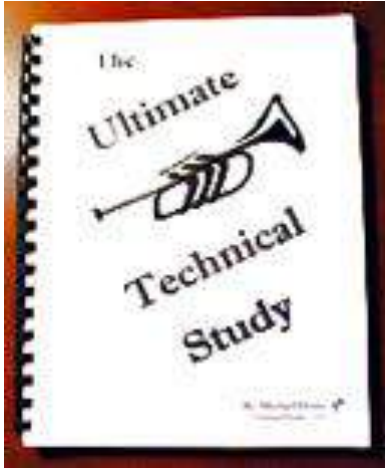


The Ultimate Technical Study For Trumpet



By: Michael Droste



The Ultimate Technical Study

General Information:

Over 500 sequentially numbered intermediate to advanced exercises (Great for student assignments!)

- Types of Major and Minor Exercises

Scales

Intervals

Arpeggios

Skips and jumps

- Varied Time Signatures and Note Values

4/4 3/4 12/8 9/16

Sixteenth, triplet and eighth note exercises

- Quality Construction

24lb. 25% Cotton Fiber Writing Paper

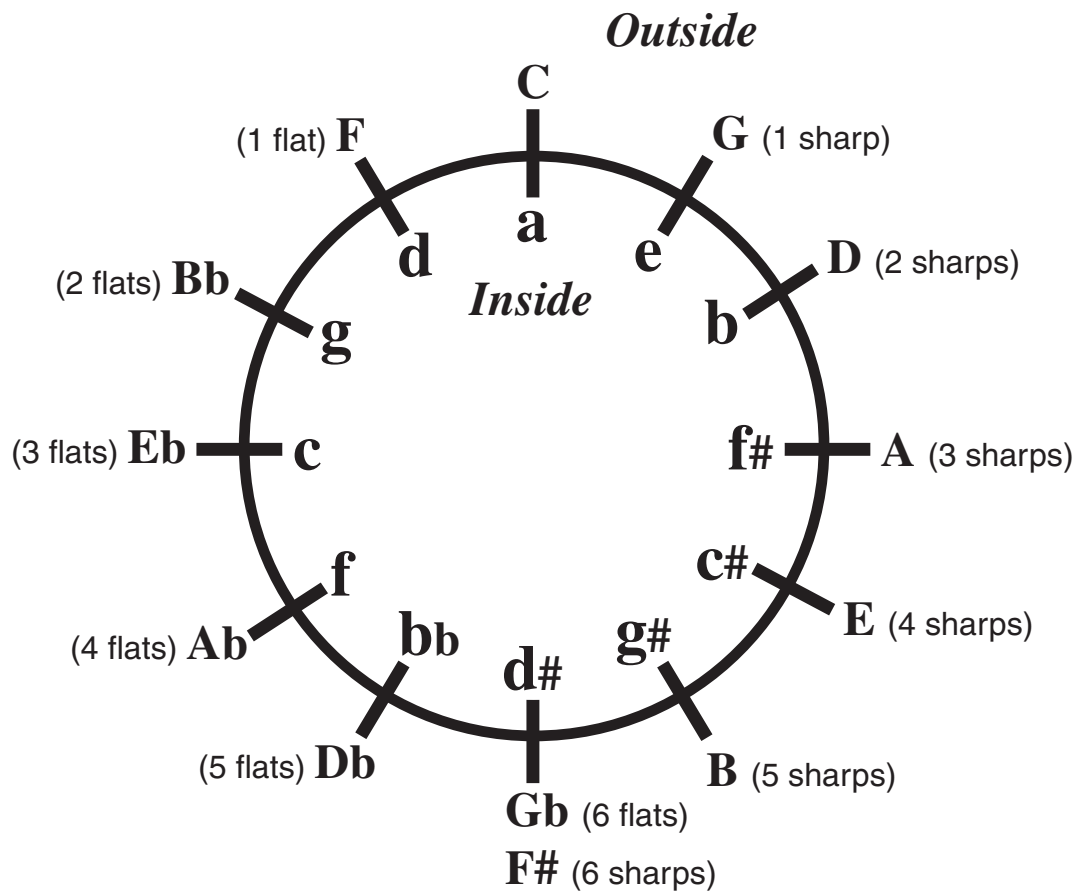
Archival quality, Acid Free

Over 130 pages

Sturdy comb binding

TrumpetStudio PO Box 1025 Streamwood IL 60107-1025 US
TrumpetStudio.com

The Circle of Fifths



Outside Circle Major Keys *Inside Circle Minor Keys*

The Ultimate Technical Study is arranged in a Circle of Fifths! We start our exercises in the key of C, and continue to G, then D, and so on. The basic structure of the Circle of Fifths is self explanatory, follow the circle and begin to realize the relationships between major and minor key signatures and the fifth intervals.

*Notice how the RELATIVE Minor has the same key signature. Example: C Major (outside circle) and A Minor (inside circle) use the same key signature. *The Ultimate Technical Study* follows the Circle of Fifths for Major Scales, but then uses the PARALLEL Minor Scale. Example: C Major to C Minor.

The Ultimate Technical Studies

How to Use This Book

These exercises are to be played at a speed where mistakes ARE NOT MADE. (*Always Use a metronome*) If you try to play these exercises too fast, you are only practicing and reinforcing mistakes. It is much better to play slowly, accurately and consciously listening to your sound. It is more important to achieve a warm rich tone and pleasing articulation. DON'T PRACTICE MISTAKES!

MAKE MUSIC (critically listen to what you are playing)

We are musicians and the reason we play the trumpet is to obtain 'musical experiences' that allow us to express our feelings and emotions. This is what practicing should be, working slowly and methodically on skill development - to obtain musical experiences. There are no shortcuts. It takes time and hard work to learn the art of trumpet playing. You will improve much faster through skill building. The rewards for your hard work can be amazing. YOU will be able to play a piece or phrase so beautifully, that no other person could do it better.

EXERCISES

The exercises are arranged in the Circle of Fifths, The key of C followed by G, D and so on. Each key has 43 exercises - 23 Major exercises and 20 parallel Minor exercises. (You could reverse the signatures and play the first 23 in Minor and the next 20 in Major!) You should start practicing these exercises at about 60 BPM and skill build to 130 BPM. The volume should be about MF to F, a full rounded sound. Concentrate on the *quality* of your sound. Is your playing full, warm, rich, musical and pleasing?

EXERCISE NUMBERS:

- C = Numbers 1 - 43 Exercises
- G = Numbers 44 - 86 Exercises
- D = Numbers 87 - 129 Exercises
- A = Numbers 130 - 172 Exercises
- E = Numbers 173 - 215 Exercises
- B = Numbers 216 - 258 Exercises
- F# = Numbers 259 - 301 Exercises
- Db/C# = Numbers 302 - 344 Exercises
- Ab = Numbers 345 - 387 Exercises
- Eb = Numbers 388 - 430 Exercises
- Bb = Numbers 431 - 473 Exercises
- F = Numbers 474 - 516 Exercises

The Ultimate Technical Study

E Major Technical Study

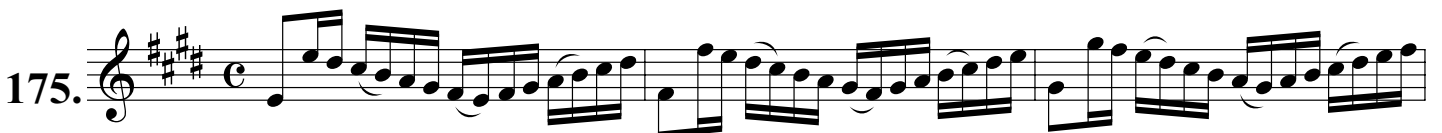
173. 





174. 



175. 





176. 



The Ultimate Technical Study

E Major Technical Study

177. Exercise 177 consists of two staves of music in E major (three sharps) and common time. The first staff contains four measures of eighth-note patterns: the first two measures are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4), and the last two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4). The second staff contains four measures of eighth-note patterns: the first two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4), and the last two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4). The exercise concludes with a whole note E5.

178. Exercise 178 consists of two staves of music in E major (three sharps) and common time. The first staff contains four measures of eighth-note patterns: the first two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4), and the last two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4). The second staff contains four measures of eighth-note patterns: the first two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4), and the last two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4). The exercise concludes with a whole note E5.

179. Exercise 179 consists of two staves of music in E major (three sharps) and common time. The first staff contains four measures of eighth-note patterns: the first two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4), and the last two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4). The second staff contains four measures of eighth-note patterns: the first two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4), and the last two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4). The exercise concludes with a whole note E5.

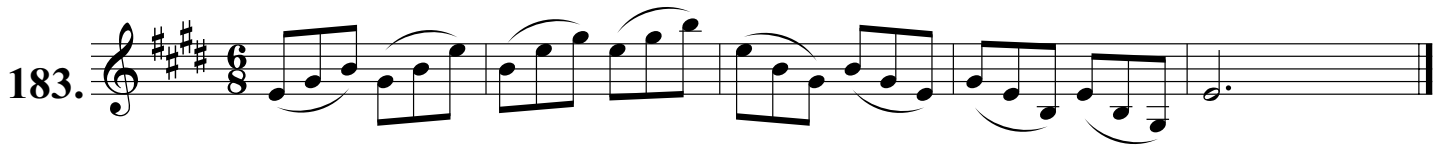
180. Exercise 180 consists of two staves of music in E major (three sharps) and common time. The first staff contains four measures of eighth-note patterns: the first two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4), and the last two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4). The second staff contains four measures of eighth-note patterns: the first two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4), and the last two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4). The exercise concludes with a whole note E5.

181. Exercise 181 consists of two staves of music in E major (three sharps) and common time. The first staff contains four measures of eighth-note patterns: the first two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4), and the last two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4). The second staff contains four measures of eighth-note patterns: the first two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4), and the last two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4). The exercise concludes with a whole note E5.

182. Exercise 182 consists of two staves of music in E major (three sharps) and 2/4 time. The first staff contains four measures of eighth-note patterns: the first two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4), and the last two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4). The second staff contains four measures of eighth-note patterns: the first two are descending eighth-note pairs (B4-A4, A4-G4, G4-F4, F4-E4), and the last two are ascending eighth-note pairs (E4-F4, F4-G4, G4-A4, A4-B4). The exercise concludes with a whole note E5.

The Ultimate Technical Study

E Major Technical Study

183. 

184. 

185. 





186. 





187. 



The Ultimate Technical Study

E Major Technical Study

Exercise 187: Two staves of music in E major. The first staff contains a sequence of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) with slurs. The second staff continues with the same sequence and ends with a whole note G4.

188.

Exercise 188: Two staves of music in E major. The first staff contains a sequence of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) with slurs. The second staff continues with the same sequence and ends with a whole note G4.

189.

Exercise 189: Two staves of music in E major. The first staff contains a sequence of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) with slurs. The second staff continues with the same sequence and ends with a whole note G4.

190.

Exercise 190: Two staves of music in E major. The first staff contains a sequence of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) with slurs. The second staff continues with the same sequence and ends with a whole note G4.

The Ultimate Technical Study

E Major Technical Study



The Ultimate Technical Study

E Major Technical Study

193.

Exercise 193 is a technical study in E major, common time. It consists of three staves of music. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns, ending with a whole note chord.

194.

Exercise 194 is a technical study in E major, common time. It consists of three staves of music. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns, ending with a whole note chord.

195.

Exercise 195 is a technical study in E major, common time. It consists of three staves of music. The first staff contains four measures of eighth-note patterns. The second staff contains four measures of eighth-note patterns. The third staff contains four measures of eighth-note patterns, ending with a whole note chord.

The Ultimate Technical Study

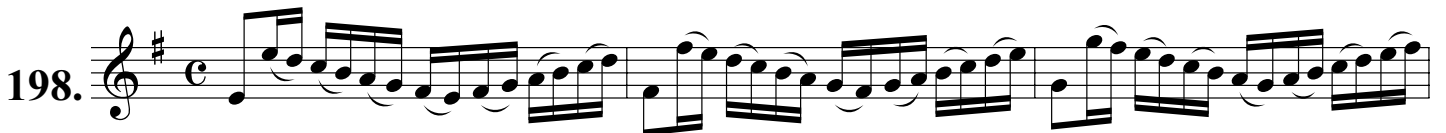
E Minor Technical Study

196. 




197. 



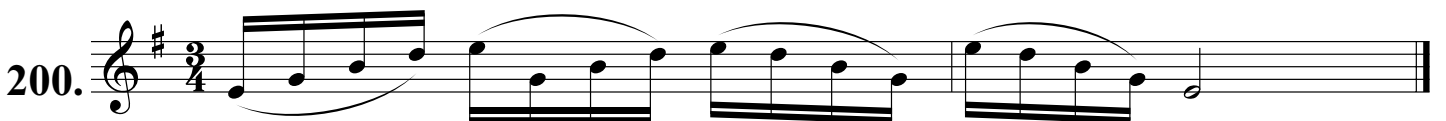
198. 





199. 



200. 

The Ultimate Technical Study

E Minor Technical Study

201.

202.

203.

204.

205.

206.

The Ultimate Technical Study

E Minor Technical Study



The Ultimate Technical Study

E Minor Technical Study



The Ultimate Technical Study

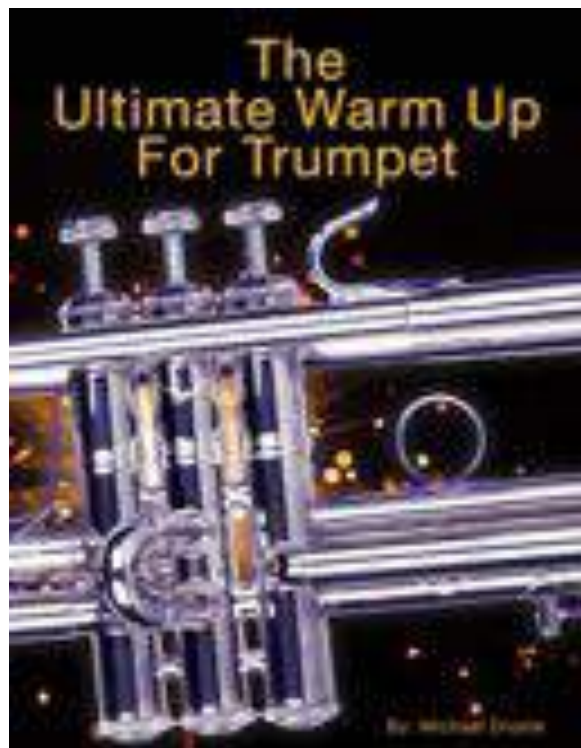
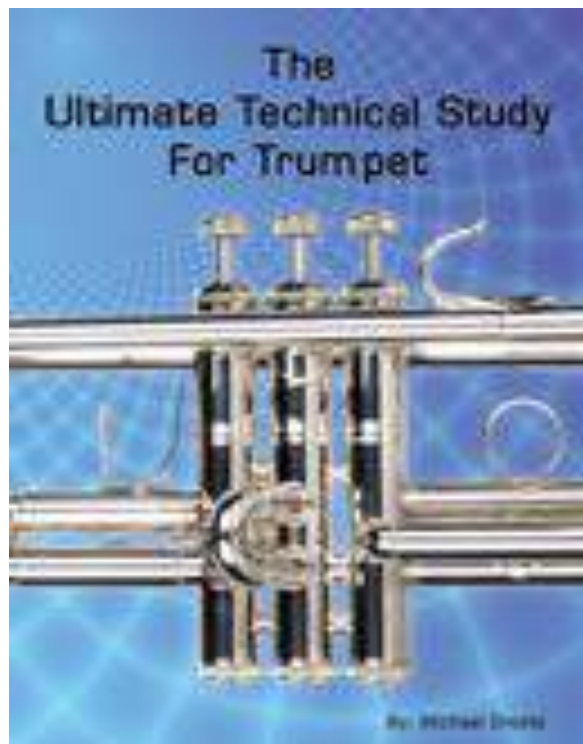
E Minor Technical Study

214.

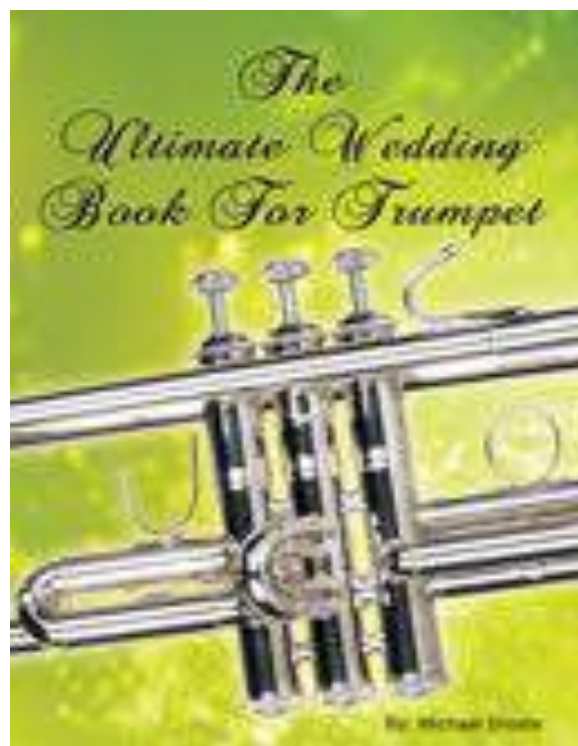
215.

The image displays two musical exercises, 214 and 215, in E minor and common time. Each exercise is presented on four staves. Exercise 214 begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff contains a sequence of eighth-note chords: E4-F#4-G4, F#4-G4-A4, G4-A4-B4, and A4-B4-C5. This is followed by a series of eighth-note runs: a descending line from B4 to E4, an ascending line from E4 to B4, and a descending line from B4 to E4. Exercise 215 follows a similar pattern, starting with the same chord sequence and eighth-note runs. Both exercises conclude with a final chord of E4-F#4-G4.

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