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Y EXERCISES
SCALES for

DICK MUCCI

B_b TRUMPET (CORNET)

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DAILY EXERCISES AND SCALES for

DICK MUCCI

B♭ TRUMPET (CORNET)

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Daily Exercises and Scales

Revised by
E. CLAUS.

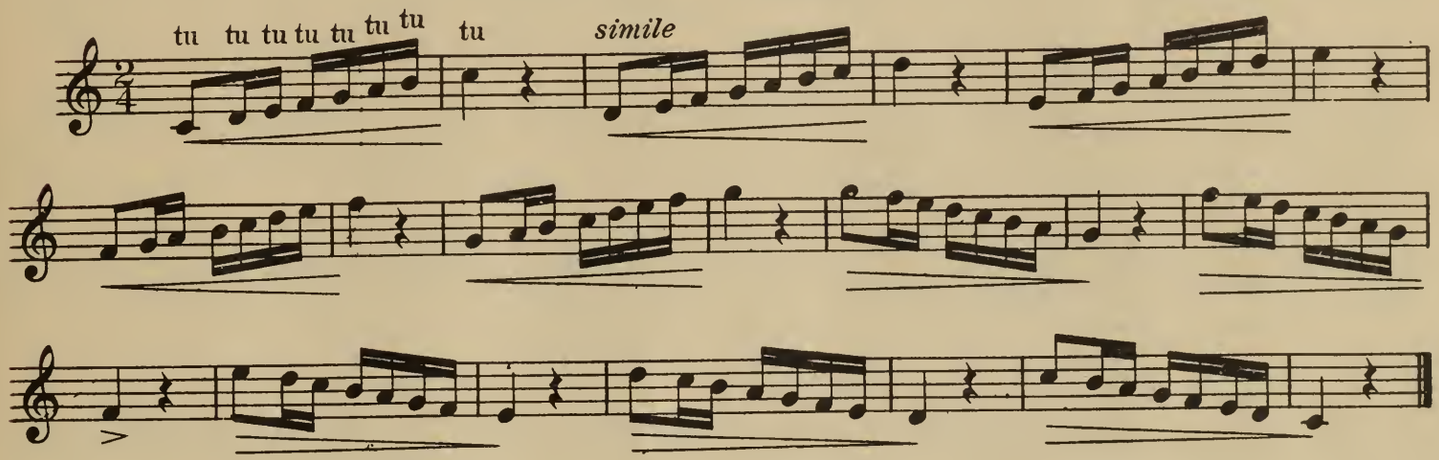
B♭ TRUMPET (or Cornet)

G. PARÈS.

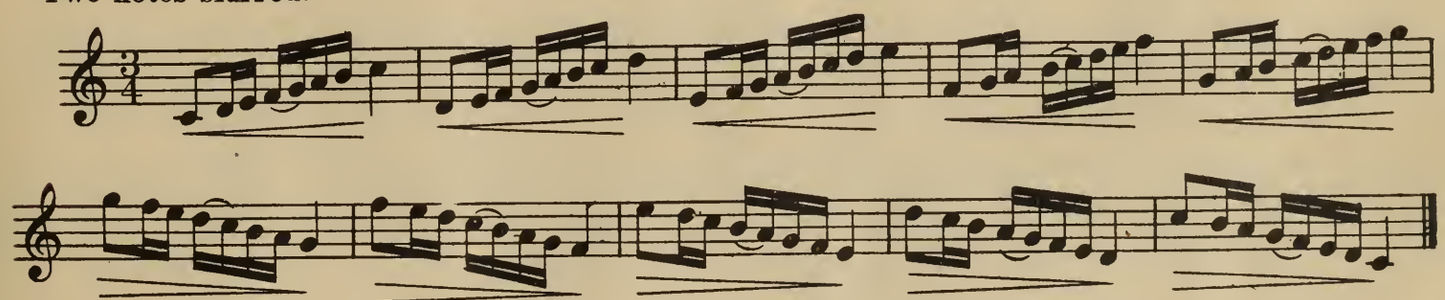
Major Scales.

To play the scales well, the tone must correspond to the run of the passages, viz; the strength of tone must be increased on the ascending and diminished on the descending scale. The tonal shadings are indicated by the usual signs: < for increasing and > for diminishing.

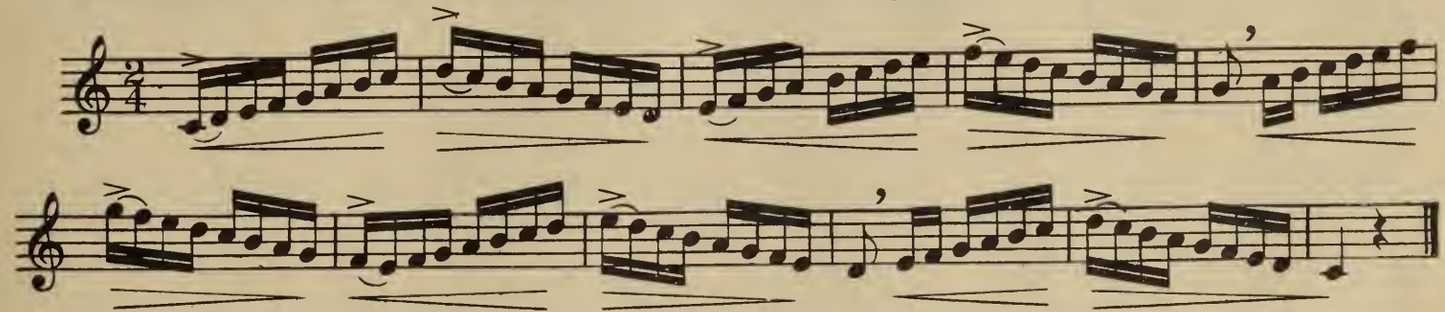
KEY OF C MAJOR.



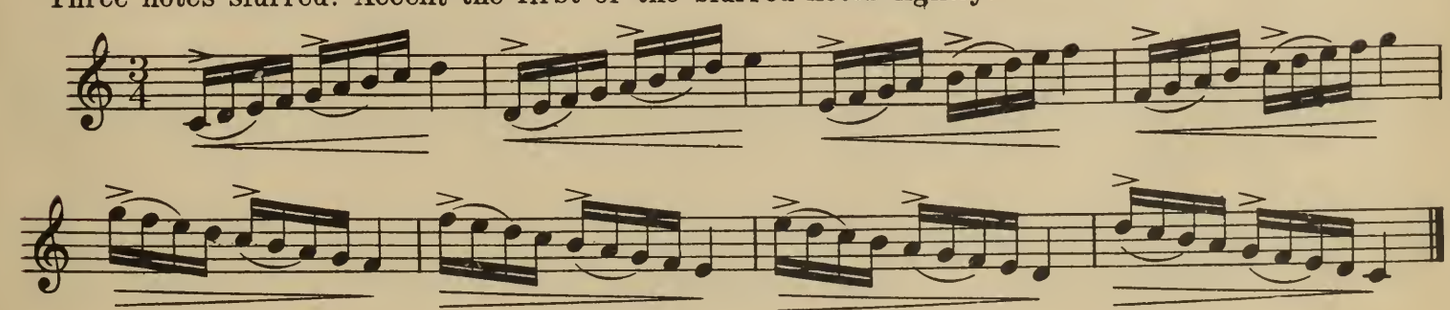
Two notes slurred.



Two notes slurred. Accent the first of the slurred notes lightly.



Three notes slurred. Accent the first of the slurred notes lightly.



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14766-5

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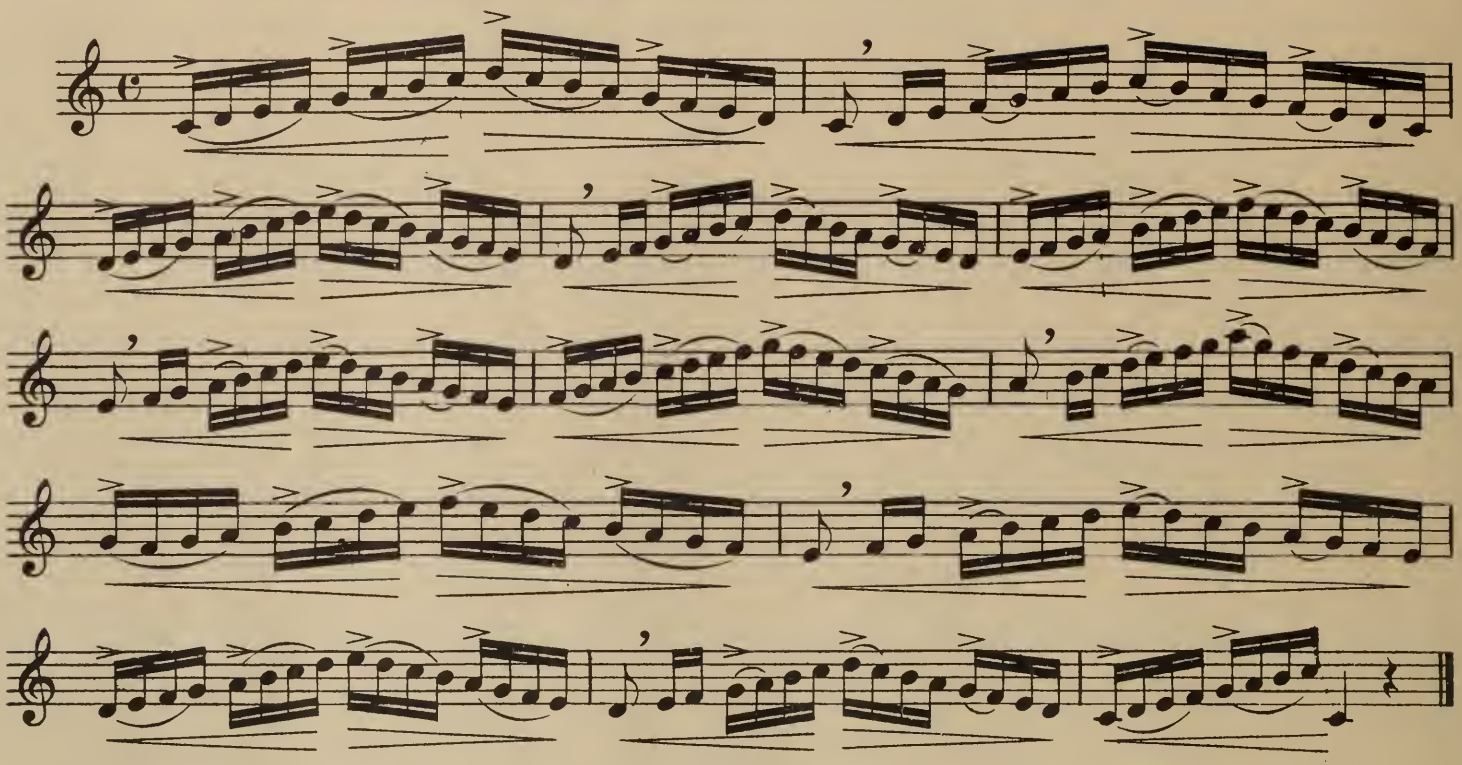
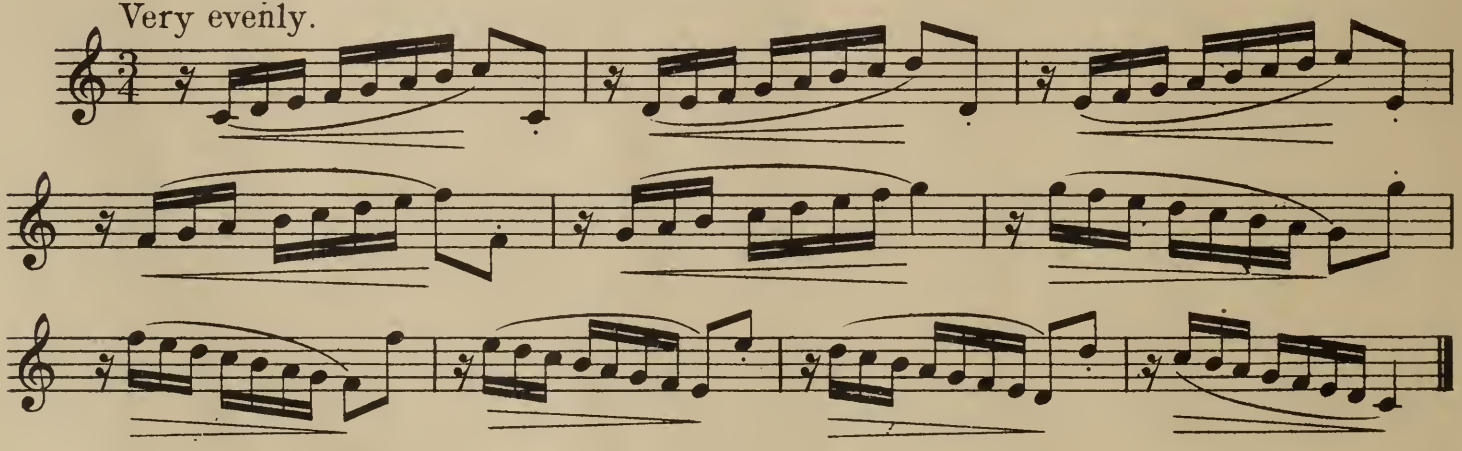
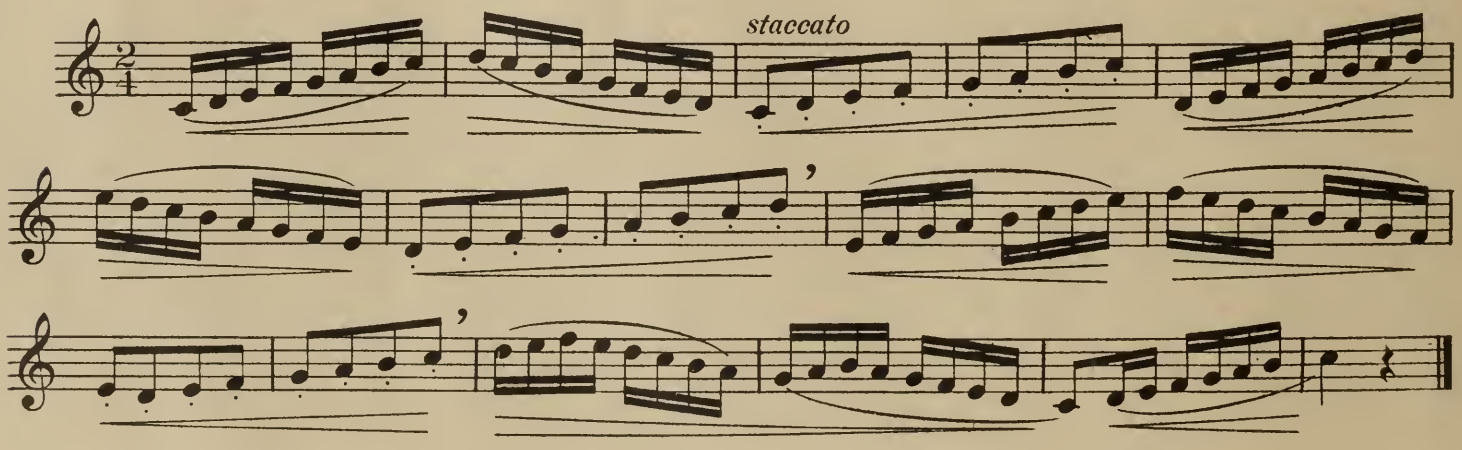
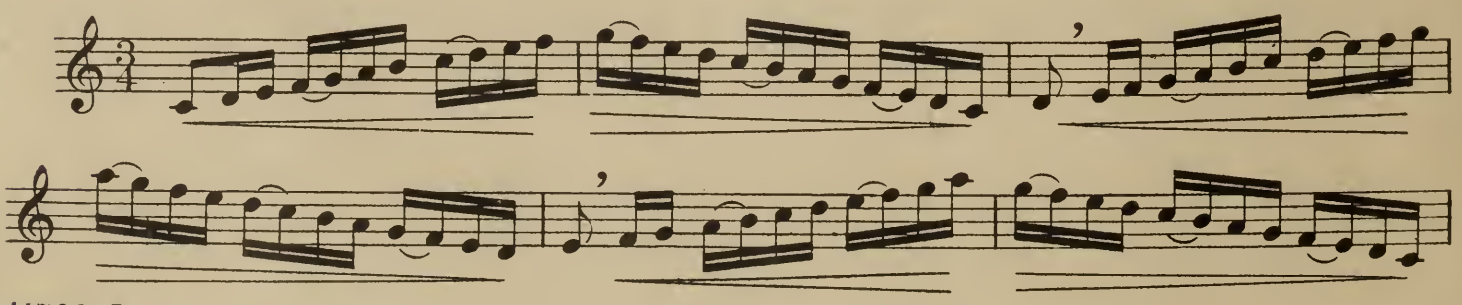
Four notes slurred, accent the first of the slurred notes lightly.

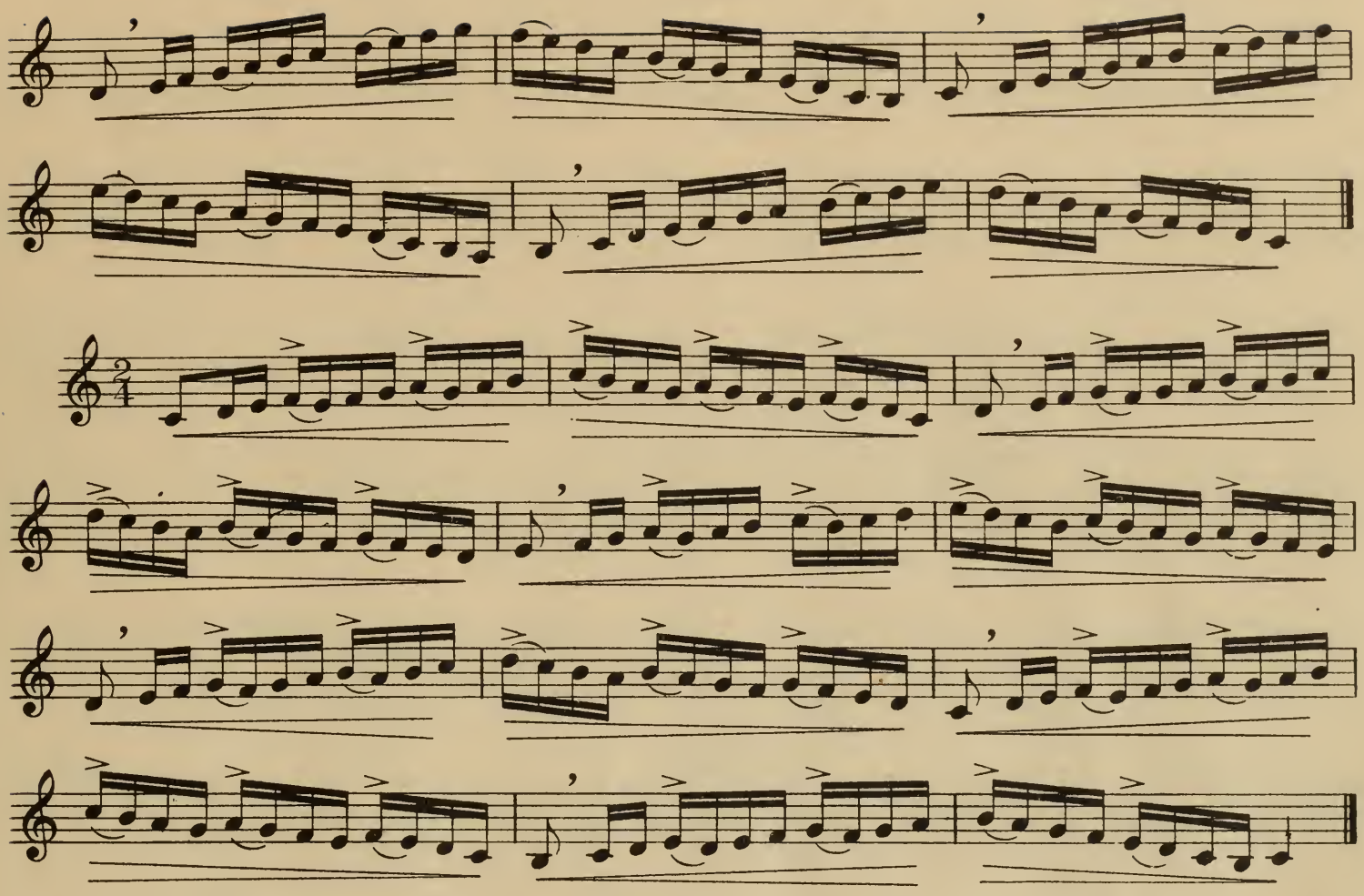


Very evenly.

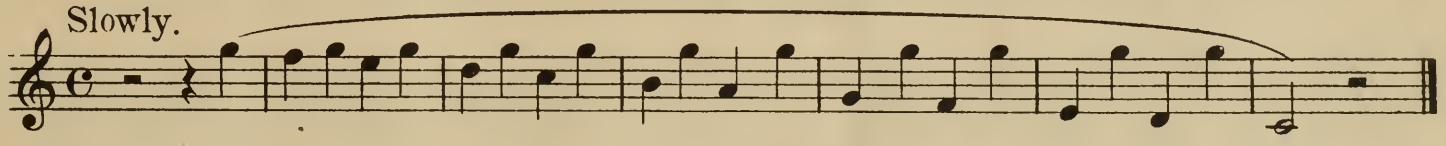








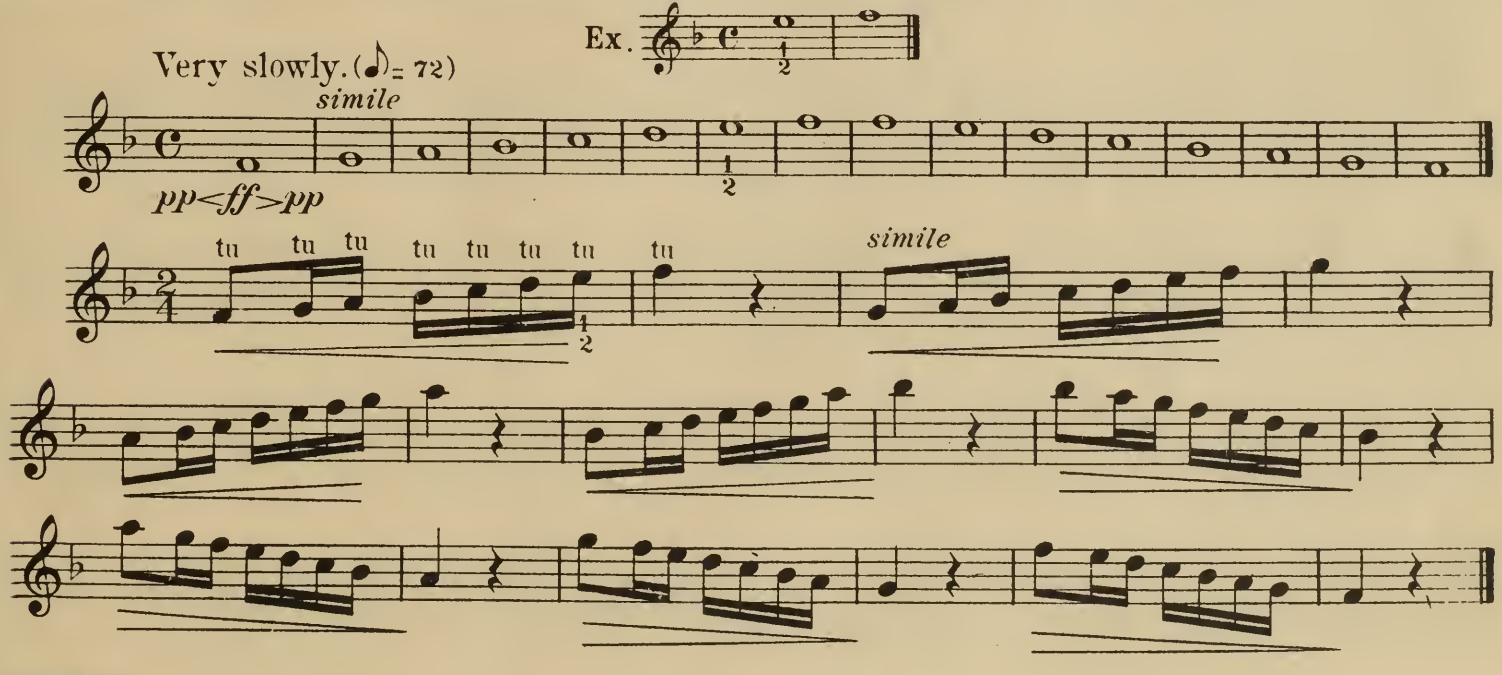
It would be well for the student to practice the following exercise immediately after the exercises in C major. To be played evenly, carefully sustaining the high notes.



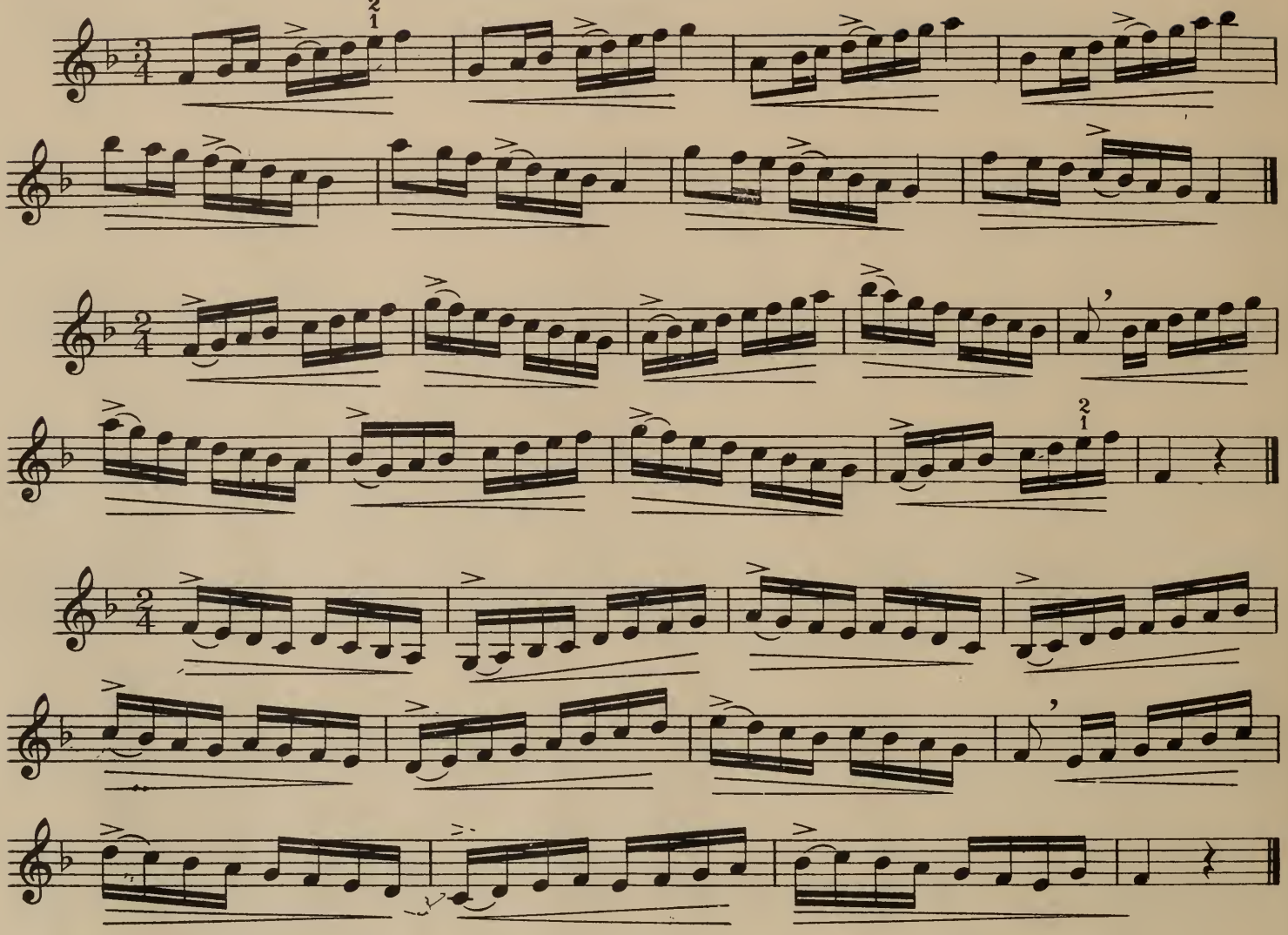
KEY OF F MAJOR.

Sustained tones to be played before practising the scales in F.

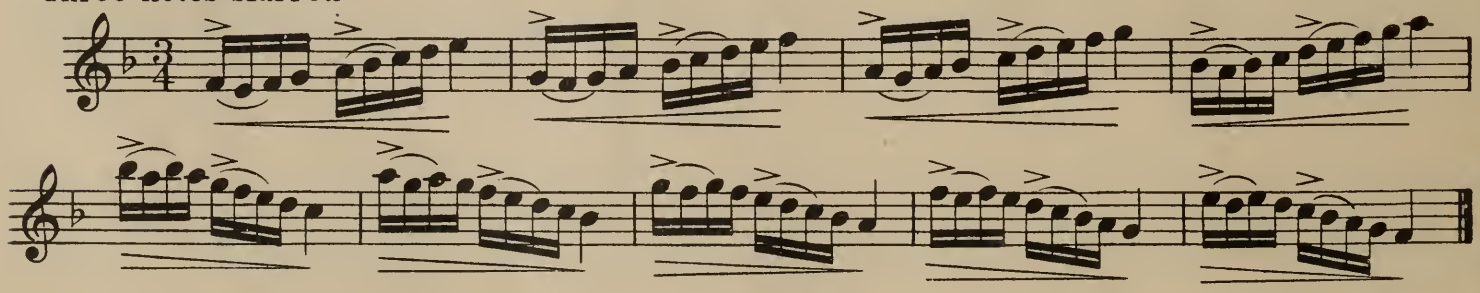
NOTE: In the key of F (major or minor) use the artificial fingering for high E♮ whenever this note resolves to F, as it is a sensitive tone.



Two notes slurred. Accent the first of the two lightly.



Three notes slurred



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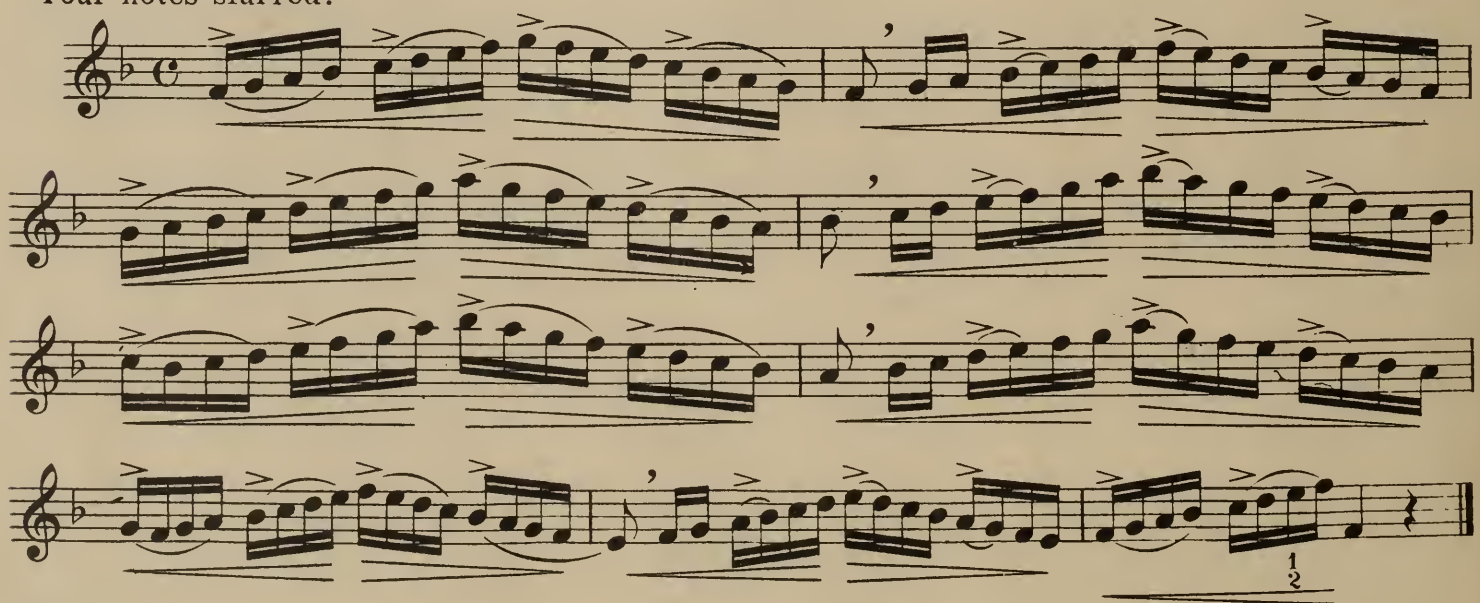
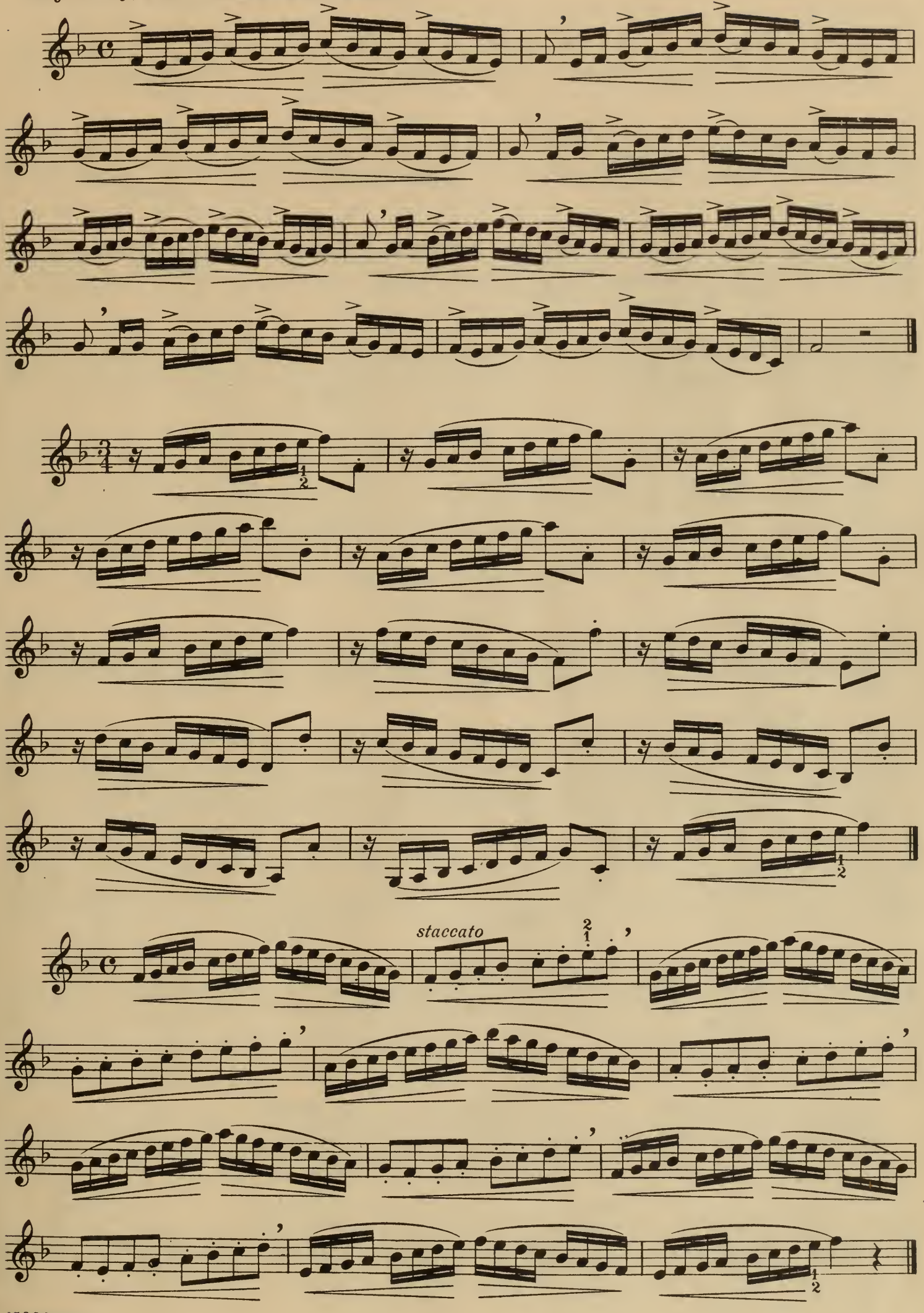
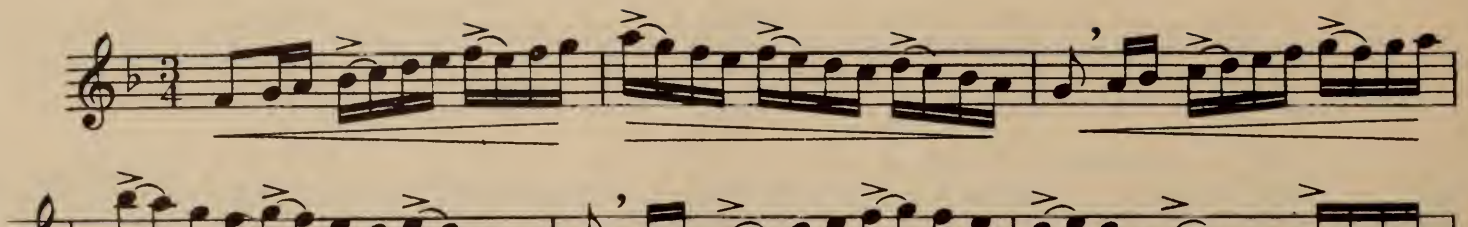
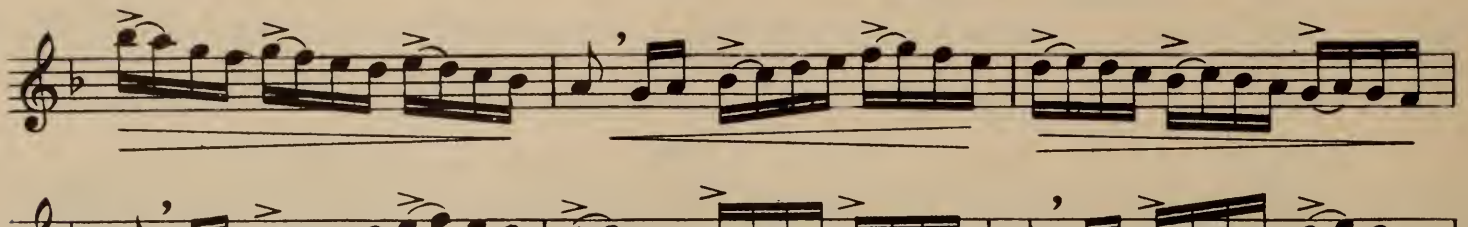
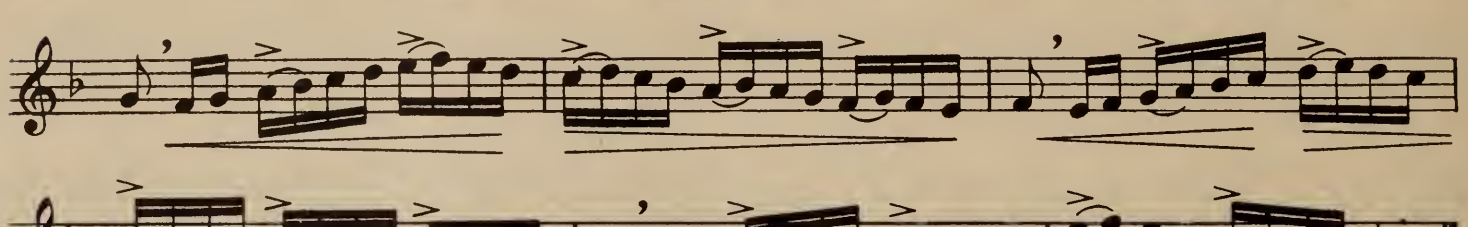


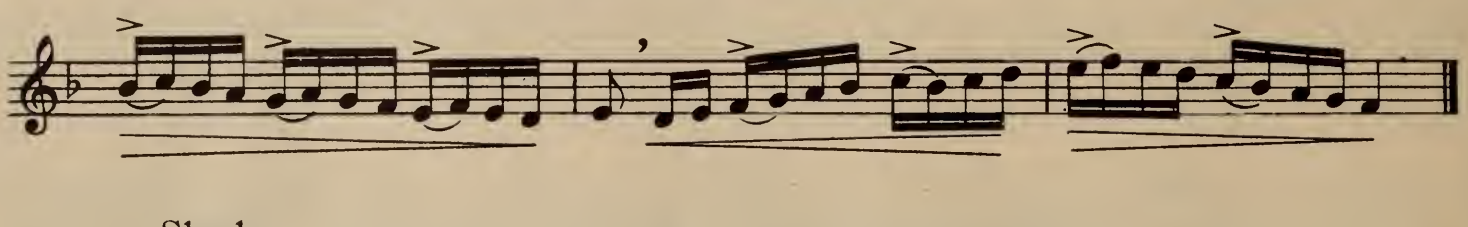
Very evenly, without hurrying the eighths.

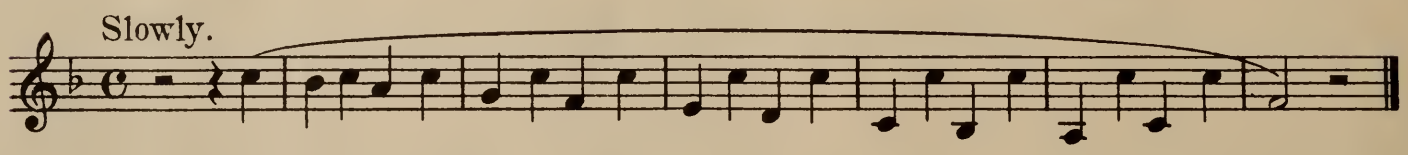






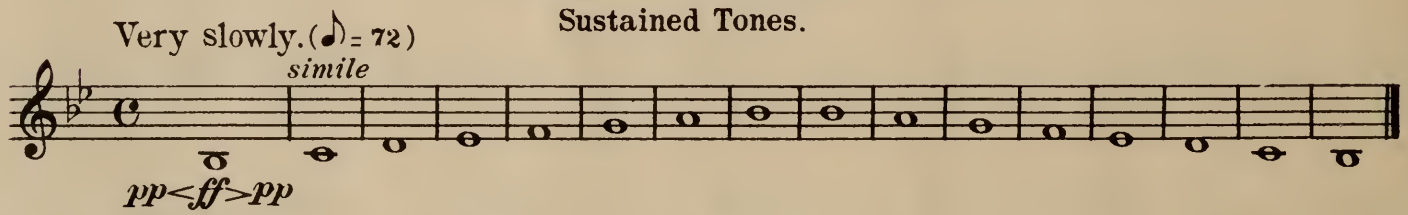


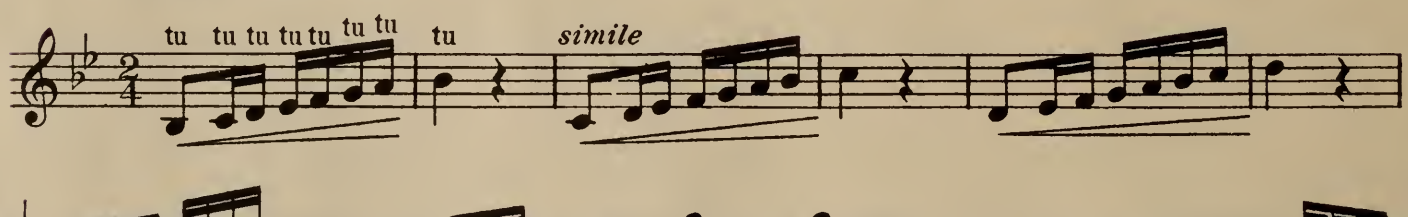


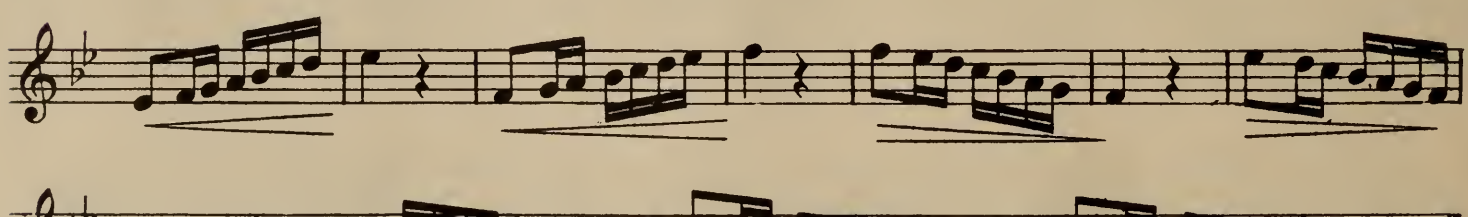


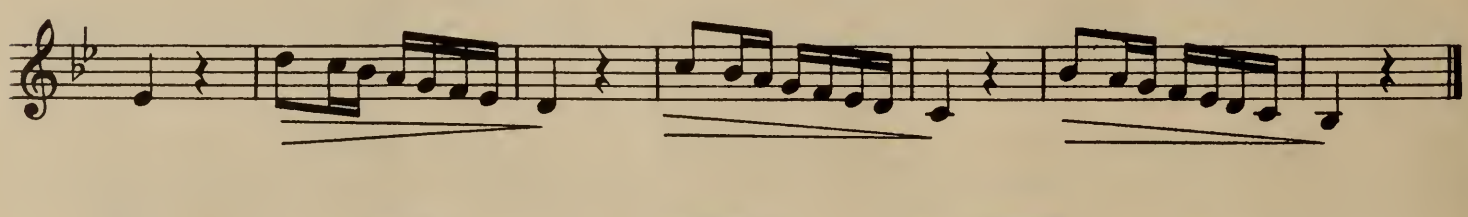
KEY OF B♭ MAJOR.

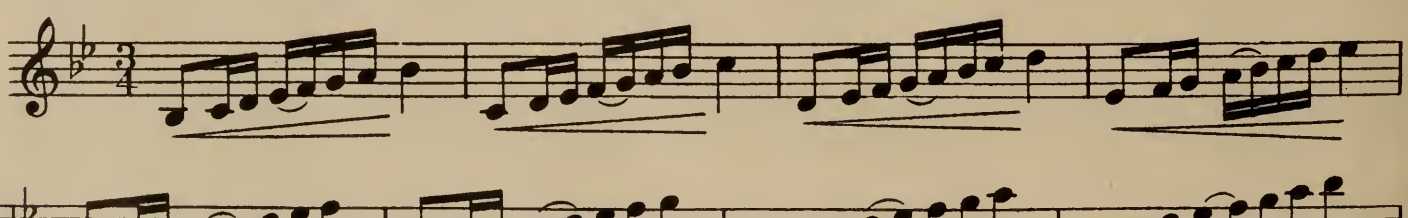
Sustained Tones.

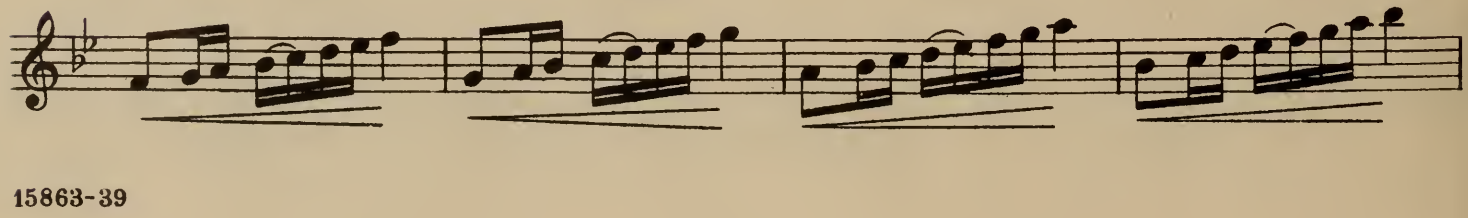


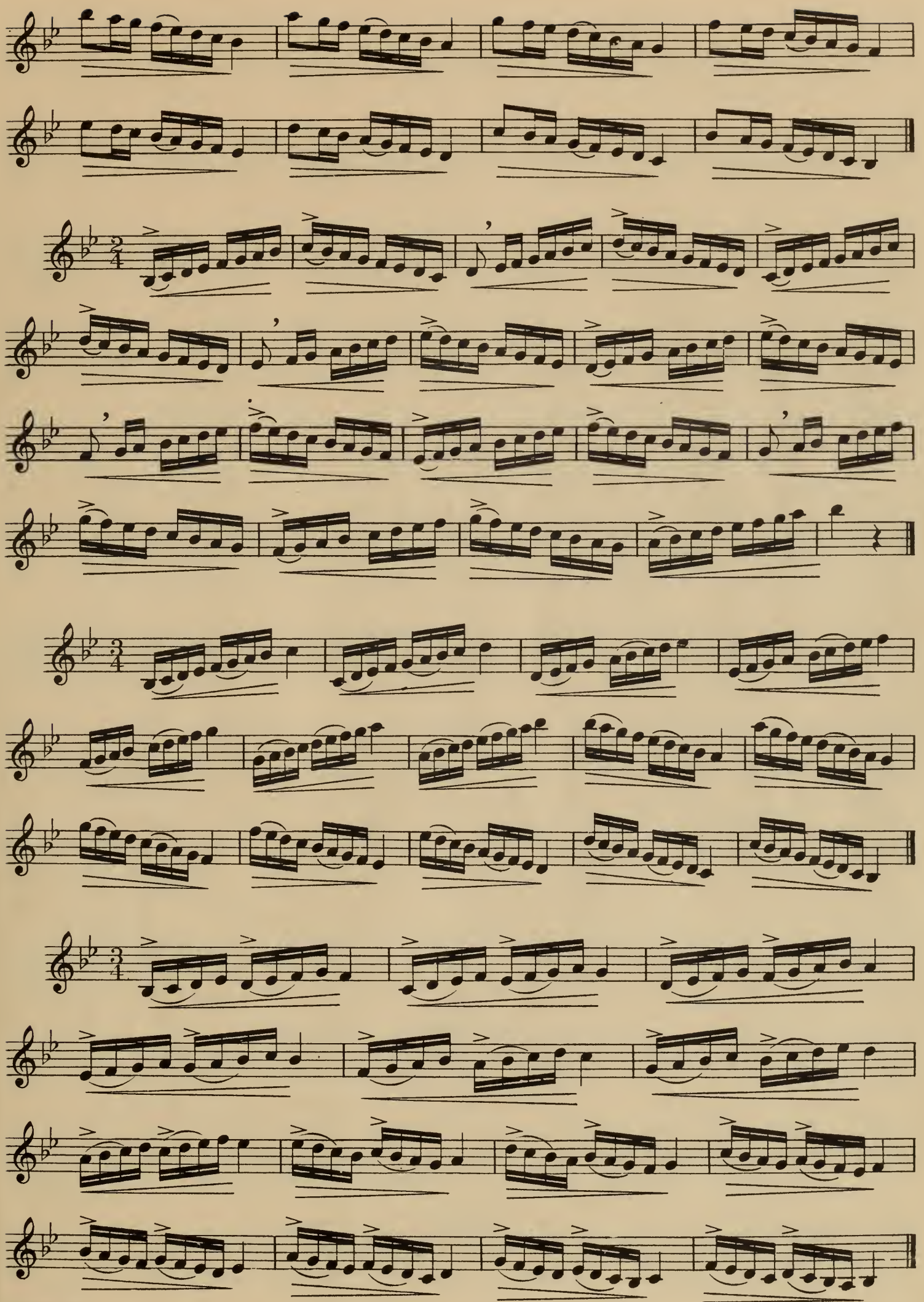


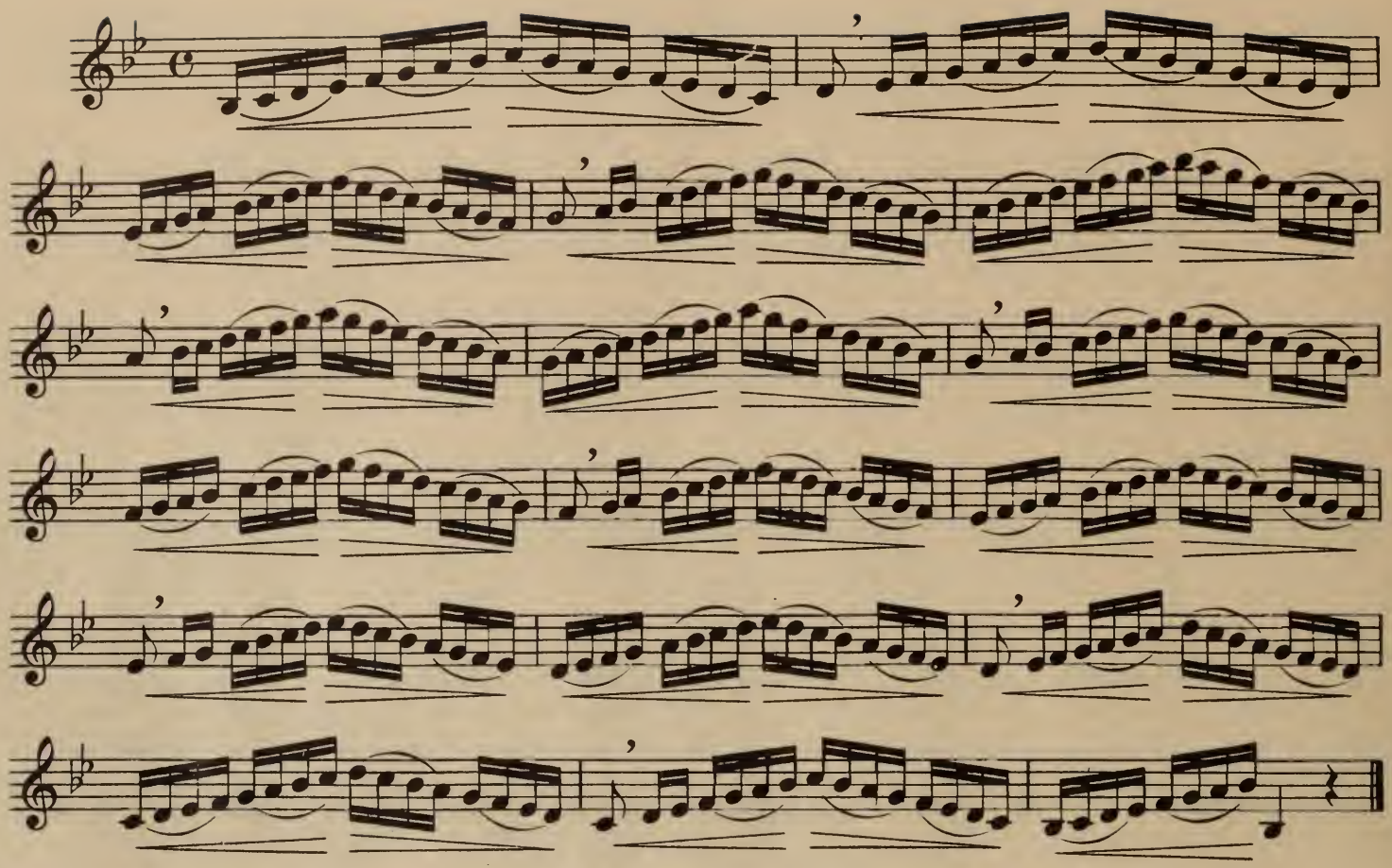


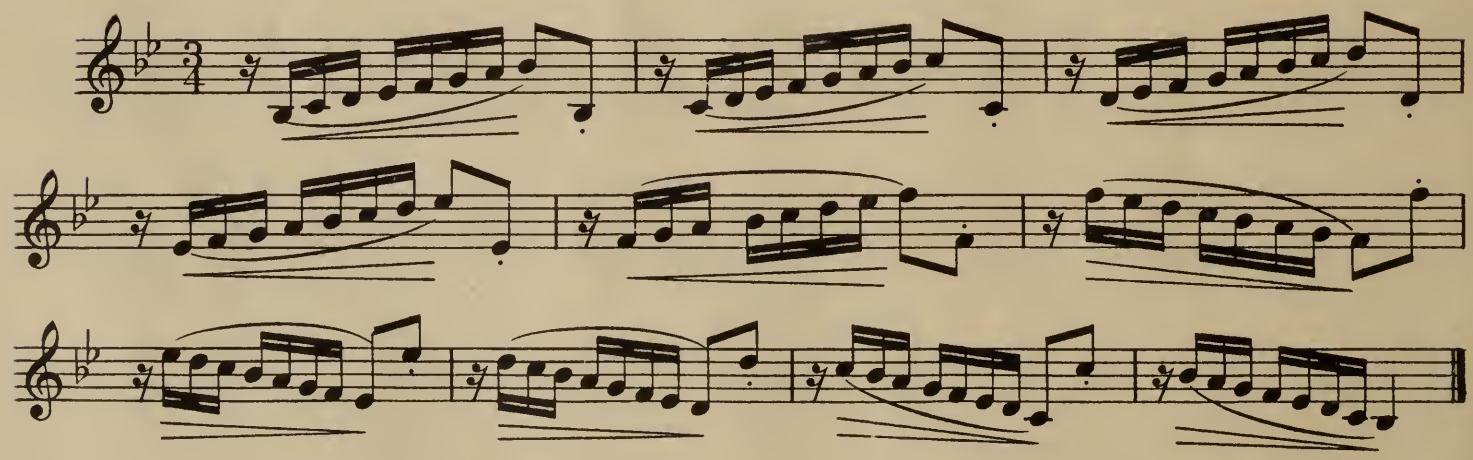


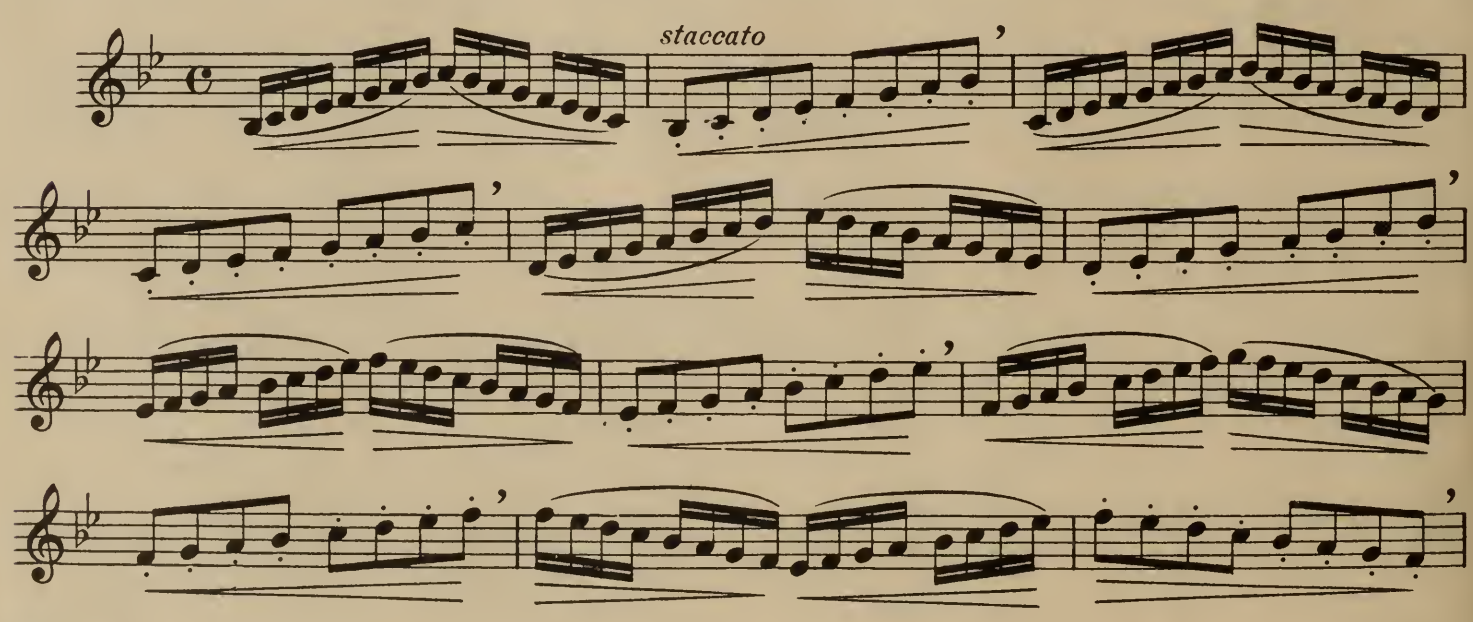


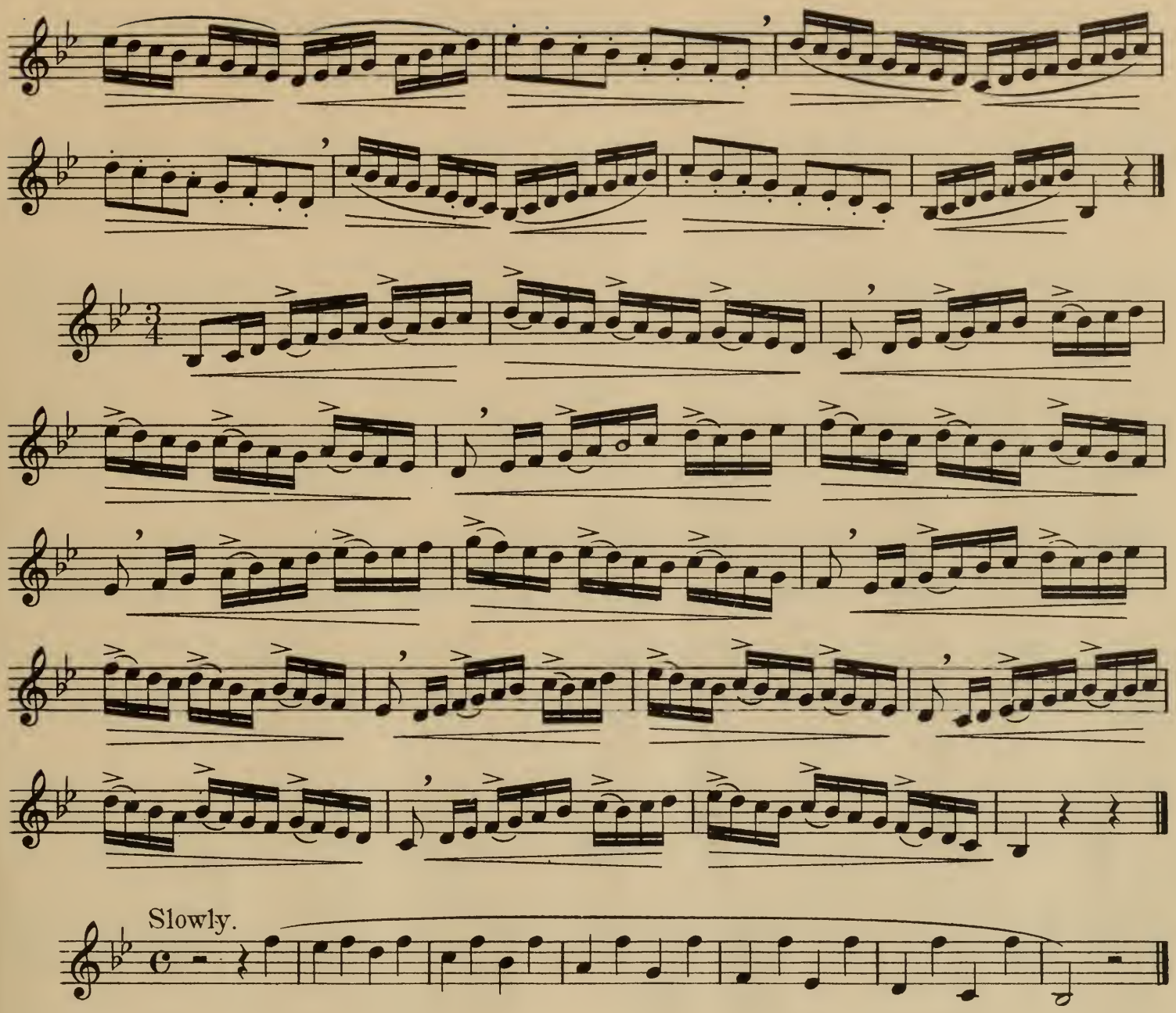








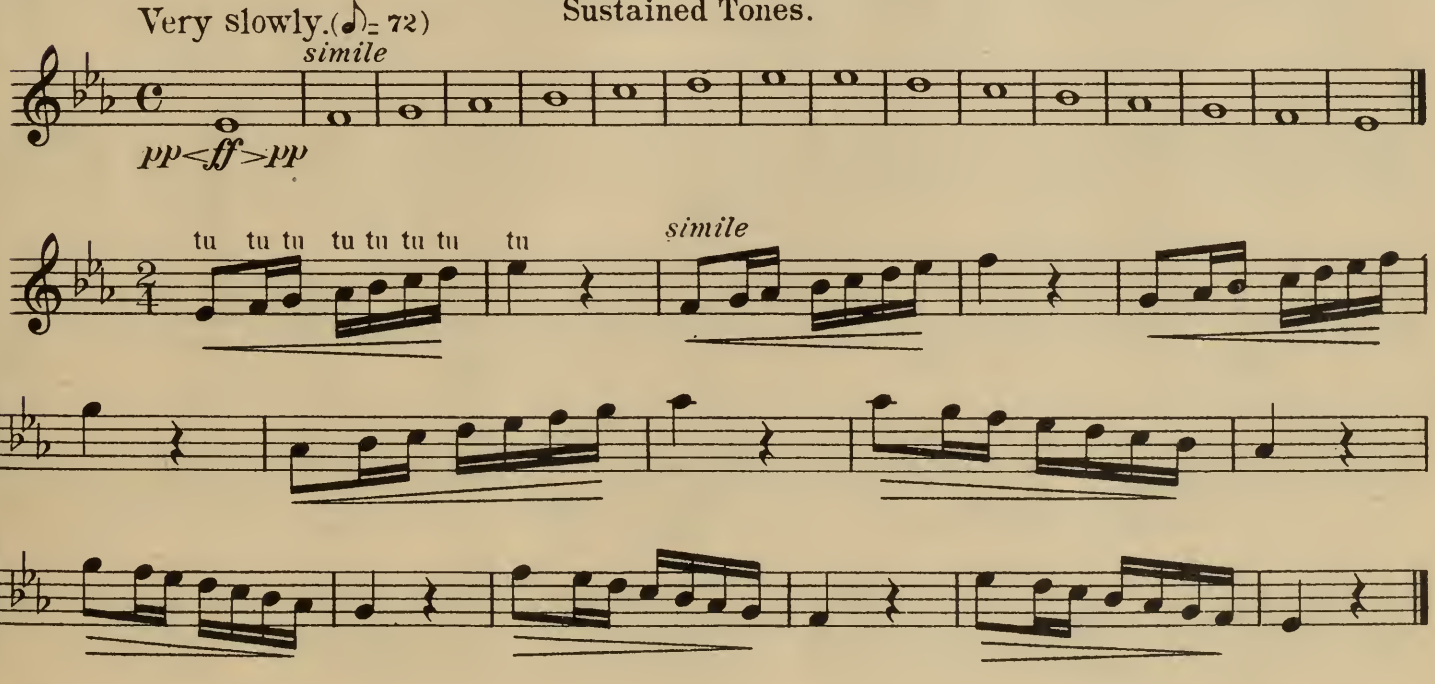

staccato

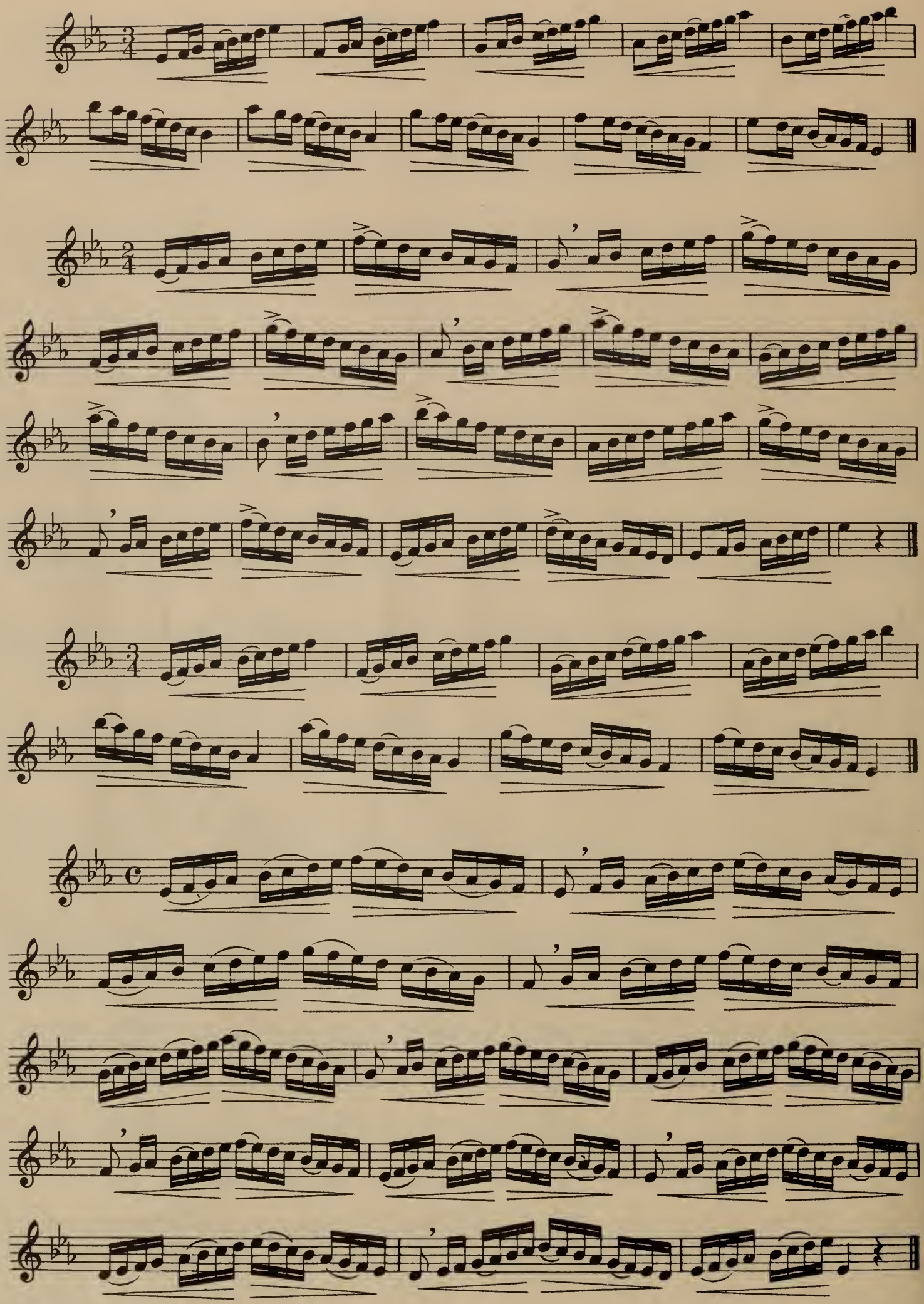


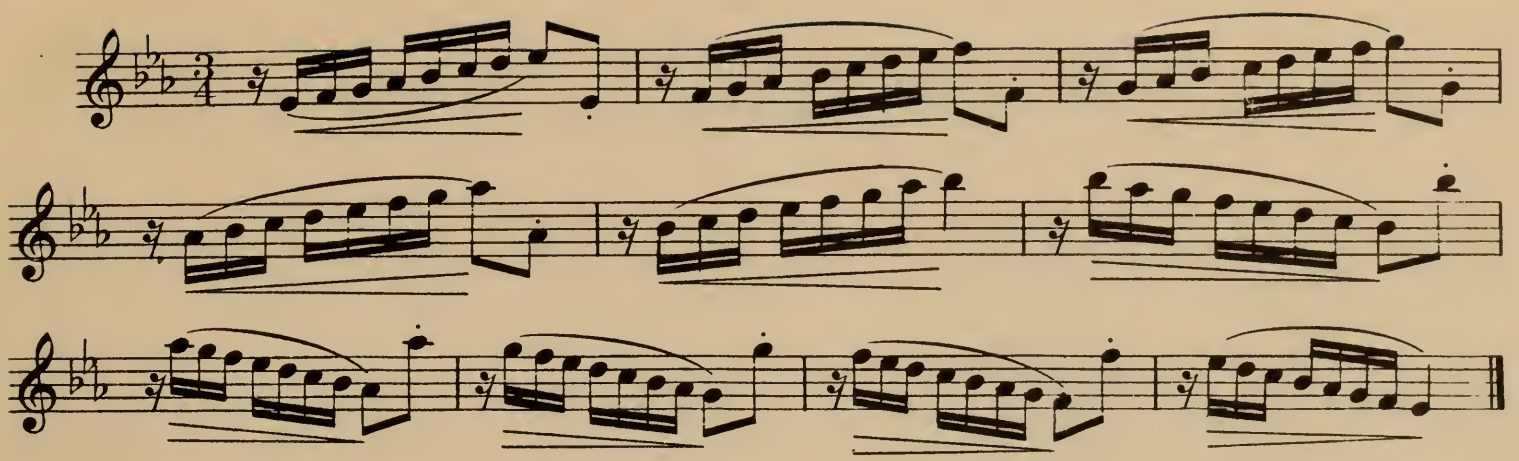
Slowly.

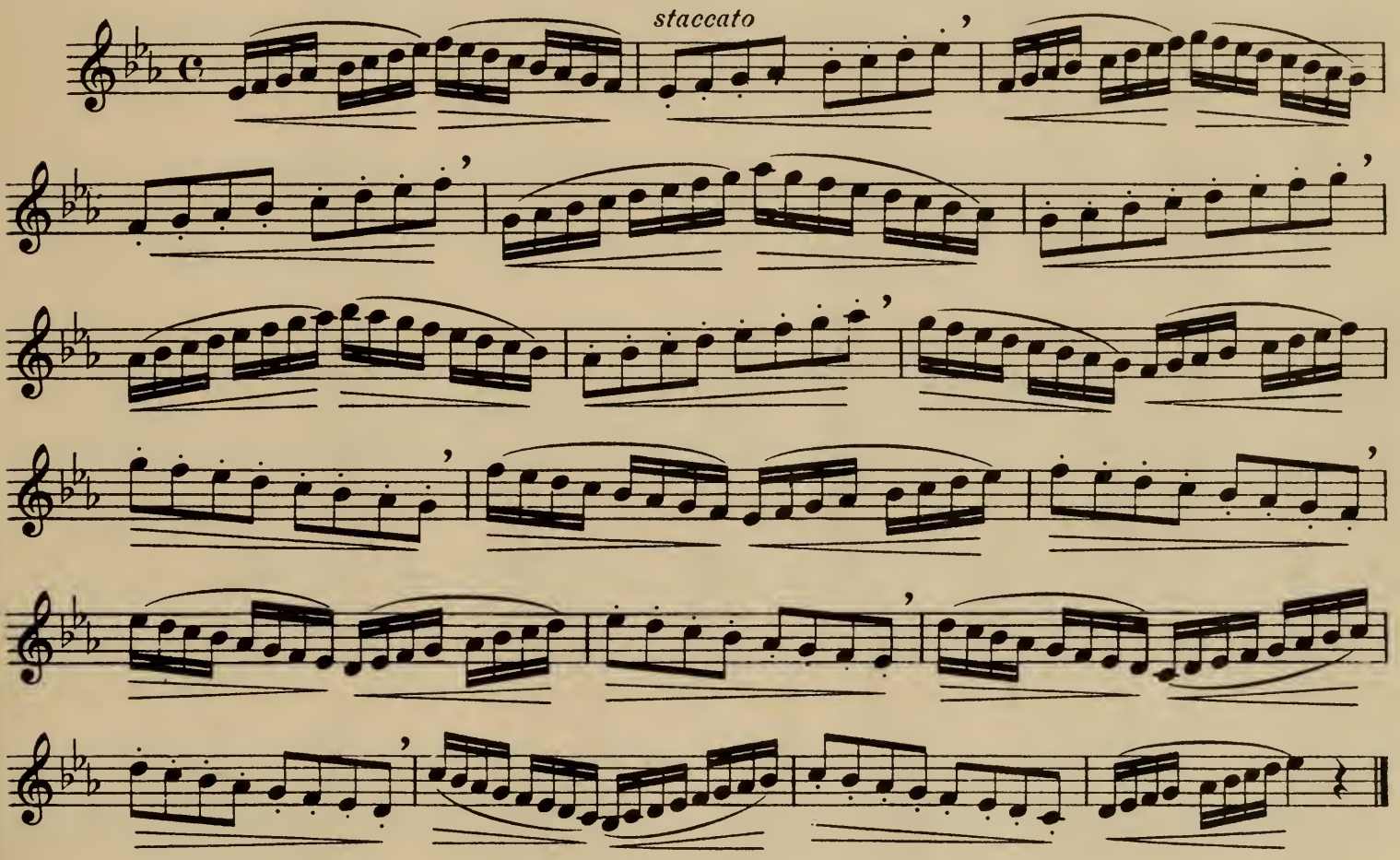
KEY OF E♭ MAJOR.

Sustained Tones.





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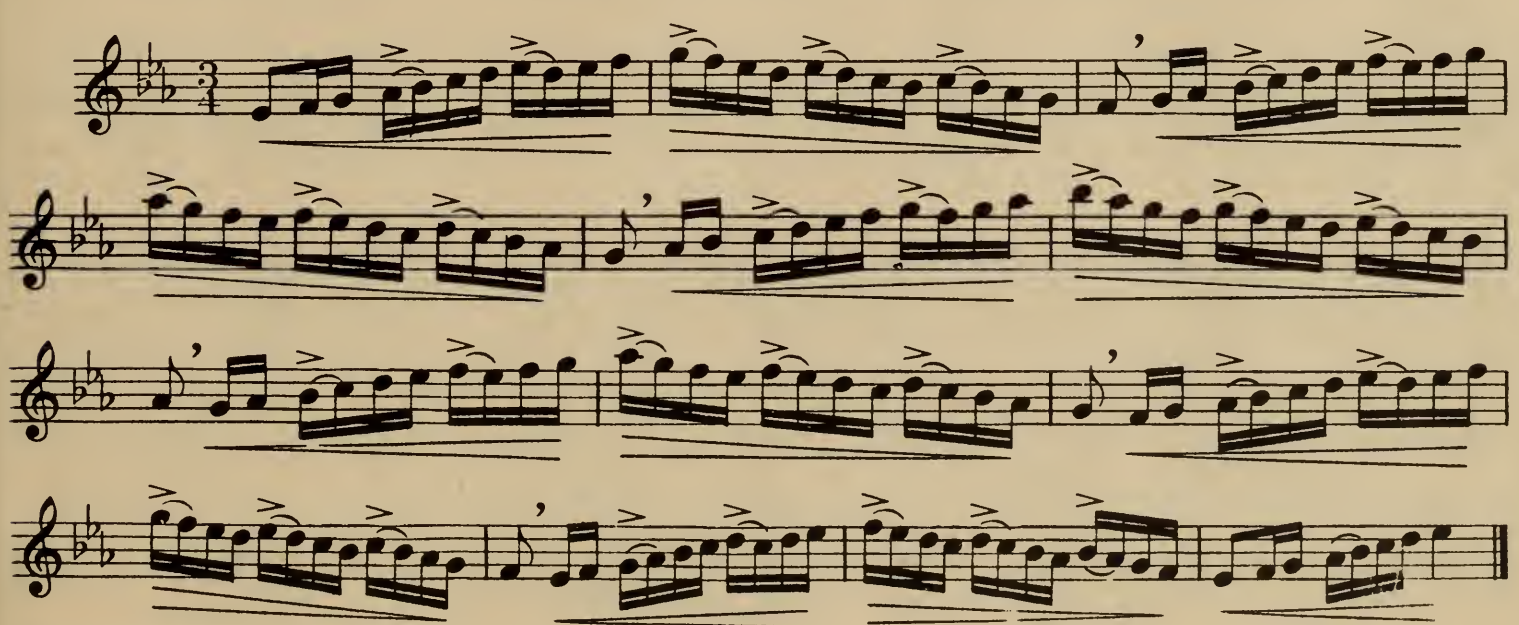
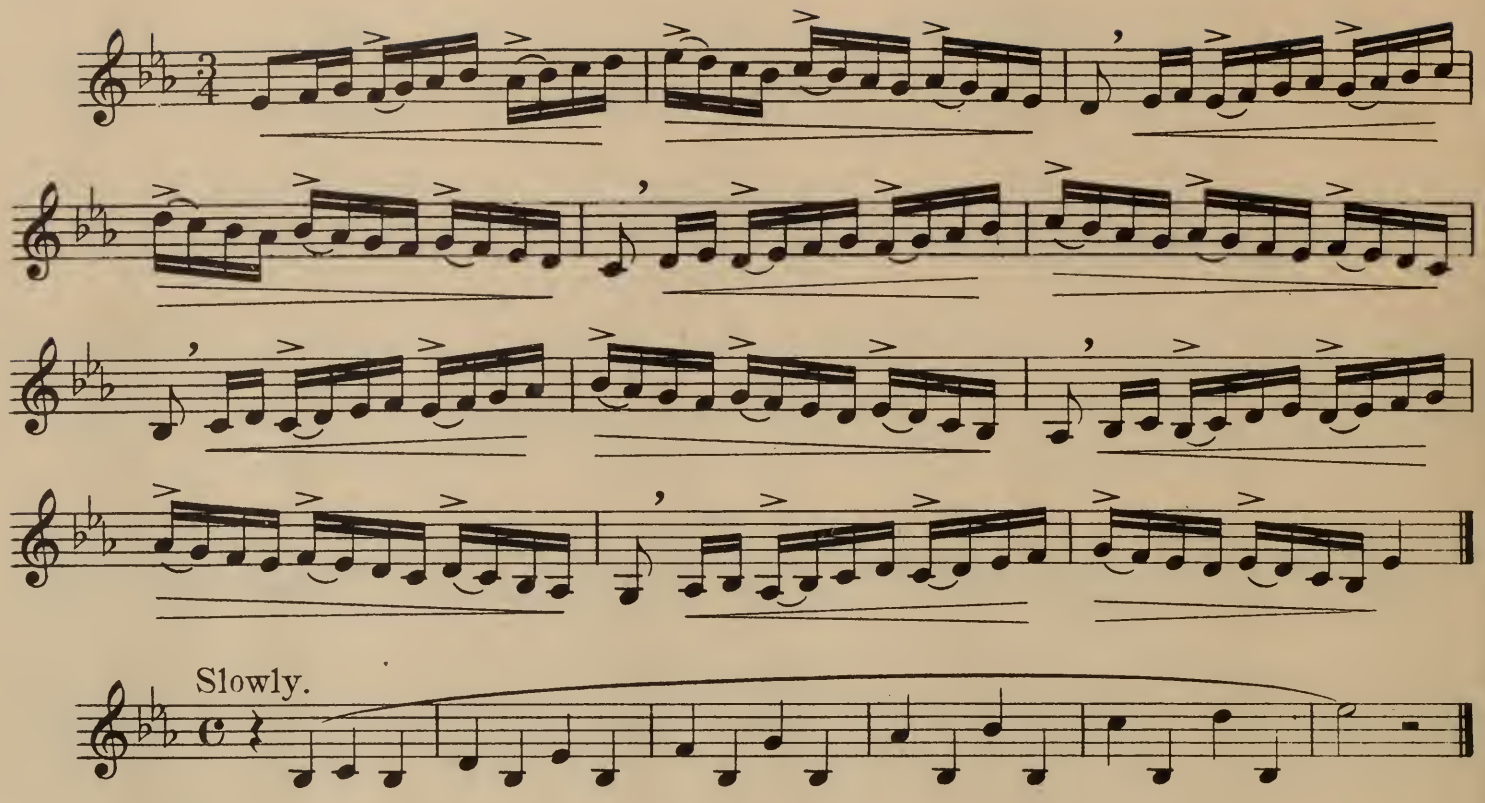




Slowly.

KEY OF A♭ MAJOR.

Sustained Tones.

Very slowly. (♪ = 72)

simile

pp<ff>pp

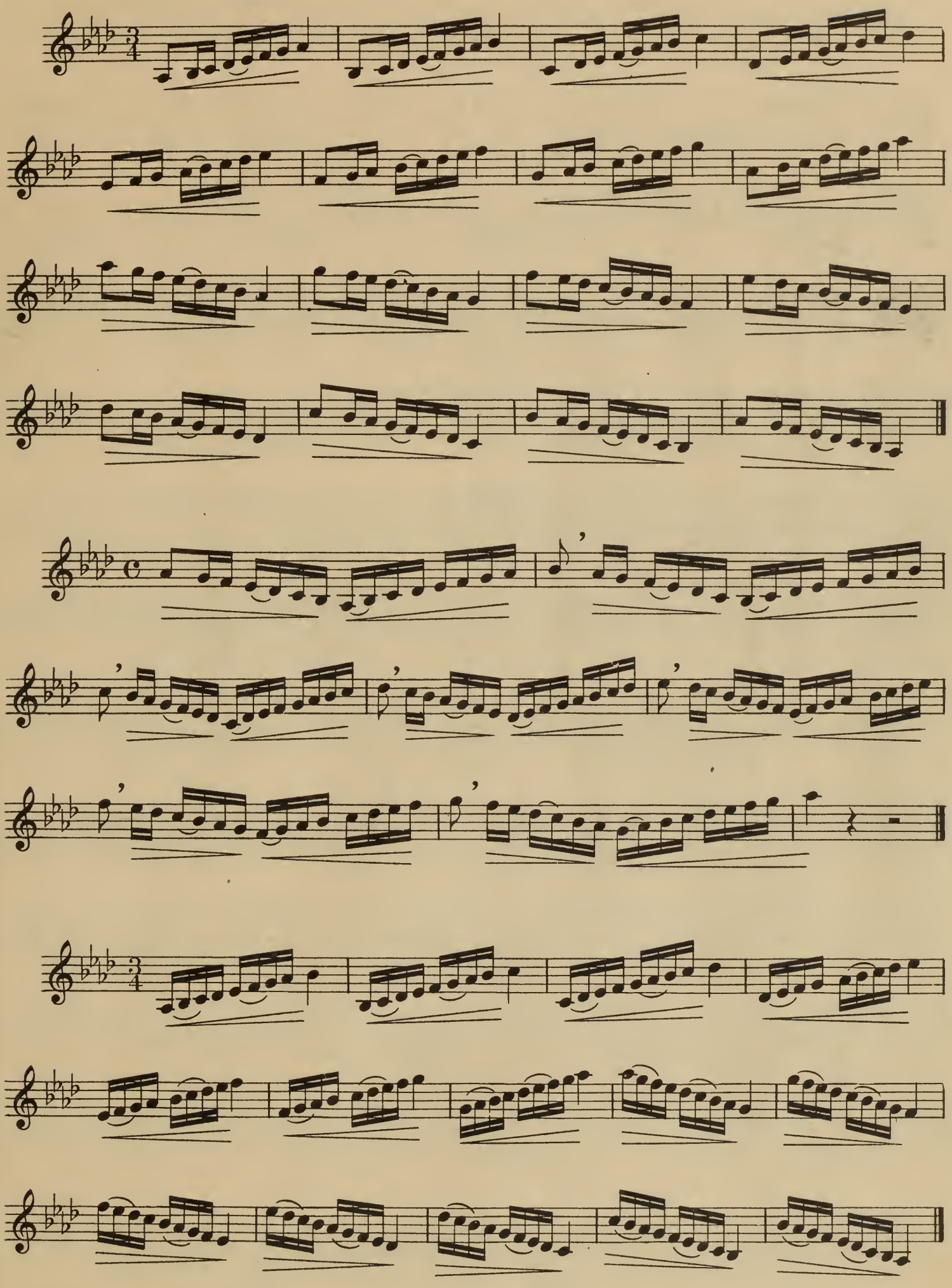
simile

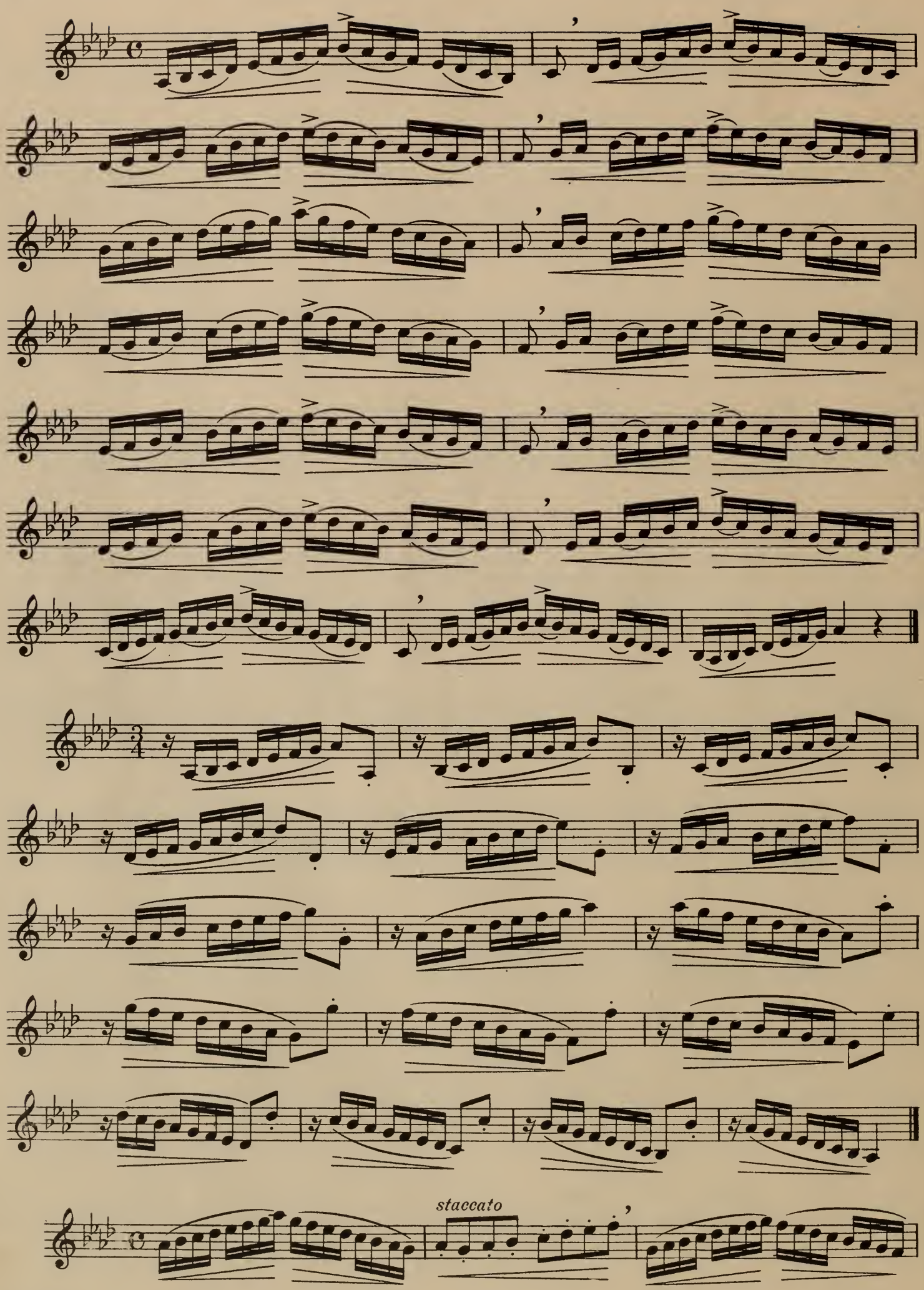
pp<ff>pp

tu tu tu tu tu tu tu tu

simile

Adjust the tone of low D♭ (which is generally sharp) by relaxing the lips a little.

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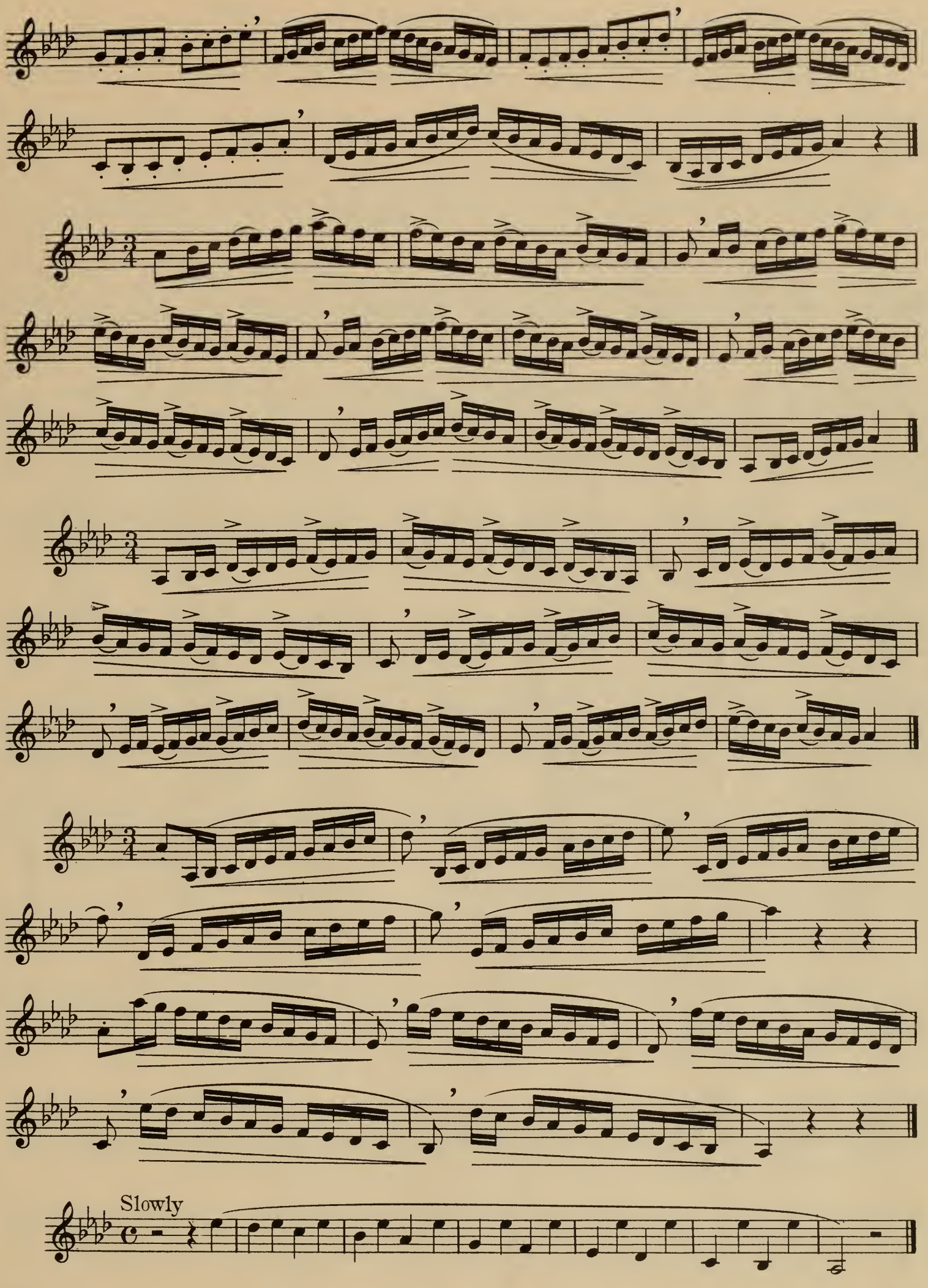
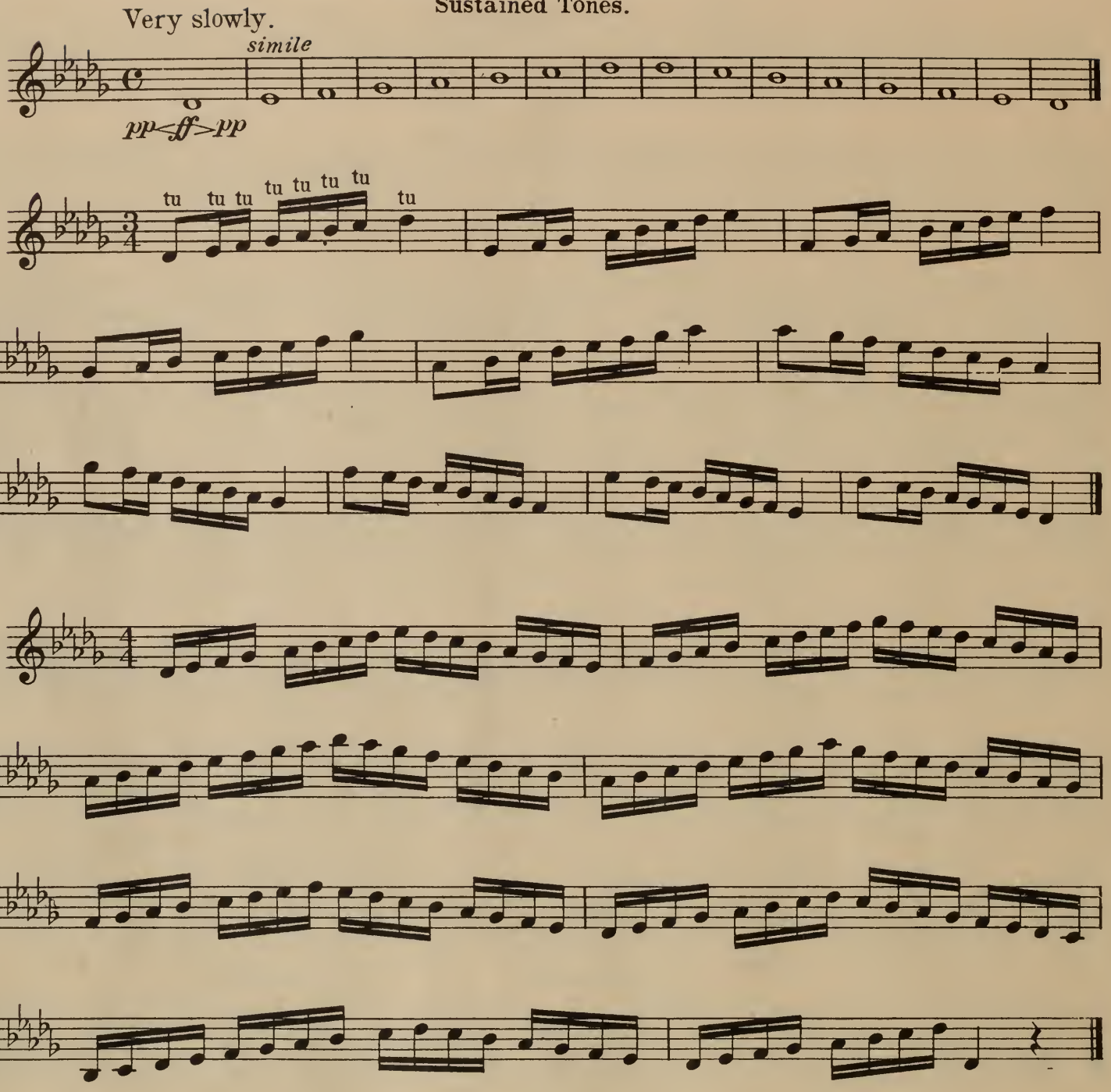

Slowly

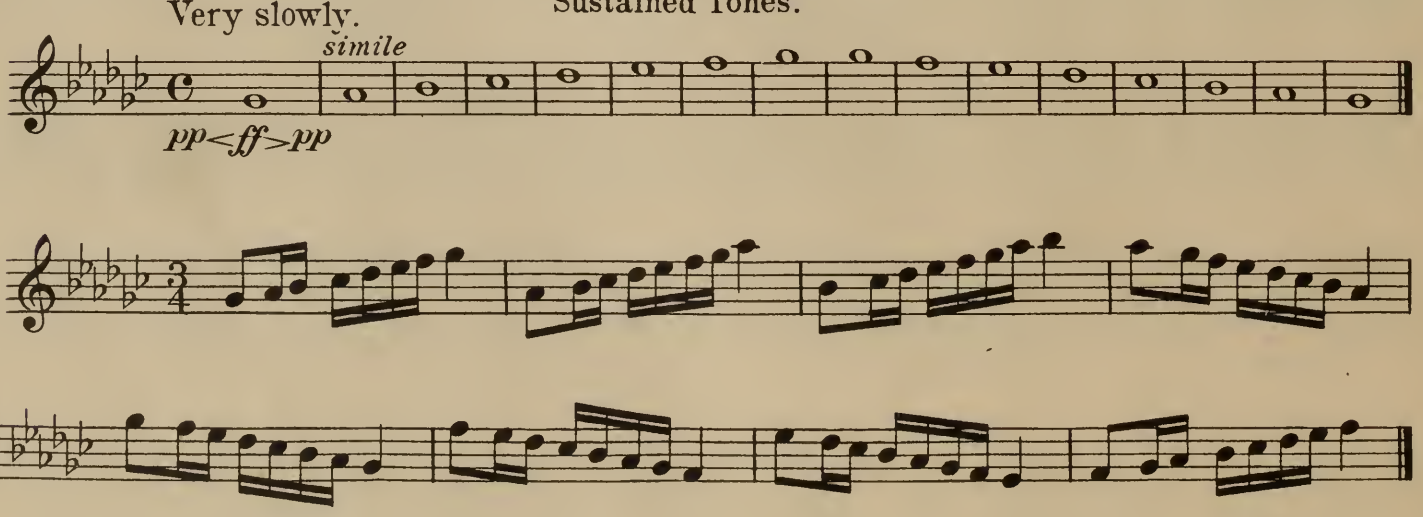
KEY OF D♭ MAJOR.

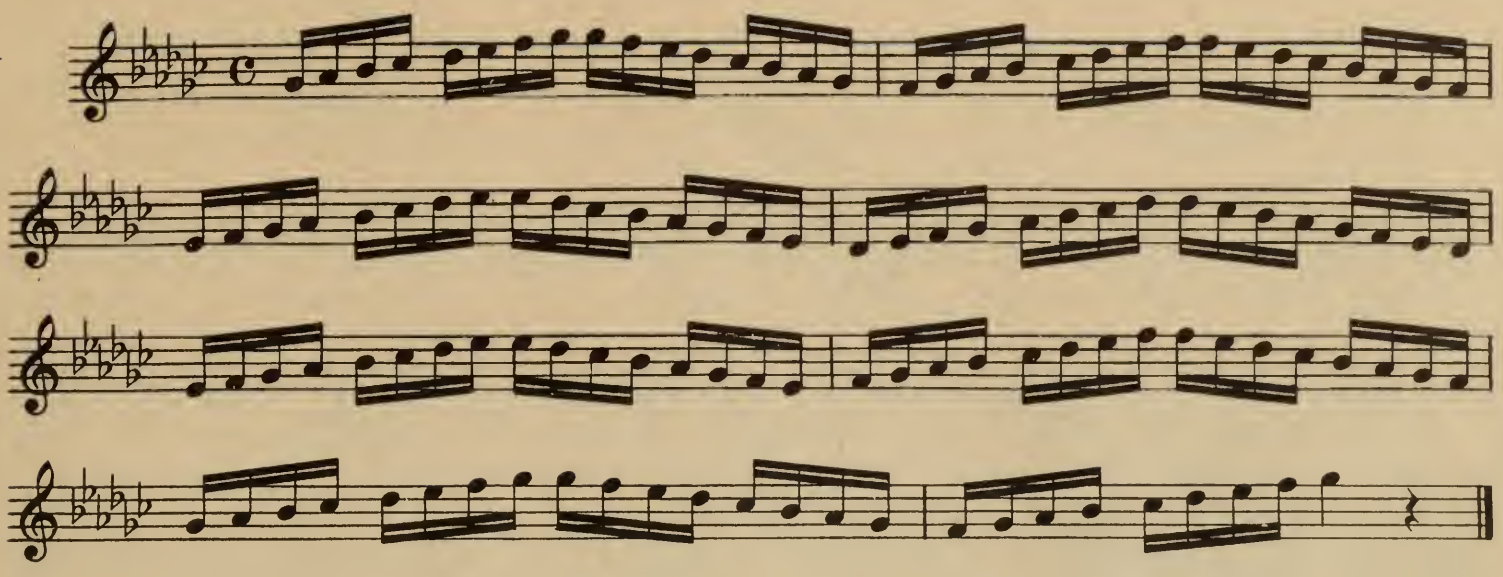
Sustained Tones.



KEY OF G♭ MAJOR.

Sustained Tones.

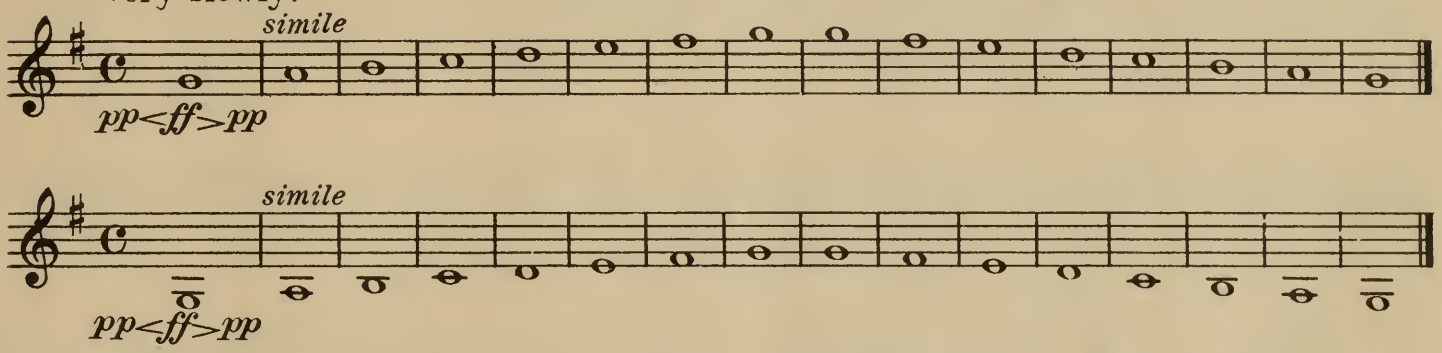


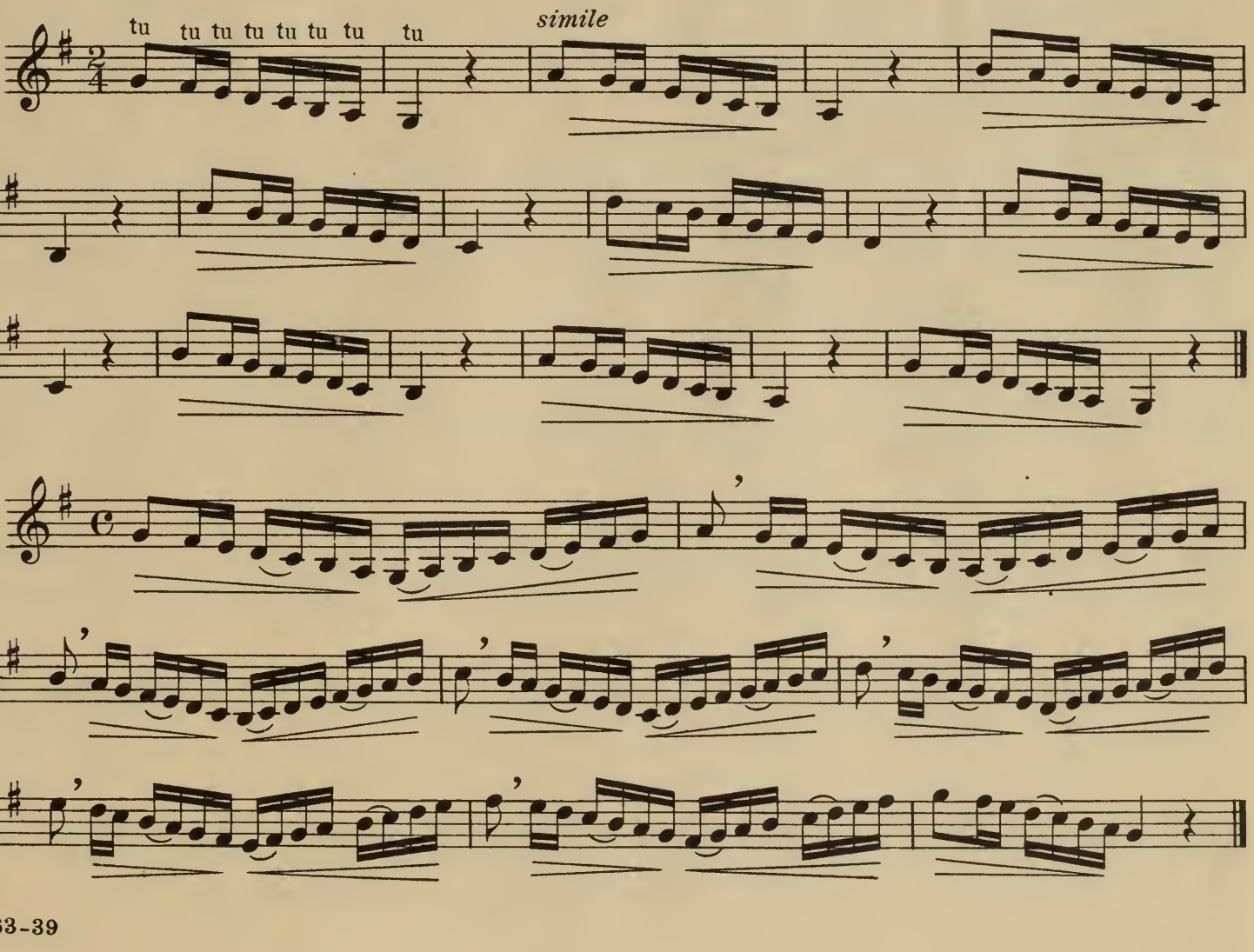


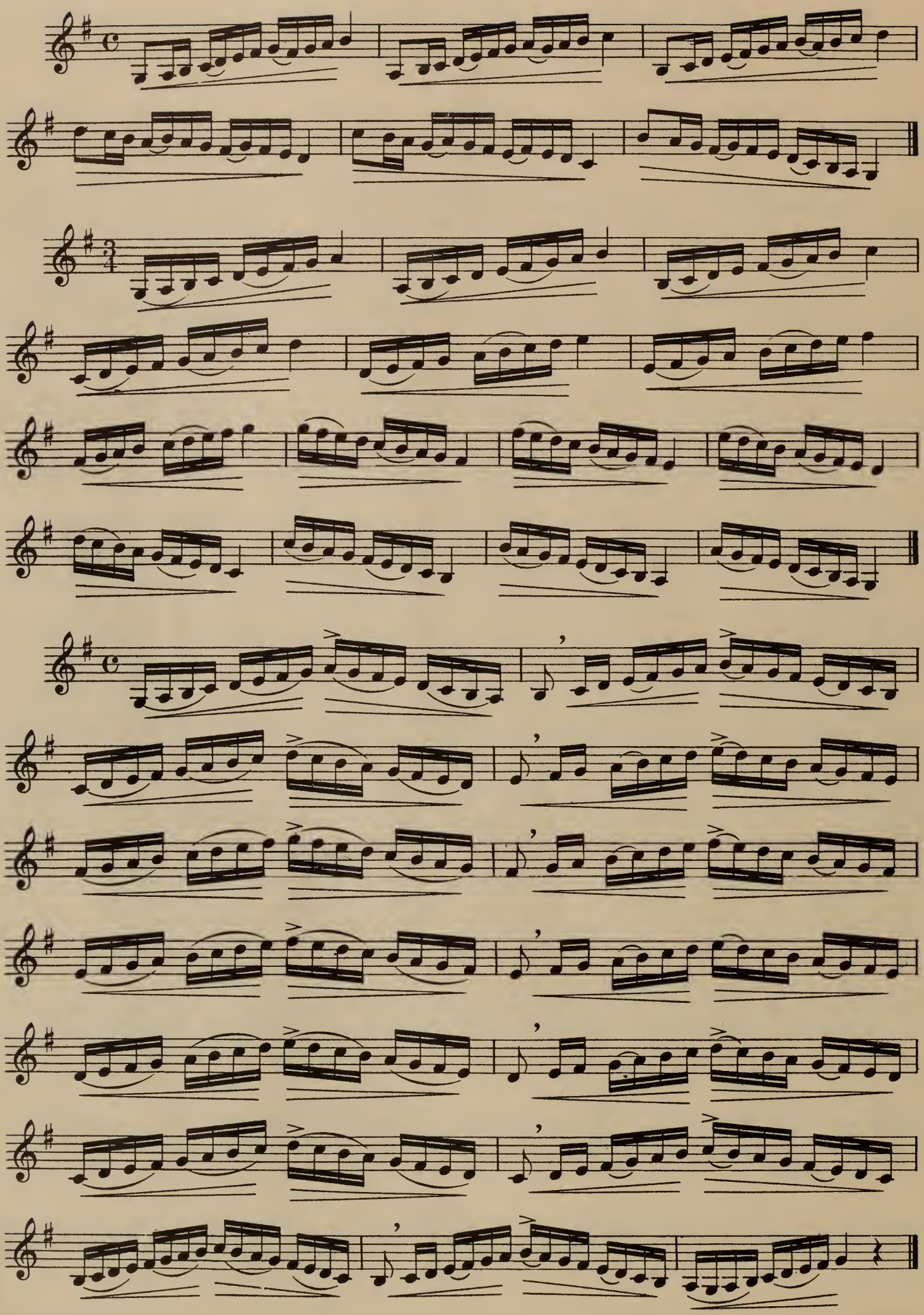
KEY OF G MAJOR.

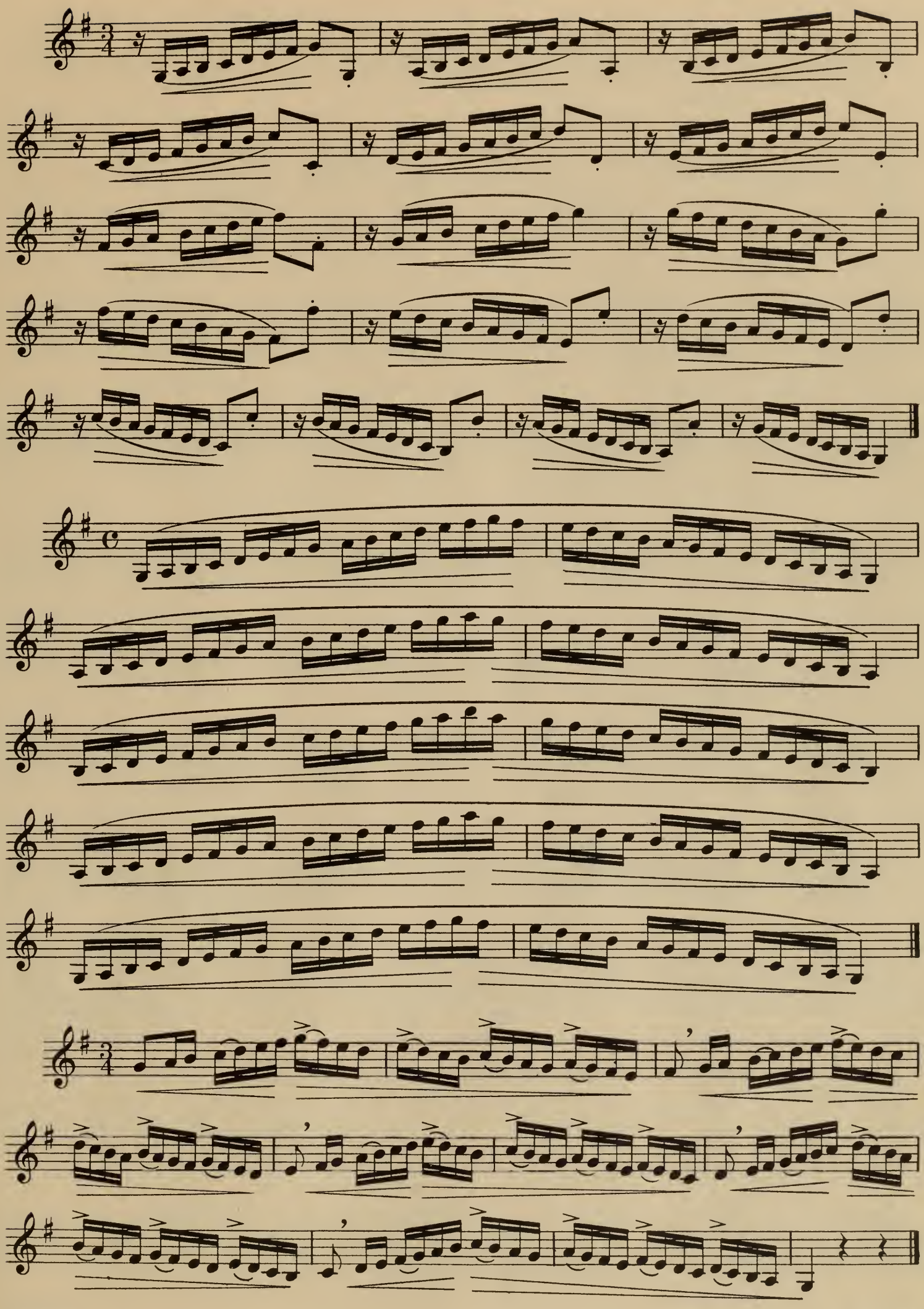
Sustained Tones.

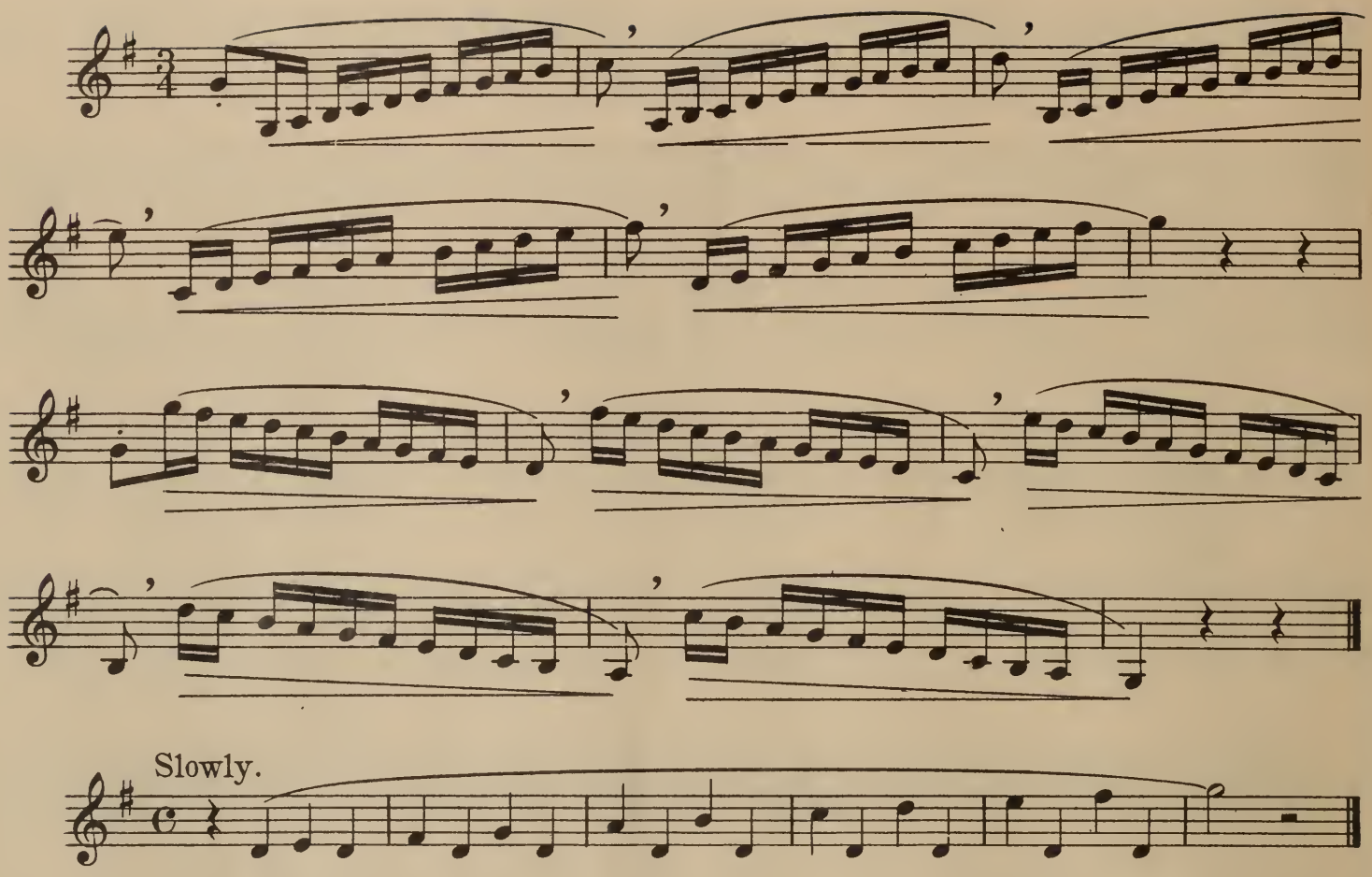
Very slowly.







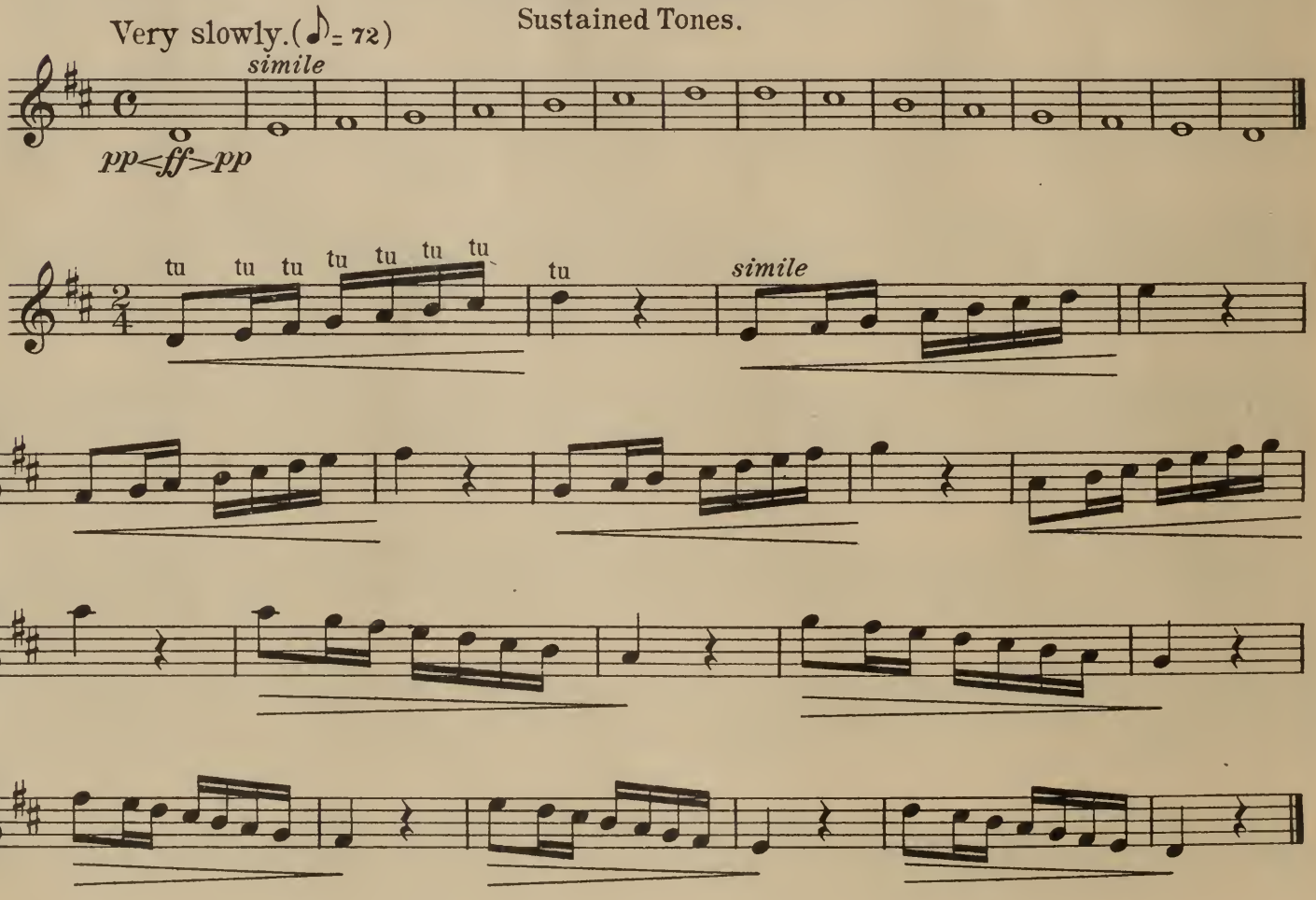


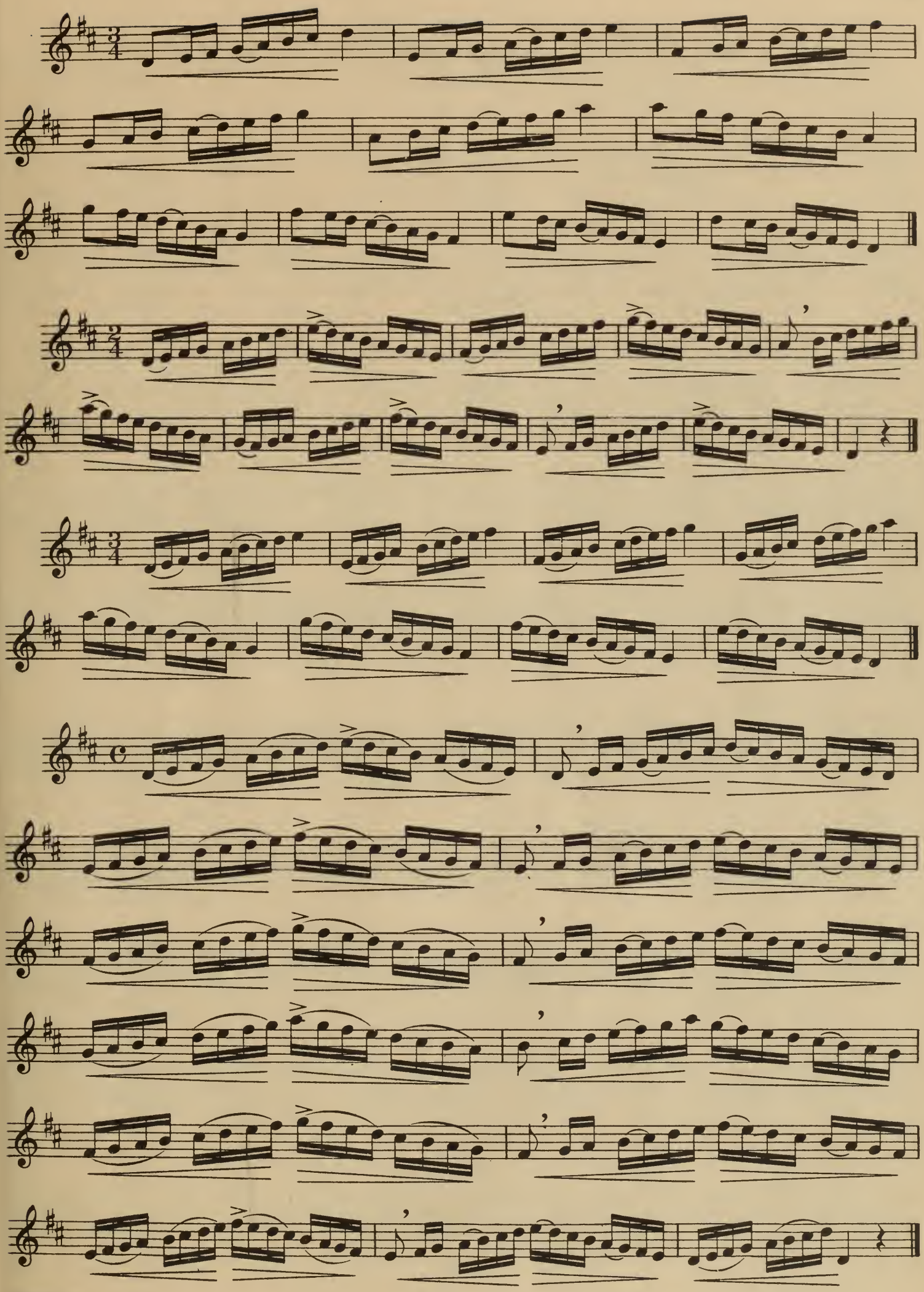


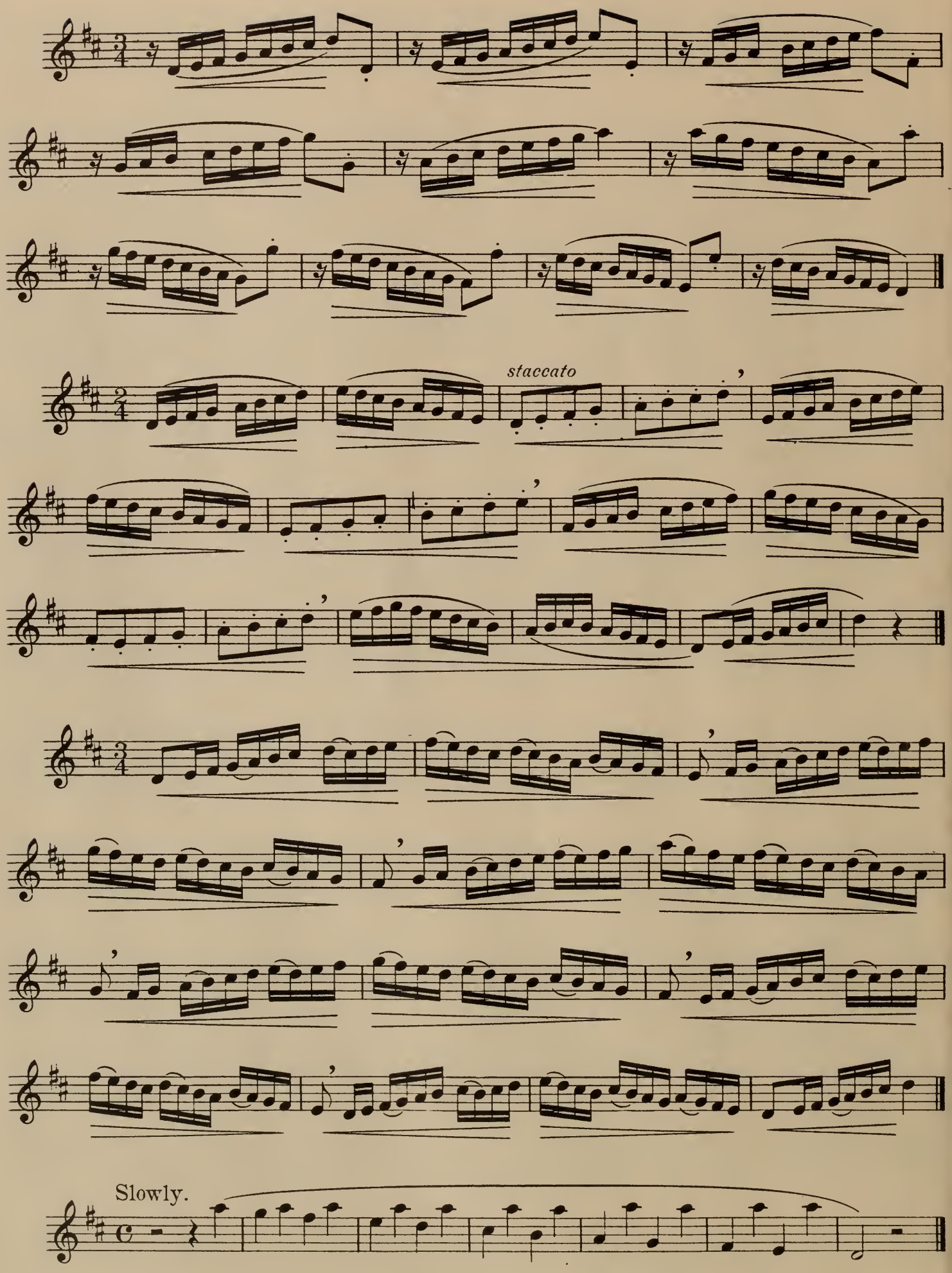
Slowly.

KEY OF D MAJOR.

Sustained Tones.

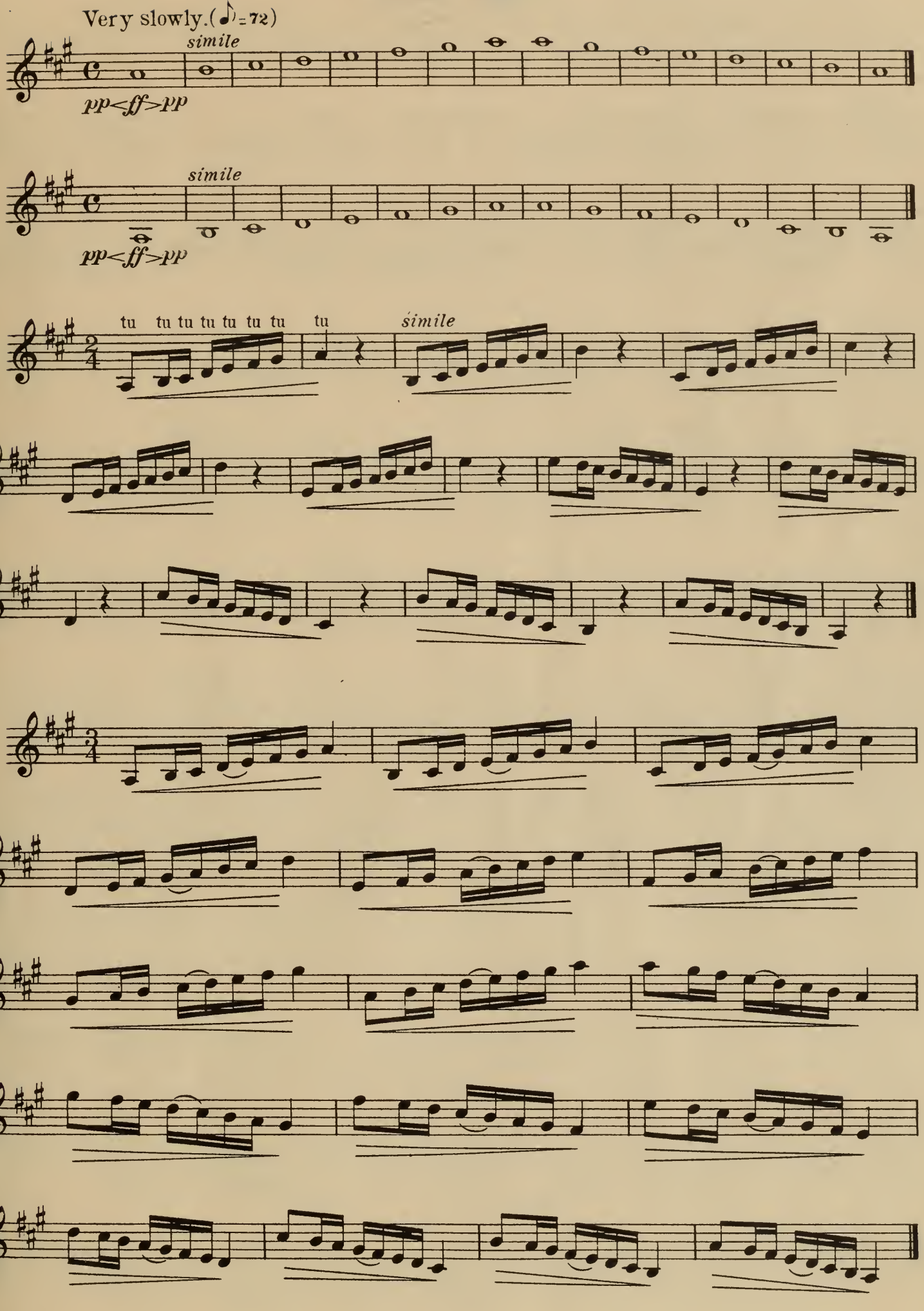


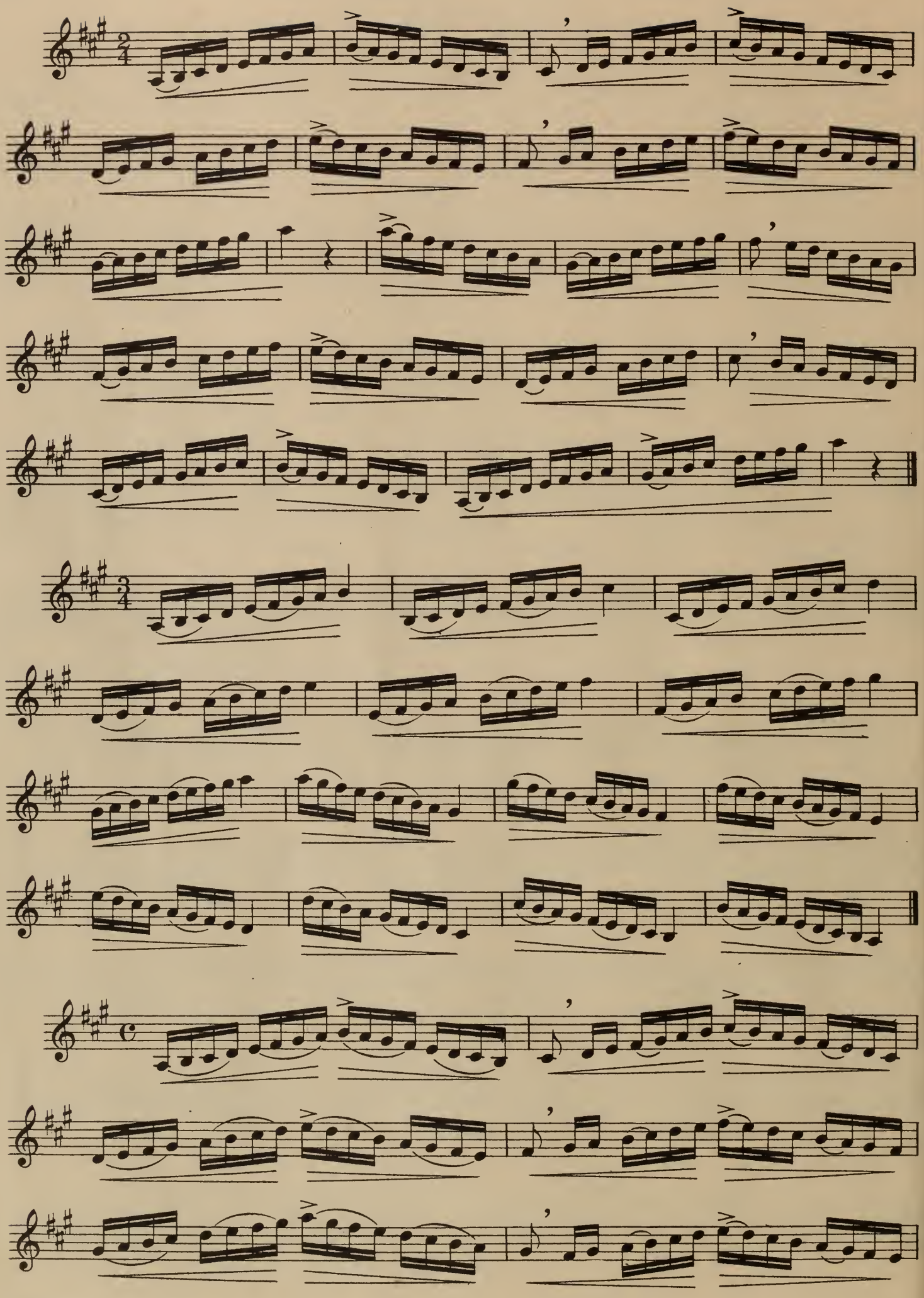


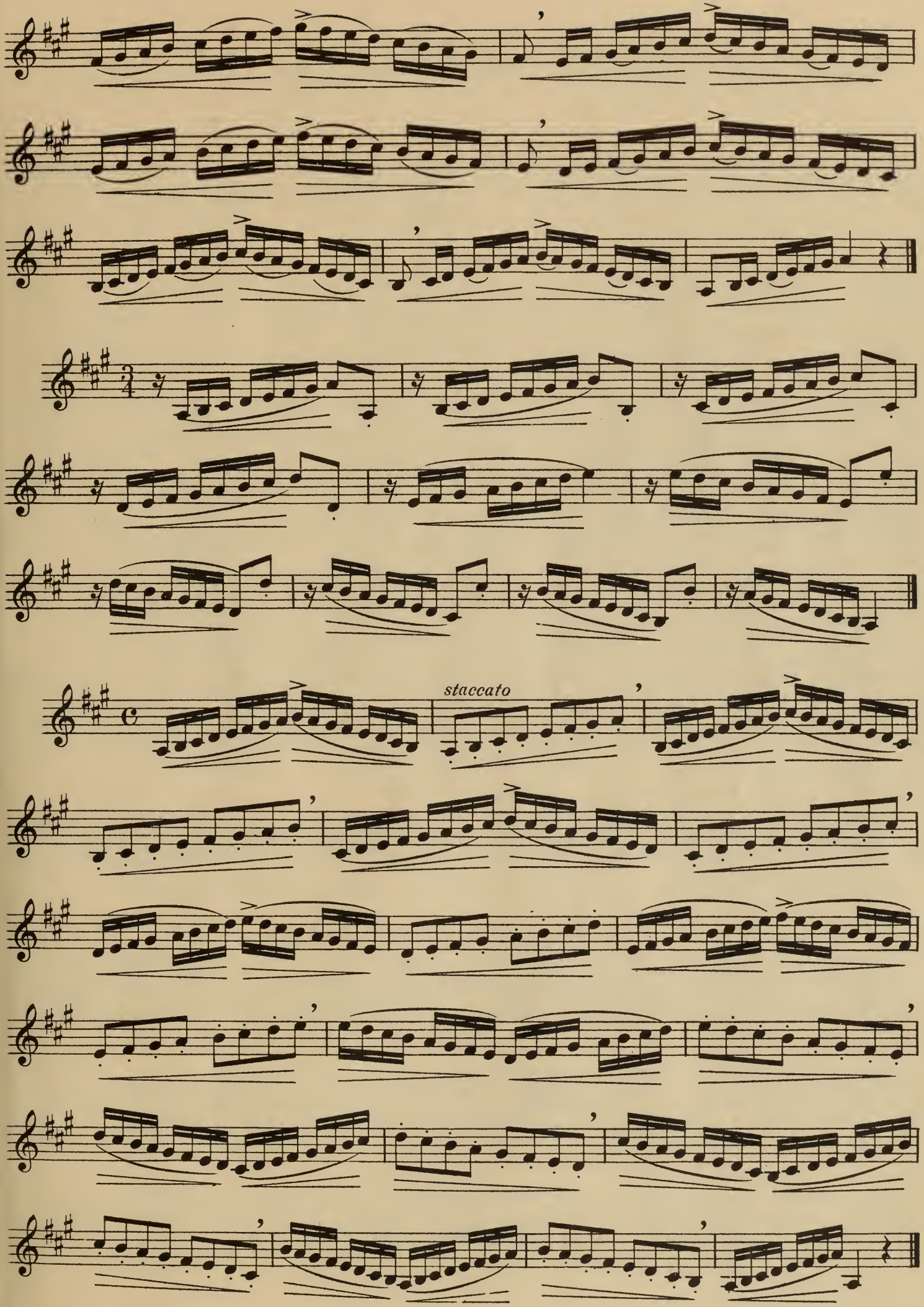

staccato
Slowly.

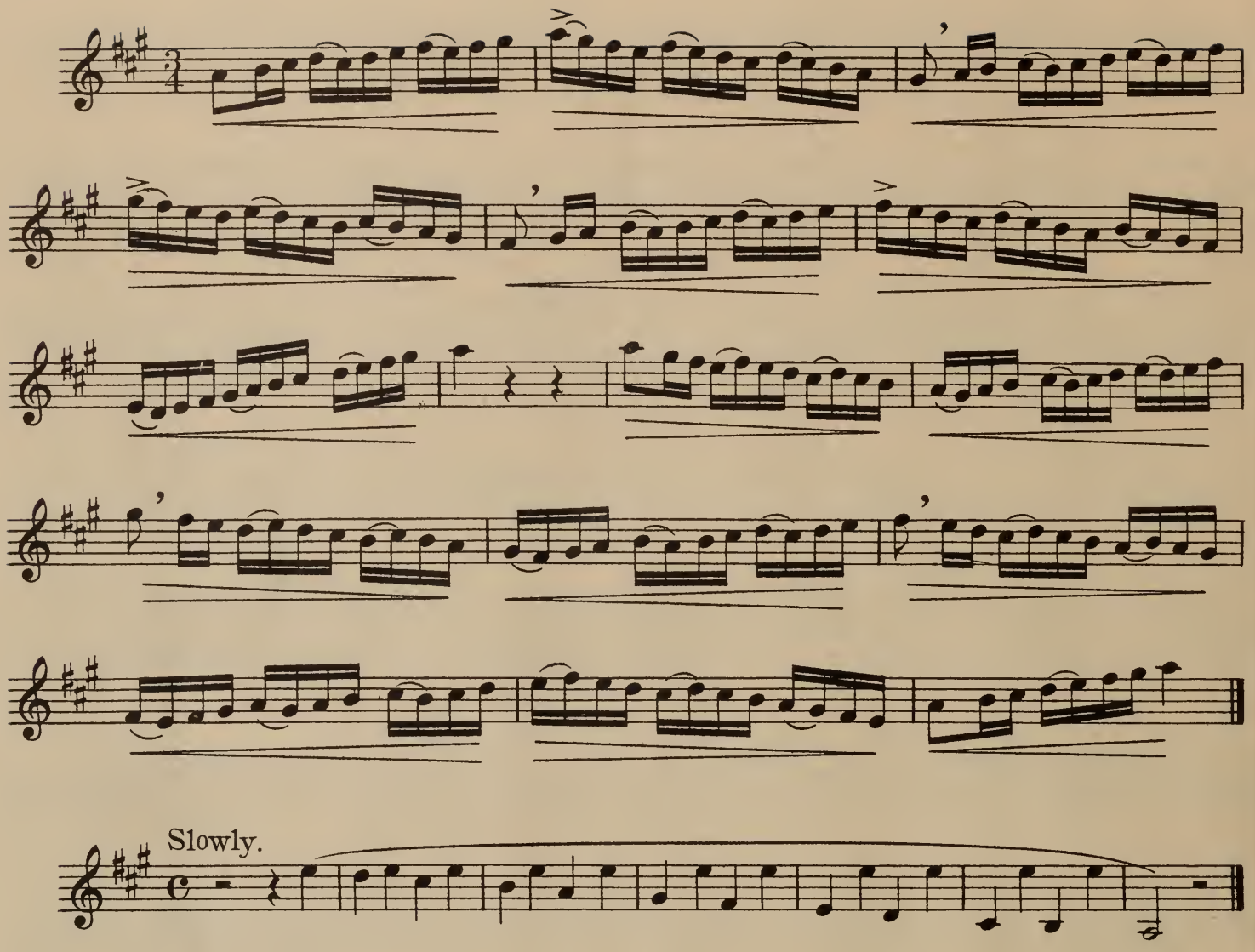
KEY OF A MAJOR.

Sustained Tones.



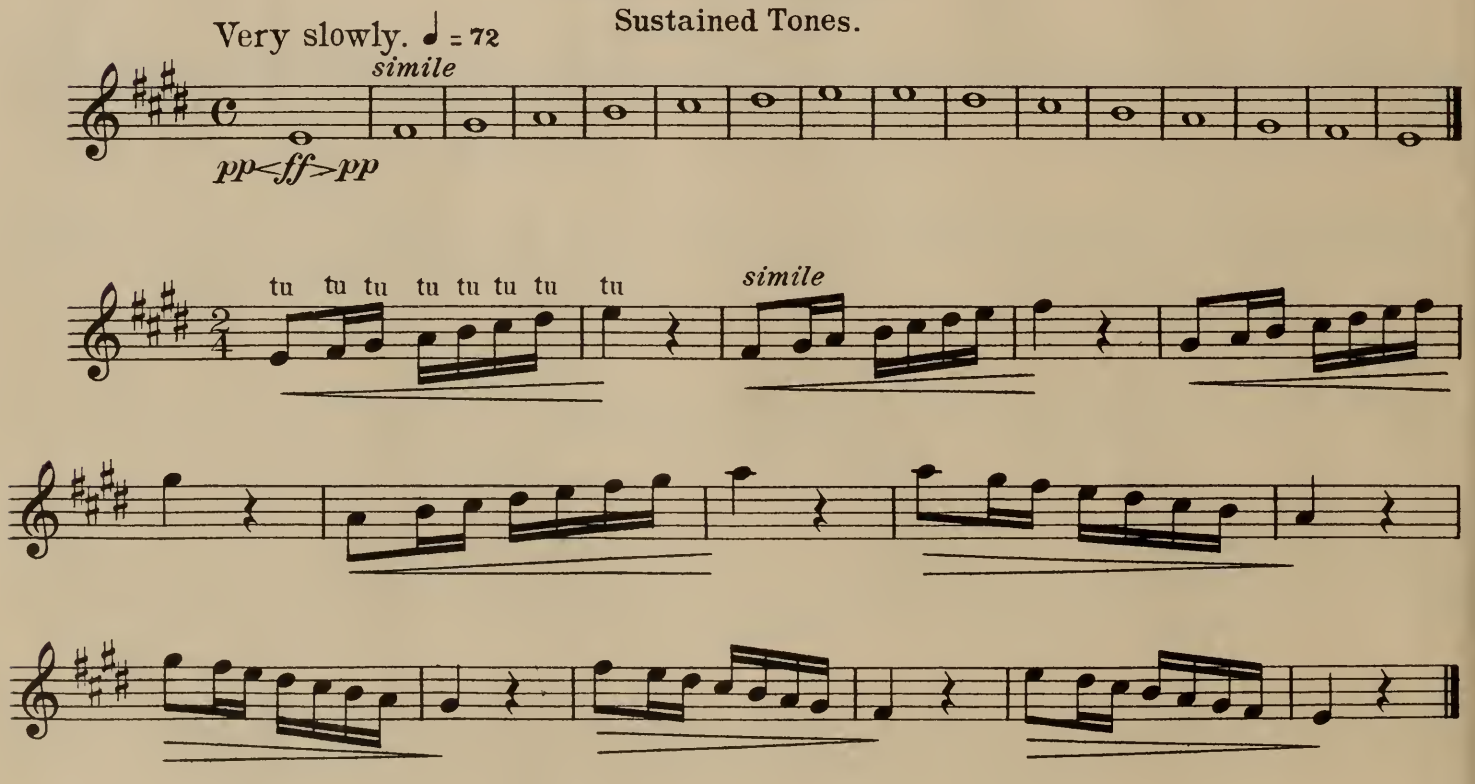


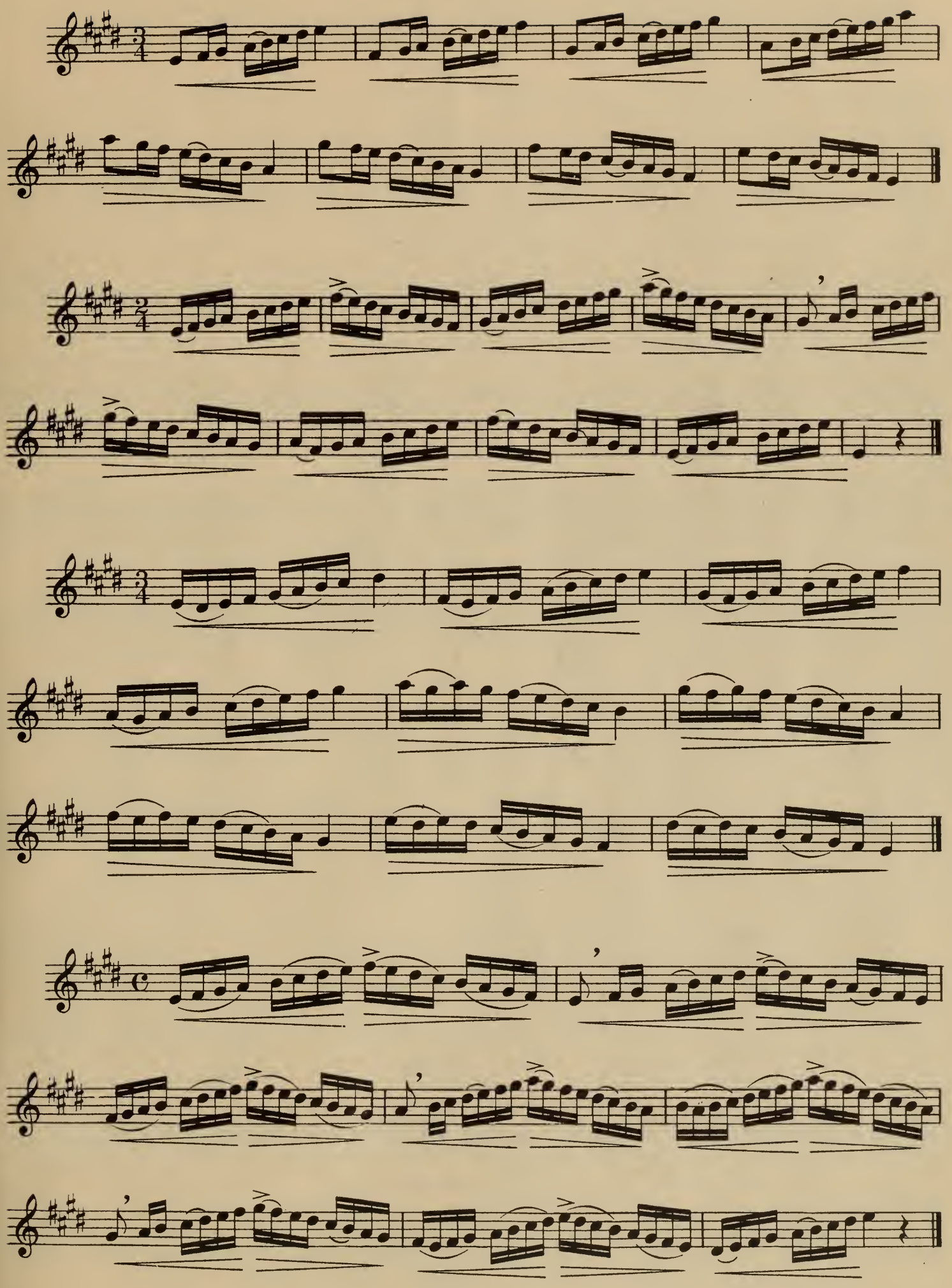

staccato

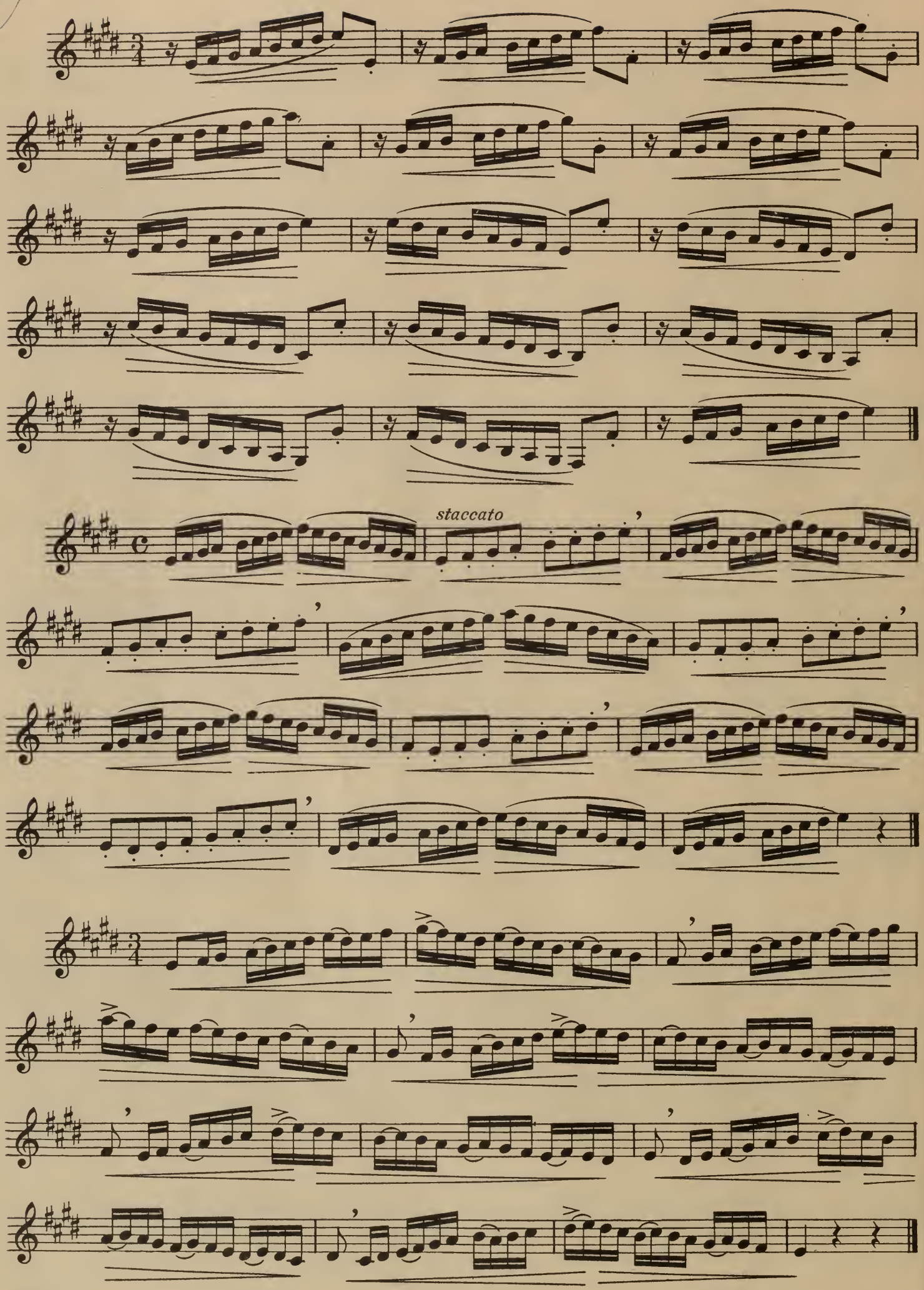


KEY OF E MAJOR.

Sustained Tones.



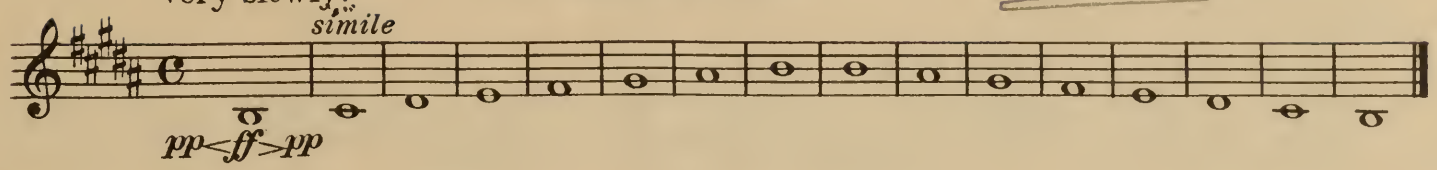


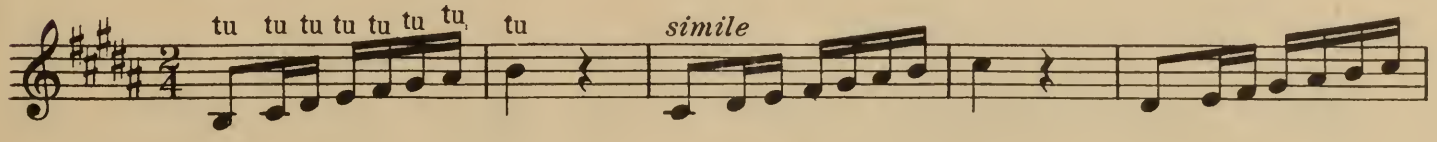

staccato

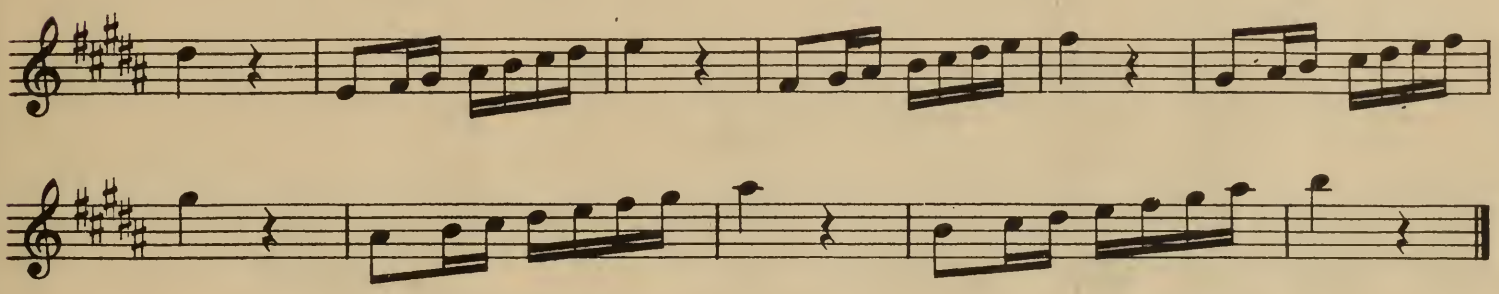
KEY OF B MAJOR.

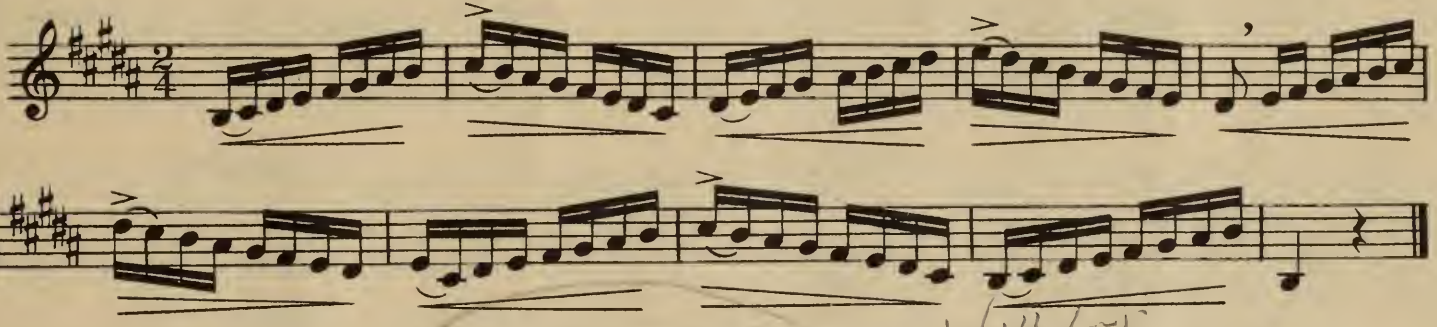
Sustained Tones.

Very slowly.





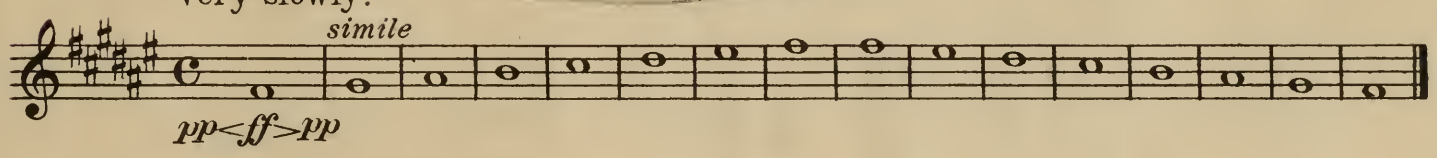


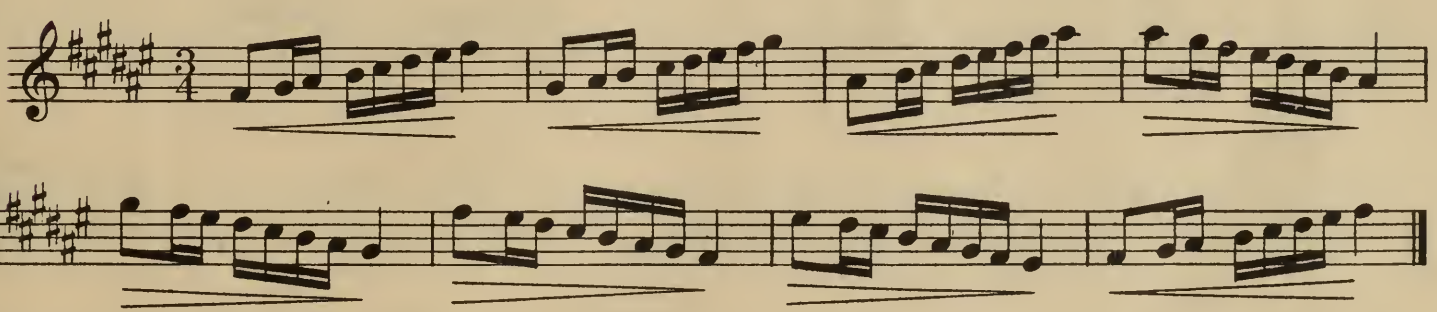


KEY OF F♯ MAJOR.

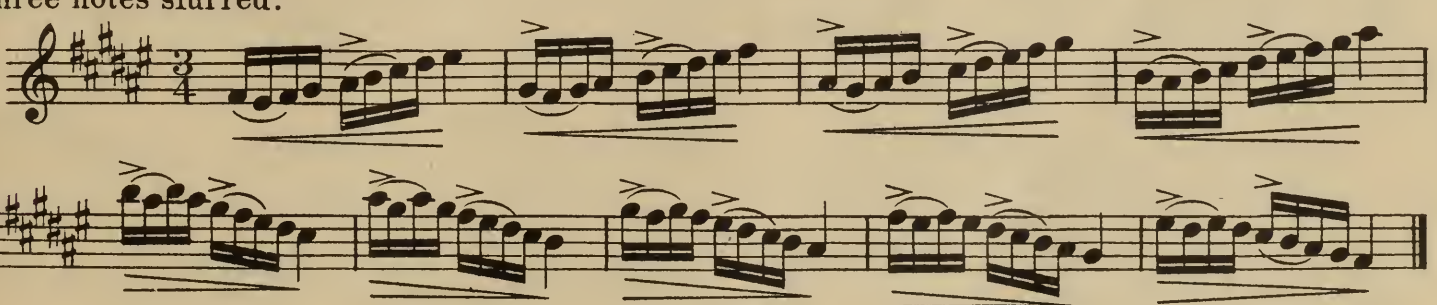
Sustained Tones.

Very slowly.





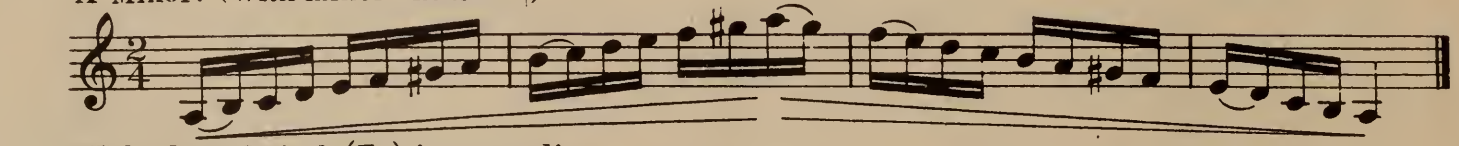
Three notes slurred.



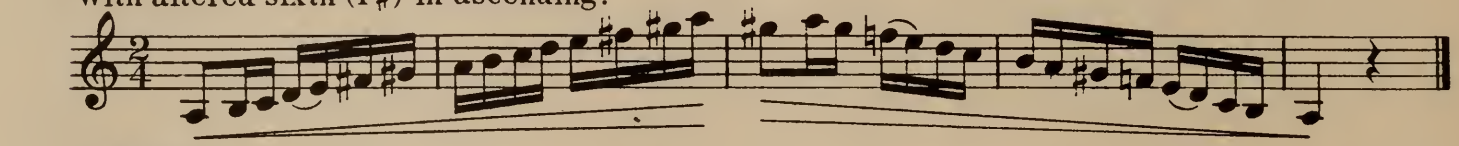
Minor Scales In Keys Of Most Frequent Occurrence.

As in the preceding exercises, play the scales slowly, and increase in rapidity as the difficulties in fingering are overcome.

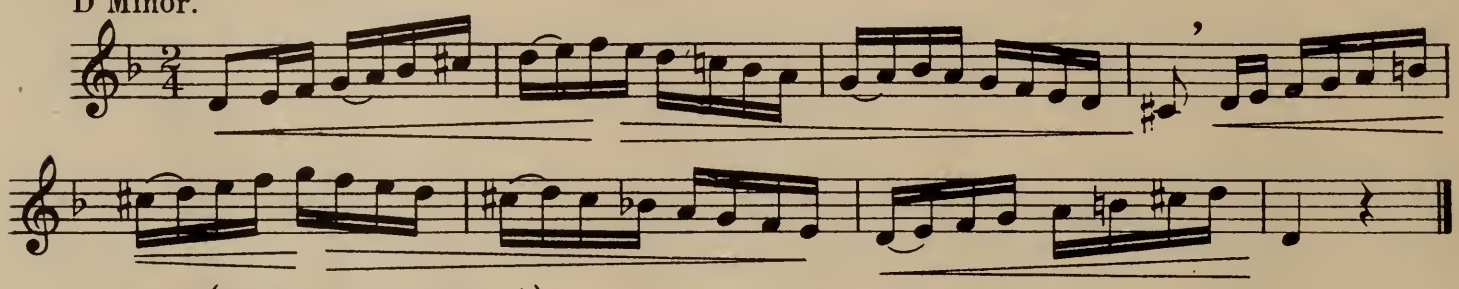
A Minor. (With minor sixth - F♮)



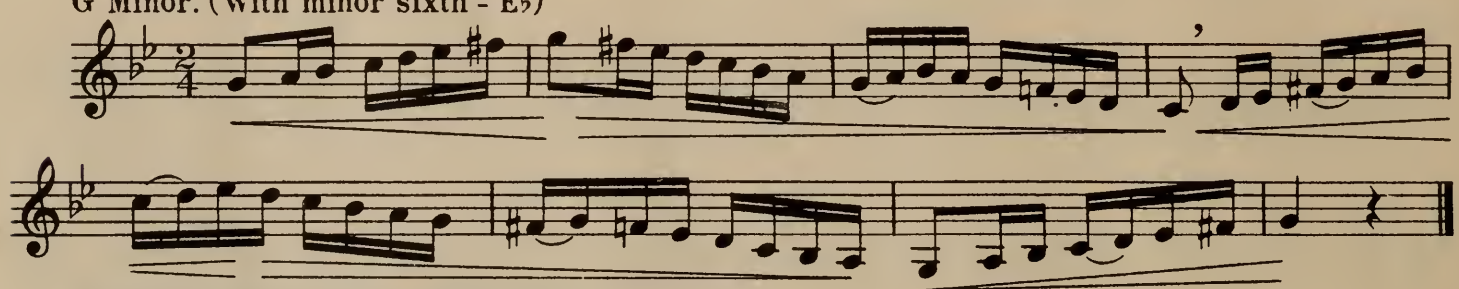
With altered sixth (F♯) in ascending.



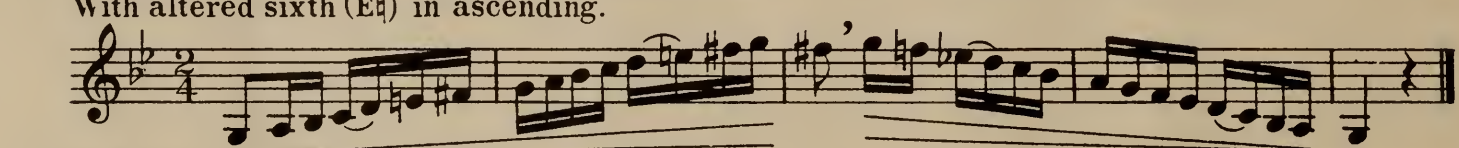
D Minor.



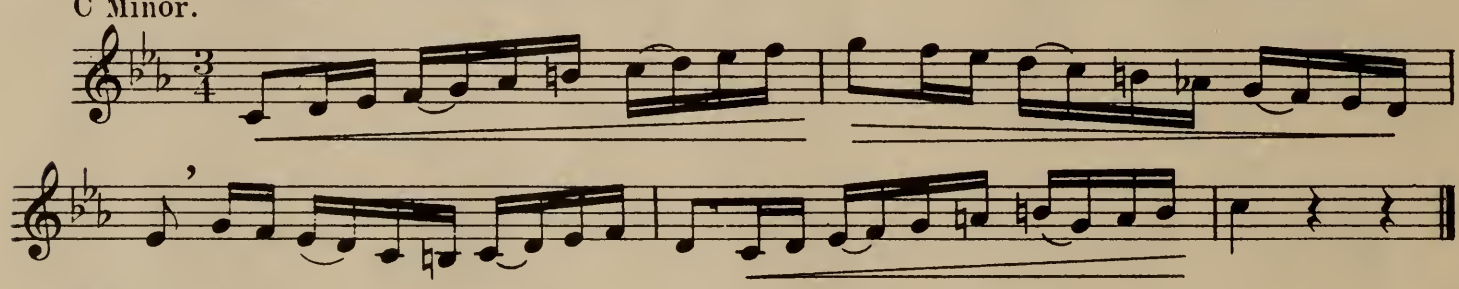
G Minor. (With minor sixth - E♭)



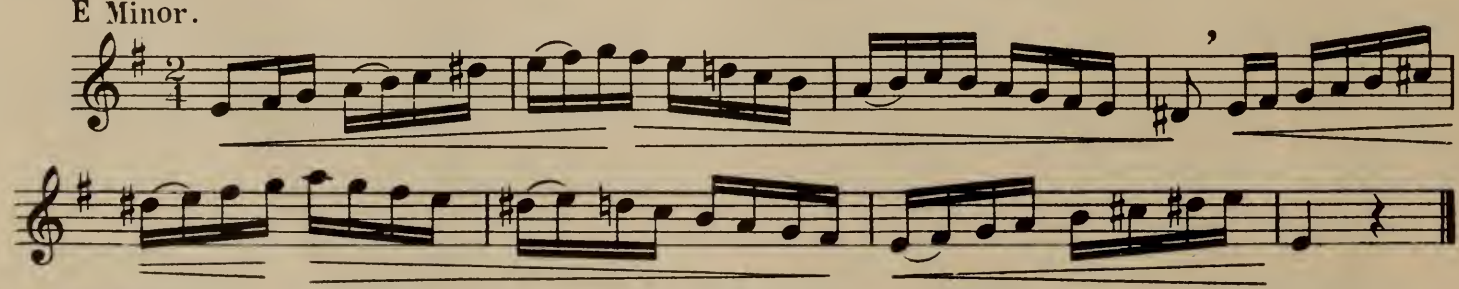
With altered sixth (E♮) in ascending.



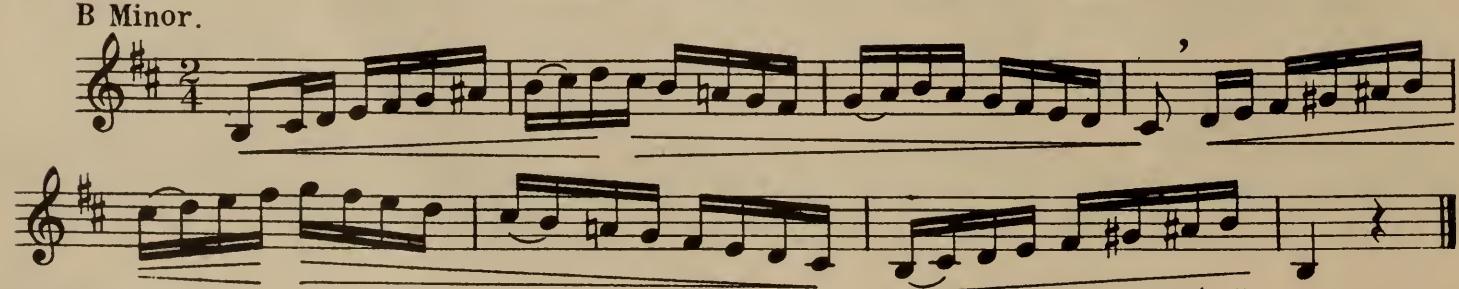
C Minor.



E Minor.



B Minor.



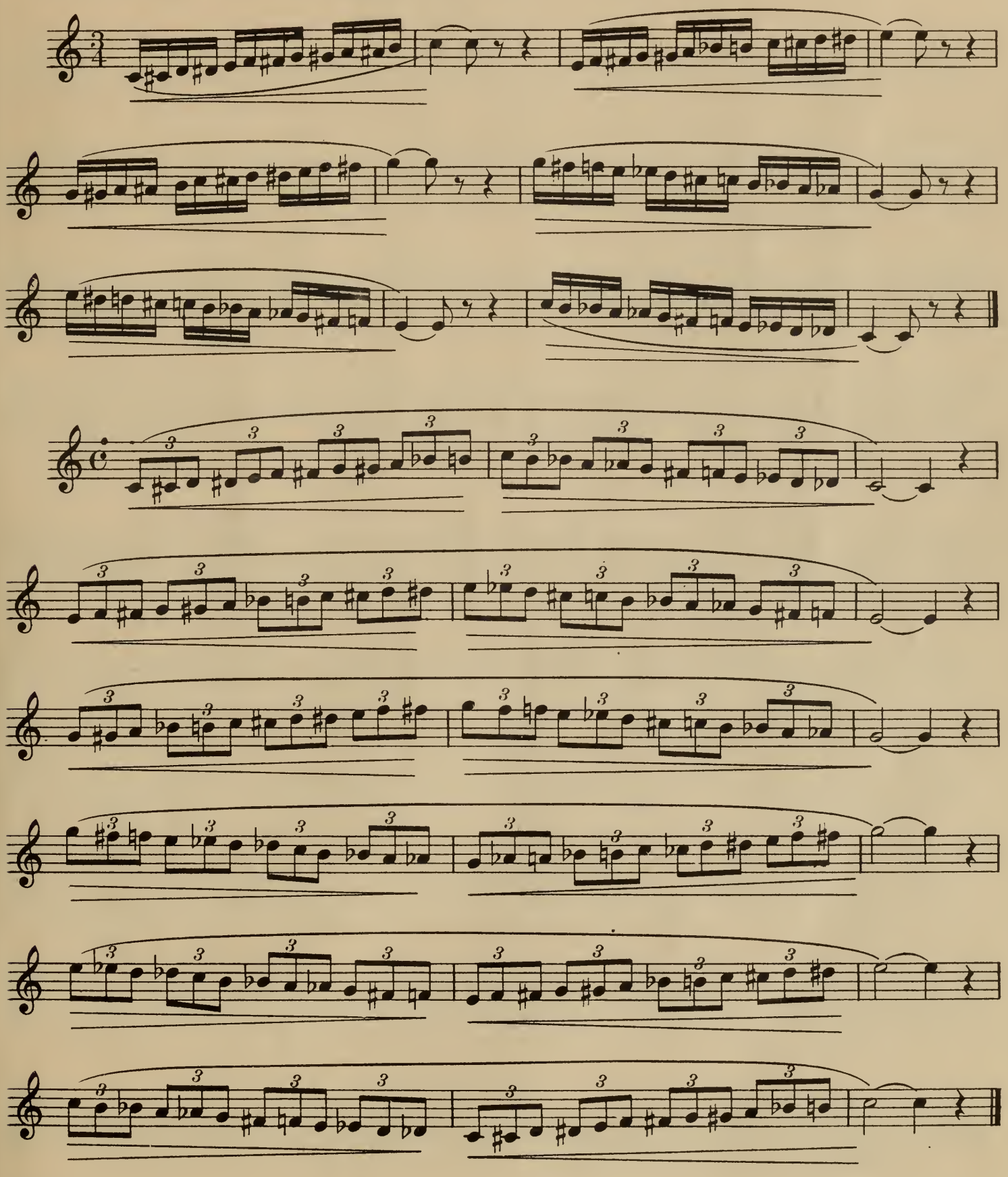
Chromatic Scales

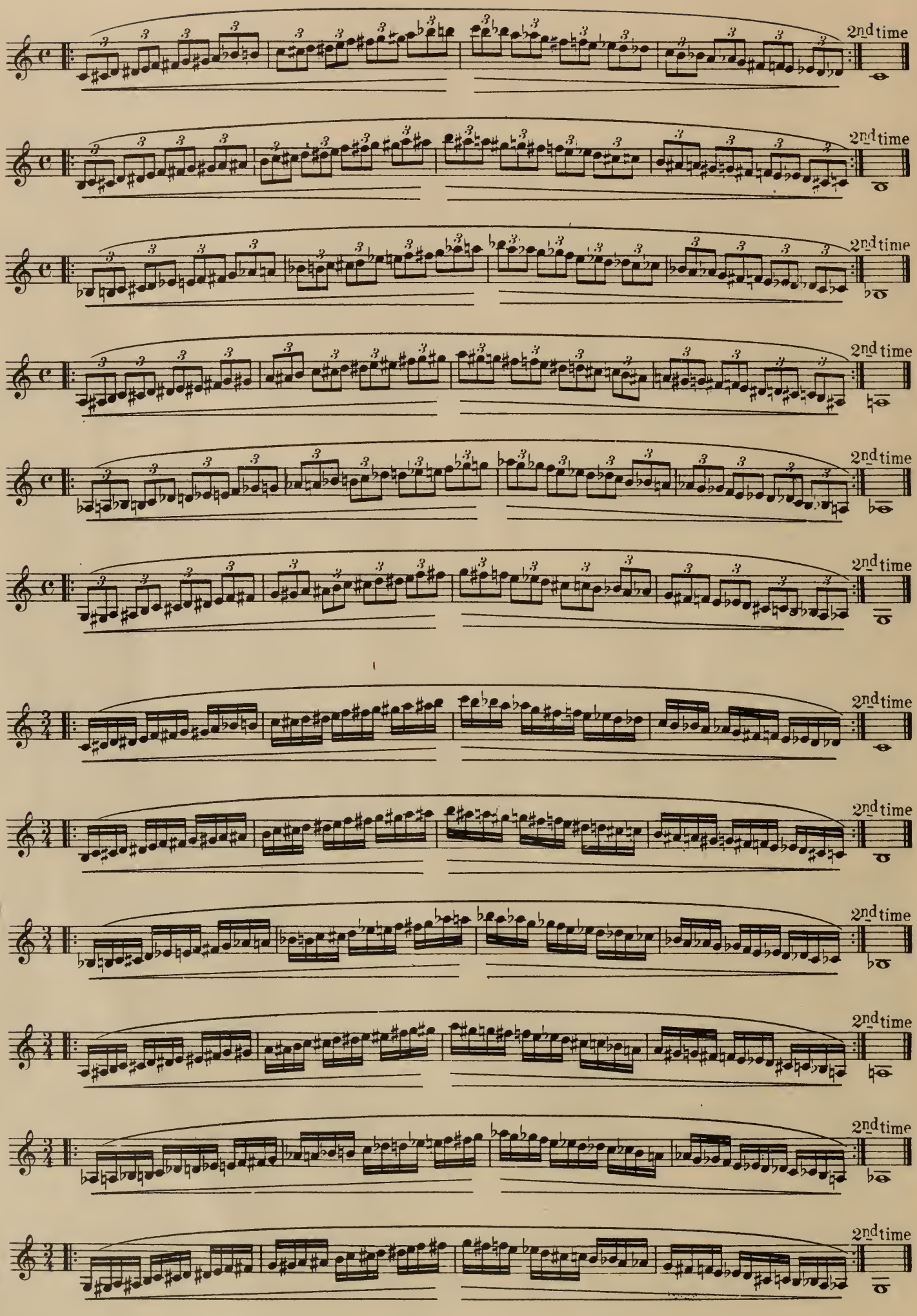
As in practicing the major and minor scales, commence the chromatic scales slowly and accelerate gradually.

The student should play rigidly in time, no matter at what speed, and press firmly on the pistons so that the tones may sound clearly, and that none may be skipped or dropped.

Avoid forcing the tone, i.e. do not let it sound "breathy." Attack the first note of each group, and sustain the tone as though a long note were being held; the fingers take care of the notes.

Strict attention to these remarks will ensure evenness of tone.

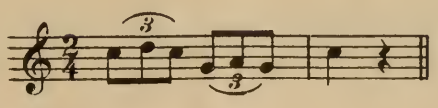



2nd time
2nd time
2nd time
2nd time
2nd time
2nd time
2nd time
2nd time
2nd time
2nd time
2nd time
2nd time

Diatonic Triplets

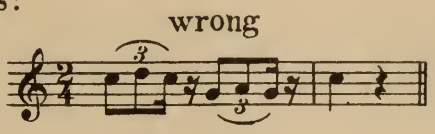
In practicing diatonic or chromatic triplets the student should be careful to give the last note of the triplet its full value.

Ex.

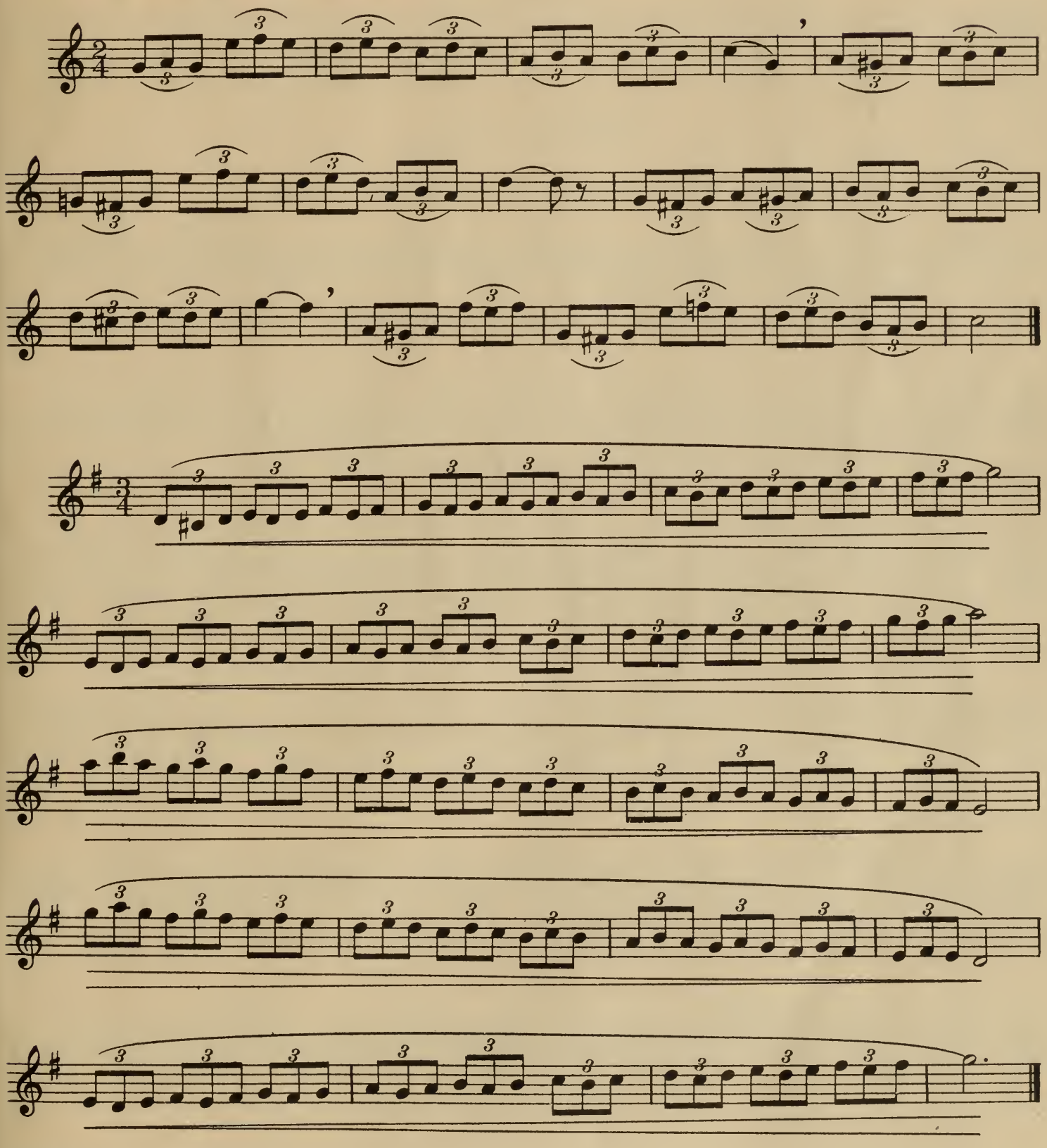


It should not be played as follows:

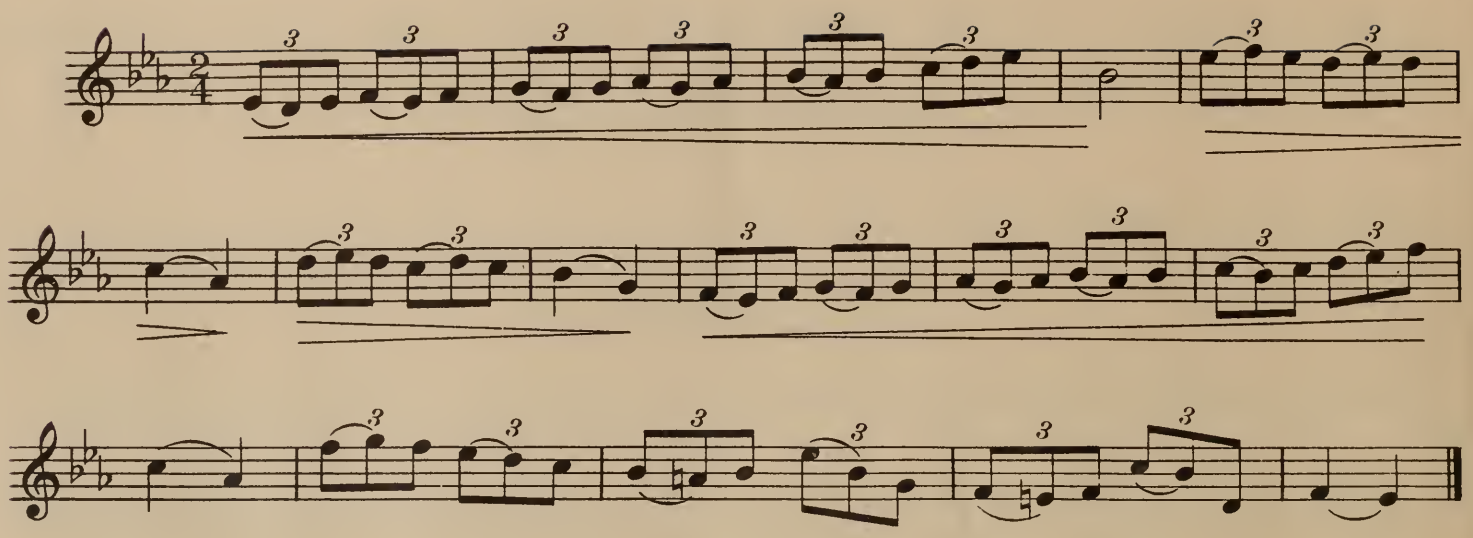
wrong



The three notes of the triplet must be equal.

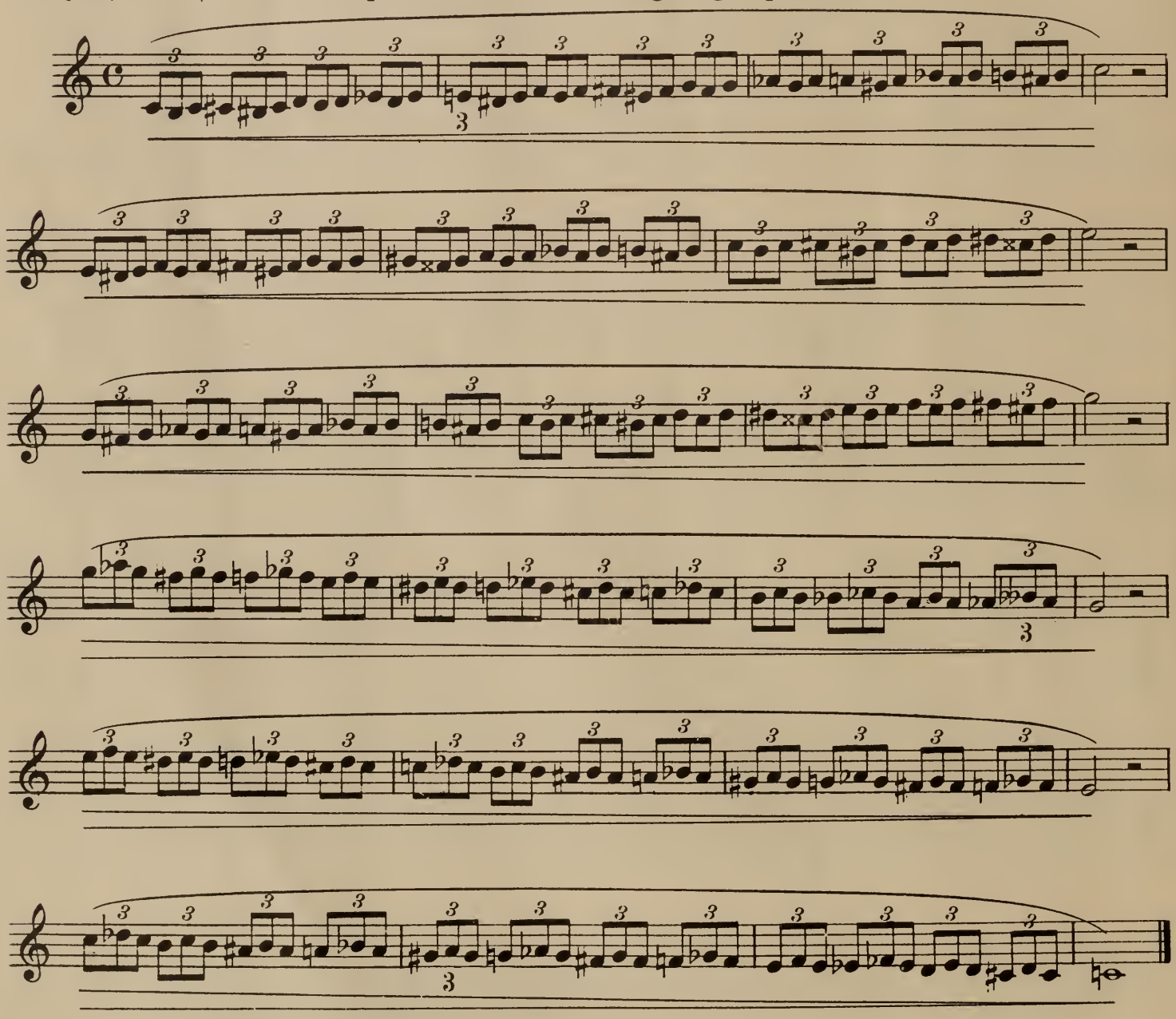


11/14/55



Chromatic Triplets

Play E♮ and A♮ with the 3rd piston wherever this fingering is prescribed.

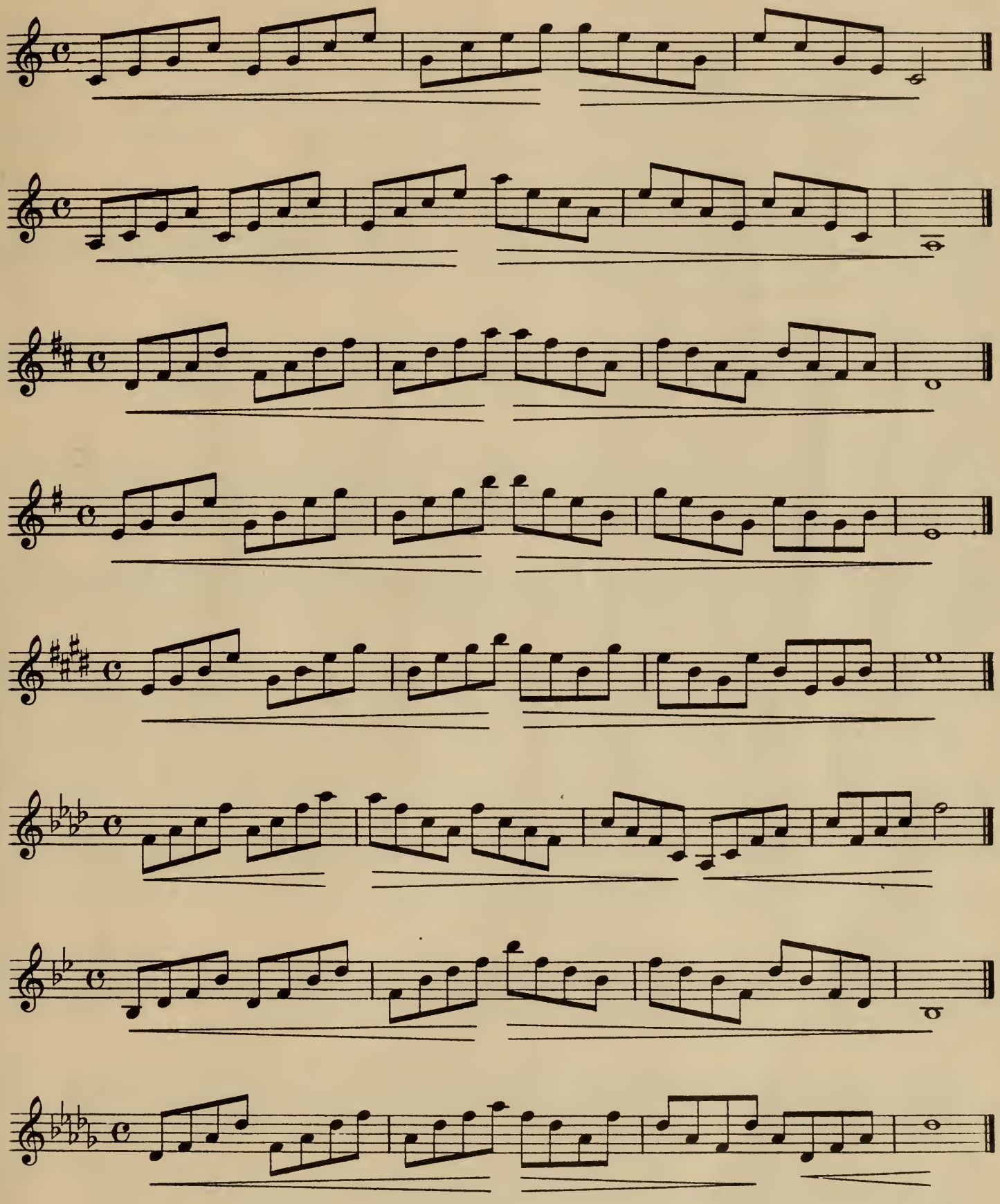


Arpeggios.

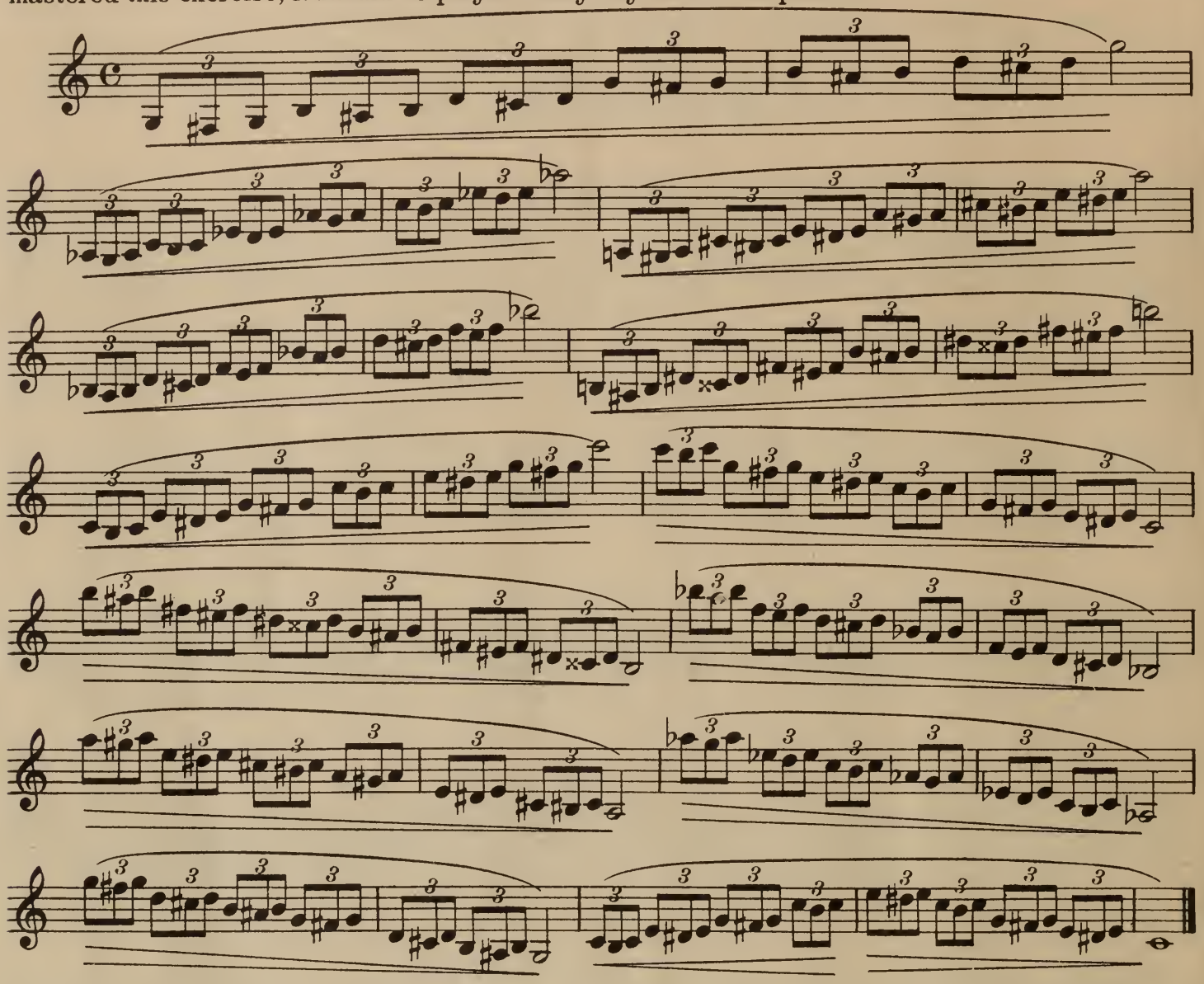
An Arpeggio consists of the several notes of a chord, played successively.

Ex.

To be played evenly, without moving the mouthpiece.

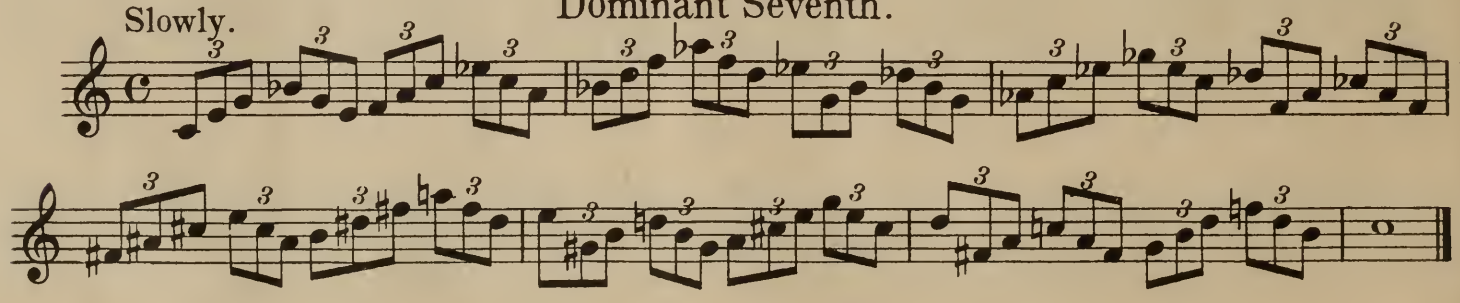


Practice the following exercise slowly at first, increasing in speed to Presto. When the student has mastered this exercise, it should be played every day as fast as possible.



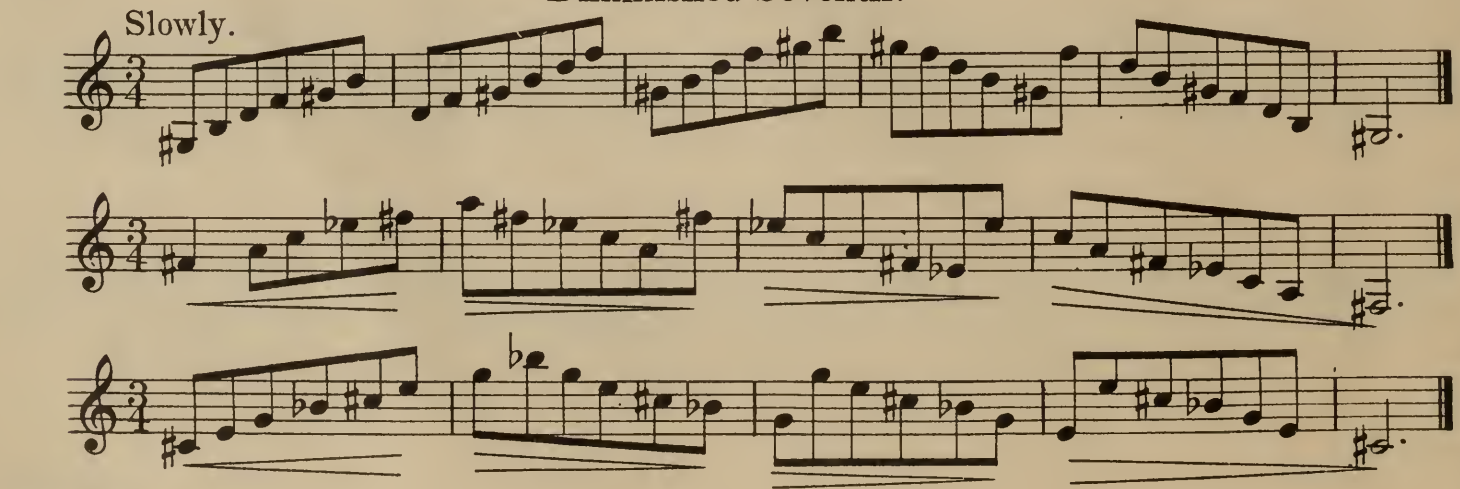
Dominant Seventh.

Slowly.



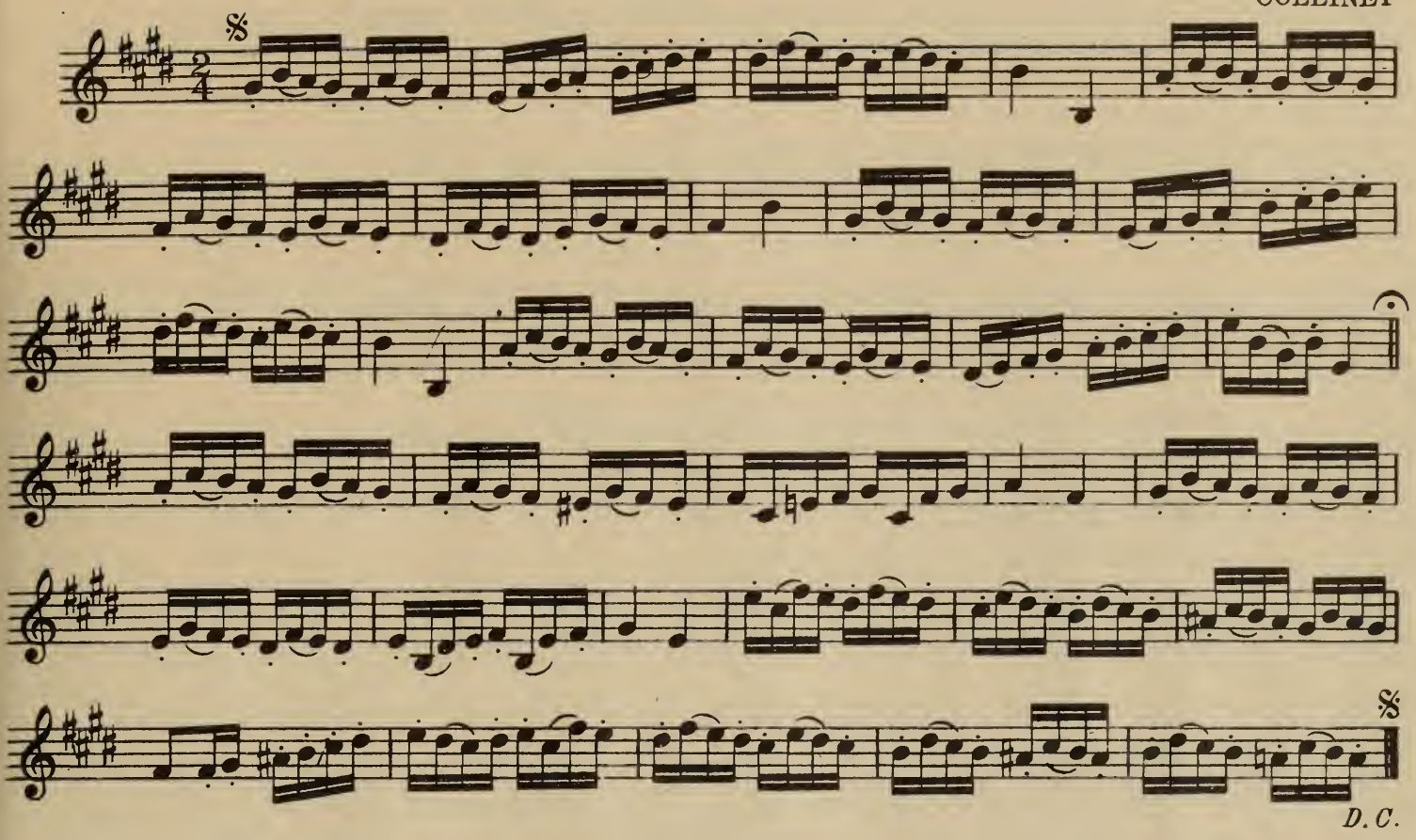
Diminished Seventh.

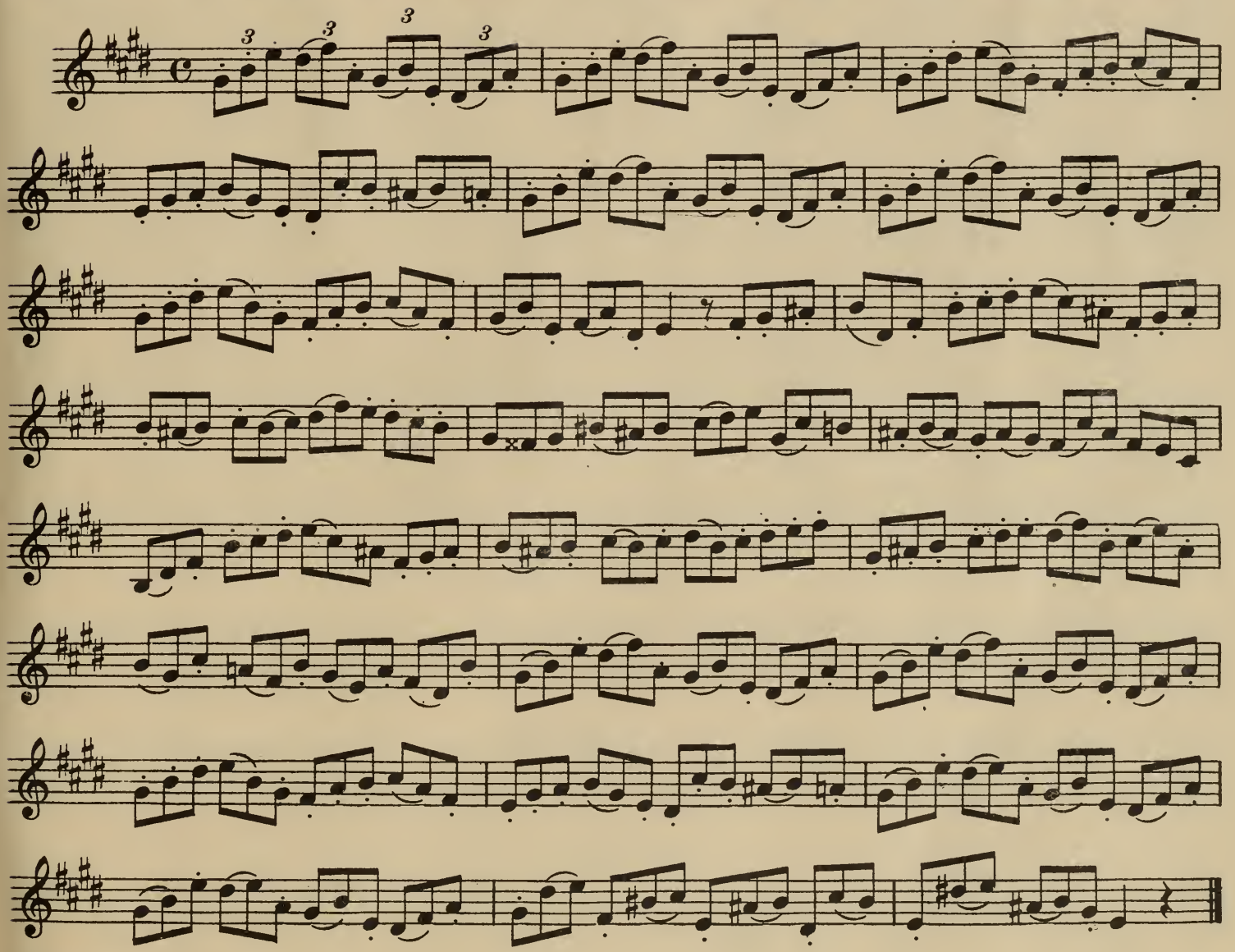
Slowly.

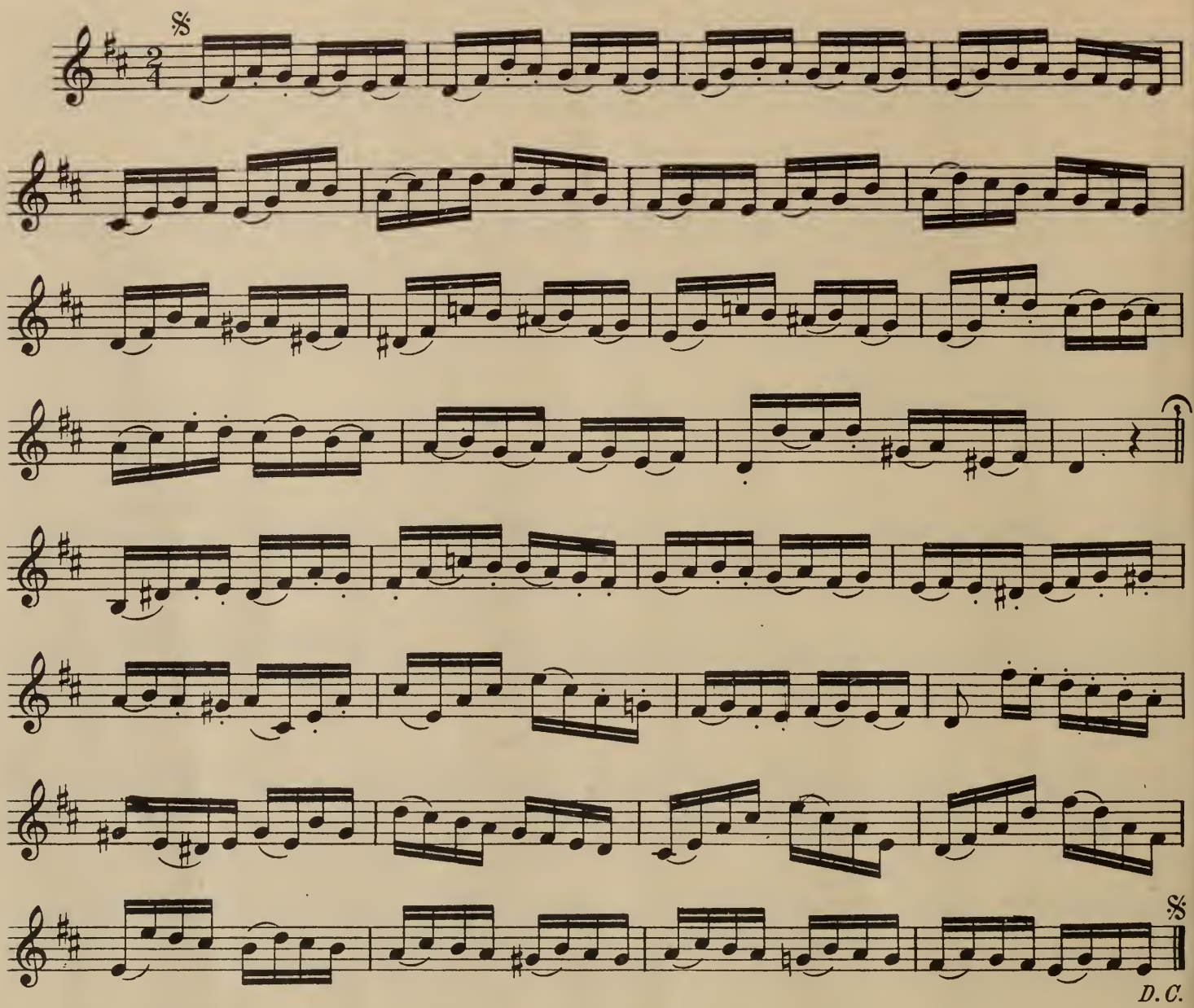


Etudes.

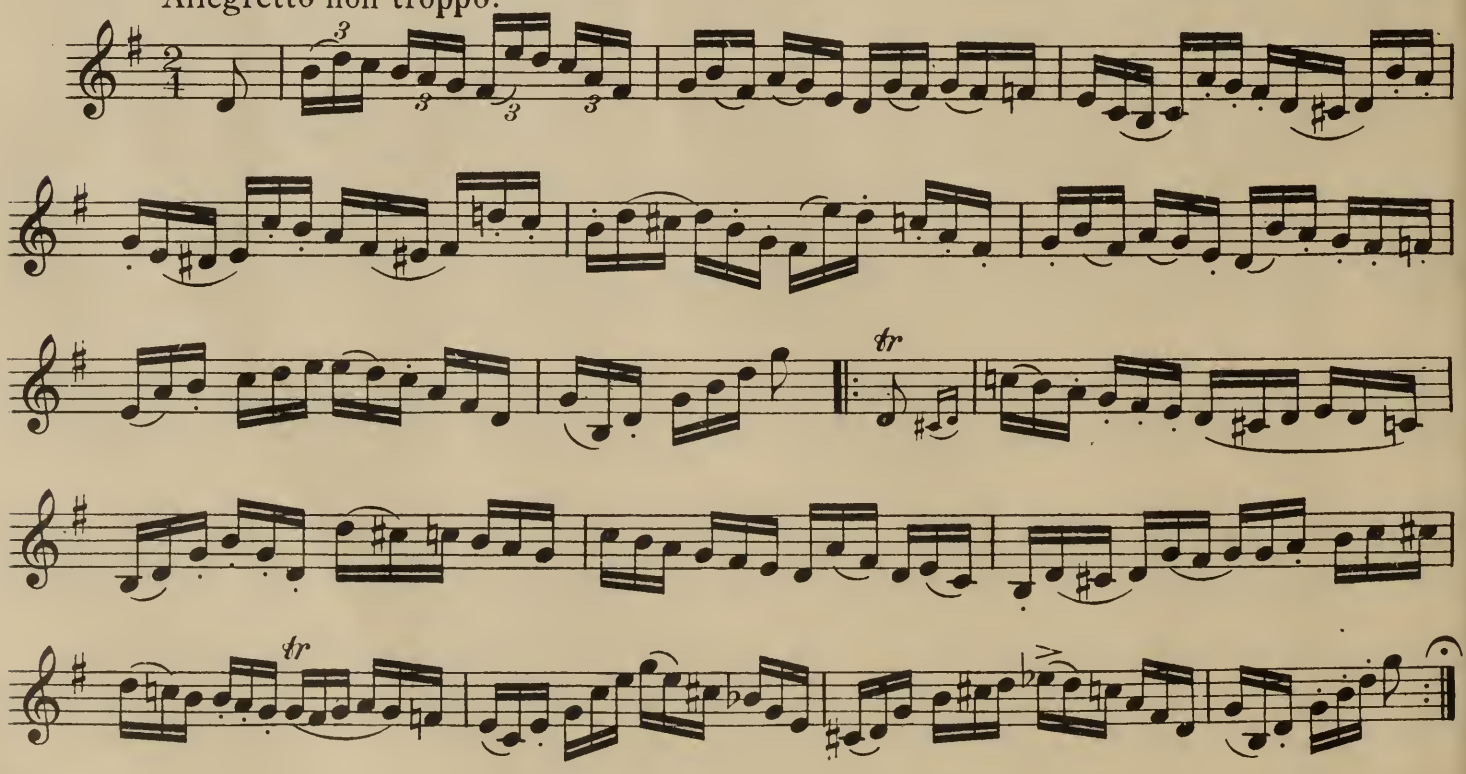
COLLINET

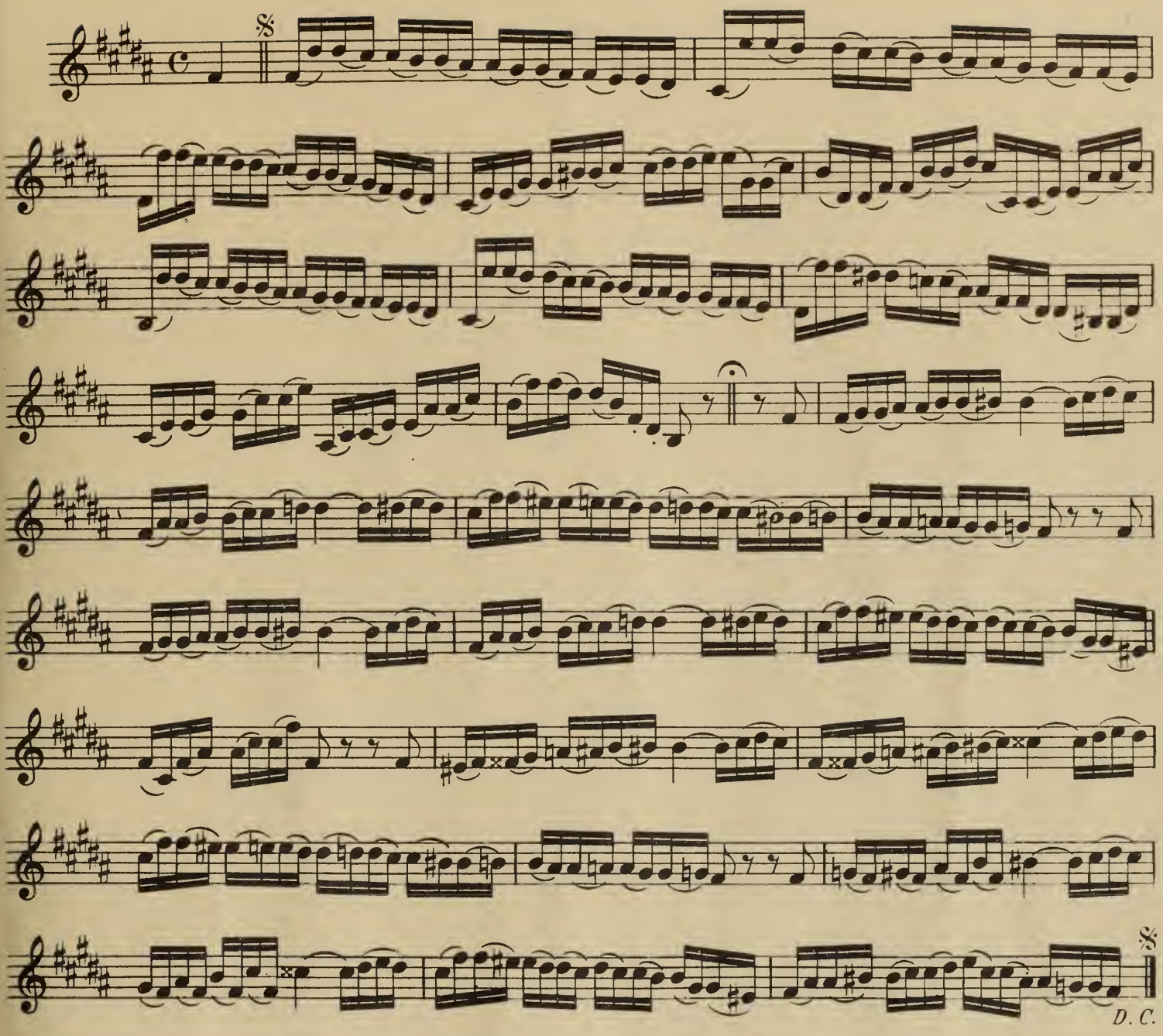


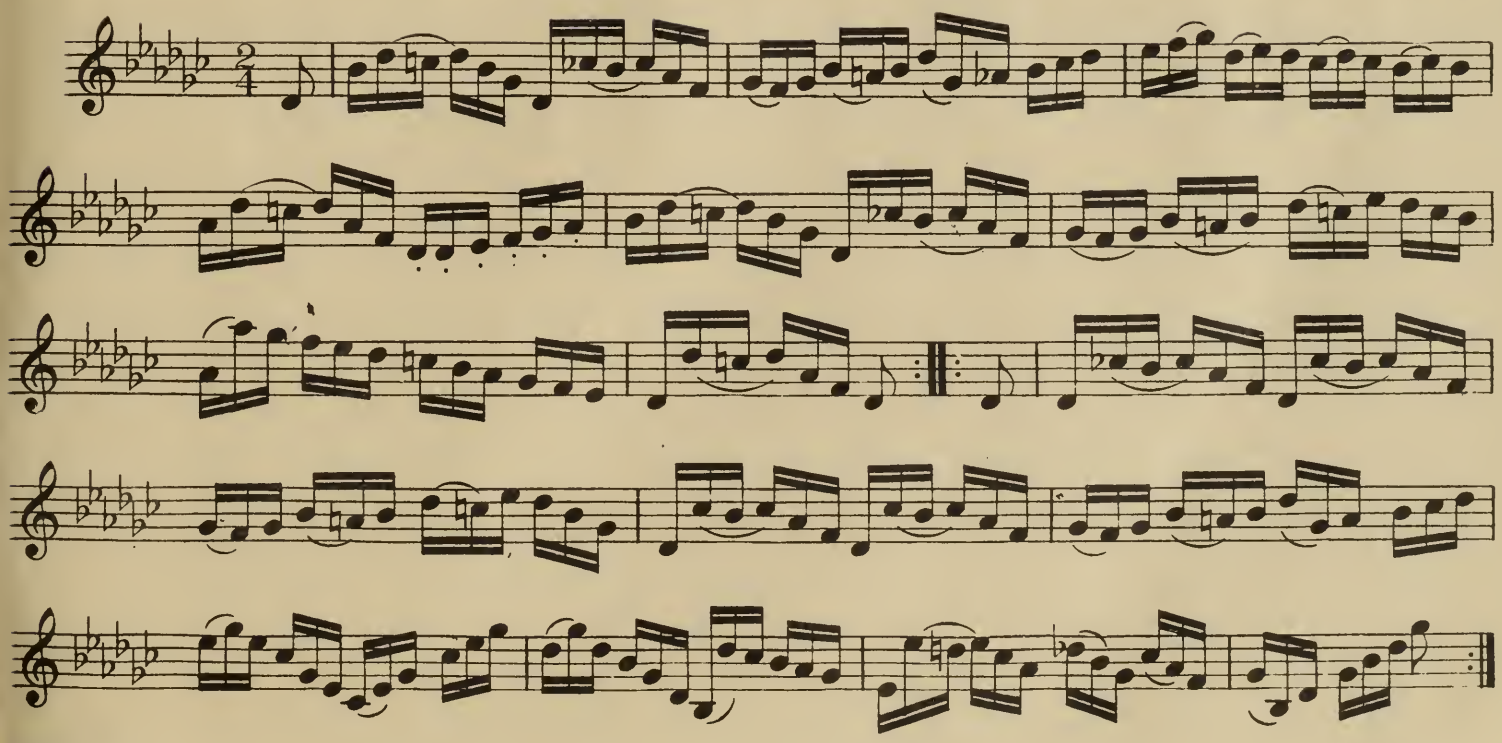




Allegretto non troppo.




D. C.



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