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HOLDING THE TRUMPET

Take hold of the trumpet firmly with the left hand and keep the right hand very loose in order to do the fingering.

The left hand: The left hand will hold the instrument firmly by the three valves. The index finger, the second finger and the third finger will go behind the third valve above the third slide. The little finger will also go behind the third valve, below the third slide. The thumb will go in front of the first valve, below or above the first slide.

The right hand: The index finger, the second finger and the third finger will be placed, respectively, on the first, second and third valves. The little finger goes into the finger hook (ring) there for that purpose. The thumb will go in front of the first valve, above the first slide.

You must always press the valves vigorously, between the first and the second phalanxes. Avoid depressing them with the tip or the middle of your fingers.

Hold the trumpet in a horizontal position or in a slightly lowered position.

BREATHING

You are now holding the trumpet in the correct way. Your body should be held in an upright position, chest open. Be very relaxed and do not raise your shoulders.

Breathing from the diaphragm: Bring the trumpet up to your lips, and breathing in through the mouth, send air deep into the lungs. Do not raise your chest or shoulders. Remain very relaxed. Close your mouth and bring the mouthpiece up to your lips.

Place the tip of your tongue between the teeth and start to blow. The tongue will first act as a valve, and when bringing it back very quickly, pronounce the syllable "Tu". By doing this, you will release air under pressure, which will pass between closed lips (but not too tightly-held). This will make your lips vibrate and will also cause the air in the tube of the trumpet to vibrate. Following this procedure, you will produce the required sound. If you have any difficulty in doing this at first, carry out these exercises with the mouthpiece only.

Tone production: Get used to holding the notes. First, try to produce an even sound, that is to say do not increase or decrease its volume. Control your breathing so as always to maintain the same flow of air.

As soon as the playing of notes becomes easier, get into the habit of thinking only about the music you are playing. Play to move your listeners by giving of your best.

From the very first note, make people want to listen to you. Have a sound which "carries". Imagine that you are playing to a distant audience, even if you are playing quietly.

A sound which carries comes from the bottom of your lungs and does not tire you.

In order to have good breath-control and to have a correct air-column, you have above all to think about the interpretation of the musical text.

If you have problems with breathing, here is some advice:

Breathing-out: Completely empty your lungs, gently, the mouth held in a relaxed position. Let yourself go.

Breathing-in: Be always very relaxed and whatever you do, do not breath in roughly. Do not force yourself to fill the base of your lungs. If you have completely let out air, you will be able to breathe in naturally, without effort, by keeping the mouth relaxed and without raising your shoulders.

Always stay upright and at ease, but be careful not to slouch.

THE TIME TABLE FOR DAILY WORK

Before deciding on the approximate work-load for each student, it is of primary importance to speak first about the way to work.

Learn how to work hard without tiring yourself too much.

After a serious warm-up session, the practice of exercises should include breaks which will act as rest-periods.

Often, it is very difficult to decide when to take a rest. To be able to stop when it becomes necessary takes a lot of self-control. But whatever happens, stop playing before your embouchure is strained. Stop playing after each exercise, do not go on immediately to the following one, even if your lips are not tired. The earlier you stop, the quicker you recover. By doing so, you will be able to devote more time to the study of the trumpet, and you will find that your progress will be quicker.

Your success depends on the way you work. The way you work depends on the way you take your rest-periods.

Bearing in mind all this advice, here is an example of how to organize your daily time-table.

For a beginner, I advise 20 to 30 minutes of practice every day, that is to say 2 or 3 ten-minutes sessions. By the time you reach the end of this method, 3 or 4 twenty to thirty-minutes' sessions are required. This also includes the numerous rest-periods.

Of course, this time schedule is not compulsory. A student can, when he wishes, increase or decrease his output of work, provided he respects the rest-periods which are absolutely necessary.

DOIGTE DU SOL MEDIUM AU DO GRAVE

FINGERING FROM MIDDLE G TO LOW C (C bass)

FINGERSATZ VOM MITTEL G ZUM TIEFEN C

THE WHOLE NOTE (the semi-breve)

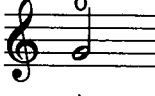
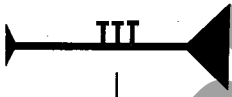







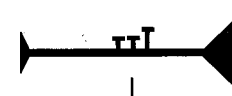



Breathe in deeply without lifting your shoulders.
Boldly attack the note with the syllable **TU**
and be careful to hold the sound
(Intake of air is indicated by commas)

LA RONDE

Respirez profondément sans soulever les épaules
Attaquez franchement la note avec la syllabe **TU**
et soutenez bien le son
(Les respirations sont indiquées par des virgules)

DIE GANZE NOTE

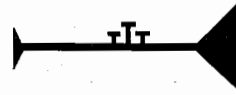
Atmen Sie tief ohne die Schultern zu heben
Blasen Sie die Silbe **TU** frei heraus
und halten Sie gut den Ton
(Das Atmen ist durch Kommas angezeigt)

<p>G</p> <p>Open note (do not lower any valves)</p>	 <p>SOL</p> <p>Note à vide (sans abaissement de piston)</p>	 <p>G</p> <p>Leer (ohne Ventilbetätigung)</p>
<p>1</p> 		
<p>2</p> 		
<p>F</p> <p>First valve lowered</p>	 <p>FA</p> <p>Premier piston baissé</p>	 <p>F</p> <p>Erstes Ventil gedrückt</p>
<p>3</p> 		
<p>4</p> 		
<p>E</p> <p>First and second valves lowered</p>	 <p>MI</p> <p>Premier et deuxième pistons baissés</p>	 <p>E</p> <p>Erstes und zweites Ventil gedrückt</p>
<p>5</p> 		
<p>6</p> 		
<p>7</p> 		



low D bass

First and third valves lowered

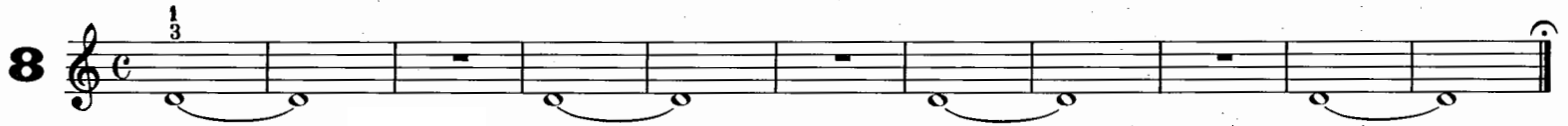


RÉ grave

Premier et troisième pistons baissés

Das tiefe D

Erstes und drittes Ventil gedrückt



low C bass

Open note



DO grave

A vide

Das tiefe C

Leer



THE HALF NOTE
AND THE QUARTER NOTE
(The minim and the crotchet)
Only take breath at the commas

LA BLANCHE ET LA NOIRE
Ne respirer qu'aux virgules

DIE HALBE- UND DIE VIERTELNOTE
Nur bei den Kommas atmen

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14

15

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THE EIGHTH NOTES (the quavers)

Firmly attack the notes by placing the tip of the tongue at the base of the upper teeth
Be careful to pronounce the syllable **TU** on every note
BINARY RHYTHM

LES CROCHES

Attaquez bien les notes en plaçant le bout de la langue à la base des dents de la mâchoire supérieure
Prononcez bien la syllabe **TU** sur chaque note
RYTHME BINAIRE

DIE ACHELNOTE

Spielen Sie den Notenansatz frei heraus wobei Sie die Zungenspitze hinter die oberen Schneidezähne setzen
Artikulieren Sie bei jeder Note deutlich die Silbe **TÜ**
ZWEIERRHYTHMUS

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
TUTU TU TU TU






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 Your rate of progress depends on the way you work.
Practice your exercises, phrase by phrase, always alternating them with rest-periods.
If the first phrase has been played correctly, you can go on to the following one after having observed your rest-period. And so on.

 La rapidité du progrès dépend de la façon de travailler.
Travaillez vos exercices, phrase par phrase, en intercalant des temps de repos.
La première phrase étant jouée correctement, vous pouvez passer à la suivante après avoir observé un temps de repos. Ainsi de suite.

 Die Schnelligkeit des Fortschrittes hängt von Ihrer Arbeitsweise ab. Arbeiten Sie Ihre Übungen Satz für Satz; schieben Sie immer Ruhepausen ein. Wenn Sie den ersten Satz richtig gespielt haben, können Sie nach einer Ruhepause zum nächsten Satz übergehen, usw.

TERNARY RHYTHM: TRIPLETS

RYTHME TERNAIRE : LES TRIOLETS

DREIERRHYTHMUS: TRIOLEN

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PIECE IN F

PIÈCE EN FA

STÜCK IN F-DUR

Allegro moderato

60

mf *f*

P sub. dolce *p*

f *p* *p*

rall. - - f *mf*

p *f* *mf*

f *mf* *rall. - - - f*

MISE EN LÈVRES N° 2

WARM-UP EXERCISE N° 2

LIPPENÜBUNG Nr. 2

Hold the sound without forcing it
Observe the rest-periods
Only breathe at the commas
EMISSIONS

Bien soutenir le son sans forcer
Respectez les temps de repos
Ne respirez qu'aux virgules
POSES DE SONS

Ohne Zwang den Ton gut halten
Berücksichtigen Sie die Ruhepausen
Atmen Sie nur bei den Kommas.
TONANSÄTZE

$\text{♩} = 60-72$

A 



SLURS

LIAISONS

BINDUNGEN

B 



$\text{♩} = 100$



E MINOR

Low D # - D sharp bass: 2d and 3rd valves lowered
High D # - D sharp: second valve lowered

MI MINEUR

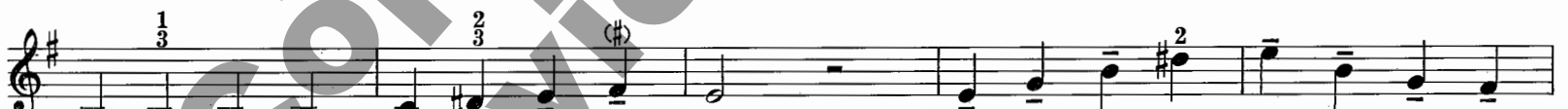
Le RÉ # grave : 2^e et 3^e pistons baissés
Le RÉ # aigu : 2^e piston baissé

E-MOLL

Das tiefe Dis: 2. und 3. Ventil gedrückt
Das hohe Dis: 2. Ventil gedrückt

Sostenuto


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


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RHYTHM: 
Detach the notes whilst keeping the rhythm

DU RYTHME : 
Bien détacher les notes en gardant bien le rythme

RHYTHMUSART: 
Die Noten müssen sauber getrennt werden
ohne den Rhythmus zu stören

90 *Moderato*

TUTU



91 



92 



93 

