

eighth notes or longer (mm. 7, 8, 16, 24).

Cornet/Trumpet

Book - Editor	Title	Publisher	Edition
Wurm, Voisin	<i>40 Studies for Trumpet</i>	International	No. 2025

Selection 1

Page(s): 22

Key:

Etude Title: *No. 23*

Tempo: Dotted Quarter Note = 58-74

Play from beginning to end.

Errata:

Performance Guide:

This moderately technical etude is fun to play and needs to sound graceful and nimble throughout while maintaining a dancelike "waltz" character. A slight emphasis on beat 1 and floating the rest of the measure will help with this so that the music always feels like one beat per bar. Practice slowly with metronome for rhythmic accuracy paying attention to tongued vs. slurred rhythms. Keep the airflow steady during slurred passages maintaining smooth note connections and a consistent tone. Daily practice of Clarke Technical Studies will be helpful for this. Always begin phrases with a full breath.

Articulated passages need to sound as smooth as slurred passages. Staccato markings should sound light and graceful, not overly short or harsh. Let only the tip of the tongue move as you articulate while keeping the flow of air as steady as if slurring or sustaining a single note. Additionally, it is imperative to keep the lips and jaw stationary while articulating. If the lips or jaw move, the tone and pitch will be affected and the line will sound rough. A helpful exercise for this is to practice blowing a fast articulation pattern on one hand while keeping the other hand on your chin and/or lower lip. Make sure the chin and lower lip stay perfectly still as the tongue moves to articulate. For extra practice with slurs and arpeggios refer to Arban's pp. 48-51, 56, 144 and 146.

Selection 2

Page(s): 32-33

Key:

Etude Title: *No. 35*

Tempo: Quarter Note = 50-60

Play from beginning to end.

Errata:

Performance Guide:

This etude should be performed with great lyricism and expression. The use of vibrato will be helpful in providing a vocal quality to the music. The performer may also use a little rubato, making some passages start slowly, speed up and then slow down within the structure of a steady beat. The gruppetto or "turn" in m. 11 should be played like m. 9. Measure 26 should be treated as a cadenza. In keeping with the *esspressione* character of this etude, a legato style should be employed throughout. Keep grace notes and 32nds smooth and relaxed. Round out the ends of phrases so they sound polished and refined. Maintain a warm sound in all registers and dynamics, and never let the tone become edgy or aggressive – intense and dramatic, yes, but never edgy.

Very little information is given regarding dynamics; therefore it is suggested that the performer follow the shape of the melodic line and provide dynamics consistent with the direction of each

phrase while still maintaining the character and color of the last printed dynamic. Keep the air moving through descending passages in order to maintain good tone and response. Keep your listener engaged by making the music express emotions or tell a story. Recommended studies for this etude include Clarke Technical Studies pp. 14-20 for work on smooth trills and Arban's pp. 99-103 for exercises on the turn.

Selection 3

Page(s): 9

Key:

Etude Title: *No. 7*

Tempo: Dotted Quarter Note = 74-94

Play from beginning to end.

Errata:

Performance Guide:

This etude is all about double tonguing in 6/8 time. While it may be possible to single tongue within the proper tempo guidelines, a double tongue is preferred in order to keep the music sounding light. Single tonguing will tend to make 16ths sound heavy and overly emphasized, while double tonguing will make them dance and move forward. Avoid extremes (too short or too legato). Strive for clarity of attack along with a steady airflow. In speech the vowel is just as important as the consonant. The same holds true for double tonguing. Make sure your tone remains centered and beautiful between the T and K. Refer to Arban's pp. 175-178 for extra practice double tonguing. Play the exercises slowly making the T and K articulations sound exactly alike – same start, same tone, same pitch. Also try reversing the T and K, or using all Ks in practice.

Musically this etude should sound playful, not harsh or frantic. Emphasize the downbeat and let the rest of the measure float. Practice m. 16 slowly with double tongue using a metronome. Gradually speed up keeping the rhythm steady. Breathe quickly and efficiently where indicated. For quick breathing open up and get the tongue out of the way of the moving air. If you hear a hissing or slurping sound, you are breathing incorrectly and inefficiently. Say "Woe" or "Hup" backwards. The "P" at the end of "Hup" gets your lips back into playing position after the breath.

F Horn

Book - Editor

Kling, Ed. and Rev. - Sansone

Title

40 Characteristic Etudes

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Southern Music Company

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Selection 1

Page(s):

Key:

Etude Title: *No. 9*

Tempo: Quarter Note = 86-100

Play from beginning to end.

Errata:

Some triplet markings may be missing from the part (m. 17 on beats 3 and 4, m. 18 on beat 3, mm. 21-22 on beat 1, 3, and 4, m. 23 on all beats, and similarly in mm. 24-28. Ms. 29, 31, and 32 all have triplets on beats 3 and 4). There are some eighth notes that are grouped together that aren't triplets, such as mm. 9, 11, and 15.

The *piu vivo* is marked to begin on beat 2 of m. 36.

Performance Guide:

The emphasis on this etude is *maestoso*, and the performer should pick a tempo that feels stately. The *fieramente* direction at the beginning refers to the dotted eighth-sixteenth pickup notes as well as sustained long notes for energetic phrases. Choose your opening tempo wisely, as you will need to go a little faster (not much) at the *piu vivo* in m. 36. Bass clef notes are

Tempo di Valse $\text{♩} = 60$

23. *p*

mf

f

rit.

1 *a tempo*

p

cresc.

f

#35. Etude 2

Adagio con espressione ♩ = 60

The first system of the musical score consists of two staves. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as 'Adagio con espressione' with a quarter note equal to 60 beats per minute. The first measure of the upper staff is marked with a piano (*p*) dynamic. The lower staff begins with a bass clef and a forte (*f*) dynamic. The piece concludes the system with a piano (*p*) dynamic. The notation includes various note values, slurs, and trills.

The second system of the musical score consists of six staves. The upper staff continues the melodic line with a forte (*f*) dynamic. The lower staff features a trill (*tr*) and a piano (*p*) dynamic. The notation includes various note values, slurs, and trills. The piece concludes the system with a forte (*f*) dynamic. The notation includes various note values, slurs, and trills.

The third system of the musical score consists of two staves. The upper staff begins with a forte (*f*) dynamic. The lower staff features a piano (*p*) dynamic. The notation includes various note values, slurs, and trills.

