

Graded Exercises For Brass Treble Clef

John Hutchinson

Warm-ups and technical exercises,
supporting graded examination syllabuses for
Trumpet & treble clef Brass Band Instruments

Artikel-Nr. item code	19304
Kategorie categories	Brass Schulmaterial Brass tutorial
Besetzung instrumentation	Trompete Trumpet
Genre	Originalkomposition original composition
Schwierigkeit difficulty	B/C = leicht – mittel easy – medium



Biography

As a young performer, **John Hutchinson** was a member of both the National Youth Jazz Orchestra and the National Youth Orchestra of Great Britain while studying at Chetham's School of Music. He then went on to study at the Royal College of Music under James Watson and Malcolm Smith, where he was awarded the 'Ernest Hall Prize for Trumpet'.

Graduating in 1999, John's trumpet career has included orchestral work with the Royal Philharmonic Orchestra, English National Opera, the Royal Opera, London Philharmonic Orchestra, City of Birmingham Symphony Orchestra, and the BBC Philharmonic. In a commercial setting, he has also recorded and performed with Brand New Heavies, Mark Ronson, Joss Stone, Ronan Keating, Corinne Bailey-Rae, Vanessa Mae, Shapeshifters and Bjork along with many other international artists.

In demand as a composer, arranger and producer, recent years have included projects with Lucky Chops, Superbrass, Black Dyke Brass Band, The Royal Shakespeare Company, The Central Band of the Royal Air Force, Samara Joy, and Nick Cave & The Bad Seeds.

As a teacher of trumpet for over 25 years in top UK educational institutions, his focus has been primarily on students aged 8-19, providing a strong technical and musical grounding, working with each individual student to create an individual programme of study. These '*Graded Exercises*' are born out of John's passion to reinvent and communicate sometimes complex concepts to a younger audience.



Note to teachers

Strong fundamental technique is the cornerstone of a successful musical experience but cannot come at the expense of a student's enjoyment of music and their motivation to improve. These '*Graded Exercises*' are a concise tool to help your students develop good routines and practice habits. There are a variety of straightforward exercises at each level, suitable for work in lessons and for practice at home.

The emphasis from the outset is on good breathing, relaxed air, and a beautiful sound – these principals remain consistent no matter what brass instrument is being played and at whichever level. You may notice that even with many of the 'articulation' style exercises, the focus is mainly on 'articulated air'. This is a concept that is good to reiterate with students, making sure that the air always drives the tongue and never vice-versa.

Mouthpiece – Careful placement, natural embouchure formation, relaxed air and consistent tone are the focus. Muscle definition (or dimples) at the sides of the lips are often a sign that the student has a level of control. Always try to keep embouchure movement to a minimum.

Long Tones – These should be played slowly with a short break between each note. The focus for the student is on the relaxed breath in and the beautiful sound that comes out. Always emphasise the importance of listening - the student should not move on to the next note until they are satisfied that the sound is beautiful and controlled.

Slurs – The use of air is the same for these as the Long Tones, quick fingers and smooth air allowing a musical flow. Emphasise the importance of thinking of the air moving in a straight line without any deviations. Students may also like to play these exercises on the mouthpiece alone.

Flexibilities – Abdominal support and embouchure stay as still as possible through these exercises, leaving just the air and the tongue to move as we change pitch. As students get used to this in the early grades, they can think about an extra 'release' of air as they go higher. Try to avoid the temptation to use words such as 'push', which can bring a level of mental and physical tension.

Airflow – These patterns are deliberately simple, keeping the air smooth and with a gentle increase in airspeed as the range expands. Lumps and bumps in and between the notes should be avoided. Treat the higher notes in each exercise in the same relaxed way as with the Flexibilities.

Articulated Air – These articulation exercises focus on the air as the driver of the tongue and never vice-versa. Teachers should continue to emphasise the importance of the flow of air in these exercises, until it becomes second nature to the student.

Intervals – Students should approach these with a light and nimble tongue, always focusing on the beautiful sound. They may be tempted to re-articulate the upper note as the intervals get wider and more challenging. Resist, focusing on the air.

Articulation Patterns – This simple triad pattern in a Circle of 5ths is a great way to encourage mental and aural dexterity alongside technical development. Students should be encouraged to come up with their own variations on these.

Double & Triple Tongue – The support and air are the drivers of the tongue, as with the Articulated Air exercises. Students are encouraged to verbalise their TOO and KOO sounds to achieve fluency before starting these exercises.

Biographie

Als junger Musiker war **John Hutchinson** während seines Studiums an der Chetham's School of Music Mitglied des National Youth Jazz Orchestra und des National Youth Orchestra of Great Britain. Anschliessend studierte er am Royal College of Music bei James Watson und Malcolm Smith, wo er mit dem «Ernest Hall Prize for Trumpet» ausgezeichnet wurde.

Nach seinem Abschluss 1999 arbeitete John als Trompeter mit dem Royal Philharmonic Orchestra, der English National Opera, der Royal Opera, dem London Philharmonic Orchestra, dem City of Birmingham Symphony Orchestra und dem BBC Philharmonic Orchestra. Im Bereich der Unterhaltungsmusik war er mit Brand New Heavies, Jamiroquai, Level 42, Amy Winehouse, Mark Ronson, Joss Stone, Ronan Keating, Corinne Bailey-Rae, Vanessa Mae, Shapeshifters, Bjork und vielen anderen internationalen Künstlern im Studio und auf der Bühne.

Als gefragter Komponist, Arrangeur und Produzent hat er in den letzten Jahren unter anderem mit Lucky Chops, Superbrass, Black Dyke Brass Band, The Royal Shakespeare Company, The Central Band of the Royal Air Force, Samara Joy und Nick Cave & The Bad Seeds zusammengearbeitet.

Als Trompetenlehrer, der seit über 25 Jahren an führenden britischen Bildungseinrichtungen unterrichtet, hat er sich vor allem auf Schüler im Alter von 8 bis 19 Jahren konzentriert und ihnen eine solide technische und musikalische Grundlage vermittelt, wobei er mit jedem einzelnen Schüler zusammenarbeitet, um ein individuelles Lernprogramm zu erstellen. «*Graded Exercises*» entstand aus Johns Leidenschaft, komplexe Konzepte neu zu erfinden und einem jüngeren Publikum zu vermitteln.



Hinweis für Lehrer

Eine solide Grundtechnik ist die Basis für eine erfolgreiche musikalische Erfahrung, darf aber nicht auf Kosten der Freude an der Musik und der Motivation, sich zu verbessern, gehen. Diese «Graded Exercises» sind ein prägnantes Instrument, das Ihren Schülern hilft, gute Routinen und Übungsgewohnheiten zu entwickeln. Es gibt eine Vielzahl einfacher Übungen für jedes Niveau, die sich sowohl für die Arbeit im Unterricht als auch für das Üben zu Hause eignen.

Von Anfang an liegt der Schwerpunkt auf einer guten Atmung, einem entspannten Atem und einem schönen Ton - diese Prinzipien bleiben gleich, egal welches Blechblasinstrument man spielt und auf welchem Niveau. Sie werden feststellen, dass auch bei vielen Übungen im Stil «Artikulation» der Schwerpunkt auf der «artikulierten Luft» liegt. Dieses Konzept sollte mit den Schülern wiederholt werden, um sicherzustellen, dass die Luft immer die Zunge bewegt und niemals umgekehrt.

Mouthpiece (Mundstück) – Sorgfältige Platzierung, natürlicher Ansatz, entspannte Luft und gleichmässiger Ton stehen im Mittelpunkt. Muskeldefinitionen (oder Grübchen) an den Seiten der Lippen sind oft ein Zeichen dafür, dass der Schüler ein gewisses Mass an Kontrolle hat. Versuchen Sie immer, die Bewegung des Ansatzes auf ein Minimum zu beschränken.

Long Tones (Lange Töne) – Diese sollten langsam gespielt werden, mit einer kurzen Pause zwischen den Tönen. Der Schwerpunkt für den Schüler liegt auf dem entspannten Einatmen und dem schönen Ton, der dabei entsteht. Der Schüler sollte erst dann zum nächsten Ton übergehen, wenn er sicher ist, dass der Ton schön und kontrolliert ist.

Slurs (Bindebögen) – Der Einsatz von Luft ist hier der gleiche wie bei den langen Tönen, schnelle Finger und weiche Luft ermöglichen einen musikalischen Fluss. Betonen Sie, wie wichtig es ist, sich vorzustellen, dass sich die Luft in einer geraden Linie bewegt. Die Schüler können diese Übungen auch alleine auf dem Mundstück spielen.

Flexibilities (Flexibilität) – Die Bauchstütze und der Ansatz bleiben bei diesen Übungen so ruhig wie möglich, so dass sich nur die Luft und die Zunge bewegen, wenn wir die Tonhöhe ändern. Wenn sich die Schülerinnen und Schüler in den ersten Klassenstufen daran gewöhnt haben, können sie darüber nachdenken, ob sie bei höheren Tonhöhen zusätzlich Luft «ablassen» sollen. Versuchen Sie, die Versuchung zu vermeiden, Wörter wie «drücken» zu verwenden, die zu einer gewissen mentalen und körperlichen Anspannung führen können.

Airflow (Luftströmung) – Diese Muster sind absichtlich einfach gehalten, die Luft bleibt ruhig und die Geschwindigkeit nimmt zu, wenn die Fläche grösser wird. Behandeln Sie die höheren Töne in jeder Übung auf die gleiche entspannte Weise wie bei den «Flexibilities».

Articulated Air – Bei diesen Artikulationsübungen geht es darum, dass die Luft die Zunge bewegt und nicht umgekehrt. Der Lehrer sollte die Bedeutung des Luftstroms bei diesen Übungen immer wieder betonen, bis es für den Schüler zur zweiten Natur geworden ist.

Intervals (Intervalle) – Die Schüler sollten diese mit einer leichten und flinken Zunge angehen und sich dabei immer auf den schönen Klang konzentrieren. Wenn die Intervalle grösser und schwieriger werden, könnte man versucht sein, den oberen Ton neu zu artikulieren. Widerstehen Sie dieser Versuchung und konzentrieren Sie sich auf die Luft.

Articulation Patterns (Artikulationsmuster) – Dieses einfache Dreiklangsmuster im Quintenzirkel ist eine gute Möglichkeit, neben der geistigen auch die mentale und klangliche Geschicklichkeit sowie die technische Entwicklung zu fördern. Die Schüler sollten ermutigt werden, eigene Variationen zu entwickeln.

Double & Triple Tongue (Doppelte und dreifache Zunge) – Unterstützung und Luft sind die treibenden Kräfte der Zunge, wie bei den artikulierten Luftübungen. Die Schüler werden ermutigt, ihre TOO- und KOO-Laute zu verbalisieren, um eine flüssige Aussprache zu erreichen, bevor sie mit diesen Übungen beginnen.

1

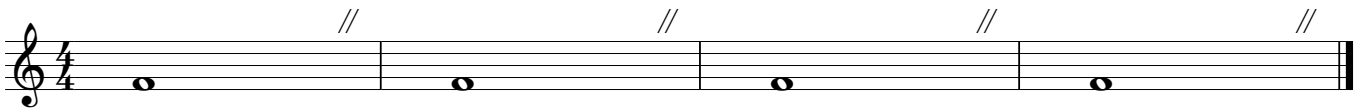
These exercises are designed to help you with the performance and scale requirements at **Grade 1** for *ABRSM, TCL, LCM* and *MTB* examination boards.

You can use them as part of your regular practice routine in order to feel fully comfortable with the technical, musical and range requirements at this level.

Keys of *C Major* & *A Minor* are used in this chapter to help with your scale fluency.

MOUTHPIECE

Relaxed breath in, relaxed air out



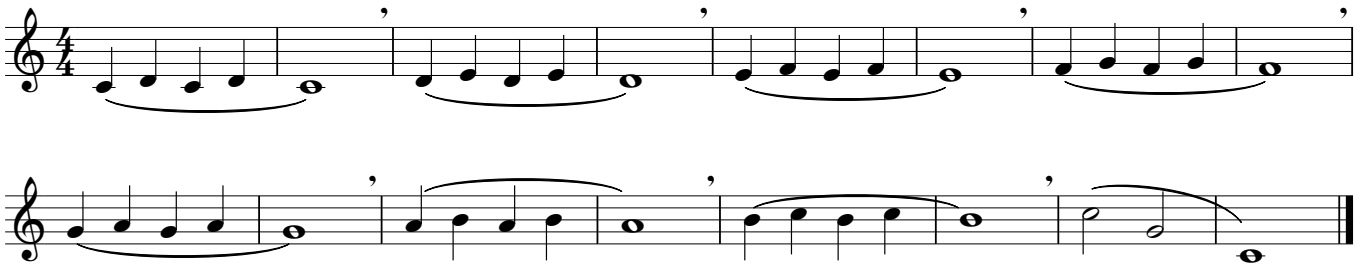
LONG TONES

Slowly

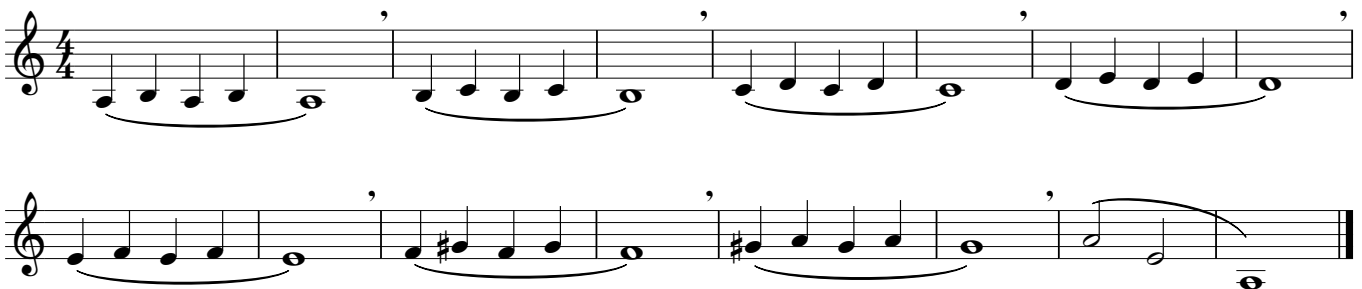


SLURS - C Major

Smooth air



SLURS - A Minor



FLEXIBILITIES

Keep the air flowing to the final note

0 2 1 1+2 2 1 0

AIRFLOW

The air stays constant with a smooth sound

ARTICULATED AIR - C Major

The air keeps the tongue moving

Too Too Too Too Too Too Too

ARTICULATED AIR - A Minor

2

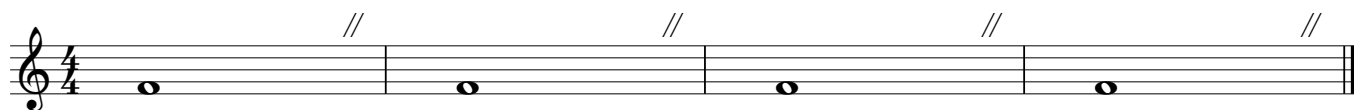
These exercises are designed to help you with the performance and scale requirements at **Grade 2** for *ABRSM, TCL, LCM* and *MTB* examination boards.

You can use them as part of your regular practice routine in order to feel fully comfortable with the technical, musical and range requirements at this level.

Keys of *Bb, C, D Major* & *D Minor* are used in this chapter to help with your scale fluency.

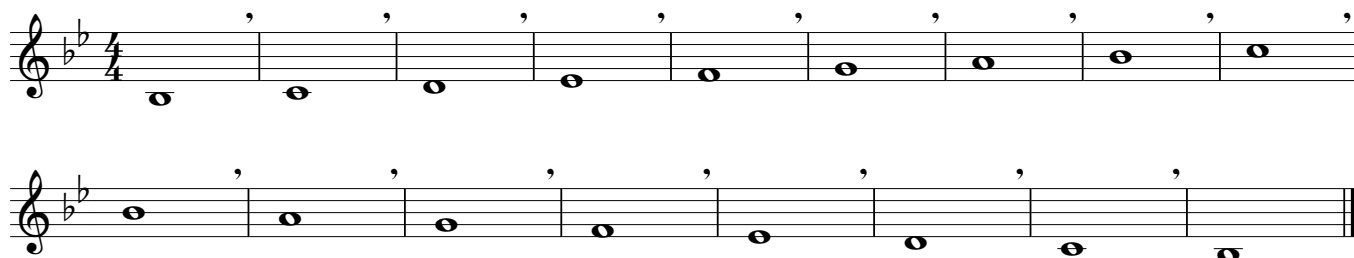
MOUTHPIECE

Relaxed breath in, relaxed air out



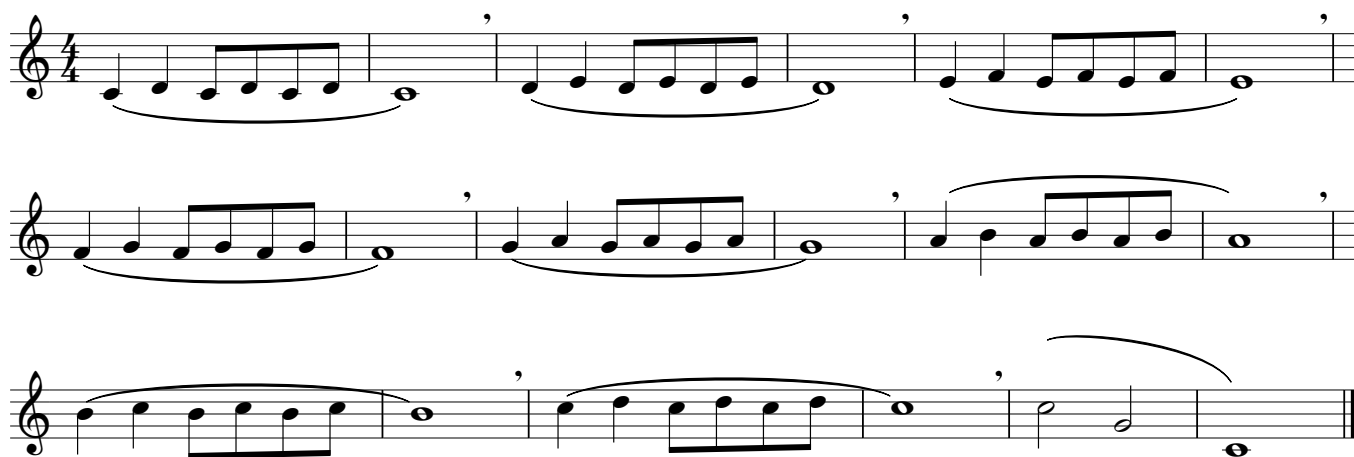
LONG TONES - Bb Major

Slowly



SLURS - C Major

Smooth air



SLURS - D Major

Three staves of musical notation in D Major (two sharps) and 4/4 time. The first staff contains three measures of eighth-note runs, each with a slur underneath. The second staff contains three measures of eighth-note runs, also with slurs underneath. The third staff contains a single long slur spanning the entire staff, covering a sequence of notes from D4 to D5.

FLEXIBILITIES

Keep the air flowing to the final note

Five staves of musical notation in D Major. Each staff contains three measures of eighth-note runs, each with a slur underneath. The first staff has fingerings 1, 2, and 1. The second staff has fingerings 1+2 and 2+3. The third staff has fingerings 1+3, 2+3, and 1+2. The fourth staff has fingerings 1, 2, and 0. The fifth staff has fingerings 1, 2, and 0.

AIRFLOW

The air stays constant with a smooth sound

Two staves of musical notation in D Major. The first staff contains a single long slur spanning the entire staff, covering a sequence of notes from D4 to D5. The second staff contains a single long slur spanning the entire staff, covering a sequence of notes from D4 to D5.

ARTICULATED AIR - C Major

The air keeps the tongue moving

Musical score for 'ARTICULATED AIR - C Major' in 3/4 time. The score consists of three staves. The first staff begins with the lyrics 'Too Too Too Too Too Too Too' under a series of eighth notes. The melody continues with quarter notes and eighth notes, ending with a half note. The second staff continues the melody with quarter notes and eighth notes. The third staff concludes the piece with a half note and a final quarter note, marked with a fermata.

ARTICULATED AIR - D Minor

Musical score for 'ARTICULATED AIR - D Minor' in 3/4 time. The score consists of three staves. The first staff begins with the lyrics 'Too Too Too Too Too Too Too' under a series of eighth notes. The melody continues with quarter notes and eighth notes, ending with a half note. The second staff continues the melody with quarter notes and eighth notes. The third staff concludes the piece with a half note and a final quarter note, marked with a fermata.

3

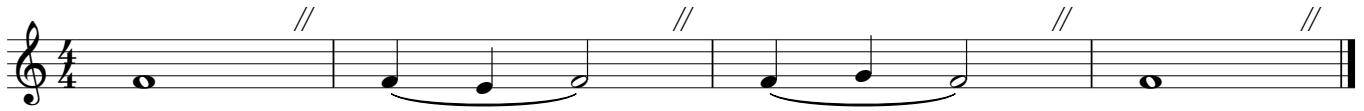
These exercises are designed to help you with the performance and scale requirements at **Grade 3** for *ABRSM, TCL, LCM* and *MTB* examination boards.

You can use them as part of your regular practice routine in order to feel fully comfortable with the technical, musical and range requirements at this level.

Keys of *Eb, E, C, Major & C Minor* are used in this chapter along with *Chromatic* patterns to help with your scale fluency.

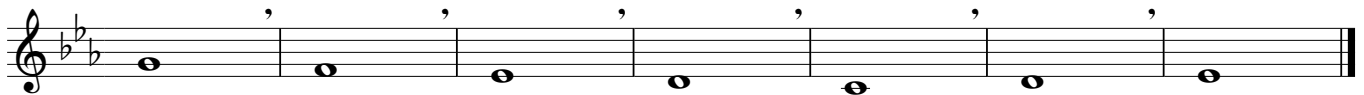
MOUTHPIECE

Relaxed breath in, smooth and relaxed air out



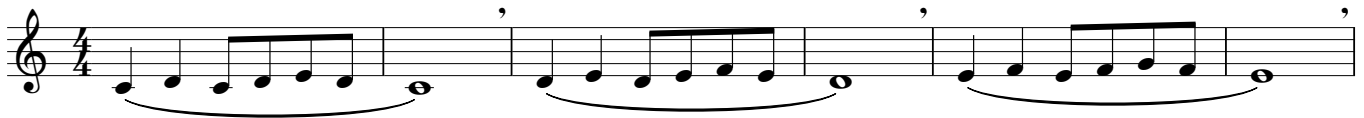
LONG TONES - in Eb Major

Slowly, listening carefully for a beautiful sound



SLURS - in C Major

Smooth air, just like playing 'long tones'



SLURS - in C Minor

Three staves of musical notation in C minor, 4/4 time. Each staff contains a single melodic line with slurs over groups of notes. The first staff has three measures, each with a slur over a group of four notes. The second staff has three measures, with slurs over groups of four notes. The third staff has three measures, with slurs over groups of four notes.

FLEXIBILITIES

Keep the air flowing to the final note

Seven staves of musical notation in C minor, 4/4 time. Each staff contains a single melodic line with slurs and fingerings. The first staff has three measures with slurs and fingerings 0, 2, and 1. The second staff has three measures with slurs and fingerings 1+2 and 2+3. The third staff has three measures with slurs and fingerings 1+3, 2+3, and 1+2. The fourth staff has three measures with slurs and fingerings 1, 2, and 0. The fifth staff has three measures with slurs and fingerings 1+2, 1, and 2. The sixth staff has three measures with slurs and fingerings 0, 1, and 2. The seventh staff has three measures with slurs and fingerings 0, 1, and 2.



diese Partitur ist unvollständig
this score is not complete
ce score n'est pas complet