

TRUMPET TODAY



A
Planned Program for
**BUILDING
THE
HIGH REGISTER**

*
*Nine
Recorded Solos
Included*

*
By
BUD BRISBOIS
Solos and Arrangements by
LENNIE NIEHAUS

Edited by
VERNON LEIDIG

*
Trumpet Book
\$200
Piano Accompaniment
\$175

HIGHLAND MUSIC COMPANY

1311 NORTH HIGHLAND AVENUE • HOLLYWOOD, CALIFORNIA 90028

TRUMPET TODAY

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Brisbois, Bud.

Trumpet today



BUD BRISBOIS began studying trumpet at the age of 12. He gained concert band experience while attending high school and college in Minneapolis, Minnesota.

With a keen interest in lead trumpet and high register work, Bud joined the Stan Kenton Orchestra in 1958 at the age of 21. After two and one half years with the Kenton organization, he established residency in Hollywood, California where he now performs as a studio musician with recording, television, and motion picture orchestras.

Bud has been featured as a high register artist on recordings with Stan Kenton, Billy May, Ralph Carmichael, Onzy Matthews, Shorty Rogers, Pete King and other greats.

Both the enthusiastic response to these recordings and increasingly widespread interest in range development, initiated the idea of "Trumpet Today". As a valuable guide to achievement, this book is offered with hopes of encouraging the many trumpet players who express such desires.

A PLANNED PROGRAM FOR BUILDING THE HIGH REGISTER

This book is concerned with a gradual building plan for developing the high register of the trumpet. Proper performance in the high register is not difficult if a planned program is followed, but can be extremely trying if the wrong approach is used. As opposed to the pressure-strong-arm method, playing high skillfully should feel as natural as playing in the low or middle register, without strain on any part of the body or lip.

The most important factor in developing the high register is desire, a willingness to spend at least one hour or more a day practicing this method, and the patience to wait the necessary time to acquire it. If a trumpet player has the desire to develop the high register properly there are two main requirements besides practicing:

1. Proper breathing technique.
2. Proper use of the diaphragm.

This book presents exercises which should enable the player to develop these two requirements in order that they become a natural part of his playing.

BREATHING PROPERLY

To breathe properly the player must inhale through the mouth and fill his lungs and diaphragm region to a comfortable capacity. He should fill not only the lungs or the diaphragm region, but both areas. If the lungs are filled only, the diaphragm support will be lost, the tone will be lifeless and the endurance lessened. If only the diaphragm region is used, breathing will be too low and harmful effects such as rupture may occur.

If the lungs and the diaphragm region are filled with air the player is breathing properly, enabling the muscles around the lungs and diaphragm to set the air for playing.

GRIPPING THE AIR

Once the player has taken the proper breath by filling the lungs and diaphragmatic area, the air is "set". By "setting the air", we mean to "grip" the air with the muscles surrounding the diaphragm. This sensation can be experienced if a person prepares to be hit in the stomach by someone. For protection he sees this coming, takes a breath and tenses his stomach or diaphragm muscle to prepare for the blow. This type of tension on the diaphragm is the proper way to set the air.

ADVICE TO THE STUDENT

The technique of breathing and setting-the-air correctly should be practiced without the instrument before attempting the Warm-Up or Lesson One. The air must be set whether playing high or low notes. By constantly thinking about it and using this technique it will become the natural and correct way to play.

In the low and middle registers of the trumpet the tension on the diaphragm is moderate. The first part of this book deals with only the low and middle range of the instrument. The purpose for progressing in this manner is to develop the proper breathing and diaphragm-setting technique without rushing into the high register. It is necessary to build a good foundation and work up gradually to the high register perfecting these techniques. Once the proper breathing and diaphragm setting is learned, the correct degree of tension for each note in the range should be developed. For a high note the air is gripped firmly setting the air with more tension.

By following this book conscientiously and not rushing any part of it, the player will develop these techniques correctly. By the time he reaches Lesson Nine, he will have developed his diaphragm tension to the point where he knows how much tension is needed to hit High "D". He will not only play a High "D", but be able to work up to it without being anxious.

LIP PRESSURE

This technique not only develops better range but improves tone quality, intonation, flexibility, and increases endurance on the instrument. By developing these techniques the player avoids too much pressure on his lip, letting his diaphragmatic muscles do most of the work and permitting the lip to vibrate freely.

Most trumpet players think the only way to play high is to have a steel lip. This has little to do with playing high. A good high note player does not injure his lip by using too much pressure, but develops good breathing and diaphragm-setting technique. A moderate amount of pressure is essential, but too much pressure destroys every part of trumpet playing.

PRACTICE

This book deals mainly with lip slurs and attacks. To slur, the player should take a breath, set the air with the diaphragm, and slur between notes -- TA for the low note and EEE for the high note, (TA-EEE TA EEE), keeping the corners of the lips firm.

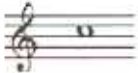
When practicing or playing in bands or orchestras there are many bad habits which should be avoided. One is playing too loudly. This distorts not only the sound of the instrument but also any progress the student is making. It is advisable to practice with moderately soft tones until the player is warmed up and then he should avoid playing beyond a forte (*f*) level. When the music is marked triple forte (*fff*) the performer should play strongly without blasting. The player who blasts is hurting not only himself but also is destroying the sound of the band. His sound will not carry as far as the player who uses the controlled sound acquired through diaphragm and breath support.


Another bad habit is poor posture. The player should always sit straight in the chair with both feet on the floor. This enables him to breathe correctly and use the proper muscles for breath and diaphragm support. When standing he should stand as straight as possible for best playing results.

The use of physical exercise (calisthenics or isometric exercises) to build up the muscles surrounding the diaphragm is recommended for strengthening the diaphragmatic muscles. This is primarily for upper register work. Several such exercises would be sit-ups, push-ups, or a planned isometric program.

PROGRESSION OF THE BOOK

The Warm-Up Exercises are to be practiced daily. As each new Lesson is introduced, new Warm-Up studies are added. Each Lesson is designed to develop the student's ability to play the

"Key Note", starting with C  in Lesson One with ease and security. The exercises on the first page of each lesson should be perfected and then the solo in each lesson can be performed. If this book is followed earnestly and faithfully the student will develop his range in a logical manner.

When he has progressed to Lesson Nine he will be able to play High D  with assurance and endurance.

SOLOS AND THE RECORD

The nine solos in this book are recorded for the purpose of aiding the student in style and rhythmic accuracy. These solos include educationally worthwhile music to the student of trumpet from the 17th, 18th, and 19th centuries. Each solo was particularly selected to develop the "Key Note" in each Lesson after the Warm-Up Studies have been perfected. A piano accompaniment book is published separately for students who may desire to play these solos for festivals, recitals, and concerts.

WARM UP EXERCISES

PLAY EVERY DAY

Play Warm-Up to Lesson Number corresponding with Lesson being practiced.

Breathe Properly and set Diaphragm tension before each Exercise.

1 *mp* (0)

2 *mp* (2)

3 *mp* (1)

4 *mp* (1/2)

5 *mp* (2/3)

6 *mp* (1/3)

7 *mp* (3/8)

8 *mp* (2/5)

9 *mp* (1/3)

10 *mp* $\left(\frac{2}{3}\right)$

11 *mp* $\left(\frac{1}{2}\right)$

12 *mp* (1)

13 *mp* (2)

LESSON 1

14 *mp* (0)

End of Warm-Up for Lesson 1.

LESSON 2

15 *mp* $(0) \left(\frac{1}{2}\right) (0) (0)$

16 *mp* $\left(\frac{1}{3}\right) (1) \left(\frac{2}{3}\right) \left(\frac{1}{2}\right)$

17 *mp* $\left(\frac{1}{3}\right) (2) \left(\frac{1}{2}\right) (1)$

End of Warm-Up for Lesson 2.

LESSON 3

18 *mp* $\left(\frac{2}{3}\right) (0) (1) (2) 3$

End of Warm-Up for Lesson 3.

LESSON 4

19 *mp* $\left(\frac{1}{3}\right) \left(\frac{2}{3}\right) 2 (0) 3$

20 *mp* (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) End of Warm-Up for Lesson 4.

LESSON 5
21 *mp* (2) (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

22 *mp* (1) (2) (1) (2) (1) (2) (1) (2) (1) (2) (1) (2) End of Warm-Up for Lesson 5.

LESSON 6
23 *mp* (3) (4) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

24 *mp* (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) End of Warm-Up for Lesson 6.

LESSON 7
25 *mp* (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) End of Warm-Up for Lesson 7.

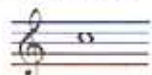
LESSON 8
26 *mp* (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

27 *mp* (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) End of Warm-Up for Lesson 8.

LESSON 9
28 *mp* (3) (4) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12)

29 *mp* (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) End of Warm-Up for Lesson 9.

LESSON 1
BUILDING TO C



CAUTION: Do not play Lesson 2 until Lesson 1 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm Up to Lesson 1.

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

1 *mp*

2 *mp* (0) (0)

3 *mp*

4 *mp*

5 *mp*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

6 *mp*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

7 *mf* *f*

8 *mf* *f*

HEROIC MUSIC

G. Philipp Telemann

Giocoso (A)

f

p

f

Piano

(B)

f

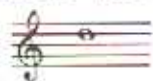
p

f

Piano

rit.

LESSON II
BUILDING TO D



CAUTION: Do not try this Lesson until Lesson 1 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm-Up to Lesson 2

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

1 *mp*

2 *mp* (1/3) (1/3)

3 *mp* (1/3) (0) (1/3) (0)

4 *mp* (1/3) (1)

5 *mp* (1/3) (1)

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

6 *mp* (1/3) (1) (1/3)

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

7 *mf* (2) *f*

8 *mf* (1/3)

BOUREE

(from Fifth Flute Concerto)

George Frederic Handel

Allegro

A

f

B

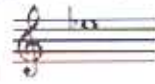
f

p

f

rit.

LESSON III BUILDING TO E \flat



CAUTION: Do not try this Lesson until Lesson 2 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm-Up to Lesson 3.

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

1 *mp*

2 *mp* (2/3) - - - - - (2/3) - - - - -

3 *mp* (2/3) - - - - - (2/3) - - - - -

4 *mp* (2/3) - - - - - (2)

5 *mp* (2/3) - - - - - (2)

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

6 *mp* (2/3) - - - - - (2)

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

7 *mf* - - - - - *f*

8 *mf* (2/3) - - - - - (2)

TWO PART INVENTION

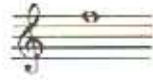
Johann Sebastian Bach

Allegro deciso

f

f

LESSON IV
BUILDING TO F



CAUTION: Do not try this Lesson until Lesson 3 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm-Up to Lesson 4.

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

1 *mp*

2 *mp* (1)

3 *mp* (1)

4 *mp* (1)

5 *mp* (1)

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

6 *mp* (1)

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

7 *mf* $\frac{1}{2}$ *f*

8 *mf* (1)

MINUET

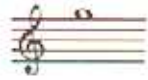
(from G Minor Symphony)

Wolfgang Amadeus Mozart

Menuetto - Allegretto

The musical score consists of ten staves of music in G minor, 3/4 time, marked 'Menuetto - Allegretto'. The first staff begins with a forte (*f*) dynamic and a circled 'A' section marker. The second staff continues the melody. The third staff features a first and second ending bracket. The fourth staff is marked with a circled 'B'. The fifth staff continues the melodic line. The sixth staff features a circled 'C' section marker. The seventh staff continues the melody. The eighth staff ends with a piano (*p*) dynamic marking. The ninth and tenth staves conclude the piece with a double bar line.

LESSON V
BUILDING TO G



CAUTION: Do not try this Lesson until Lesson 4 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm-Up to Lesson 5.

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

1 *mp*

2 *mp* (0) - - - - - (0) - - - - -

3 *mp* (0) - - - - - (0) - - - - -

4 *mp* (0)

5 *mp* (0) - - - - -

Play entire Exercise 2 times. Slur 1st time; tongue 2nd time.

6 *mp* (0) - - - - - (0) - - - - -

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

7 *mf*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

8 *mf* (0) (2) (1) (0) (3) (1) (2) (1) (3) *f*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

9 *mf* (2) *f*

10 *mf* (0) *f*

SUITE

PRELUDE

Henry Purcell

Moderato

mf

cresc.

f

dim. e rit.

ALLEMANDE

Andante

f

p

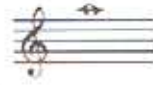
mf

f

dim.

LESSON VI

BUILDING TO A



CAUTION: Do not try this Lesson until Lesson 5 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm-Up to Lesson 6

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

1 *mp*

2 *mp*

3 *mp*

4 *mp*

5 *mp*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

6 *mp*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

7 *mf*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

8 *mf*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

9 *mf*

10 *mf*

TRUMPETER'S CAKE WALK

Lennie Niehaus

Allegro 6

(A) §

f

cresc. *ff* *Fine*

(B)

mf

D.S. al Fine

LESSON VII

BUILDING TO B \flat



CAUTION: Do not try this Lesson until Lesson 6 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm-Up to Lesson 7.

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

1 *mp*

2 *mp* (1)

3 *mp* (1)

4 *mp* (1)

5 *mp* (1)

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

6 *mp* (1)

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

7 *mf*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

8 *mf* (1) (1) (1) (1) (1) $\frac{1}{3}$ (1) *f*

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

9 *mf*

10 *mf* (1) *f*

ROMANCE

Robert Schumann

Allegretto

p

The musical score is written on seven staves in G minor (two flats) and 3/4 time. The tempo is marked 'Allegretto' and the dynamic is 'p' (piano). The music consists of a single melodic line with various phrasings, including slurs and ornaments. A triplet of eighth notes is marked with a '3' above it in the second staff. The piece concludes with a double bar line on the seventh staff.

LESSON VIII BUILDING TO HIGH C



CAUTION: Do not try this Lesson until Lesson 7 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm Up to Lesson 8.

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

1

2

3

4

5

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

6

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

7

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

8

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

9

10

MINIATURE DANCE

Lennie Niehaus

Allegretto 3

f

(A)

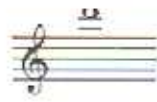
(B)

(C)

(D)

LESSON IX

BUILDING TO HIGH D



CAUTION: Do not try this Lesson until Lesson 8 can be completed without tiring.

Breathe Properly and set Diaphragm tension before playing these exercises.

Play Warm-Up to Lesson 9.

Play Exercise 2 times. Slur 1st time, tongue 2nd time.

Exercise 1: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes ascending and then descending, with a slur over the first measure and a fermata over the final note. The dynamic marking is *mp*.

Exercise 2: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mp* with a first fingering (1) indicated below the notes.

Exercise 3: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mp* with a first fingering (1) indicated below the notes.

Exercise 4: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mp* with a first fingering (1) indicated below the notes.

Exercise 5: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mp* with a first fingering (1) indicated below the notes.

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

Exercise 6: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mp* with a first fingering (1) indicated below the notes.

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

Exercise 7: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mf*.

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

Exercise 8: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mf*. Fingerings (1), (2), (3), (1), (3), (3) are indicated below the notes. The final note has a dynamic marking of *f*.

Play entire Exercise 2 times. Slur 1st time, tongue 2nd time.

Exercise 9: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mf*. A second fingering (2) is indicated below the notes. The final note has a dynamic marking of *f*.

Exercise 10: Musical staff with treble clef, key signature of one sharp (F#), and 4/4 time signature. It features a series of eighth notes with a slur over the first measure and a fermata over the final note. The dynamic marking is *mf* with a first fingering (1) indicated below the notes. The final note has a dynamic marking of *f*.

ELEGY

Lennie Niehaus

Slowly
mp

A

f

B

dim. to the end

rit. pp

Detailed description: The score is written on a single staff in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Slowly' and the initial dynamic is 'mp'. The piece consists of several lines of music. The first line begins with a quarter rest followed by a series of eighth and sixteenth notes, many with slurs. The second line continues with similar rhythmic patterns. The third line features a circled 'A' above a measure, indicating a first ending. The fourth line is marked with a forte 'f' dynamic. The fifth line continues the melodic flow. The sixth line is marked with a circled 'B' above a measure, indicating a second ending. The seventh line concludes with a 'dim. to the end' instruction. The final line of the score ends with a 'rit.' (ritardando) and 'pp' (pianissimo) marking.

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