

Half Hour
of
Trumpet Power

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TRUMPETSIEGE

Half Hour of Trumpet Power

Spend 5 minutes daily on:

I. LONG TONES - DYNAMIX TREMES

It is critical that this be done with a tuner, preferably the Tonal Energy app (iOS or Android). Begin on second line G and descend chromatically, spending as much time off the instrument as on. Then begin on second line G and ascend chromatically in the same manner, up to G an octave higher. You will cover the majority of your range in a short amount of time. Listen for intonation and sound quality. If at any time either are substandard, repeat the same pitch.

II. CLARKE STUDY #1

Clarke Study #1 is essentially long tones while moving the fingers. The goal is for each exercise to be played at ♩ = 160, but you may start at ♩ = 80. Observe the repeats once and do not exceed the marked dynamics.

III. ARBAN ARTICULATION STUDIES

This can be found in the double tonguing section of the Arban book, but in this case, it will be single tongued. Instead of the marked staccato, play these exercises as legato as possible. Using the analysis module of the Tonal Energy app will allow you to gauge your success at legato articulation. To be performed at ♩ = 64.

IV. ARBAN SCALES

These are to be played in the same manner as the articulation exercises. Legato, and at ♩ = 64. Begin with C major the first day, and move to the next scale the next day (F, B \flat , E \flat , A \flat , D \flat /C \sharp , F \sharp /G \flat , B/C \flat , E, A, D, G). In this way, all major scales will be played over the course of two weeks.

V. ARBAN ARPEGGIOS

Play both the major and minor arpeggios that share a key signature with the scale of the day. Observe the marked articulations. When comfortable at ♩ = 64, increase the speed gradually.

VI. ARBAN LIP SLURS

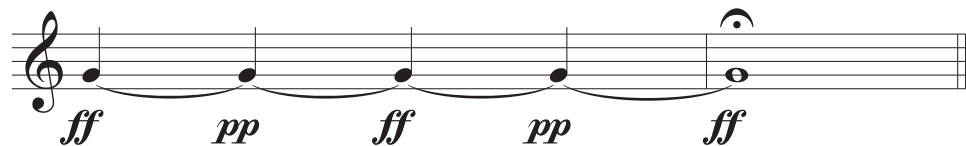
Numbers 16-20 in the lip slurs section of the Arban book. #16 at ♩ = 120, 17 at ♩ = 100, 18 at ♩ = 80, 19 at ♩ = 70, and 20 at ♩ = 60. Take breaths when needed, preferably between fingering changes.

DynamiXtremes

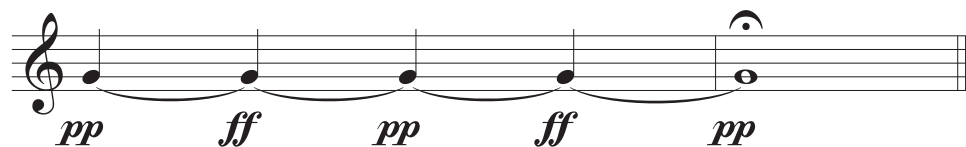
The purpose of this exercise is to better control aperture size at extreme volumes and ranges. Loud playing requires a large aperture, allowing for a large volume of air to pass through. Softer playing requires a smaller aperture, and flexibly transitioning between the two is a necessary skill. High notes require fast air, but not necessarily a small aperture, since trumpet players are frequently asked to play high and loud. And soft, low playing? Big or small aperture? This exercise will help you find ideal positions for all combinations, coordinating air pressure with aperture size.

There are three rules that must be followed at all times:

1. **No breaks between notes!** This exercise is split into quarter notes for your convenience in reading volume levels, and not as way to dictate rhythm. Move to the next volume level when the current one feels solid. There should be no silence in between, since the notes are tied together.
2. **Transitions must be instantaneous!** There are no *crescendi* or *diminuendi*. The volume changes are meant to push your limits, and will test the flexibility of your aperture.
3. **No pitch changes!** Obviously, you shouldn't be changing partials, but intonation is also important. Fluctuations in pitch mean that your aperture is not adjusting quickly or accurately enough to account for changes in air pressure. Use a tuner (like Tonal Energy) to help stabilize your pitch.



Alternatively...



These exercises should be performed on every pitch within your range. Move chromatically up and down, alternating between beginning loud and beginning soft. Take frequent breaks to avoid excessive fatigue that could result in injury.

FIRST STUDY

Practice each Exercise from 8 to 16 times in one breath.

Press the fingers down firmly, and keep the lips moving; contract slightly in ascending, relax in descending.

REMEMBER all these Exercises must be played *very soft*; by so doing your lips will always be fresh and under control. If played loud, the opposite effect may result in permanent injury to the lips. The principle is the same as a Physician prescribing 3 drops of medicine which will cure, whereas a spoonfull will kill.

Met. From ♩ = 160 to ♩ = 112

1

2

3

4

5

6

7

8

9

Musical score for 11 staves, numbered 10 through 21. Each staff begins with a treble clef, a 3/4 time signature, and a piano (*pp*) dynamic marking. The music consists of eighth-note patterns with various accidentals (sharps and flats) and rests. Each staff concludes with a double bar line, a repeat sign, and a fermata over the final note. The patterns are highly rhythmic and melodic, typical of a technical exercise or a short piece.

22 *pp*

23 *pp*

24 *pp*

25 *pp*

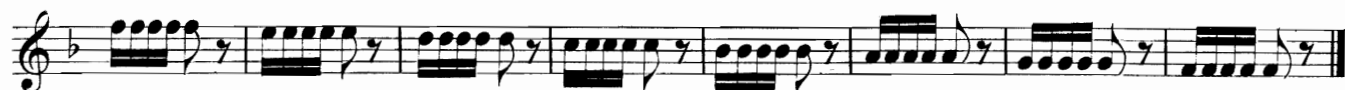
ETUDE I

Met. ♩ = 120

26 *pp*

DOUBLE TONGUING.
 VOM ZUNGENSTOSS BEIM ZWEIFACHEN STACCATO.
 DU COUP DE LANGUE EN STACCATO BINAIRE.

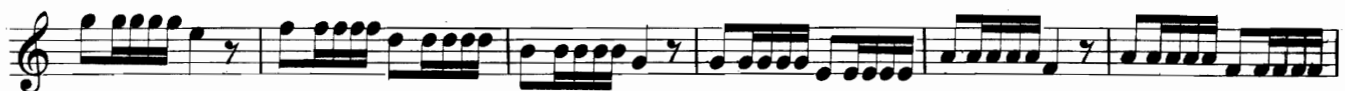
77. 
 tu ku tu ku tu tu ku tu ku tu



78. 
 tu kuku kuku tu kuku kuku tu




79. 
 tu tu kuku kuku tu kuku kuku tu tu kuku kuku tu




80. 
 tu tu ku tu ku tu ku tu tu ku tu ku tu ku tu




81. 
 tu ku tu ku tu tu ku tu ku tu




82.  tu ku tu ku tu ku tu



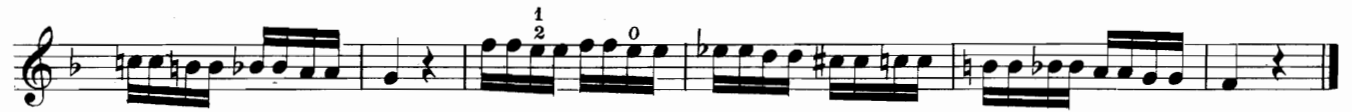
83.  tu ku tu ku tu ku tu ku tu ku tu ku tu



84.  tu kutukutukutuku tu kutukutu



85.  tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu



86. 



87. 
 tu ku tu ku tu




88. 
 tu ku tu ku tu ku tu ku tu




89. 
 tu ku tu ku tu ku tu ku tu ku tu ku tu




90. 
 tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu ku tu





Major Scales.

Dur - Tonleitern.

Gammes Majeures.

C Major - Day 1

1.  

2.  

3.  

4.  



5.  





12.

13.

14.

15.

16.

F Major - Day 2

17.  Musical notation for exercise 17, first staff. Treble clef, F major key signature, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

 Musical notation for exercise 17, second staff. Treble clef, F major key signature, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 17, third staff. Treble clef, F major key signature, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

18.  Musical notation for exercise 18, first staff. Treble clef, F major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.


 Musical notation for exercise 18, second staff. Treble clef, F major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 18, third staff. Treble clef, F major key signature, 3/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

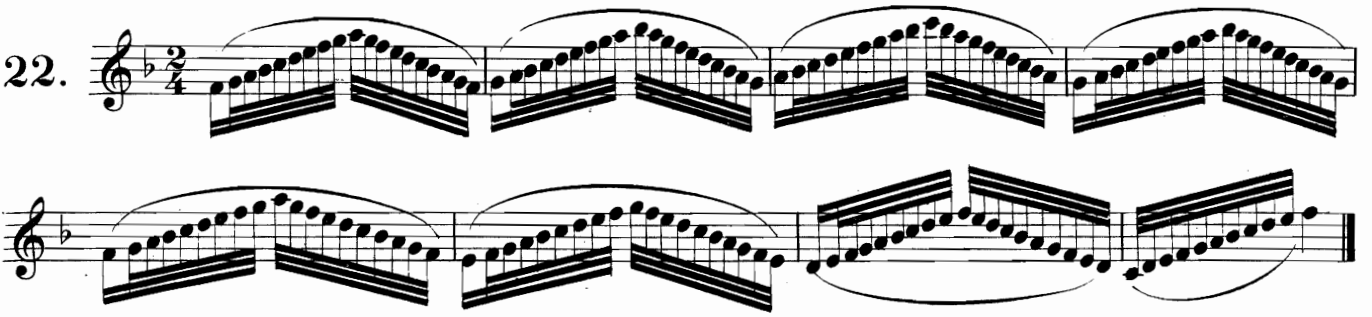
19.  Musical notation for exercise 19, first staff. Treble clef, F major key signature, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

 Musical notation for exercise 19, second staff. Treble clef, F major key signature, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 19, third staff. Treble clef, F major key signature, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 19, fourth staff. Treble clef, F major key signature, 2/4 time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

20.  Musical notation for exercise 20, first staff. Treble clef, F major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

 Musical notation for exercise 20, second staff. Treble clef, F major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes with rests. Musical notation for exercise 20, third staff. Treble clef, F major key signature, common time signature. The staff contains a sequence of eighth and sixteenth notes with rests.

21. 

22. 

23. *Bb Major - Day 3*

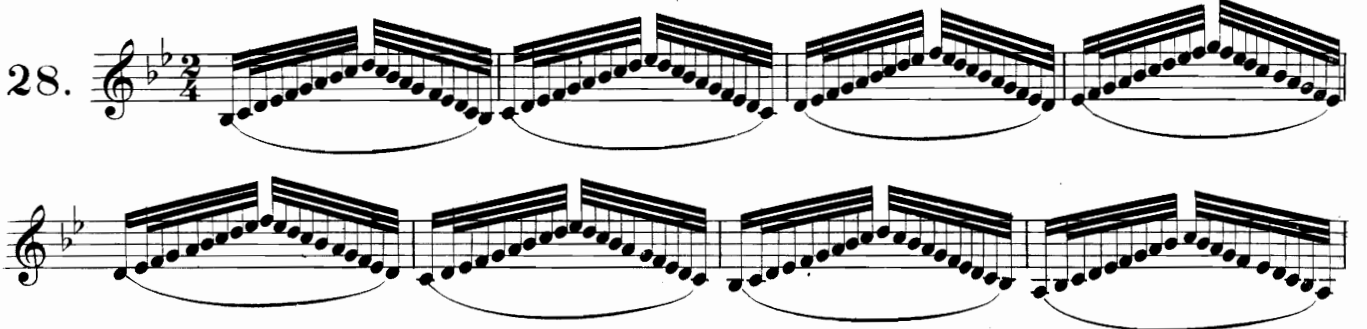

24. 

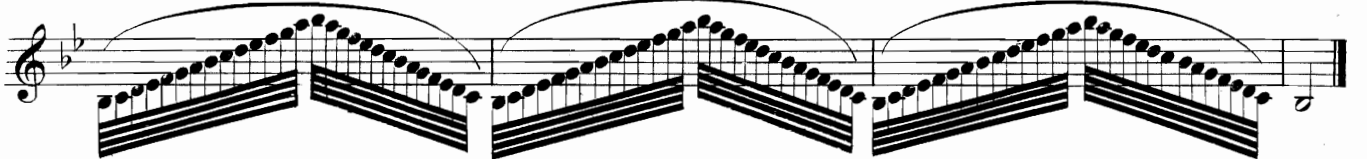
25. 

26. 

27. 

27. 

28. 

28. 

29. 

29. 

29. 



30.  

31.   

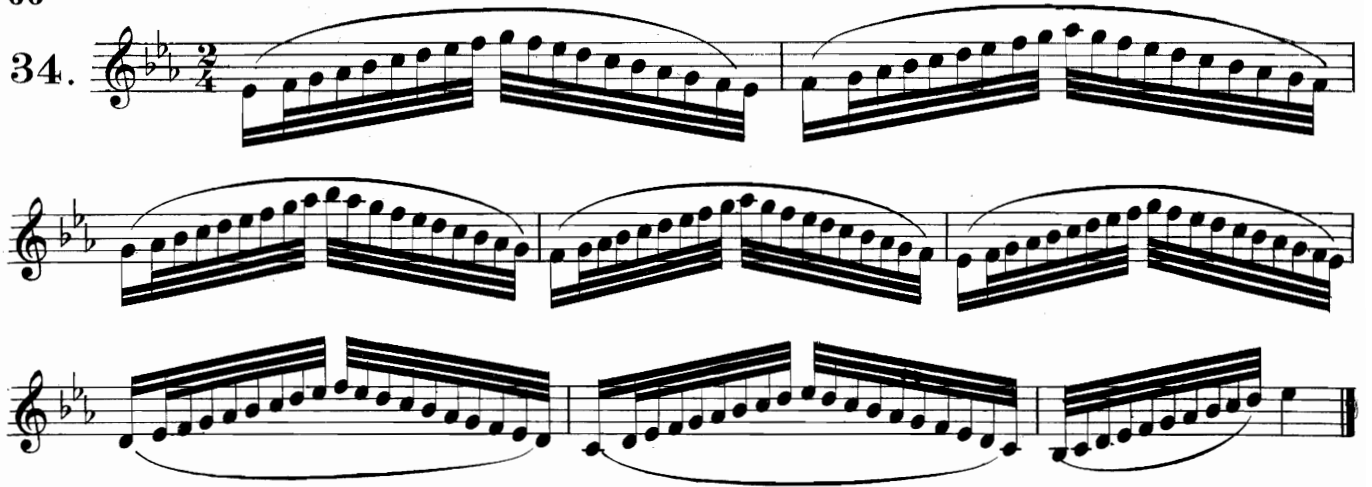


32.  



33.  



34. 

35. 

Ab Major - Day 5

36. 

37. 



Db/C# Major - Day 6

42.

Gb/F# Major - Day 7

43.

Cb/B Major - Day 8

44.

45. Musical staff 45, first line: Treble clef, E major key signature (three sharps), 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes, starting with a quarter rest.

Musical staff 45, second line: Continuation of the musical staff from the first line, ending with a double bar line.

46. Musical staff 46, first line: Treble clef, E major key signature, 3/4 time signature. The staff contains a sequence of eighth notes and quarter notes.

Musical staff 46, second line: Continuation of the musical staff from the first line, ending with a double bar line.

47. Musical staff 47, first line: Treble clef, E major key signature, 2/4 time signature. The staff contains a sequence of eighth notes and quarter notes.

Musical staff 47, second line: Continuation of the musical staff from the first line, ending with a double bar line.

Musical staff 47, third line: Continuation of the musical staff from the first line, ending with a double bar line.

Musical staff 47, fourth line: Continuation of the musical staff from the first line, ending with a double bar line.

48. Musical staff 48, first line: Treble clef, E major key signature, common time signature. The staff contains a sequence of eighth notes and quarter notes, with slurs over groups of notes.

Musical staff 48, second line: Continuation of the musical staff from the first line, ending with a double bar line.

Musical staff 48, third line: Continuation of the musical staff from the first line, ending with a double bar line.

49. Musical staff 49, first line: Treble clef, E major key signature, common time signature. The staff contains a sequence of eighth notes and quarter notes, with slurs over groups of notes.

Musical staff 49, second line: Continuation of the musical staff from the first line, ending with a double bar line.

Musical staff 49, third line: Continuation of the musical staff from the first line, ending with a double bar line.

50.

A Major - Day 10

51.

52.

53.

54.

55.

56.

D Major - Day 11

57.

58.

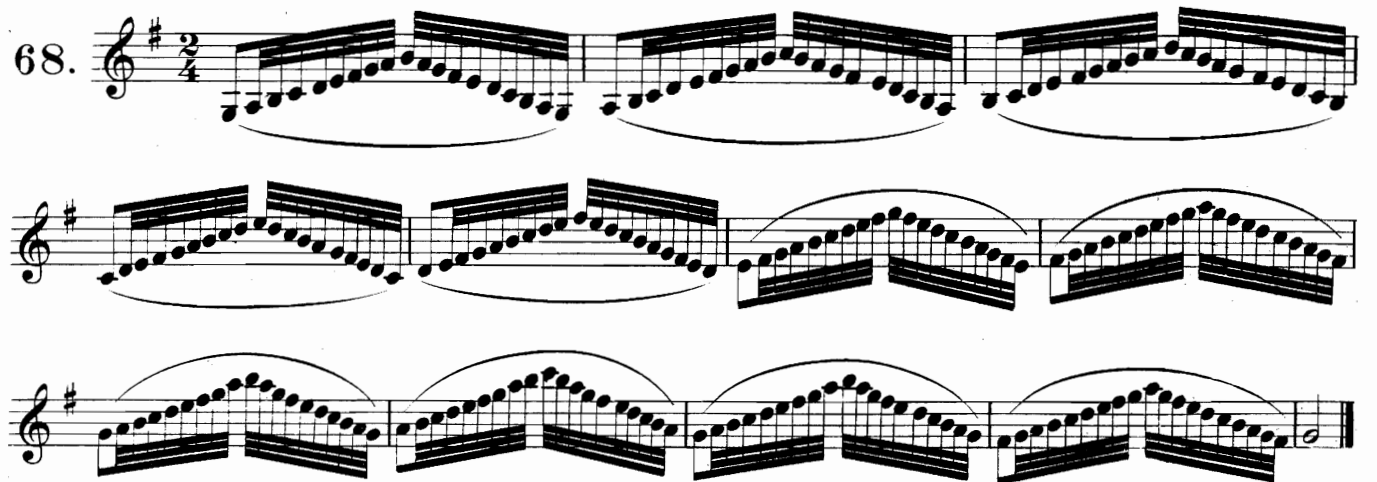
59.

60.

61.

62.

67. 

68. 

69. 

MAJOR AND MINOR CHORDS.
VOM DUR UND MOLL ACCORD.
DE L'ACCORD PARFAIT MAJOR ET MINEUR.

Day 1 48.

Day 2

Day 3

Day 4

Day 5

Day 6

Day 7

Day 8

Day 9

Day 10

Day 11

Day 12

Day 1

Day 4 4.9. 

Day 5 

Day 6 

Day 7 

Day 8 

Day 9 

Day 10 

Day 11 

Day 12 

Day 1 

Day 2 

Day 3 

Day 4 



1 50.

2

3

4

5

6

7

8

9

10

11

12

1

4 51.

