MB93492

Mel Bay's

TRUMPET METHOD

BY BILL BAY

Vol. 2

MEL BAY PUBLICATIONS, INC. PACIFIC, MISSOURI 63069

Mel Bay's

TRUMPET METHOD

by Bill Bay Vol. 2

Volume 2 of Mel Bay's Trumpet Method will build a very solid technical foundation for the student. Finger studies, lip flexibility, tonguing and tone etudes, major and minor scales, breath control, counting and expanding range studies are all presented in depth. Also, a wealth of solo and duet repertoire is continued. Upon completion of this text, the student should have a truly solid foundation on which to build outstanding, modern trumpet performance.

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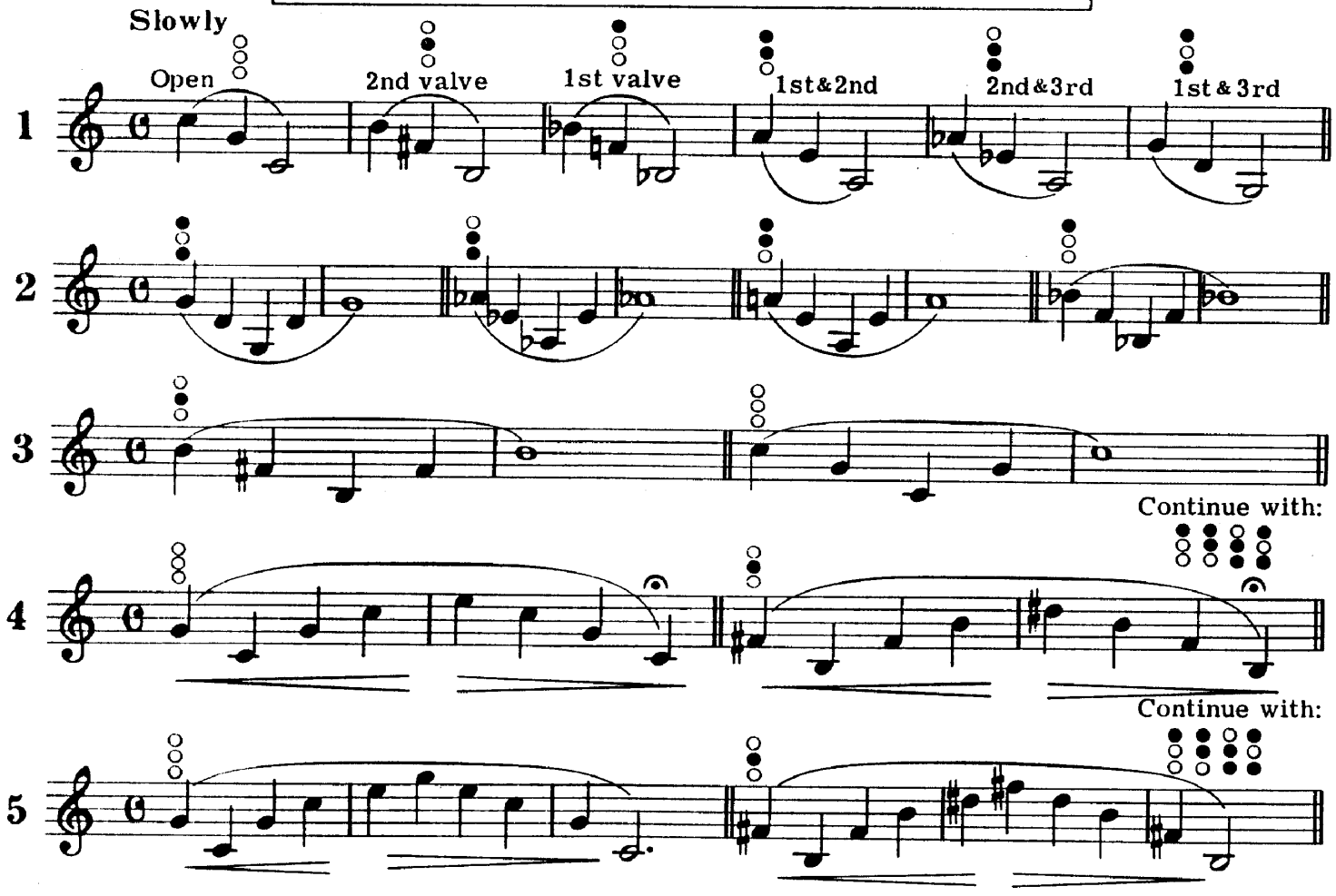
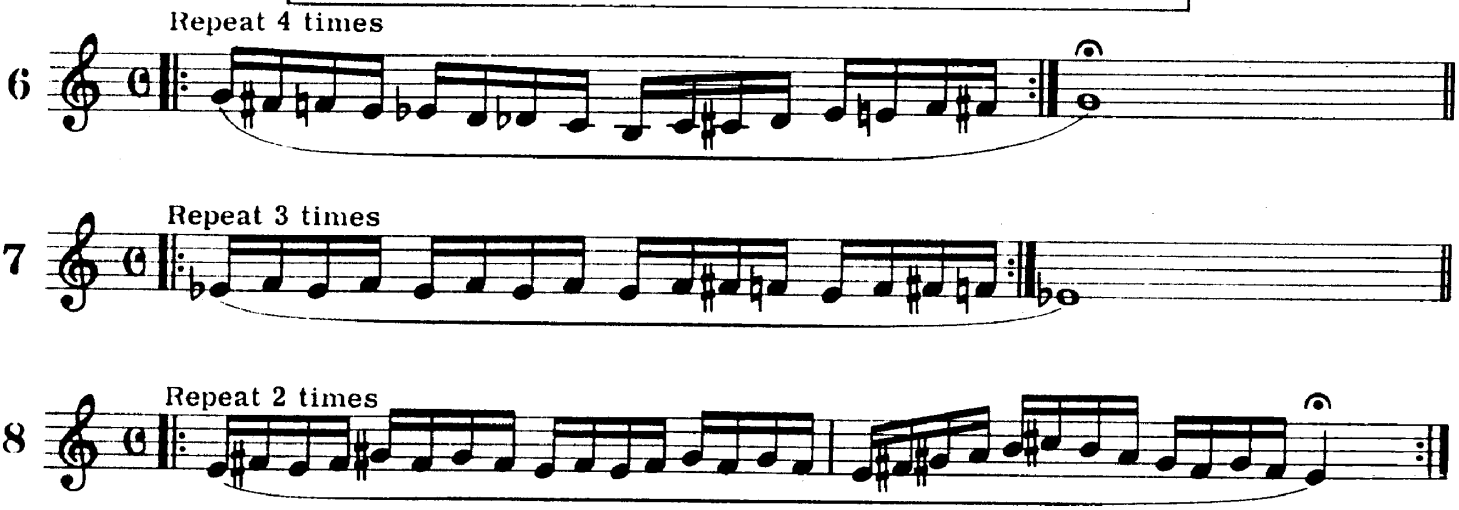
LIP FLEXIBILITY STUDIES

Lip flexibility is essential for smooth, flowing trumpet performance. Use the following studies as daily "warm-ups." Make certain that you are relaxed and your tone is open. Lip flexibility studies are designed to loosen and free up your playing. Therefore, breathe properly—taking deep breaths, use your stomach and diaphragm to support your tone, and avoid pressure and squeezing.

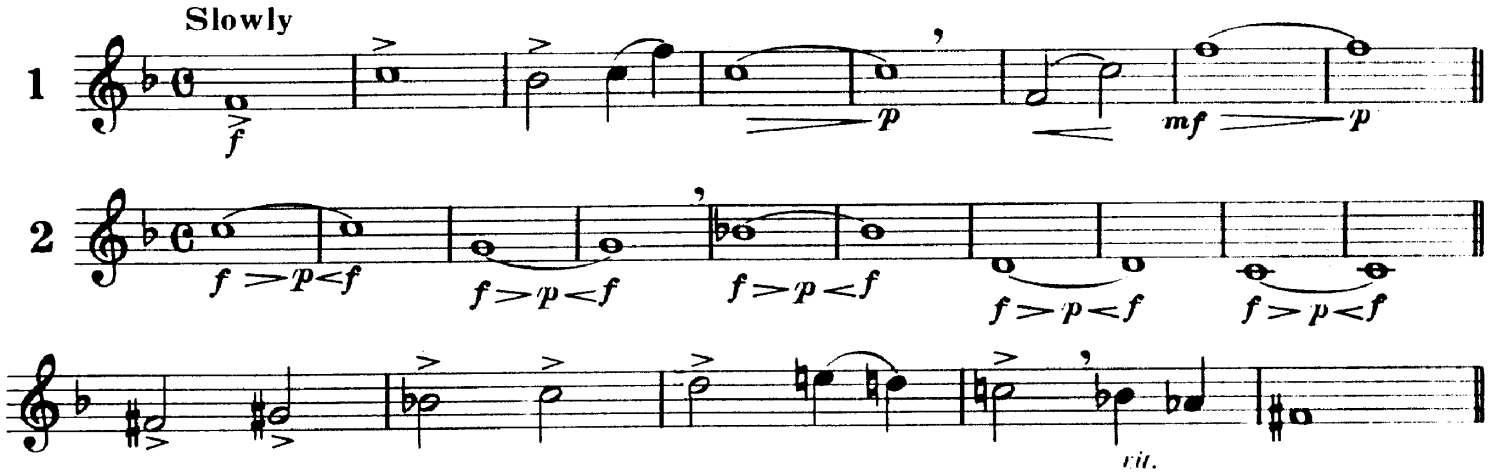


DAILY FINGER BUILDERS

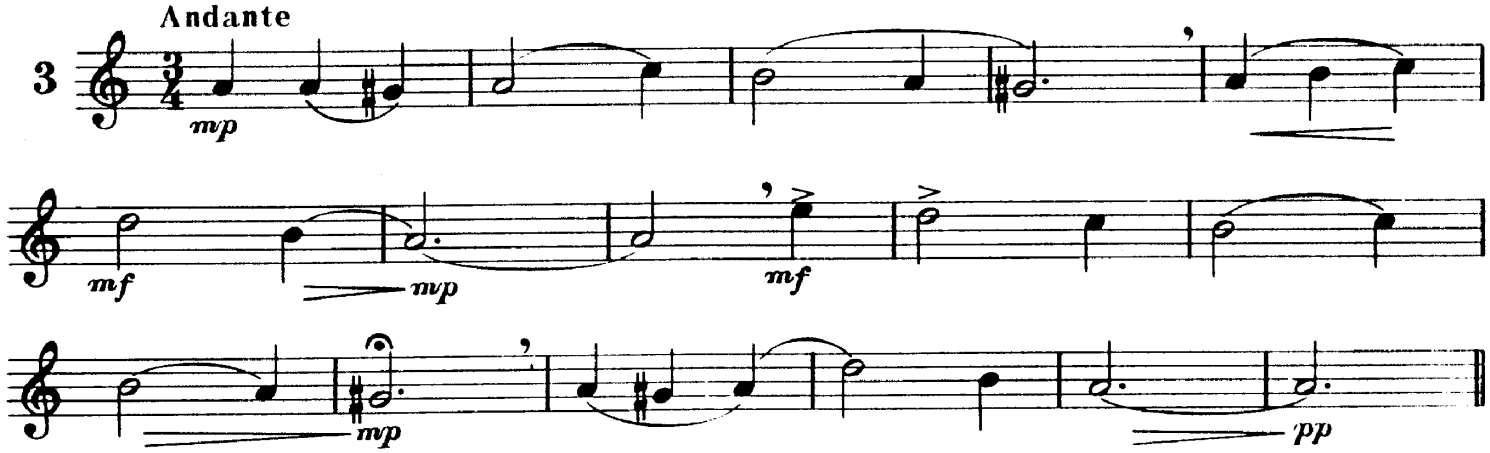
Although difficult at first, daily practice will build finger strength and agility.



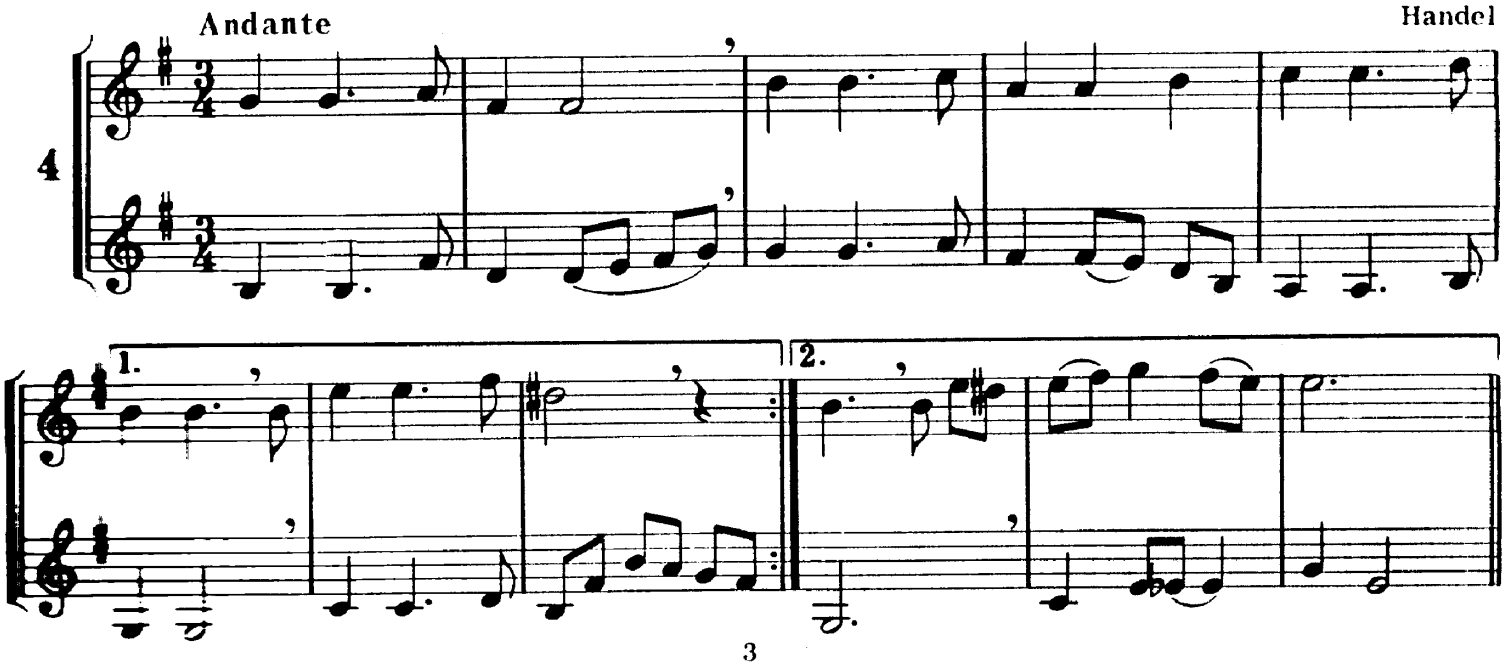
OPEN TONE STUDIES



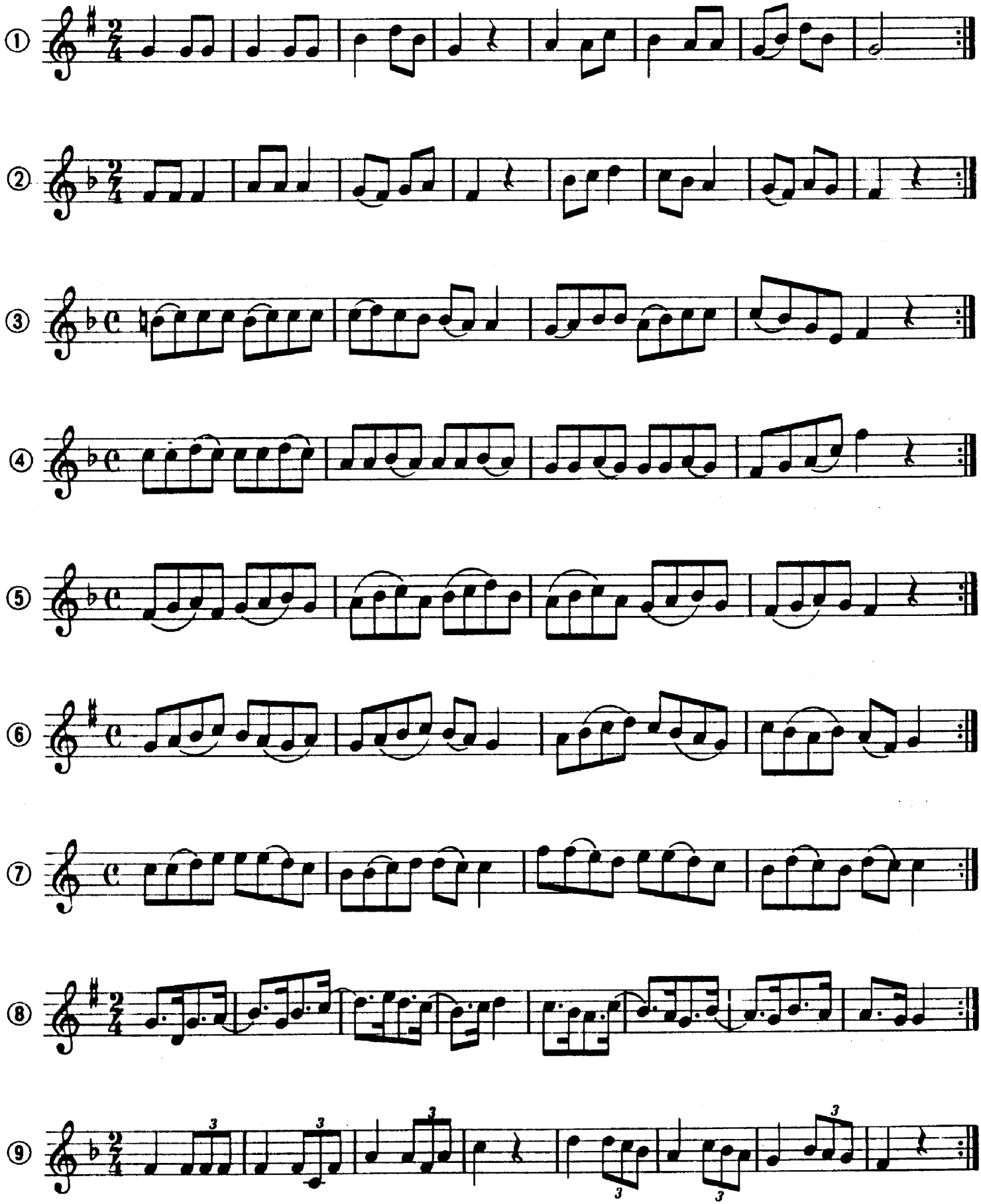
COVENTRY CAROL
(TRUMPET SOLO)

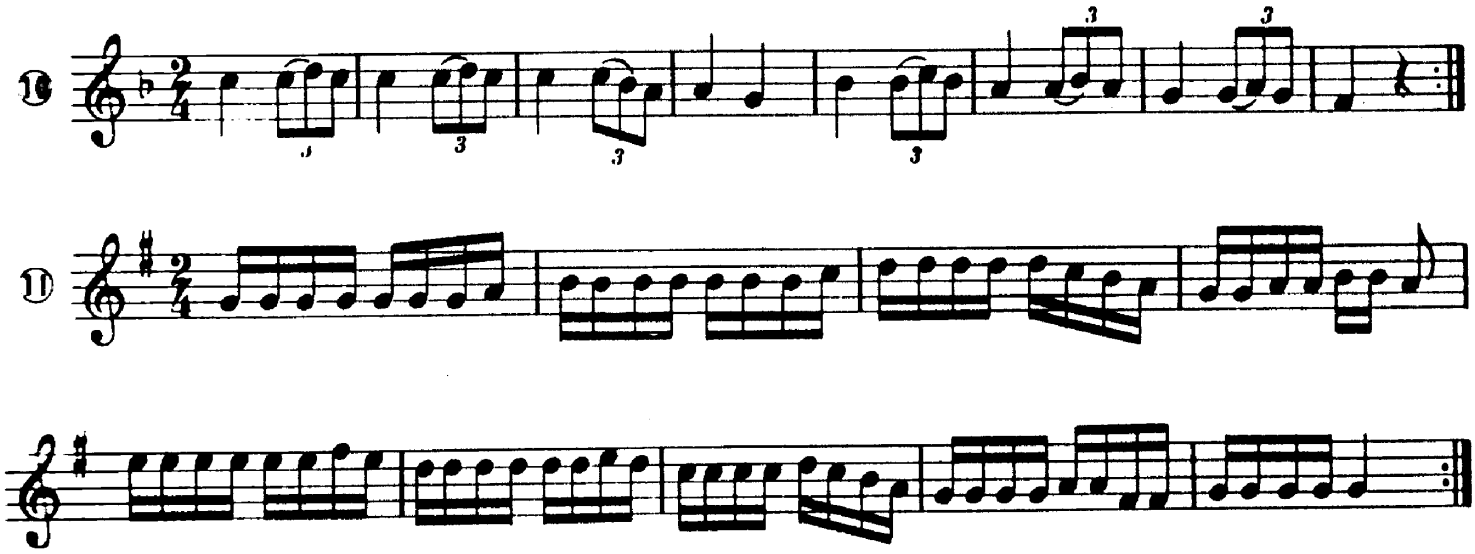


SARABANDE
(FOR TWO TRUMPETS)



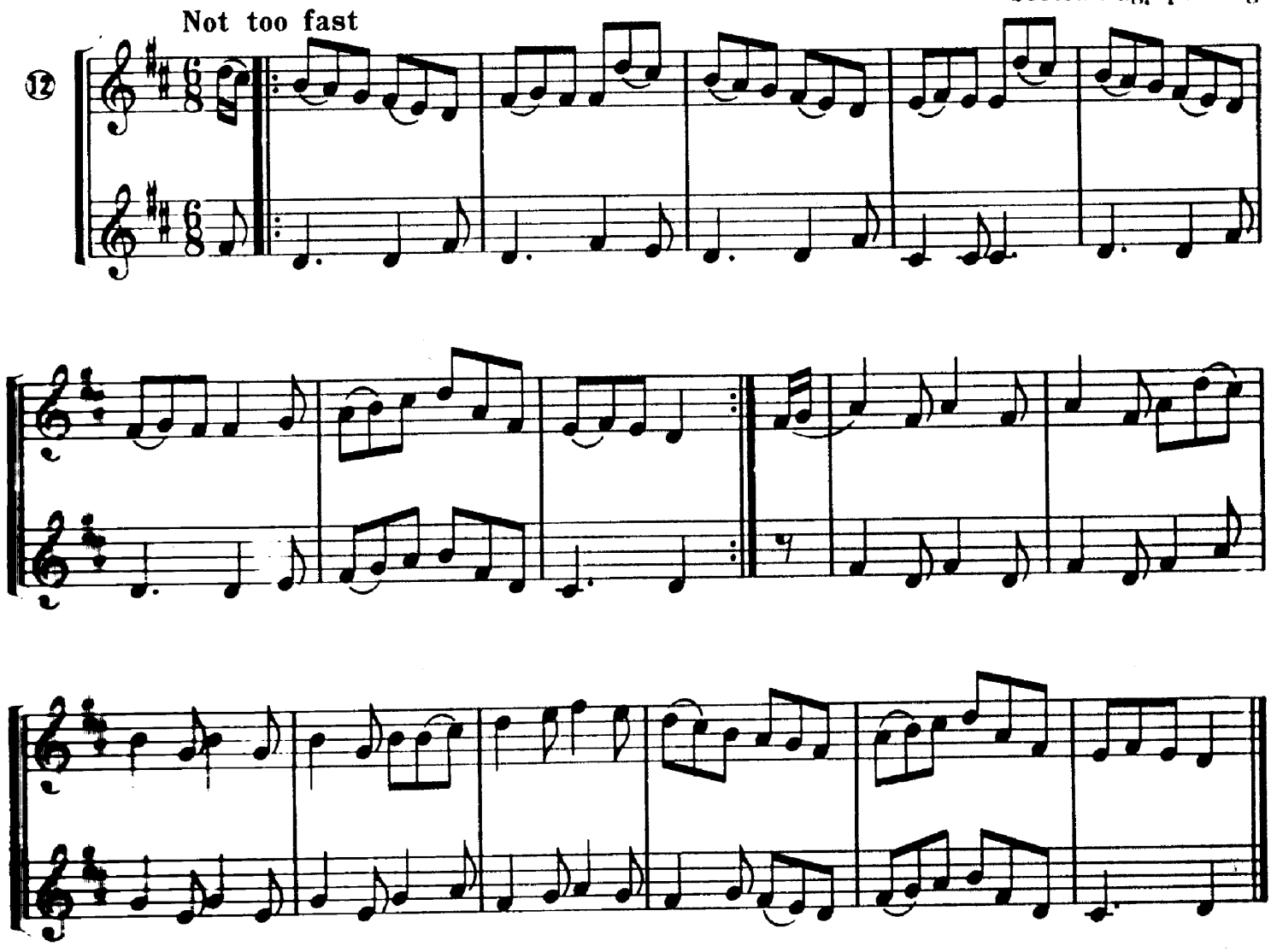
ARTICULATION STUDIES





GARY OWEN
(DUET)

Scotch Bagpipe Song

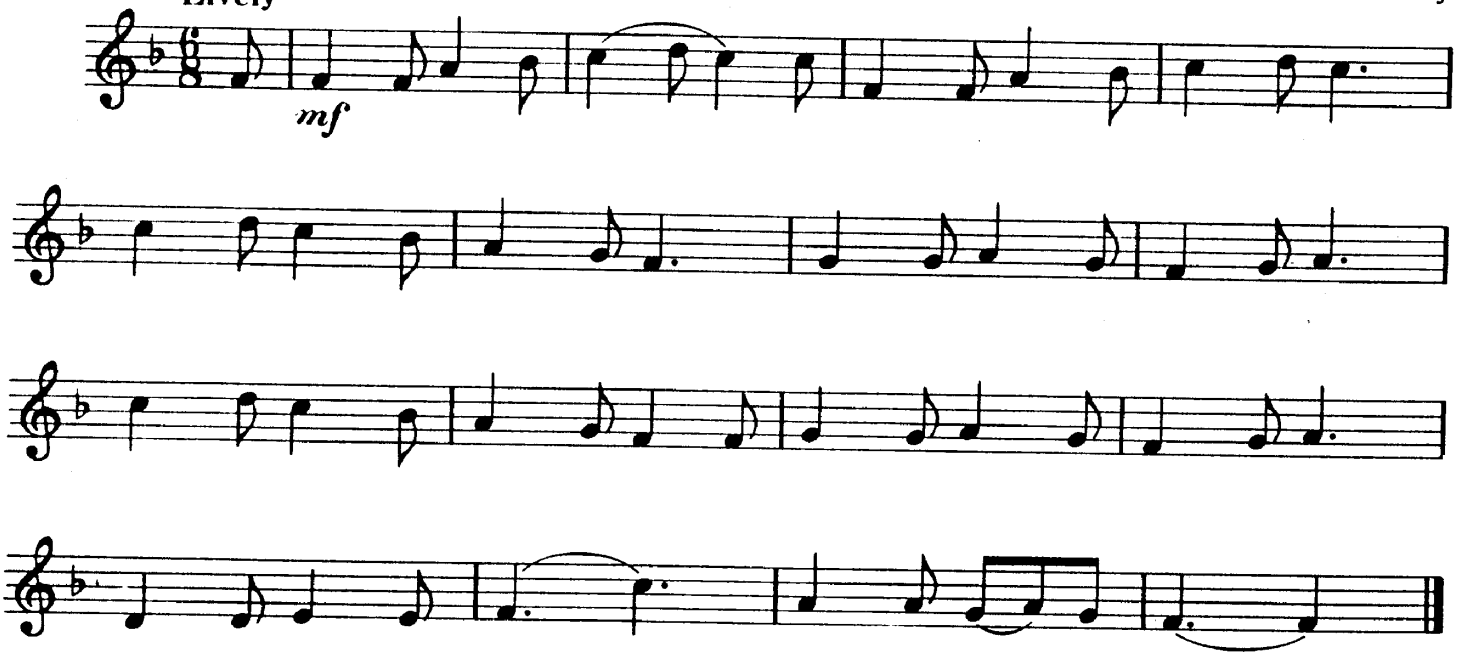


SOLO STUDIES

REJOICE

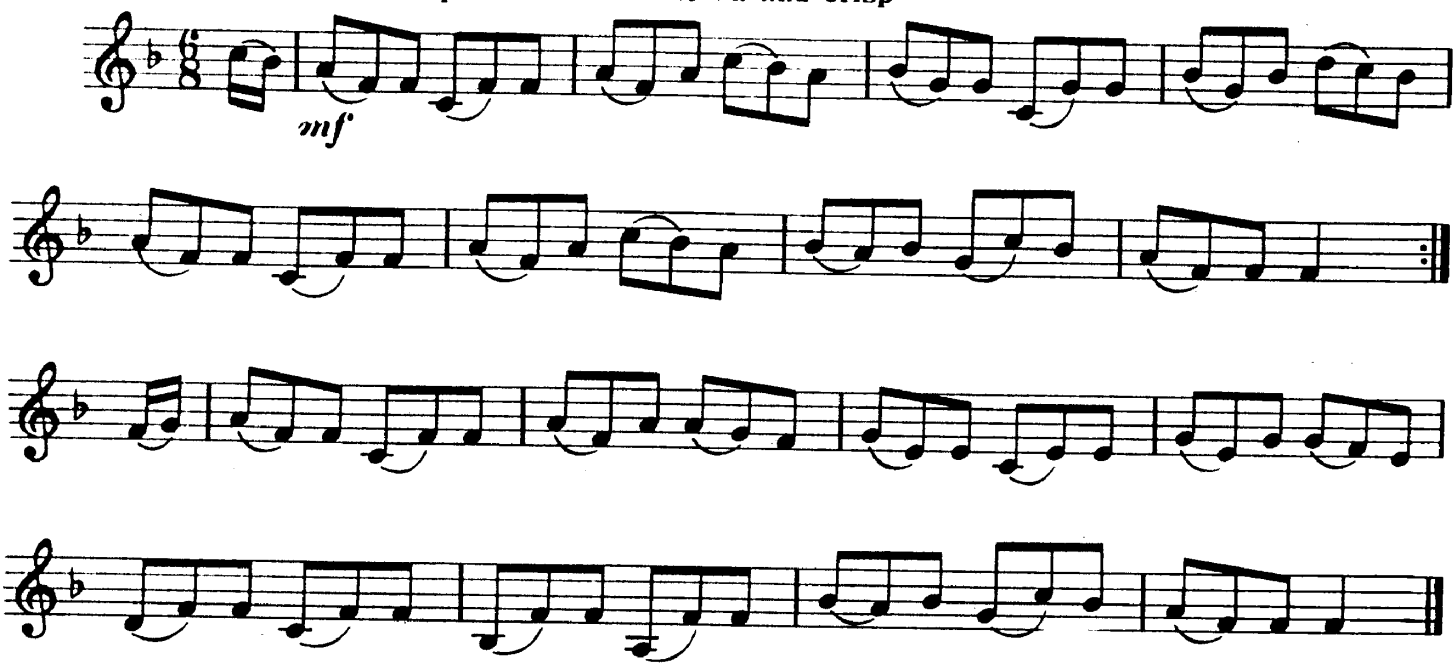
Lively

14th Century



THE IRISH WASHERWOMAN
(TECHNIQUE STUDY)

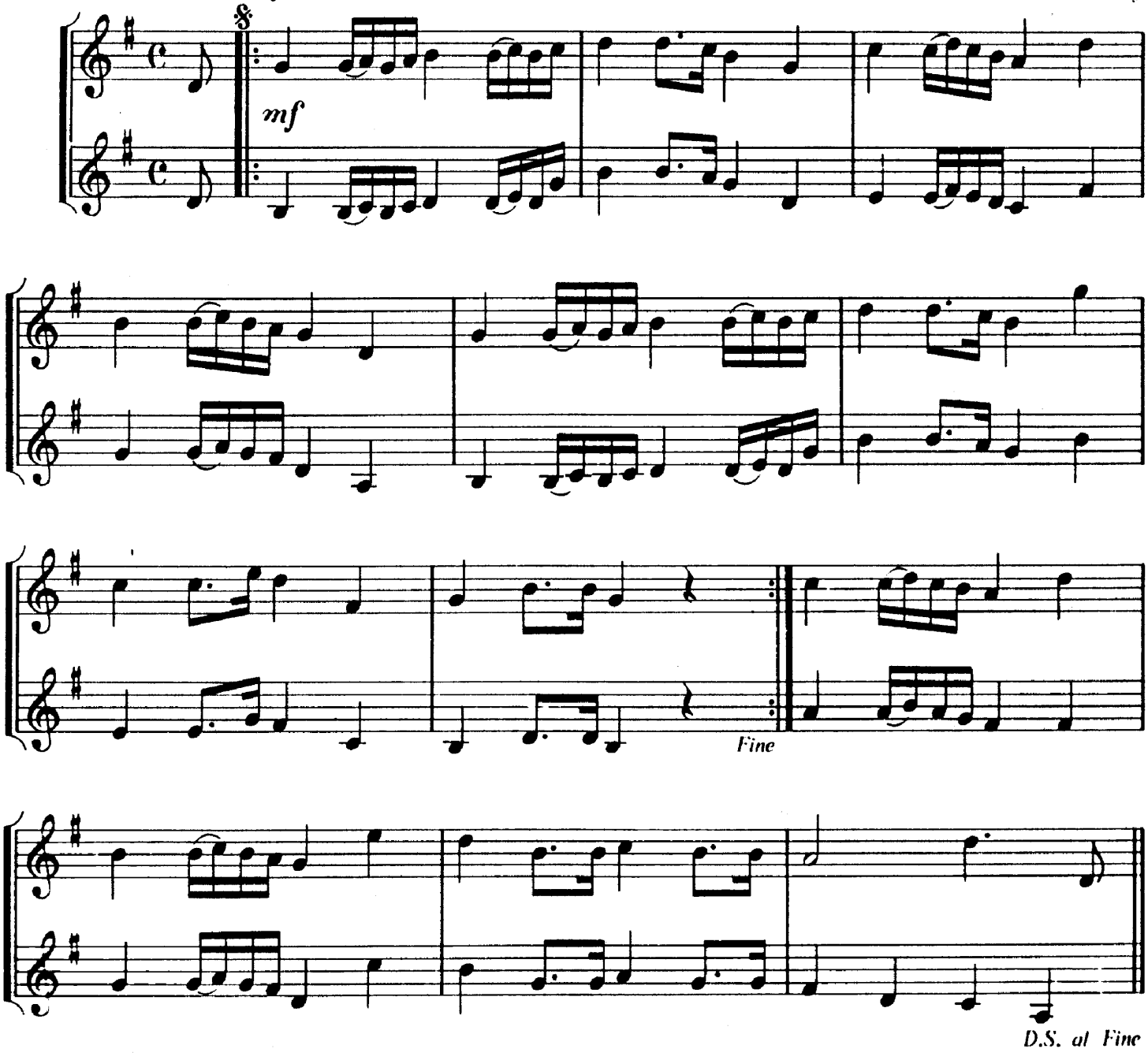
Play slowly until performance is clean and crisp



TOP TRUMPETS DUET

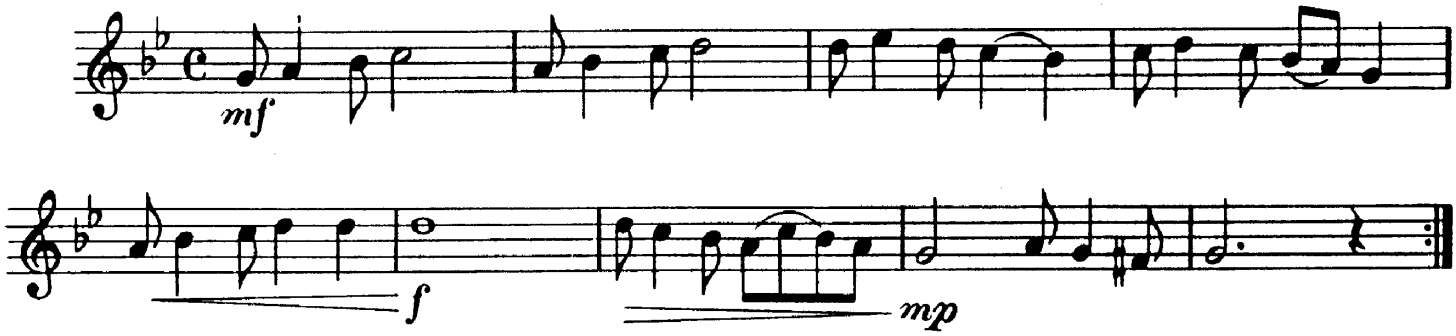
Moderately

Bill Bay



SYNCOPATION SOLO

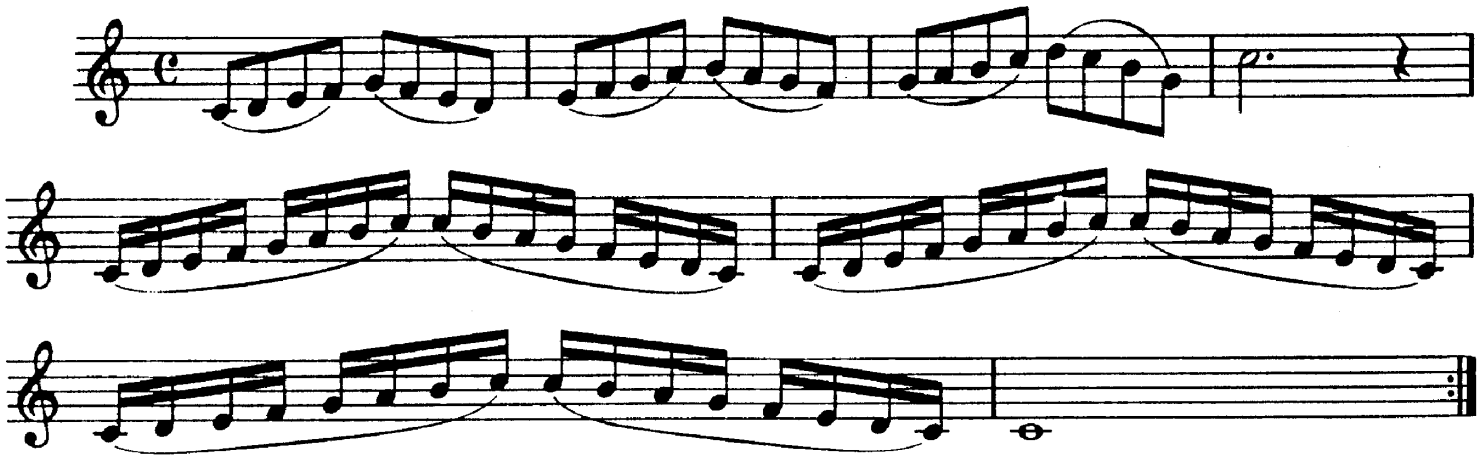
Bill Bay



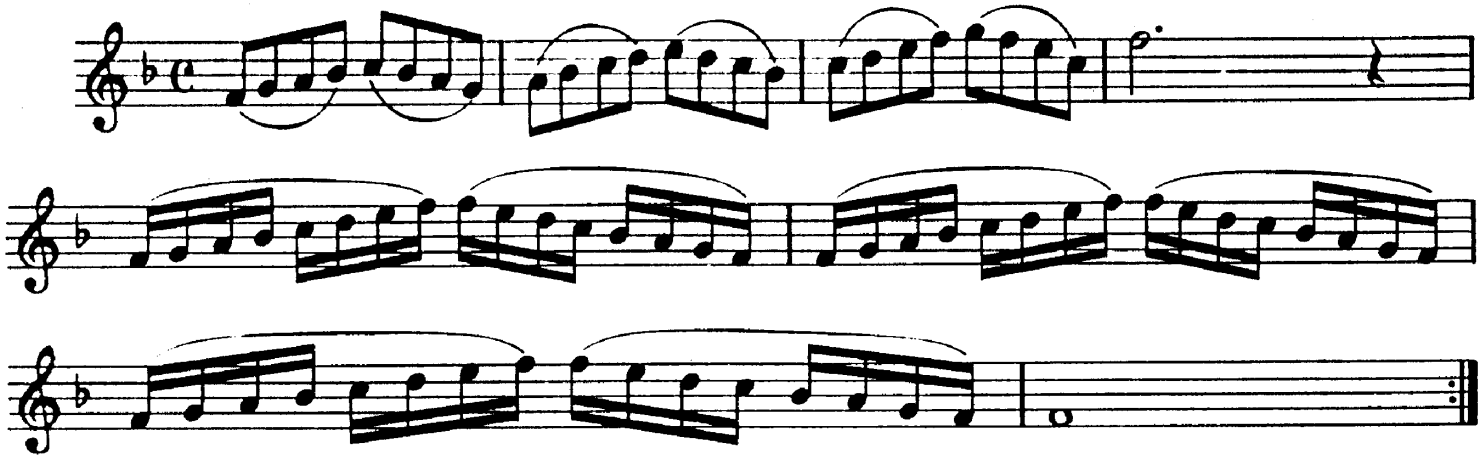
MAJOR SCALE REVIEW

Make certain that the valves work cleanly and in a crisp manner. Do not let your fingers get lazy and sloppy!

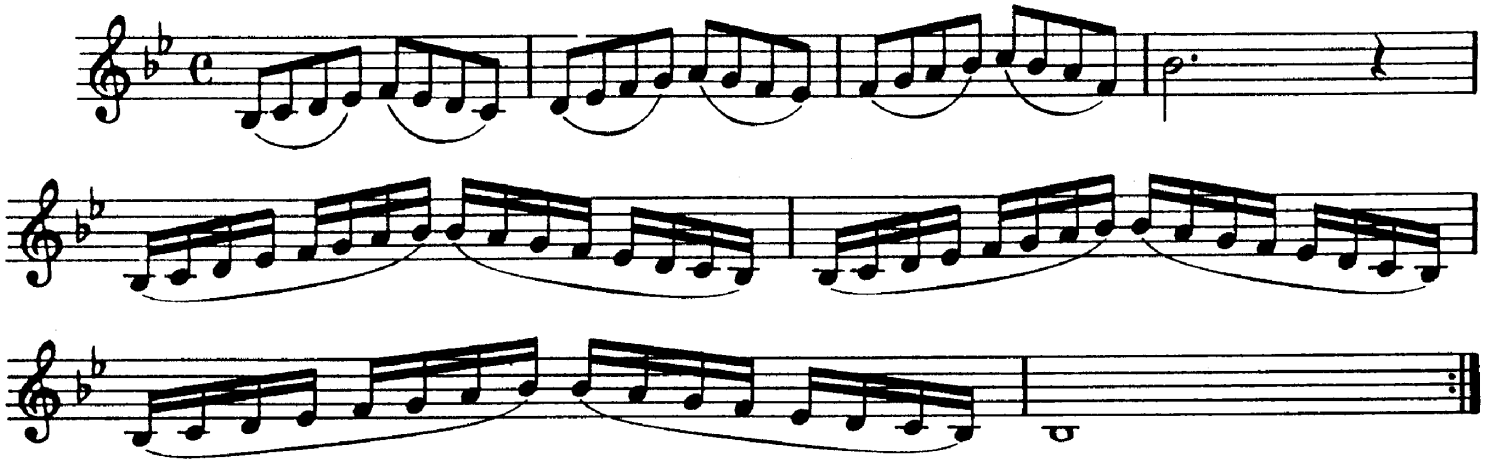
"C"



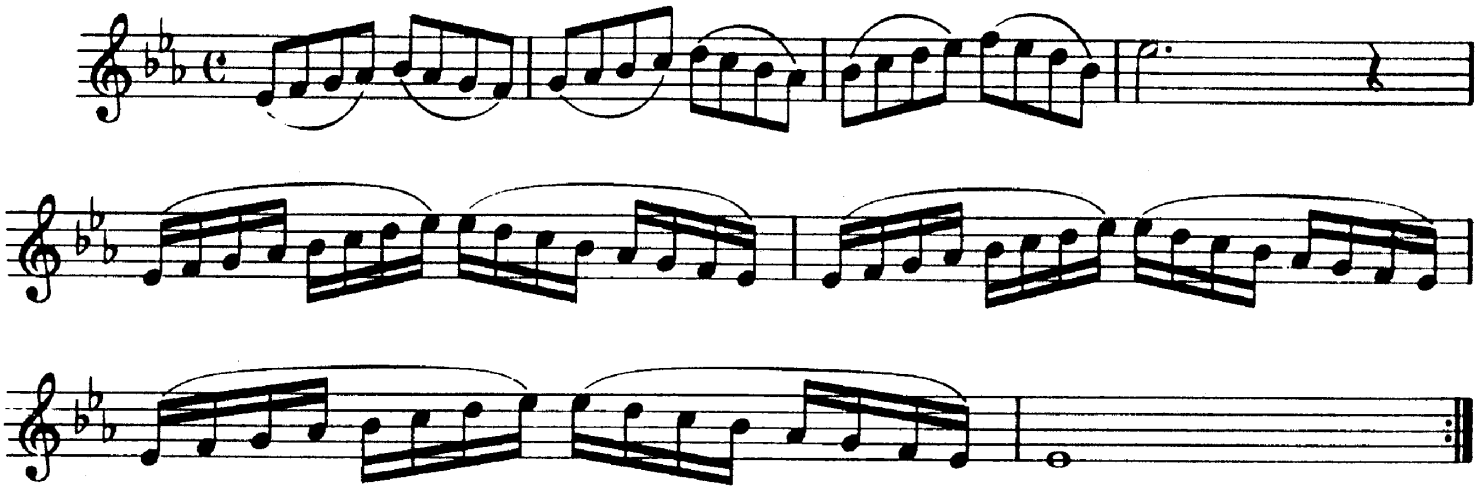
"F"



"B♭"



"E♭"



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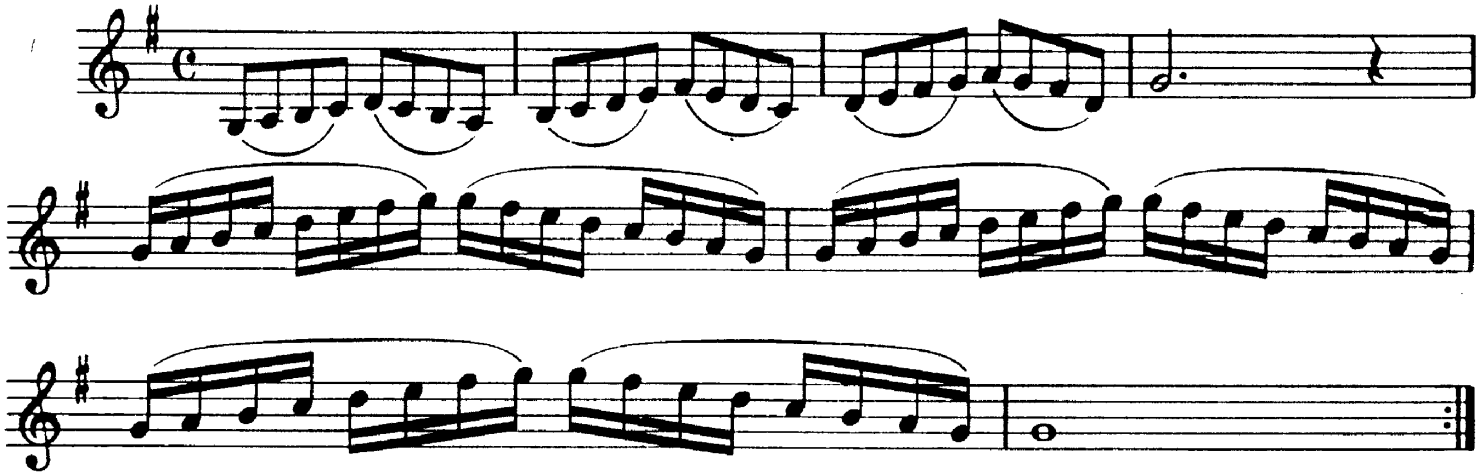
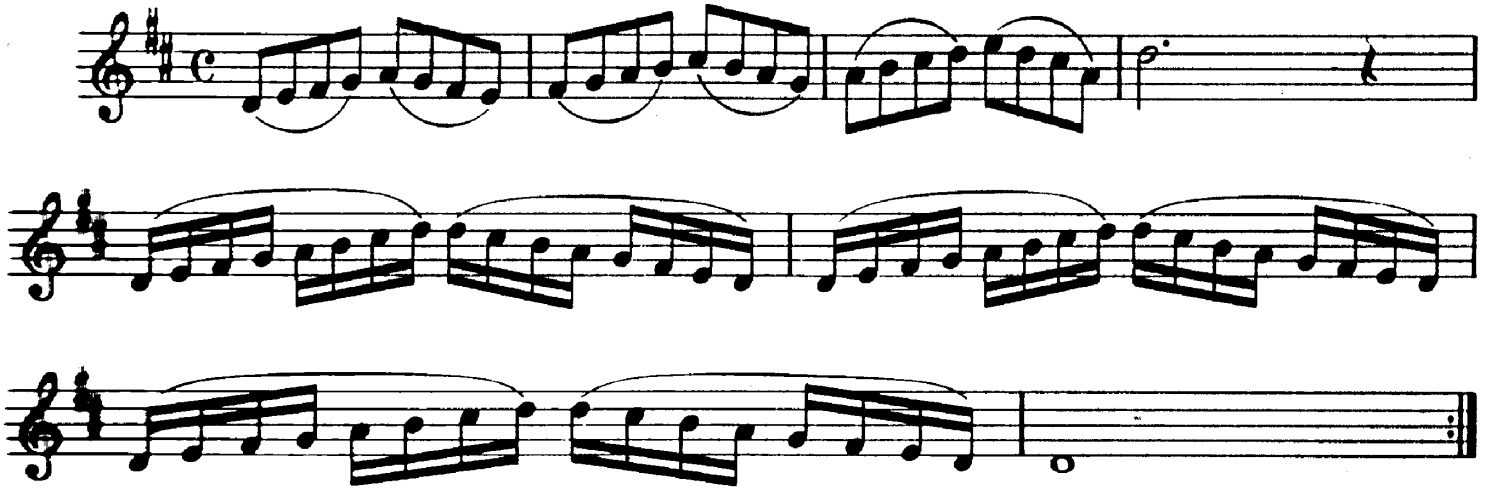
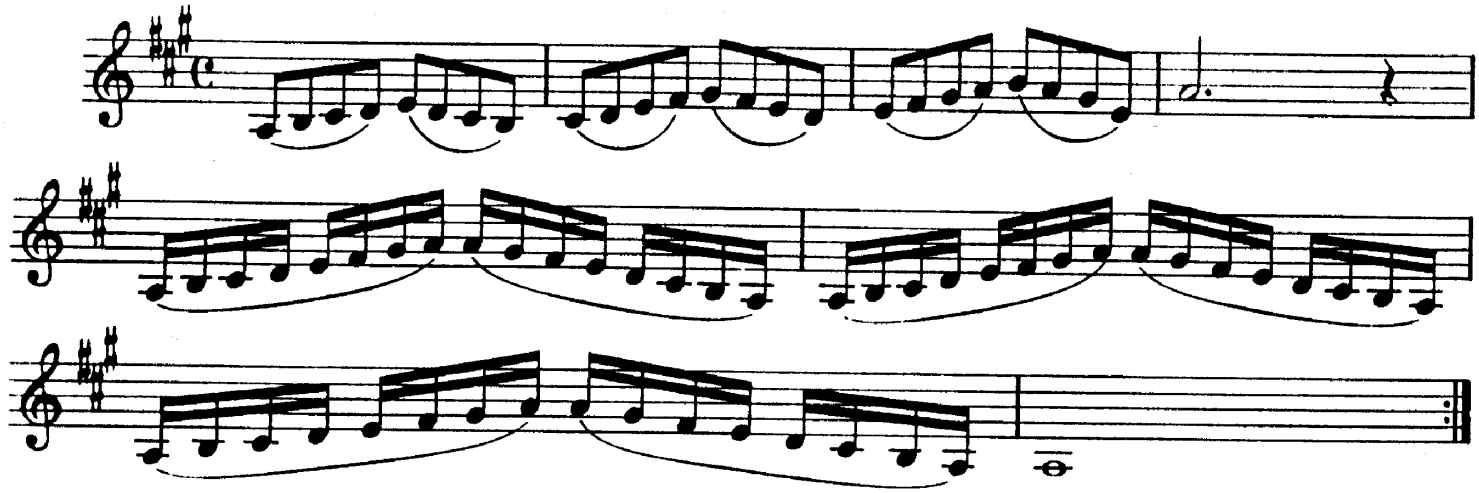


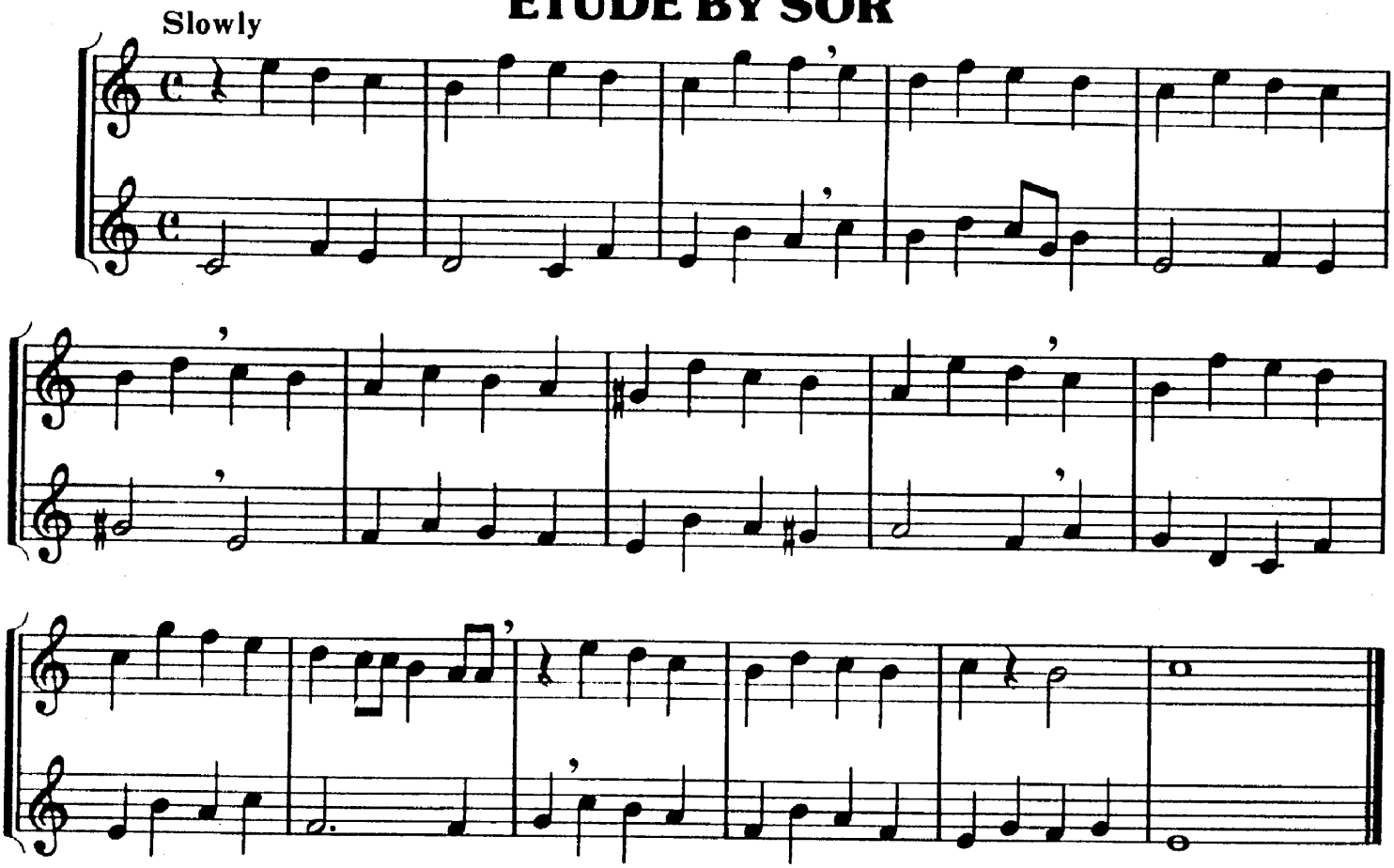
"D"



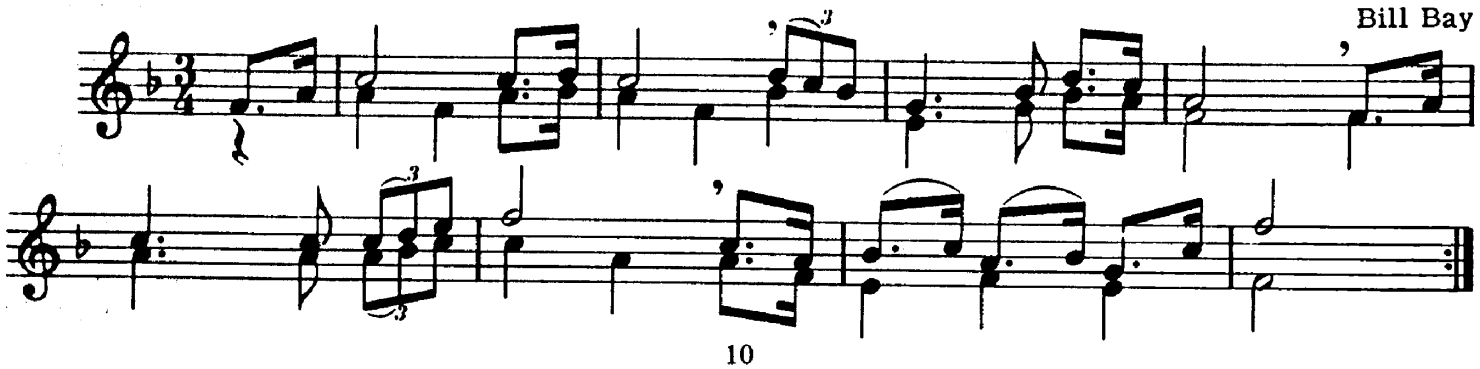
"A"



ETUDE BY SOR

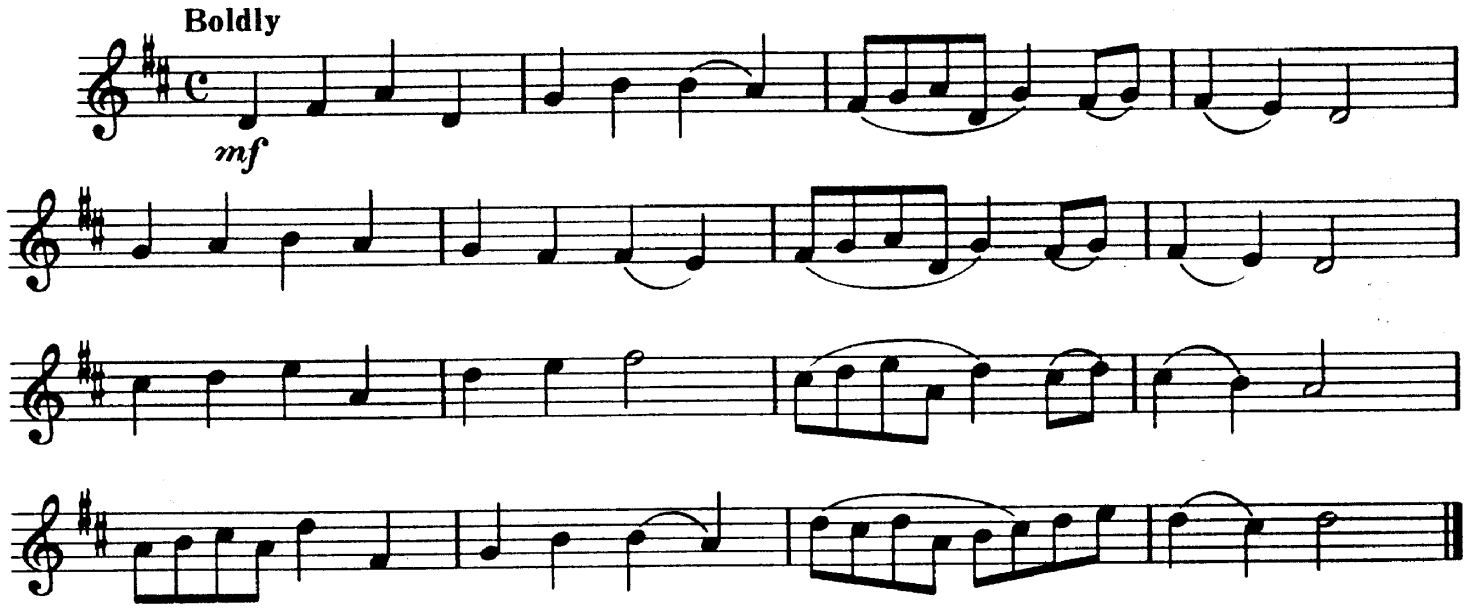


MENUET

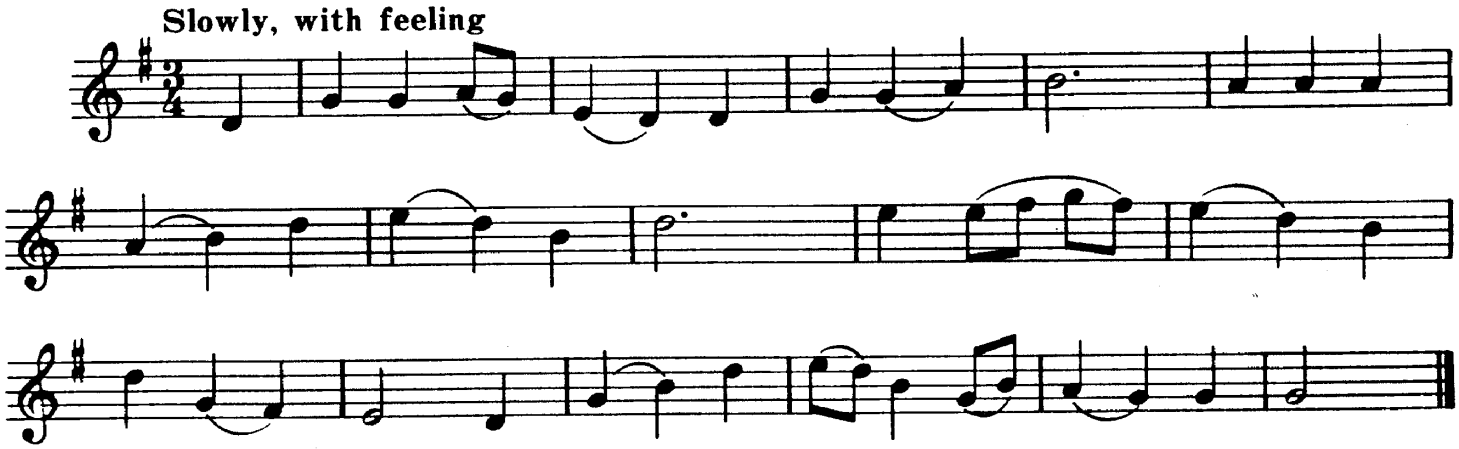


SOLOS

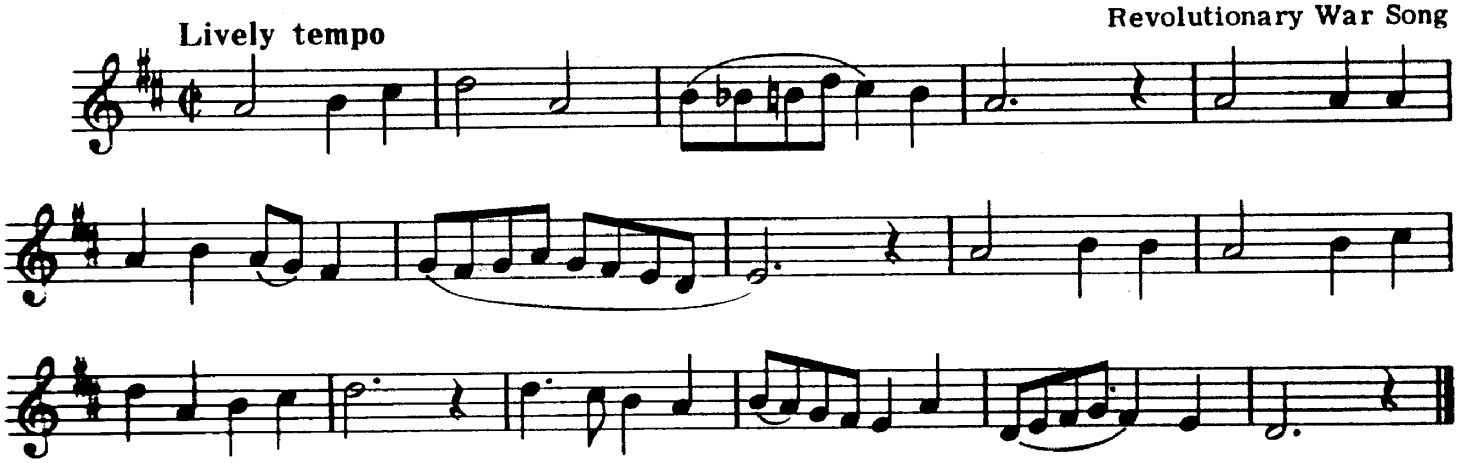
EASTER HYMN



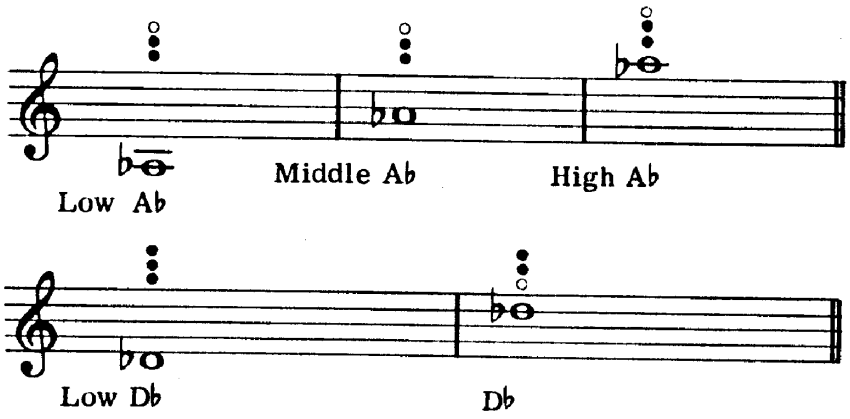
IRISH MELODY



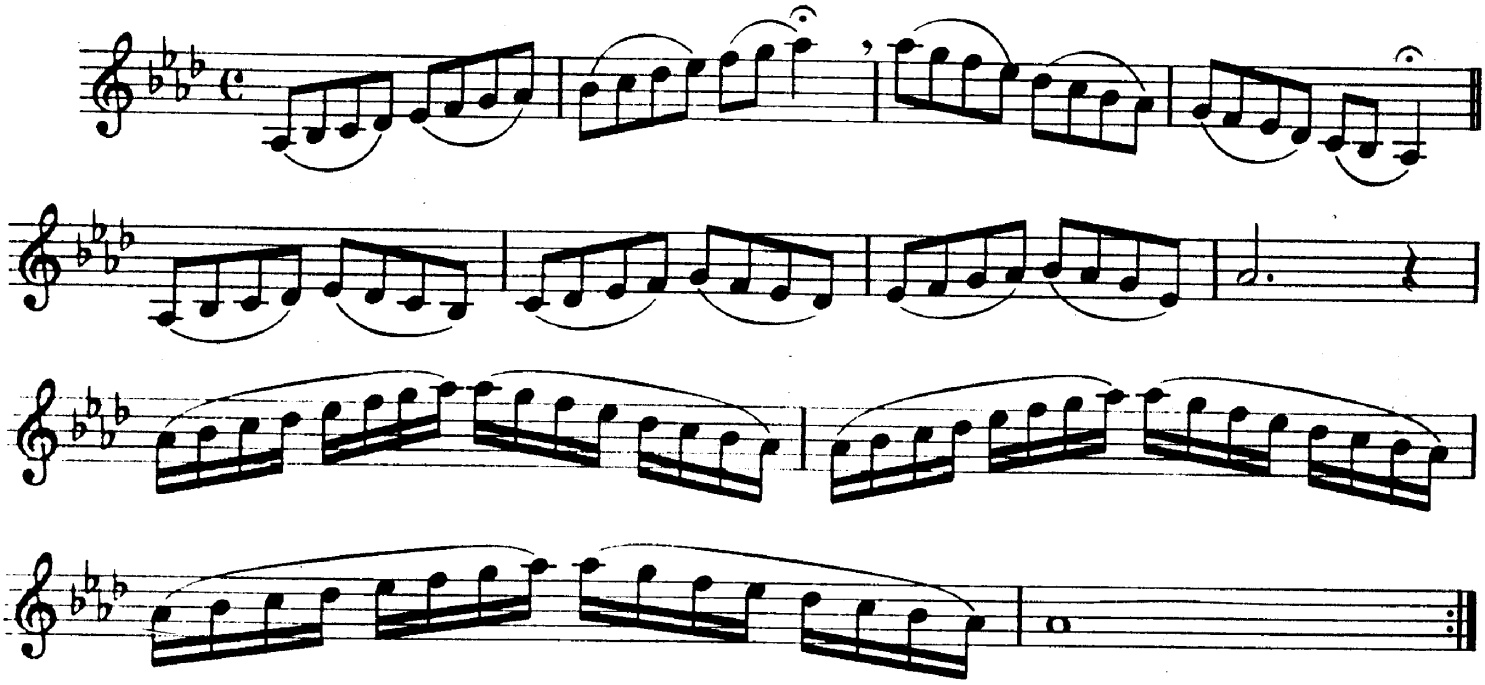
CHESTER



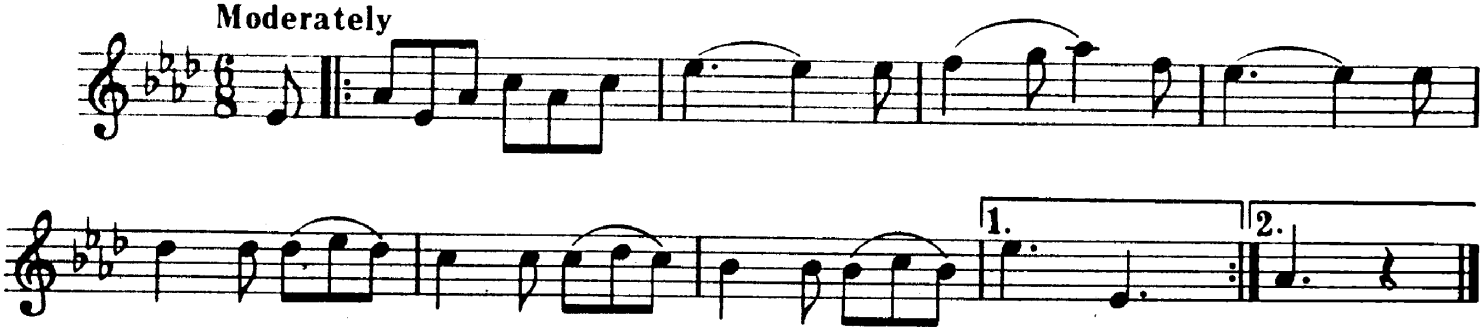
KEY OF "A♭"



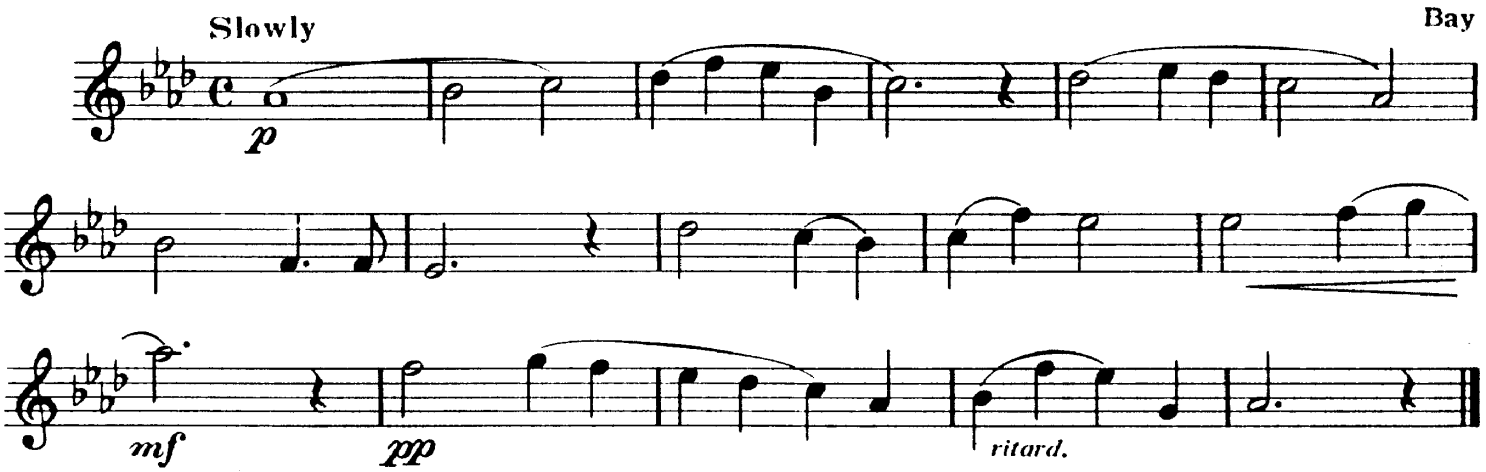
"A♭" SCALE



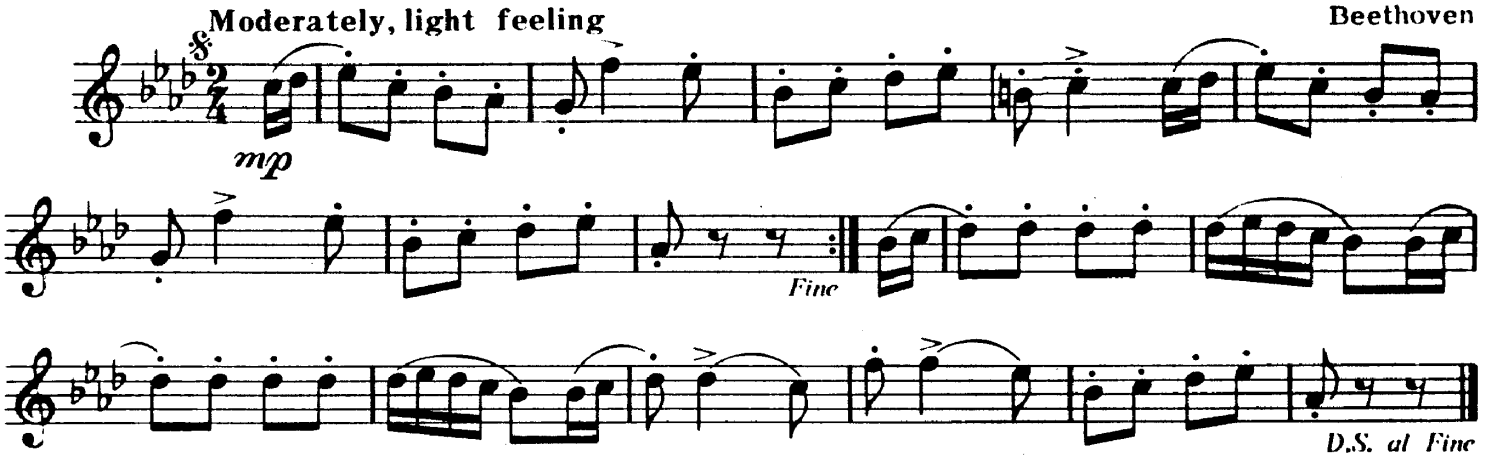
ETUDE



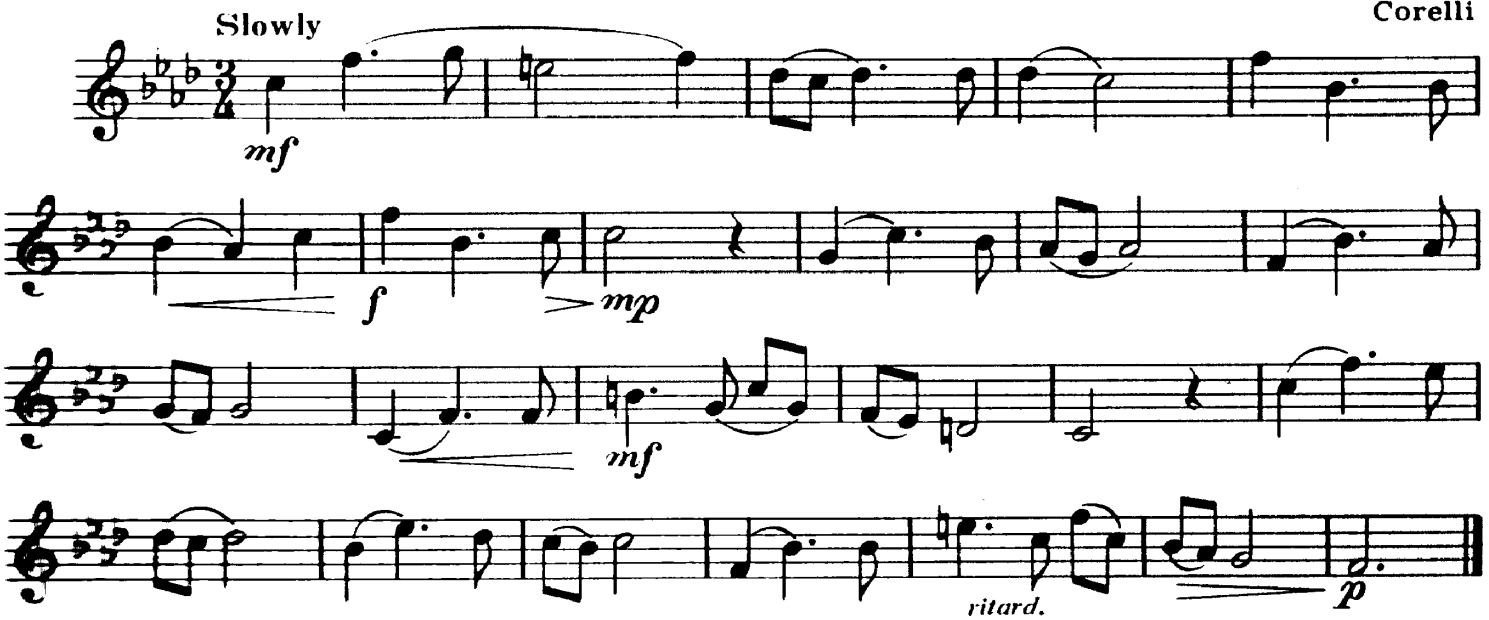
TRUMPET SONG
(TONE STUDY)



ECOSSAISE



SARABANDE



TRUMPET TUNE

Moderately

Purcell

f

LITTLE FUGUE

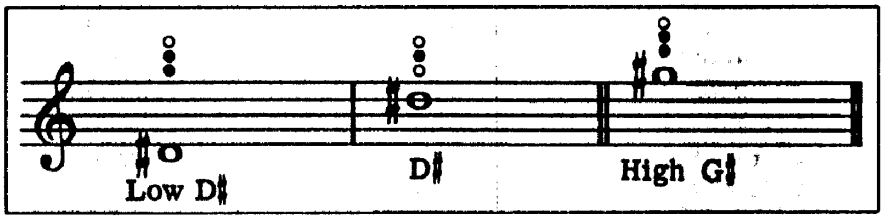
Moderately

Bill Bay

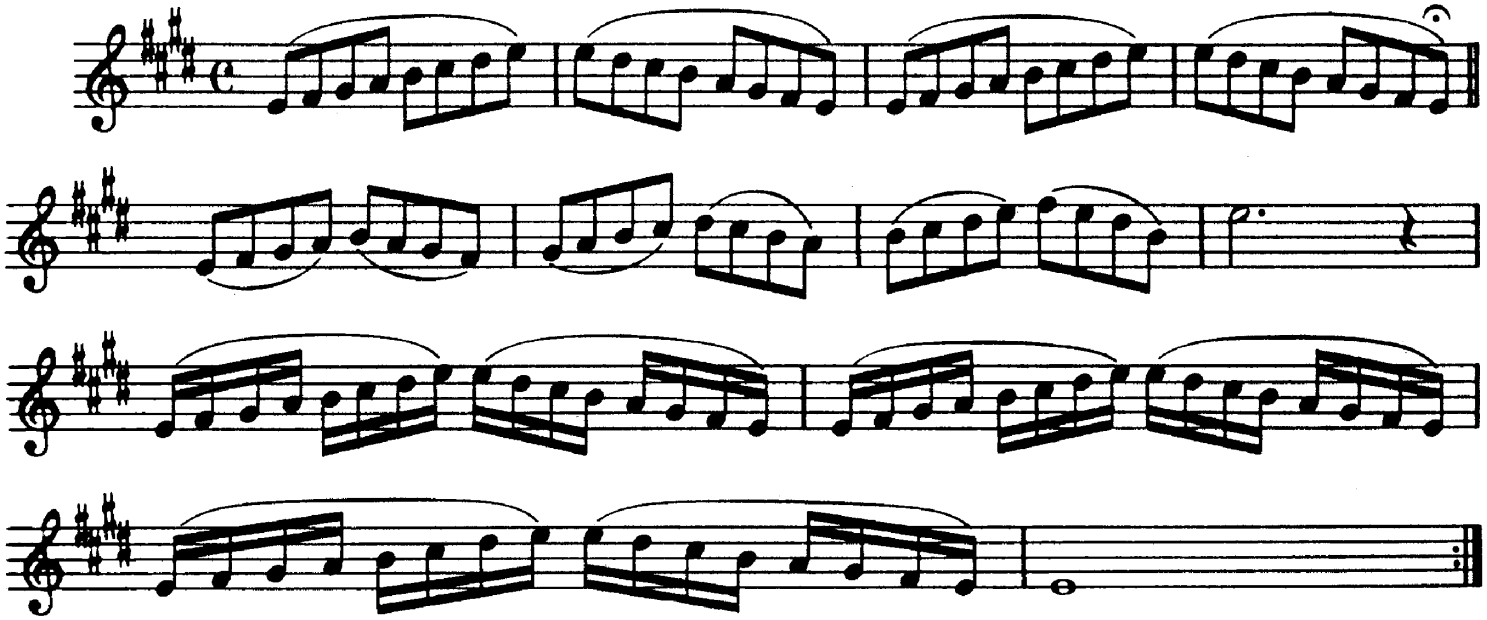
mp

ritard.

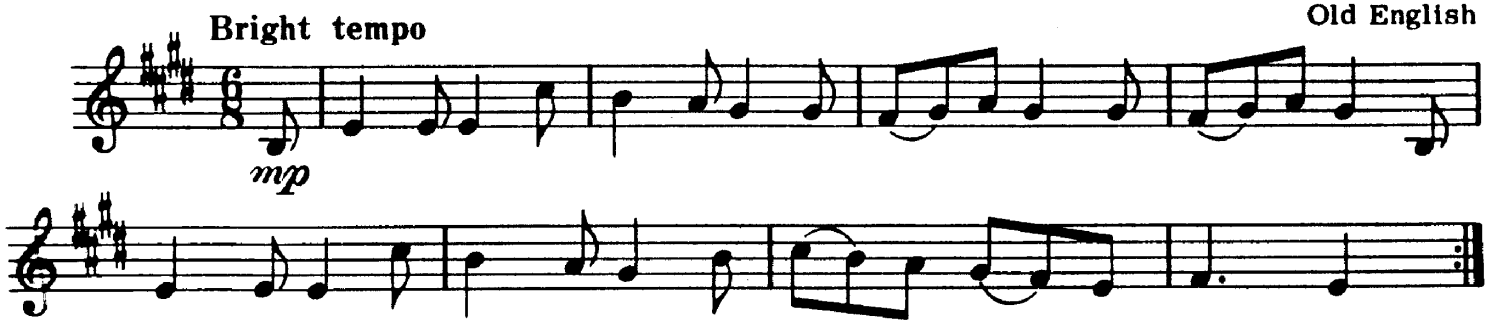
KEY OF "E"



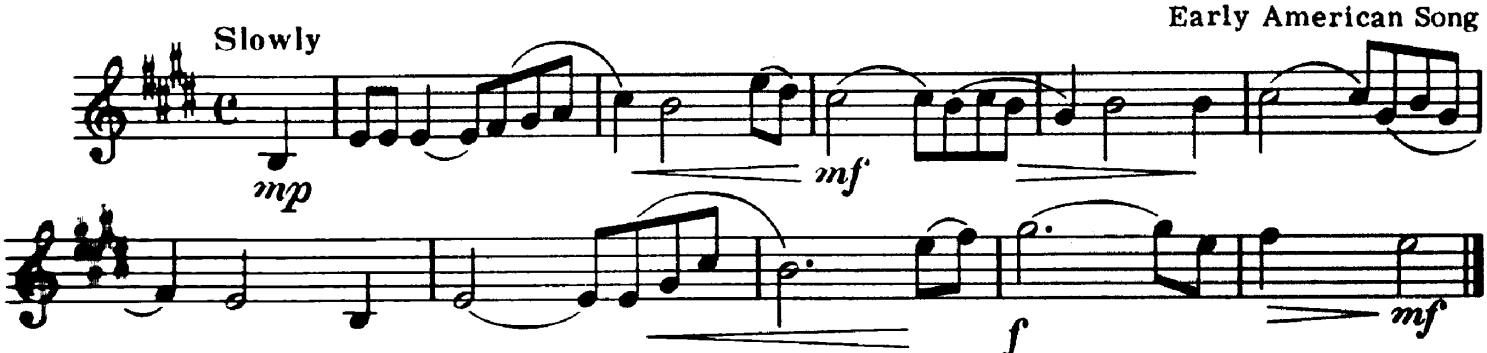
"E" SCALE



I SAW THREE SHIPS

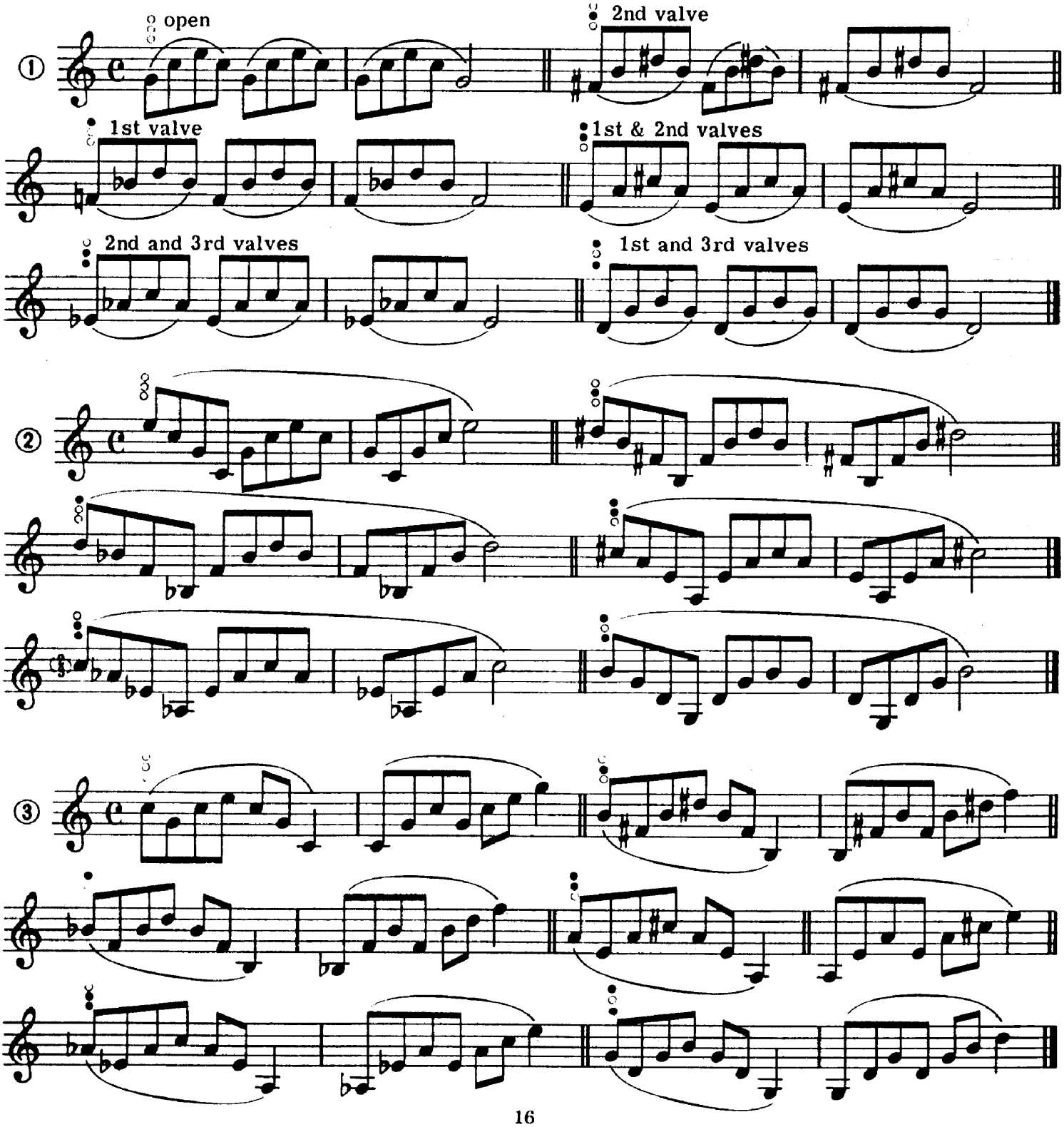


SHENANDOAH



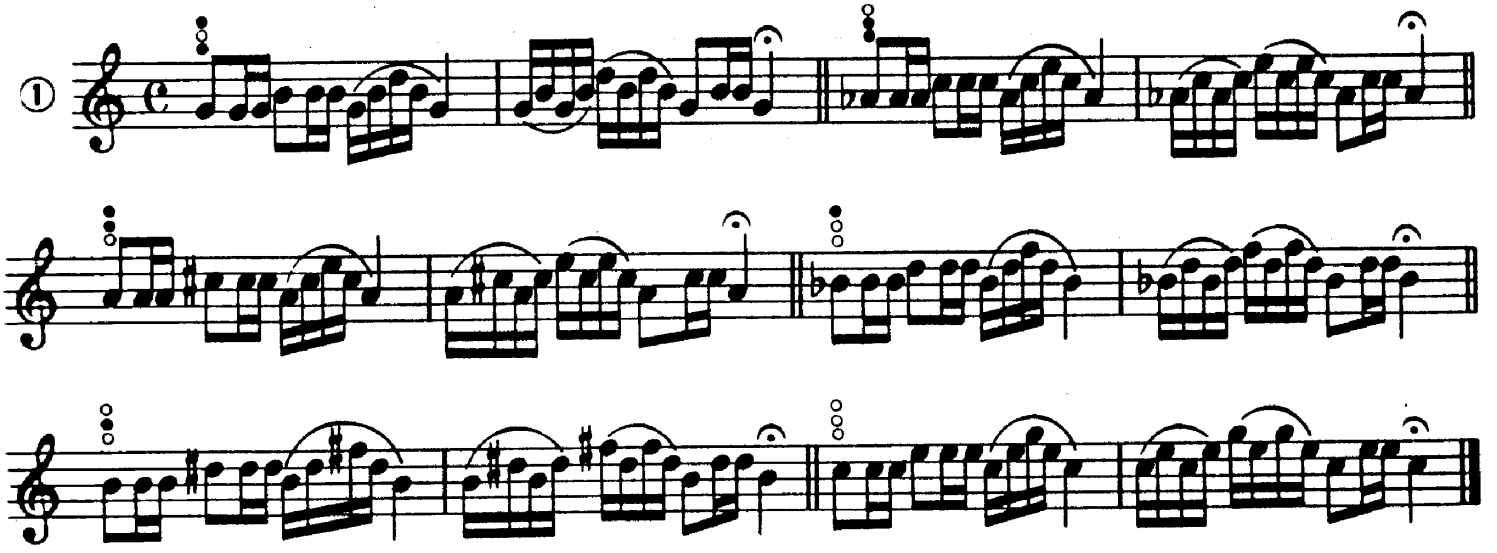
LIP FLEXIBILITY

Lip Flexibility studies are important because they enhance the ease with which the trumpet player performs all types of music and because they train the embouchure to perform in a relaxed manner. When playing the following studies, remember to keep your tone free and open. Do not force to get the notes. Relax! Take nice deep breaths and let your lip and tongue move to obtain the different notes. Avoid slurring from note to note in a forced, jerky manner. Play all etudes slowly, increasing speed *only* when the studies sound flowing and smooth at a slow speed.

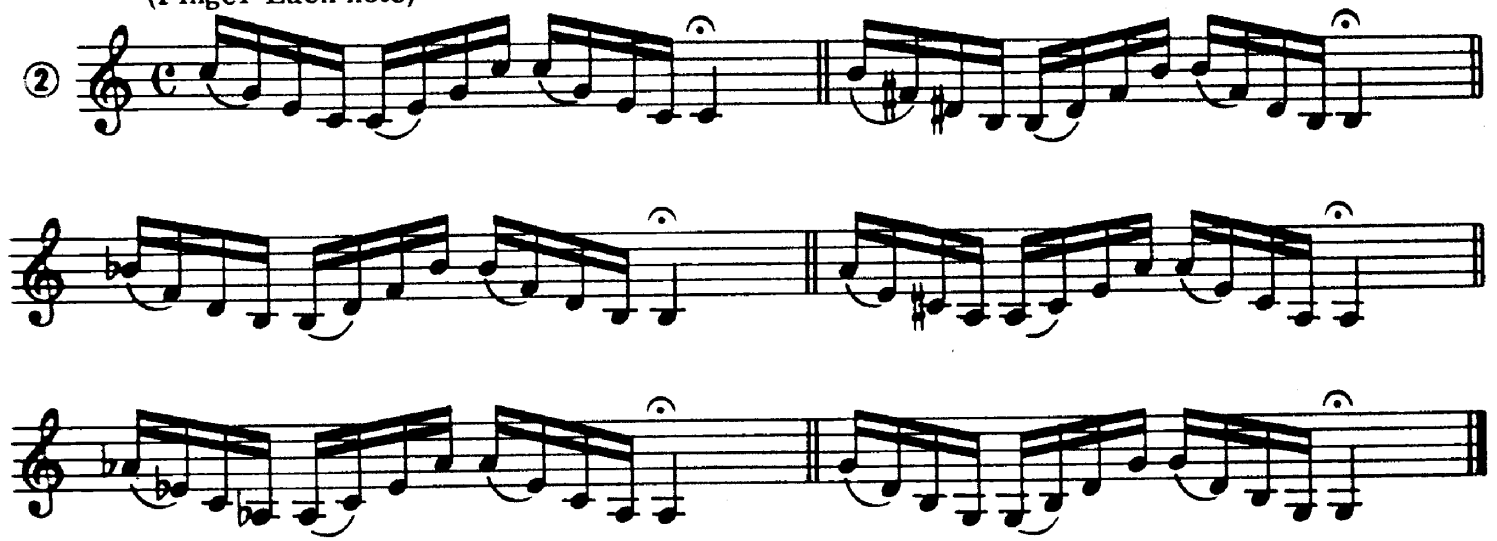


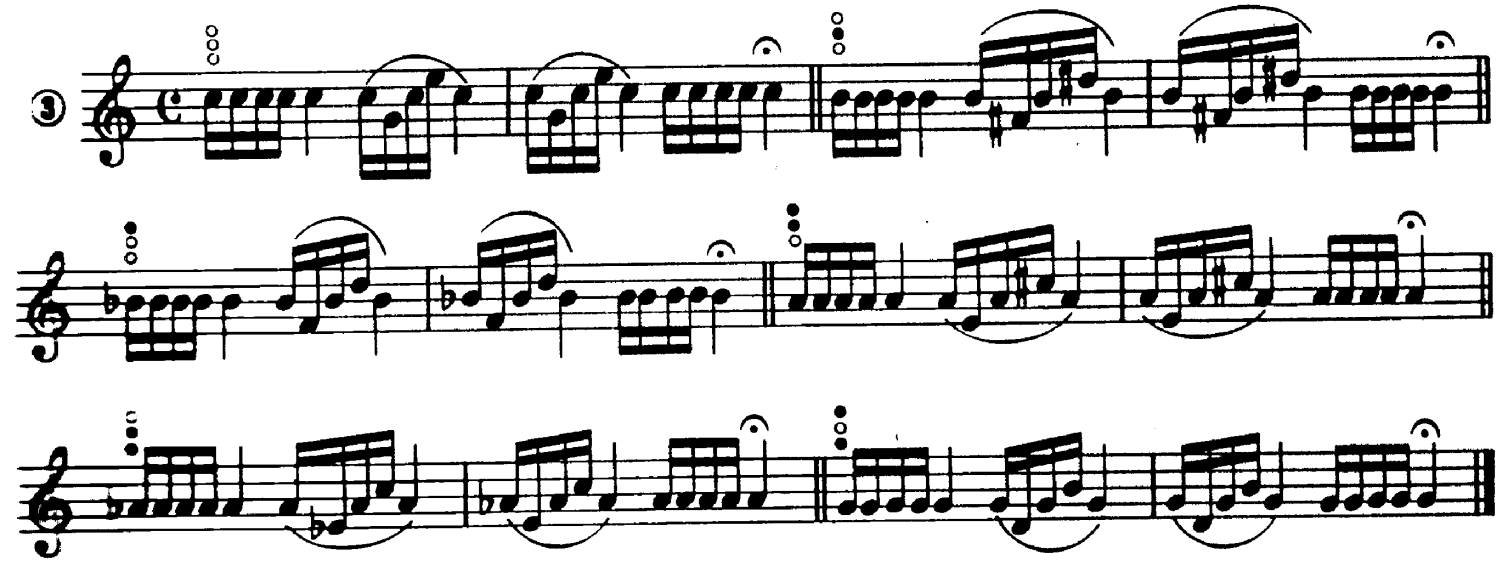
TONGUE AND SLUR COMBINATIONS

Very slow



(Finger Each note)





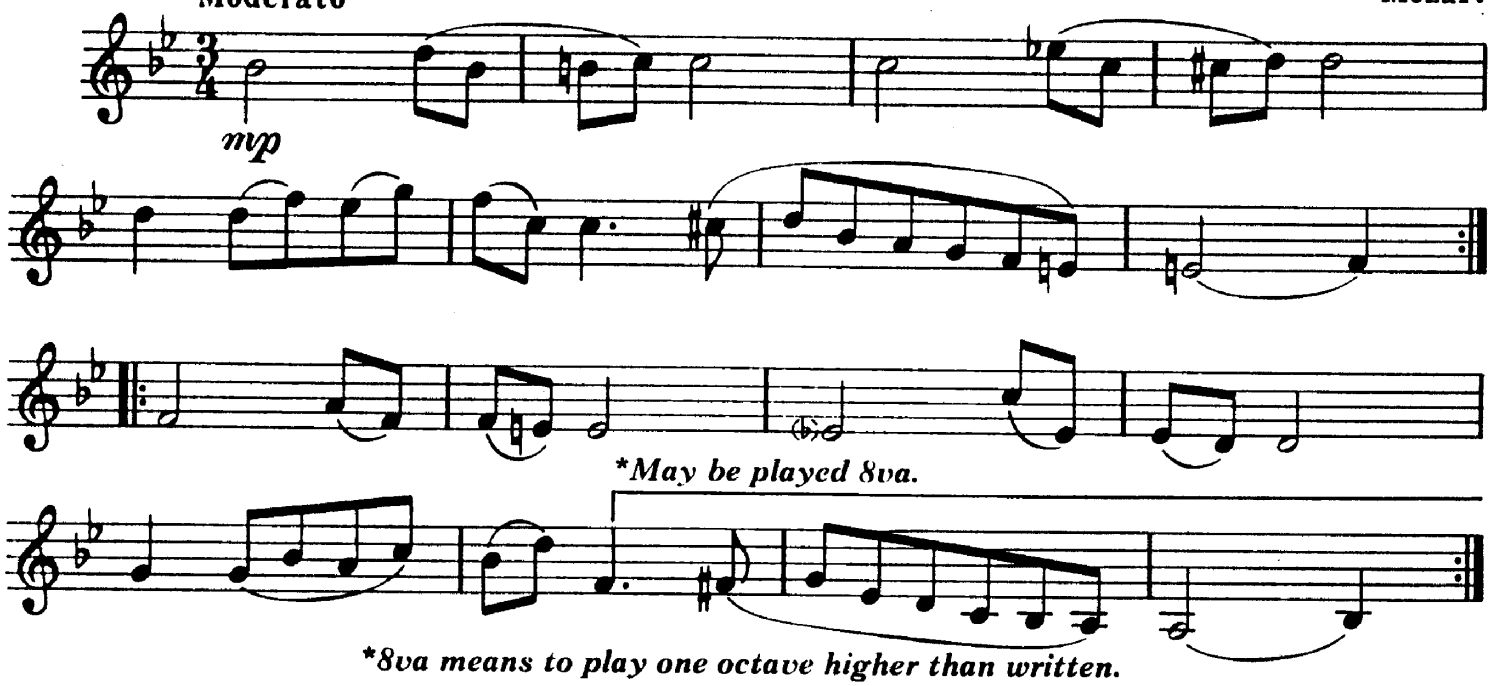
SOLOS ON CLASSICS

Playing the works of the masters like Mozart, Beethoven and Bach on trumpet requires beauty of tone, good breathing and lip flexibility, and a good degree of technical control. Practice the following studies until they sound flowing and effortless.

MINUET

Moderato

Mozart

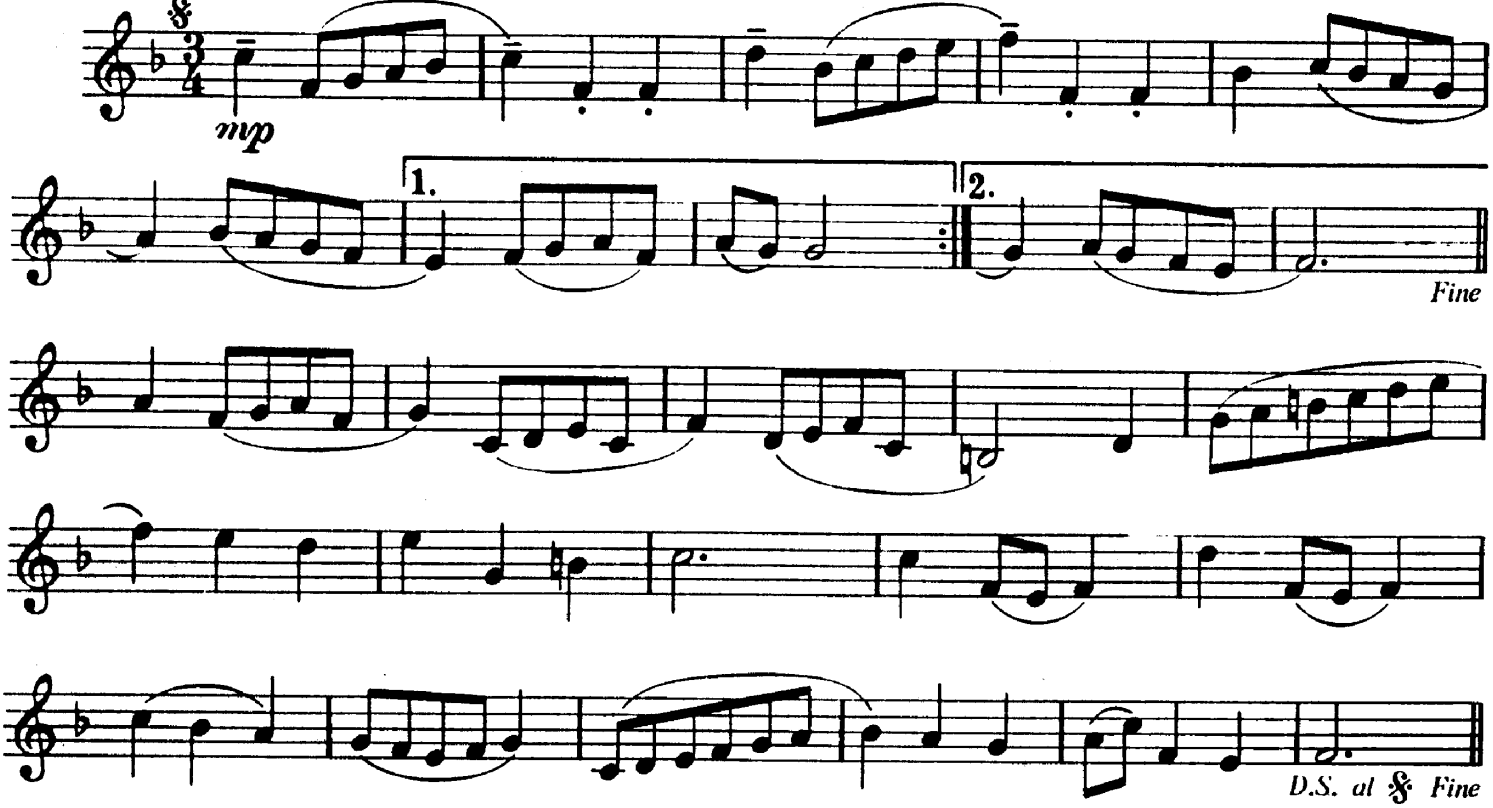


*8va means to play one octave higher than written.

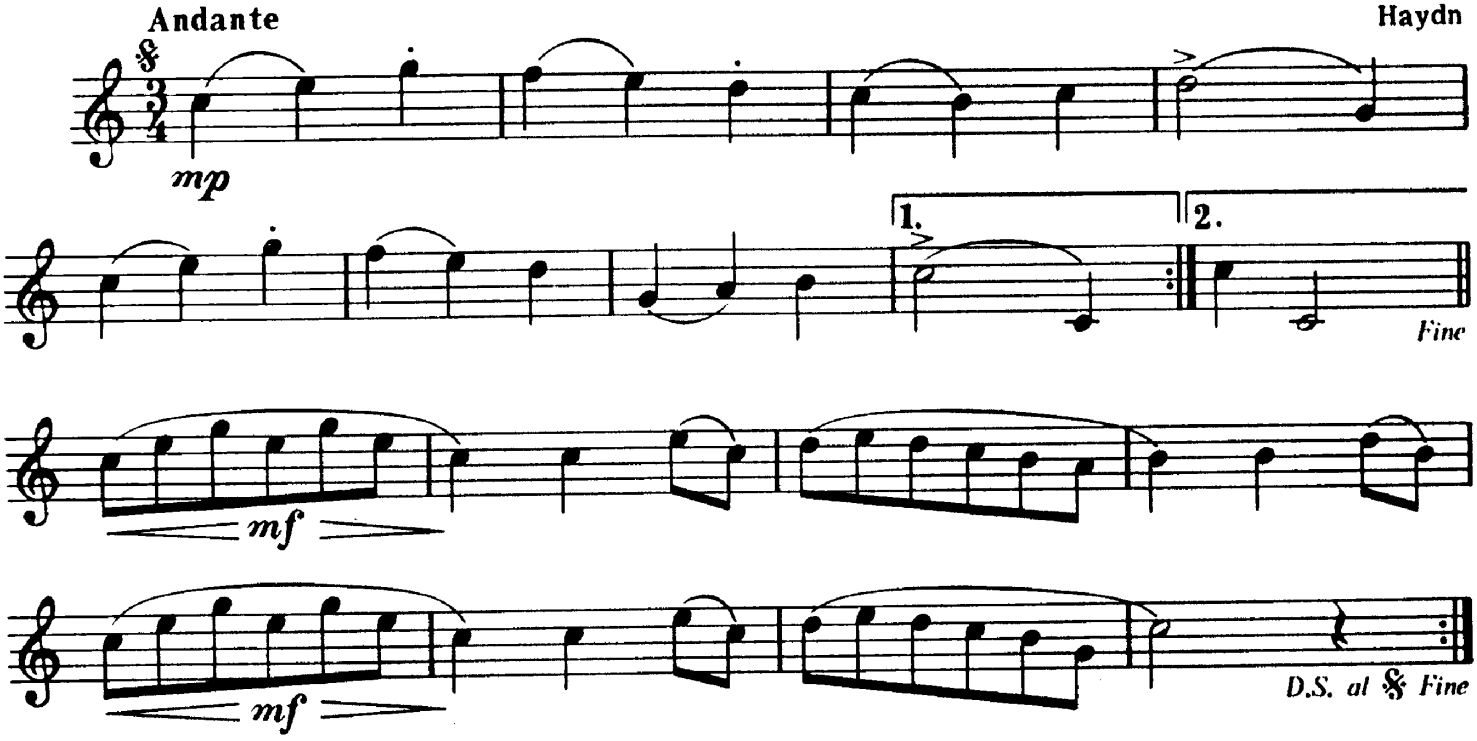
ANNA'S SONG

Moderato

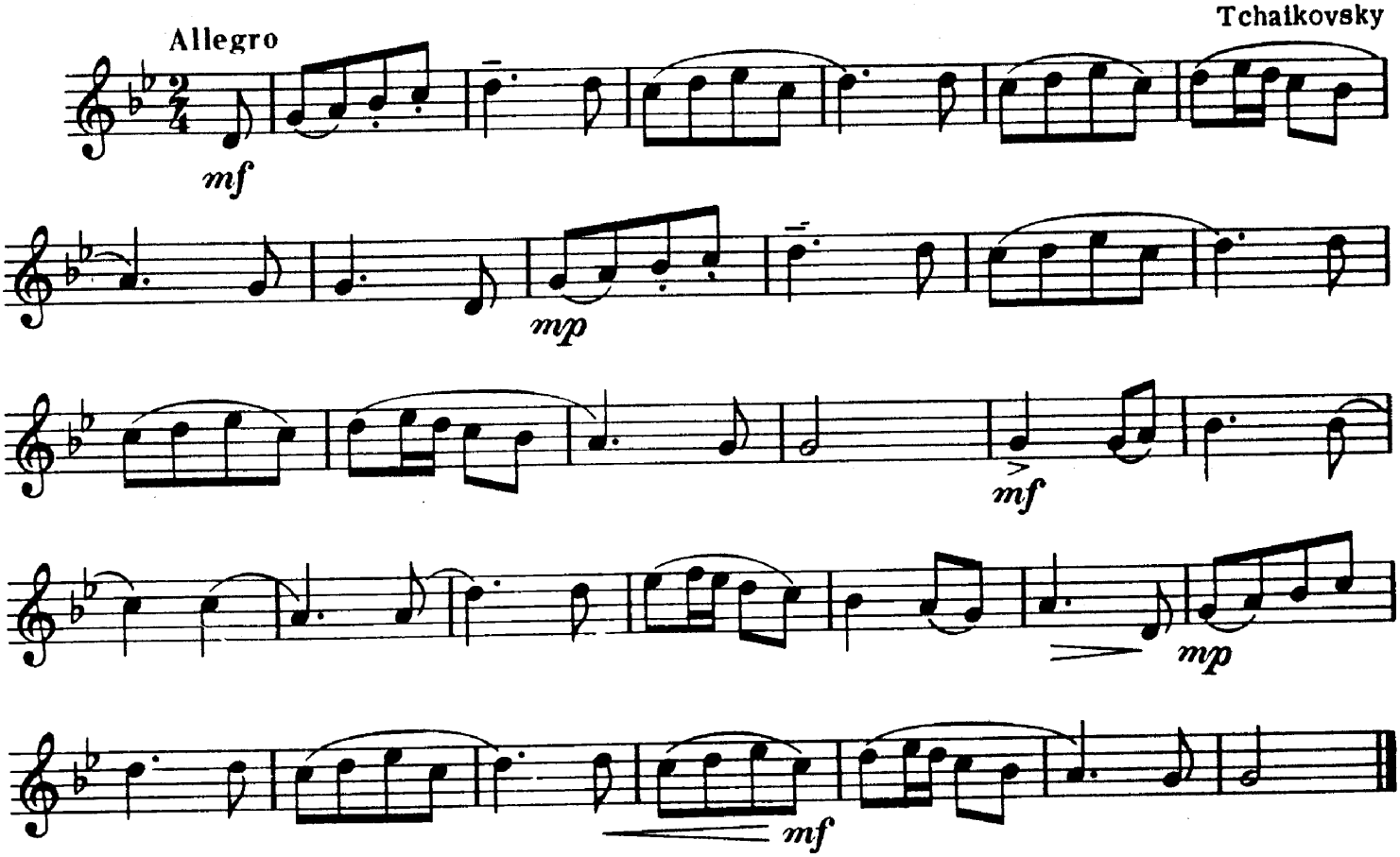
J. S. Bach



DANCE



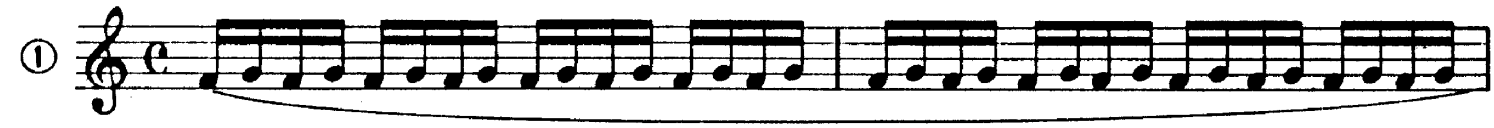
FRENCH SONG

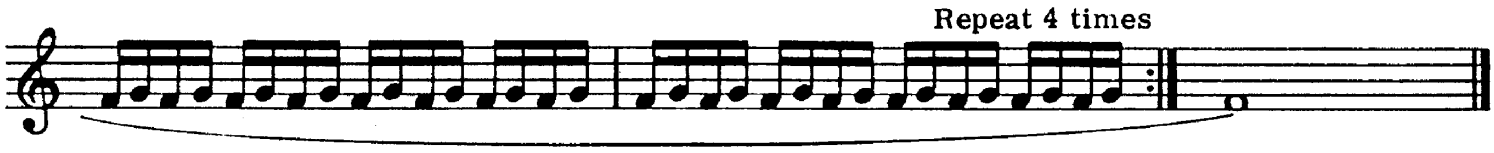


FINGER STUDIES

Practice the following studies slowly. Speed can be increased only as long as the fingers work cleanly and in a crisp manner. When you get tired, rest before continuing.

①





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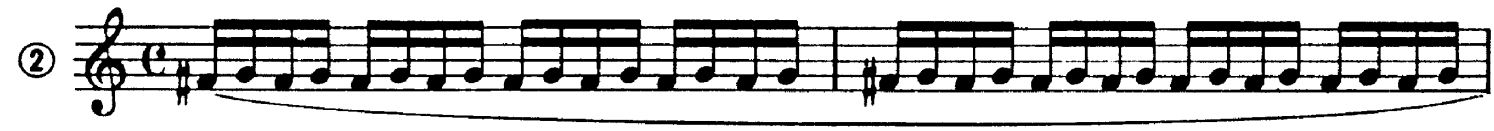

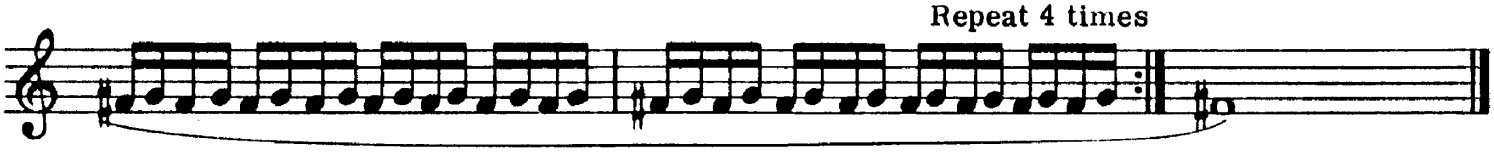

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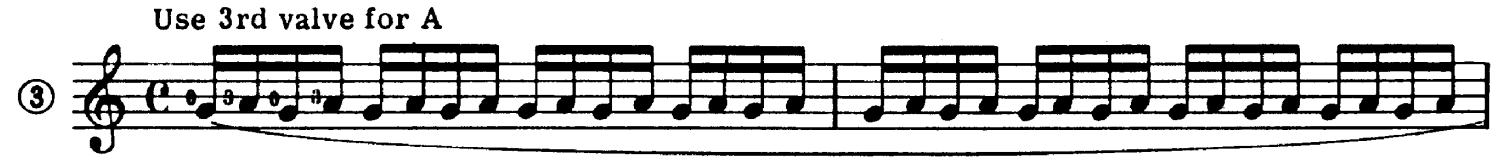

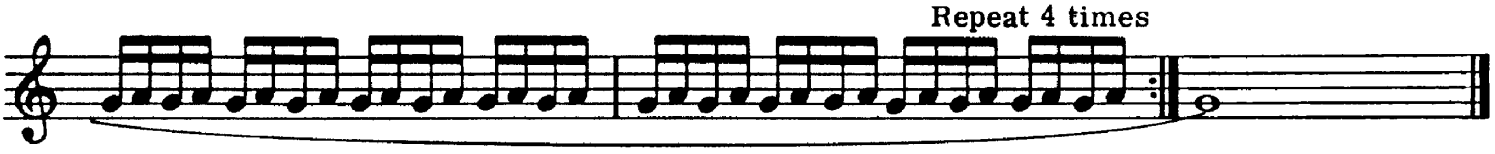

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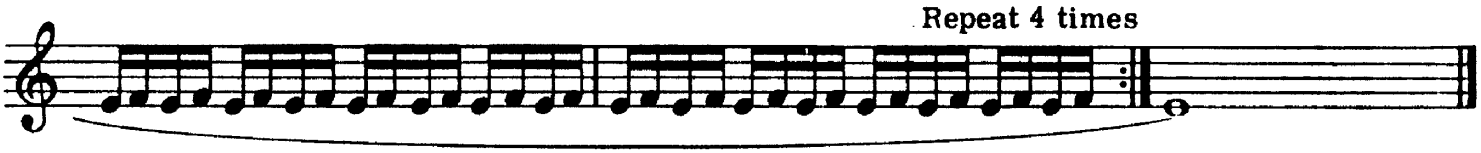

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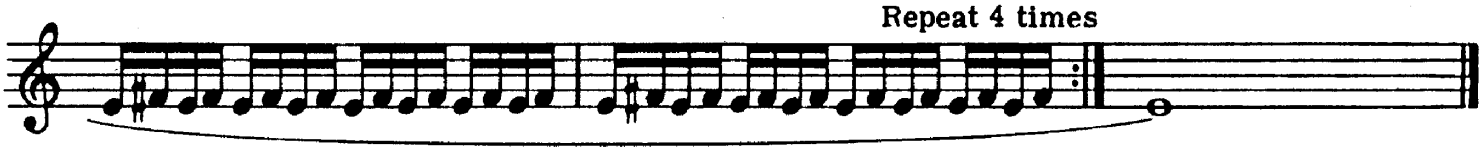
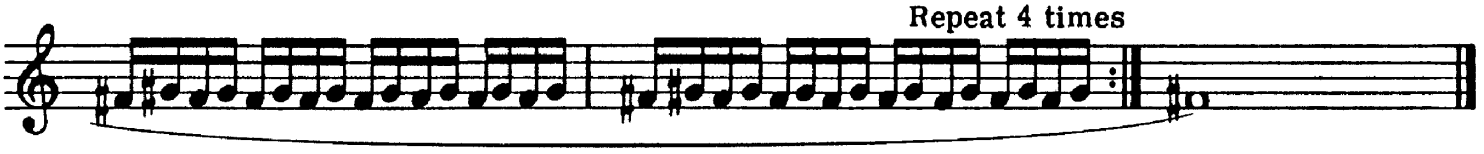


⑥



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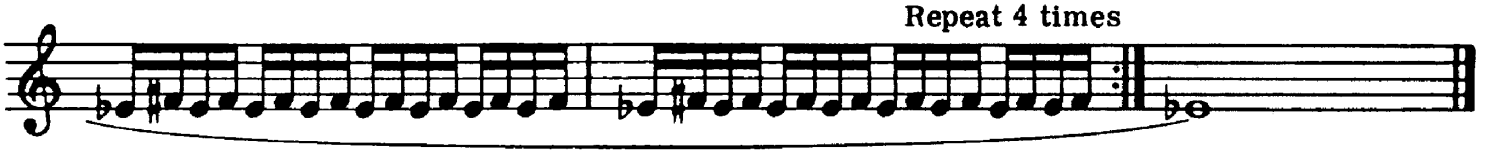
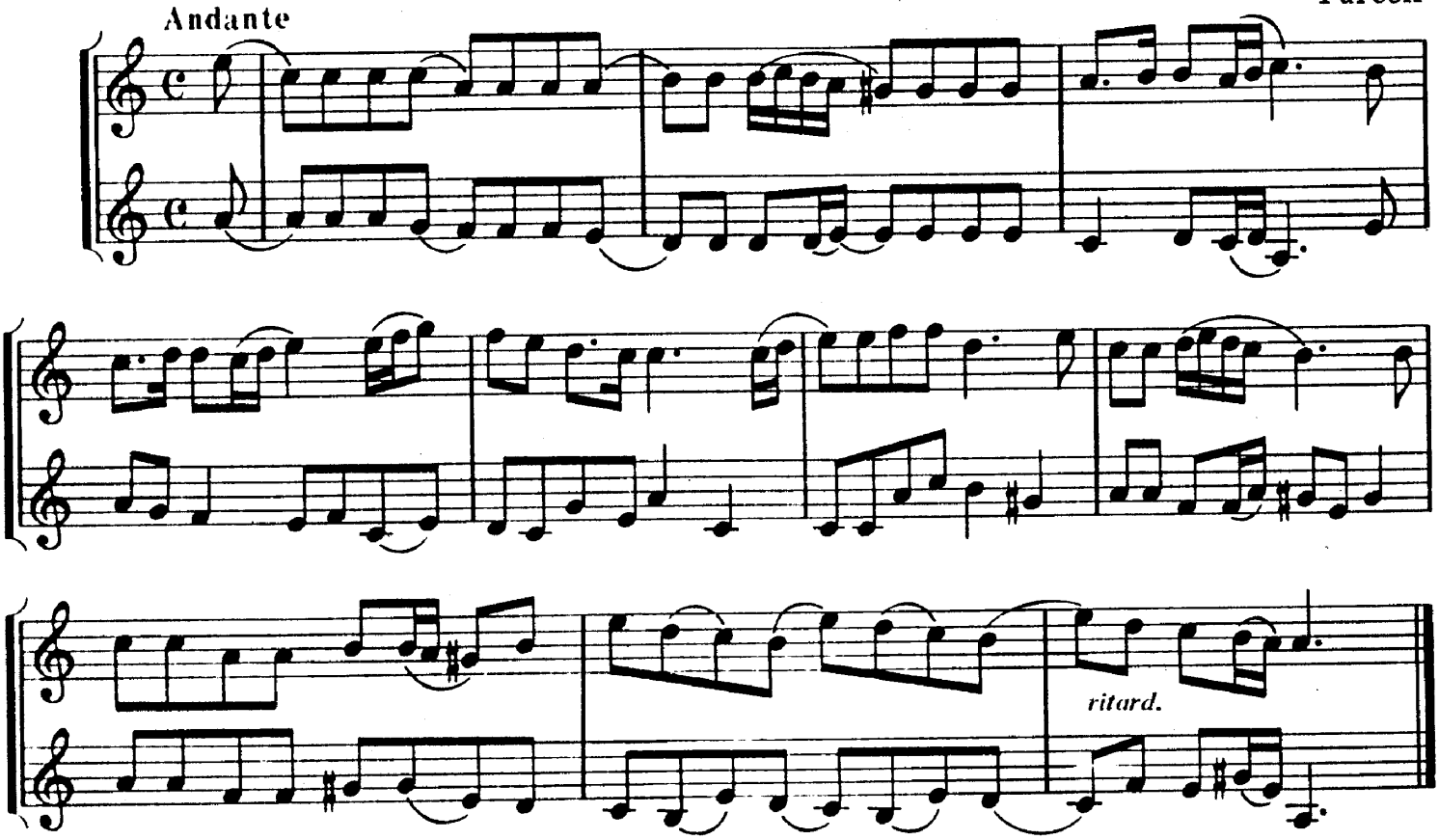


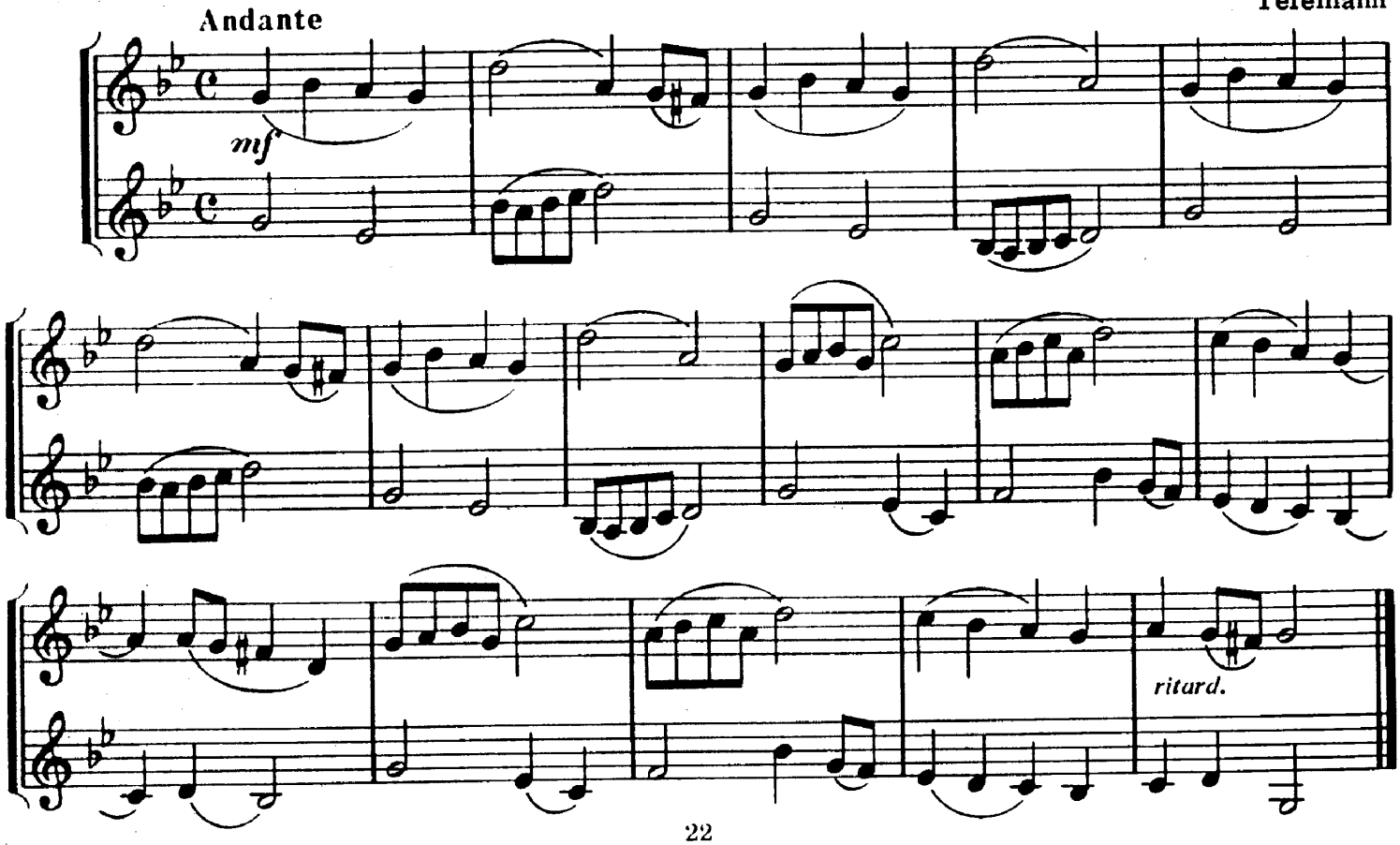
FAREWELL

Purcell



PASSEPIED

Telemann

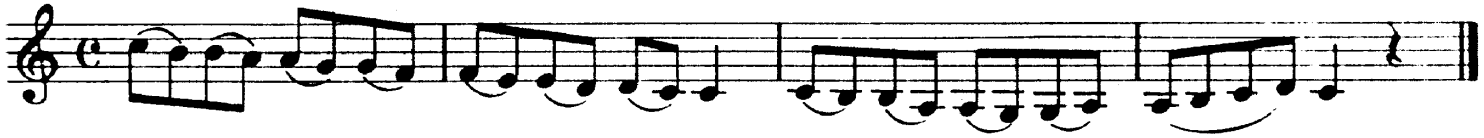


SLUR STUDIES

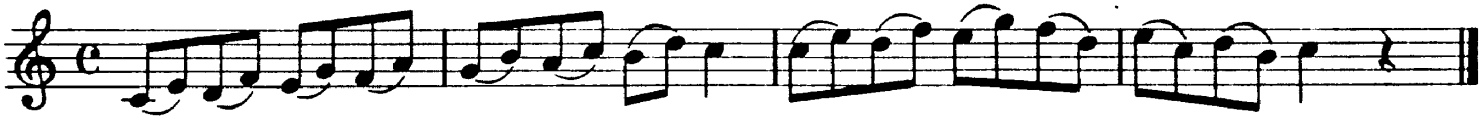
The following studies are intended to aid in learning to hear intervals and to slur smoothly. Do not force your air too hard to achieve the slur. Keep your tone open and your playing relaxed. Think of the syllables "TAH—EEE" when slurring up to a higher note and "TAH—AHHH" when slurring down to a lower pitch. When slurring down, do nor drop your lower jaw too suddenly, or your tone will waver.

ASCENDING 2ND INTERVAL

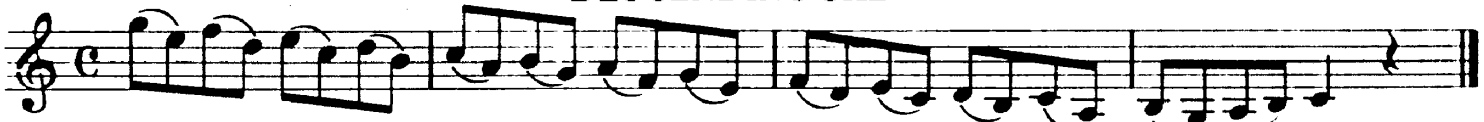
DESCENDING 2ND



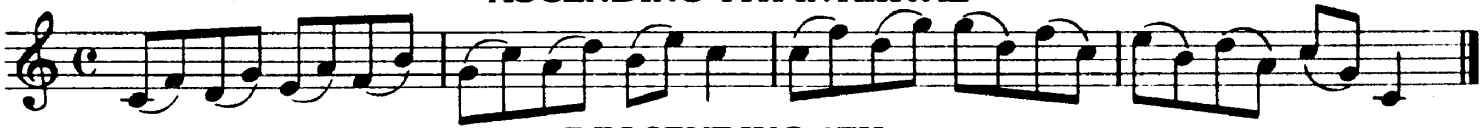
ASCENDING 3RD INTERVAL



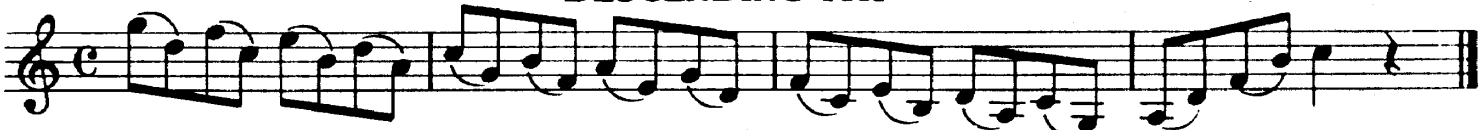
DESCENDING 3RD



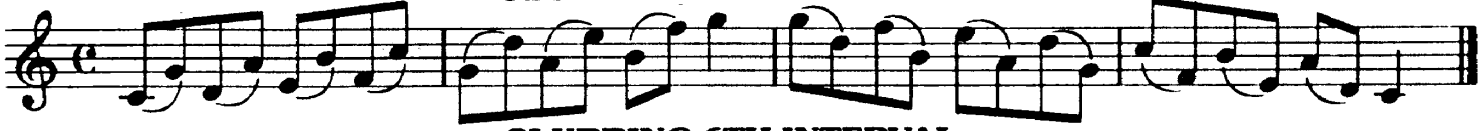
ASCENDING 4TH INTERVAL



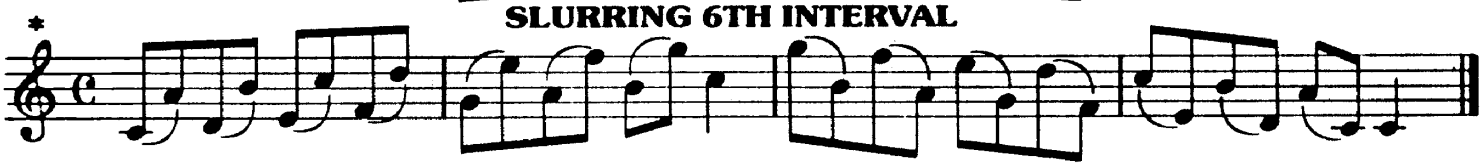
DESCENDING 4TH



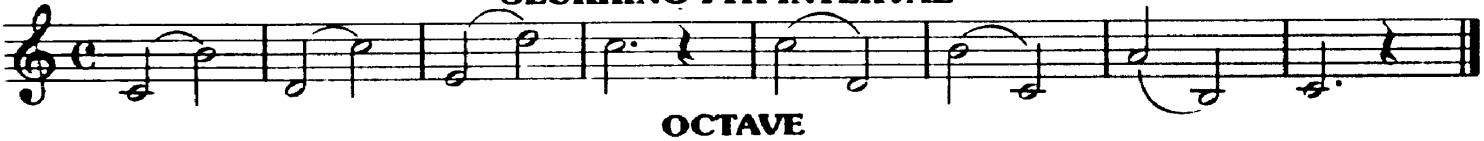
SLURRING 5TH INTERVAL



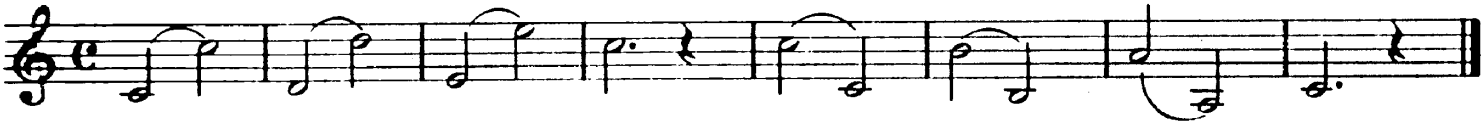
SLURRING 6TH INTERVAL



SLURRING 7TH INTERVAL

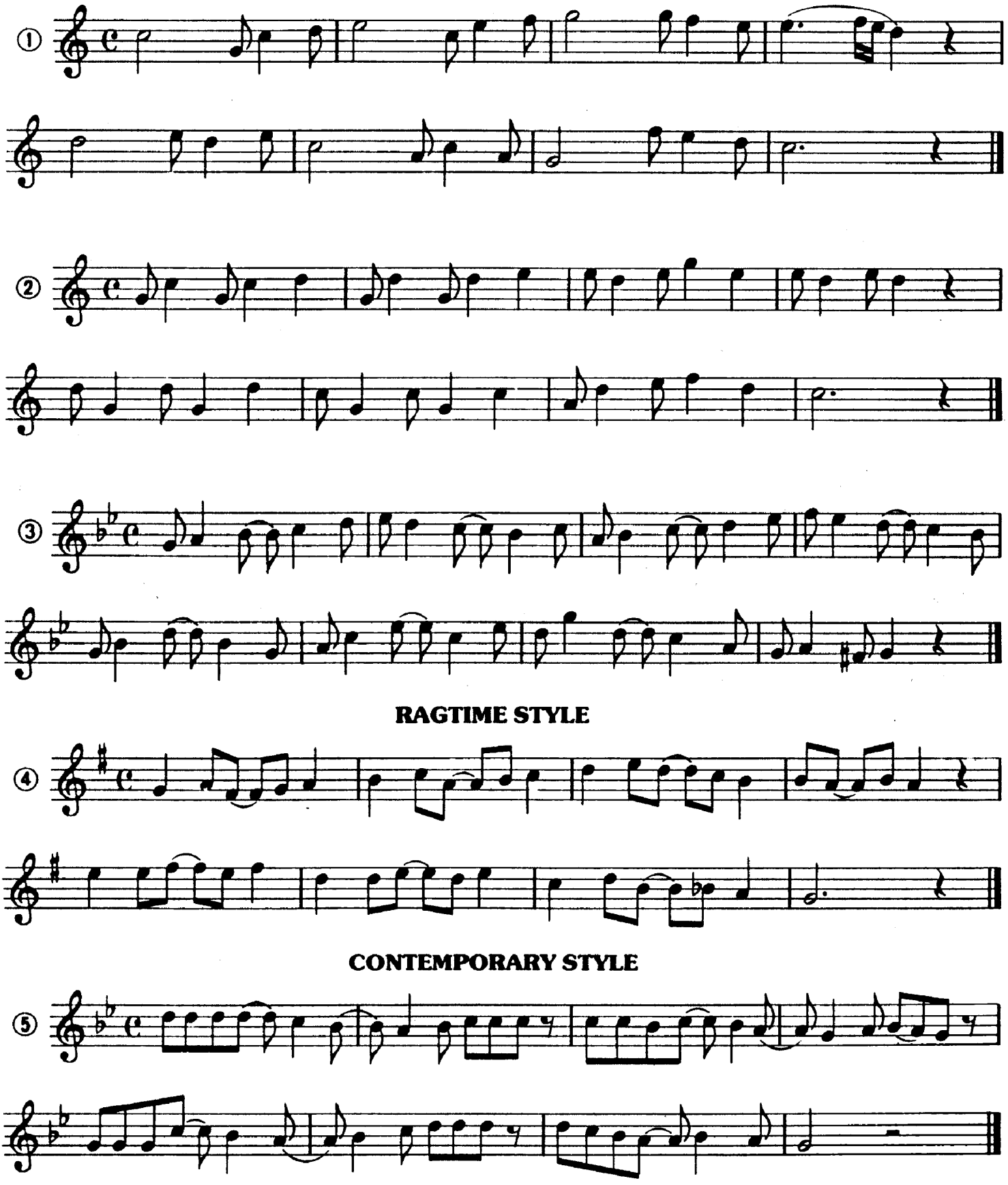


OCTAVE



* You may omit the 6th, 7th, & octave intervals if too difficult at this stage.

SYNCOPATION STUDIES

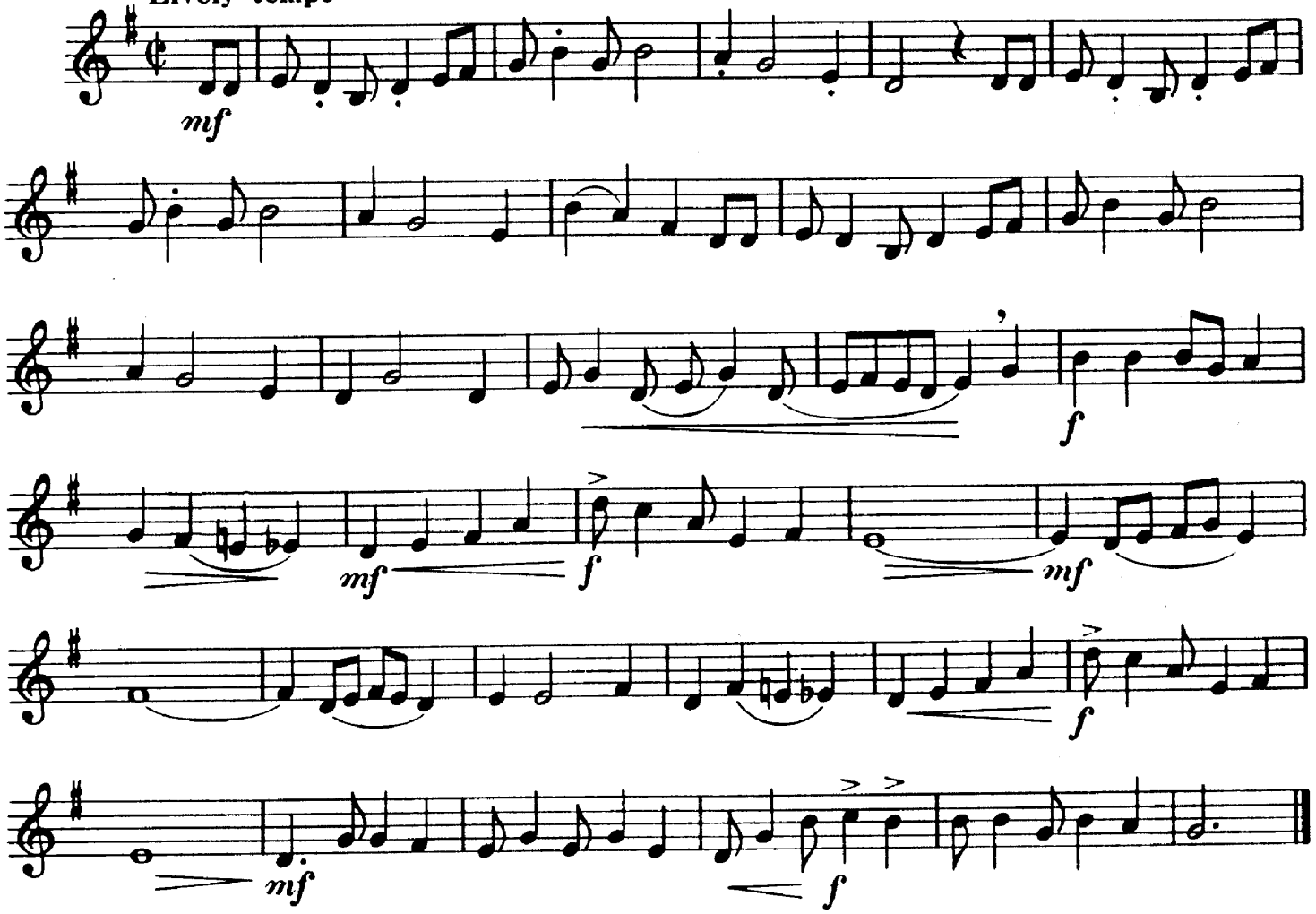


SYNCOPATION SOLOS

AT A GEORGIA CAMP MEETING

Old Banjo Cakewalk

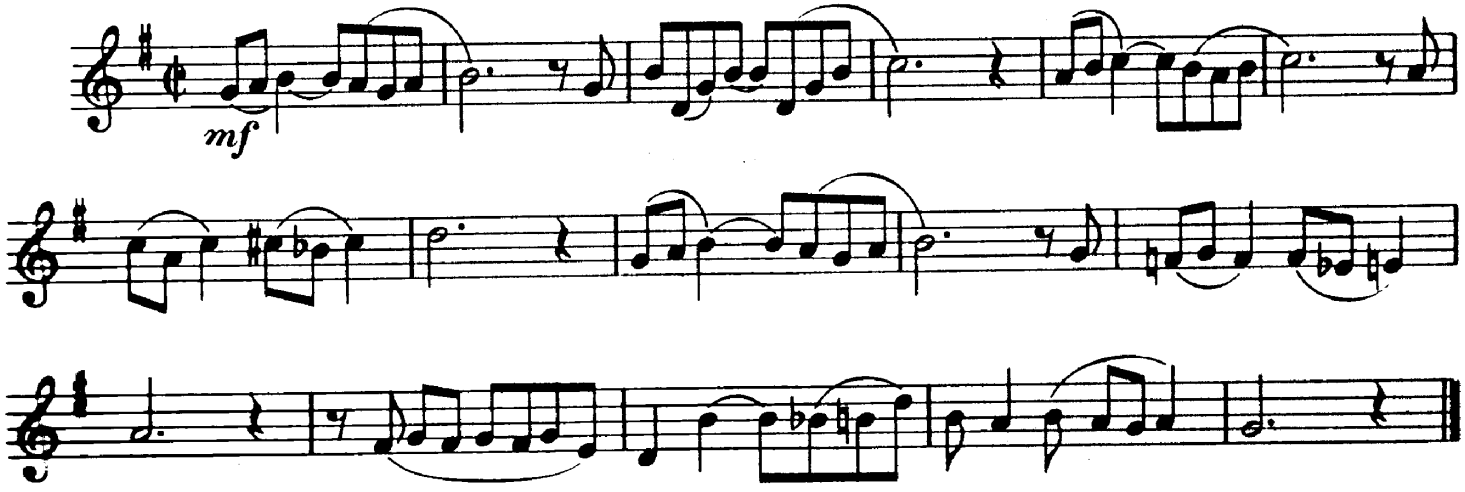
Lively tempo



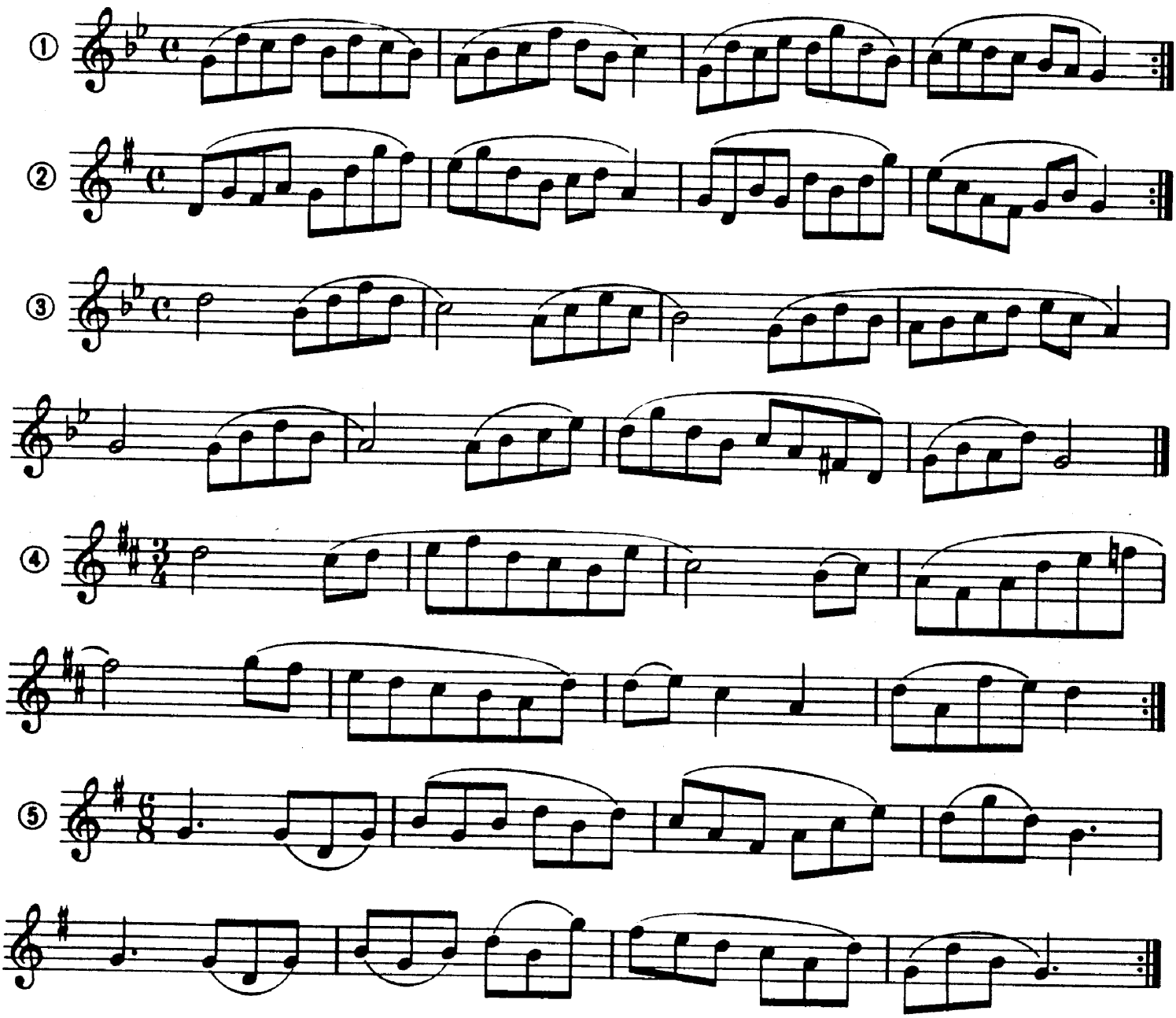
RAGTIME DANCE

Medium rag tempo

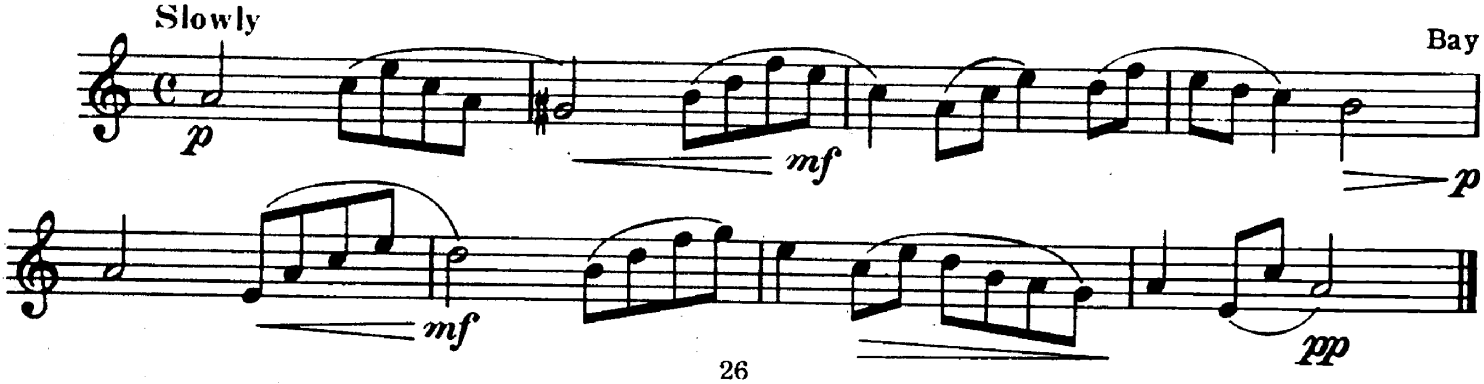
Scott Joplin



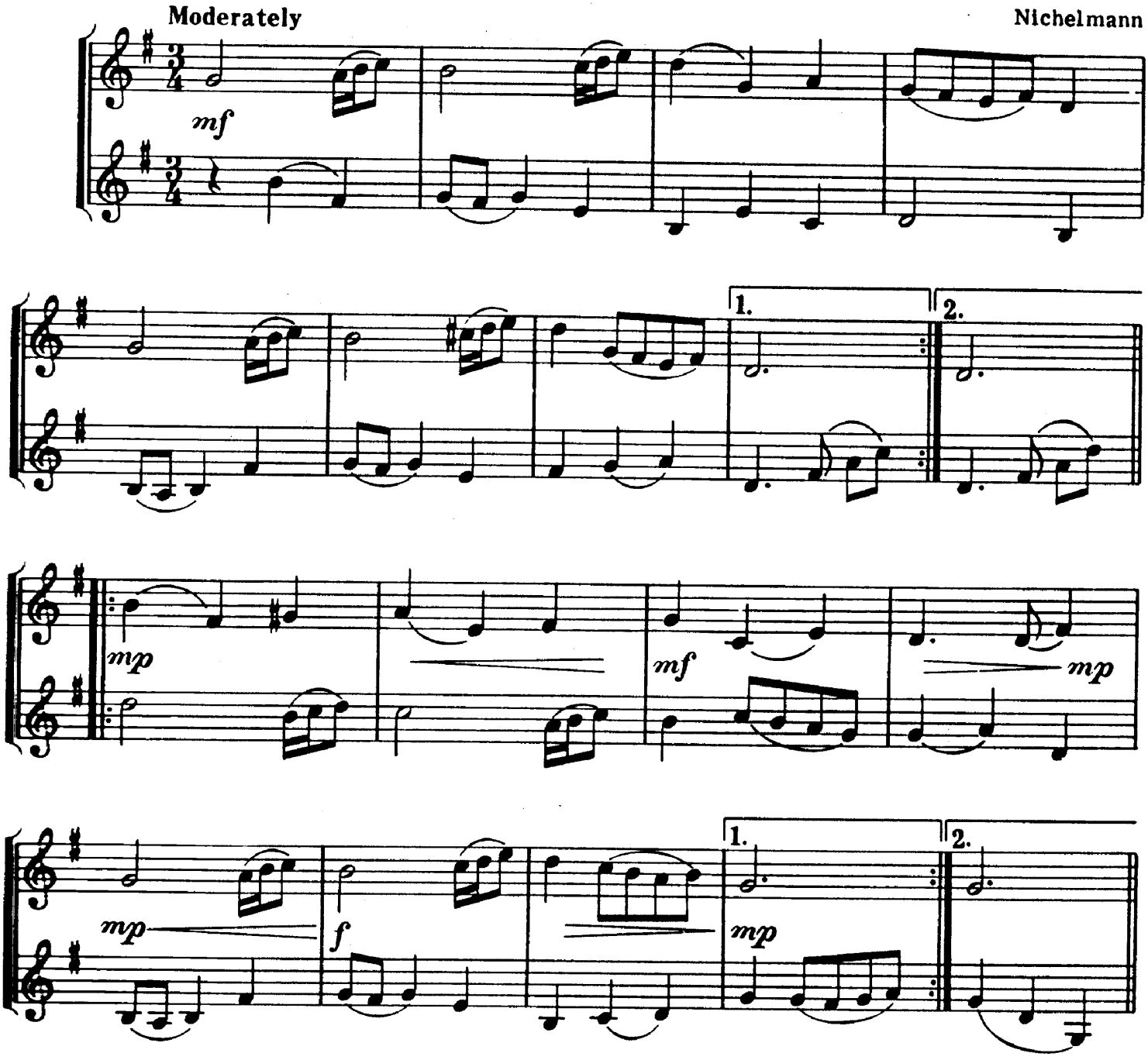
SLUR STUDIES



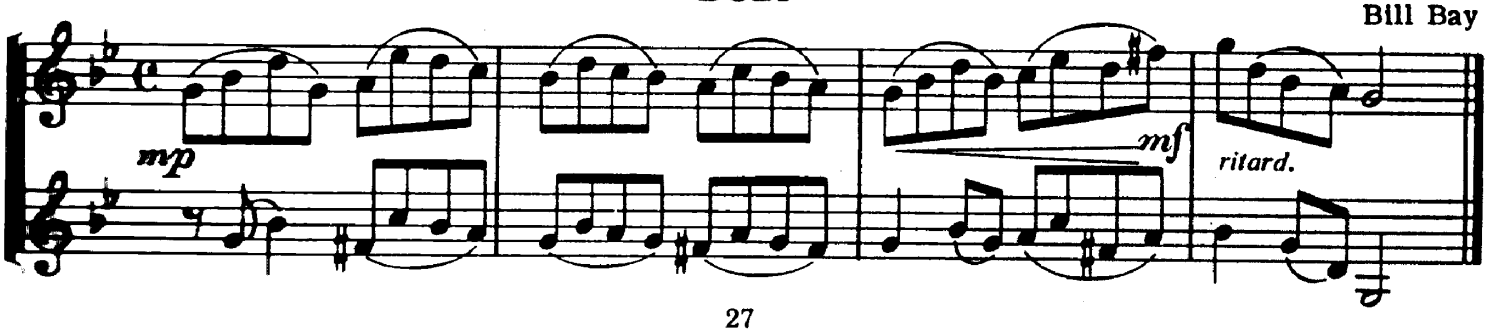
SOLILIQUY



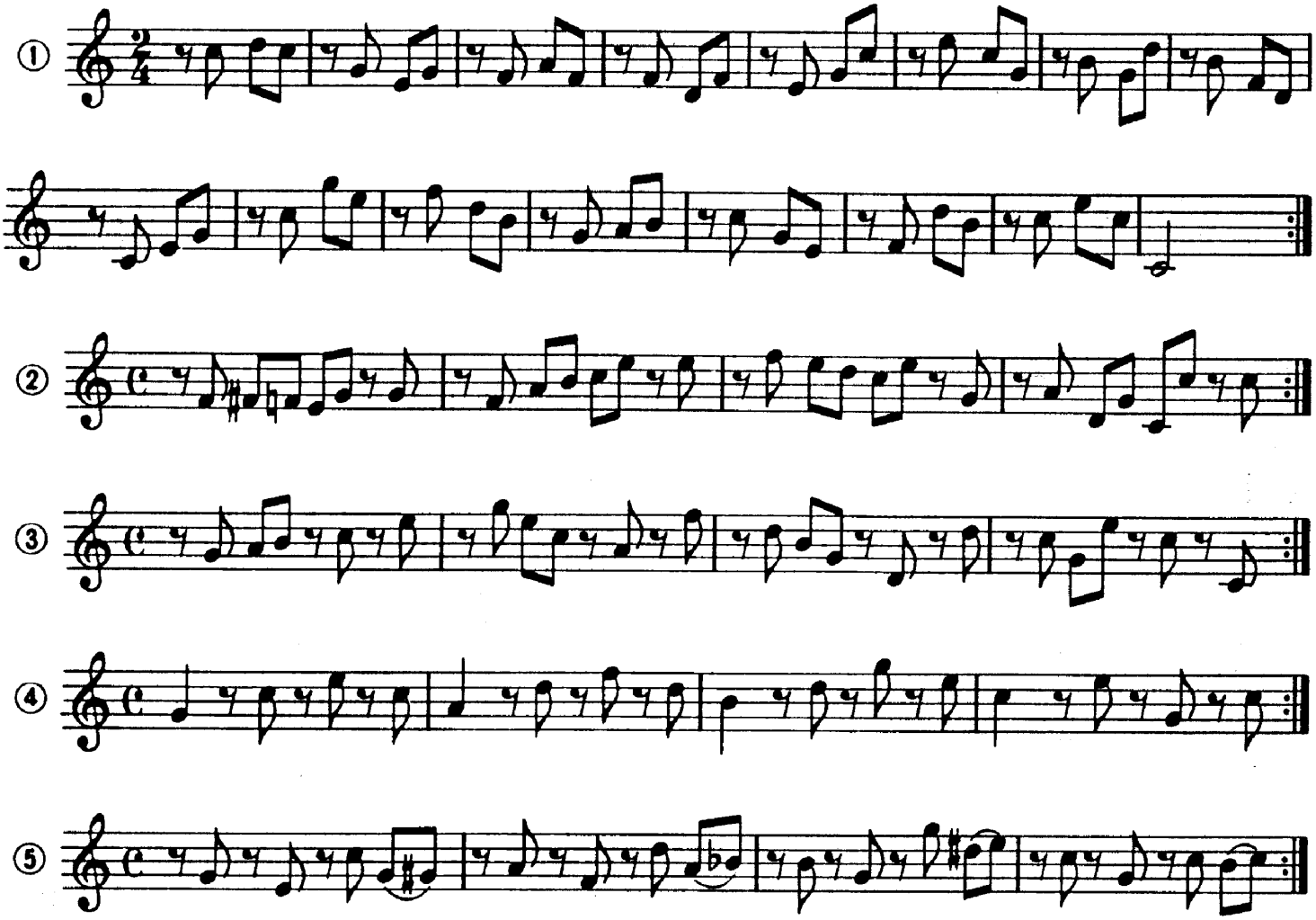
MENUETT
DUET



MINOR MELODY
DUET



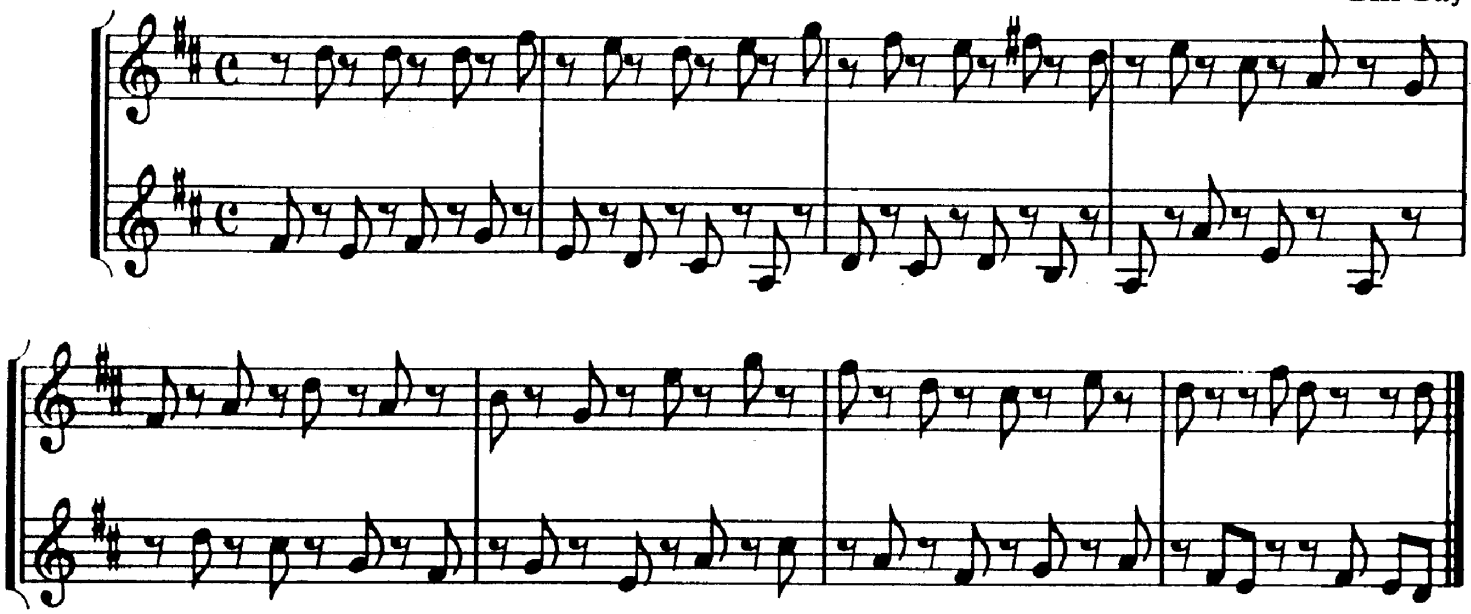
COUNTING



THE ECHO

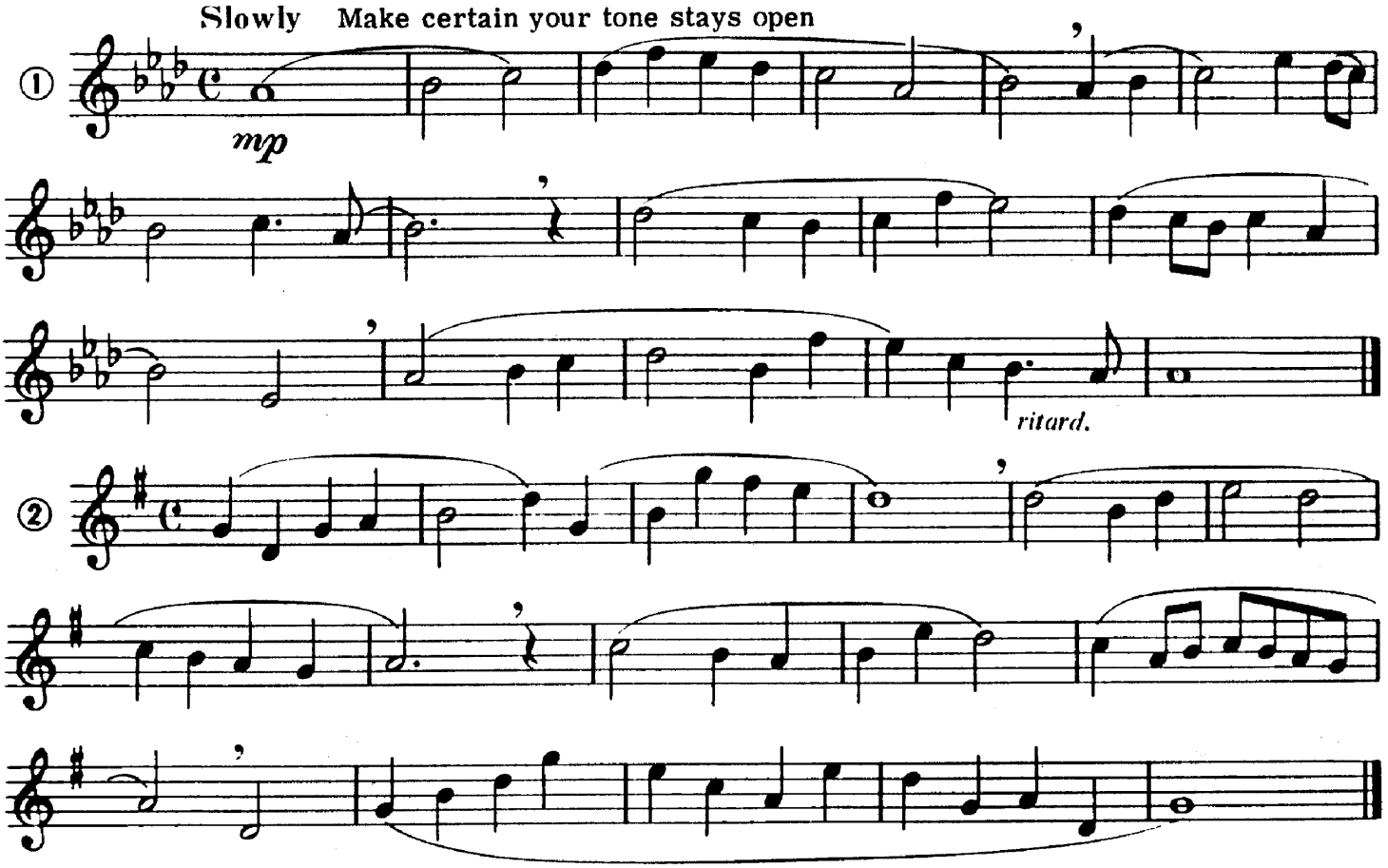
(DUET)

Bill Bay

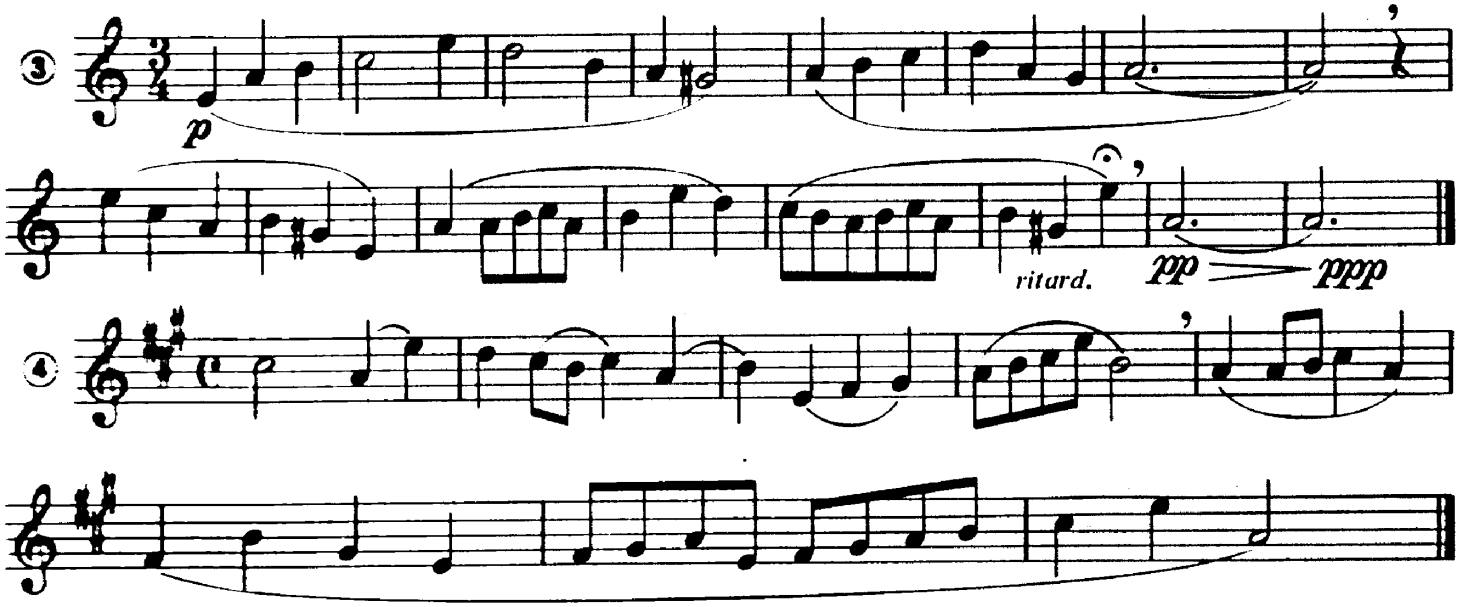


BREATH CONTROL

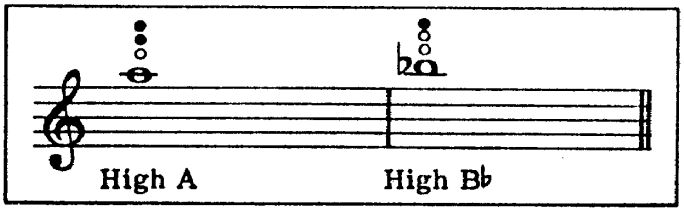
Breath control is of utmost importance in playing trumpet. Volume, range, and general fluidity of style depend on our ability to phrase properly through control of the air going into the horn. On the following studies, remember to listen for an open tone and to play in a relaxed, free manner.



MINOR MELODY

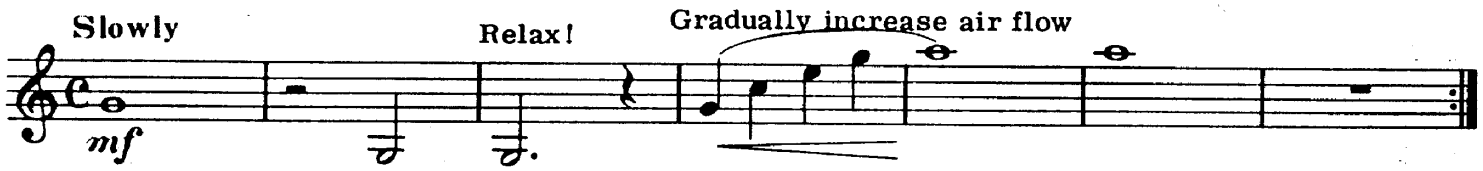


TWO NEW NOTES

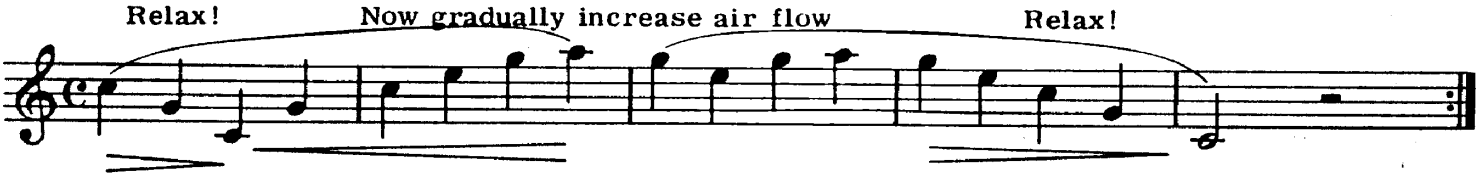


We are now ready to extend our range by several notes. The following range studies will help in achieving a clear, open sound on these new notes. Never strain or force notes! If your lip begins to feel tired, put your horn down and return to it at a later date. Control of your air pressure has a great amount to do with playing in the upper register of the horn. Take deep, relaxed breaths and increase the flow of air into your horn as you ascend.

RANGE STUDY 1

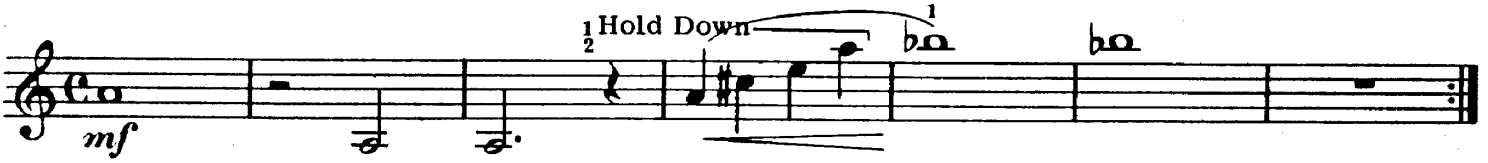


RANGE STUDY 2

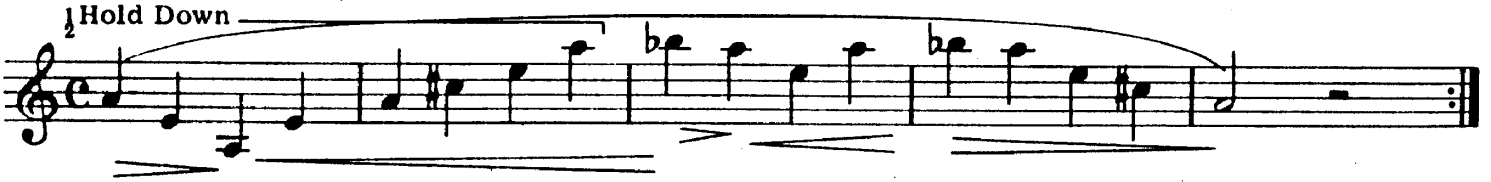


RANGE STUDY 3

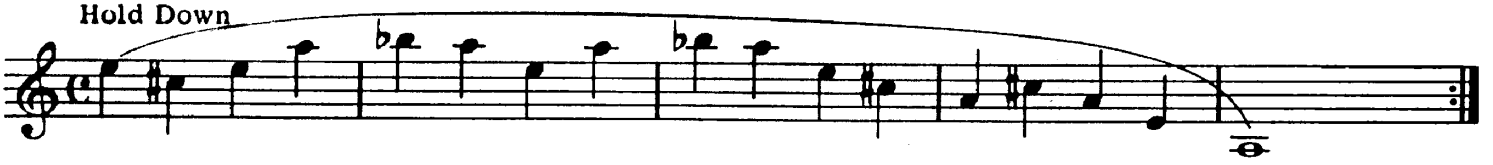
RANGE STUDY 4



RANGE STUDY 5



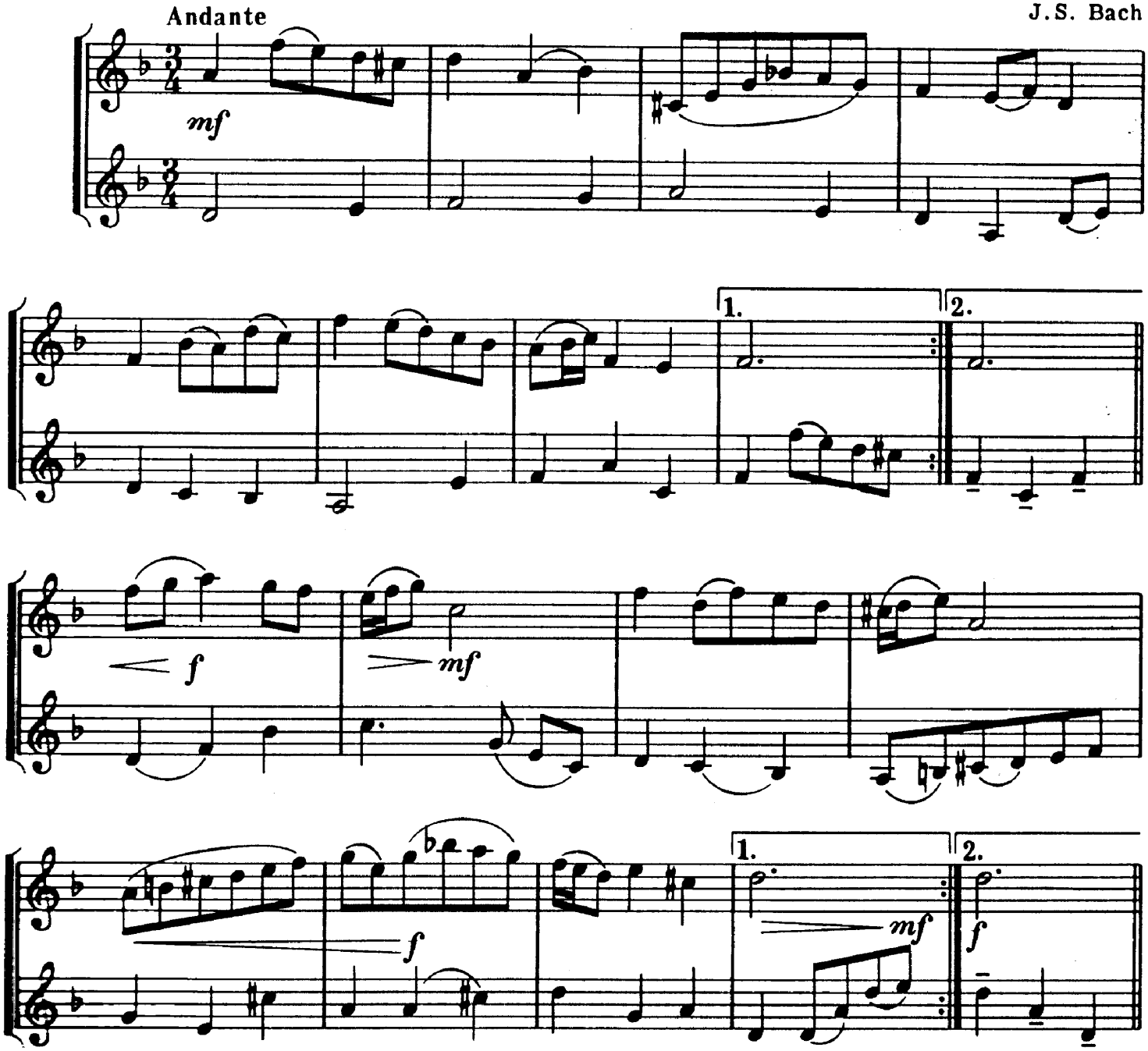
RANGE STUDY 6



MENUETT

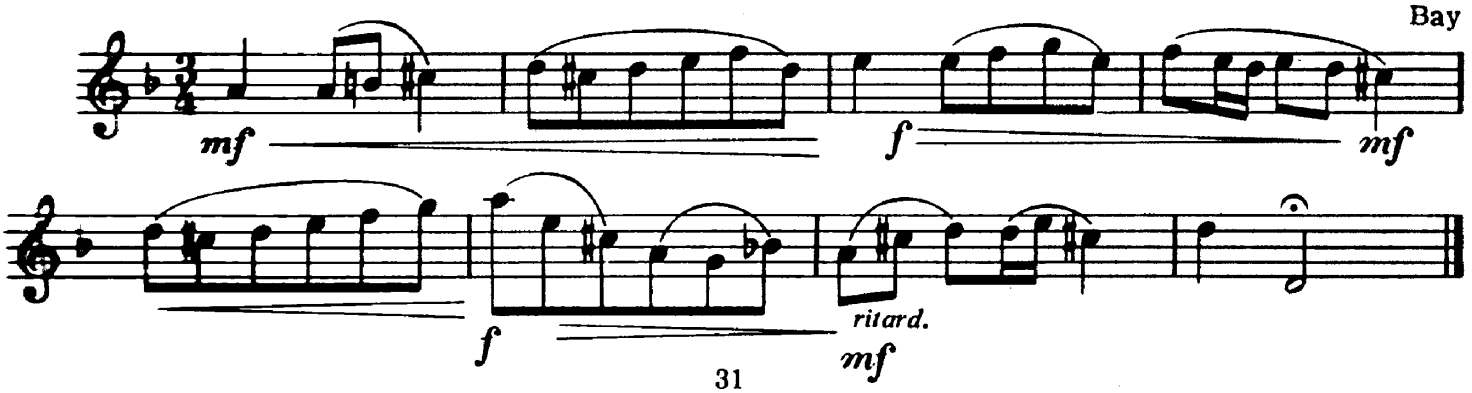
Andante

J.S. Bach



IN STYLE OF BACH

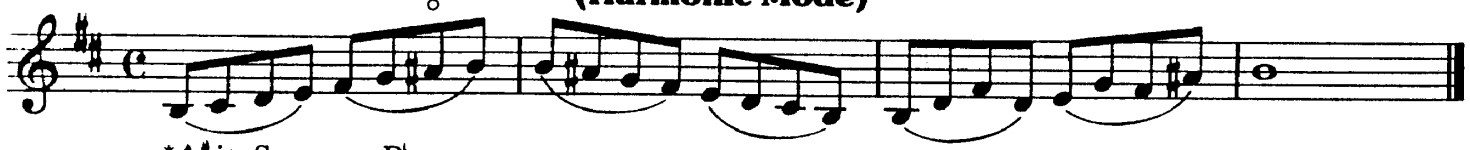
Bay



MINOR SCALES—HARMONIC MODE

There are numerous minor scales in music. We have already played pieces written in minor keys. For our present study, we will deal only with the harmonic minor scale and the melodic minor scale. First, the Harmonic Minor.

B MINOR
(Harmonic Mode)



*A♯ is Same as B♭

C MINOR
(Harmonic Mode)

C♯ MINOR
(Harmonic Mode)

D MINOR
(Harmonic Mode)

E MINOR
(Harmonic Mode)

F MINOR
(Harmonic Mode)

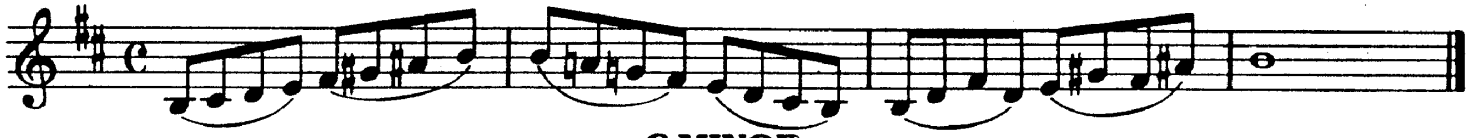
F♯ MINOR
(Harmonic Mode)

G MINOR
(Harmonic Mode)

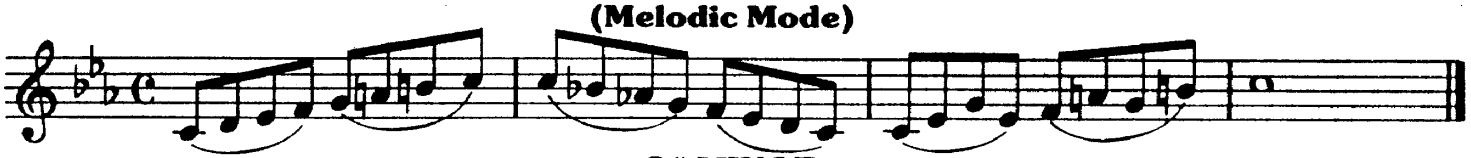
A MINOR
(Harmonic Mode)

MINOR SCALES—MELODIC MODE

B MINOR
(Melodic Mode)

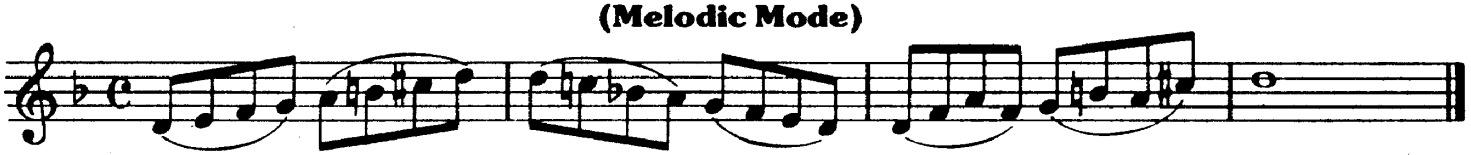


C MINOR
(Melodic Mode)

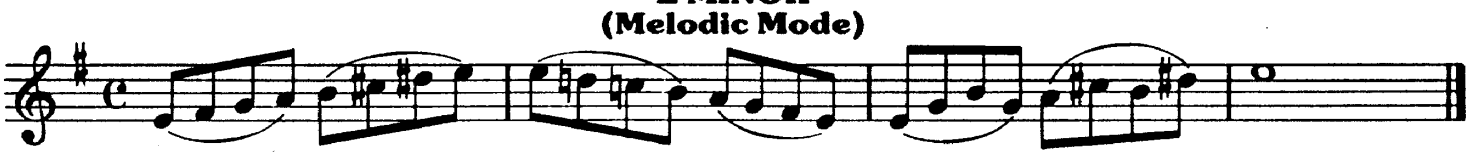


C# MINOR
(Melodic Mode)

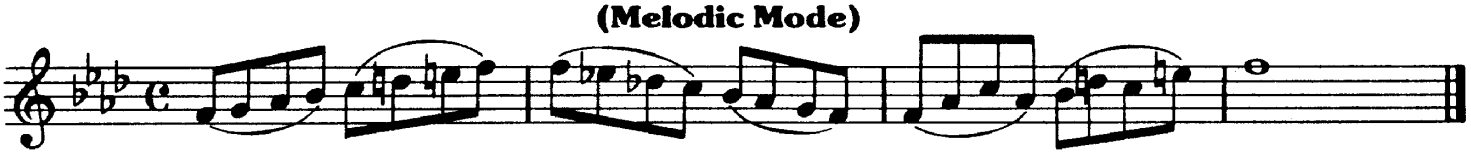
D MINOR
(Melodic Mode)



E MINOR
(Melodic Mode)

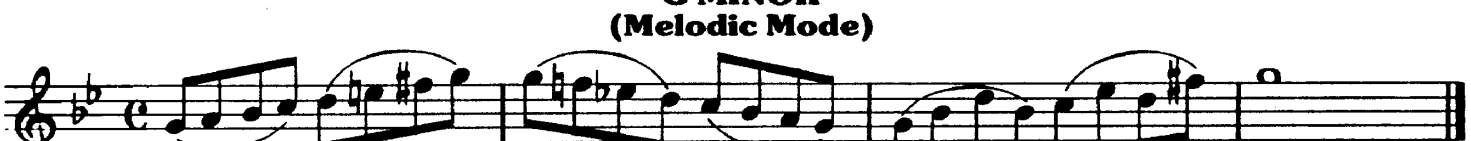


F MINOR
(Melodic Mode)

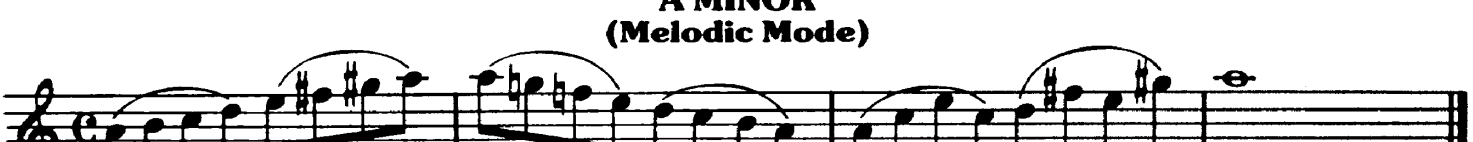


F# MINOR
(Melodic Mode)

G MINOR
(Melodic Mode)



A MINOR
(Melodic Mode)

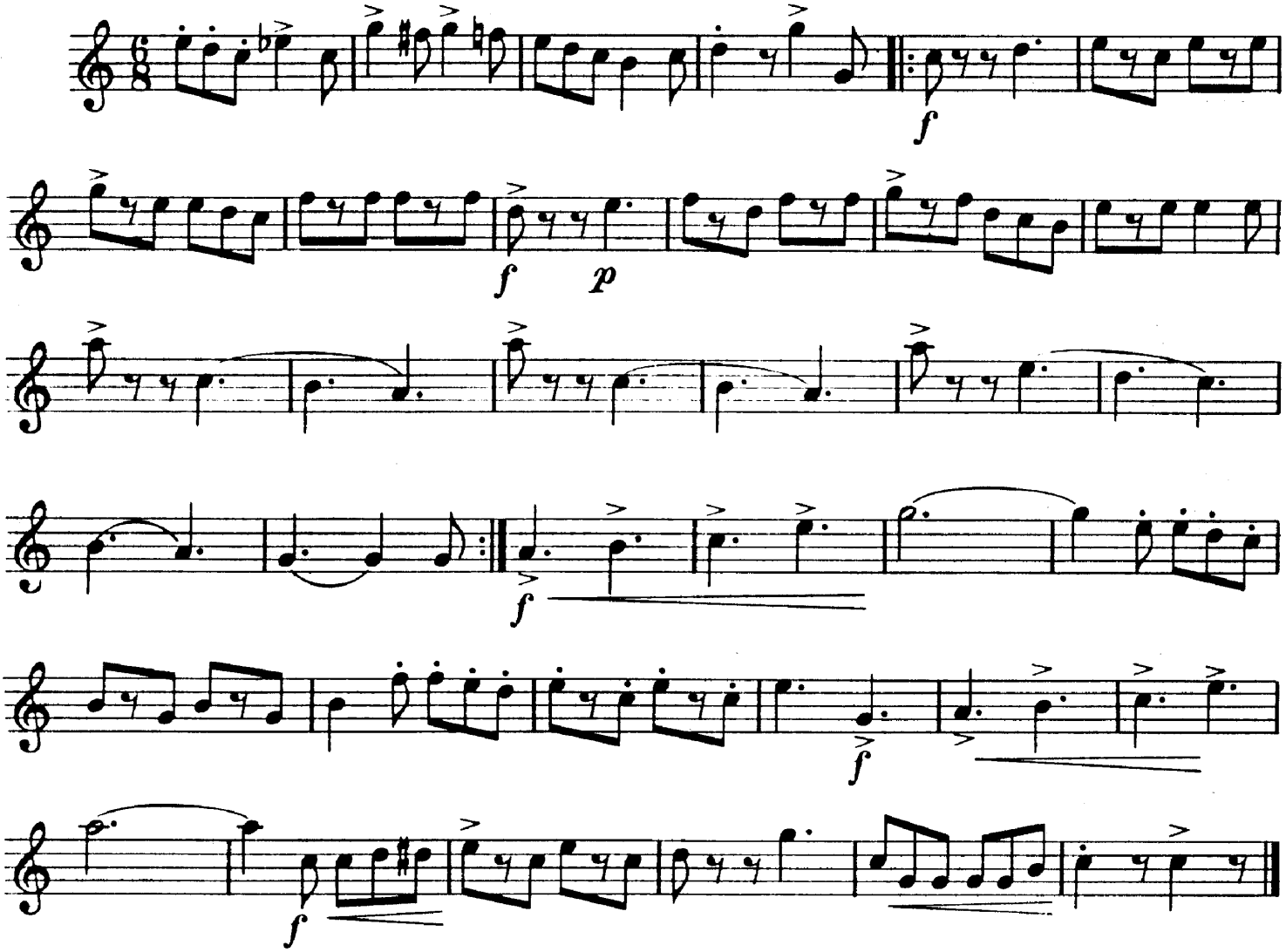


SOLOS

The following marches are pieces that all trumpeters should know. Furthermore, they are excellent studies for developing brilliance of tone and endurance.

EL CAPITAN MARCH
(THEMES)

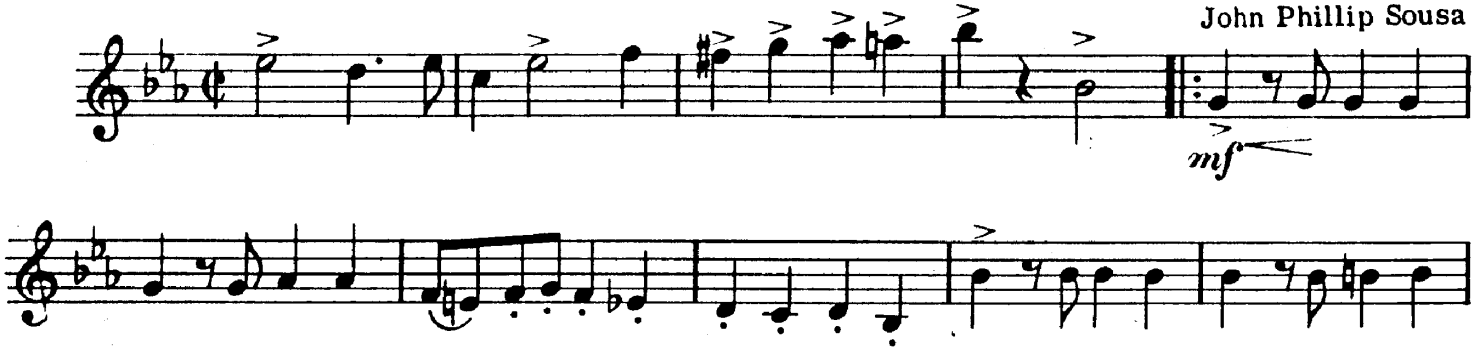
John Phillip Sousa

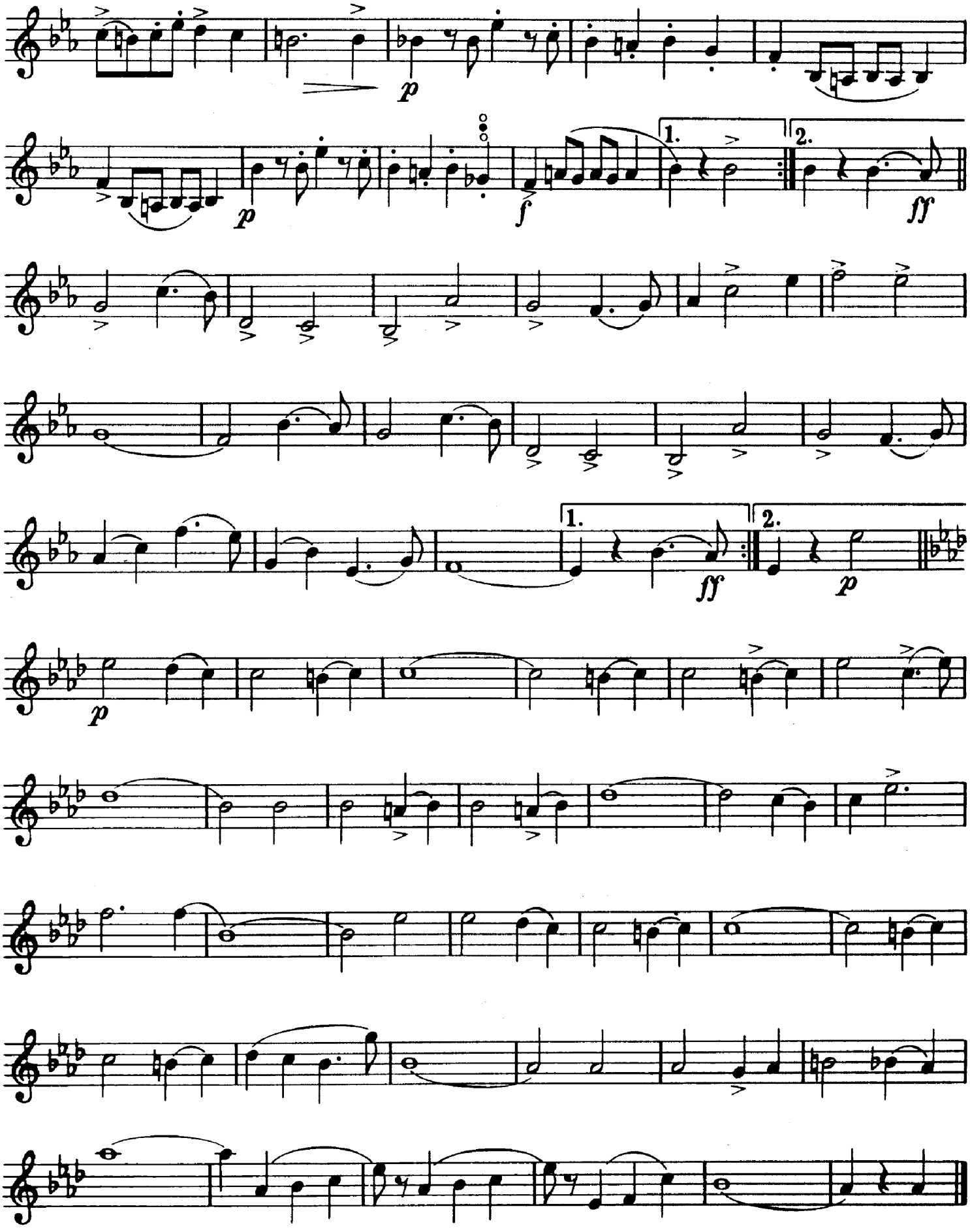


THE STARS AND STRIPES FOREVER

Stars & Stripes is presented in "E♭"/"A♭" for purposes of range.

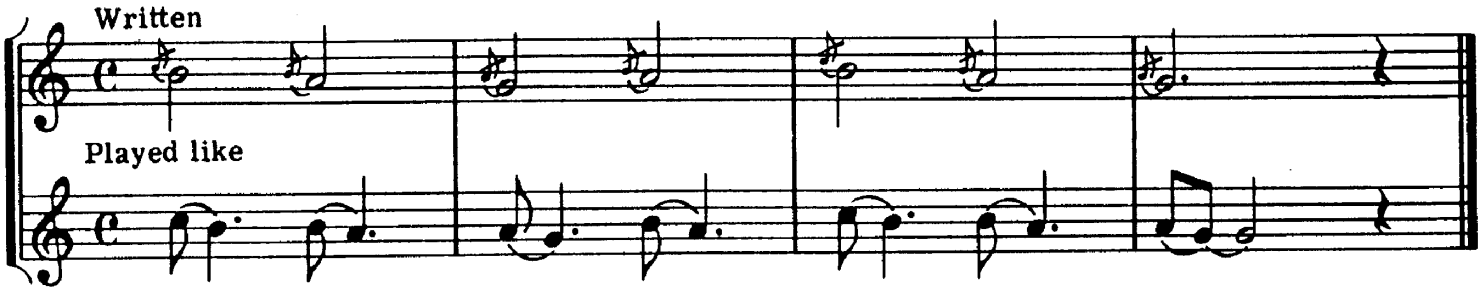
John Phillip Sousa



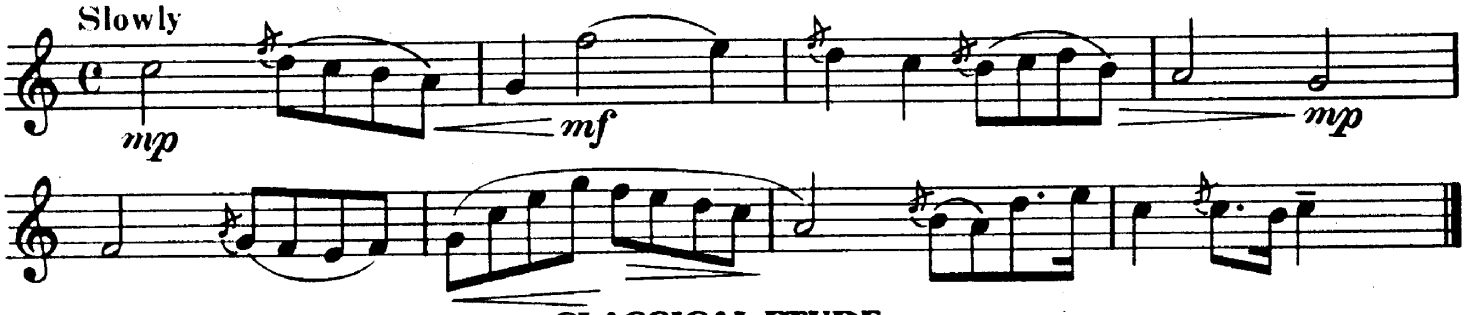

p
p
f
1.
2.
ff
1.
ff
2.
p
p

GRACE NOTES

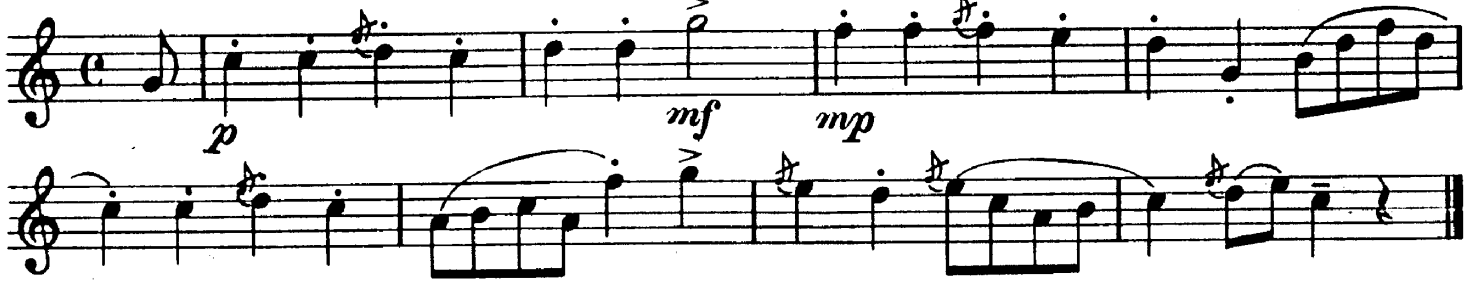
Grace notes are used to embellish a piece of music. Their use is widespread in classical music. The grace note takes its time value from the note it follows.



GRACE NOTE STUDY

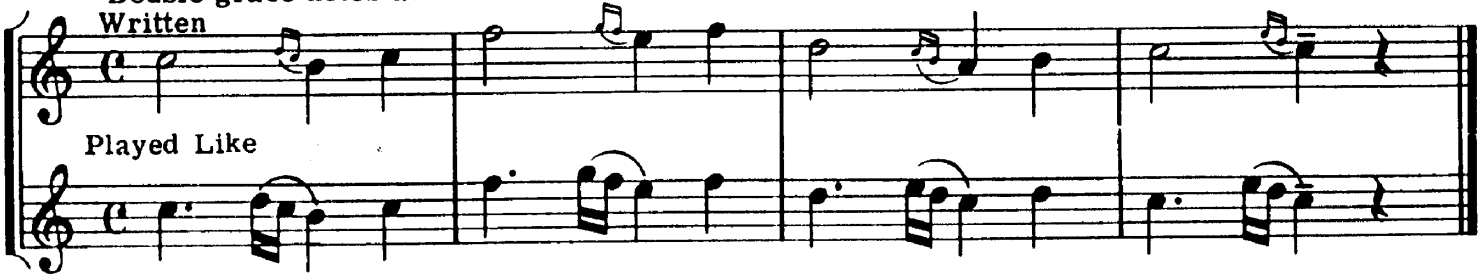


CLASSICAL ETUDE

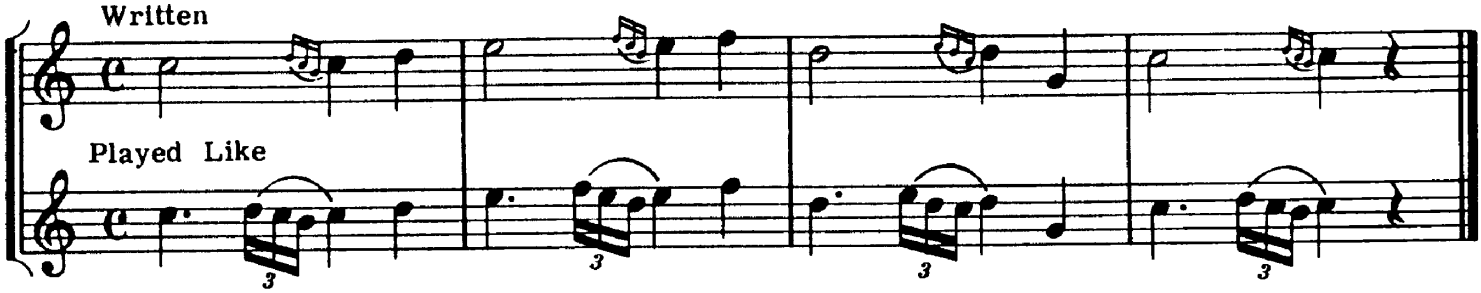


DOUBLE GRACE NOTES

Double grace notes also take their time value from the following notes.



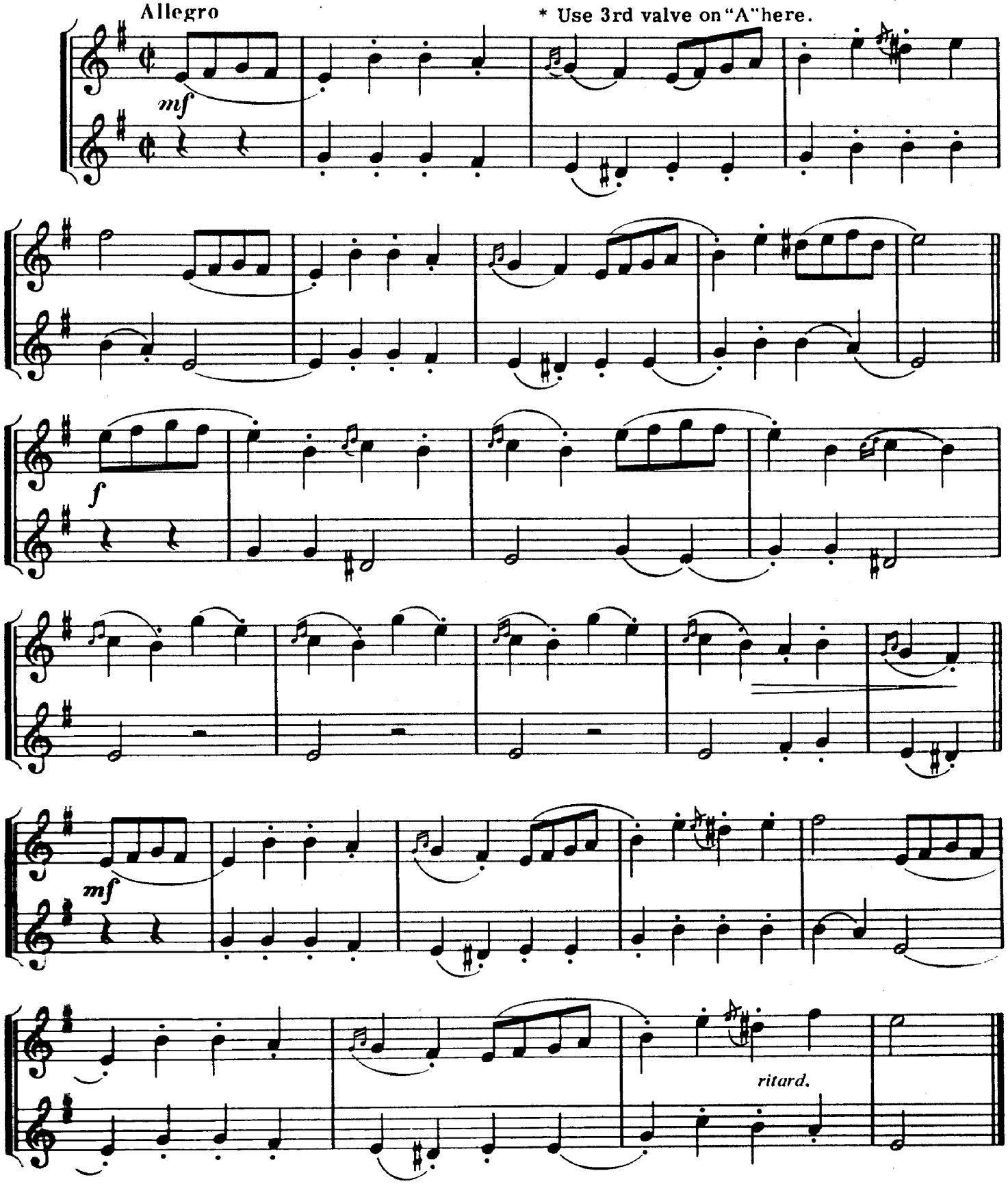
TRIPLE GRACE NOTES



LE TAMBOURIN

(To facilitate fingering on the grace notes, finger "A" with the third valve instead of first and second valves.)

Jean-Philippe Rameau



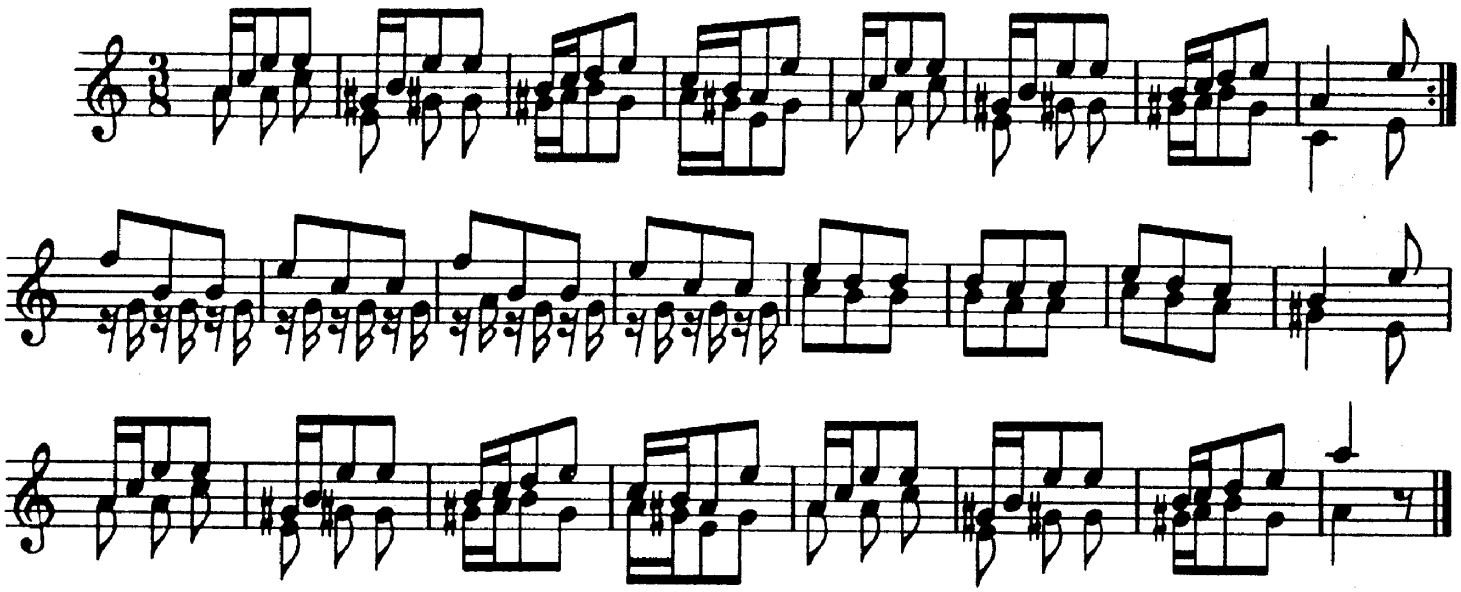
NEW TIME SIGNATURES

$\frac{3}{8}$ = 3 Beats per measure
Each 8th note receives one full Beat.

In $\frac{3}{8}$ time	
♪ = 1 Beat	♩. = 3 Beats
♩ = 2 Beats	𝅘𝅥𝅯 = 1/2 Beat

CARCASSI'S WALTZ

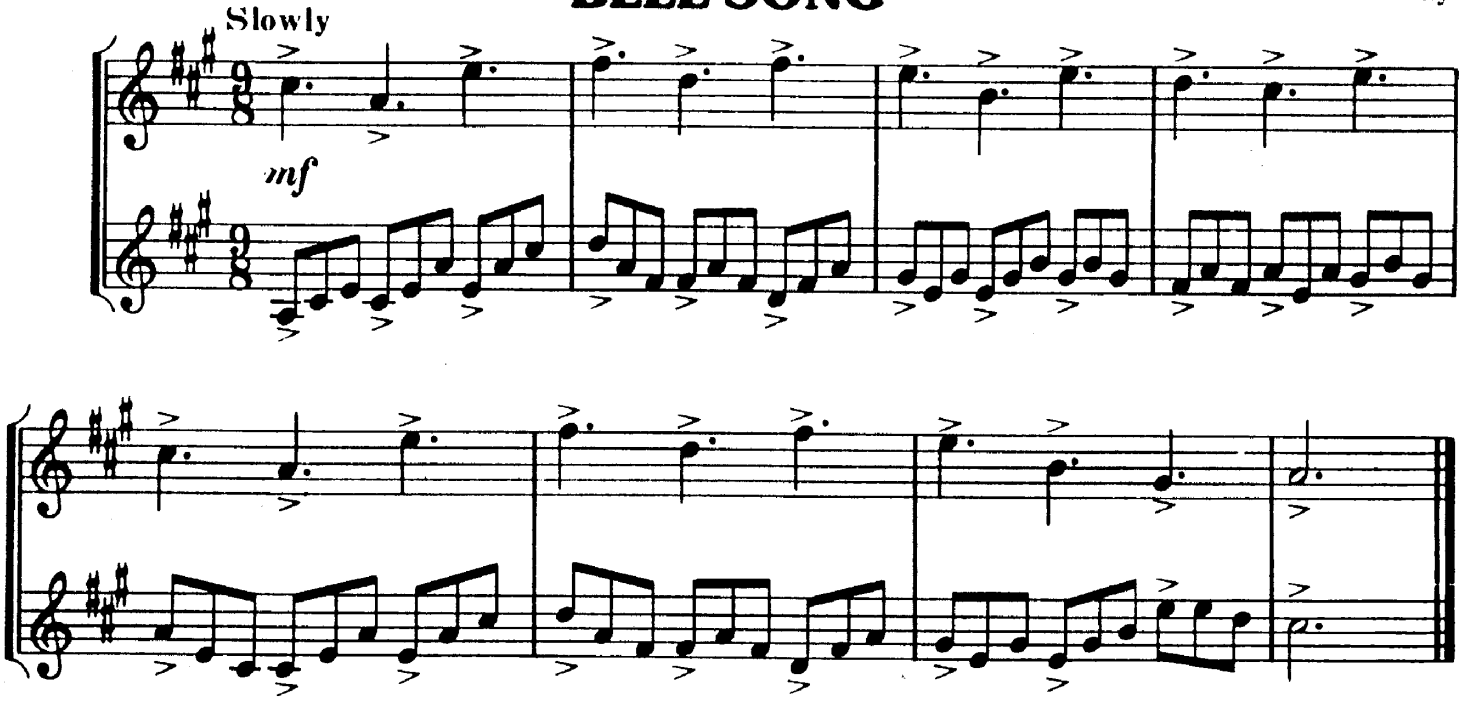
Andante



$\frac{9}{8}$ = 9 Beats to the measure
Each 8th note rescives 1 full Beat

BELL SONG

Bill Bay

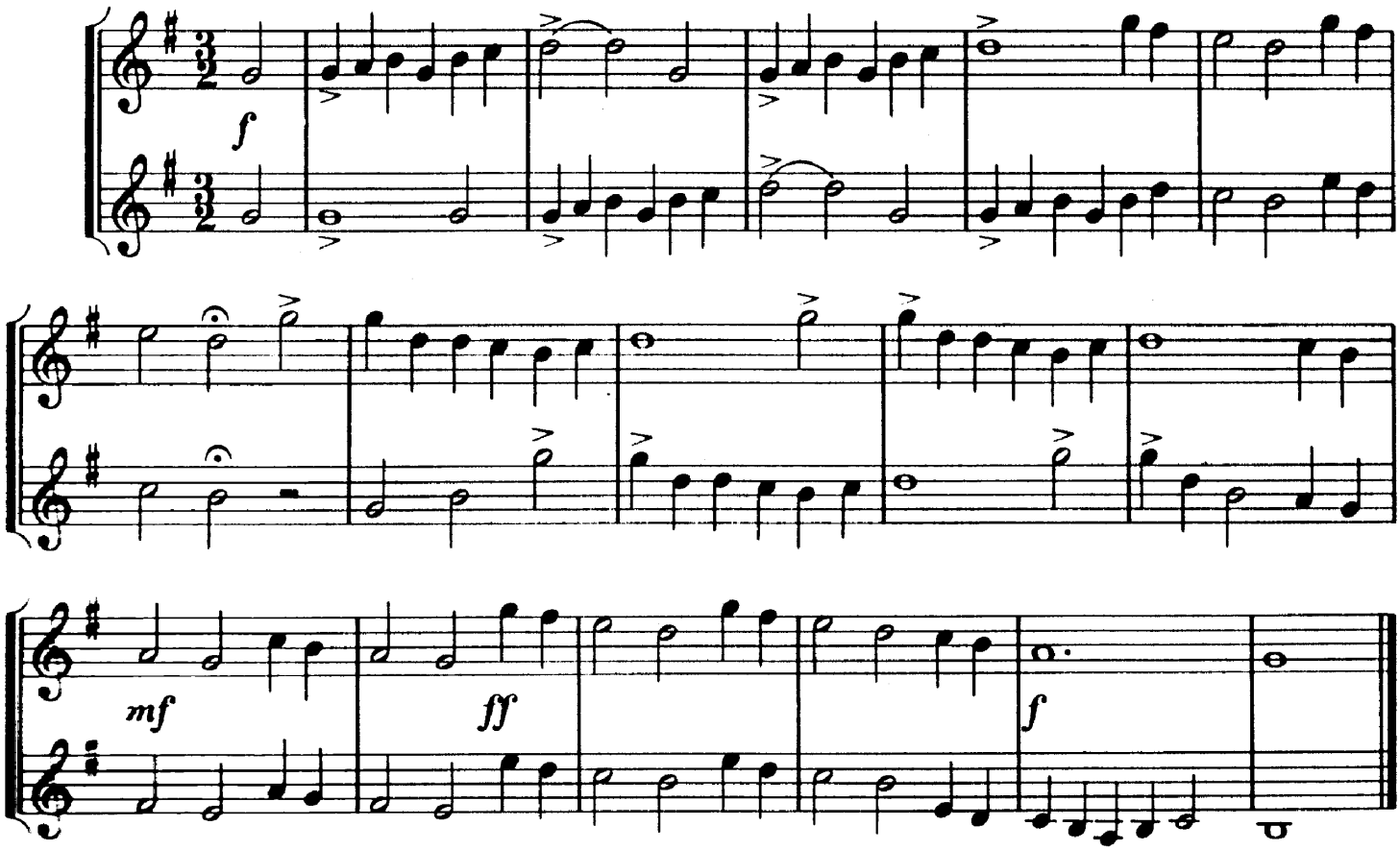


$\frac{3}{2}$ = 3 Beats per measure
Each 1/2 note gets 1 full Beat

In $\frac{3}{2}$ time:	𝅝 = 2 Beats	𝅗𝅥. = 1/2 Beats	𝅘𝅥𝅯 = 1/4 Beat
	𝅗𝅥 = 1 Beat	♩ = 1/2 Beat	

HYMN

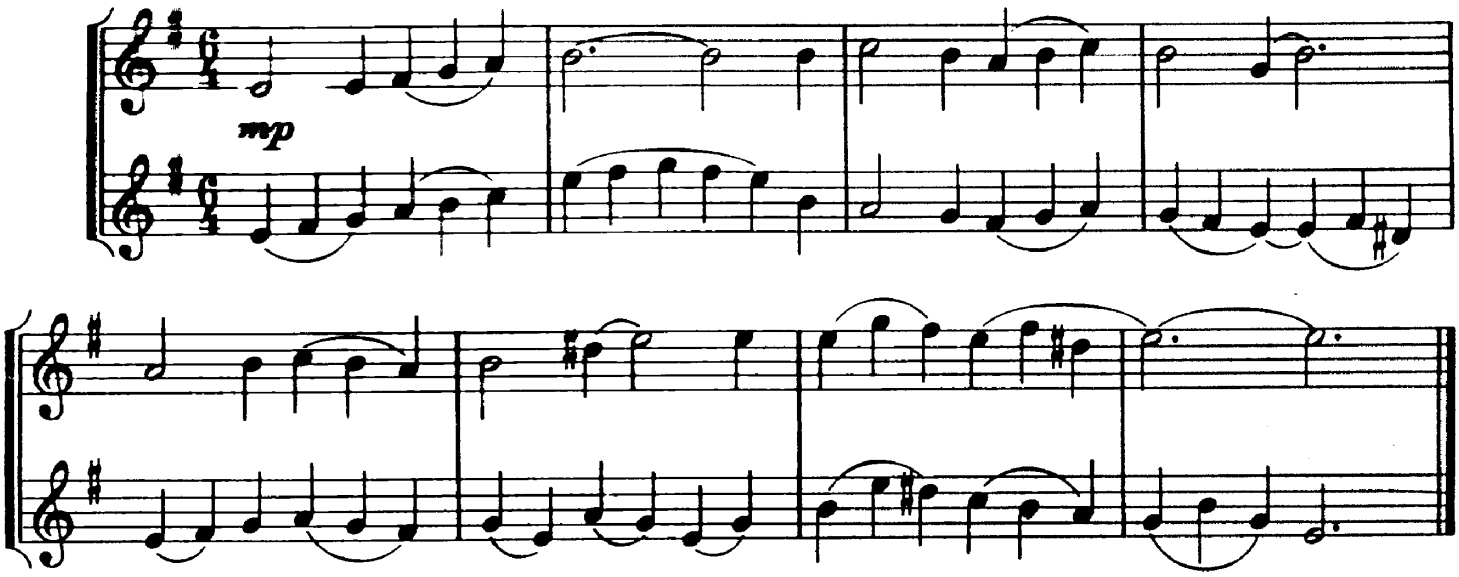
German Melody 1623

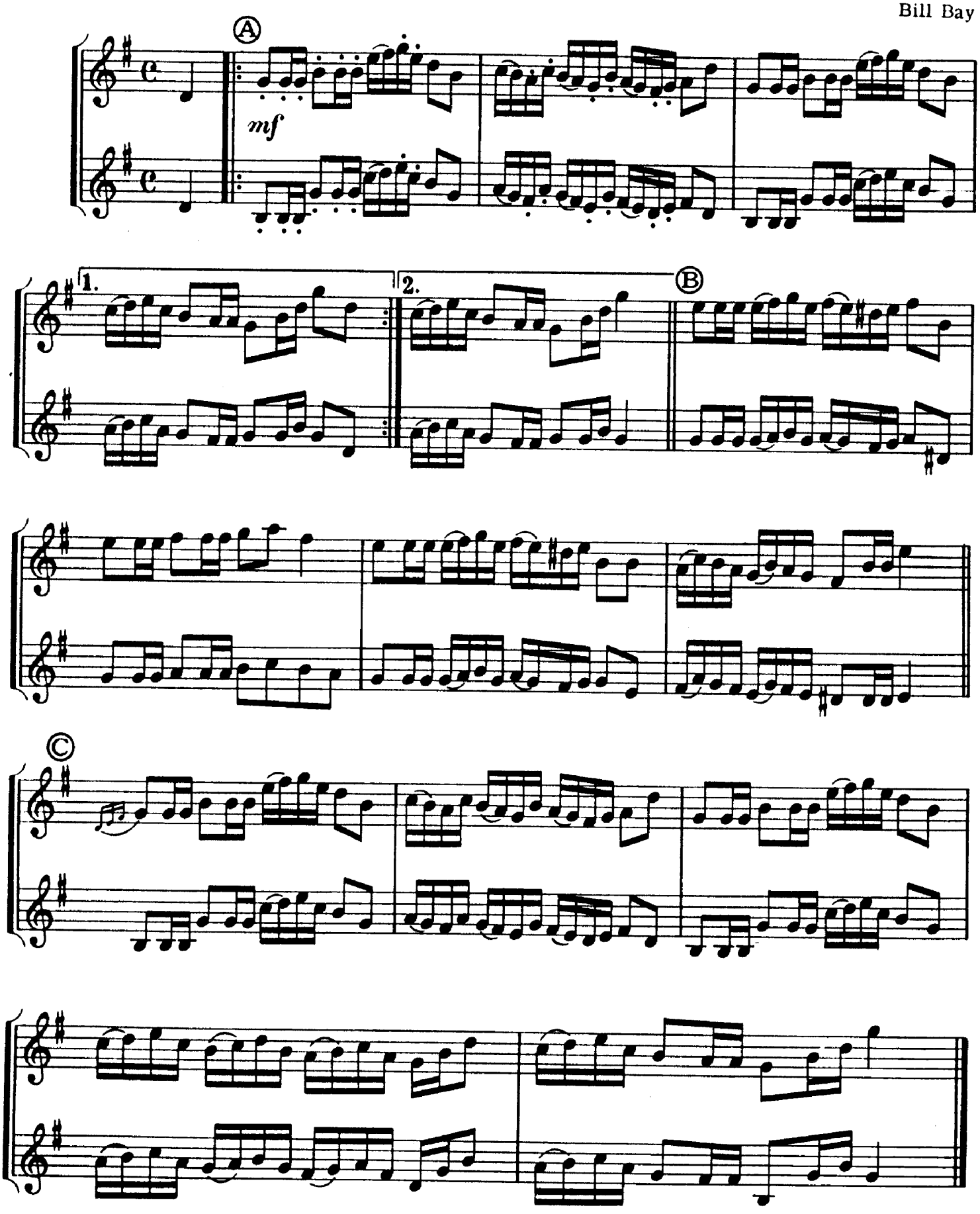


$\frac{6}{4}$ = 6 Beats per measure
Each quarter note receives 1 full Beat.

MEDITATION

Bill Bay



FANFARE FOR TRUMPETS

Bill Bay