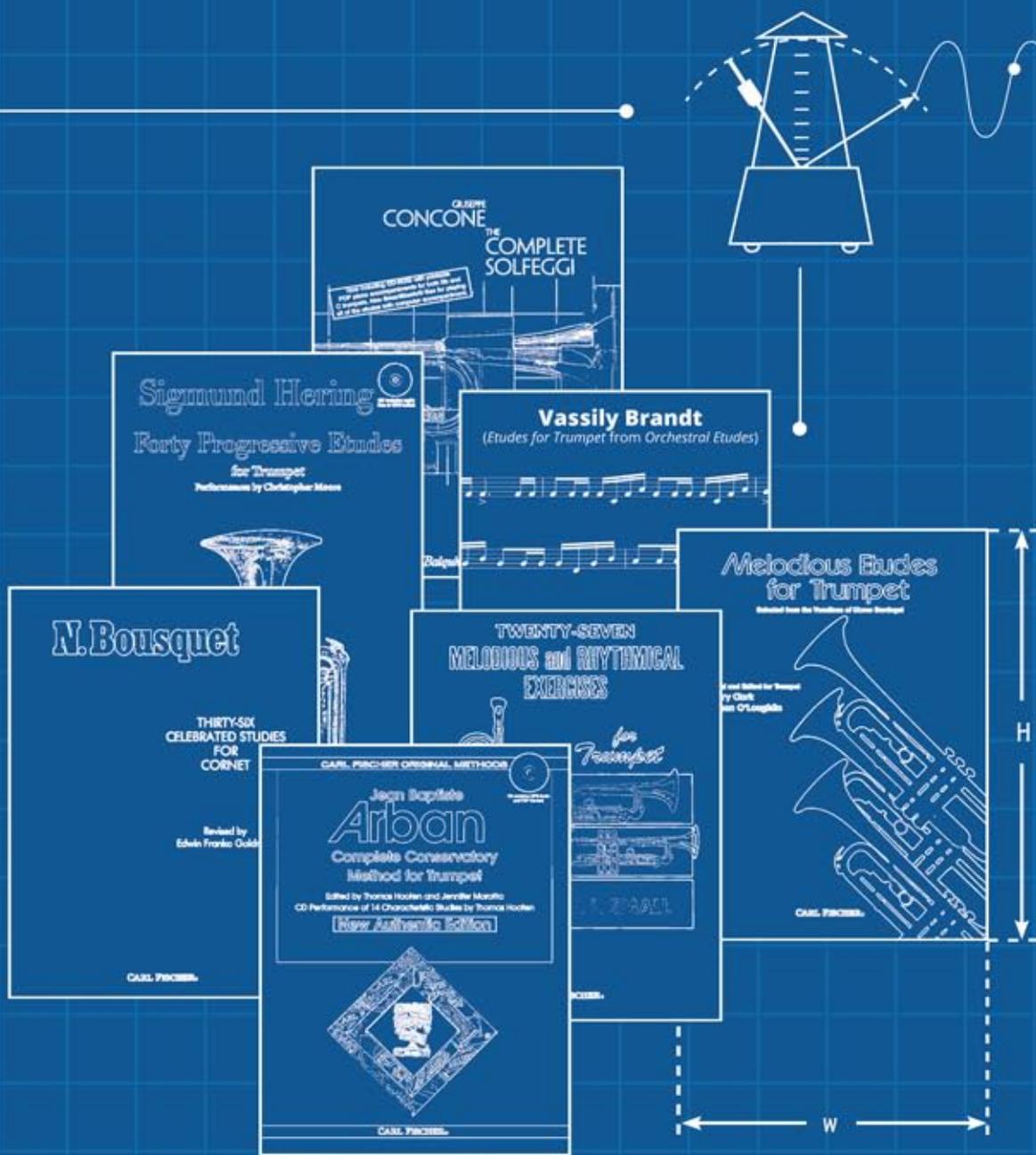
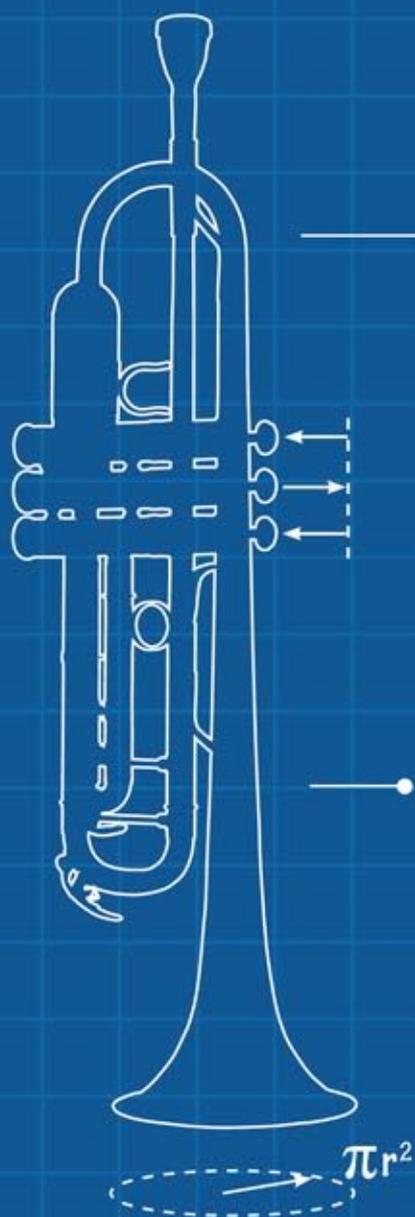


Student's *Essential Studies*

for Trumpet

A Sequential Collection of
42 Standard Etudes
for the Advancing Student

Compiled and Edited by
Christopher Moore



CARL FISCHER®

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Foreword

This collection of studies is intended as a primer for intermediate to advanced younger trumpet players that are either preparing to enter college or are already in their early years of university instruction. The texts from which these studies have been selected have been the core of trumpet pedagogy for many, many years. While there are numerous, high quality new trumpet studies available, the revered studies in this collection continue to provide a large variety of challenges and repertoire to help develop tone,

technical facility, range, flexibility, articulation, and above all, musical concepts.

In preparing any etude, I cannot emphasize enough that which is most important to the final product: **beauty in sound and musical concept**. This rule holds true regardless of the speed indicated for the study. While maintaining this concept may seem easier with slower, more lyrical etudes, it is equally important with etudes more technical in nature.

Tips in Practice and Preparation

1. Regardless of indicated tempo, always start by learning the study slowly, making sure you are playing the correct pitches and rhythms. Learning just one note or rhythm incorrectly can take many practice sessions to “relearn” correctly.
2. Slur passages, out of context, taking the tongue out of the equation, focusing on beauty of sound, ease, and evenness in tone from high to low, treating each passage as a “flow study.”
3. Buzz passages on the mouthpiece, as indicated above, focusing on ease and clarity in sound from high to low. Glissando between pitches to keep your air concept “forward” while trying to avoid slotting.
4. Once you feel confident with the pitches and rhythms, begin to practice with a metronome. This not only applies to technical studies, but to lyrical studies as well. Developing a clear sense of time is empirical to every musician.
5. For the technical studies, be sure you are playing only as fast as you can actually go playing *everything perfectly*. Write this tempo at the top of your page to serve as your “marker.” Start at this tempo in your next session. If you are successful at least five times through, then go two to three “clicks” faster on your metronome; this serves as your newest “marker.” Write it next to your earlier “marker.” Start with that tempo in your next practice session. This may seem painfully slow at first, but eventually you will be able to reach your desired speed with this deliberate approach.
6. In each study, only play as fast as you can negotiate your most difficult passage. Tempo designations are suggested. It’s okay if you cannot play a given study at the suggested tempo. Simply use the tempo designation as a goal and perform the study at a tempo you feel most comfortable with.
7. Isolate passages that are problematic and be sure to practice systematically those passages on a daily basis, perhaps as part of your routine. Try to avoid always starting from the beginning of the study if there are still passages within the study that need work.
8. Try to determine what technical aspect(s) the composer intended the study to challenge. It could be articulation or flexibility or a number of things. Determine the intended challenges and be sure to supplement your practice with exercises from your core texts (Clarke, Arban, Irons, Colin, etc.) that focus on those challenges.
9. Imagine each study as a miniature unaccompanied work that will stand on its own as a musical presentation, focusing, in the end, on beauty of sound, phrasing and musical direction: a complete work.
10. Record yourself regularly as you prepare each study and especially when you think the study is ready for public presentation. You are your own best teacher, and you will be amazed at how much you can improve from simply listening to recorded sessions of yourself.
11. The expression and breathing marks are simply suggestions and meant as a point of departure. Feel free to use your creativity in developing your own markings if my suggestions don’t seem to work for you.
12. Finally, enjoy the process of preparation. With every focused practice session, you are growing as a musician, a process that will continue through your entire life. Enjoy!

—Christopher Moore

Giuseppe Concone

(from *Lyrical Studies for Trumpet*)

Lento

11. *mp*

6 *mf*

11

16 *mp* *mf*

21 *mp*

27 *mp* *f* *rit.* *niente*

Andante cantabile (♩. = 50)

15. *mf*

6

13 *mp* *mf*

20 *rit.* *a tempo* *mf*

27 *mf*

34 *f* *mf*

40 *mp*

Marco Bordogni

(from *Melodious Etudes for Trumpet*)

Allegretto (♩ = 104)

3. *mf* *f*

7 *mp* *rall.*

13 *a tempo* *p* *mf*

18 *f*

23 *rf* *p*

29 *rf*

33 *mf*

39 *rf* *rf* *rf*

43 *rf* *f*

47 *rall.*

Narcisse Bousquet

(from *36 Celebrated Etudes for Trumpet*)

Allegro moderato (♩ = 96)

1. *mf*

4 *rit. a tempo*

8

13 $\frac{1}{2}$ *f*

18 *rit. a tempo*

22

26 *mf dolce*

30

J. L. Small

(from *27 Melodious and Rhythmical Exercises*)

Allegro moderato (♩ = 96)

1. *mf*

4 *rit.*

7 *a tempo*
p dolce

12 *mf*

17 *f*

22 *mp*

25 *leggiero*

28

33

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Sigmund Hering

(from *Forty Progressive Etudes*)

Allegro (♩ = 132)

18. *f*

5 *mf*

9

13

17 *f* *mf*

21

25 *mf*

29 *f*

33 *mf*

37 *mf*

Vassily Brandt

(Etudes for Trumpet from *Orchestral Etudes*)

2. $\text{♩} = 90$

4

6 *mf*

9

12 *mf*

14 *f*

16

18 ()

21

24 *f* *rit.*

Jean-Baptiste Arban

("14 Characteristic Studies" from
Complete Conservatory Method for Trumpet)

Legato ♩ = c. 120

2. *pp*

♩ = c. 112

dolce