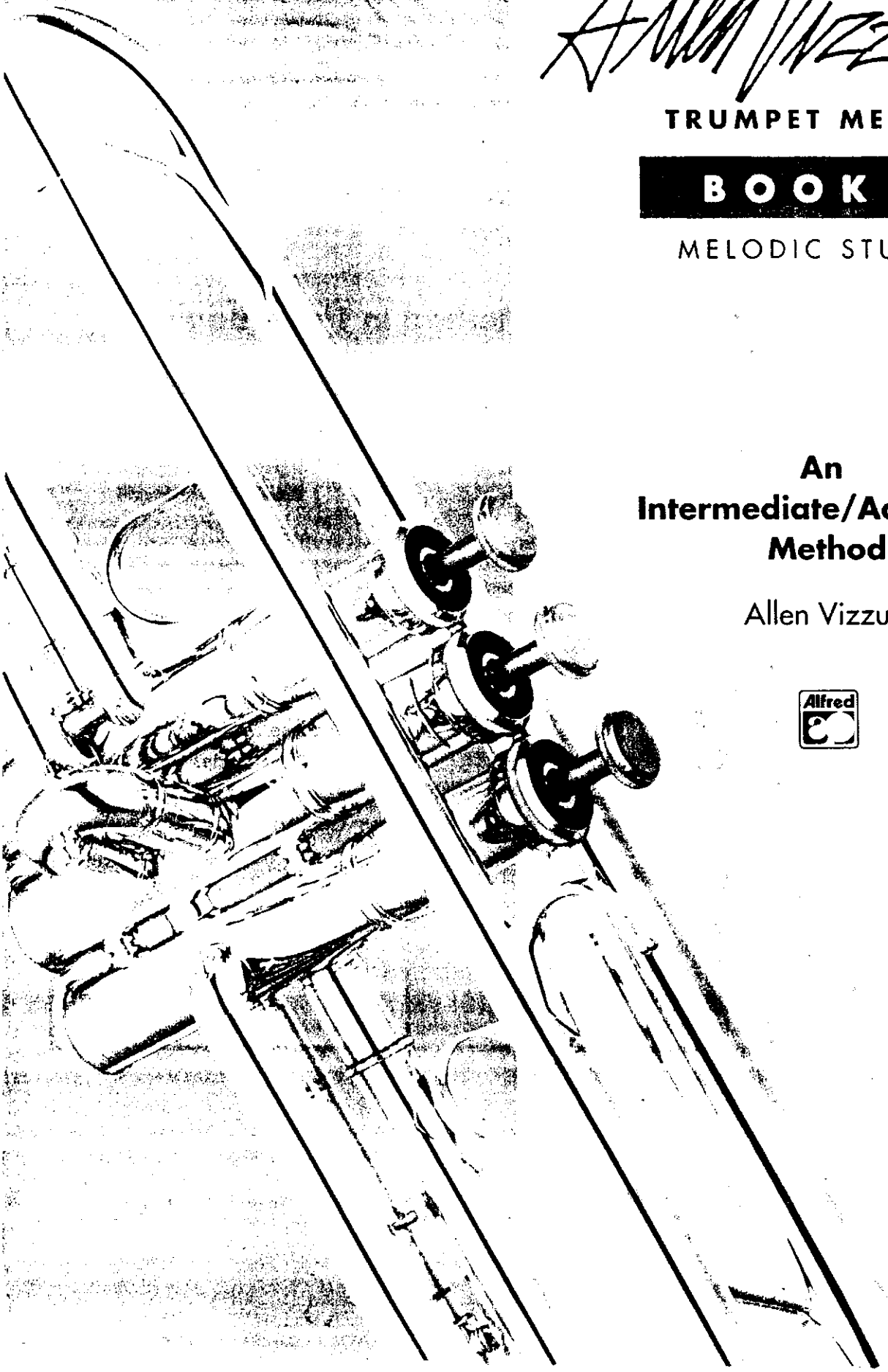
THE

Allen Vizzutti

TRUMPET METHOD

BOOK 3

MELODIC STUDIES



An Intermediate/Advanced Method

Allen Vizzutti

Alfred

INTRODUCTION TO BOOK 3

THE MELODIC STUDIES contained herein represent most of the trumpet techniques and harmonic material developed in Books 1 and 2 of this method in a purely musical context. Many of the duets and etudes in Book 3 are intended for use as unaccompanied recital pieces as well.

For maximum benefit, Books 1 and 2 should be studied extensively. As always, trumpet players should warm up thoroughly as detailed on the next two pages before playing anything demanding. This is necessary in order to consistently improve one's playing rather than just maintain the status quo or possibly regress. Refer to Book 2 for text on expanding one's musical ammunition with systematic study of harmonic material.

PRACTICING

MUSIC HAS THE POWER to enable anyone to feel good. Trumpet is one of the most versatile of instruments, an instrument that is capable of crossing any stylistic or cultural boundary. The gifts of studying music include:

① Creative problem solving
② Controlled concentration
③ Developed motor skills
④ Greater emotional expression
⑤ Acquired skills in the art of self-discipline
⑥ Raised social status
⑦ Creative interaction with other people
⑧ Raised awareness of art, beauty and more

These skills are as basic and useful as any other skills taught in school. The freedom and enjoyment available in music can be had through daily practice.

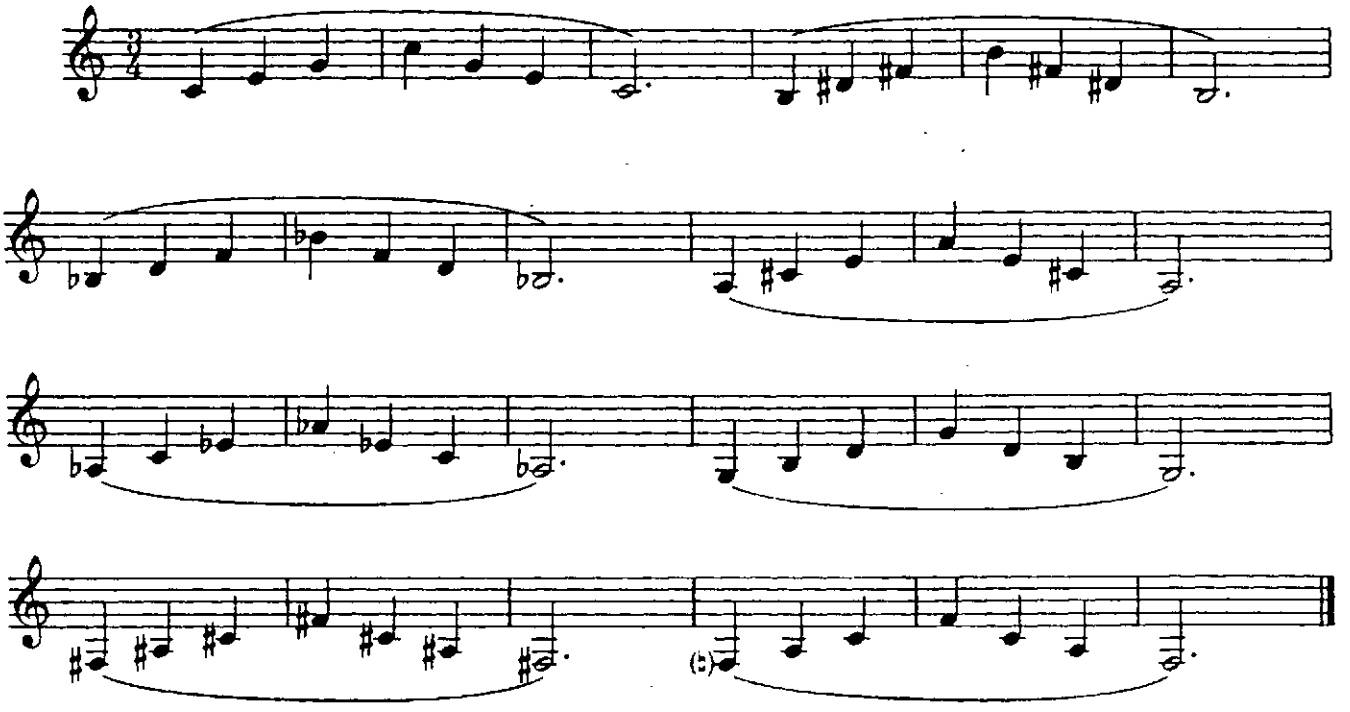
The more organized your practicing is, the more fruitful it will be. Here, then, is a suggestion. Practice in three 15- to 30-minute segments, resting where necessary. Segment one is the warm up, segment two is technical study and segment three is playing music material such as solos, etudes, orchestral literature, etc. Vary the material to avoid forming bad habits, boredom and to learn new things each day. *You* must be your own best teacher. Listen with honest ears. Always try to improve. When problems occur, refer back to fundamental thoughts on breathing and sound. Most problems will correct themselves. Best wishes and good luck.

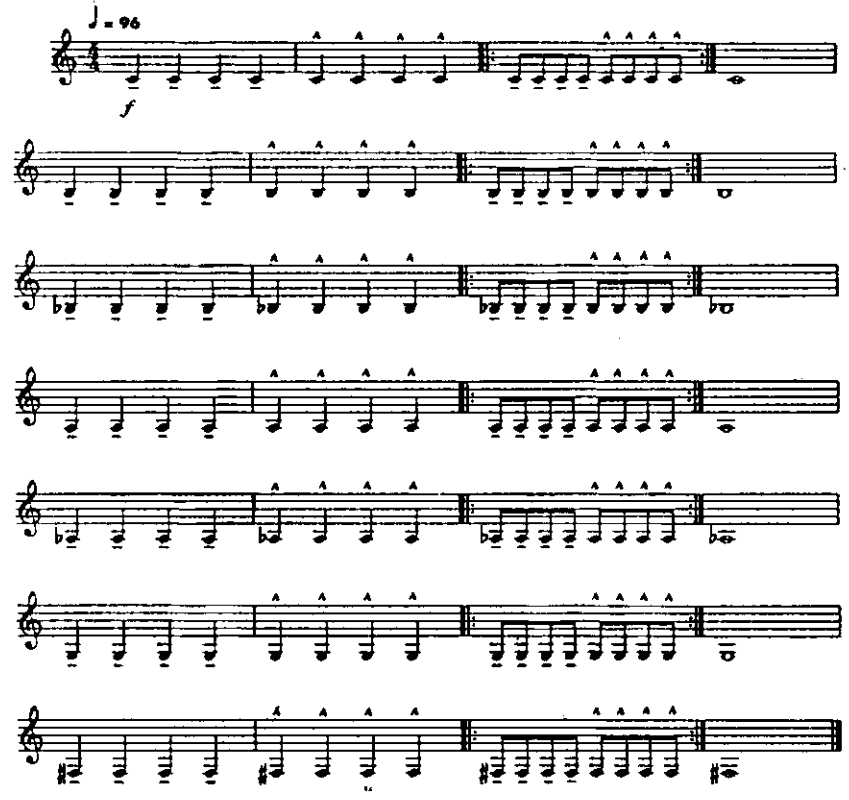
THE WARM UP

IN ORDER TO ENSURE consistent improvement through practice, it is absolutely essential to warm up. Preparation is required, not only to meet the physical demands of trumpet playing, but also to initiate the mental focus and concentration necessary for making music. The following is a warm-up routine in four parts with variations for each day of the week. Remember to concentrate on the basic fundamentals from the first note of each new practice day (i.e., beauty of tone and utilizing large volumes of air when inhaling and when blowing through the horn). Finally, prepare mentally to approach whatever exercise or piece of music you are about to play in the most musical and artistic way possible.

① Buzz the mouthpiece in the approximate range indicated. The sound should be "fat," full and without gaps as you slide downward. Keep repeating until there are no gaps. Buzz anywhere from a few seconds to a few minutes. Be aggressive and demanding of yourself. It is possible to improve your trumpet sound almost immediately by working on the mouthpiece.

For extended buzzing, use the following triads. Check pitches at the piano while buzzing whenever possible. Be sure you are producing a fat, forte tone.





② Approach the following exercises mentally as if playing one long note. Articulate heavily. Make the legato notes *very* long and the marcato notes fat and spaced—no breathing allowed in the middle of a line. This method is an excellent tool for relaxing the lips and warming down as well.

For additional "loosening up," repeat the preceding exercise 8va, resting wherever necessary.

③ Play long tone exercise #1, 3 or 4 with as beautiful a sound as possible.

Start each playing day with the three steps above. Some days may require more warming up than others due to the playing demands of the previous day or your biorhythmic cycle, but warming up well never hurts, it only helps.

Finally, play the technical studies found in Book 1 that are indicated for each appropriate day. In this way you can vary your warm up, maintain interest and learn new scales and fingering patterns quickly. Work gradually day to day through all of the keys until you can play each study with a minimum of technical "hang-ups." It is *not* necessary to play the studies higher than third space "C" in your warm up, though advanced players may wish to do so. Ideal warm-up time should eventually be 15–20 minutes.

④

Monday	Book 1, Technical Study #1
Tuesday	Book 1, Technical Study #2
Wednesday	Book 1, Technical Study #3
Thursday	Book 1, Technical Study #4
Friday	Book 1, Technical Study #6
Saturday	Book 1, Technical Study #7
Sunday	Book 1, Technical Study #8

In my opinion, lip slurs (except in the lowest seven partials) are not a particularly good warm up. They are physically demanding and, therefore, useful later in your practice time. Lip strength (more accurately, the strength of the muscle structure around the lips) as a goal is greatly overemphasized. Although strength is important to a degree, range, endurance, a beautiful sound and advanced technique as a complete package are based on efficiency of breath control, not brute strength.

PERFORMANCE ANXIETY

PERFORMANCE ANXIETY (i.e., nervousness) is a common and natural thing. Players at all levels of competency experience butterflies, dryness and other symptoms of nervousness before a performance. The goal one should pursue is not to be totally relaxed, but to maintain sufficient mental and physical control in order to enjoy playing music and play well. Experience is the real key. The more often one performs, the easier it gets. Take every possible opportunity to perform. Play for friends and family. Casual settings can be of great help when done frequently. As a useful by-product, the more one performs and is heard, the more likely one will be asked to participate in other musical settings. That is the process through which one rises to the top of the music community, no matter how large or small the community.

Here are a couple of practical pointers to help you defeat performance anxiety:

① Warm up well several hours before performance time to ensure lip suppleness and good response.

② When the butterflies come, don't resist them. Resistence causes tension. Tension causes playing problems. Let the wave pass through your body. Observe the feeling as it happens. Don't panic.

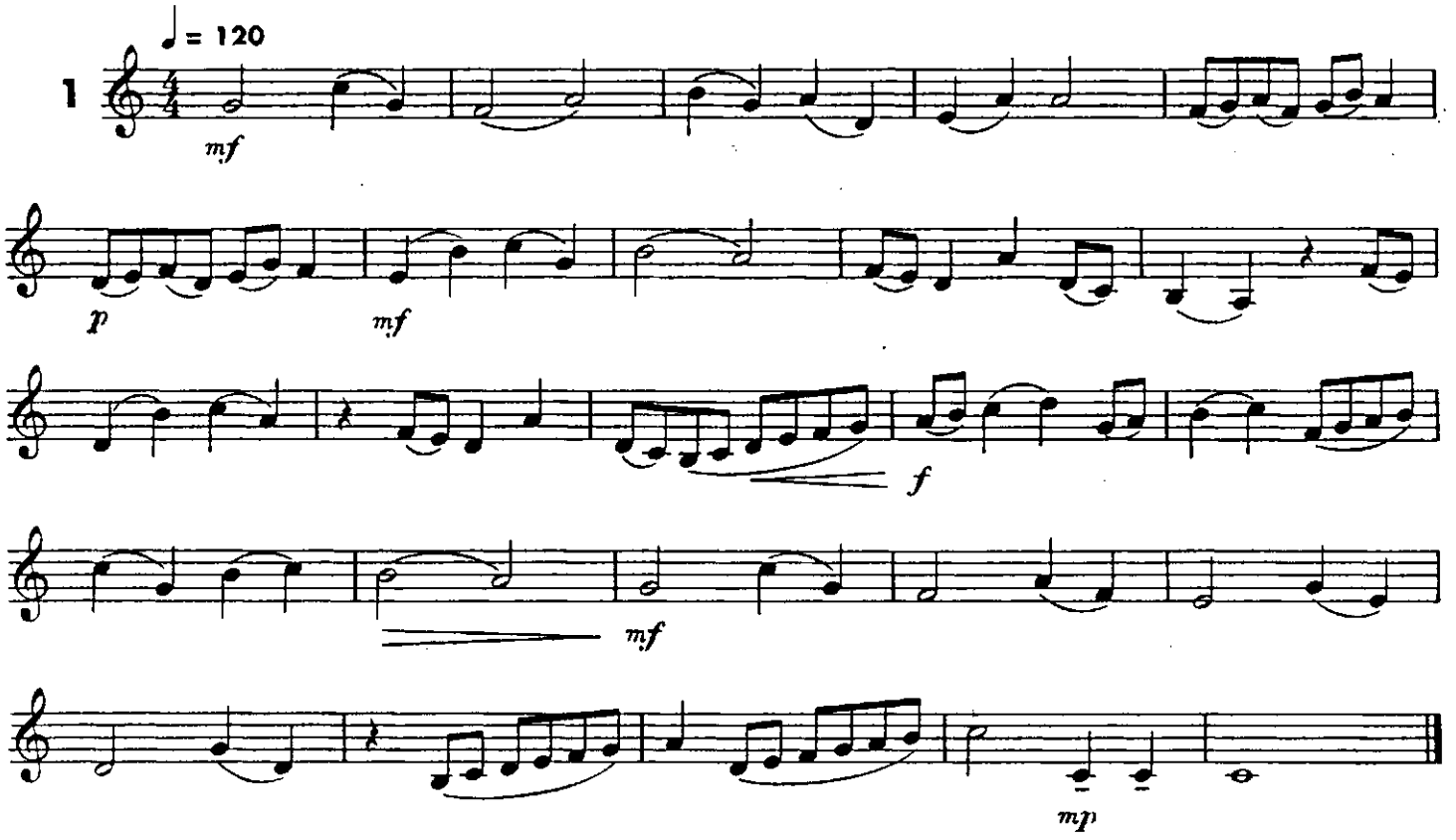
③ Scrape your tongue lightly across your top teeth to cause saliva to flow. The less you concentrate on dry mouth, the sooner moisture will return.

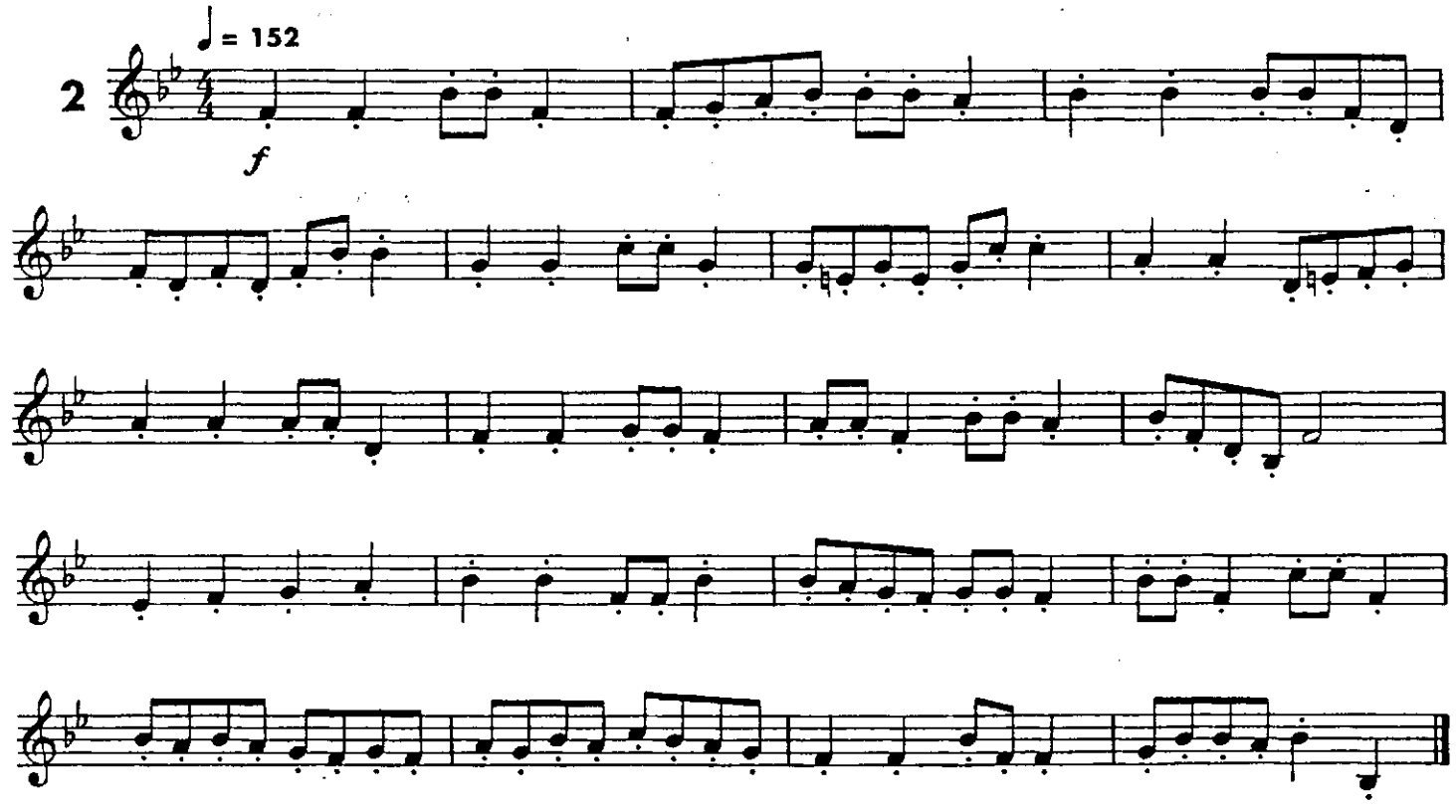
④ Let go of the inevitable mistakes. Do not dwell on them. There is always time to think about that later.

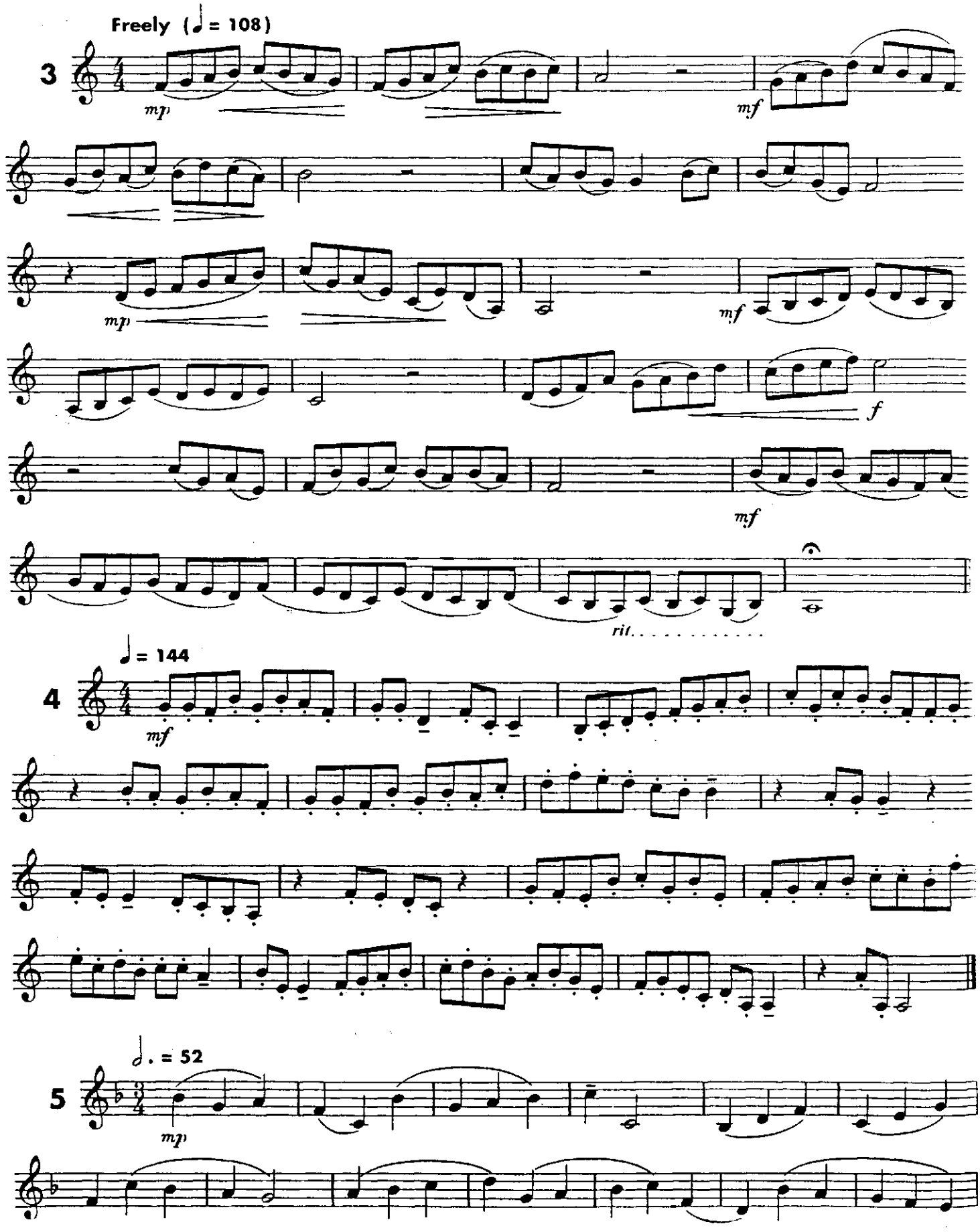
⑤ Think musically, not technically, except for breathing. Breathe deeply and project the air confidently through the instrument. This is the one fundamental you should always fall back on when you find your confidence faltering.

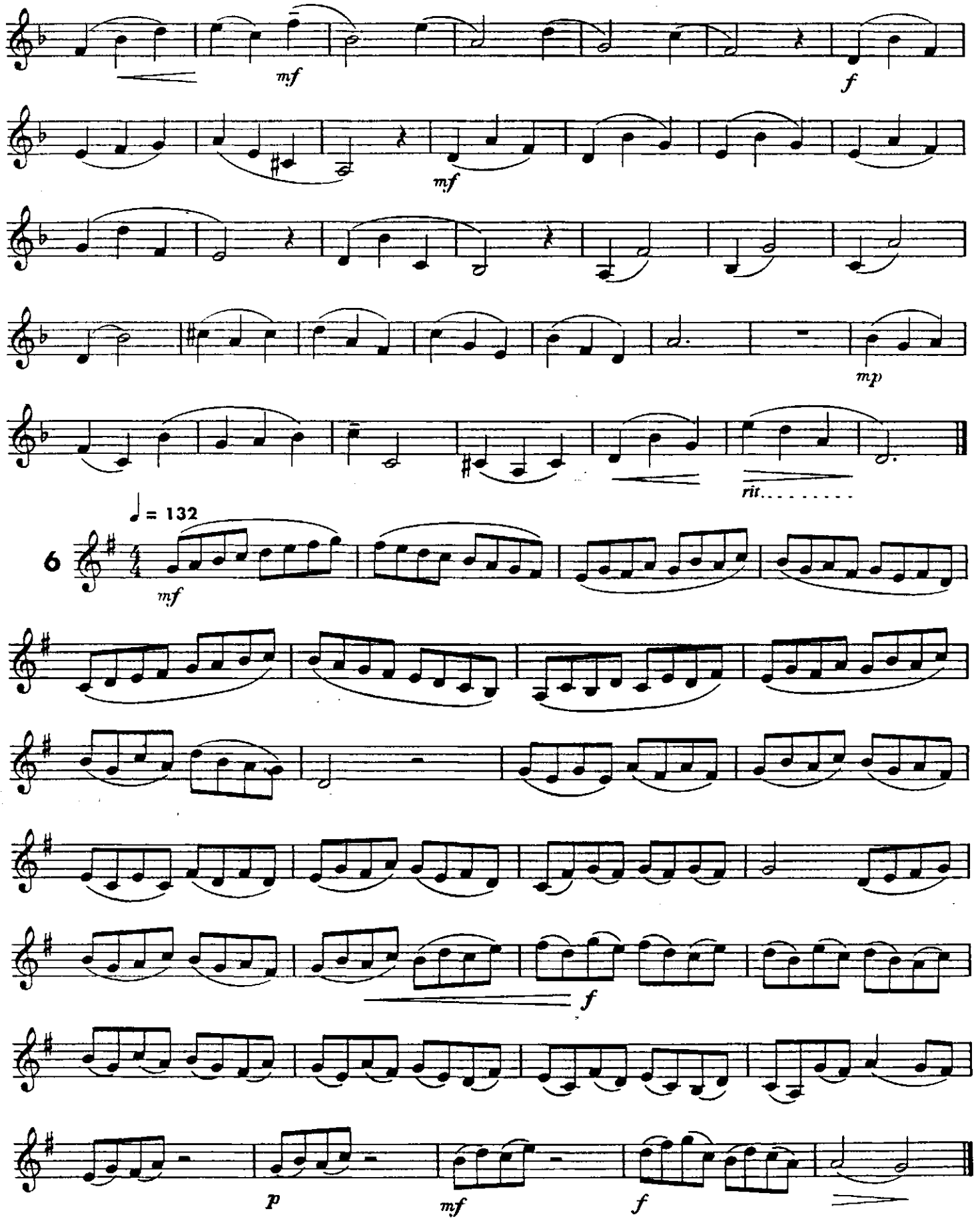
⑥ Finally, stay in present time. Don't worry about what has happened or what is coming. Don't sacrifice an entire piece for the sake of a high note or a tricky passage. Make the note or phrase you are playing as beautiful as possible. The rest will fall into place. Present time is the key to performing from memory without slips as well.

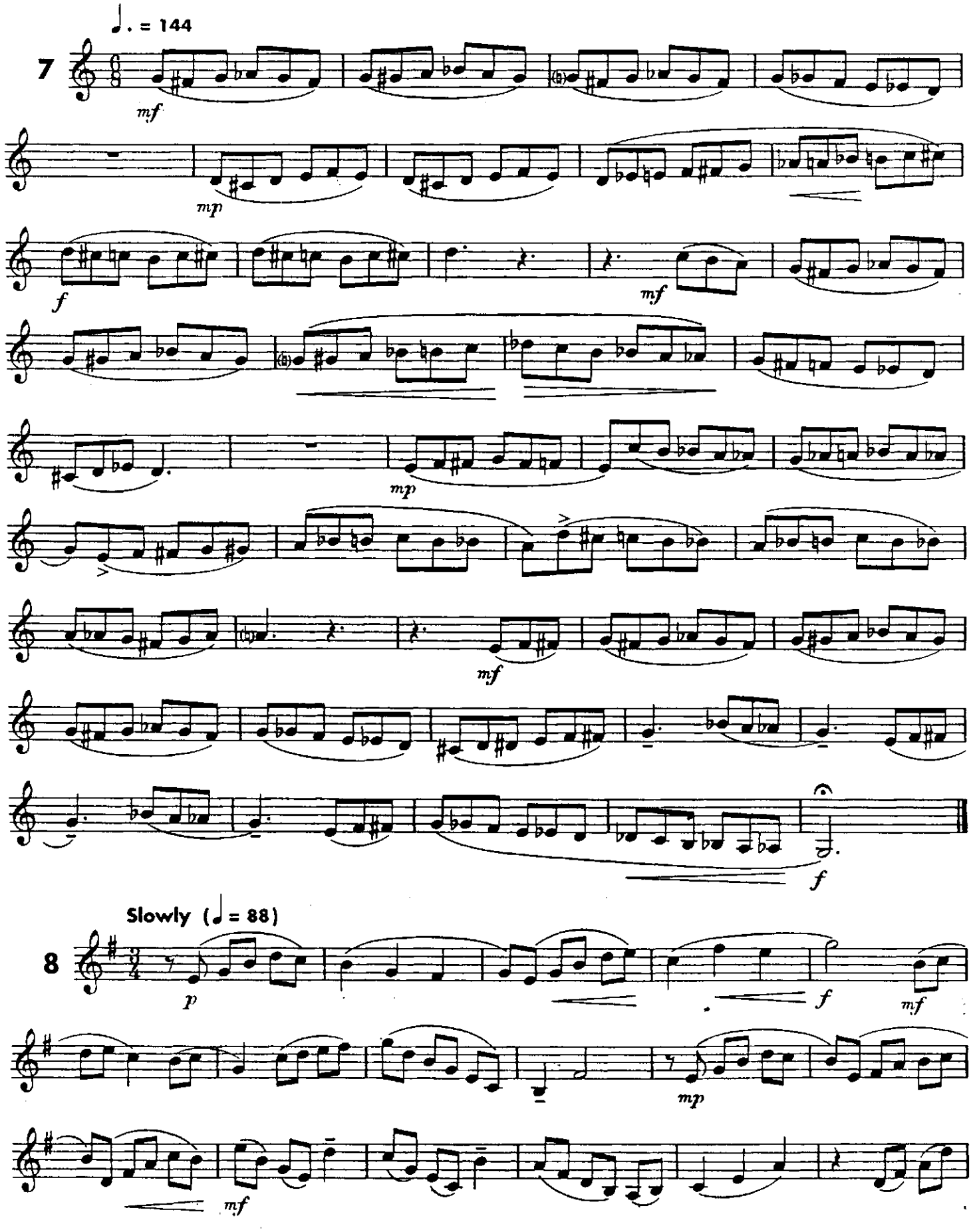
Intermediate Etudes

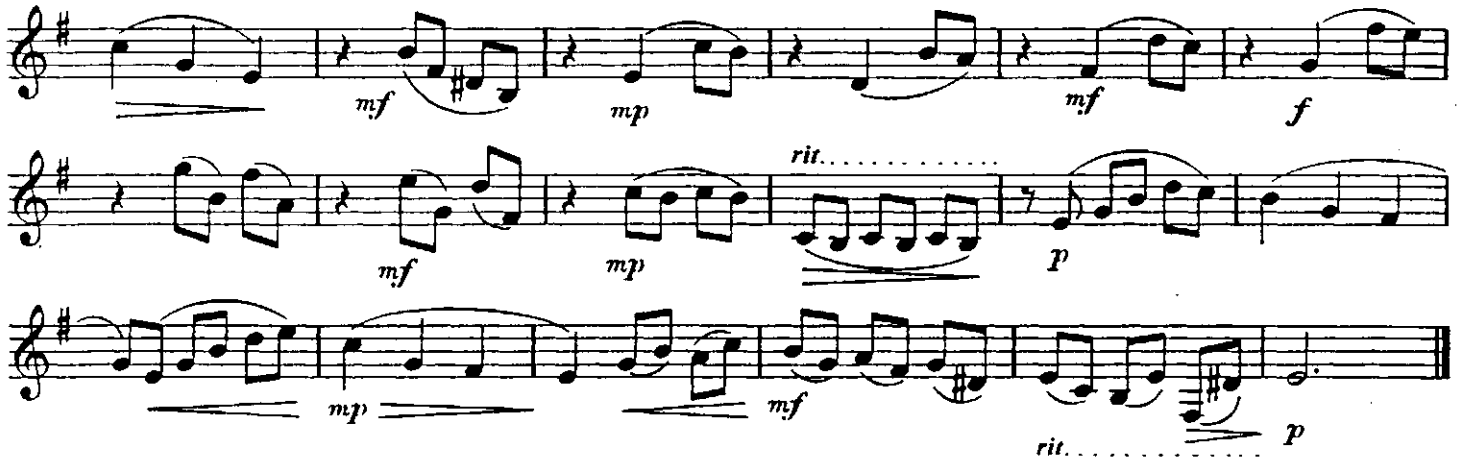




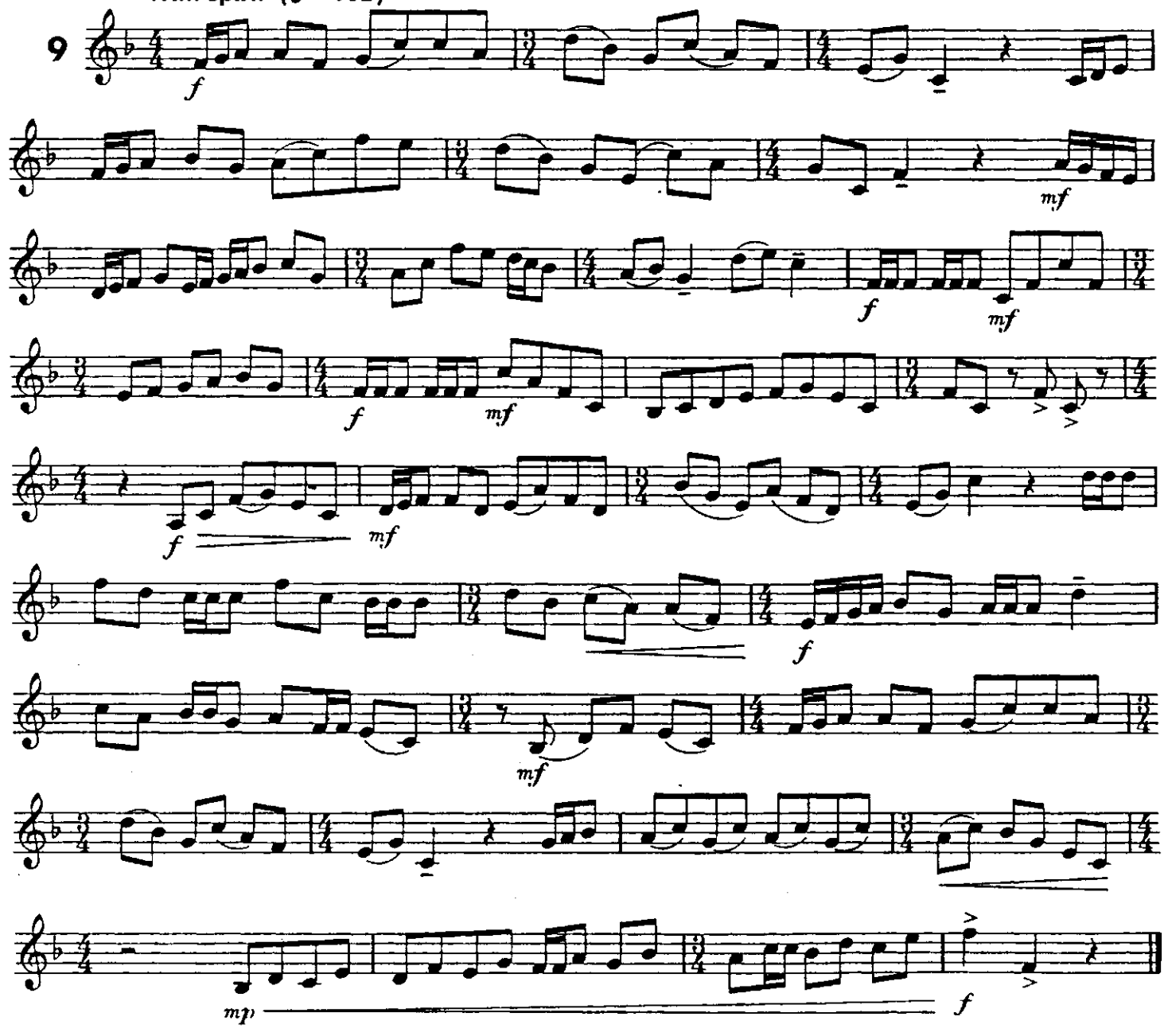

Freely (♩ = 108)
3
mp
mf
mp
mf
f
mf
rit.
♩ = 144
4
mf
♩. = 52
5
mp


mf
f
mf
mp
rit.
♩ = 132
6
mf
f
p
mf
f


♩. = 144
7
mf
mp
f
mf
mp
mf
f
Slowly (♩ = 88)
8
p
f
mf
mp
mf

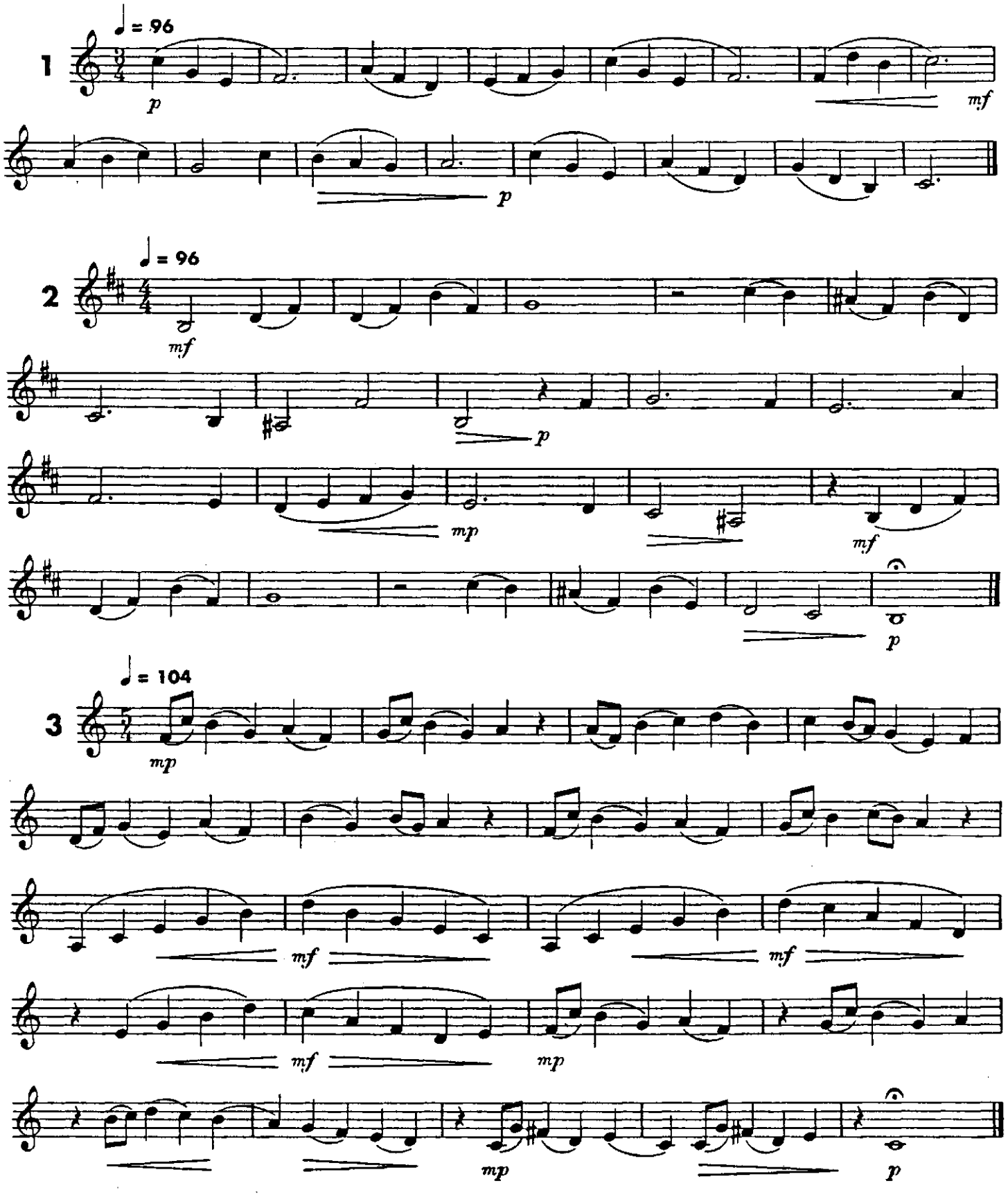


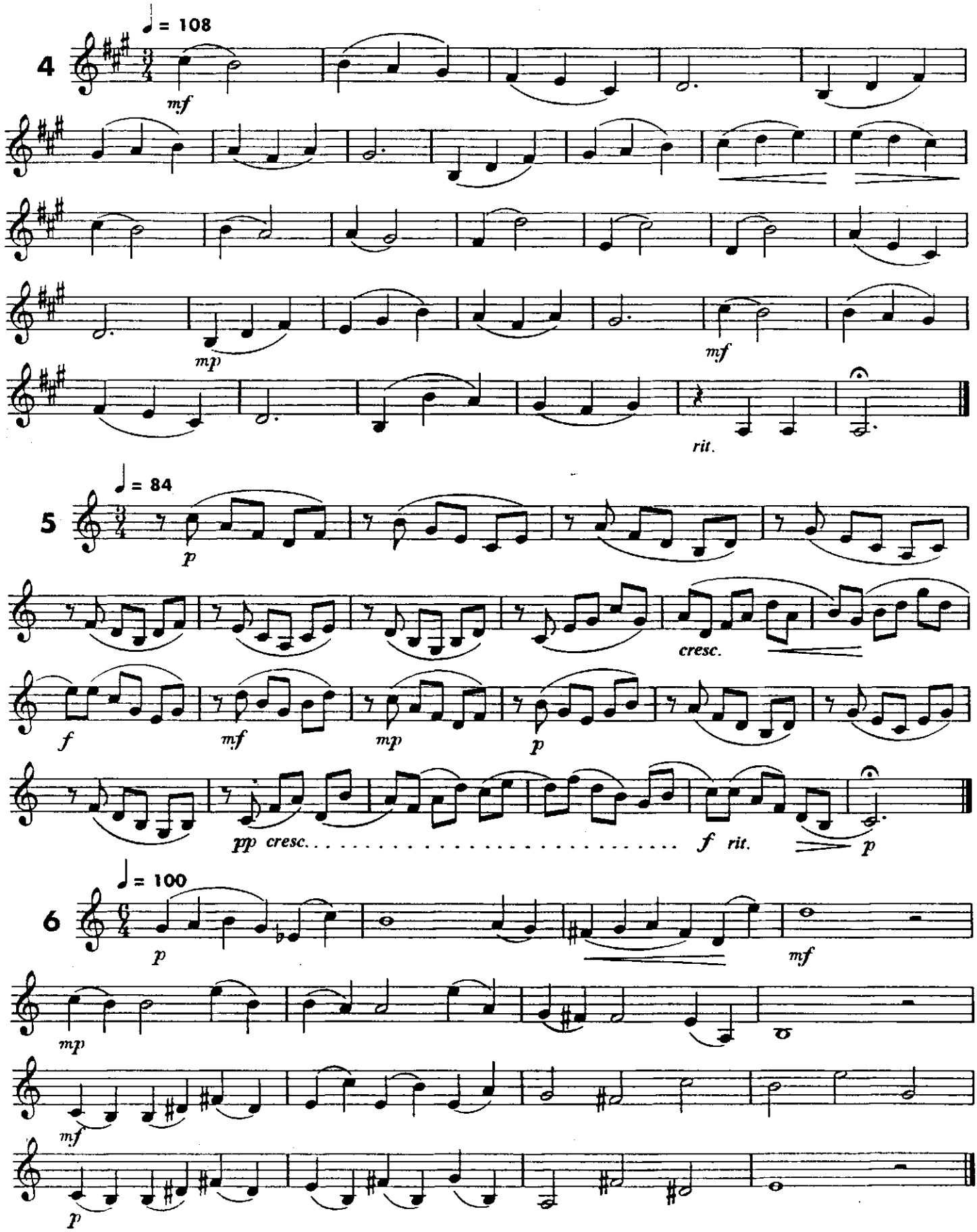
9 With spirit (♩ = 132)

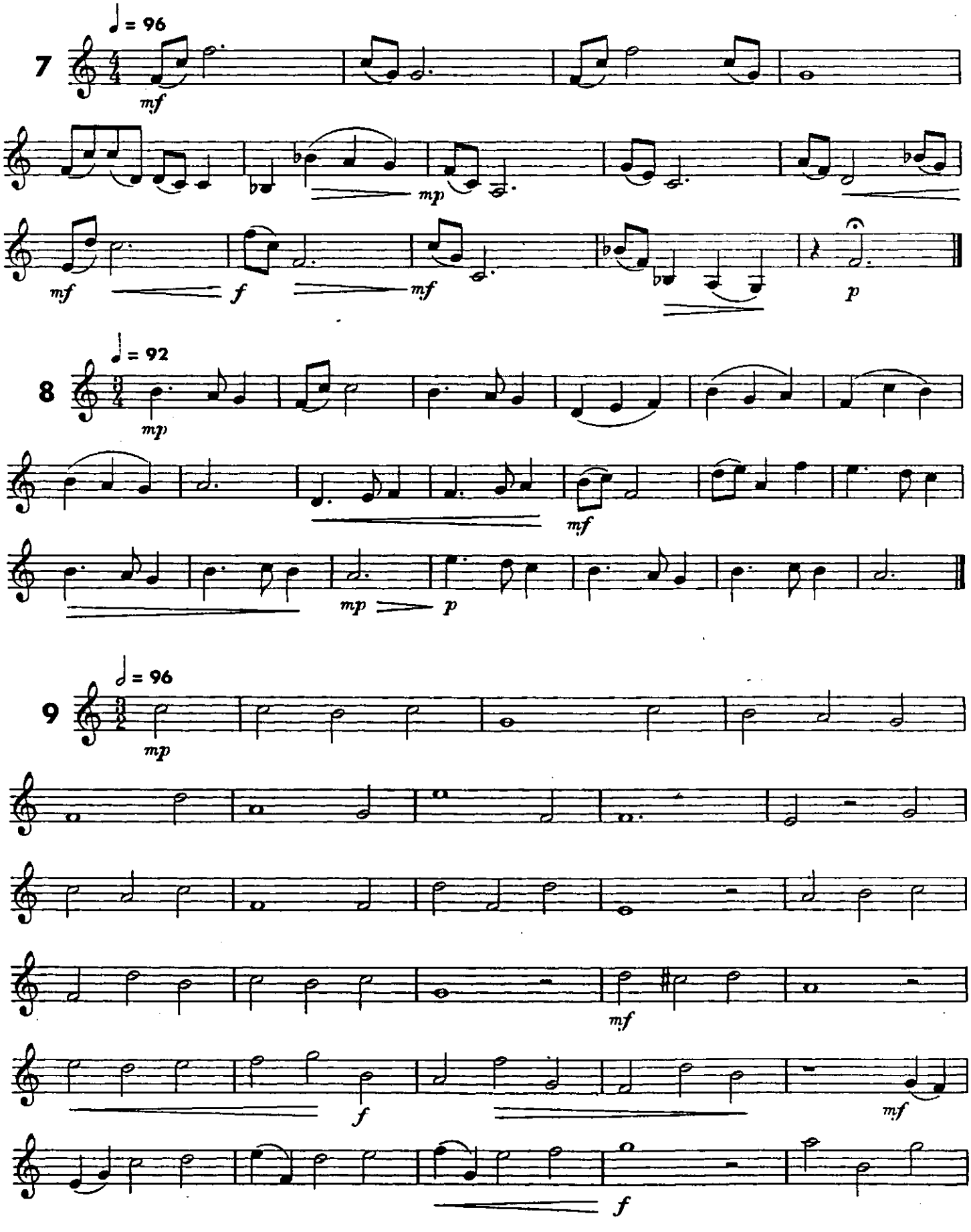


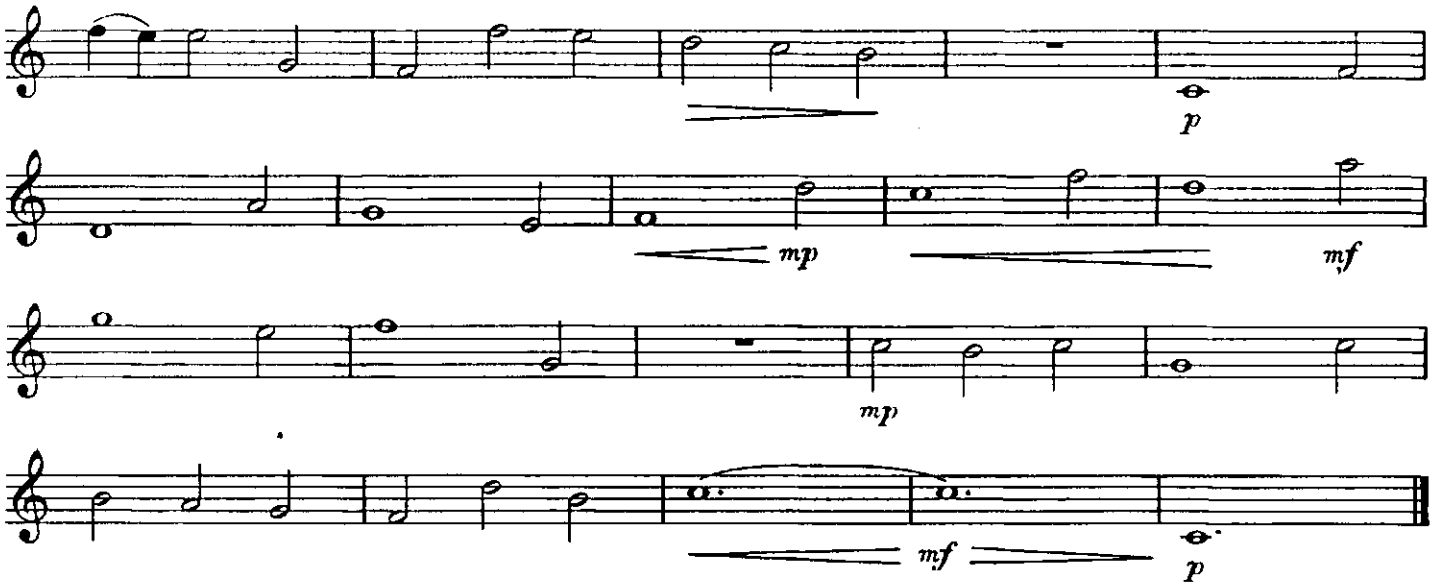
Vocalise Studies

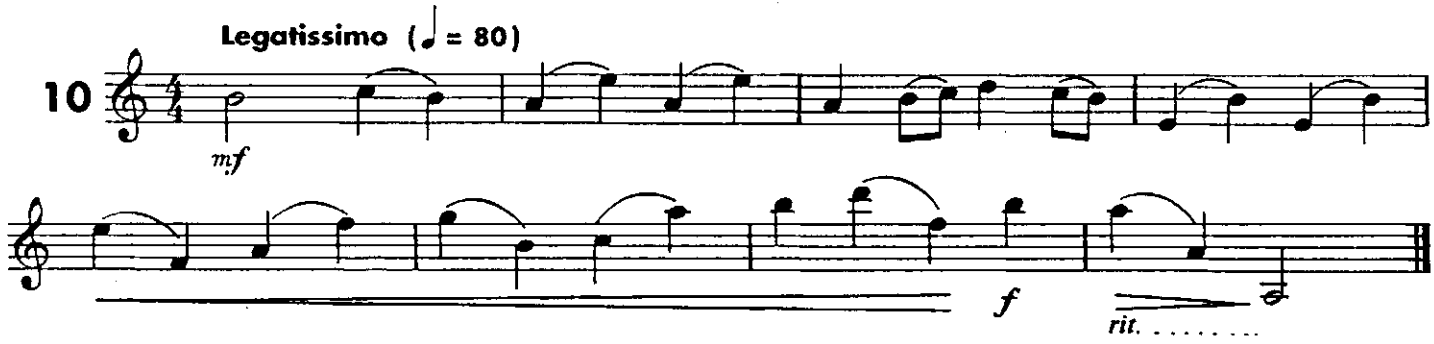
The following melodies are intended to be used for the study of phrasing and beauty of tone.

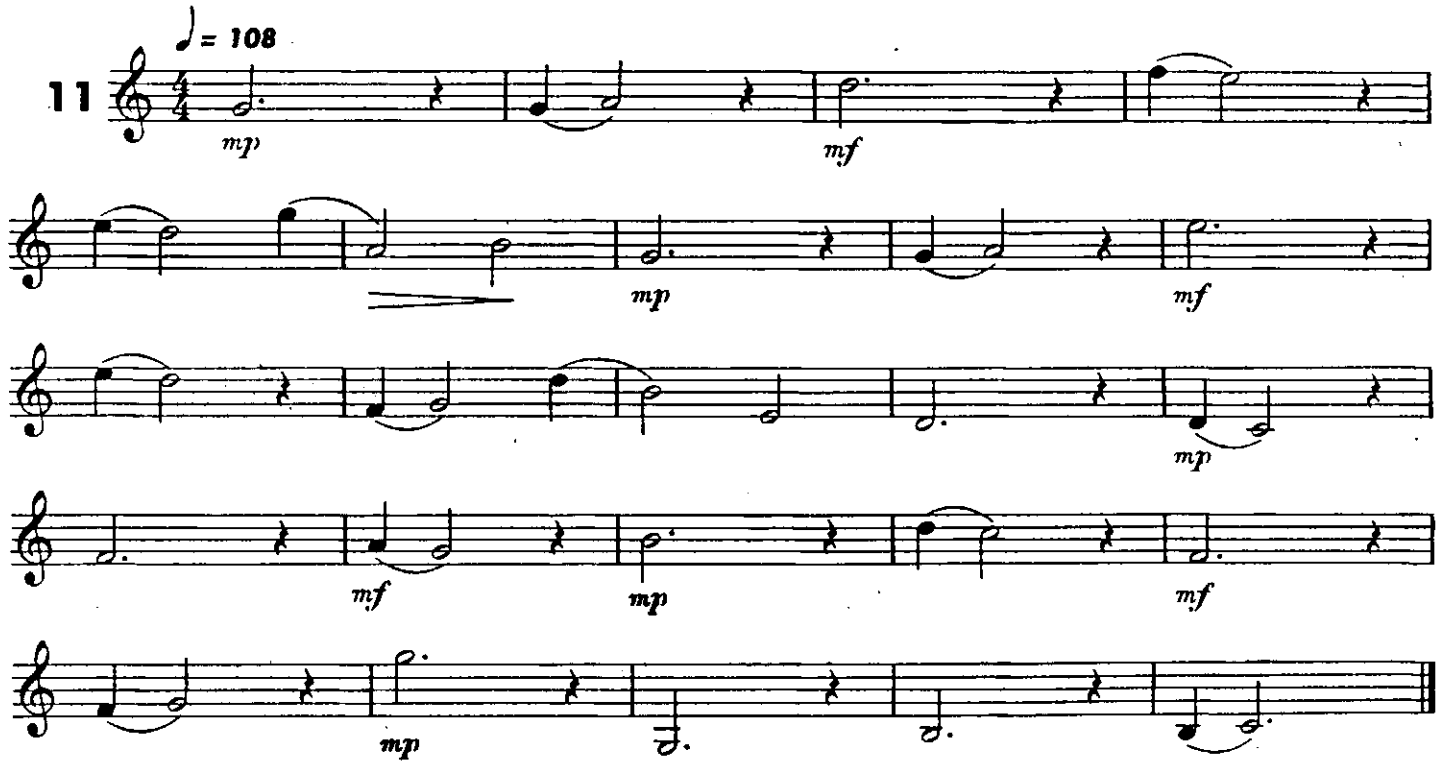


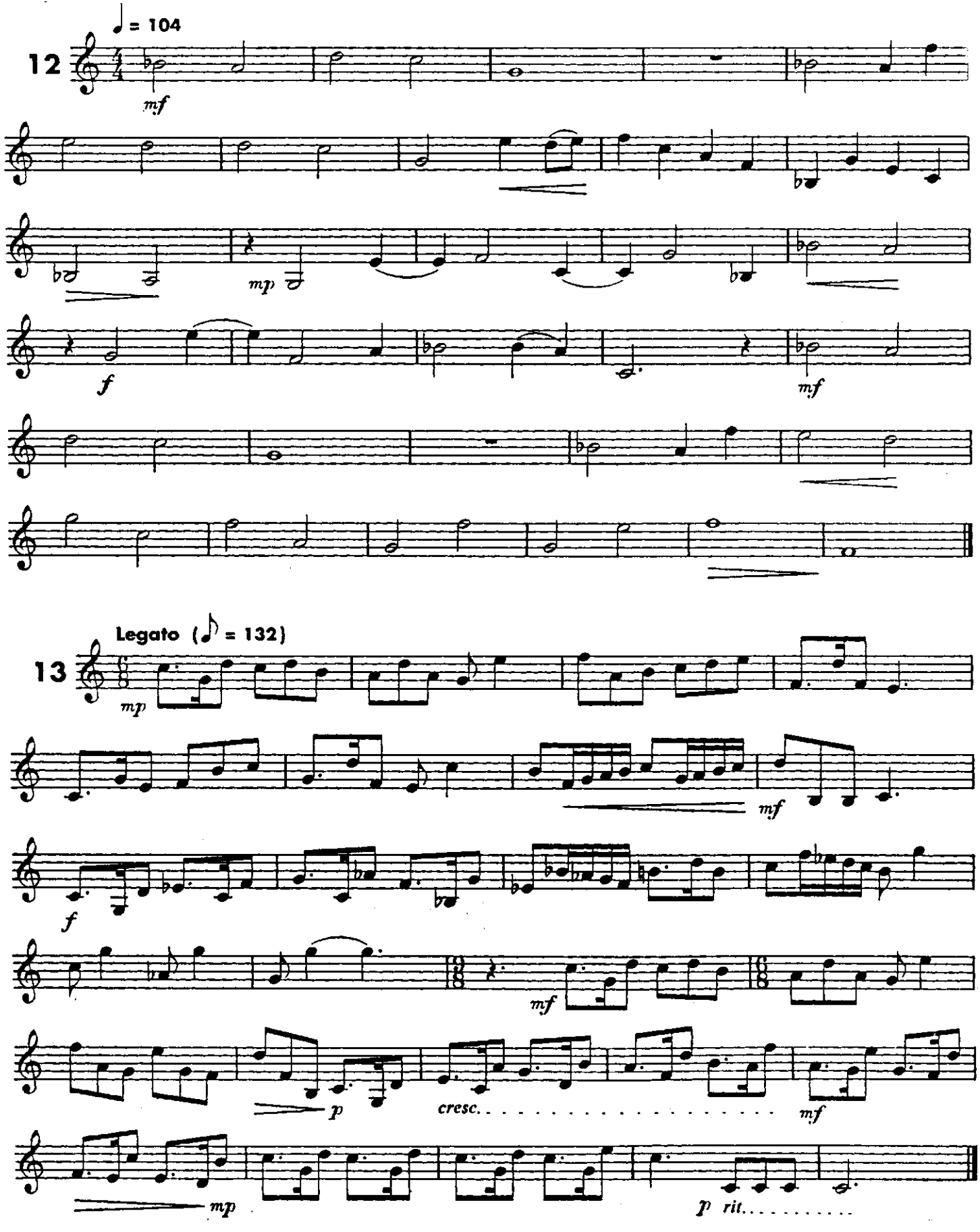

4
♩ = 108
mf
mp
mf
rit.
5
♩ = 84
p
cresc.
f
mf
mp
p
pp cresc.
f rit.
p
6
♩ = 100
p
mf
mp
mf
p

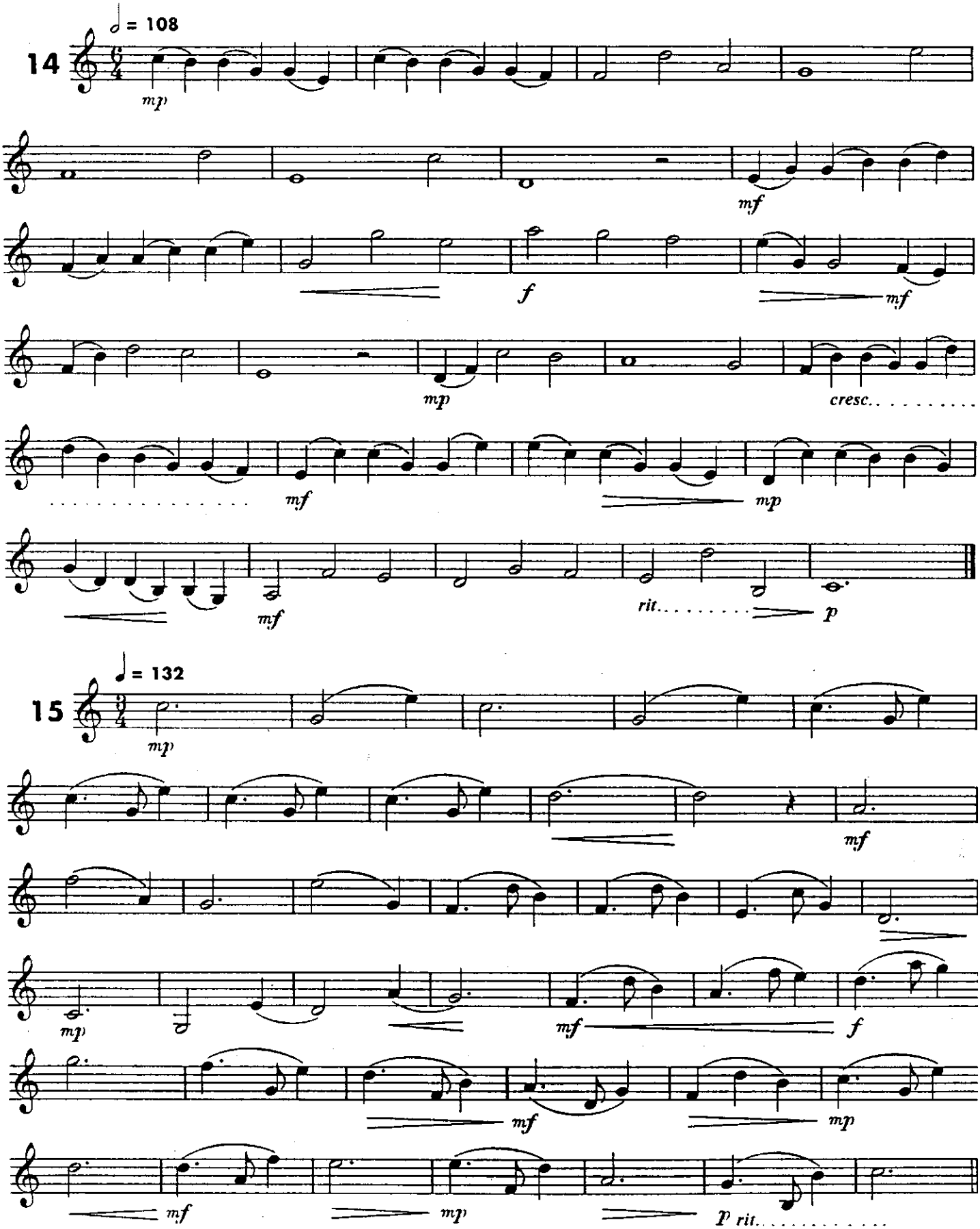

7
♩ = 96
mf
mp
mf
f
mf
p
8
♩ = 92
mp
mf
mp
p
9
𝅗𝅥 = 96
mp
mf
f
mf
f


p
mp
mf
mp
mf
p

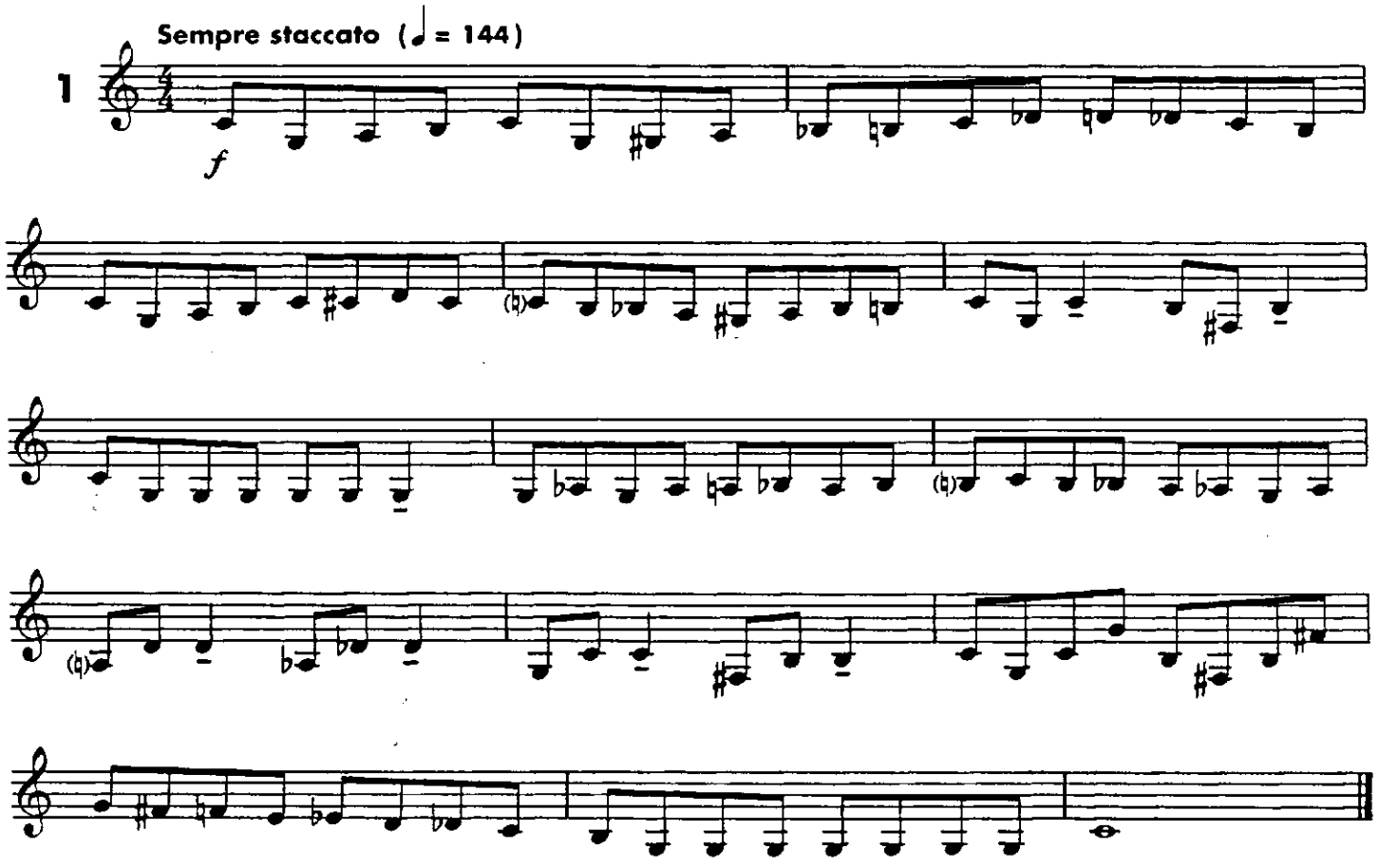

Legatissimo (♩ = 80)
10
mf
f
rit.

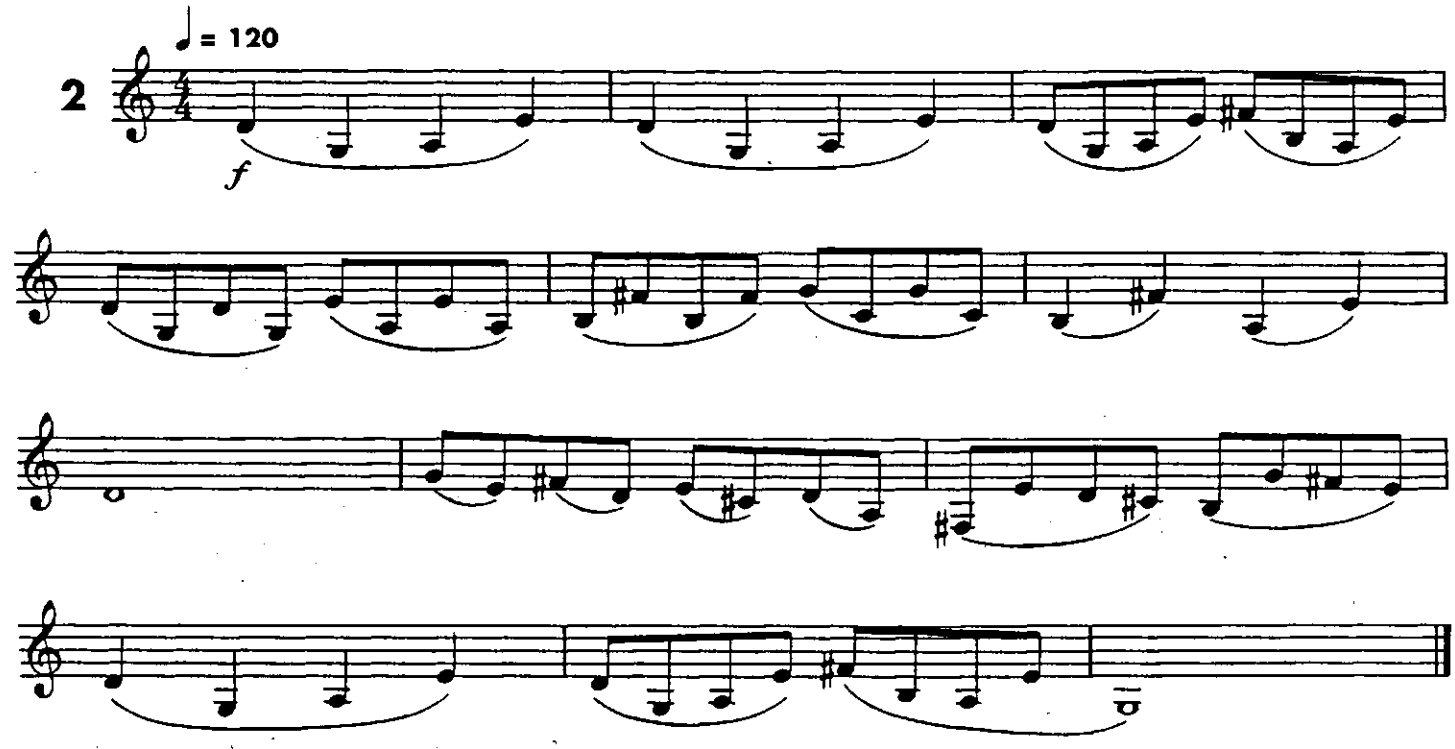

♩ = 108
11
mp
mf
mp
mf
mp
mf
mp
mf
mp

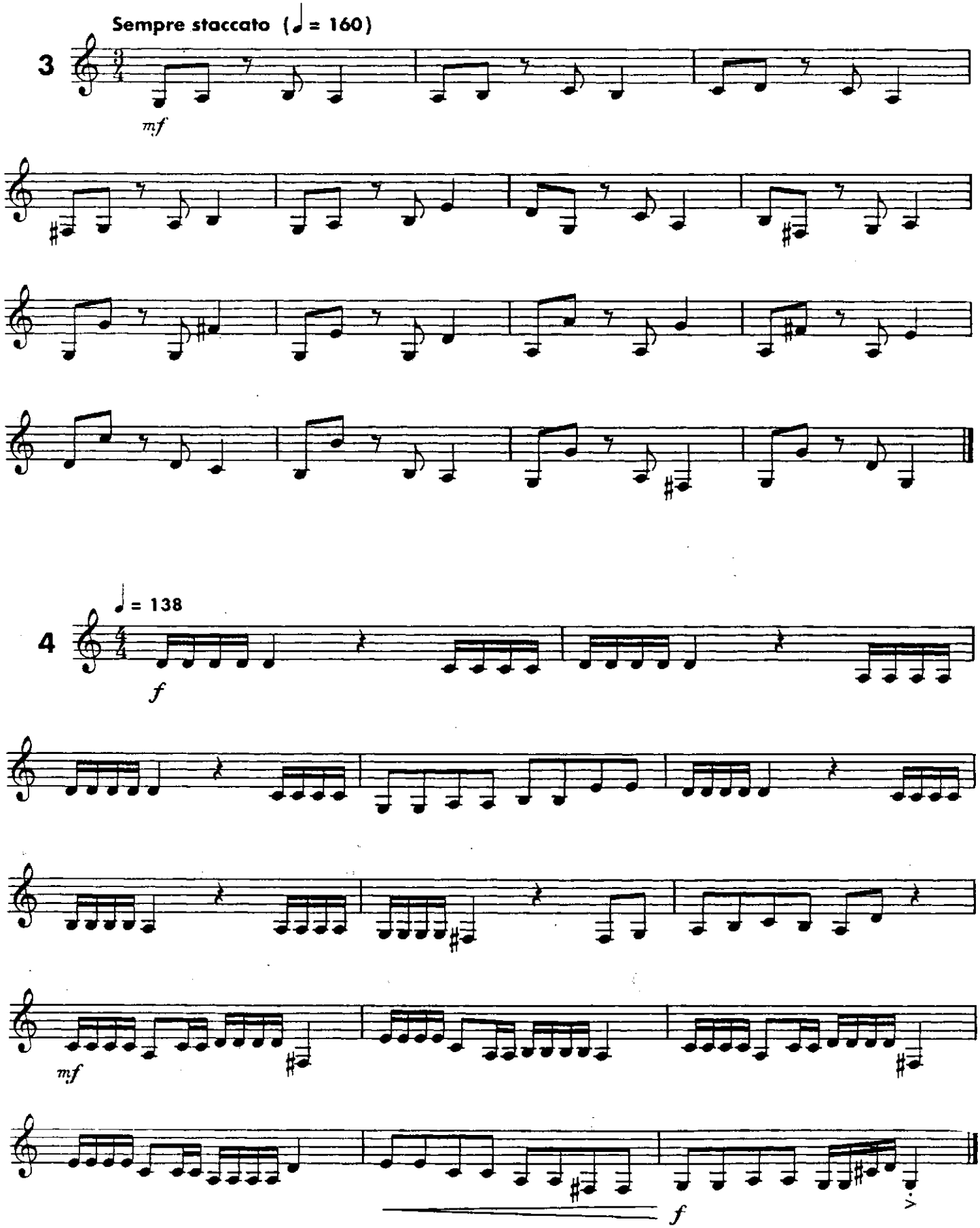

12
♩ = 104
mf
mp
f
mf
13
Legato (♪ = 132)
mp
mf
f
mf
p
cresc.
mf
mp
p rit.

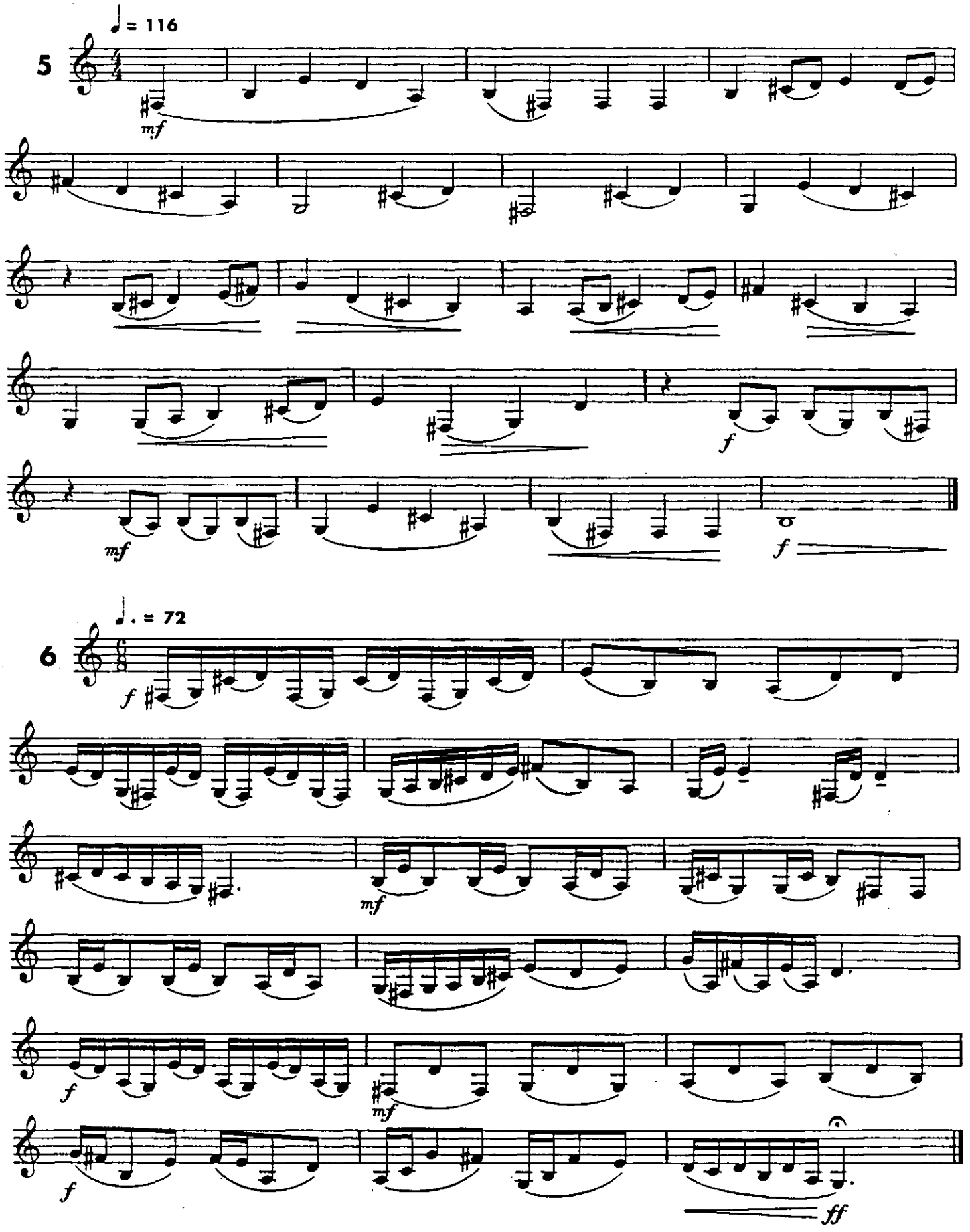

14
♩ = 108
mp
mf
f
mf
mp
cresc.
mf
mp
mf
rit.
p
15
♩ = 132
mp
mf
mp
mf
f
mf
mp
mf
mp
p rit.

Low-Note Etudes

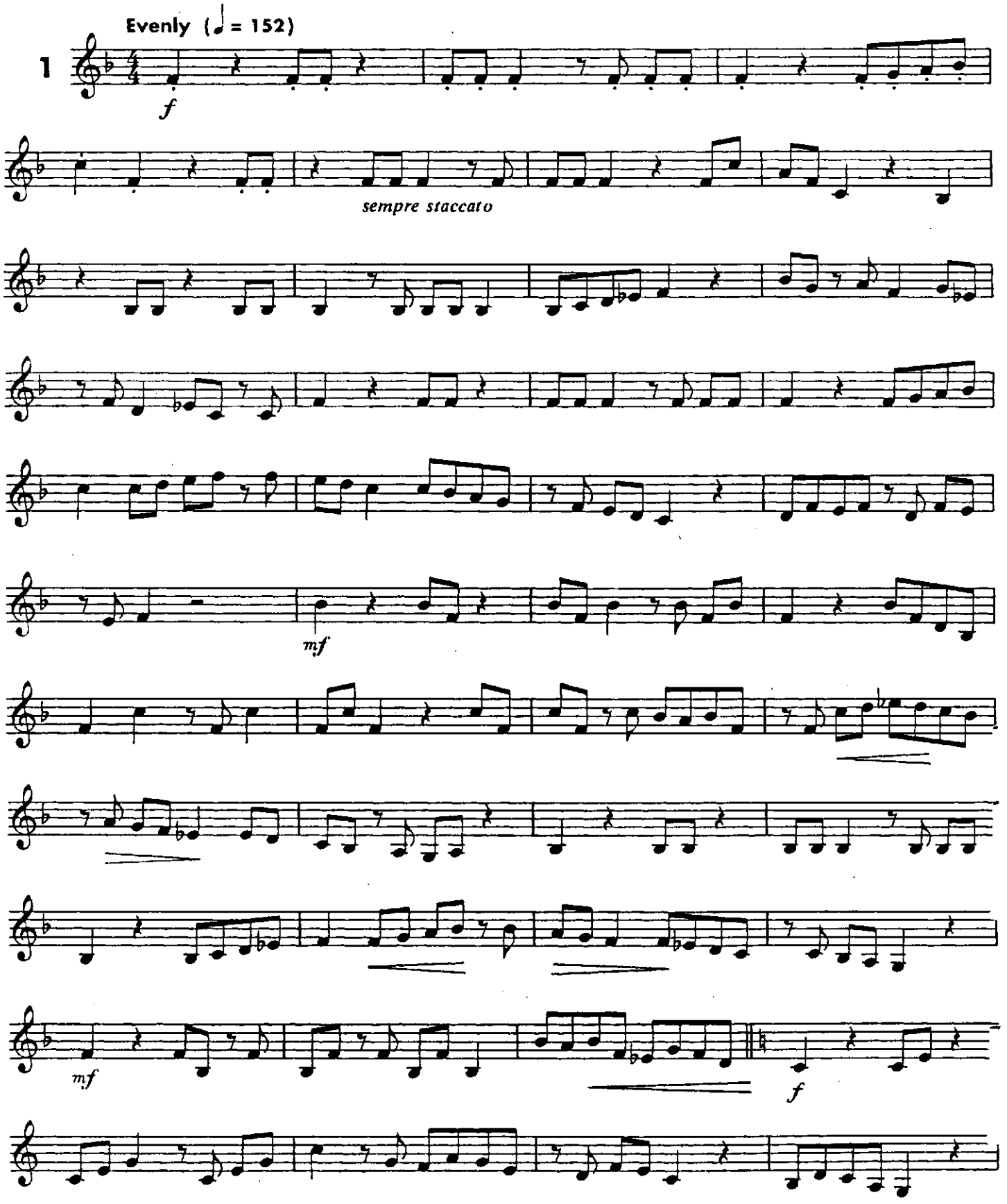


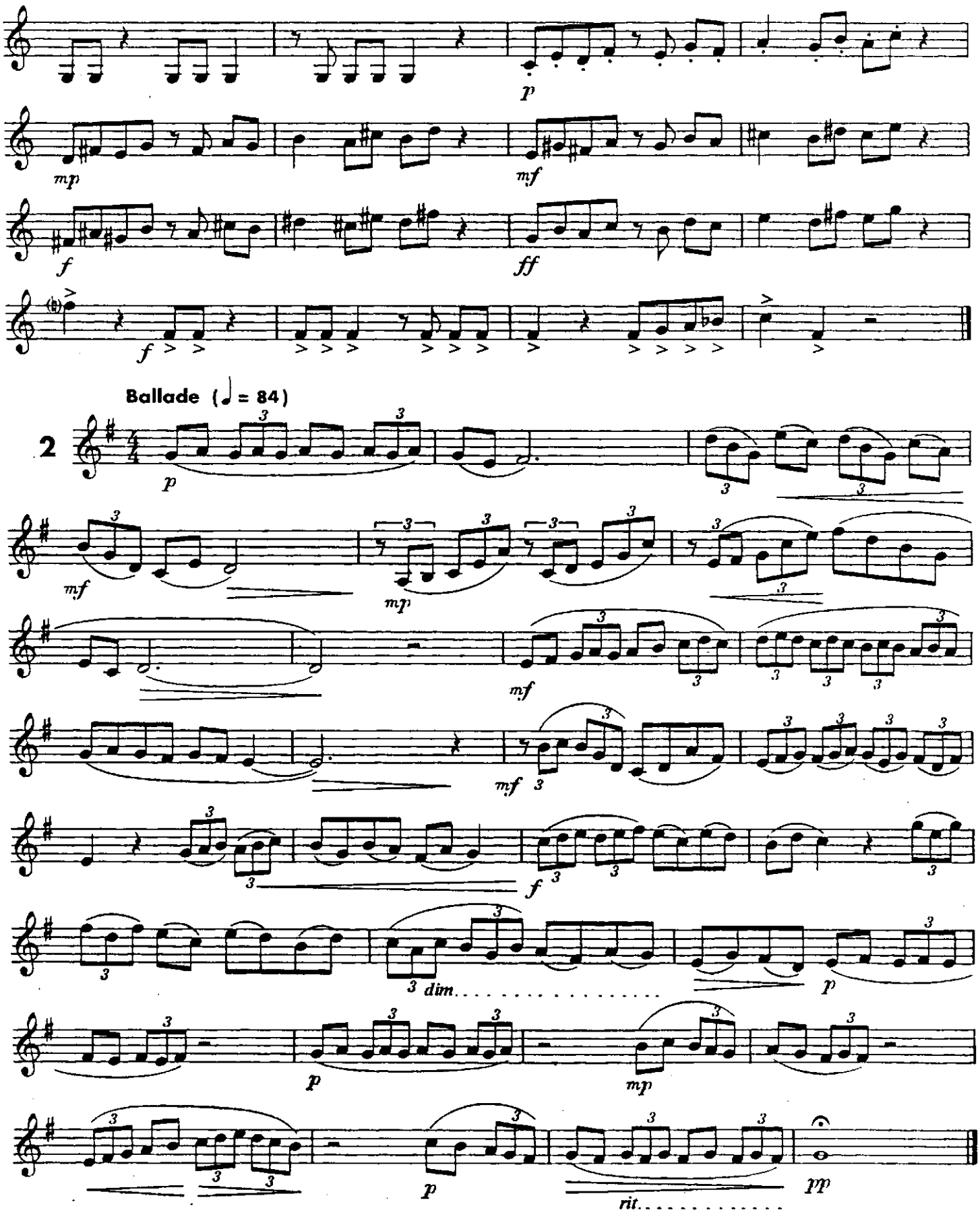


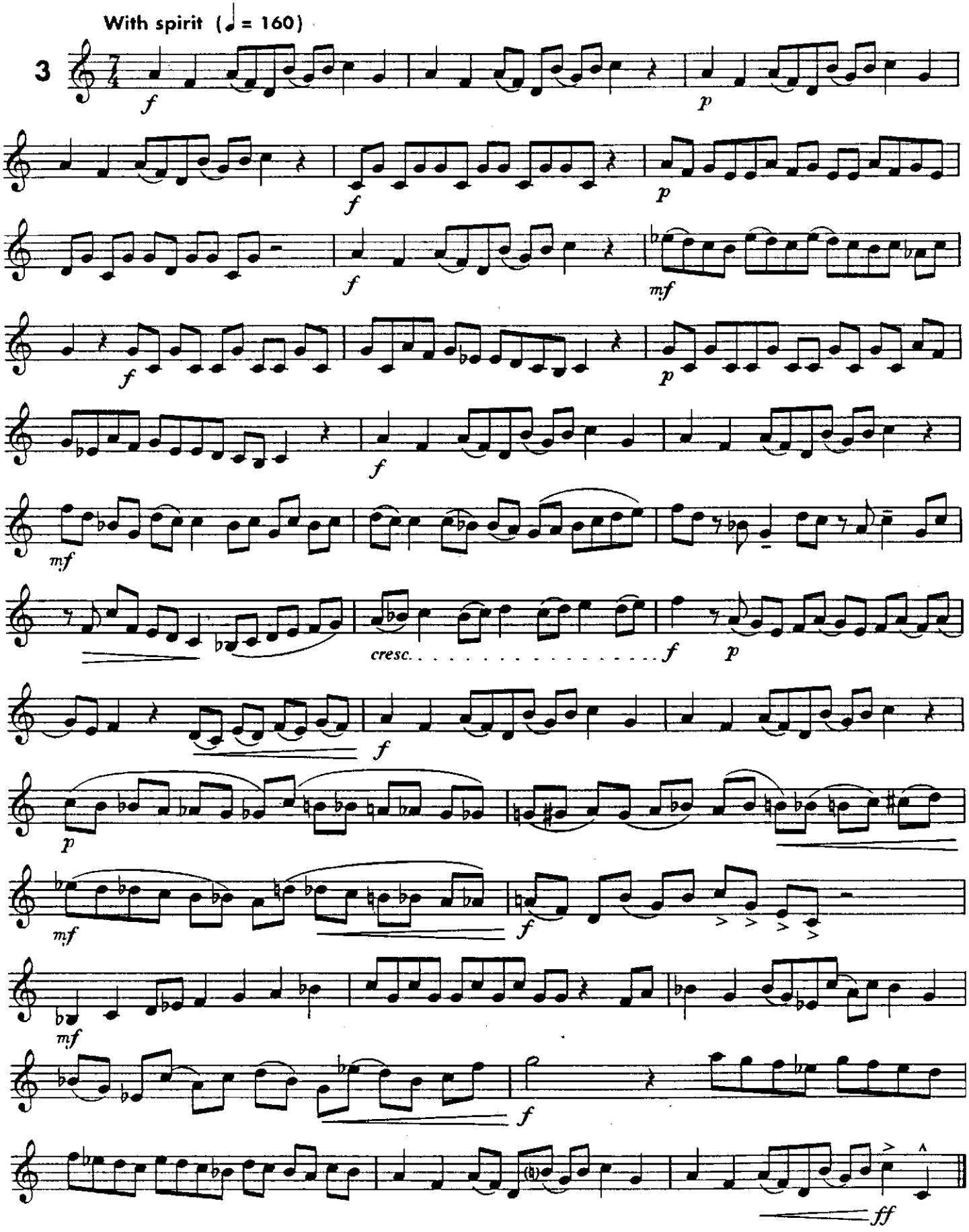

3
Sempre staccato (♩ = 160)
mf
4
♩ = 138
f
mf
f

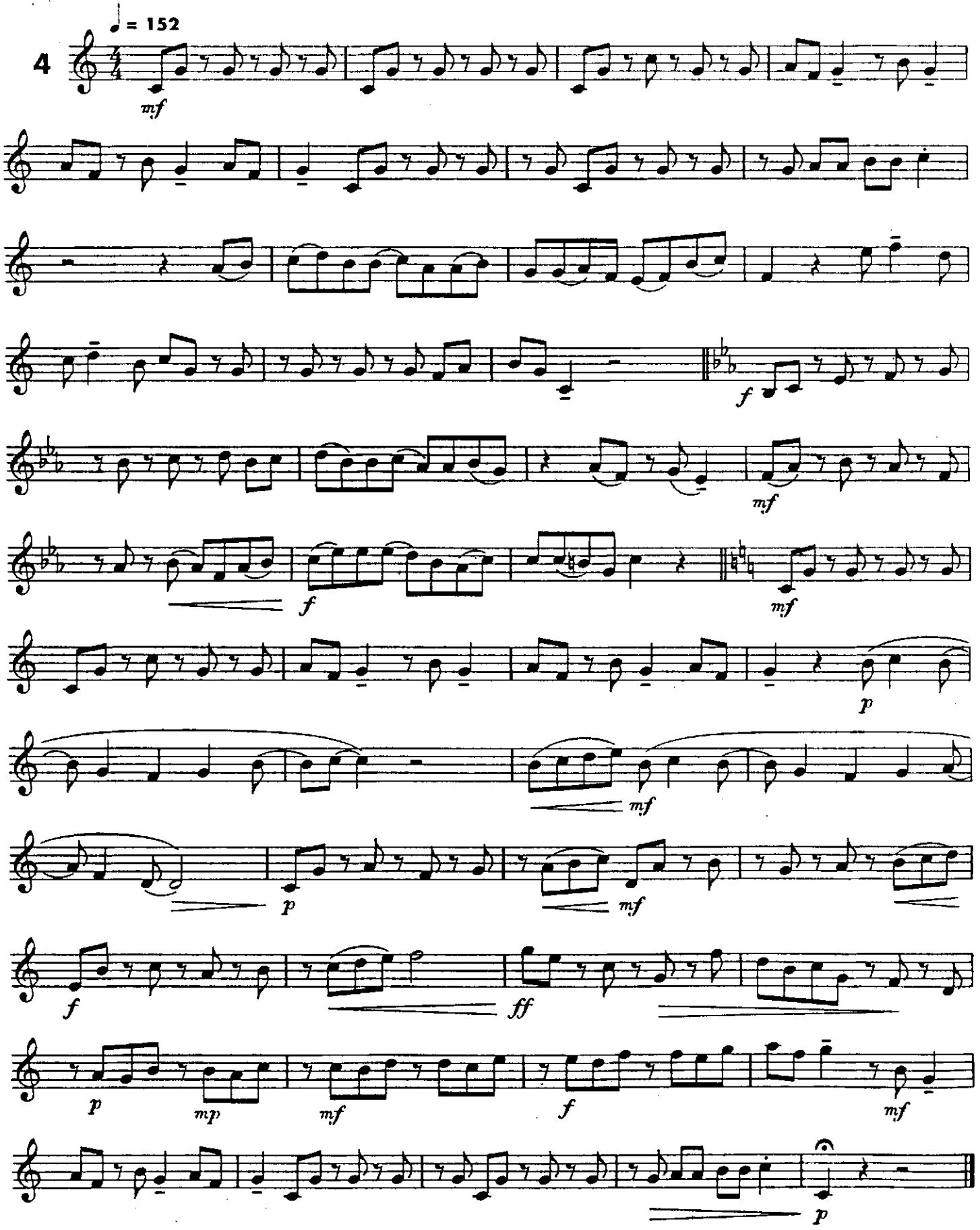

5
♩ = 116
mf
f
mf
f
6
♩. = 72
f
mf
f
mf
f
ff

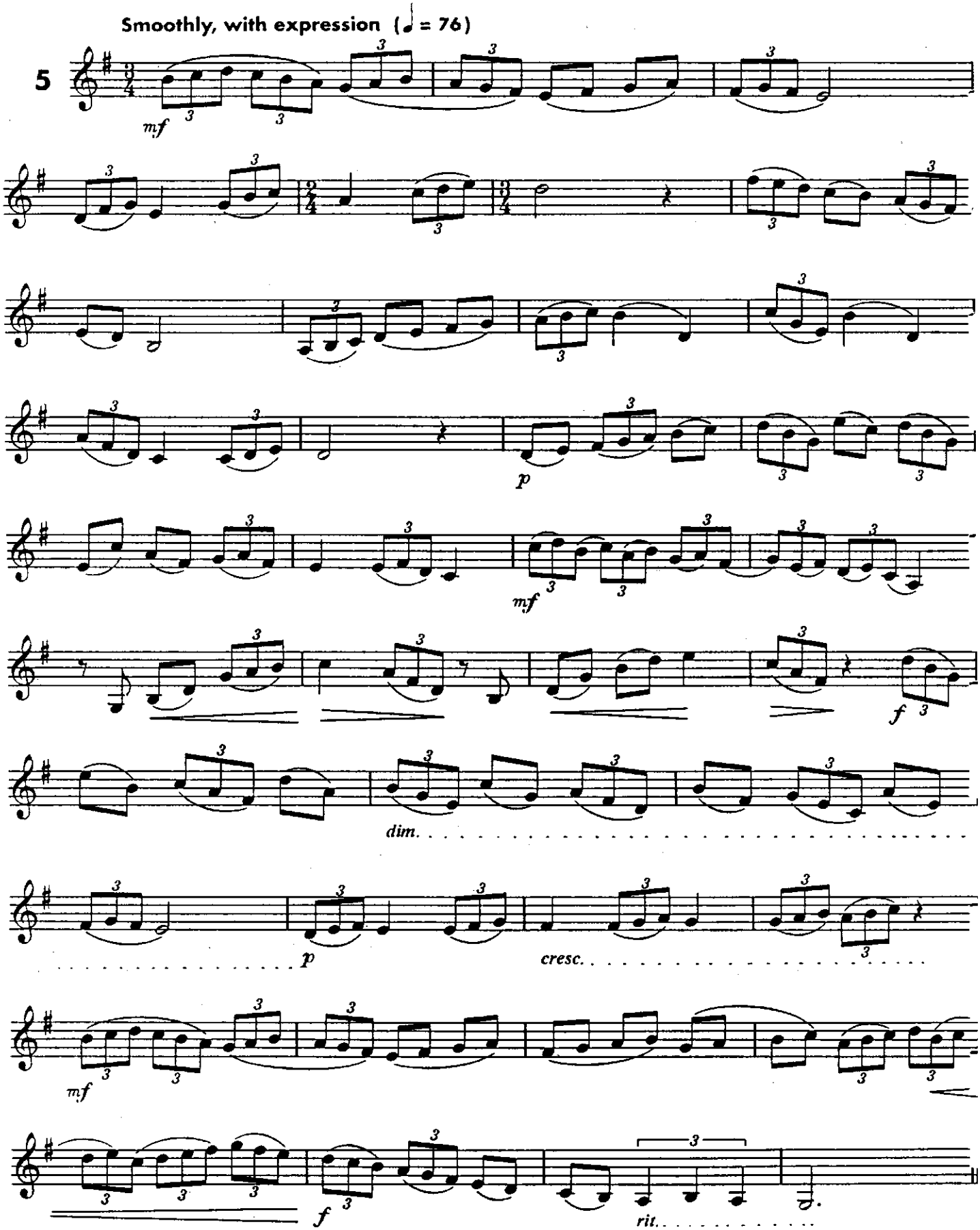
Rhythmic Etudes

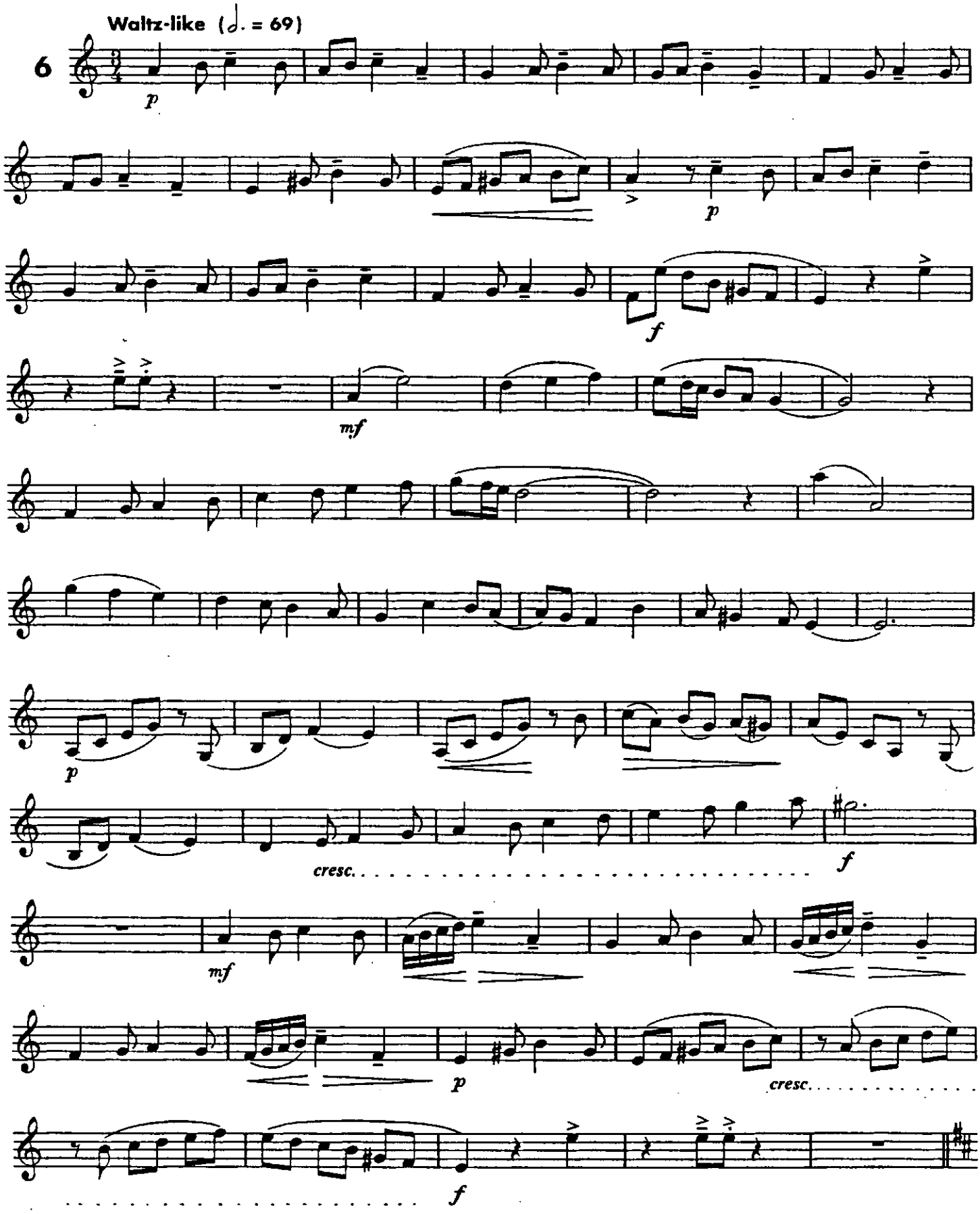


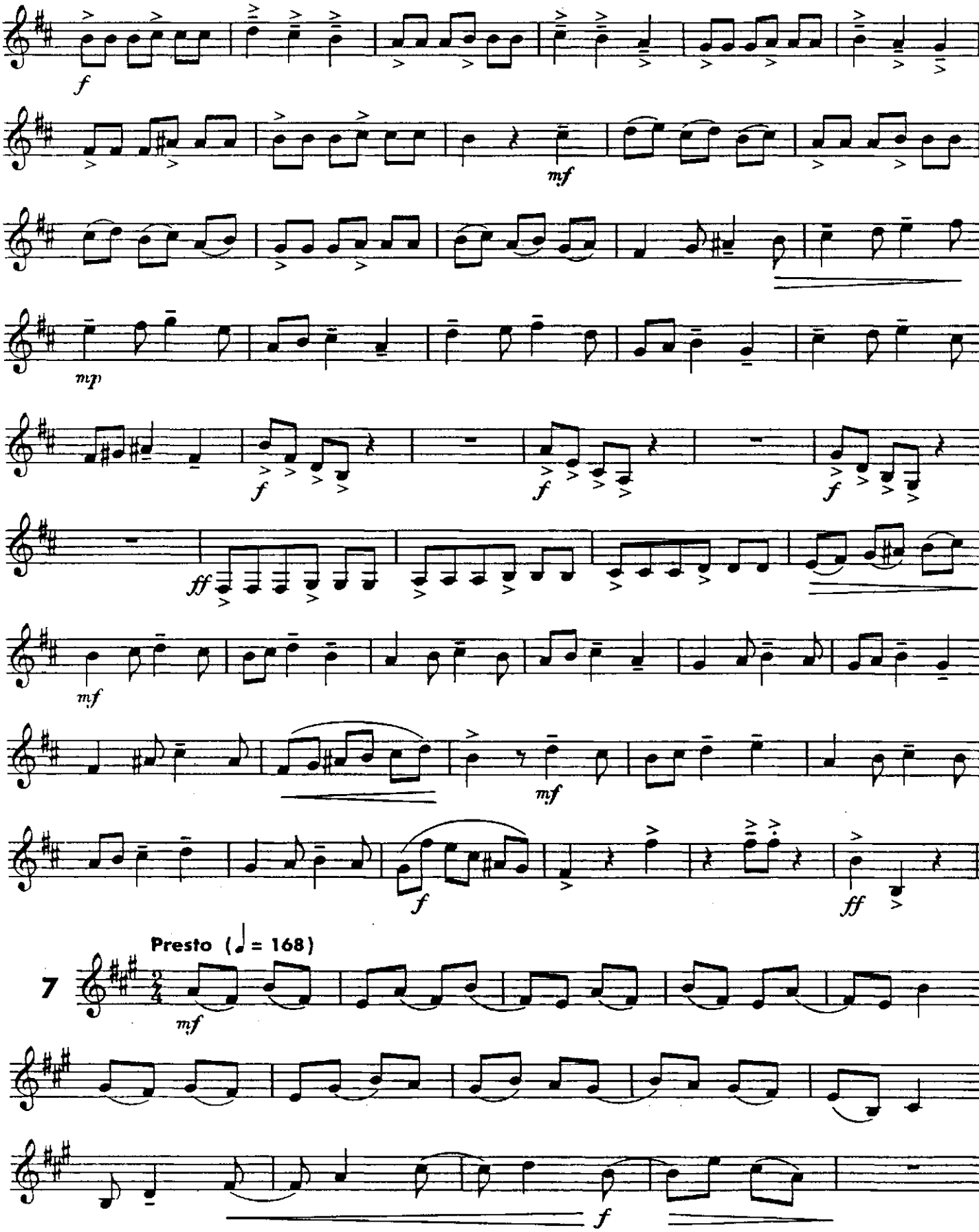

p
mp
mf
f
ff
f
Ballade (♩ = 84)
2
p
mf
mp
mf
mf
f
3 dim.
p
p
mp
p
rit.
pp

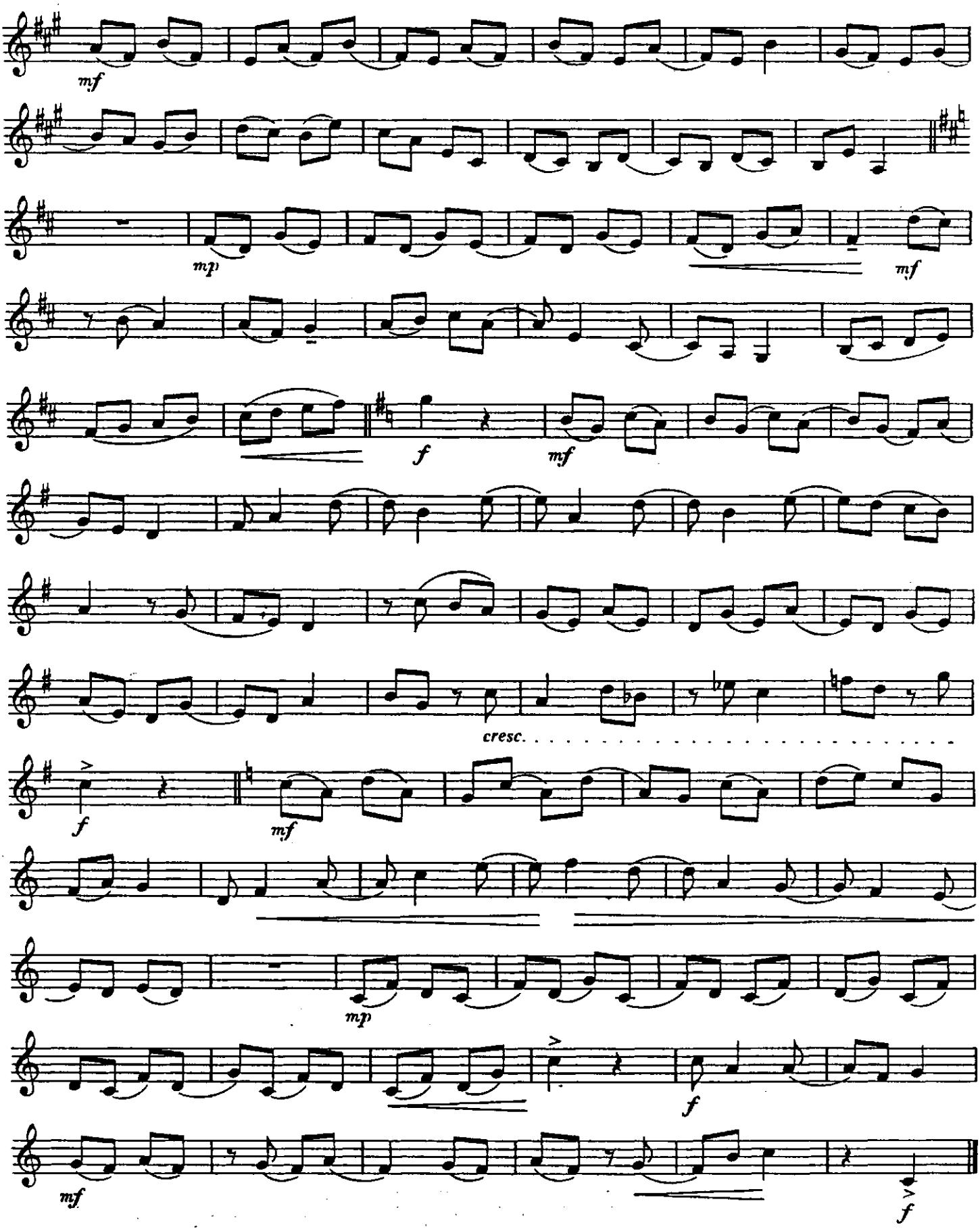

With spirit (♩ = 160)
3
f
p
f
p
f
mf
f
p
mf
cresc.
f
p
f
p
mf
f
mf
f
ff

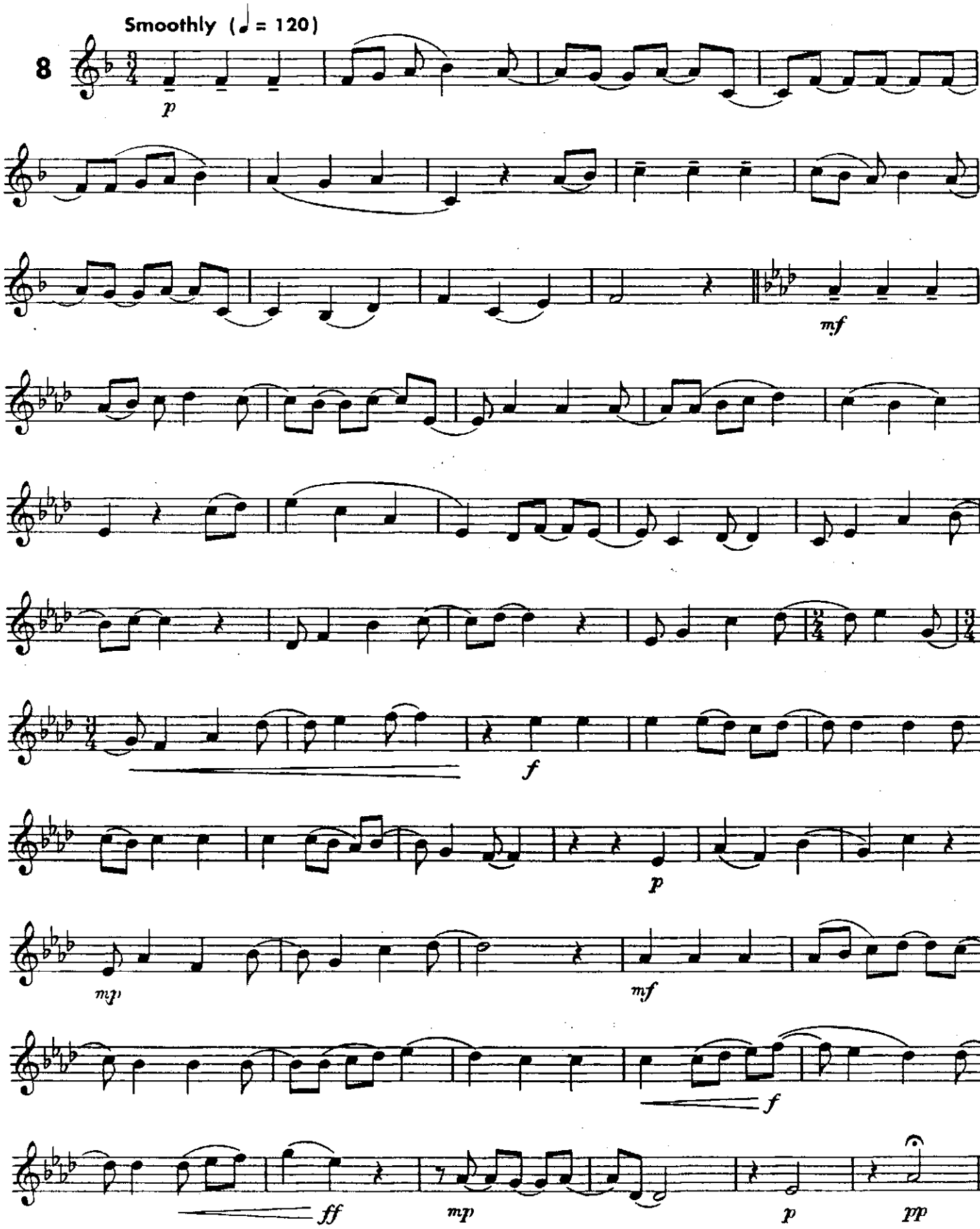

♩ = 152
4
mf
f
mf
f
mf
p
mf
p
mf
f
ff
p
mp
mf
f
mf
p

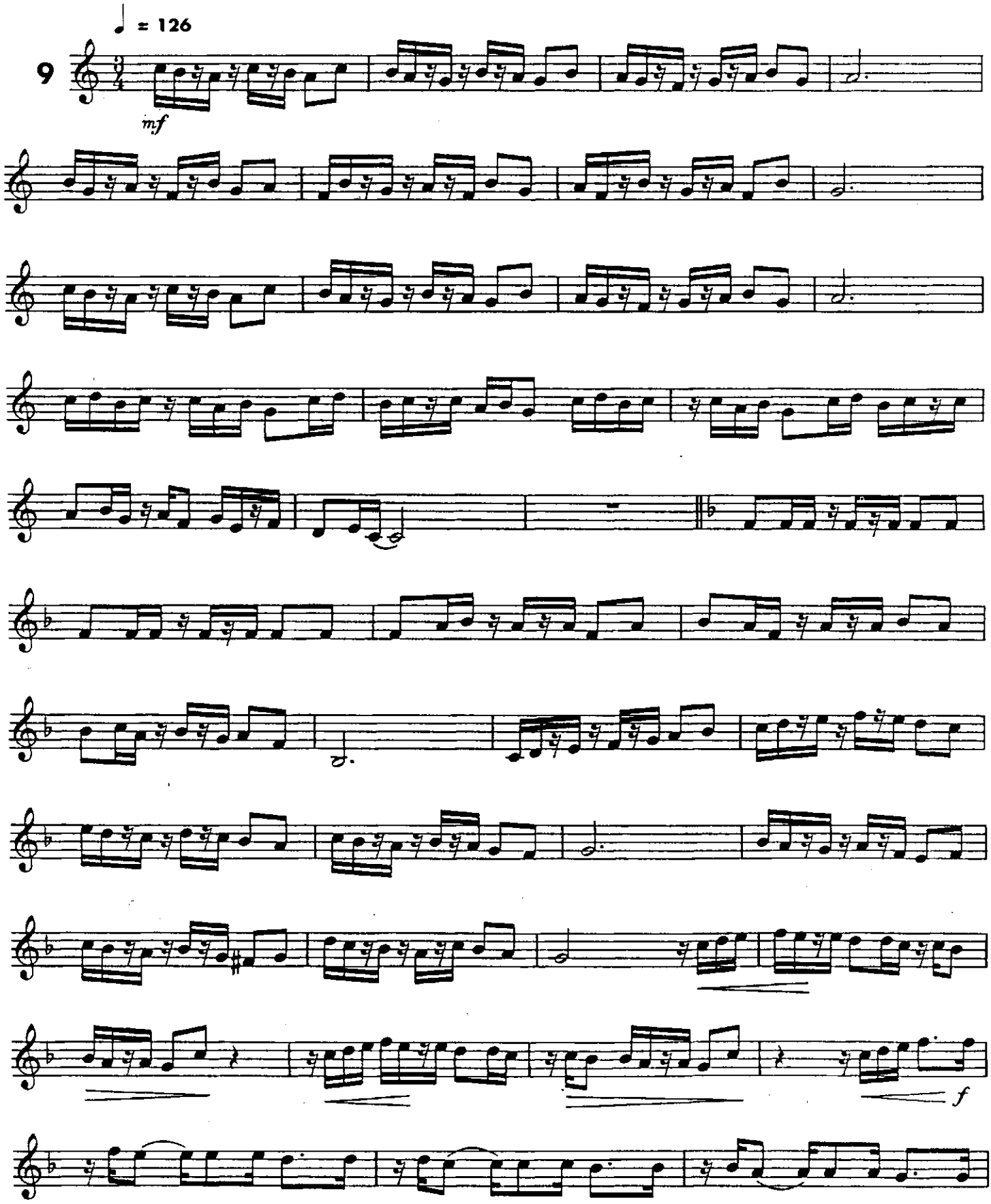

Smoothly, with expression (♩ = 76)
5
mf
p
mf
f
dim.
p
cresc.
mf
f
rit.

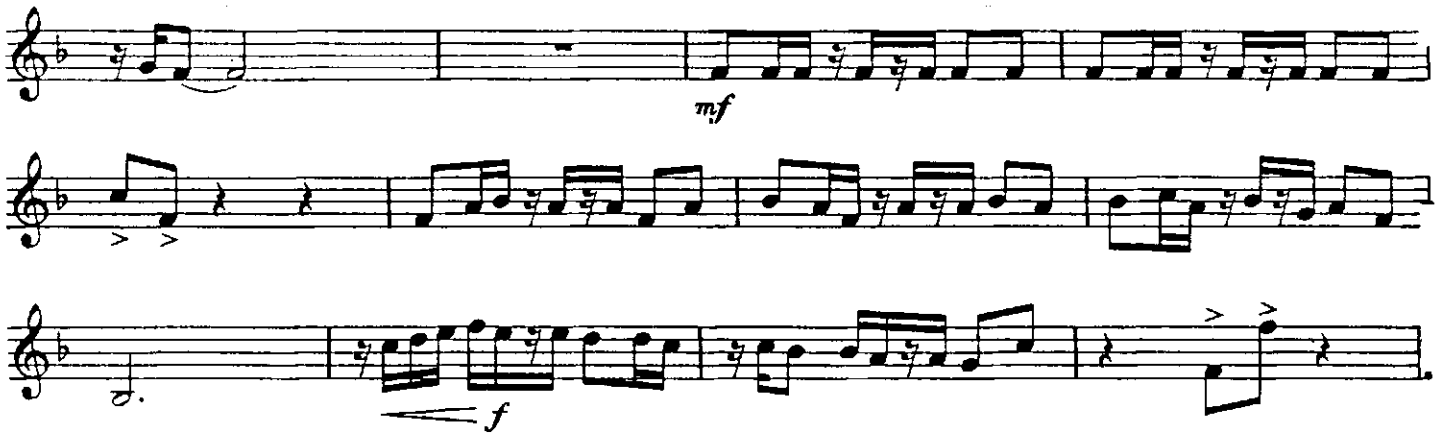

Waltz-like (♩. = 69)
6
p
p
f
mf
p
cresc.
f
mf
p
cresc.
f


f
mf
mp
f
f
f
ff
mf
mf
f
ff
7
Presto (♩ = 168)
mf
f


mf
mp
mf
f
mf
cresc.
f
mf
mp
f
mf
f


8
Smoothly (♩ = 120)
p
mf
f
p
mp
mf
f
ff
mp
p
pp

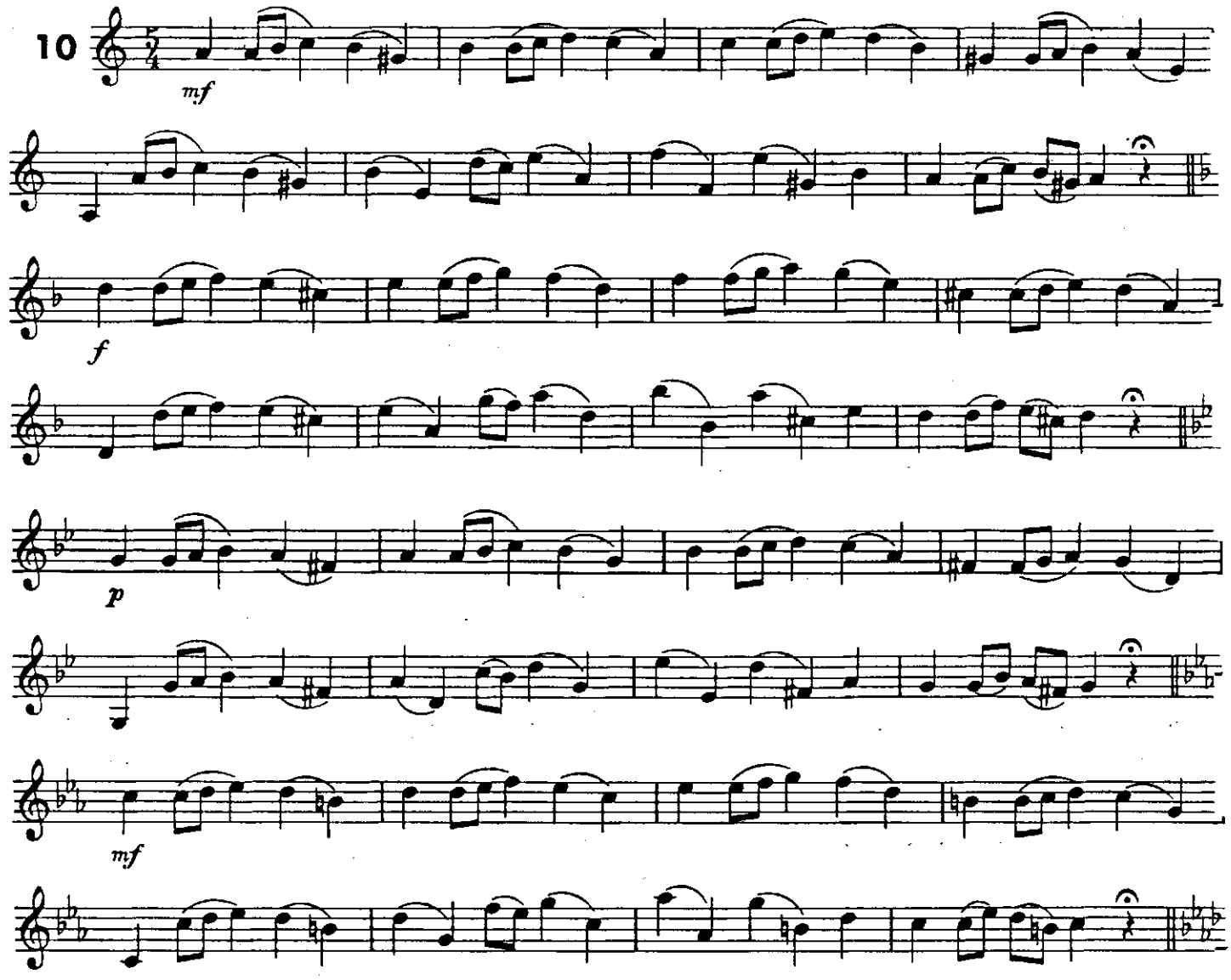

♩ = 126
9
mf
f

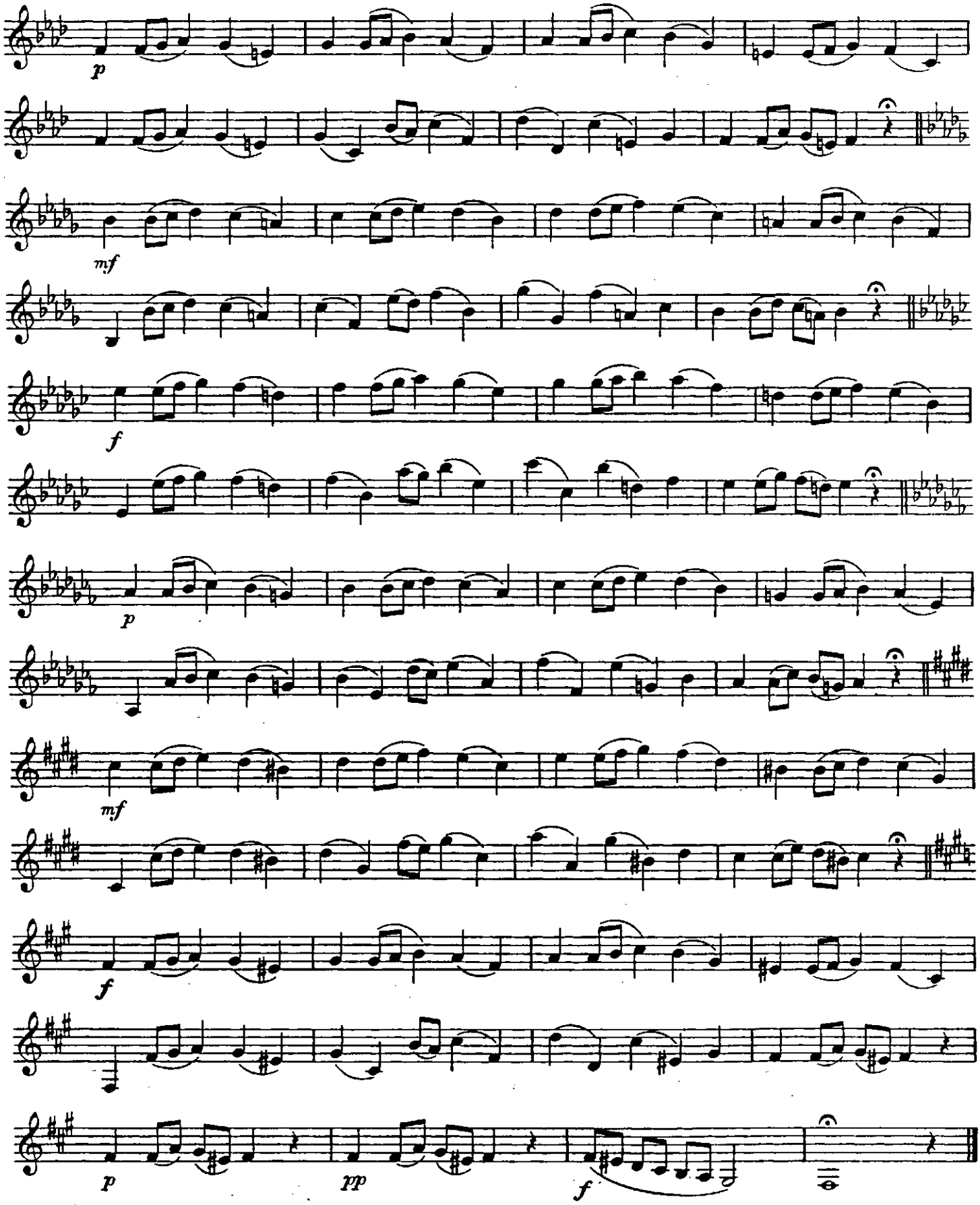


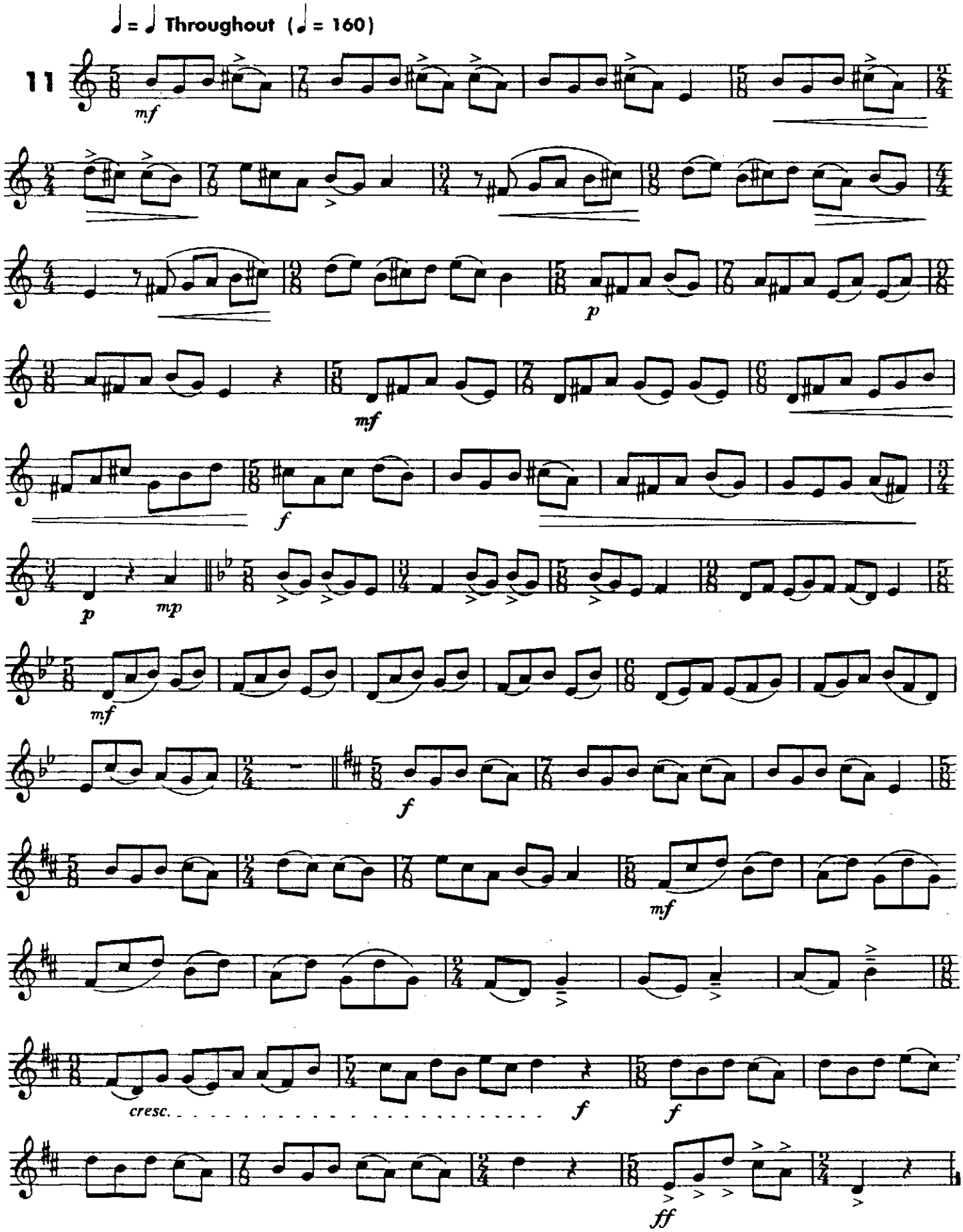
Rest whenever necessary.

With expression (♩ = 116)

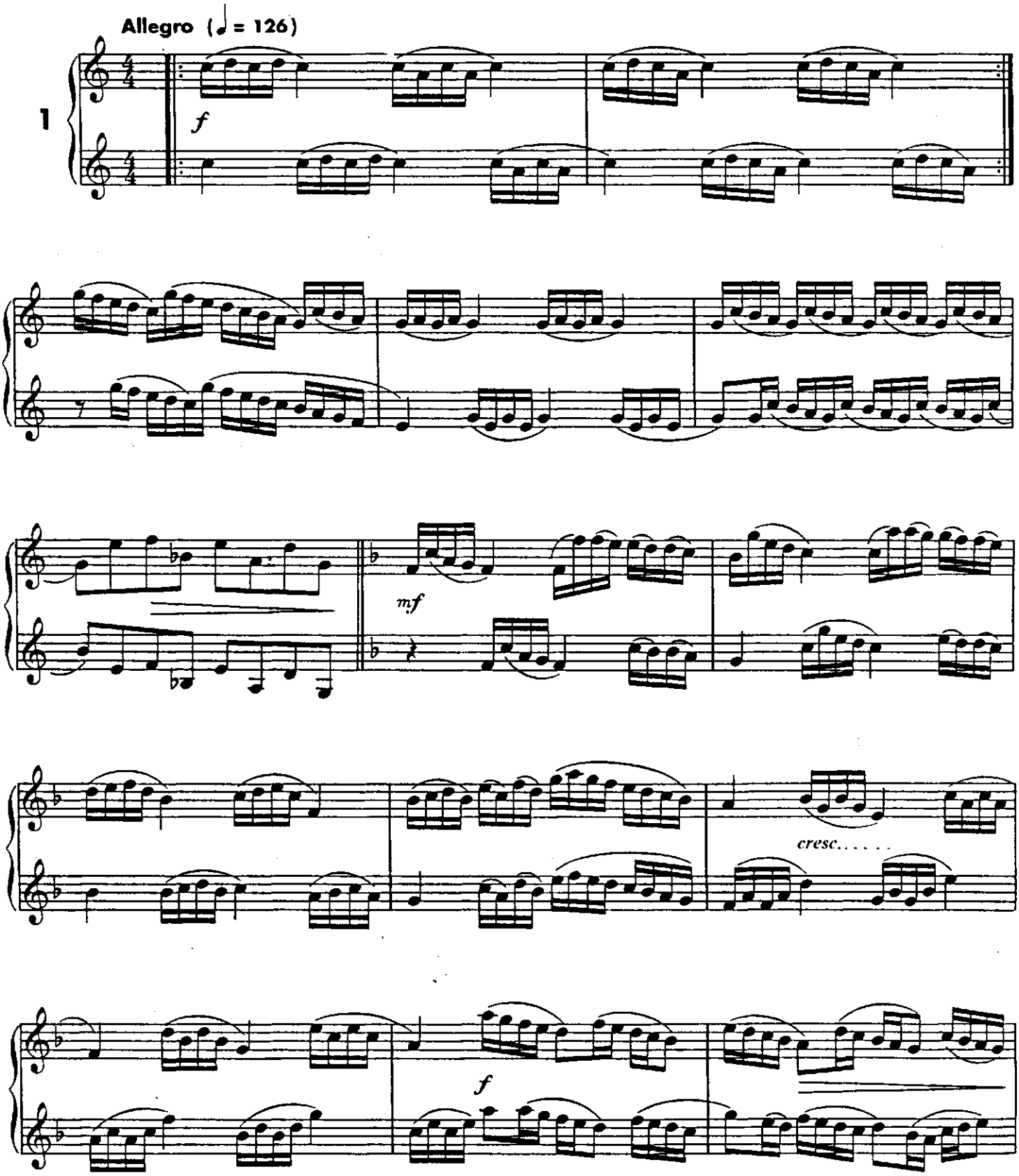
10

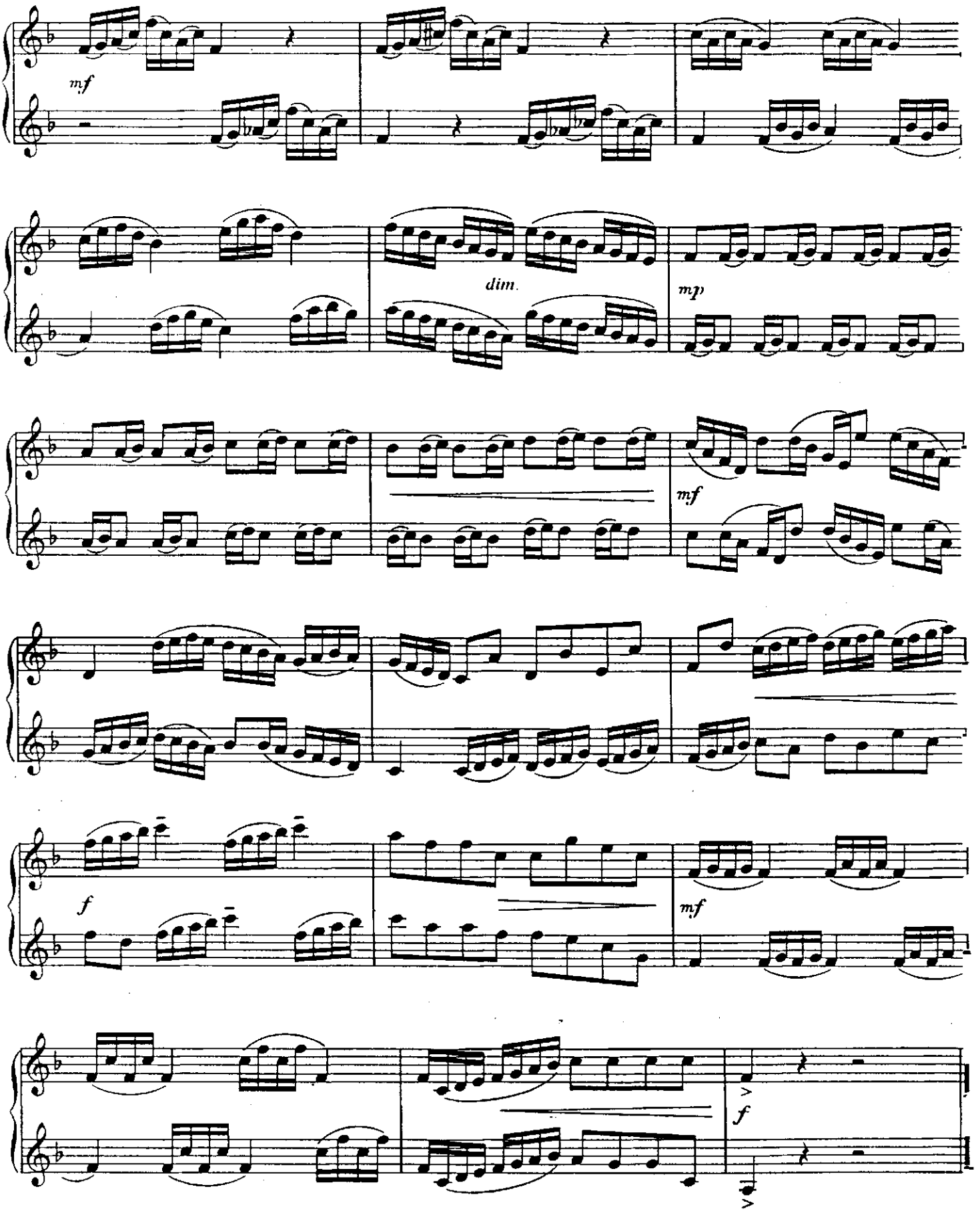


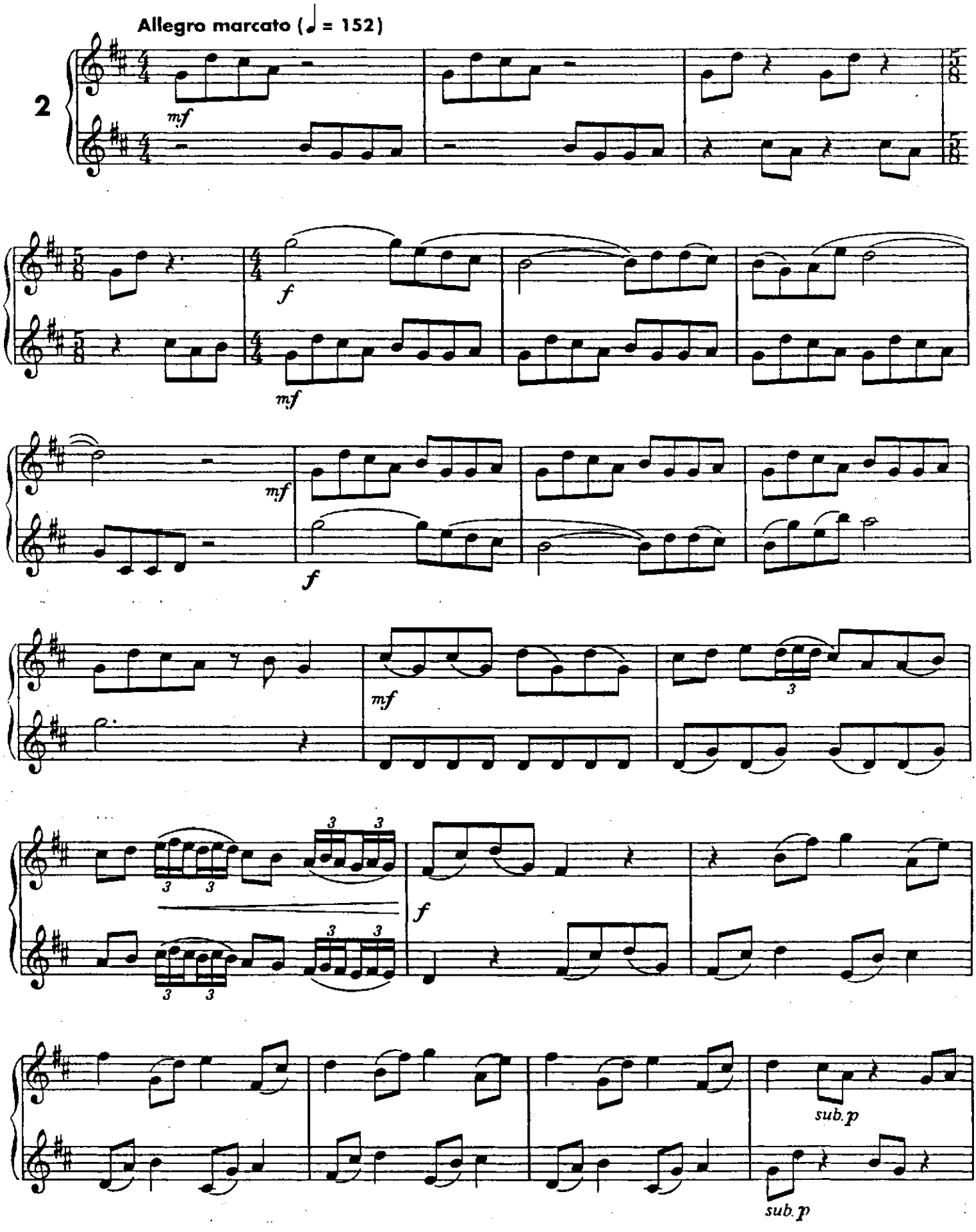

p
mf
f
p
mf
f
p
pp
f

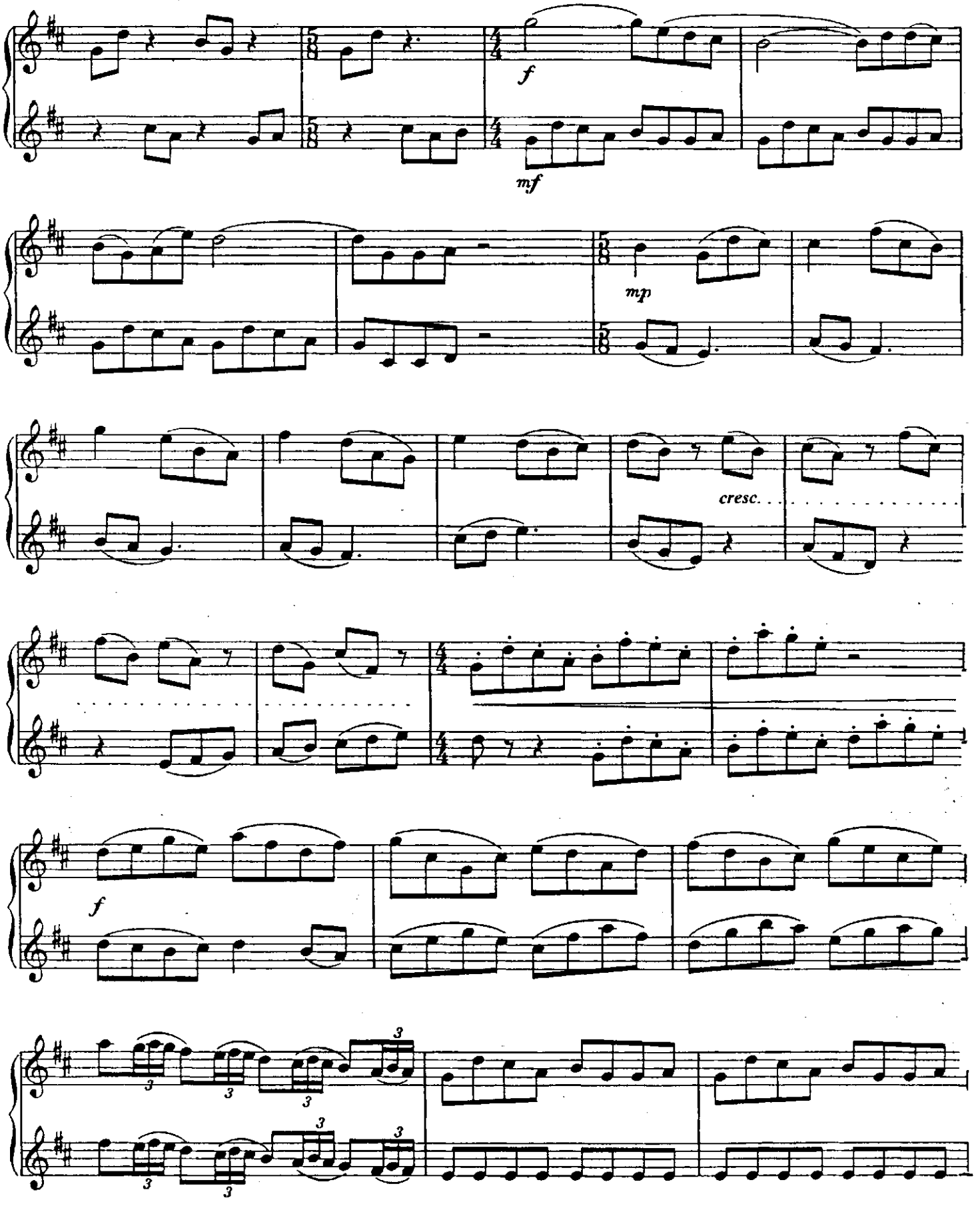

♩ = ♩ Throughout (♩ = 160)
11
mf
p
mf
f
p
mp
mf
f
mf
cresc.
f
f
ff

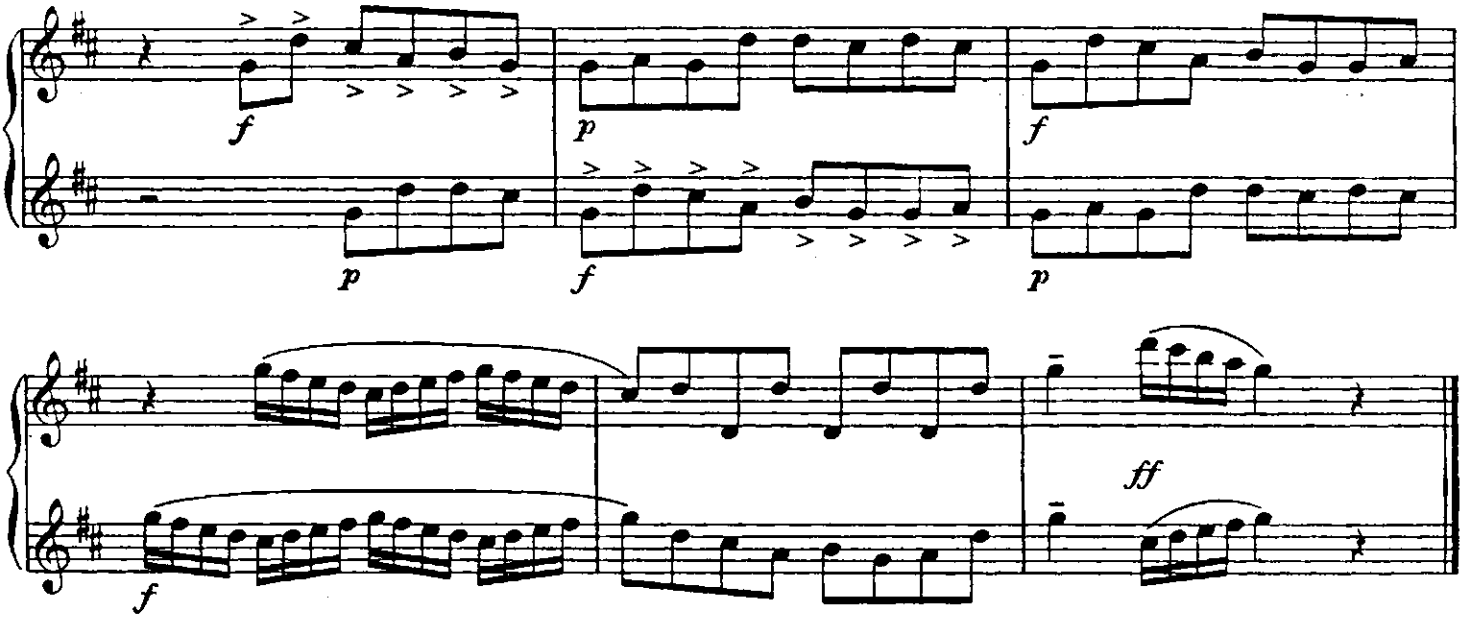
Concert Duets



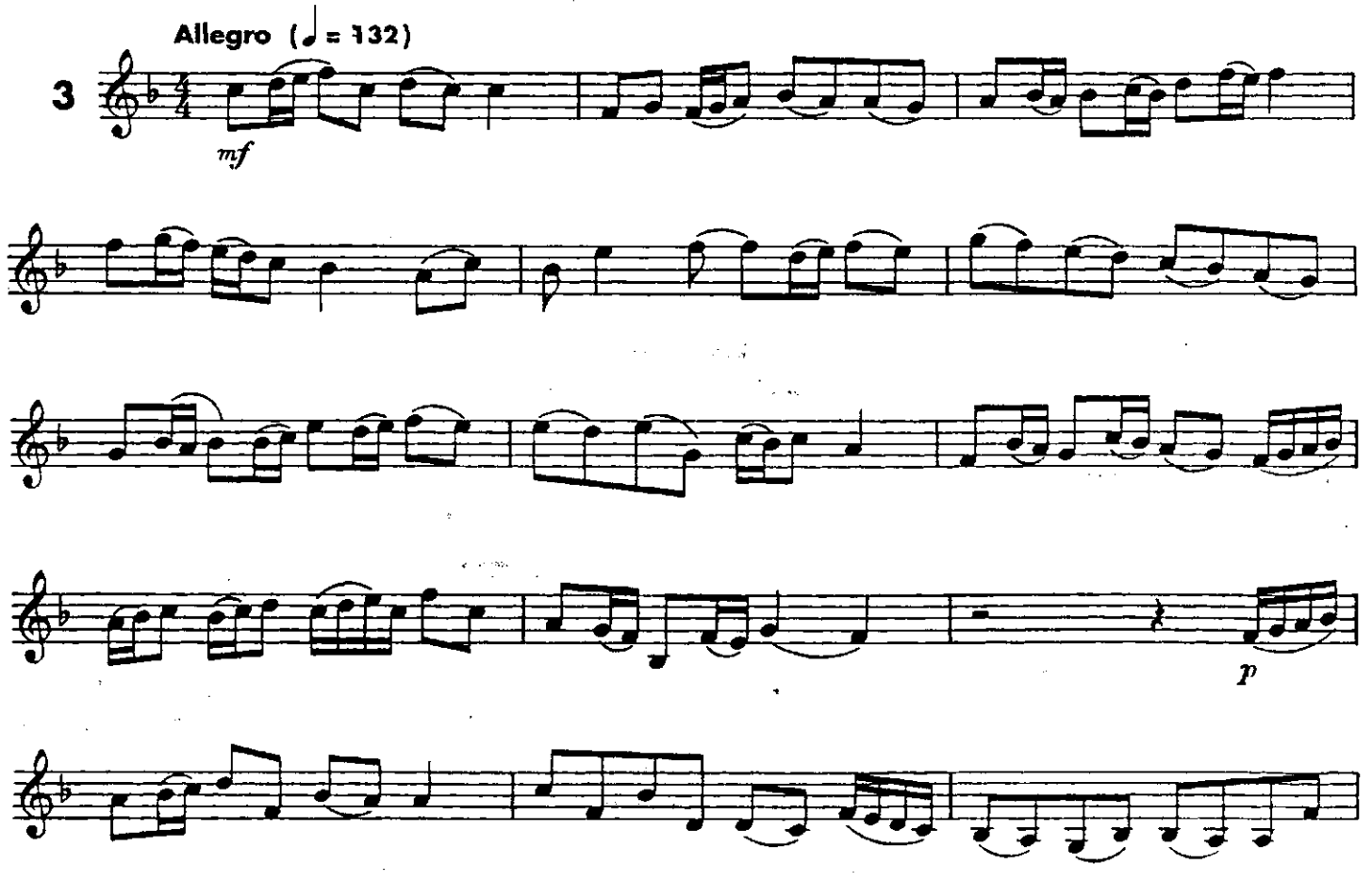

mf
dim.
mp
mf
f
mf
f

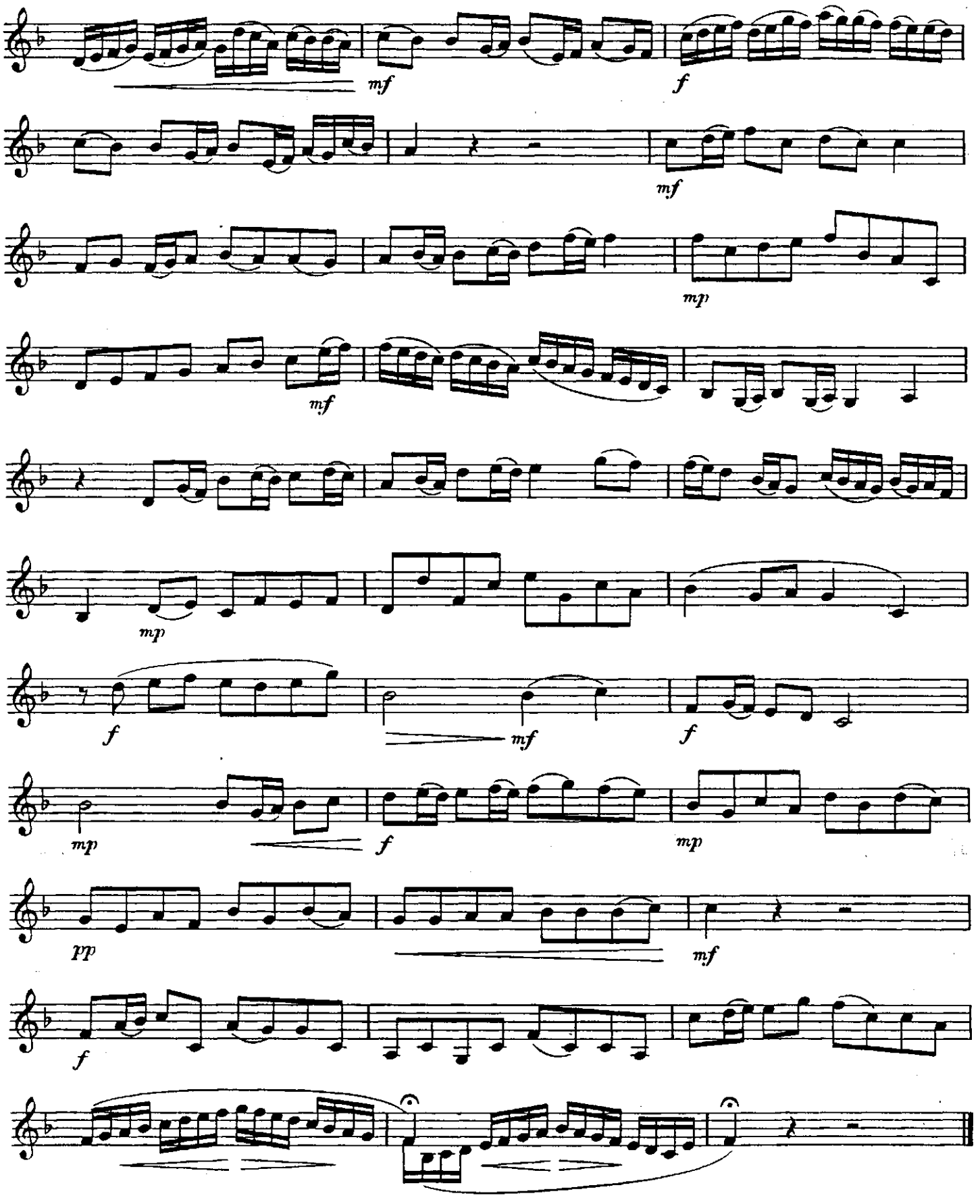

Allegro marcato (♩ = 152)
2
mf
f
mf
mf
f
mf
3
f
sub. p
sub. p

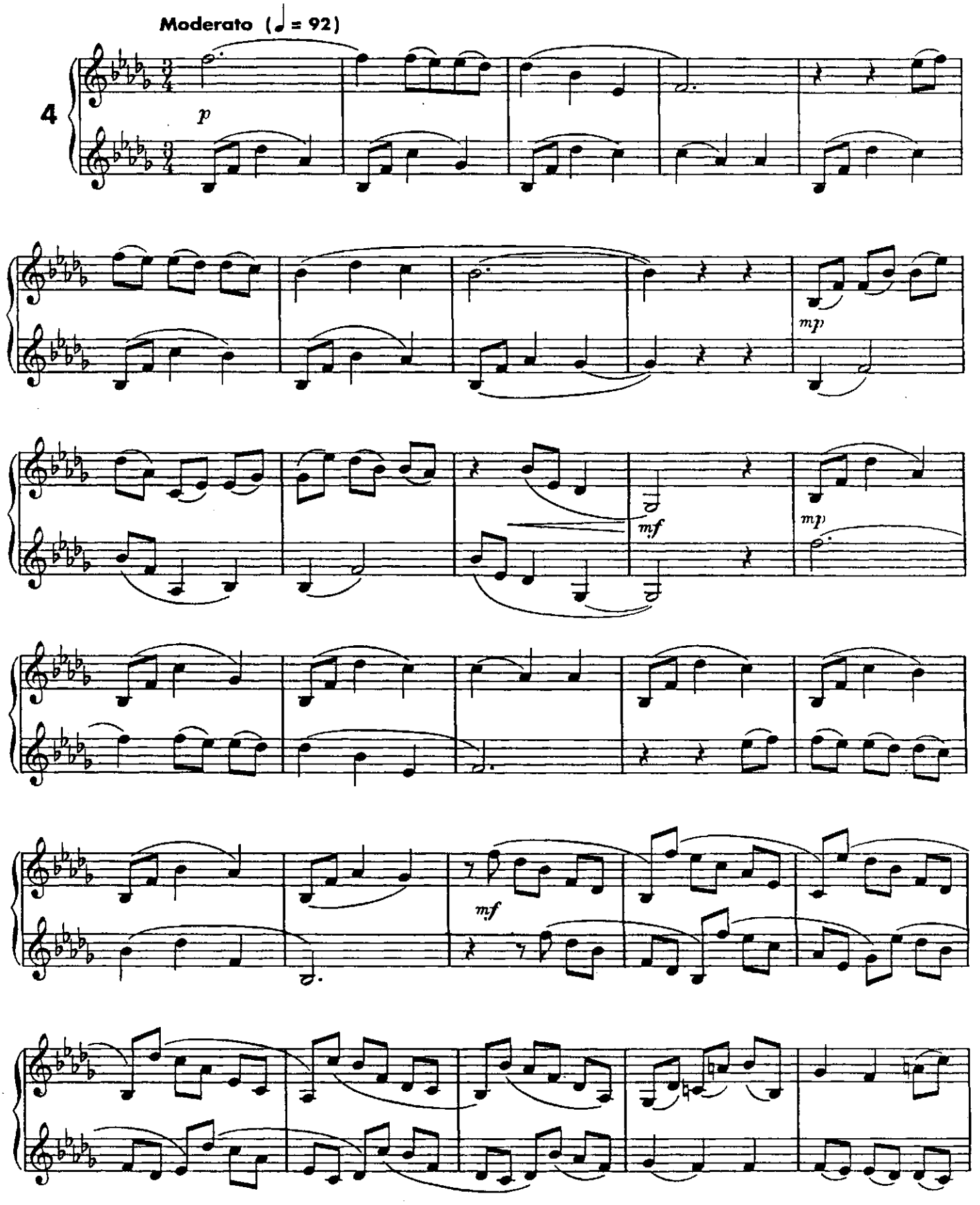

f
mf
mp
cresc.
f
3
3
3
3
3
3
3
3

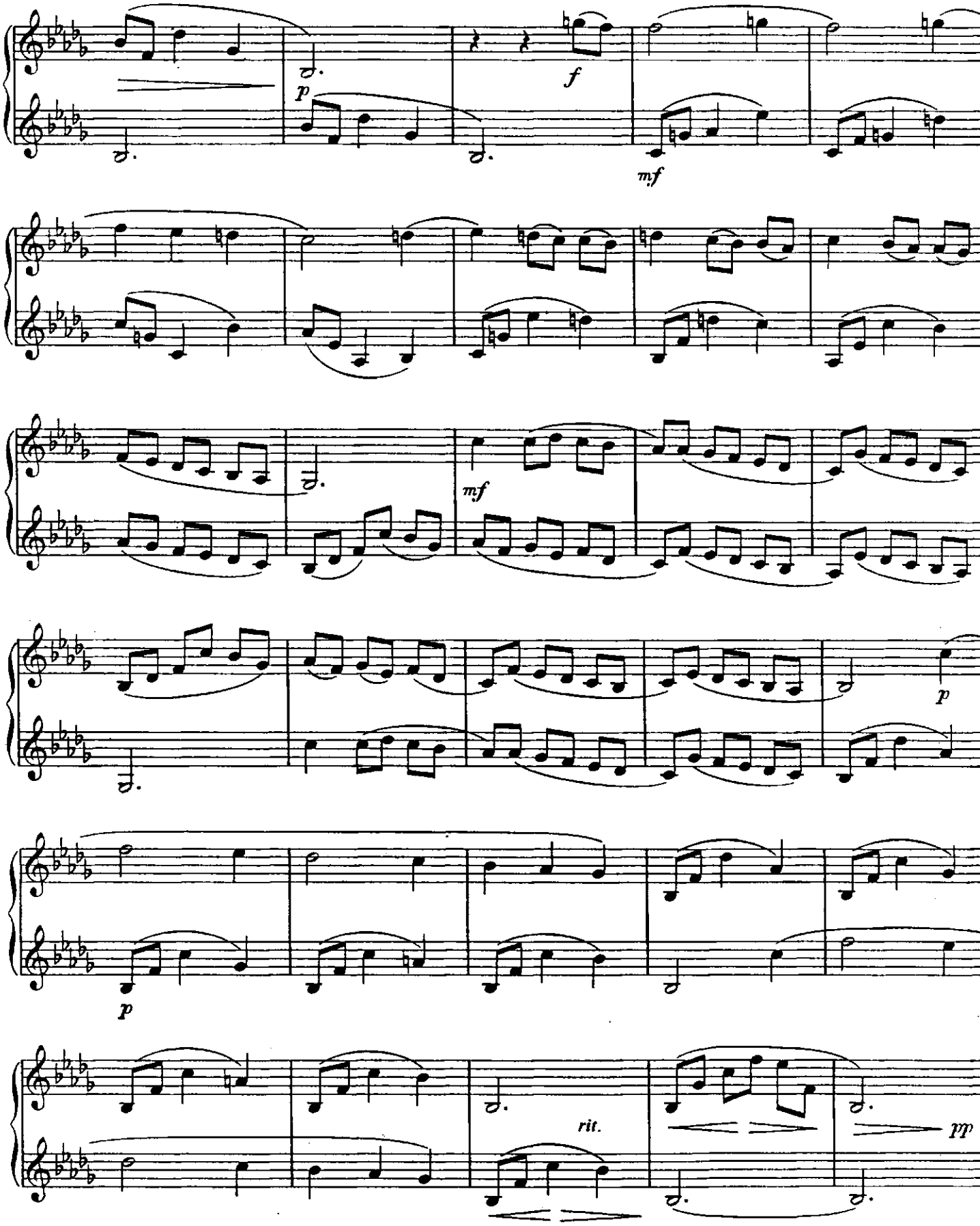


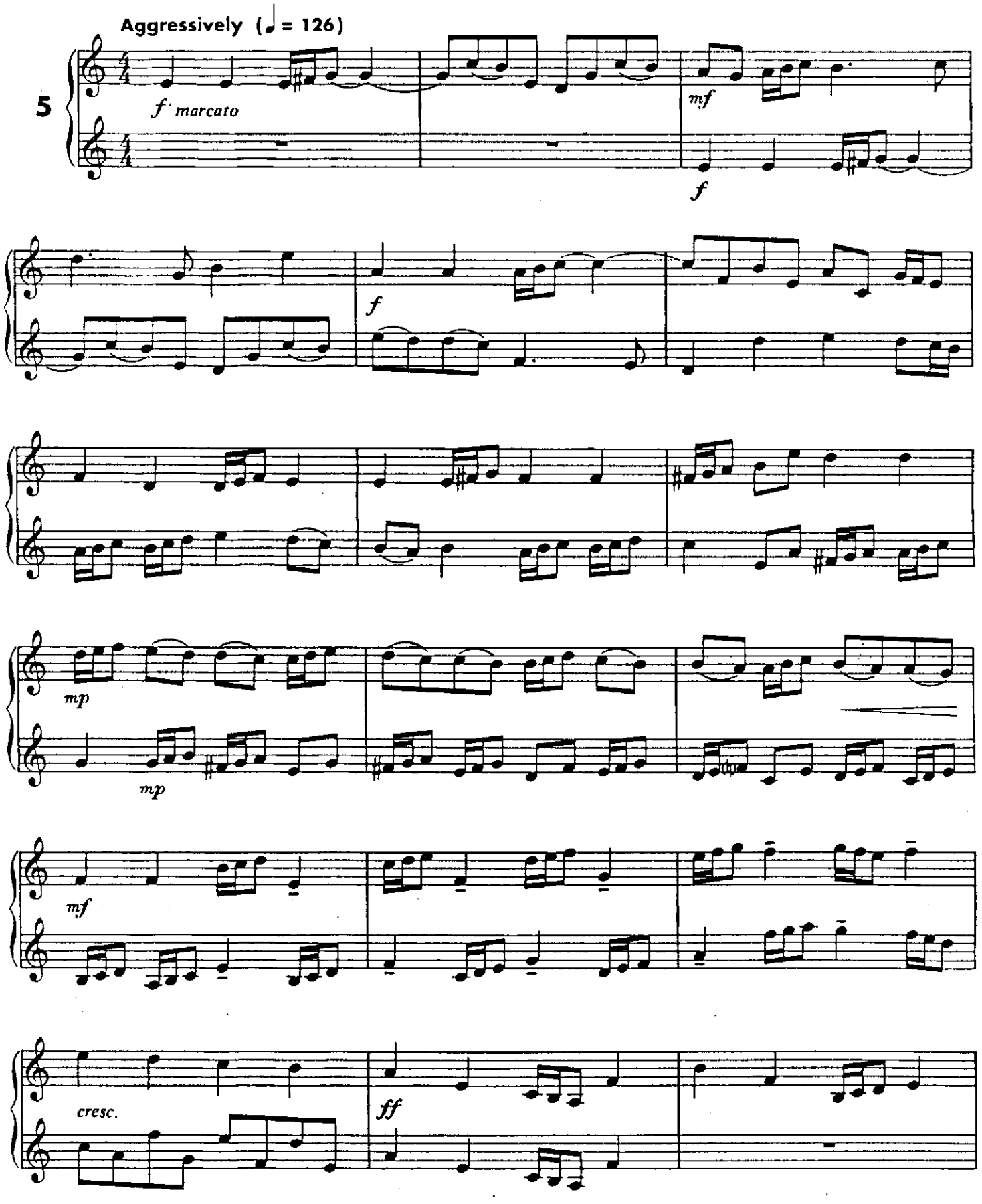
This duet is to be played one bar juxtaposed. The second player should start at the beginning after the first player has completed the first bar. Appropriate fermatas are notated at the end.

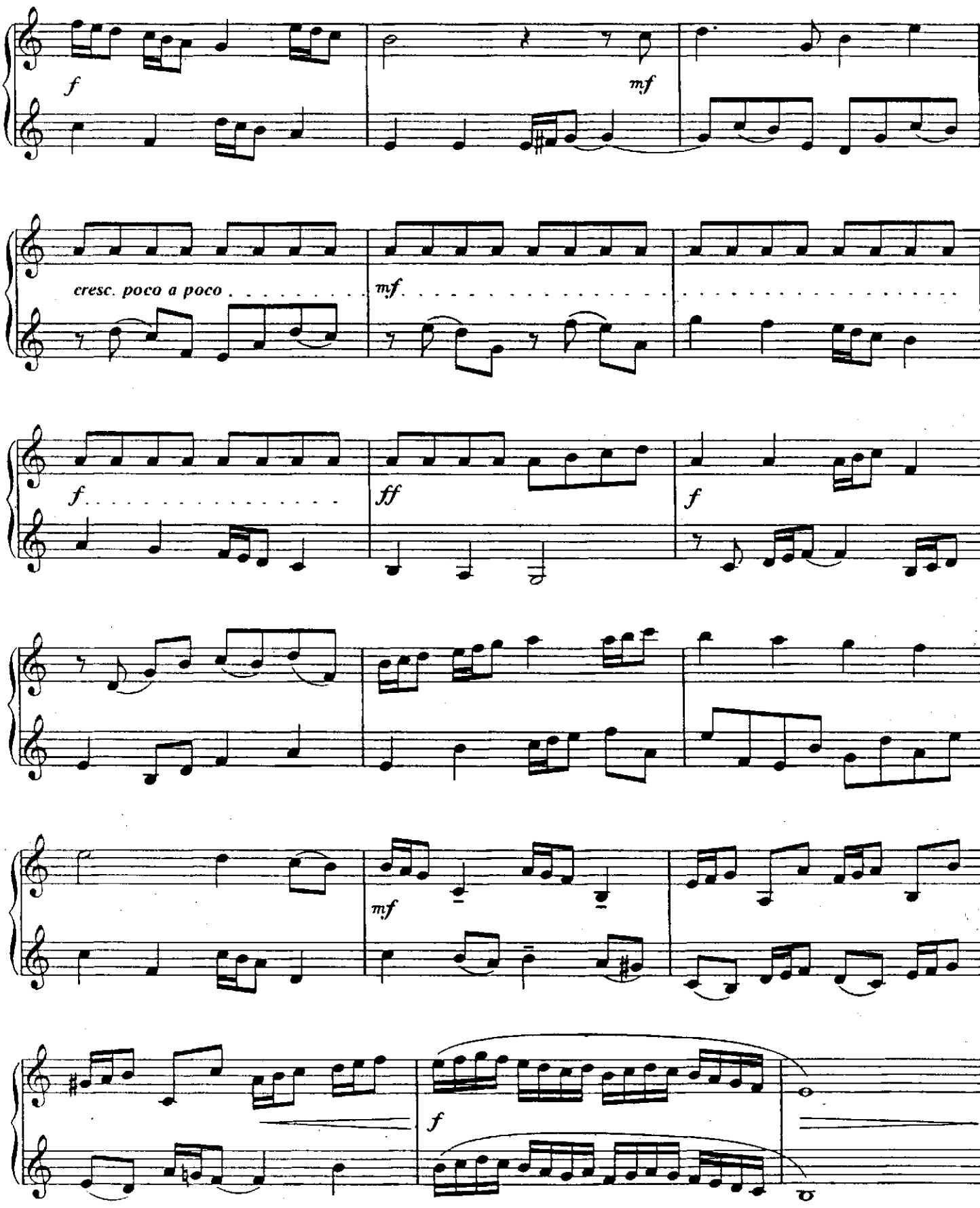


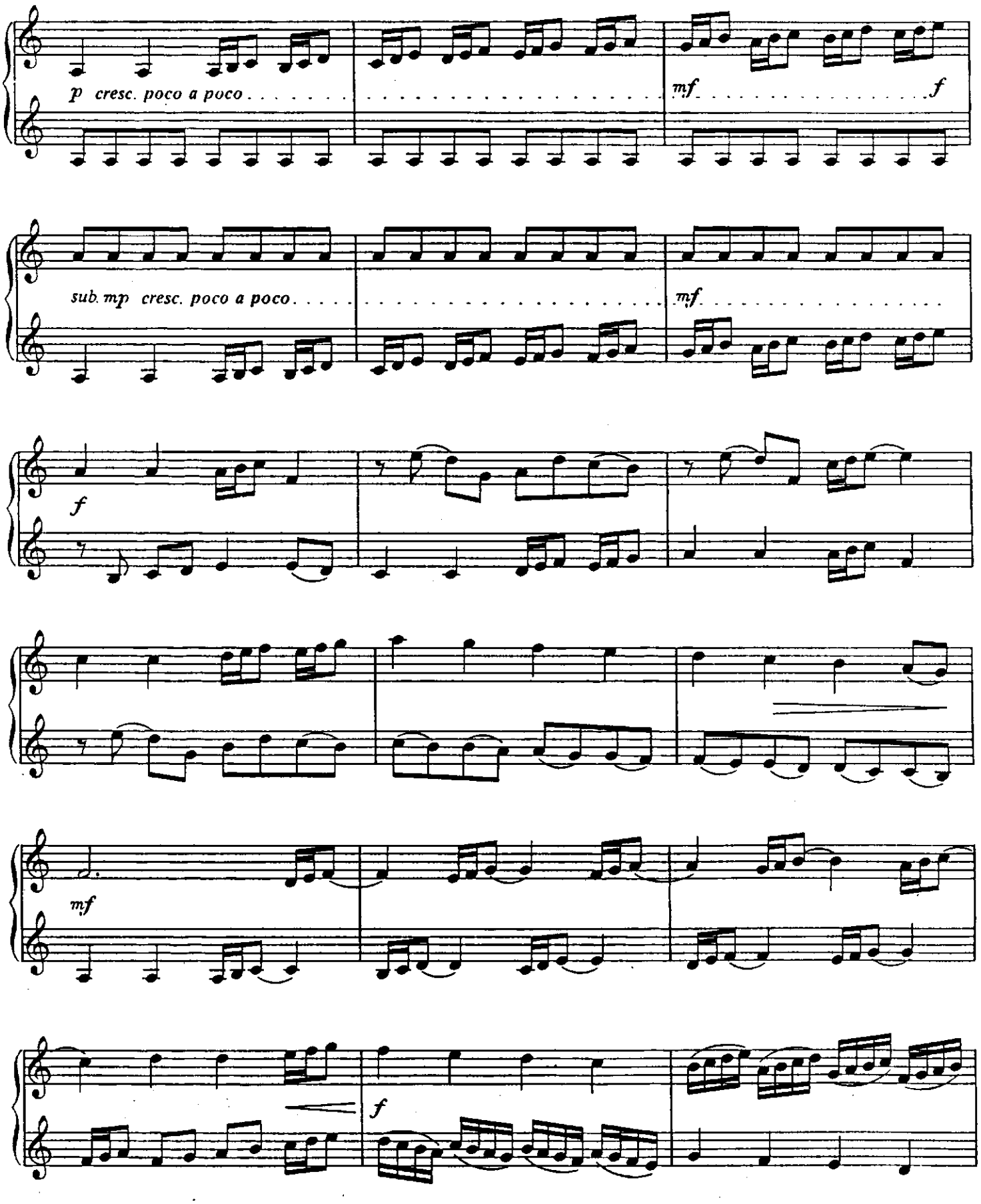

mf
f
mf
mp
mf
mp
f
mf
f
mp
f
mp
pp
mf
f

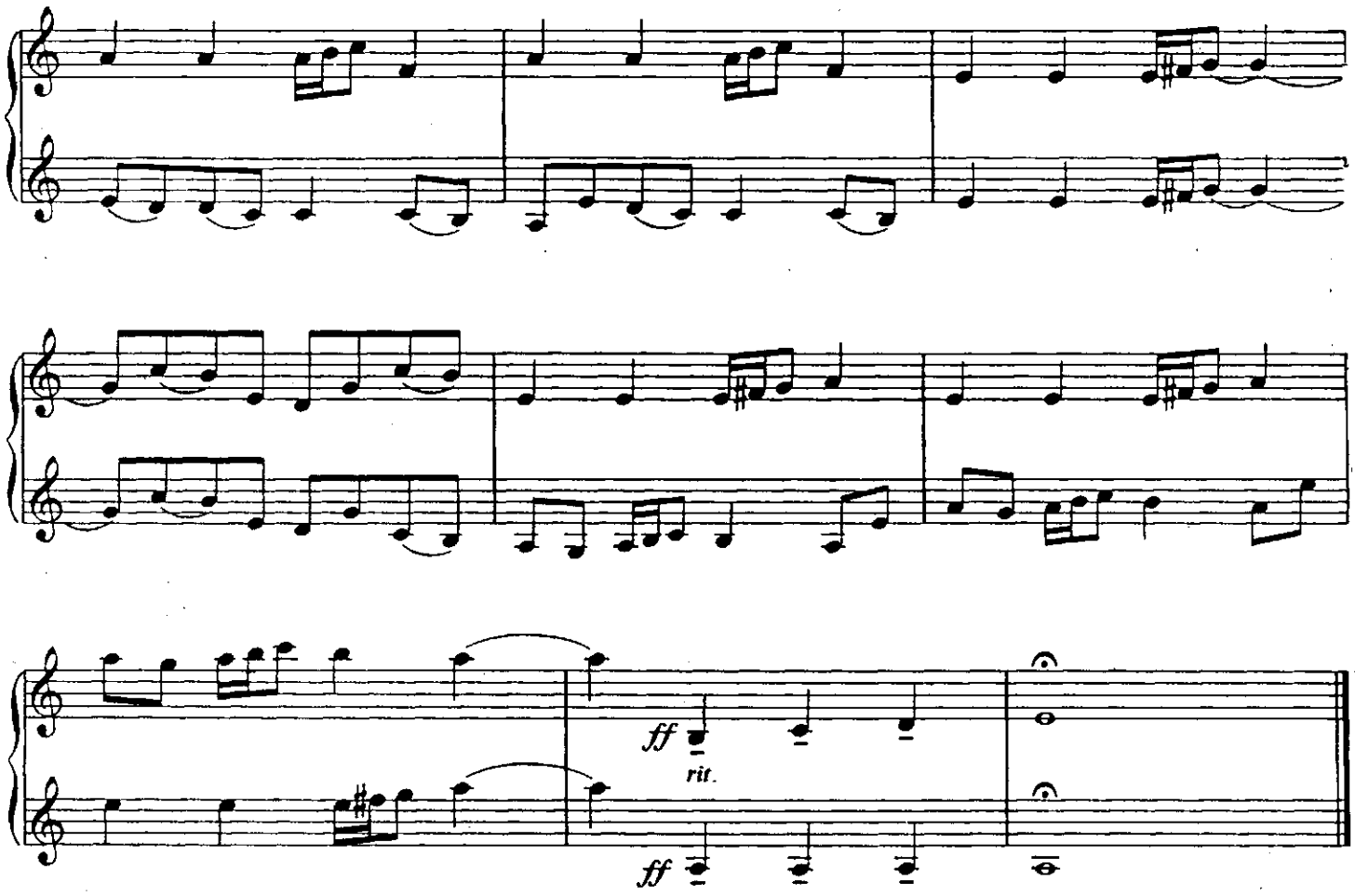

Moderato (♩ = 92)
4
p
mp
mf
mp
mf


p
f
mf
mf
p
p
rit.
pp

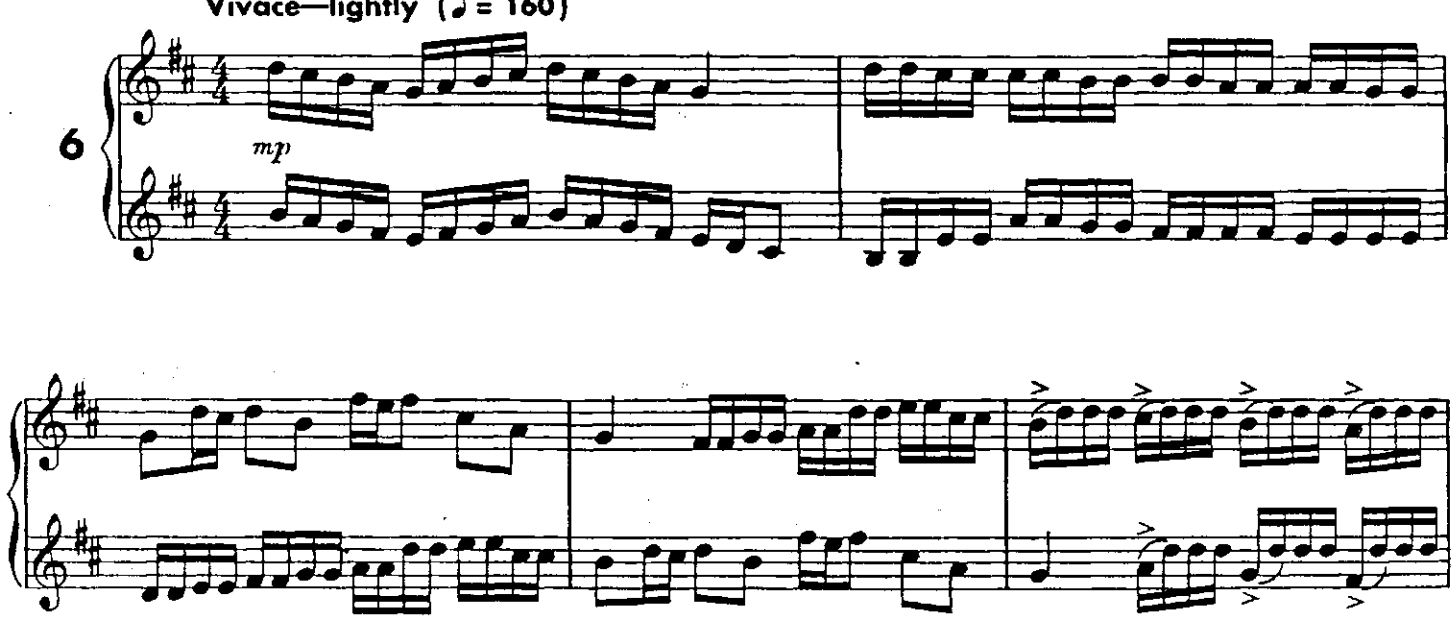

Aggressively (♩ = 126)
5
f marcato
mf
f
f
mp
mp
mf
cresc.
ff

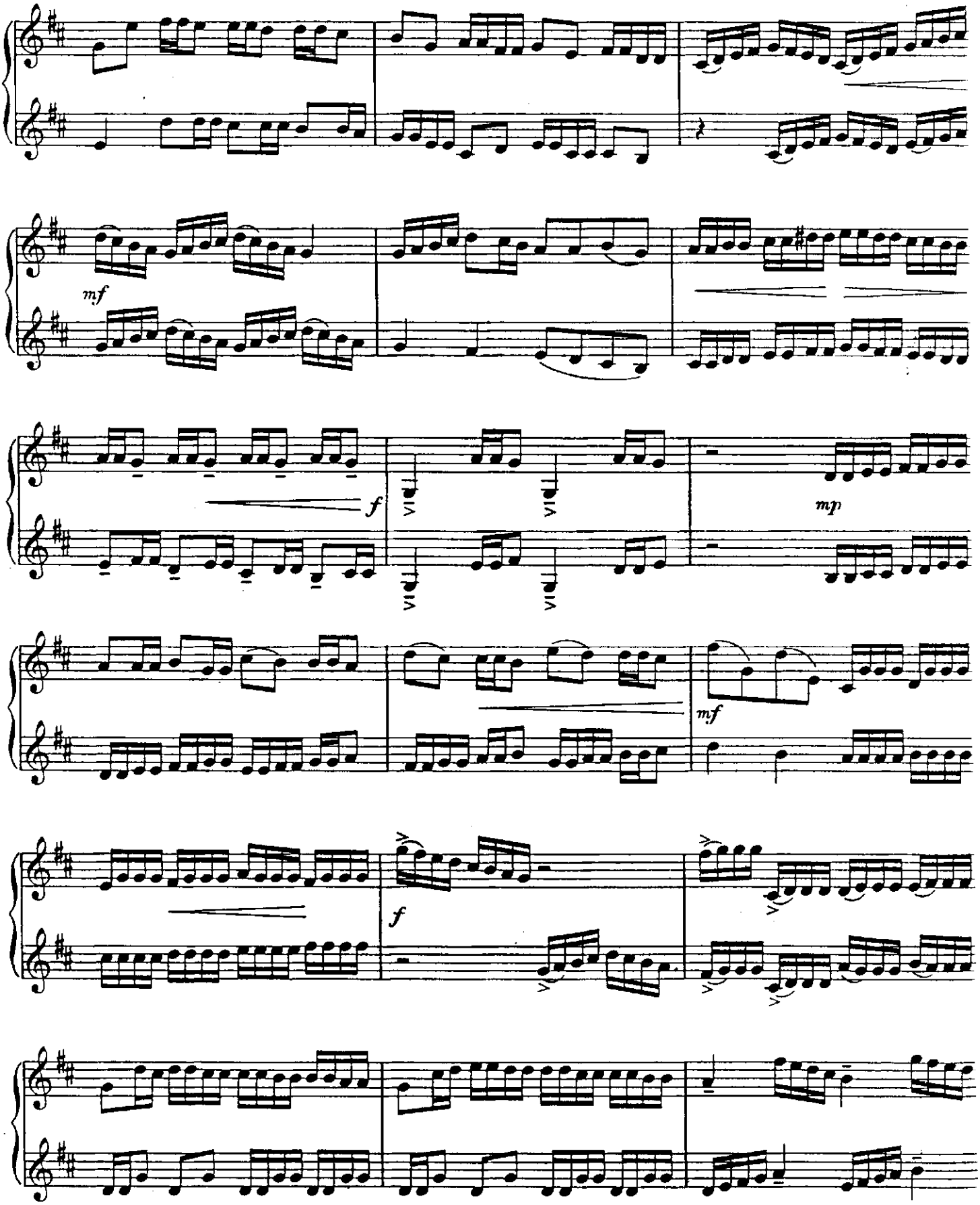

f
mf
cresc. poco a poco
mf
f
ff
f
mf
f

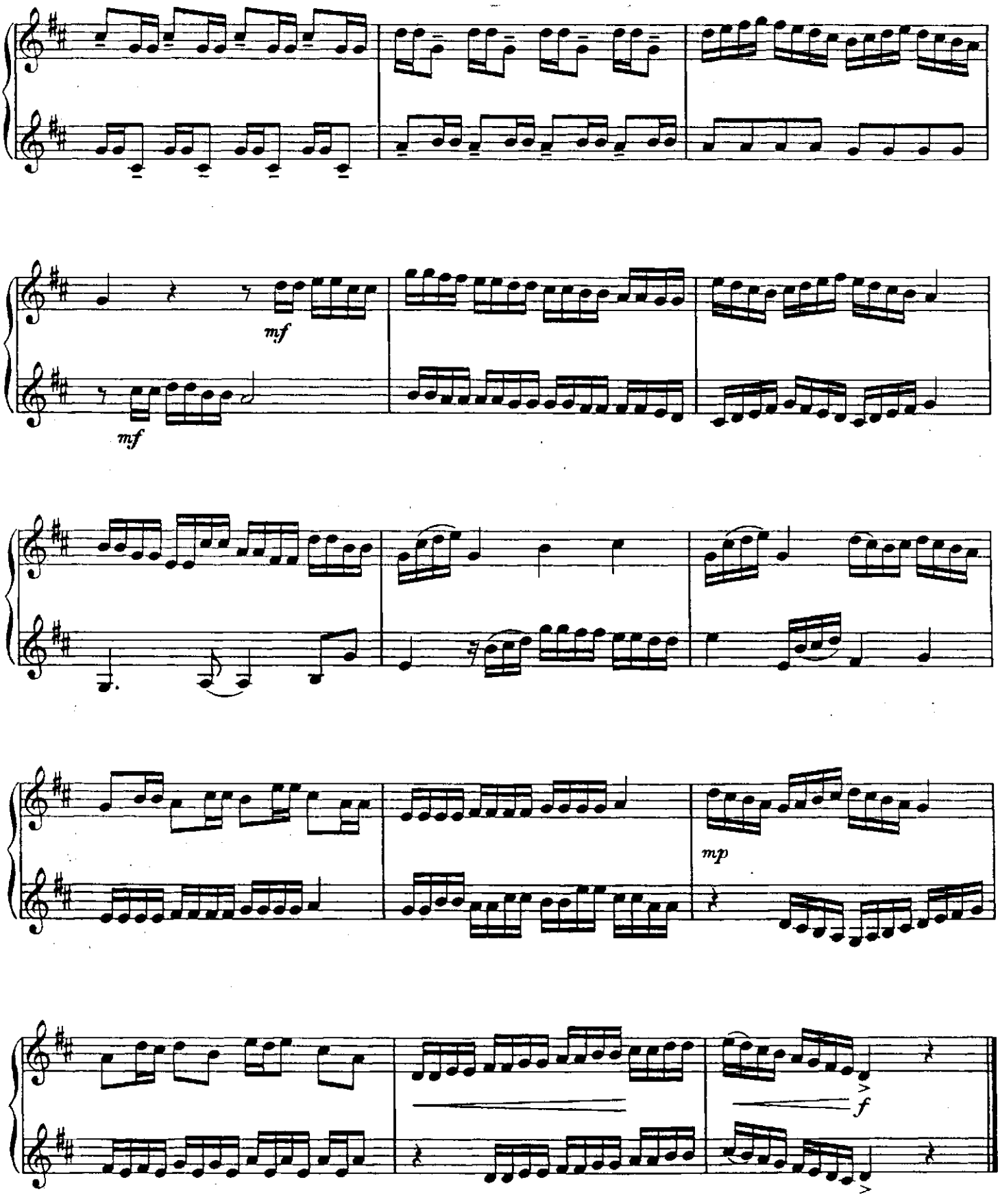

p cresc. poco a poco
mf
f
sub. mp cresc. poco a poco
mf
f
mf
f

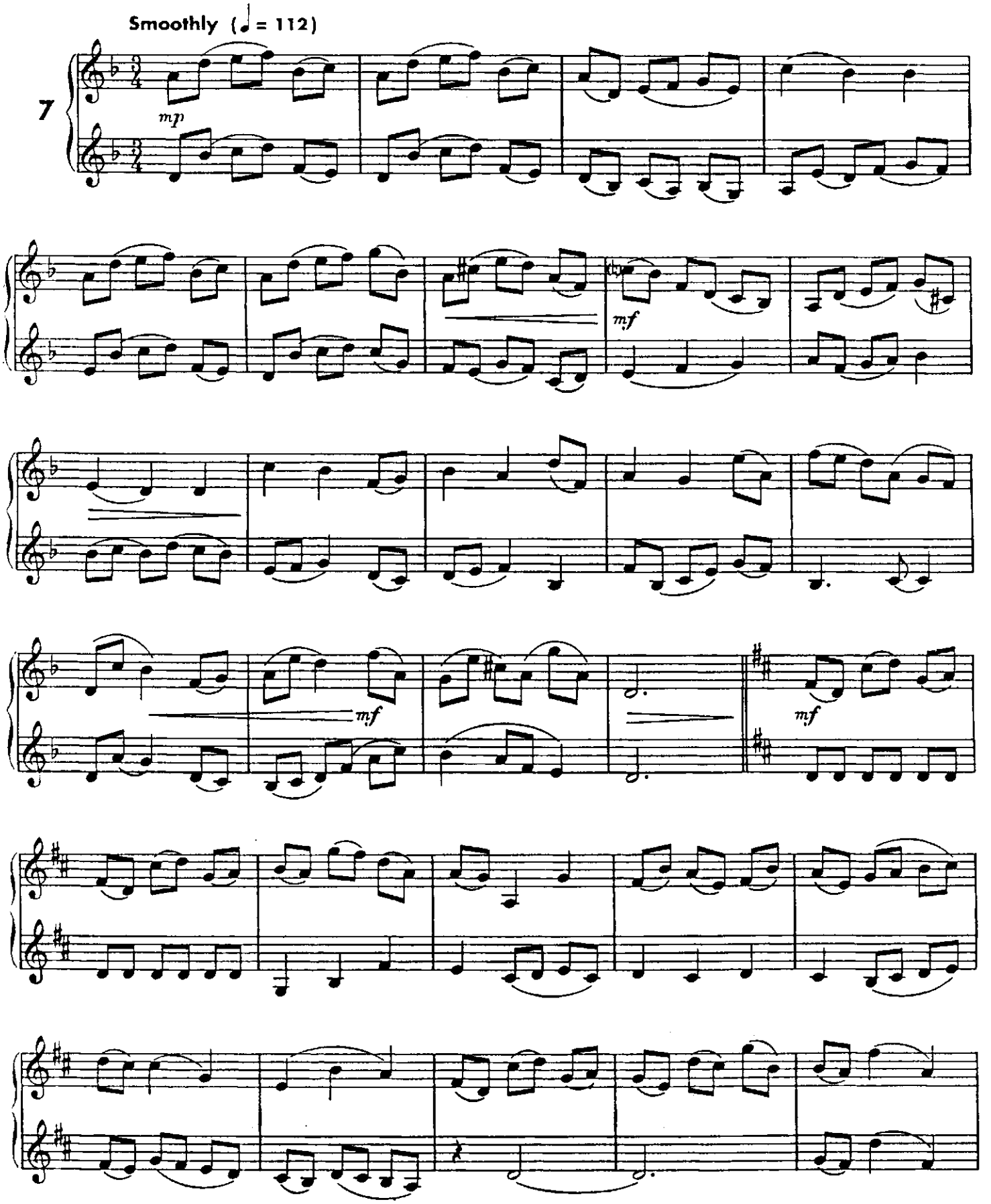


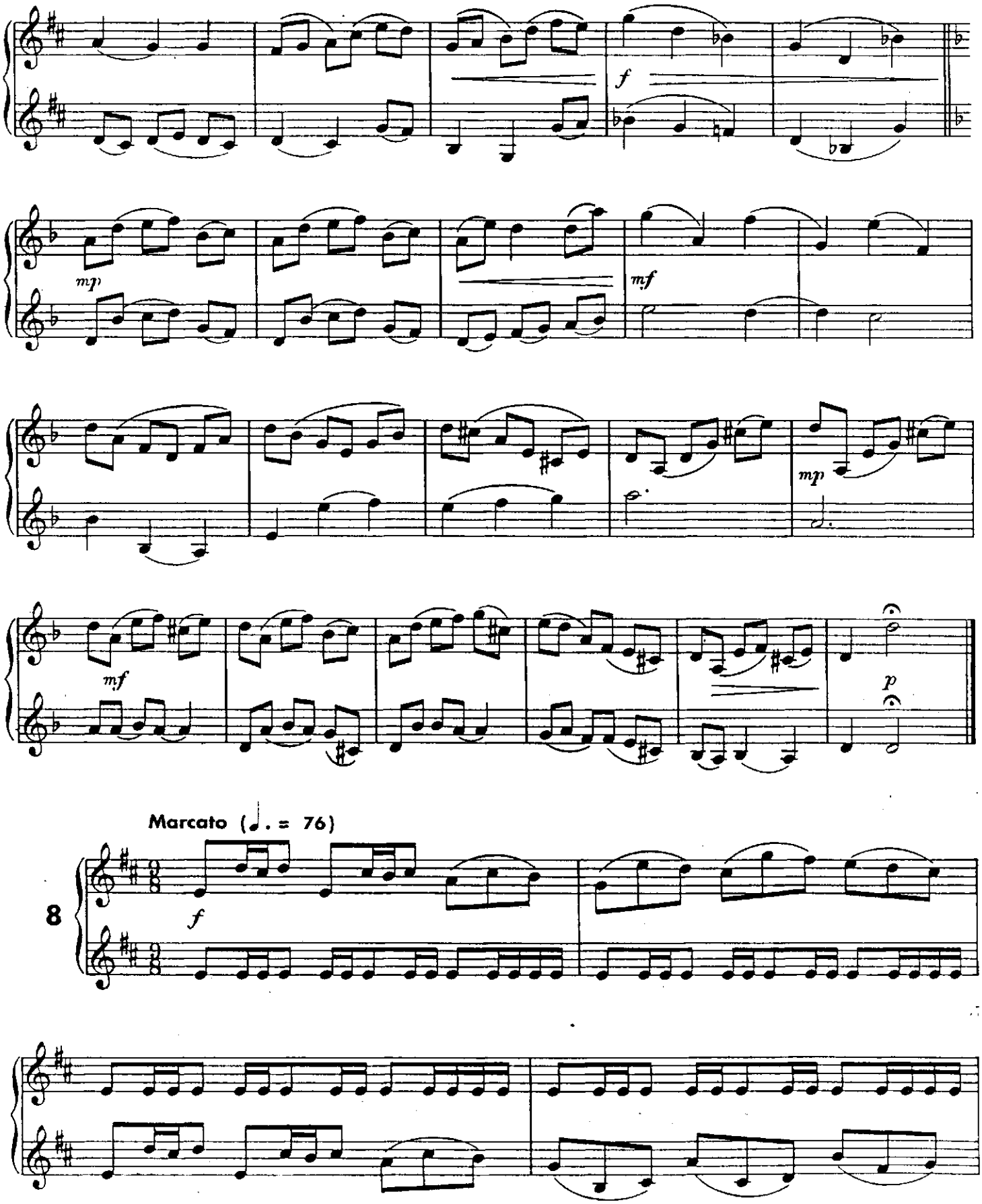
Vivace—lightly (♩ = 160)

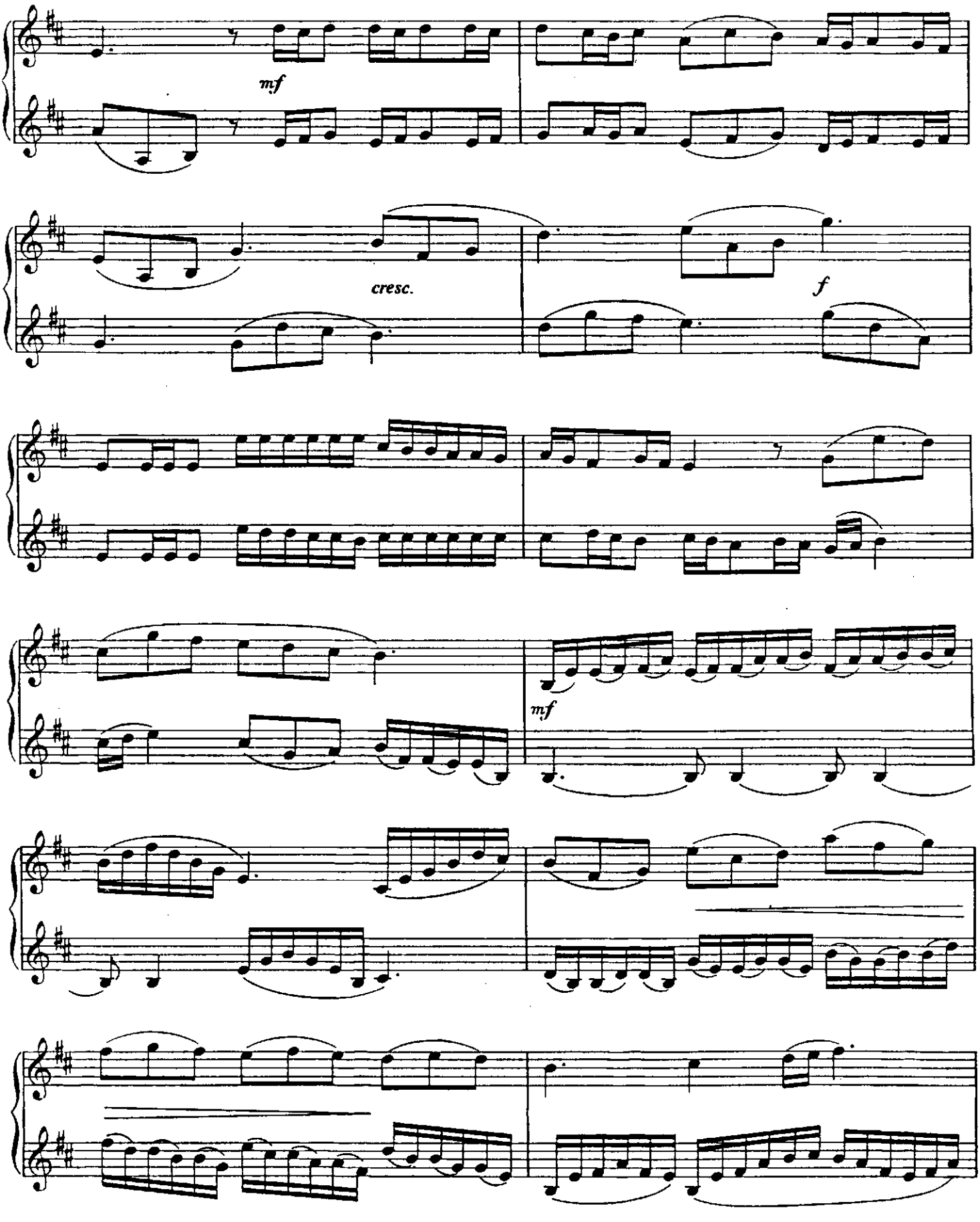


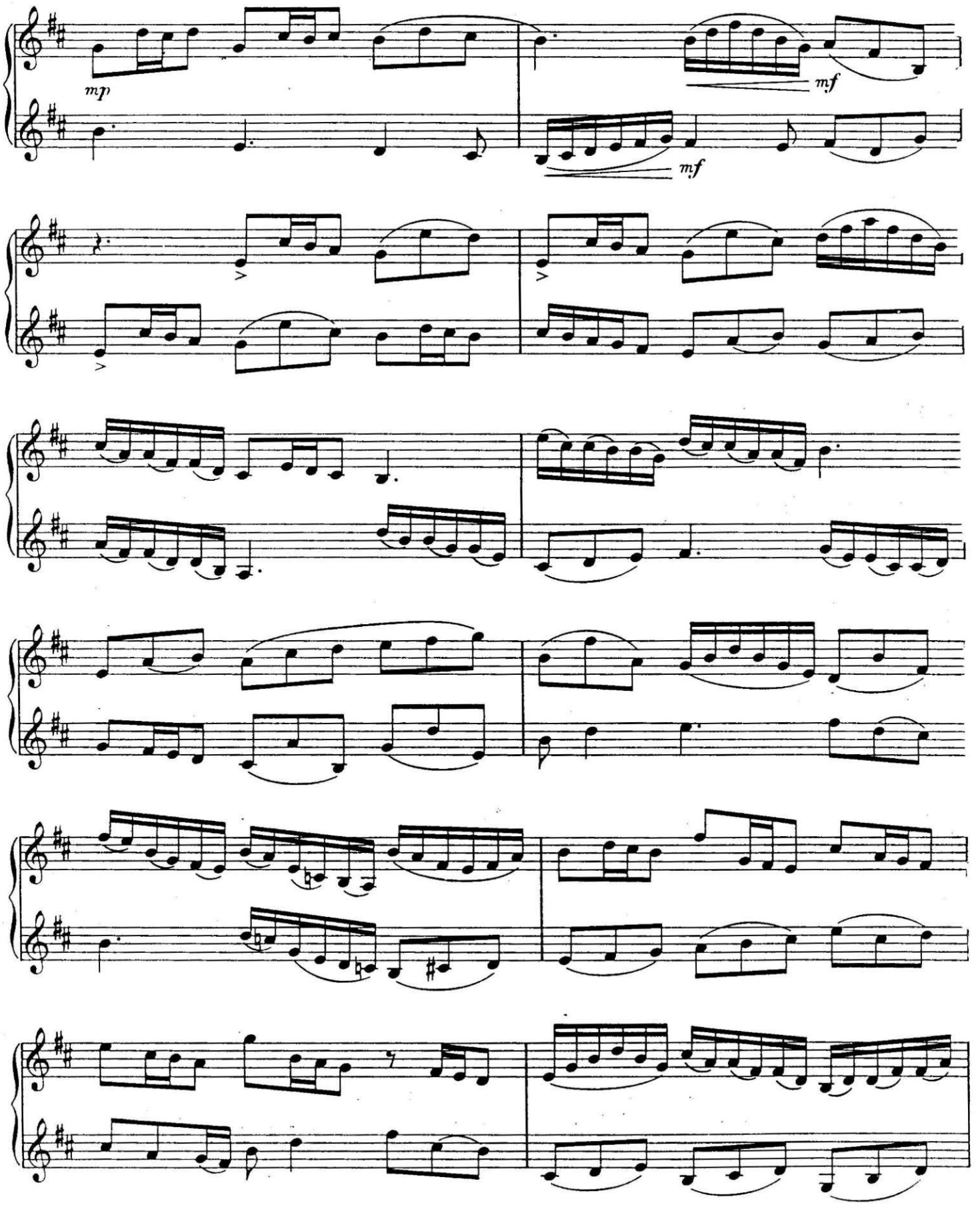

mf
f
mp
mf
f

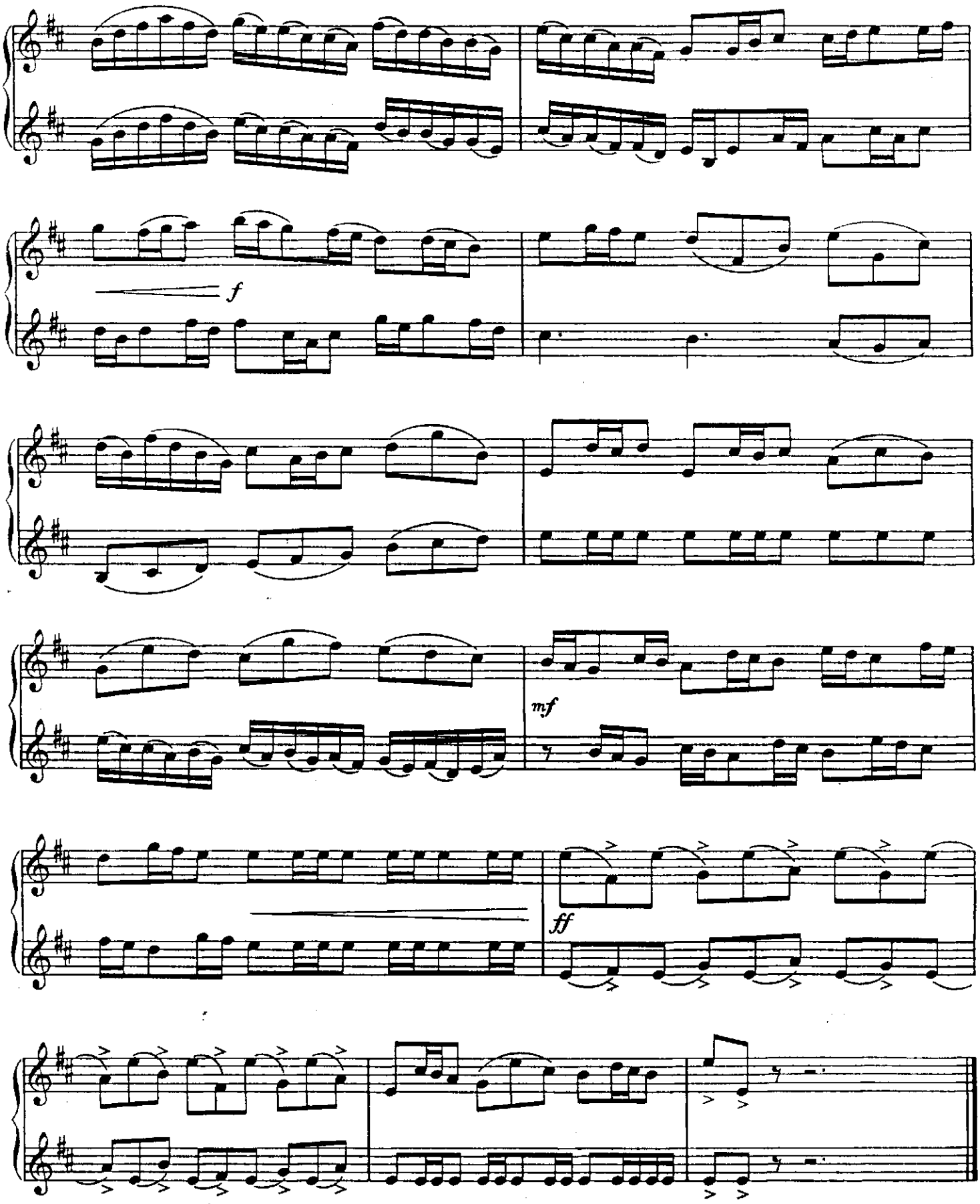

mf
mf
mp
f

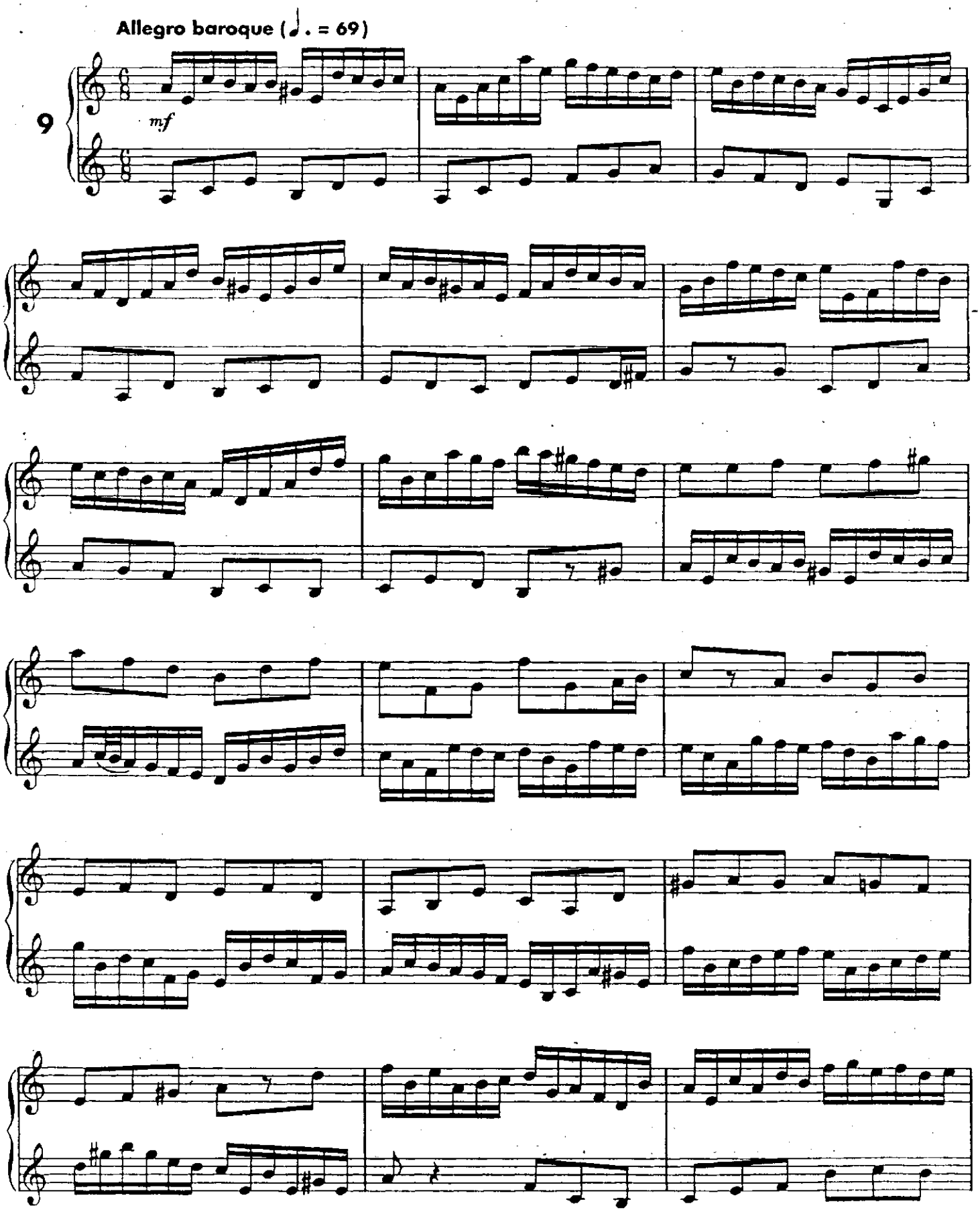

Smoothly (♩ = 112)
7
mp
mf
mf
mf

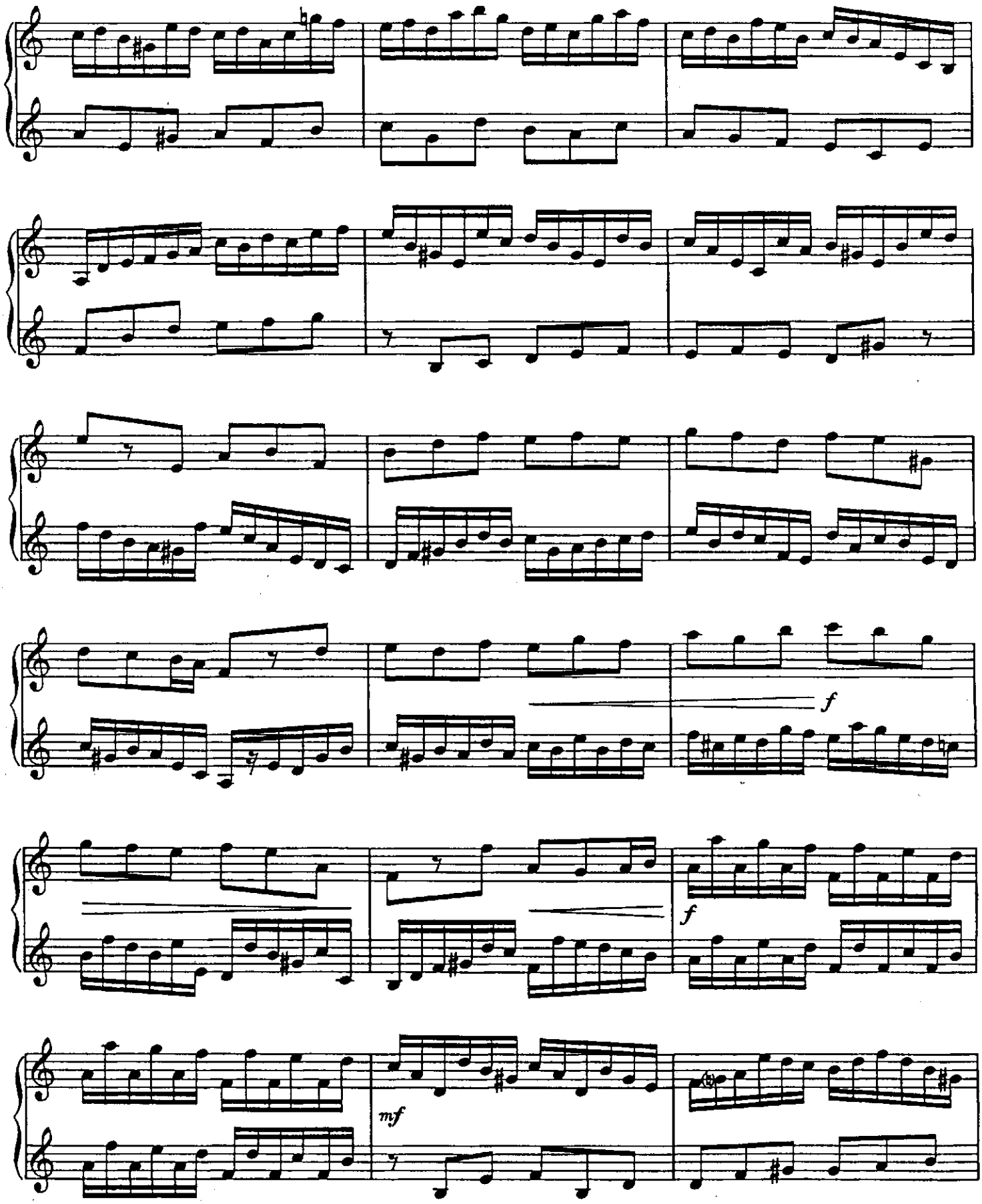

f
mp
mf
mp
mf
p
Marcato (♩. = 76)
8
f

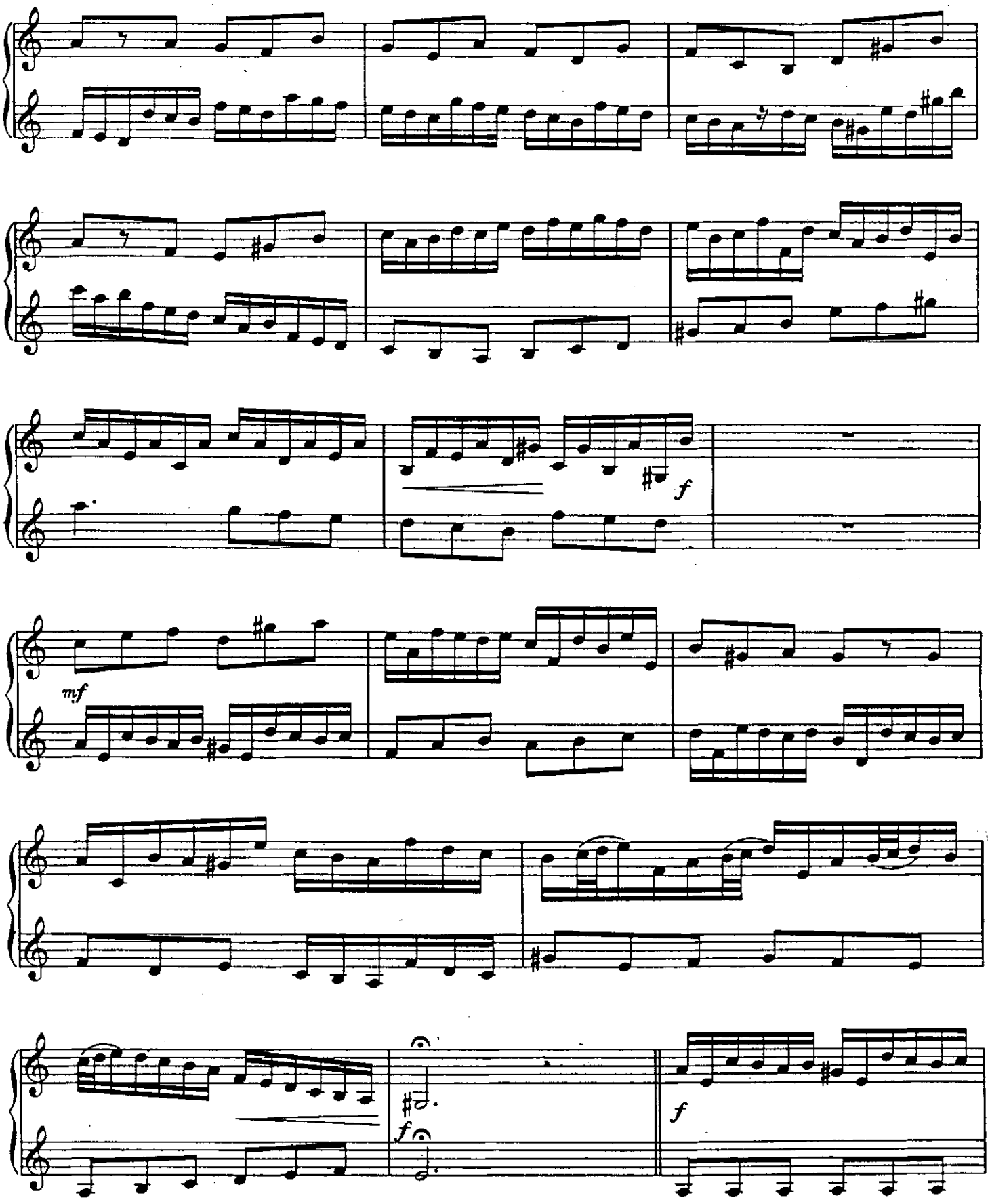

mf
cresc.
f
mf

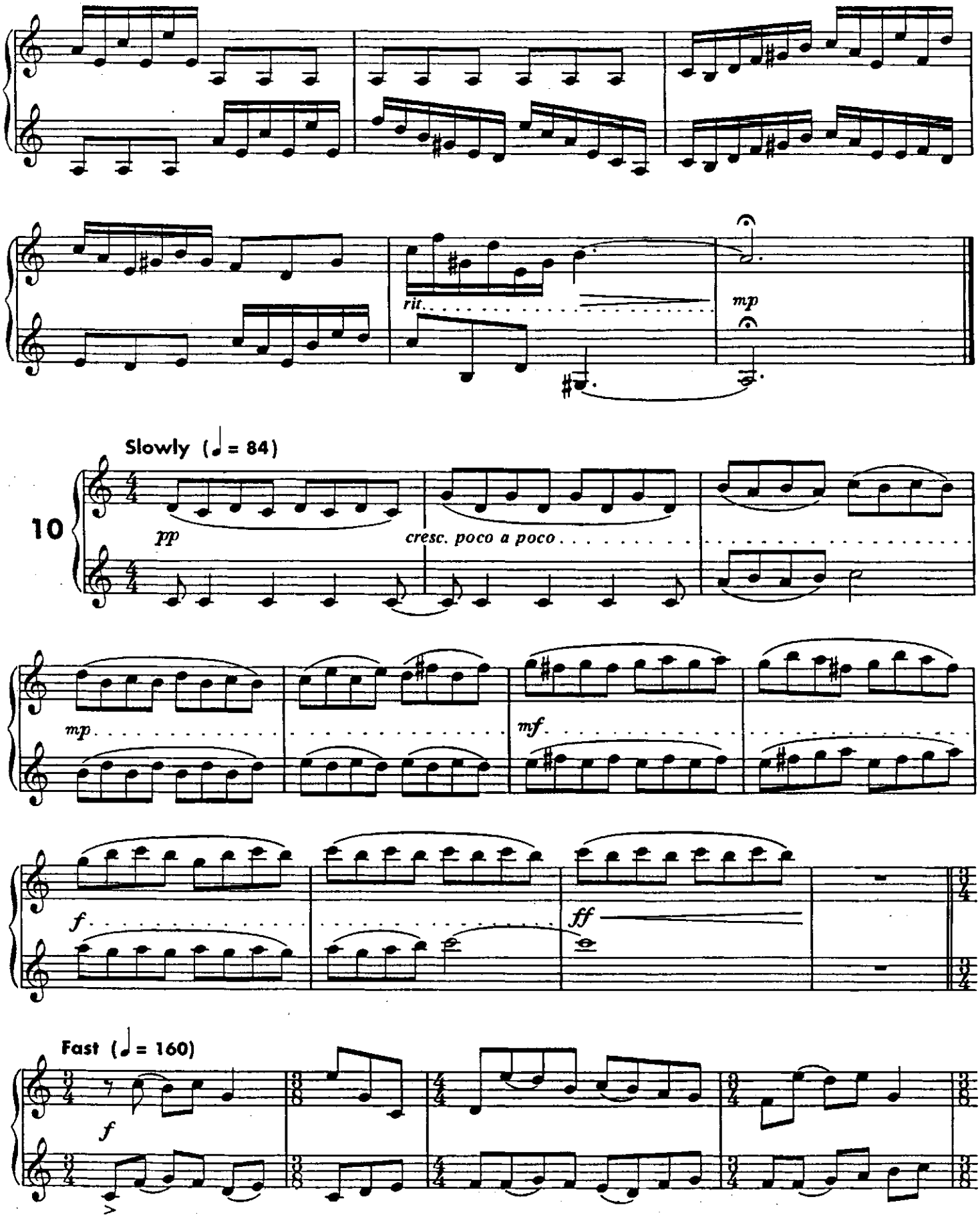

mp
mf
mf

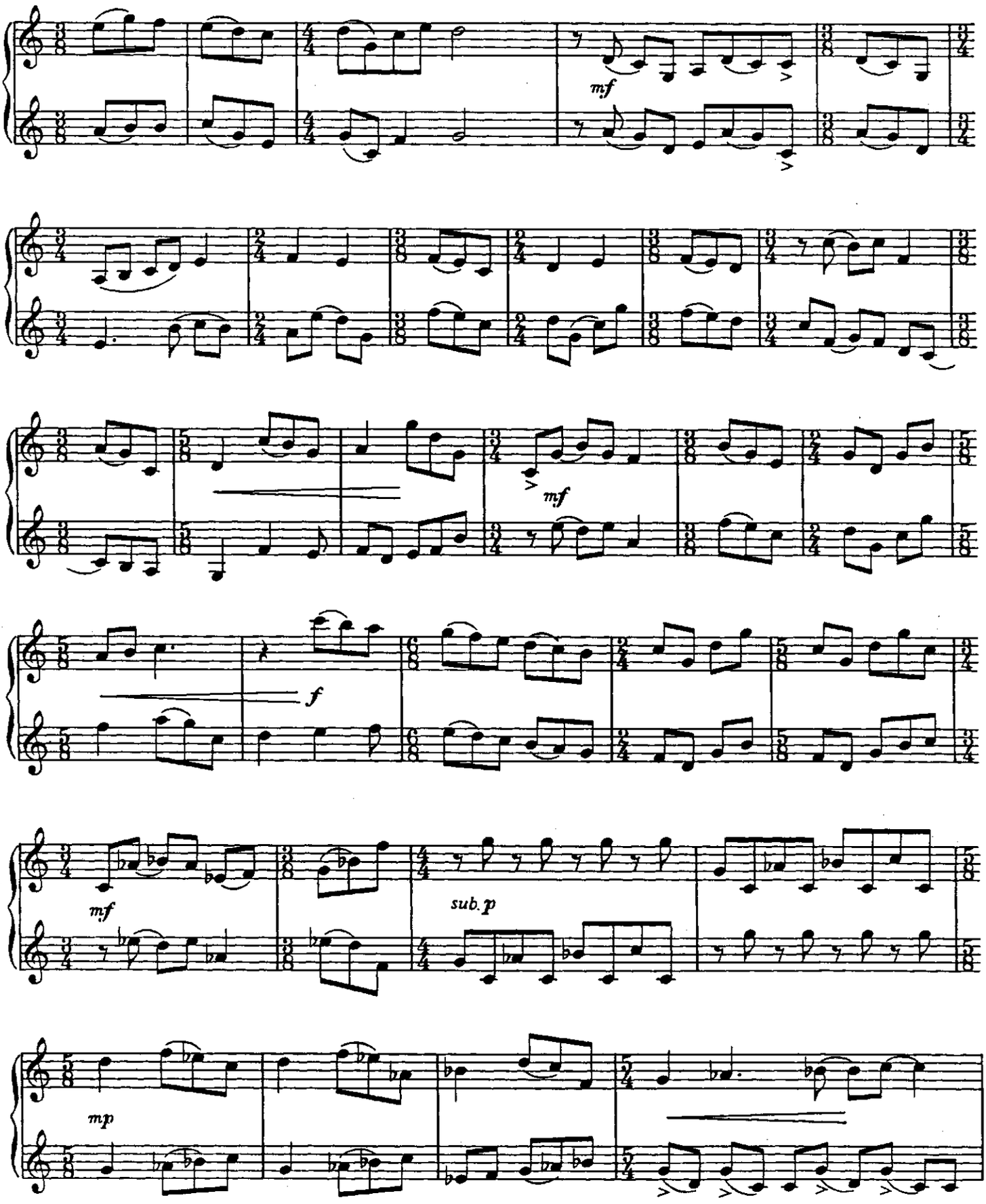

f
mf
ff

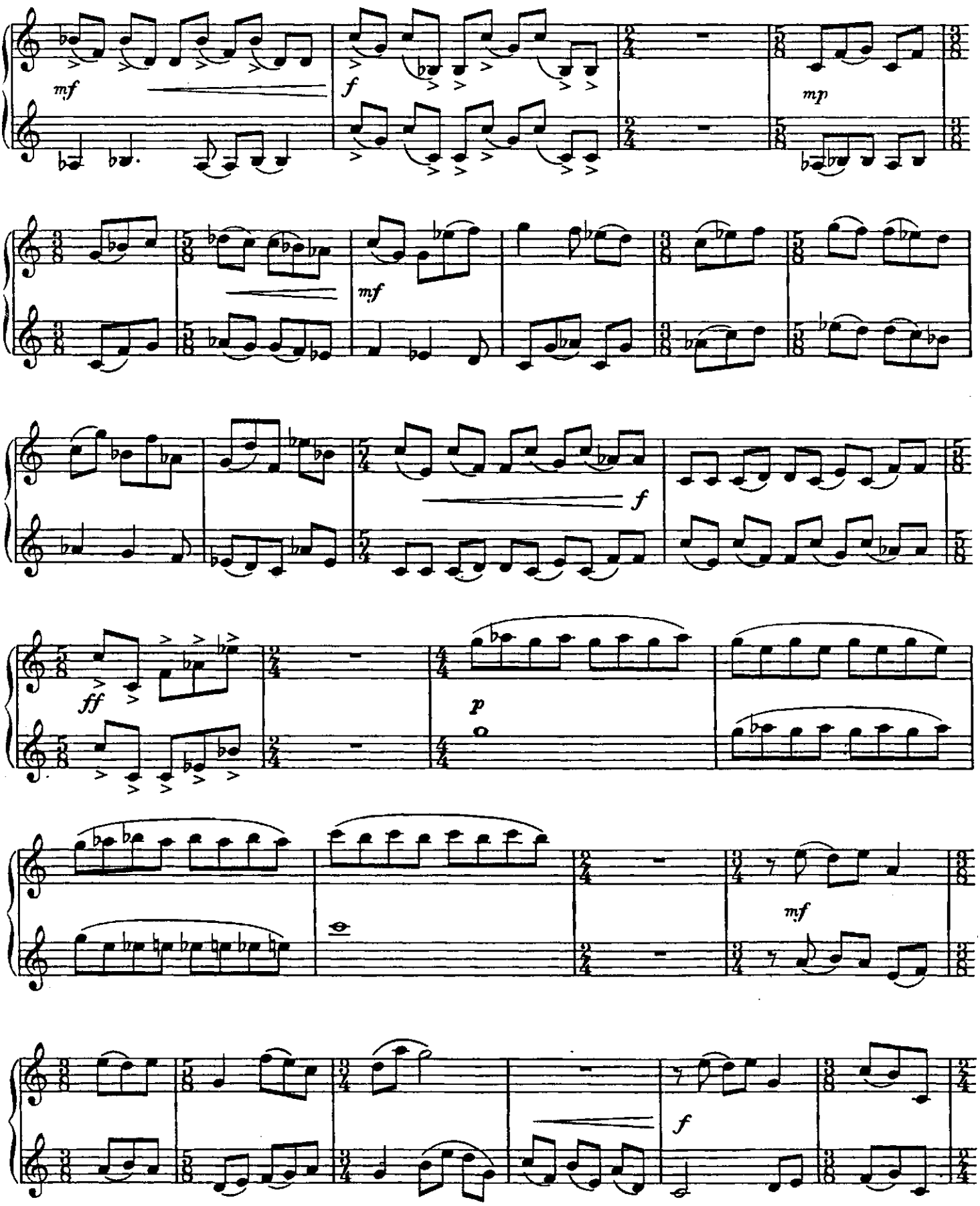

Allegro baroque (♩. = 69)
9
mf

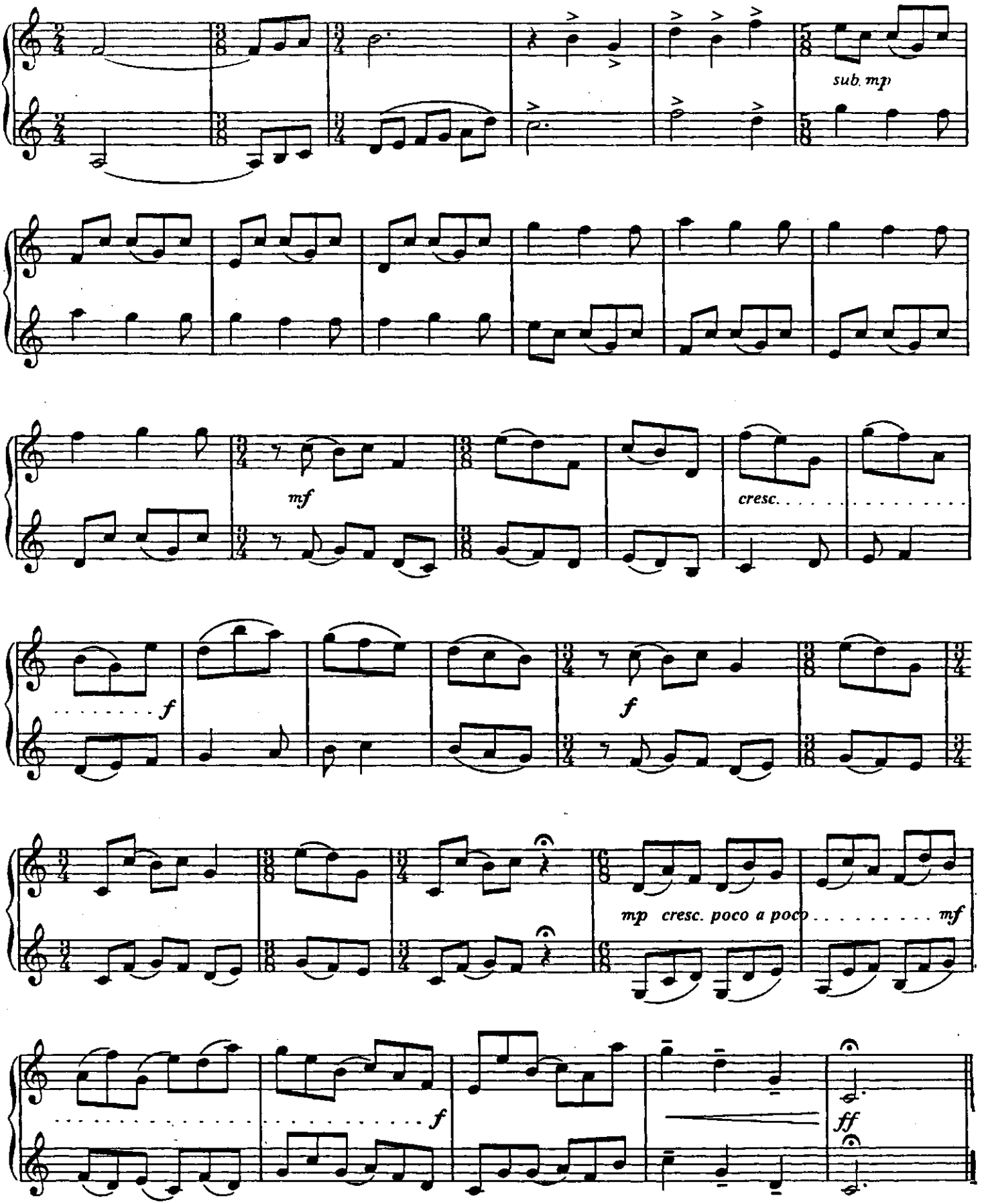

f
f
mf


f
mf
f
f


rit.
mp
Slowly (♩ = 84)
10
pp
cresc. poco a poco
mp
mf
f
ff
Fast (♩ = 160)
f


mf
mf
f
mf
sub. p
mp

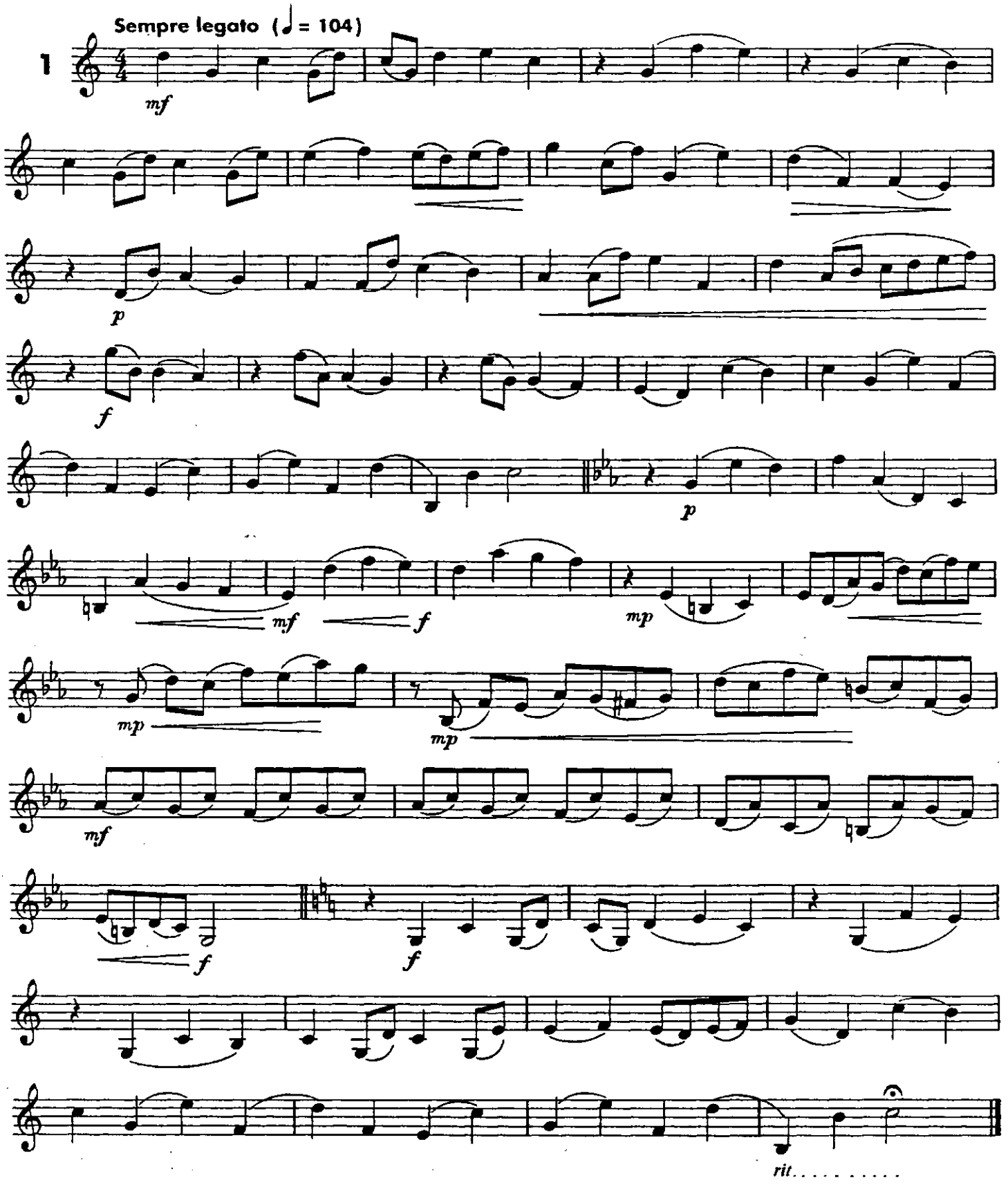

mf
f
mp
mf
f
ff
p
mf
f


sub. mp
mf
cresc.
f
f
mp cresc. poco a poco
mf
f
ff

Advanced Etudes

C MAJOR–C MINOR

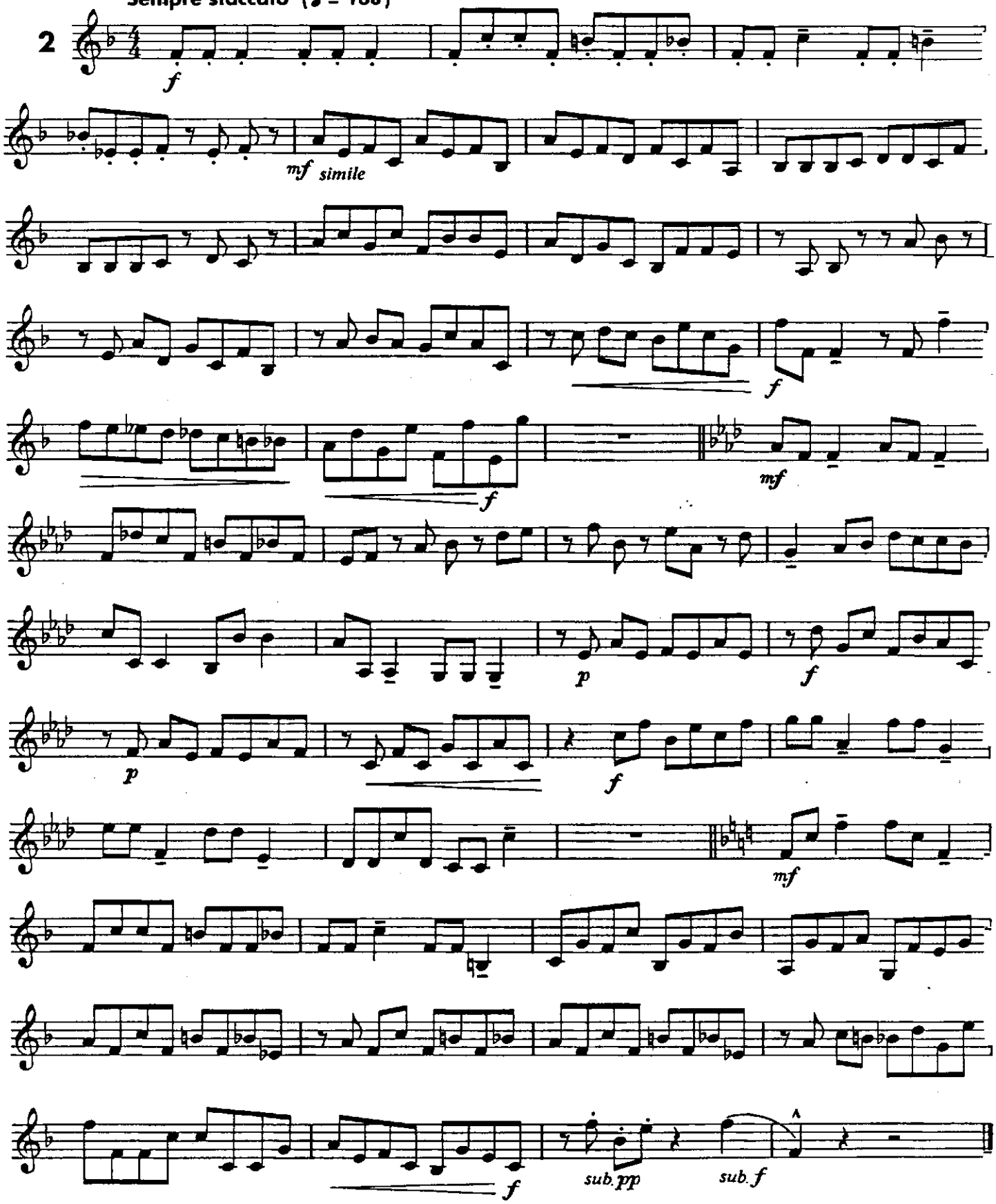
1 Sempre legato (♩ = 104)



F MAJOR–F MINOR

Sempre staccato (♩ = 168)

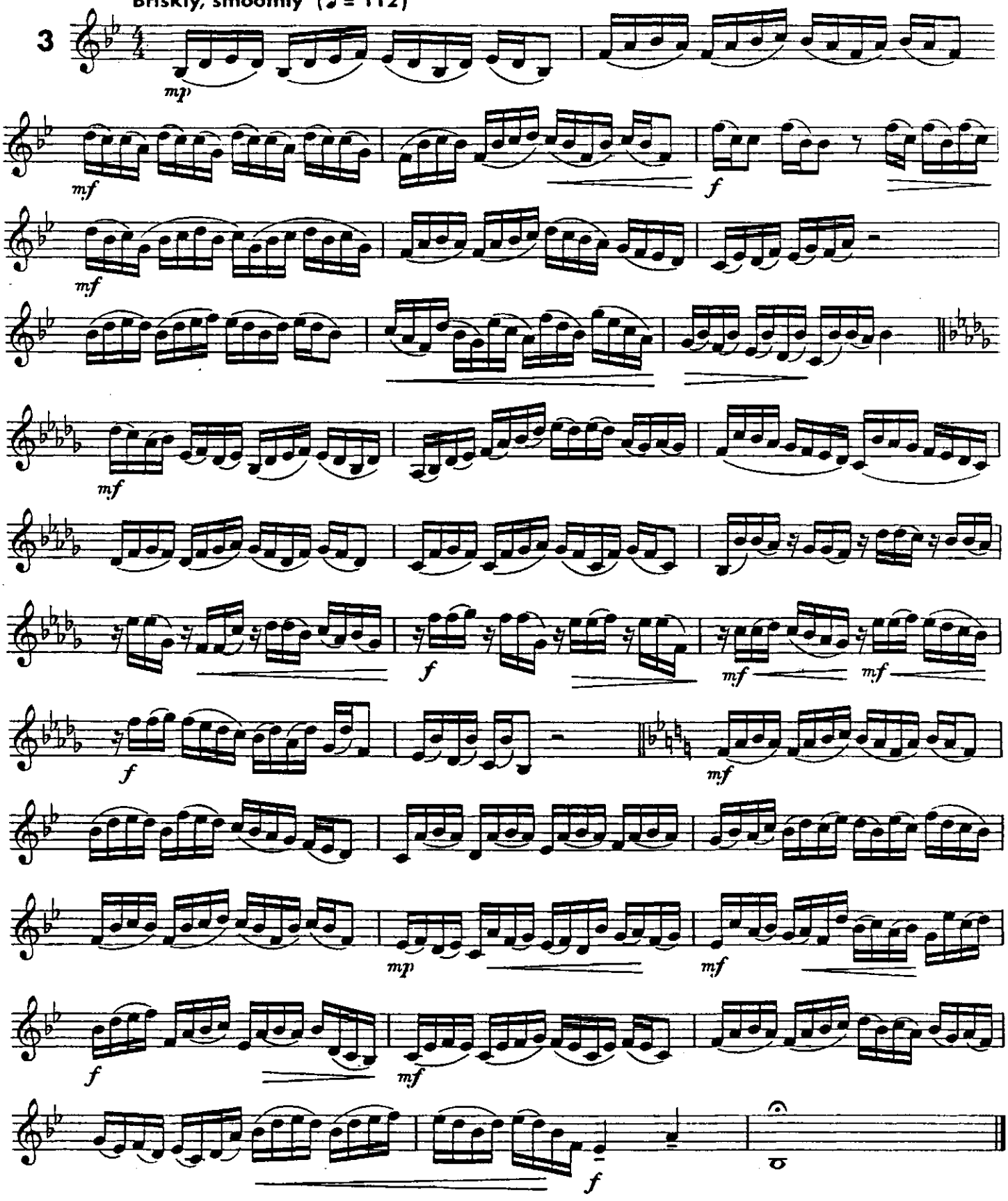
2



B♭ MAJOR–B♭ MINOR

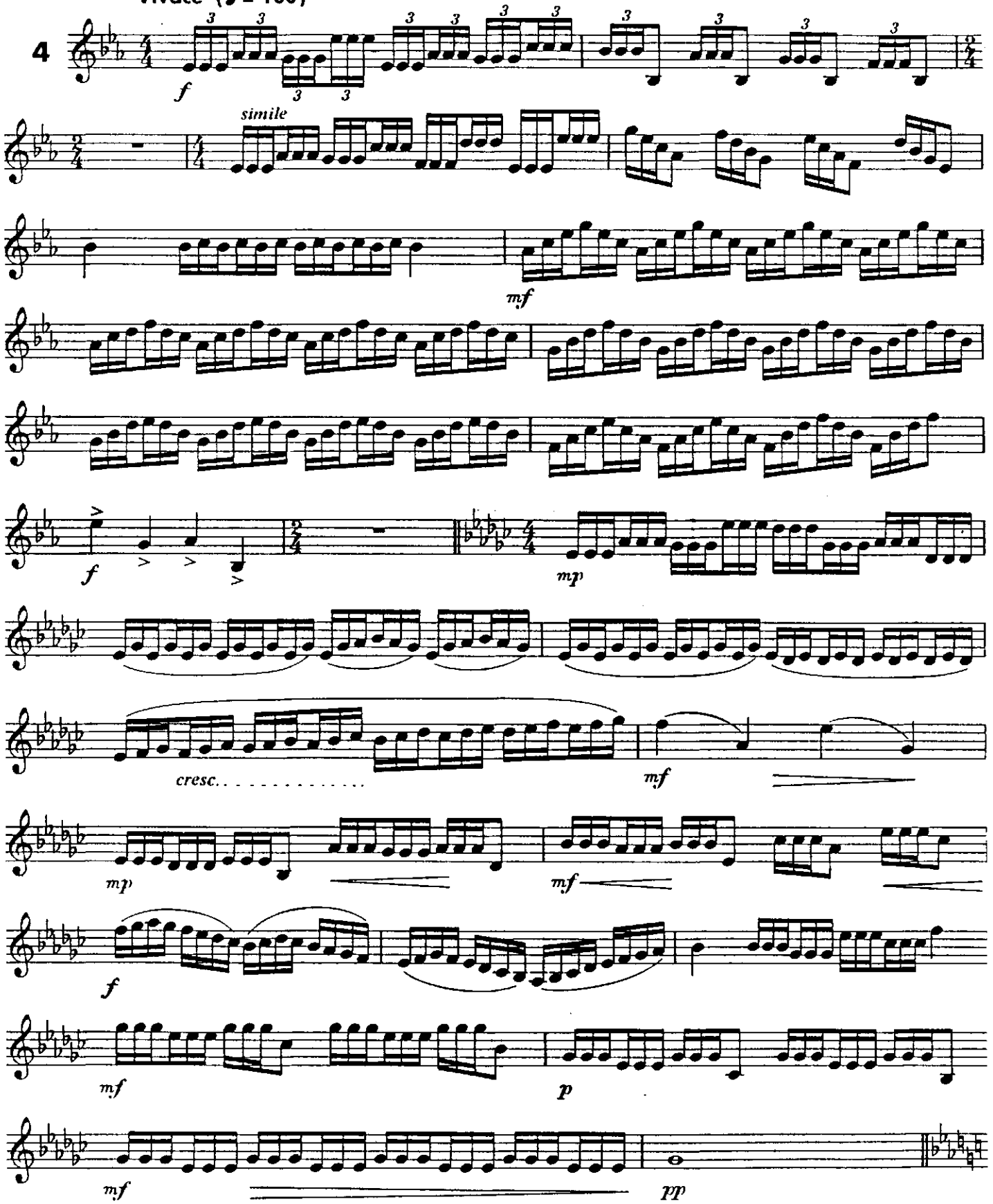
Briskly, smoothly (♩ = 112)

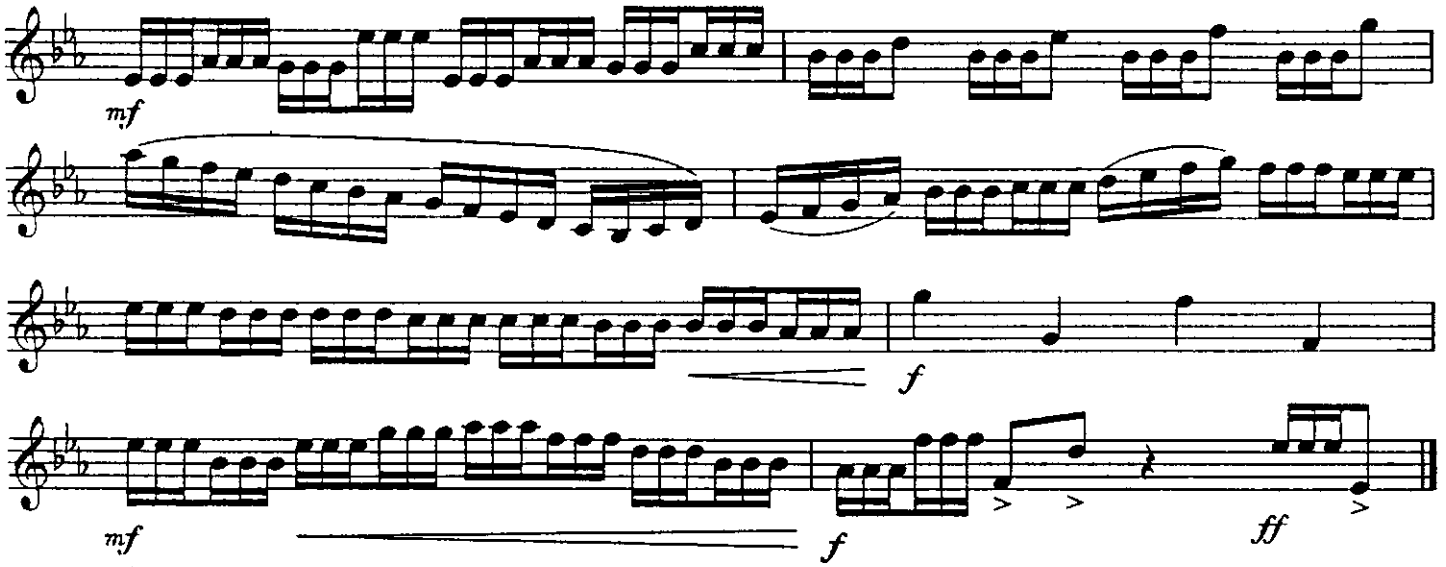
3



E♭ MAJOR–E♭ MINOR

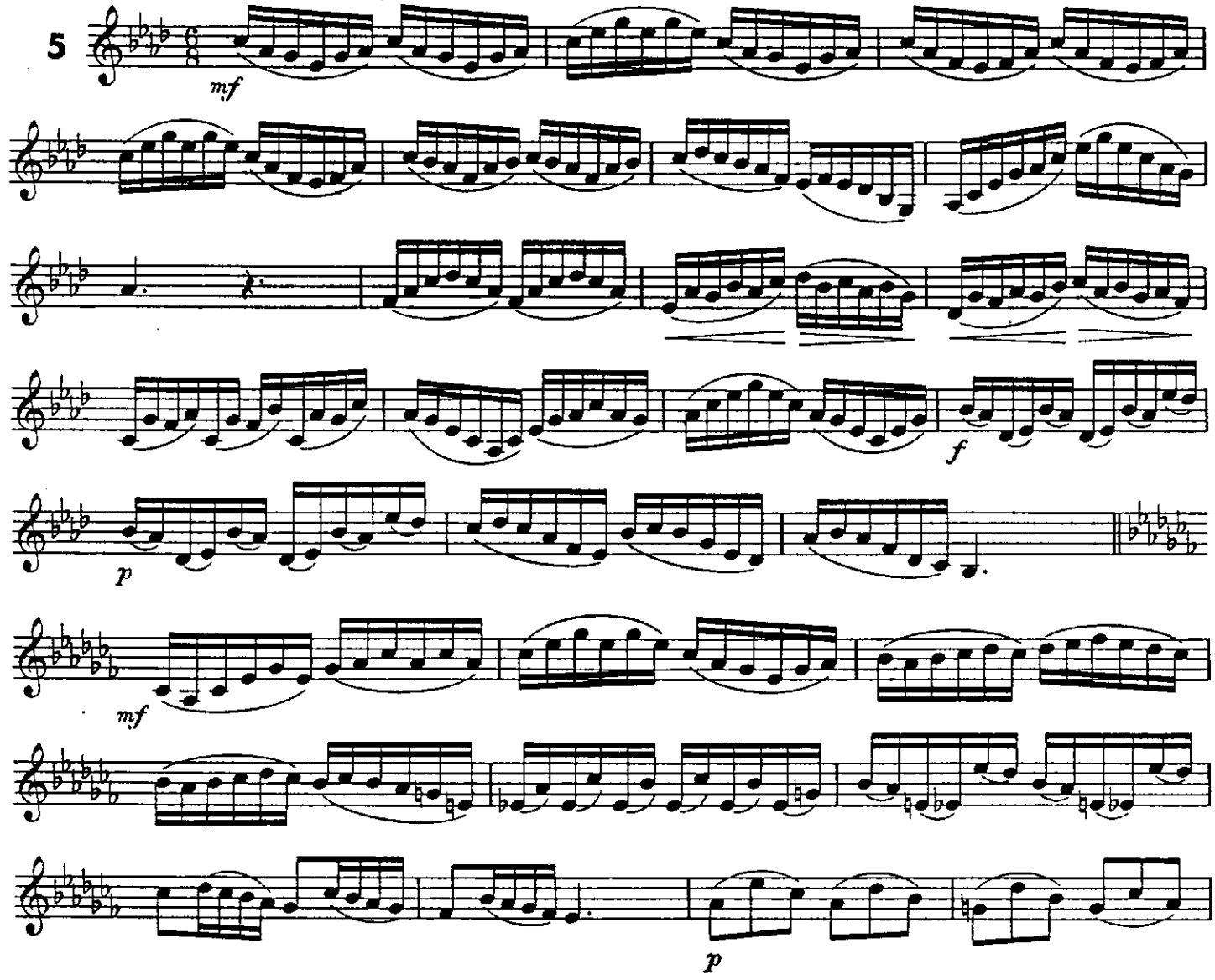
Vivace (♩ = 100)

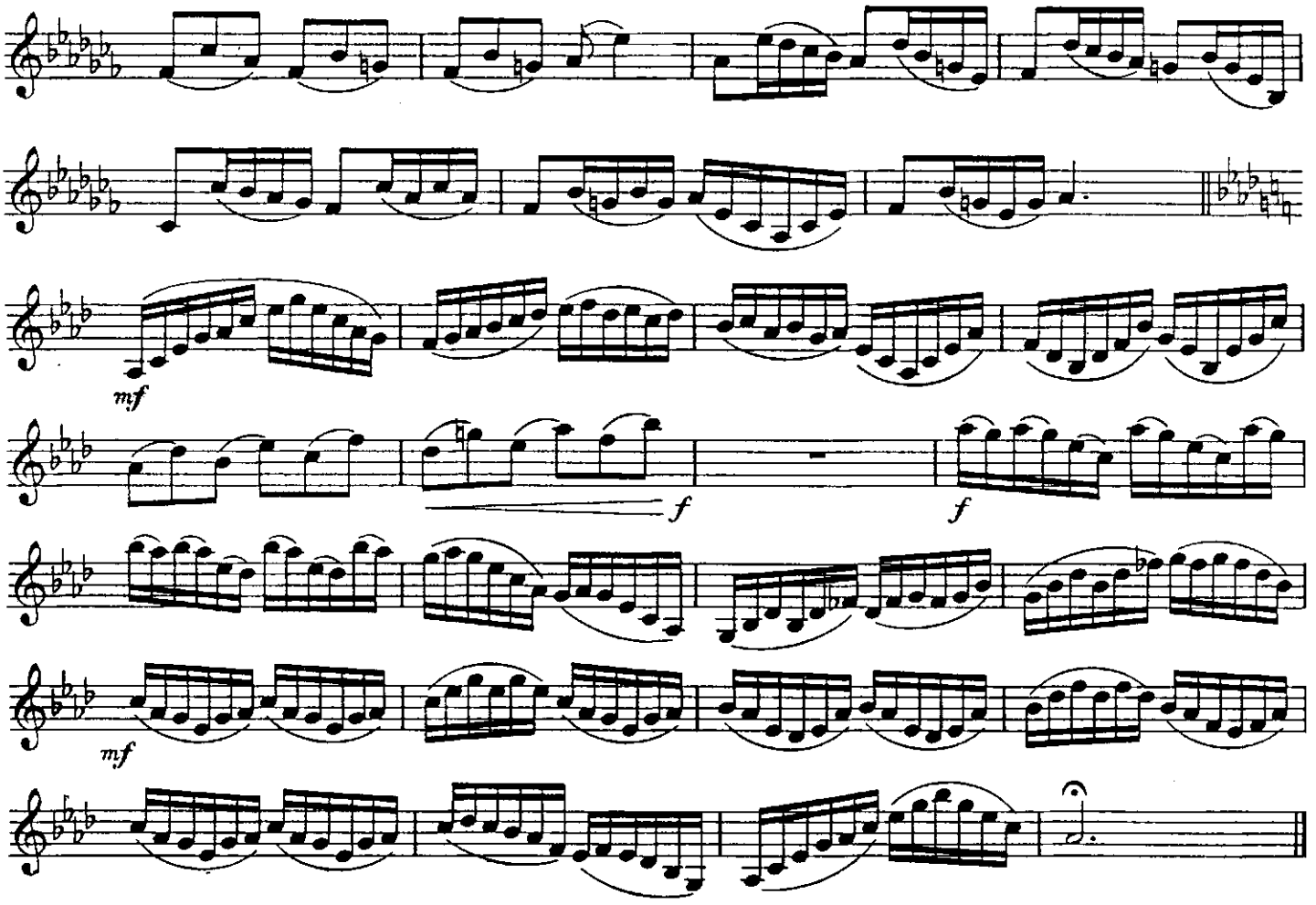




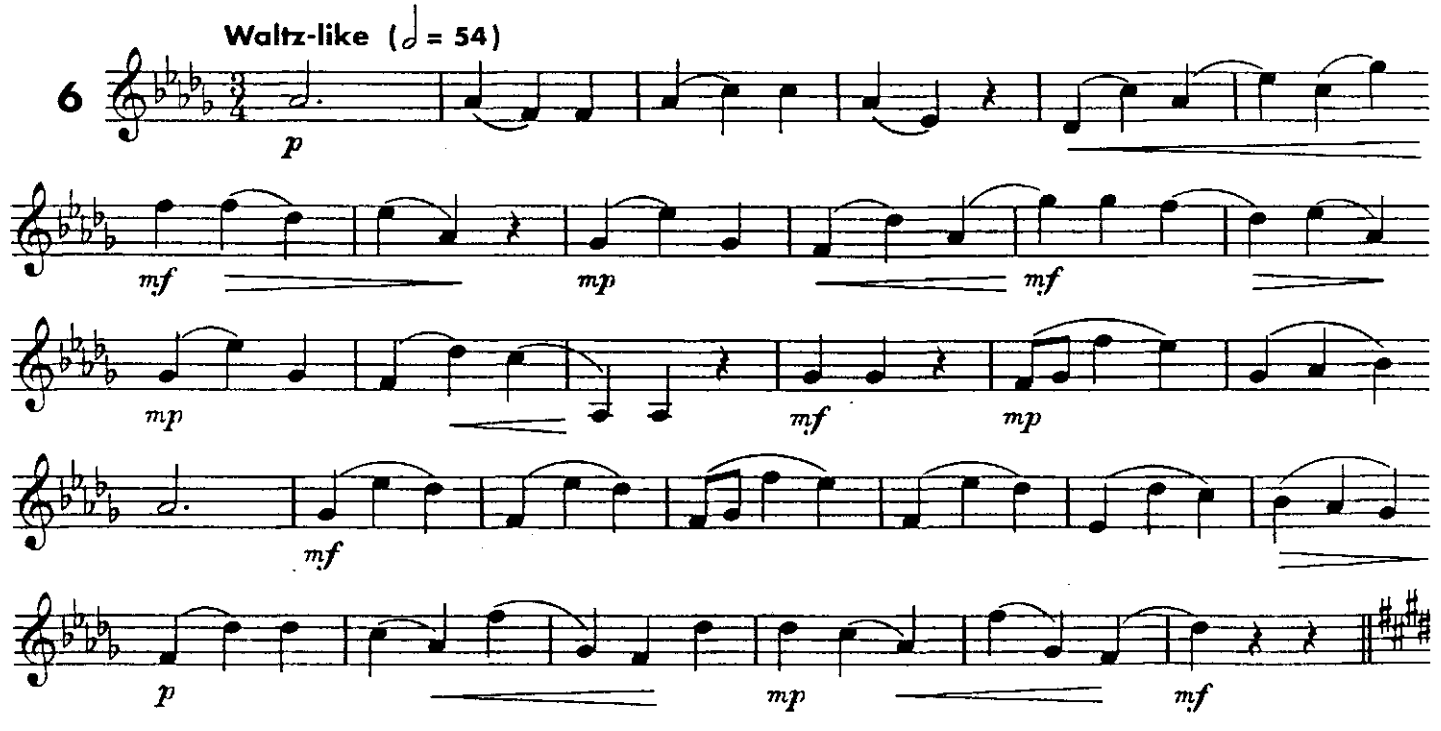
A♭ MAJOR–A♭ MINOR

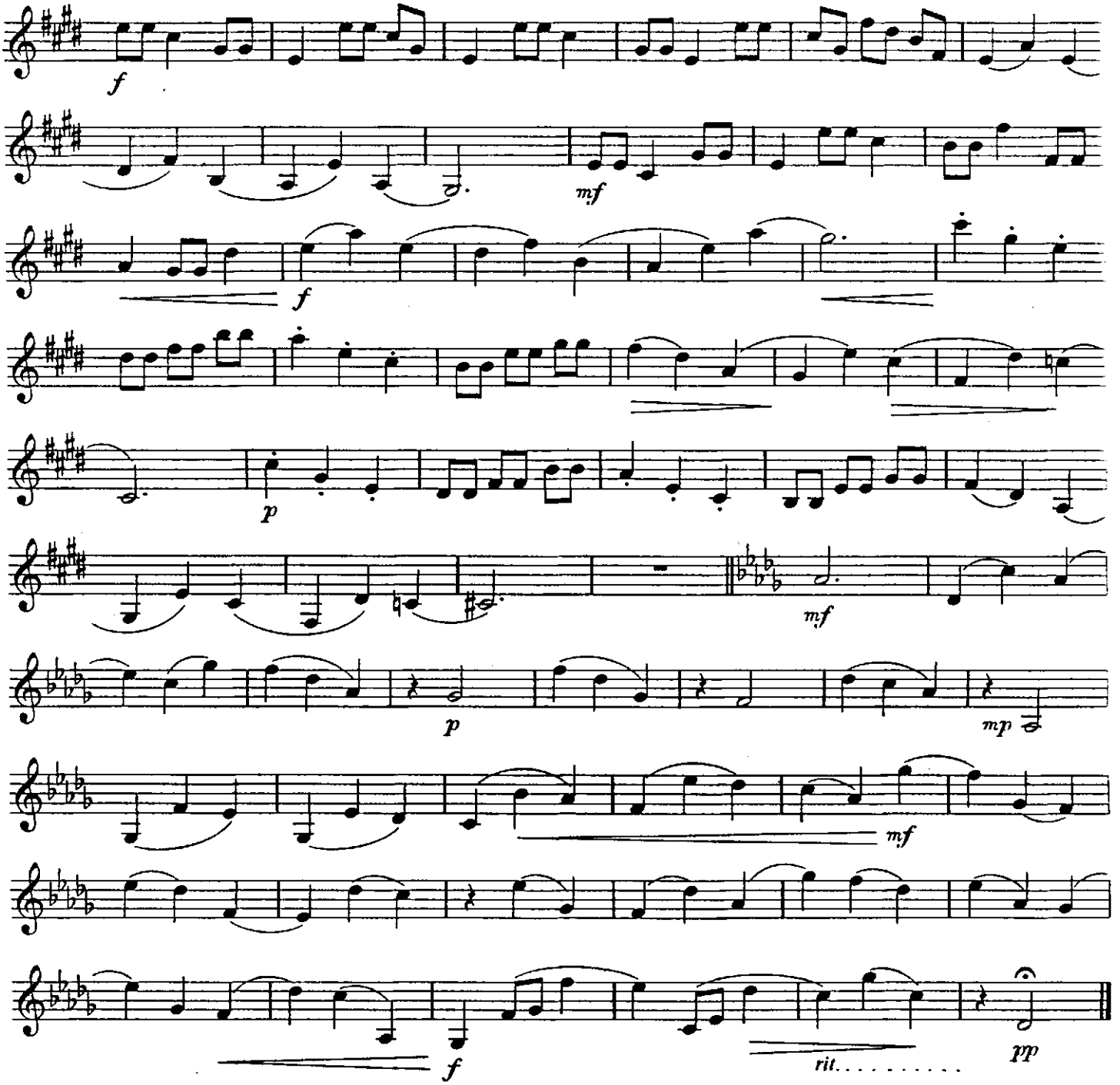
Vivace (♩. = 69)





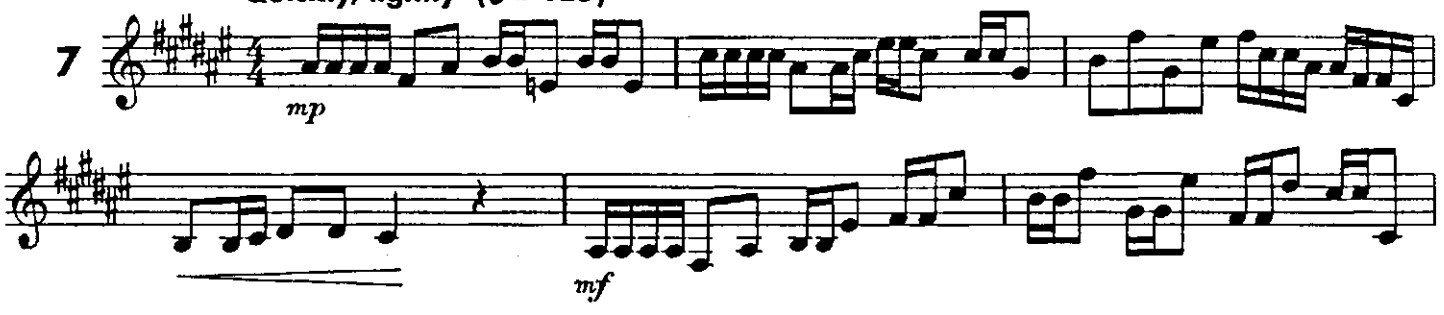
D♭ MAJOR–C♯ MINOR

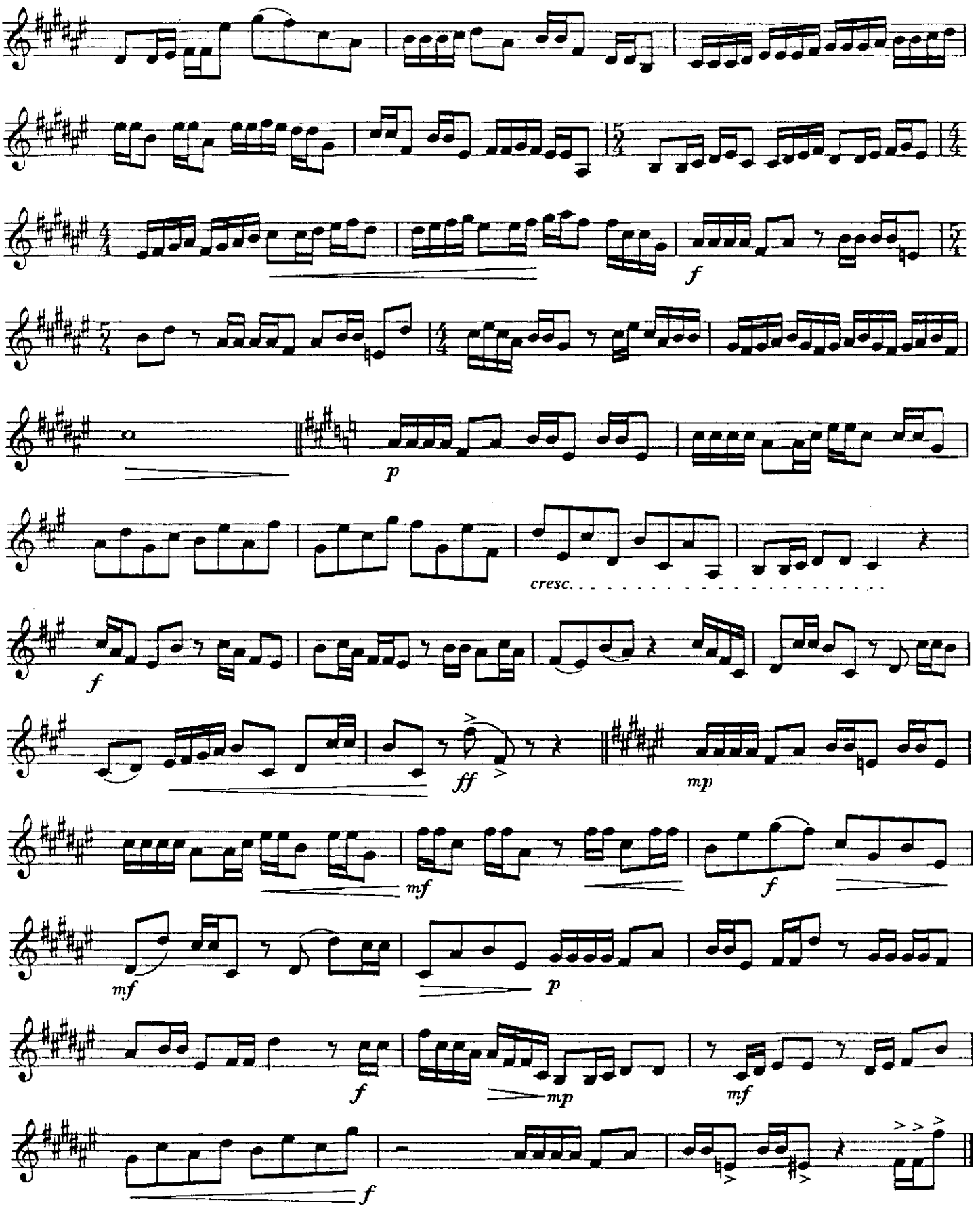




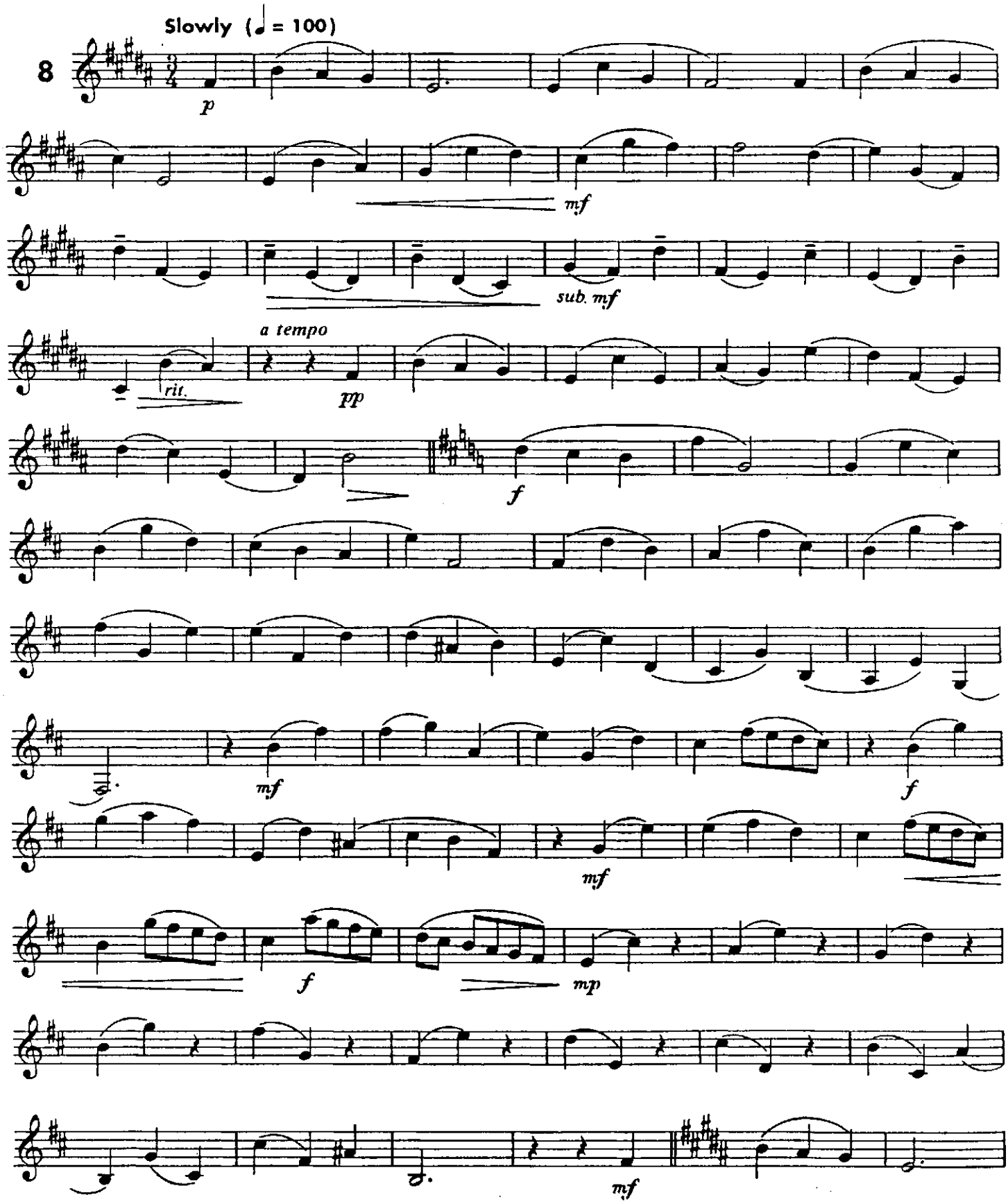
F♯ MAJOR–F♯ MINOR

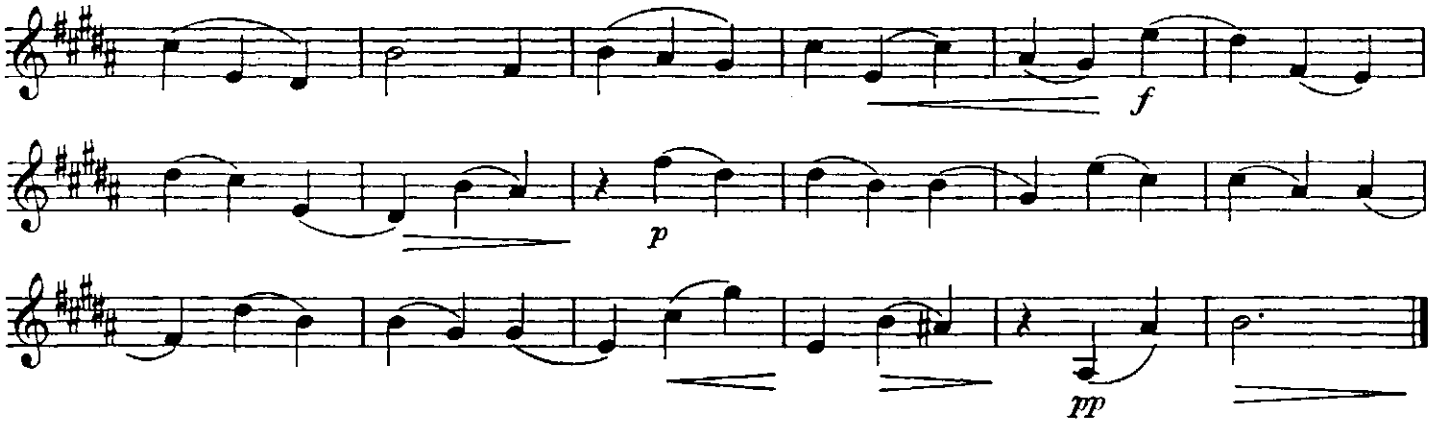
Quickly, lightly (♩ = 126)



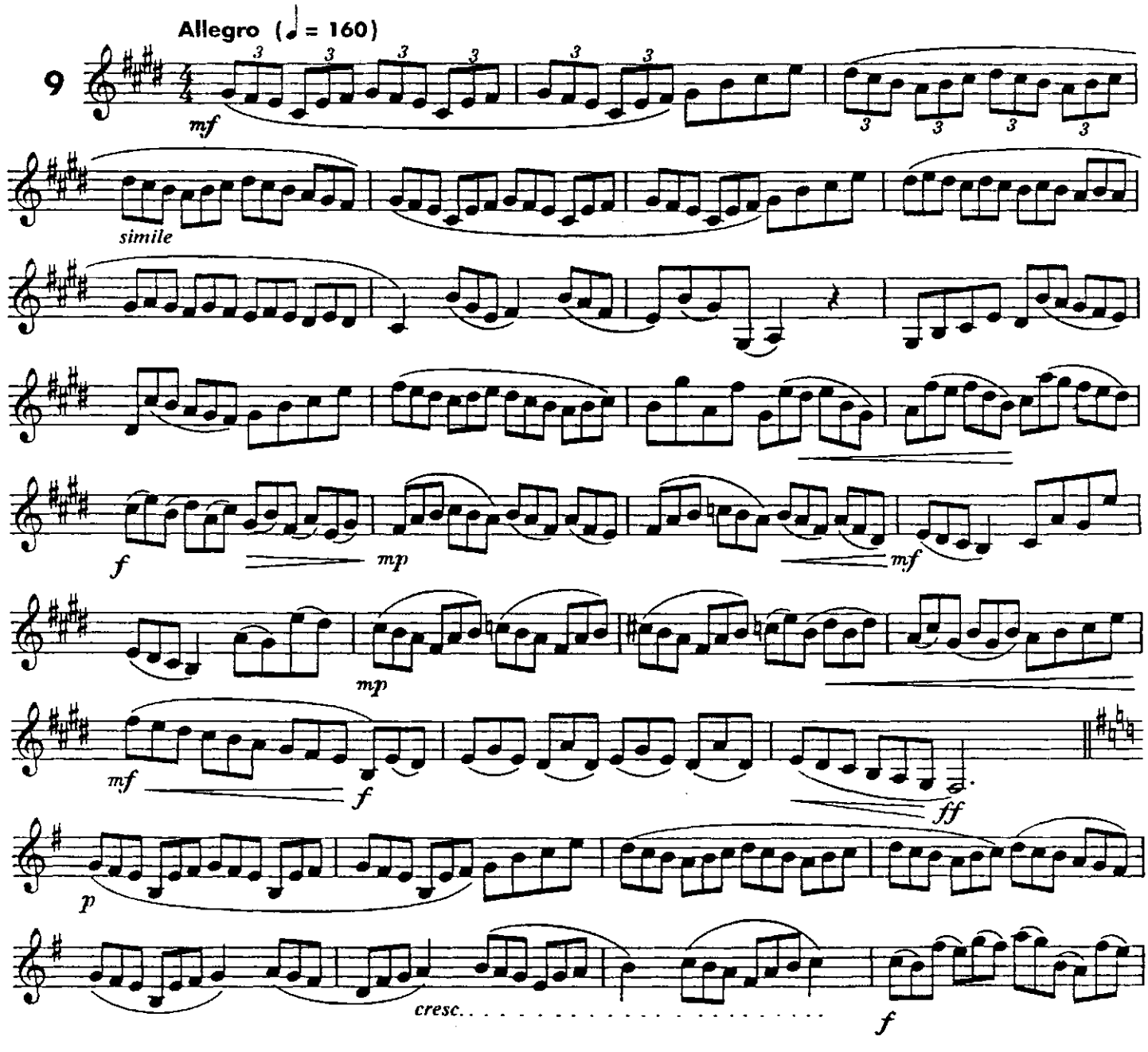

f
p
cresc.
f
ff
mp
mf
f
mf
p
f
mp
mf
f

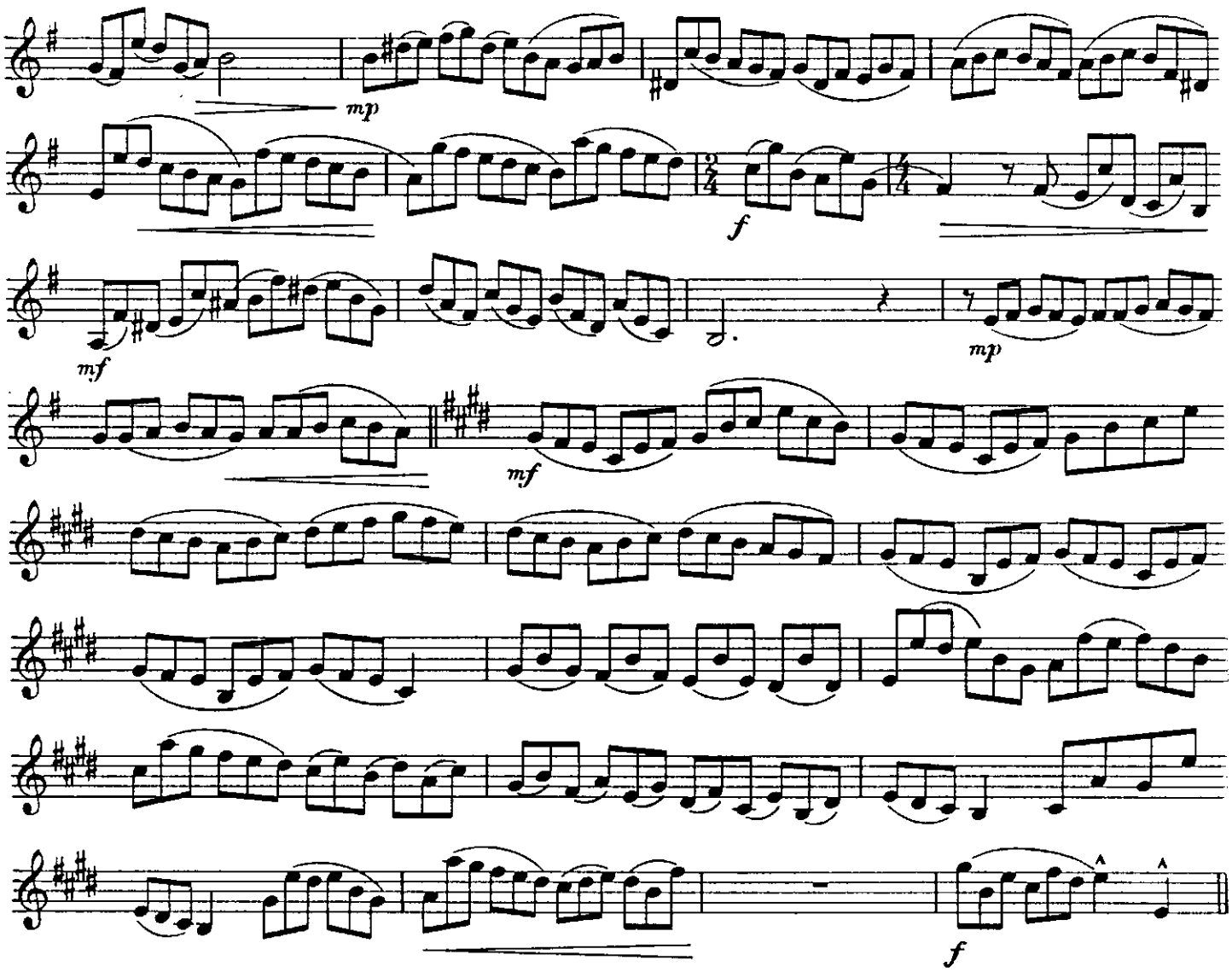
B MAJOR–B MINOR





E MAJOR–E MINOR

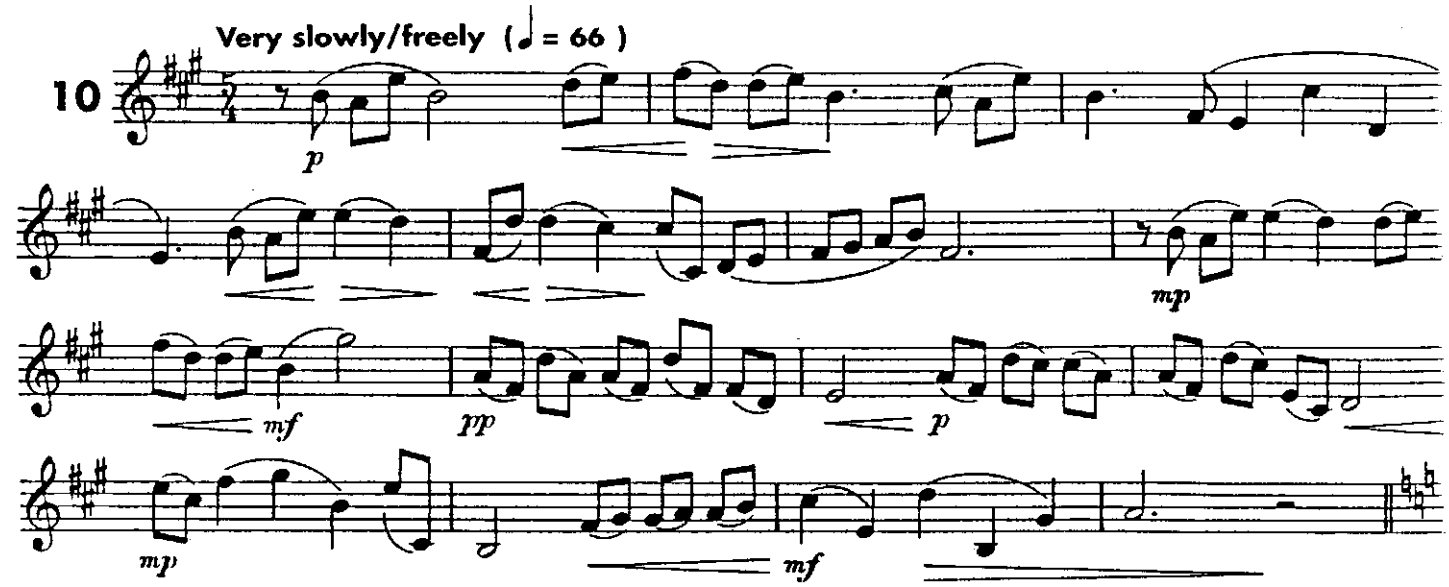


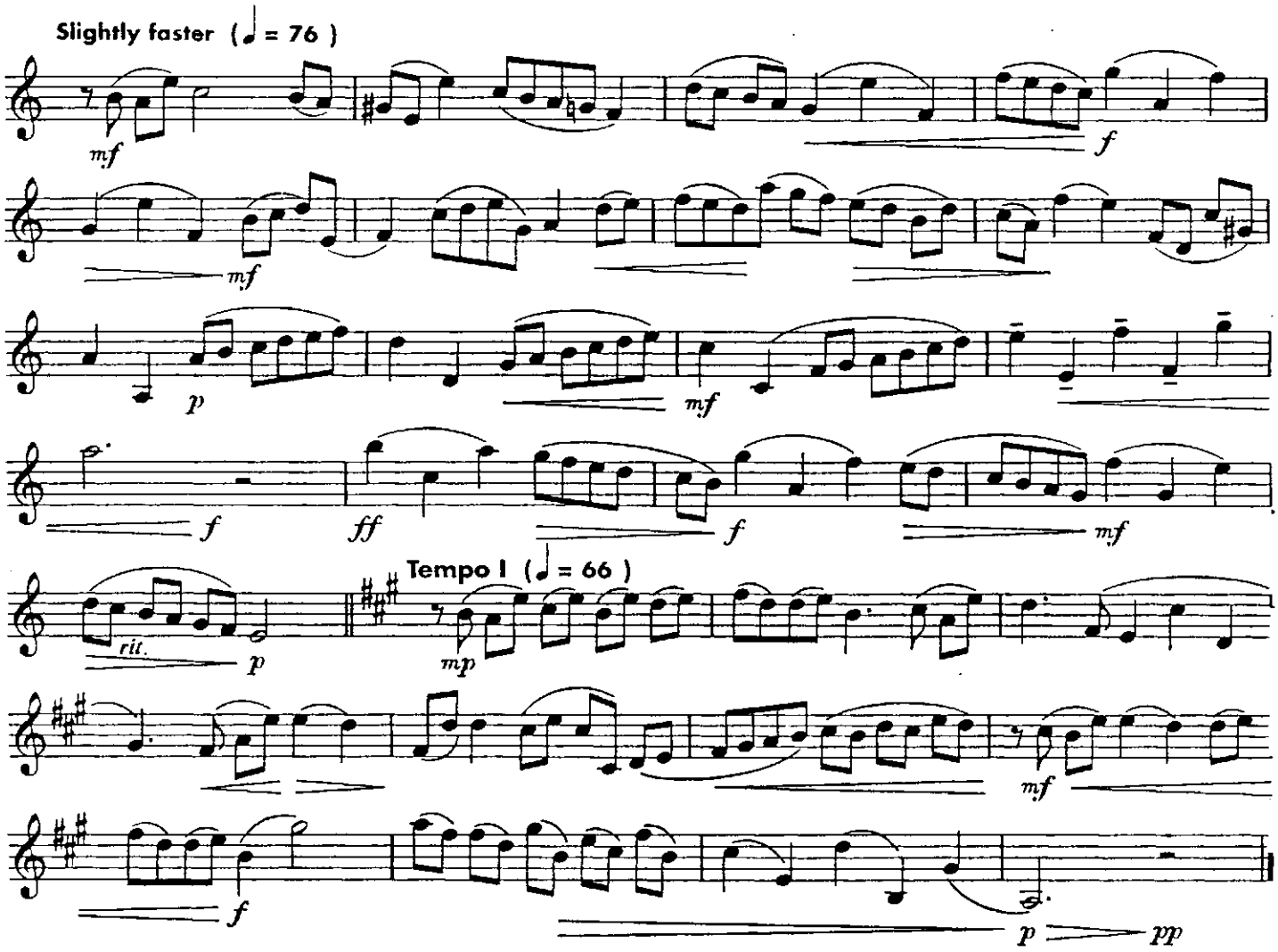


A MAJOR–A MINOR

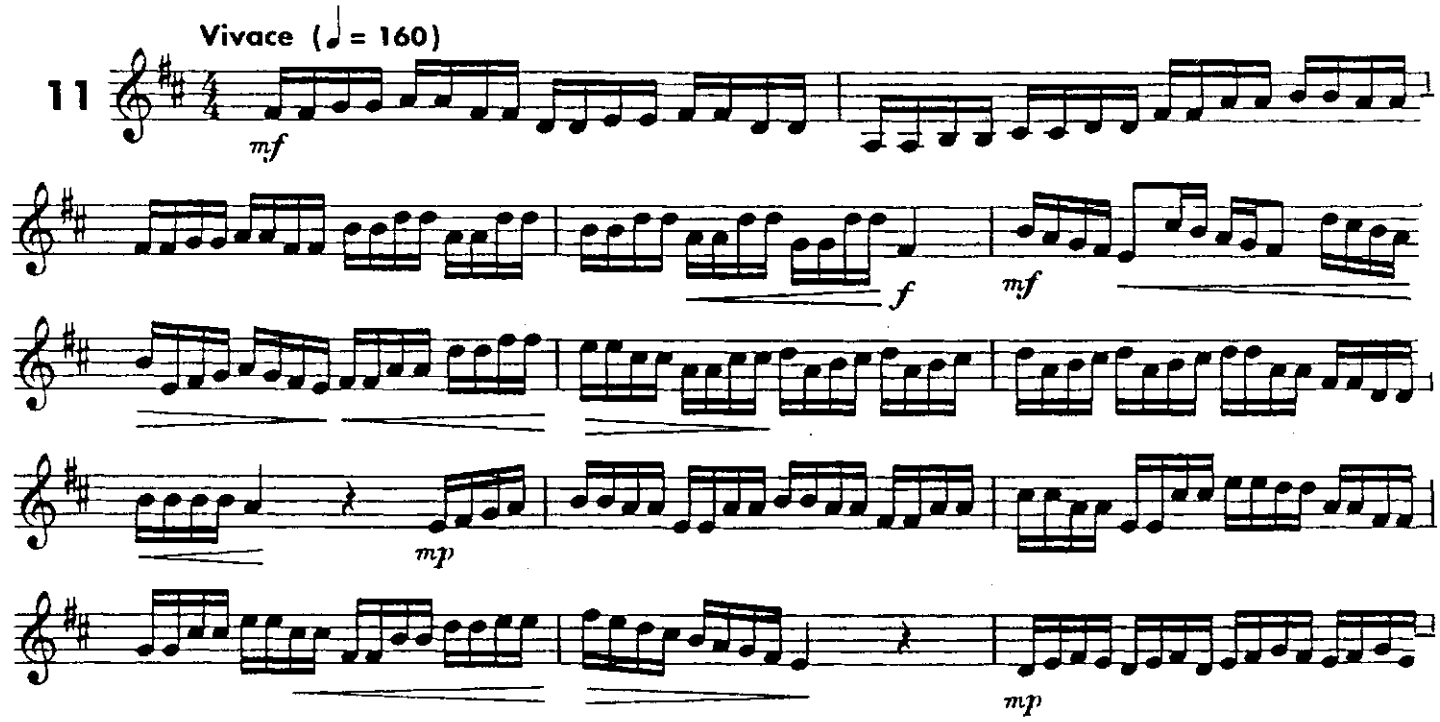
Very slowly/freely (♩ = 66)

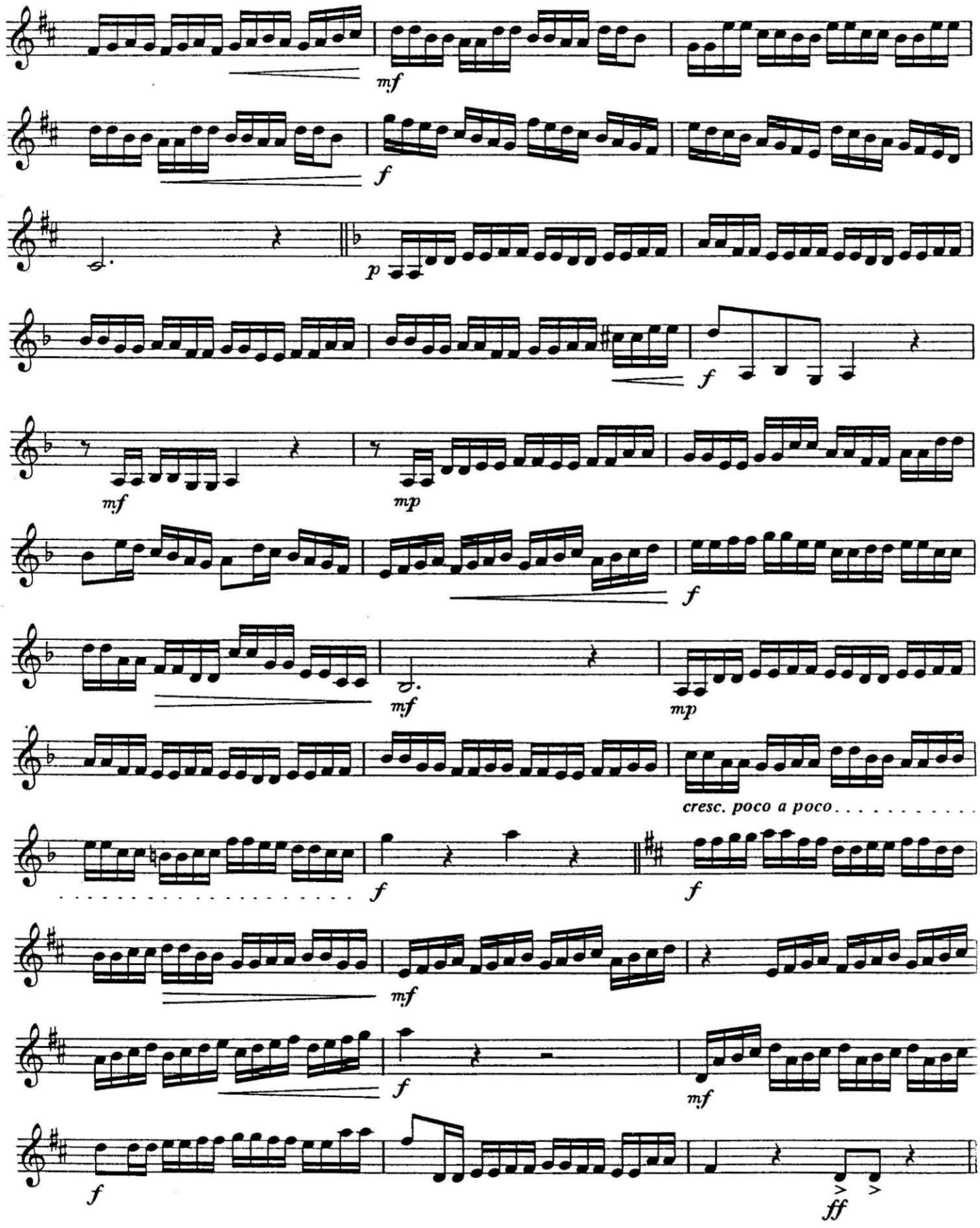
10





D MAJOR–D MINOR

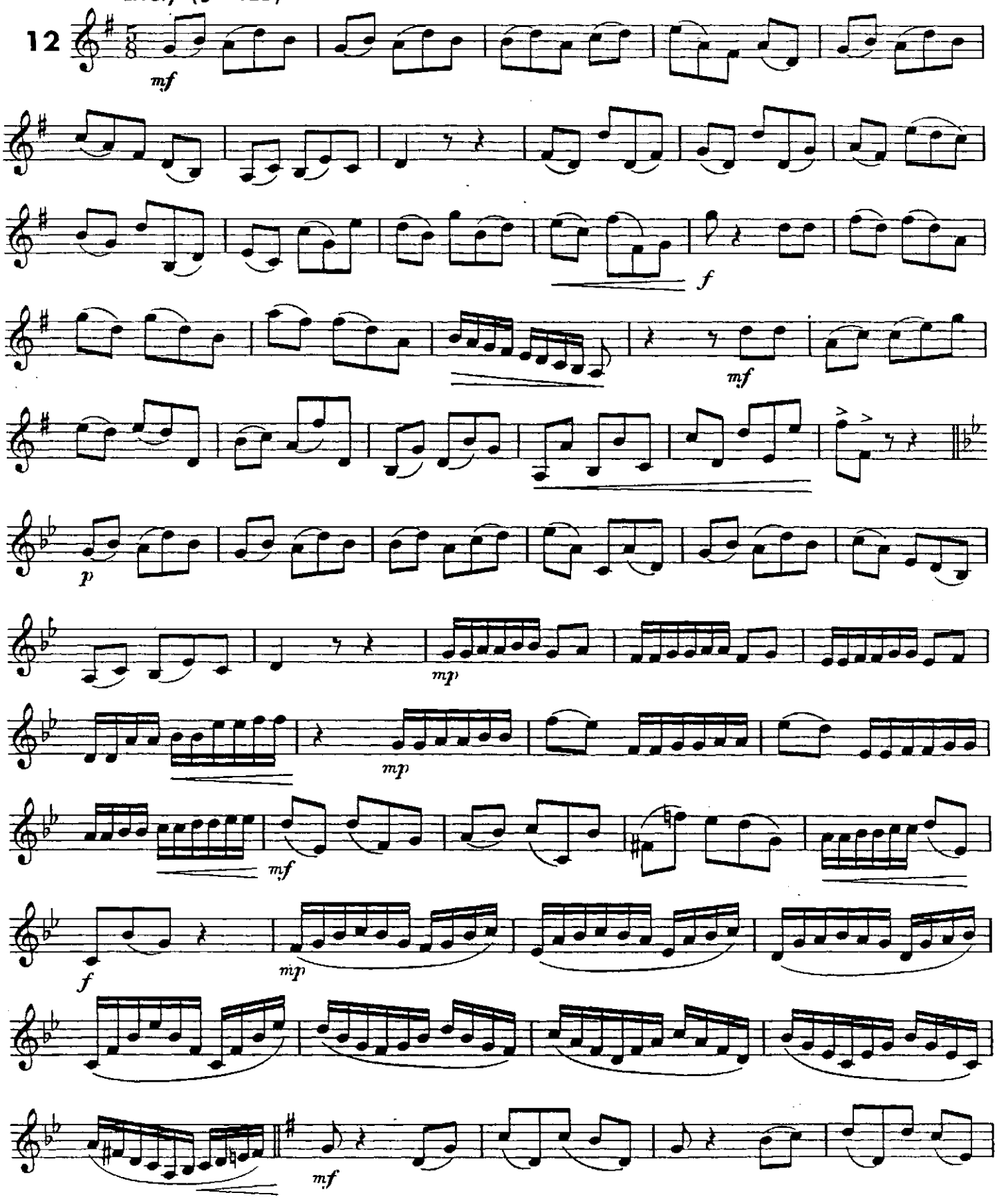


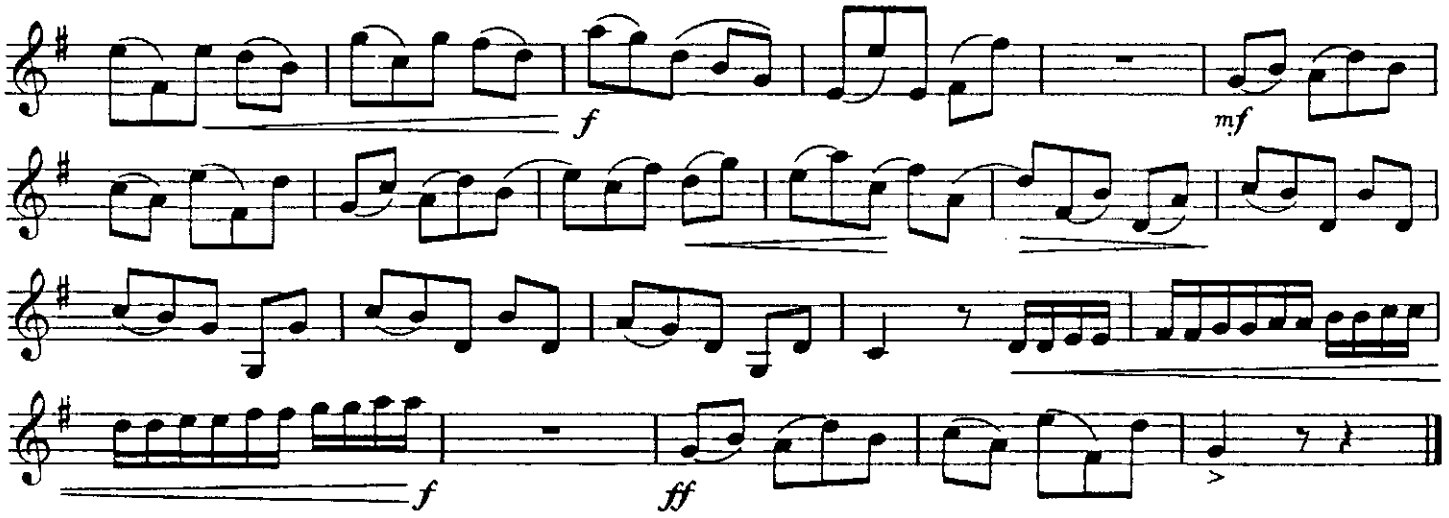

mf
f
p
f
mf
mp
f
mf
mp
cresc. poco a poco . . . . . .
f
f
mf
f
mf
f
ff

G MAJOR–G MINOR

Lively (♩ = 126)

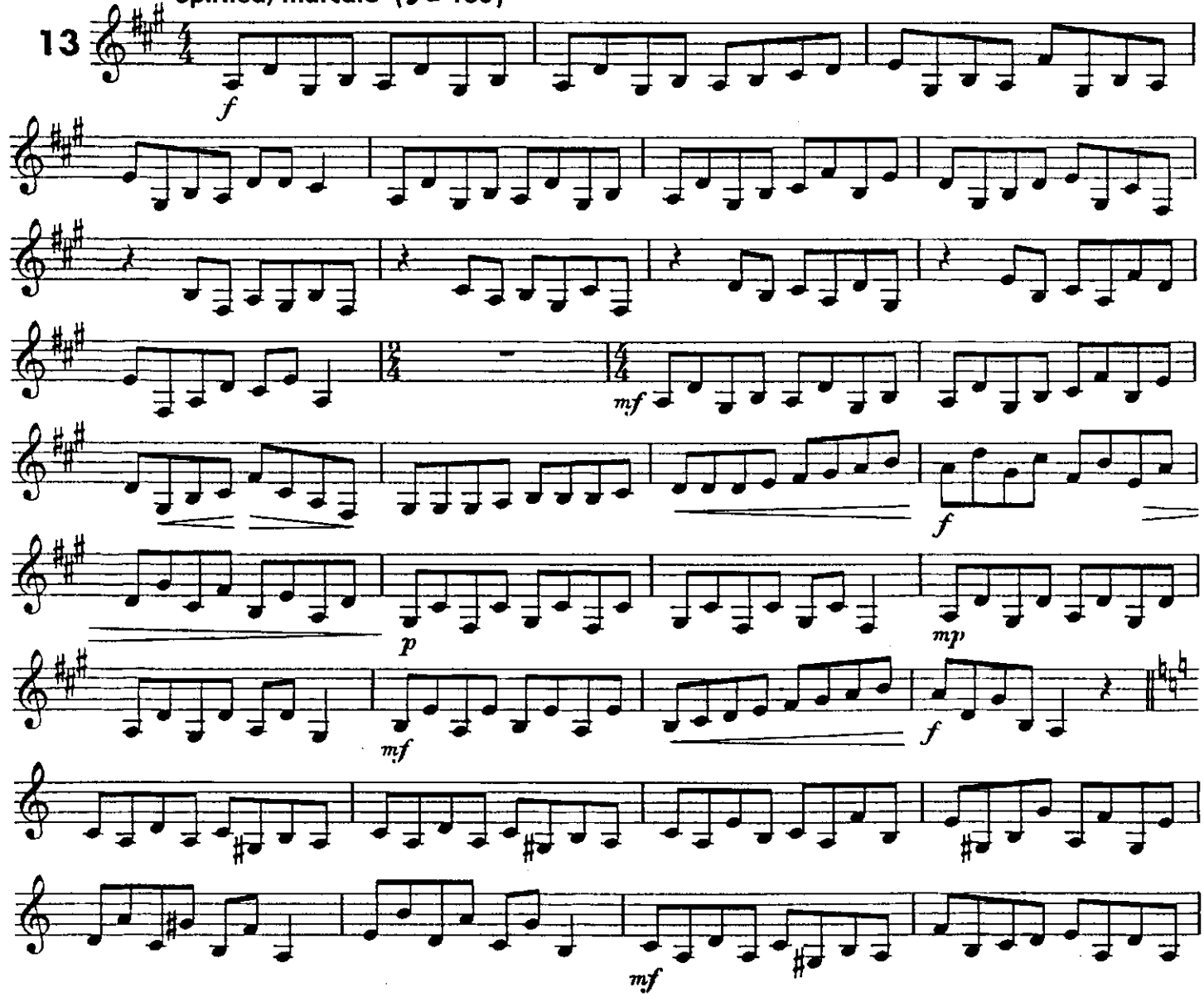
12

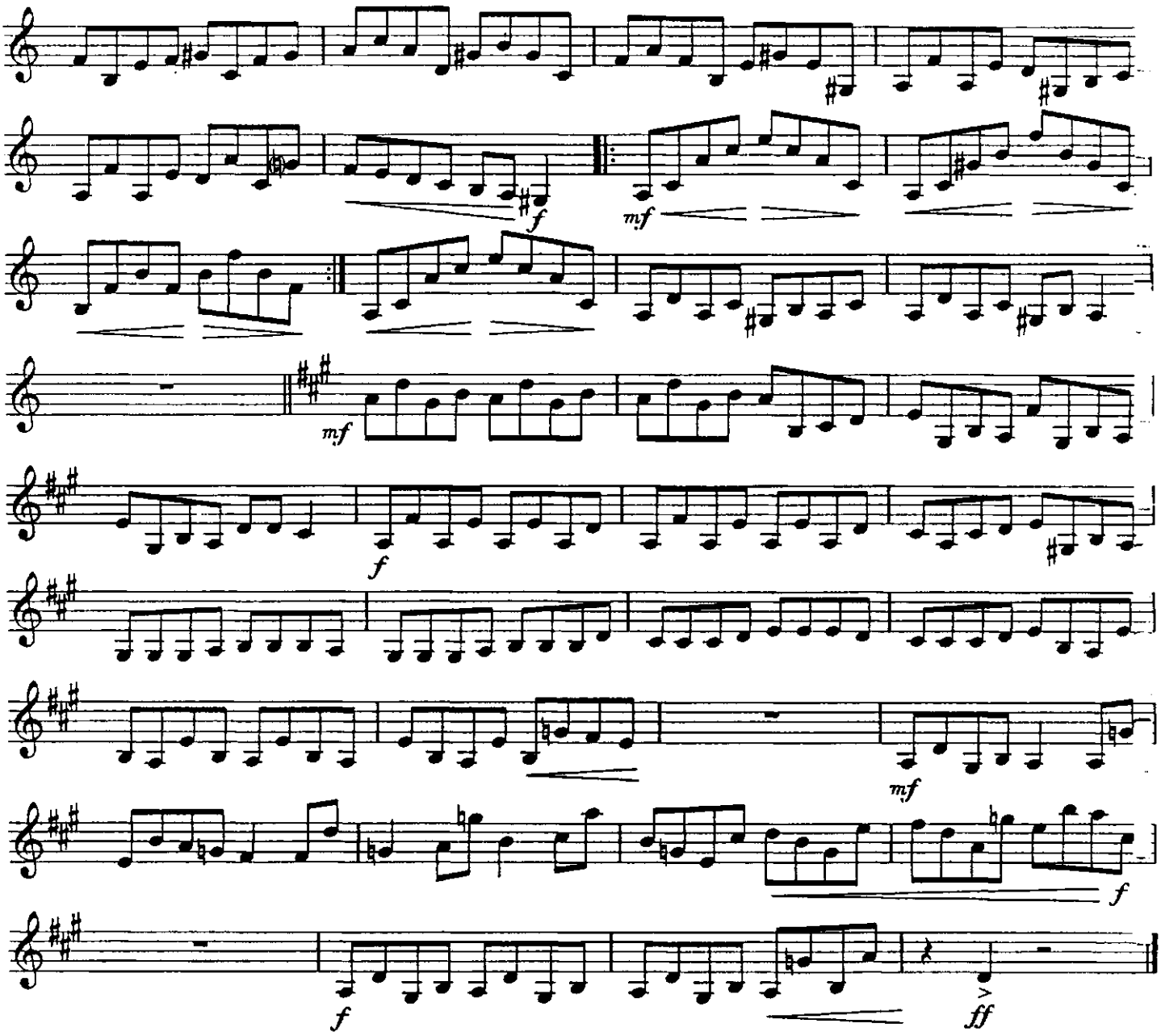




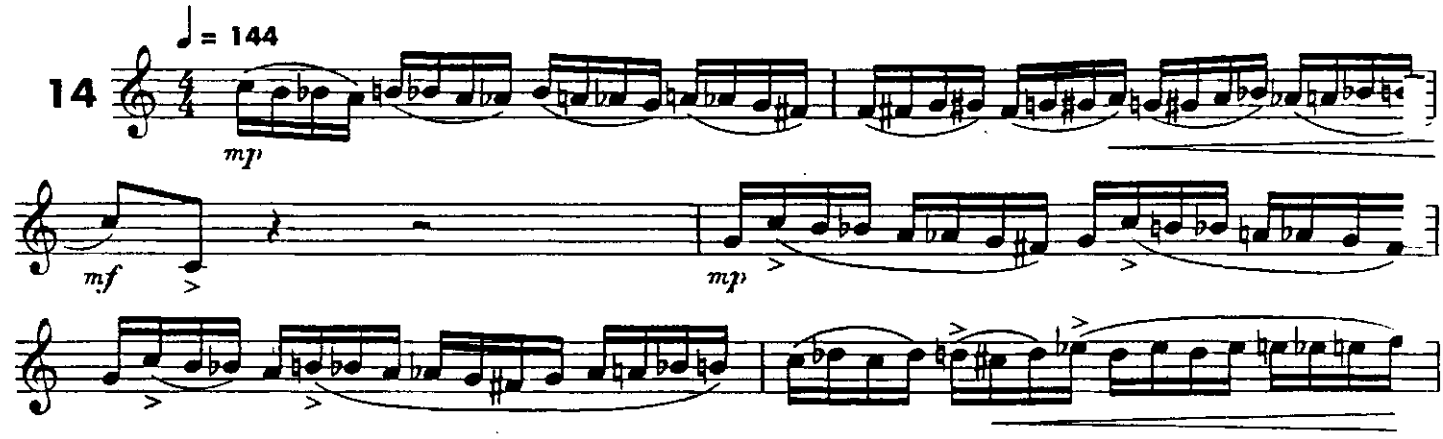
D LYDIAN–A MINOR

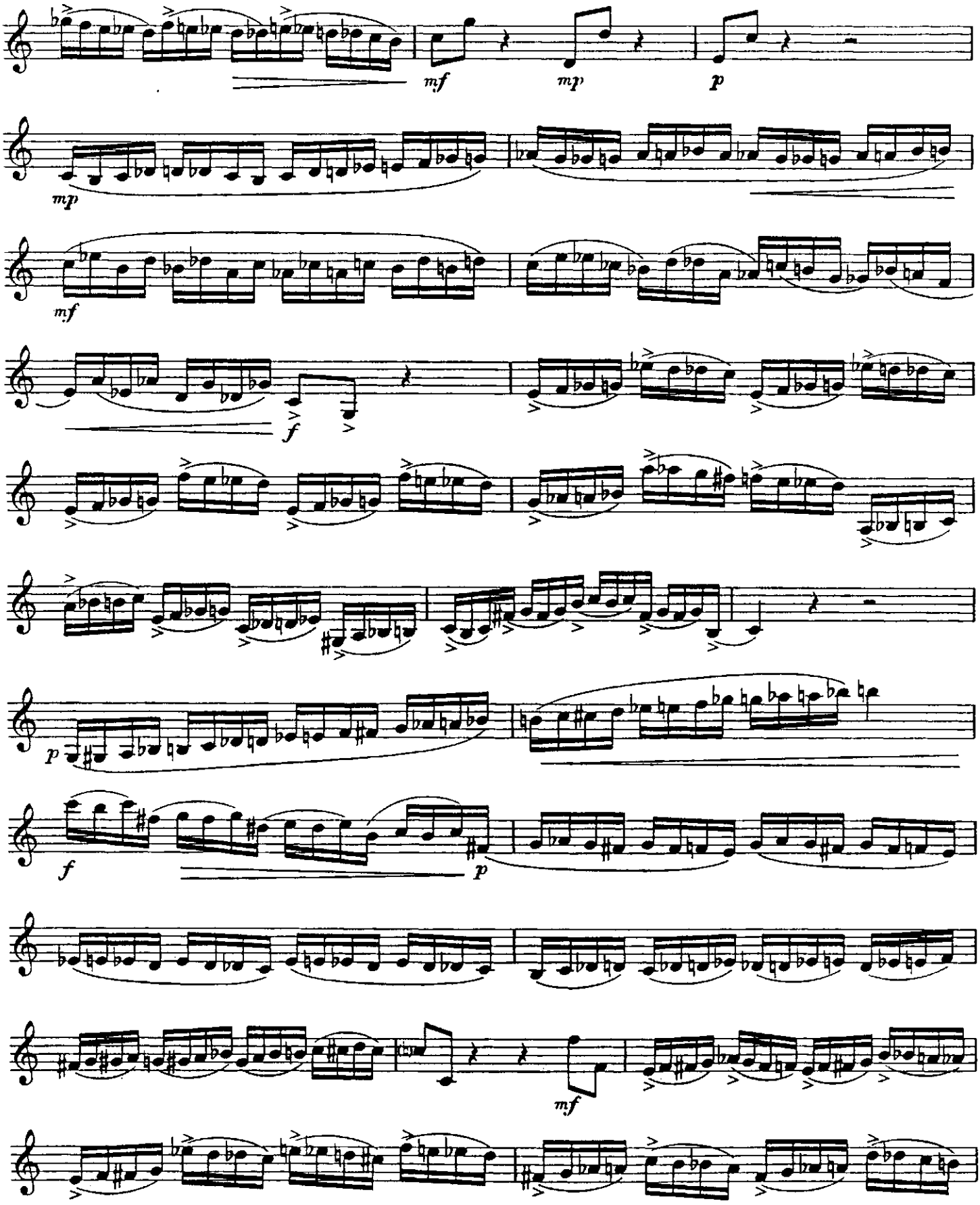
13 Spirited, marcato (♩ = 160)

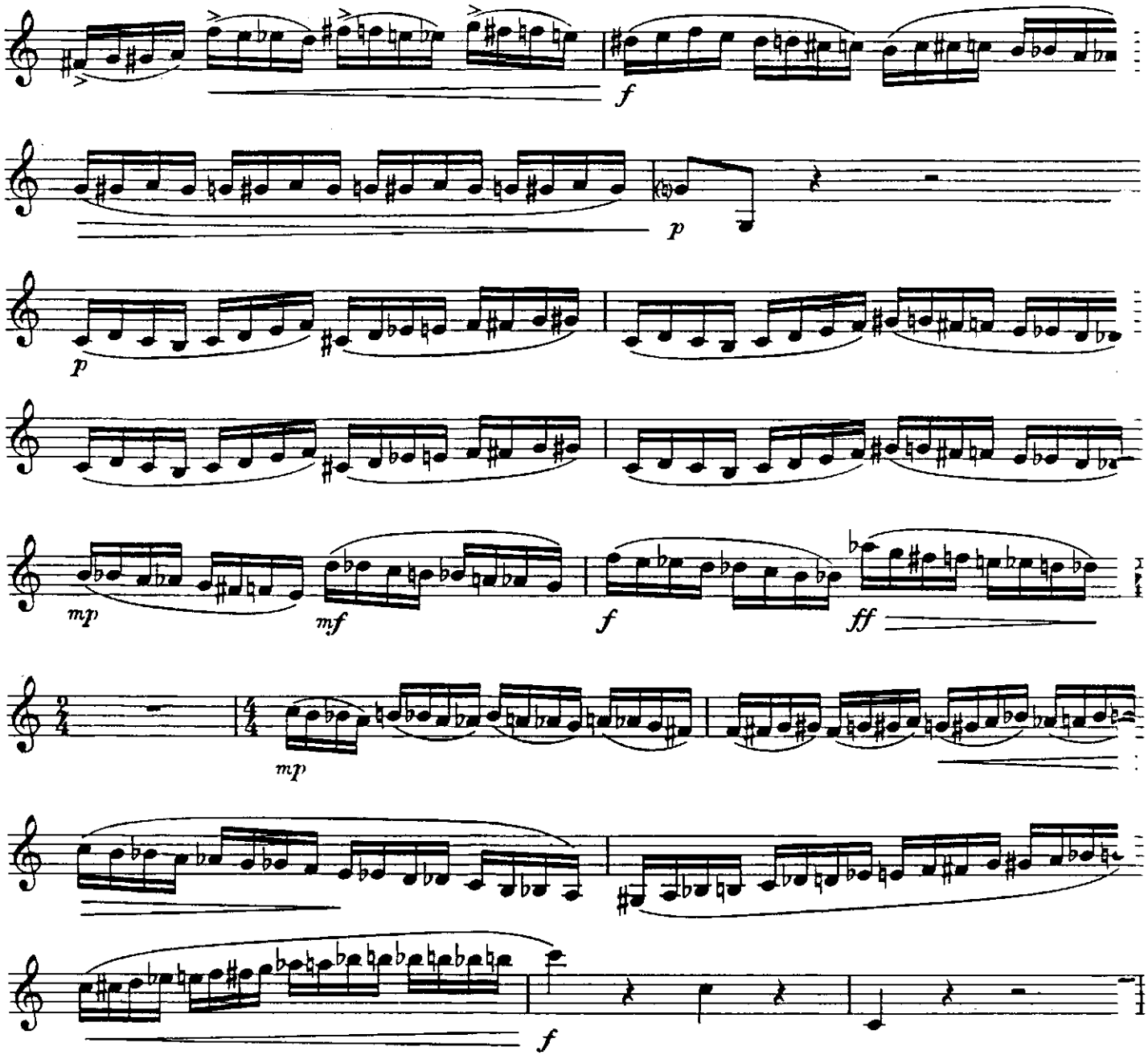




CHROMATIC

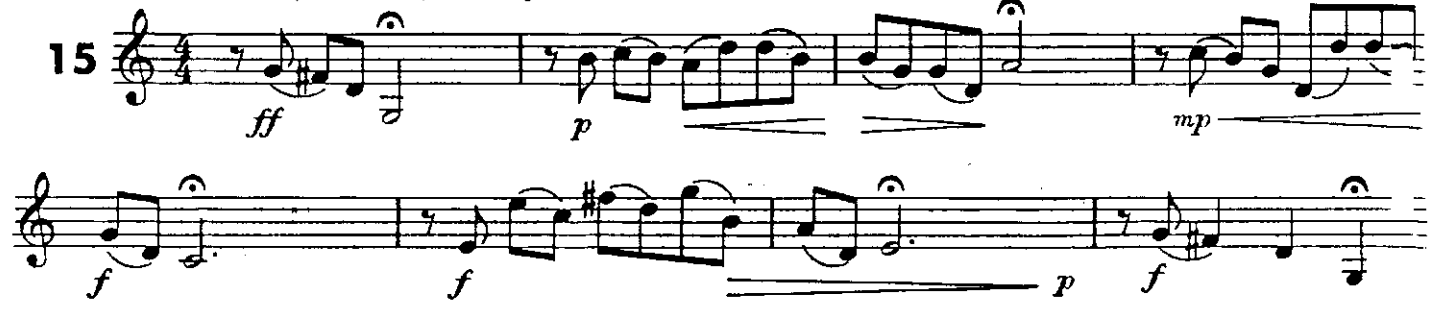


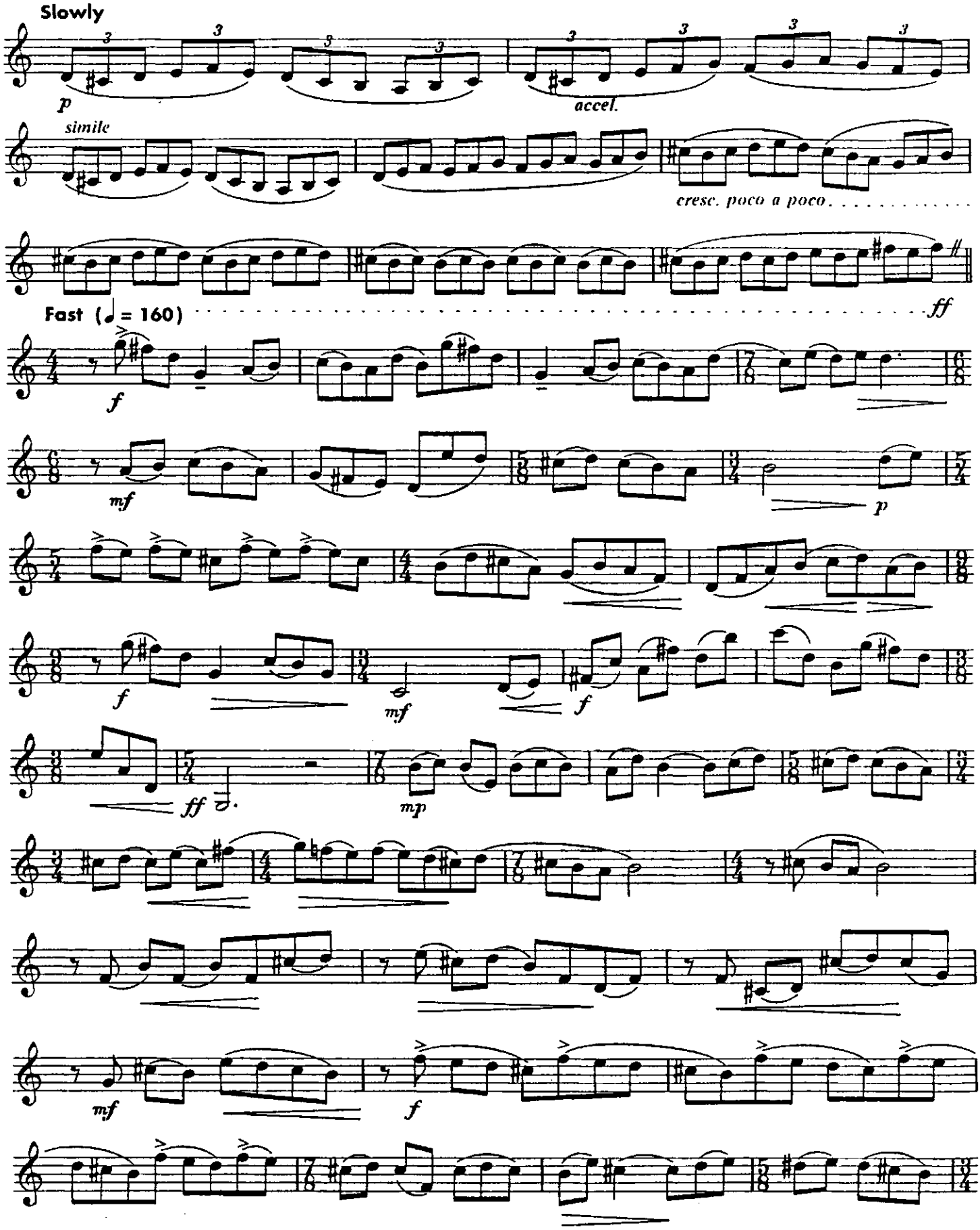

mf
mp
p
mp
mf
f
p
f
p
mf

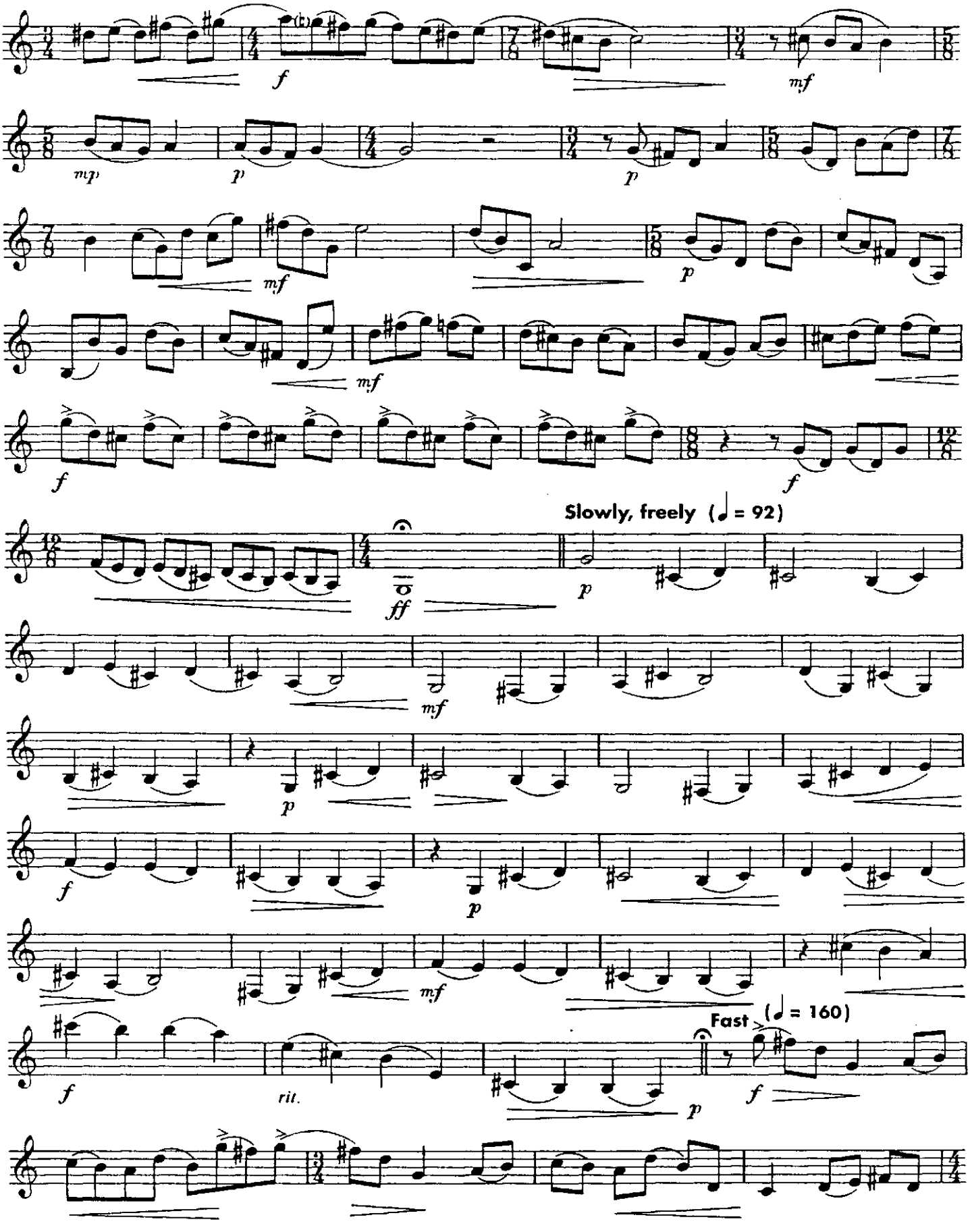


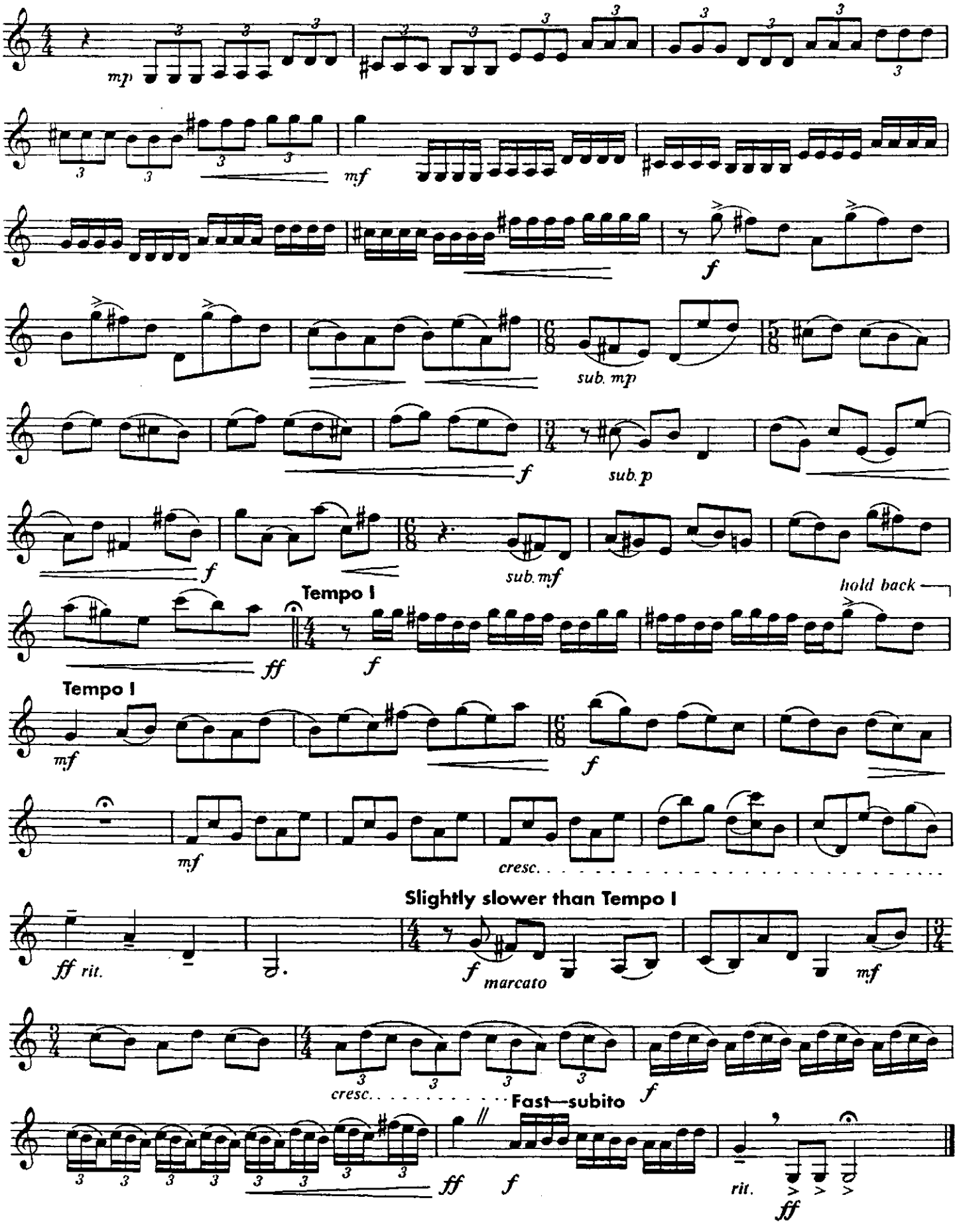
Grand Concert Etude

Introduction (cadenza)—freely




Slowly
p
accel.
simile
cresc. poco a poco
Fast (♩ = 160)
ff
f
mf
p
f
mf
f
ff
mp
mf
f


Slowly, freely (♩ = 92)
Fast (♩ = 160)
rit.


mp
mf
f
sub. mp
f
sub. p
f
sub. mf
Tempo I
hold back
ff
f
Tempo I
mf
f
mf
cresc.
Slightly slower than Tempo I
ff rit.
f marcato
mf
cresc.
f
Fast—subito
ff
f
rit.
ff

THE

Allen Vizzutti

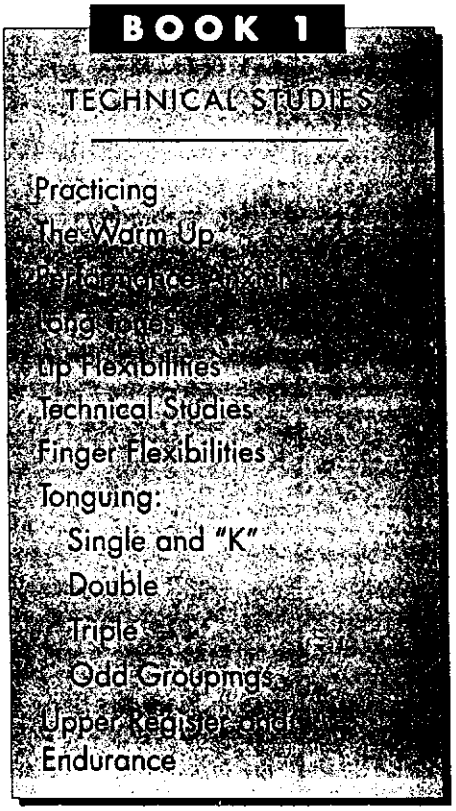
TRUMPET METHOD

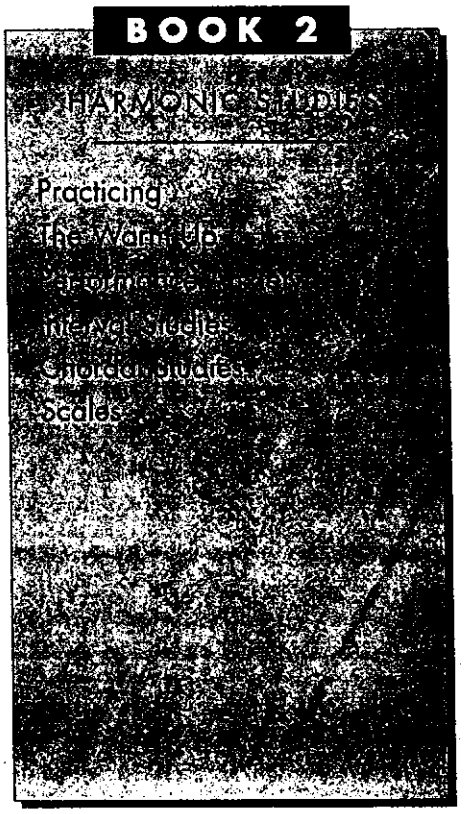
BOOK 3

MELODIC STUDIES

An Intermediate/Advanced Method in Three Books

Allen Vizzutti





BOOK 3

MELODIC STUDIES

Practicing	3
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Intermediate Etudes	7
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Low-Note Etudes	18
Rhythmic Etudes	21
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Alfred