Cornet/Trumpet

Book - Editor	Title	Publisher	Edition
Wurm, Voisin	*40 Studies for Trumpet*	International	No. 2025

Selection 1

Page(s): 22
Key:
Etude Title: *No. 23*
Tempo: Dotted Half Note = 58-74
Play from beginning to end.
Errata:
Tempo range should be dotted half note (not dotted quarter note = 58-74 (revised 7/25/17)

Performance Guide:
This moderately technical etude is fun to play and needs to sound graceful and nimble throughout while maintaining a dancelike "waltz" character. A slight emphasis on beat 1 and floating the rest of the measure will help with this so that the music always feels like one beat per bar. Practice slowly with metronome for rhythmic accuracy paying attention to tongued vs. slurred rhythms. Keep the airflow steady during slurred passages maintaining smooth note connections and a consistent tone. Daily practice of Clarke Technical Studies will be helpful for this. Always begin phrases with a full breath.

Articulated passages need to sound as smooth as slurred passages. Staccato markings should sound light and graceful, not overly short or harsh. Let only the tip of the tongue move as you articulate while keeping the flow of air as steady as if slurring or sustaining a single note. Additionally, it is imperative to keep the lips and jaw stationary while articulating. If the lips or jaw move, the tone and pitch will be affected and the line will sound rough. A helpful exercise for this is to practice blowing a fast articulation pattern on one hand while keeping the other hand on your chin and/or lower lip. Make sure the chin and lower lip stay perfectly still as the tongue moves to articulate. For extra practice with slurs and arpeggios refer to Arban's pp. 48-51, 56, 144 and 146.

Selection 2

Page(s): 32-33
Key:
Etude Title: *No. 35*
Tempo: Quarter Note = 50-60
Play from beginning to end.
Errata:

Performance Guide:
This etude should be performed with great lyricism and expression. The use of vibrato will be helpful in providing a vocal quality to the music. The performer may also use a little rubato, making some passages start slowly, speed up and then slow down within the structure of a steady beat. The grupetto or "turn" in m. 11 should be played like m. 9. Measure 26 should be treated as a cadenza. In keeping with the esspressione character of this etude, a legato style should be employed throughout. Keep grace notes and 32nds smooth and relaxed. Round out the ends of phrases so they sound polished and refined. Maintain a warm sound in all registers and dynamics, and never let the tone become edgy or aggressive – intense and dramatic, yes, but never edgy.

Very little information is given regarding dynamics; therefore it is suggested that the performer

follow the shape of the melodic line and provide dynamics consistent with the direction of each phrase while still maintaining the character and color of the last printed dynamic. Keep the air moving through descending passages in order to maintain good tone and response. Keep your listener engaged by making the music express emotions or tell a story. Recommended studies for this etude include Clarke Technical Studies pp. 14-20 for work on smooth trills and Arban's pp. 99-103 for exercises on the turn.

Selection 3

Page(s): 9

Key:

Etude Title: *No. 7*

Tempo: Dotted Quarter Note = 74-94

Play from beginning to end.

Errata:

Performance Guide:

This etude is all about double tonguing in 6/8 time. While it may be possible to single tongue within the proper tempo guidelines, a double tongue is preferred in order to keep the music sounding light. Single tonguing will tend to make 16ths sound heavy and overly emphasized, while double tonguing will make them dance and move forward. Avoid extremes (too short or too legato). Strive for clarity of attack along with a steady airflow. In speech the vowel is just as important as the consonant. The same holds true for double tonguing. Make sure your tone remains centered and beautiful between the T and K. Refer to Arban's pp. 175-178 for extra practice double tonguing. Play the exercises slowly making the T and K articulations sound exactly alike – same start, same tone, same pitch. Also try reversing the T and K, or using all Ks in practice.

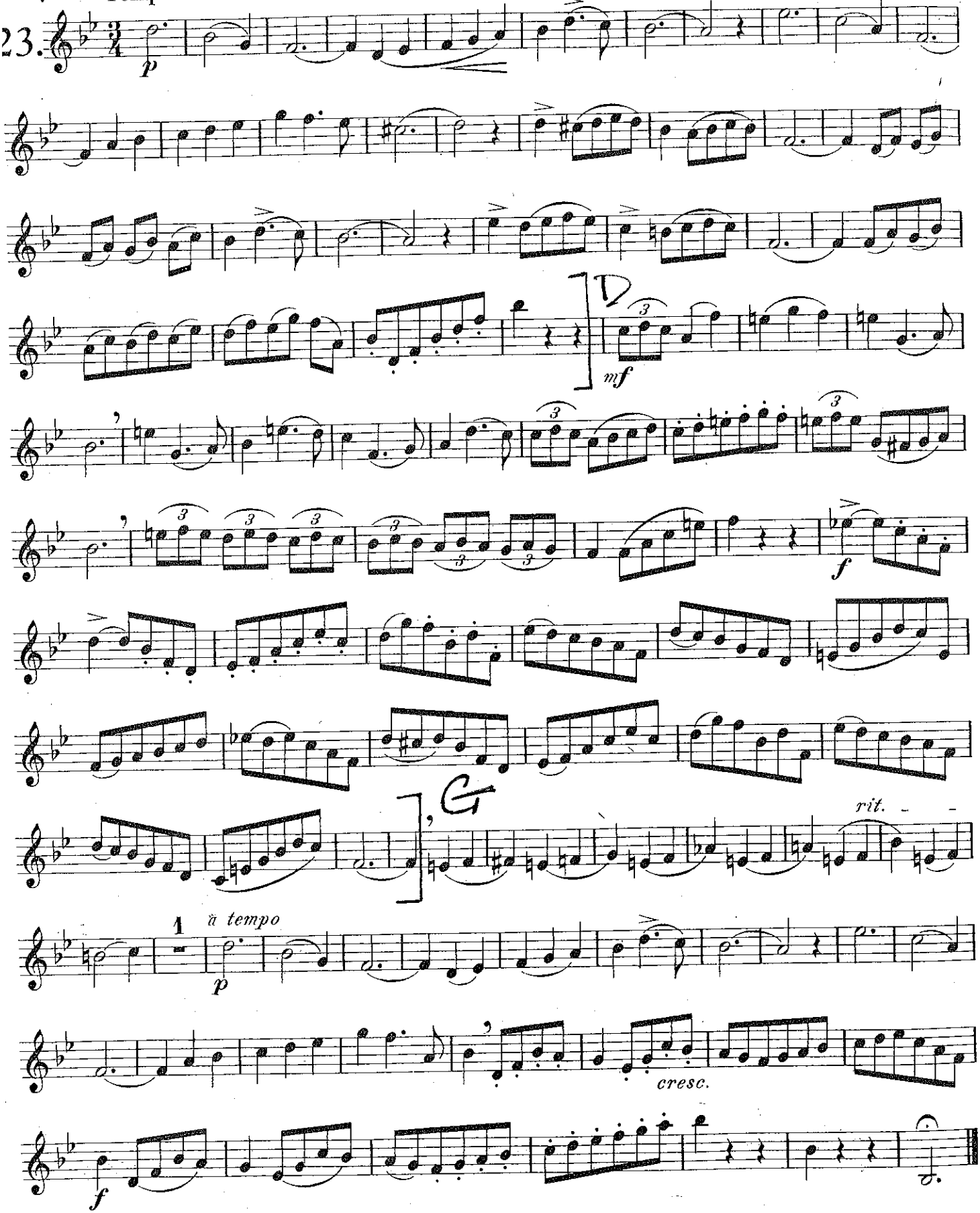
Musically this etude should sound playful, not harsh or frantic. Emphasize the downbeat and let the rest of the measure float. Practice m. 16 slowly with double tongue using a metronome. Gradually speed up keeping the rhythm steady. Breathe quickly and efficiently where indicated. For quick breathing open up and get the tongue out of the way of the moving air. If you hear a hissing or slurping sound, you are breathing incorrectly and inefficiently. Say "Woe" or "Hup" backwards. The "P" at the end of "Hup" gets your lips back into playing position after the breath.

Trumpet

A

58-74 #1

Tempo di Valse 𝅗𝅥=~~66~~



Trumpet

Allegro ♩= 70

34.

mf

B

#2

Adagio con espressione ♩= 60

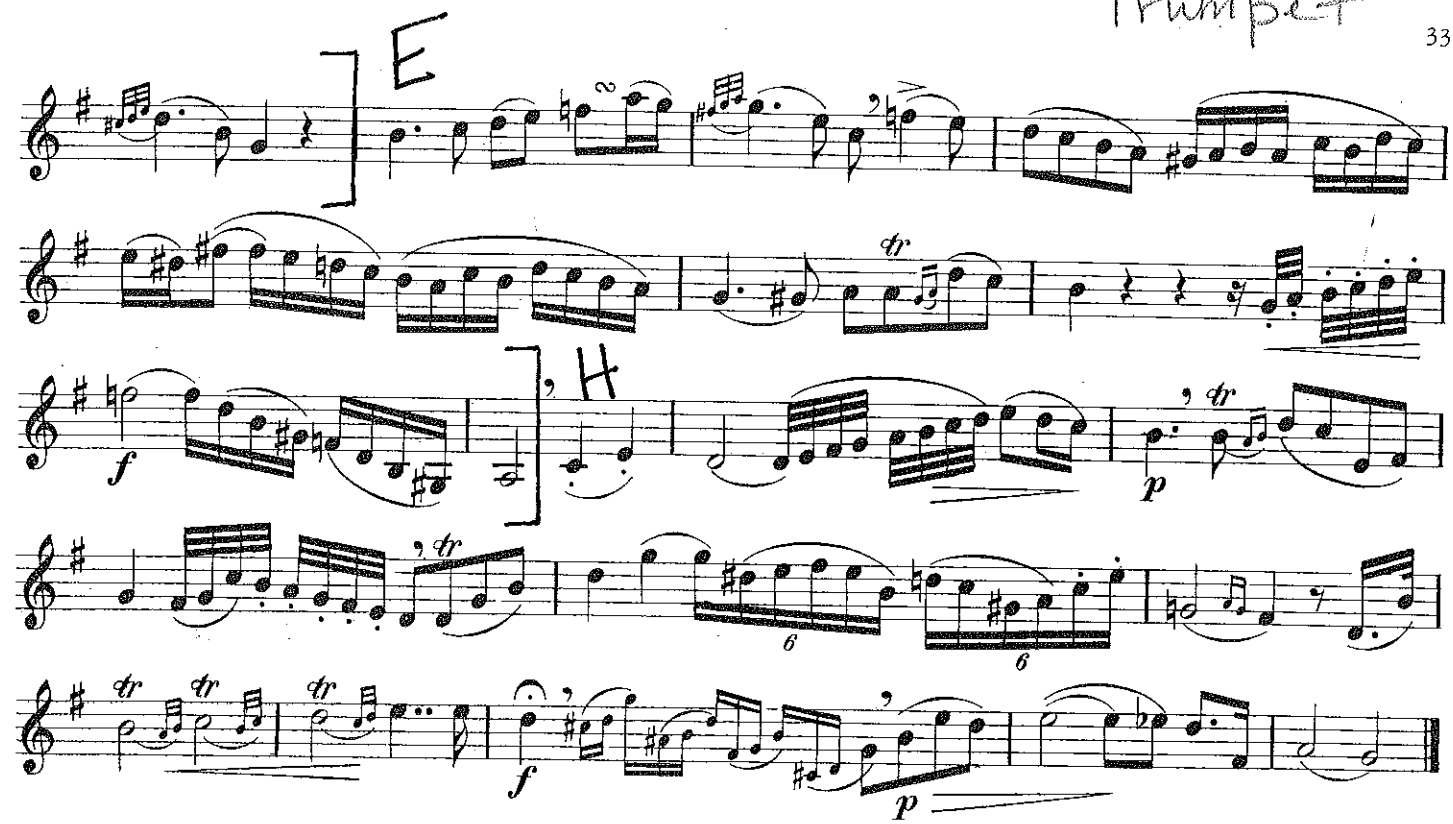
35.

p

f

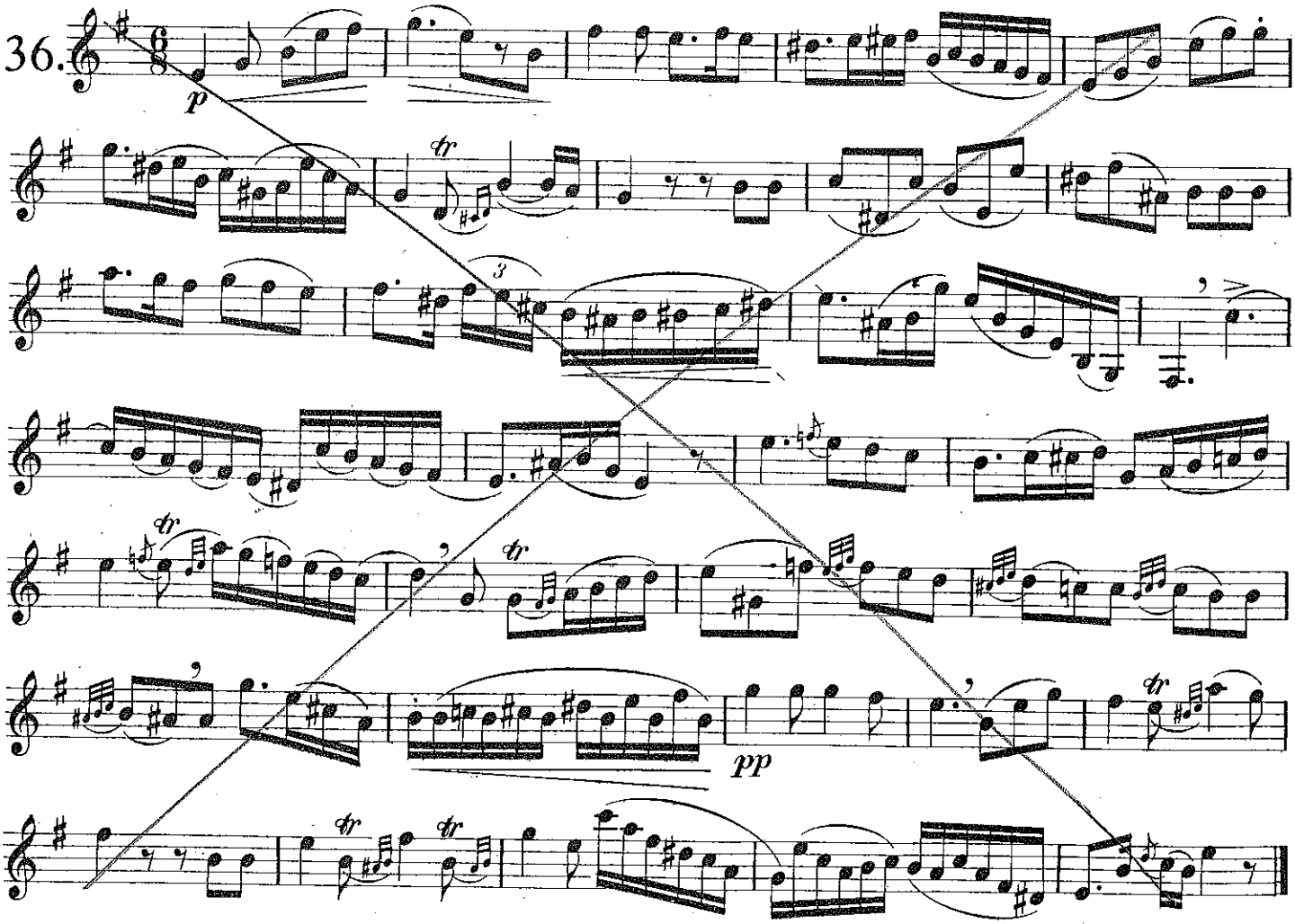
tr

p



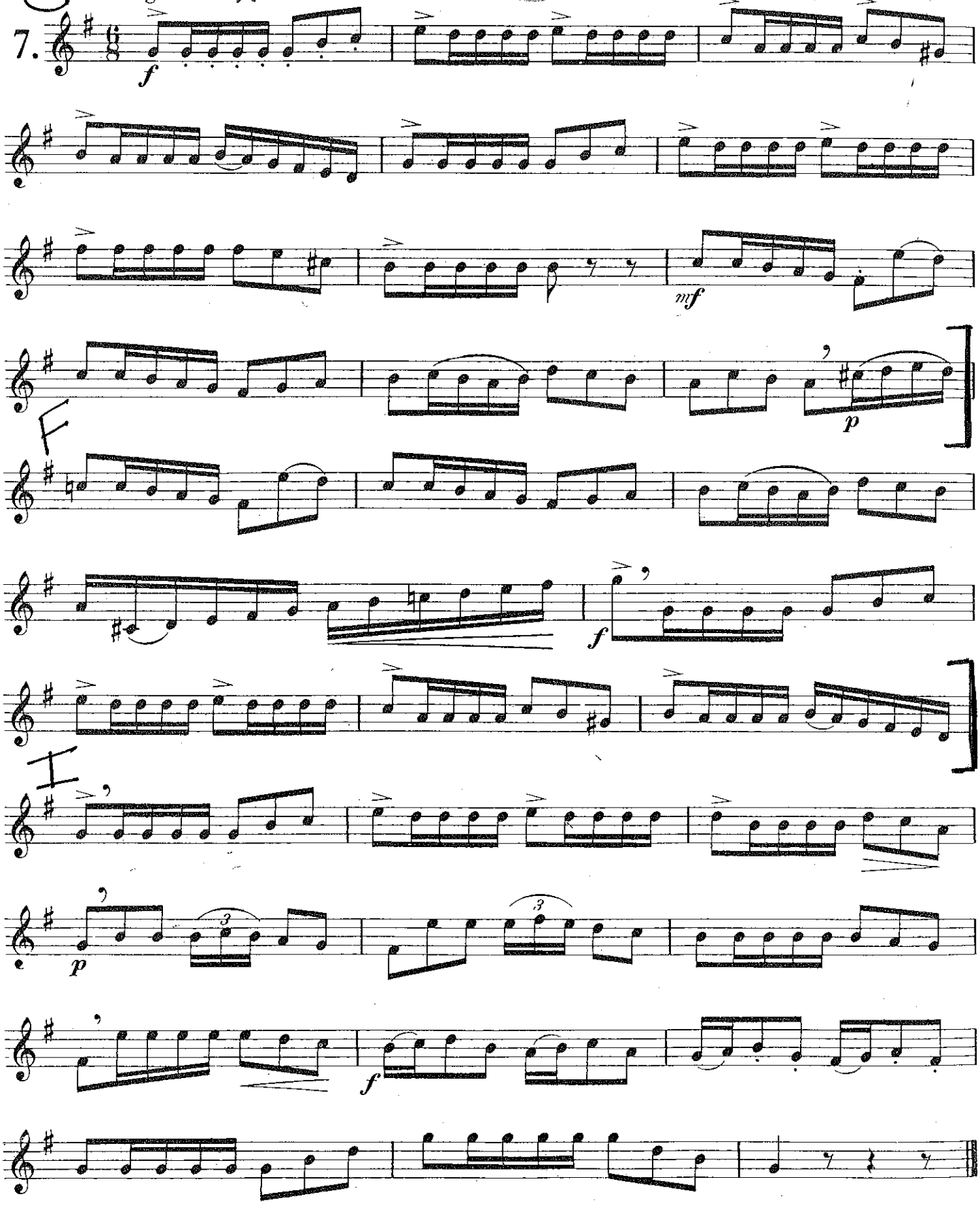
36.

Andantino ♩. = 52



#3

C

Allegretto ♩.= ~~86~~ 74-94

7.