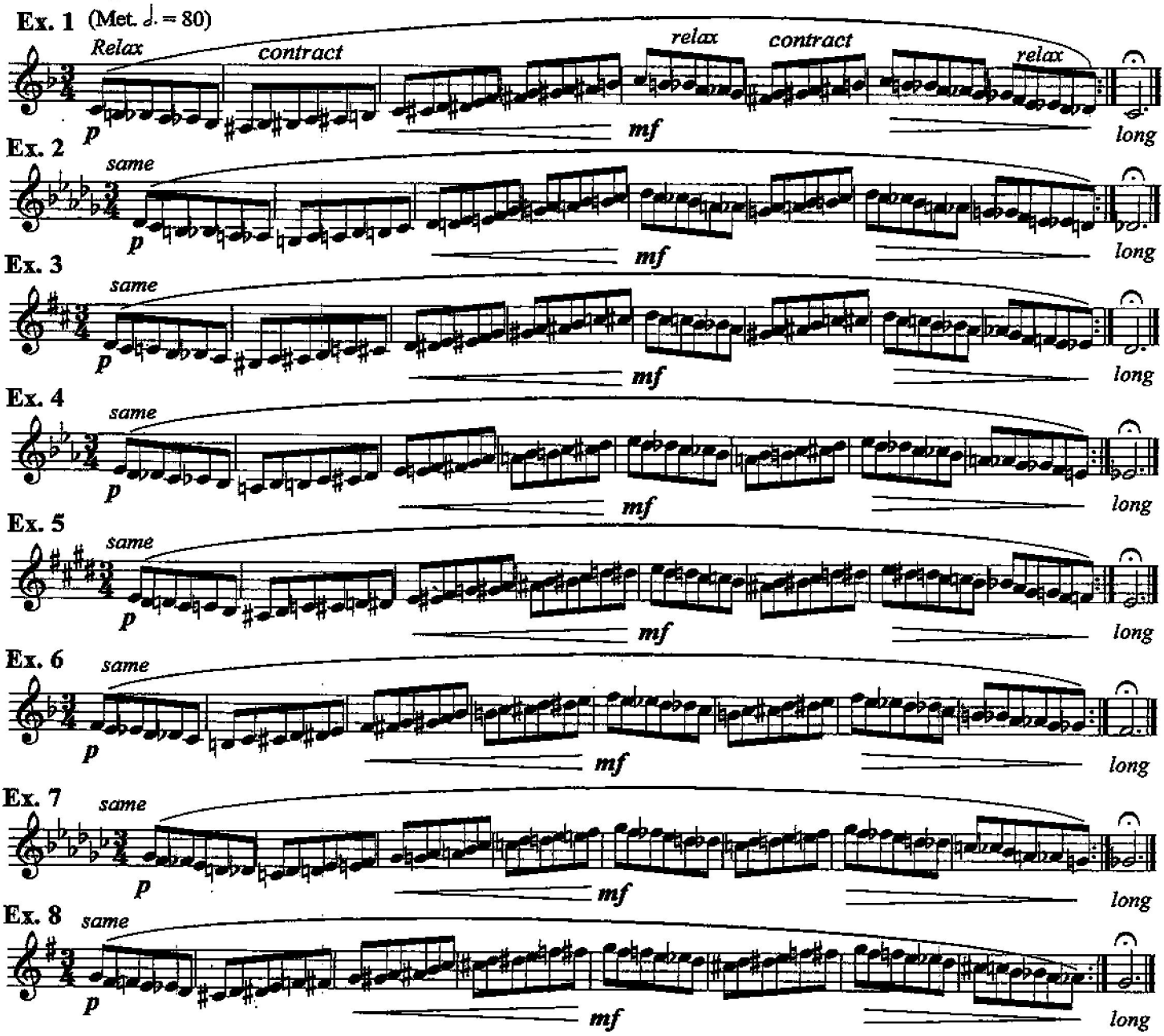
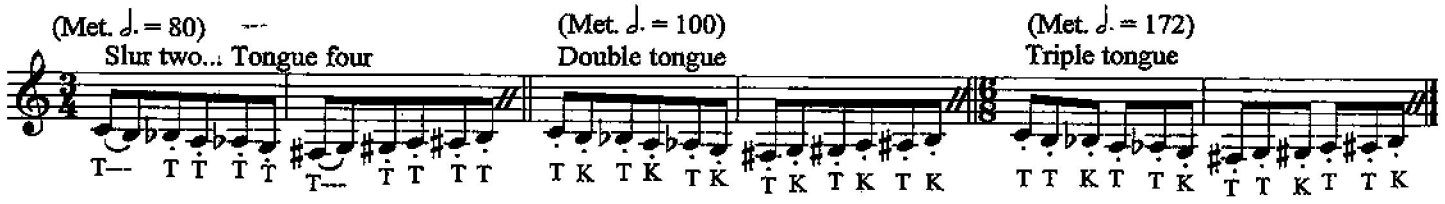
GROUP ONE

Repeat each exercise four times in one breath. If you have any wind left hold the last note with purity of tone until all the wind is exhausted. When the *technic* in each exercise is perfect, increase the speed until you can play it through six times in one breath and set record, later on, to eight times in one breath. This strengthens your *will power* which is quite necessary to become a good player, and teaches *confidence* in playing.

Repeat four times in one breath



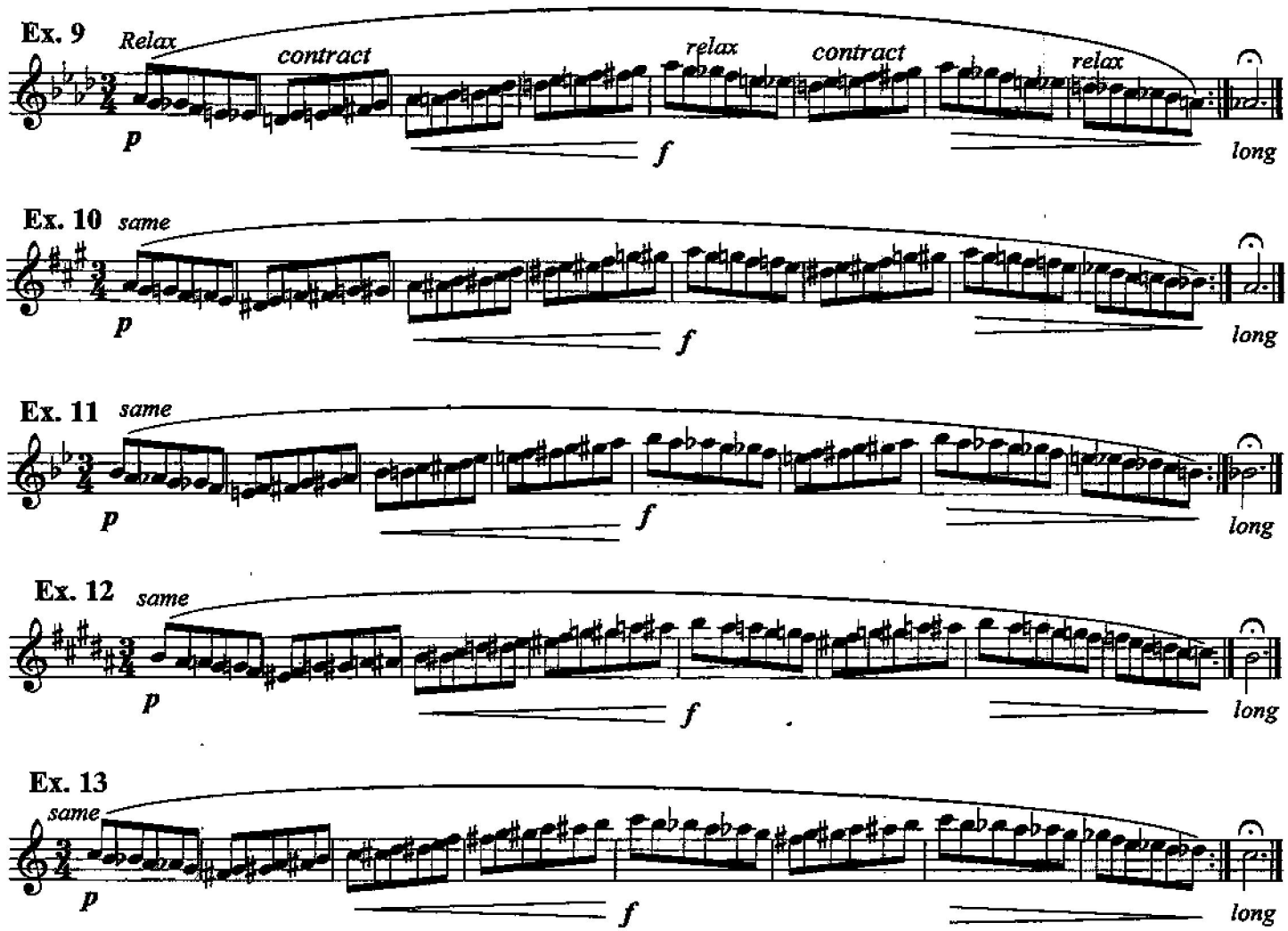
EXAMPLES FOR ARTICULATION



Play these exercises with the different articulations according to the *examples for articulations*, to keep the tongue in good condition, relaxing and contracting the tongue with the muscles of the lips, also moving the chest muscles in the same manner so that the whole *machine*, the lips, tongue and chest, work in unison. Playing through *Group One* should take about *four minutes*. Rest a few moments before playing again. This allows the different muscles of the *machine* to become active and elastic, and the blood to circulate through the lips, which keeps them fresh and responsive.

GROUP TWO

I would not advise practice of this second group unless you have an excellent embouchure and can play the higher tones with ease, and without strain of any kind. Remember, you want to build-up your *machine*, not destroy it by tiring the different muscles, and numbing the lips.



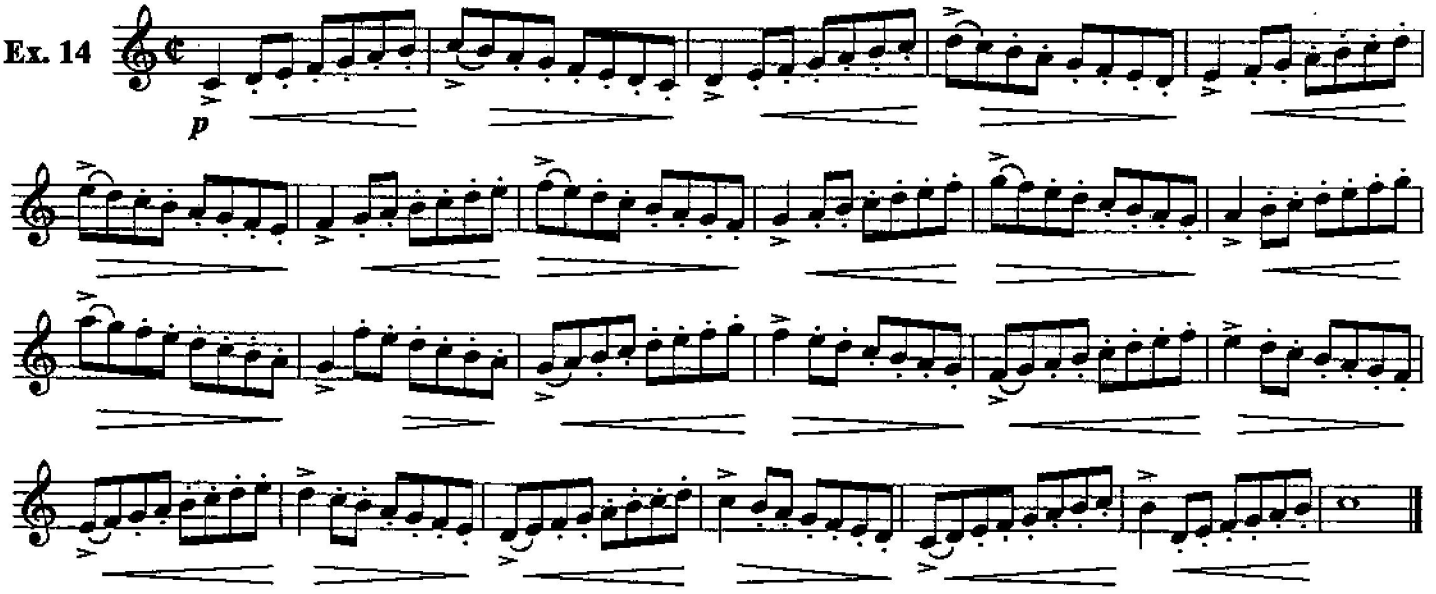
Playing each of these five exercises (*in Group Two*) according to the specified metronome tempo, four times in one breath, should take about three minutes, or seven minutes for the two groups.

After I had practiced these exercises daily for six months, very carefully and correctly, I augmented *Group Two*, fine more steps, playing in D-flat, D, E-flat, E and F, each four times in one breath.

GROUP THREE

Scale exercises for training the tongue and fingers to work together; observing that both the muscles of the lips and tongue contract and relax according to the suggestions in the preceding groups (to contract while ascending and relax while descending the scale). Remember to play each exercise in one breath. This builds up *endurance* which is the most essential factor in all wind instrument playing, and when fully acquired, relieves the constant tension of the lips. As another practical reminder, the player should commence each exercise by taking a good healthy breath, filling the lungs with all the air they will hold. The change of time is to be observed in every other exercise, without taking an extra breath at the change.

Ex. 14



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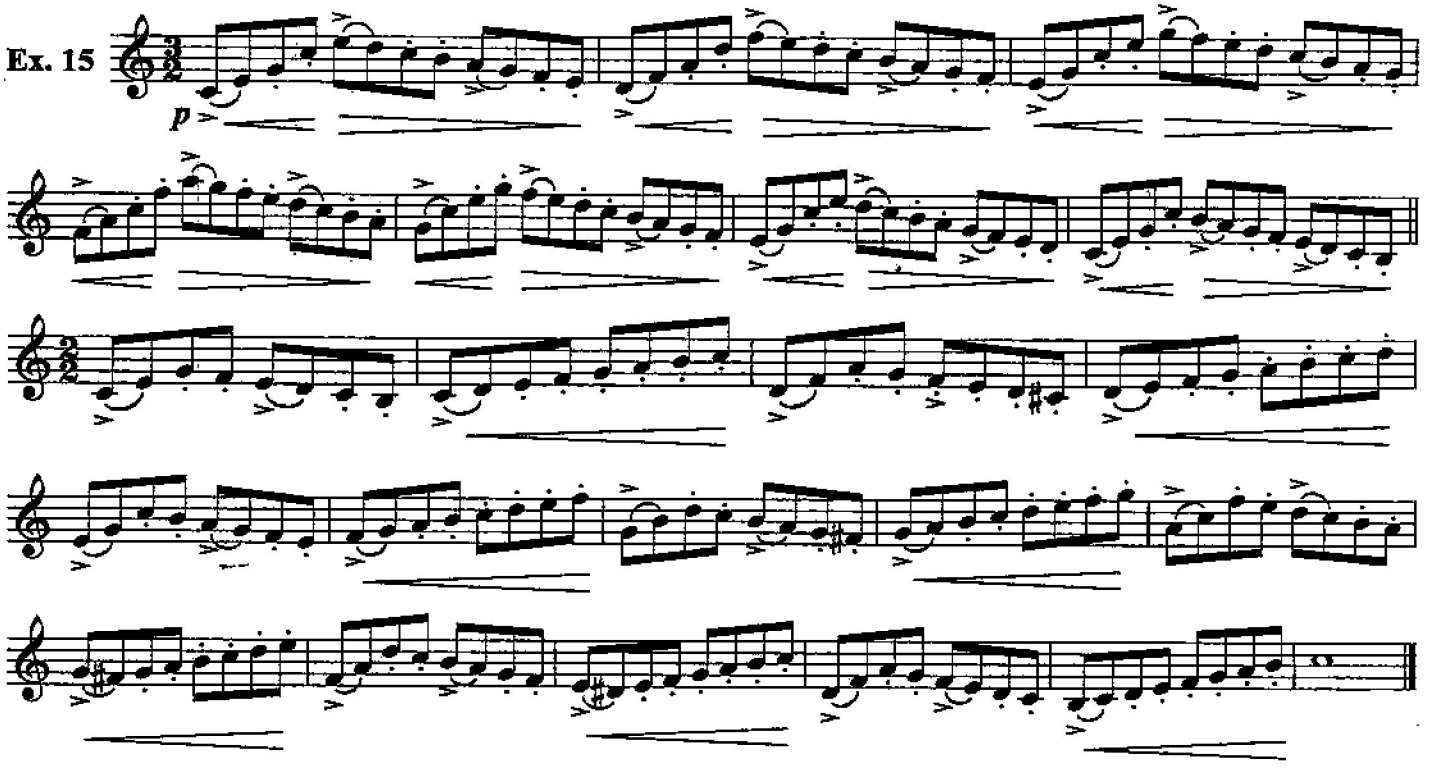

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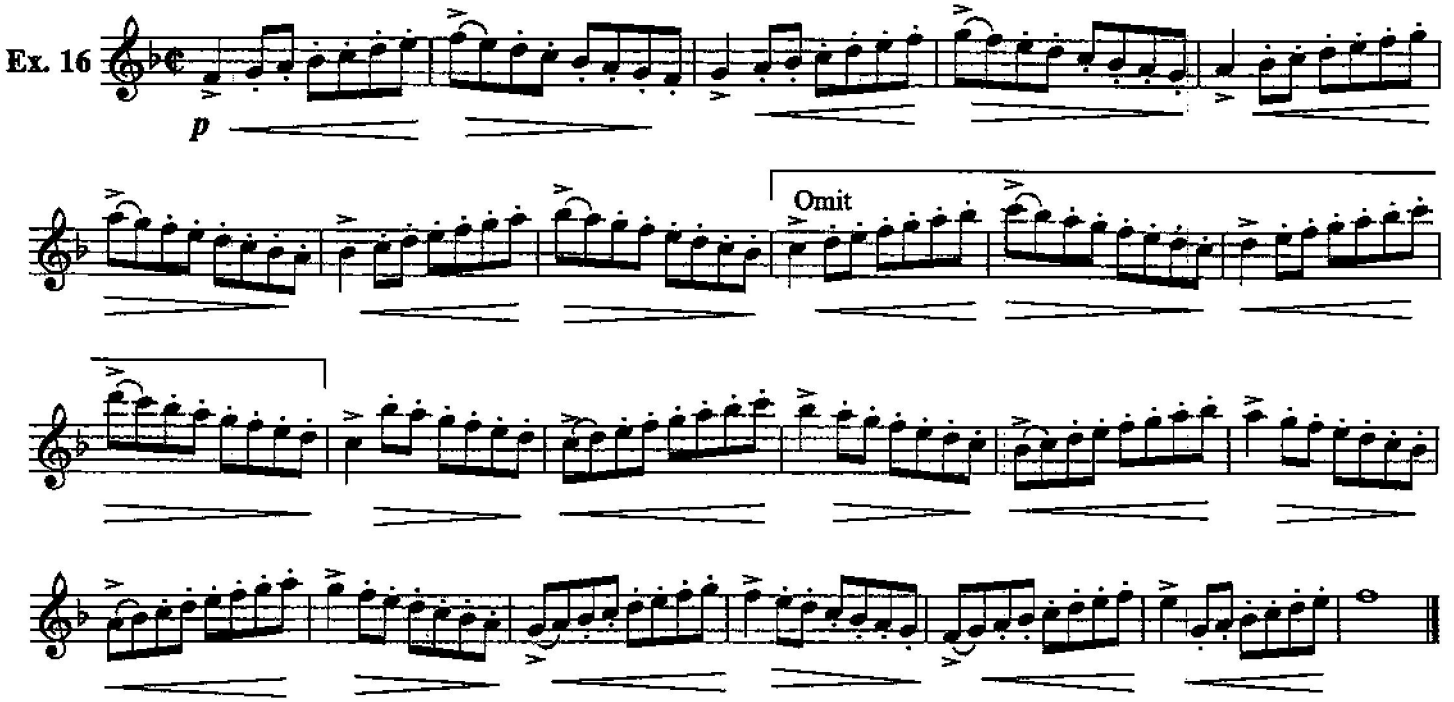

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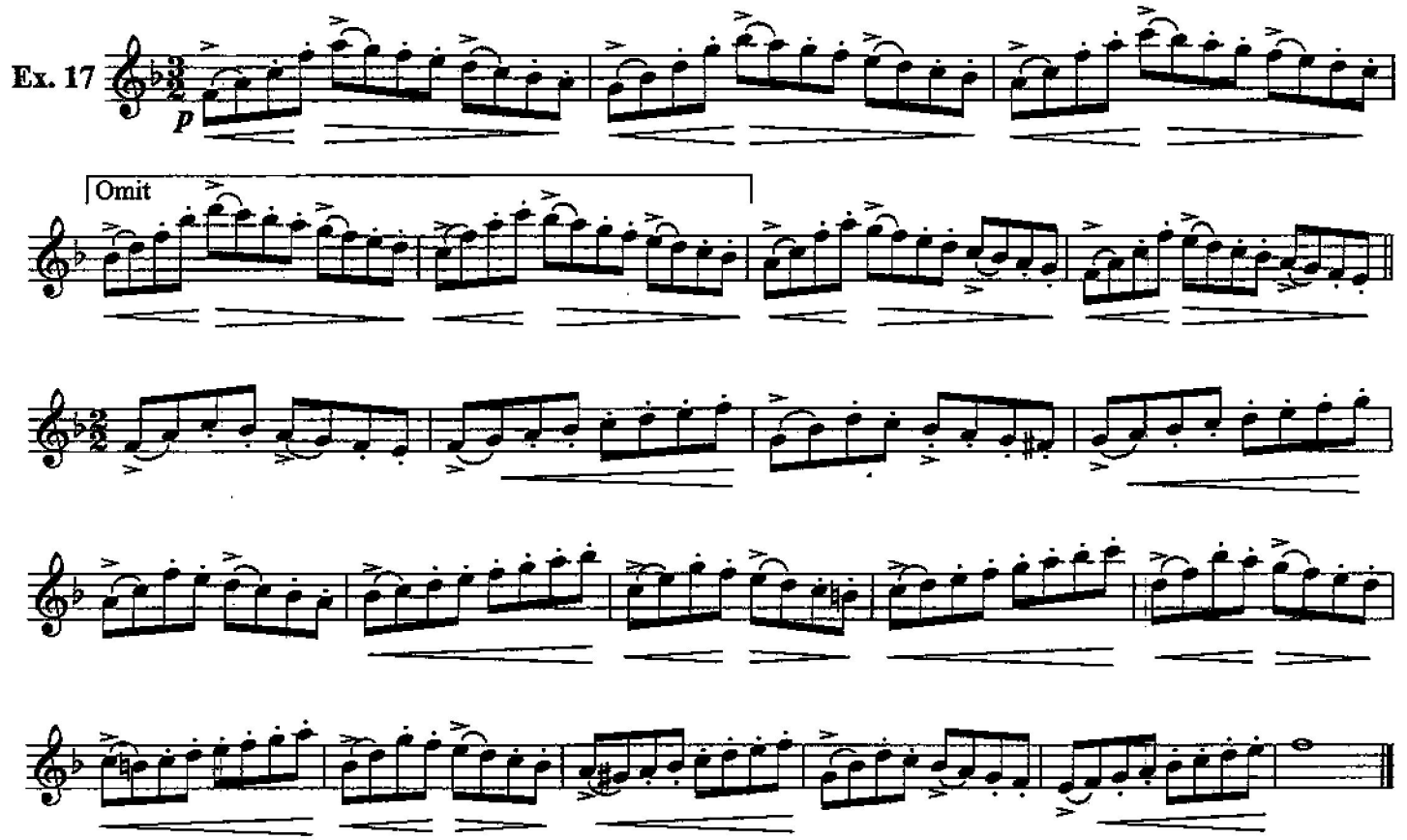

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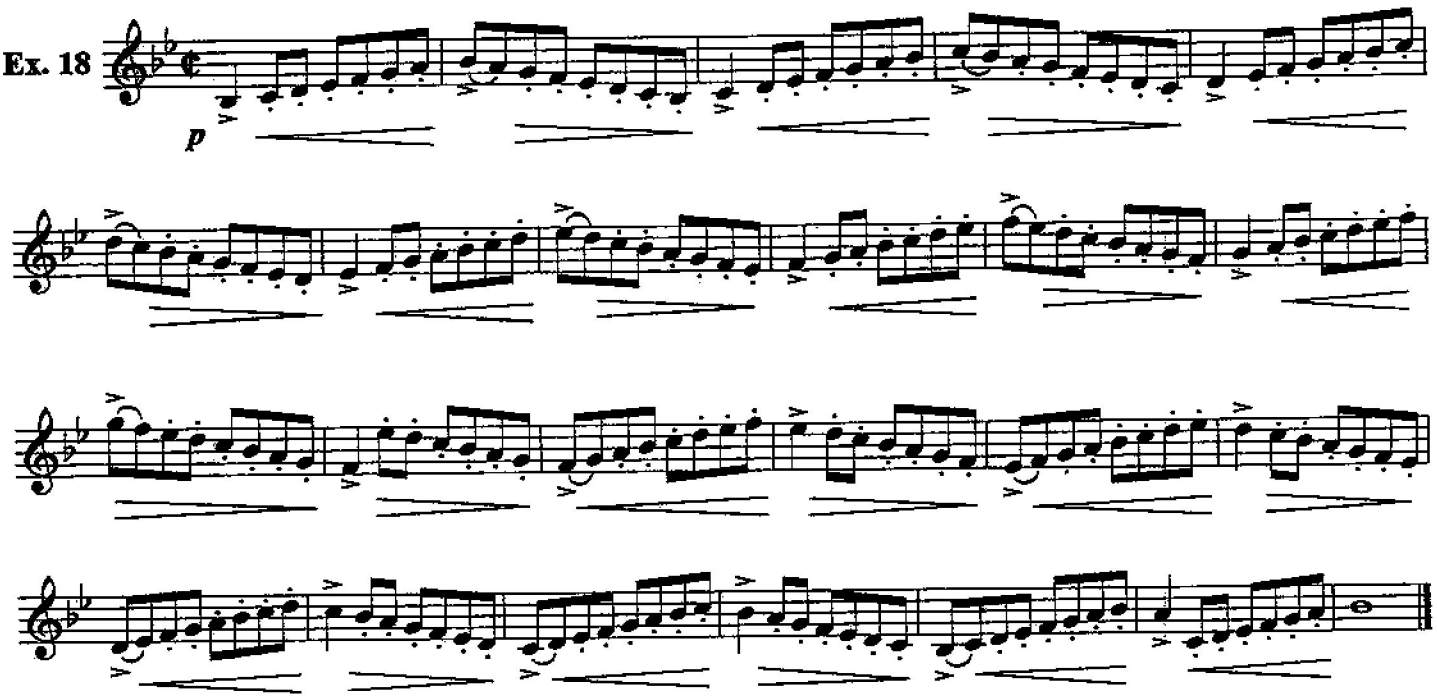

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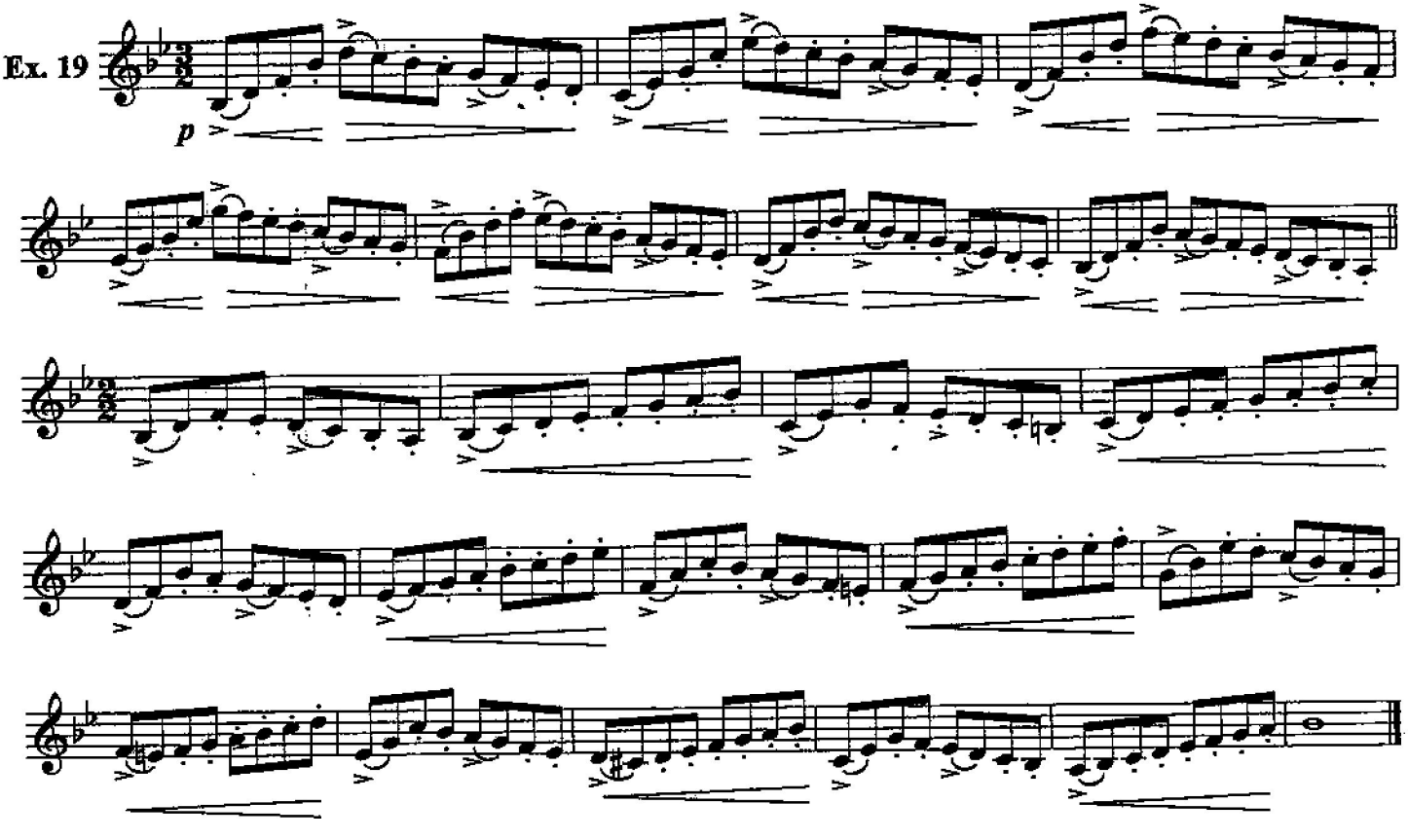

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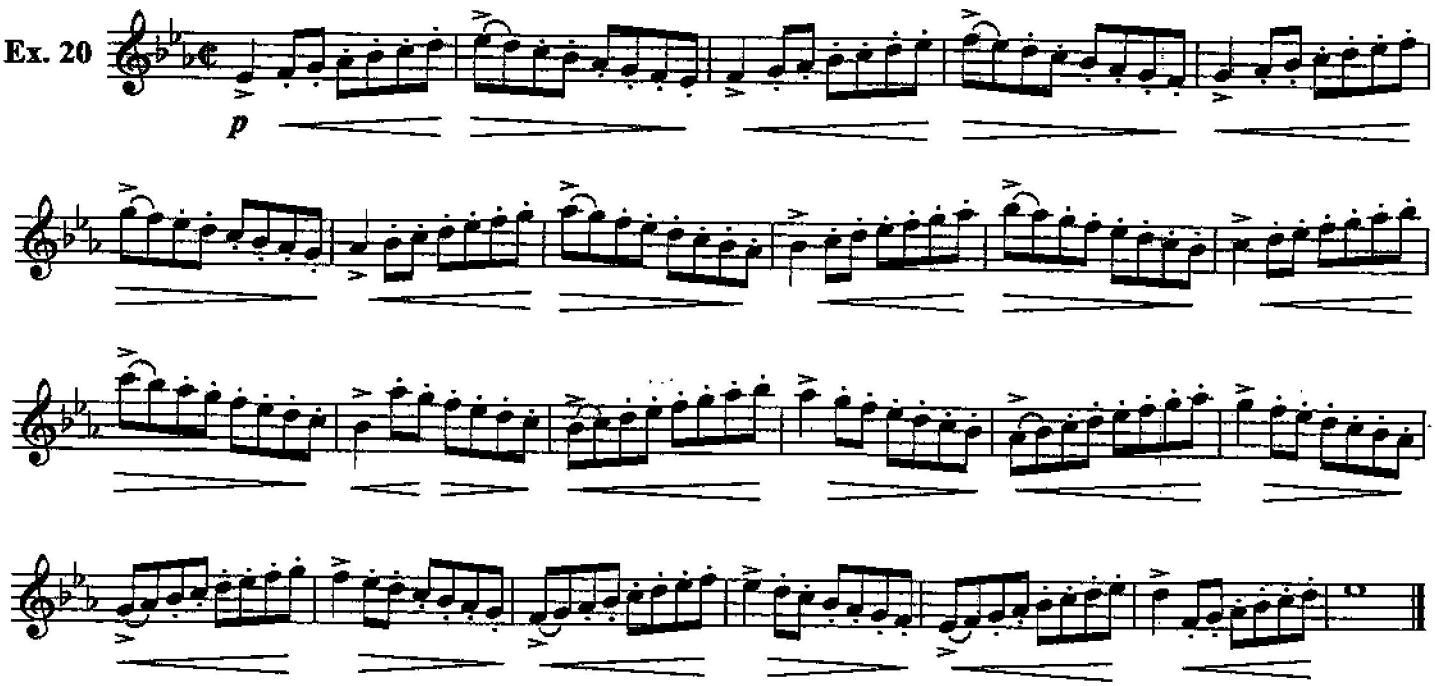

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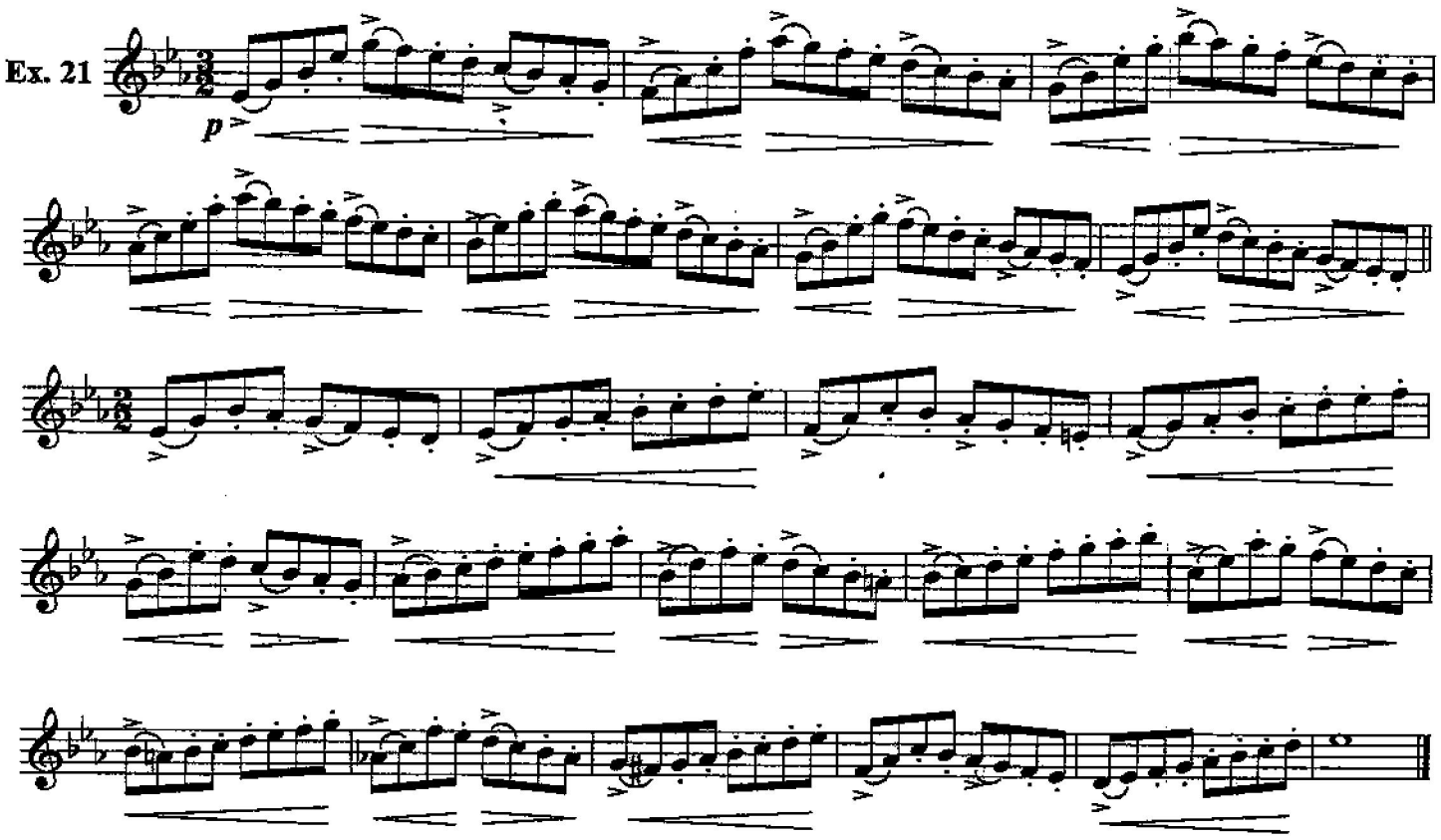

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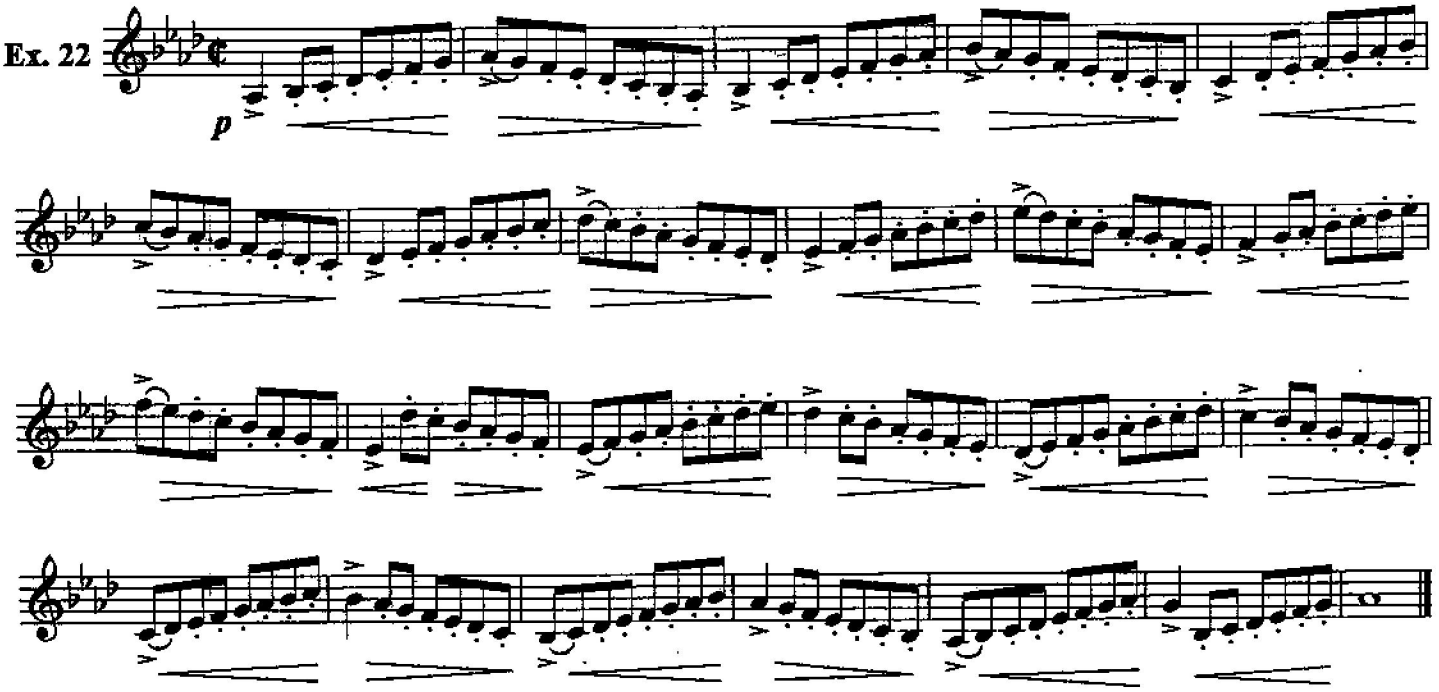

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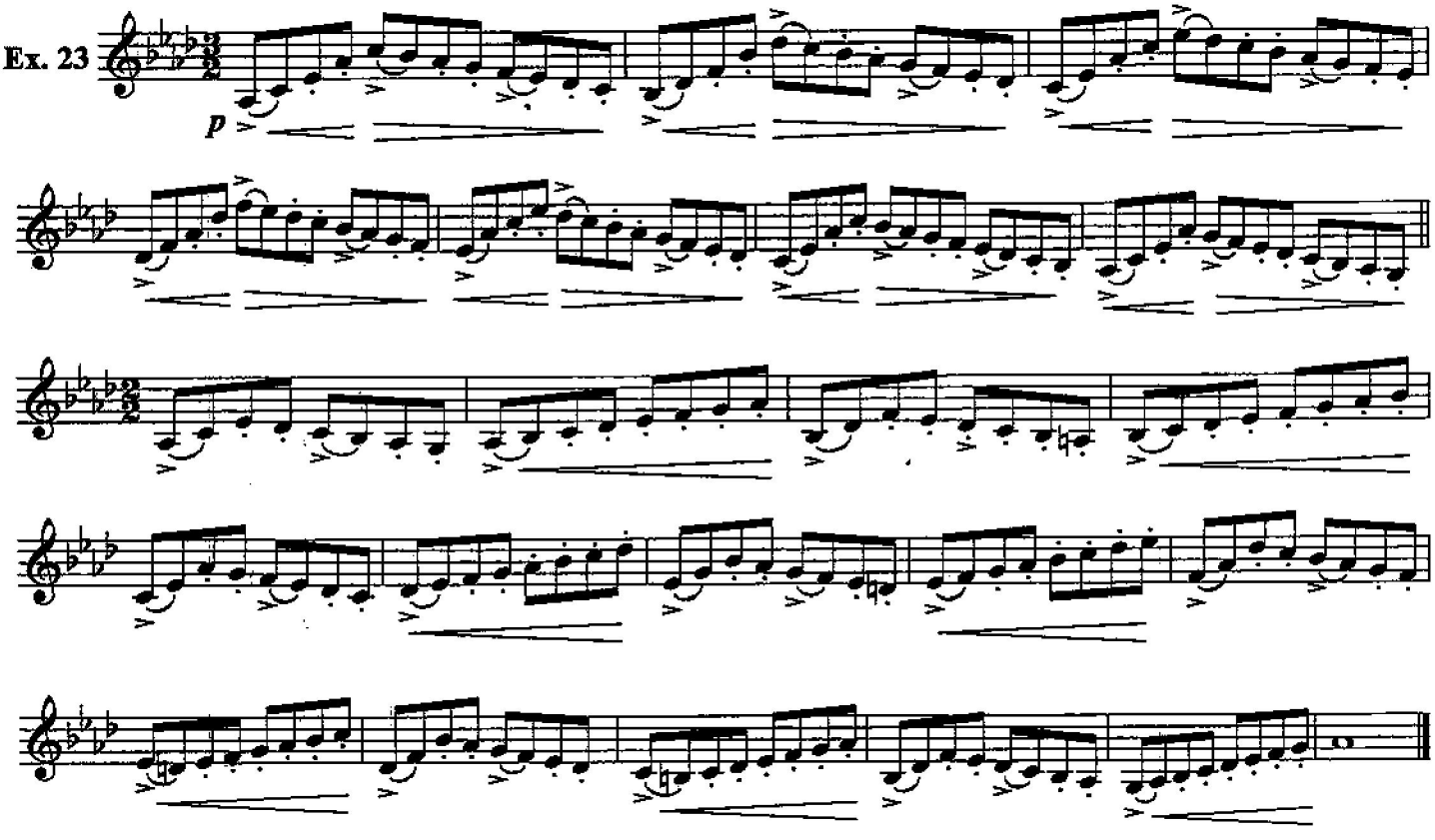

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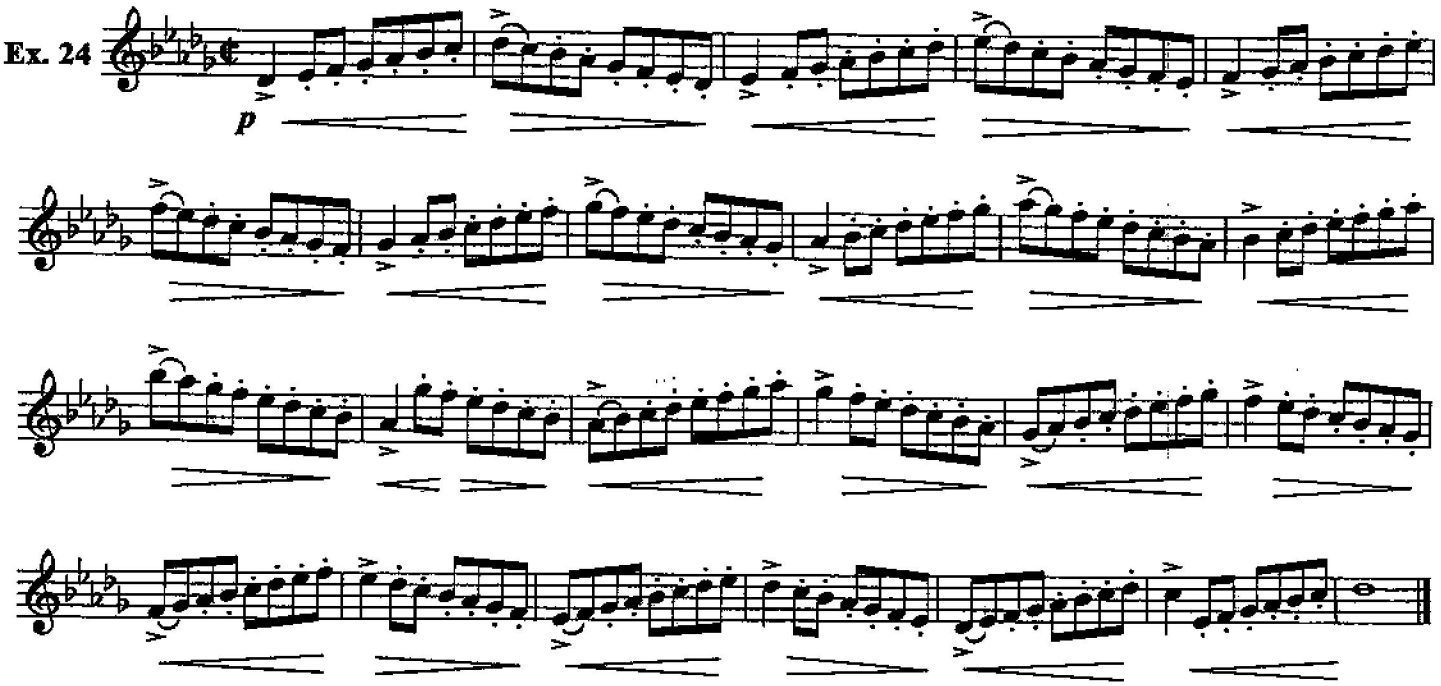

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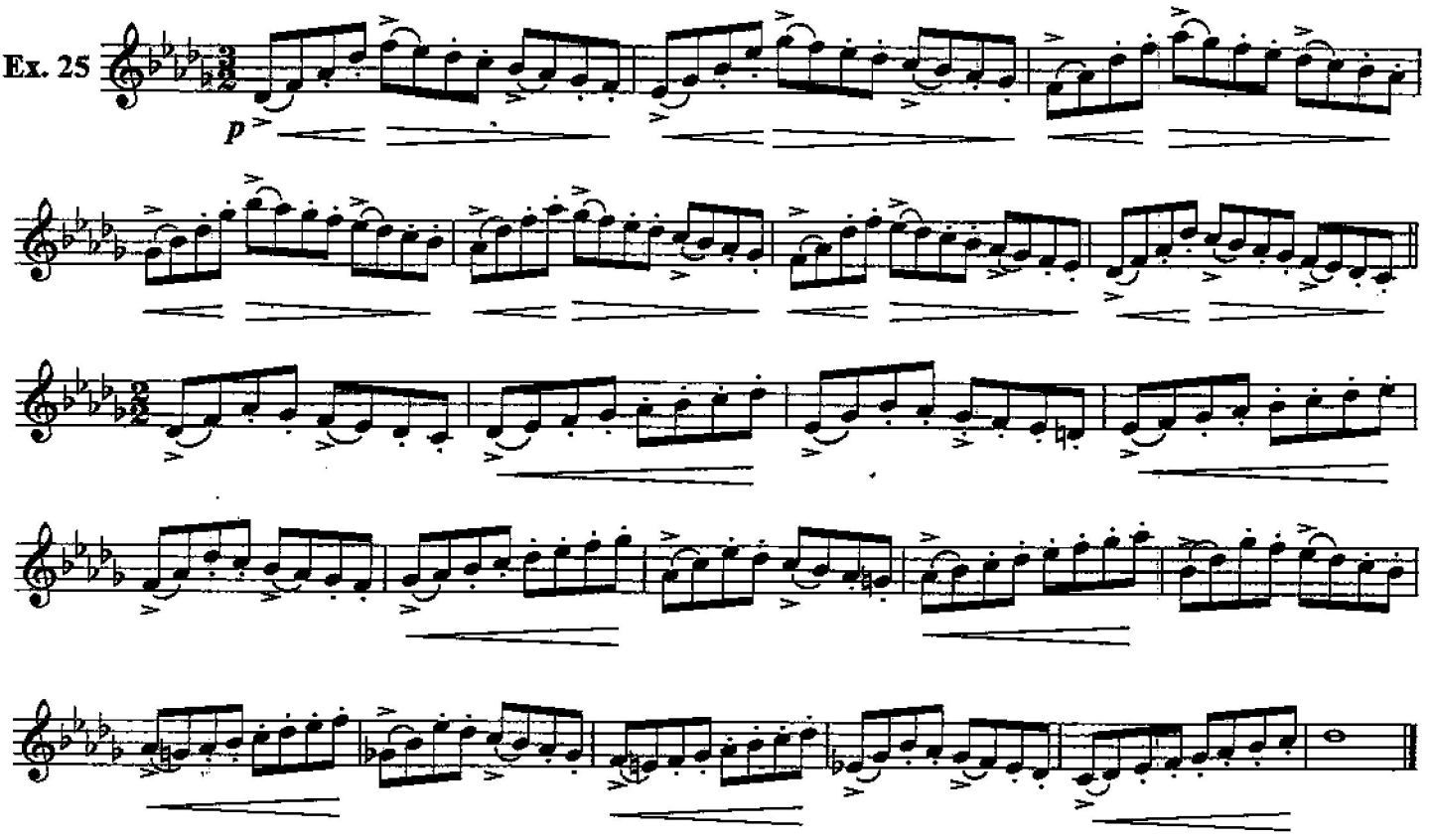

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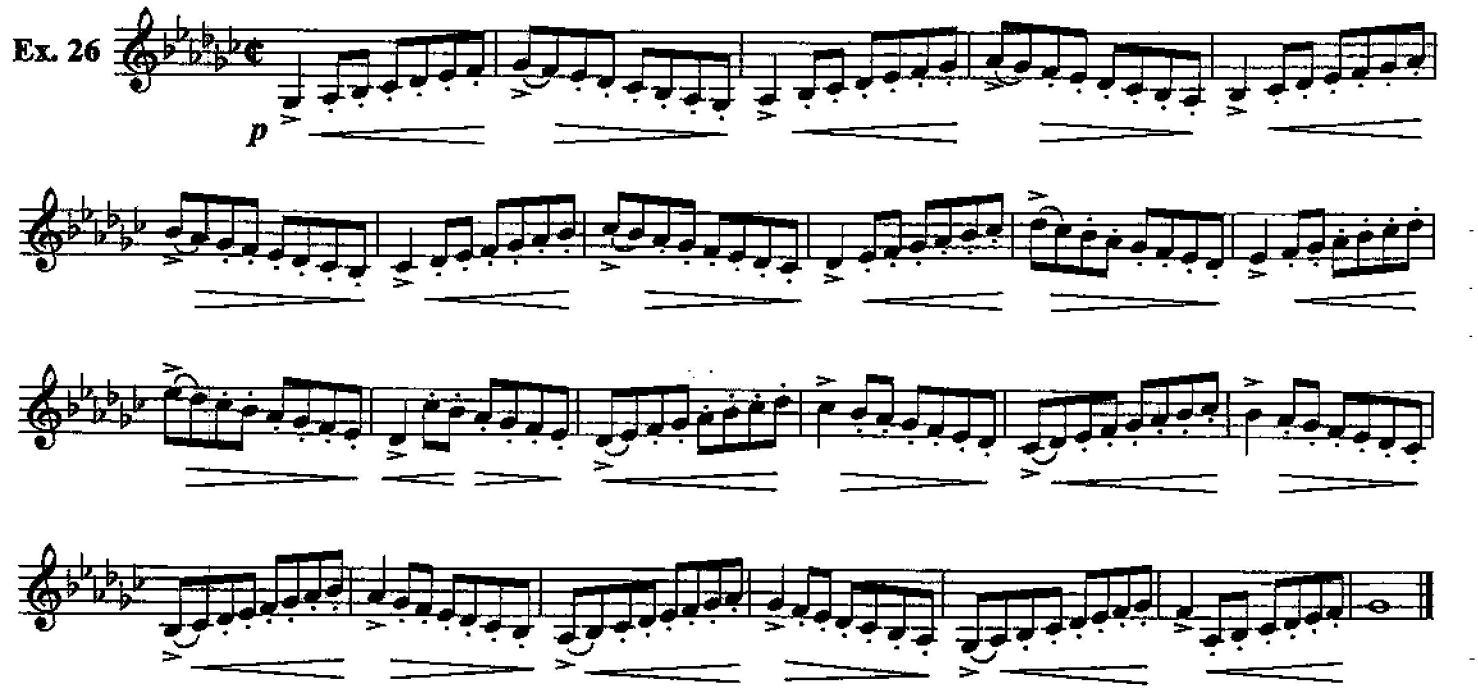

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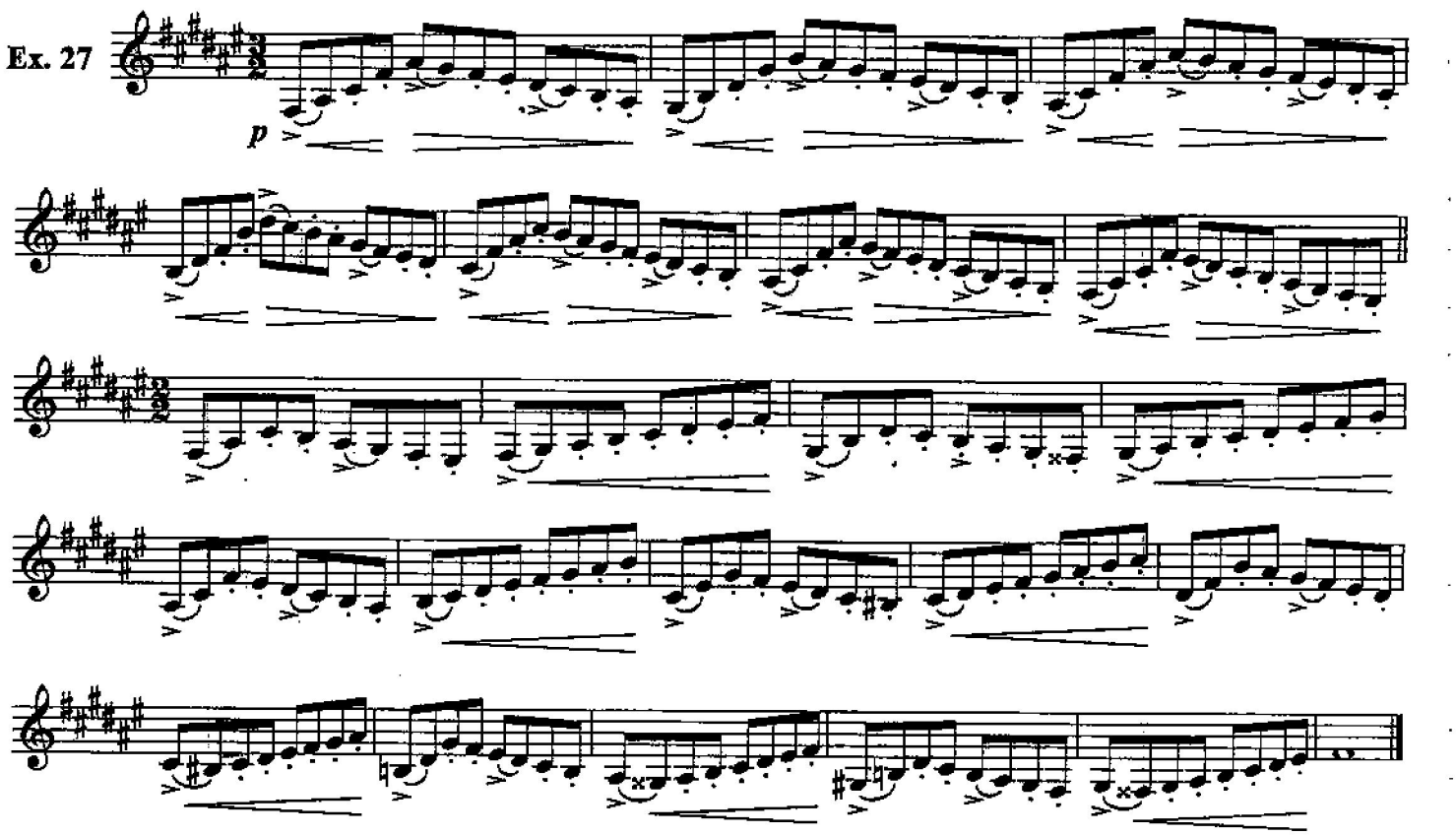

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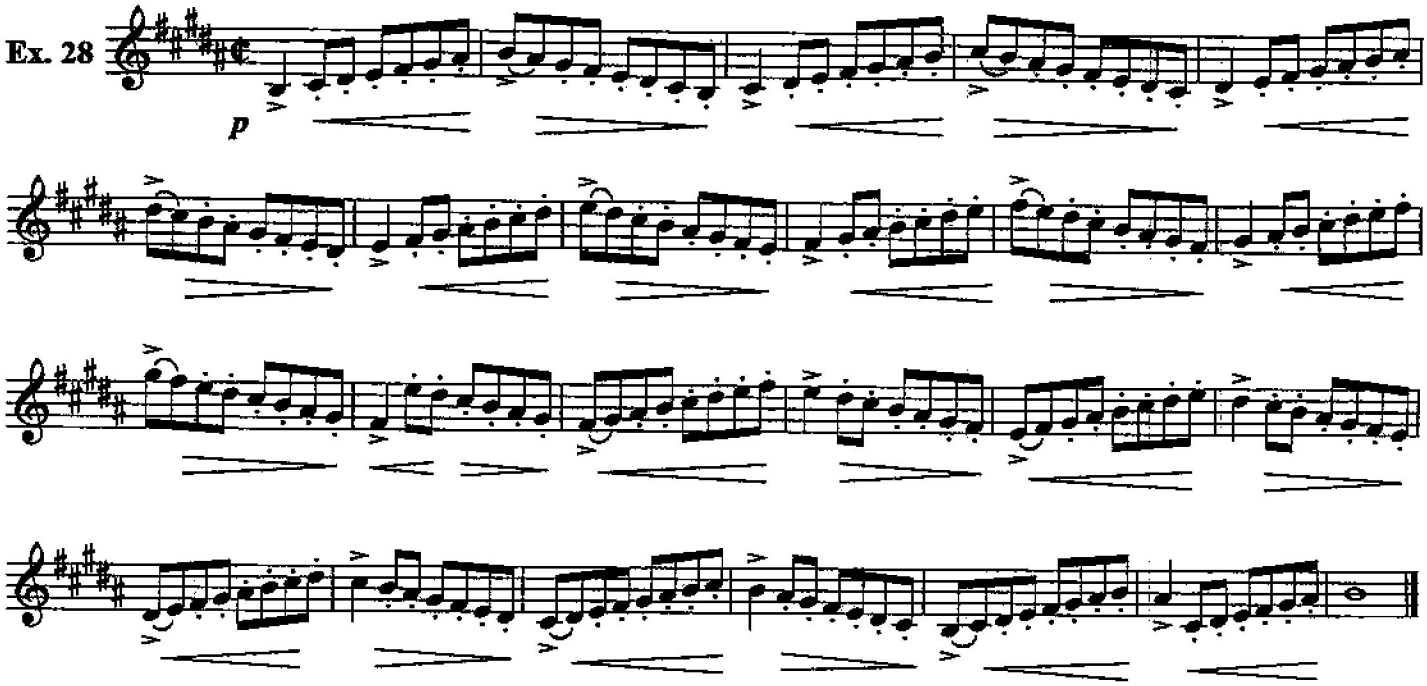

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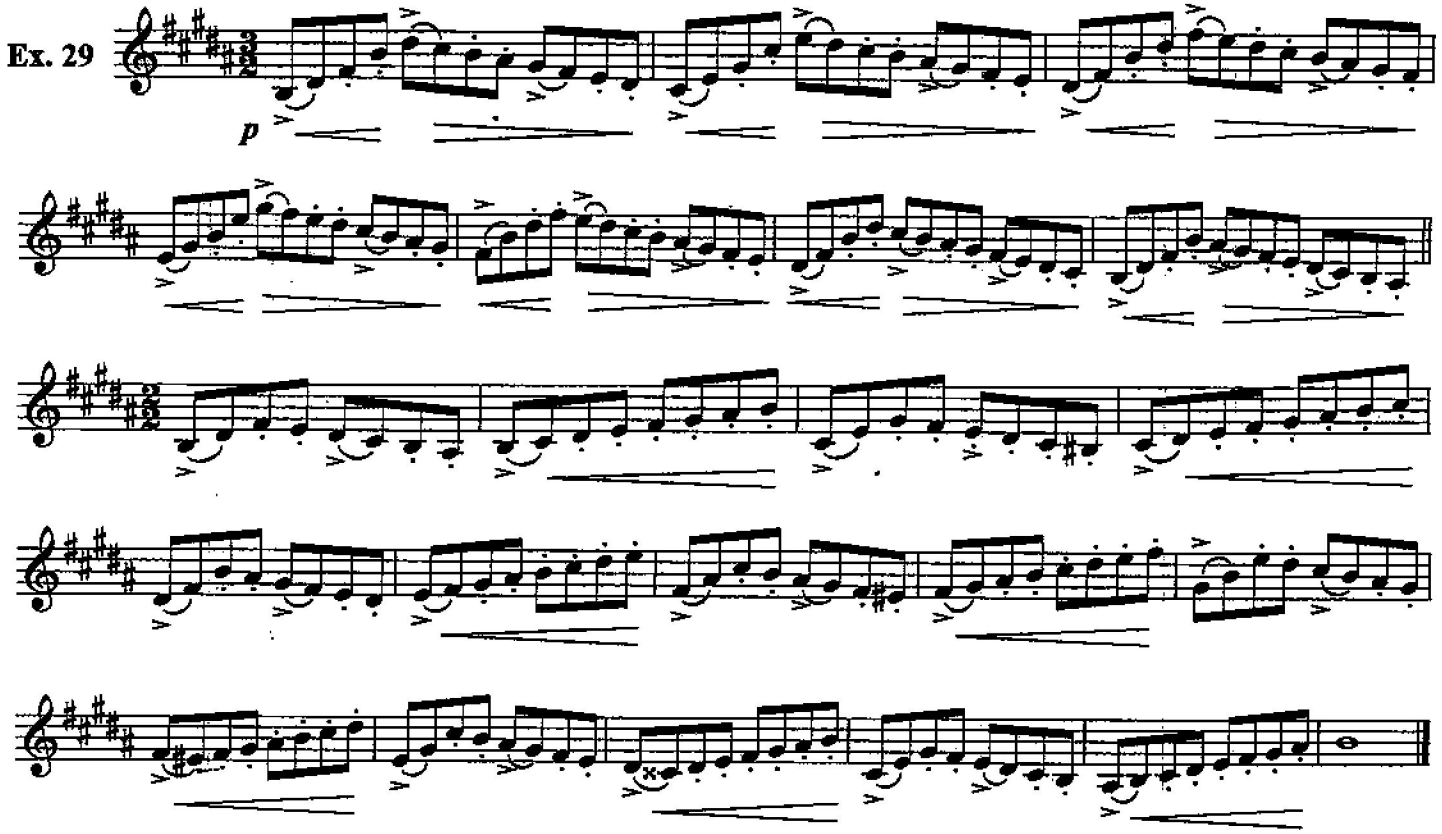

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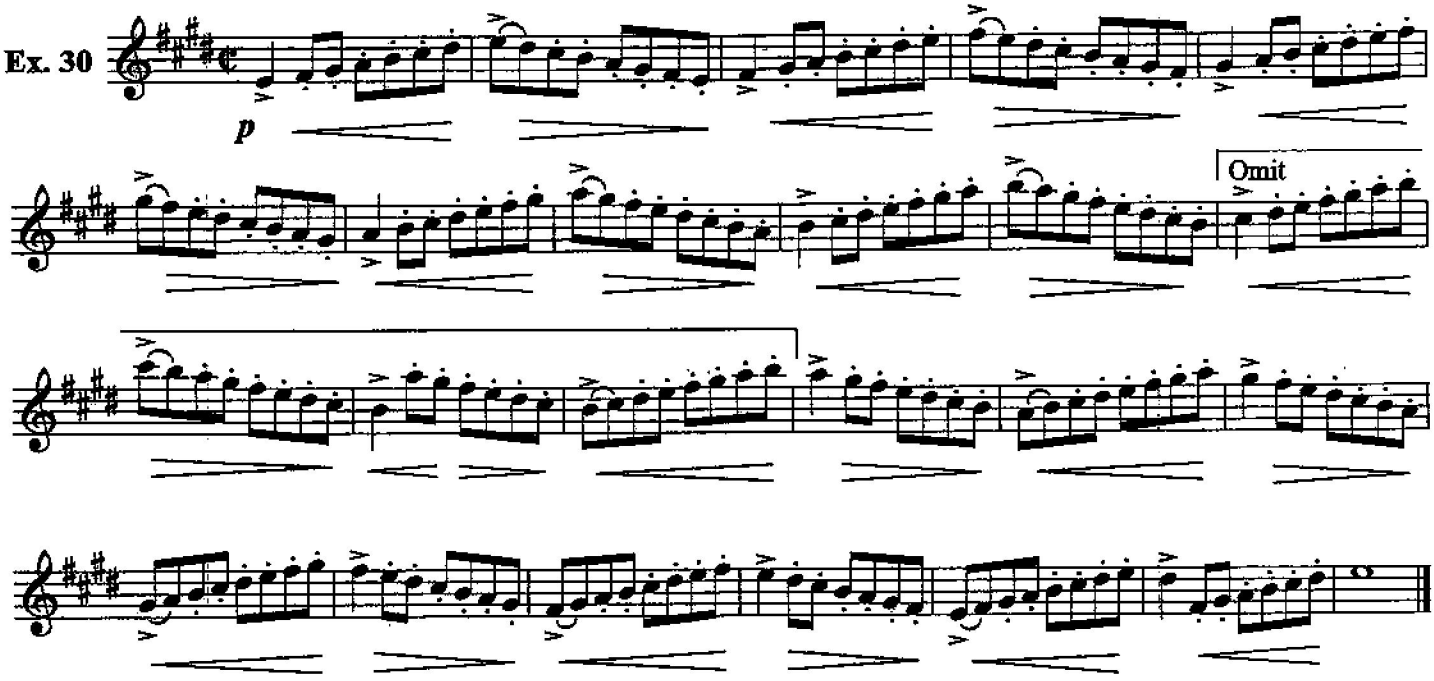

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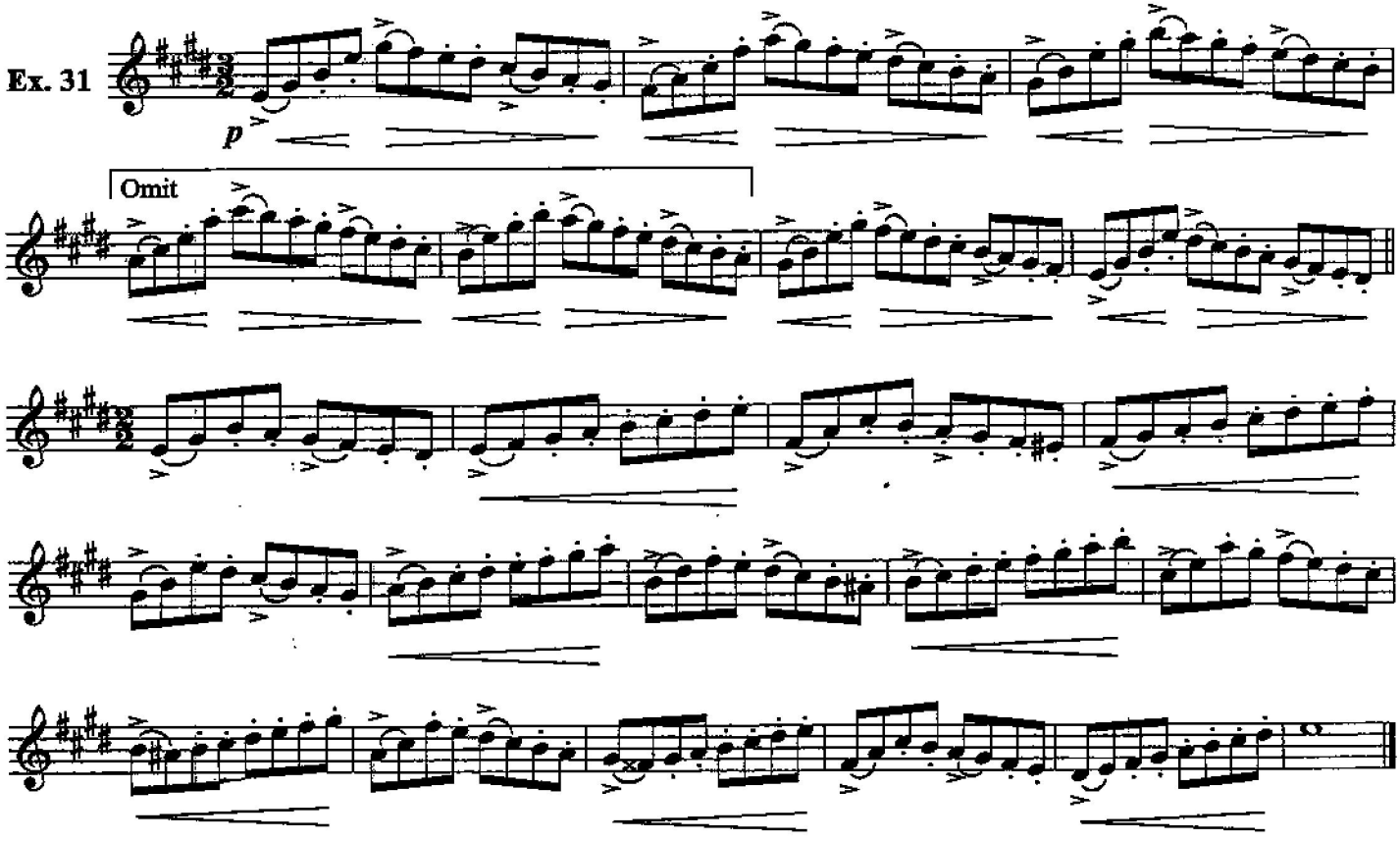

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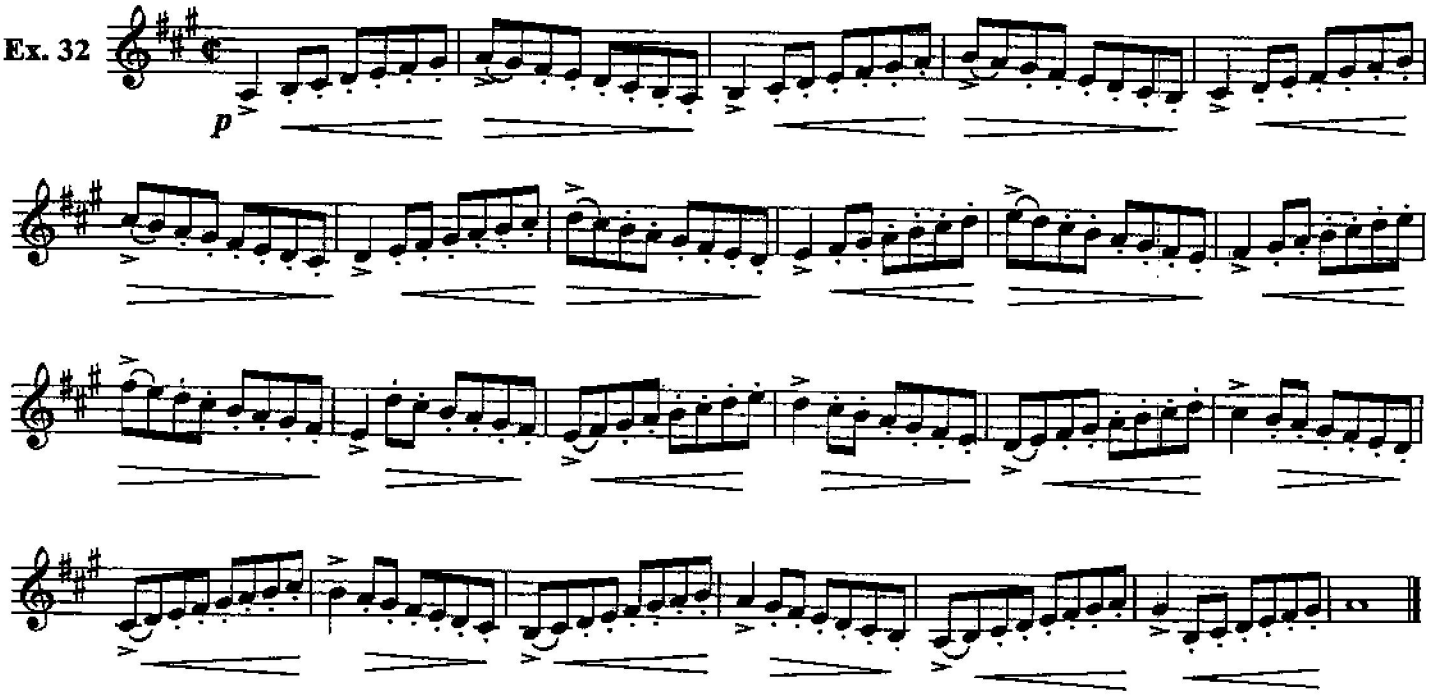

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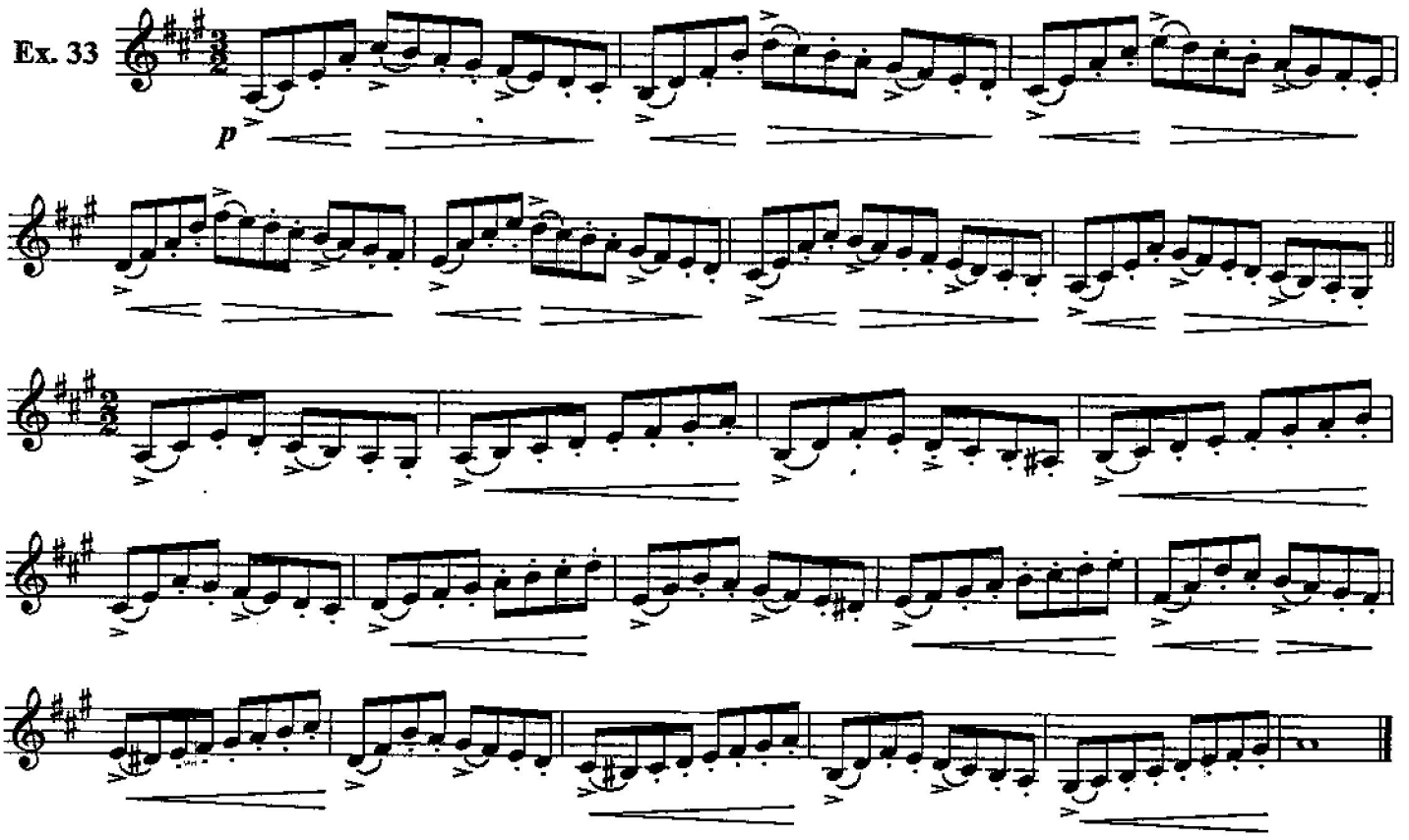

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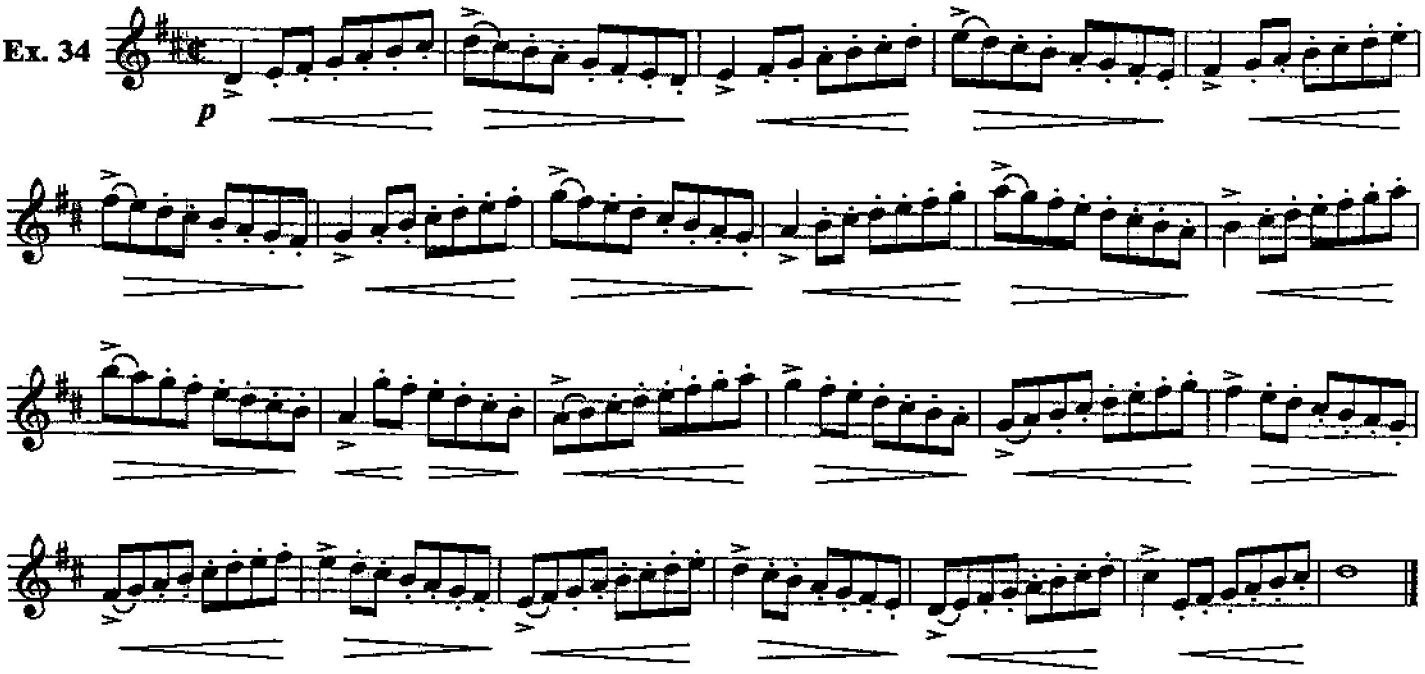

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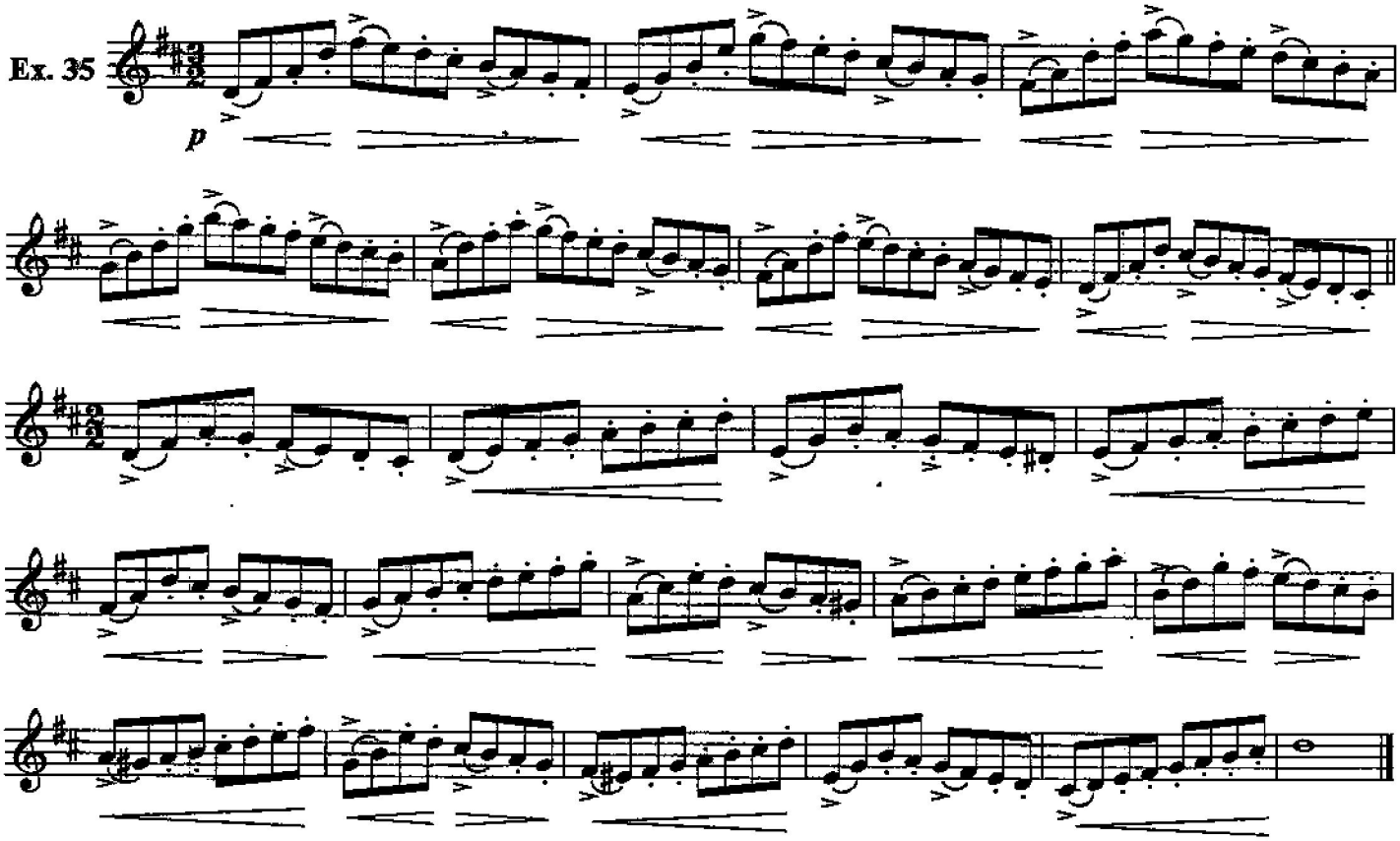

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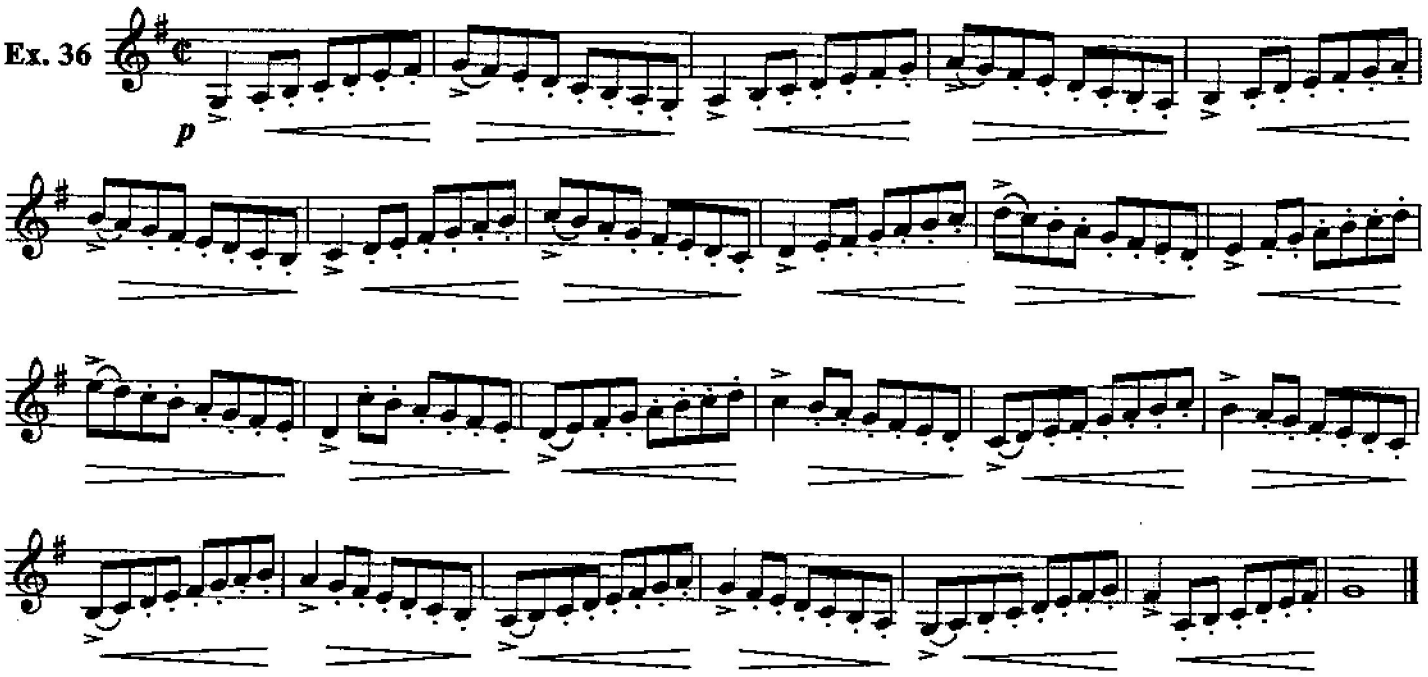

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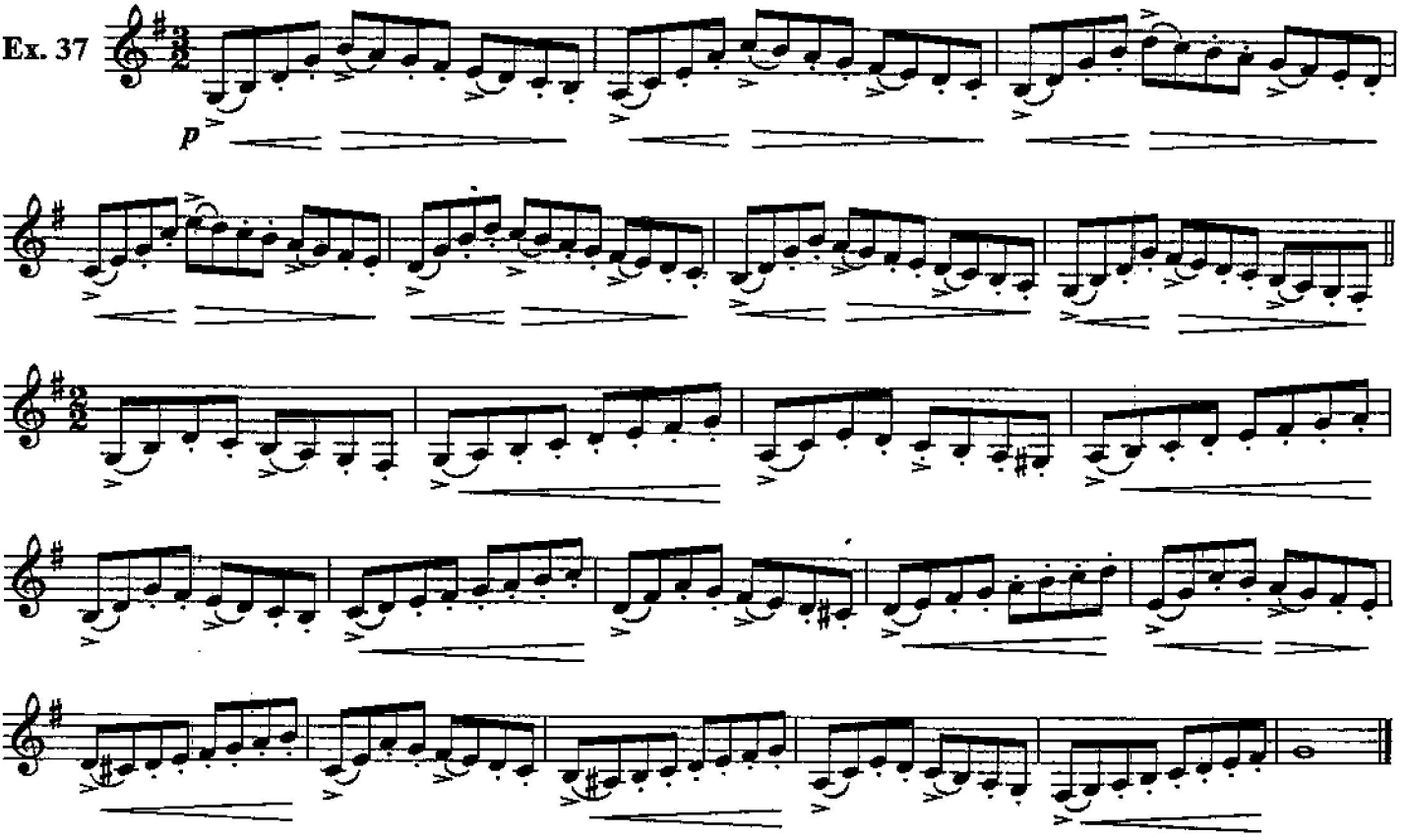


Group Three can be played in 20 minutes without stumbling or correcting any exercise. Practice carefully at first, even if some time is spent on the difficult scale.

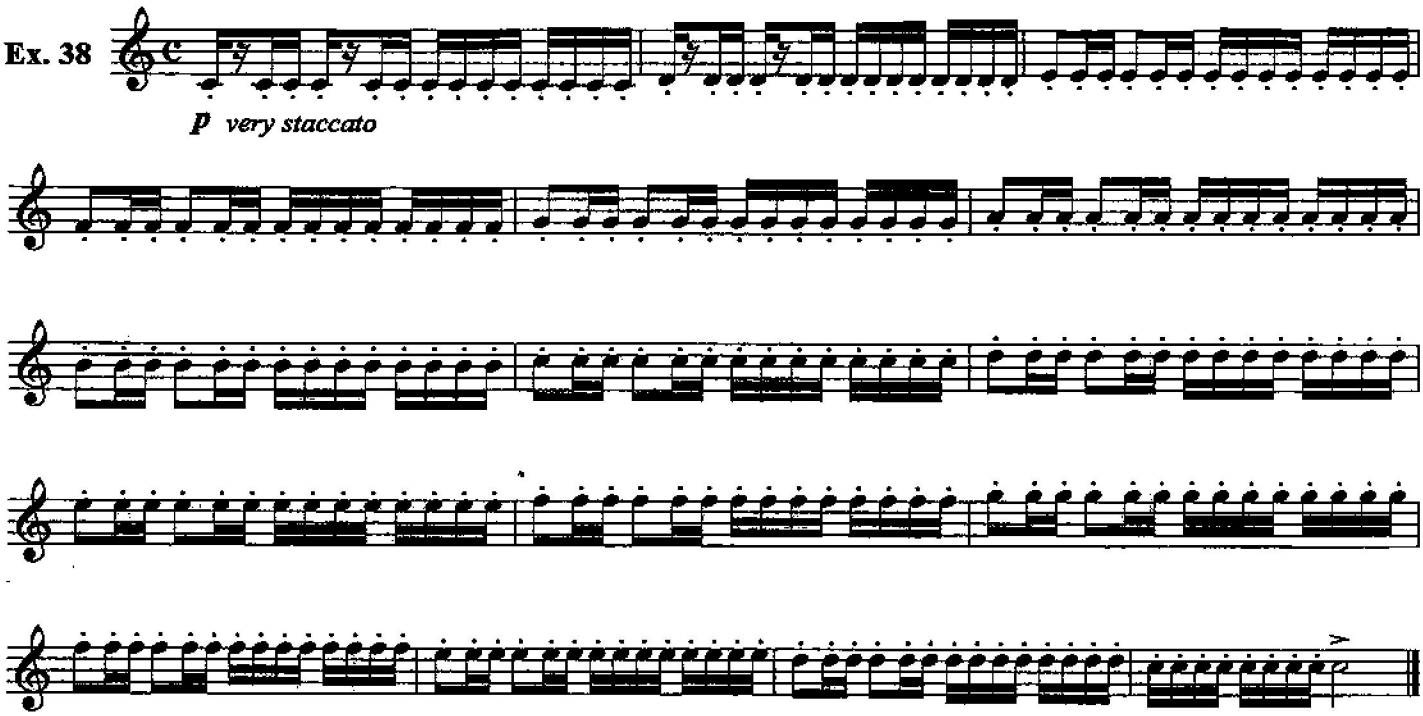
The lines over exercises in the upper register marked *omit,* mean that those measures may be eliminated according to the strength of your embouchure.

GROUP FOUR

This exercise is excellent to train the tongue for rapid articulation and should be started Met. ♩=112, playing it through at this tempo many times without slowing up. Then increase a step until you reach Met. ♩=144, single tongue, according to the limit of your agility.

It may take many months to accomplish this, but keep at it daily and you will be rewarded by the results gained. Play the entire exercise in one breath.

Ex. 38



These thirty-eight exercises can be played in half and hour's time, but I would suggest resting a few moments between each *group*. Do not try to reach high tones until you have formed a proper foundation, by strengthening the muscles of the lips and gaining control over the wind-power. High tones will come in due time if there is no strain used.

Remember that an infant does not walk when first born, neither can a child four years of age, walk as fast as his dad. Have patience, keep your *mind* constantly on what you are playing, and above all things, do not guess, be absolutely *positive* and *confident.* Drive all *fear* out of your system and always play in a happy frame of mind, to derive pleasure and satisfaction from your daily practice.