

Тимофей Докшицер

СИСТЕМА
КОМПЛЕКСНЫХ
ЗАНЯТИЙ
ТРУБАЧА

часть первая

Комплексы
малой и средней
трудности



С именем замечательного трубача, народного артиста России Тимофея Докшицера связаны многие блестящие достижения современного искусства. Огромное число концертов, записей, плодотворная артистическая и педагогическая деятельность - все это выдвинуло его в ряд самых известных и авторитетных музыкантов мира.

Т.Докшицер родился на Украине, в семье музыканта. С девяти лет учился игре на трубе в Москве, стал воспитанником оркестра кавалерийского полка. Начался долгий путь совершенствования; сначала - в училище имени Глазунова и Центральной музыкальной школе, затем - в училище и в Государственном музыкально-педагогическом институте имени Гнесиных. Наставниками молодого музыканта были известные советские трубачи М.Табакон и И.Василевский. В феврале 1941 года Докшицер - лауреат Всесоюзного конкурса музыкантов-исполнителей, а в 1947 году одерживает победу на Международном конкурсе в Праге.

В эти годы молодой трубач много концентрирует и одновременно работает в оркестре Большого театра СССР. В 1957 году он заканчивает дирижерский факультет Московской государственной консерватории им. П.И.Чайковского по классу профессора Лео Гинзбурга.

Тимофей Докшицер - выдающийся музыкант, продвинувший далеко вперед искусство игры на трубе. В его руках этот инструмент приобретает подлинную сольную значимость, соперничая с гибкостью, подвижностью деревянных духовых, экспрессивным звучанием струнных бельканто вокала. "Докшицер моделирует каждую фразу так искусно, что ему могли бы позавидовать многие известные певцы и инструменталисты" - пишет болгарская газета "Работническо дело", а американец Джон Барроуз на страницах журнала "Брасс Уорлд" восклицает: "Его игра положительно превосходит возможности инструмента".



Handwritten signature and date:
1.07.98
Stamp:
БУРЕГА В.М.
НОТНАЯ БИБЛИОТЕКА
СУМЫ Т.242-767

The outstanding trumpeter Timofei Dokshizer, People's Artist of the Russian Federation, has made an impressive contribution to modern trumpet playing. Thanks to his active concert activity and fruitful work as a teacher he now ranks among the most distinguished musicians of the world.

Timofei Dokshizer was born in the Ukraine into a musical family. He began to study music in Moscow at the age of nine, when he joined a cavalry regiment band. He continued his studies first at the Glazunov School and the Secondary Music School of the Moscow Conservatoire, and later at the Gnesin College and the Gnesin Musical-Pedagogical Institute under the prominent Soviet trumpeters Mikhail Tabakov and Ivan Vasilevski. In February 1941 Timofei Dokshizer became a prize-winner of the USSR Performing Musicians Competition, and in 1947 won the first prize at an international contest in Prague. He was one of the first Soviet musicians to gain international recognition.

In those years Timofei Dokshizer regularly appeared in concerts and worked with the Bolshoi Theatre Orchestra. In 1957 he graduated from Professor Leo Ginzburg's conducting class at the Moscow Conservatoire.

Timofei Dokshizer, an outstanding musician, has gained spectacular attainments in trumpet playing. He has ensured for the trumpet the reputation of a brilliant solo instrument which can rival the flexibility of woodwind instruments, the expressiveness of the strings and the agility of bel canto. According to the Bulgarian newspaper "Rabotnichesko delo", "many well-known singers and instrumentalists may envy the skill with which Dokshizer fashions his every phrase." John Barrows from the USA remarked in the "Brass World" magazine: "His playing expands the range of his instrument."

Содержание

Предисловие редактора	5
Предисловие автора	6
Практические рекомендации	8
Комплексы малой трудности	16
Комплексы средней трудности	47

Contents

Editor's introduction	5
Author's introduction	7
Practical recommendations	12
Easy system	16
System of medium difficulty	47

ПРЕДИСЛОВИЕ РЕДАКТОРА

“Система комплексных занятий трубача” Т.Докшицера на русском языке была издана в 1985 году издательством “Музыка”.

В новой редакции* кардинально переработан нотный раздел, более последовательно изложены практические рекомендации, с которыми необходимо ознакомиться каждому приступающему к занятиям по этой системе.

Пособие адресовано профессиональным исполнителям, студентам, самодеятельным музыкантам и учащимся детских музыкальных школ, начиная с 3-го - 4-го года обучения.

В работе обобщен опыт советской исполнительской школы игры на трубе, многолетней исполнительской и педагогической деятельности автора.

Выражаю искреннюю благодарность президенту международной гильдии трубачей Джойс Дэвис (США) и переводчице Ольге Браславской за помощь в подготовке сборника.

В. Докшицер

EDITOR'S INTRODUCTION

The book “A System of Studies for Trumpeters” of the prominent Russian trumpeter Timofei Dokshizer was edited by Publishing House “Alphons Leduc”, France, 1990 (in French), 1994 (in English).

In its re-edited version, the book contains a completely revised musical exercises and more consecutively stated practical recommendations necessary to get acquainted with when one chooses playing studies within this system.

The book is meant for professional performers, student, amateur musicians and students at children’s musical schools, starting from the third or fourth year of training.

The work is a result of generalizing the experience of the Soviet school of trumpet playing, as well as, of many years of the author’s performing ant teaching activities.

I would like to express his sincere gratitude to the President of ITG Dr. Joyce Davis (USA) and to the translator Ms. Olga Braslavsky for their help with this publication.

V.Dokshizer

ПРЕДИСЛОВИЕ АВТОРА

Ежедневно перед каждым трубачом возникают вопросы: “С чего начать свои занятия?”, “Как построить их сегодня?”, “Сколько времени заниматься и какой учебный материал исполнять?”, “Какие навыки развивают те или иные упражнения и какой результат ожидать от проделанной работы?”...

Ответы на эти вопросы каждый исполнитель должен находить сам, так как процесс развития исполнительских навыков сугубо индивидуален, он связан с **природными профессиональными данными трубача и конкретным состоянием его исполнительского аппарата**, в первую очередь, губных мышц.

С учетом этих двух факторов - природных данных и конкретного состояния - каждый исполнитель, с целью достижения наилучших результатов в работе, должен уметь ежедневно определять для себя целесообразную игровую нагрузку, продолжительность домашнего занятия и нотный материал для его проведения.

Современная практика подсказывает, что эти задачи надо решать в комплексе, т.е. развивать одновременно несколько игровых приемов, не затрачивая на эту работу лишнего времени и сил, что особенно актуально для профессионального долголетия исполнителя.

Основное предназначение данного пособия - помочь каждому трубачу осмыслить и организовать свой труд, отойти от традиционного, часто бесцельного прелюдирования на инструменте, а также избежать замены системы комплексных занятий одним только разыгрыванием-разминкой.

Разминками можно подготовиться к работе, но они не развивают мастерство, а, скорее, расходуют его запасы. Следовательно, и совершенствовать их можно только системой всеобъемлющих комплексных занятий.

Довольно большое распространение в современной практике получила работа над совершенствованием отдельных приемов игры, например, звучания верхнего регистра или легатных скольжений по интервалам. Такую методику отработки деталей можно только приветствовать, если исполнитель включает их в общую работу по развитию техники и музыкального мышления.

На курсах мастерства в разных странах автор встречался с трубачами, влюбленными в инструмент и посвятившими ему 8-10 лет труда, но не достигшими исполнительских высот. В то время, как период в 8-10 лет достаточен для созревания мастерства музыканта. Очевидно, причину нереализованных возможностей надо искать в несовершенстве метода обучения и индивидуальных занятий.

Комплексный подход к организации занятий открывает путь к повышению профессионального мастерства. Предлагаемая система подготовки трубача предусматривает работу над совершенствованием всех исполнительских приемов.

Занятия по комплексной системе не следует ограничивать только нотами этой работы. Важен сам принцип комплексного метода, а материал может быть любой, из всей накопленной литературы для трубы. Система всегда будет живой, если постоянно будет впитывать все то новое, что рождает время, что развивает и движет исполнительство на трубе. Ее изучение должно согласовываться с жизненными обстоятельствами, конкретным самочувствием исполнителя, личными ощущениями, пониманием профессиональных задач и контролем собственного труда.

Тимофей Докшицер

AUTHOR'S INTRODUCTION

Every day a trumpeter is faced with the following questions: "What should I start with today?" "In what order should I do my exercises, what music do I use and for how long?" "What skills will I develop with these exercises and what will result from all of this?"

The answers to these questions should be discovered by the player himself as the process of developing professional playing skills is strictly an individual one. It depends on inborn abilities of the trumpeter and the specific physical state of the player.

Taking into account the above statements (inborn abilities and the specific physical state), every performer seeking the best results in his studies should know how to determine the optimal daily playing regiment, the duration of practice session and the music to be played.

Modern practical experience prompts that these problems must be solved by an organized system. That is, the performer should develop several skills simultaneously. This is of particular importance for those who wish to obtain a professional level of playing.

The main purpose of the described system is to help the trumpeter comprehend and organize his work by abandoning traditional, and often aimless, preliminaries on the instrument and replacing them with the Complete System.

Warm-ups can prepare you for performance, however, they do not contribute to your level of proficiency. They can be a drain upon it. Therefore, only a system of comprehensive studies can help to accumulate and restore one's performing resources.

The most popular practice today is to train oneself by improving certain playing techniques, for example, to obtain a better sound in the upper register or more artful slurs through the intervals. The method of perfecting certain skills can only be welcome in case this is part of the efforts to develop the performer's proficiency and musical thinking.

At master classes in different countries, I have come across trumpeters who worshipped the trumpet and spent eight to ten years working very hard, but never attained a professional playing level. The period of eight to ten years is known to be sufficient for a gifted musician to master his skills. It is evident that the cause of unrealized possibilities lies in the method of individual study.

A systematic approach to playing is the successful solution to a promising professional future. The system is comprised of training in all performing skills necessary for the modern trumpeter.

Studies involving the system are not restricted to the use of the music given in this book. It is systematic approach that is of utmost importance. The musical material may be chosen at will from numerous compositions for the trumpet. The system will always live as it constantly assimilating new ideas that time inspires. These ideas contribute to the development and perfection of trumpet playing. When studying by this system, the performer should incorporate his own life experience, general and mental states, personal feelings, and the evaluation of his personal efforts for successful results.

Timofei Dokshizer

ПРАКТИЧЕСКИЕ РЕКОМЕНДАЦИИ

Индивидуальные данные и конкретное состояние исполнителя

Чтобы научиться рационально и самостоятельно проводить ежедневные занятия, следует строить их с учетом индивидуальных данных исполнителя и конкретного состояния его исполнительского аппарата к моменту начала занятий.

ИНДИВИДУАЛЬНЫЕ ДАННЫЕ - это природные музыкальные, специальные, физиологические особенности, необходимые для игры на конкретном инструменте. У трубача индивидуальные данные могут проявляться в легкости или напряженности звучания инструмента, выносливости или слабости губных мышц, звучании регистров, быстром или замедленном совершенствовании технических приемов игры, умении или неспособности сохранять на определенный период времени достигнутый уровень исполнительской формы.

КОНКРЕТНОЕ СОСТОЯНИЕ - это физическое состояние игрового аппарата трубача - его губ, дыхания, языка и пальцев к моменту начала занятий или работы. Конкретное состояние исполнителя, независимо от его индивидуальных данных, может быть различным: губы - утомленные, воспаленные, отдохнувшие, припухшие, выносливые, расслабленные..., язык - неподвижный, легкий, тяжелый, беглый..., дыхание - неглубокое, вялое, стабильное, неровное, активное..., пальцы - неподвижные, беглые, напряженные, зажатые и т.д.

Конкретное состояние исполнительского аппарата надежнее всего определять по состоянию губных мышц. Губы точнее других составляющих игрового аппарата позволяют определить степень утомления исполнителя и, что особенно важно, определить целесообразную нагрузку предстоящего занятия.

Если конкретные ощущения подсказывают, что губы утомлены, то исполнителю лучше воздержаться от очередного урока или провести его по облегченной программе, без высокого регистра и громкого звучания. Если на утомленных губах все же нужно работать, что свидетельствует о просчете в организации занятий, то надо стремиться восстановить эластичность губных мышц, не прибавляя утомления. Для этого лучше всего исполнить легкие упражнения-разминки, помещенные в начале каждого комплекса, или специальные упражнения для расслабления губных мышц, построенные на исполнении педальных звуков. Расслабление губных мышц нормализует кровообращение и способствует восстановлению рабочего состояния.

Если губы отдохнувшие, то можно провести интенсивные занятия по программе полных комплексов с исполнением сложных упражнений и пьес по развитию звука, техники, верхнего регистра.

Свои занятия надо организовывать так, чтобы губной аппарат был готов к игровой нагрузке в нужный для исполнителя момент. В этой особенности профессии проявляется мудрость исполнителя, накапливаемая регулярной практикой.

Метод организации ежедневных занятий, основанных на учете индивидуальных данных и конкретного состояния исполнителя, позволяет создавать оптимальные условия для успешного развития мастерства трубача.

Как пользоваться системой

Предлагаемый нотный материал дает возможность проведения комплексных уроков - полных и сокращенных.

Комплексы включают в себя: разминки, вокализы, и секвенции. Разминки - гимнастика трубача, начальные и наилегчайшие упражнения комплексного урока. Разминки согревают мышцы исполнительского аппарата, "пробуждают" дыхание исполнителя, гото-

вят музыканта к игровым нагрузкам.

Разминку, с отводом мундштука от губ, надо рассматривать как специальную гимнастику: чередование игрового положения губ с полным их расслаблением улучшает кровообращение и восстанавливает их выносливость.

Кроме того, в процессе разминки, после каждого отвода мундштука исполнитель имеет возможность корректировать его положение на губах, отрабатывать четкость атаки (очищая звук от шипящих призвуков), освобождаться от манерной атаки (ТВА, ТУА), в случае возникновения преодолевать “задержку атаки”, подобную заиканию в речи (см. приложение).

Разминка исполнителя перед занятиями или работой может, при необходимости, повторяться в течение дня.

Базинг - предразминка, подготовительные упражнения без инструмента - имитация звука только губами, собранными в игровое положение, или извлечение звука на мундштуке.

Применение базинга целесообразно после длительного перерыва в игре, перед возобновлением регулярных занятий. Для этого перед началом игры на инструменте можно заниматься губными или мундштучным базингом по 3-5 минут, несколько раз в день.

Нотным материалом могут служить разминки из комплексов.

В отдельных случаях базинг может применяться вместо разминок, однако, **базинг не заменяет занятия на инструменте!**

Вокализы - певучие интервальные упражнения, важнейшая часть комплексного занятия. Вокализы развивают одновременно атаку, звук, дыхание, слух, звучание регистров, выносливость губных мышц, синхронность двигательных навыков всего исполнительского аппарата трубача. Раньше часть перечисленных навыков вырабатывалась на исполнении выдержанных и филированных звуков. Эти упражнения не потеряли своего значения и сегодня, филированные звуки обязательны для начального развития звука, дыхания, выдержки, т.е. в первые годы учебы и после длительного перерыва в игре. Однако, статика, неподвижность напряженных мышц, каковая бывает при исполнении филированных звуков, приводит к нарушению обычного кровообращения и быстрому утомлению губ.

В современной исполнительской практике вместо филированных звуков все шире используются интервалы легато-вокализы. Они эффективнее развивают исполнительские навыки, составляющие основу мастерства трубача. В периоды восстановления формы, после длительного перерыва в игре, интервалы легато чередуют с исполнением филированных звуков.

Интервалы легато названы вокализами по аналогии с подобными упражнениями, развивающими голоса у певцов. Для духовиков и вокалистов дыхание - общий источник звукообразования.

Секвенции - упражнения, развивающие исполнительскую технику трубача. Короткие секвентные фразы, построенные на разных приемах игры, быстро восстанавливают утраченные навыки, служат хорошим учебным материалом для совершенствования виртуозного мастерства. Материал легко запоминается и не дает большой нагрузки губам.

Упражнения раздела “Секвенции” рассчитаны на подготовленных профессиональных исполнителей и студентов, предварительно освоивших технические приемы по школе Арбана.

Каждая составная часть комплекса (разминки, вокализы, секвенции) имеет свою практическую направленность и только вместе, в различных сочетаниях, они составляют материал для комплексных уроков - полных и сокращенных.

Полный комплекс

В программе полного комплексного урока разминкам можно посвятить 5-8 минут;

вокализам, включая филированные звуки, - 25-30 минут; секвенциям - 20-25 минут, а общая продолжительность урока в пределах от 40-45 минут до одного часа. Такое занятие можно считать хорошим началом рабочего дня трубача.

Полные комплексы изложены в 4-х градациях:

1. Комплексы малой трудности - 5 вариантов.
2. Комплексы средней трудности - 4 варианта.
3. Комплексы трудные - 4 варианта.
4. Комплексы повышенной трудности - 2 варианта.

Из предложенного нотного материала каждый исполнитель может выбрать для конкретного занятия подходящий комплекс, соответствующий его игровой форме и профессиональному уровню. С этой точки зрения начальные (но не для начинающих) комплексы не грех играть и высоким профессионалам, если в данный момент их игровая форма не в лучшем состоянии. Музыкантам, не достигшим еще вершины мастерства, можно не ограничиваться только исполнением начальных комплексов, а пробовать свои силы и в более сложных вариантах.

Исполнитель может разнообразить материал готового комплекса, заменять, по своему усмотрению, упражнения из других комплексов на более сложные или более легкие, включать в комплекс исполнение этюдов, концертных пьес или отдельных фрагментов из них.

В подборе материала урока должен быть использован принцип чередования упражнений, развивающих разные звуковые и технические навыки: после вокализов и филированных звуков играть интервальные и технические секвенции, после игры в верхнем регистре - перейти в низкий, после трудного упражнения играть более легкое и т.д. Смена характера игровых нагрузок увеличивает работоспособность трубача и повышает эффективность занятия.

Материал полных комплексов изложен в максимальном объеме, их исполнение дает ощутимую нагрузку губам и требует от трубача четкого расчета своих сил, координации с другими игровыми нагрузками в этот день а также в предстоящие дни. Поэтому не следует в ходе каждого урока стремиться во что бы то ни стало играть весь материал комплекса без учета конкретного состояния своих губ. При нормальных систематических занятиях следует, скорее, придерживаться правила: "Лучше недоиграть, чем переиграть".

Полный комплекс целесообразно играть 1-2 раза в неделю, в отдельных случаях чаще, если это не приводит к переутомлению.

Использование полных комплексов чередуется с сокращенными. В этом заключен огромный смысл, ибо чередование интенсивной нагрузки с облегченной дает новый заряд для интенсивных занятий.

Сокращенный комплекс

Варианты сокращенных комплексов легко построить самому исполнителю, выбрав из полного комплекса по 1-2 упражнения из двух разделов системы: Вокализы-Секвенции, Разминки-Вокализы или Разминки-Секвенции, а с целью разыгрывания играть только Разминки, только Вокализы, только Секвенции.

Разнообразное использование нотного материала свидетельствует о хорошем самоконтроле исполнителя, высоком уровне его профессионального мышления.

Время занятий по сокращенному комплексу может быть в пределах от 30 до 40 минут.

Сокращенные комплексные уроки проводятся, в частности, в следующих случаях:

- когда губы не требуют разминки и занятия удобно начинать сразу с вокализов.
- когда губы еще не отдохнули от предыдущей игры, занятия лучше построить на разминках и секвенциях, чтобы подвижными упражнениями снять усталость и, возможно, отечность губ.
- когда губы ослаблены нерегулярными занятиями, работу надо начинать с разми-

нок, играть несложные вокализы и, в меньшей мере, технические упражнения-секвенции.

- когда исполнитель планирует большую часть занятия посвятить изучению этюдов, конкретных пьес, оркестровых партий или совершенствованию некоторых своих исполнительских навыков.

Сокращенные комплексные уроки предохраняют губы от переутомления, создают благоприятные условия для более активного освоения музыкальной литературы.

Для содержания губ в игровой форме надо использовать все средства: варьировать нотный материал, чередовать интенсивную нагрузку с облегченной, играя один день полный комплекс, другой день - сокращенный или только разминку, а иногда, и вовсе пропустить день игры для полного отдыха переутомленных губ.

Педальные регистры трубы

Педальными называются низкие звуки, находящиеся за пределами фа-диез малой октавы - последнего низкого звука на трубе, в строе "В". Конструкция и акустика трубы не предусматривает их извлечение и, тем более, качественное звучание. Все же, благодаря особой приспособляемости губных мышц (в основном, их расслаблению), стало возможным извлекать педальные звуки и, в отдельных случаях, приближать их звучание к тембру диапазона трубы. Это позволило использовать педальные звуки в качестве специальных упражнений для развития дополнительных мышечных навыков губ. Педальные звуки стали применяться в XX веке, их целесообразность как вспомогательного средства расслабления мышц губ бесспорна. Педальные звуки улучшают звучание всего диапазона трубы, в том числе и верхнего регистра. Однако, не следует переоценивать значение педальных звуков. Чрезмерное увлечение ими отвлекает внимание трубача, его время и силы от всестороннего и гармоничного совершенствования мастерства.

Педальные звуки:

- максимально расслабляют губы, нормализуют кровообращение и благоприятно влияют на восстановительный процесс.

- обеспечивают минимальный прижим мундштука к губам, дают максимальное расслабление губам вплоть до поддувания щек.

- массируют губы, расправляют складки или рубцы, образующиеся от зубов.

- выравнивают и улучшают звучание всего диапазона трубы, предохраняют звуковую щель от зажимания в верхнем регистре.

- устраняют напряженность горла и гортани, увеличивают объем полости рта и способствуют свободному выдоху (при мысленном произнесении гласных О-О, А-А или У-У).

Следует помнить, что при исполнении педальных звуков и соответственном расслаблении губных мышц обычное положение мундштука на губах не должно изменяться. Особенно за этим надо следить, играя упражнения, связывающие педальные звуки с верхним регистром и наоборот. Исполнение одних педальных звуков должно быть умеренным.

После напряженной и утомительной игры педальные звуки, в течение 3-5 минут, расслабляют мышцы губ, снимают усталость, смягчают их воспаленность.

Условные обозначения:

√ - вдох с отводом мундштука от губ

∨ - вдох носом, не отводя мундштука от губ

|| - повторение предыдущей доли такта

||Ю|| - написание ноты свободной длительности

PRACTICAL RECOMMENDATIONS

Individual Abilities and the Specific Physical State of the Performer

To use daily studies rationally and independently, one should organize them by taking in account one's individual abilities and specific physical state of the performing system when starting a practice session.

Individual Abilities imply natural musical and special physiological talents necessary for playing any given instrument. For trumpet playing, individual abilities can manifest themselves in a full or tense sound, a strong or weak embouchure, consistent sound throughout the various registers as well as the rapidity of learning any given playing technique. Also this implies the ability to maintain the achieved level of performance for a certain period of time as well as the tendency to lose it.

The Performer's Specific State means the physical condition of the player's apparatus, that is the embouchure, tongue, breathing capacity, and fingers, when starting a practice session or performance. Regardless of the performer's individual activities, this state always varies. The lips can be tired, swollen, fresh, inflamed, strong, relaxed; the tongue can be immobile, light, heavy, quick; breathing can be shallow, weak, stable, uneven, active; and the fingers can be immobile, quick, tense, cramped or relaxed.

The conditions of the lip muscles (the embouchure) is the safest way to determine the specific state of the performing system. The lips, more than any of the other playing system components, tell us about the level of the performer's readiness or exhaustion. This helps the player to determine the appropriate prescription for his practice session.

If the lips are tired, the performer is advised to refrain from moving on to the next practice session or to follow a simplified program, excluding playing extensively in the upper register or forte playing. If the performer must continue arduous studies (which can testify to the player's poor ability to organize his practice materials), he should try to restore the embouchure's elasticity without increasing fatigue. In this case, it is preferable to play easy warm-up exercises given at the beginning of each section or special exercises for relaxing the embouchure based on playing pedal tones. Lip relaxation normalizes blood circulation and contributes to restoring a good working state.

If the lips are fresh, the trumpeter can play intensive studies using all section of the system. Also performing complicated exercises or etudes which are aimed at developing sound, technique and the upper register, can augment the system. The studies should be organized in a way that the lips are always ready for playing regardless. This is the difficulty of our profession which requires the performer's wisdom gained through practice and experience. The method of organizing daily studies which involve the individual and specific approaches enables the trumpeter to create optimal conditions for the successful development of his talents.

Implementing the System

The music in this book includes material for performing the system in either the complete and simplified way. The sections of the system consist of WARM-UPS, VOCALISES and SEQUENCES.

WARM-UPS are the trumpeter's calisthenics; the first and simplest exercises of a practice session. Warm-ups condition the muscles of the performing system which "wake up" the performer's breathing and prepare the musician for playing.

A warm-up without the mouthpiece should be considered as a special form of calisthenics. In this case, the alternation of a formed embouchure with that of the lips in a relaxed state improves the blood circulation and restores one's endurance.

While warming up, the performer has the opportunity to precisely check the mouthpiece setting on the lips after each removal; to work for a more precise attack (eliminating the sound of extraneous noise); or to free himself of an "affected" attack (tooah, dooah). The performer's warm-up before each practice session or performance can be repeated several times throughout the day.

"**Buzzing**" is a "prewarm-up" including certain preparatory exercises that do not use the trumpet. The trumpeter is to imitate a sound by forming an embouchure without the mouthpiece or produce a sound with the mouthpiece. Buzzing is advisable after a long break from playing or before resuming playing. Before playing the trumpet, one is advised to do either lip or mouthpiece buzzing for three to five minutes several times a day. Warm-ups given in the system can be used as the musical material for buzzing. In some cases, buzzing can be used in place of warm-ups, but **buzzing can never replace warming up on the trumpet!**

VOCALISES are melodious interval exercises that constitute a significant part of trumpet study. Vocalises have a simultaneous effect on developing the attack, sound, breathing, intonation, all the registers' tone quality, endurance, and the coordination of the motor skill of the entire performing system. Previously, a portion of the above-mentioned skills was developed by playing long tones with diminuendos. These exercises are still used prominently today. Long tones with diminuendos are necessary in the first stage of developing the sound, breathing and control. This is essential in the first years of studies or after a long period of time away from the trumpet. However, tension in the lips which often accompanies the use of long tones with diminuendos can result in disrupted blood circulation and loss of endurance.

For today's performers, legato vocalises using intervallic skips are becoming more widely used replacing long tones with diminuendos. These vocalises are more effective in the development of performing skills which underlie the trumpeter's proficiency. In periods of restoring one's playing after long breaks away from the trumpet, legato intervals should be alternated with playing long tones with diminuendos. Legato interval studies are called vocalises as an analogy with the similar exercises for developing a singer's voice. For musicians who play wind instruments as well as vocalists, the breath is the common source of tone production.

SEQUENCES are exercises which develop the trumpeter's performing skills. Short sequential phrases used for various playing techniques can restore agility quickly and serve as good teaching material for perfecting artful playing skills. The material is easy to remember and does not strain the lips. The exercises in the sequence section are designed for training professional performers and students who have already acquired the techniques of the Arban School.

Each component of the system (warm-ups, vocalises, sequences) has its own practical purpose. Thus, used together or possibly in different combinations, they represent the material for study in both a complete or simplified manner.

The Complete System

Within the program of a complete practice session, warm-ups can take five to eight minutes; vocalises, including long tones with diminuendos, can last twenty-five to thirty minutes; and sequences can take up to twenty to twenty-five minutes. Therefore the entire practice session can last from forty minutes to one hour. Such a practice session can be considered as a good beginning to the trumpeter's working day.

Complete systems are given in four levels:

1. Easy System - five variants
2. System of Medium Difficulty - four variants
3. Difficult System - four variants
4. System of Advanced Difficulty - two variants

From the prescribed musical material in this book, every performer can choose a system of study which corresponds to his playing level. From this viewpoint, the professional performers are advised not to ignore the preliminary system (not meaning "for beginners") should they not be in their best playing condition. The musicians that are less advanced should not confine themselves to playing only the beginning systems, but try the more complicated variants.

The performer may diversify the material of any given system at his own discretion. This can be achieved by replacing some exercises with more complex or simpler ones from other studies. Also one may complete the system with etudes.

When choosing music for a practice session, one should follow the principle of alternating exercises aimed at developing sound with those for developing technical skills. Vocalises or long tones must be followed by intervallic and technical sequences; upper register playing must alternate with that of the mid-and low registers. After playing a difficult exercise, the player should perform a simpler one. By changing the type of studies, one enhances the ability to play and perform more efficiently.

The material of the complete system is represented in its entirety in this book. The playing of these systems gives substantial work to the embouchure and requires that the trumpeter correctly evaluates his capabilities. The player must consider other playing requirements for each and subsequent days. Therefore it is not recommended to play all the exercises of the complete system during one practice session without taking in account to the specific state of the performer's embouchure. With normal systematic study, it is advised to follow the rule "Underplaying is better than overplaying".

It is advisable to play the complete system once or twice a week. If possible, it is beneficial to play the complete system more often if it does not result in overfatigue. The playing of the complete system should be alternated with that of the simplified system. This alternation produced the main essence of the cycle "intensive task - simplified task" with the simplified part offering a new impetus for intensive studies.

The Simplified System

Variations on the Simplified System can be easily compiled by the performer. In this case, it is recommended to choose one or two exercises from the two section of the Complete System such as warm-ups and vocalists or warm-ups and sequences. Whatever combination is selected, the player must choose wisely. The duration of the Simplified System practice session can range from thirty to forty minutes.

In particular, the Simplified System practice is used when:

- it is necessary to warm-up the lips. It is then prudent to begin the practice session directly with the vocalises.
- the lips are not yet completely rested from previous playing. It is advised to buzz the warm-ups and sequences to reduce any possible fatigue.
- the lips are not strong due to inconsistent practice. The practice session should start with warm-ups followed by simpler vocalises and a few sequences.
- the performer plans to devote the major portion of the practice session to studying etudes, concertos, orchestral excerpts.

The Simplified System practice session prevents the lips from fatigue and helps to create favorable conditions for mastering the musical material. To keep the embouchure in its optimal playing form, one should vary the choice of music, alternate intensive studies with more simplified ones. For this, it is advised to play the Complete System alternating days with that of the Simplified System, or only warm-up the day following a Complete System day. On certain occasions, a player may skip an entire of day of studies to give the fatigued embouchure a rest.

The Pedal Registers of the Trumpeter

Pedal tones are pitches which can be played beyond F sharp below middle C. The harmonic series and the acoustics of the trumpet do not provide for producing these pitches within its normal registers. Because of the special adaptability of the embouchure, mainly in repose, it is possible to produce pedal tones. In certain cases, one may be capable of making pedal tones sound close to the timbre of the trumpet's normal range. This permits us to use pedal tones as special exercises for developing the additional musculature of the lips. Musicians began to use pedal tones in the Twentieth Century. Their use is an auxiliary means of relaxing the embouchure. Pedal tones can improve the entire range of the trumpet, however, one should not overestimate the value of pedal tones. Too much emphasis on pedal tones can distract the trumpeter's attention from developing a well-rounded technique of playing skills.

Pedal tones:

- give maximum relaxation to the lips; normalize the blood circulation to the lip tissue; are beneficial to resting the embouchure
- provide only minimal mouthpiece pressure on the lips
- help to replenish the lip's tissue from marks caused by the teeth
- equalize and improve the sound of the entire trumpet range; help maintain the aperture's opening throughout the upper register
- eliminate tension of the throat and larynx; increase the size of the oral cavity; contribute to a freer exhalation (keeping in mind the sound of these vowels O-O, A-A, U-U)

The trumpeter should keep in mind that when playing pedal tones and relaxing the embouchure **the mouthpiece must remain in its normal setting**. This is of special importance when the musician is playing exercises that connect pedal tones with the upper register and vice versa. The performer must be cautious in his use of pedal tones.

After intense and fatiguing playing, pedal tones, after three to five minutes, can relax the embouchure, helping to remove tiredness and restore the lip's tissue through increased circulation.

Notation

The following symbols represent:

- √ - inhaling when the mouthpiece is taken away from the lips
- ∇ - inhaling through the nose with the mouthpiece in playing position
- || - repetition of the previous measure
- ||| - a note without given duration

КОМПЛЕКСЫ МАЛОЙ ТРУДНОСТИ

Easy System

1

разминка

warming up

$\text{♩} = 52$

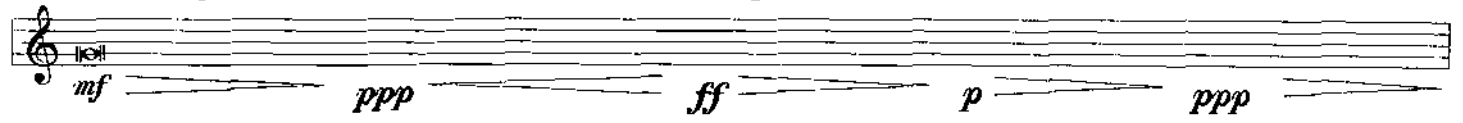
mf *mp* *mf* *mp*

mf *mp* *mf*

simile

Пример

Example



The musical score consists of ten staves of music in a single system. The first staff begins with a tempo marking of quarter note = 56. The key signature has one flat (B-flat). The first staff includes dynamic markings: *mp*, *f*, *p*, *f*, and *pp*. There are also accents (*v*) above several notes. The second staff is marked *simile*. The remaining staves continue the melodic and harmonic development, with *ff* markings appearing in the final two staves.

Three staves of musical notation in a single system. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first two staves have a tempo marking of quarter note = 74. The music consists of a sequence of notes, with a forte (*ff*) dynamic marking at the end of each staff. The notes are grouped with slurs and some have ties.

секвенции

sequences

Six staves of musical notation in a single system. The first staff has a tempo marking of quarter note = 96 and a mezzo-forte (*mf*) dynamic marking. The music consists of a sequence of notes, with a mezzo-forte (*mf*) dynamic marking at the beginning of the first staff. The notes are grouped with slurs and some have ties.

варианты variations

A single staff of musical notation showing three variations of a sequence of notes, labeled 1, 2, and 3. The notes are grouped with slurs and some have ties. Below the staff, the letters 'Т К Т К' are written under each variation.

$\text{♩} = 124$
mf

1
3
2
3
1
2

$\text{♩} = 60$
mf

2
2
2

The image displays ten staves of musical notation, each containing a single melodic line. The notation is written in treble clef. The keys and time signatures vary across the staves:

- Staff 1: Key of D major (two sharps), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 2: Key of E major (three sharps), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 3: Key of F# major (three sharps), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 4: Key of G major (one sharp), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 5: Key of A major (three sharps), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 6: Key of B major (four sharps), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 7: Key of C major (no sharps or flats), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 8: Key of D major (two sharps), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 9: Key of E major (three sharps), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.
- Staff 10: Key of F major (one flat), 2/4 time. Features a sequence of eighth notes and quarter notes, ending with a double bar line and a fermata.

The image displays nine staves of musical notation, likely for a single melodic line. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. Each staff contains a sequence of notes and rests, with some staves ending in a double bar line and a fermata marked with a '2'. The notes are primarily eighth and sixteenth notes, often beamed together. The staves are arranged vertically, and the overall layout is clean and professional.

разминка

warming up

$\text{♩} = 60$

mf > *p* < *mf* > *p* < *mf* > *p* <

simile

The musical score is divided into two main sections. The first section, labeled 'разминка' (warming up), consists of the first three staves. It begins with a tempo marking of $\text{♩} = 60$. The first staff contains a melodic line with slurs and dynamic markings of *mf* and *p*. The second and third staves continue this melodic line, with the second staff marked *simile*. The second section consists of the last four staves, which feature rhythmic patterns represented by vertical strokes with accents.

$\text{♩} = 60$

f *ff* *ppp* *f* *ff* *ppp* *simile*

секвенции

sequences

$\text{♩} = 72-80$

mf

Musical score for a piece, featuring ten staves of music. The first four staves are melodic lines with various ornaments and fingerings. The fifth staff includes a tempo marking of quarter note = 60 and a dynamic marking of *mf*. The remaining six staves consist of a continuous sixteenth-note accompaniment with *stacc.* markings.

This page contains ten staves of musical notation. Each staff consists of two measures of music. The notation is highly detailed, with numerous accidentals (sharps, flats, naturals) and slurs. The word "stacc." is written below each measure. The music appears to be a single melodic line, possibly for a violin or flute. The key signature is not explicitly shown but seems to have one sharp (F#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The first measure of each staff is often marked with a fermata. The second measure of each staff is marked with a fermata and a "stacc." instruction. The notation is dense and complex, with many accidentals and slurs.

Four staves of musical notation, each featuring a melodic line with a 'stacc.' marking and a repeat sign. The notation includes various rhythmic values and accidentals.

$\text{♩} = 112$
mf

Four staves of musical notation for a piece marked *mf* and tempo $\text{♩} = 112$. The notation includes various rhythmic values and accidentals.

варианты
 variations

A single staff of musical notation showing two variations of a melodic line, labeled 1 and 2. The notation includes various rhythmic values and accidentals.

разминка

warming up

Musical score for a warming-up exercise in G major, 4/4 time. The score consists of eight staves of music. The first four staves are marked with dynamics *mf* and *mp*, and the fifth staff is marked *simile*. The music features a sequence of eighth and quarter notes with slurs and accents, leading to a final cadence on the eighth staff.

f (ossia T T K)

Повторить на пол тона ниже

Repeat it a half tone lower

вокализ

vocalise

$\text{♩} = 60 - 48$

mf *f* *f* *f* *f*

simile

ossia

секвенции

sequences

$\text{♩} = 88$

This image displays ten staves of musical notation, likely for a guitar or piano. The notation is written in treble clef and features a variety of chord voicings and melodic lines. The key signature changes throughout the piece, starting with one sharp (F#) and ending with three flats (Bb, Eb, Ab). The notation includes many double bar lines, suggesting a sequence of short phrases or exercises. The overall style is that of a technical or compositional study.

Six staves of musical notation in G minor (one flat). The first five staves consist of eighth-note patterns with repeat signs (//). The sixth staff concludes with a fermata.

Варианты Variations

Three variations of the eighth-note pattern. Variation 1 is marked with a tempo of quarter note = 60 and a dynamic of *mf*. Variation 2 includes a fermata and a second ending. Variation 3 includes a fermata and a first ending. The notation includes various accidentals and repeat signs.

88

mf *p* *mf* *p*

simile

23

разминка

warming up

♩=60

f > *p* *f* > *p*

simile

вокализ

vocalise

To be played also in A
Играть также in A

vo = 56

p < *f* > *p* < *f* > simile

f > *p* < *f* > *p* < simile

секвенции

sequences

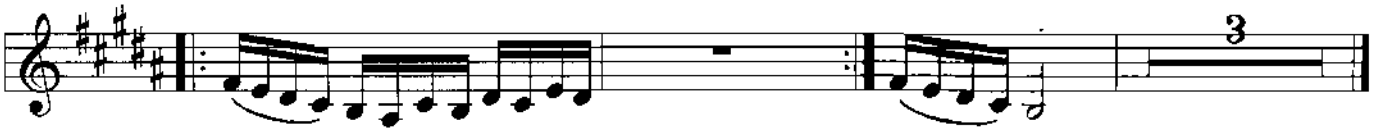
vo = 80

Играть также in A

To be played also in A

TTTTTTTT TKTKTK

simile



Вариант

Variation



To be played also in C

Играть также *in C*



Two staves of musical notation in G major. The first staff contains a sequence of eighth-note patterns, some with slurs. The second staff continues the pattern with similar eighth-note figures and slurs.

To be played also in A
Играть также in A

A series of five staves of musical notation in A minor. The first staff is marked with a tempo of $\text{♩} = 76$ and a dynamic of *mf*. It features sixteenth-note patterns with accents and slurs. The second staff is marked *simile*. The remaining three staves continue the sixteenth-note patterns with various slurs and accents.

Two staves of musical notation in A minor. The first staff is marked with a tempo of $\text{♩} = 60$ and a dynamic of *mp*. It features sixteenth-note patterns with slurs and a bracket labeled '6'. The second staff continues the pattern with similar sixteenth-note figures and slurs.

This page of musical notation is for guitar and consists of ten staves of music. The key signature is one flat (B-flat) and the time signature is 6/8. The notation includes treble clefs, eighth notes, and sixteenth notes. Brackets labeled '6' indicate sixteenth-note runs. Slanted lines (trills) are used to indicate sixteenth-note runs. The notation is arranged in a single system with ten staves.

разминка

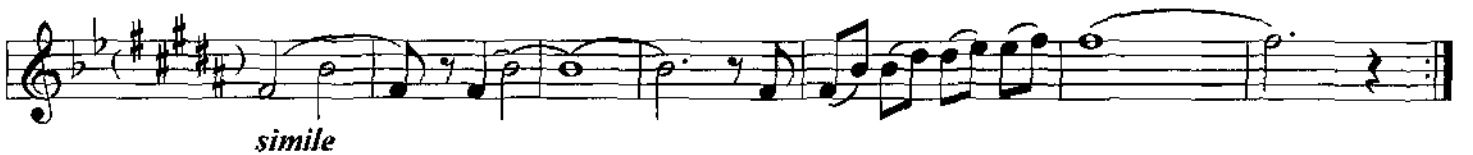
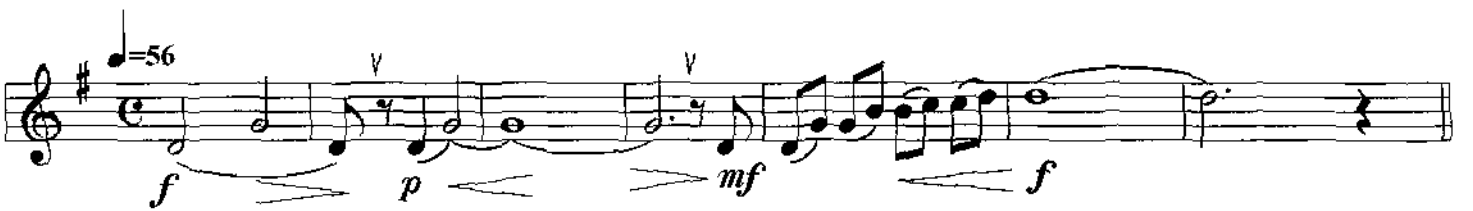
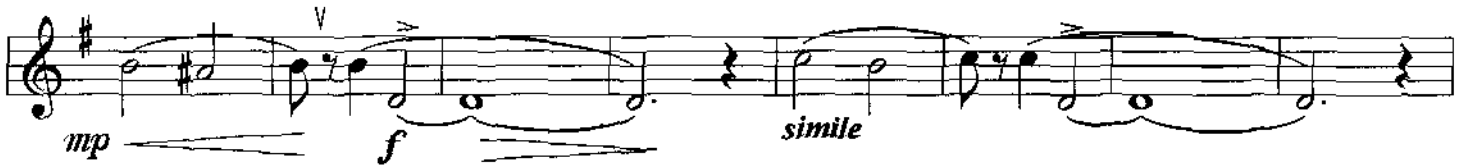
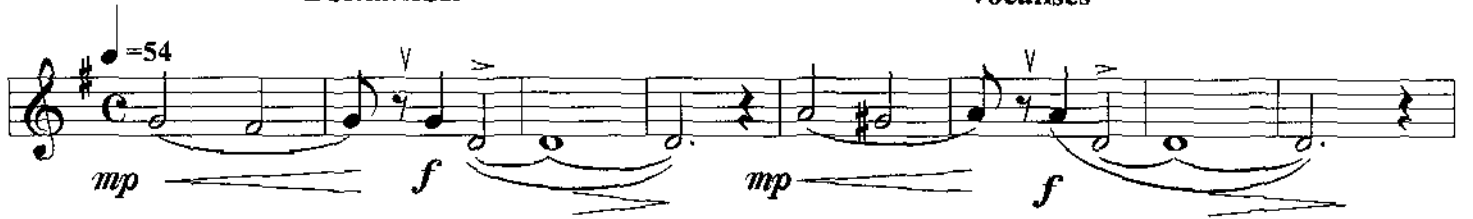
warming up

The musical score consists of eight staves of music in 4/4 time. The key signature changes from C major to B-flat major, then to E-flat major, and finally to A-flat major. The music features eighth-note patterns and rests, with a 'simile' marking on the second staff.



ВОКАЛИЗЫ

vocalises



Five staves of musical notation for major scales. The first staff is in C major. The second is in F major. The third is in D major. The fourth and fifth staves are marked "ad libitum" and show variations of the scales with slurs and accents.

Мажорные гаммы

Major scales

Вариант: играть двойным языком *Variation: double tonguing*

$\bullet = 132$

Four staves of musical notation for a double tonguing variation. The first staff is in C major with a tempo marking of quarter note = 132. The second and third staves are in D major. The fourth staff is in E major. The notation includes slurs, accents, and dynamic markings like *mf* and *f*.

mf *f*

mf *f*

simile

Минорные гаммы

Minor scales

$\text{♩} = 104$ *Вариант: играть двойным языком* *Variation: double tonguing*

This page of musical notation consists of ten staves of music. The first staff begins with a dynamic marking of *mf*. The second staff is marked *f*. The music is written in a key with one flat (B-flat major or D minor) and features a complex, rhythmic melody with many sixteenth and thirty-second notes. The notation includes various articulations such as slurs, accents, and phrasing slurs. The piece concludes with a double bar line and repeat signs on the final staff.

This page of musical notation consists of ten staves of music, all written in treble clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a variety of rhythmic values such as eighth, sixteenth, and thirty-second notes, often beamed together. Slurs are used to group phrases of notes. Some notes are marked with an 'x' or a double 'x', possibly indicating specific performance techniques or corrections. Two staves, the second and fourth from the top, have a dashed line below them with the word "Sub" written in a cursive hand, likely indicating a sub-octave or a specific fingering. The music concludes with a double bar line and a repeat sign on the final staff.

The image displays ten staves of musical notation for guitar. The notation is written in treble clef and includes various rhythmic patterns, triplets, and sixteenth-note runs. A tempo marking of quarter note = 60 is present on the third staff. The key signature changes from one sharp (F#) to two flats (Bb) across the staves. The music features complex rhythmic structures, including triplets and sixteenth-note runs, and is marked with a 'v' (accents) and a 'V' (breath mark).

КОМПЛЕКСЫ СРЕДНЕЙ ТРУДНОСТИ

System of Medium Difficulty

1

разминка

warming up

mp *p* *mp* *p* *simile*

вокализ

vocalise

f *ff* *mf* *mp* *pp* *f* *ppp*

simile

This image displays ten staves of musical notation, likely for a piano or guitar. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation is characterized by frequent use of triplets, indicated by a bracket with the number '3' above the notes. Many of these triplet notes are marked with an accent (>) and a 'V' above them. The first four staves feature a sequence of eighth notes, while the last six staves feature a sequence of quarter notes. The final measure of each staff concludes with a fermata over a whole note. The key signature changes to two sharps (D major) starting from the fifth staff.

секвенции

sequences

♩ = 80

simile

Играть также *in A*

To be played also *in A*

mf > *p* *mf* > *p*

simile

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth notes with slurs and accents, followed by a measure with a whole note rest.

Musical staff 2: Treble clef, key signature of two sharps. Similar to staff 1, it features eighth notes with slurs and accents, and a whole note rest.

Musical staff 3: Treble clef, key signature of two sharps. Continues the eighth-note pattern with slurs and accents.

Musical staff 4: Treble clef, 2/2 time signature, tempo marking of quarter note = 60. The staff contains a series of quarter notes with a slur. The dynamic marking *mf* is present below the staff.

Musical staff 5: Treble clef, key signature of two sharps. The staff contains a series of quarter notes with a slur. The dynamic marking *simile* is present below the staff.

Musical staff 6: Treble clef, key signature of one flat (Bb). The staff contains a series of quarter notes with a slur. A first ending bracket is shown below the staff, labeled with the number 2.

Musical staff 7: Treble clef, key signature of one flat. The staff contains a series of quarter notes with a slur. A first ending bracket is shown below the staff, labeled with the number 3.

Musical staff 8: Treble clef, key signature of one flat. The staff contains a series of quarter notes with a slur. A first ending bracket is shown below the staff, labeled with the number 3.

Sheet music for six staves. The first five staves are in a major key with a key signature of one flat (F major or D minor). The sixth staff is in the same key but includes a sharp key signature change for the final two measures. The music is primarily composed of eighth notes and sixteenth notes. Fingerings are indicated by numbers 1-5 above notes. Many notes are grouped with a bracket and a '5', indicating a fifth-finger fingering or a specific hand position. There are several repeat signs (slashes with dots) throughout the piece. The word *simile* appears in the fourth staff. Fingering numbers 1, 2, 3, and 0 are used in various positions. The sixth staff begins with a key signature change to two sharps (D major or F# minor) for its final two measures.

♩=96

Играть также *in A*

To be played also *in A*

Sheet music for three staves, all in treble clef, showing a piece in A major. The tempo is marked with a quarter note equals 96 (♩=96). The music features a consistent eighth-note rhythm, often beamed in groups of eight. The first two staves have a key signature of one sharp (F#), while the third staff has a key signature of two sharps (D), though it still appears to be in the same melodic context. The music is characterized by continuous eighth-note patterns with occasional rests and phrasing slurs.

♩ = 82

mf *mf* *mf* *simile*

1 Variations \ Варианты 2 3

4 5

T K T K T K T K

Играть также in A

To be played also in A

$\text{♩} = 92$

разминка

warming up

$\bullet = 60$

mf *p* *rubato*

simile

$\text{♩} = 60$

f *p*

f *p*

simile

вокализы

vocalises

Играть также in C, in A, in D, in Es

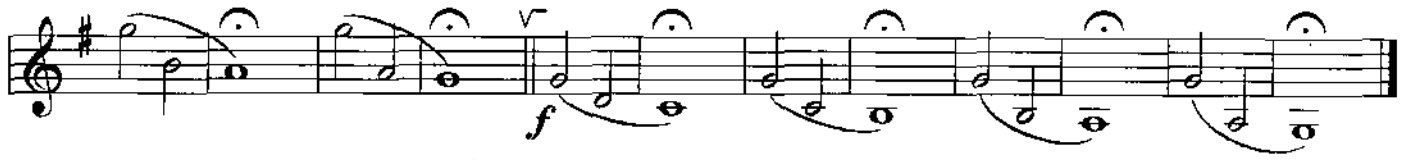
To be played also in C, in A, in D, in Es

Играть также in C

To be played also in C

Играть также in A и in C

To be played also in A and in C



Играть также in A

To be played also in A



tr $\bullet = 60$ *Играть также in A и in C* *To be played also in A and in C*

f *simile* $\bullet = 72$



Варианты \ Variations



Варианты \ Variations



целотонные гаммы

Four staves of musical notation showing whole-tone scales in different keys: C major, D major, E major, and F major. Each staff contains two measures of the scale, with the second measure being the reverse of the first.

Варианты \ Variations

Two staves of musical notation, each containing two variations of a whole-tone scale. The first variation is marked with a '1' and the second with a '2'. The second variation includes the rhythmic notation 'T K T K T K T K' and the instruction 'simile'. The staves show various rhythmic patterns and articulations for the scales.

Варианты \ Variations

Two staves of musical notation, each containing two variations of a whole-tone scale. The first variation is marked with a '1' and the second with a '2'. The second variation includes the rhythmic notation 'T K T K T K T K' and the instruction 'simile'. The staves show various rhythmic patterns and articulations for the scales.

разминка

warming up

♩=60

f

ВОКАЛИЗЫ

vocalises

•=60

mf *ff* *ppp* *ff* *ppp*

simile

f *ff* *ppp*

simile

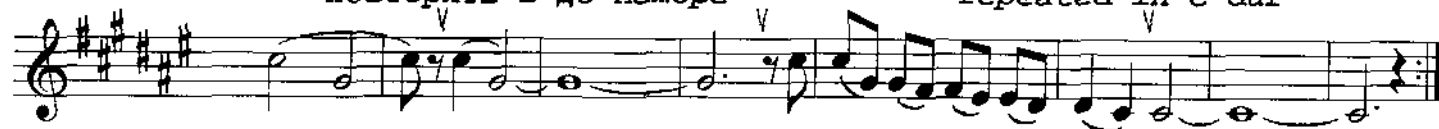
•=56

mf *> p < f* *p* *T T T T T T T* *cresc.*

Detailed description: The image shows a musical score for vocalises, consisting of ten staves of music. The first staff is in 3/4 time with a tempo marking of quarter note = 60. It features a melodic line with various dynamics: *mf*, *ff*, *ppp*, *ff*, and *ppp*. The second staff is marked *simile*. The third and fourth staves continue the melodic line with dynamics *f*, *ff*, and *ppp*. The fifth and sixth staves are also marked *simile*. The seventh and eighth staves continue the melodic line. The ninth staff is in common time (C) with a tempo marking of quarter note = 56. It features a melodic line with dynamics *mf*, *> p < f*, *p*, and *cresc.* with a series of 'T' markings under the notes. The tenth staff continues the melodic line.

повторить в До мажоре

repeated in C dur



simile



секвенции

sequences



mf

f

f



simile

This page of musical notation consists of ten staves of music. The first five staves are in a key signature of one flat and one sharp (B-flat major or D minor) and a common time signature. They feature complex rhythmic patterns with many sixteenth and thirty-second notes. The sixth staff changes to a key signature of two sharps (D major or F# minor) and a 2/2 time signature, with a dynamic marking of *mf*. The remaining staves continue with complex rhythmic patterns, including many sixteenth notes and slurs. Fingerings are indicated by numbers 1, 2, 3, and 5. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

This page of musical notation consists of ten staves, each beginning with a treble clef. The key signatures vary across the staves: the first two are in B-flat major (two flats), the third and fourth are in D major (two sharps), and the remaining six are in C major (no sharps or flats). The notation is highly complex, featuring numerous slurs, ties, and multi-measure rests. Fingerings are indicated by the numbers '1' and '2' below specific notes on the second and sixth staves. The music appears to be a single melodic line, possibly for a violin or flute, with a focus on intricate phrasing and articulation.

musical score for a single melodic line, measures 60-76. The score is written in treble clef with a common time signature (C). The tempo is marked as $\text{♩} = 60$. The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The key signature is one sharp (F#). The score features a series of eighth-note patterns with trills (*tr*) and slurs. Fingerings are indicated by numbers 5 and 6. A *simile* marking is present in the second measure. The piece concludes with a *f* dynamic marking and a fermata.

The image displays a page of musical notation consisting of ten staves. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It contains dynamic markings: *mf* (mezzo-forte), *mp* (mezzo-piano), and *simile*. The notation is highly rhythmic, featuring numerous slurs and accents. The subsequent staves continue this complex rhythmic and melodic material, with various key signatures and dynamic markings indicated throughout. The notation is dense and intricate, typical of a technical or virtuosic piece.

разминка

warming up

♩=72

f *f*

♩=46

вокализ

vocalise

This image displays ten staves of musical notation, likely for a guitar or piano. Each staff contains a sequence of notes, often grouped into slurs or triplets. The notation includes various fingerings (5, 6, V) and articulations (accents, slurs). The staves are arranged in a vertical column, and the key signatures and time signatures vary across them. The first staff is in G major (one sharp). The second and third staves are in B major (two sharps). The fourth staff is in D major (two sharps). The fifth staff is in E major (three sharps). The sixth staff is in G major (one sharp). The seventh staff is in A major (three sharps). The eighth staff is in B major (two sharps). The ninth and tenth staves are in D major (two sharps). The notation is complex, with many notes beamed together and slurs indicating phrasing. Fingerings are indicated by numbers 5 and 6, and 'V' likely stands for vibrato or a specific articulation. Triplets are marked with a '3' over a bracket.

Three staves of musical notation. The first staff has a treble clef and a key signature of three sharps (F#, C#, G#). It features a melodic line with slurs and fingering numbers 5 and 6. The second staff has a treble clef and a key signature of one sharp (F#), with slurs and fingering numbers 3 and 5. The third staff has a treble clef and a key signature of one sharp (F#), with slurs and fingering numbers 5 and 6.

секвенции

sequences

Six staves of musical notation for a sequence exercise. The first staff includes a tempo marking of quarter note = 60 and a dynamic marking of *p*. The notation shows a continuous sequence of notes with slurs and accents, primarily in a descending or stepwise fashion. The key signature is one flat (Bb).

This page of musical notation consists of ten staves of music, all written in treble clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 2/4. The first two staves feature dense, sixteenth-note passages with many slurs. The third staff begins with a dynamic marking of *mf* and includes the instruction *simile*. The remaining staves continue with rhythmic patterns, including slurs and accents, leading to a final cadence on the tenth staff.

The image displays ten staves of musical notation. The first three staves are in a key signature of three flats (B-flat major or D-flat minor). The remaining seven staves are in a key signature of three sharps (F# major or C# minor). The notation includes various rhythmic patterns, slurs, and dynamic markings.

Варианты \ Variations

Трели тоновые

Trill on a tone

48 *mf* 5 *tr* 1-2

simile 2-1 (2-1) 3-1

5 5 5 5 5 5 5 5

The image displays a musical score for a piano piece, consisting of ten staves of music. The notation includes various musical symbols and annotations:

- Staff 1:** Features a melodic line with a trill (*tr*) and a fermata. Fingerings are indicated as 1 2 5 and 2 3 5.
- Staff 2:** Continues the melodic line with a trill (*tr*) and a fermata. Fingerings are indicated as 1 3 5 and 1 2 3.
- Staff 3:** Shows a dynamic marking of *mf* and a tempo marking of $\text{♩} = 52$. It includes a *p* marking and a fermata.
- Staff 4:** Features a dynamic marking of *mf* and a *p* marking. It includes a fermata and a *V* marking.
- Staff 5:** Includes a *mf* marking and a *p* marking. It features a *simile* marking and a fermata.
- Staff 6:** Continues the melodic line with a fermata and a *V* marking.
- Staff 7:** Features a fermata and a *V* marking.
- Staff 8:** Includes a fermata and a *V* marking.
- Staff 9:** Features a fermata and a *V* marking.
- Staff 10:** Concludes the piece with a fermata and a *V* marking.