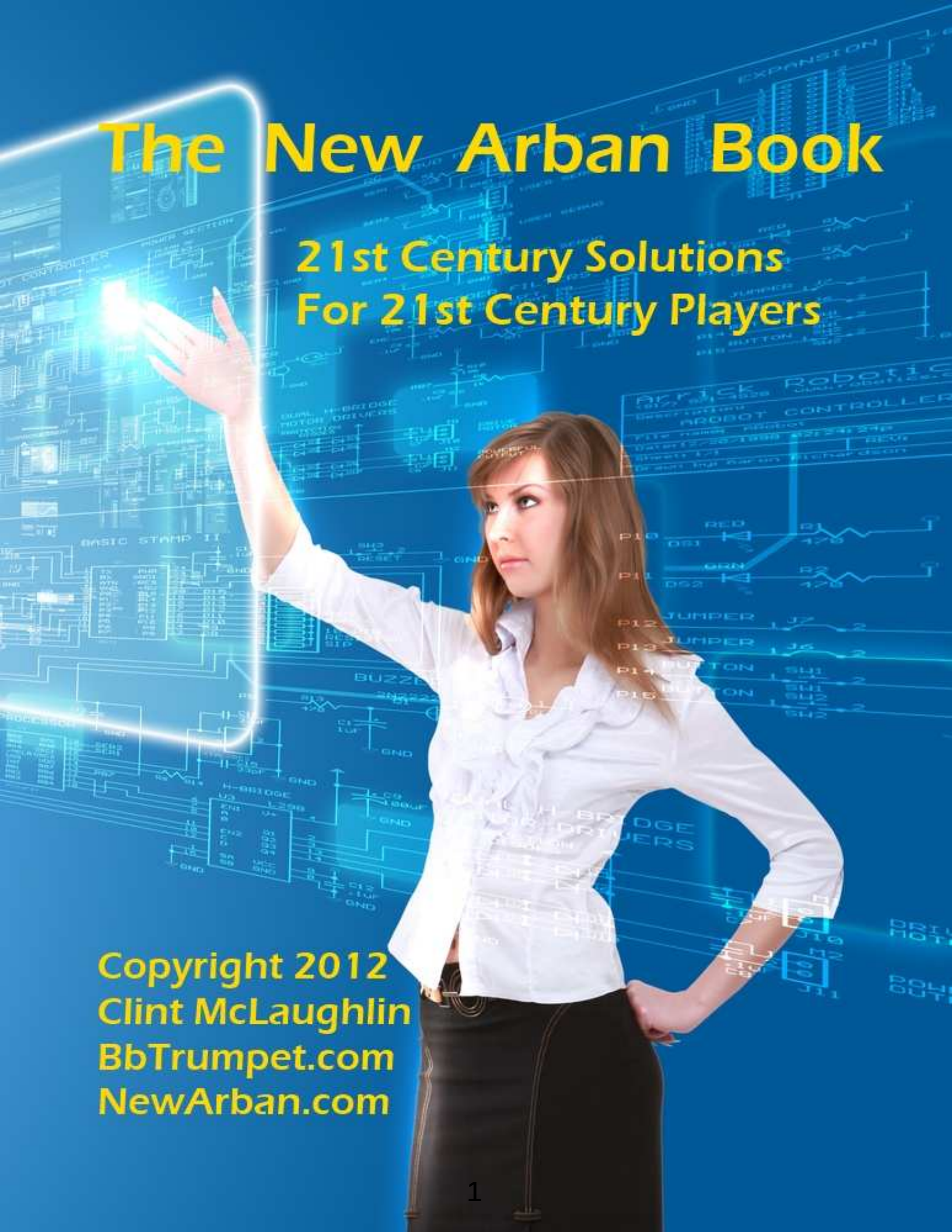
The New Arban Book

21st Century Solutions For 21st Century Players



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The New Arban Book

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Intro

The Arban book has been the mainstay of Trumpet practice for well over 100 years. However; no revisions have ever been made to the exercises in it.

The range in the Arban book was stuck at the top of the staff with a few limited High Cs included. Even the newest revision in 2007 did NOT do anything to help bring this book into our modern range.

I had a copy of a 1893 copyright version and since it is in the public domain, I decided to fix the range issue.

I took representative exercises from each group of exercises and typeset them. They are displayed as is and then raised a step or half step depending on what fits the section better. For example Key studies are done by half steps because that is the logical way to present them.

The New Arban book has studies in every section that top out from the top of the staff up to Double High C. That means that you have scales, arpeggios, tonguing drill and songs that go to your current limit.

I did not include every exercise because doing them in every key would make this a 5000 page book. You wouldn't want 240 pages of double tonguing. LOL . I also left out the Art of phrasing and replaced that with some songs that work much better for you to work on when extending your range.

I wrote some new material and expanded on Arban ideas in interesting ways. This material is at the back.

If you look to the left, you will see a blue gray scroll. Click that and a page of bookmarks shows up. This will take you to any section of exercises that you desire.

The basic directions for using this book are to play something from each type of exercise daily.

You would play some kind of scale study and you have choices like Arban's major scales, my major scales, Arban's minor scales, Arban's chromatic scales, my 1 minute scales, my chromatic scales...

You play low exercises 1 day, mid range 1 day and high exercises 1 day.

Do NOT beat yourself up and play only high exercises until you can't play anymore.

These are to supplement your practice.

Some of the sections will have written tips that should help you to play them easier.

I hope that you enjoy this and that it is of help to you all.

Clint 'Pops' McLaughlin

http://www.BbTrumpet.com

1. First Studies

The 1st studies give you some easy melodies and rhythms to start working on range.

The key is to play the lowest one that you play well and then try 1 below it.

Then you play the highest 1 that allows for good tone and control.

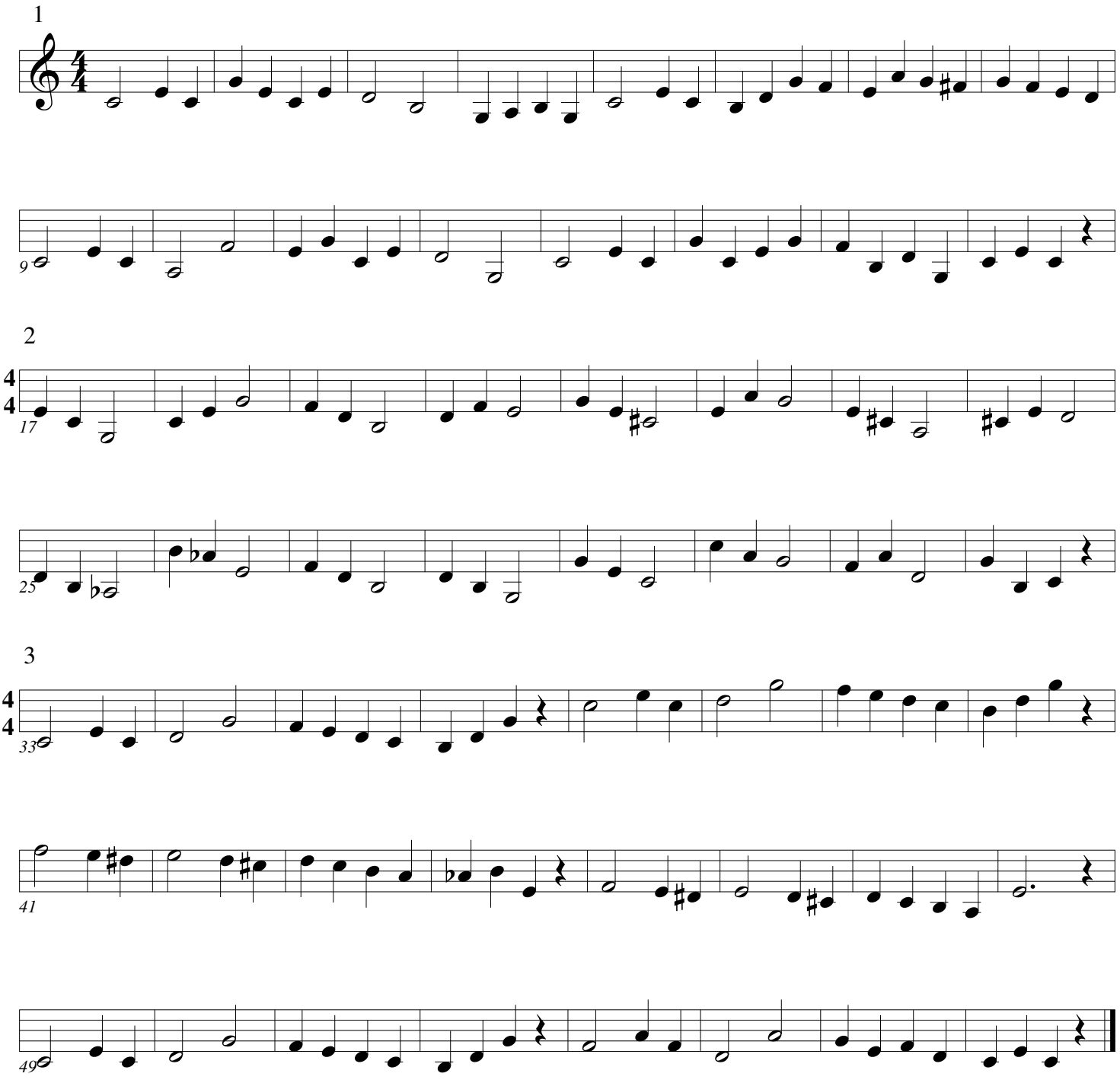
We build range because we increase the % of music that we play above the staff. If you used to play 2-3 pieces above the staff then up it to 5. When that feels good go up a step.

Steady improvement is what you want.

IF you suddenly triple your workload then you get tired and the muscles become overused.

1st Studies

Arban/Pops



1st Studies

Arban/Pops

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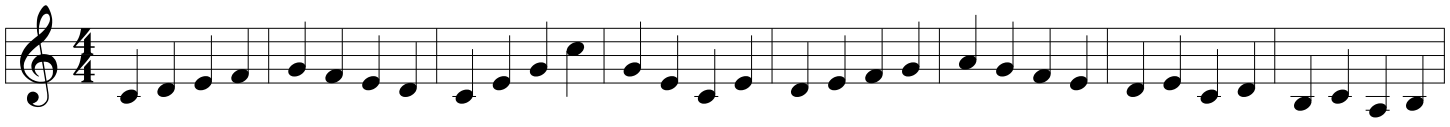

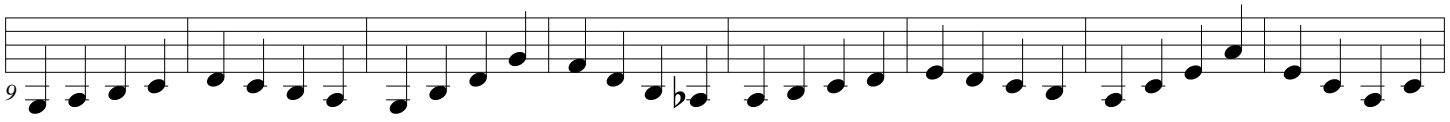

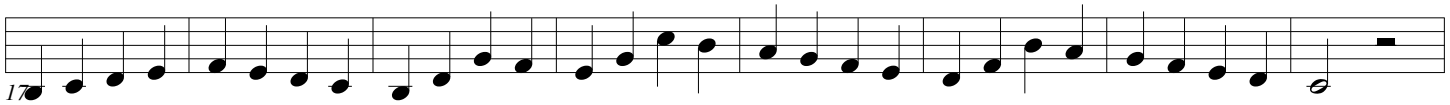

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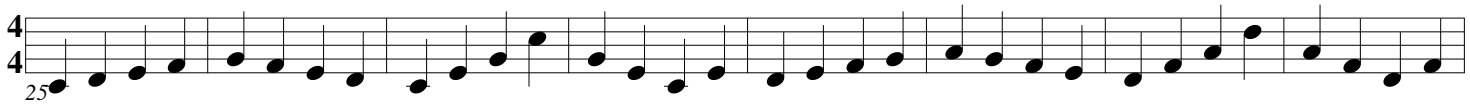

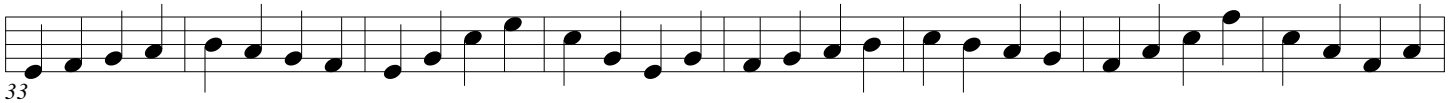

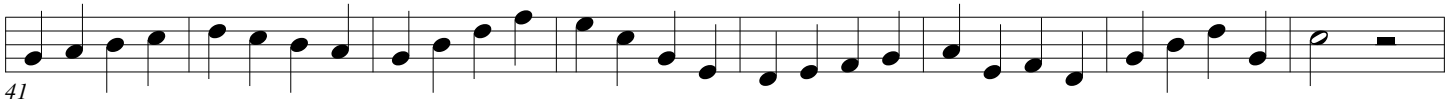

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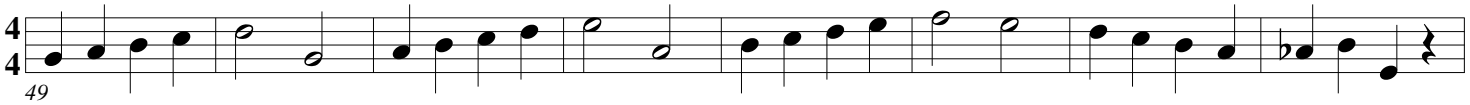

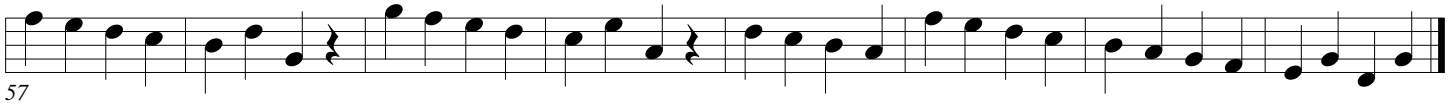

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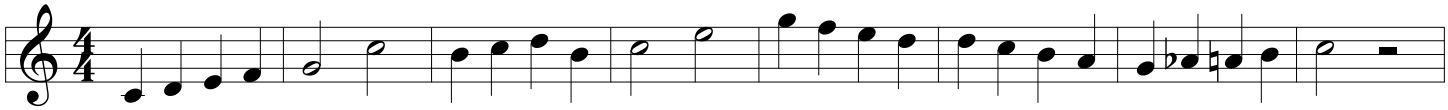

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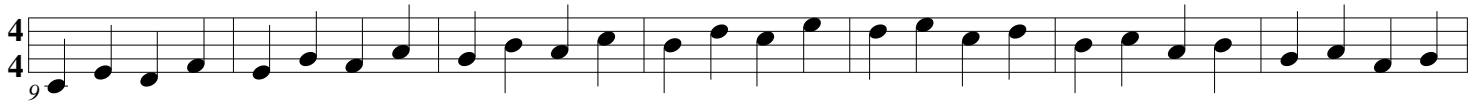

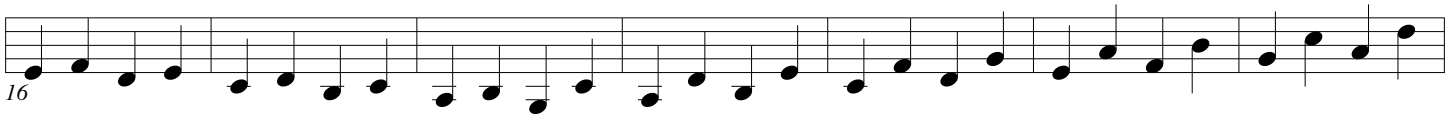

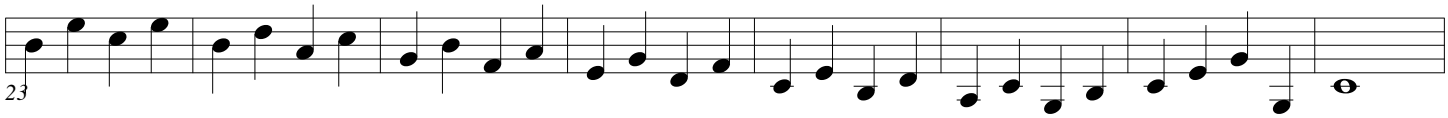

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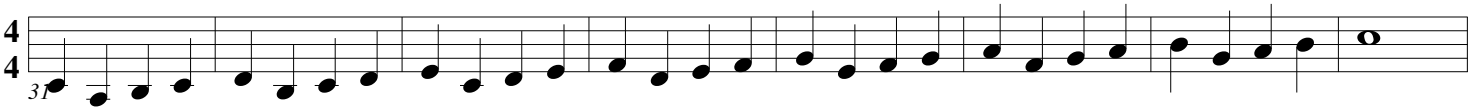

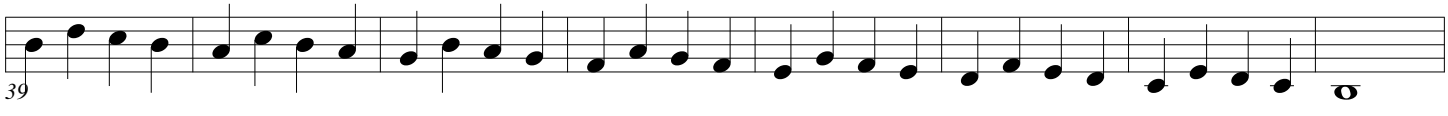

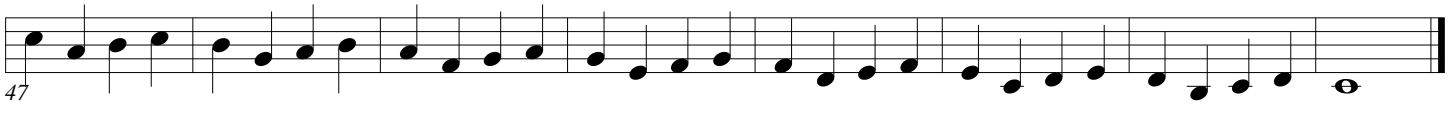

1st Studies

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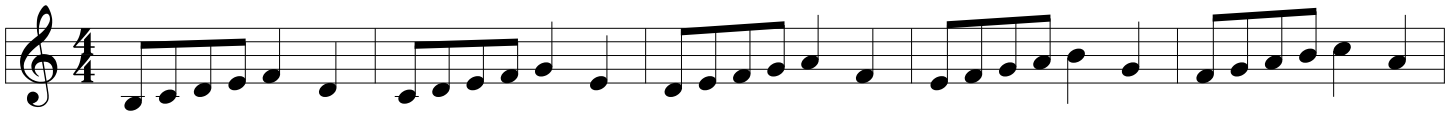

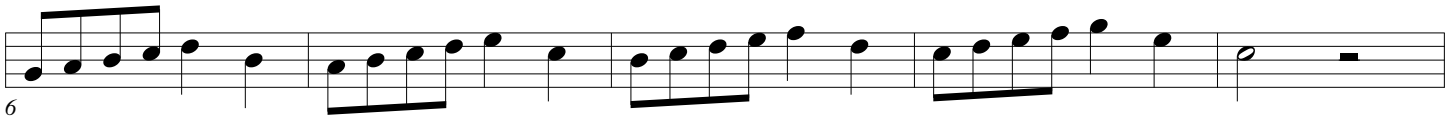

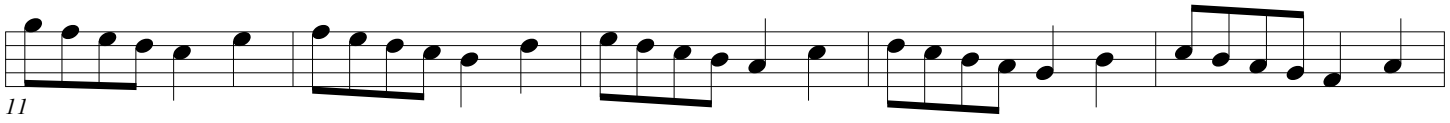

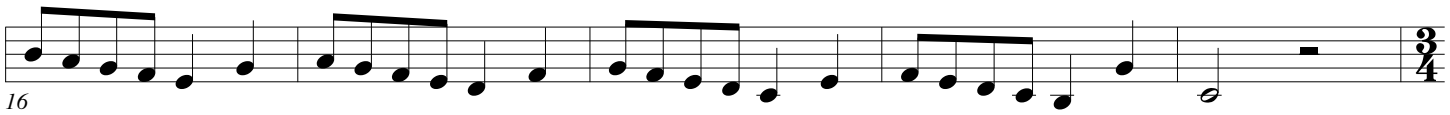

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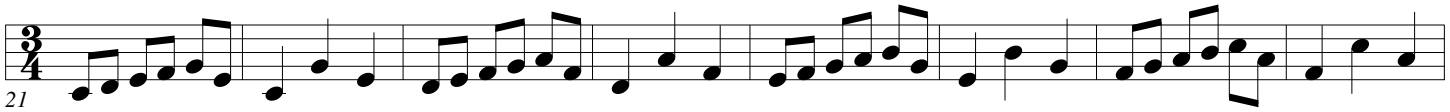

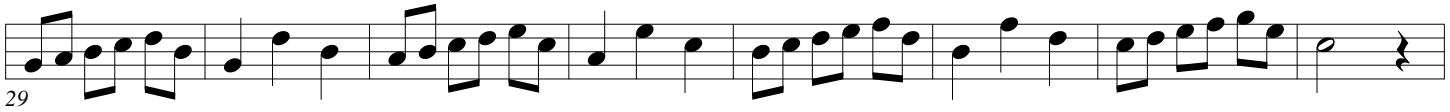

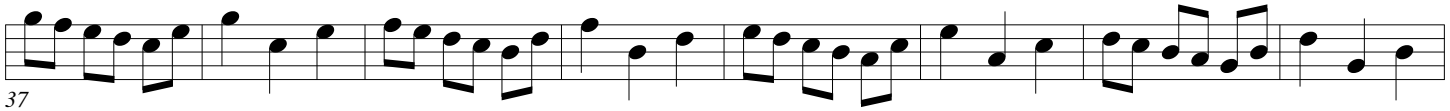

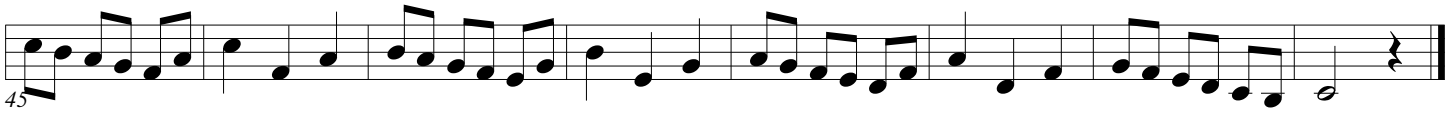

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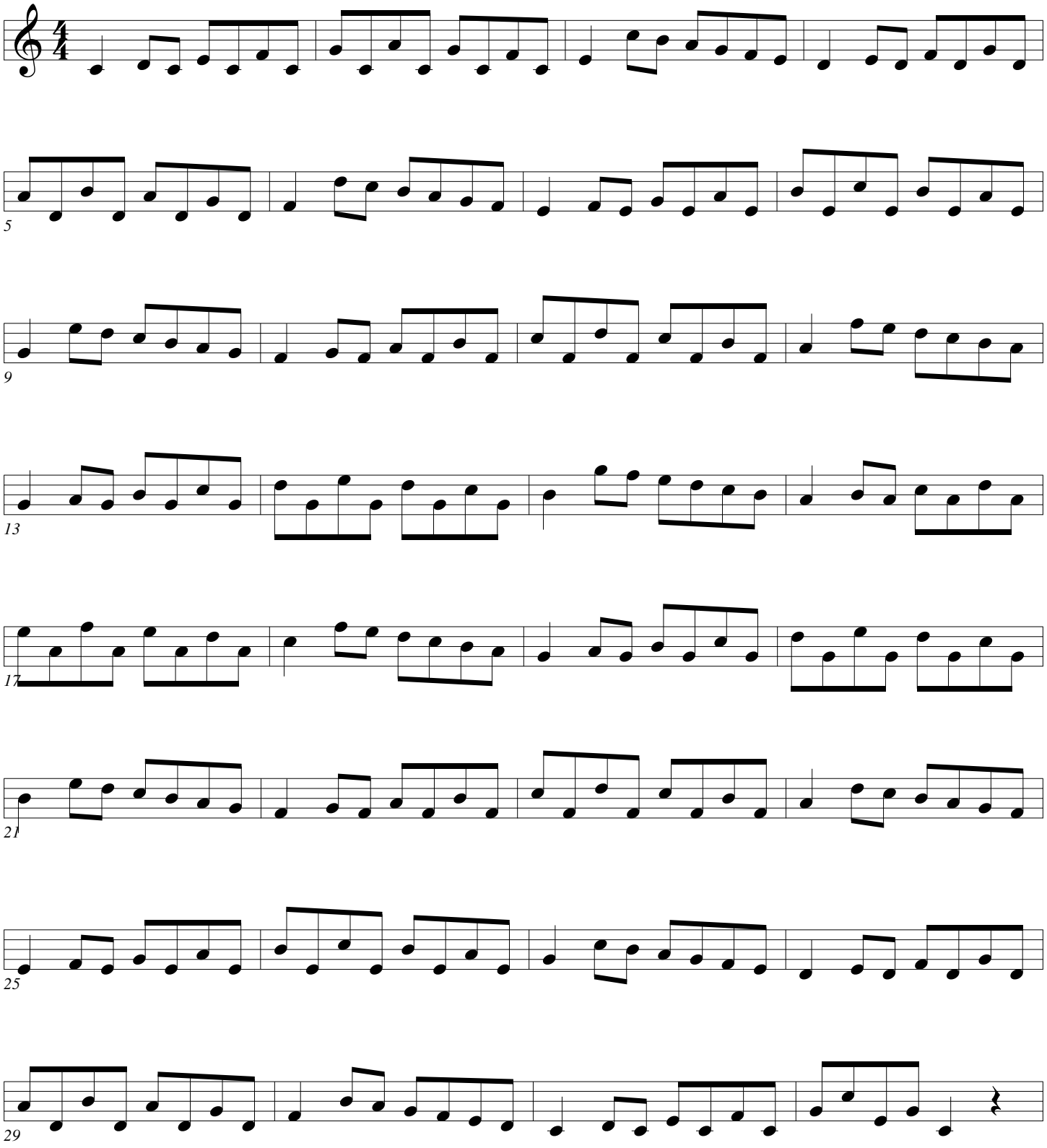

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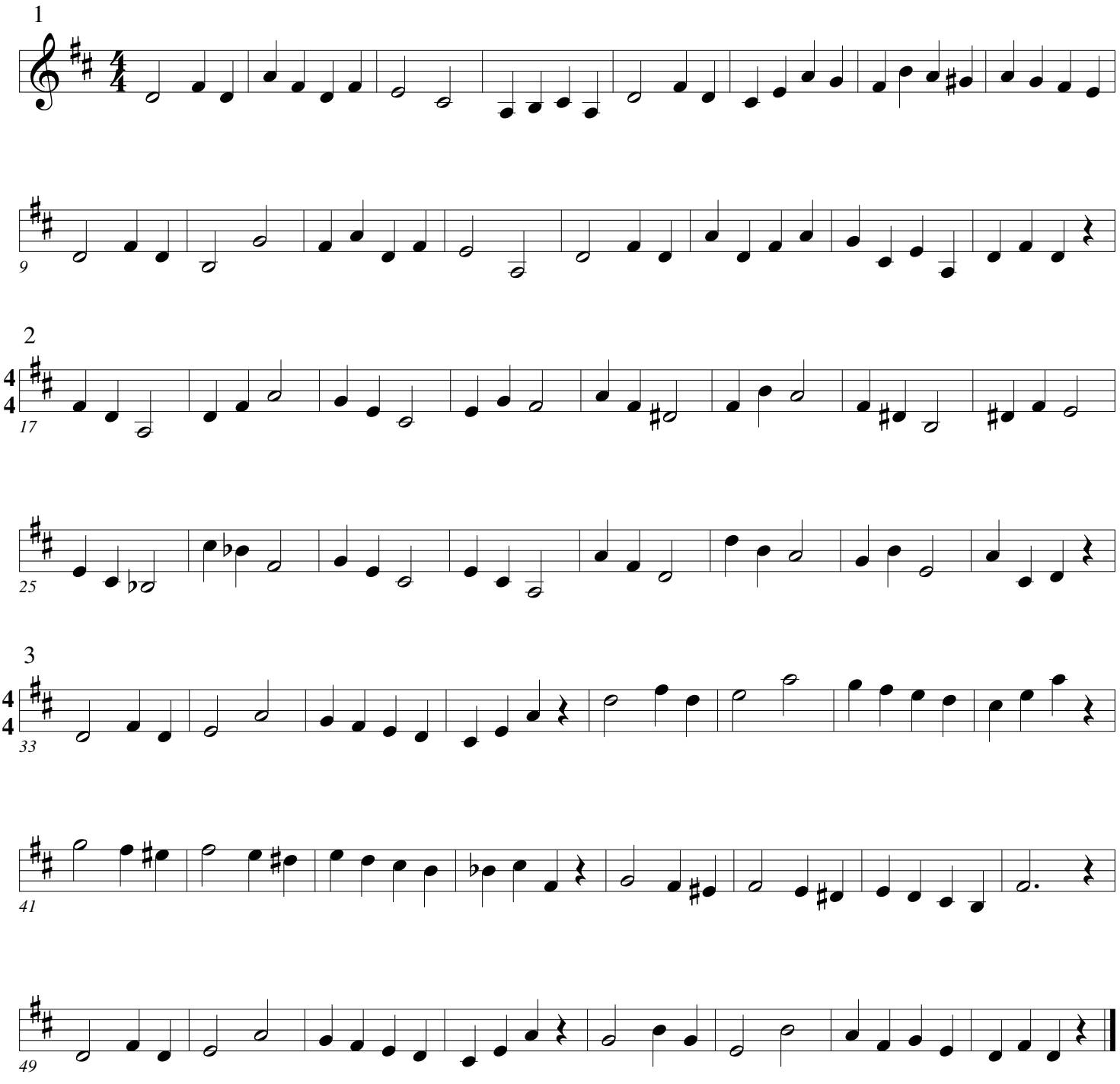

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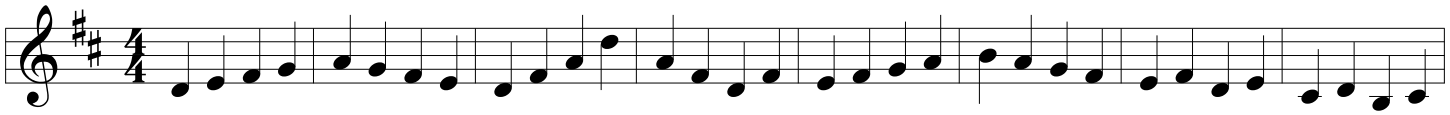

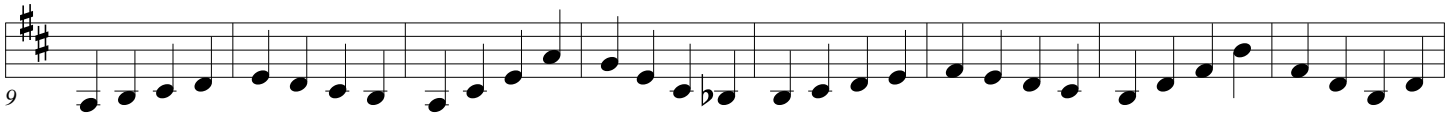

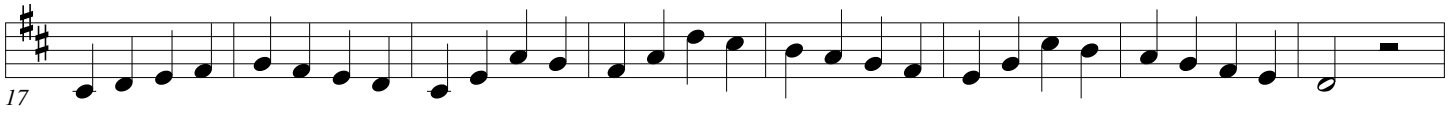

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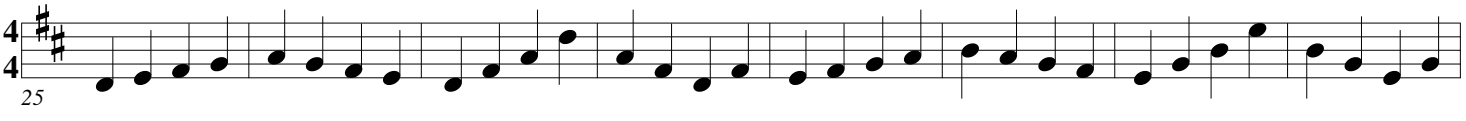

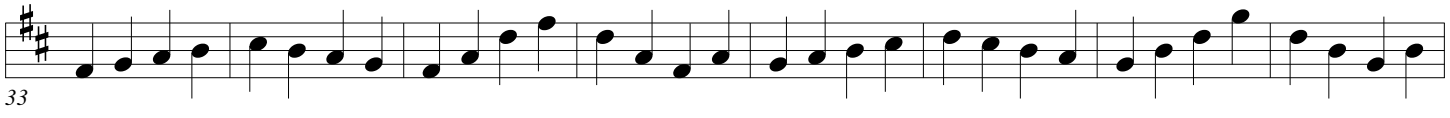

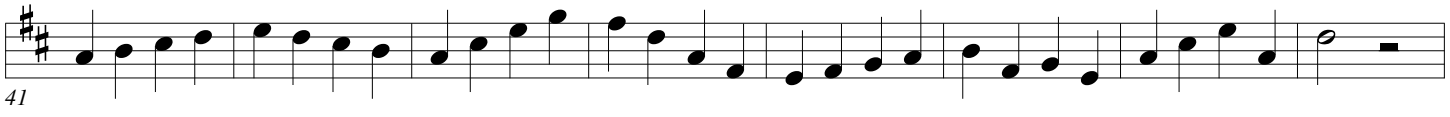

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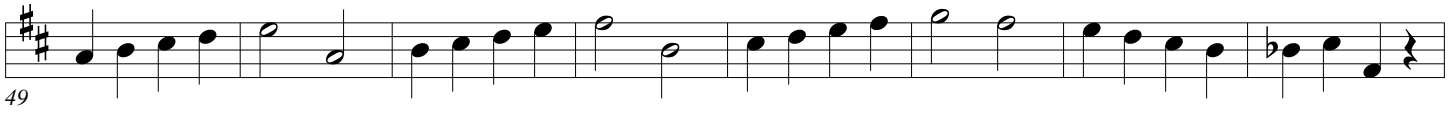

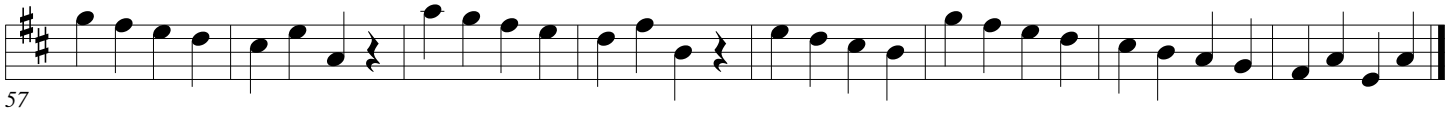

1st Studies

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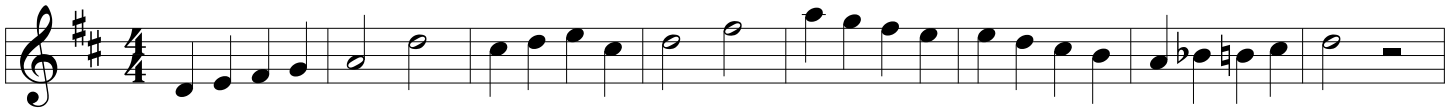

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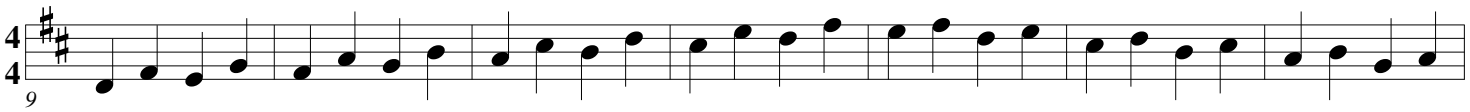

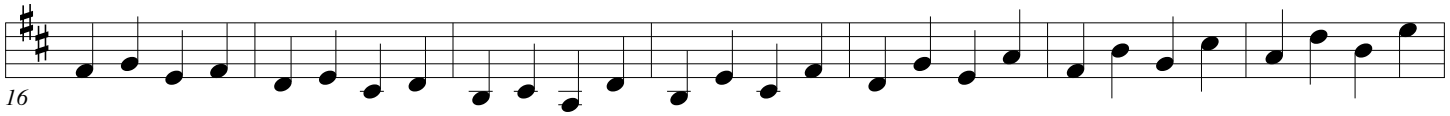

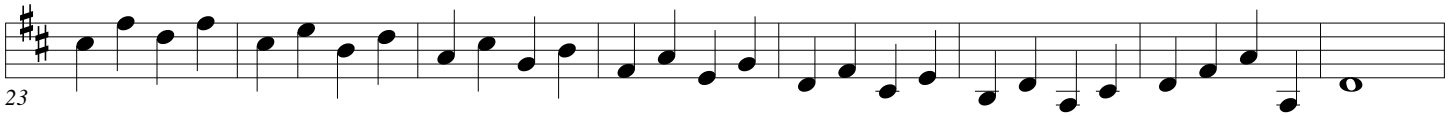

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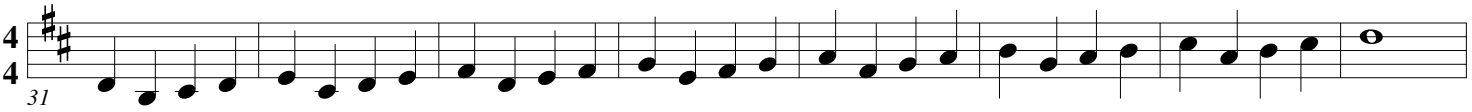

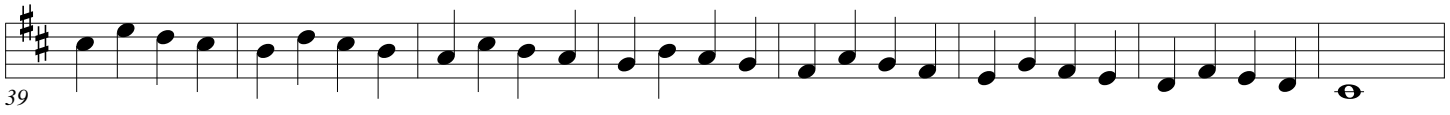

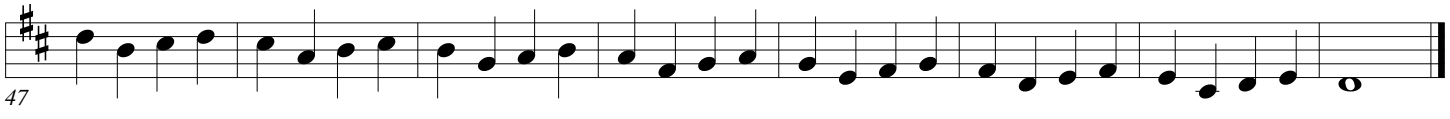

1st Studies

Arban/Pops

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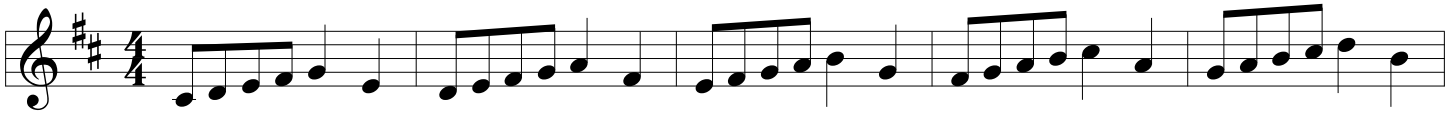

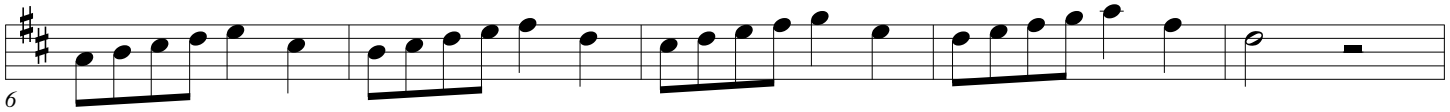

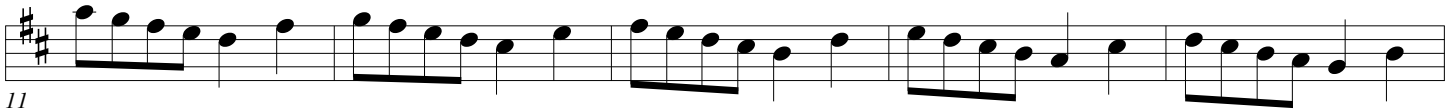

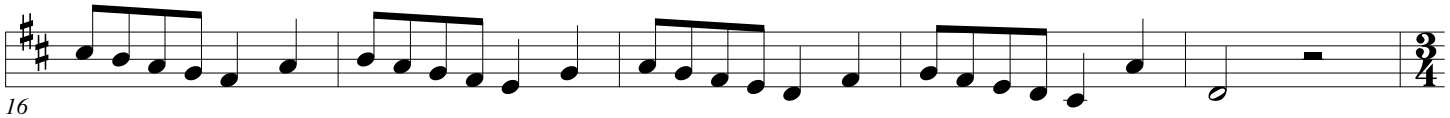

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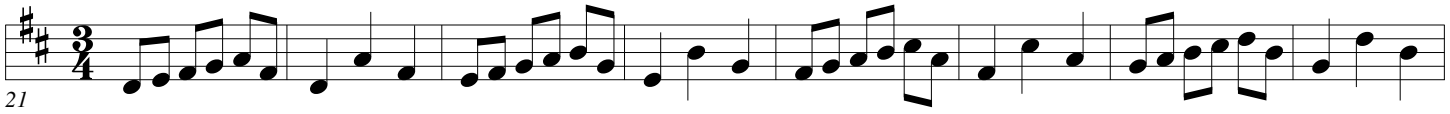

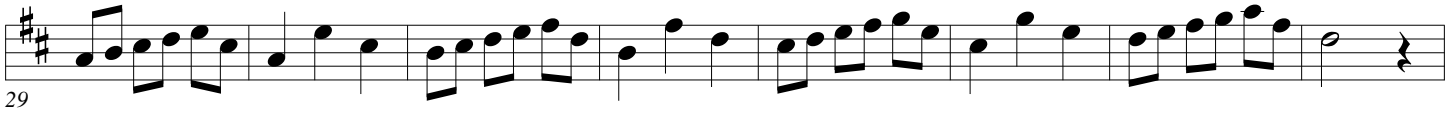

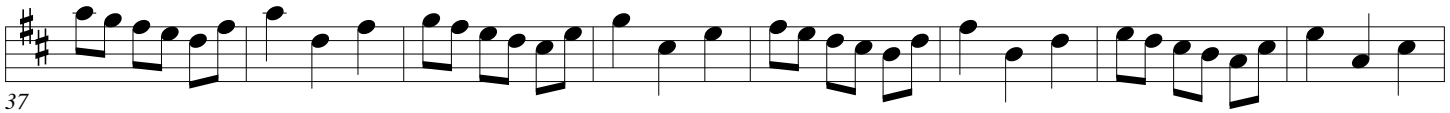

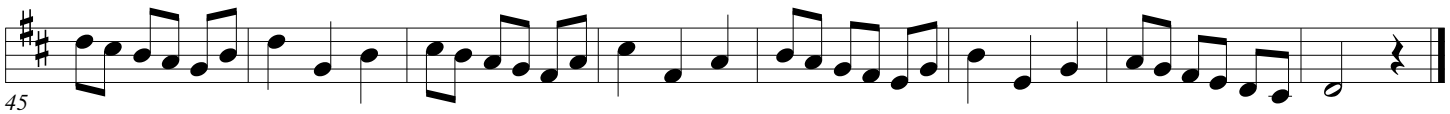

1st Studies

Arban/Pops

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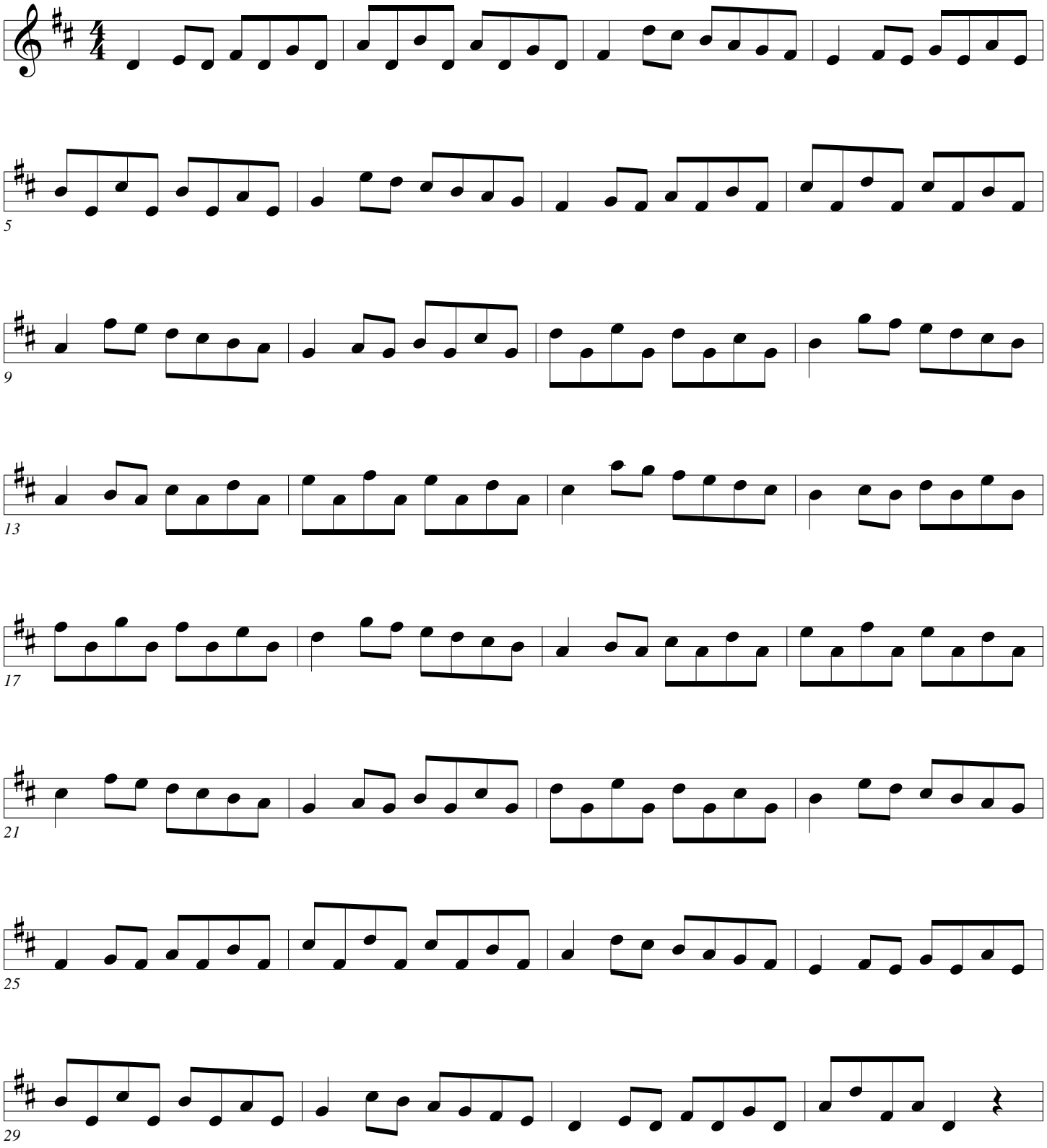

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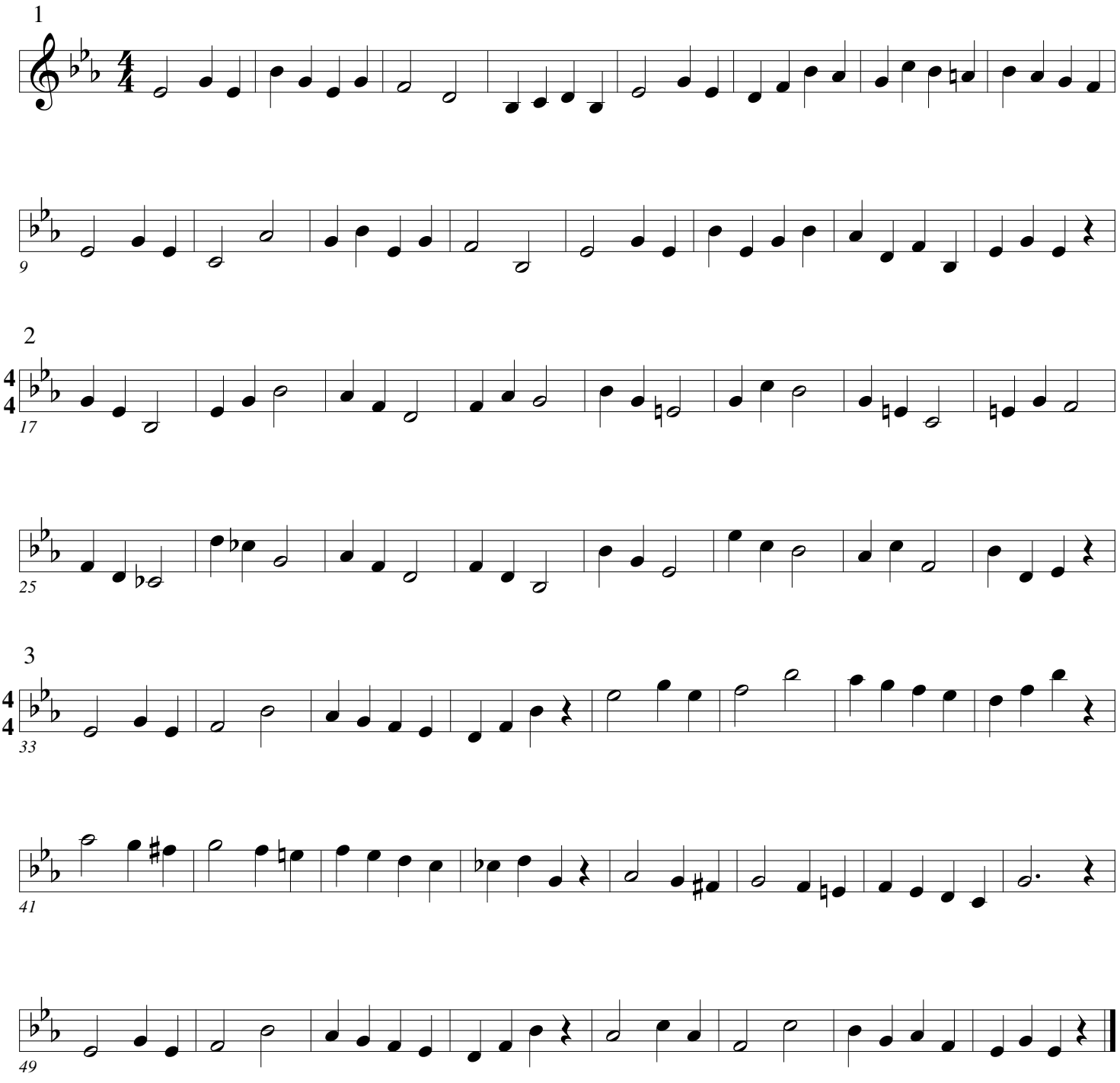

1st Studies

Arban/Pops

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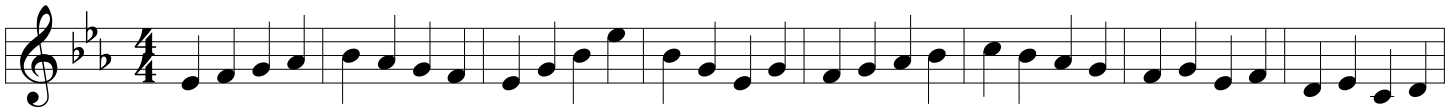

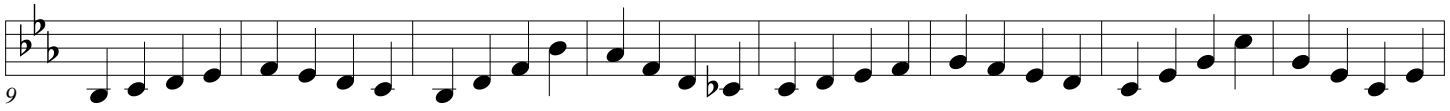

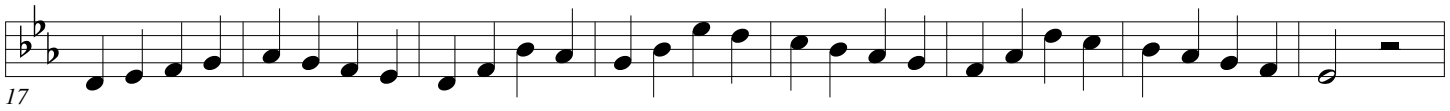

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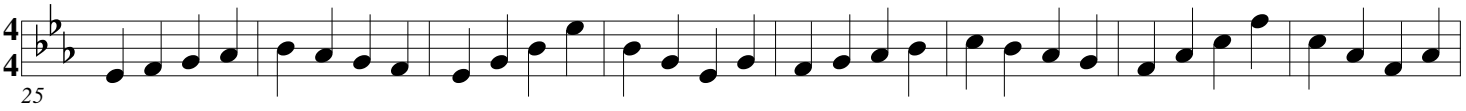

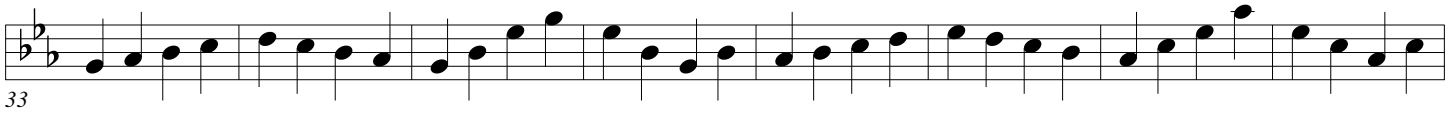

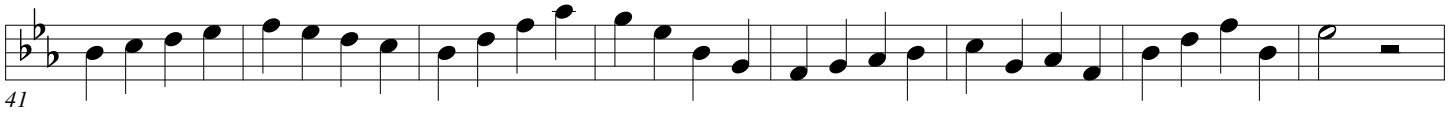

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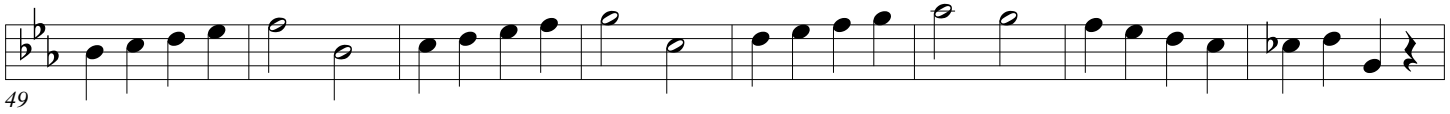
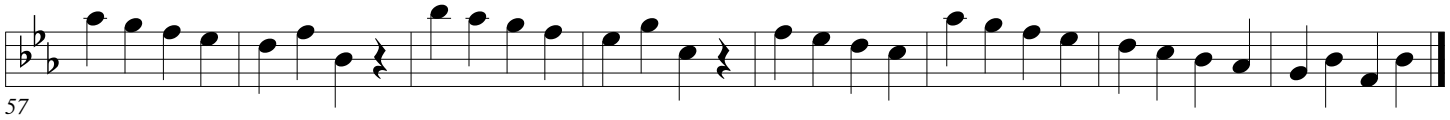
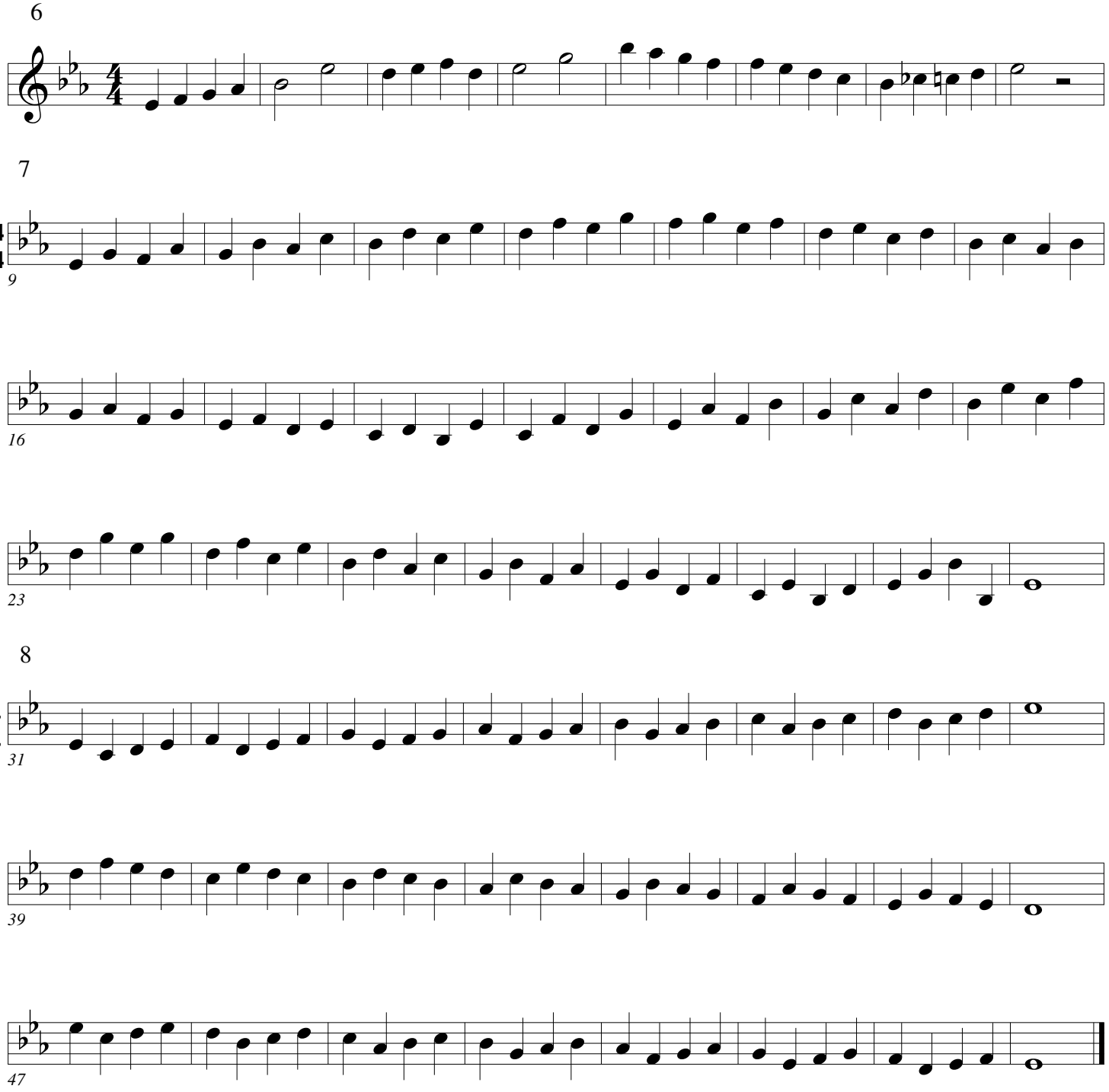




1st Studies

Arban/Pops



1st Studies

Arban/Pops

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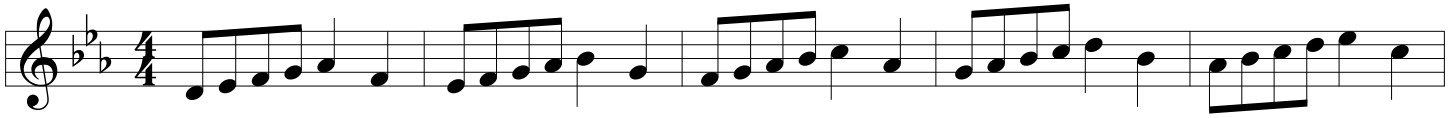

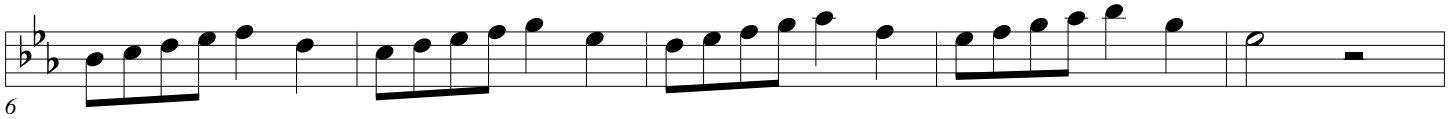

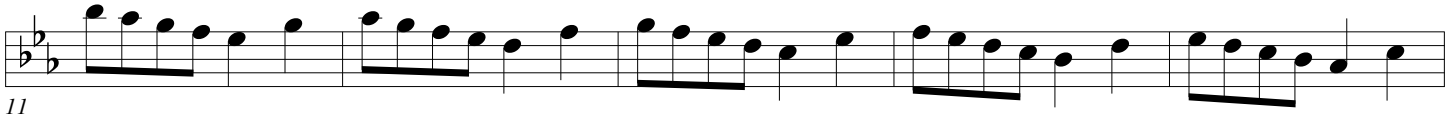

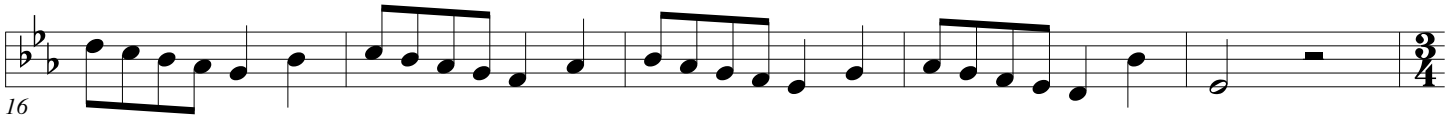

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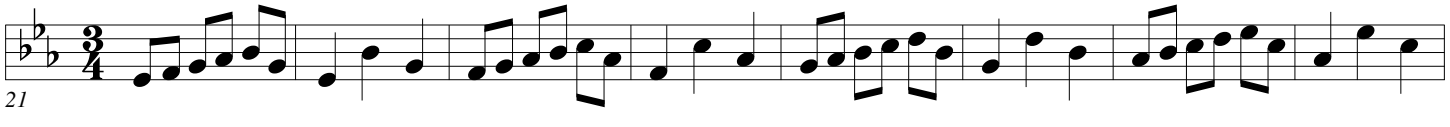

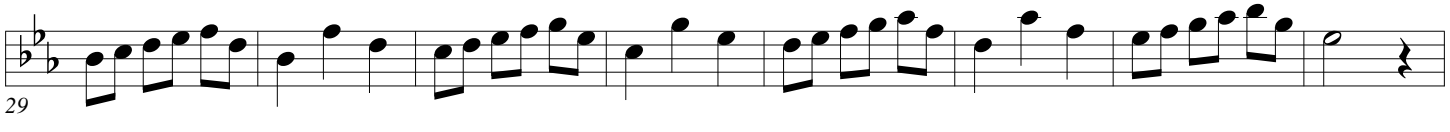

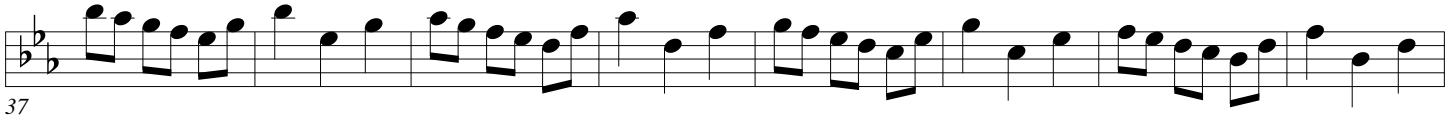

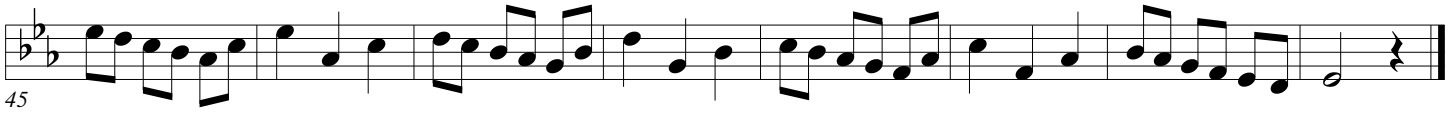

1st Studies

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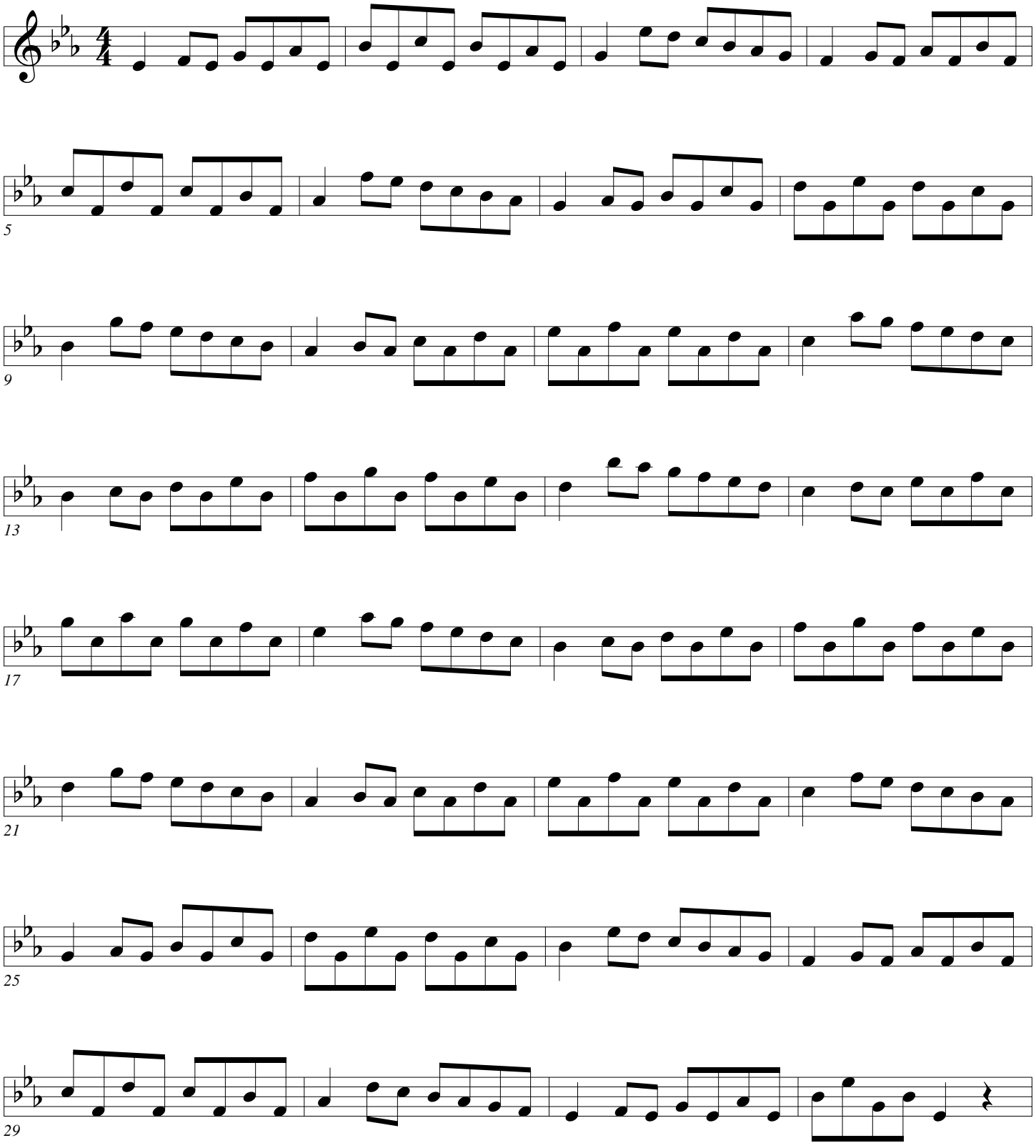

1st Studies

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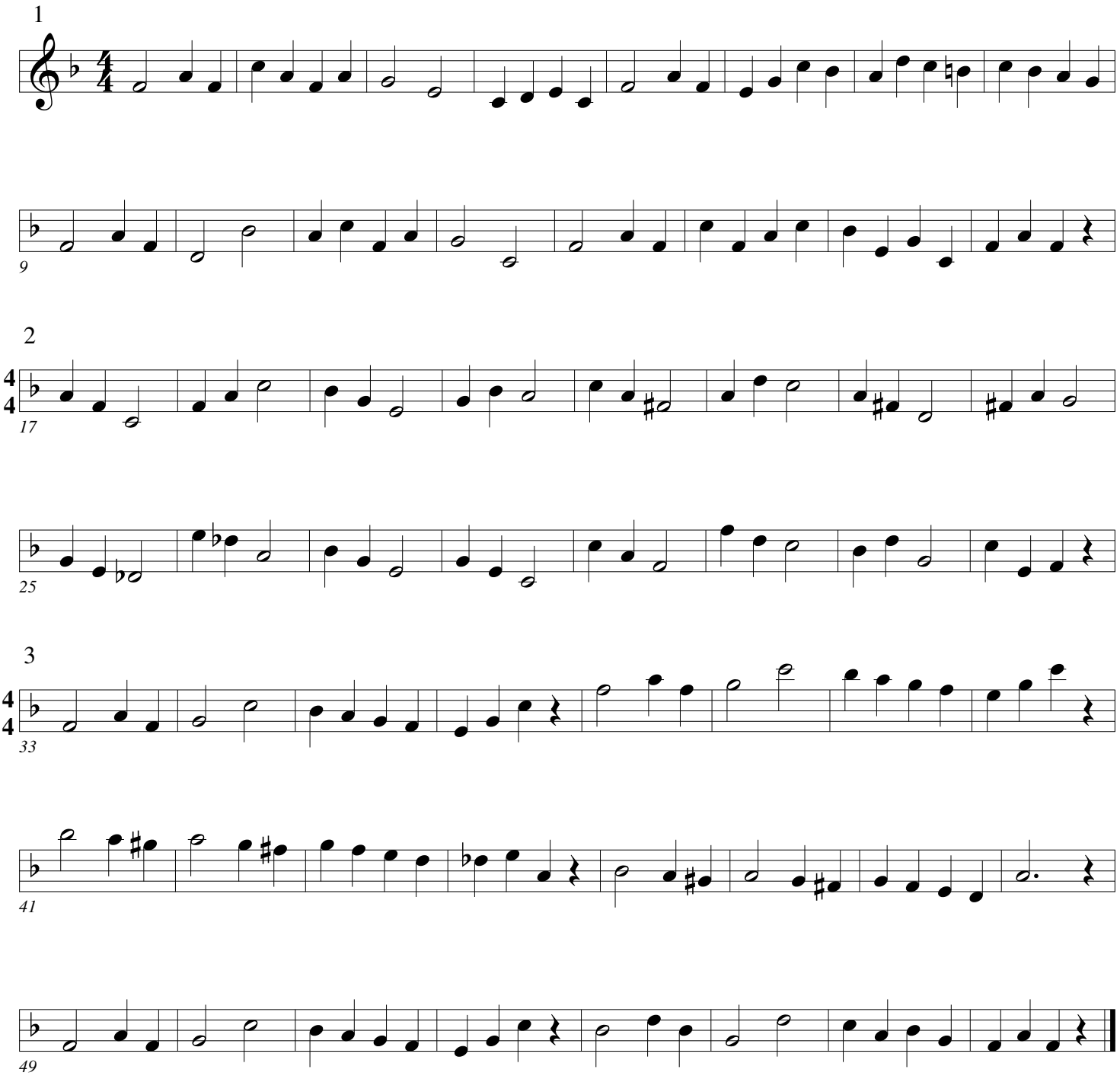

1st Studies

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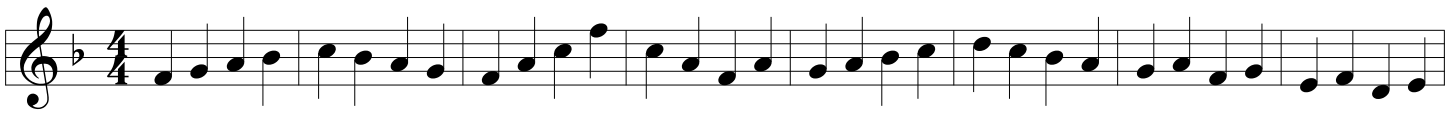

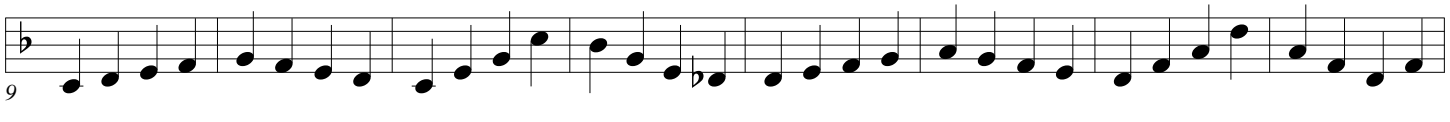

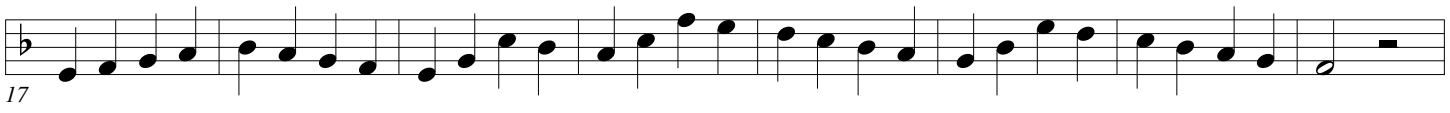

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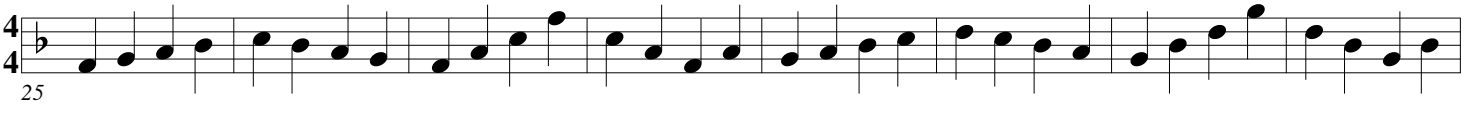

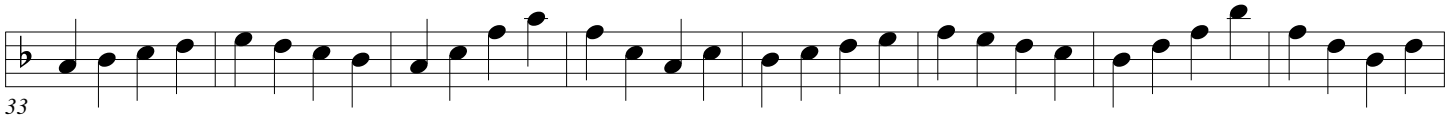

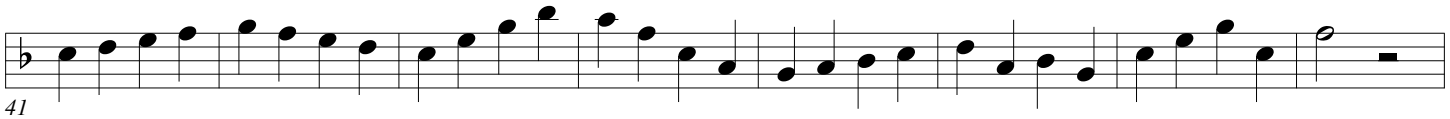

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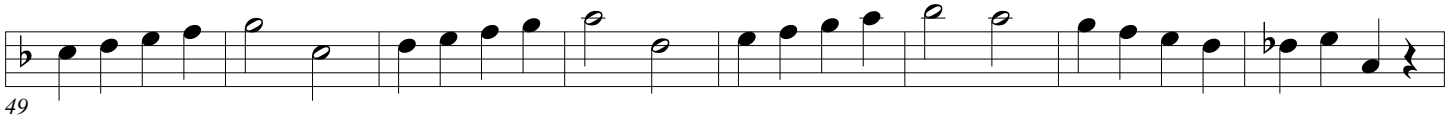

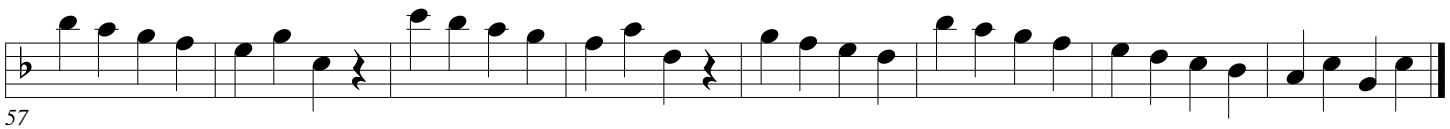

1st Studies

Arban/Pops

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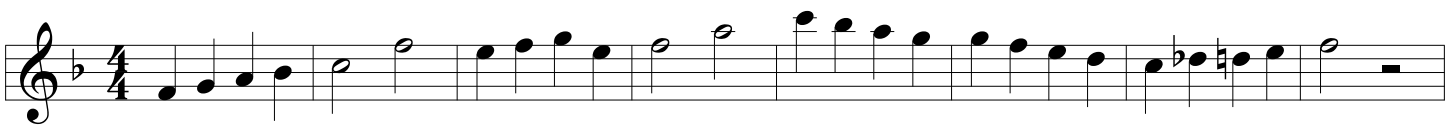

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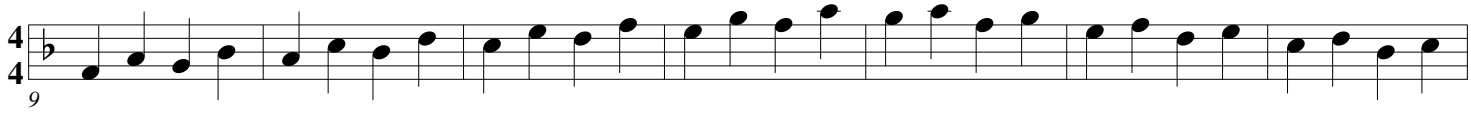

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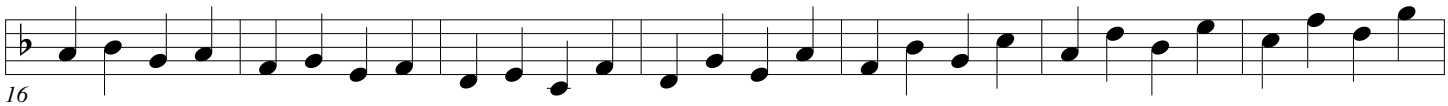

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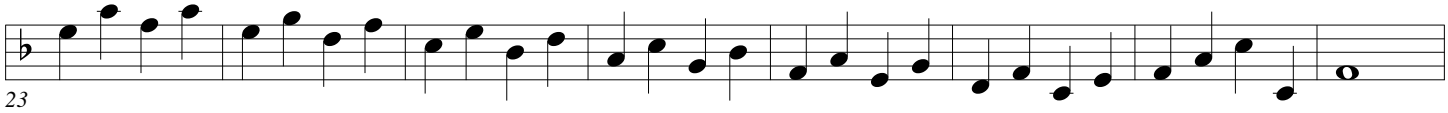

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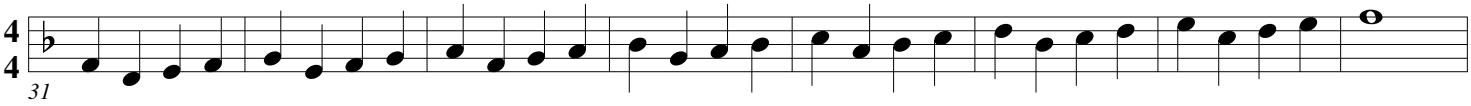

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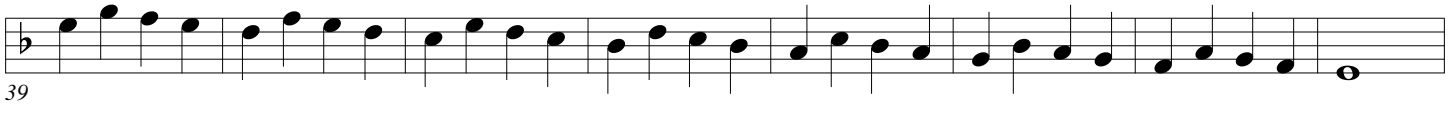

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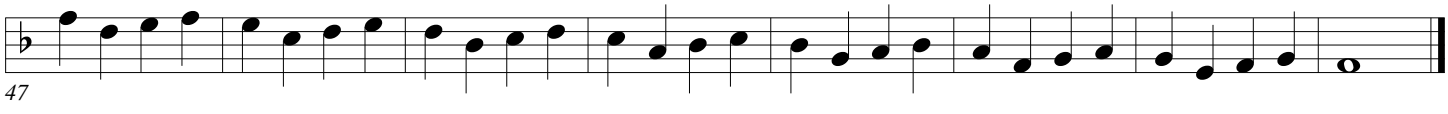

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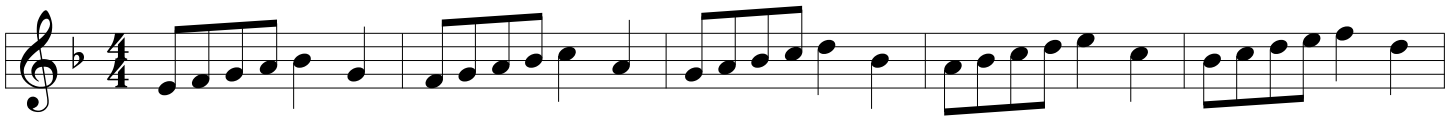

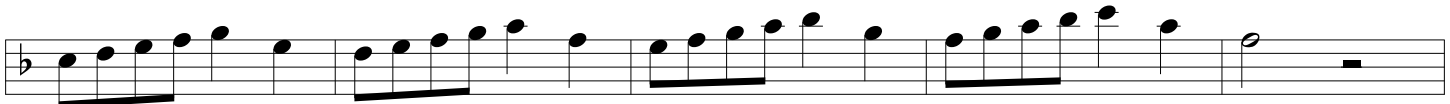

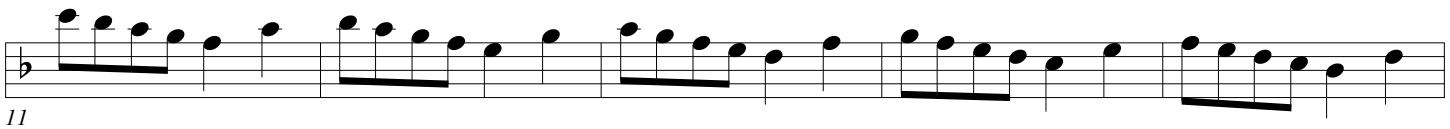

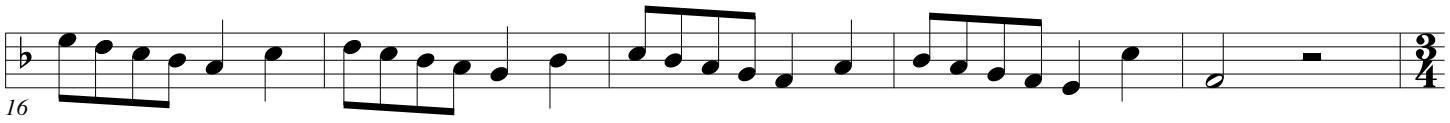

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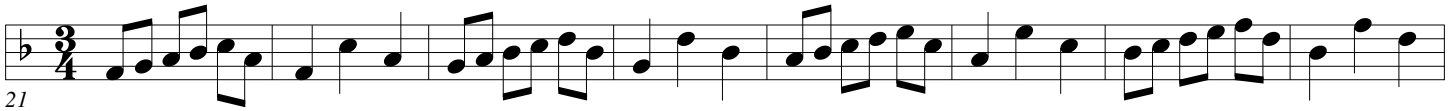

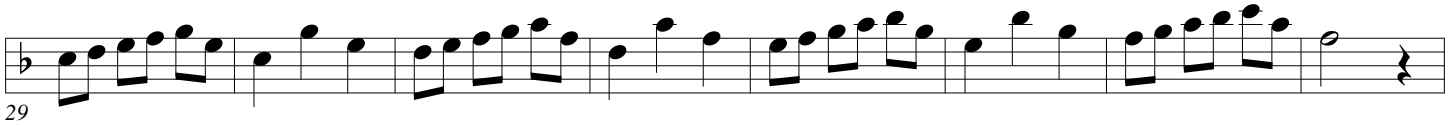

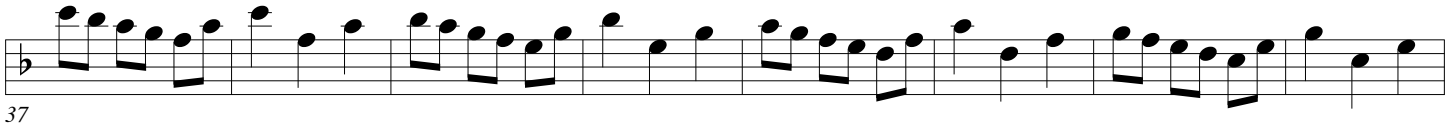

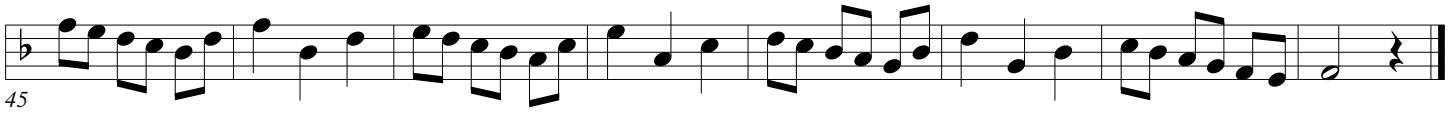

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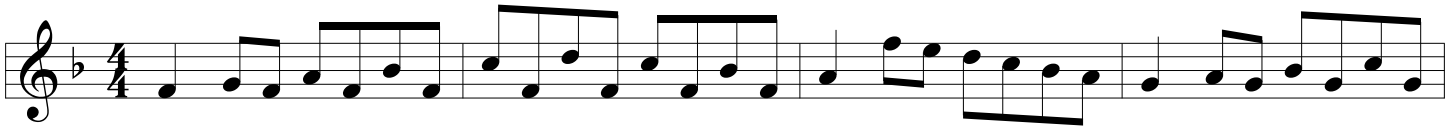

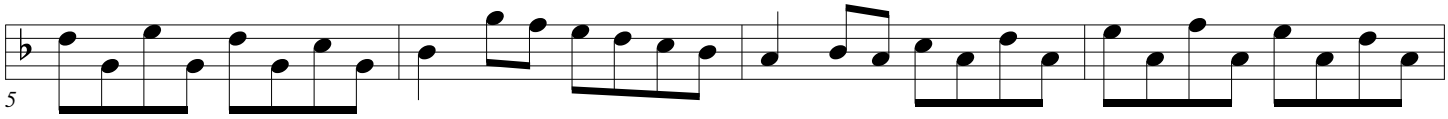

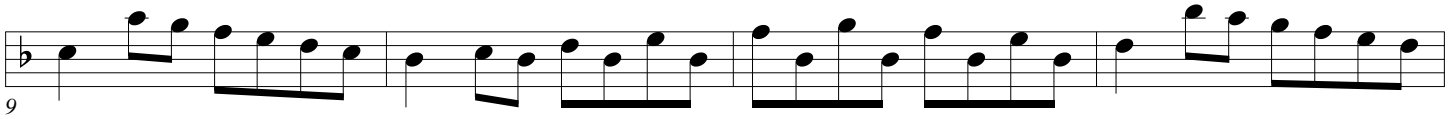

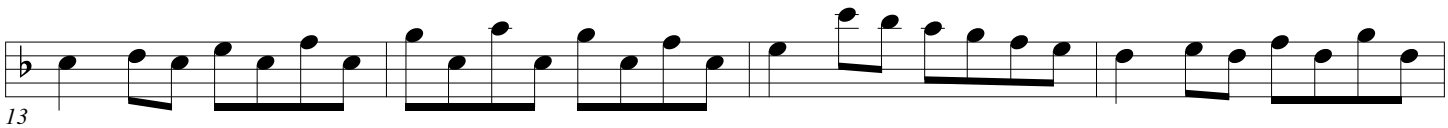

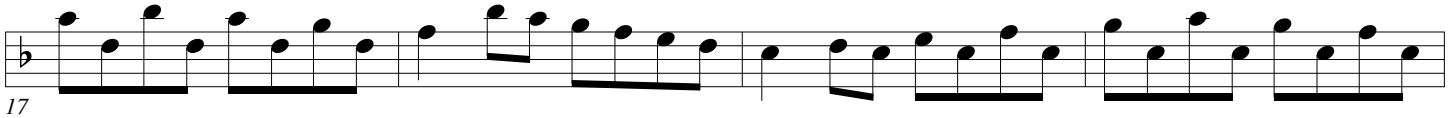

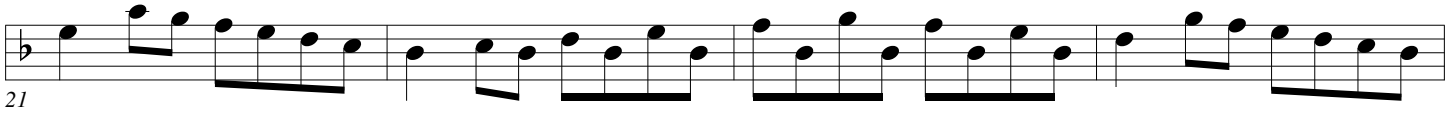

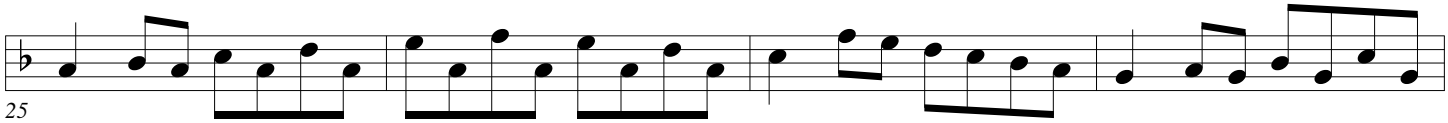

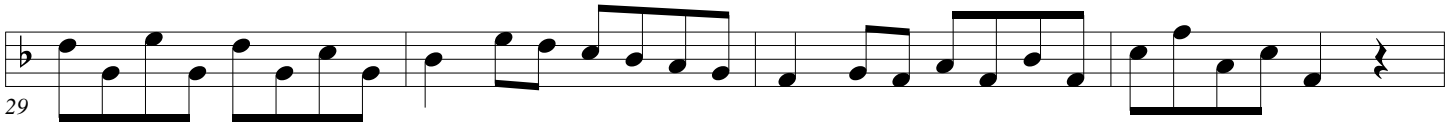

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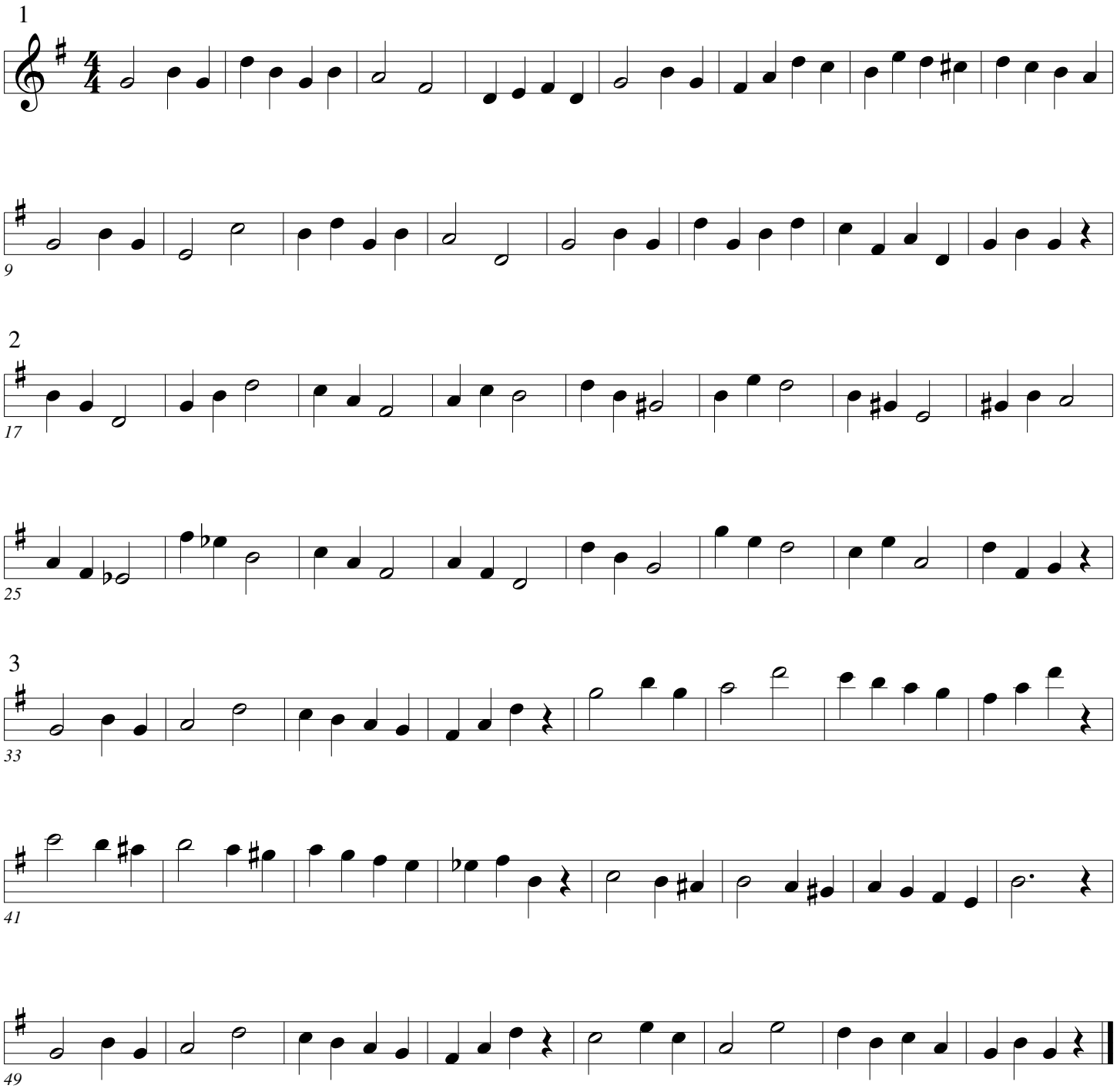

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Arban/Pops

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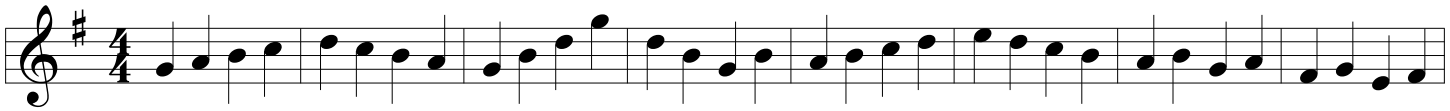

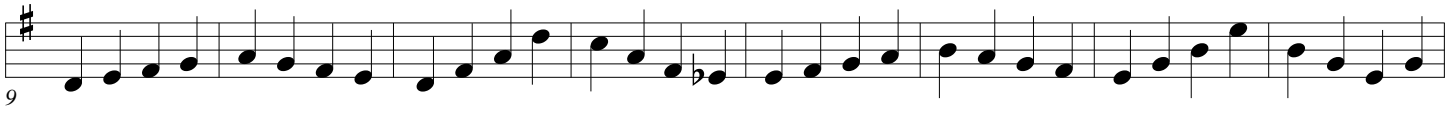

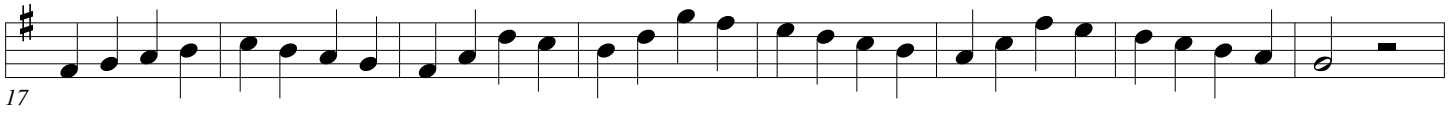

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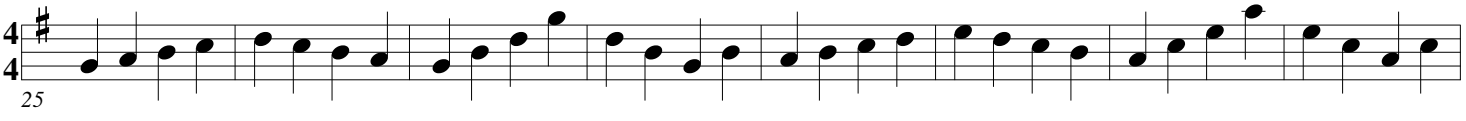

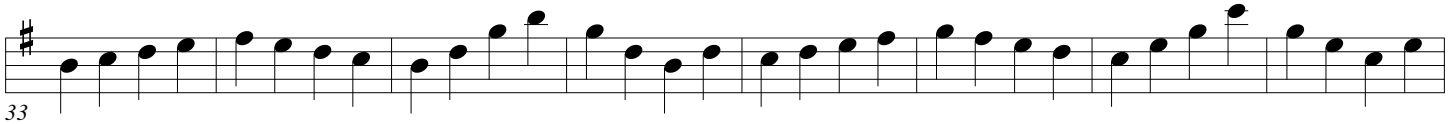

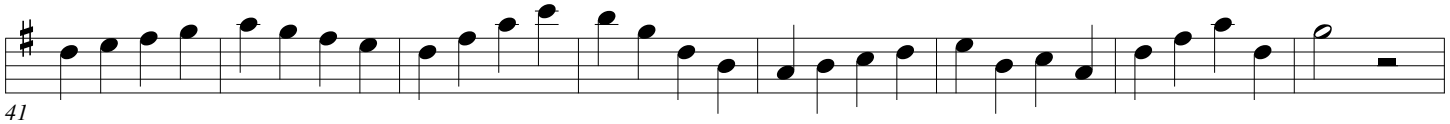

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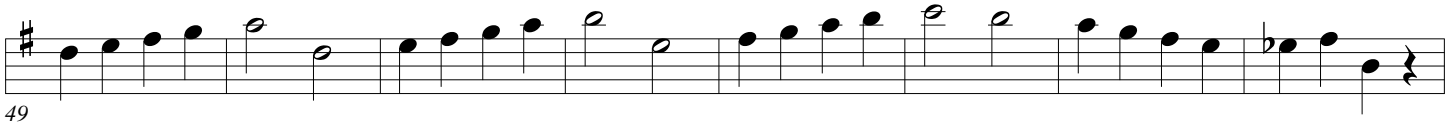

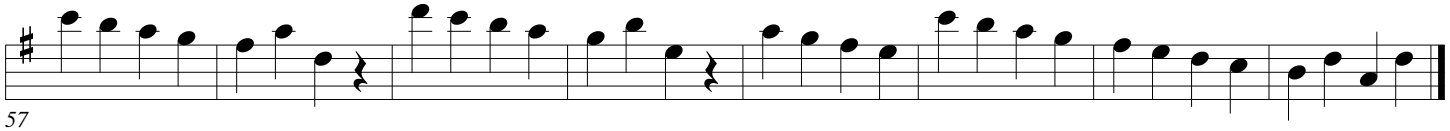

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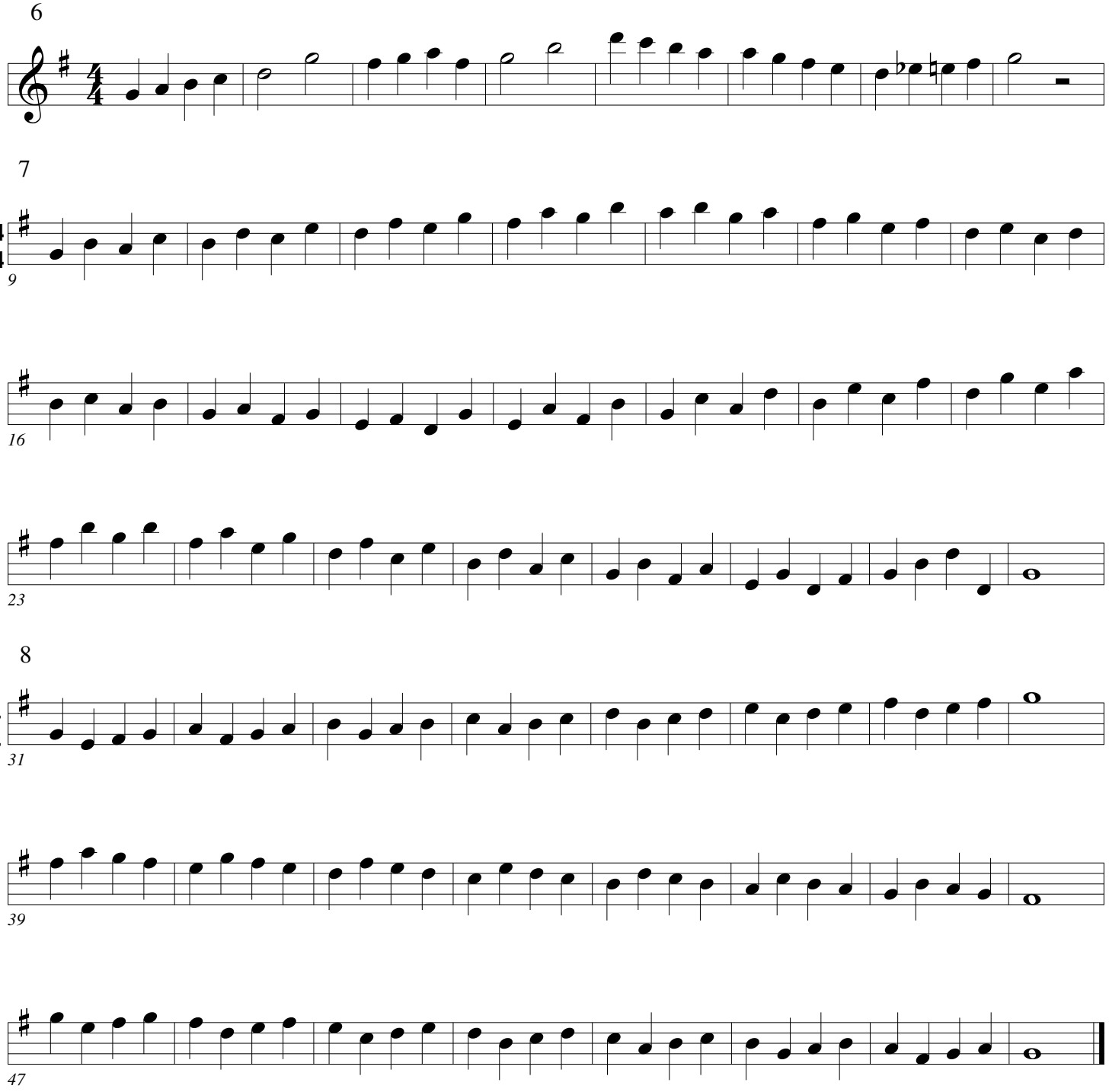

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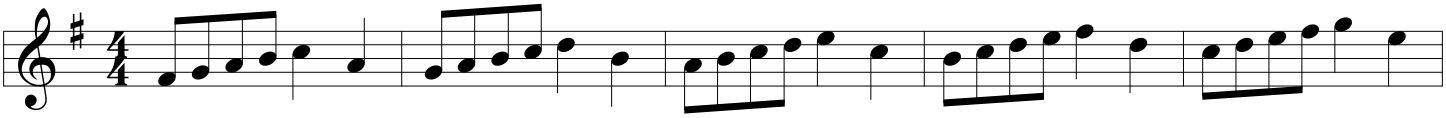

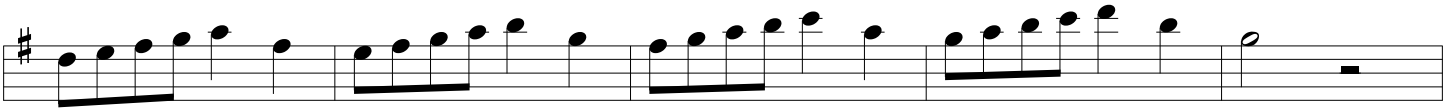

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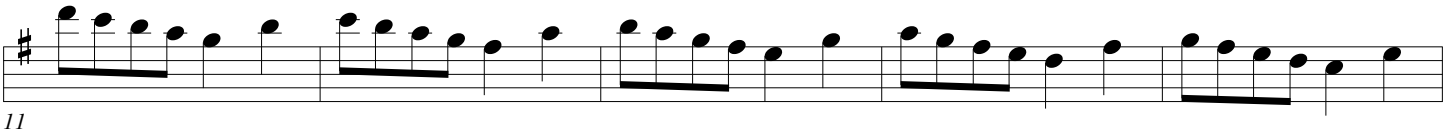

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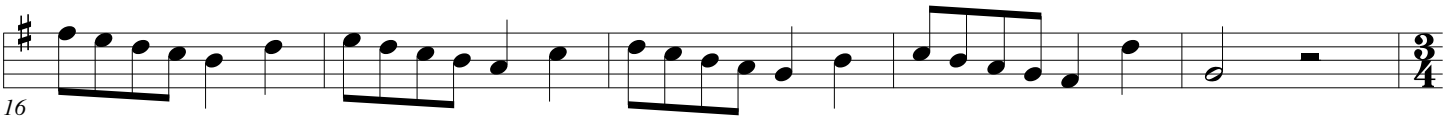

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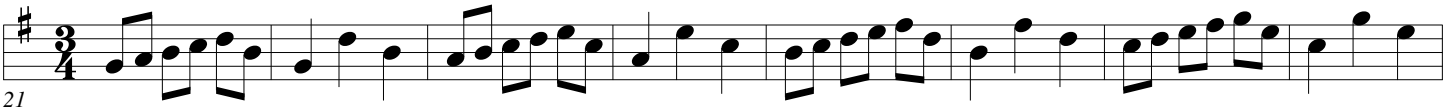

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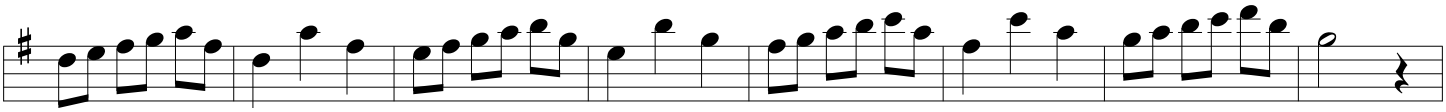

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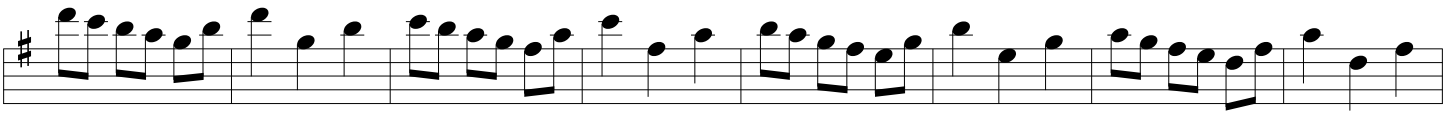

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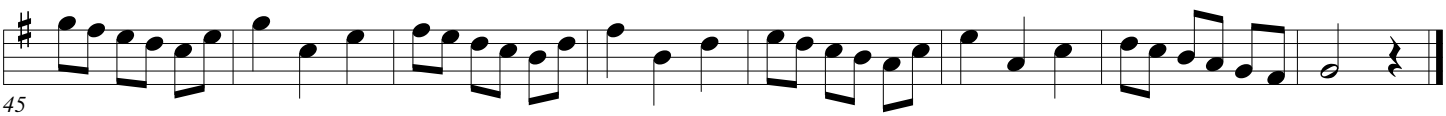

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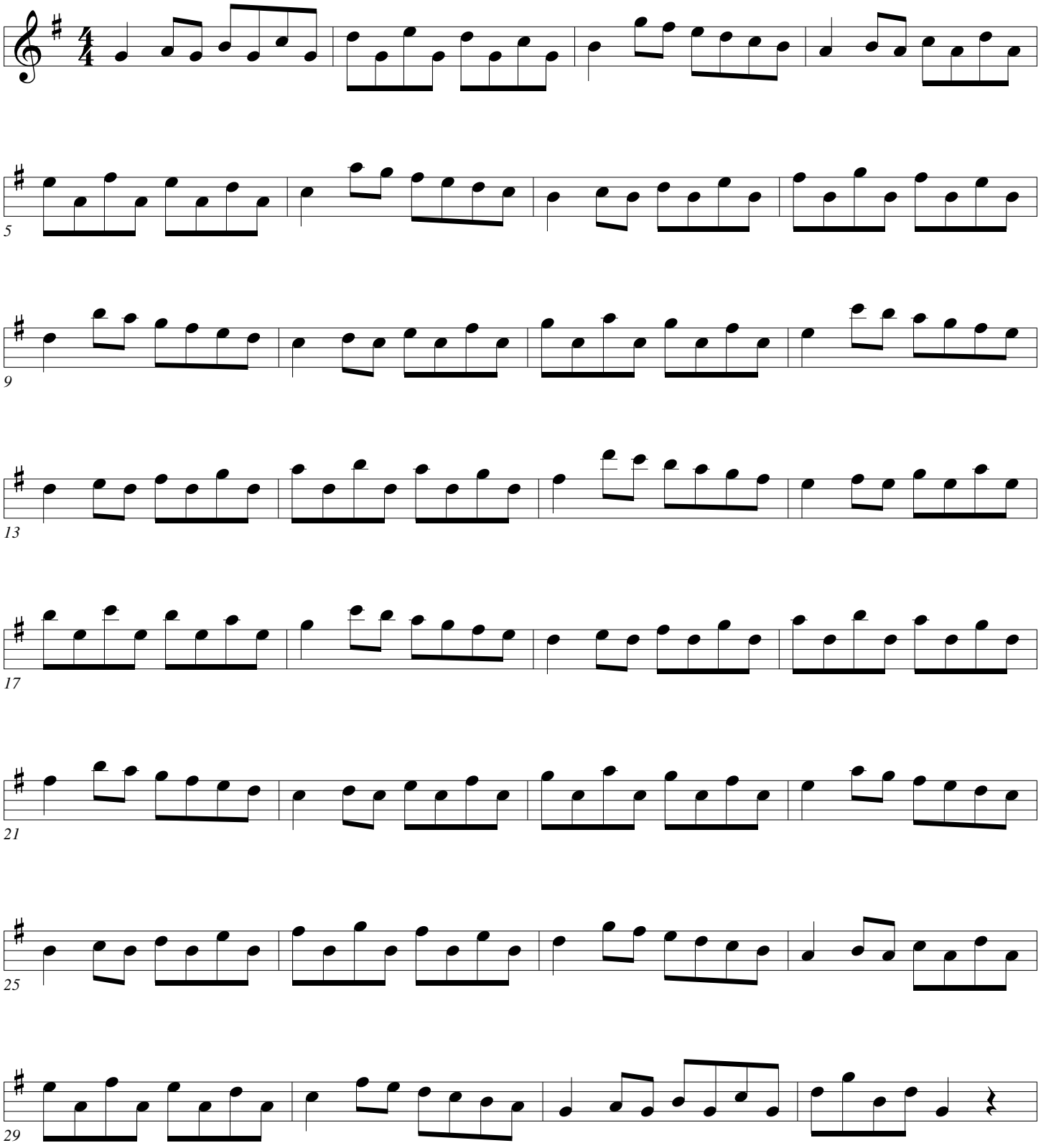

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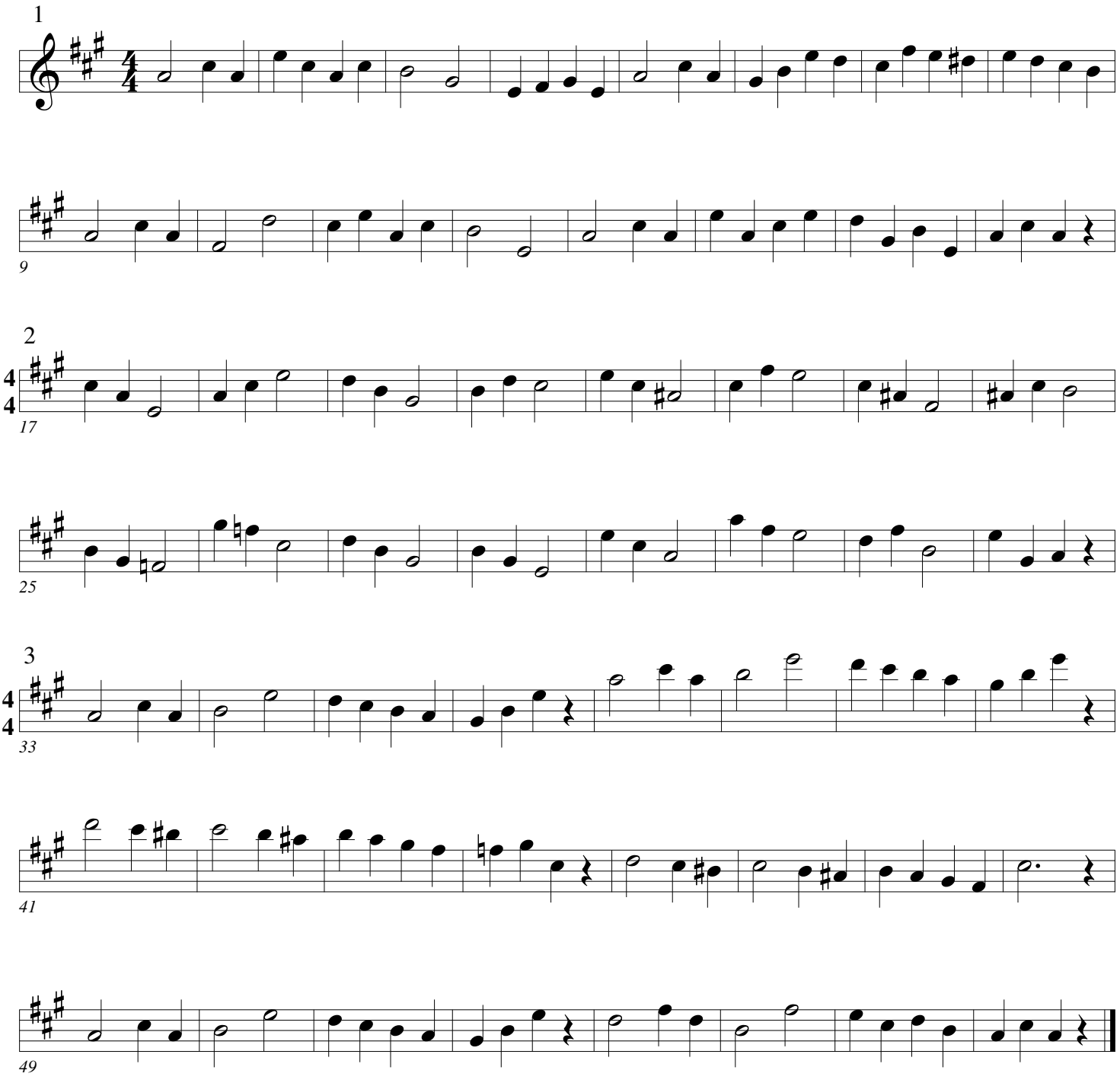

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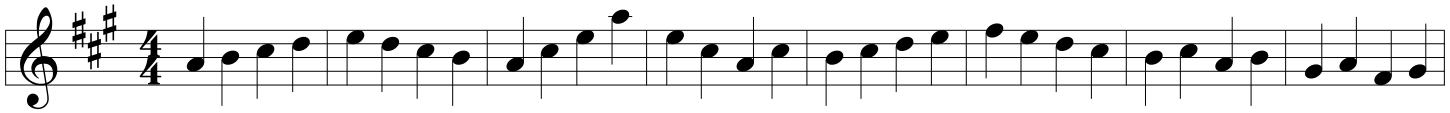

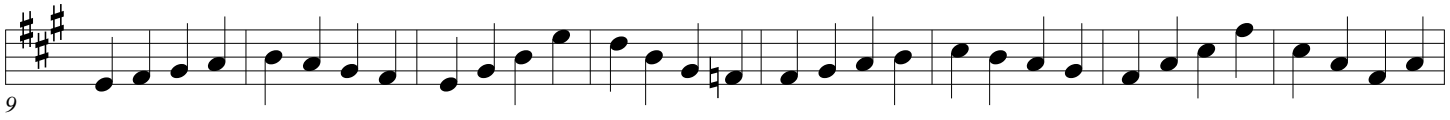

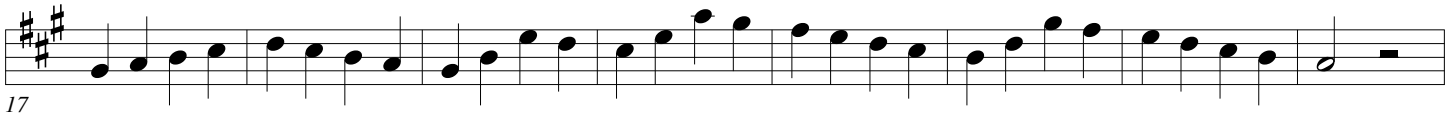

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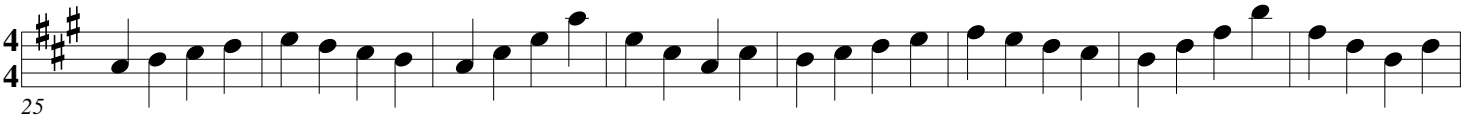

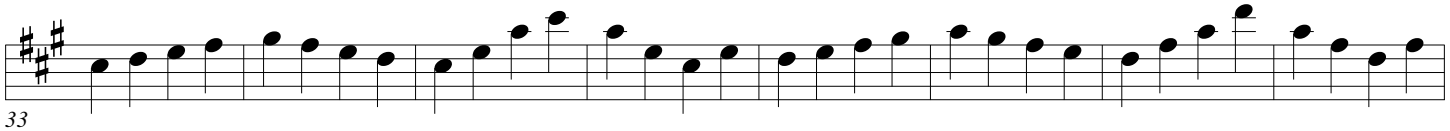

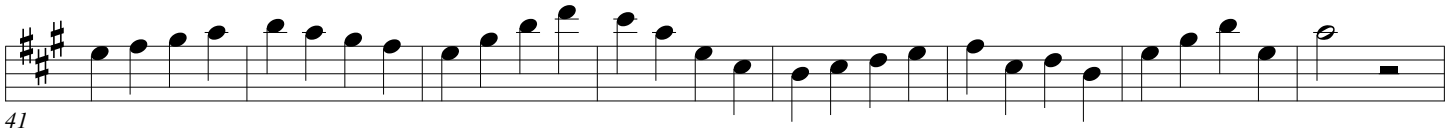

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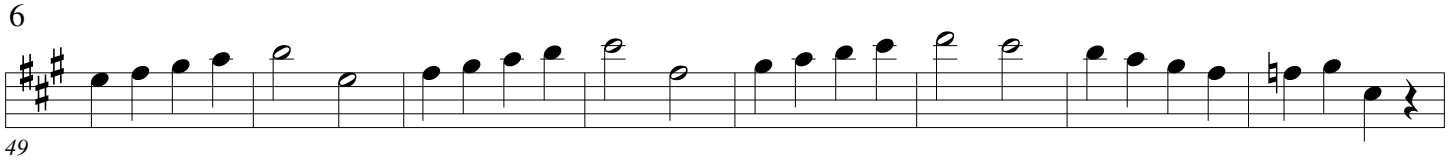

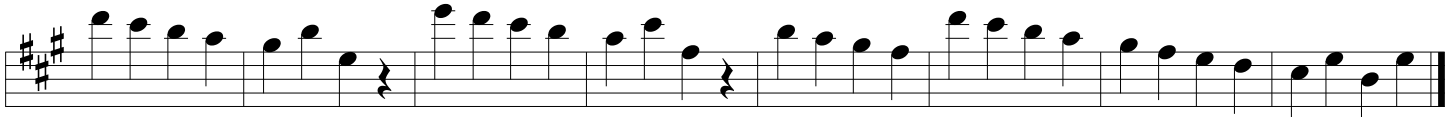

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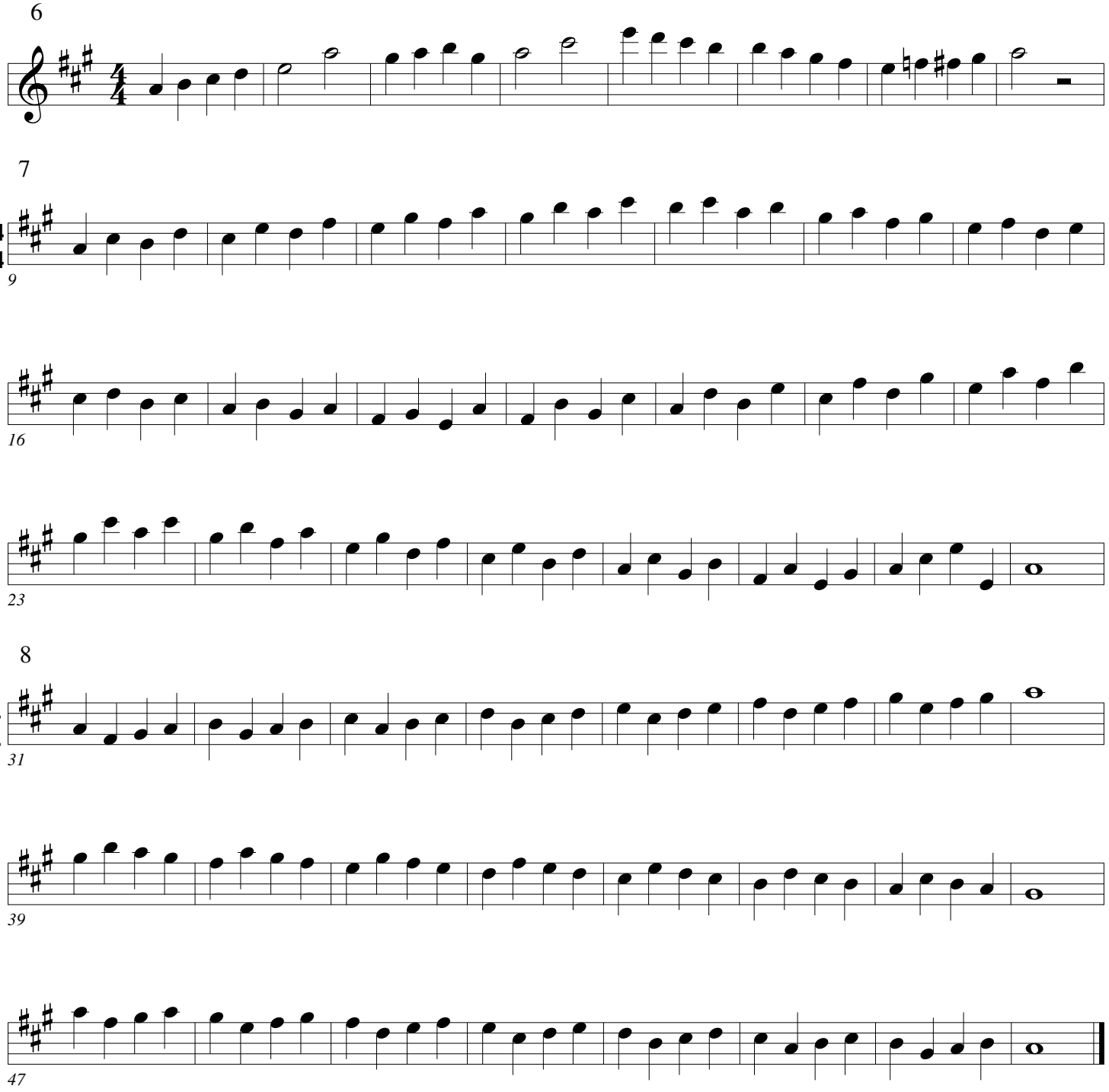

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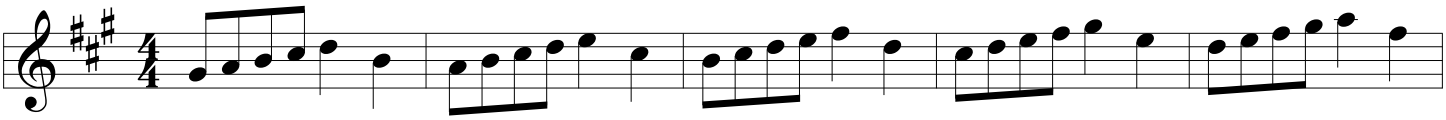

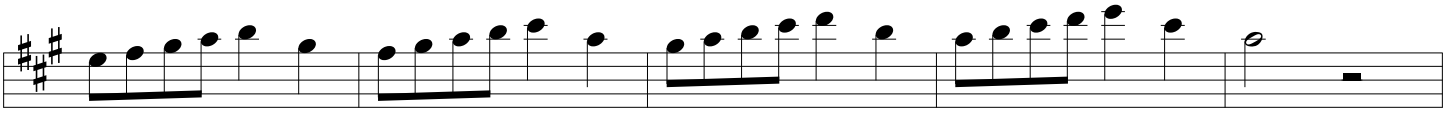

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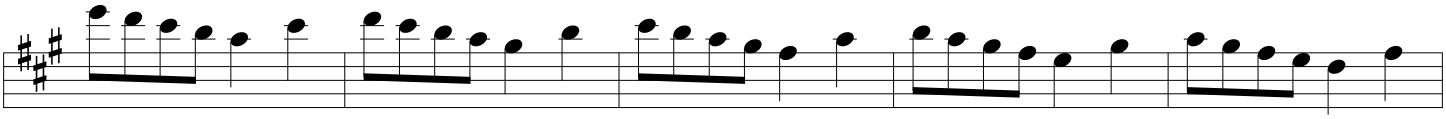

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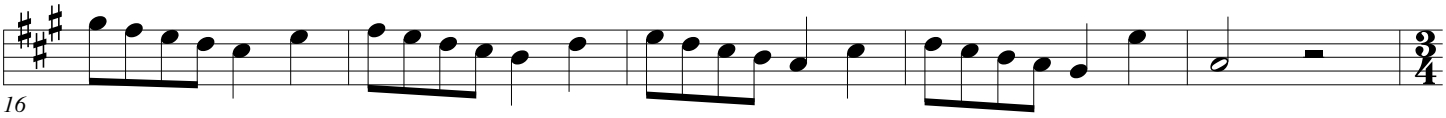

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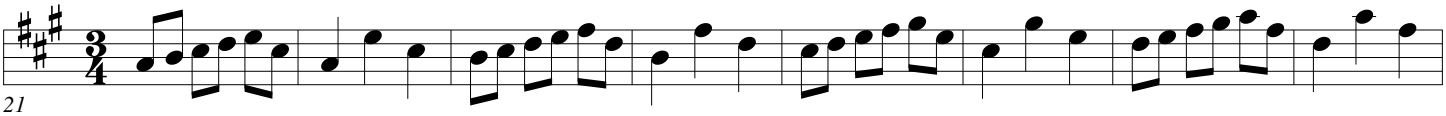

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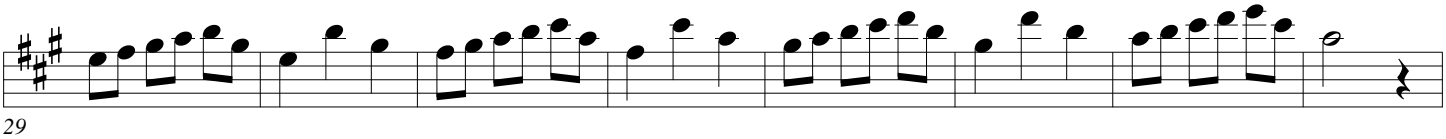

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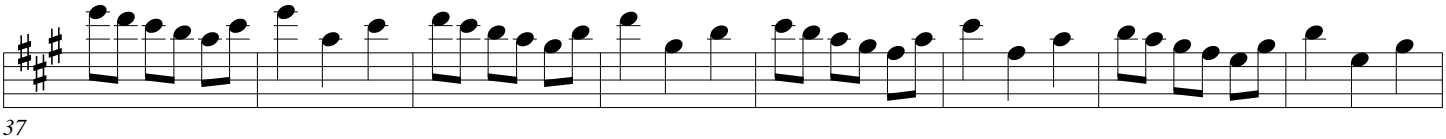

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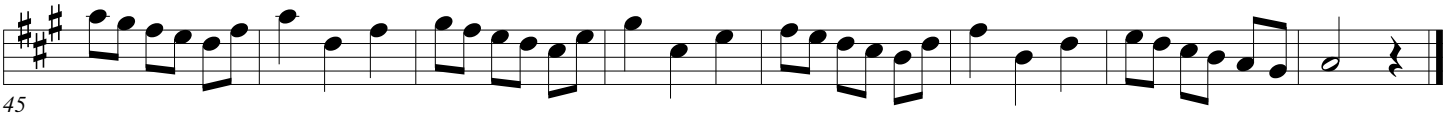

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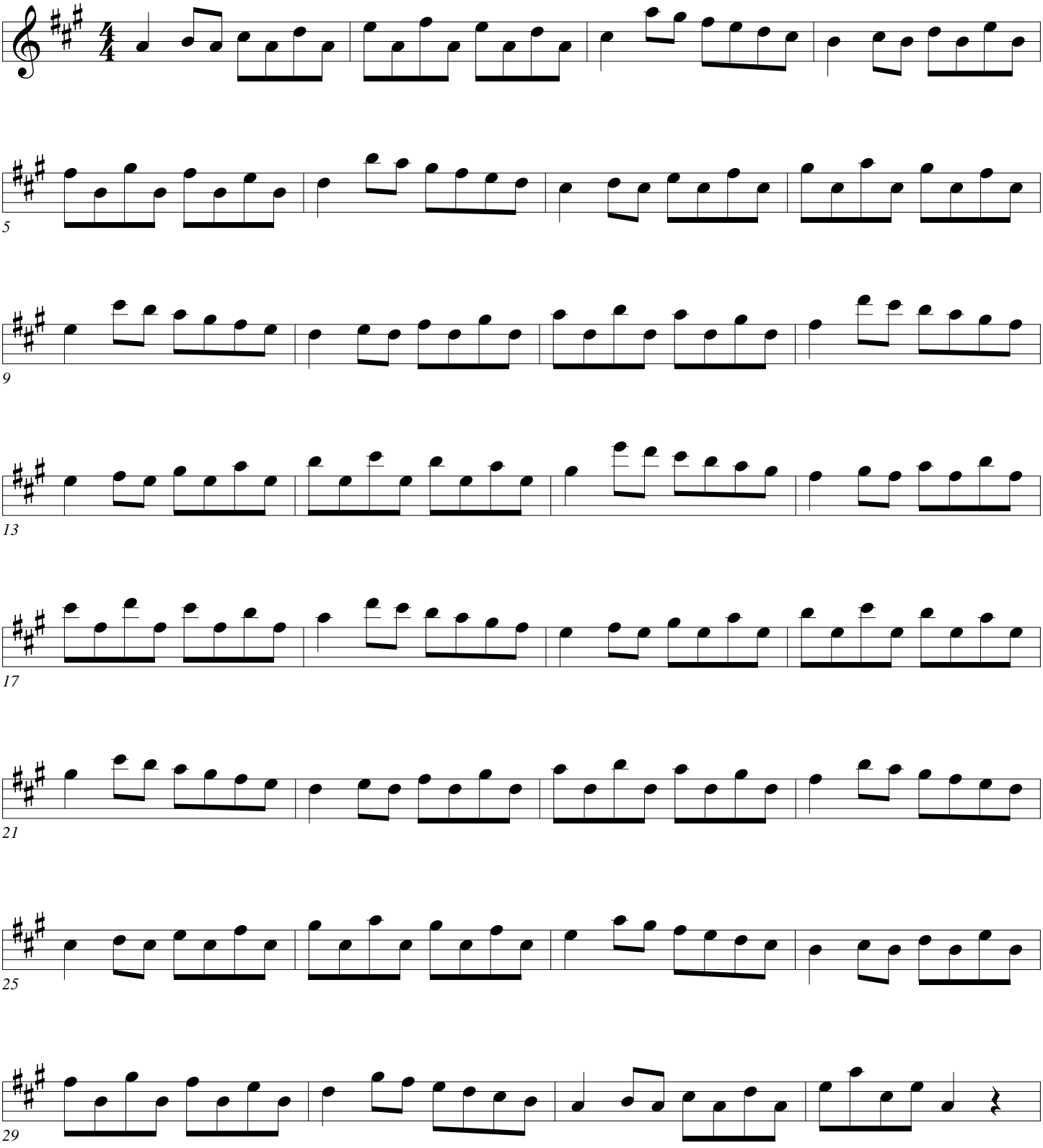

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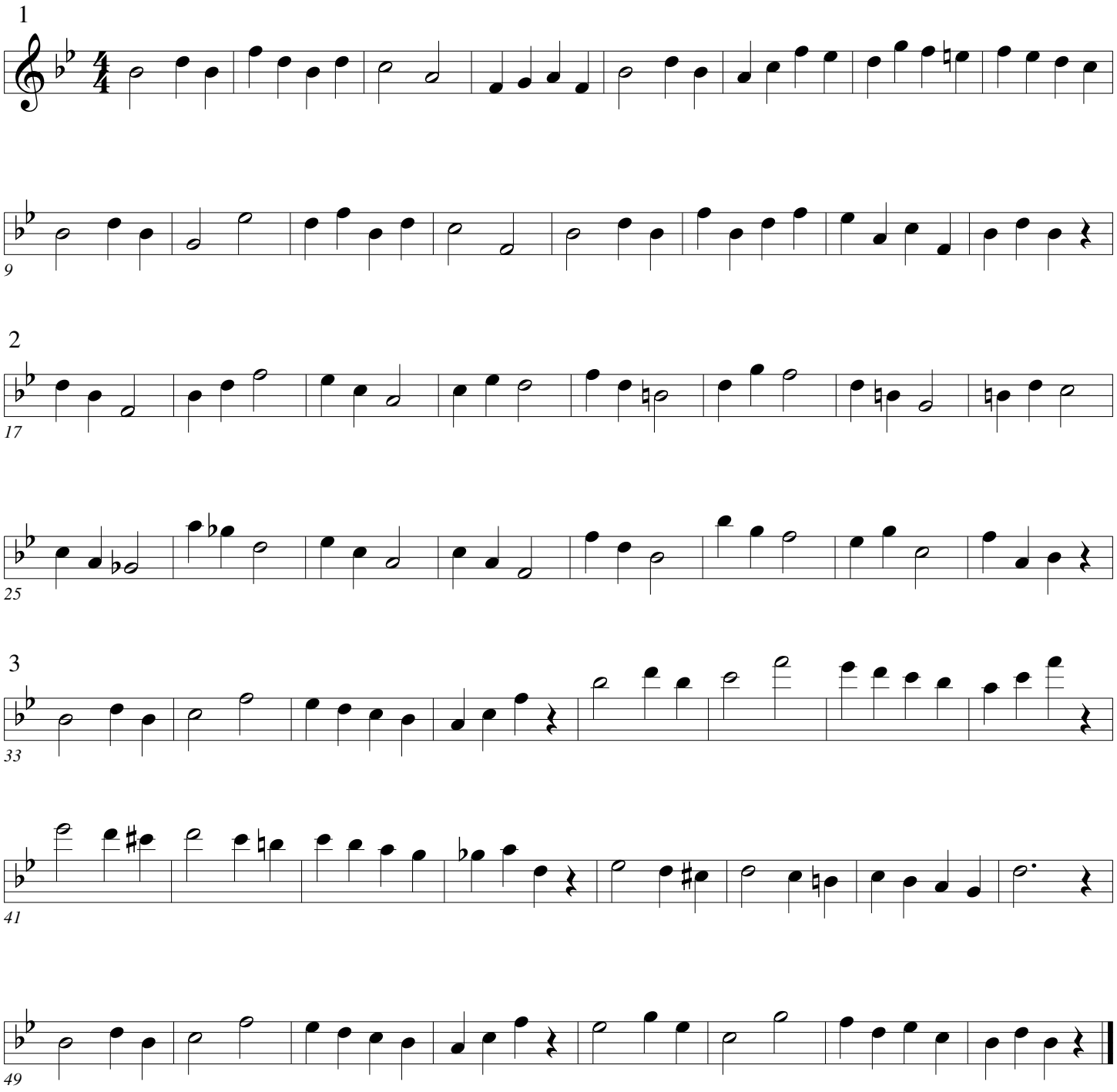

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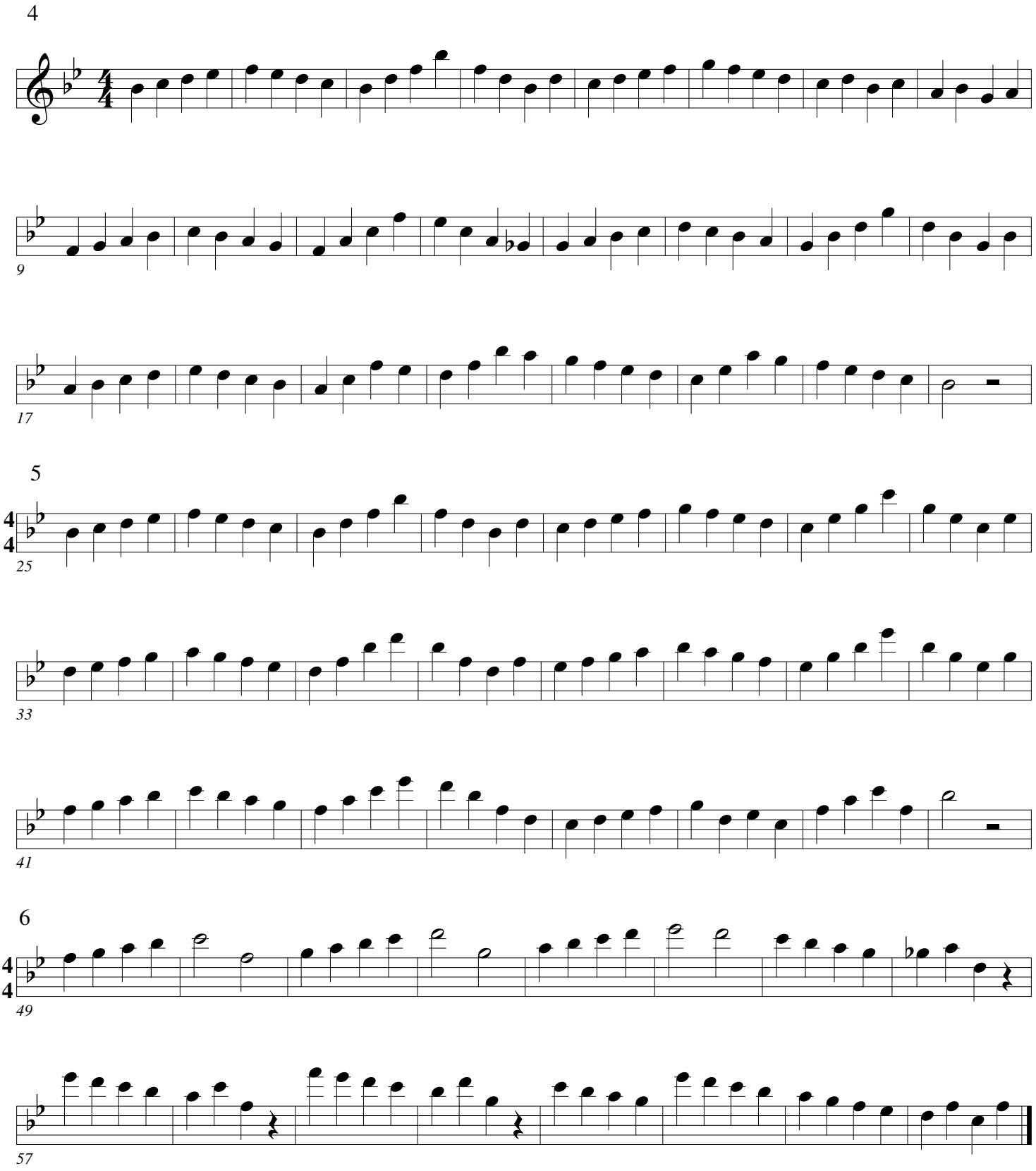

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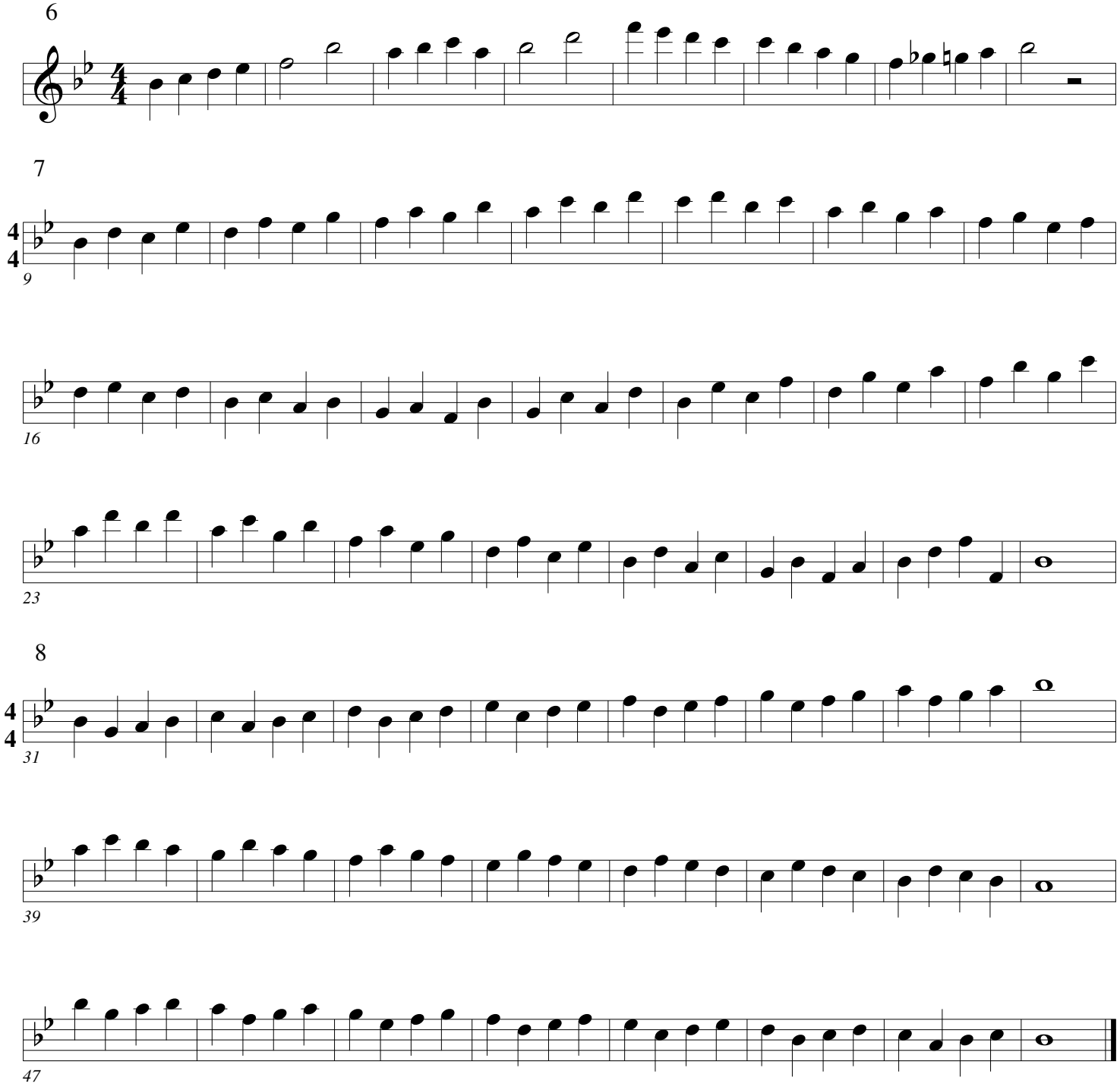

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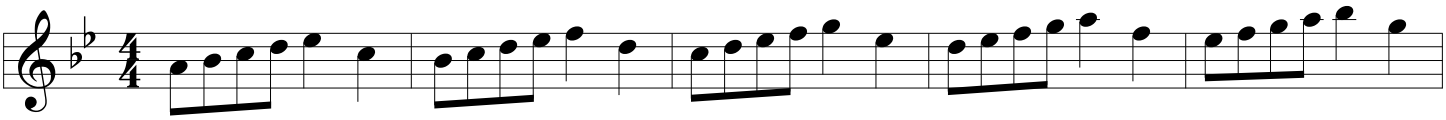

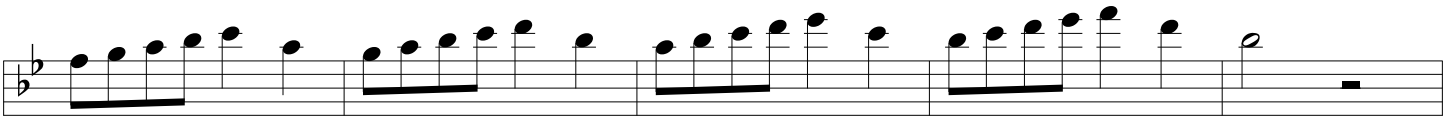

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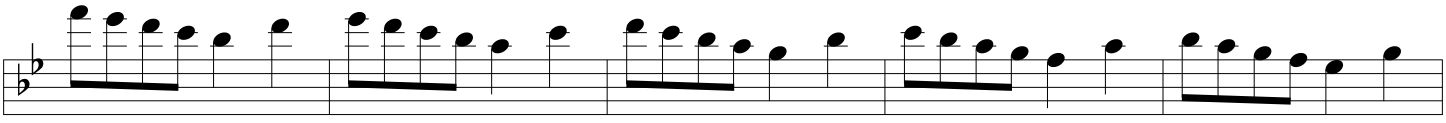

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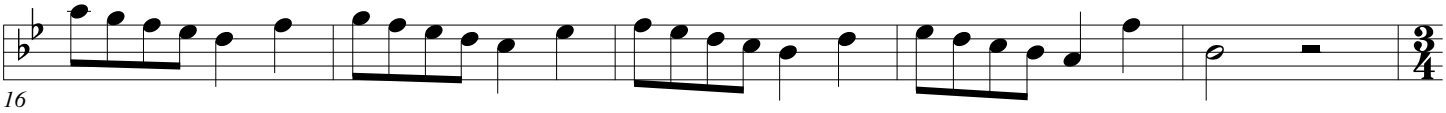

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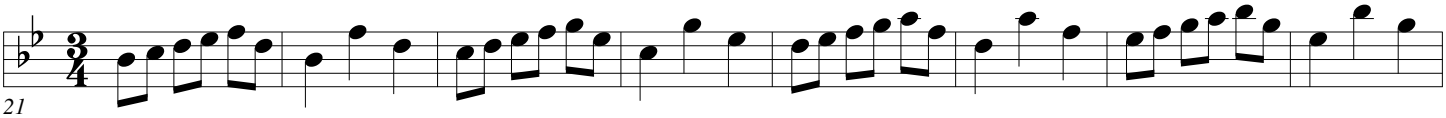

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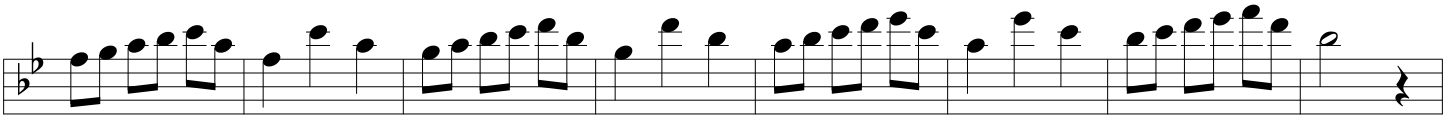

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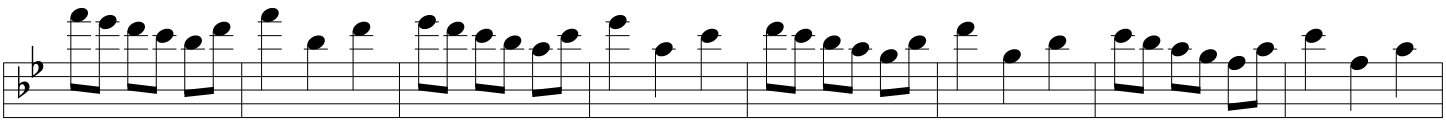

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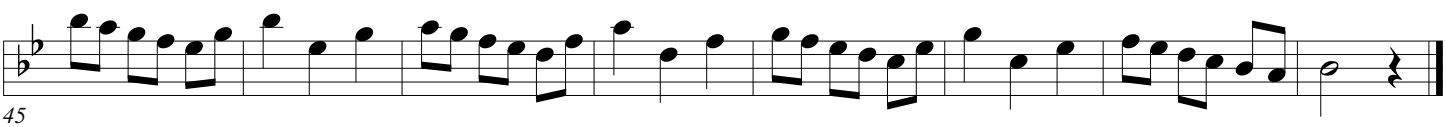

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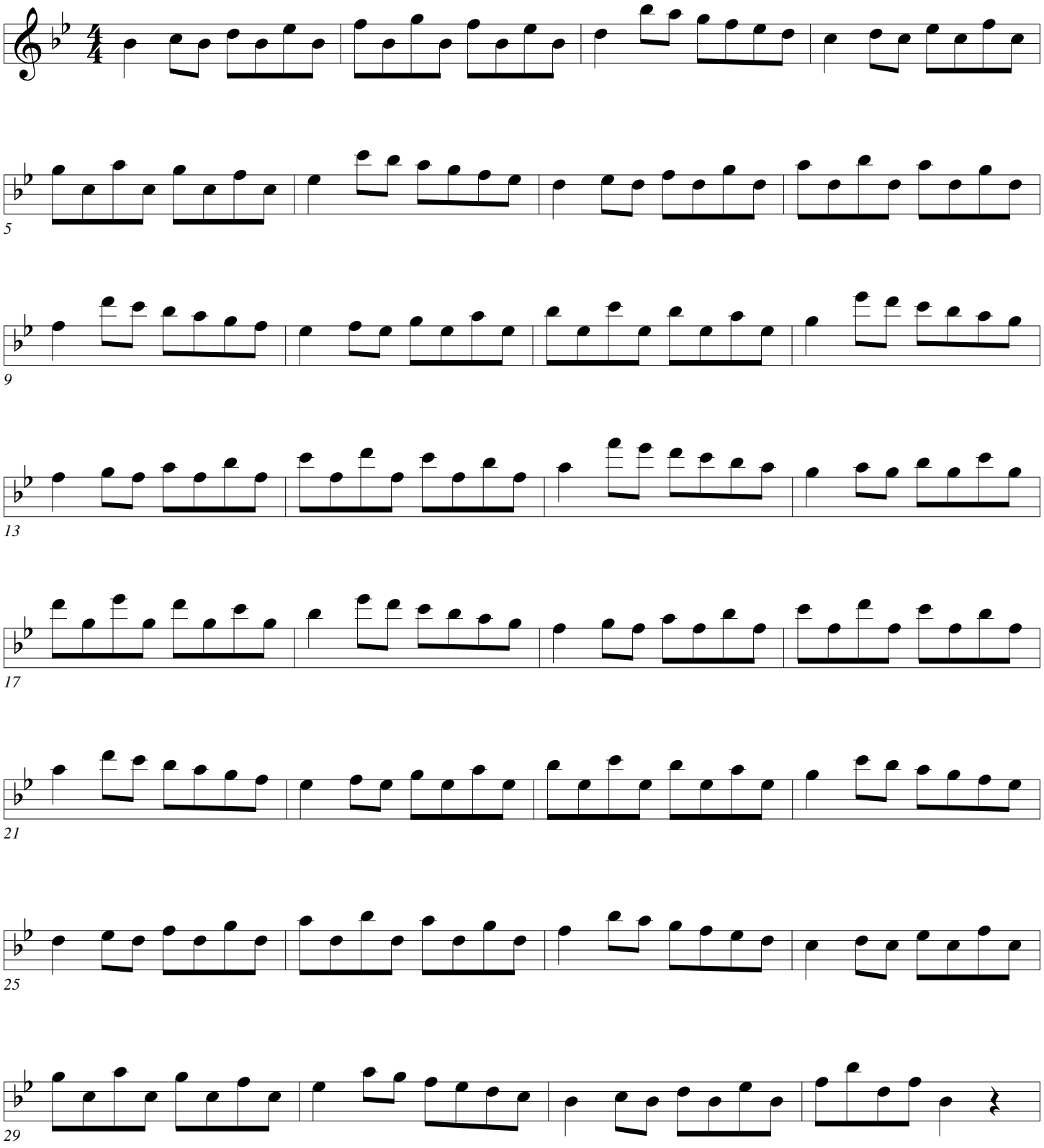

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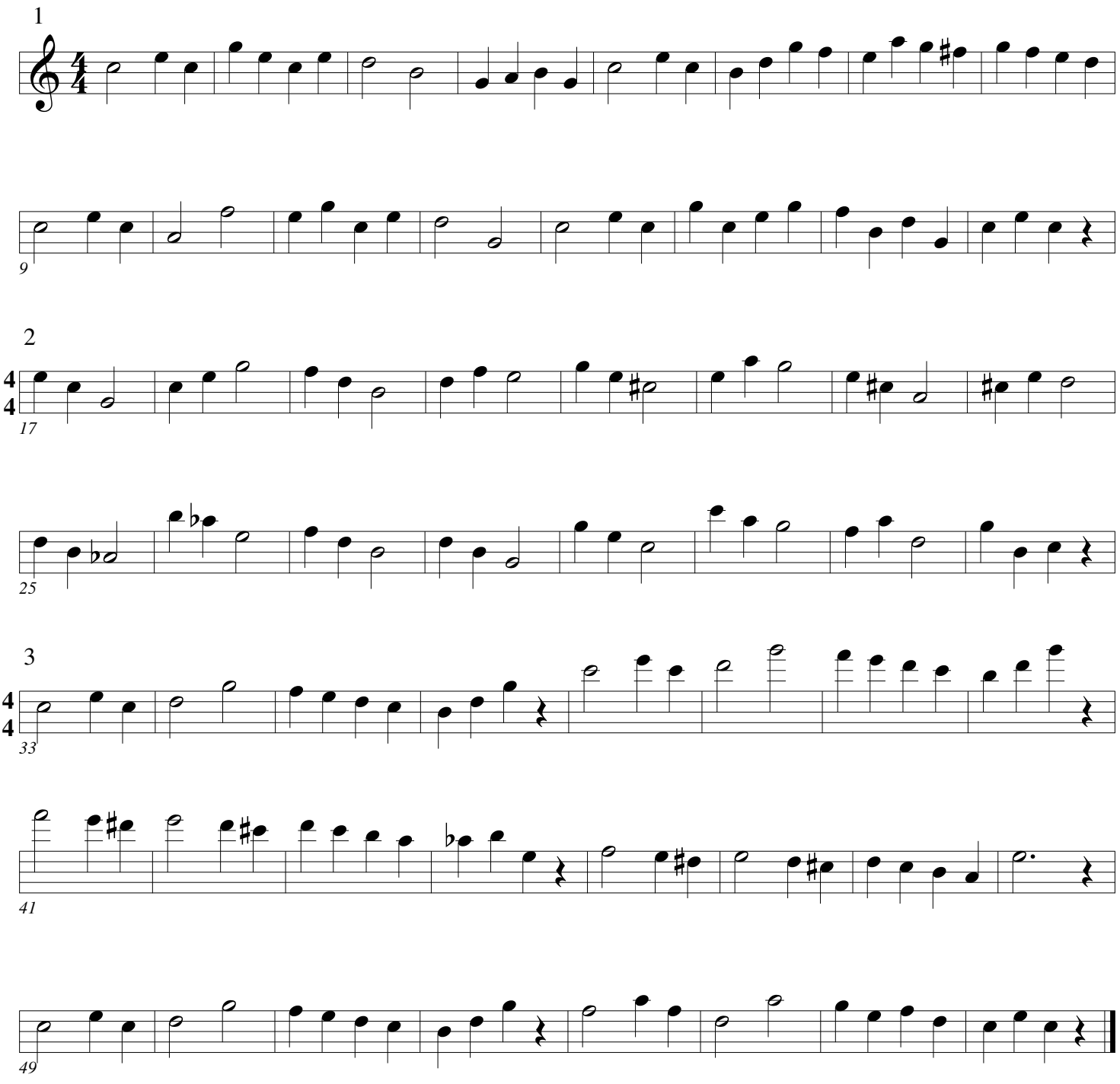

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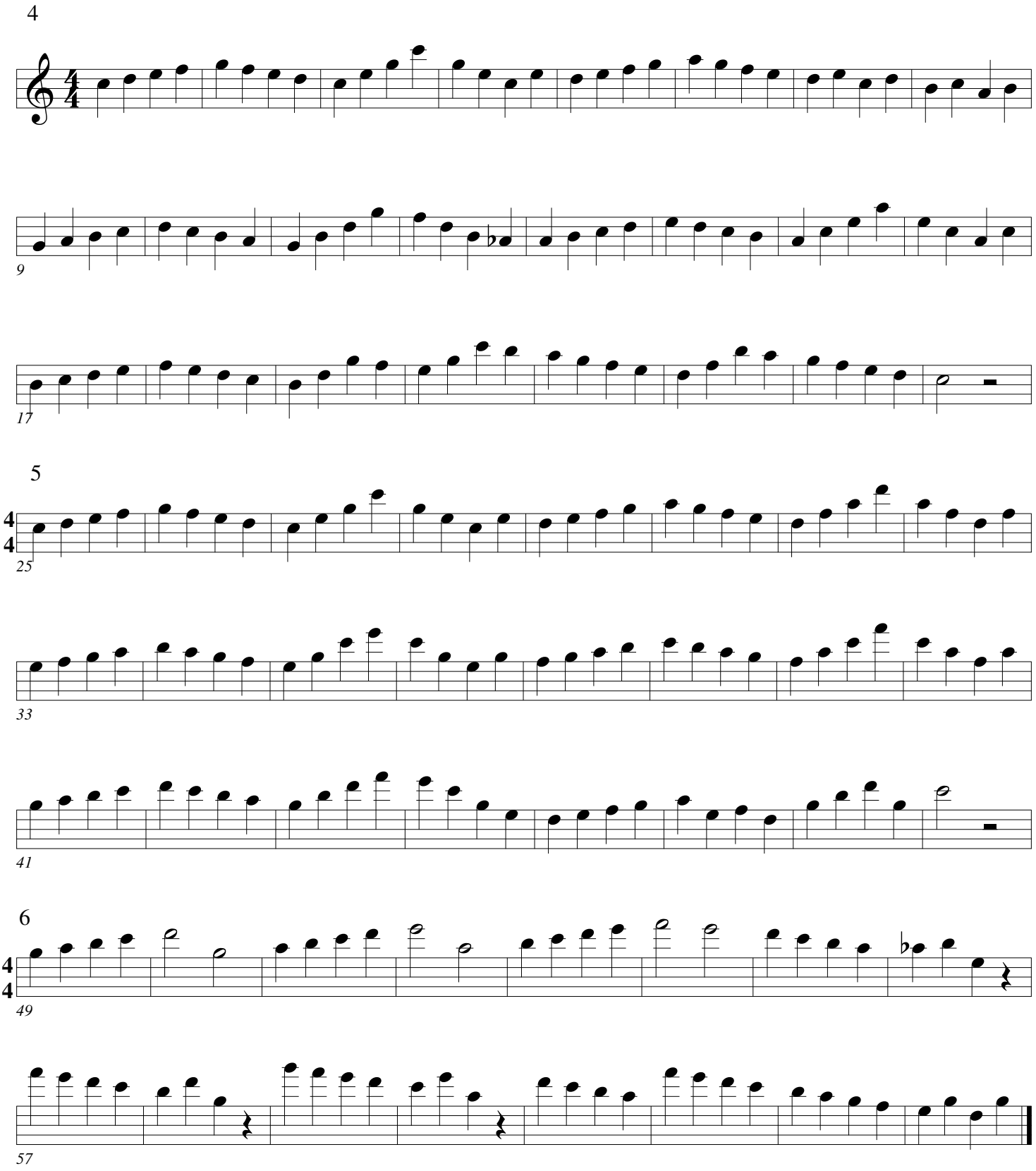

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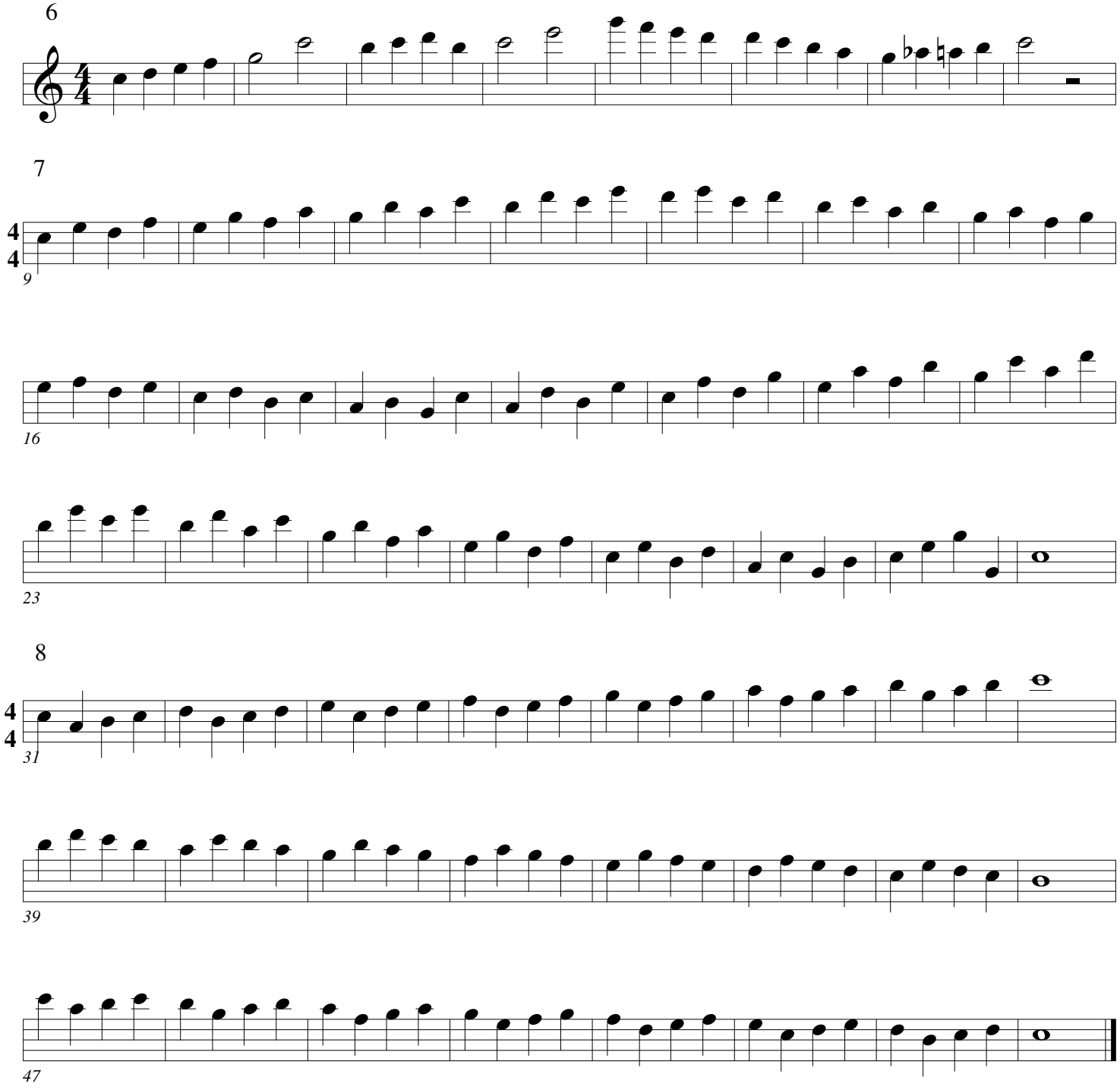

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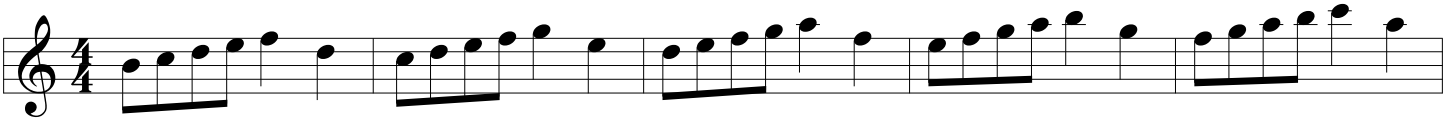

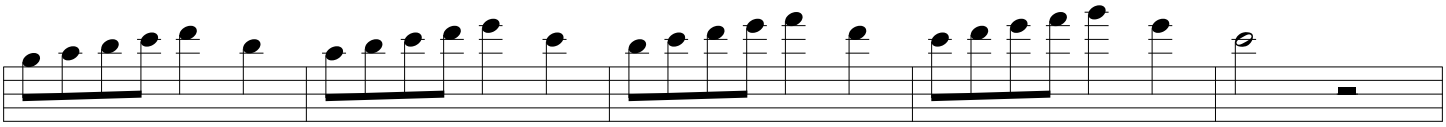

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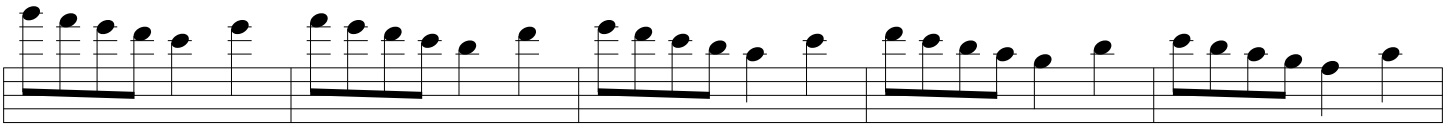

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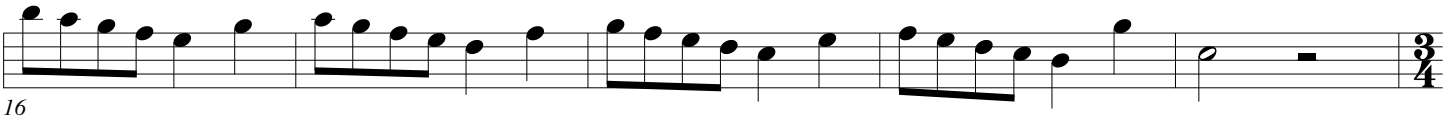

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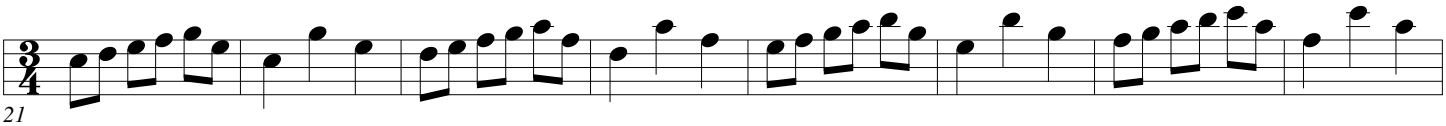

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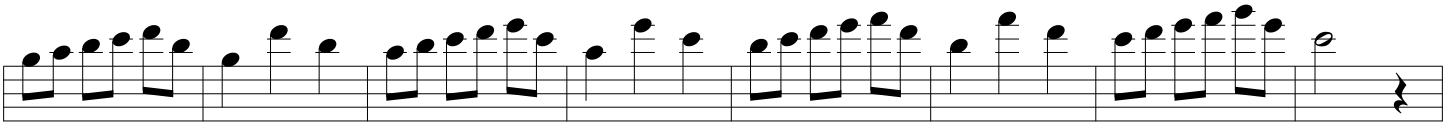

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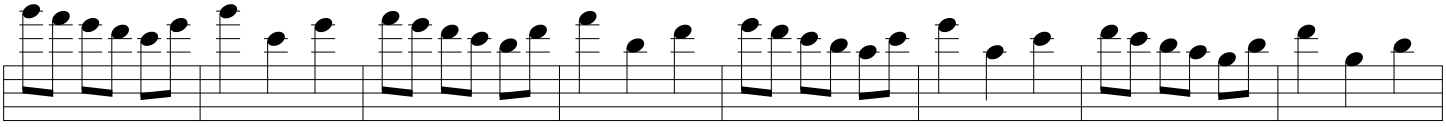

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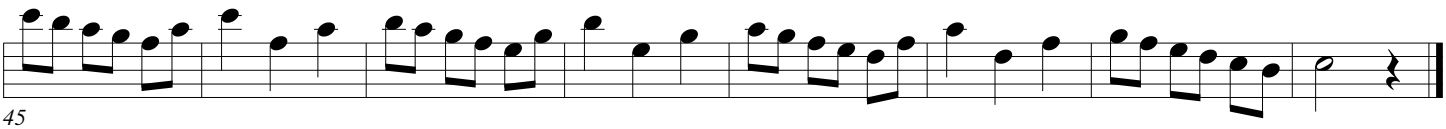

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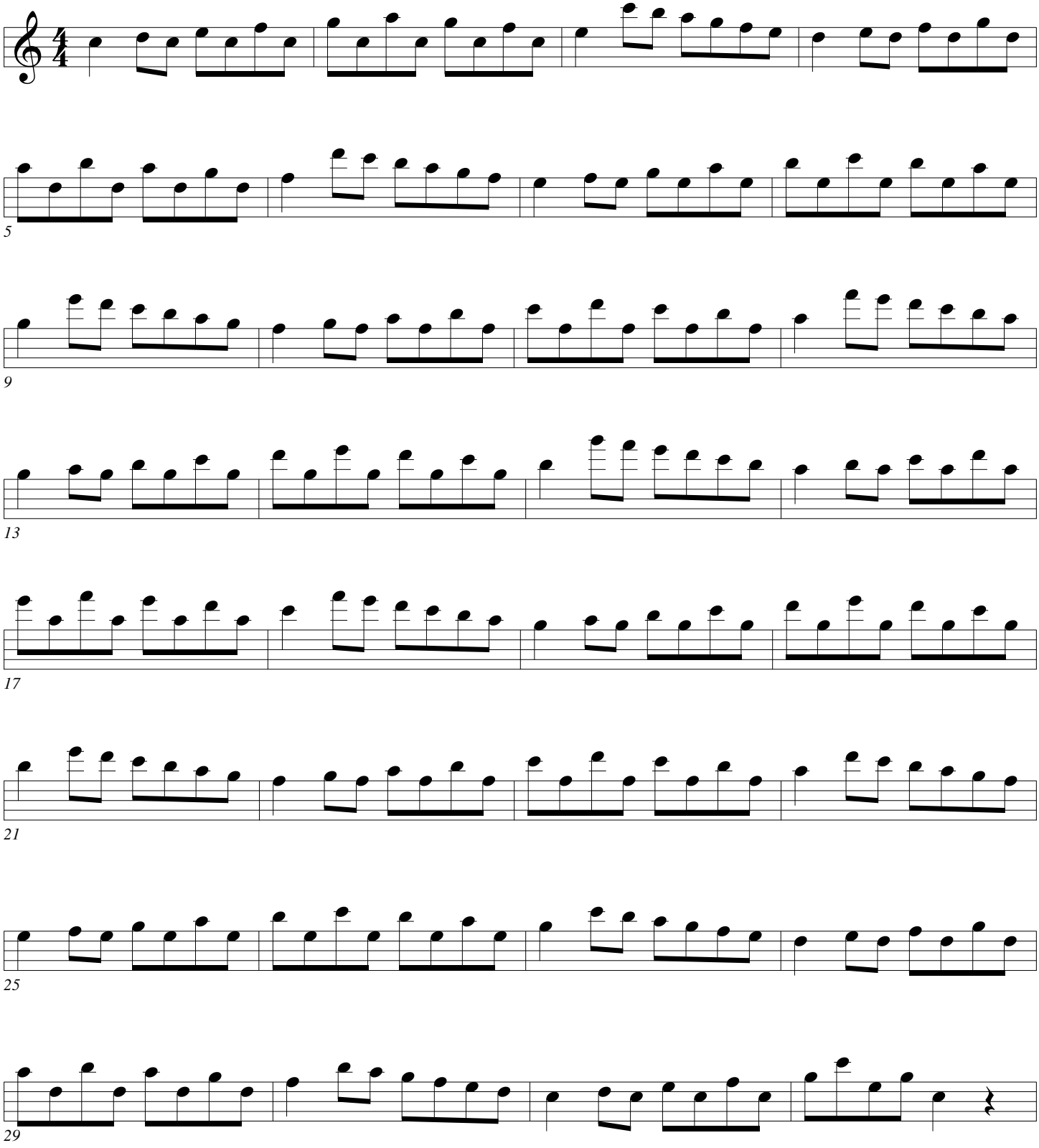

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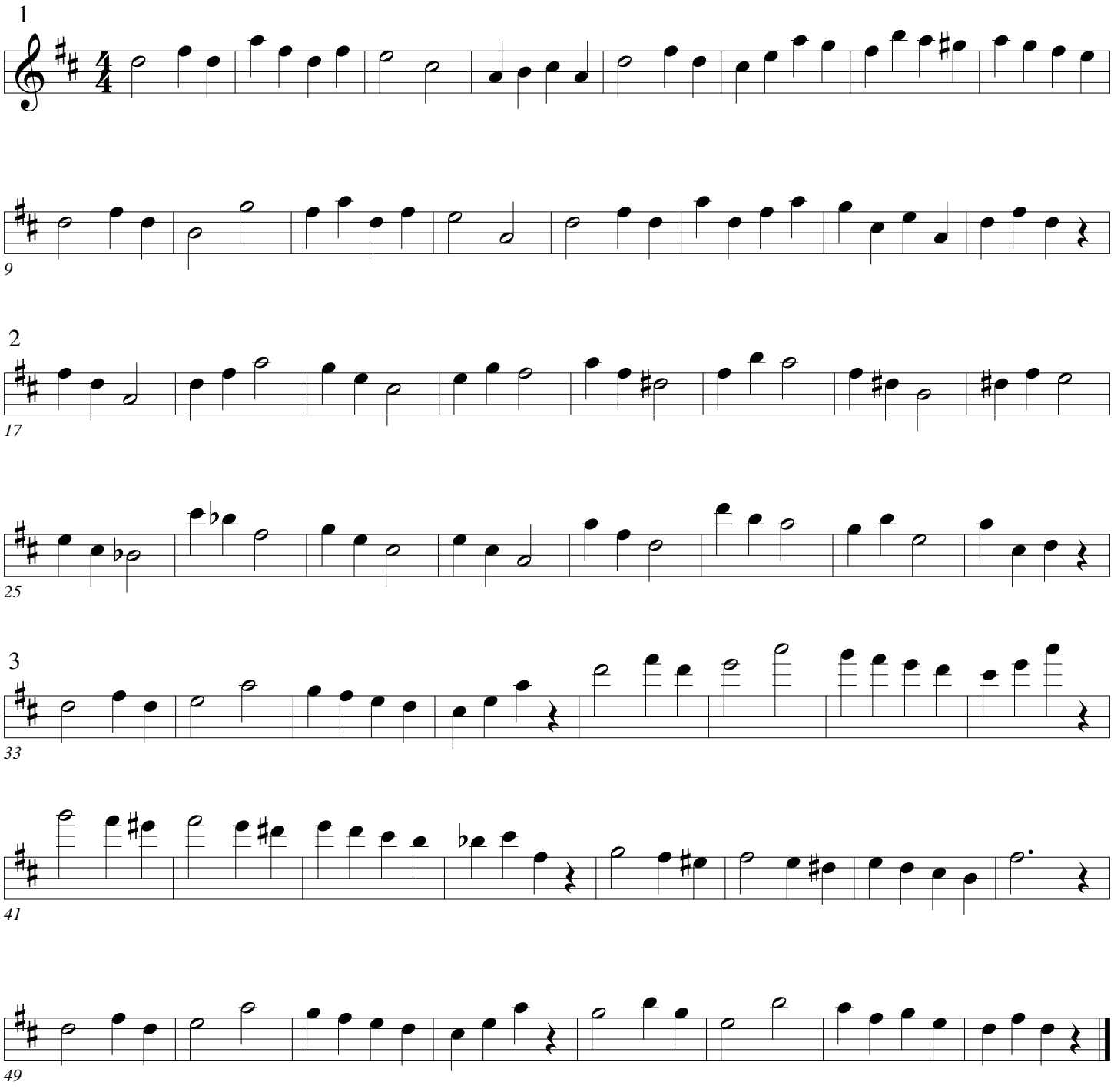

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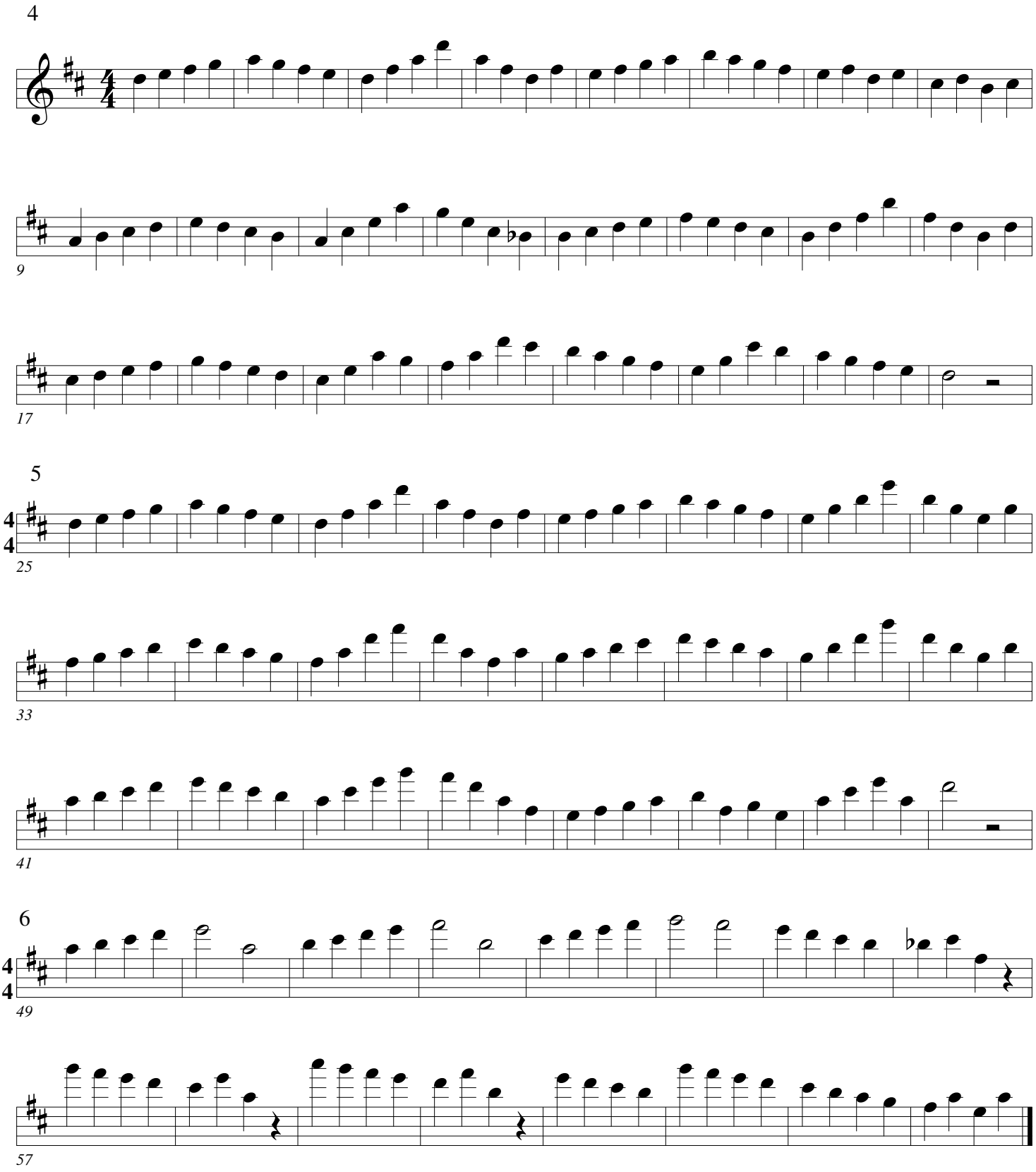

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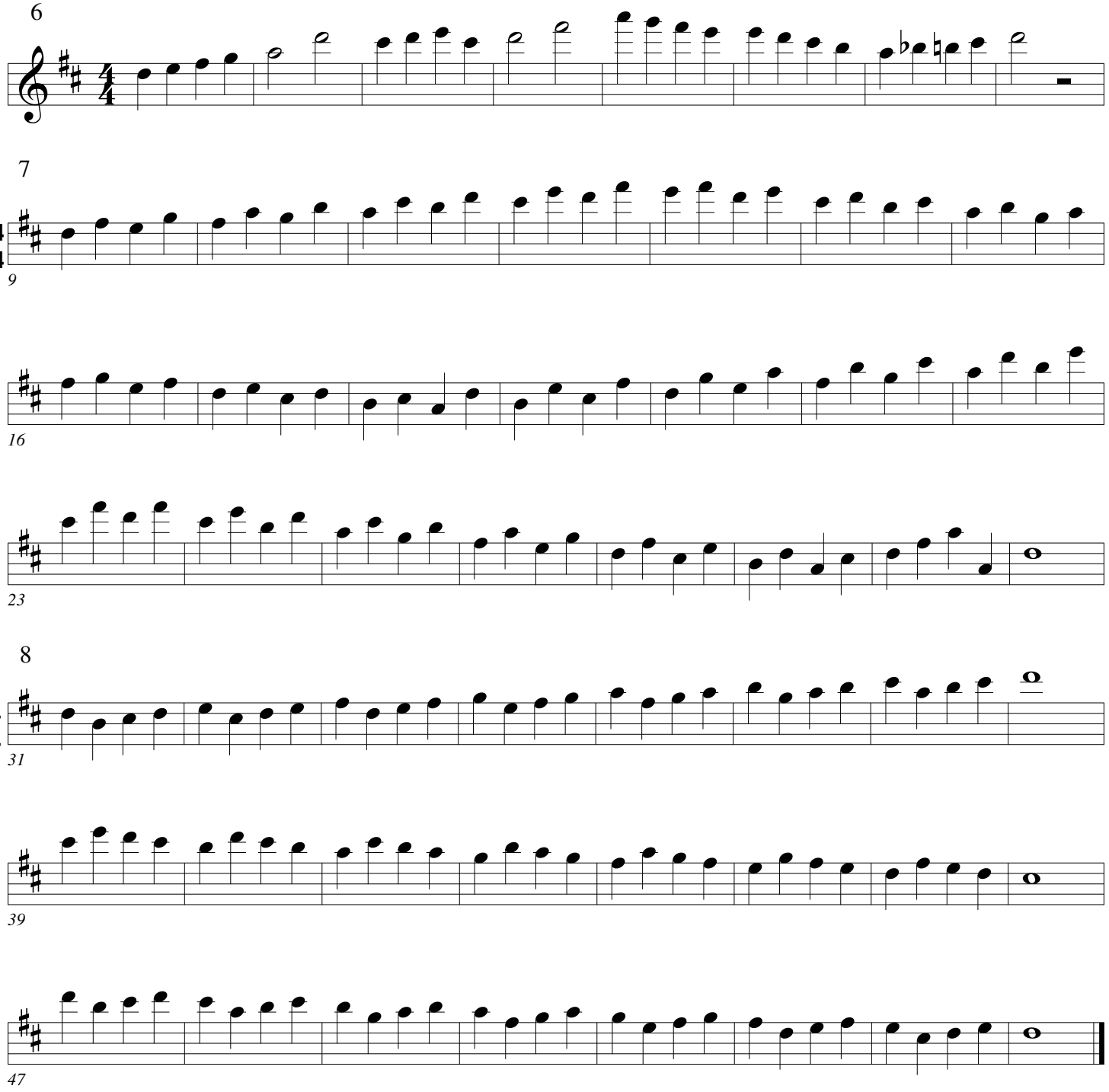

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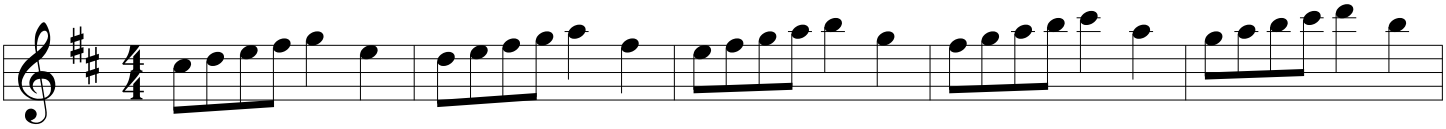

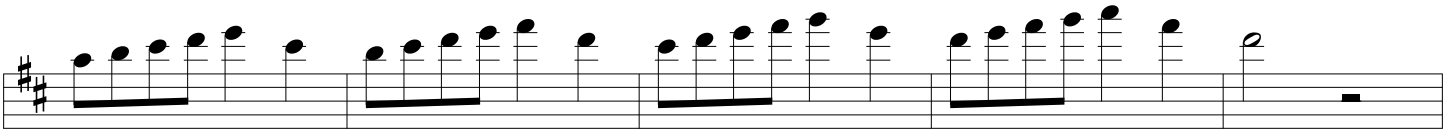

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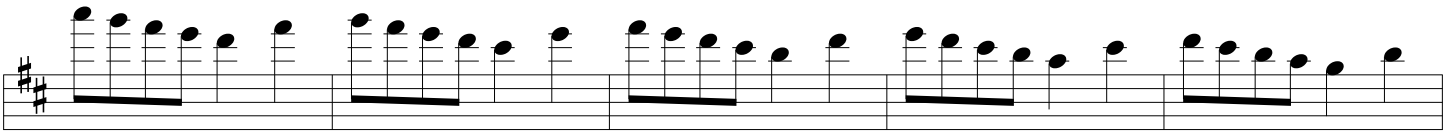

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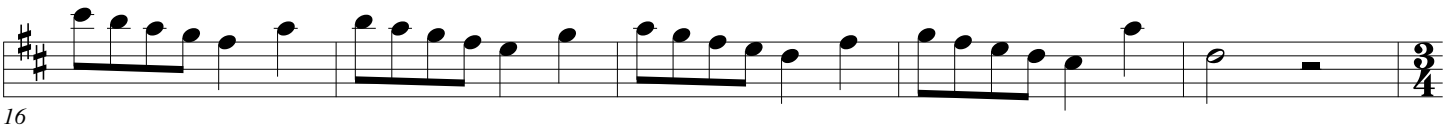

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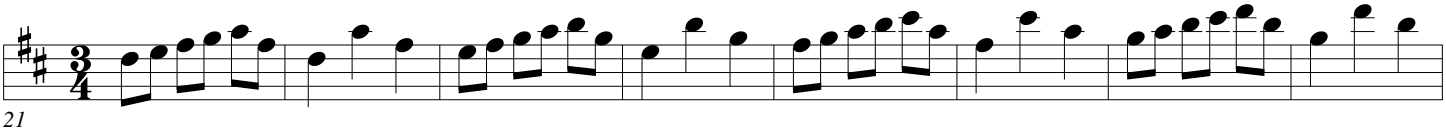

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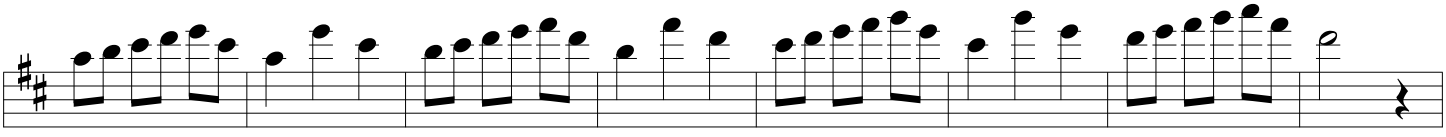

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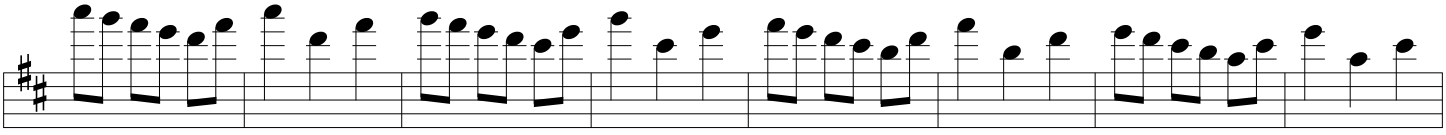

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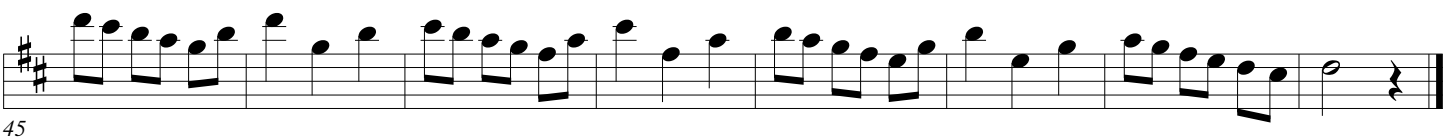

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1st Studies

Arban/Pops

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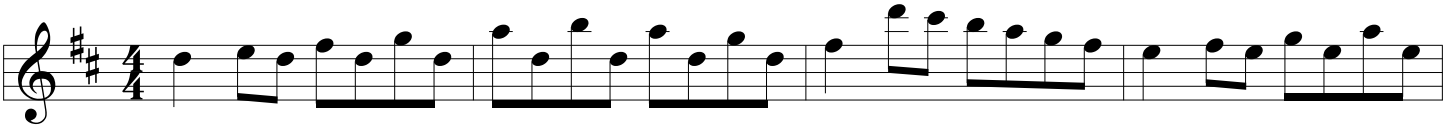

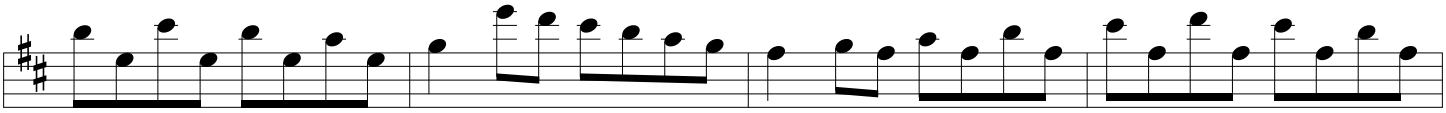

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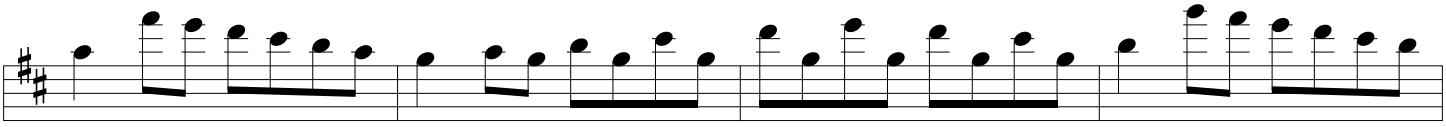

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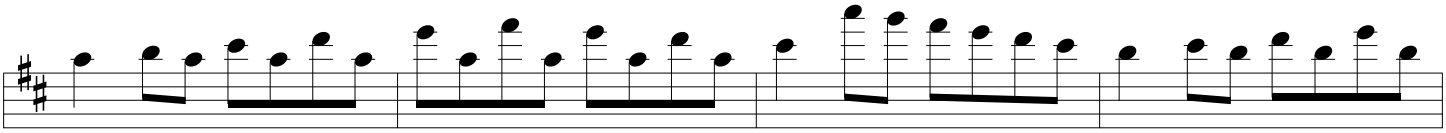

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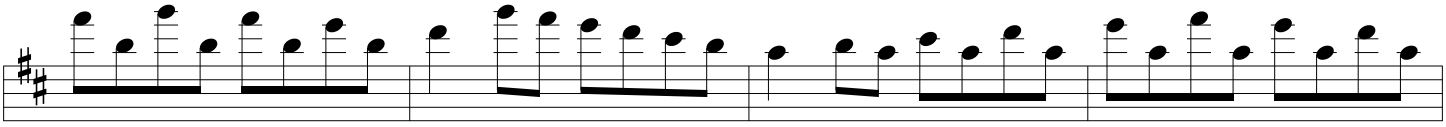

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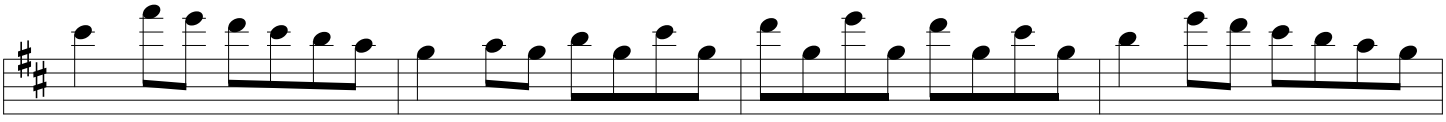

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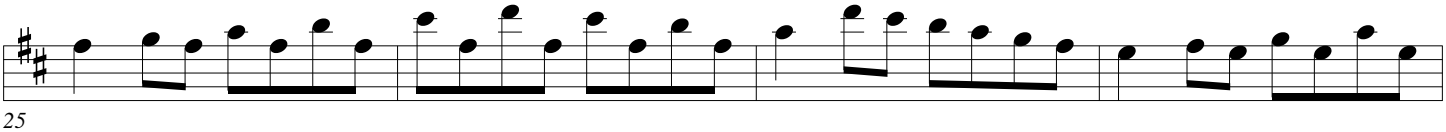

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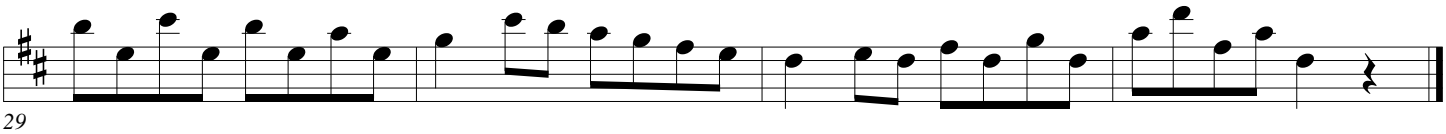

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1st Studies

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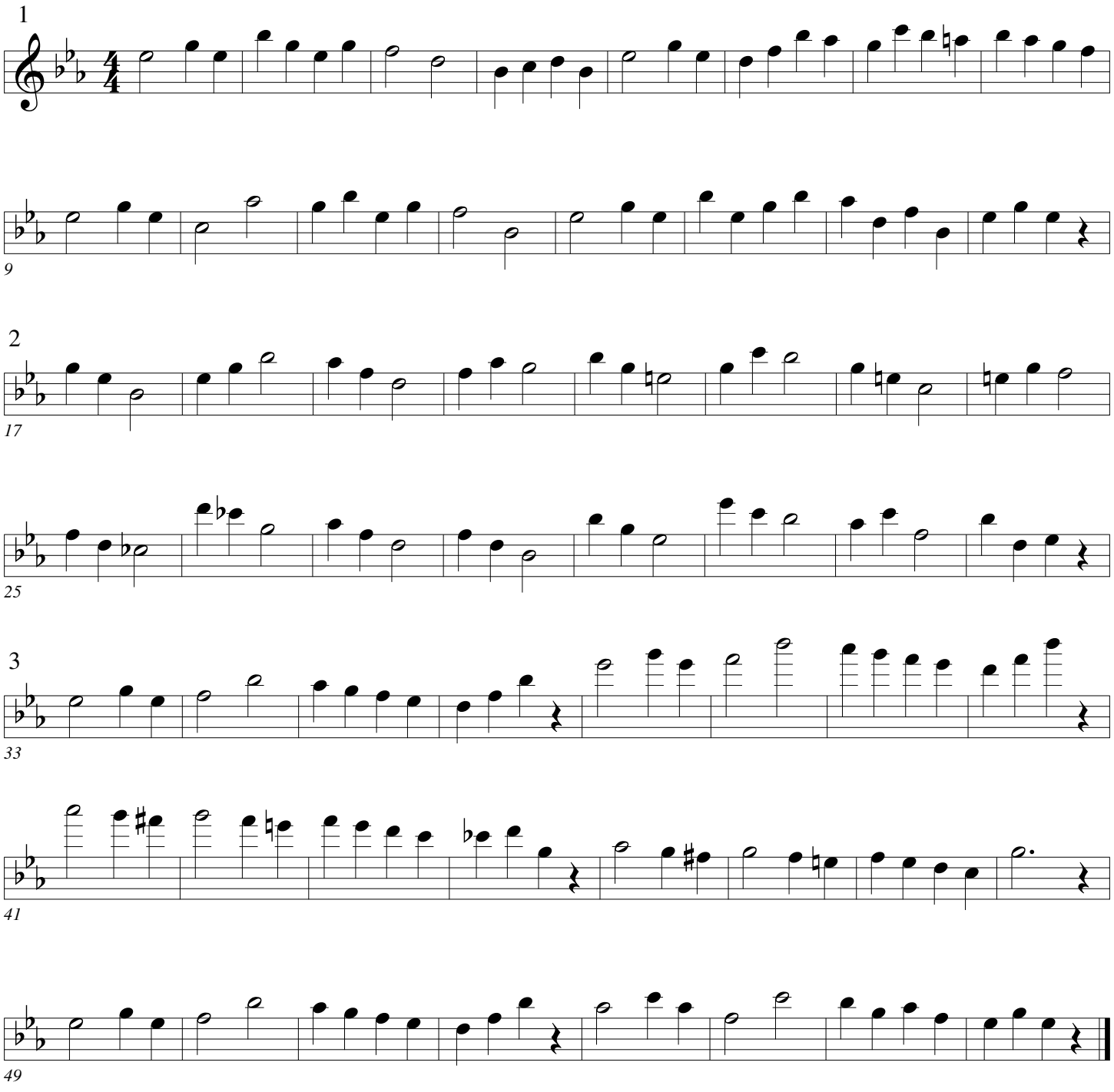

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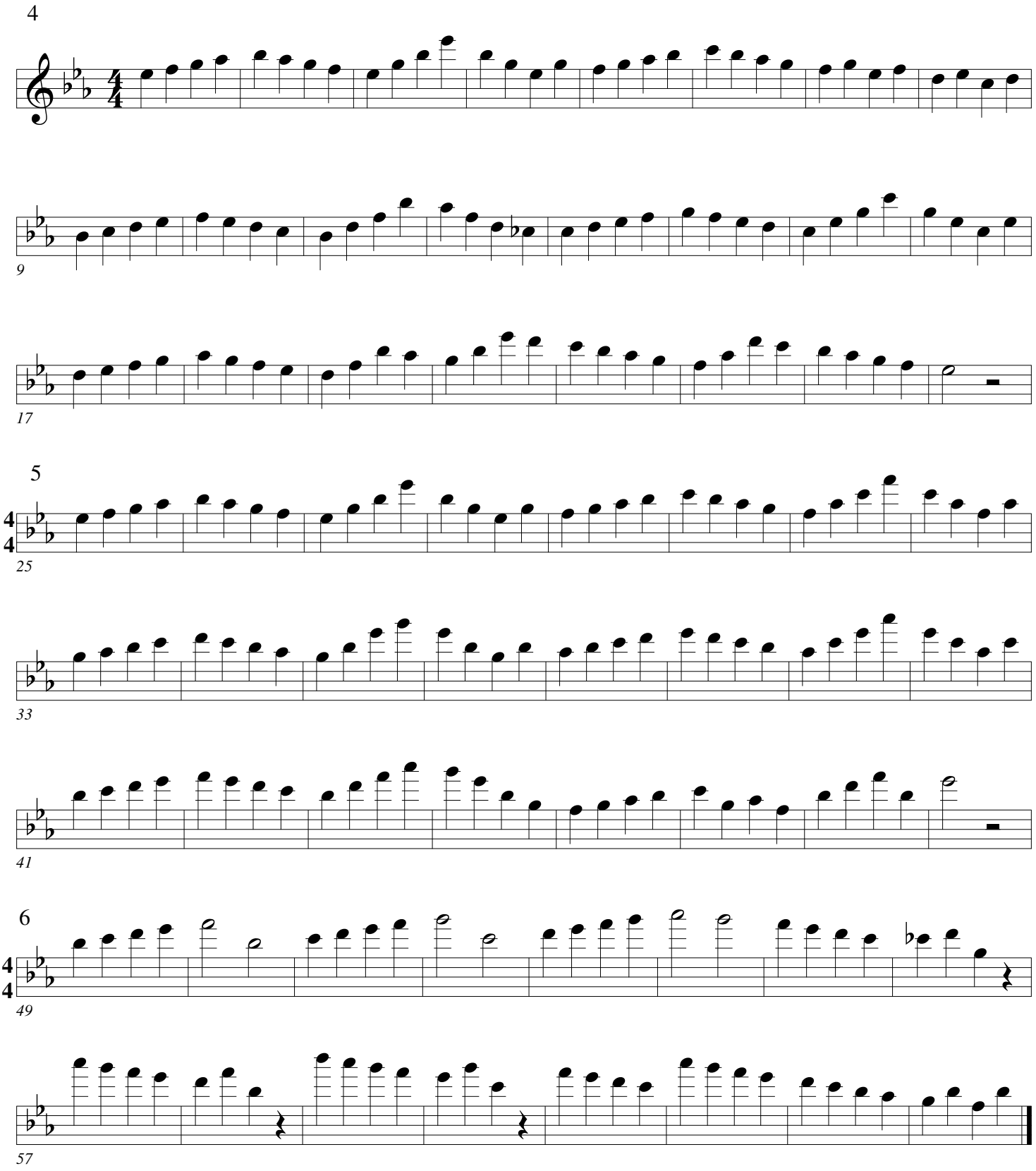

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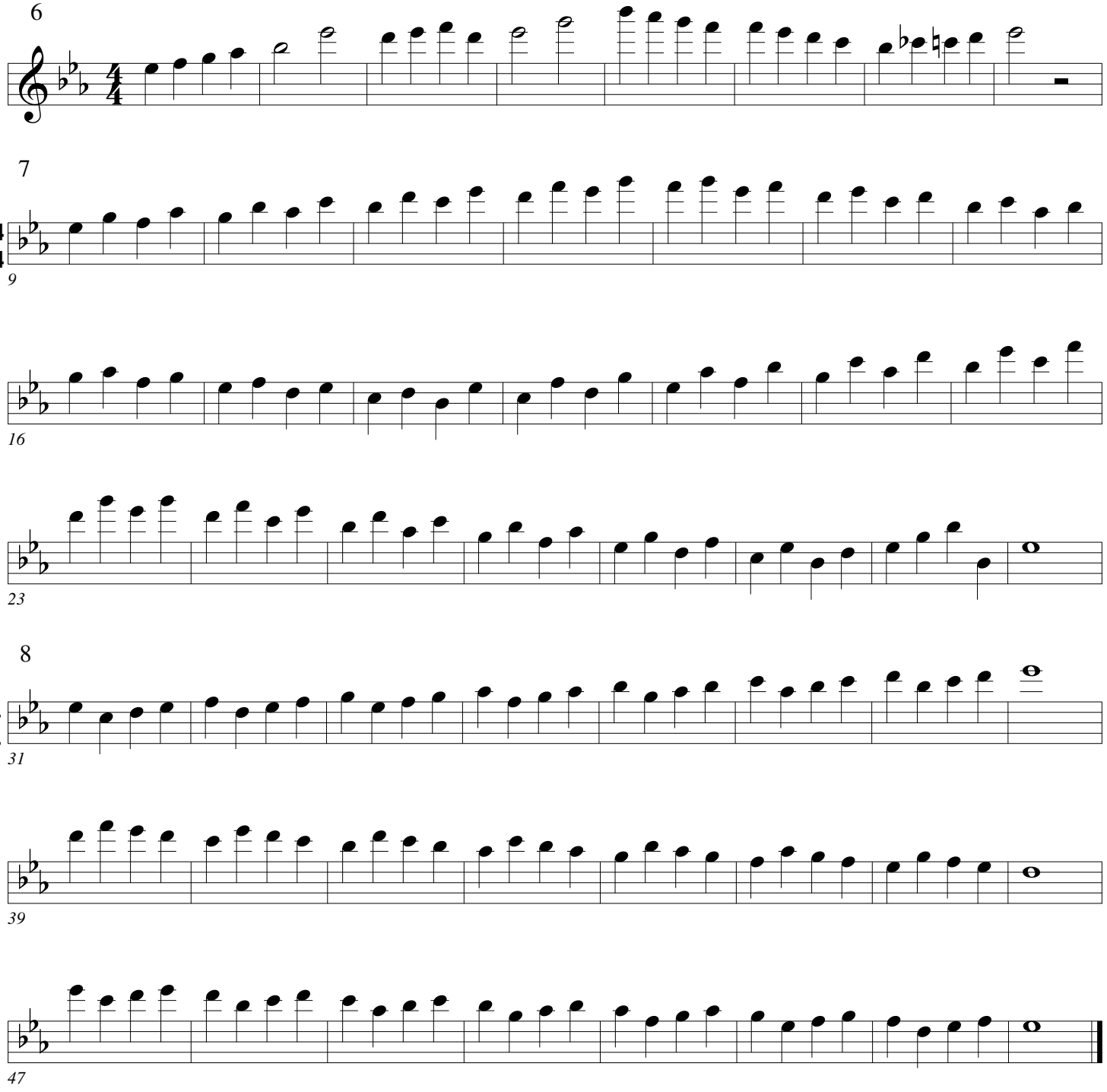

1st Studies

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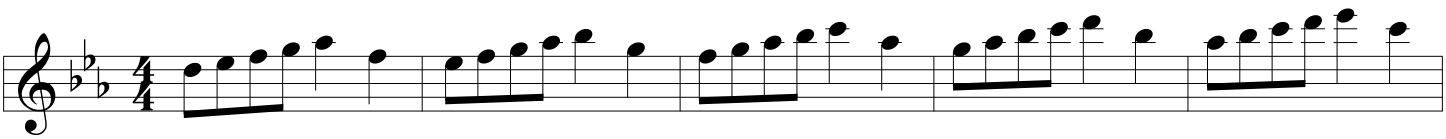

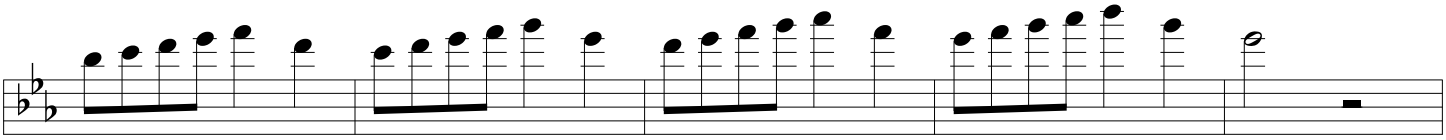

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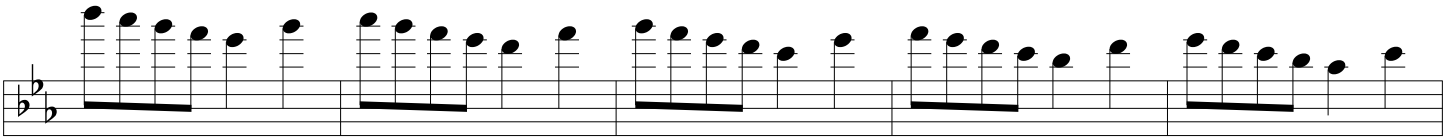

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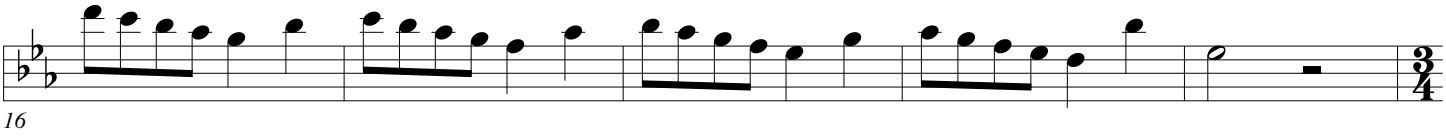

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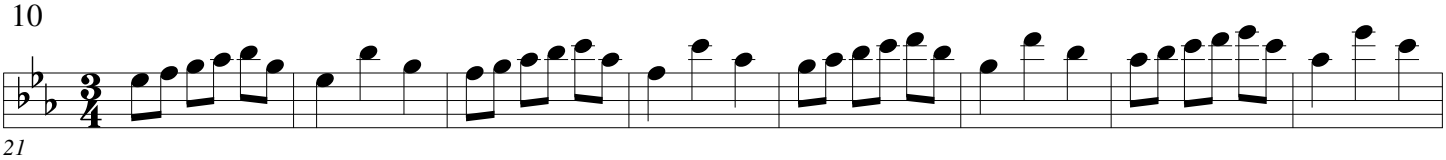

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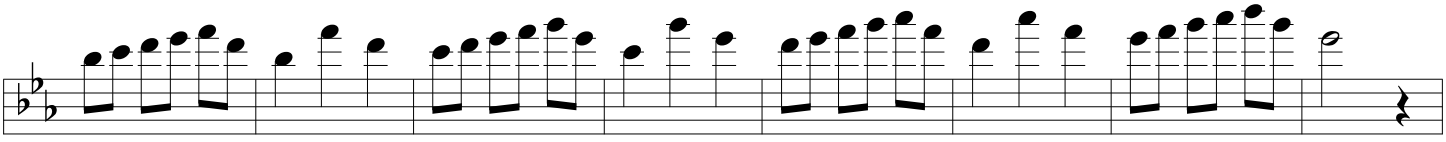

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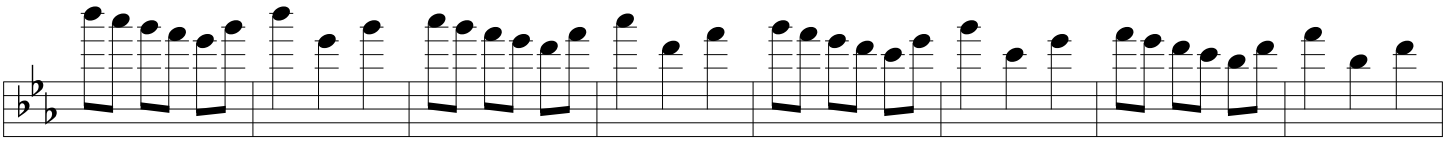

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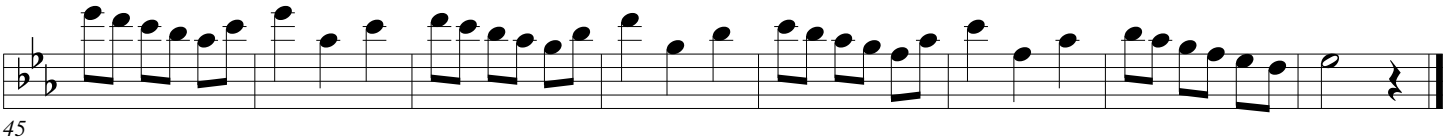

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1st Studies

Arban/Pops

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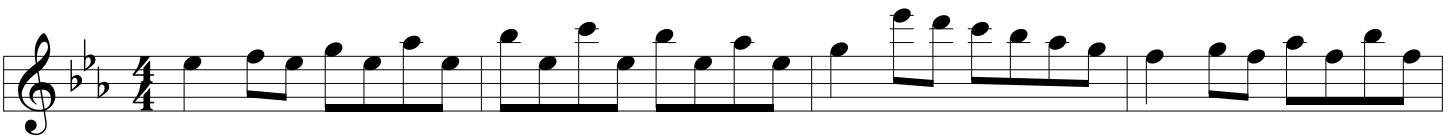

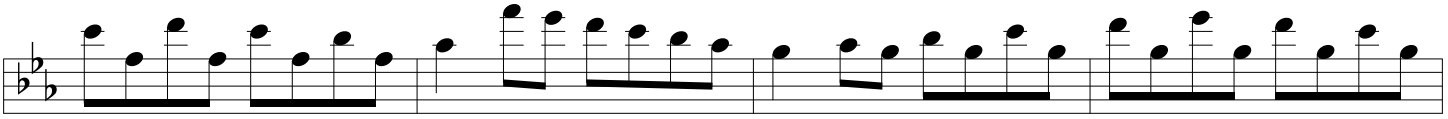

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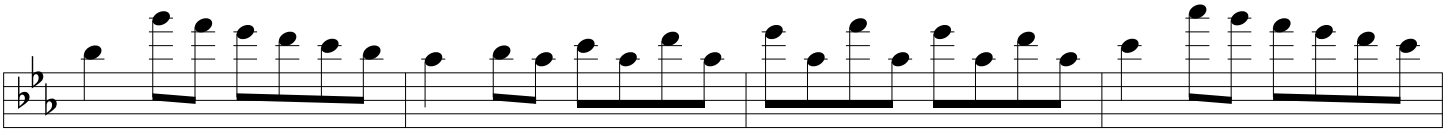

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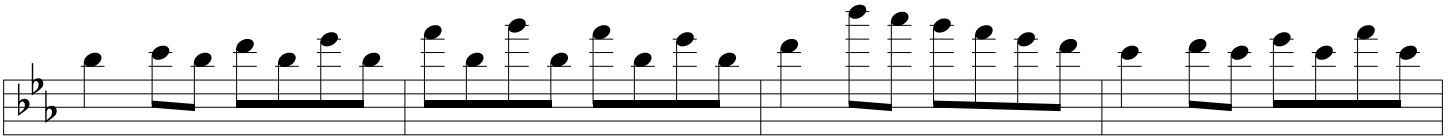

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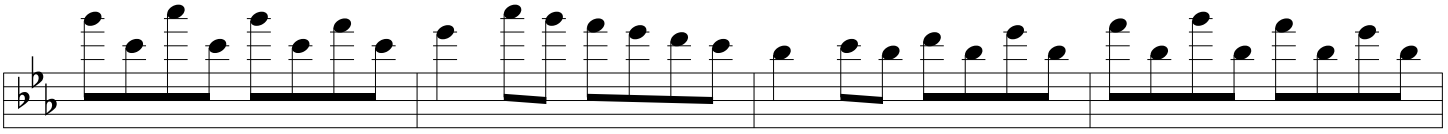

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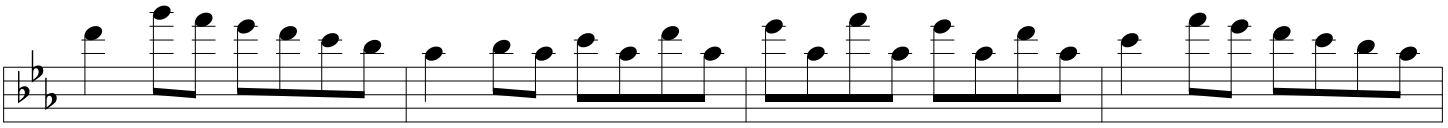

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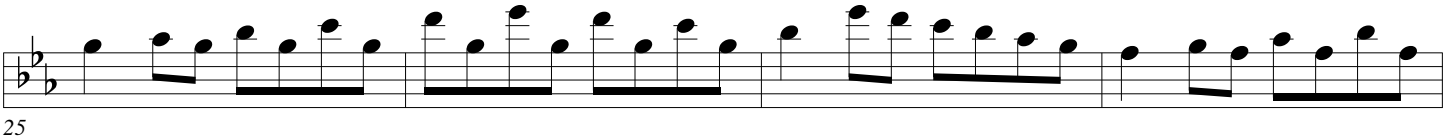

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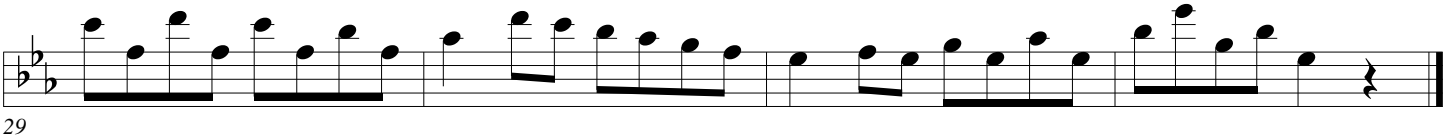

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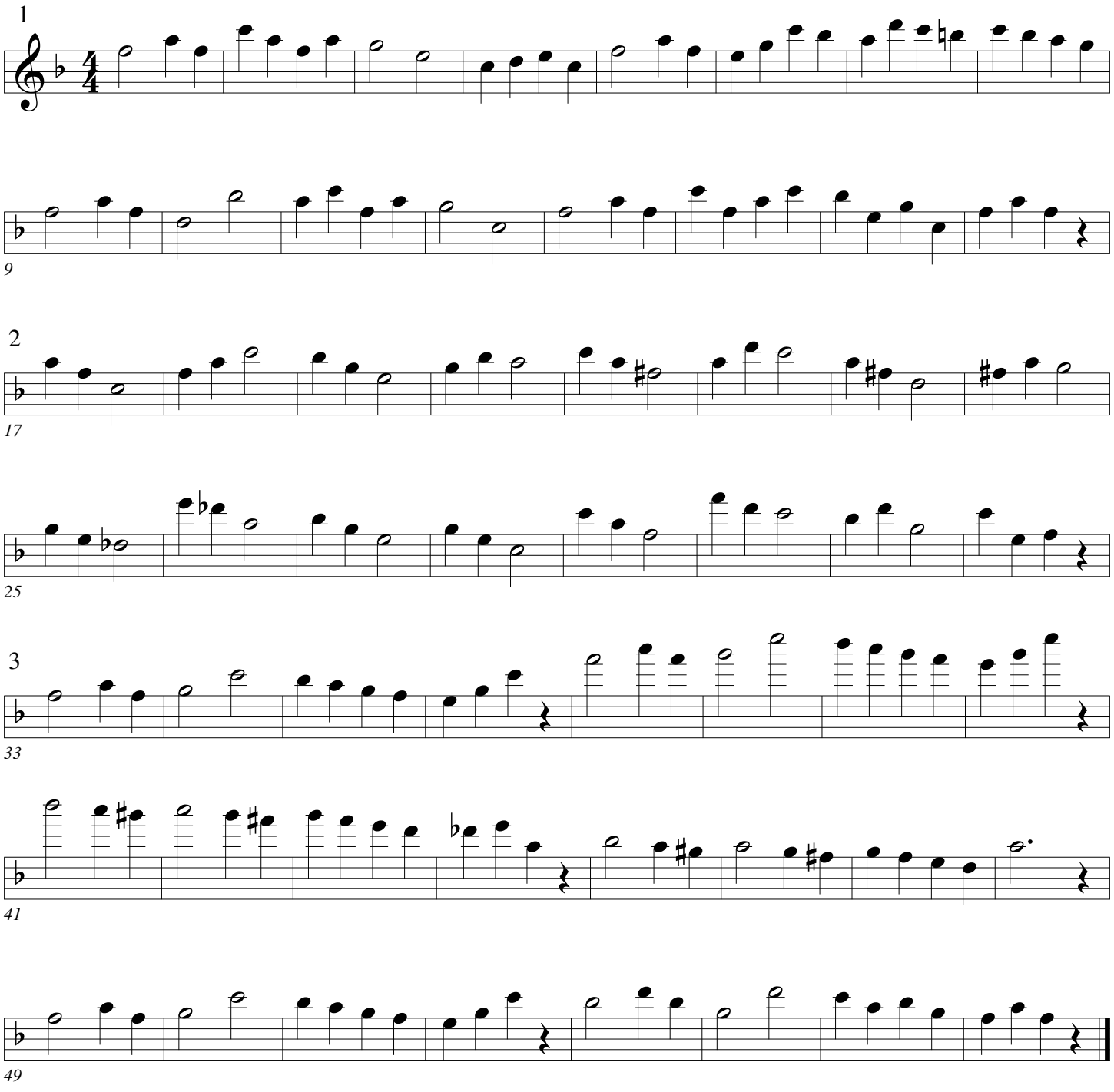
1st Studies

Arban/Pops



1st Studies

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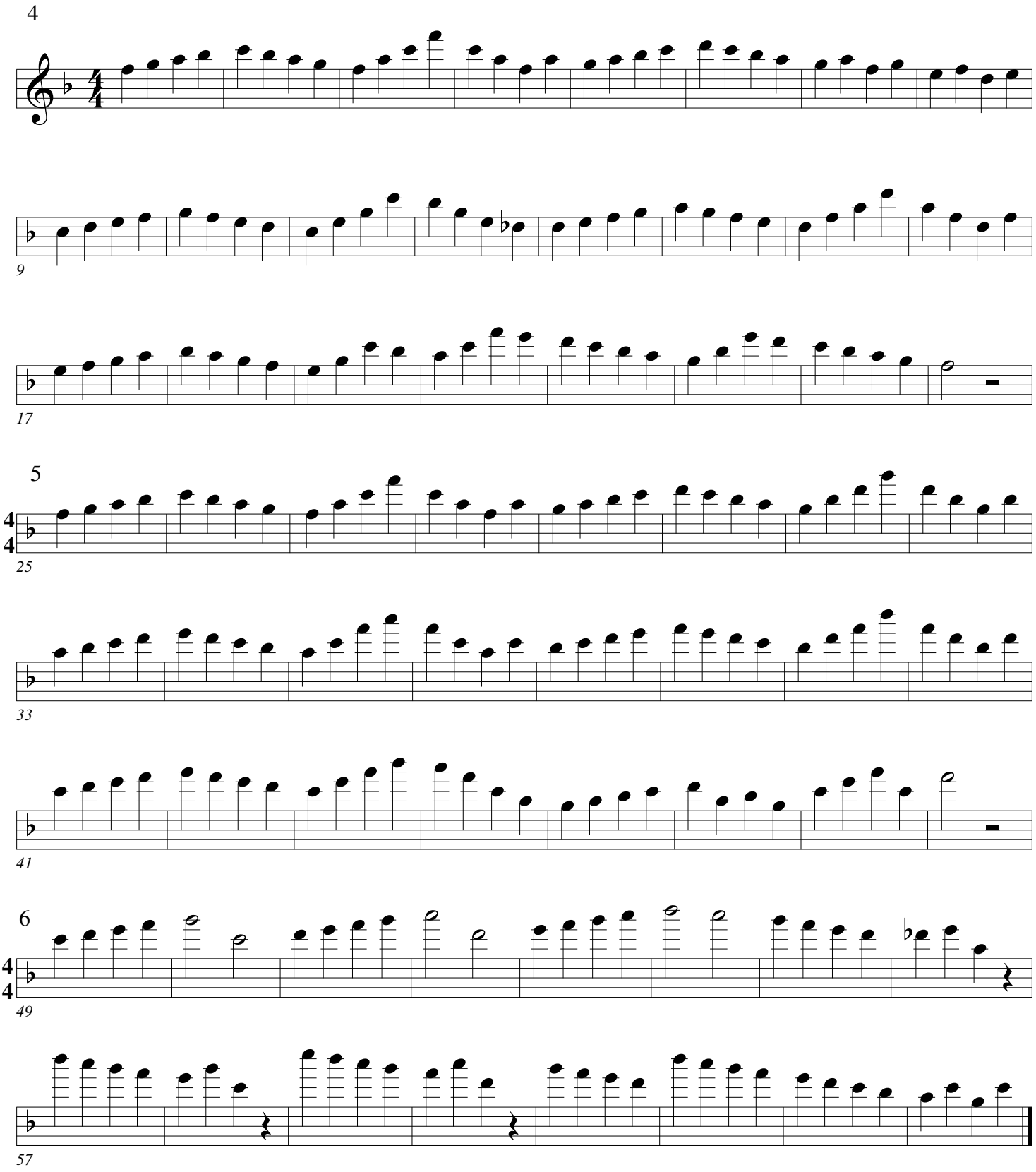

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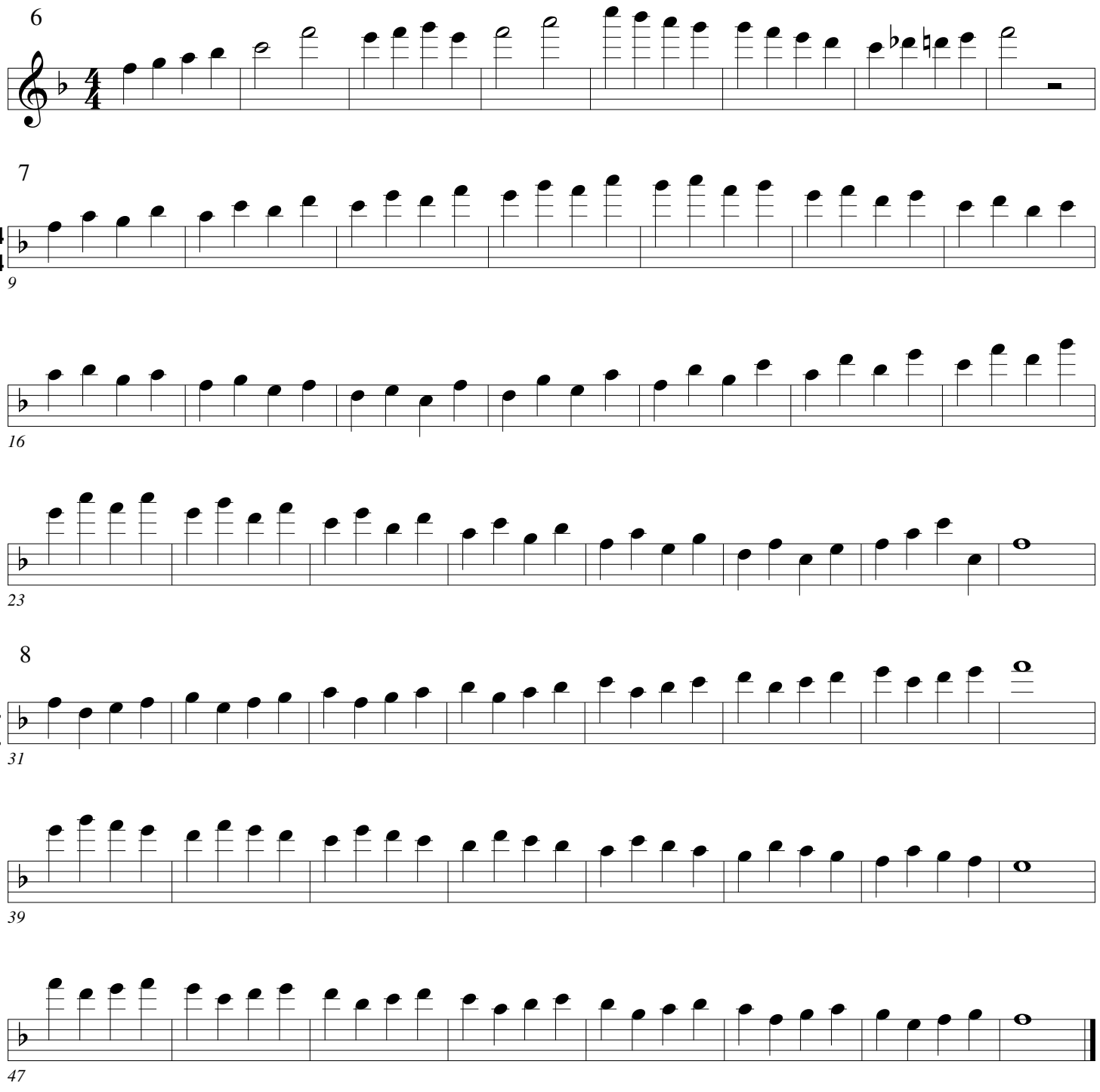

1st Studies

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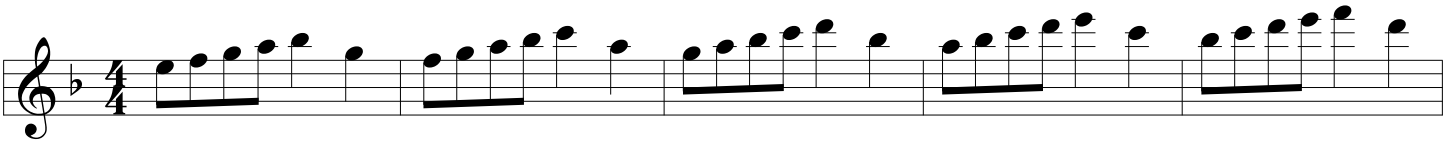

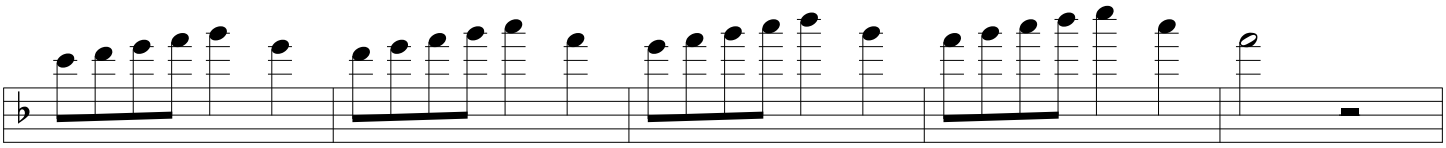

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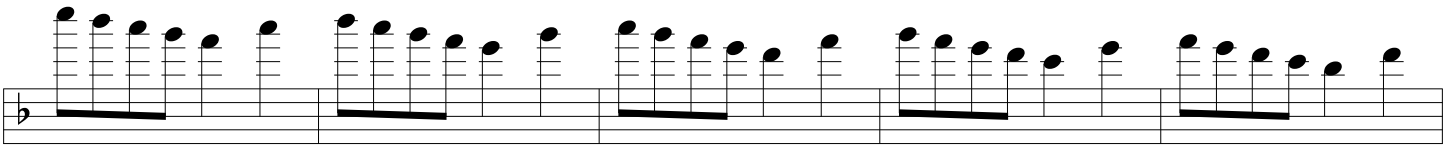

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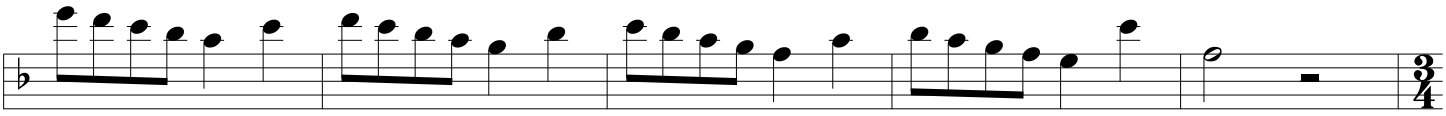

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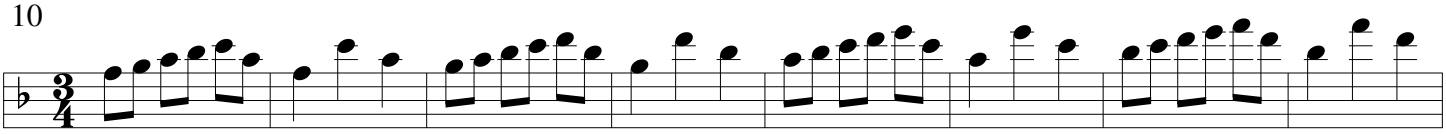

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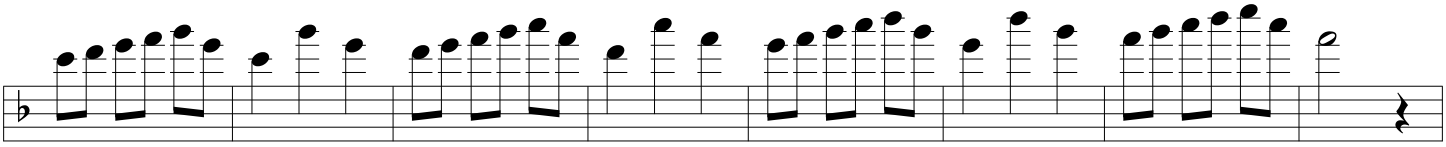

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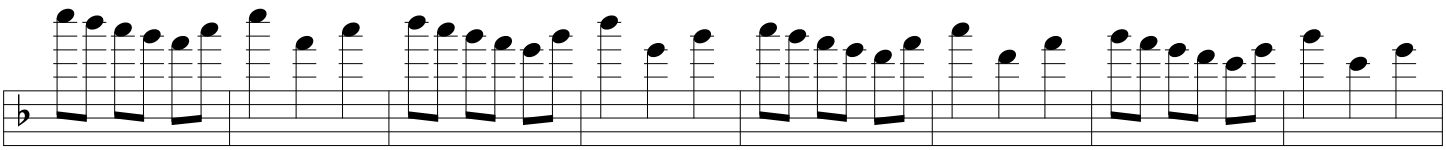

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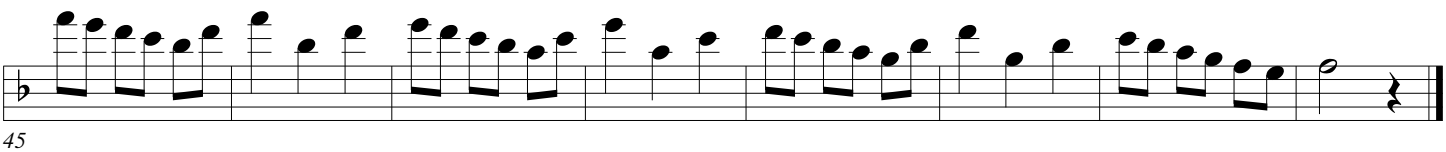

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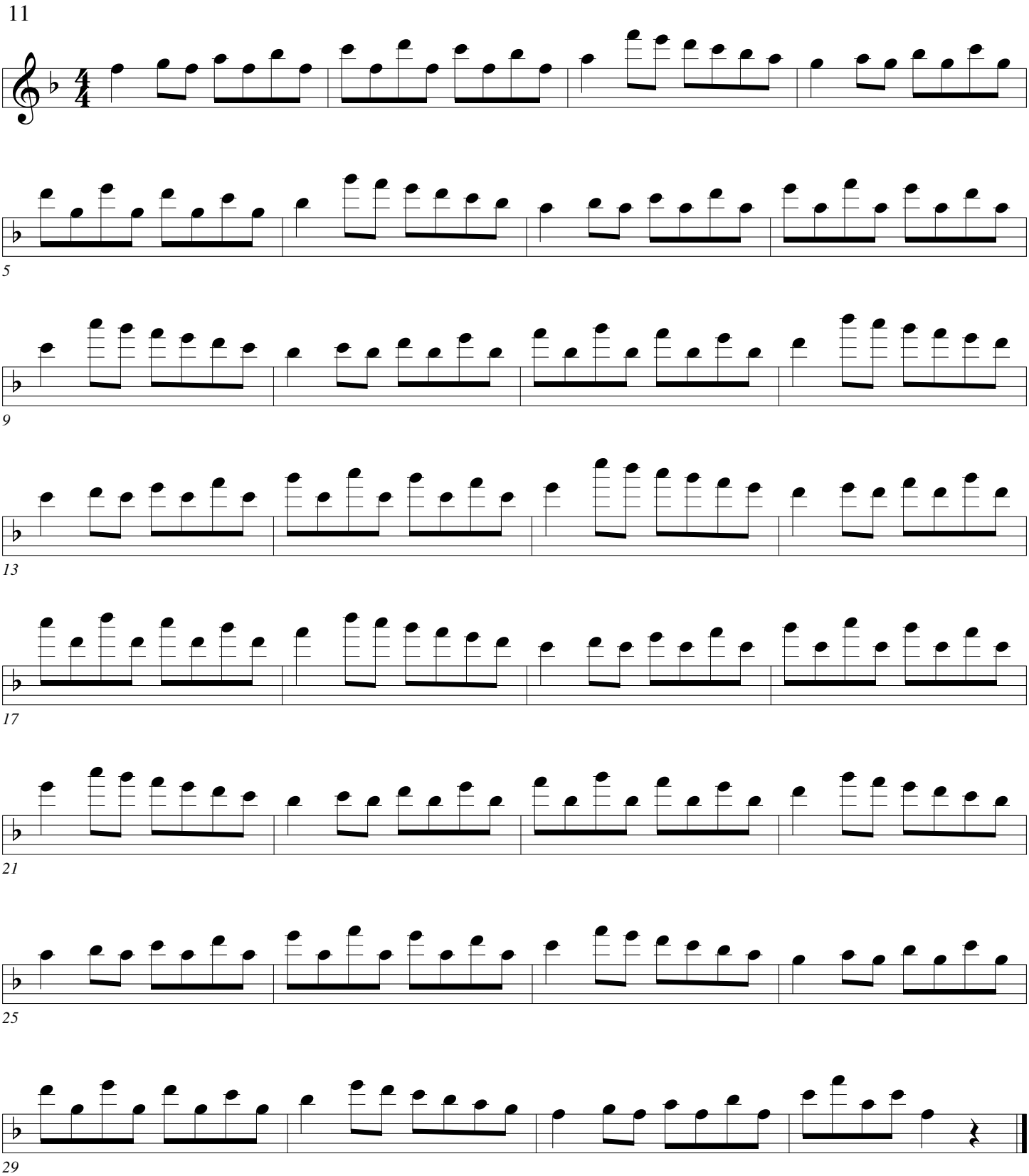
1st Studies

Arban/Pops



2. Single Tonguing

The single tonguing exercises include syllables. Tonguing these syllables encourages a forward tongue arch and for many players this helps to access the upper register.

Below the staff the notes are tongued with thu-thu or taw. The tip of the tongue hits the bottom of the top teeth.

Low C to 3rd space C the syllable is too or tu. To create tongue arch it works best if the top of the tongue hits the top teeth.

4th line D to G on top of the staff is tongued with the tee syllable. The top of the tongue hits the gum line just above the top teeth.

A above the staff and up are tongued with a tiss tiss. The top of the tongue hits the ridge above the gumline.

I understand that many players do not tongue with the top of the tongue. Many do however. You will hear it called anchor tonguing, dorsal tonguing , k-modified tonguing, k tonguing...

I mention it because of how much it helps ABOVE High C. I use it for everything but some players only use it above the staff and they get great results.

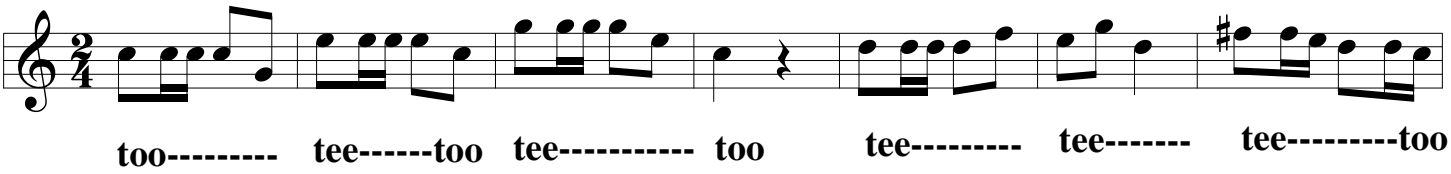
For more info on arch:
http://www.bbtrumpet.com/arch.html

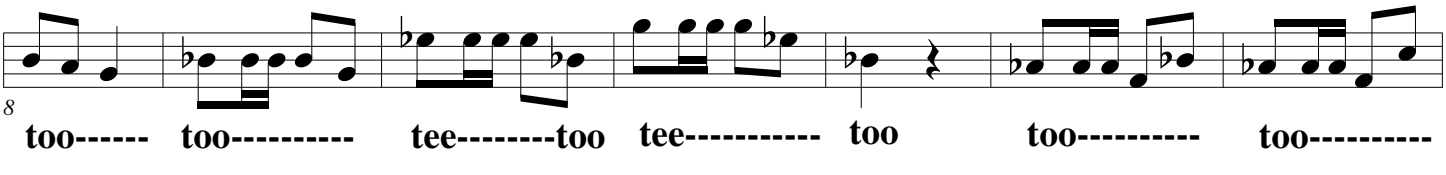
http://www.bbtrumpet.com/TA.html

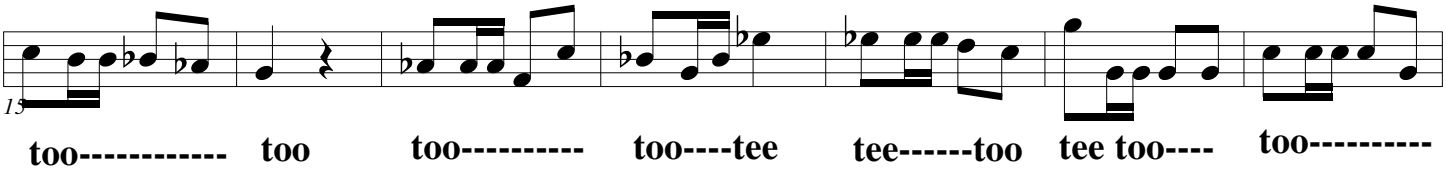
Single Tongue

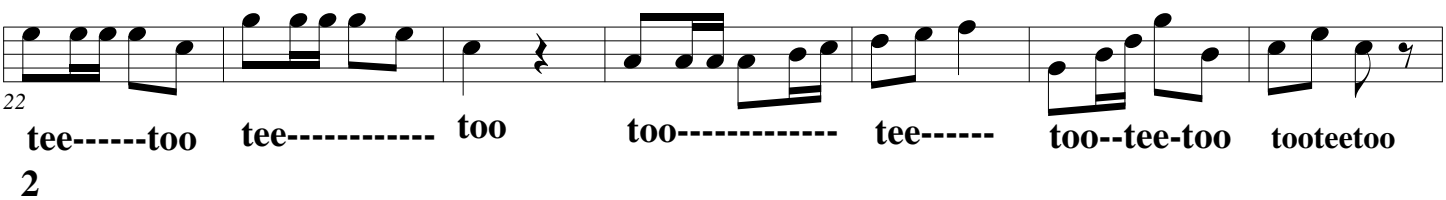
Arban/Pops

1









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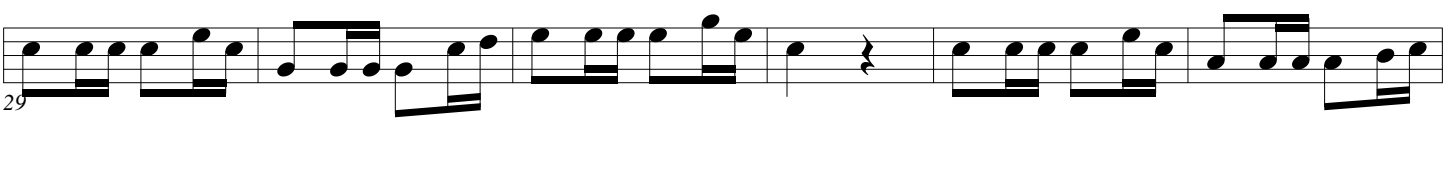
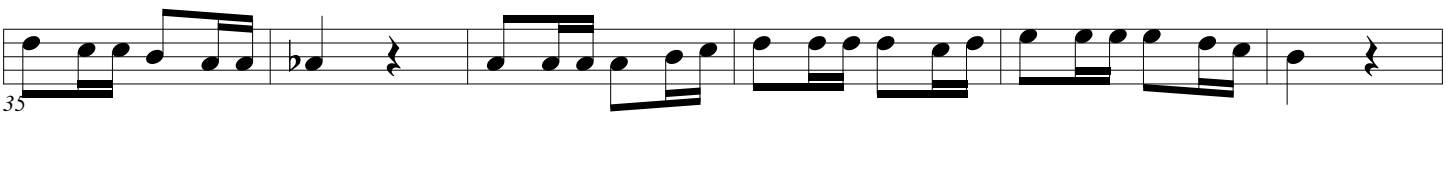
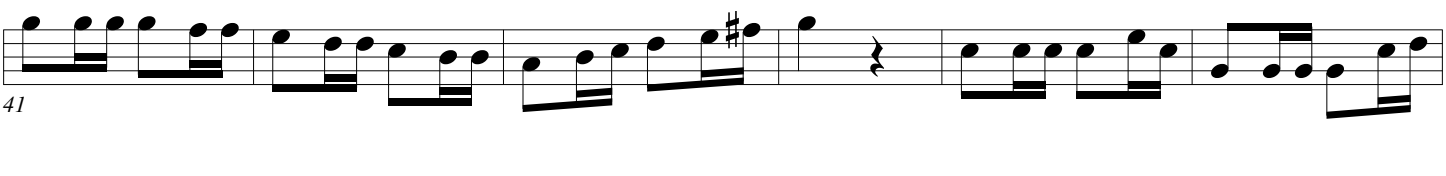
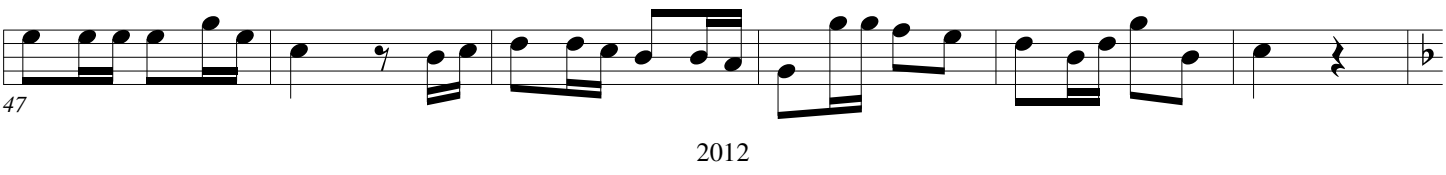
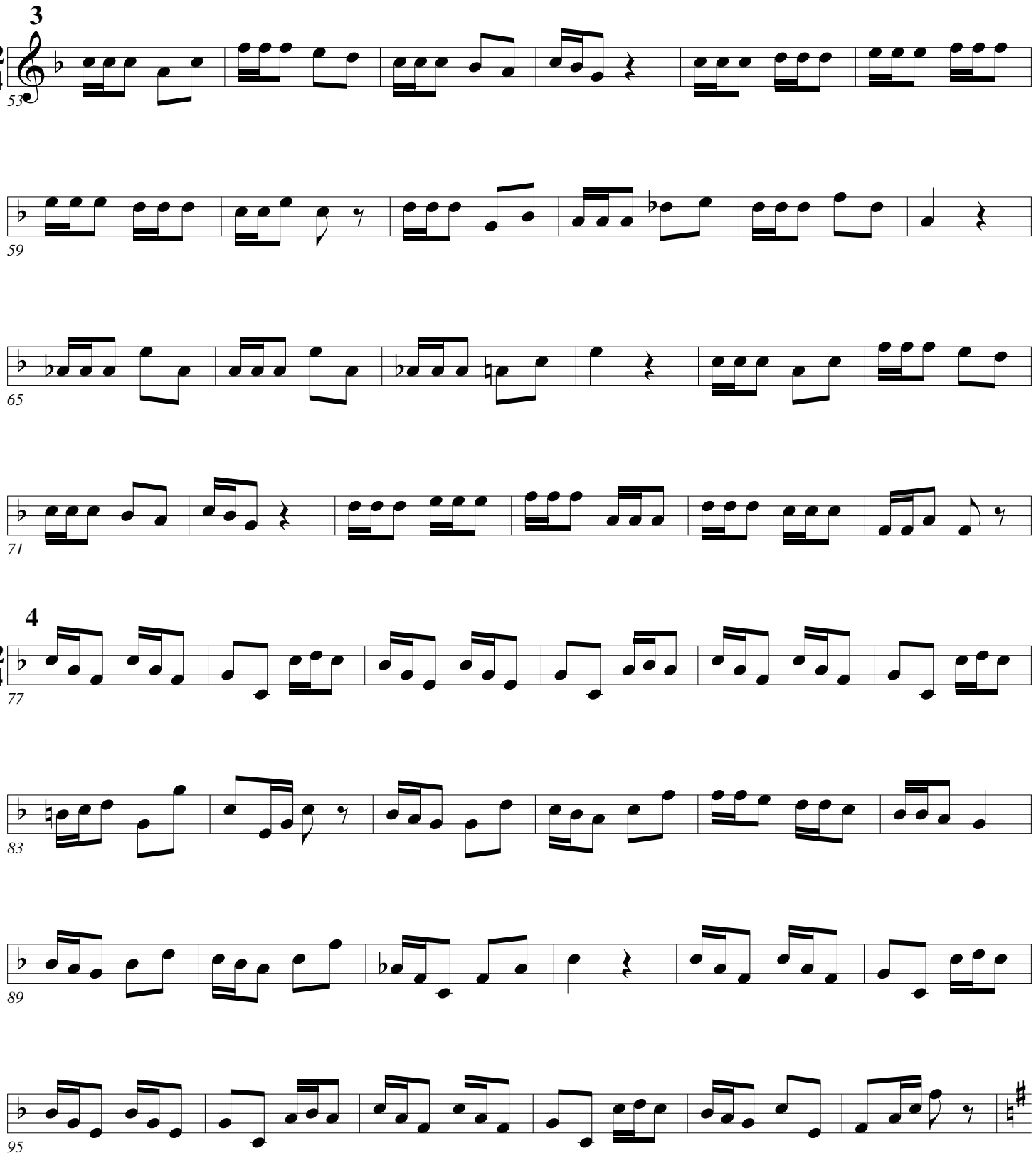


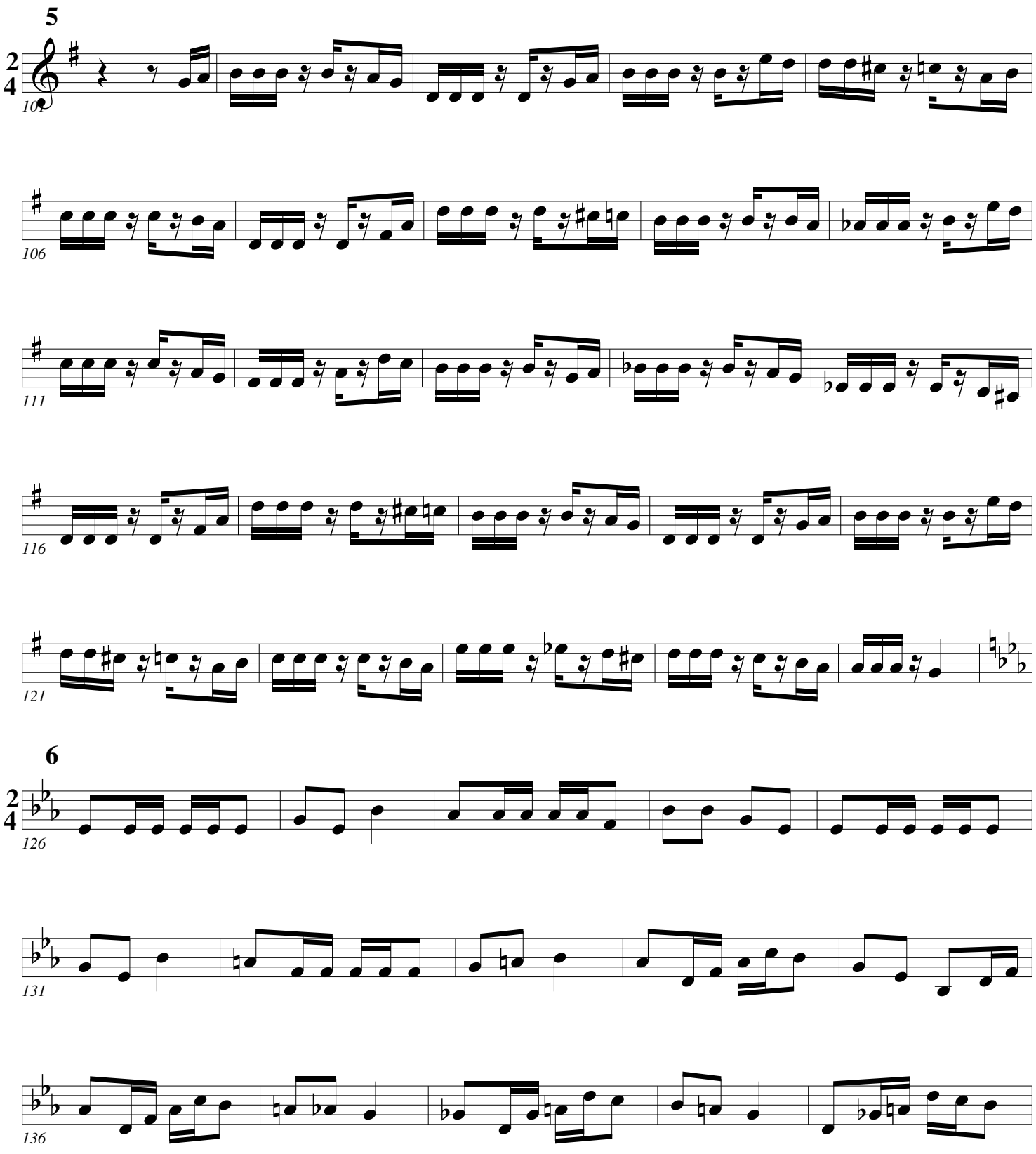






Single Tongue

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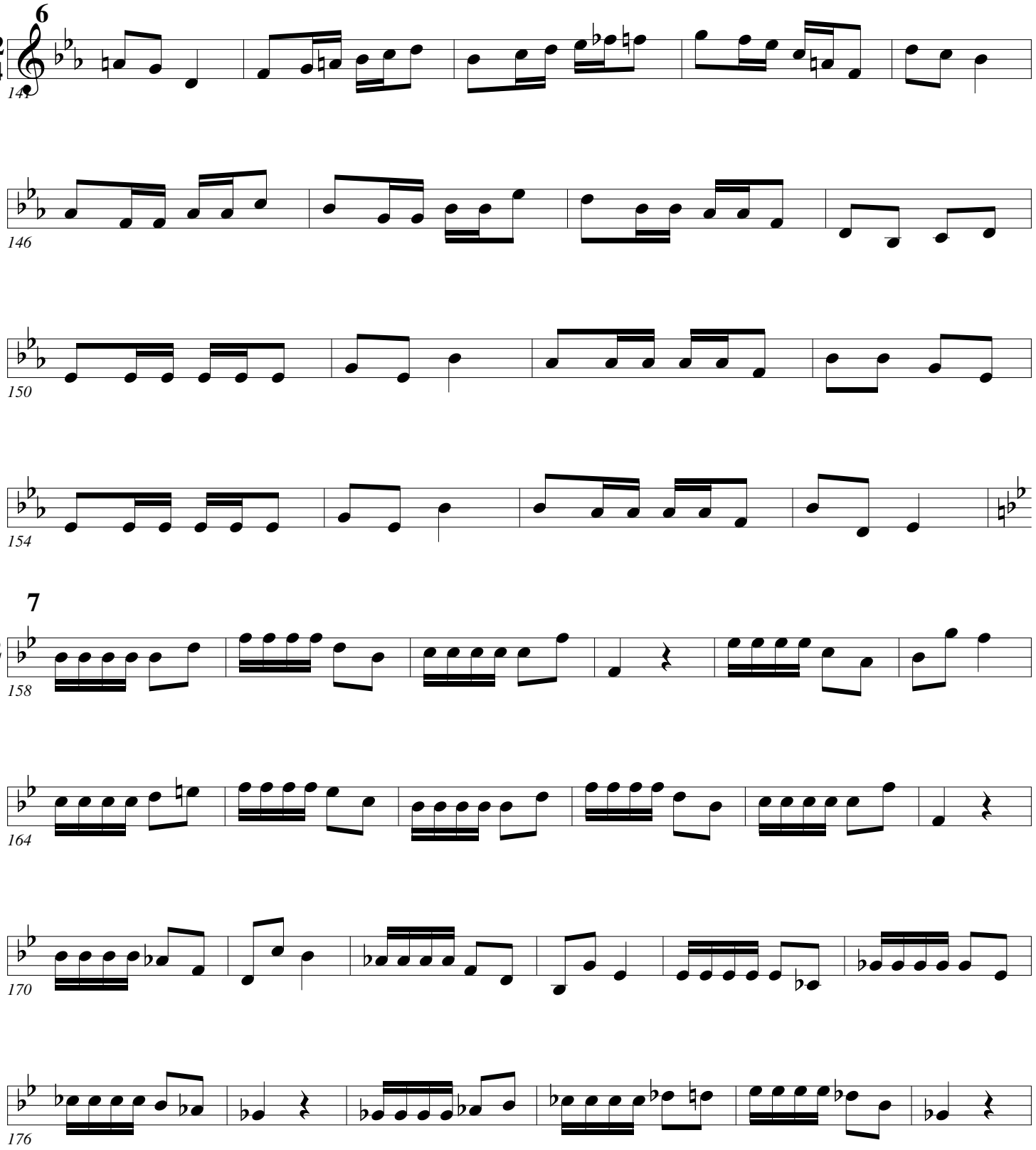
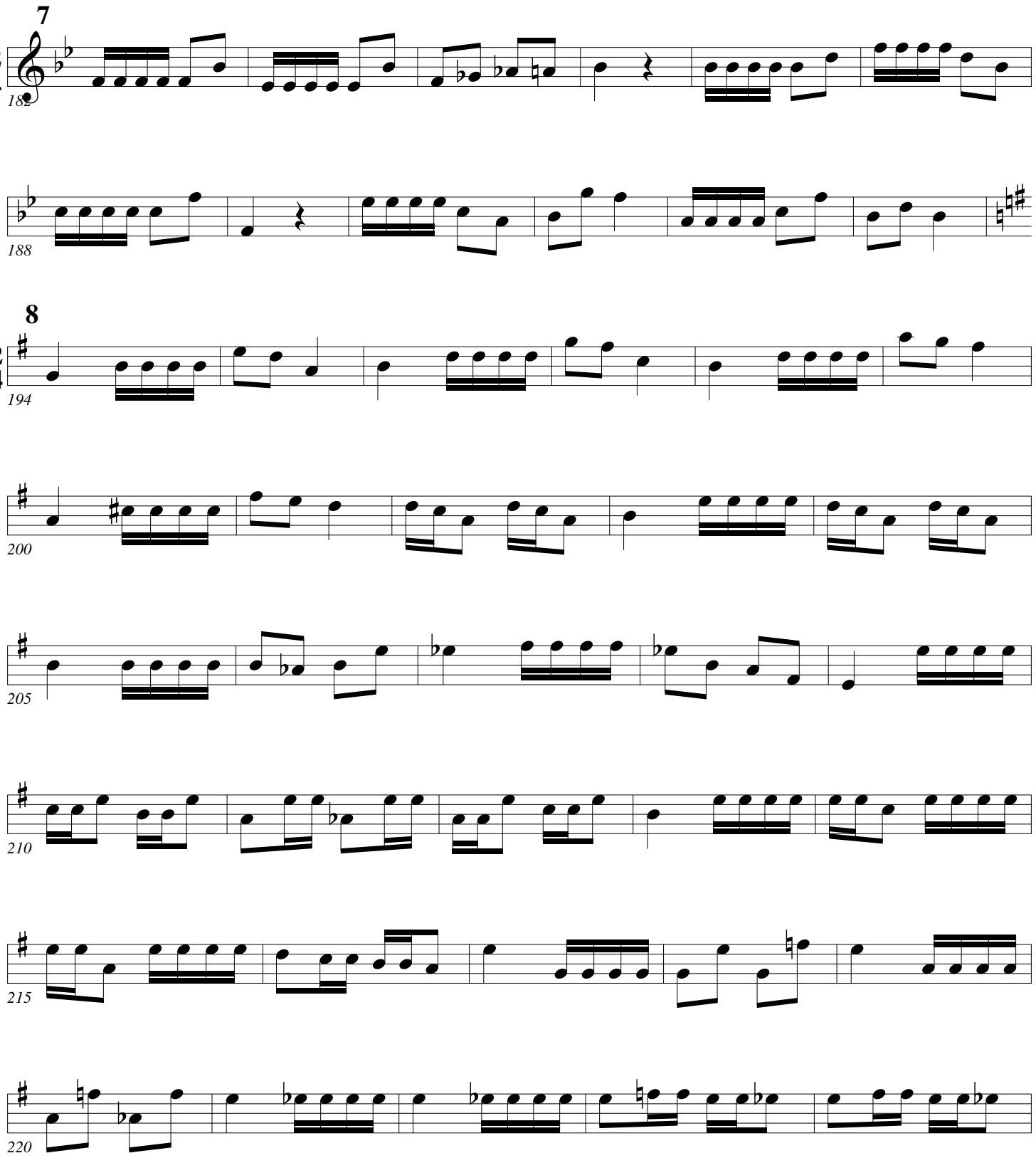
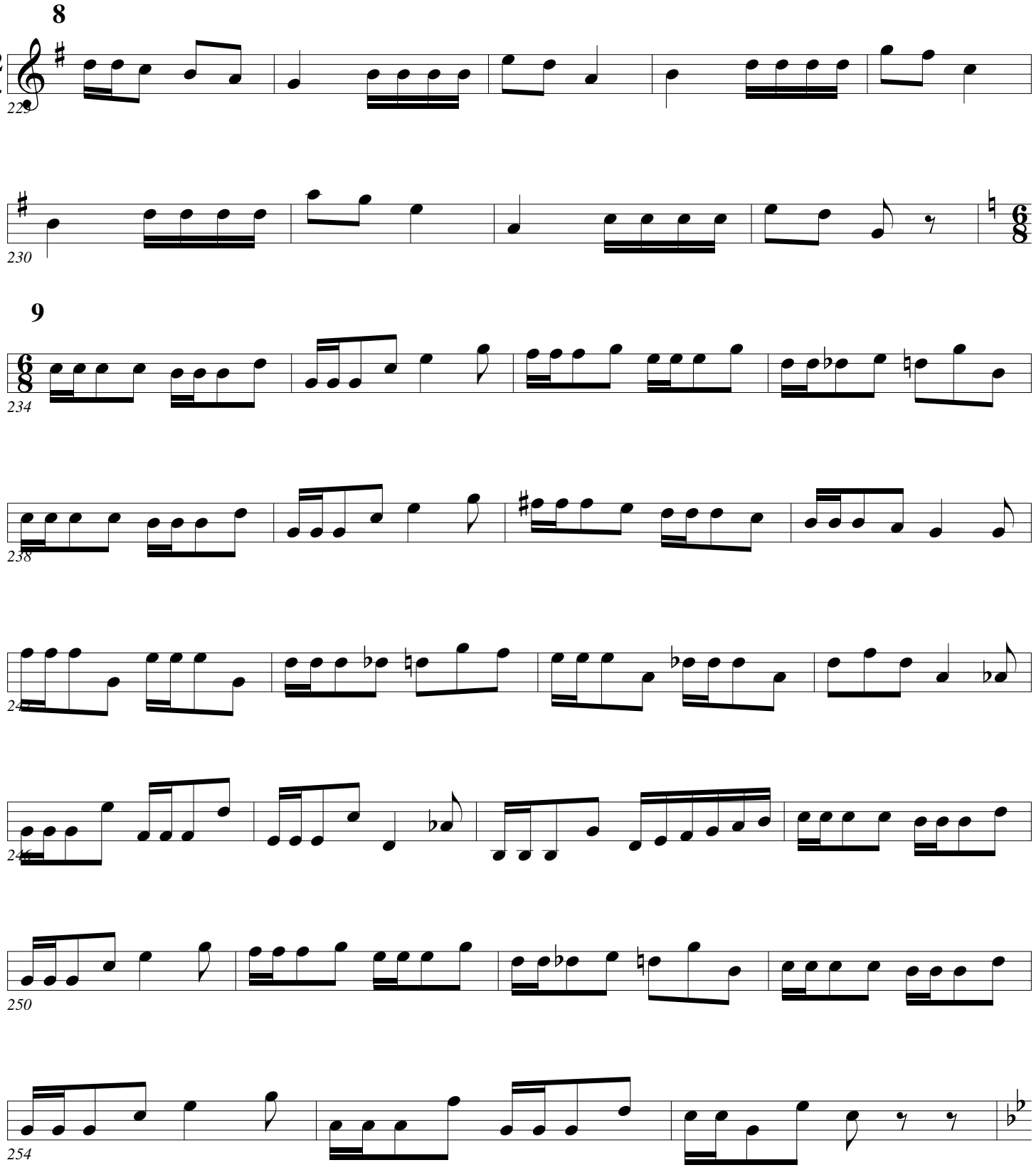
Single Tongue



Single Tongue

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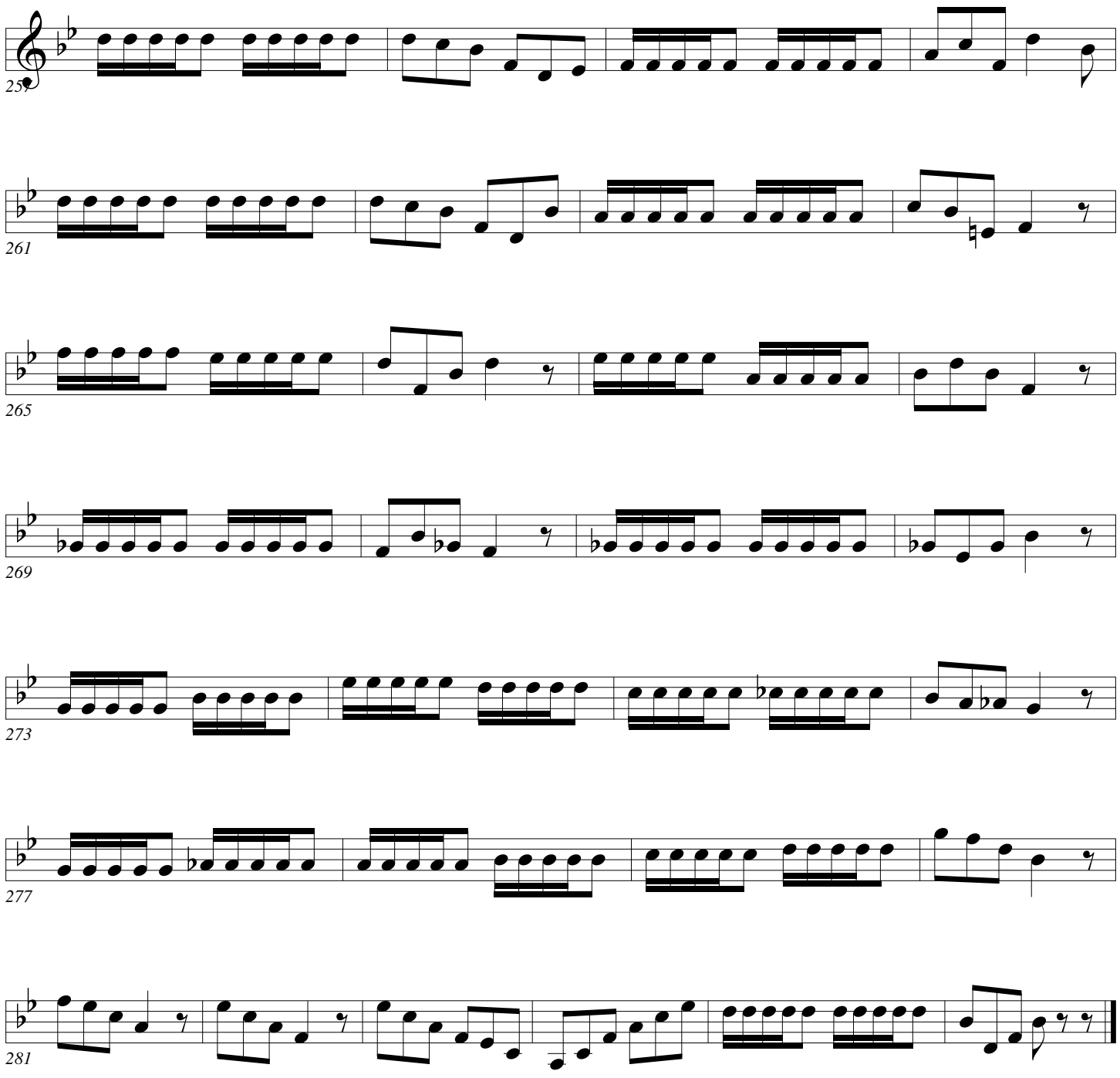

Single Tongue

Arban/Pops

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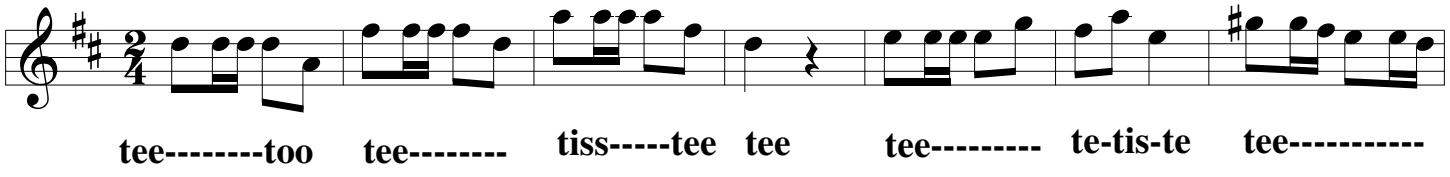

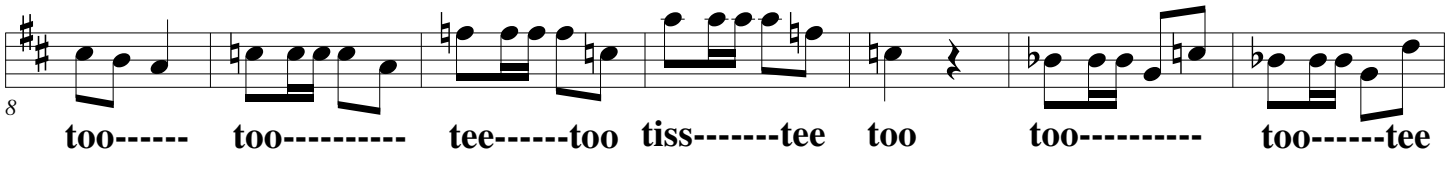

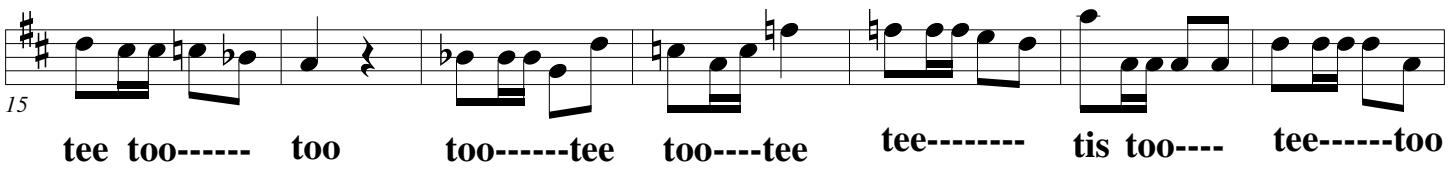

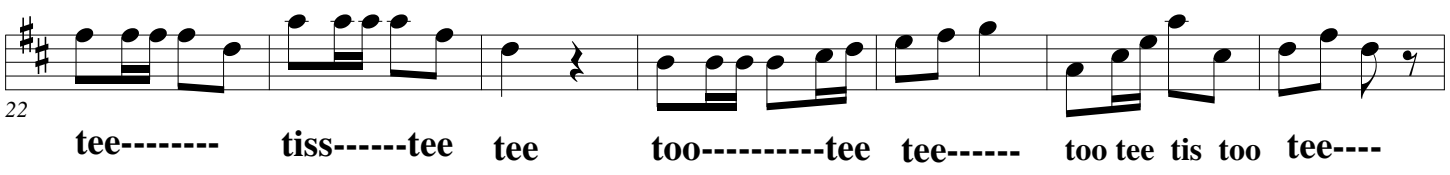

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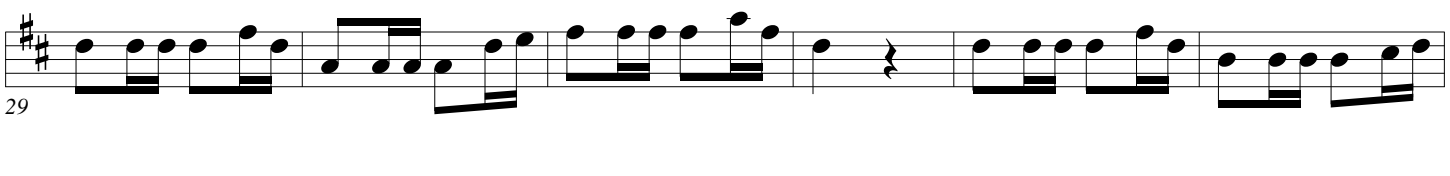
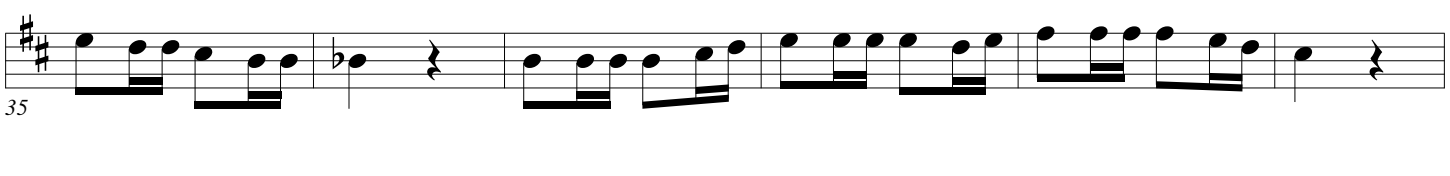
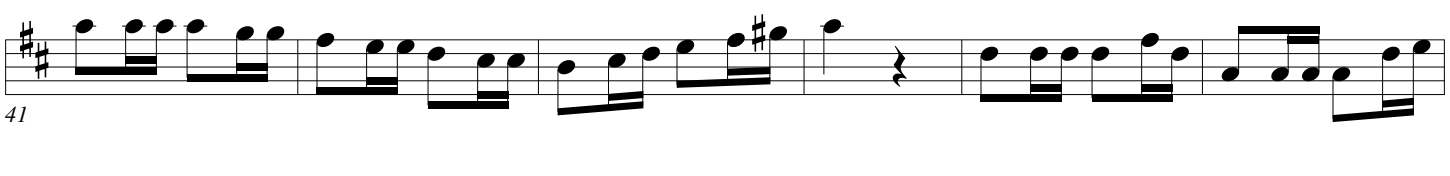
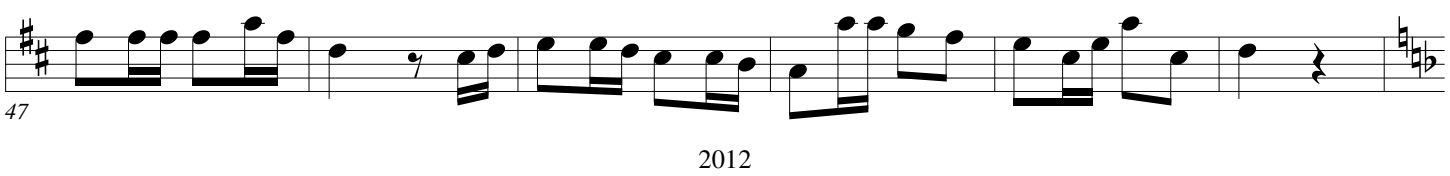
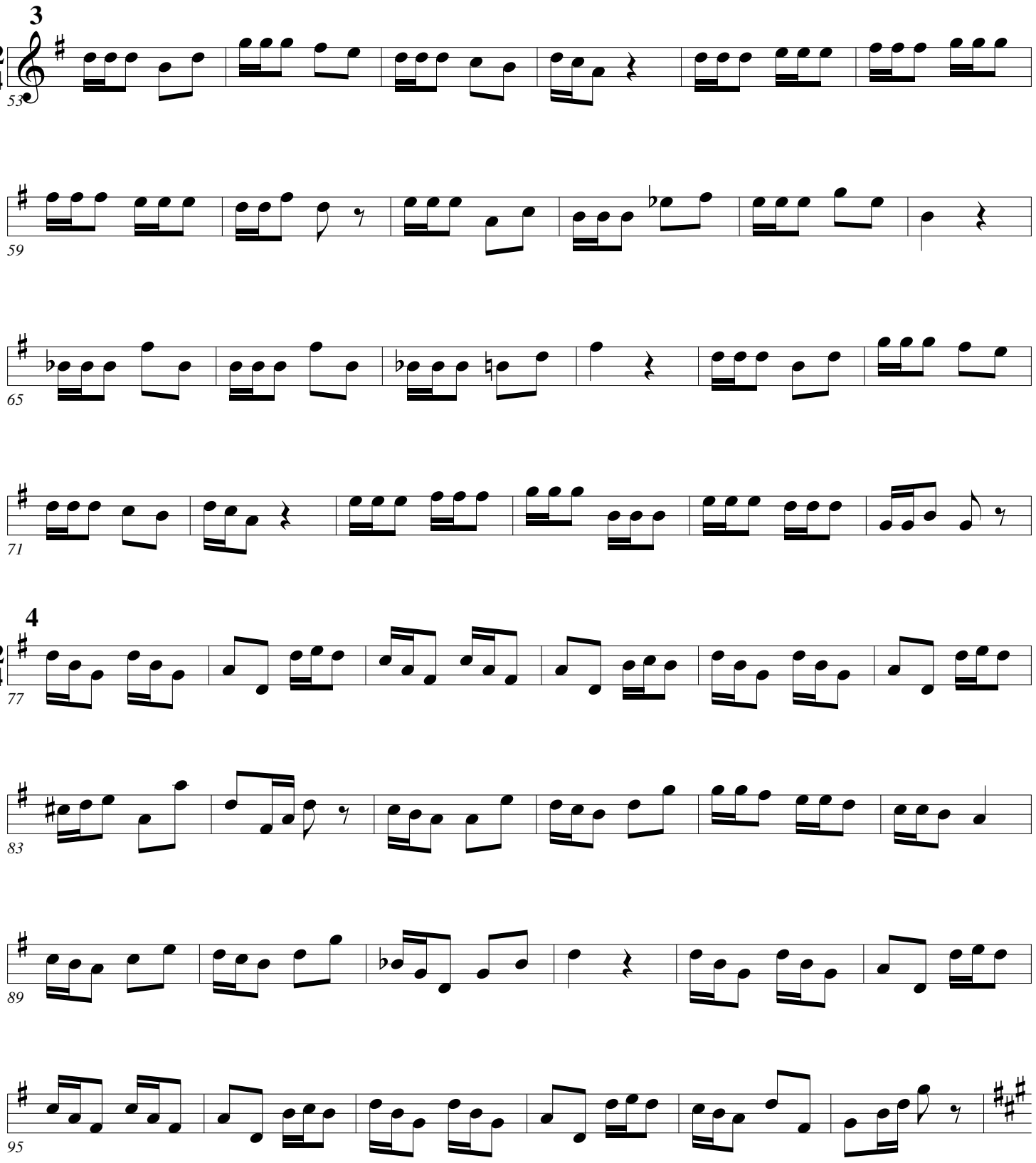








Single Tongue



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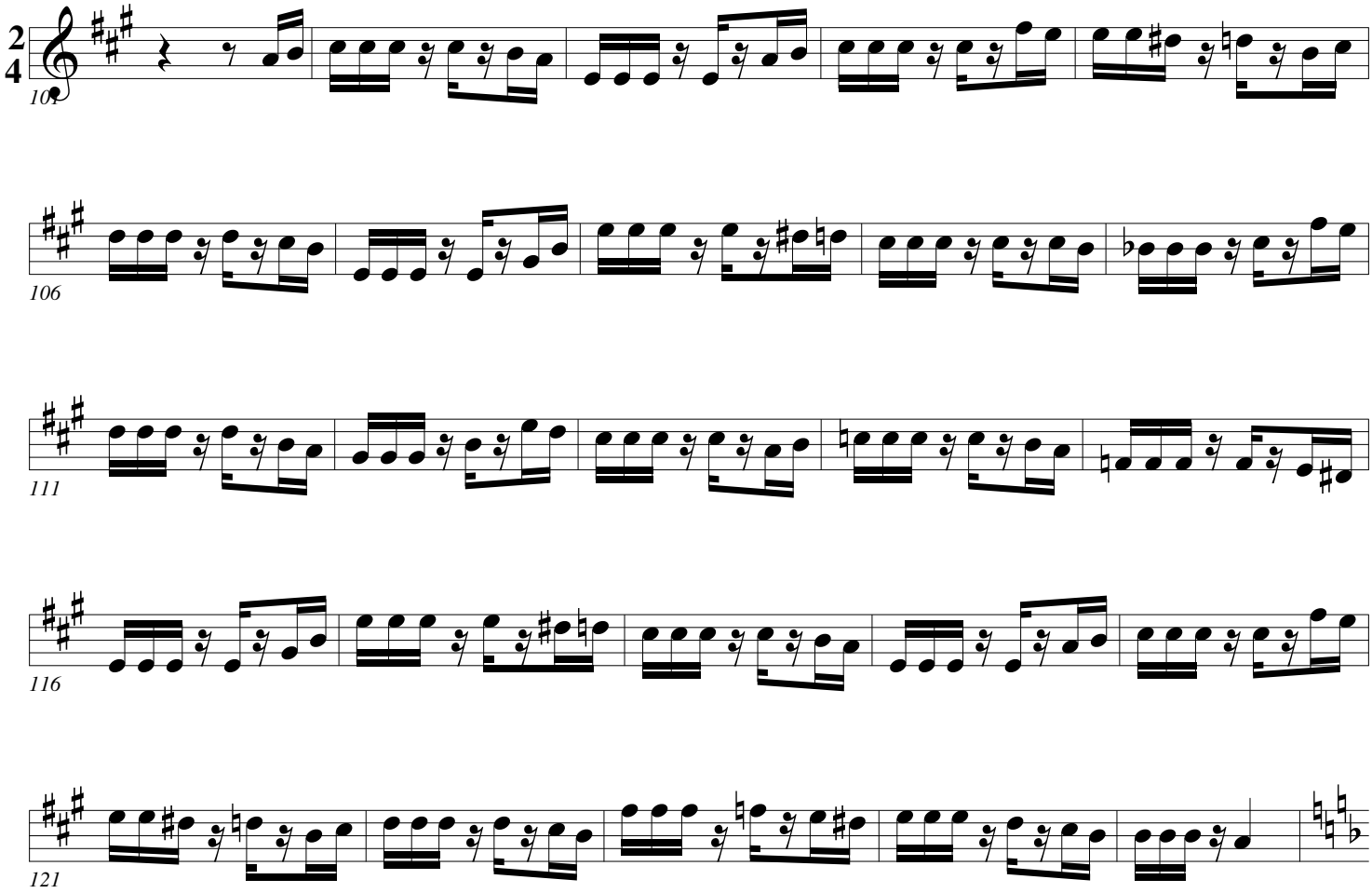

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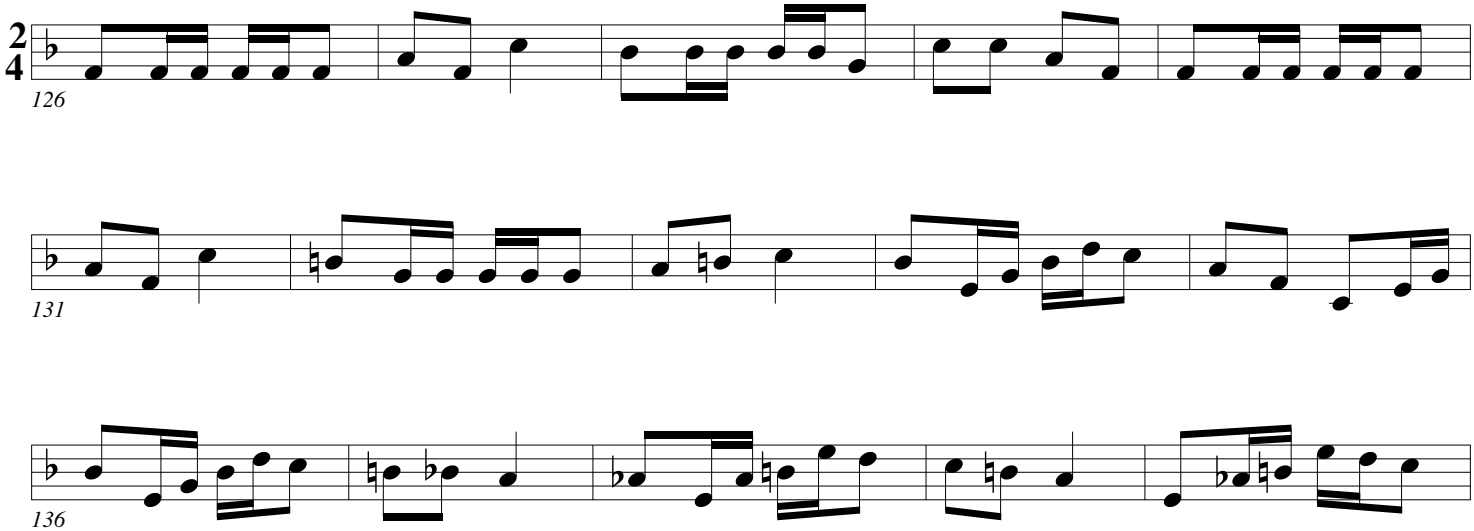

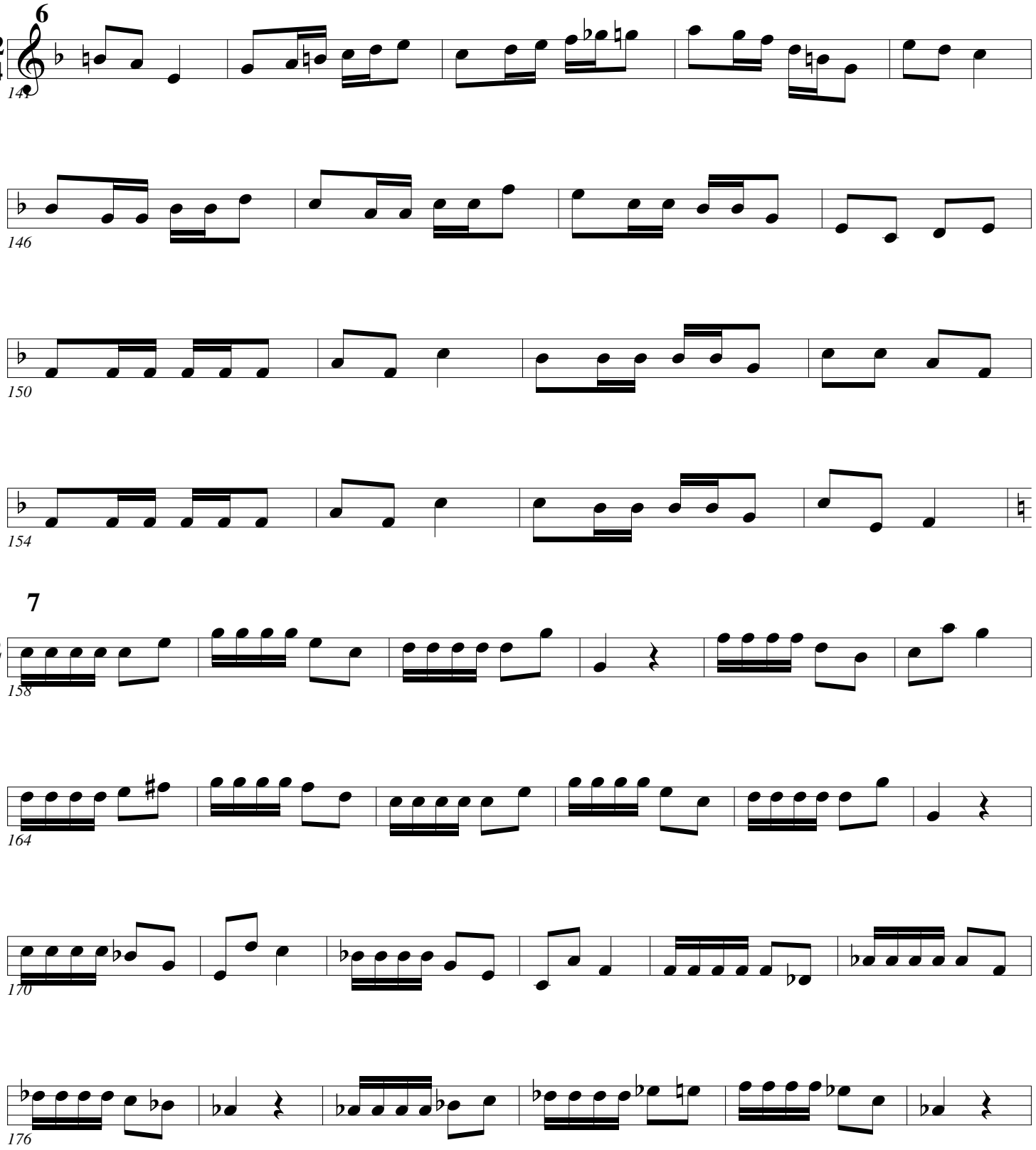
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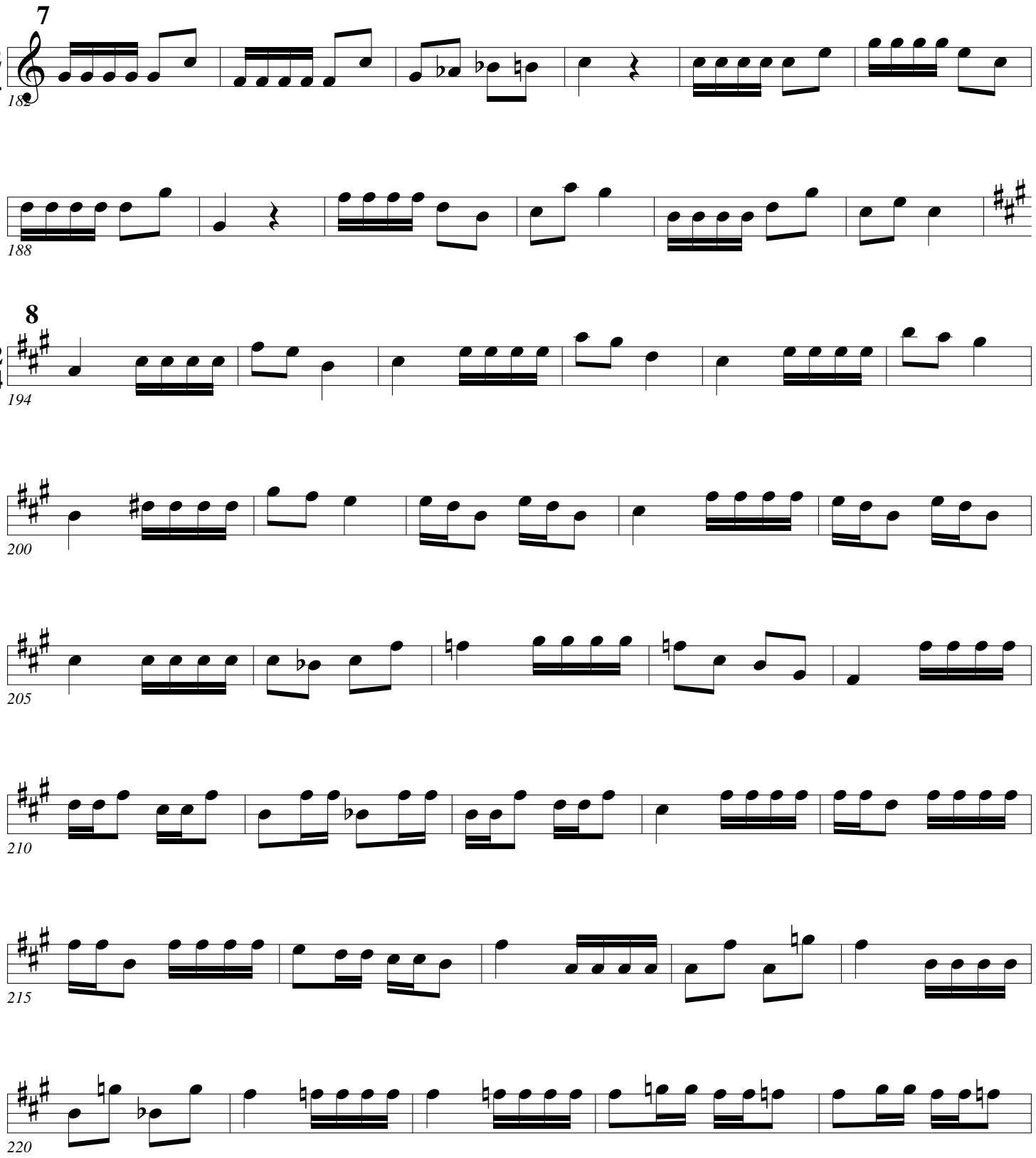

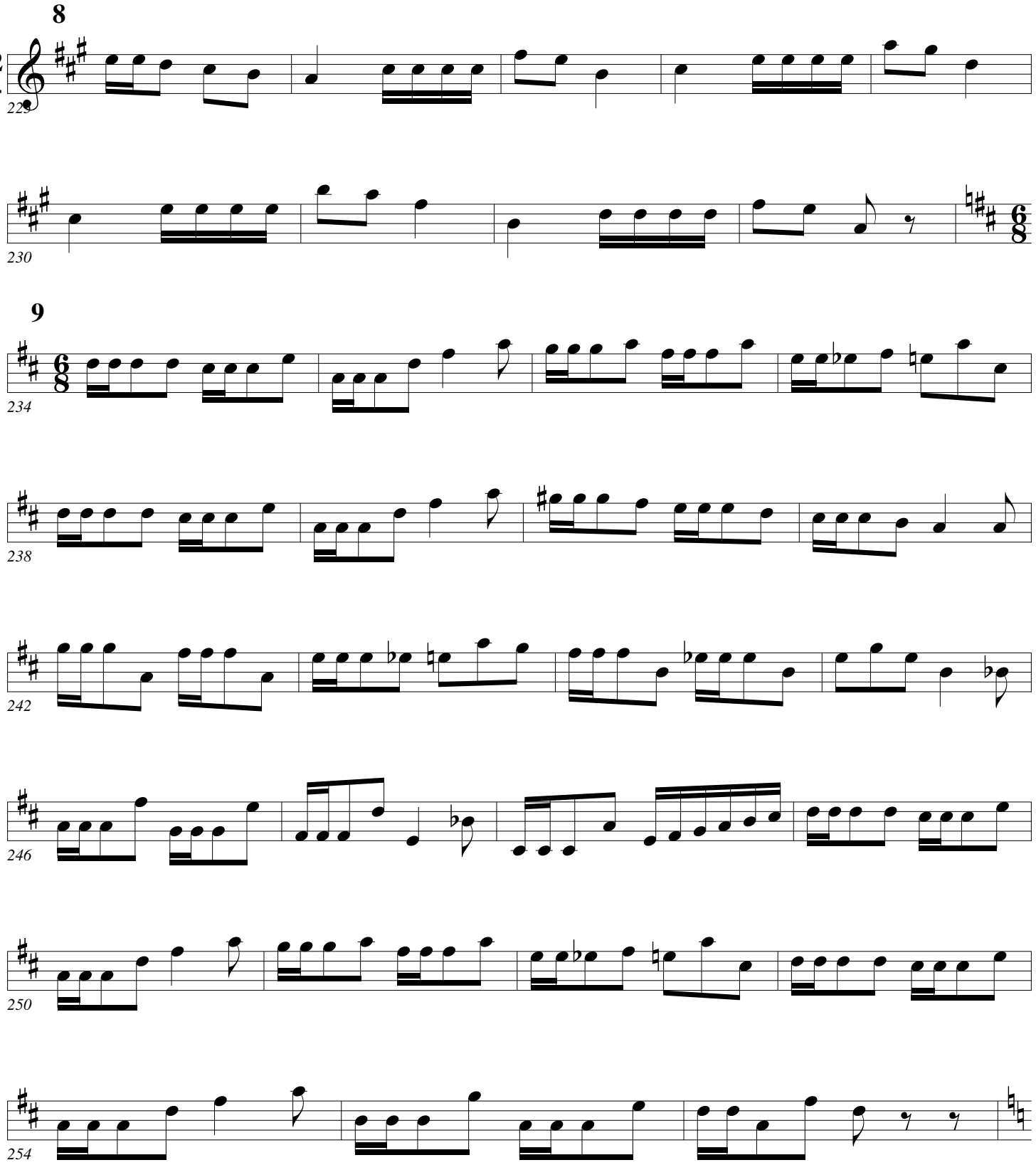
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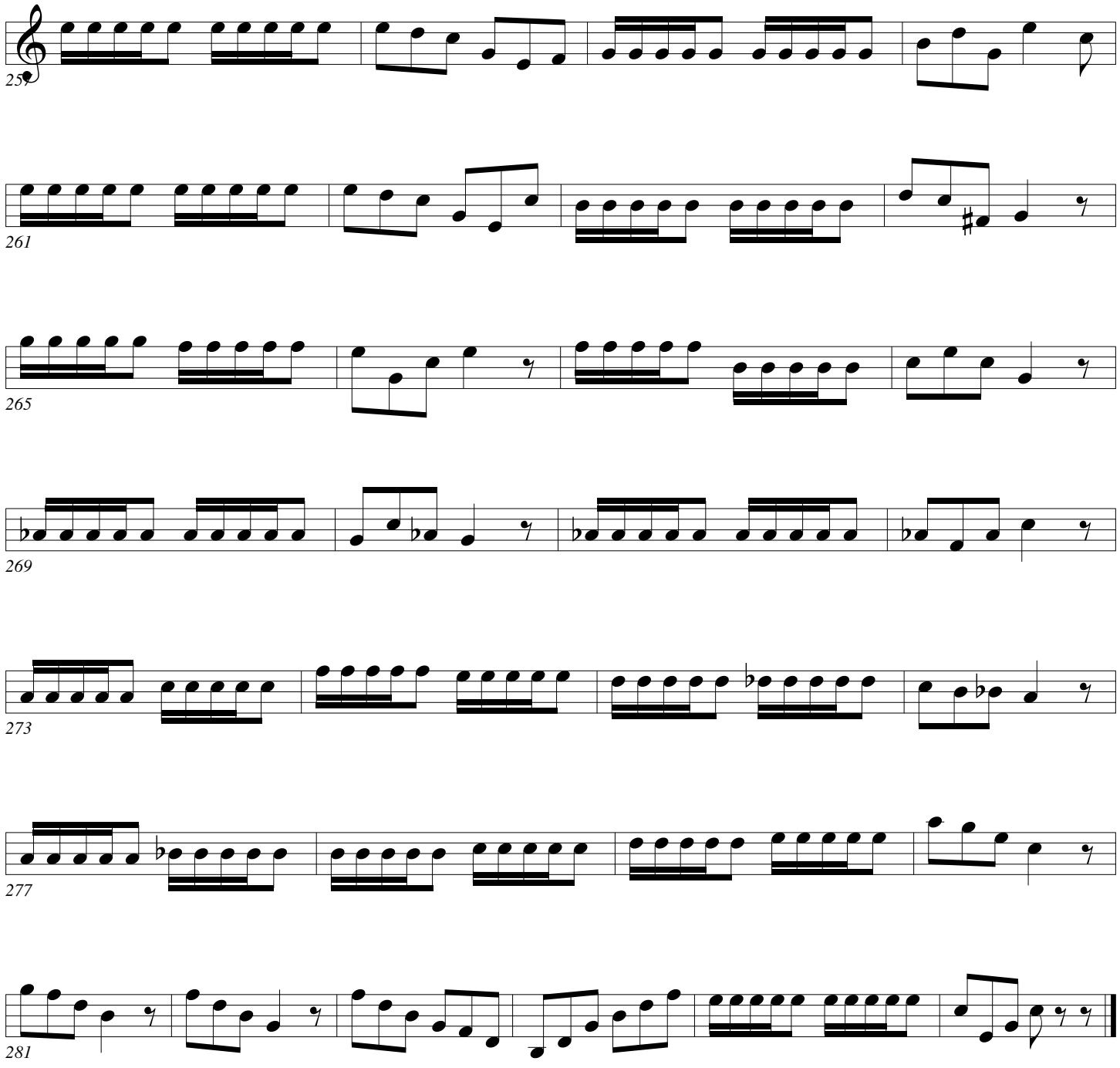
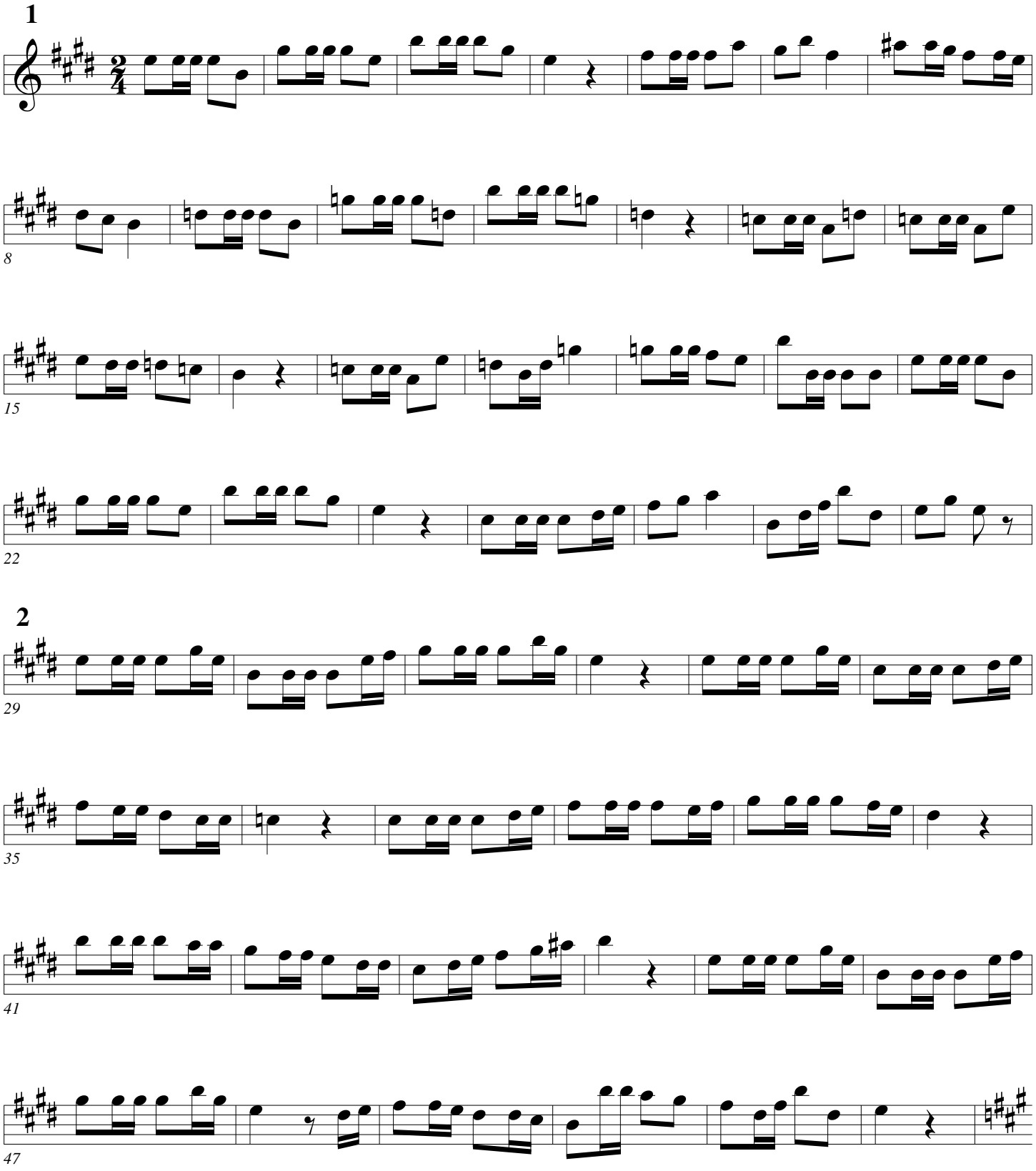
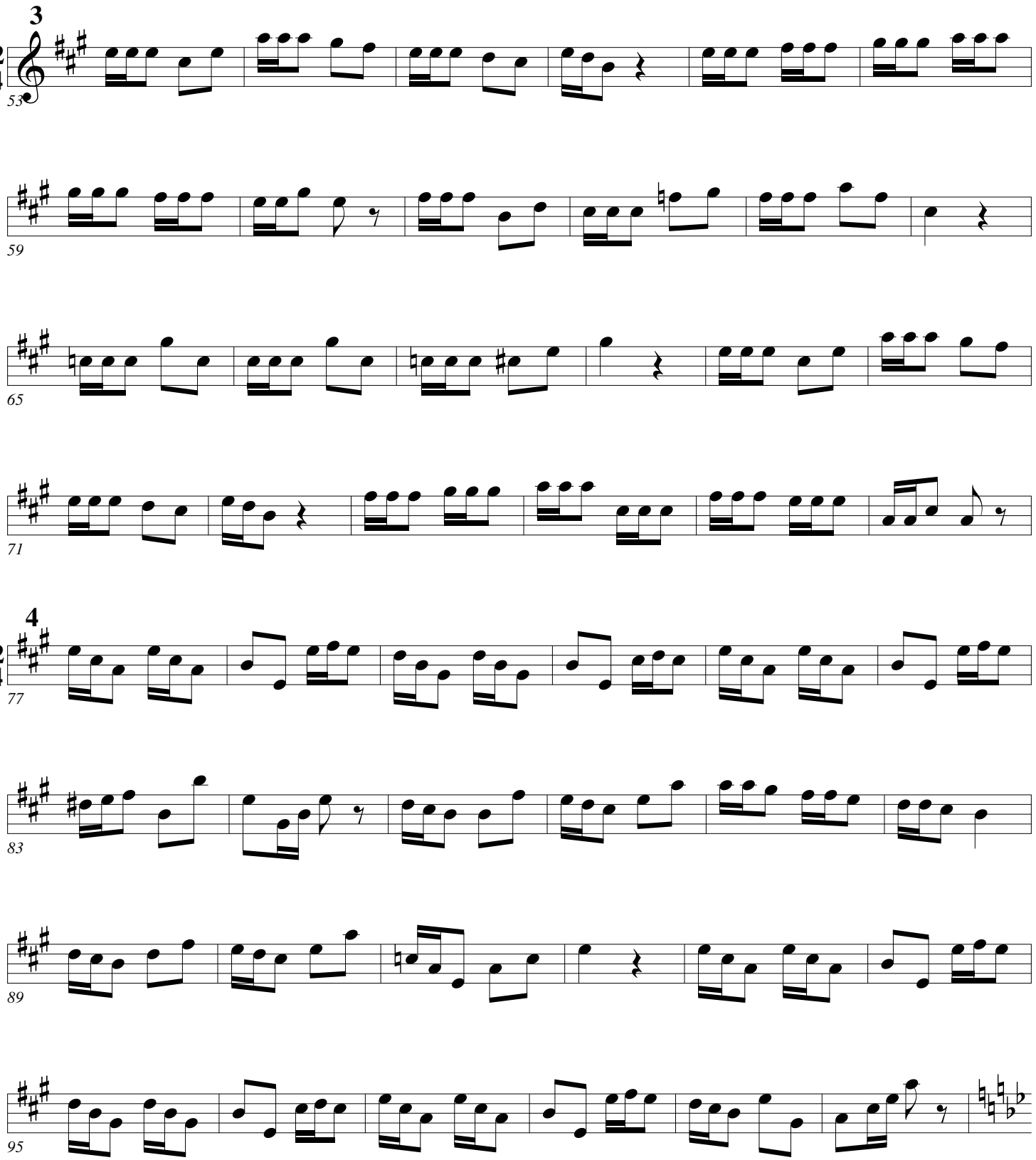


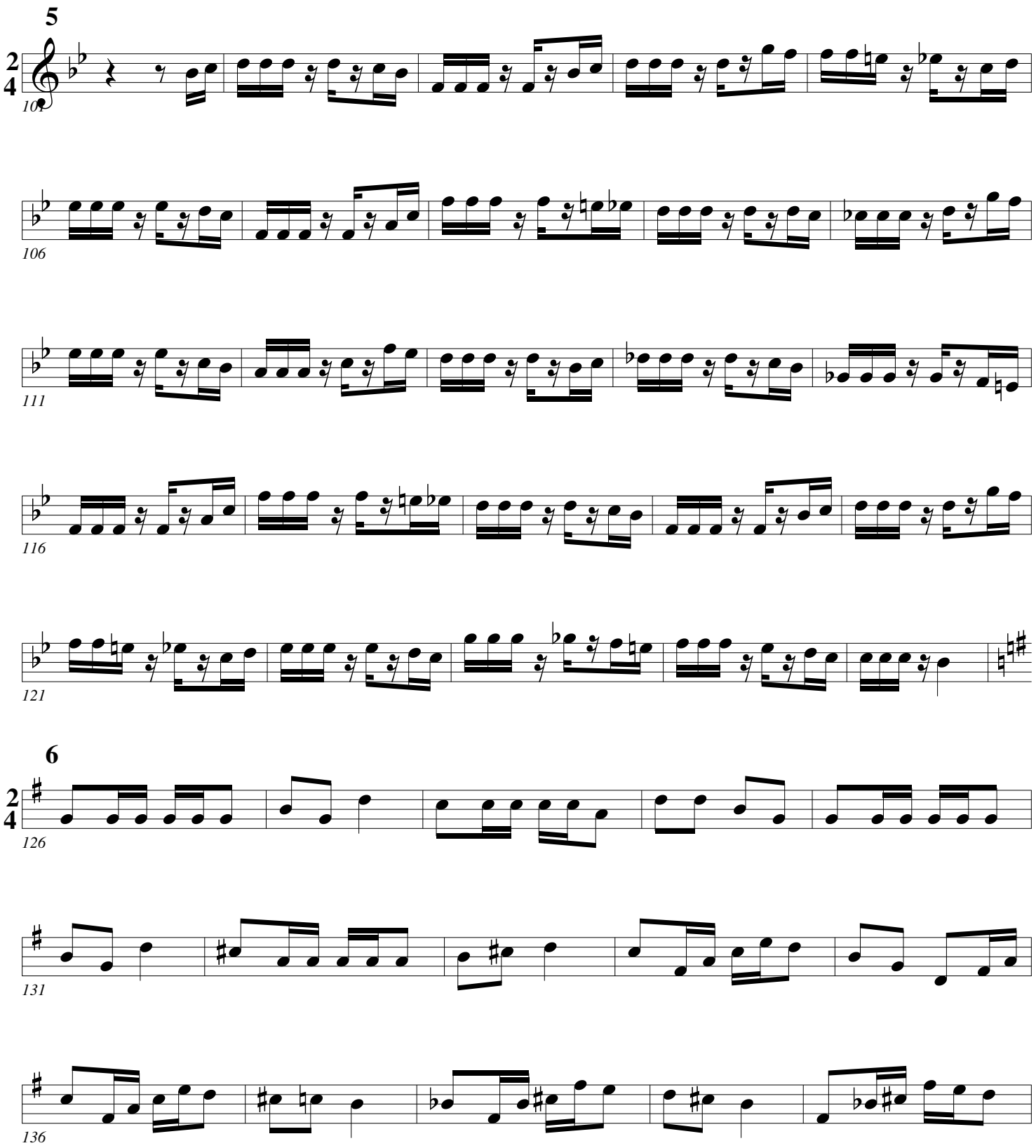
Single Tongue

Arban/Pops



Single Tongue

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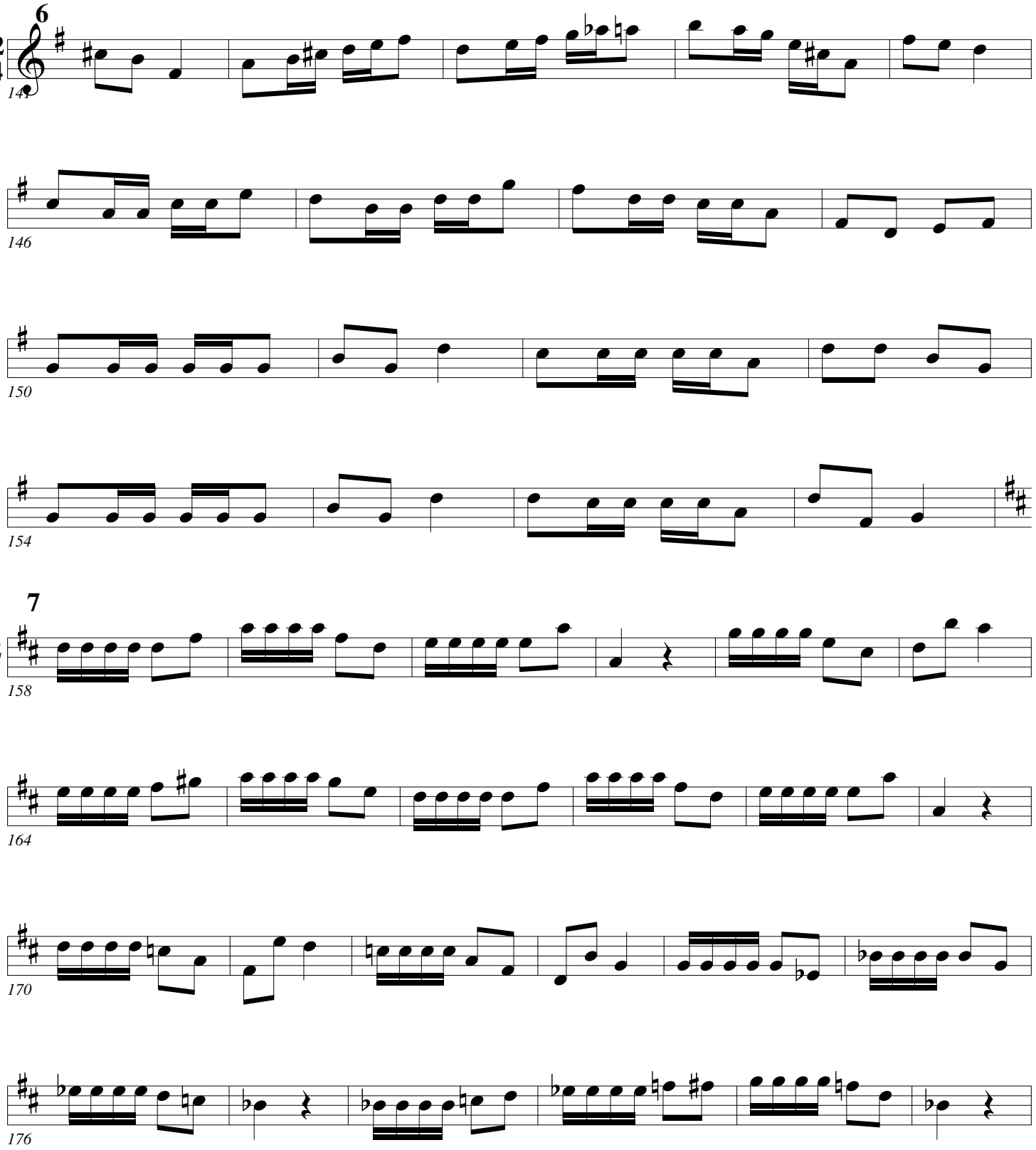
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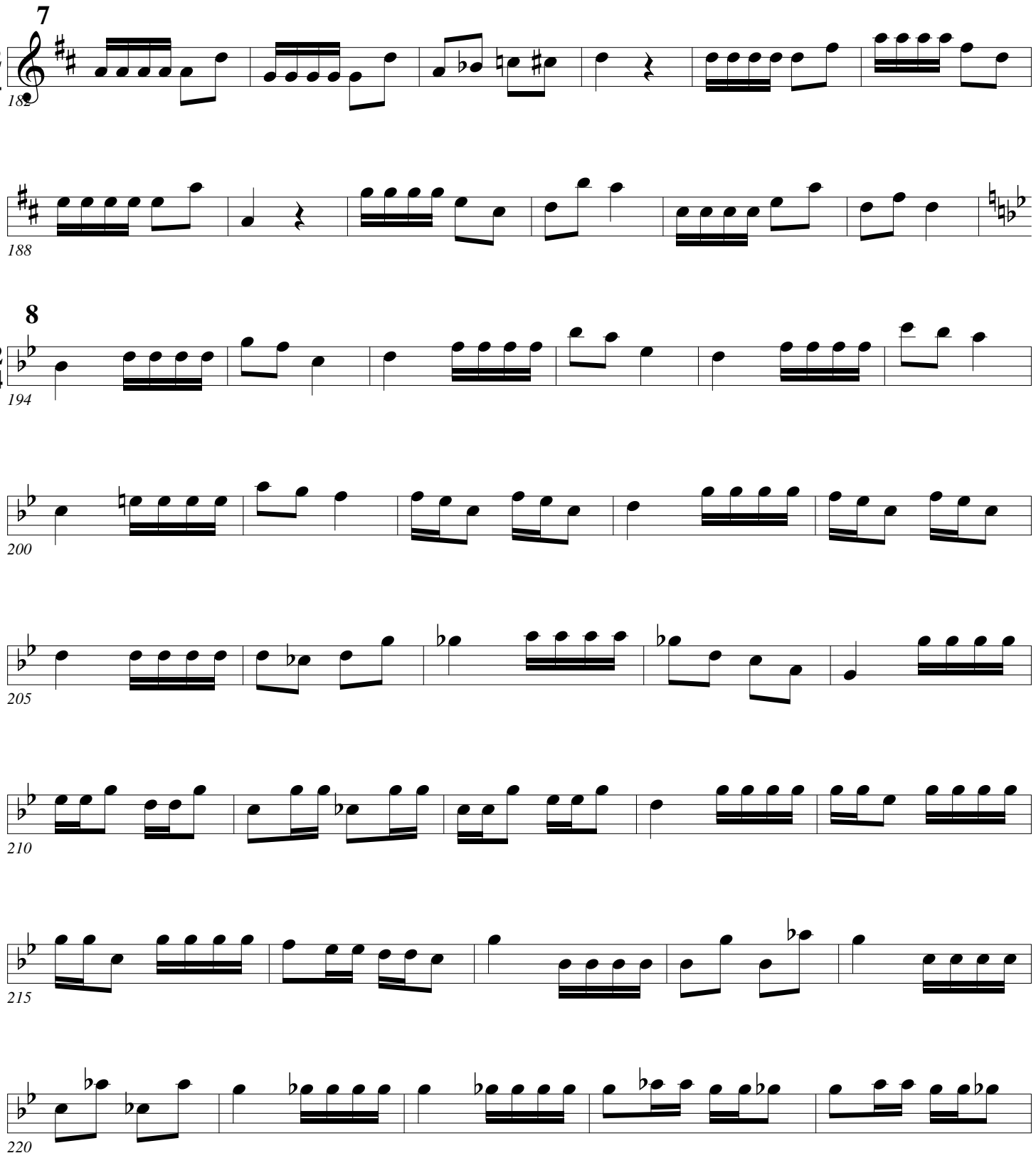
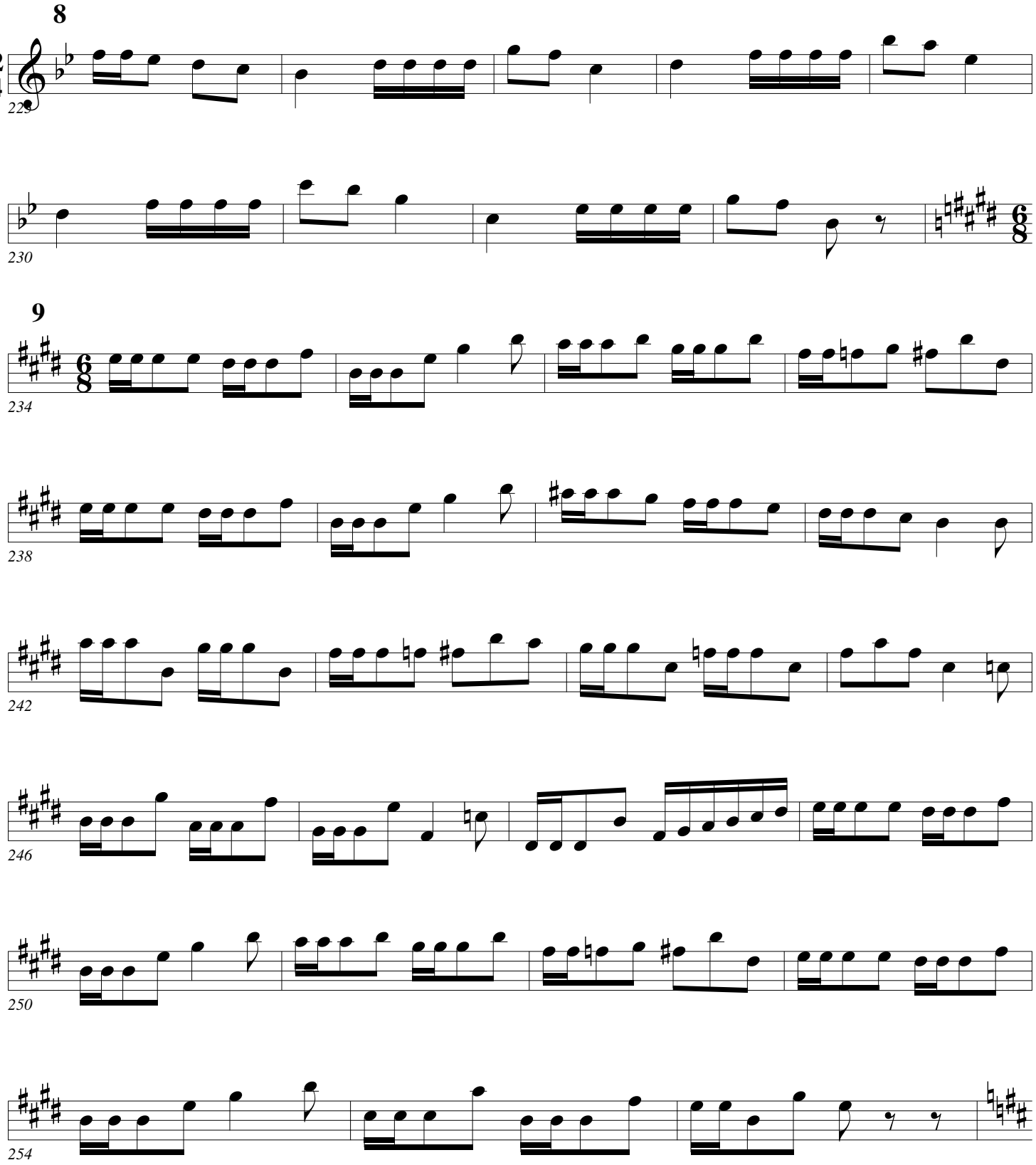
Single Tongue

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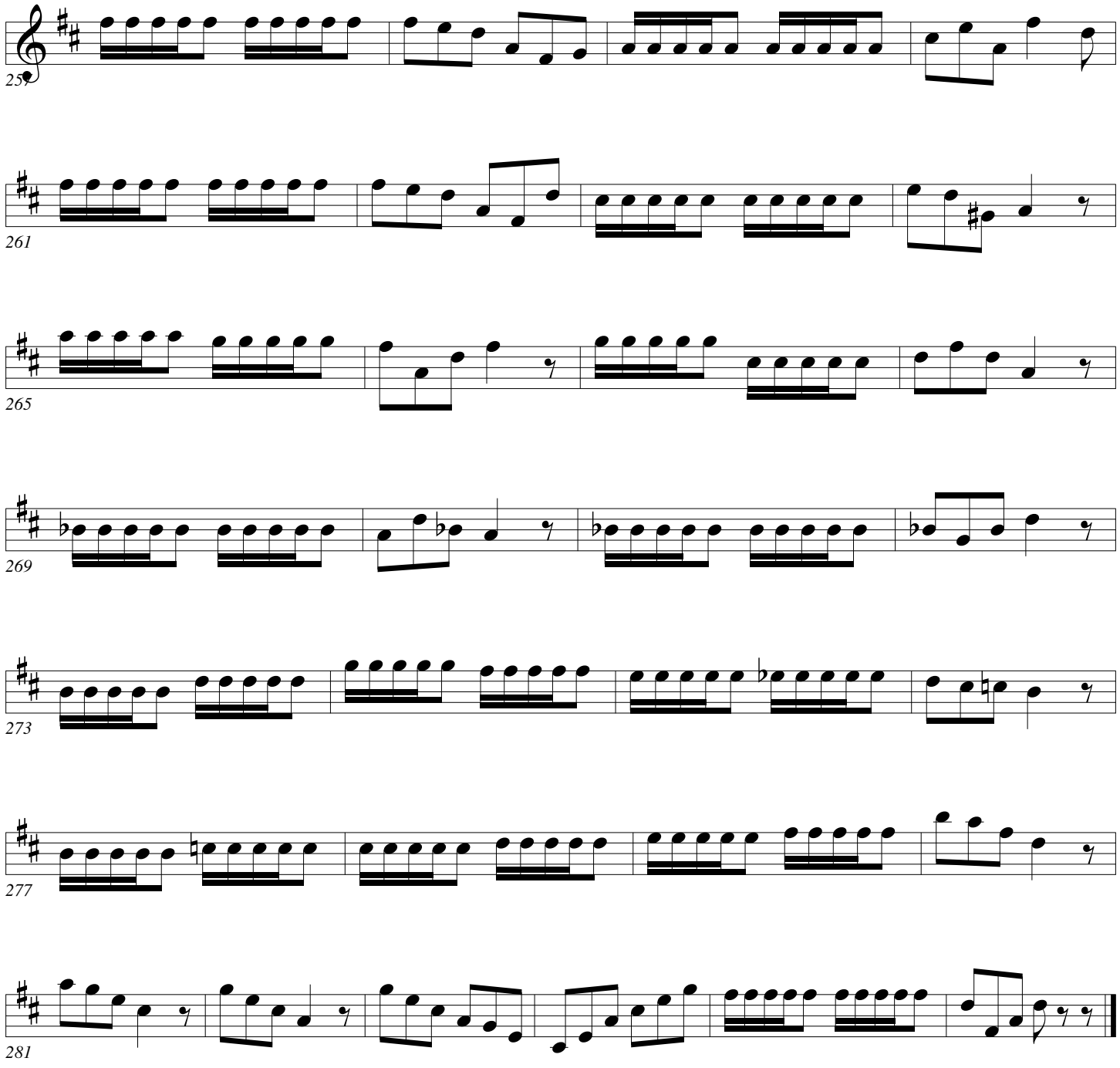
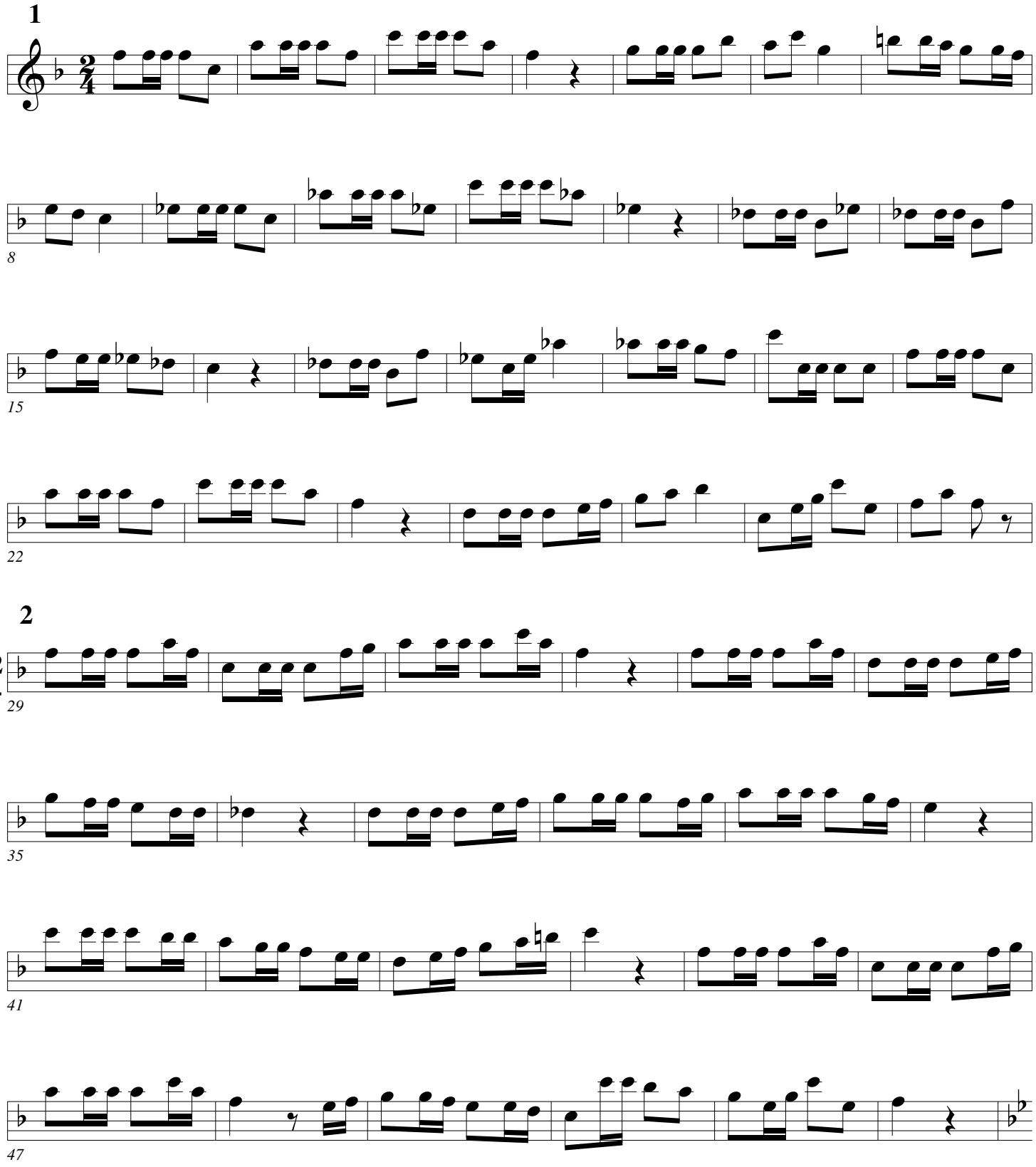
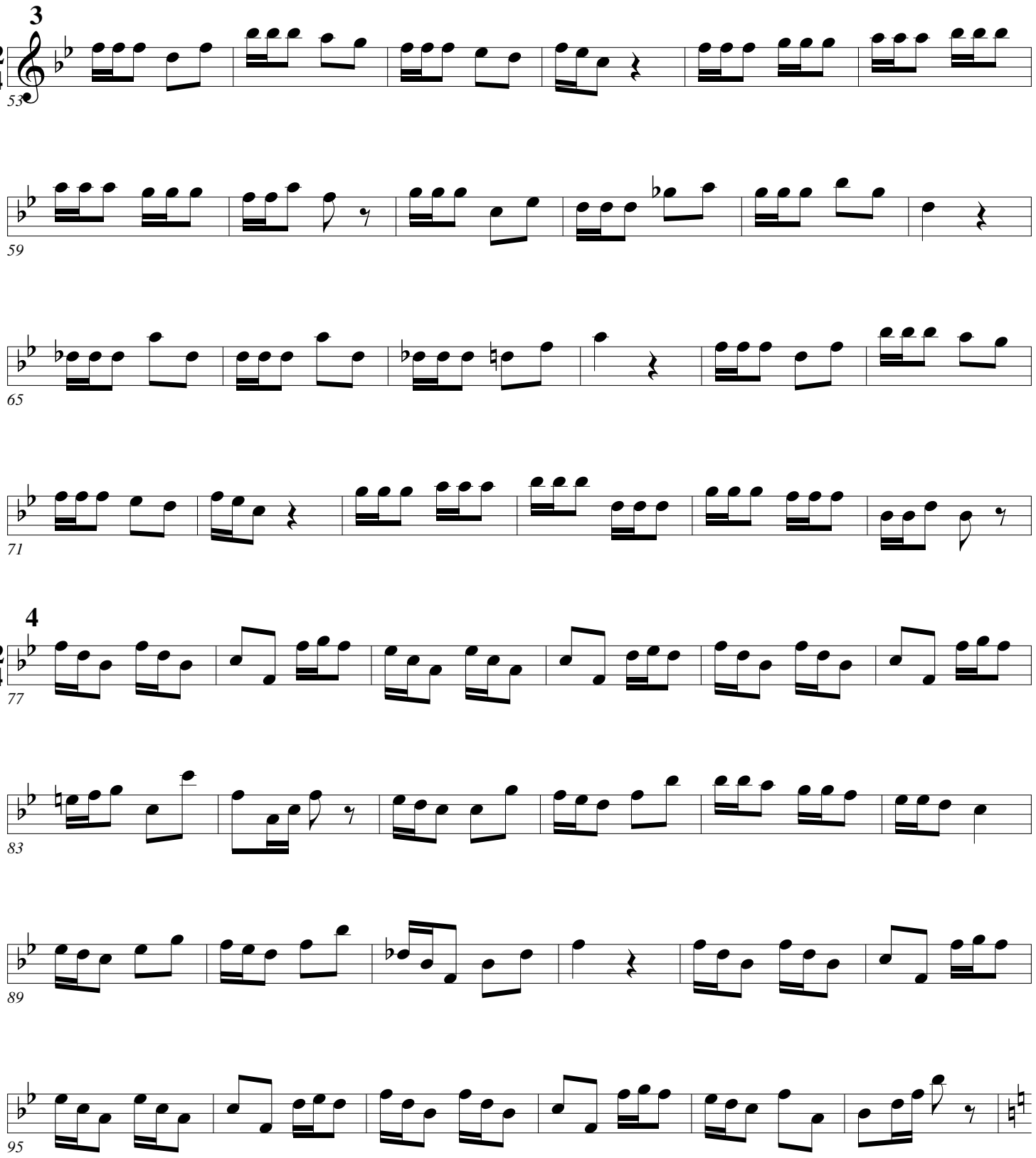


Single Tongue

Arban/Pops



Single Tongue



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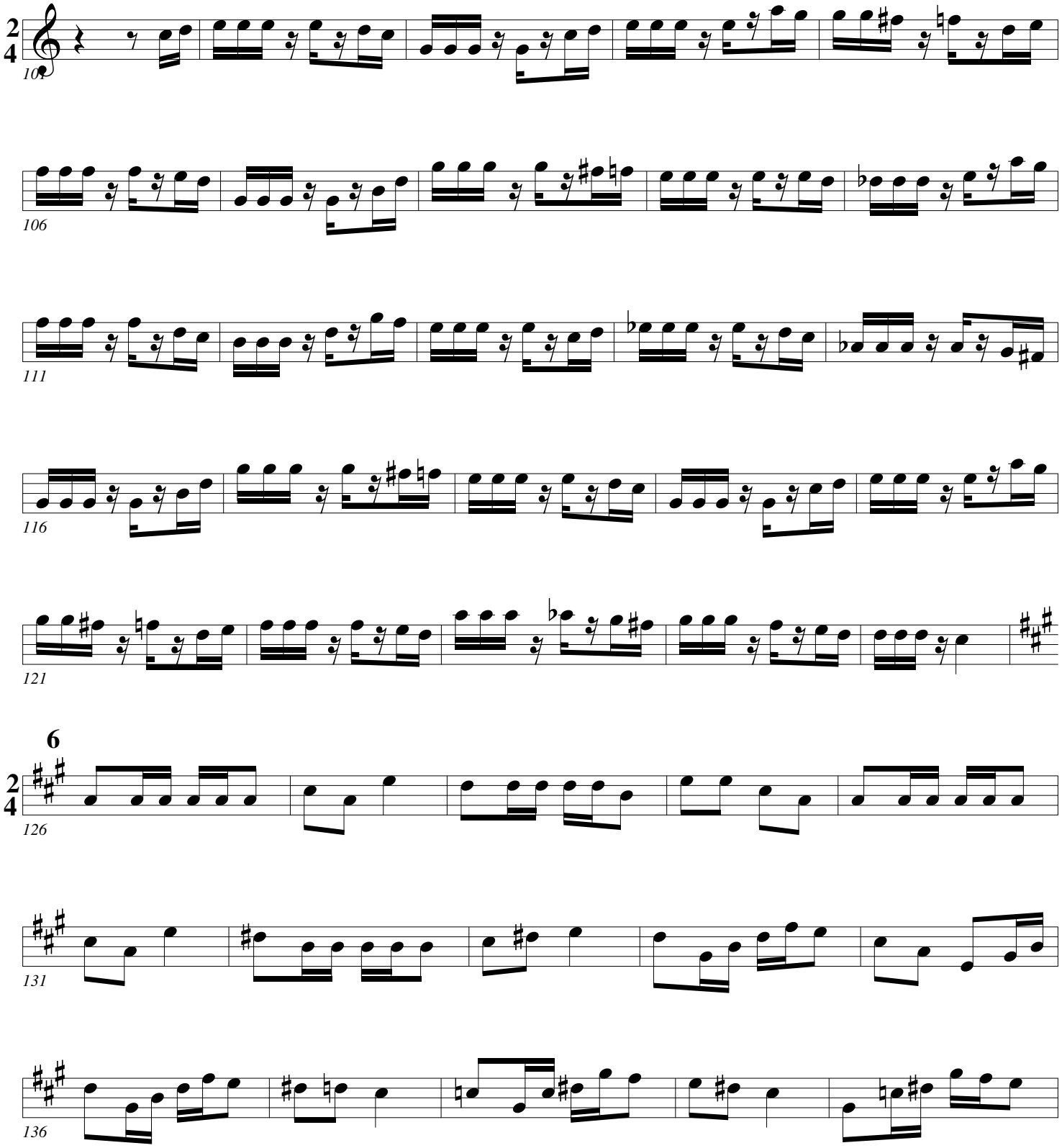

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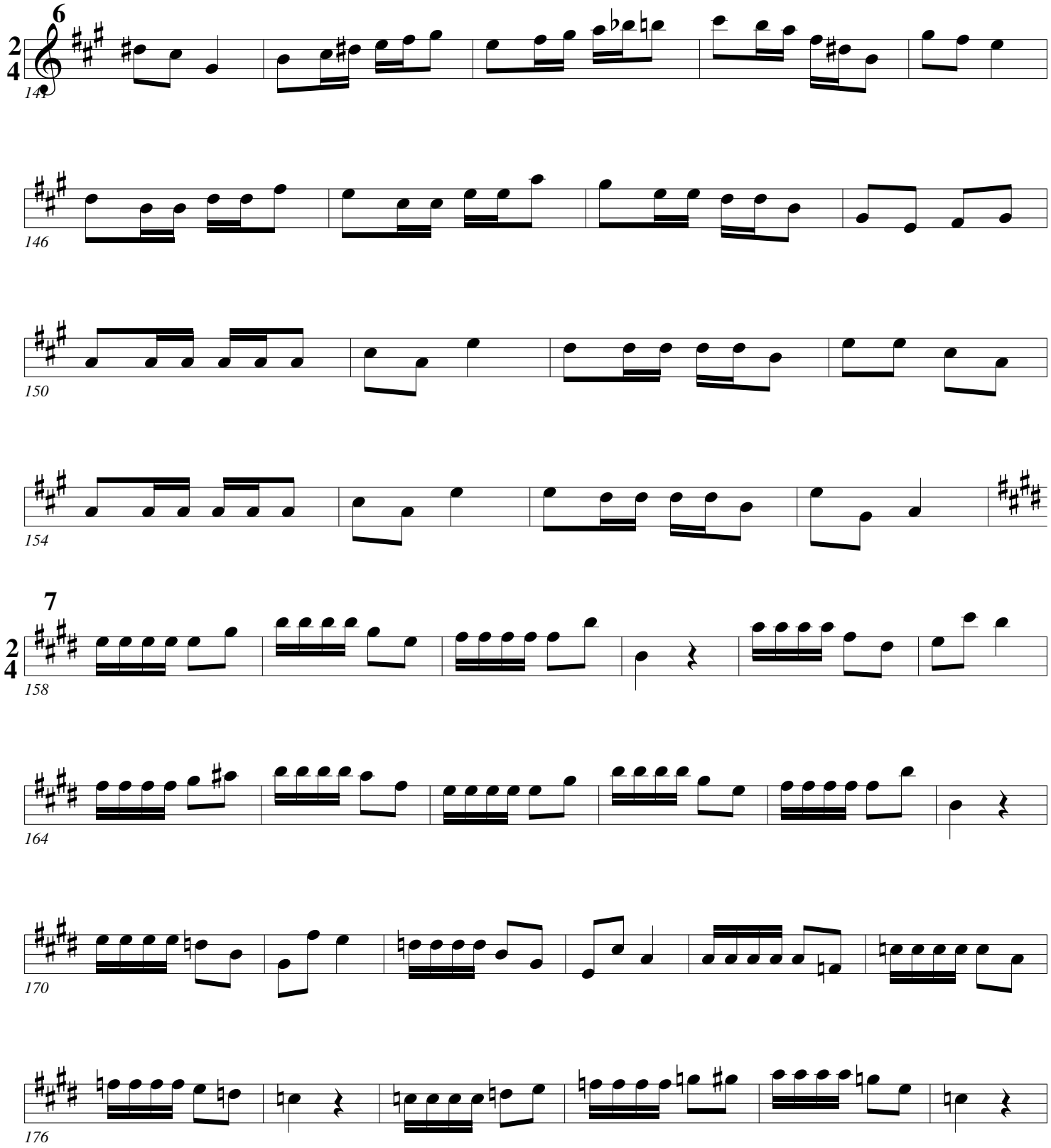

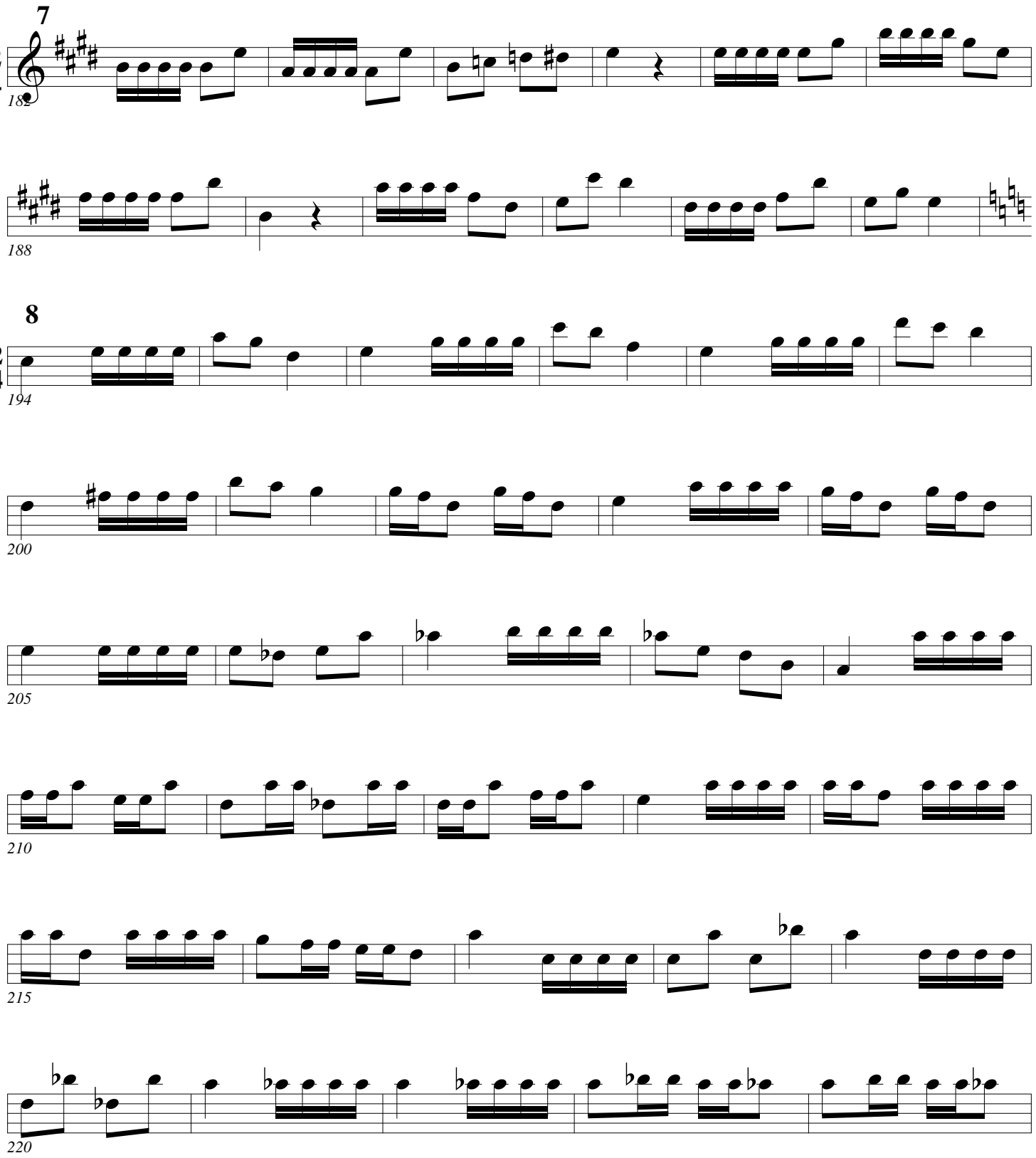
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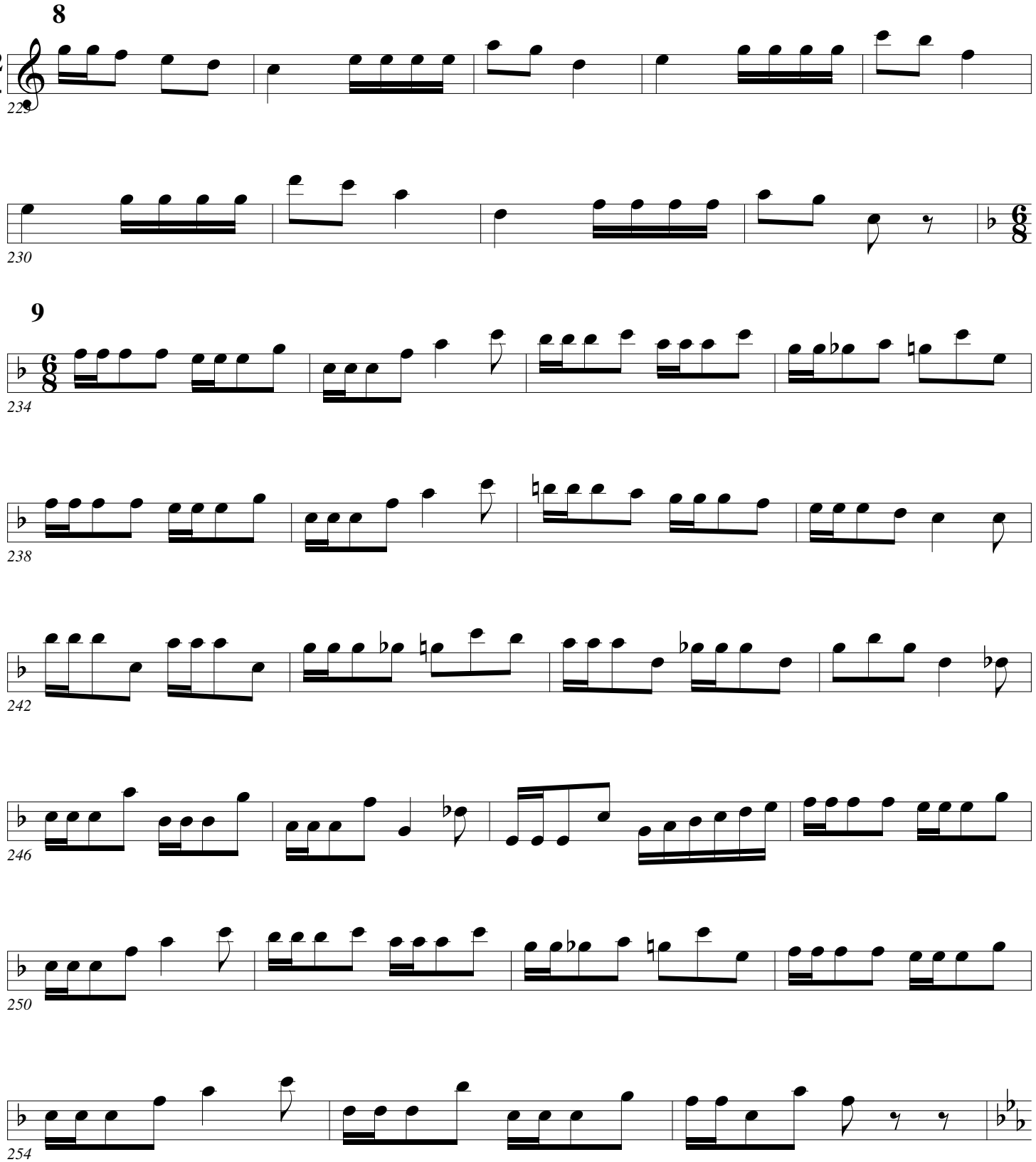
Single Tongue



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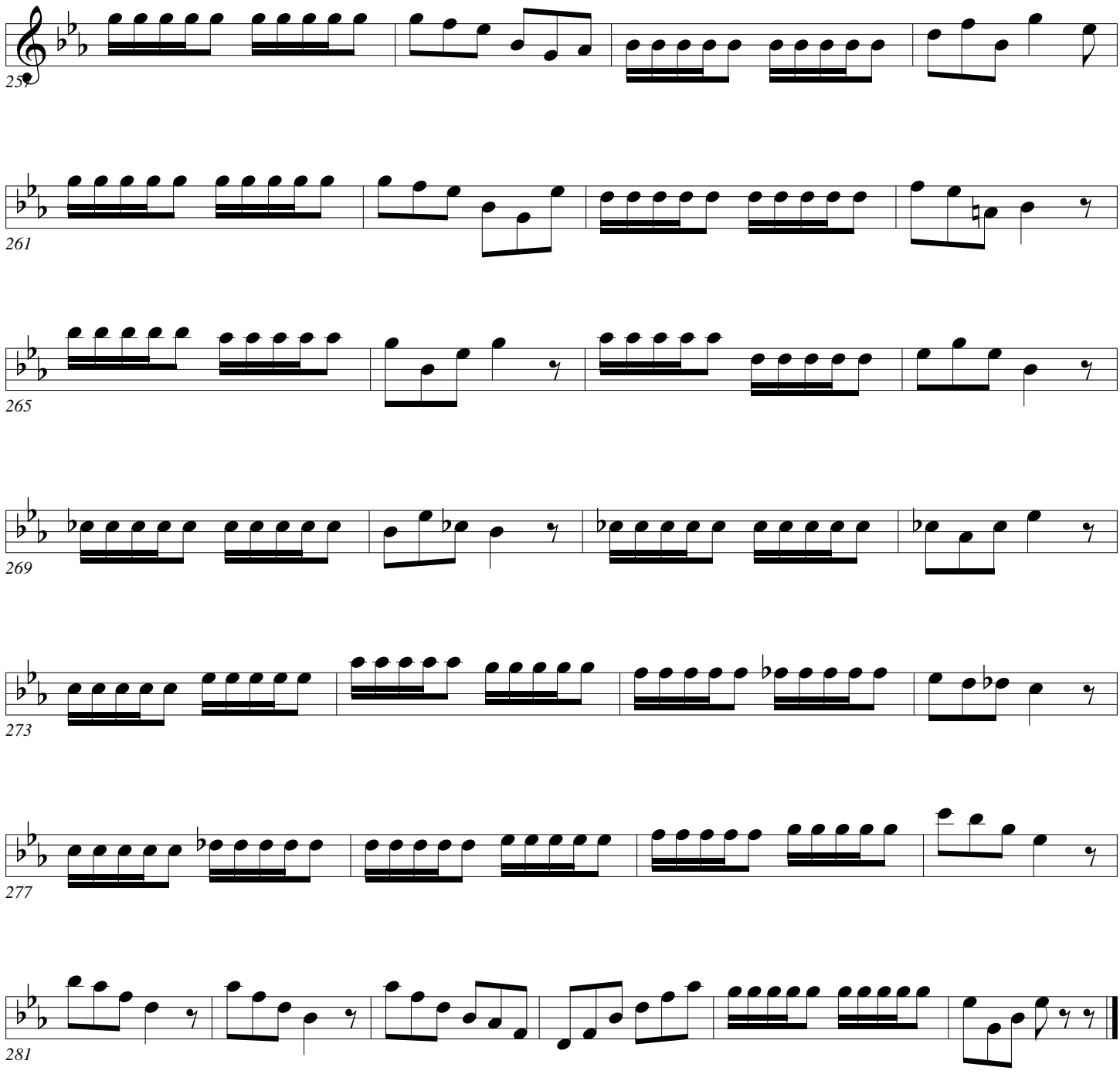
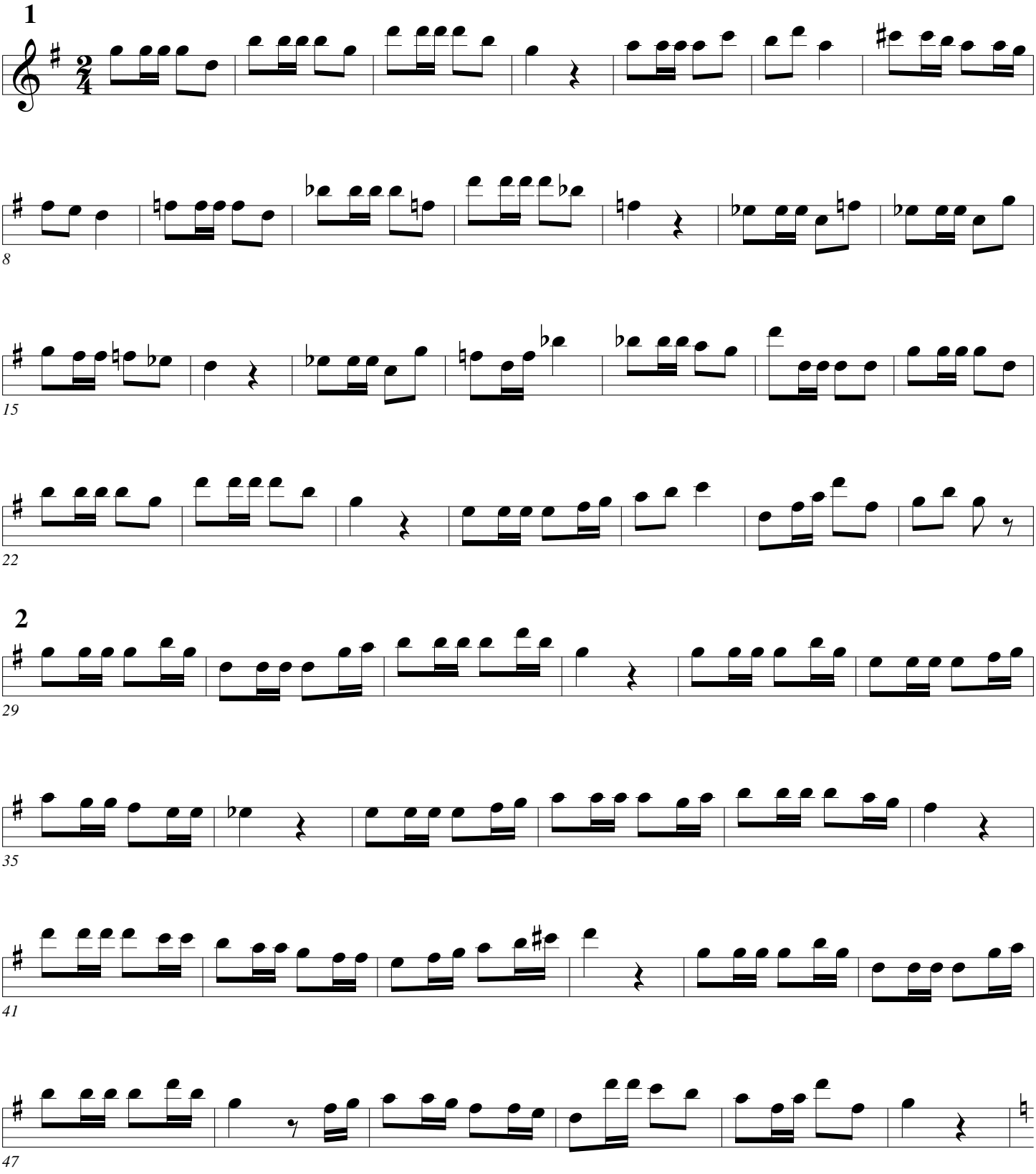
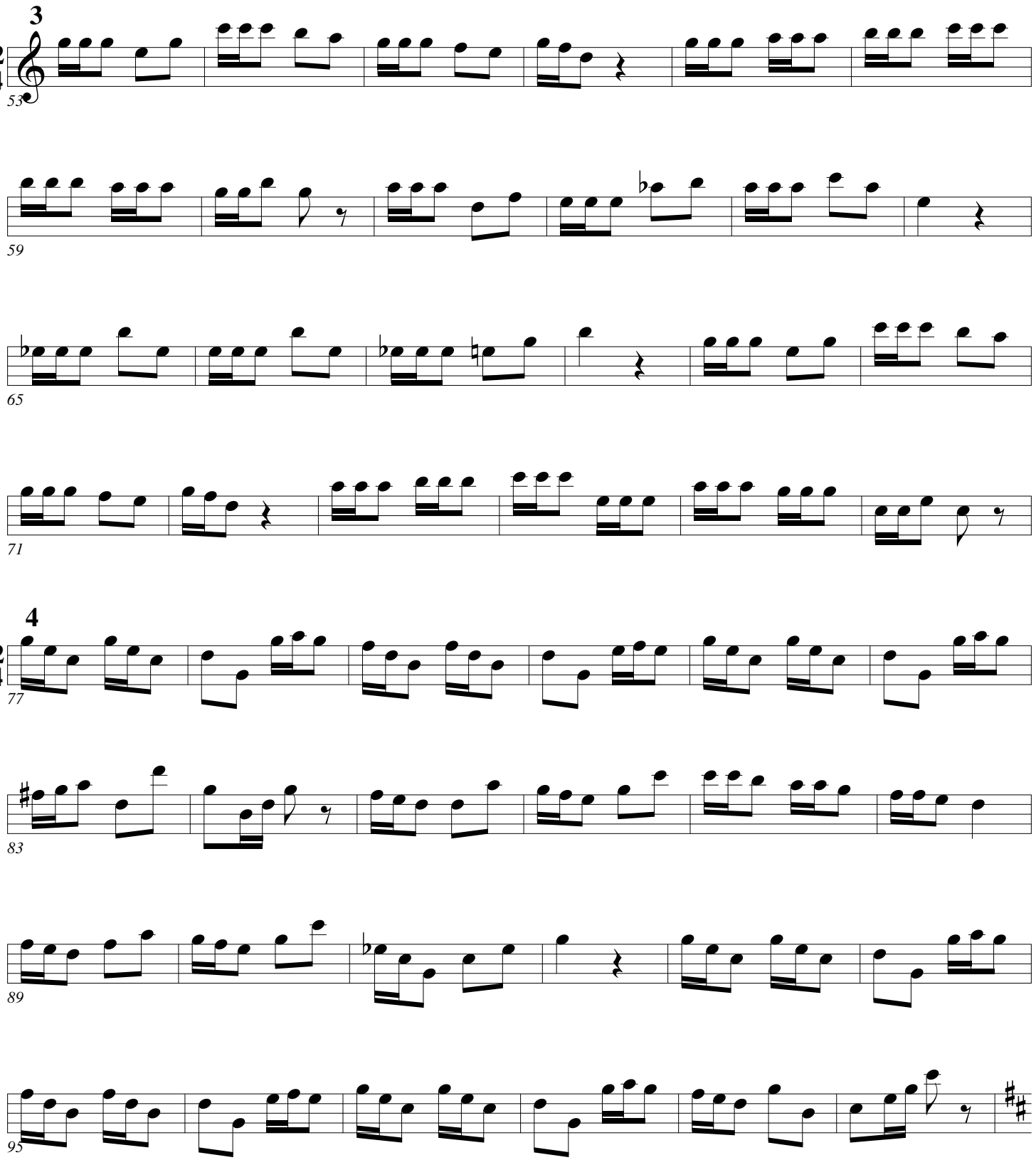


Single Tongue

Arban/Pops

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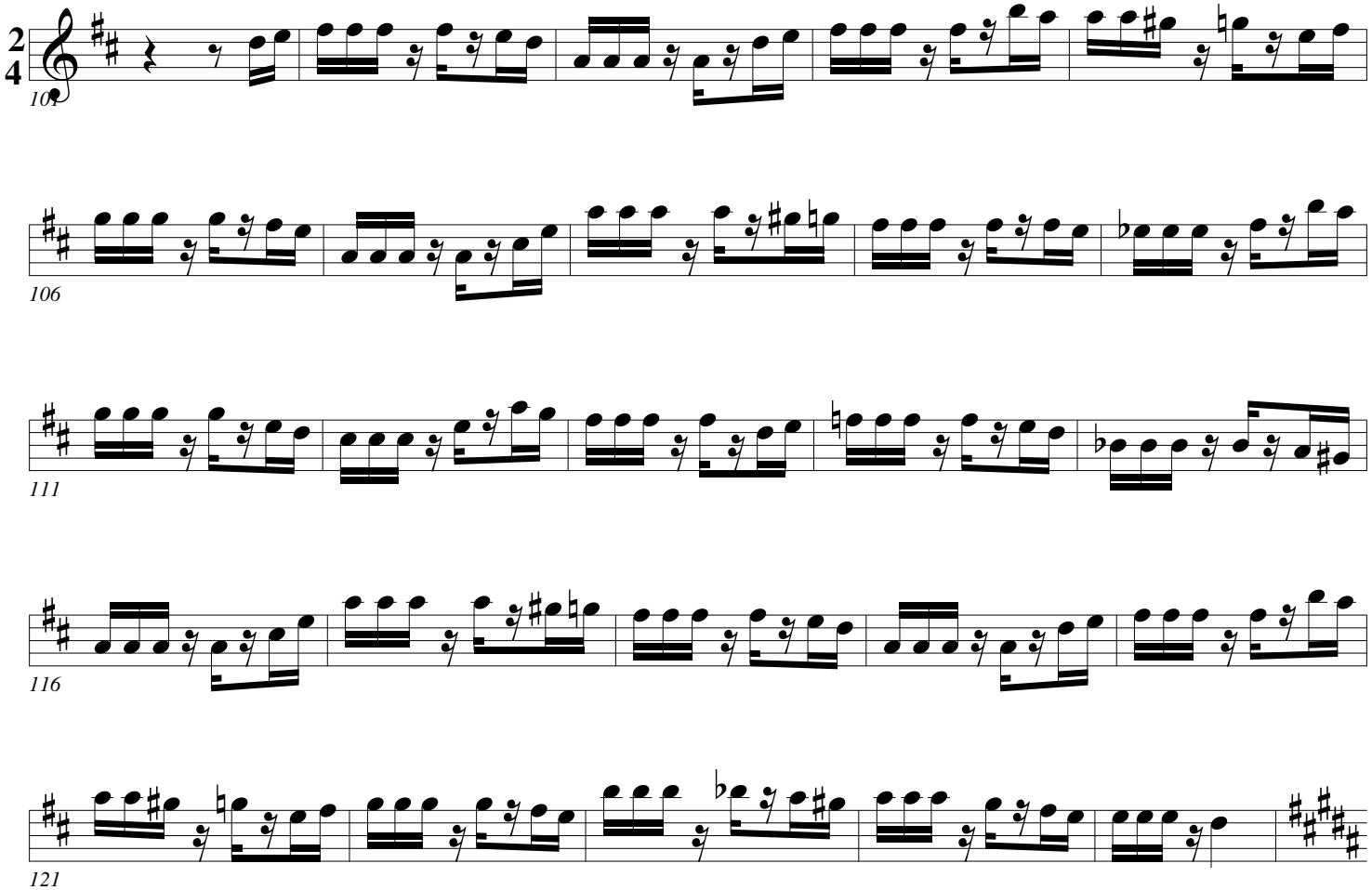

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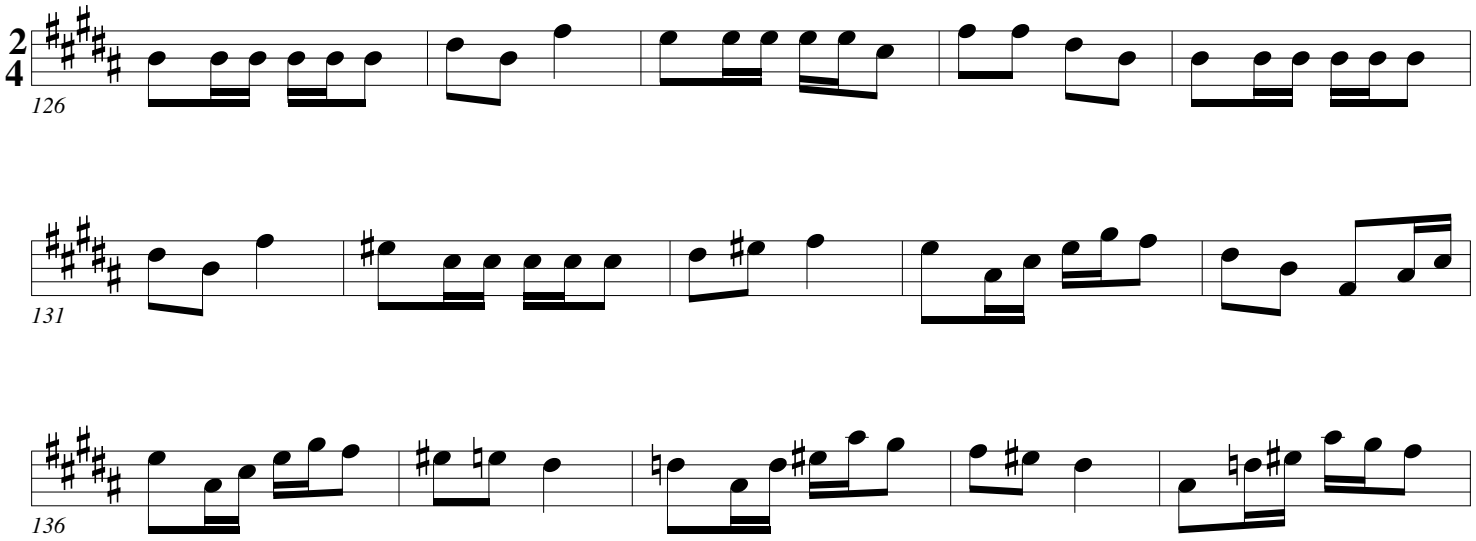

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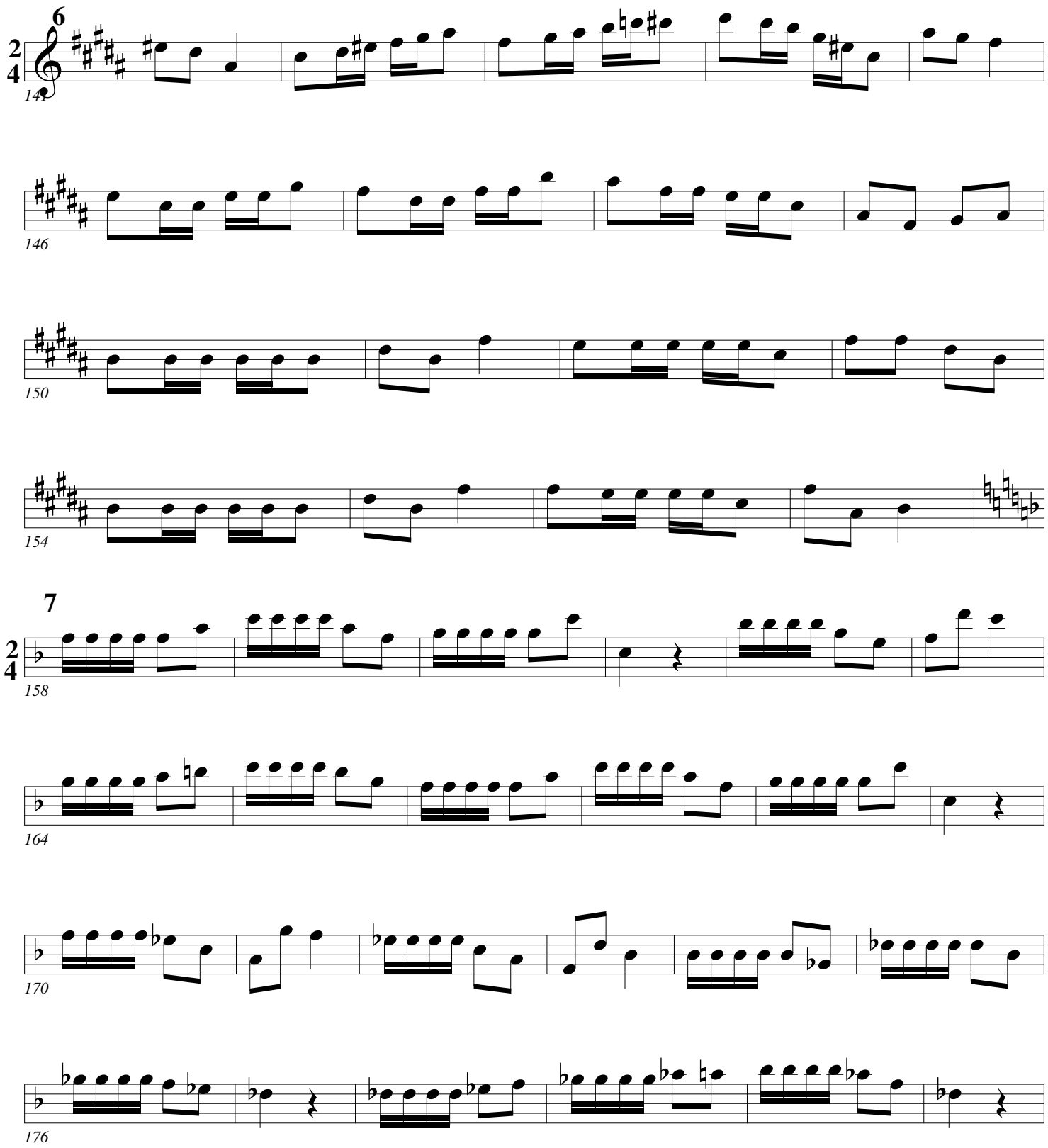

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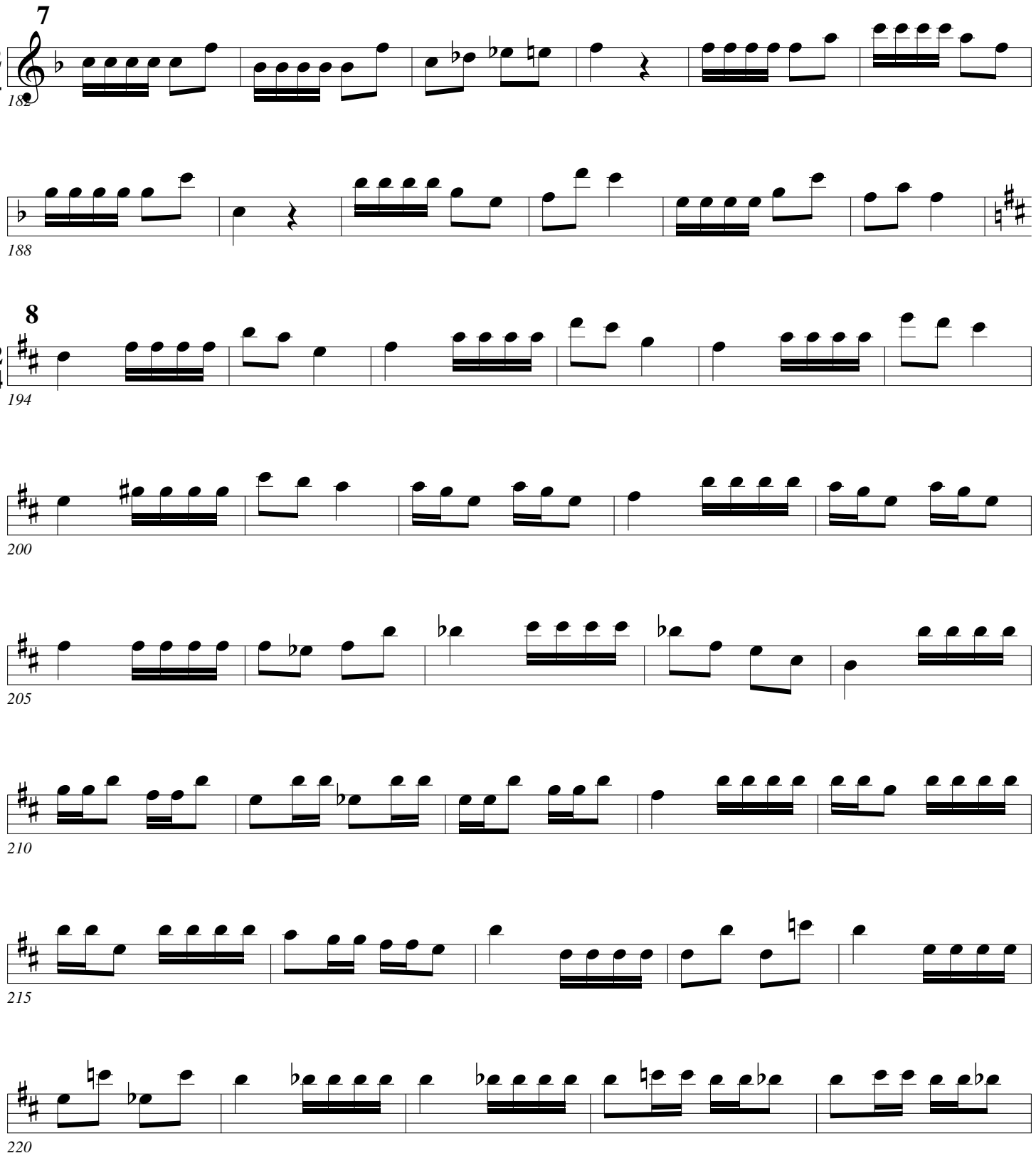

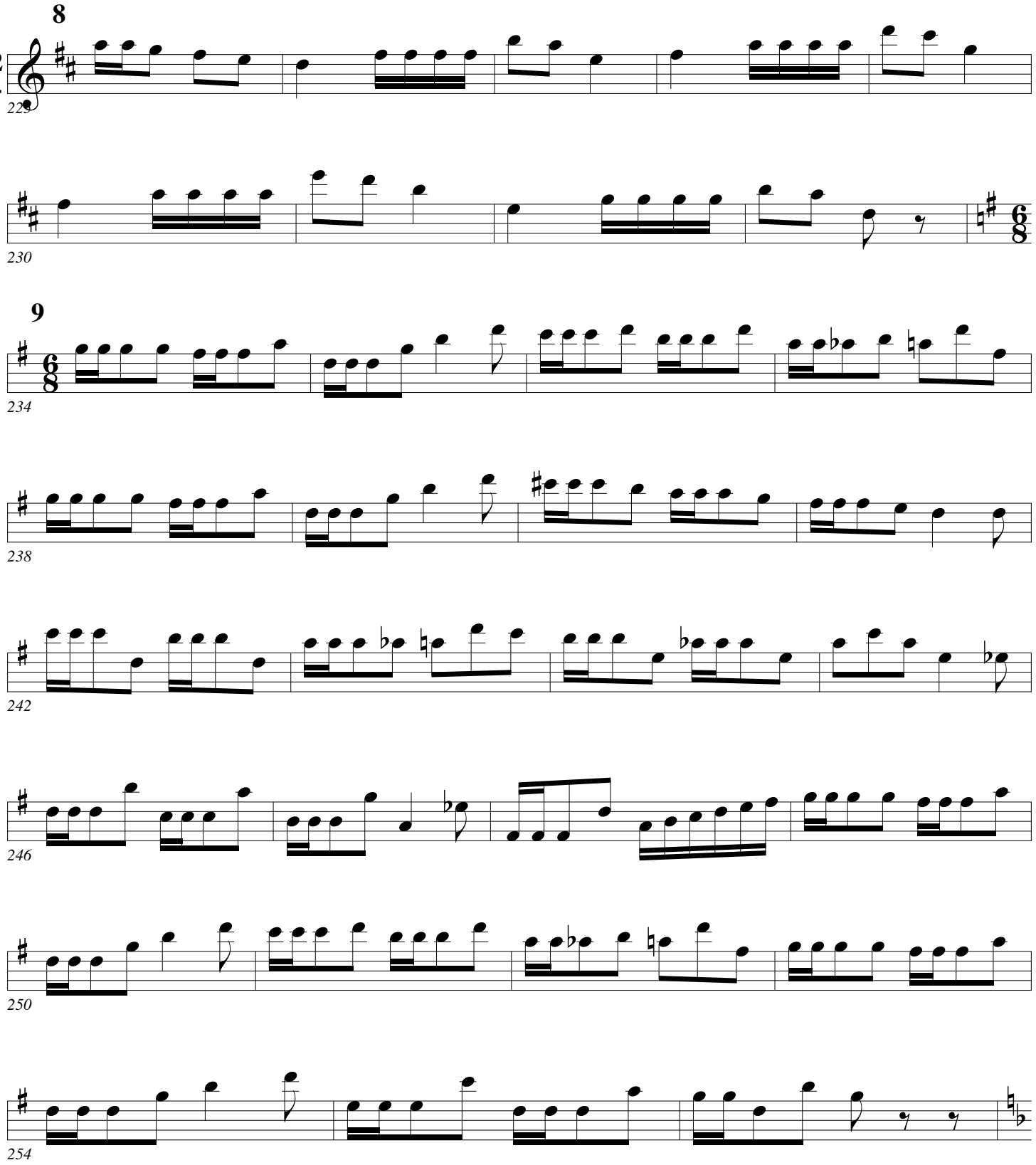
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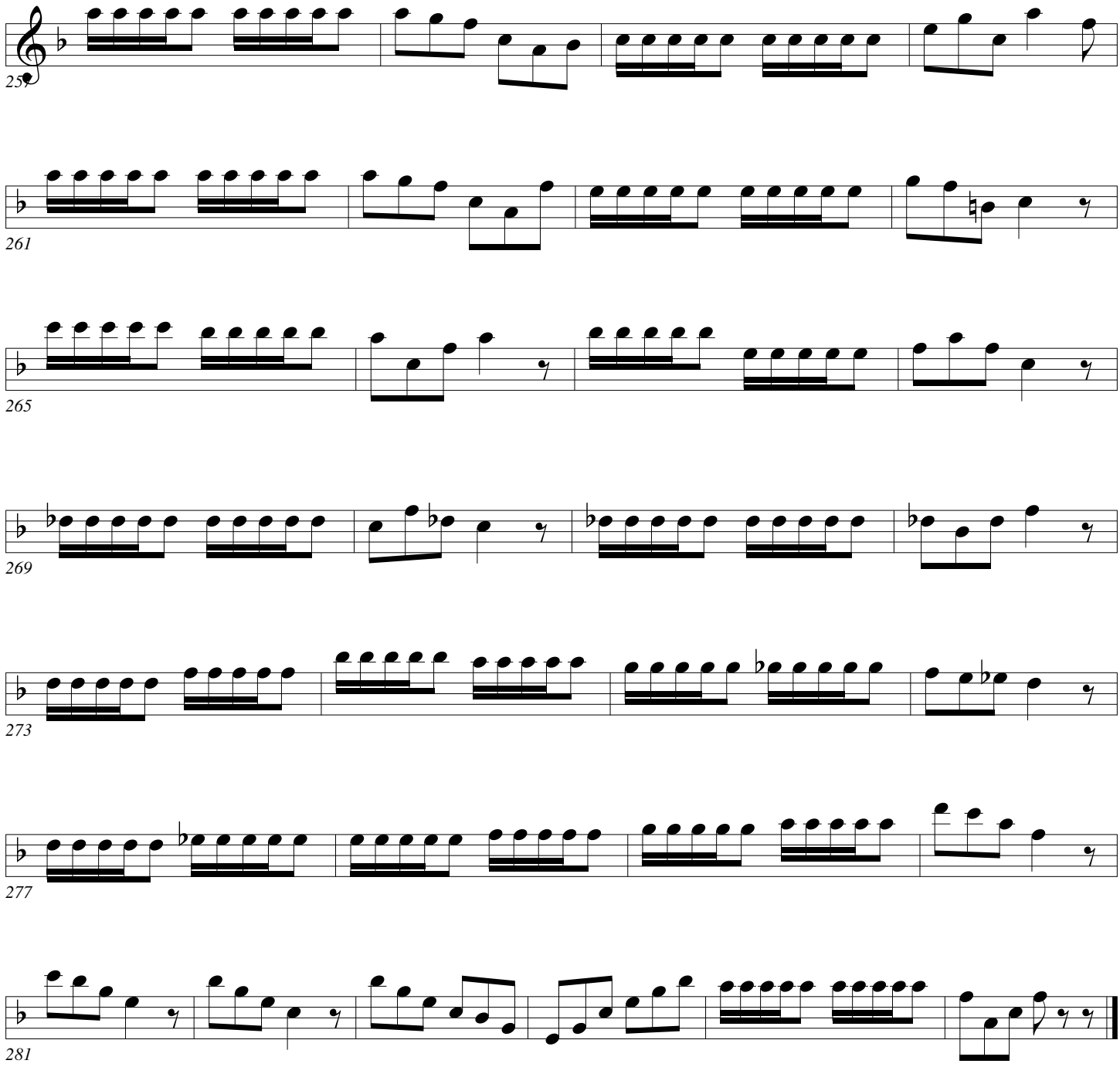
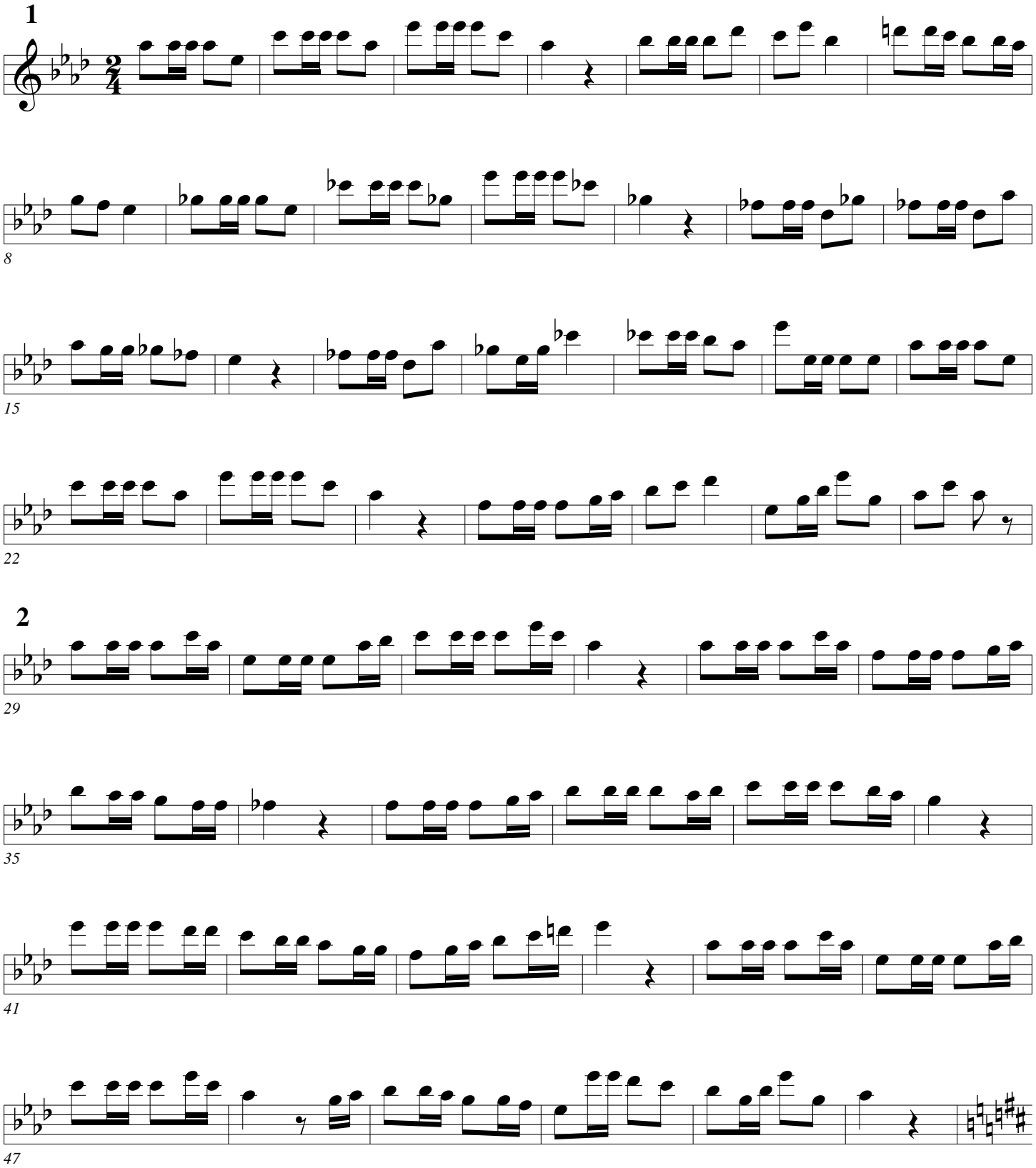
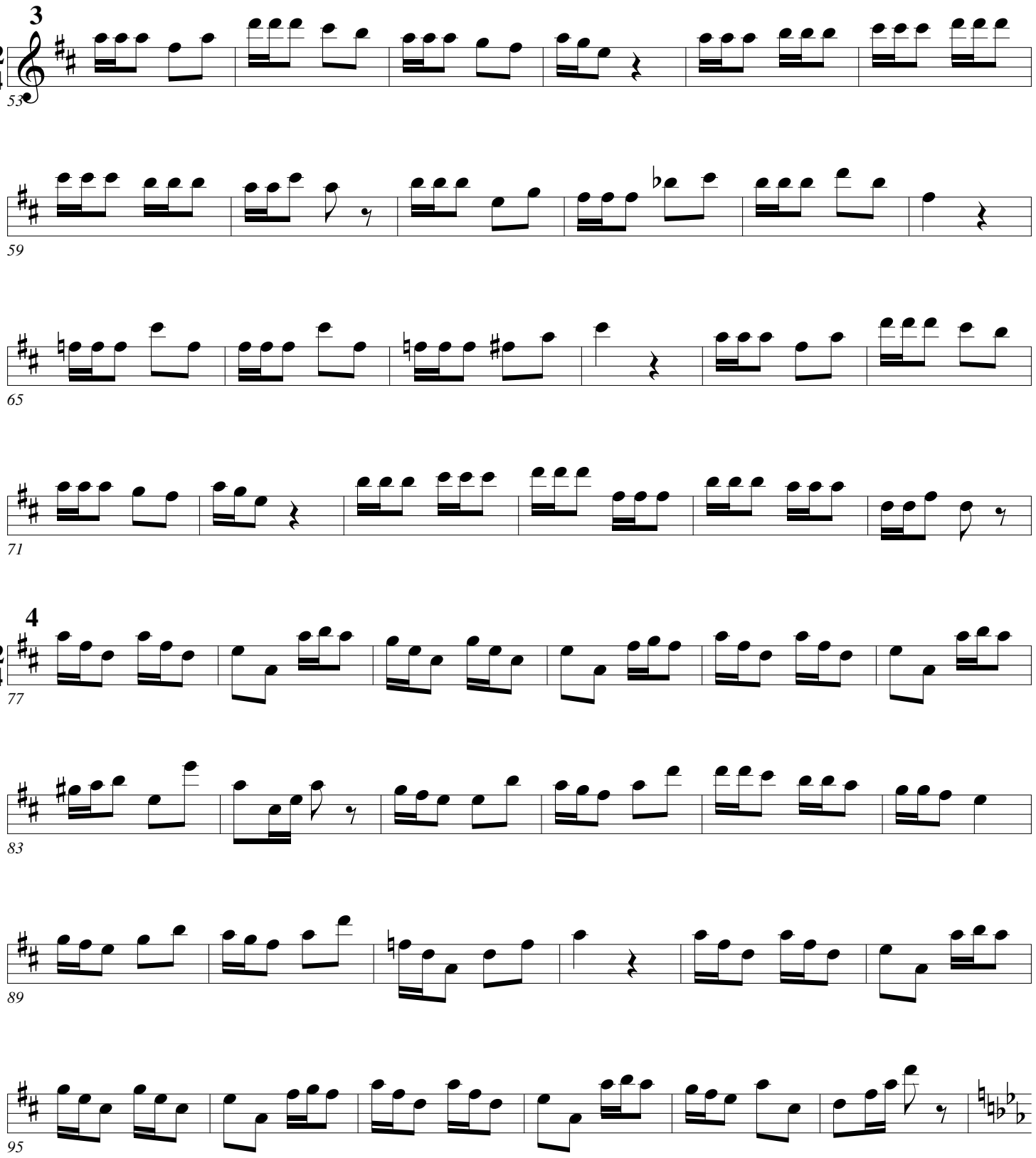


Single Tongue

Arban/Pops



Single Tongue



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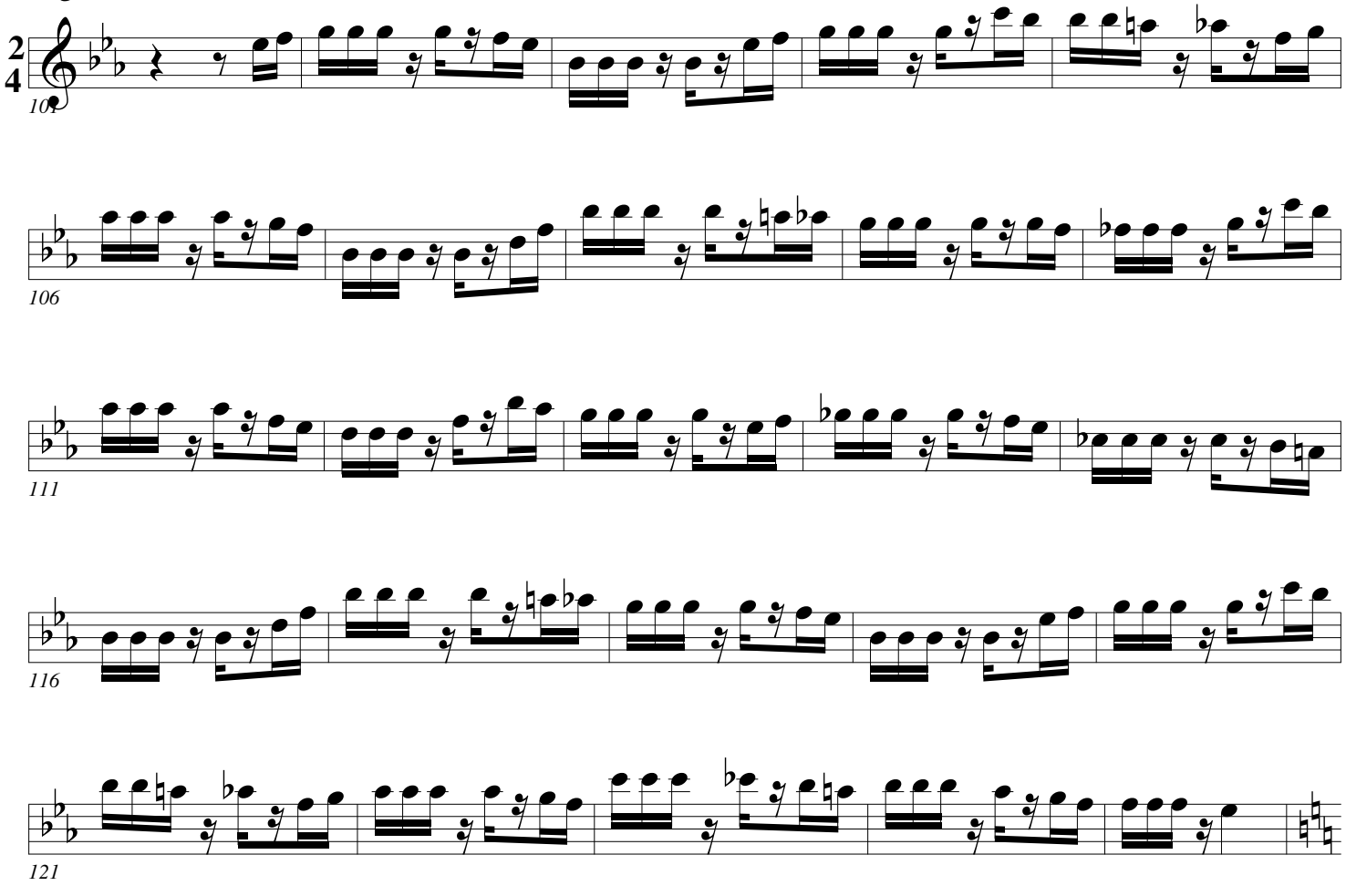

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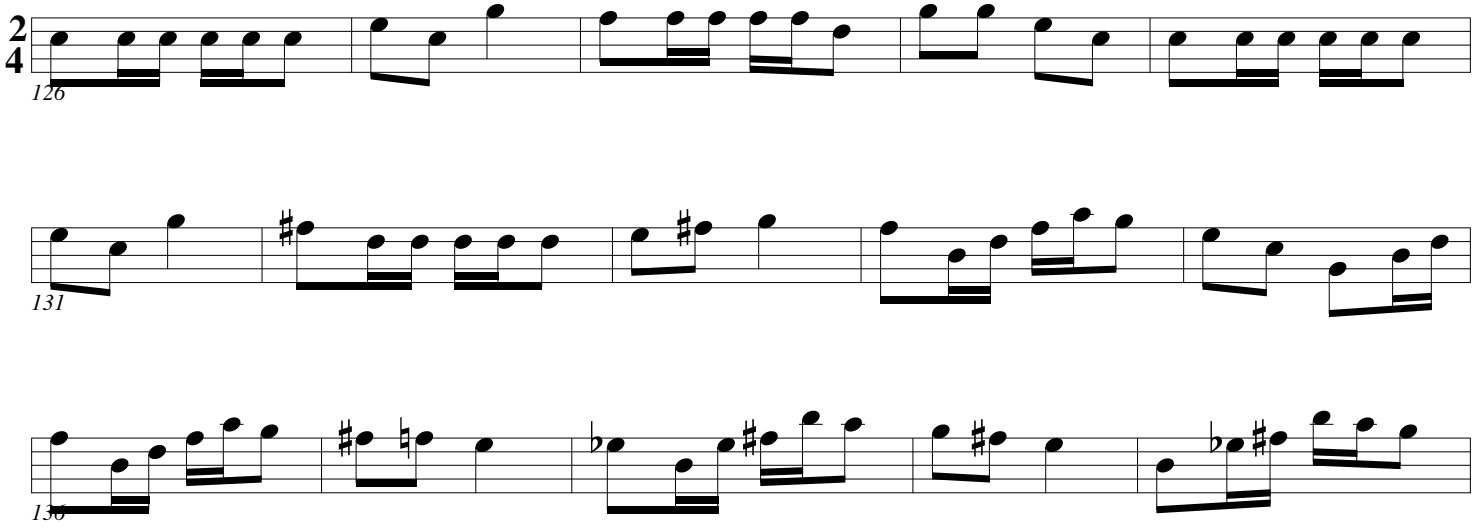
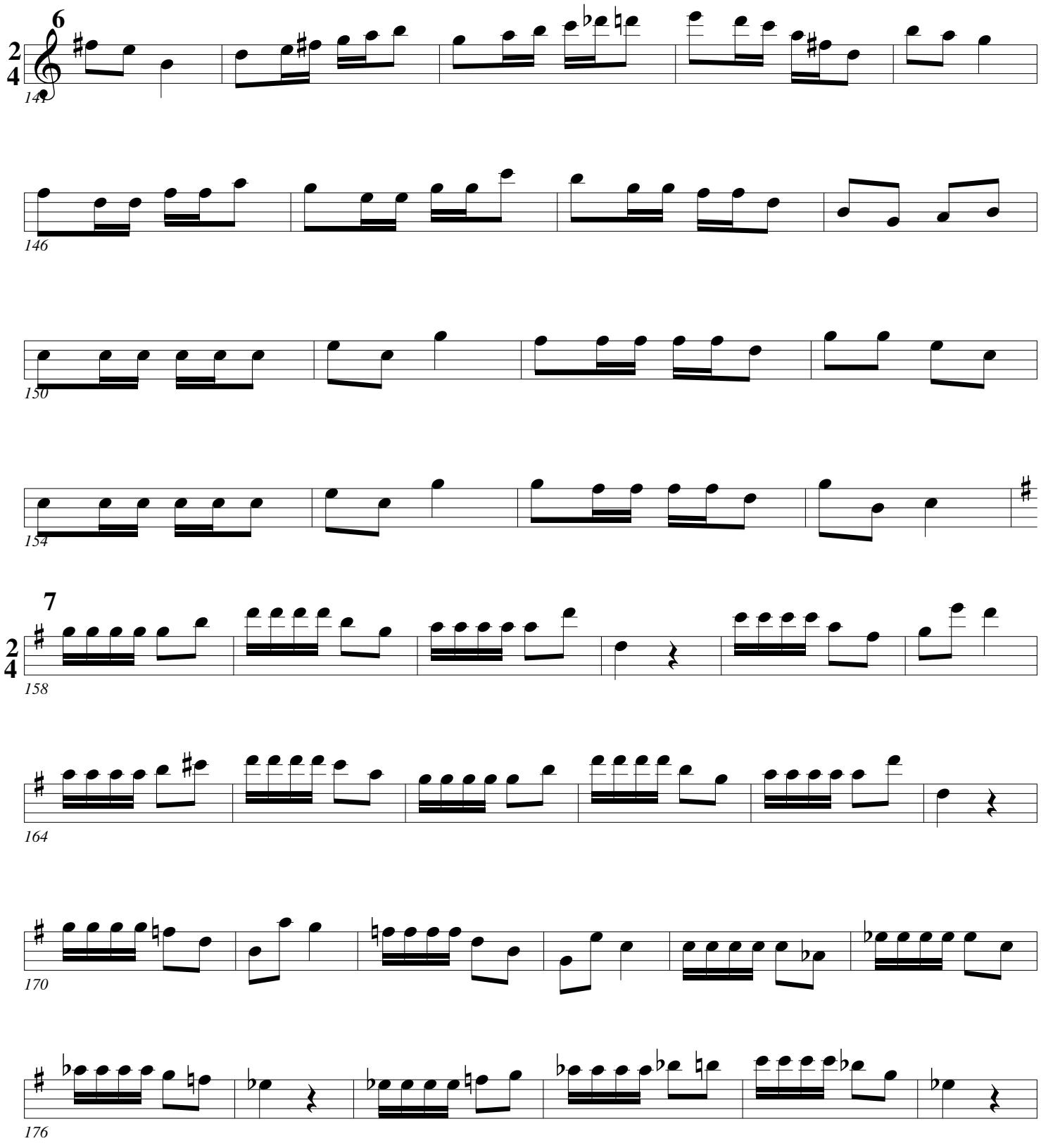
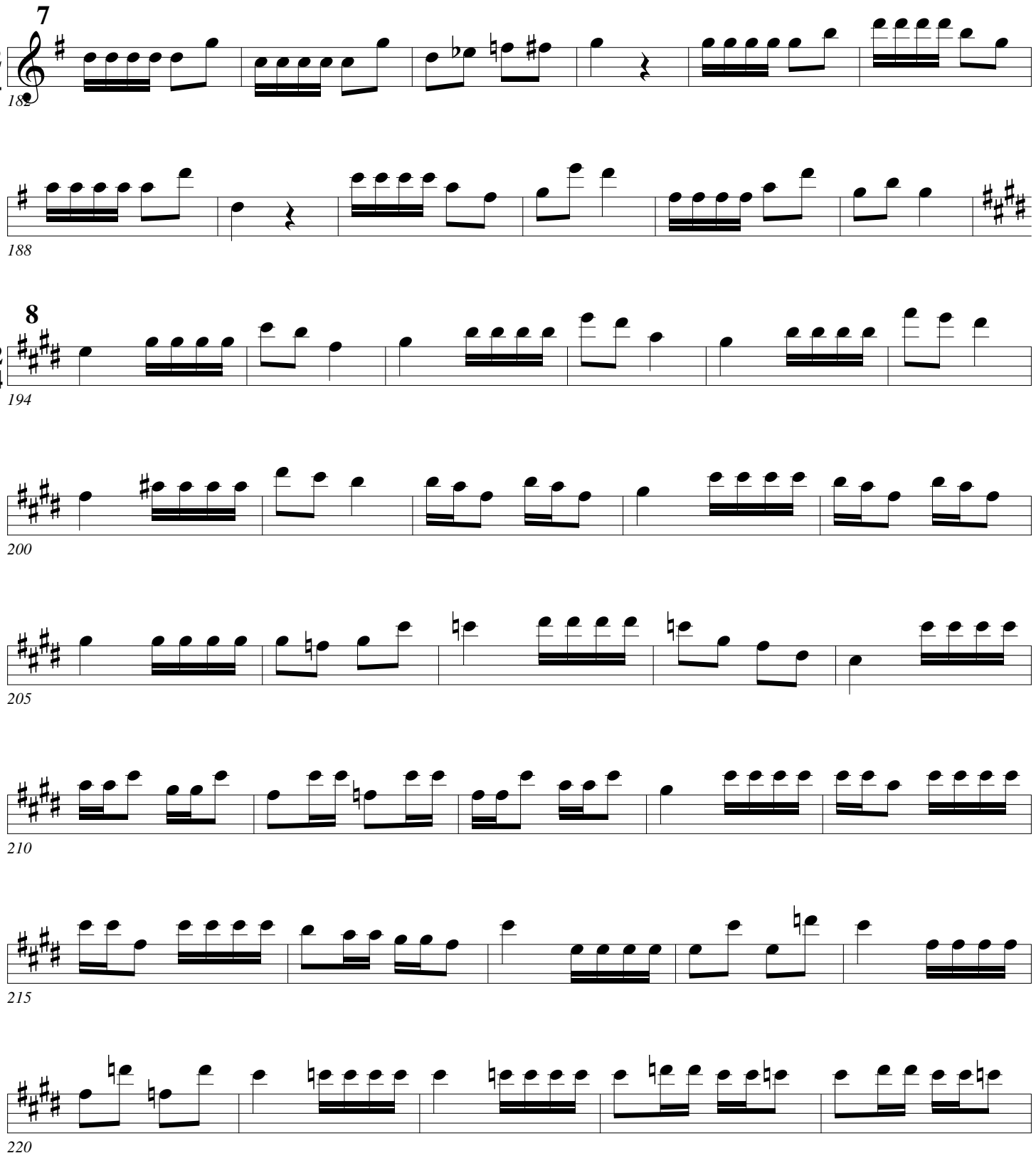


Single Tongue

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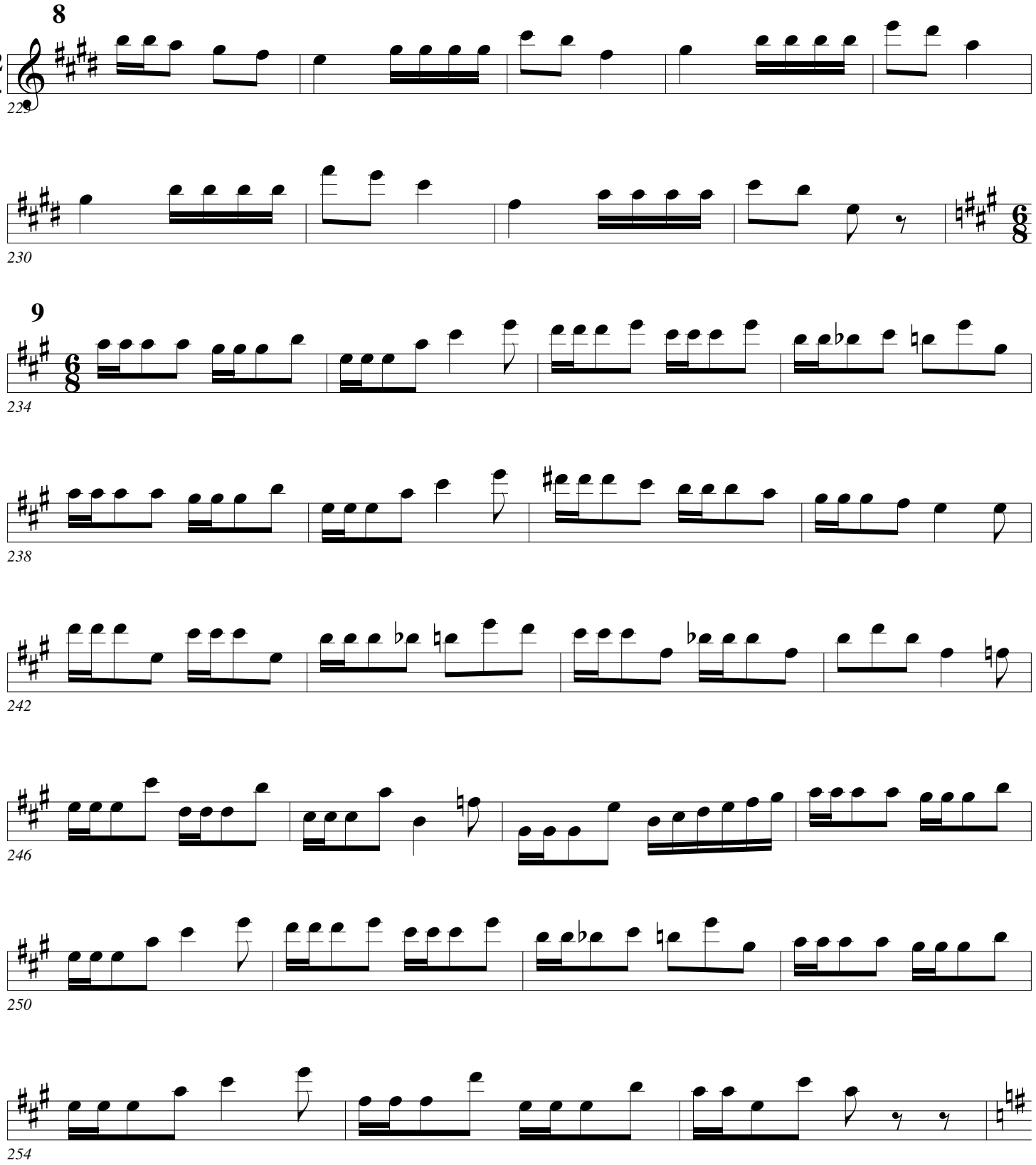
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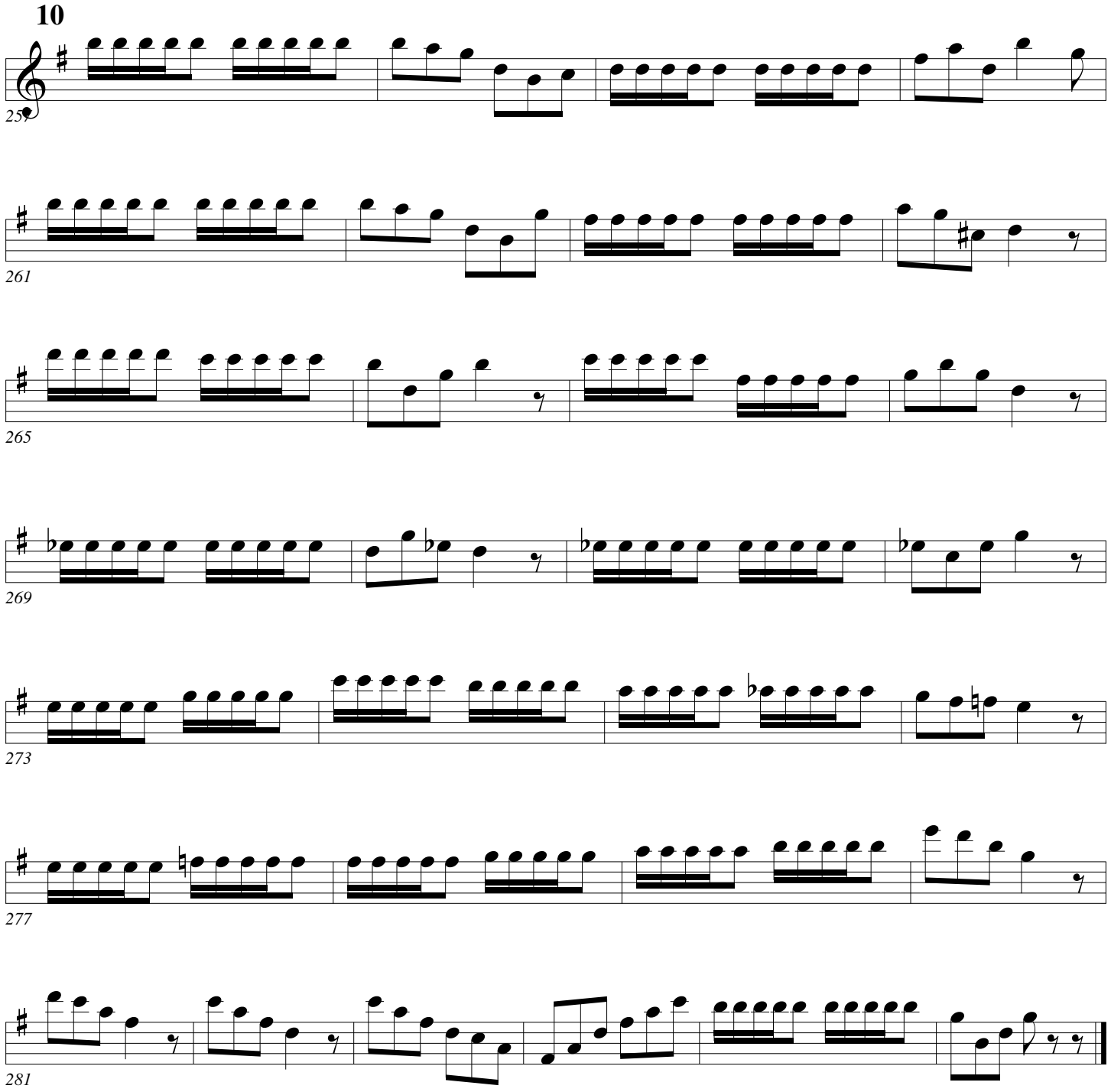
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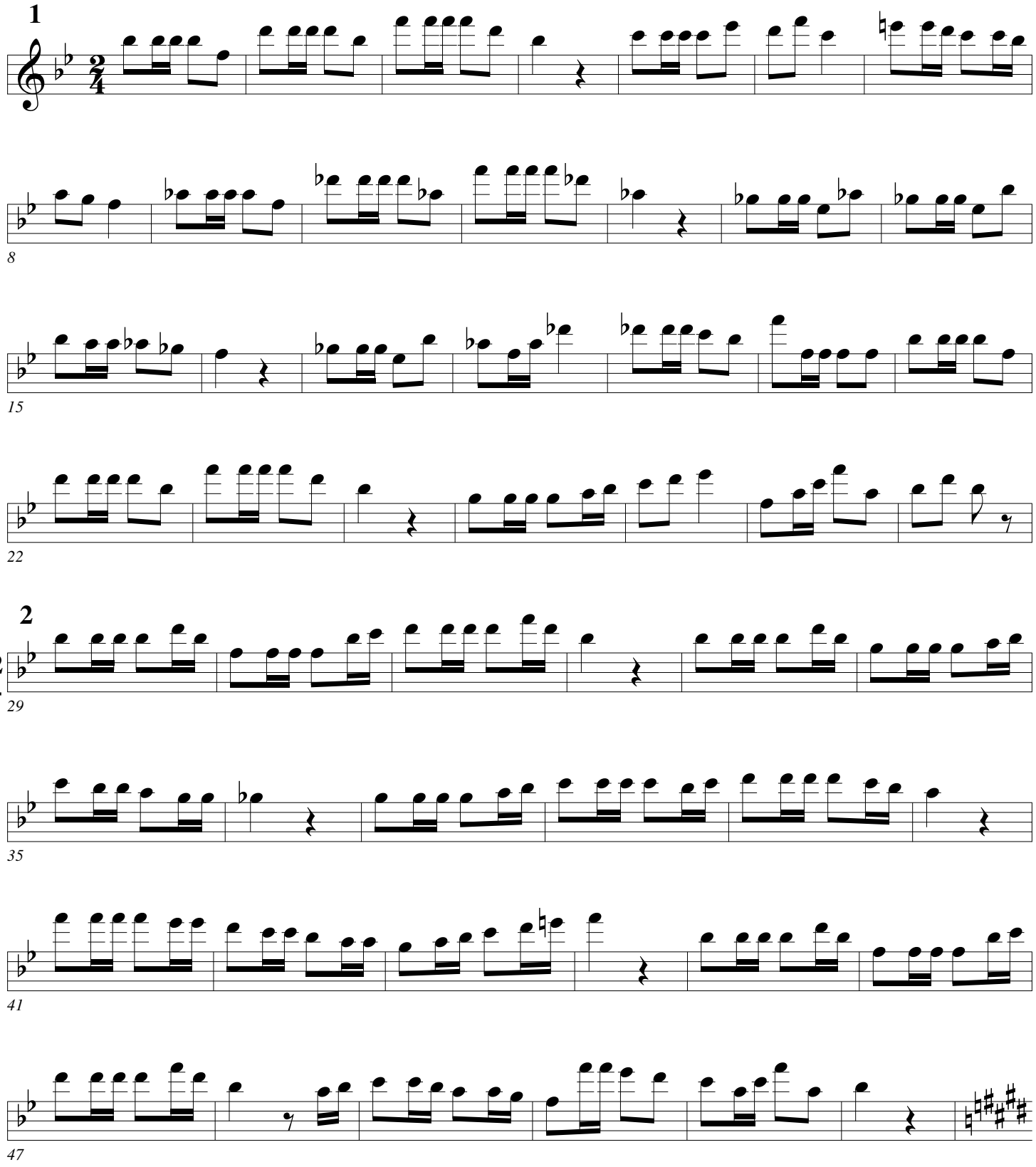
Single Tongue

Arban/Pops



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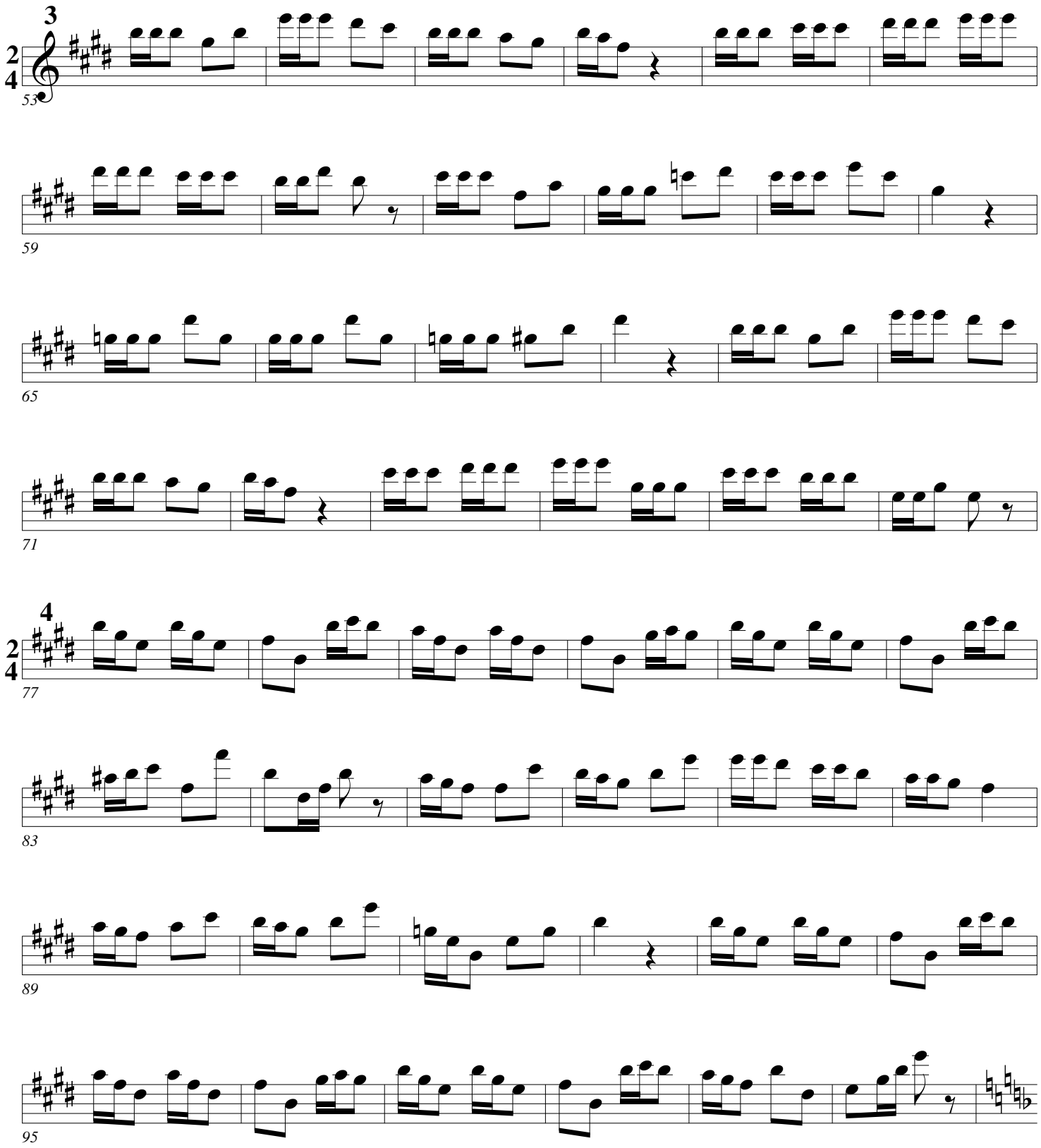

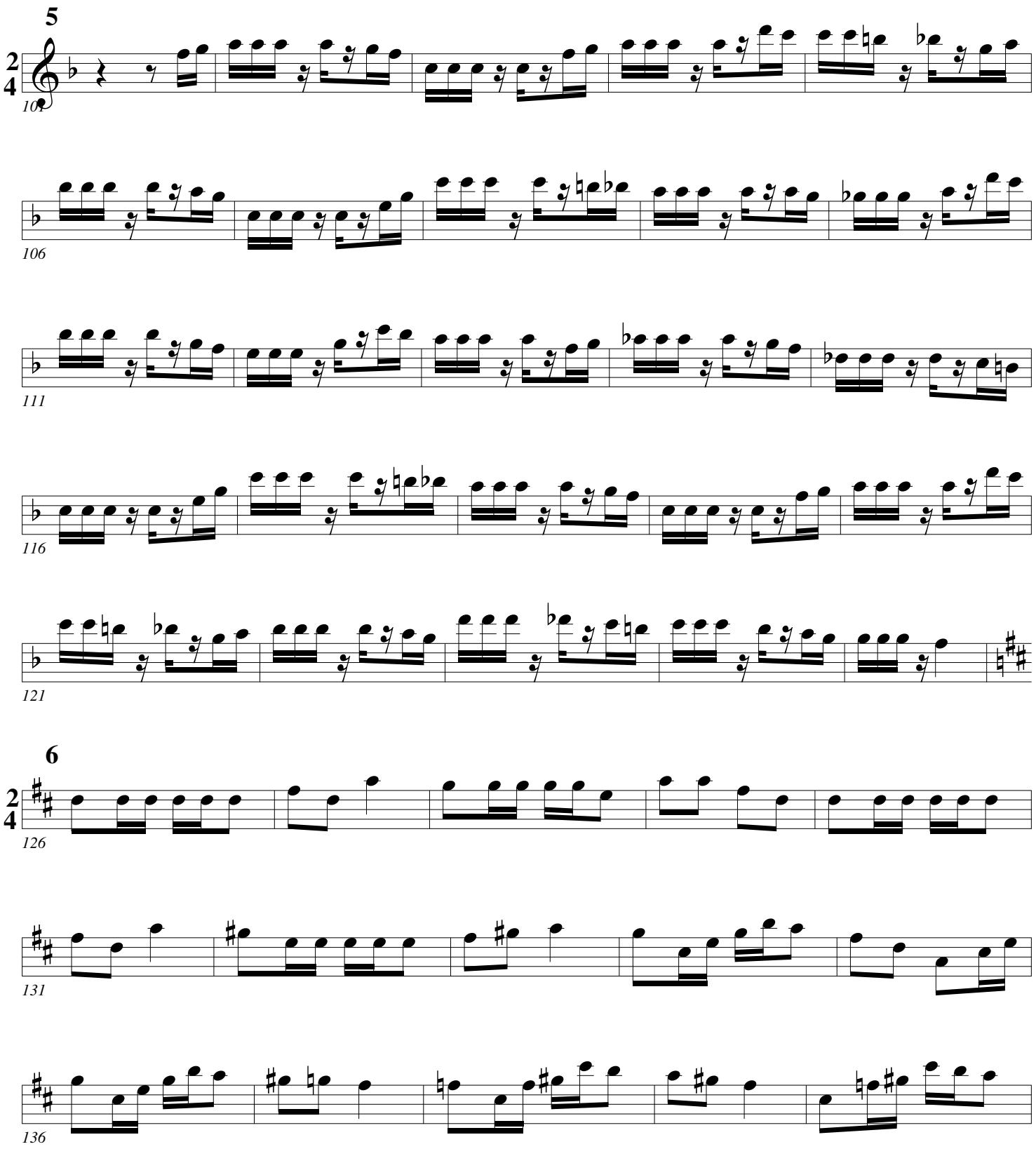
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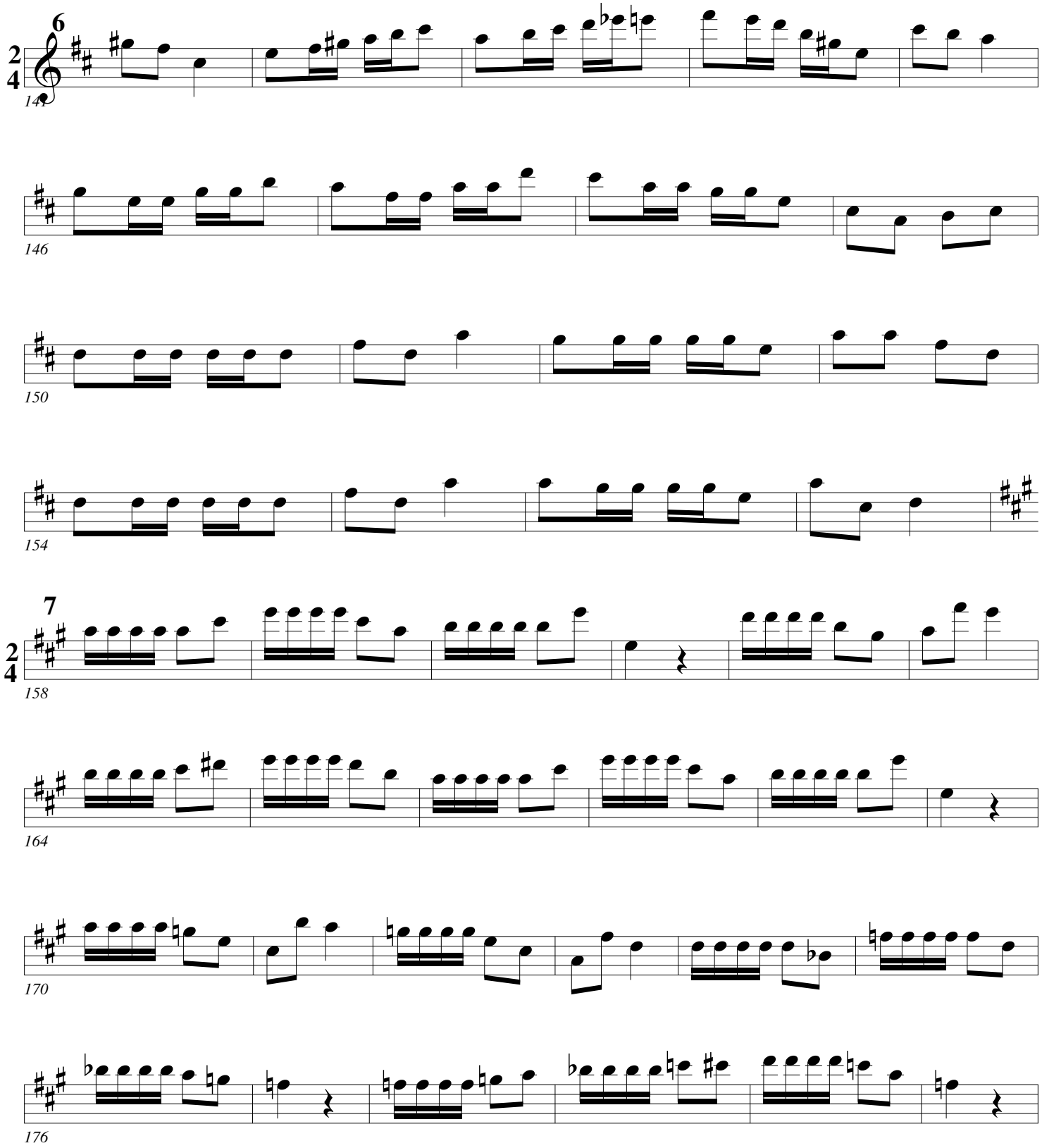

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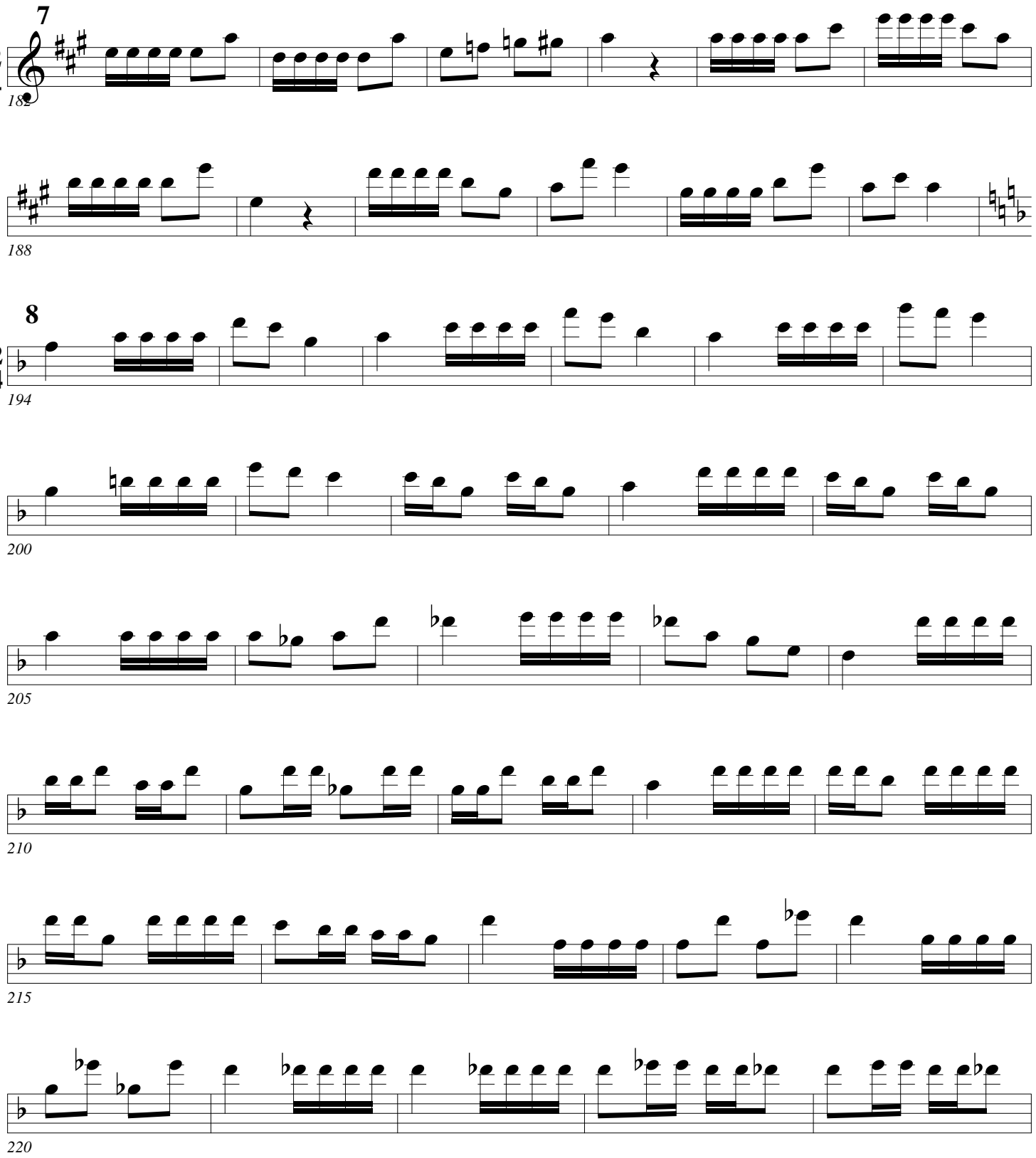
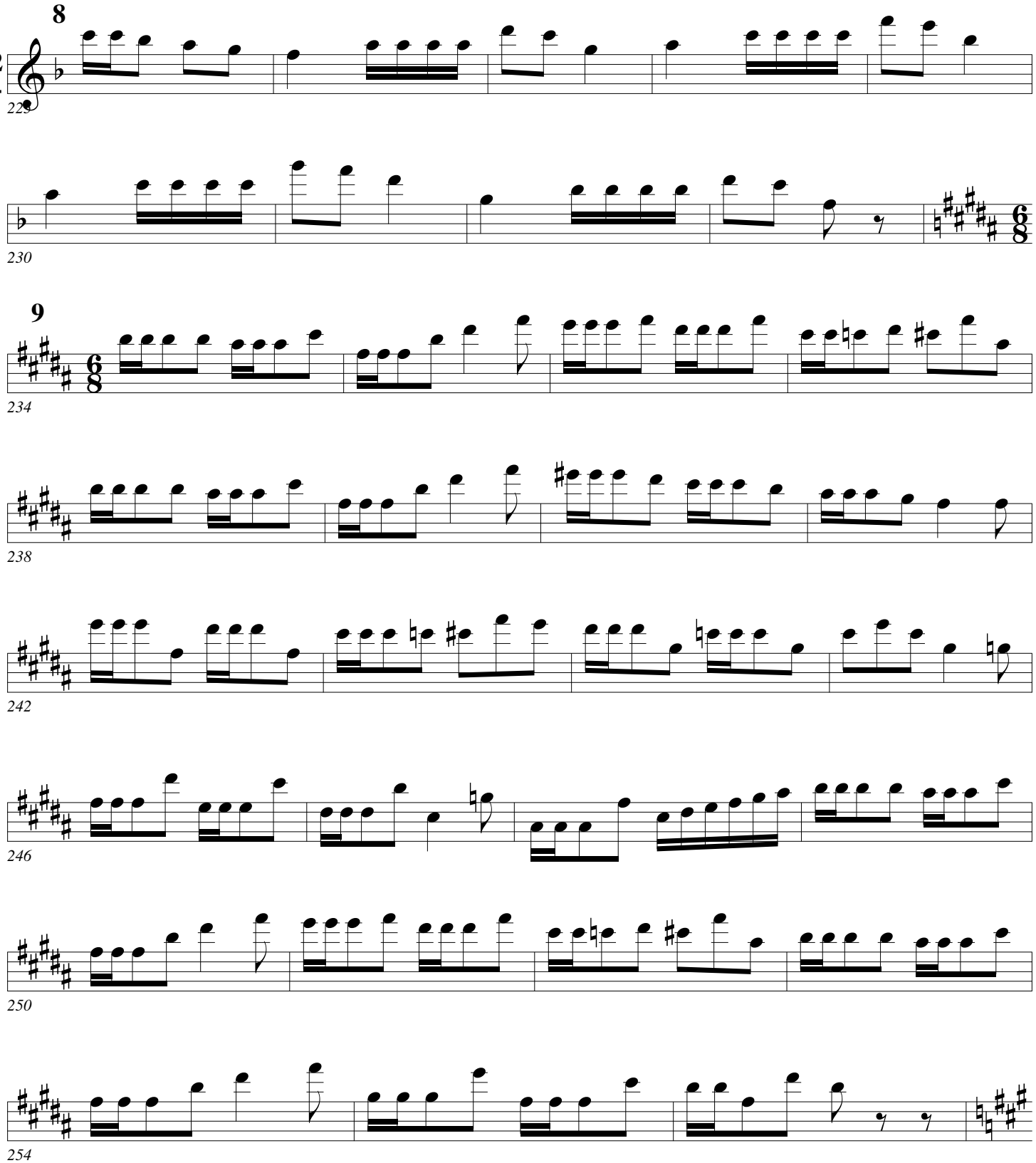
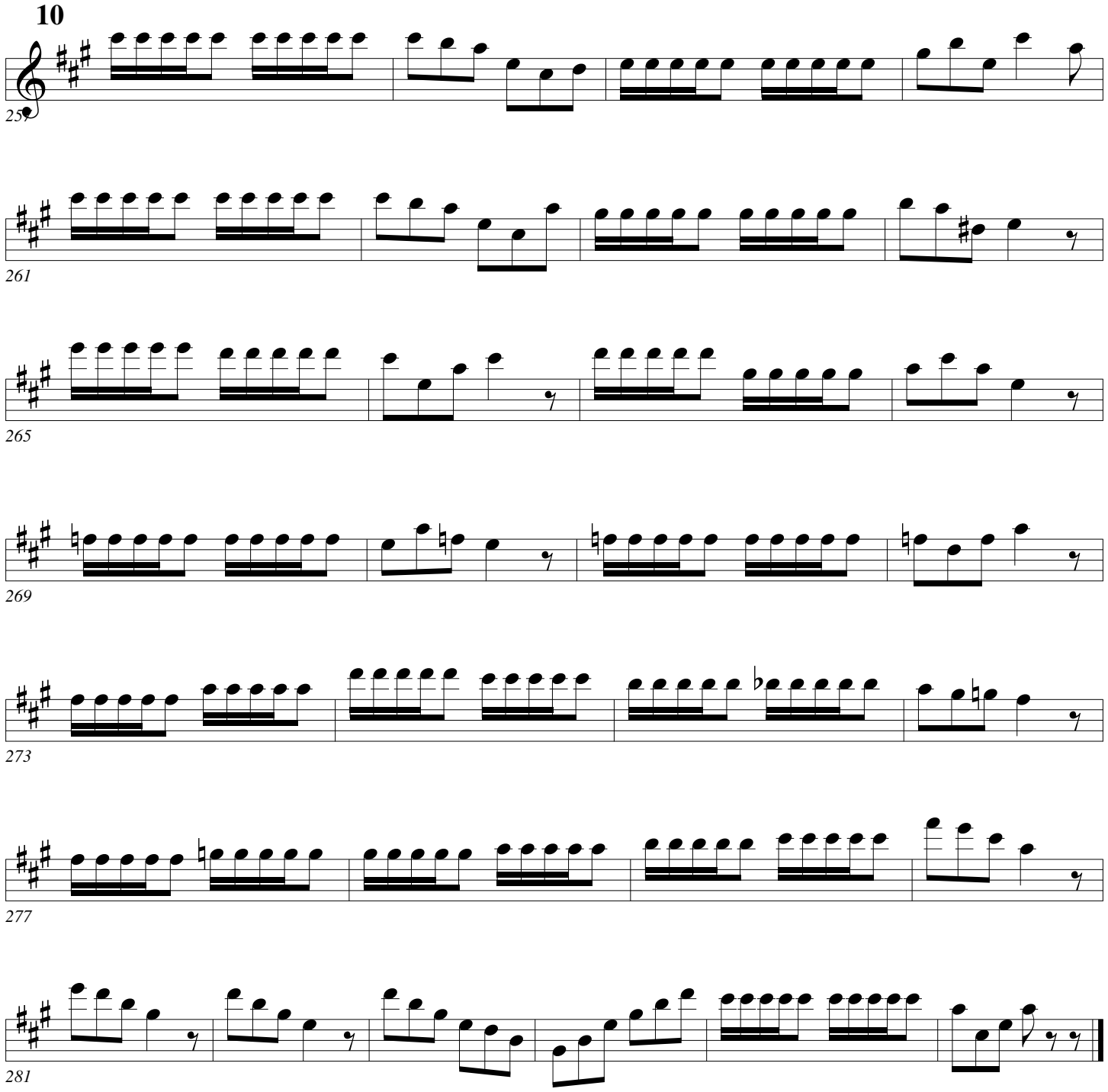


Single Tongue

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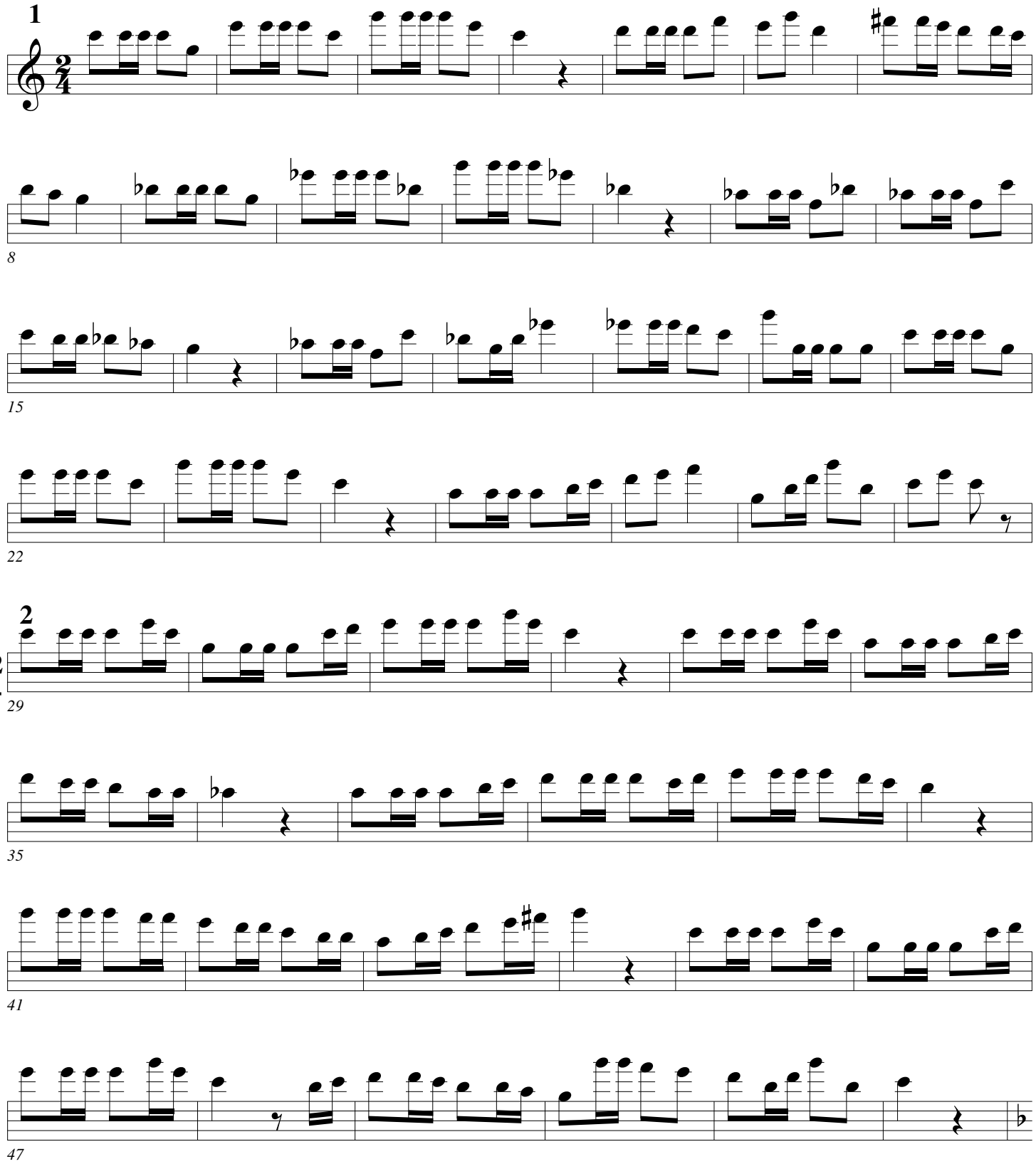
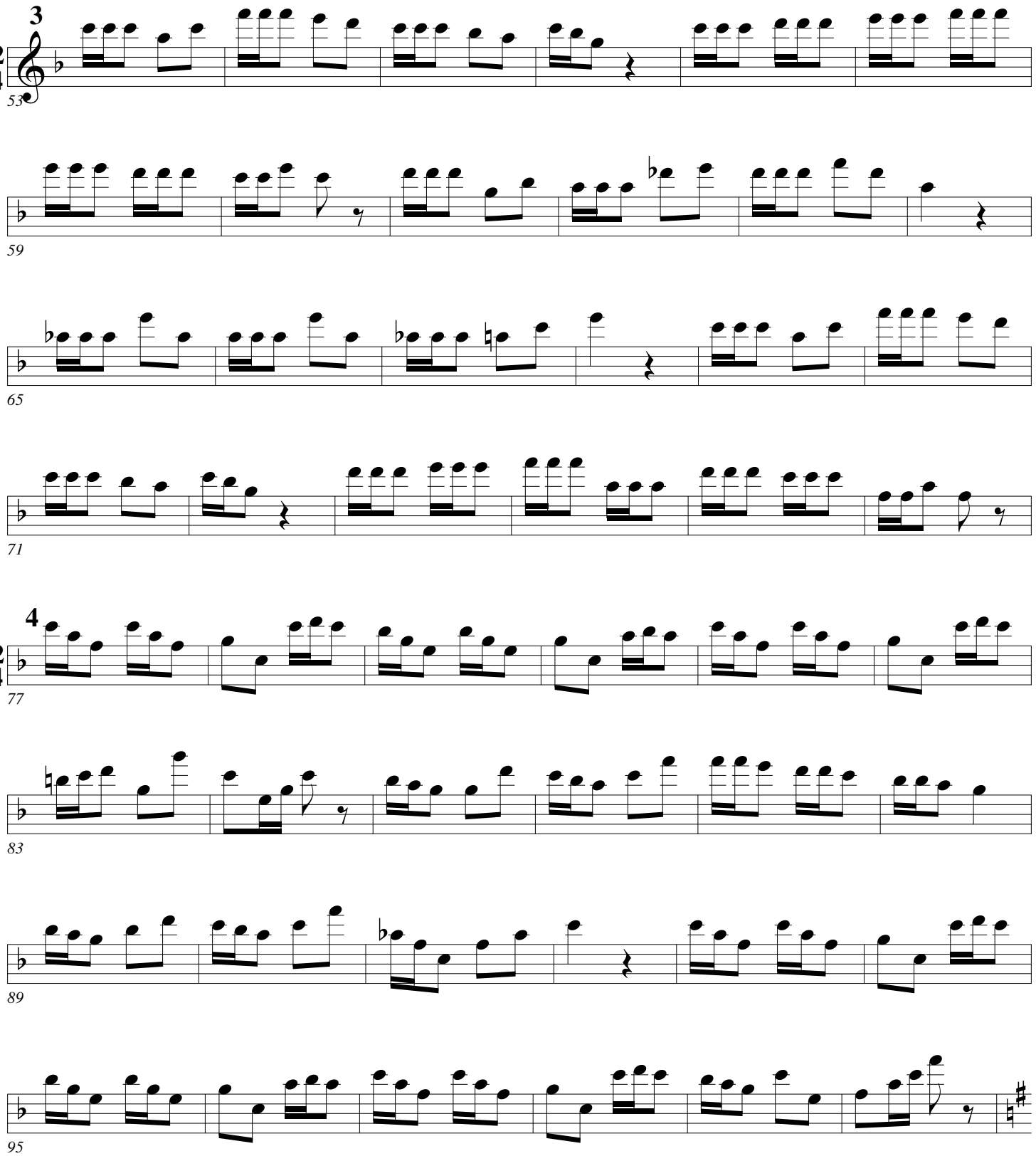
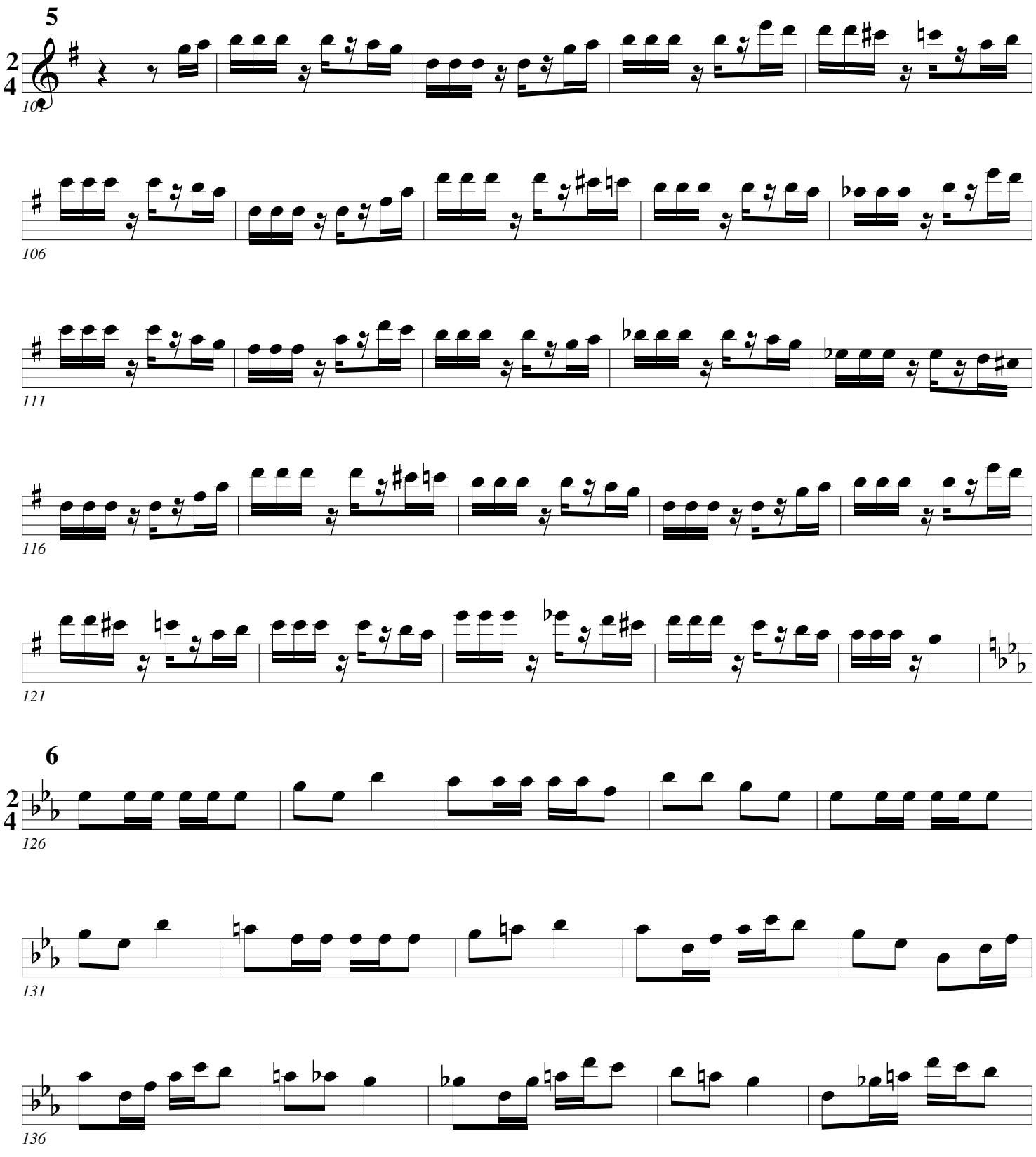
Single Tongue

Arban/Pops



Single Tongue

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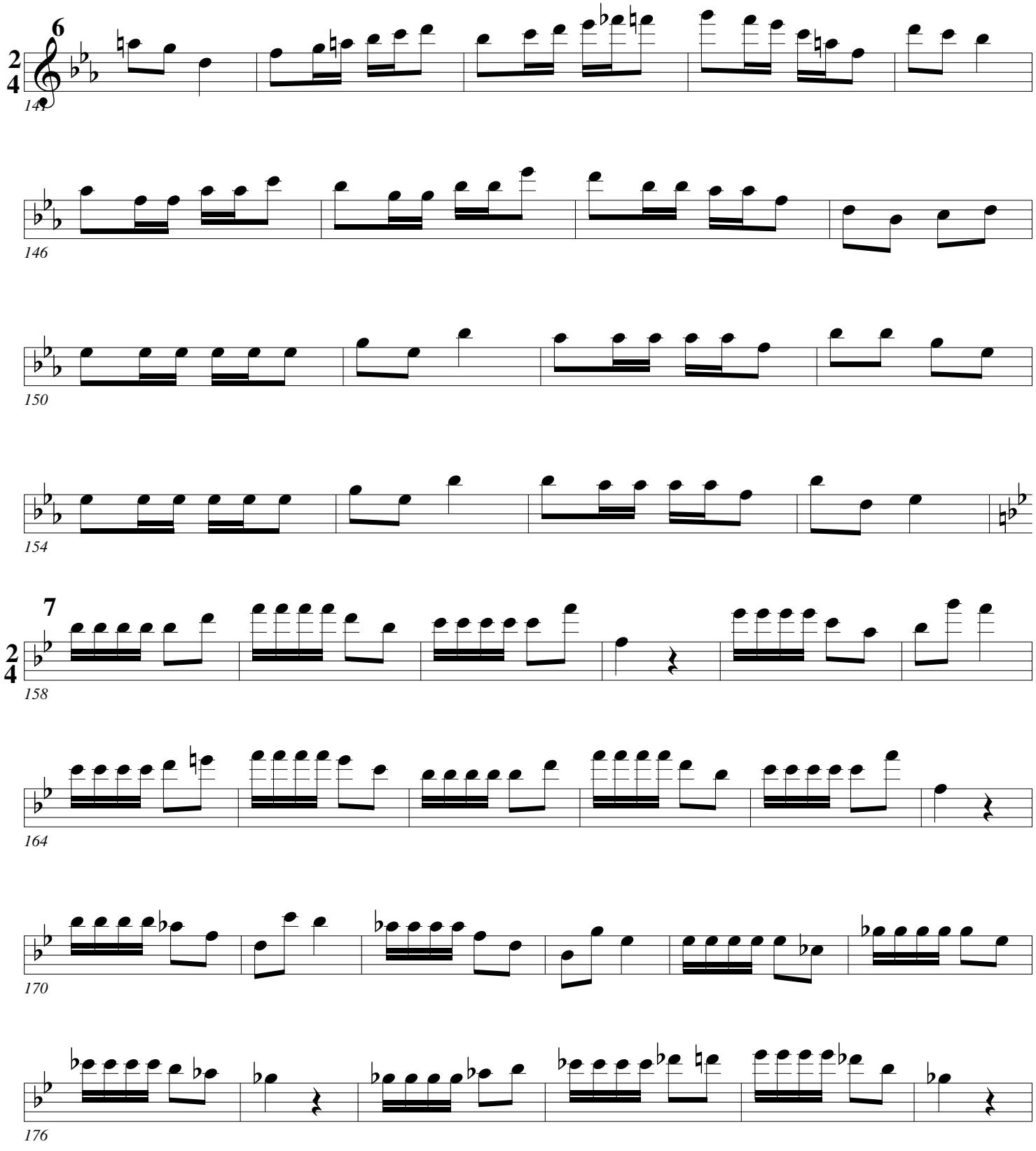
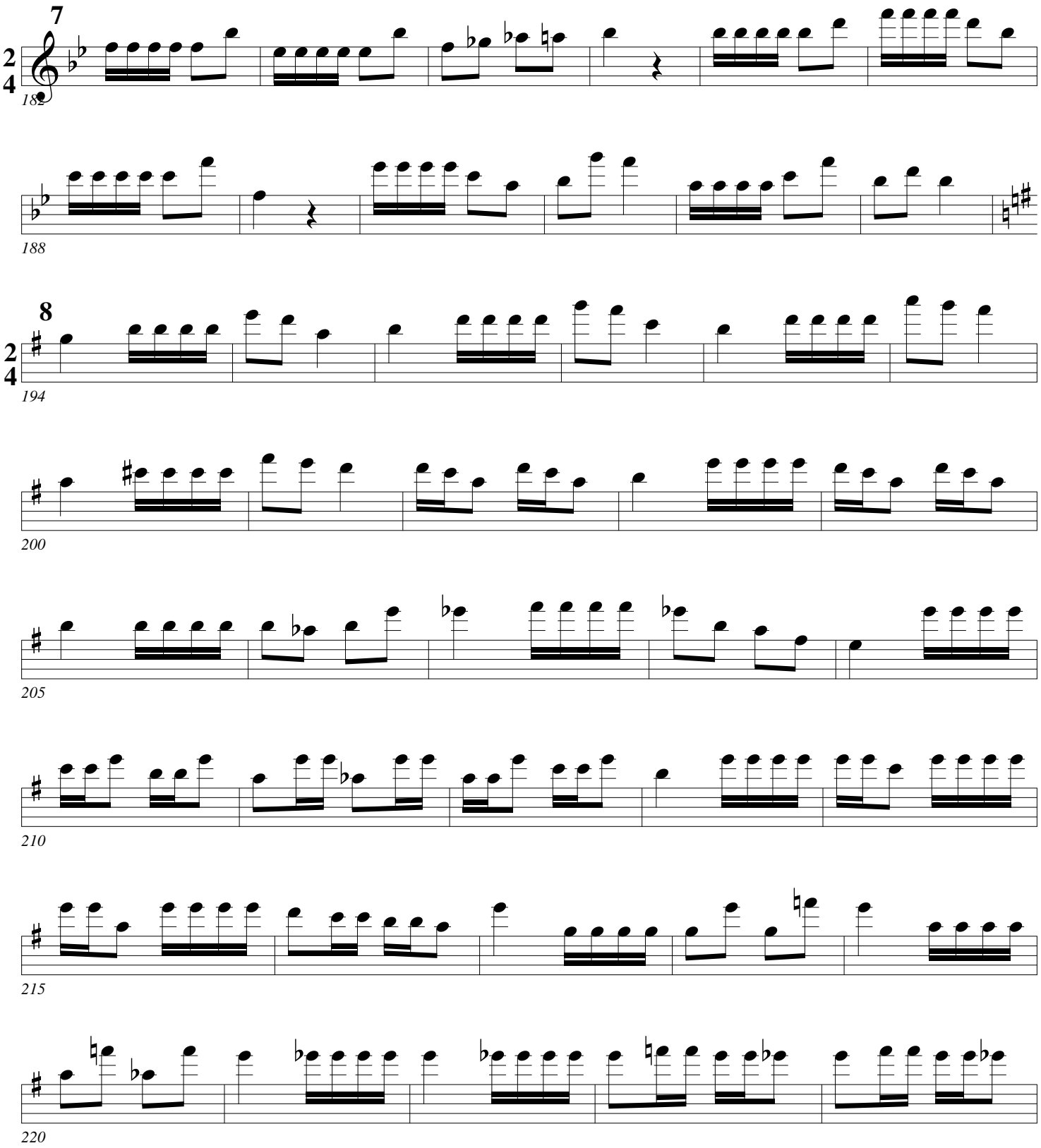
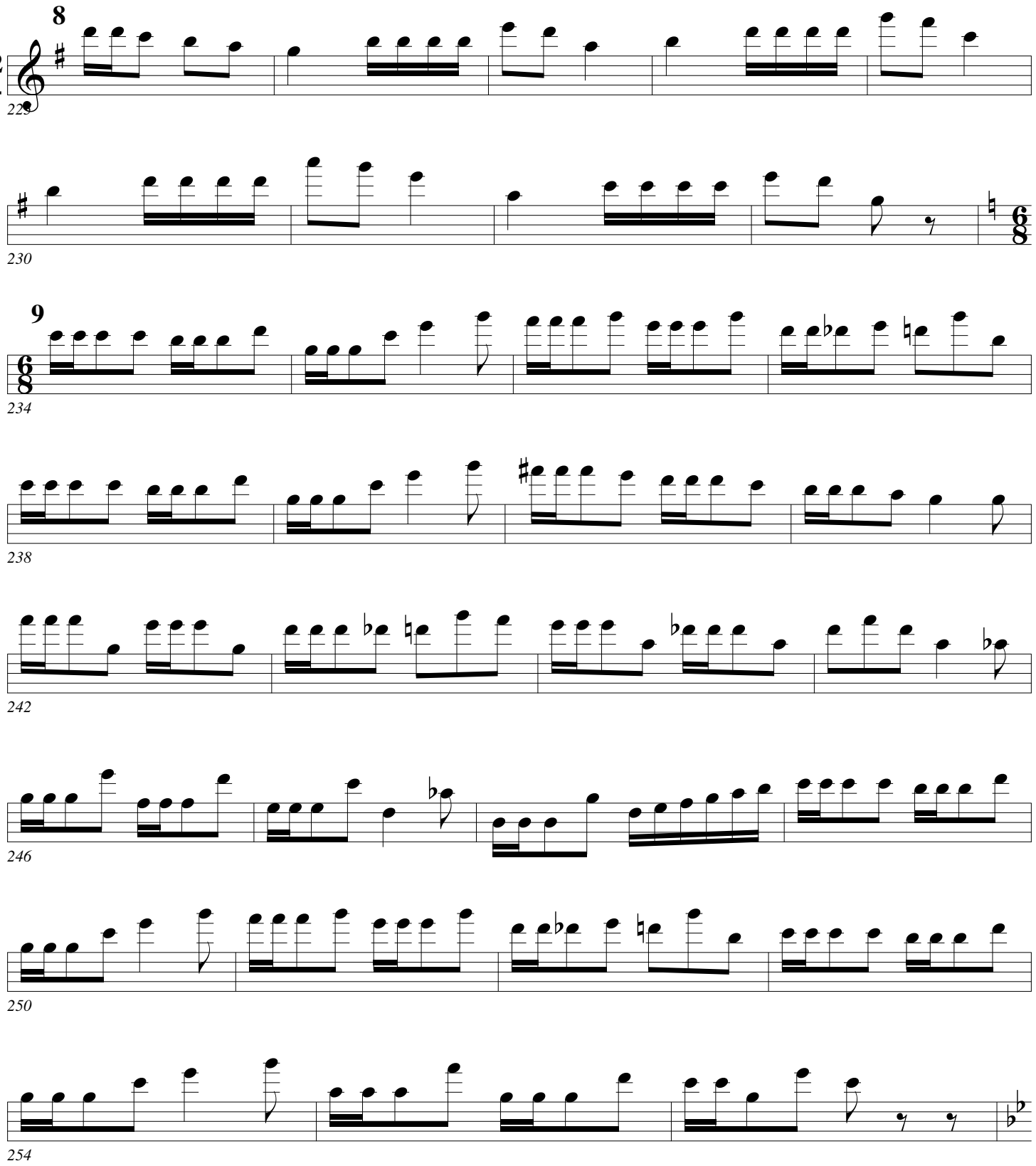
Single Tongue



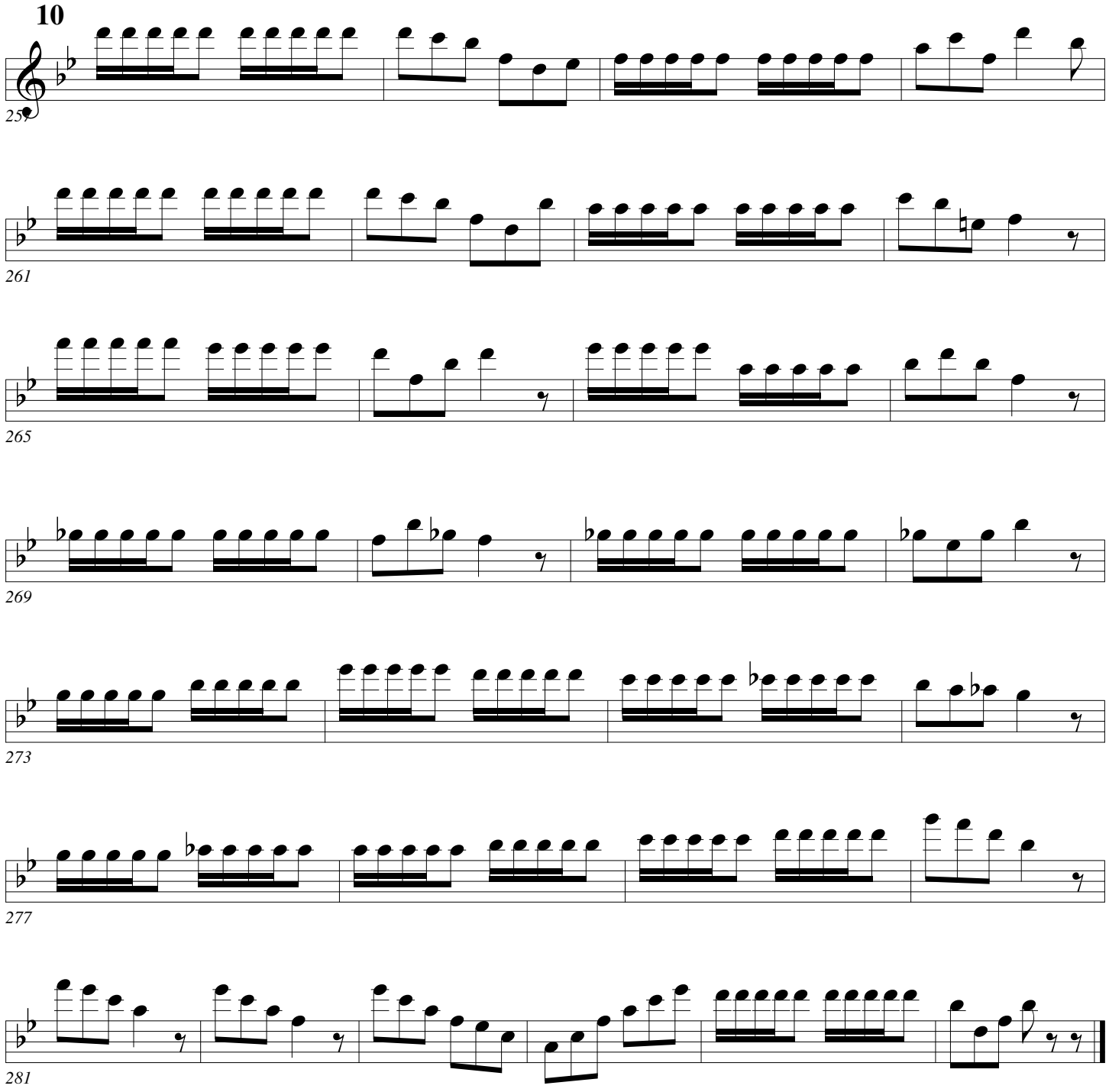
Single Tongue



Single Tongue

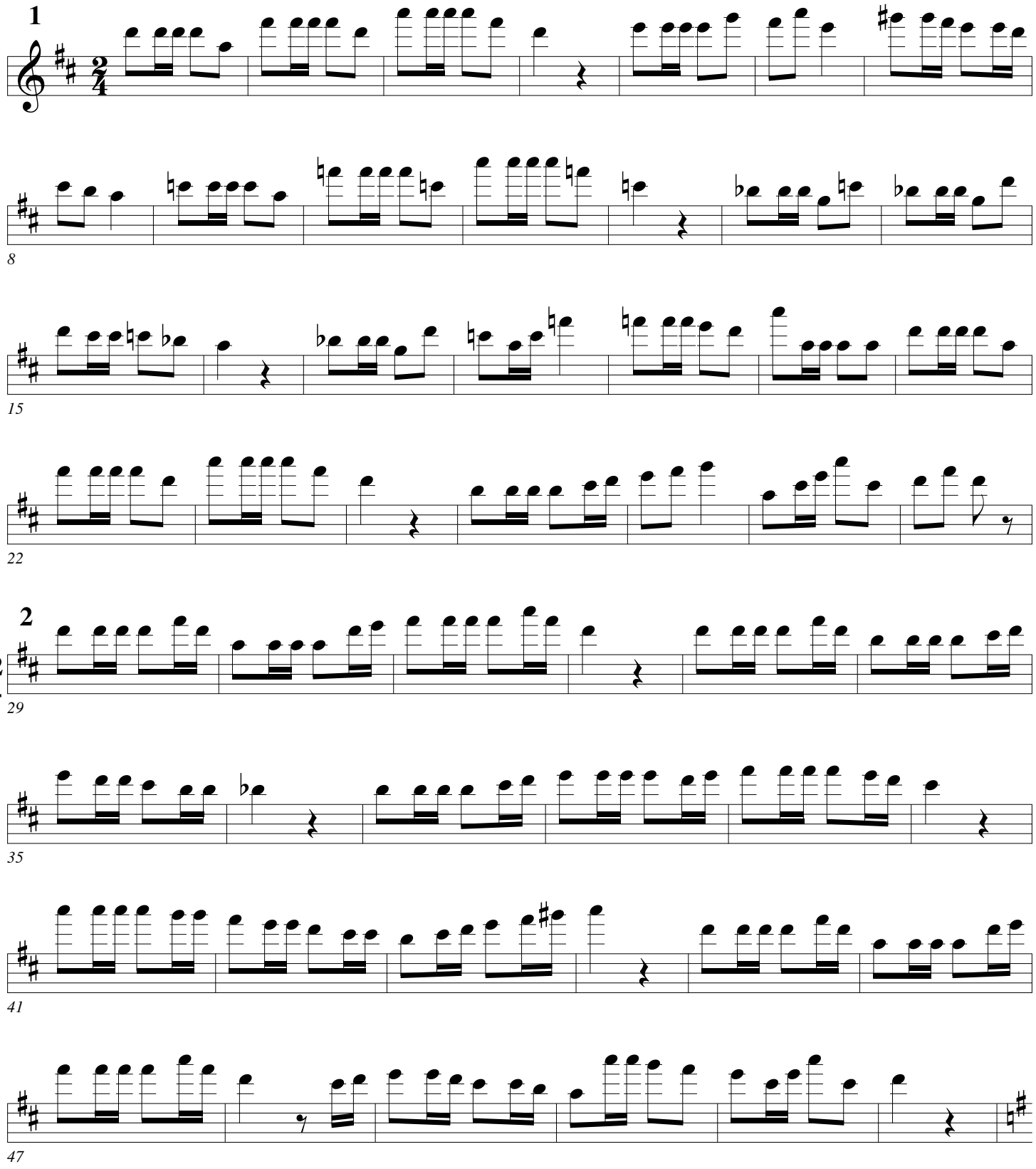


Single Tongue

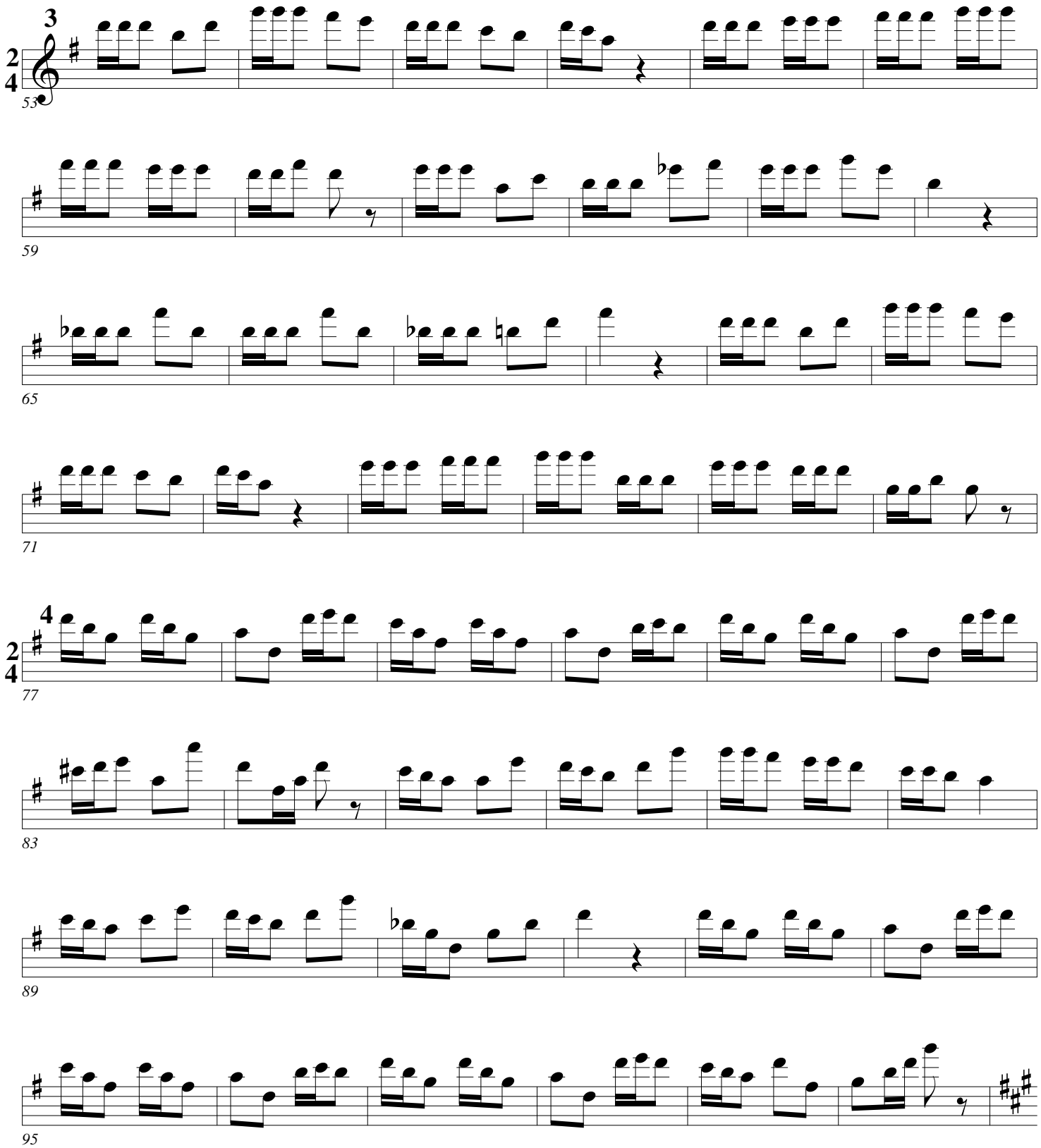


Single Tongue

Arban/Pops



Single Tongue



Single Tongue

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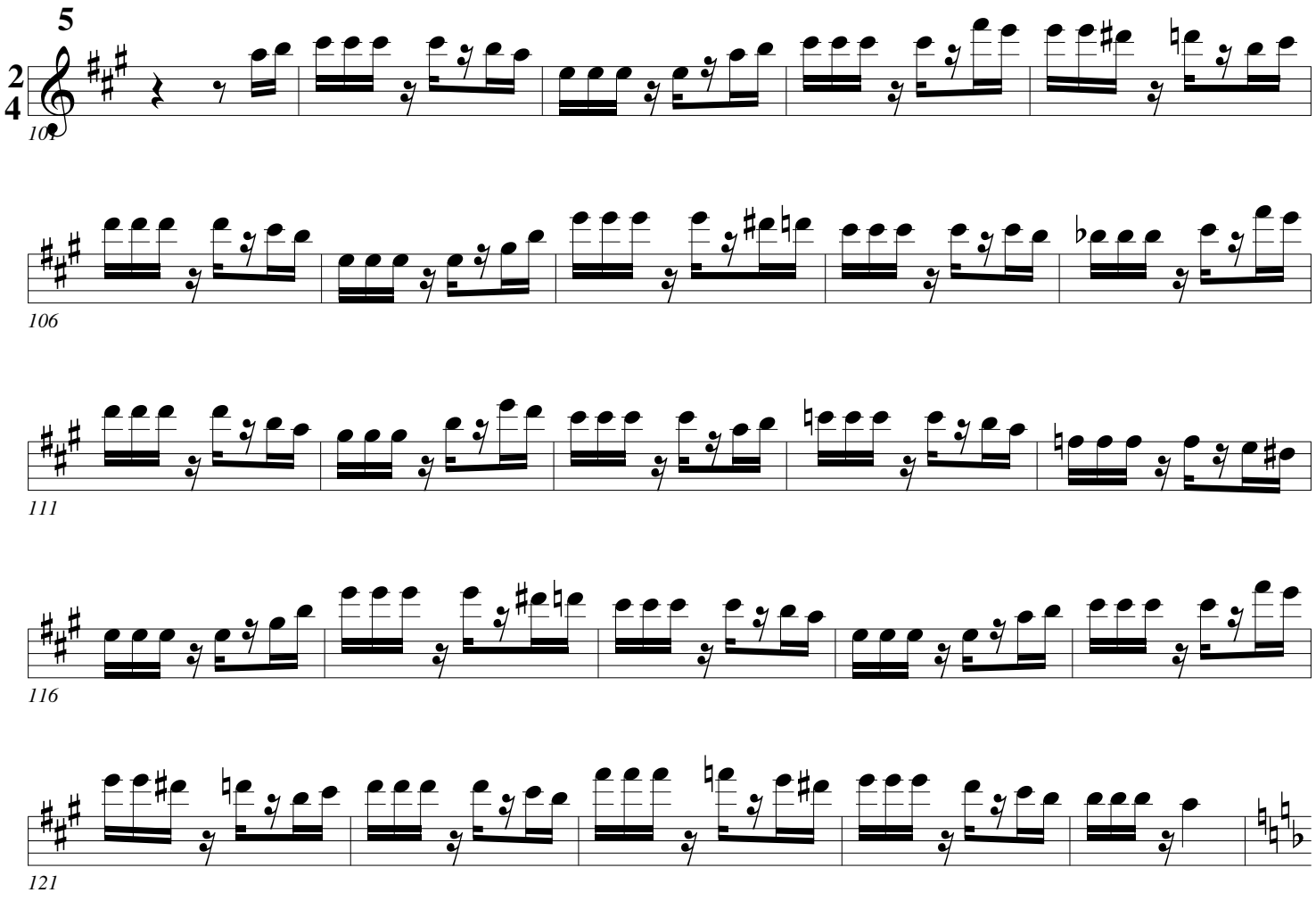

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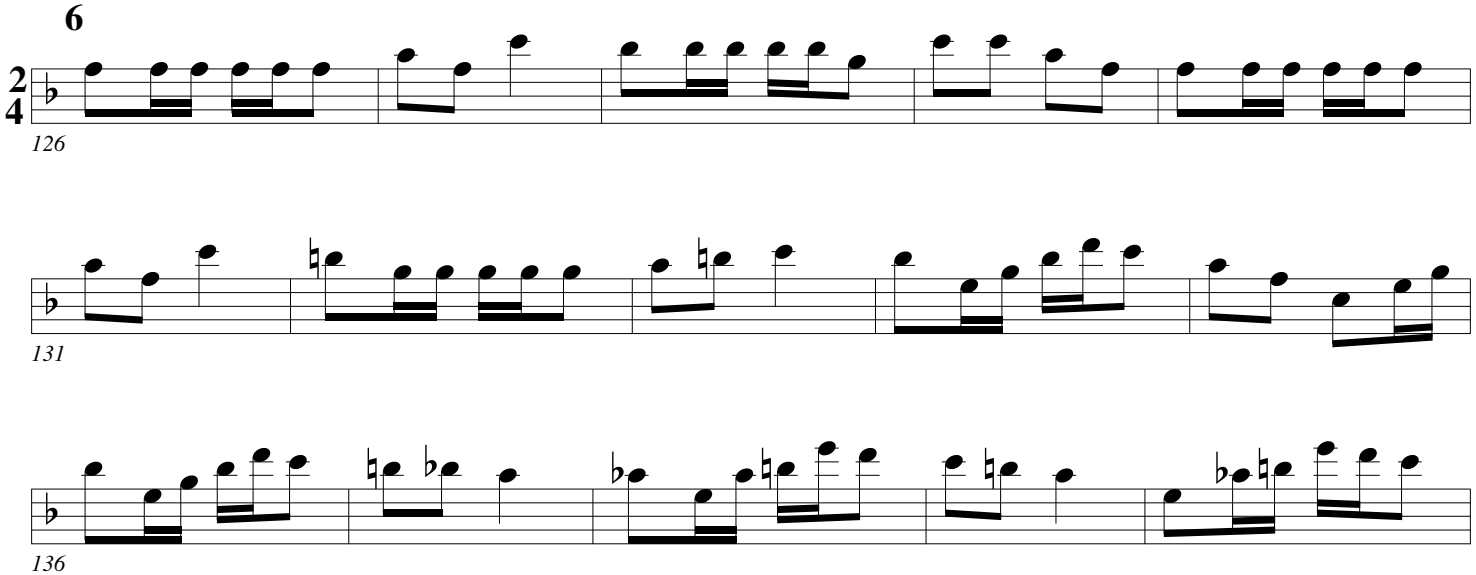

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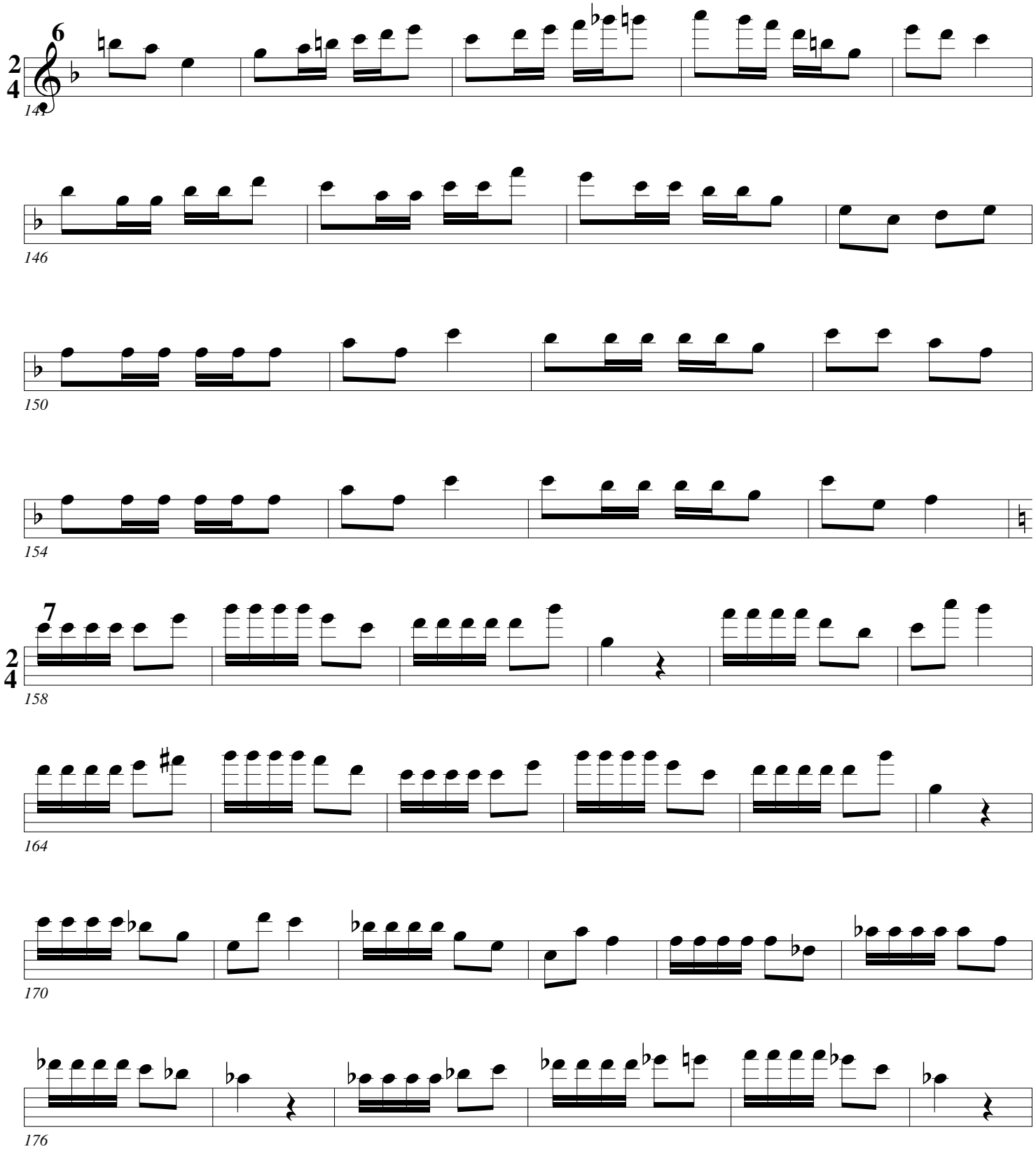
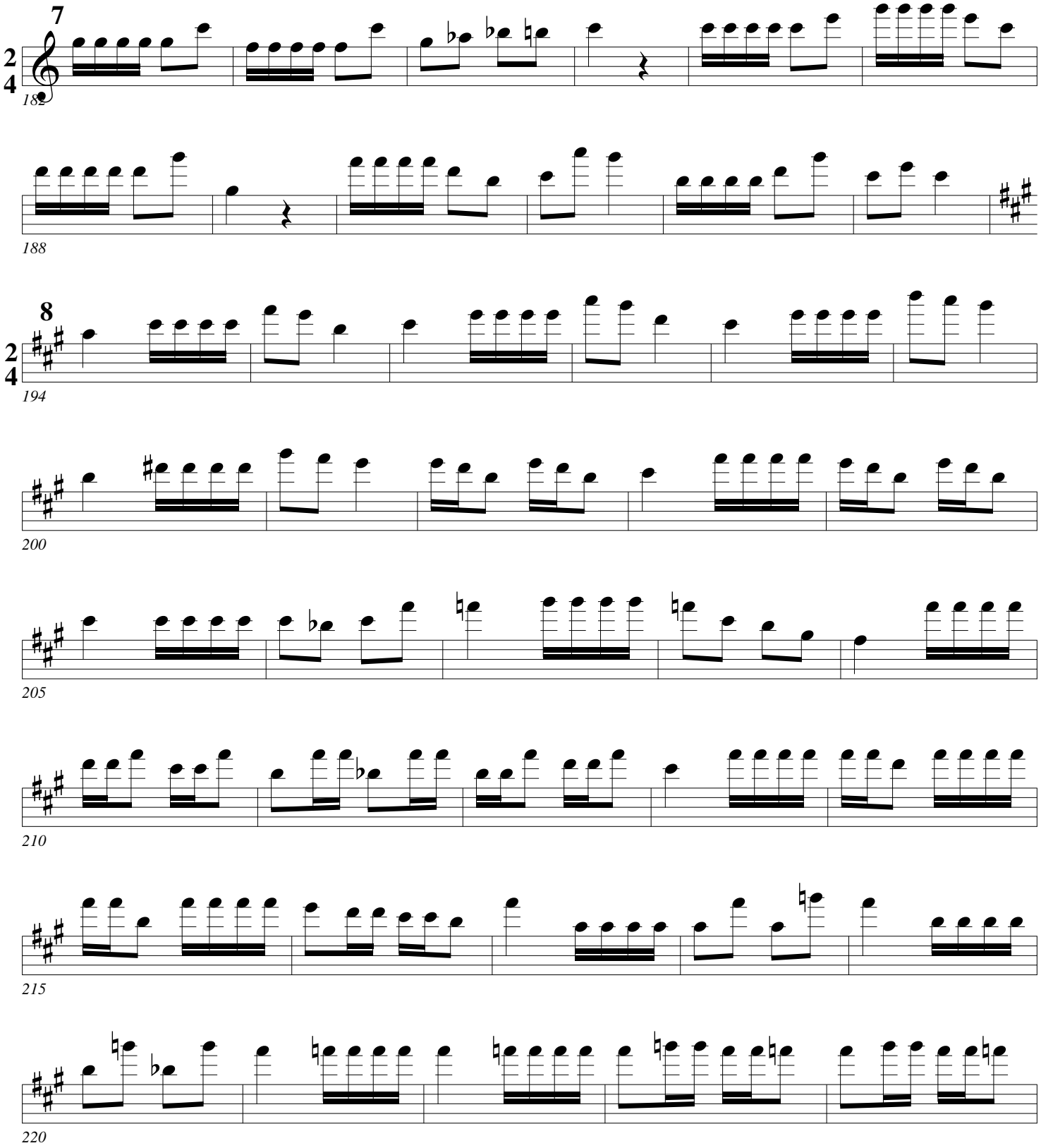
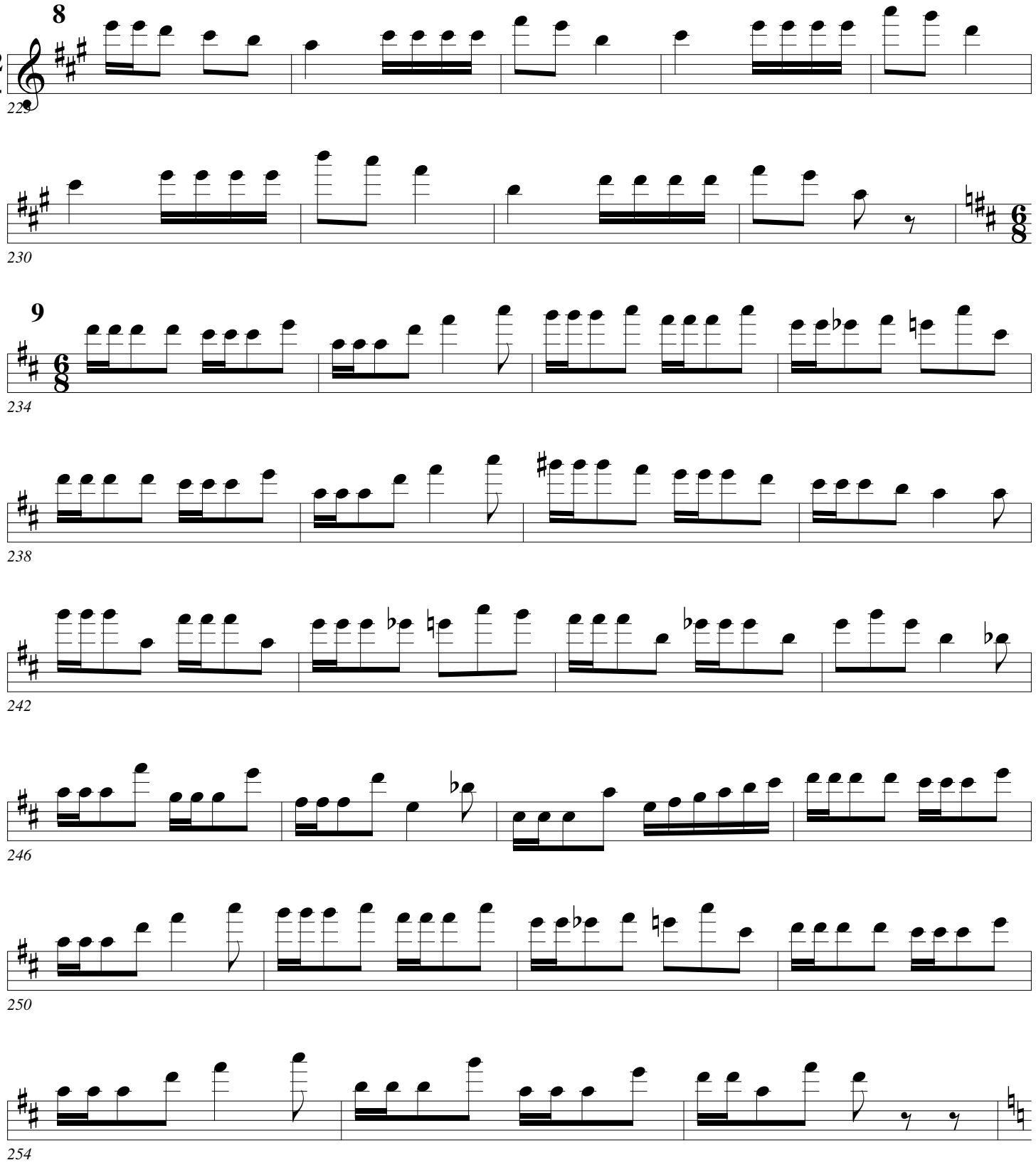
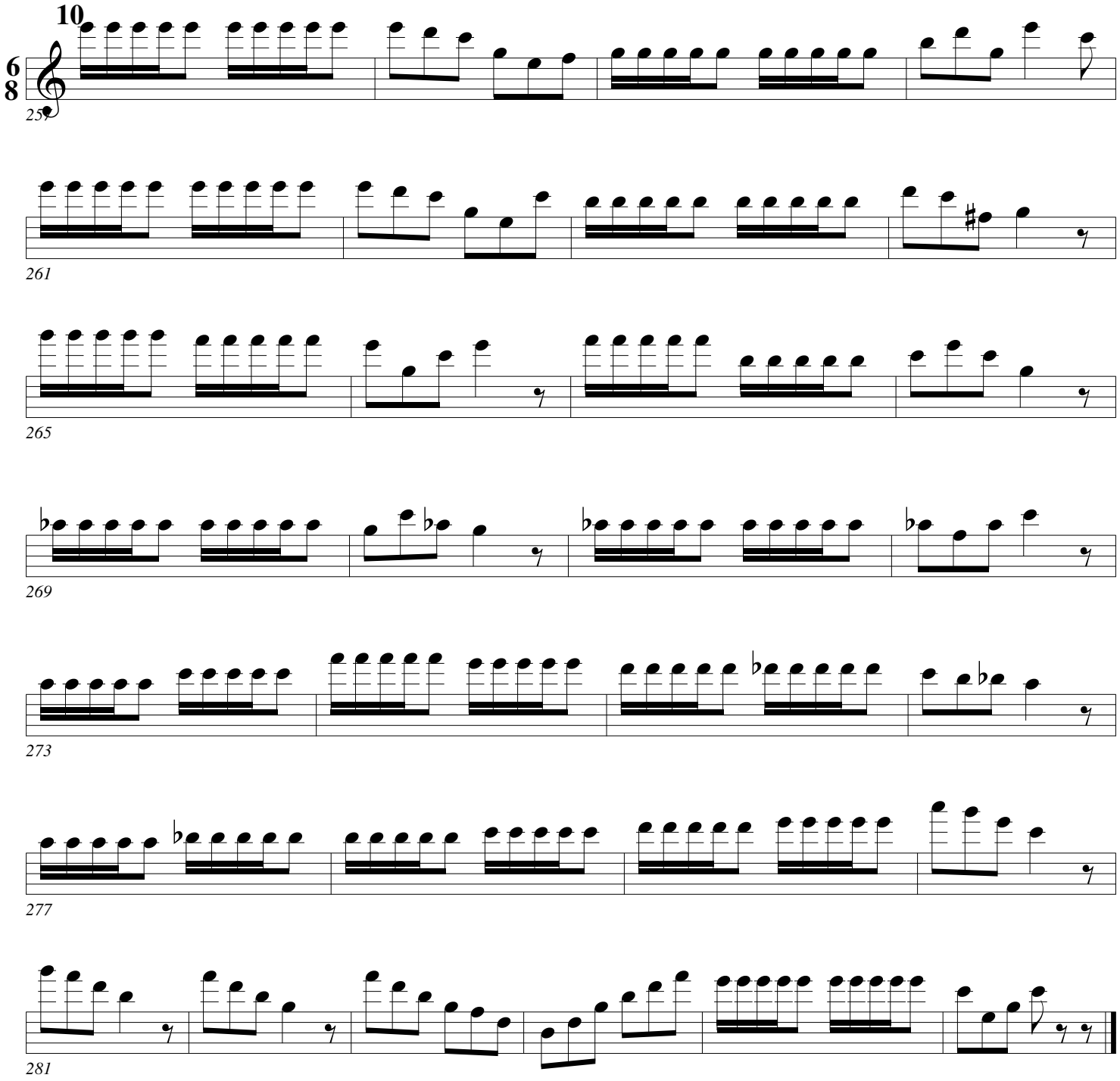


Single Tongue



Single Tongue

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281

3. Scale/Key Studies

Arban had 16 exercises in C. The other keys had 6 exercises and 6 keys only had 1 exercise.

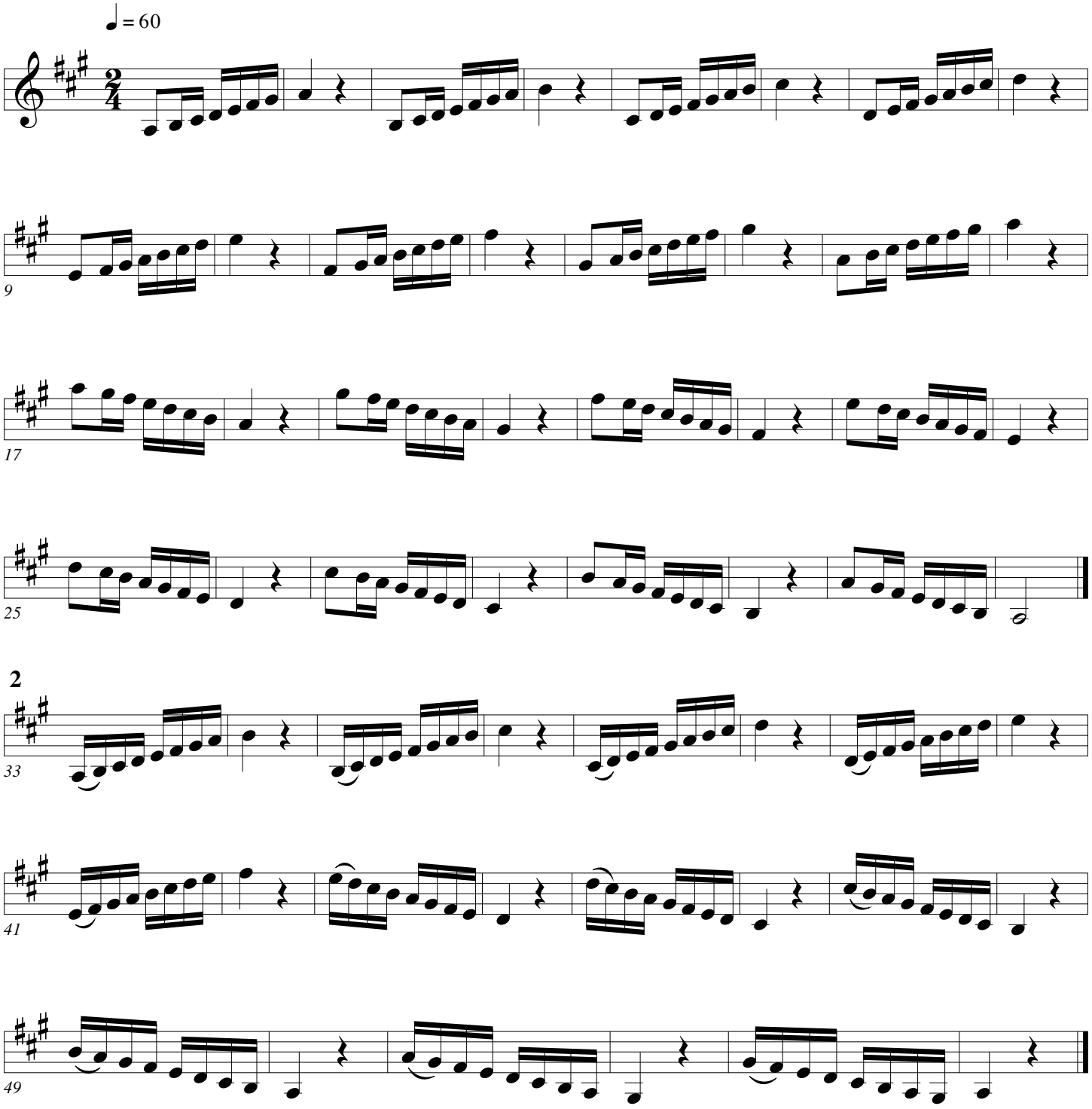
In the key of C out of 16 exercises you only played High C 3 times total. 15 exercises stopped at the top of the staff or at A.

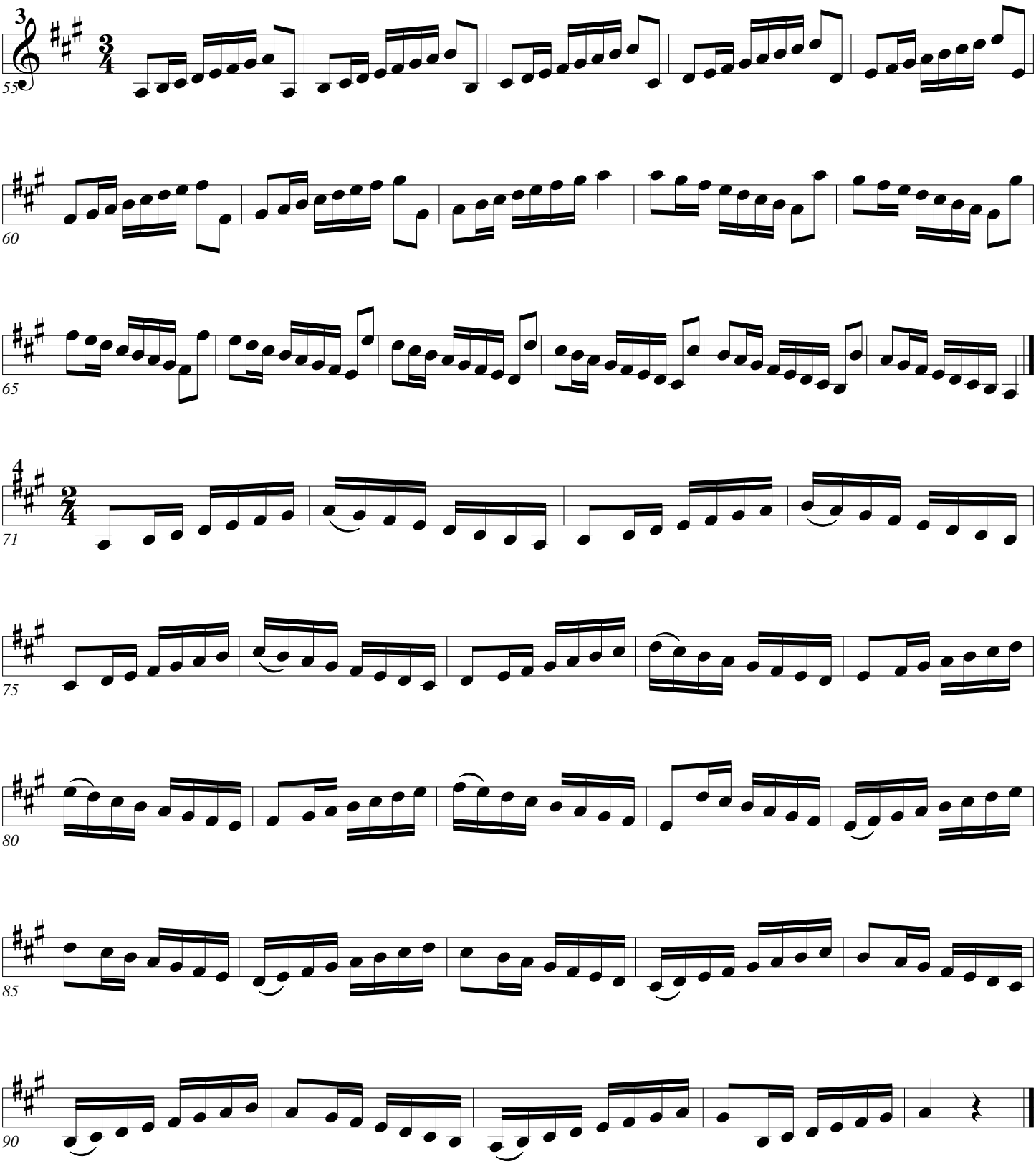
This didn't give any material to work High C, D, E.

This section runs up to double high C. You have plenty of material so take your time. A key a day is plenty to start with. After a few weeks you will know how much to do. Just build up slowly.

Scales (Arban+)

Arban/Pops

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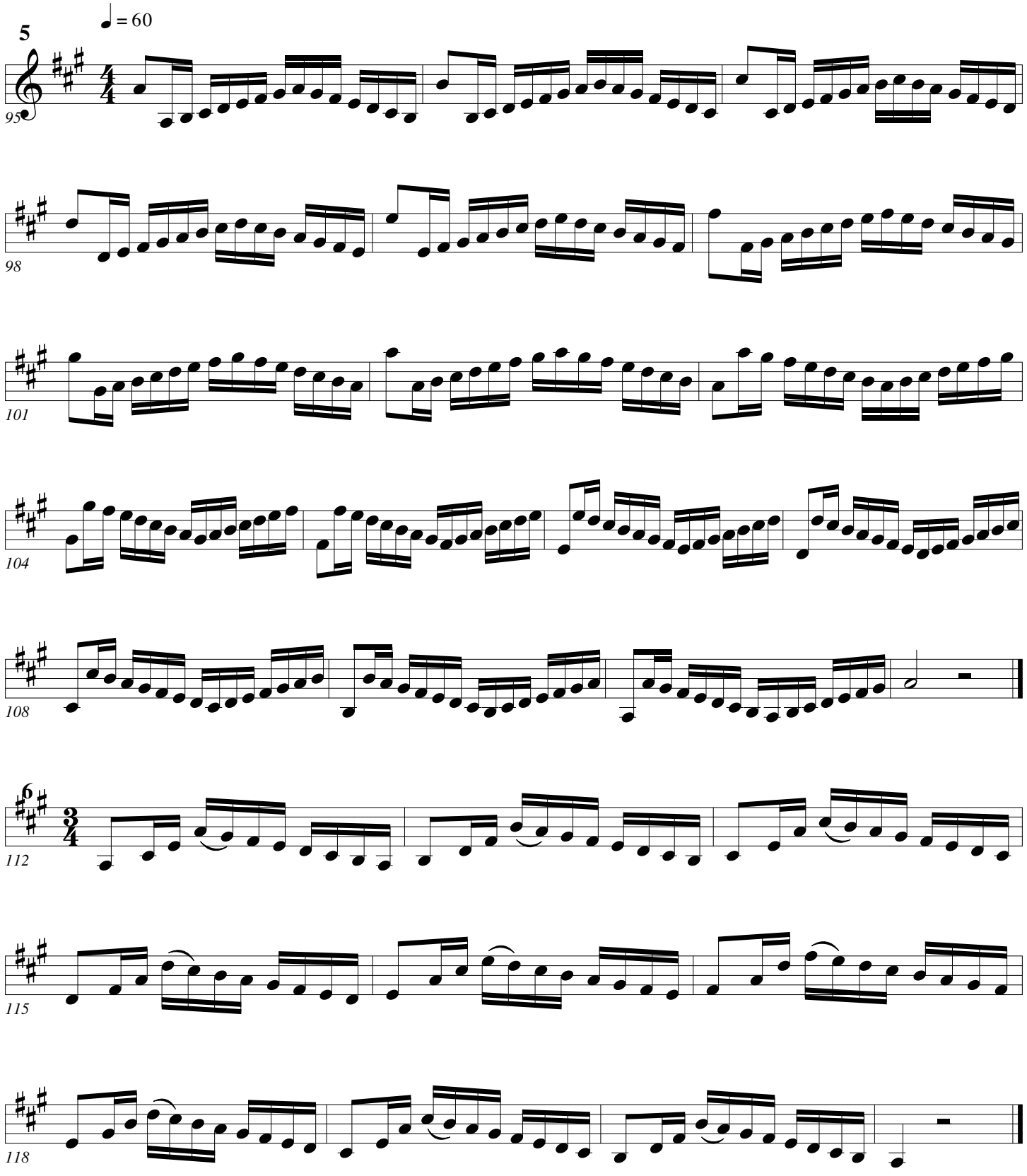
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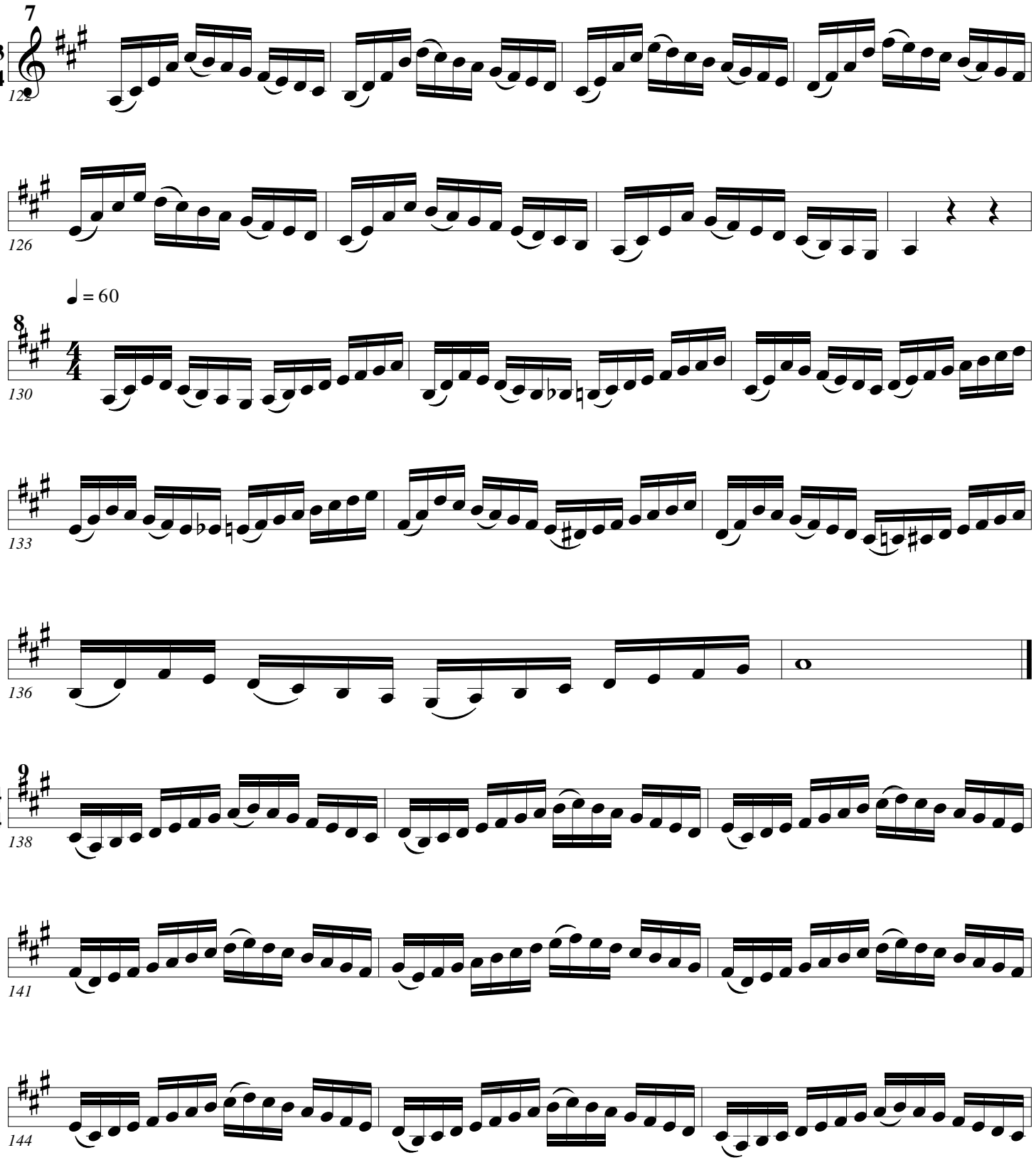
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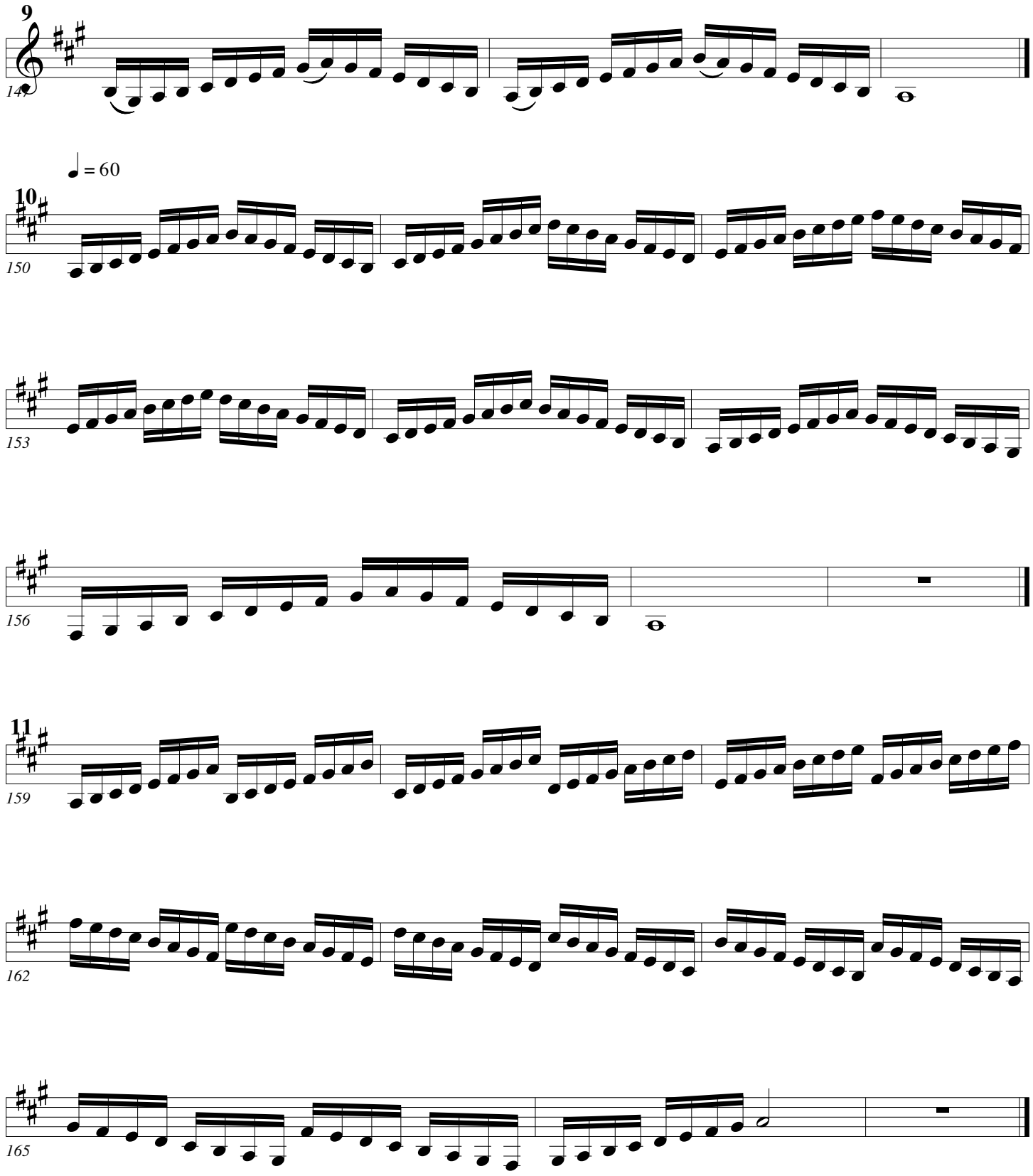
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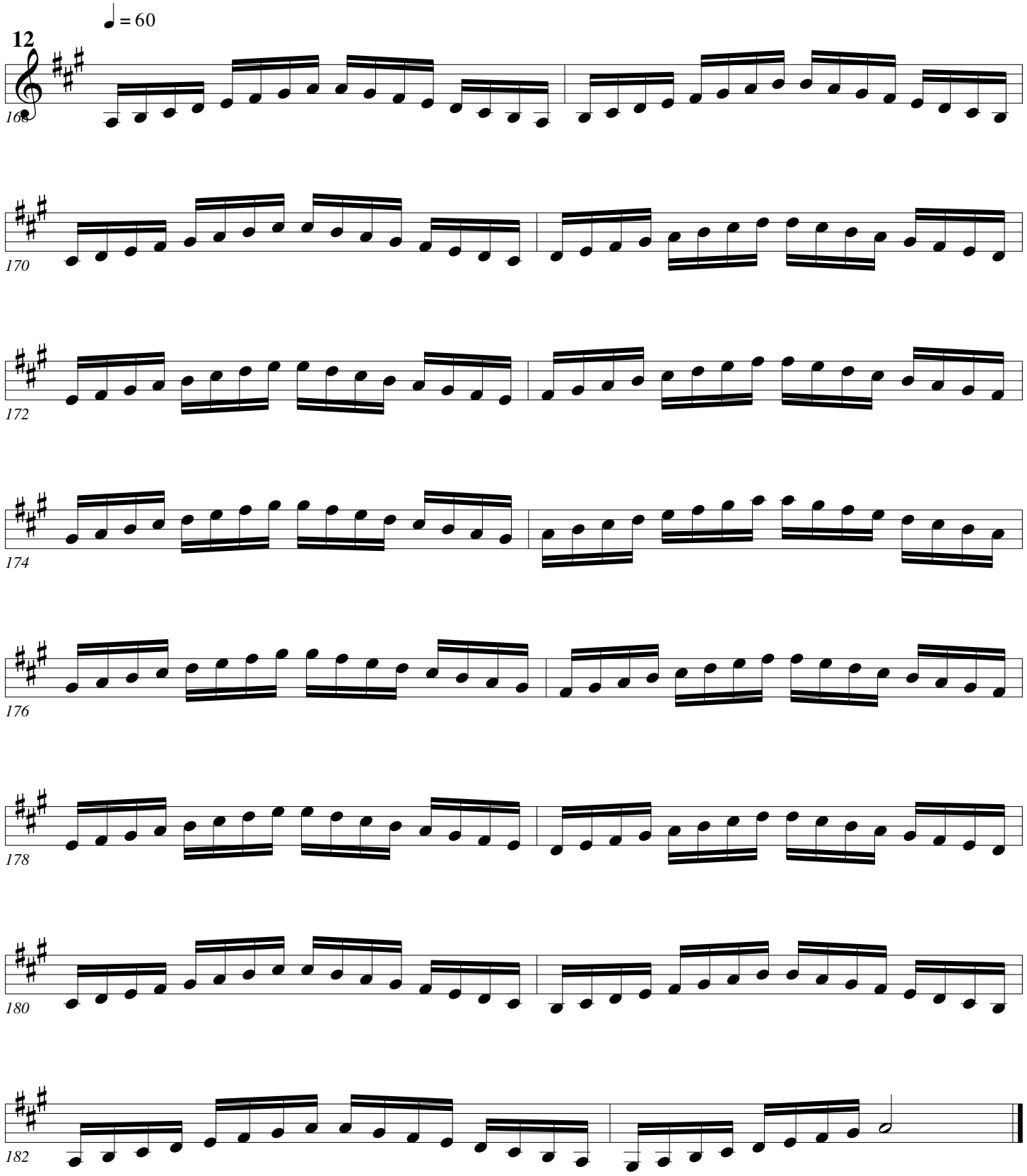
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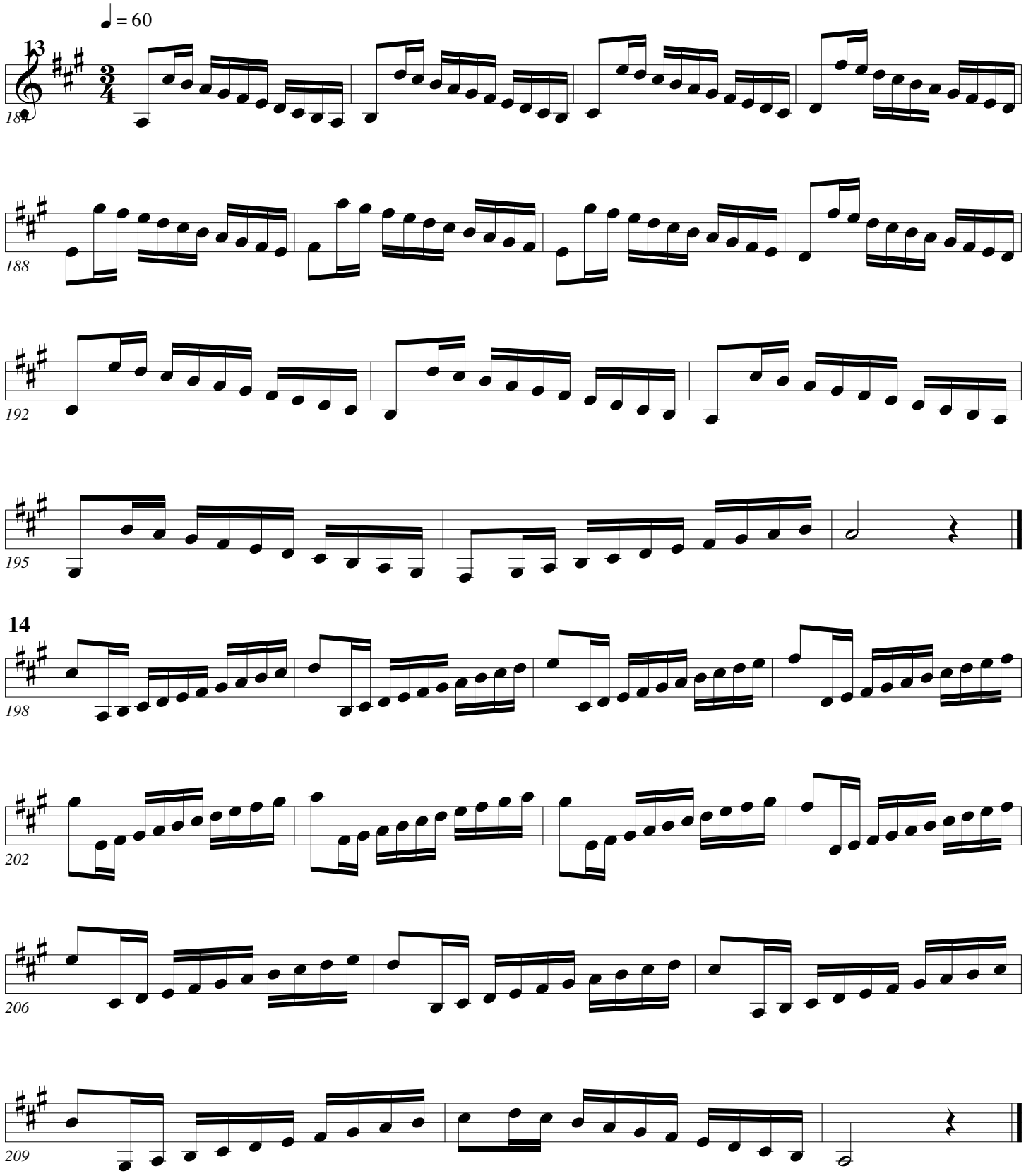
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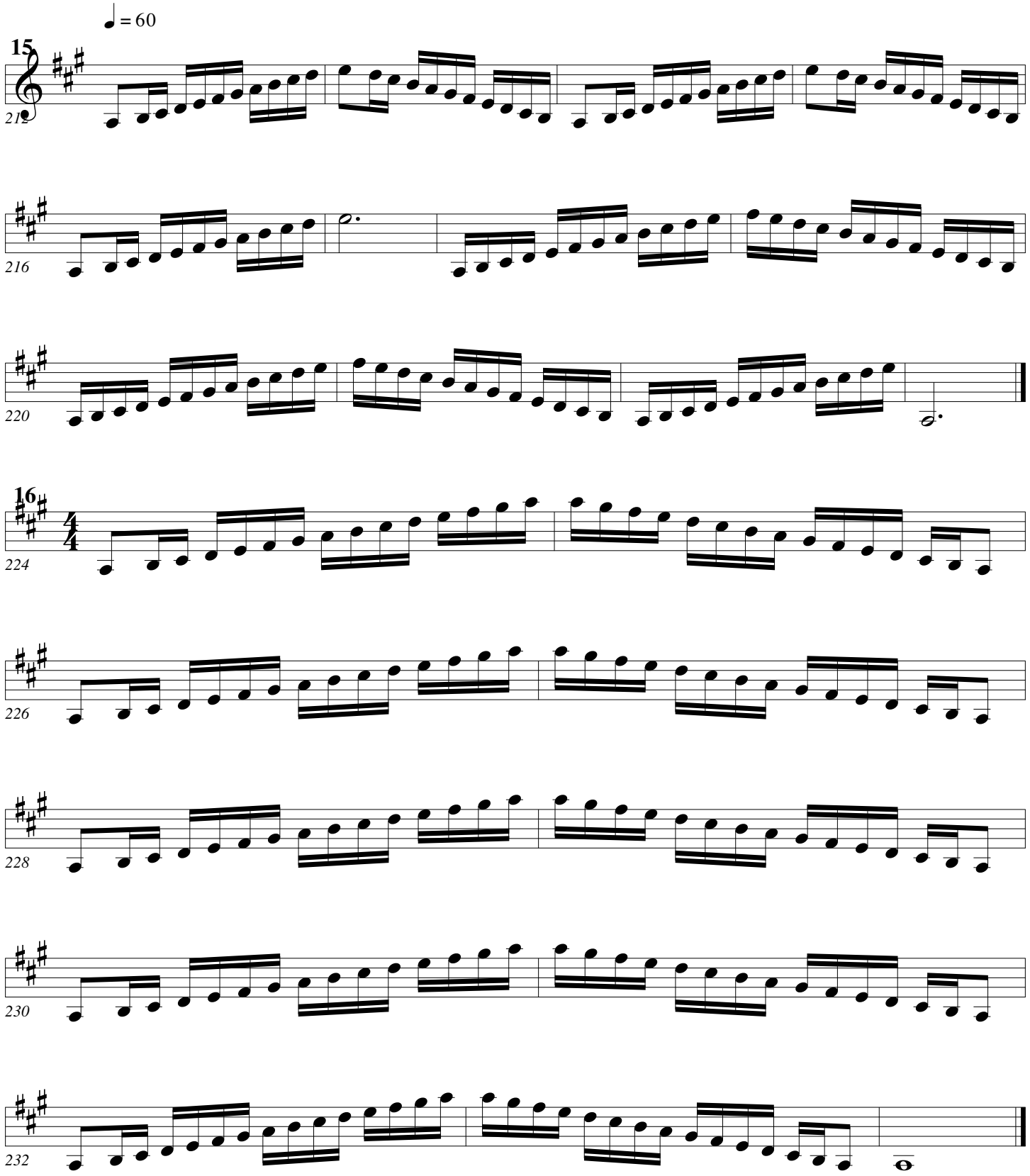
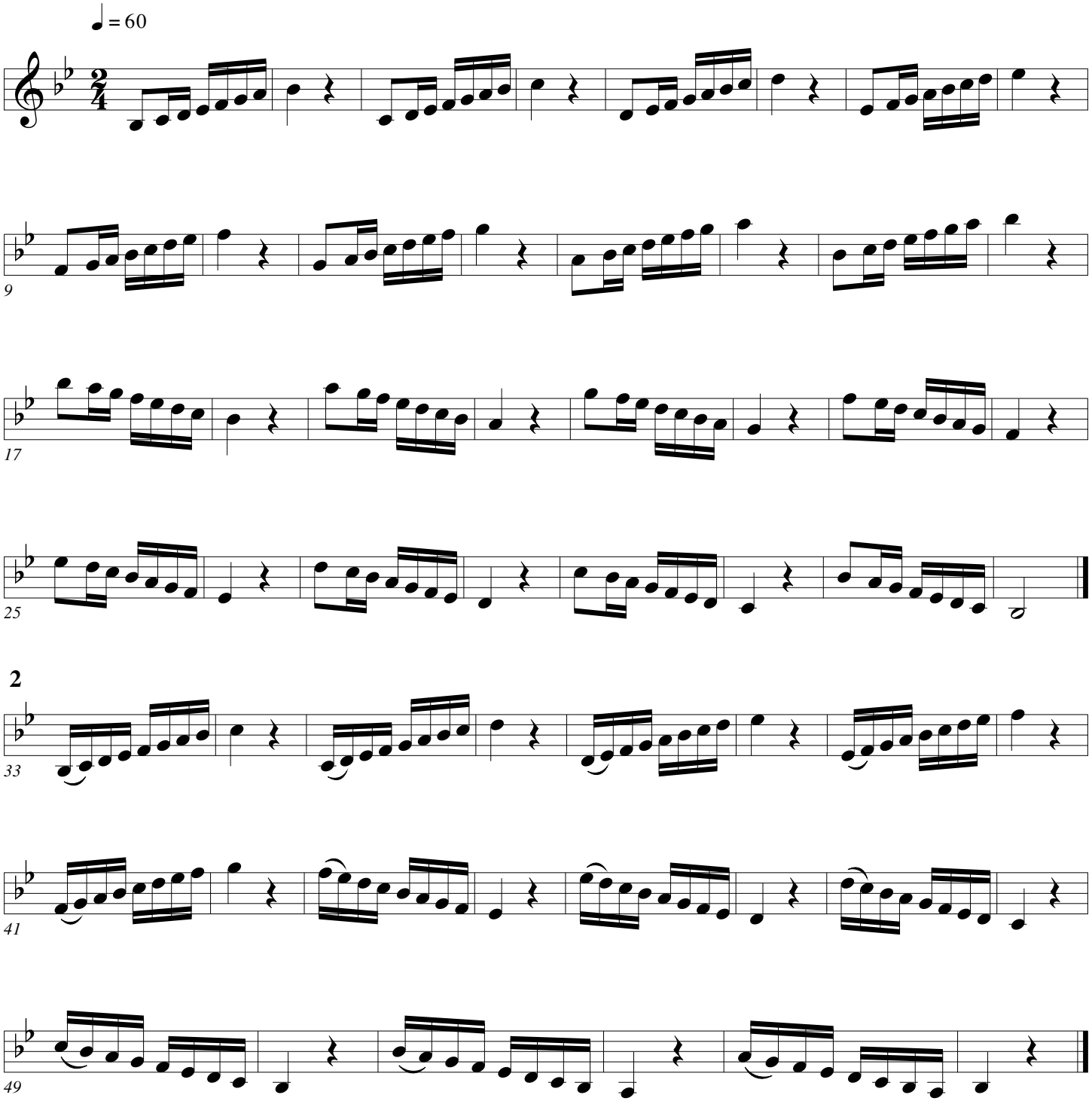
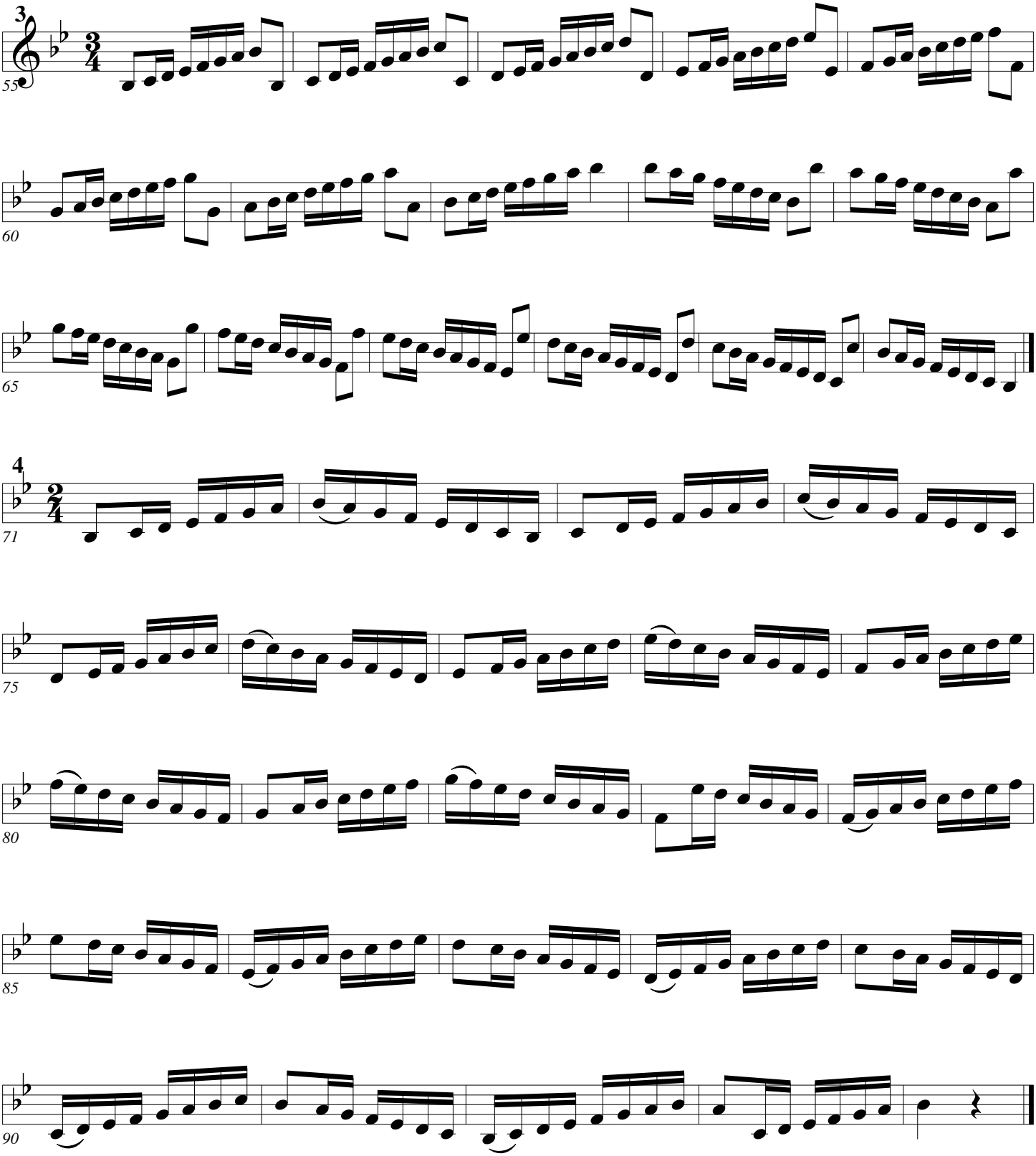
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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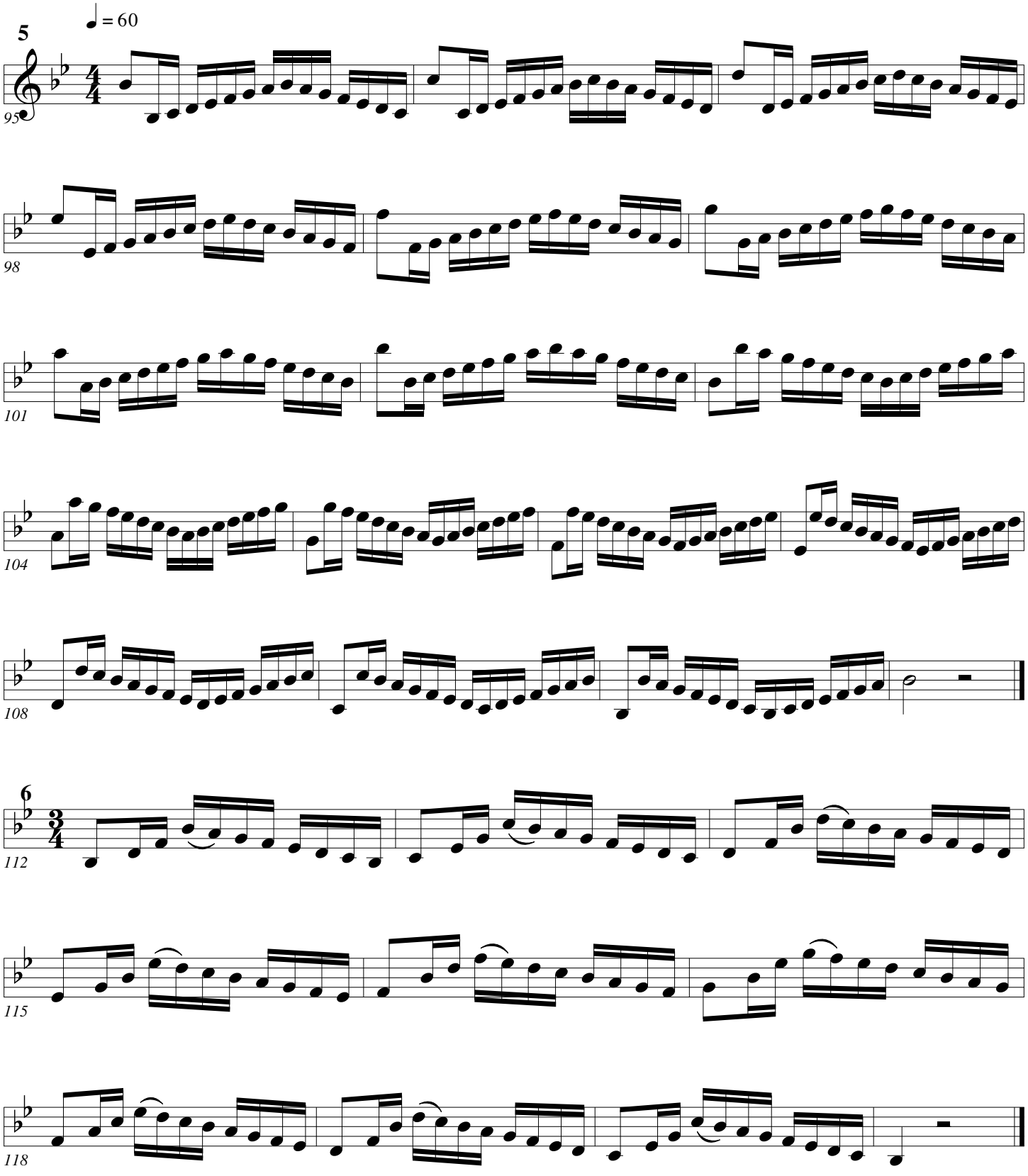
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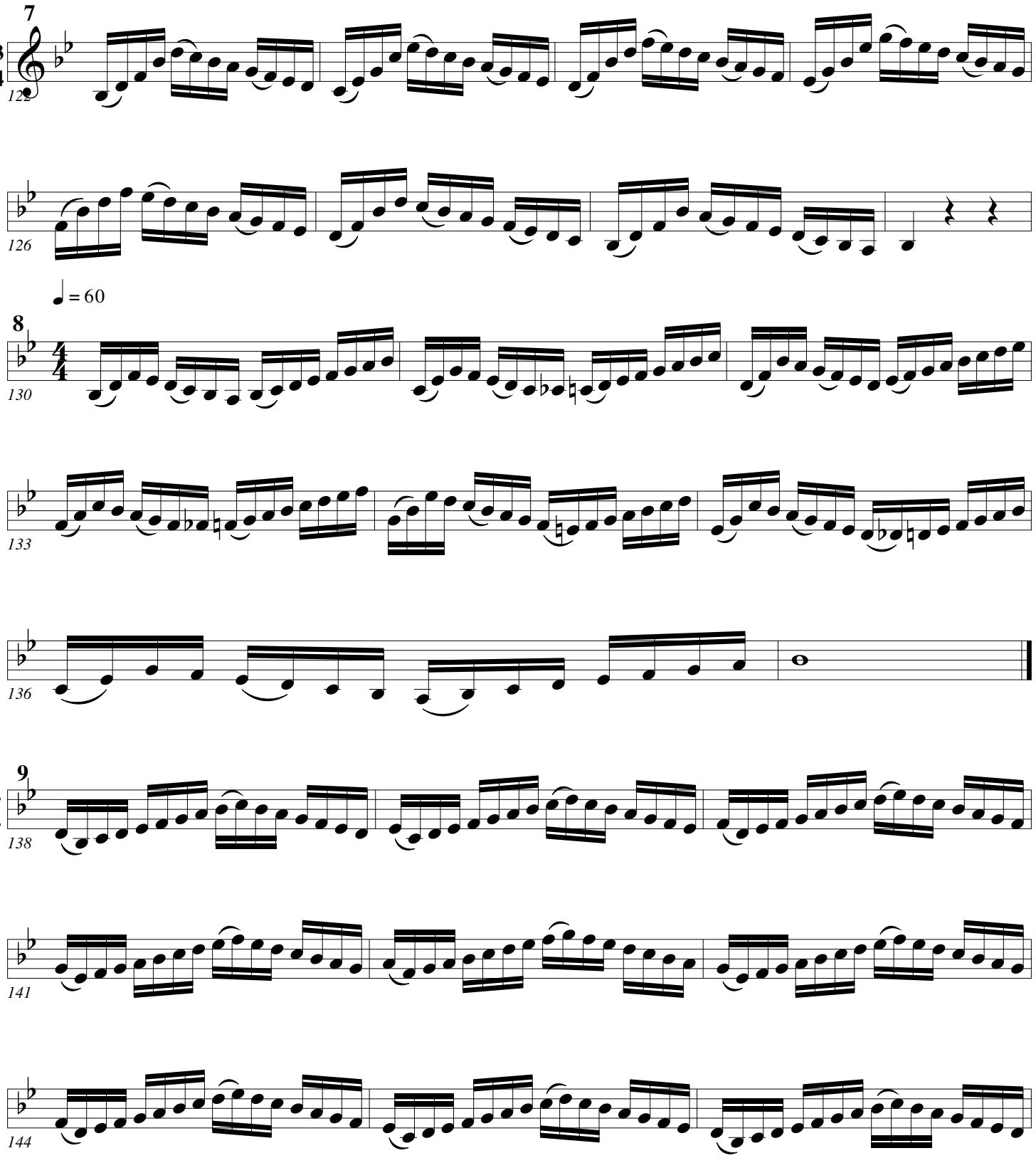
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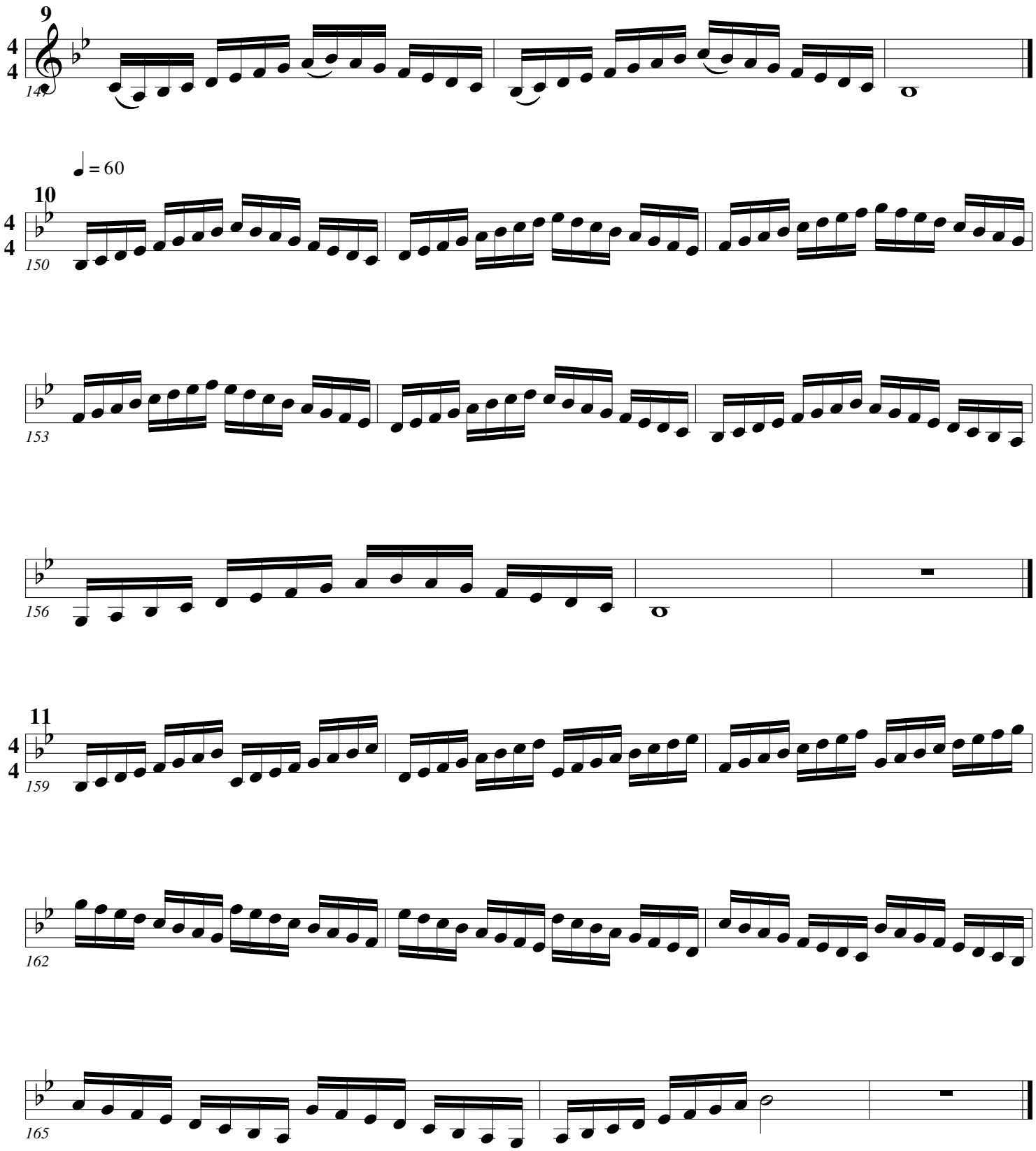
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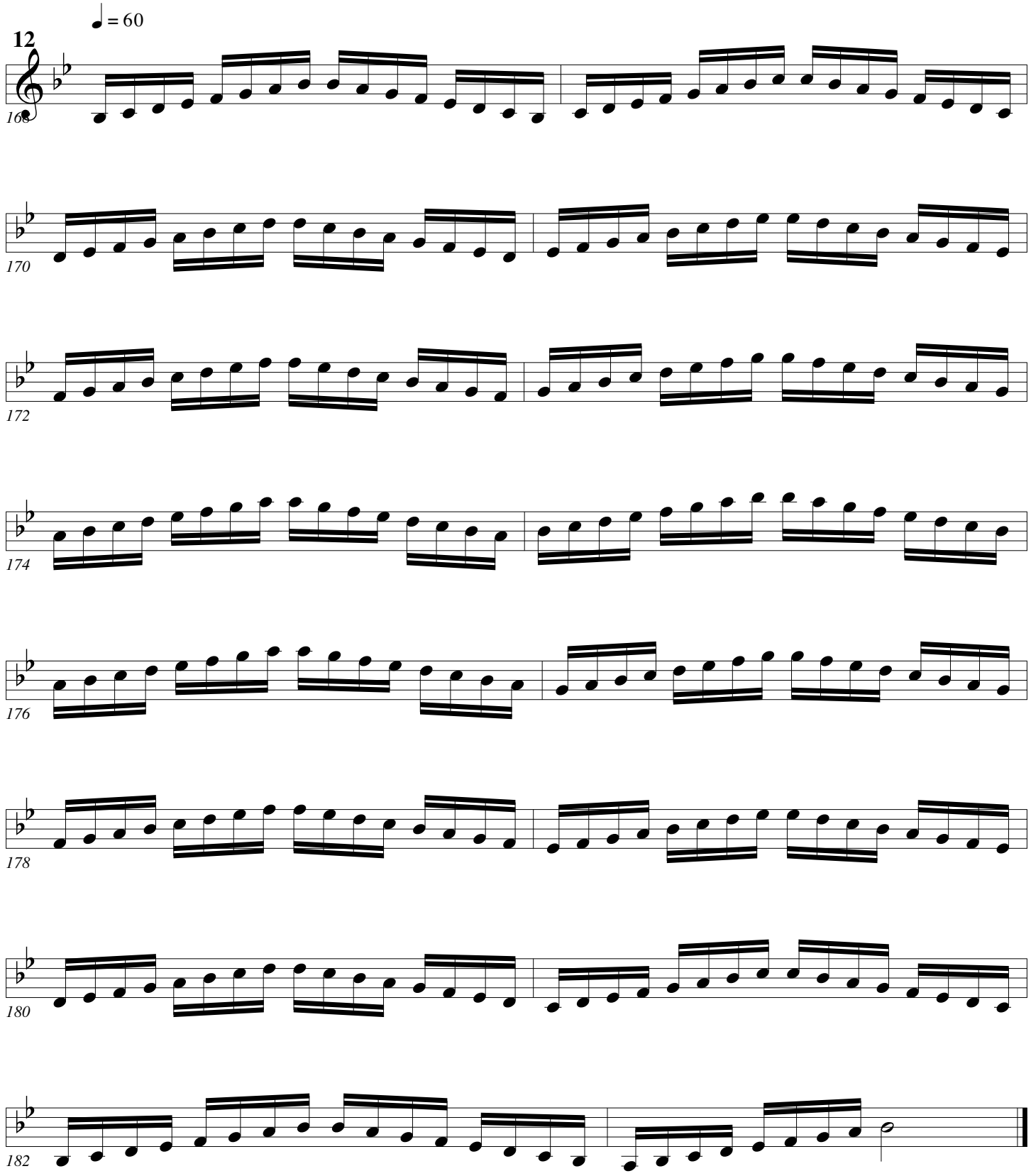
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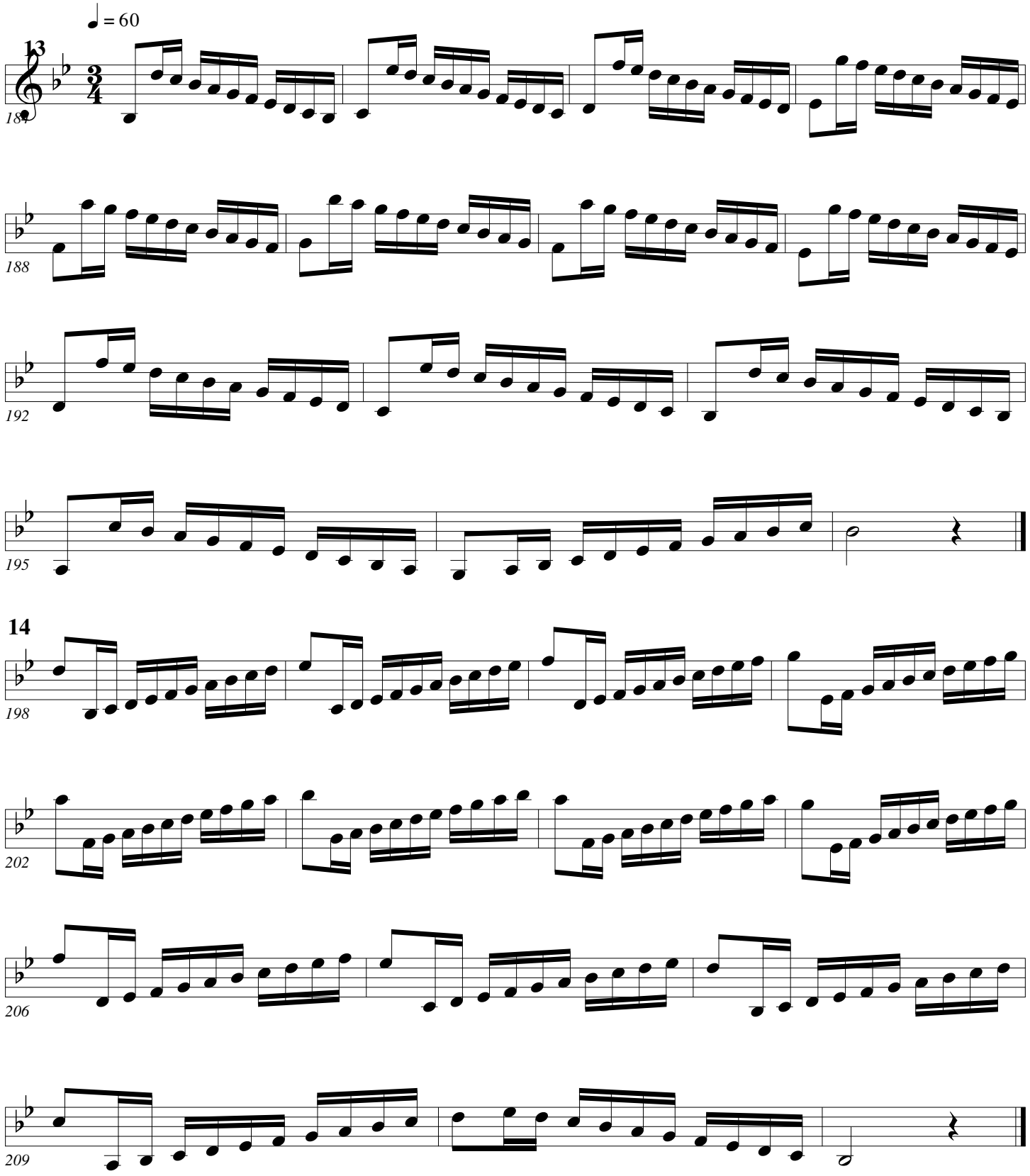
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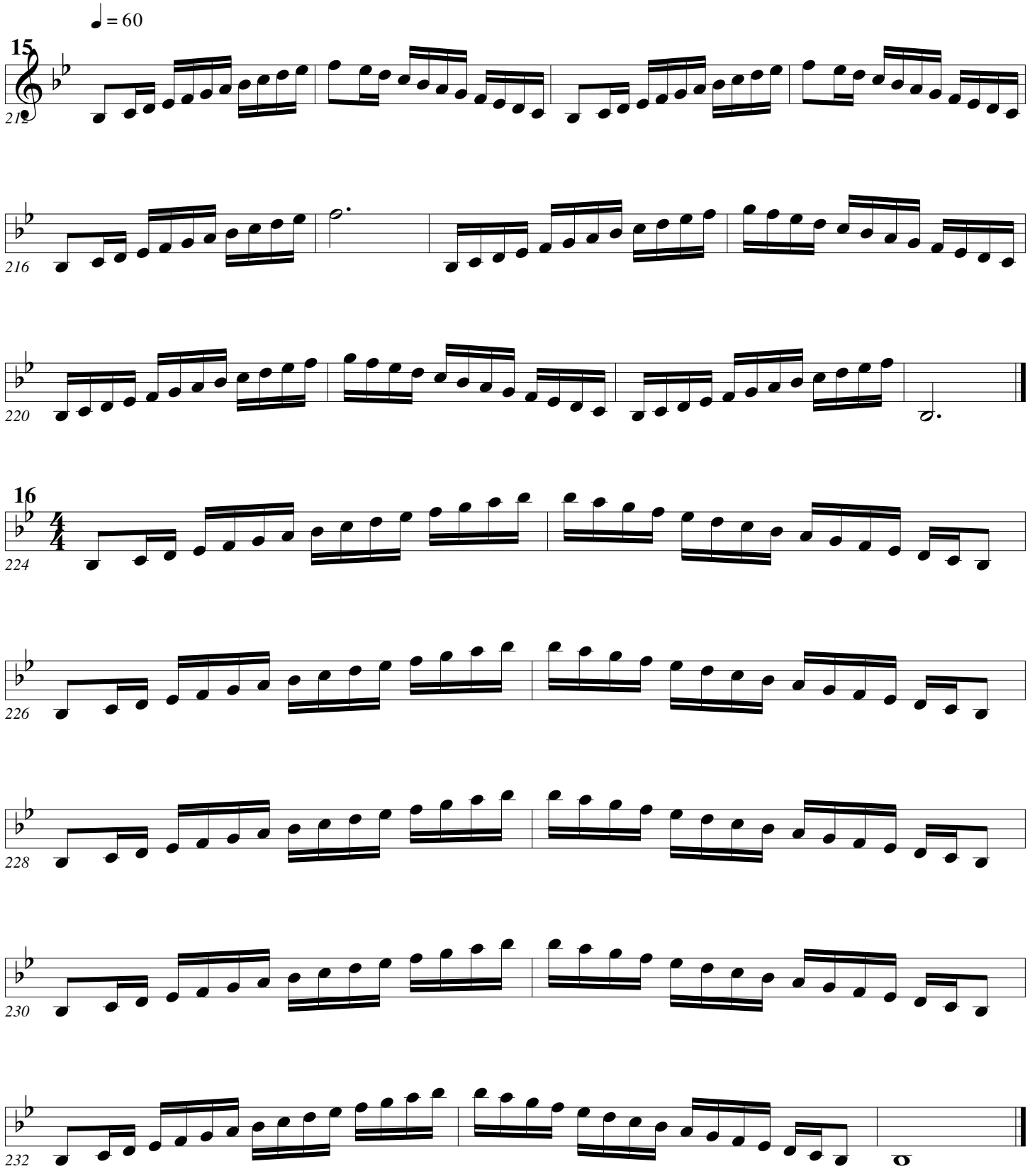
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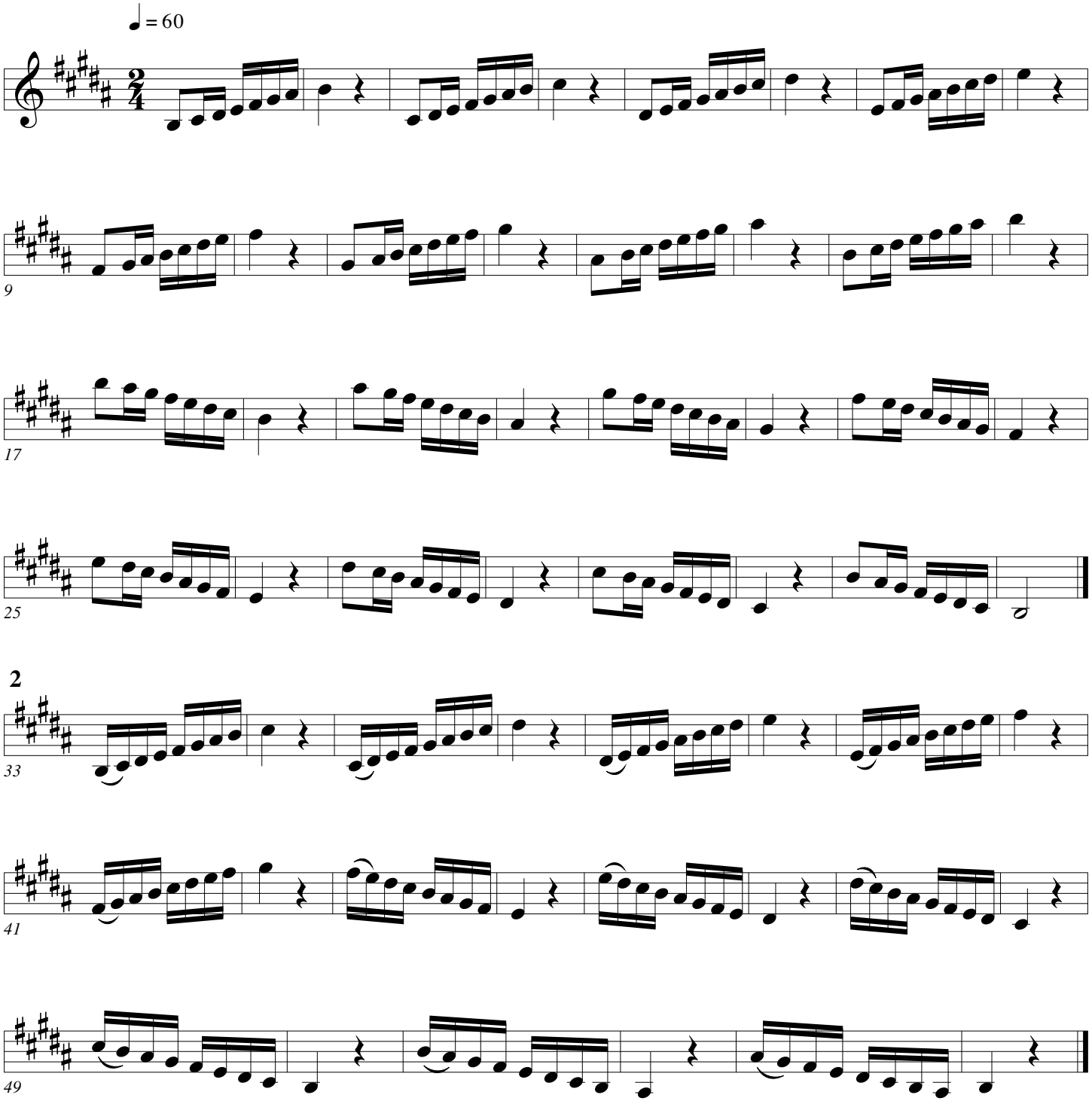
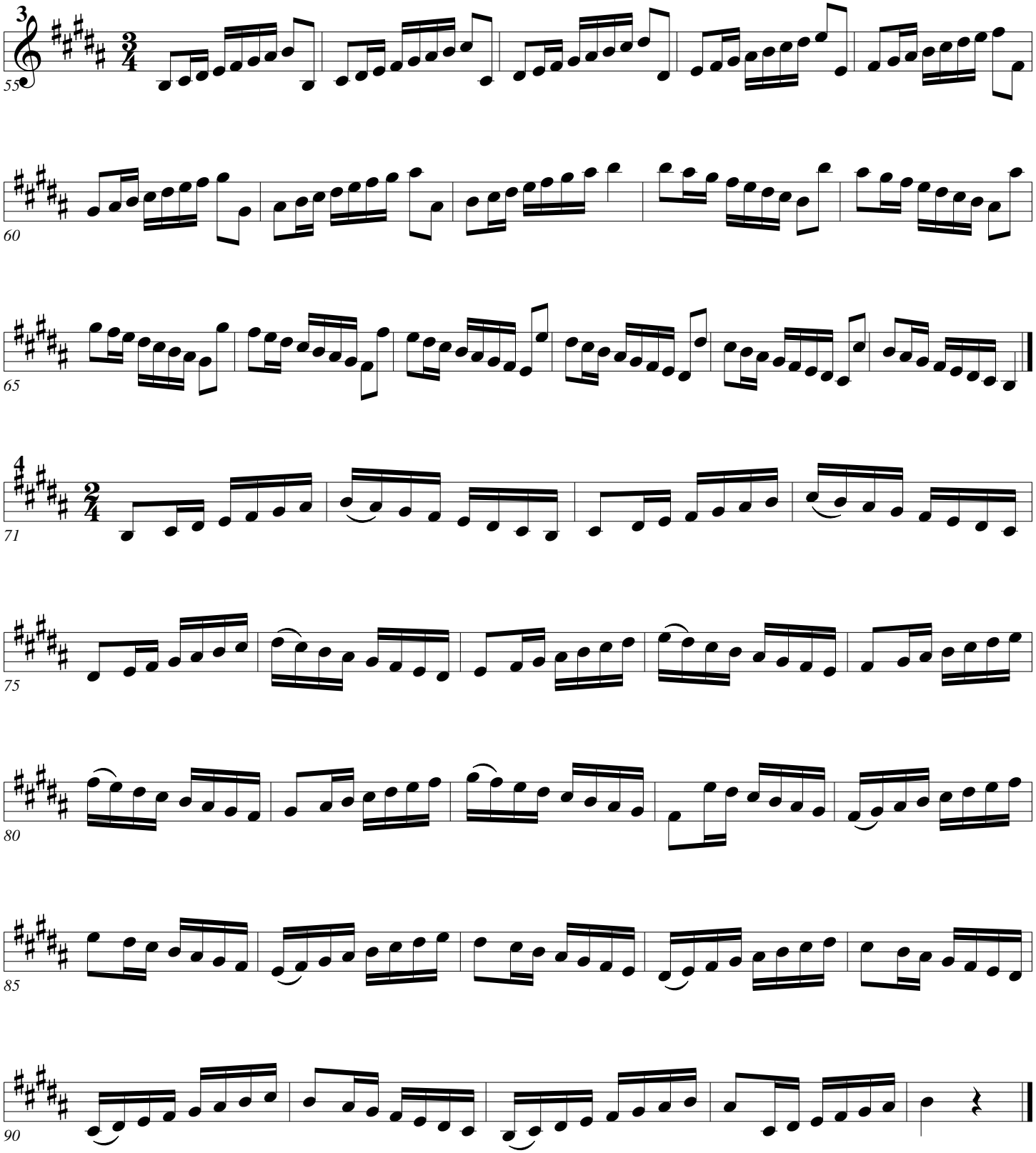
Scales (Arban+)

Arban/Pops

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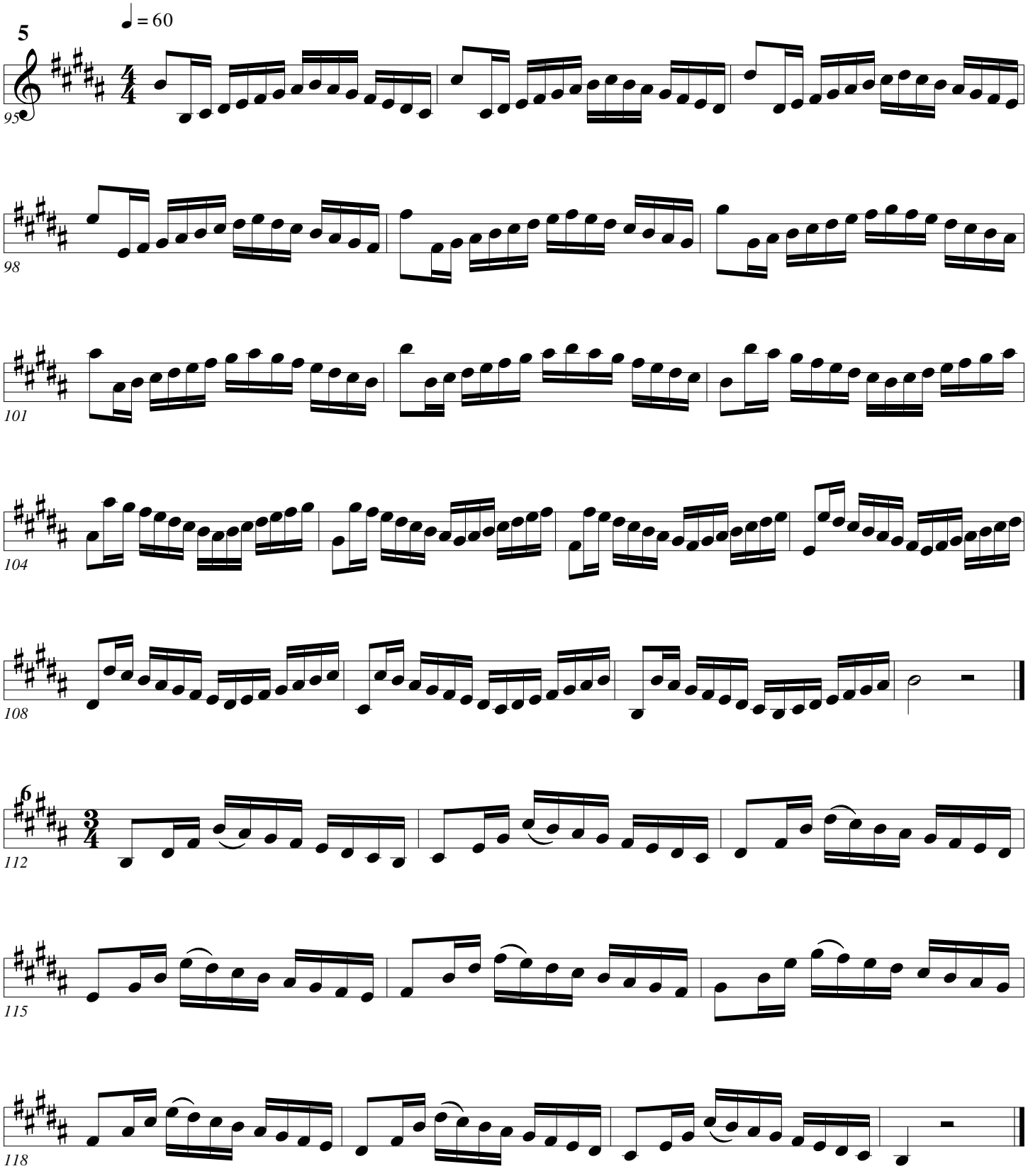
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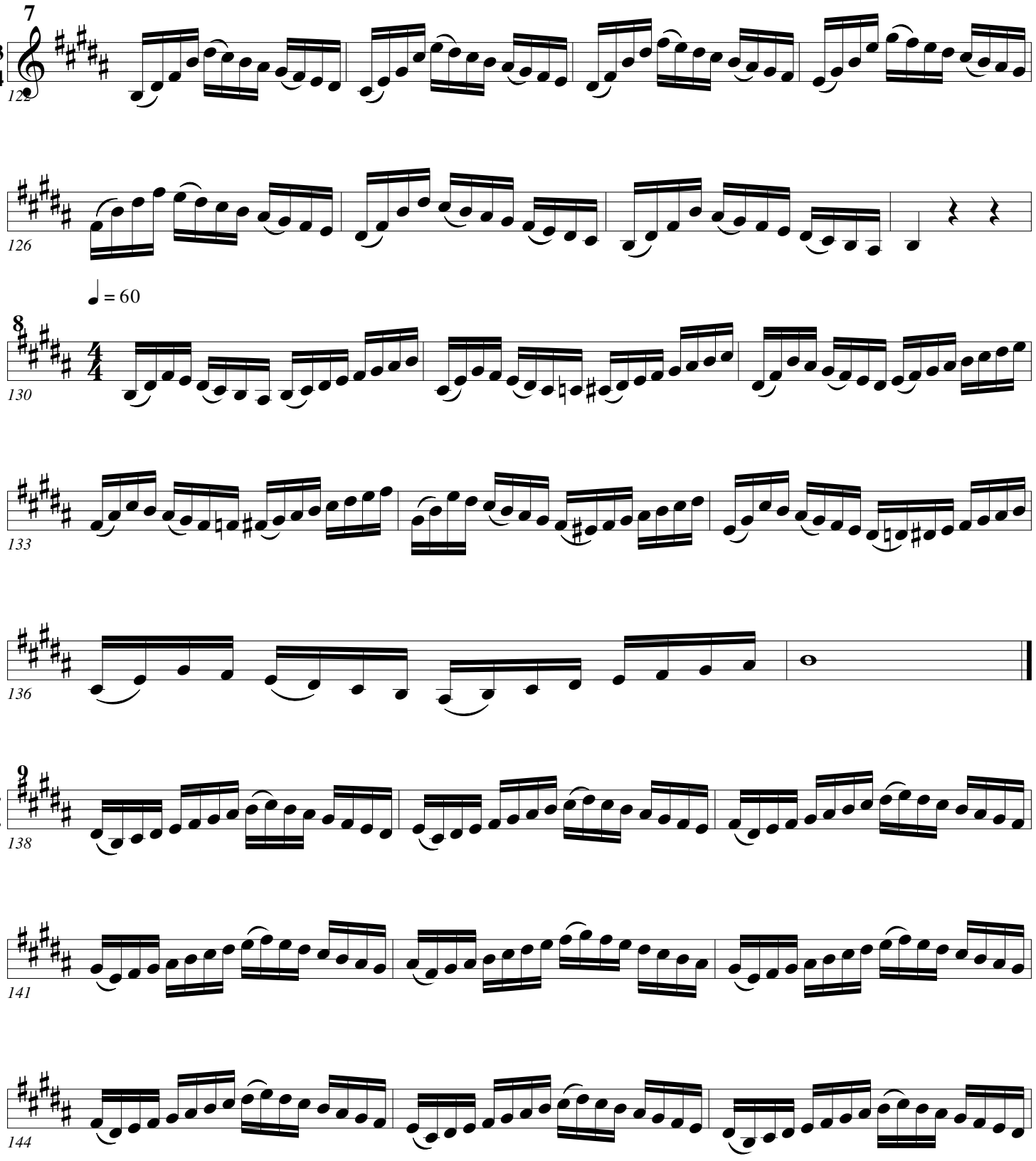
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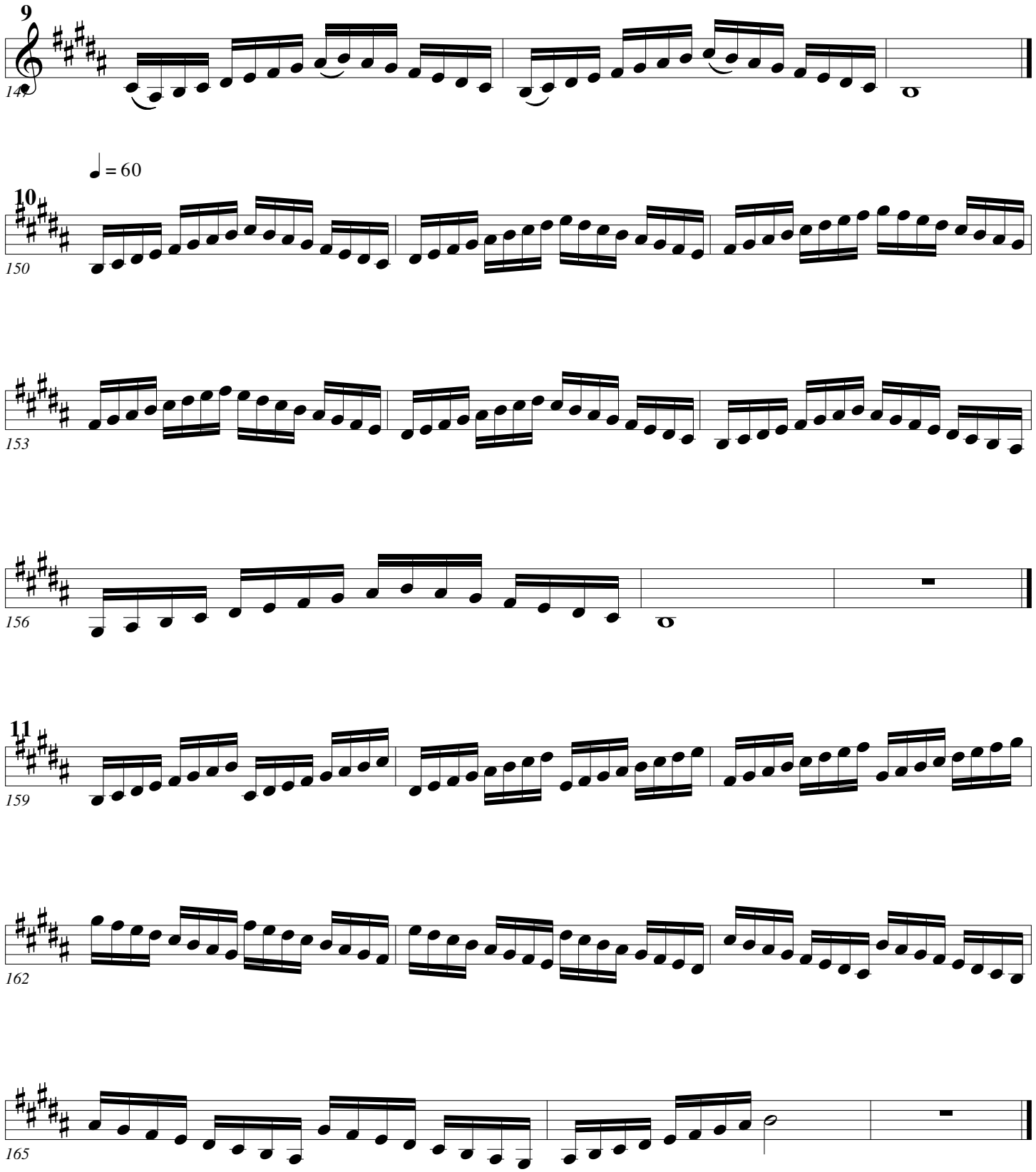
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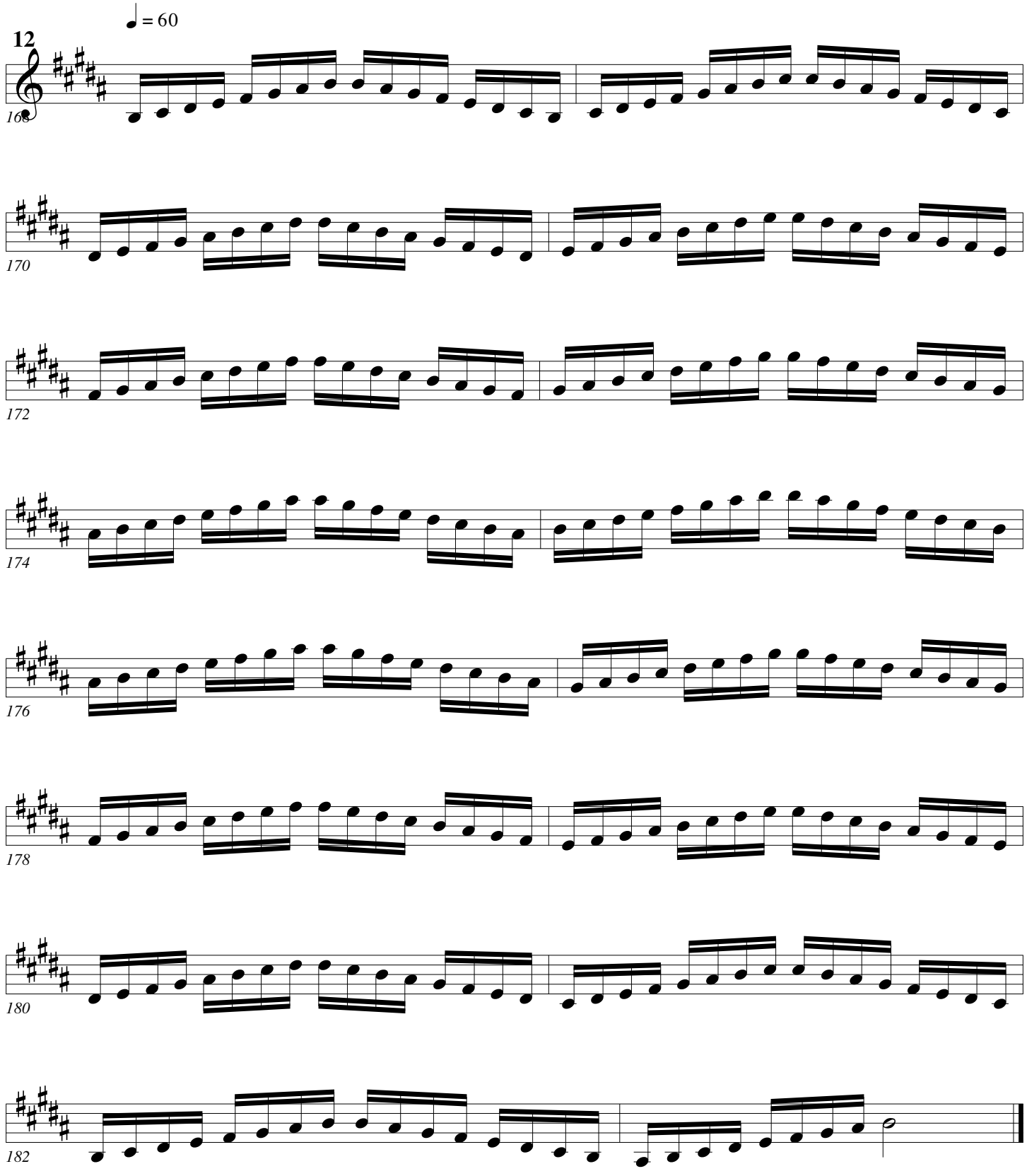
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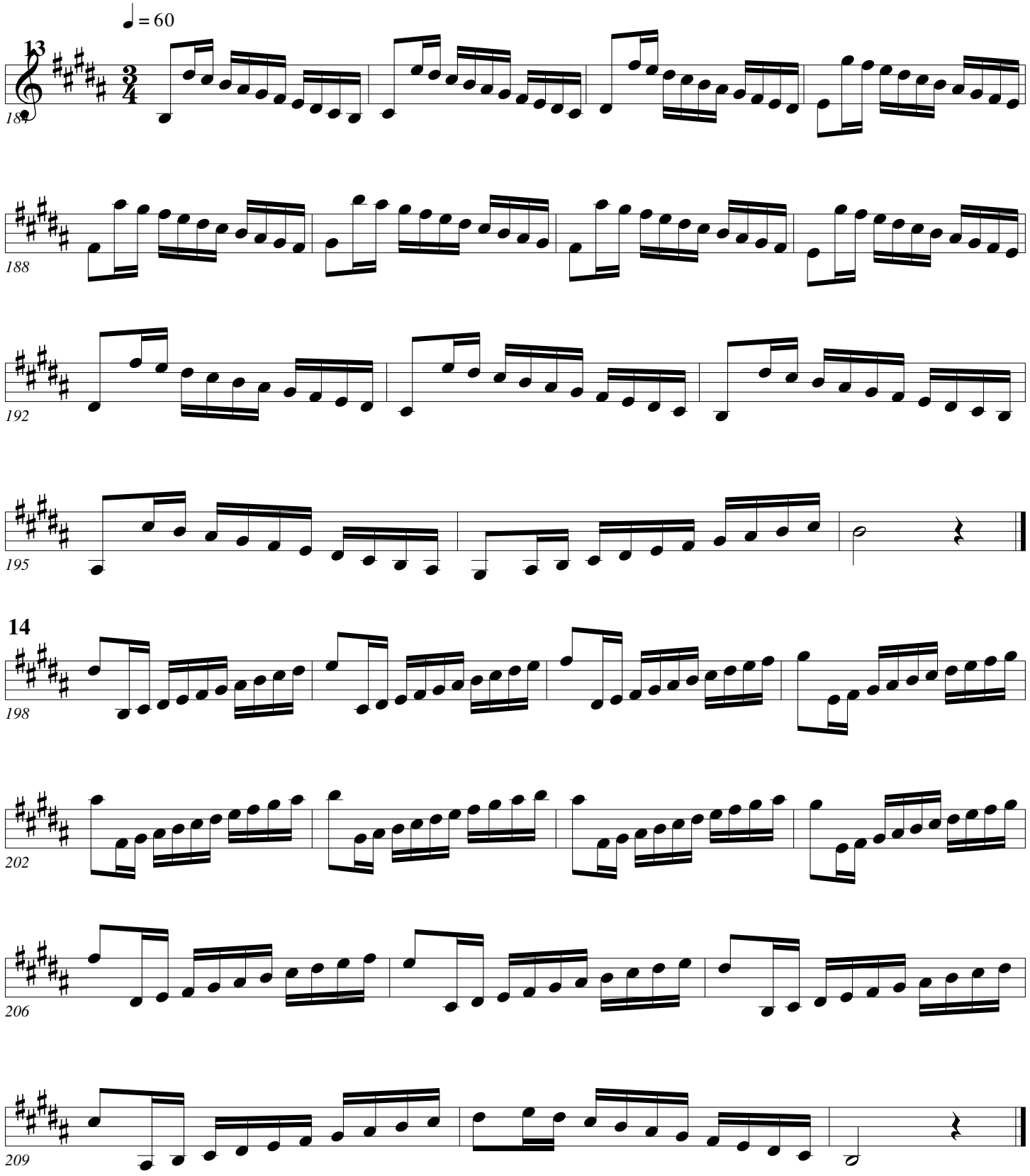
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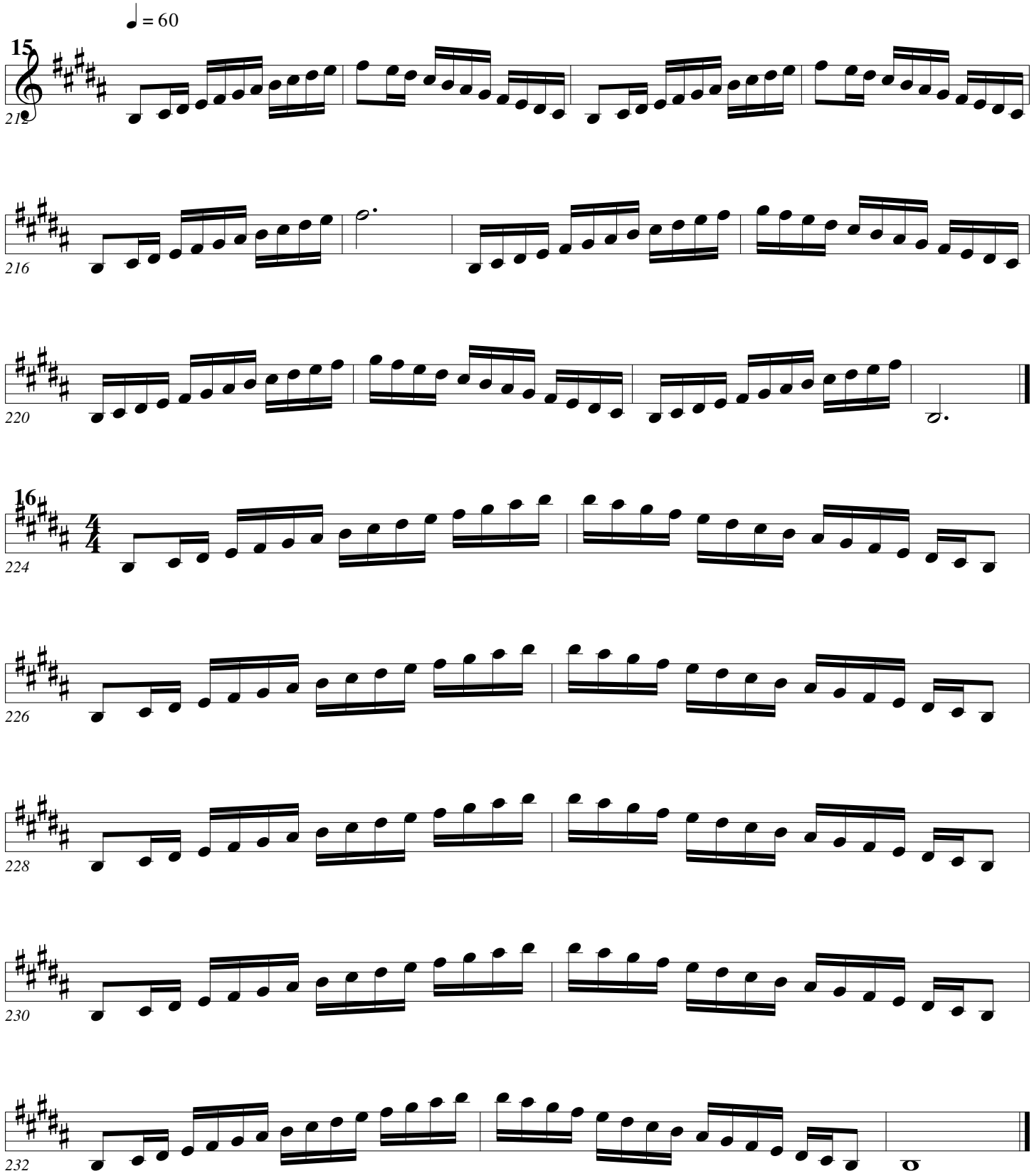
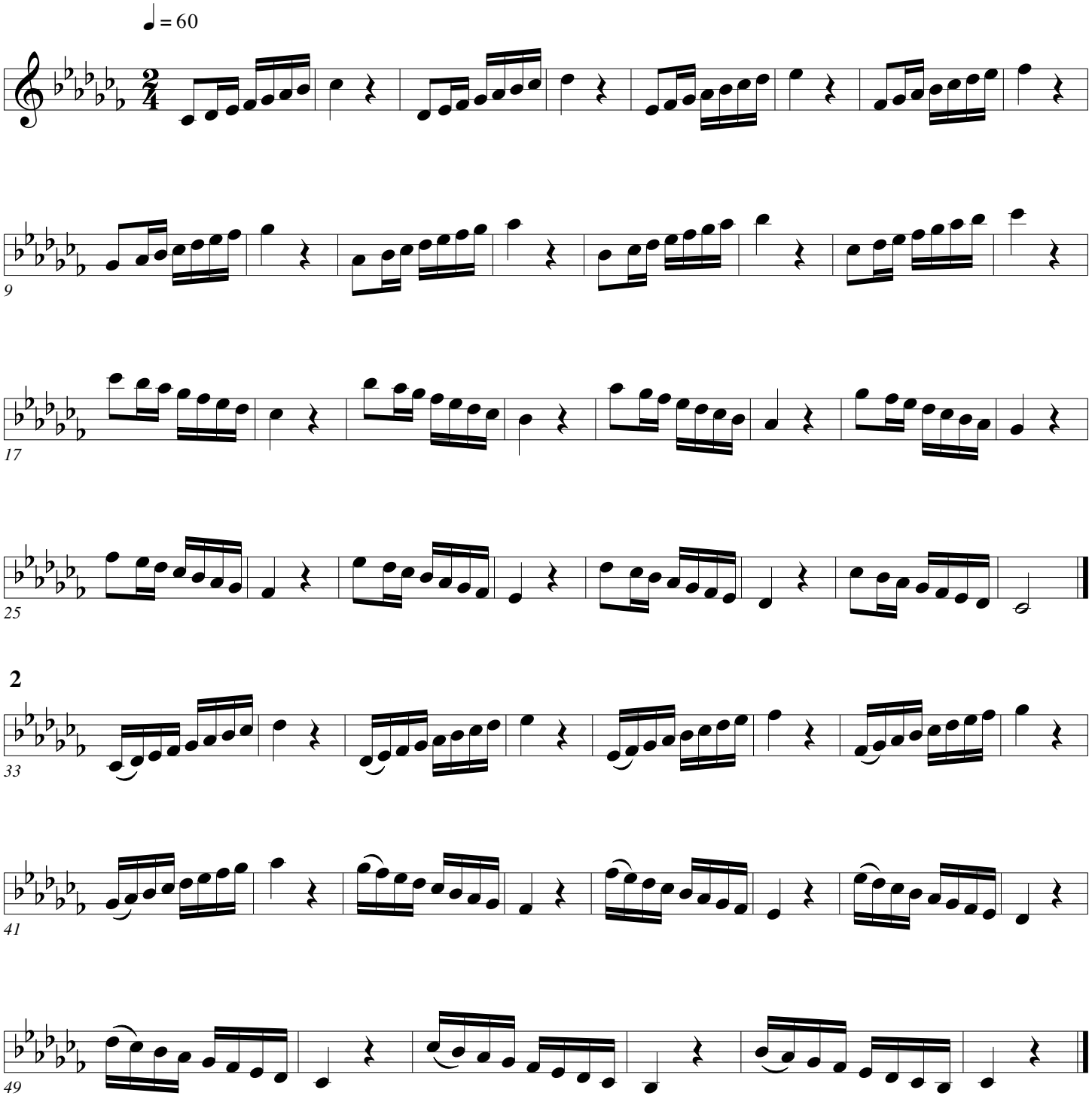
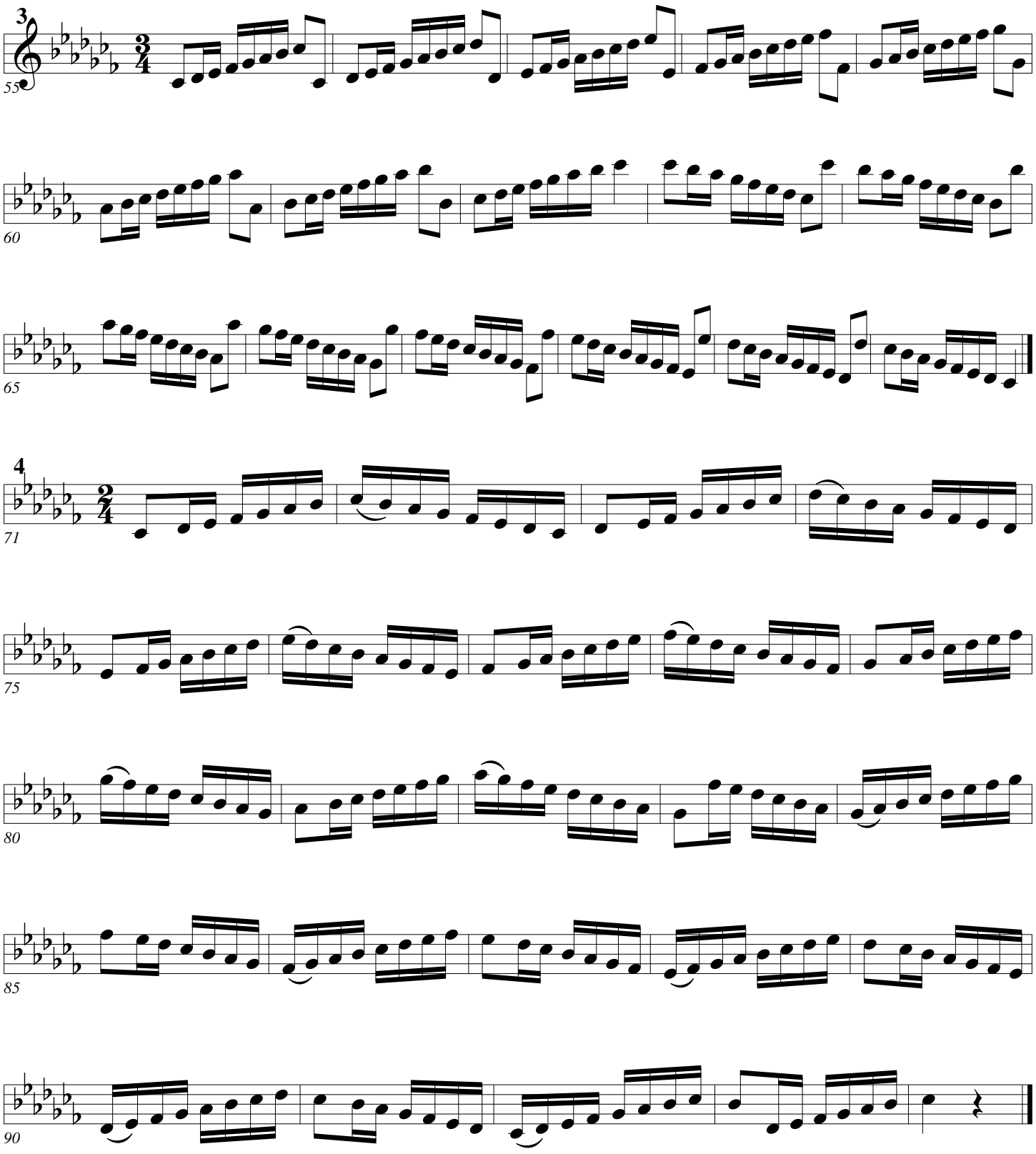
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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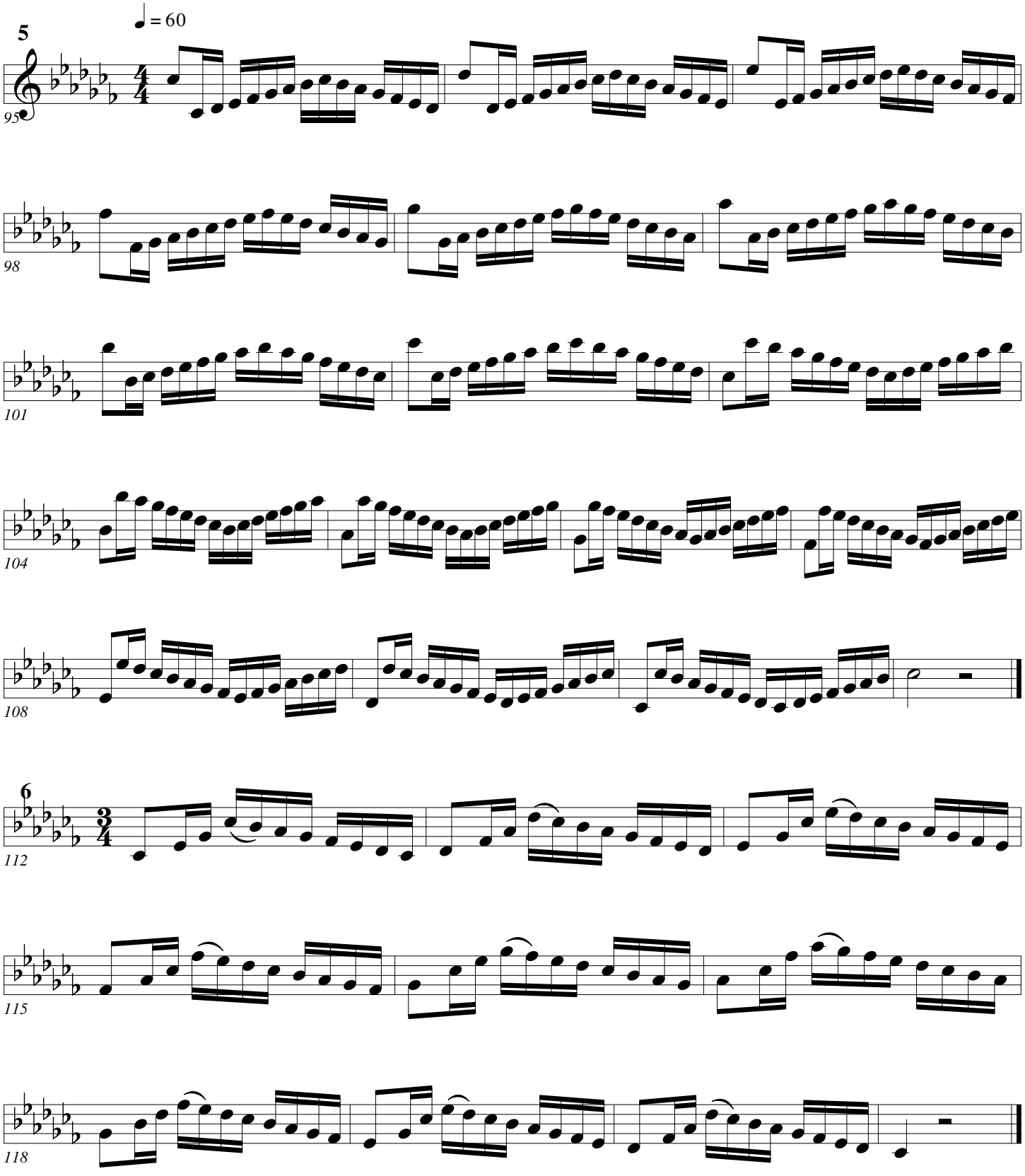
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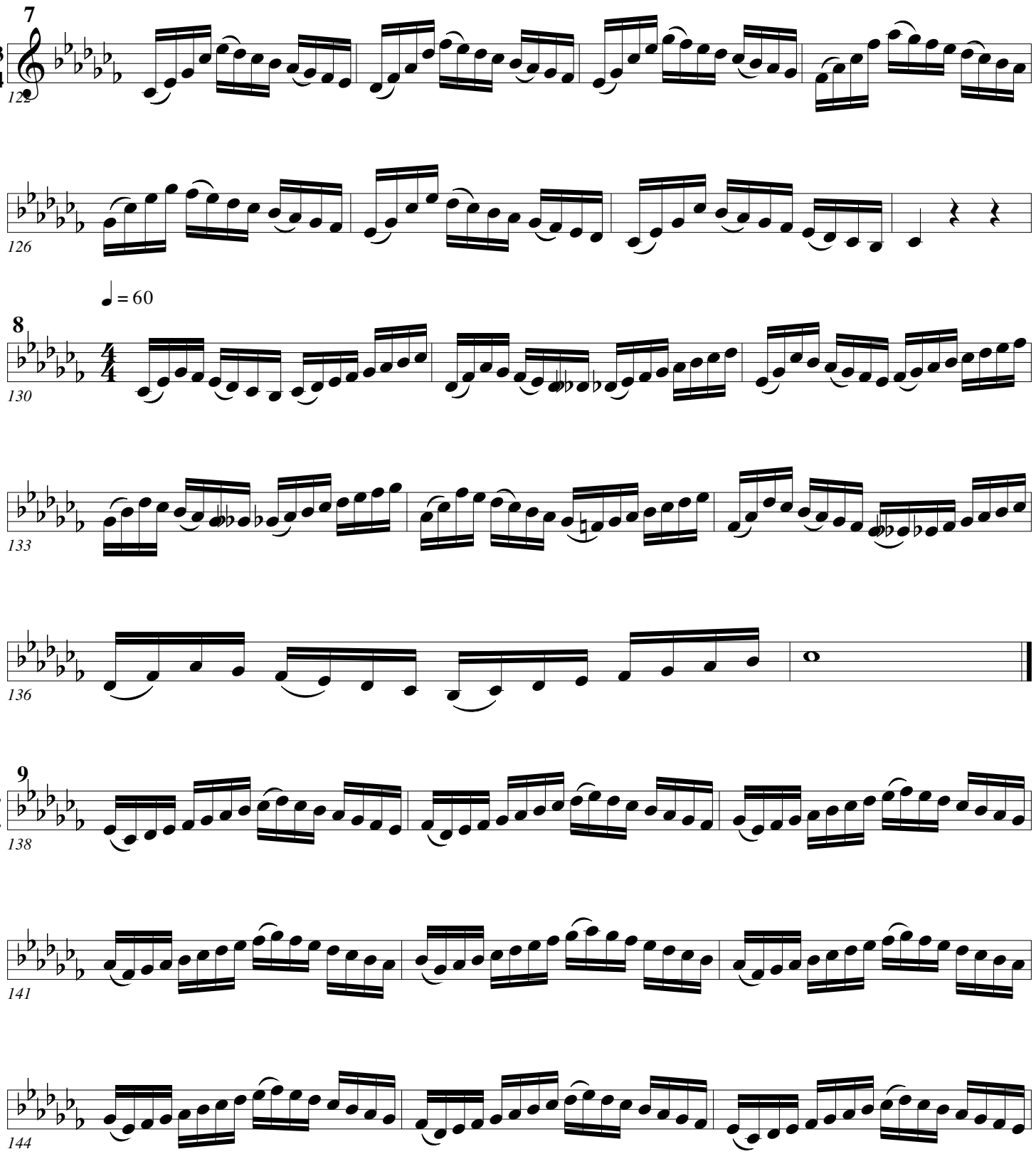
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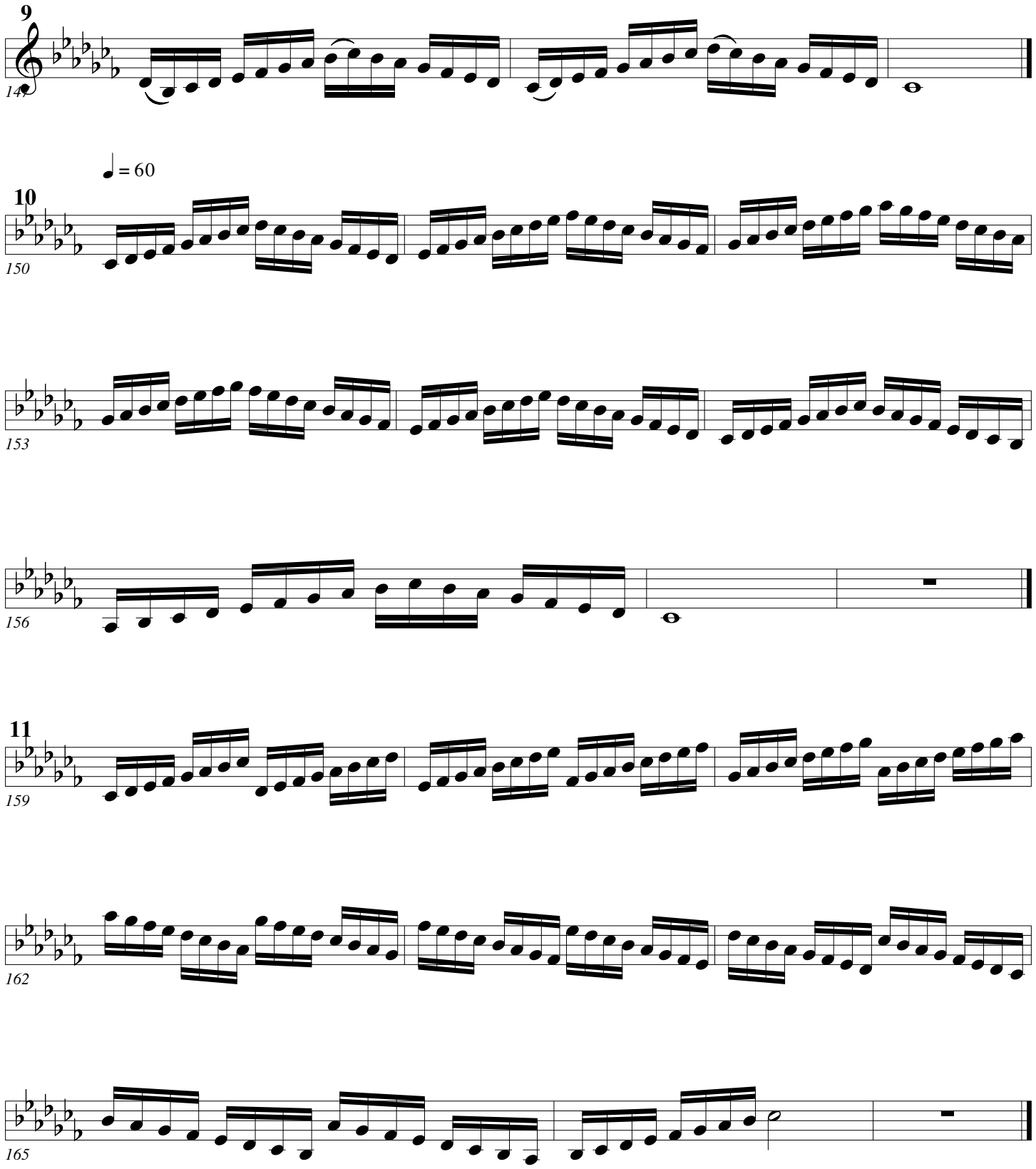
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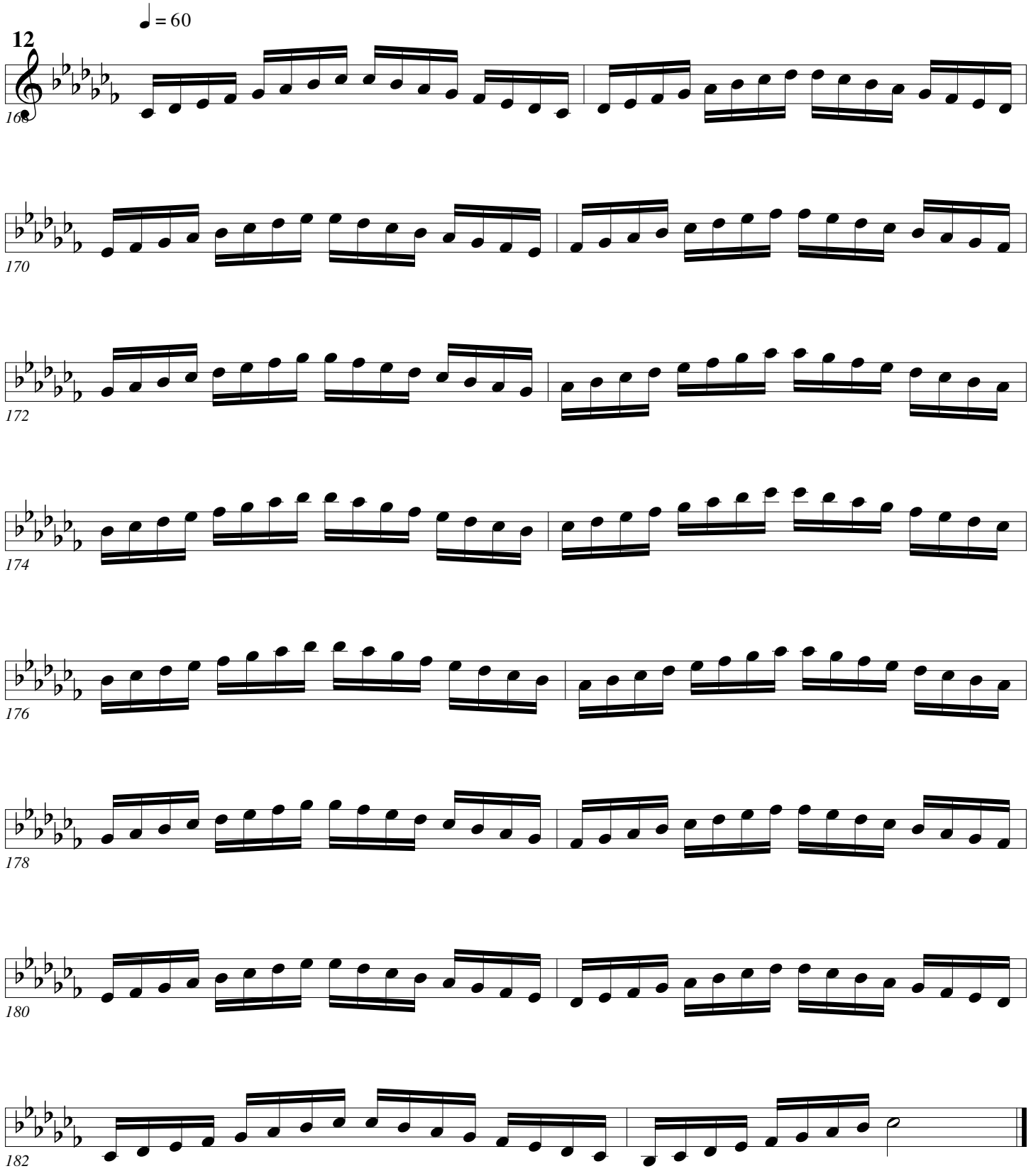
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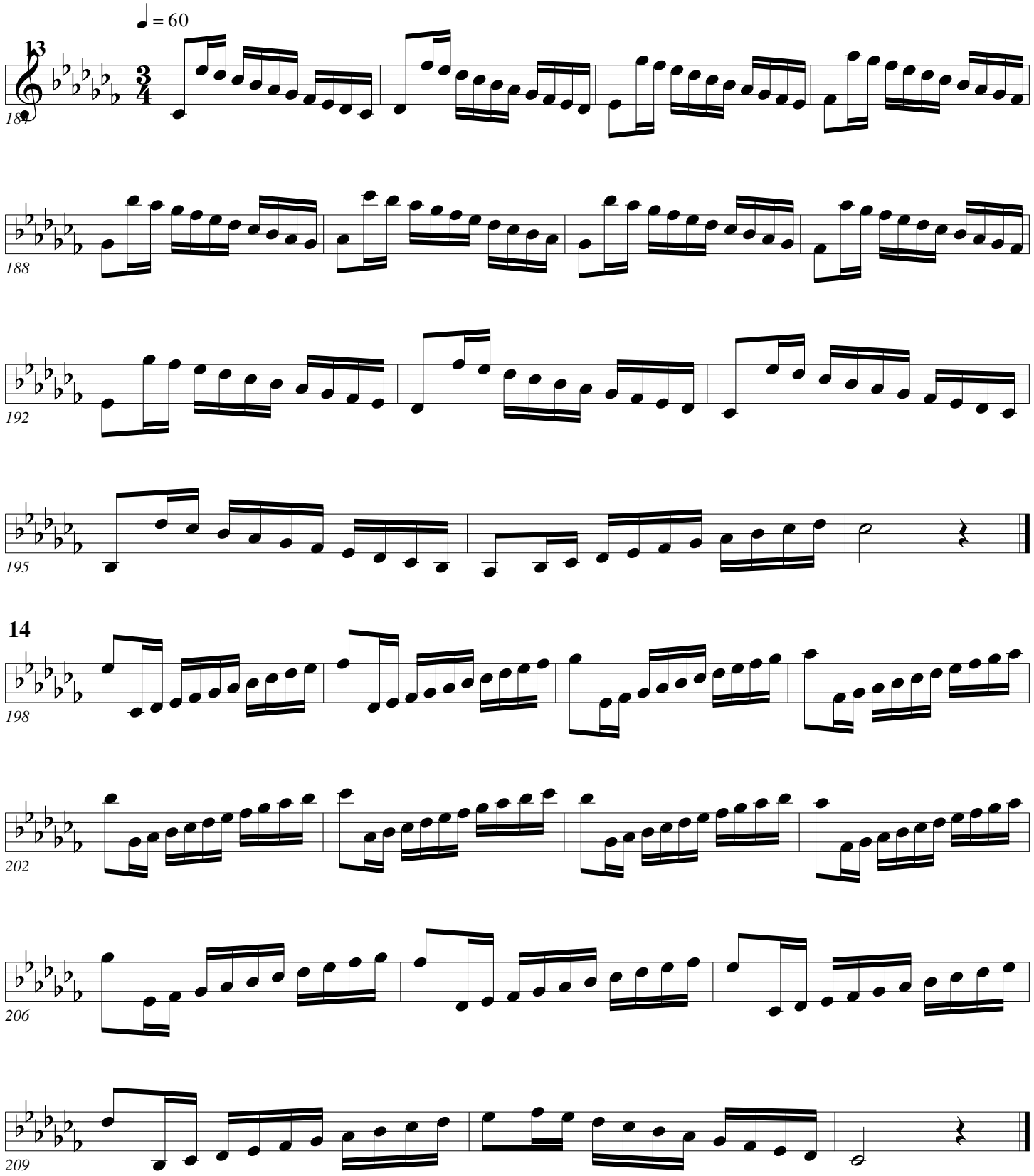
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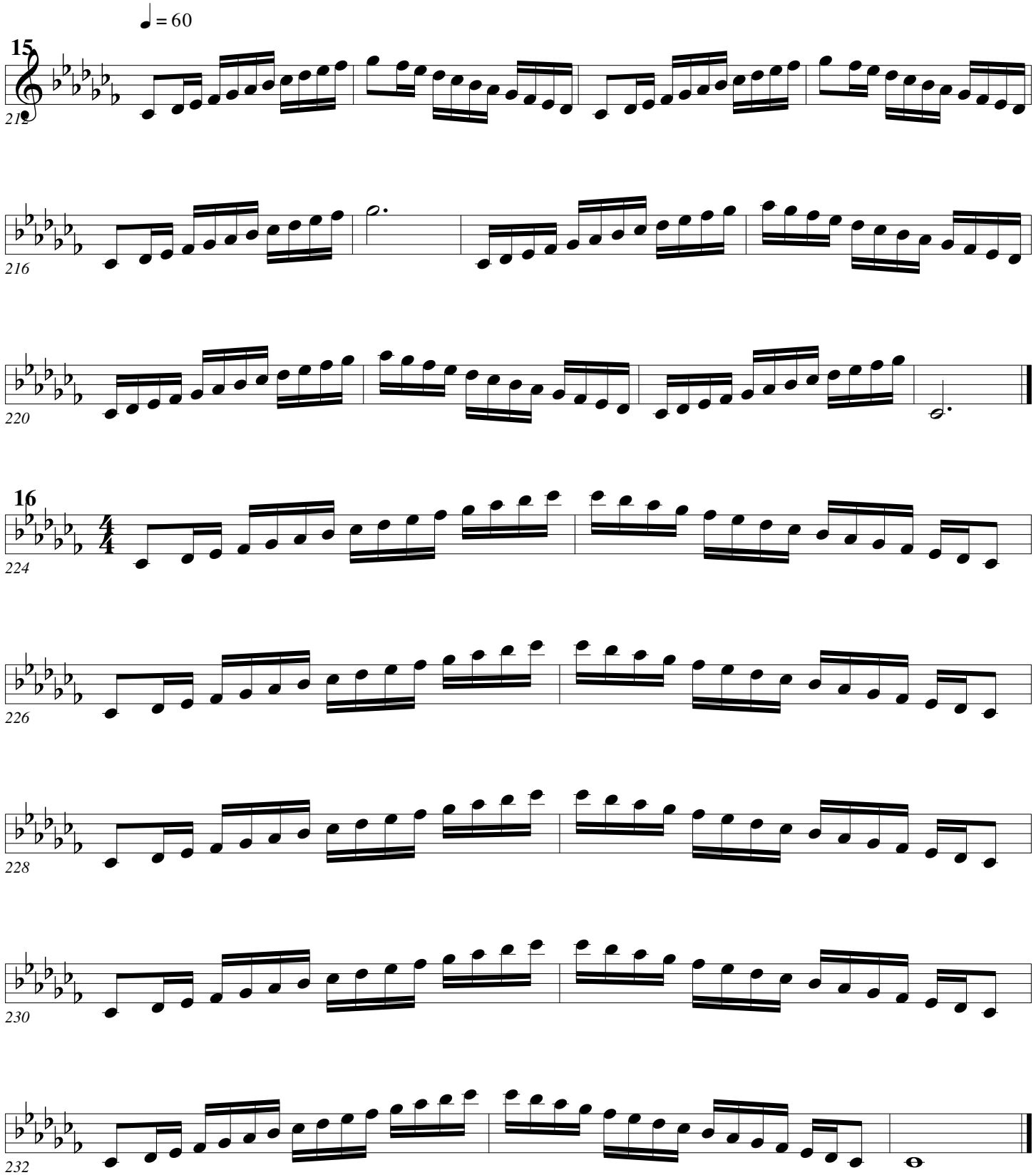
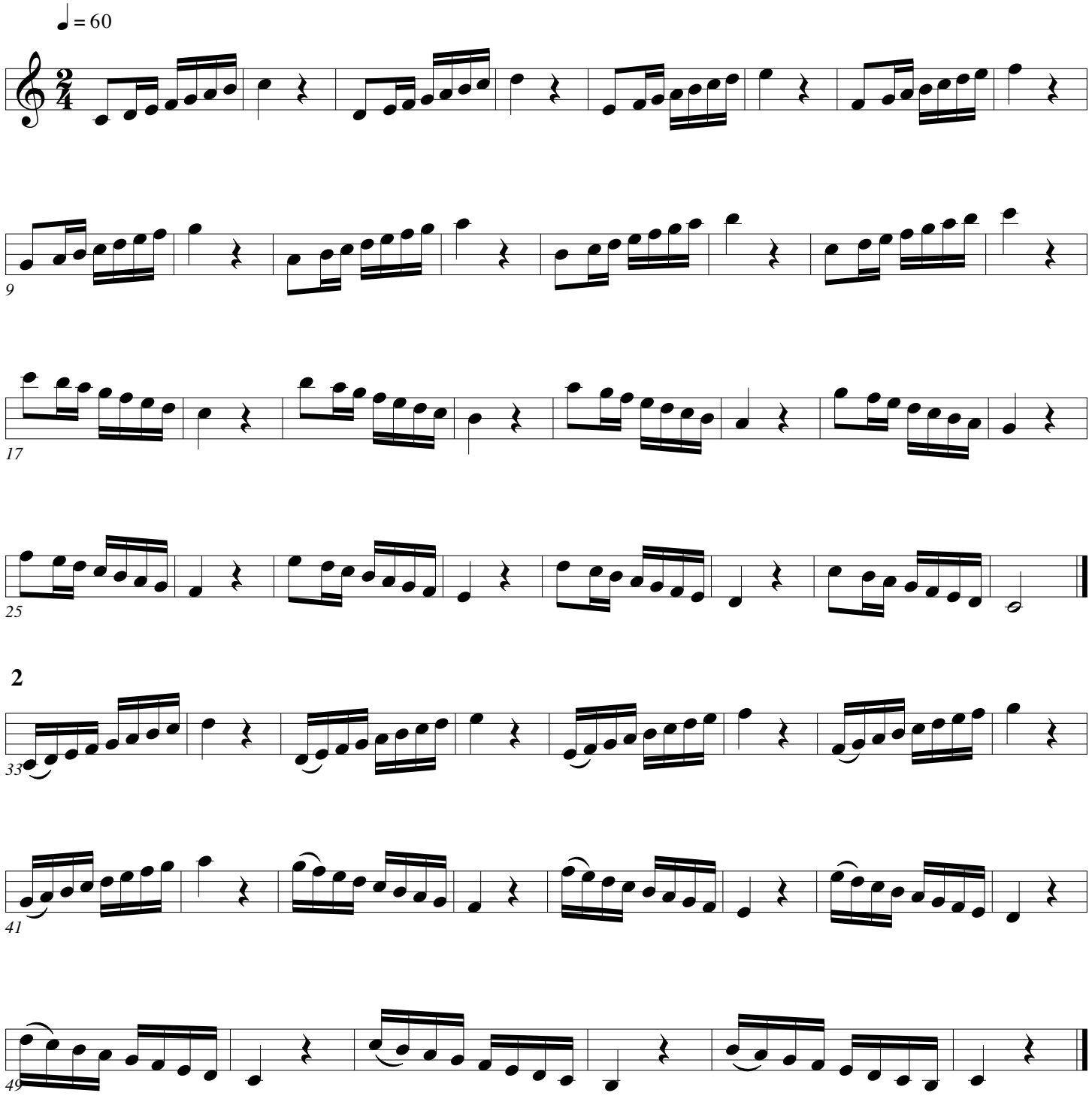
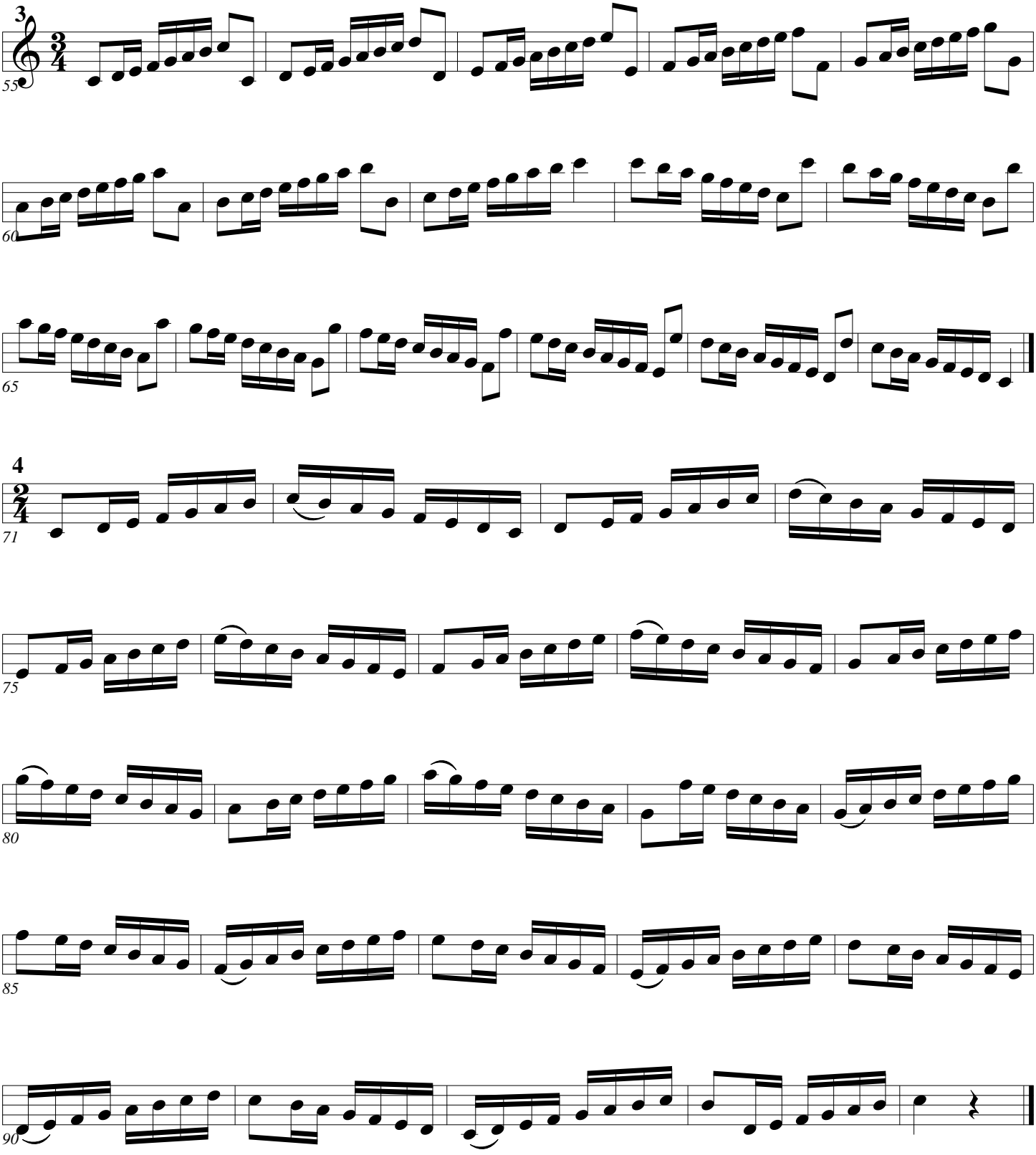
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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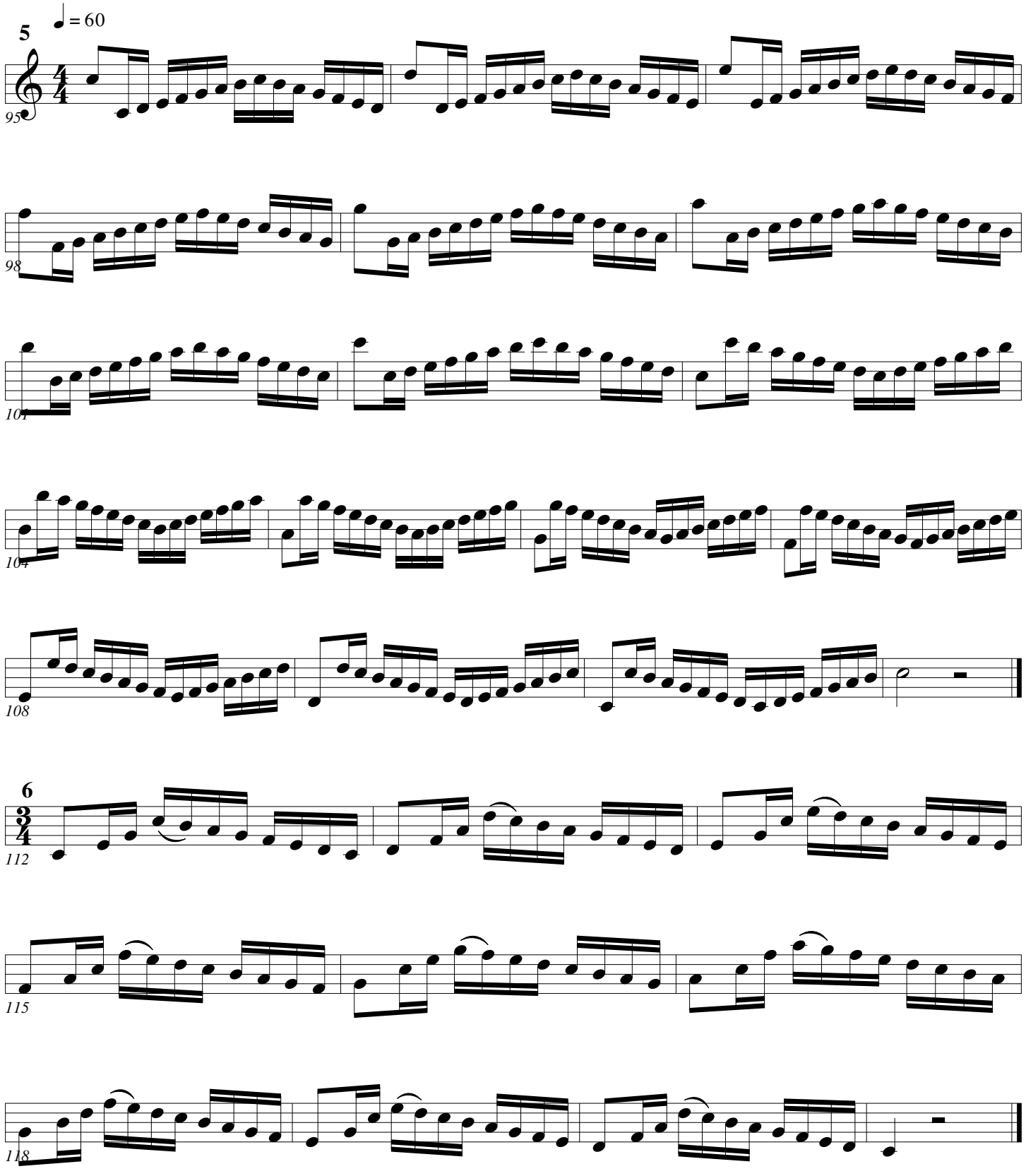
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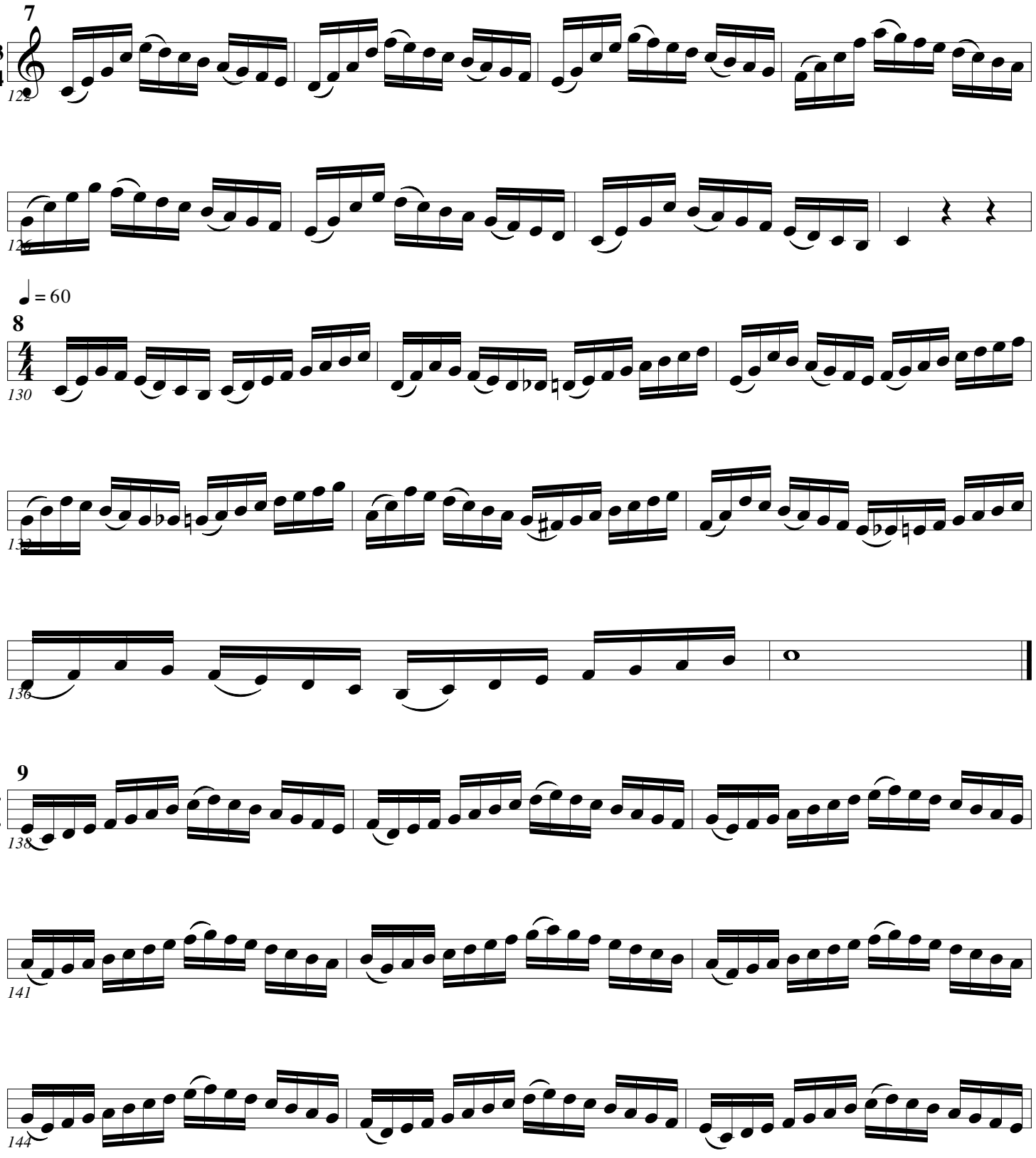
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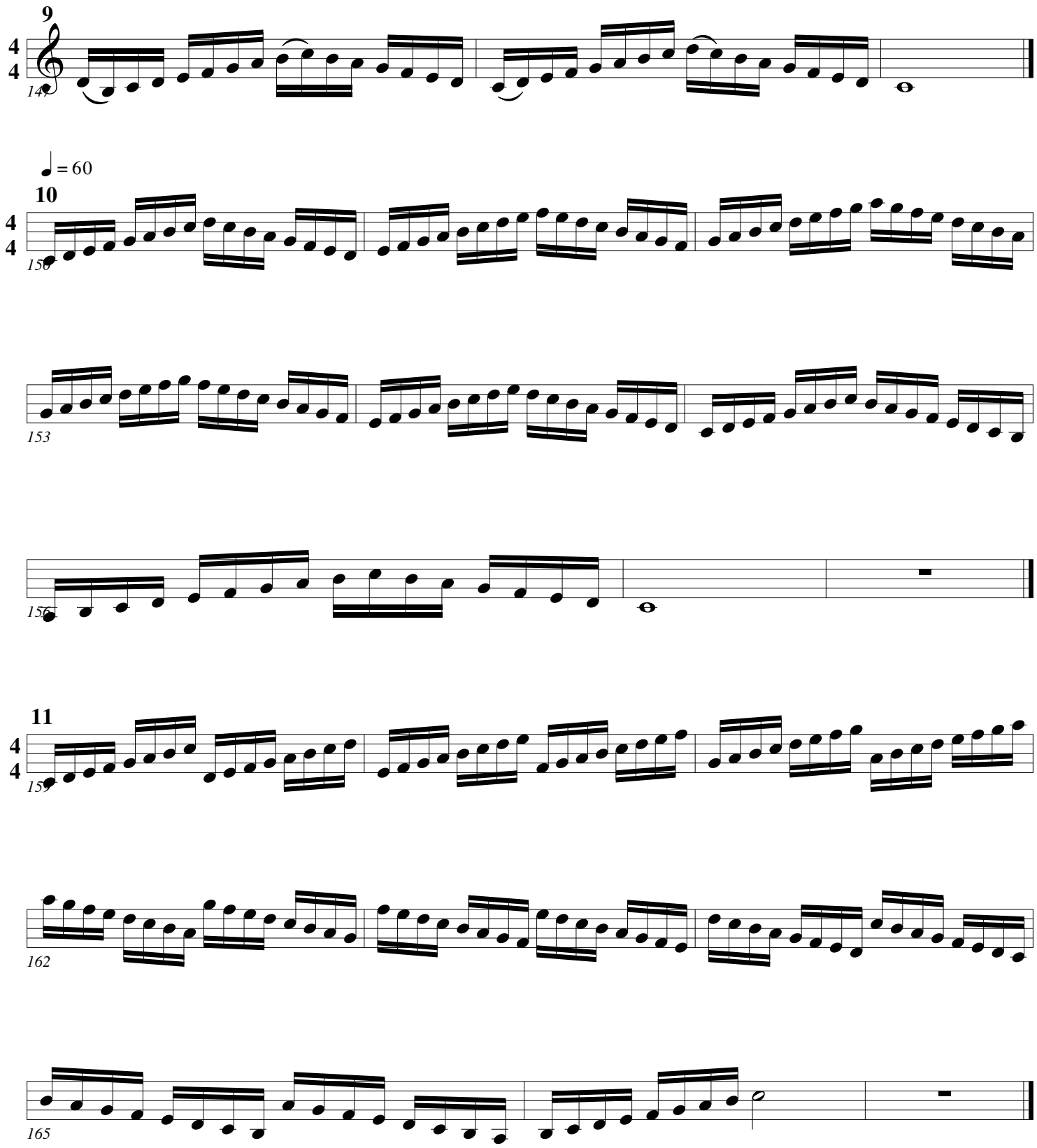
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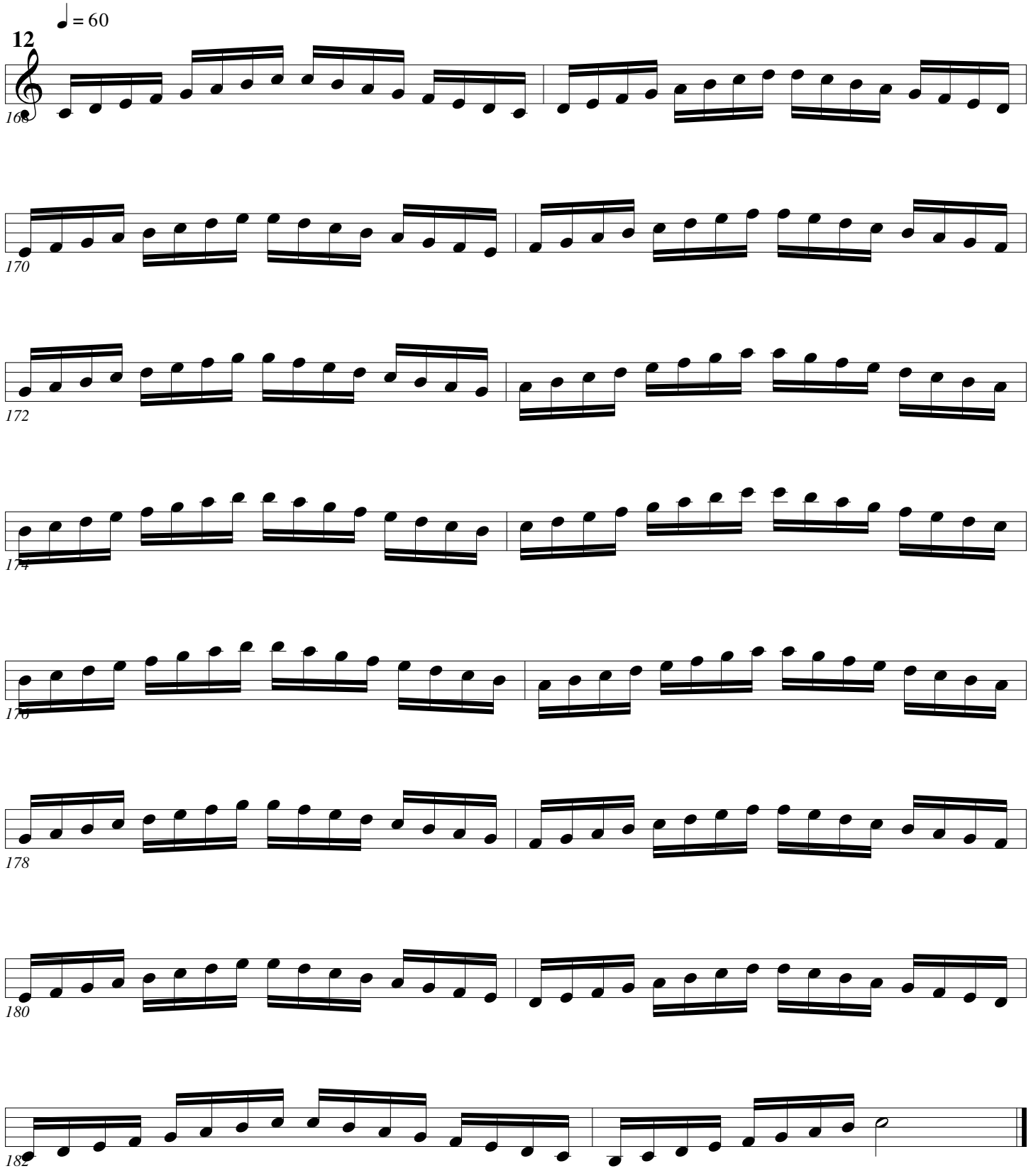
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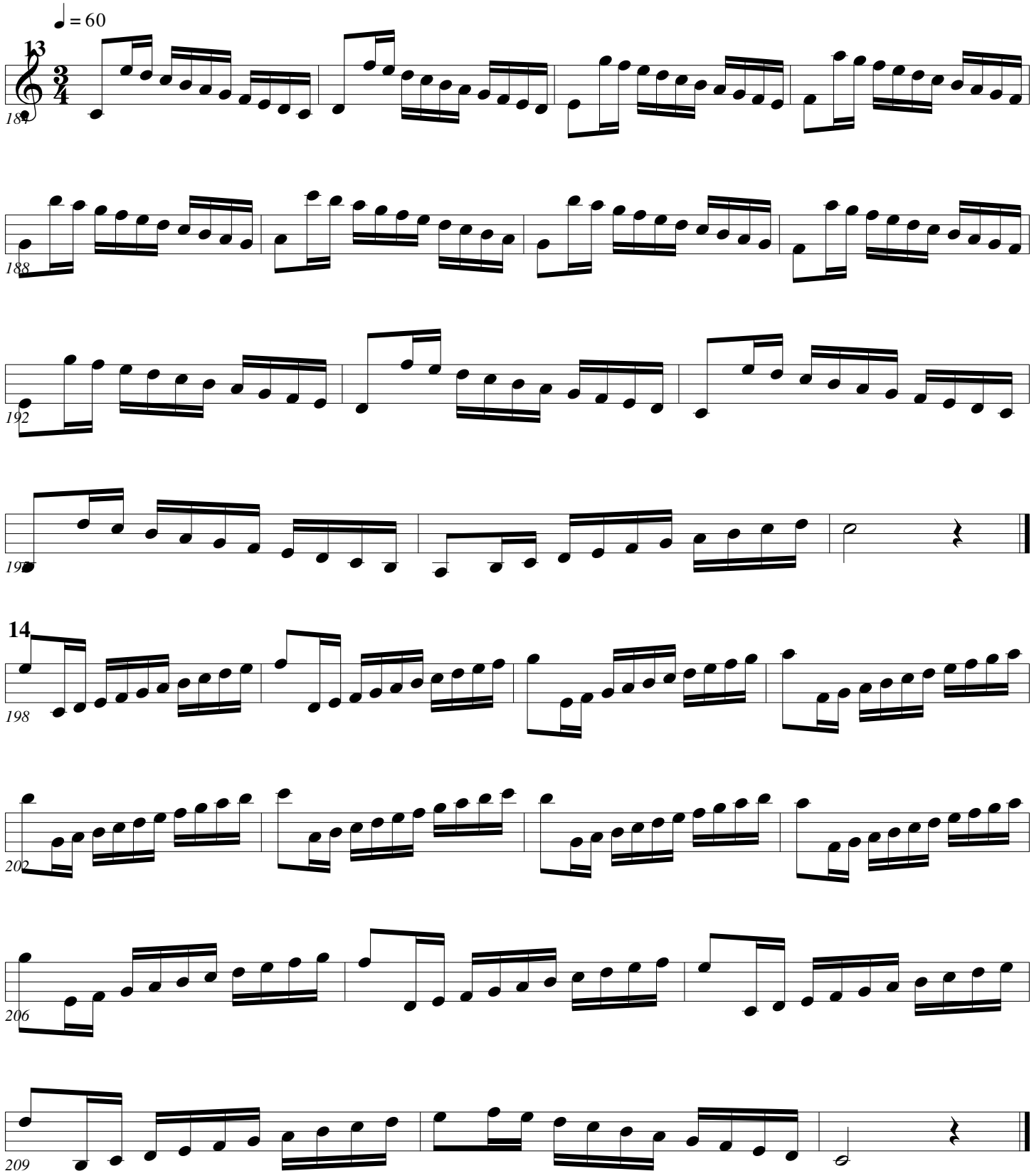
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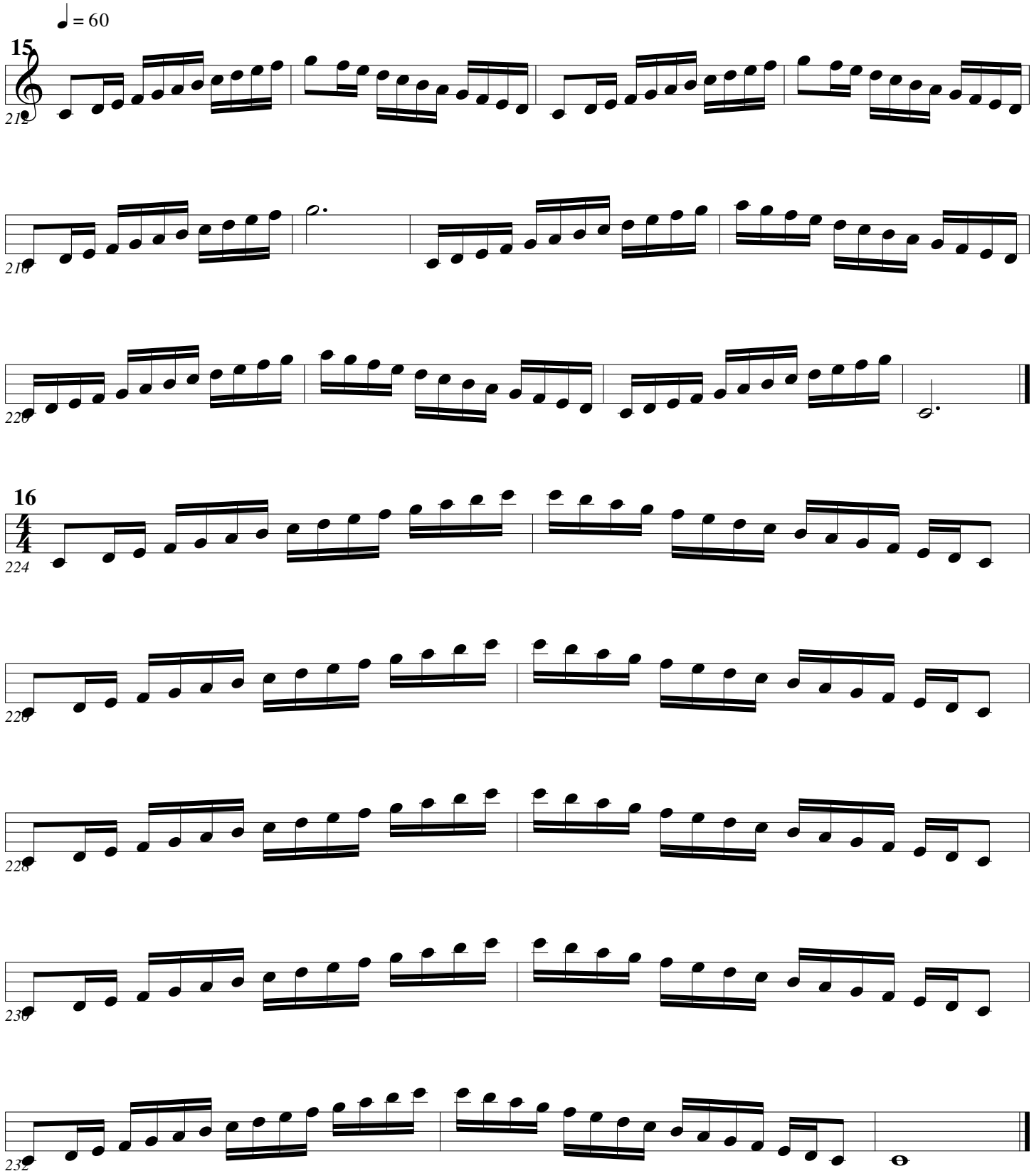
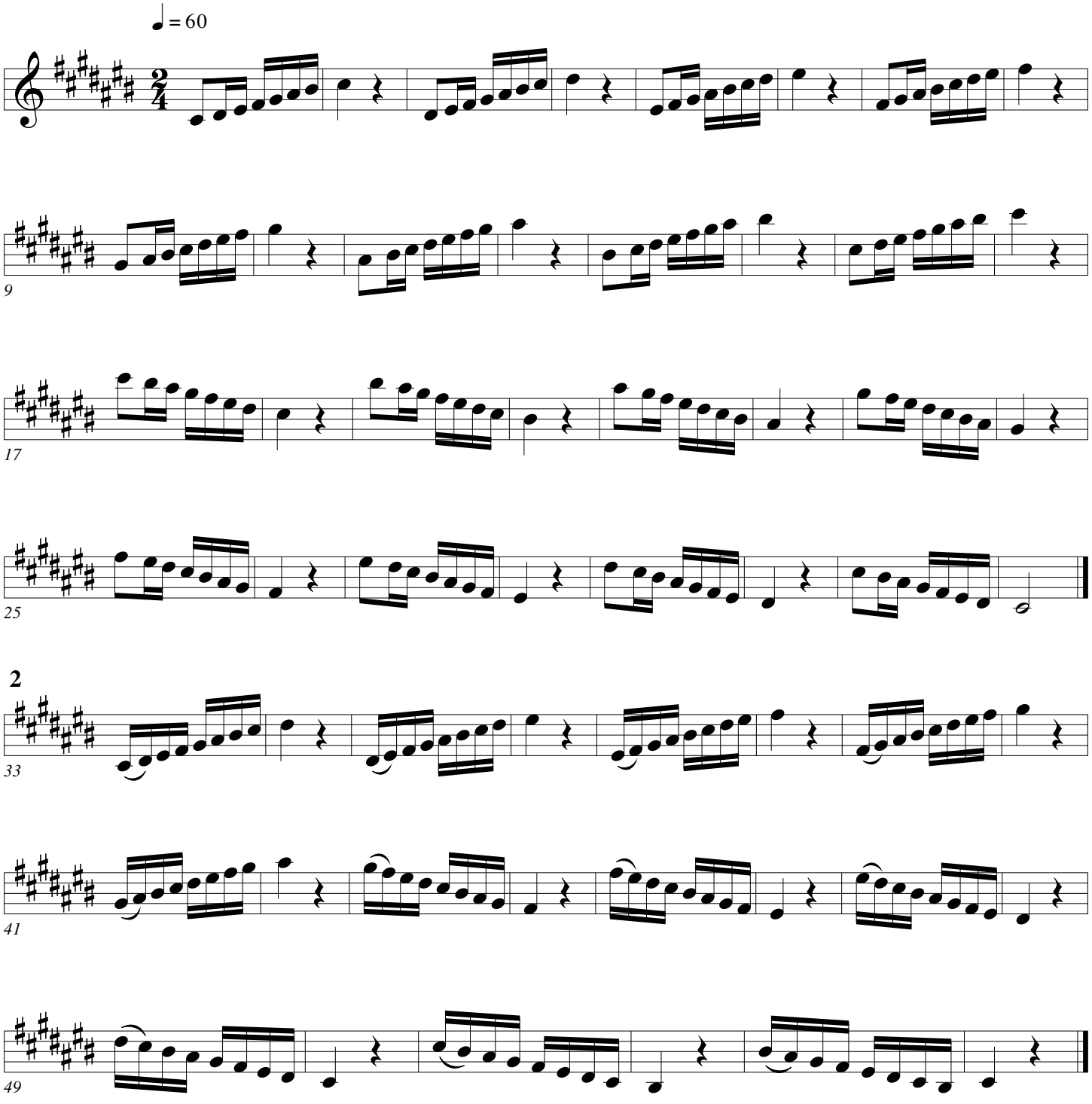
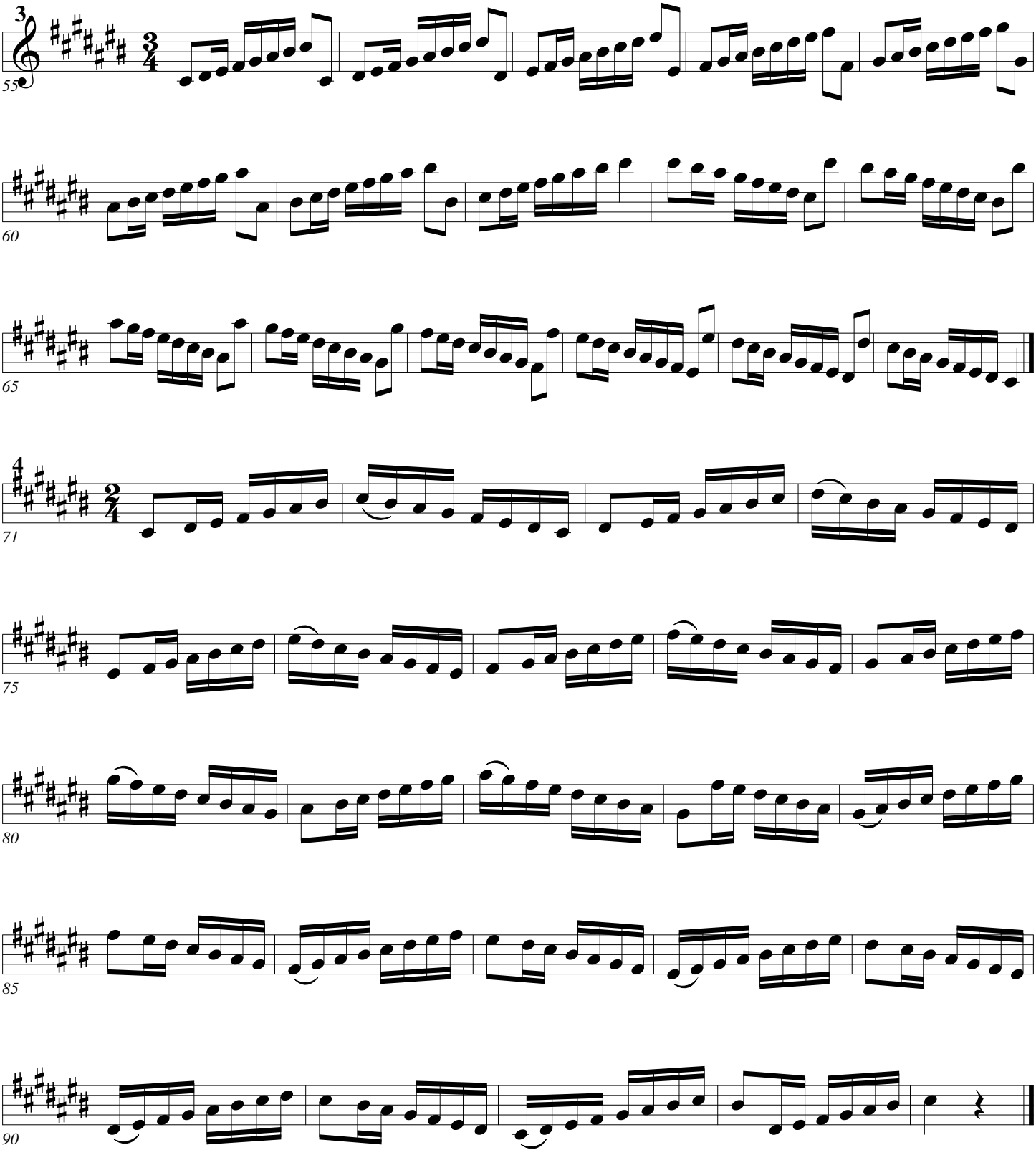
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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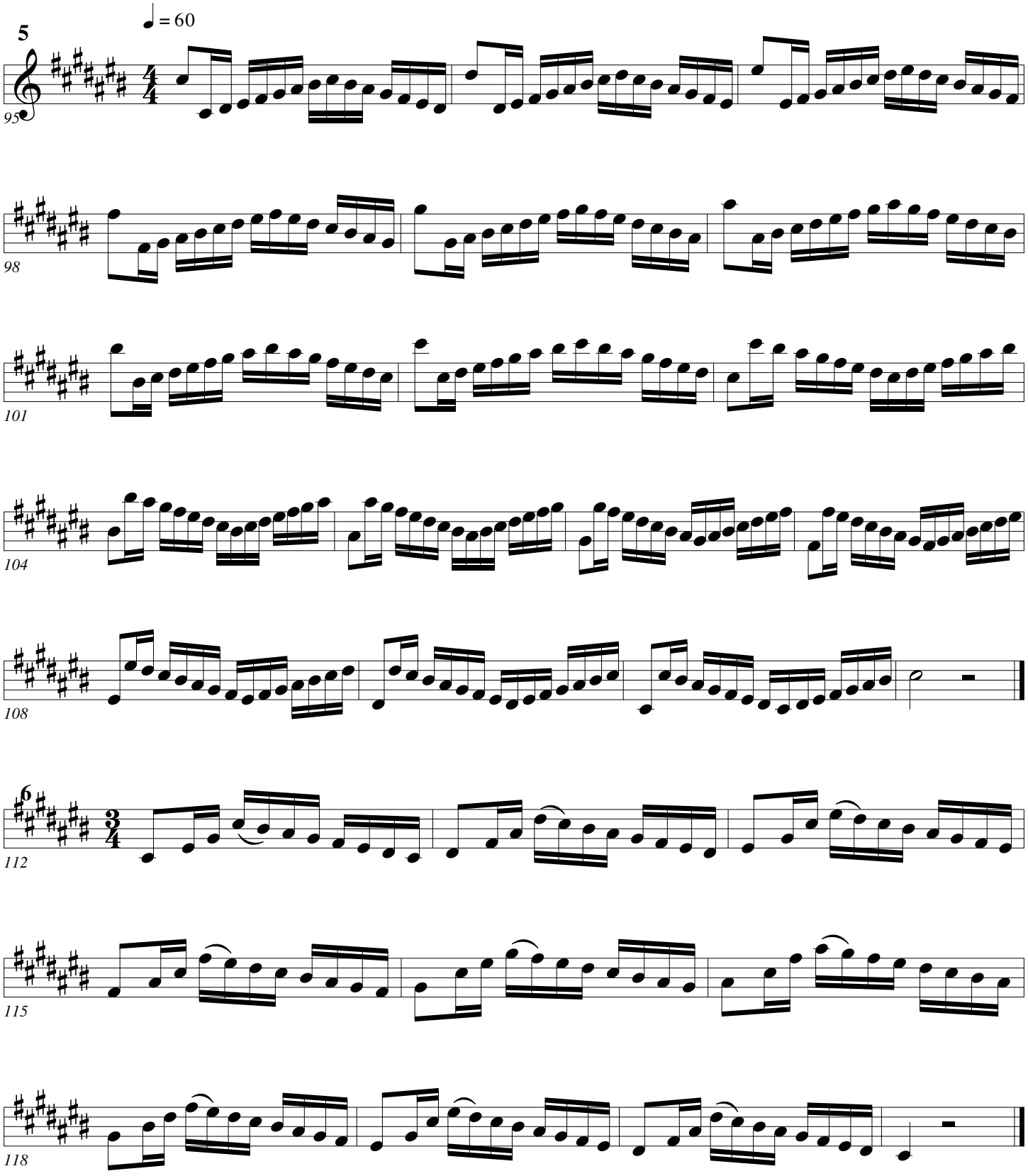
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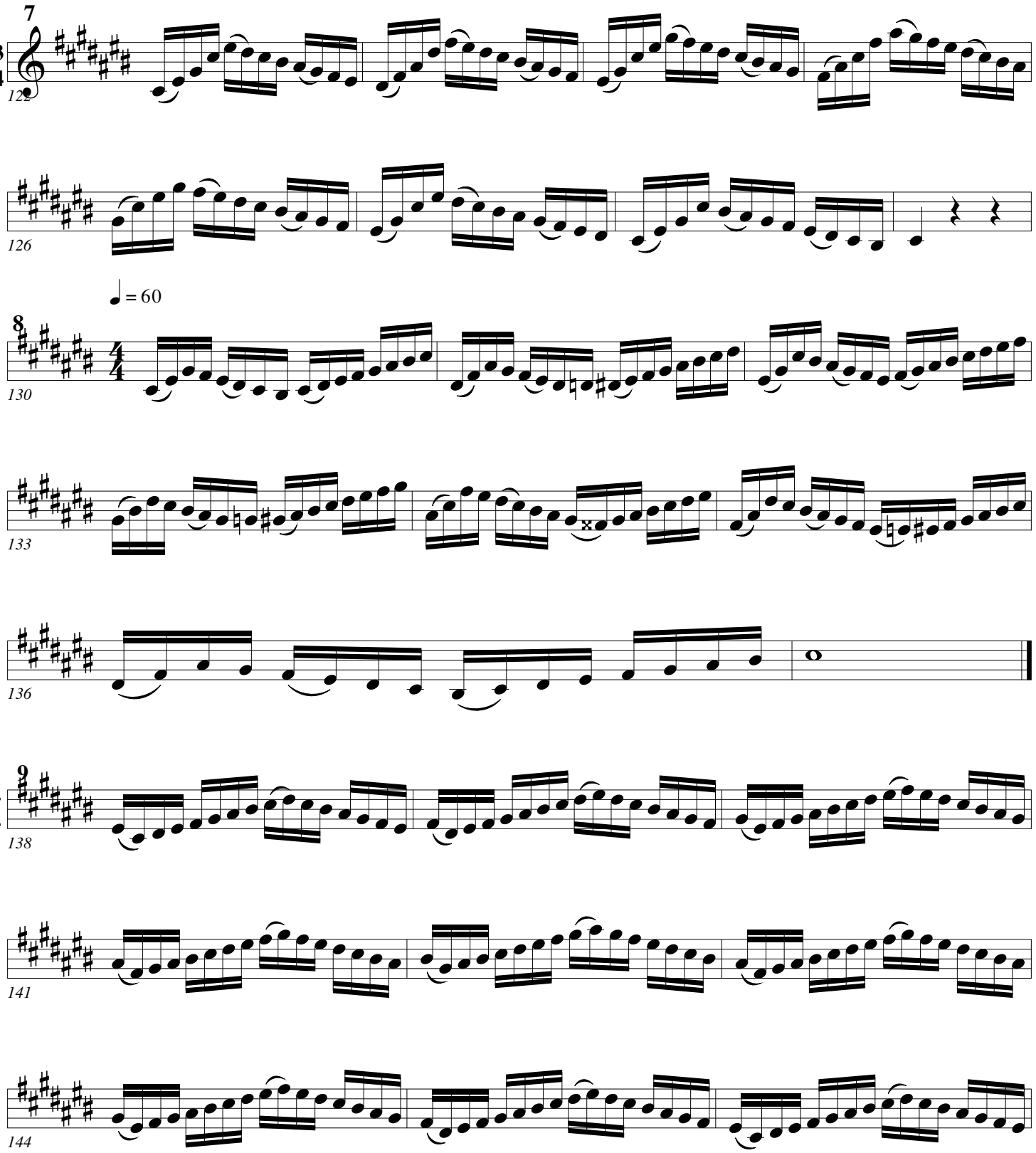
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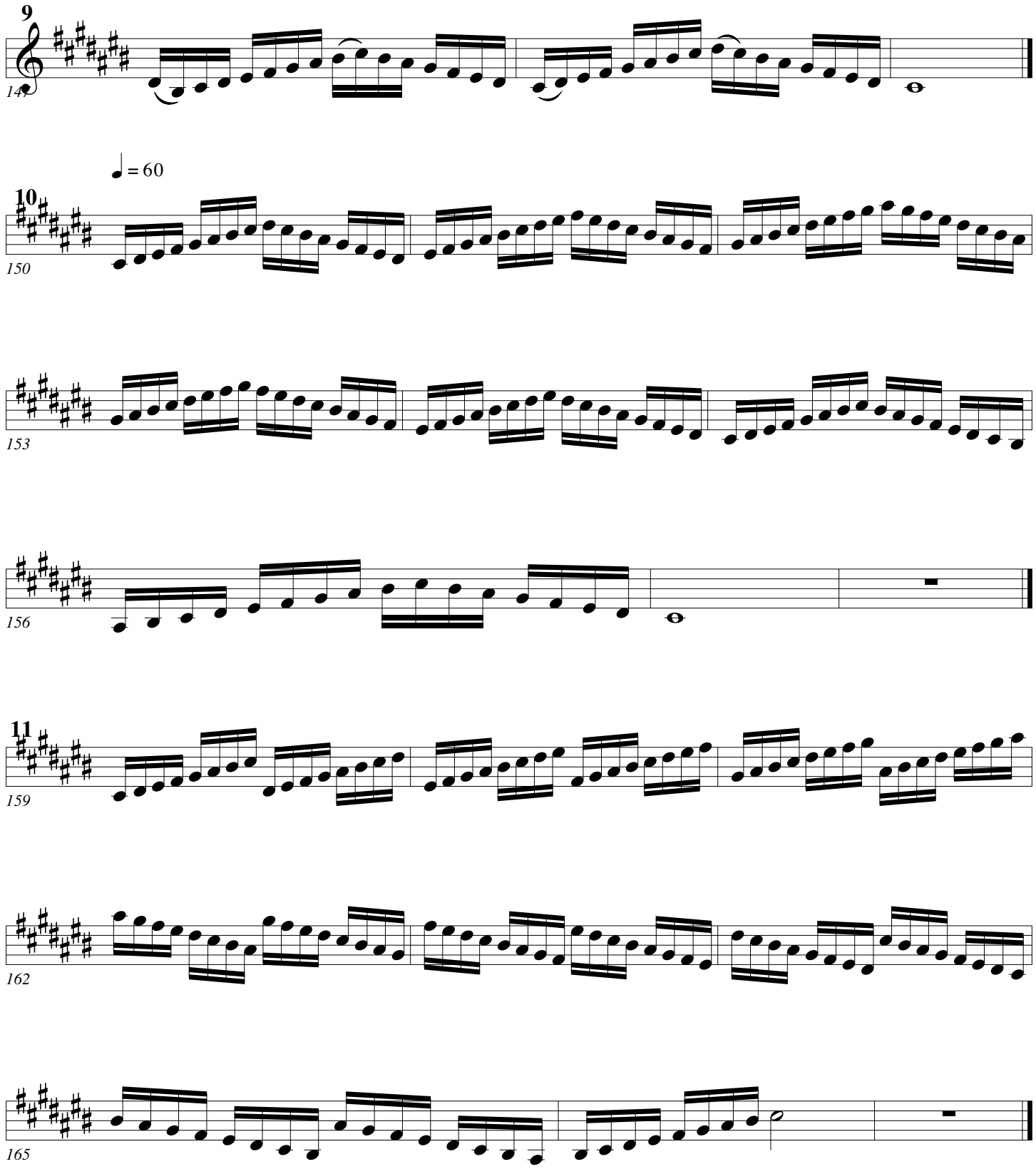
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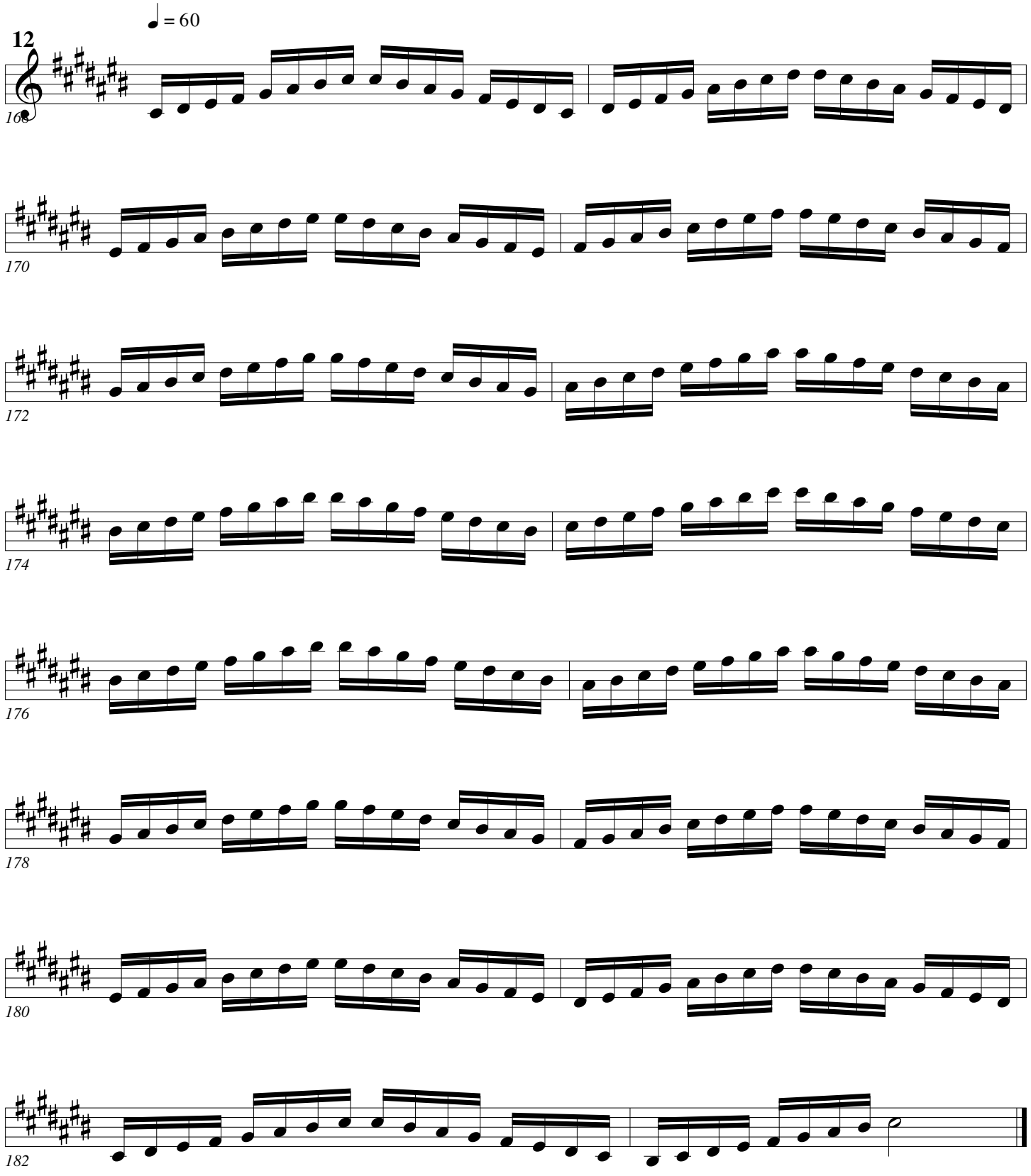
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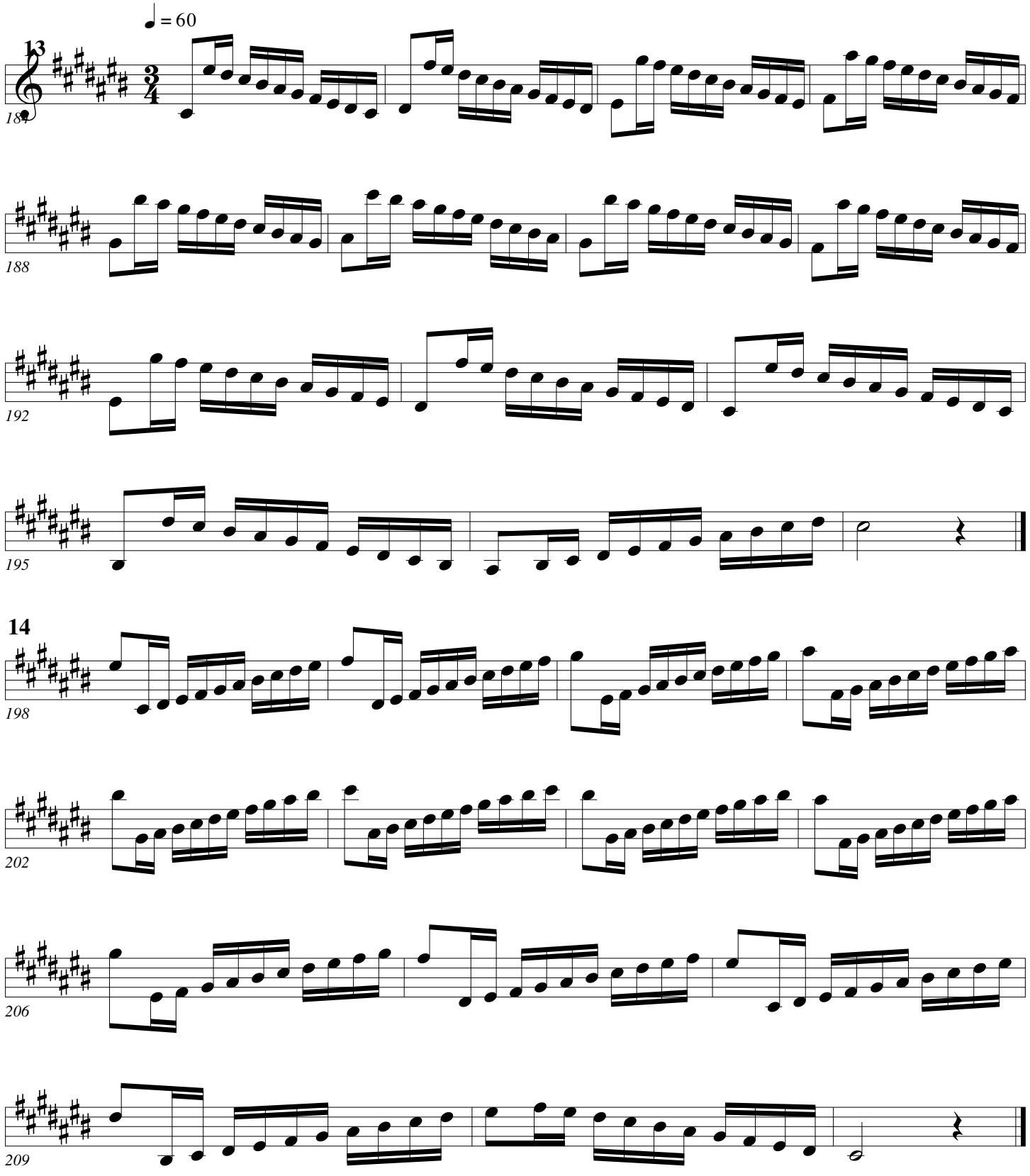
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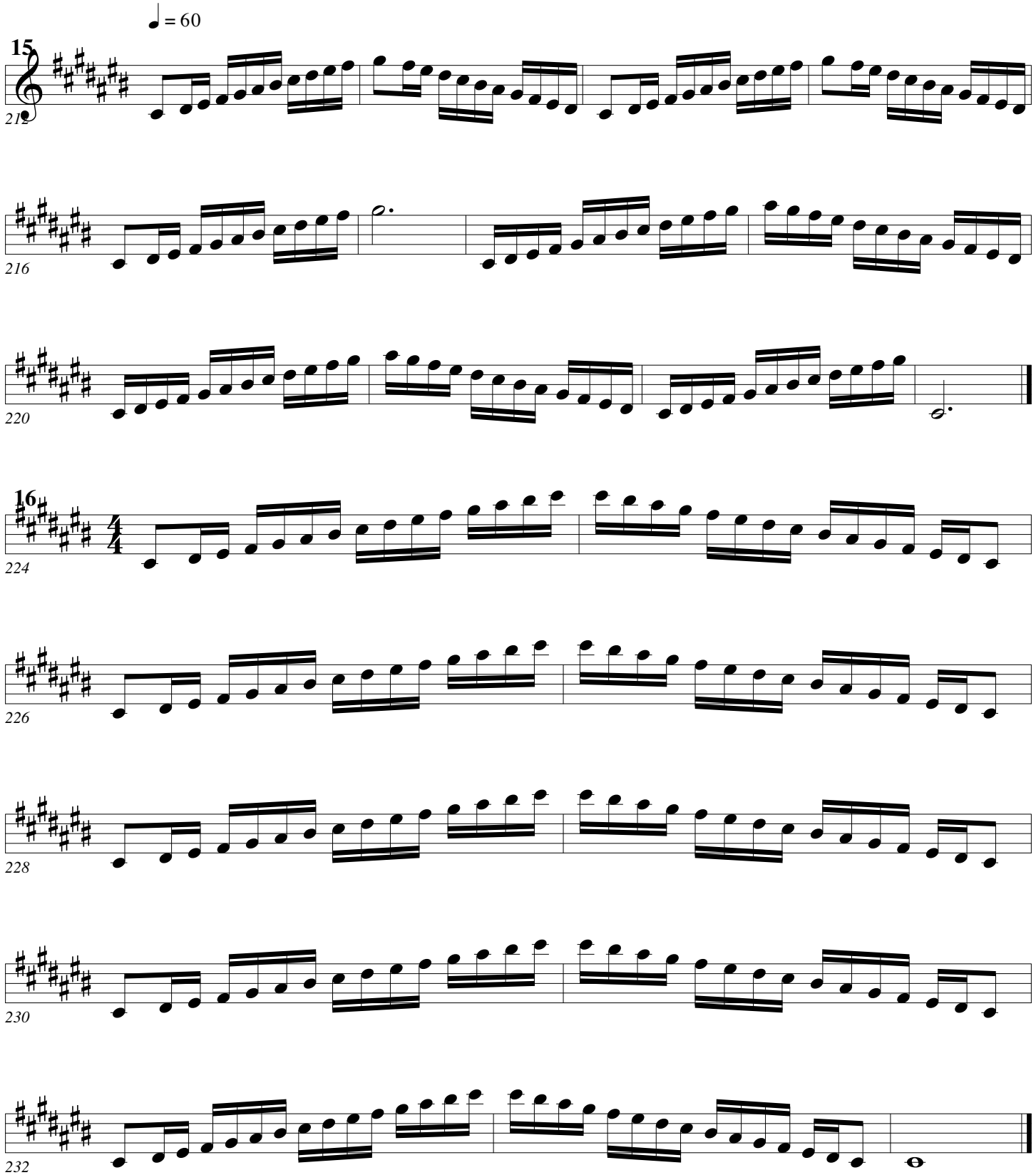
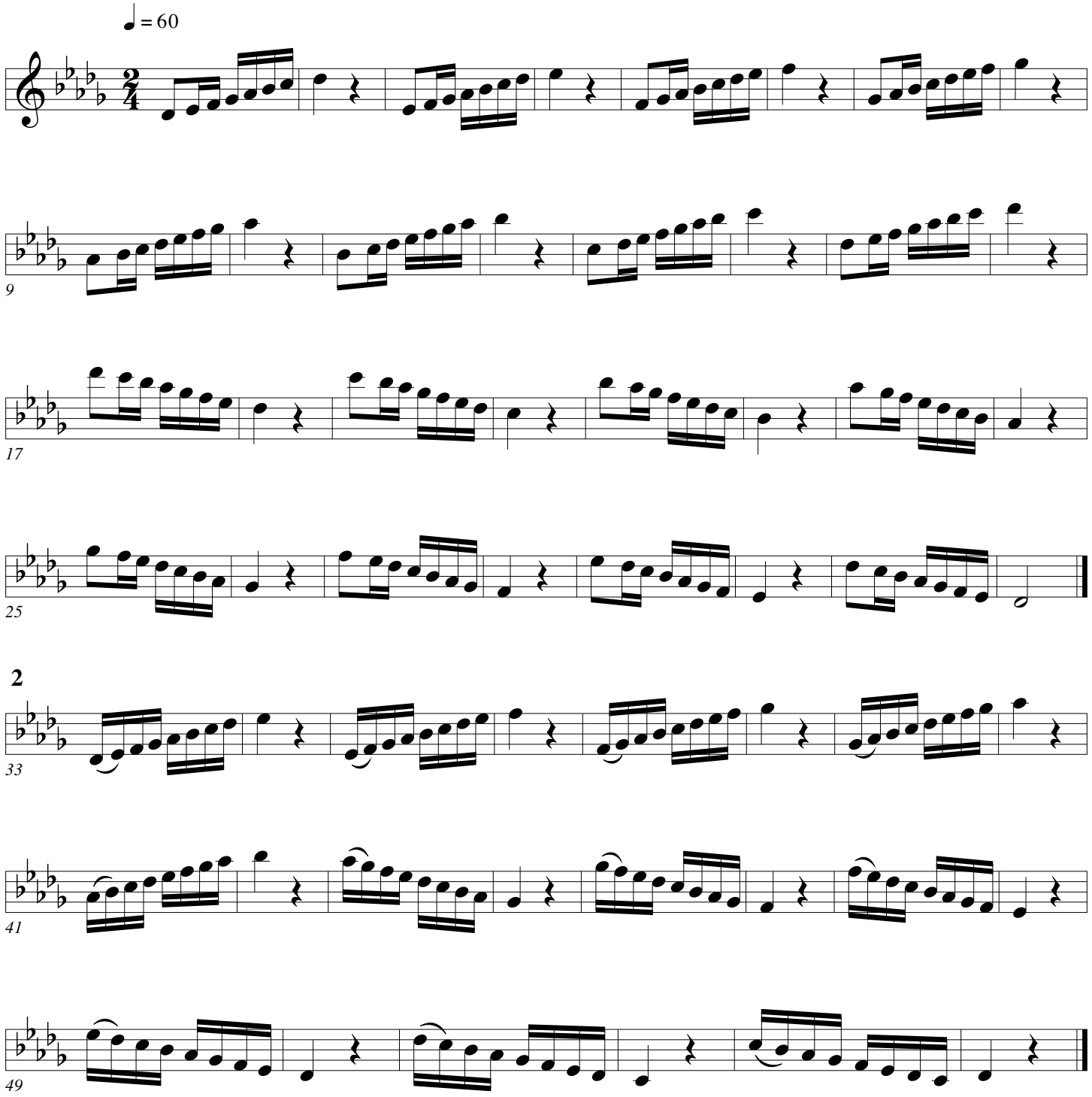
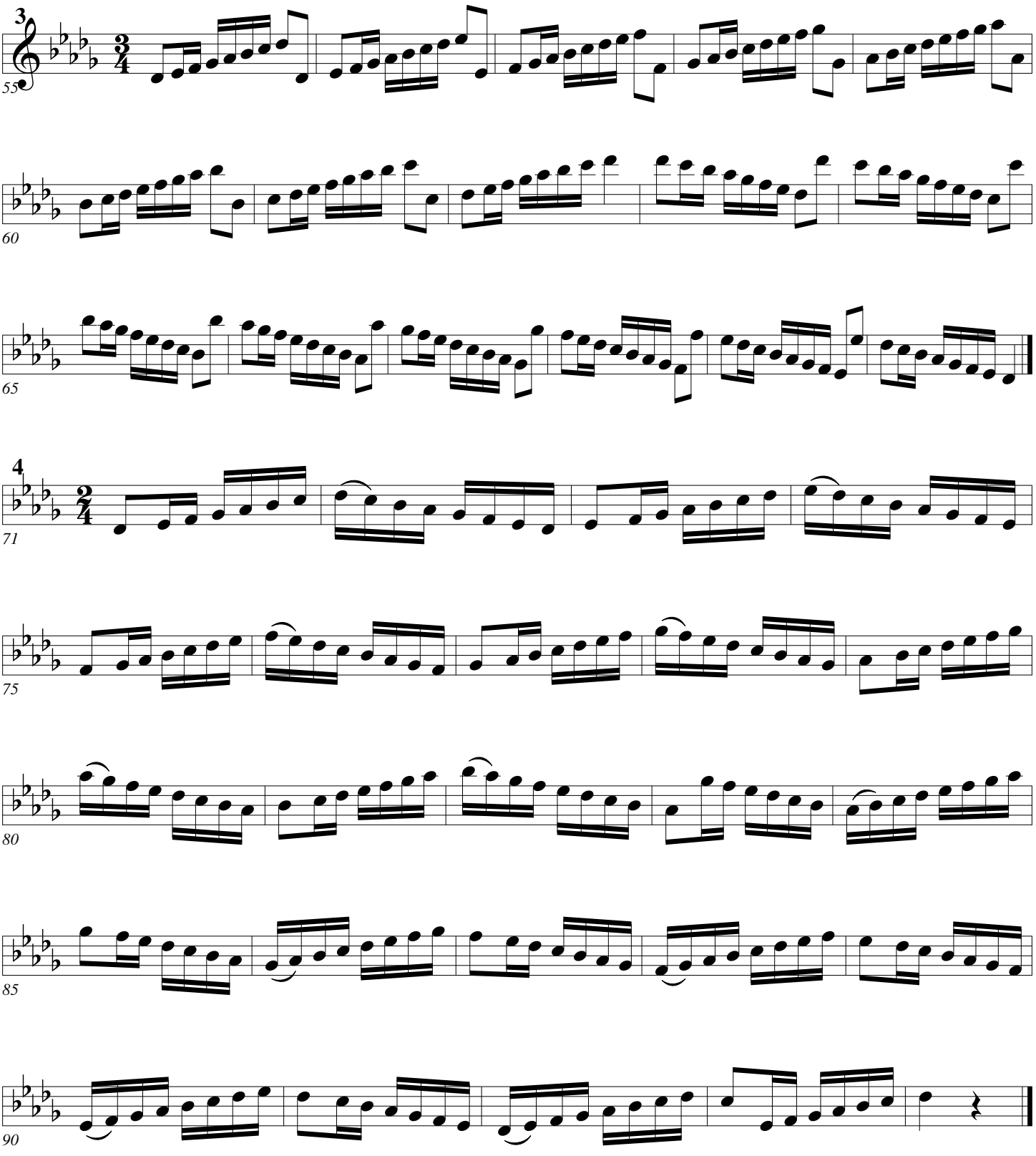
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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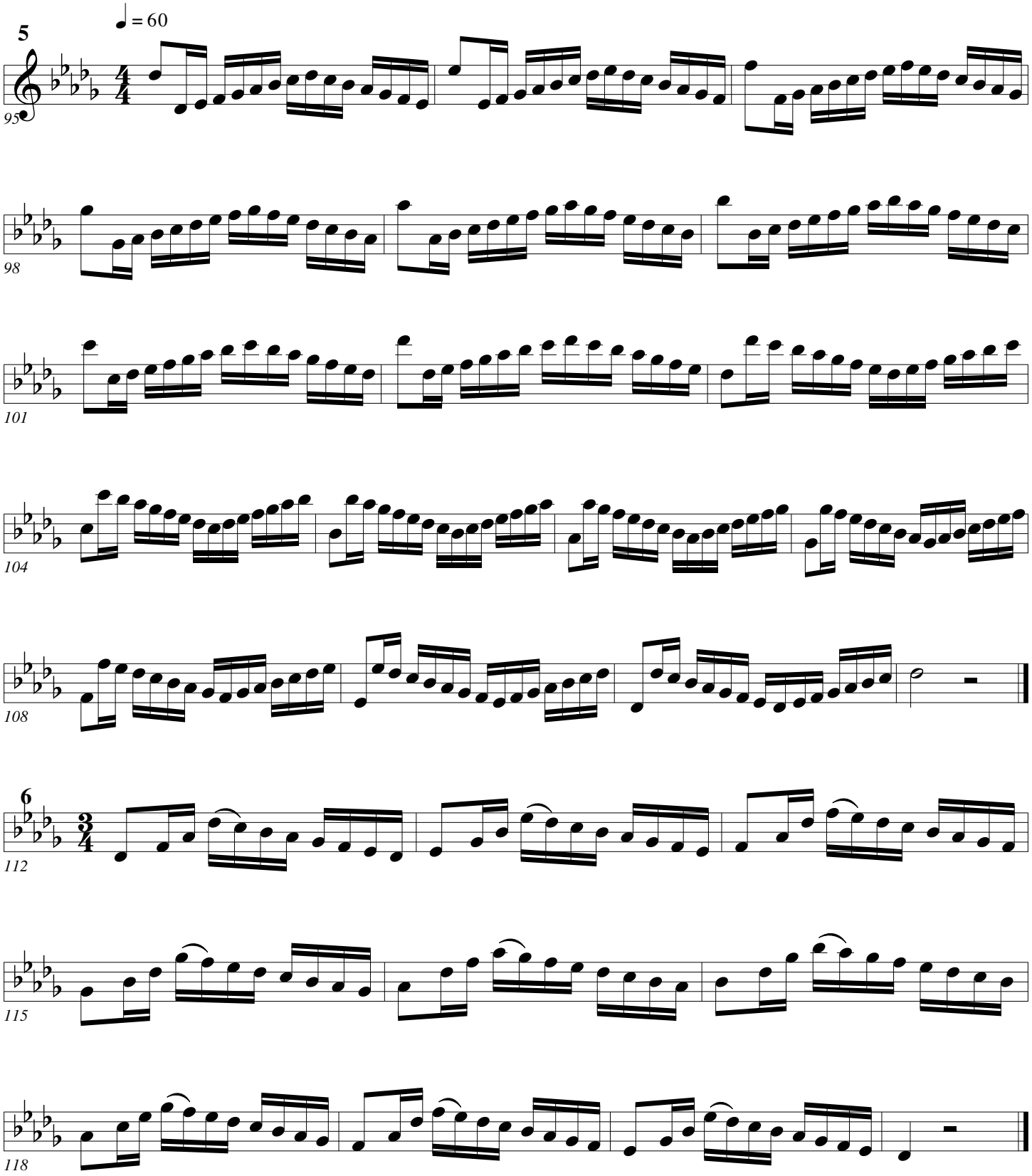
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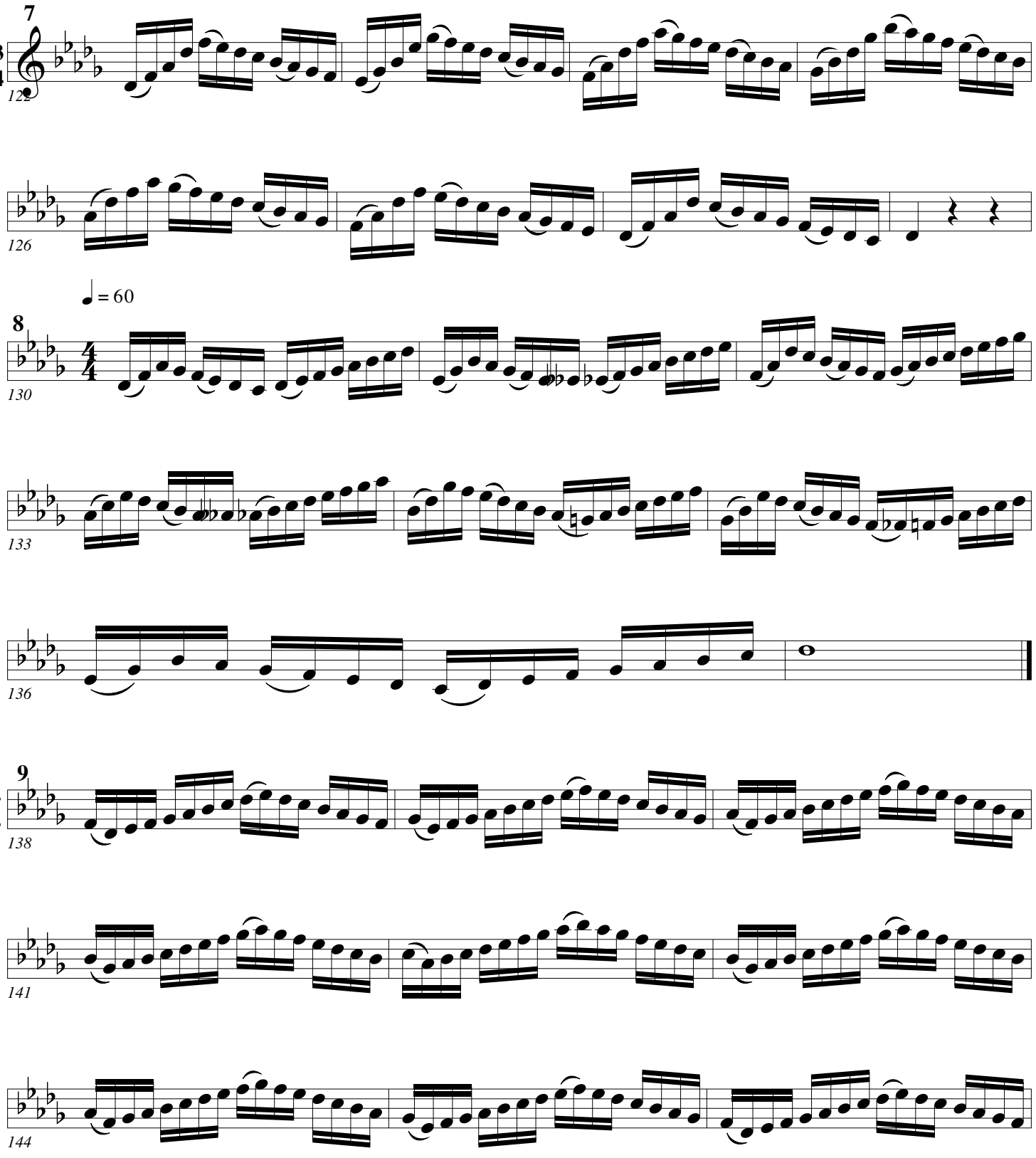
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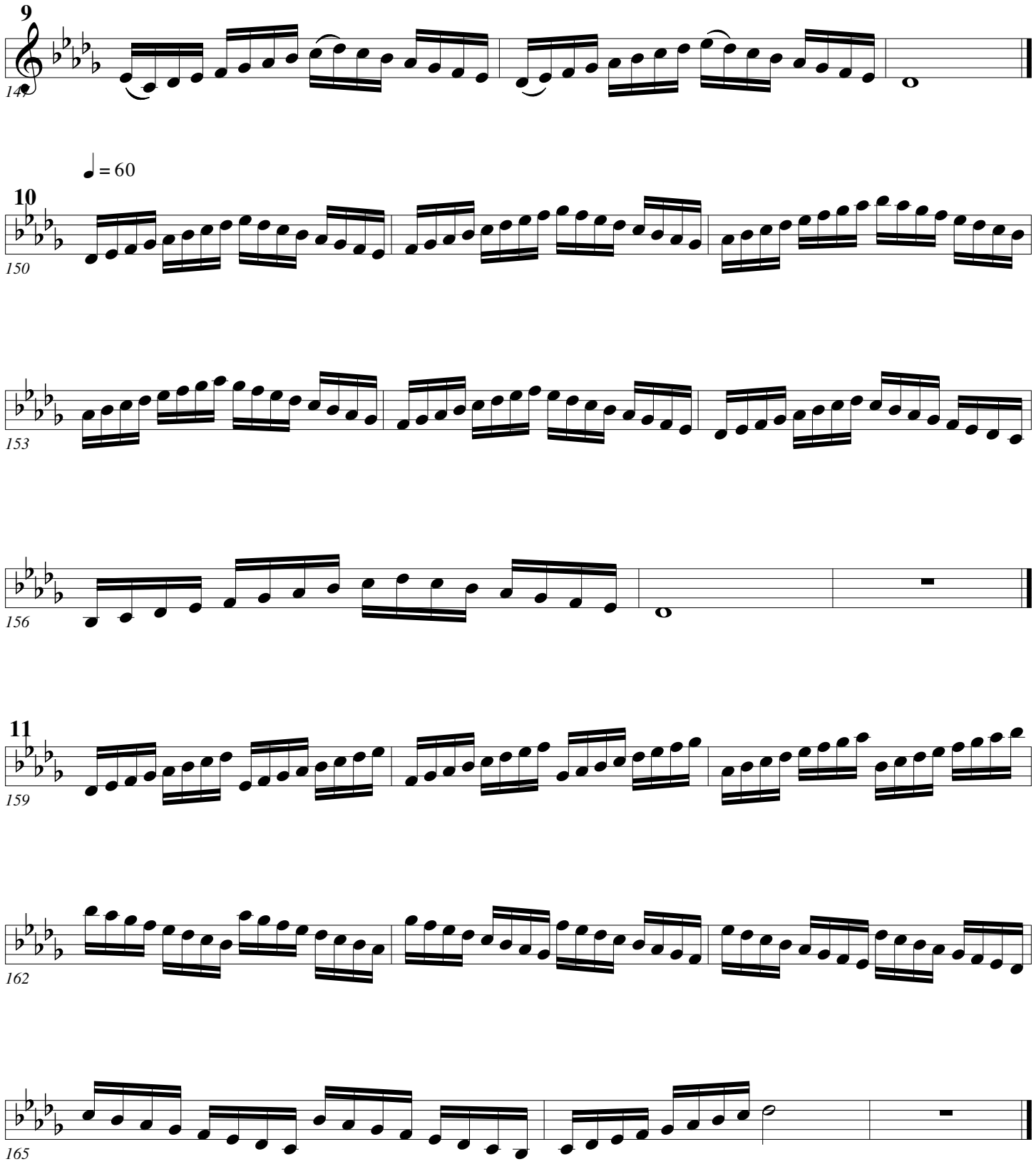
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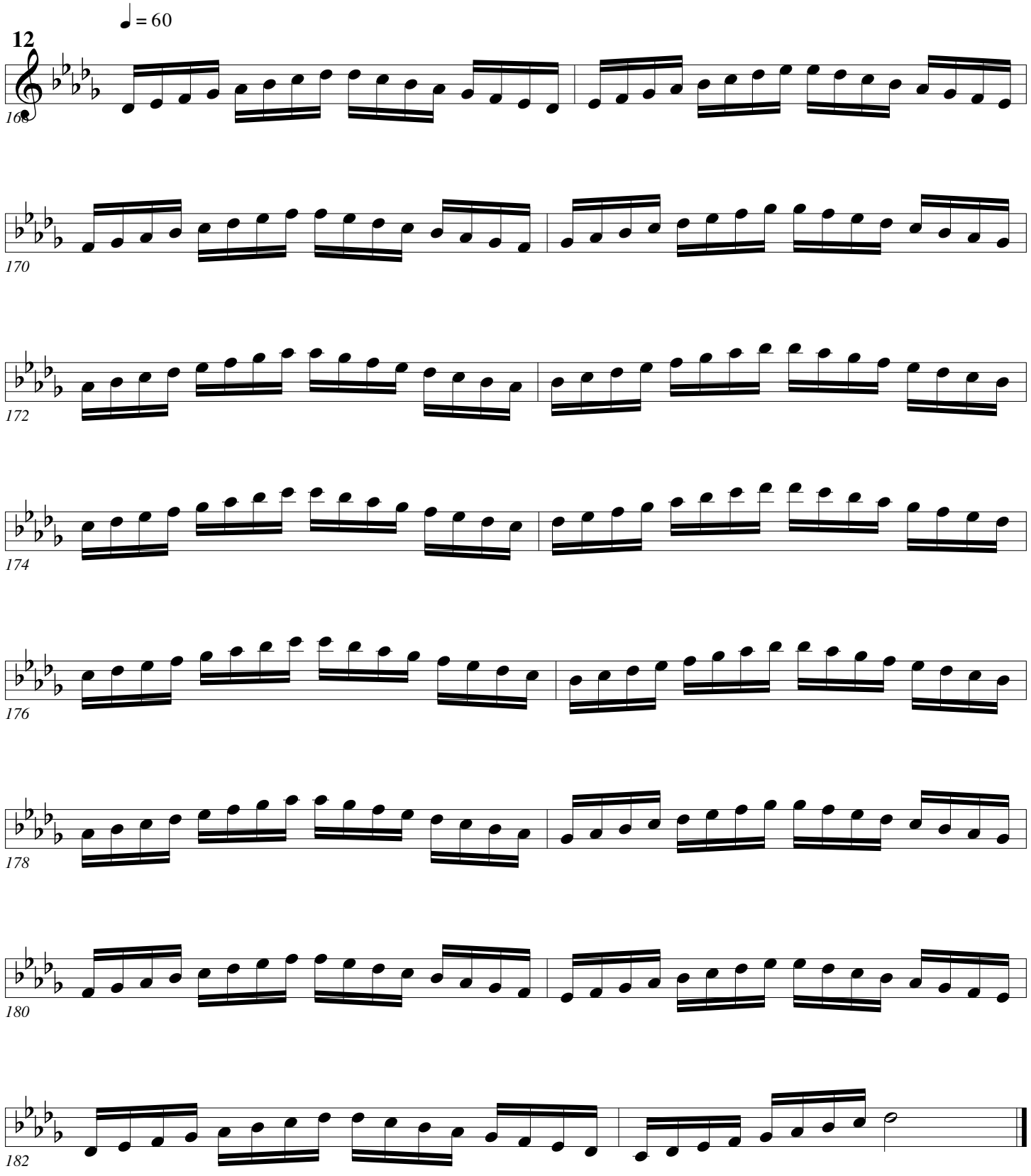
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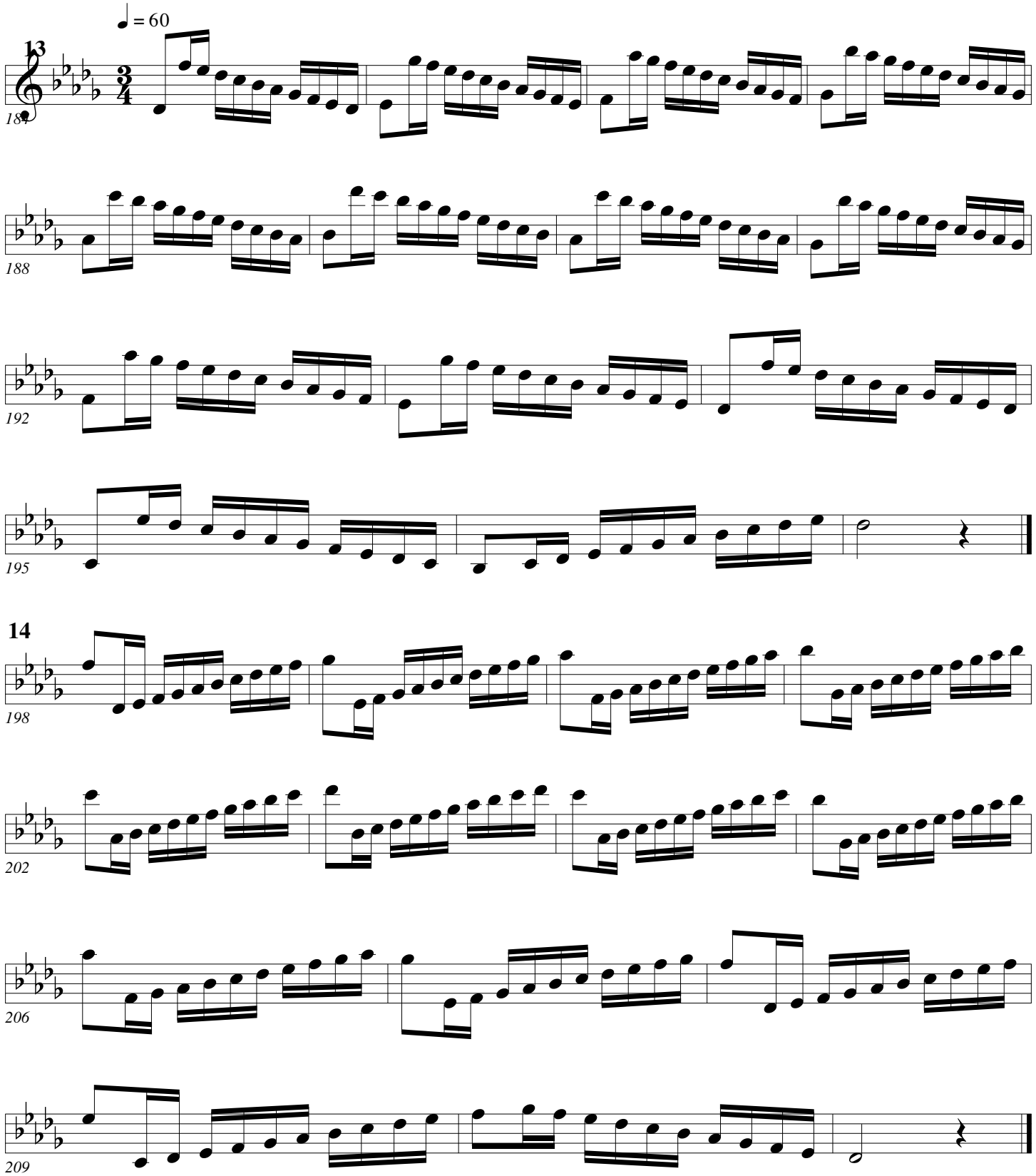
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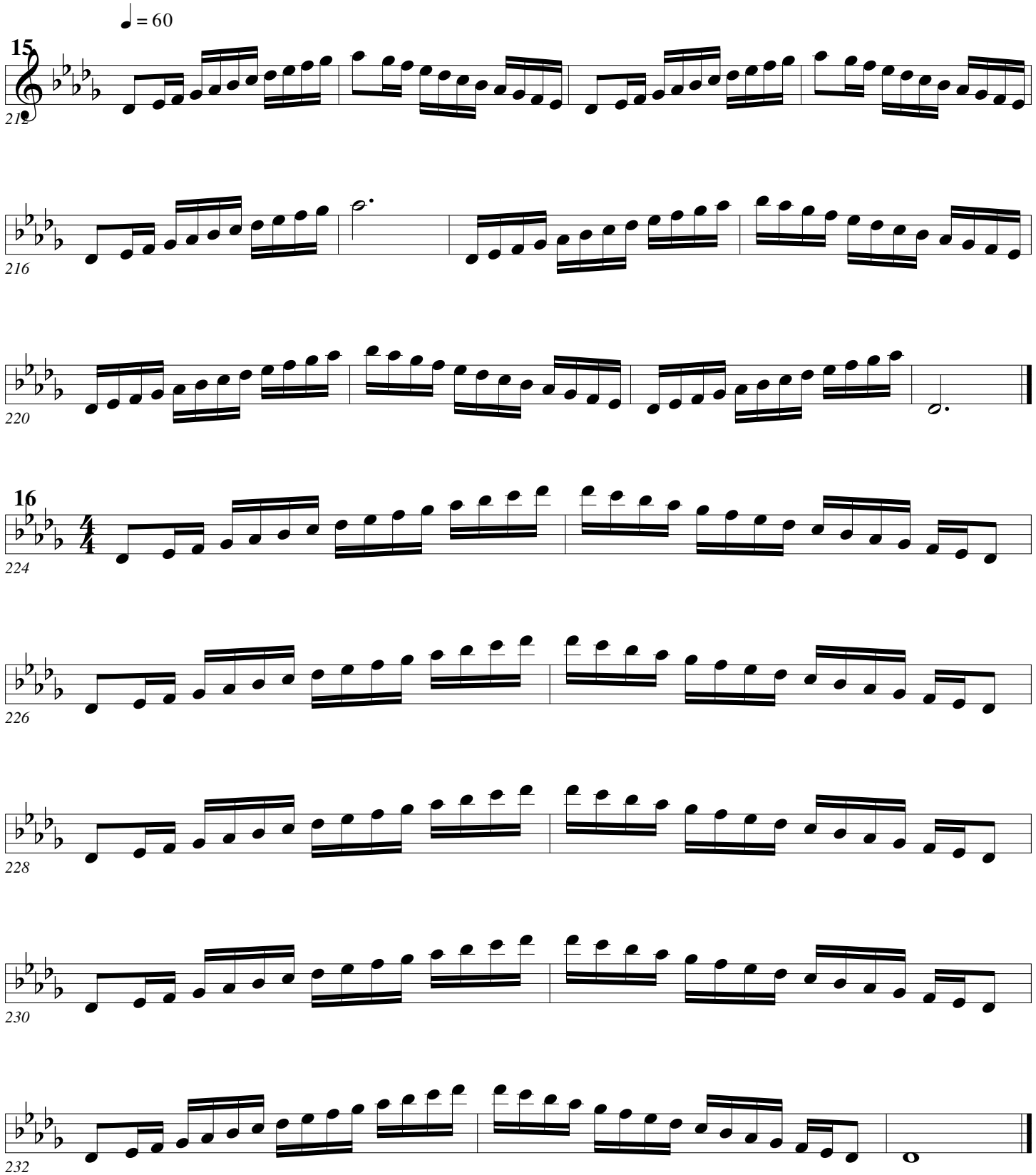
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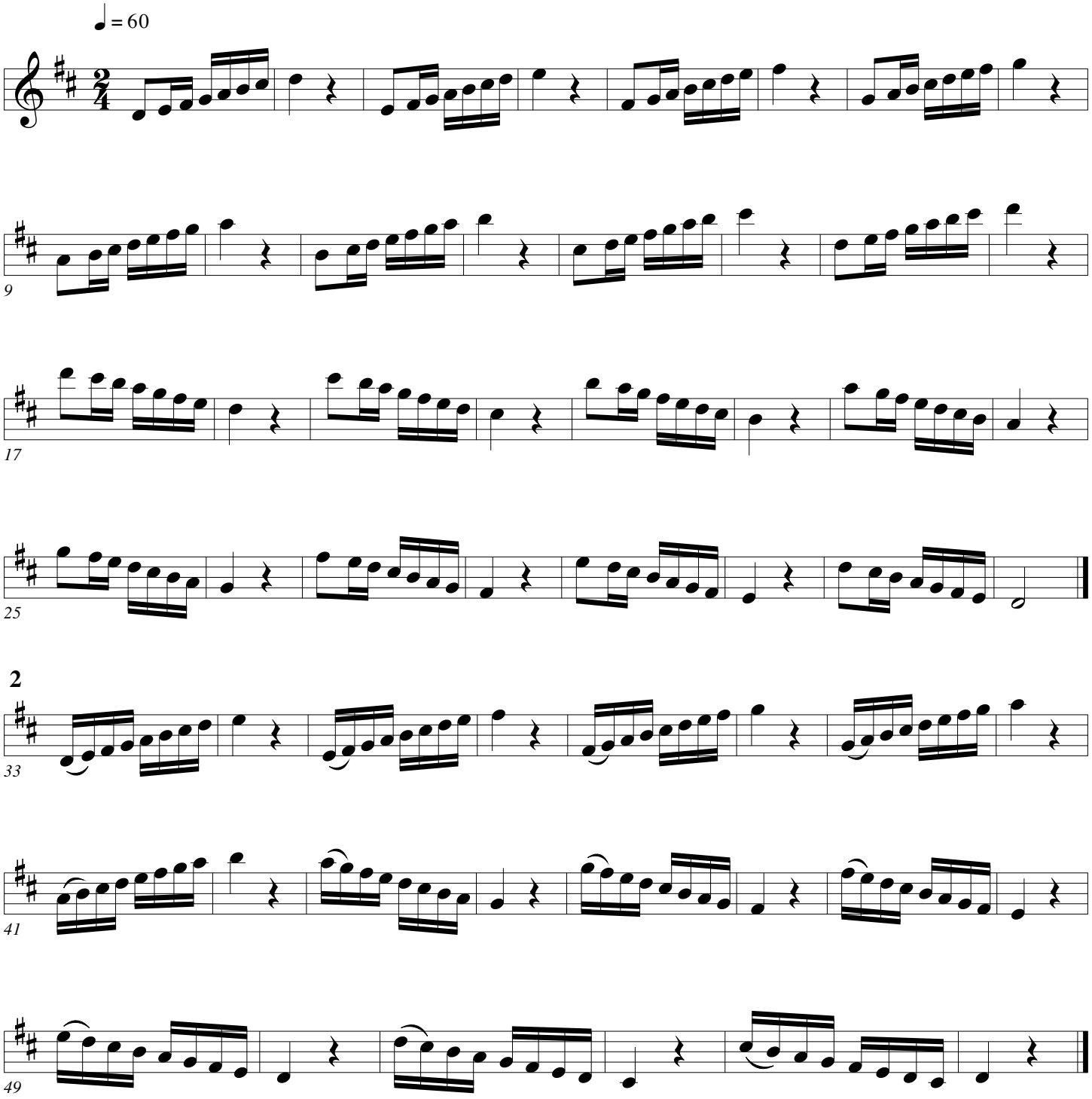
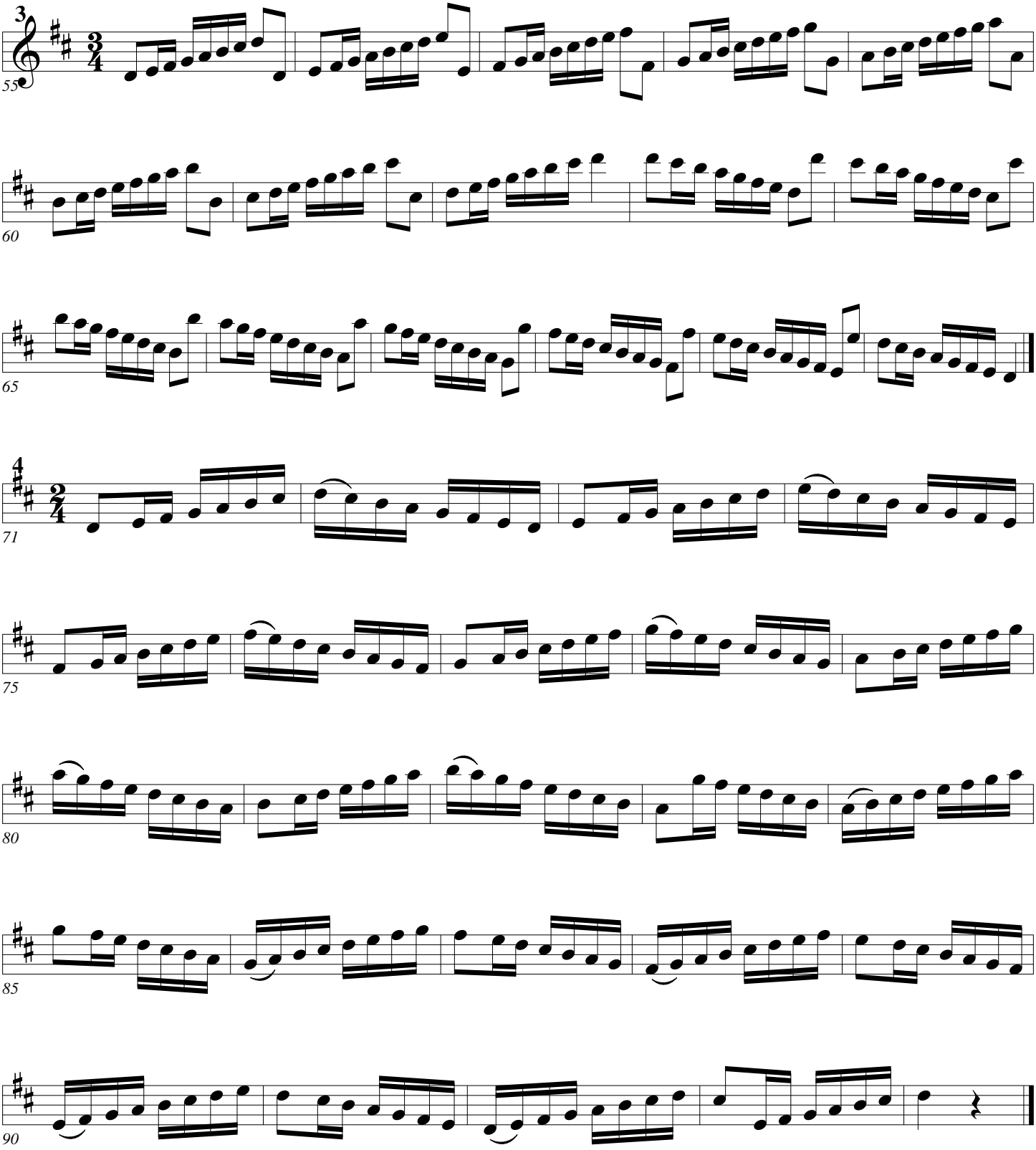
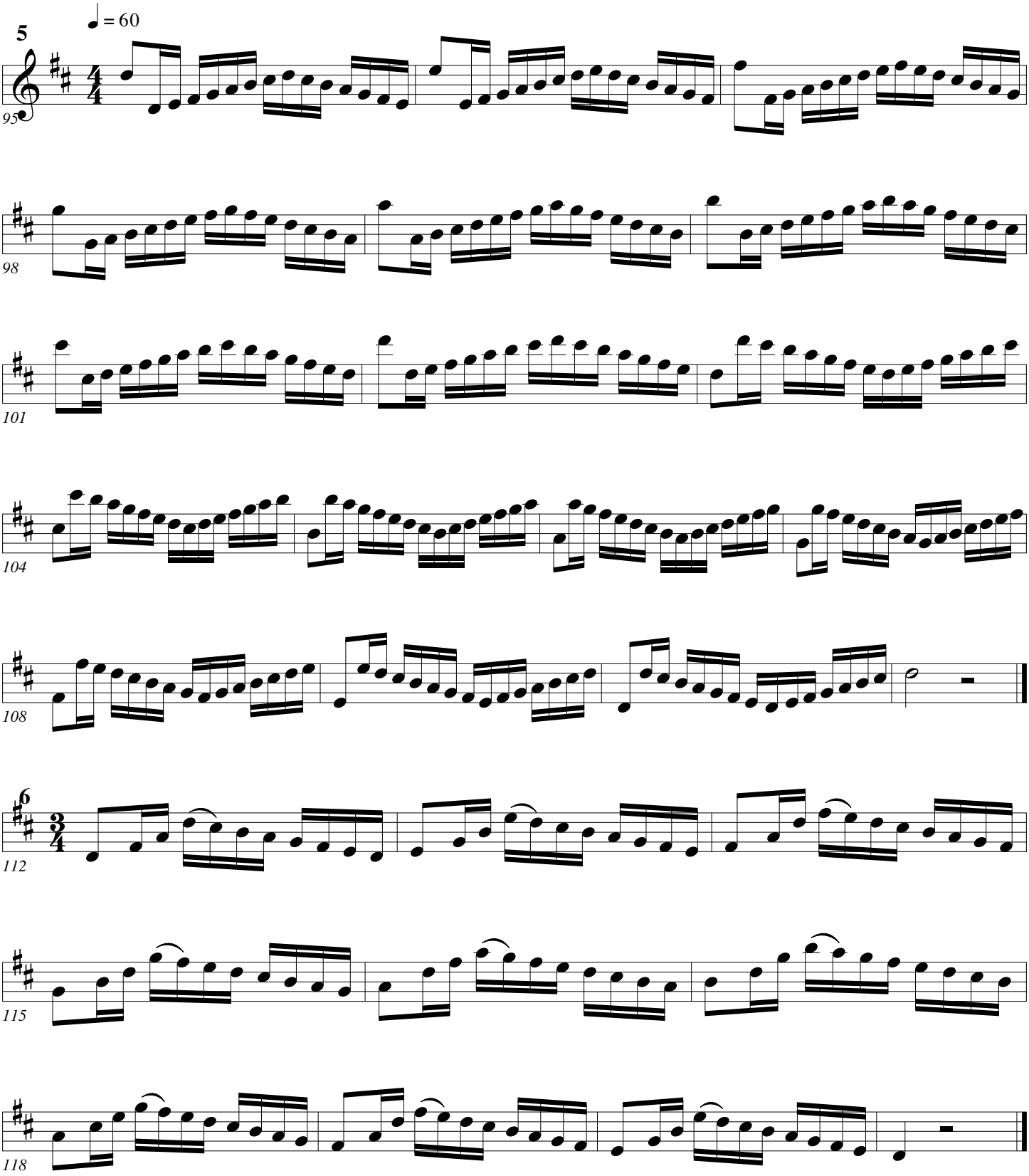
Scales (Arban+)

Arban/Pops



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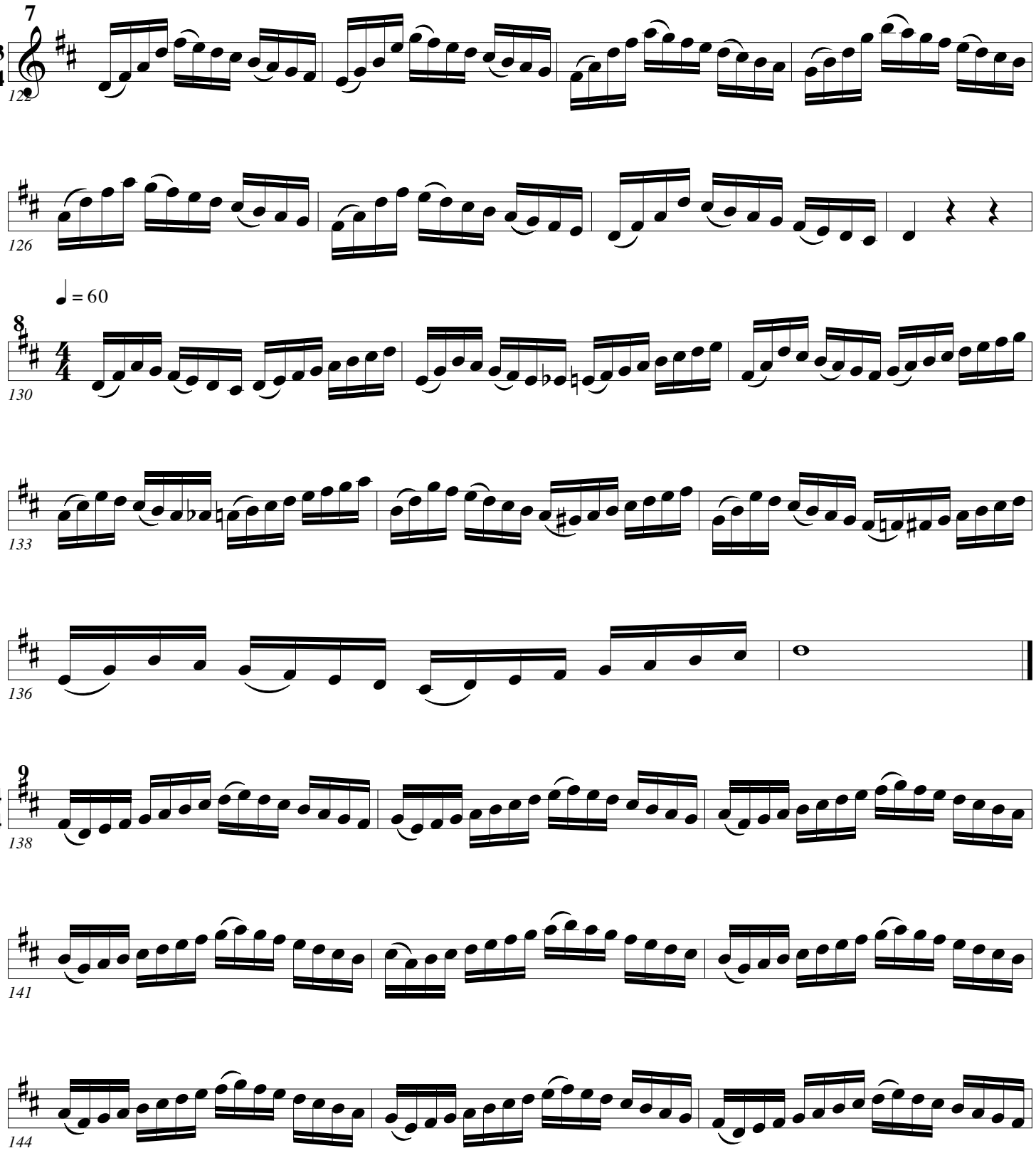
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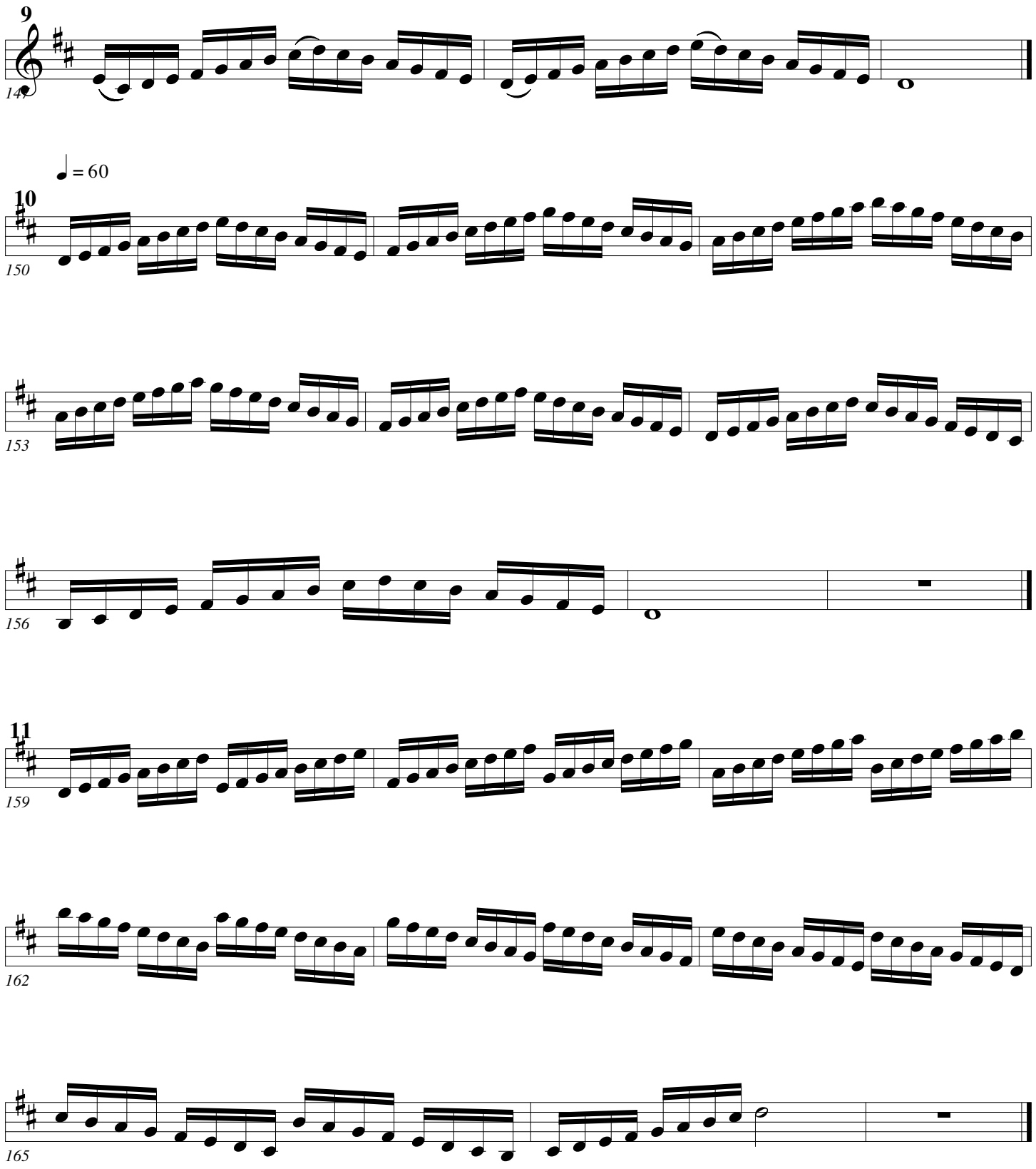
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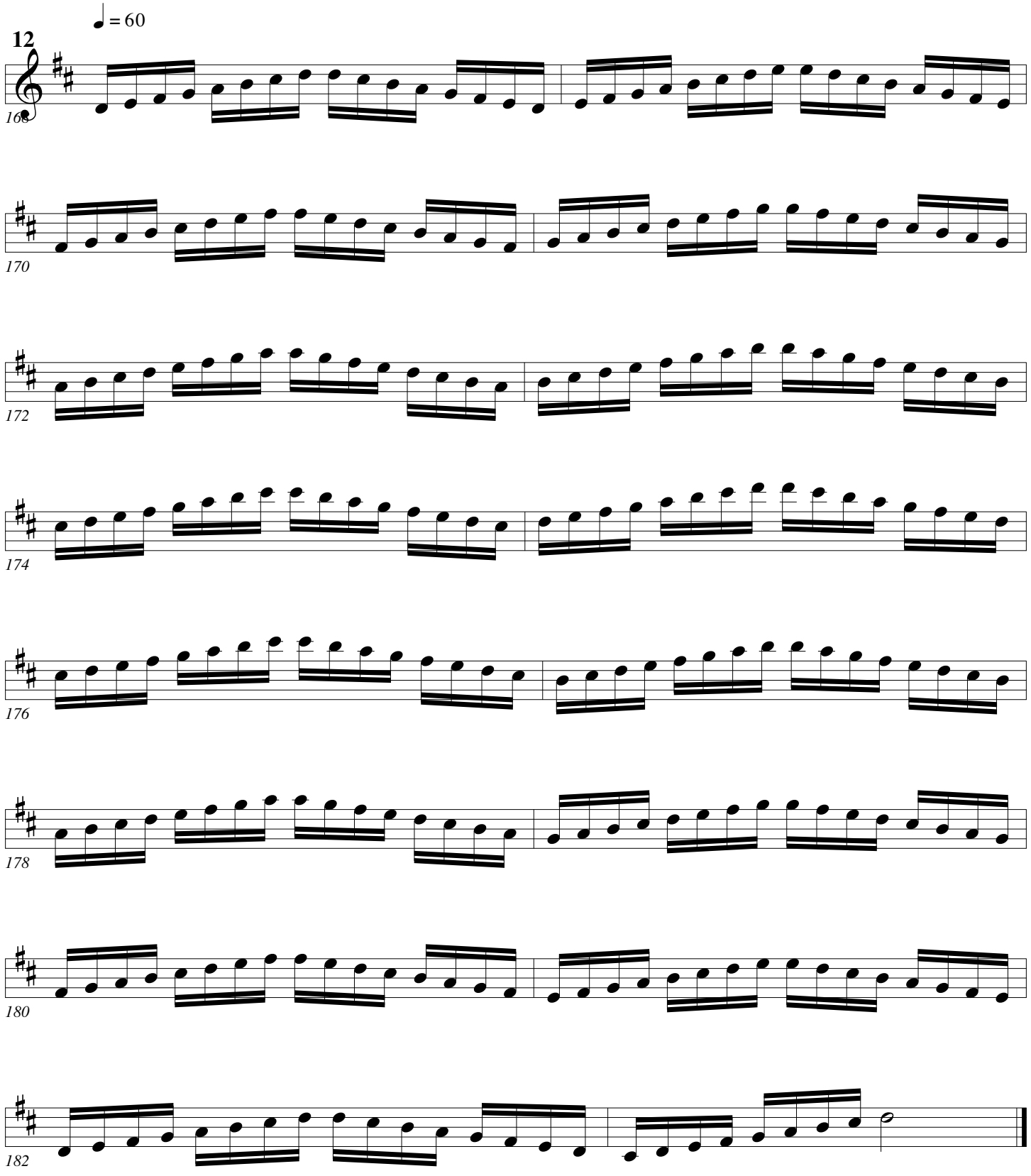
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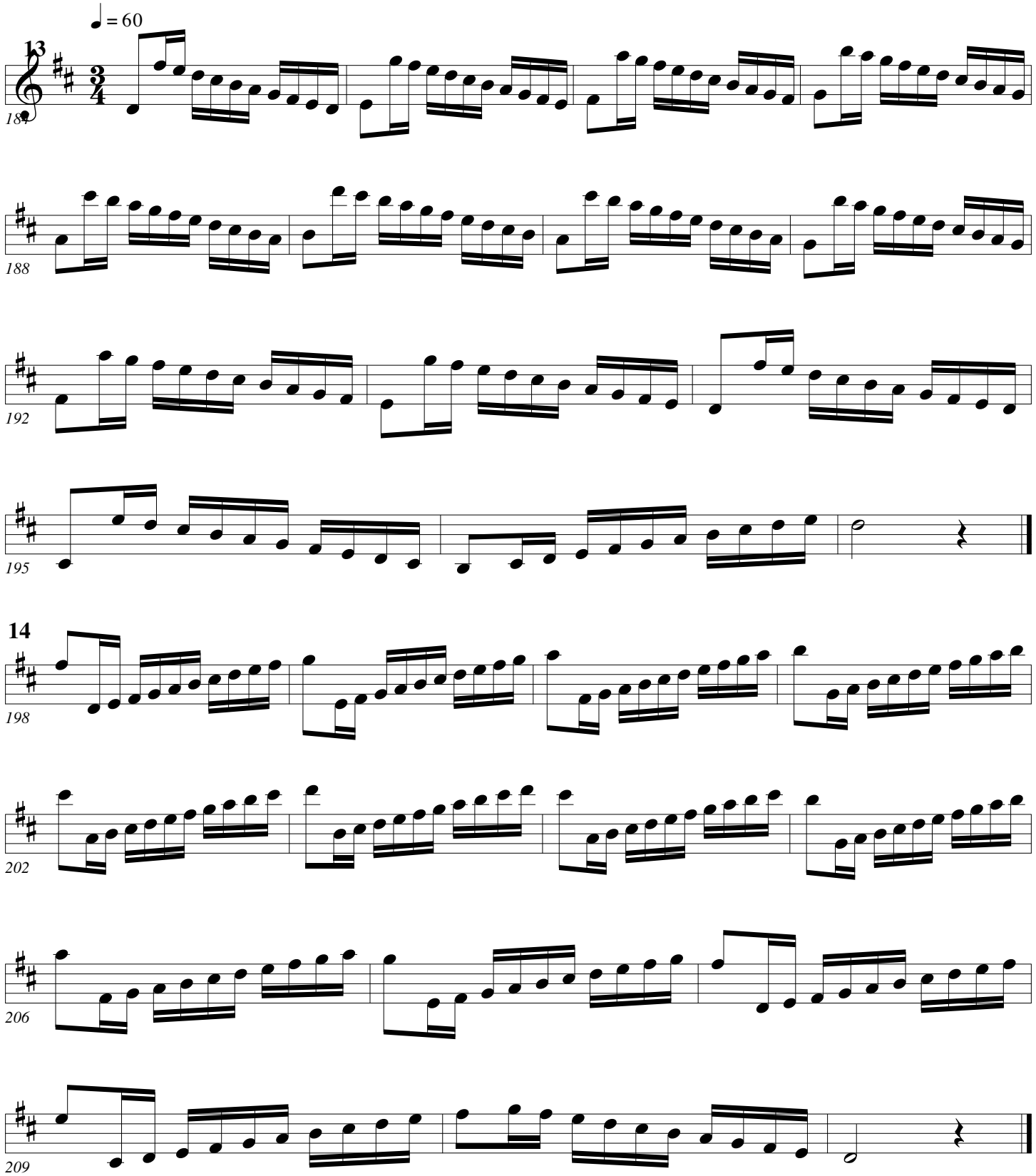
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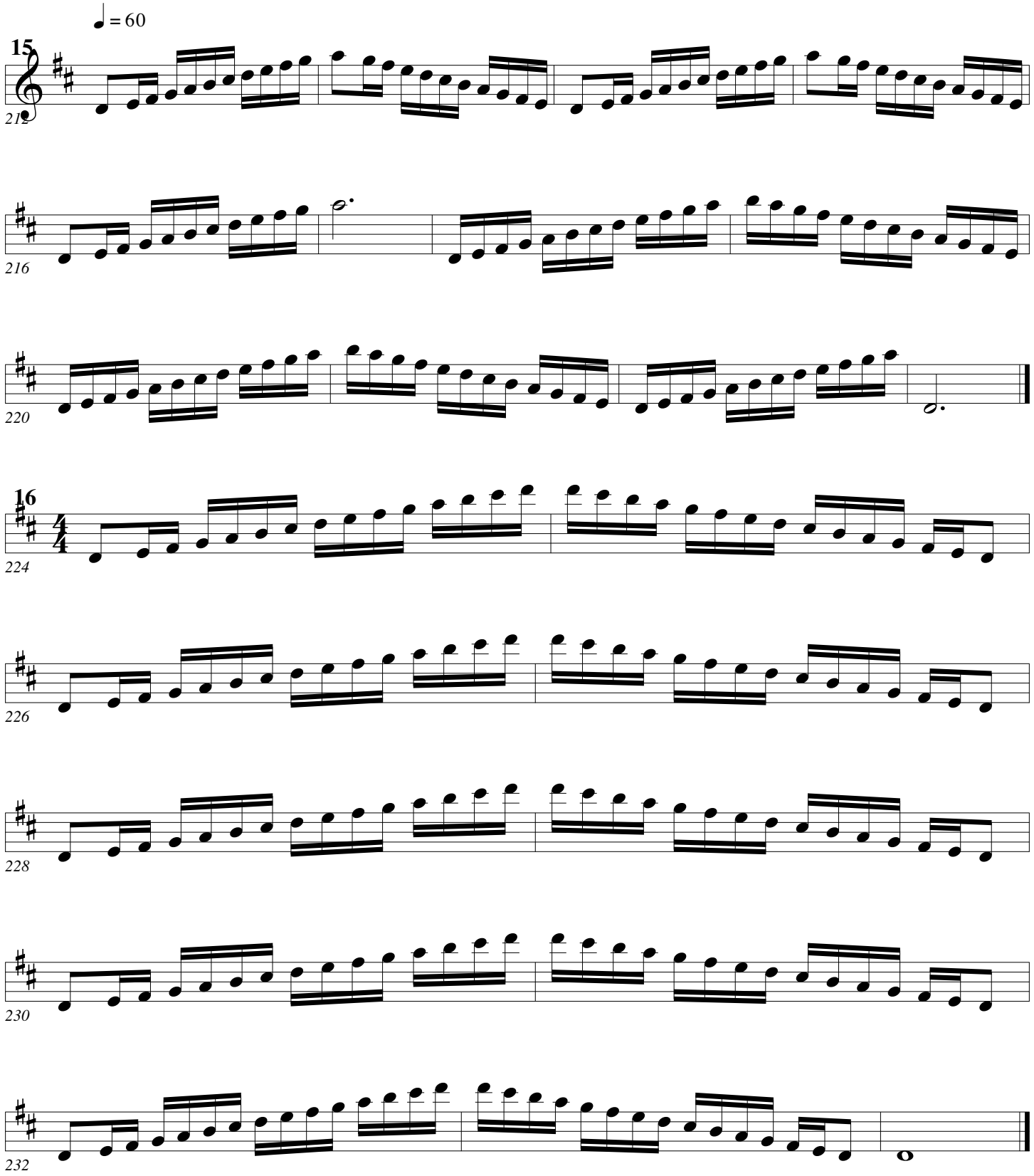
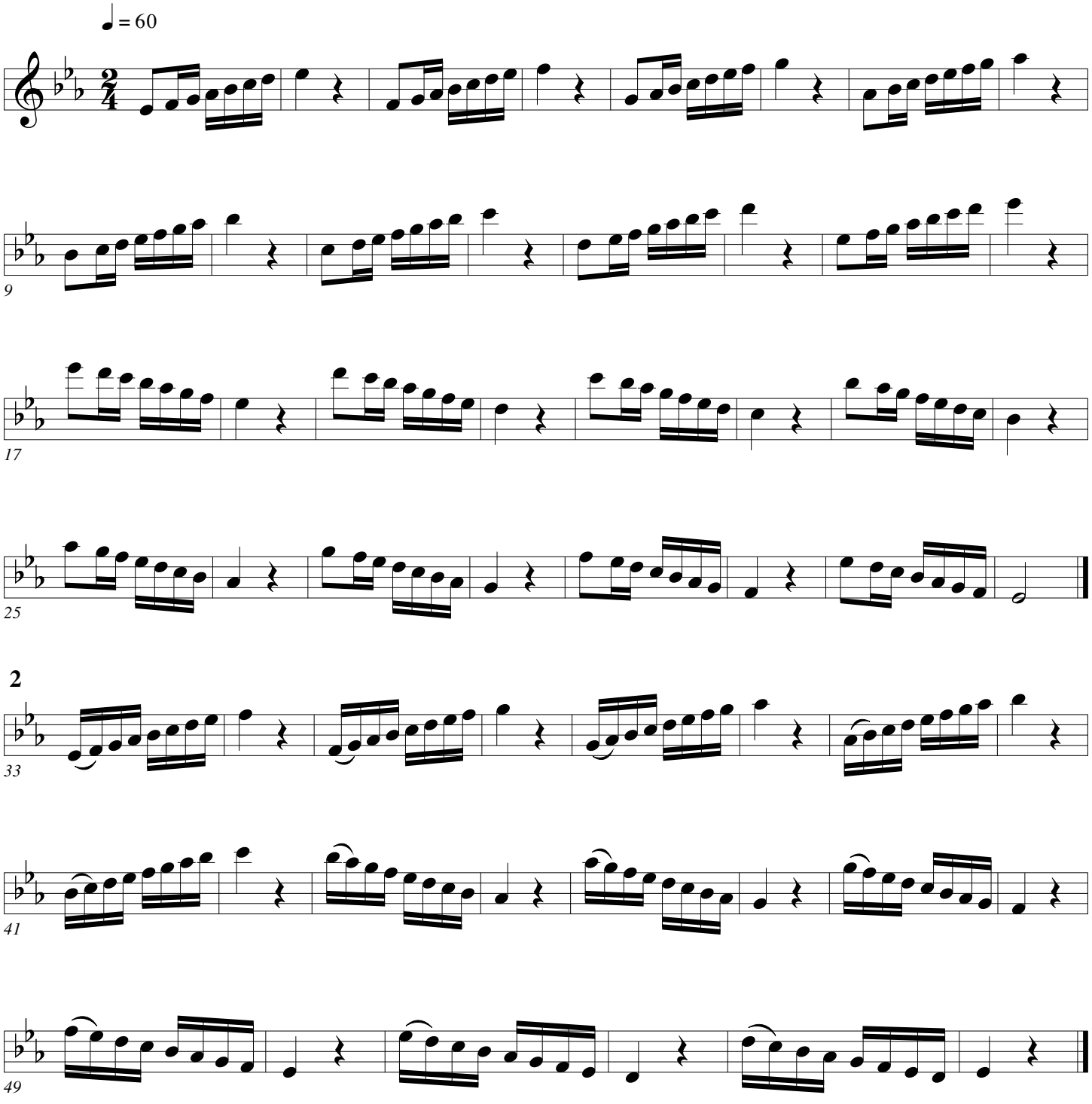
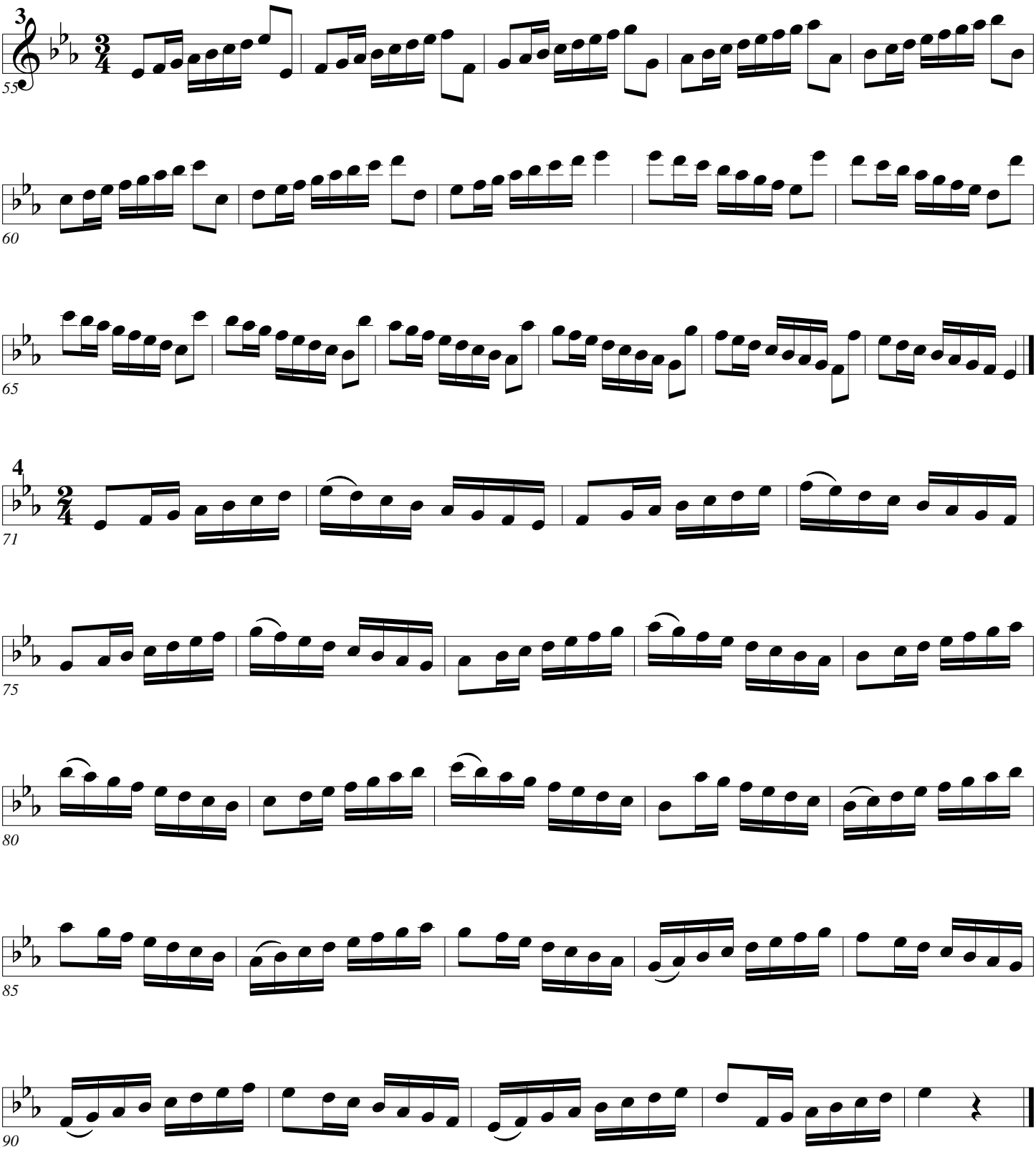
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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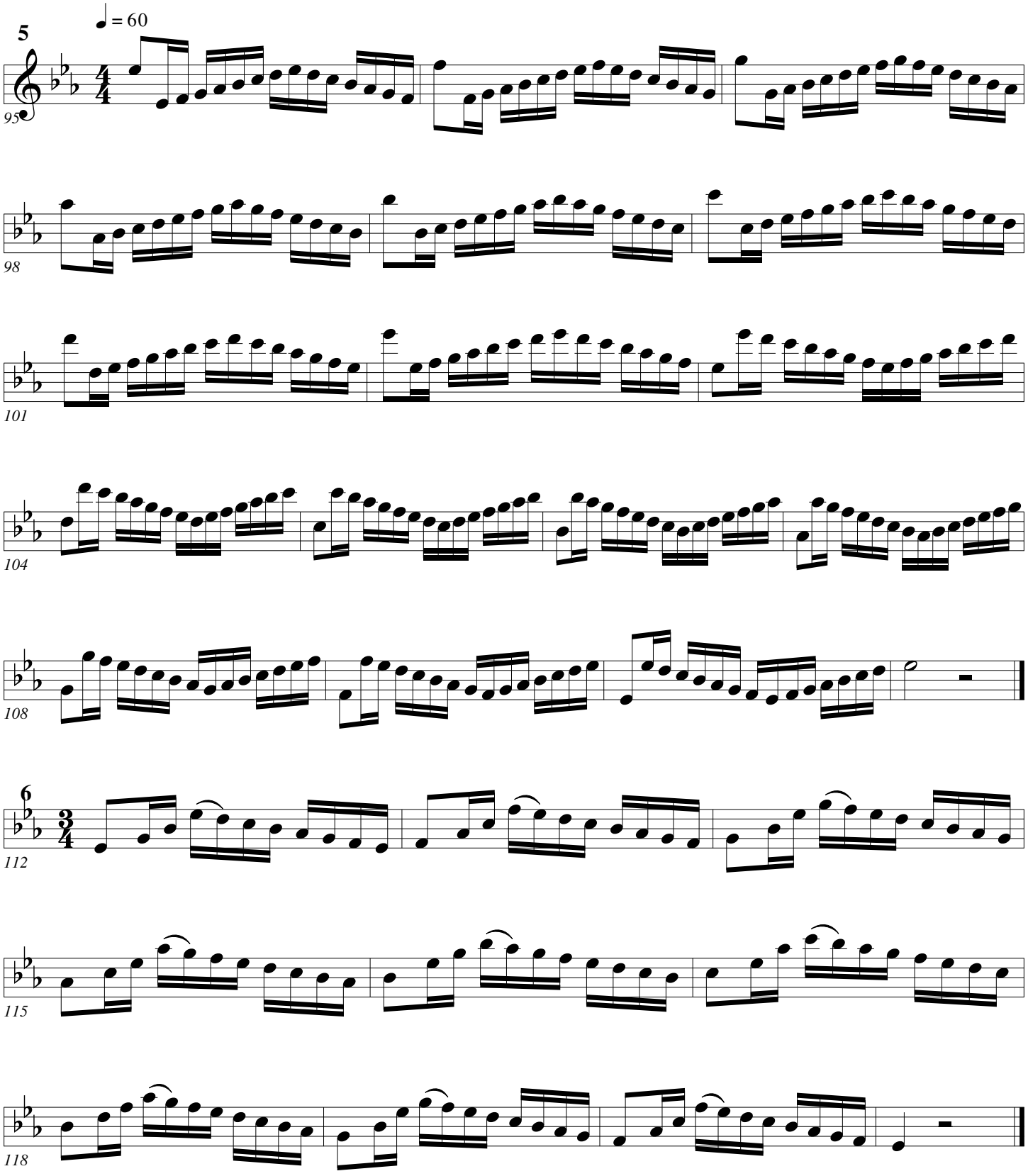
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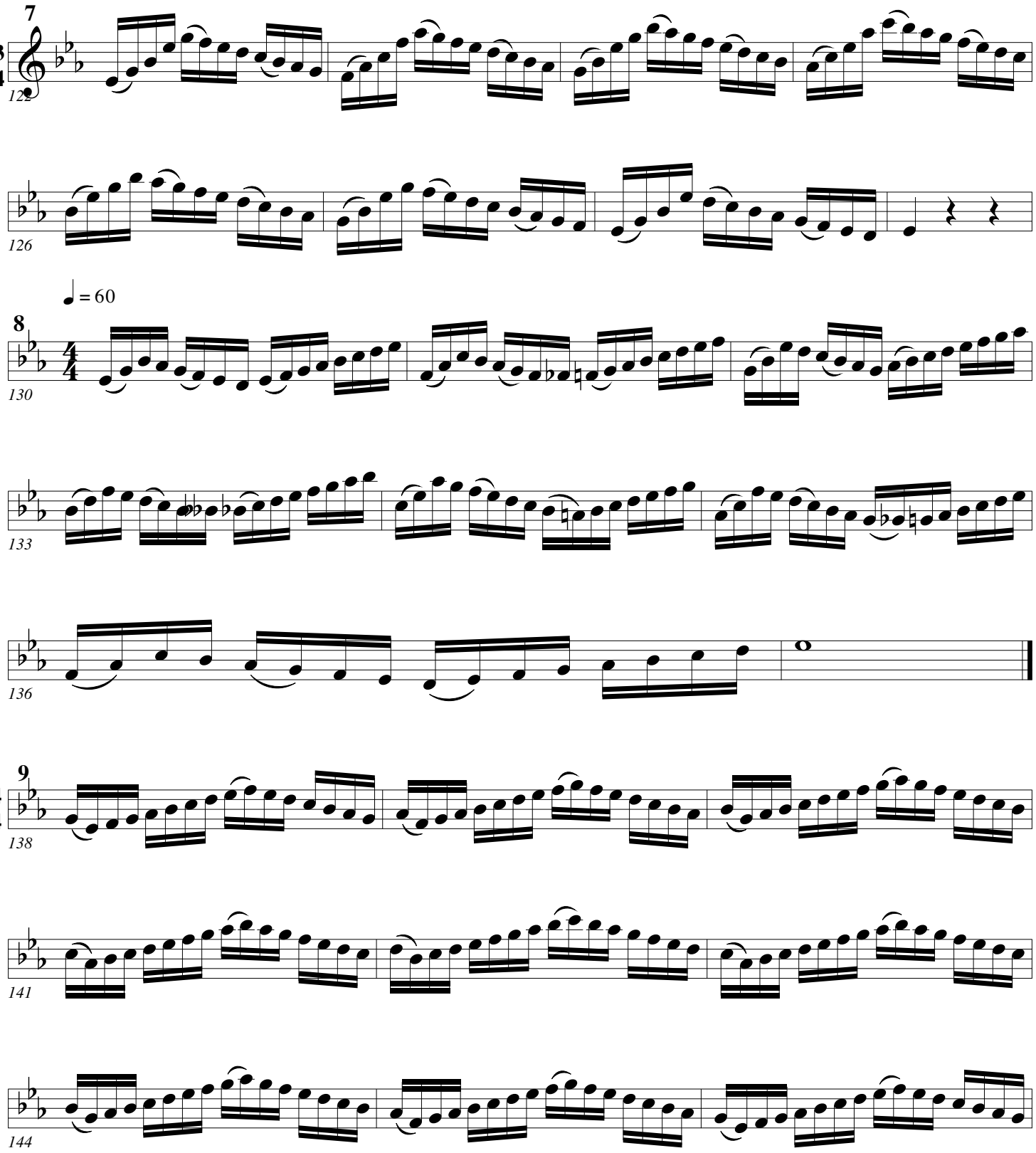
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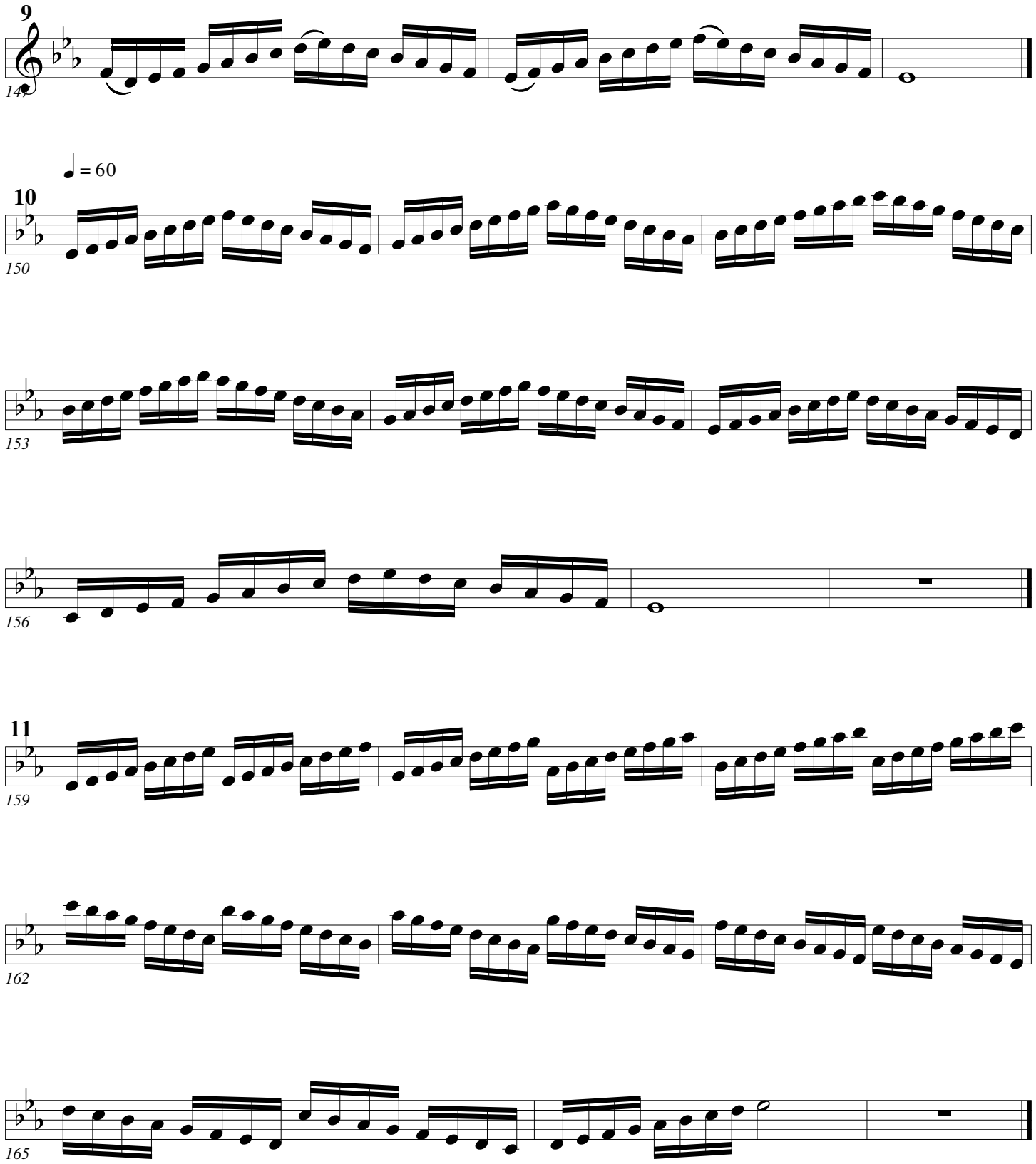
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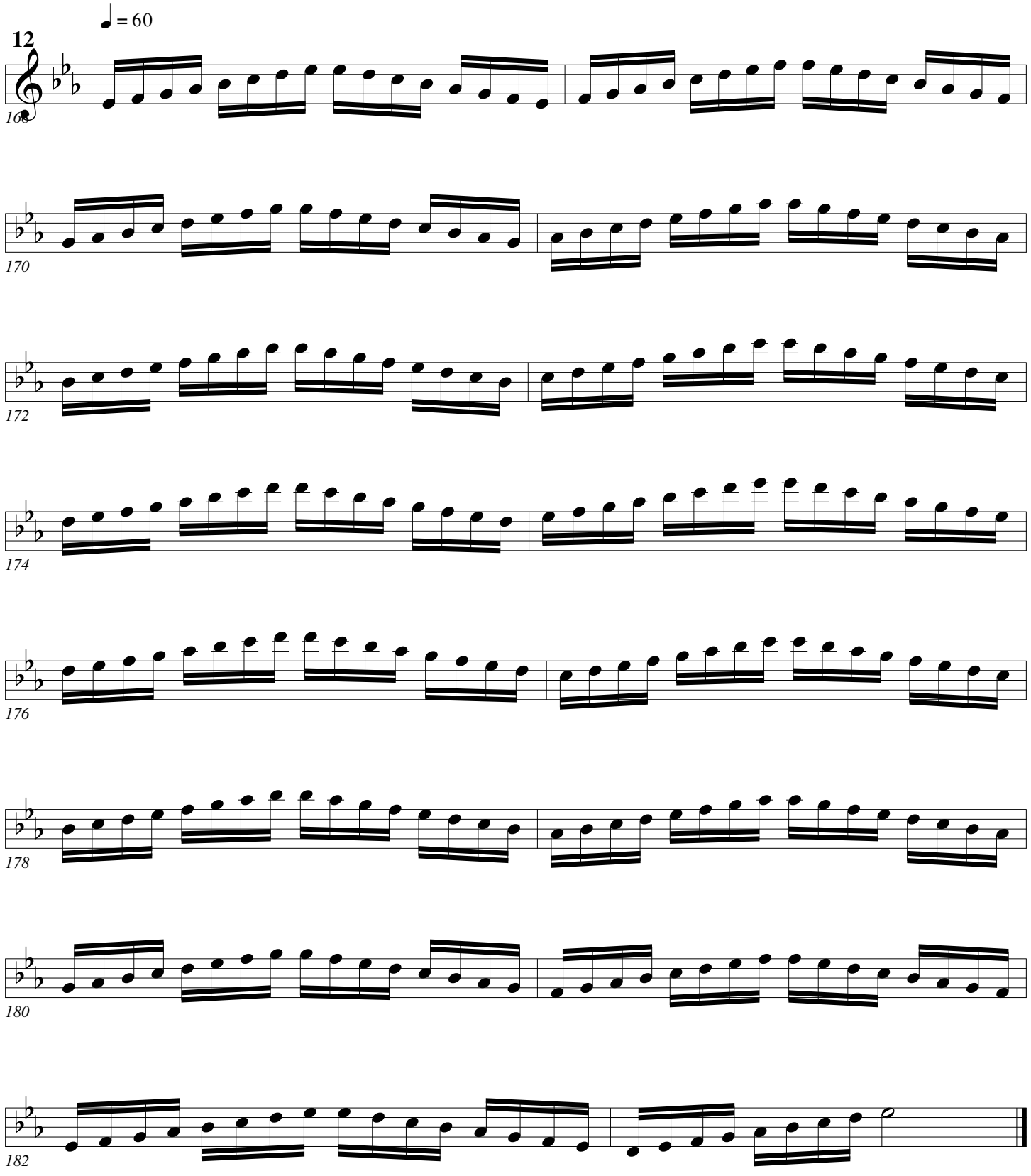
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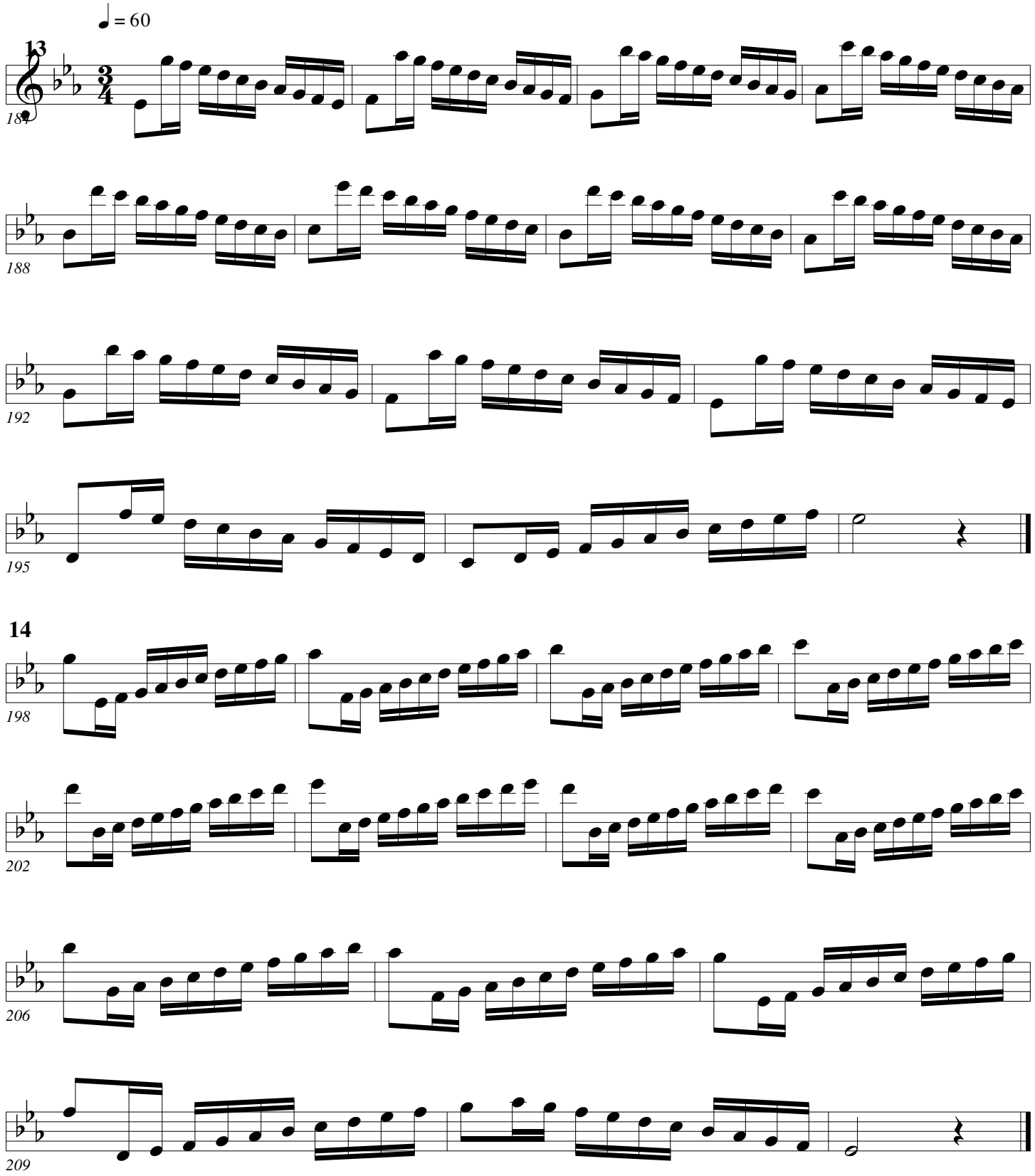
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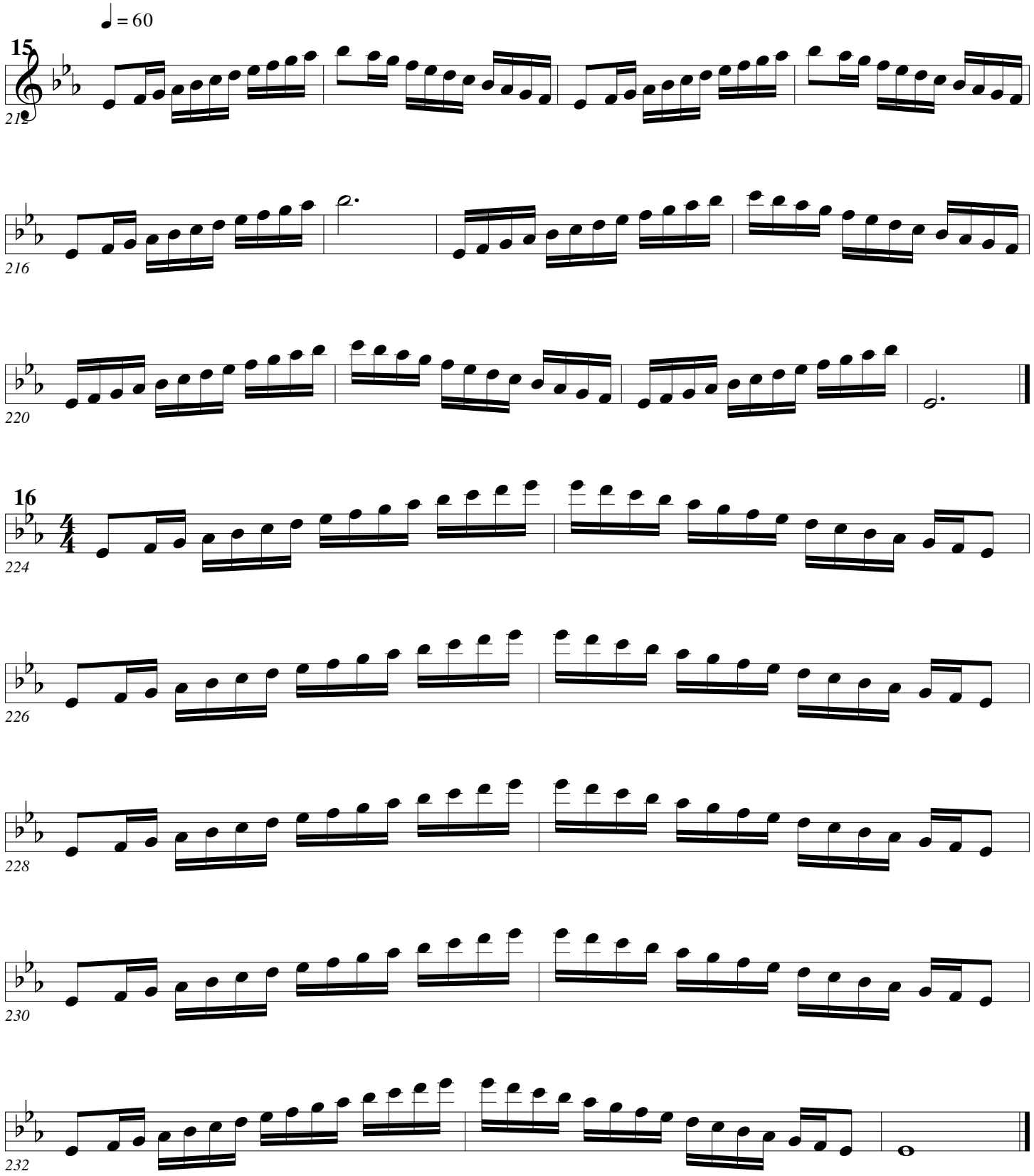
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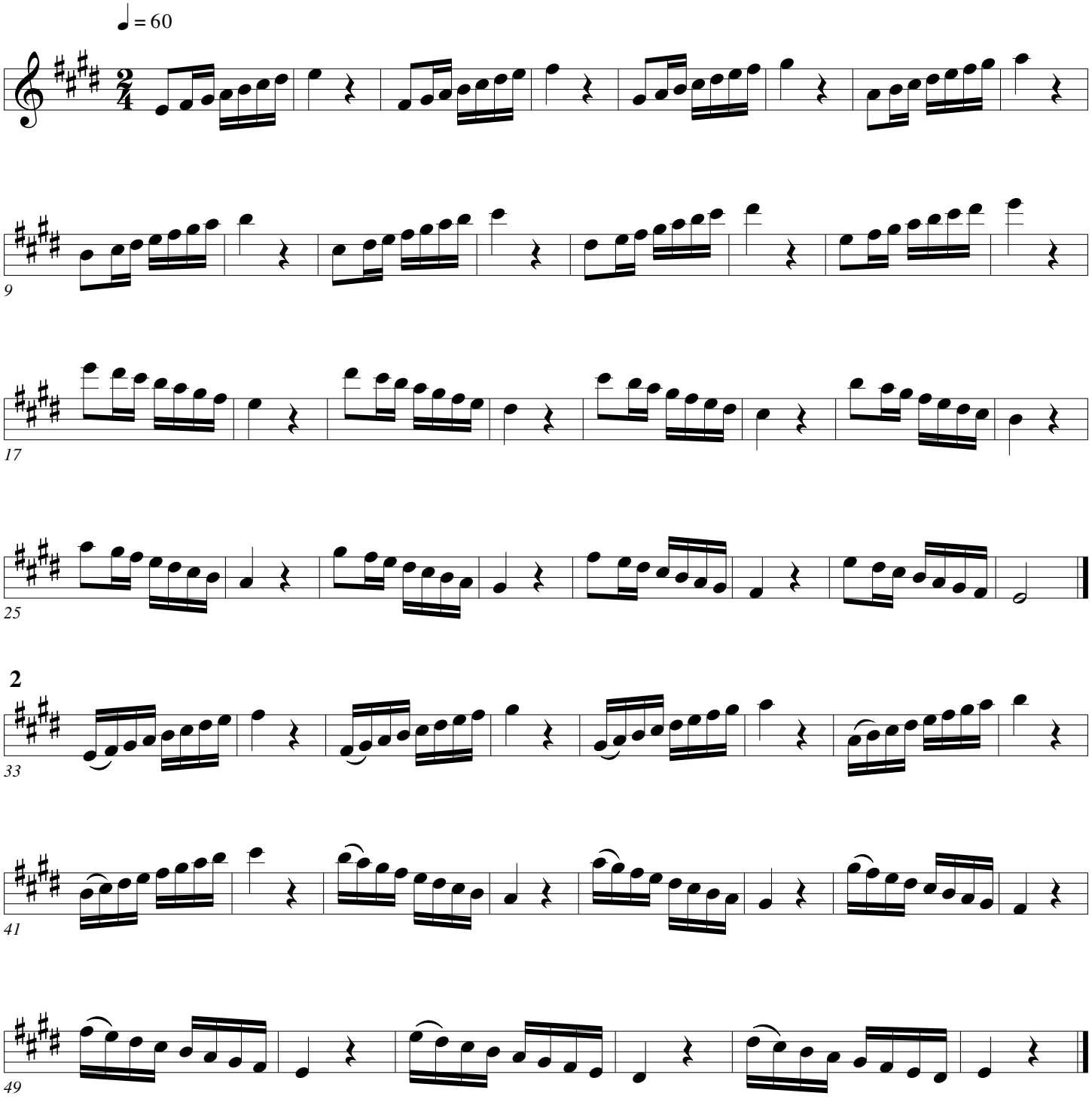
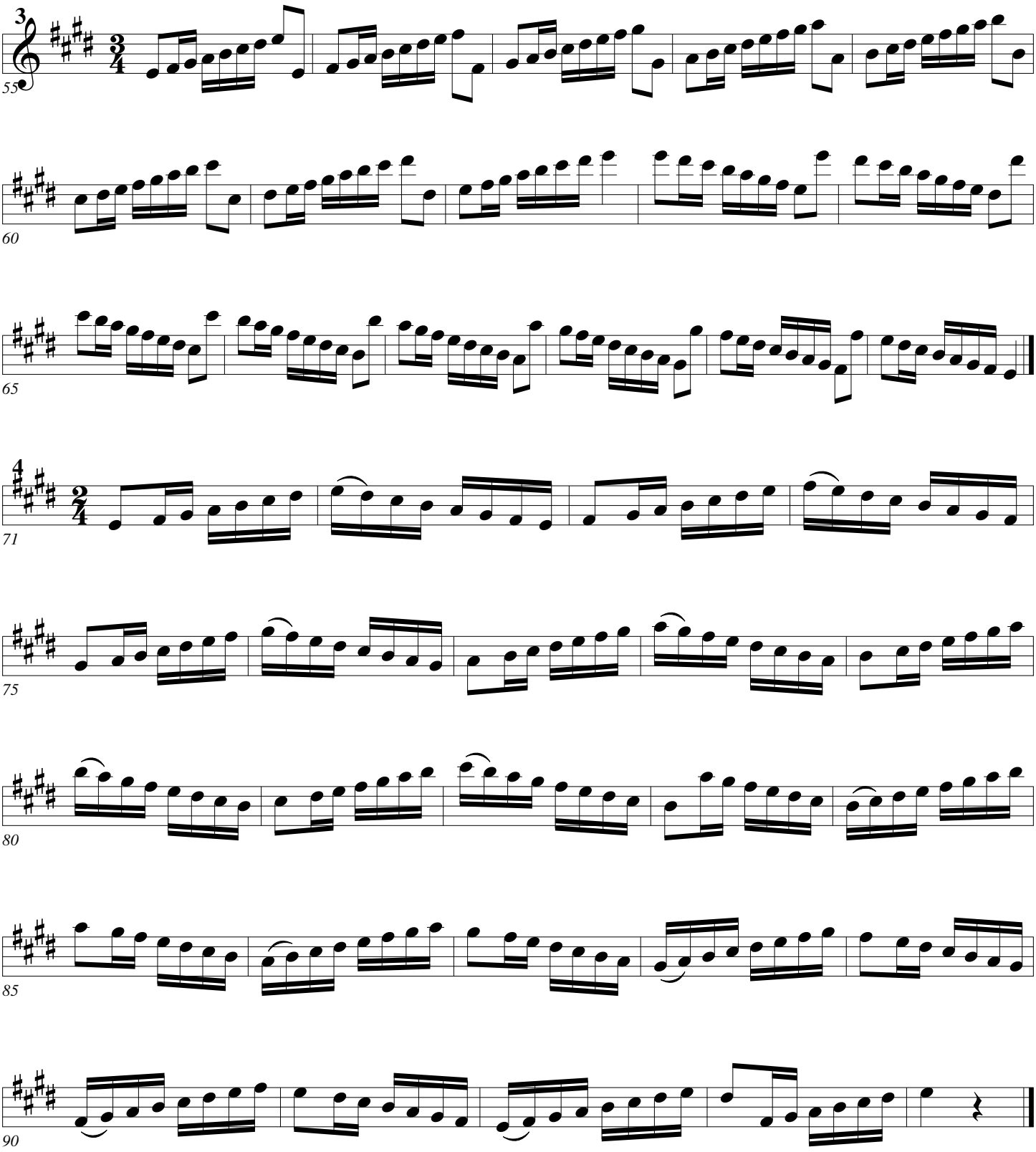
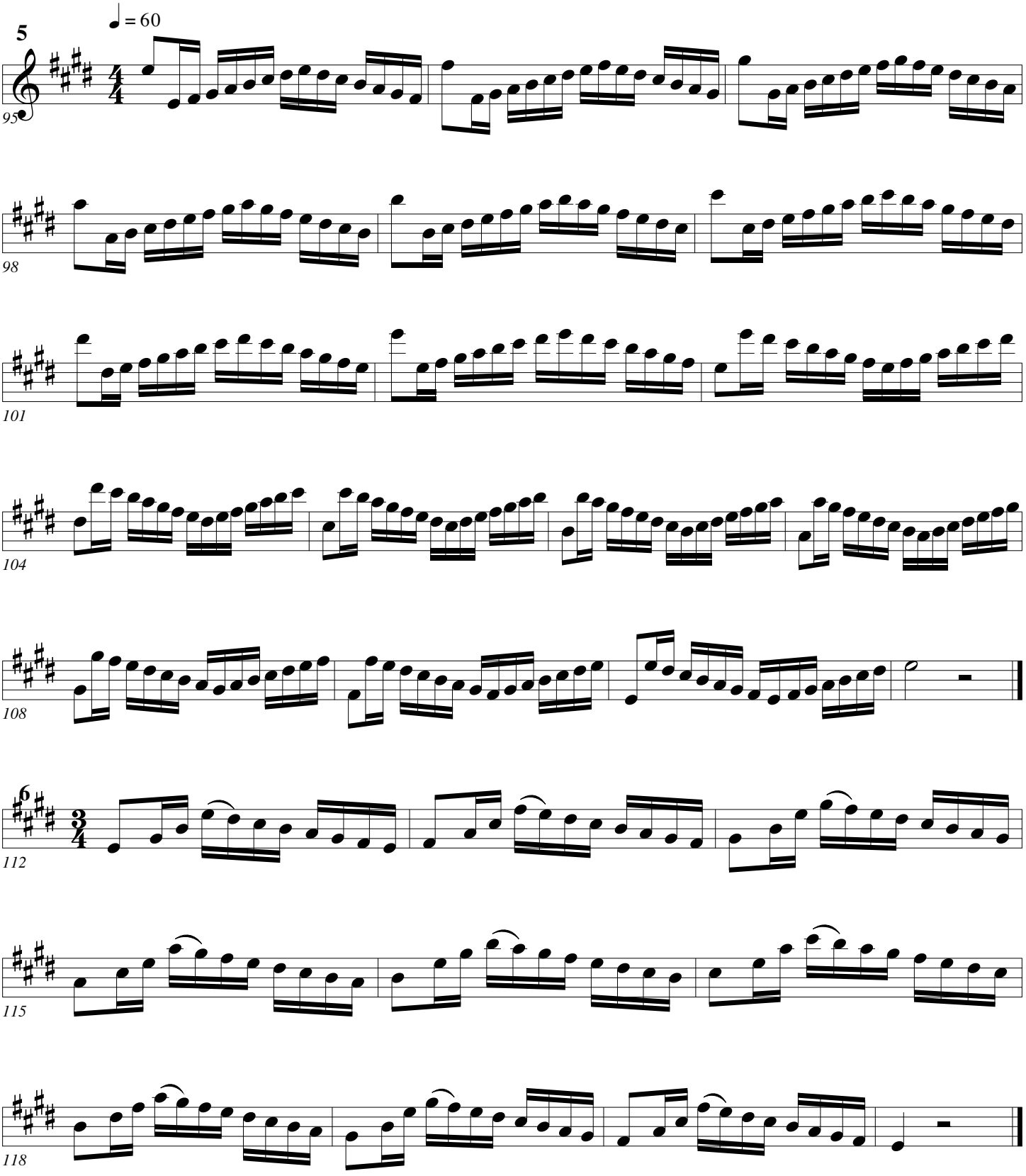
Scales (Arban+)

Arban/Pops



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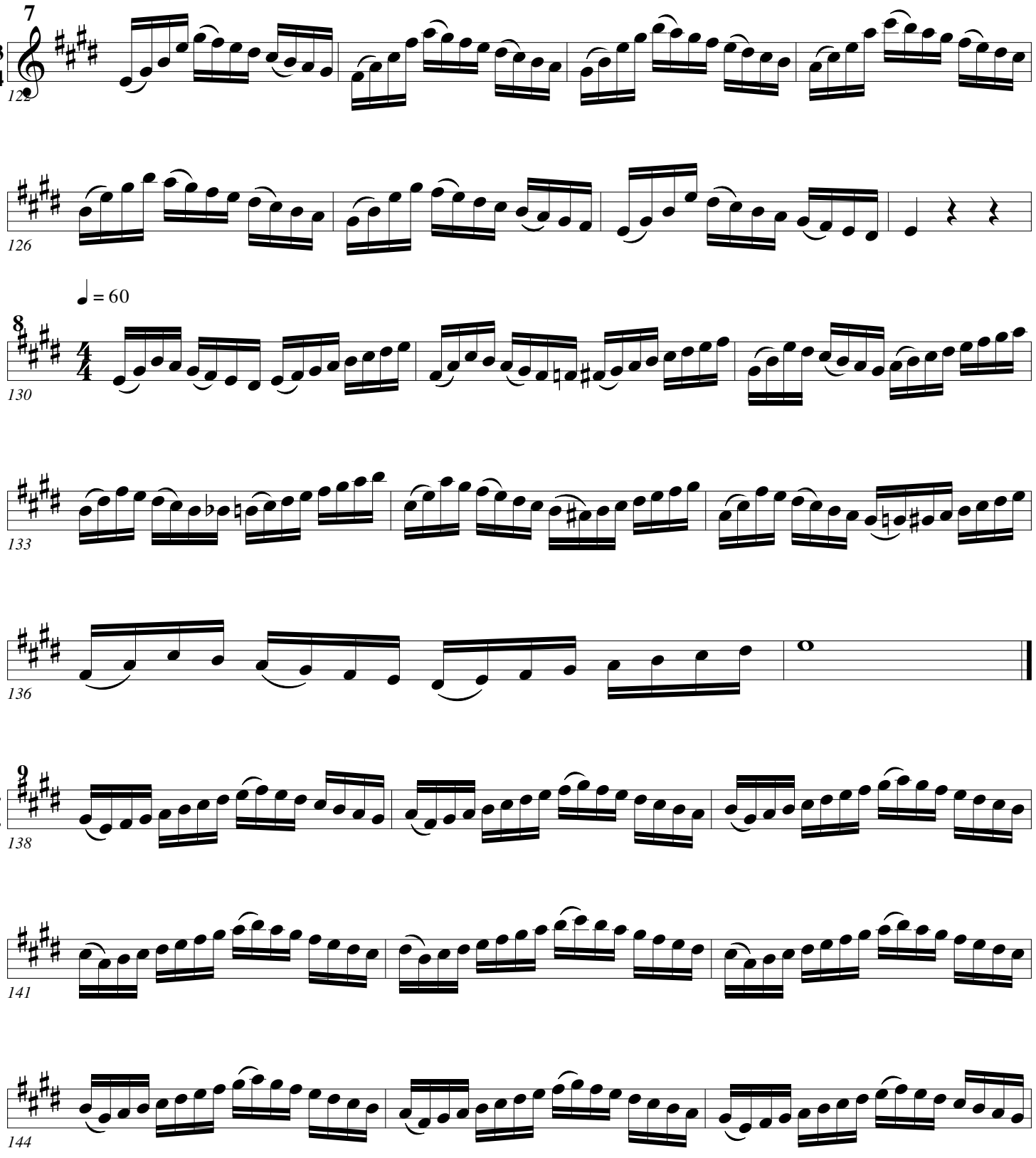
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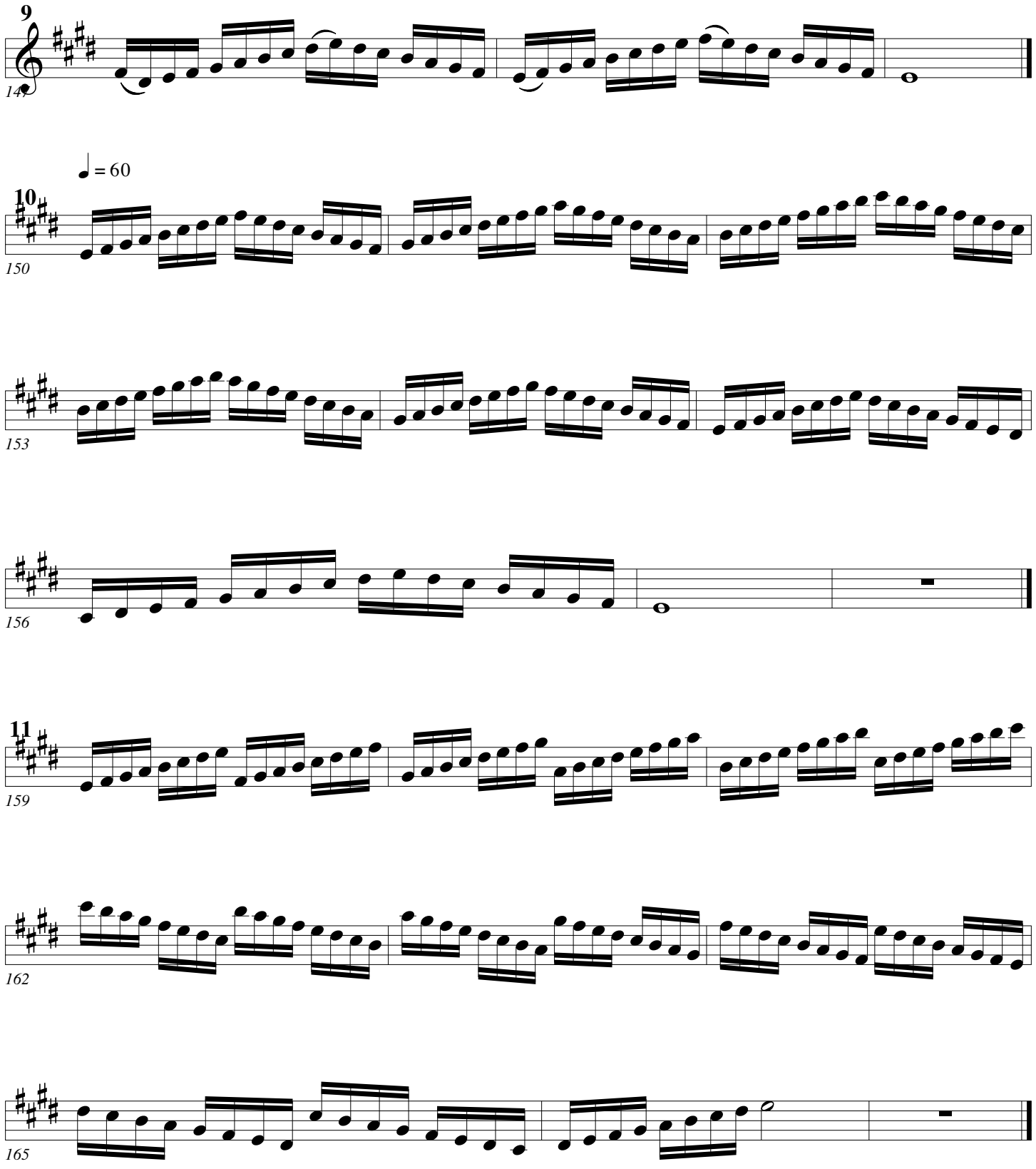
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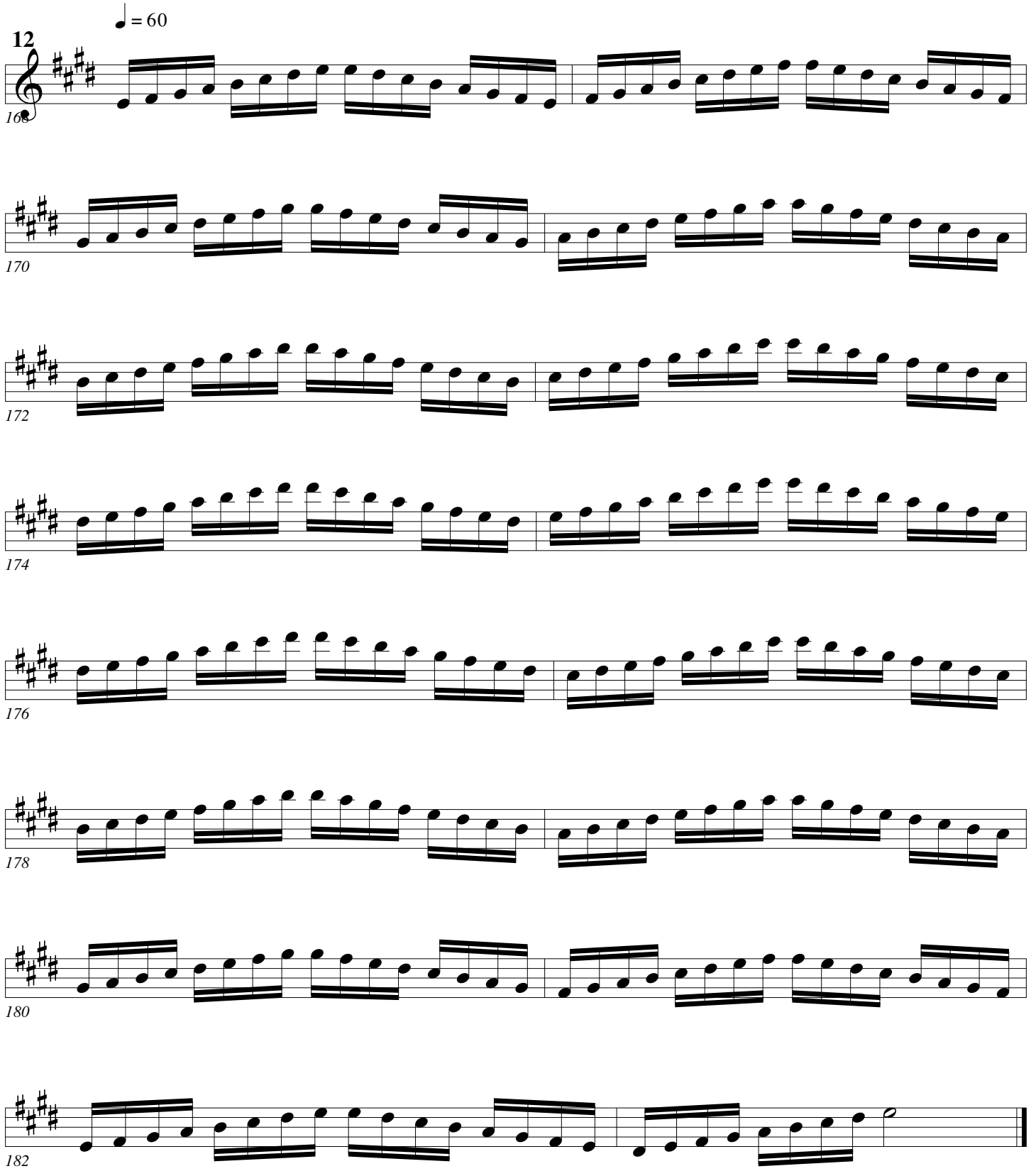
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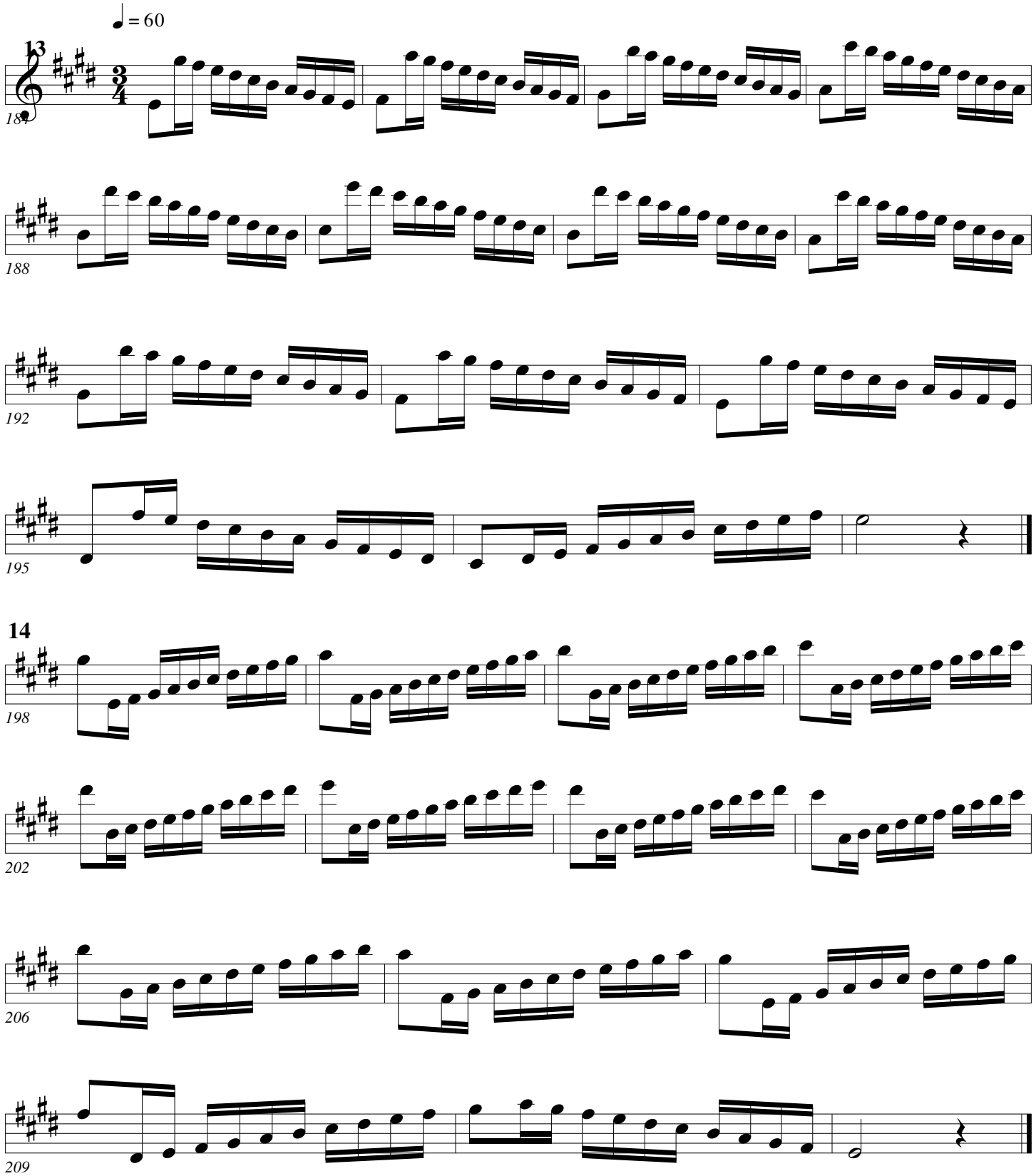
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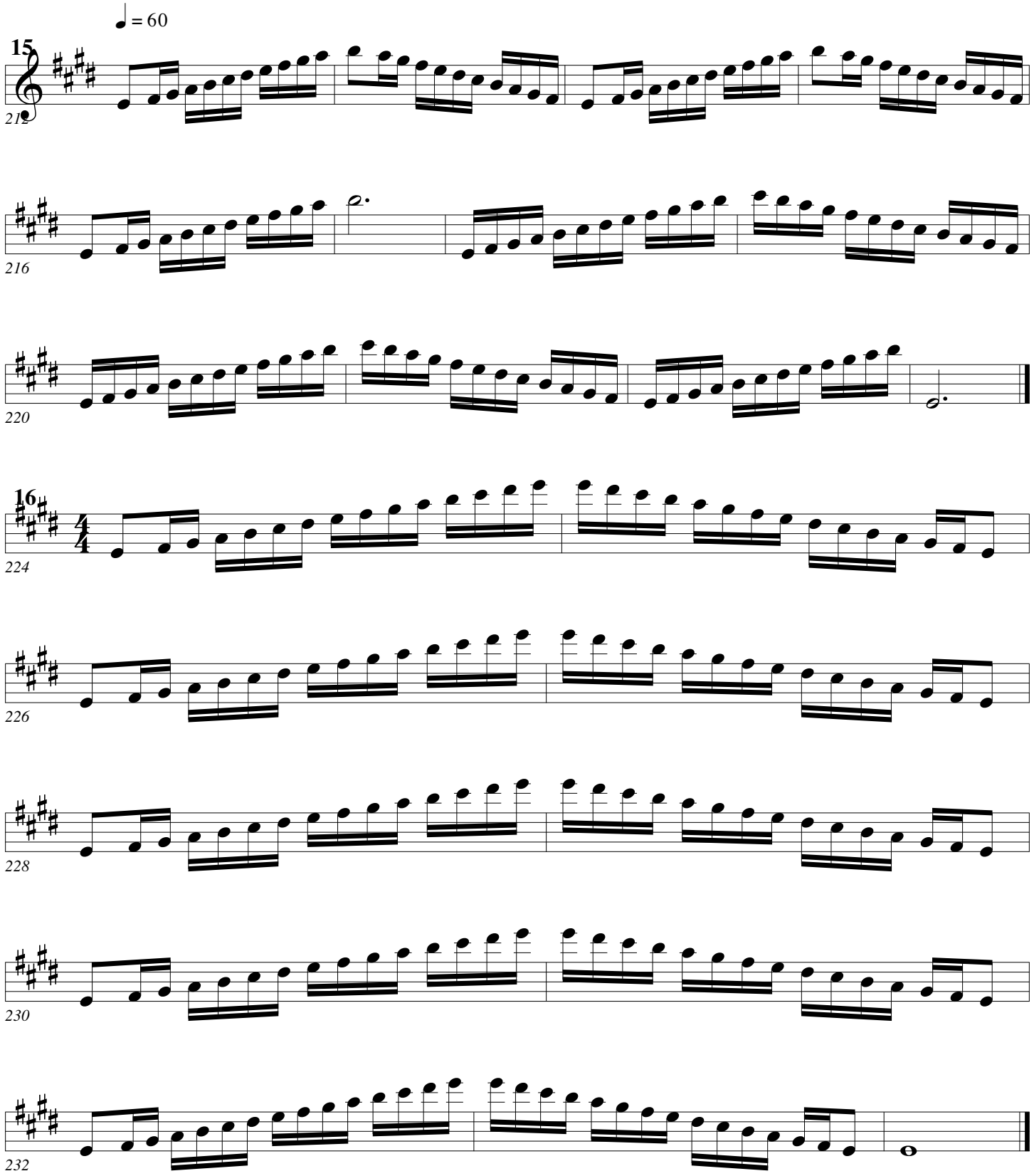
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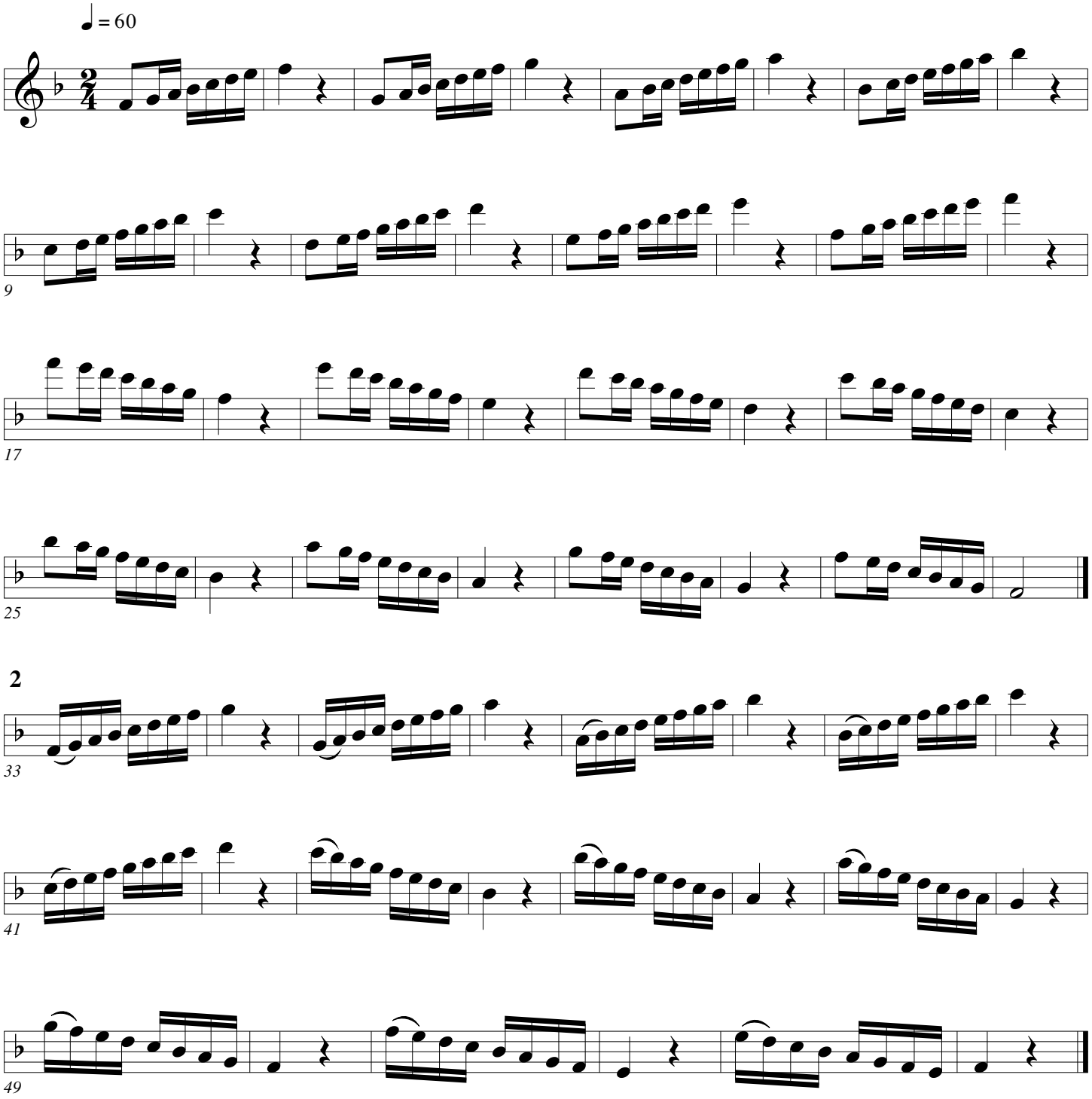
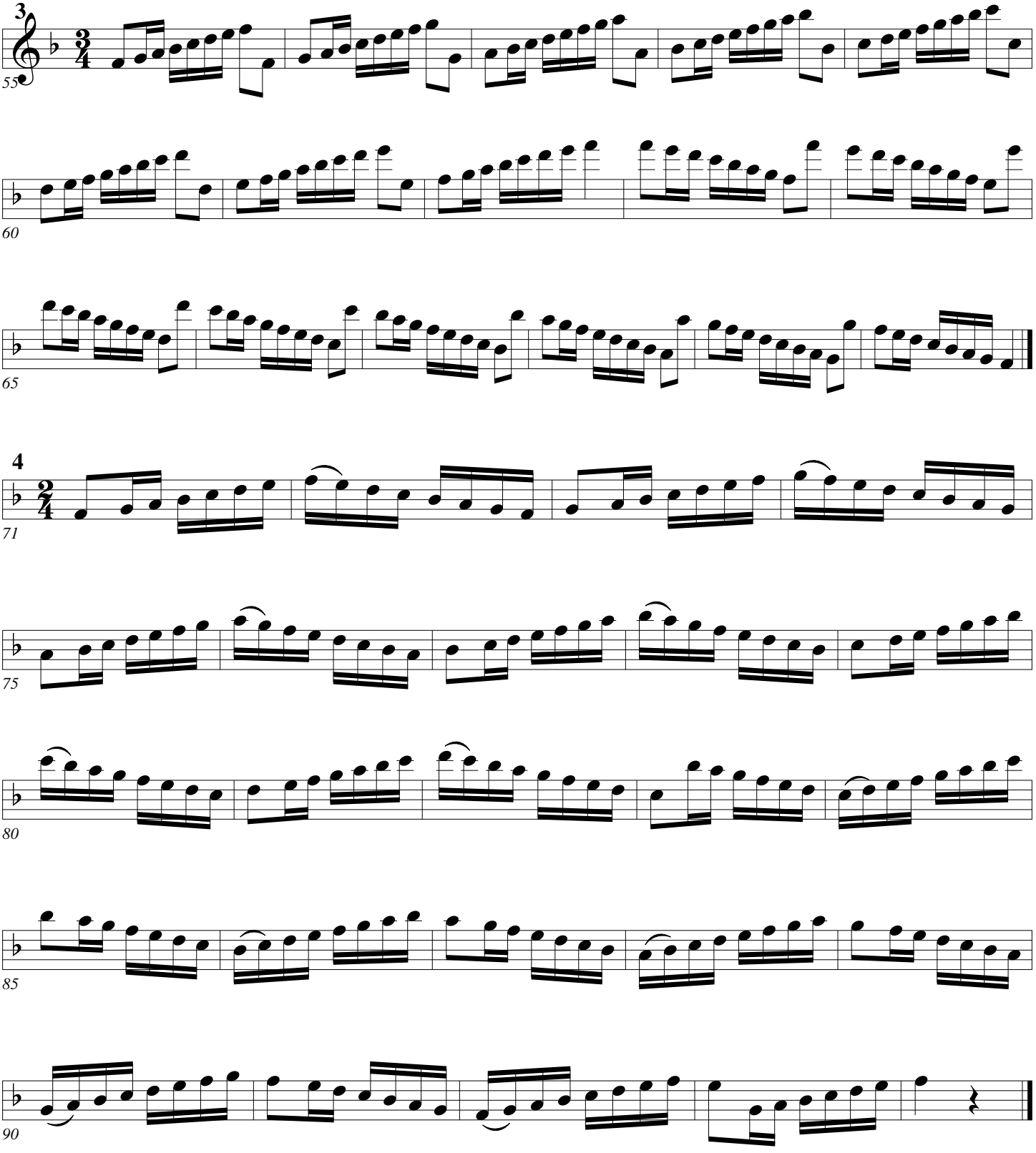
Scales (Arban+)

Arban/Pops

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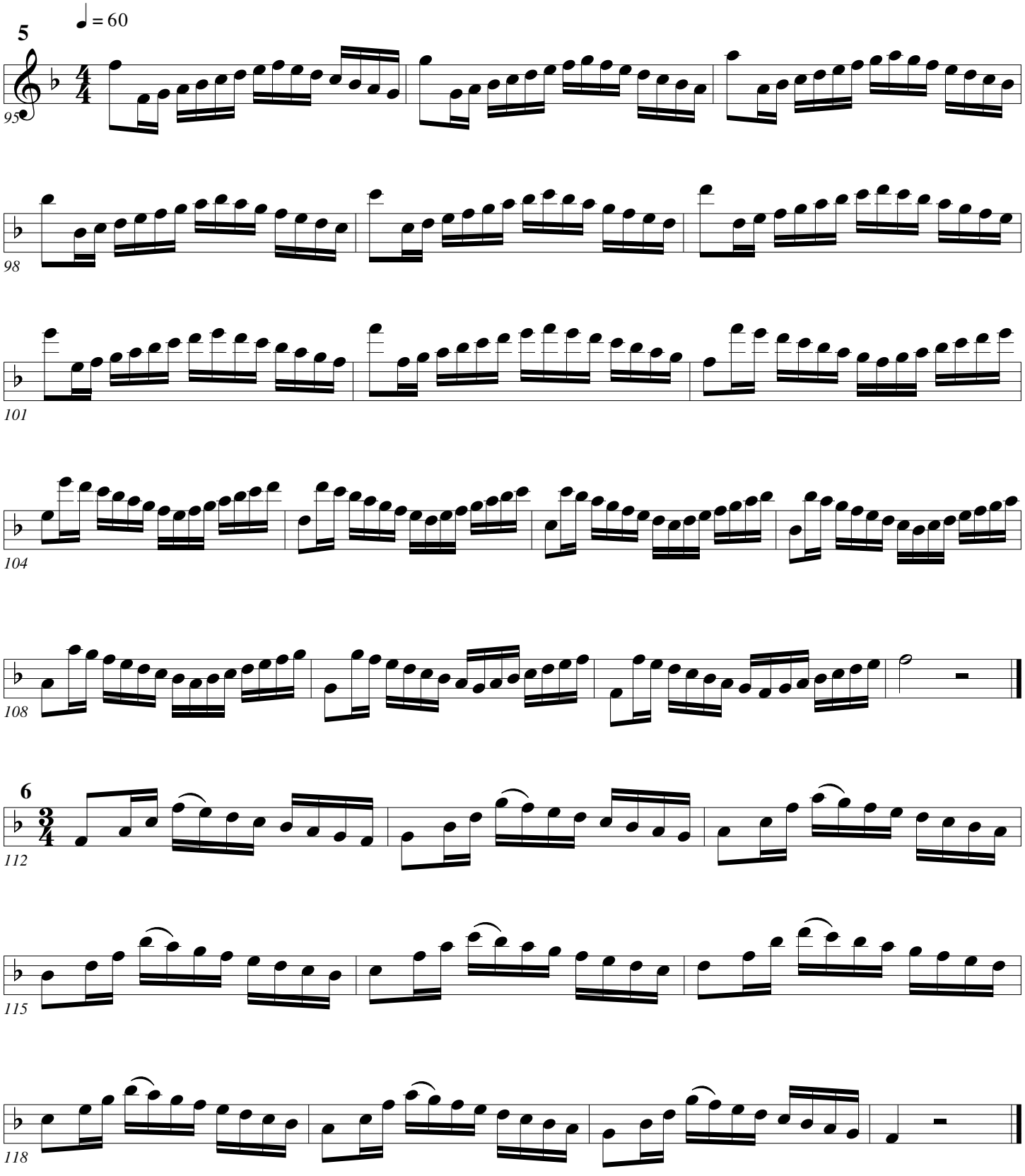
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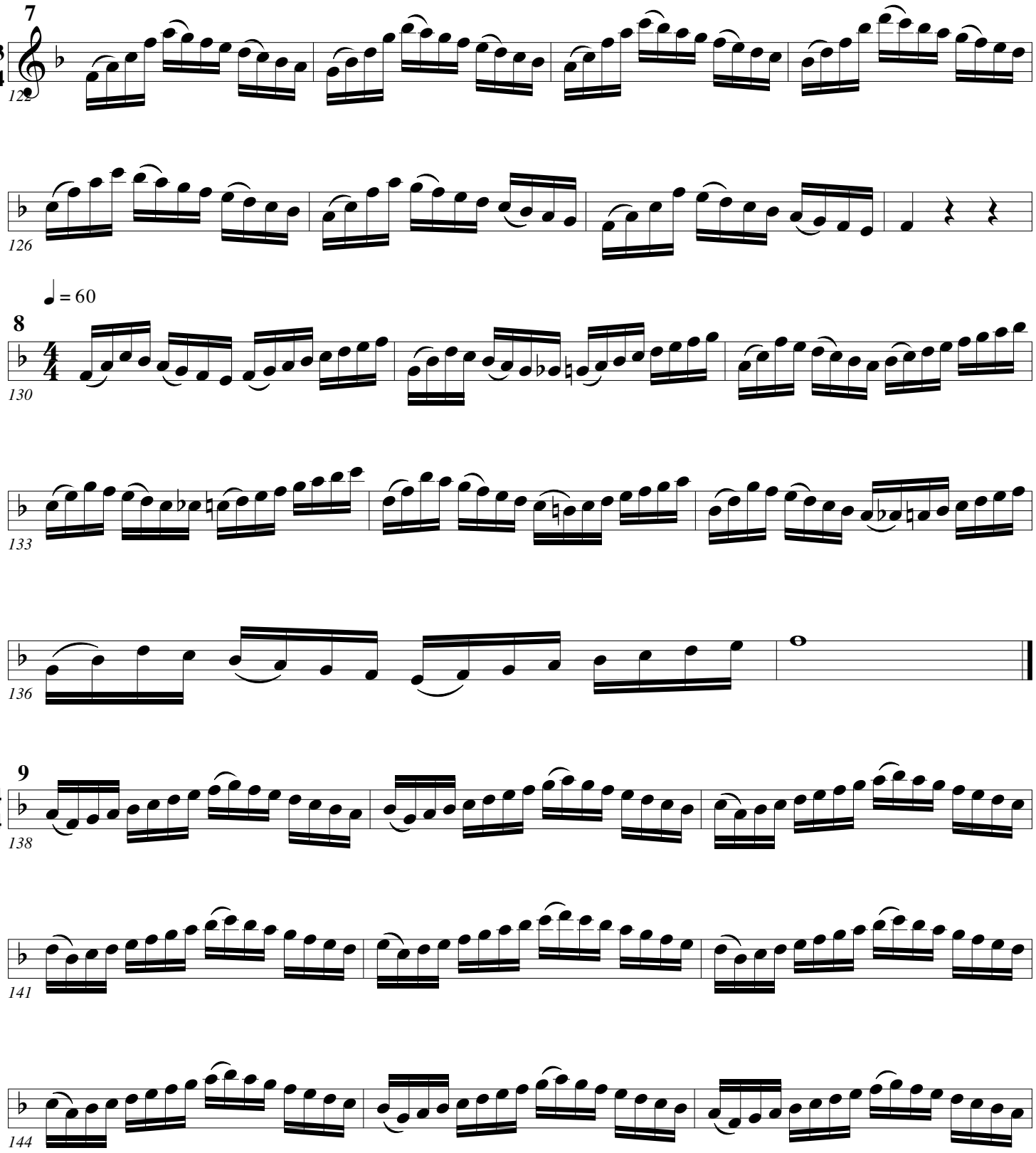
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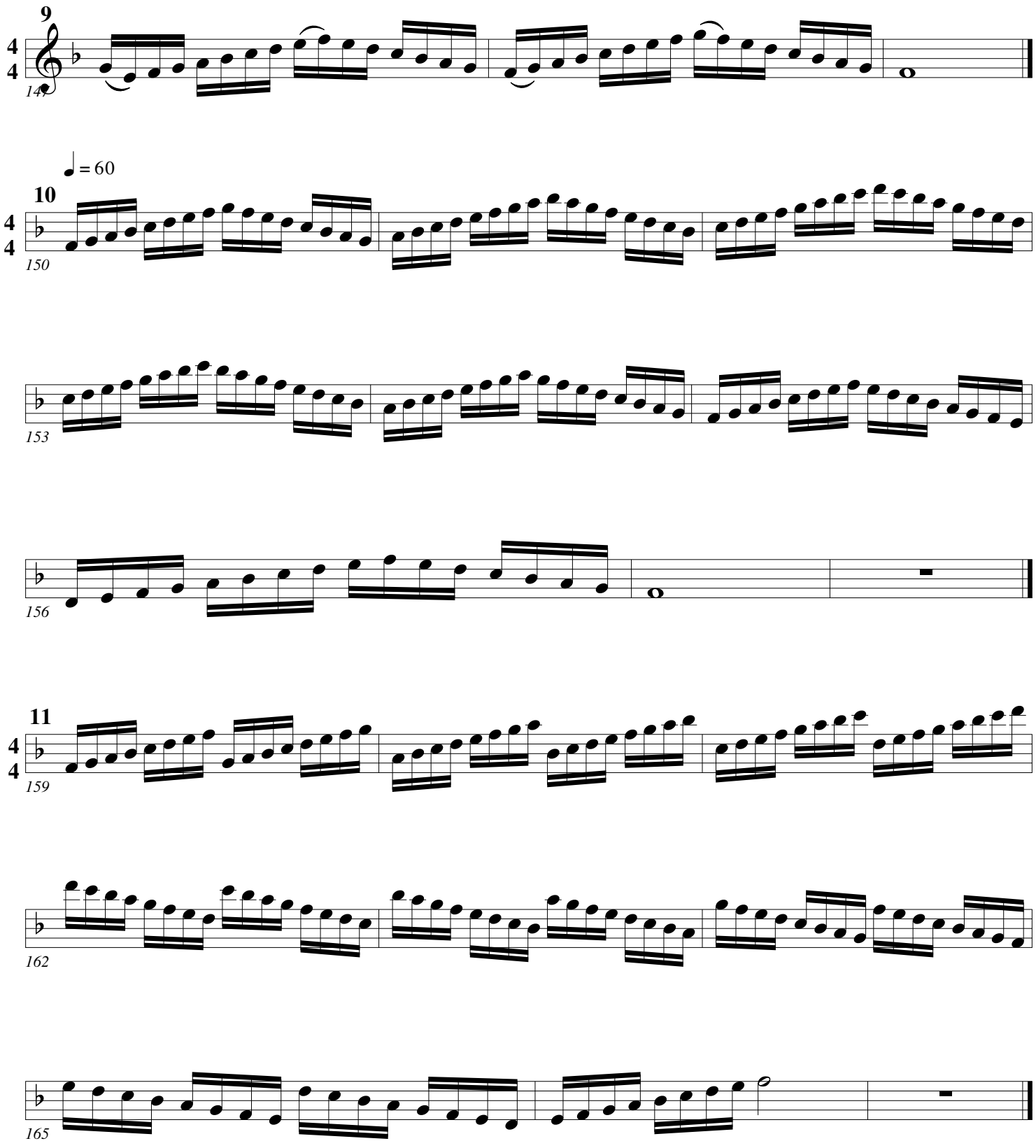
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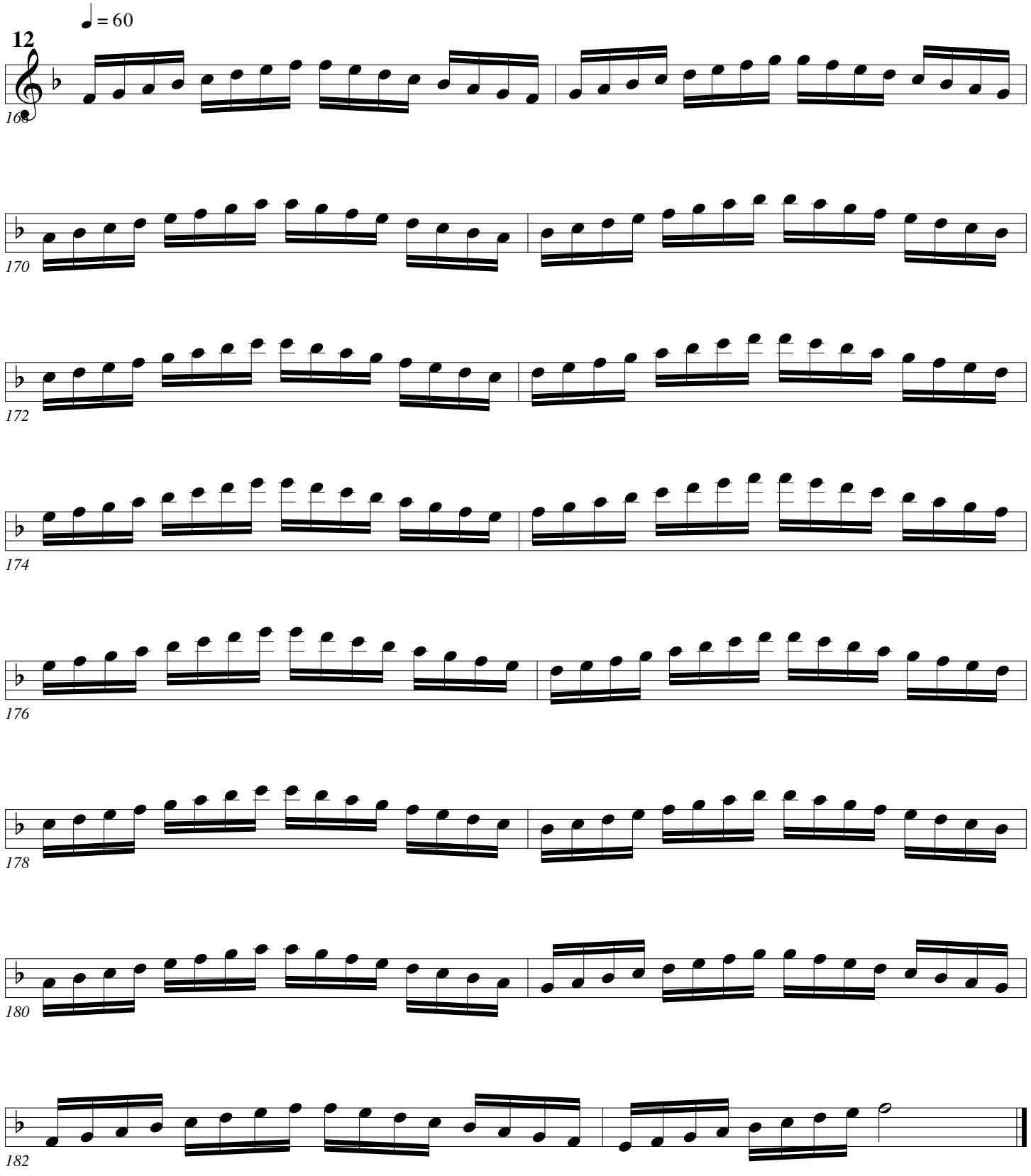
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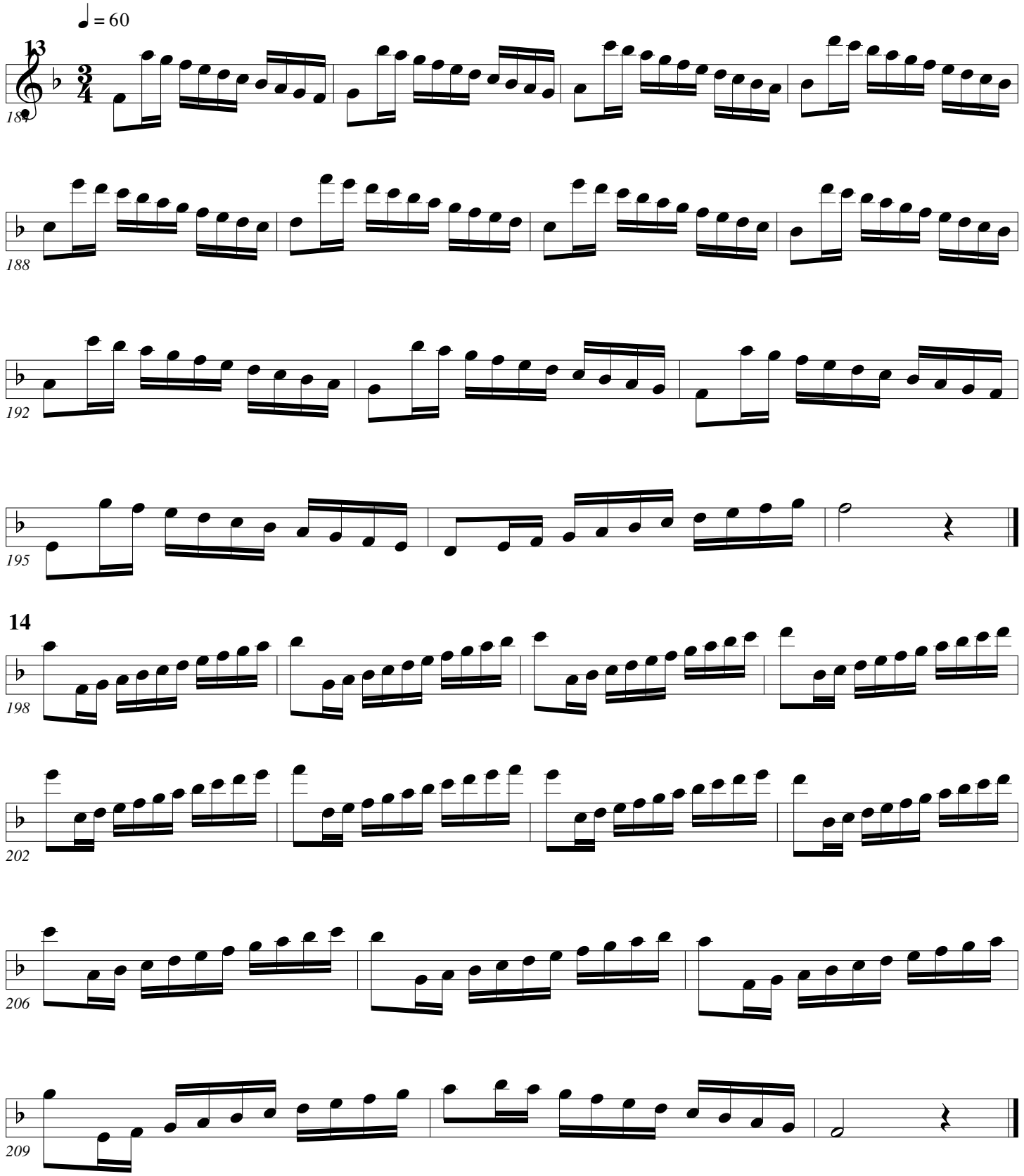
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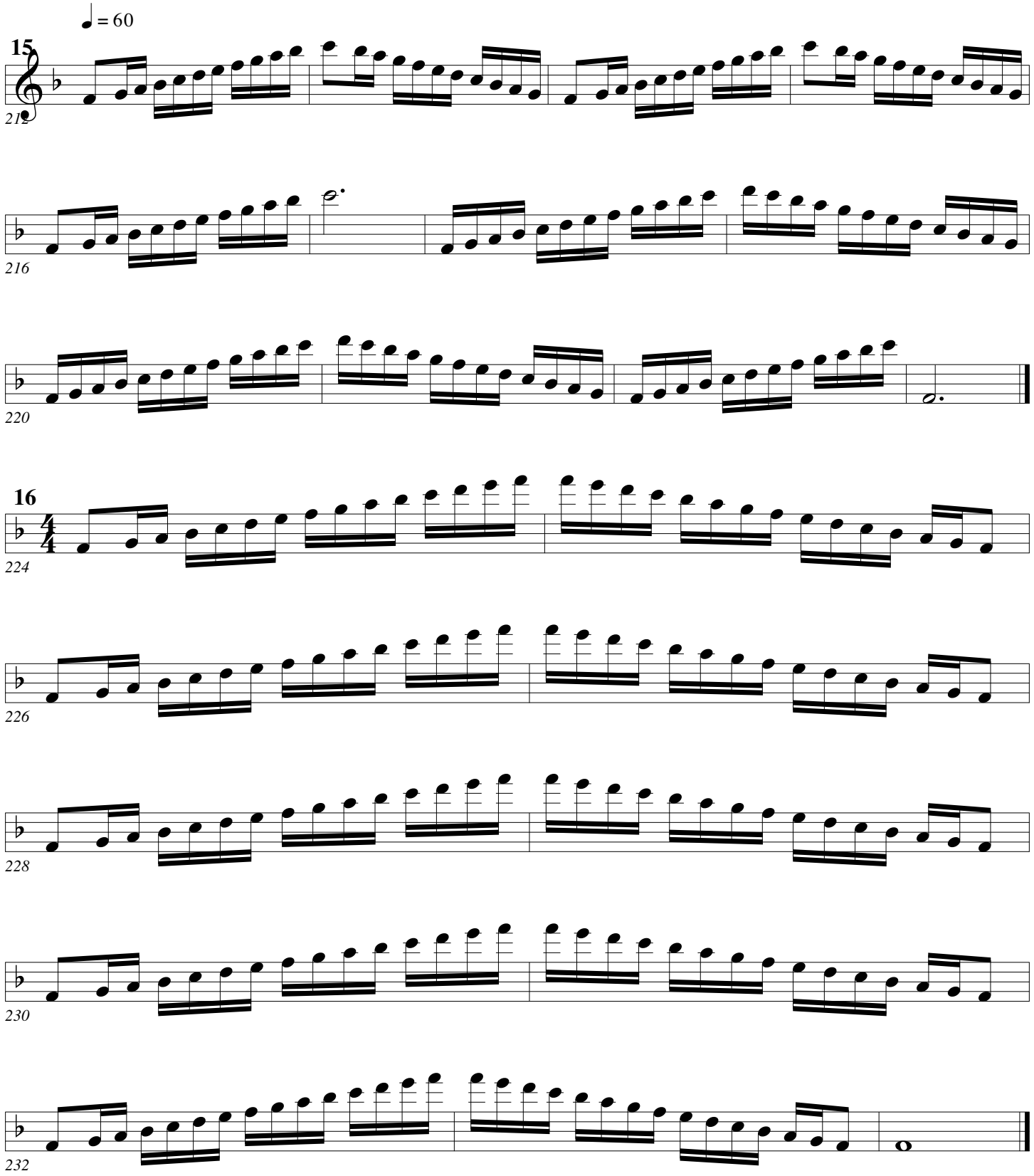
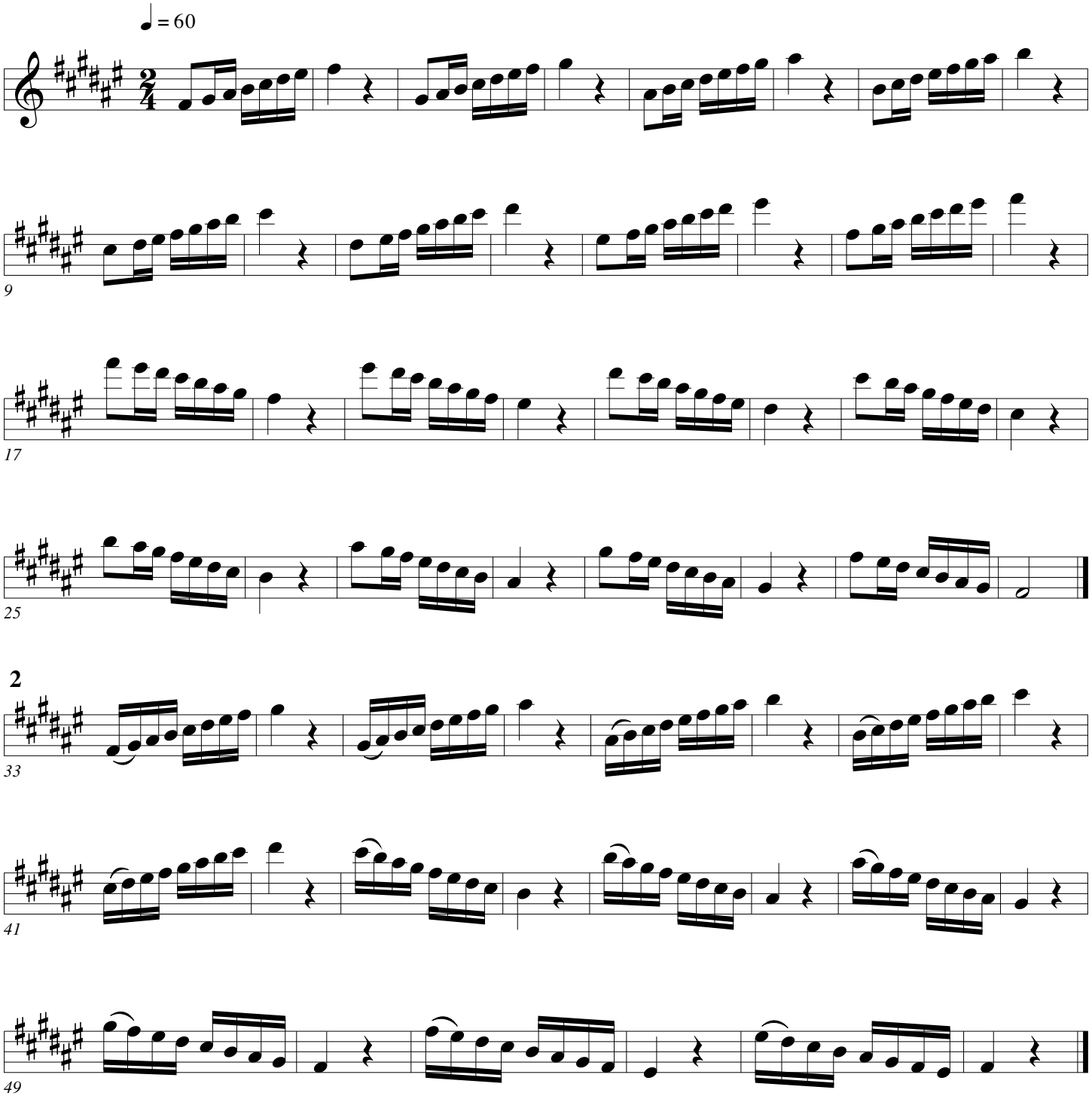
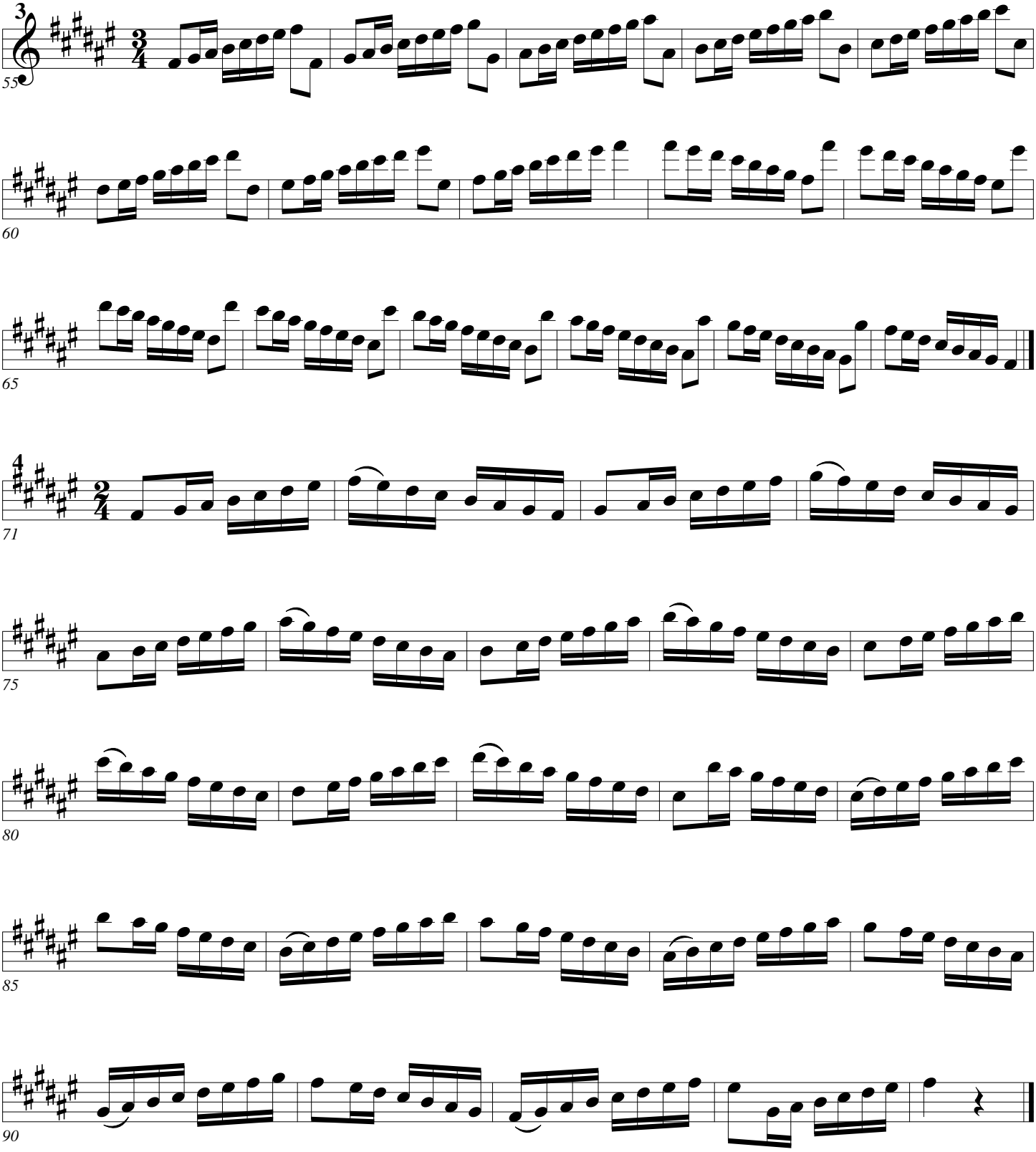
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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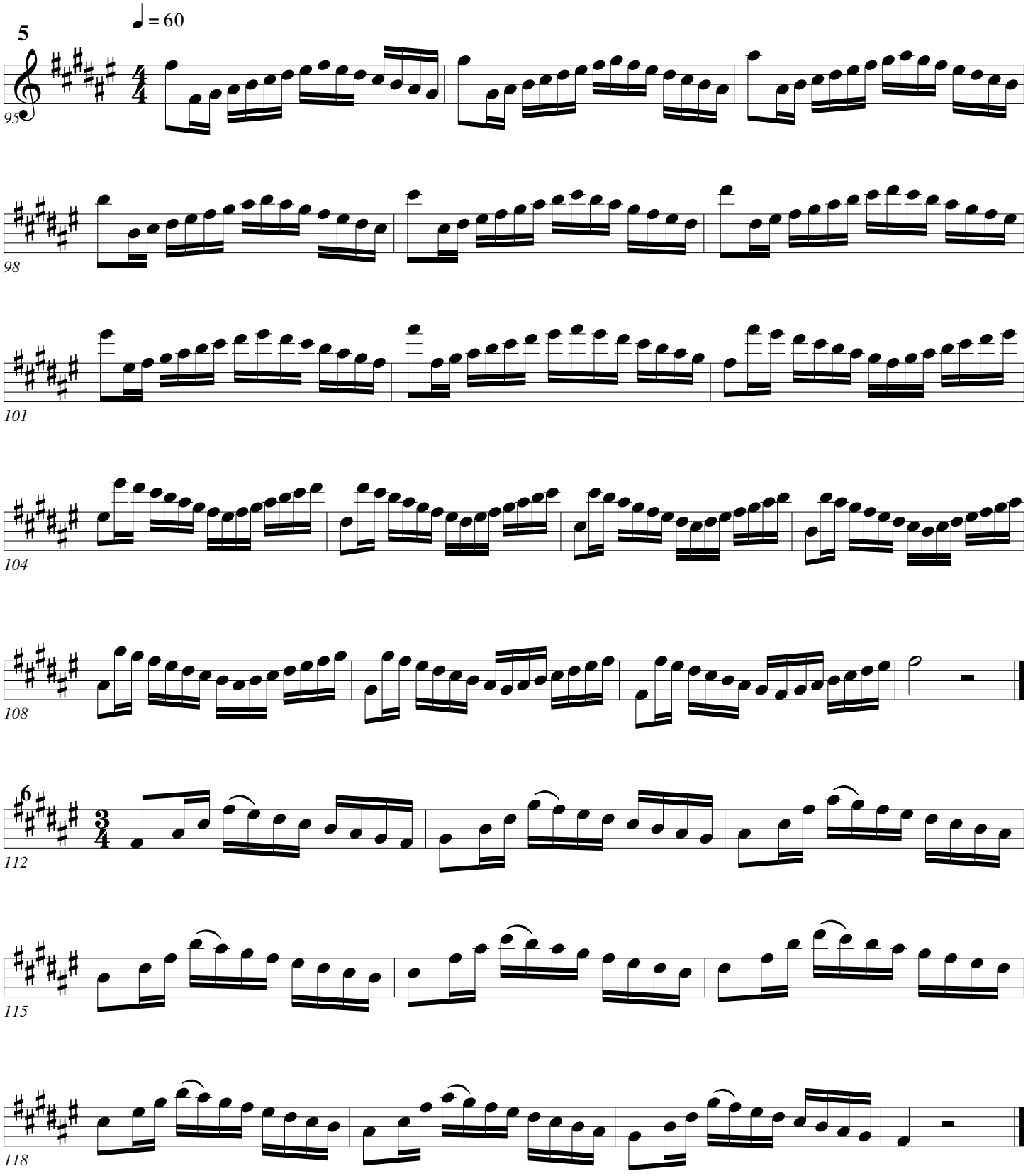
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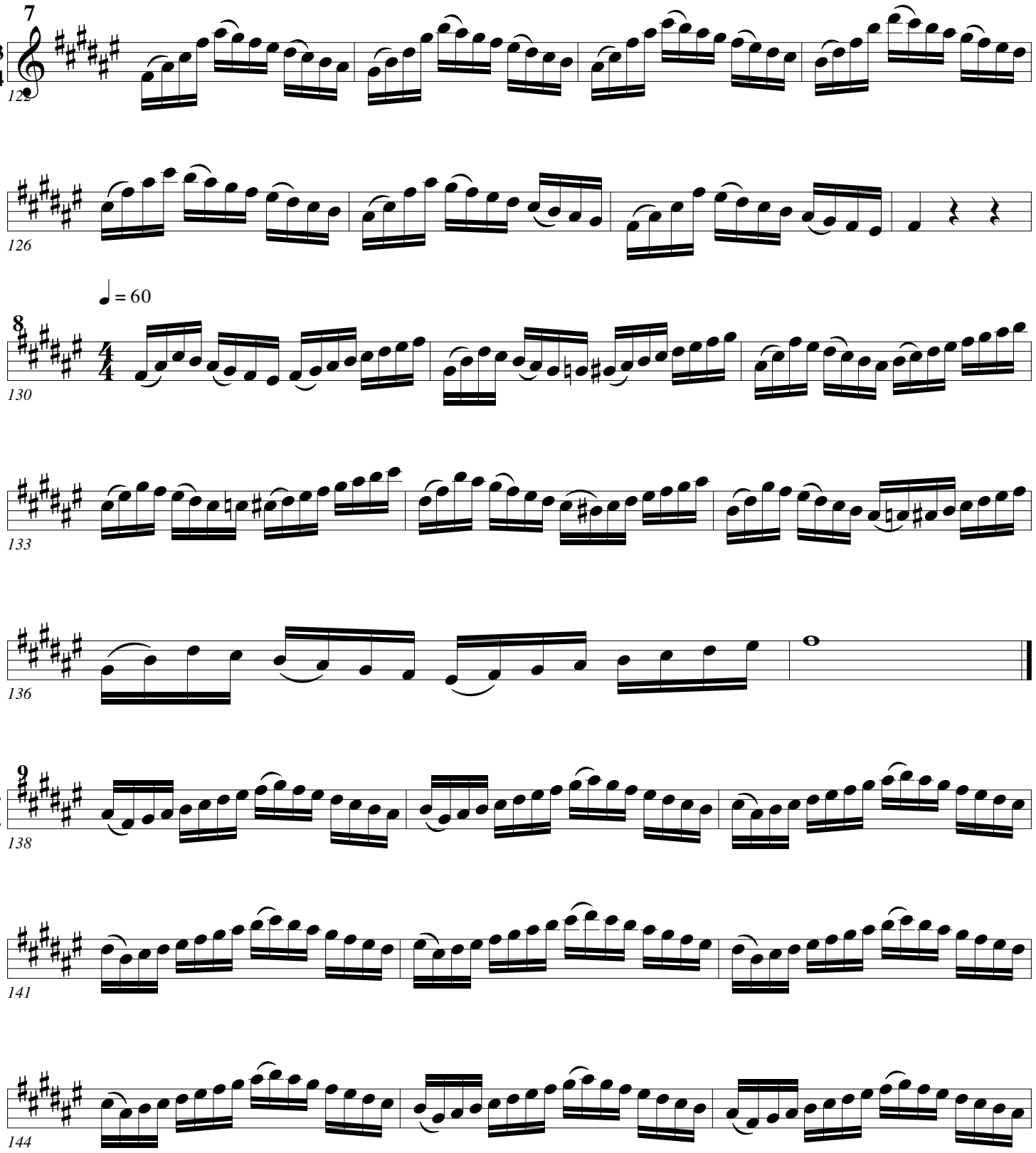
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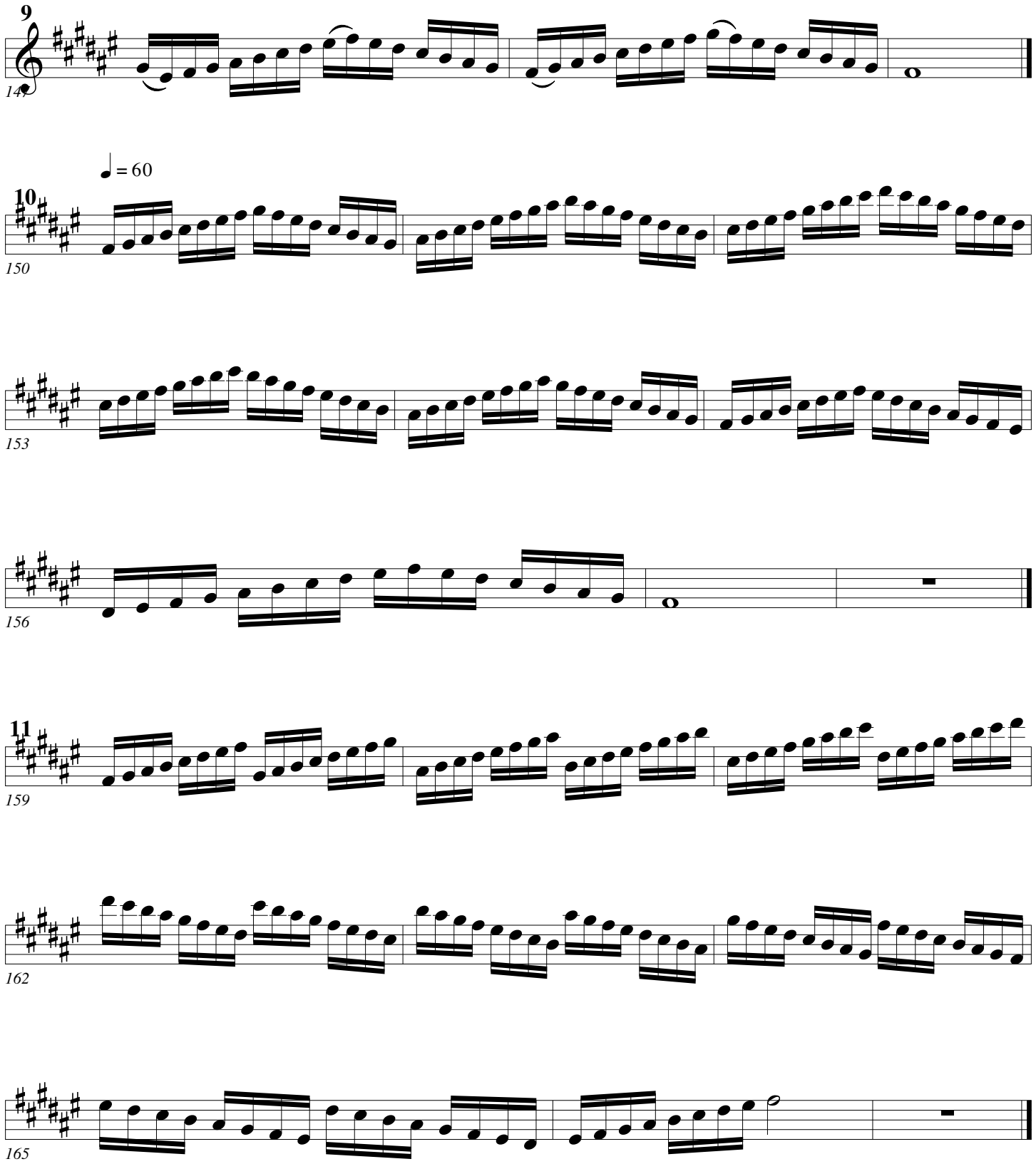
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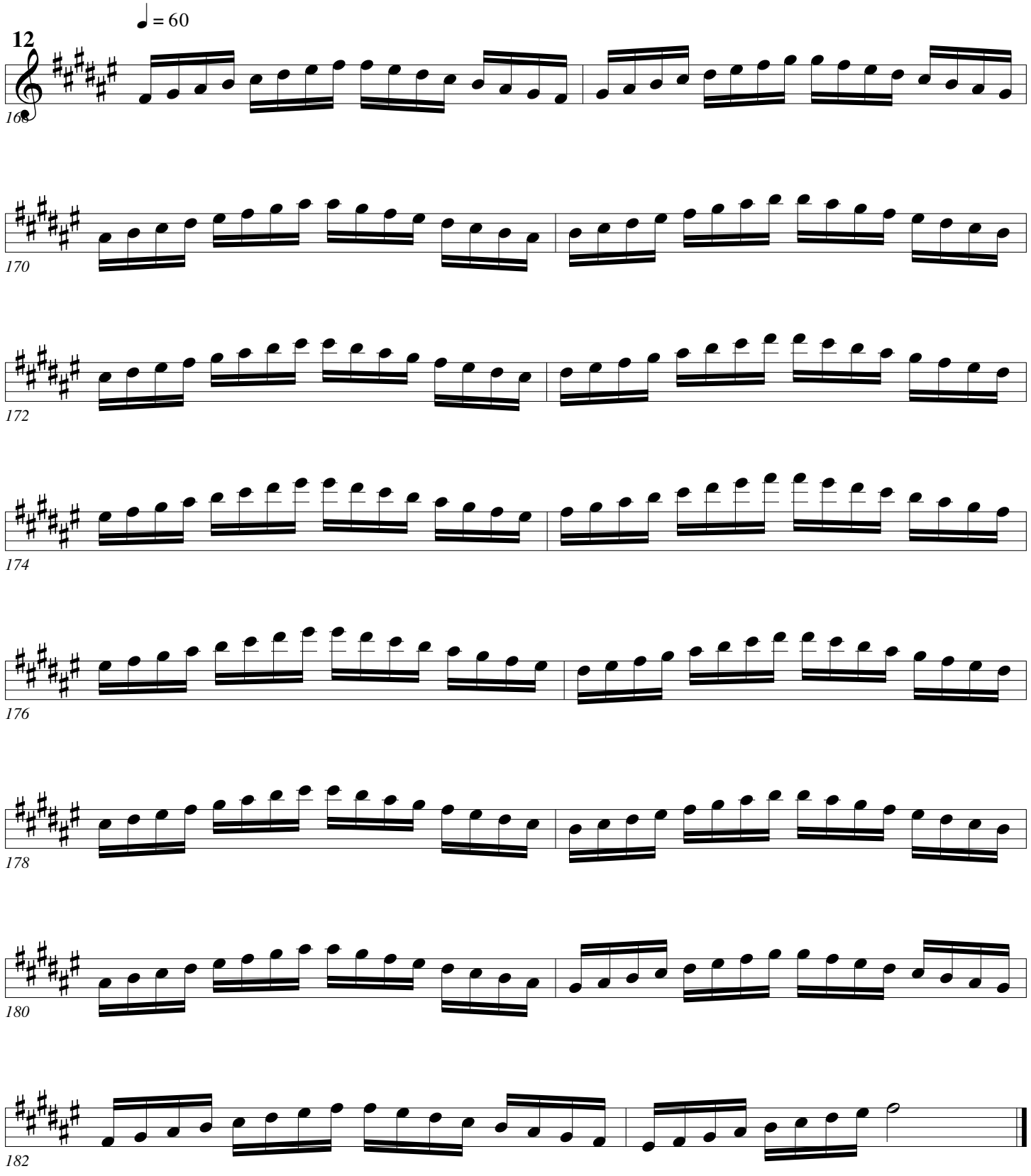
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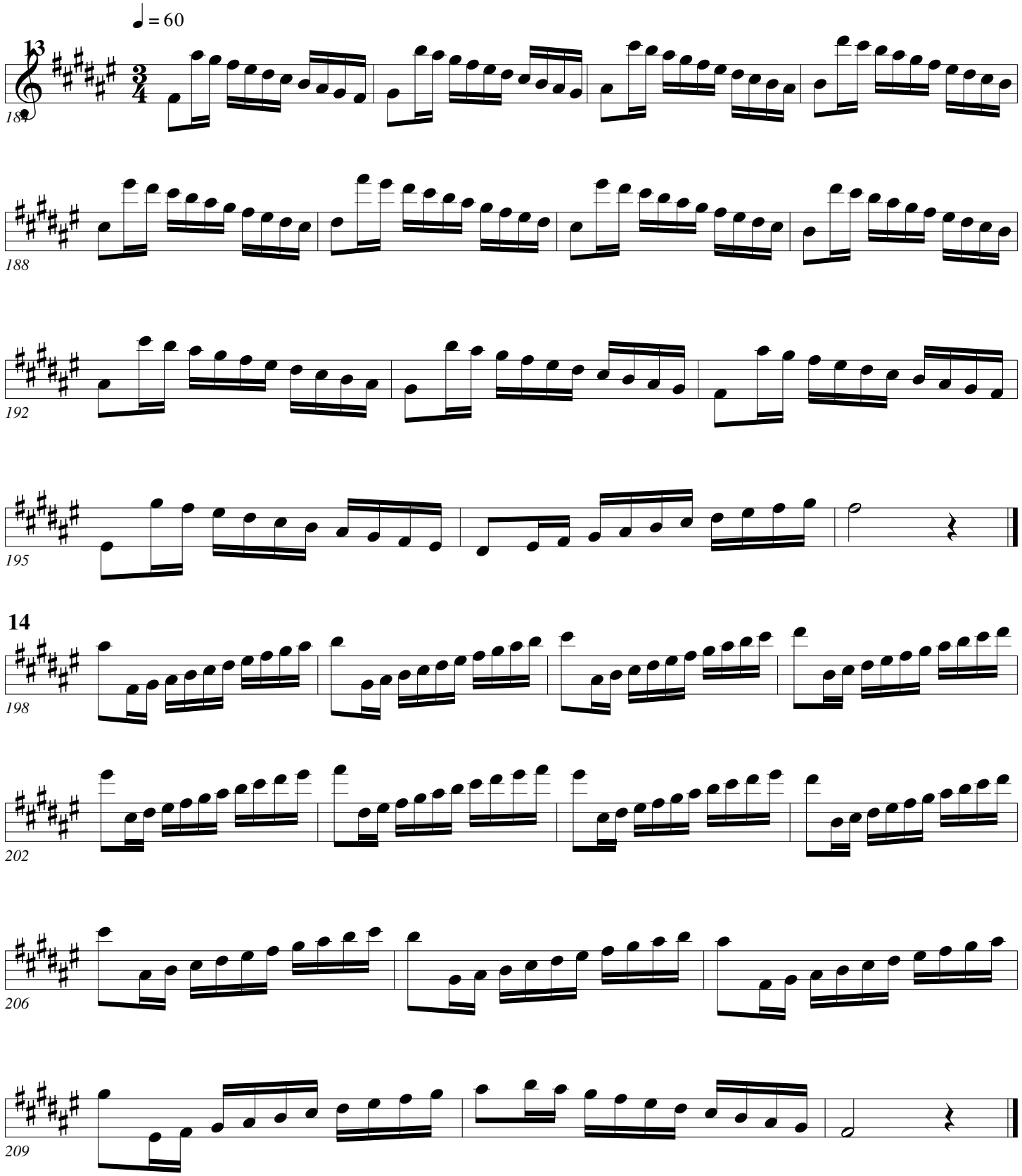
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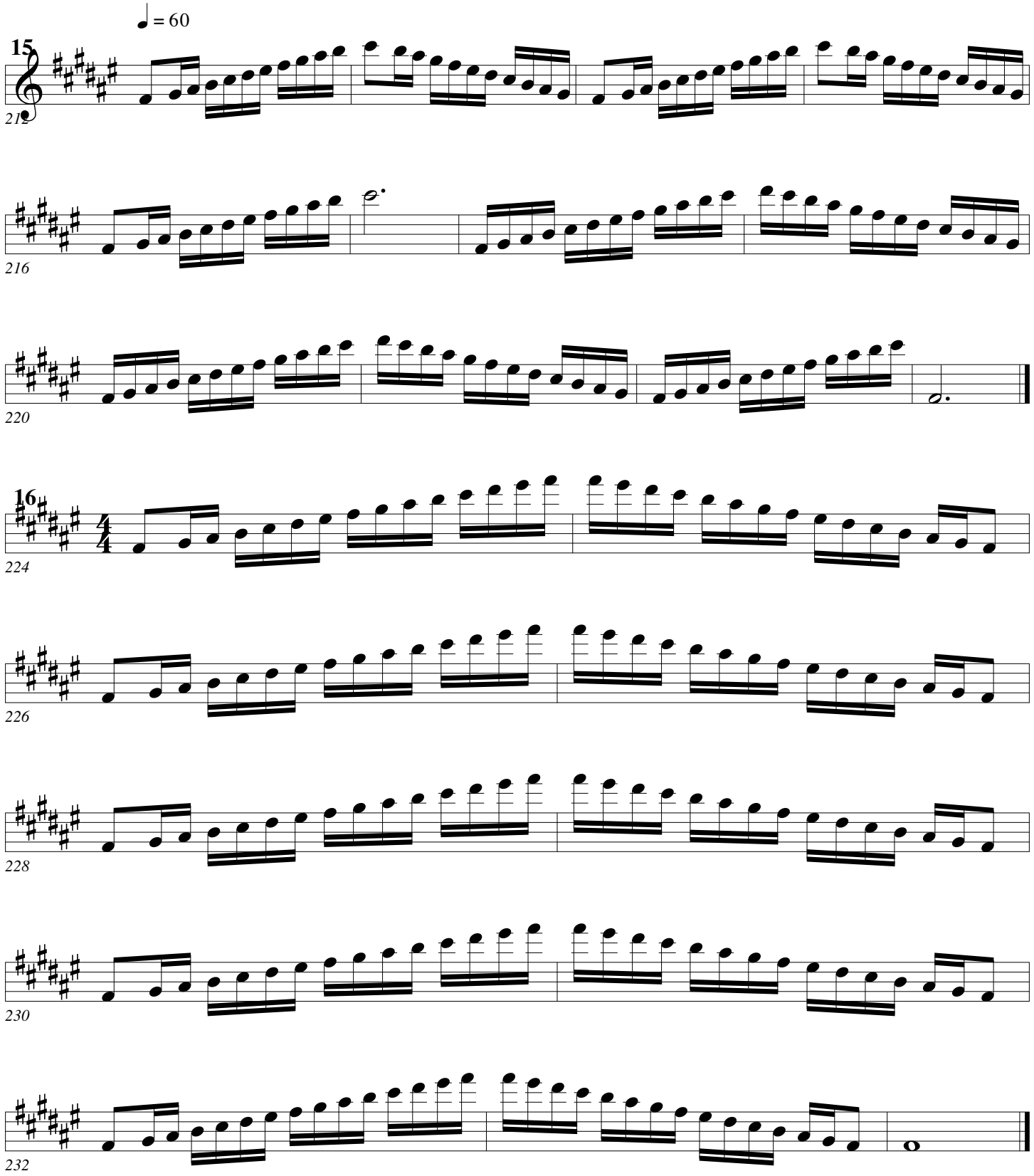
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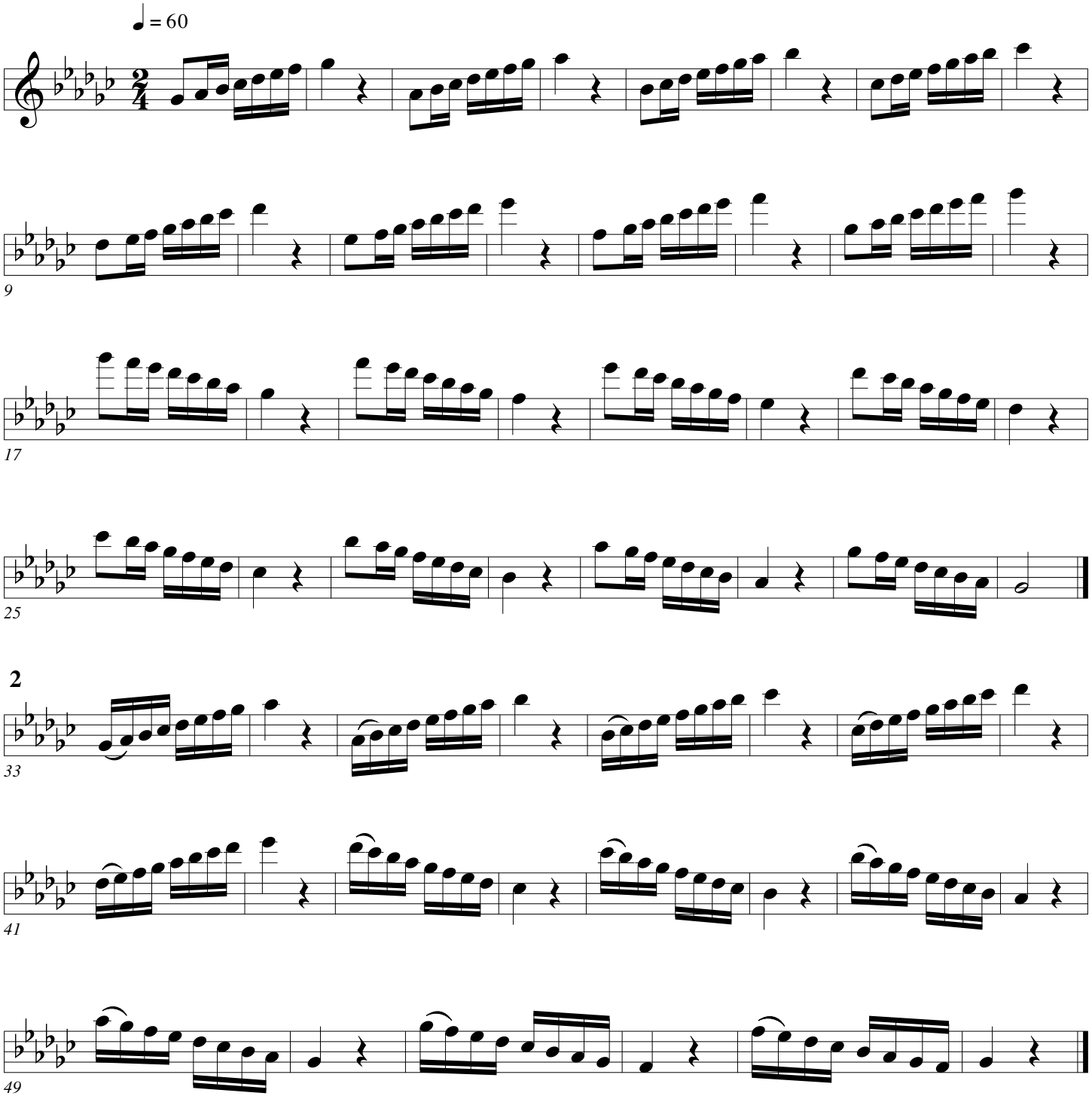
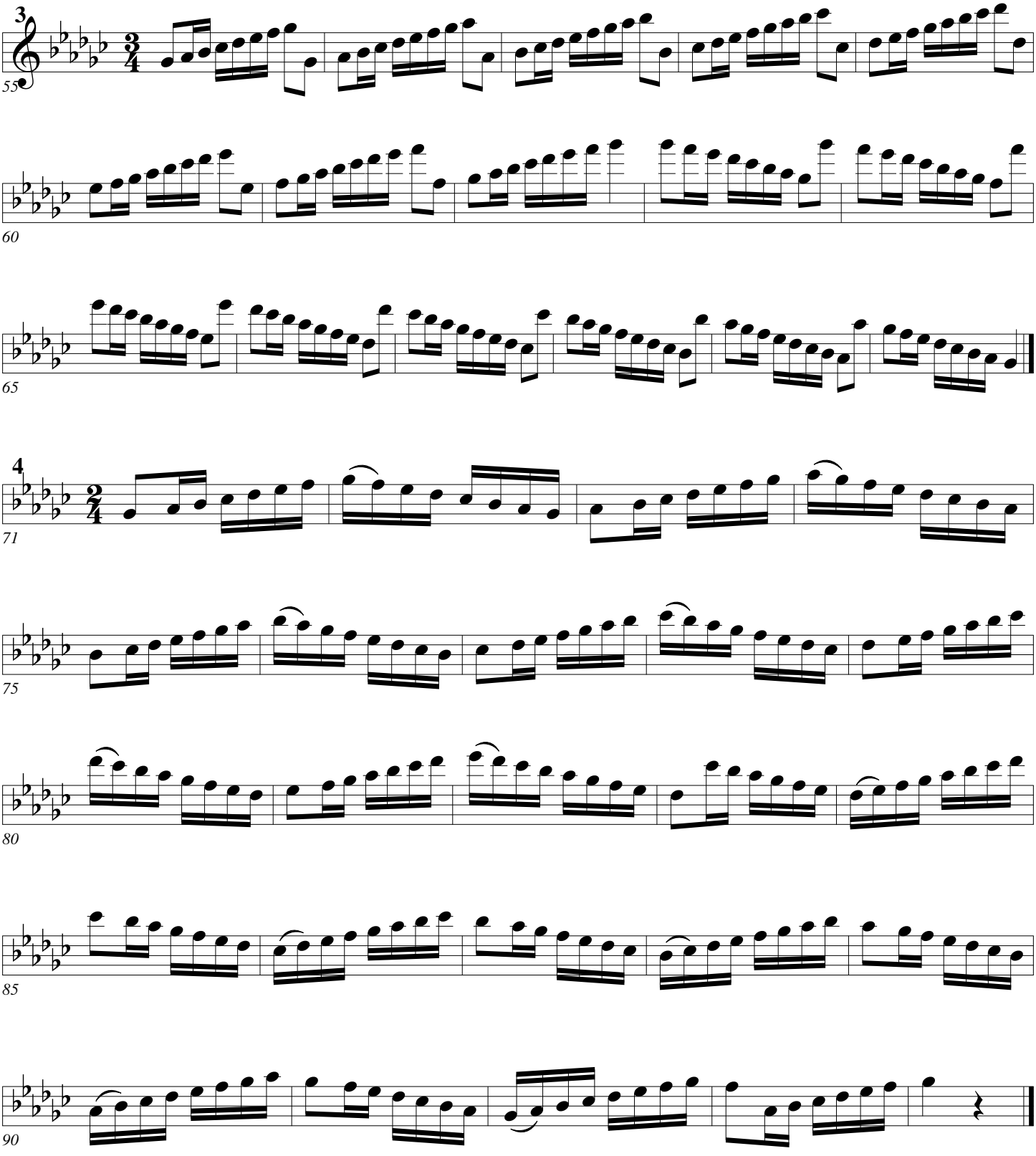
Scales (Arban+)

Arban/Pops

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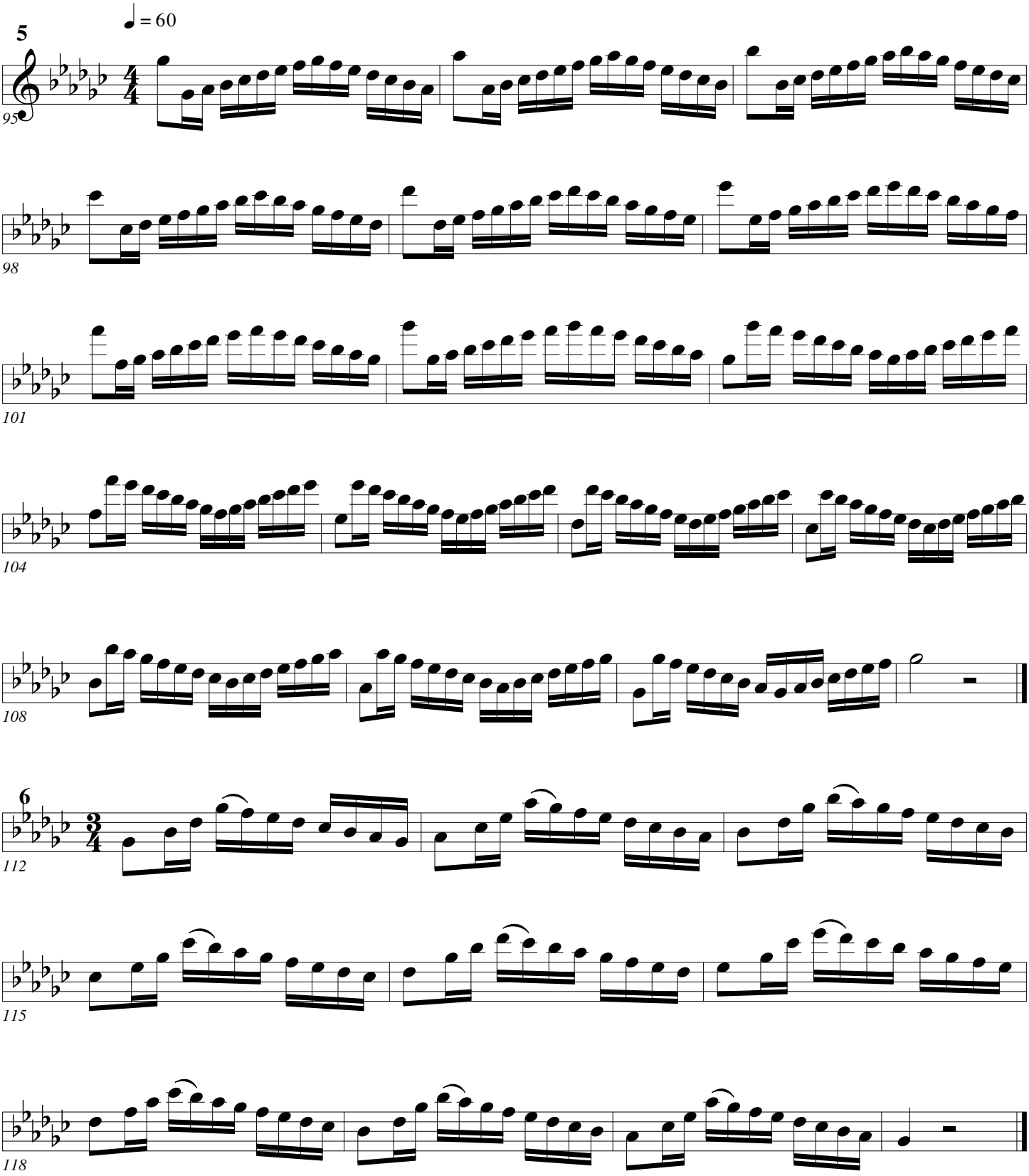
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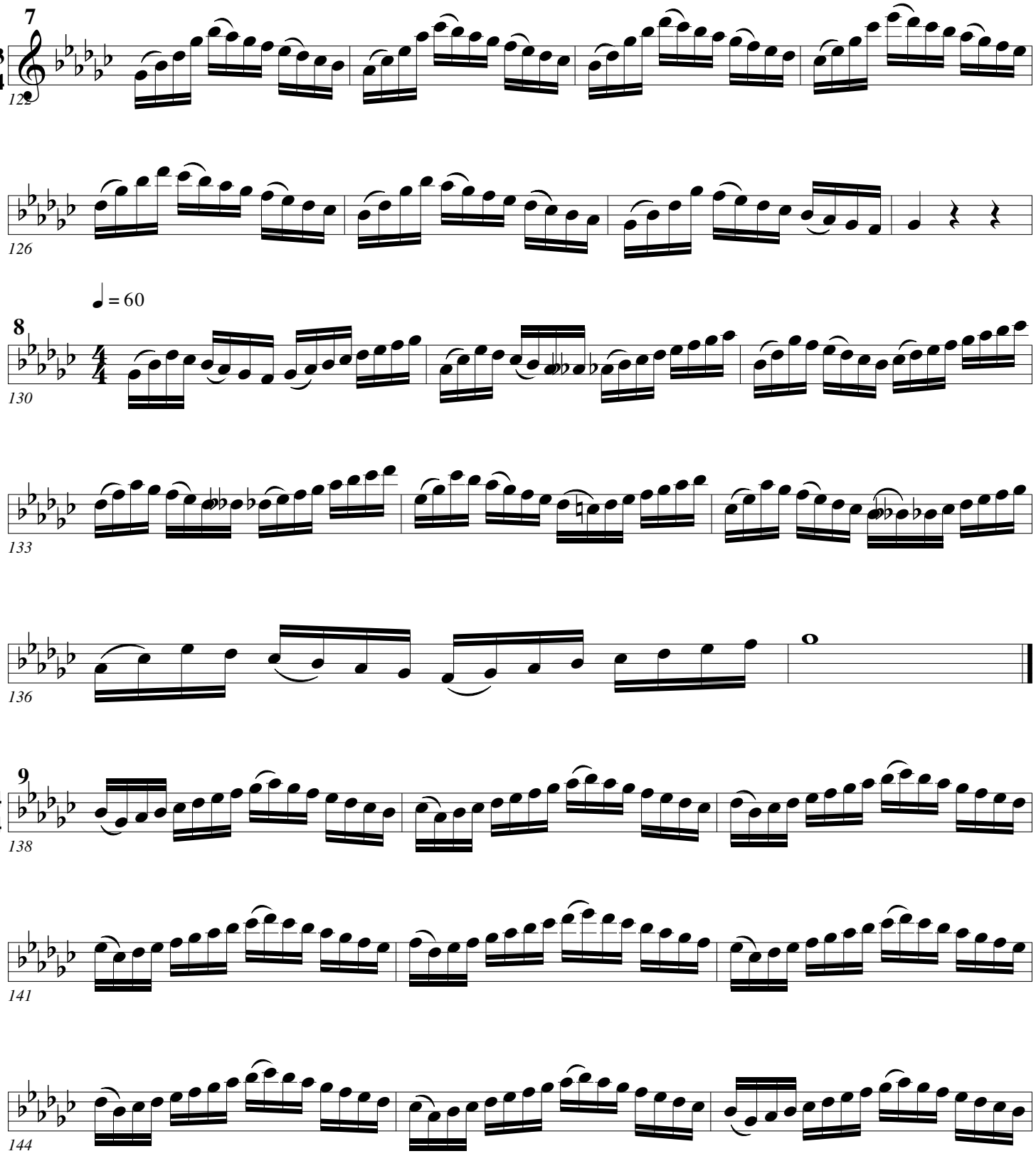
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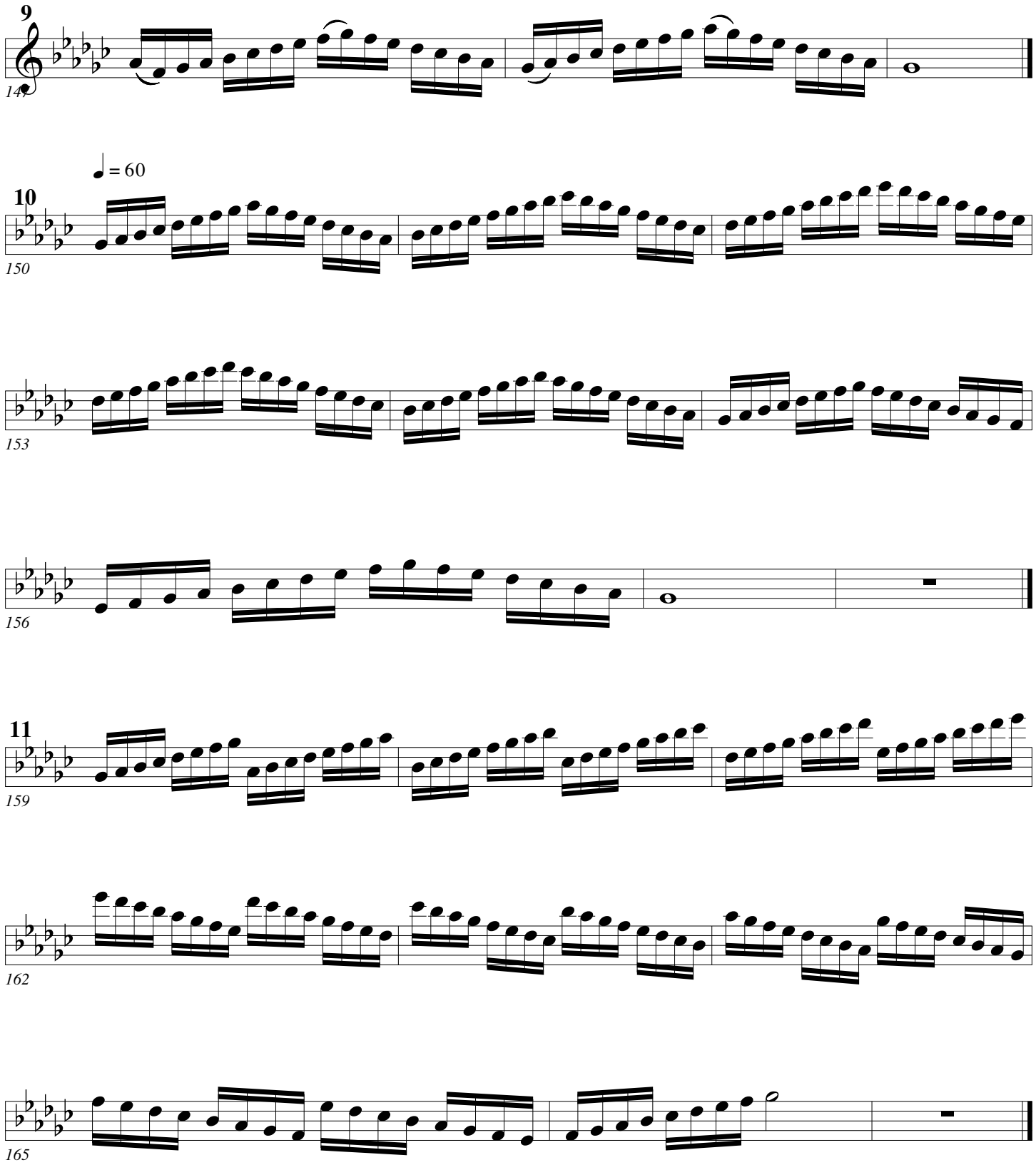
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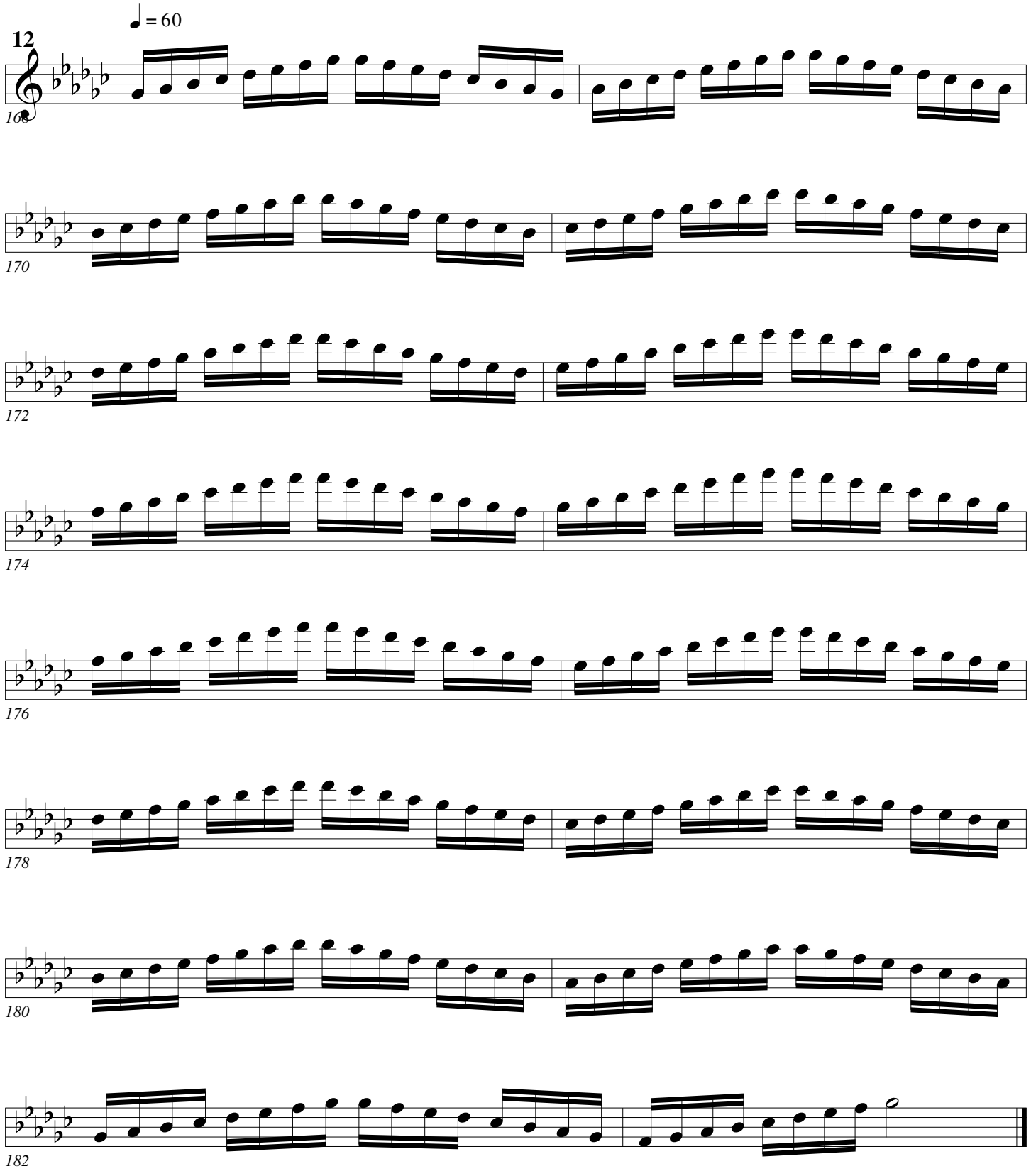
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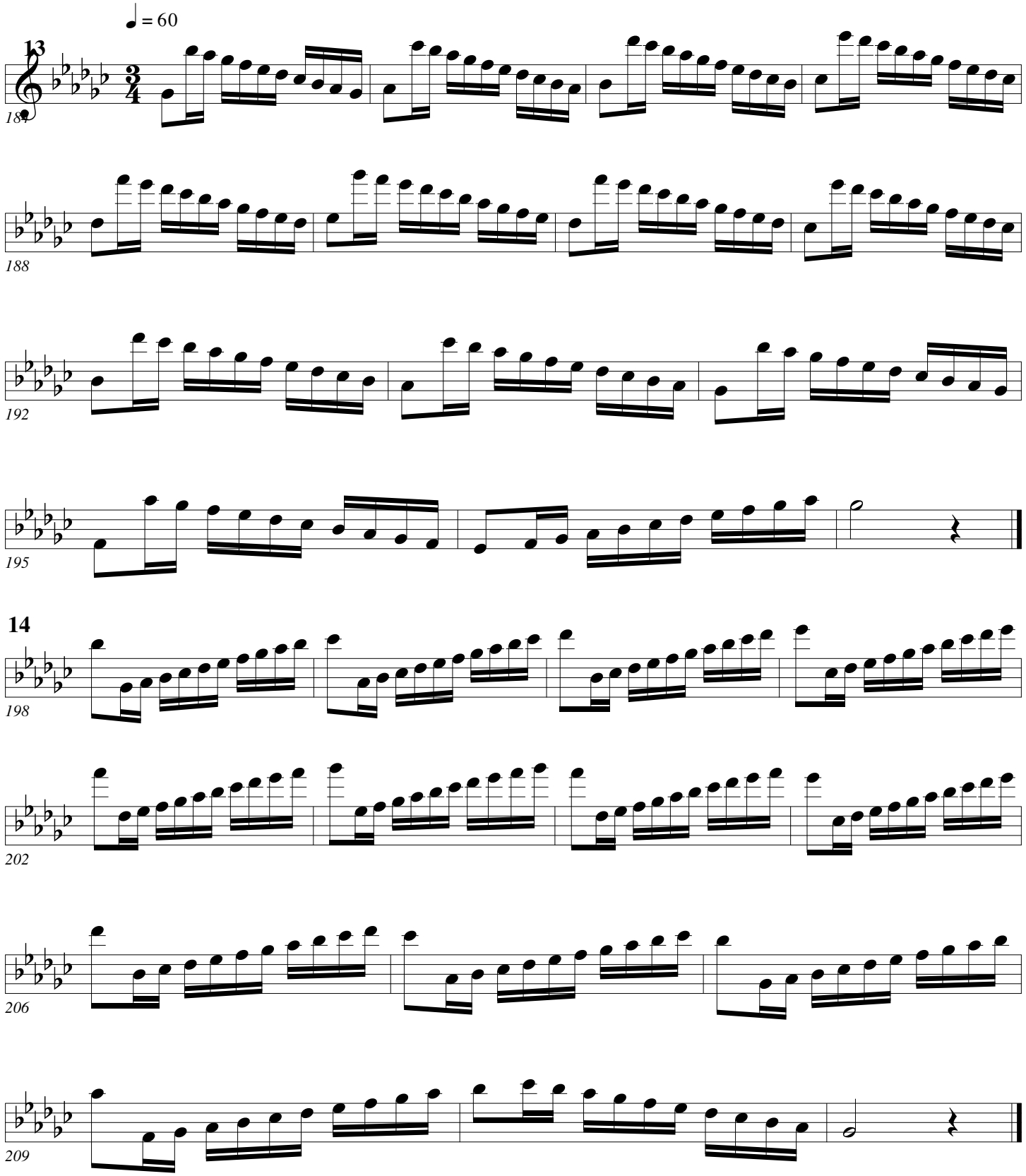
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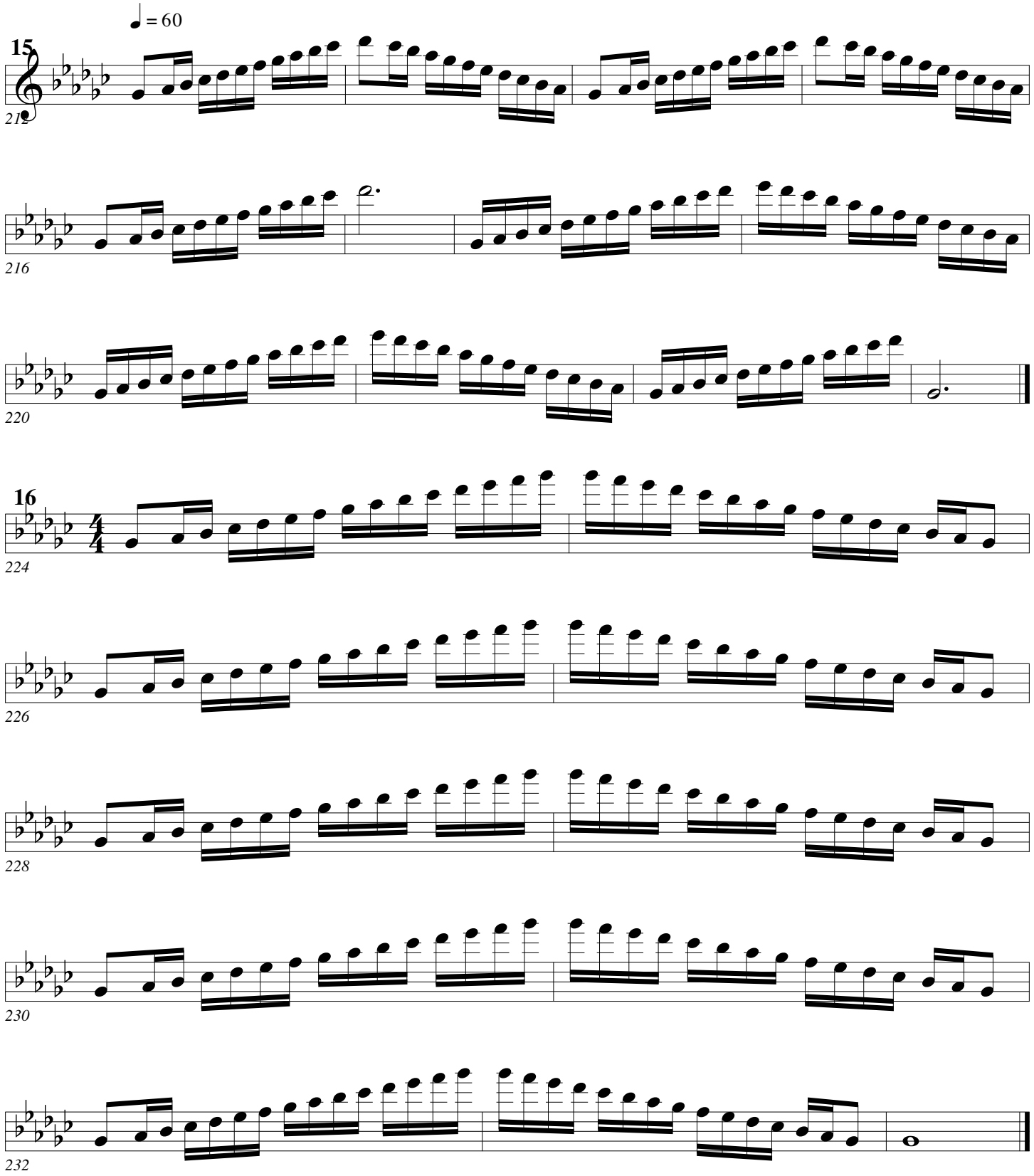
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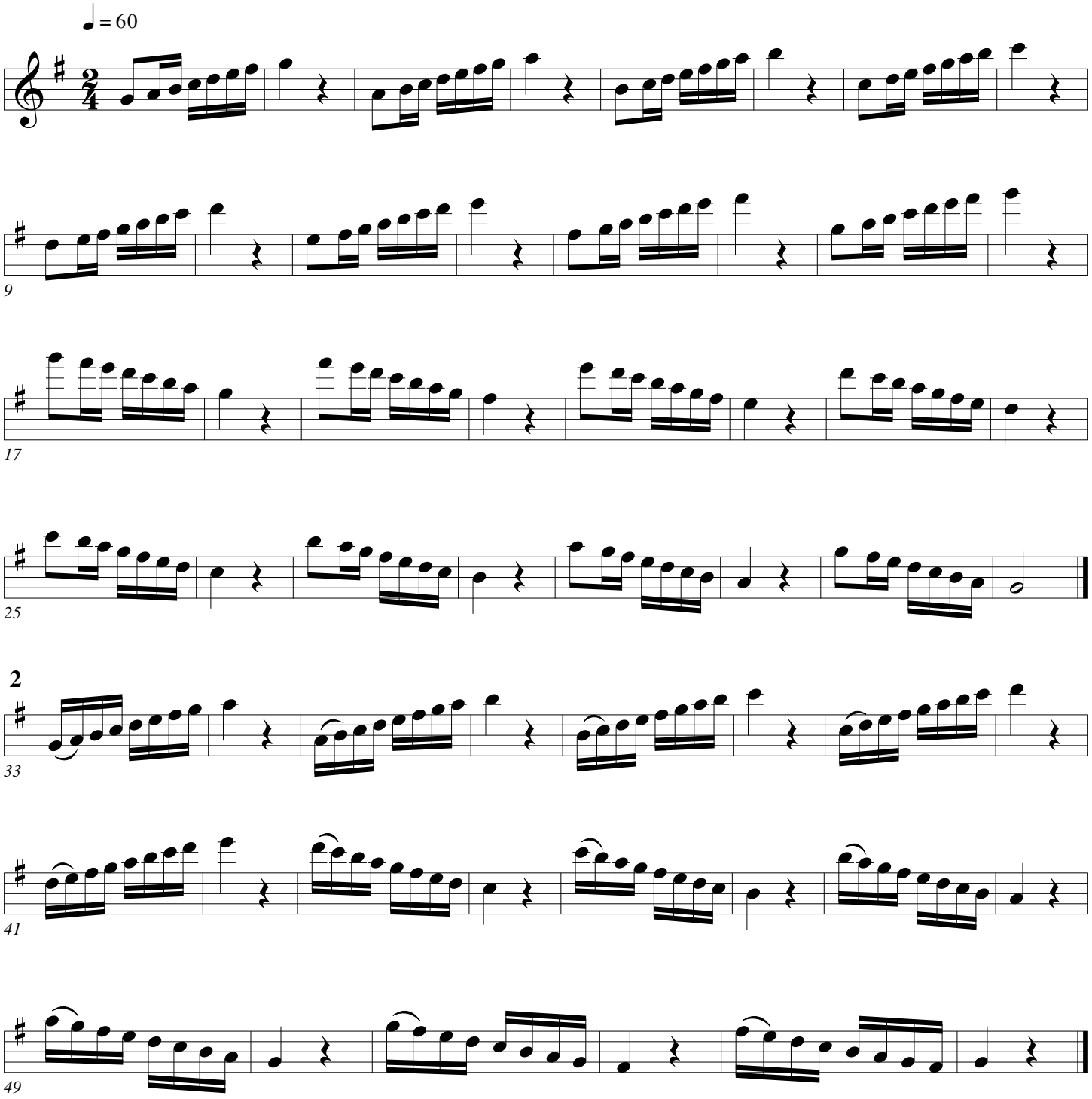
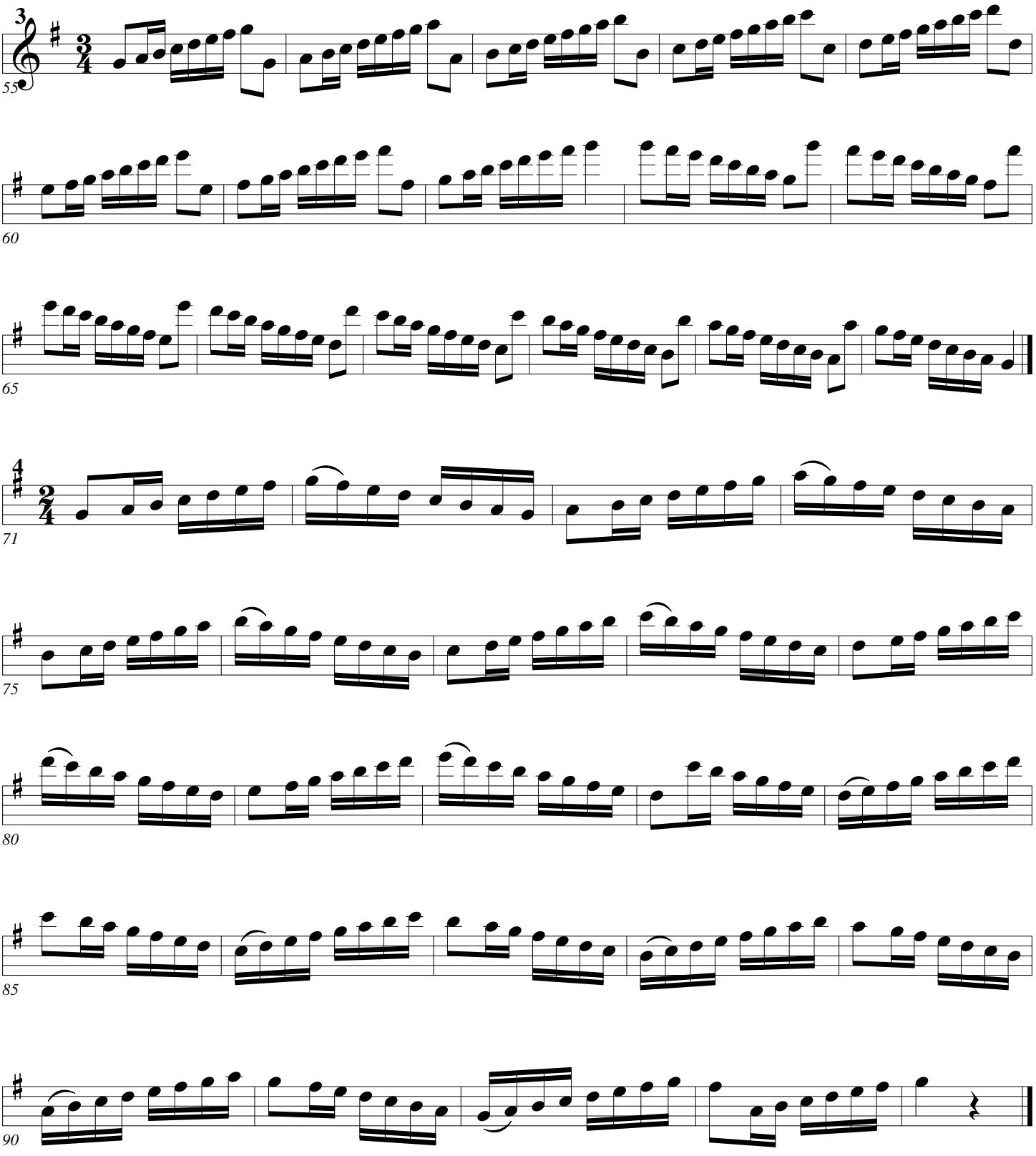
Scales (Arban+)

Arban/Pops

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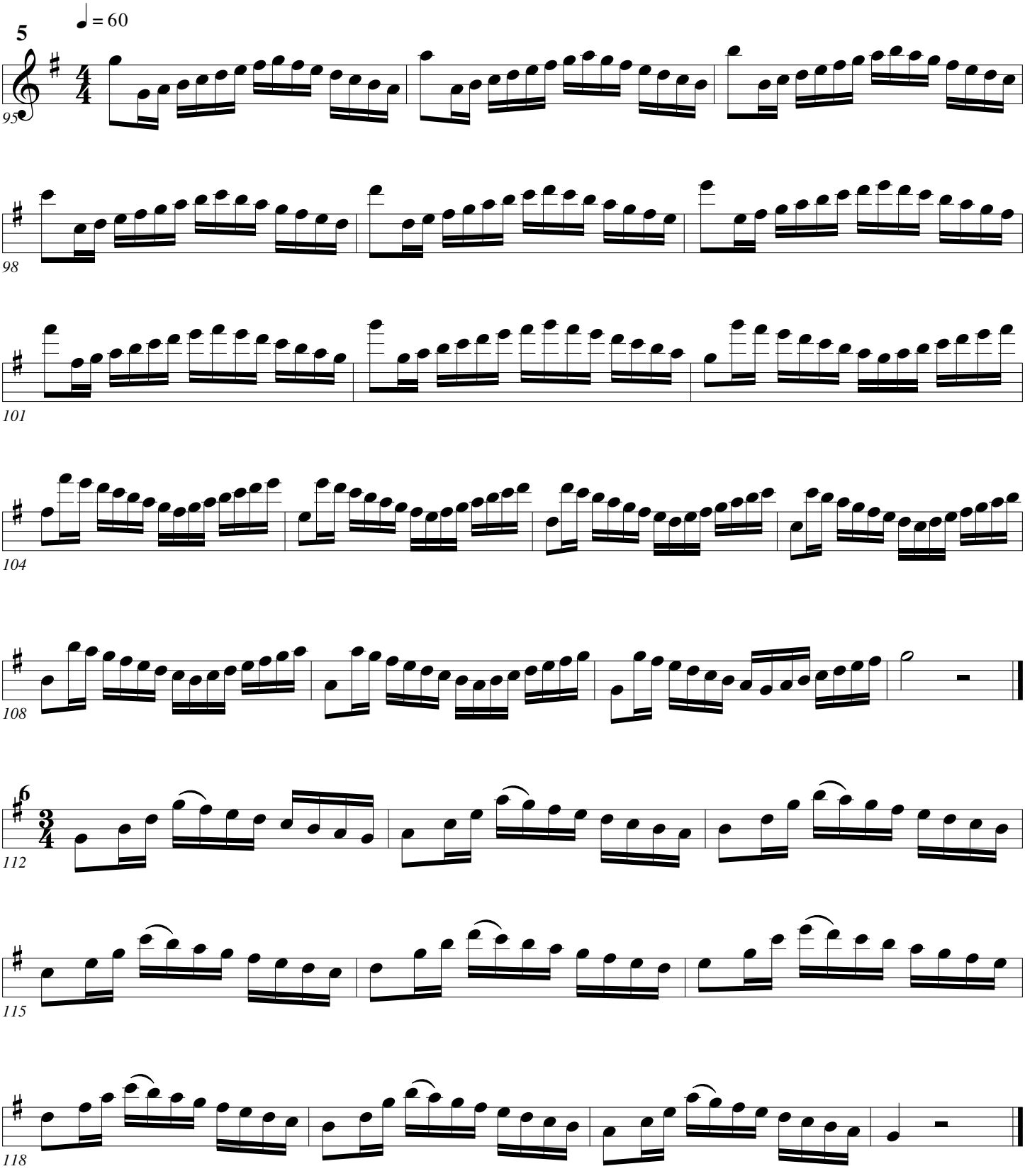
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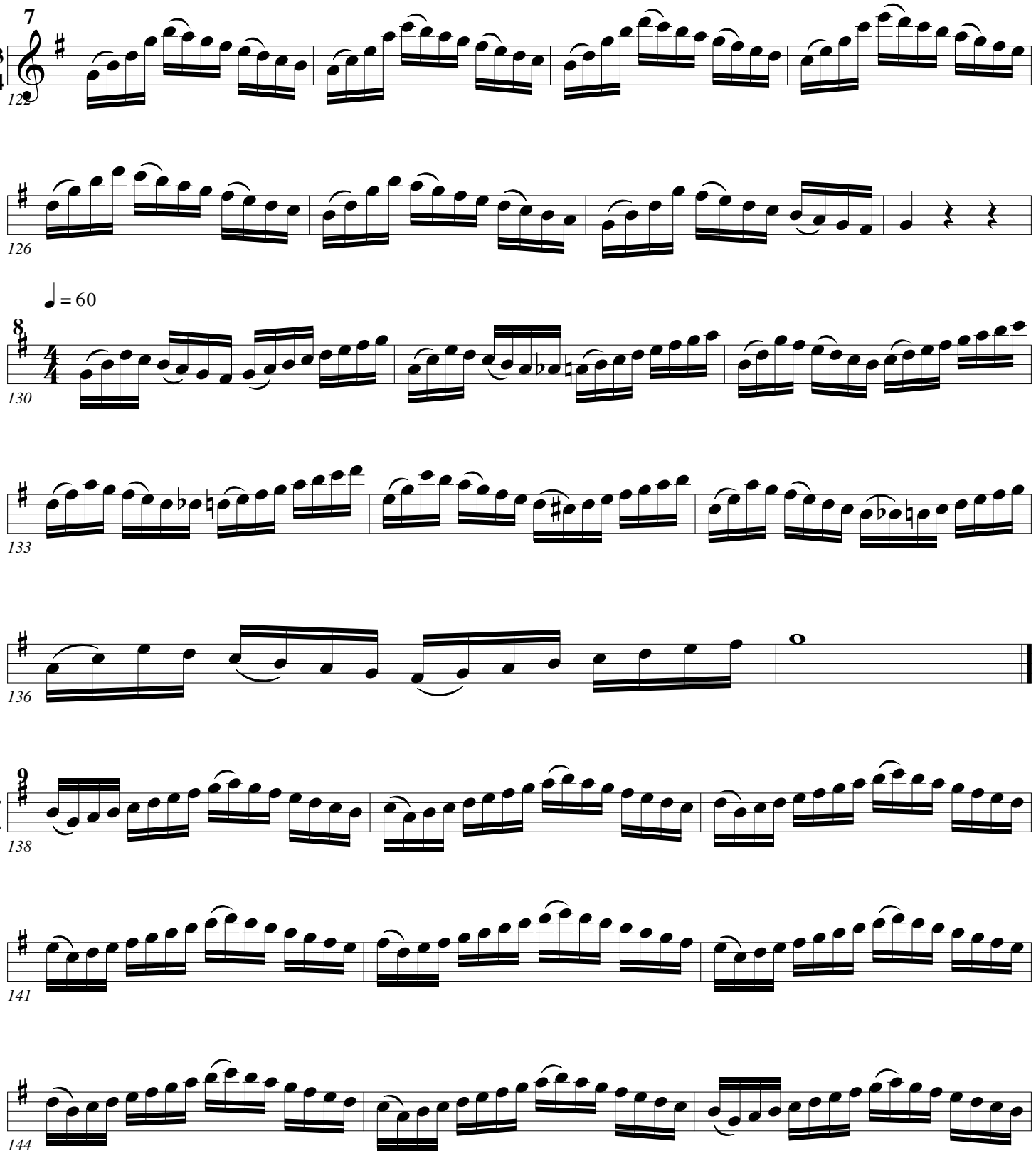
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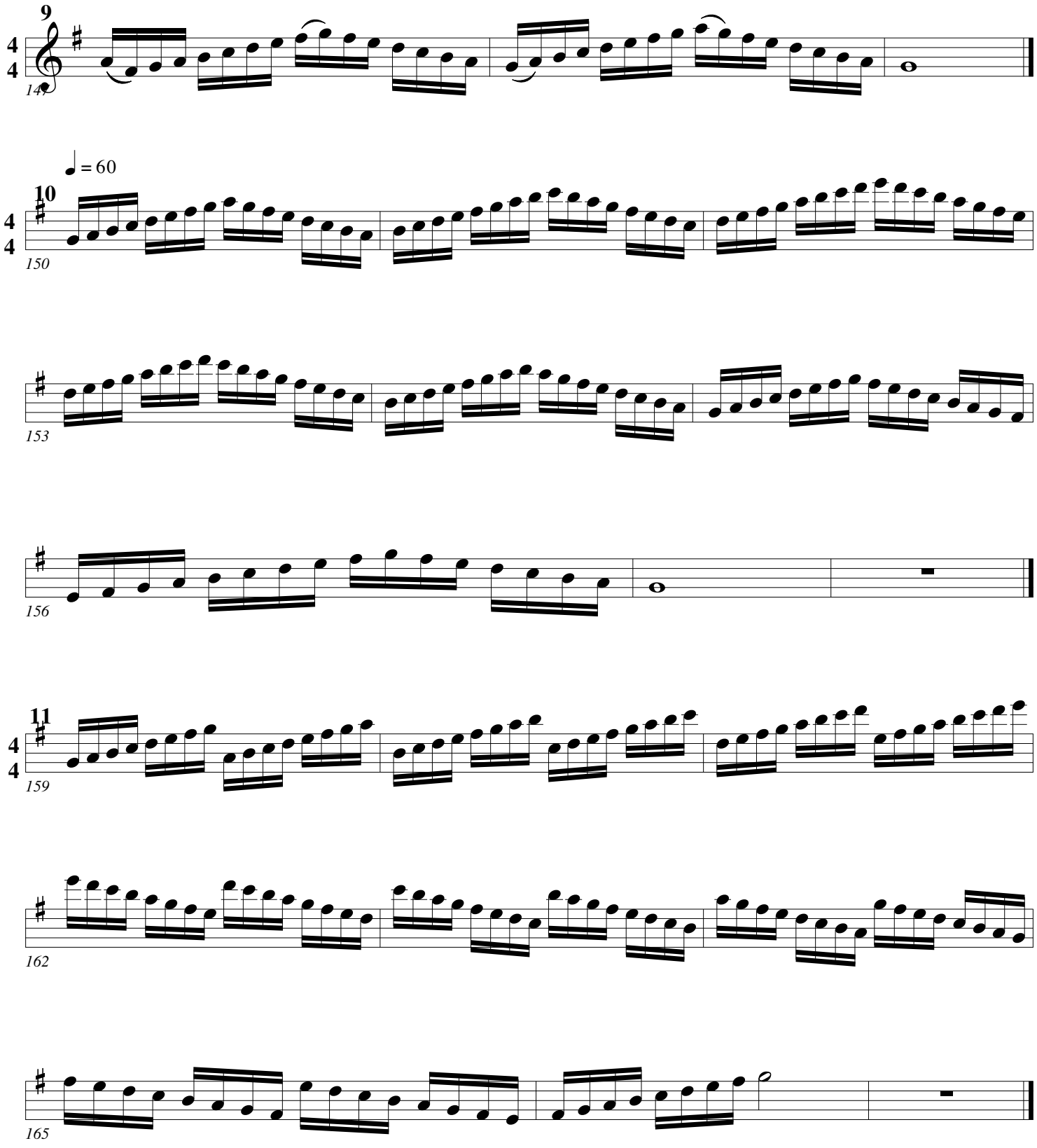
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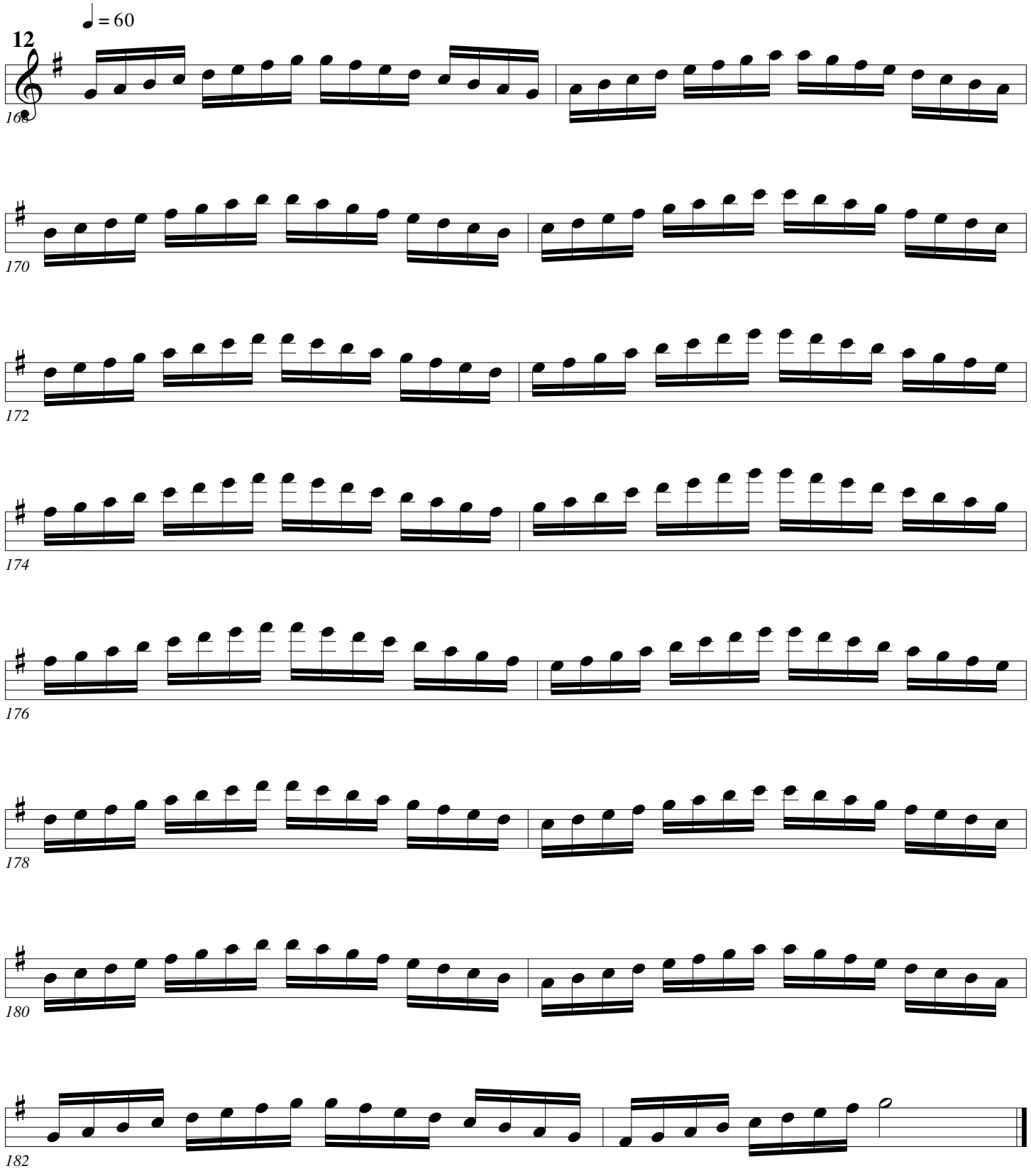
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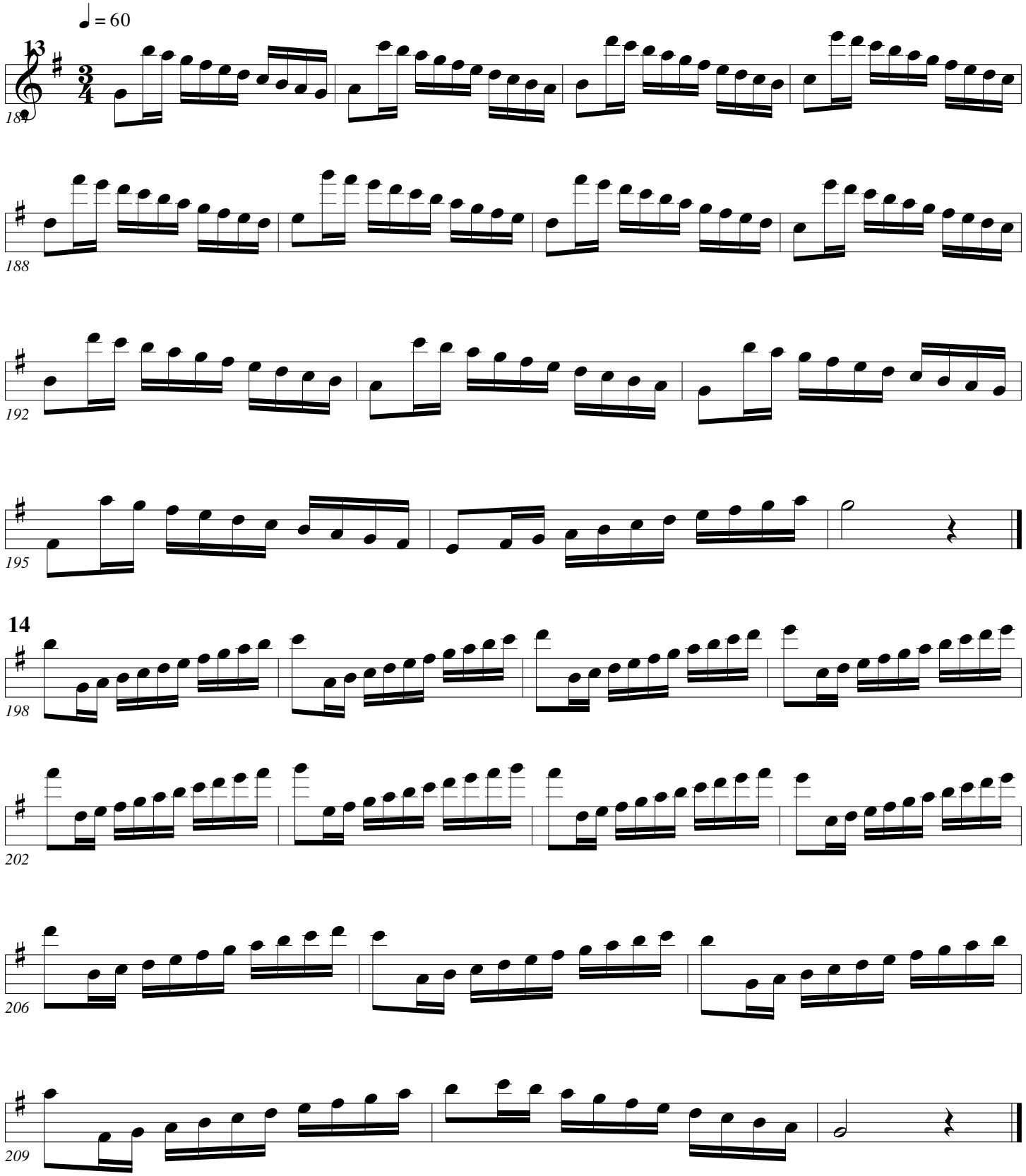
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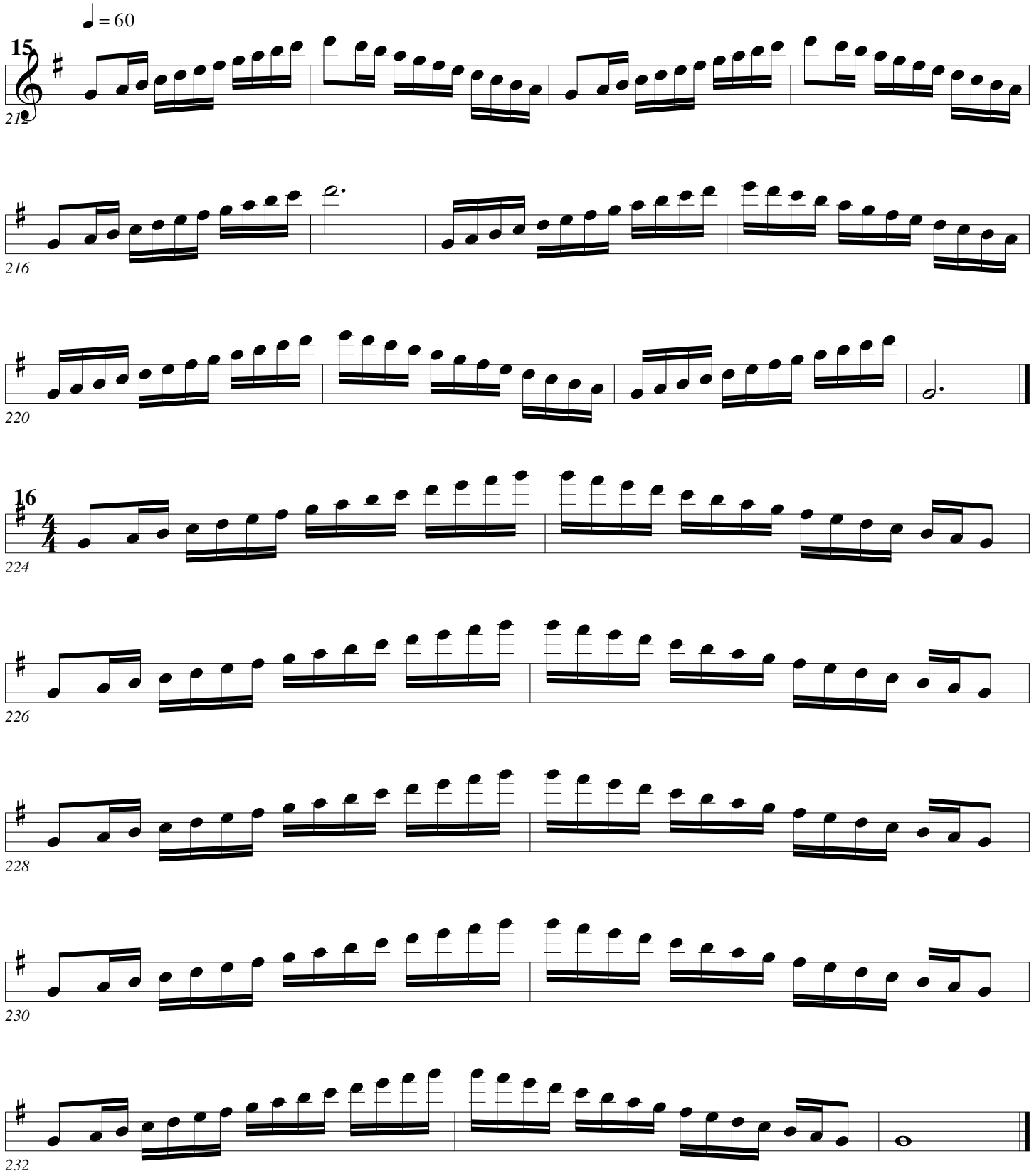
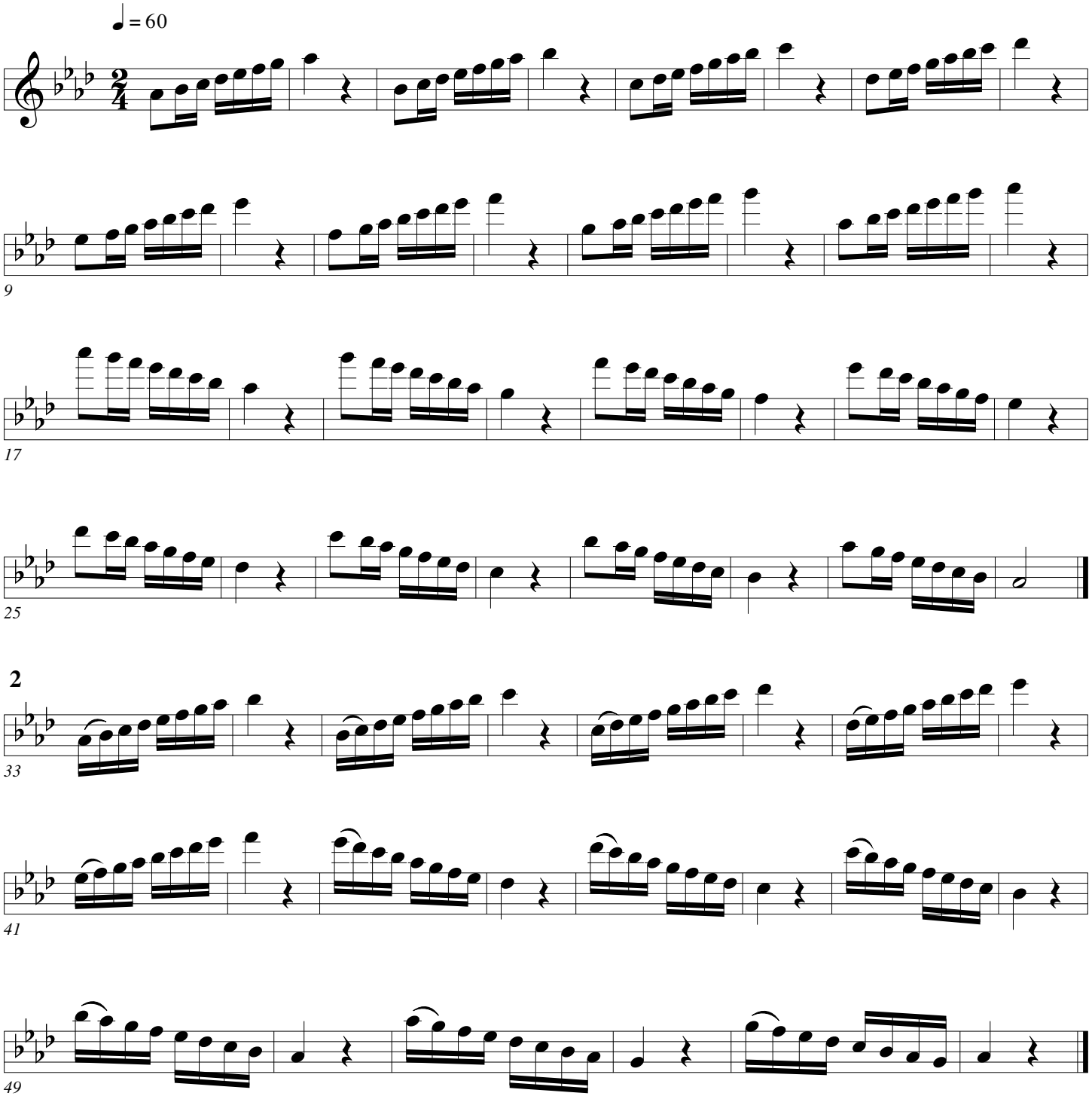
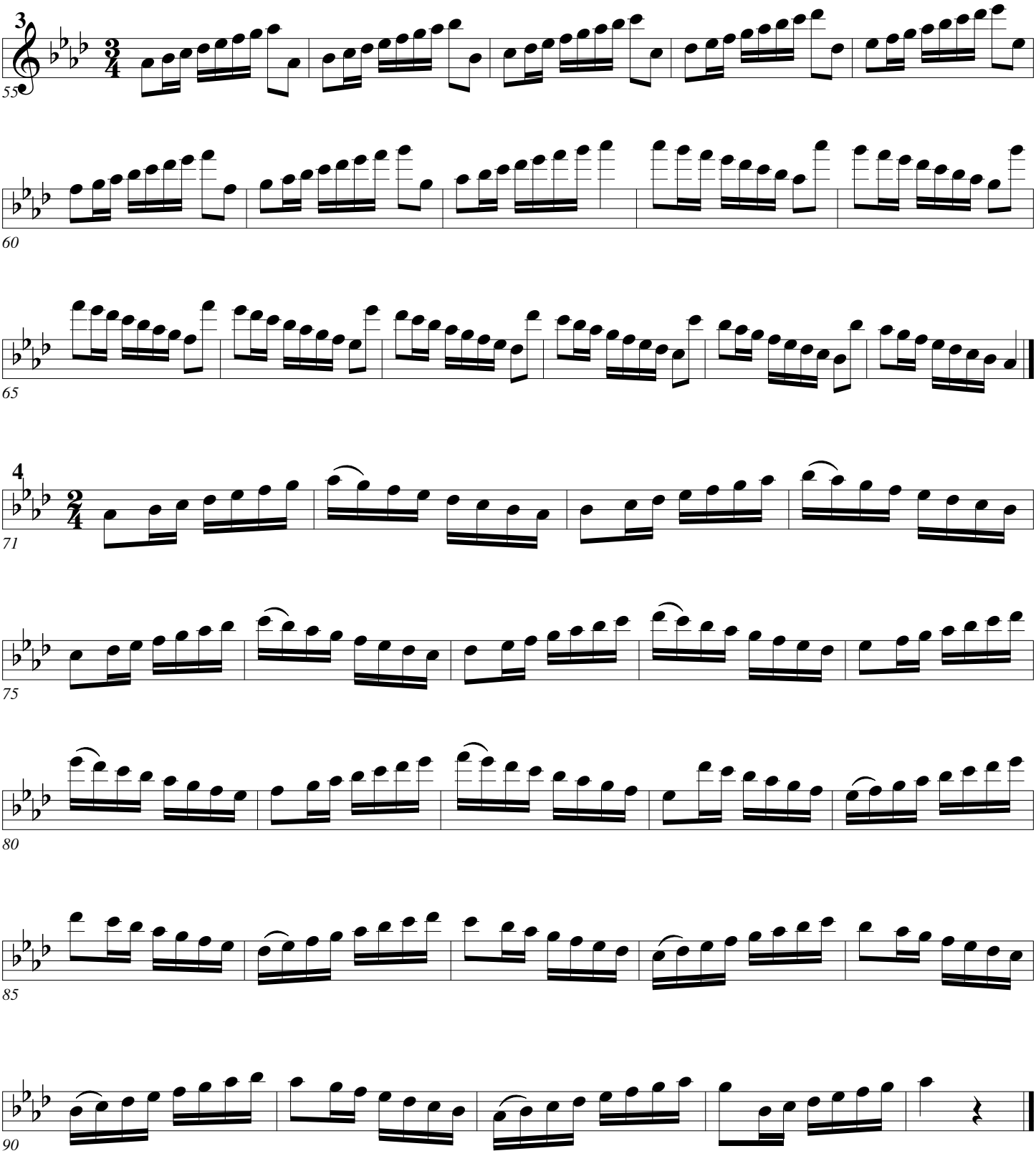
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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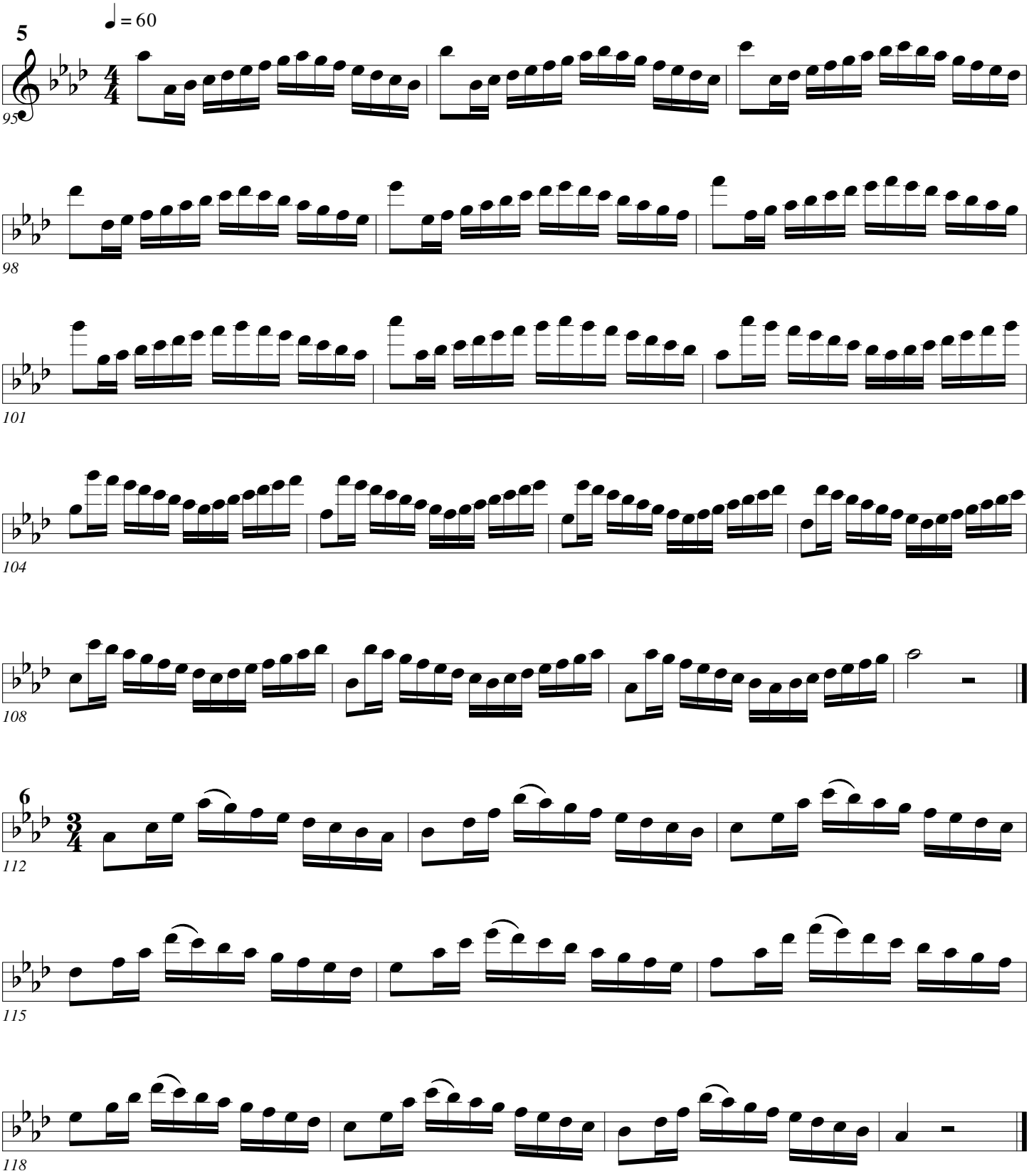
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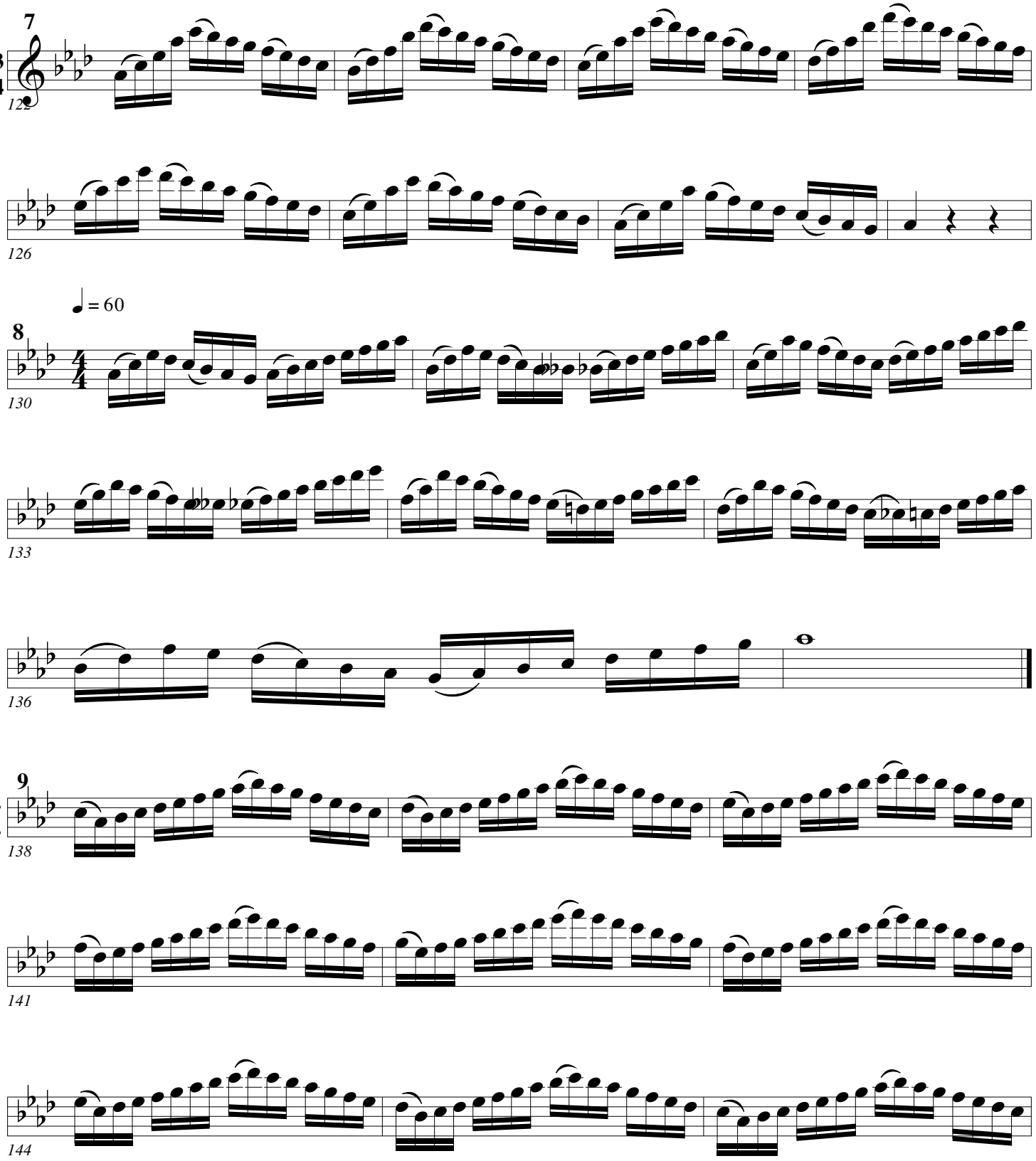
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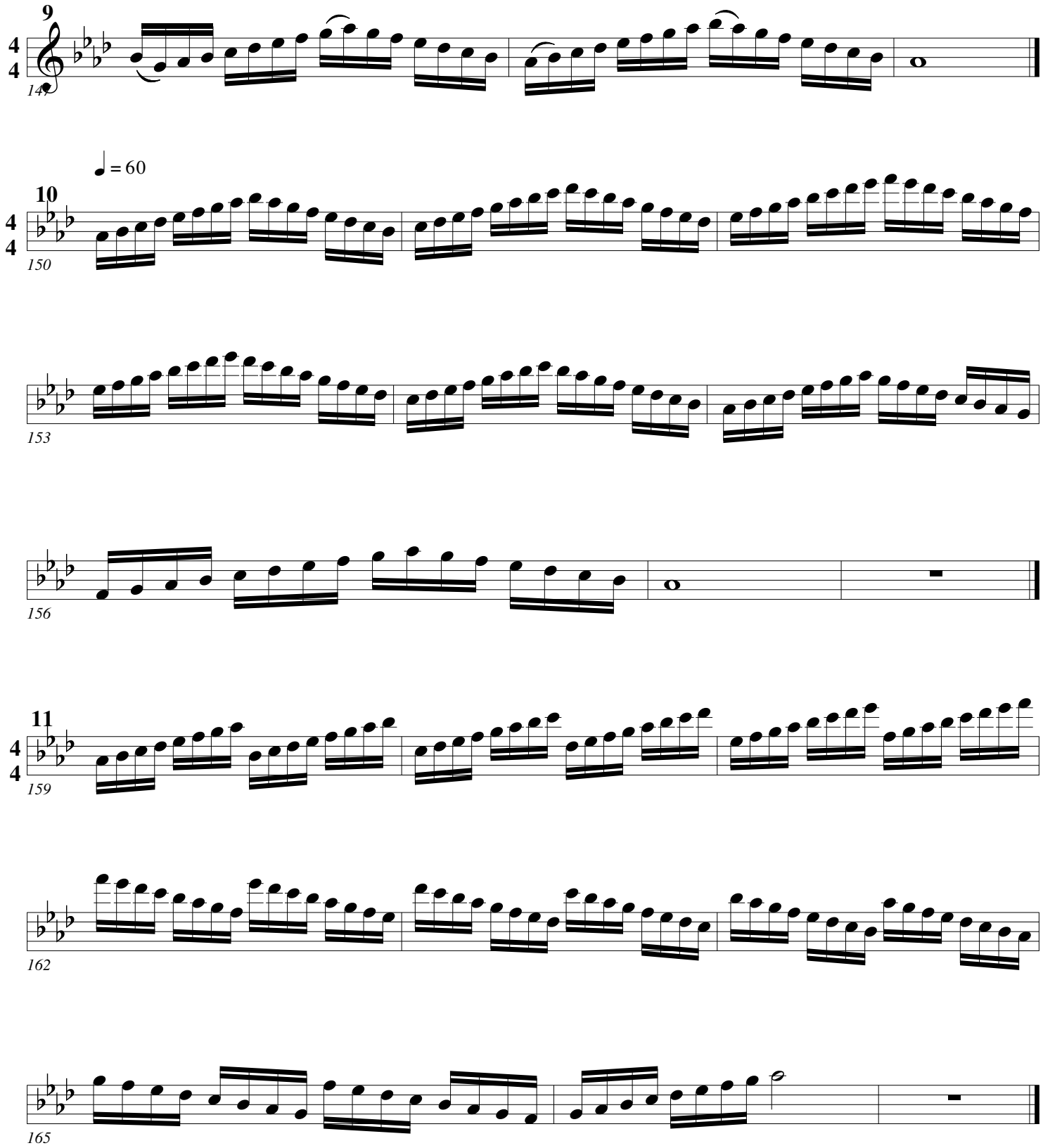
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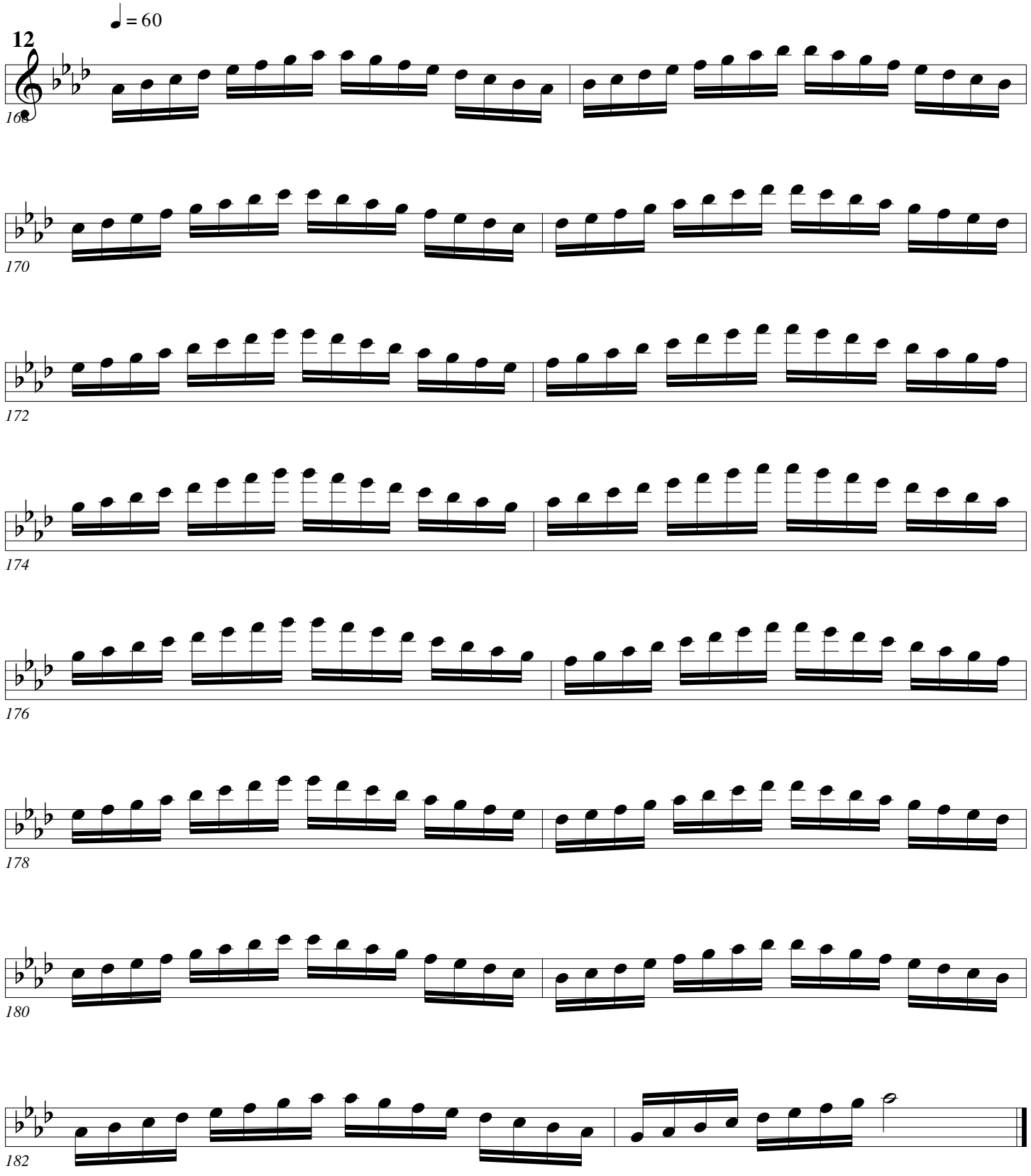
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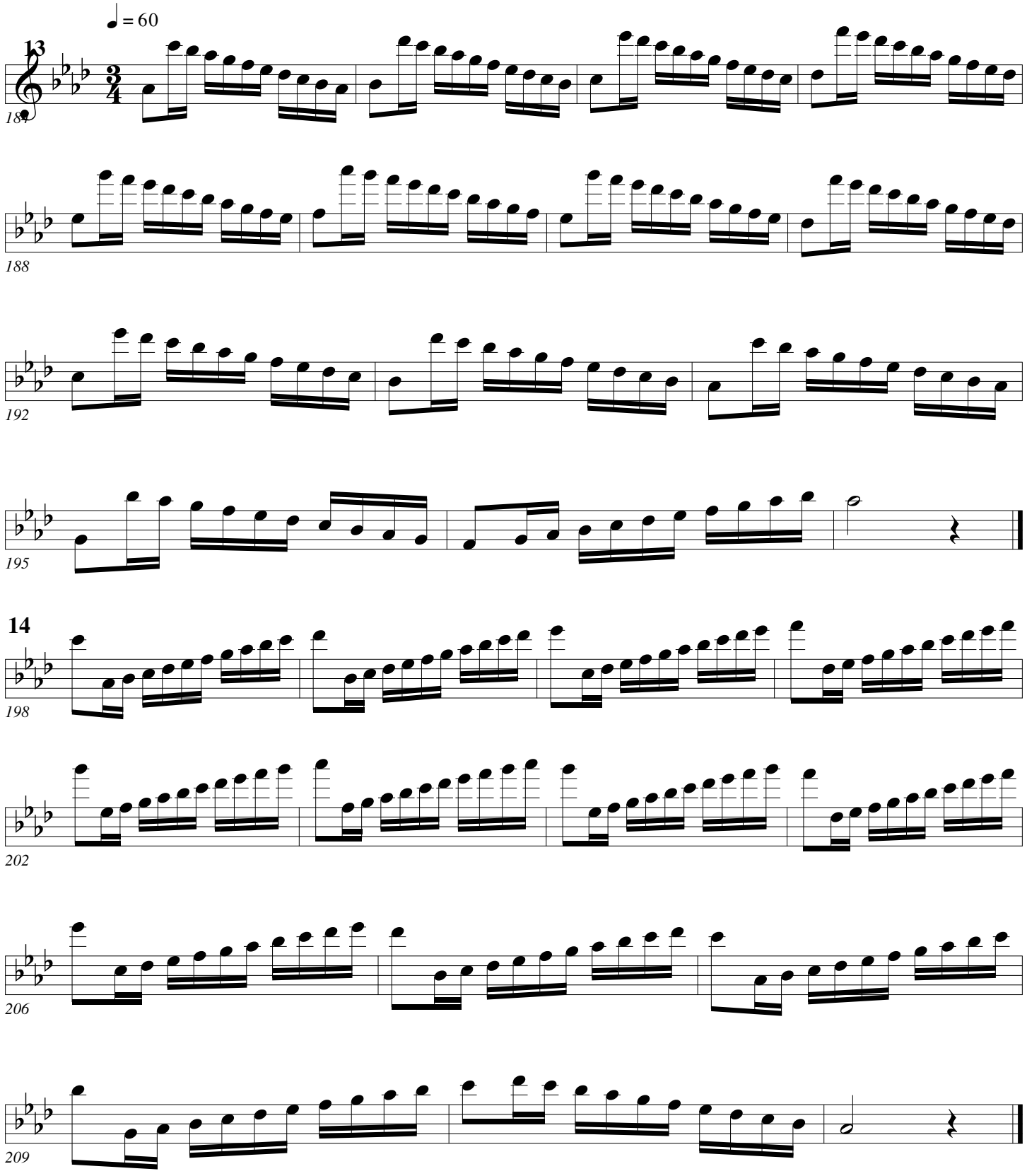
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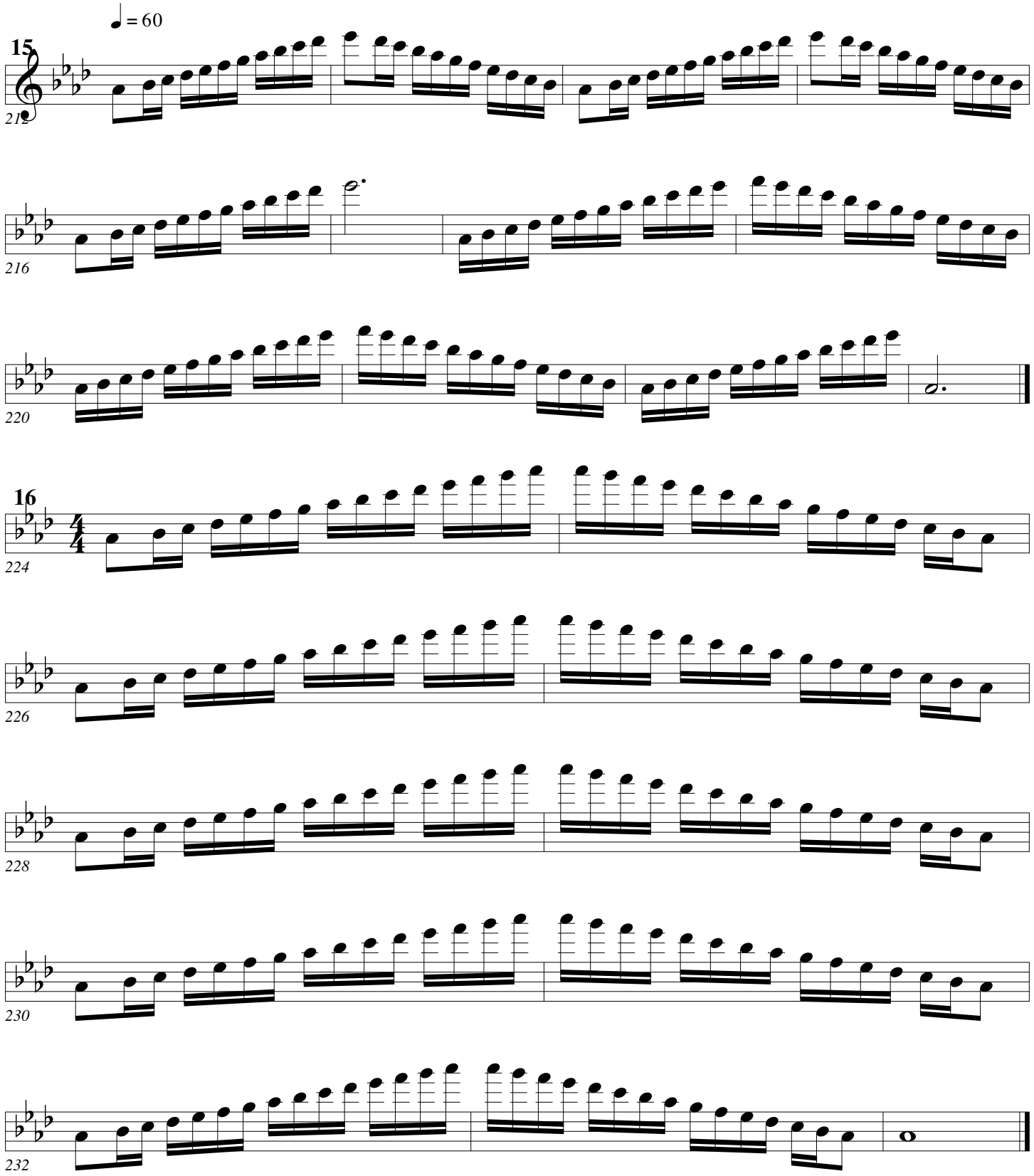
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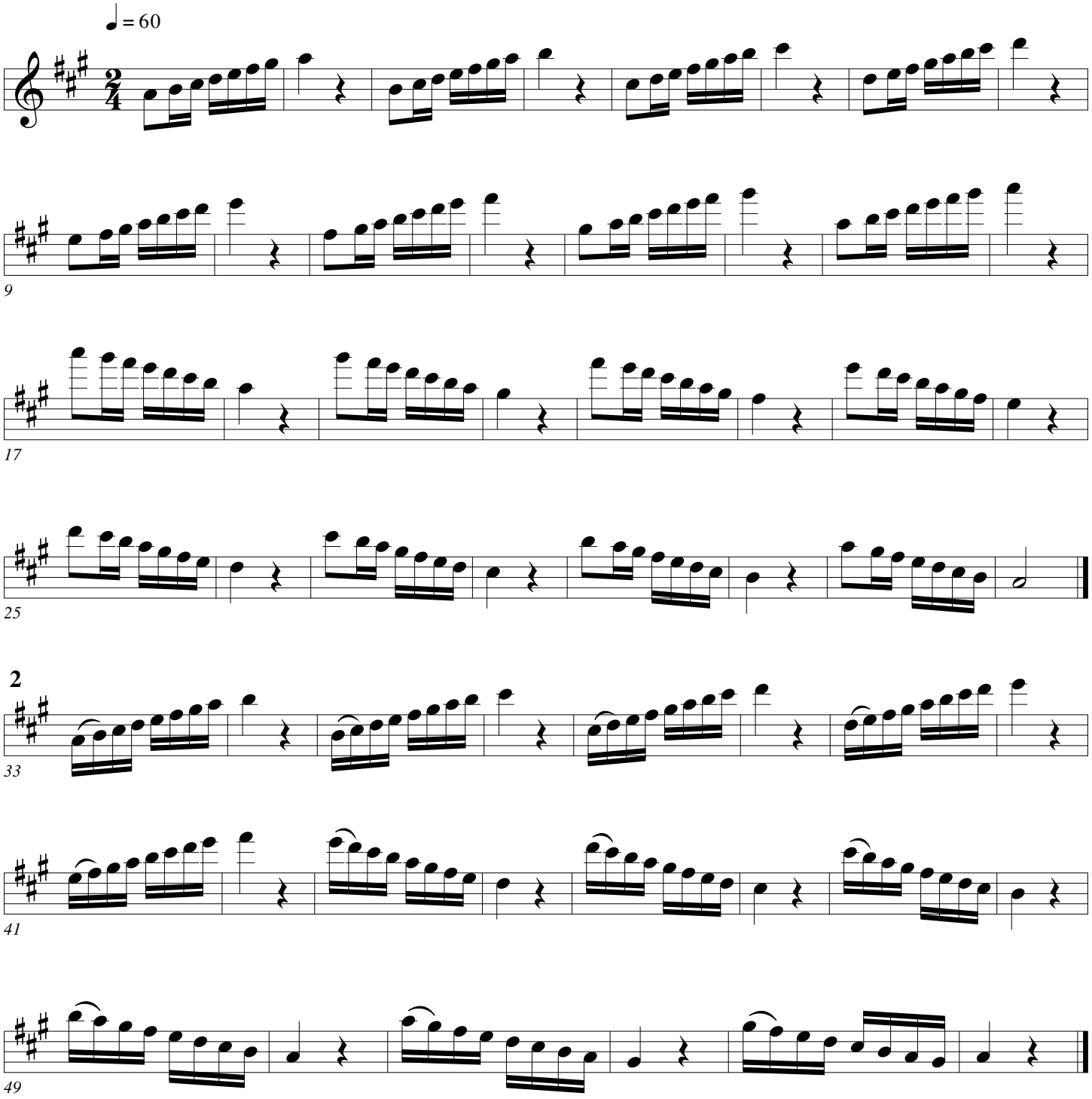
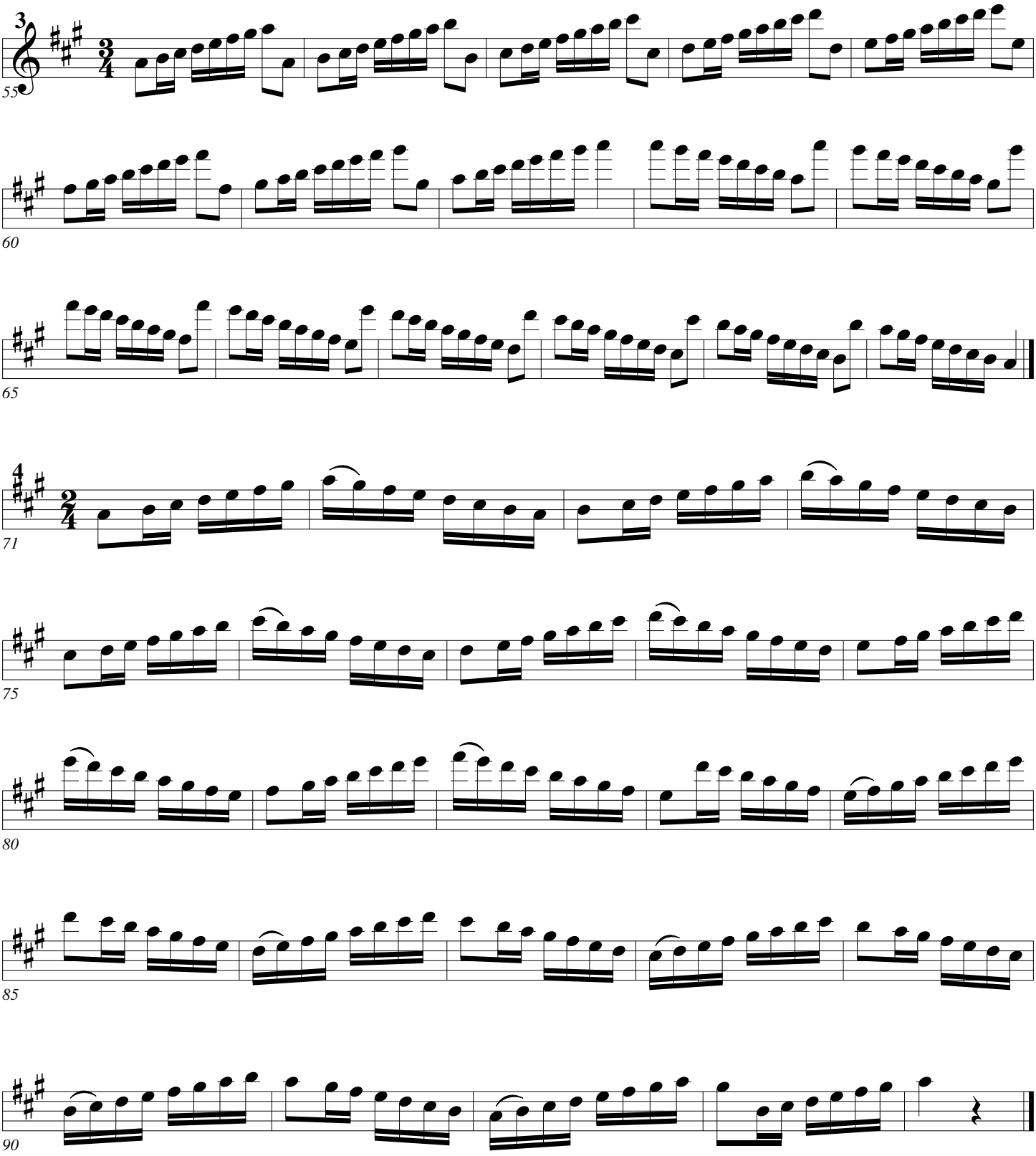
Scales (Arban+)

Arban/Pops

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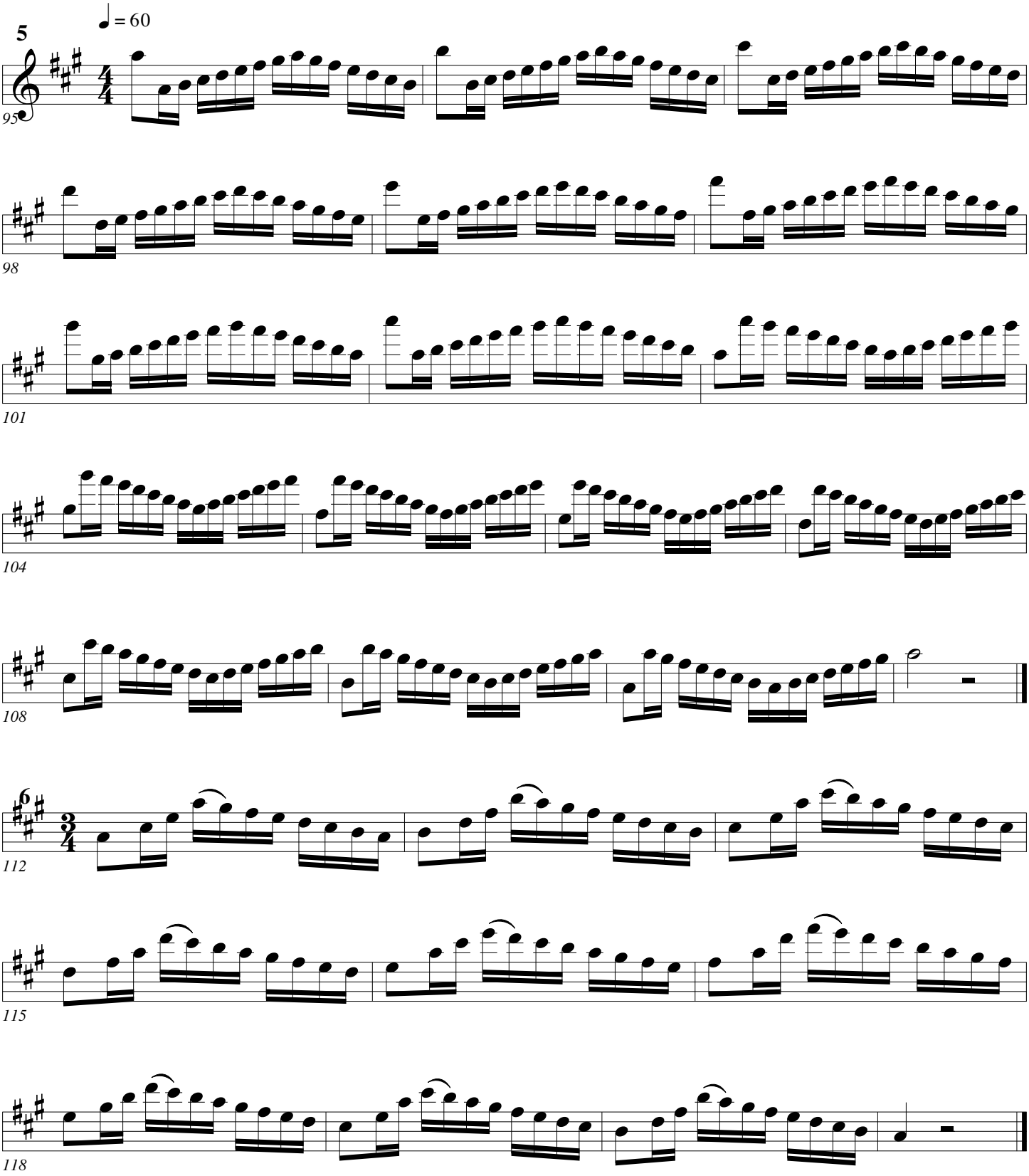
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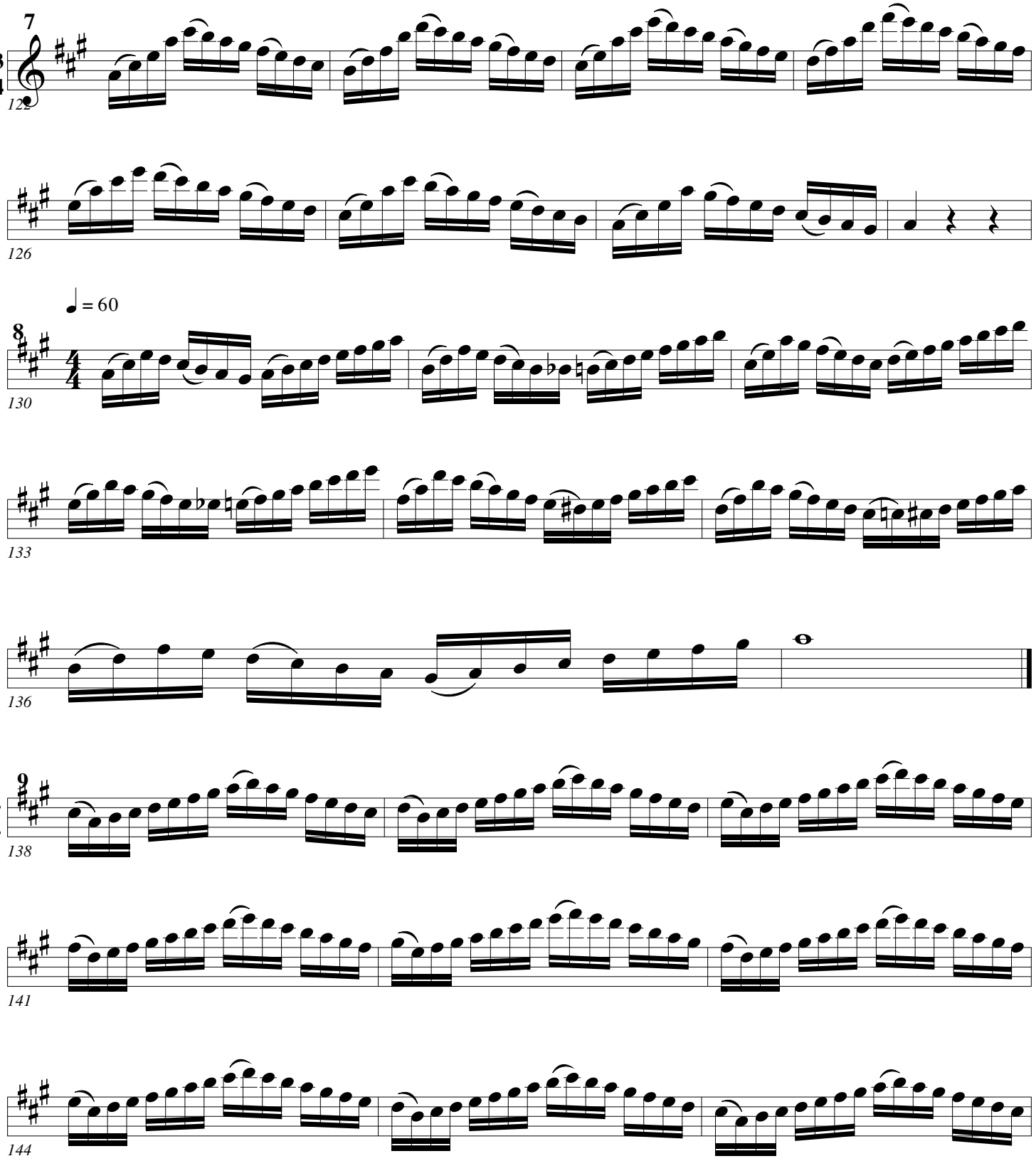
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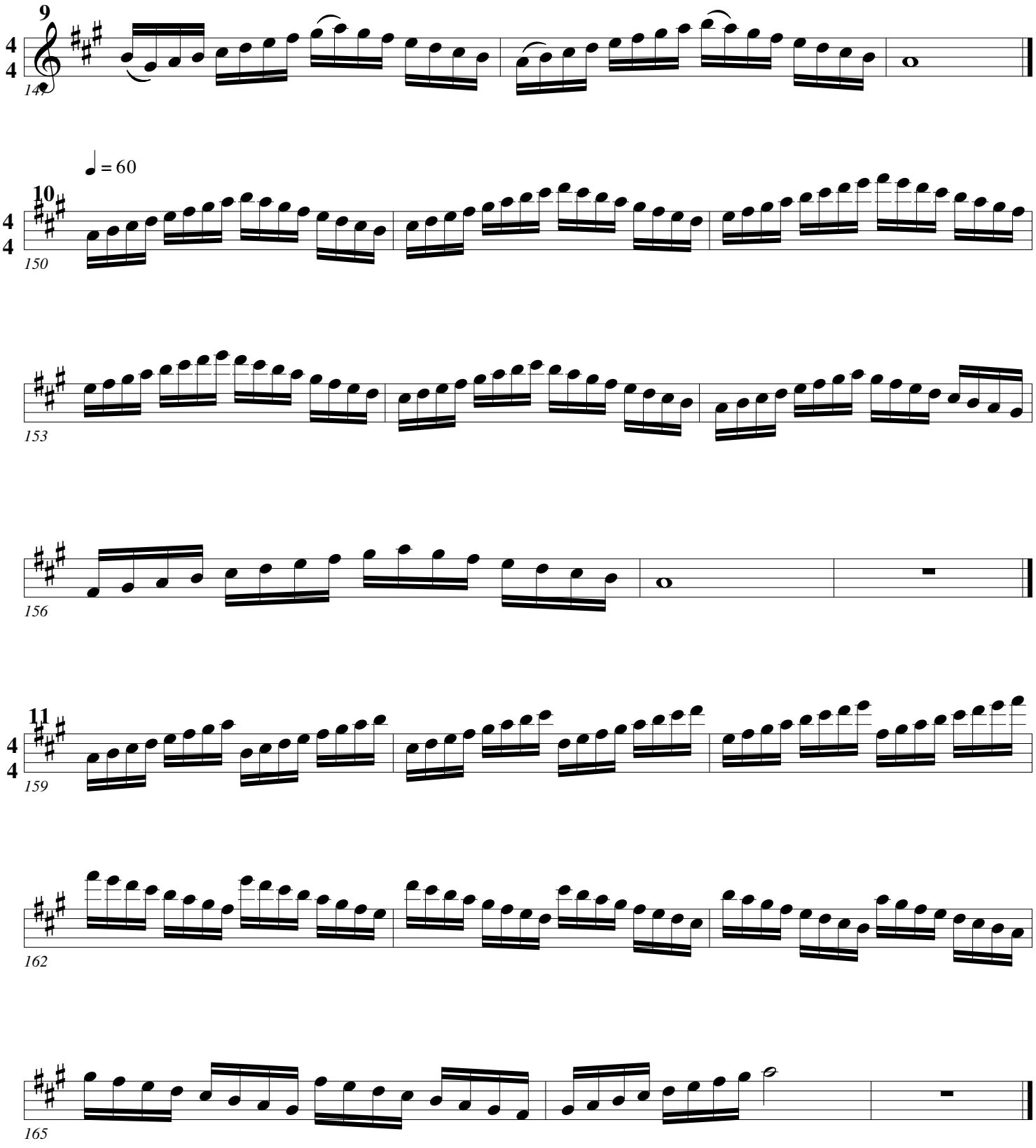
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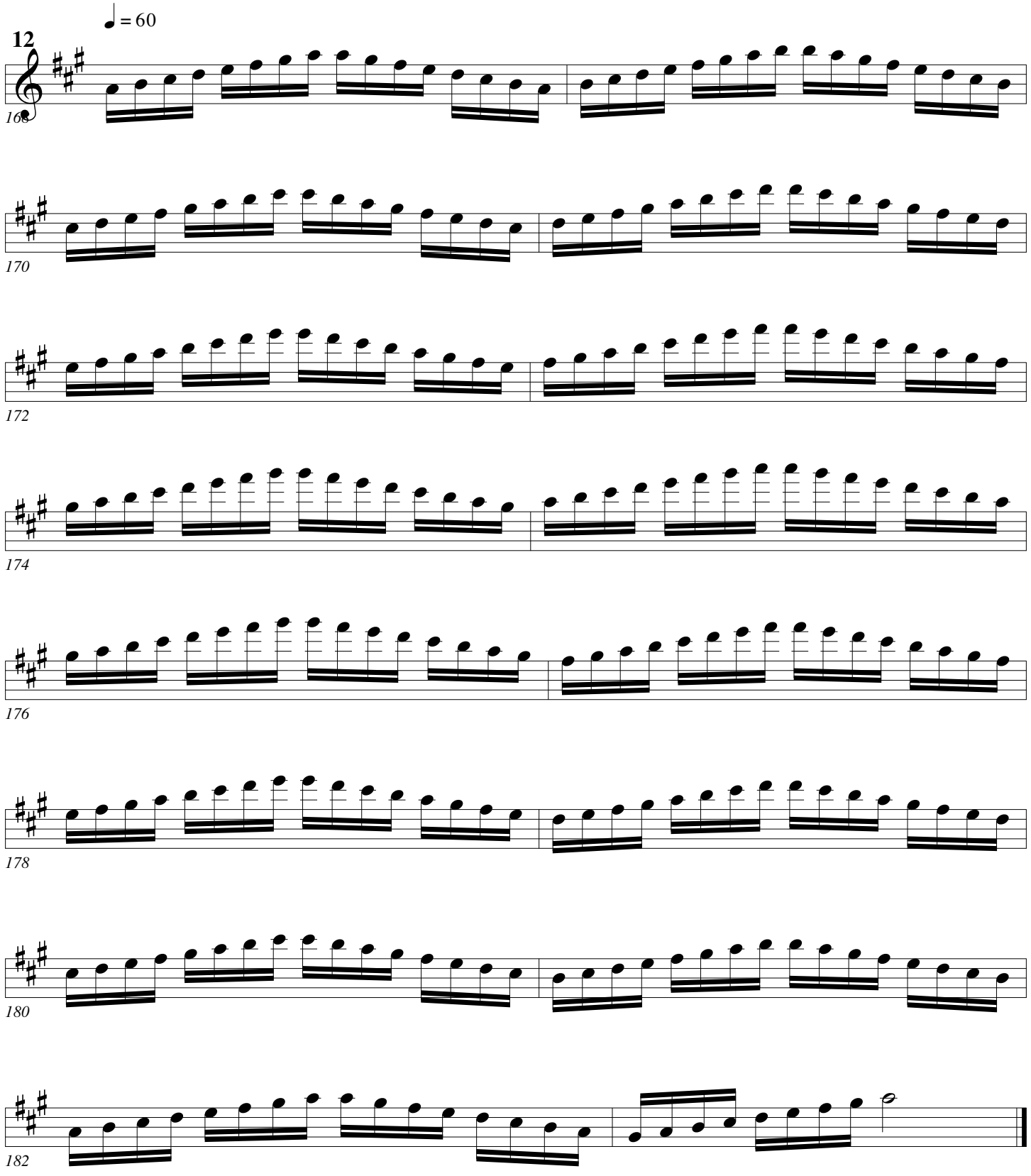
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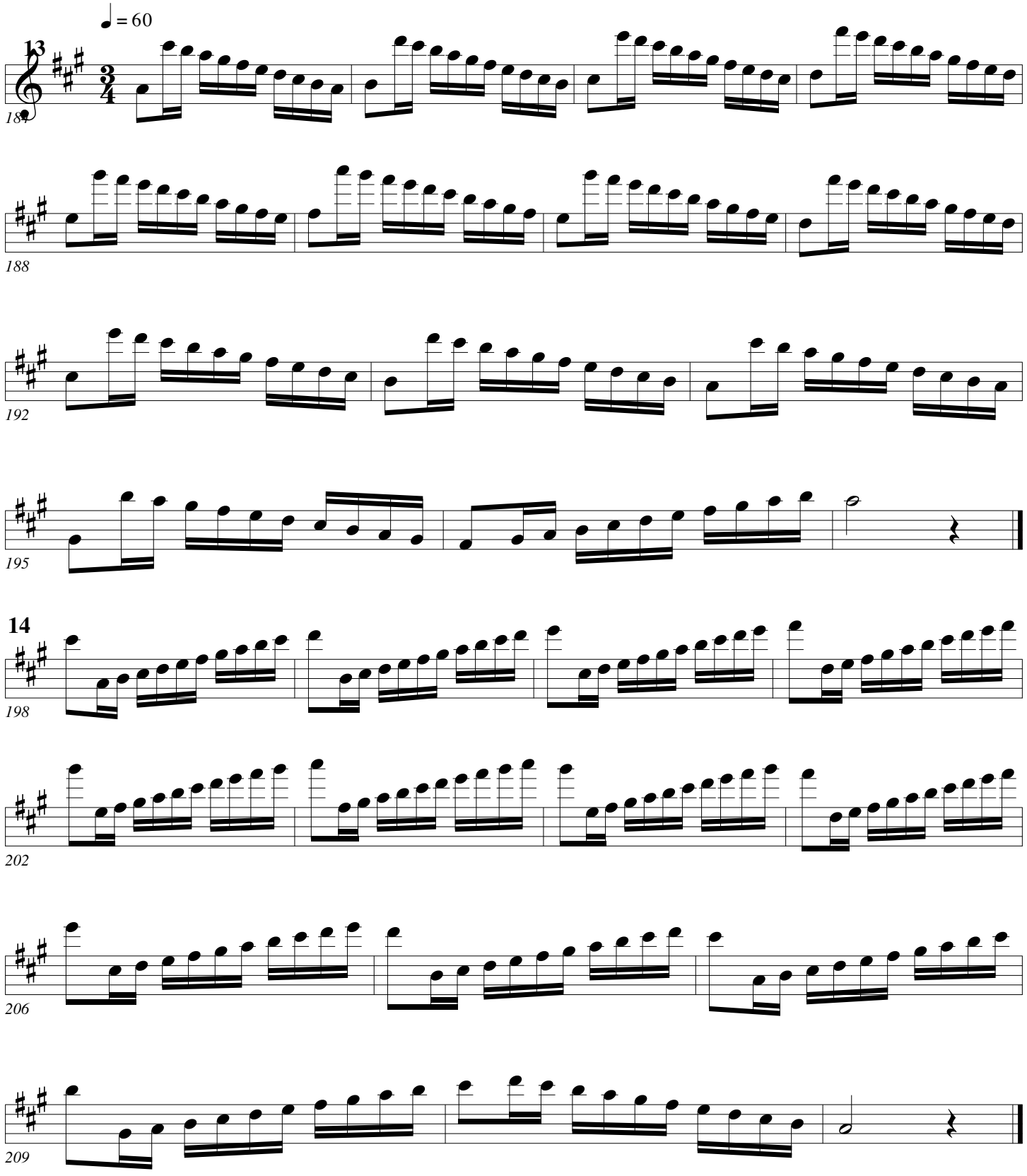
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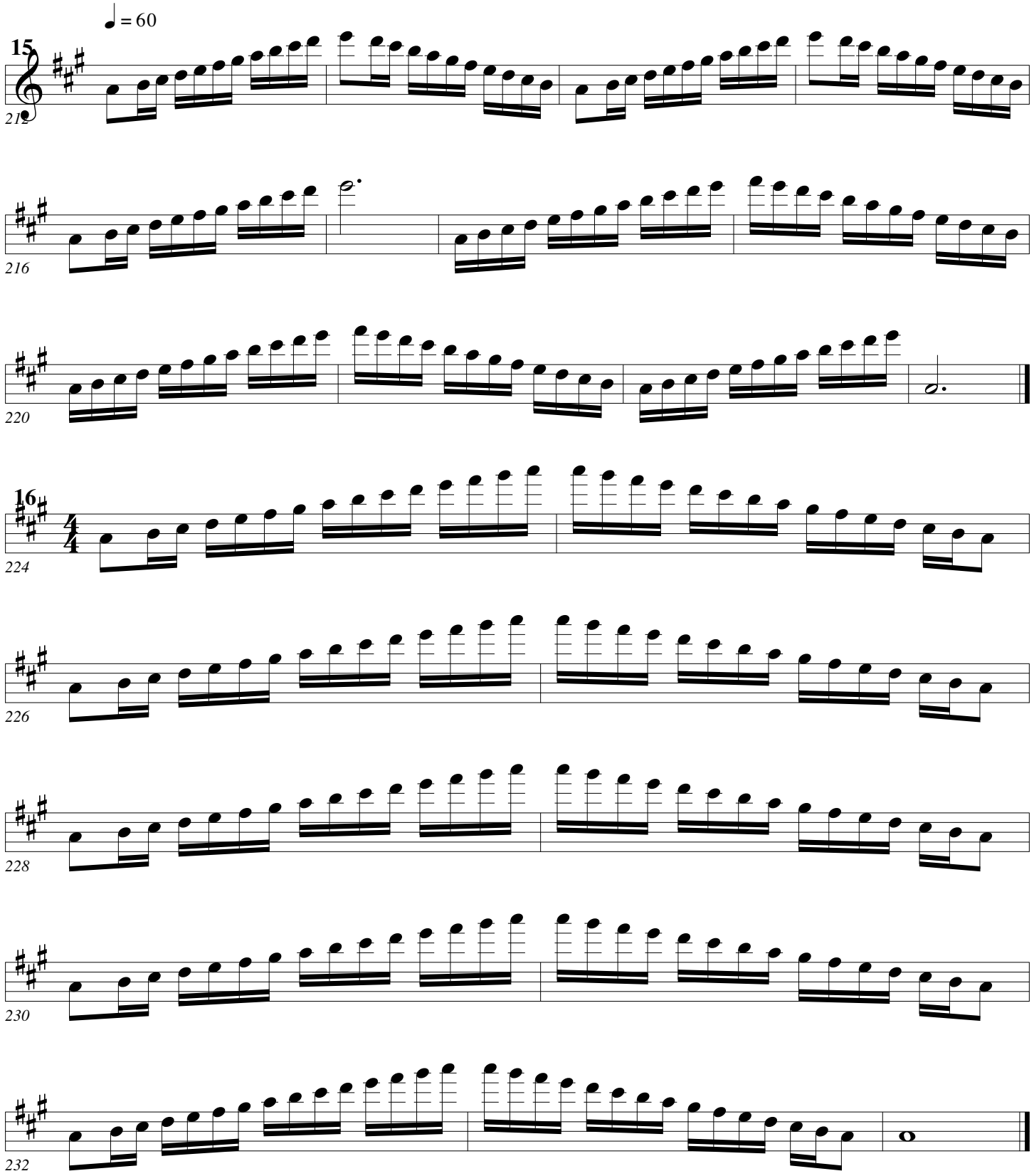
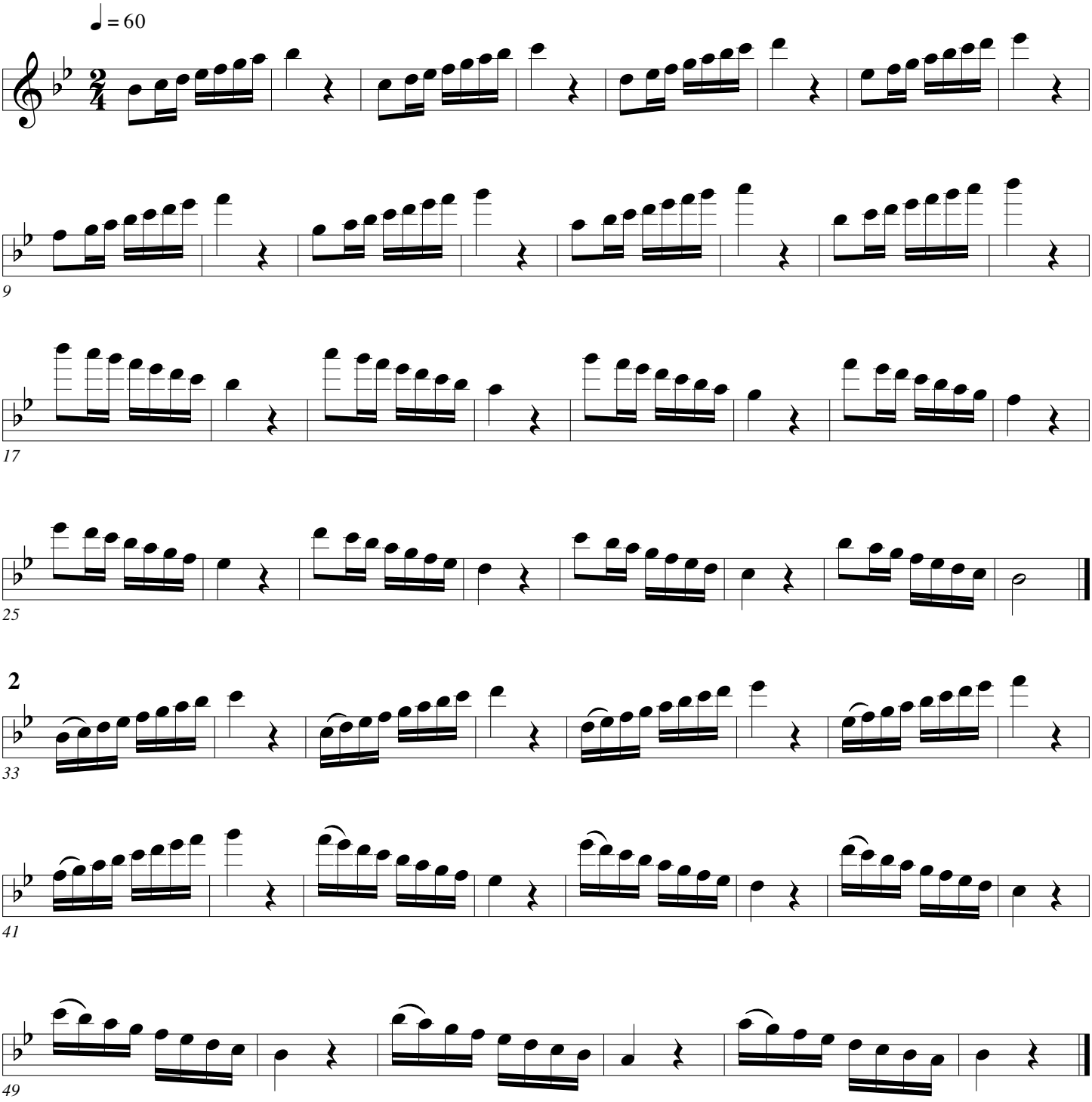
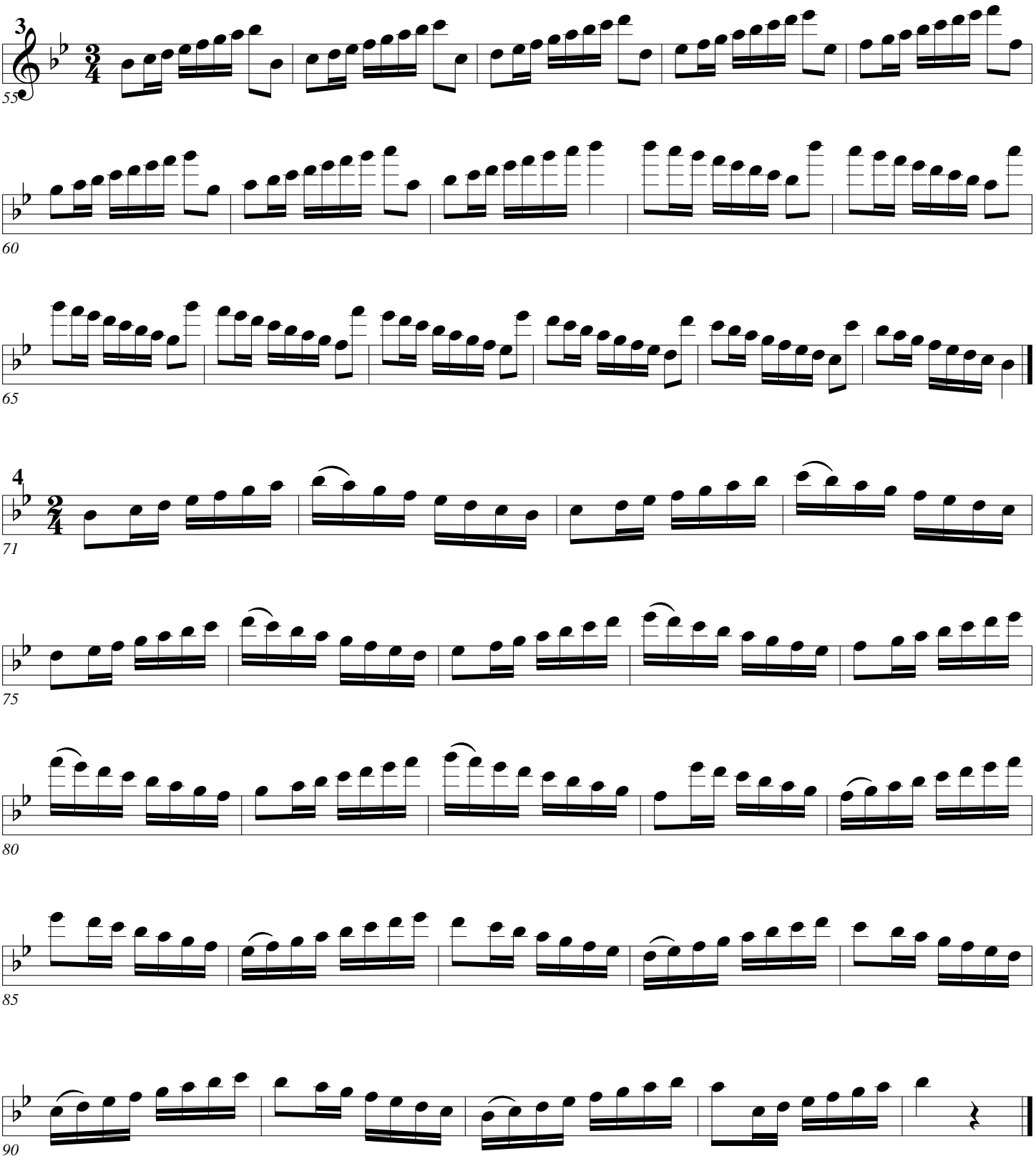
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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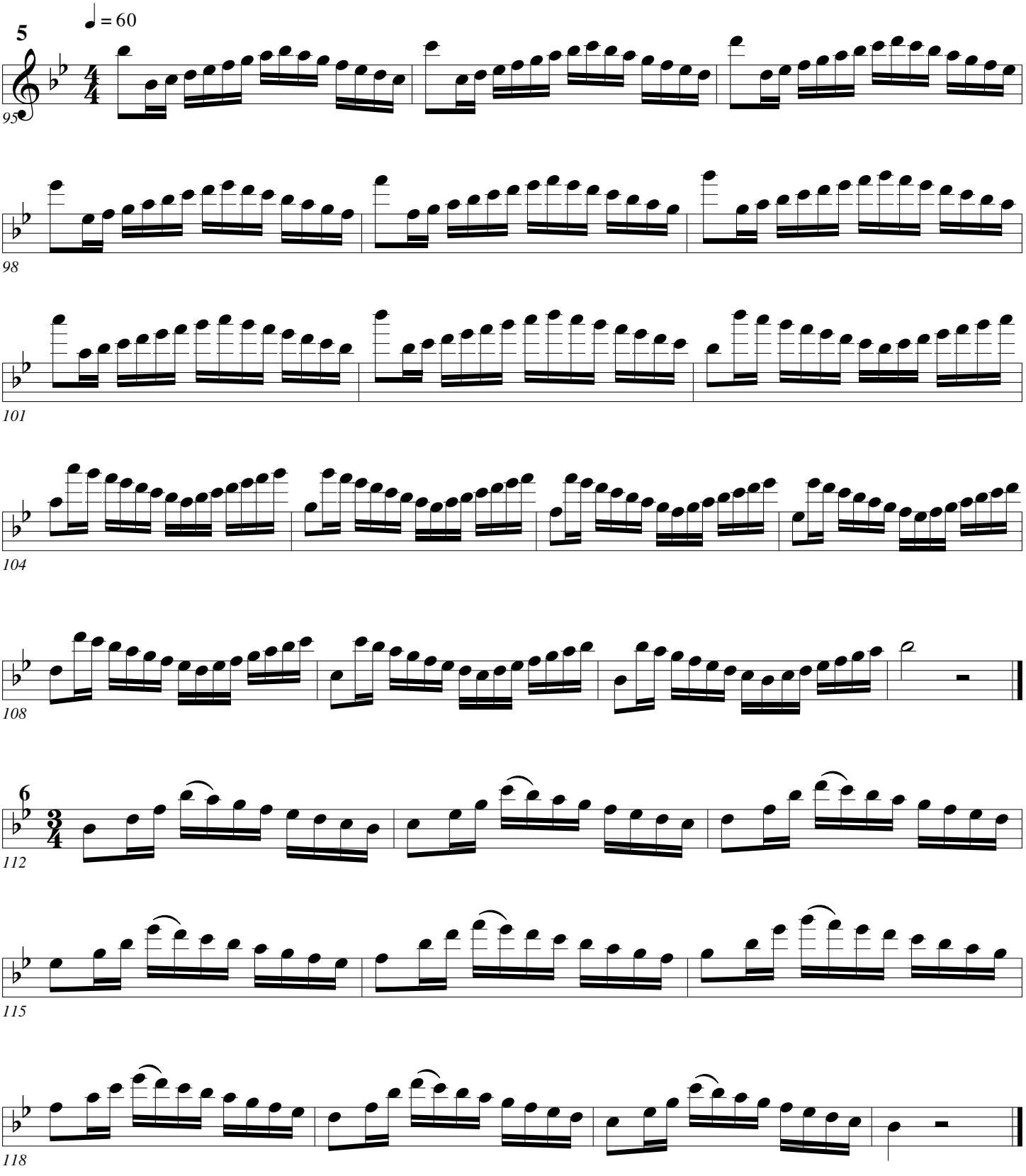
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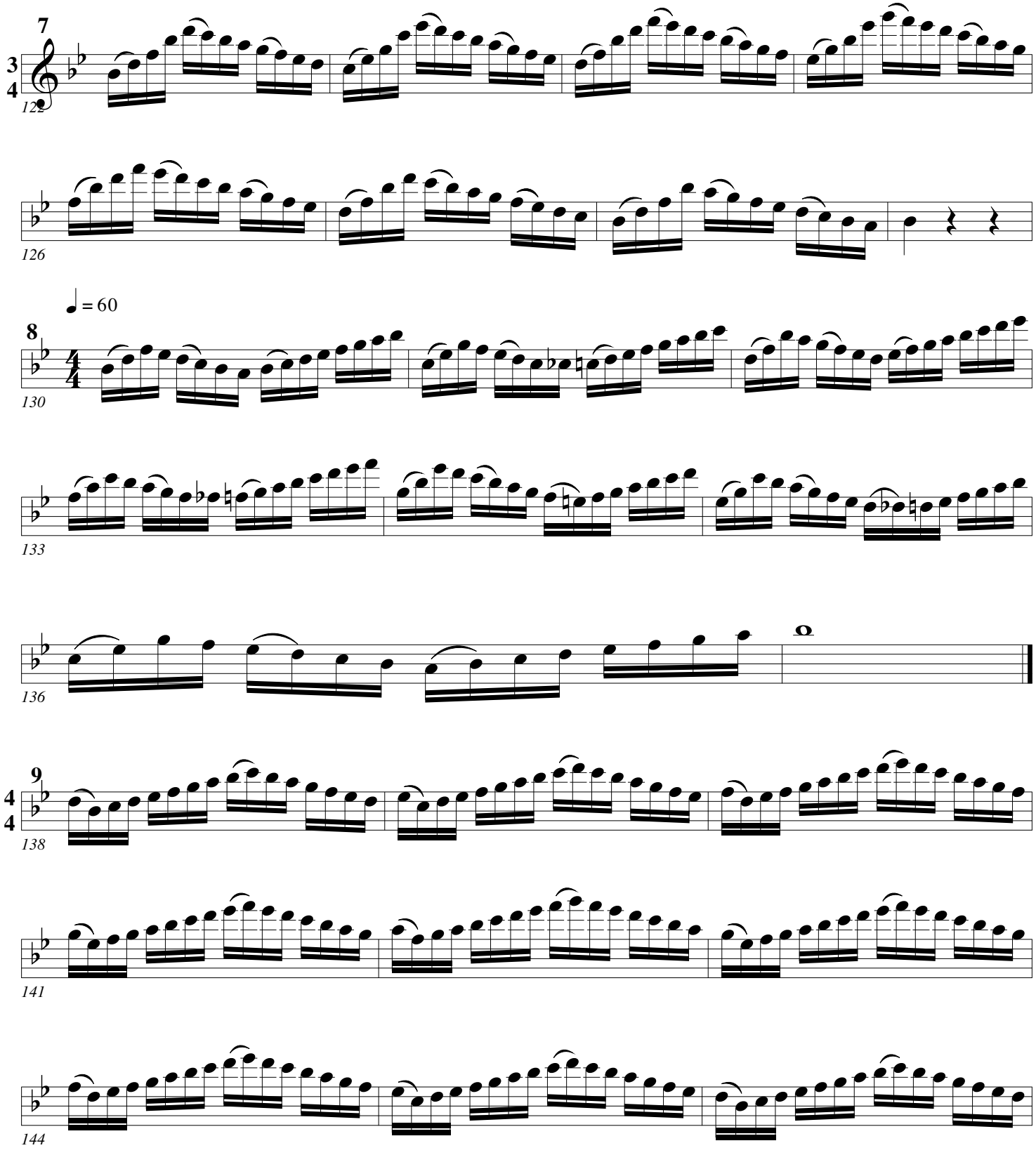
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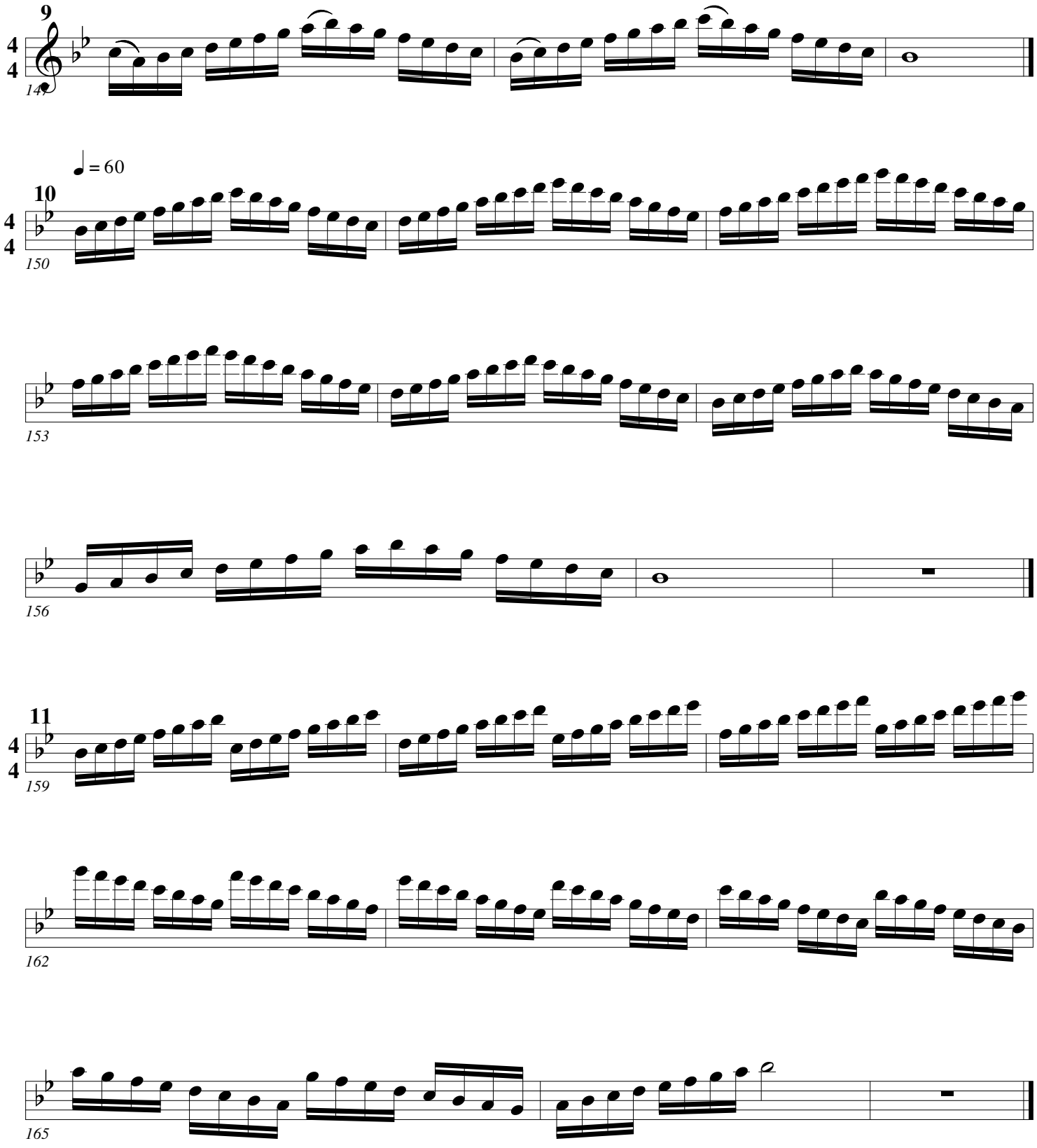
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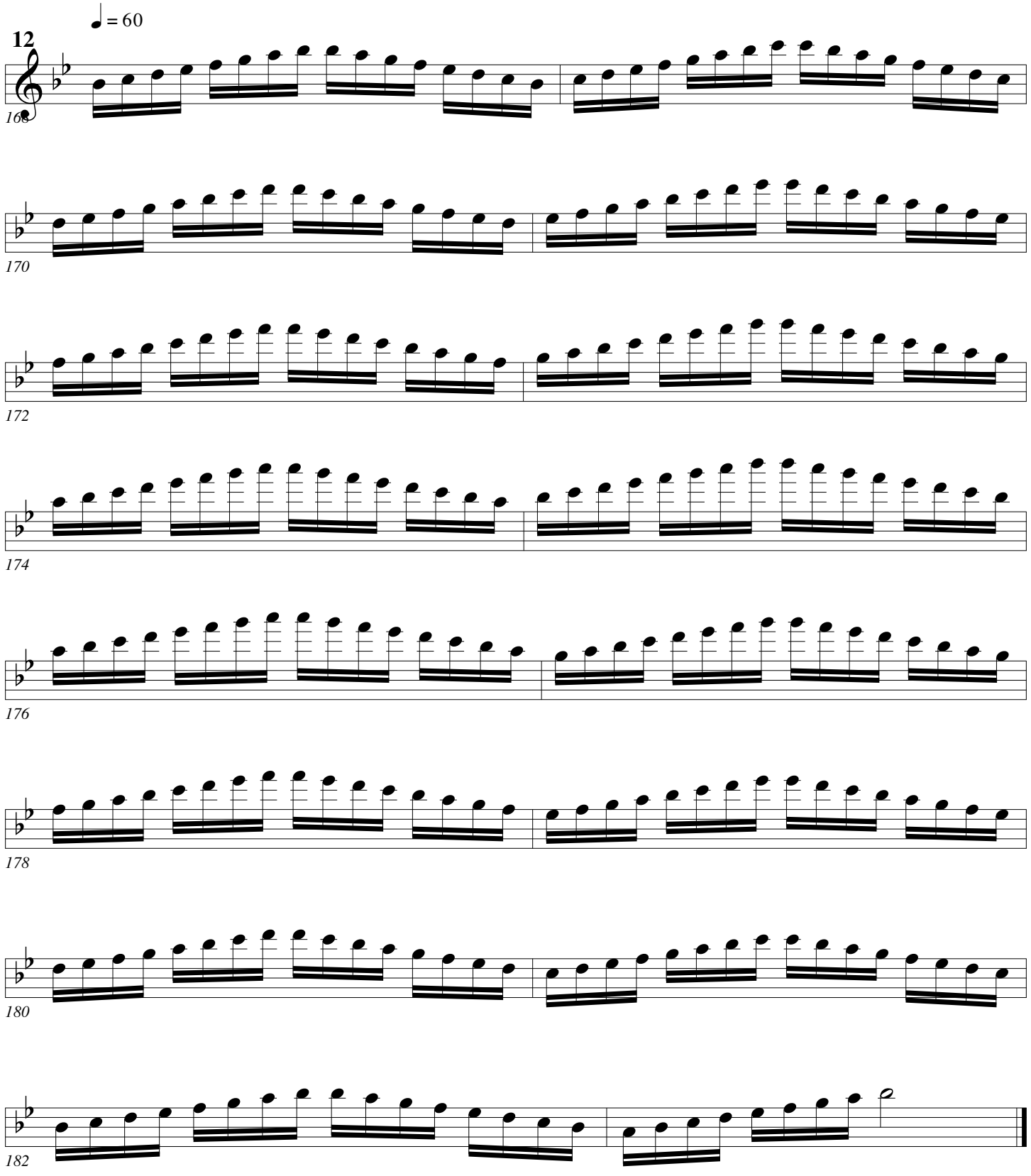
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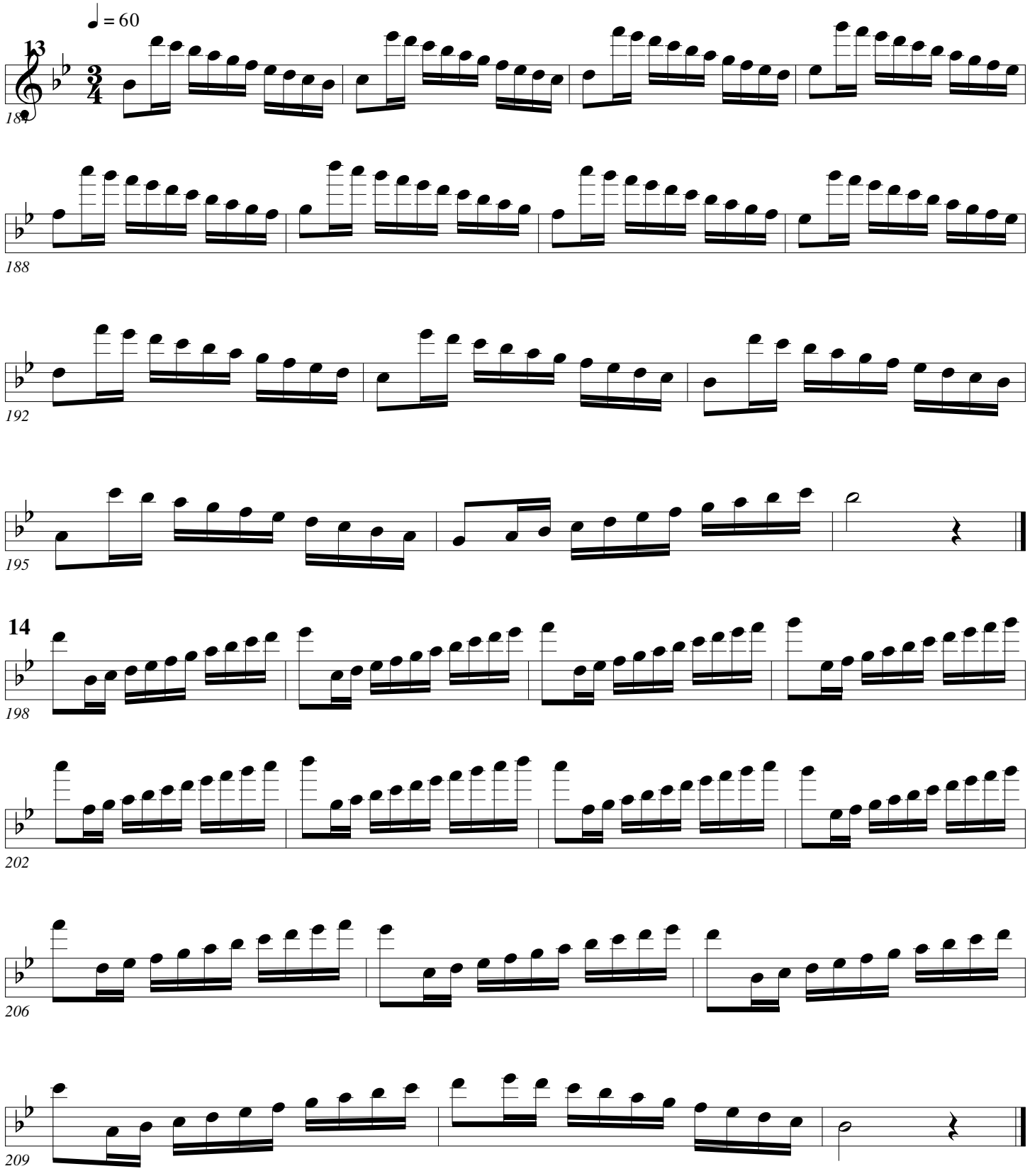
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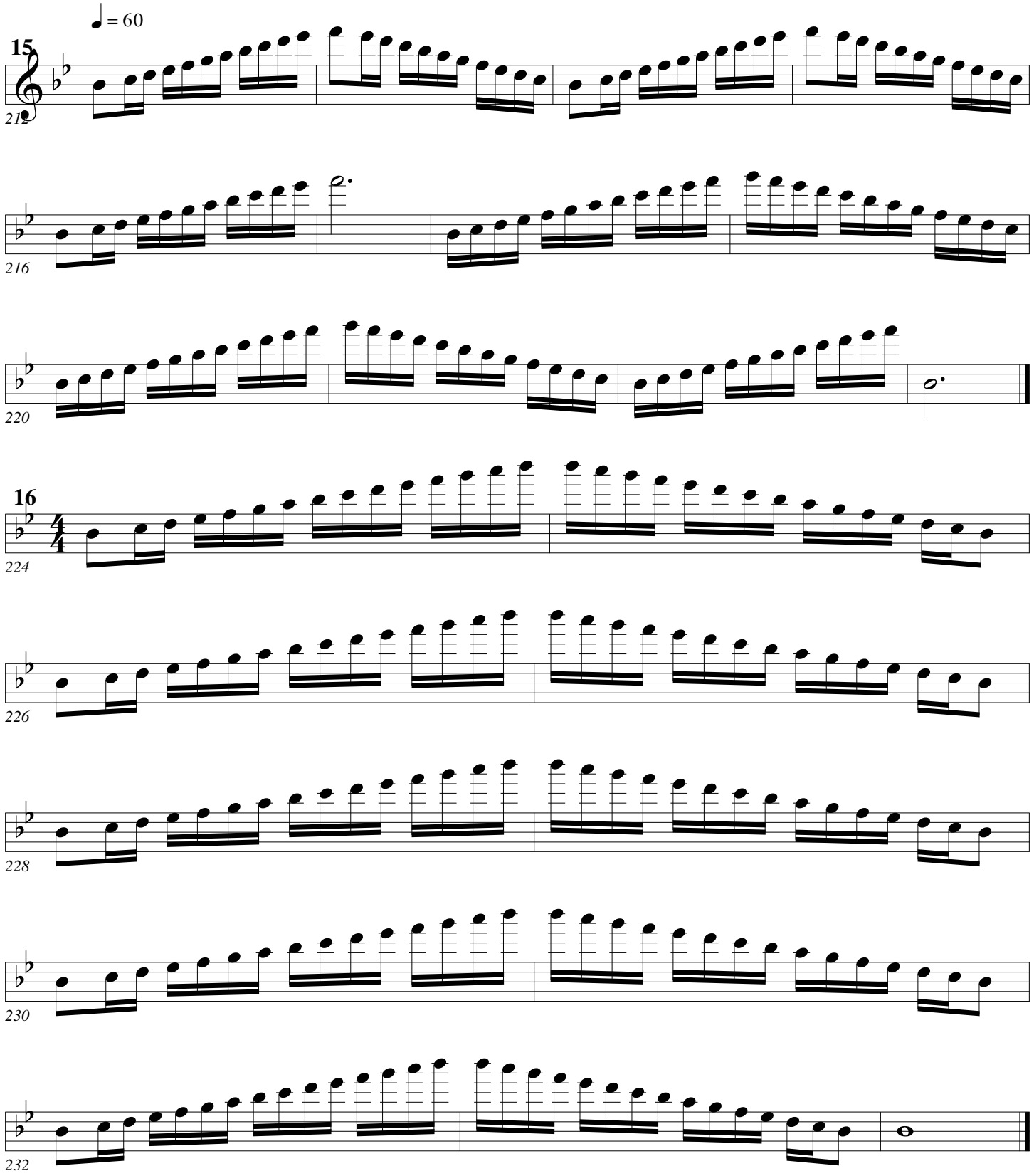
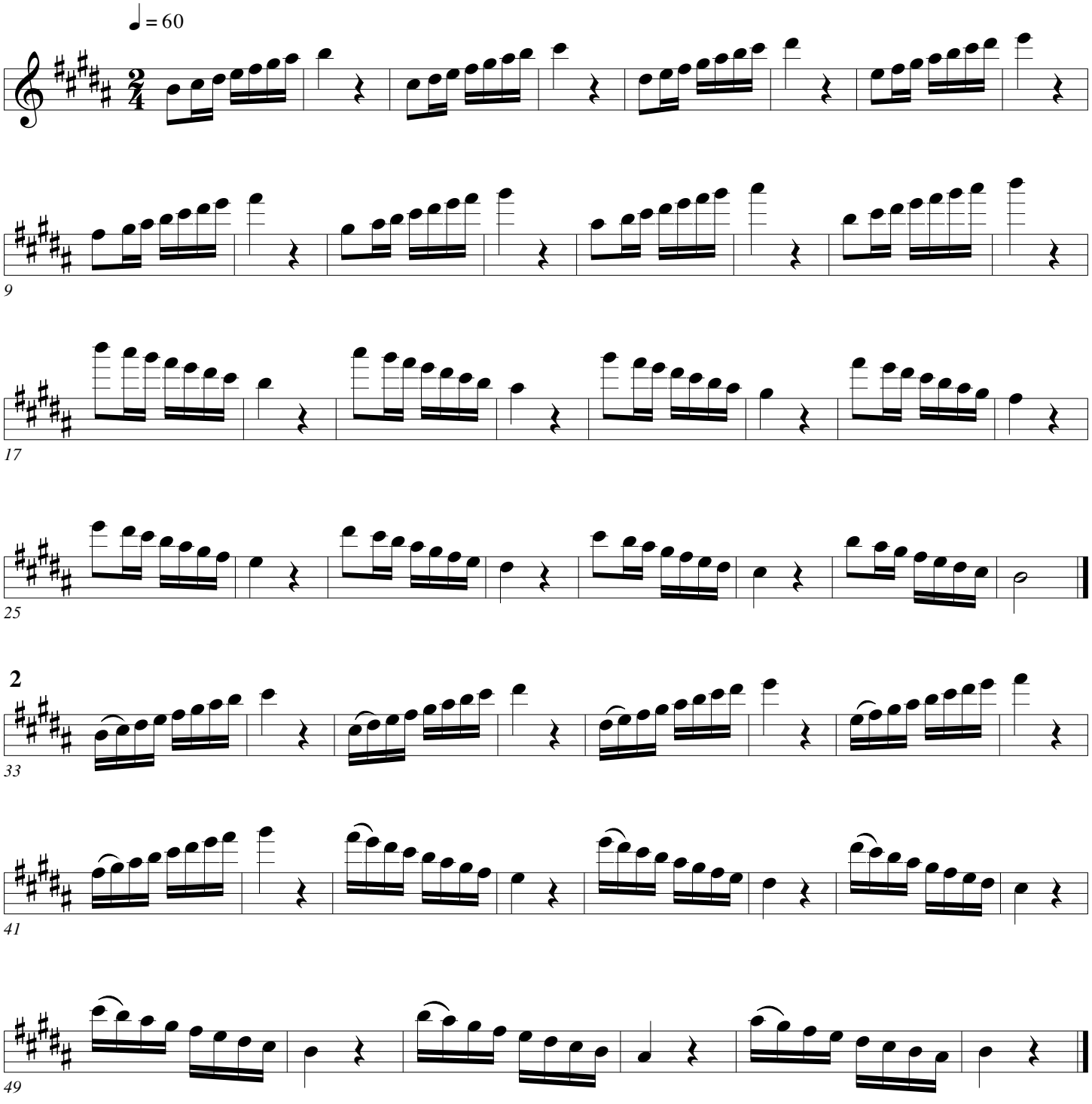
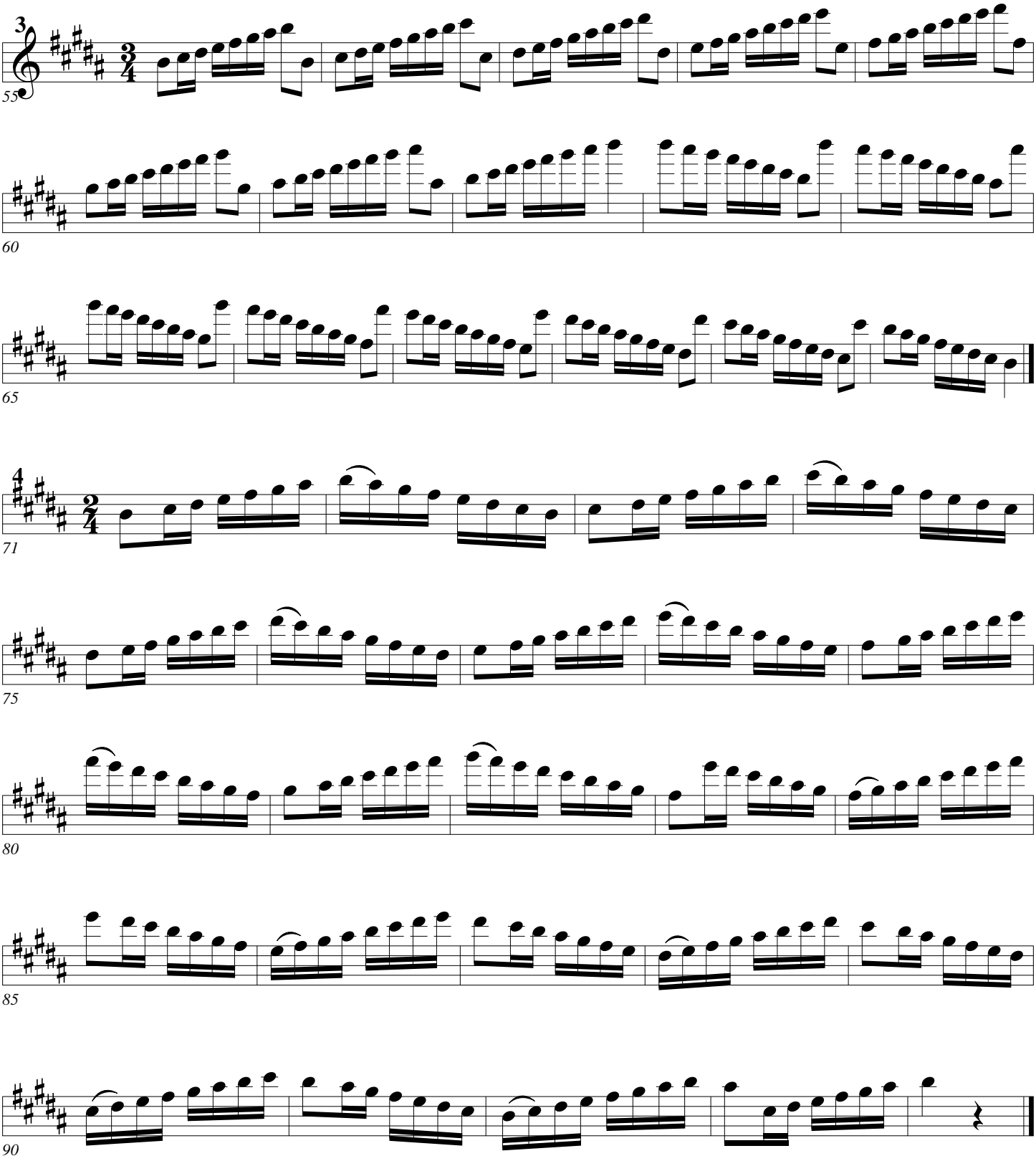
Scales (Arban +)



Scales (Arban+)

Arban/Pops

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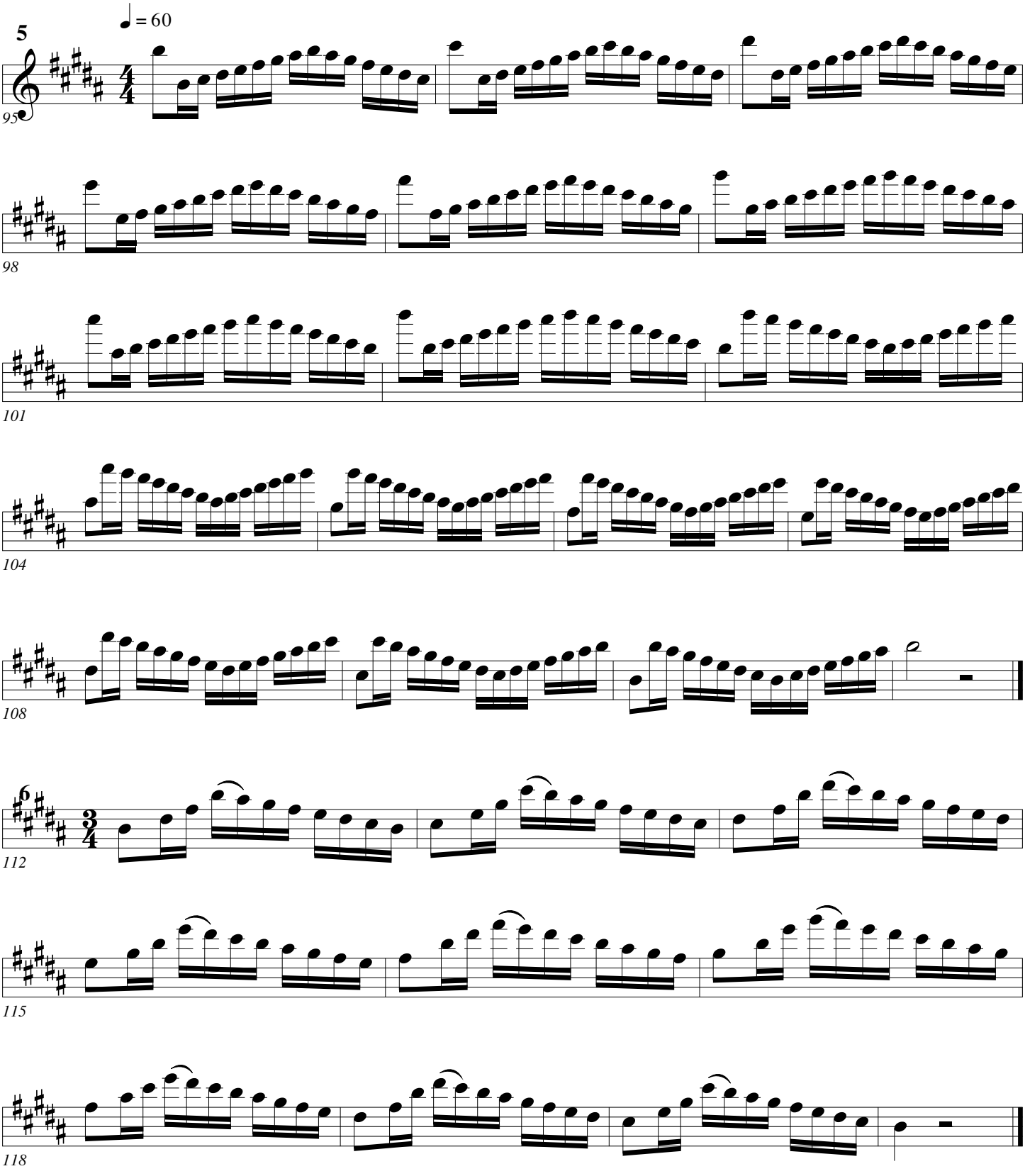
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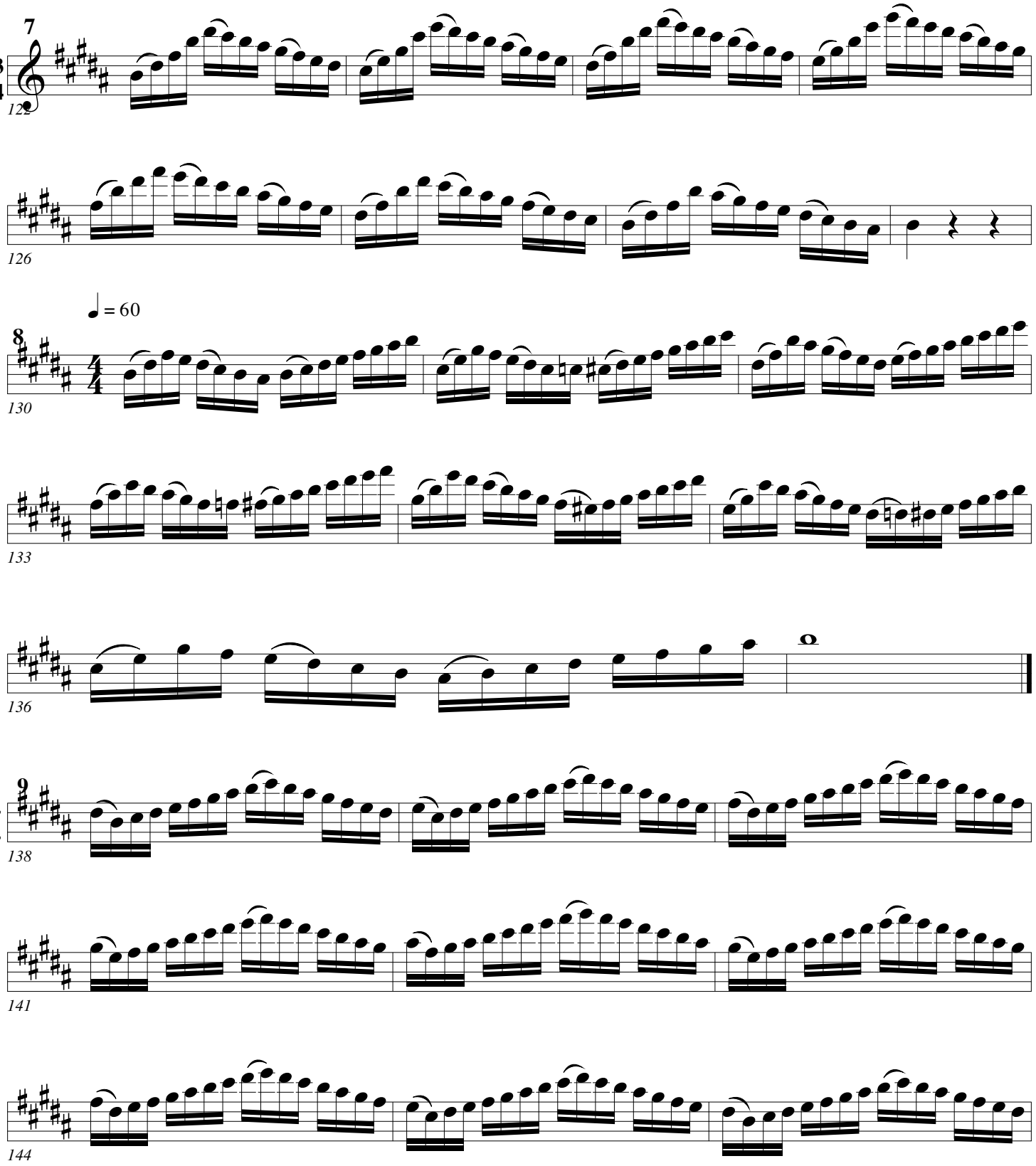
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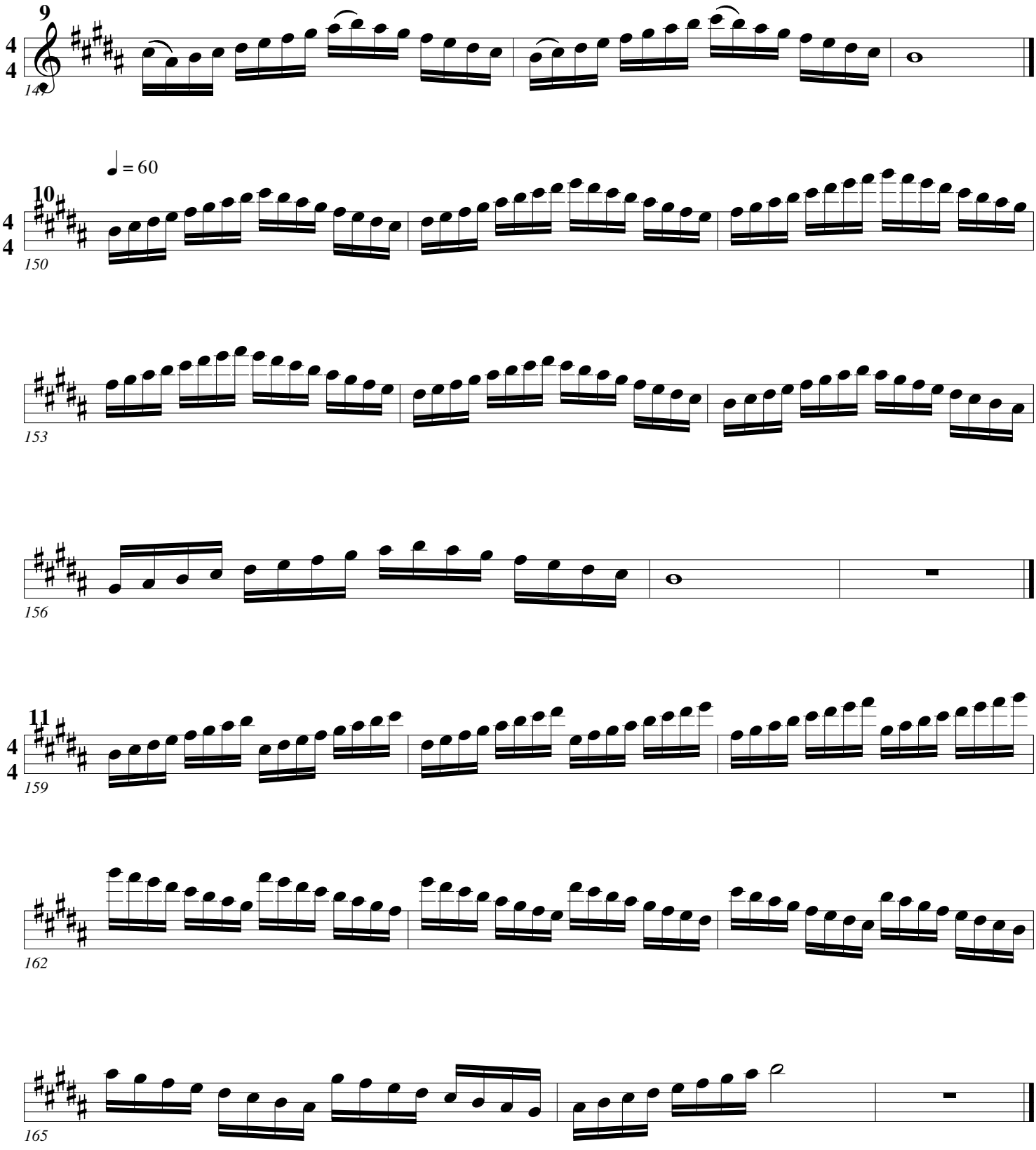
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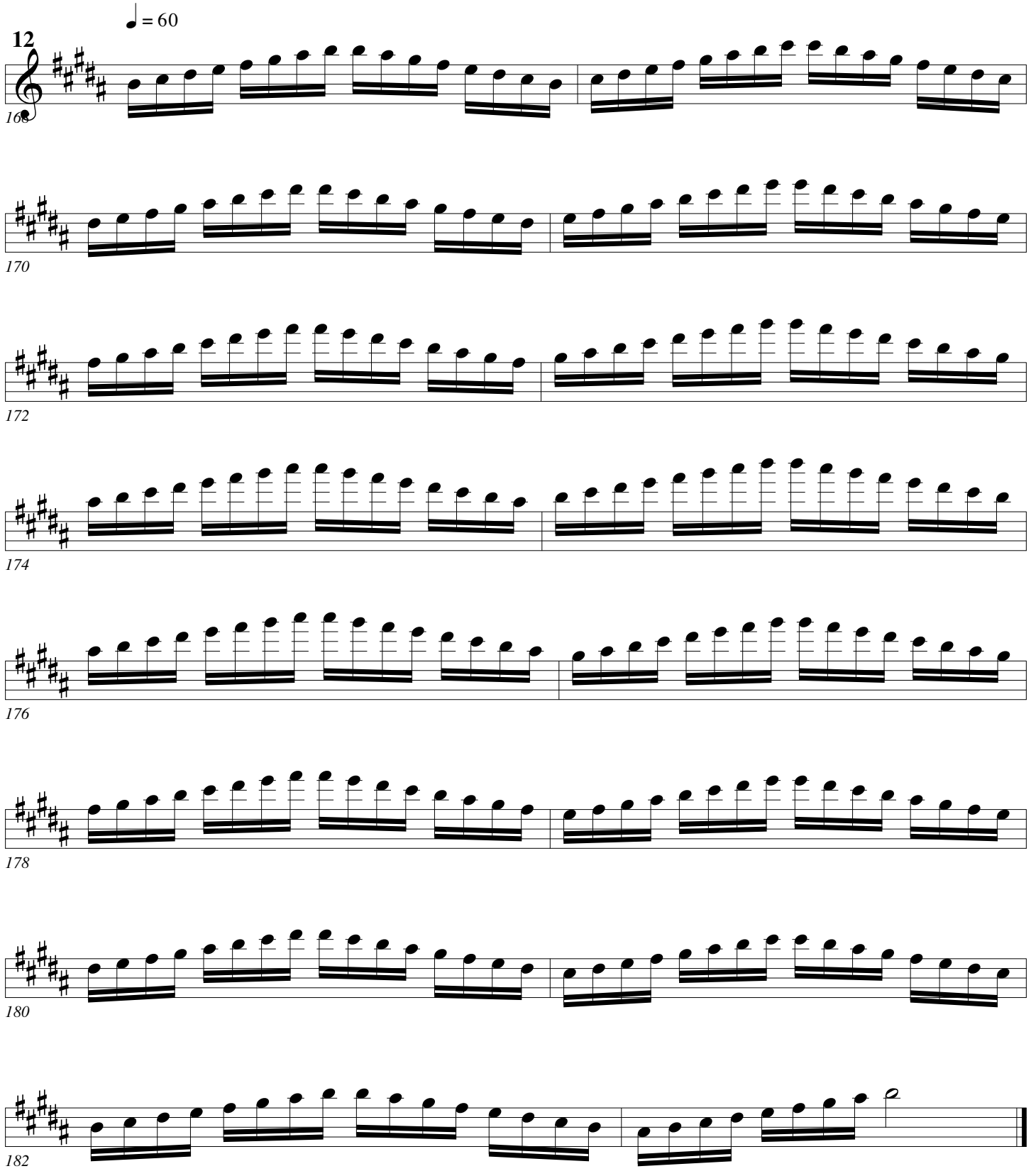
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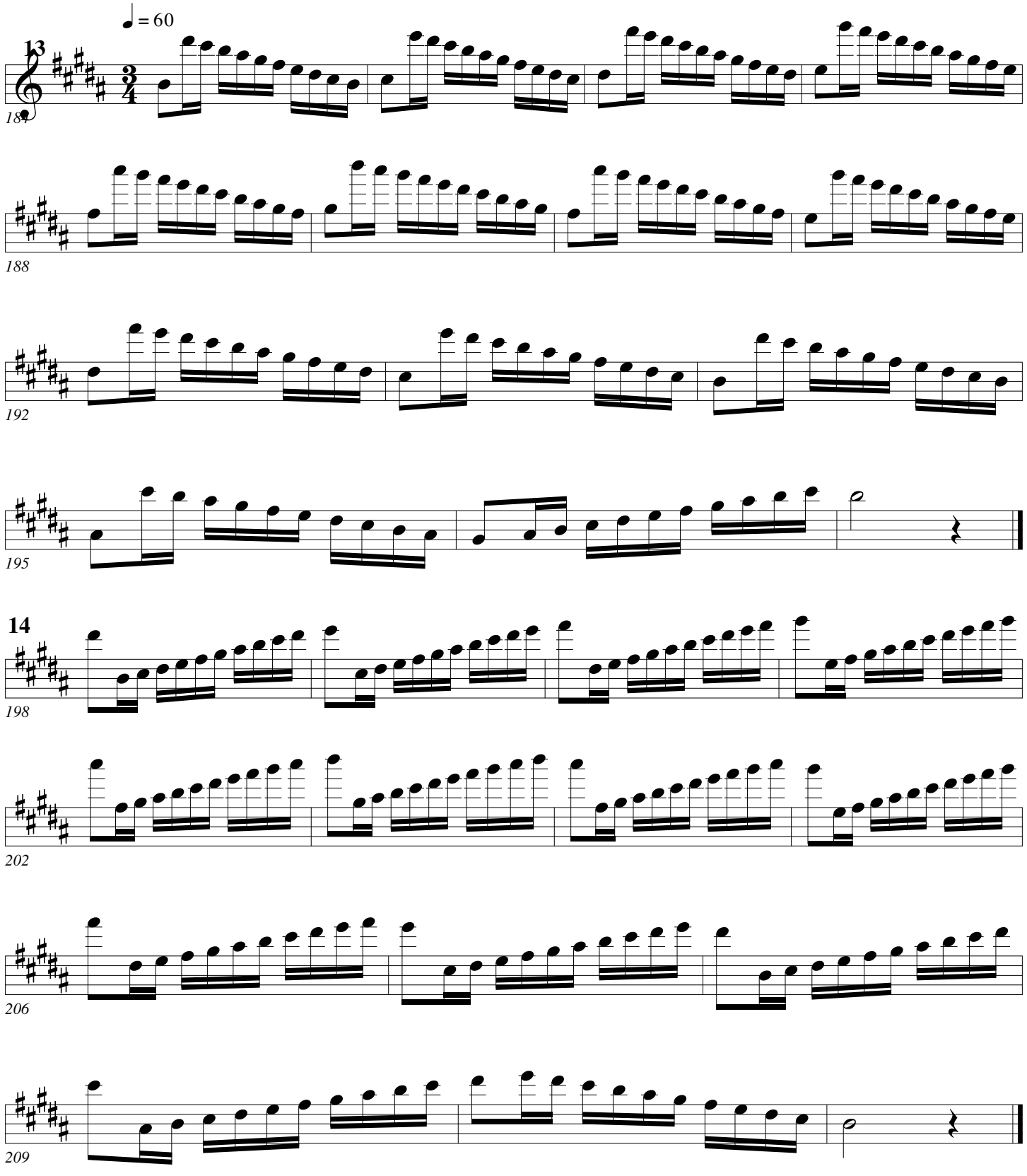
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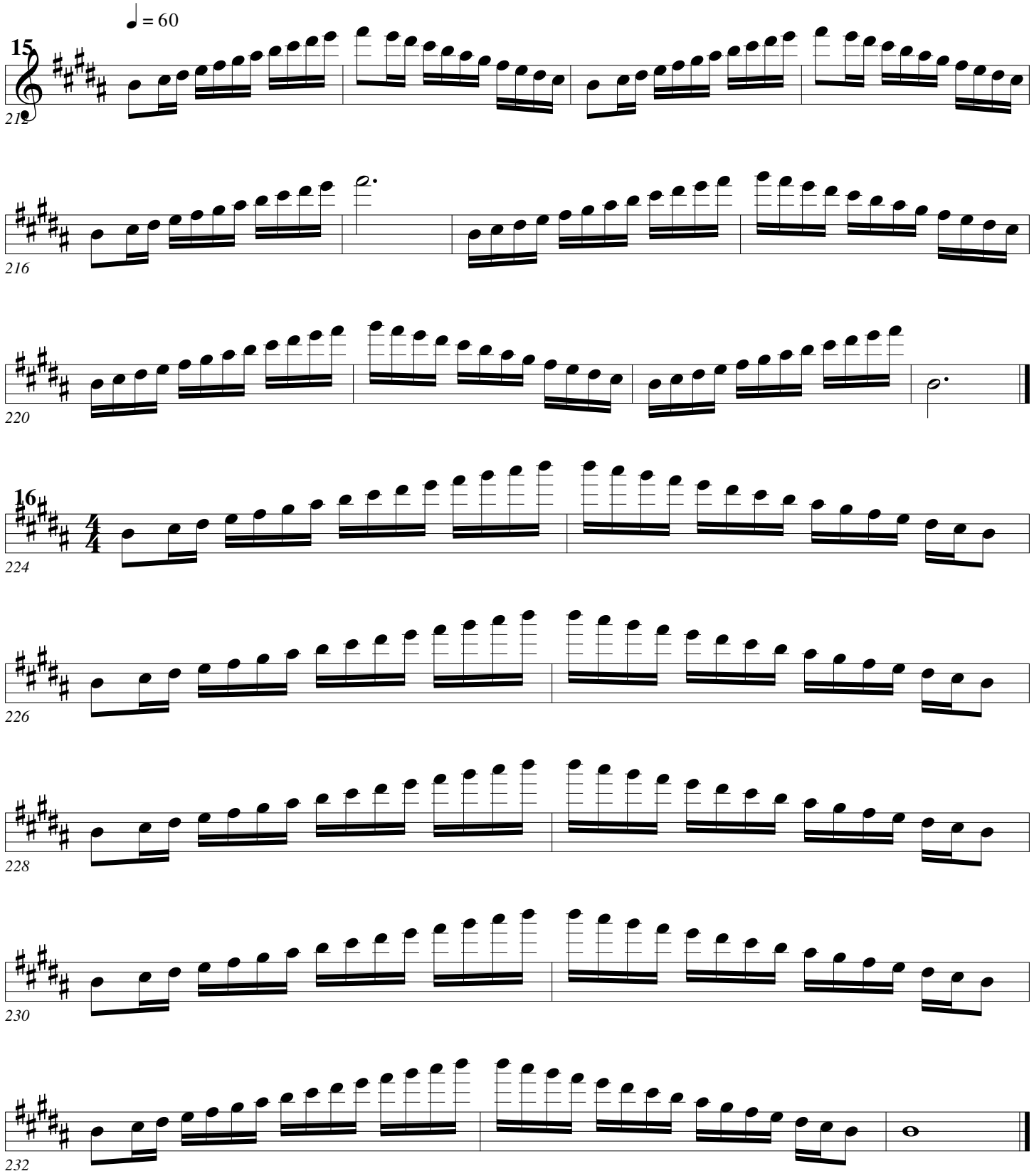
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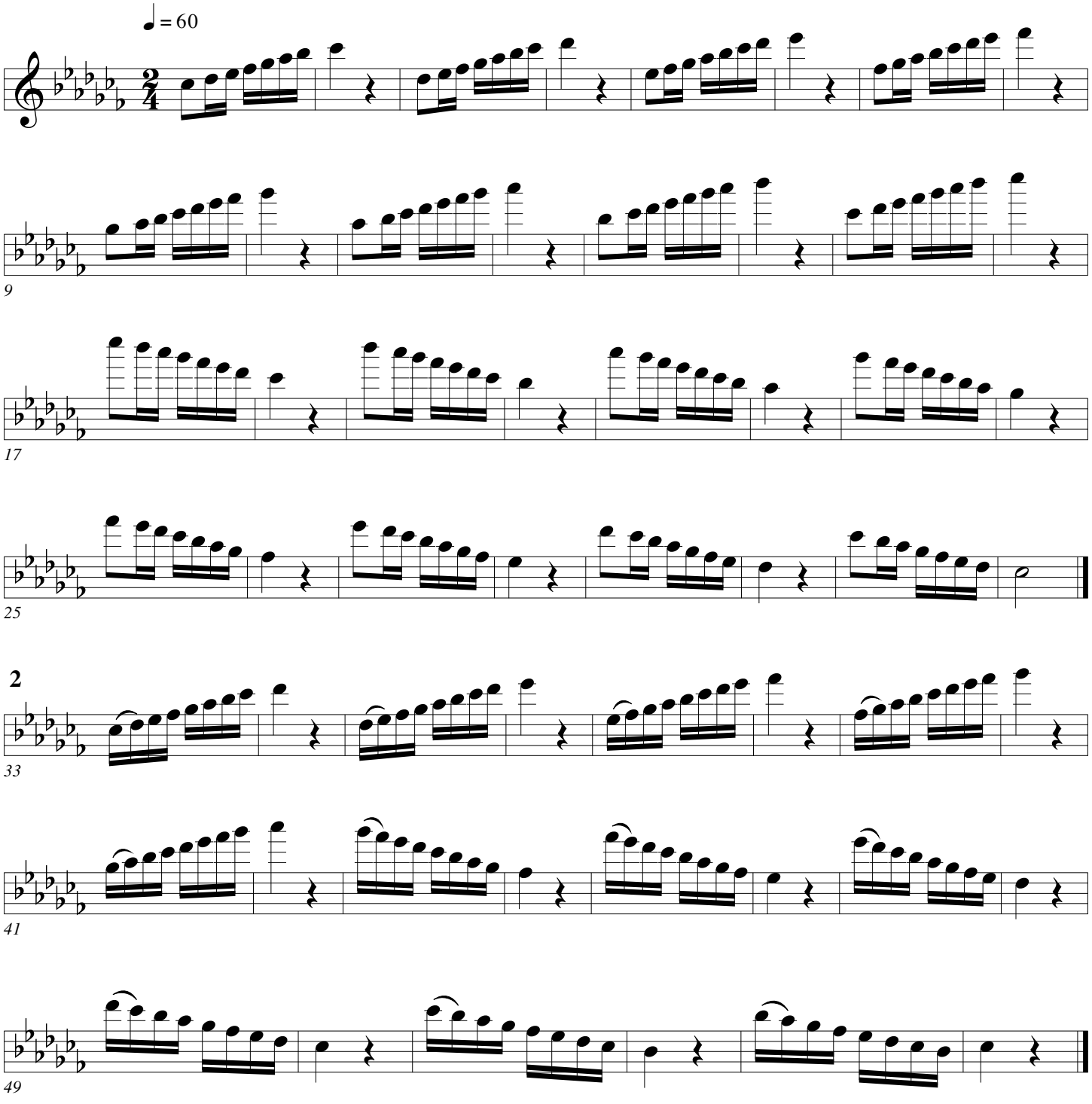
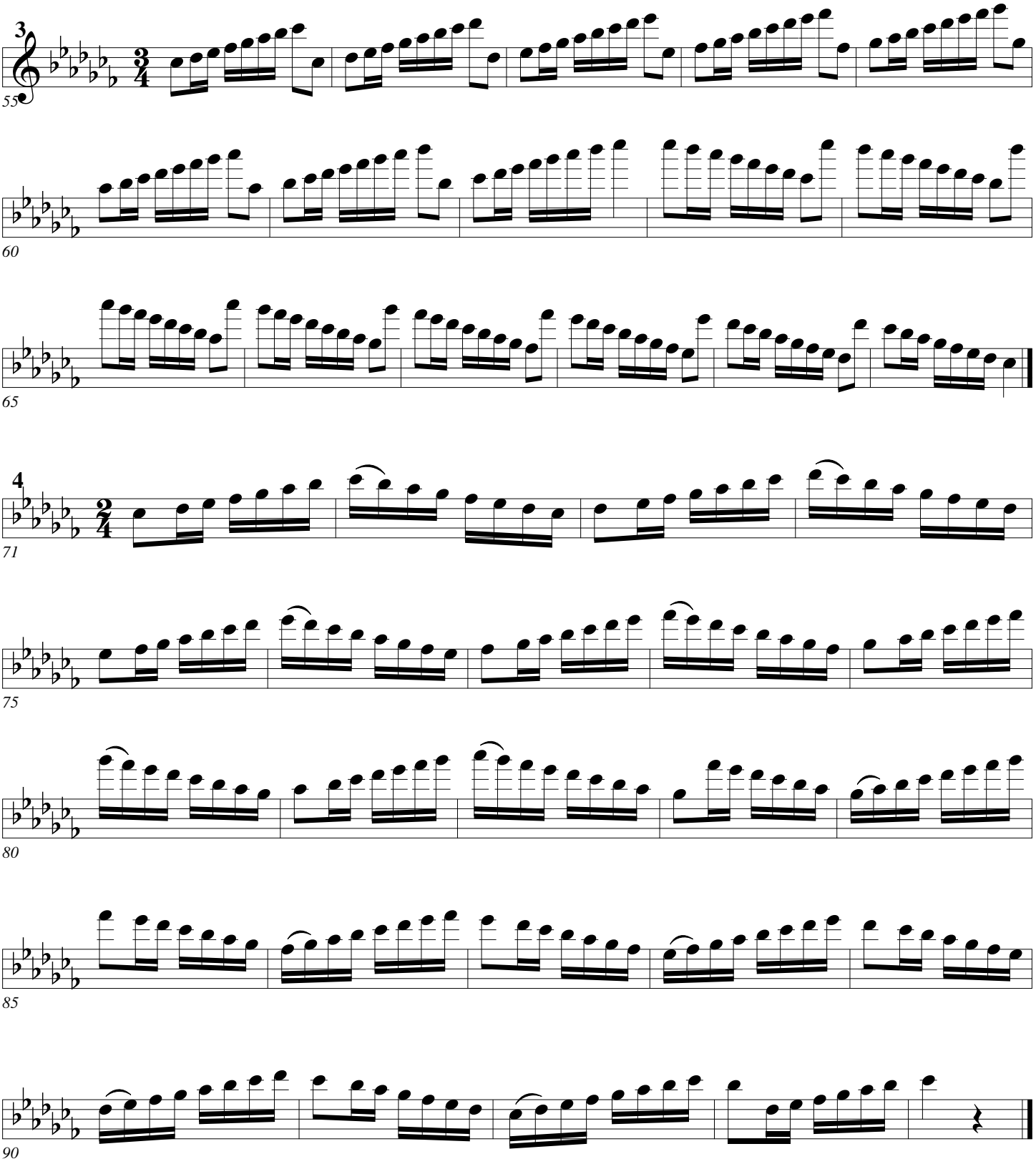
Scales (Arban+)

Arban/Pops

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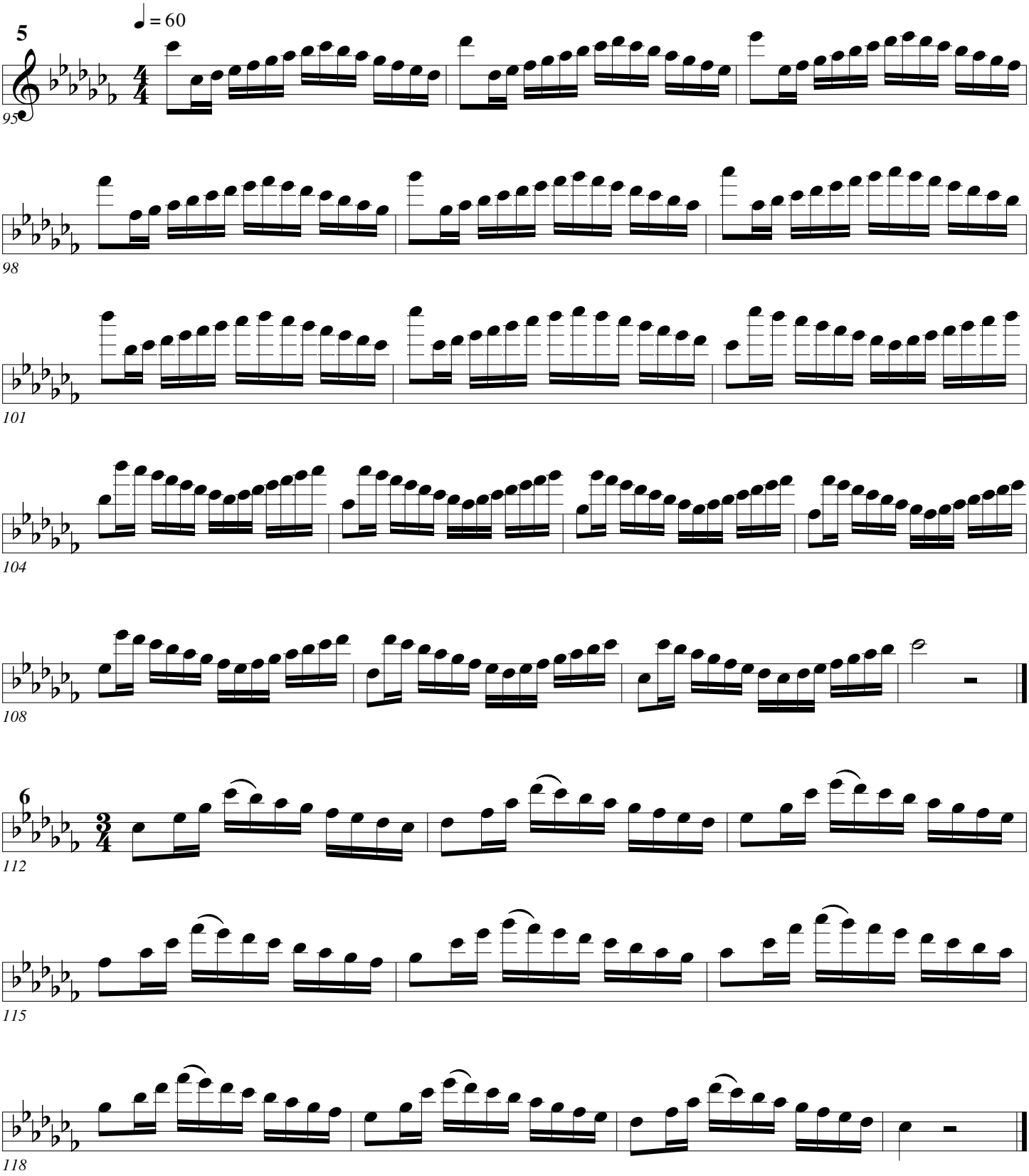
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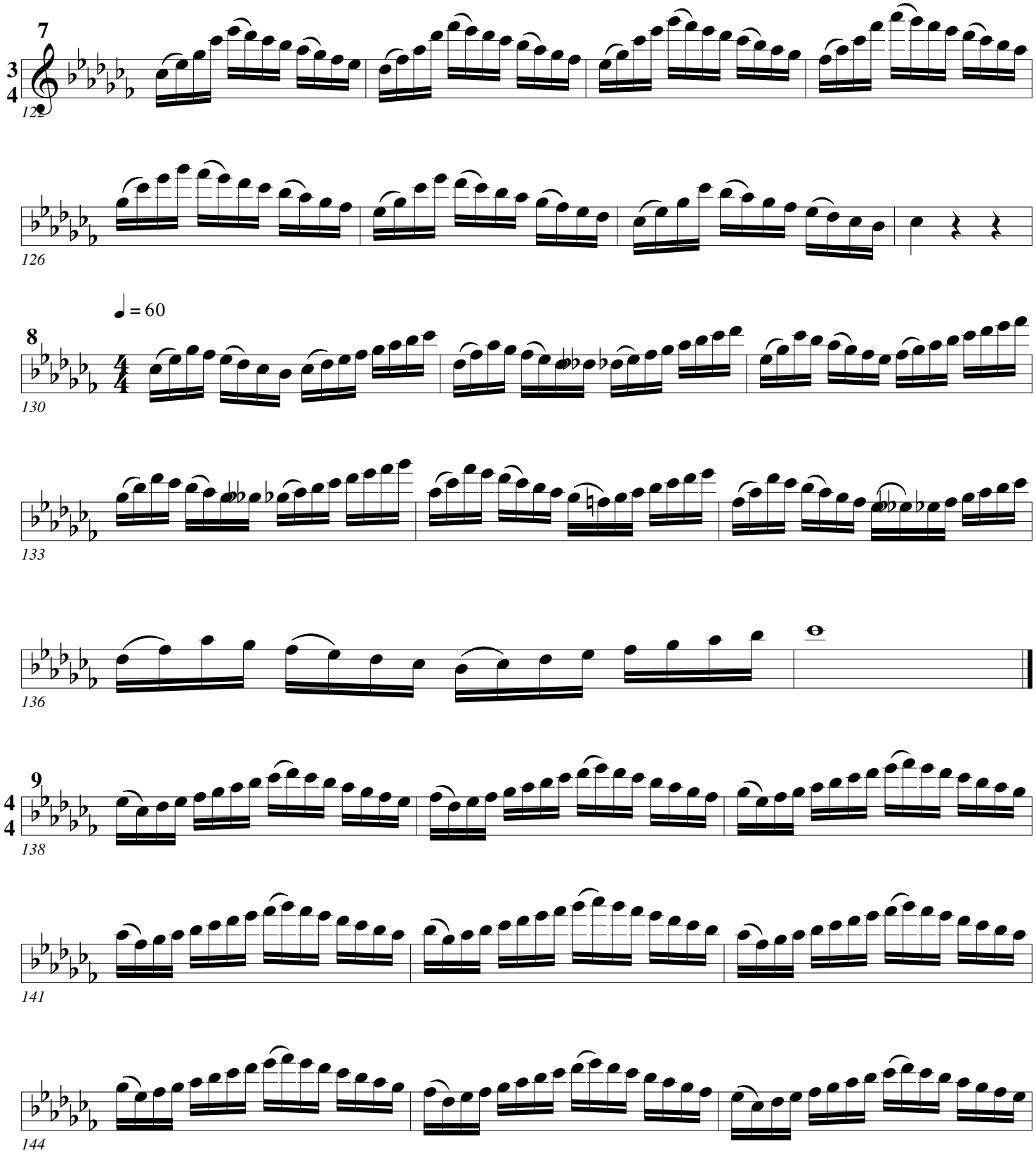
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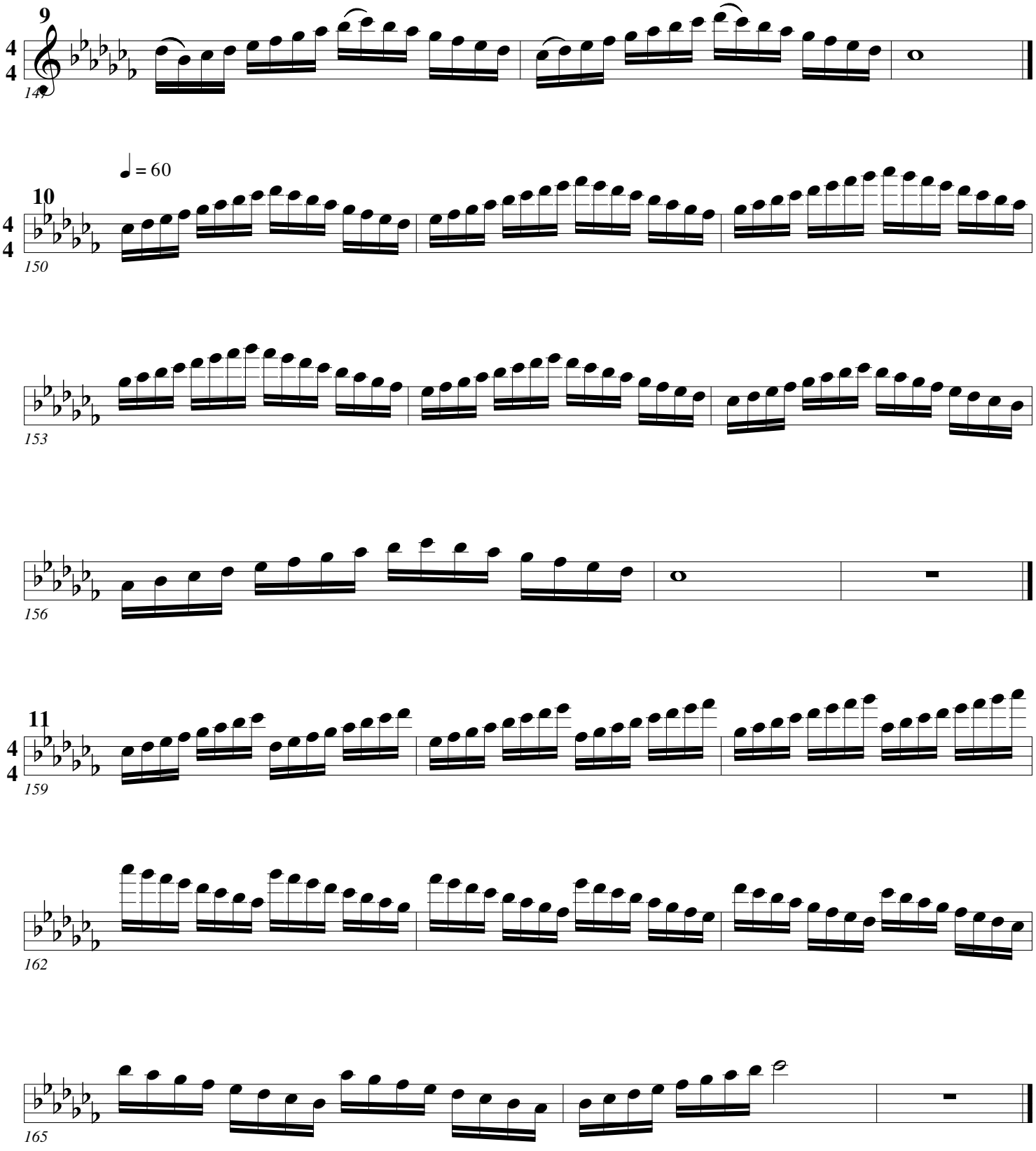
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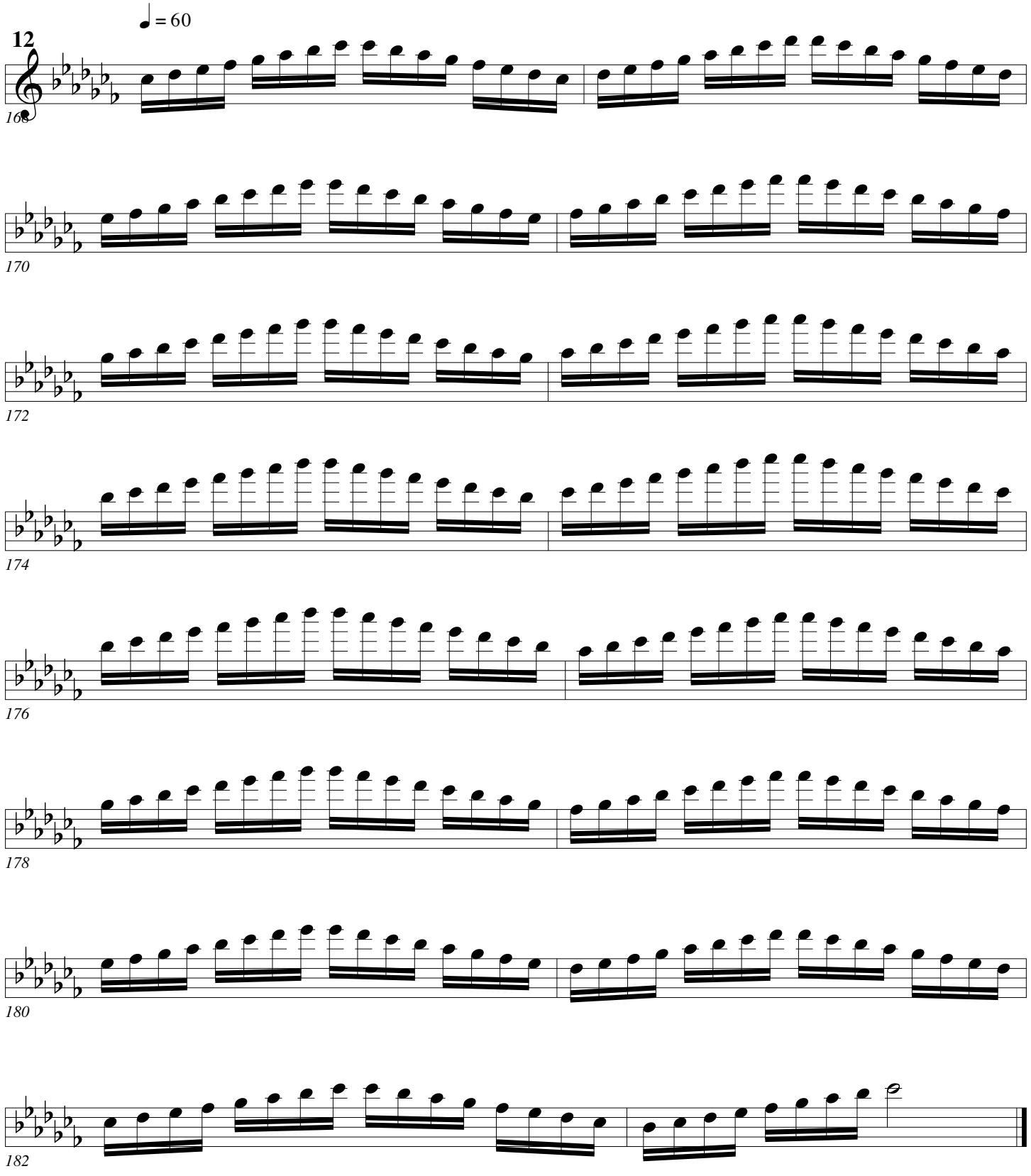
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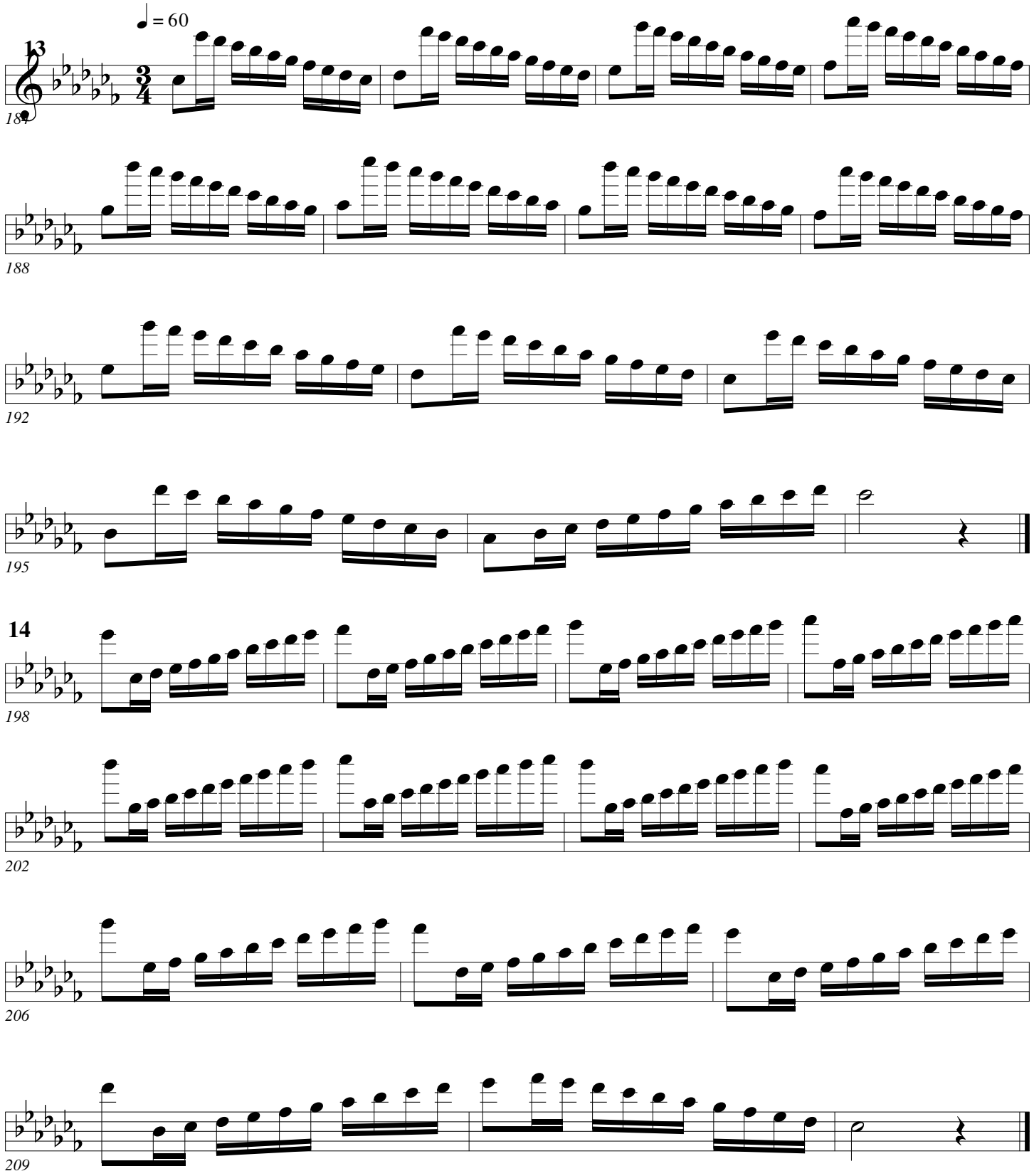
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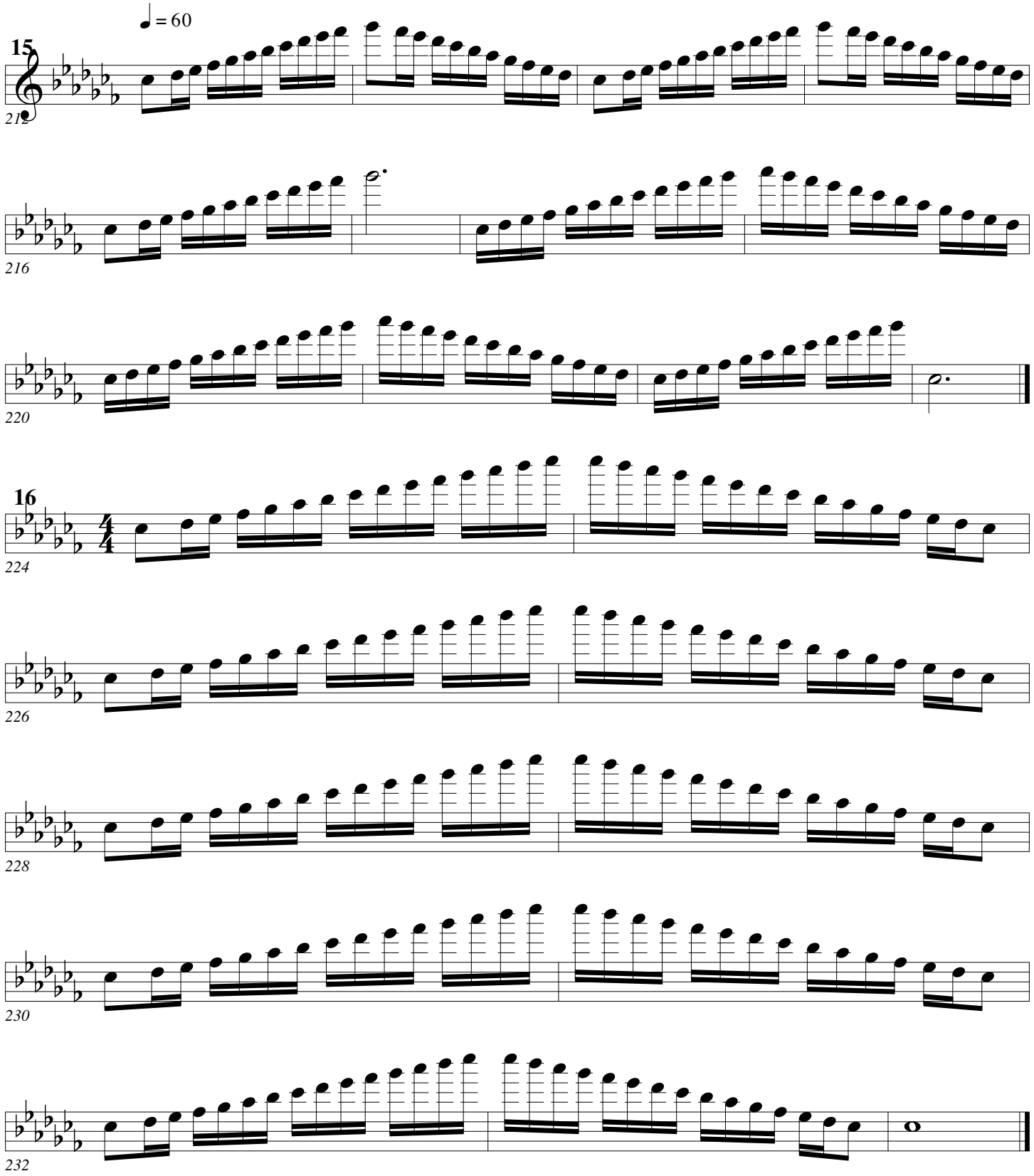
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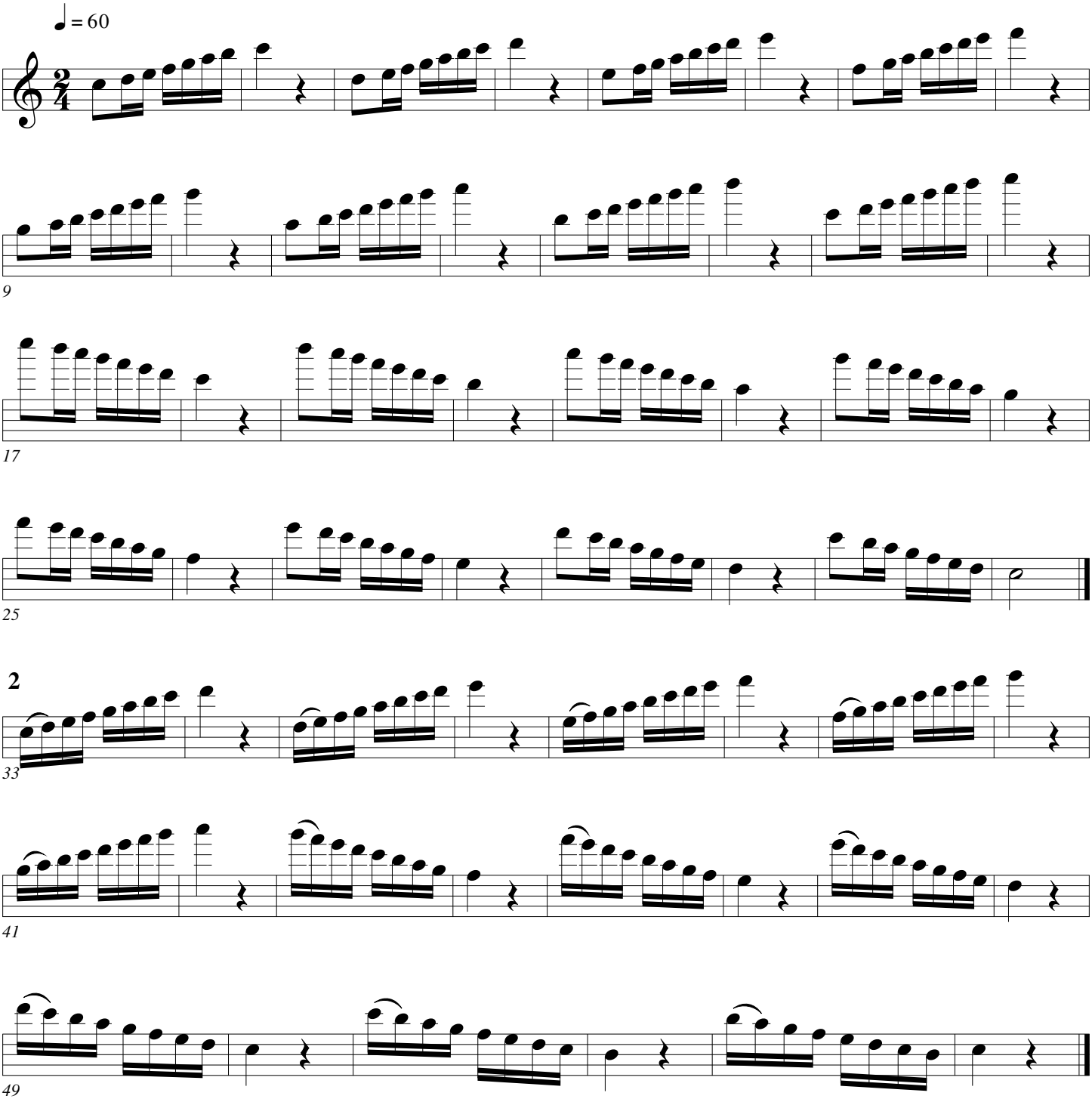
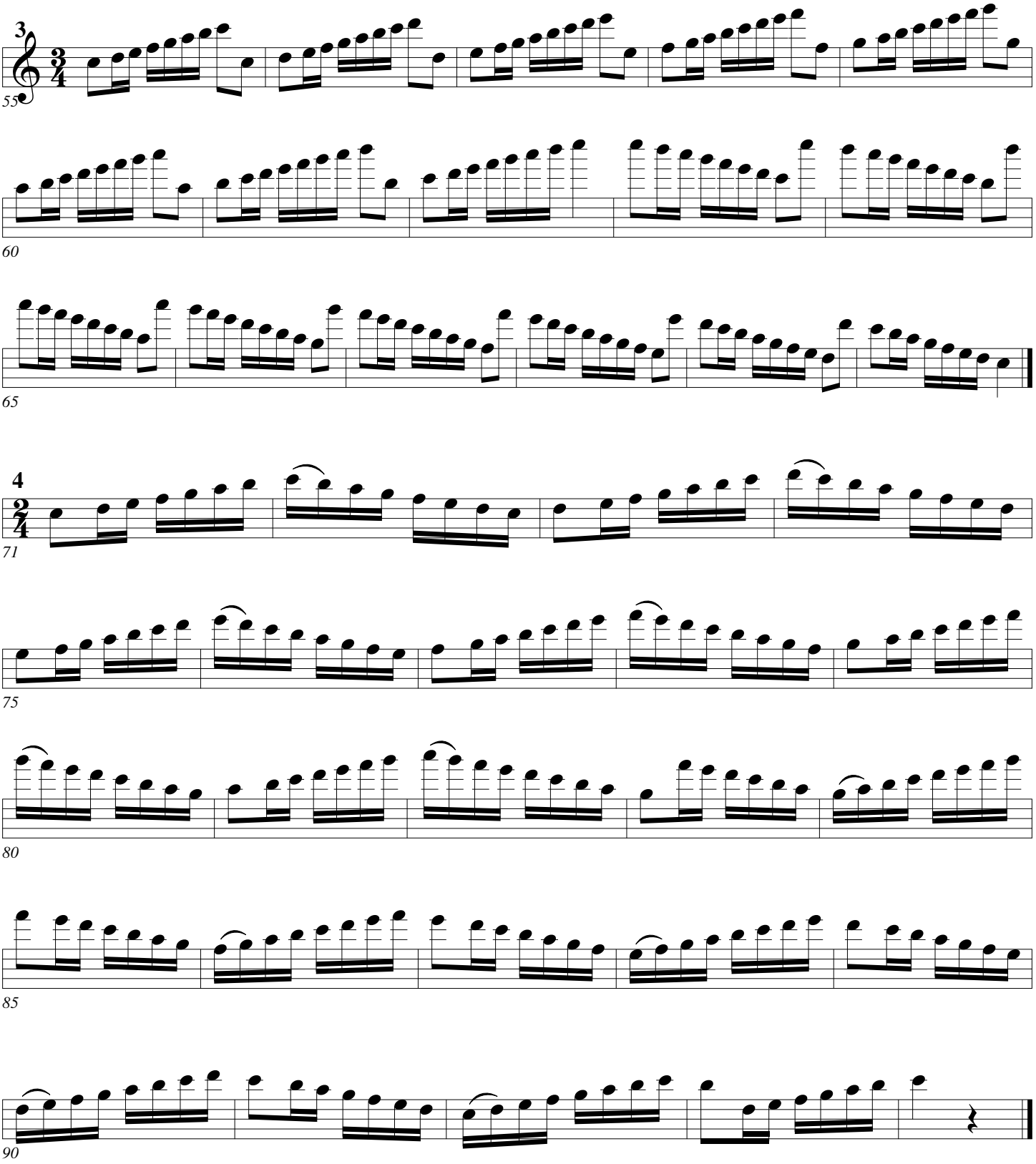
Scales (Arban+)

Arban/Pops

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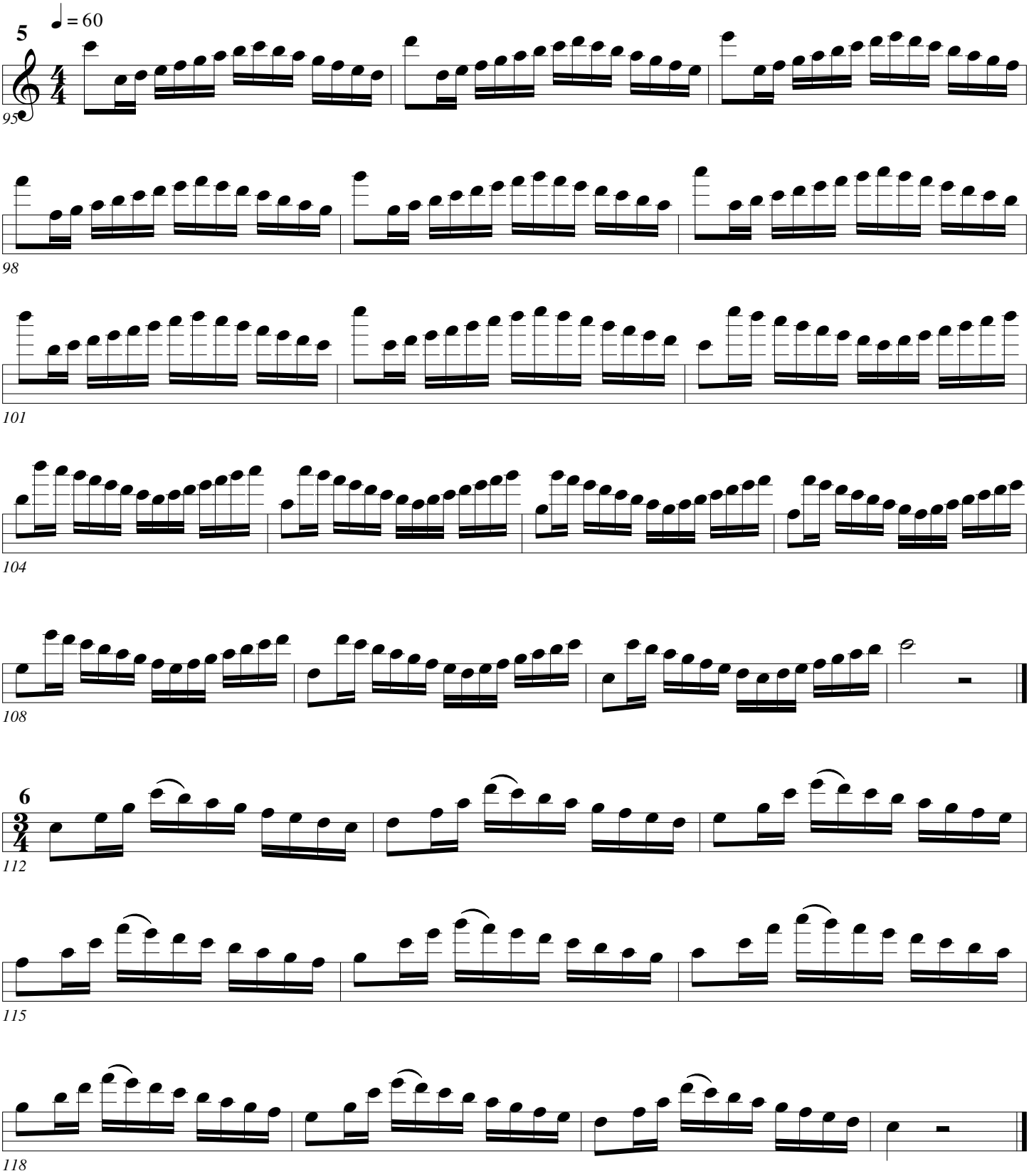
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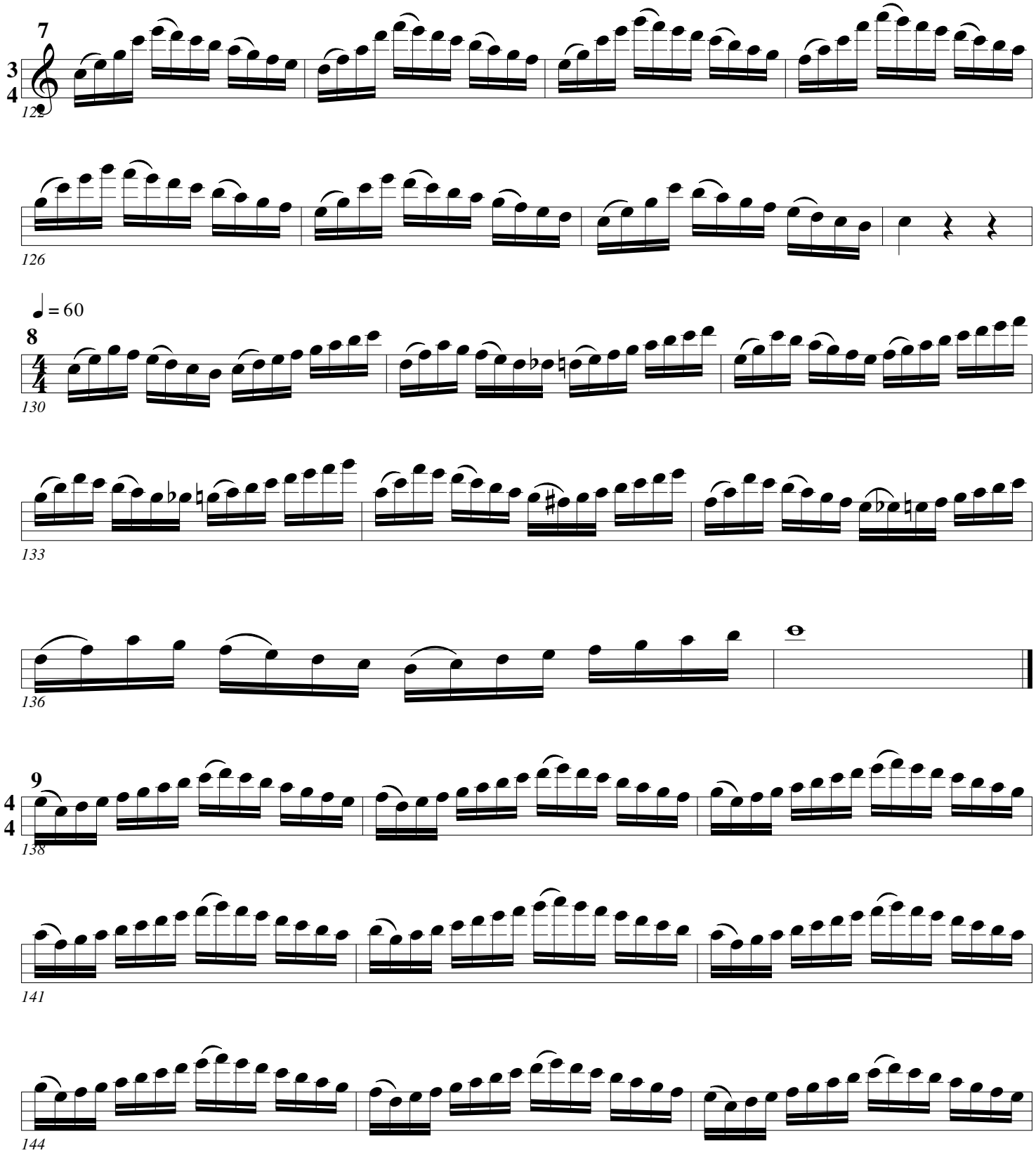
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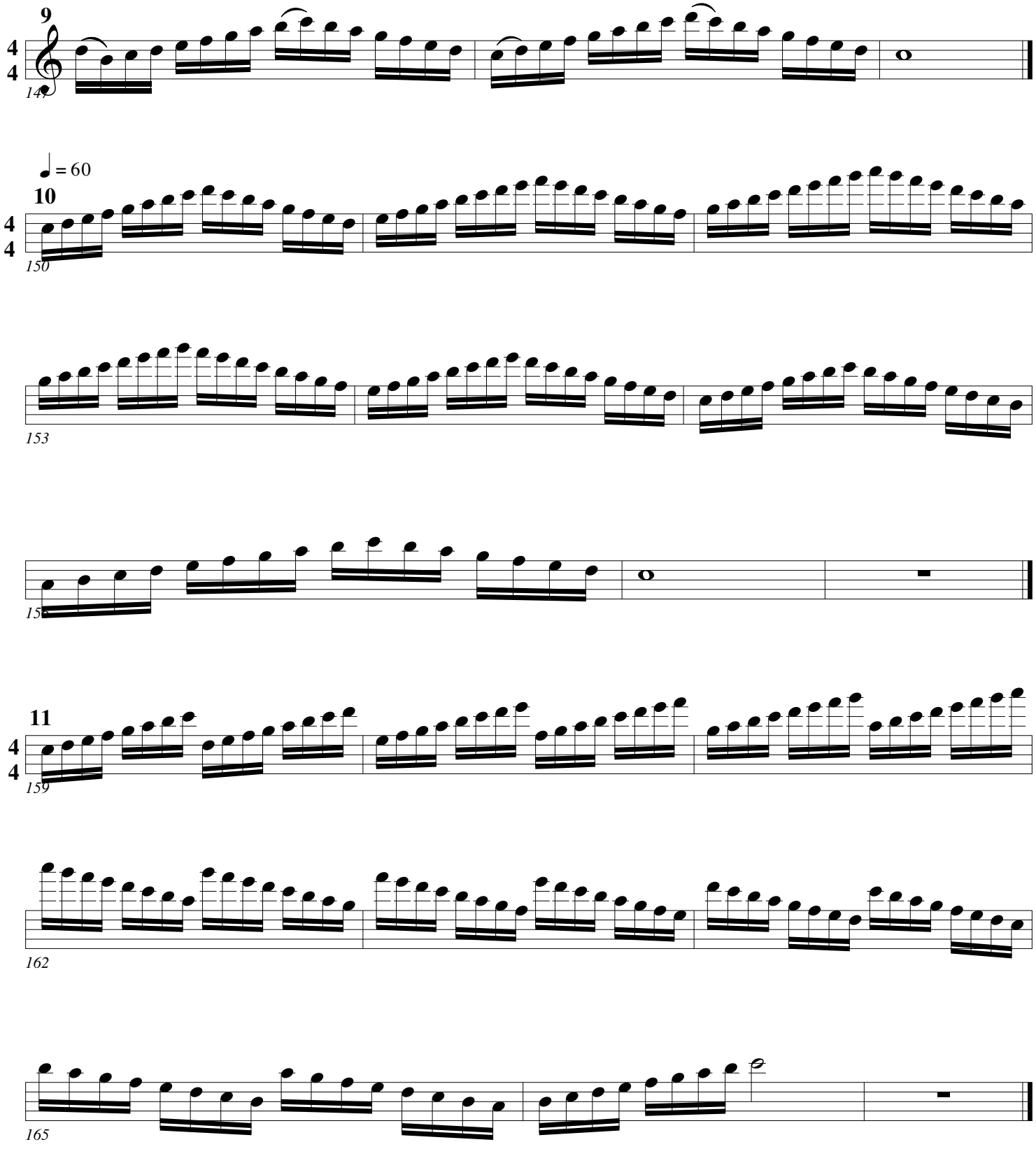
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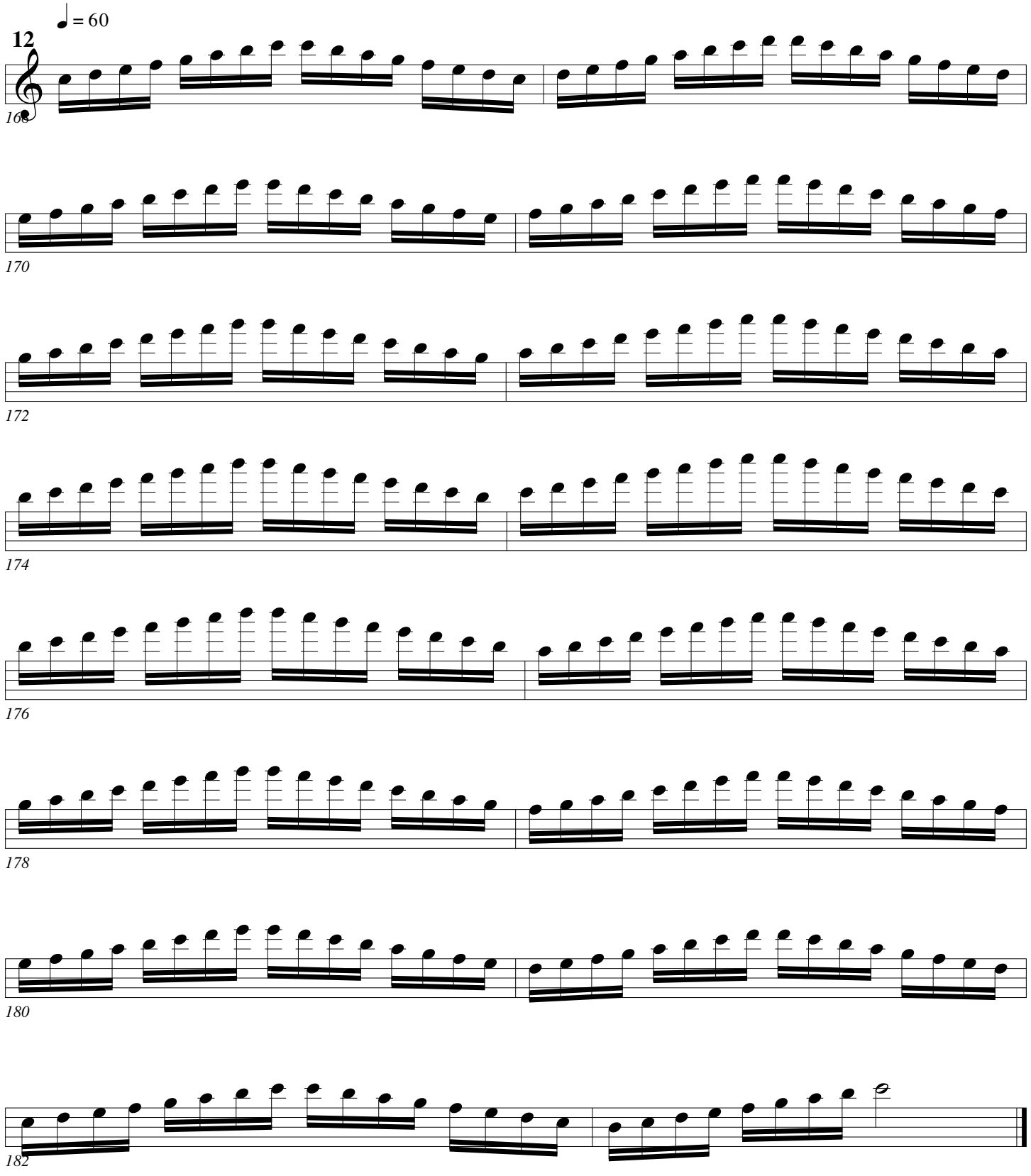
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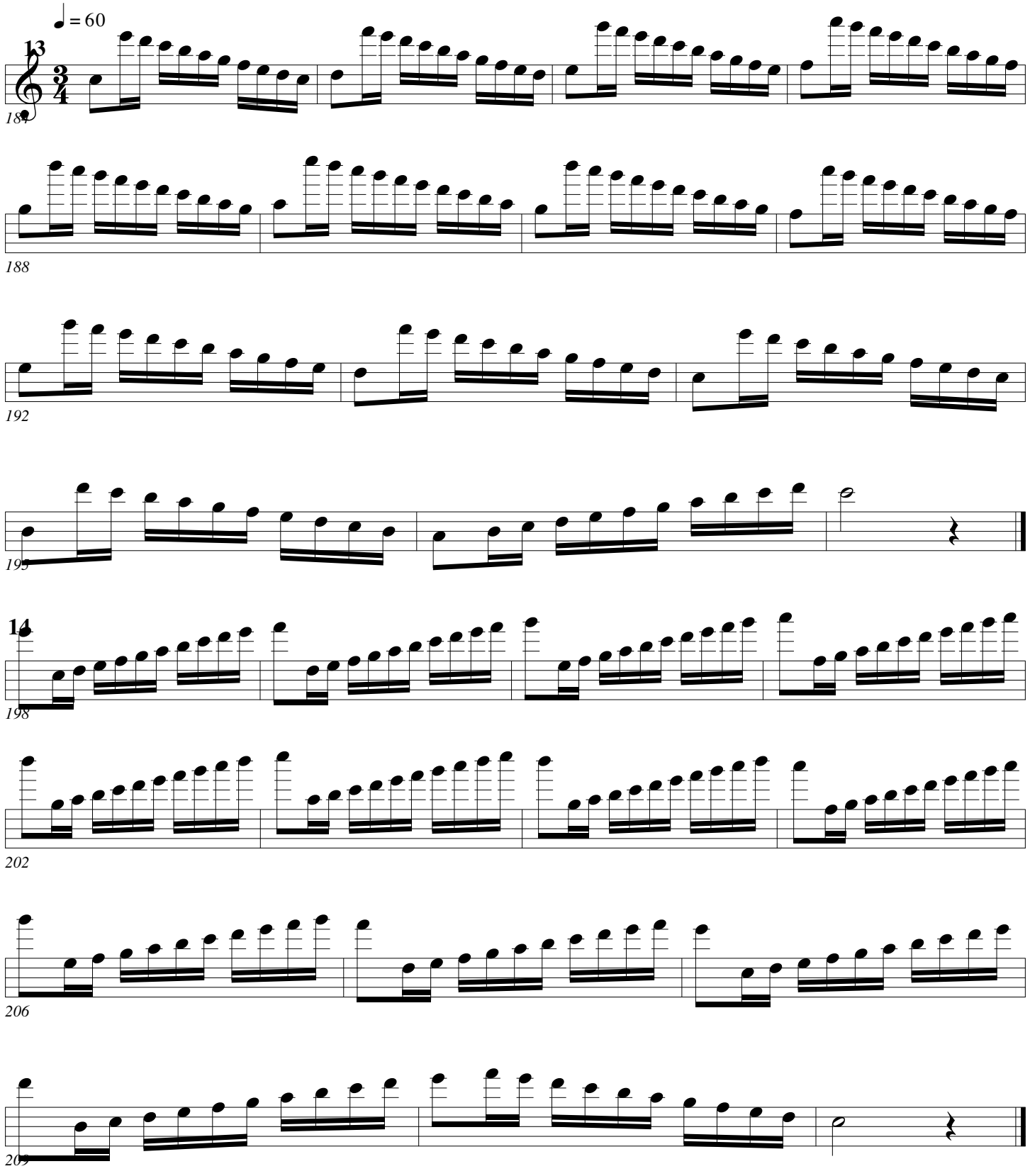
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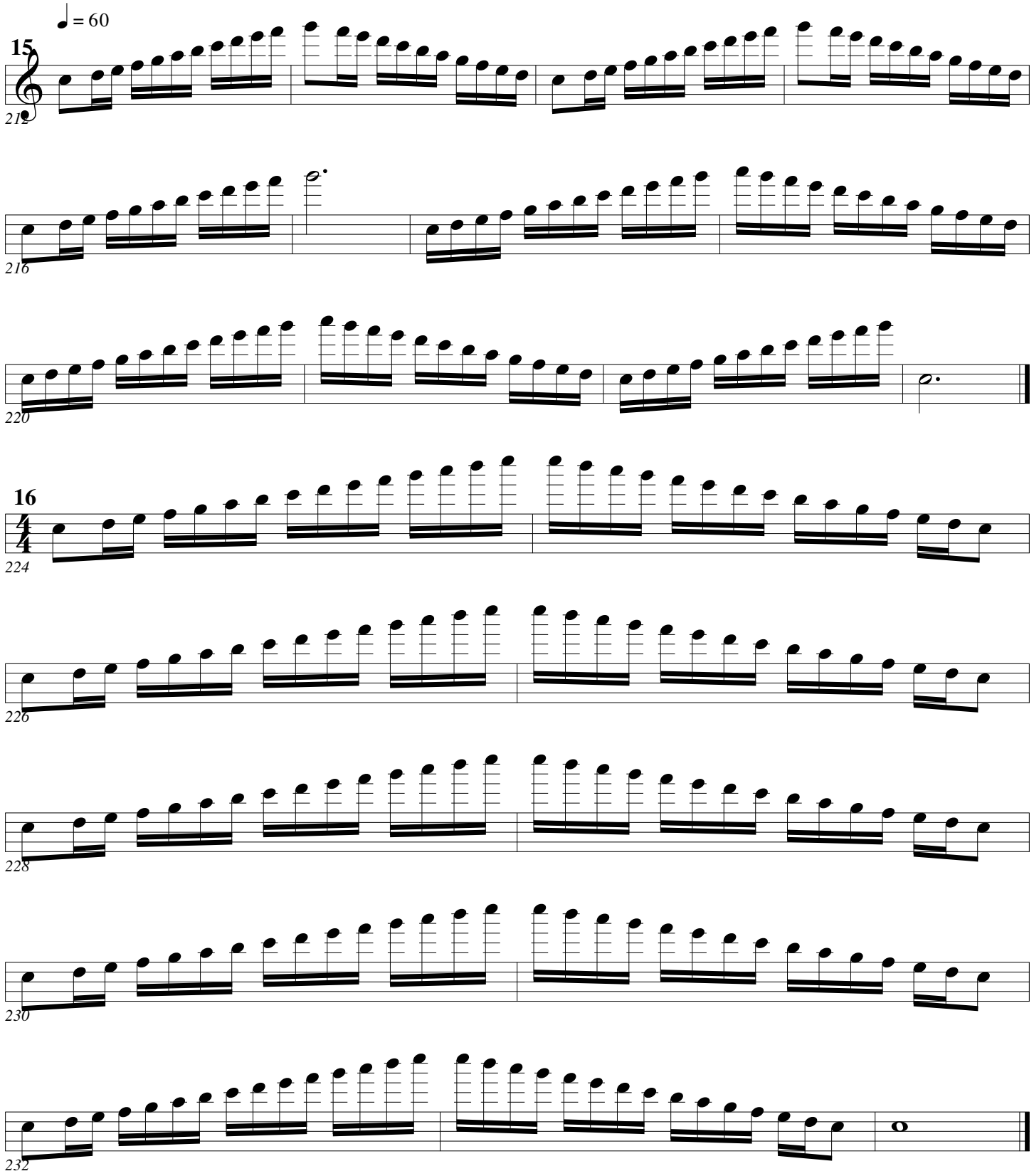
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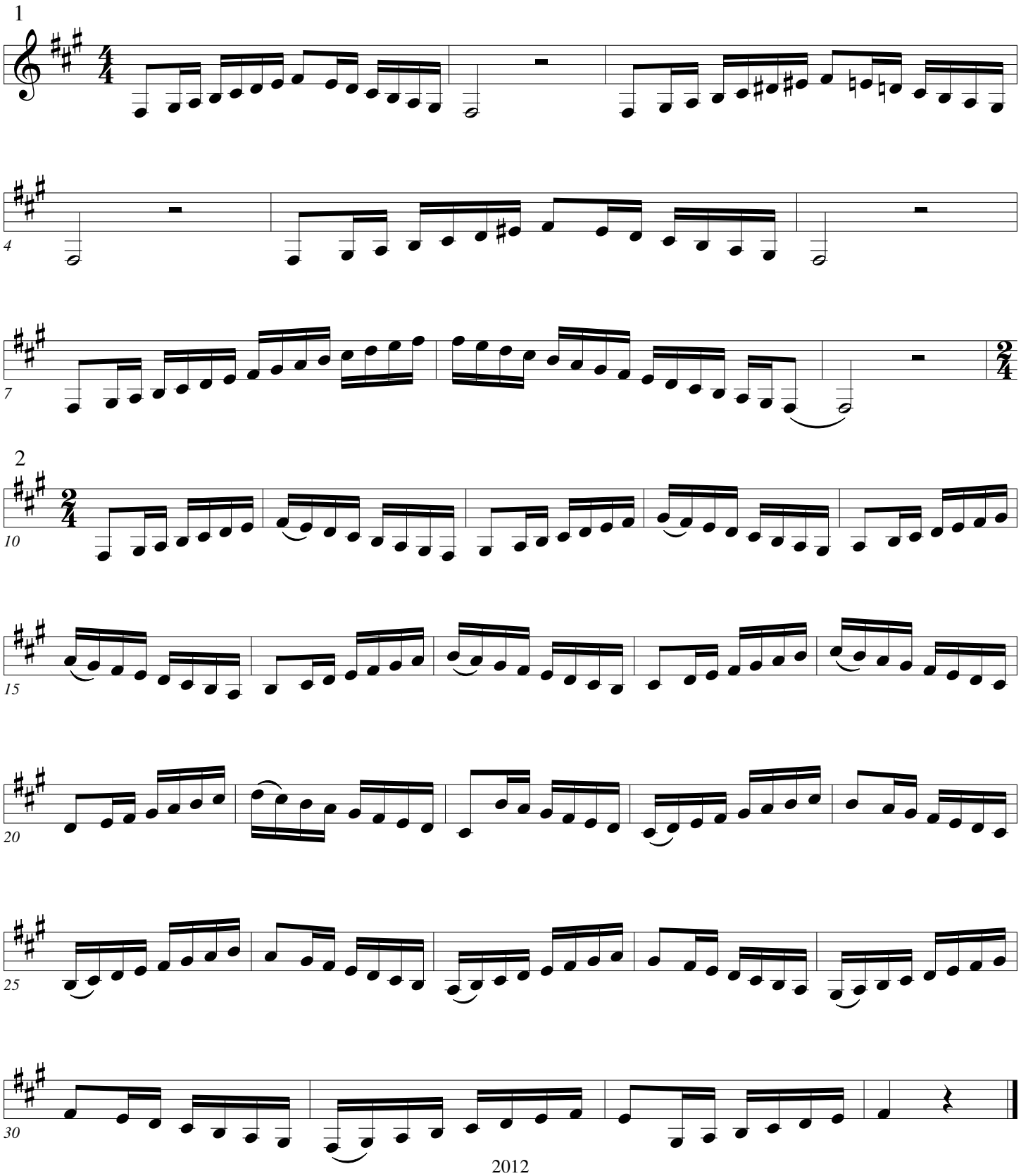
Minor

Pops



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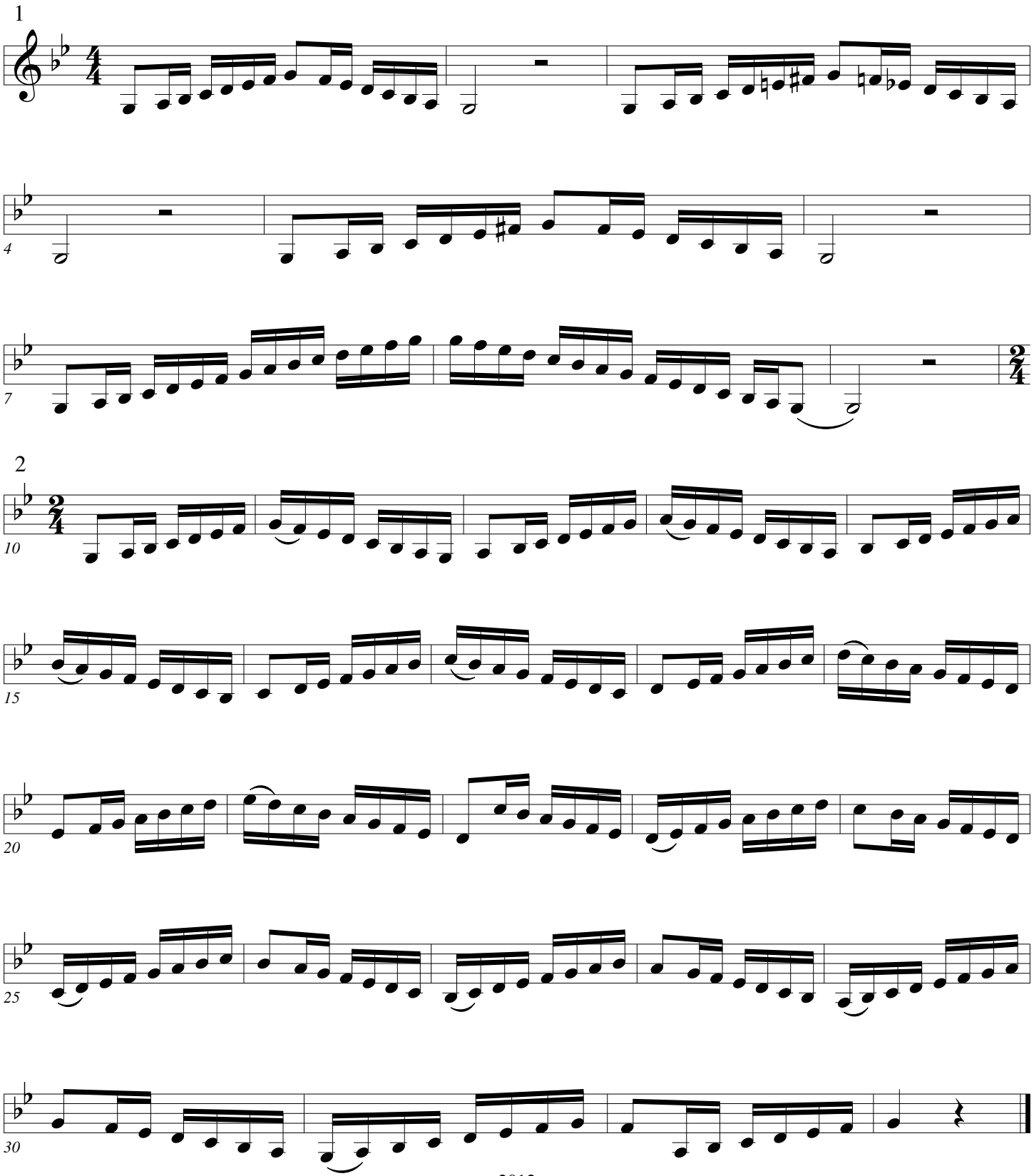

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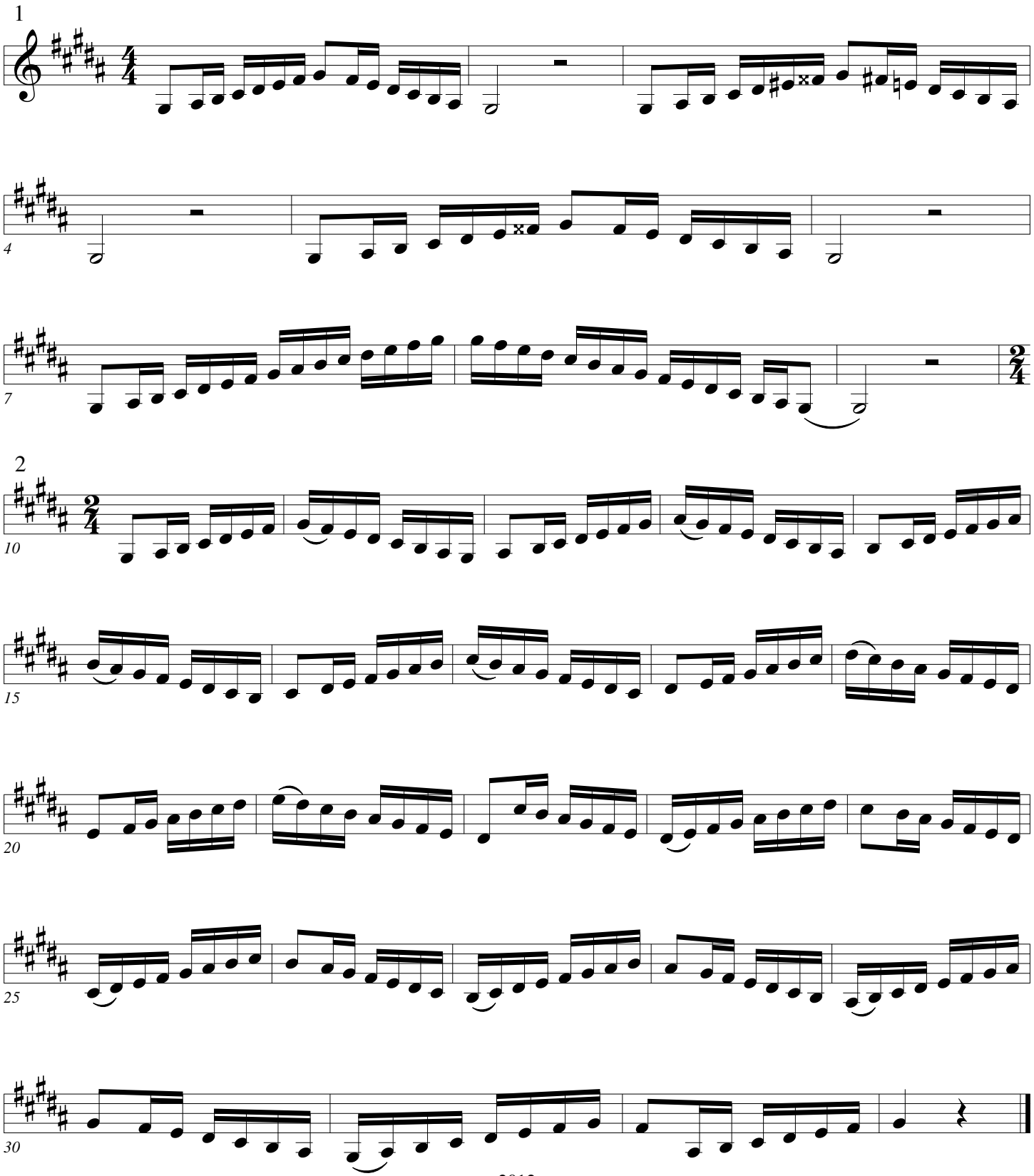

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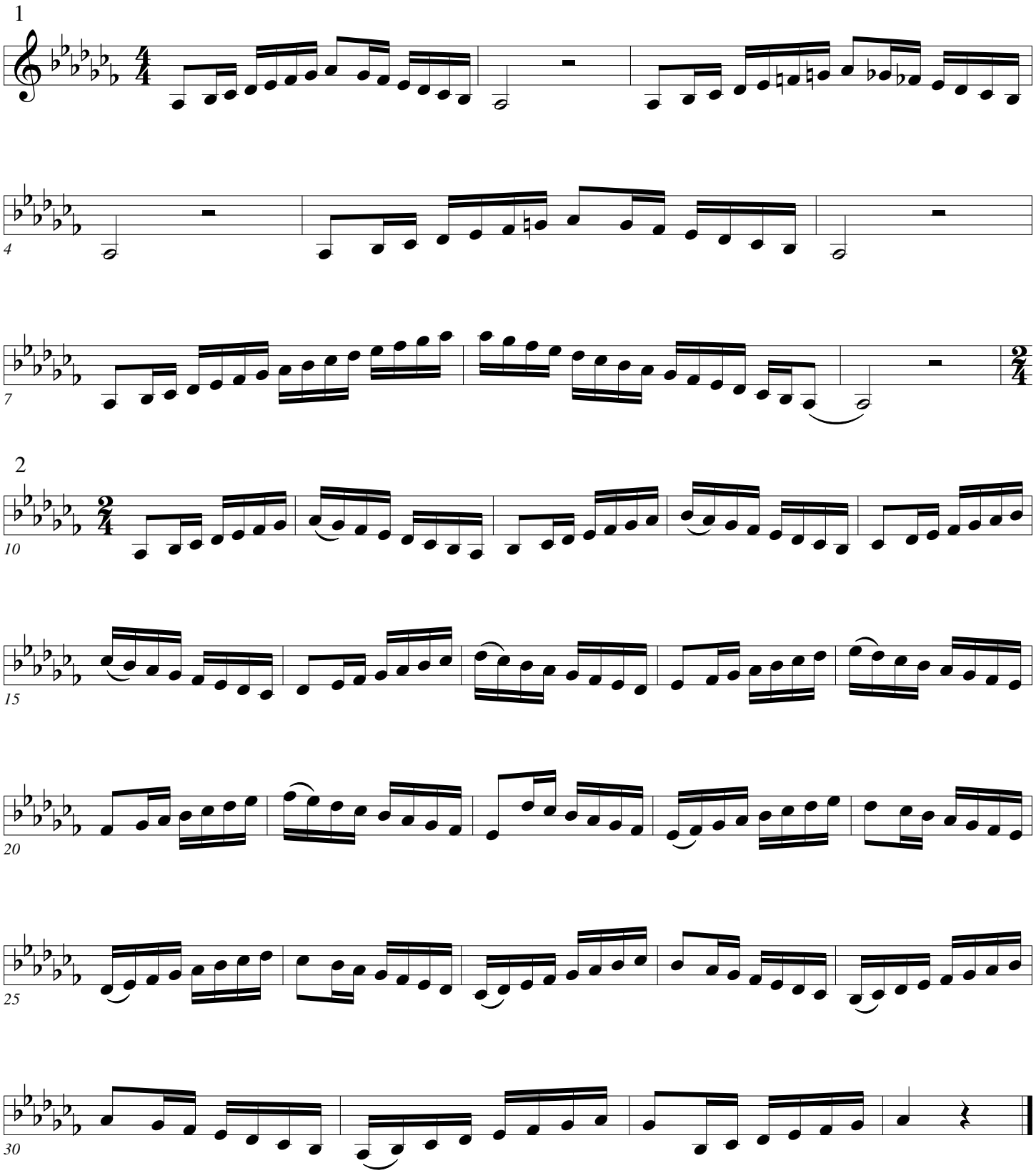

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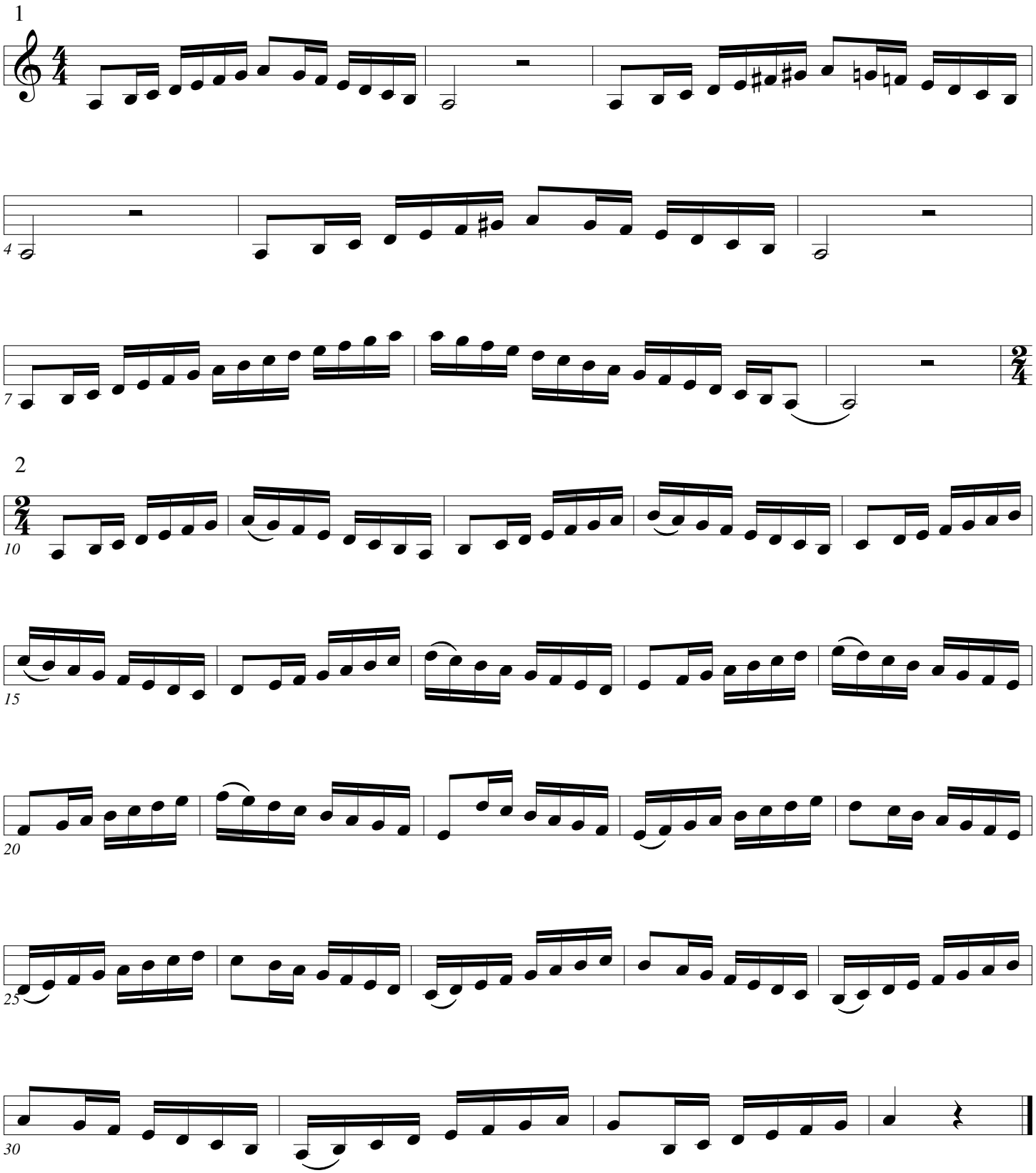

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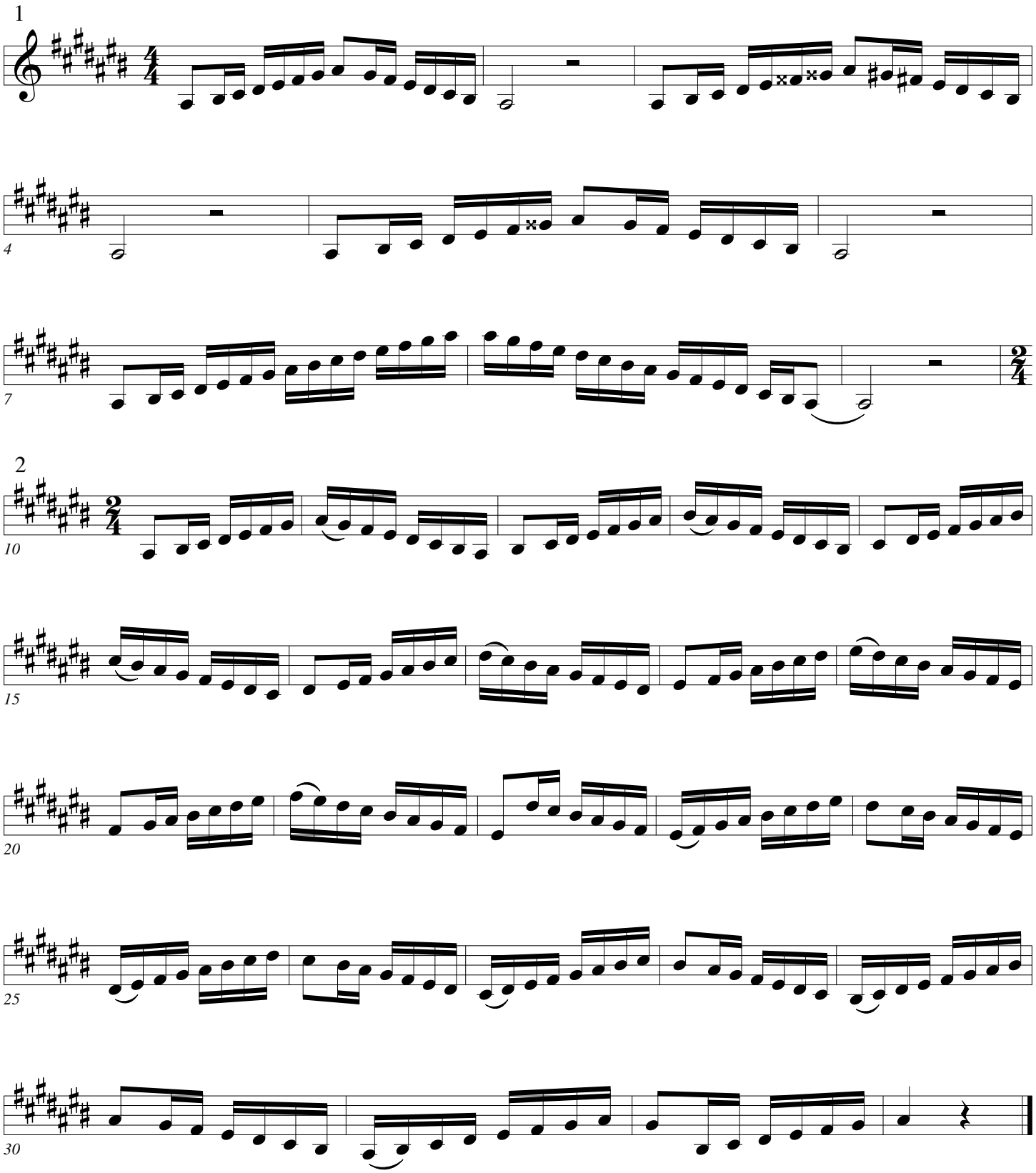

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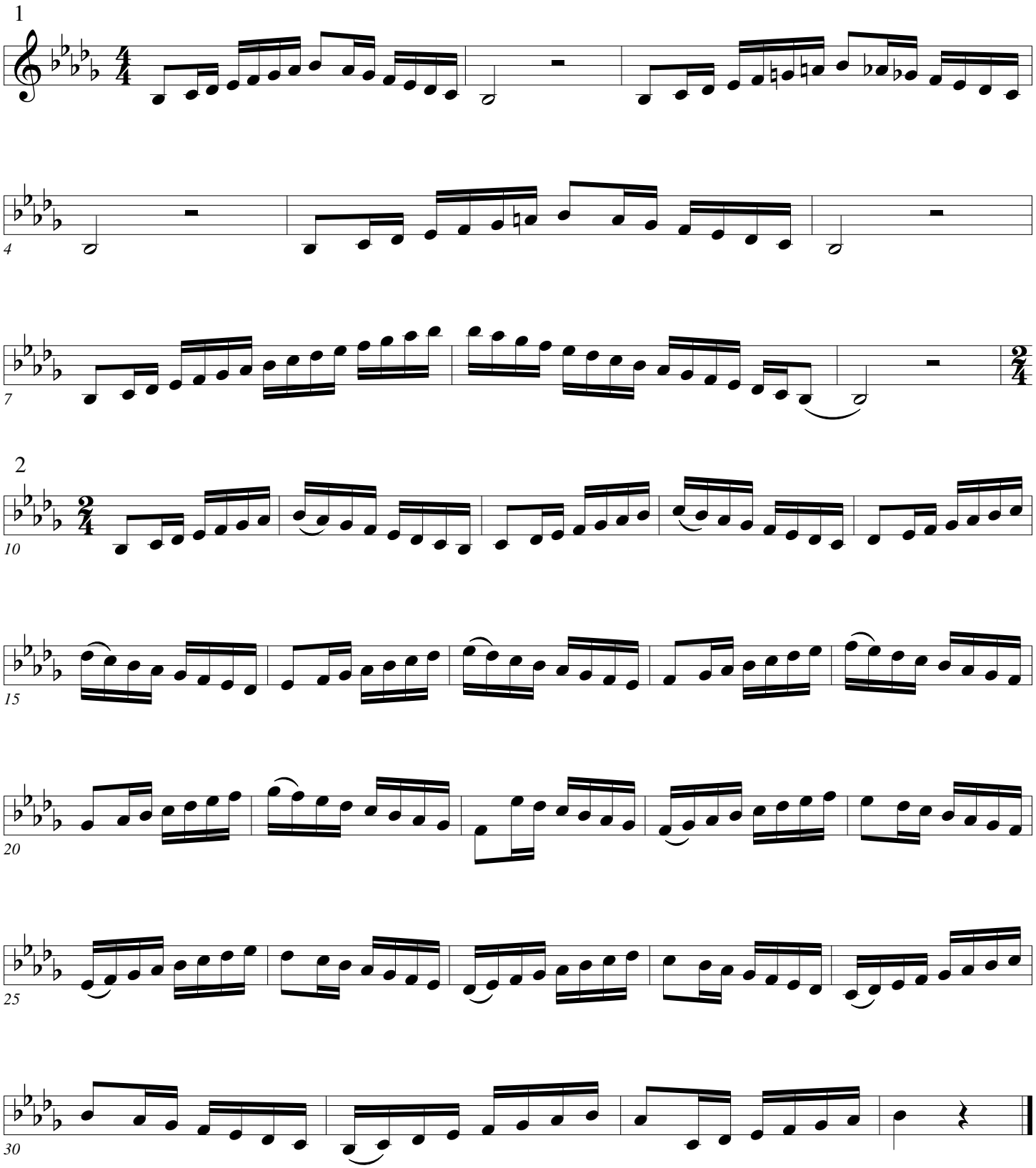

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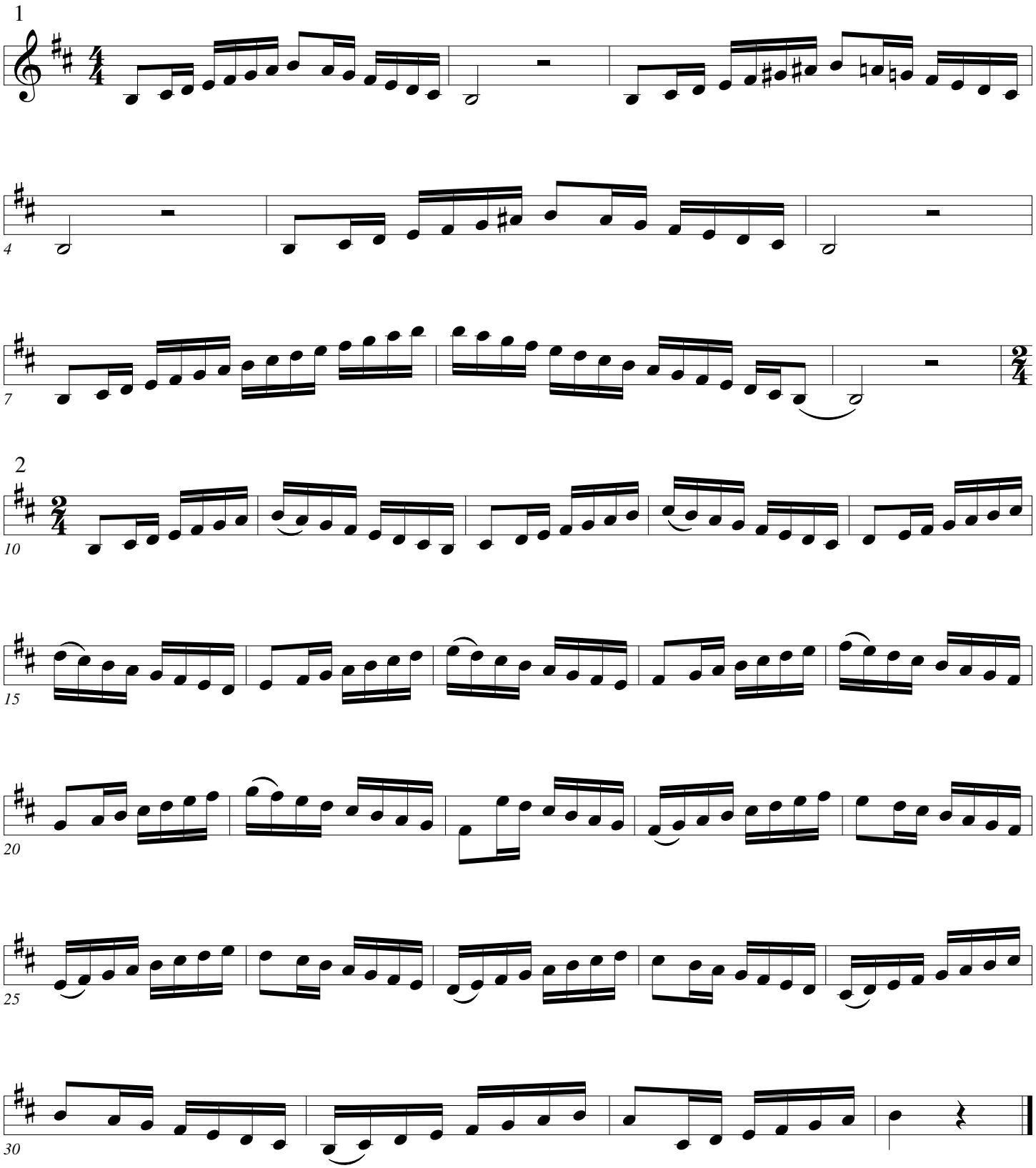

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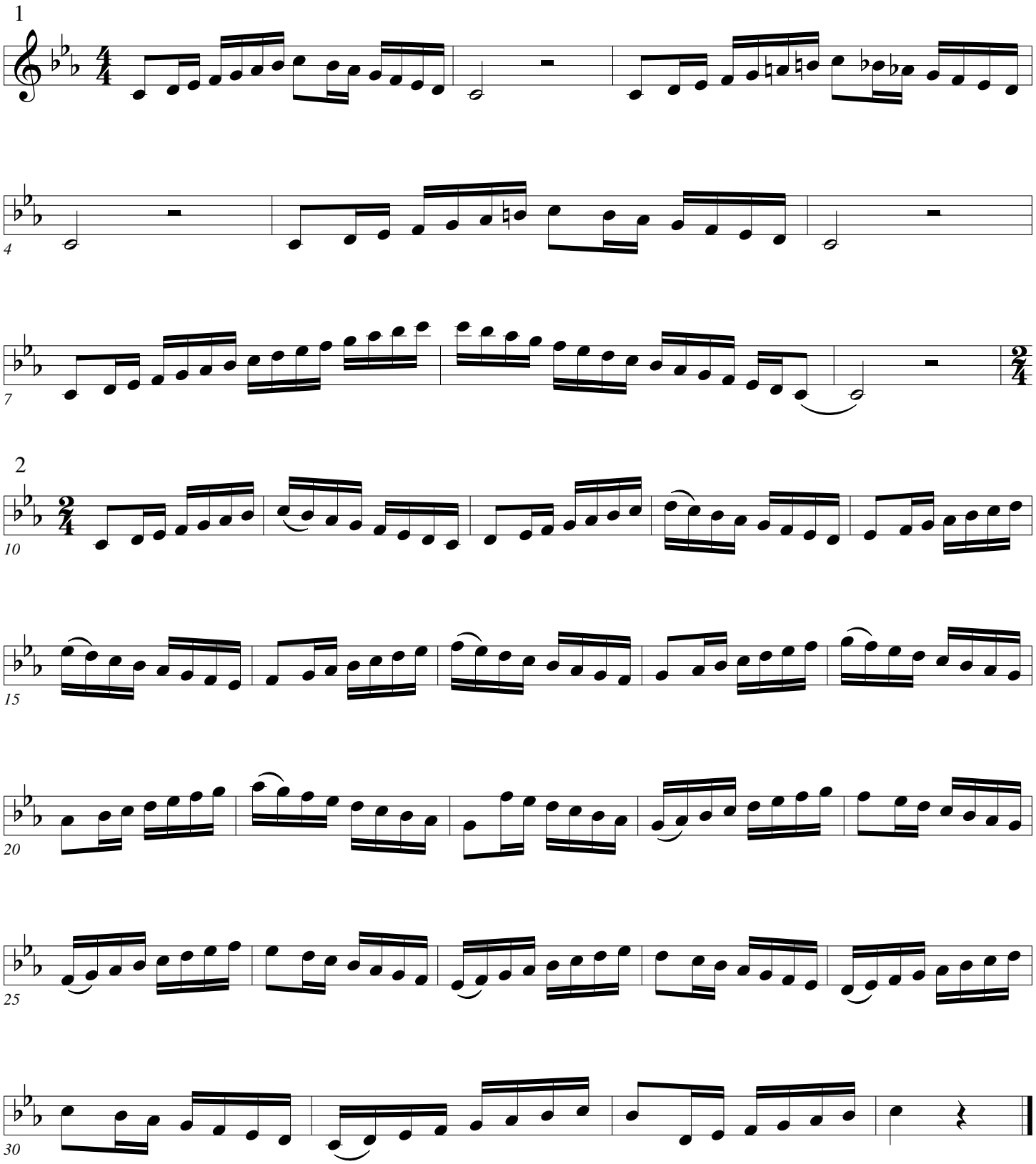

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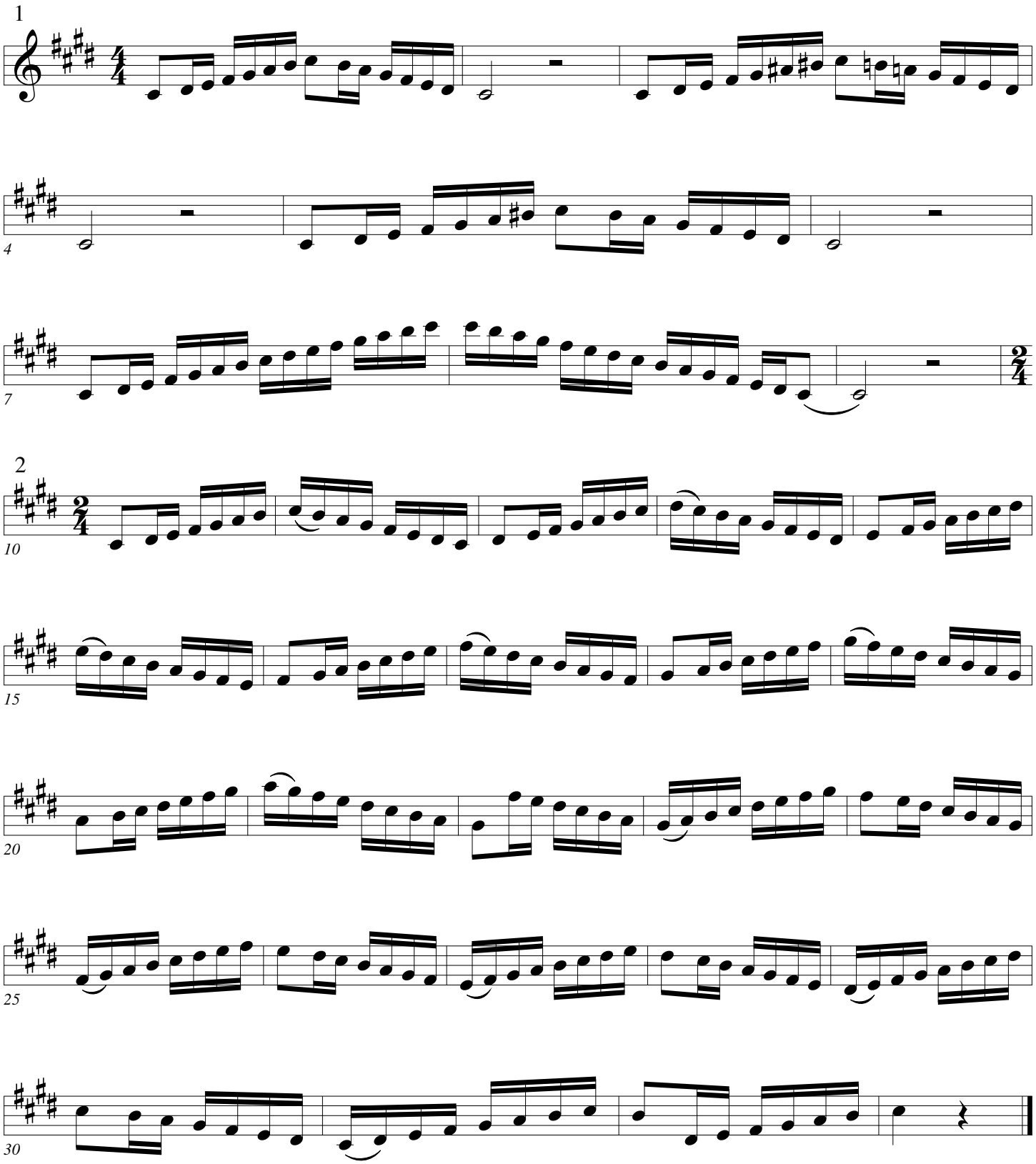

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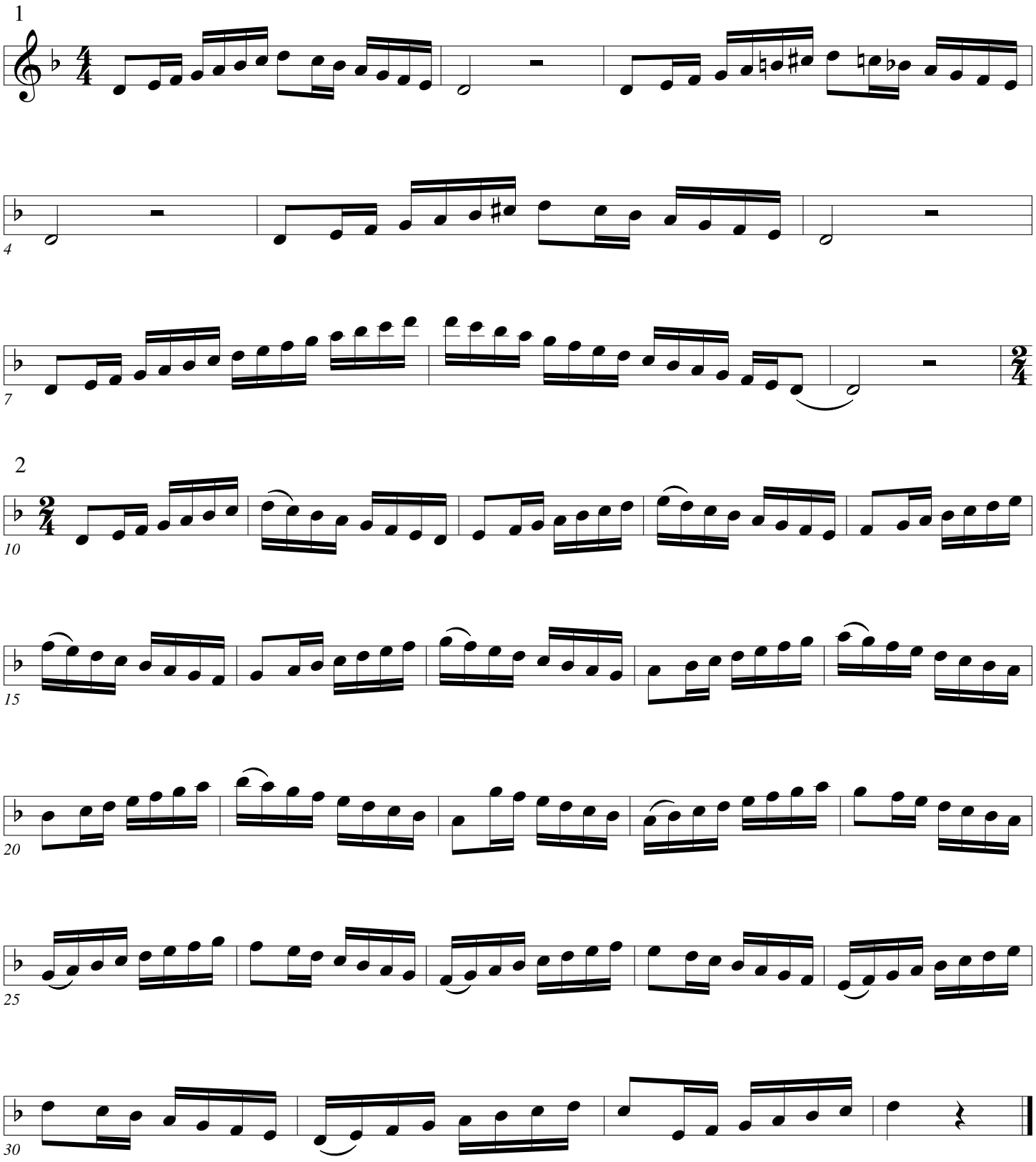

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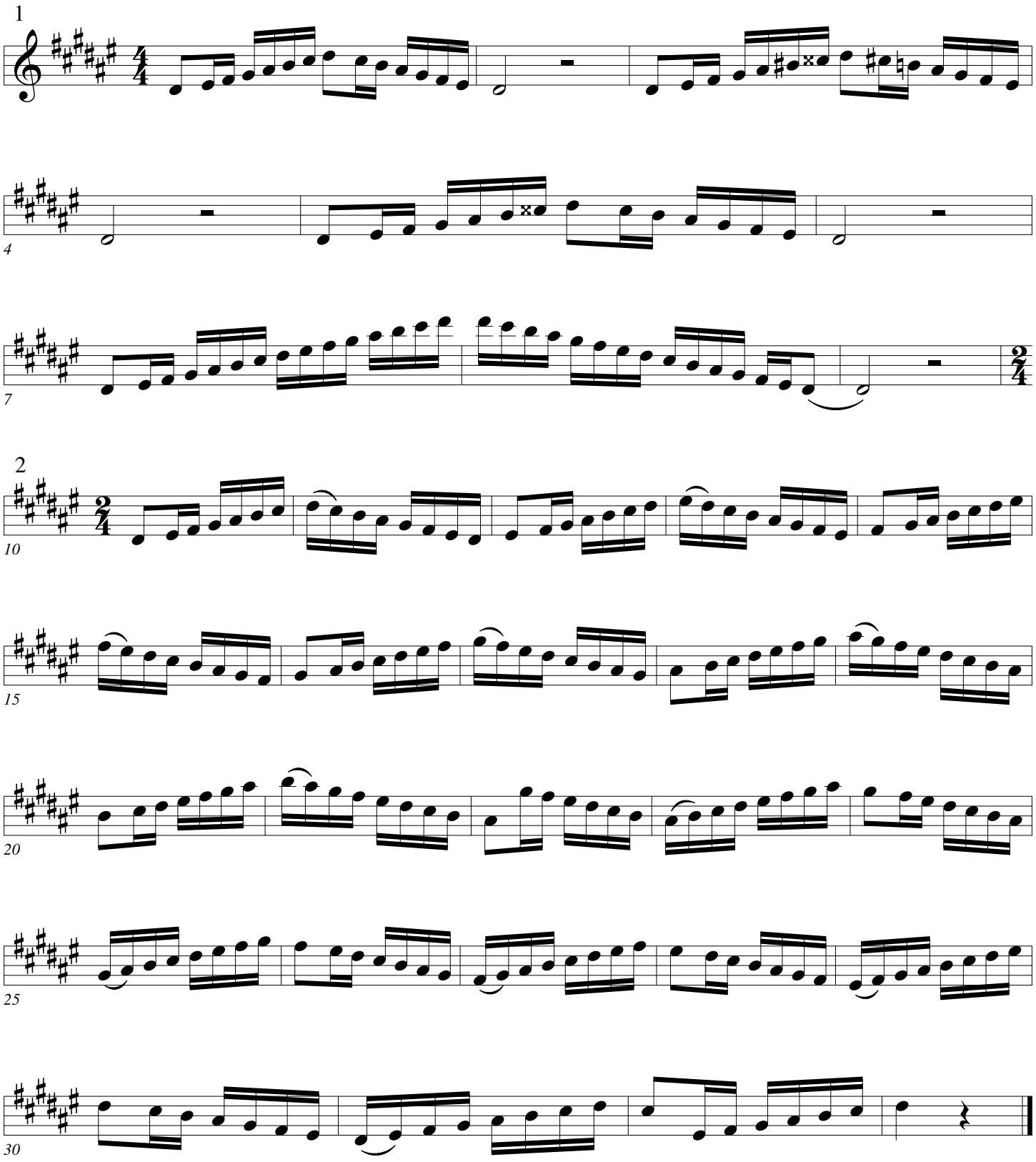

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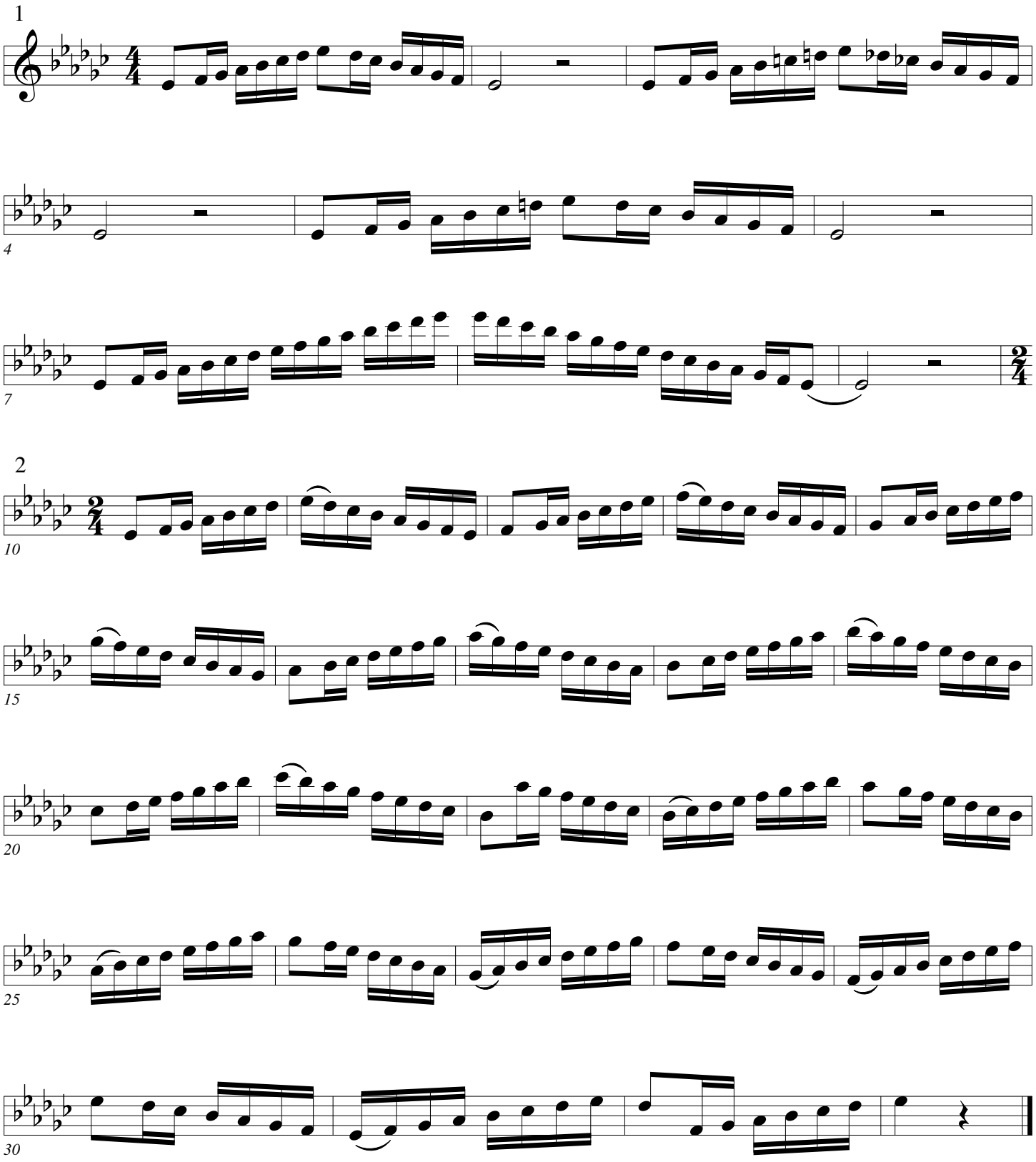

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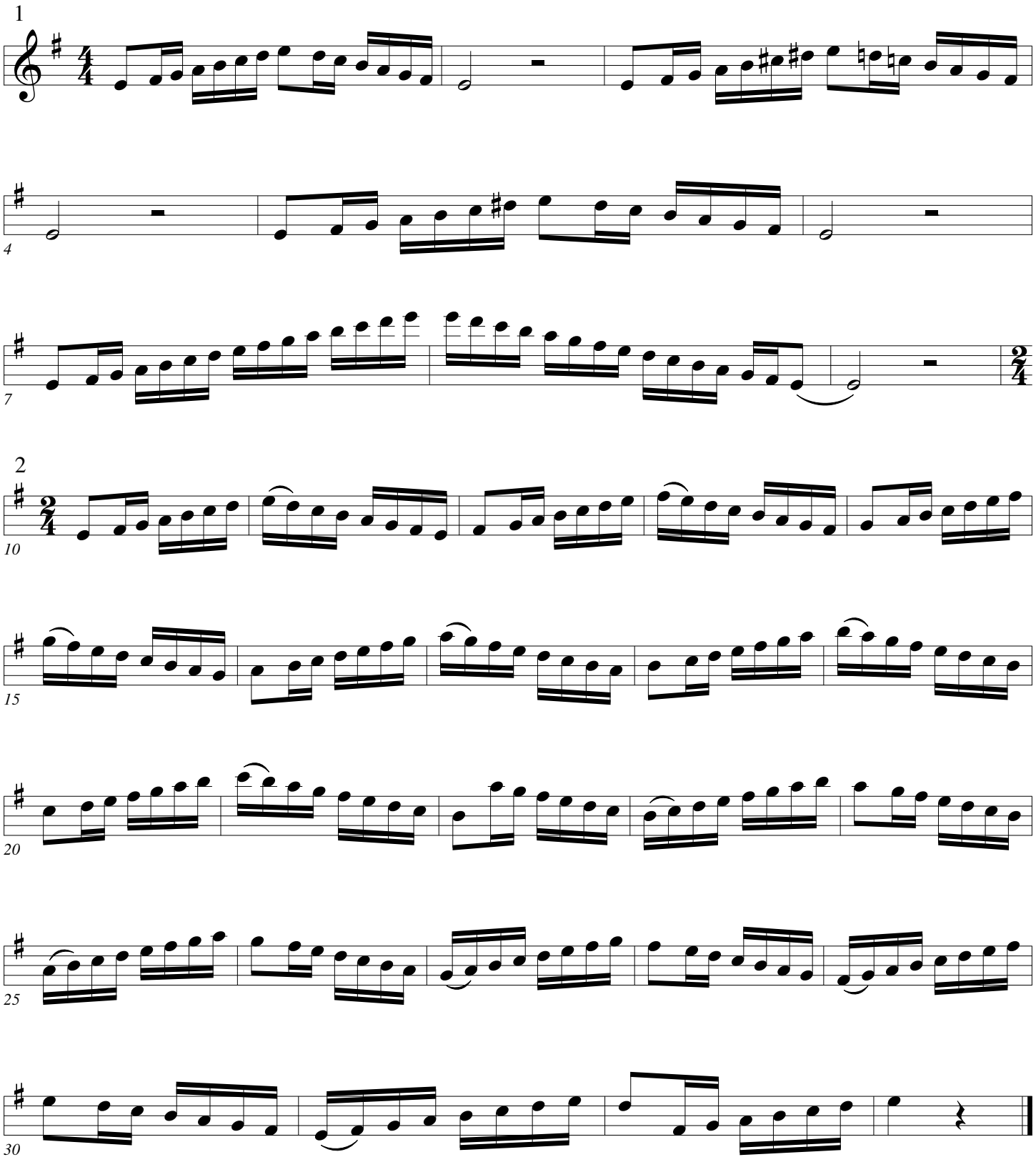

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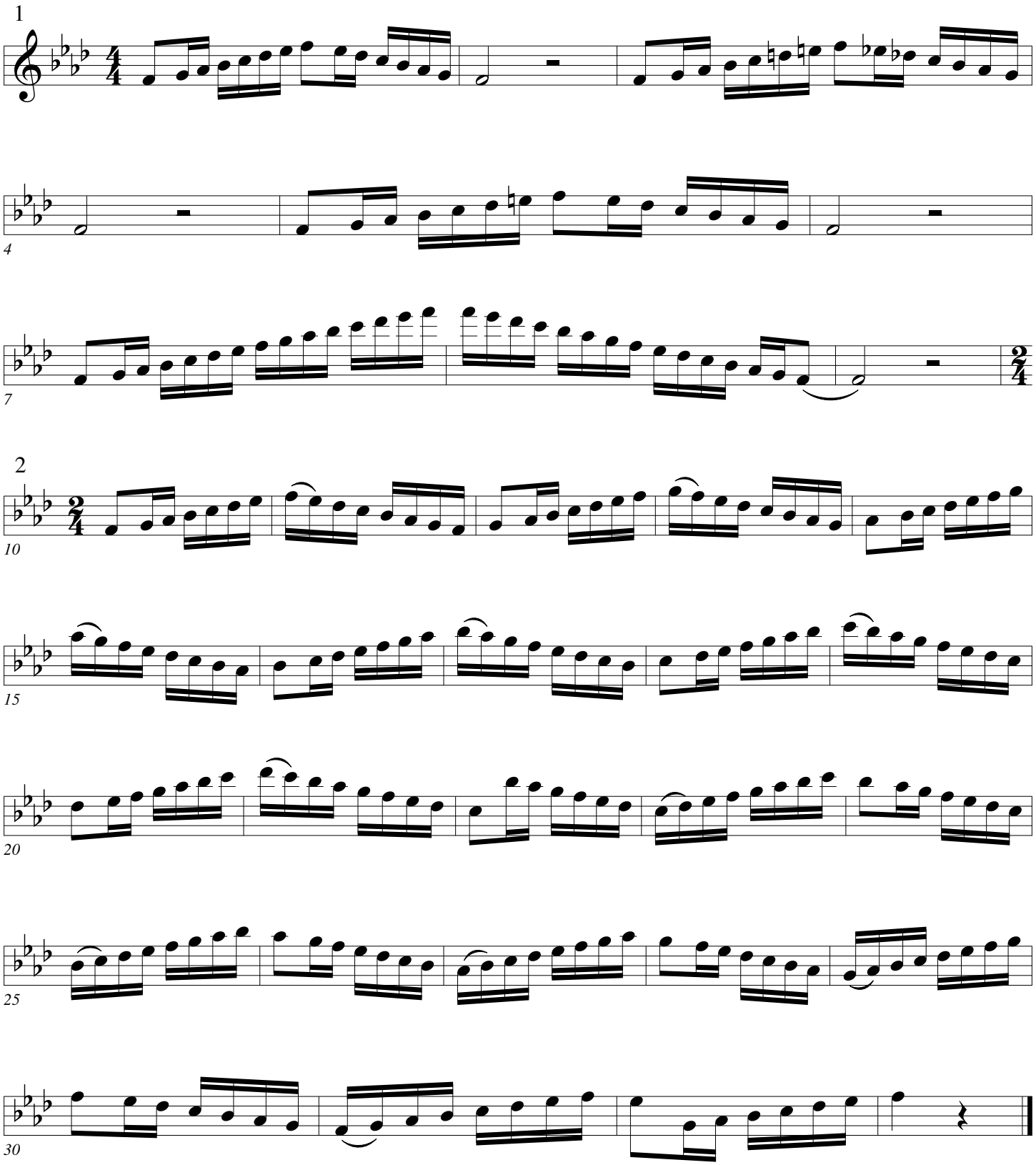

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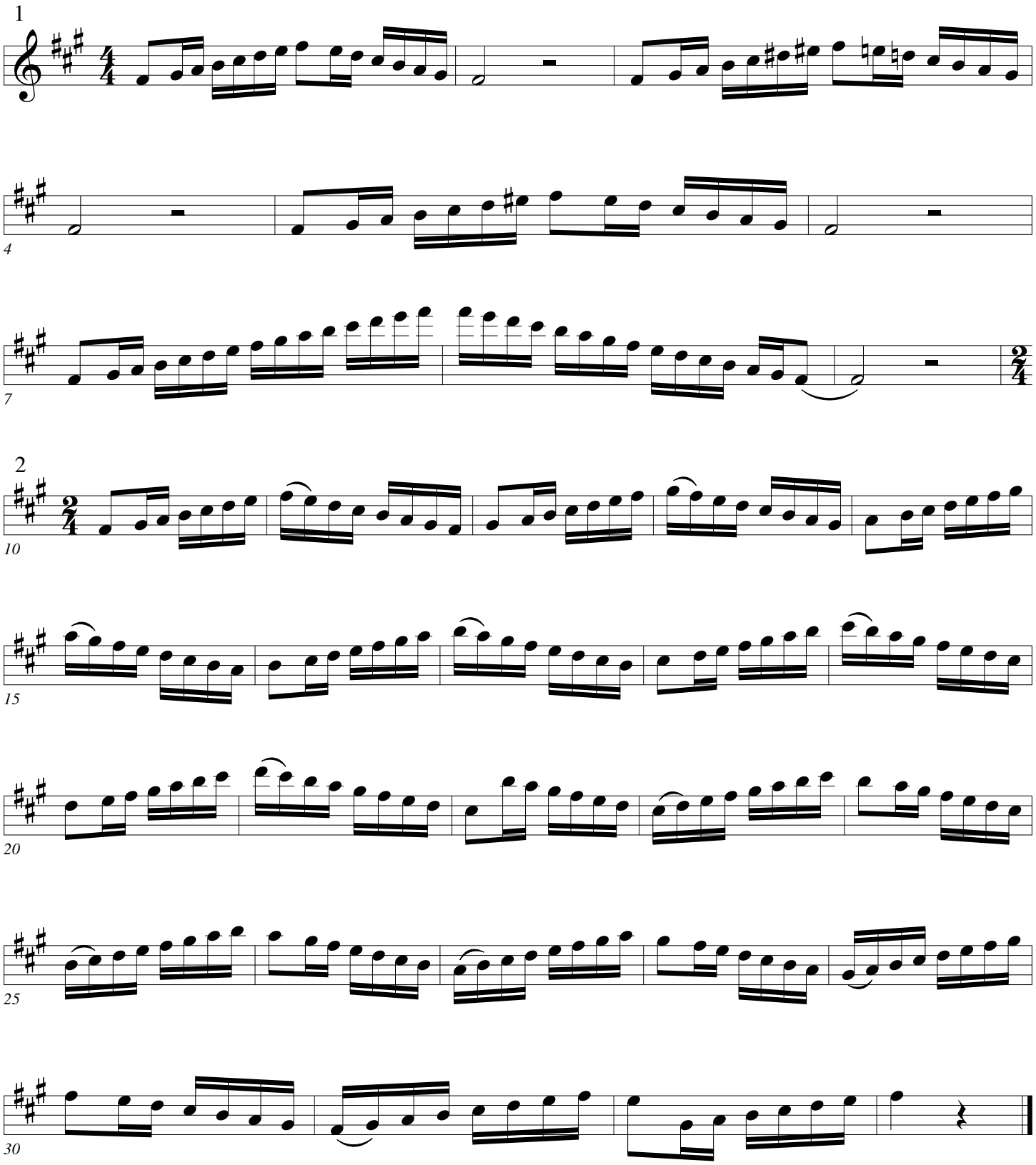

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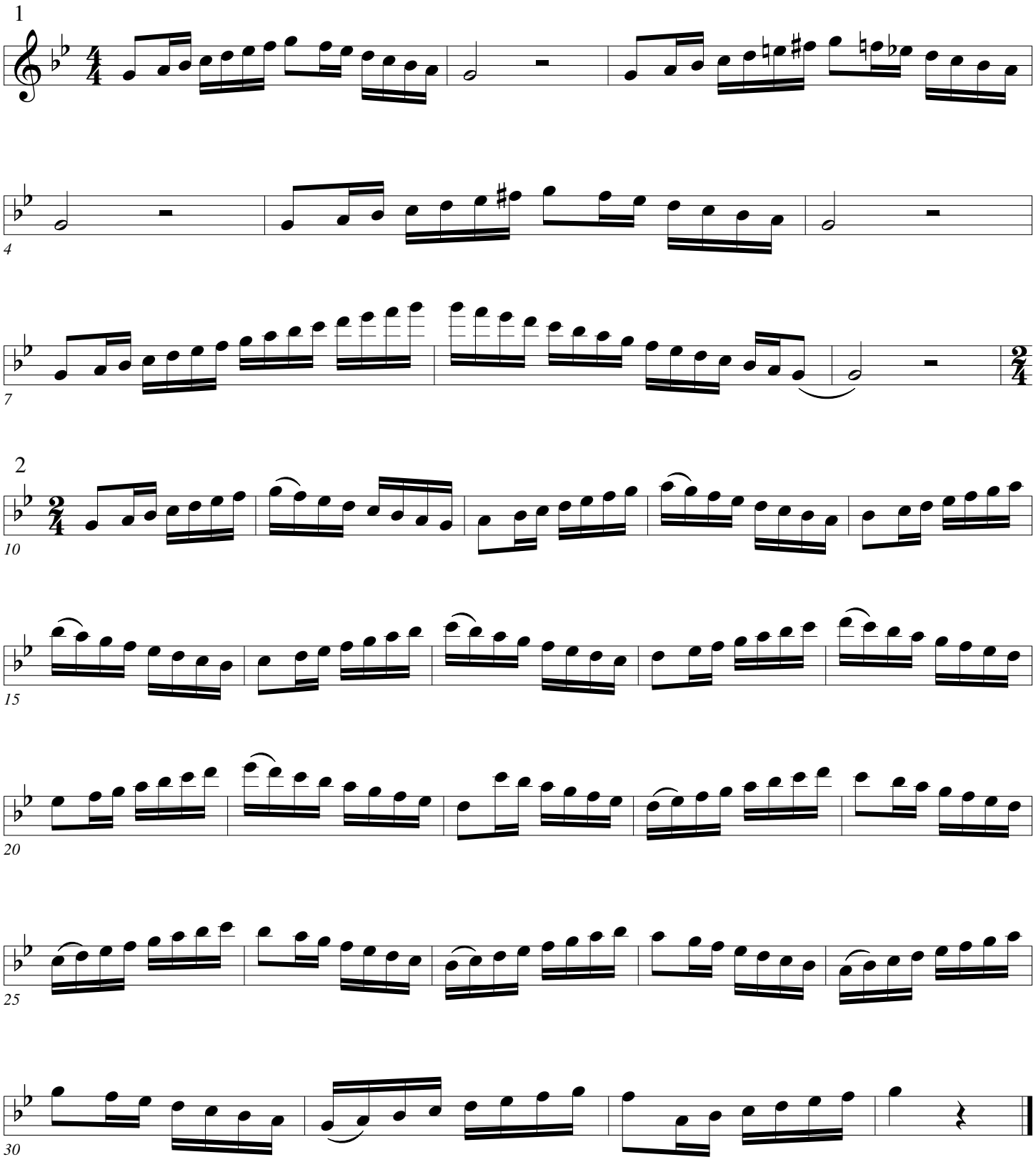

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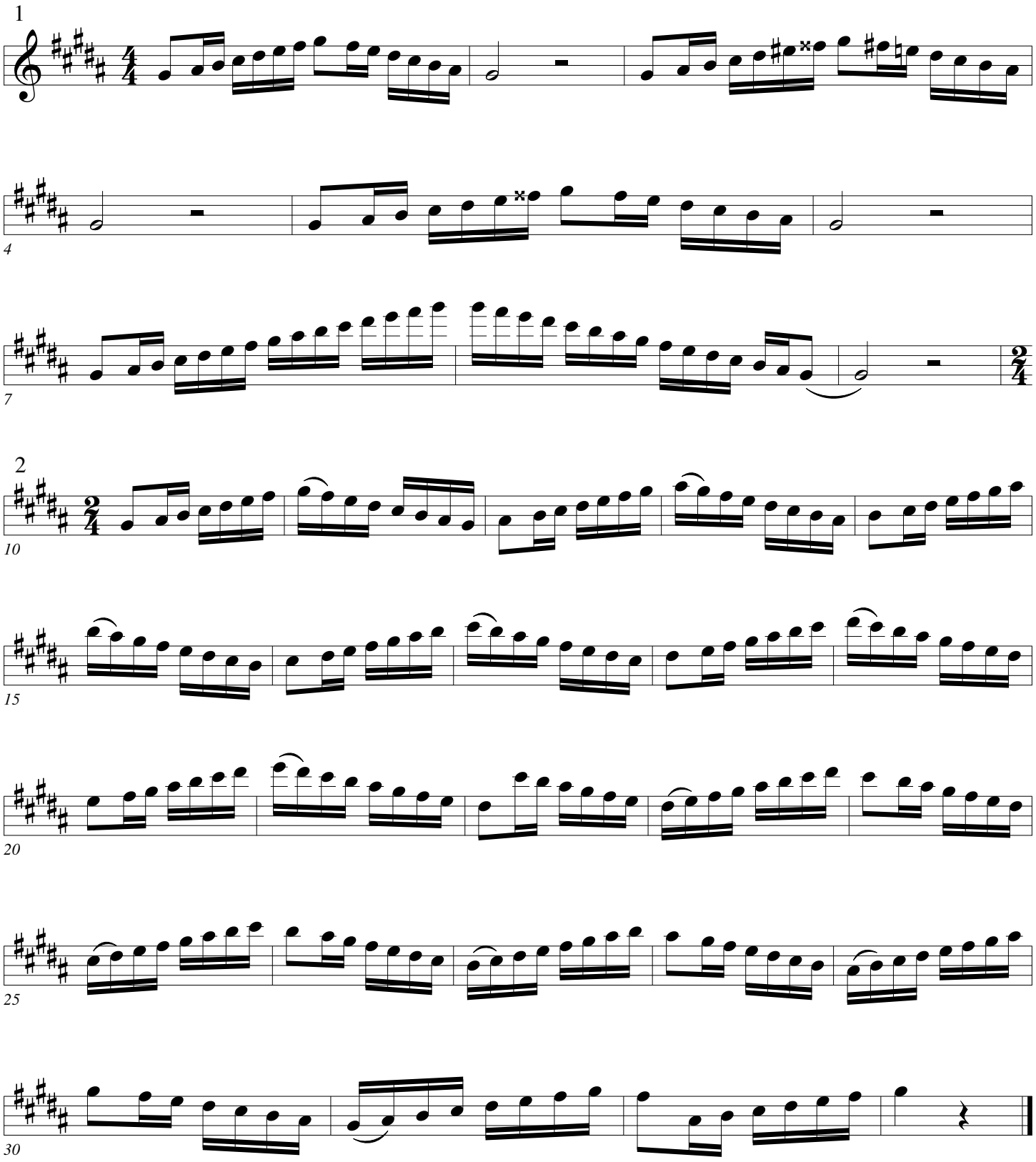

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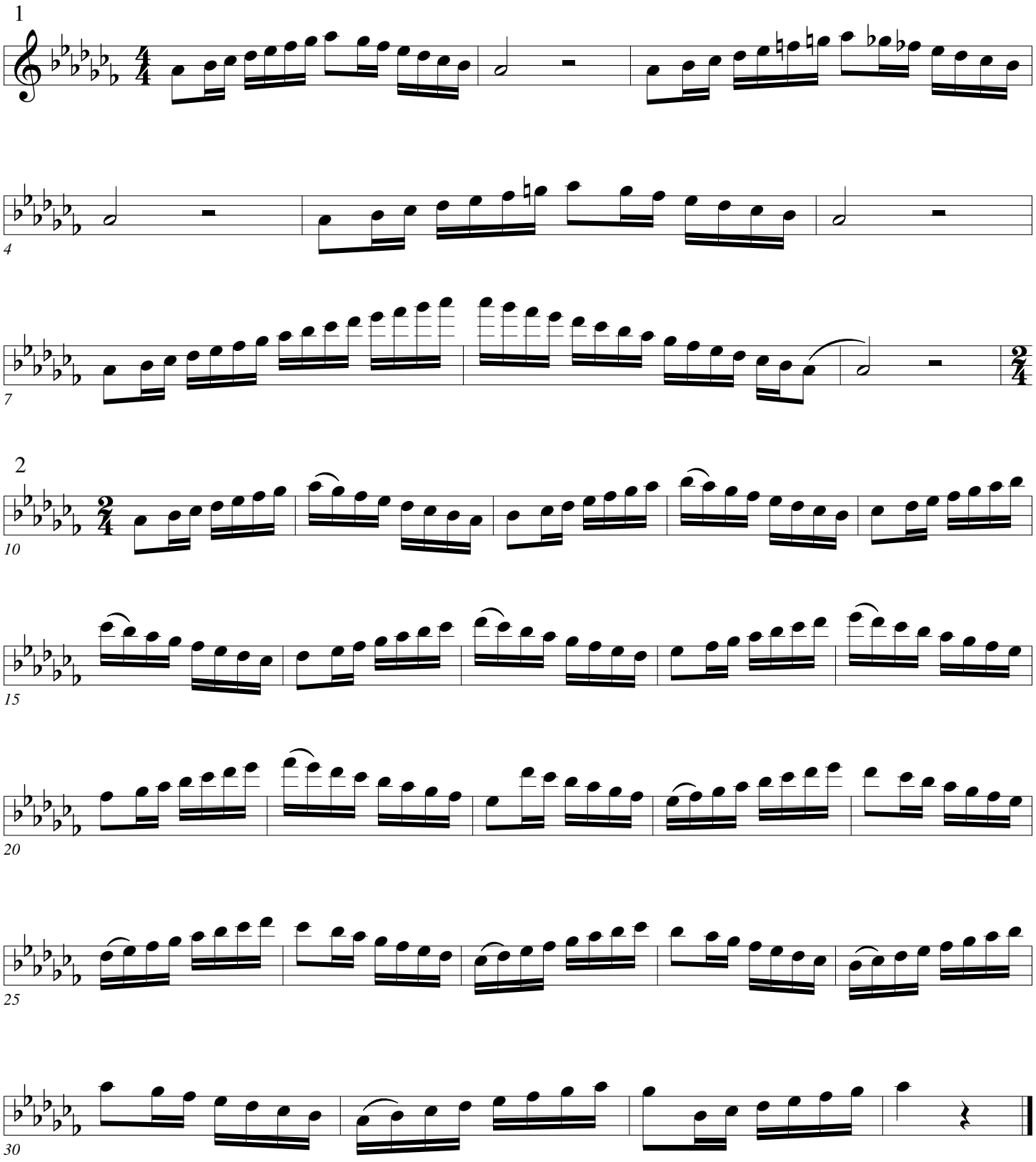

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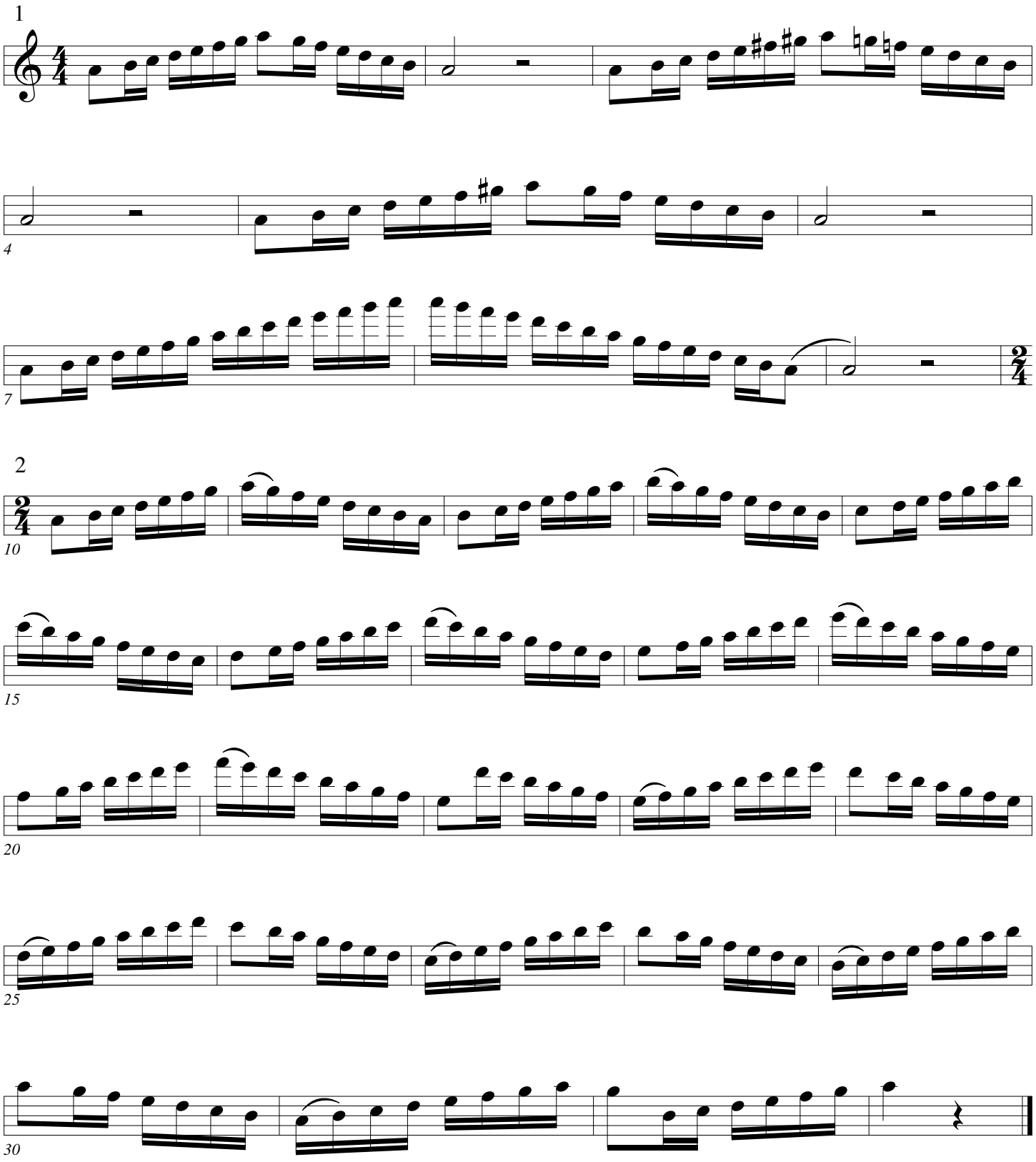

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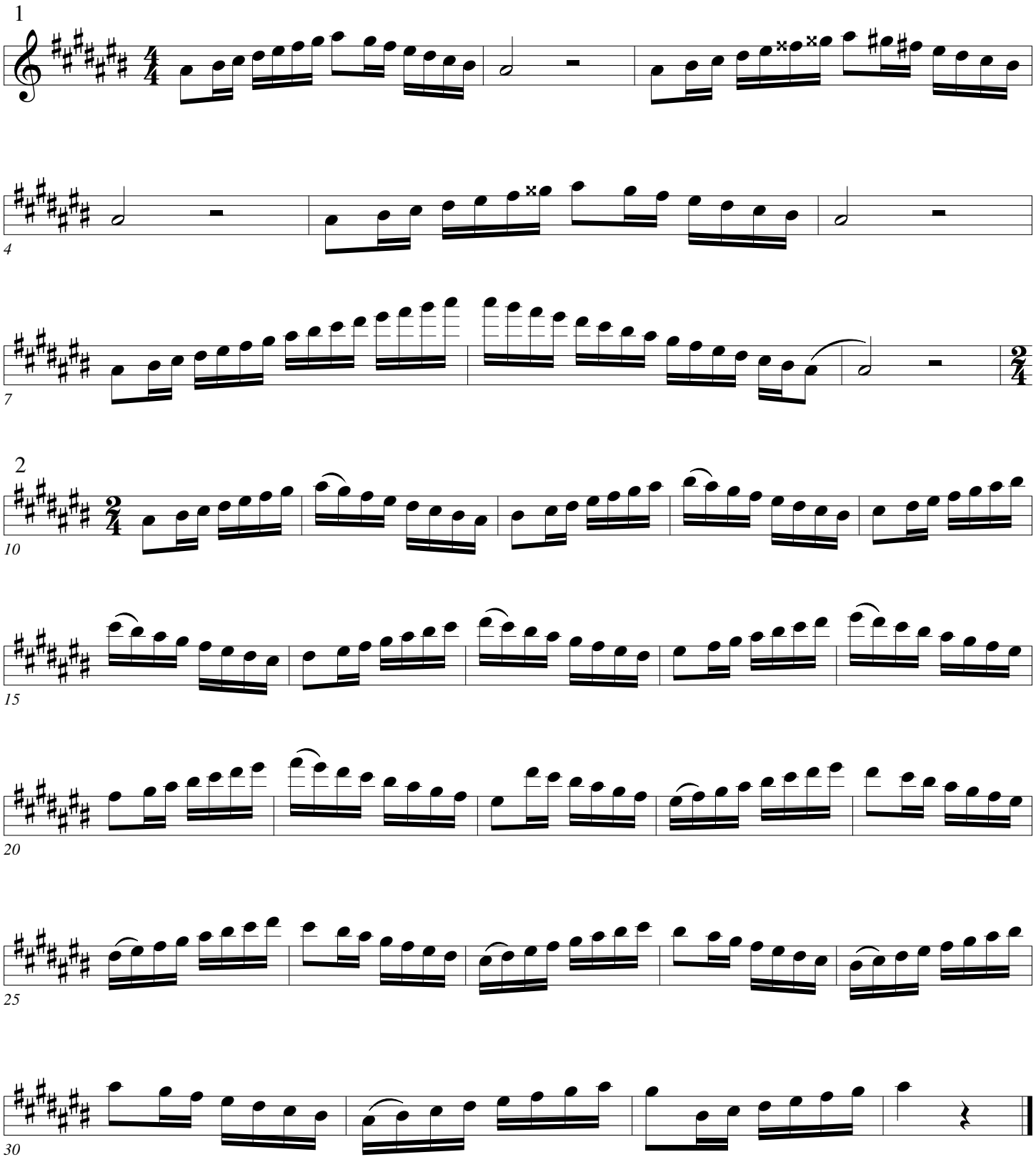

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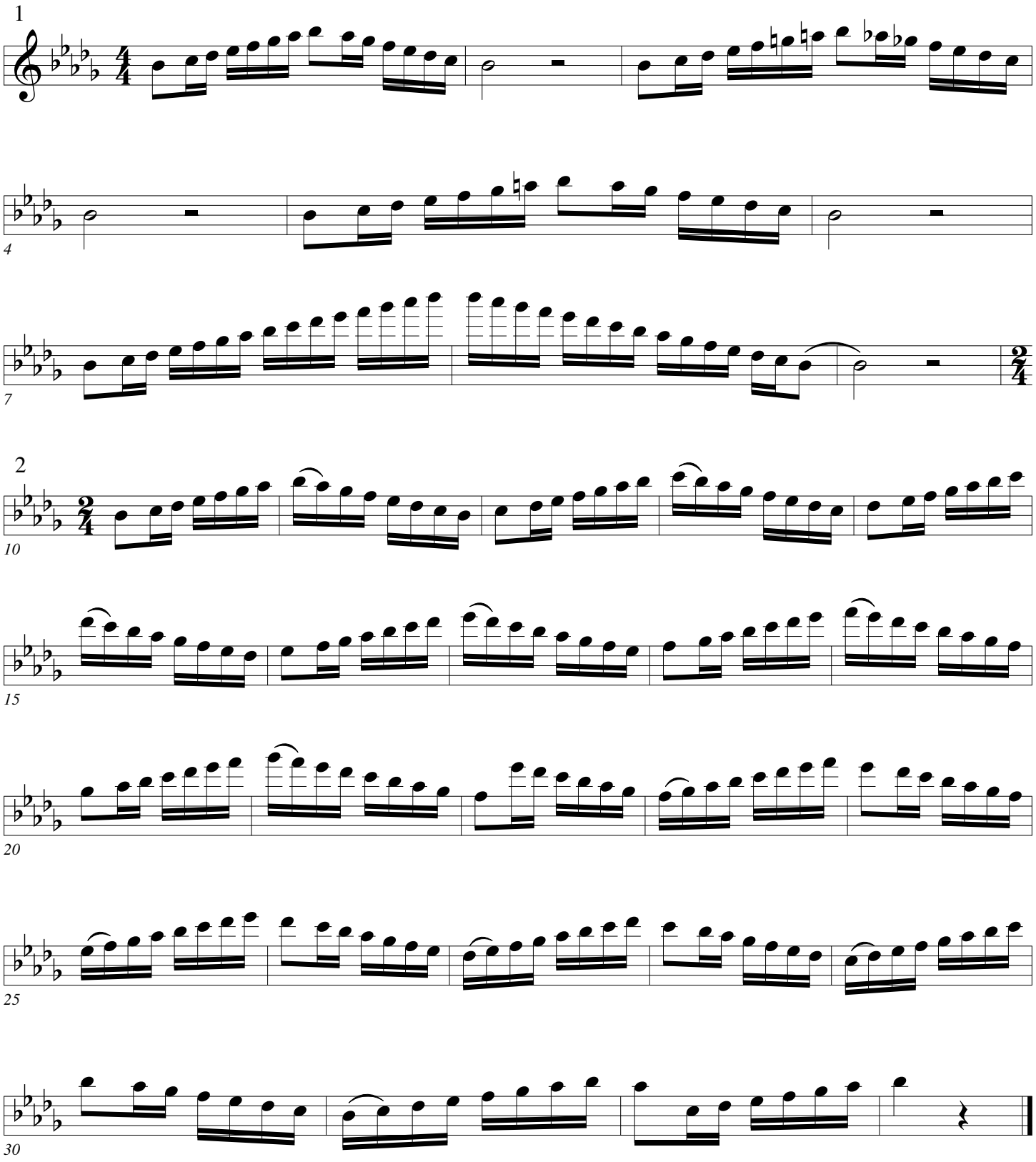

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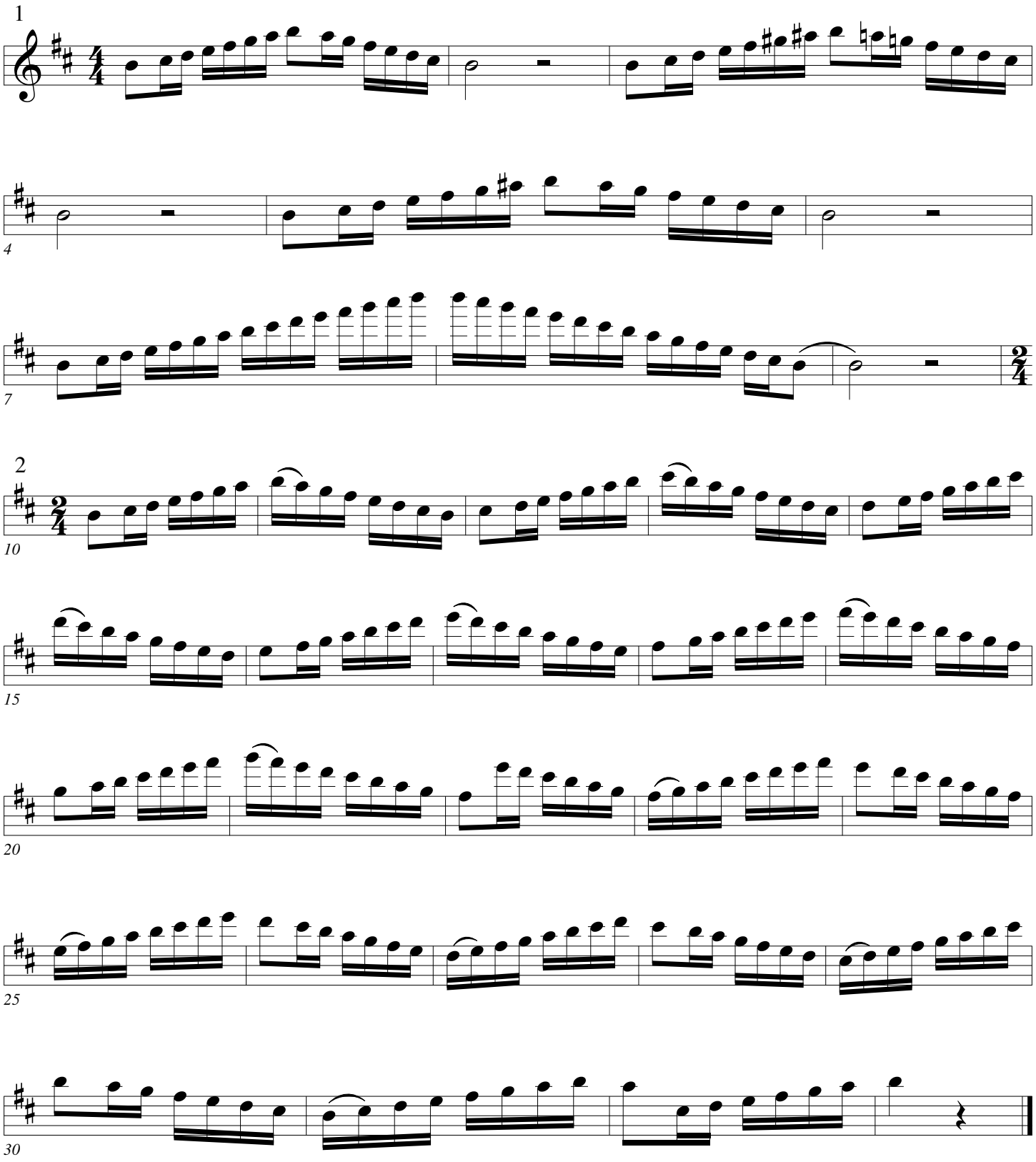

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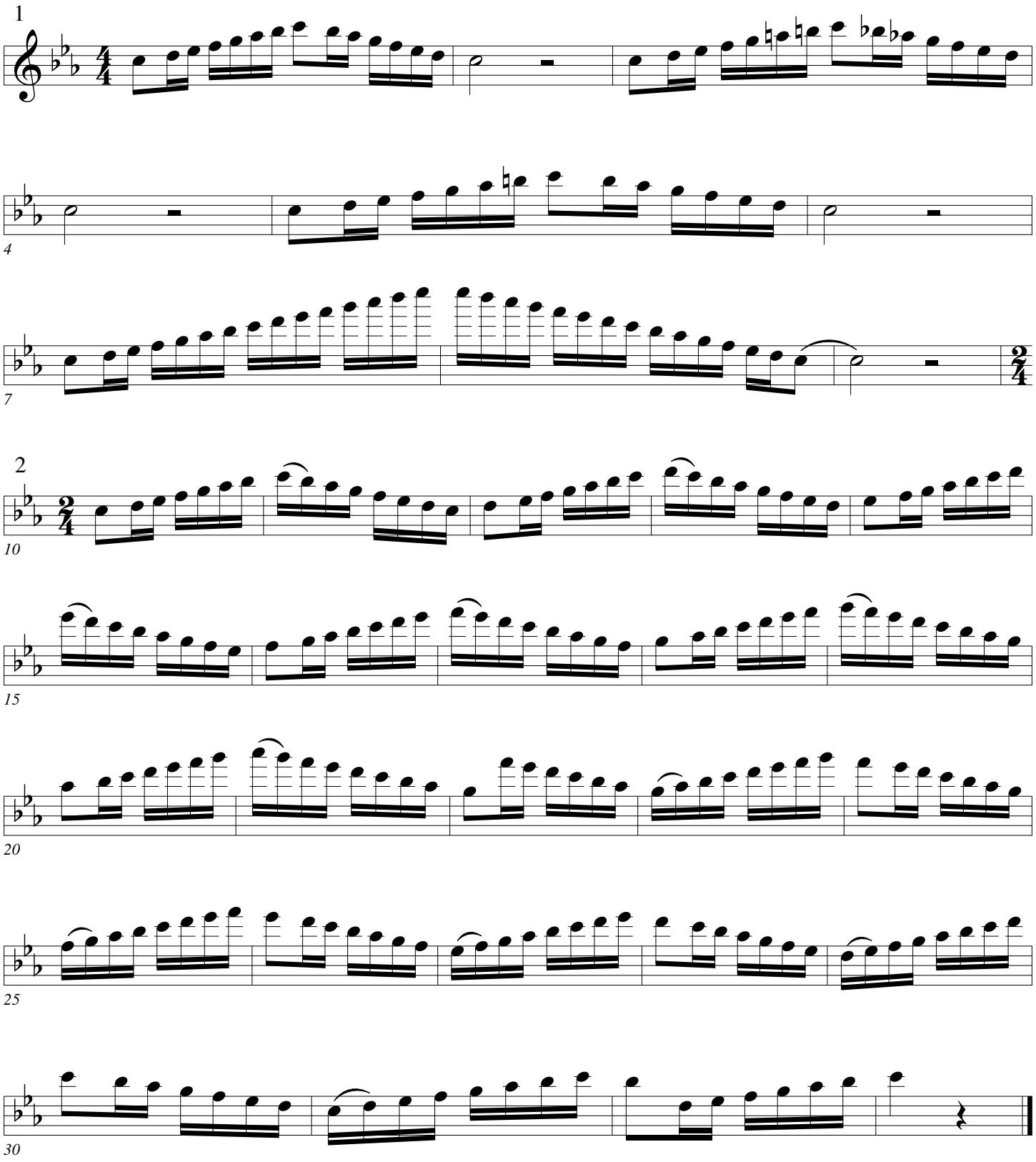

Major Arpeggios

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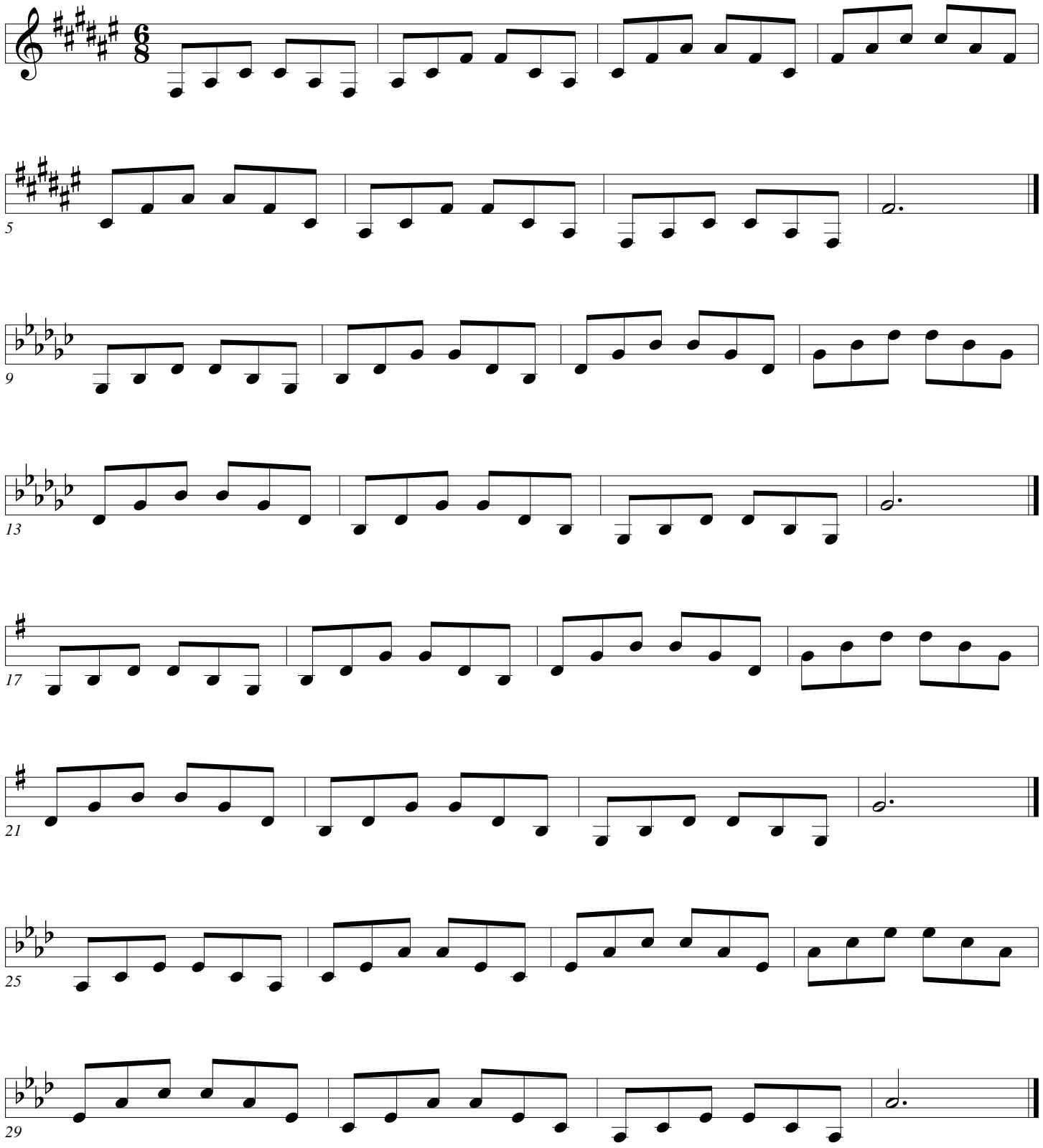

Major Arpeggios

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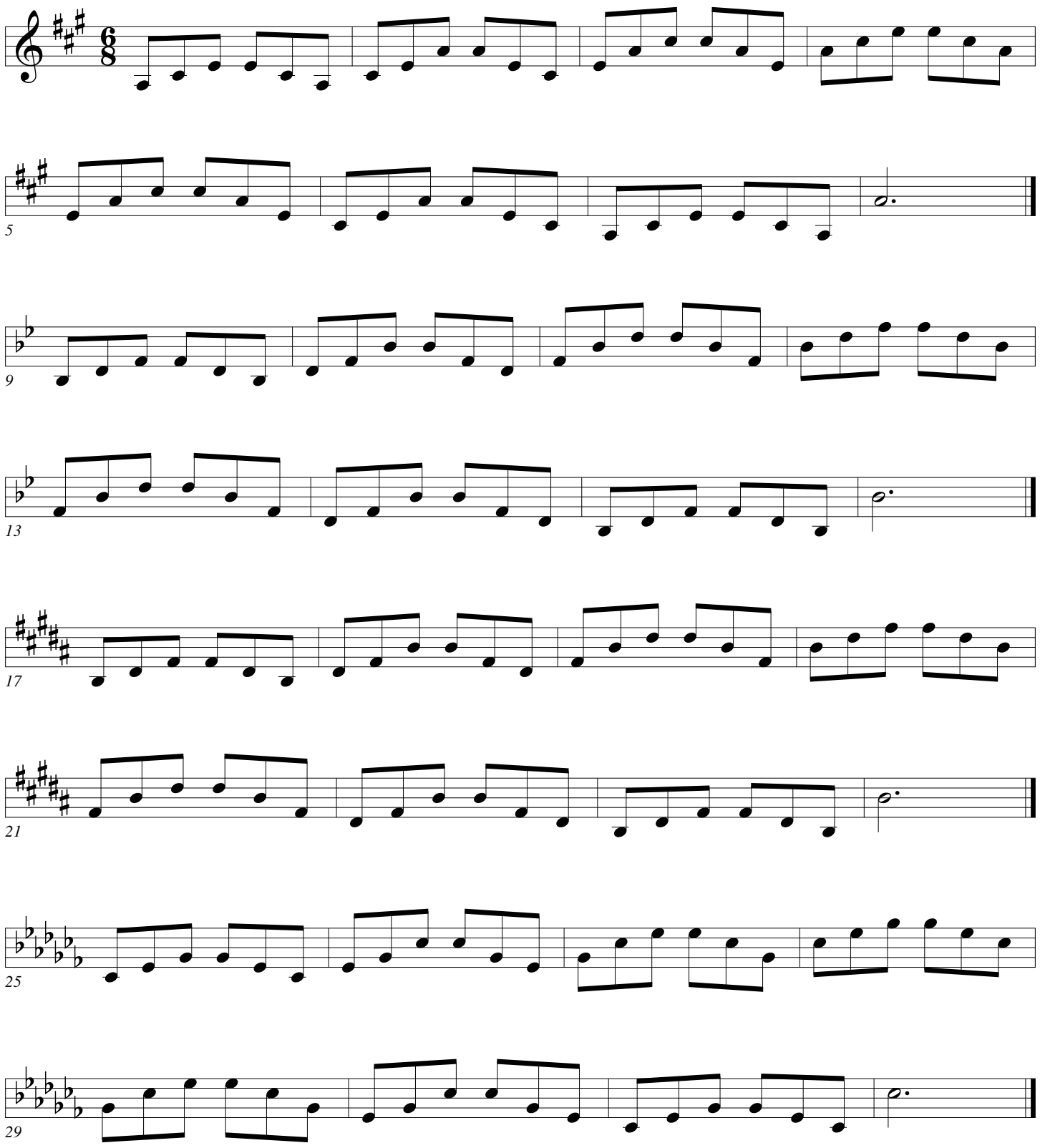

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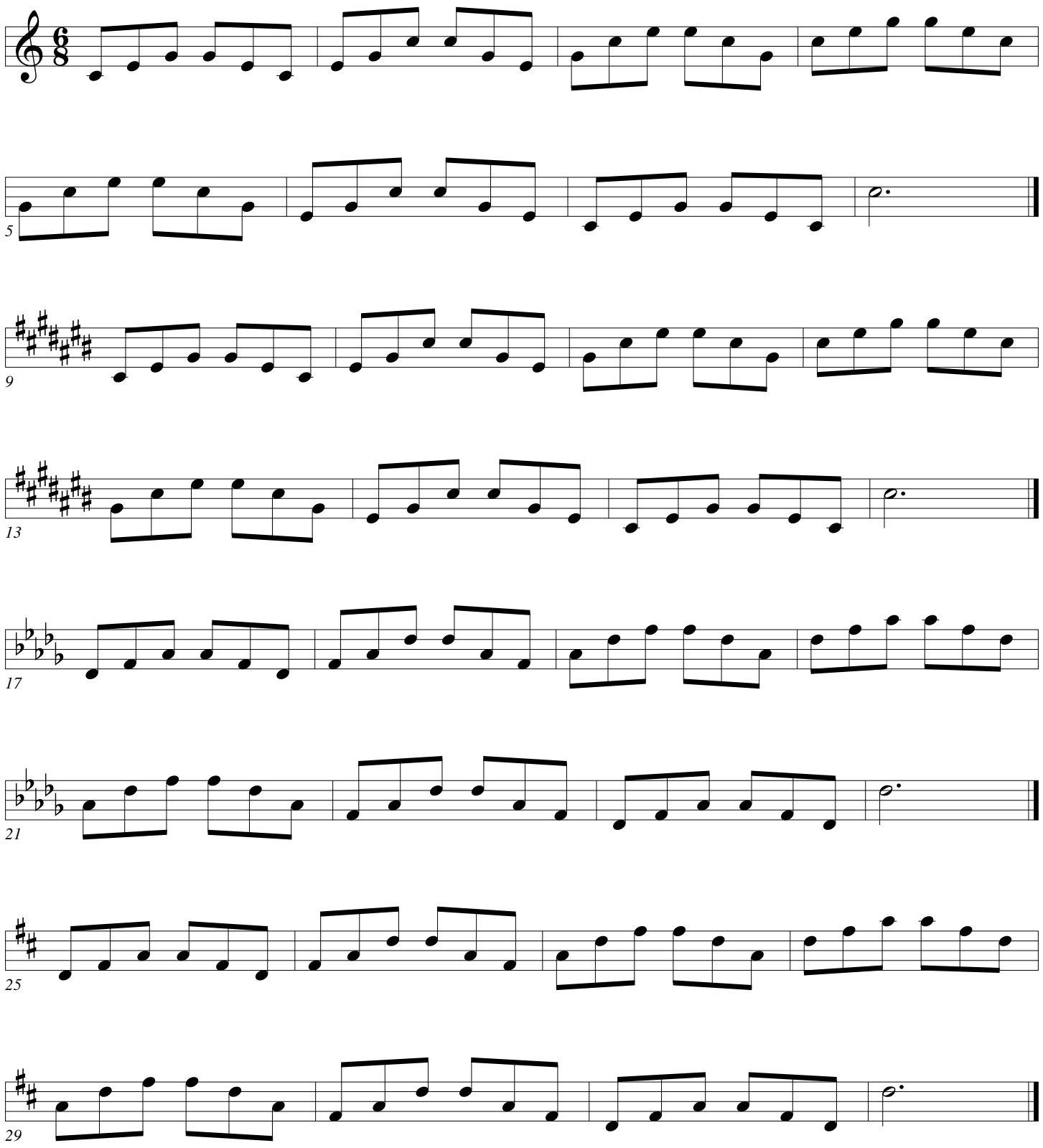

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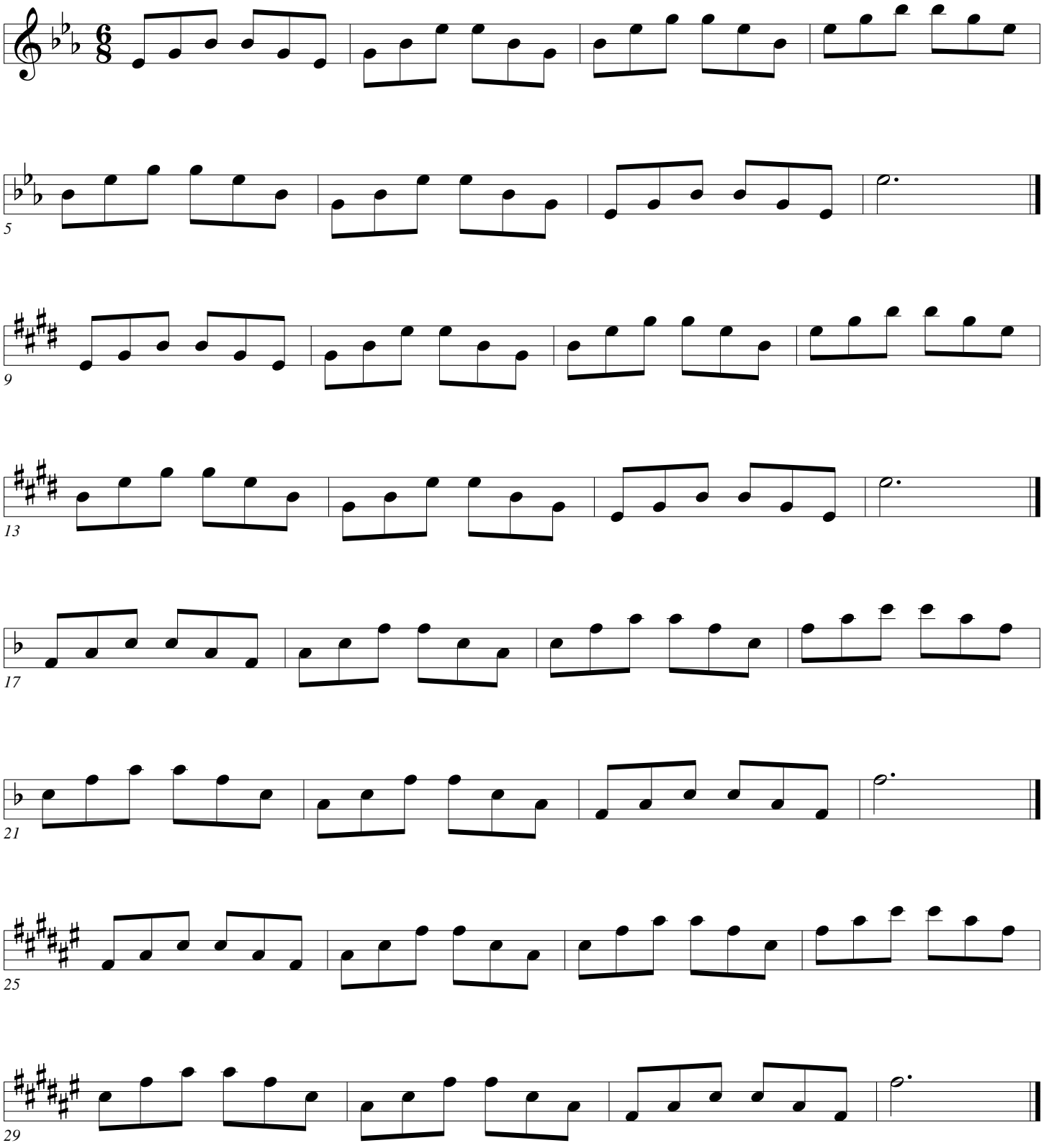

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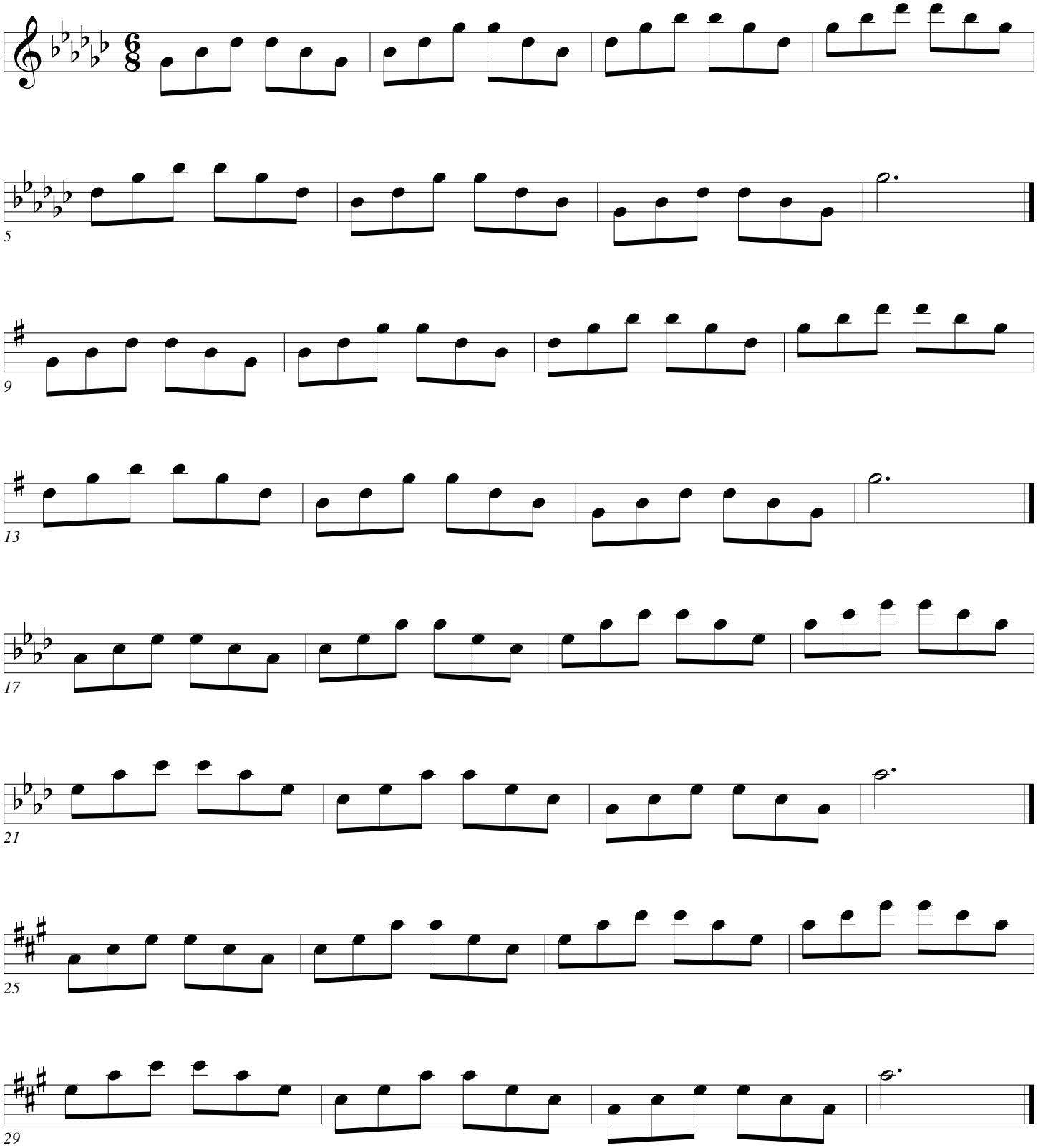

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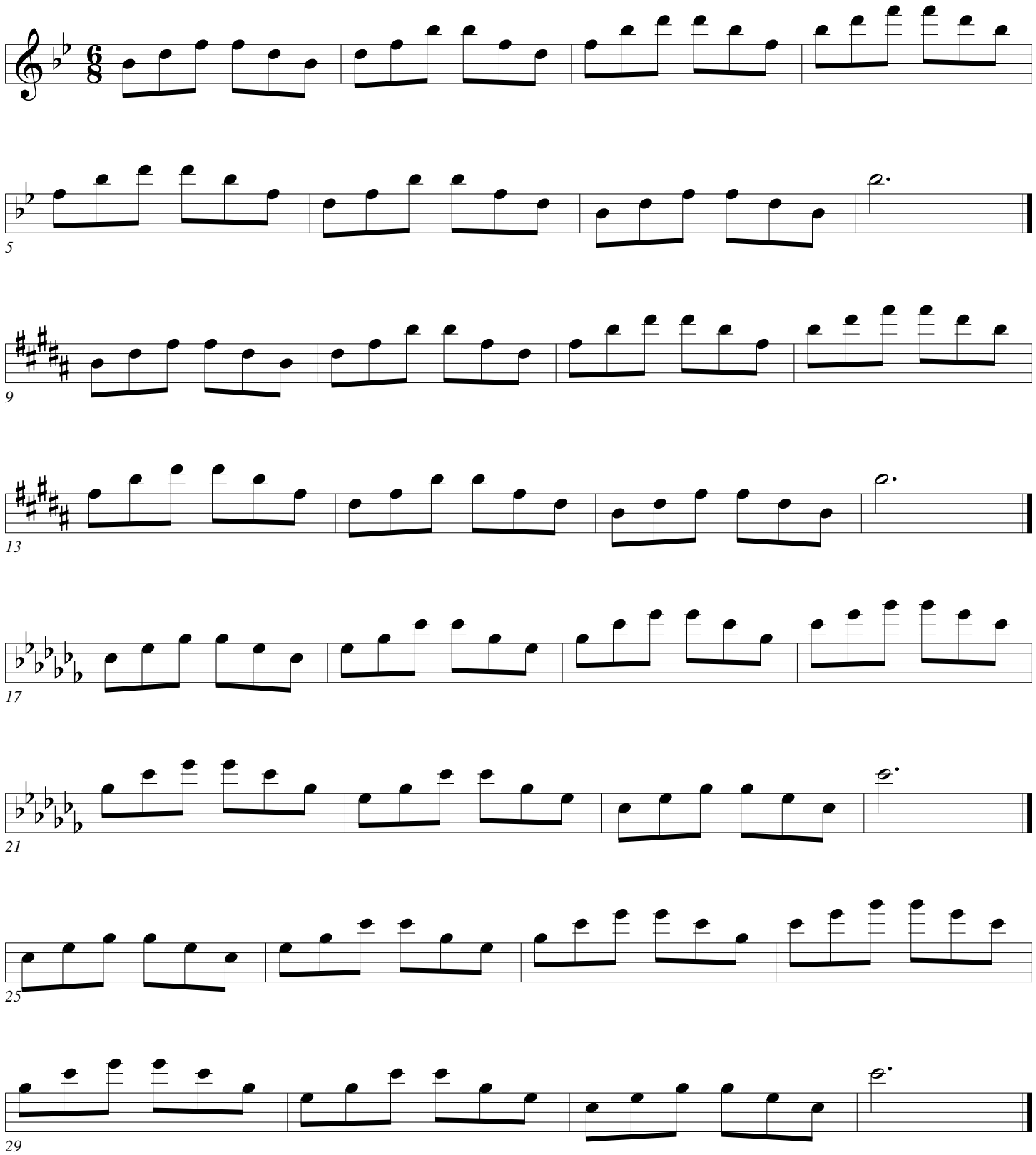

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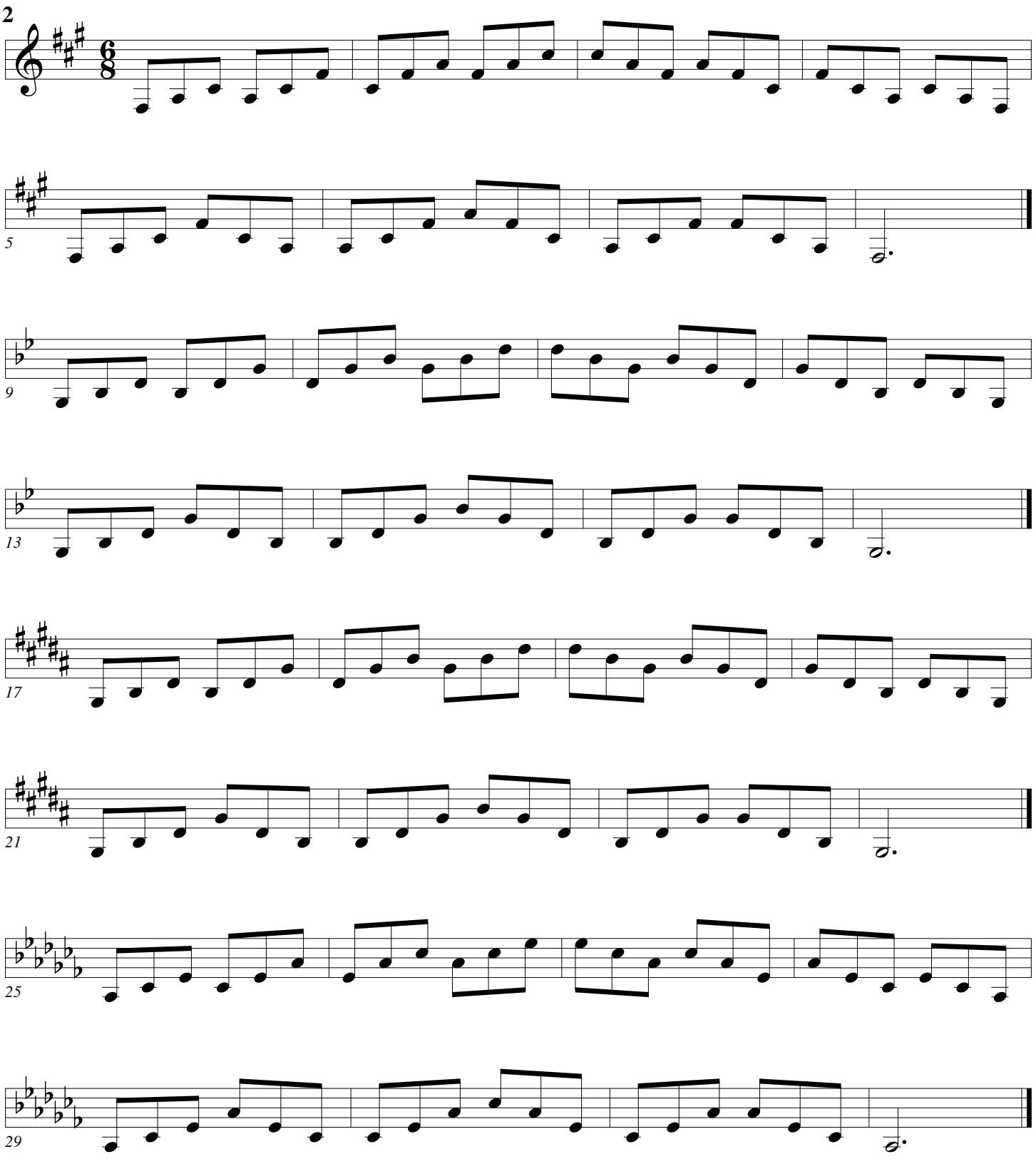

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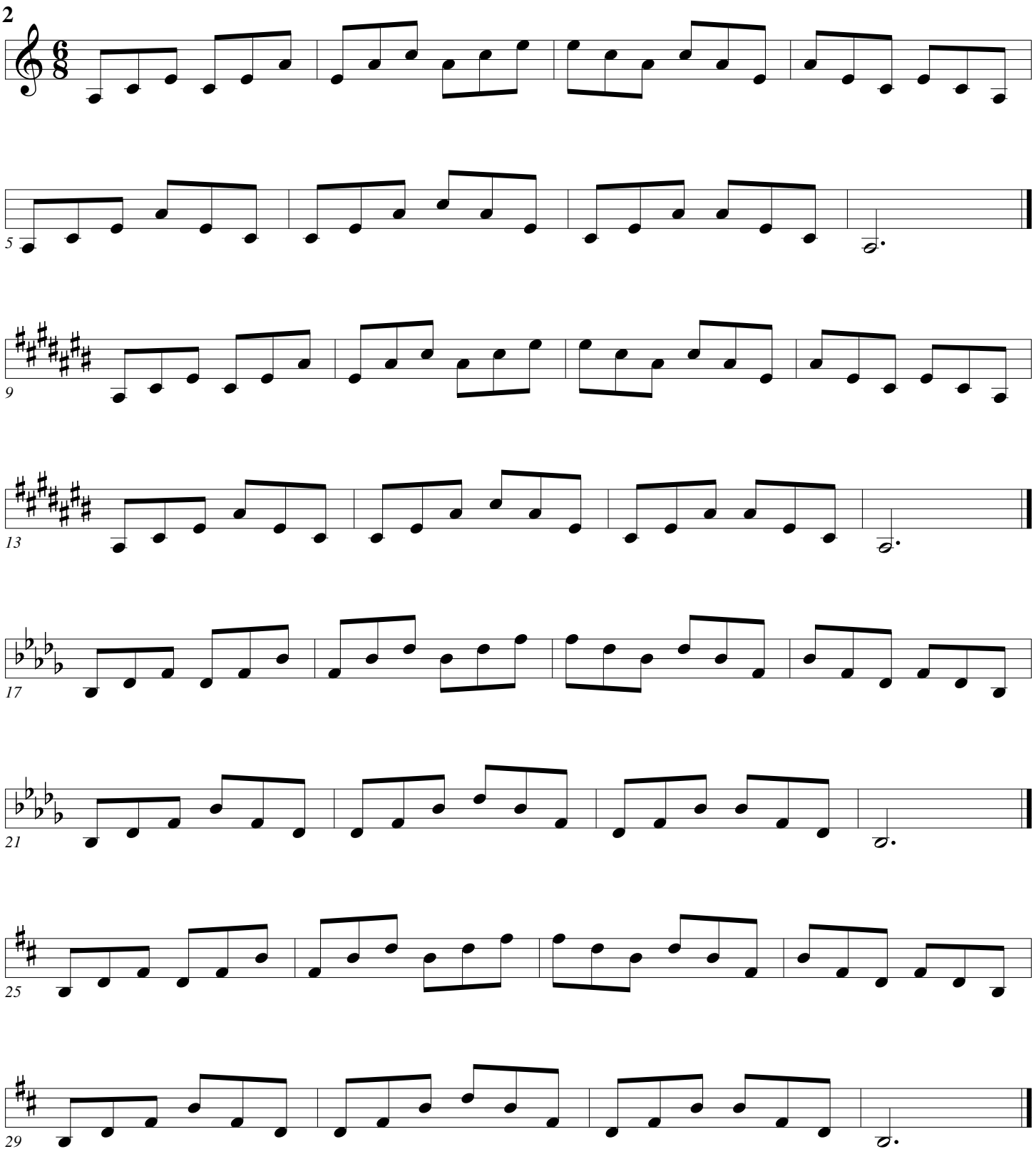

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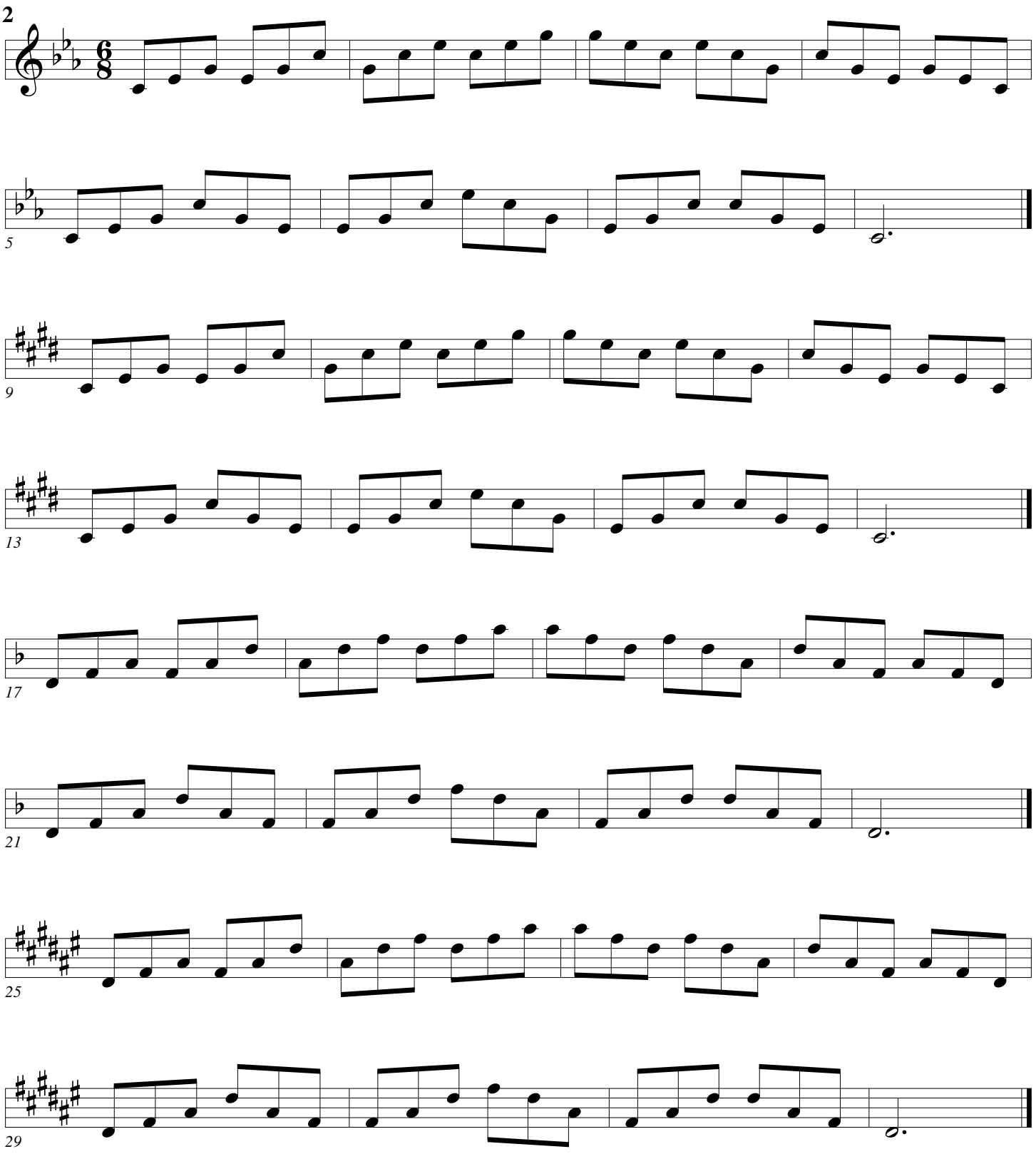

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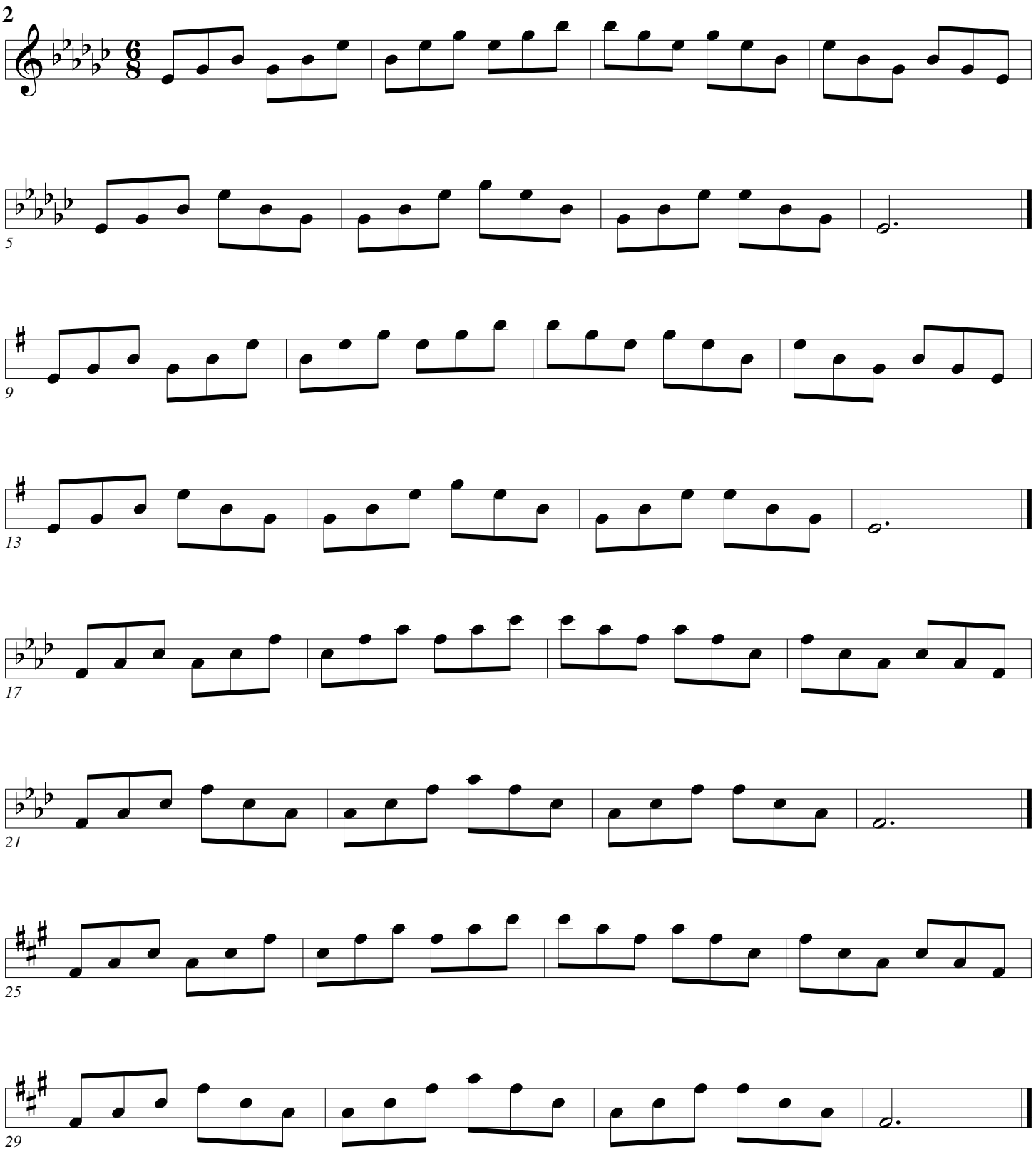

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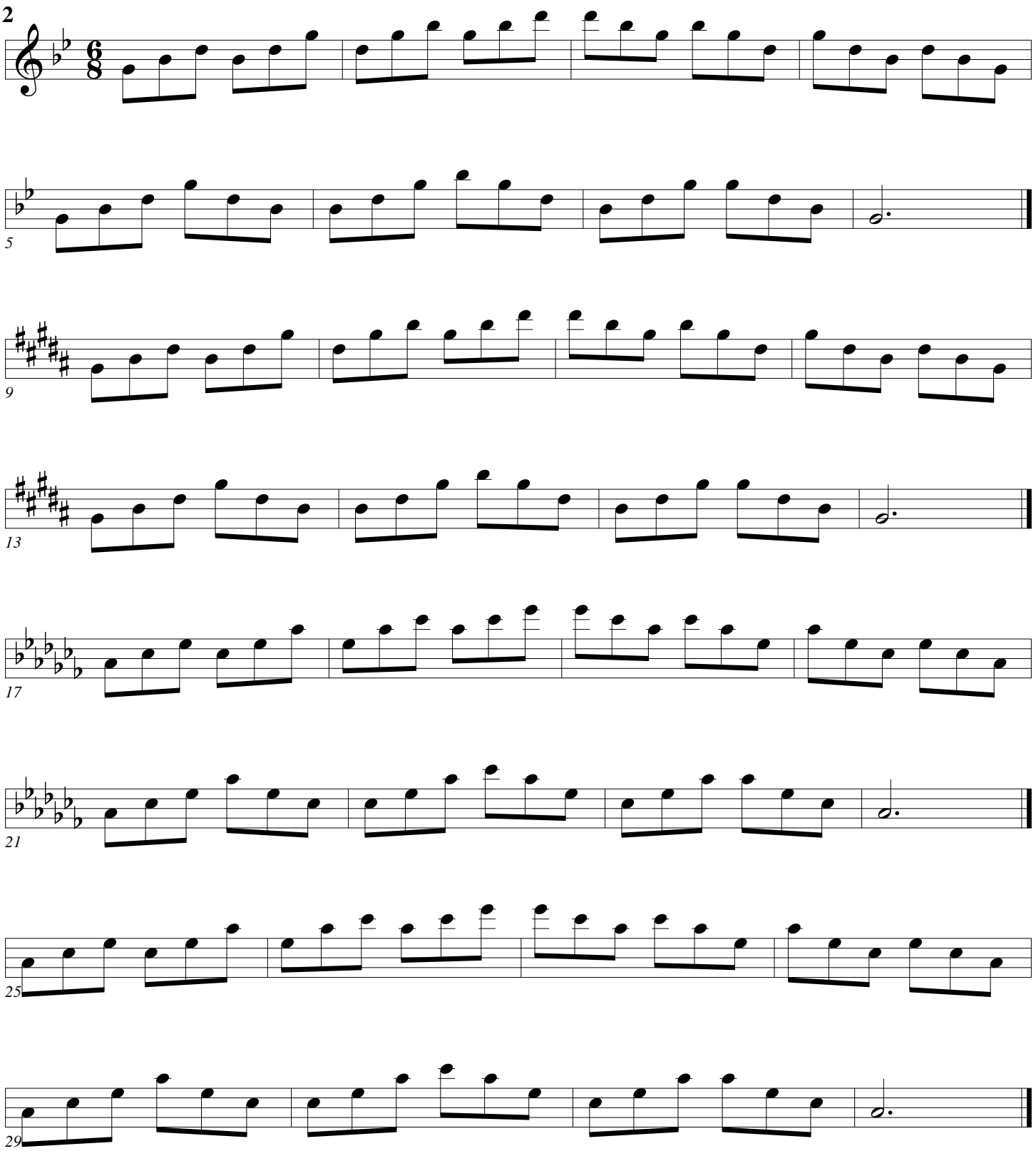

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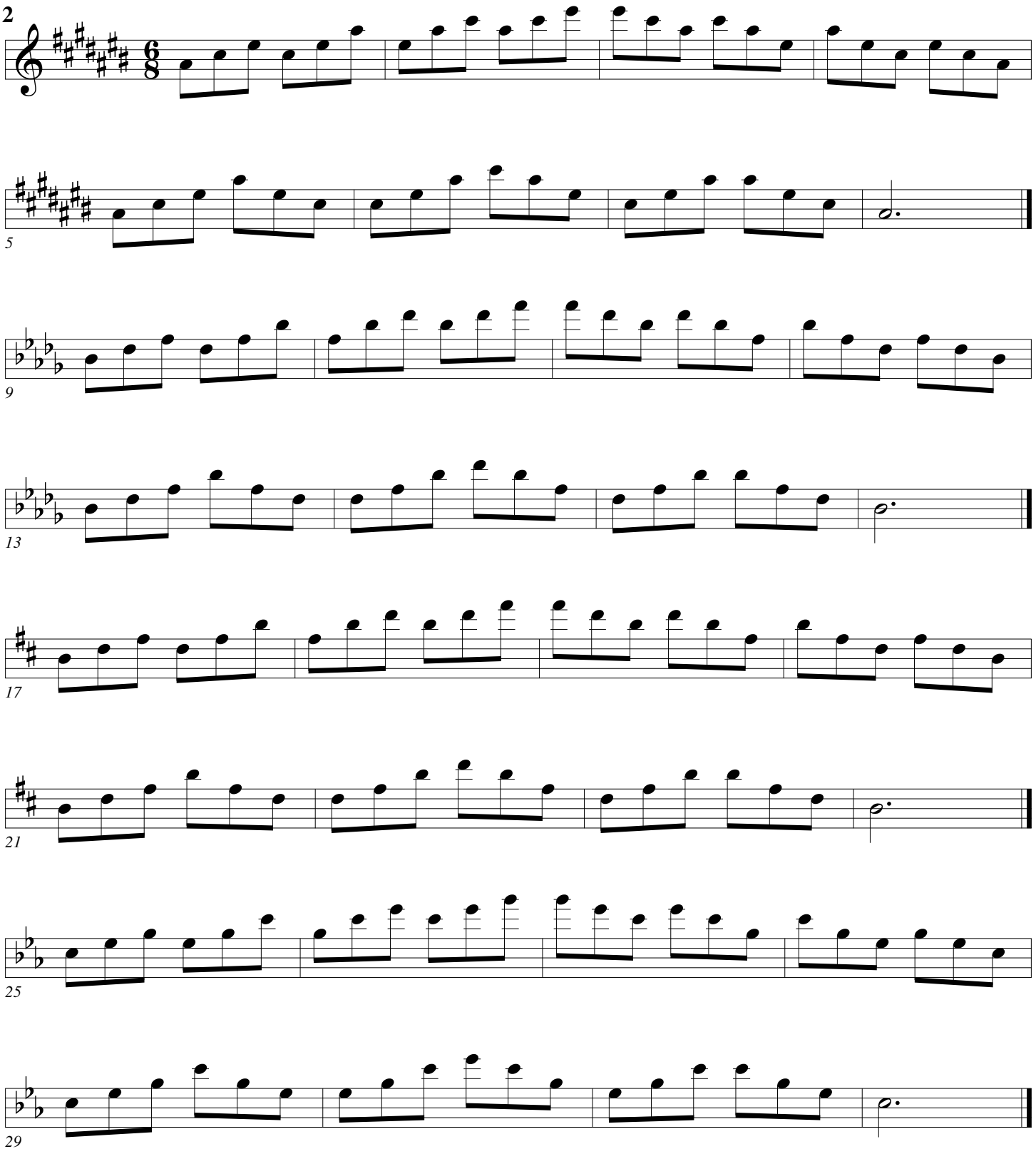

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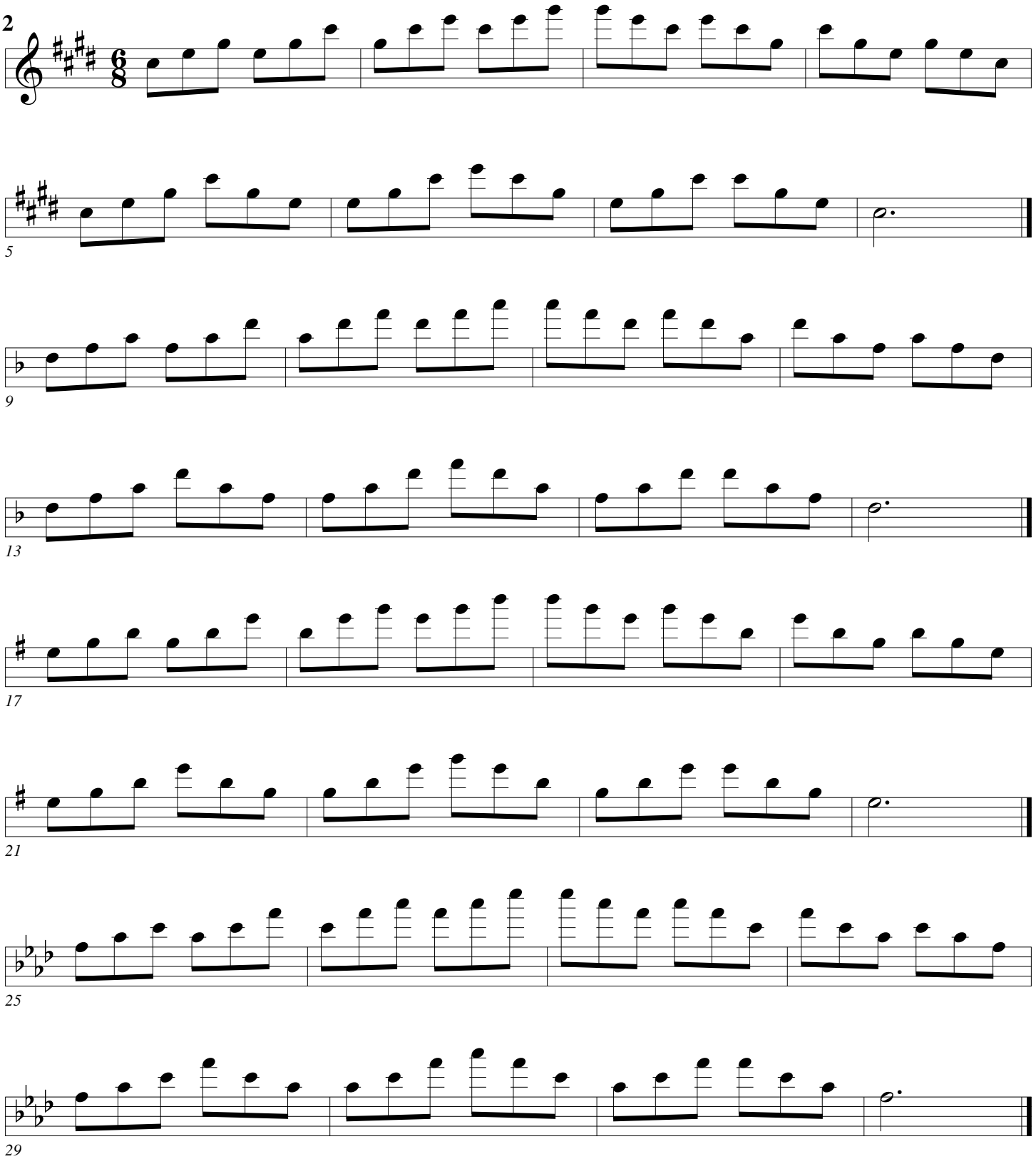

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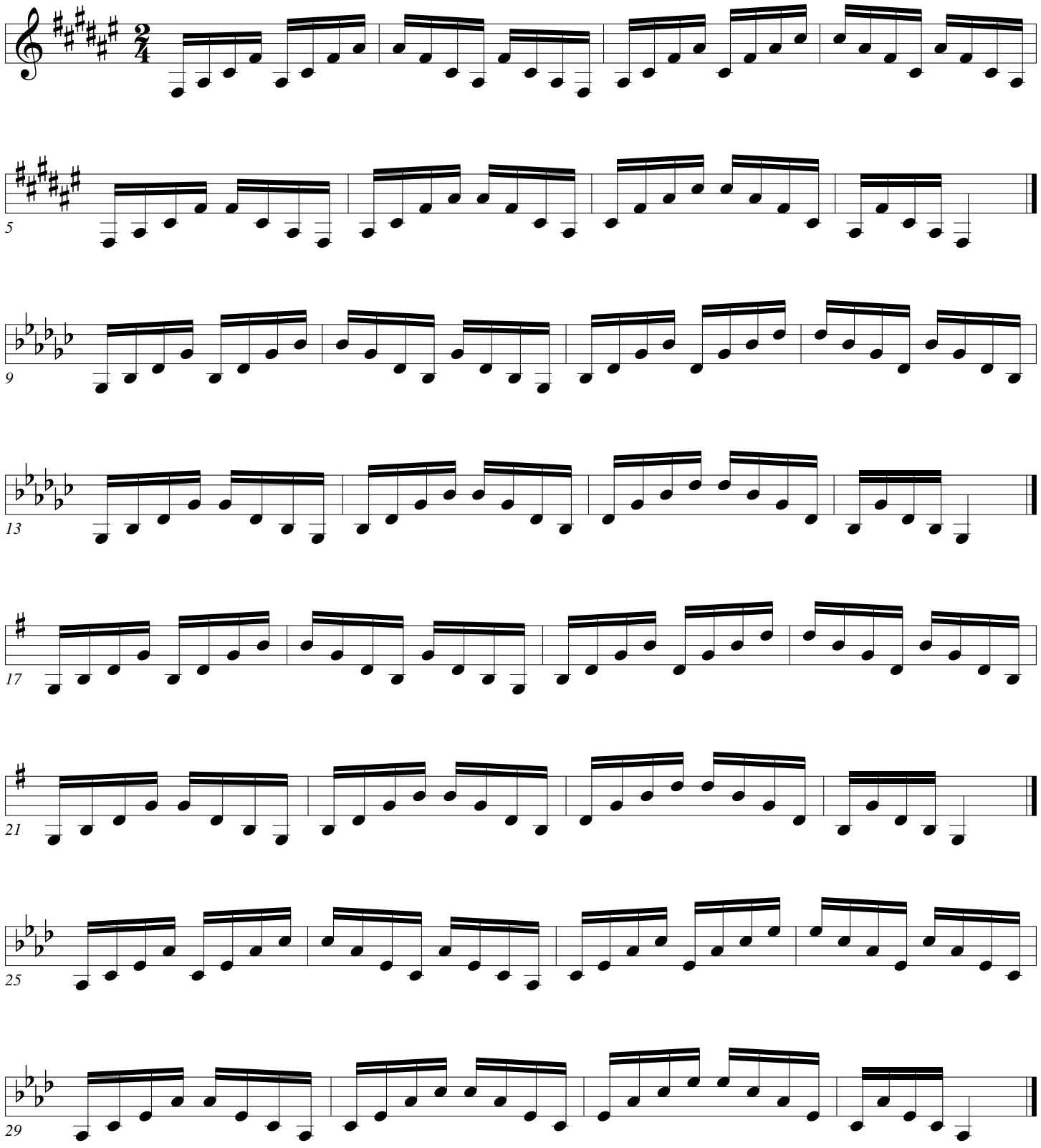

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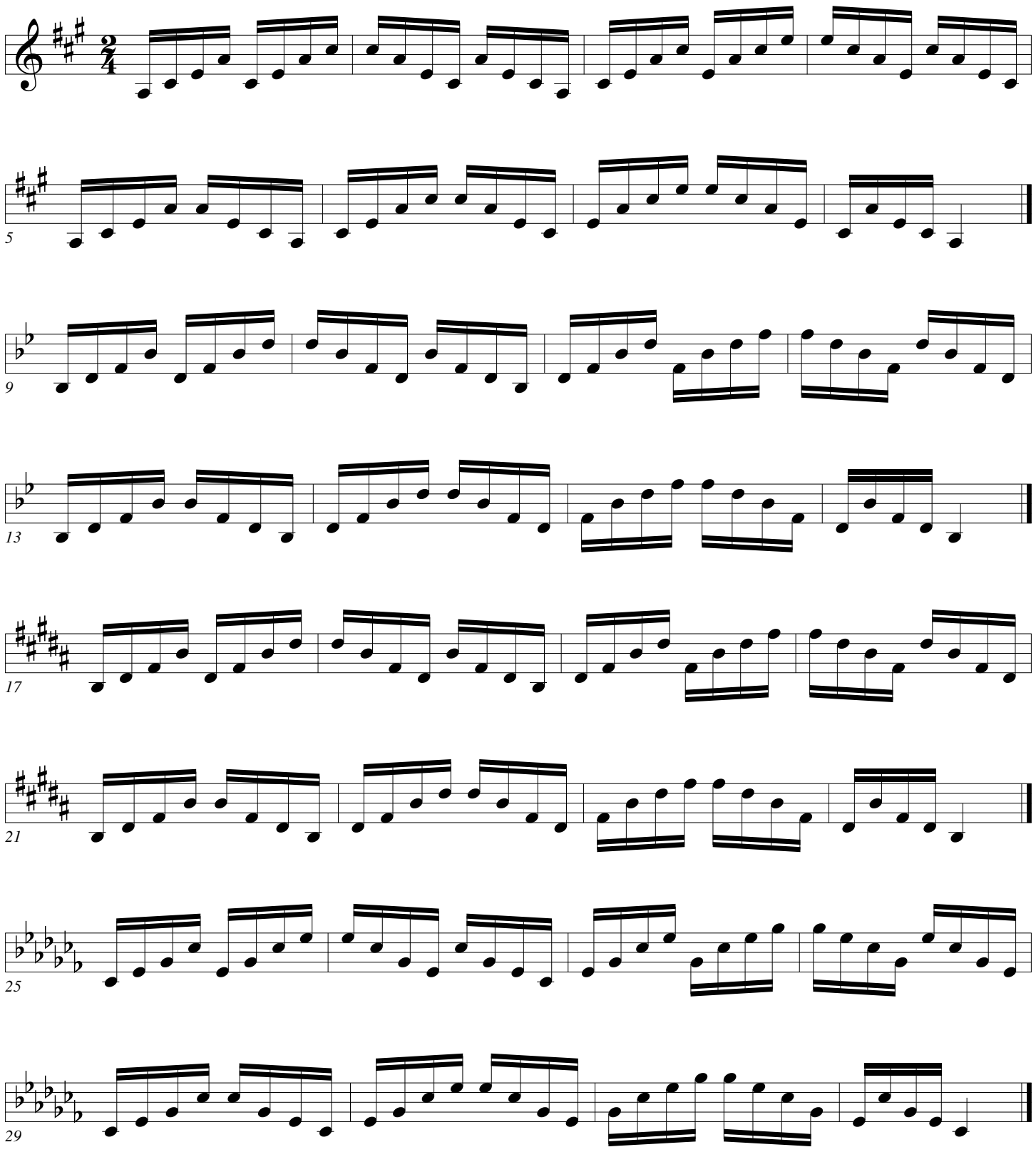

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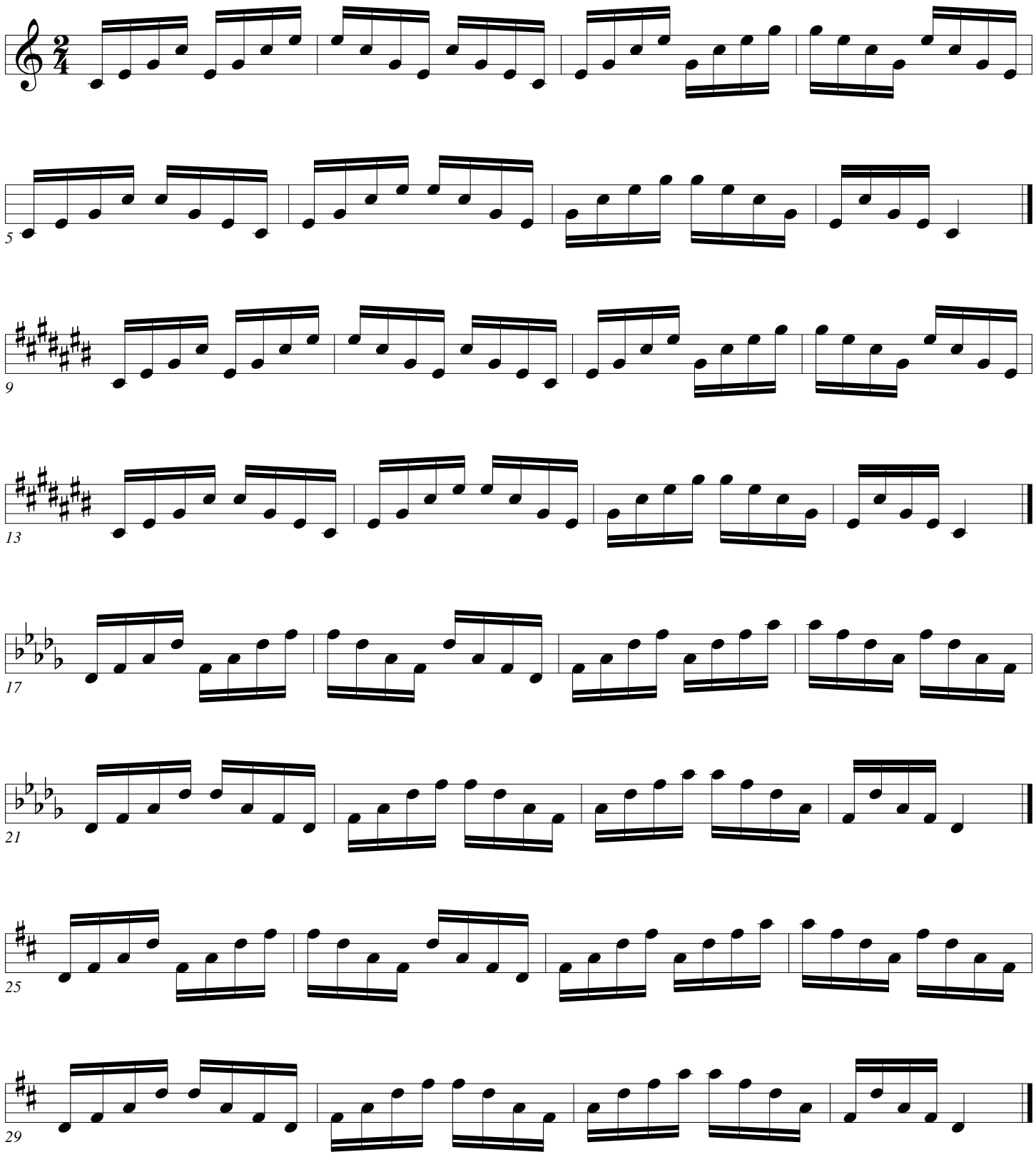

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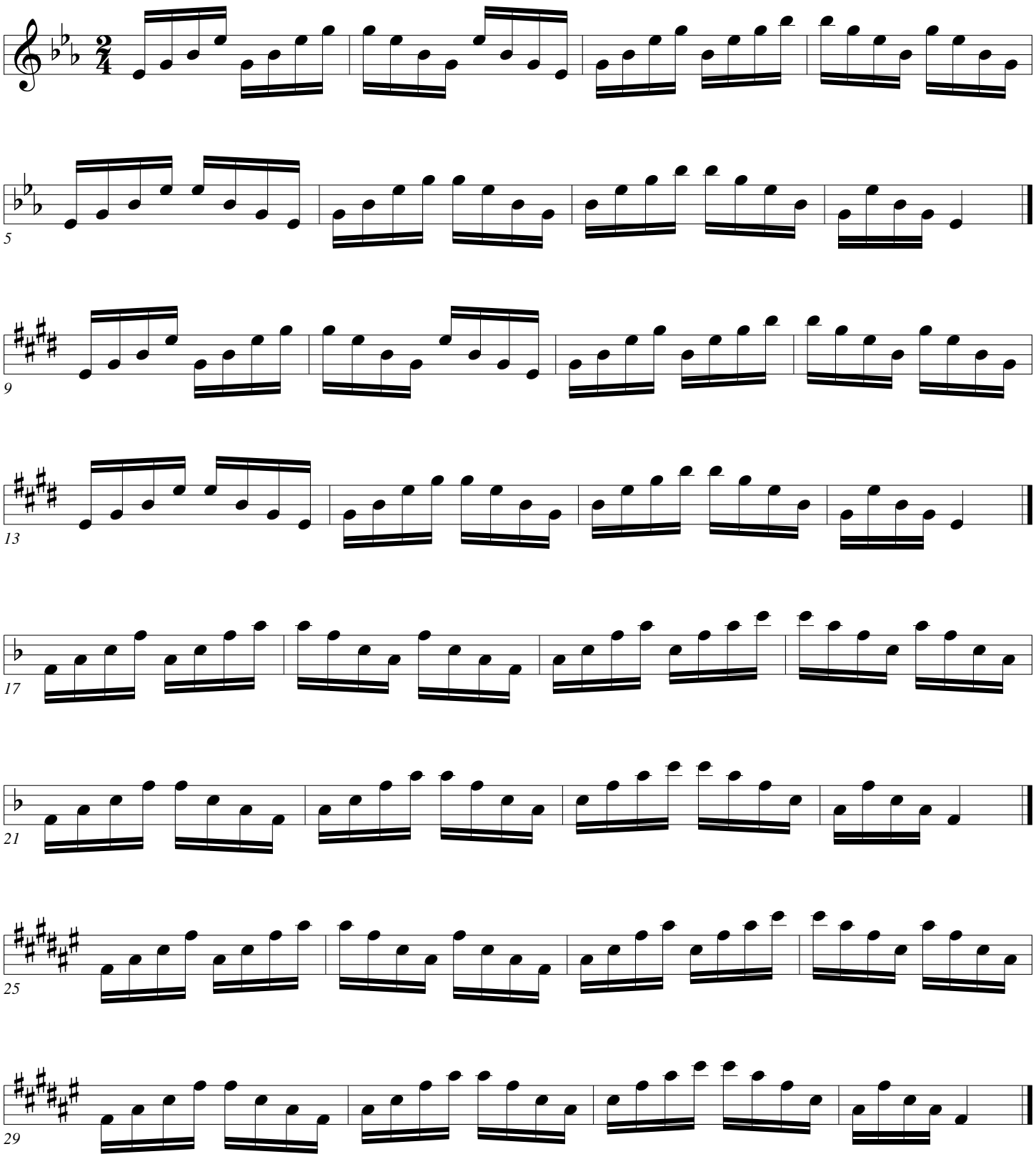

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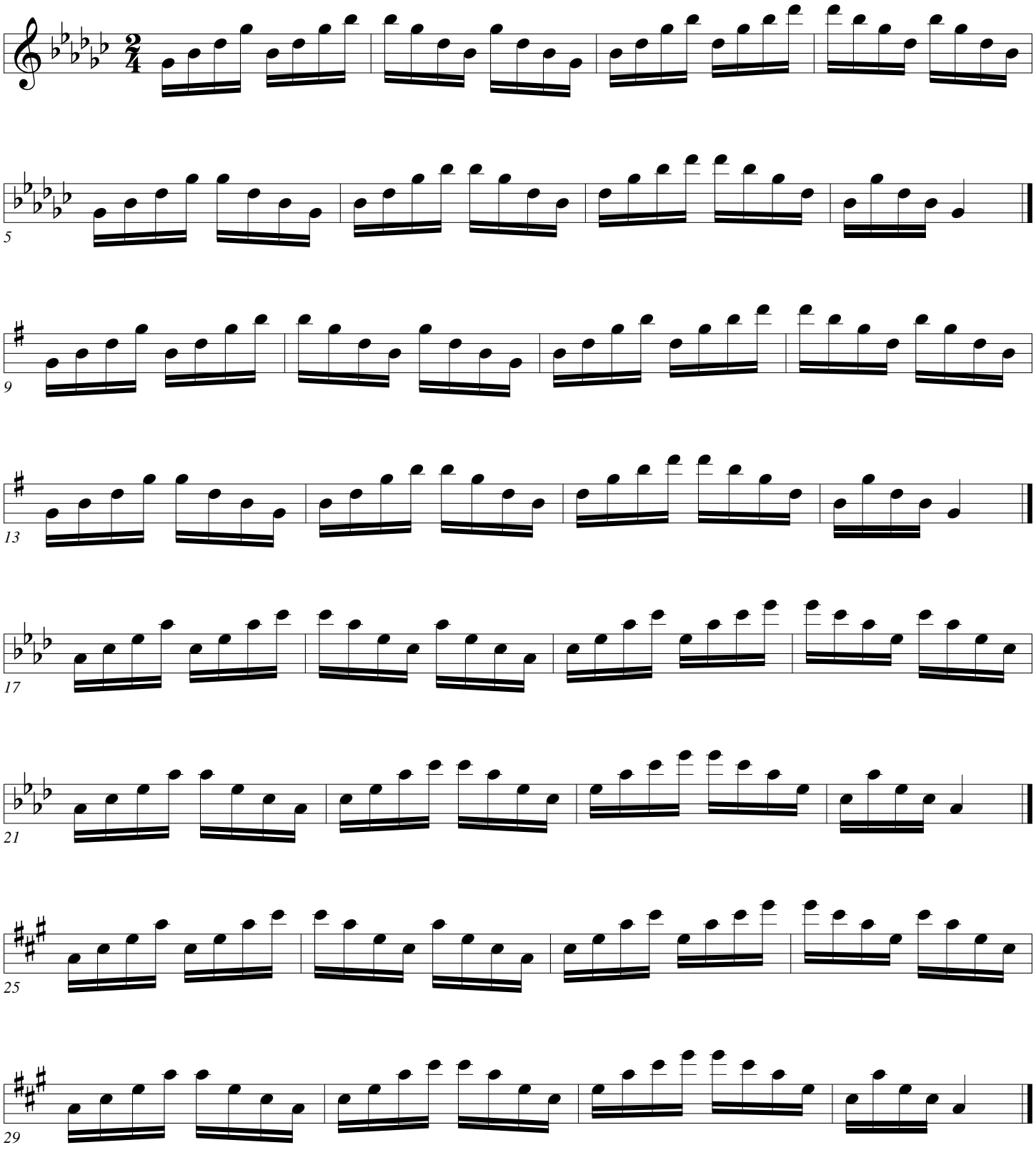

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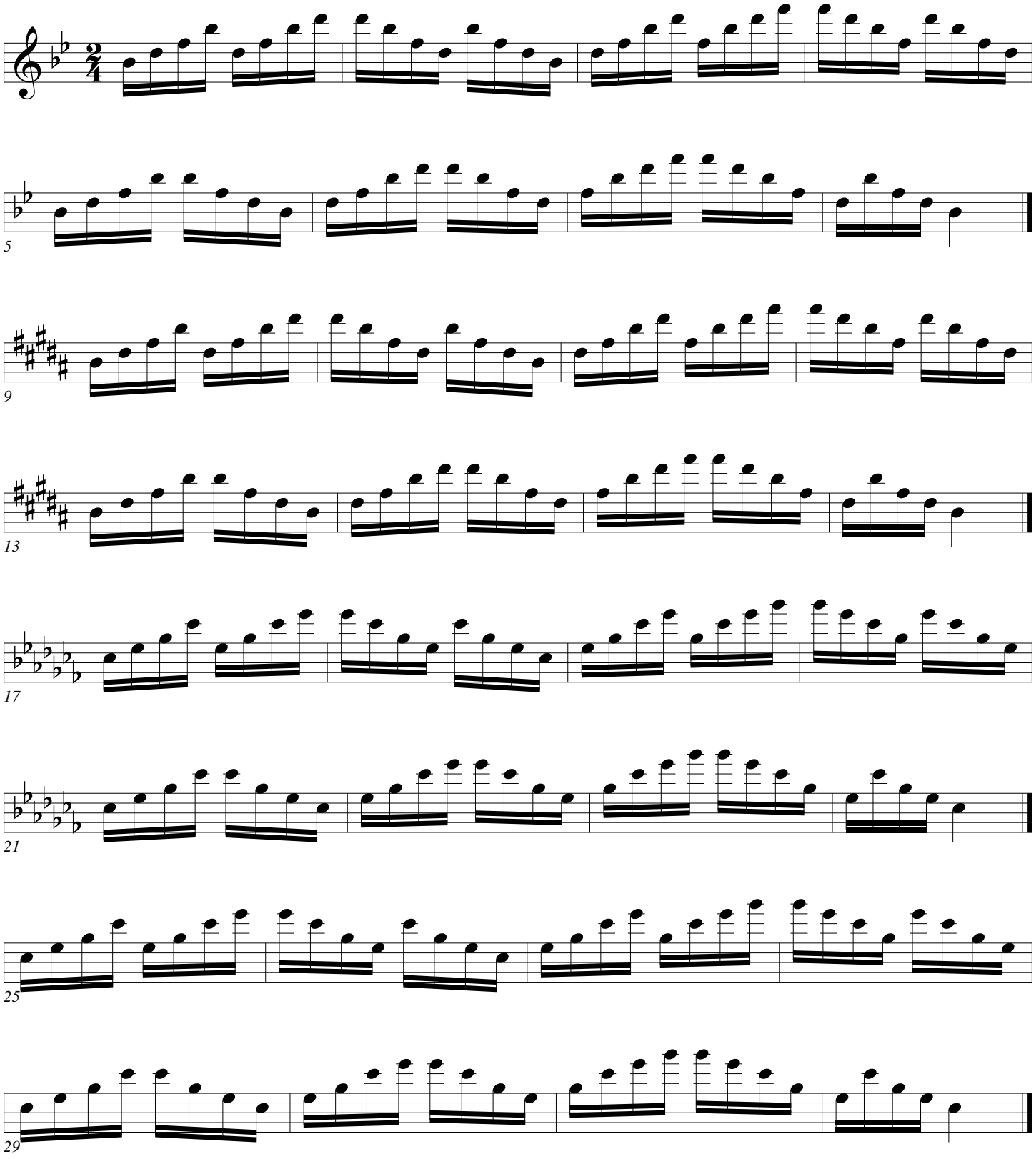

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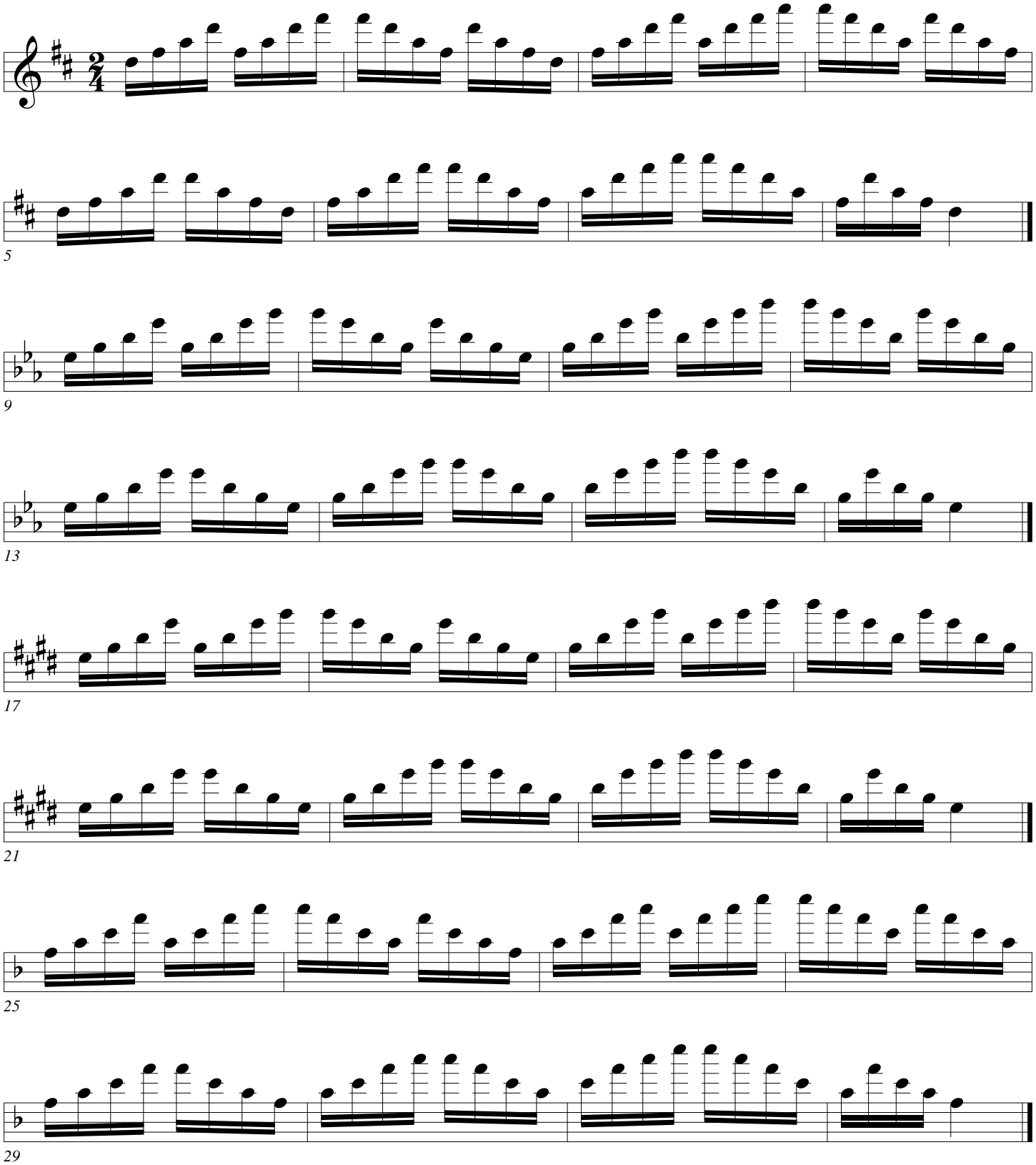

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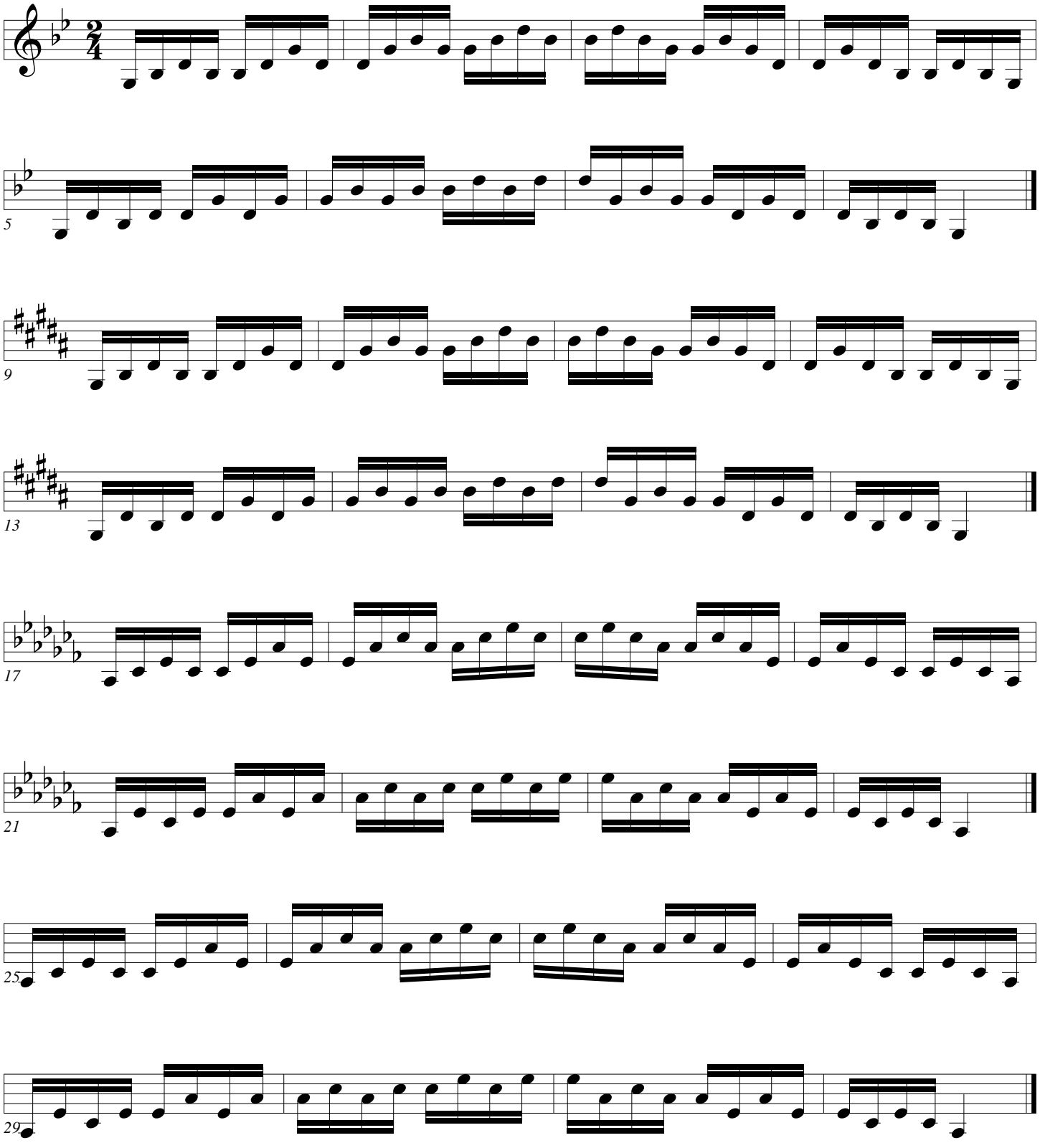

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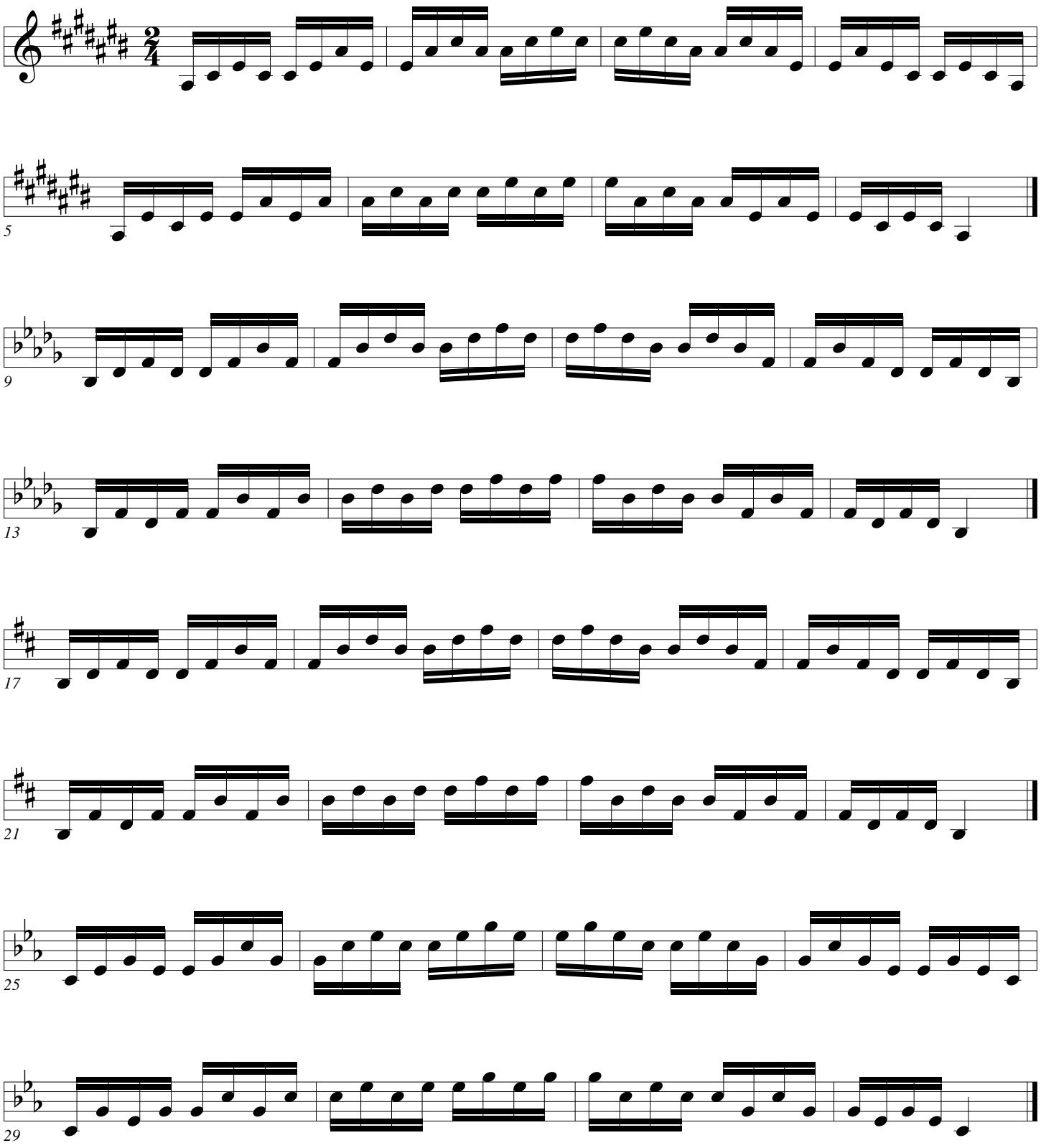

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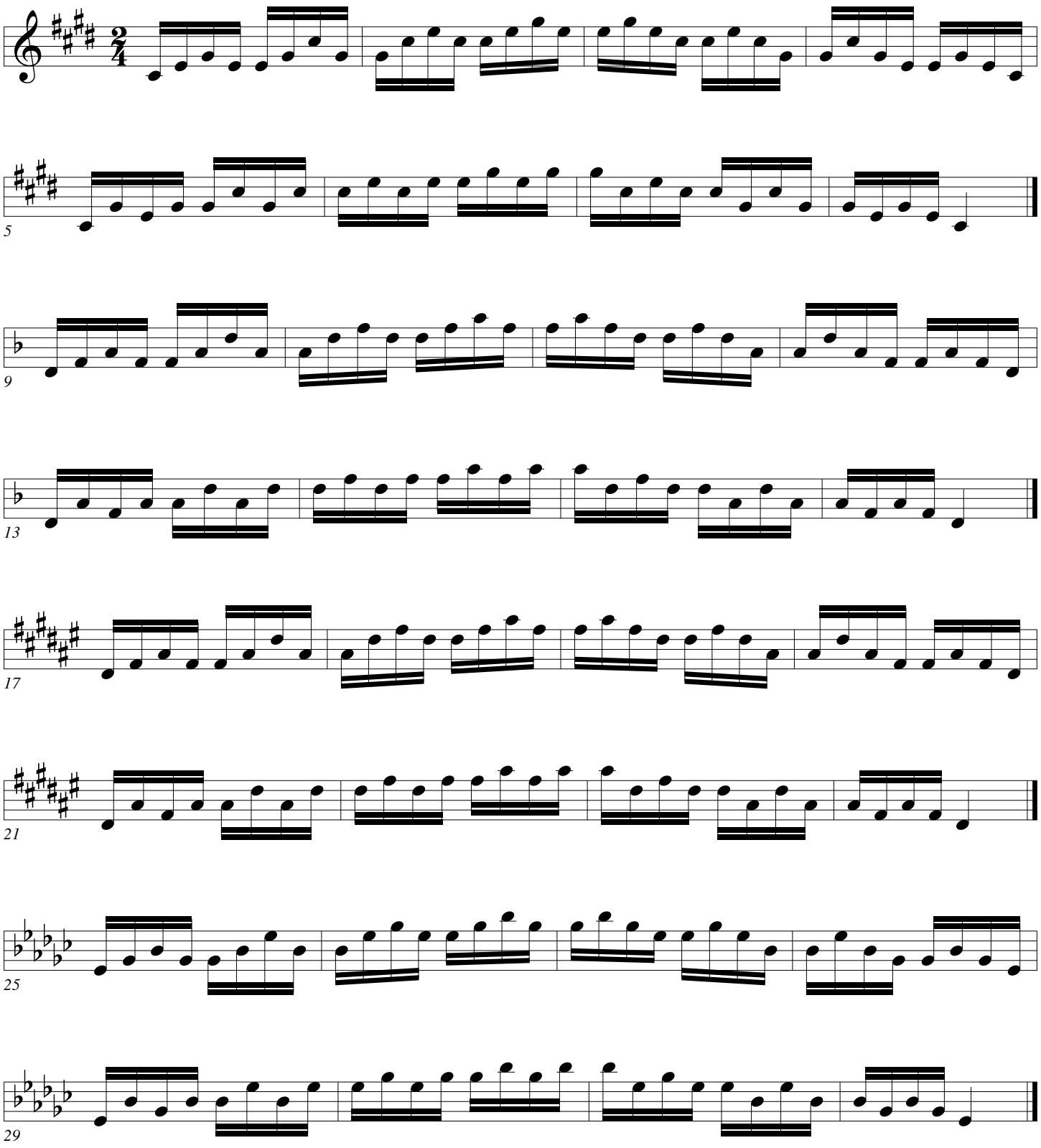

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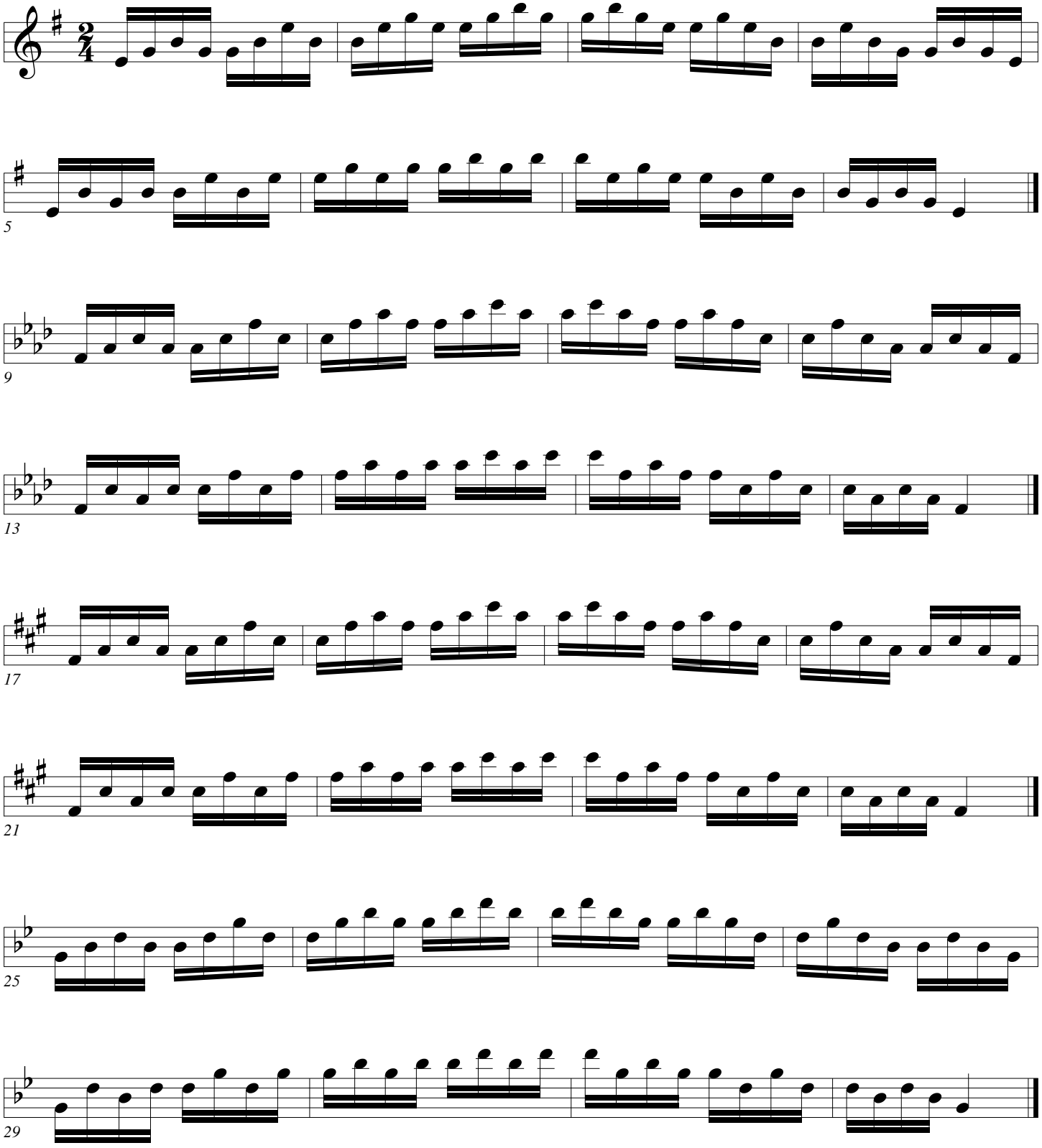

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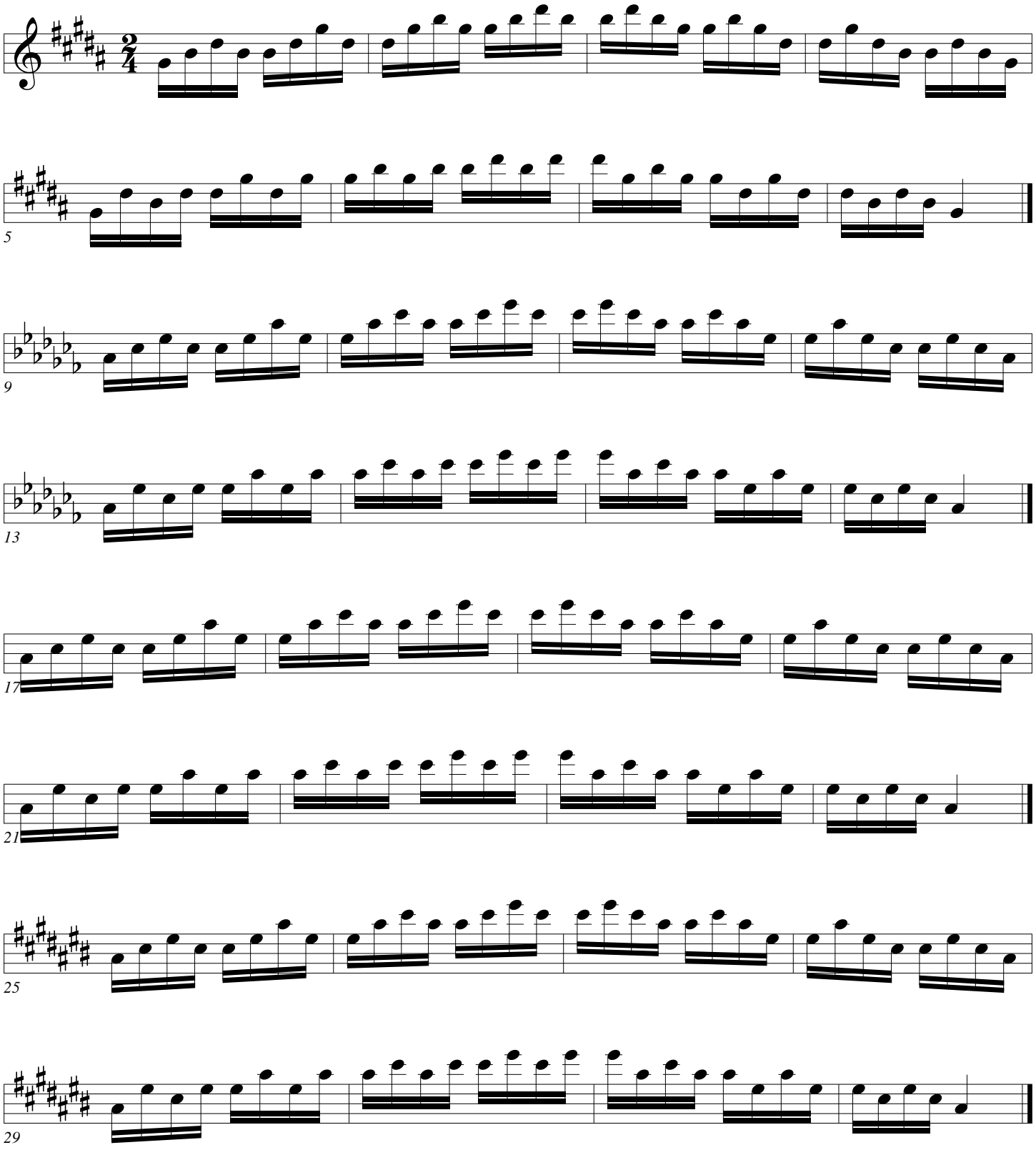

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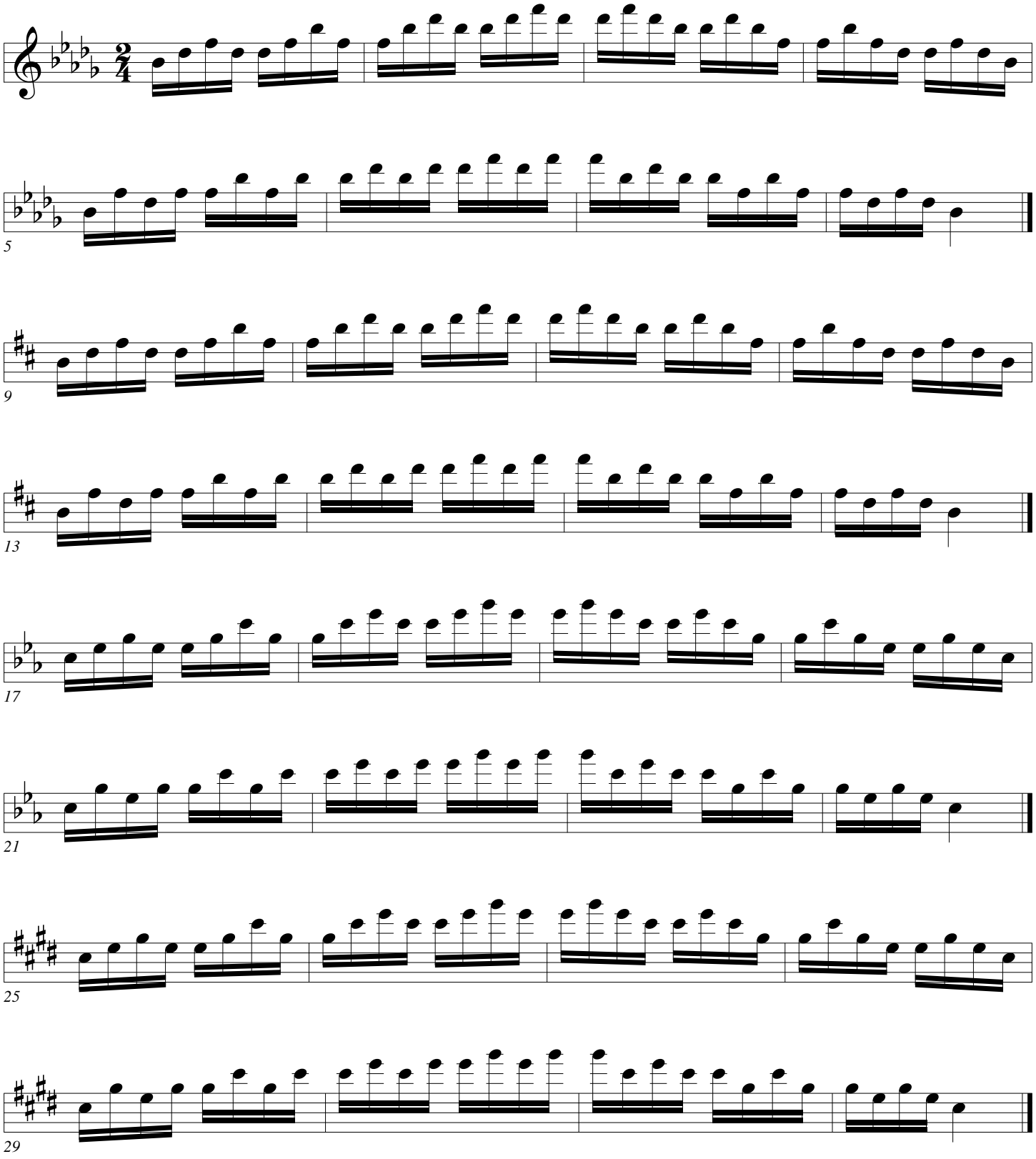

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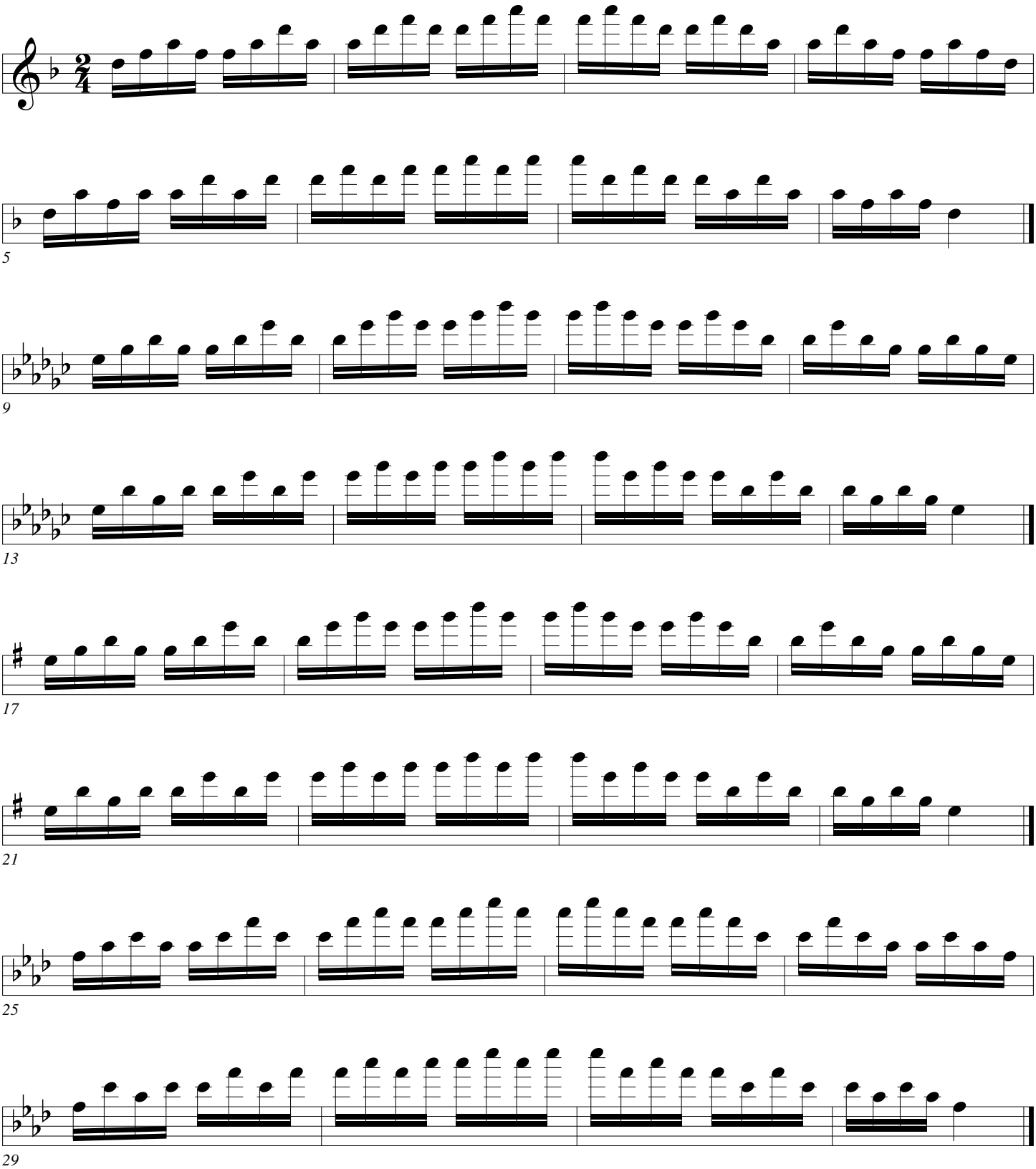

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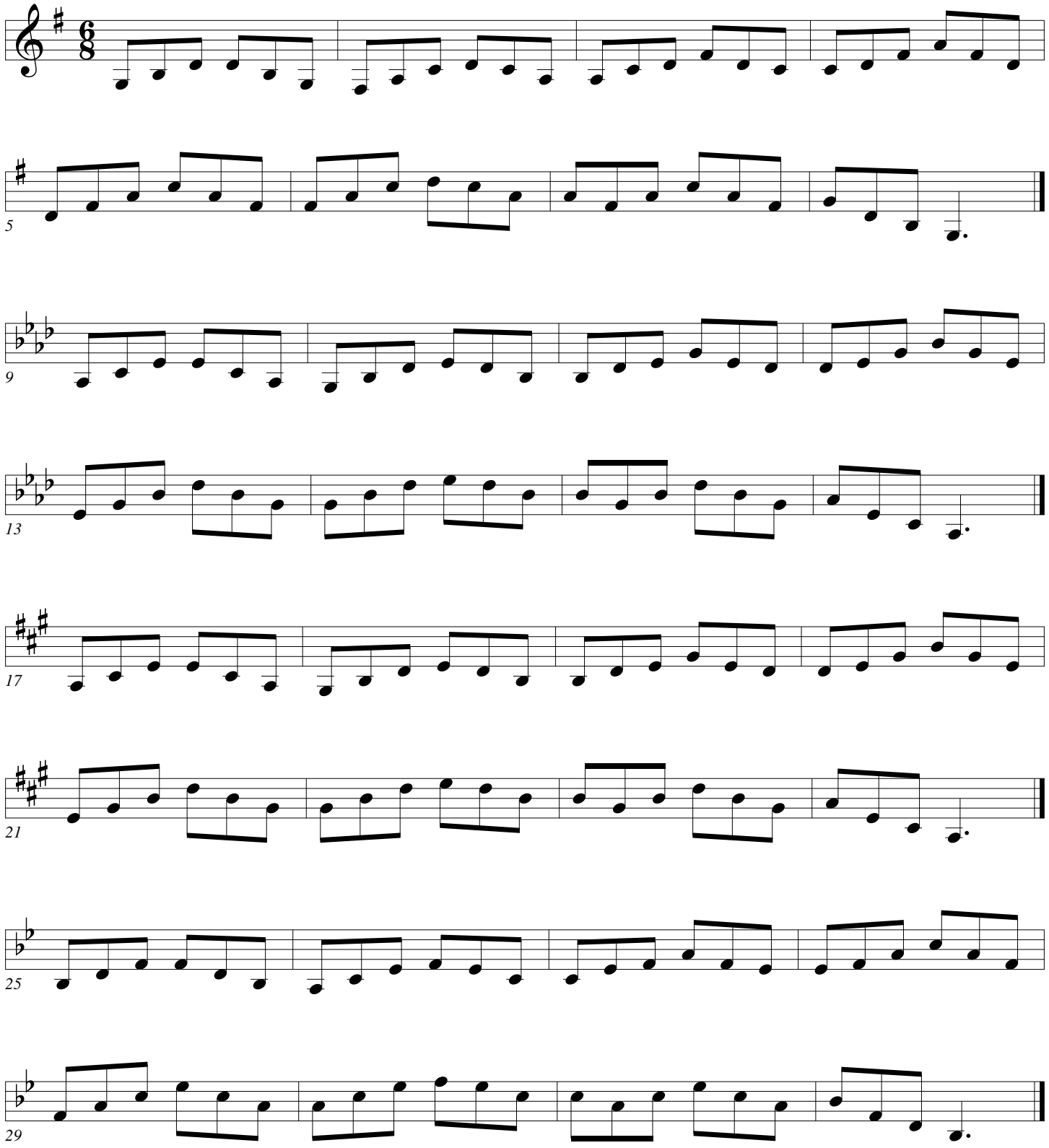

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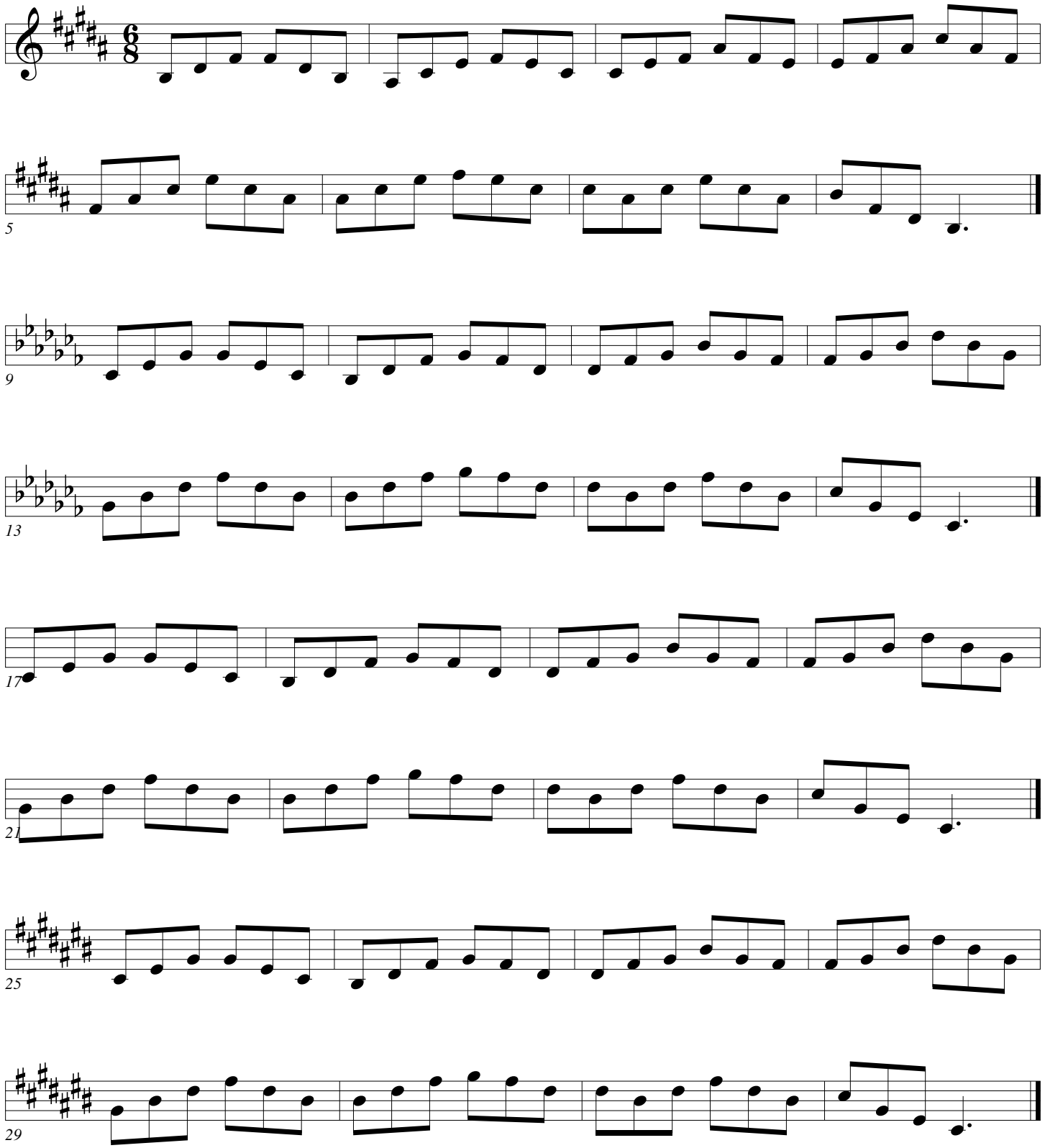

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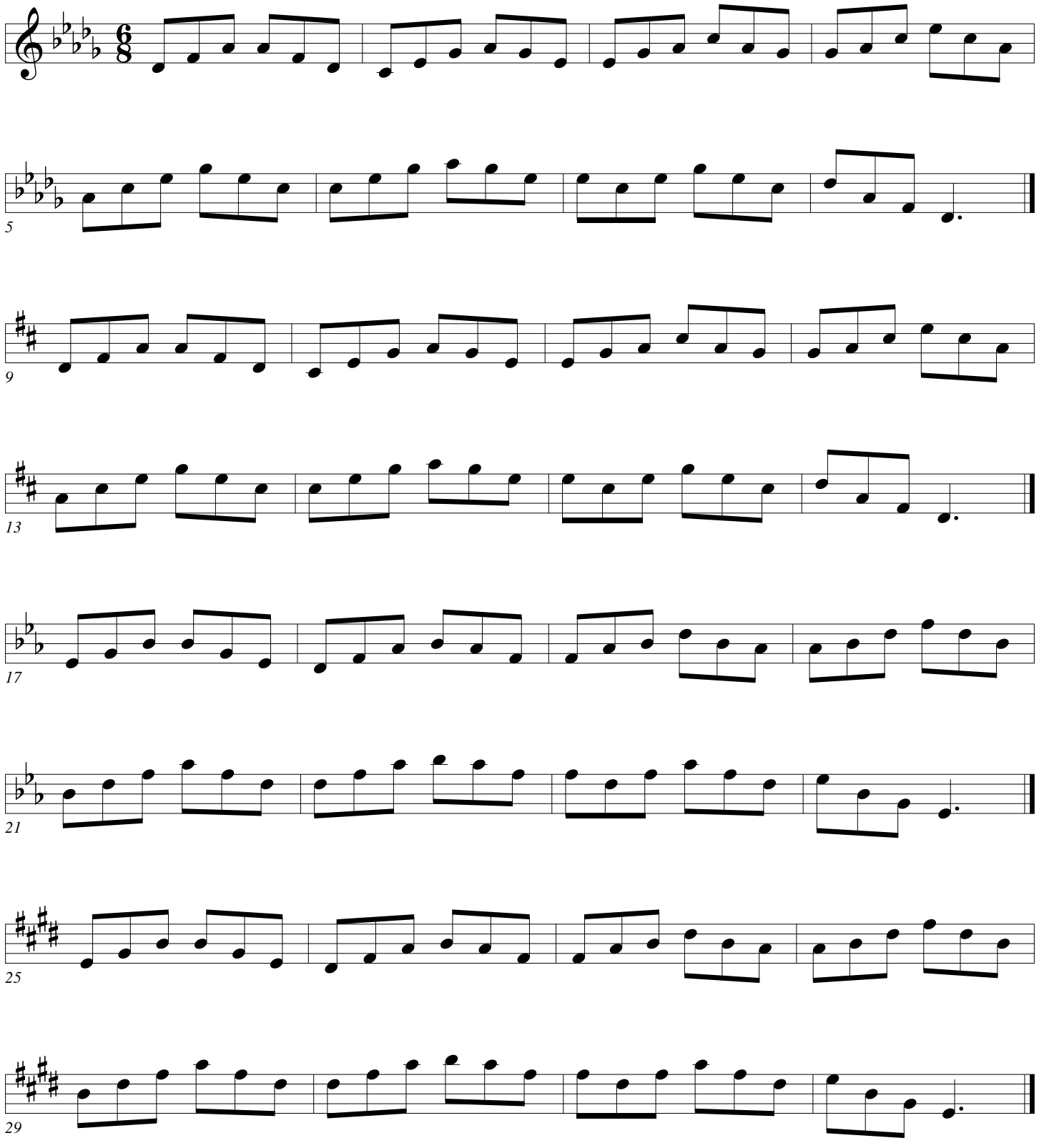

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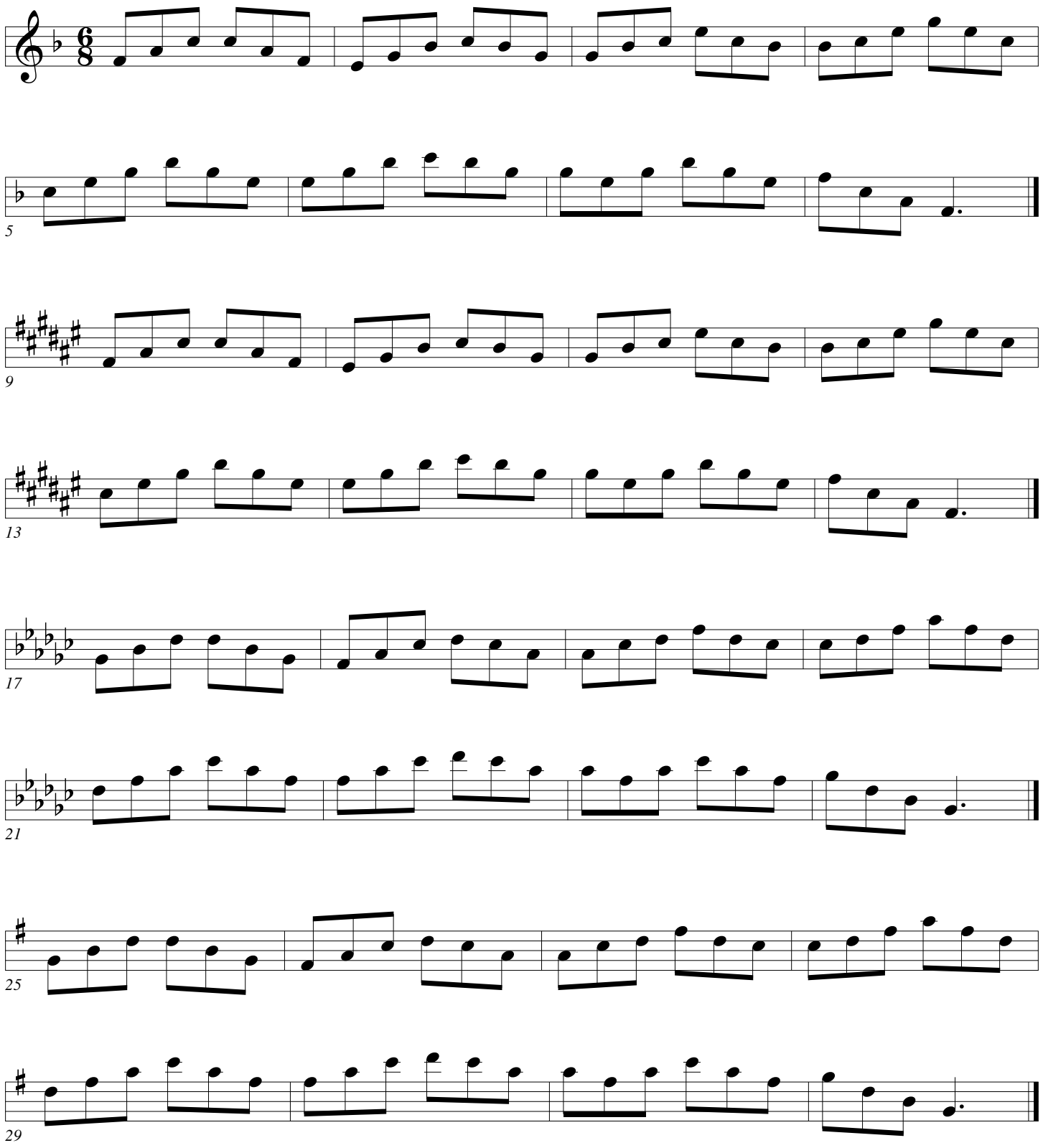

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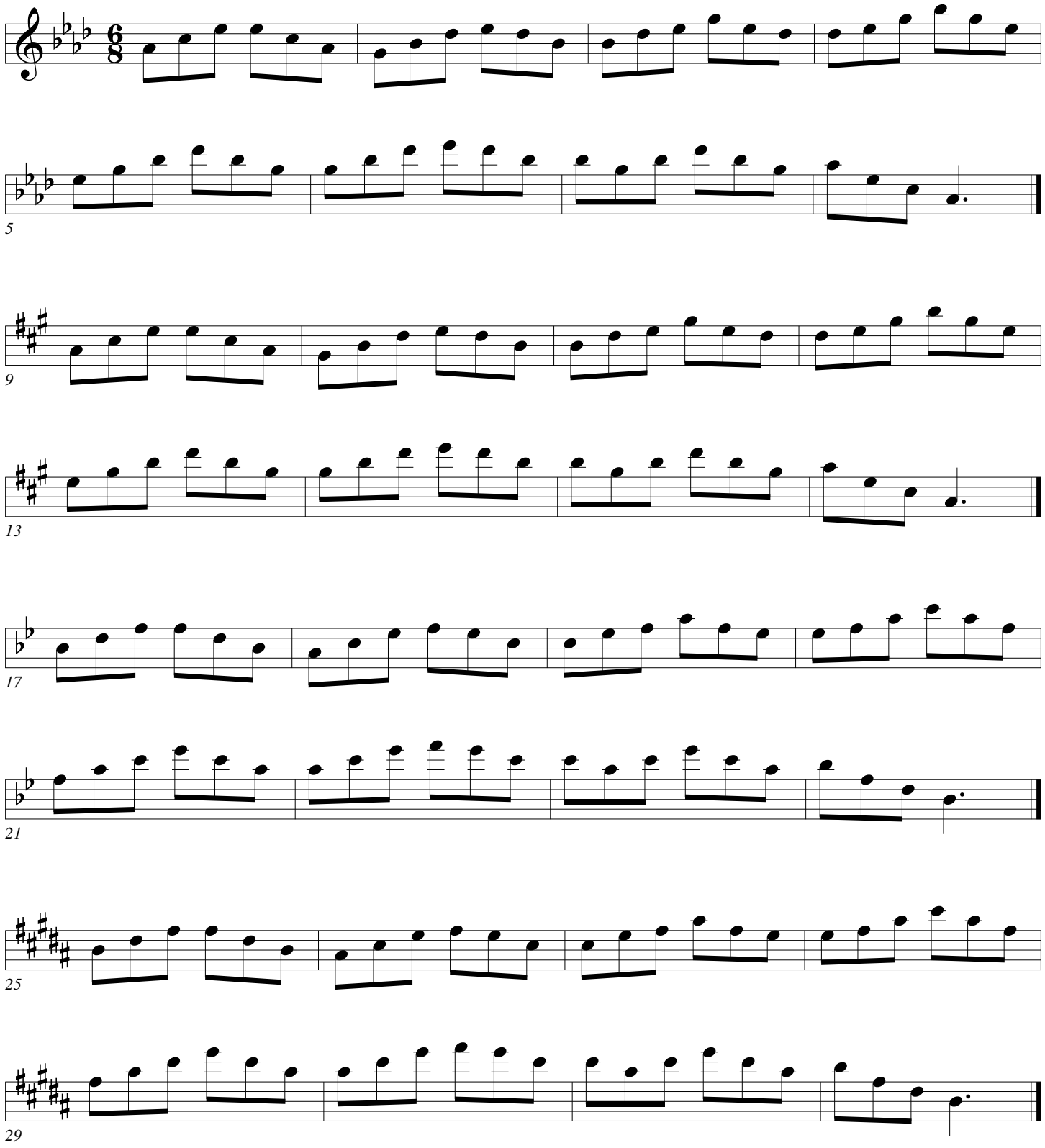

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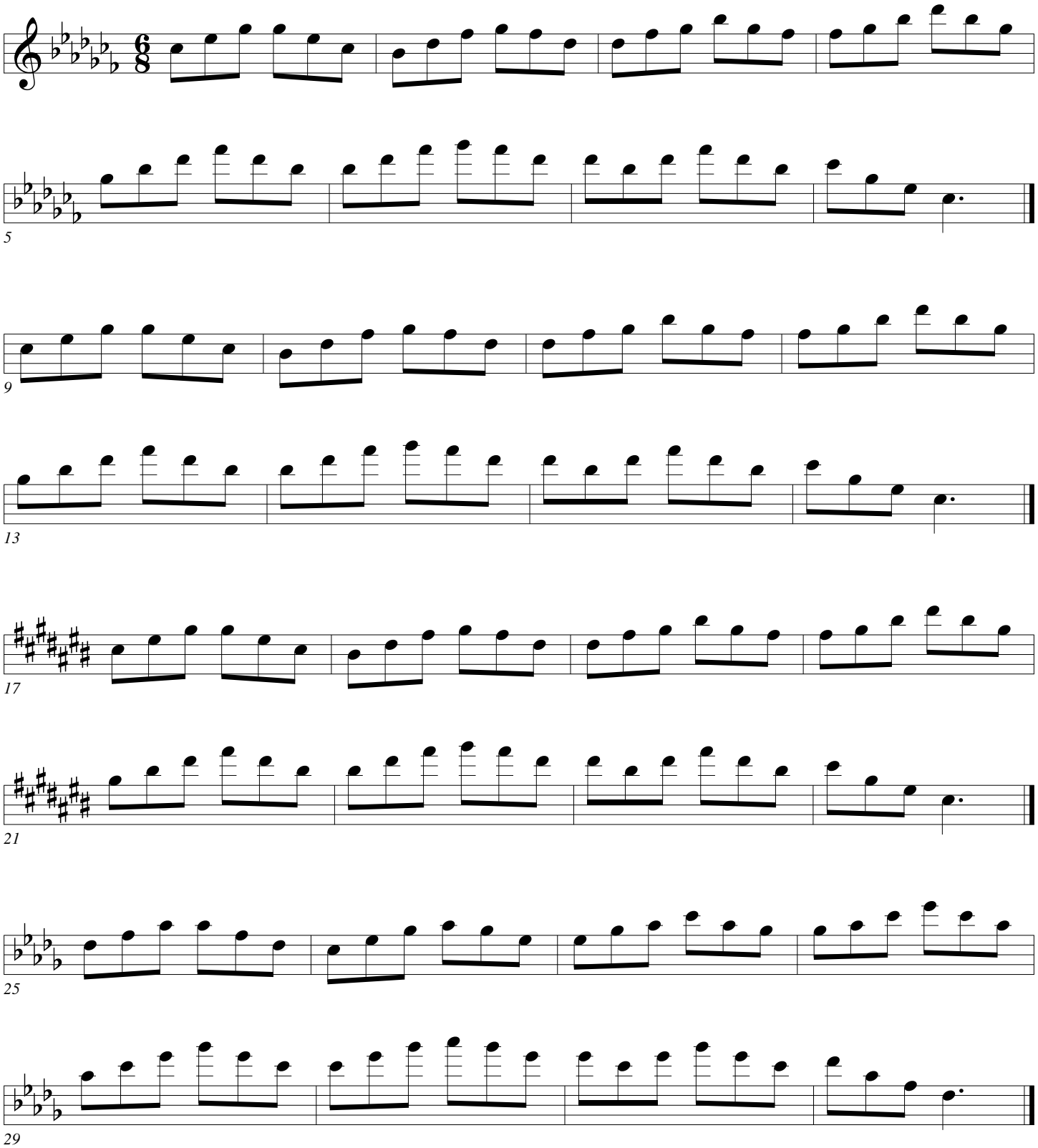

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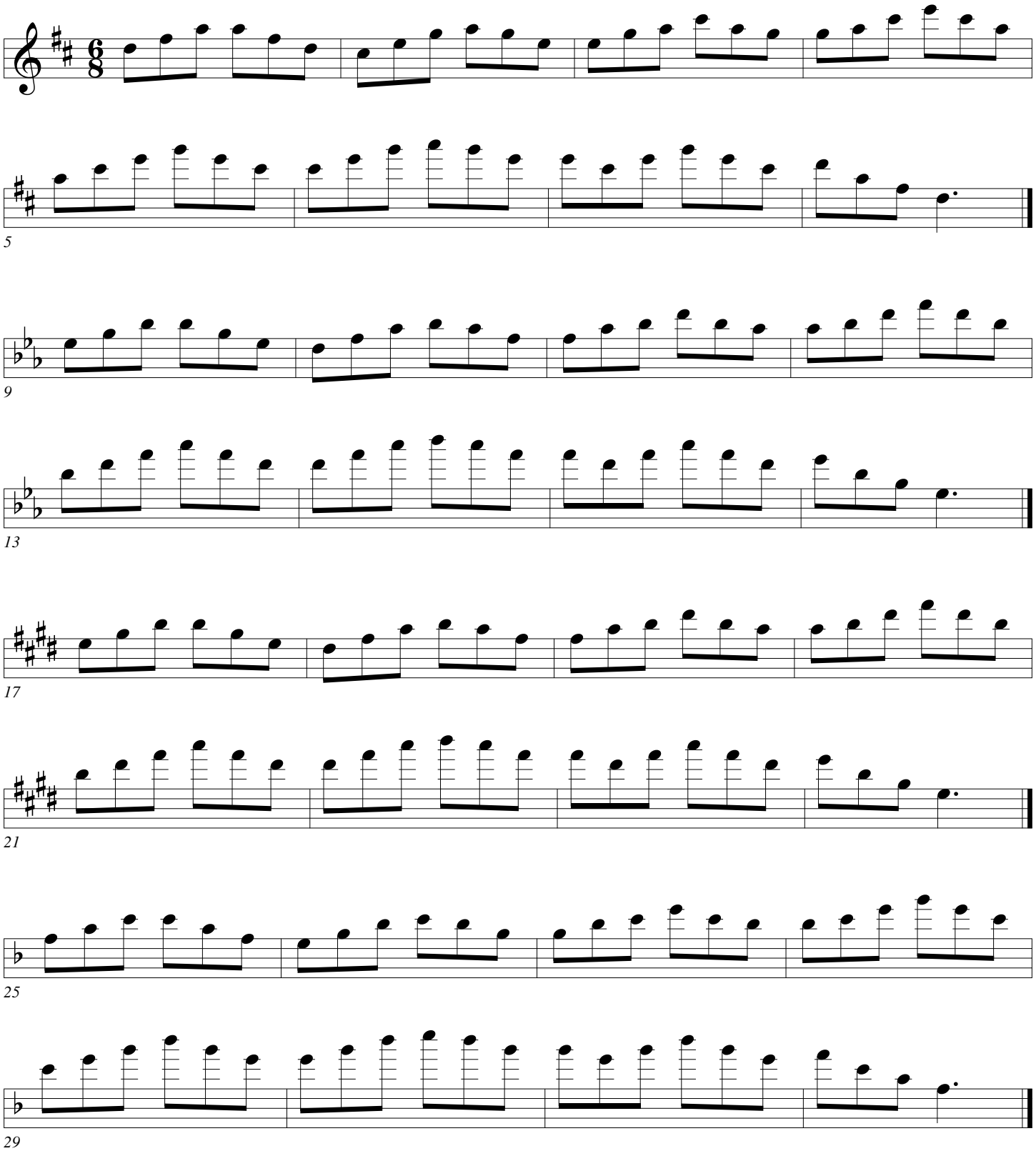

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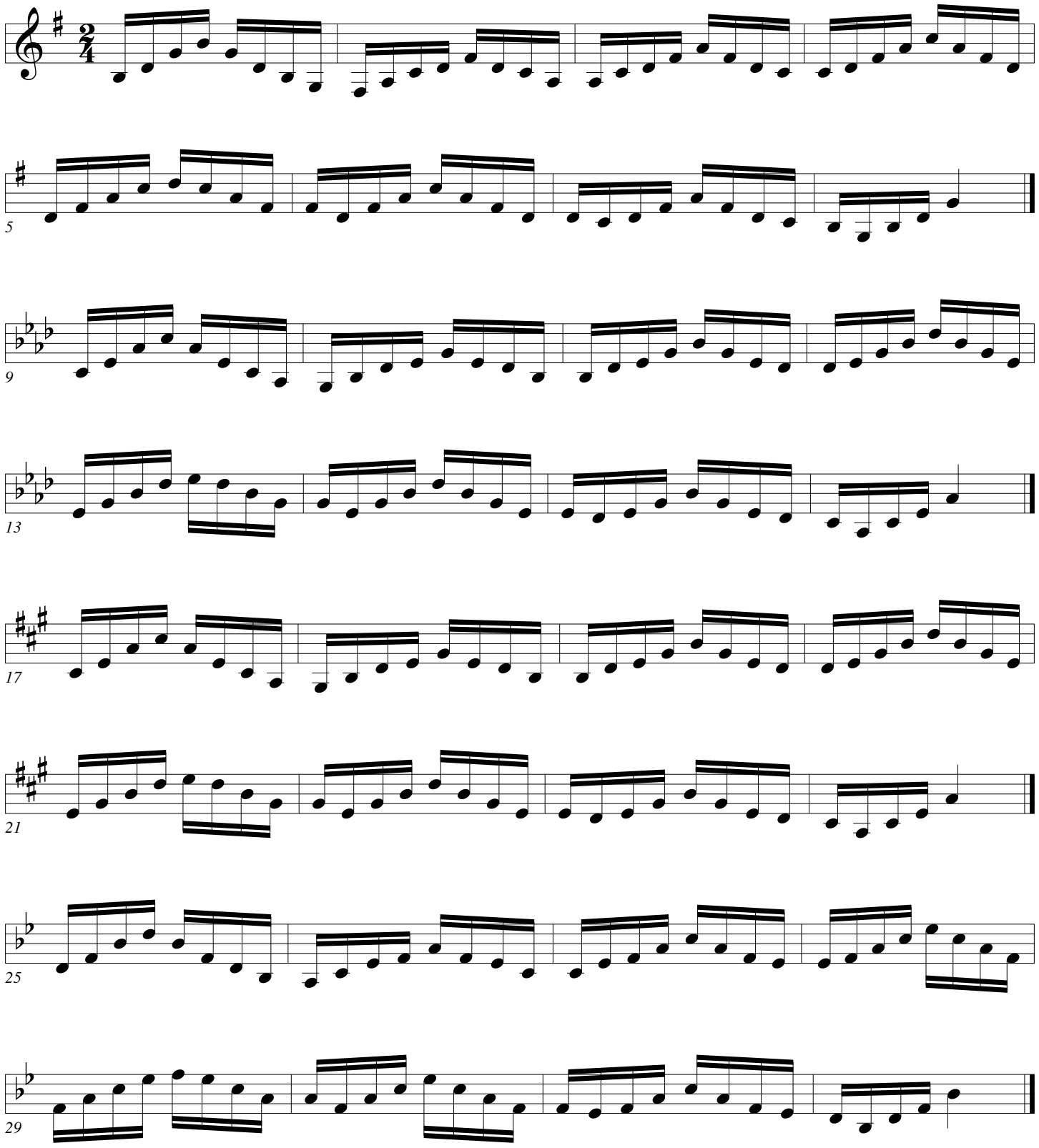

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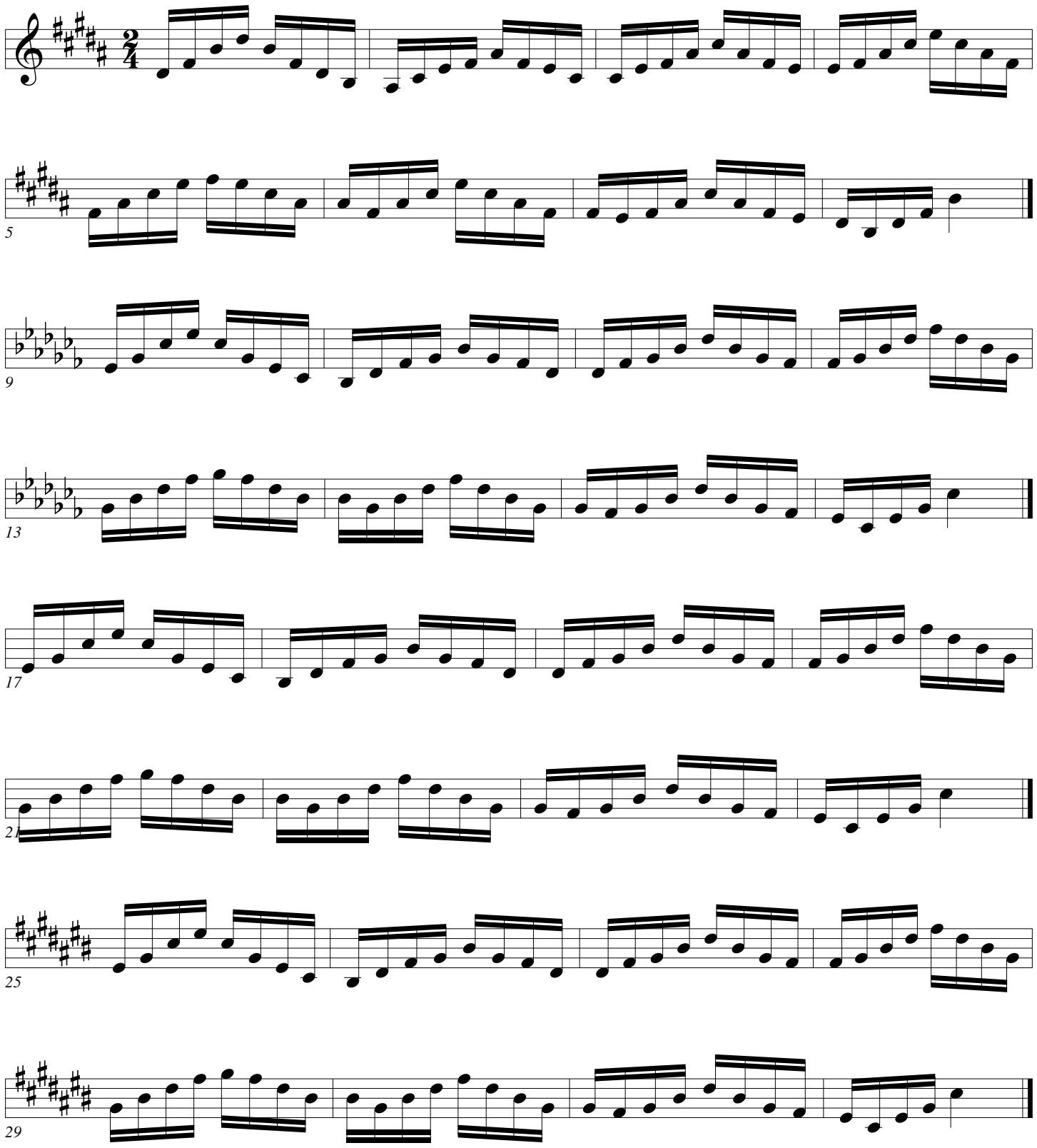

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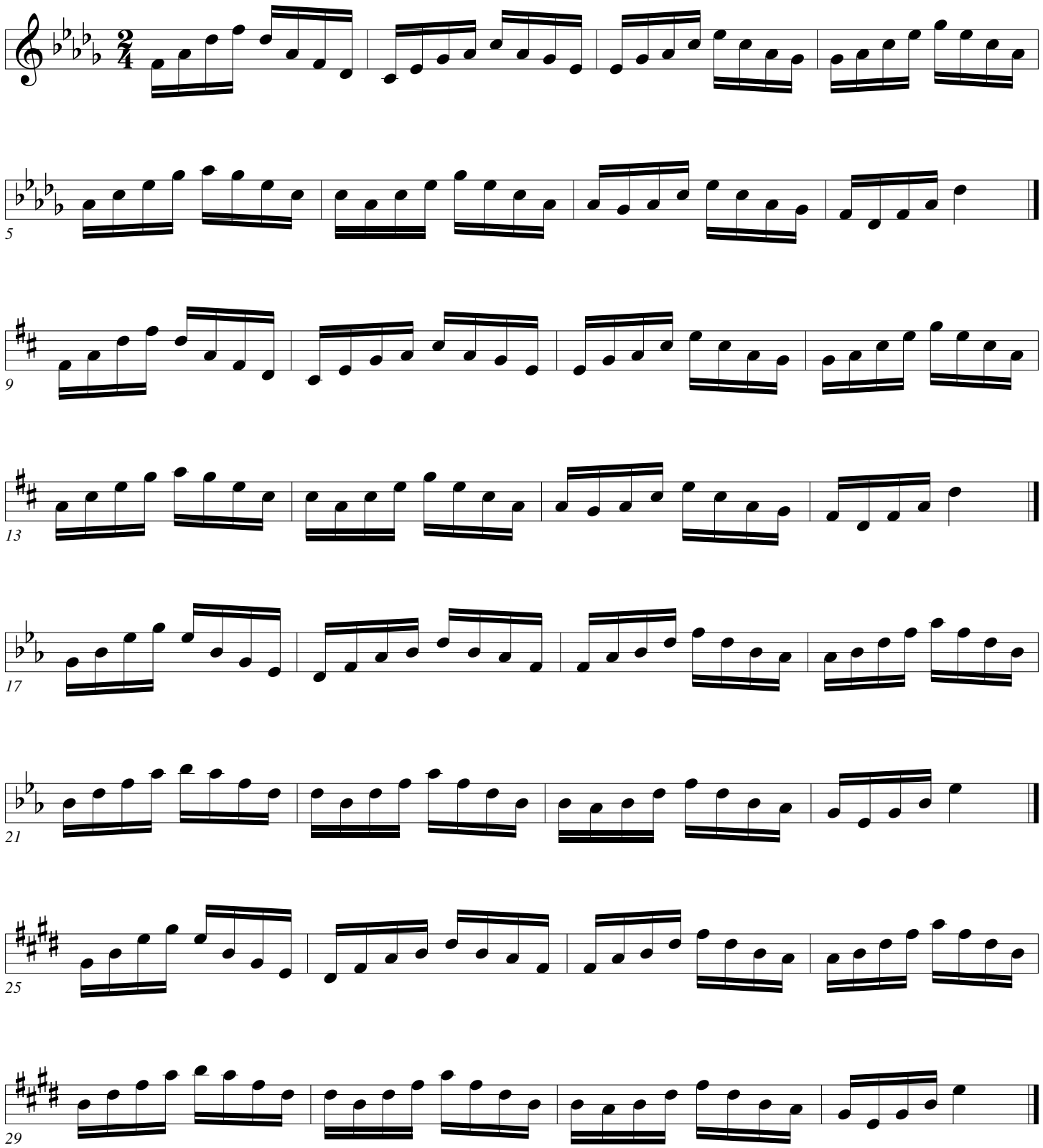

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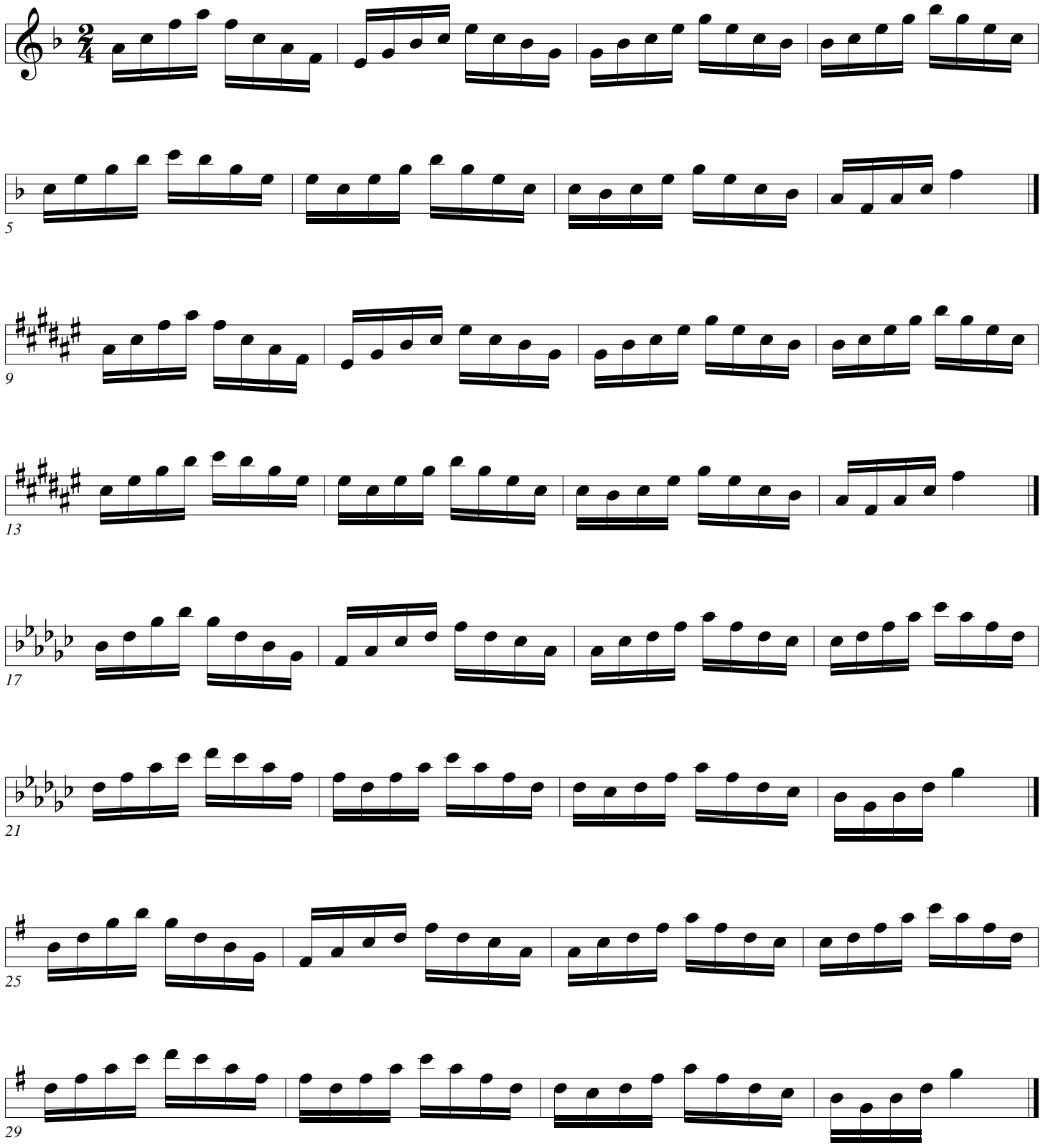

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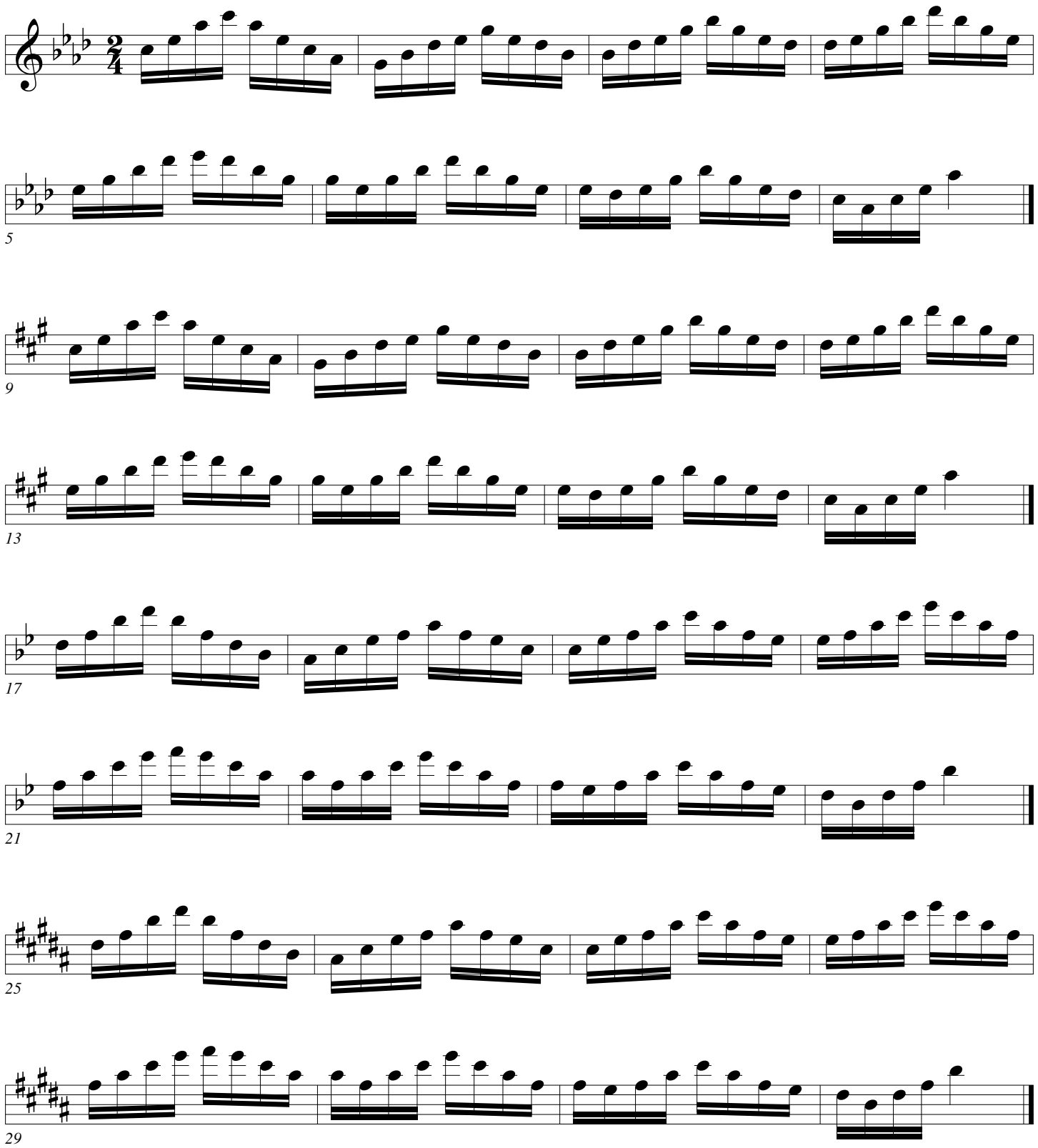

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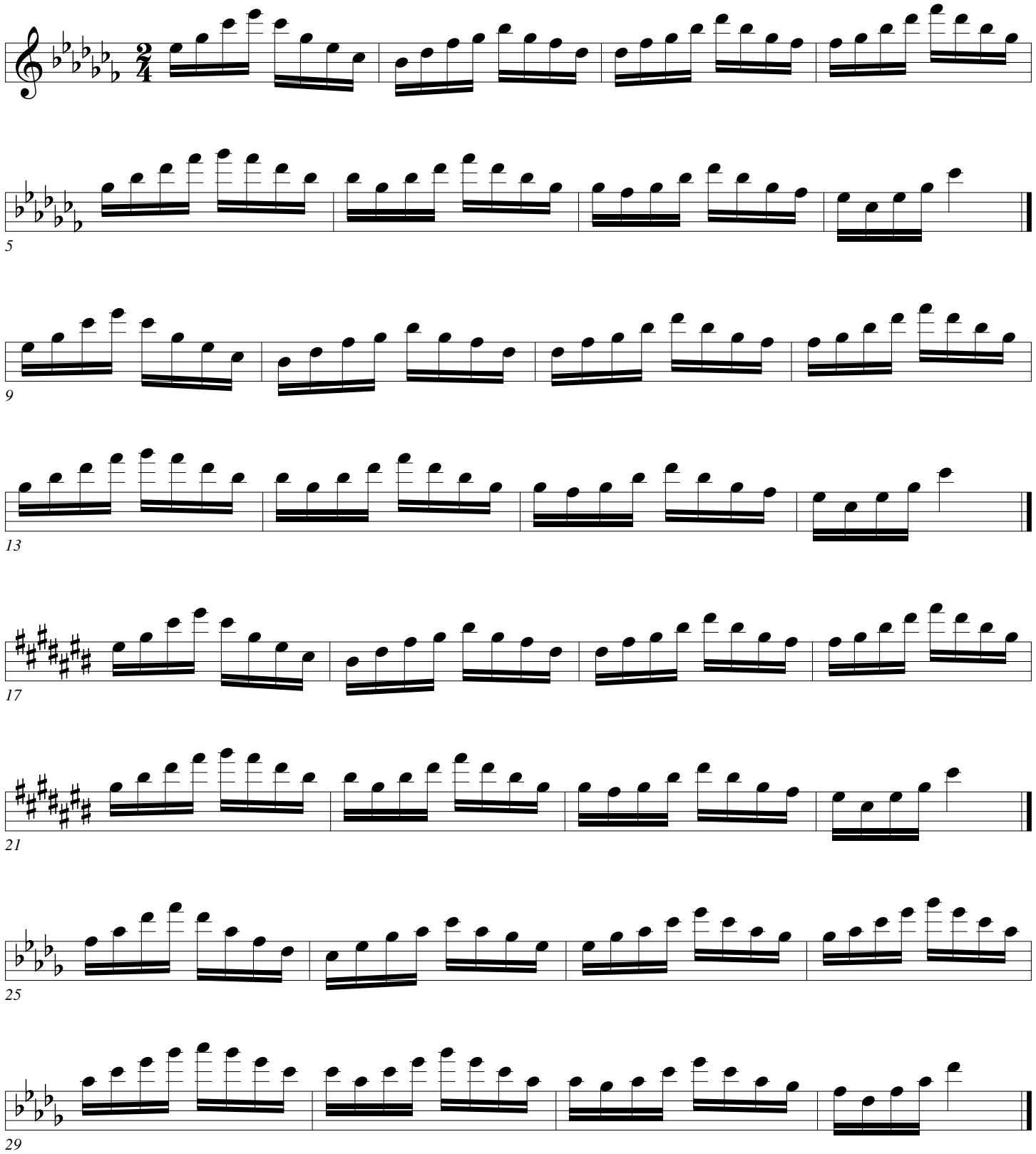

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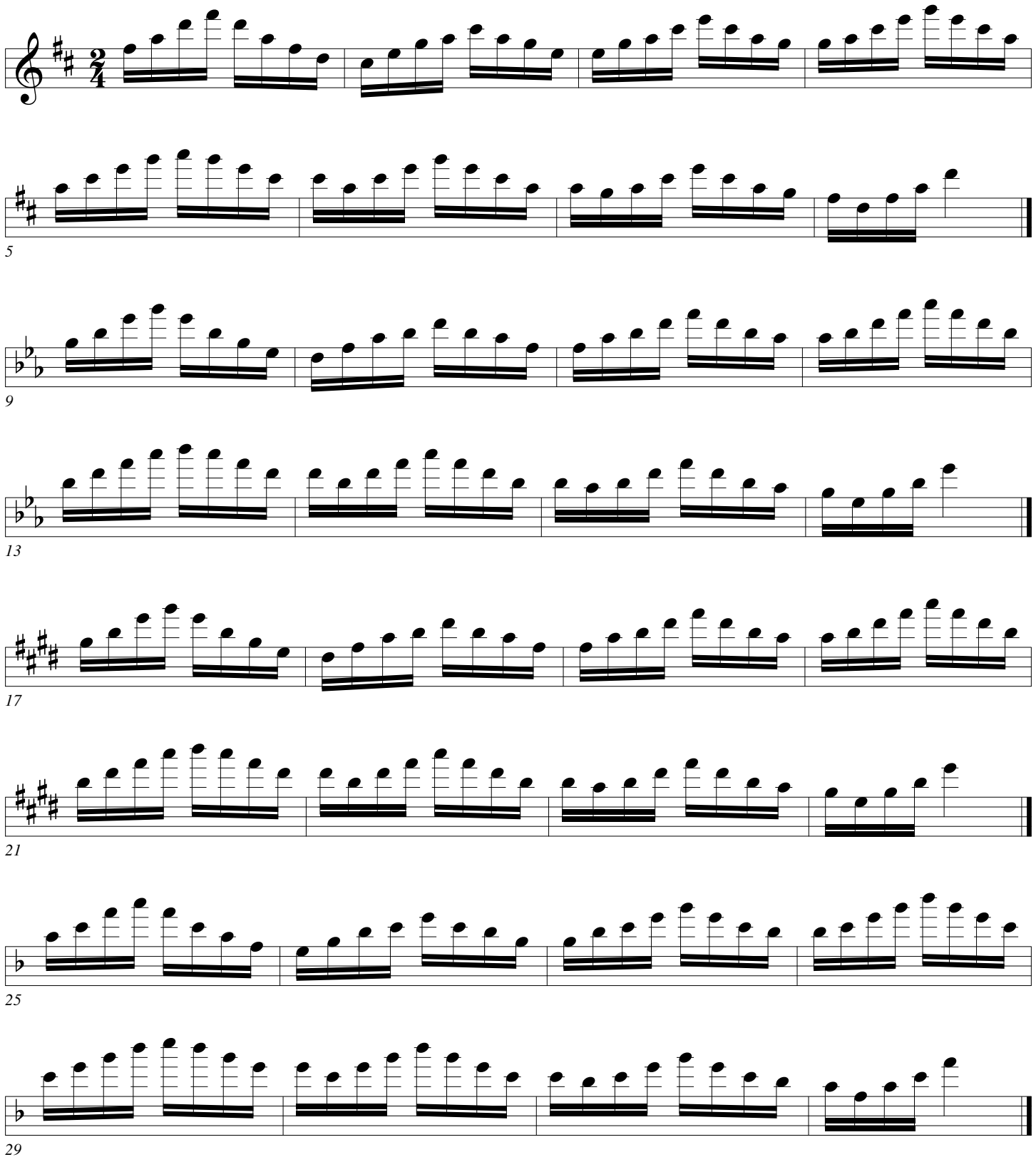

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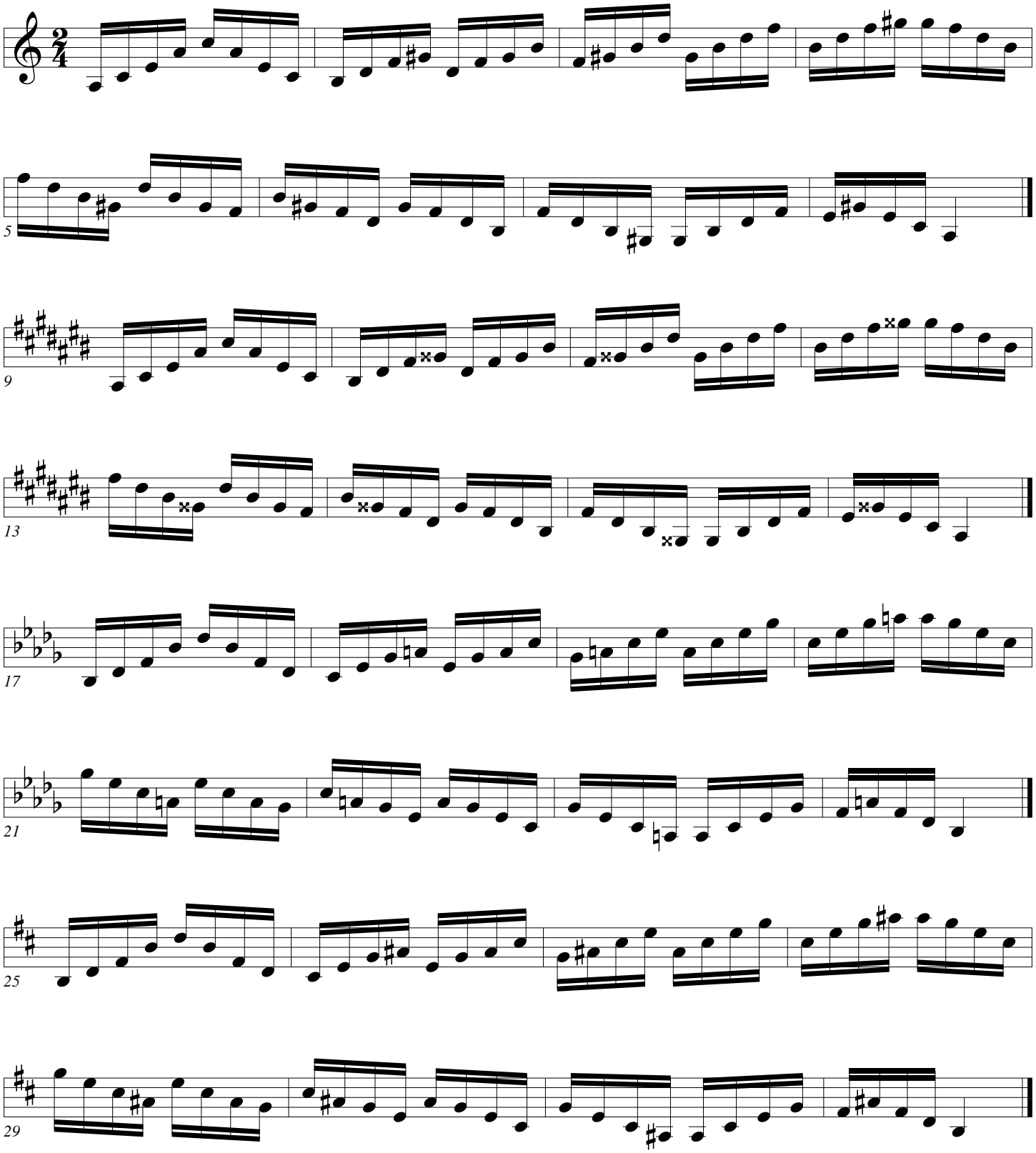

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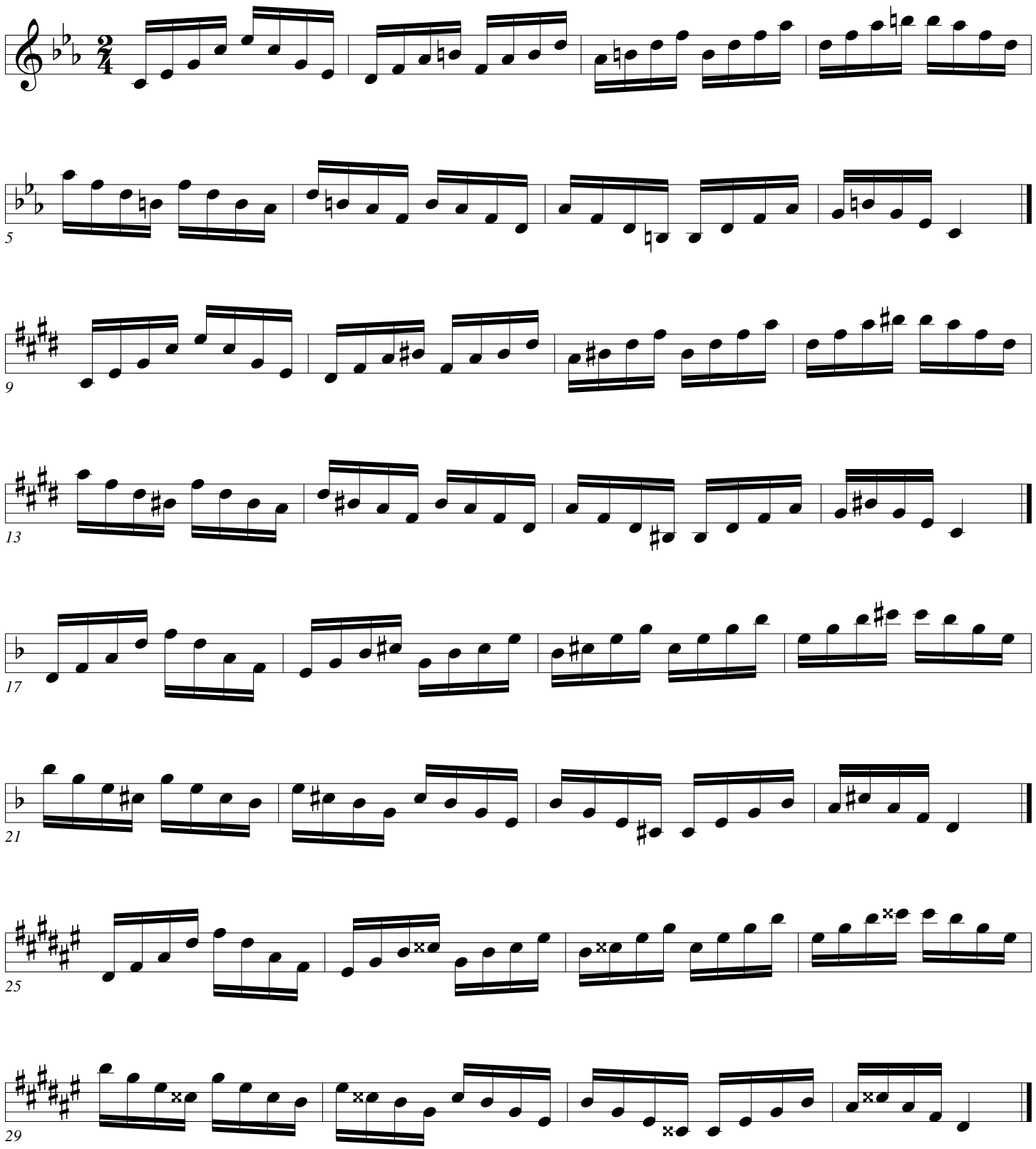

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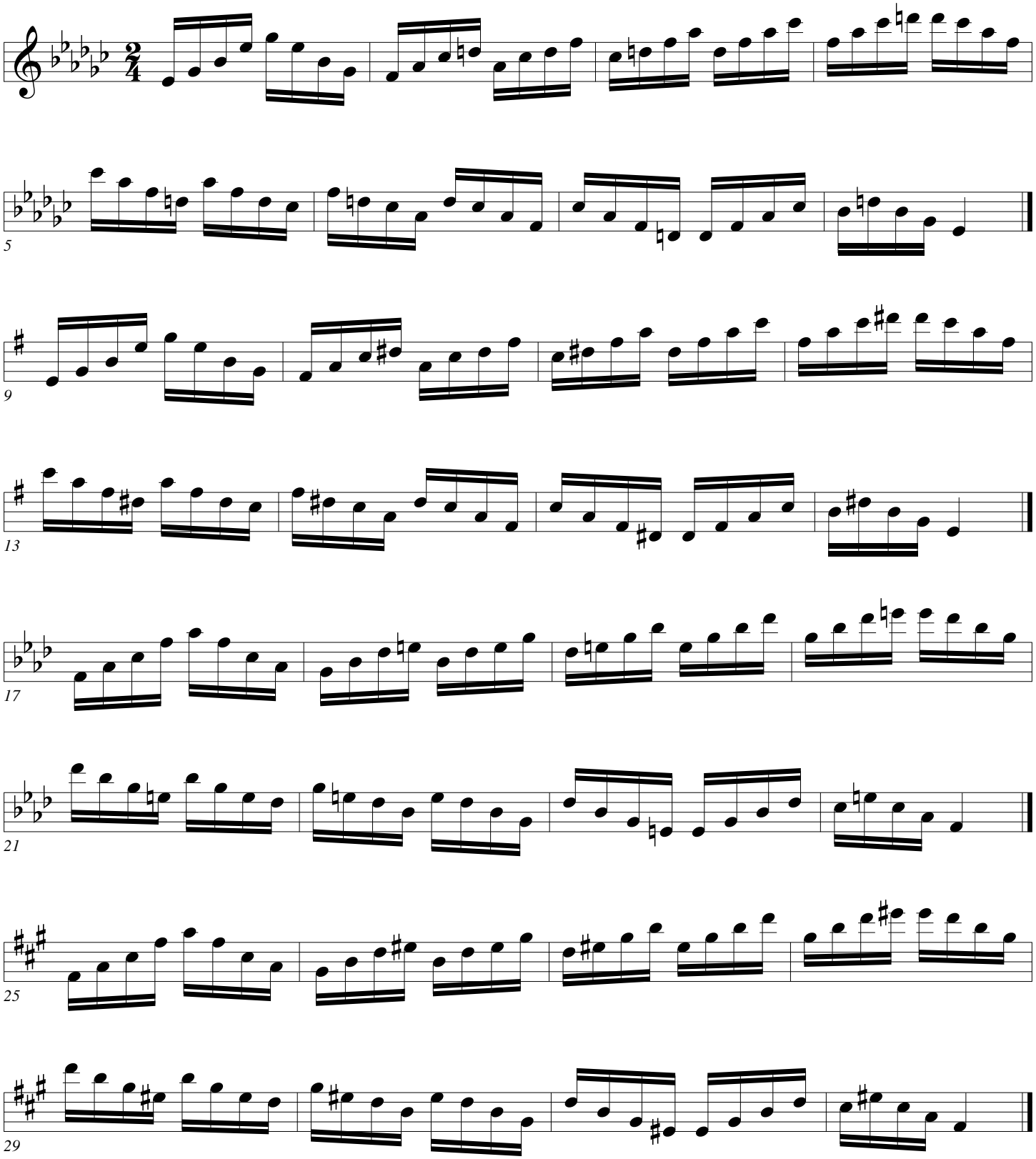

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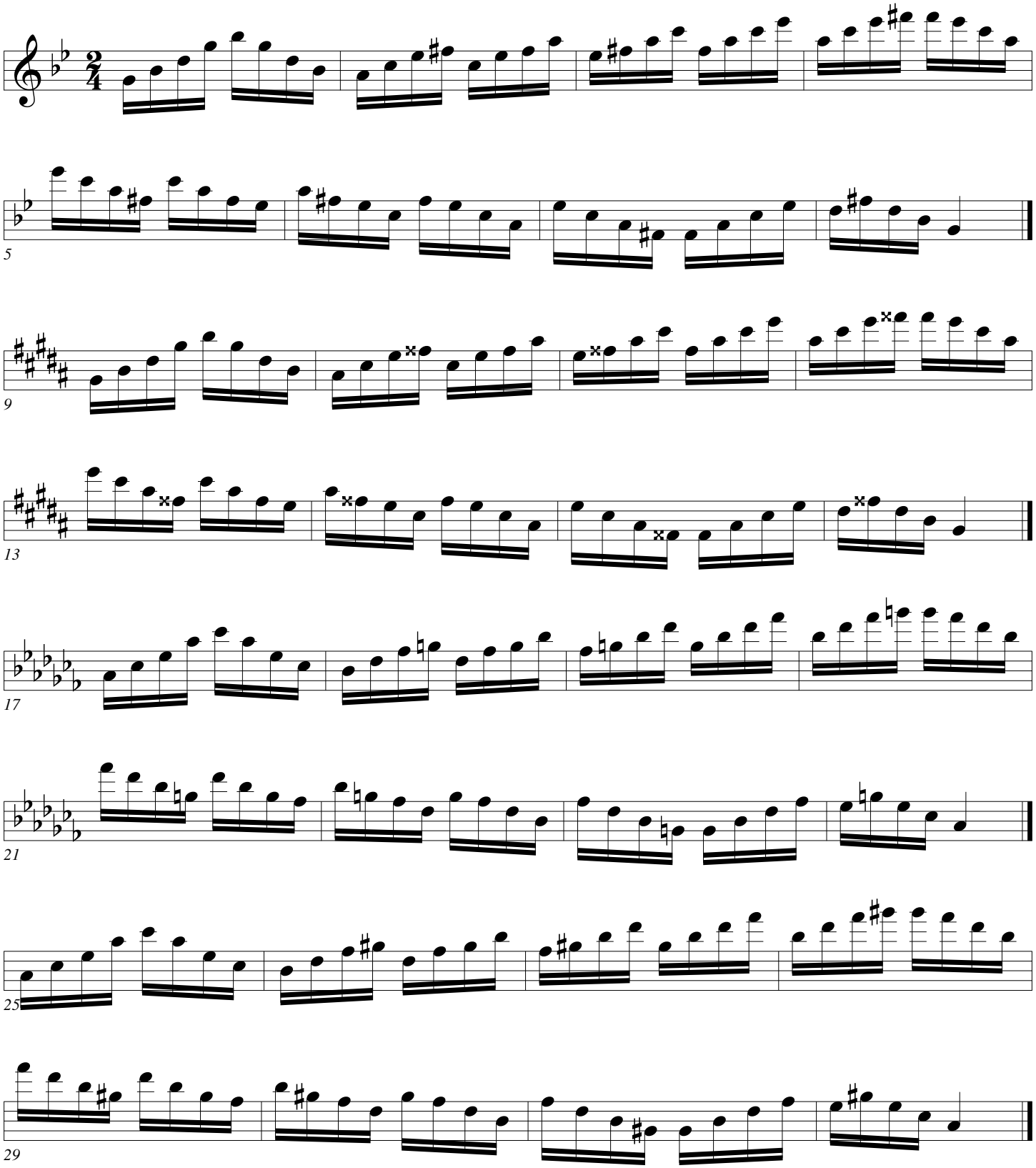

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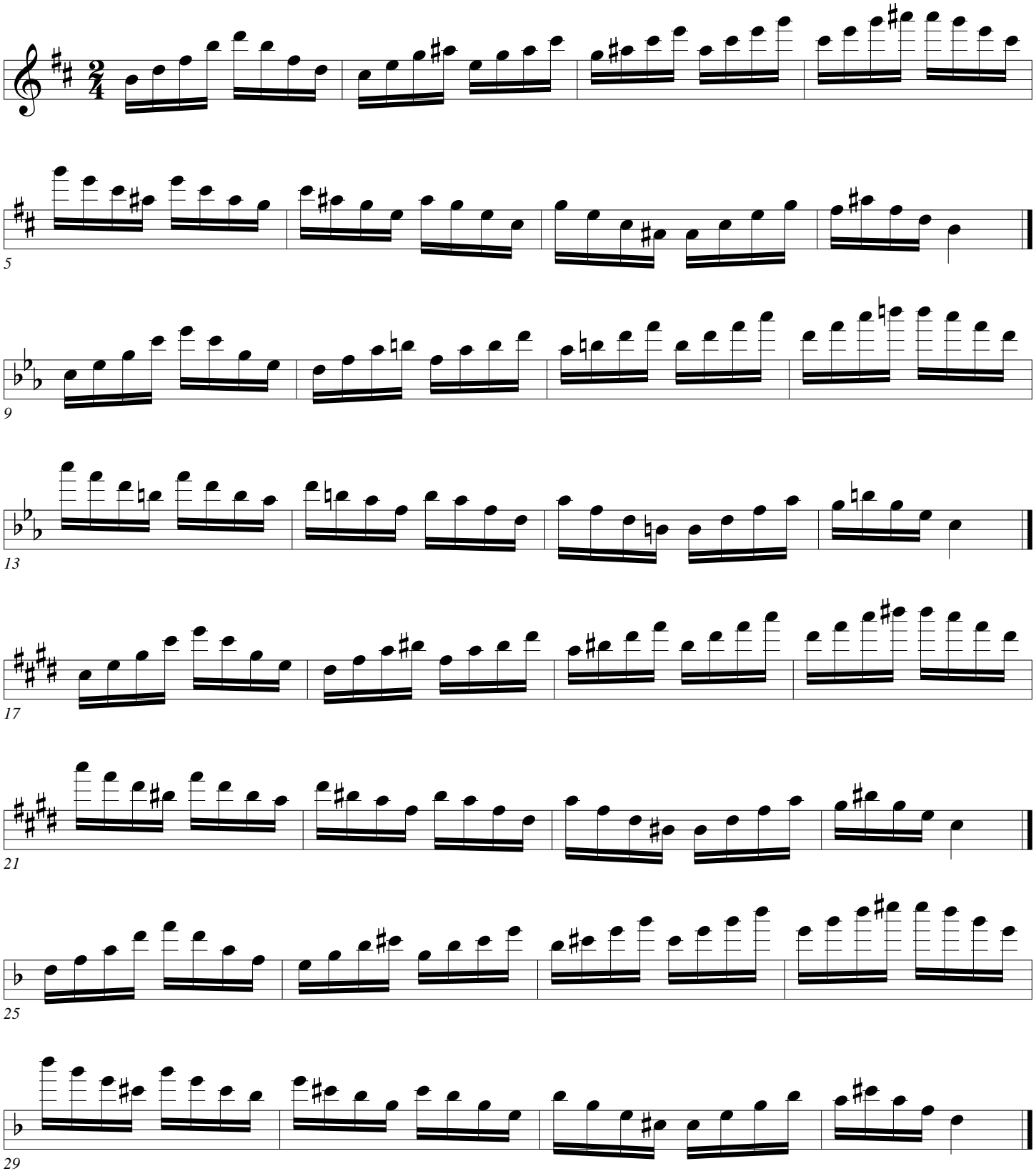
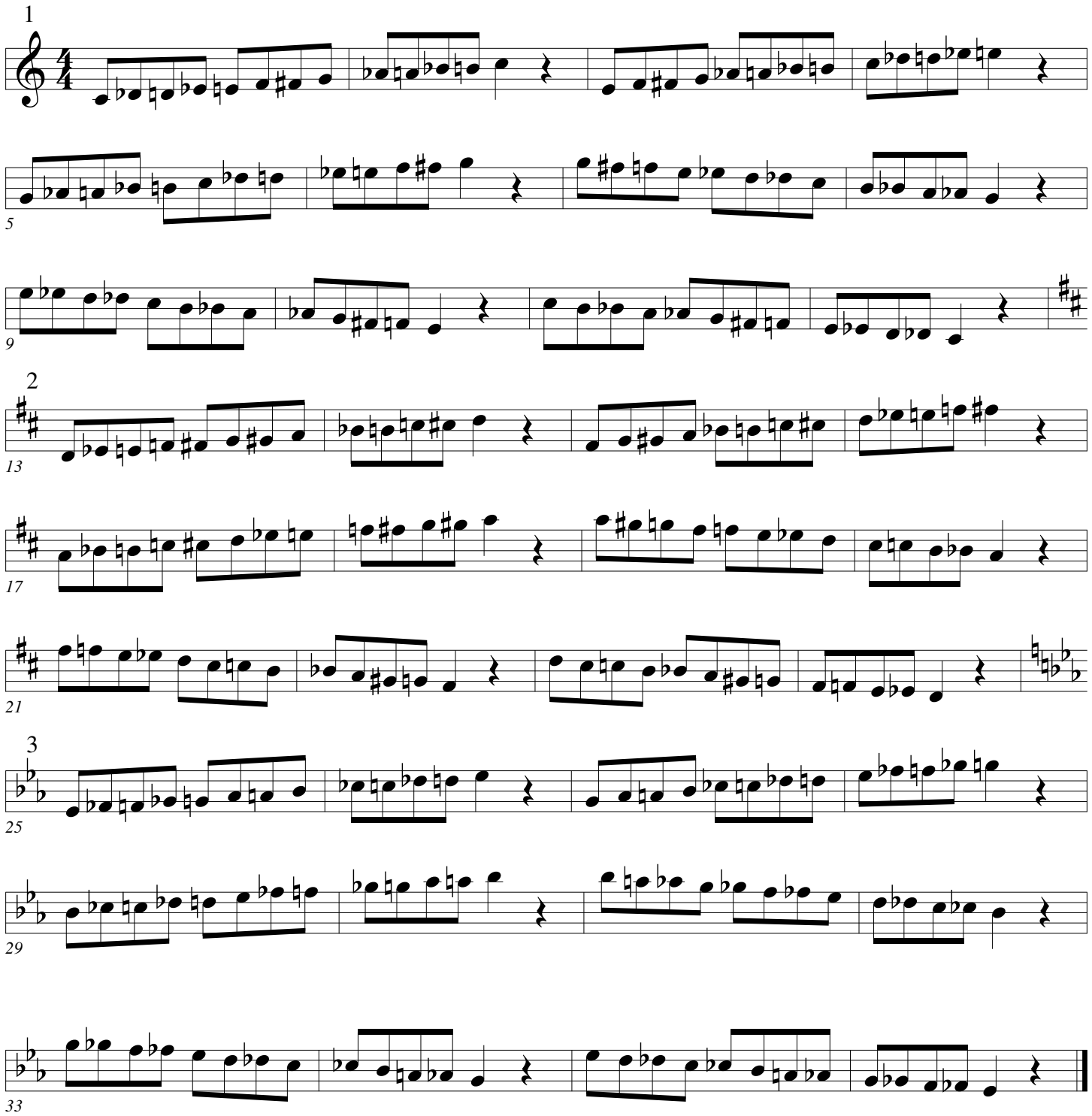


Chromatics

Pops



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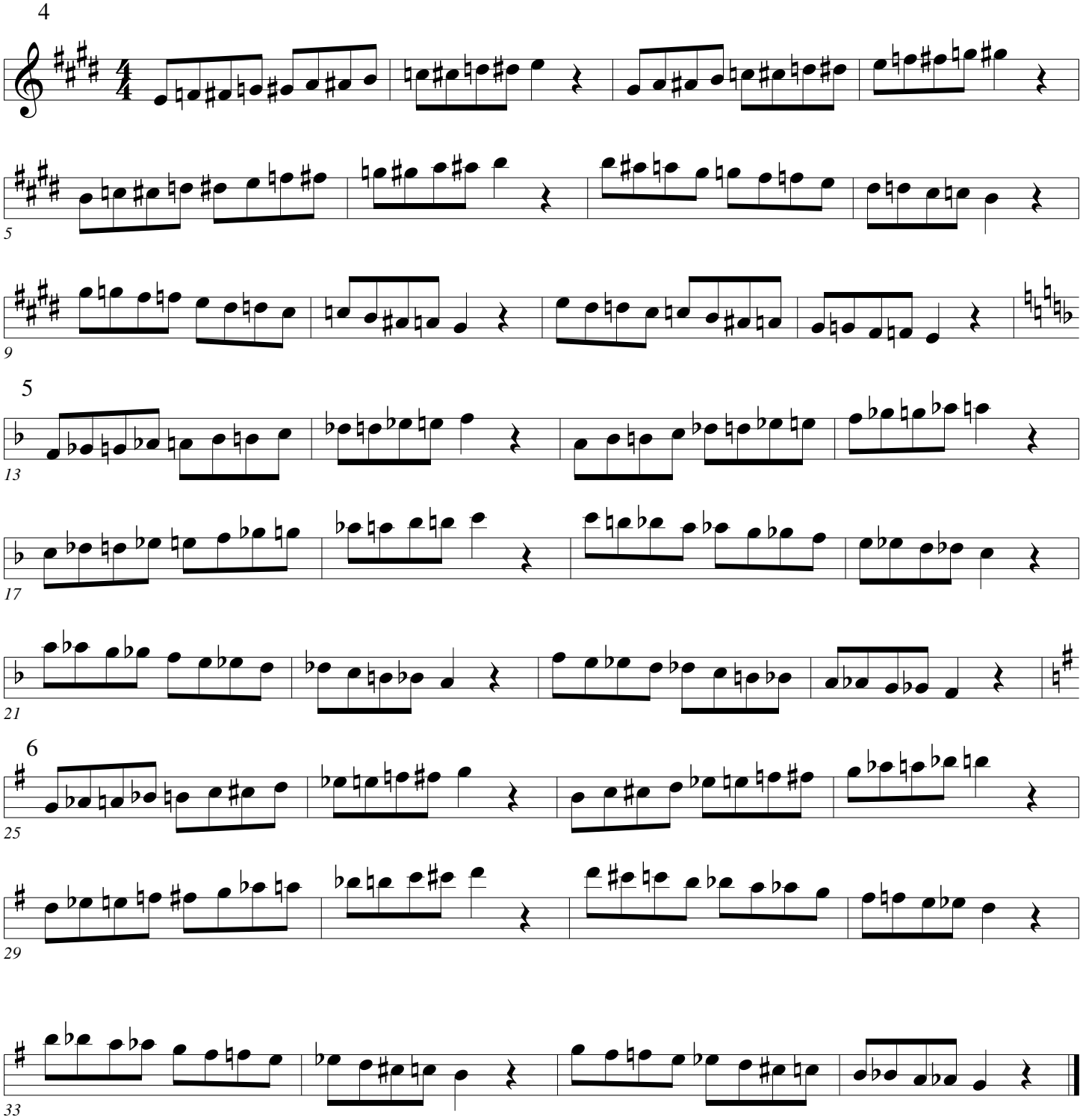

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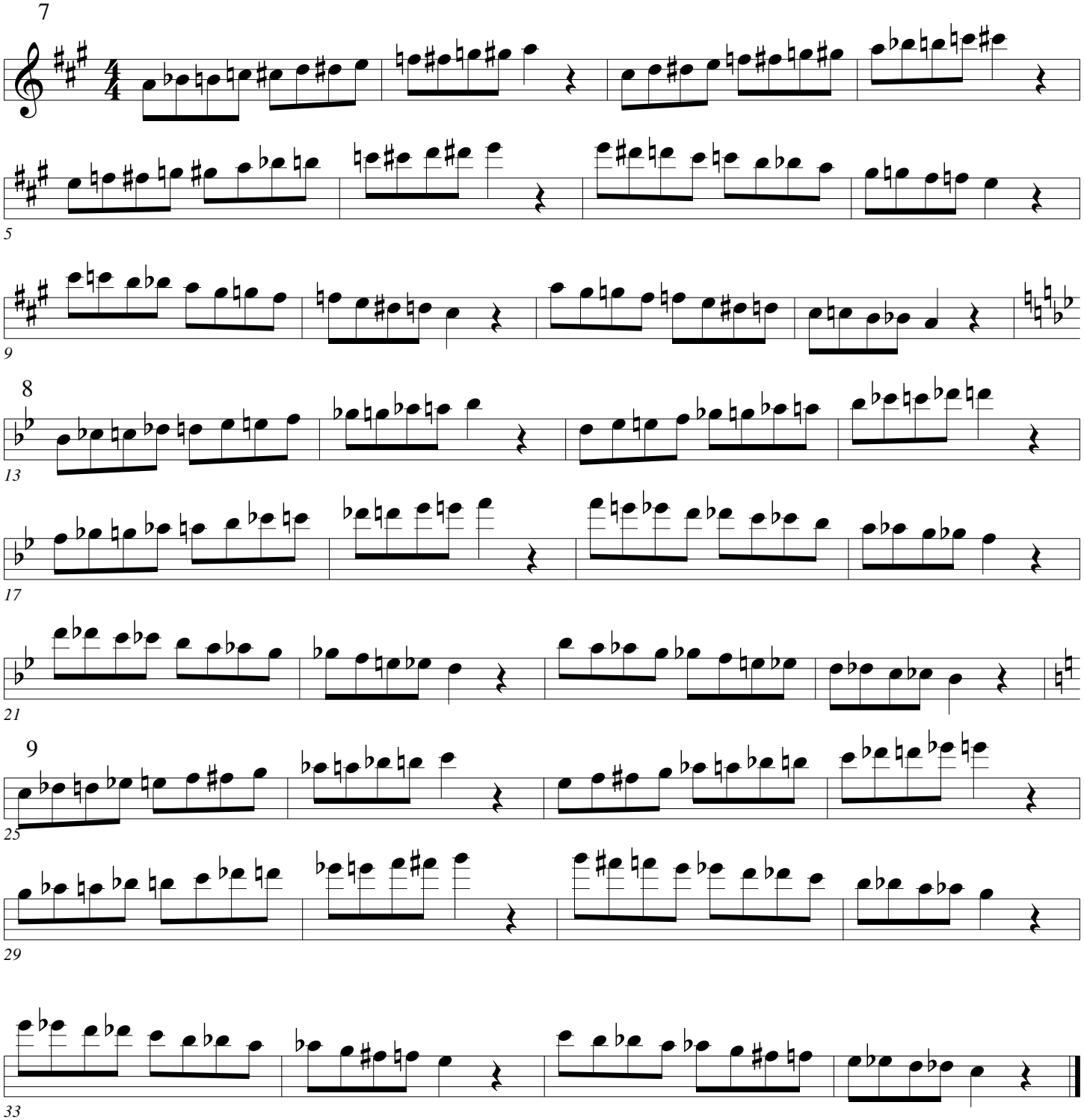

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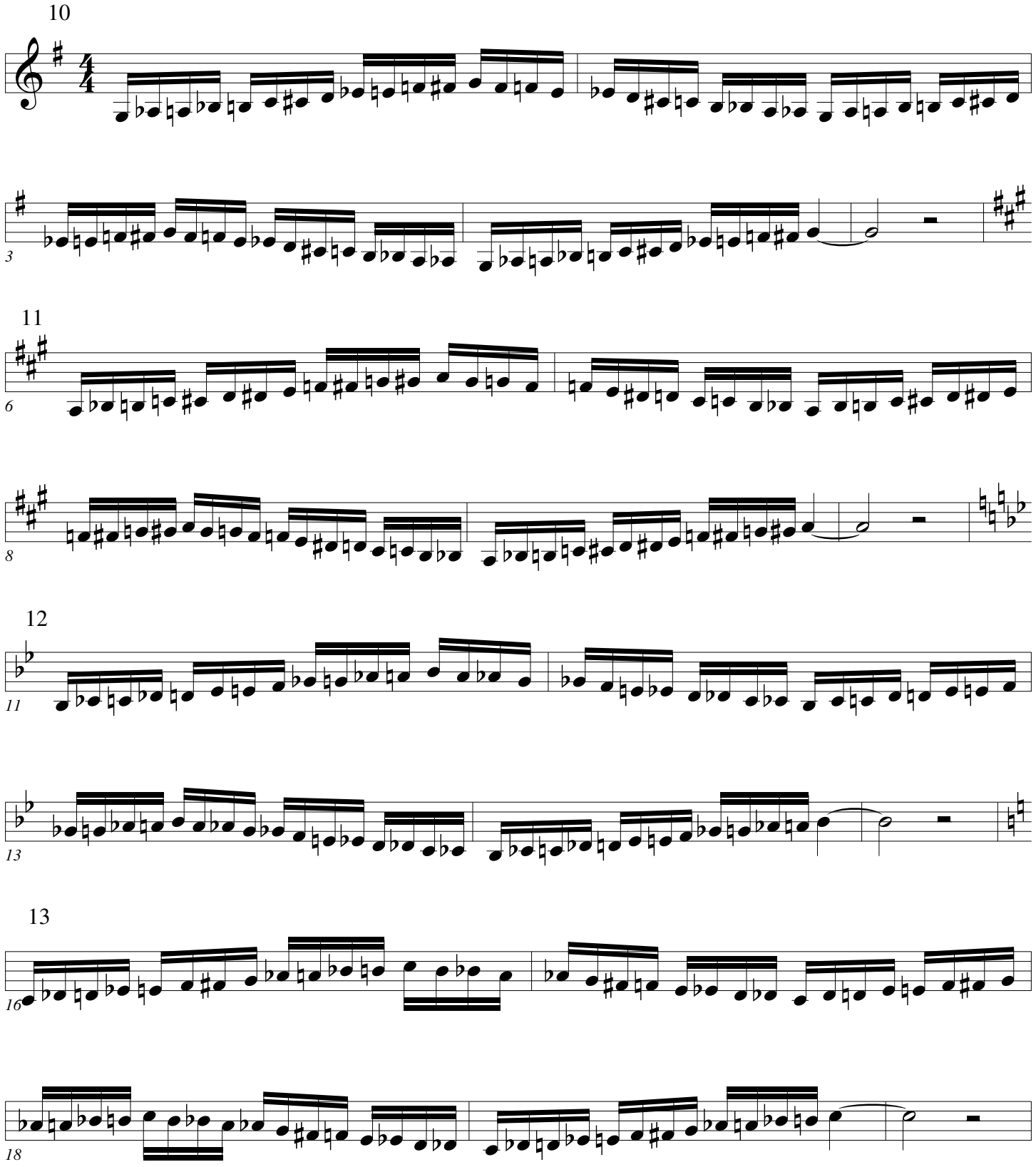

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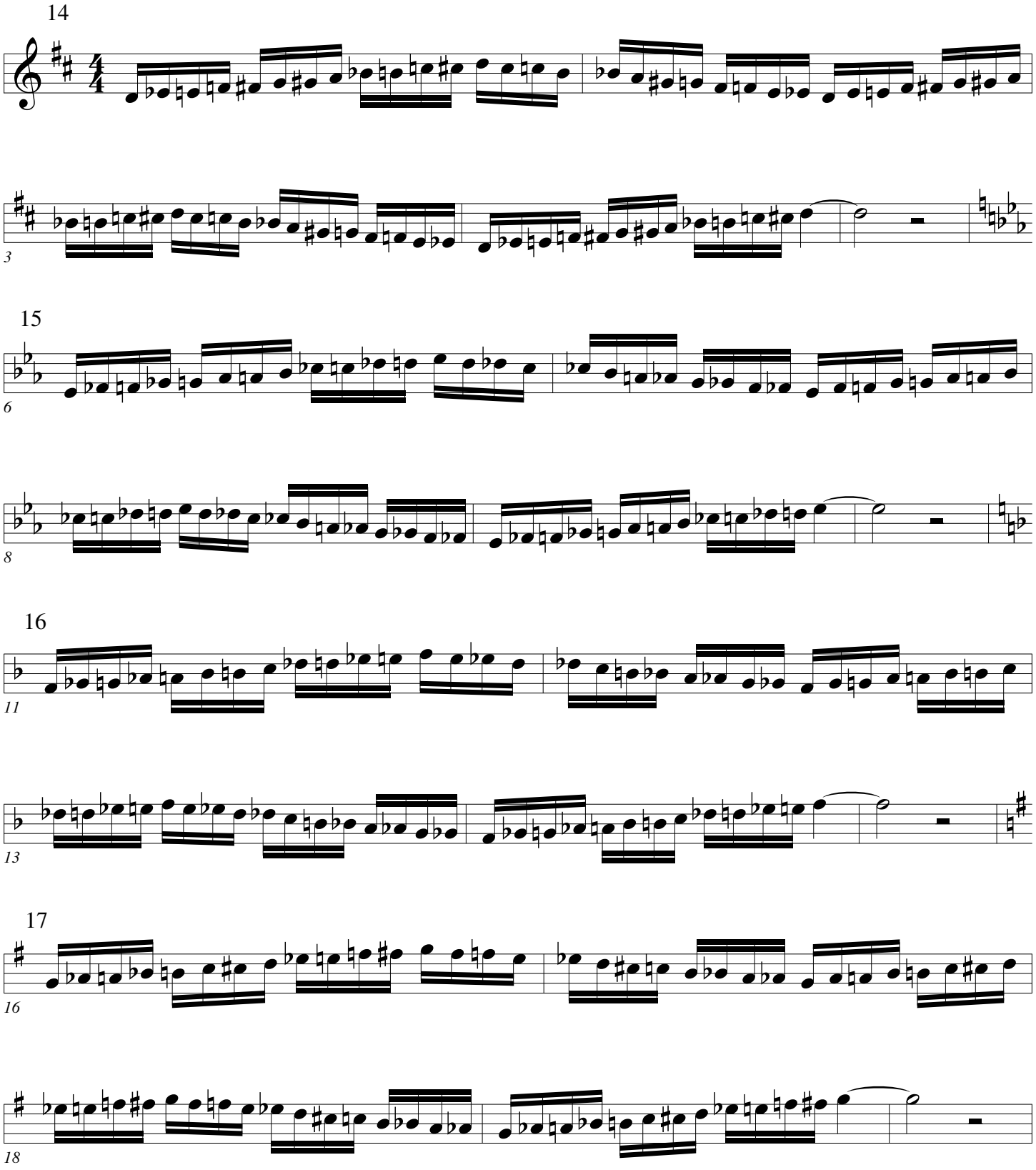

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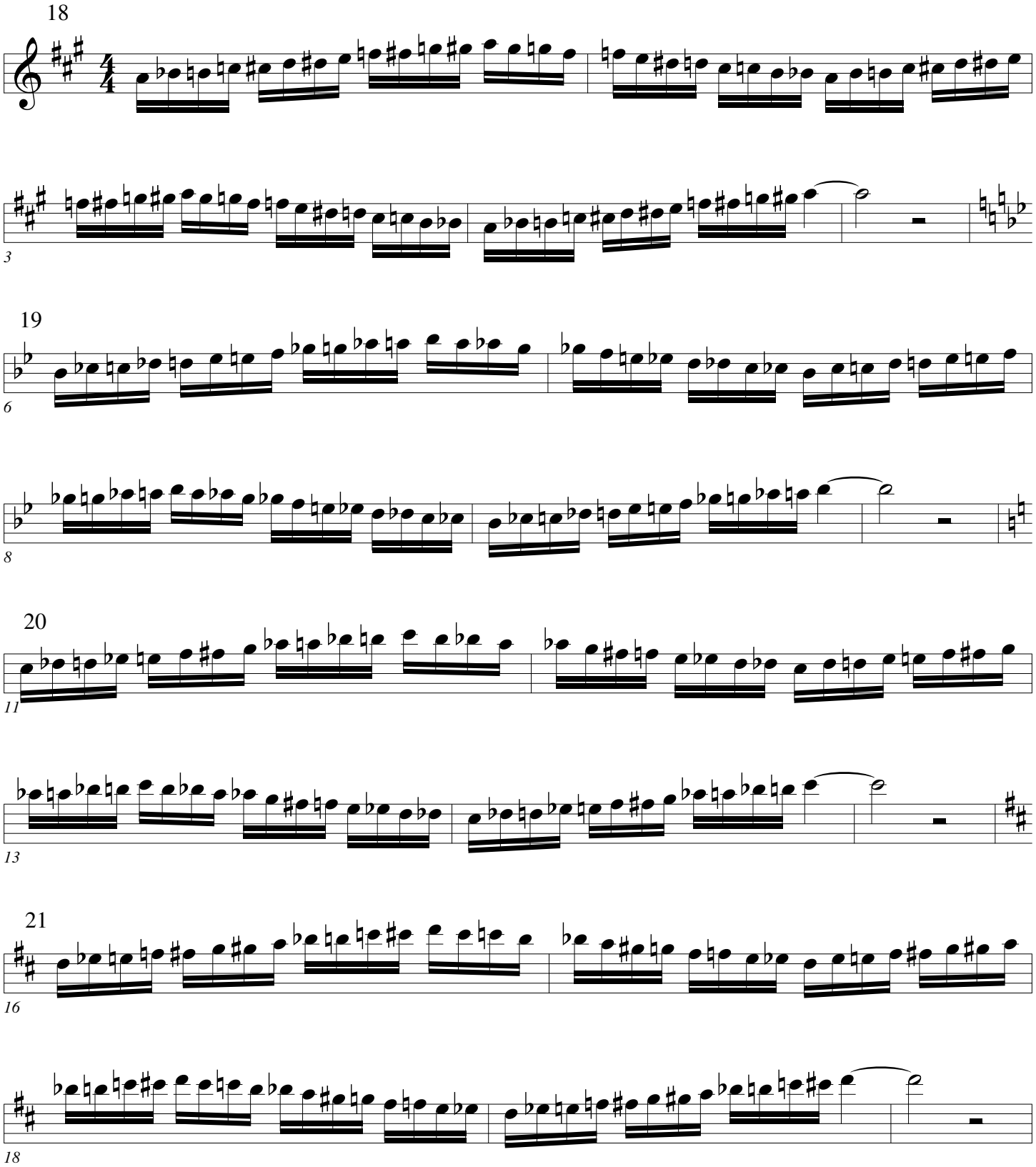

Chromatics

Pops

Chromatics

Arban/Pops

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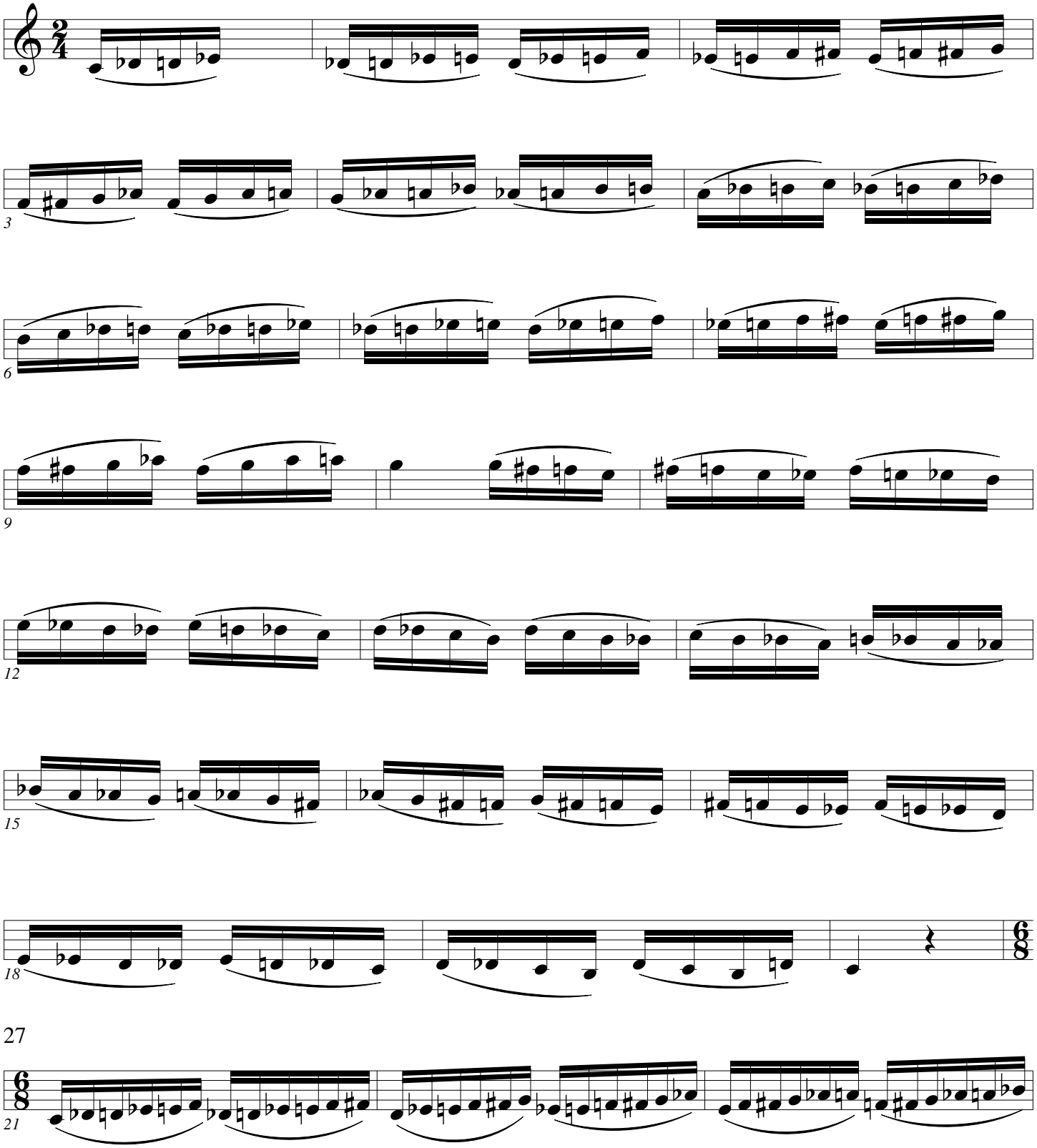

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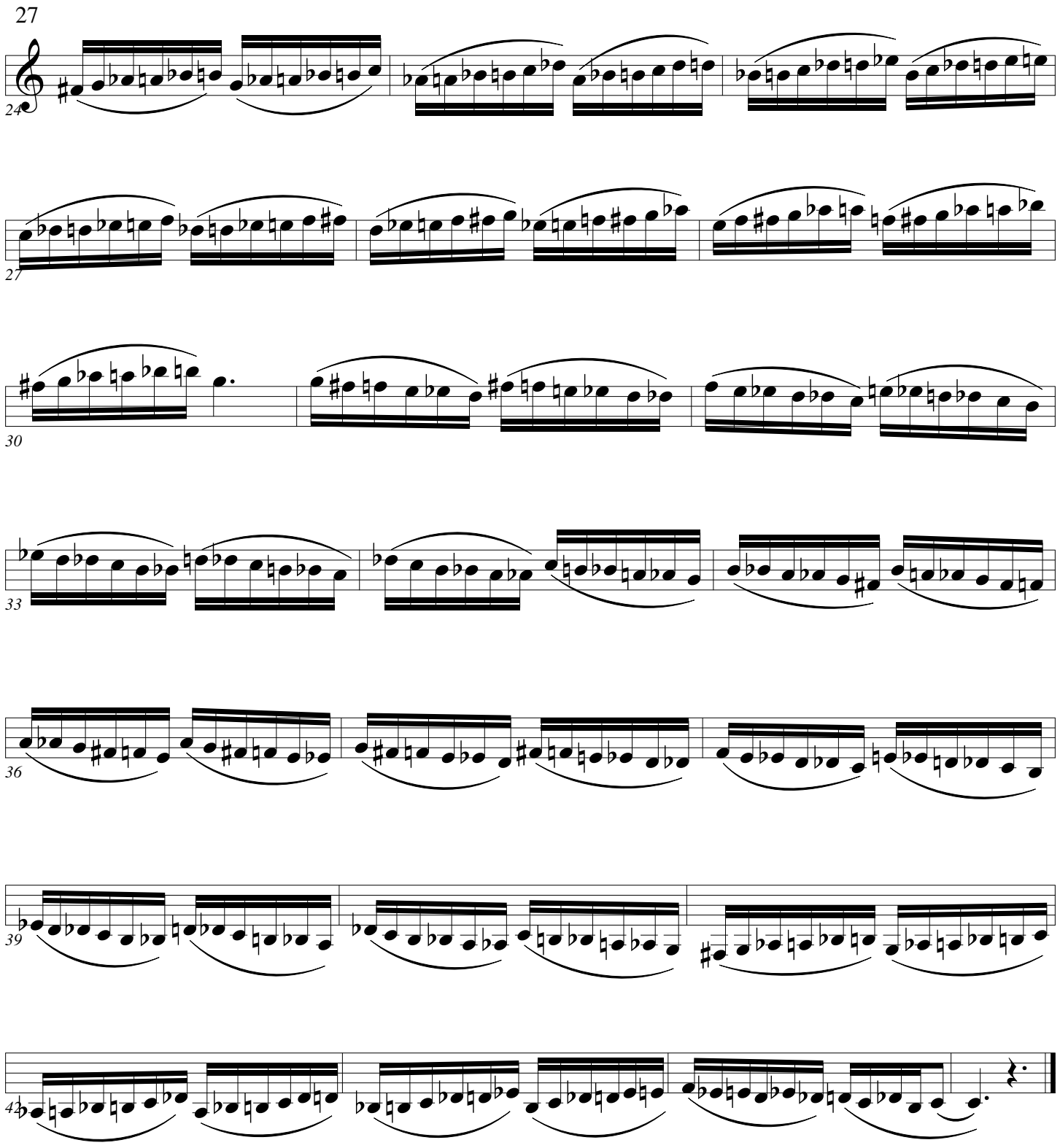
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Chromatics

Arban/Pops

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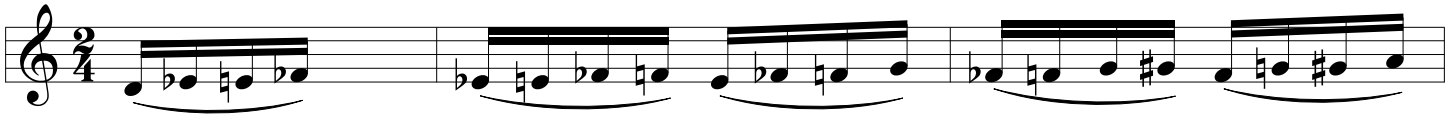

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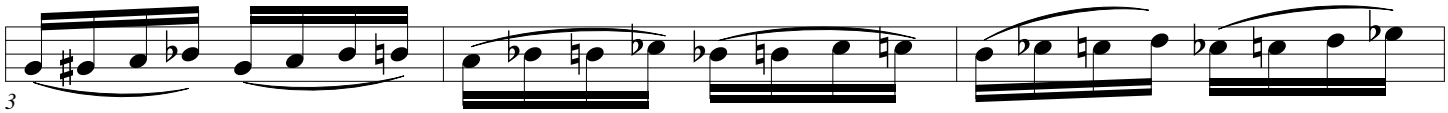

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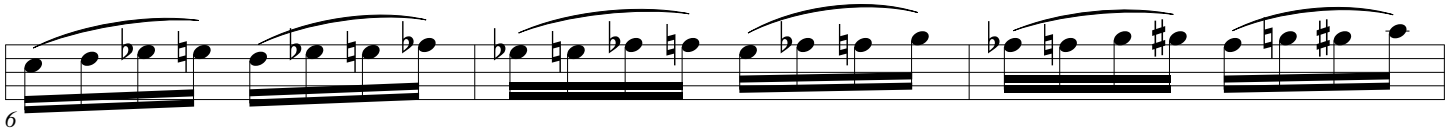

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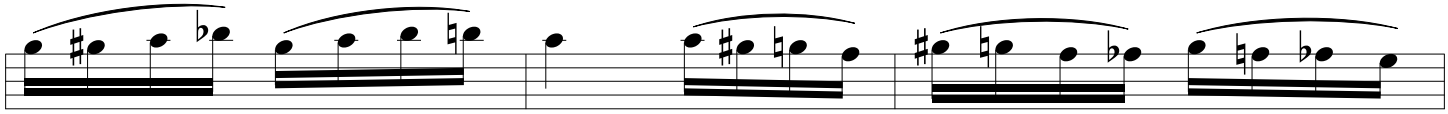

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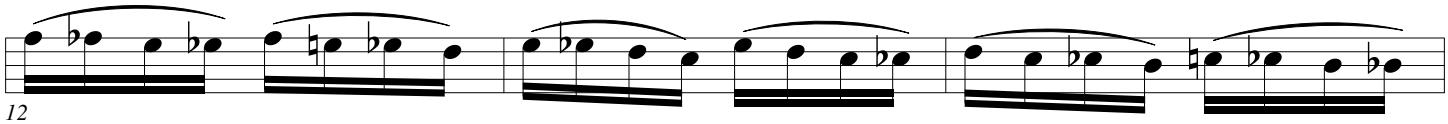

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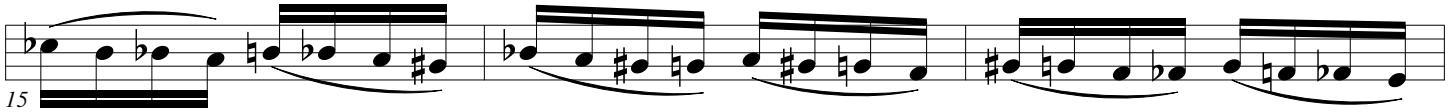

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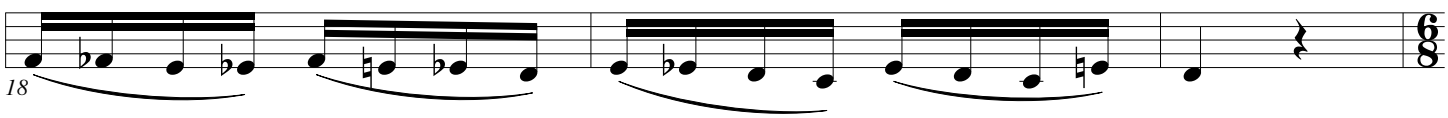

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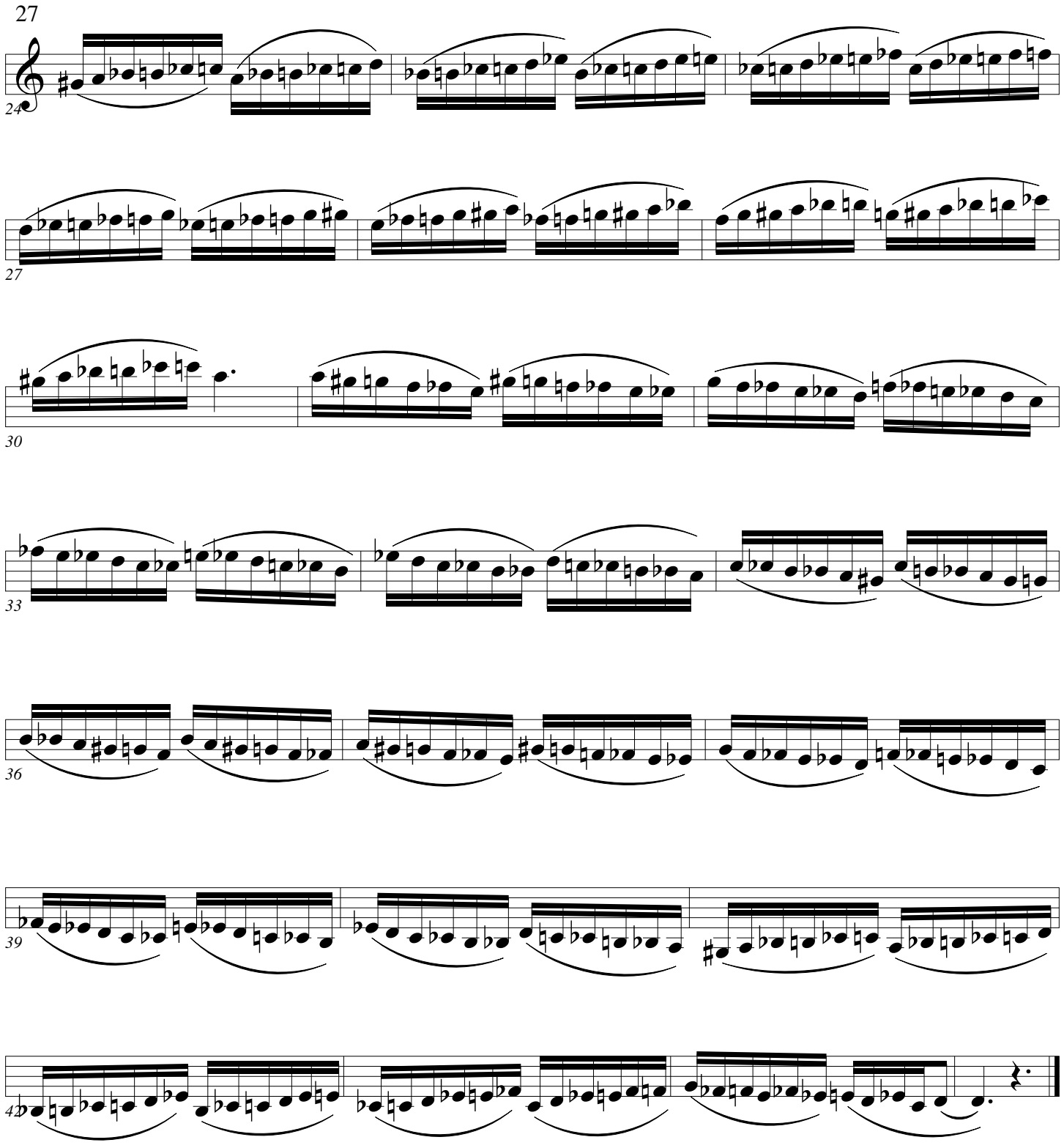
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Chromatics

Arban/Pops

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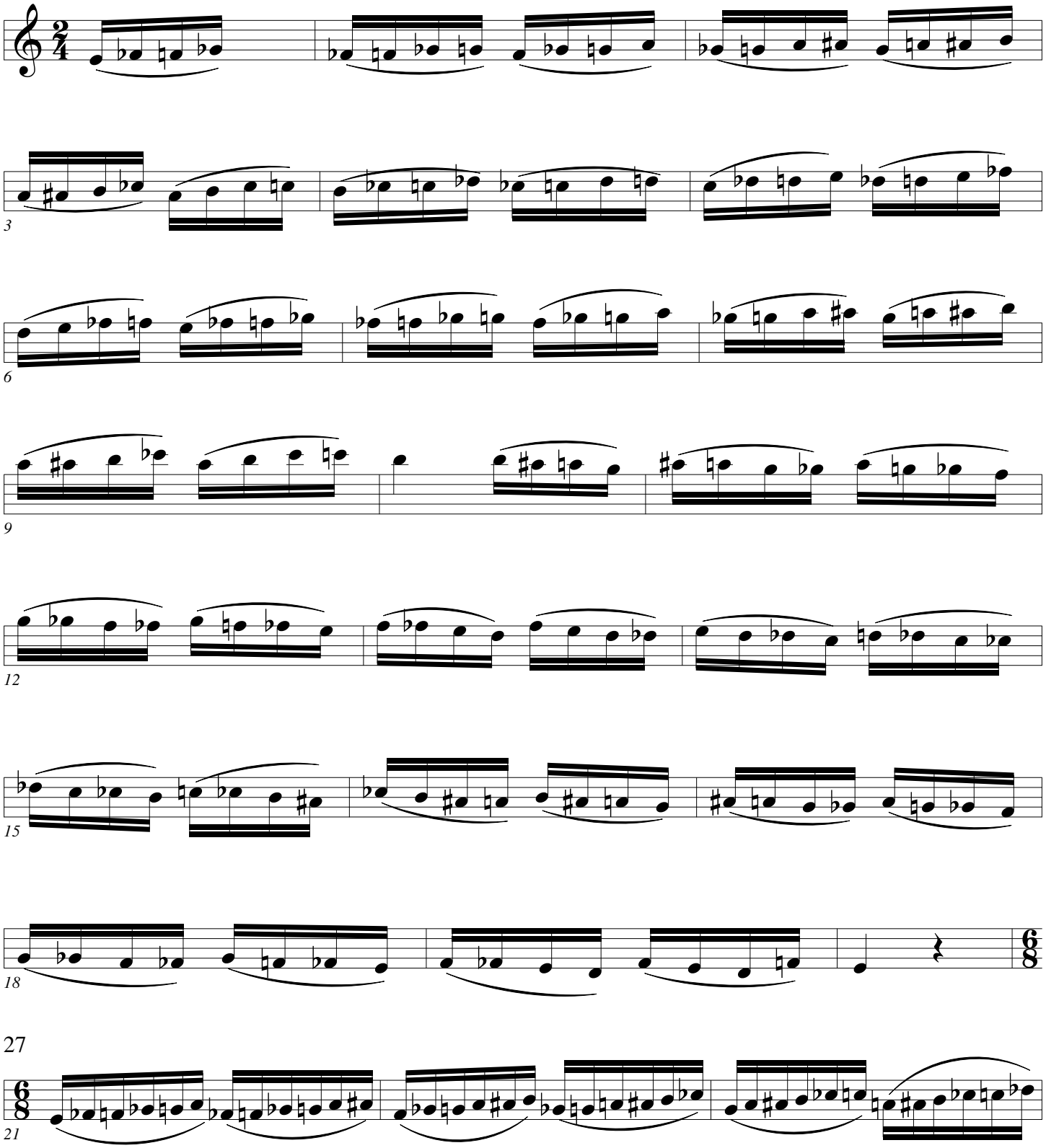

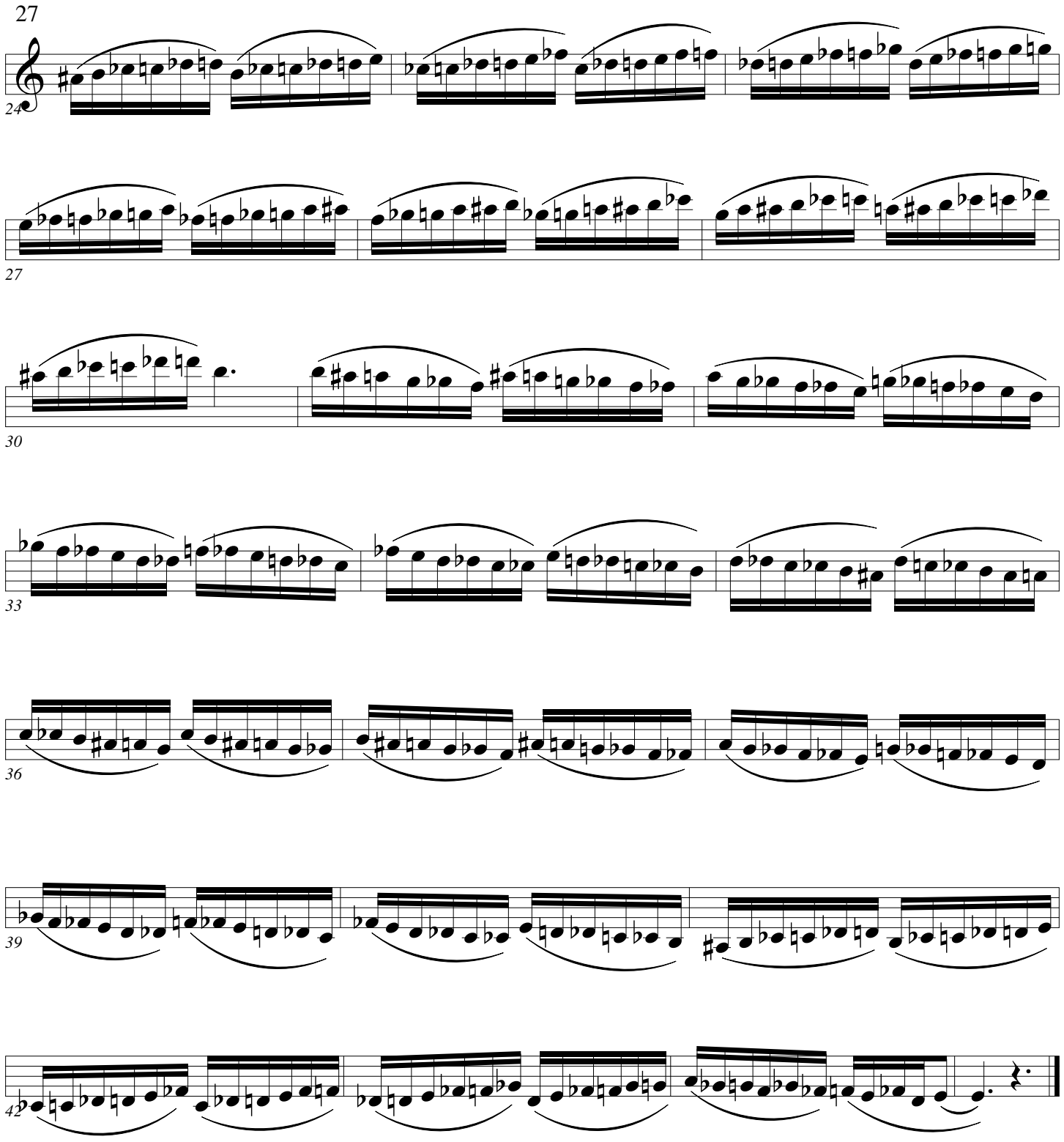
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Chromatics

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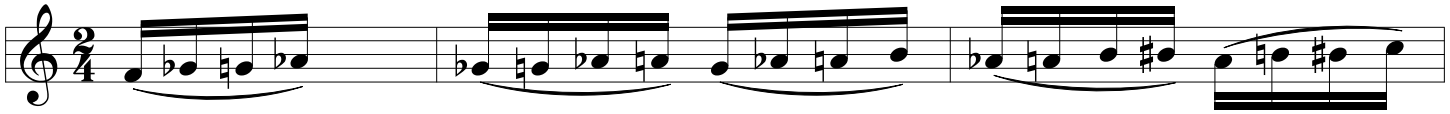

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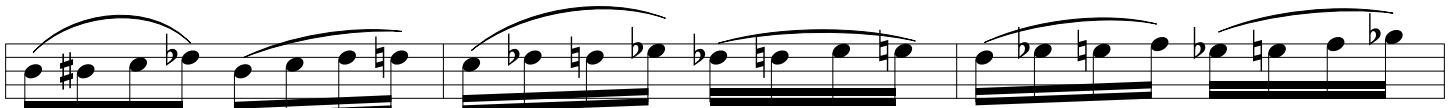

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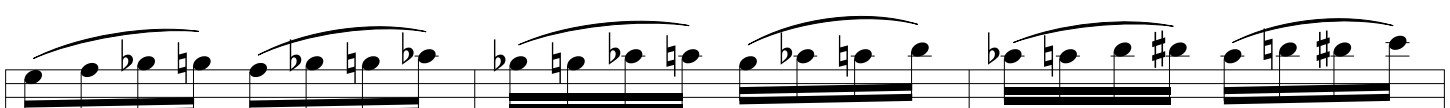

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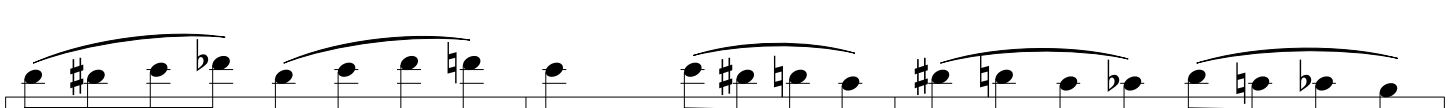

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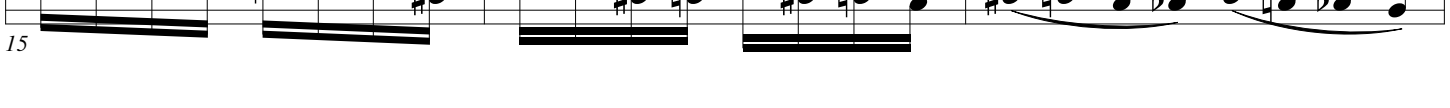

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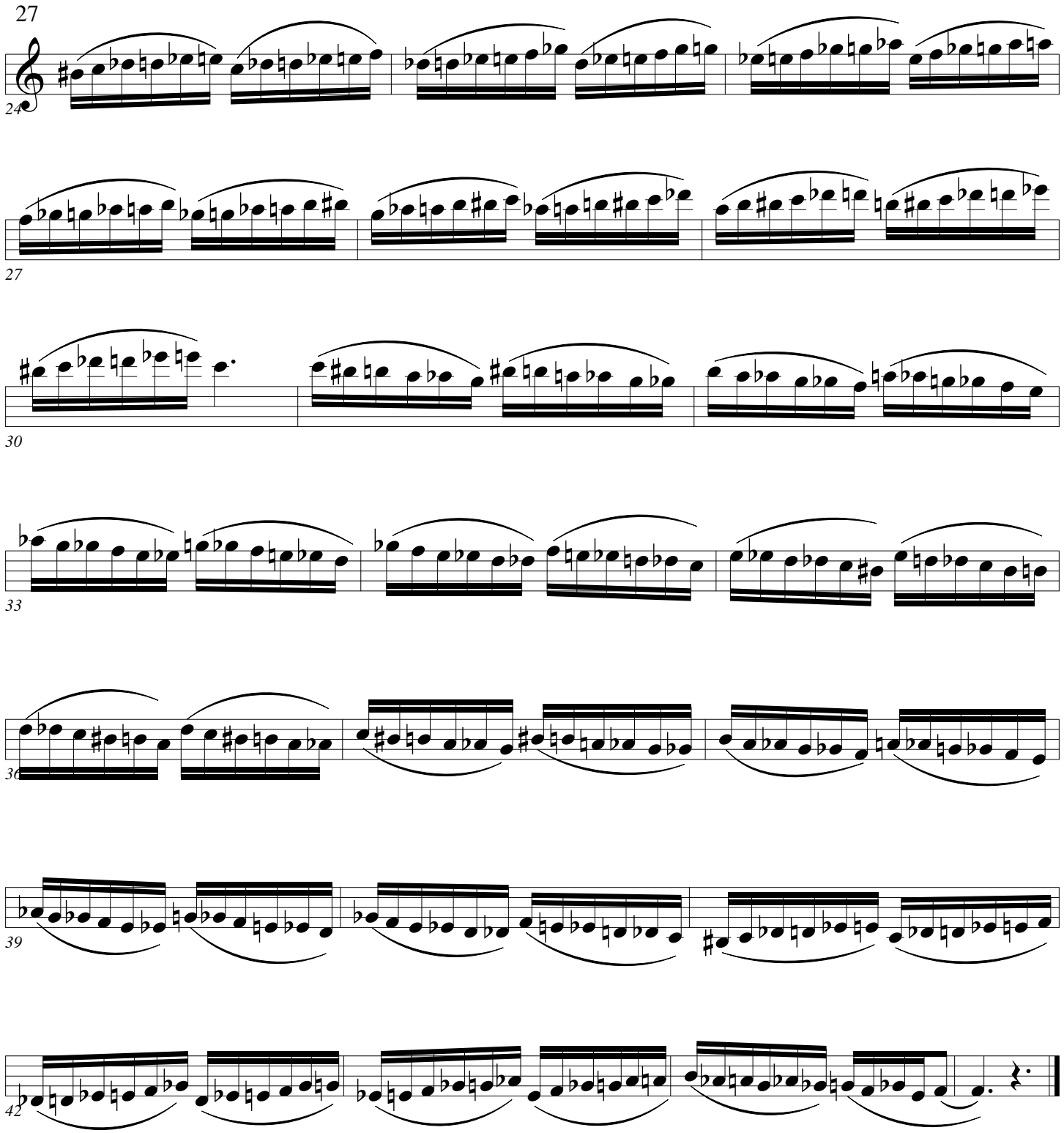
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Chromatics

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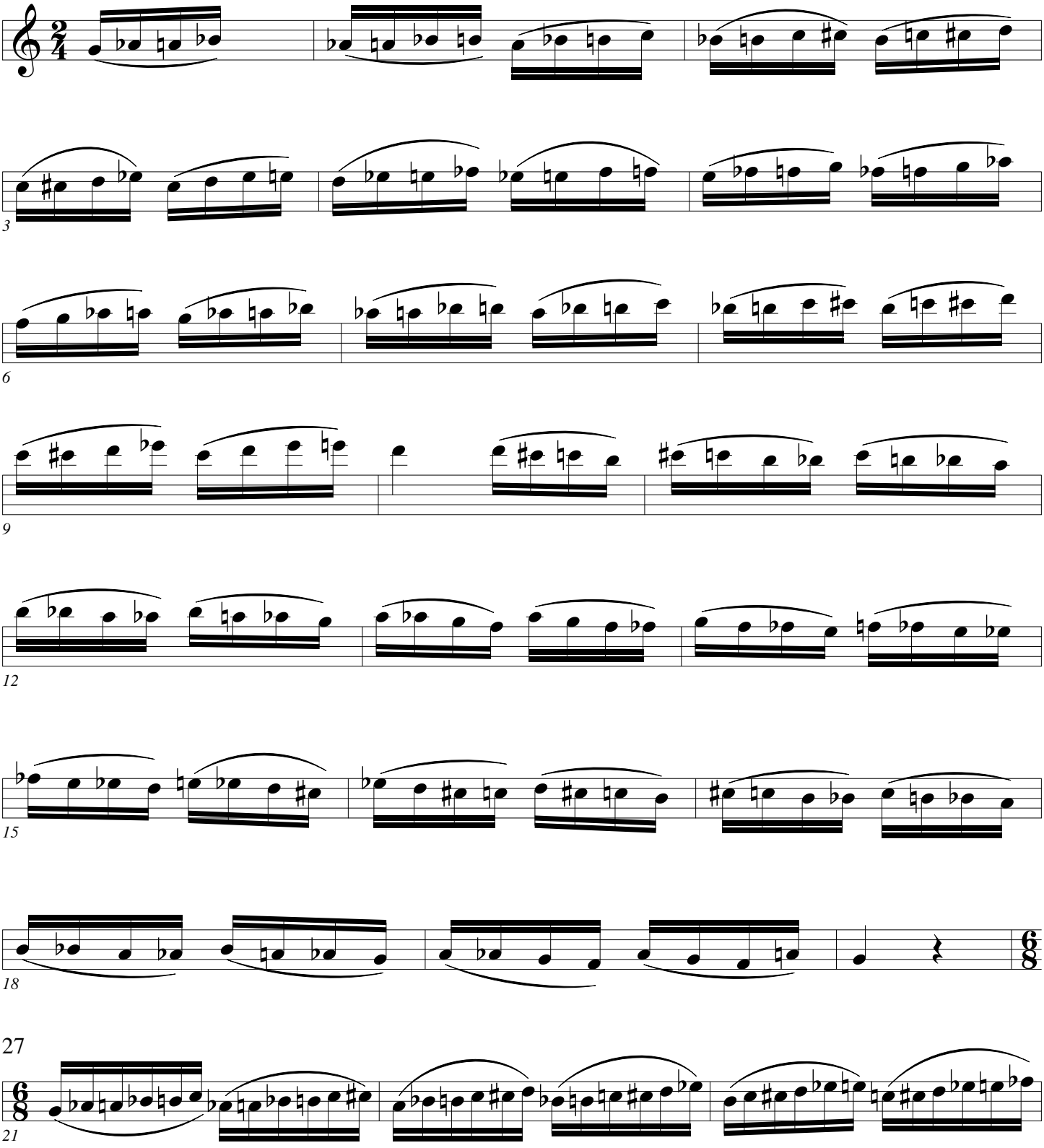

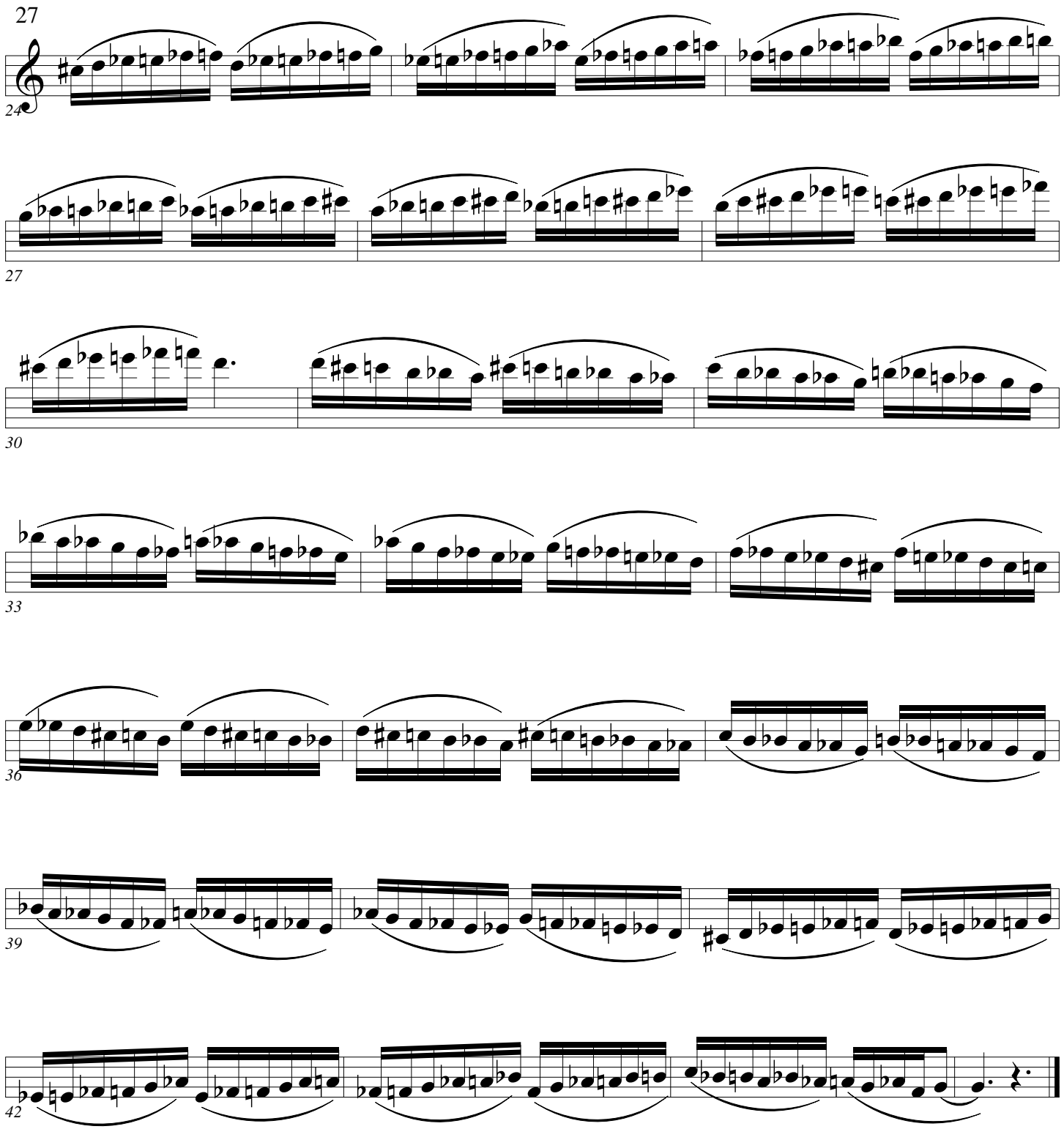
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Chromatics

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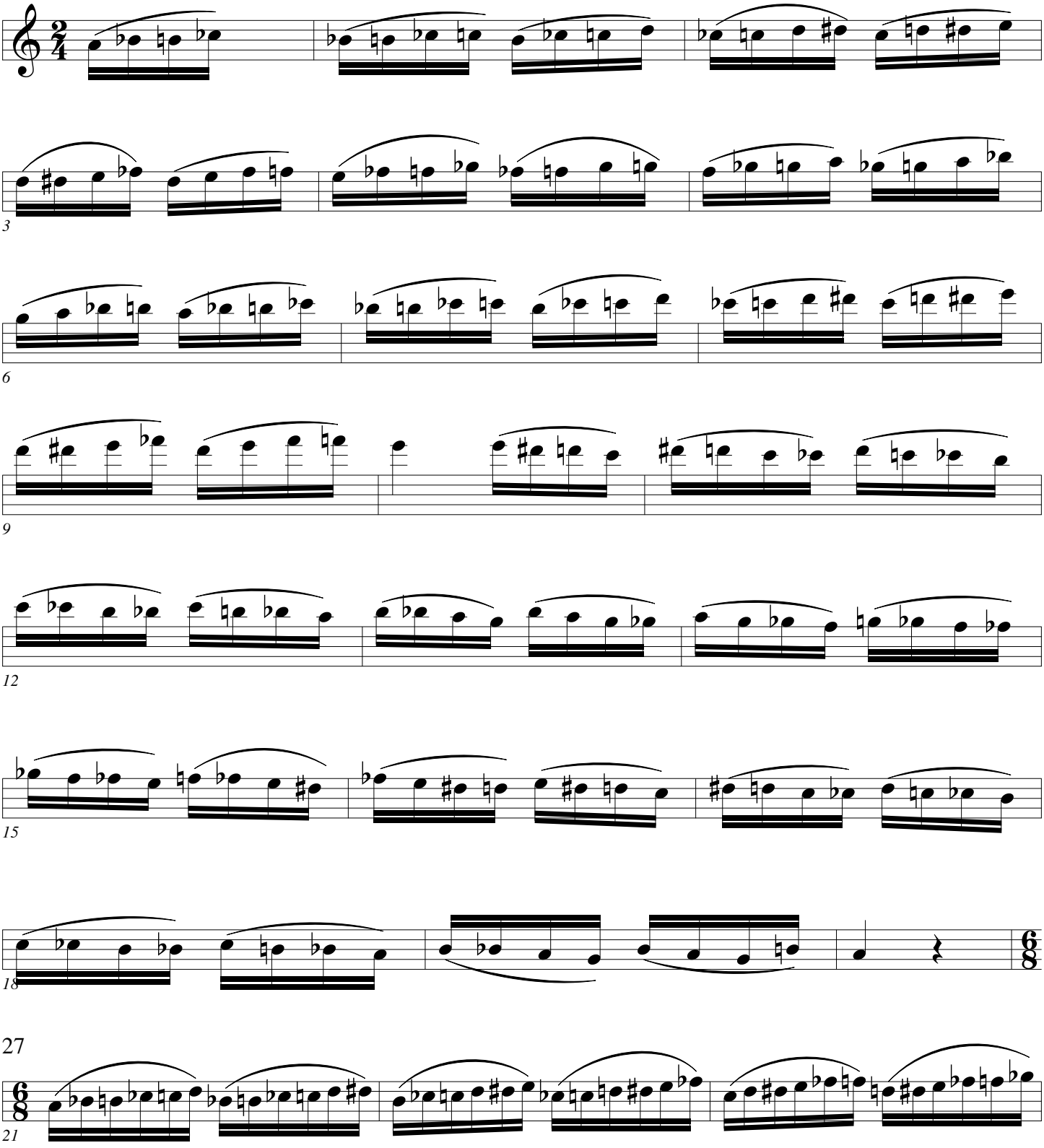

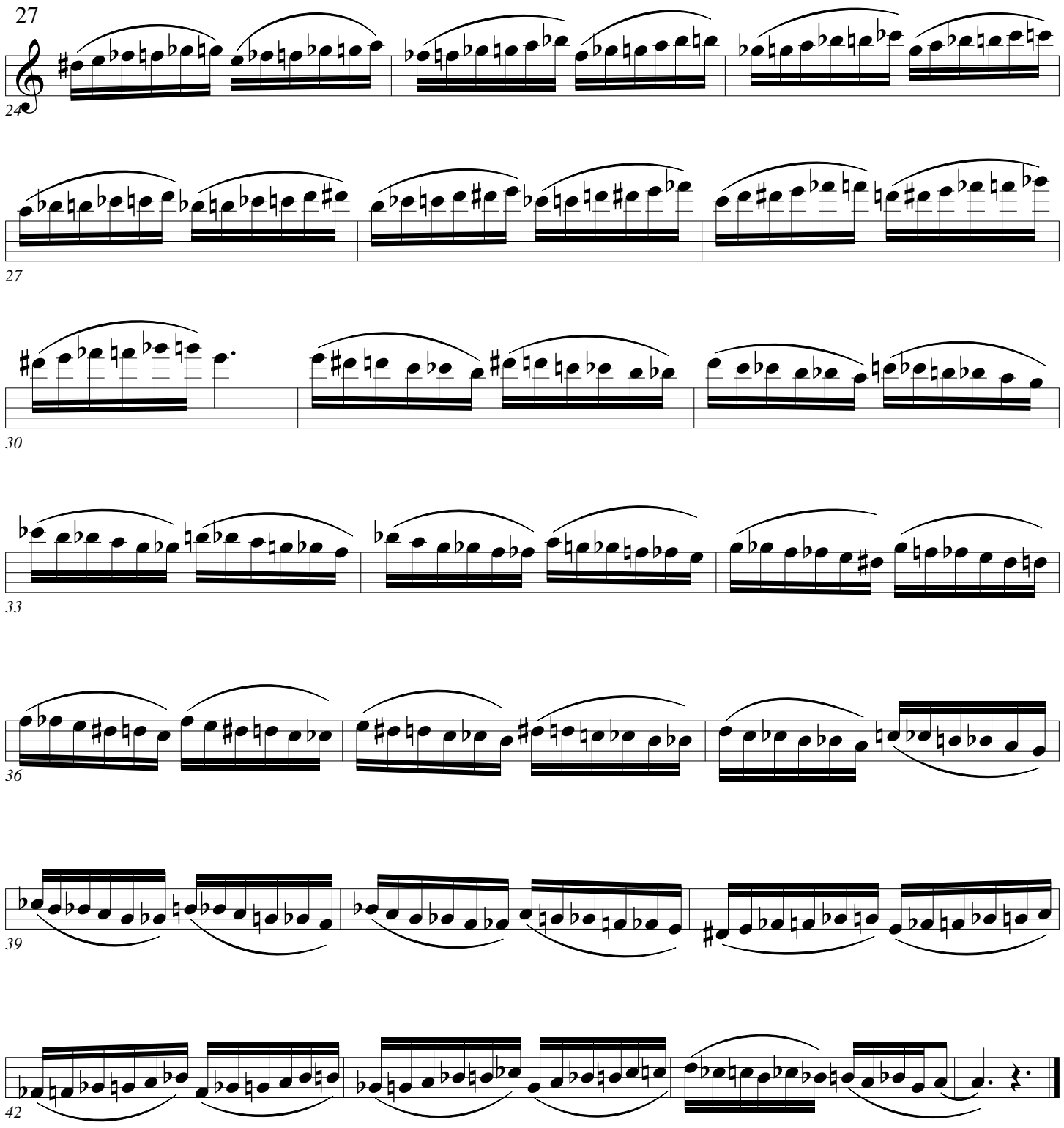
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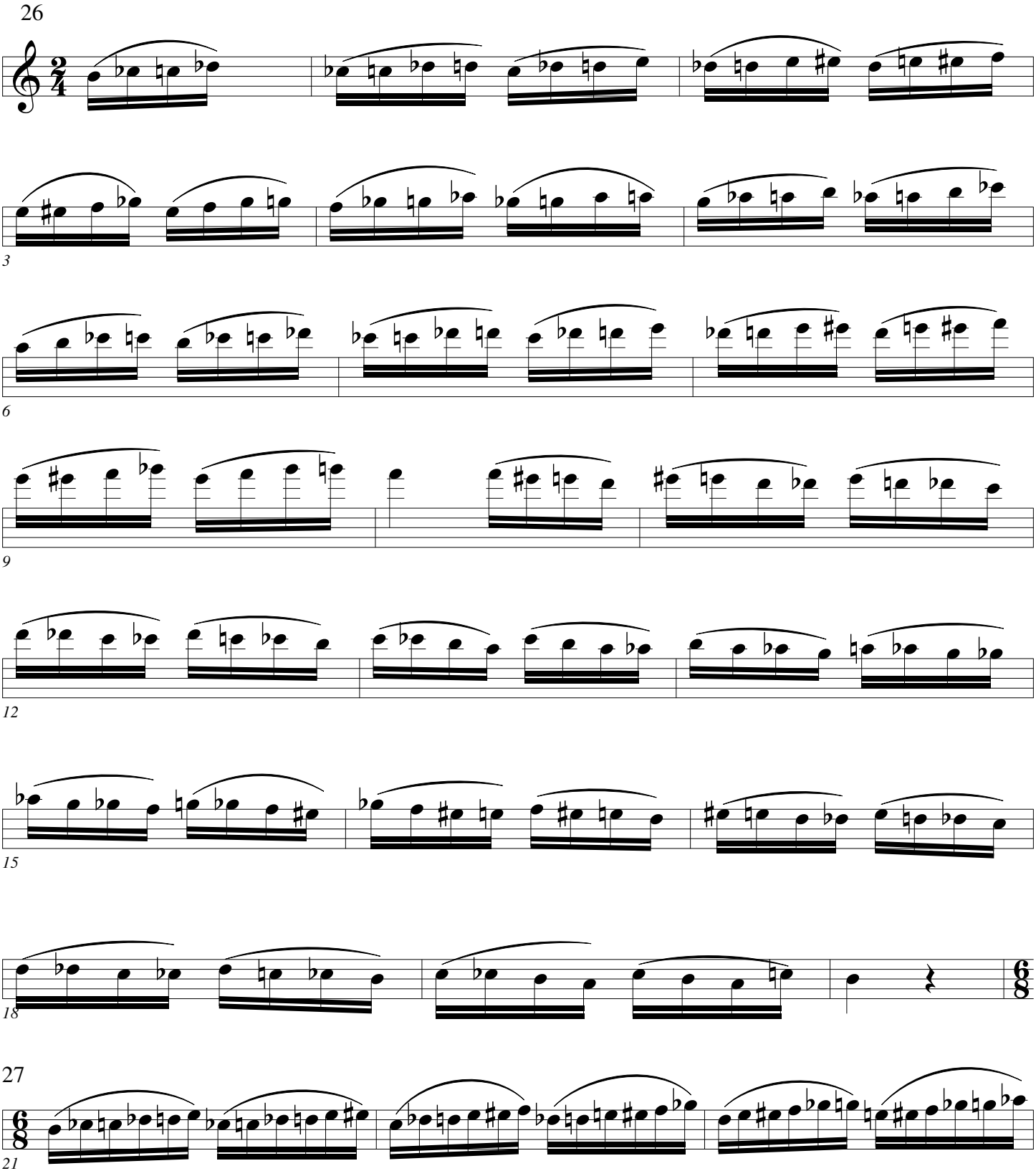
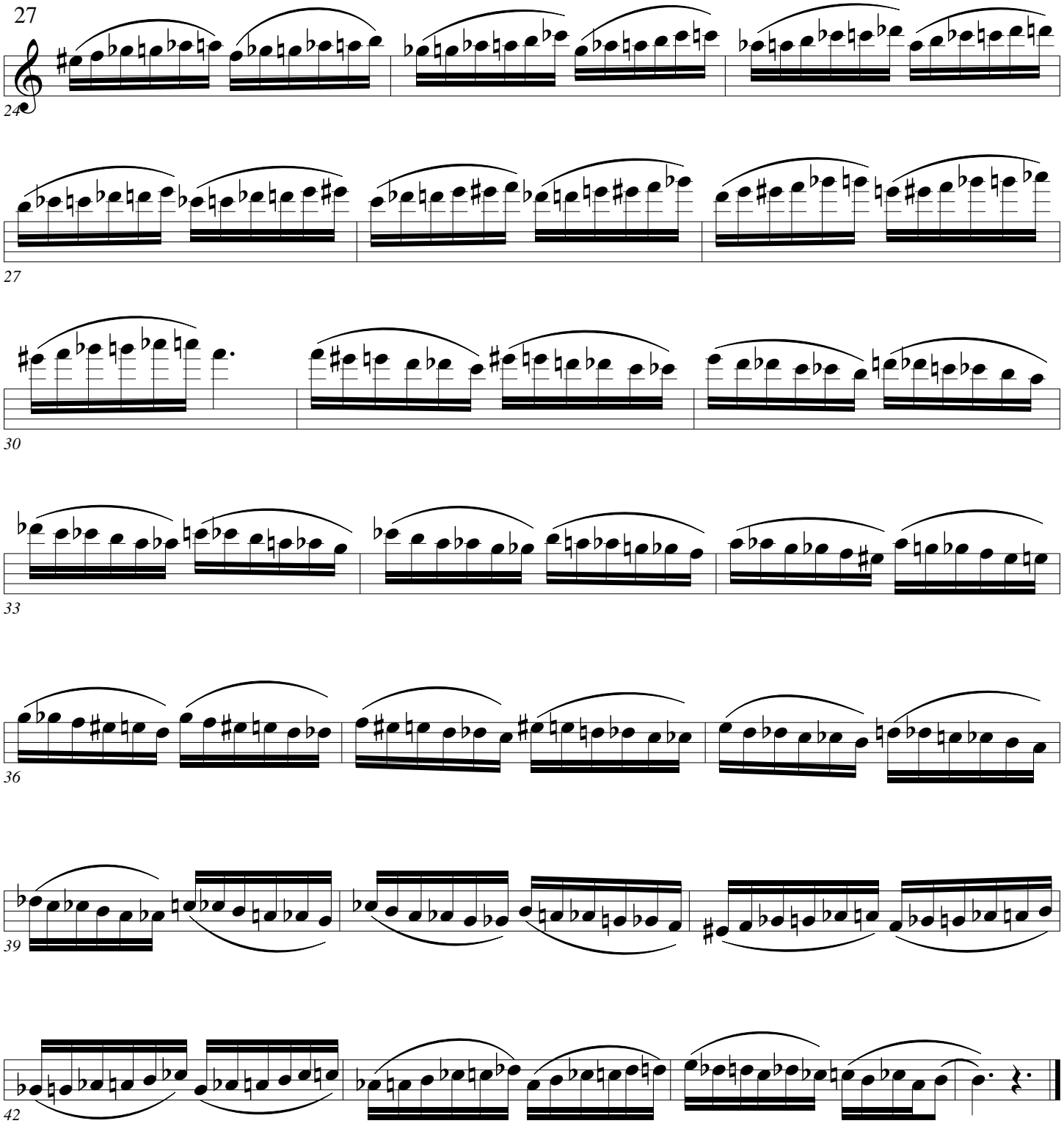
Chromatics

Arban/Pops

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Chromatics

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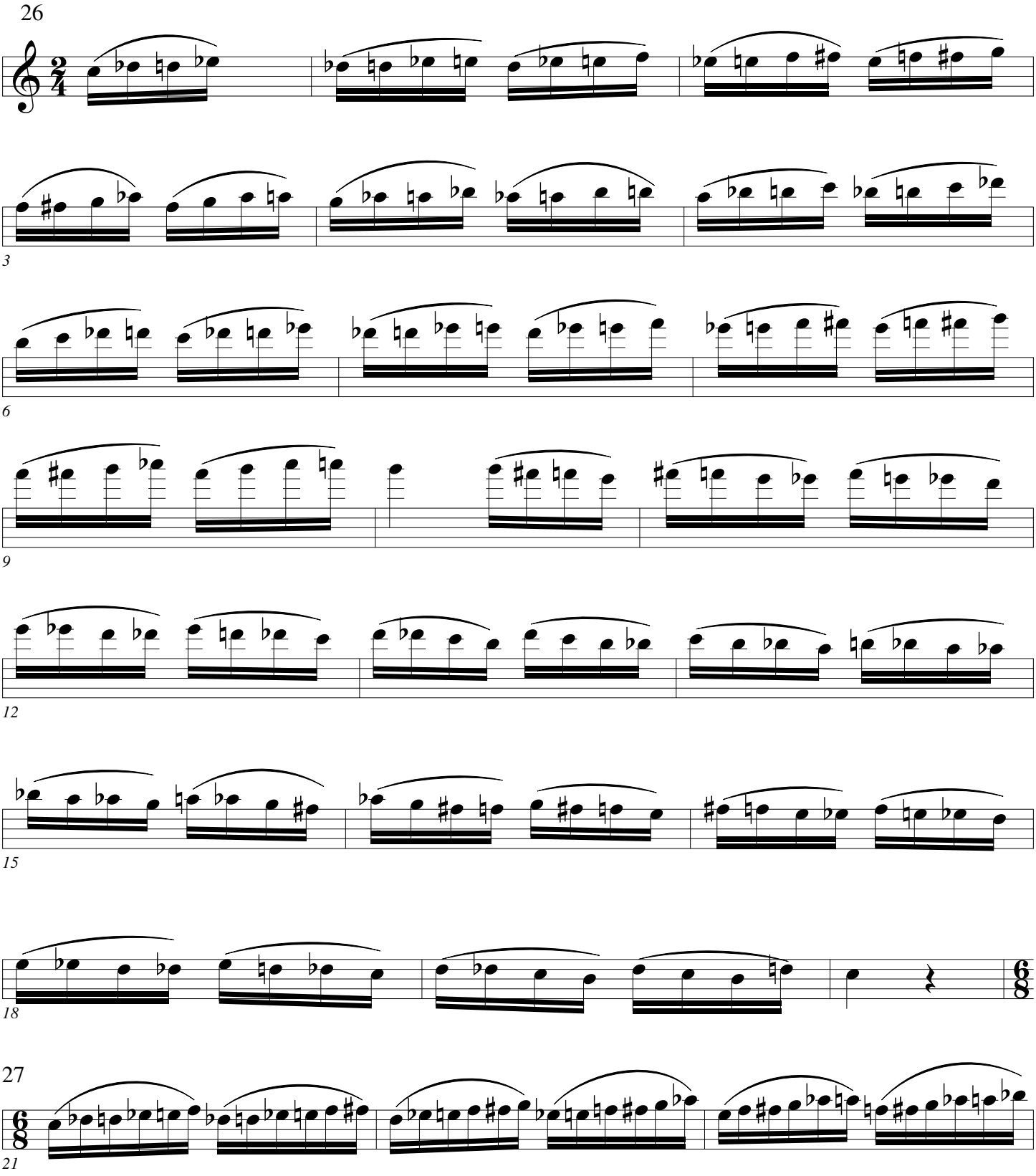

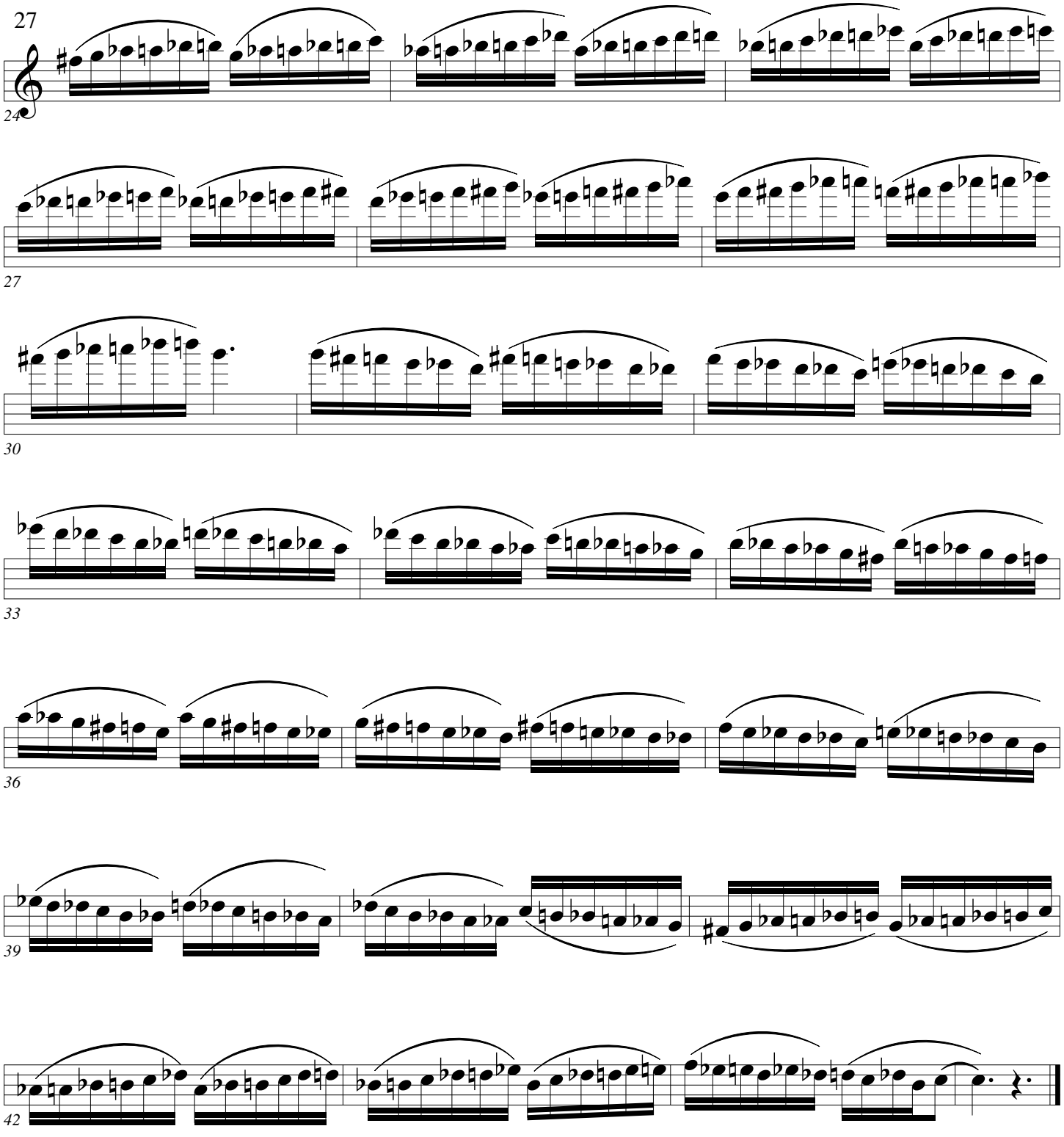
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Chromatics

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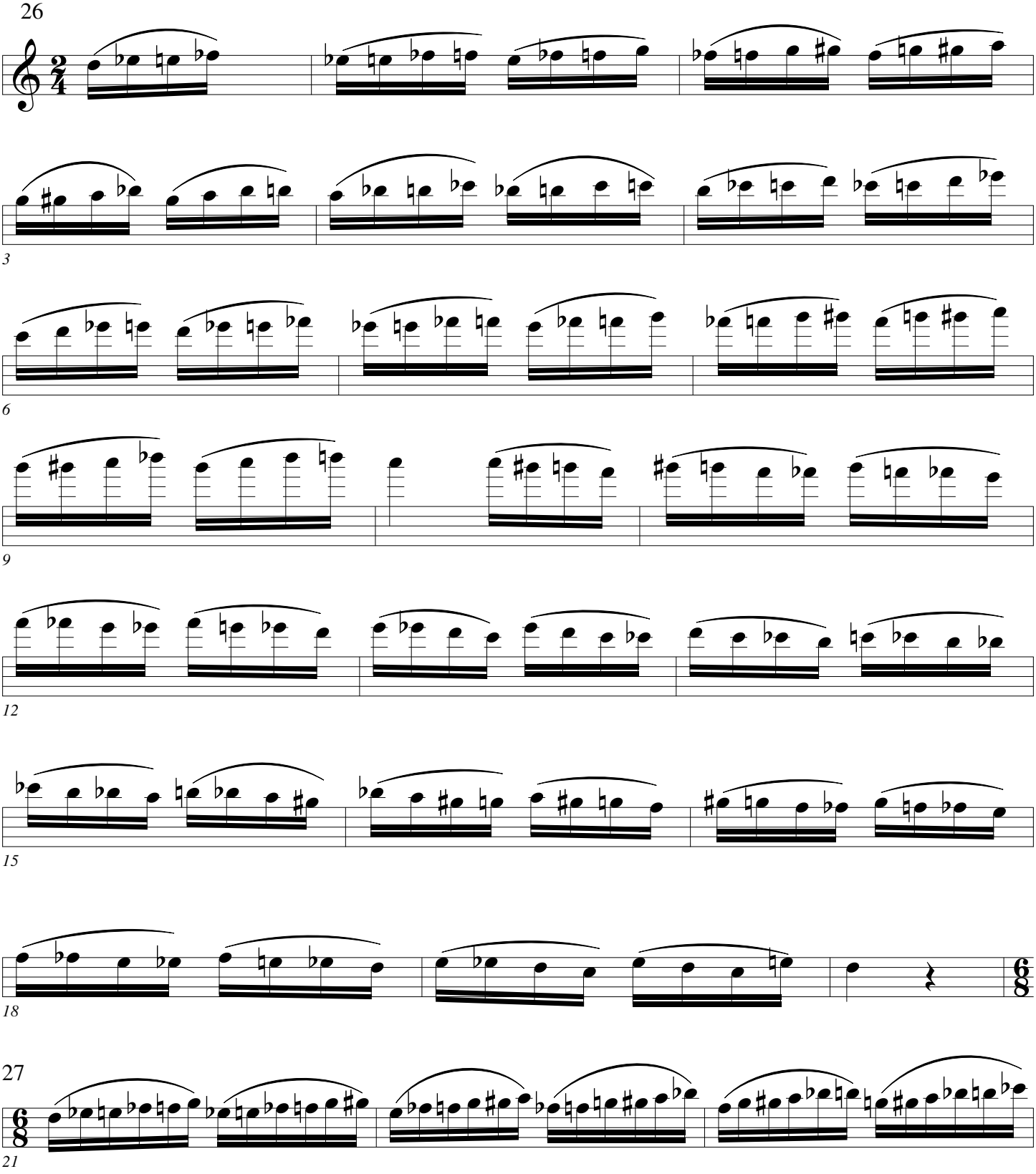

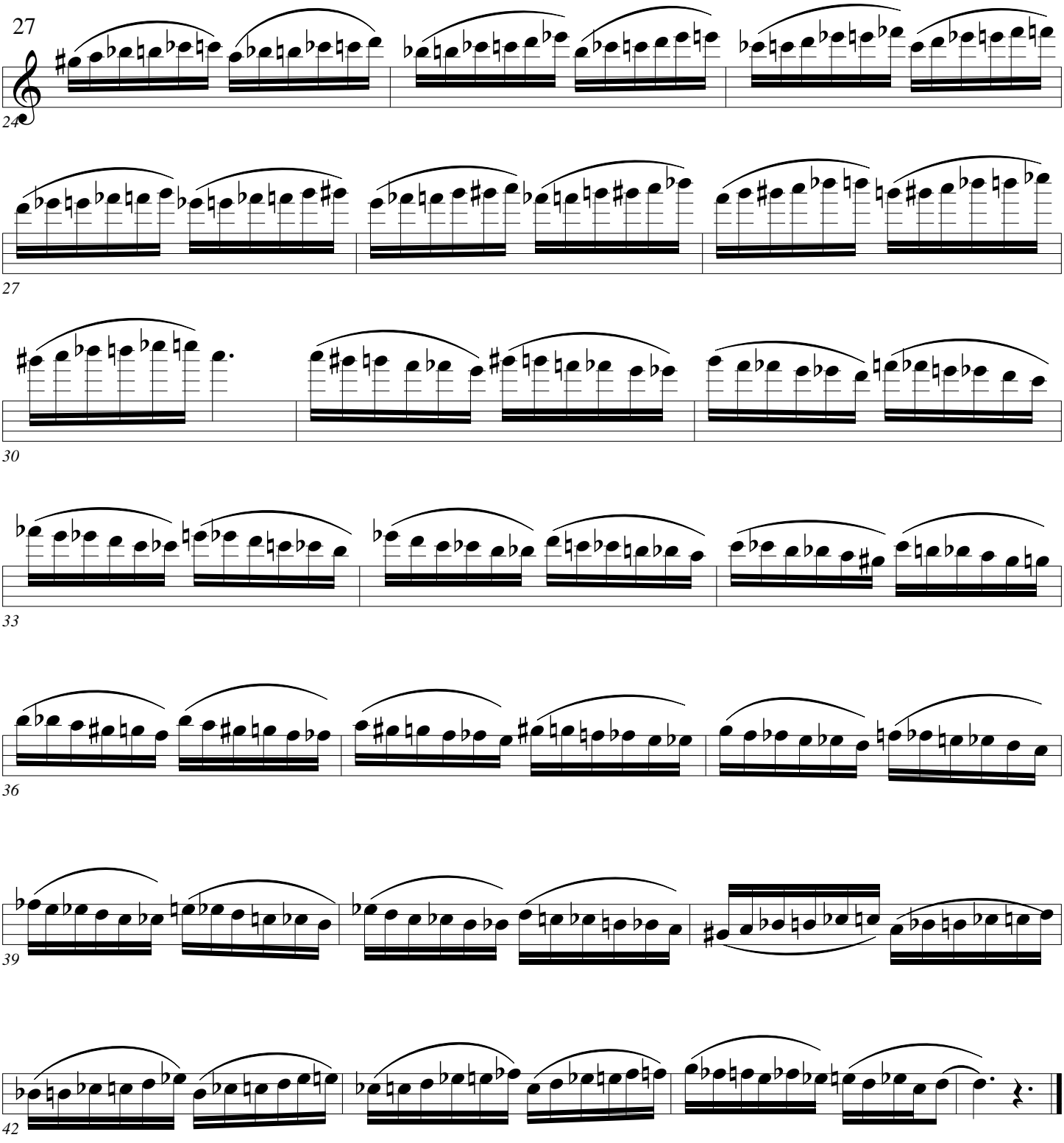
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Chromatics

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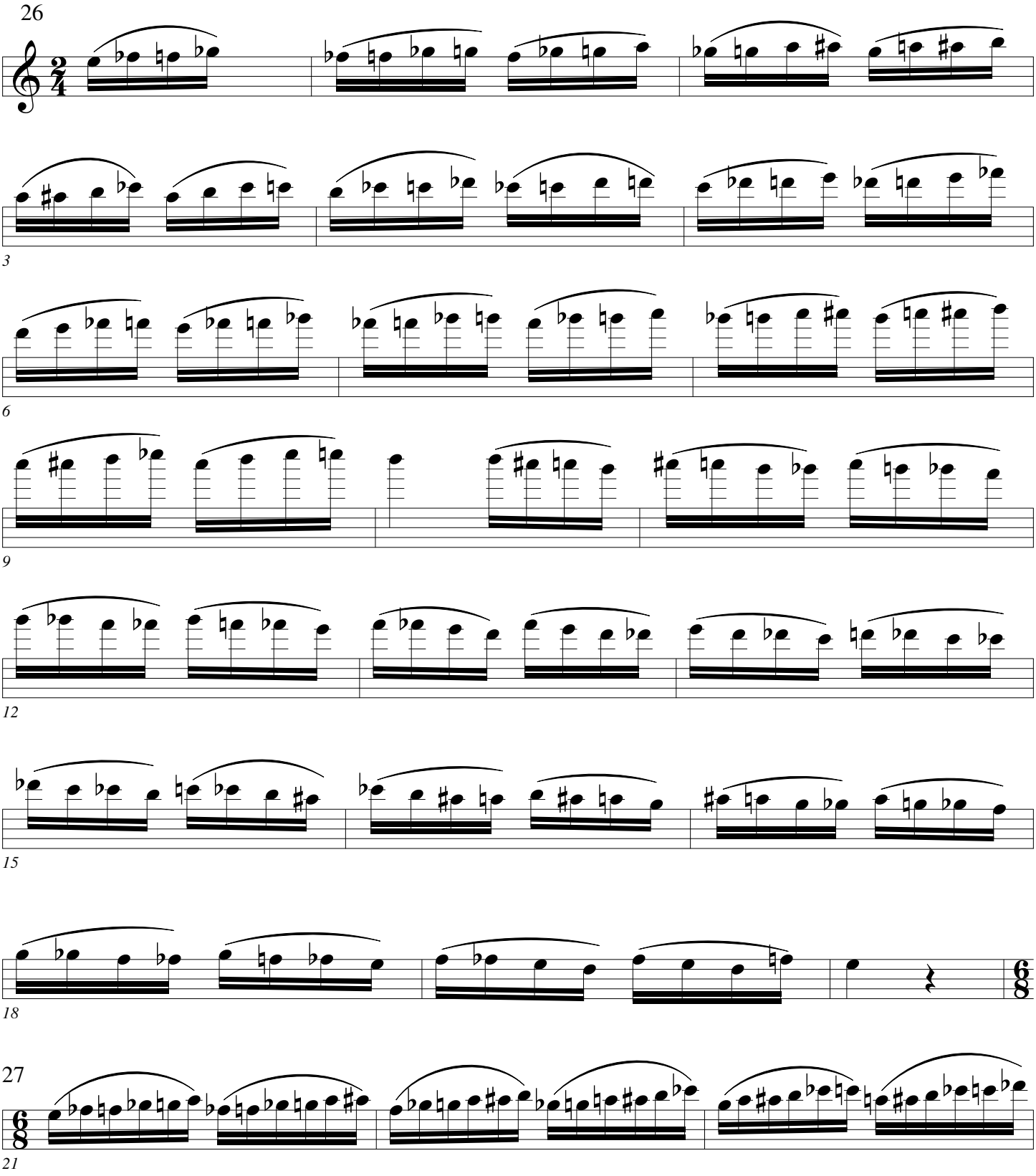

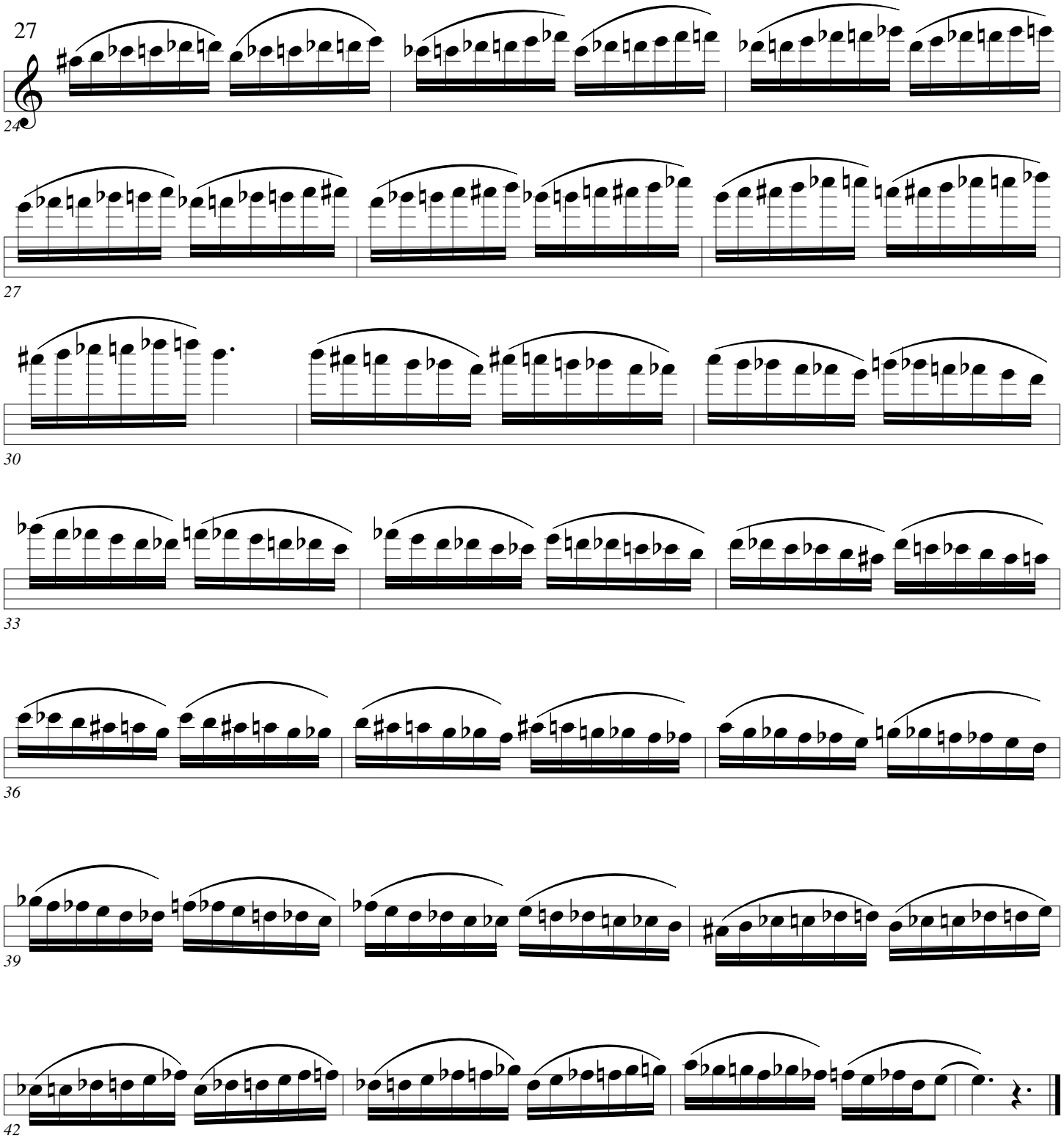
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16ths

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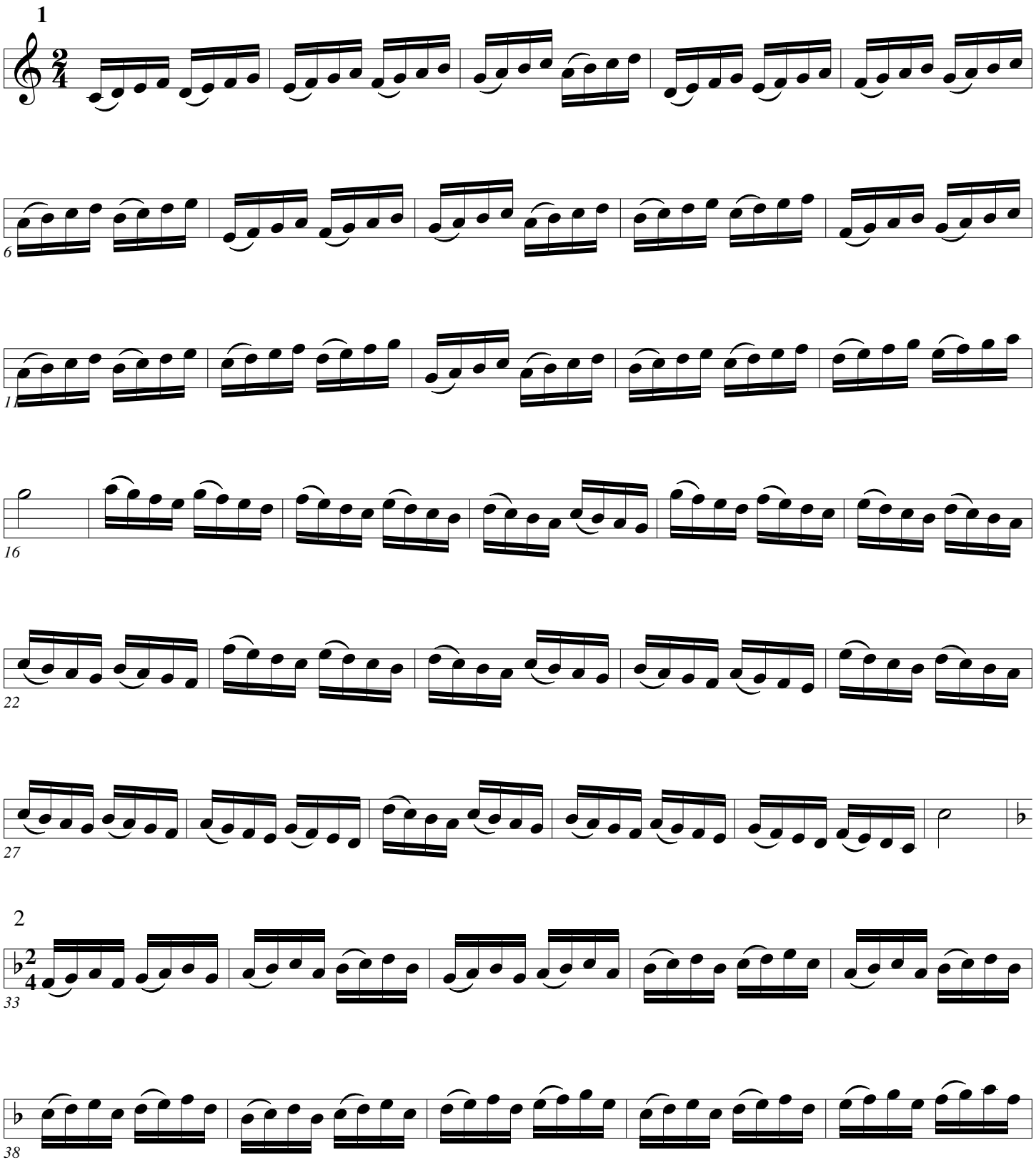

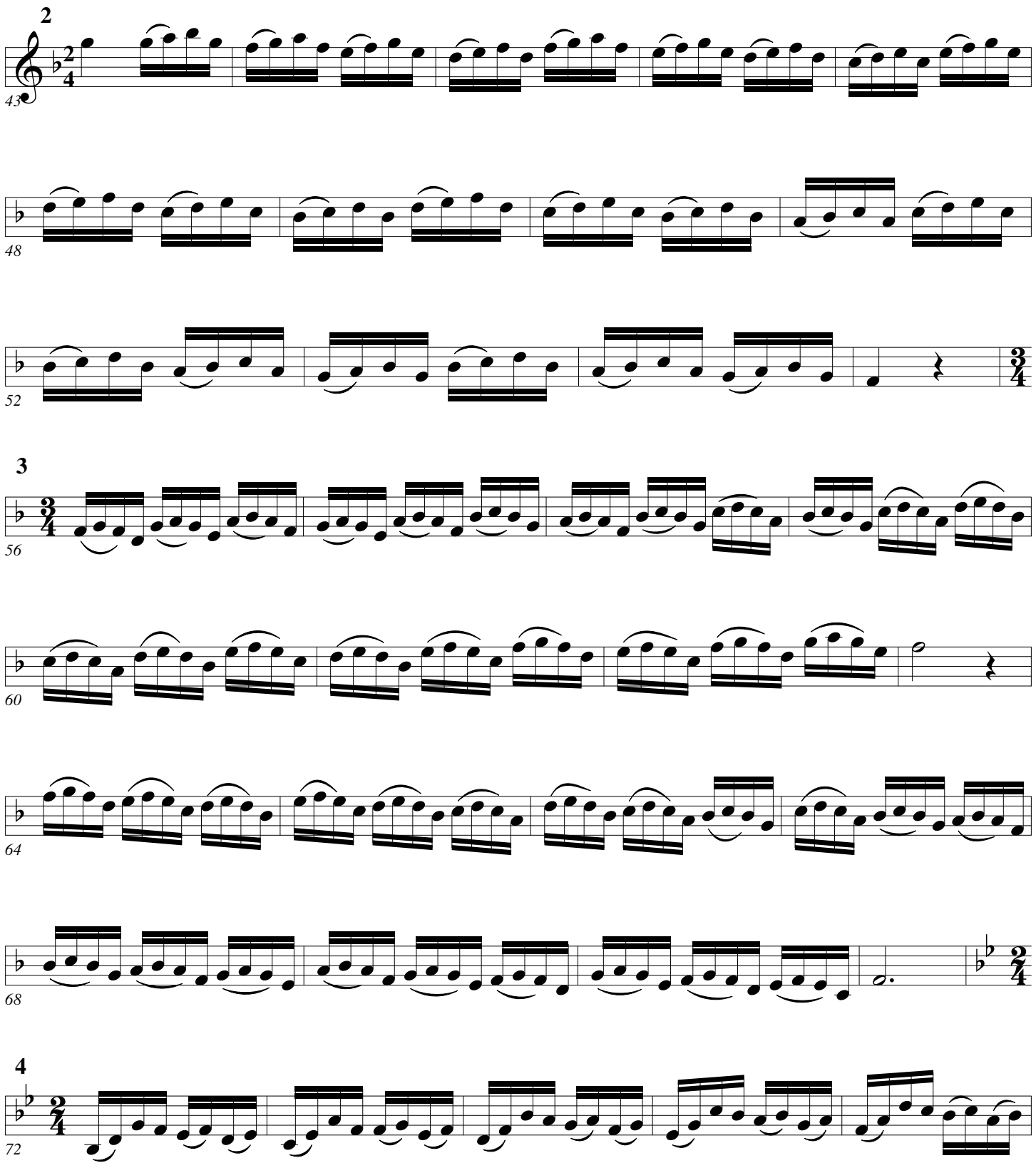
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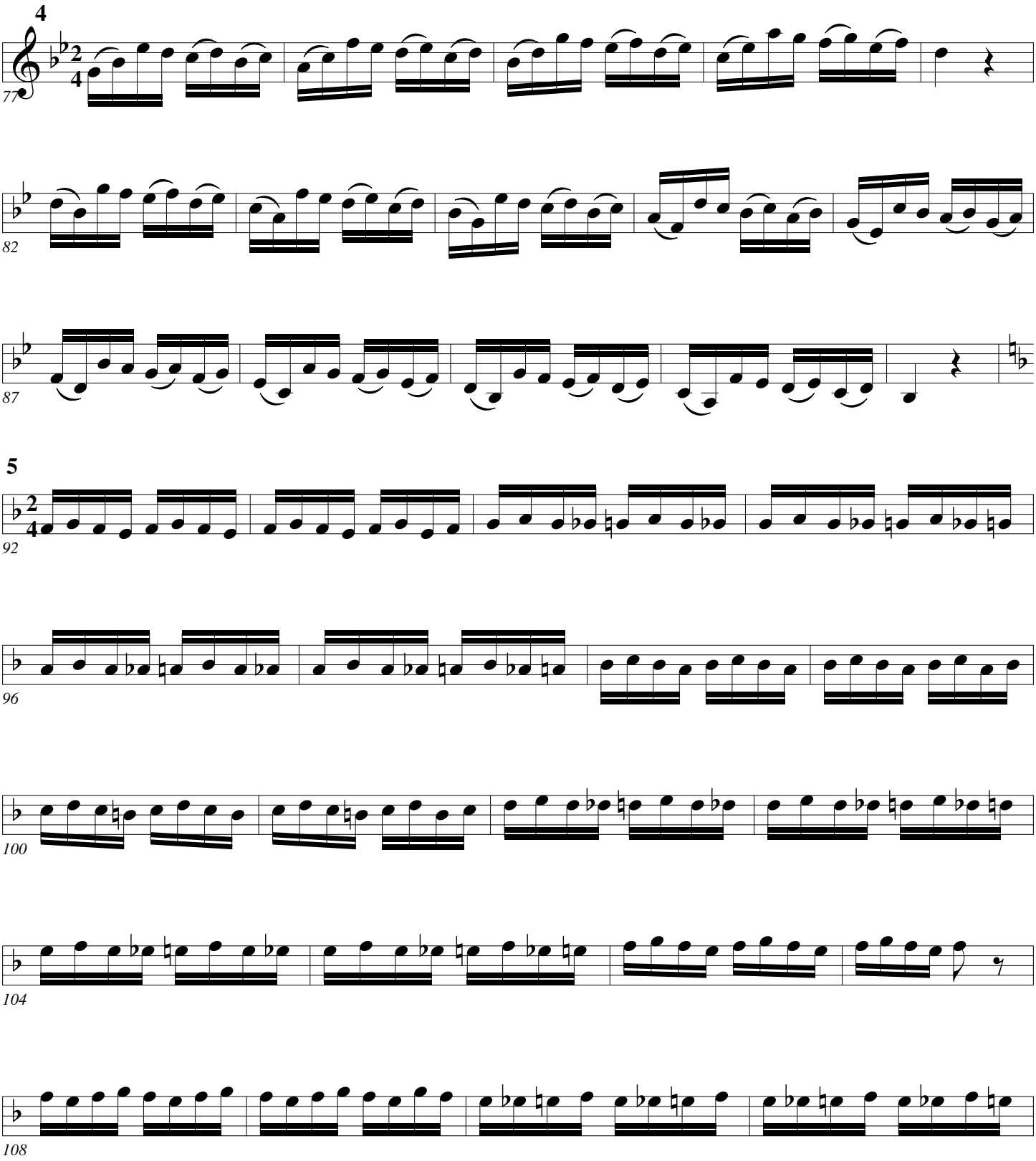
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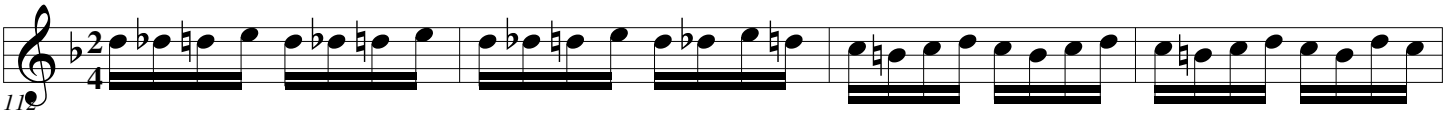

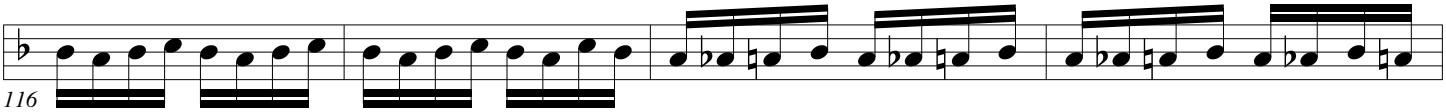

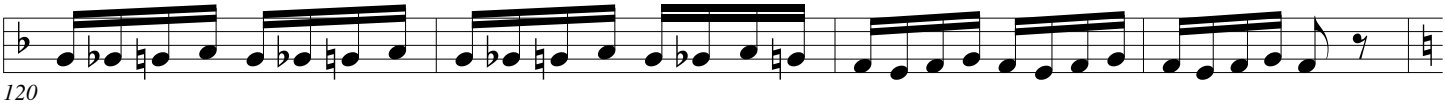

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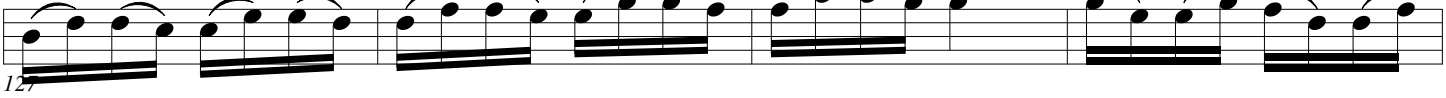

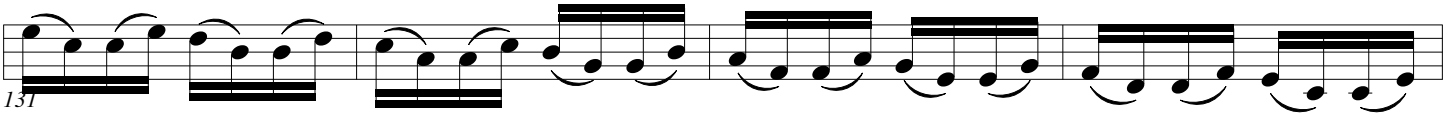

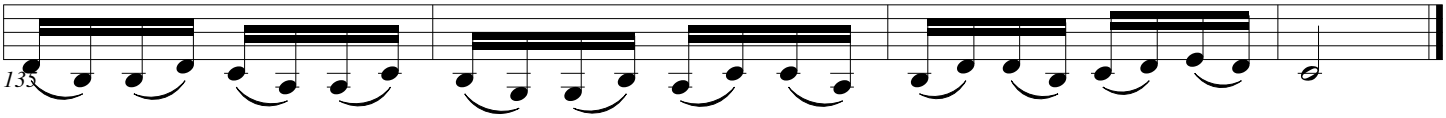

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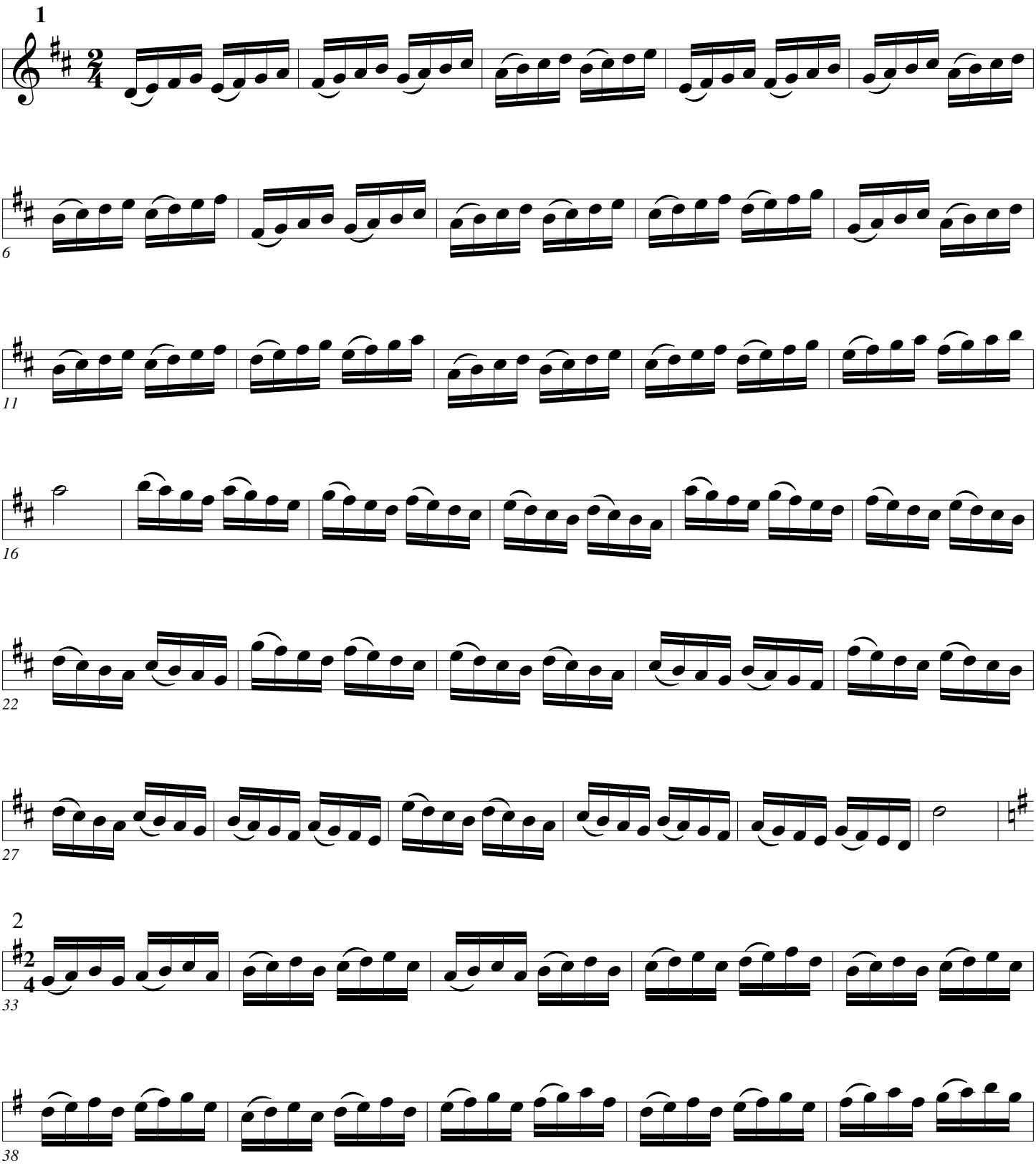

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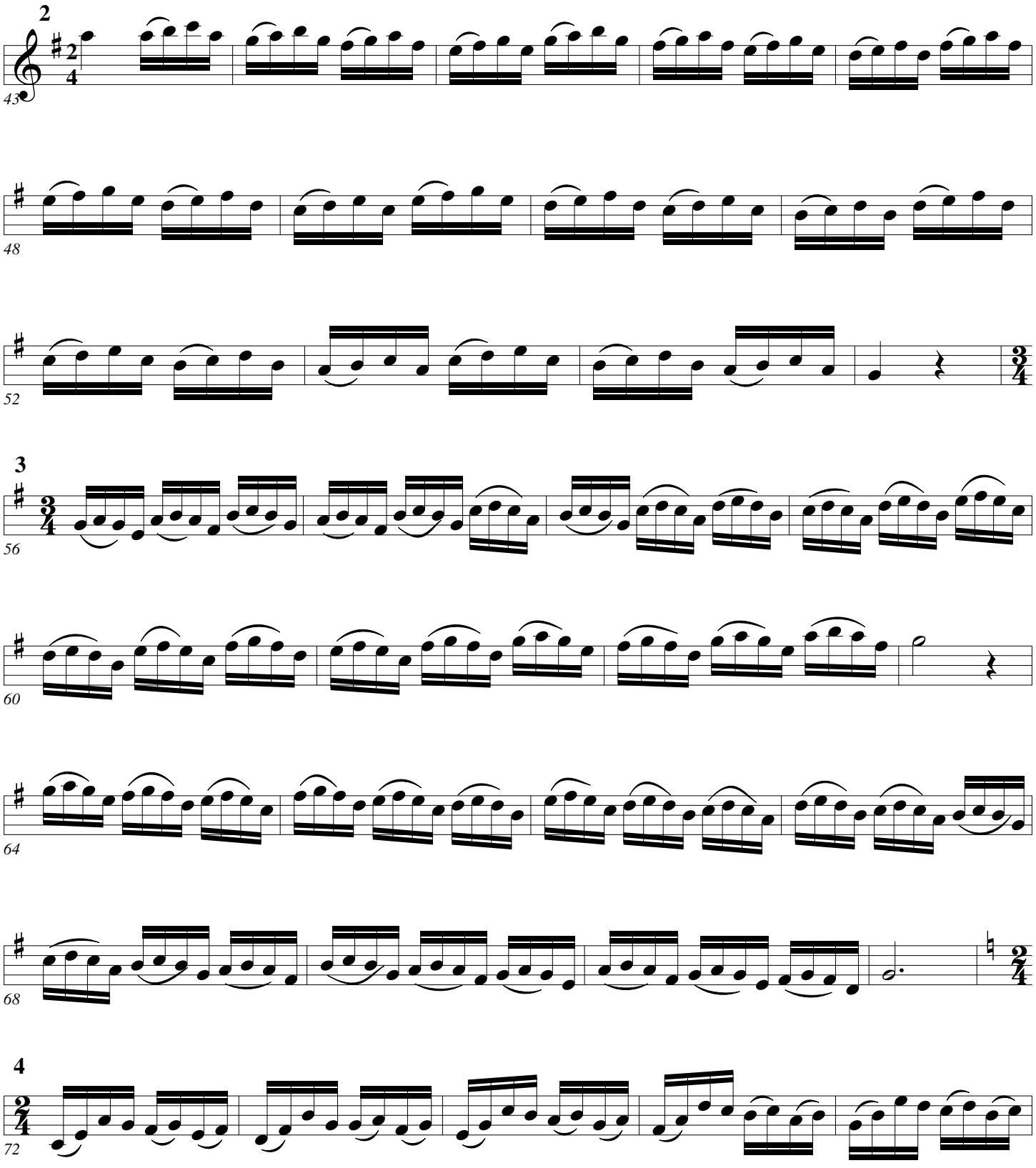

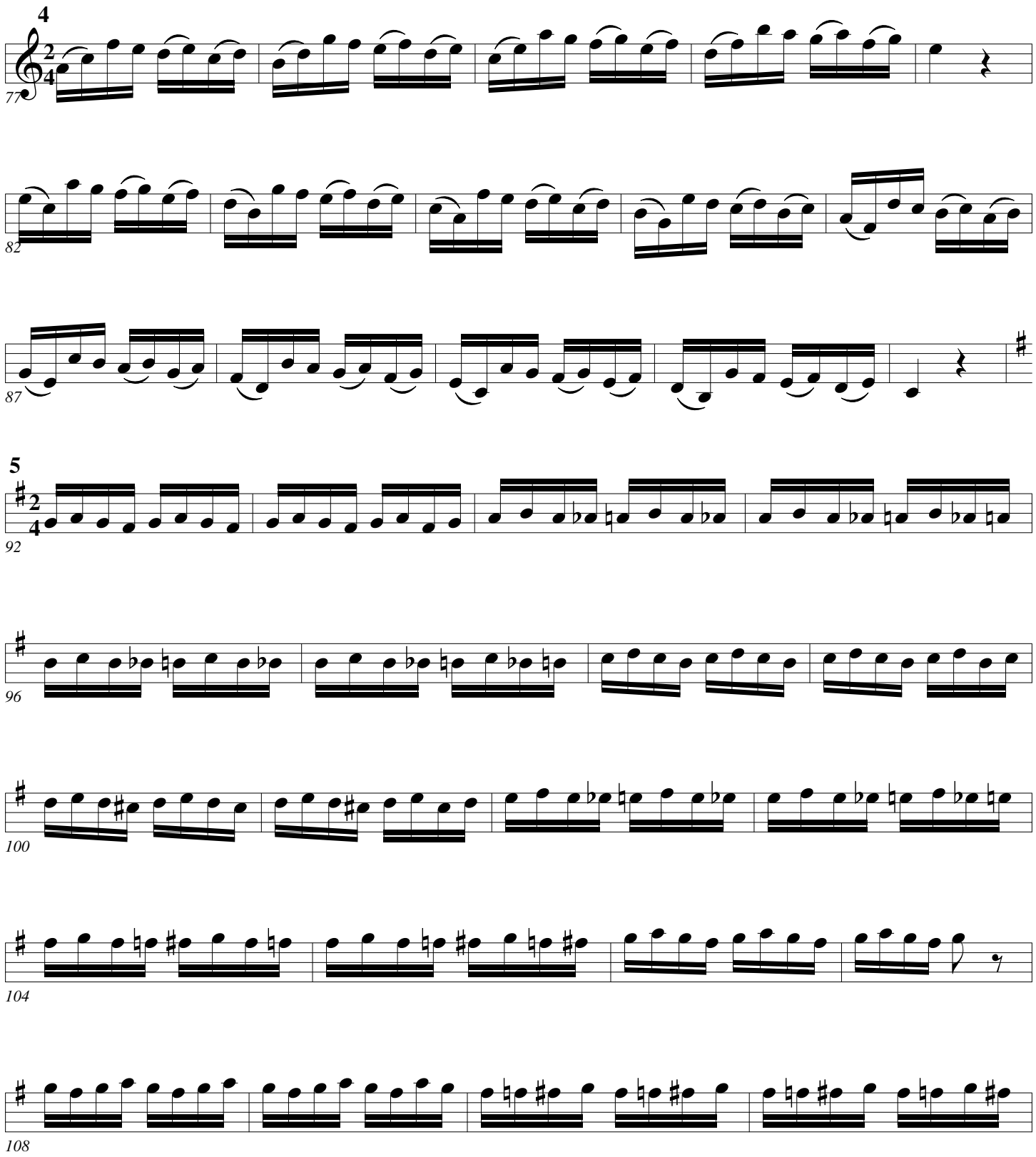
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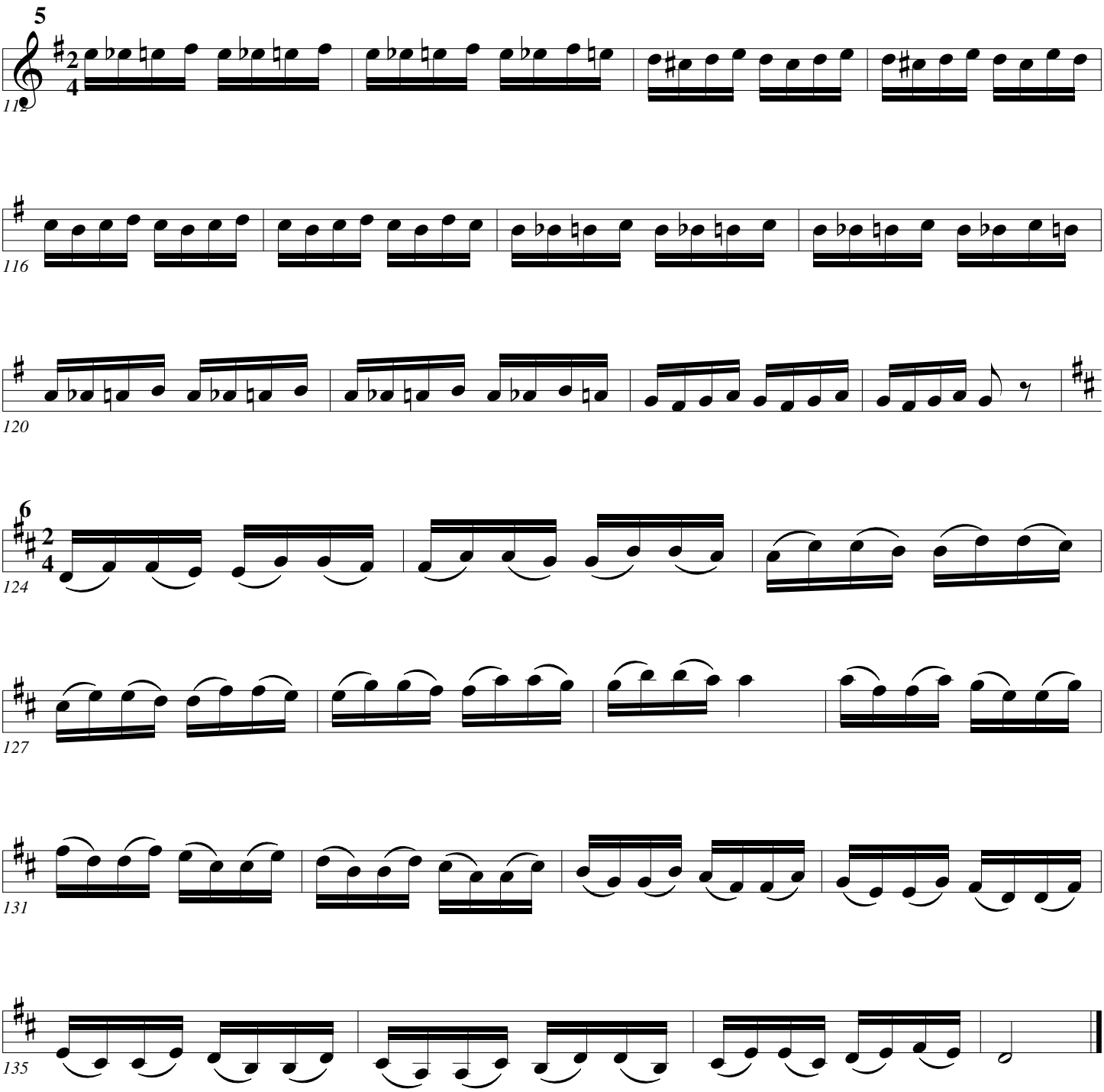
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16ths

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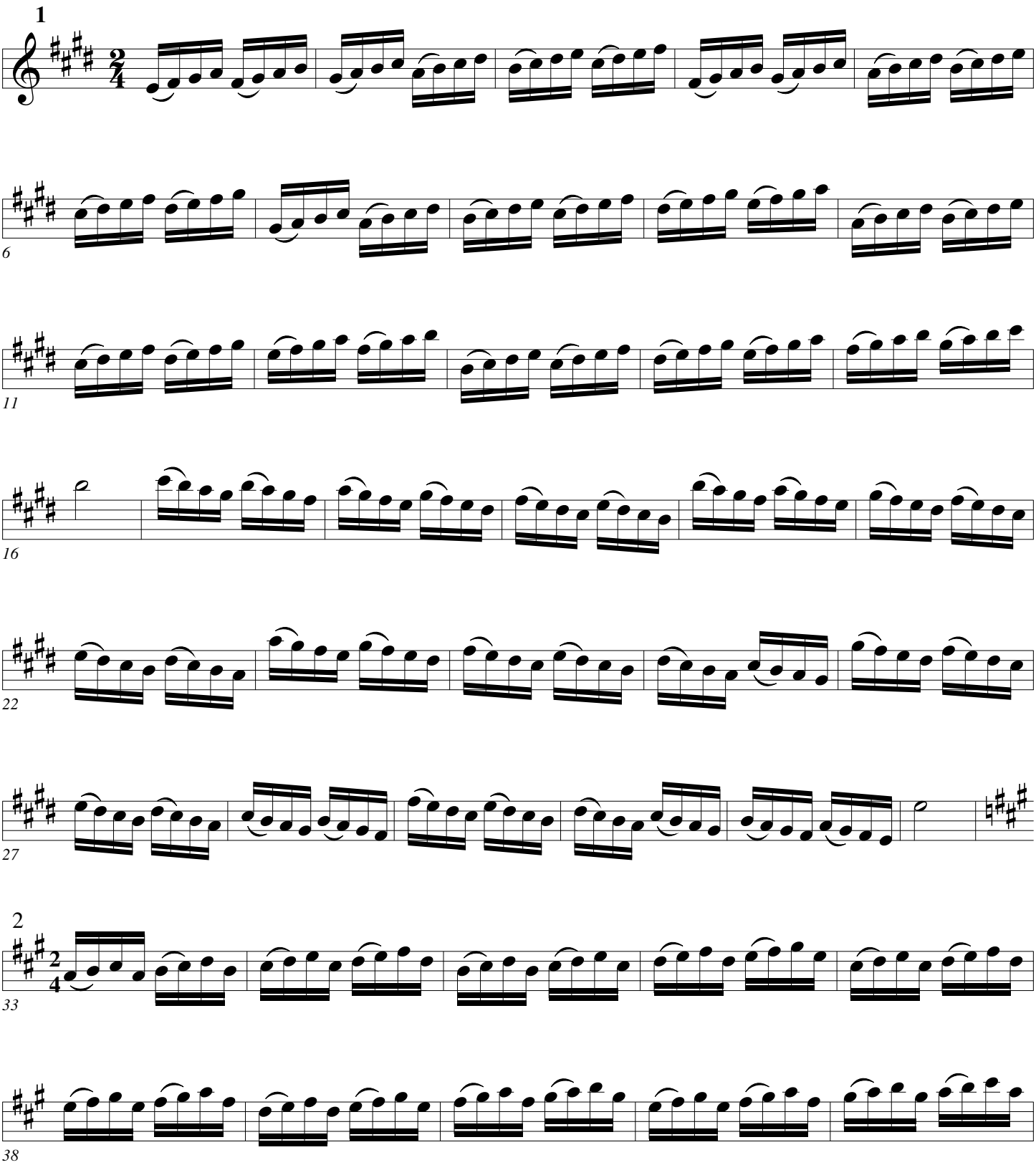

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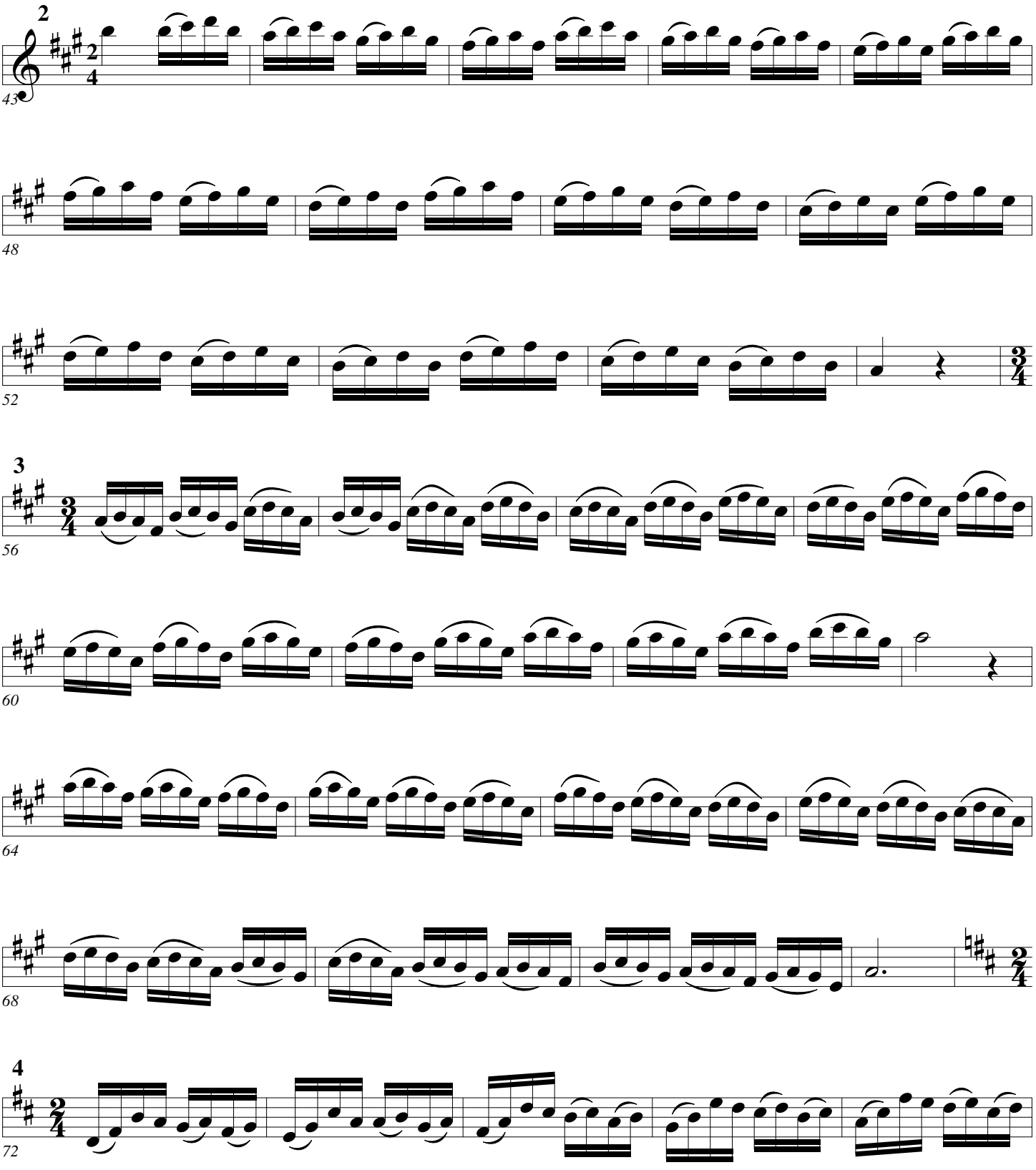

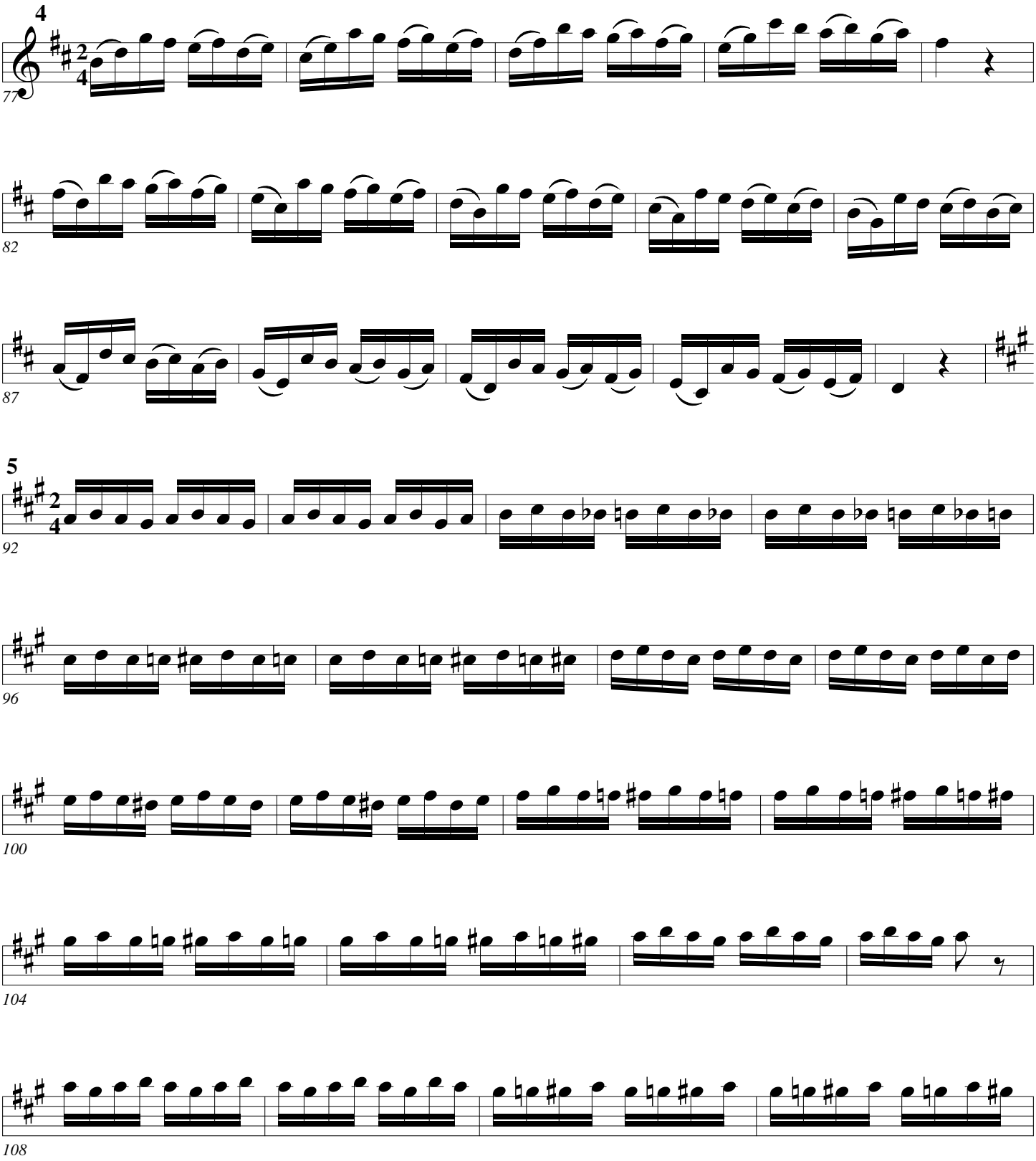
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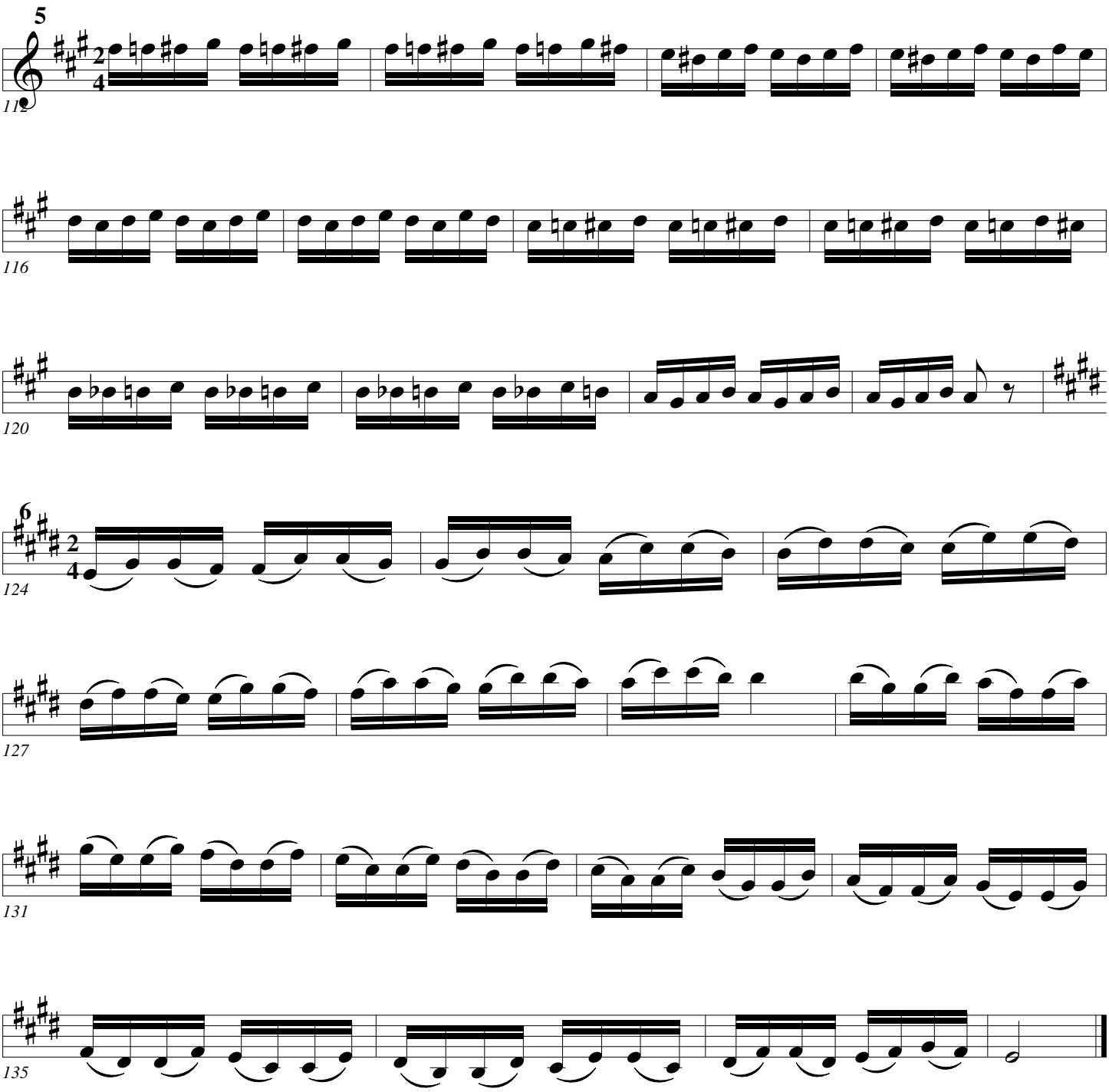
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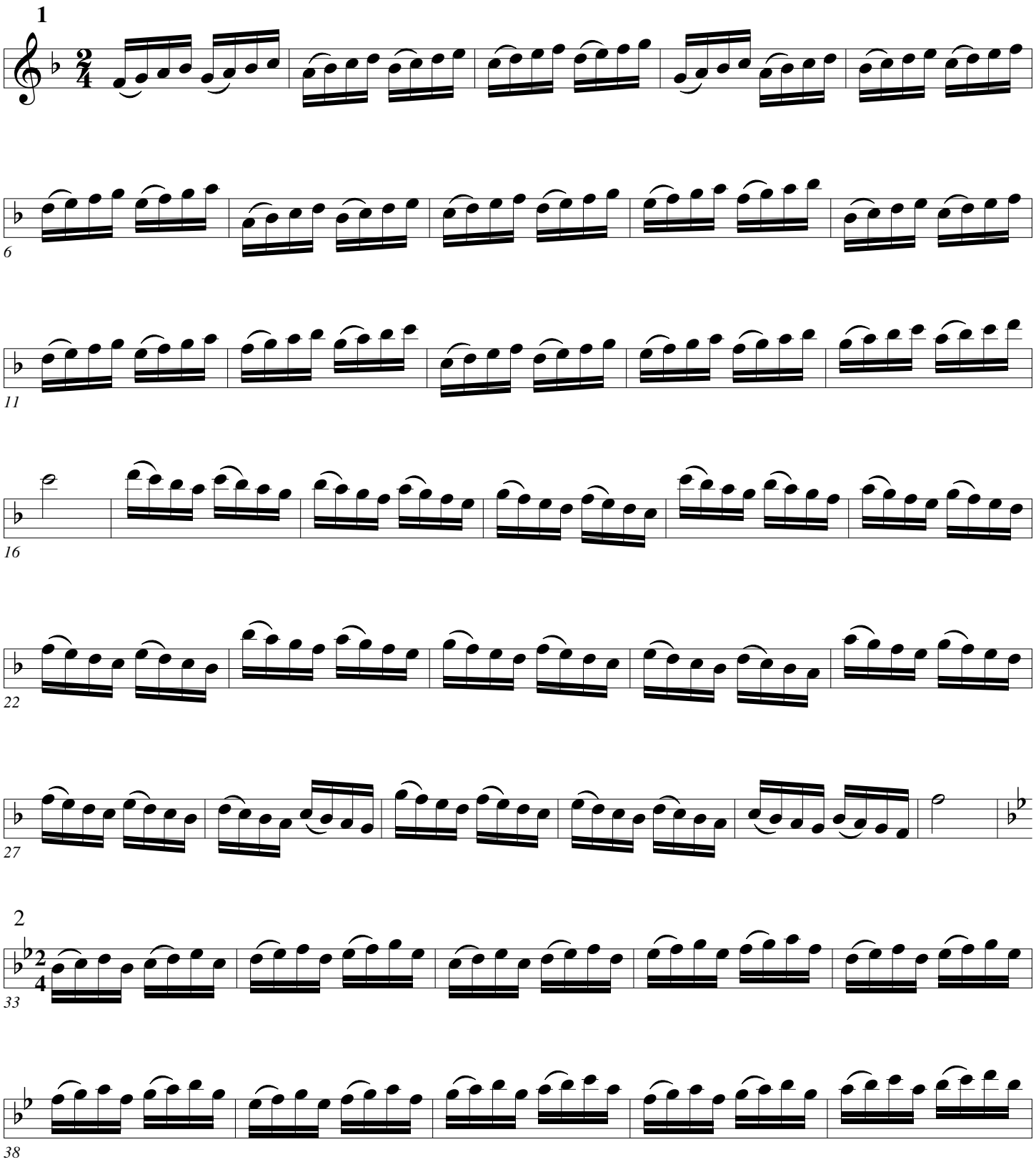

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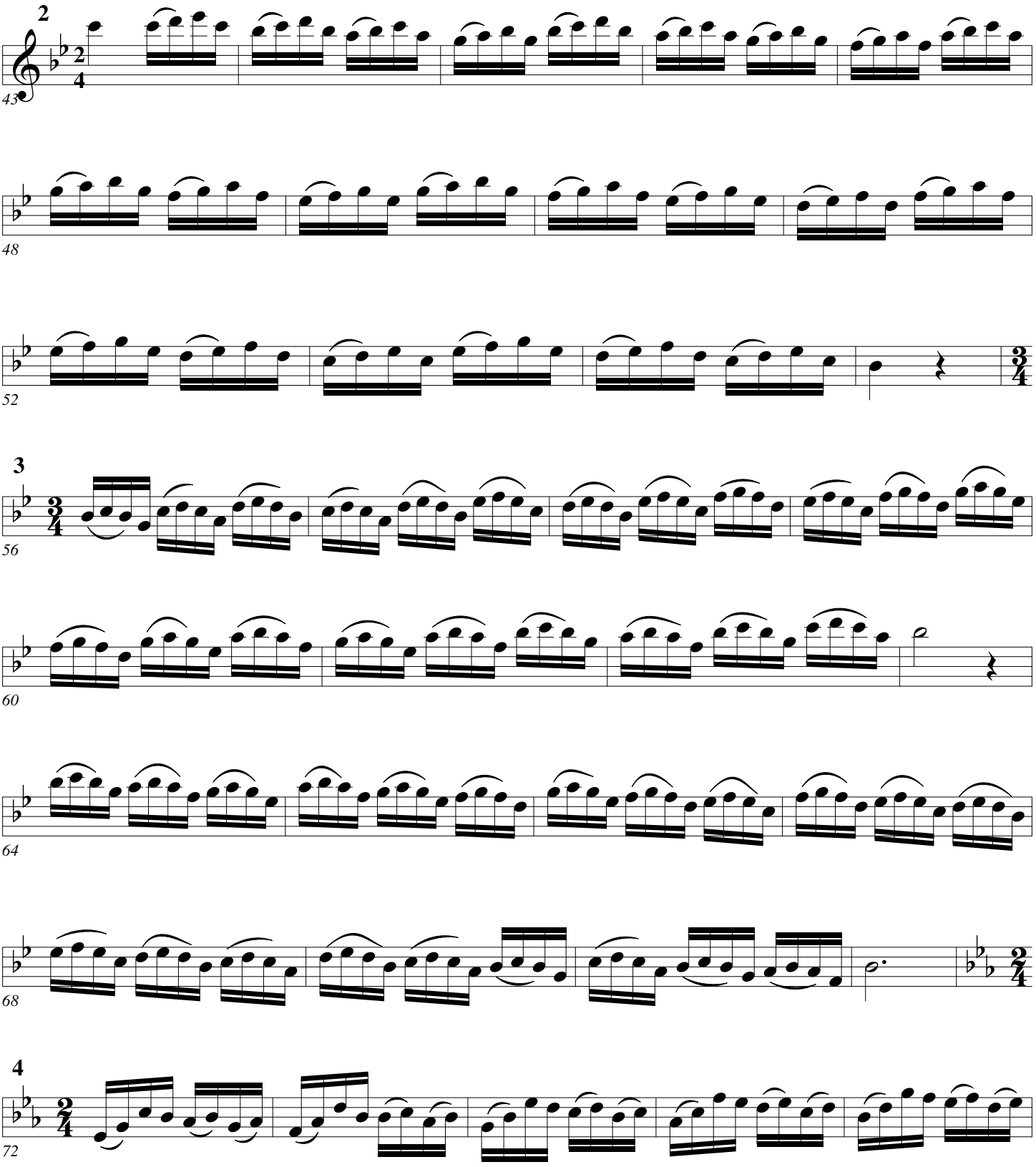

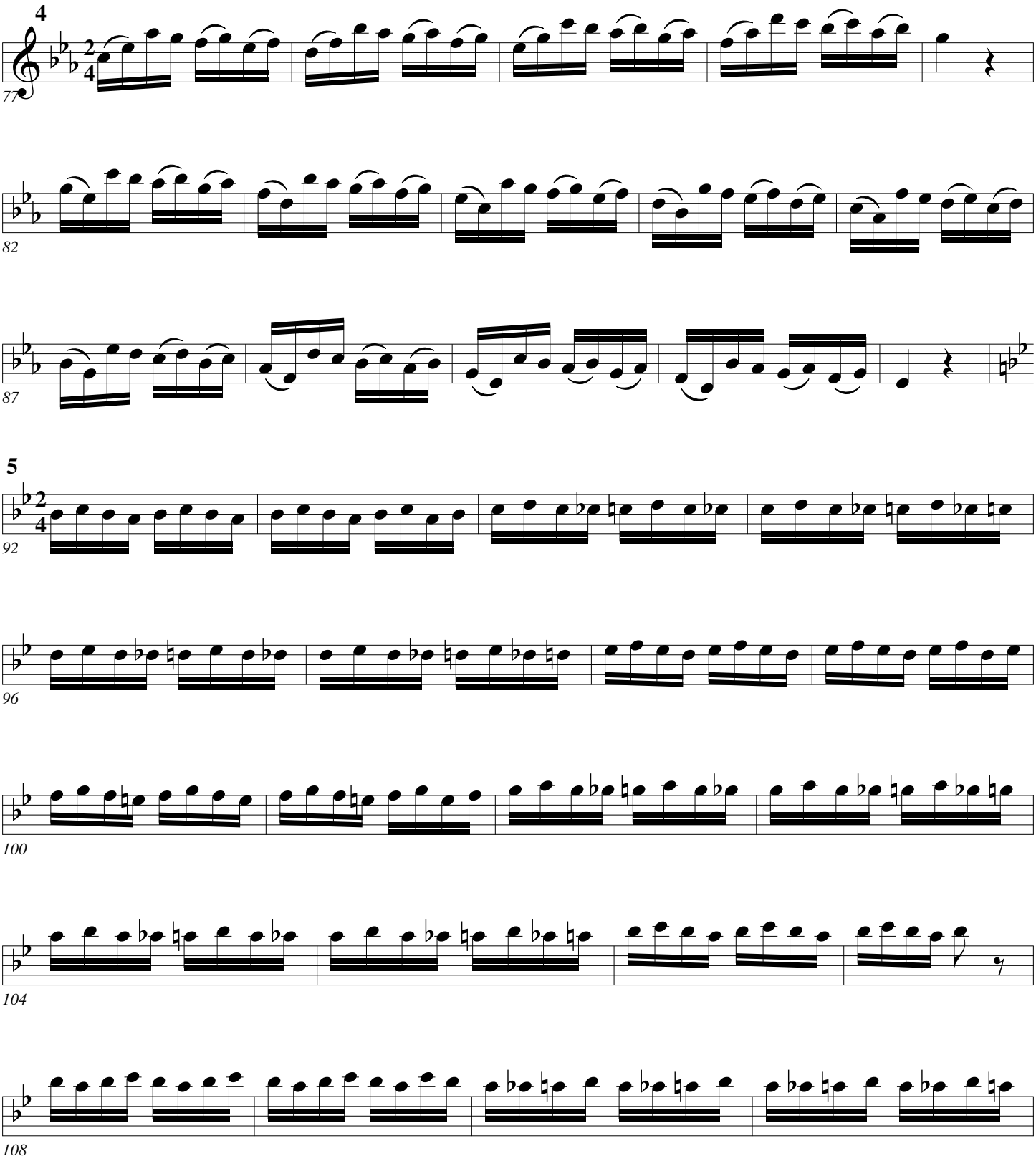
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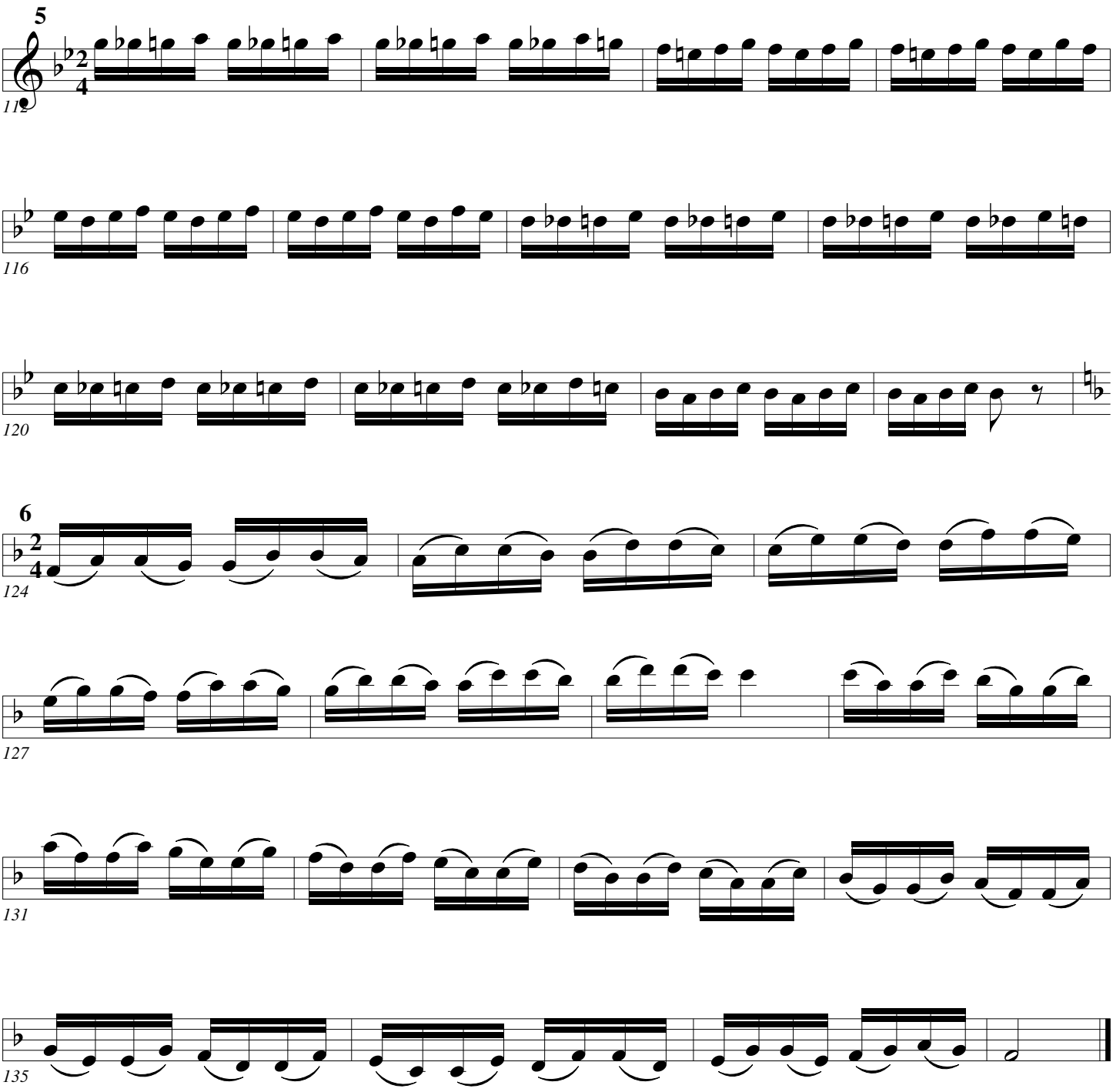
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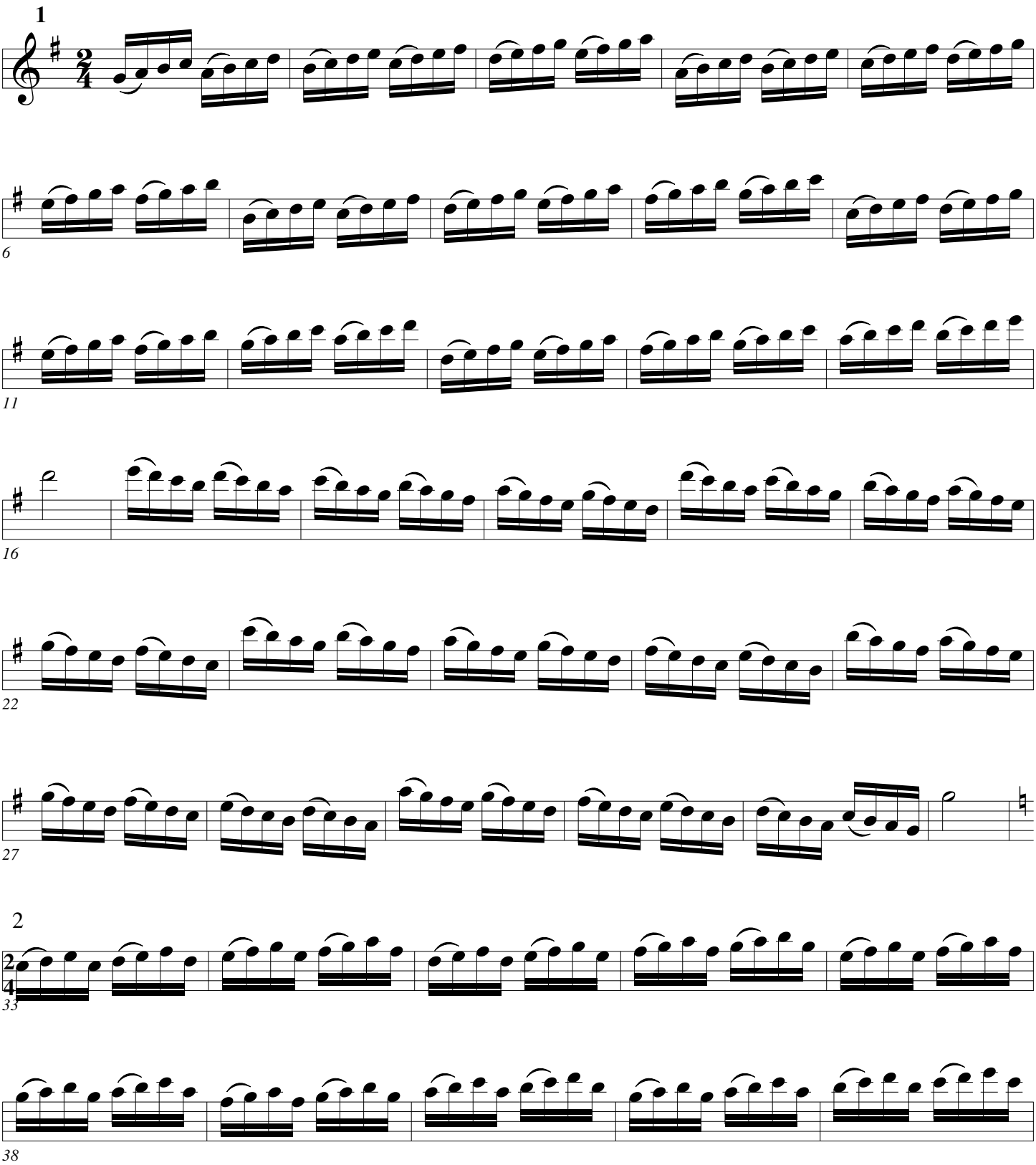

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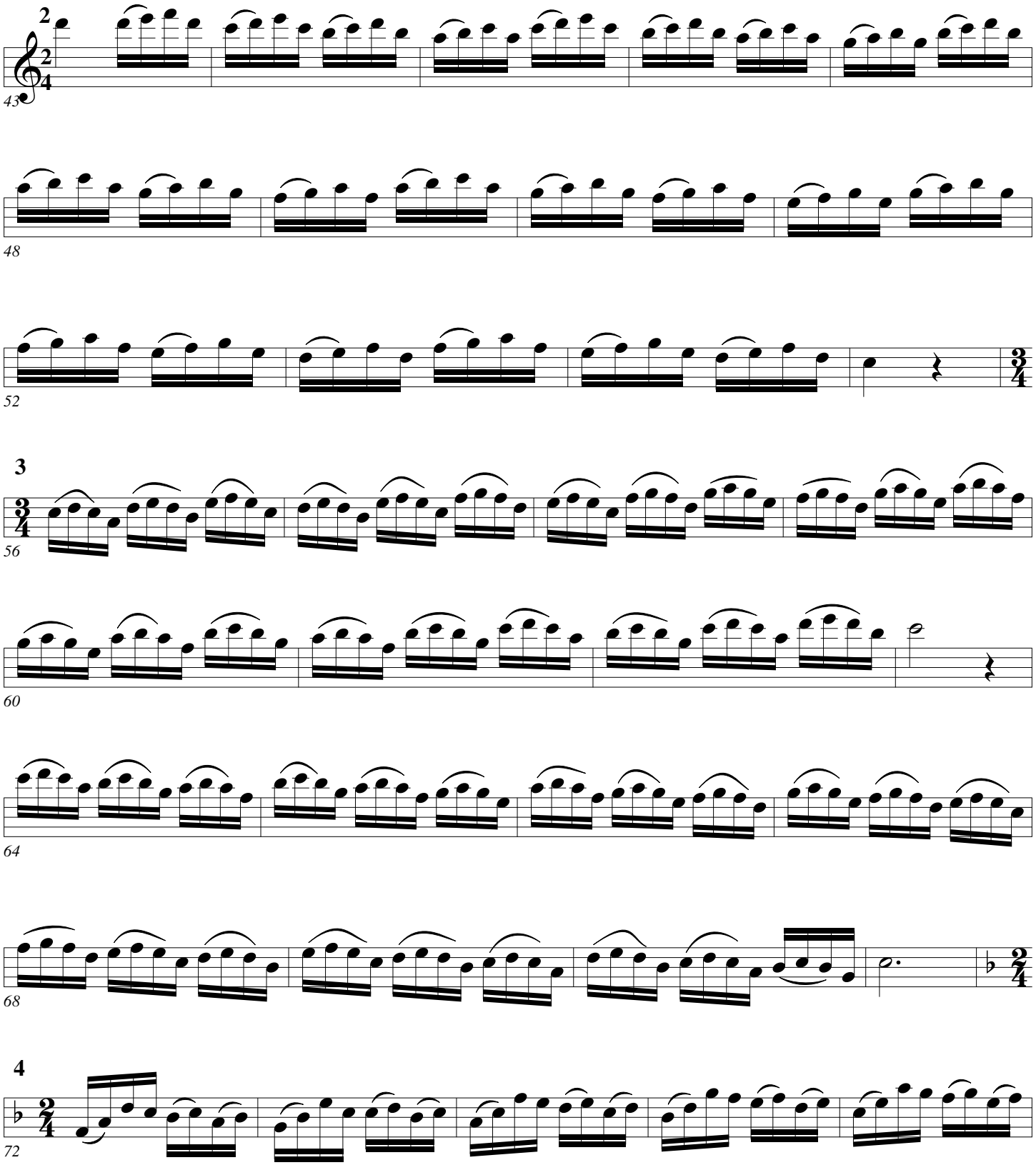

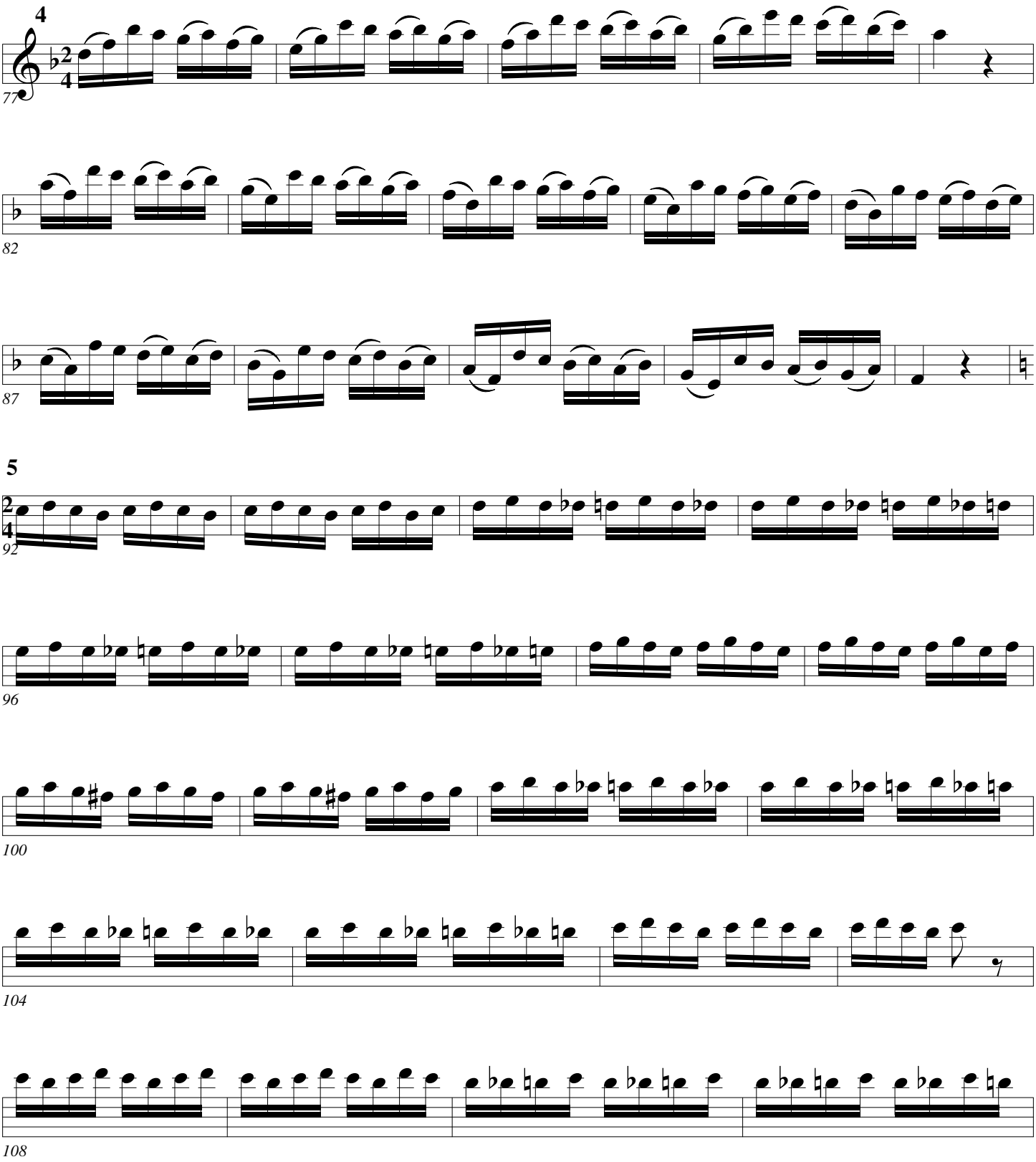
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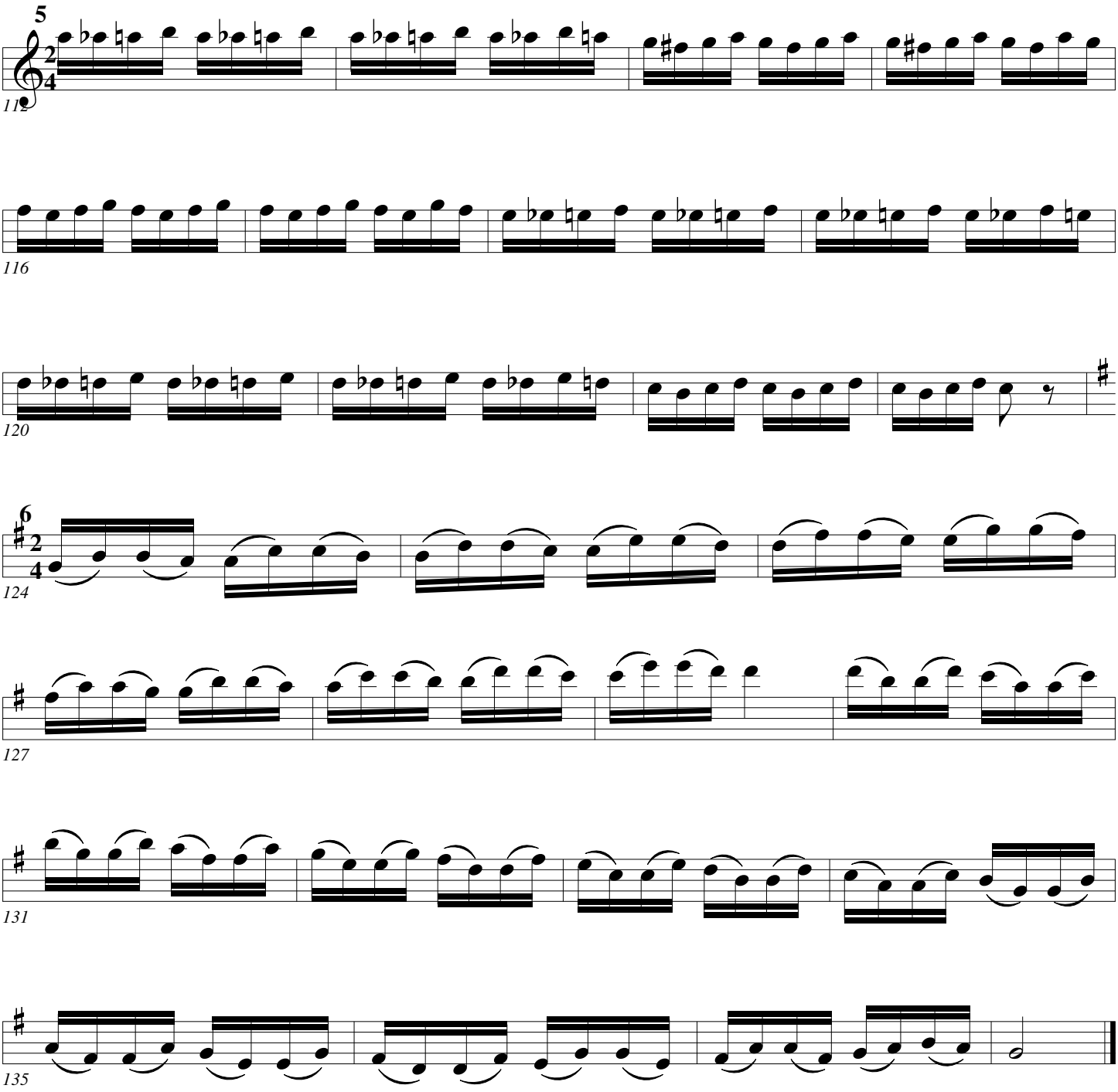
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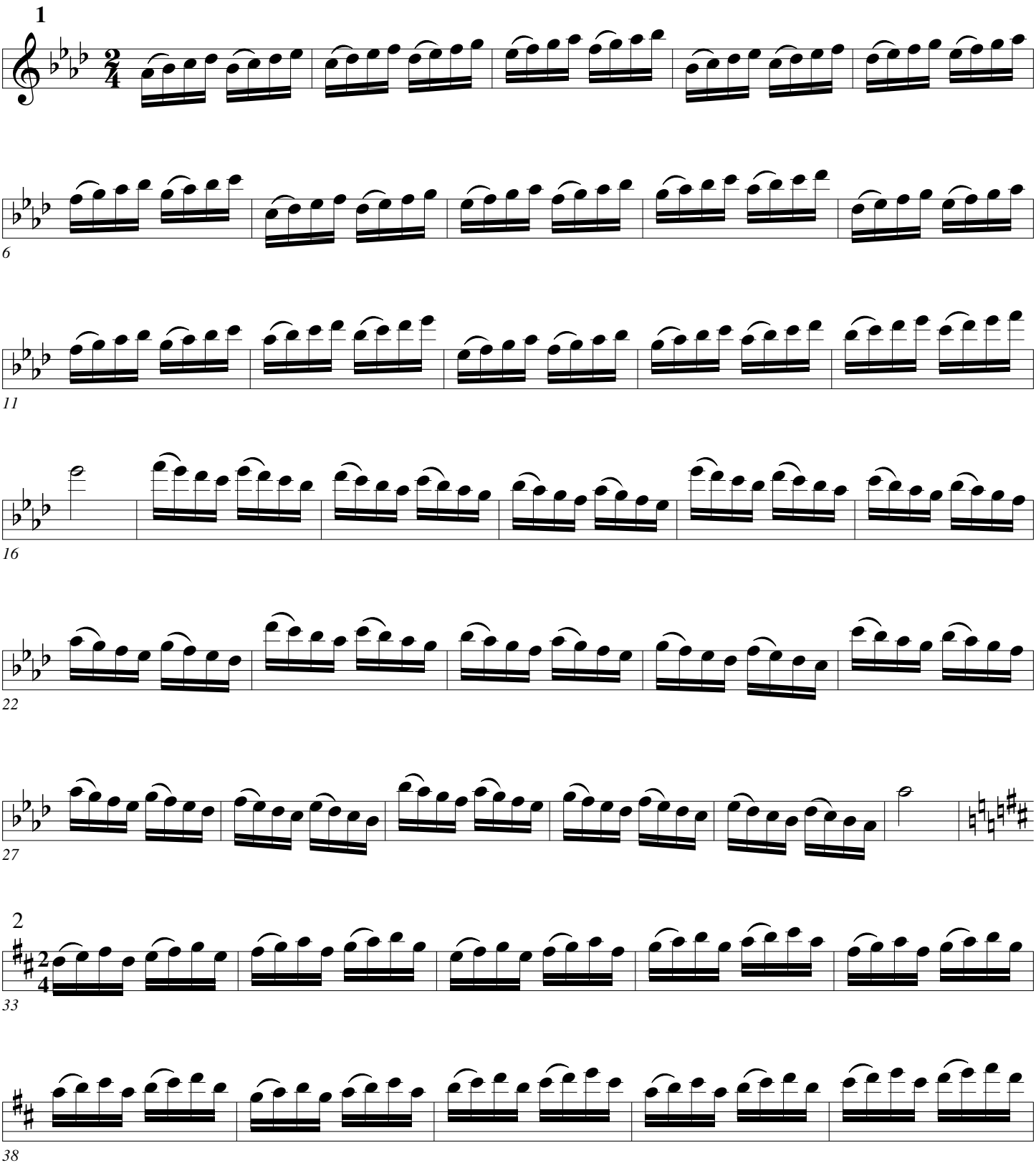

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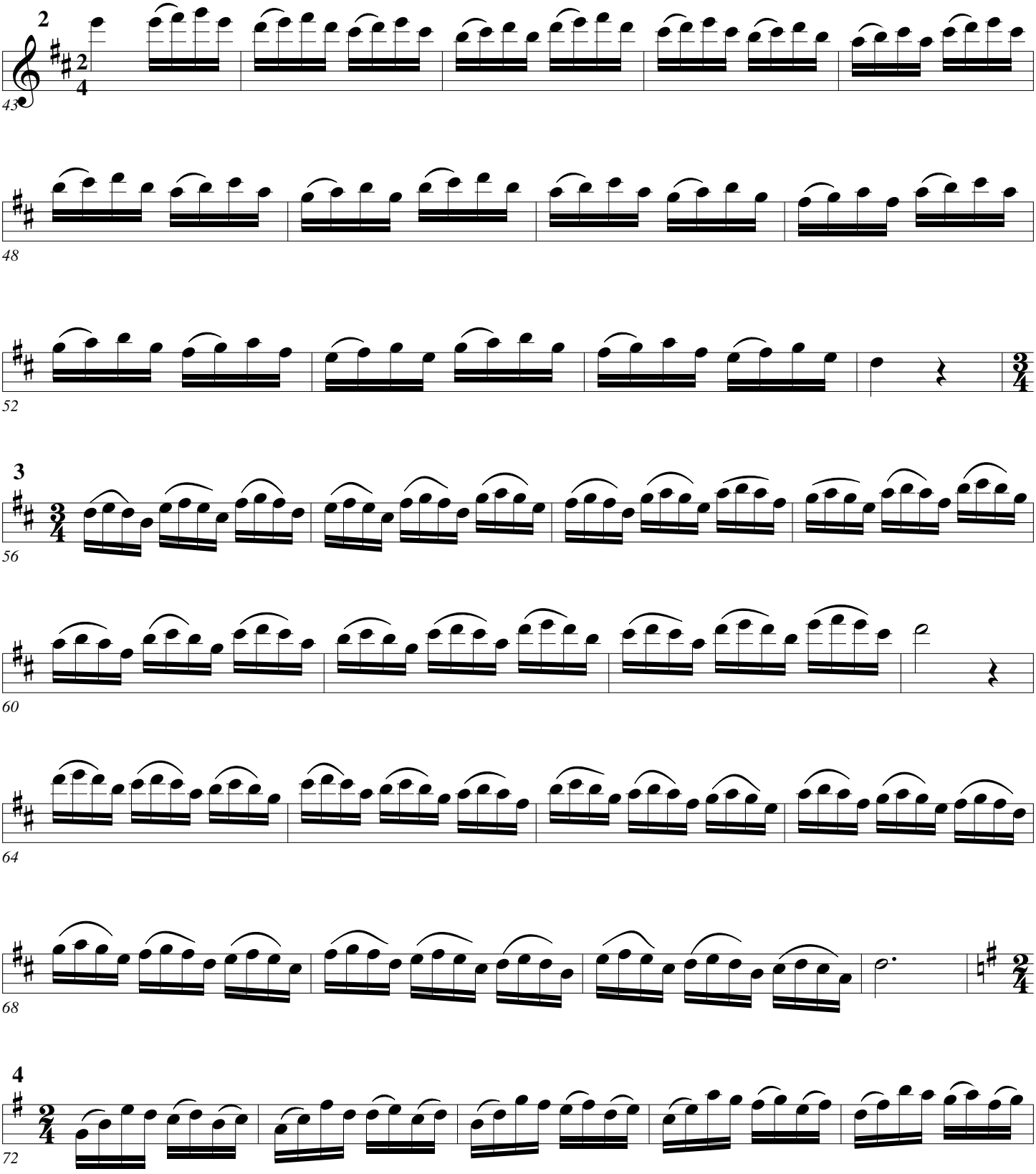

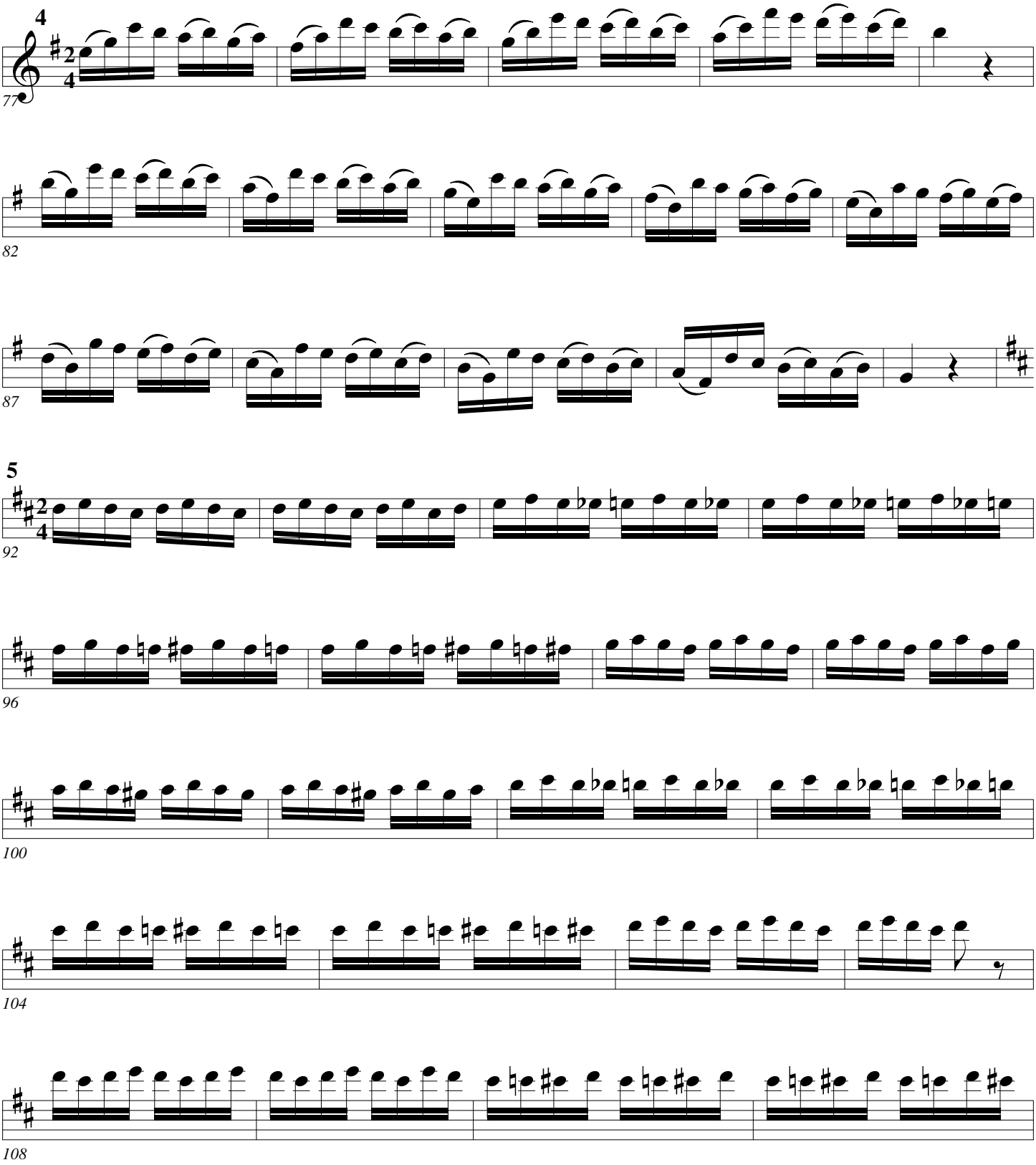
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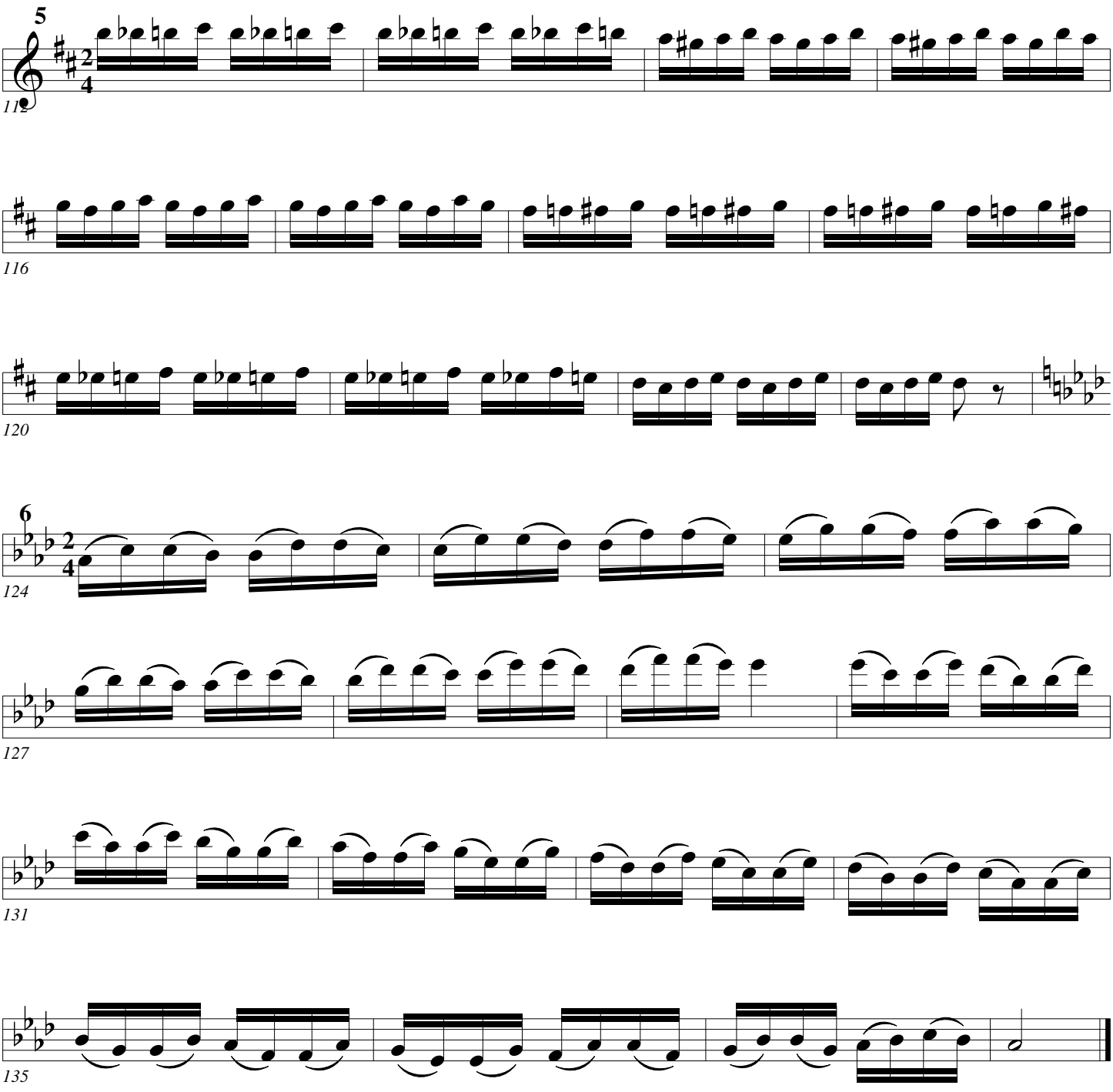
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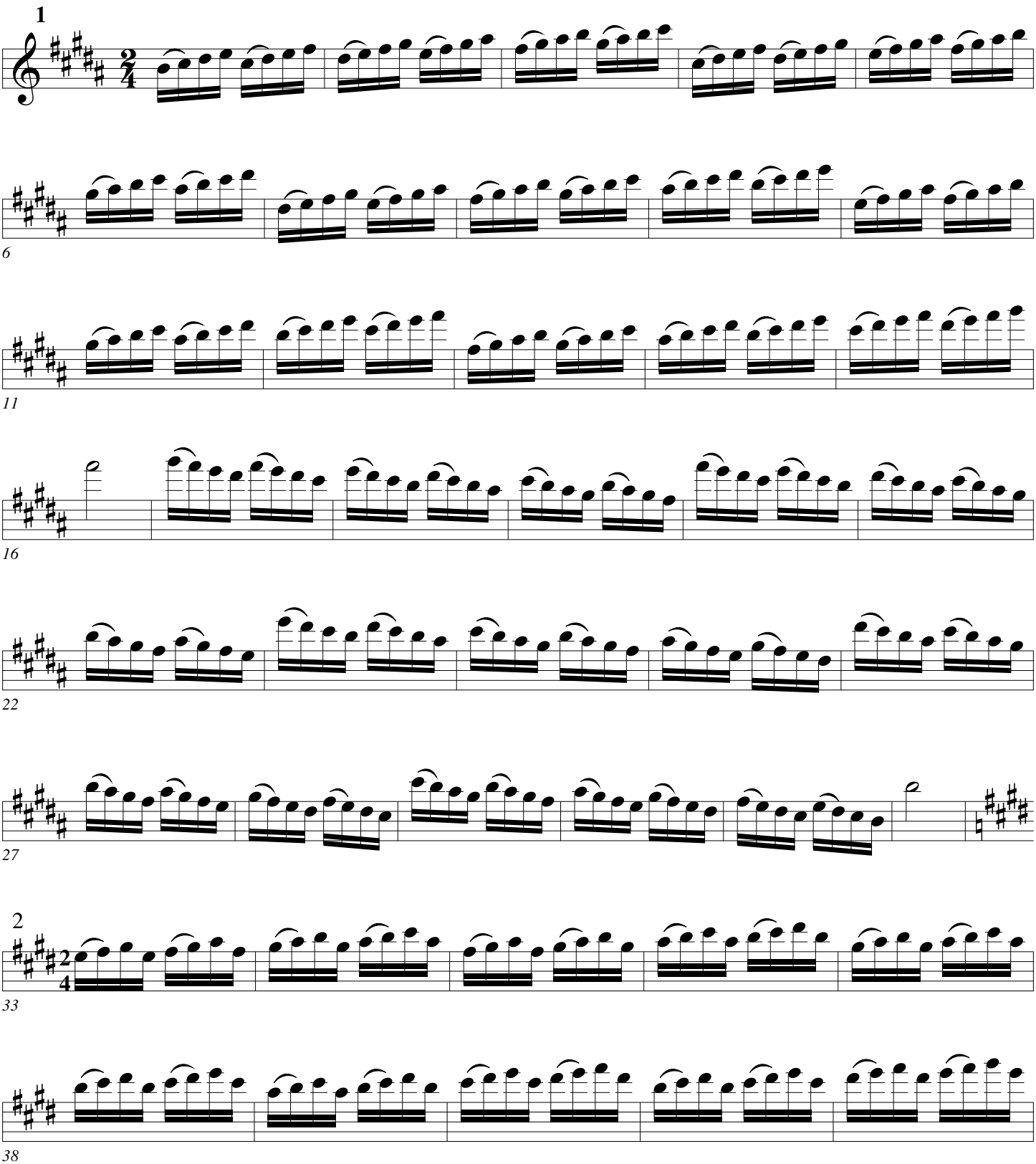

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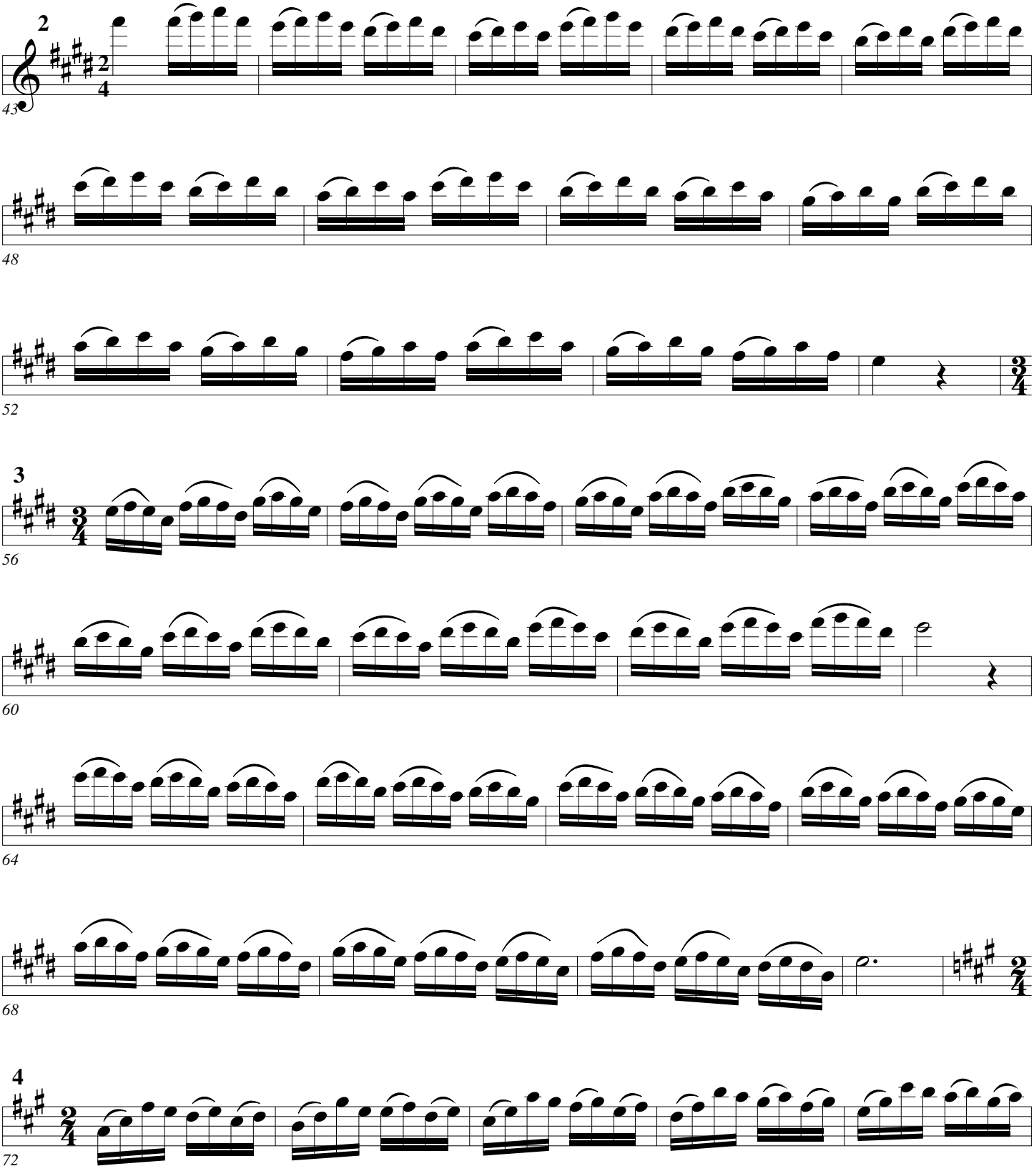

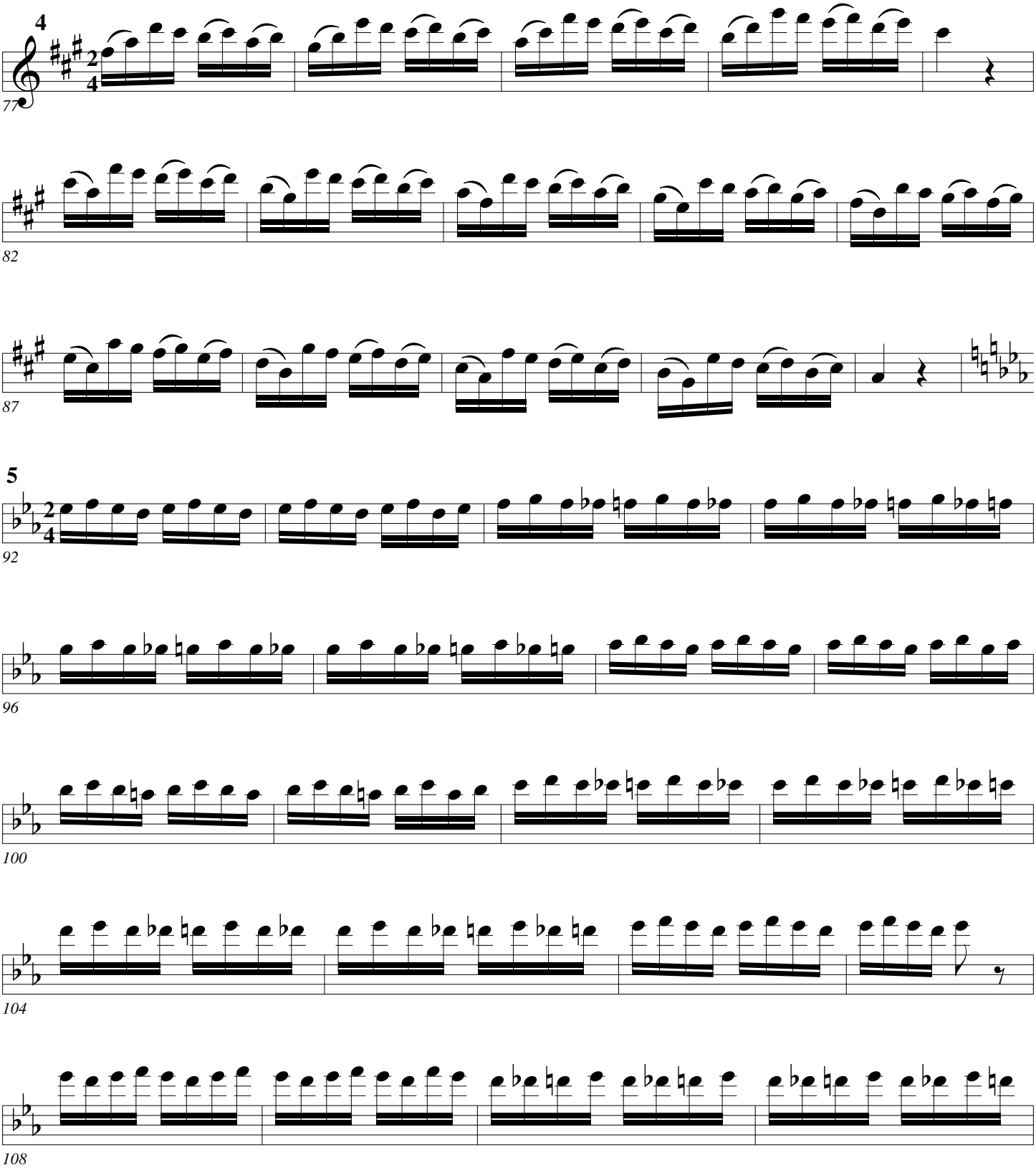
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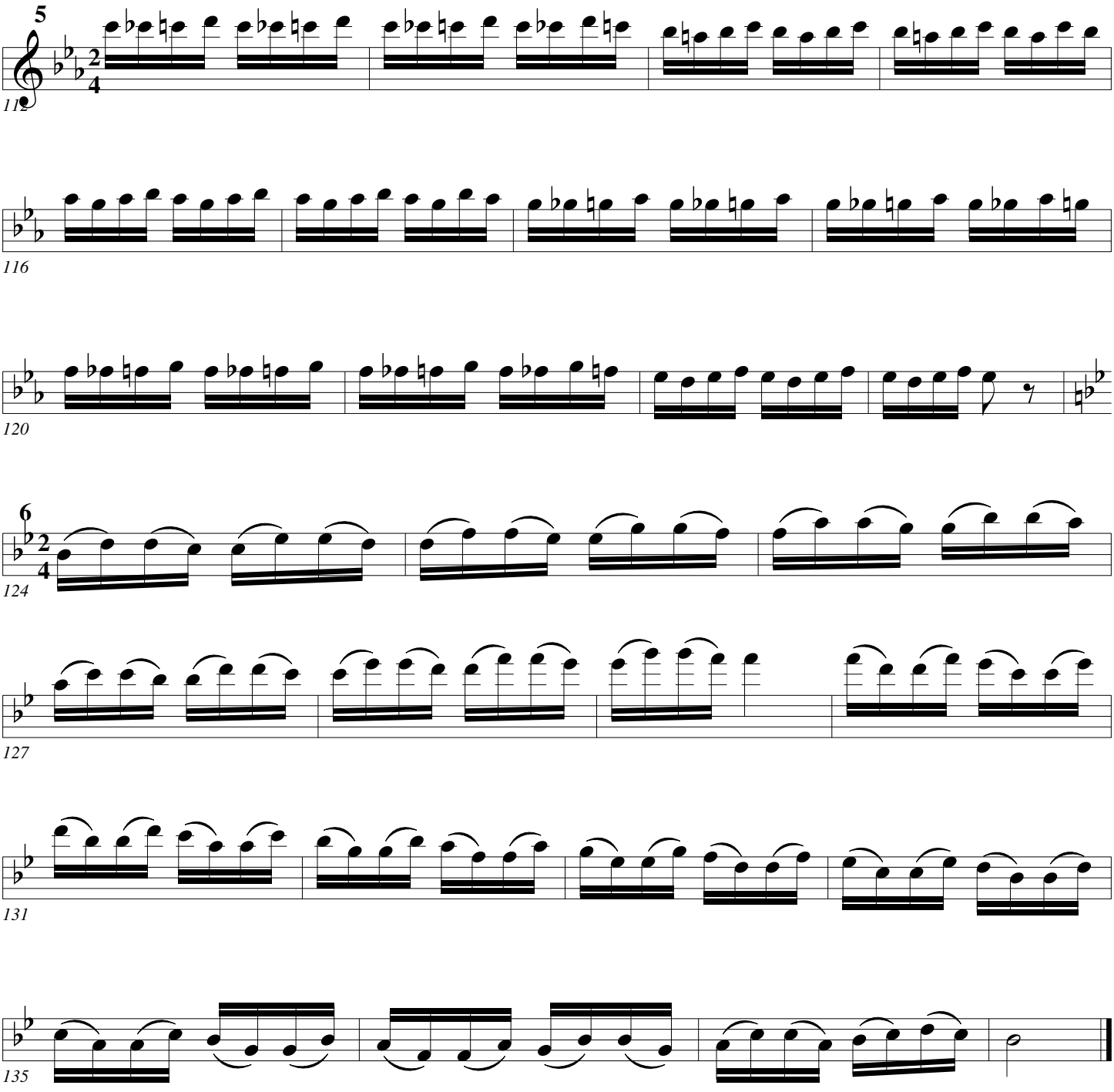
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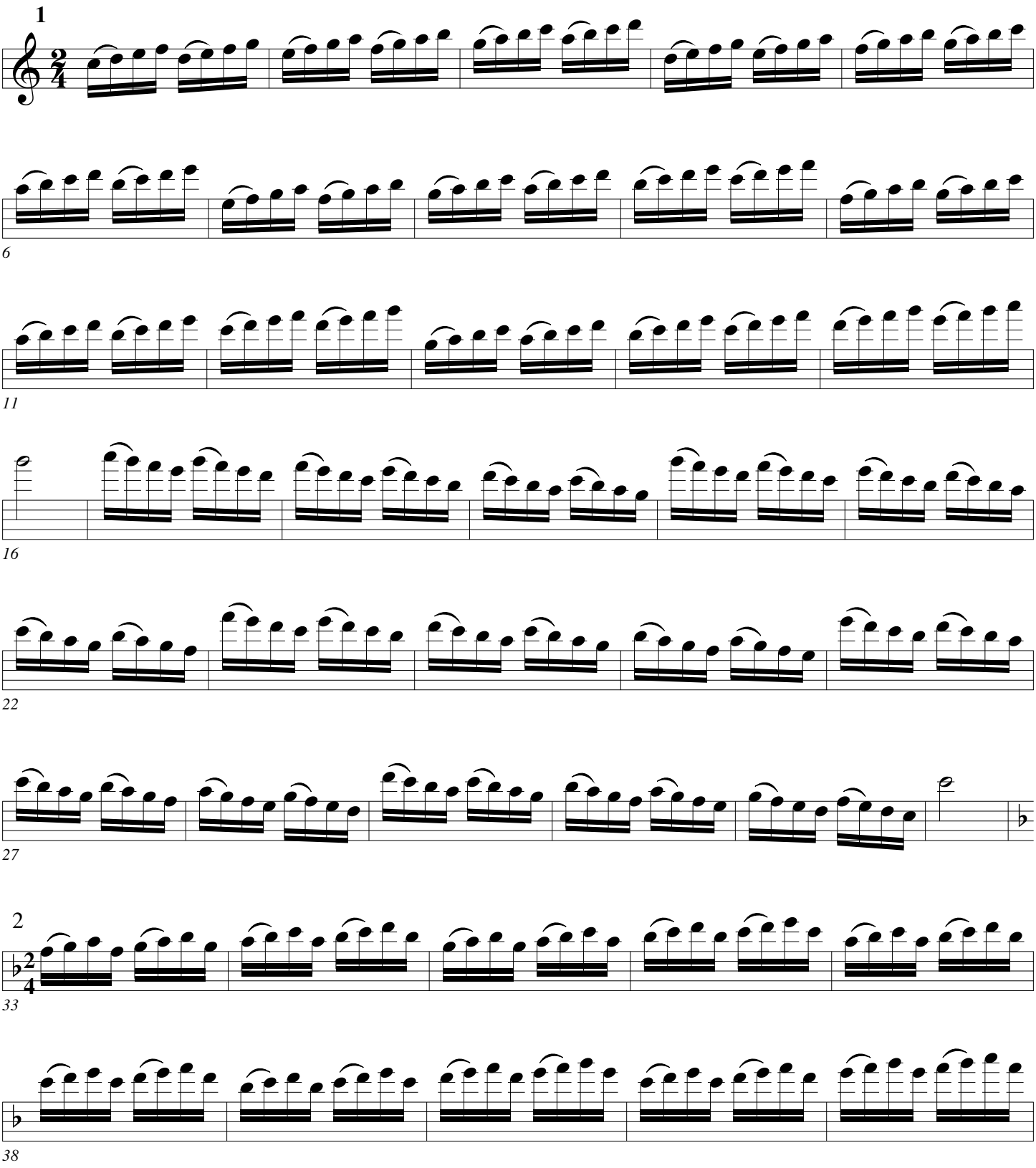

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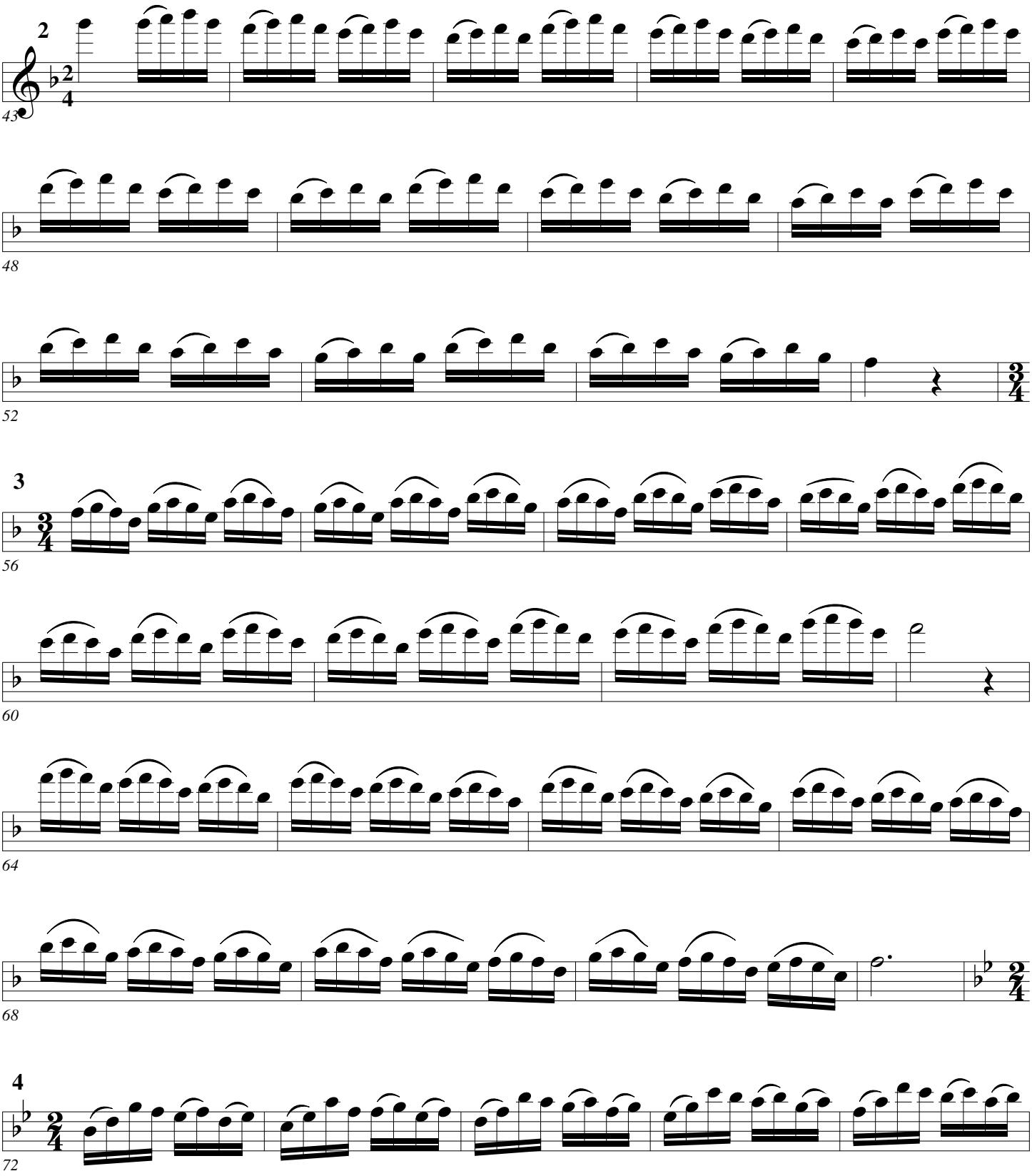

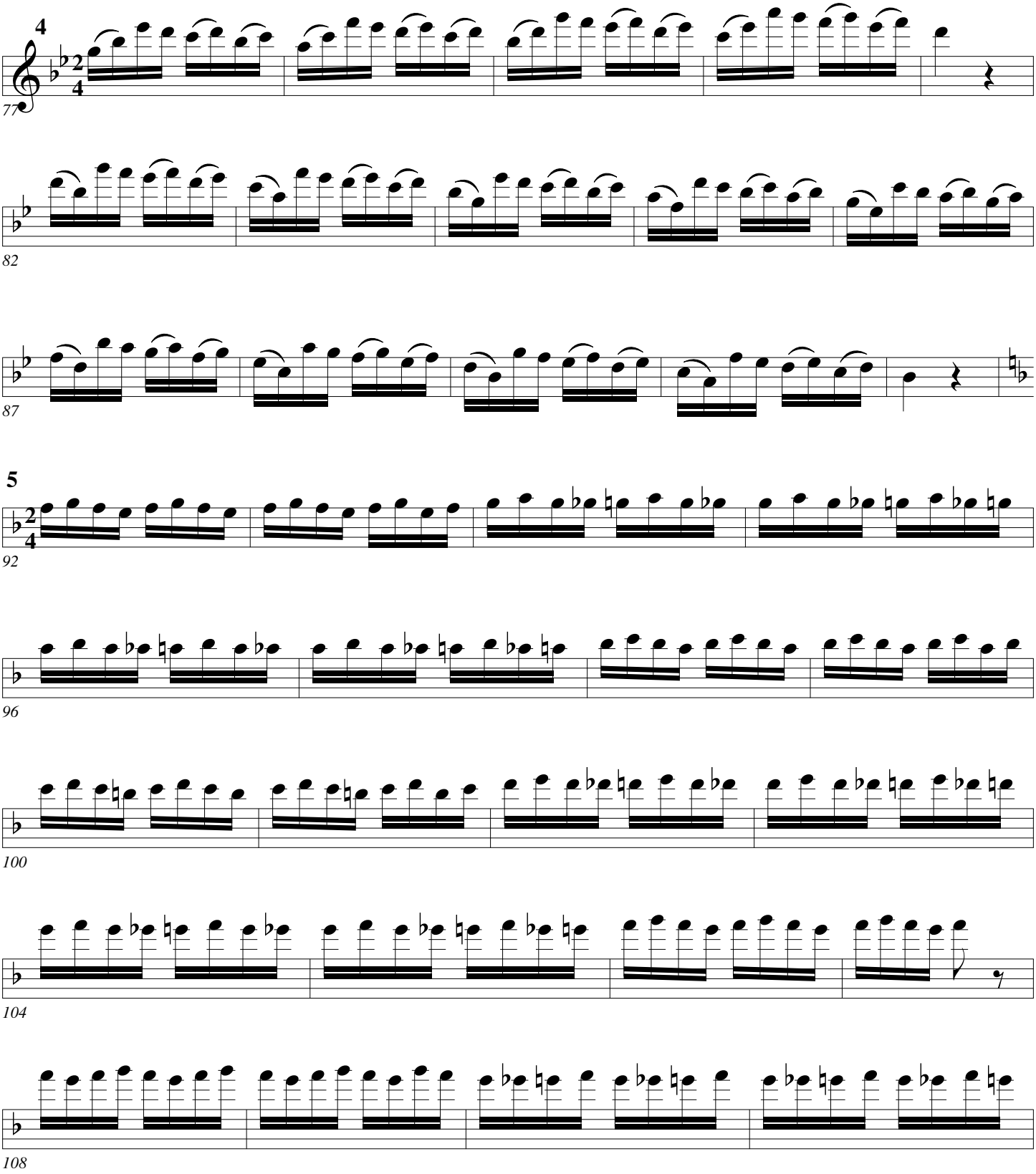
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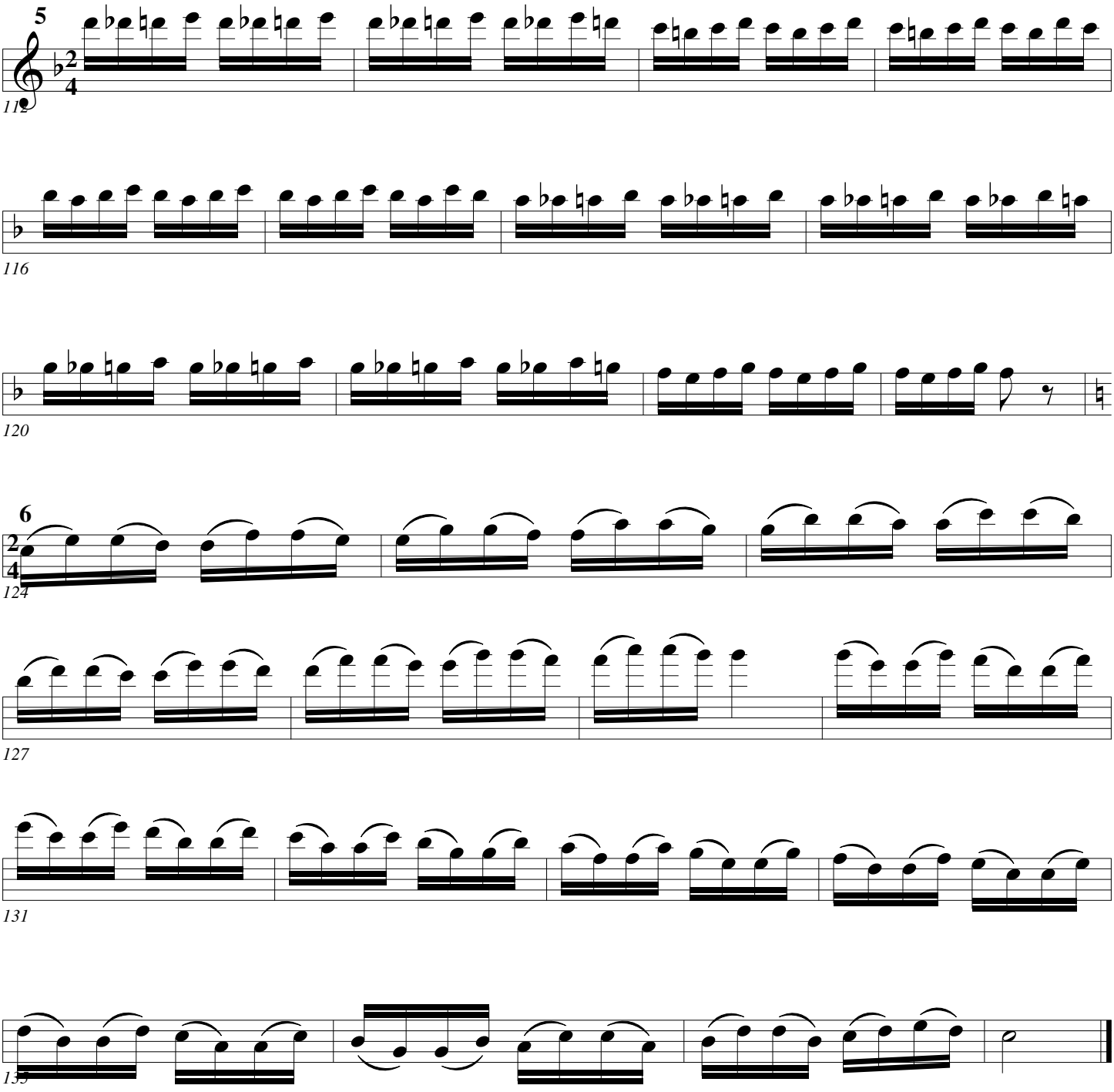
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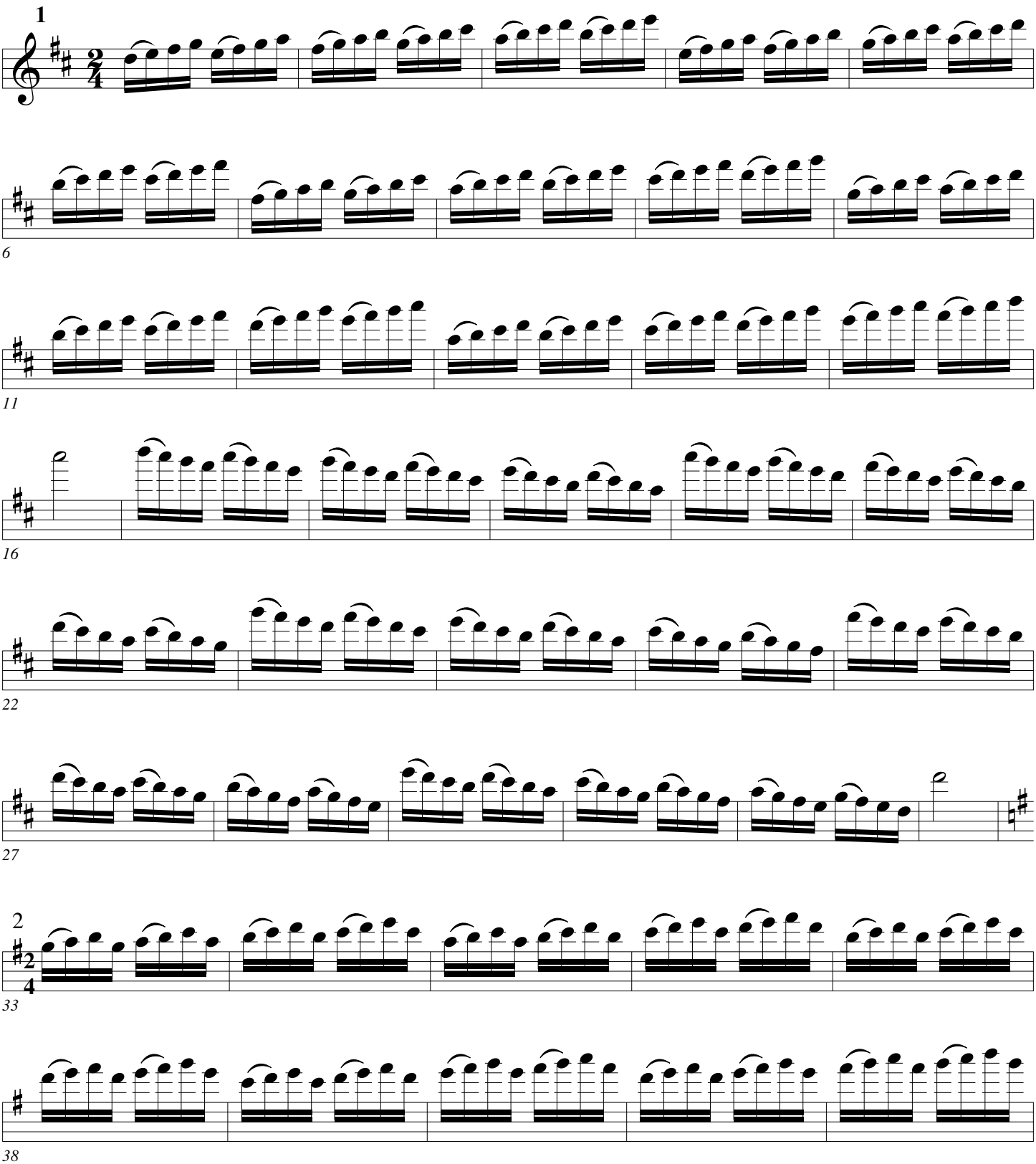

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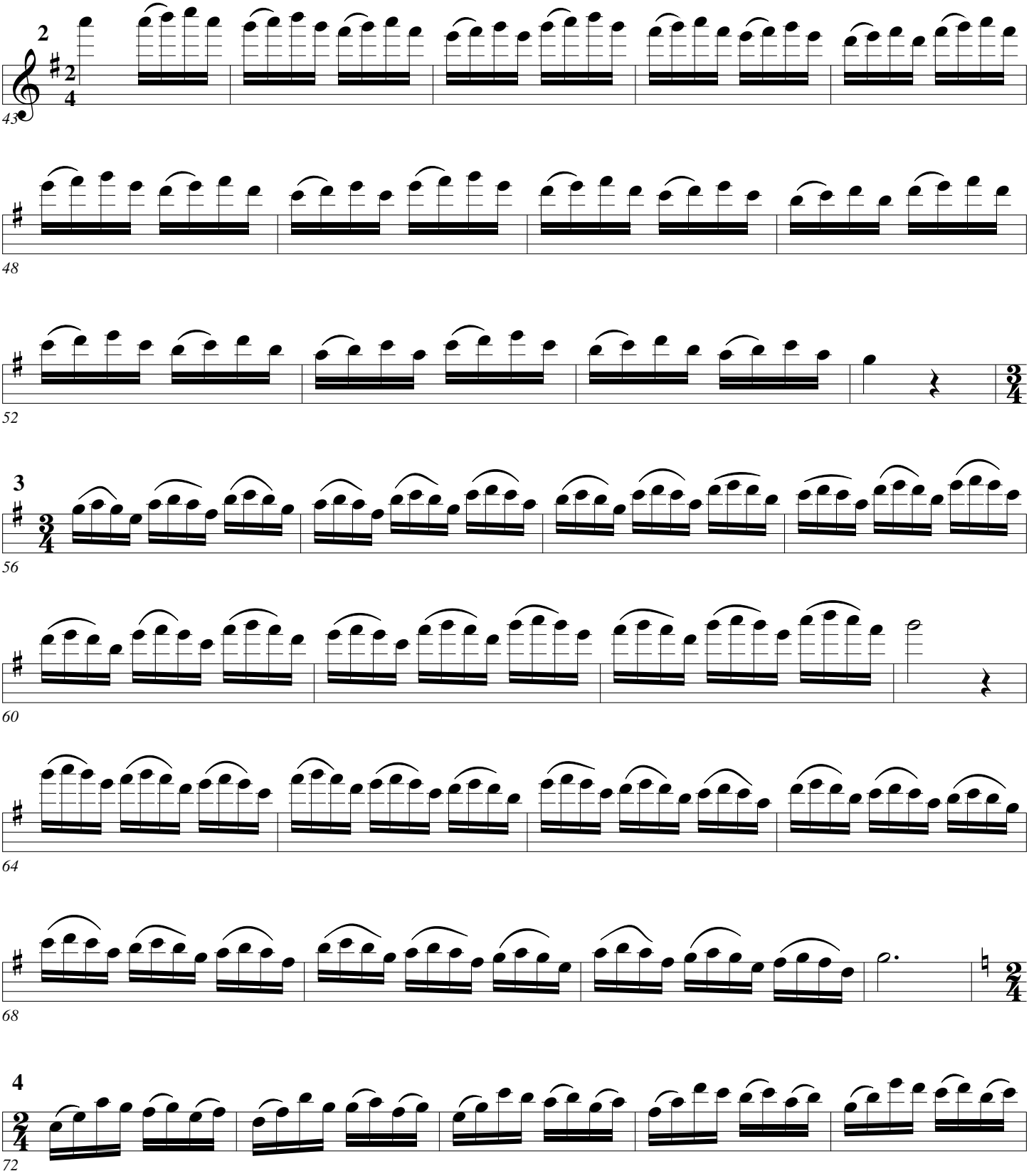

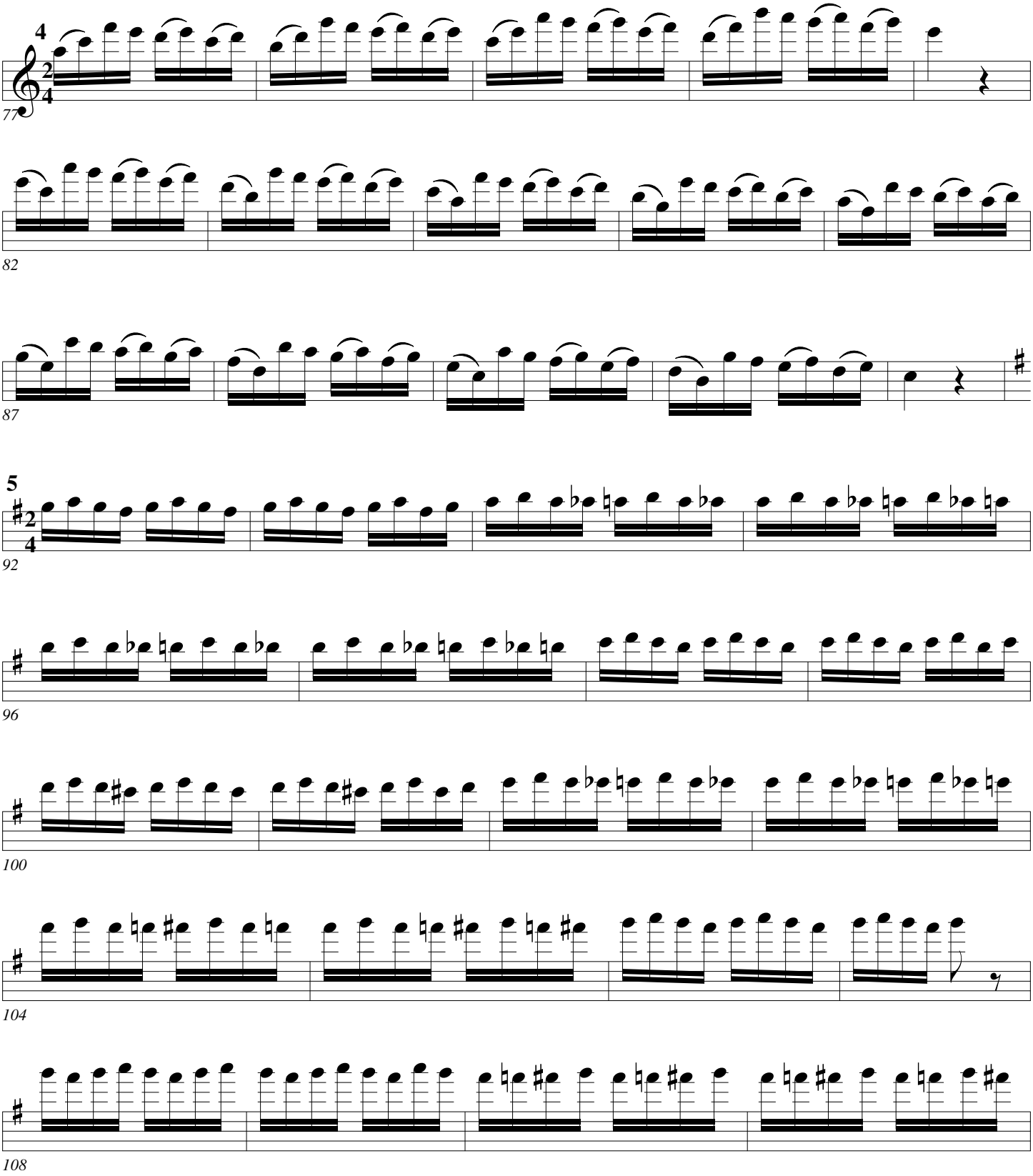
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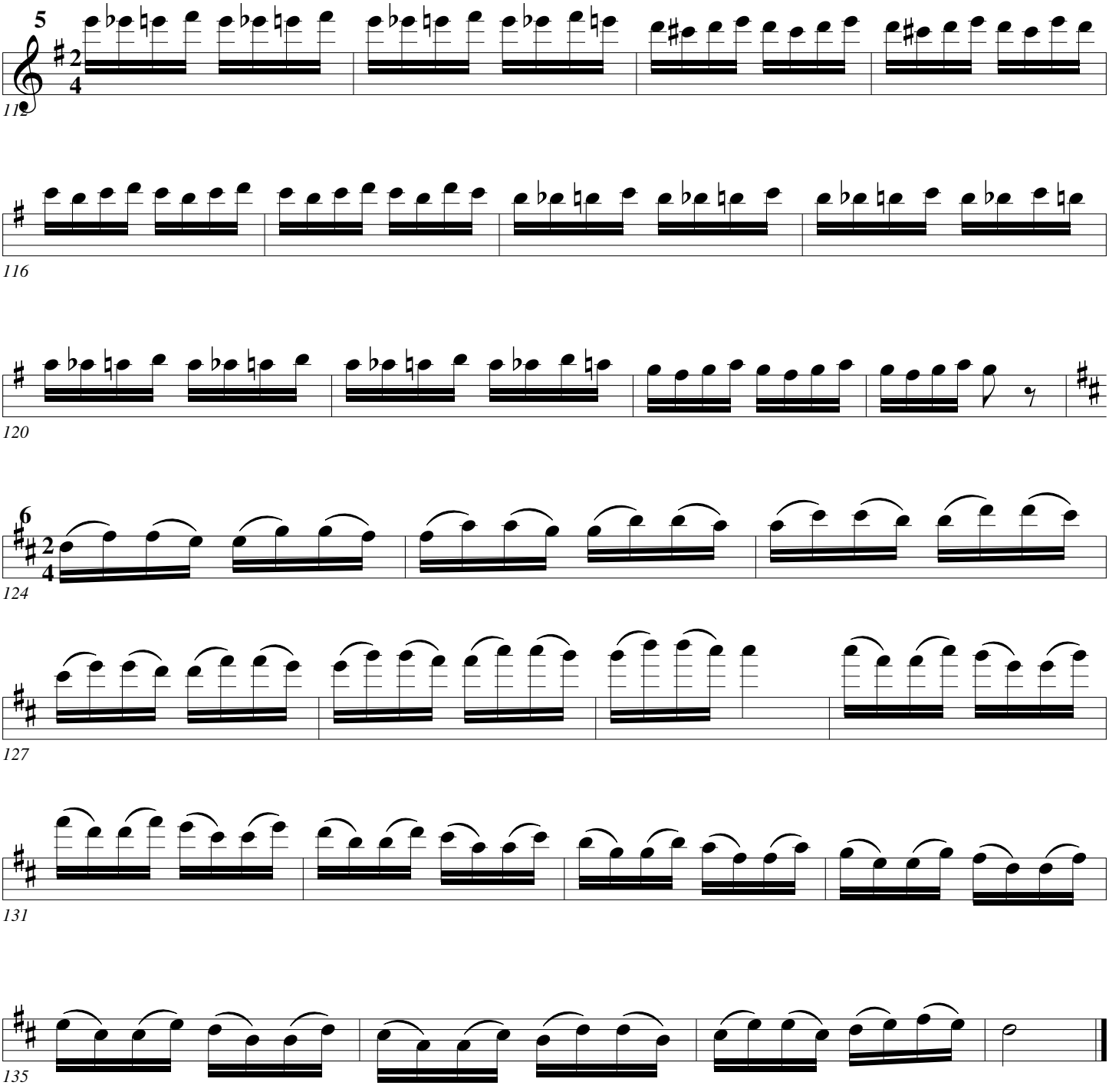

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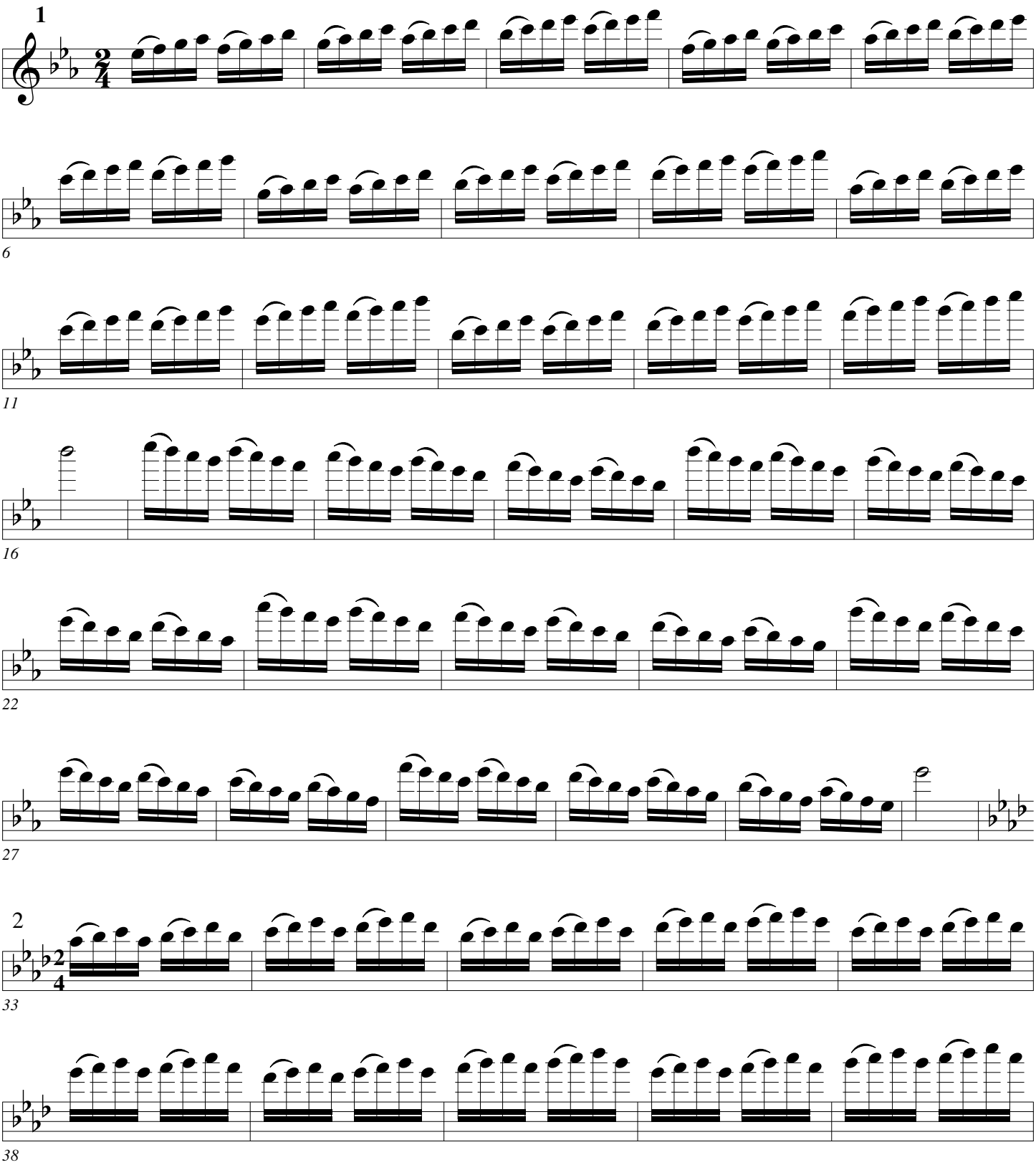

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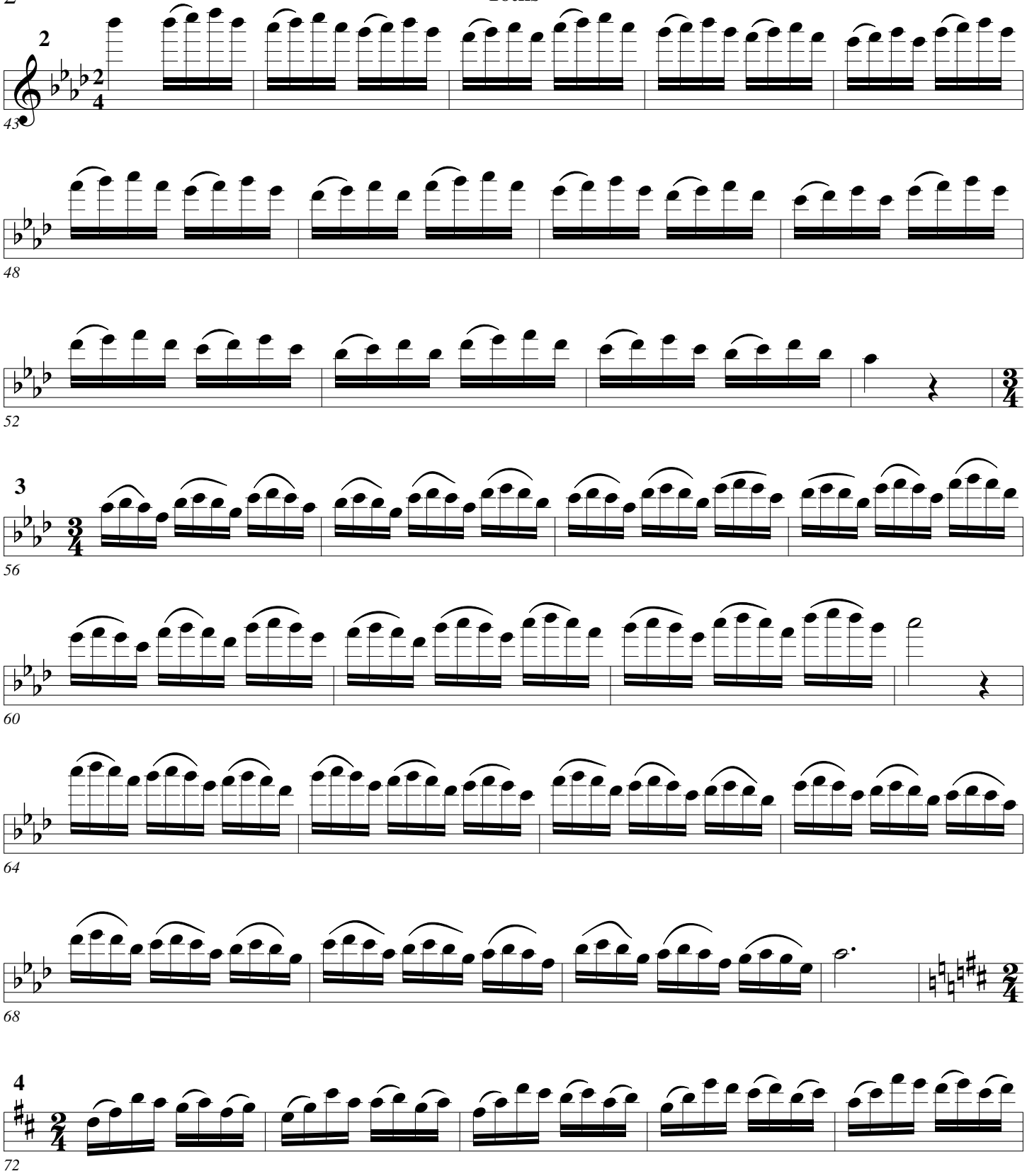

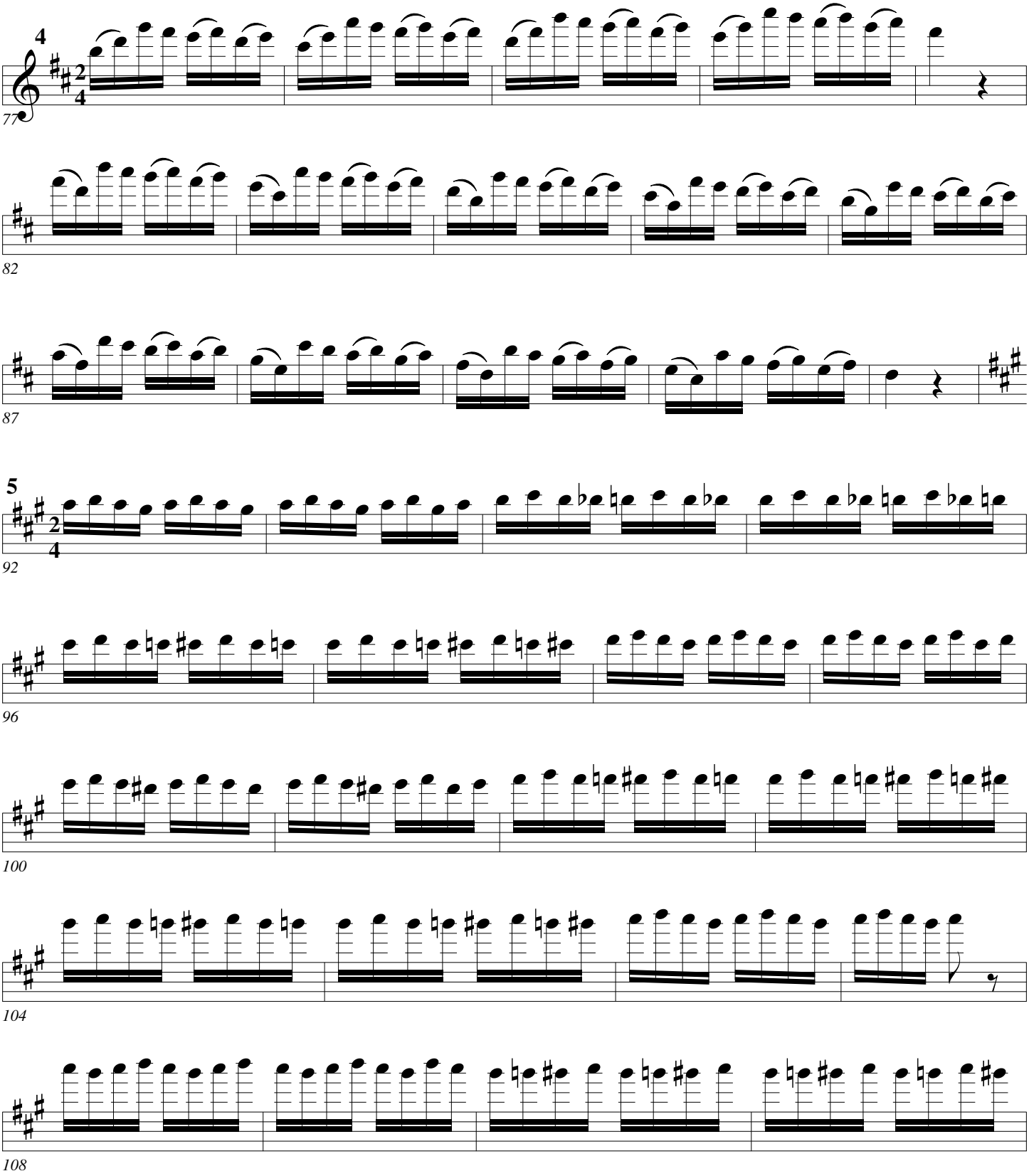
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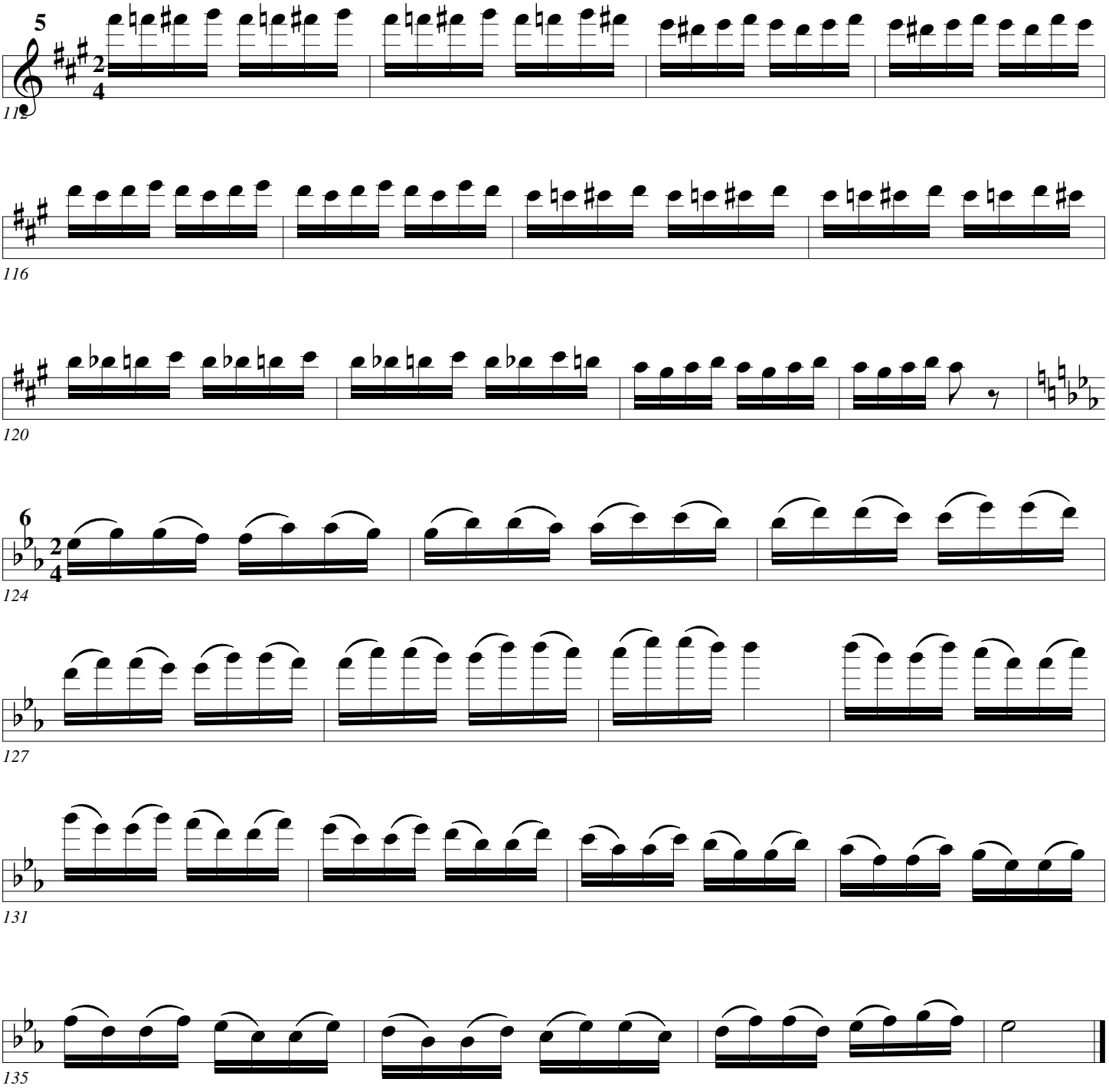

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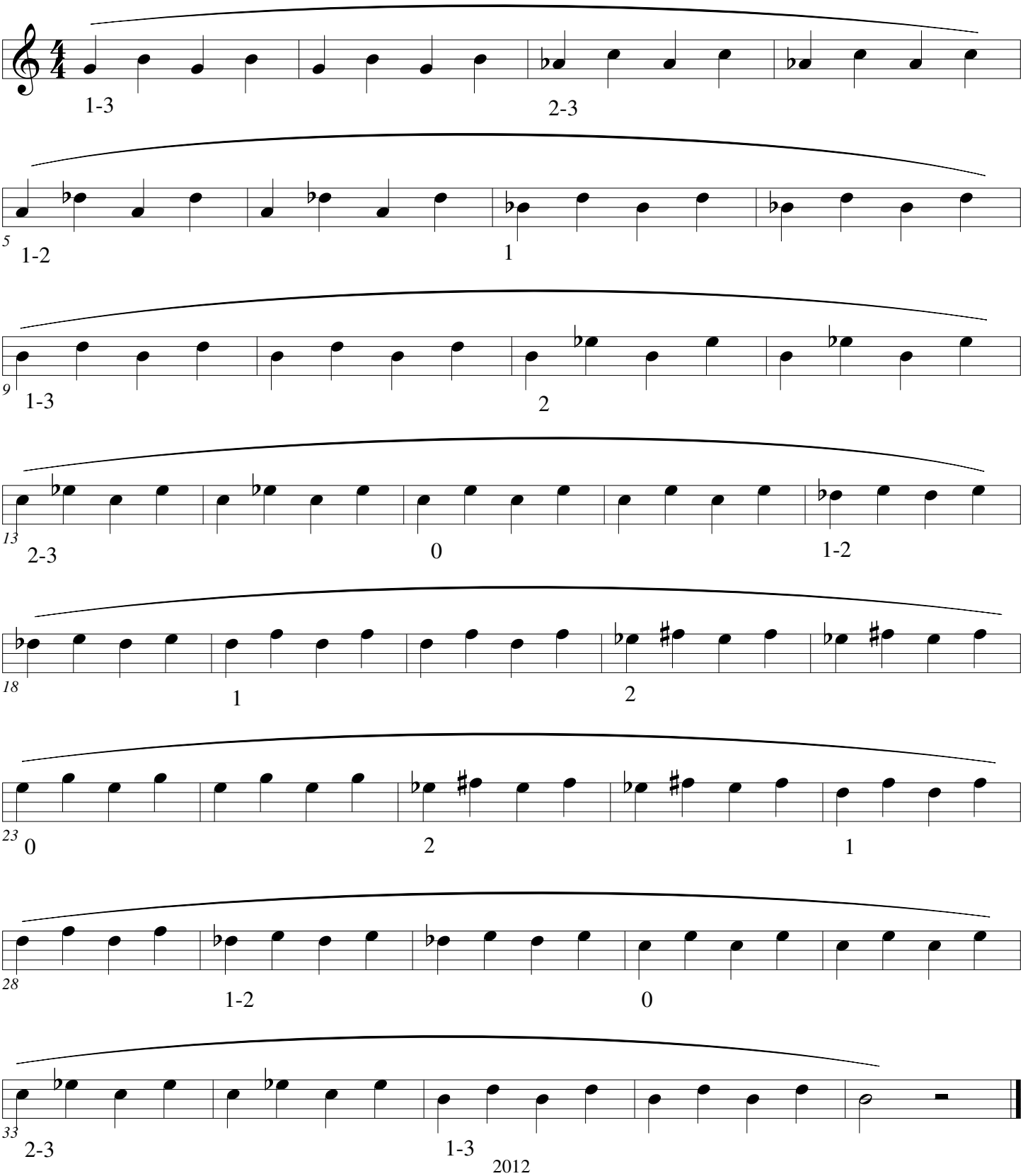

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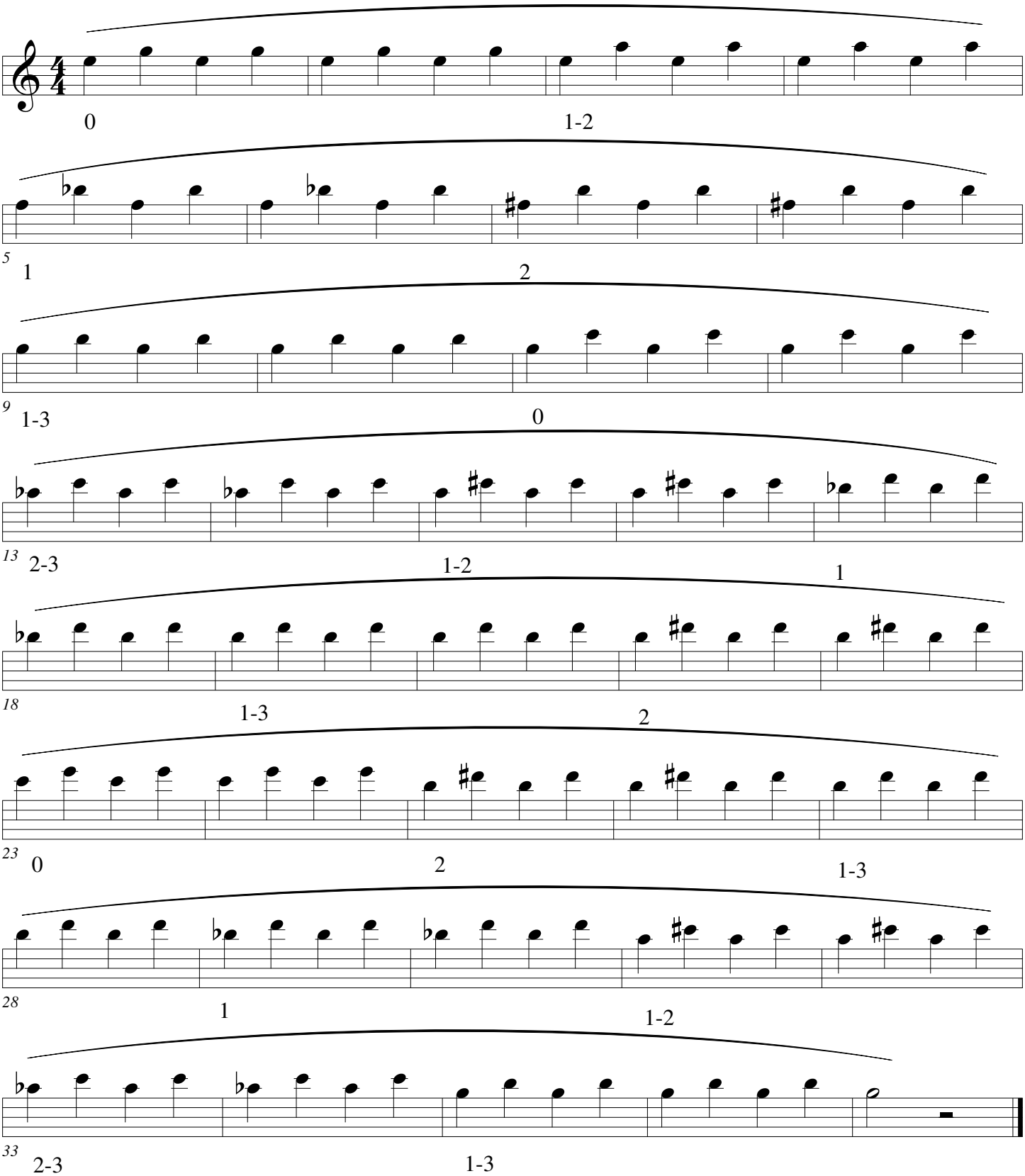

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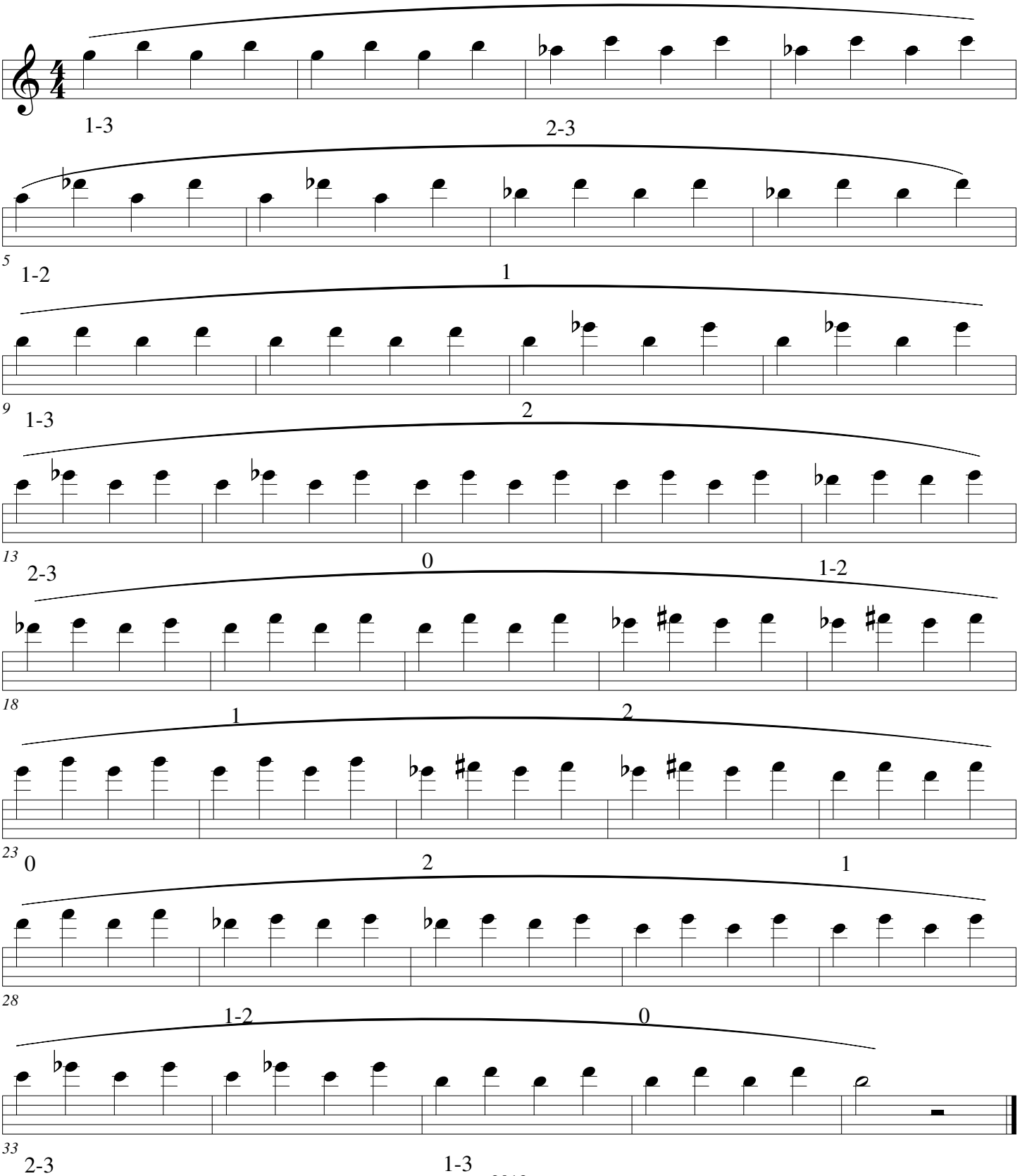

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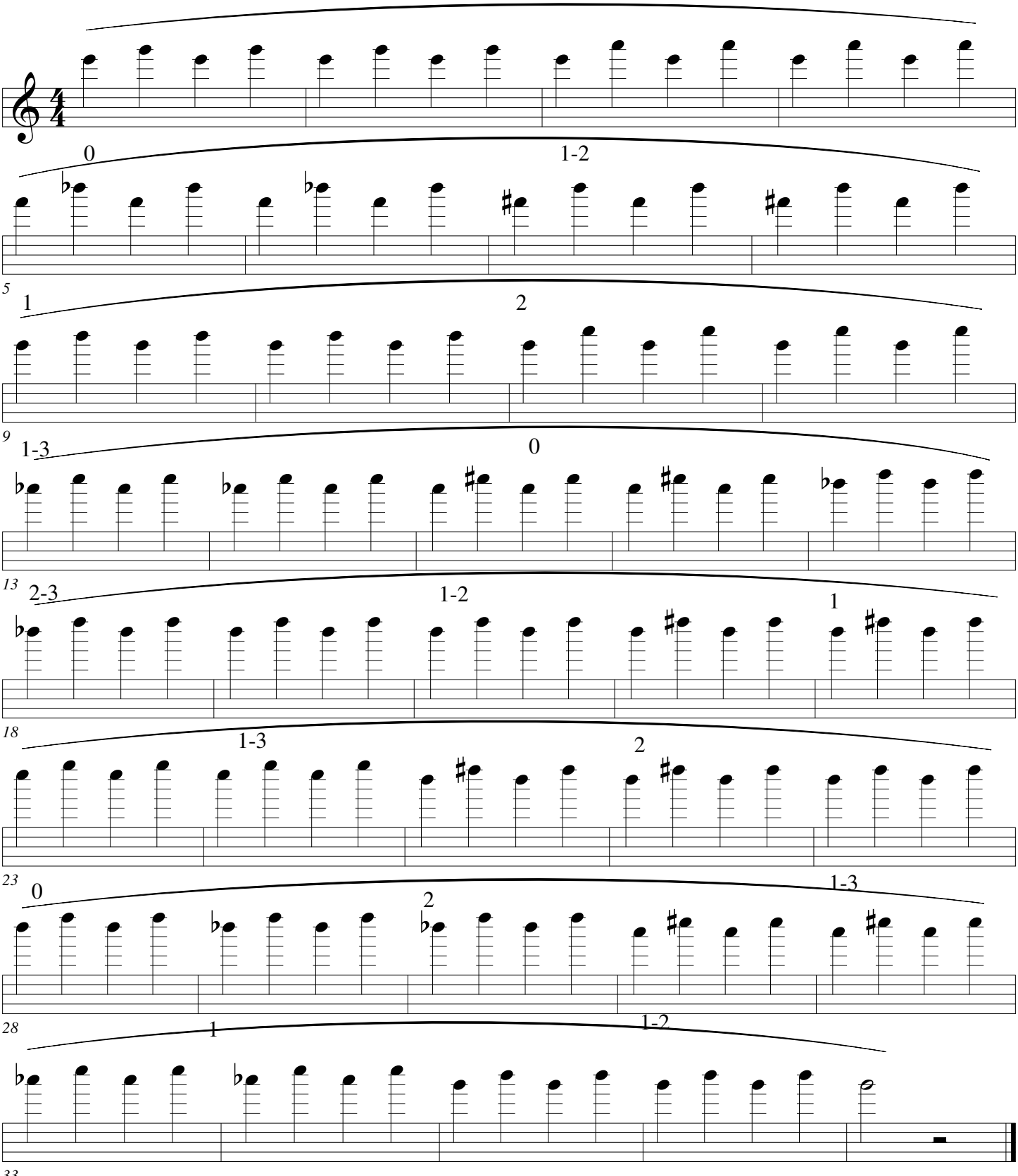

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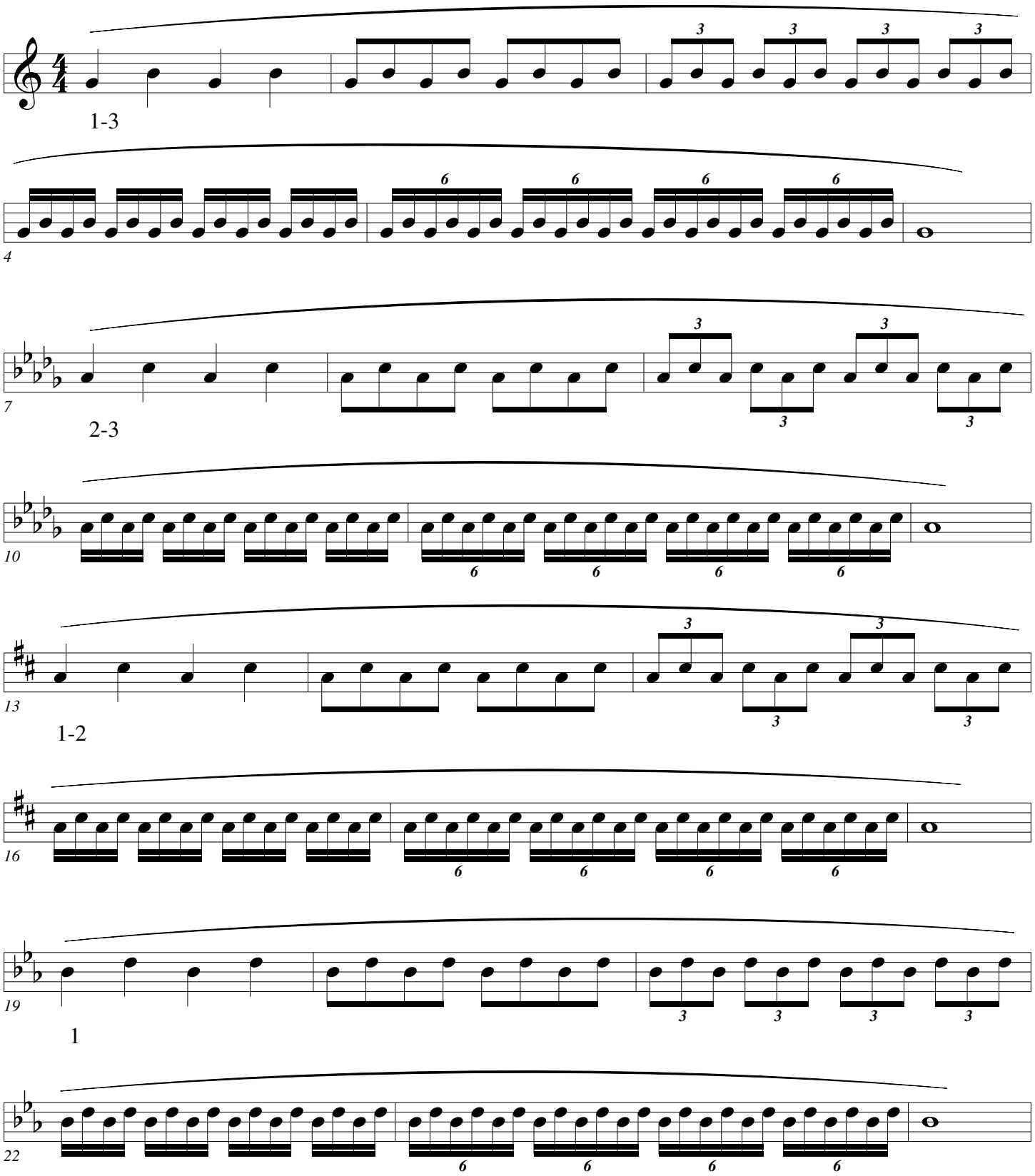

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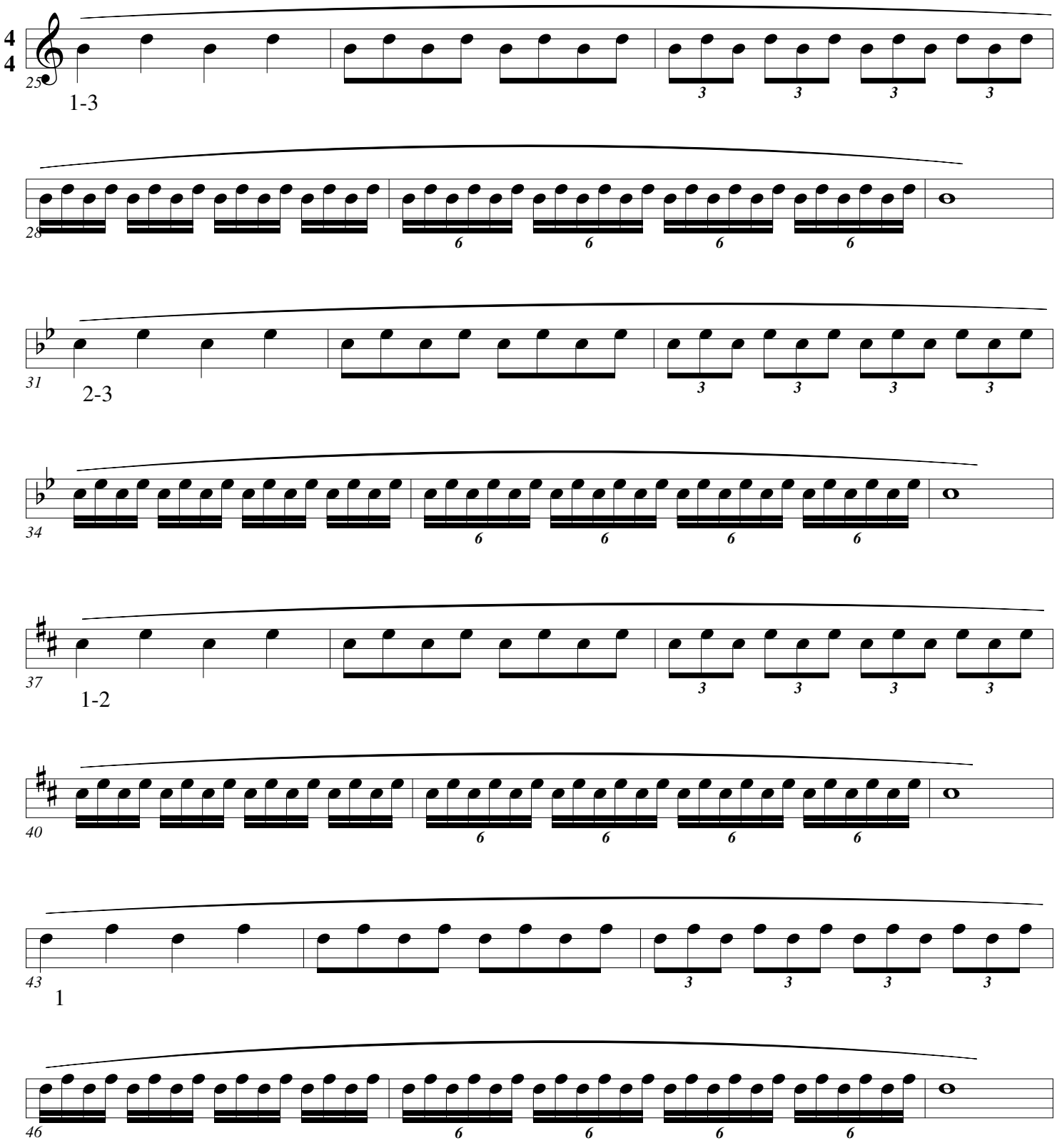

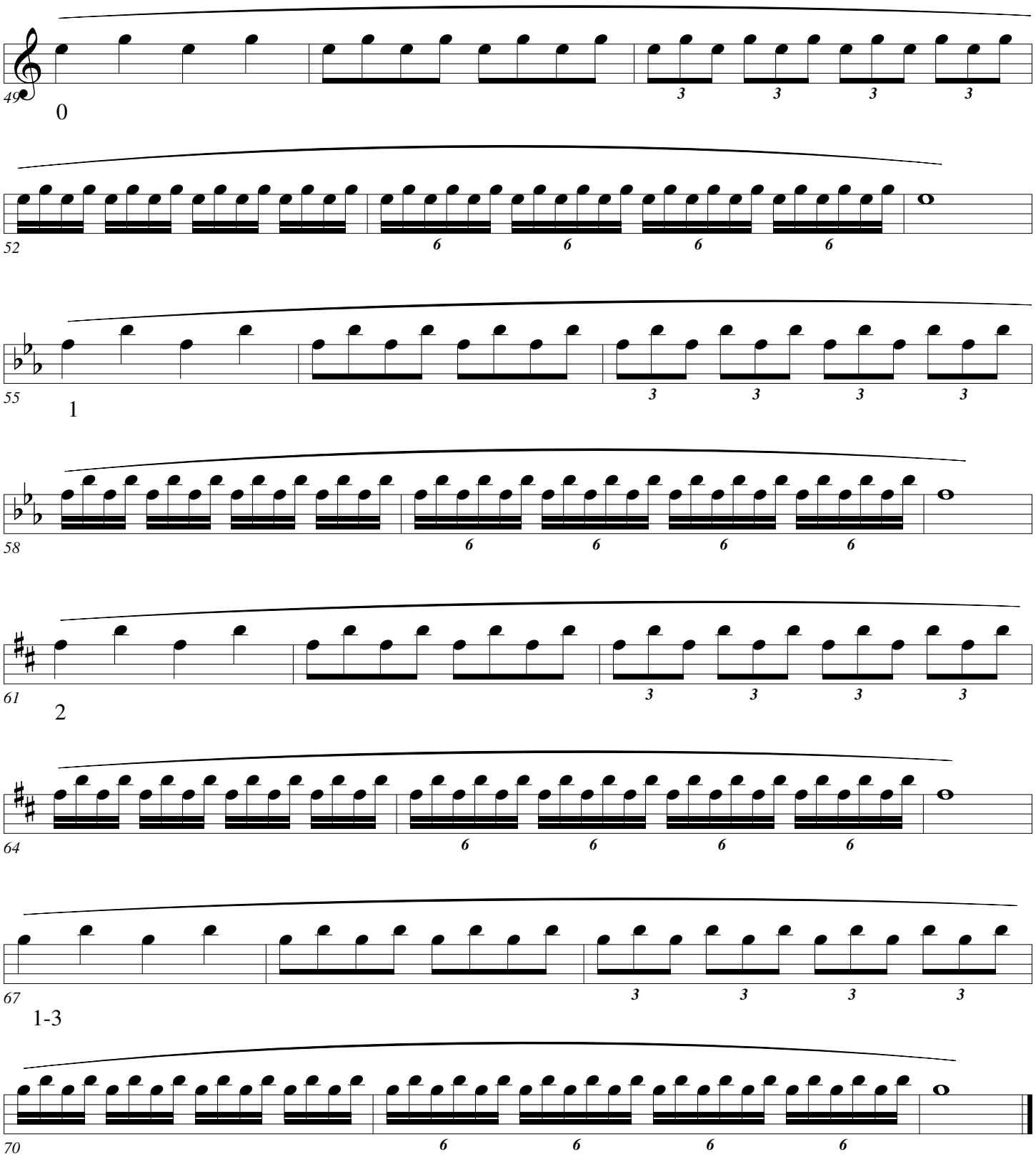
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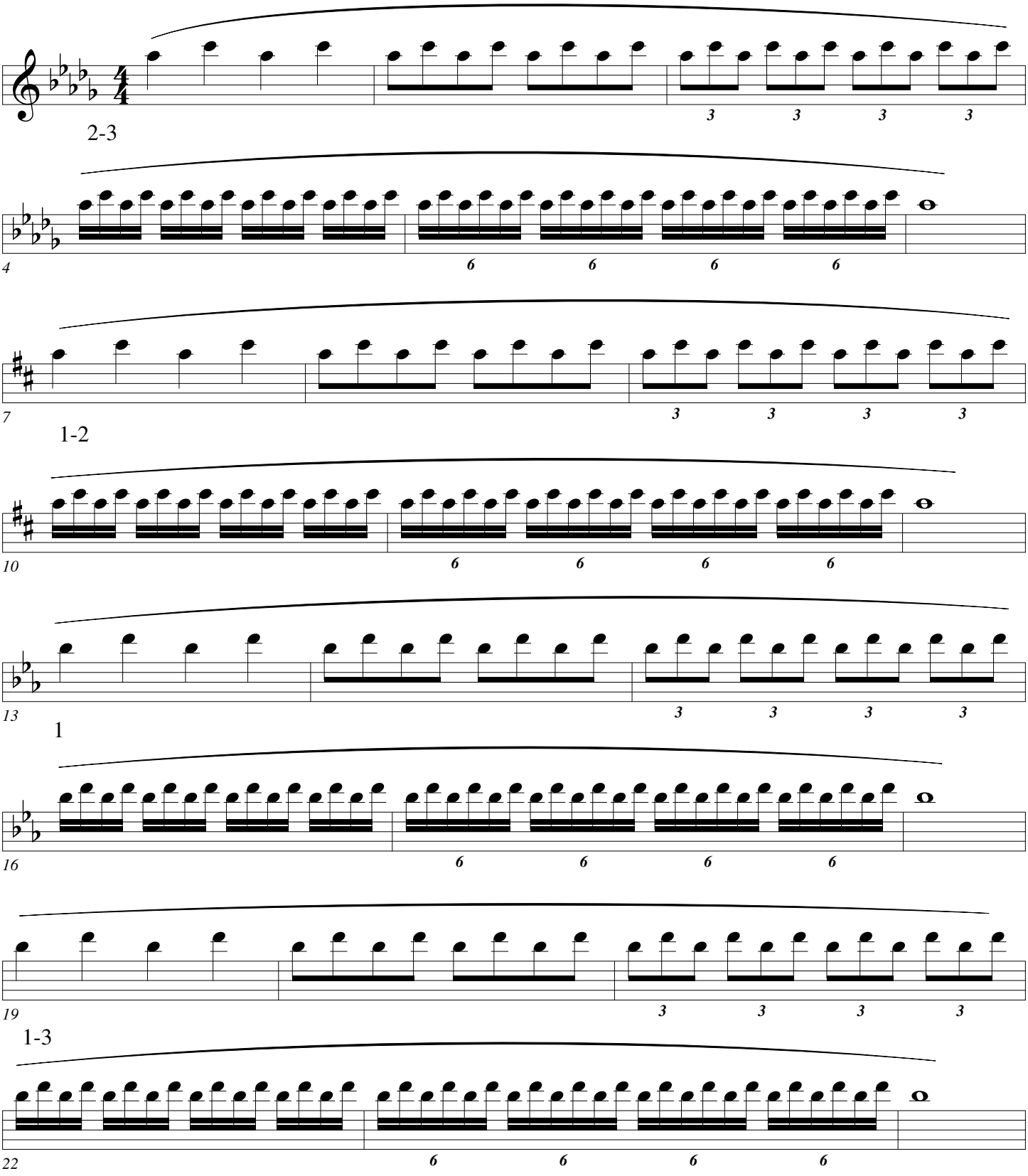

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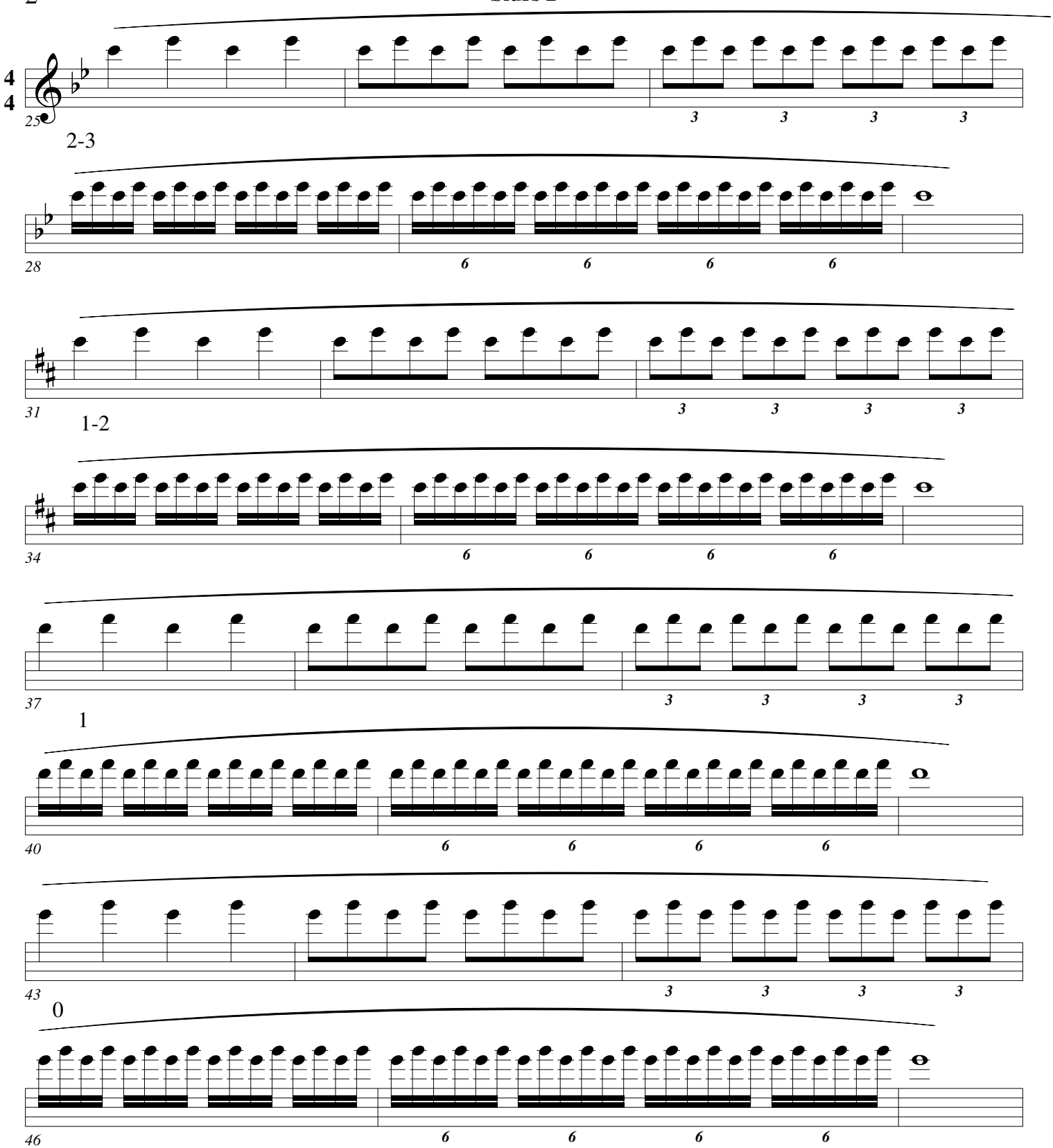
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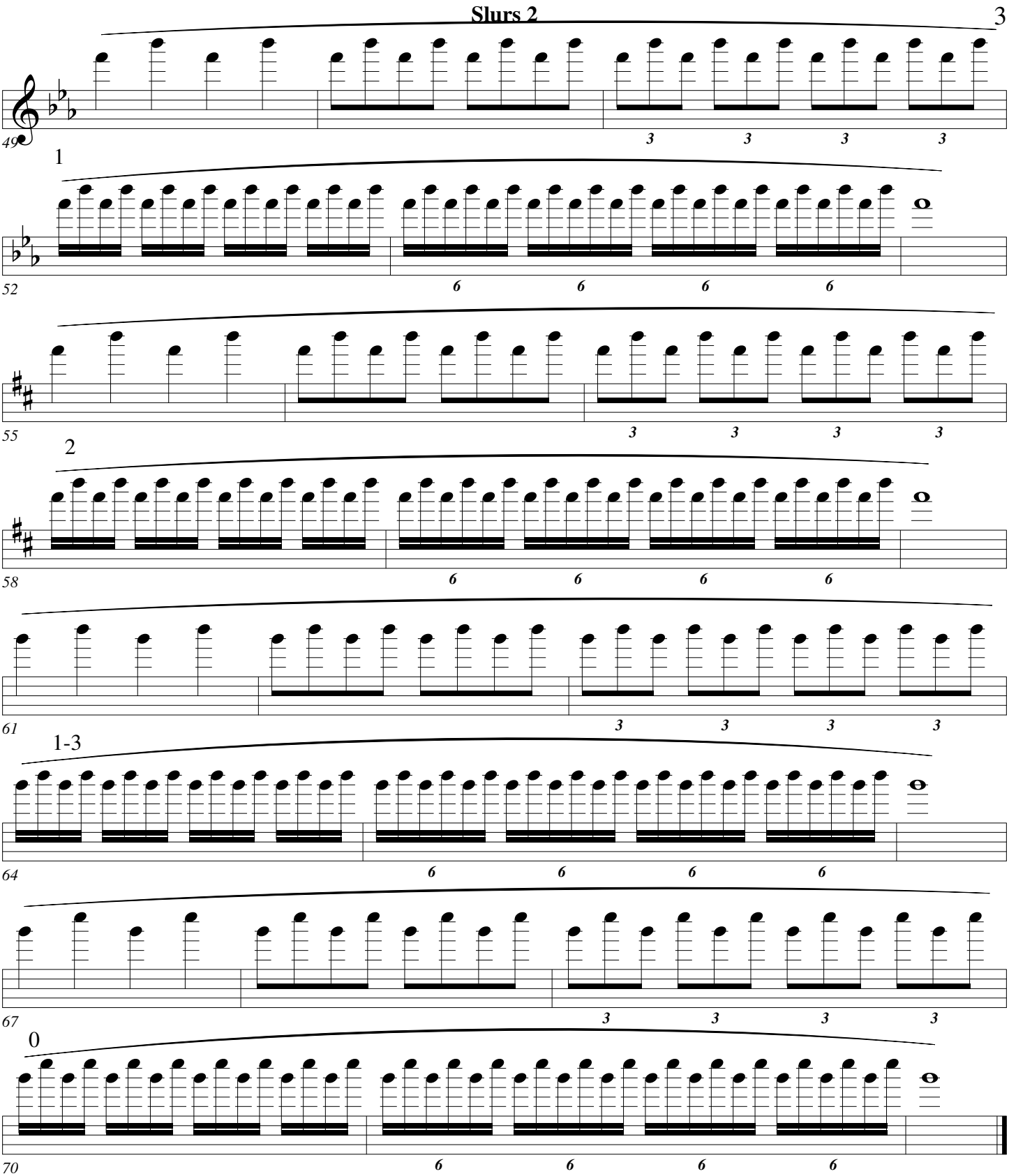
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11. Intervals

In this section I introduce the idea of a lip set point.

Your embouchure (once set) has a limit to how much it can compress without losing sound quality.

We have all experienced songs that we had trouble playing that were in our usable range.

The reason is because of how the song was written. It allowed us to set the embouchure too loose and too relaxed. It had us set for low notes and then we couldn't access the high notes.

The idea of a lip set point is to always set for the same note G on top of the staff. That way a High G is only an octave away and Low Gs are still playable.

If you are playing a three-octave scale starting on low G, the lips will be open and loose and there will be several spots where you can hear a difference in tone quality.

But if you play the G above the staff first and set your lips for that note and then relax (inside the mouthpiece) to play the low G, you stay relaxed to play the two lower octaves and tighten just for the third octave. It cuts that spread into a third of the size it would normally be and it helps you connect the registers without having any kind of change in sound quality.

The interval studies really help with this idea.

The second idea is one of breath support.

All forms of breath support are fine for a 3rd space C but as we get past High C the different kinds of support really start to be very different.

You should think of the body as if it were a tube of toothpaste.

When you take the cap off, the toothpaste doesn't come out. The only way to get it out is to make the tube smaller, which means you push.

Relax the stomach muscles. Tension only hurts the sound. Tensing the stomach muscles does NOT create a smaller body cavity or pressurize the lungs.

Bringing the abs in toward the spine and contracting the muscles around the girdle does create a smaller body cavity. That moves your guts and since the pelvic bones won't let them go down; they have to go up. That makes the part of your chest cavity available for your lungs smaller. And that places the air in the lungs under pressure.

Pull the stomach in farther for each higher note.

My teacher Don 'Jake' Jacoby used to tell us to blow the notes where we want them to go.

A mental trick that helps you to support better is to think of blowing the notes different distances from you.

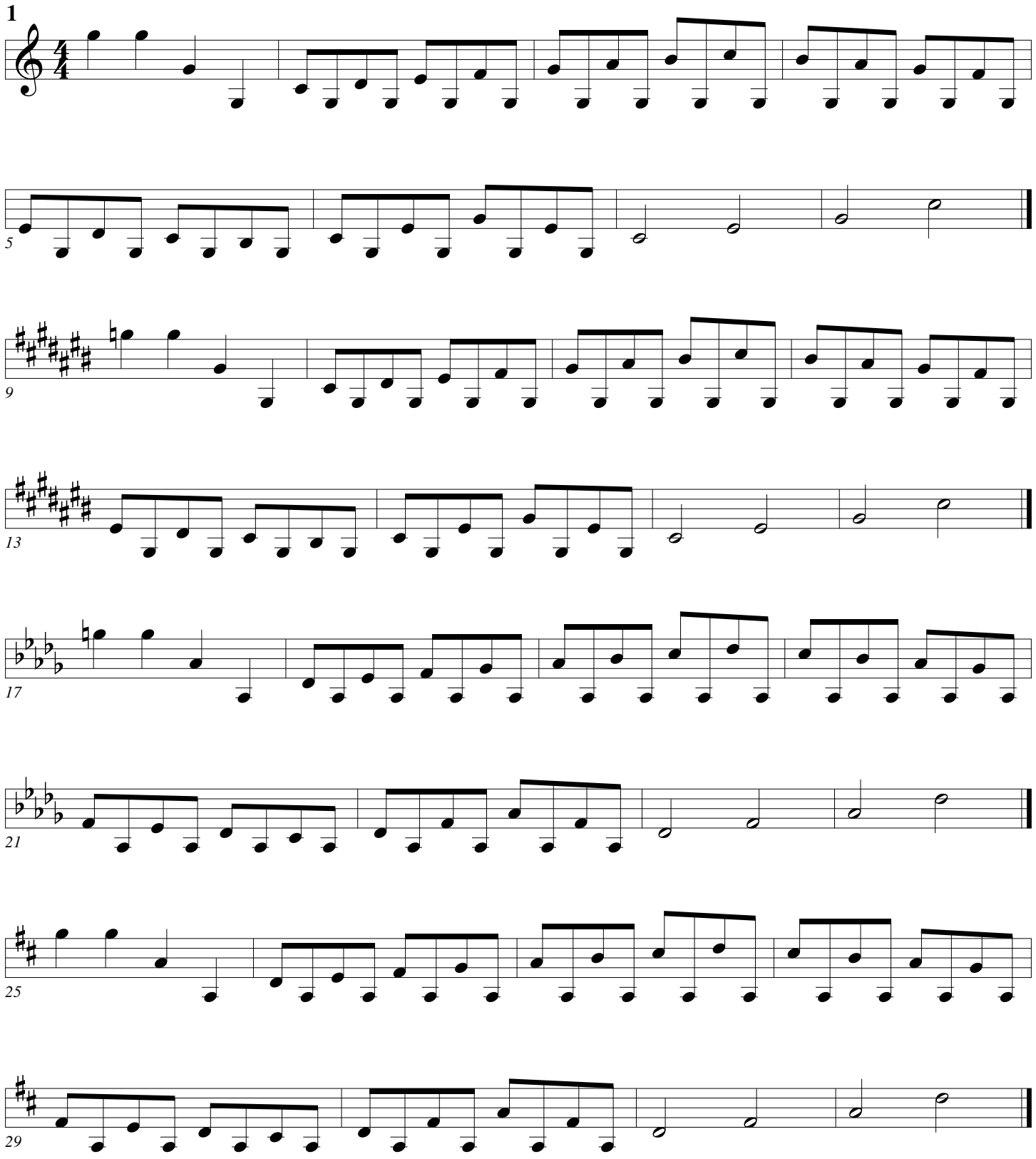
Low G rolls out of the bell,
Low C goes out 5 feet,
Second line G goes out 8 feet,
3rd space C goes out 12 feet,
G on top of the staff goes out 20 feet,
High C goes out 40 feet,
G above high C goes out 80 feet.

Look at exercise 2. Every other note is a high note. This is a great exercise to practice breath support on. Pull in for the high notes and relax for the others.

You have support going on and off every other note and this really helps to learn control over your support.

Intervals

Arban/Pops



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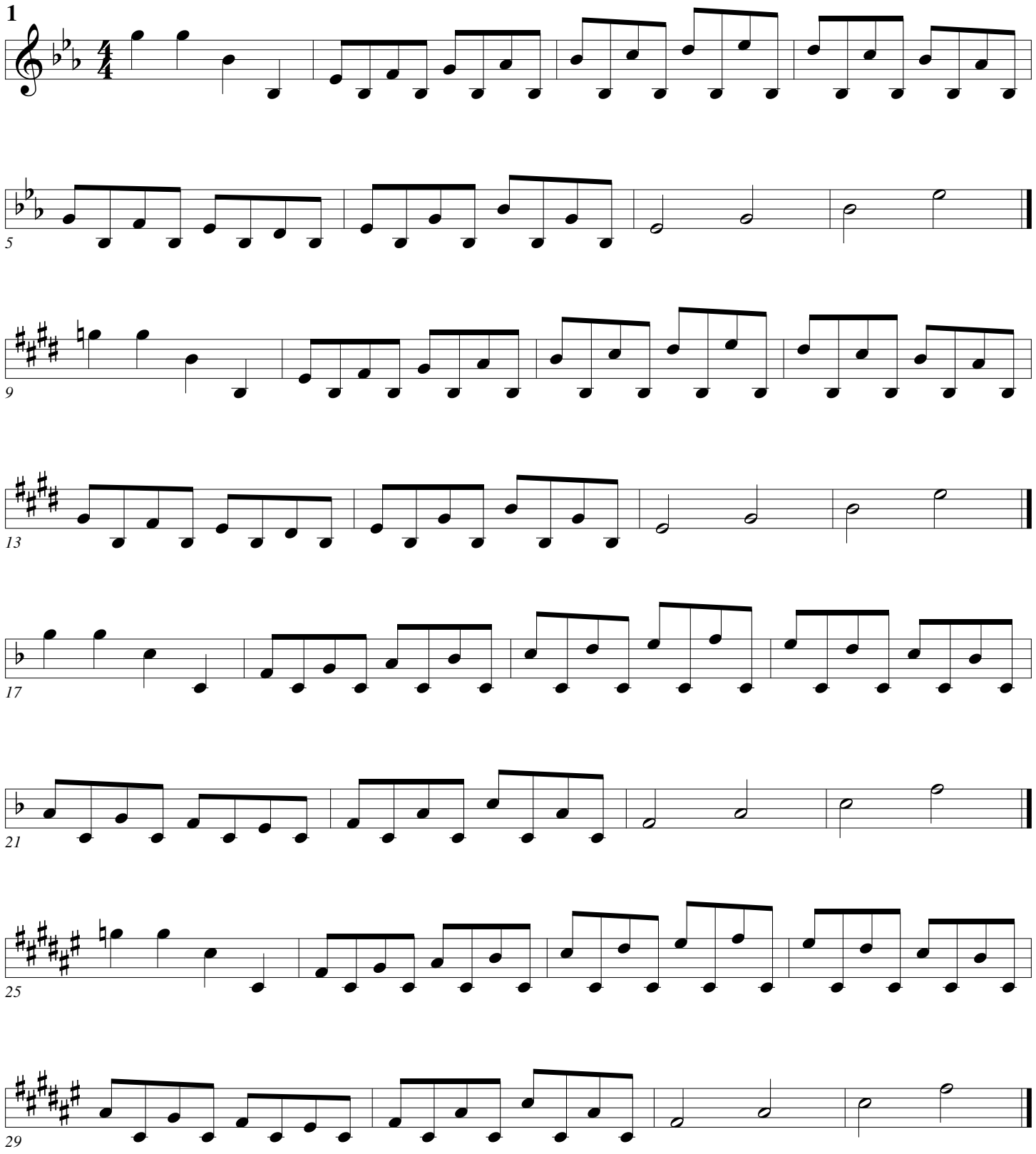

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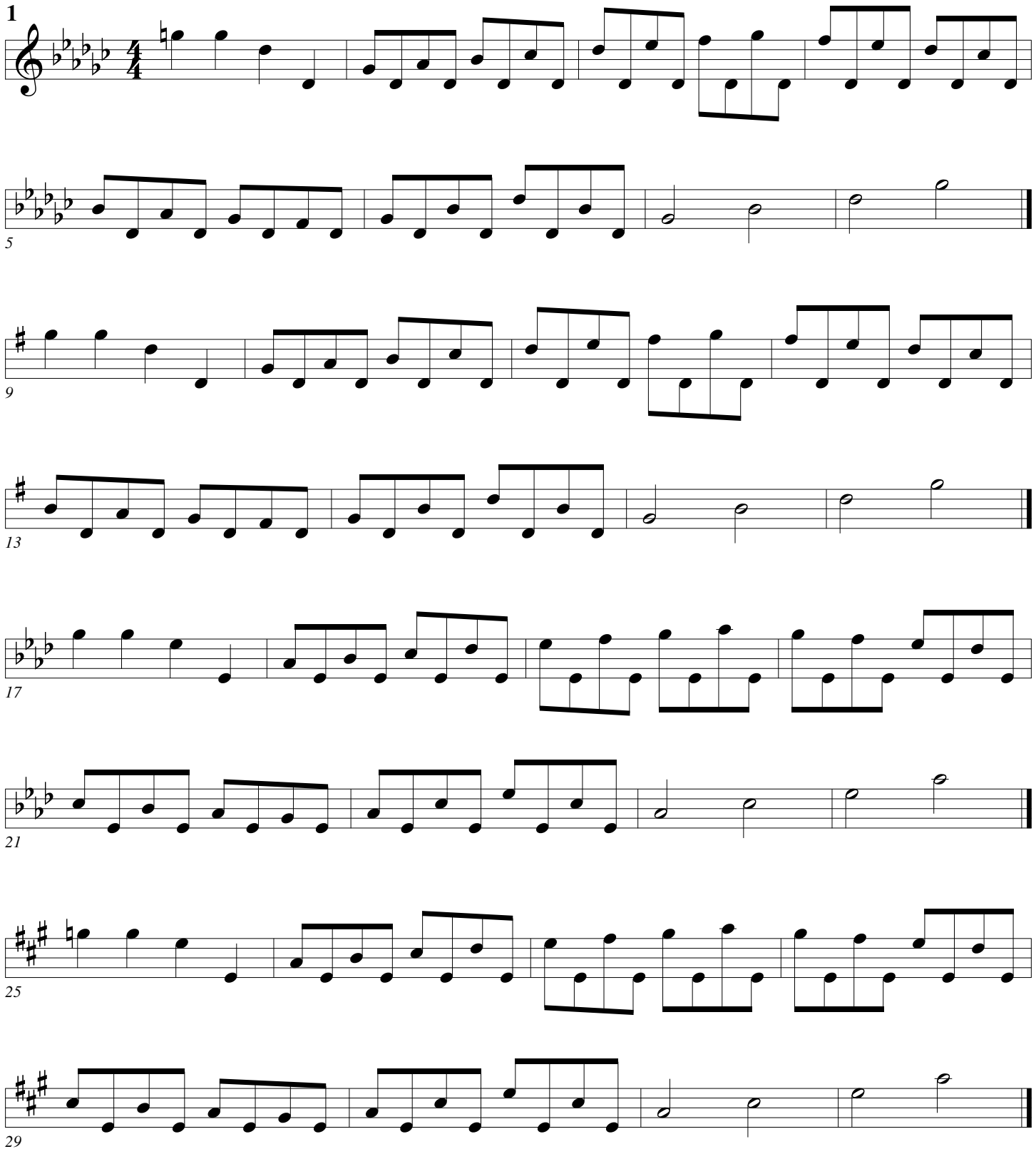

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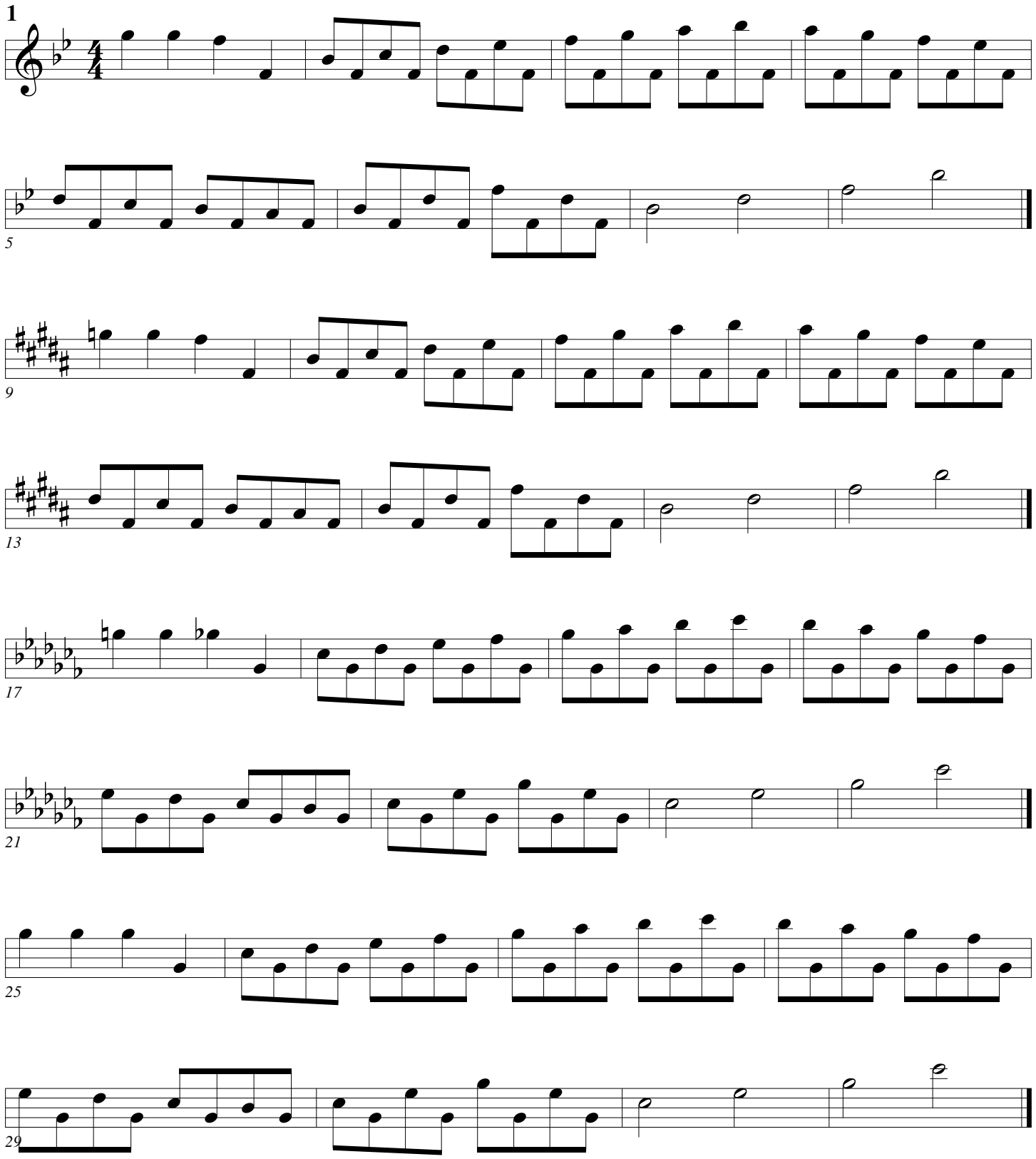

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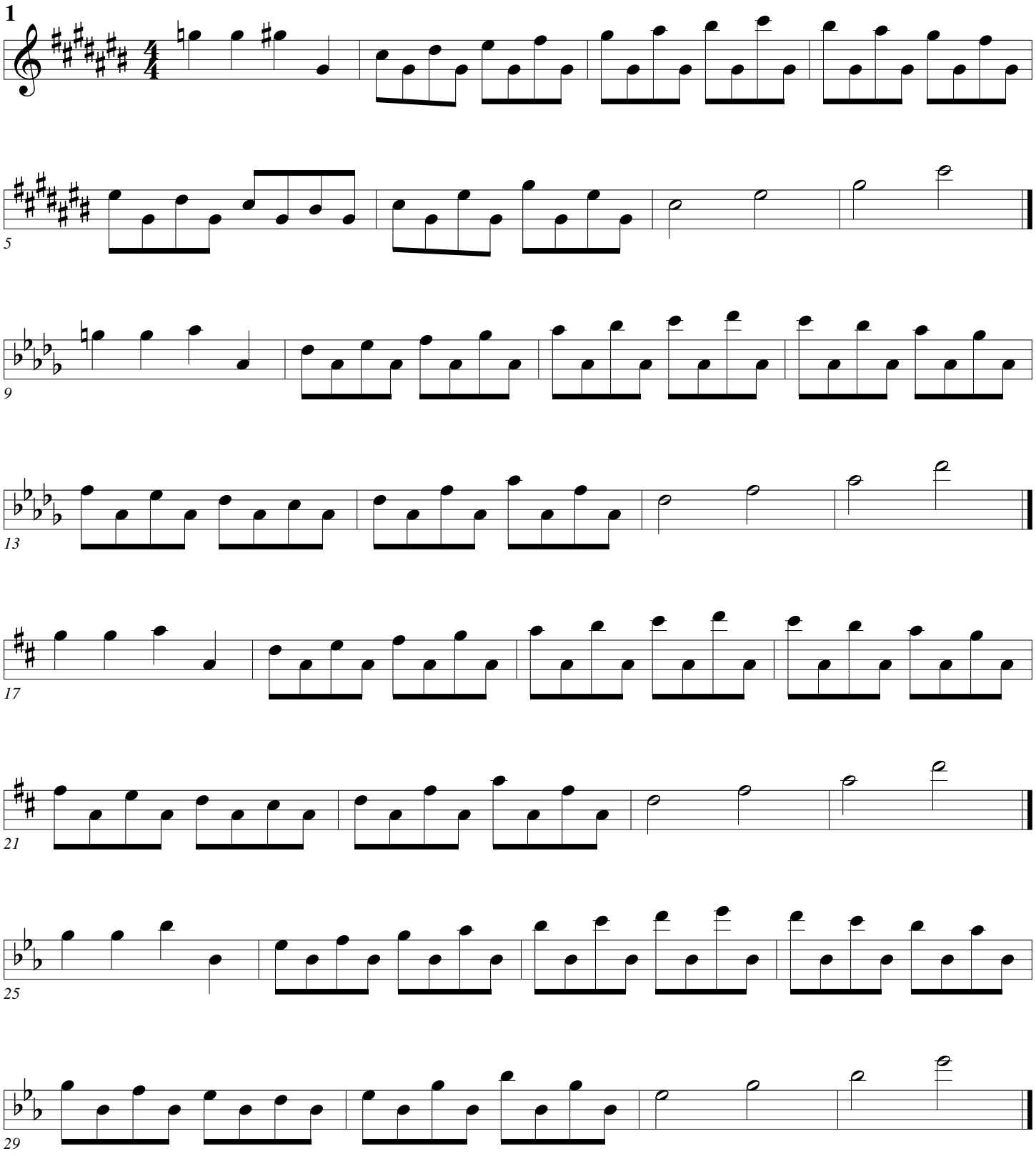

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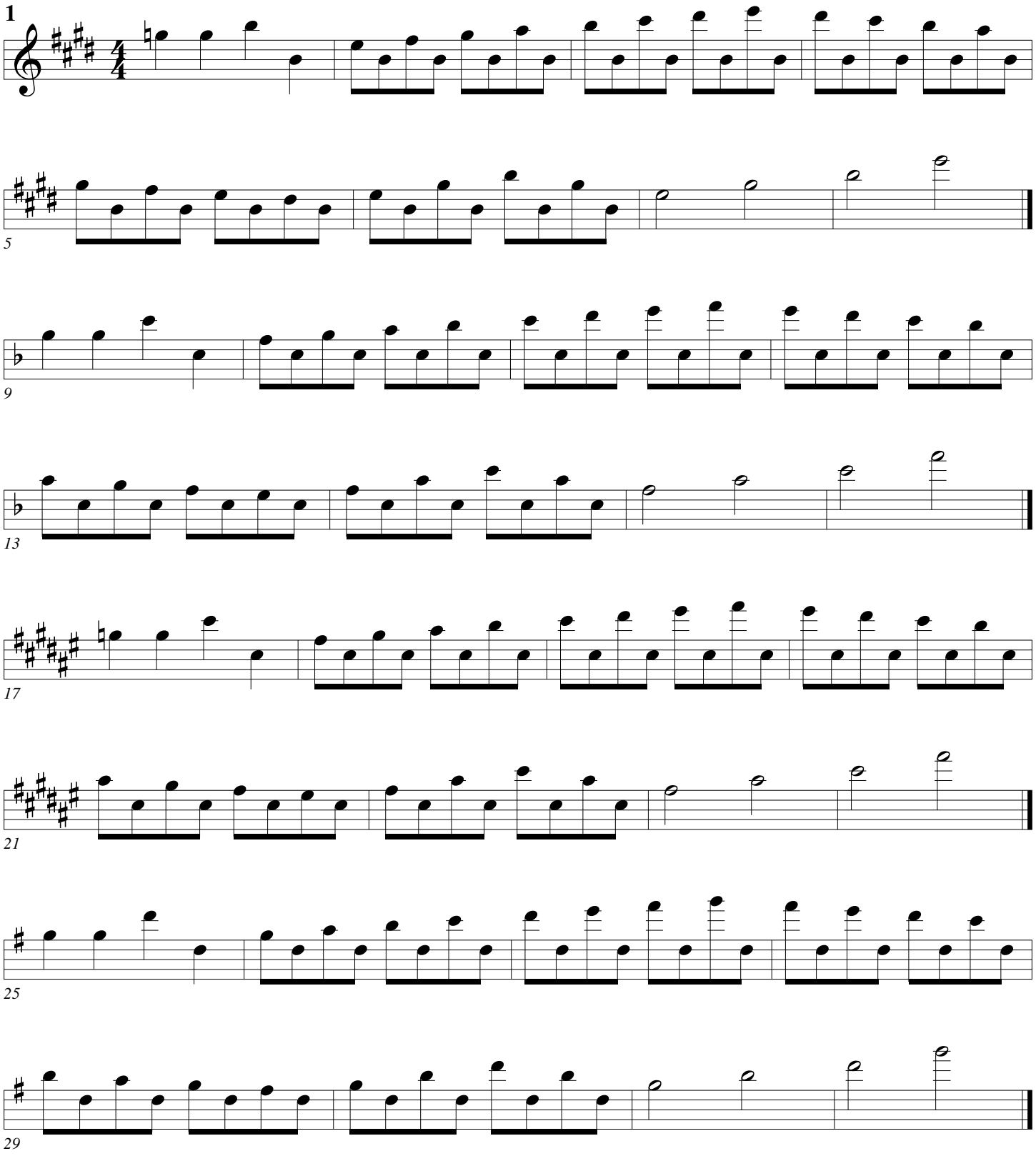

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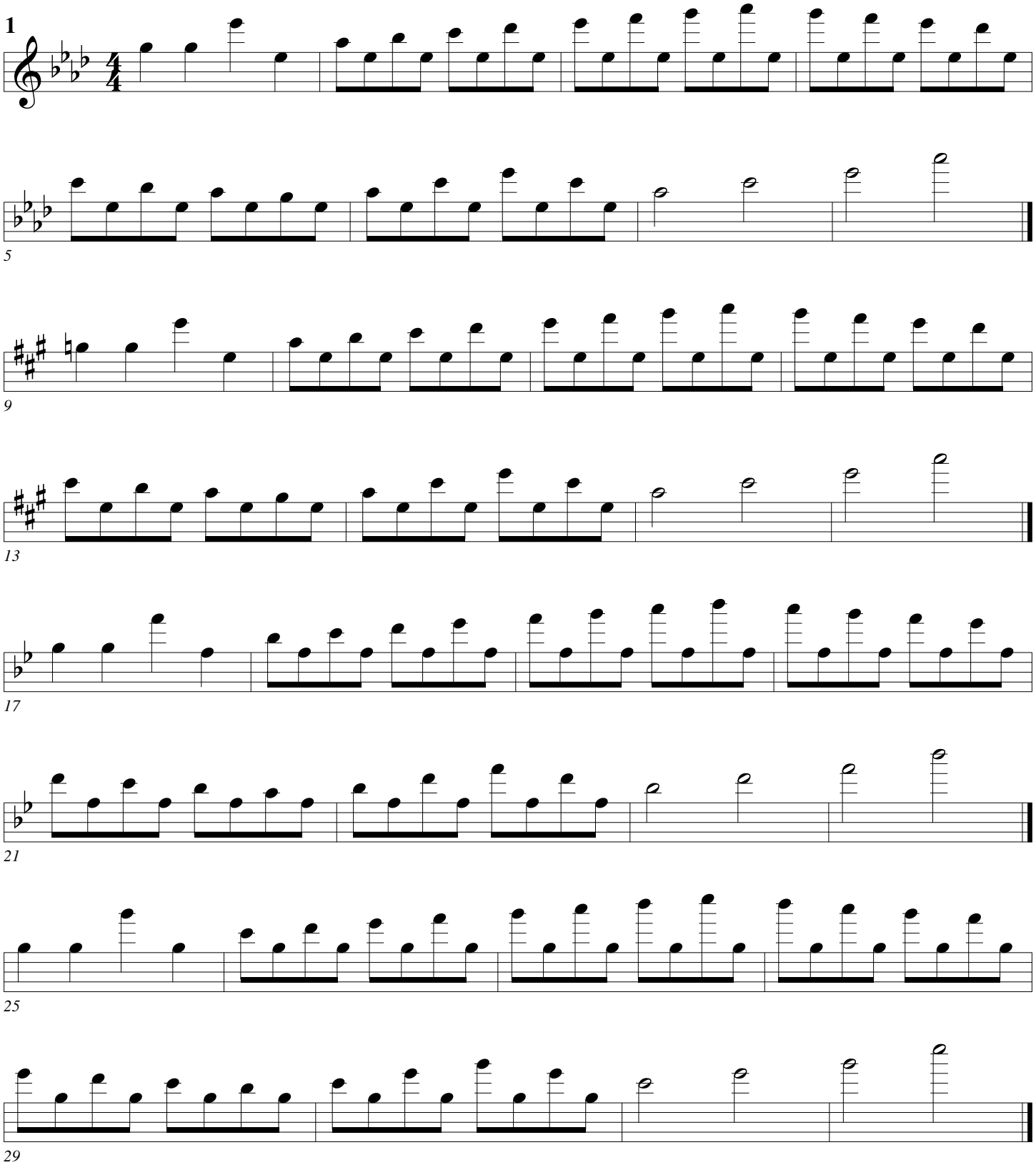

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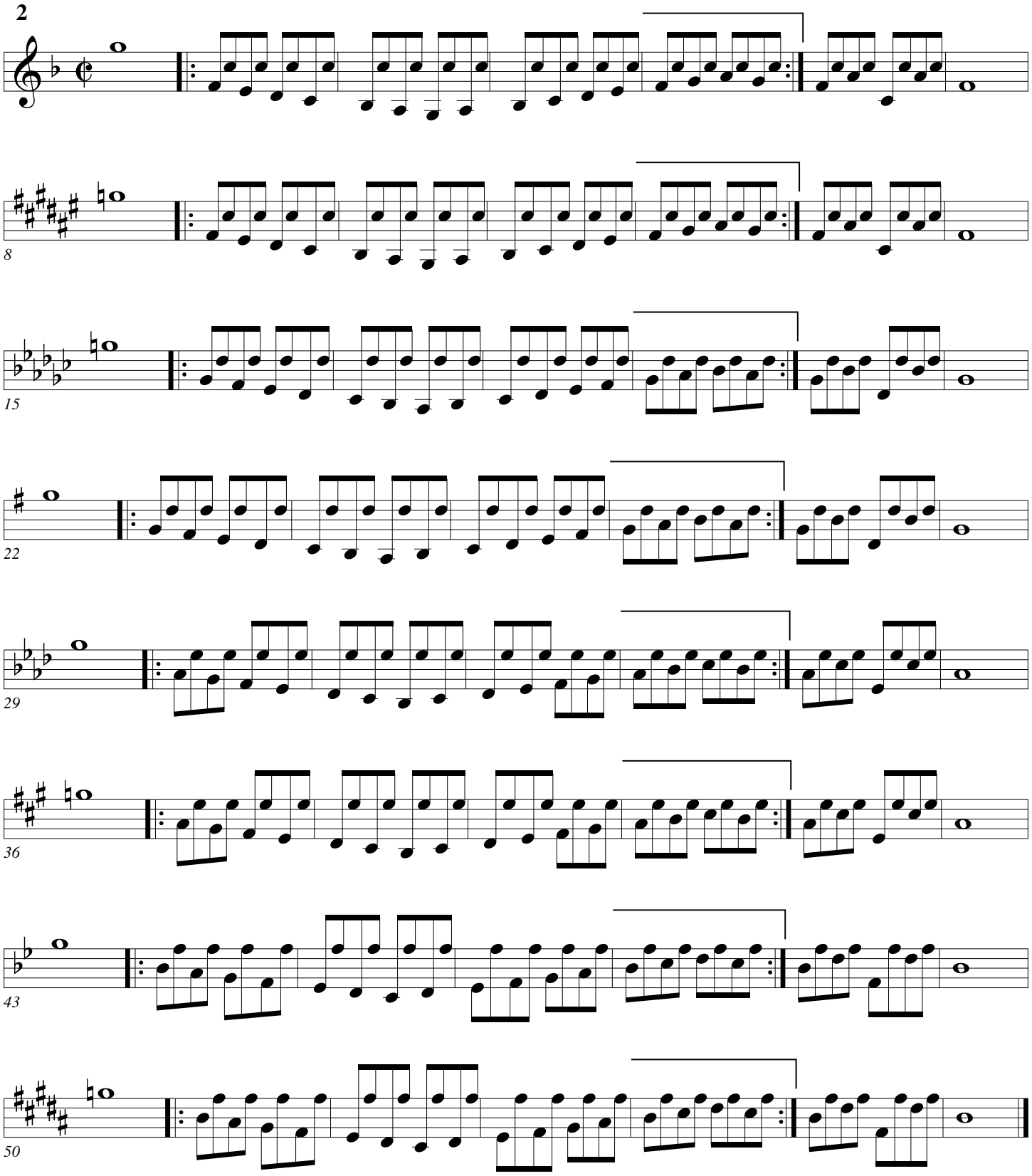

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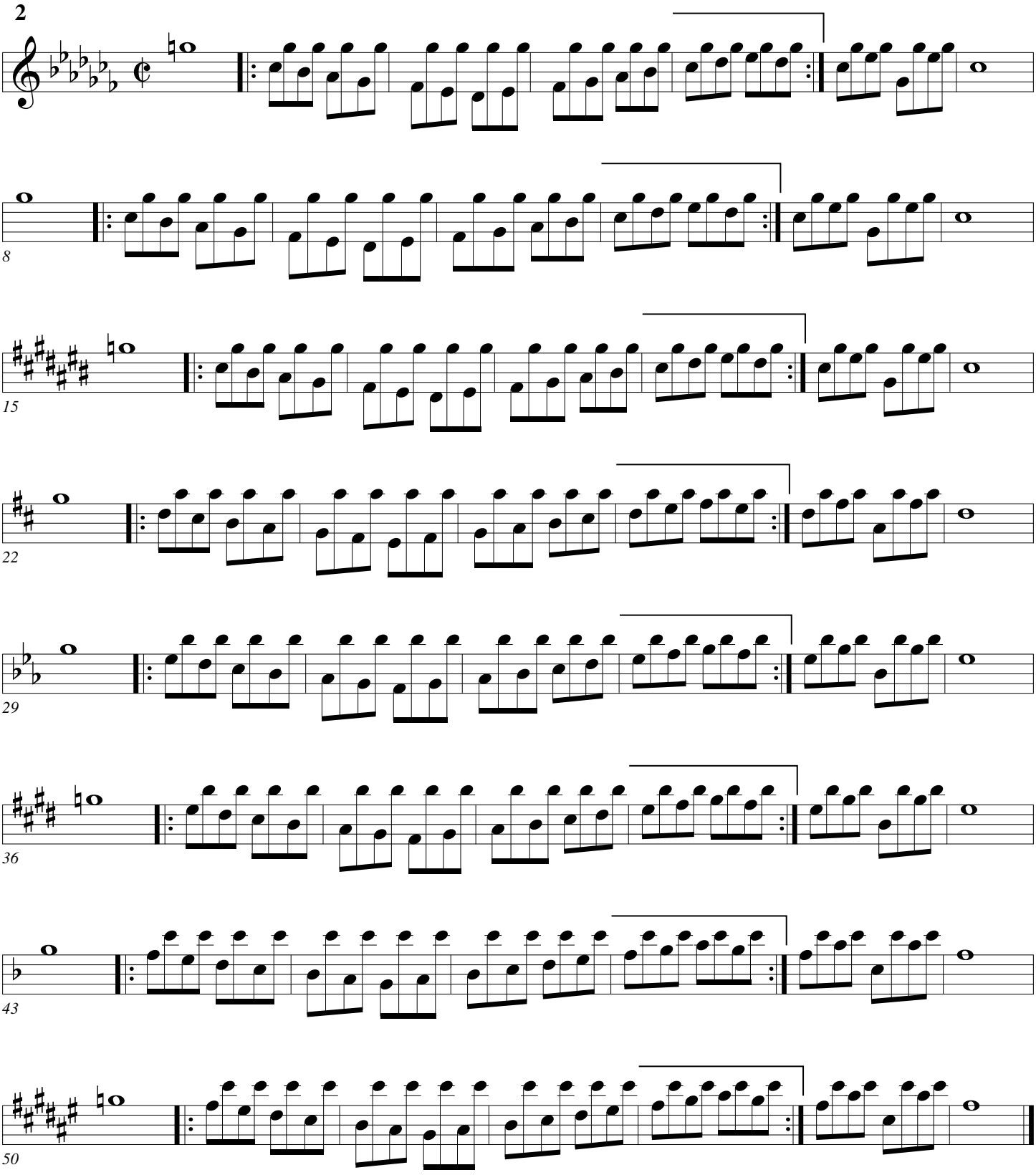

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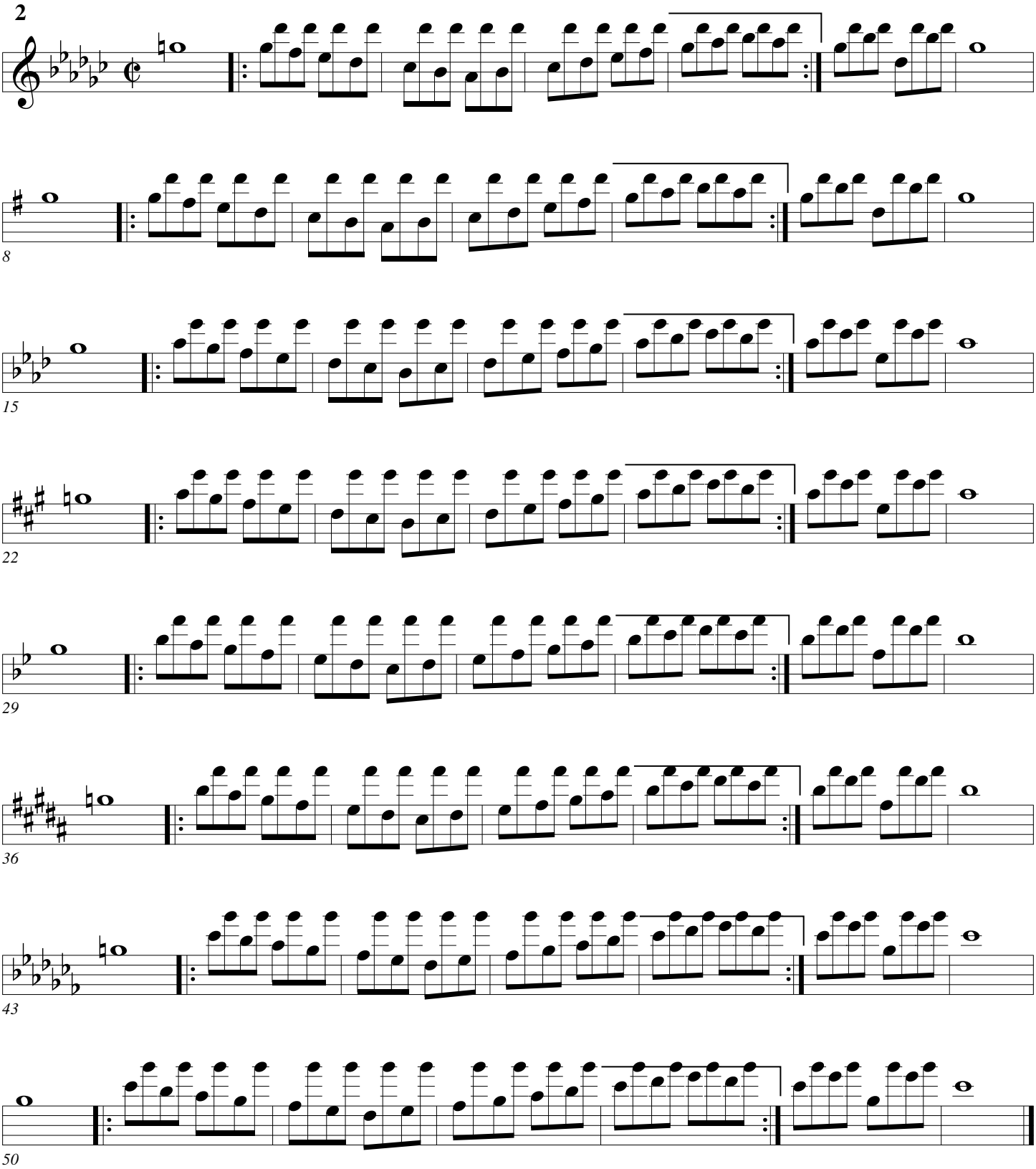

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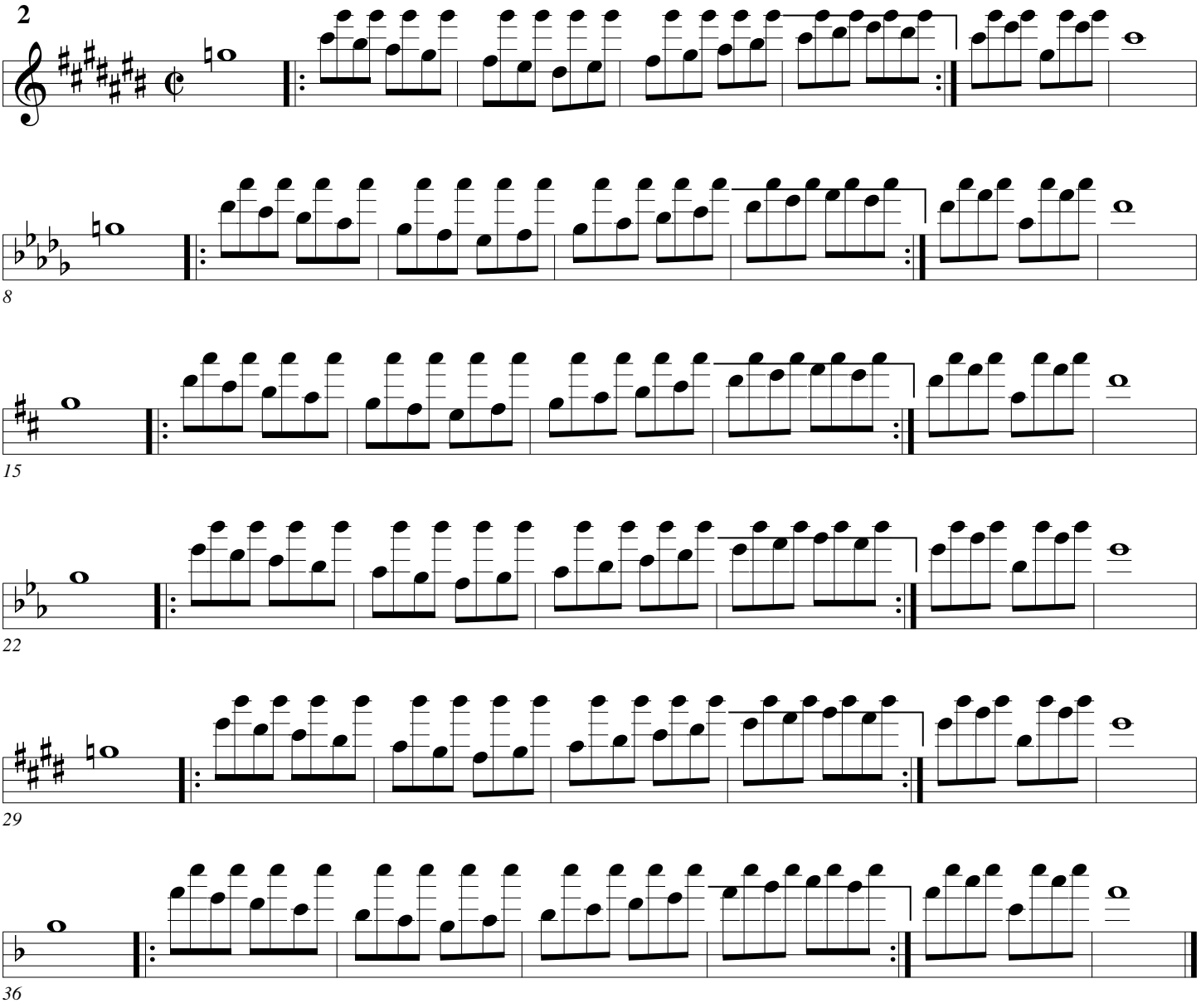

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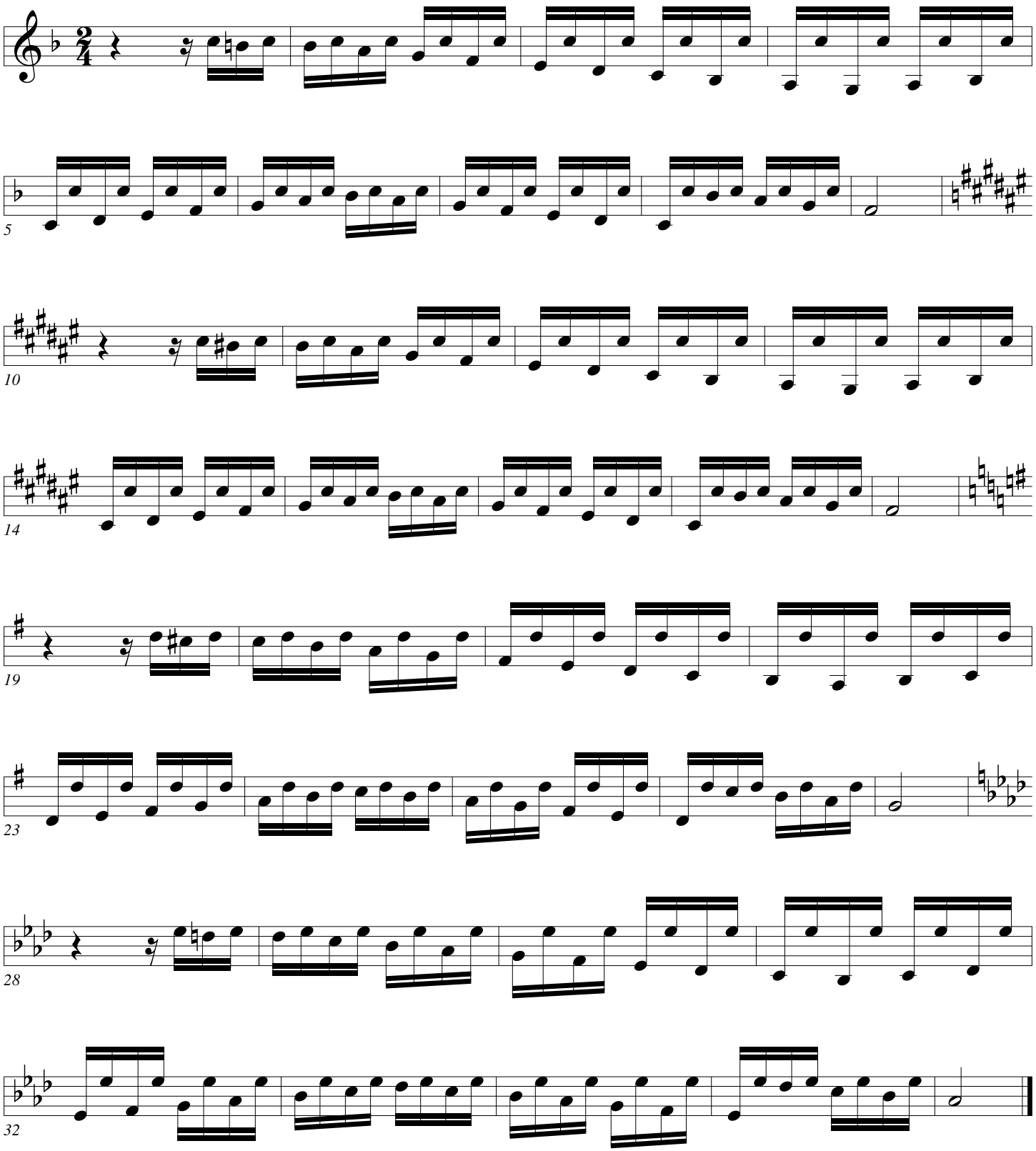

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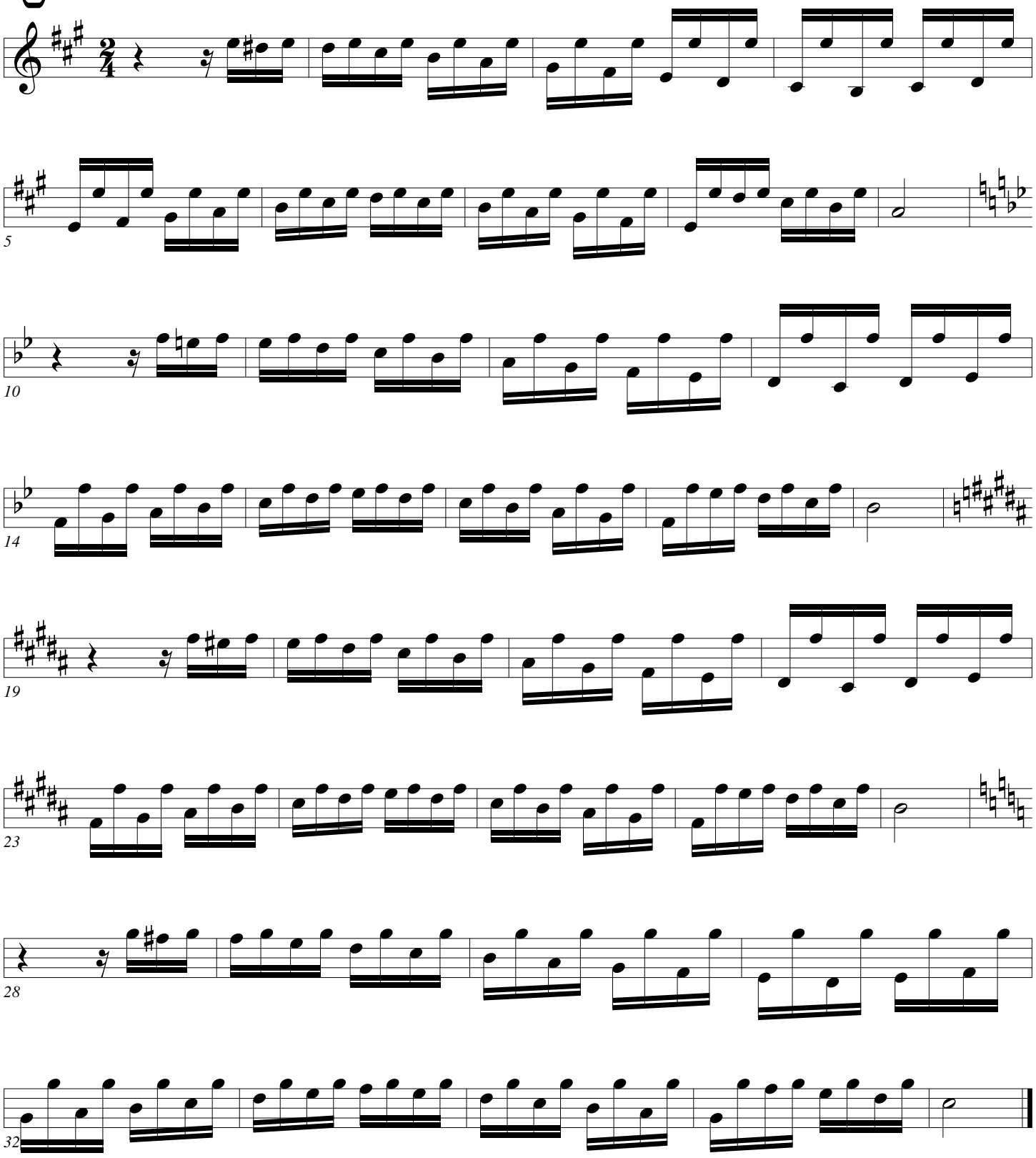

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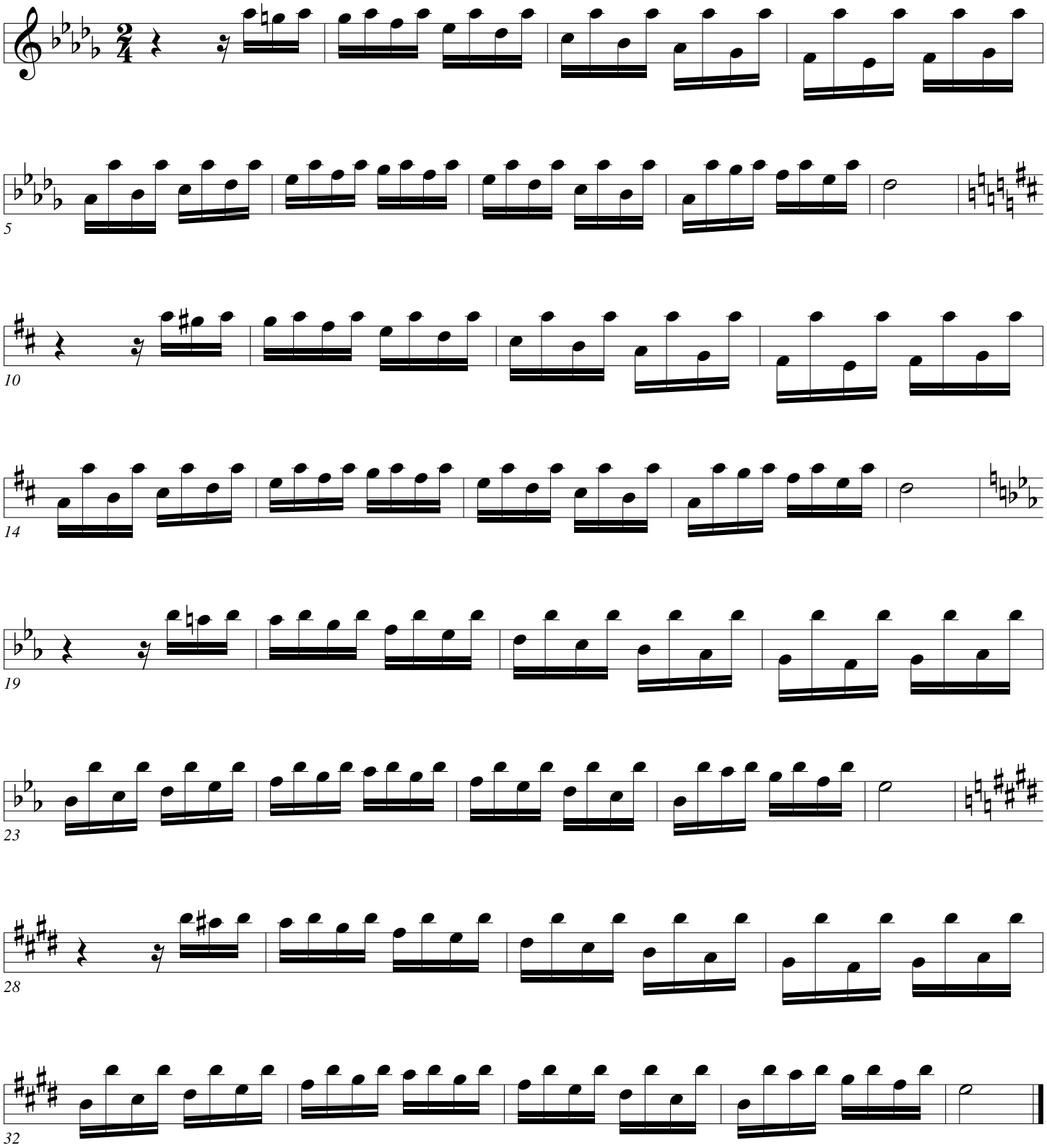

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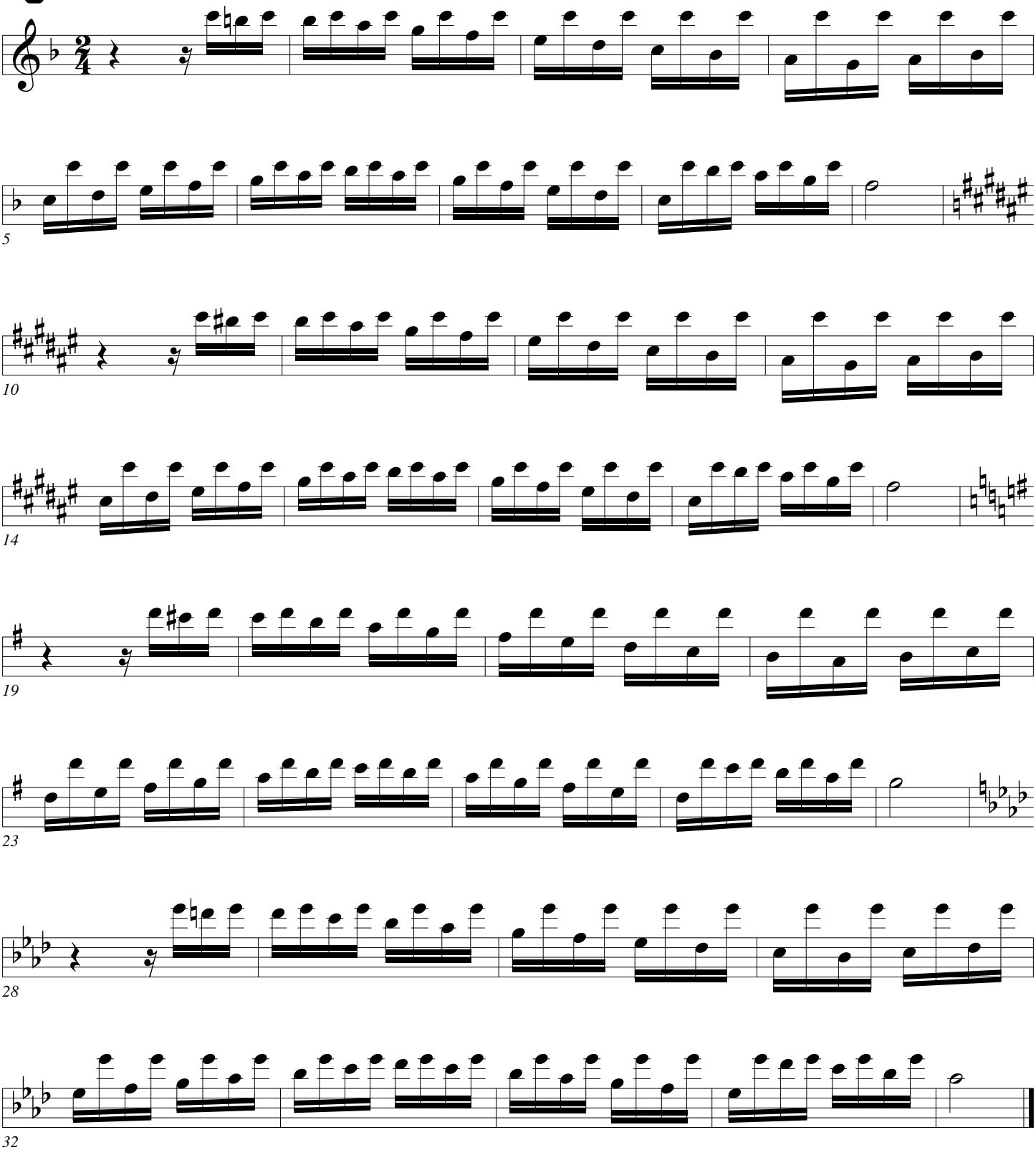

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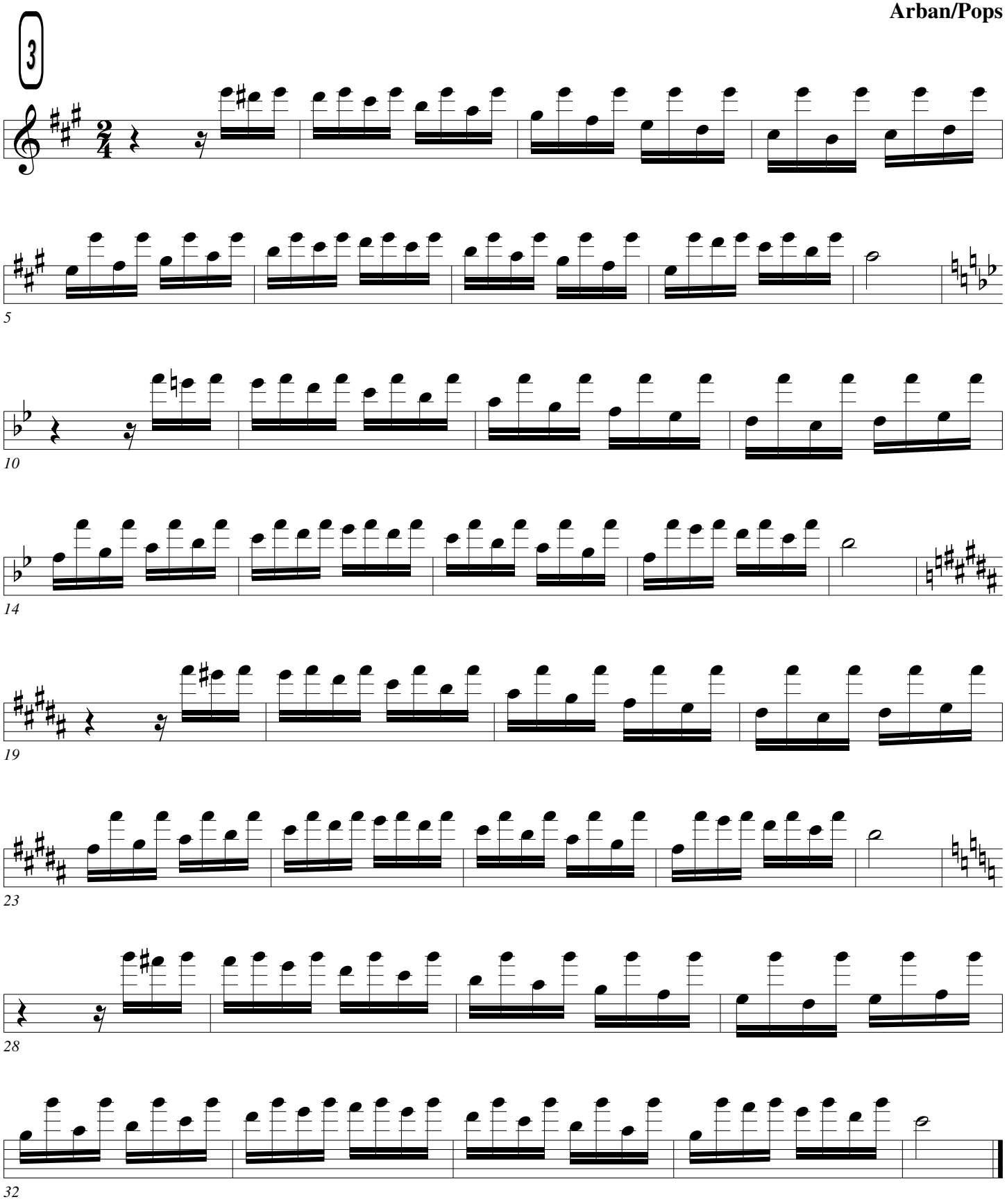

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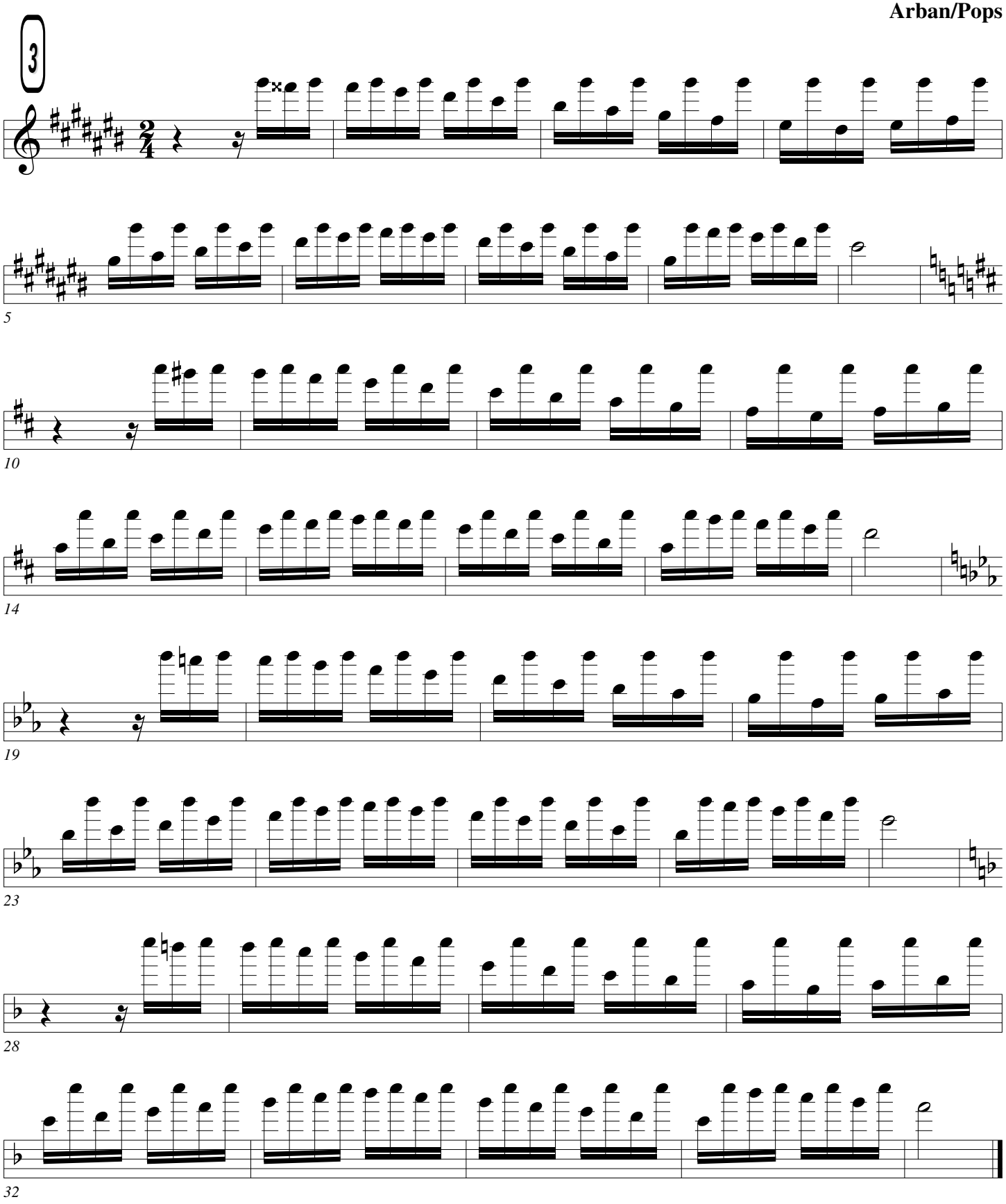

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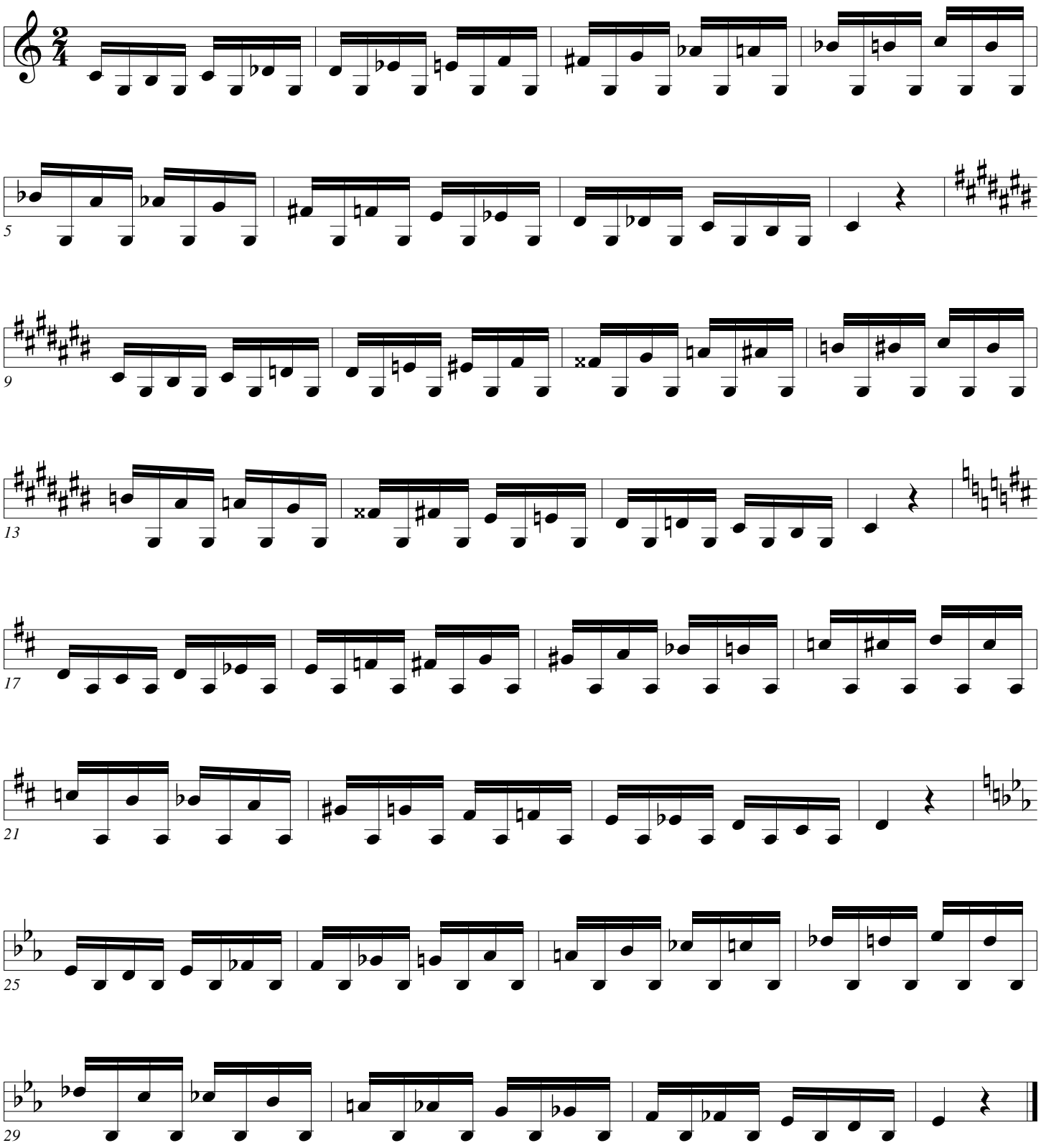

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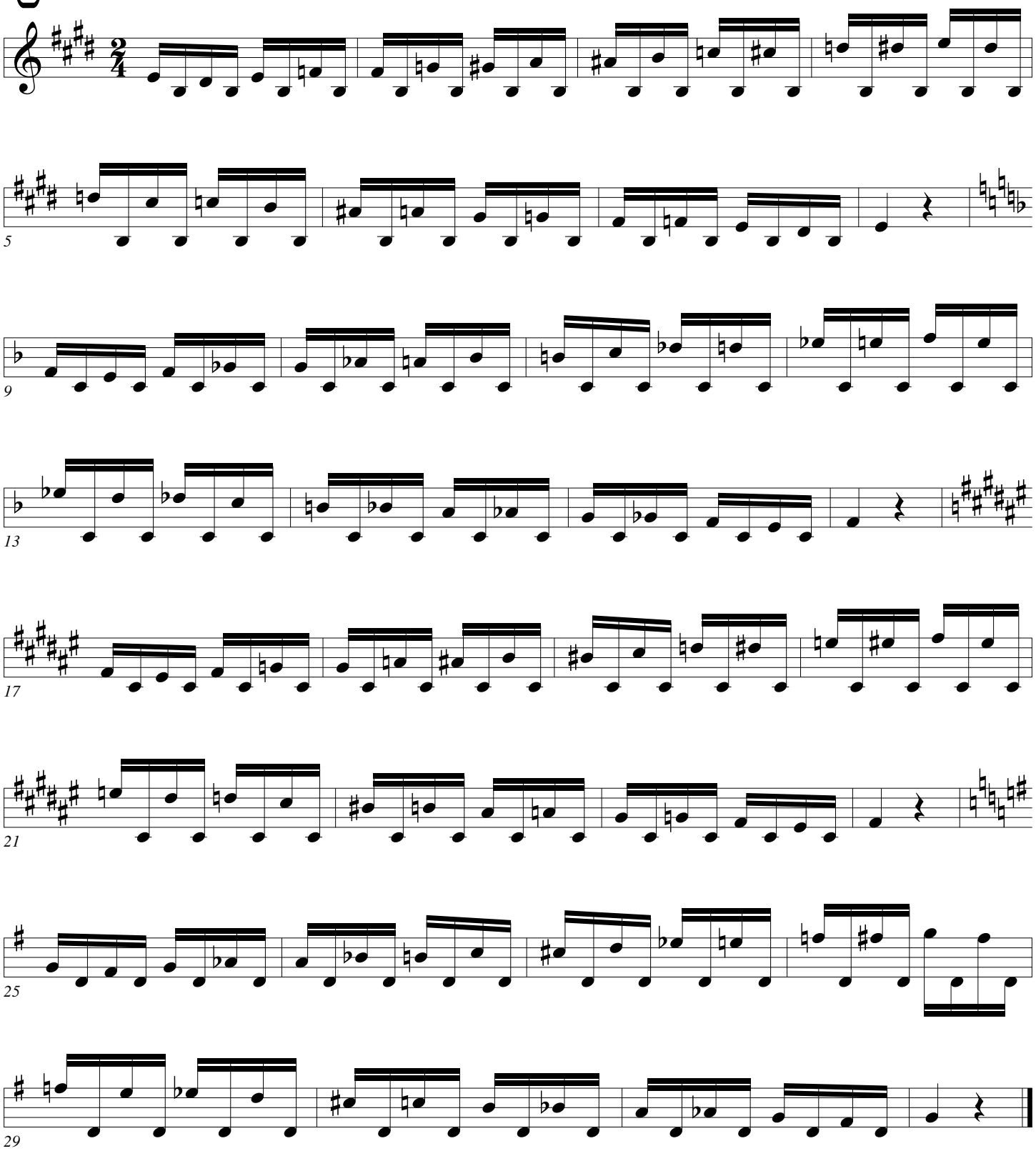

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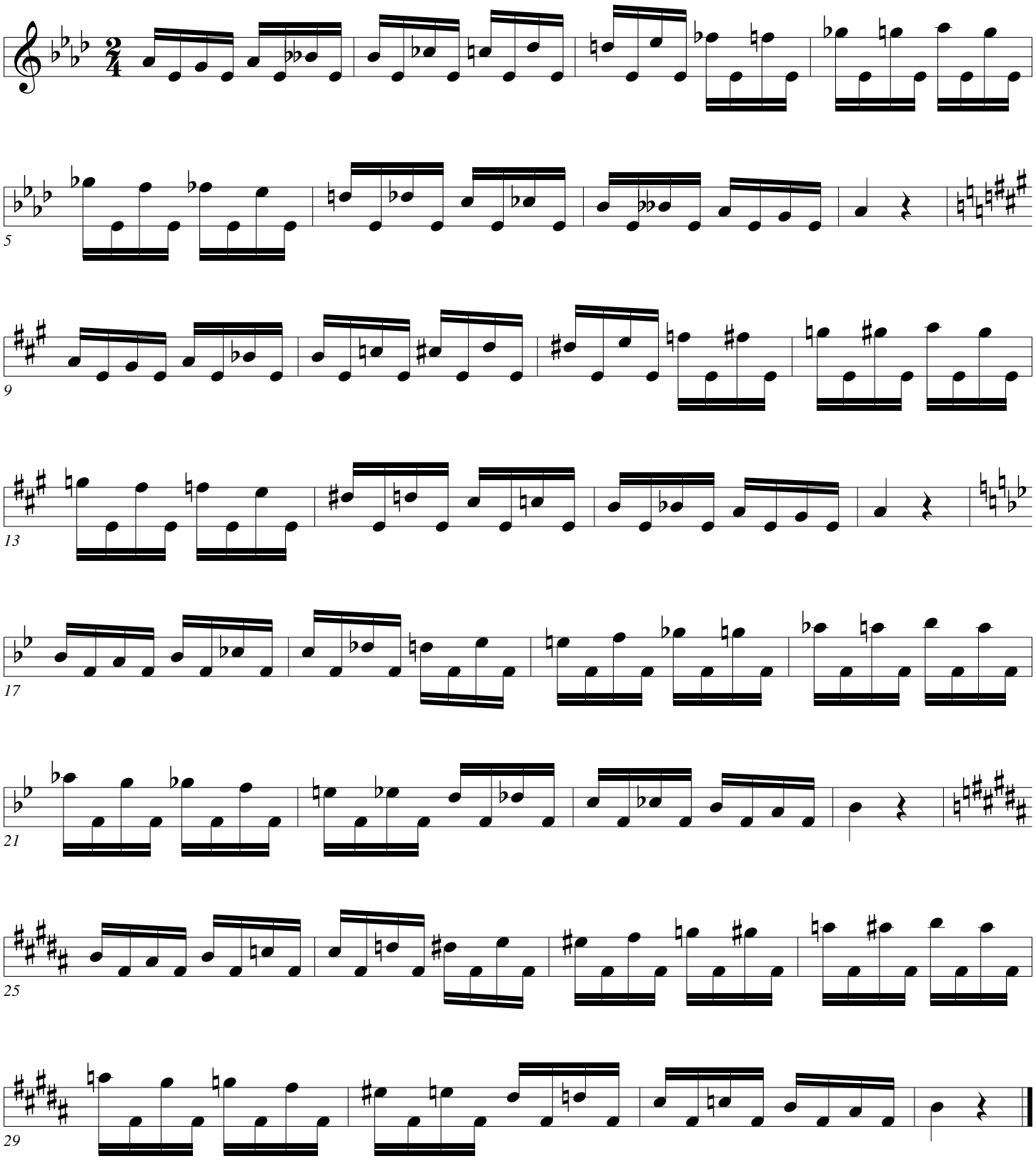

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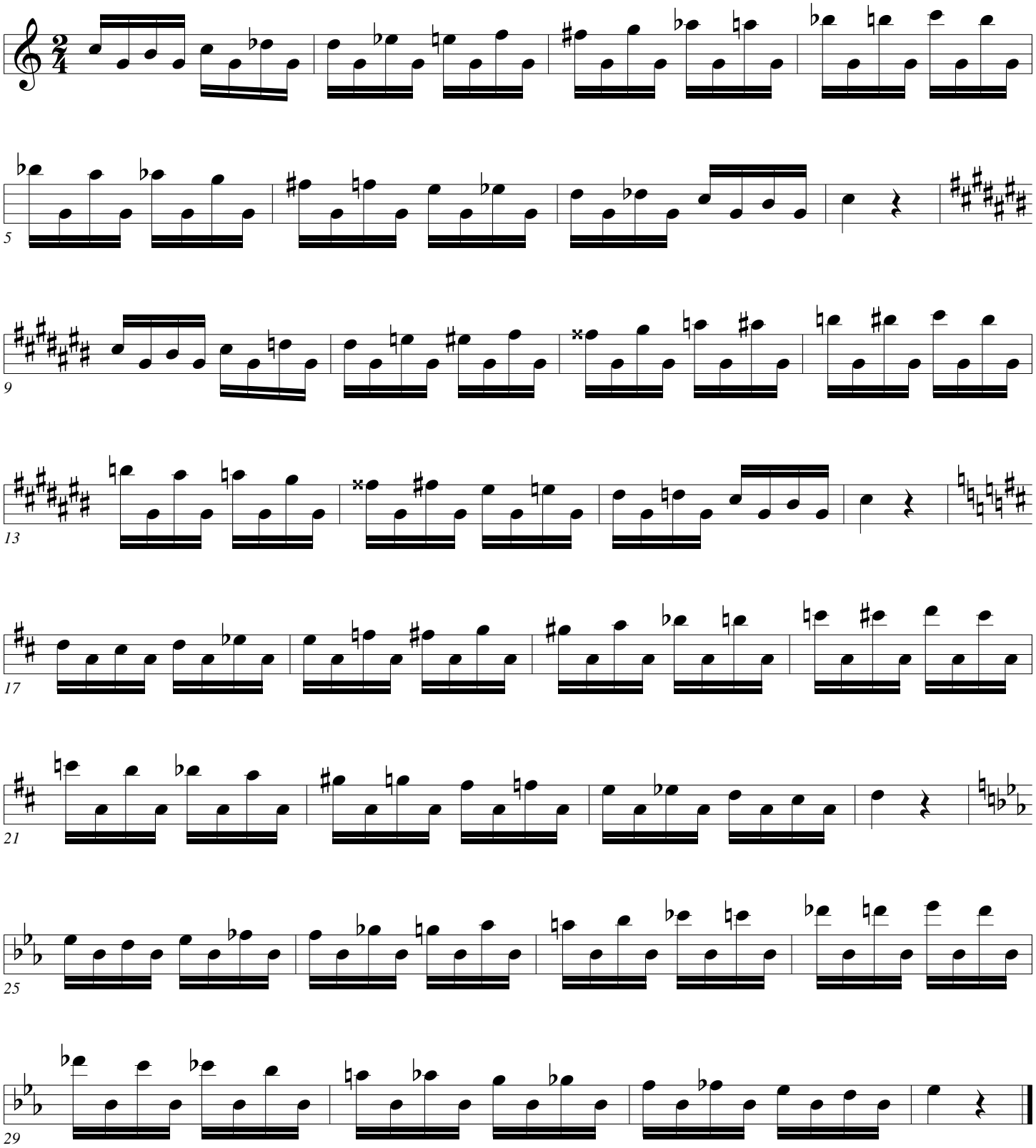

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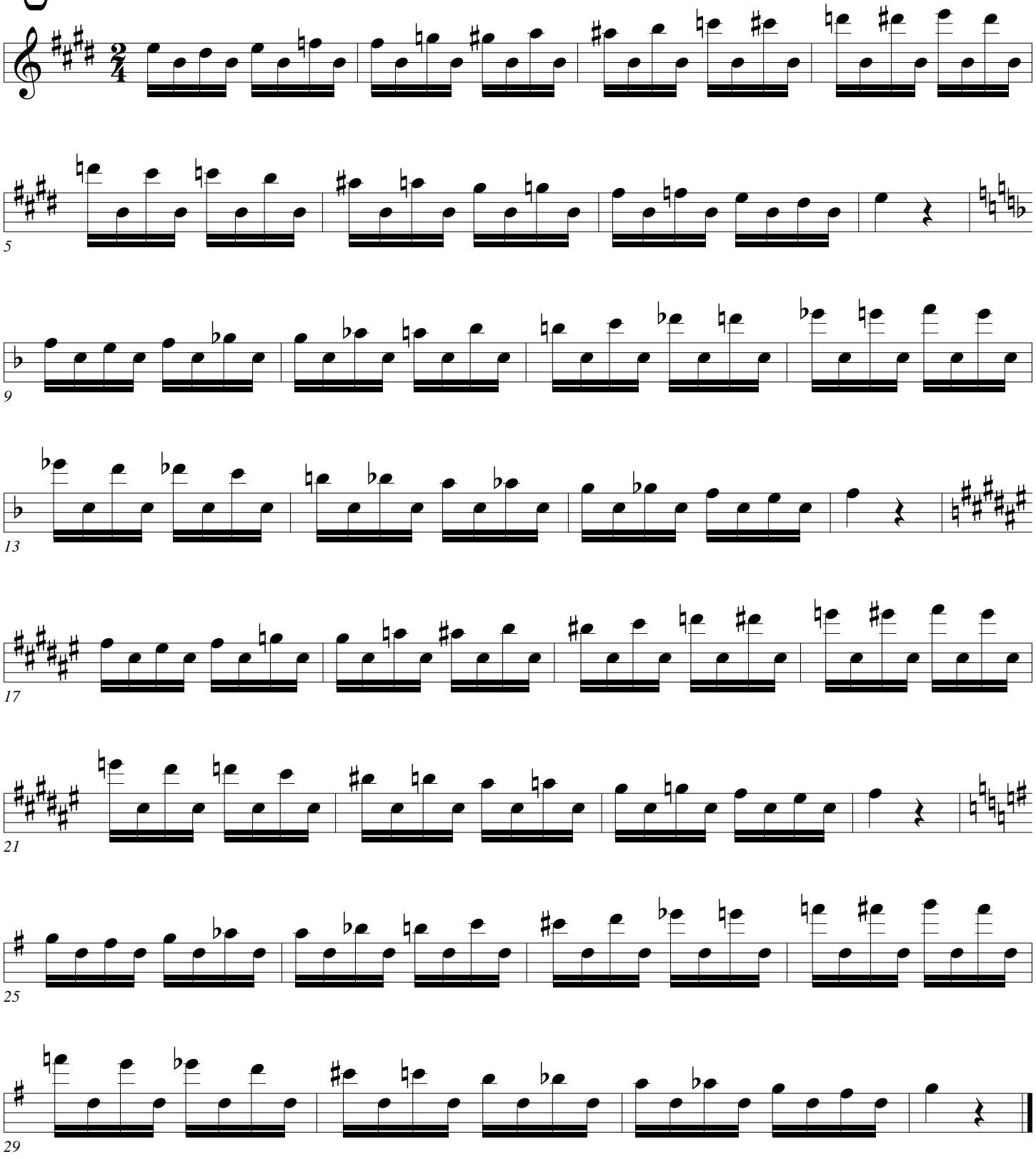

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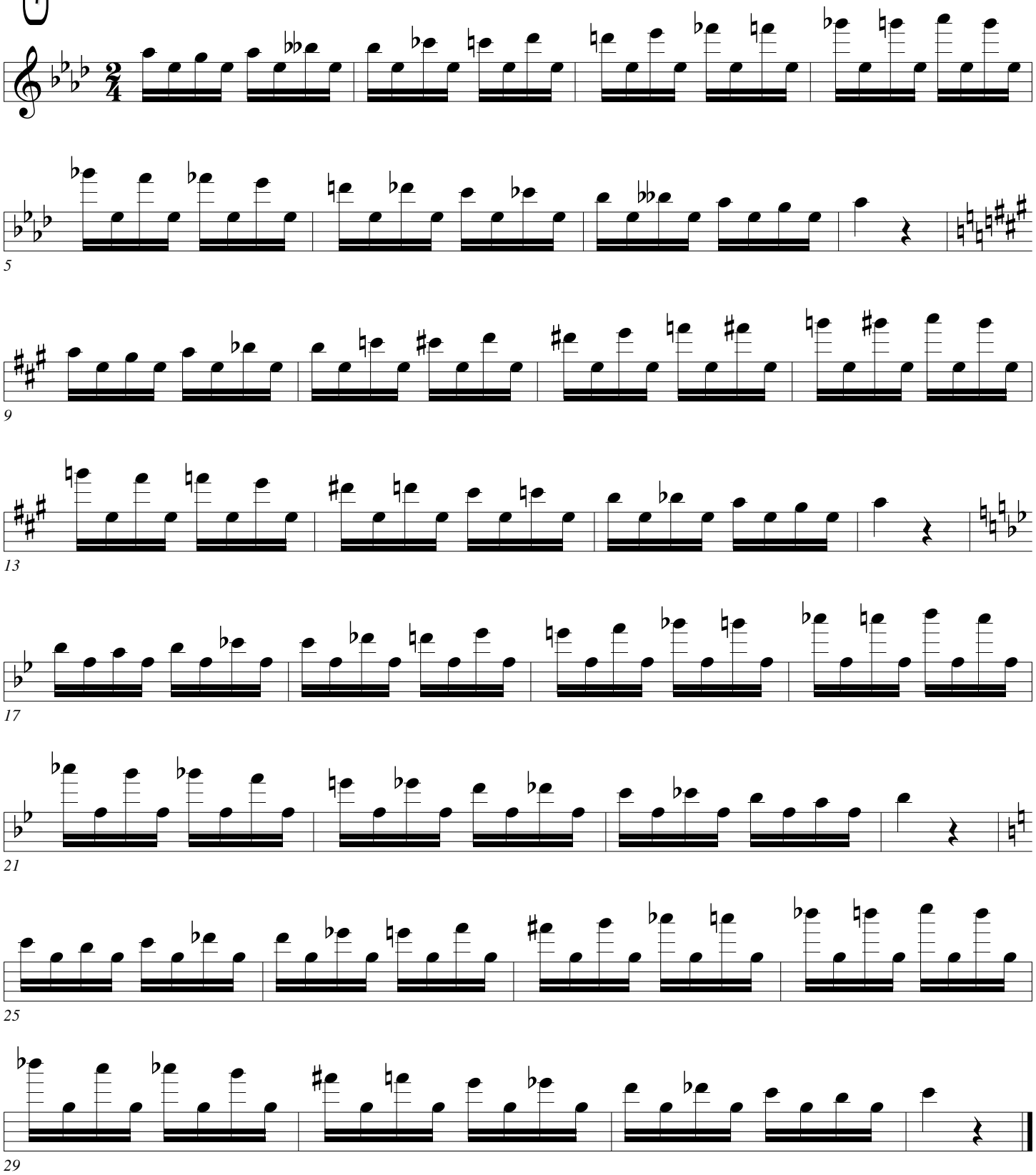

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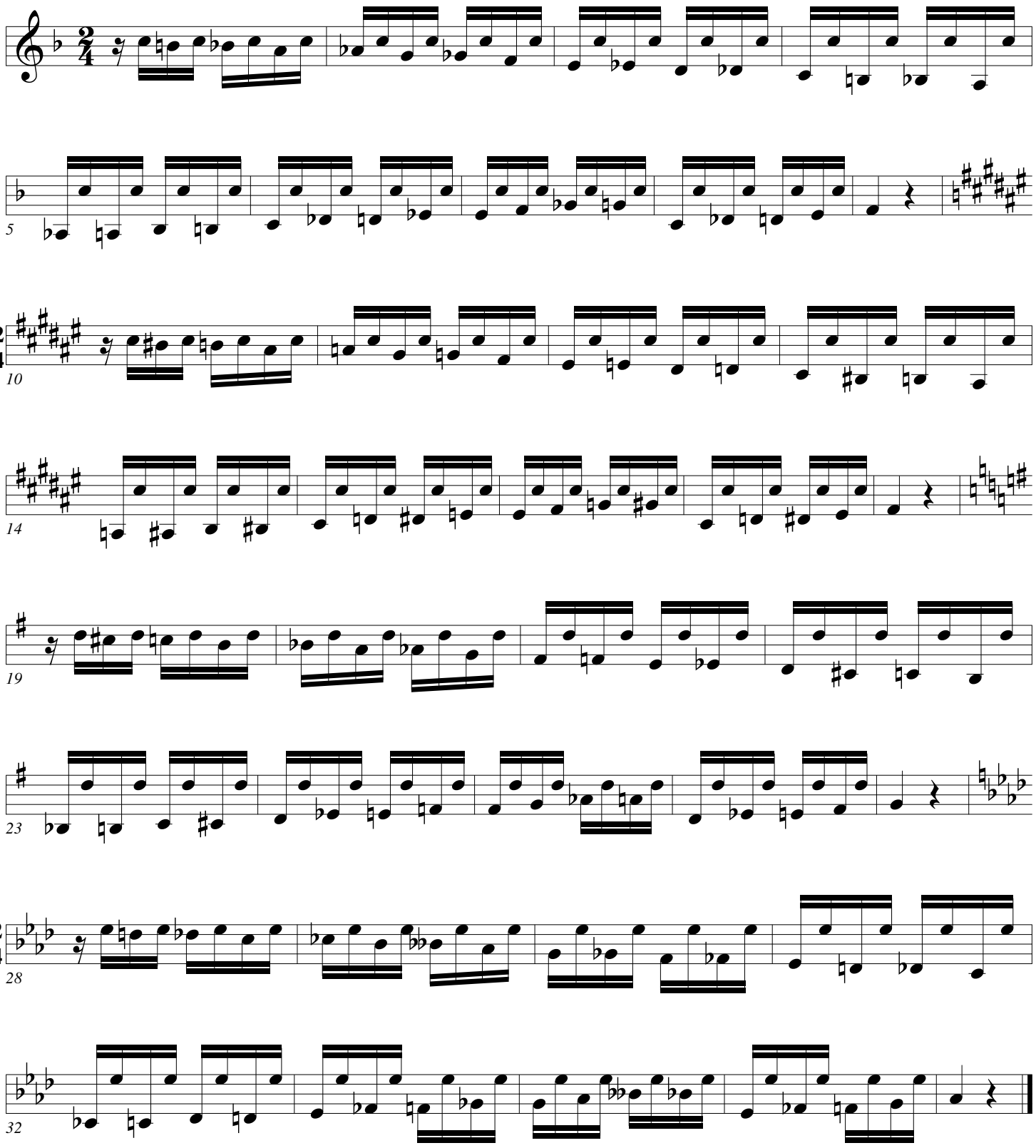

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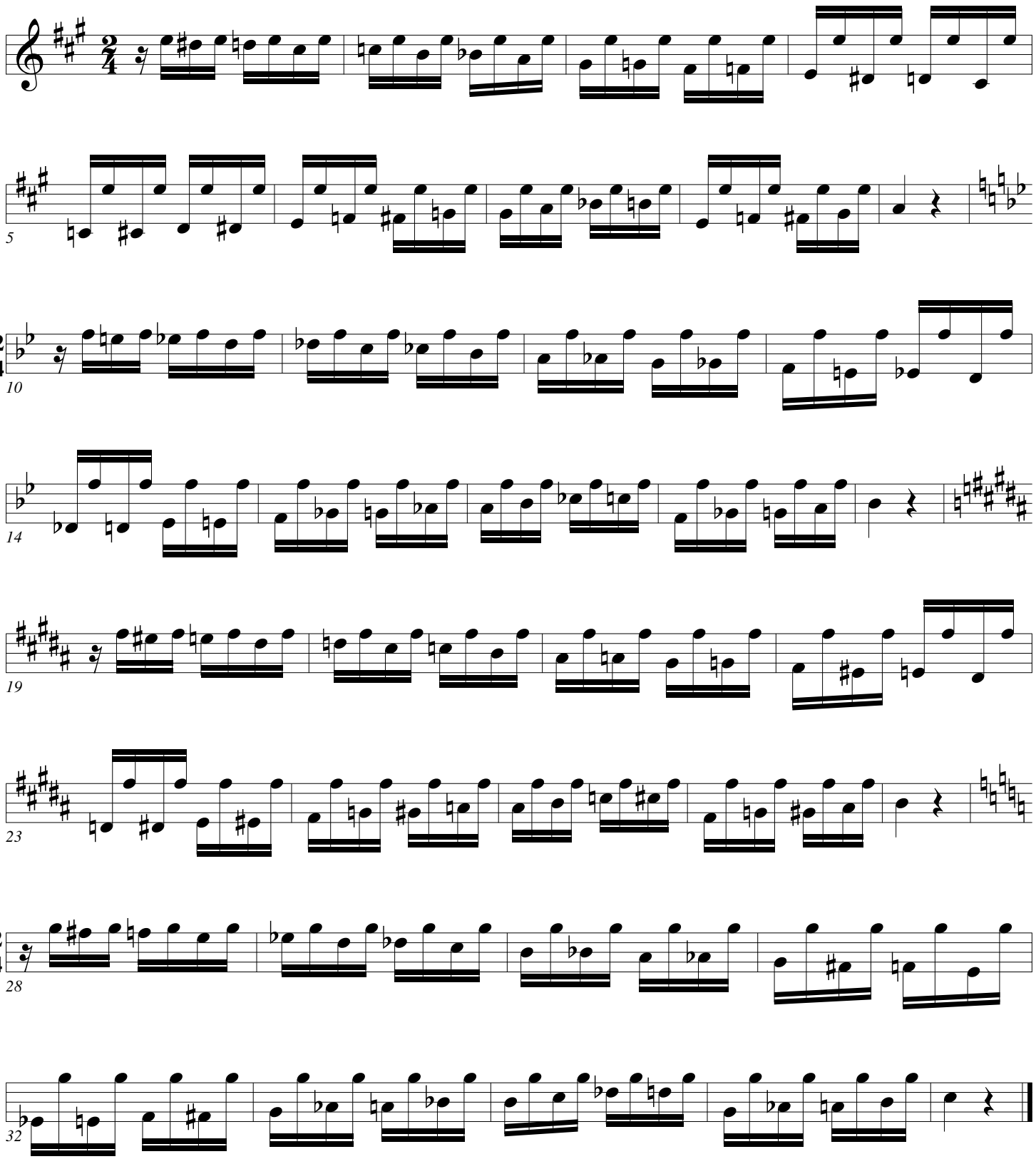

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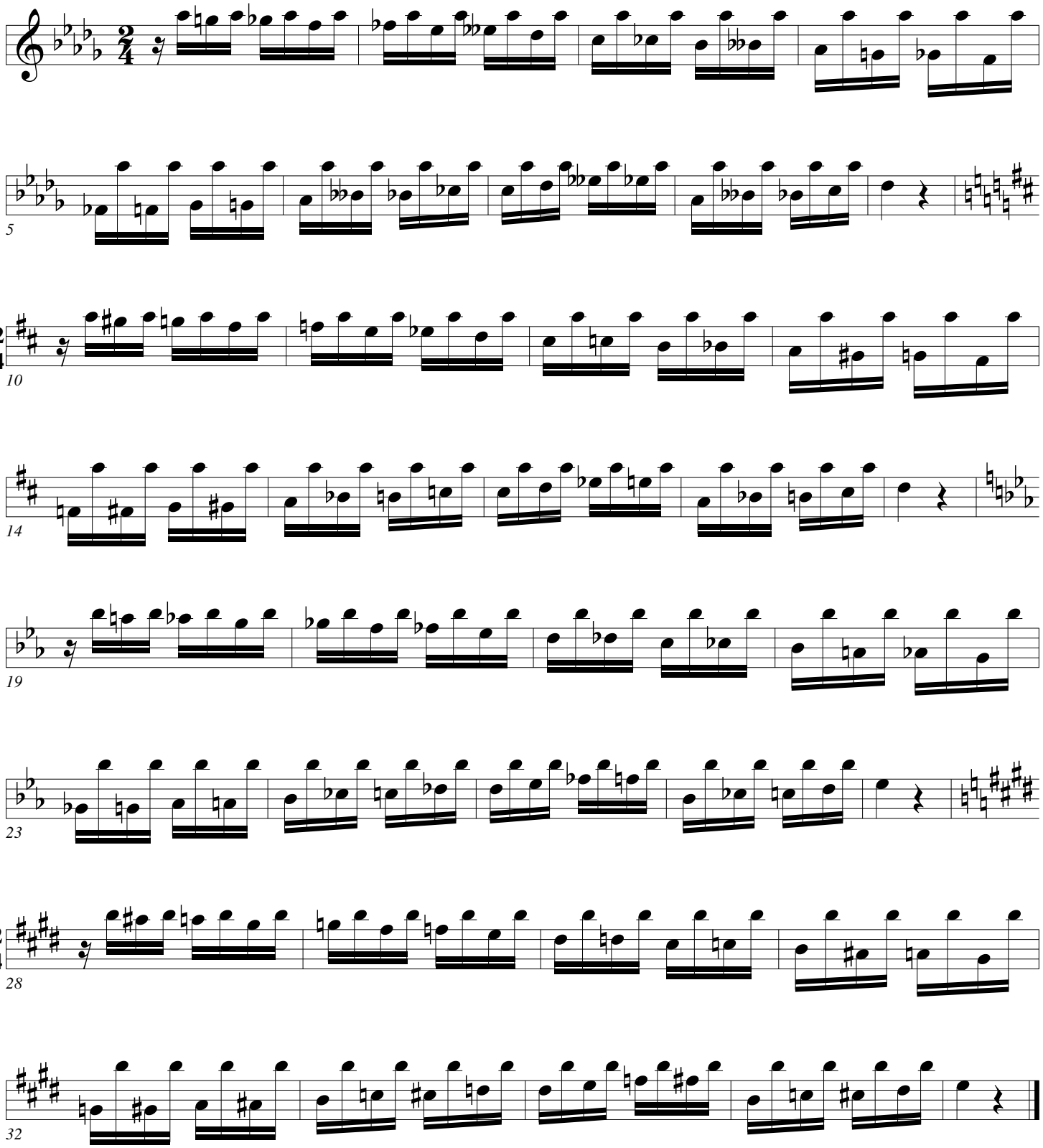

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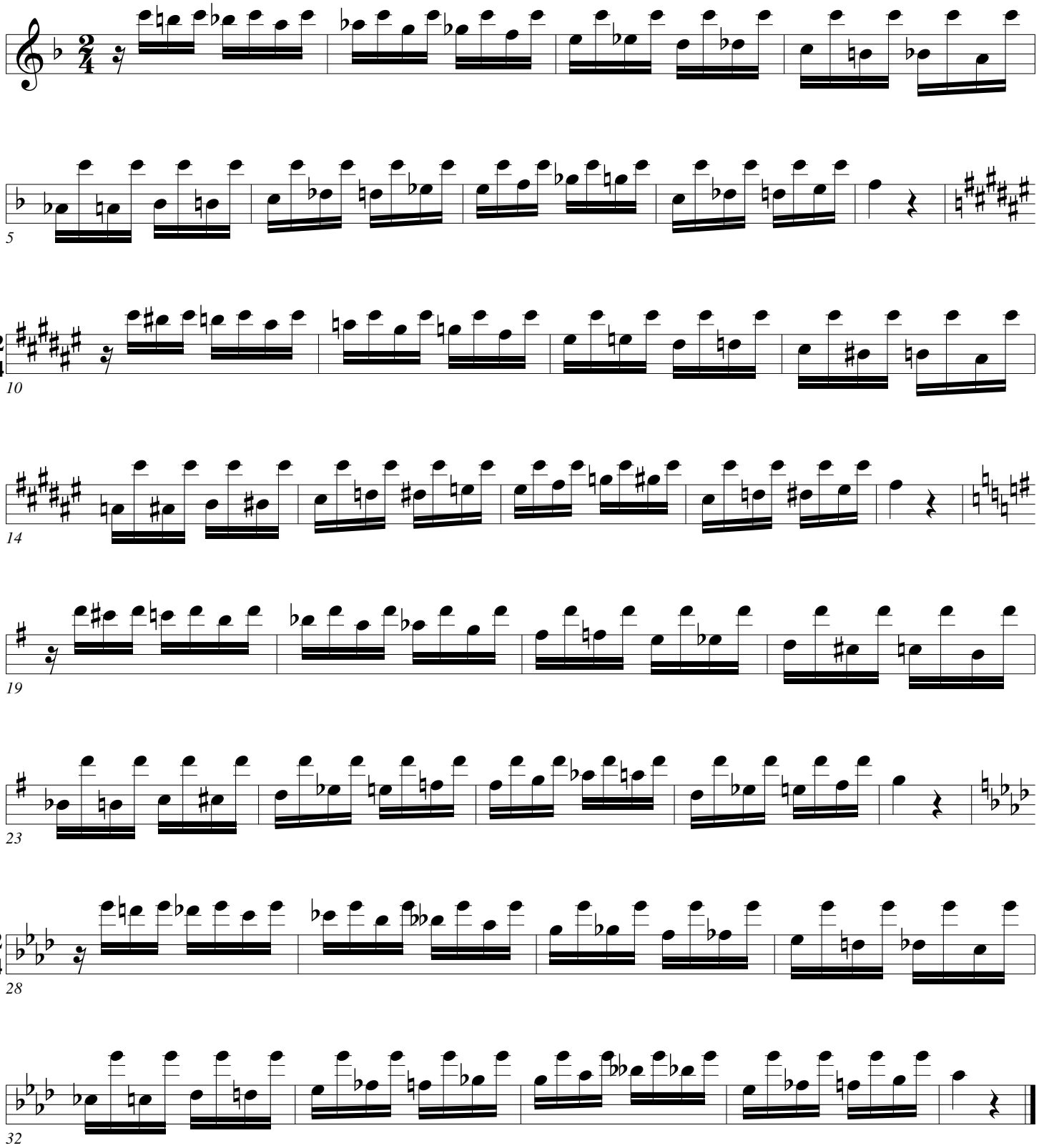

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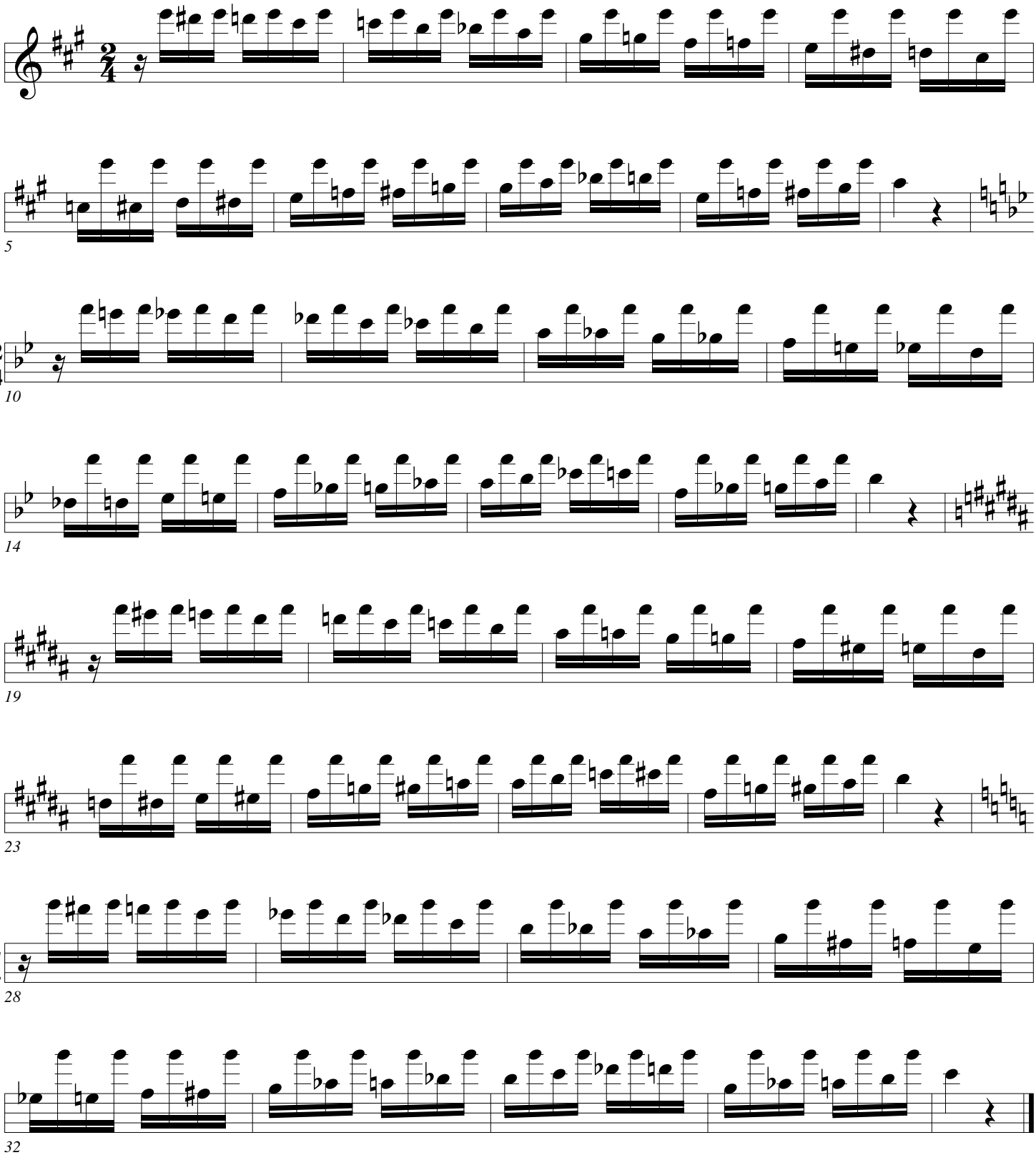

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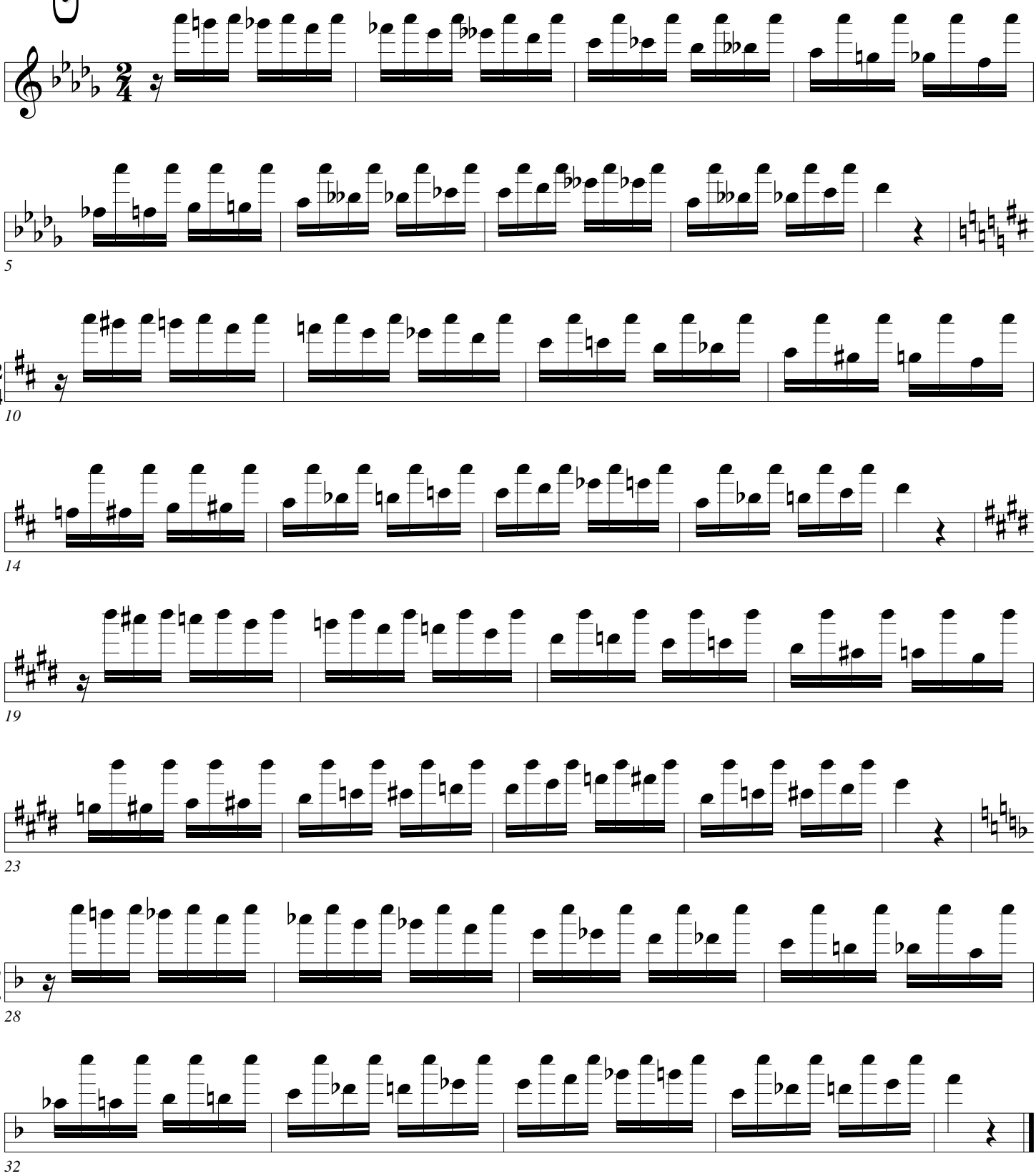

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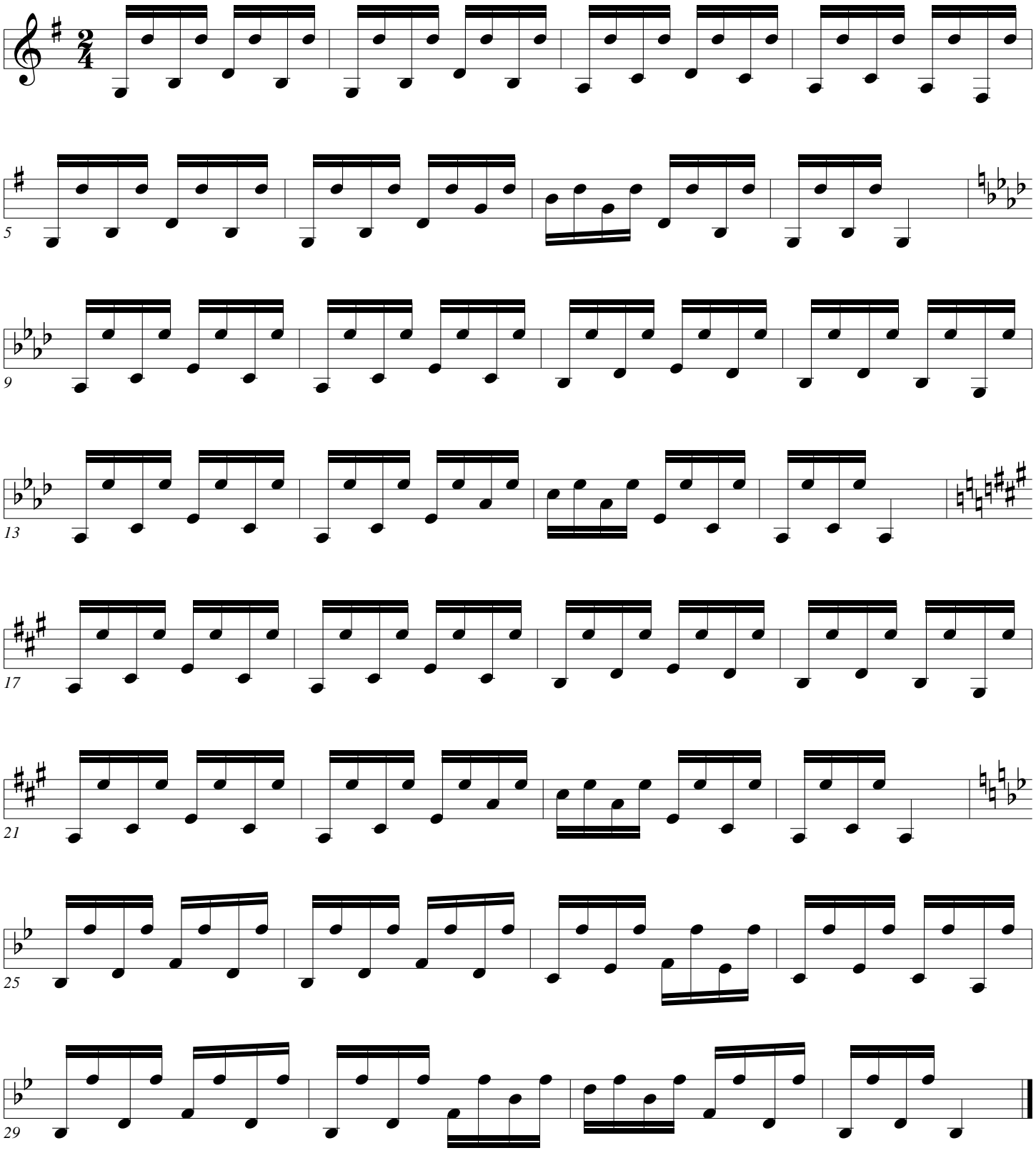

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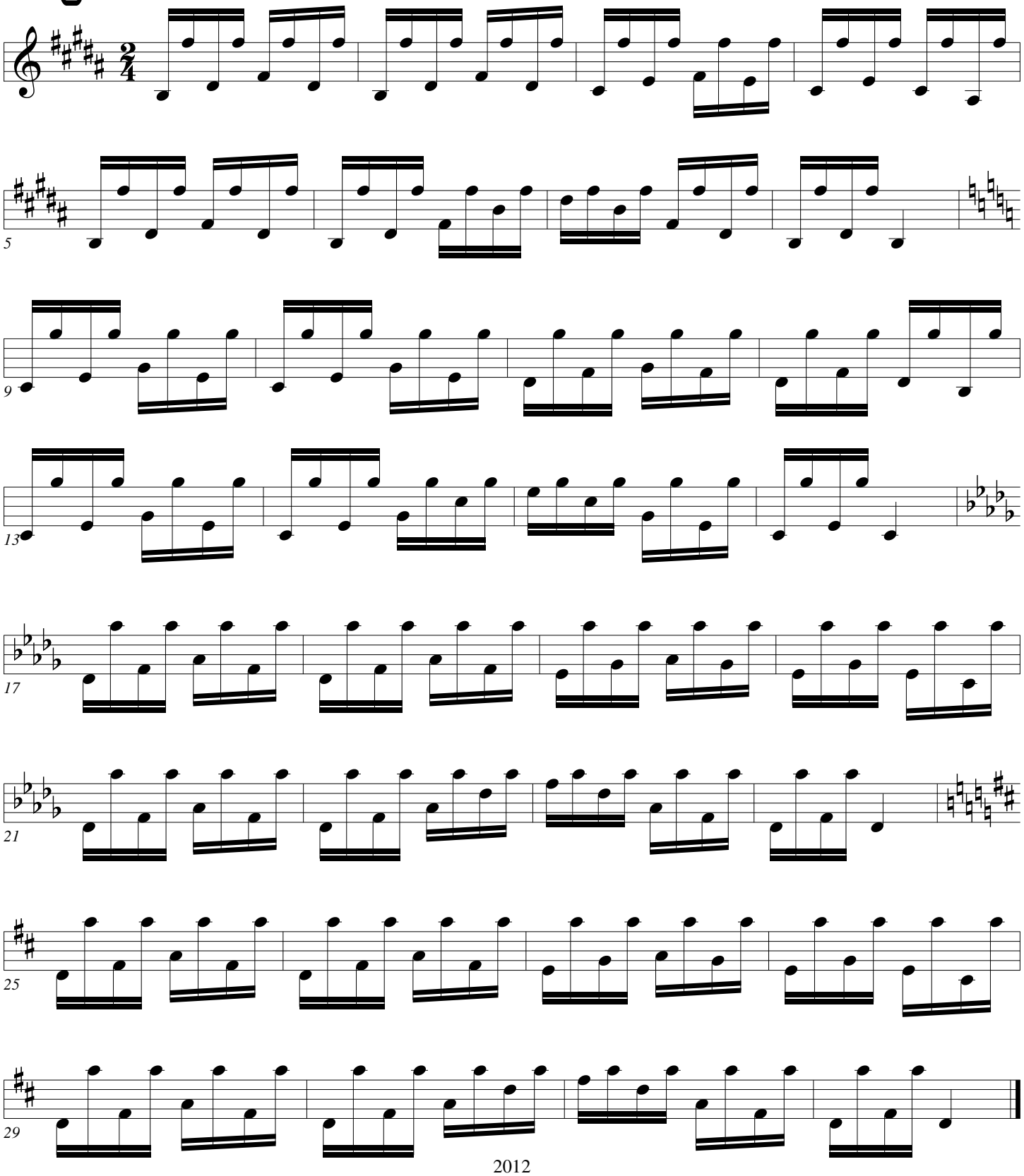

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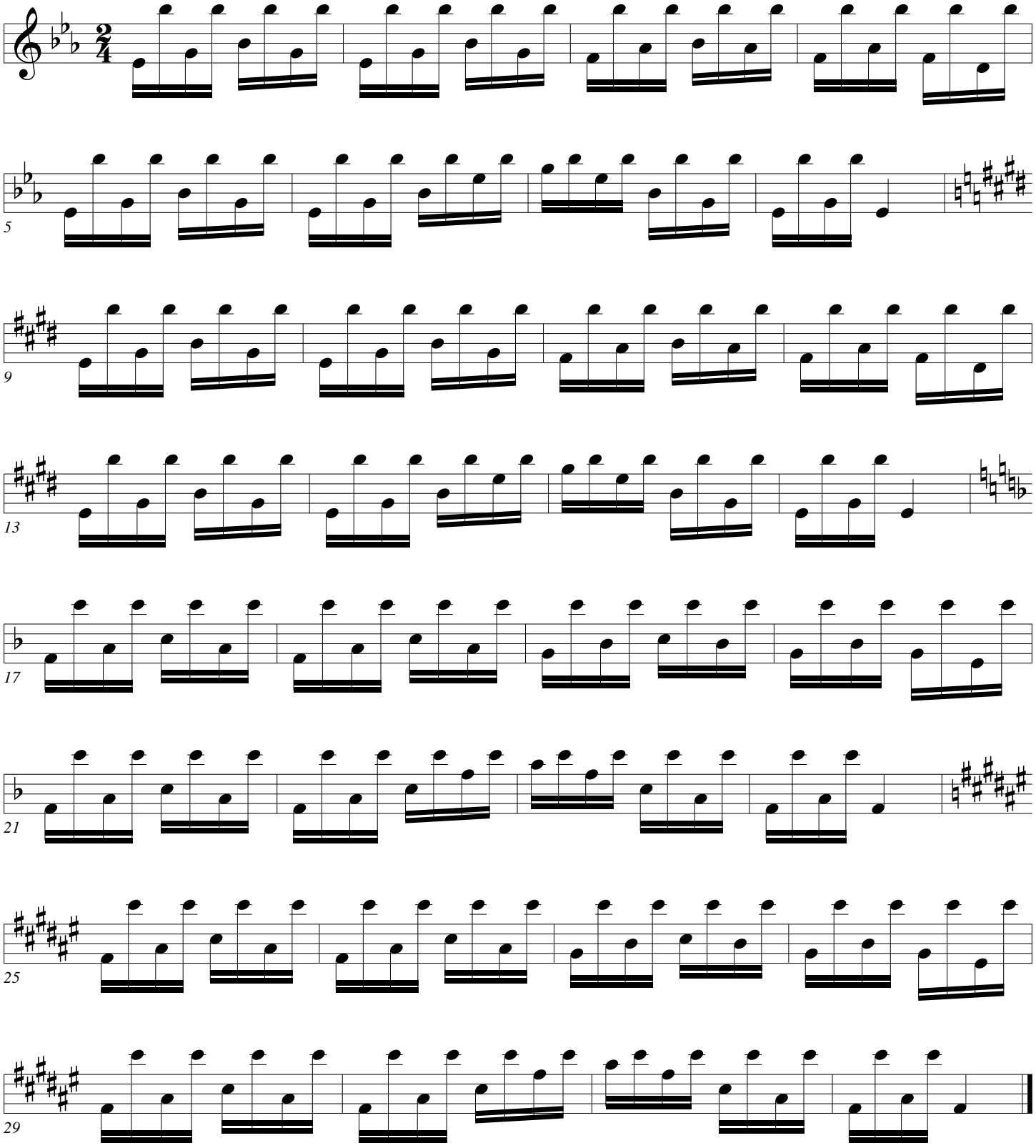

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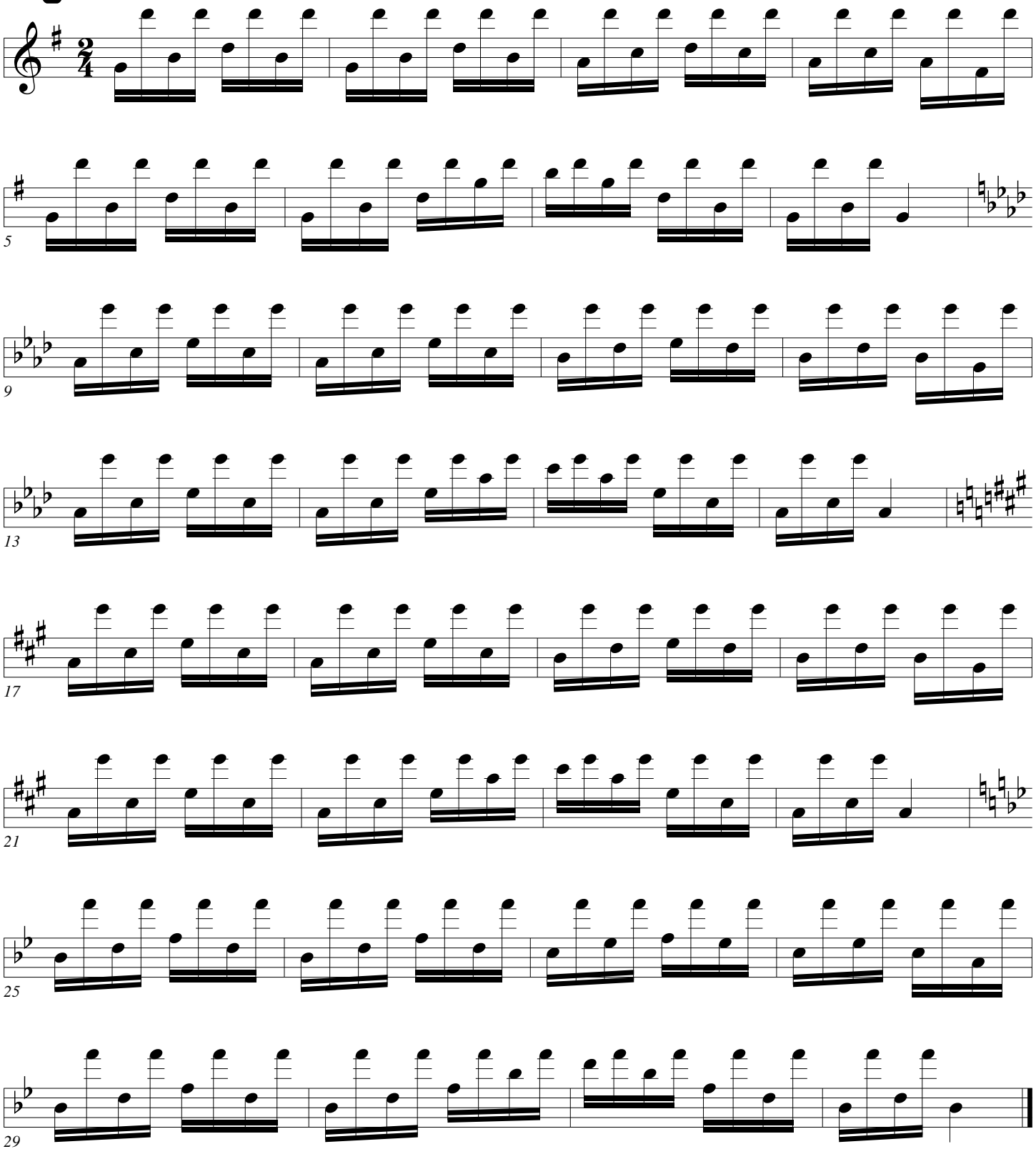

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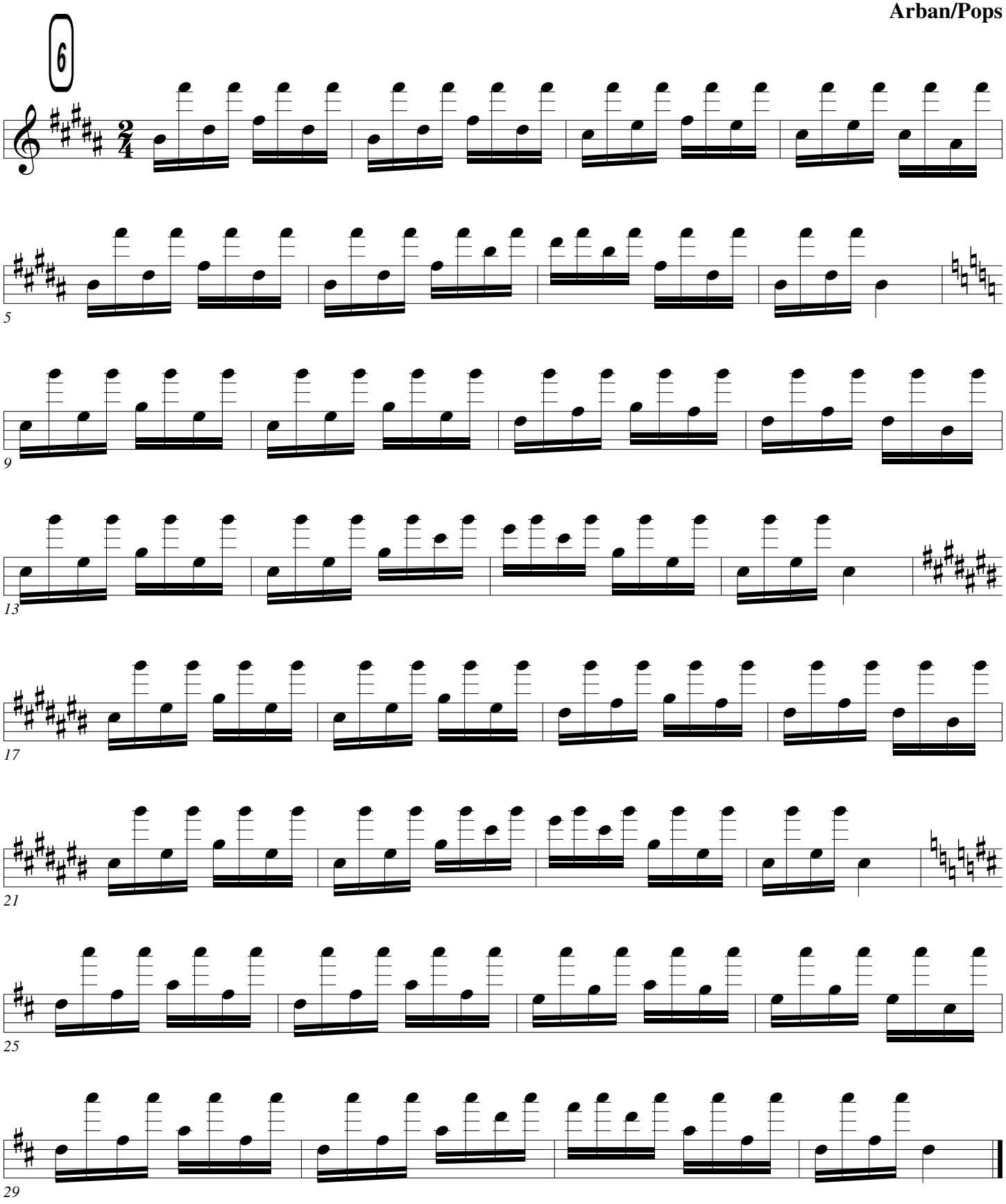

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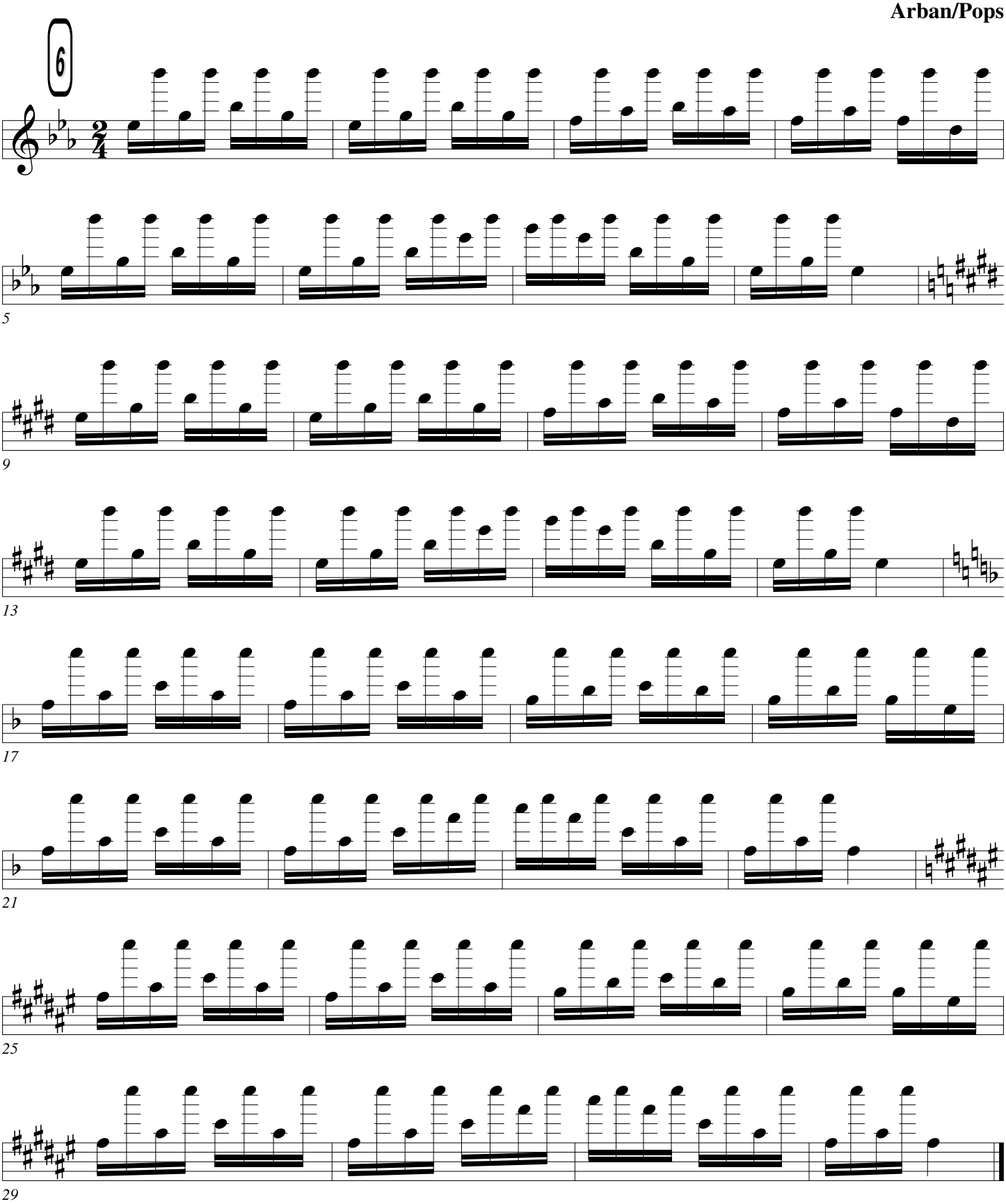


12. Octaves

There are 3 things that we can do to clean up these leaps.

1st a good fast tongue arch or hiss helps. Remember to relax the arch fast when coming back down.

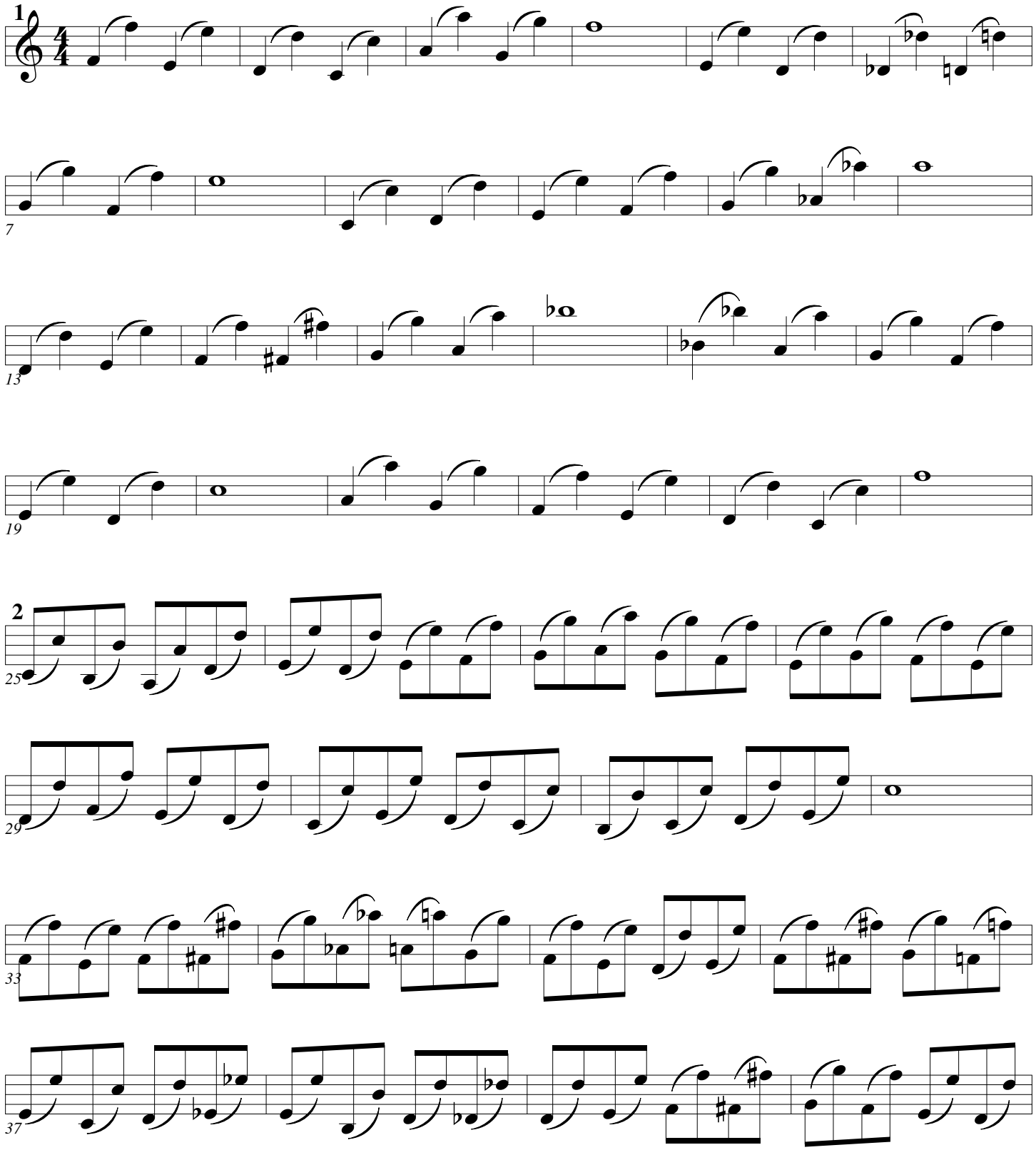
2nd the stomach kick type of air support is also very helpful going up. Again remember to let go of the support when coming down.

3rd some people need to cut the air flow for a 64th of a beat. Some people have a lot of trouble with coordination of arch, support and lip compression and to make things sound smooth; they need to stop the air for a fraction of a second.

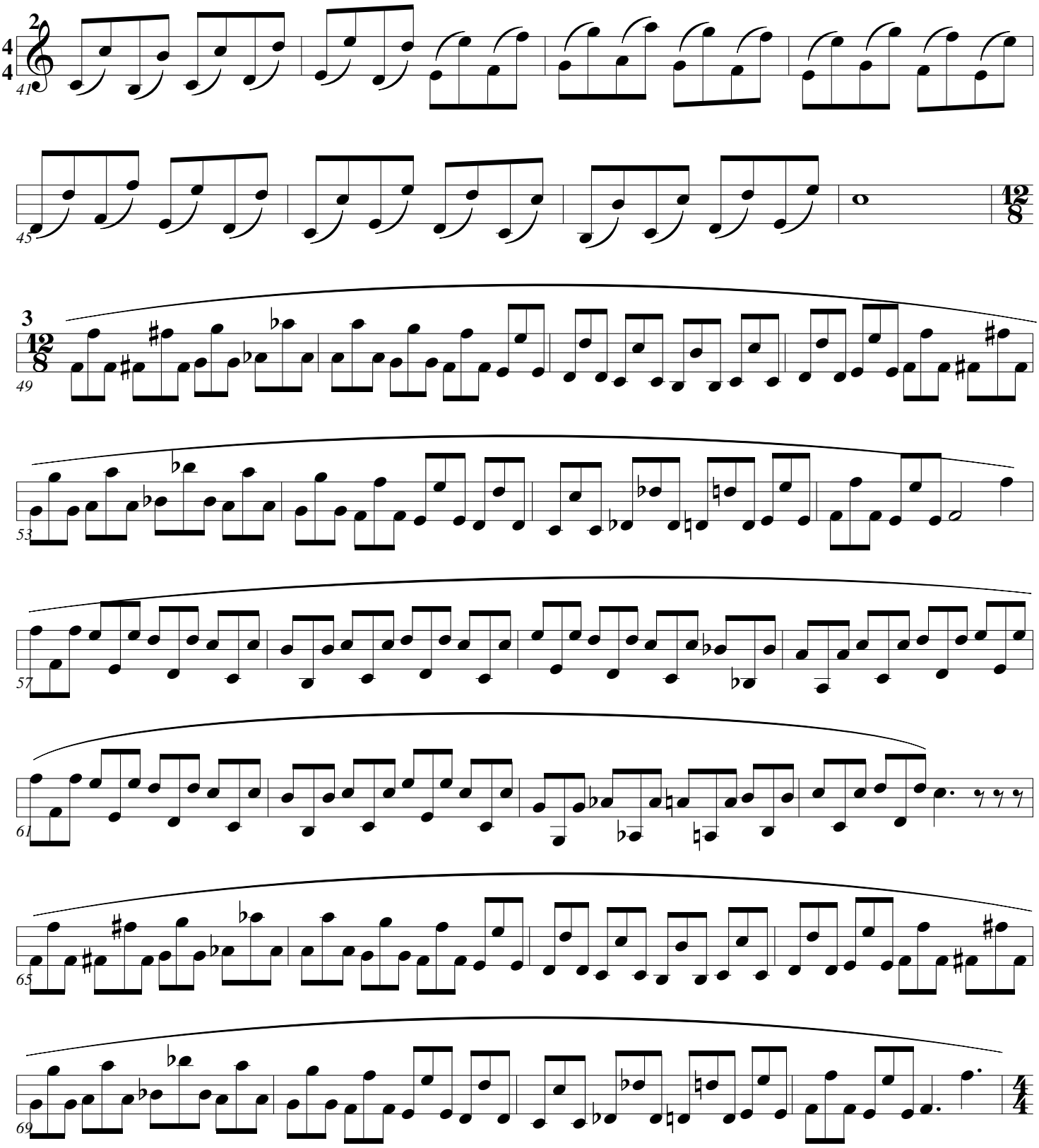
If you can hear the break it was WAY too long.

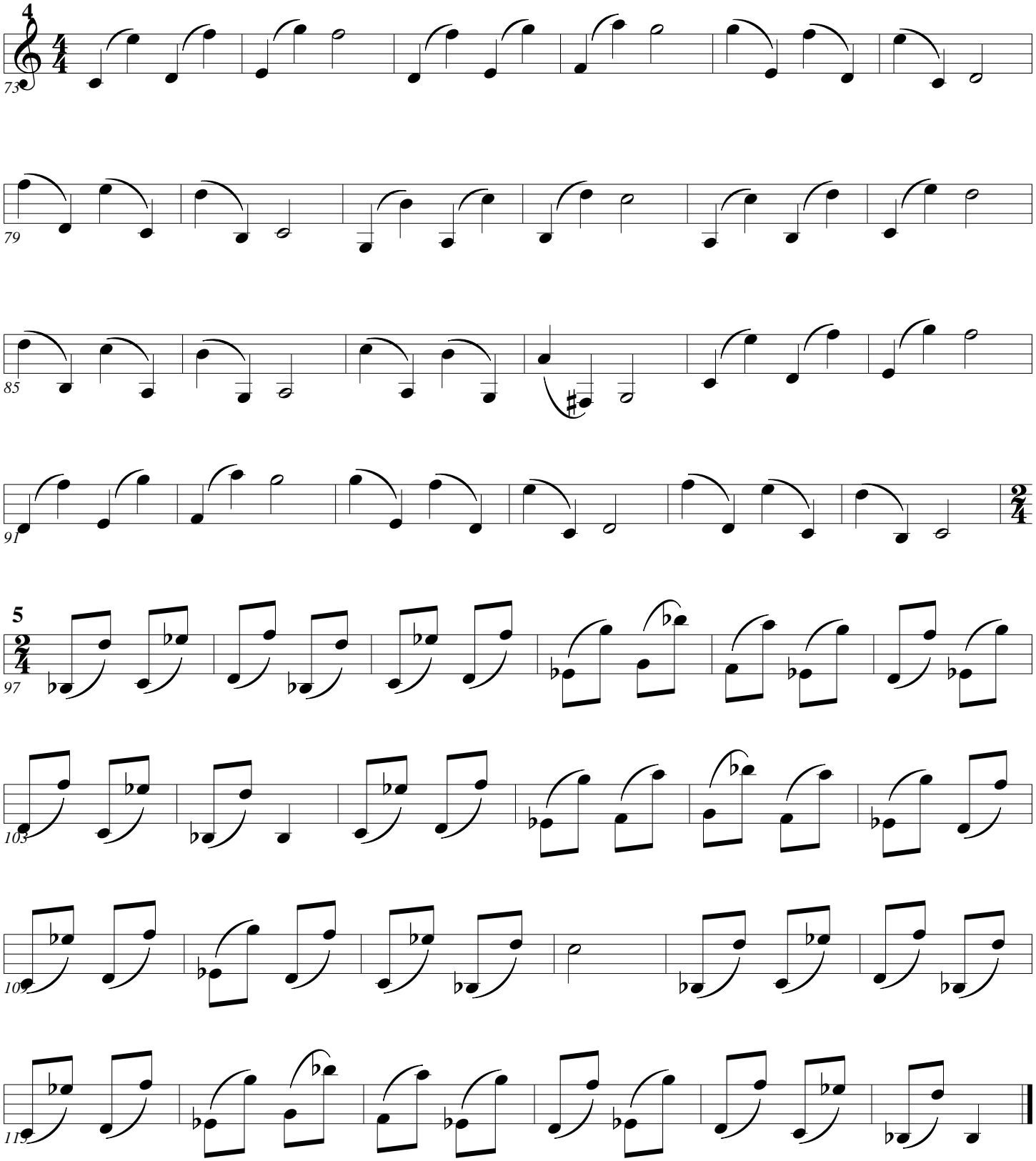
Octaves and 10ths

Arban/Pops



Octaves & 10ths

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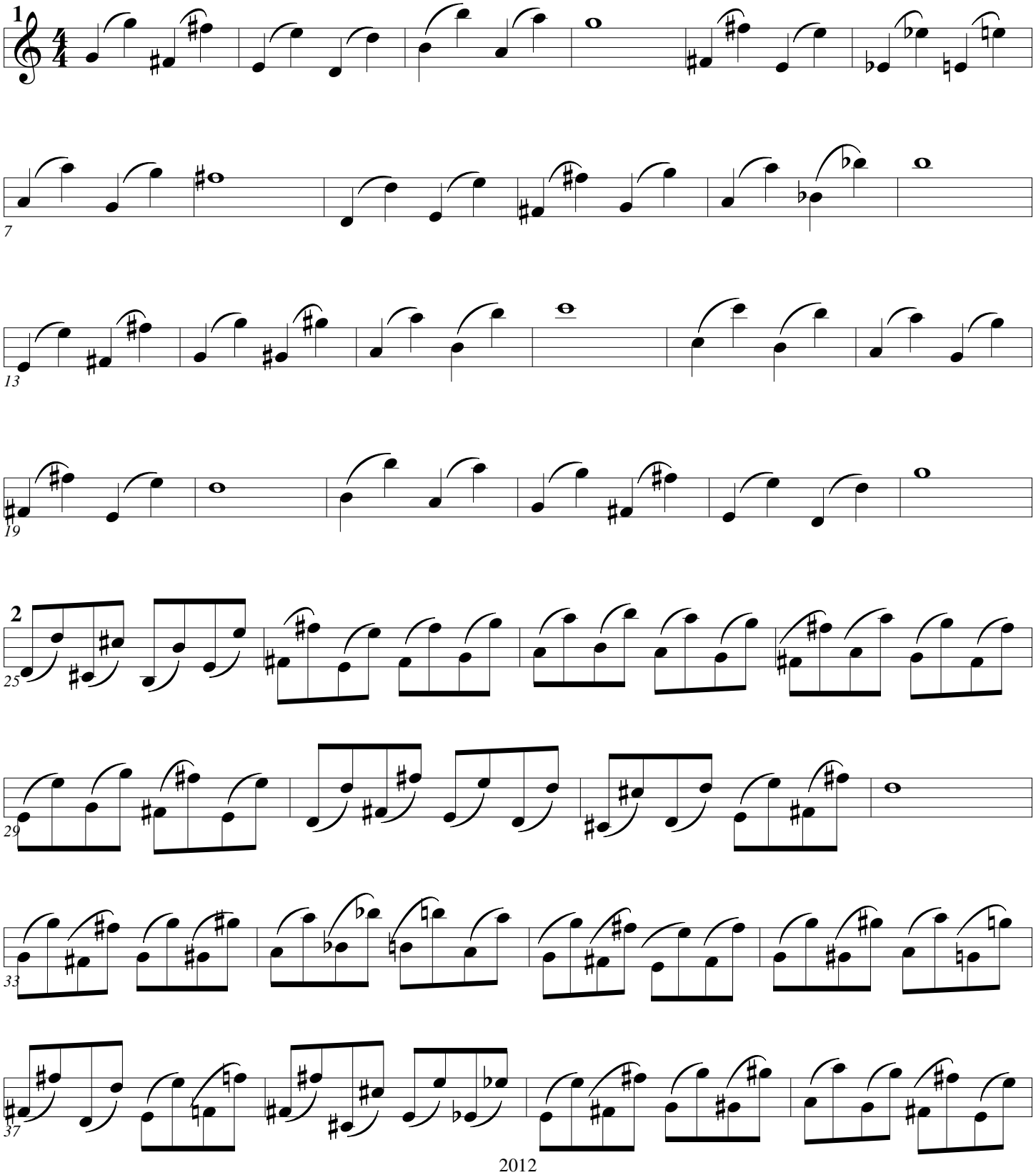
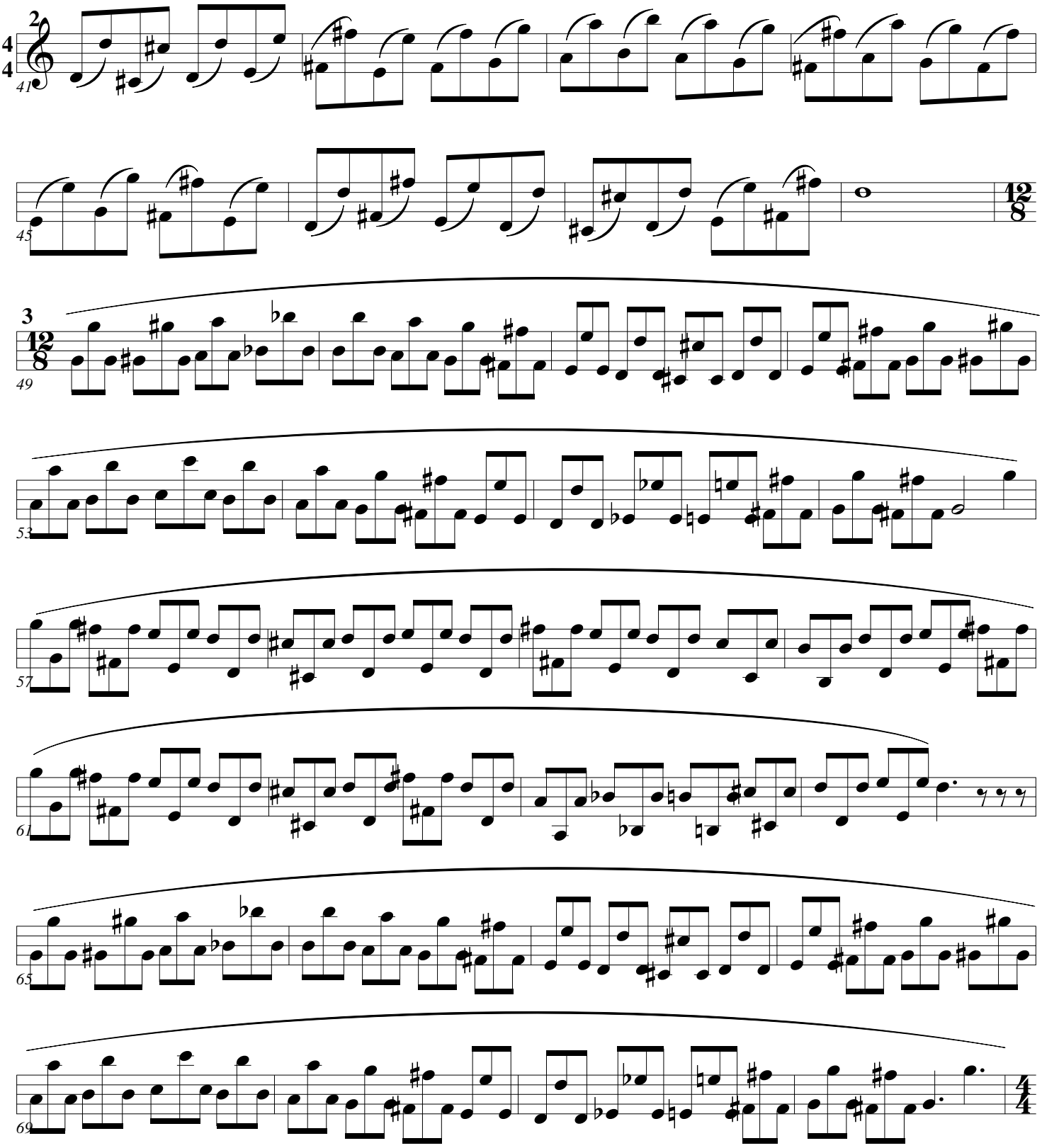
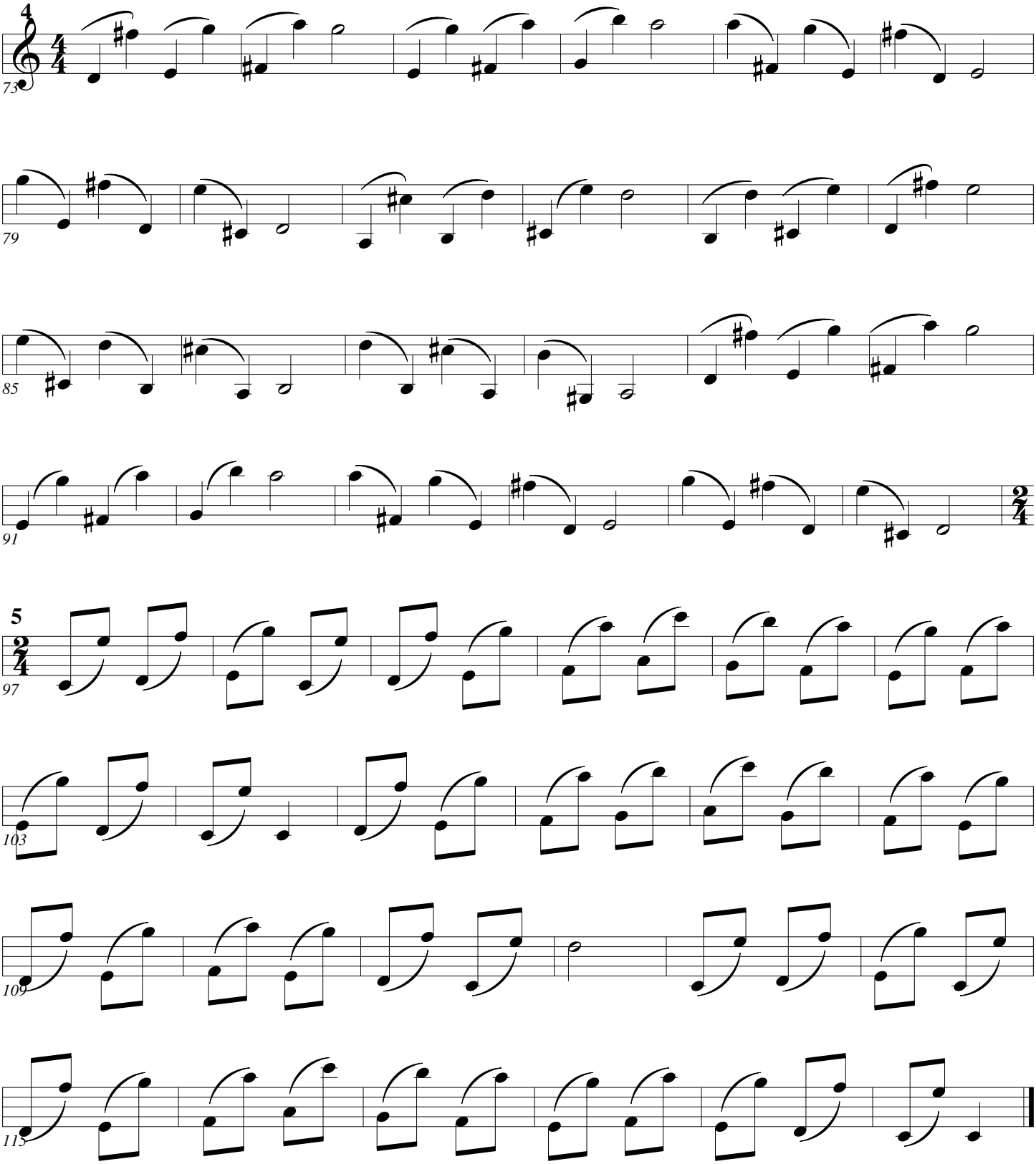
Octaves and 10ths

Arban/Pops



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Octaves and 10ths

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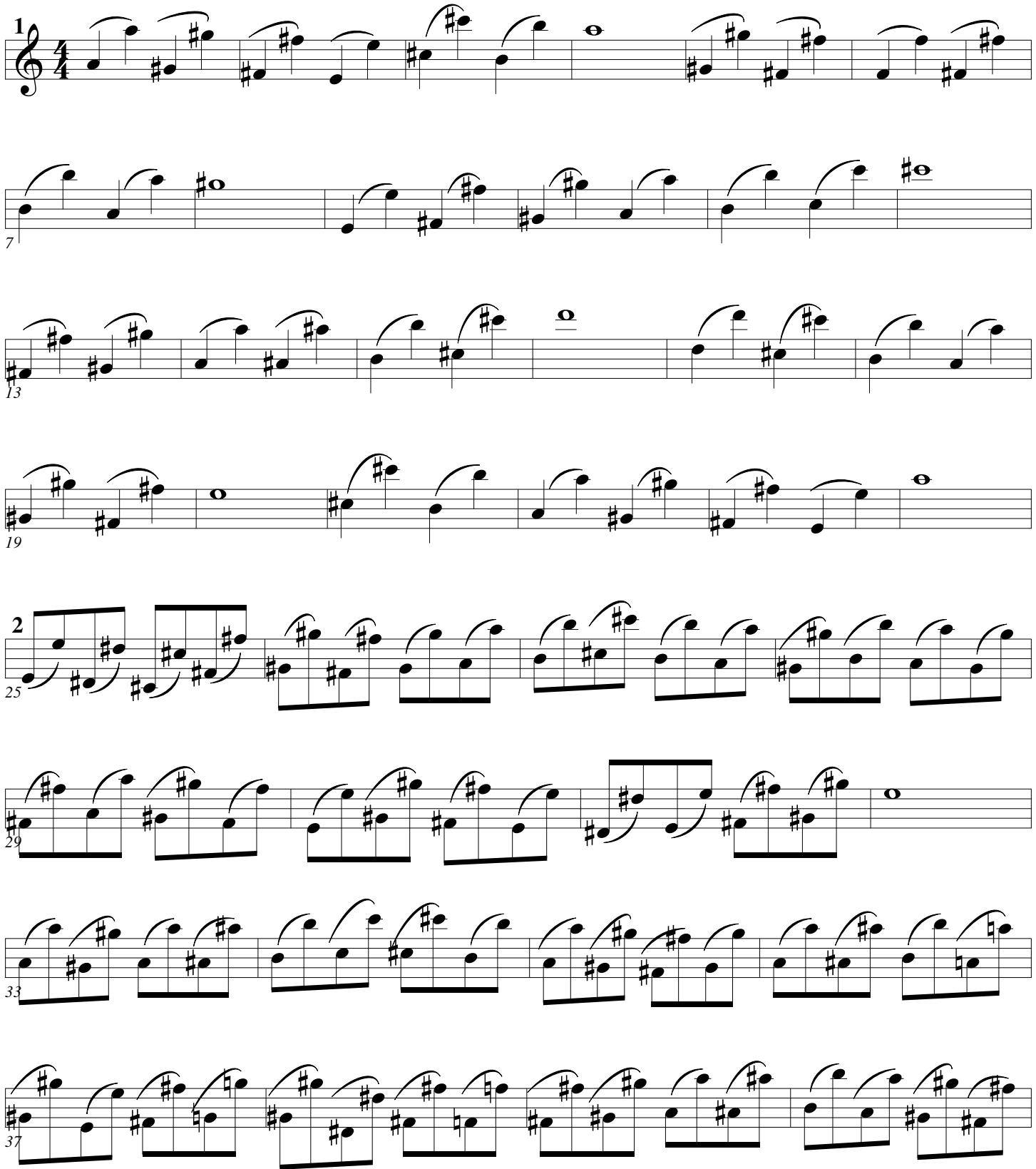

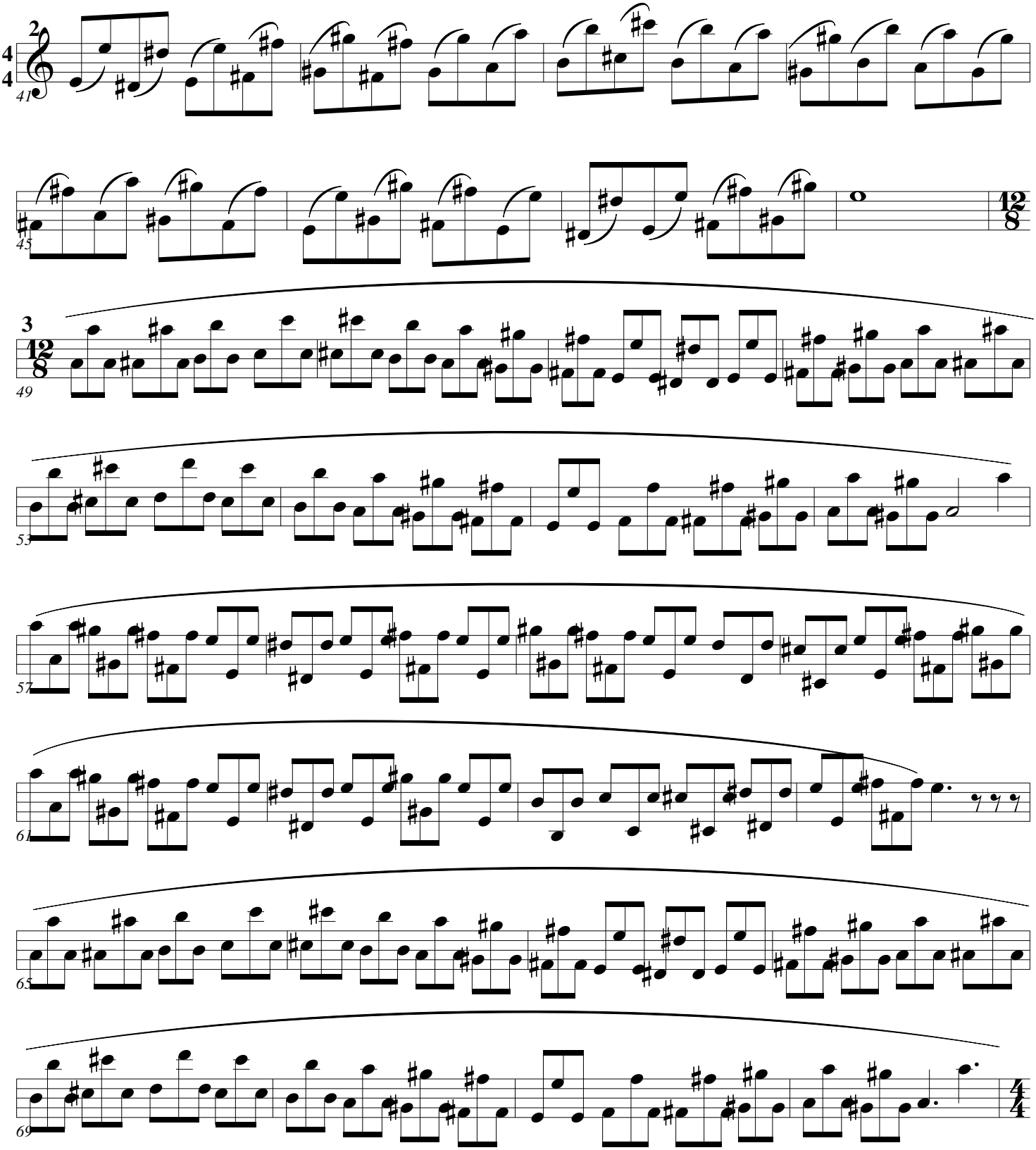

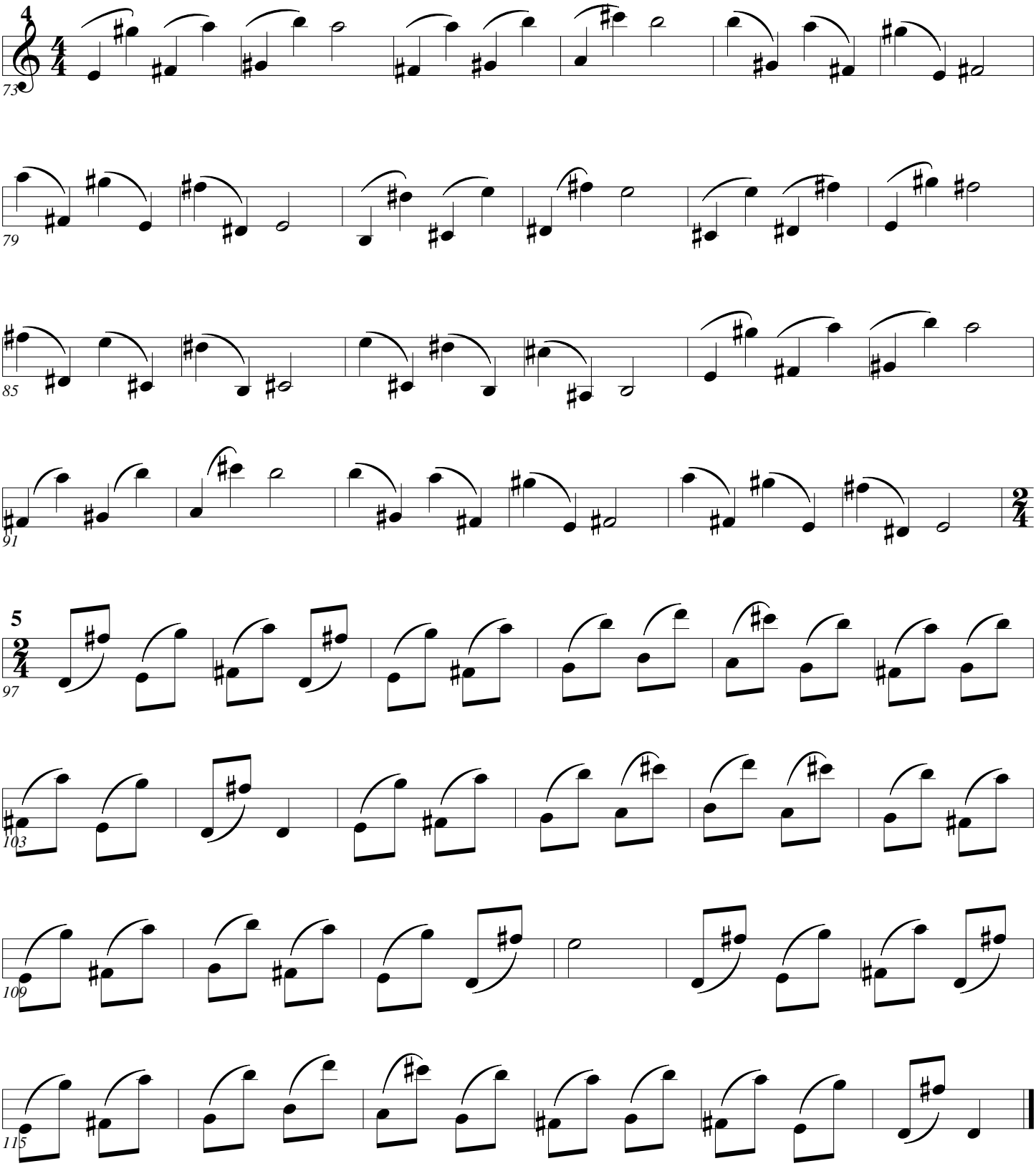
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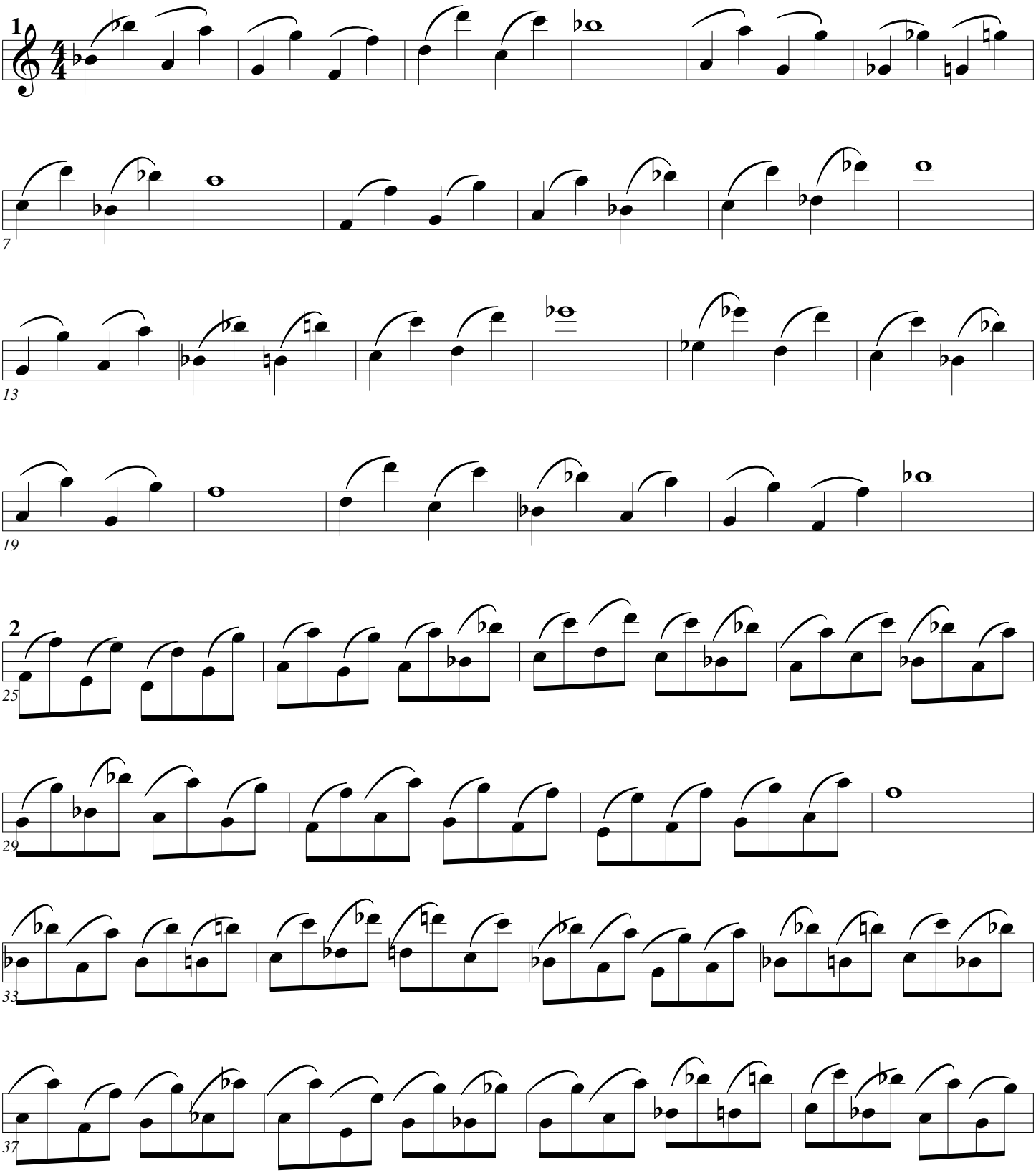
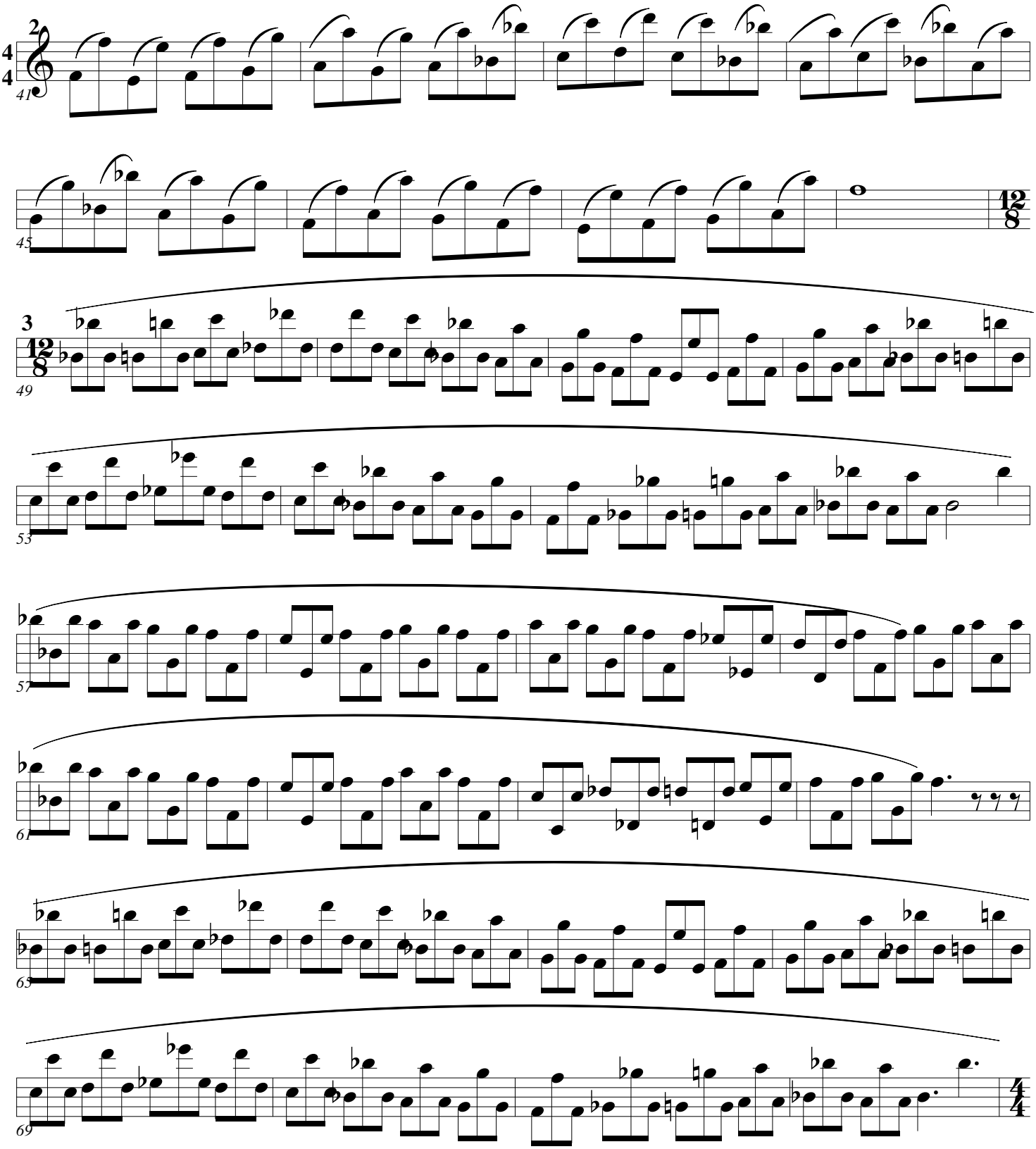
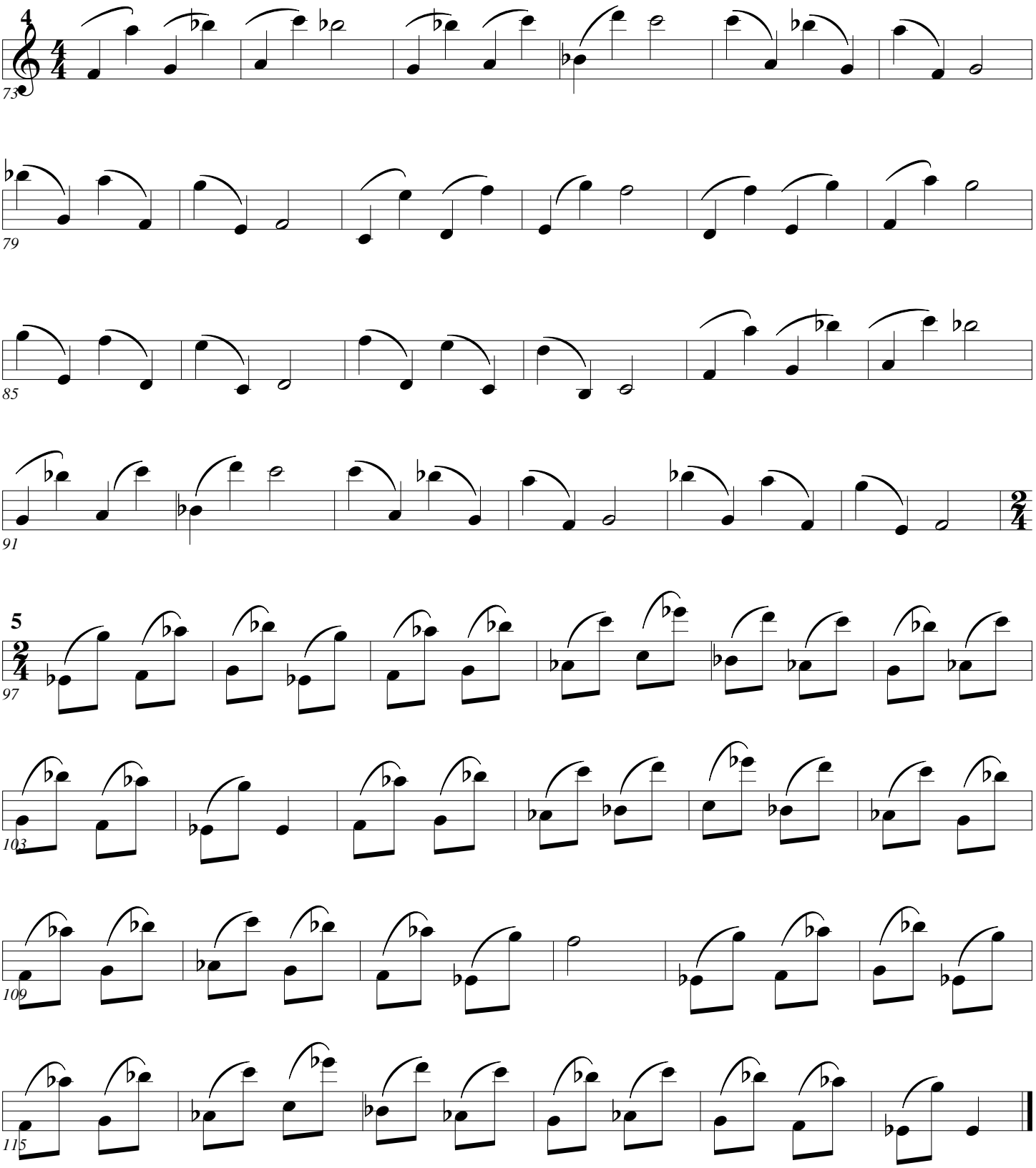
Octaves and 10ths

Arban/Pops



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Octaves and 10ths

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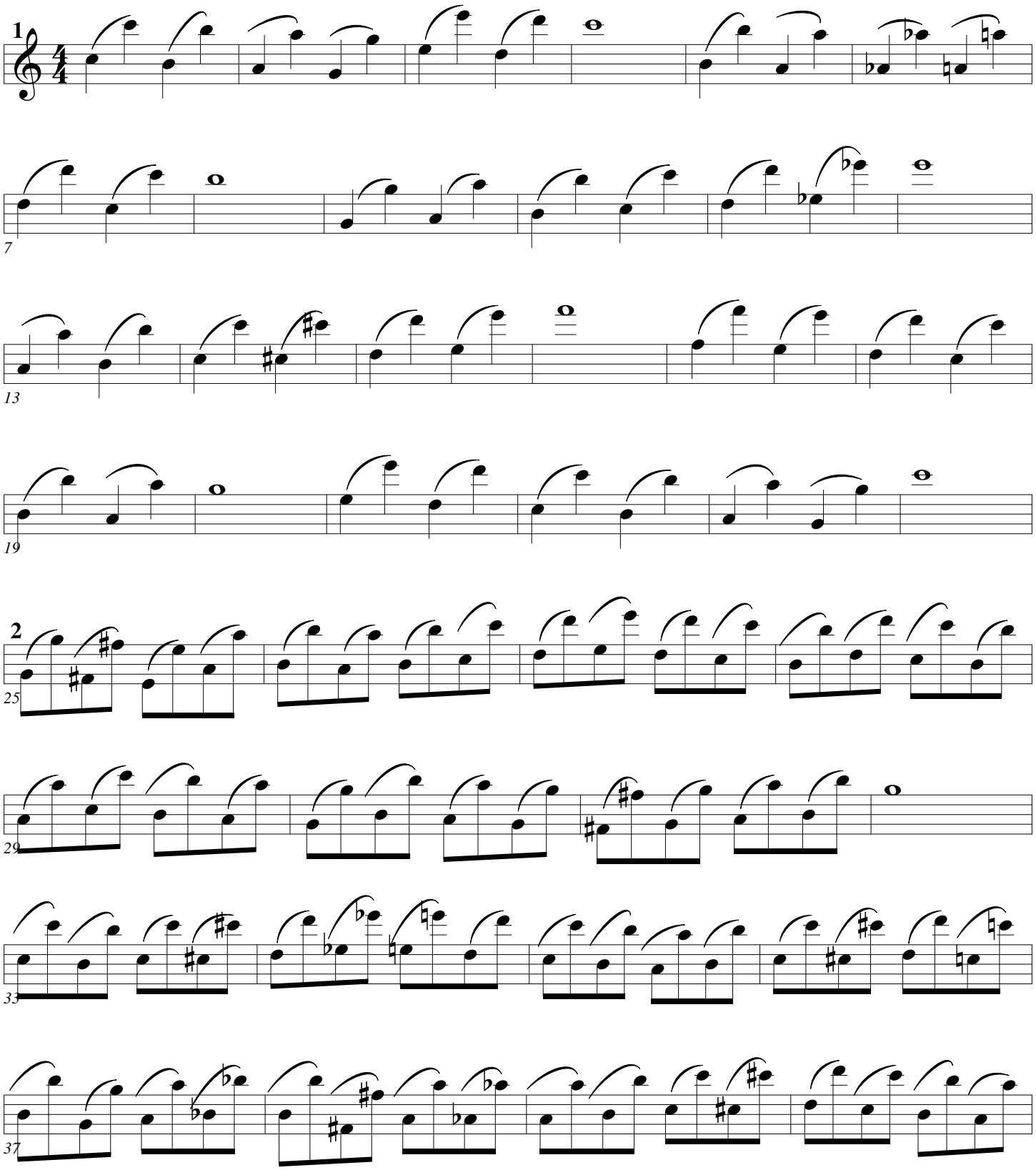
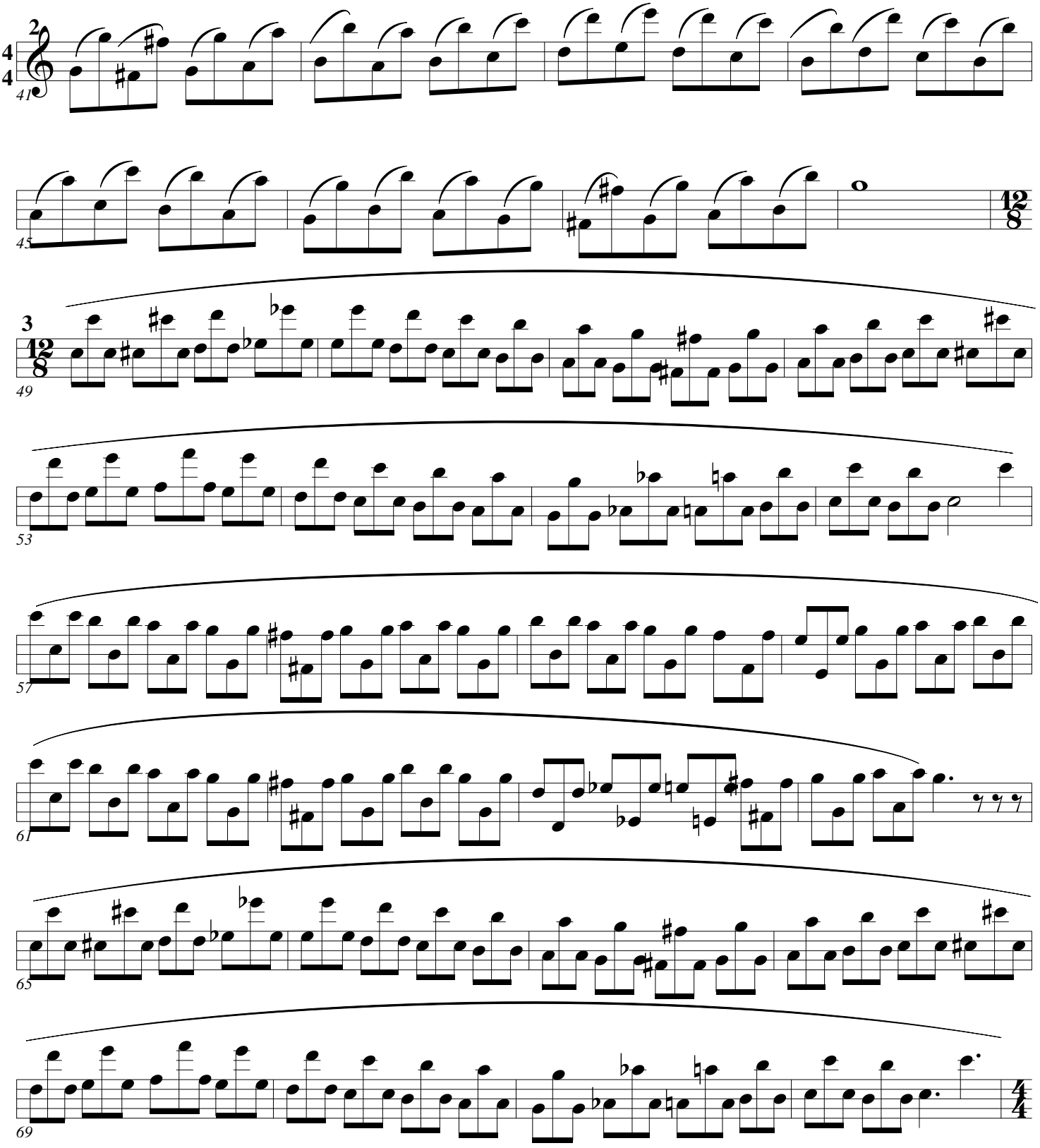
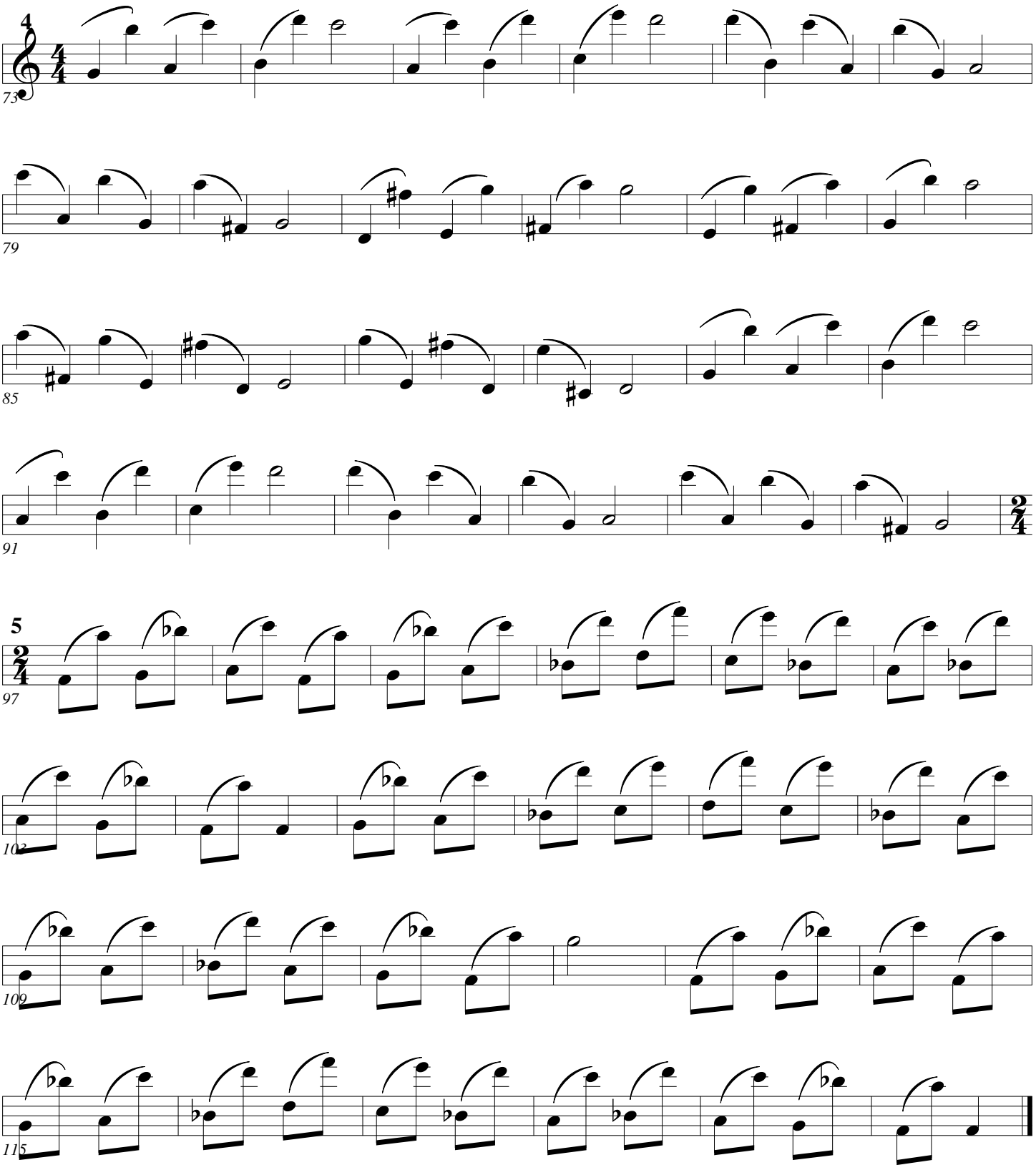


Octaves & 10ths

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Octaves and 10ths

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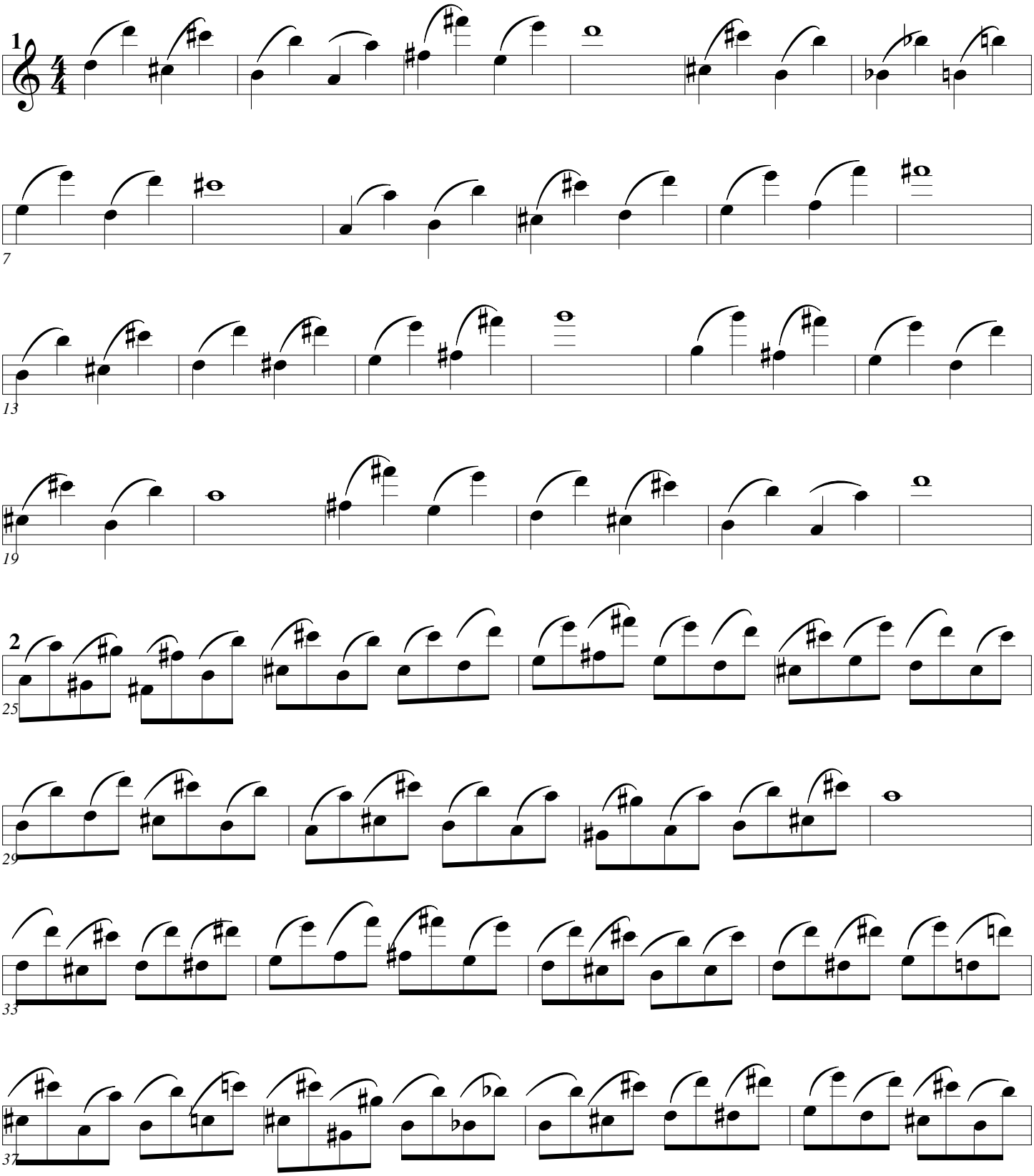
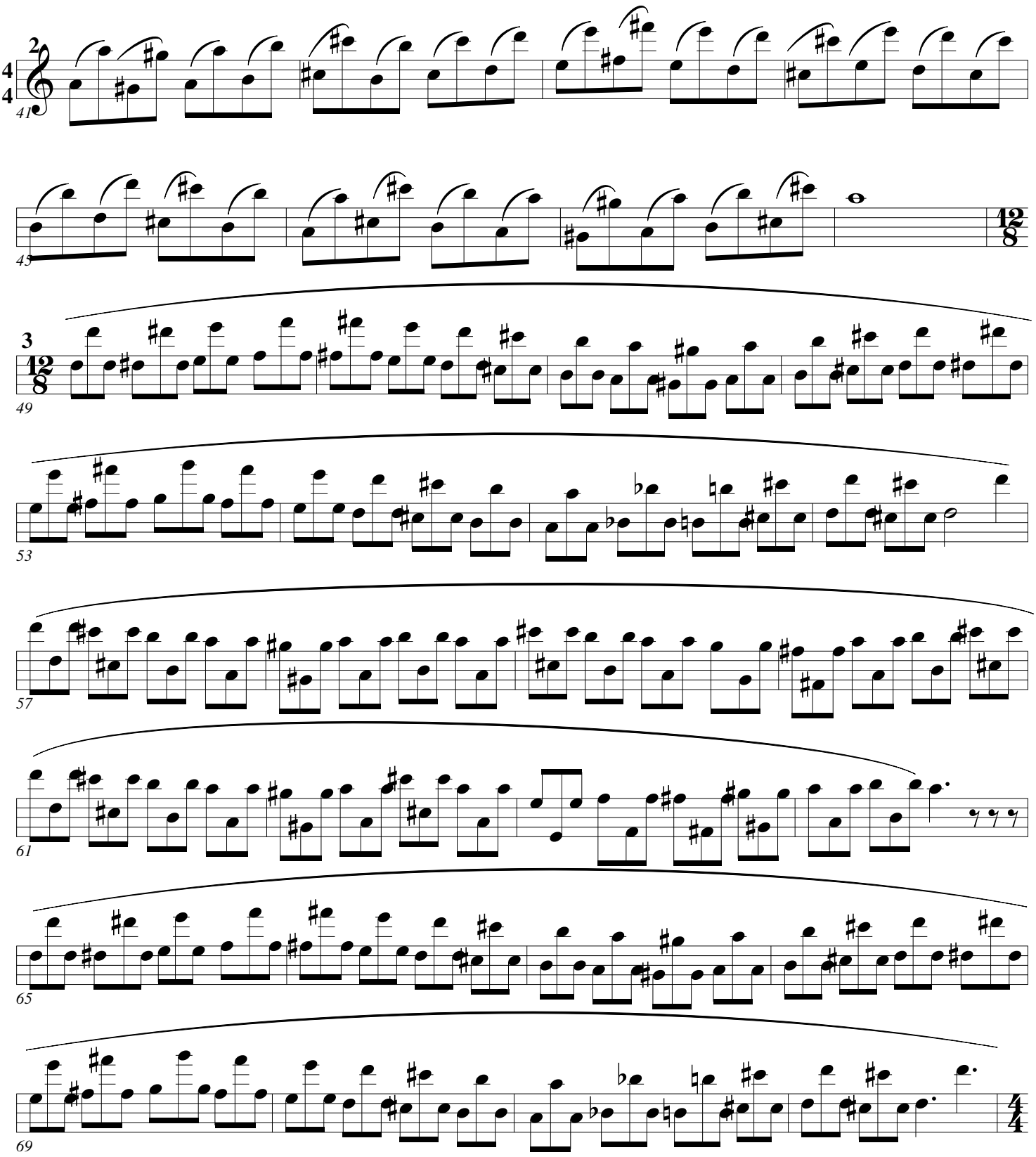
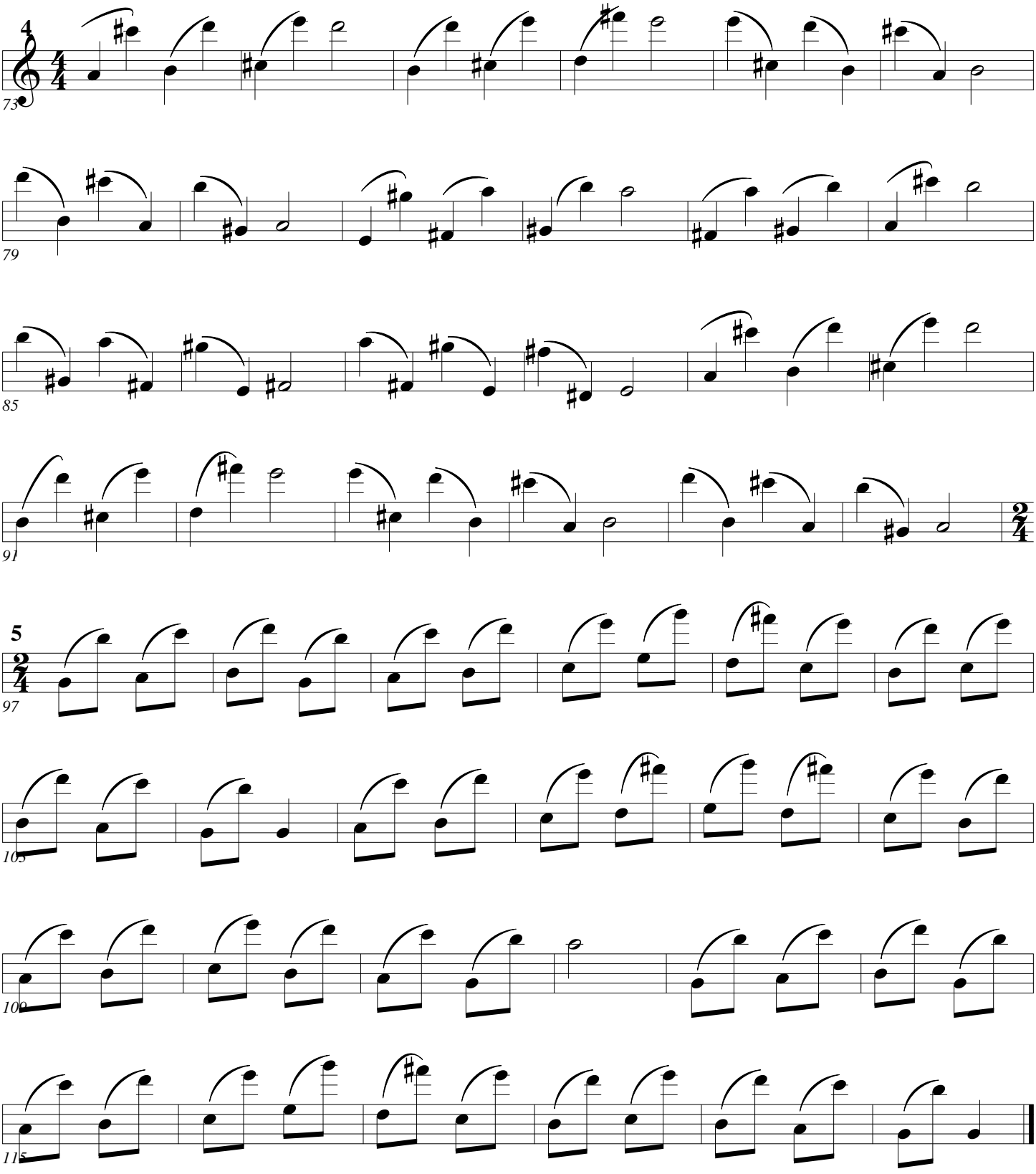


Octaves & 10ths

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Octaves and 10ths

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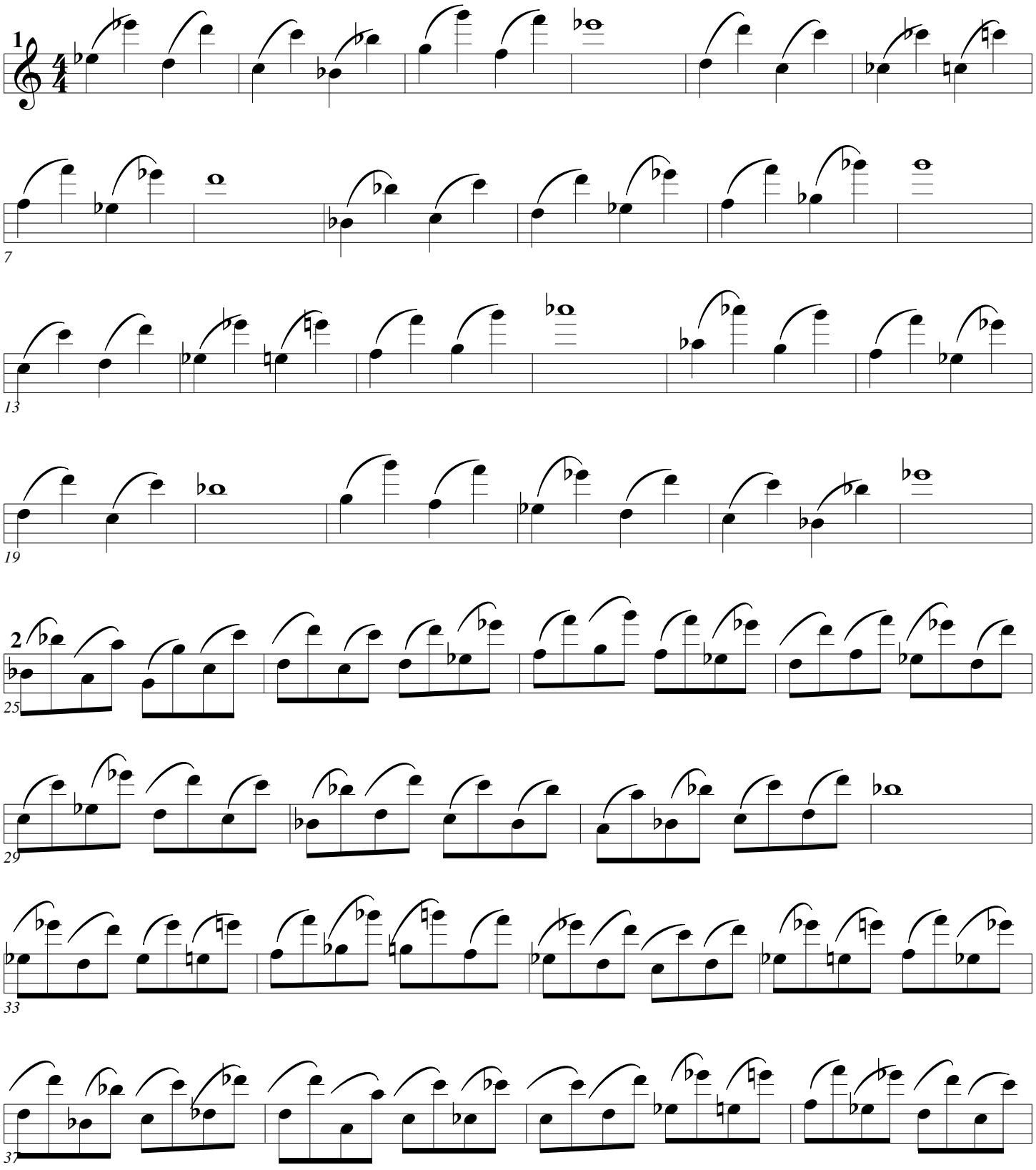

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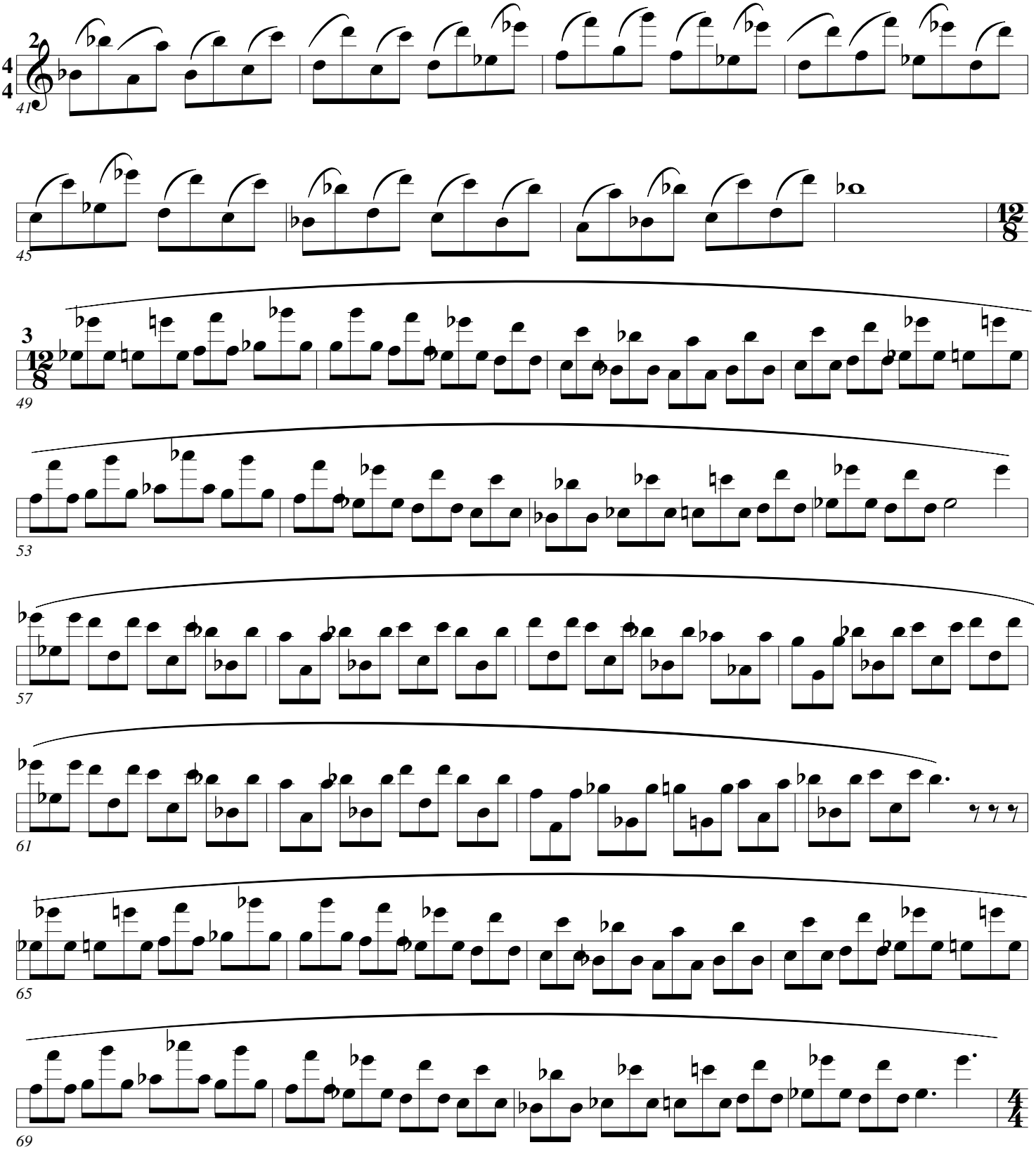

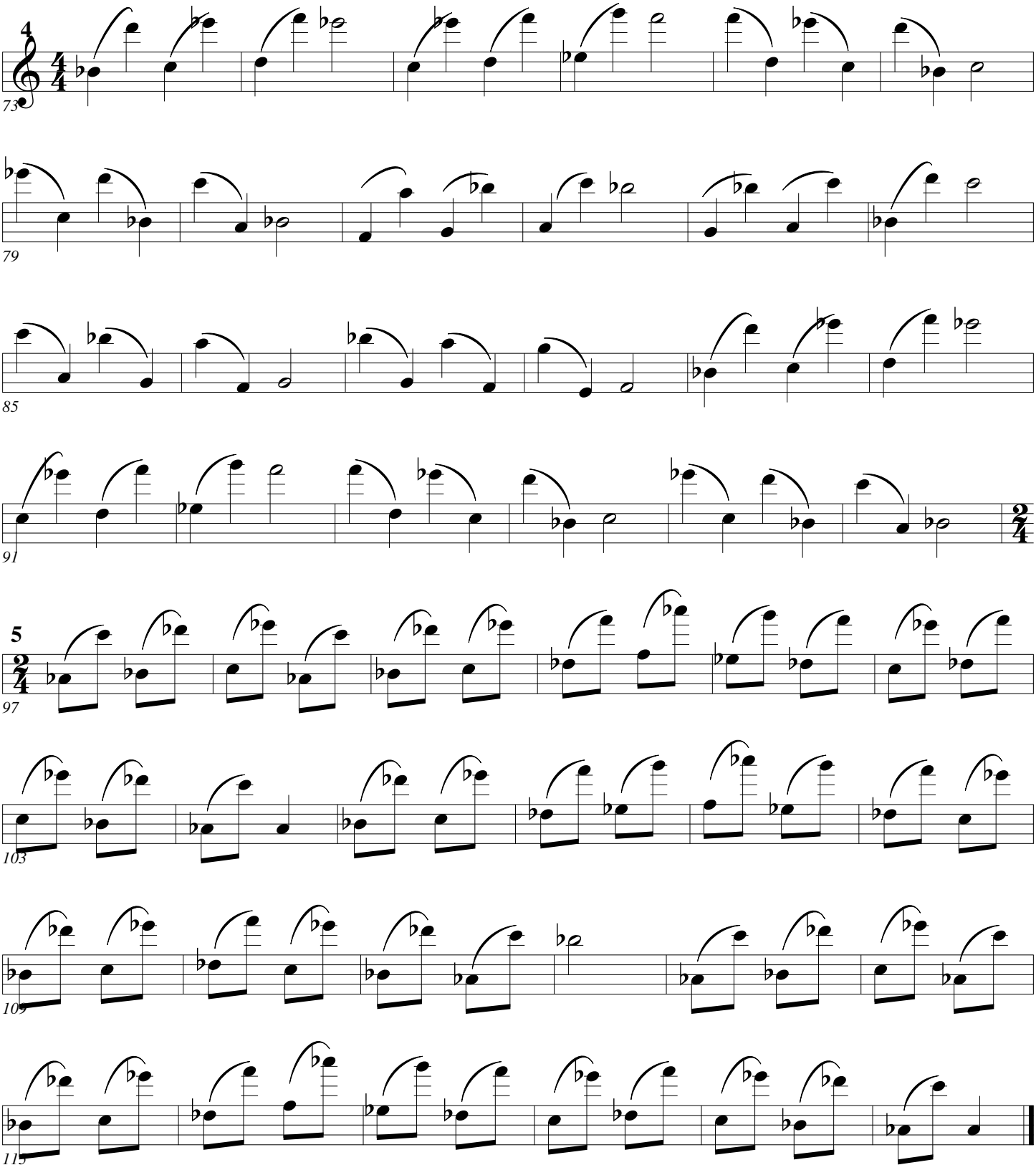
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Octaves and 10ths

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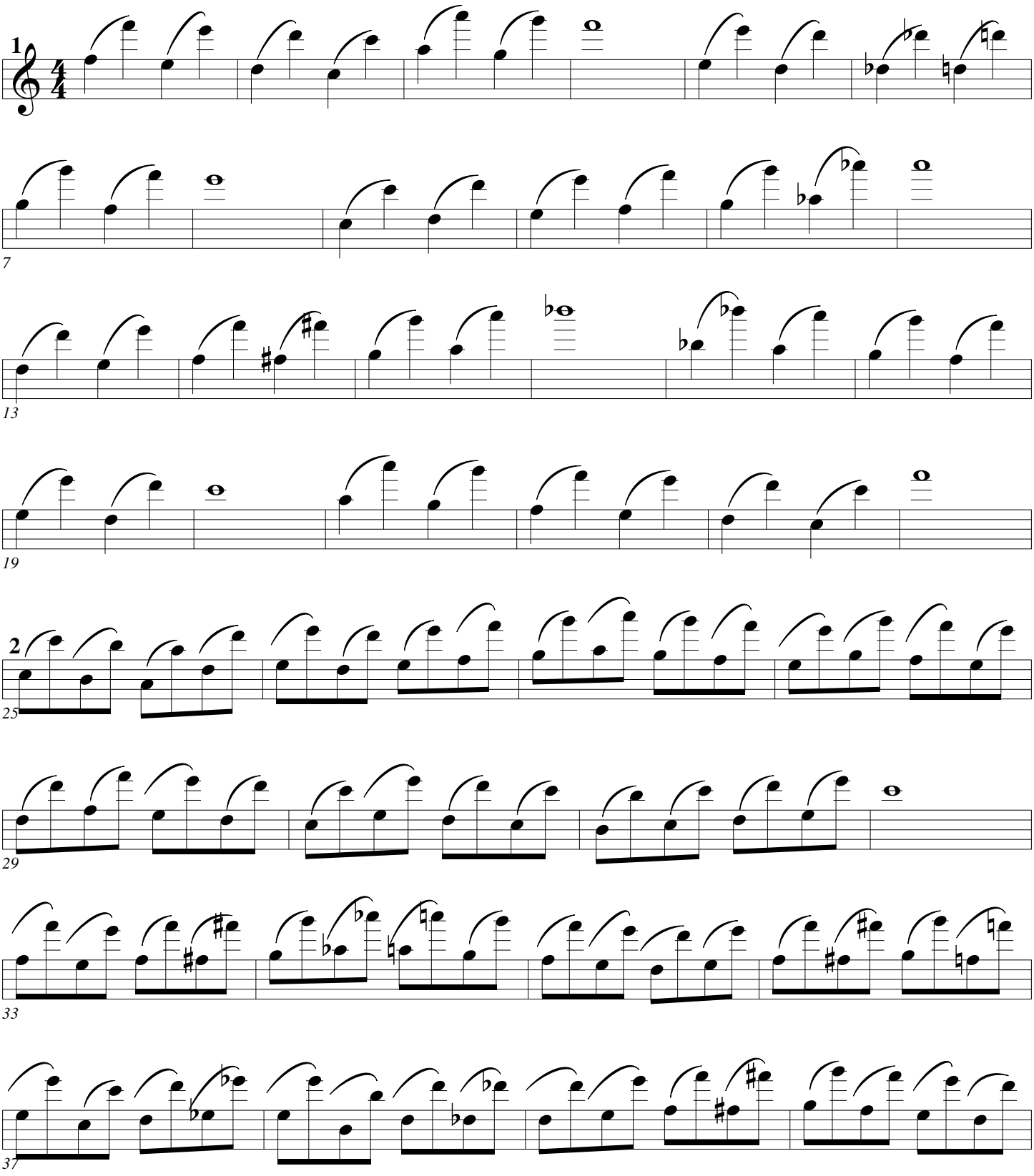
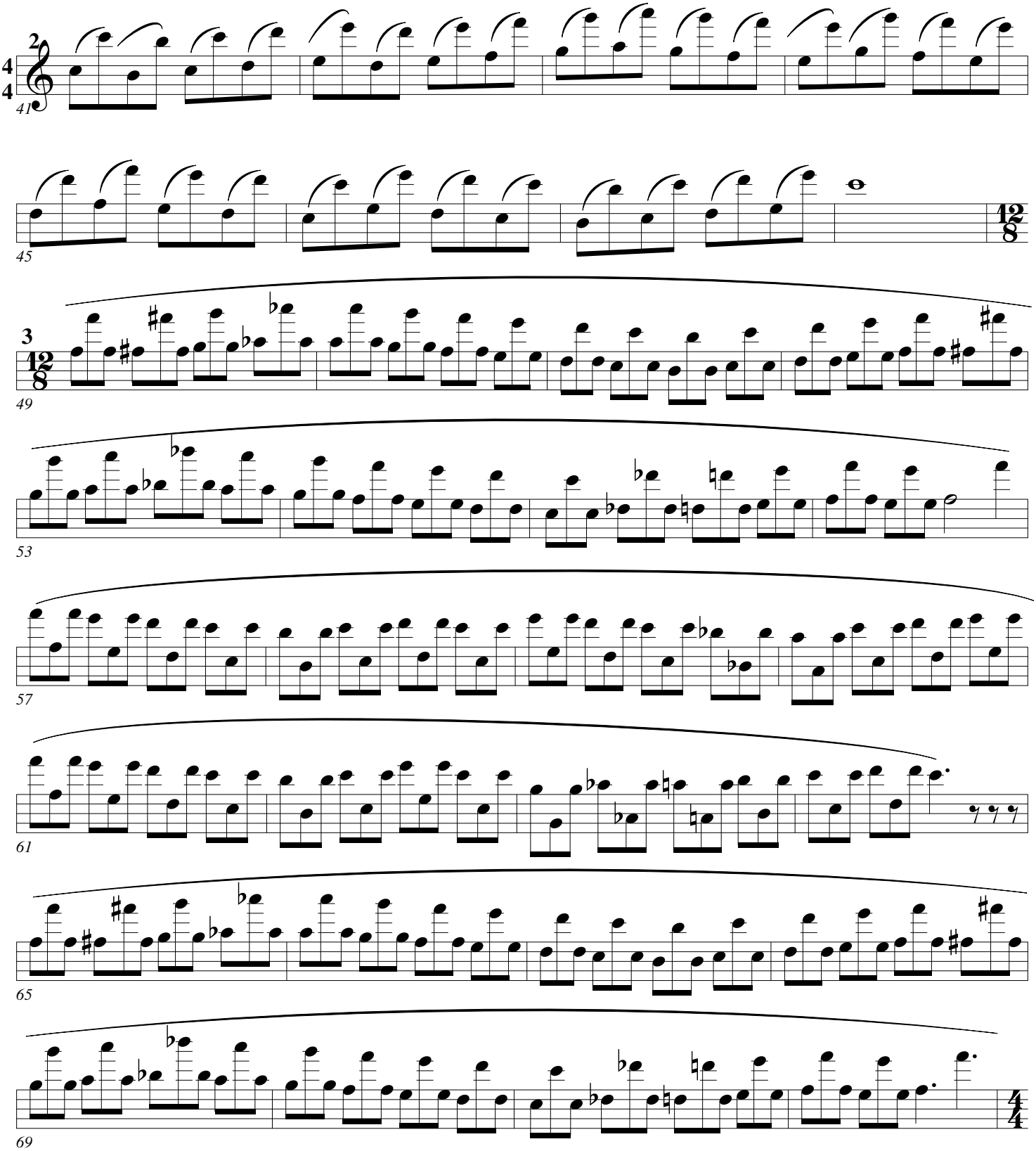
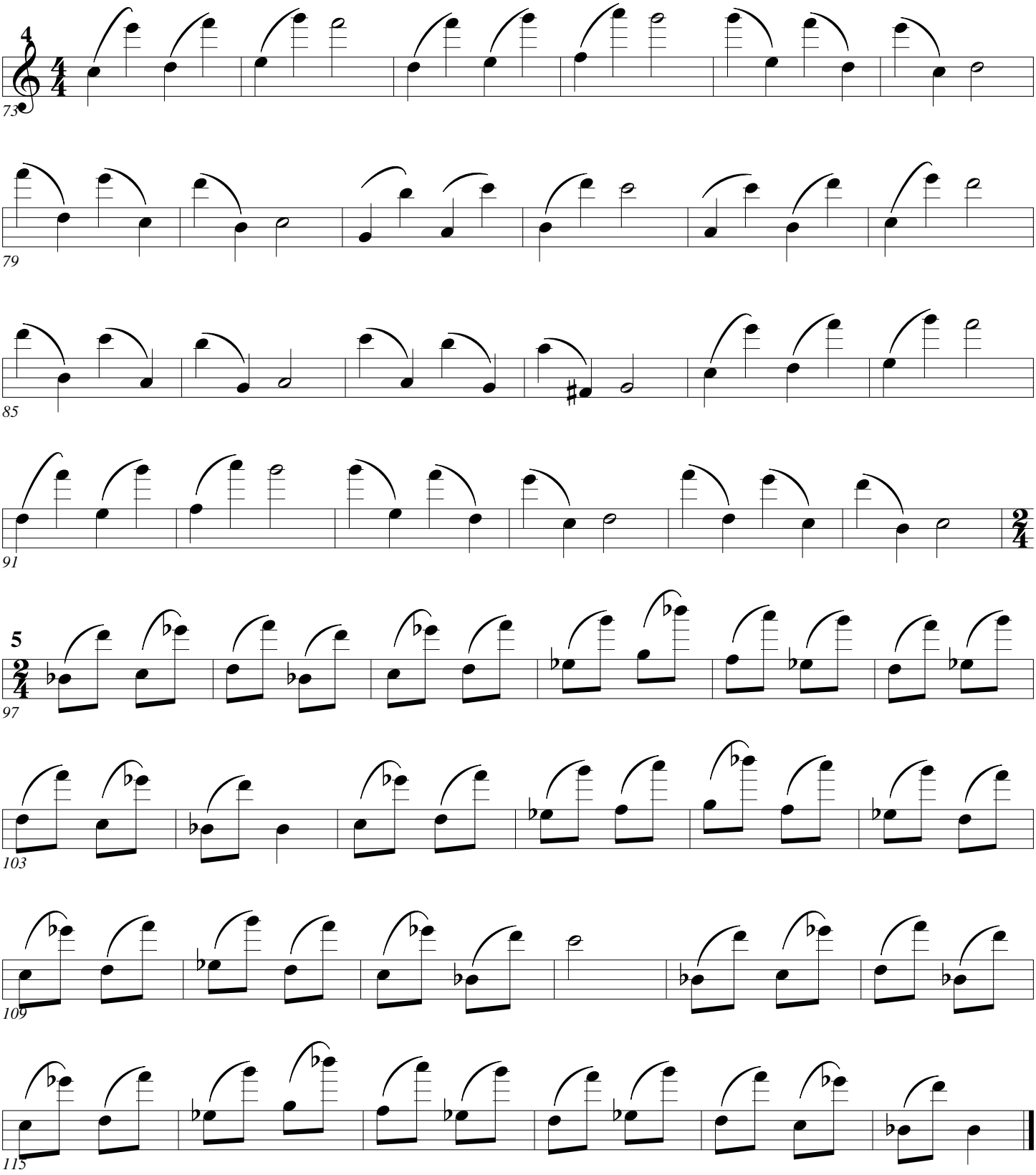


Octaves & 10ths

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Octaves and 10ths

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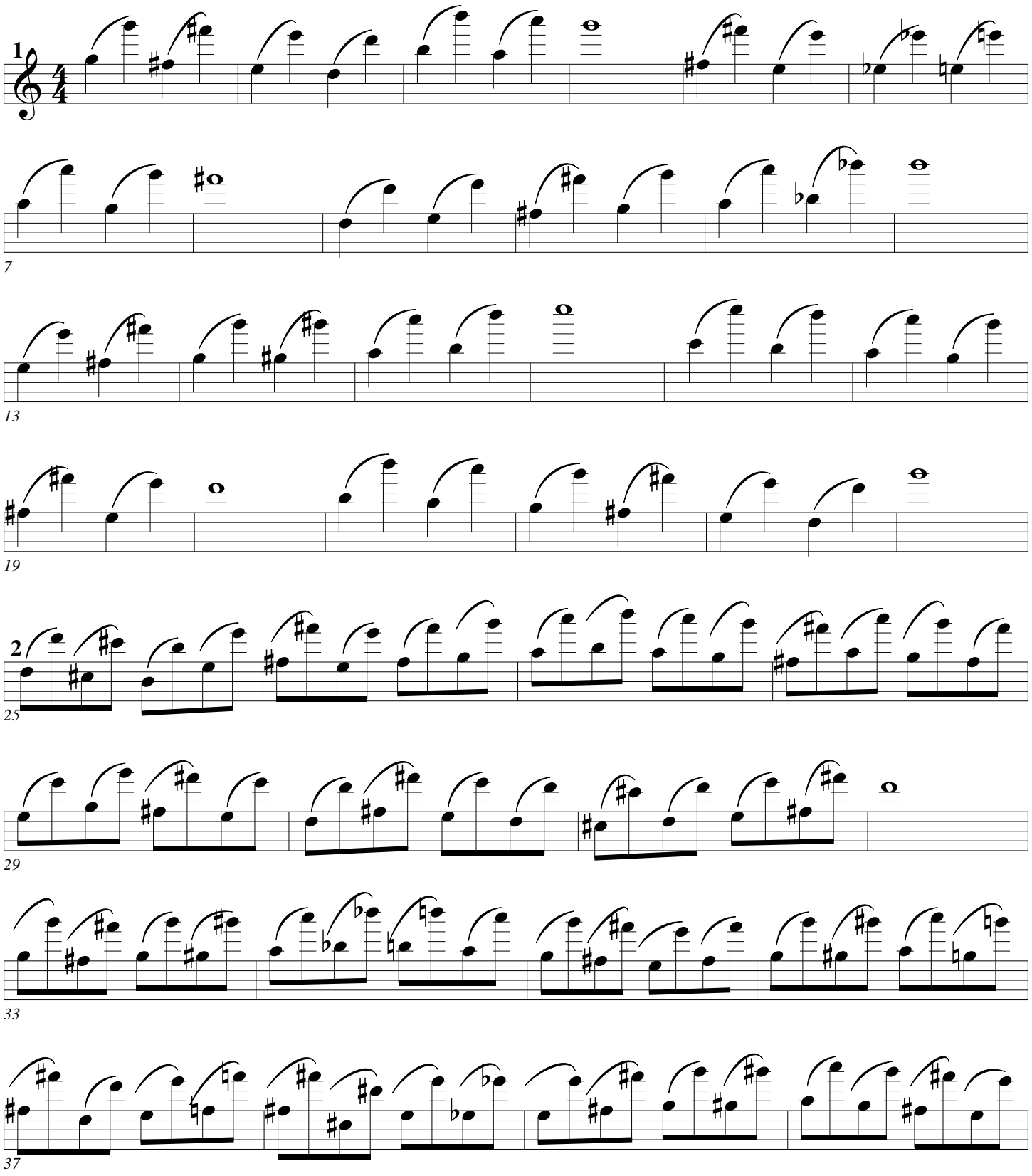

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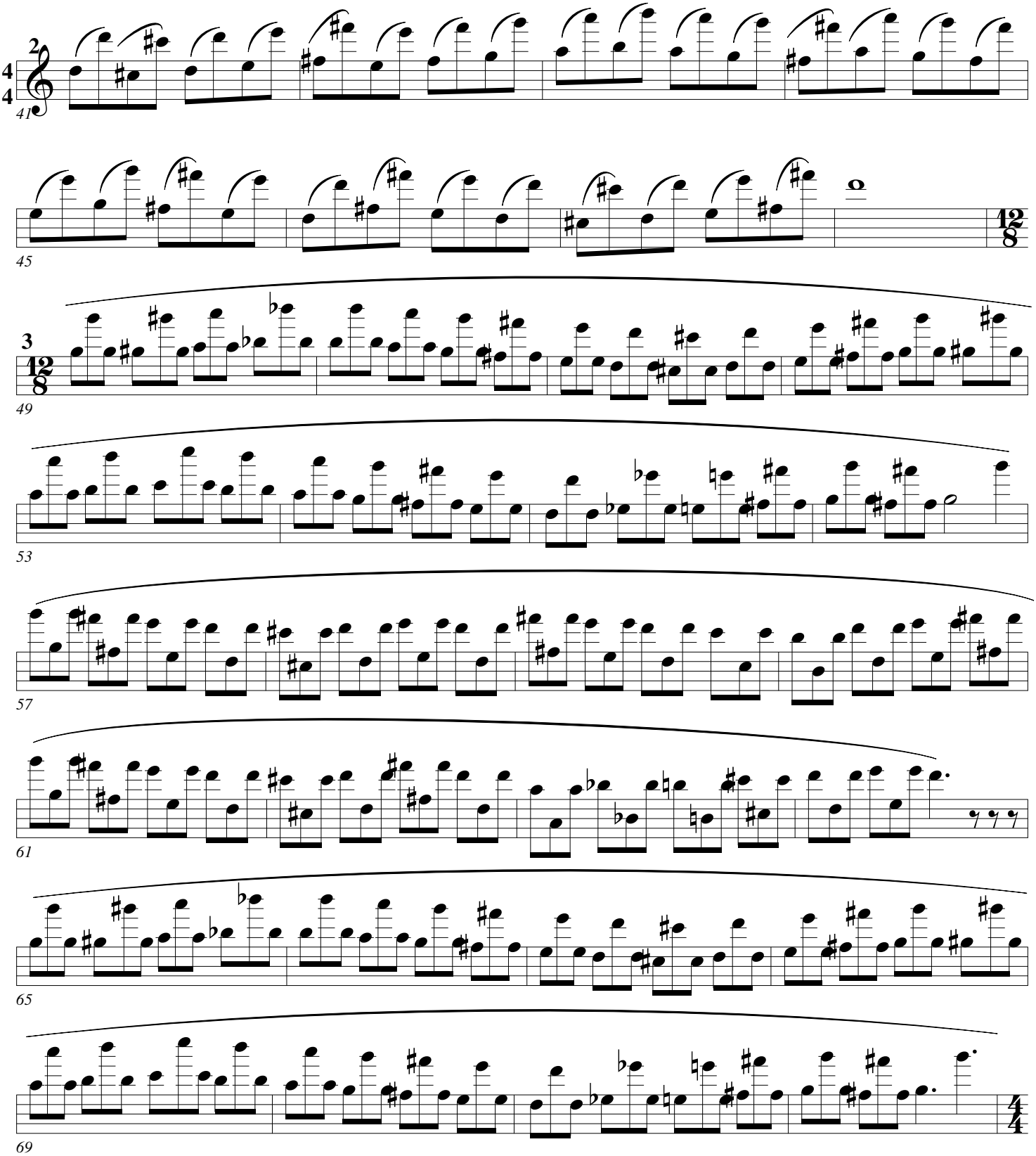

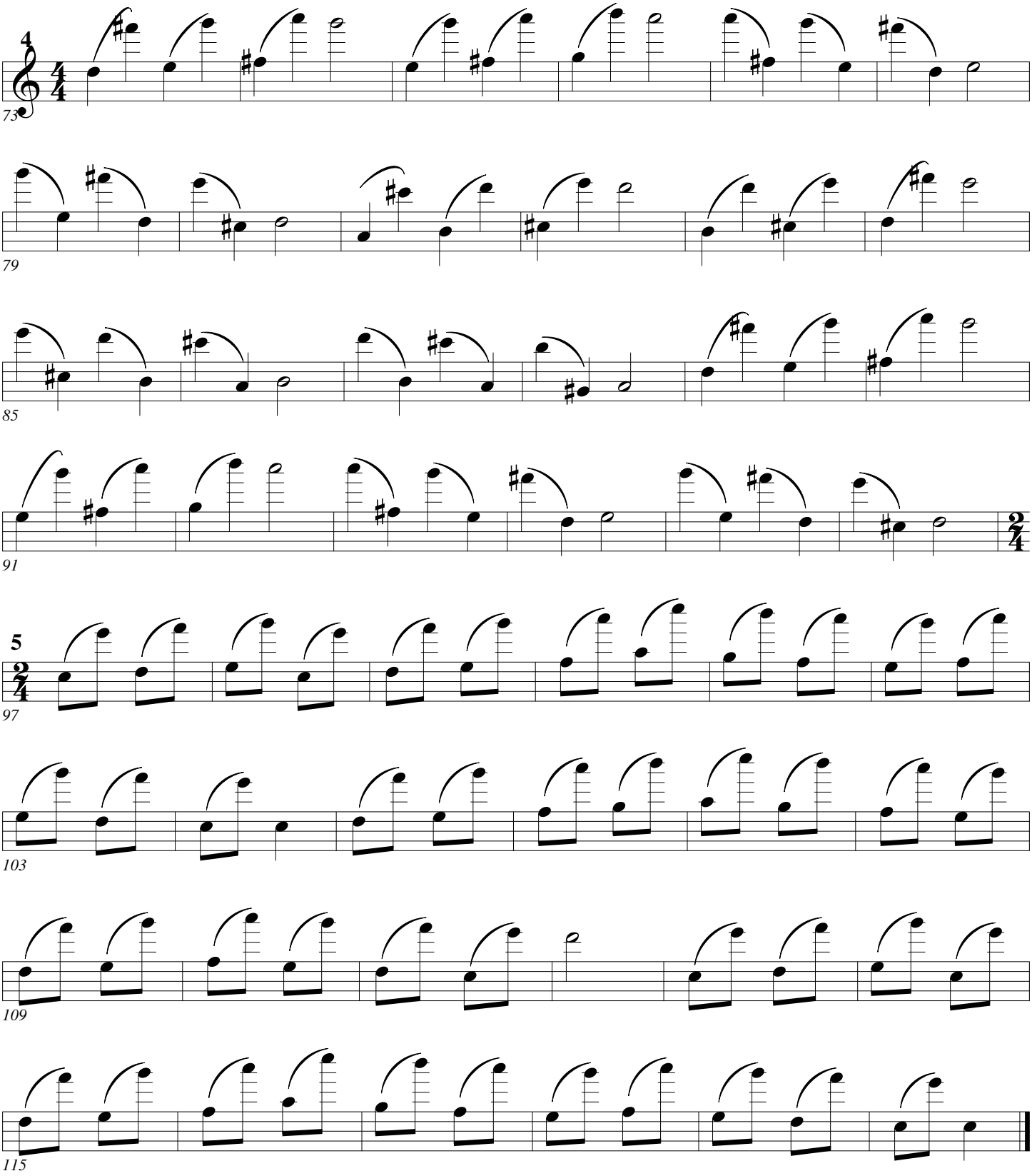
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Ornaments

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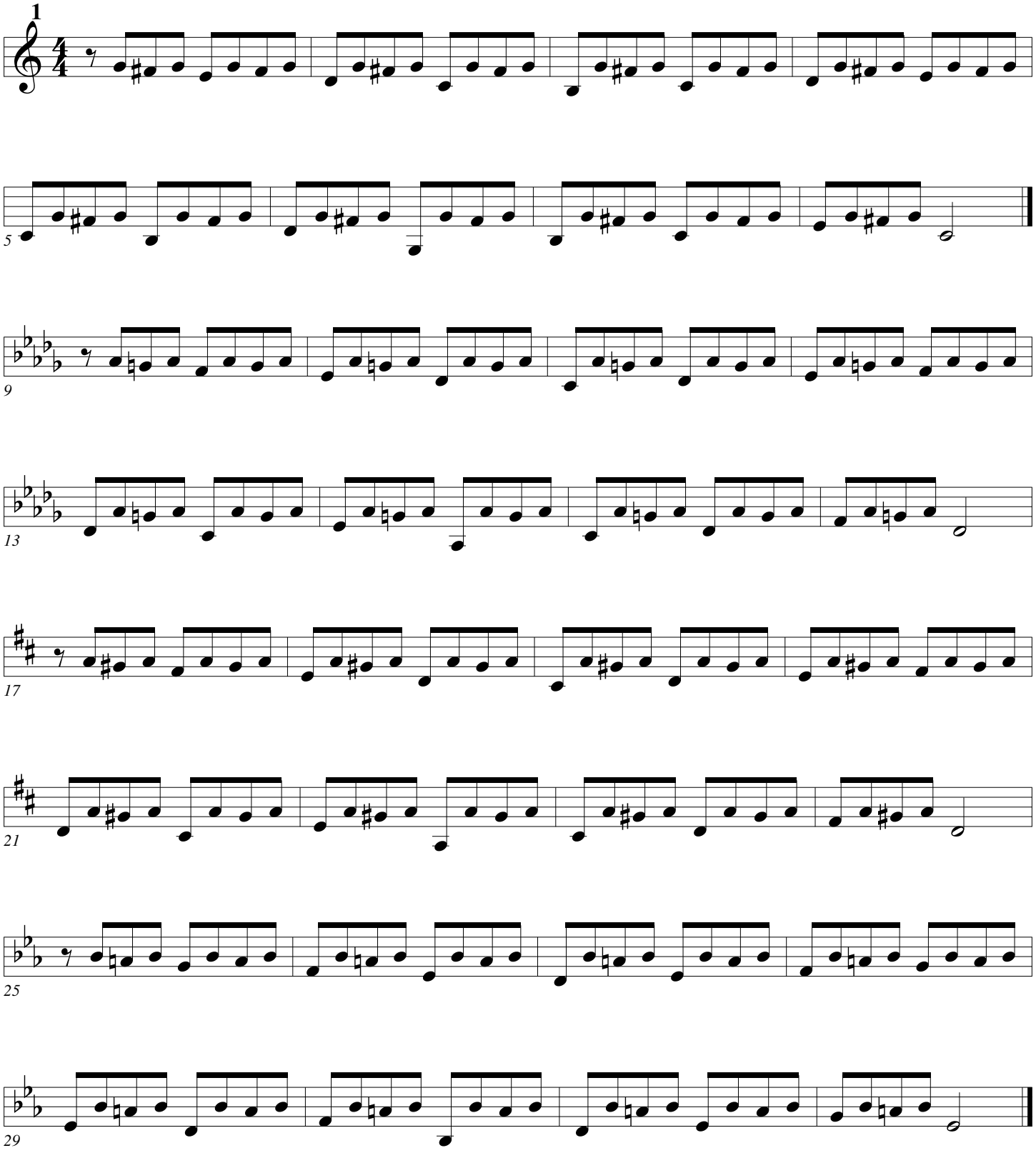

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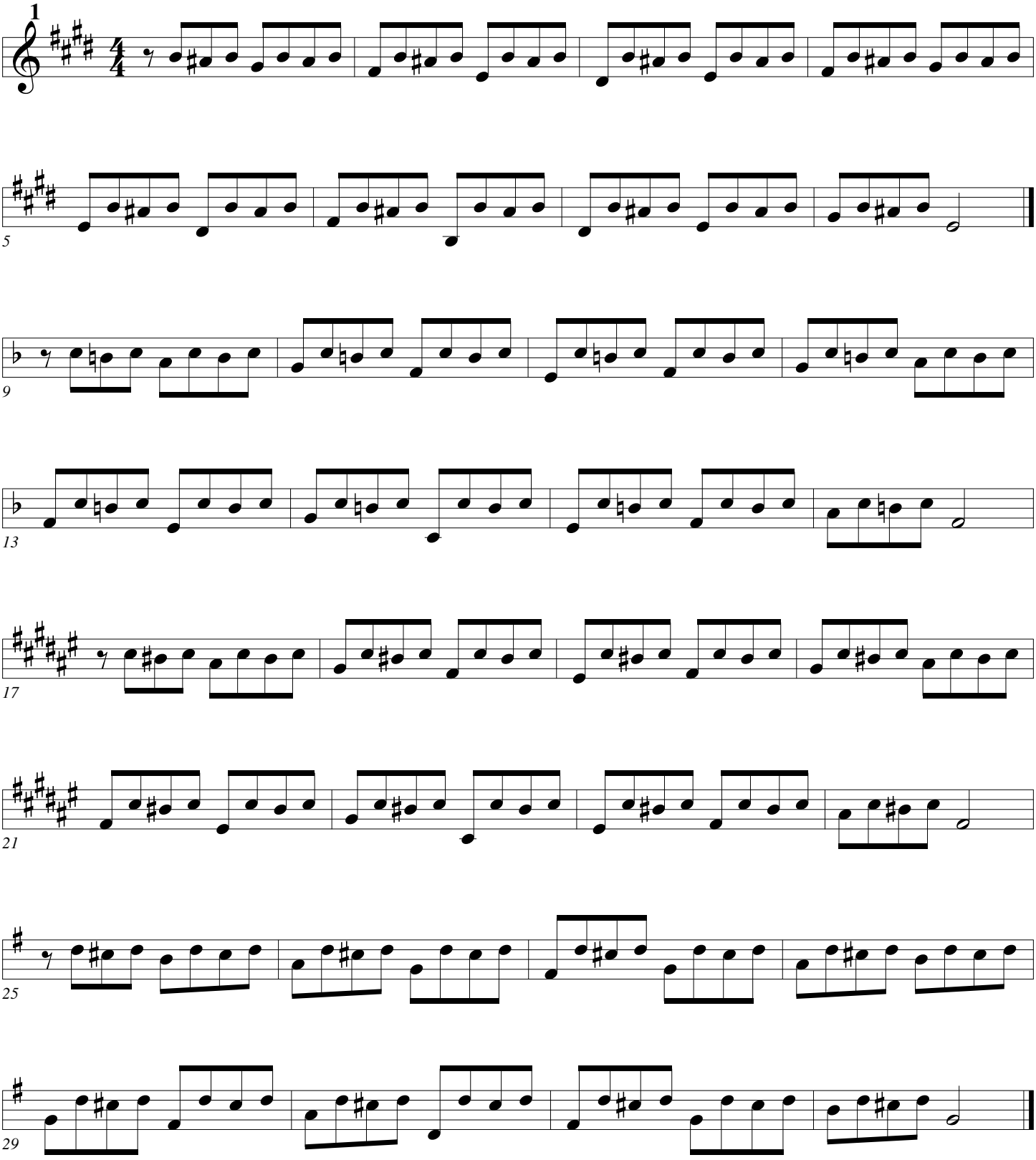

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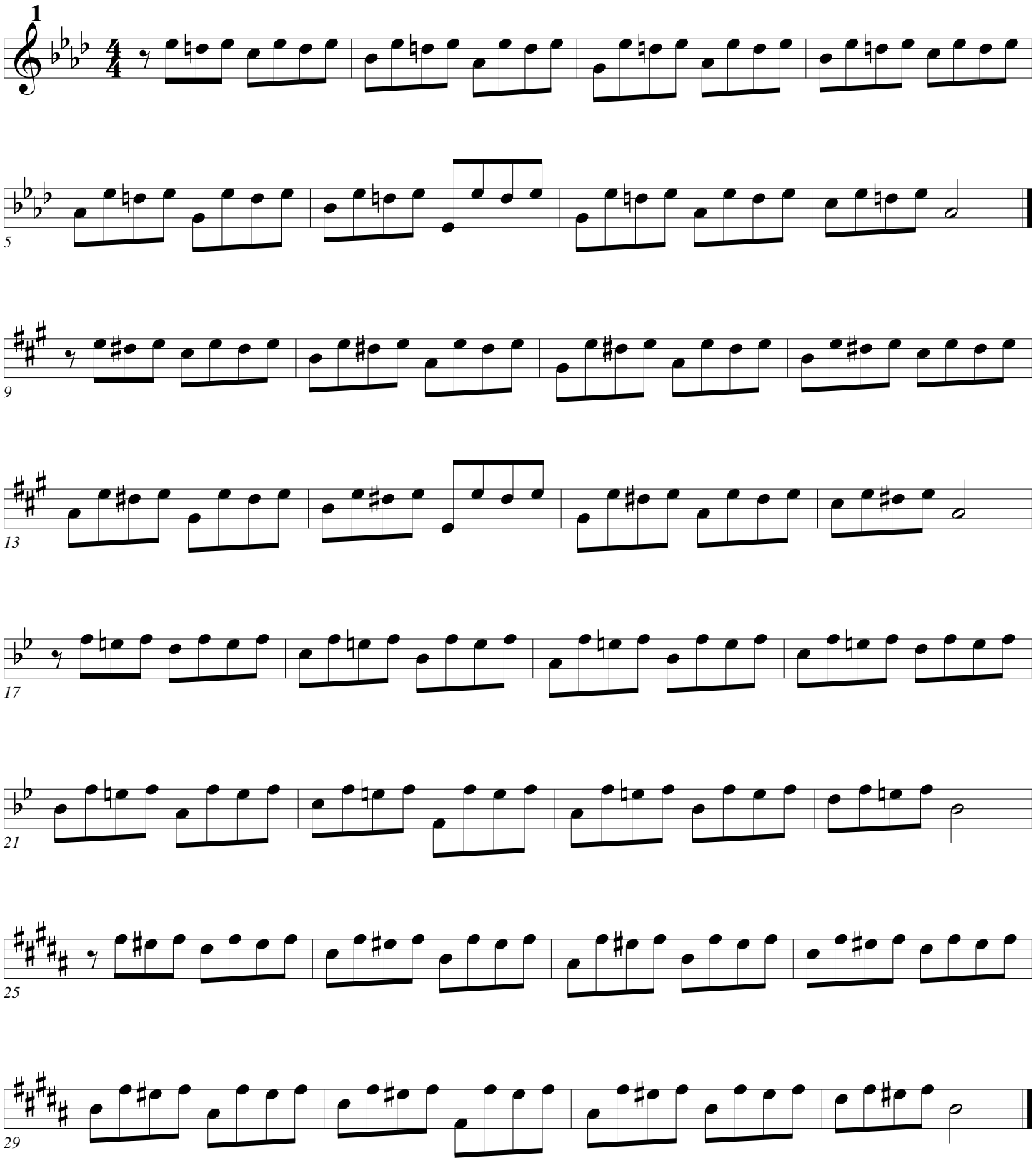

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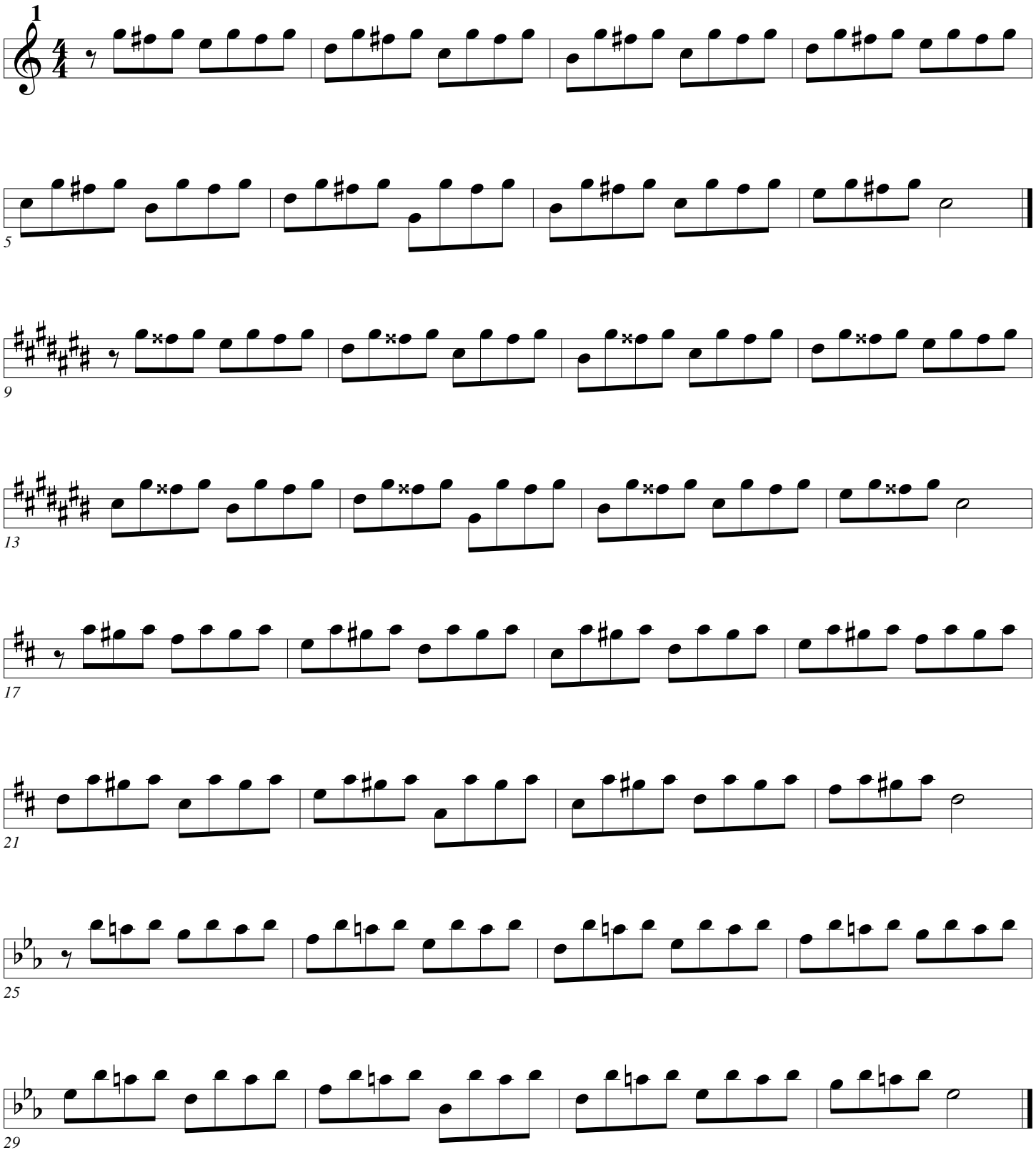

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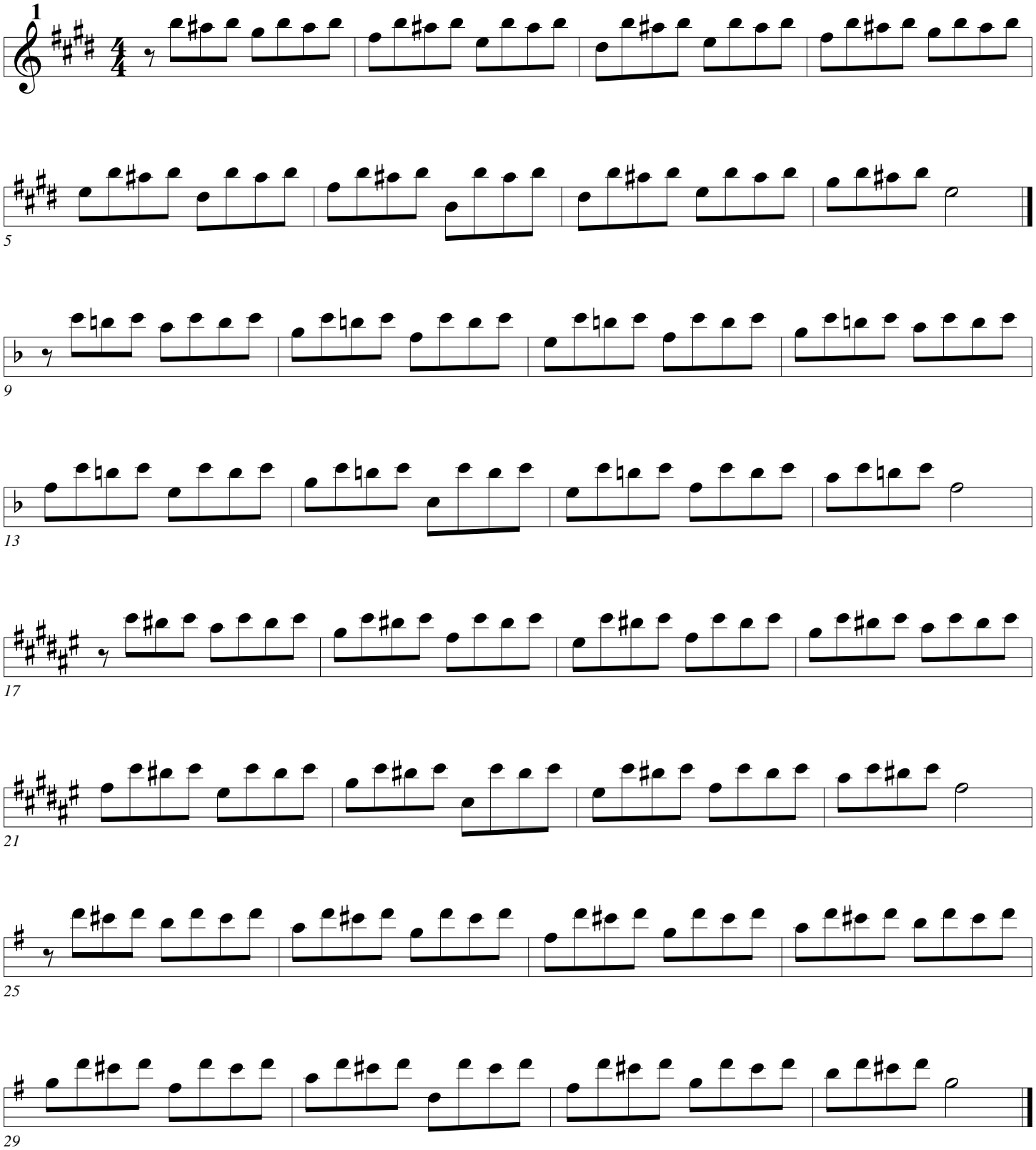

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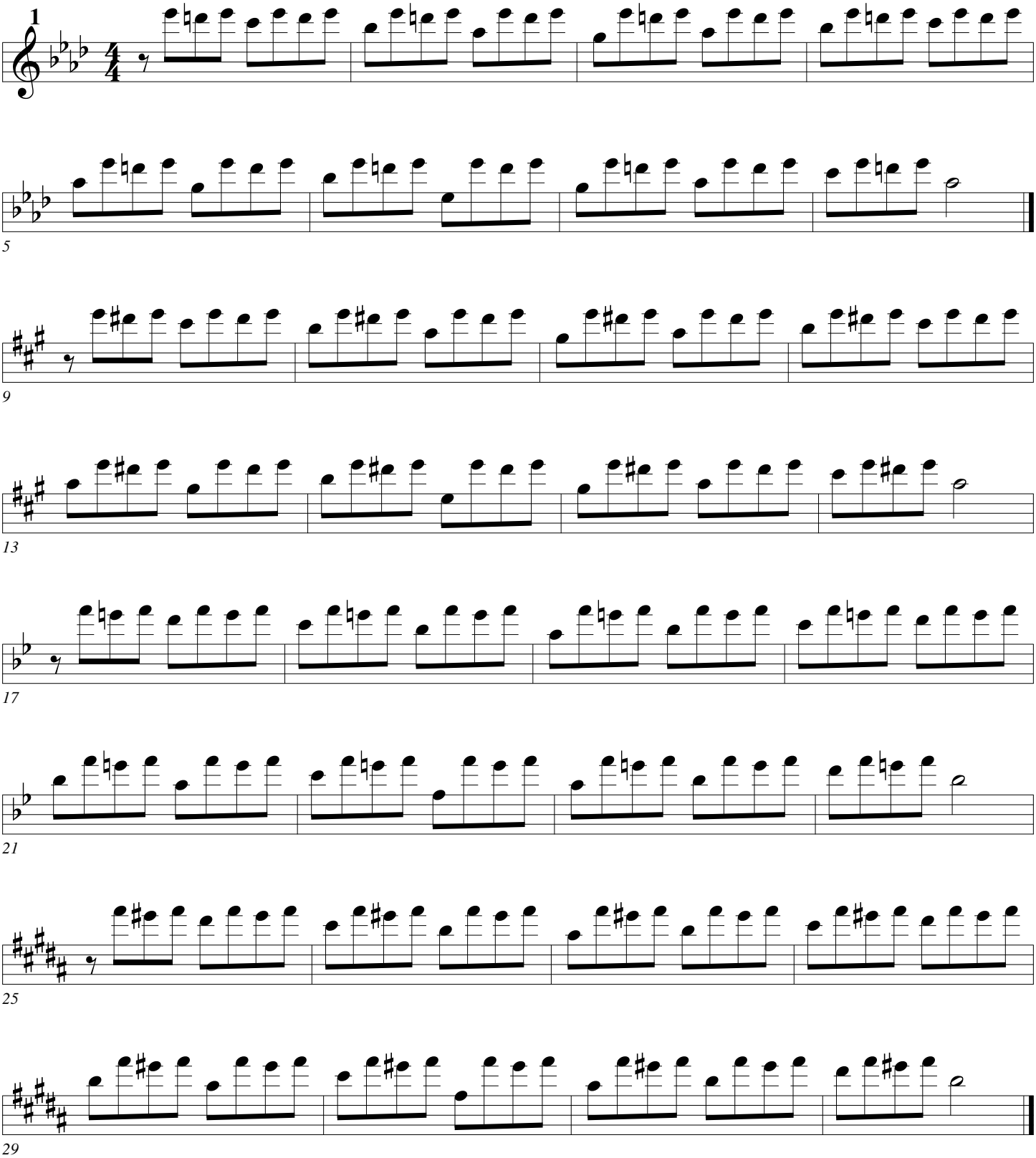

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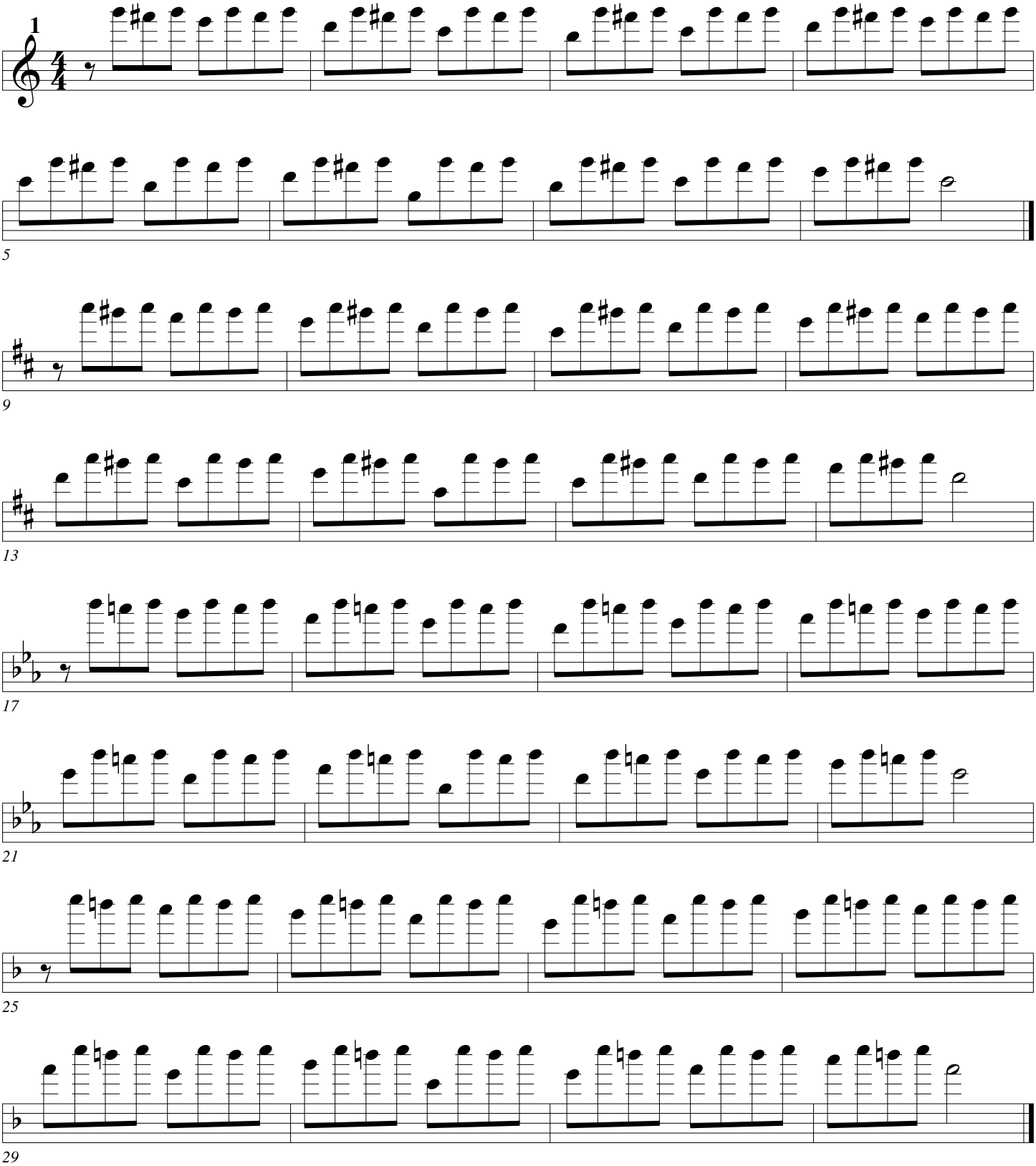

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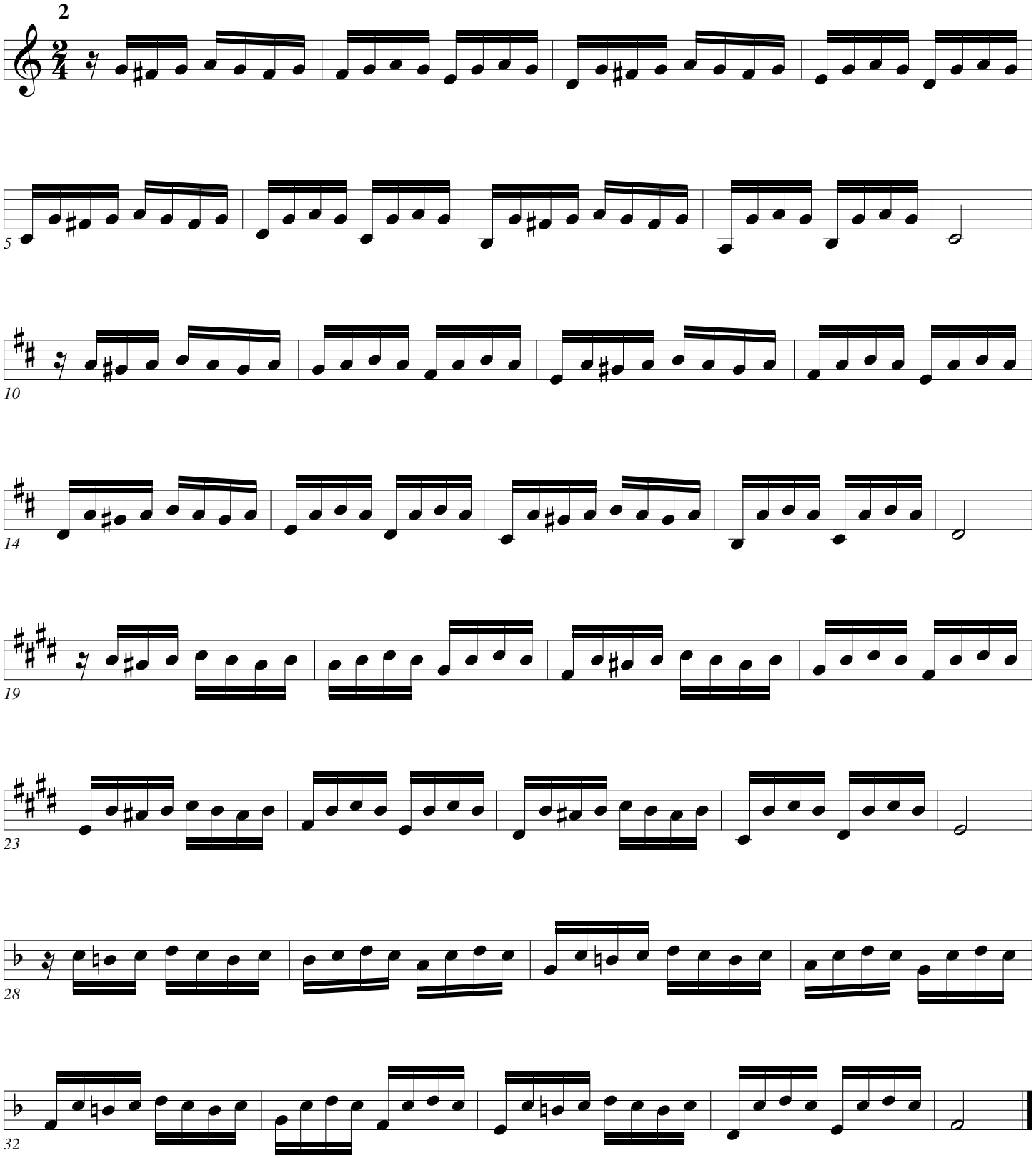

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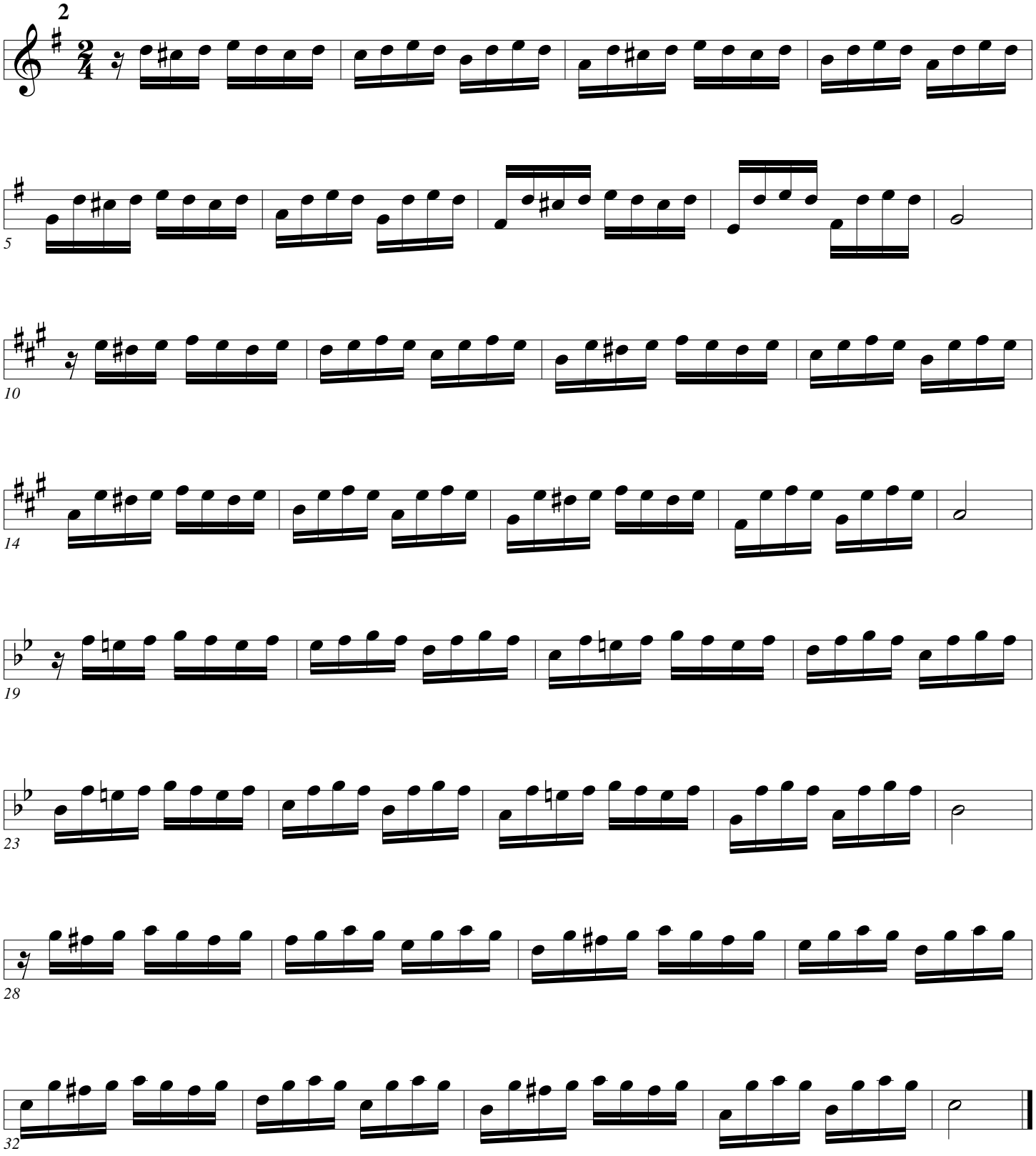

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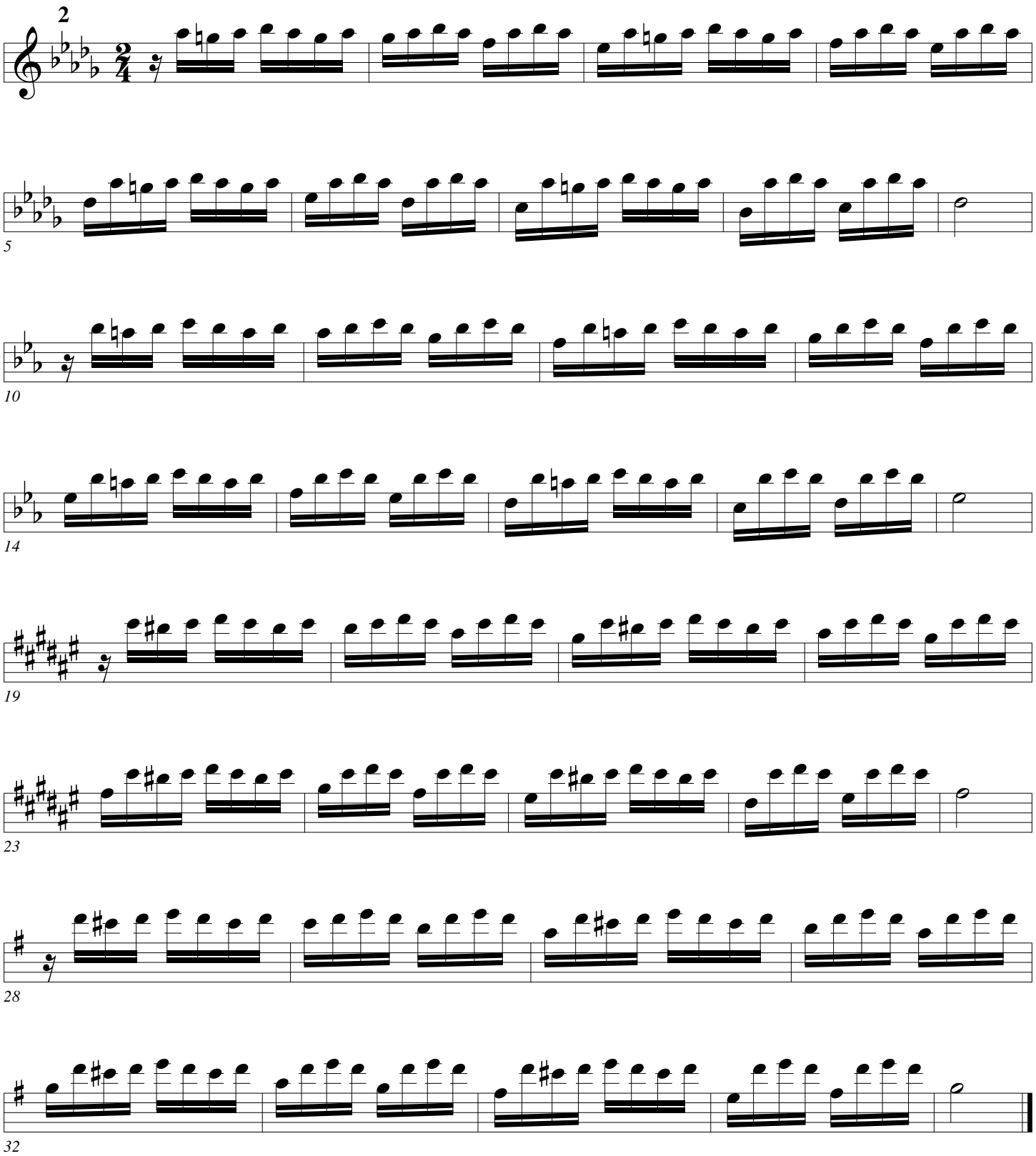

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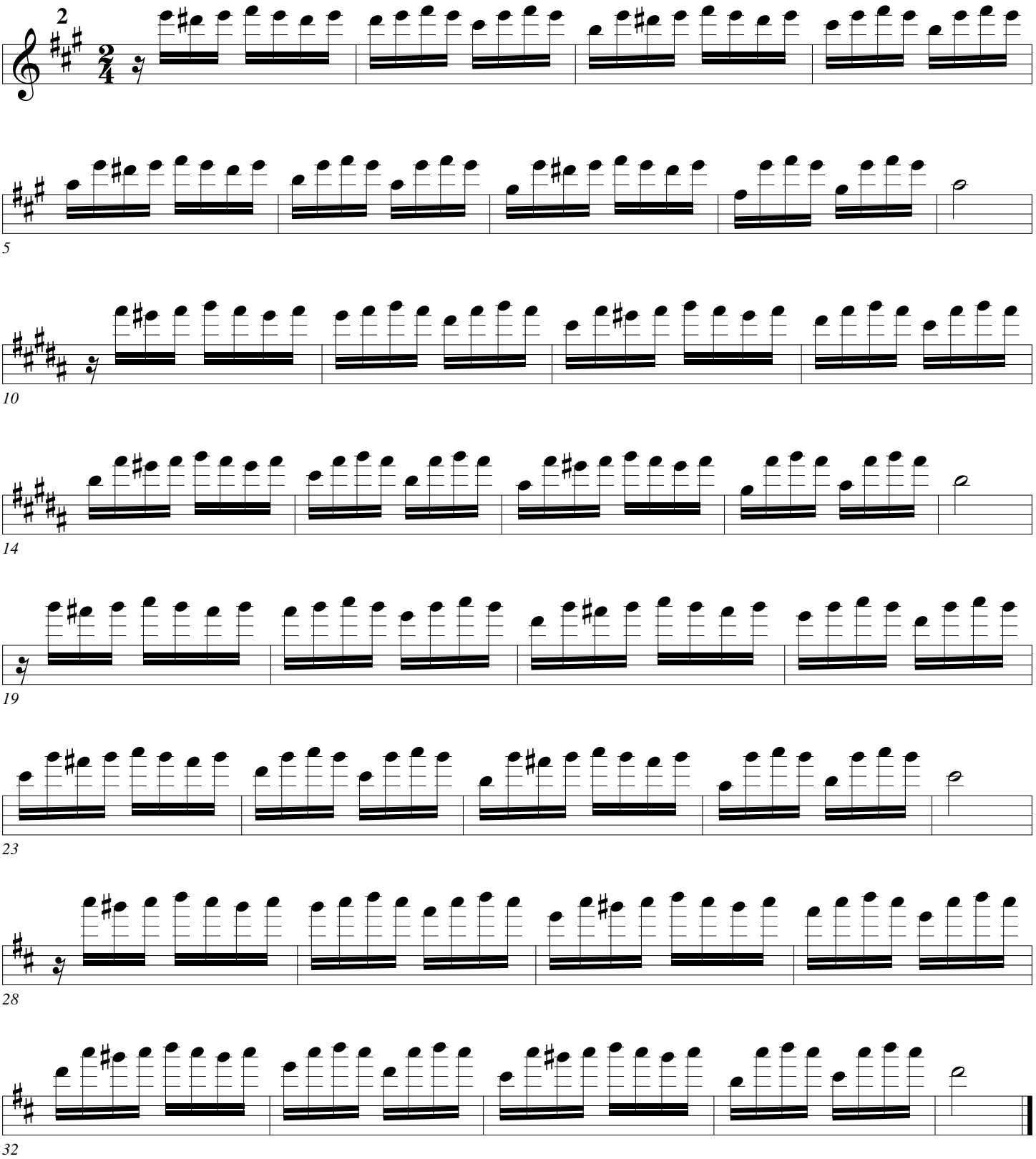


14. Trills

I didn't do a specific type of trill here. I don't talk about Baroque or Classical.

My goal here is simply to control the pitch that comes out.

Some trills are easy. You lift a finger and the horn gets shorter and you play a higher note automatically.

Some trills you have to add a finger and the horn gets longer but you are supposed to still play a higher note.

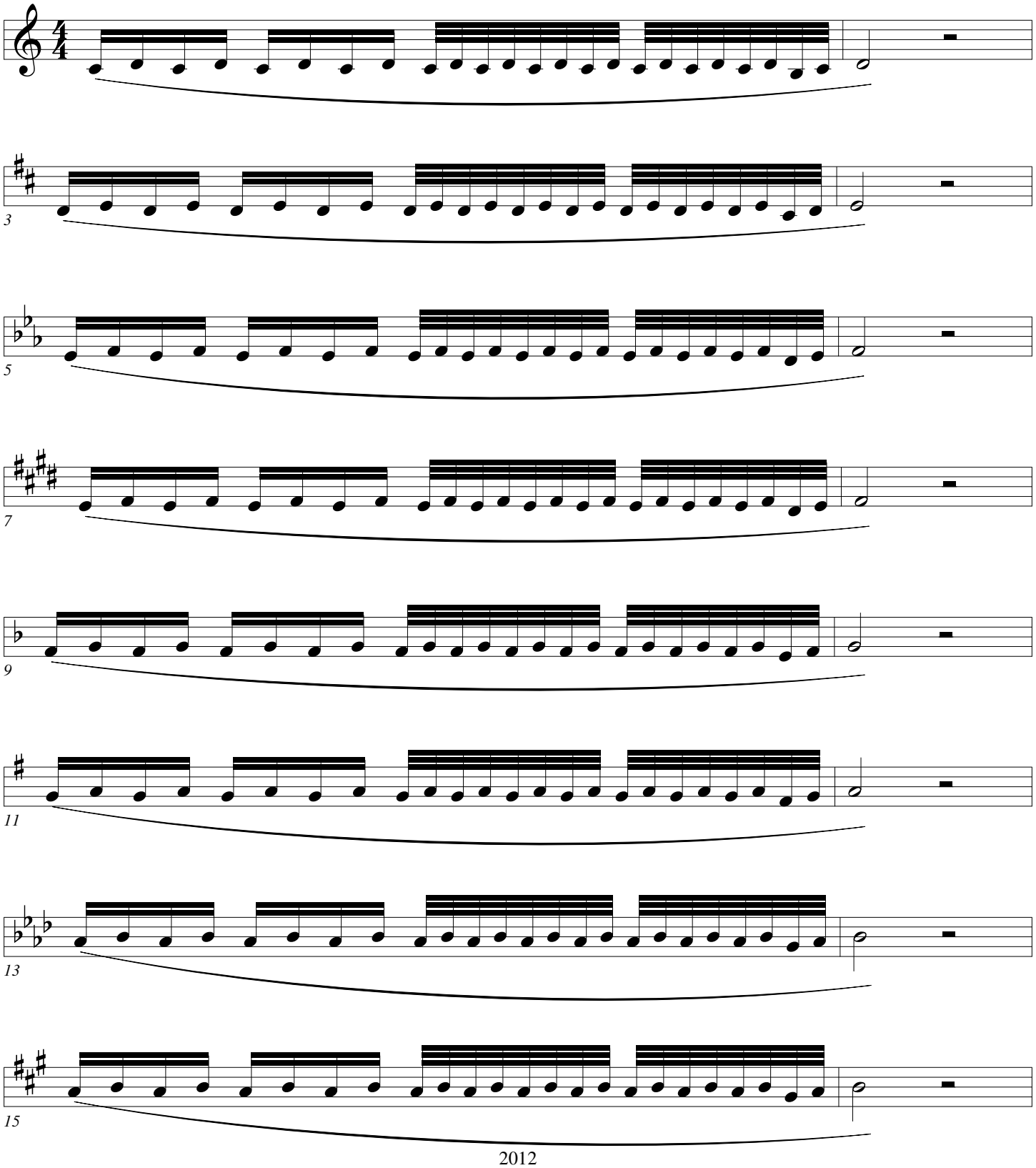
We have gotten used to doing this when things move slowly but trills are quick.

Most players when trilling C-D will play a lot of Bbs by accident.

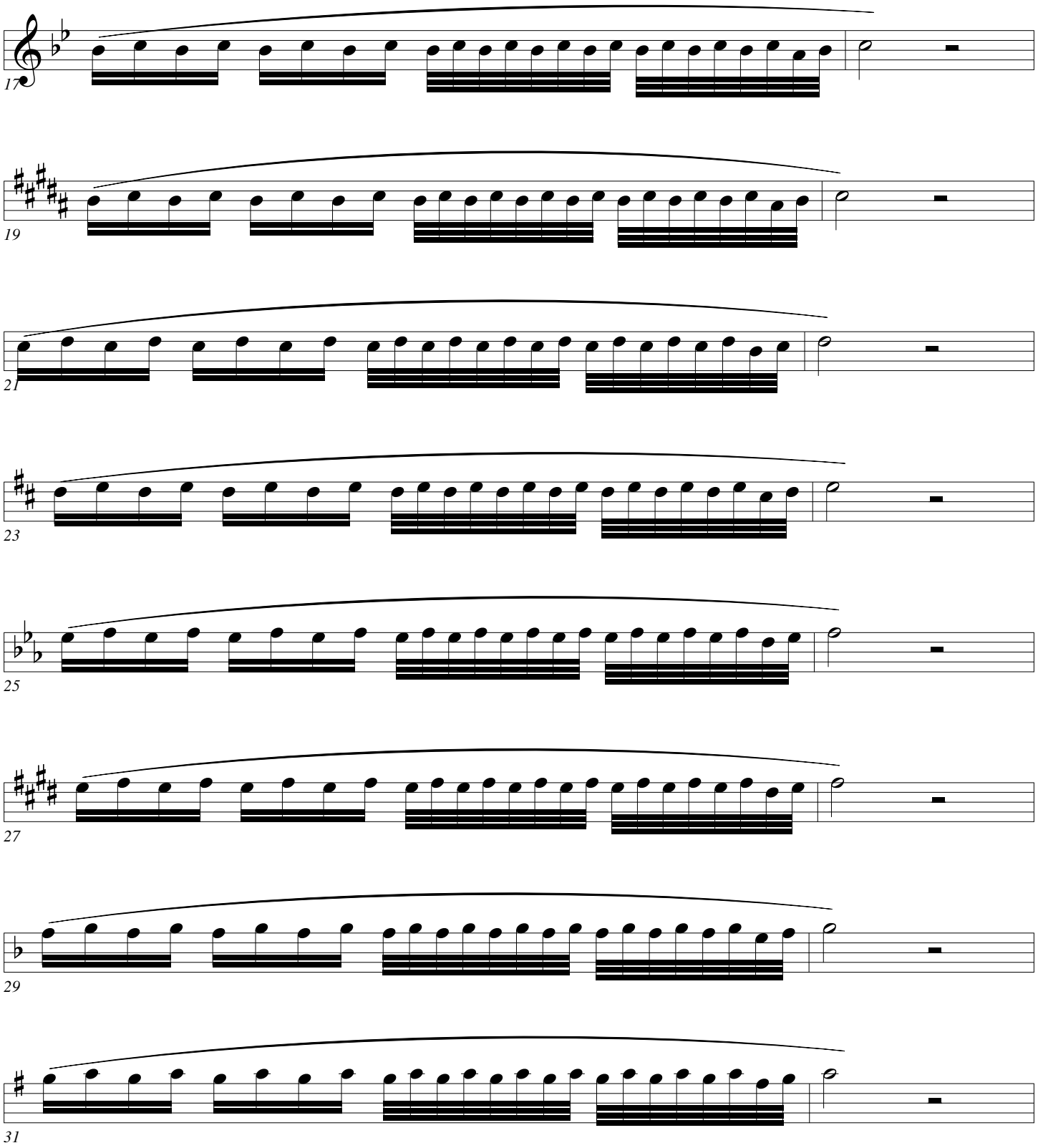
One thing that helps is to keep the arch set for the higher note and let the lower note be slightly sharp. This helps to keep you from breaking down to a wrong note.

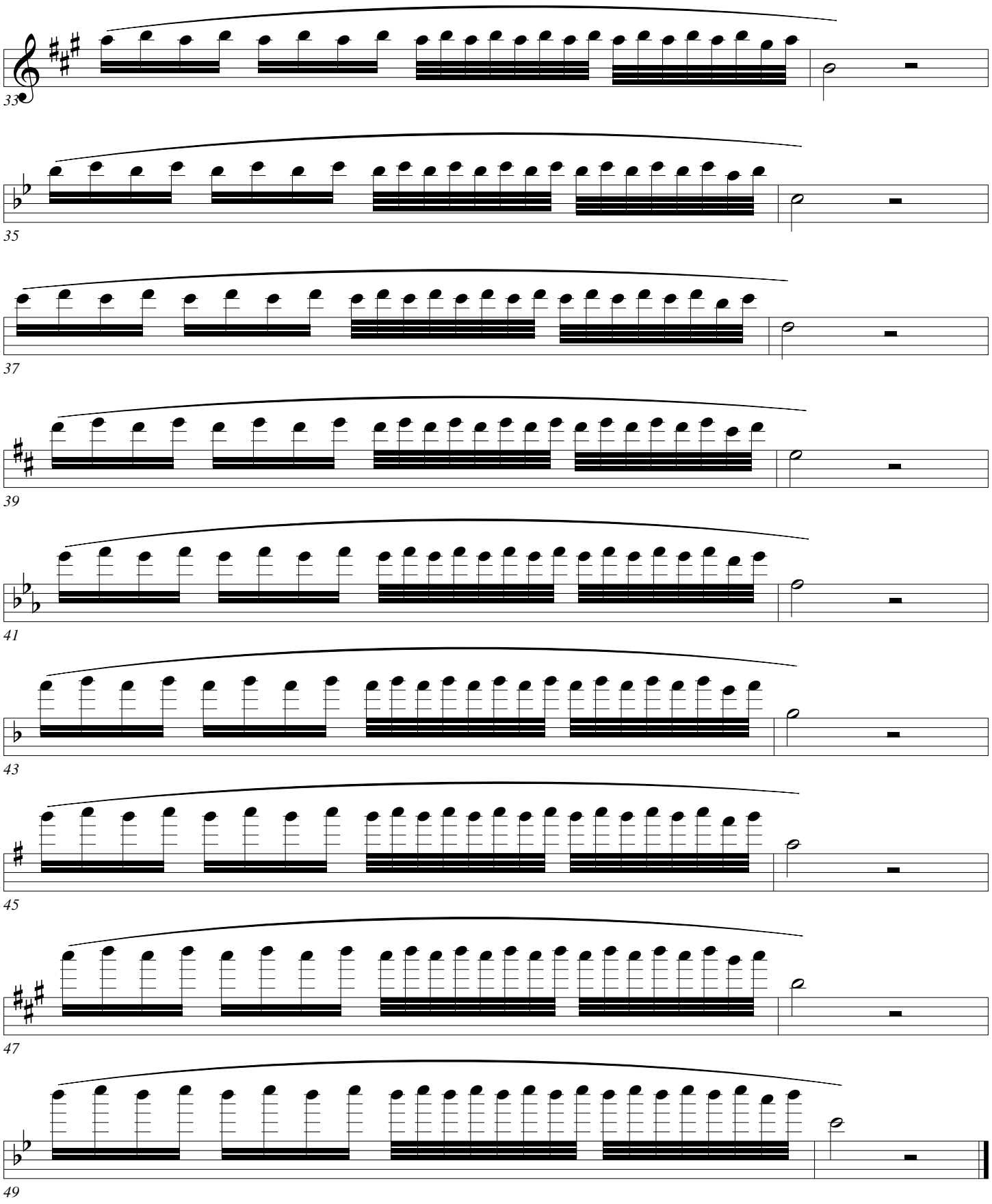
Basic Trill Control

Arban/Pops



Trill Control

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15-17 Multiple Tonguing

For those of you that have adopted anchor tonguing, it is still possible to double and triple tongue. The second strike is just a little farther back than it was the old way.

If it was good enough for H.L. Clarke... LOL

Just like you lighten the style of tonguing by changing syllables we do that here too.
Tu-Ku
Tee-Kee
Ti-Ki
Da-Ga
Di-Gi...

With triple tonguing we have 3 types.

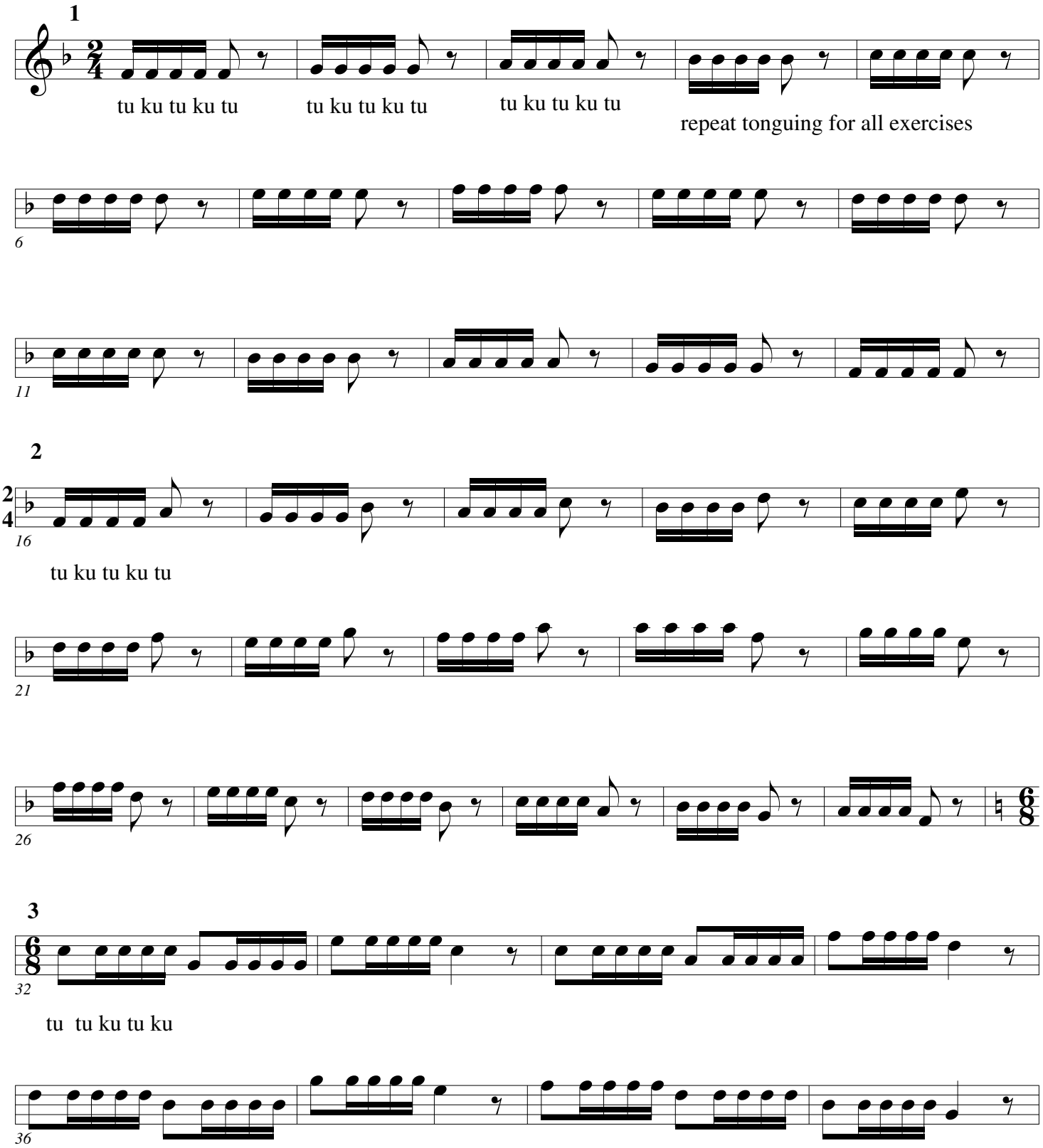
Normal TTK, TTK, TTK.

Based on double tonguing.
TKT, KTK, TKT, KTK
You double tongue in a triplet feel.

And the rolling tongue.
Ta DA GA, Ta Da Ga

Double Tonguing

Arban/Pops



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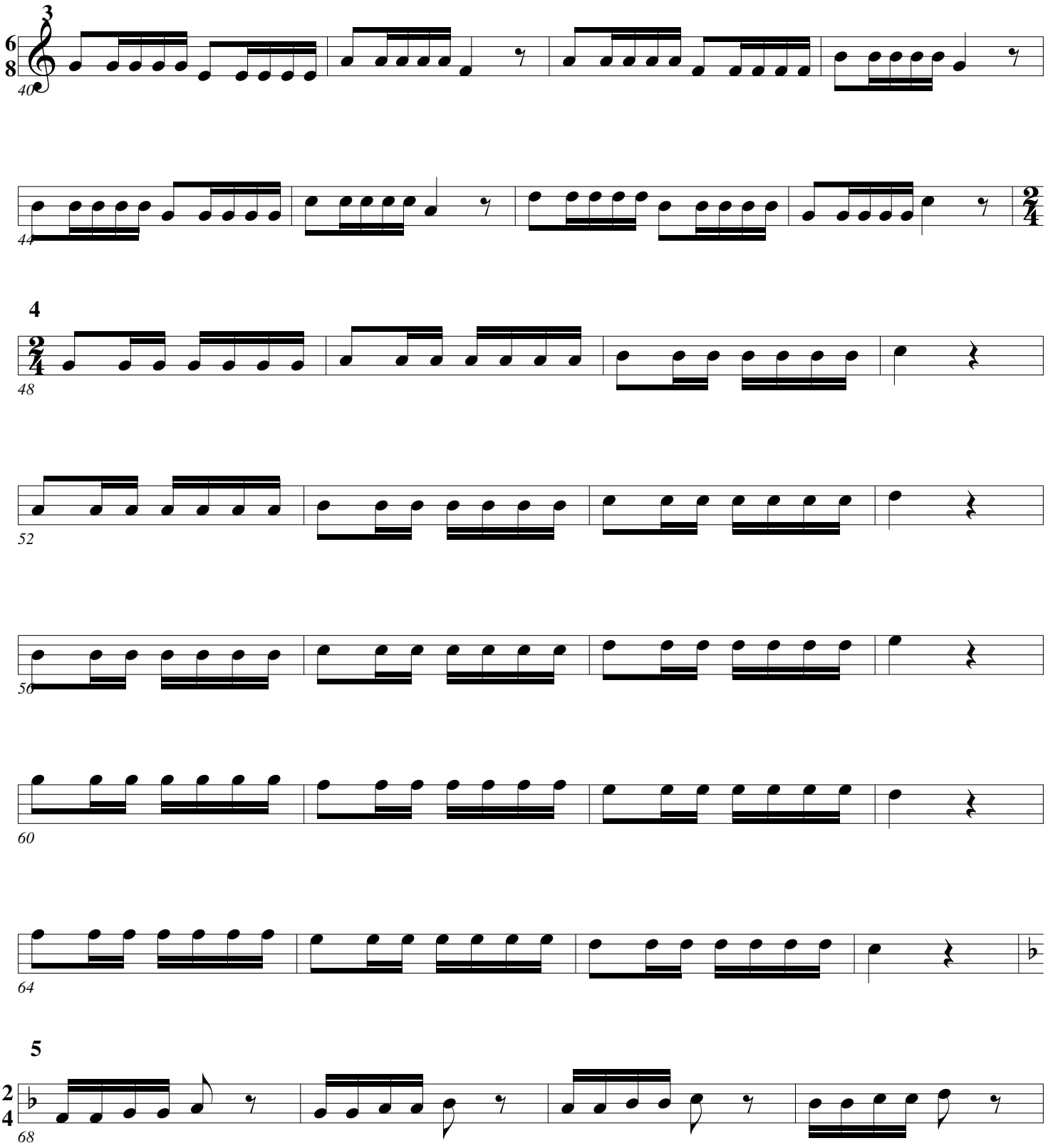

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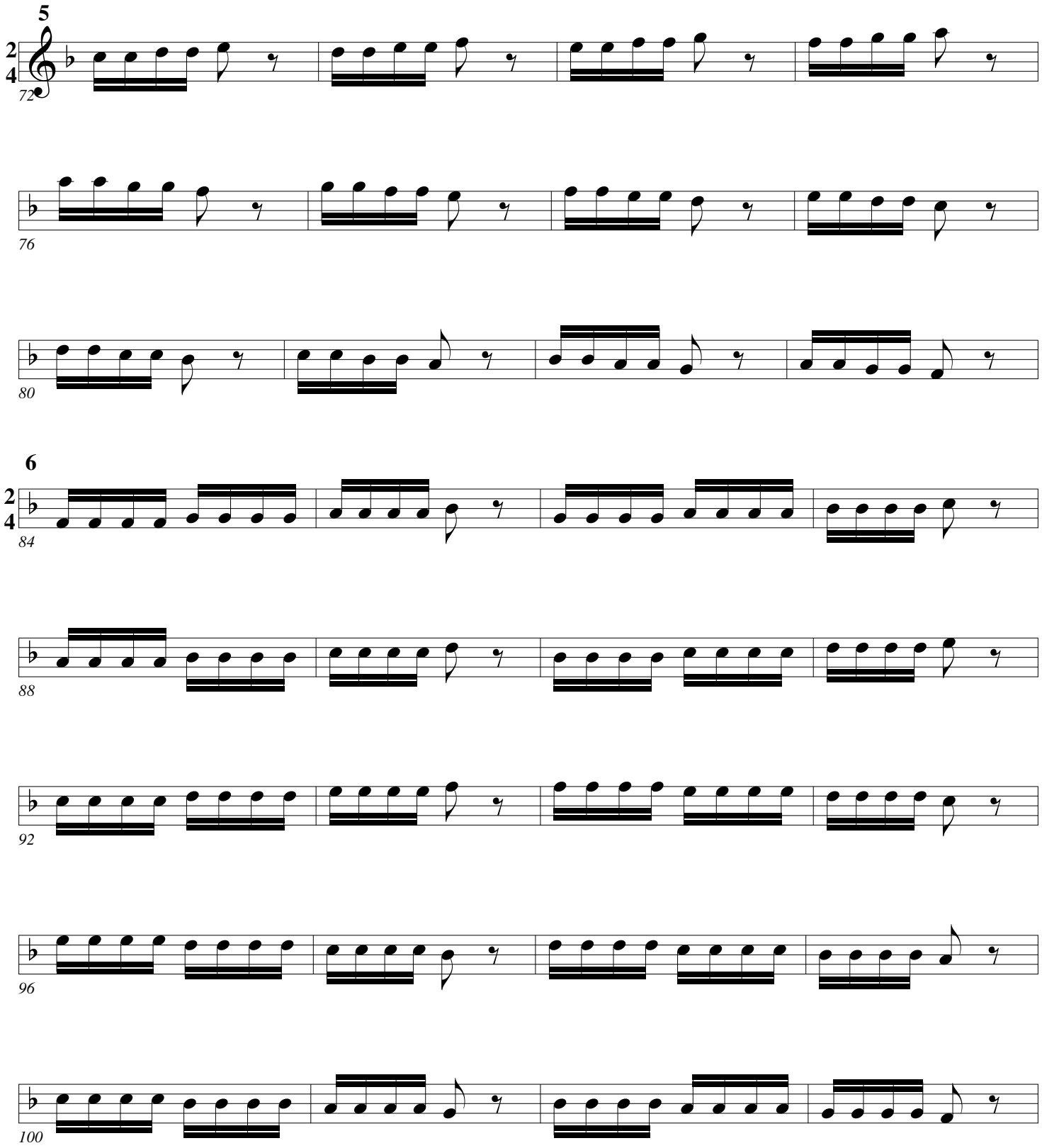

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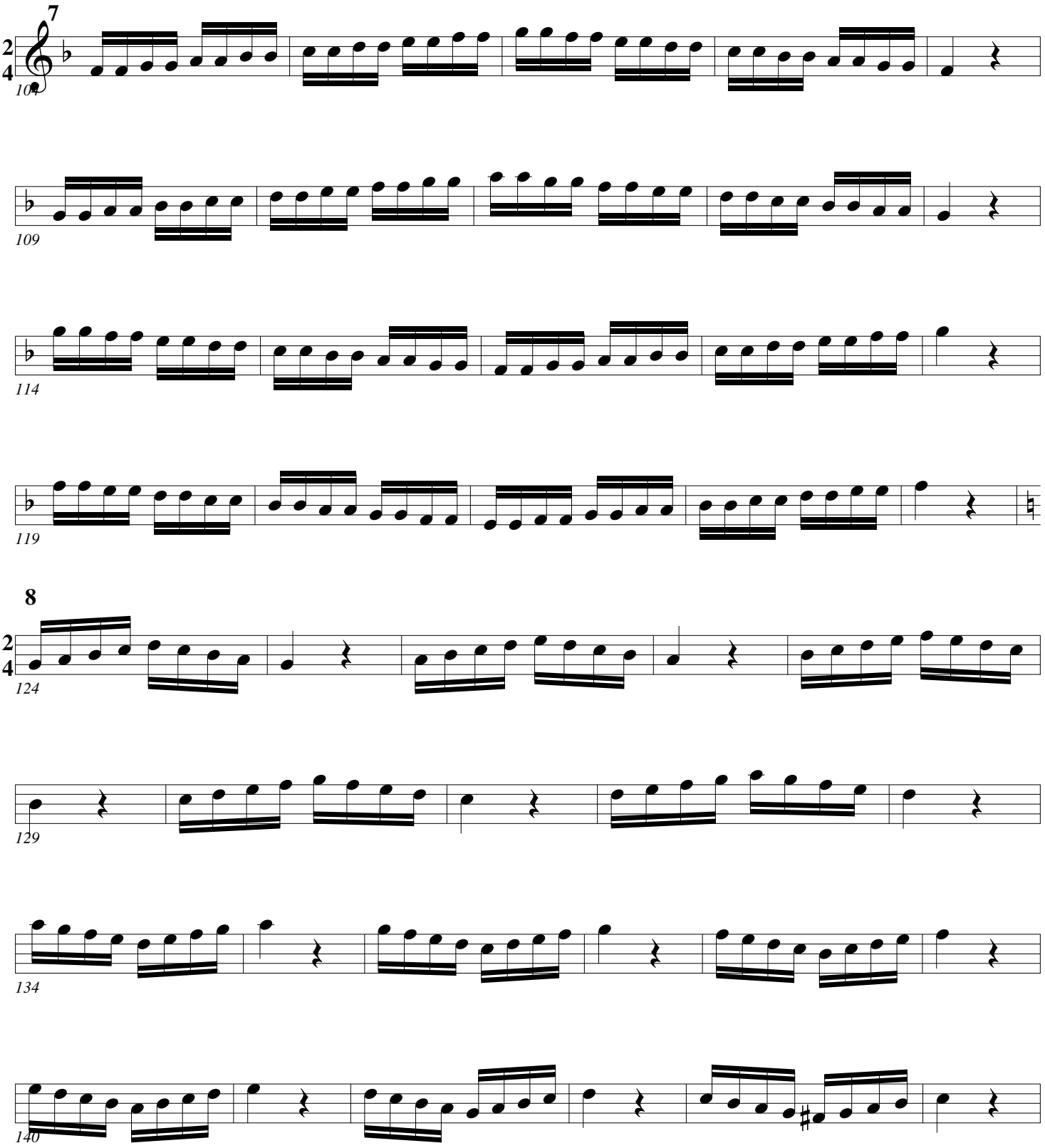

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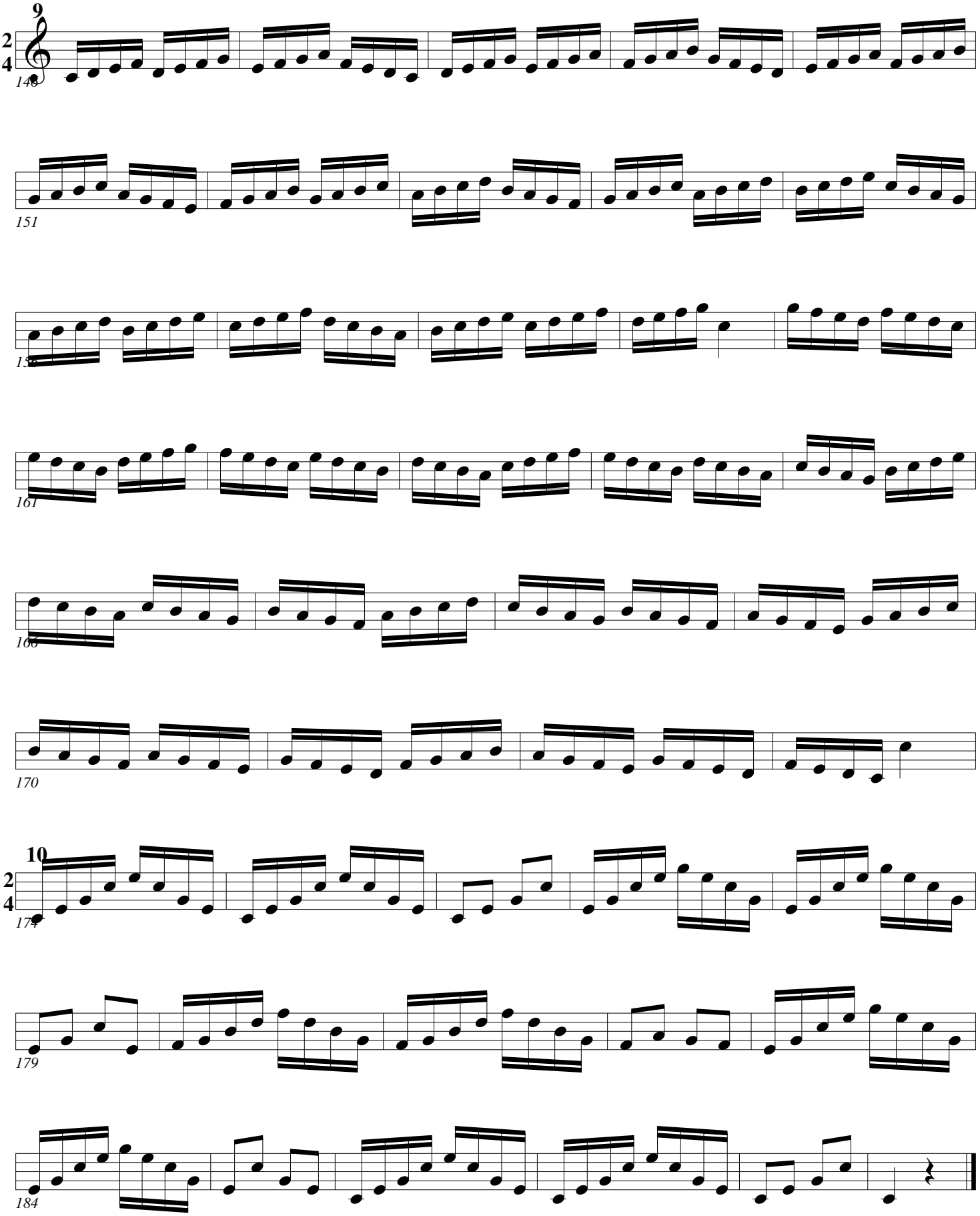
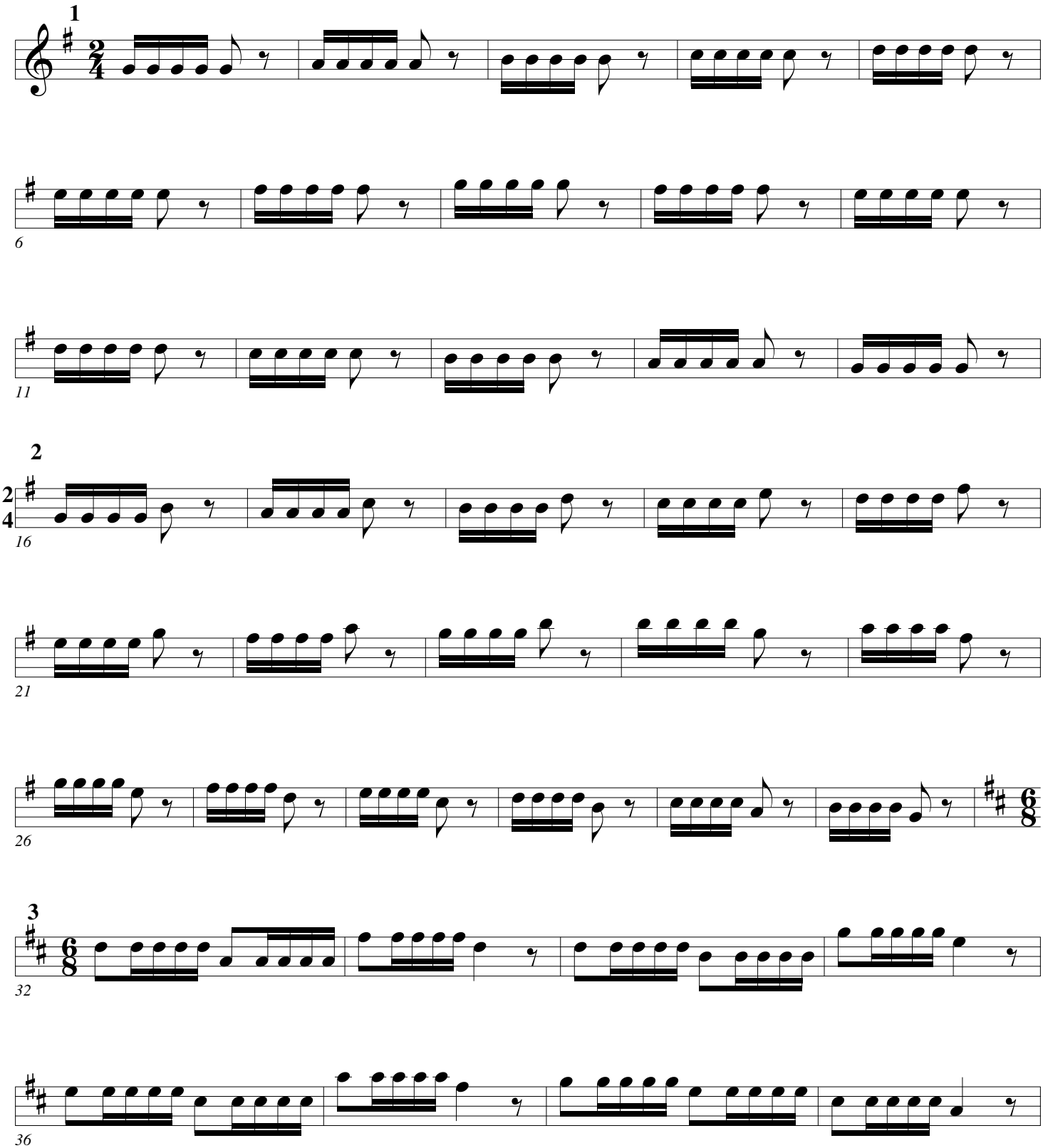


Double Tonguing

Arban/Pops



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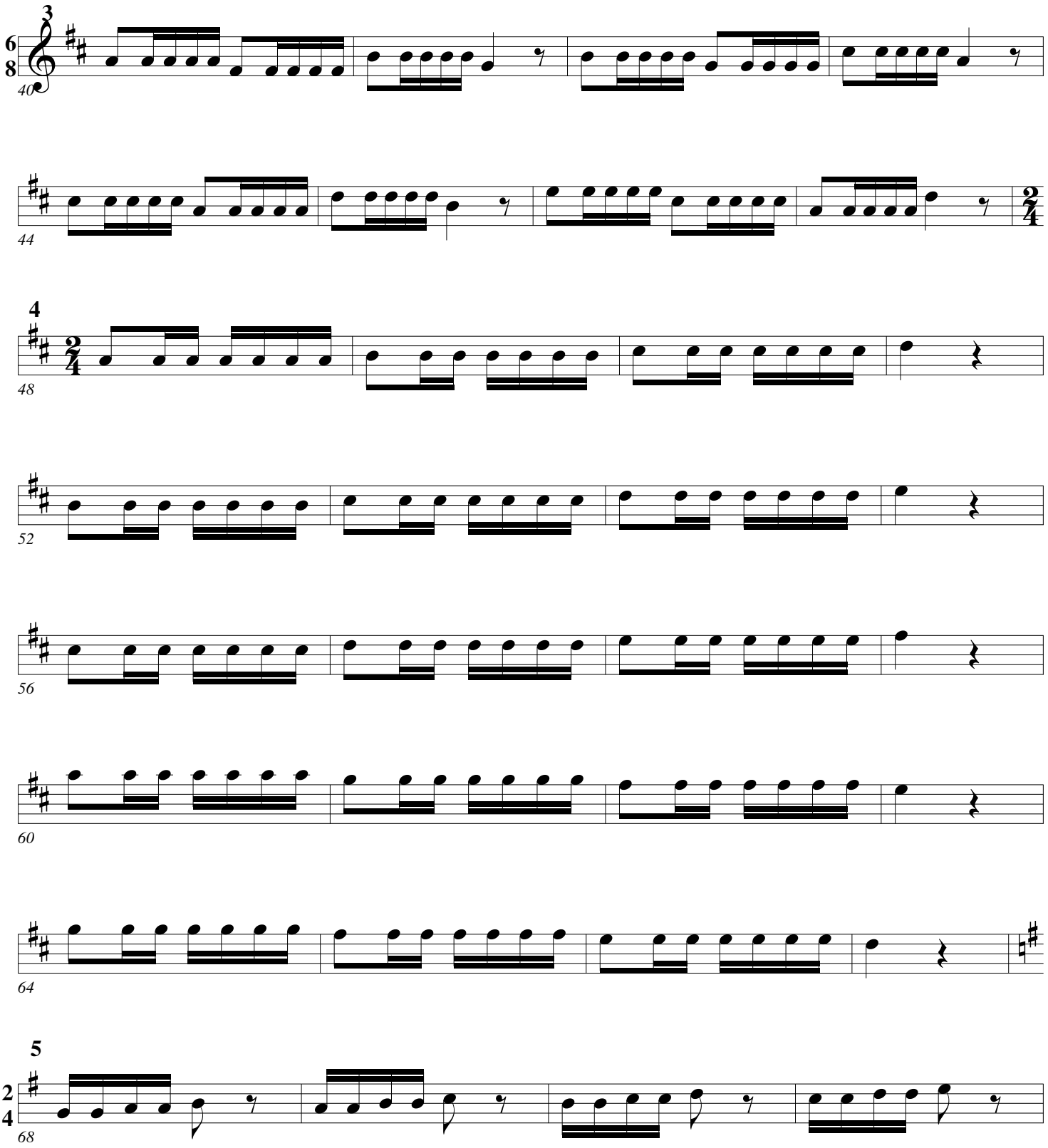

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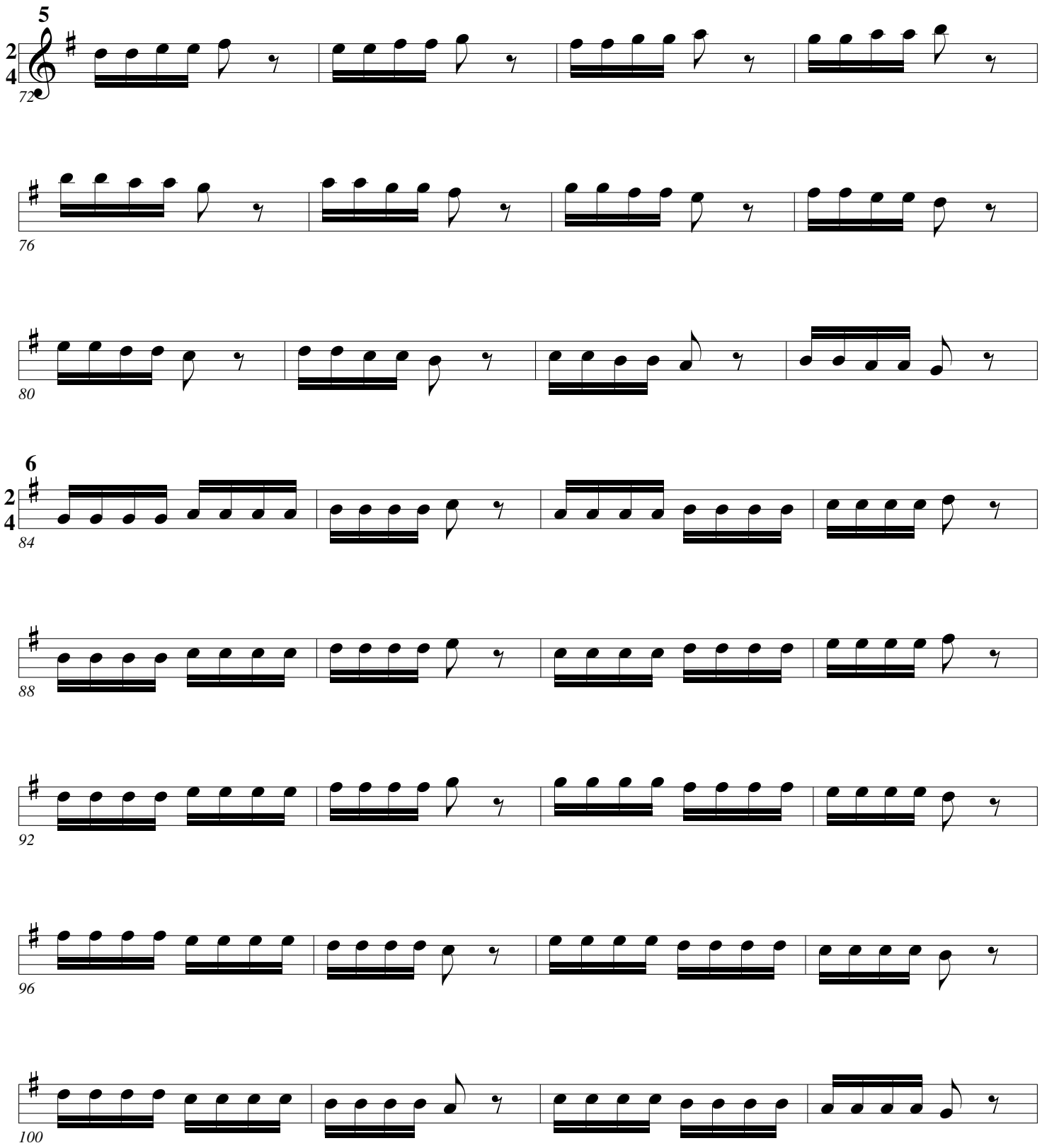

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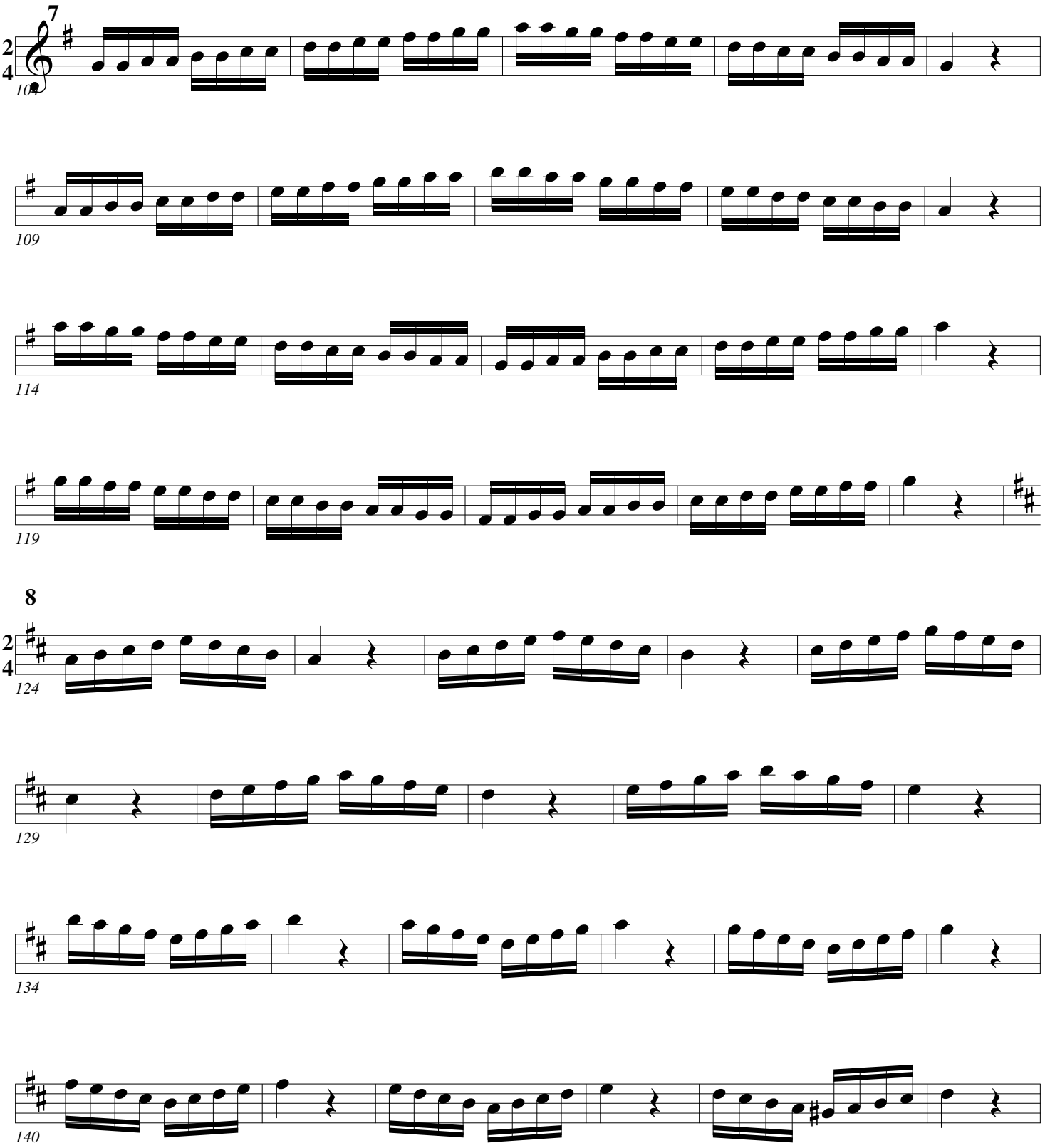

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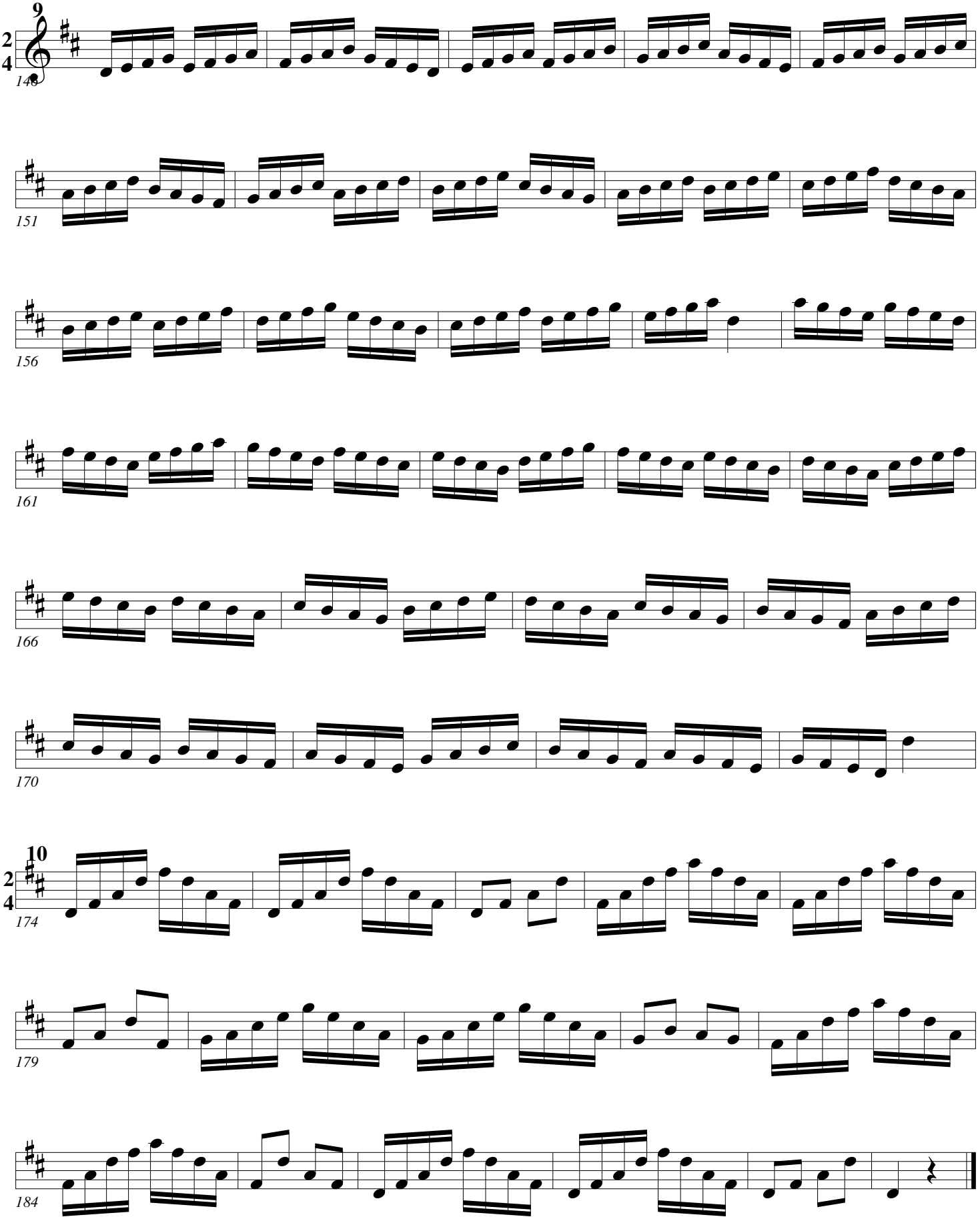

Double Tonguing

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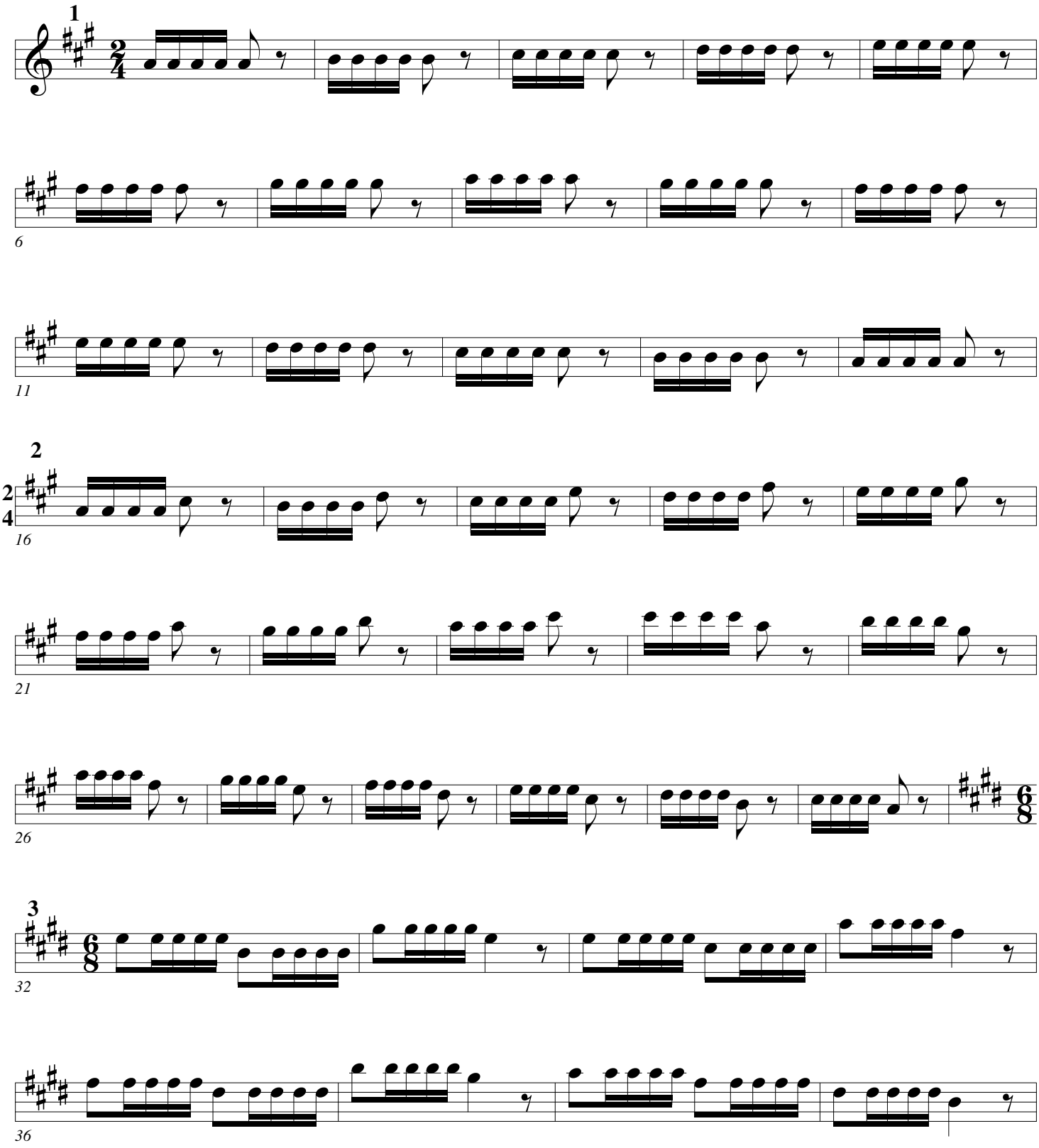

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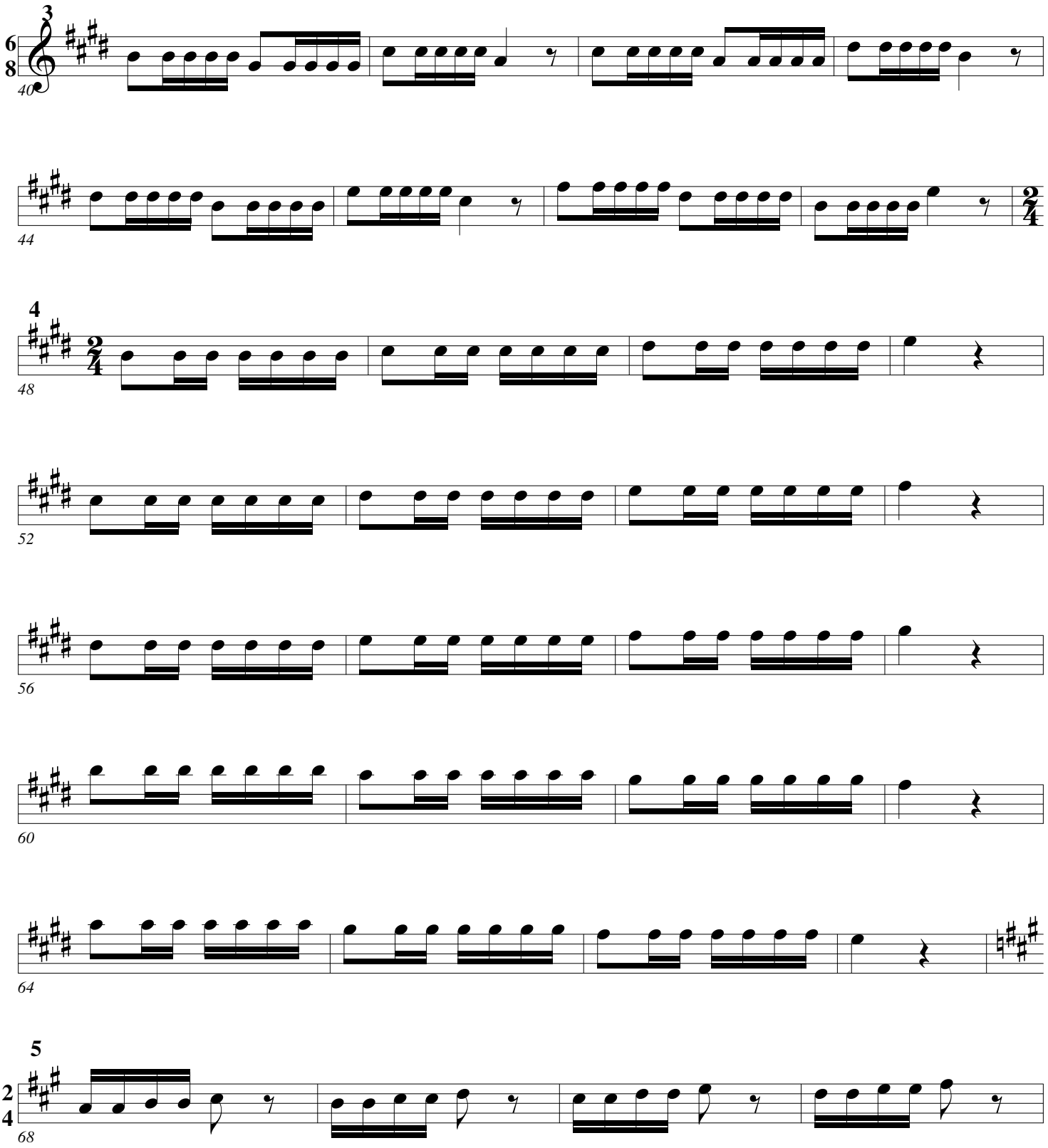

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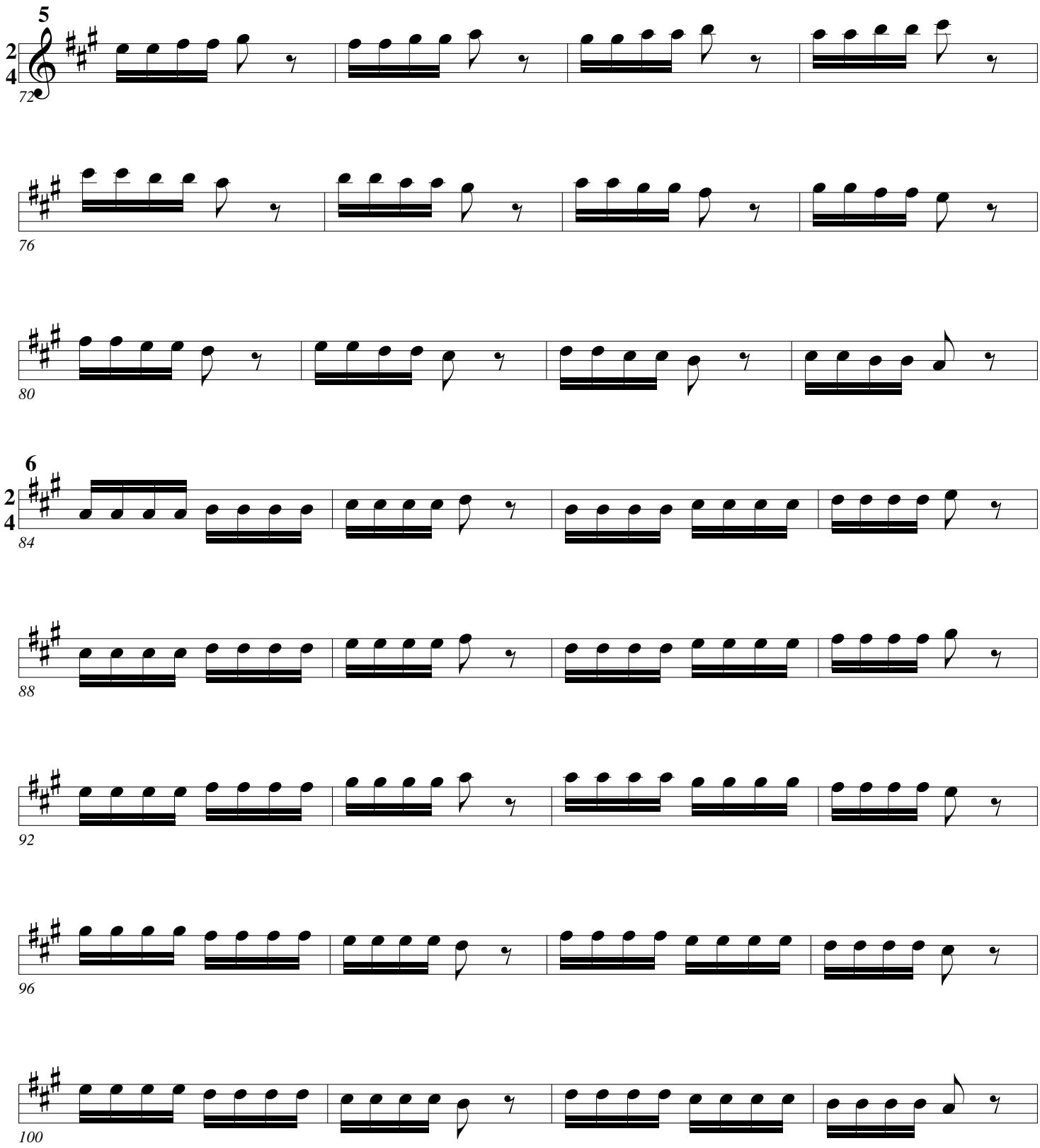

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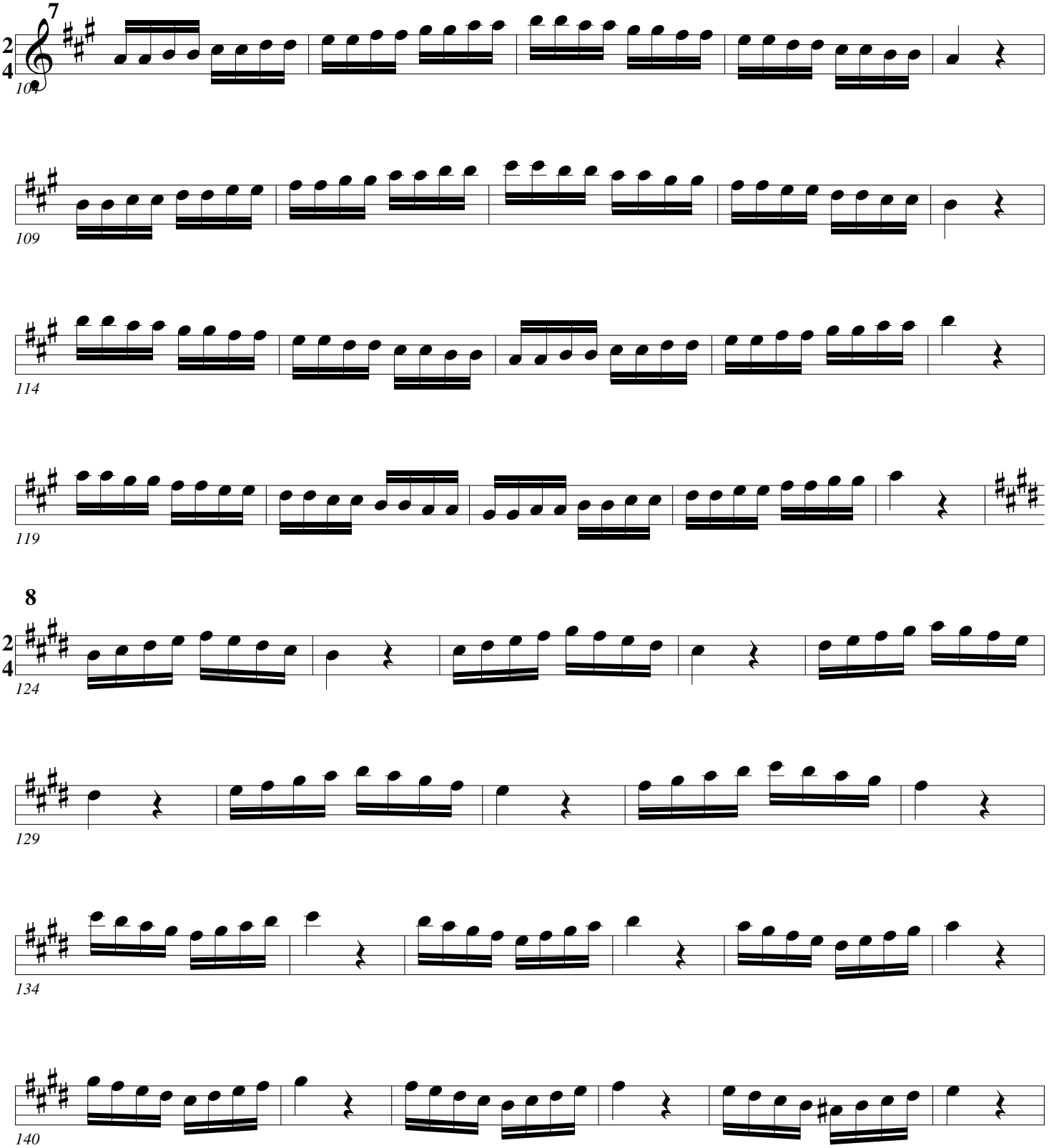

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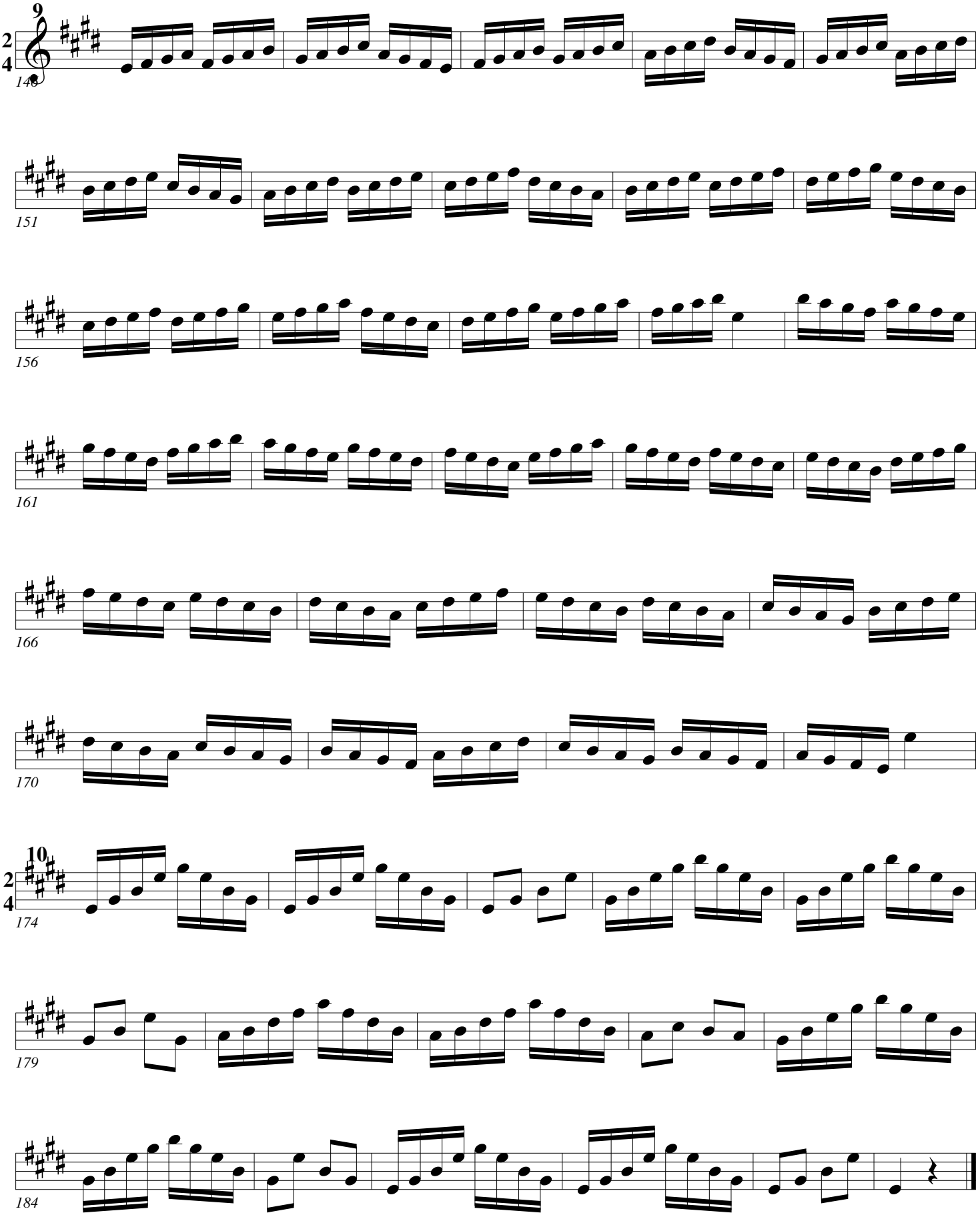

Double Tonguing

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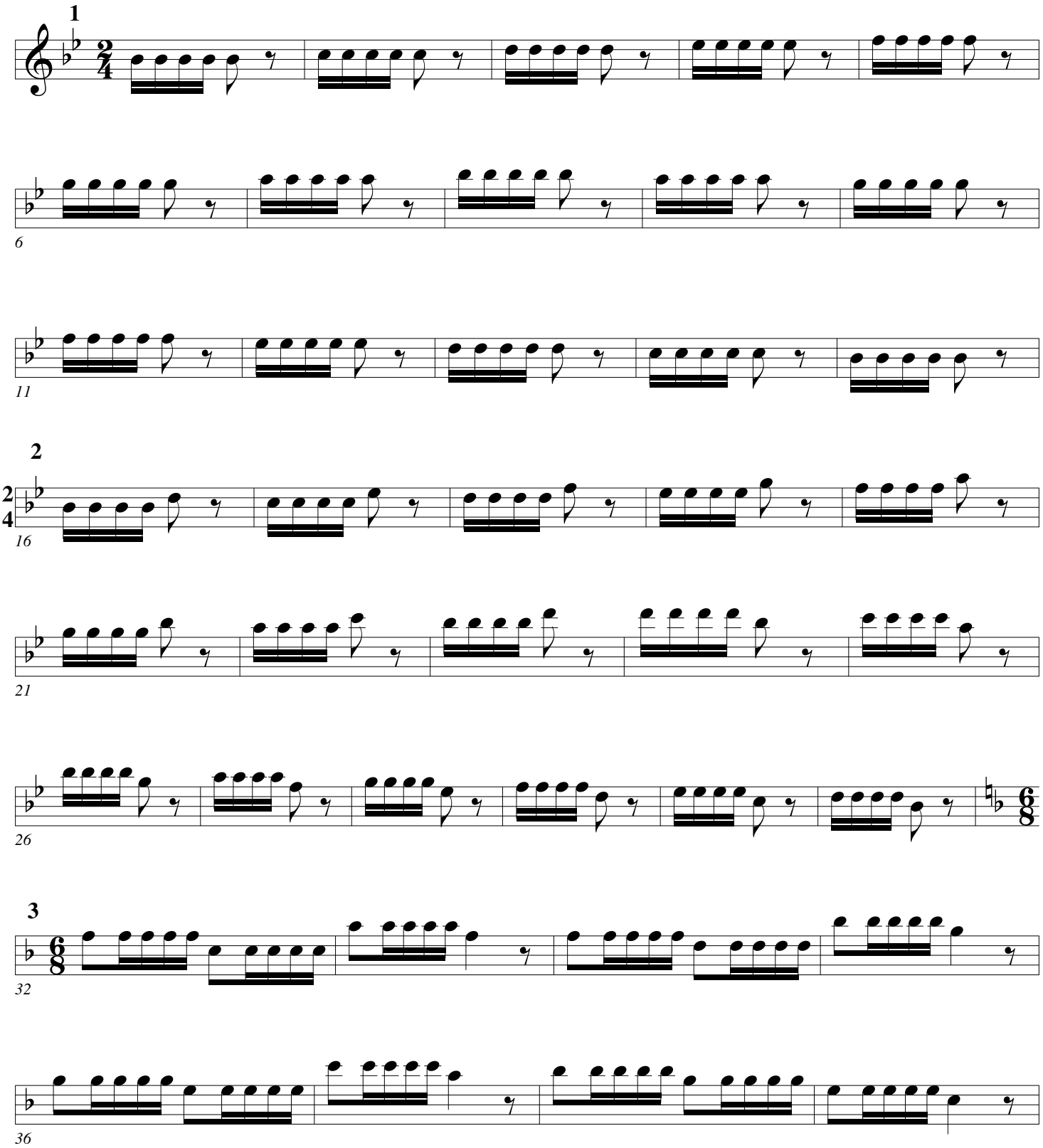

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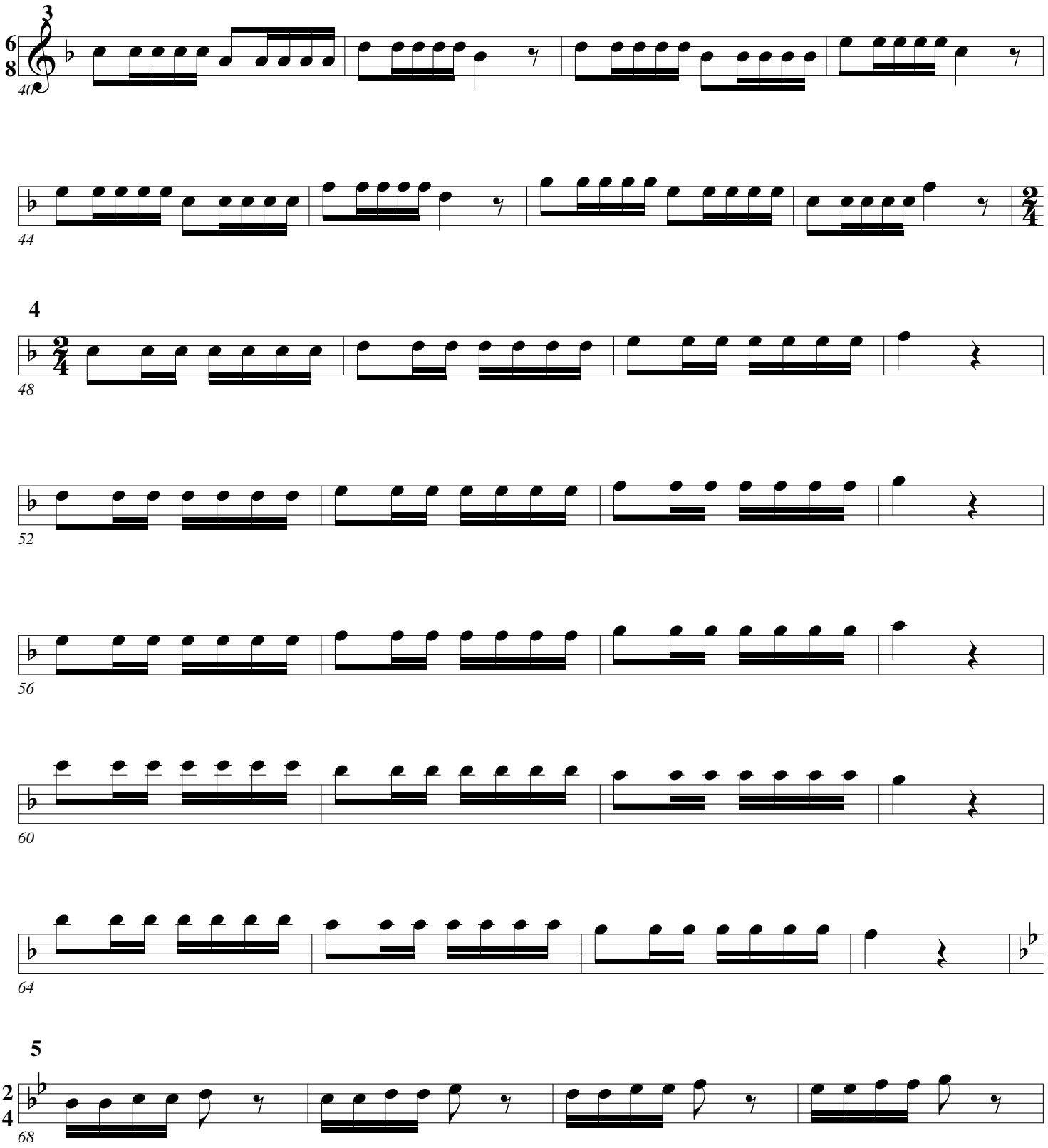

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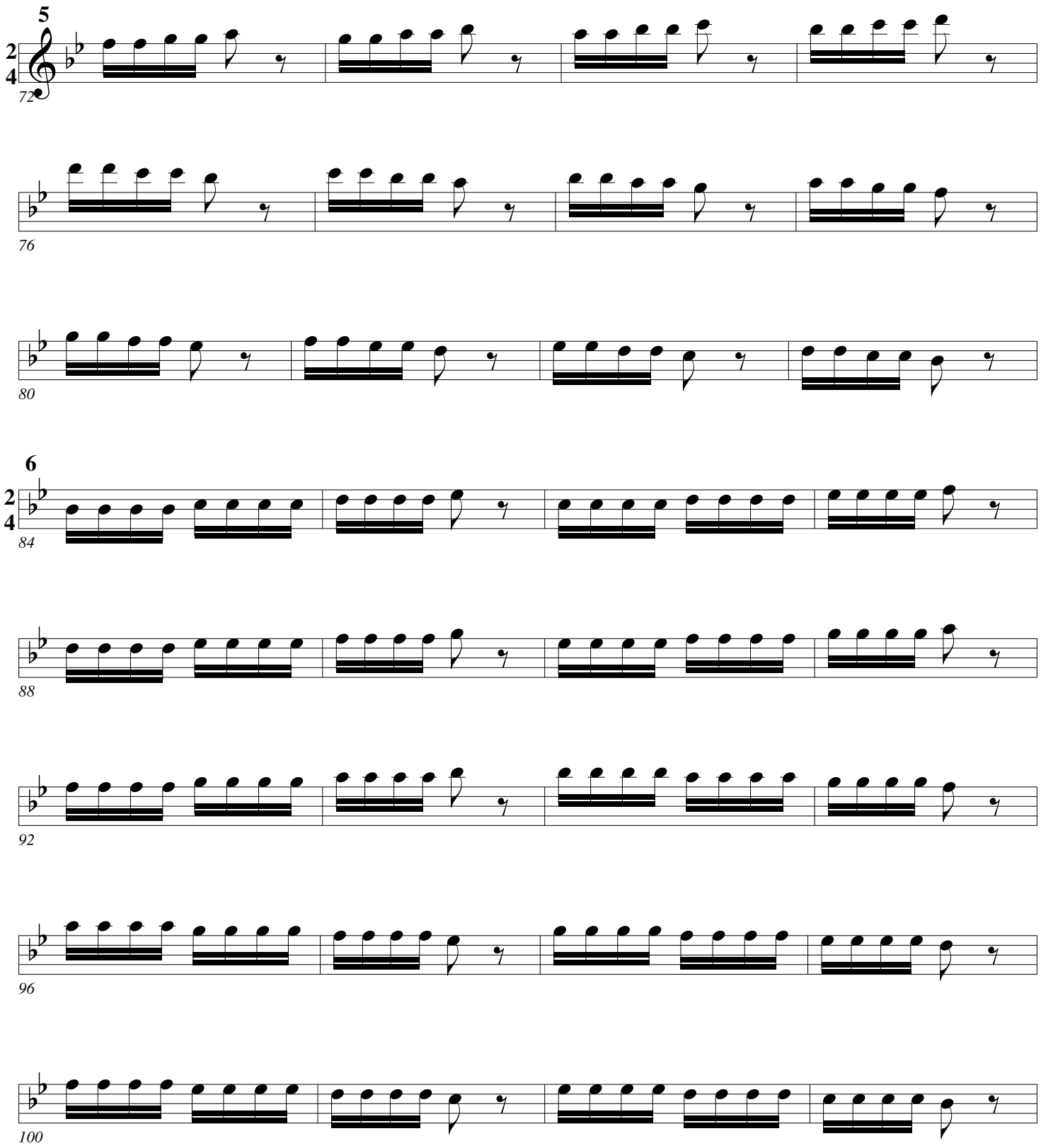

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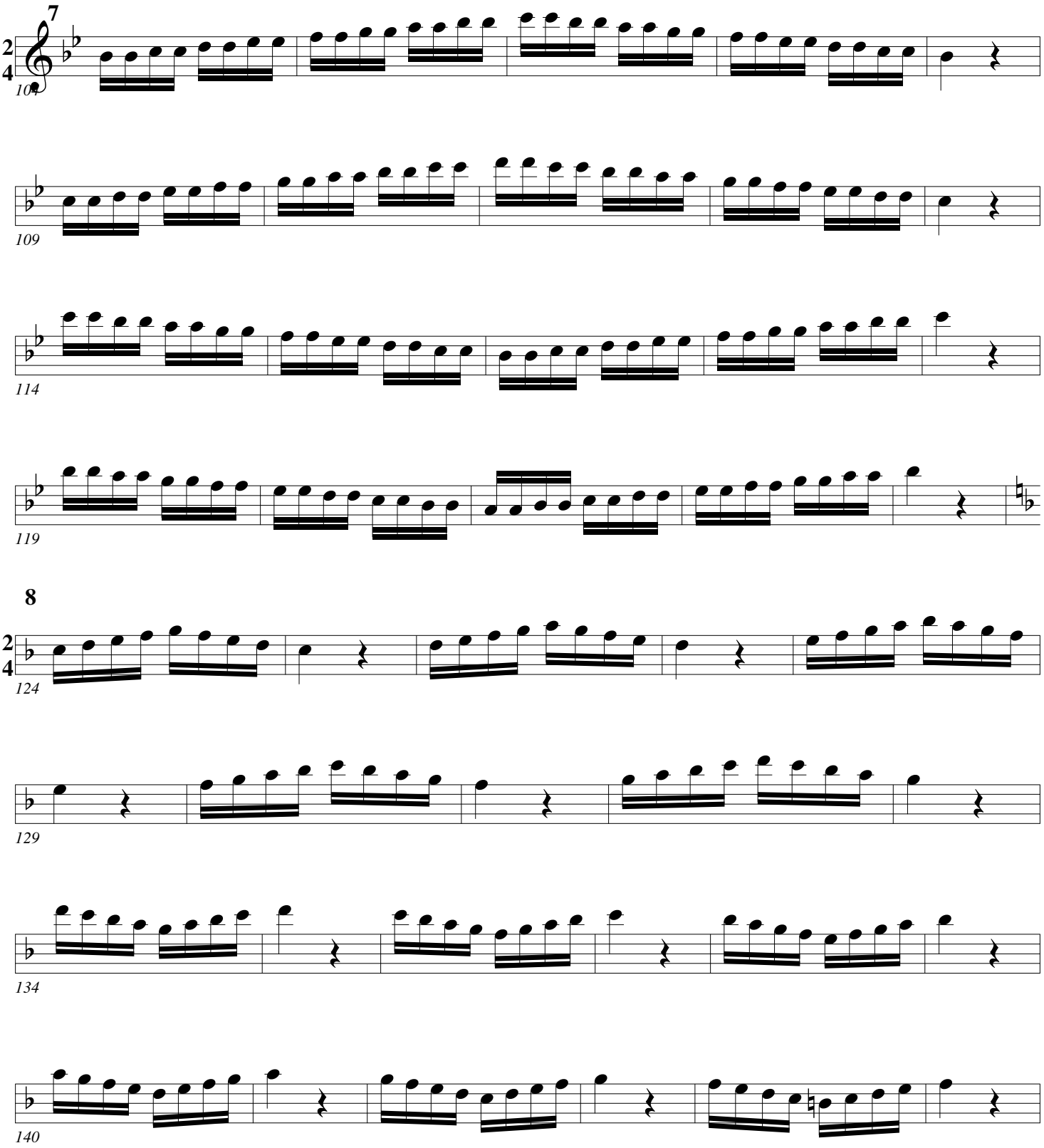

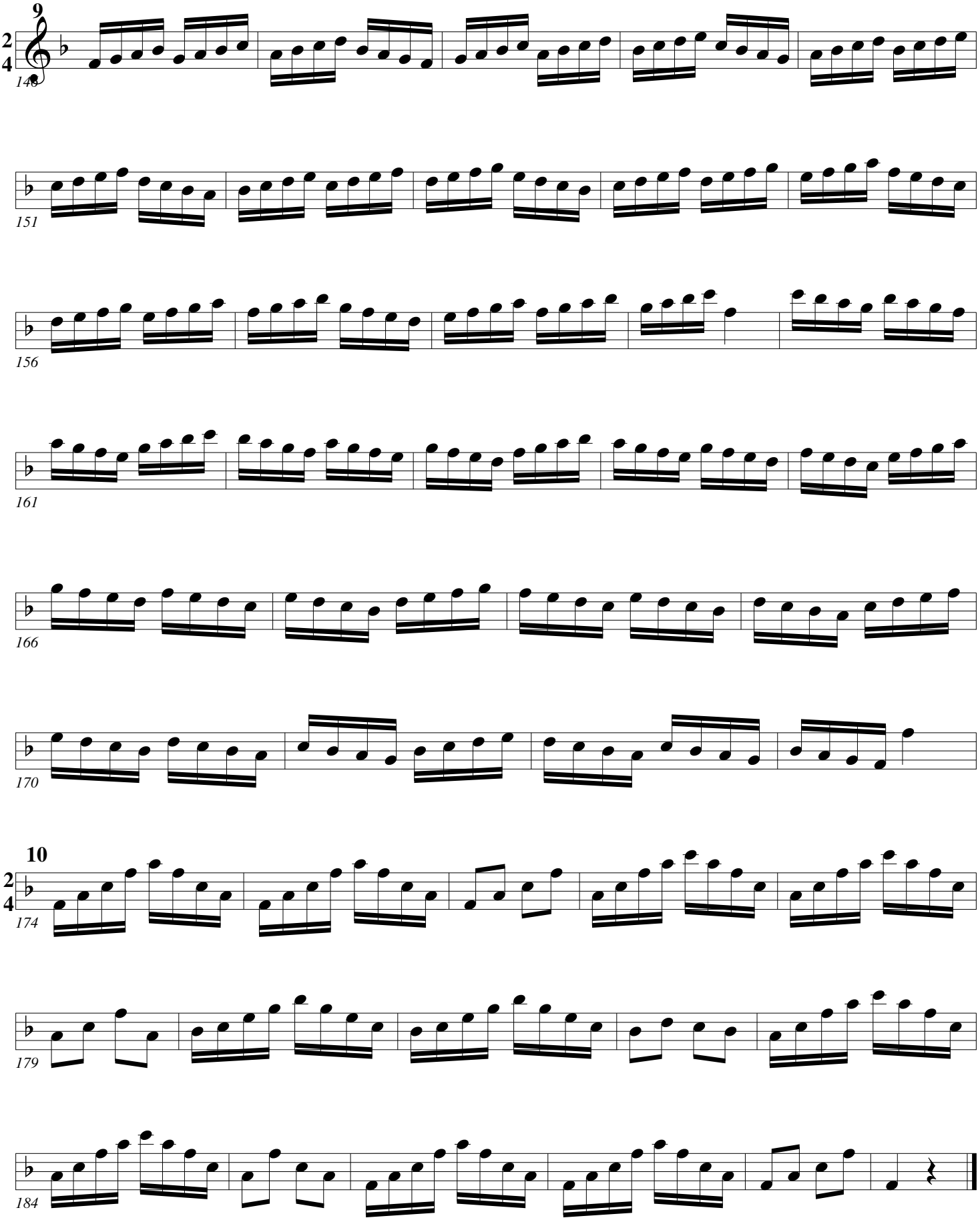
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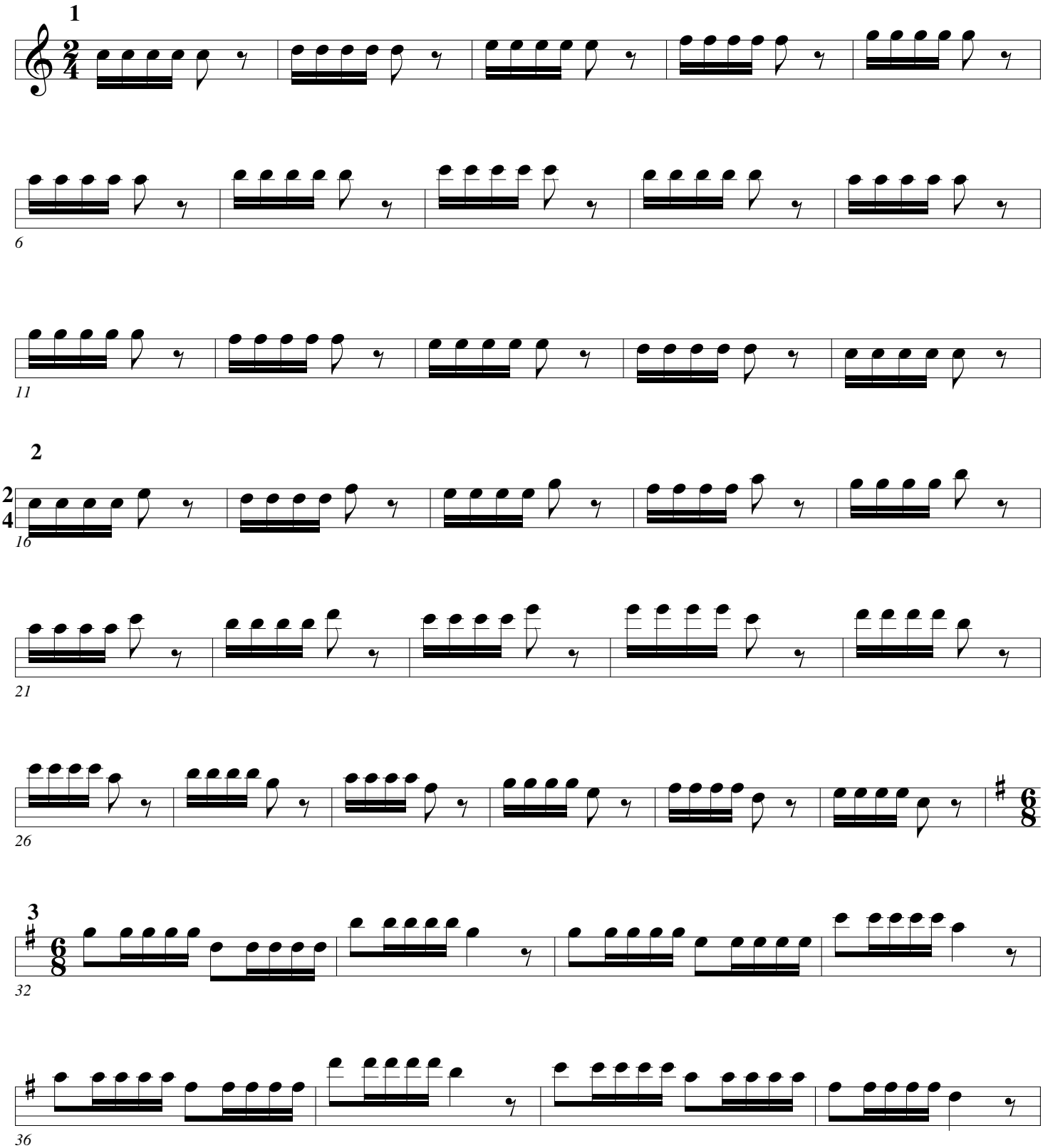
Double Tonguing

Arban/Pops



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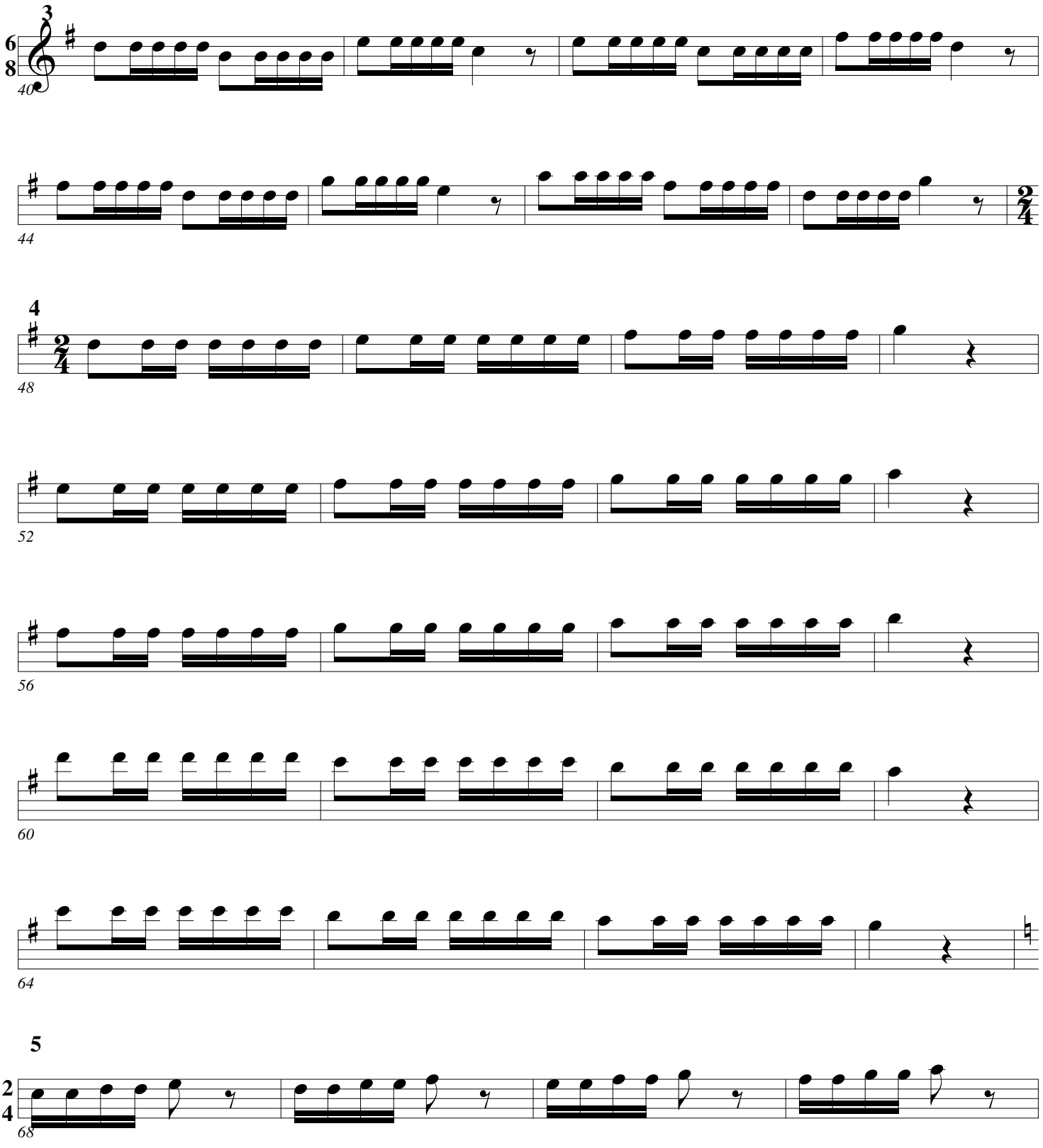

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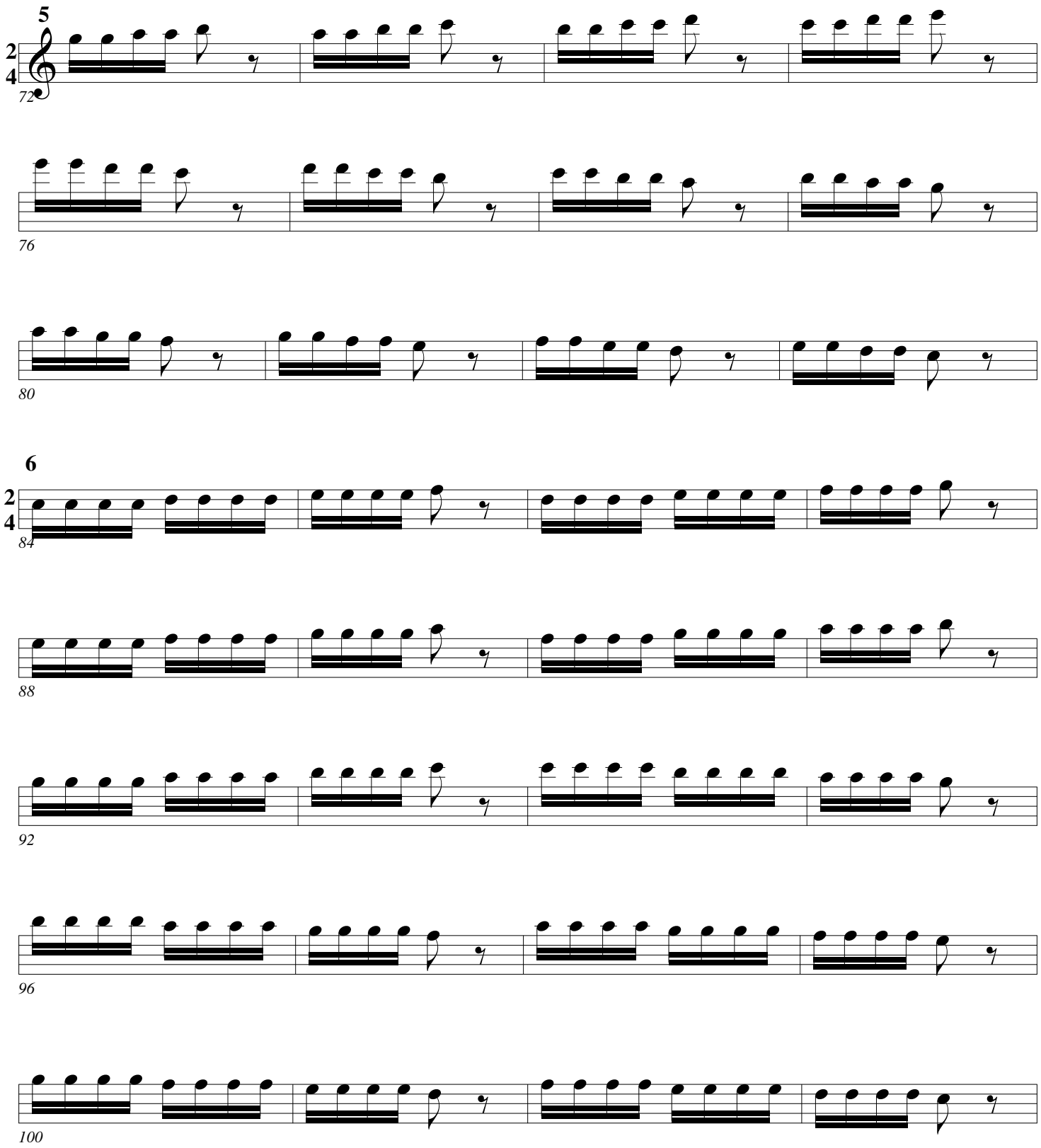

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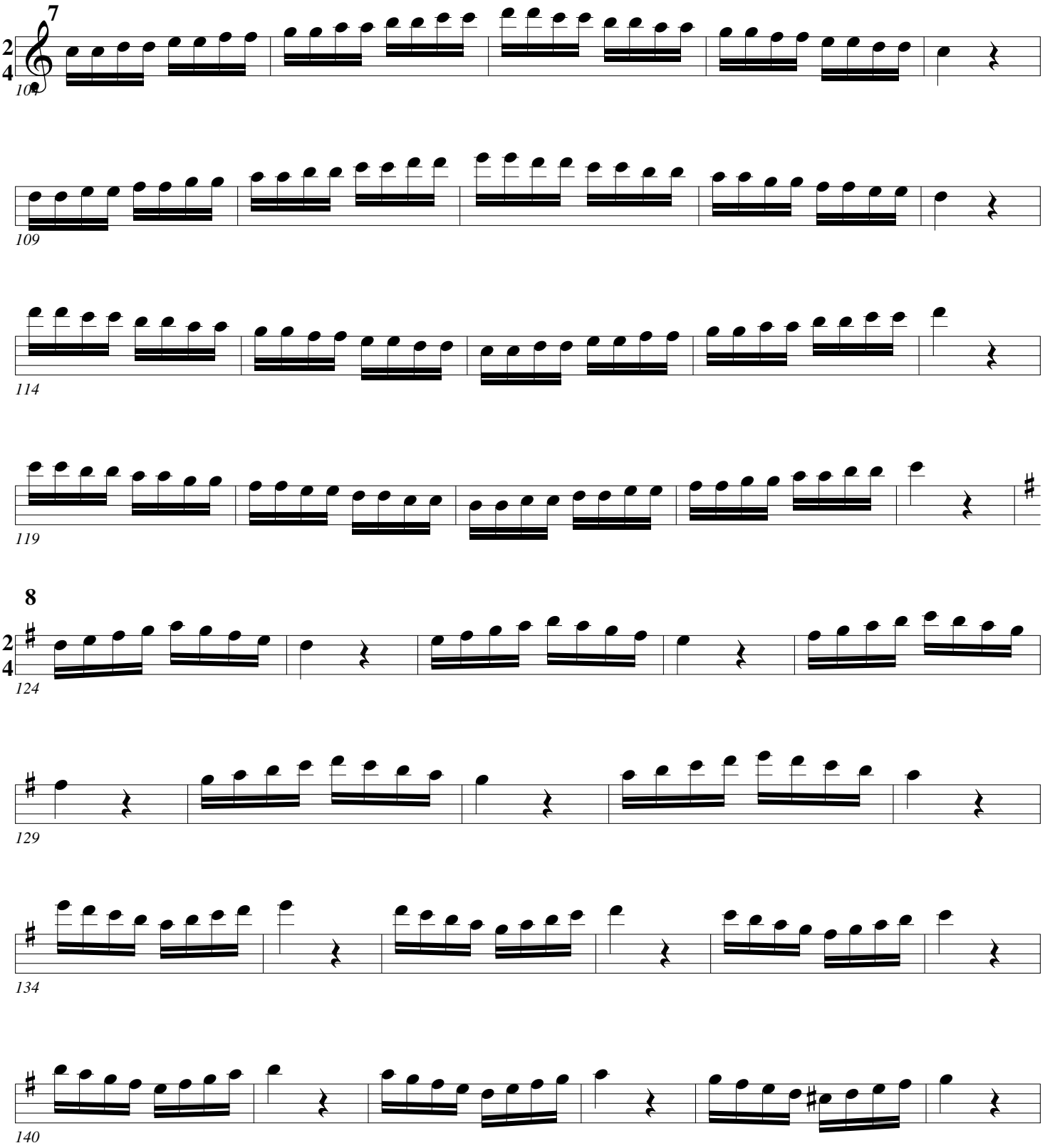

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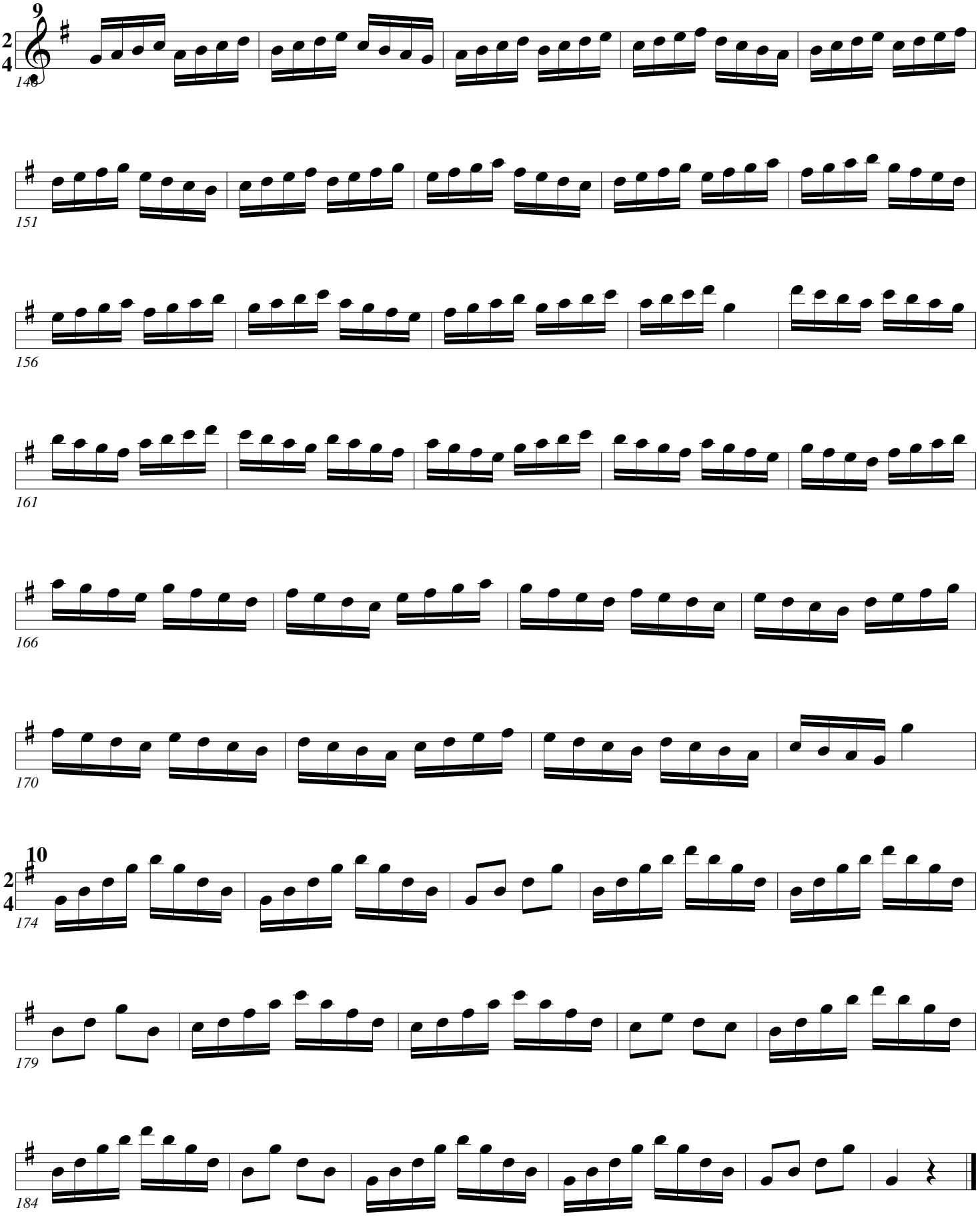

Double Tonguing

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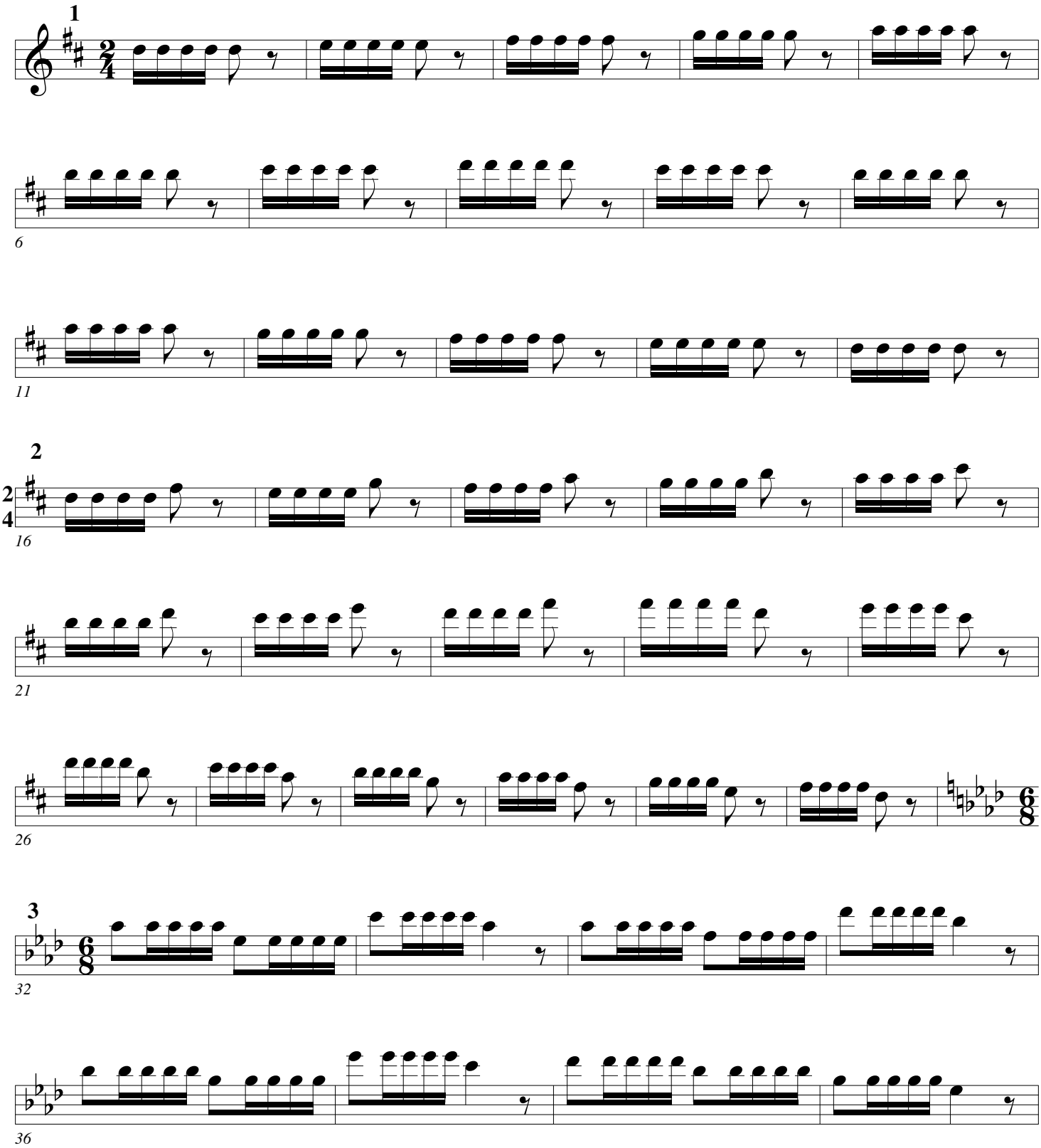

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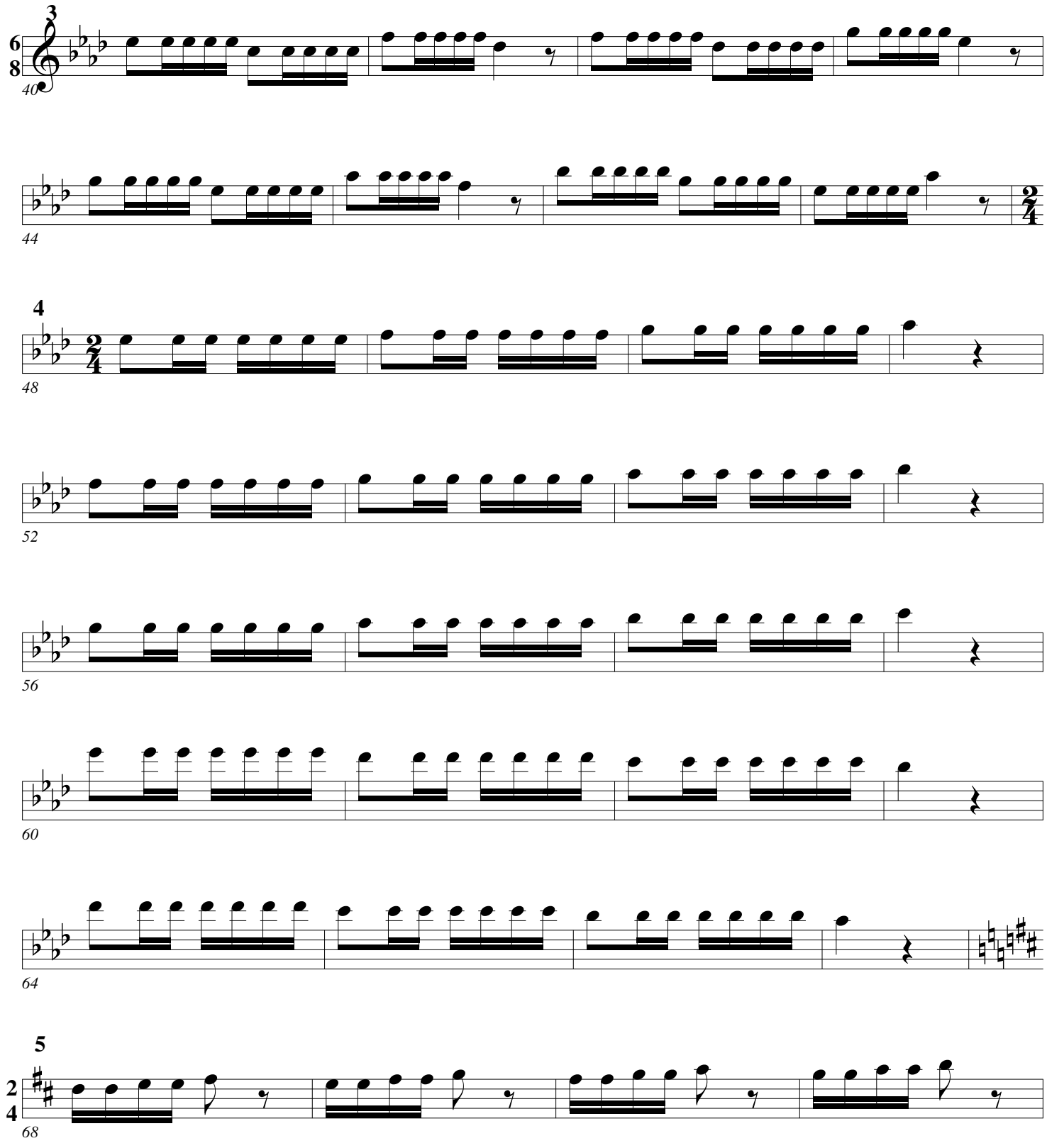

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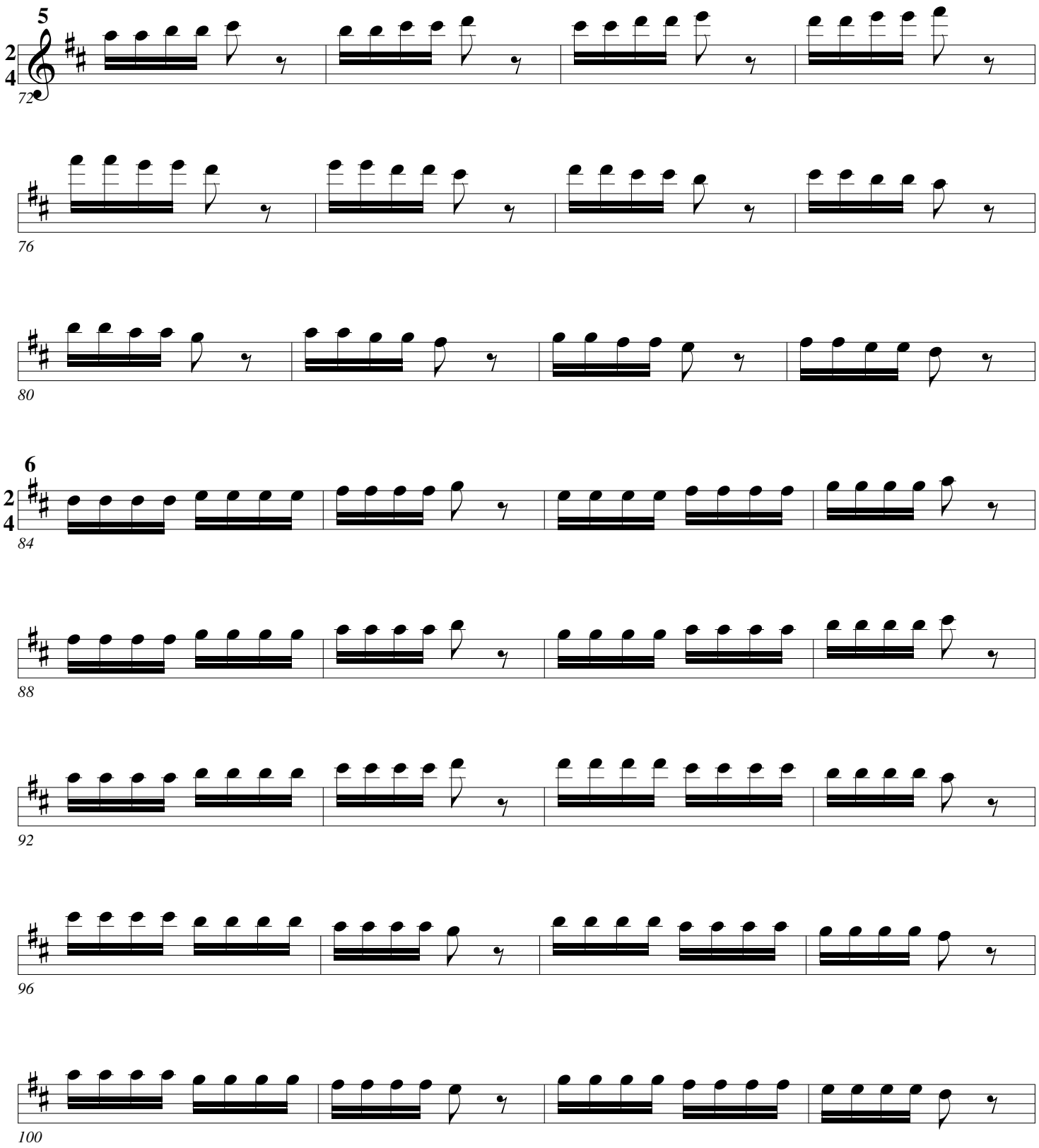

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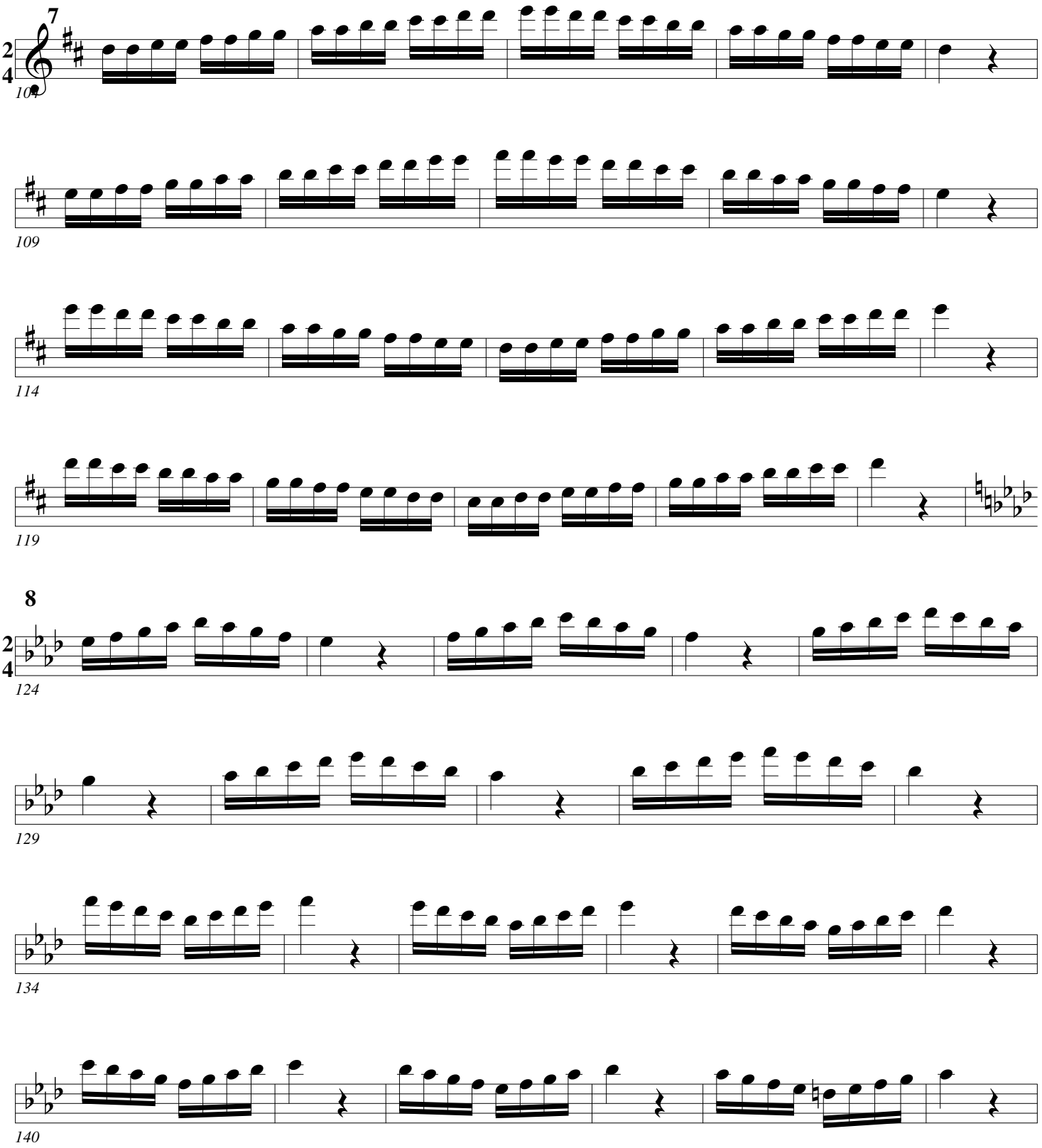

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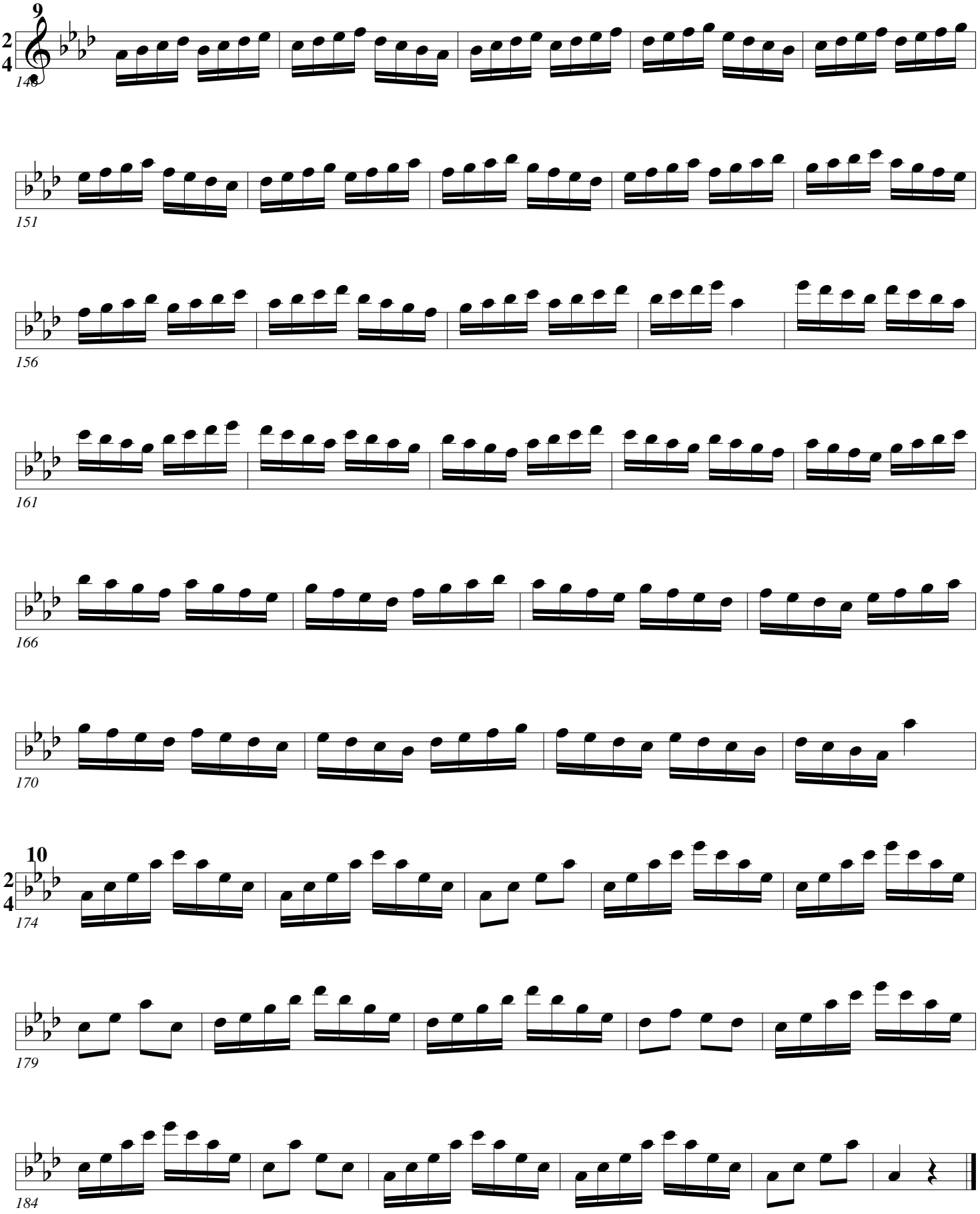
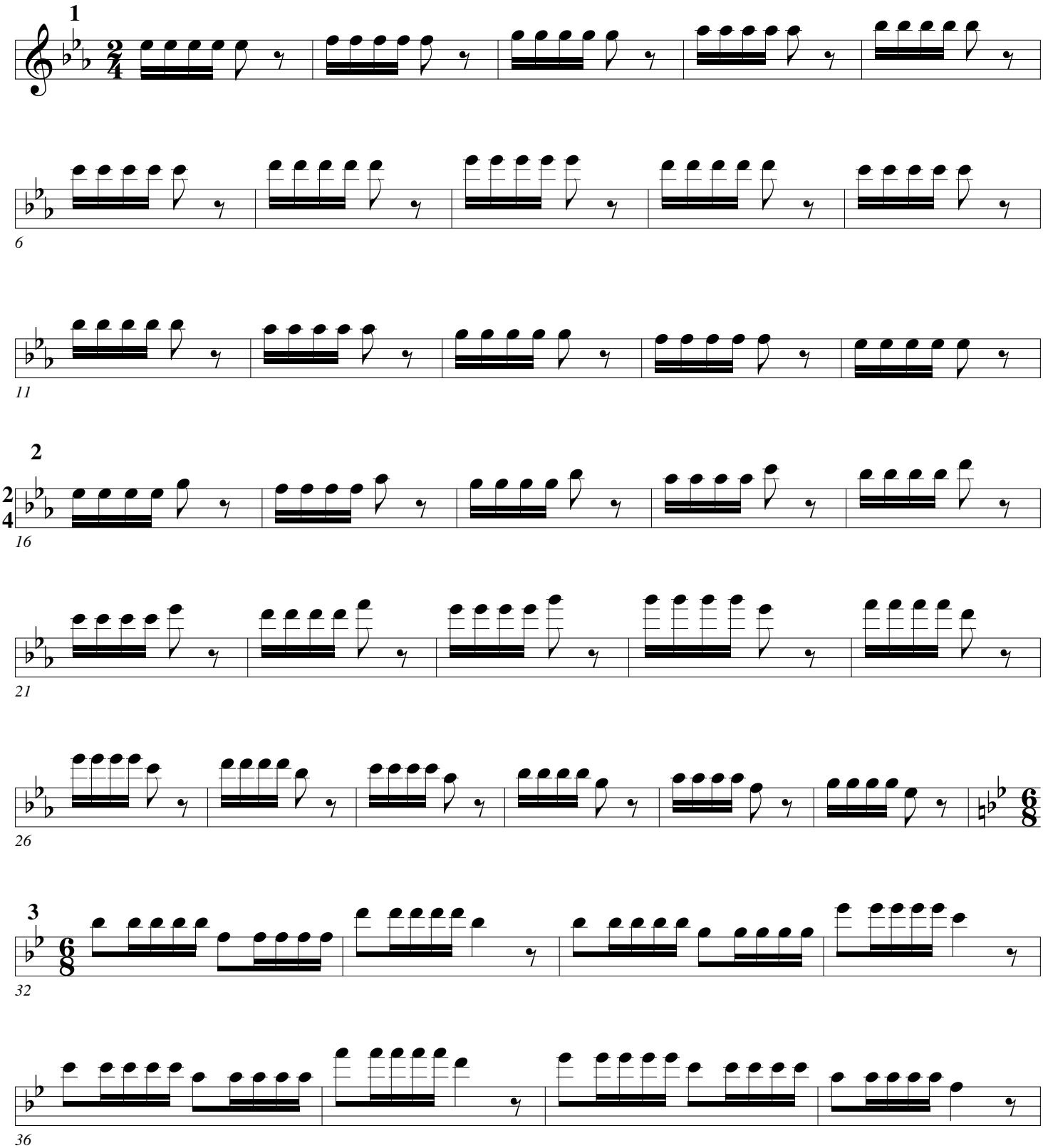


Double Tonguing

Arban/Pops



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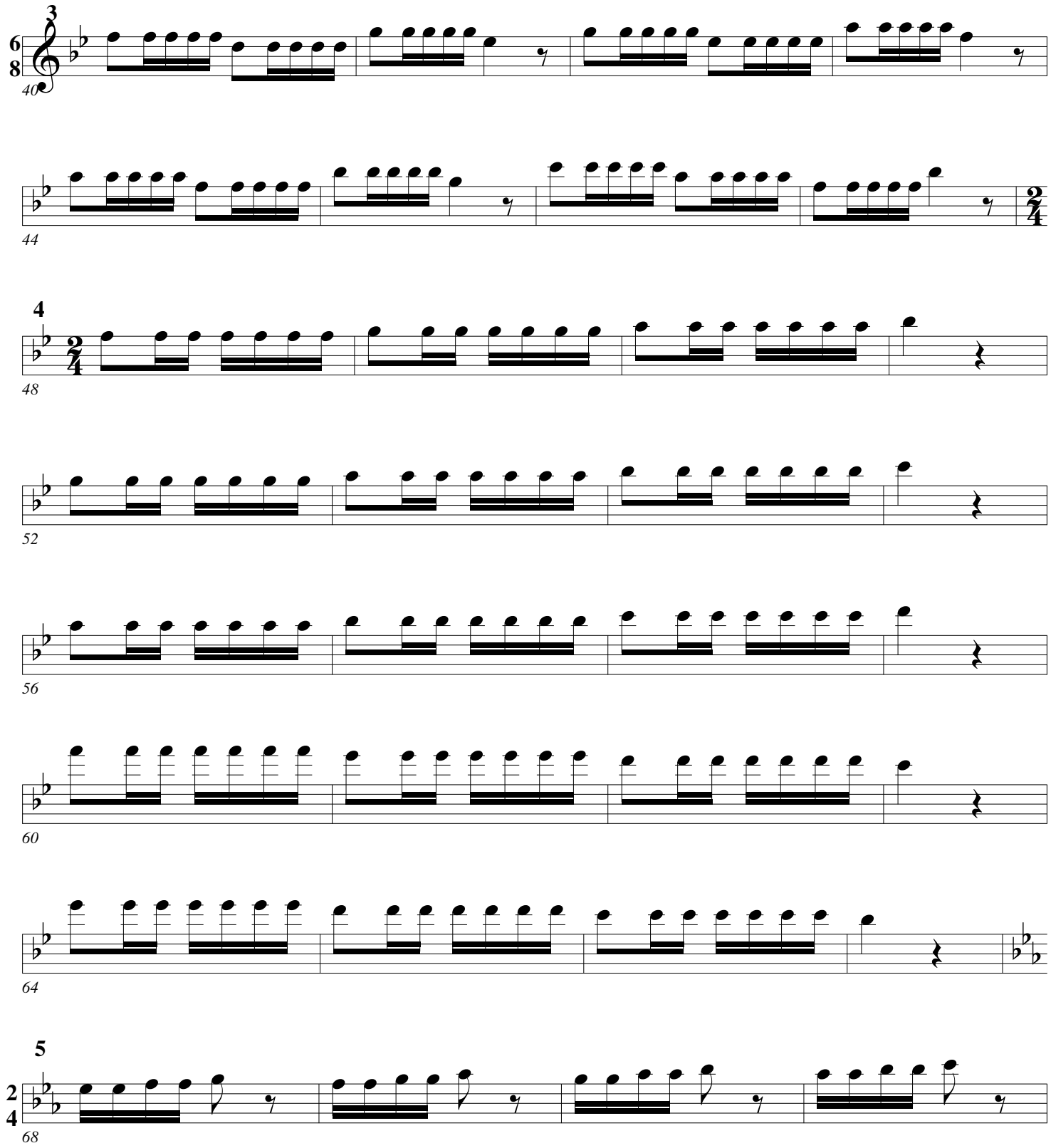

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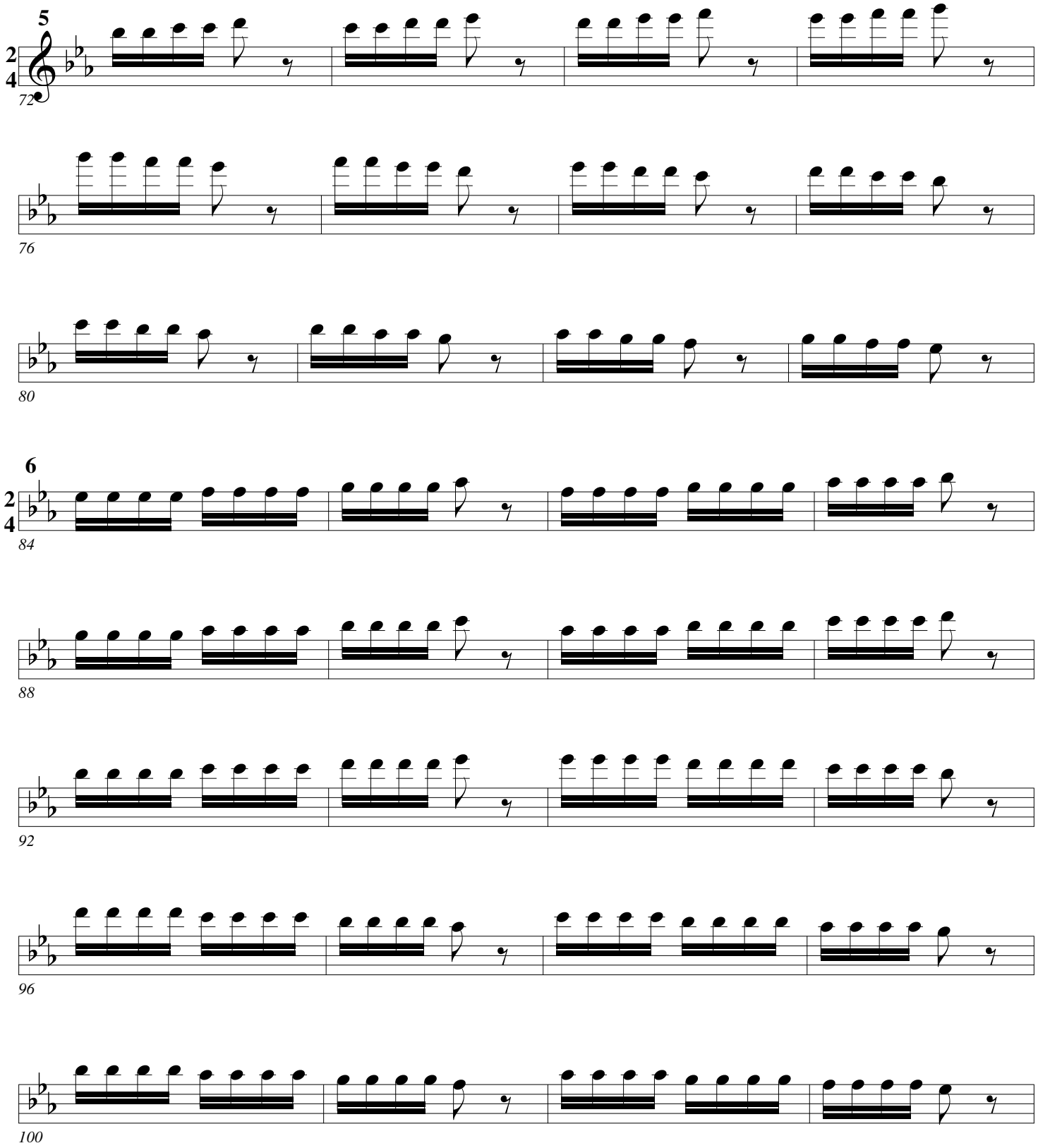

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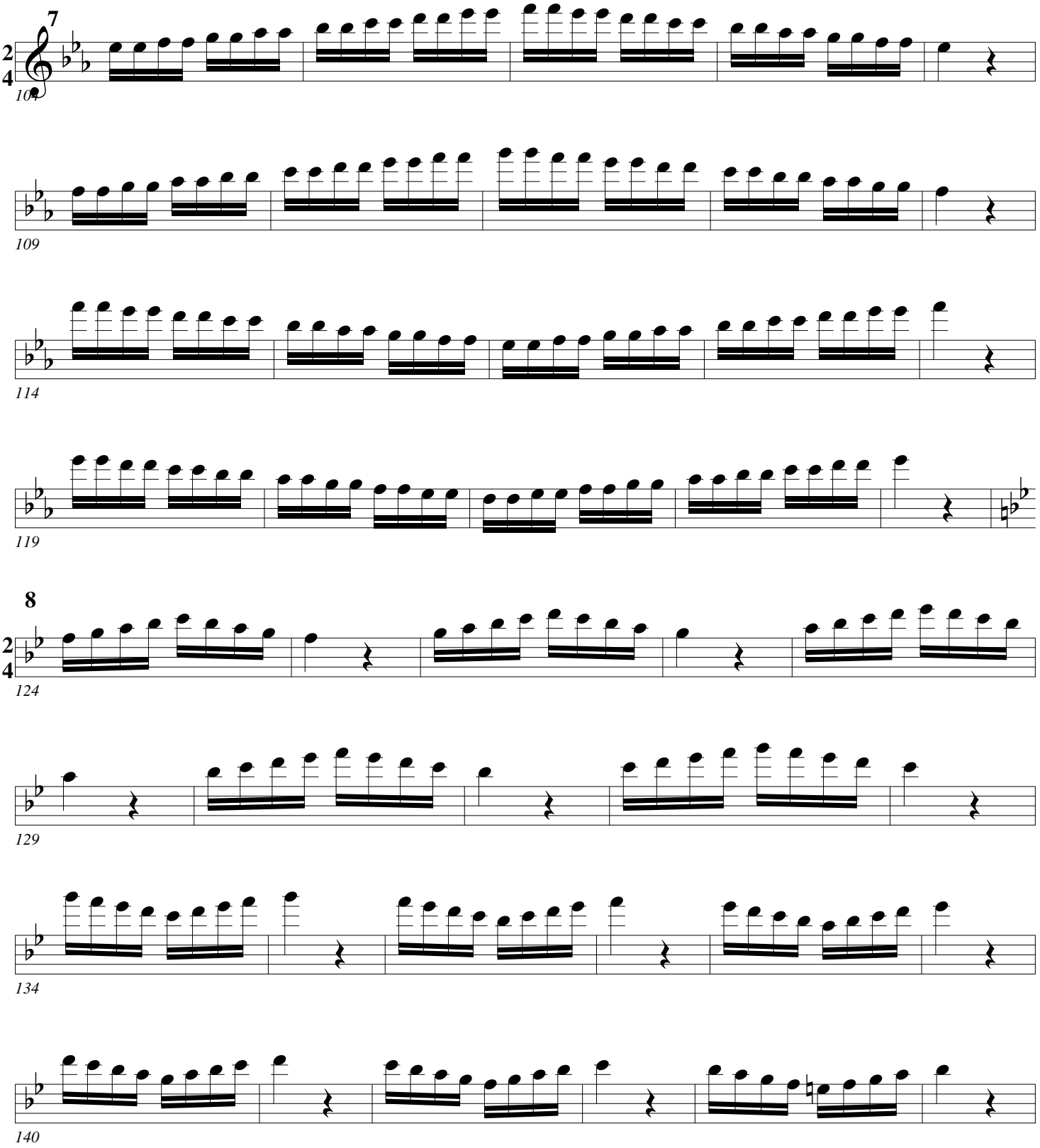

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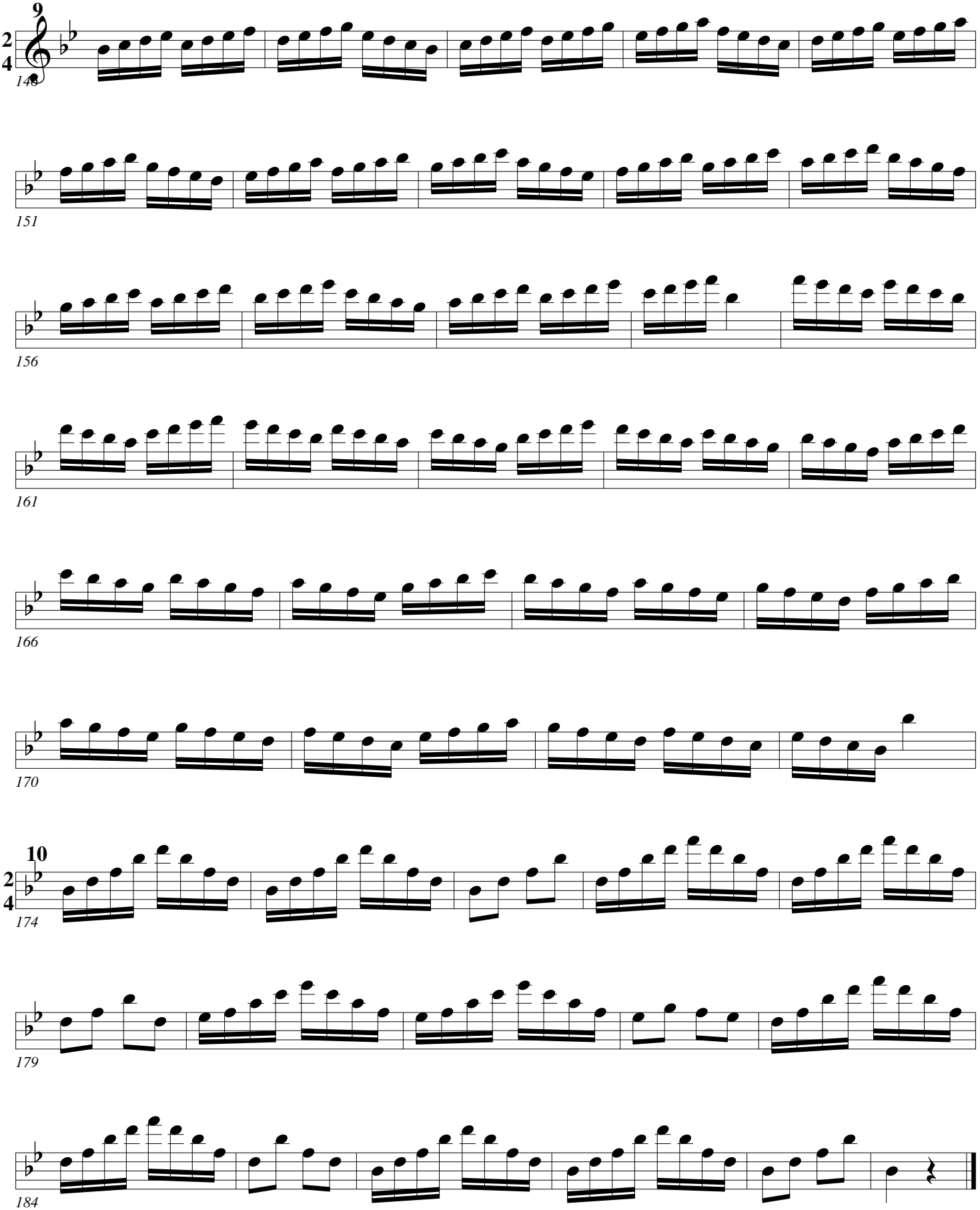
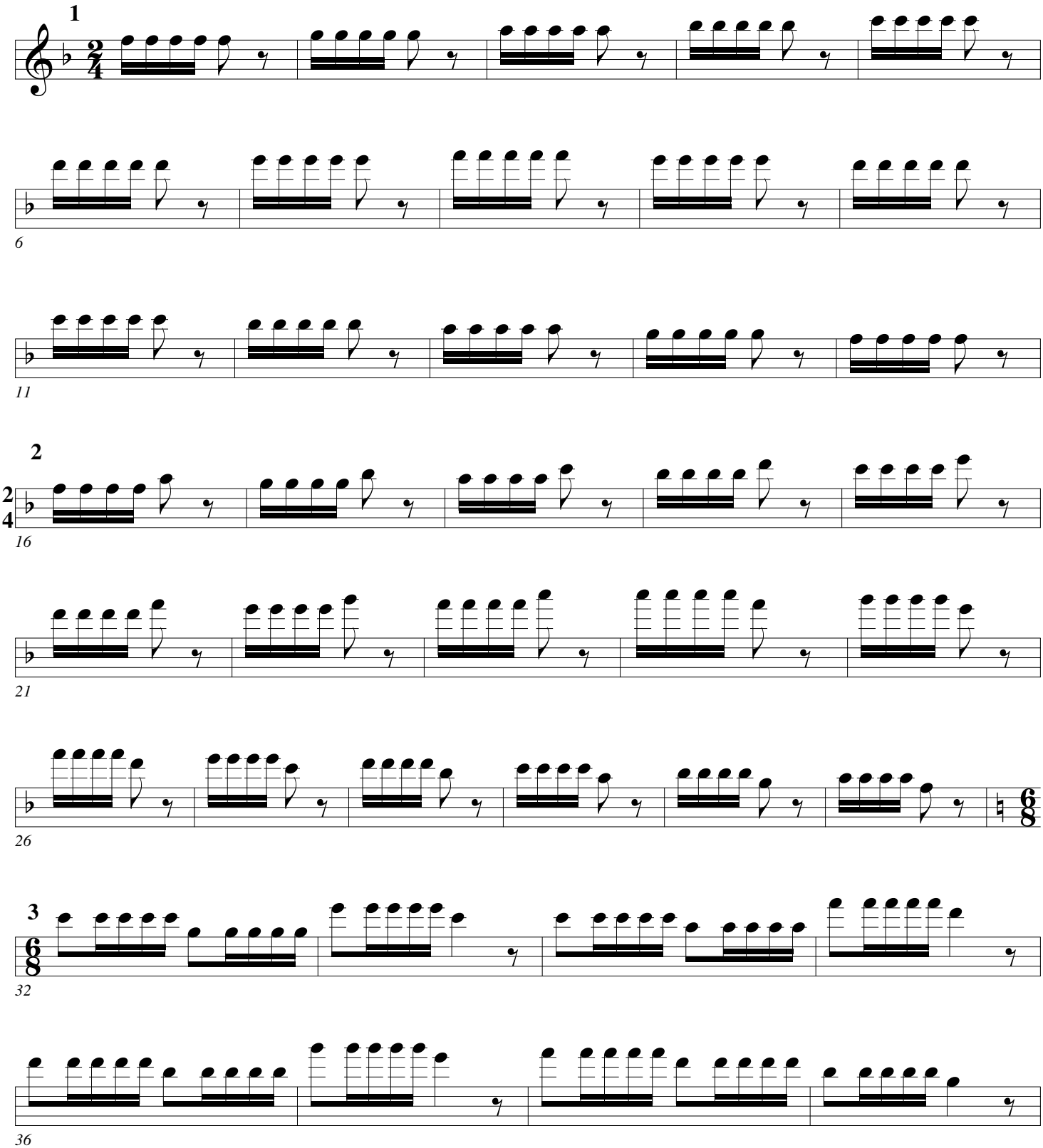


Double Tonguing

Arban/Pops



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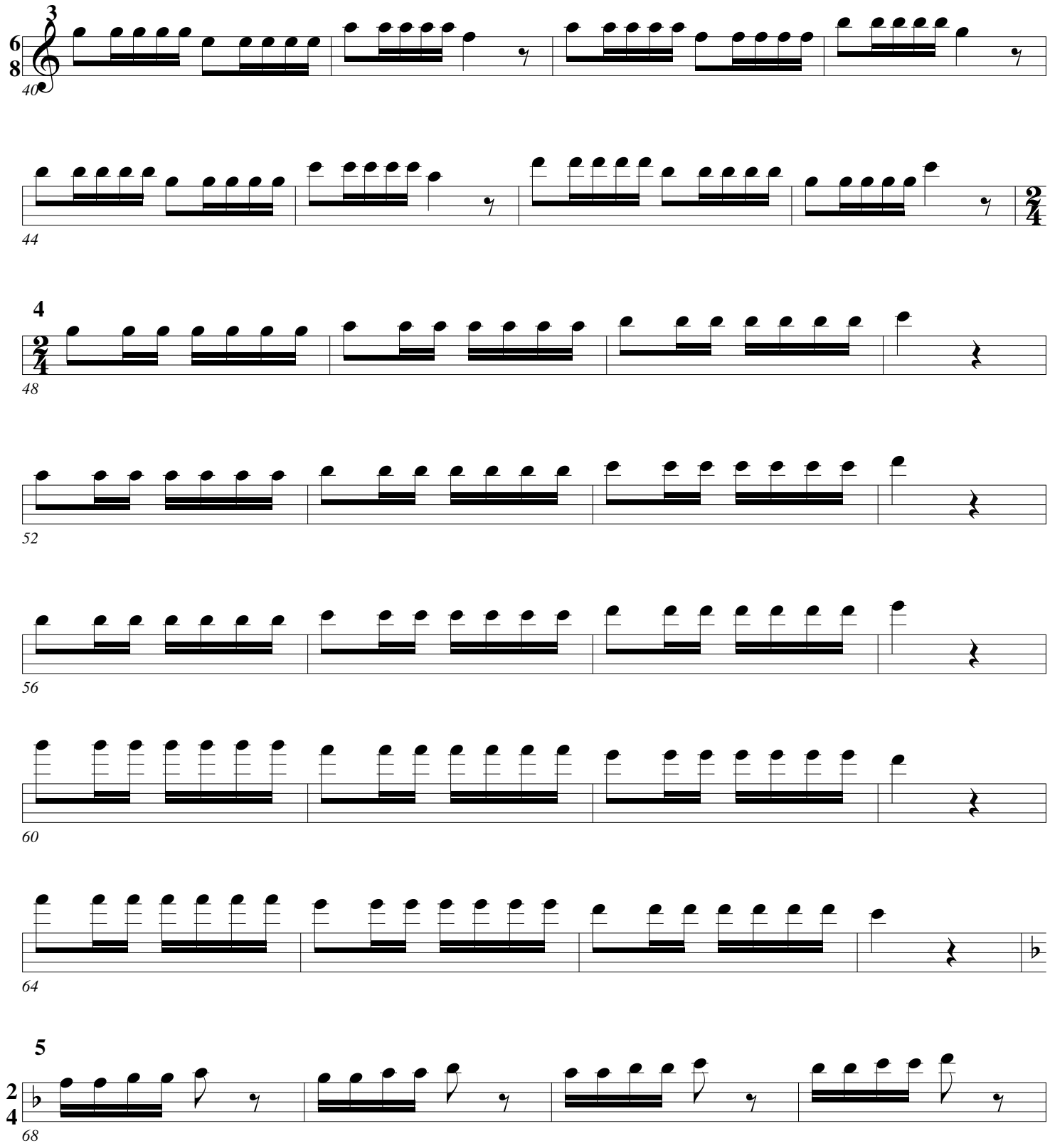

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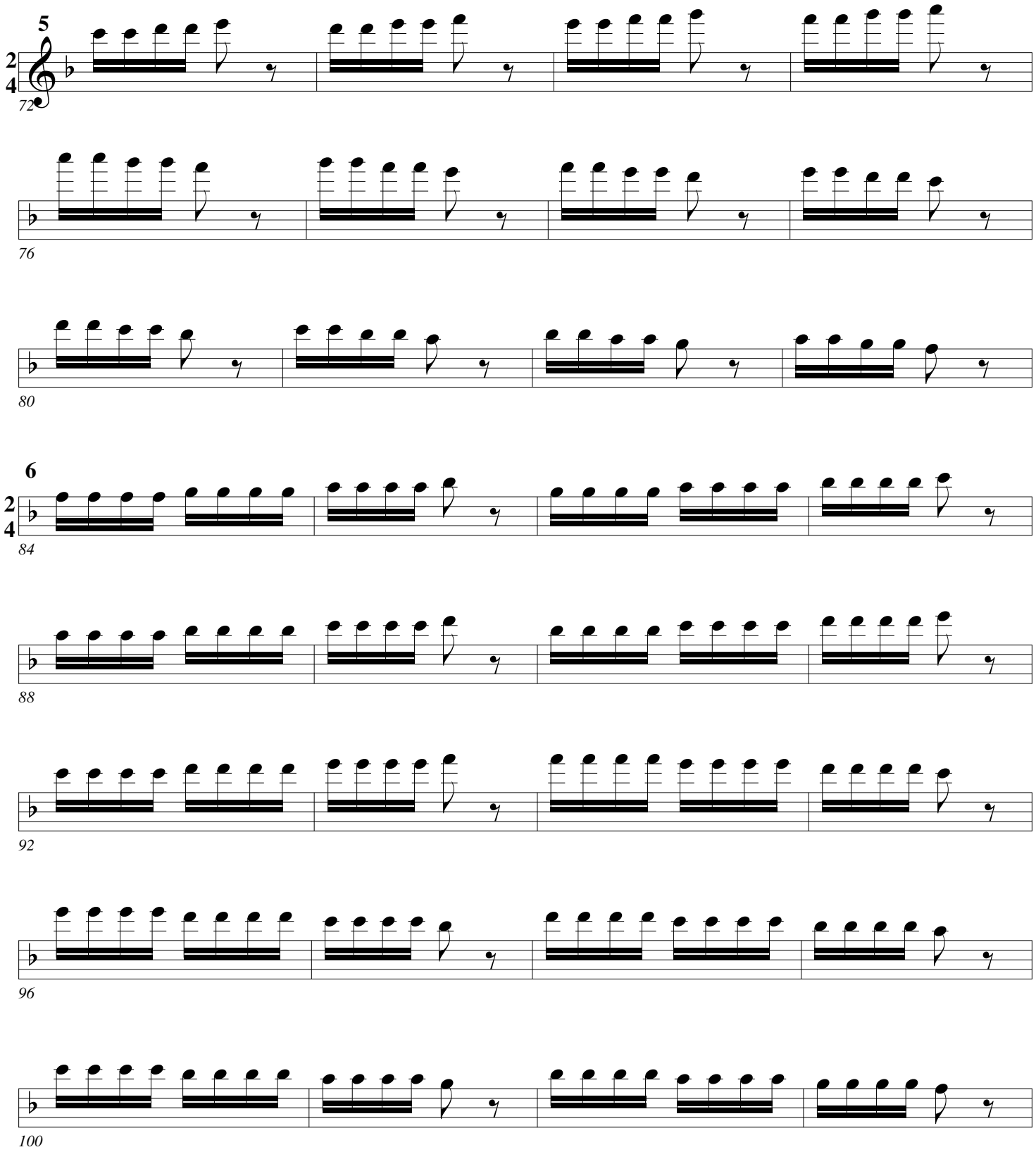

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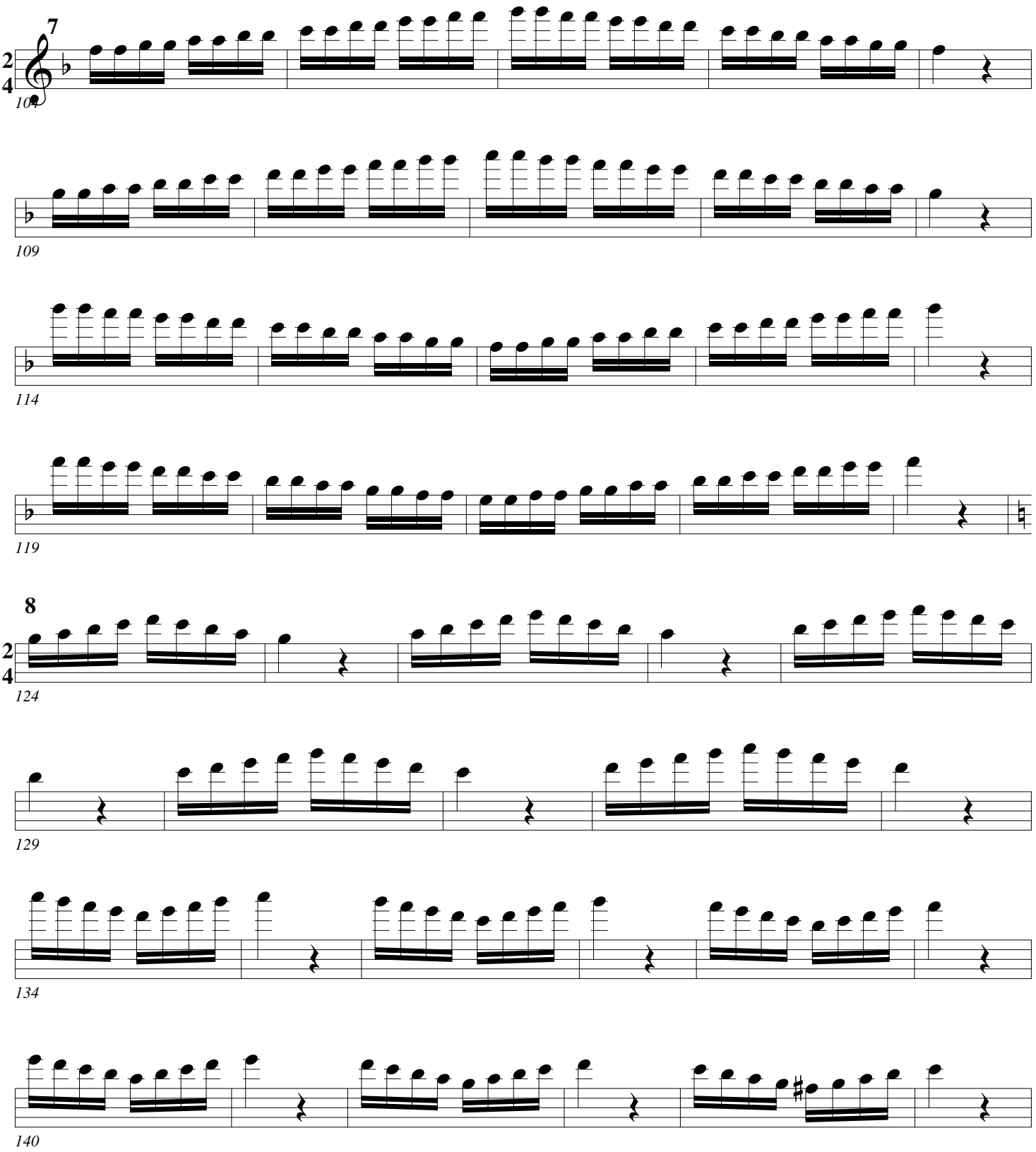

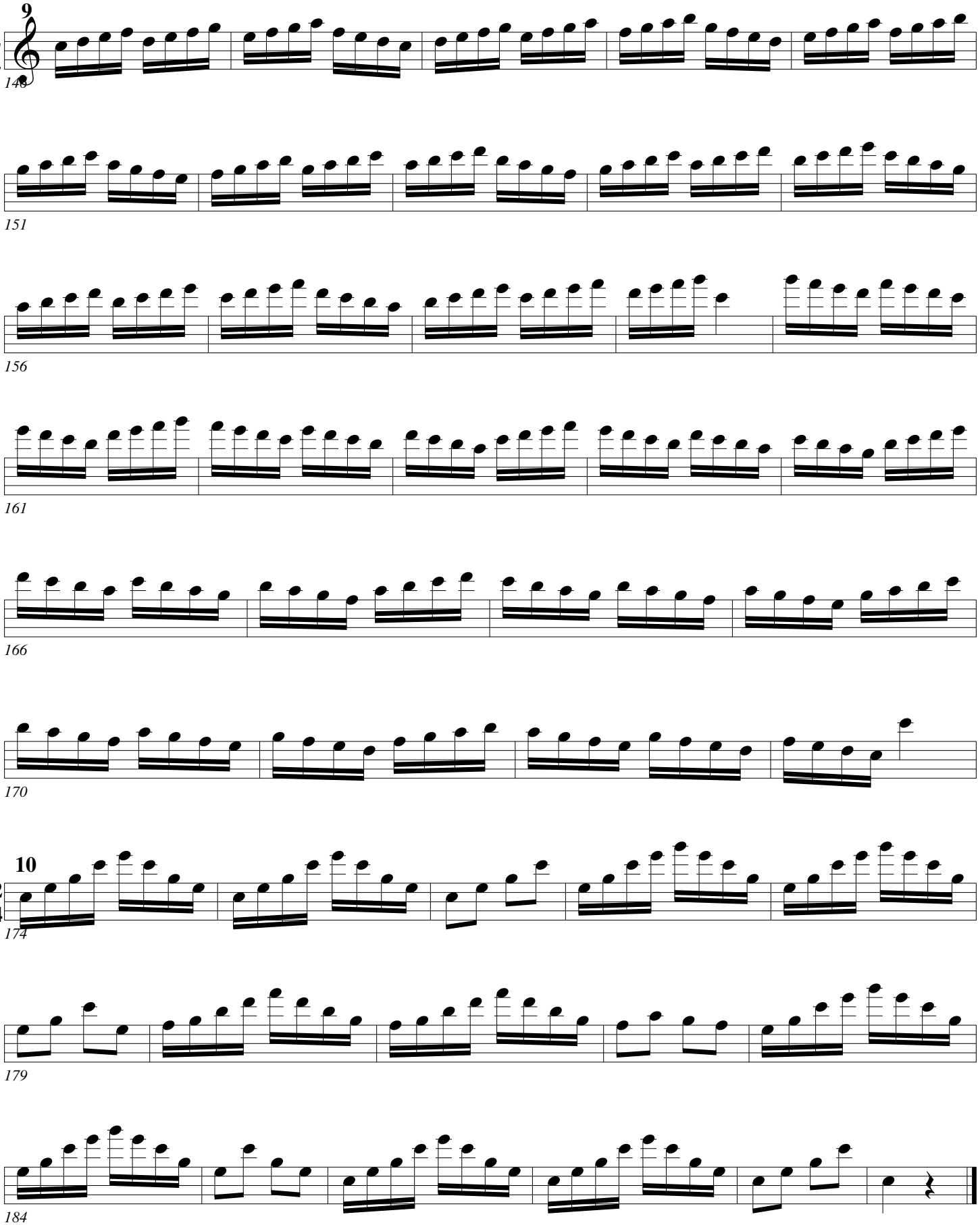
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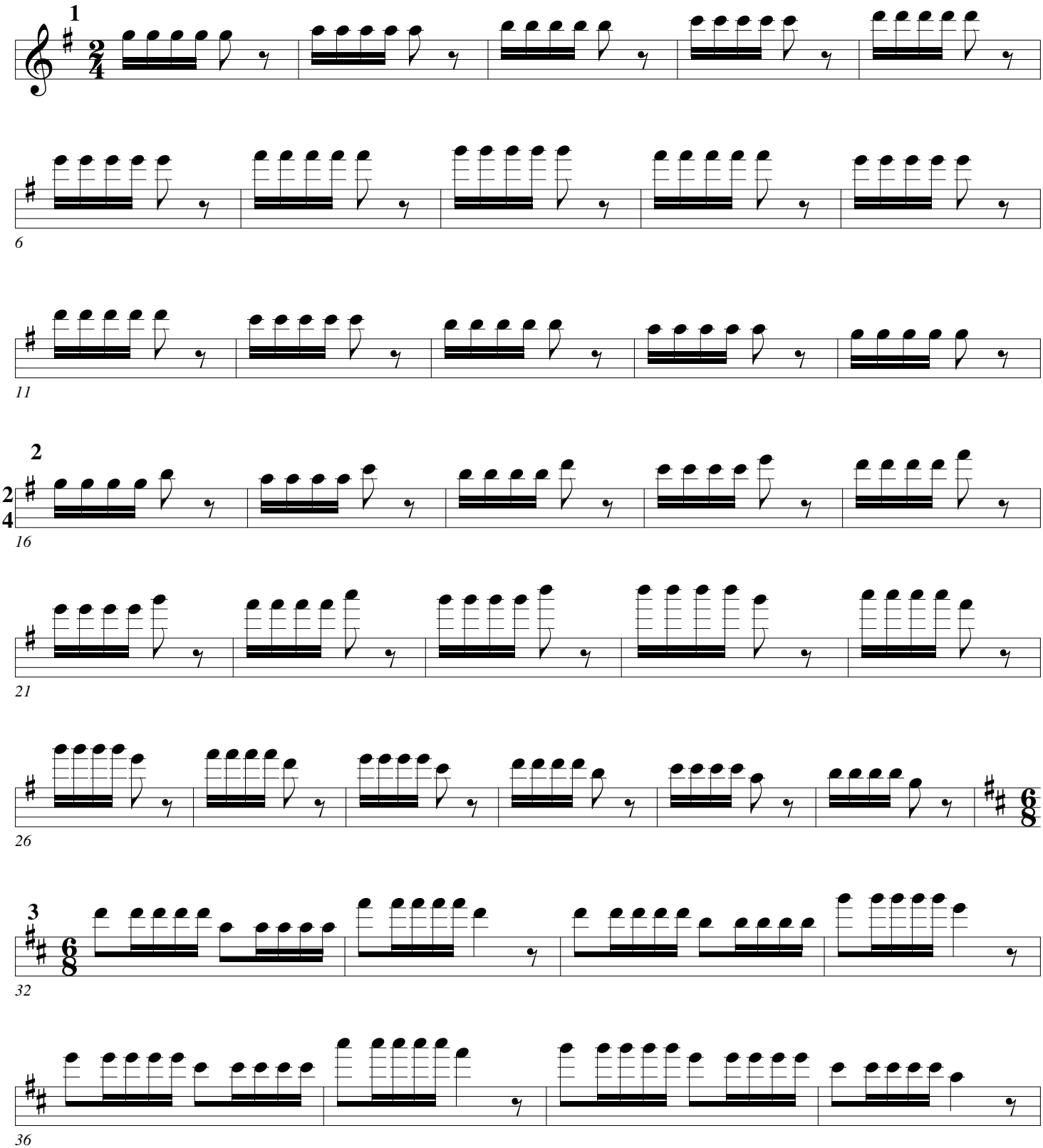
Double Tonguing

Arban/Pops



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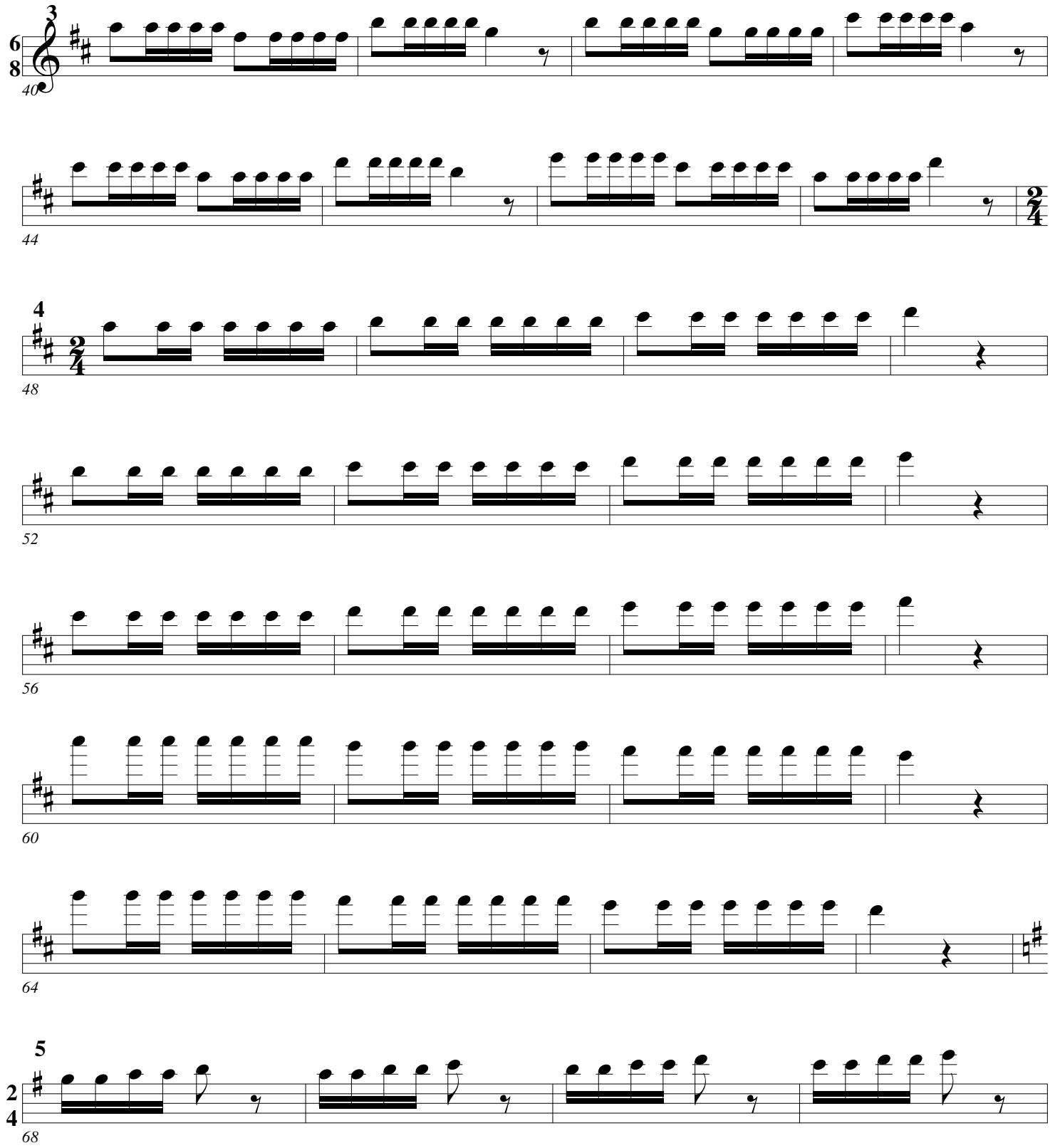

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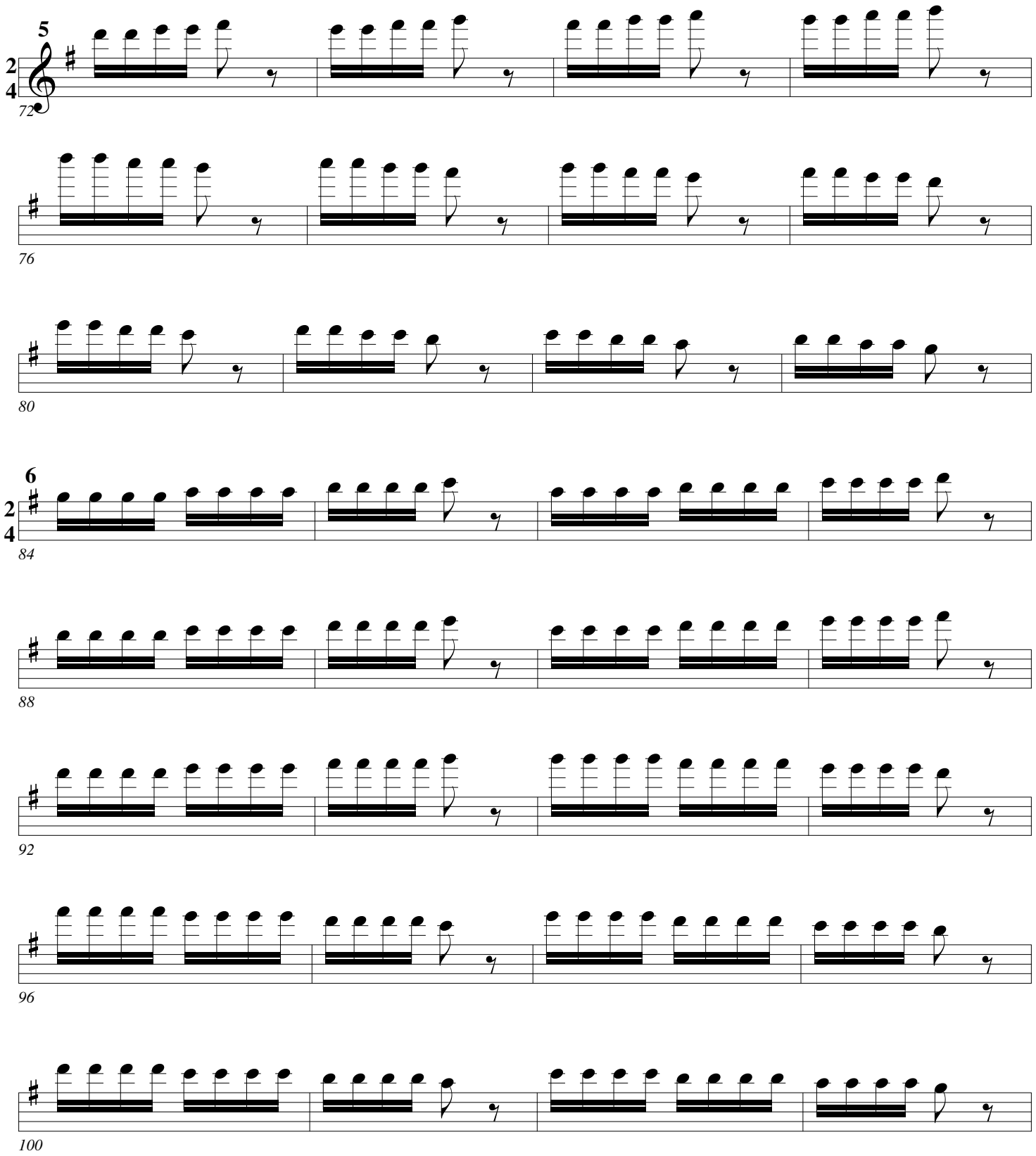

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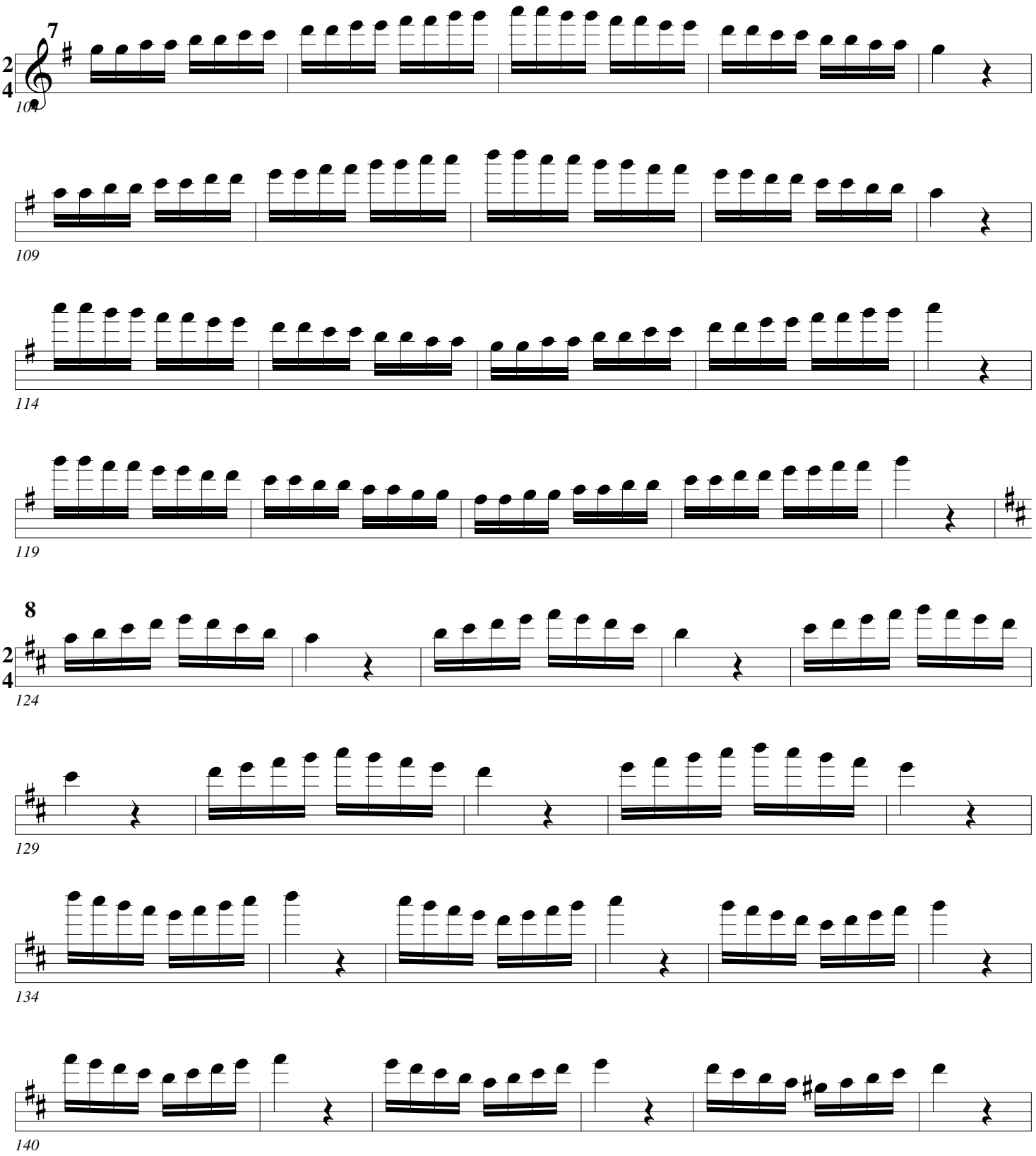

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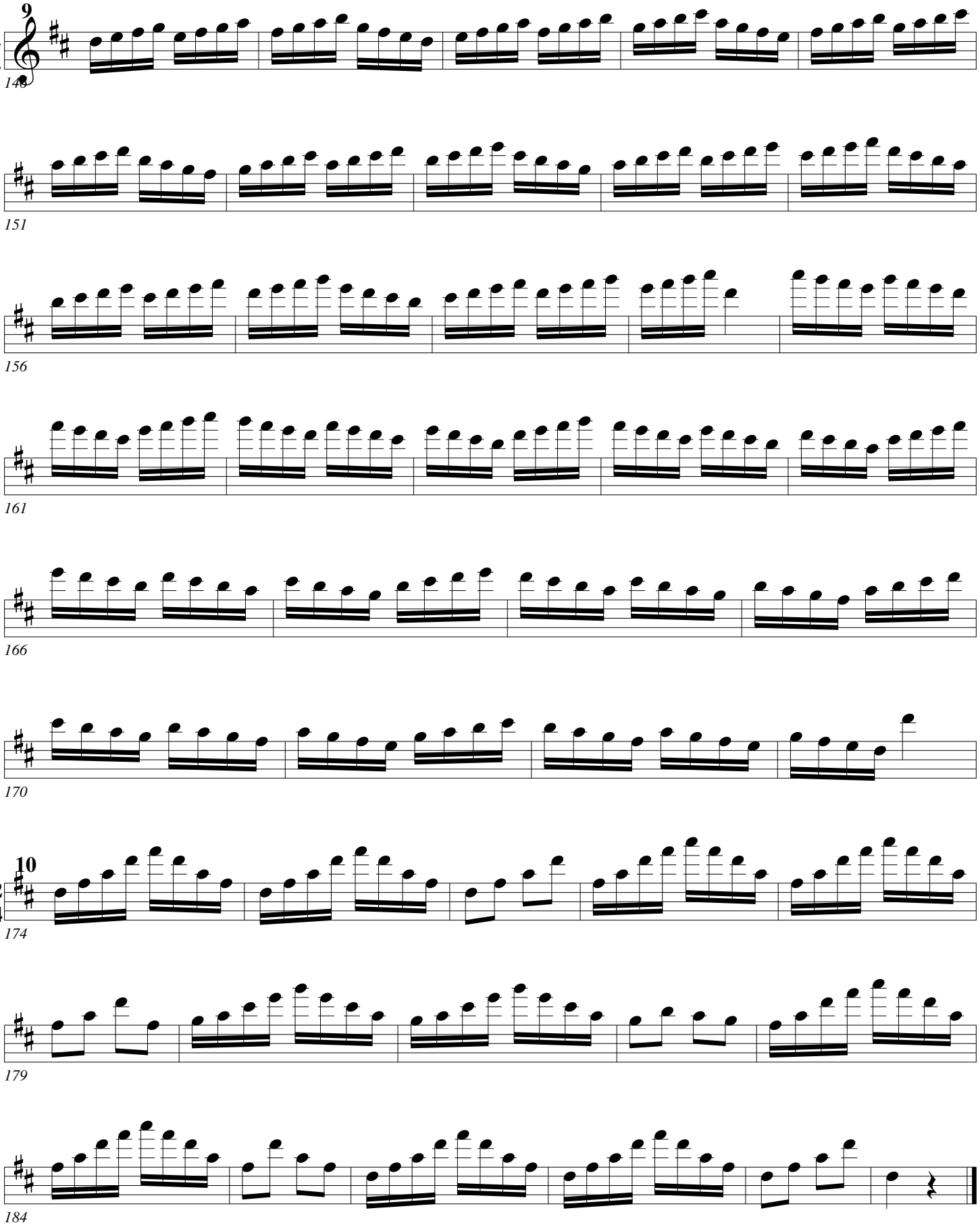
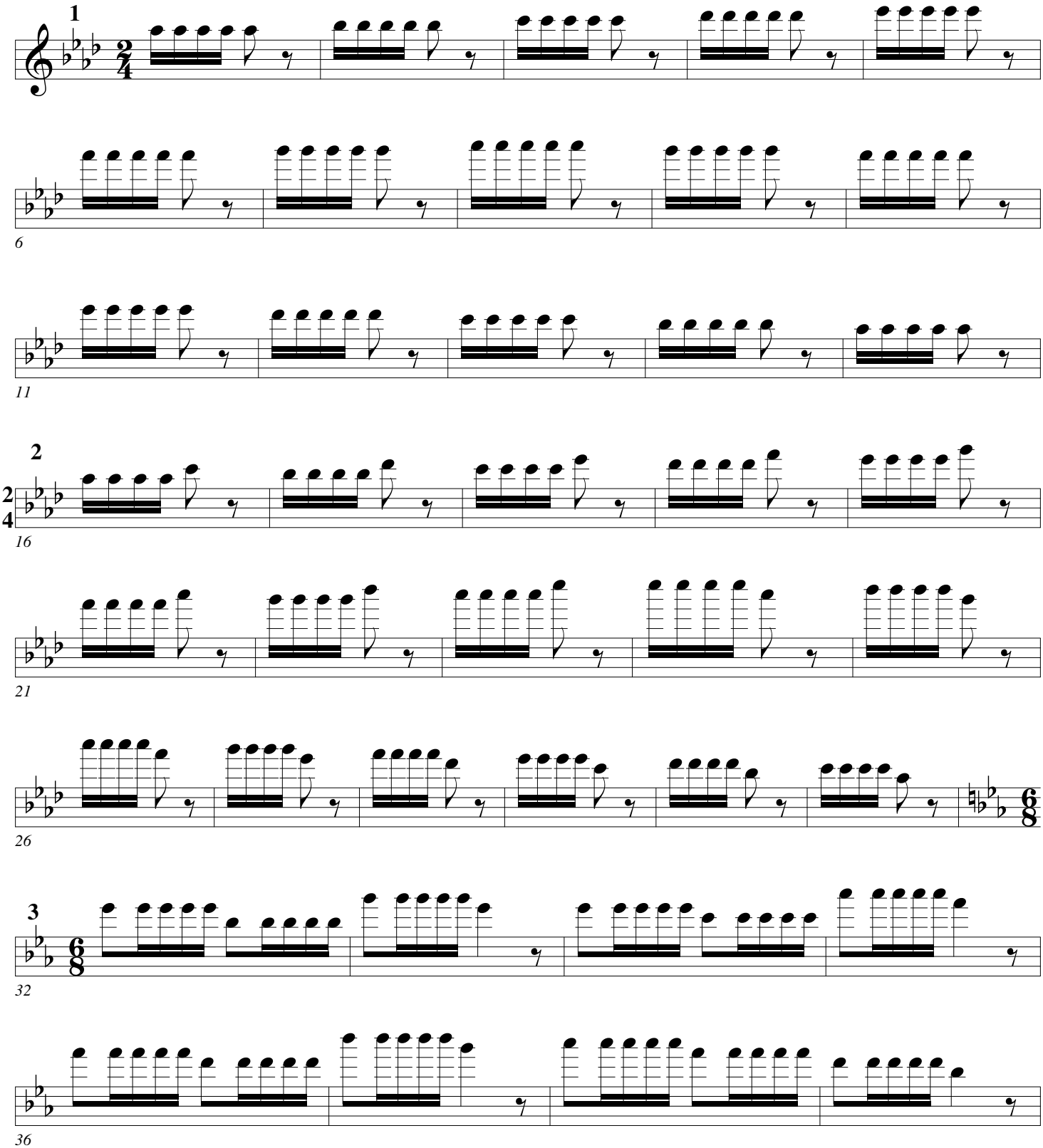


Double Tonguing

Arban/Pops



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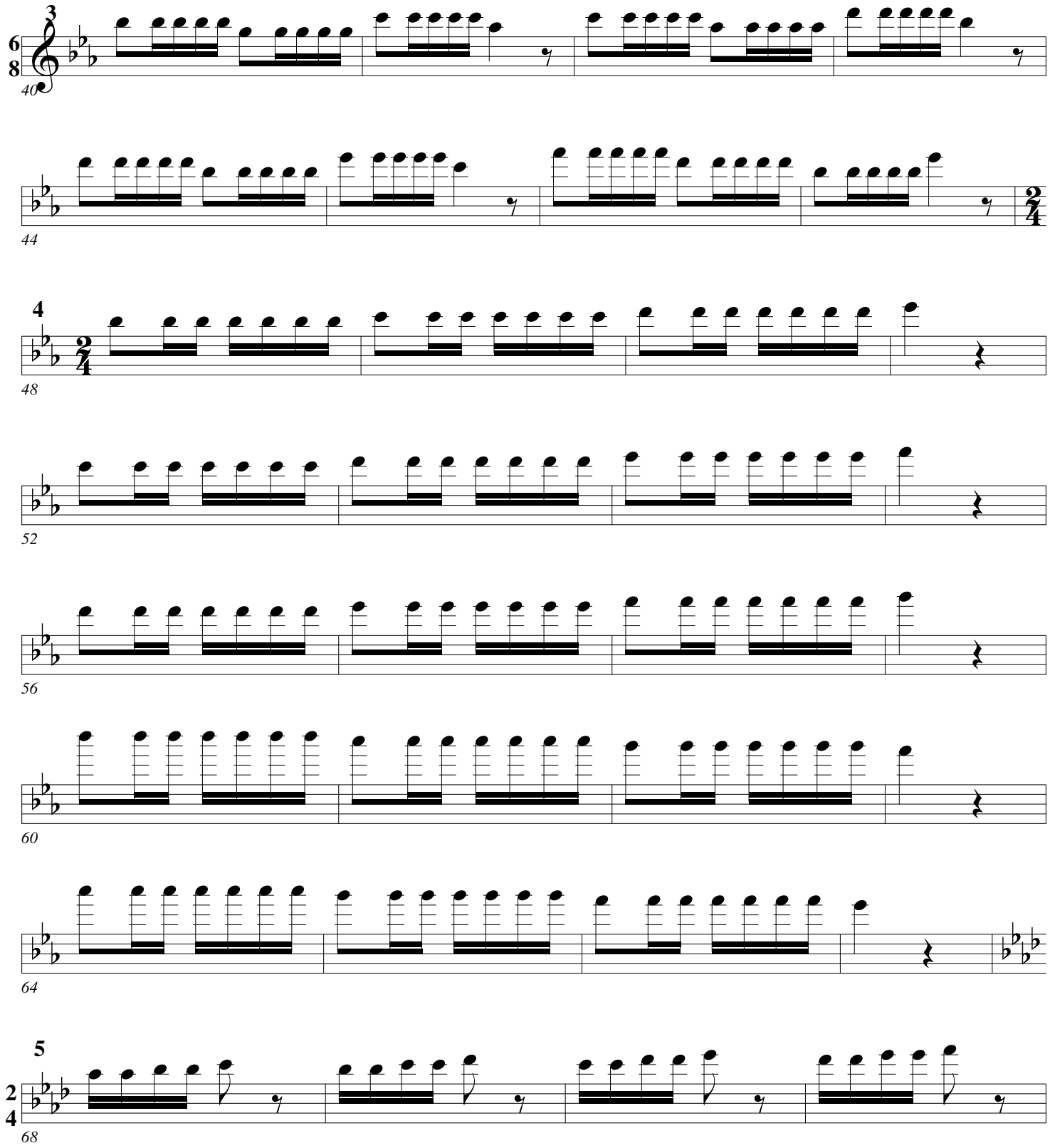

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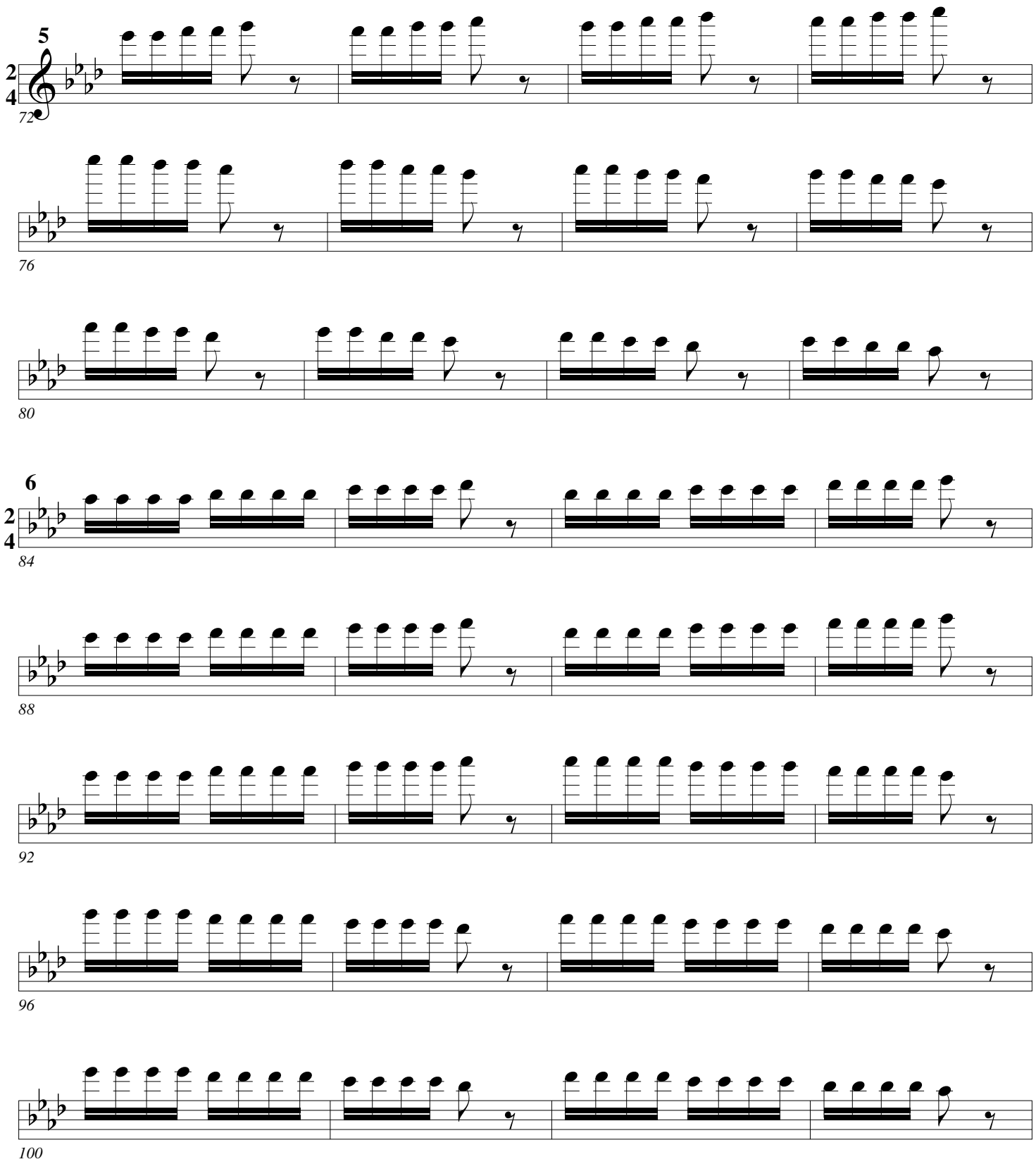

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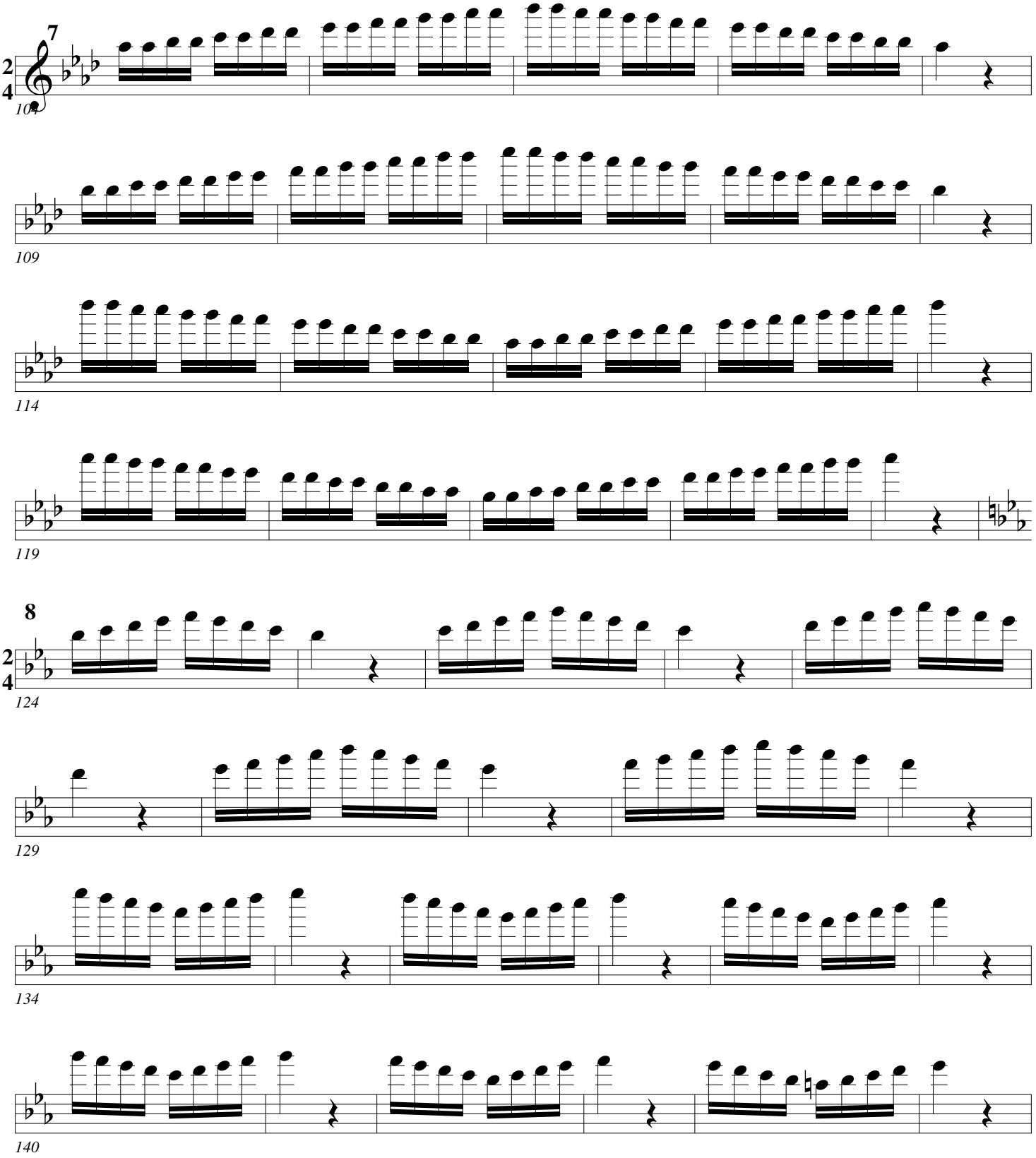

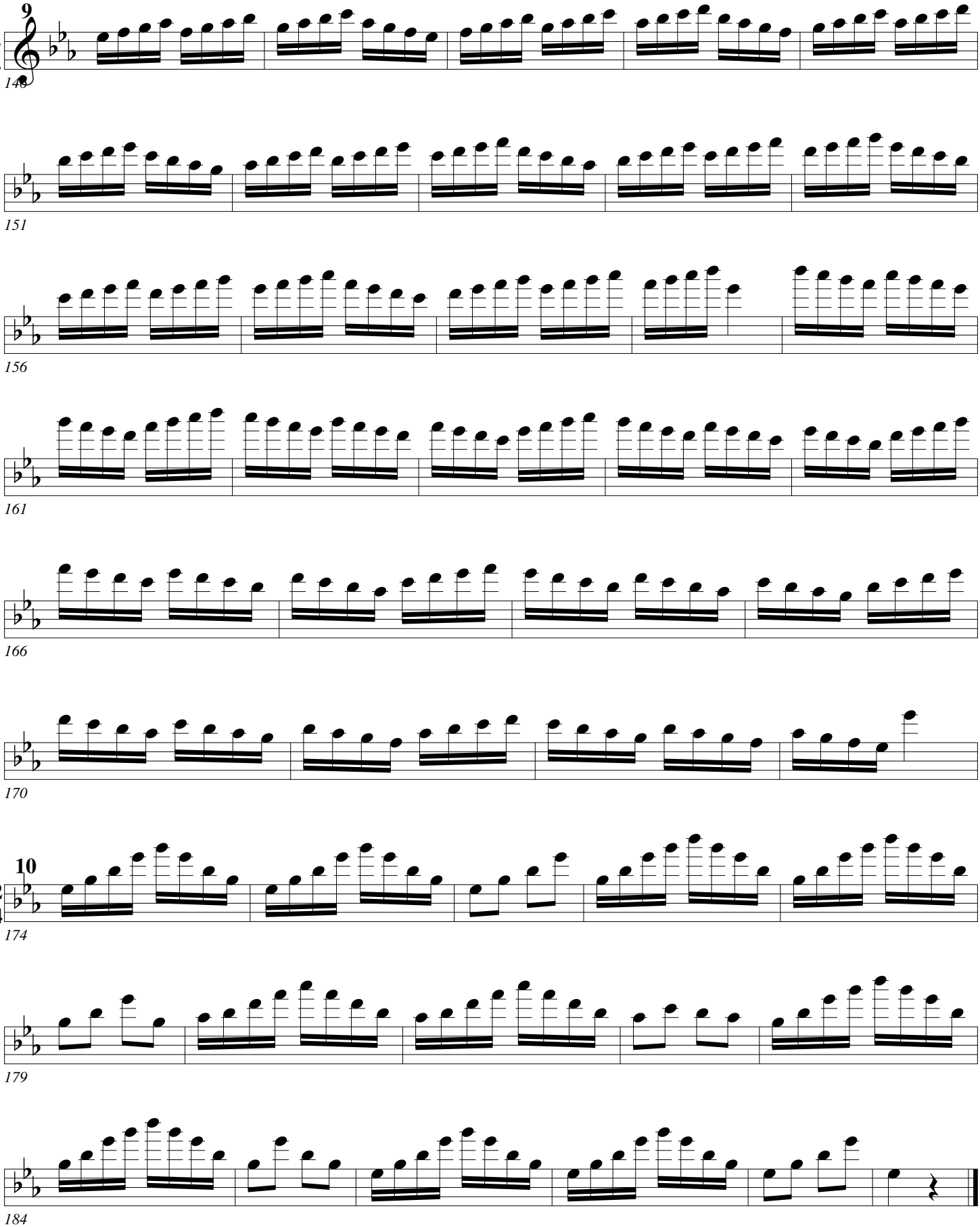
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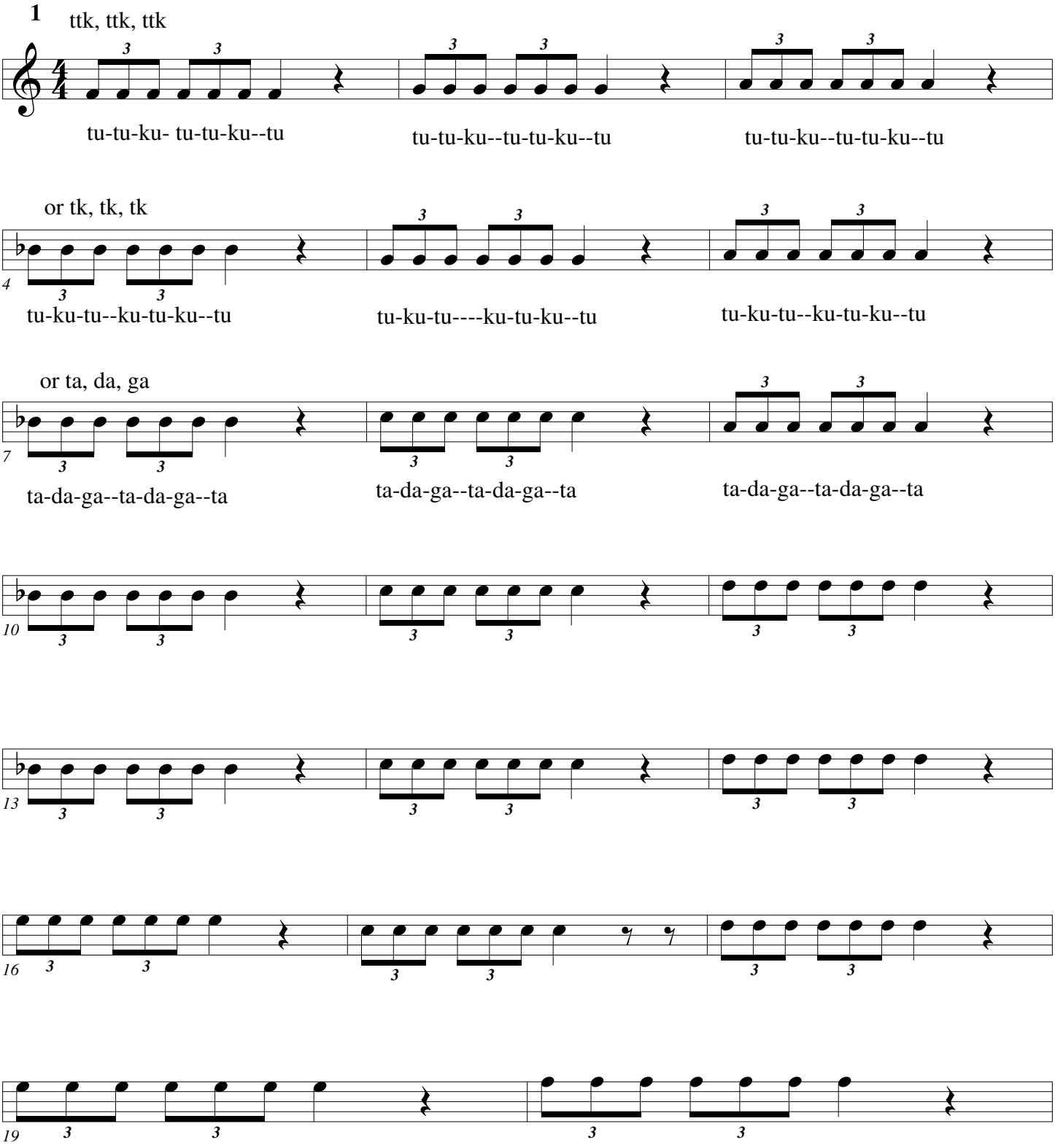
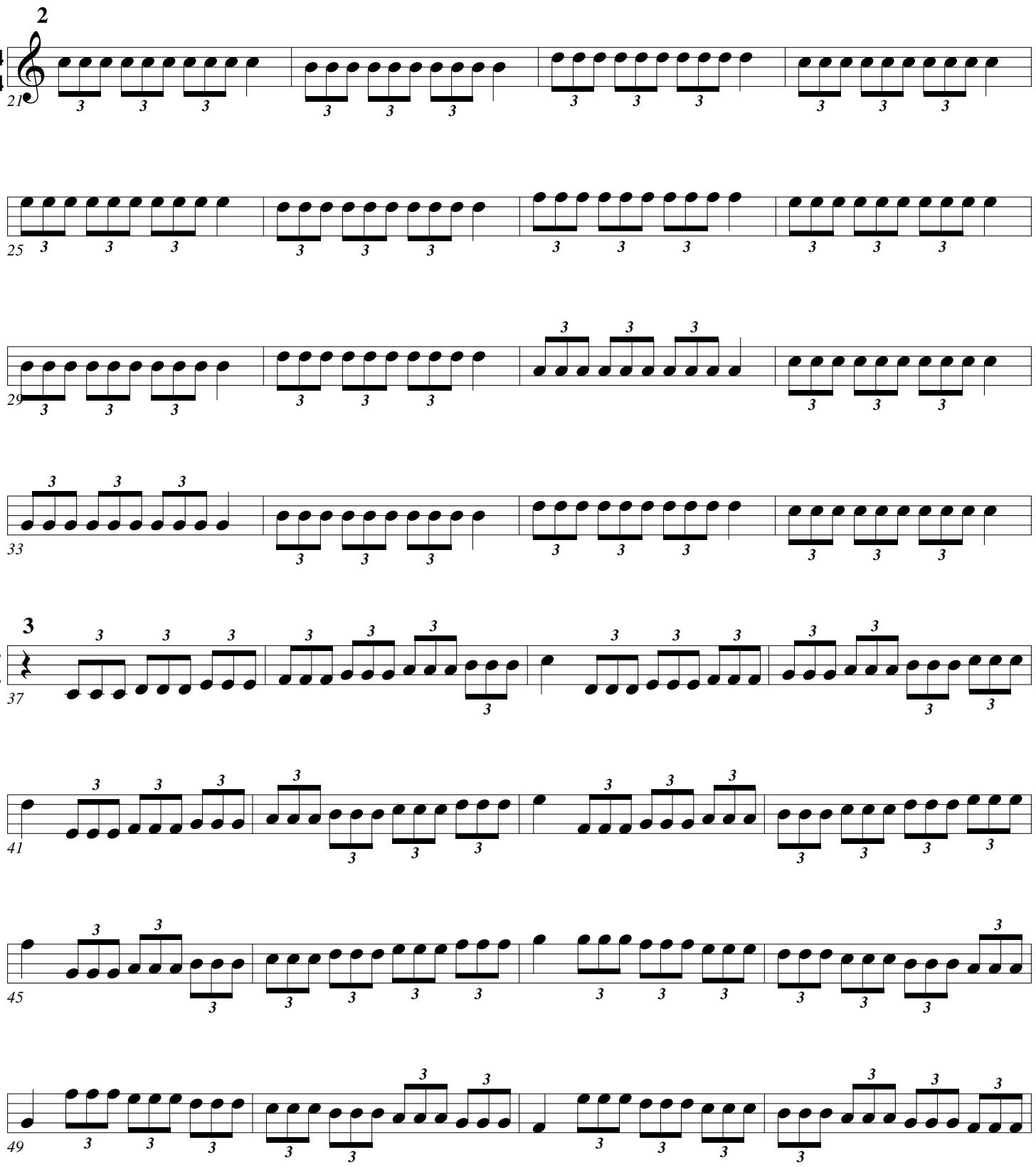
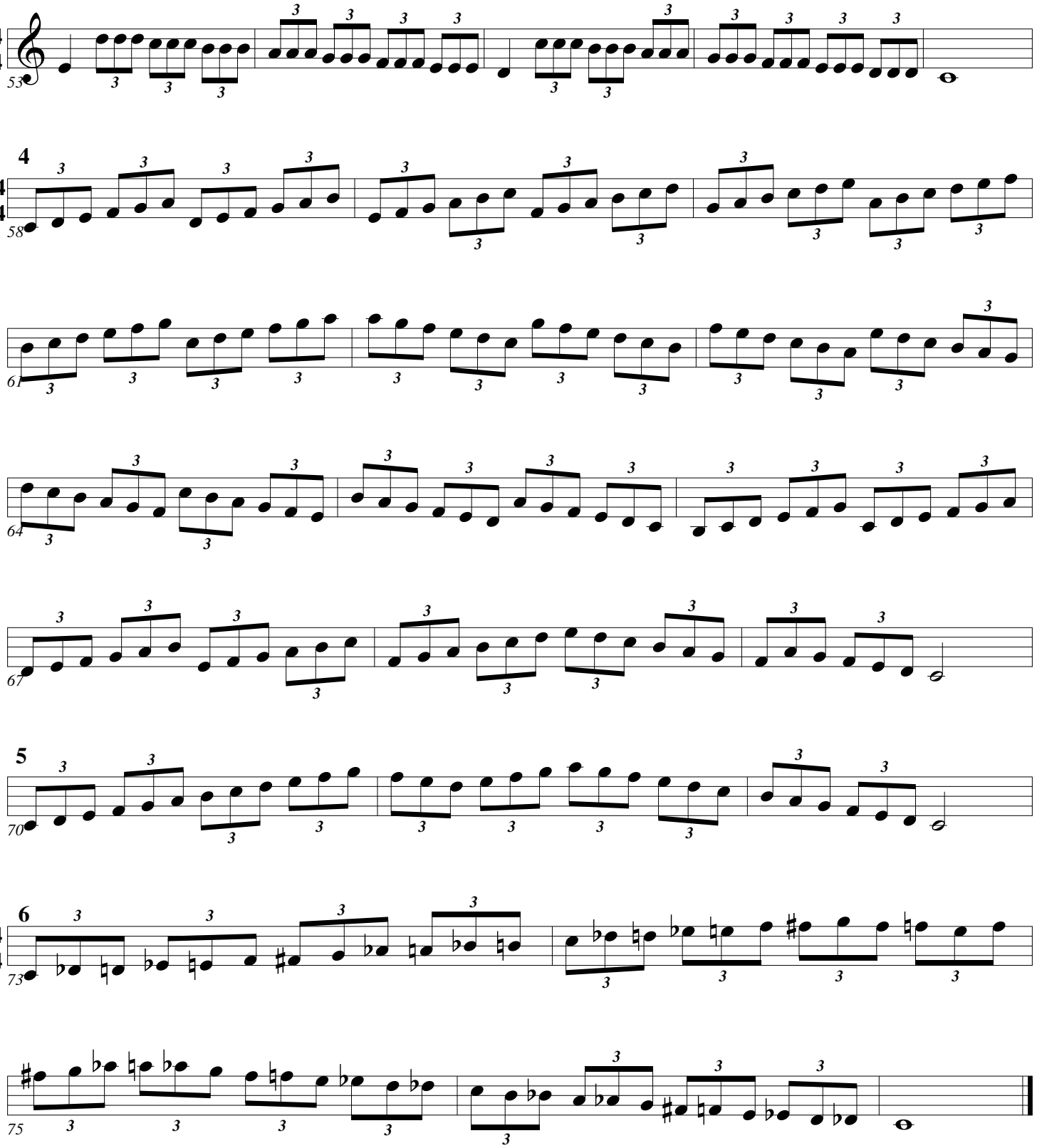
Triple Tonguing

Arban/Pops



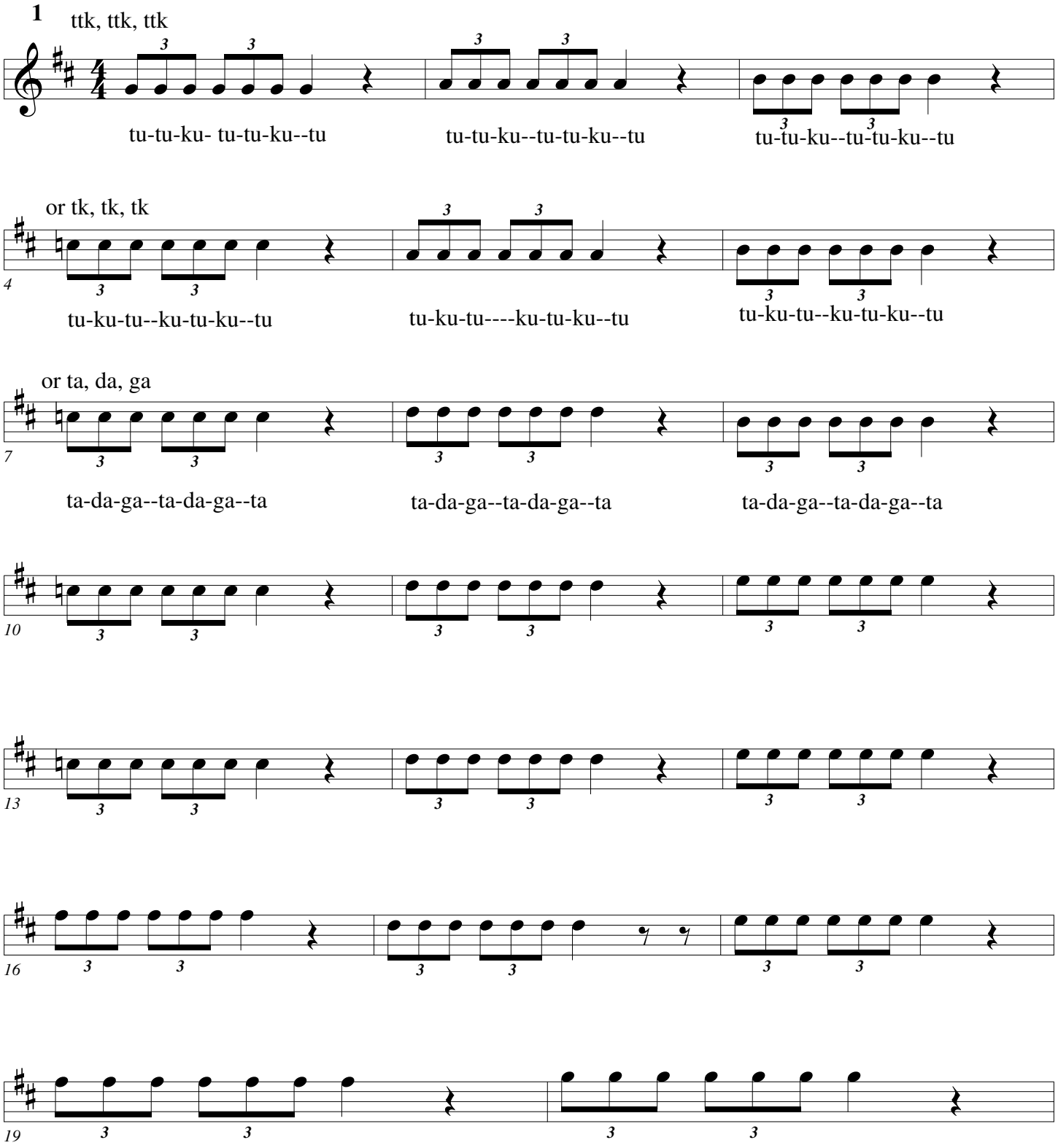
Triple Tongue





Triple Tonguing

Arban/Pops



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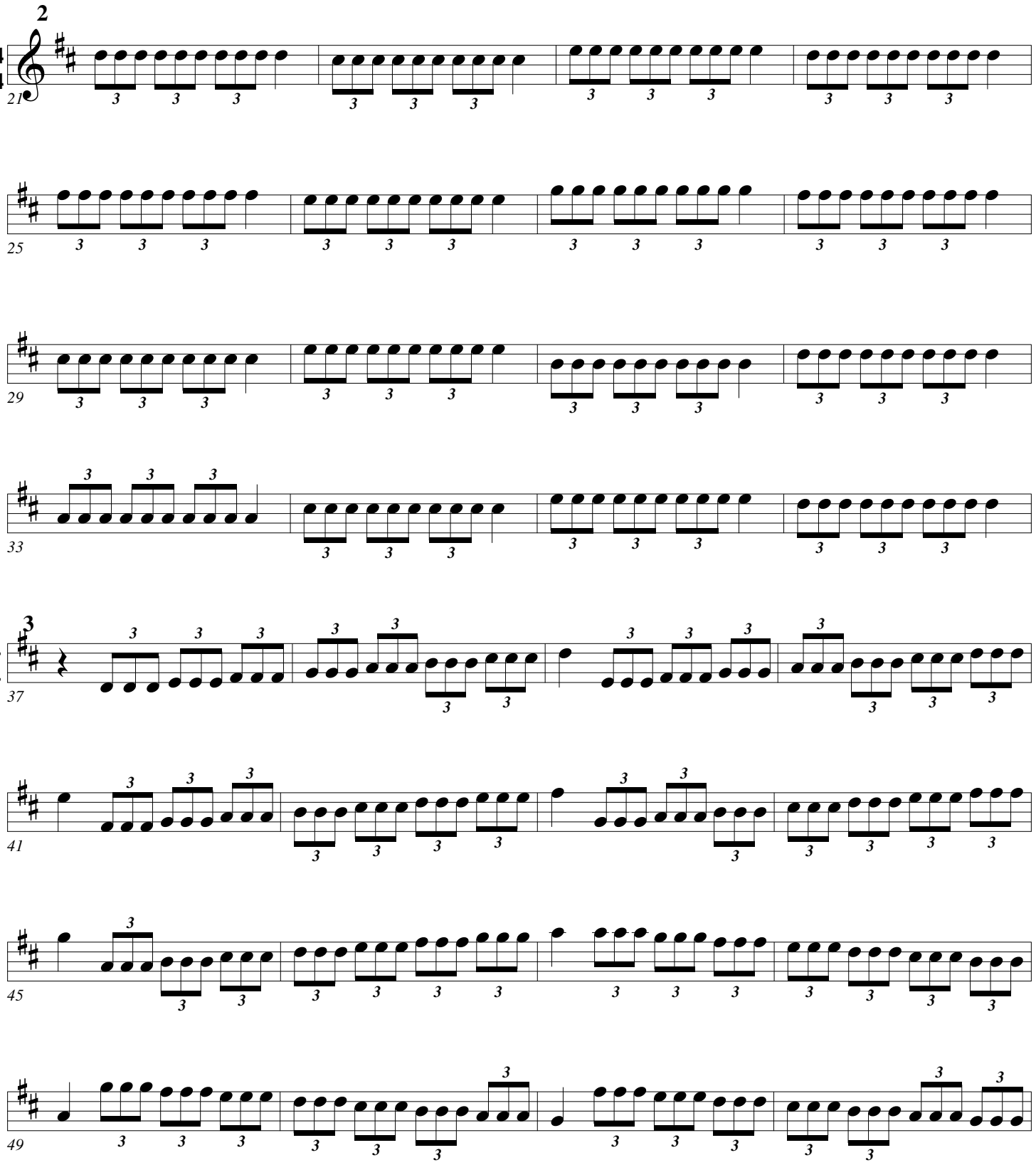

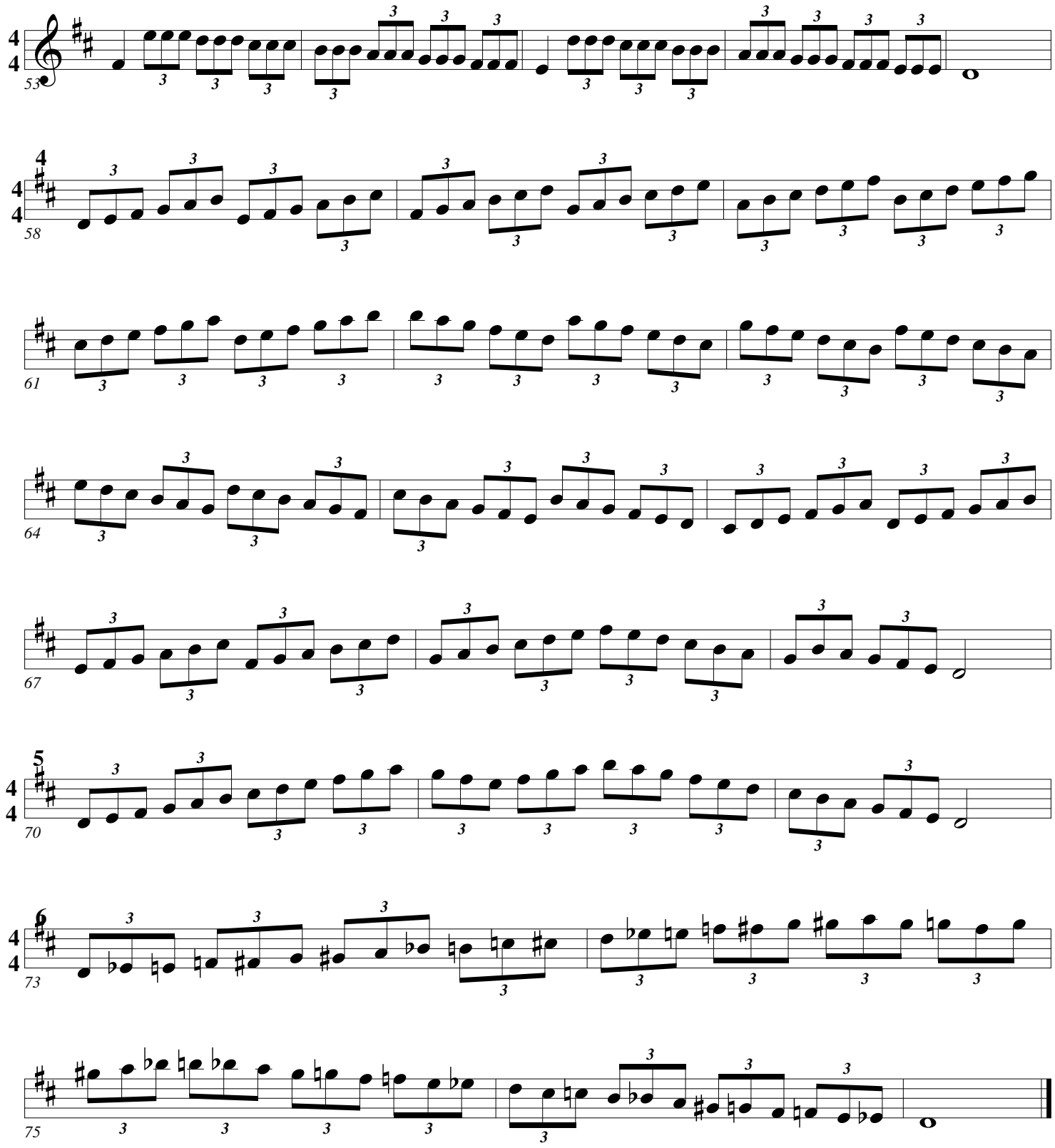

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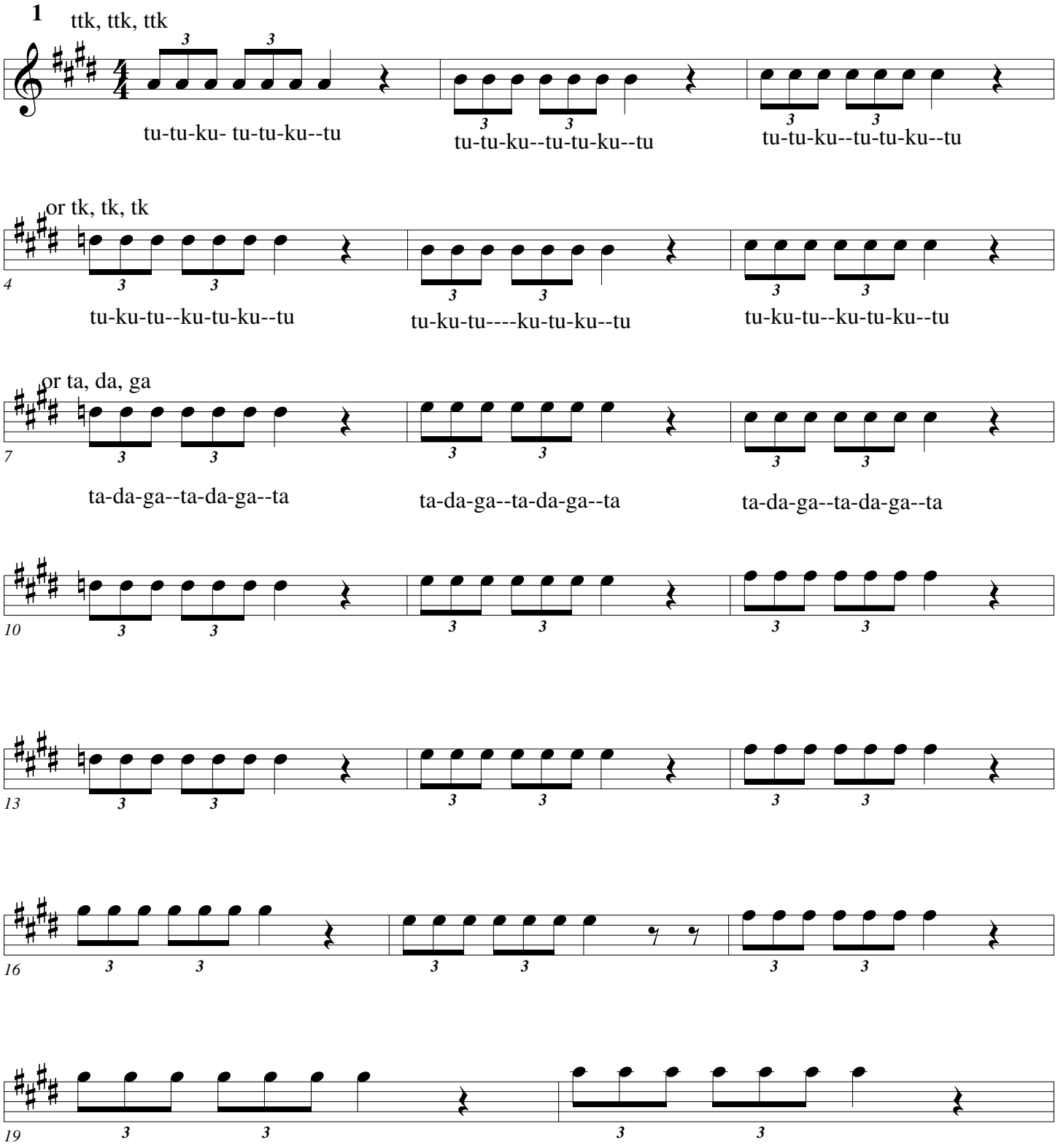

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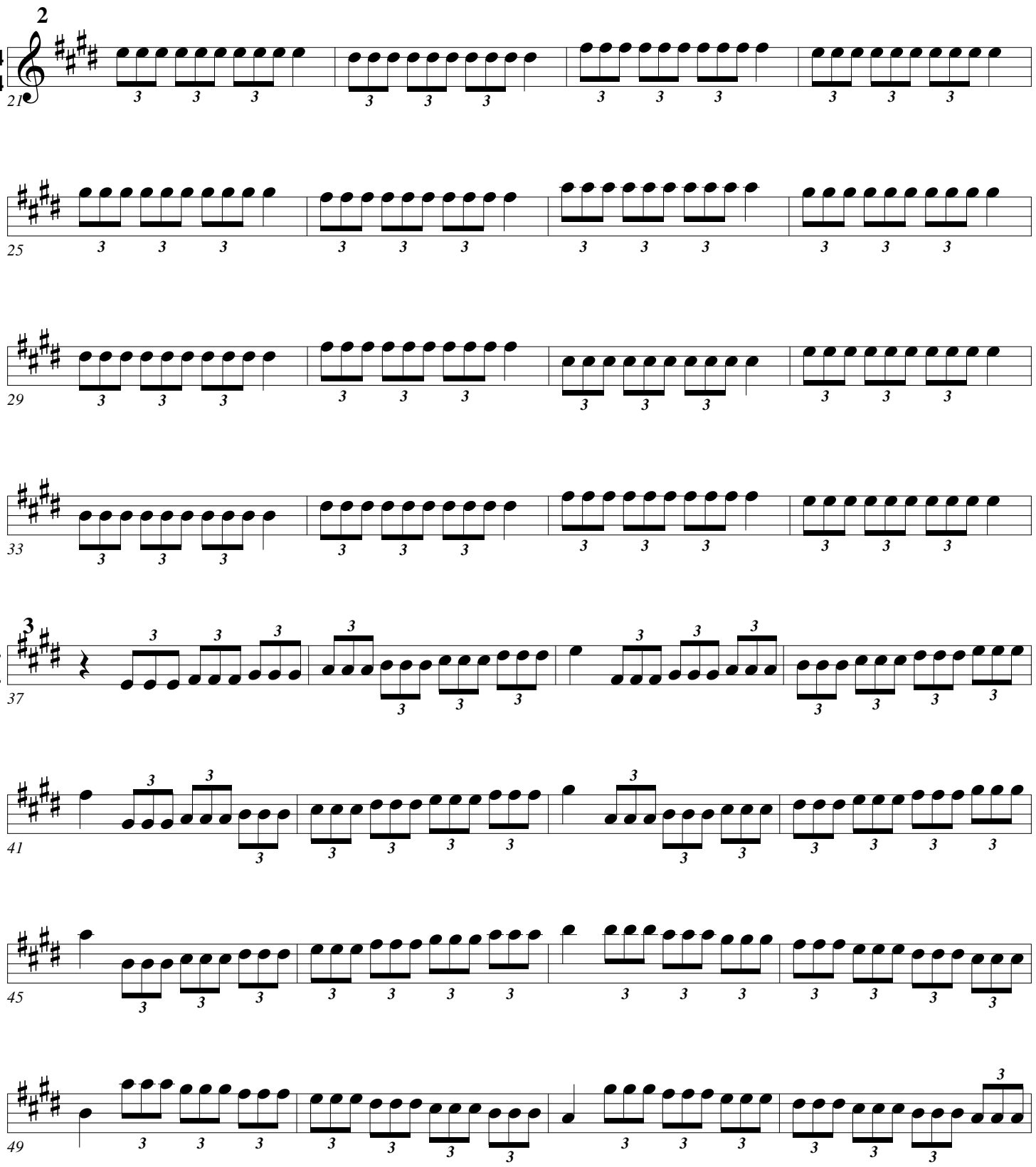

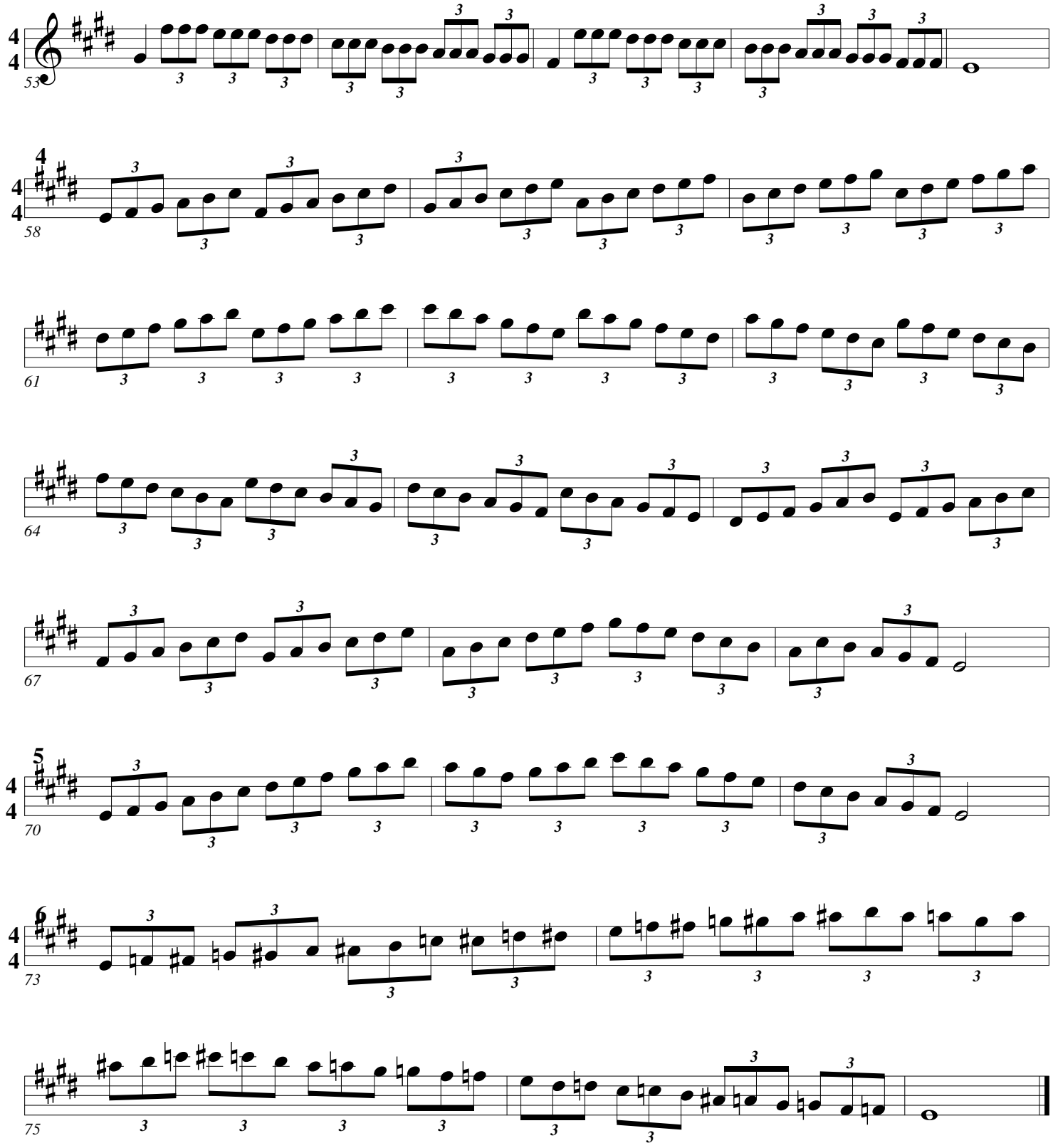

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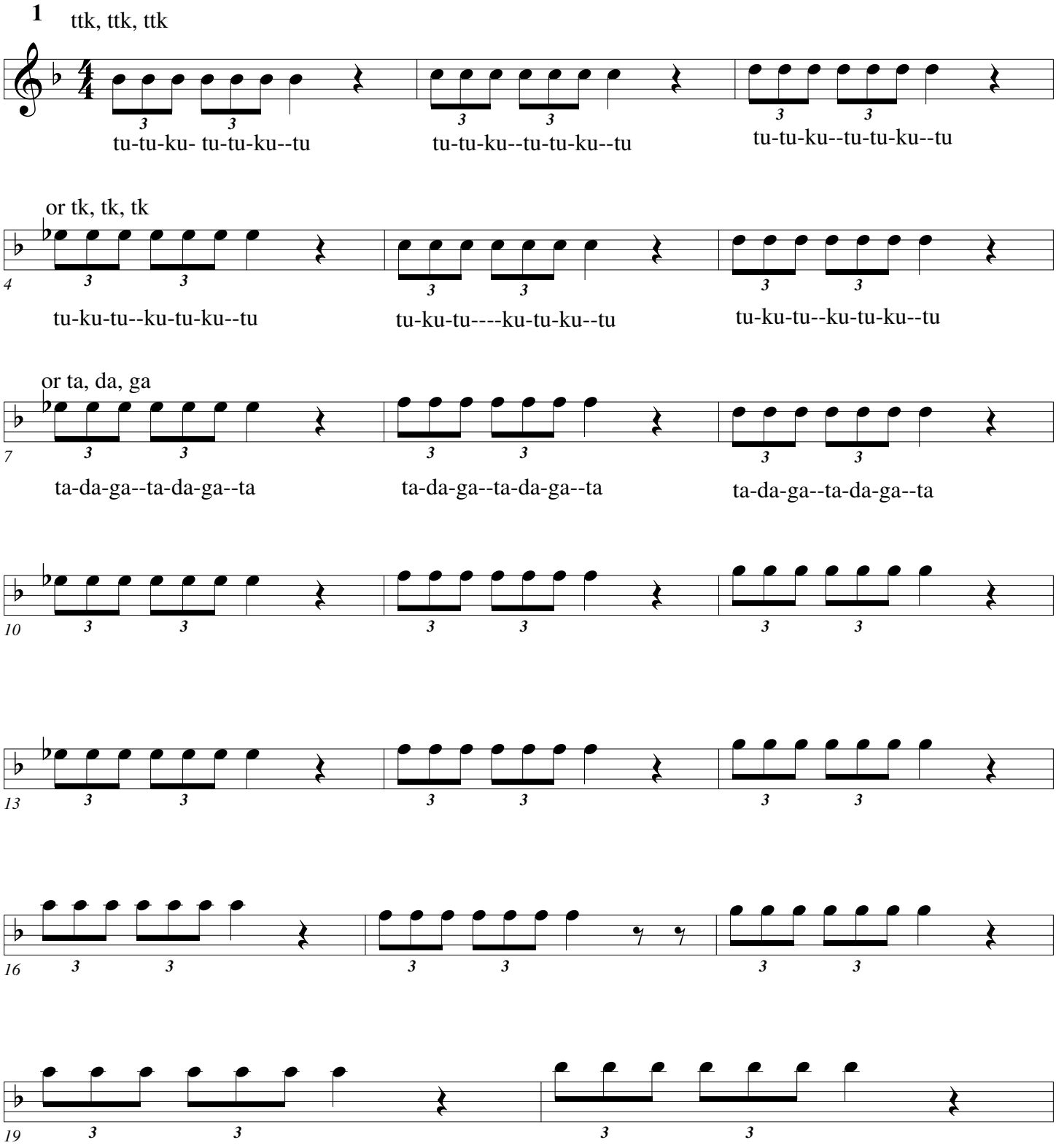

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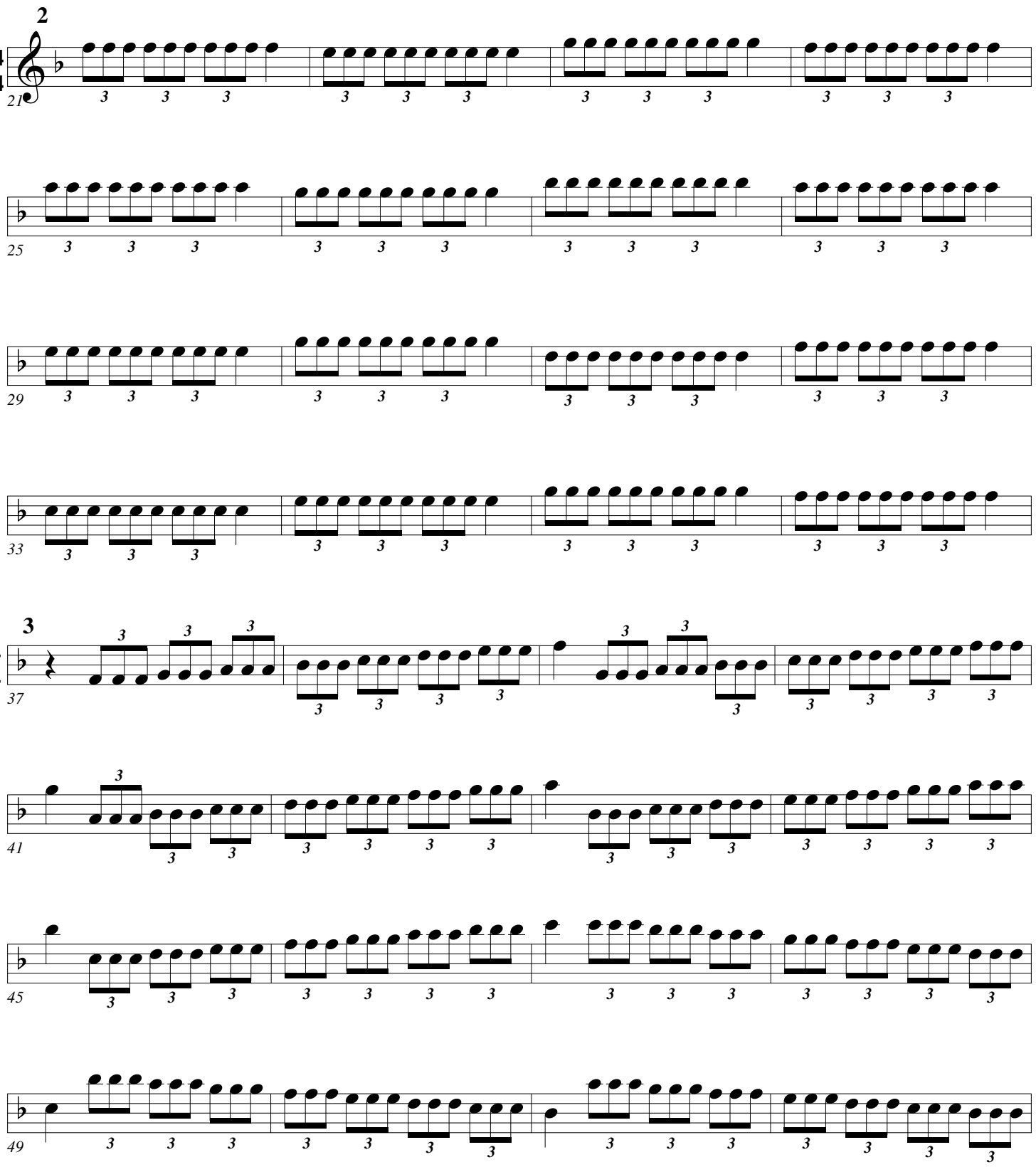

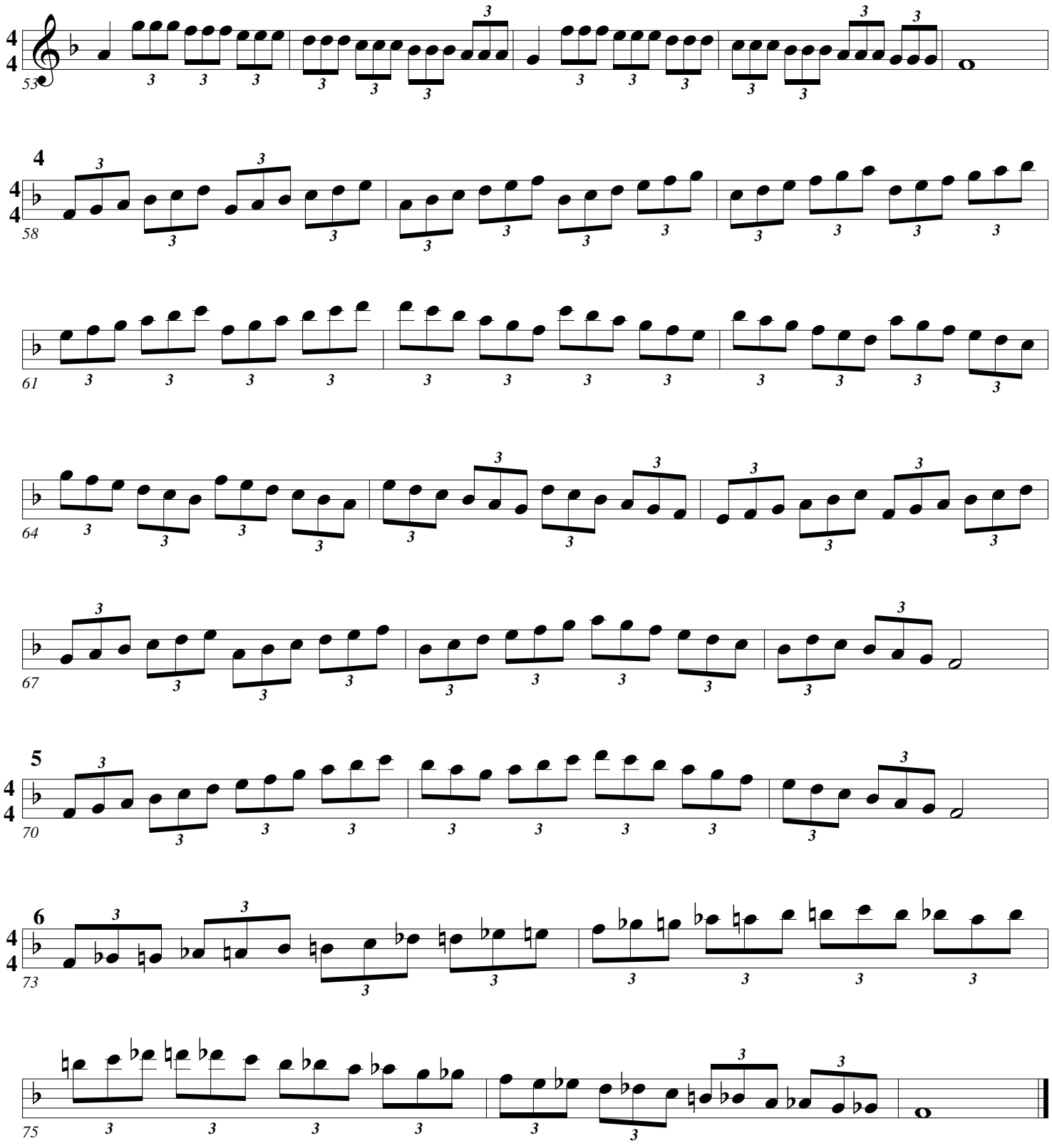
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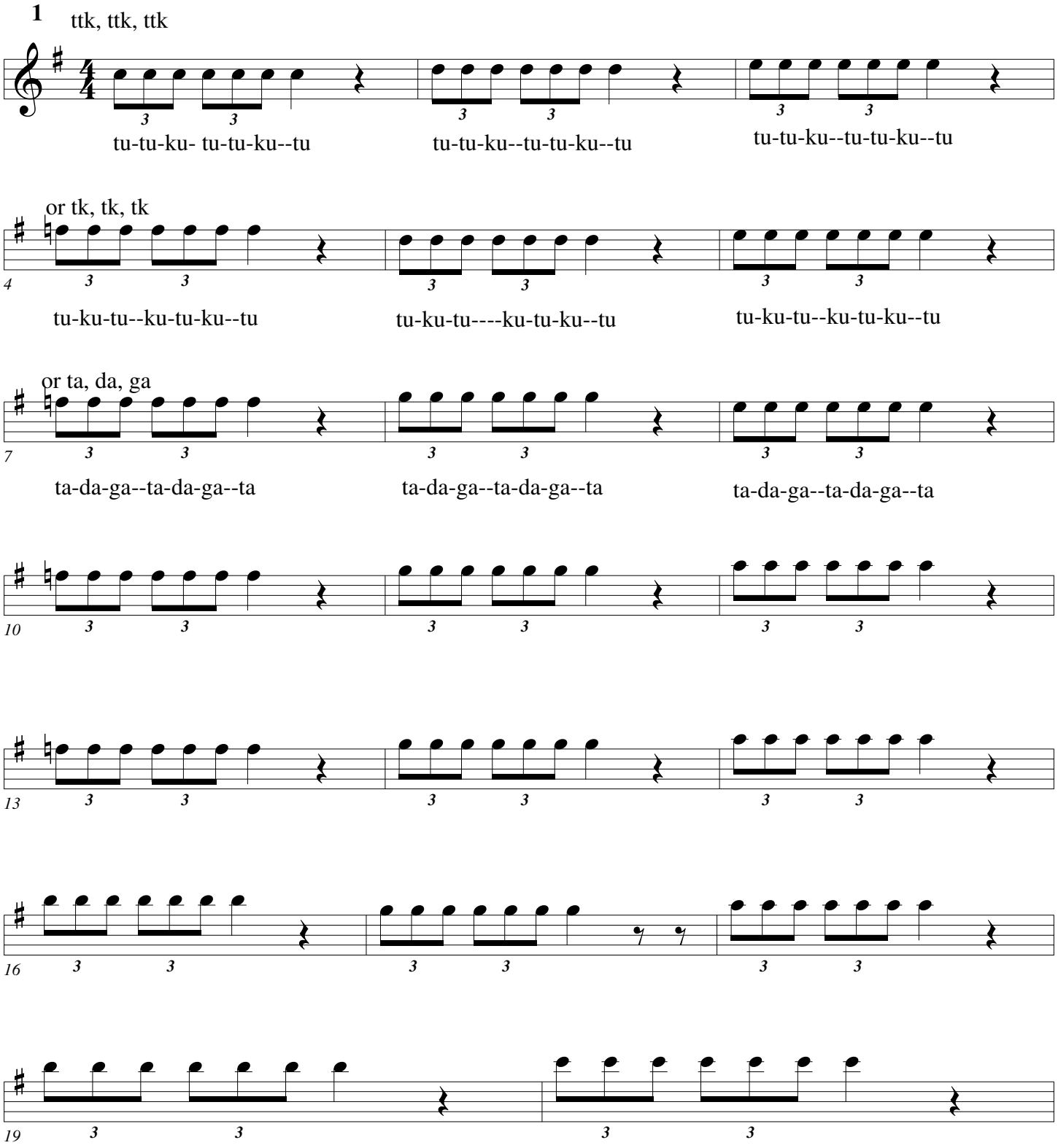
Triple Tonguing

Arban/Pops



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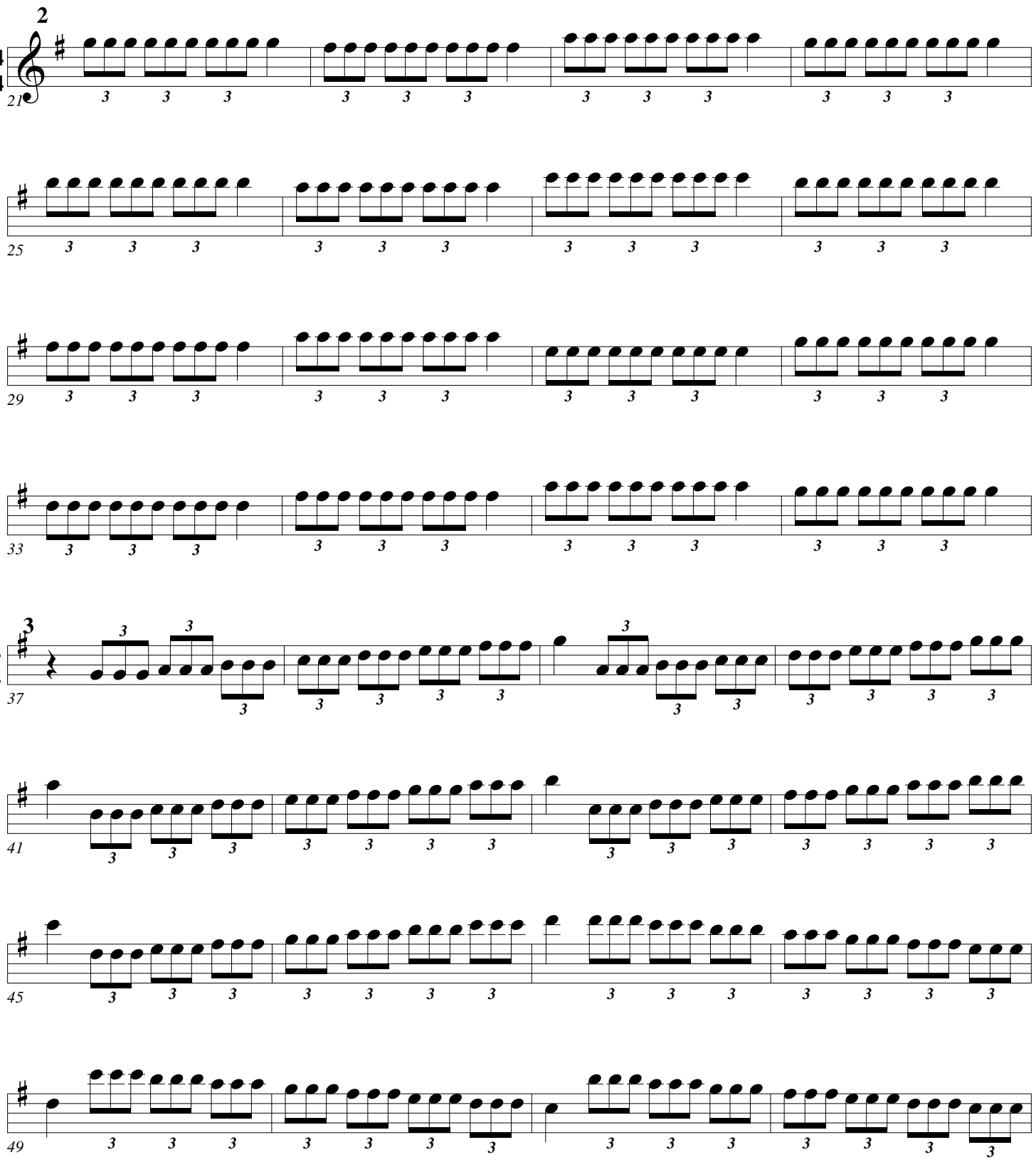

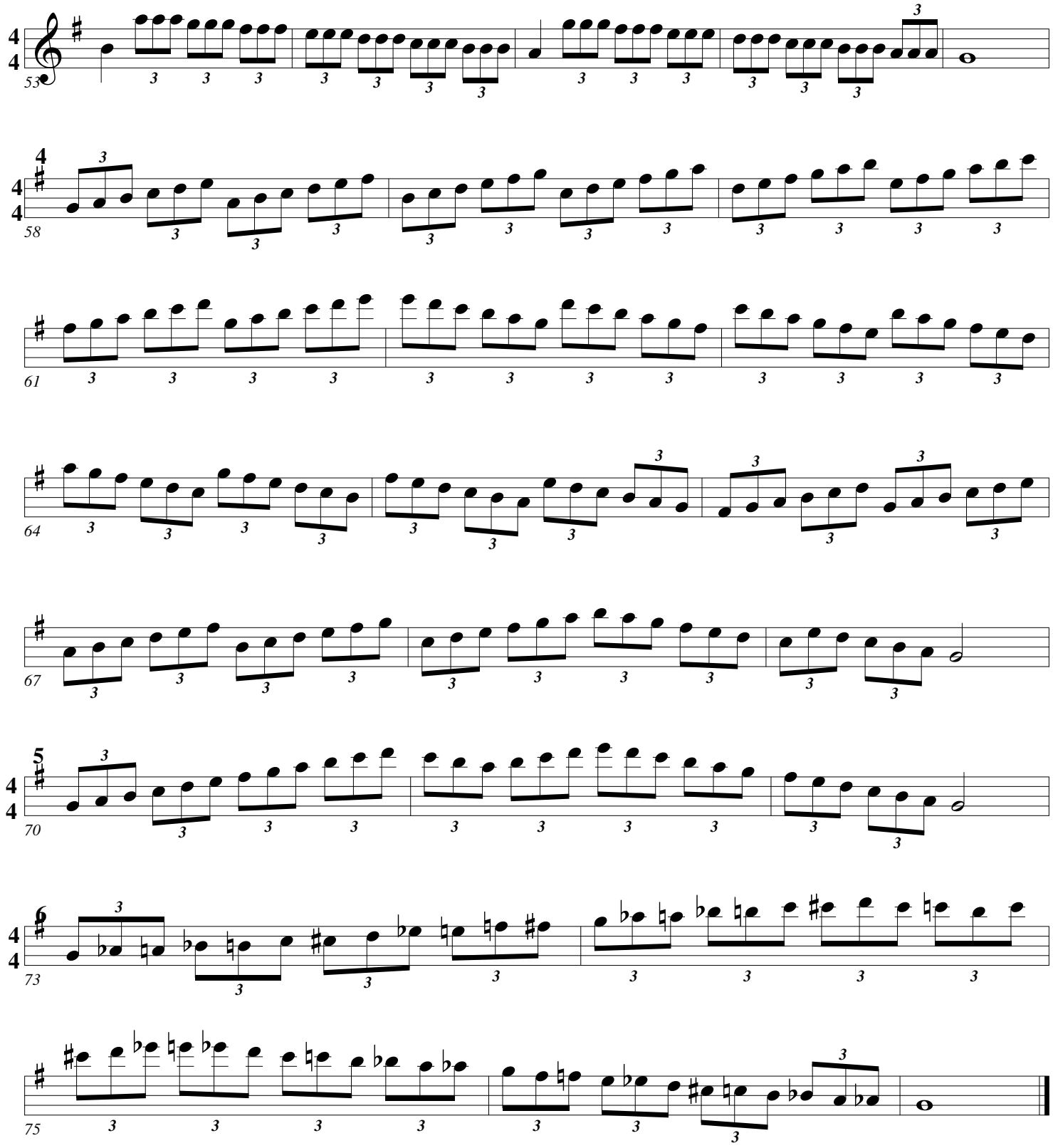

Triple Tonguing

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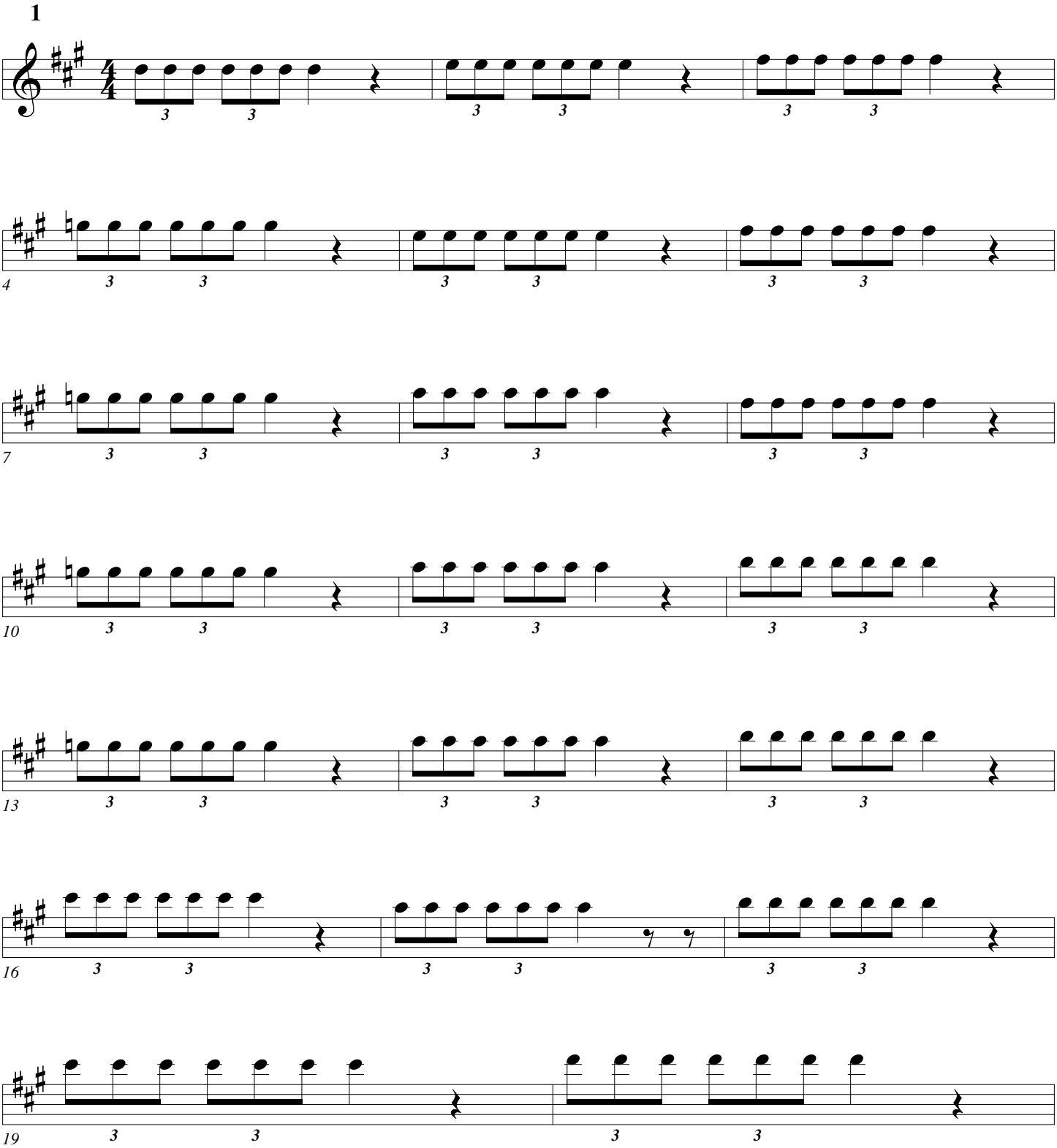

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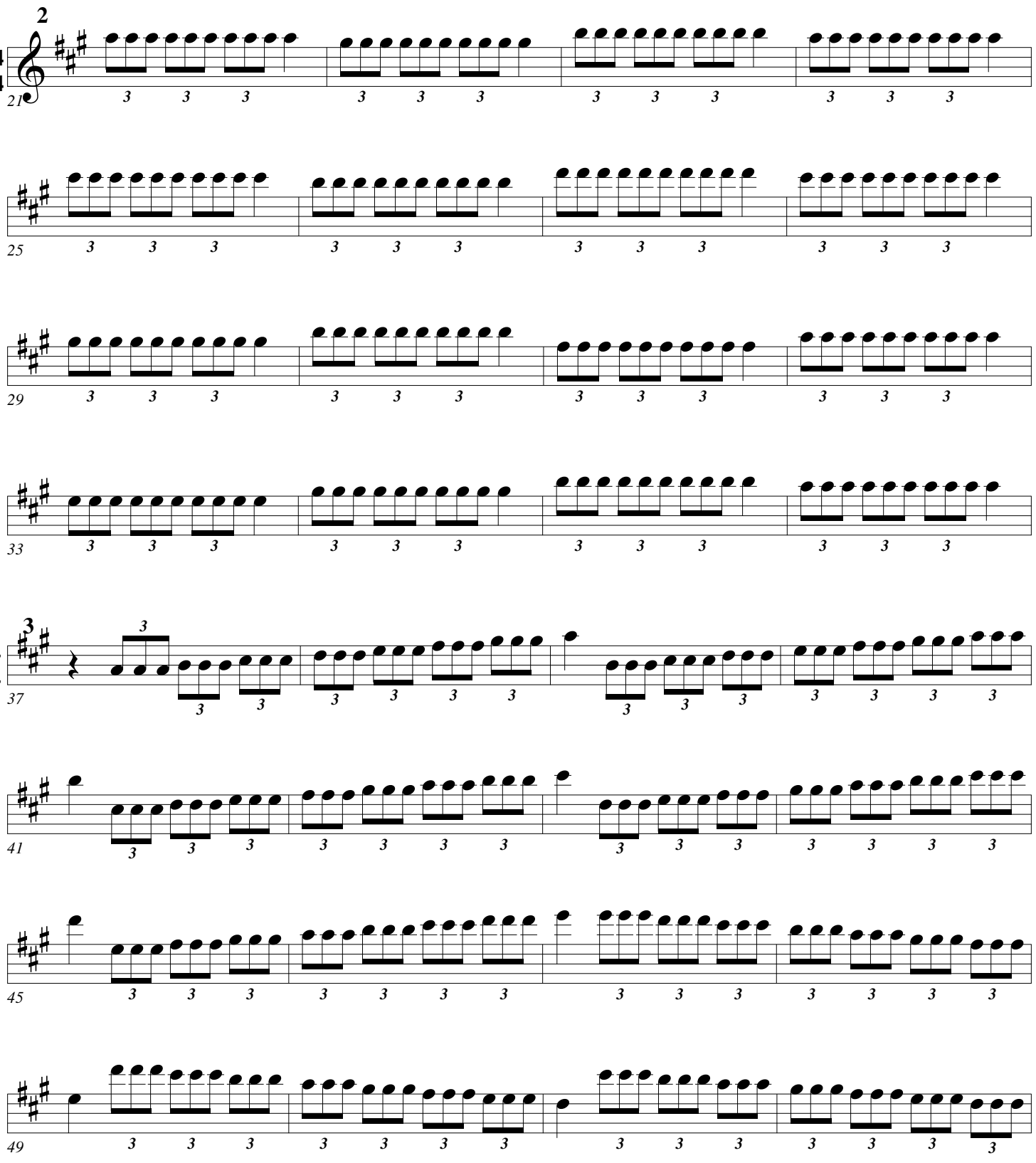
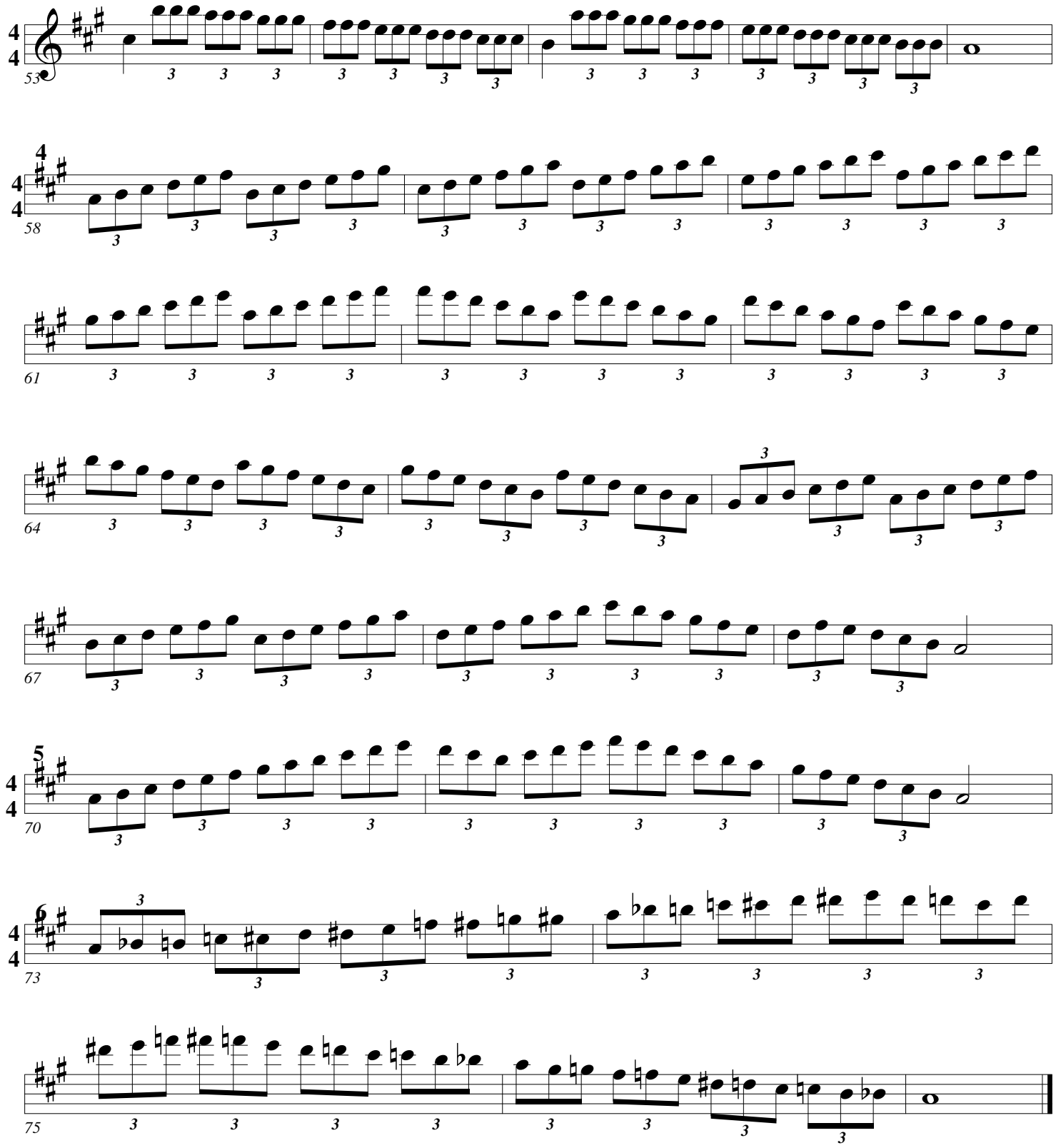
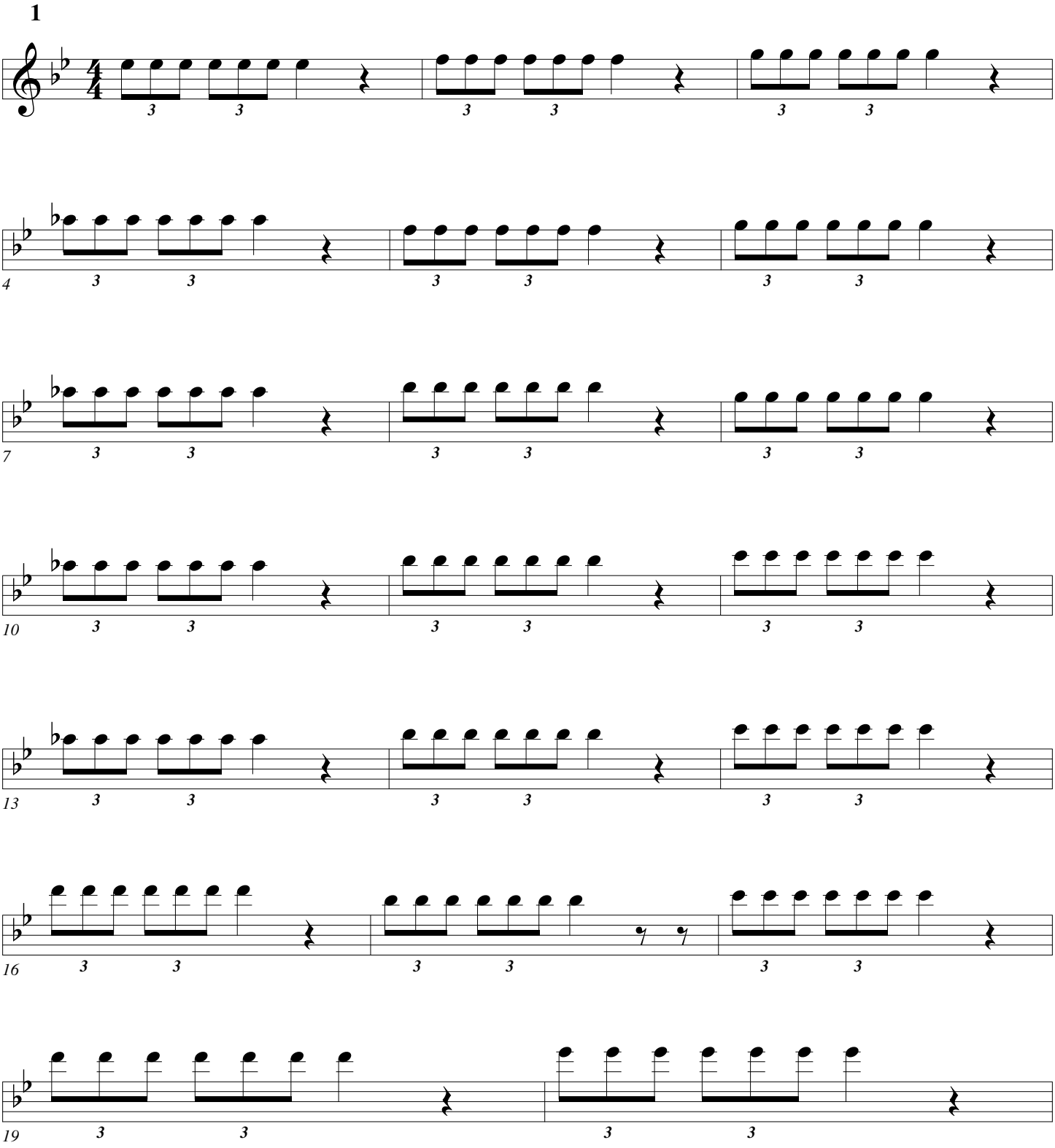




Triple Tonguing

Arban/Pops



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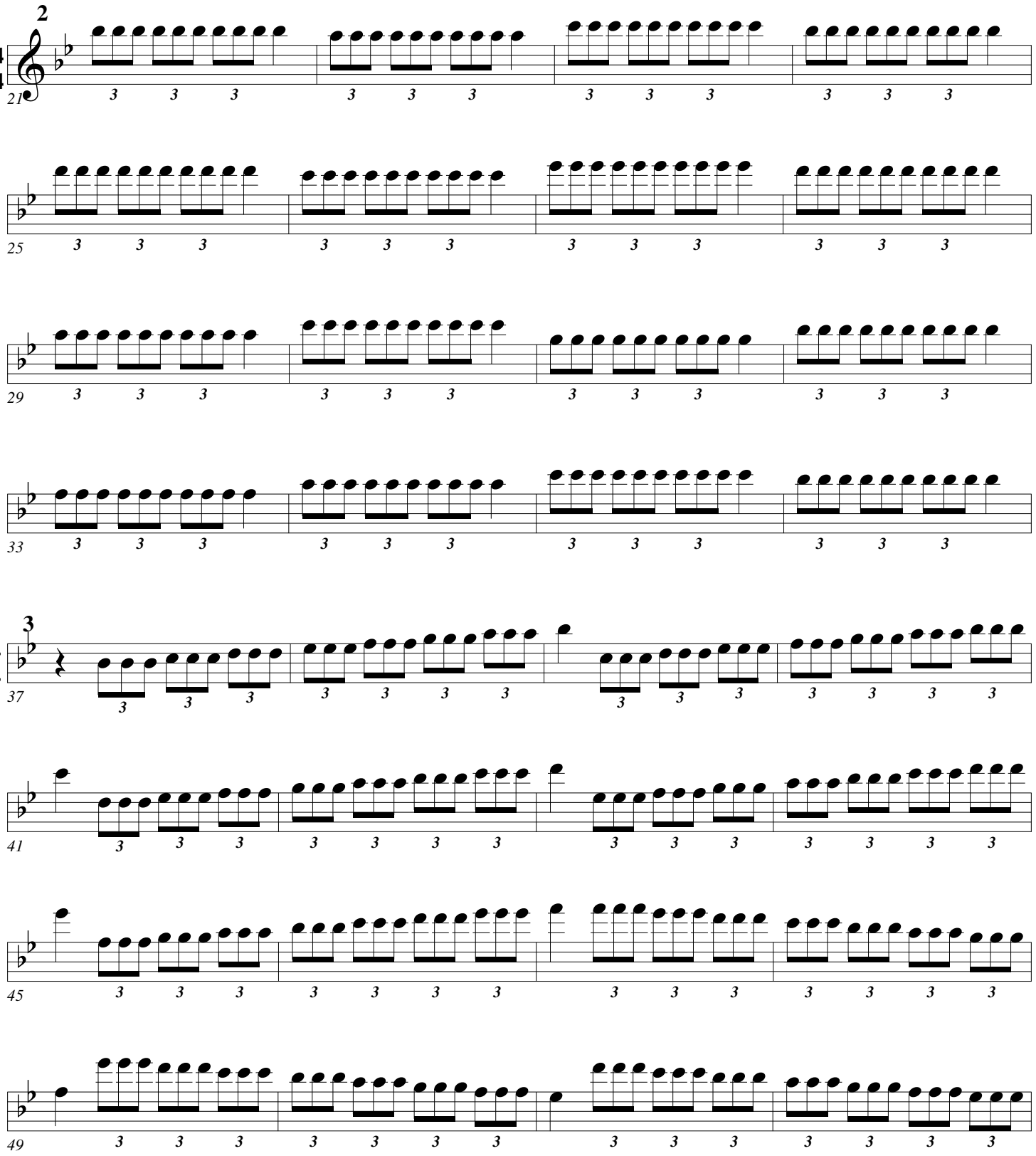

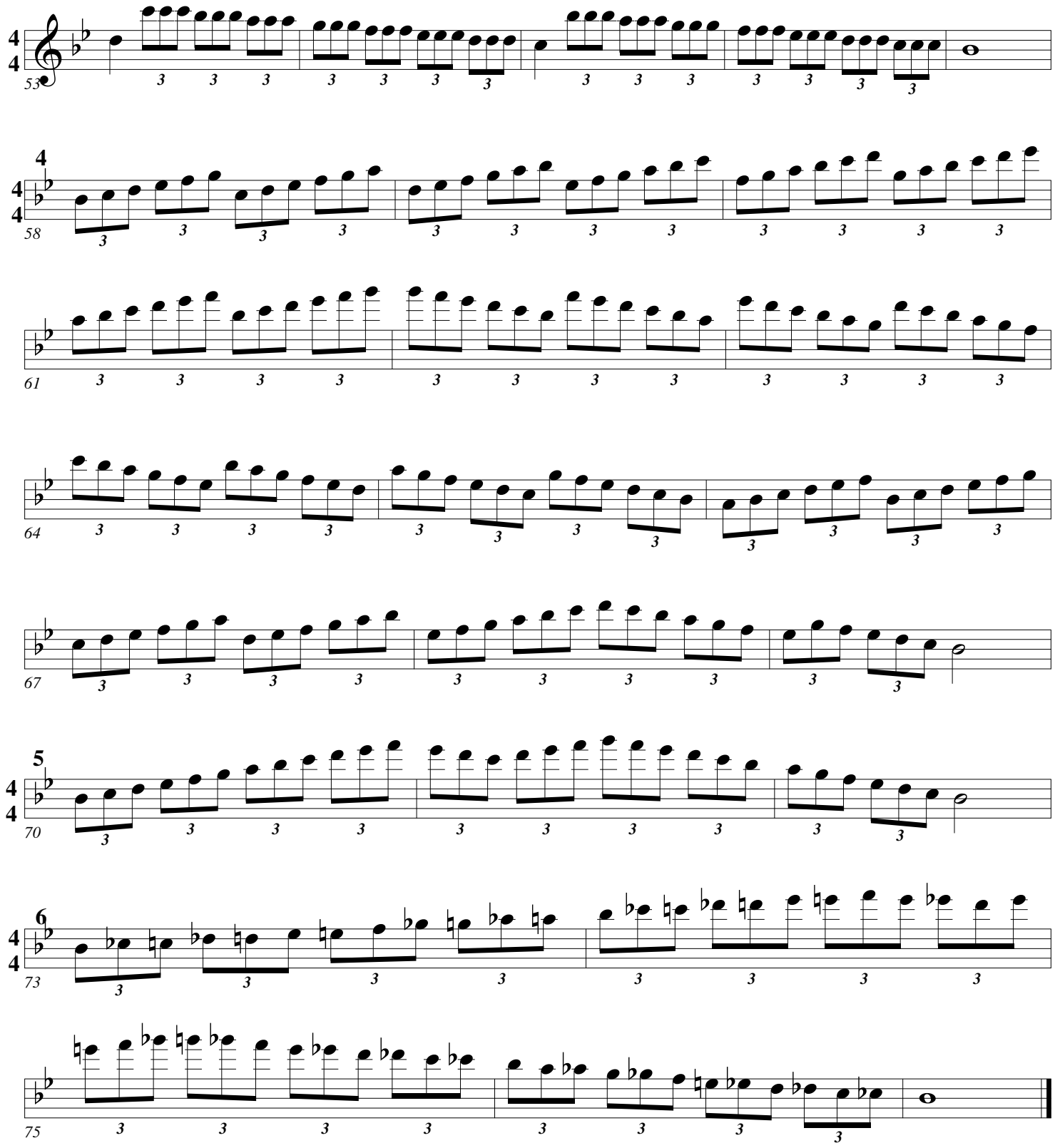

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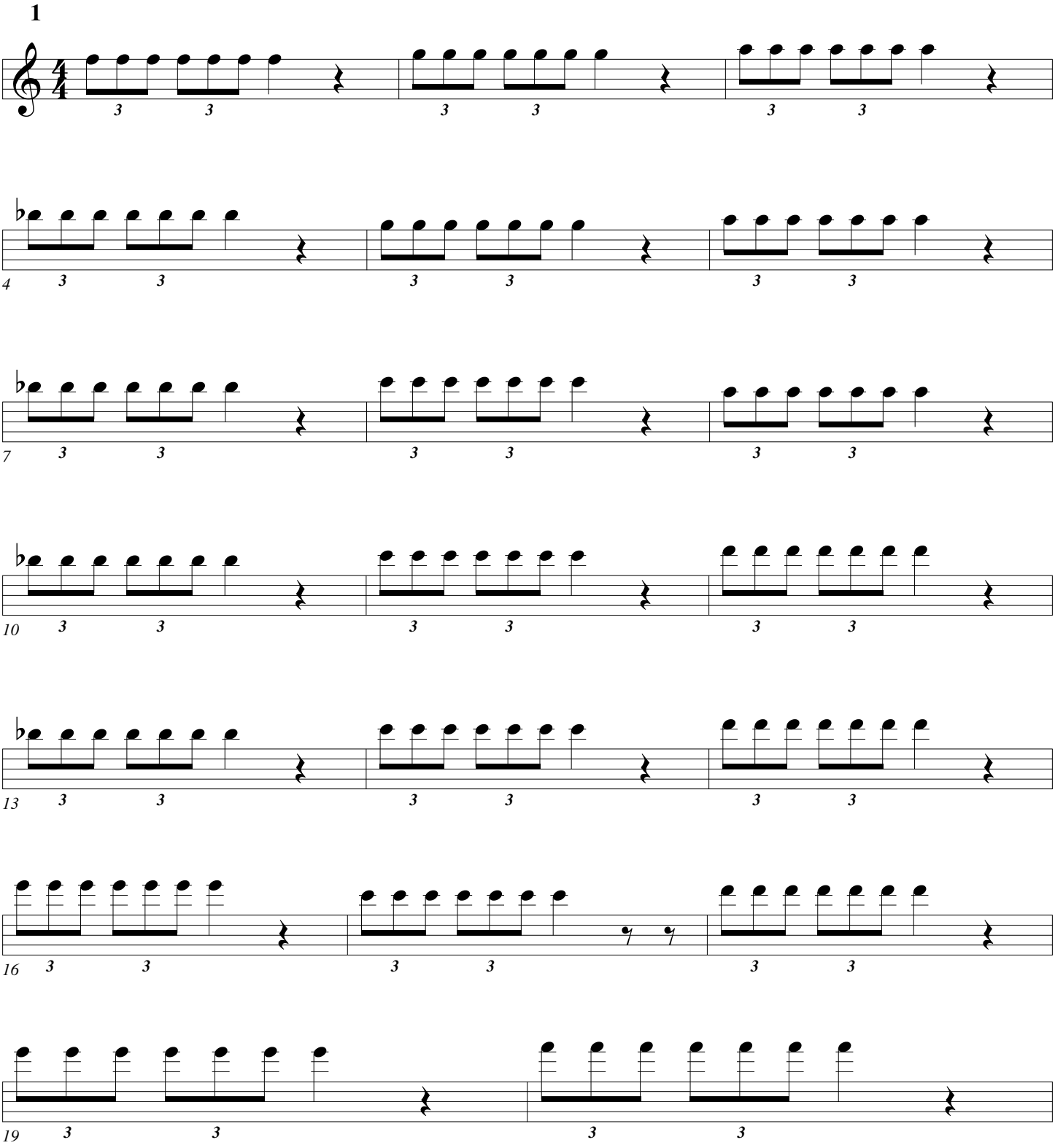

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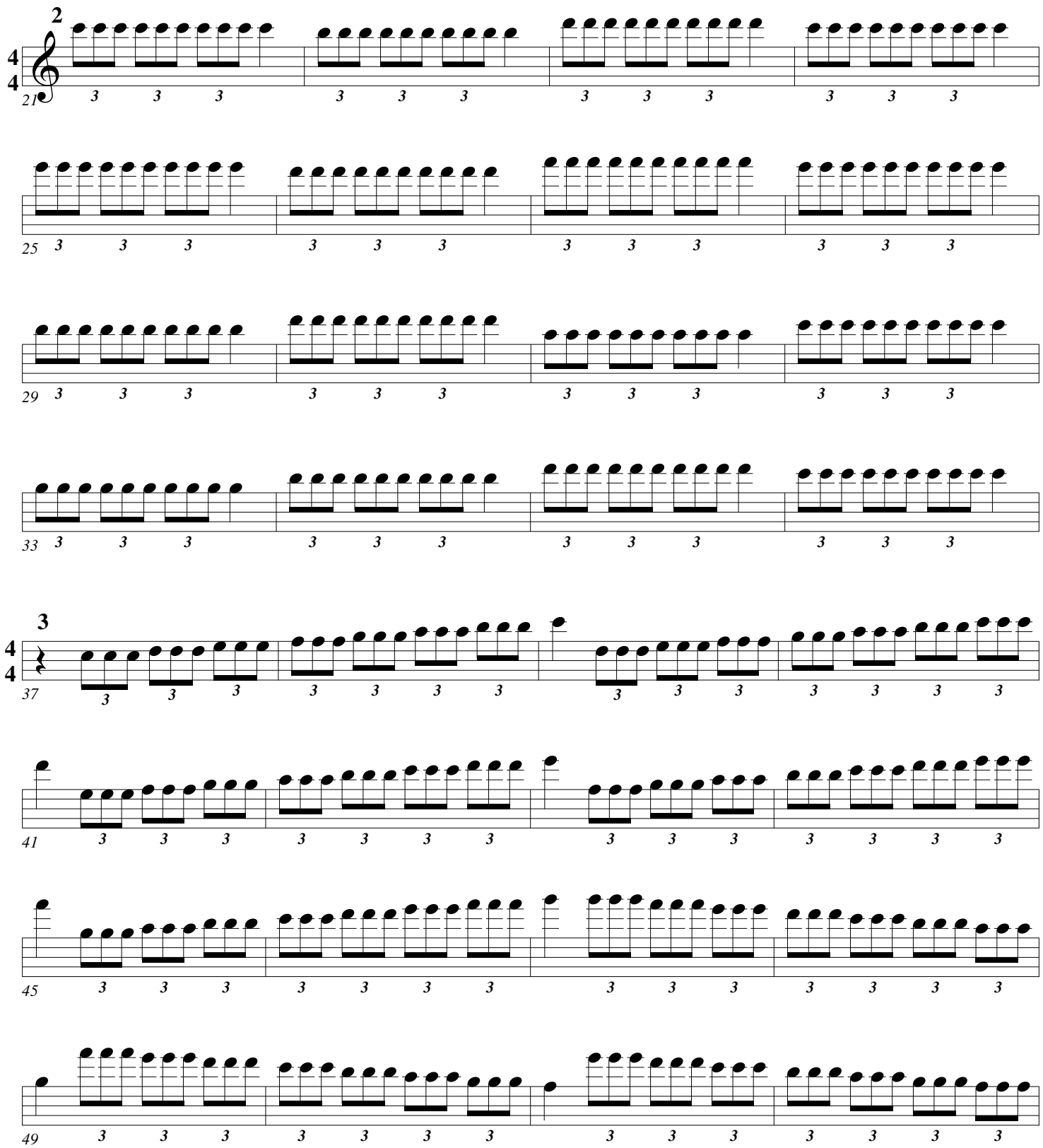

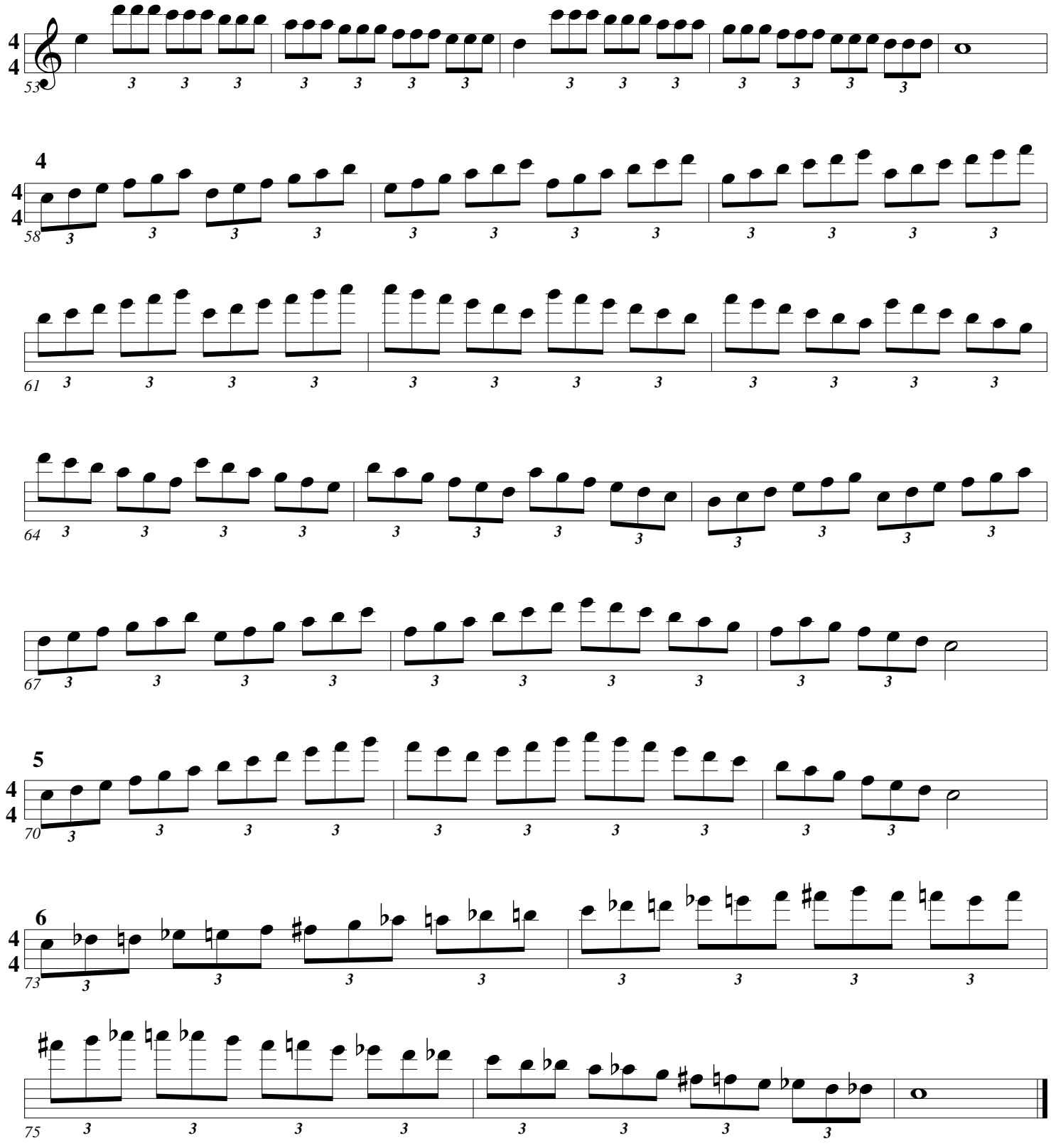

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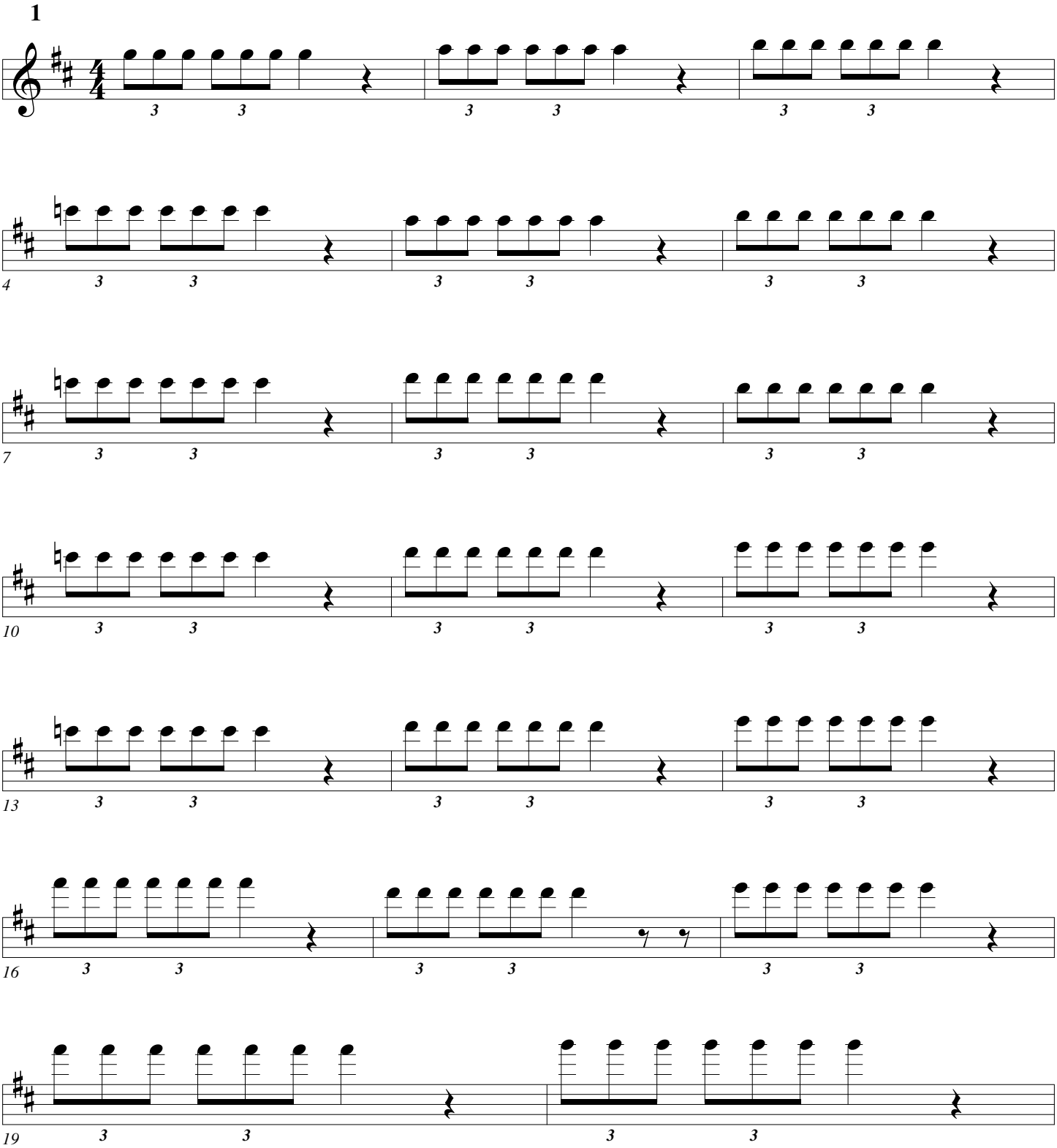

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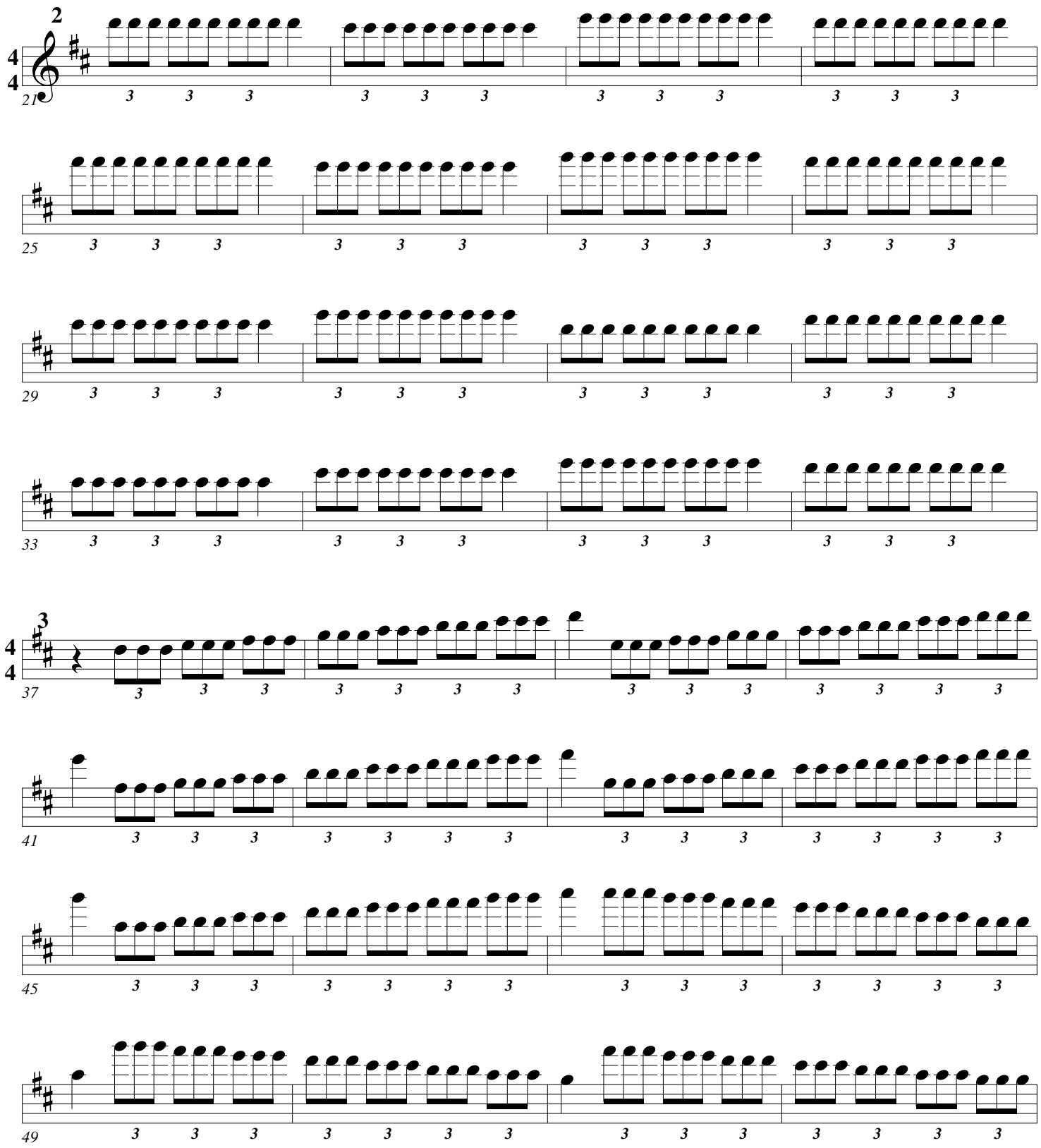

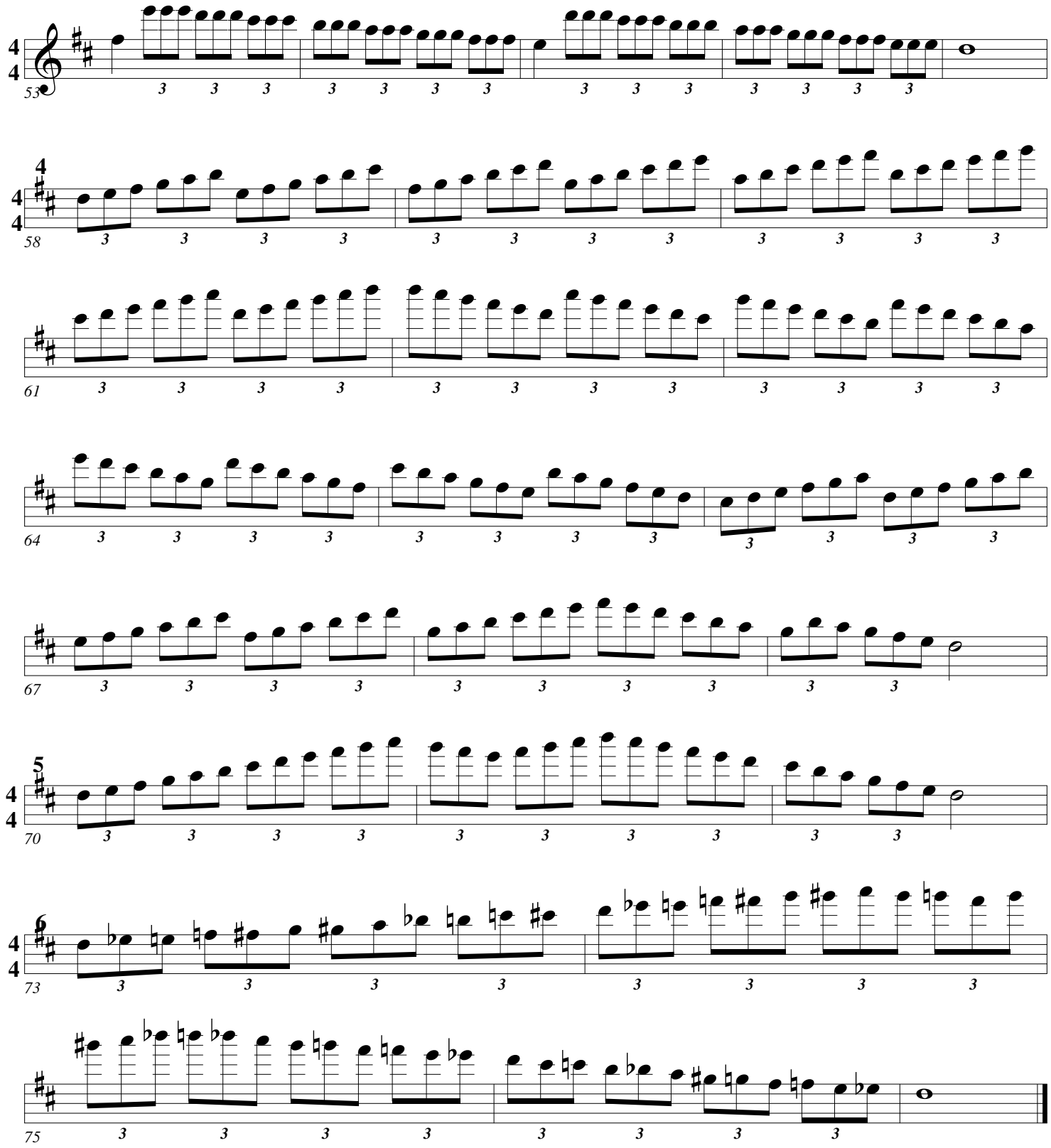

Triple Tonguing

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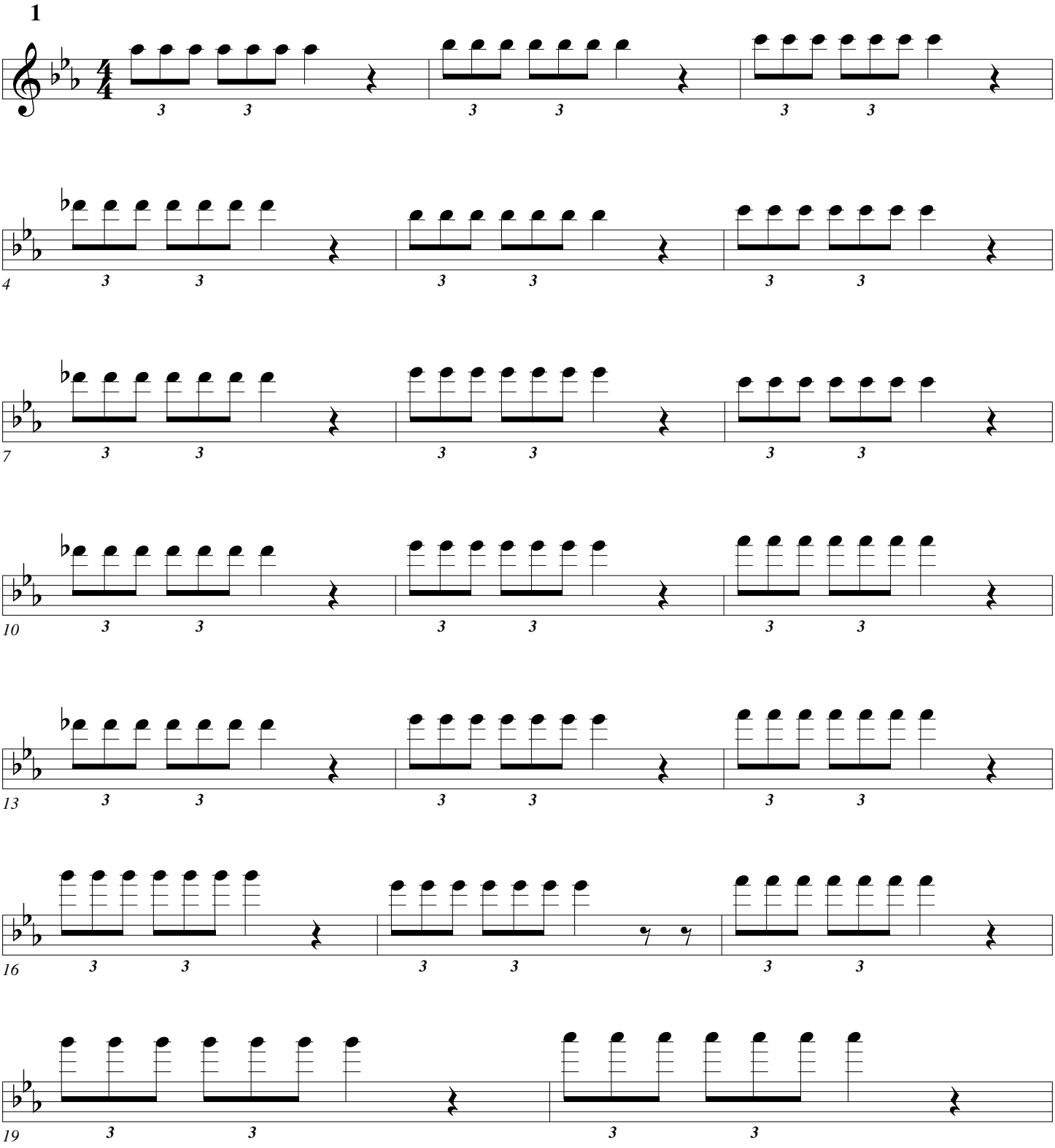

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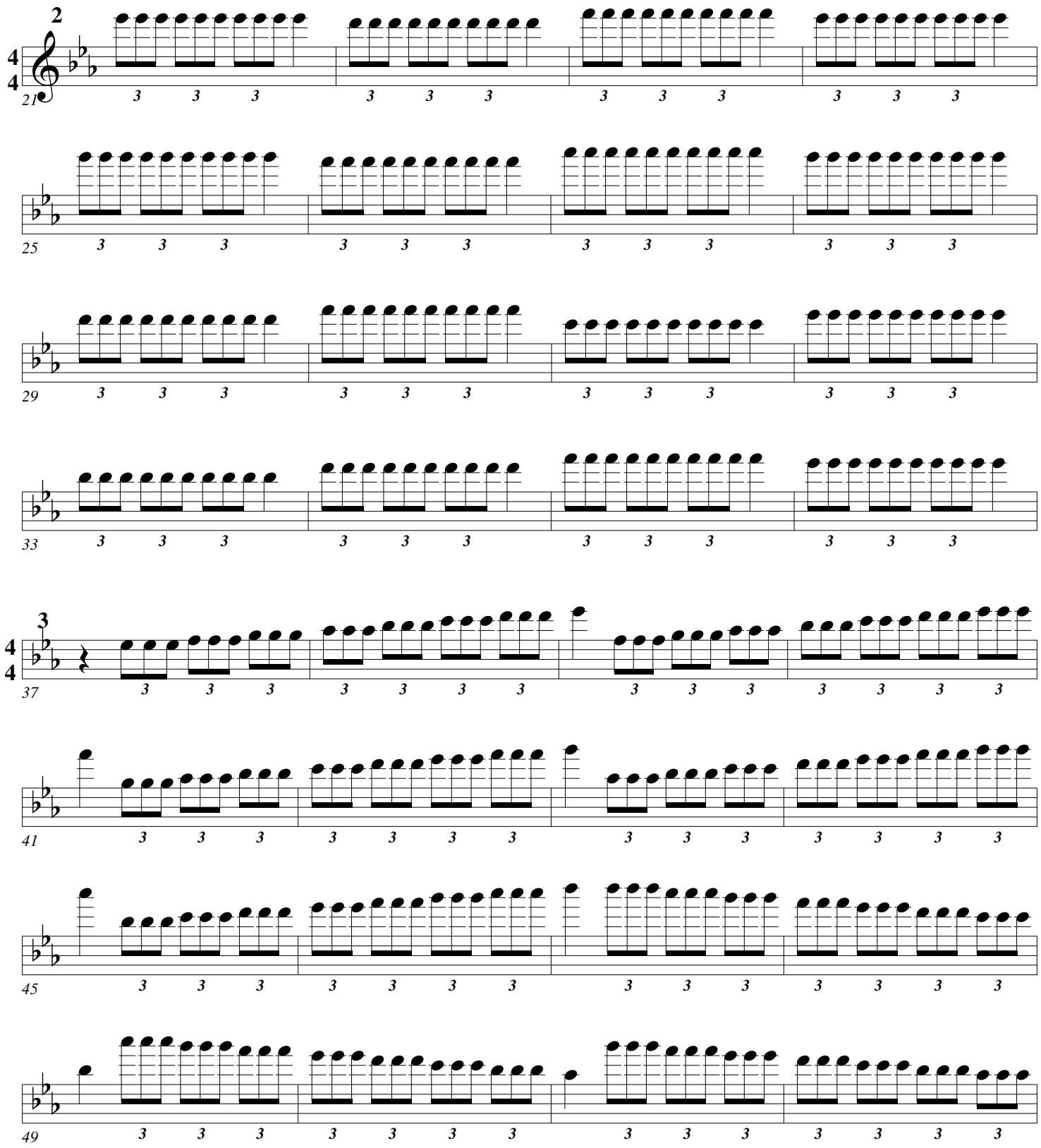

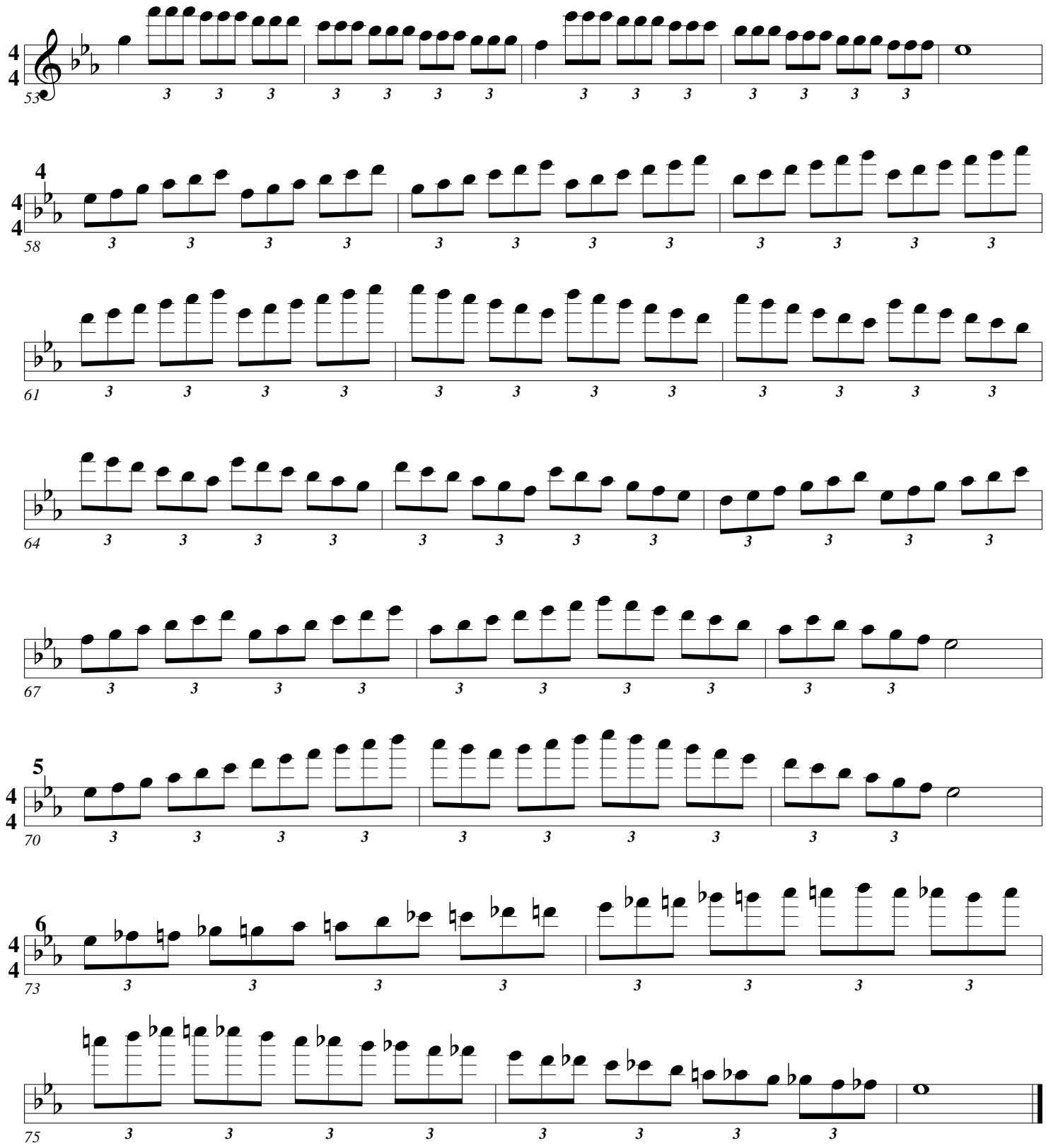

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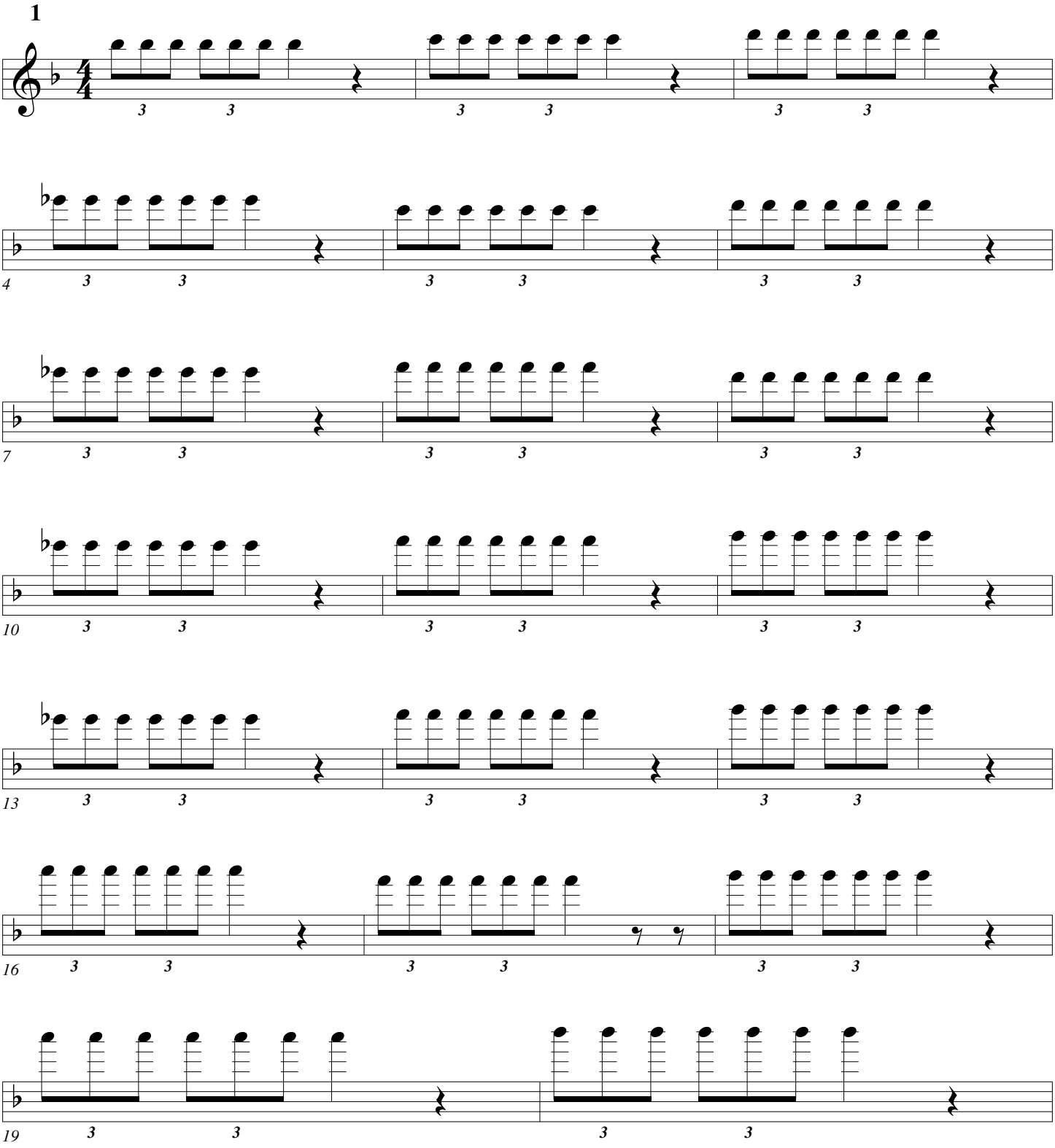

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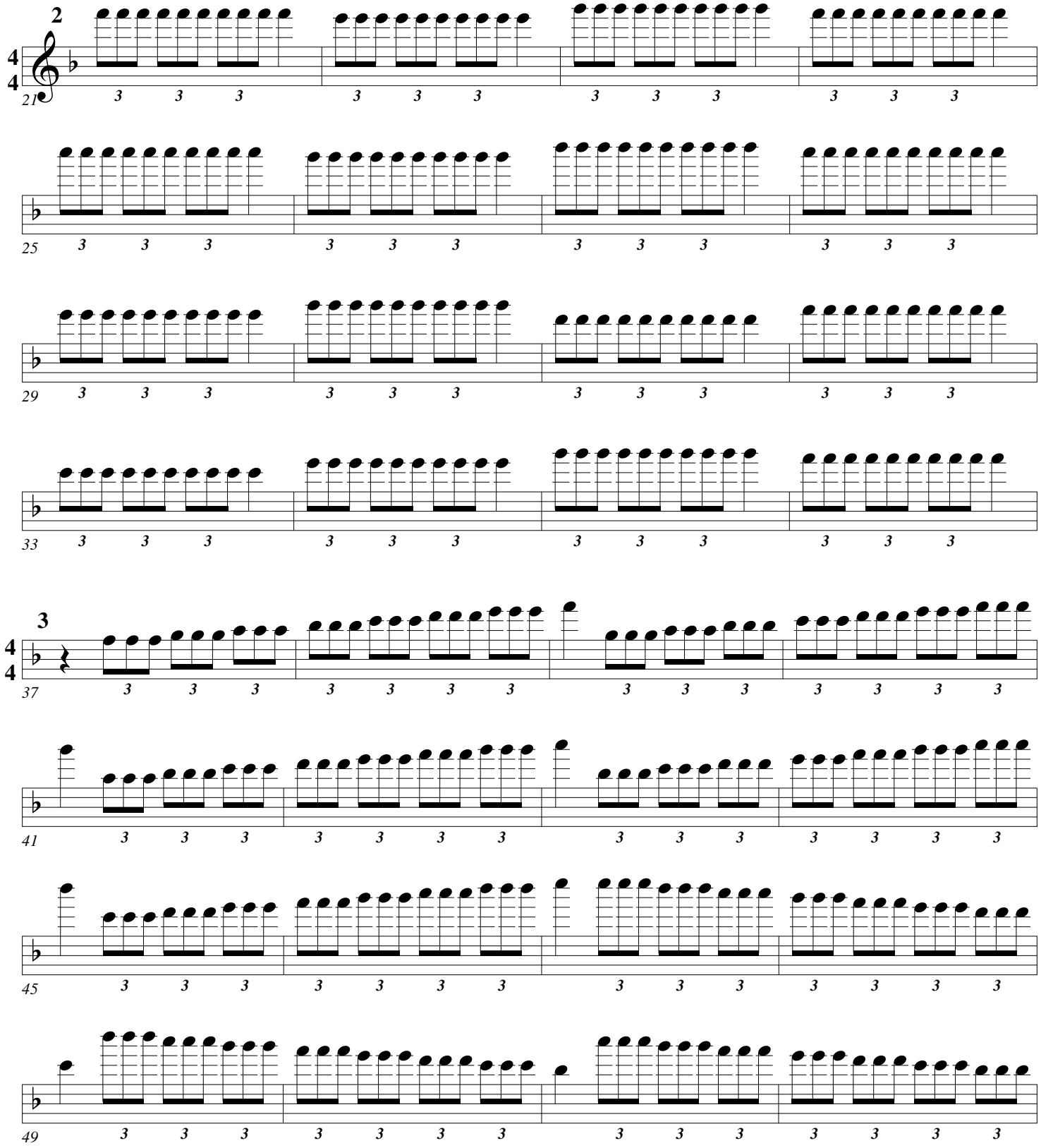

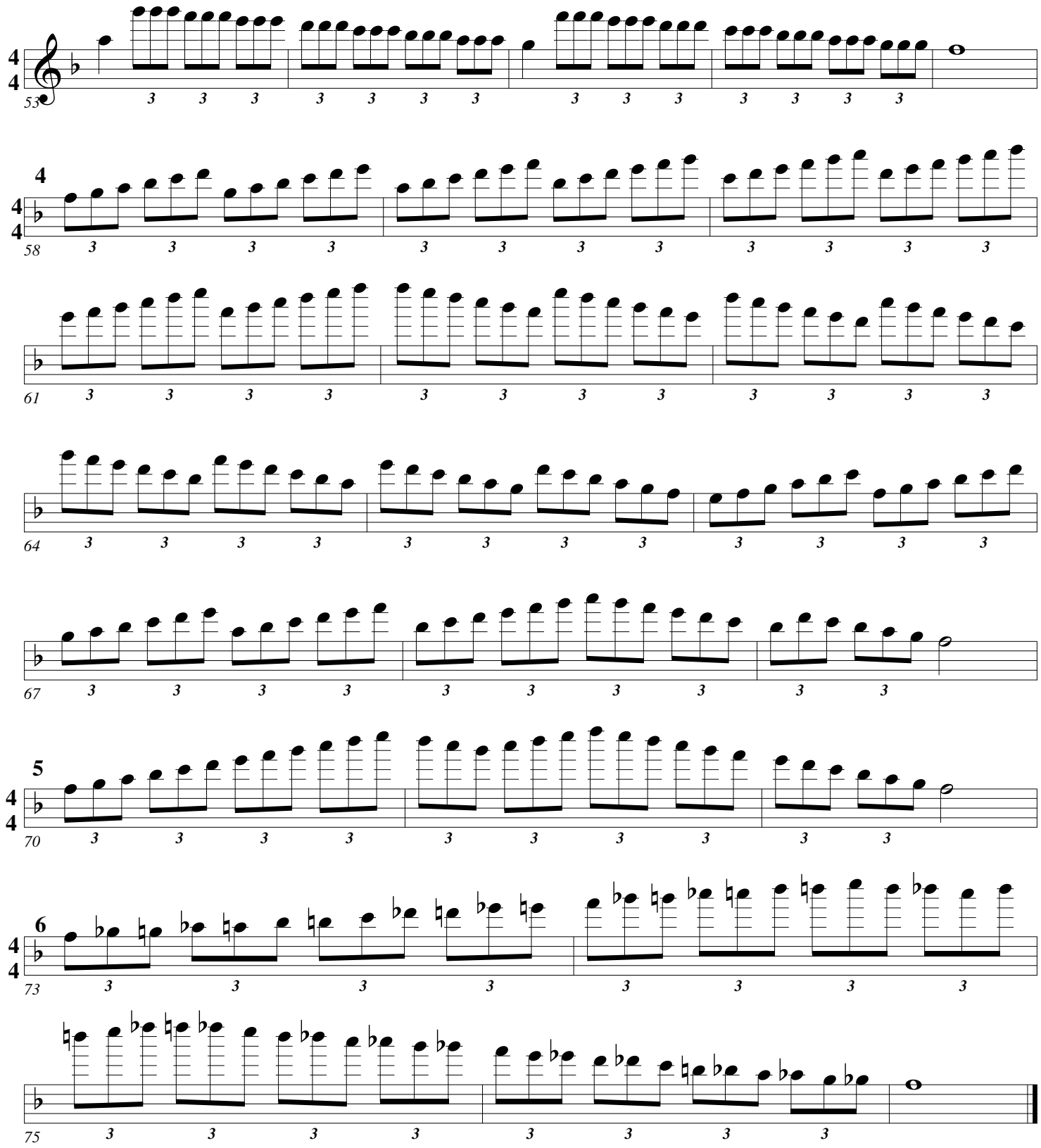
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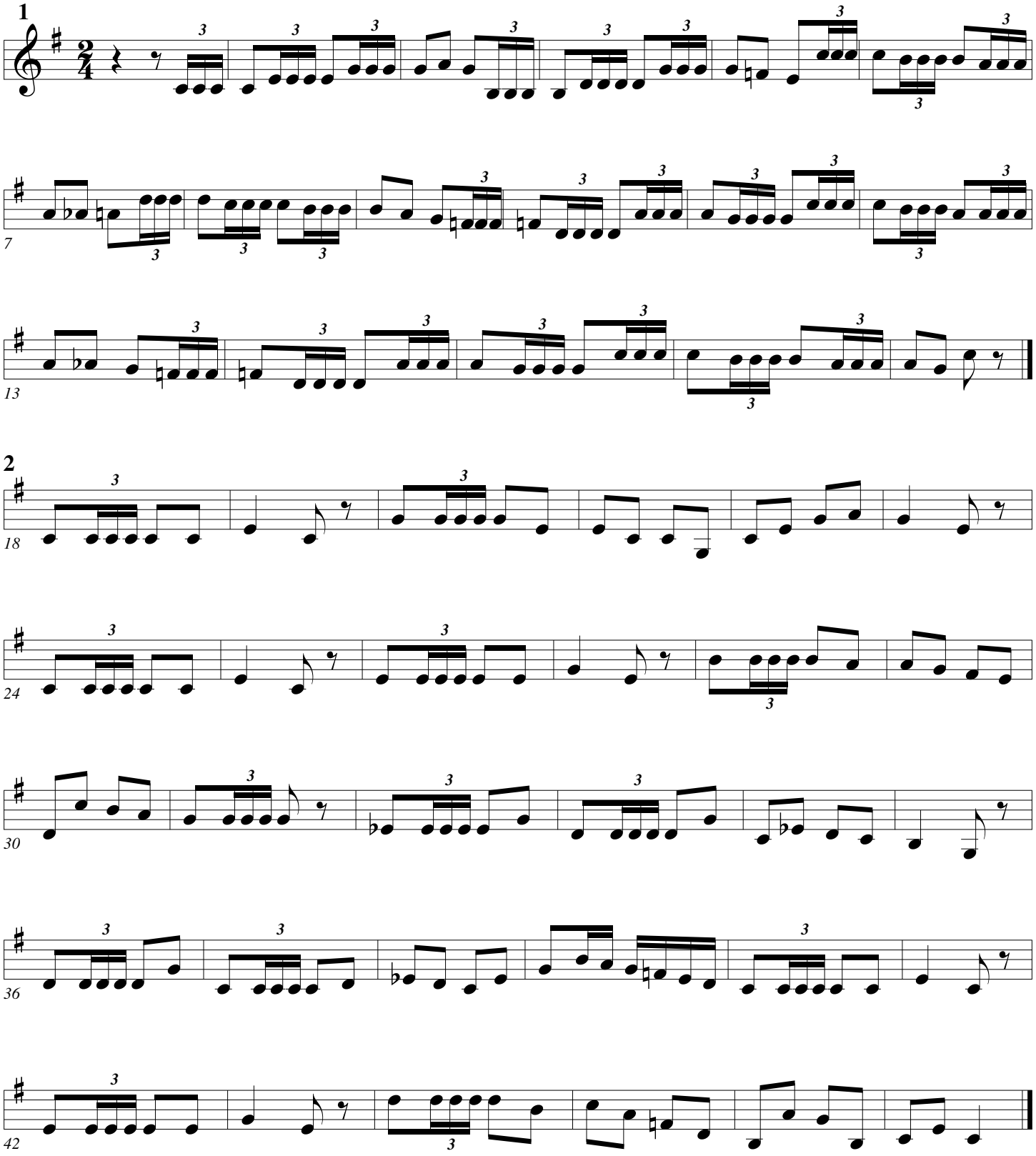
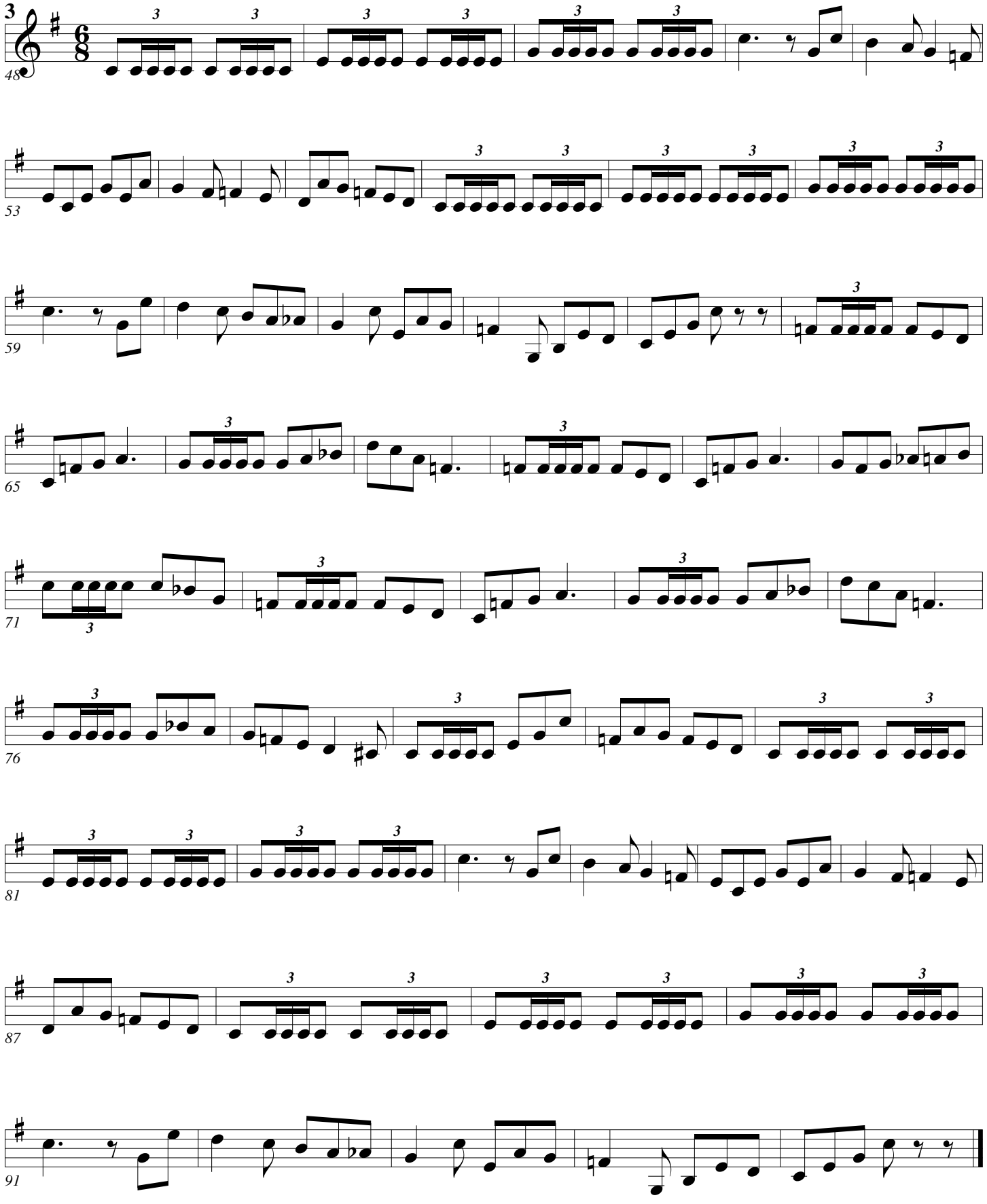
Fanfare Tonguing

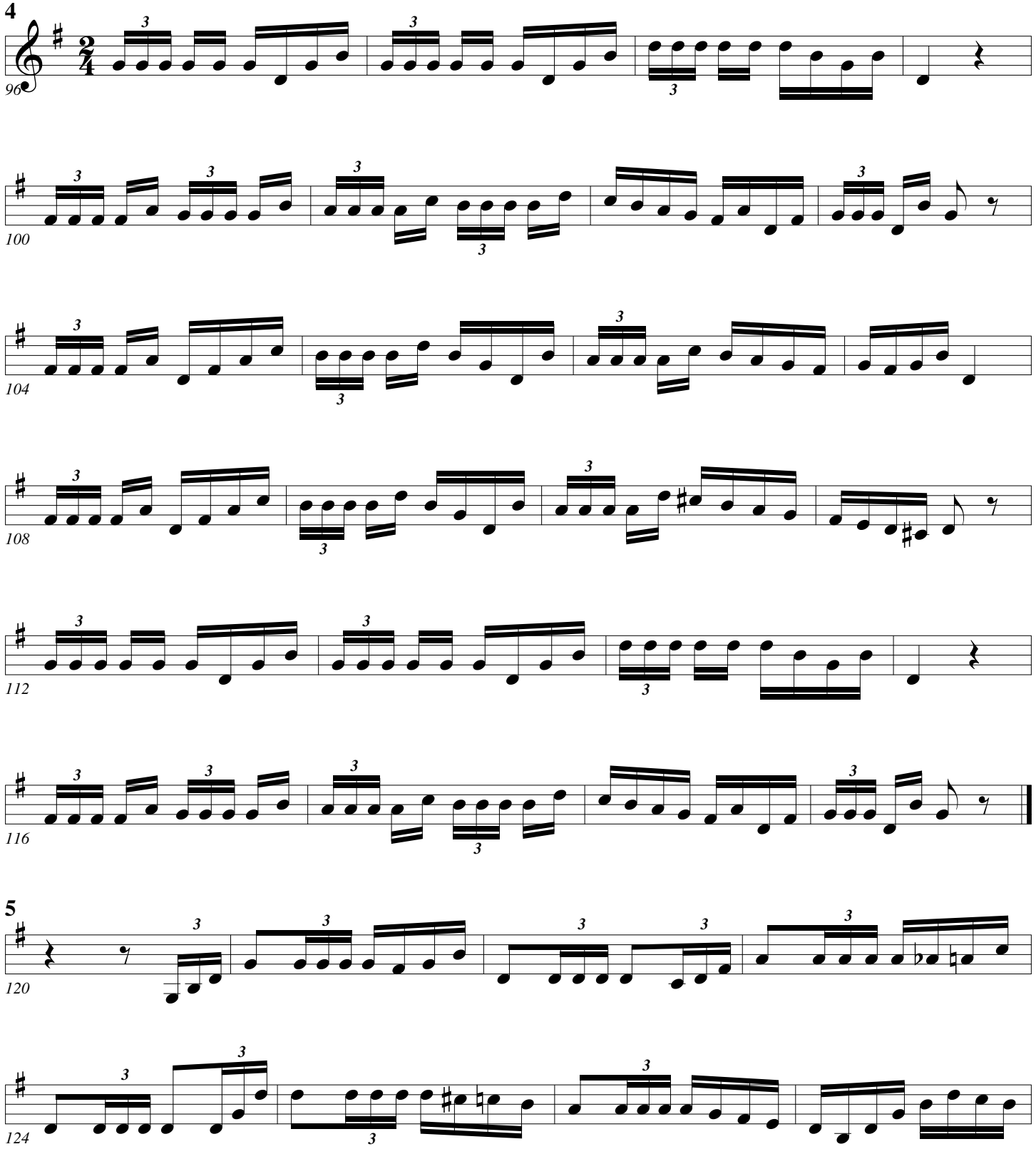
Double and triple tongue when appropriate.

Arban/Pops



Fanfare Tonguing

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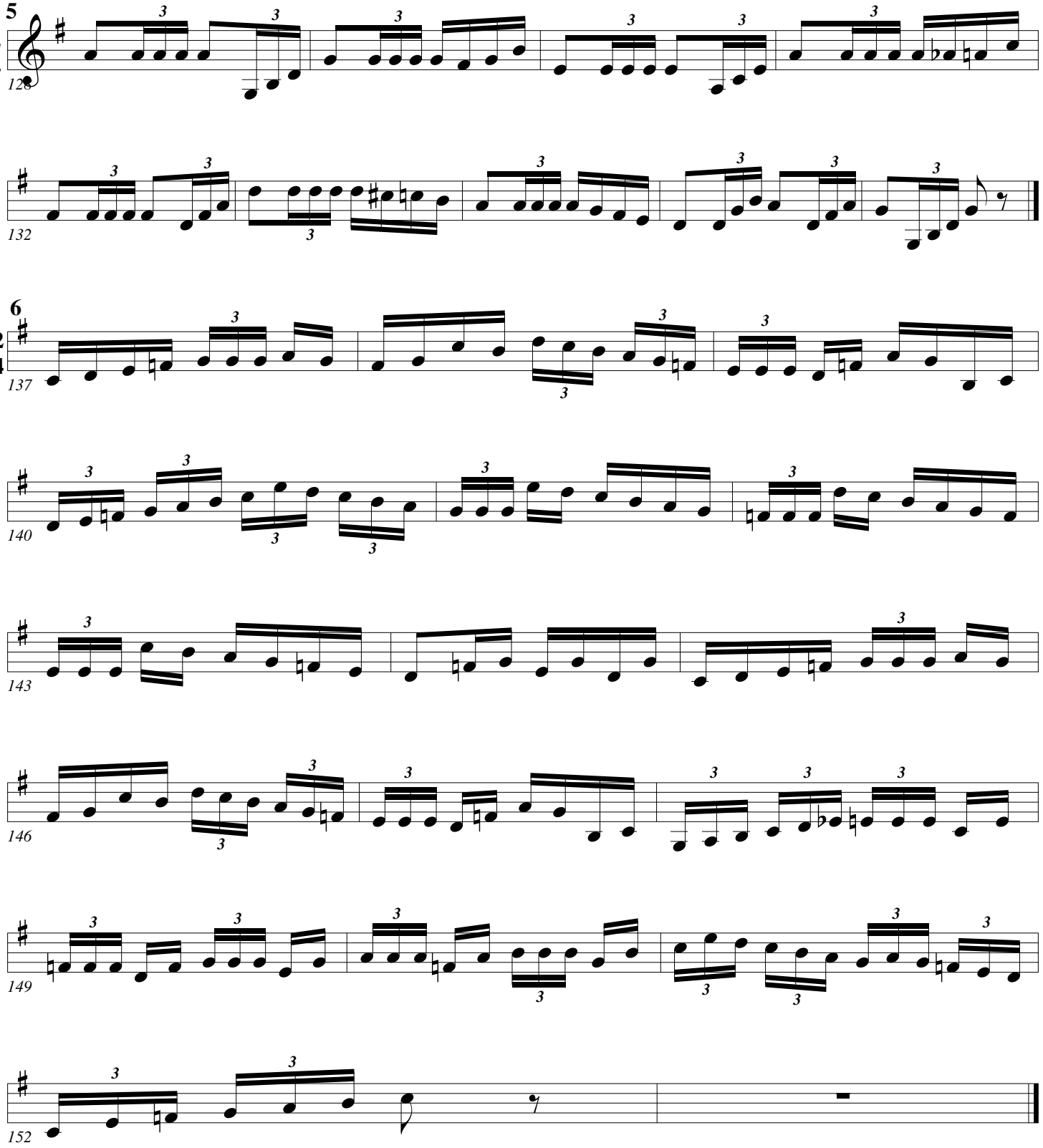
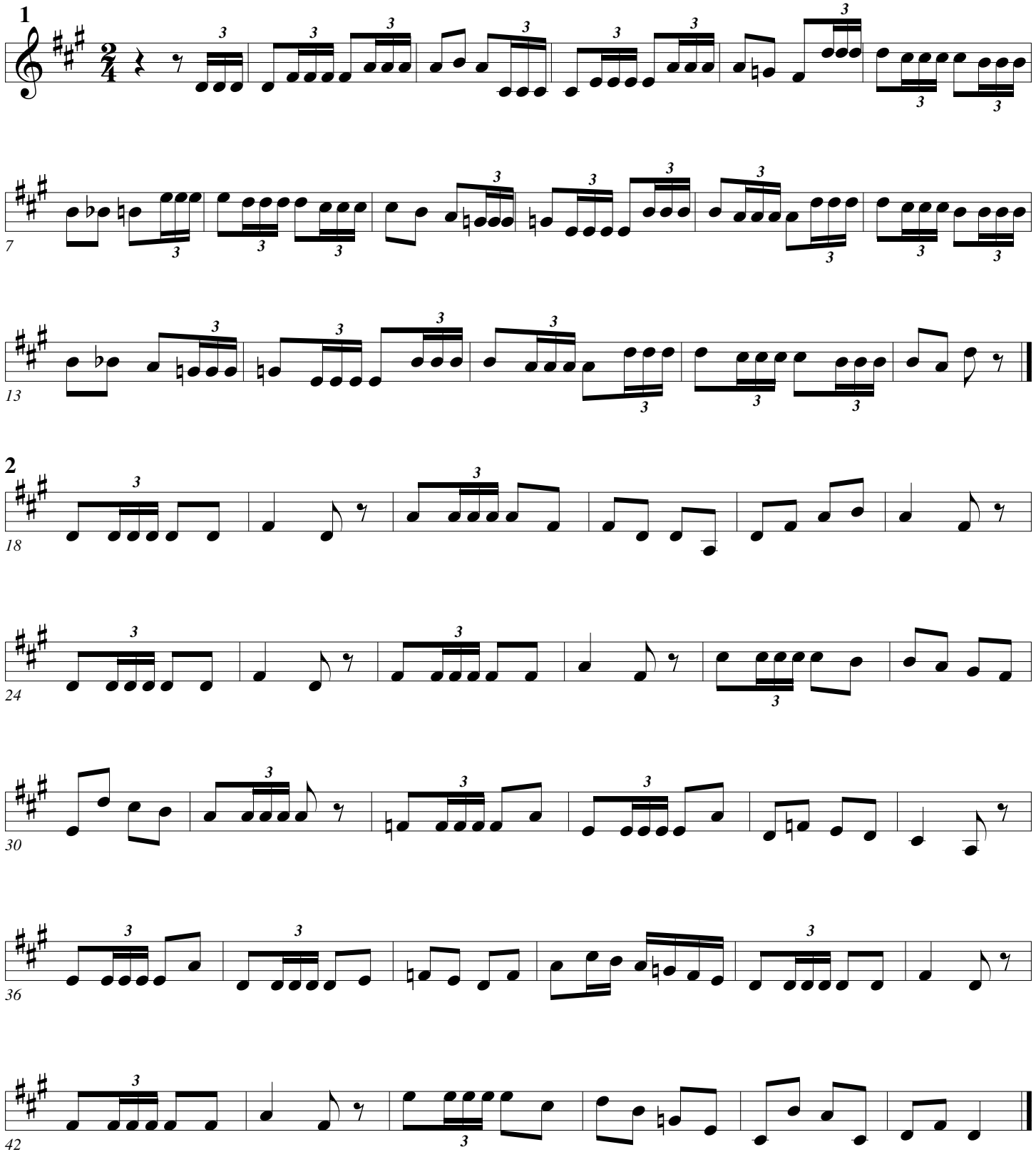
Fanfare Tonguing



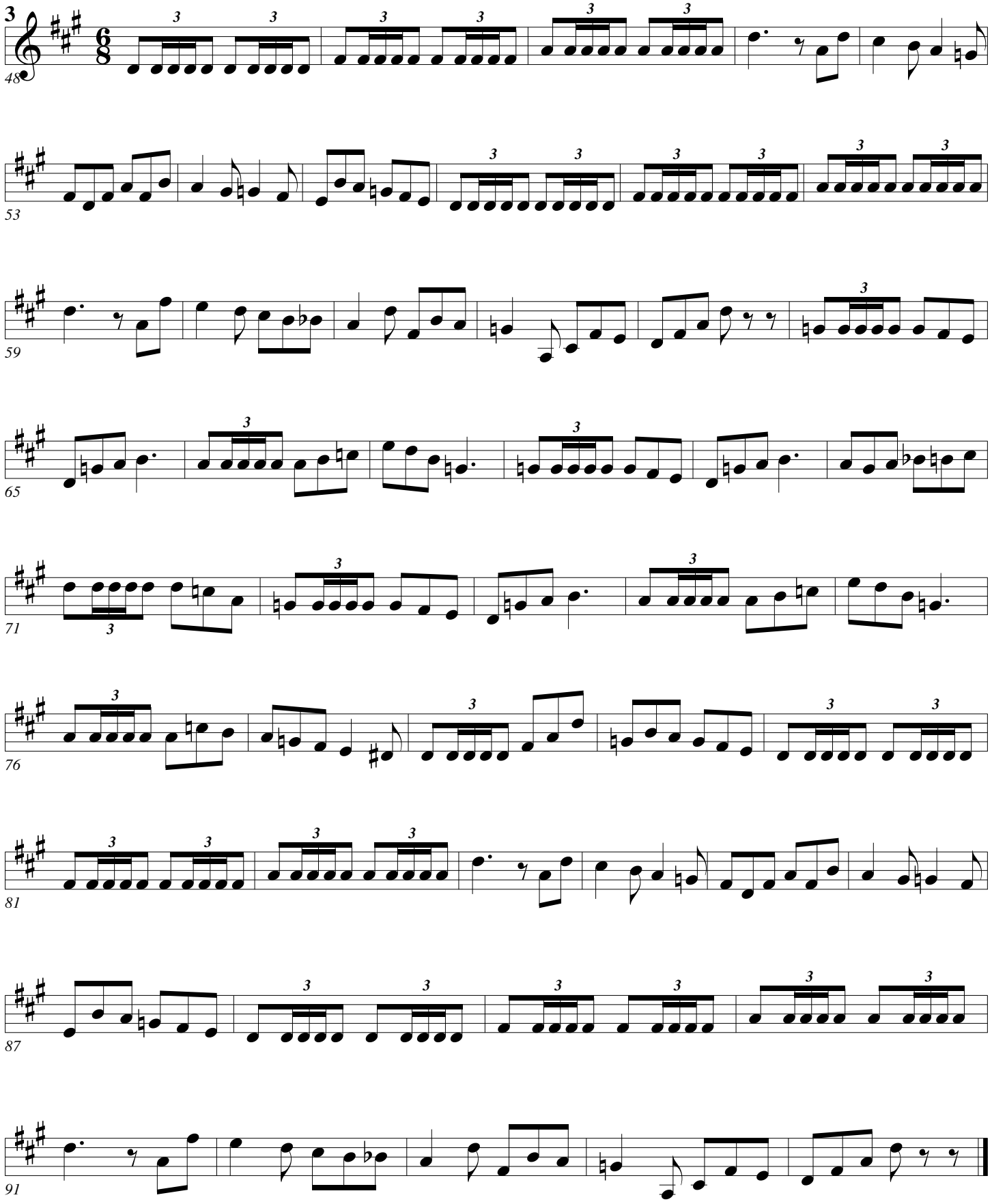
Fanfare Tonguing

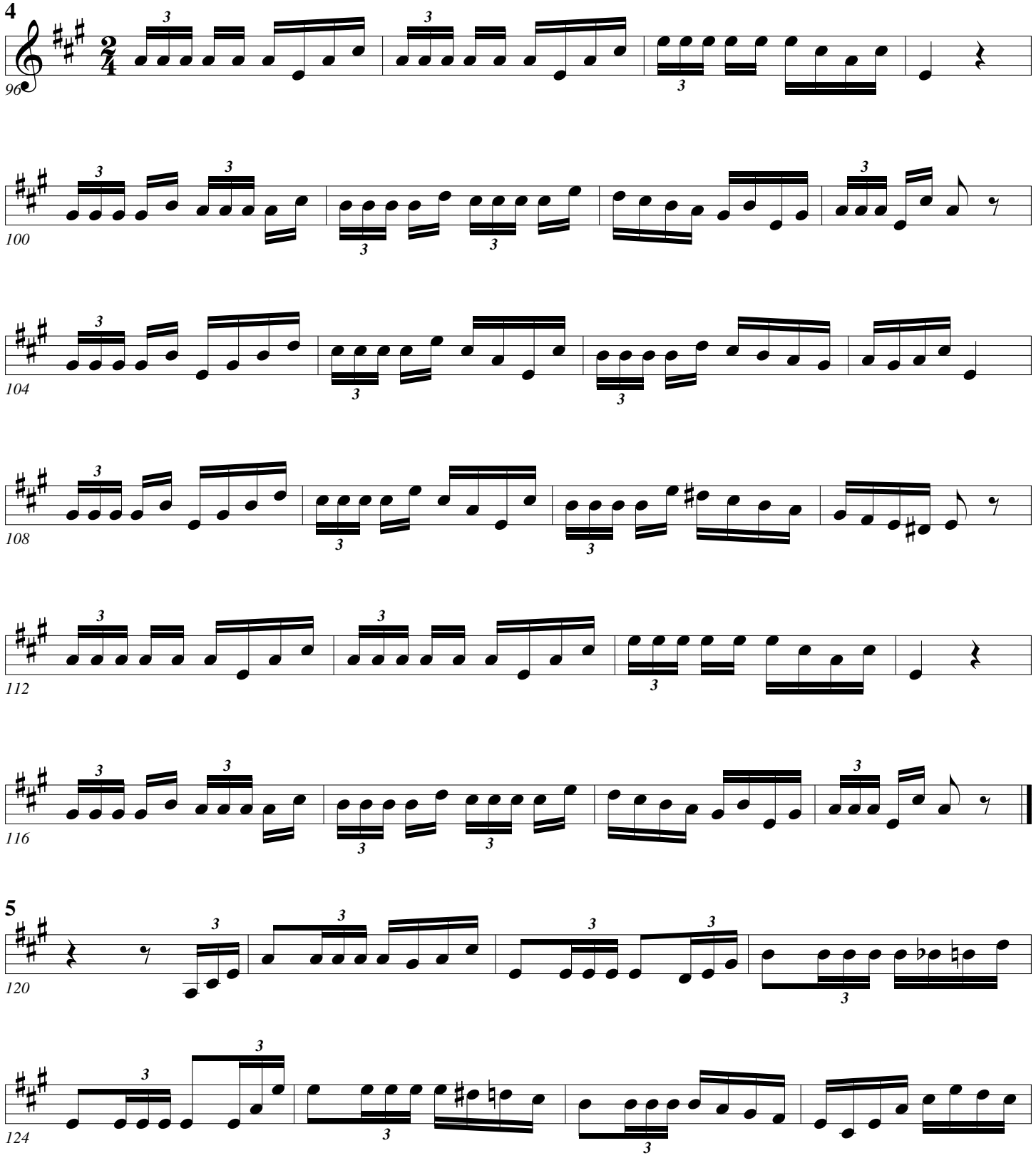
Double and triple tongue when appropriate.

Arban/Pops



Fanfare Tonguing

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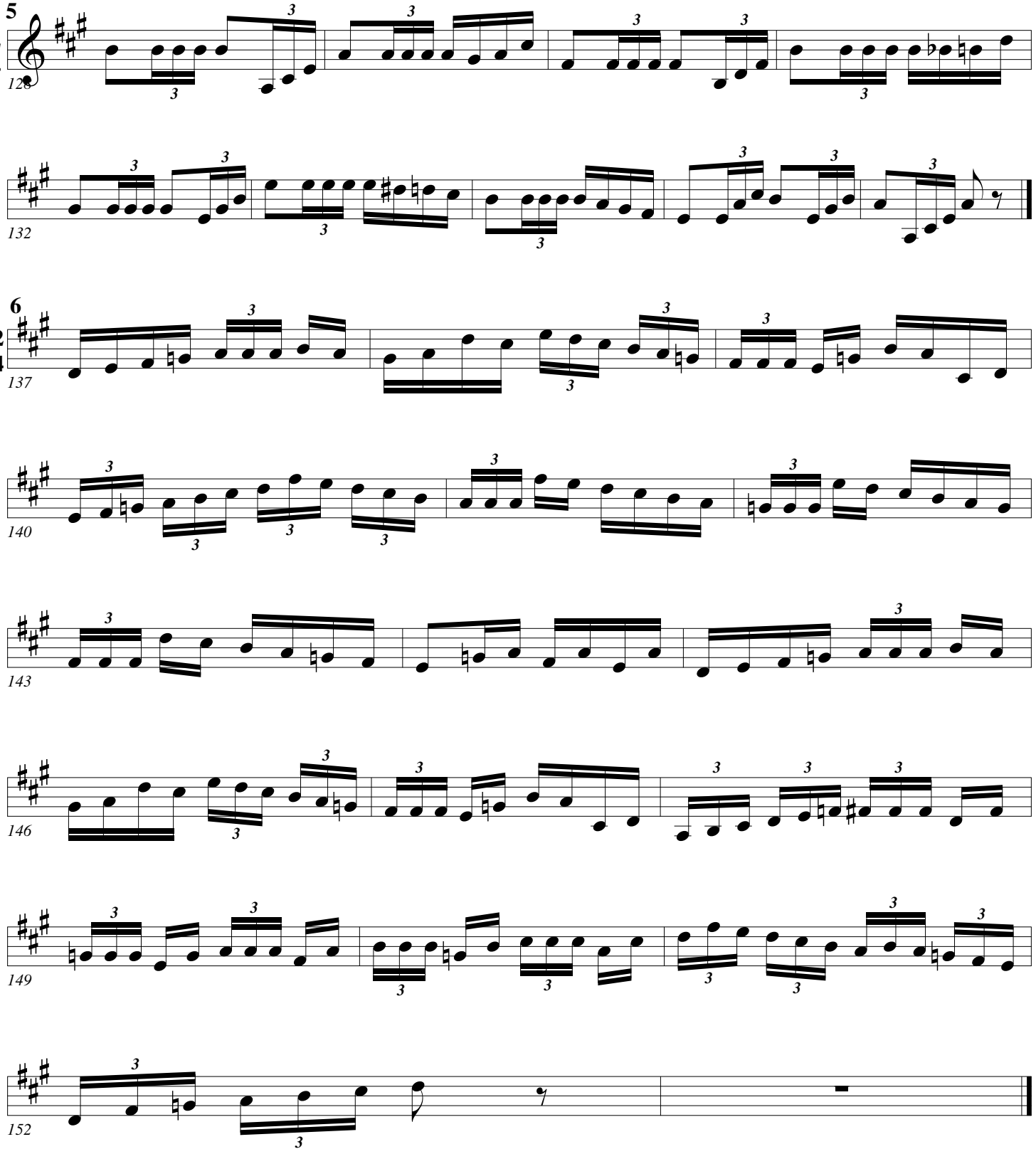
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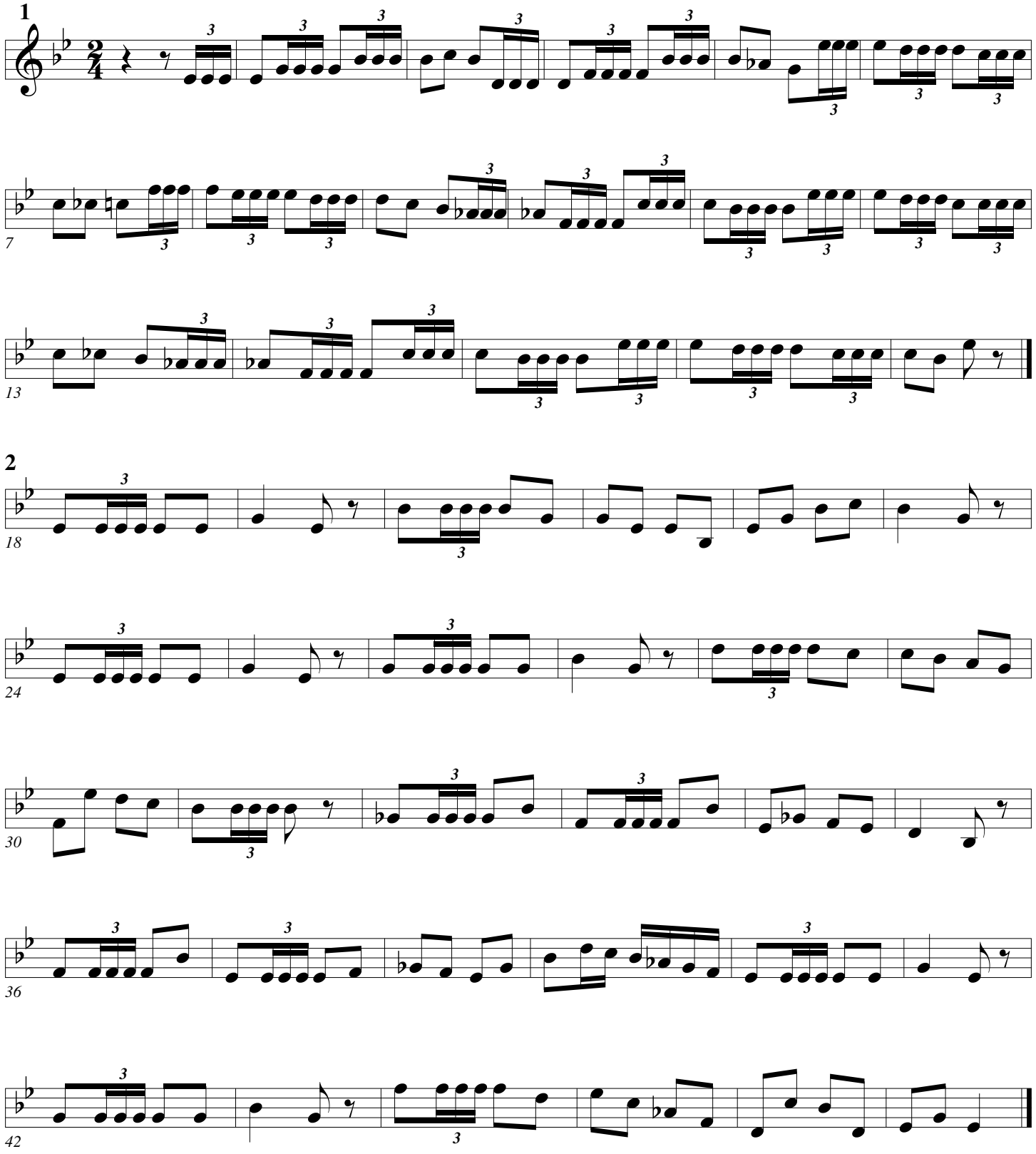
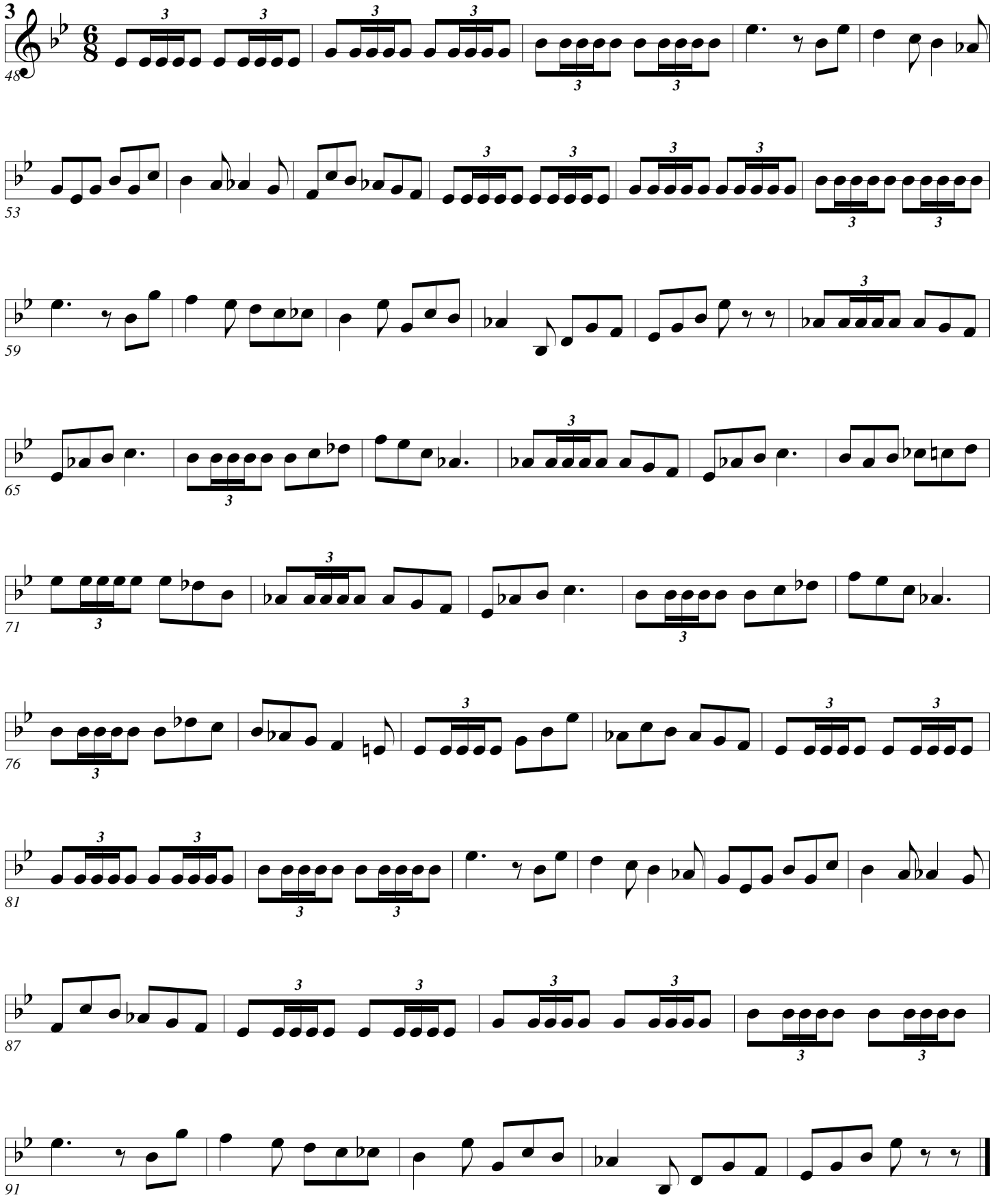
Fanfare Tonguing

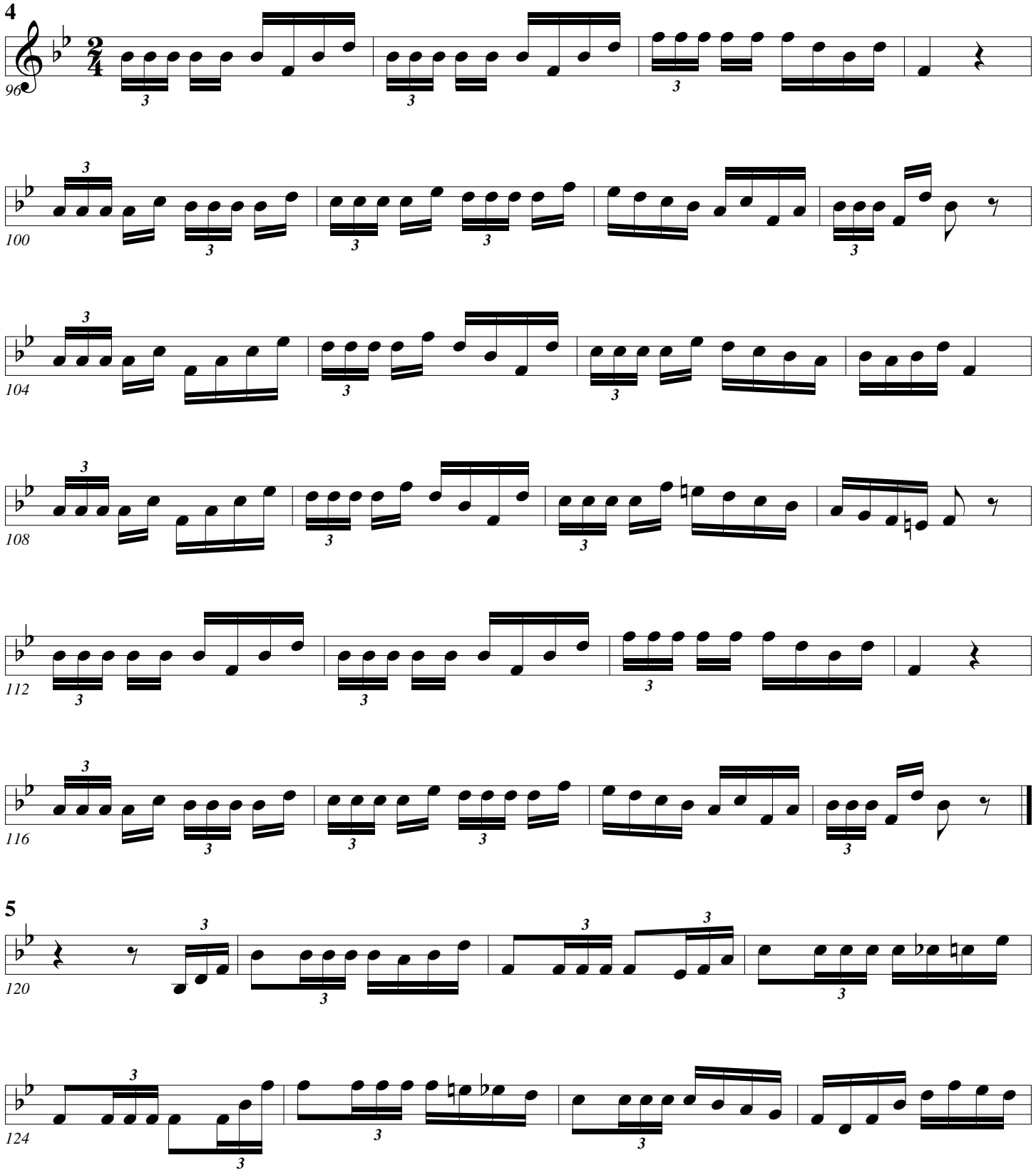
Double and triple tongue when appropriate.

Arban/Pops



Fanfare Tonguing

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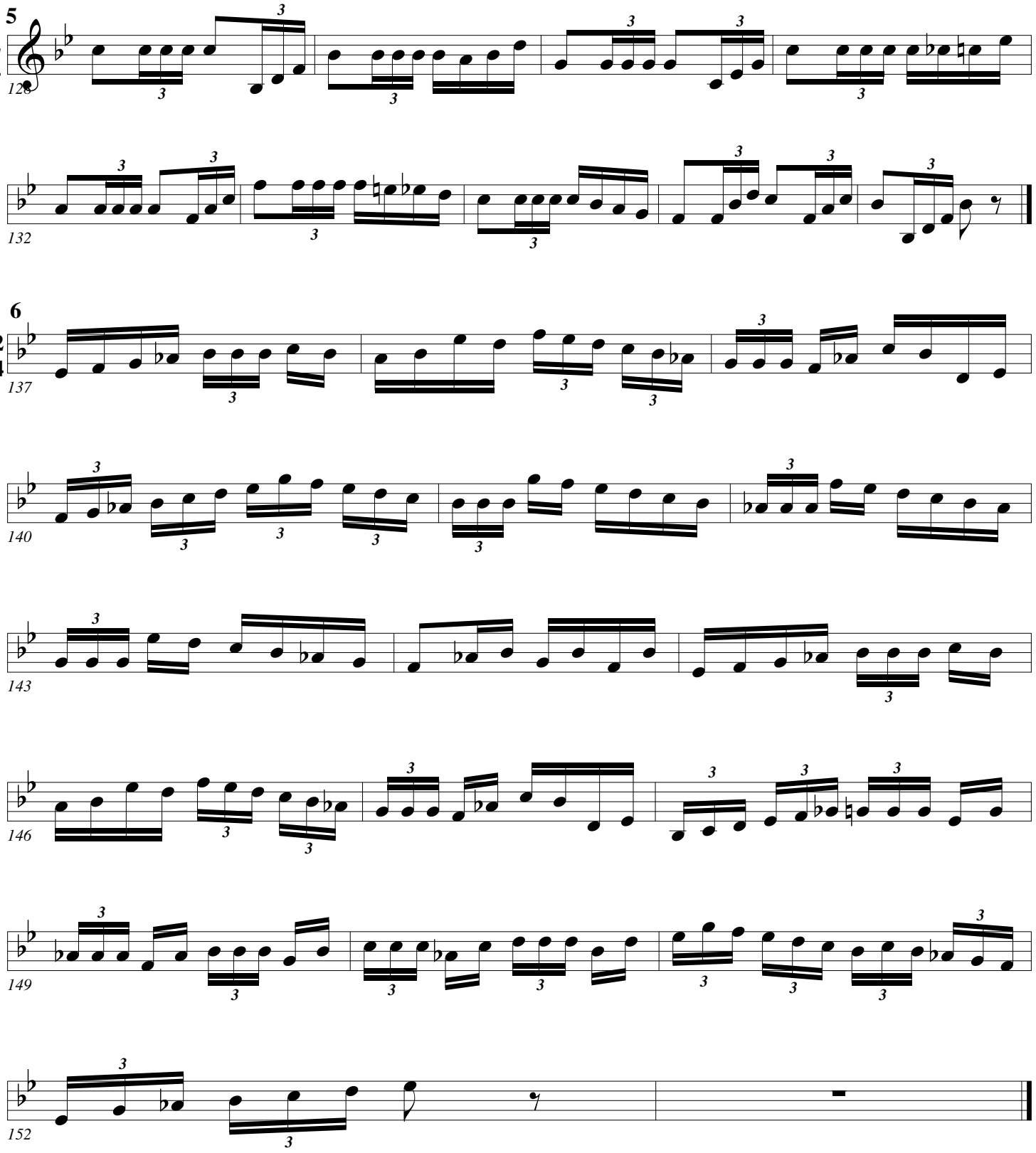
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Fanfare Tonguing

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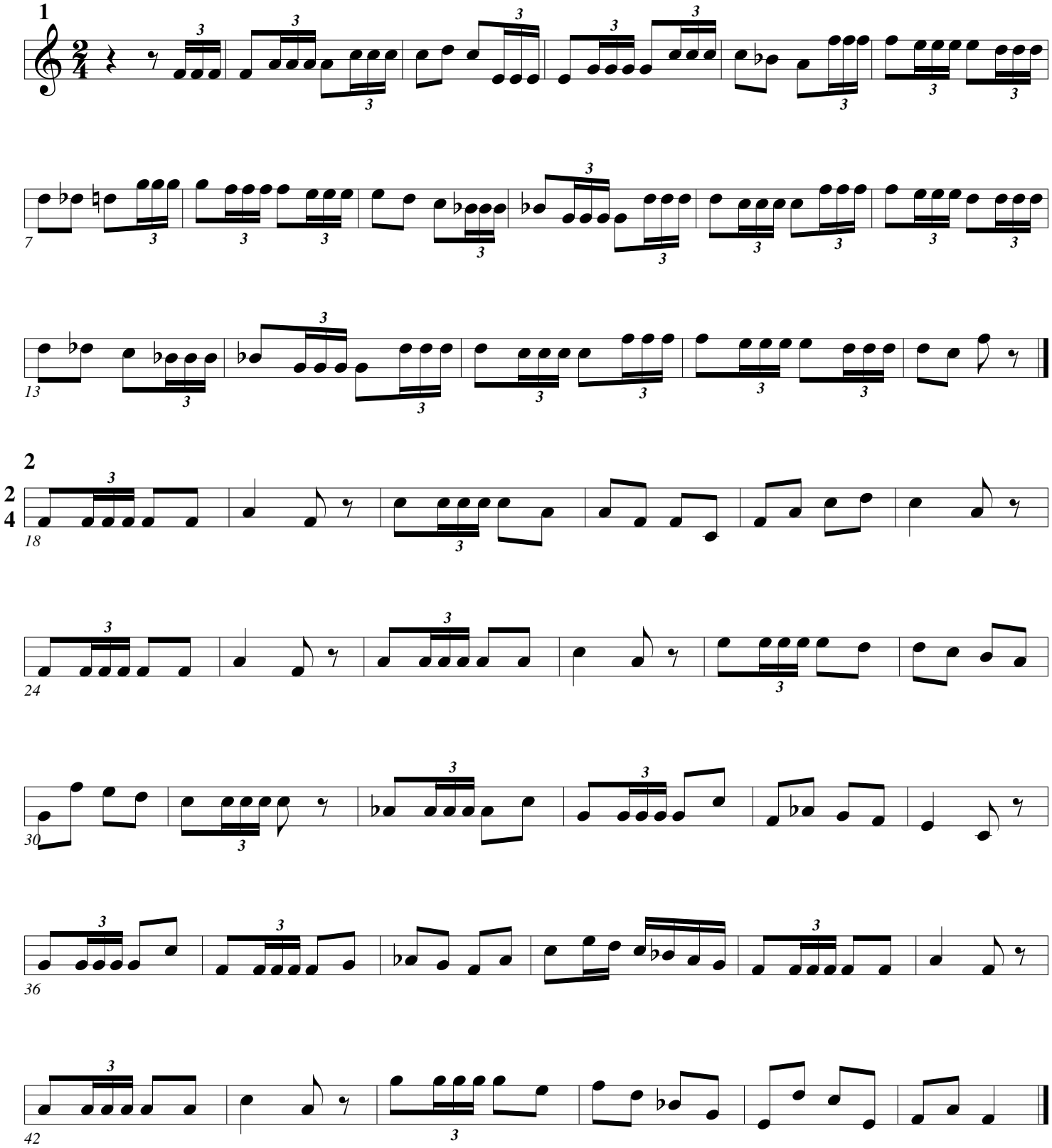
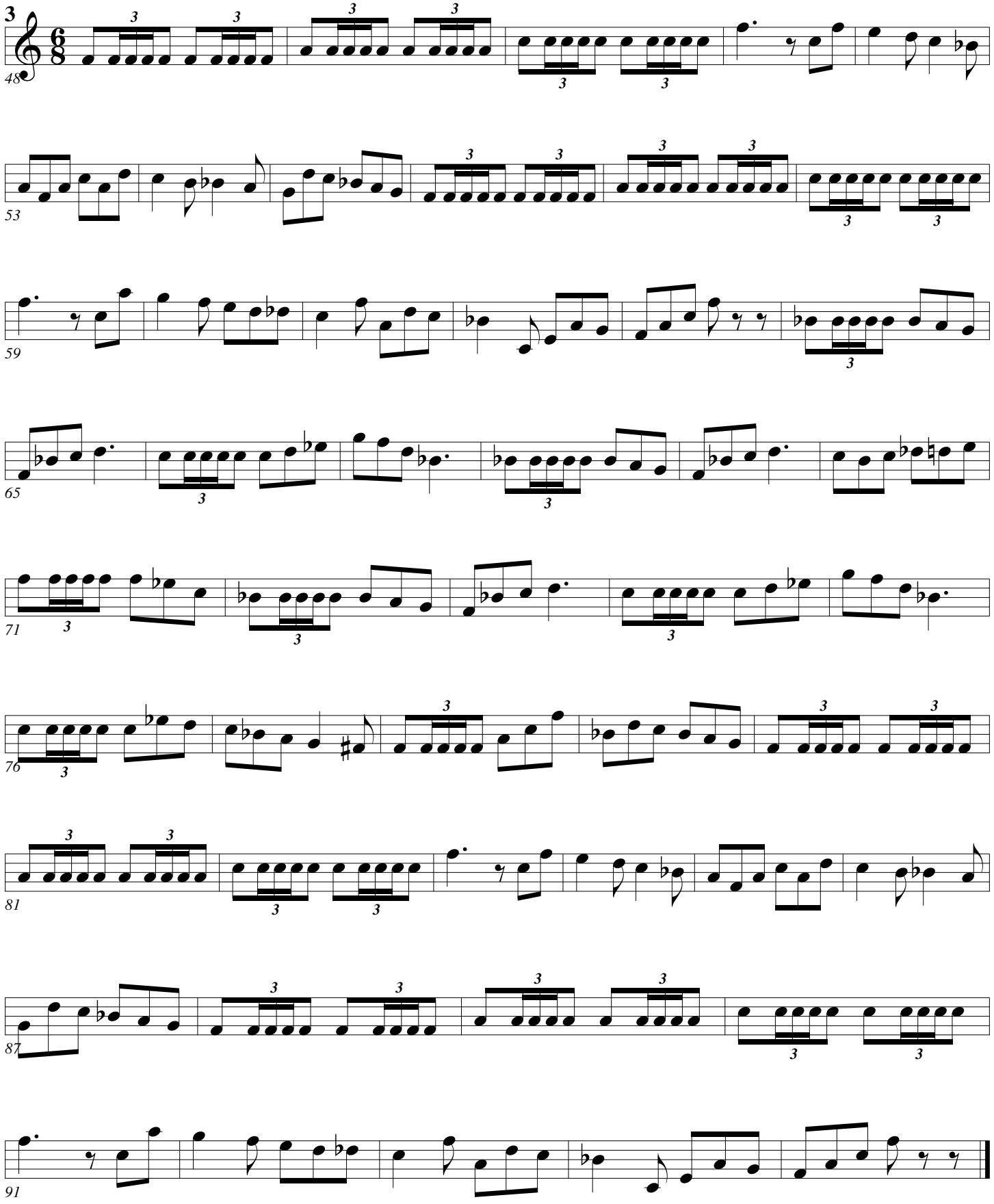
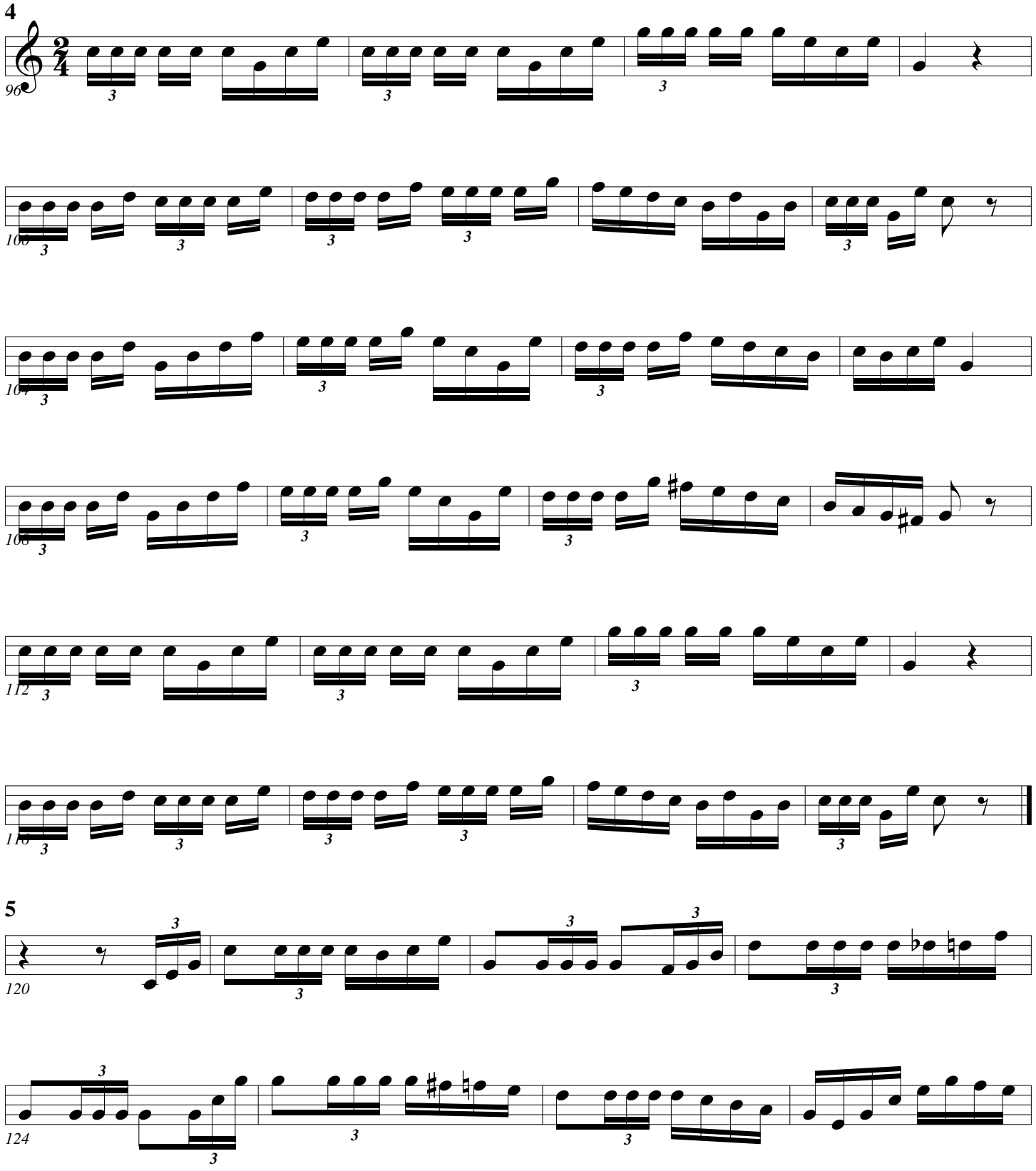
Arban/Pops



Fanfare Tonguing

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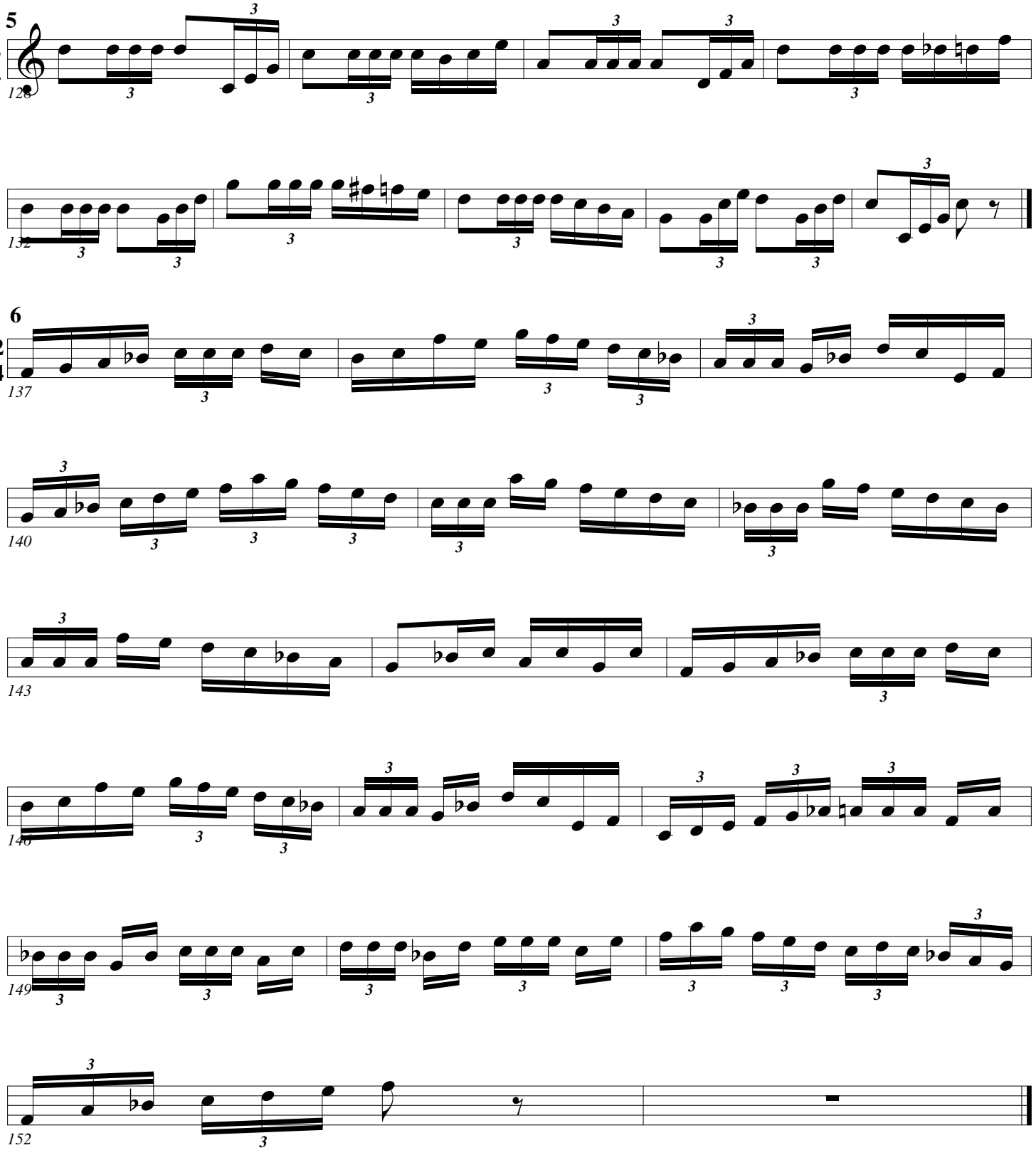
Fanfare Tonguing



Fanfare Tonguing

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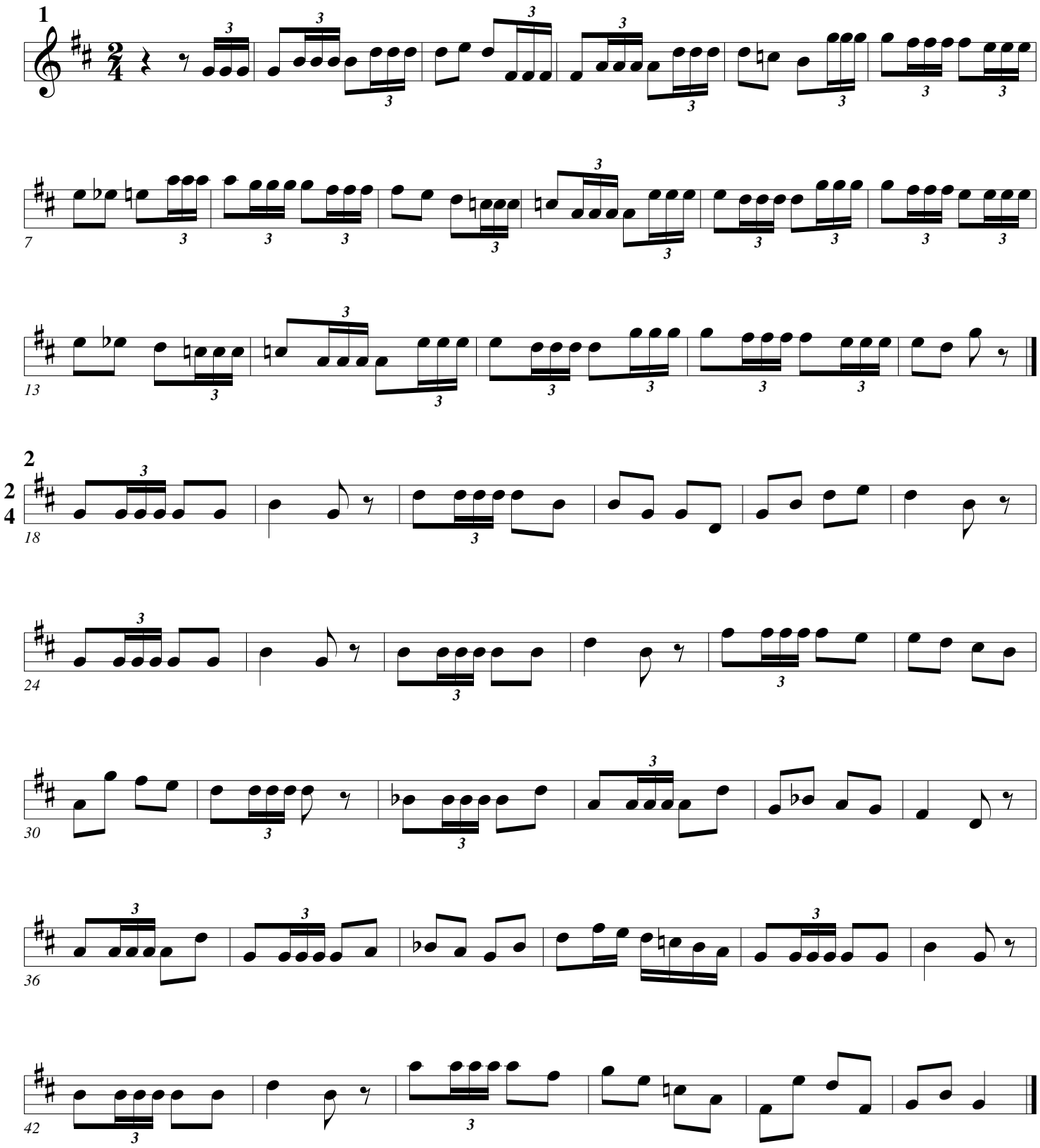
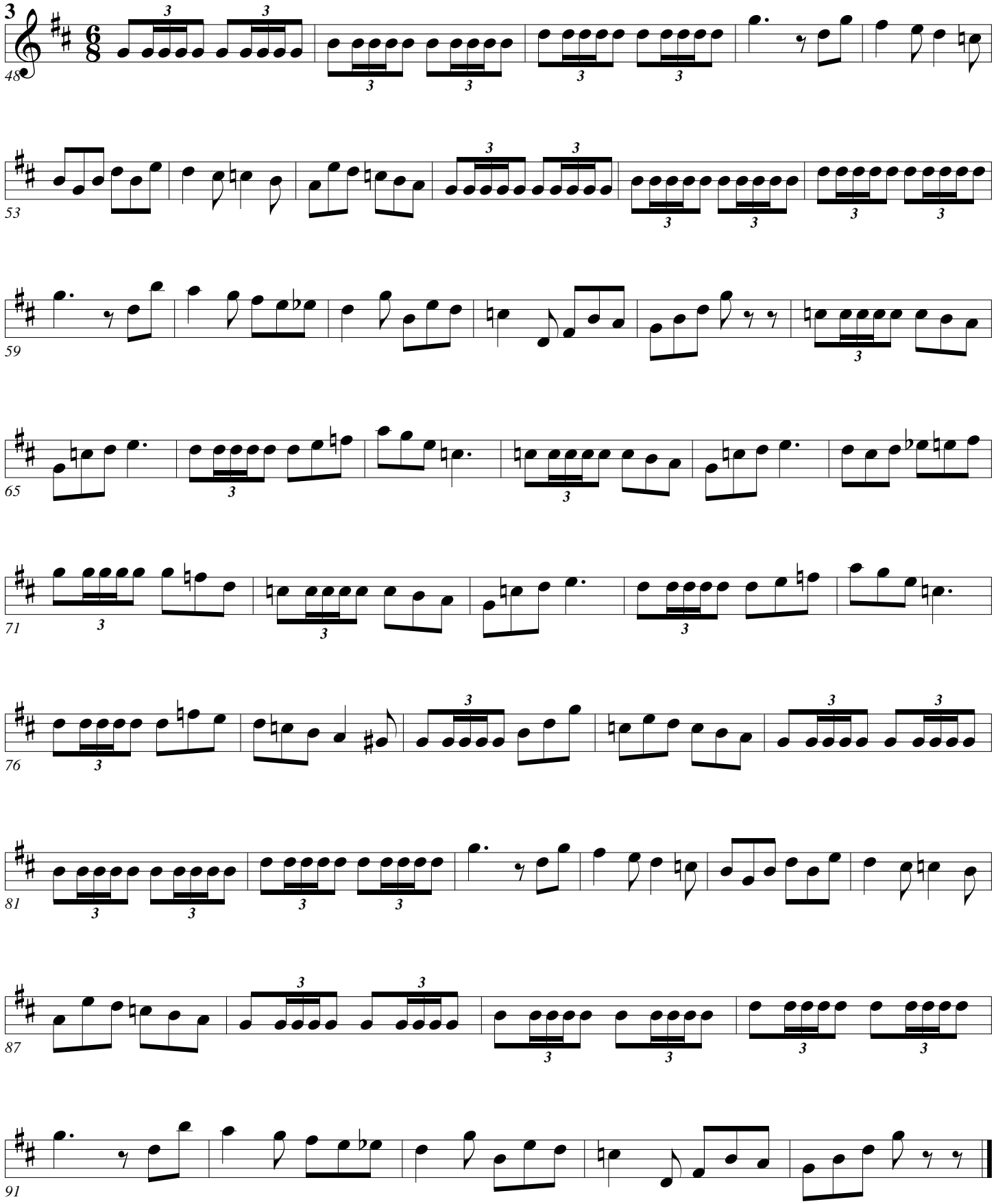
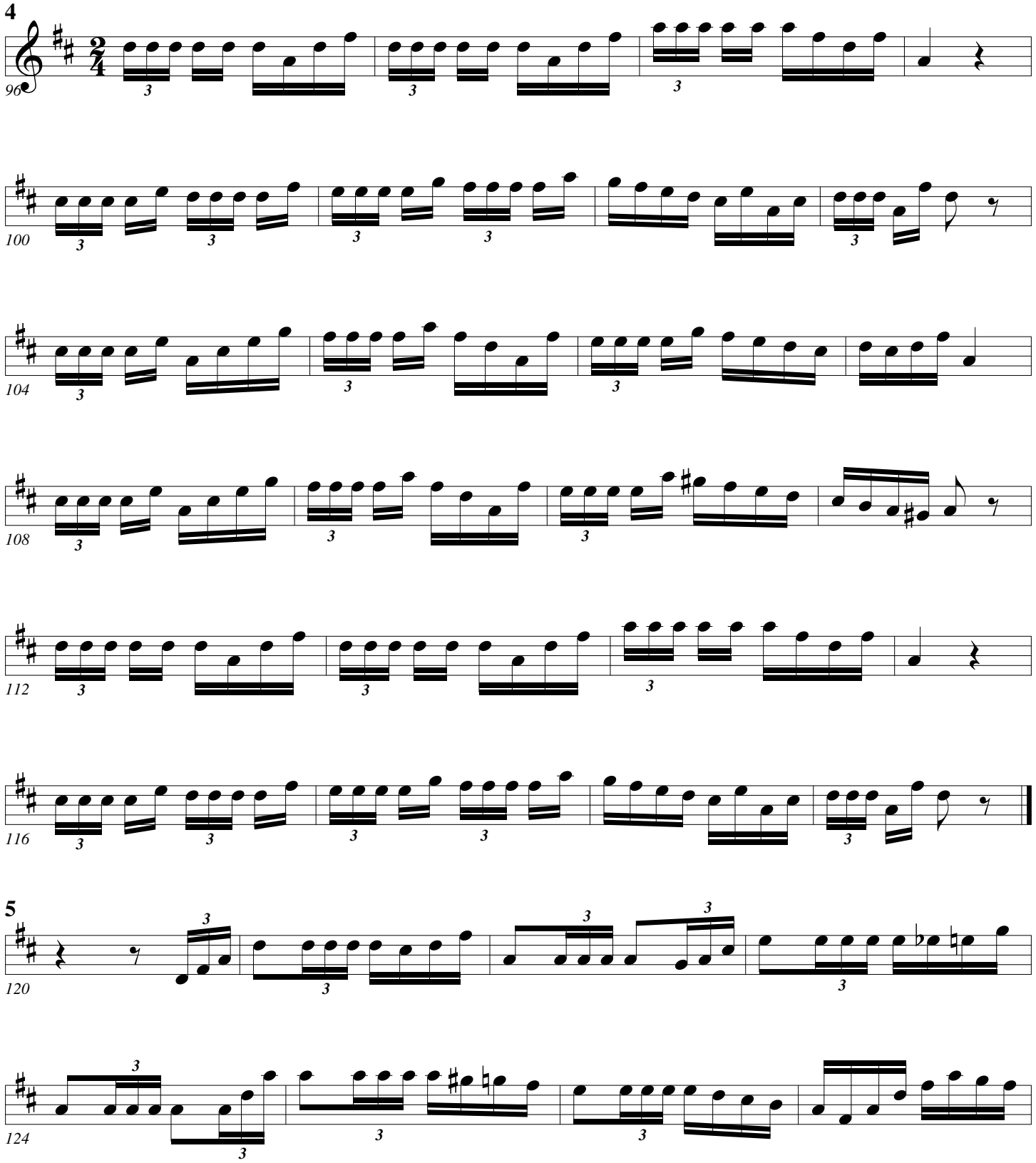
Arban/Pops



Fanfare Tonguing

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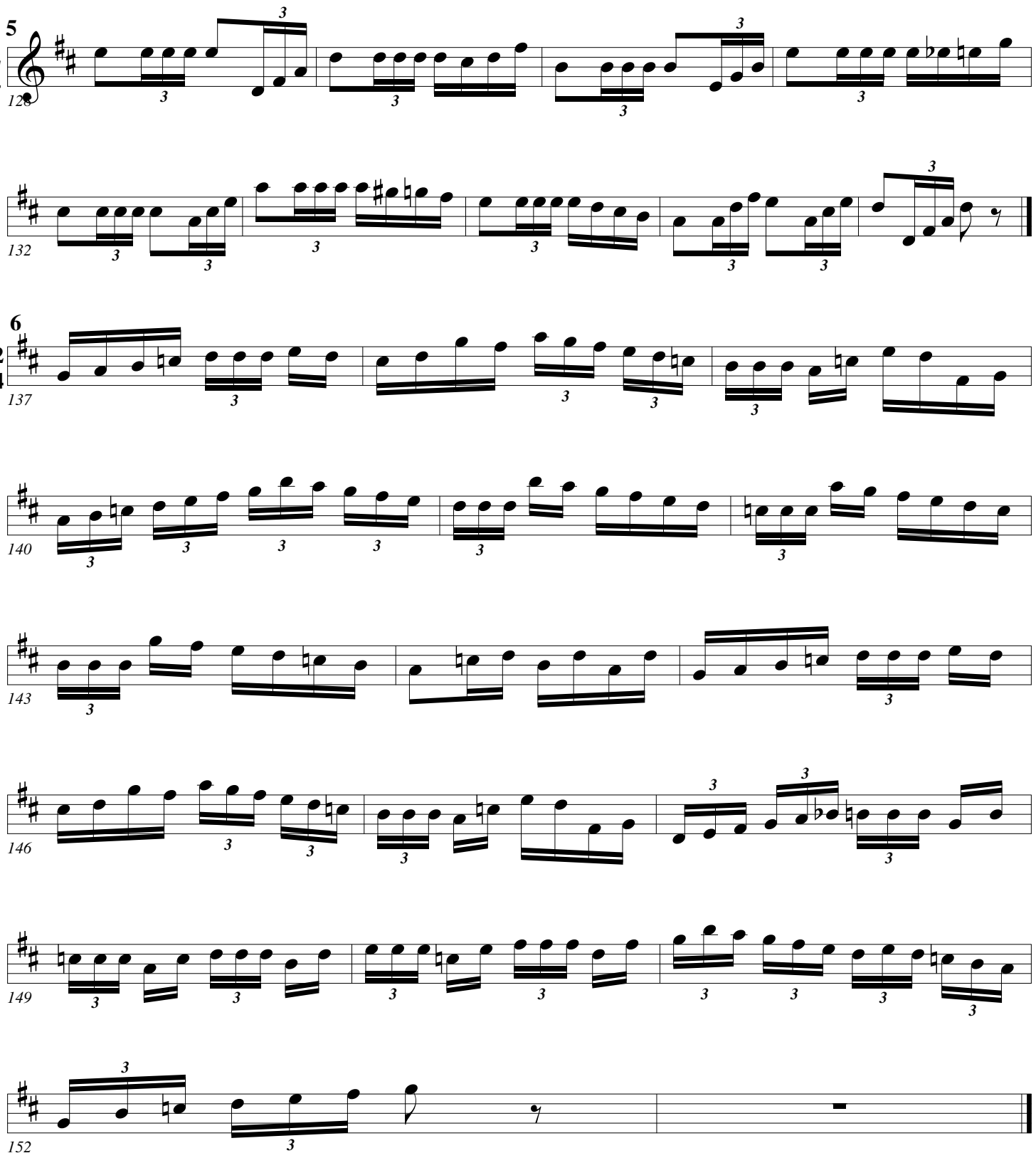
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Fanfare Tonguing

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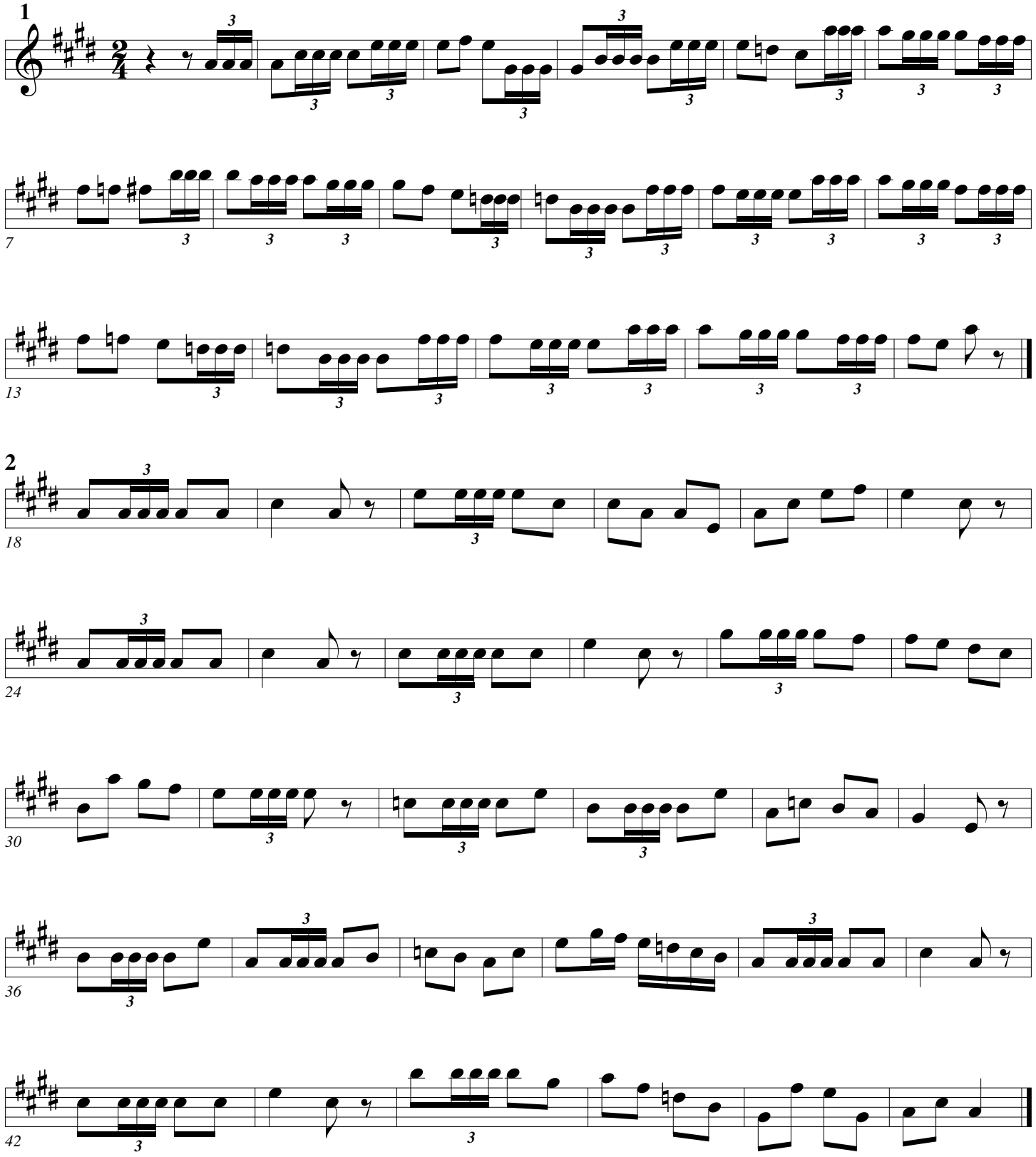
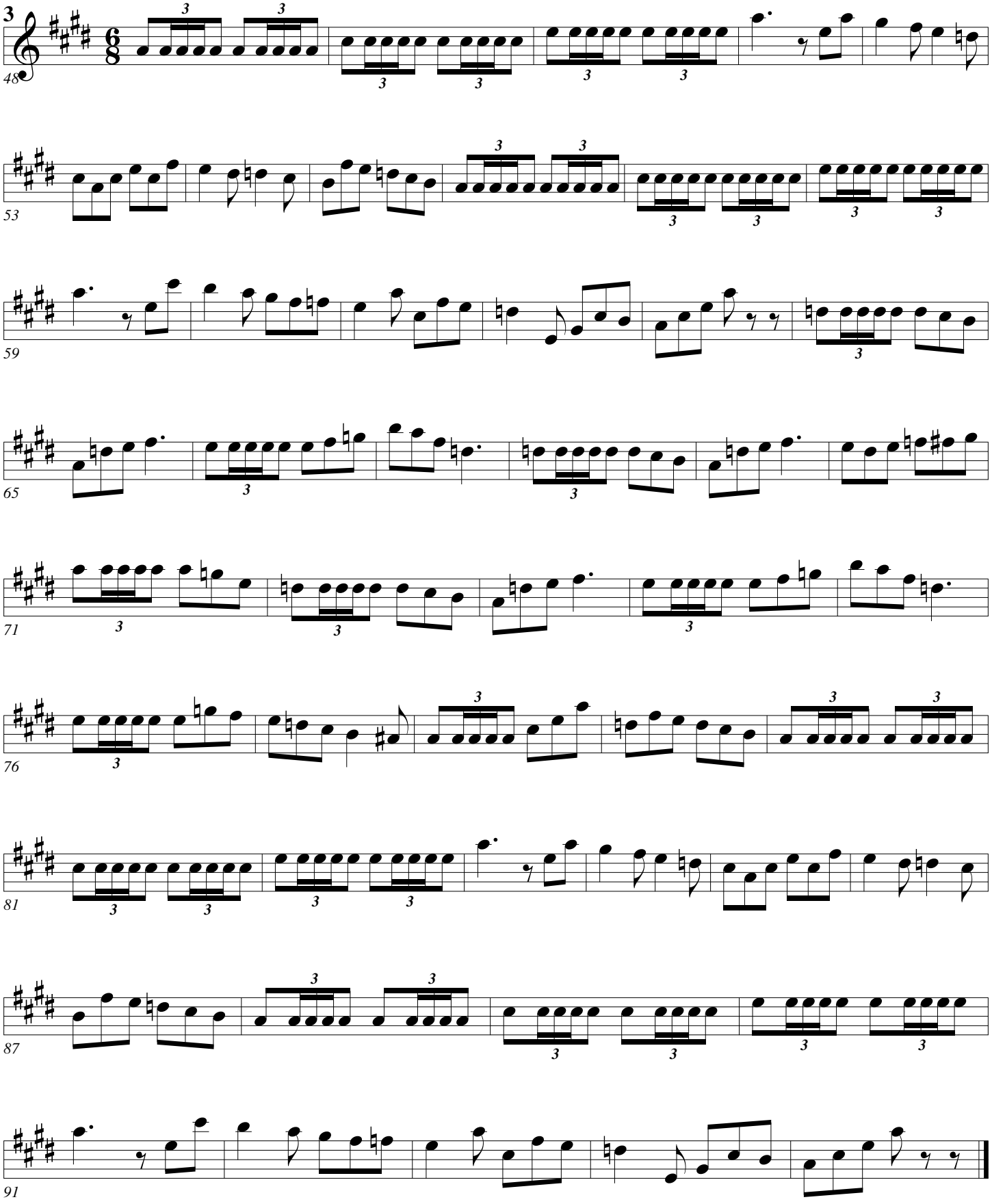
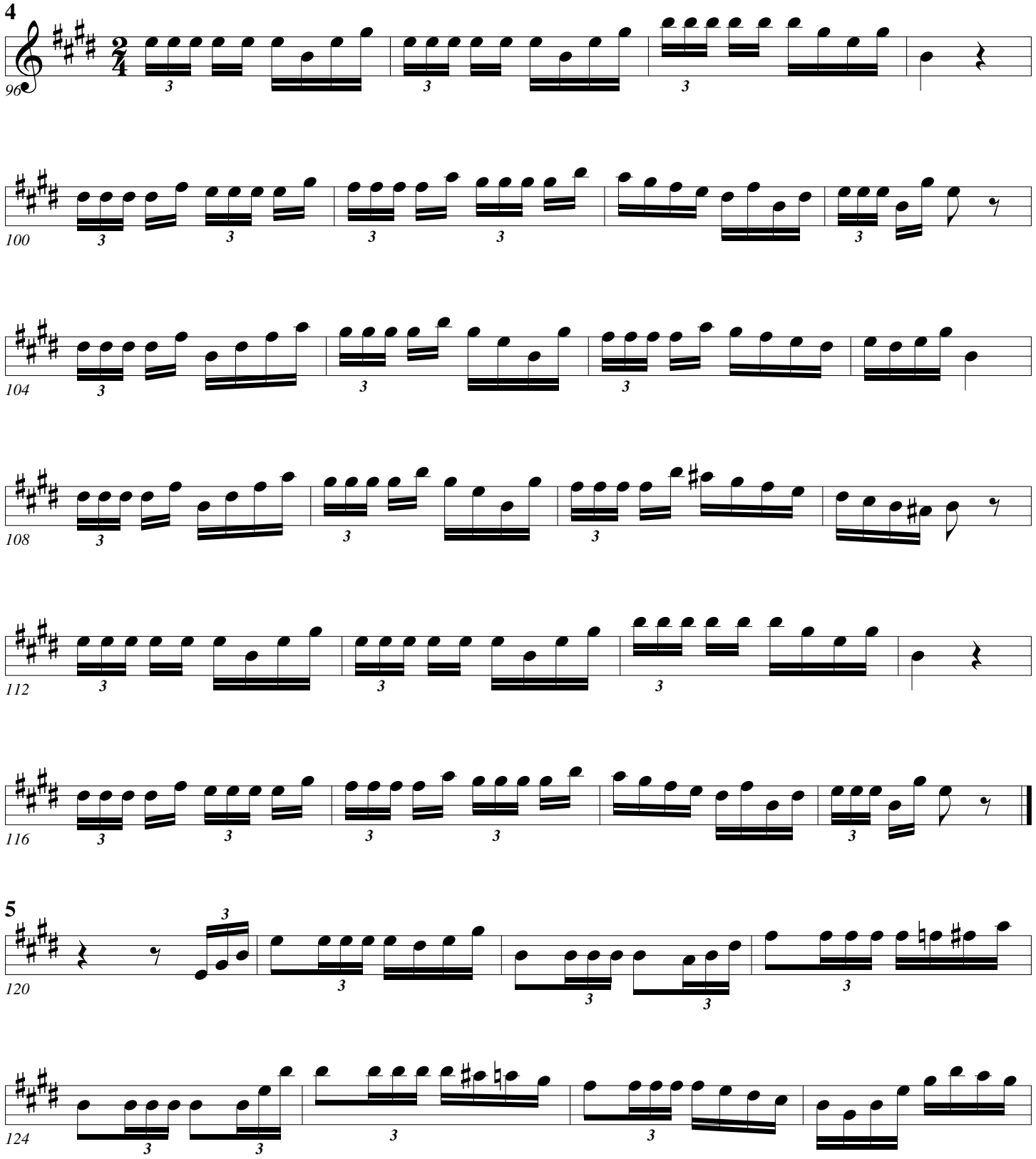


Fanfare Tonguing

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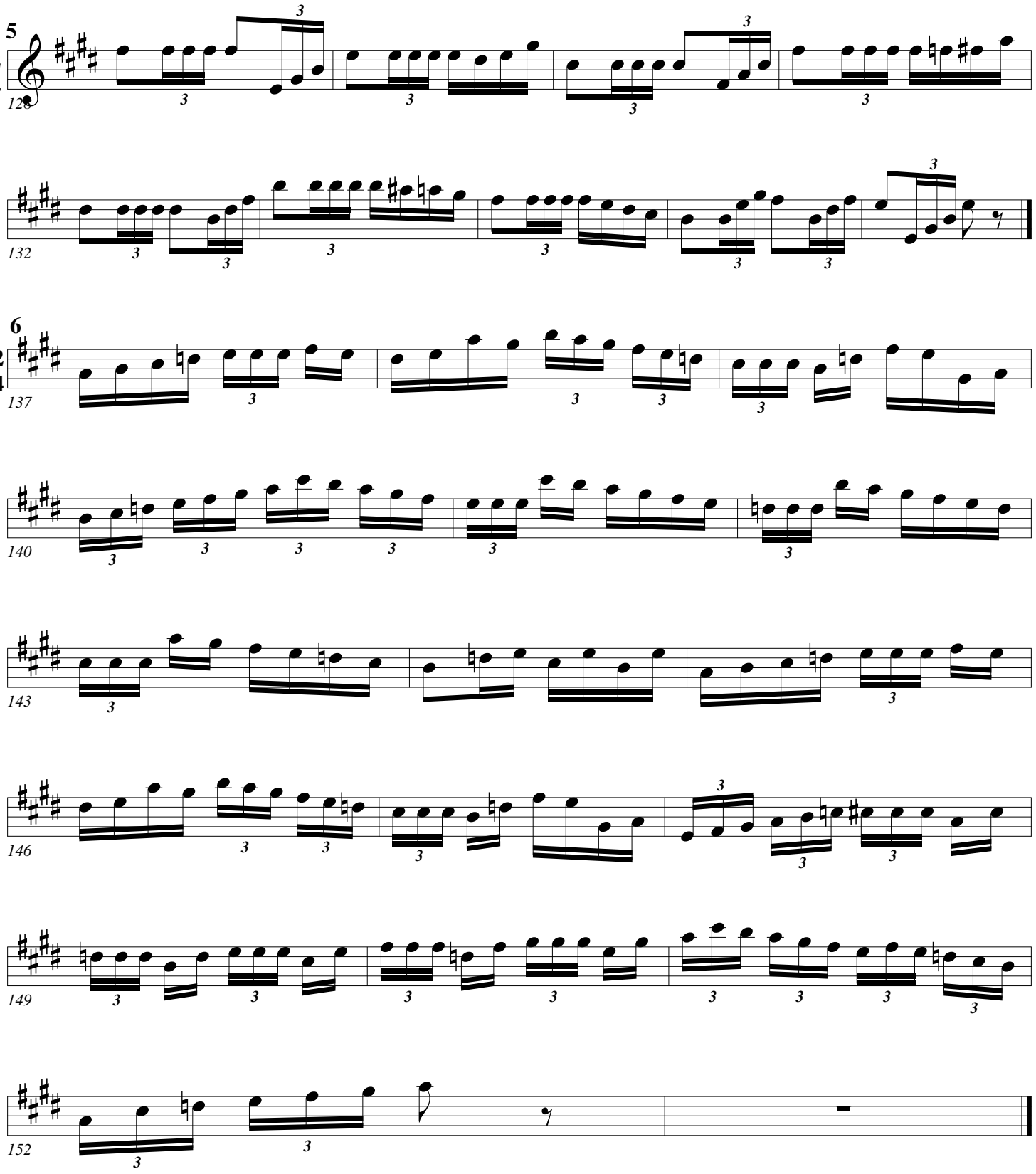
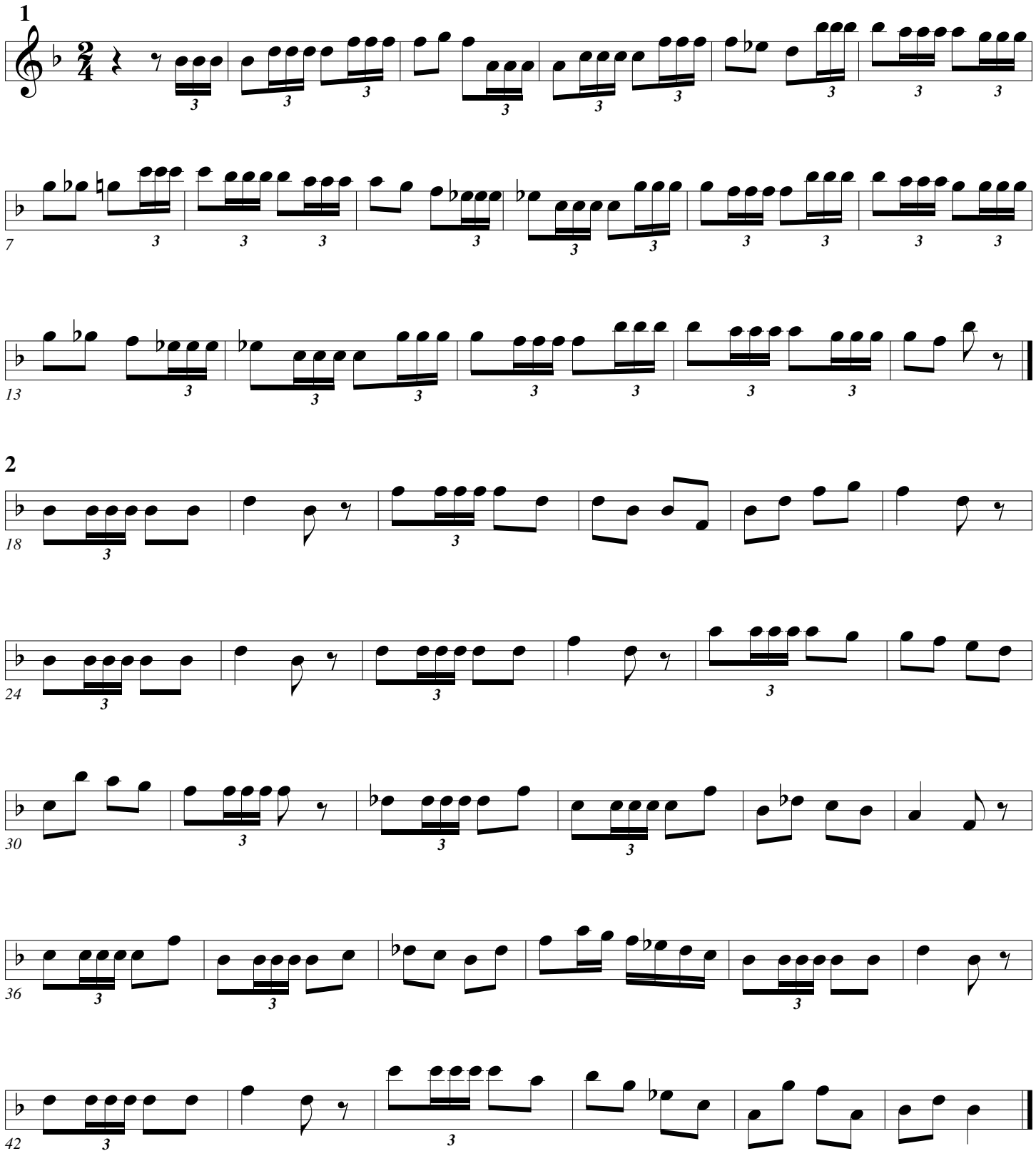
Fanfare Tonguing



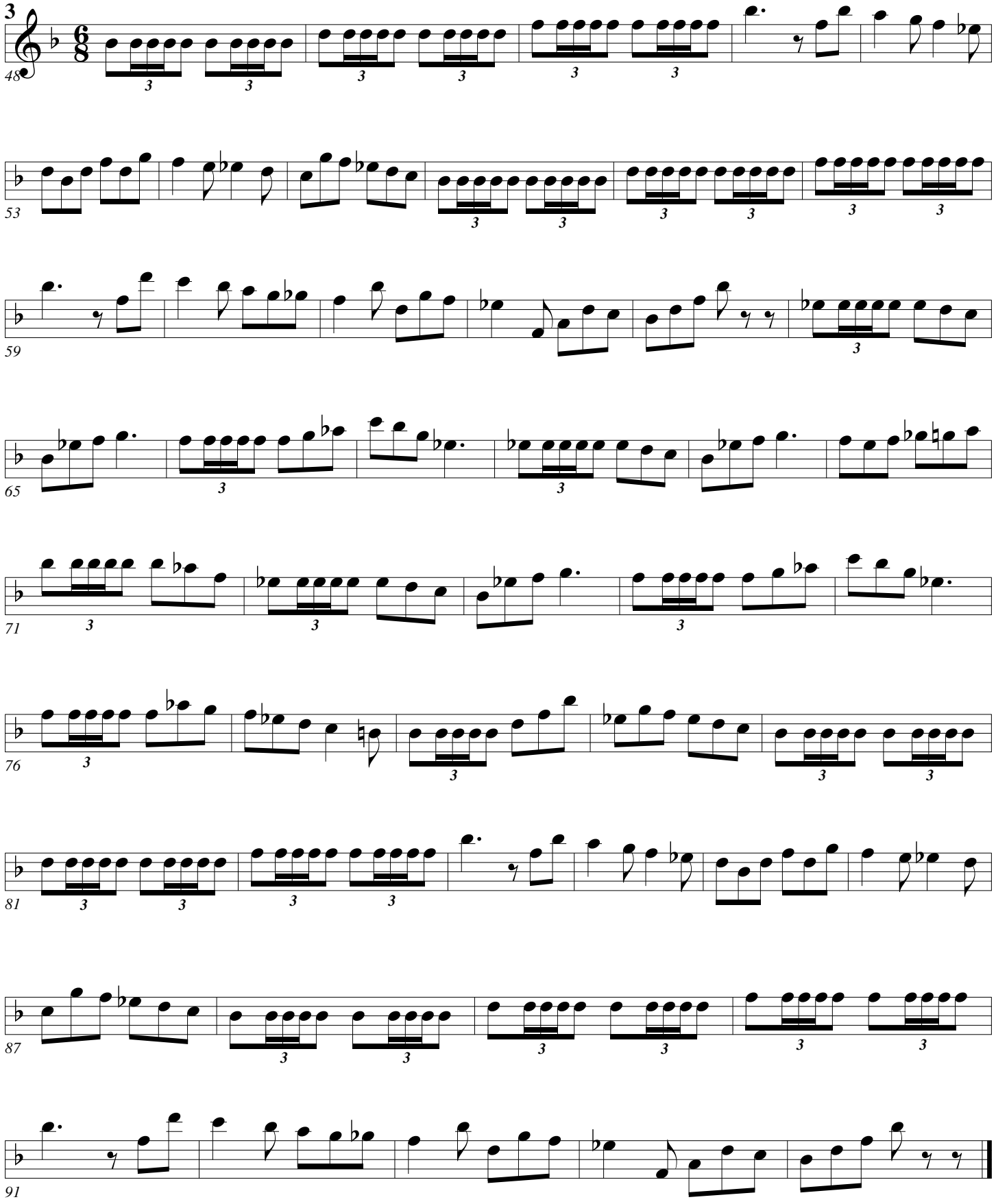
Fanfare Tonguing

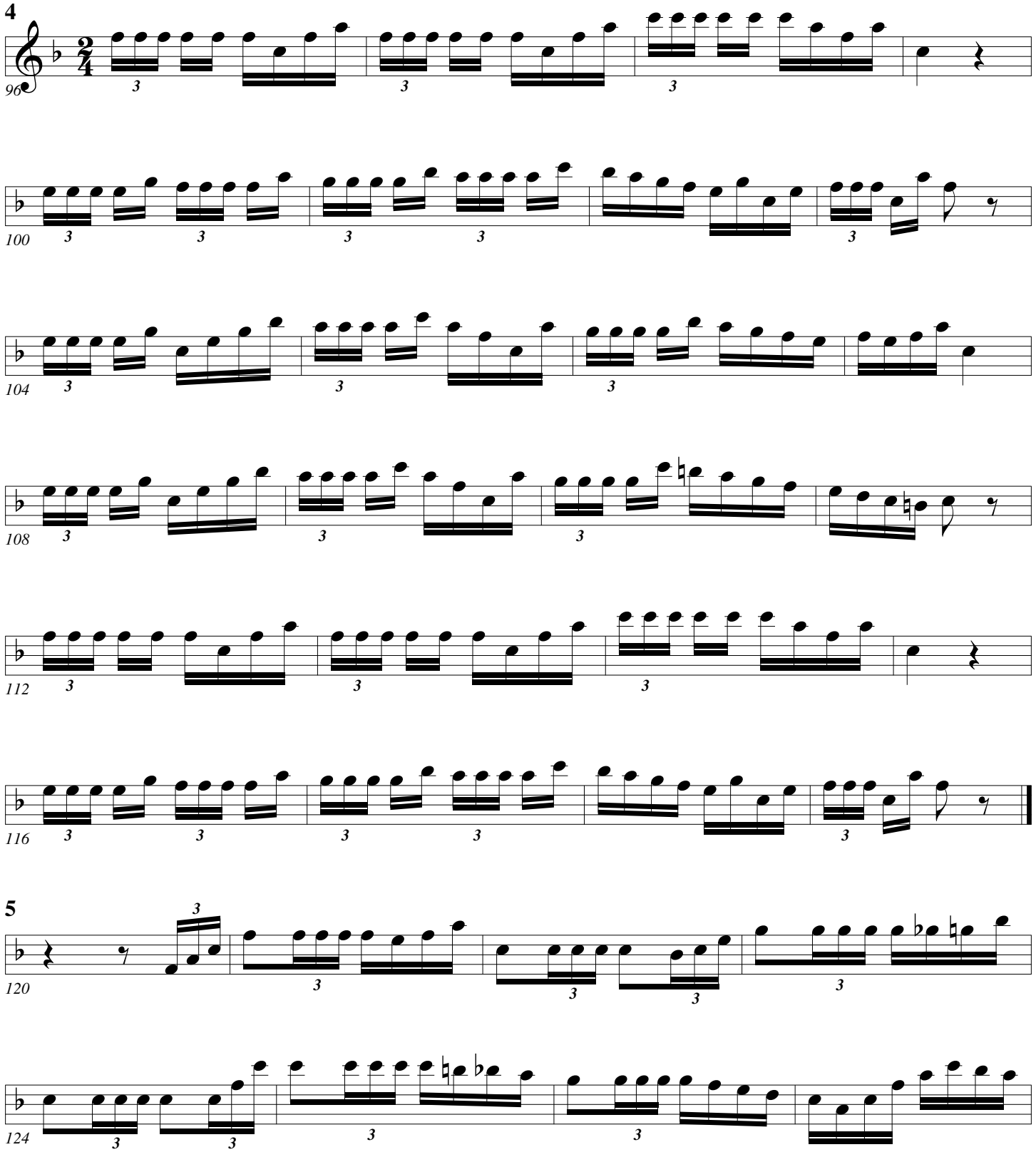
Double and triple tongue when appropriate.

Arban/Pops



Fanfare Tonguing

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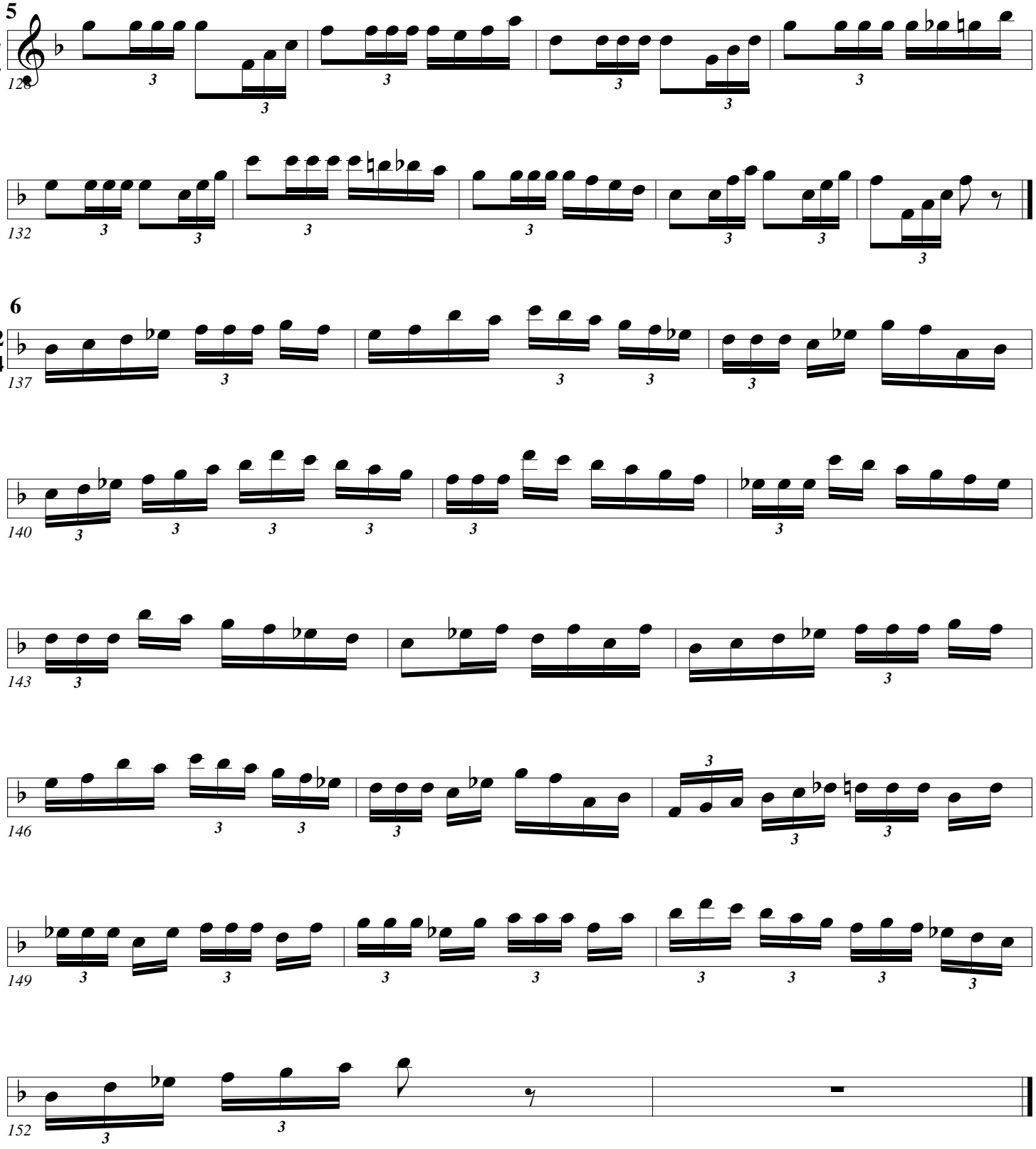
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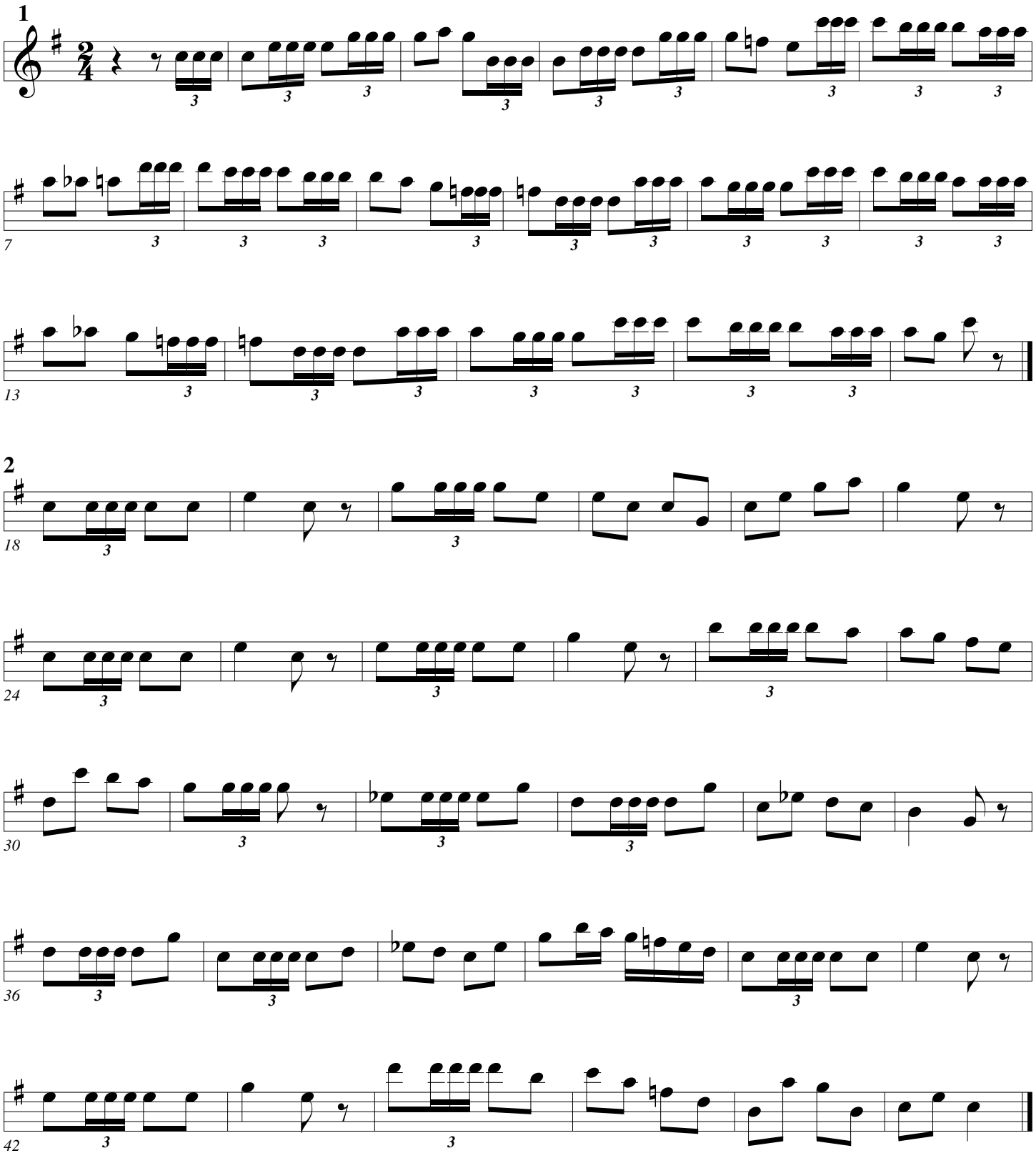
Fanfare Tonguing

Double and triple tongue when appropriate.

Arban/Pops



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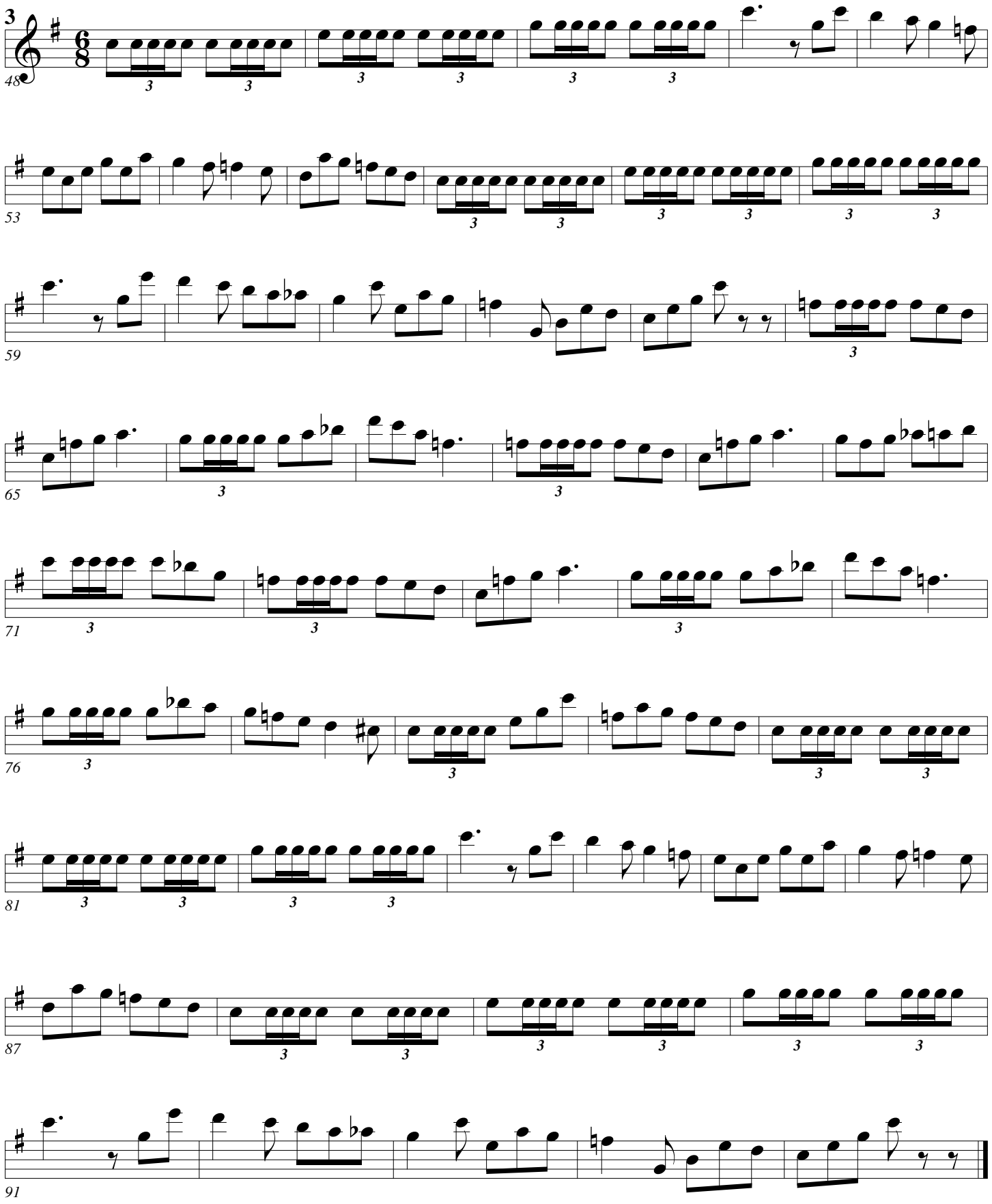

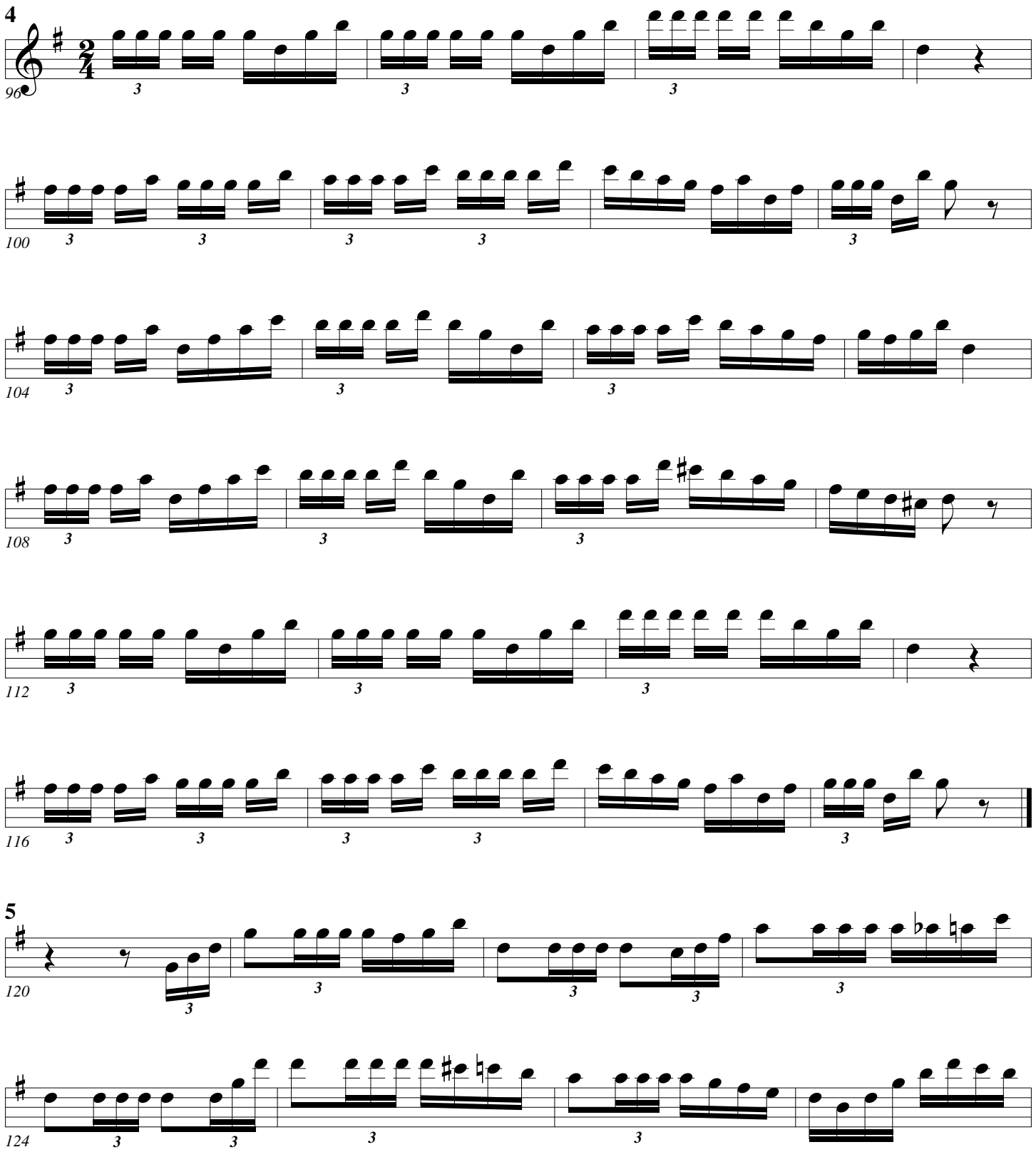
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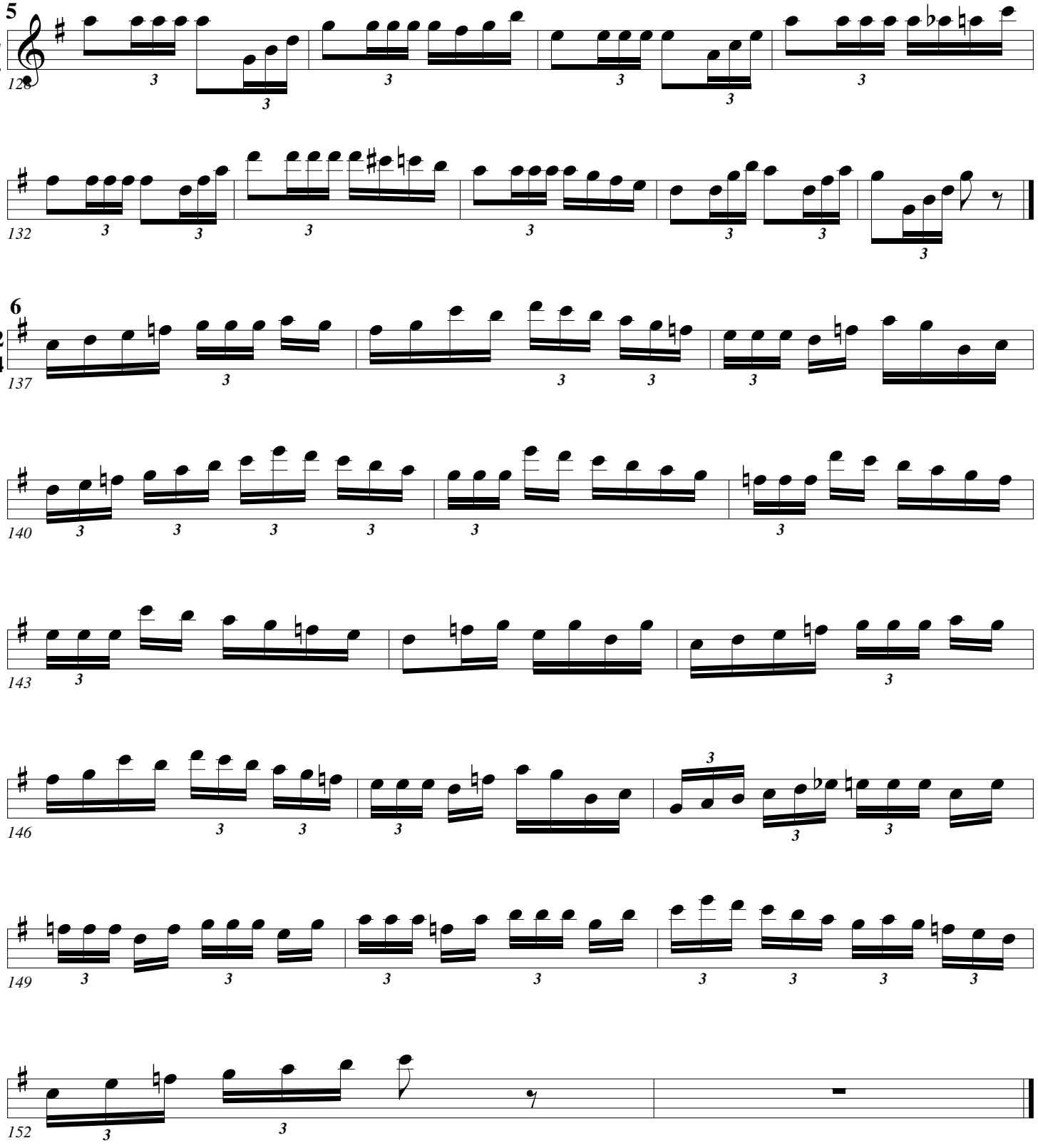
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Fanfare Tonguing

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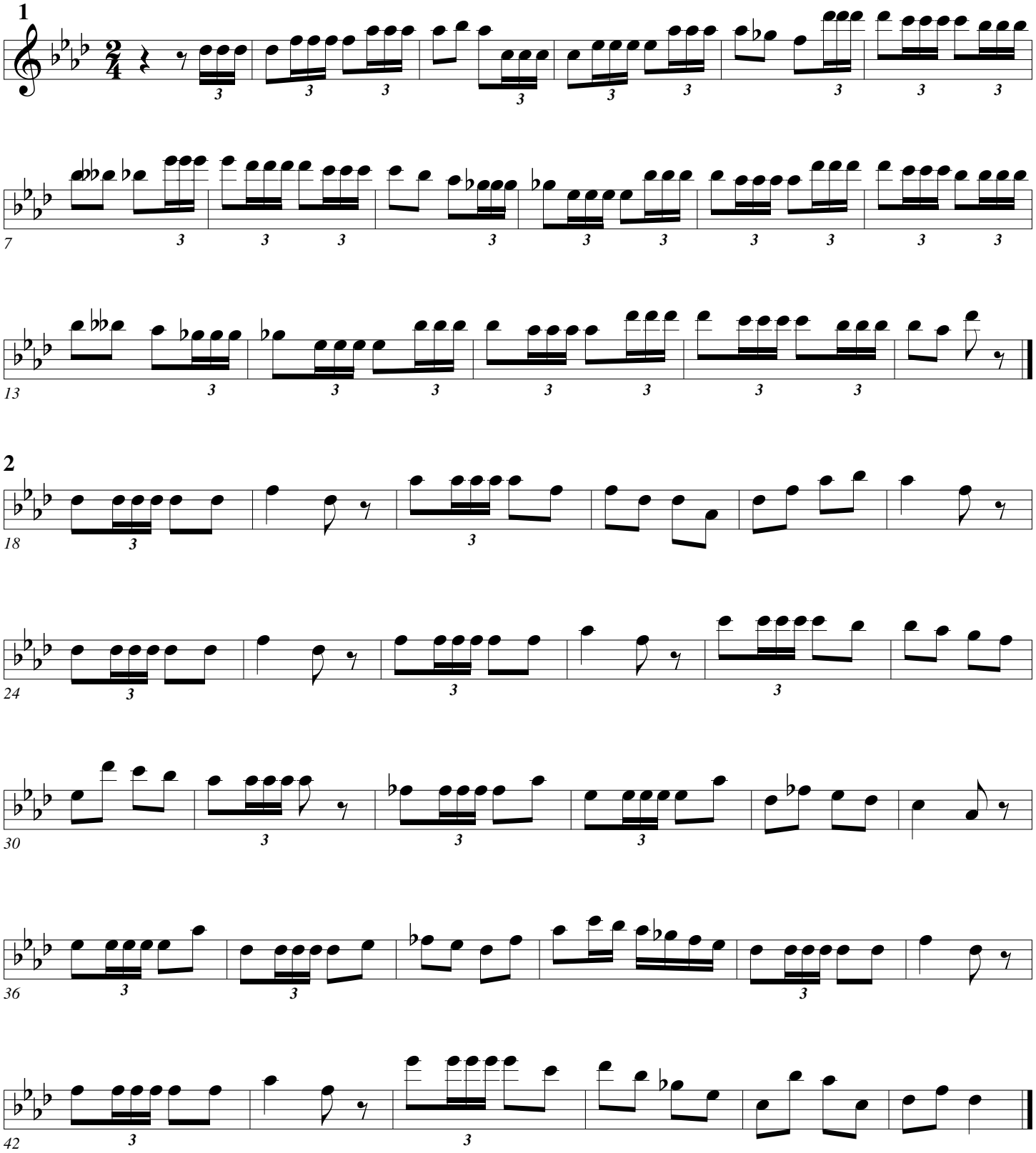

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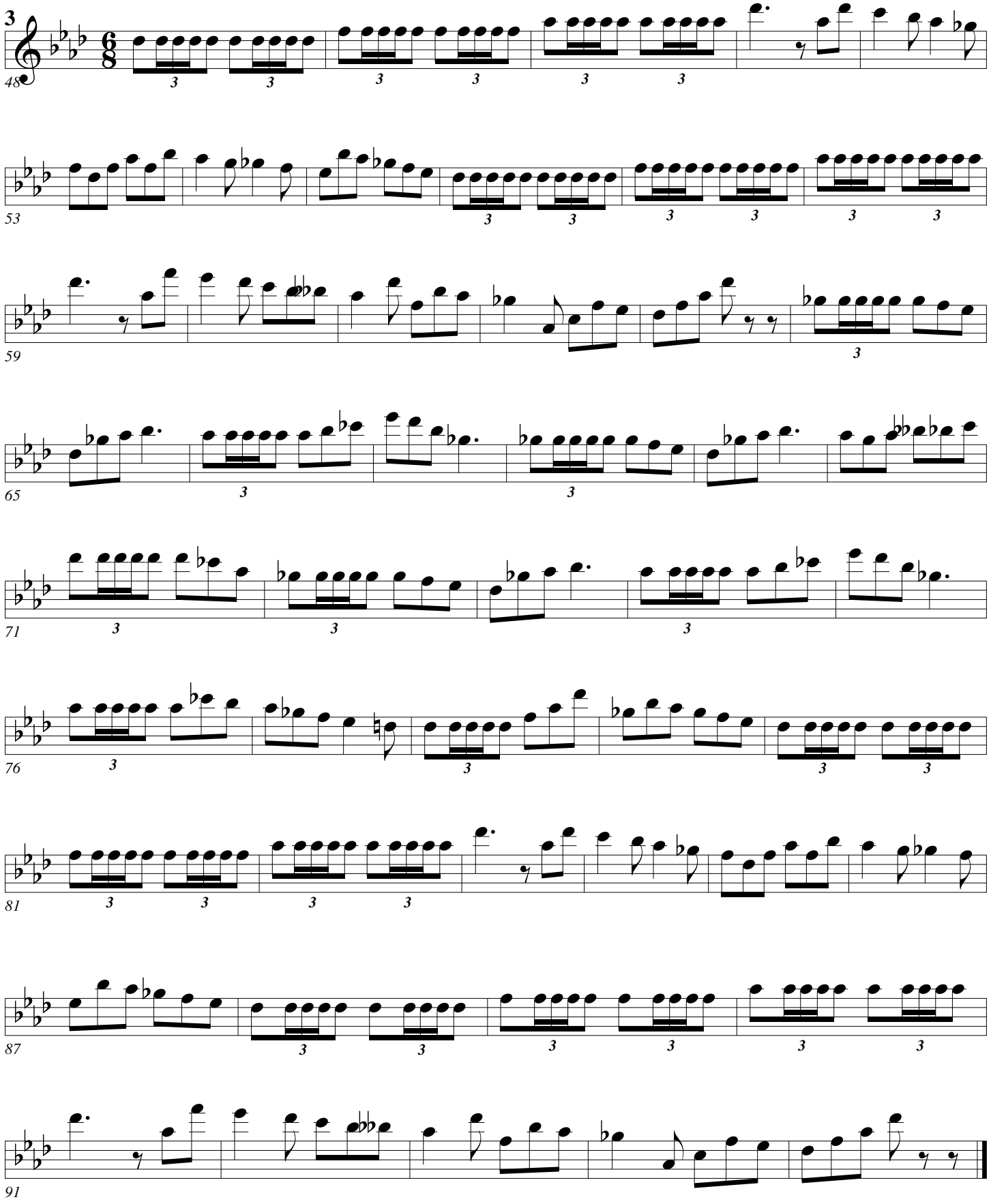

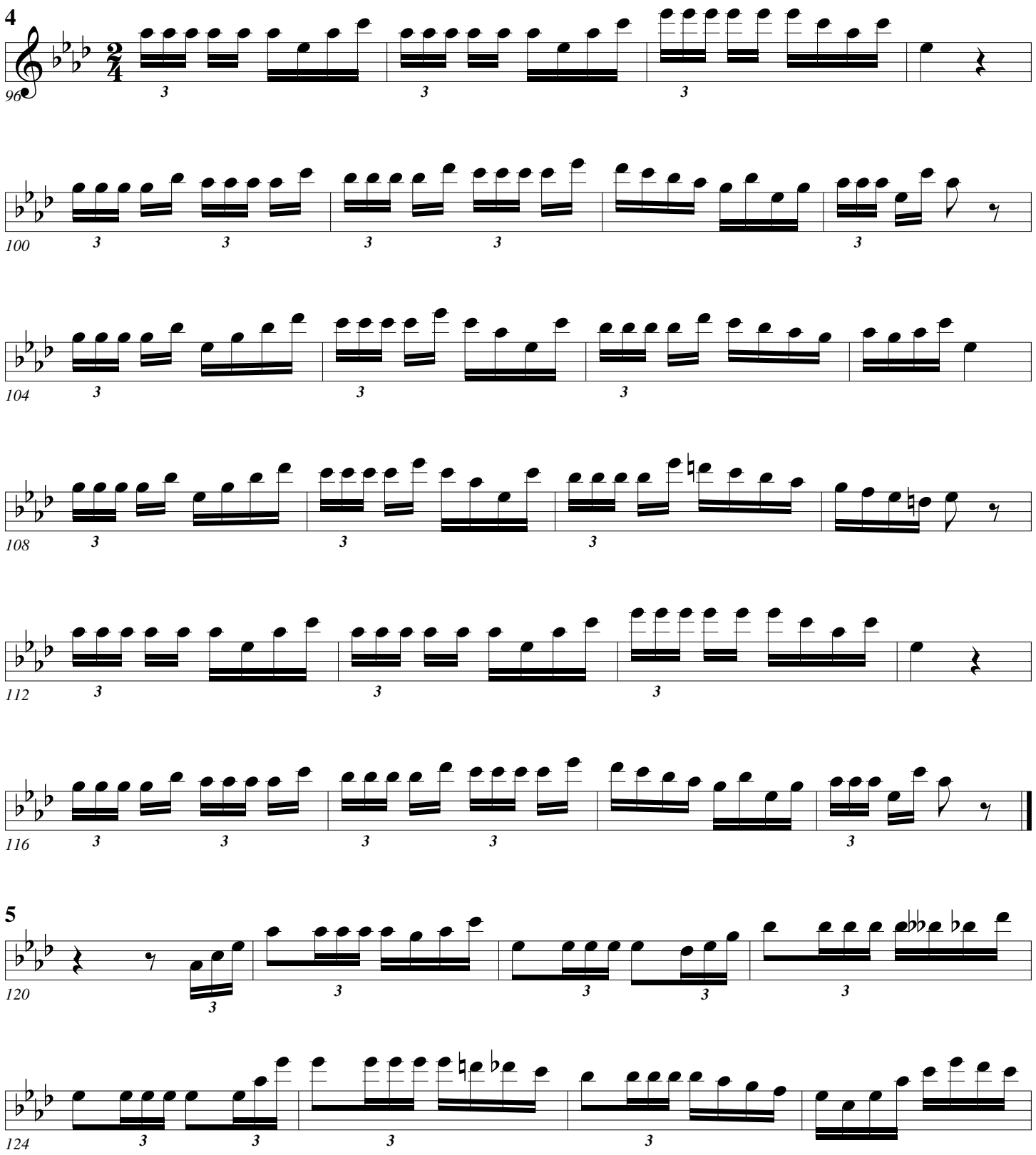
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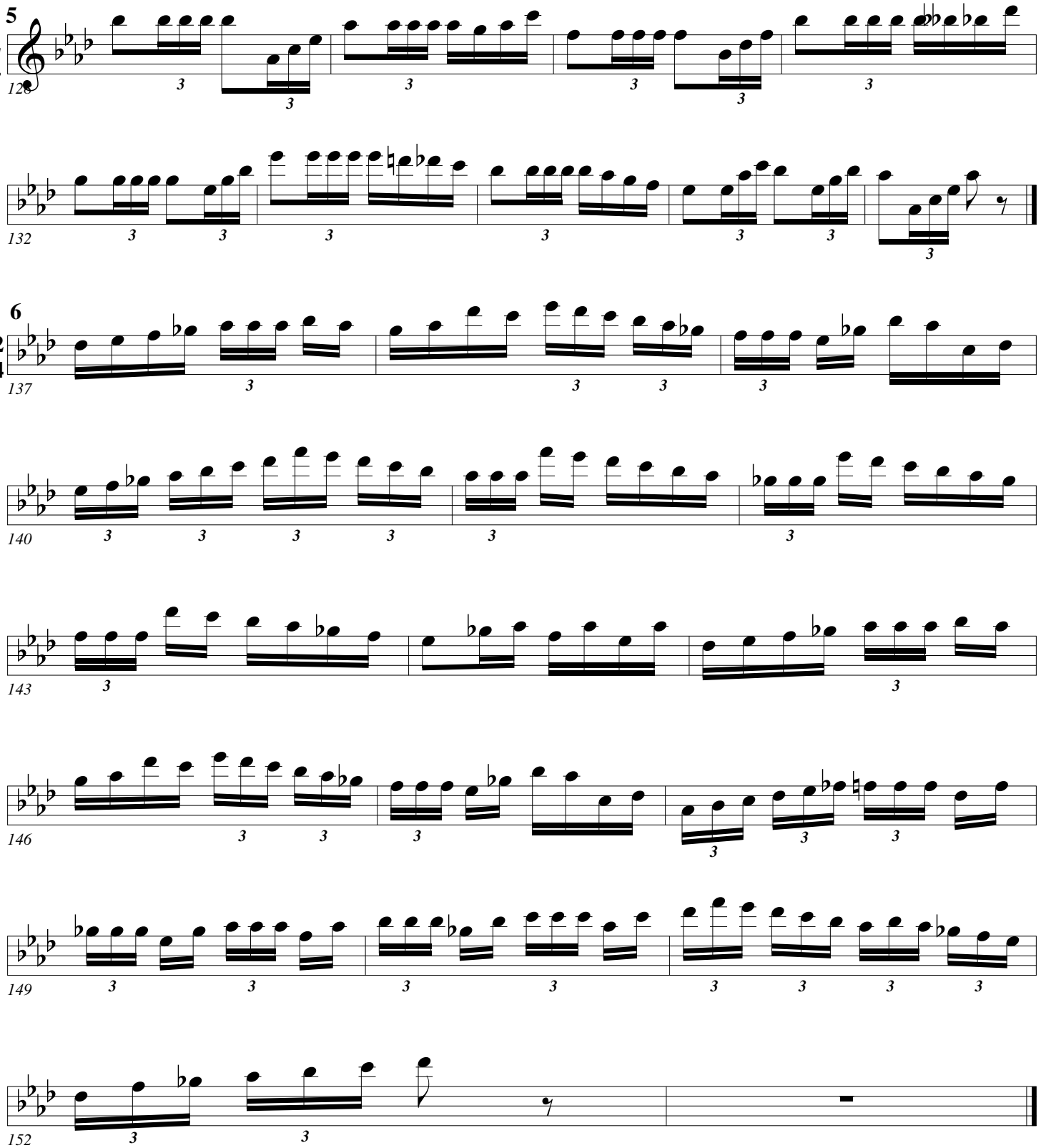
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Fanfare Tonguing

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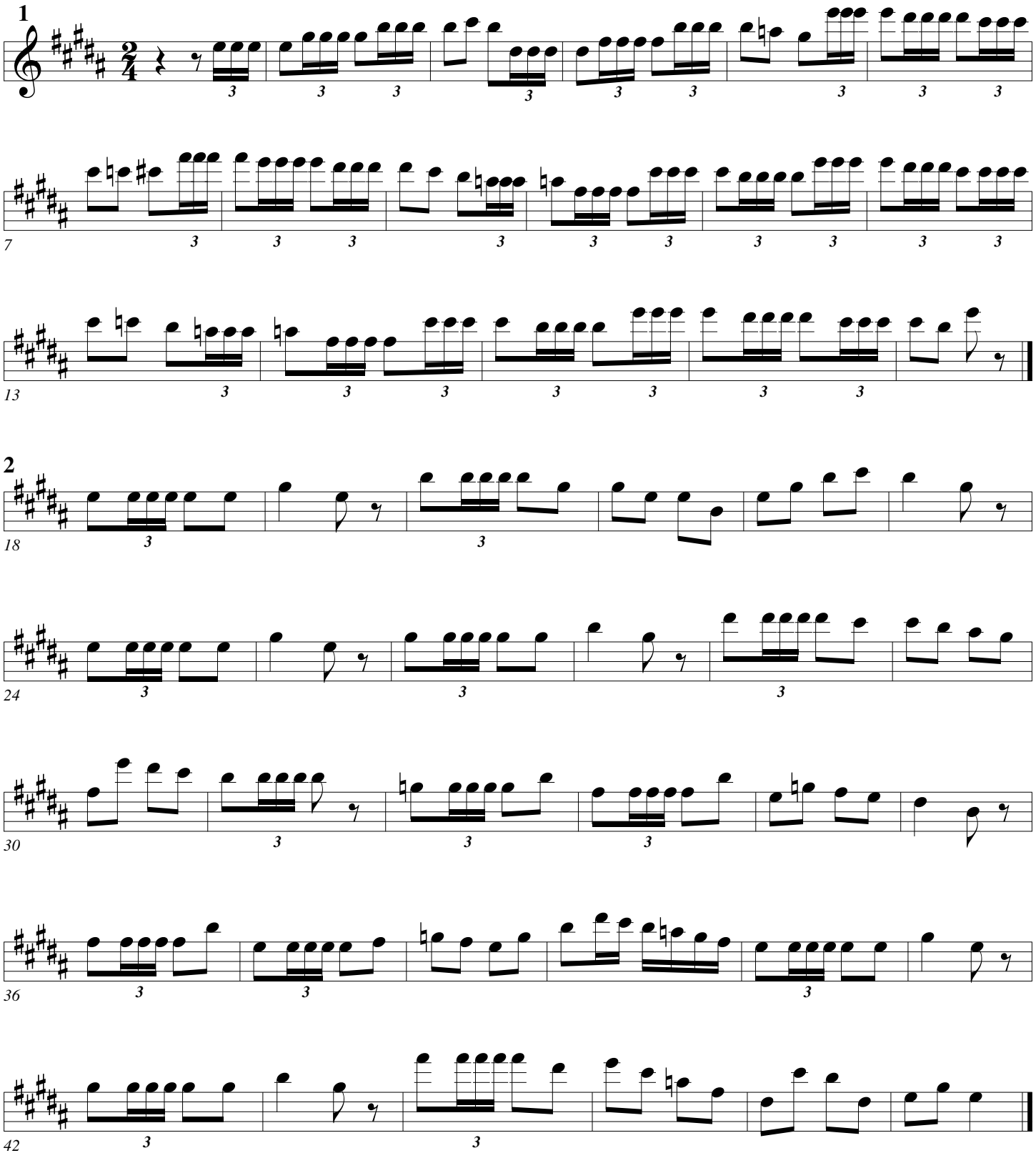
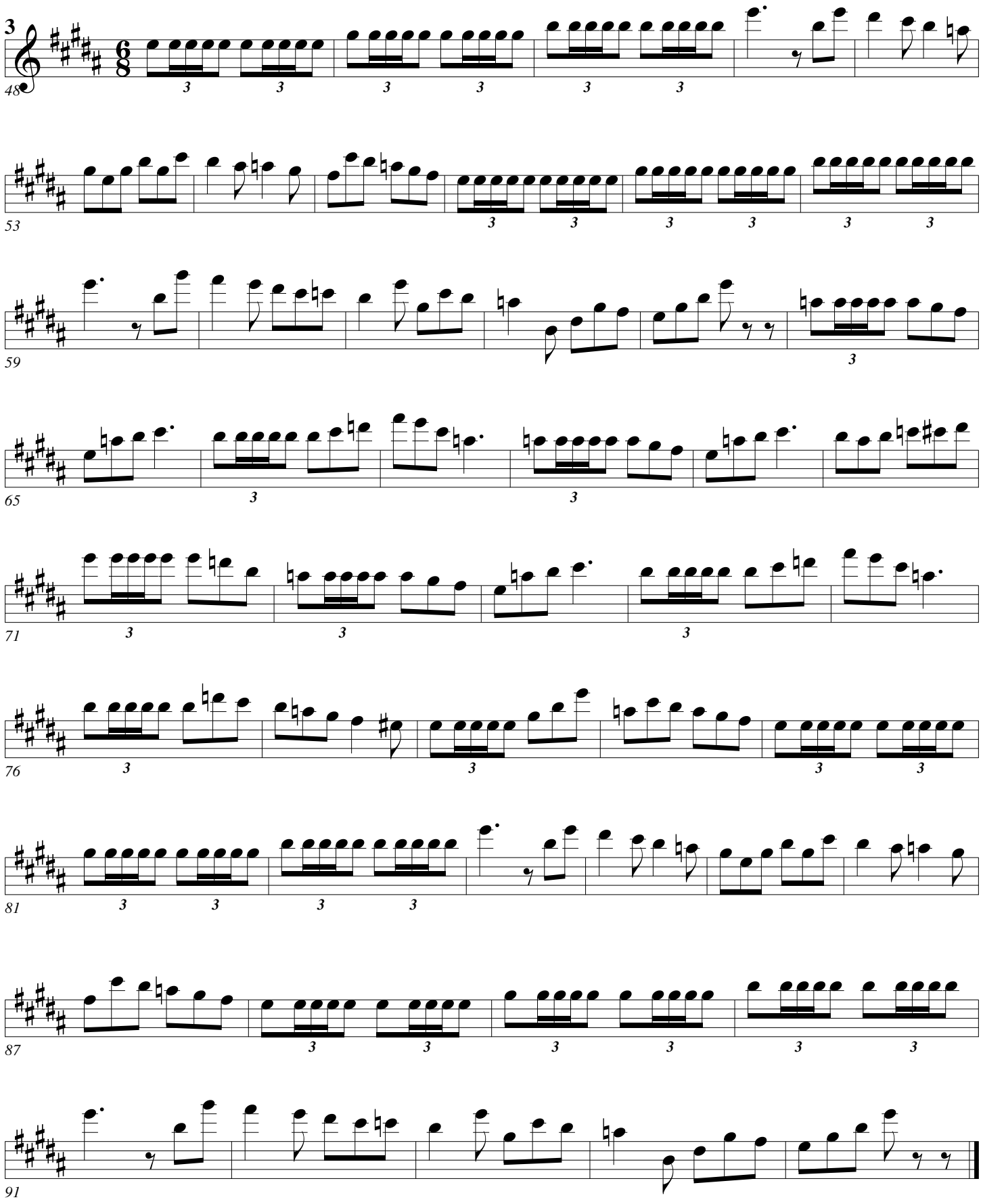
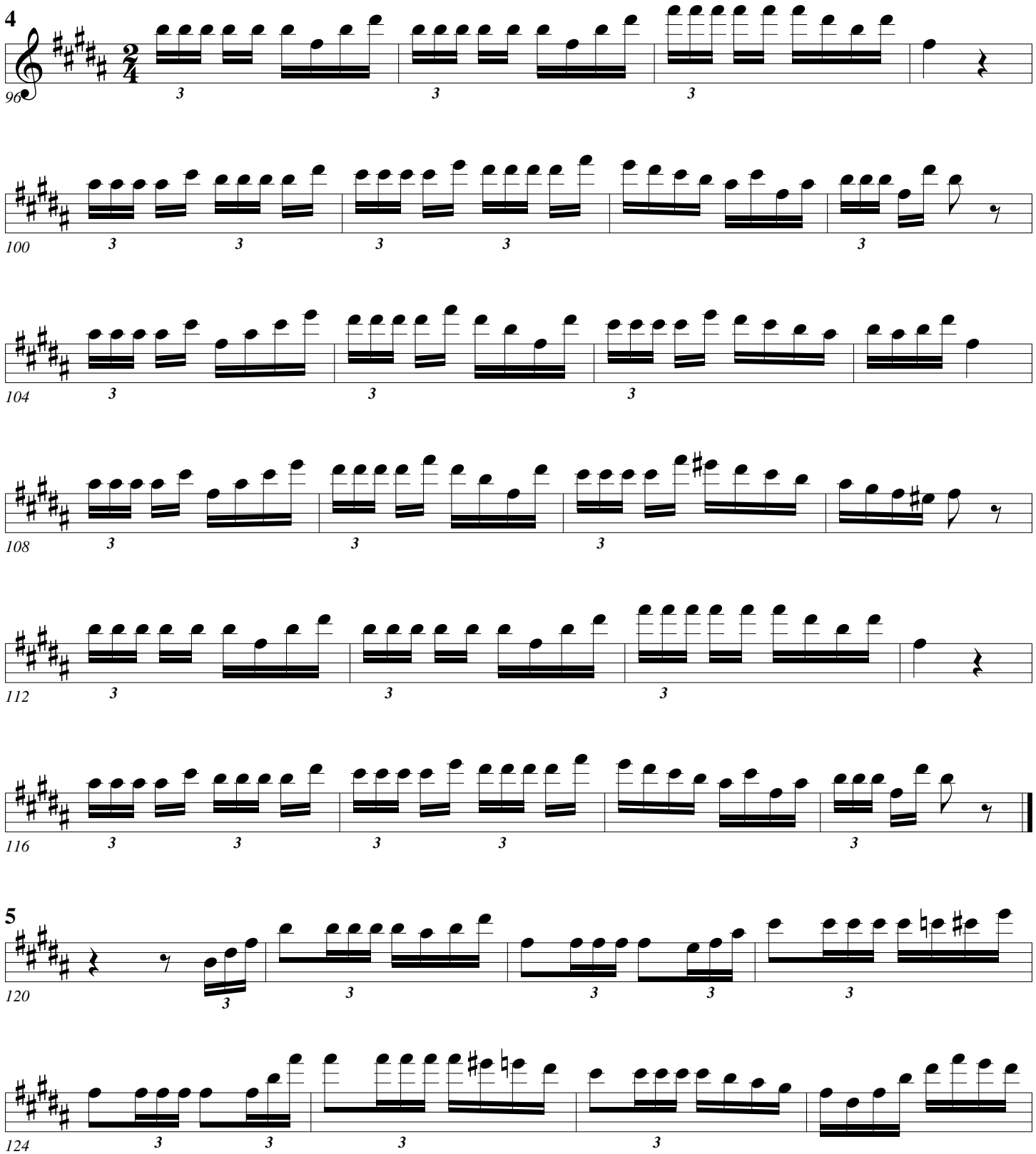


Fanfare Tonguing

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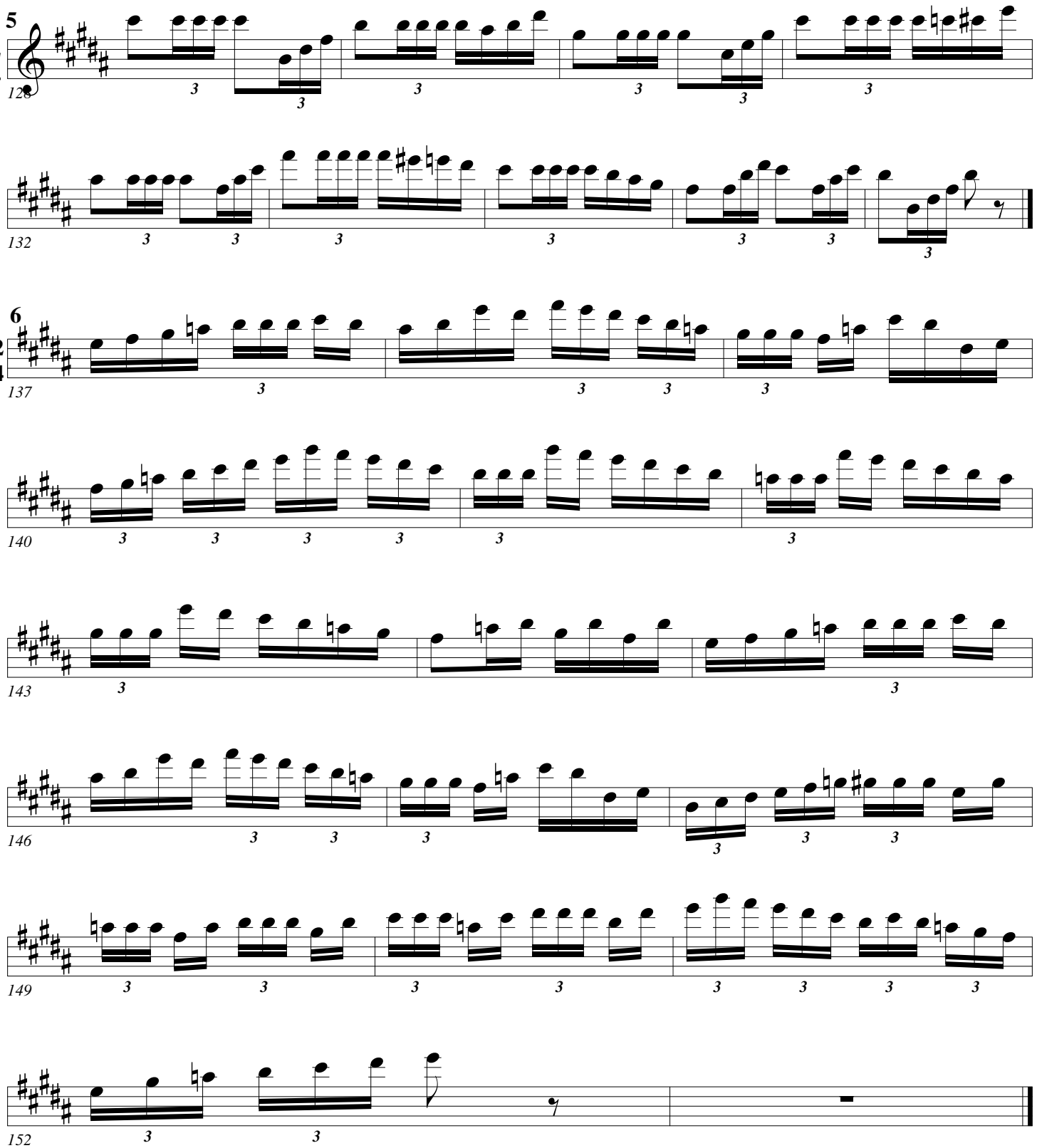
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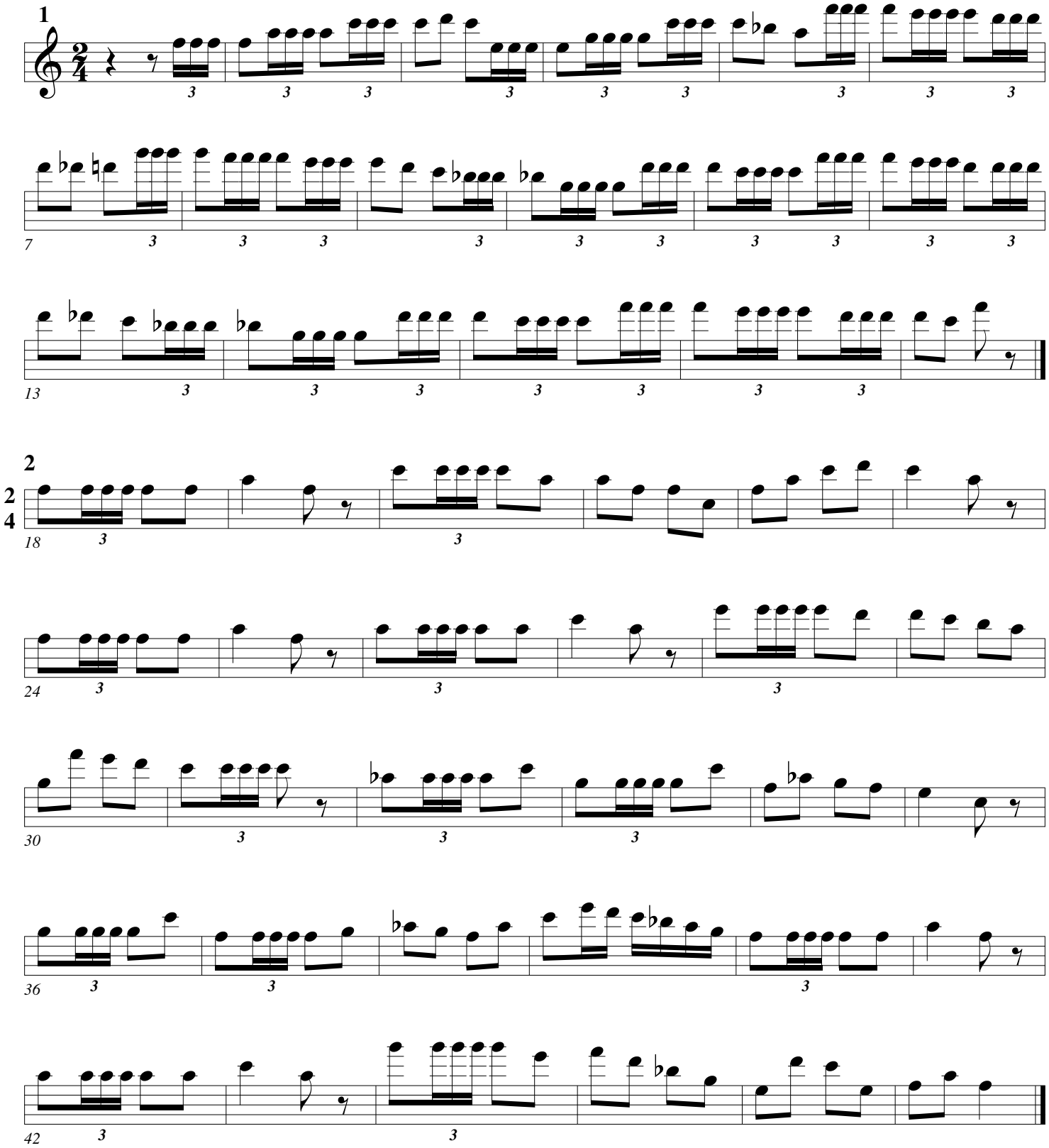

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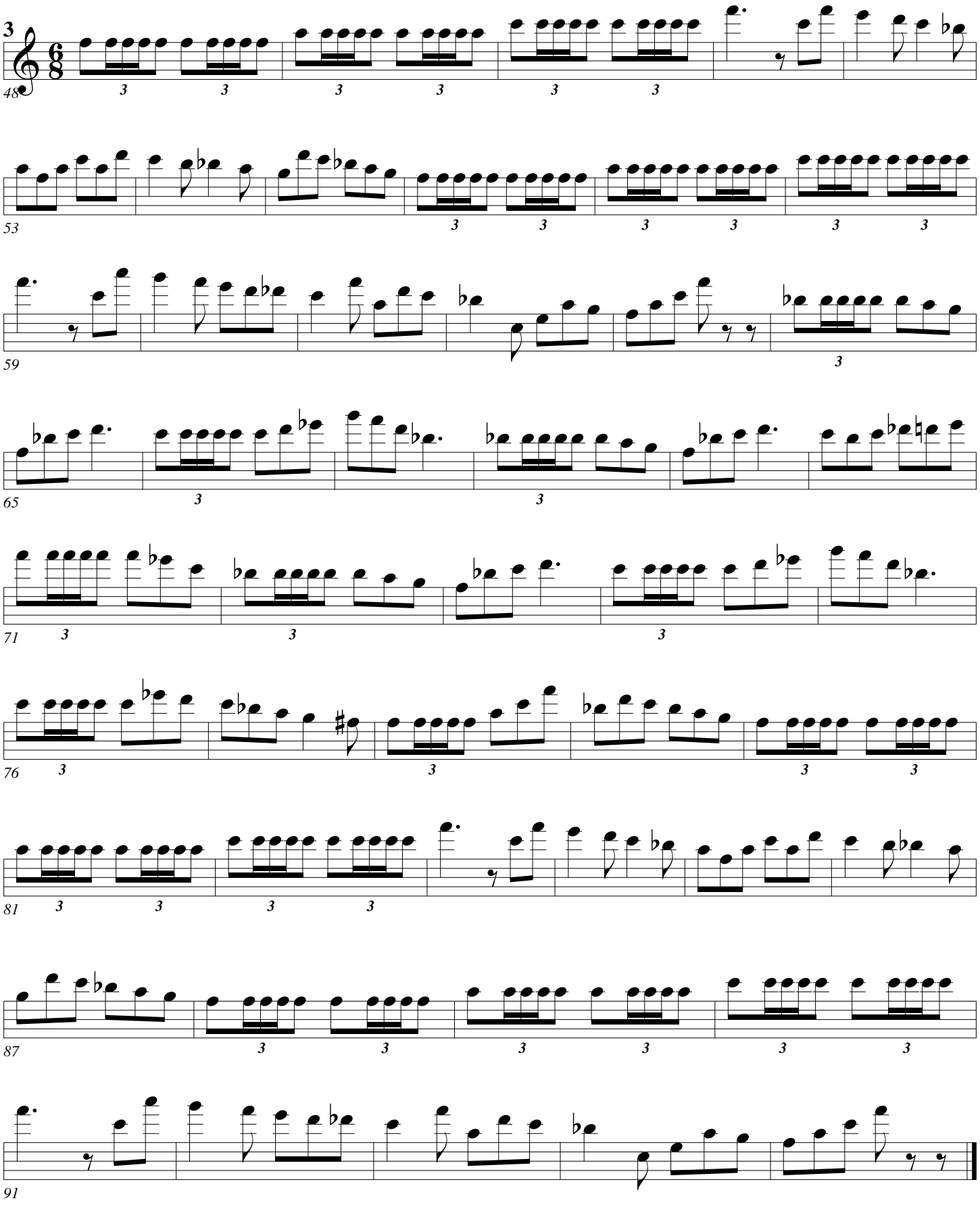

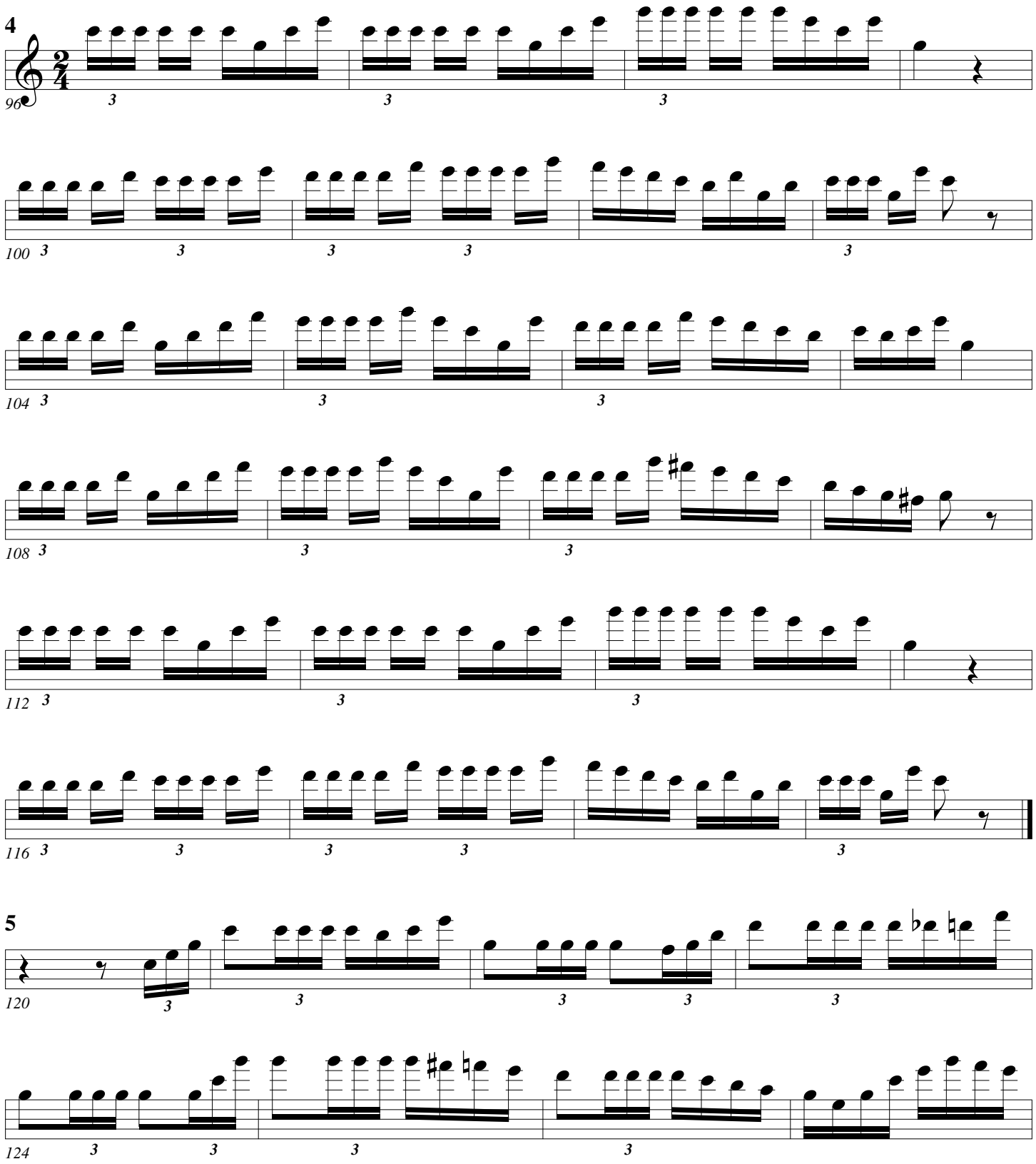
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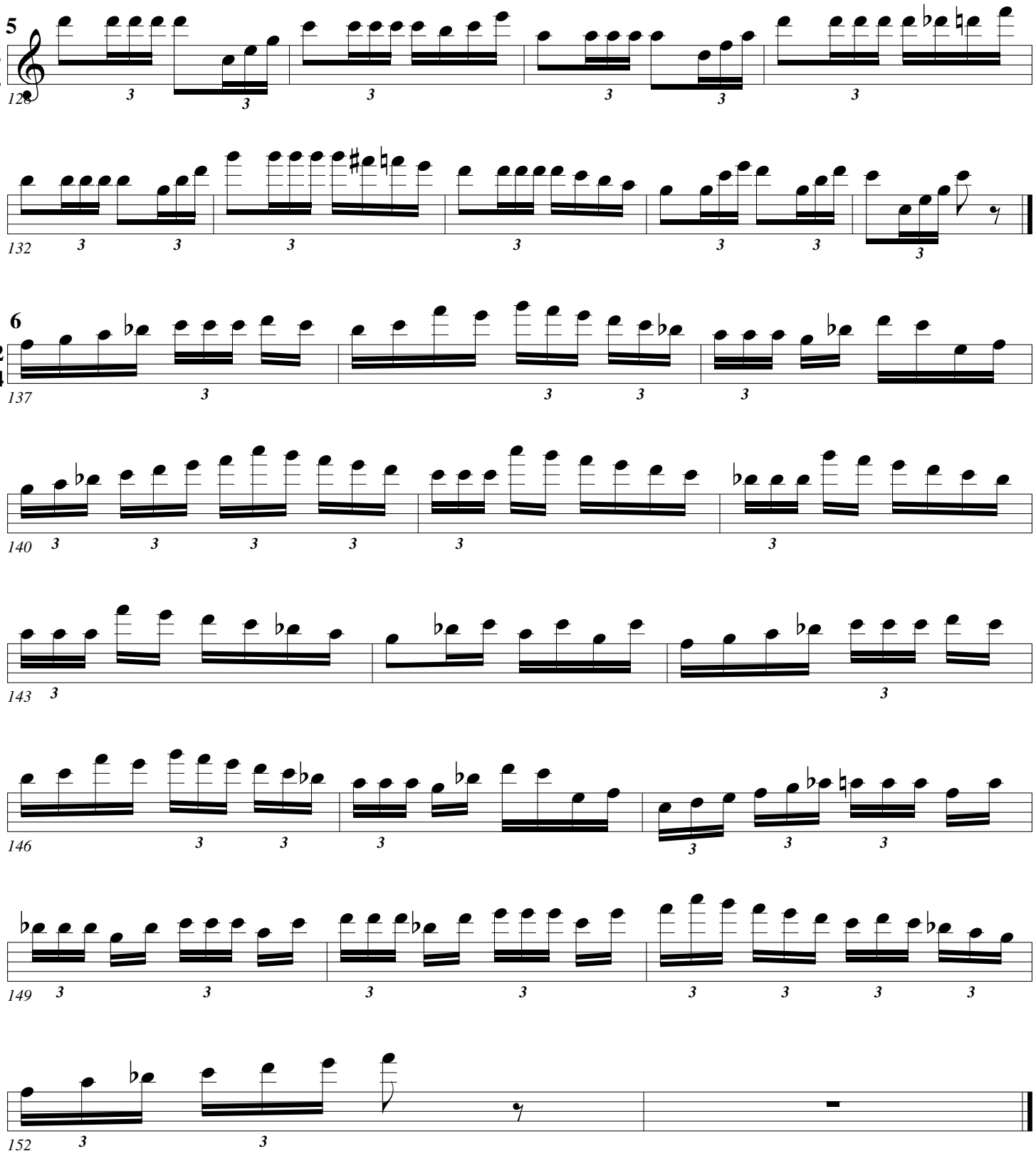
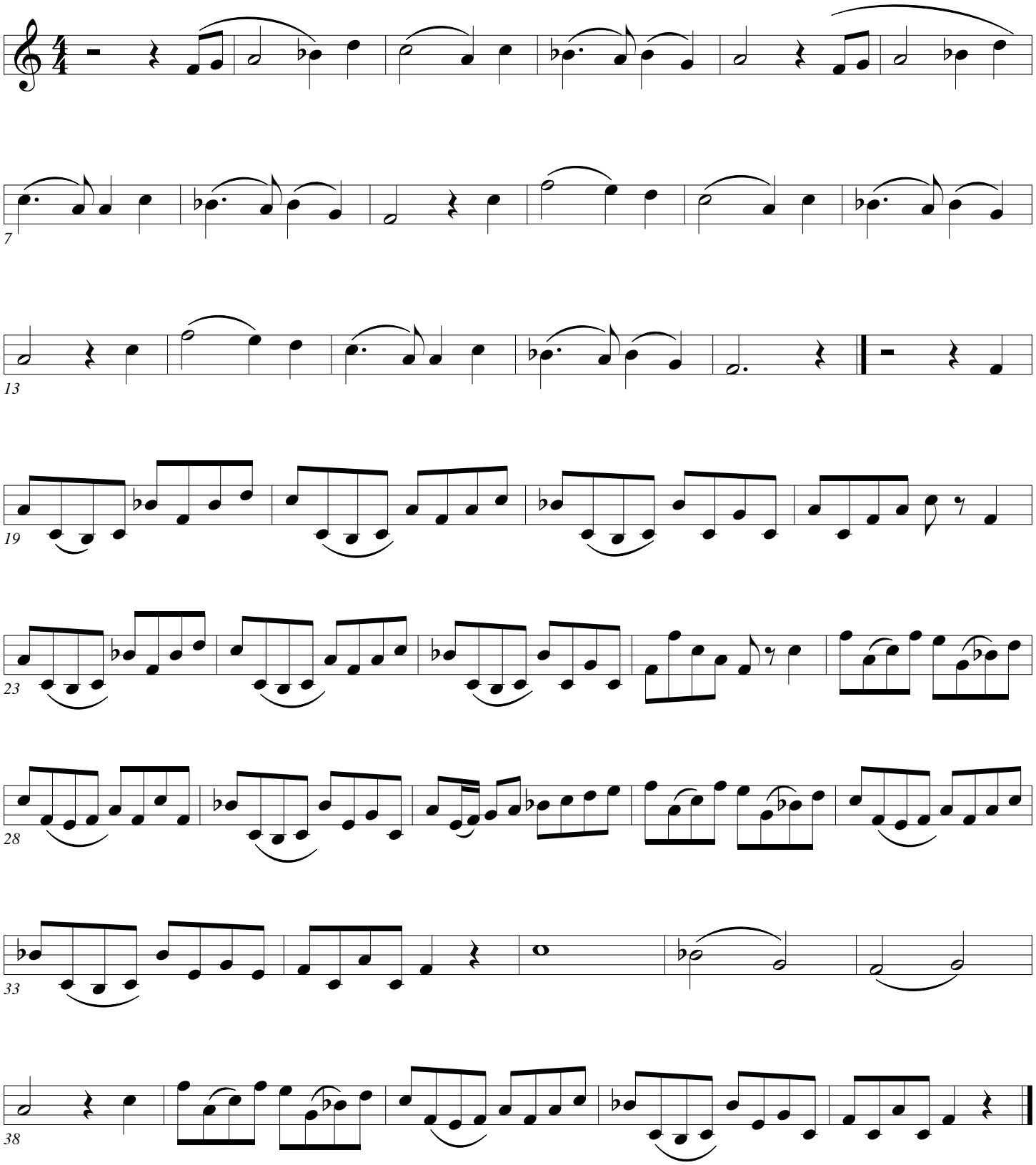
Fanfare Tonguing



Home Sweet Home

Arban/Pops



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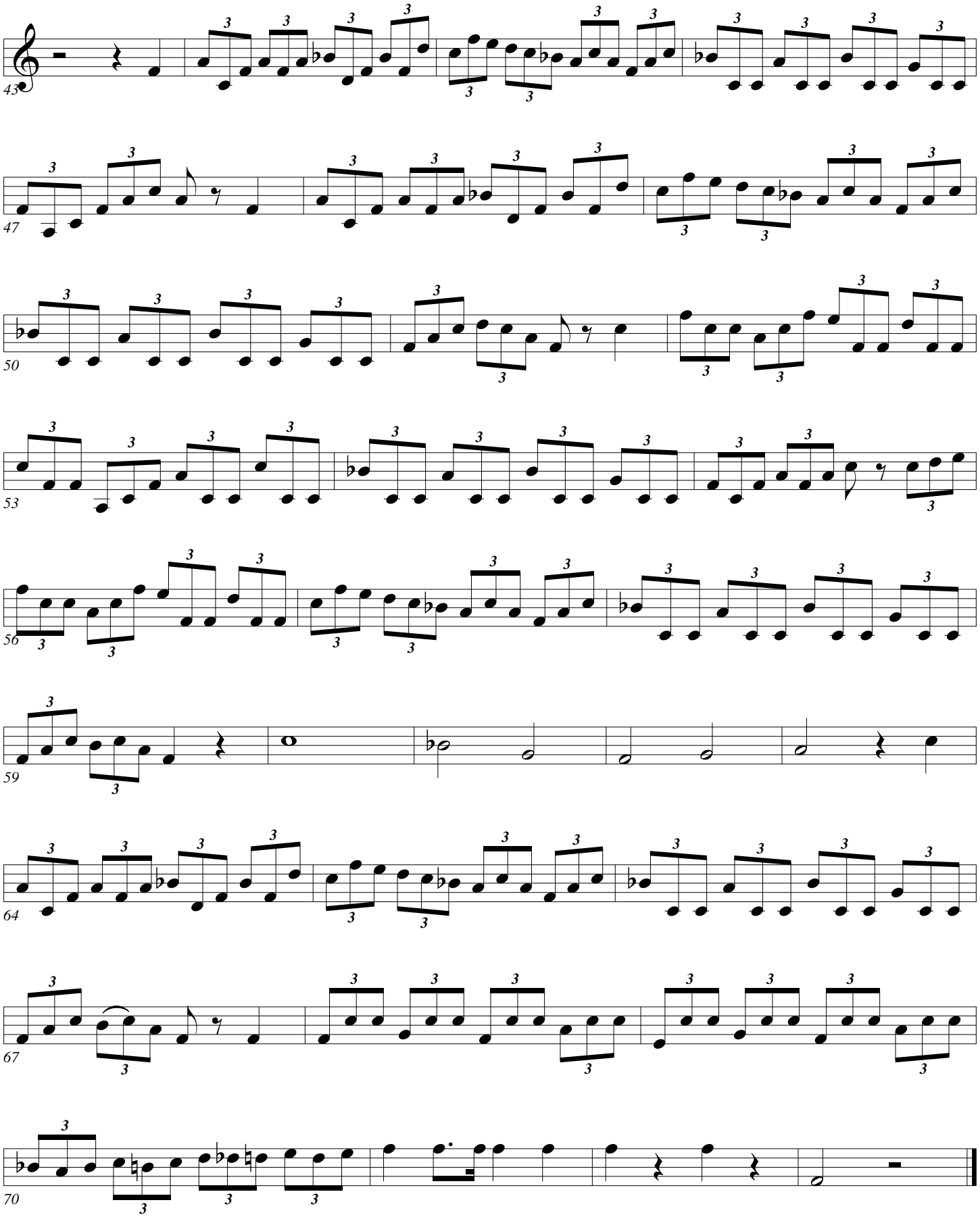

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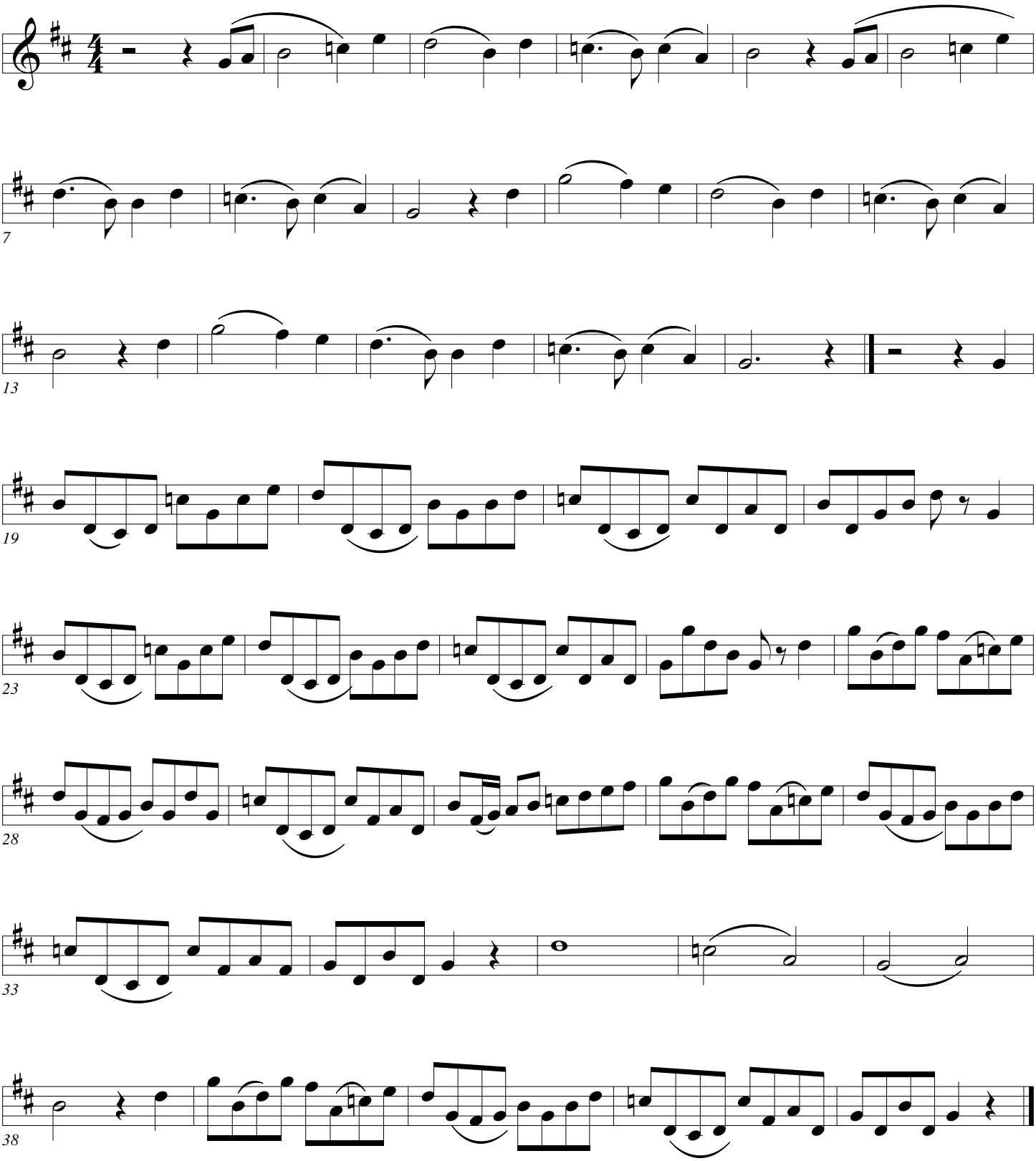

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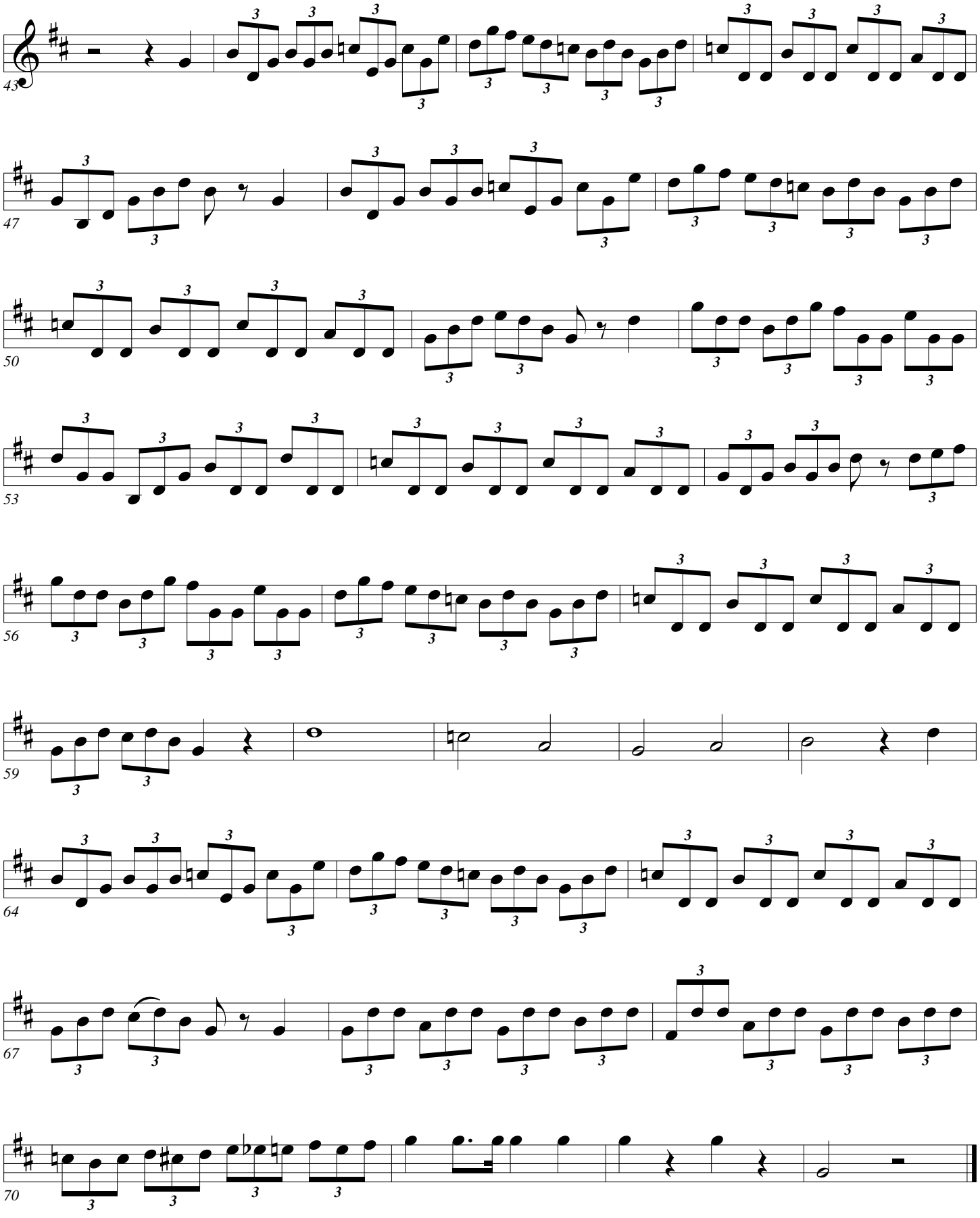

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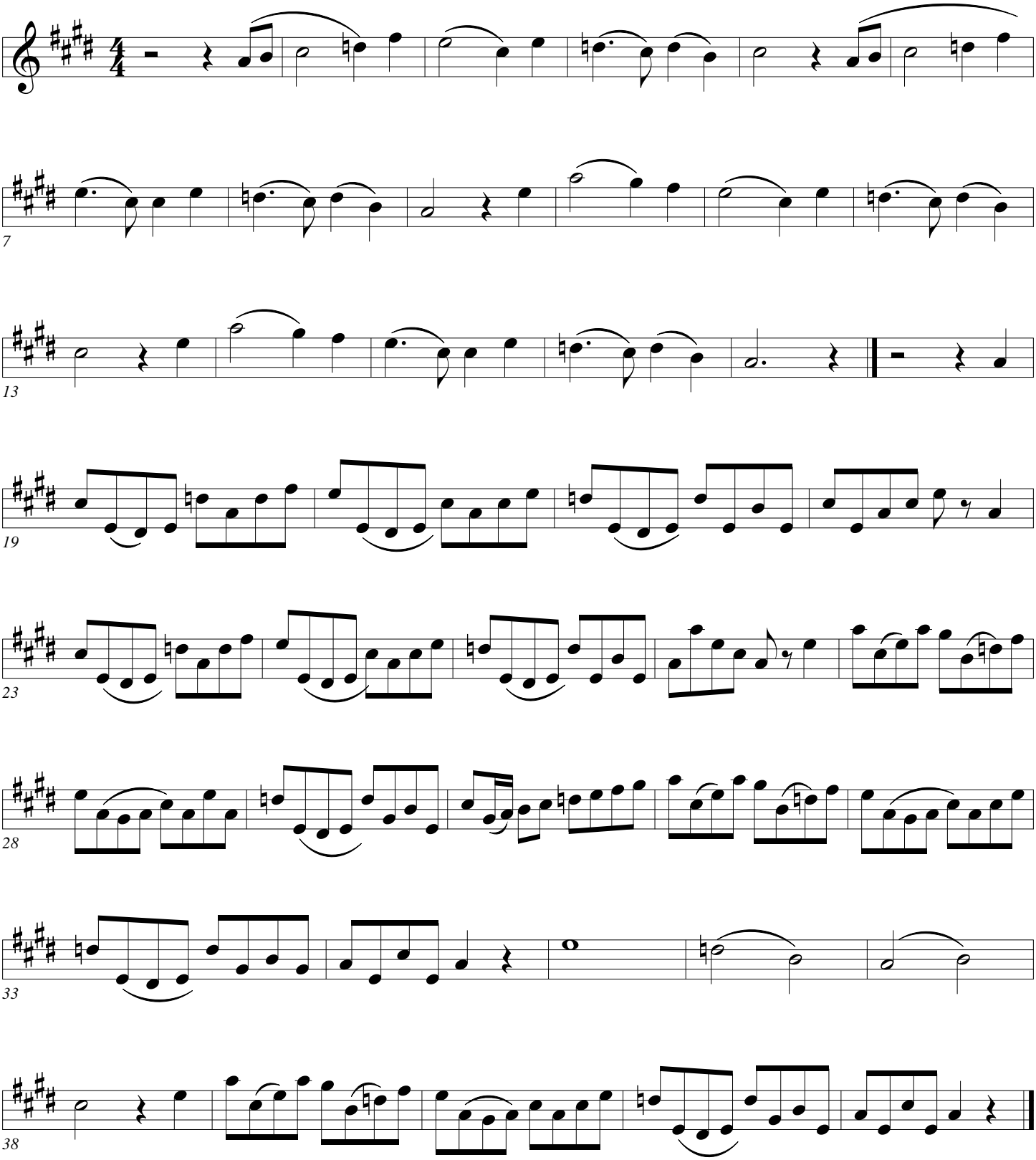

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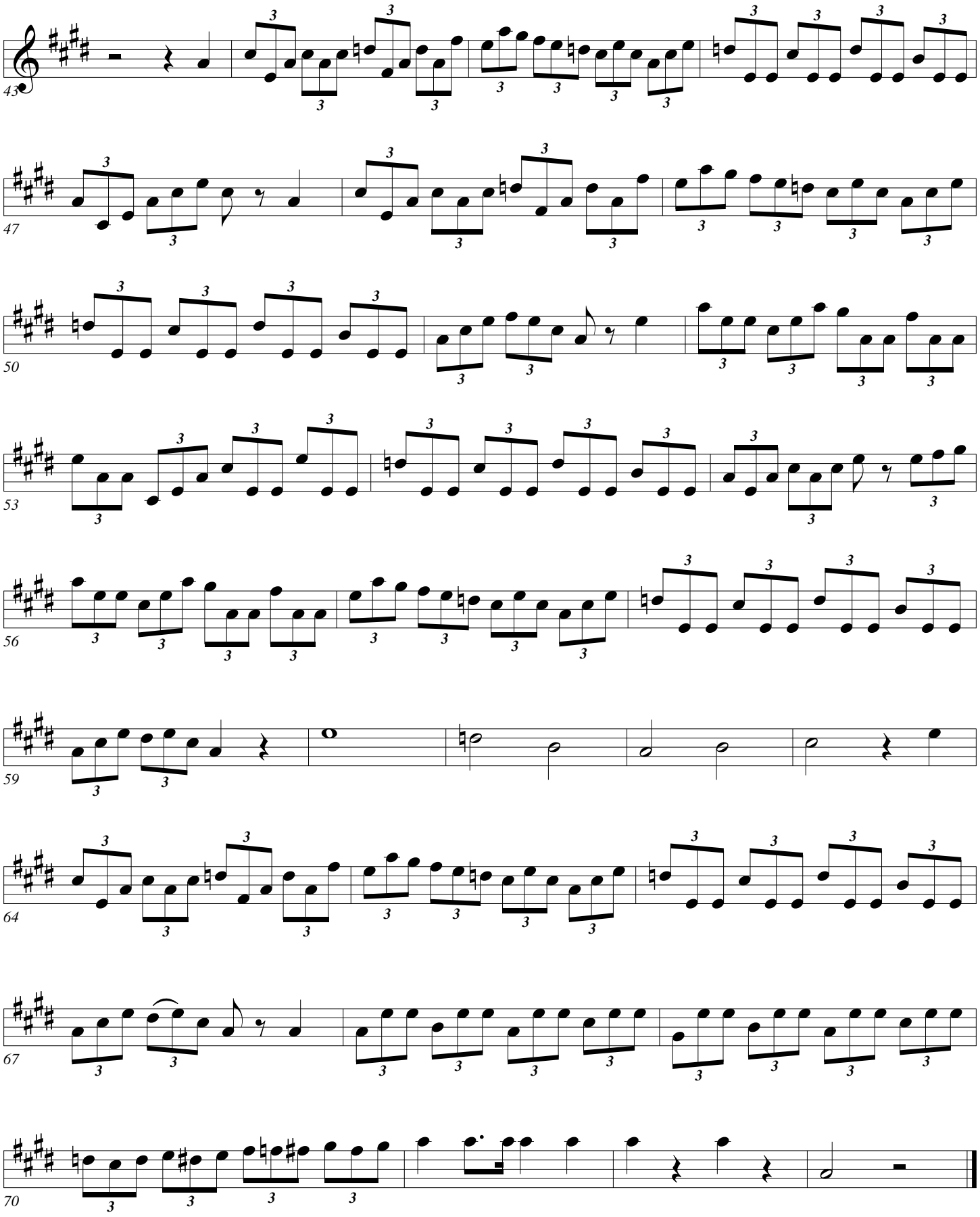

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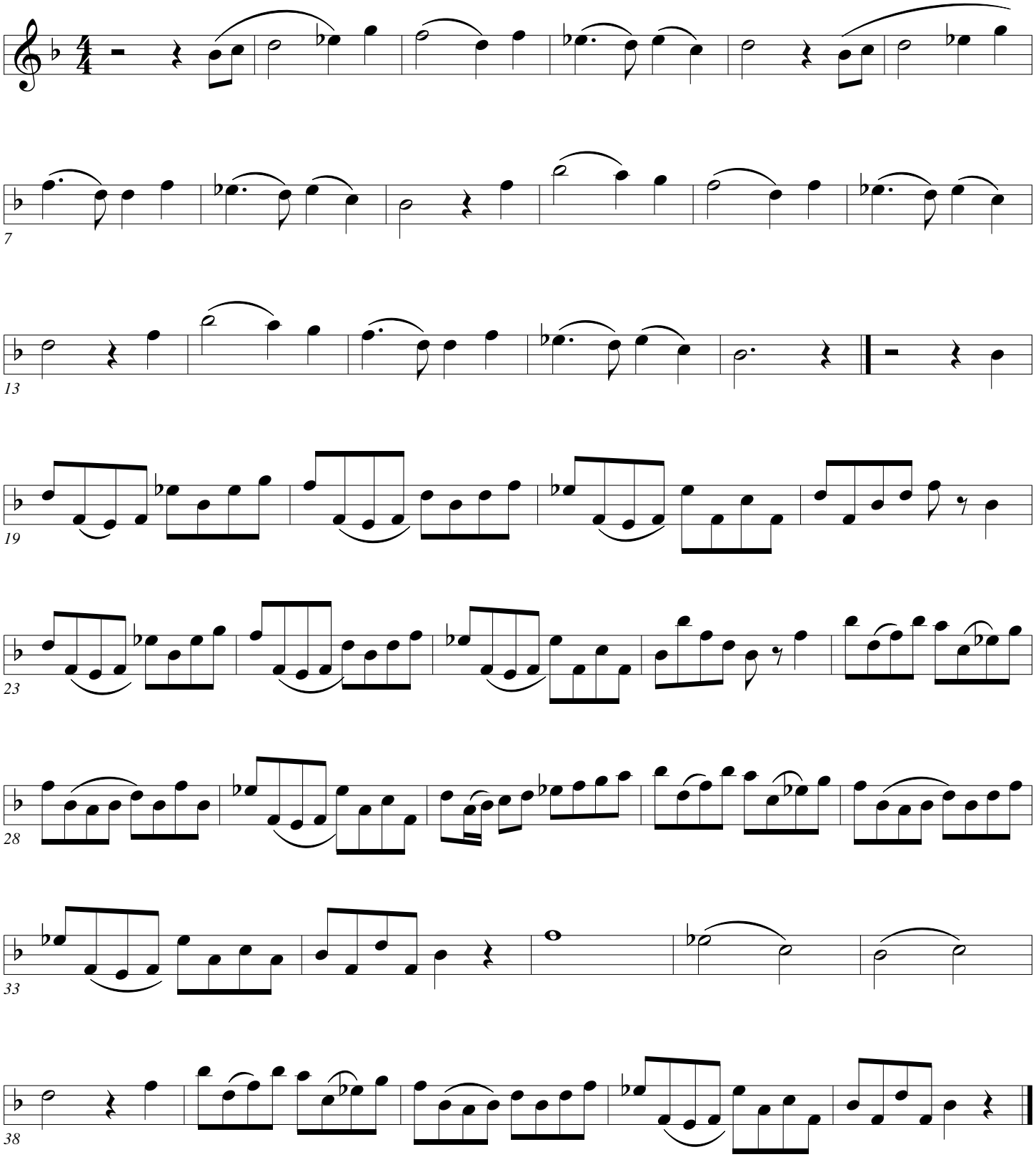

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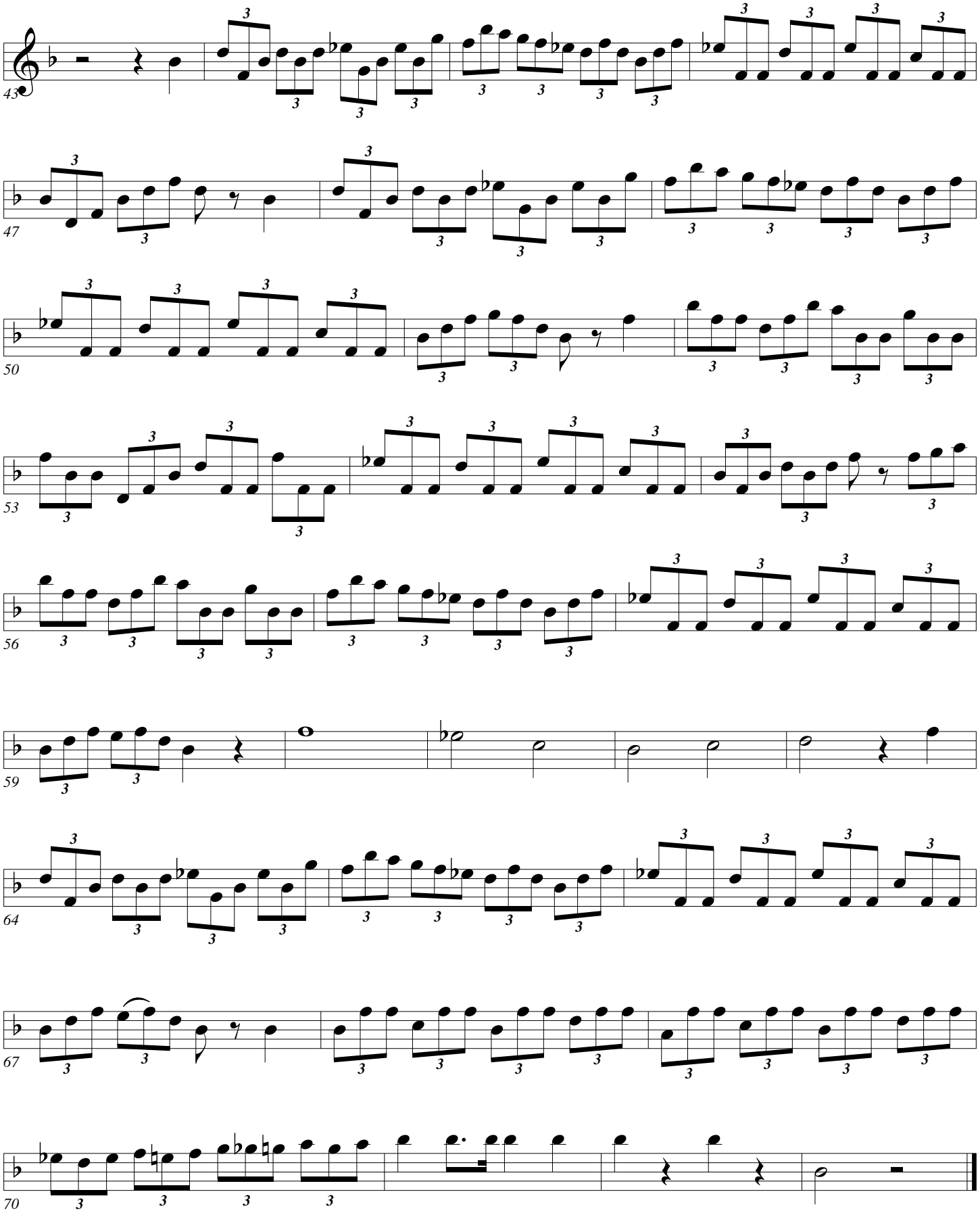

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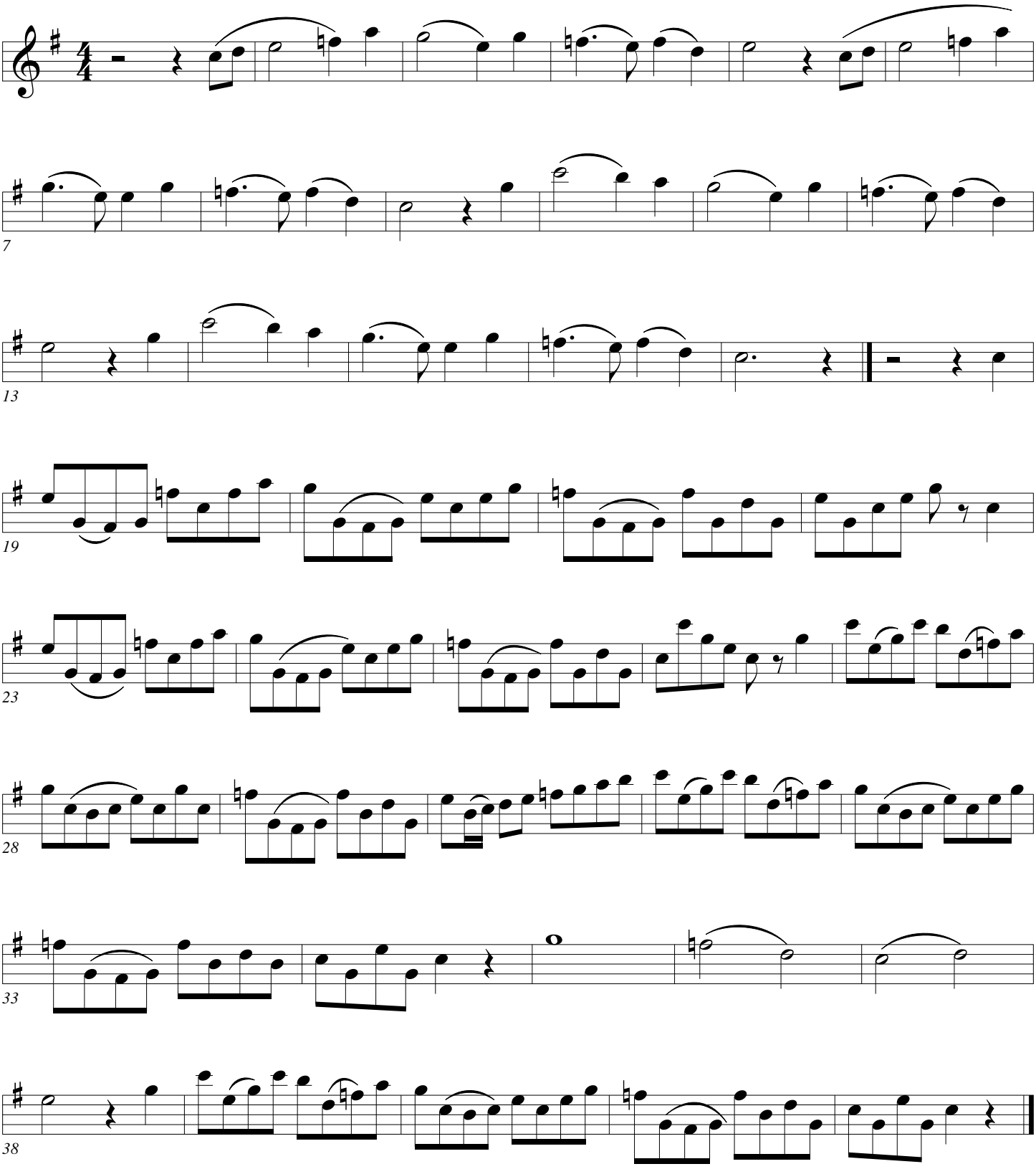

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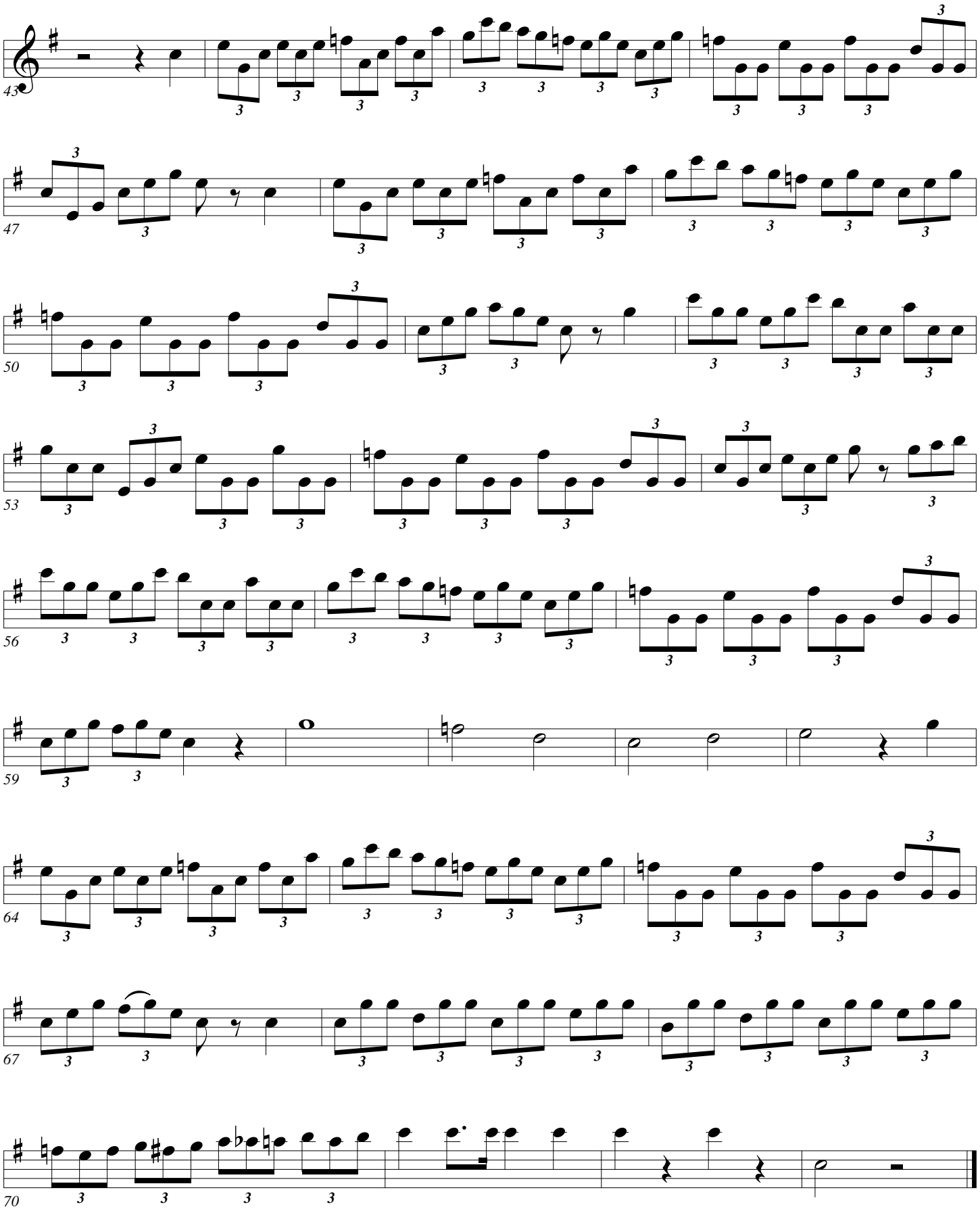

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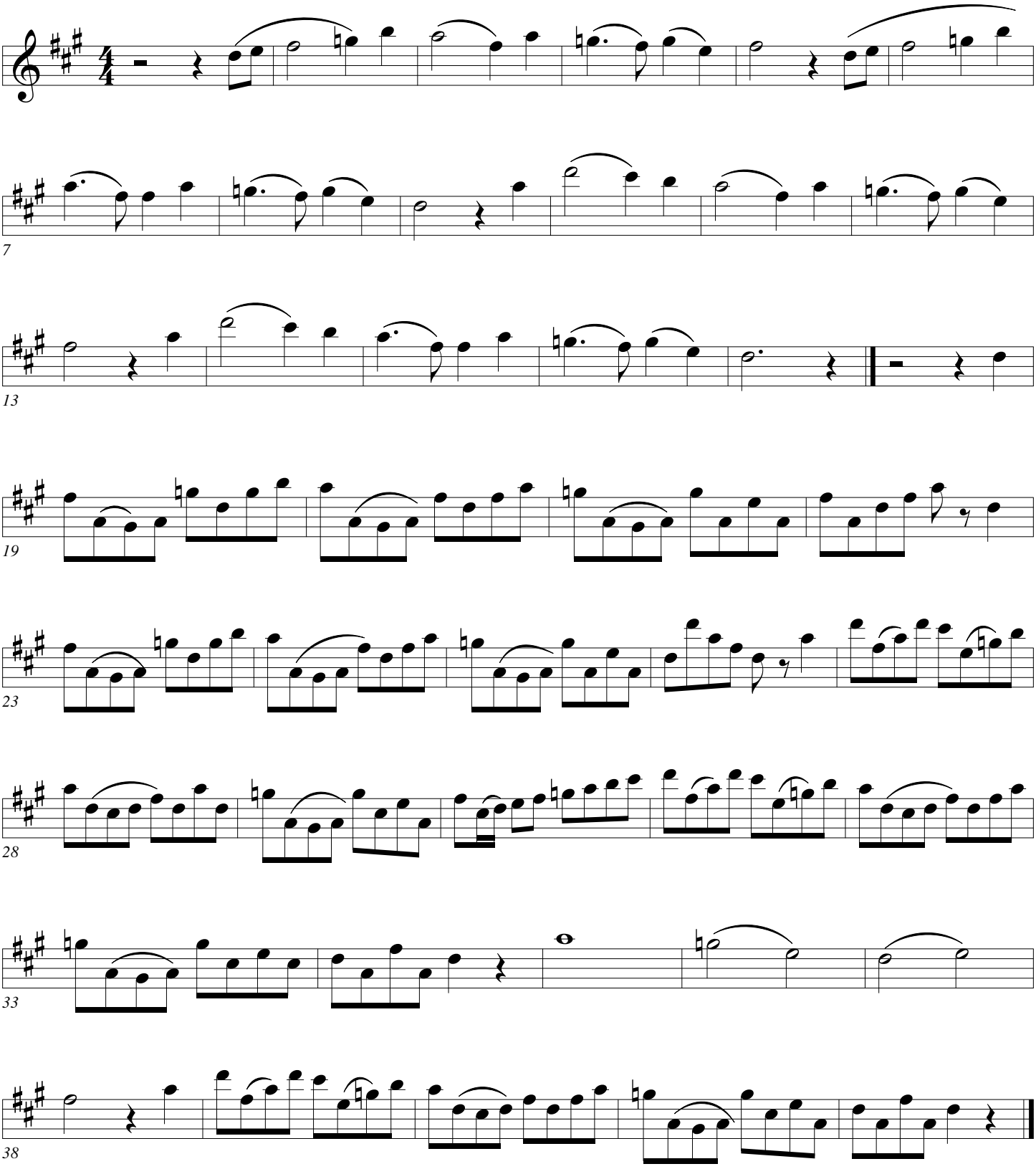

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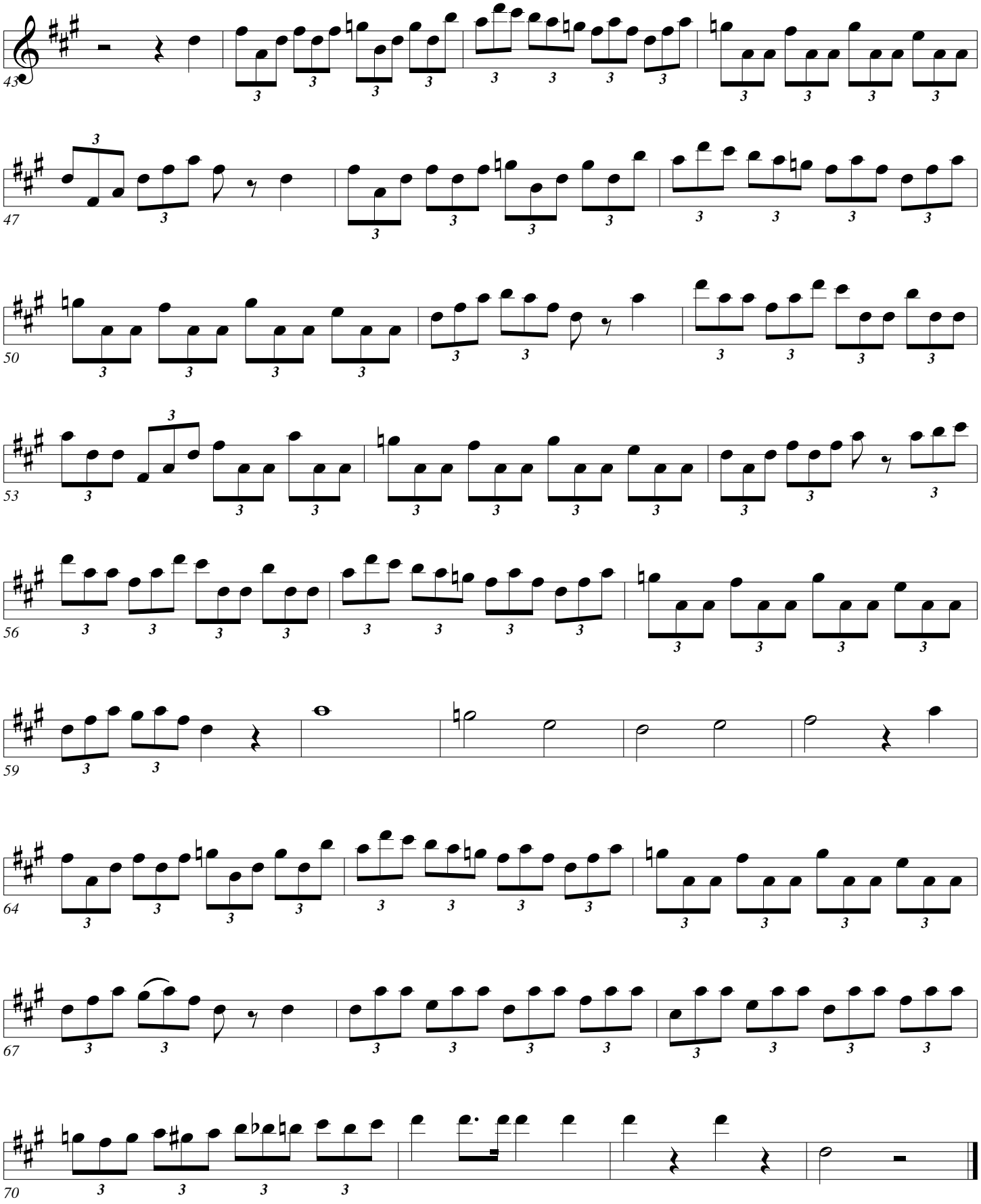

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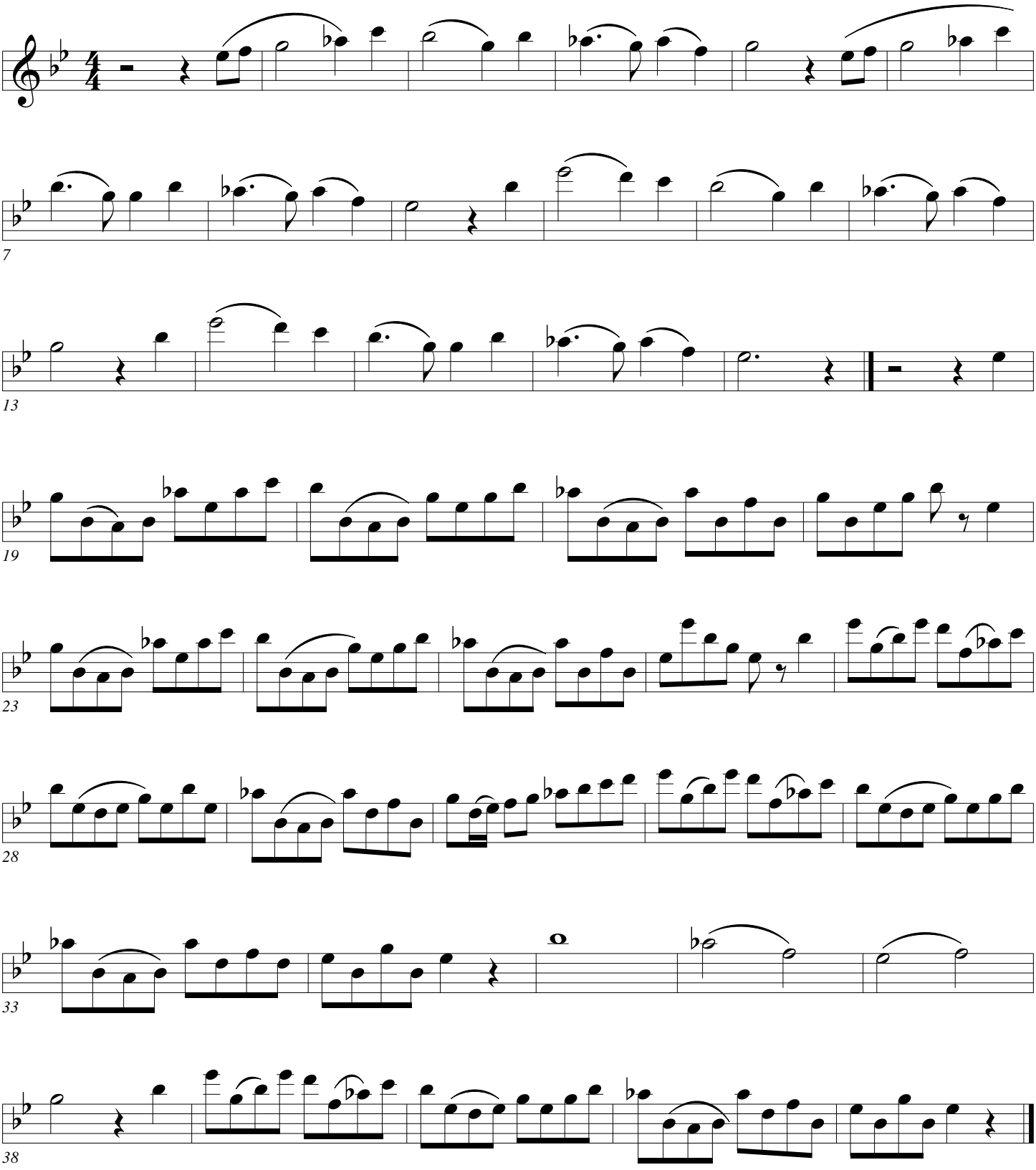

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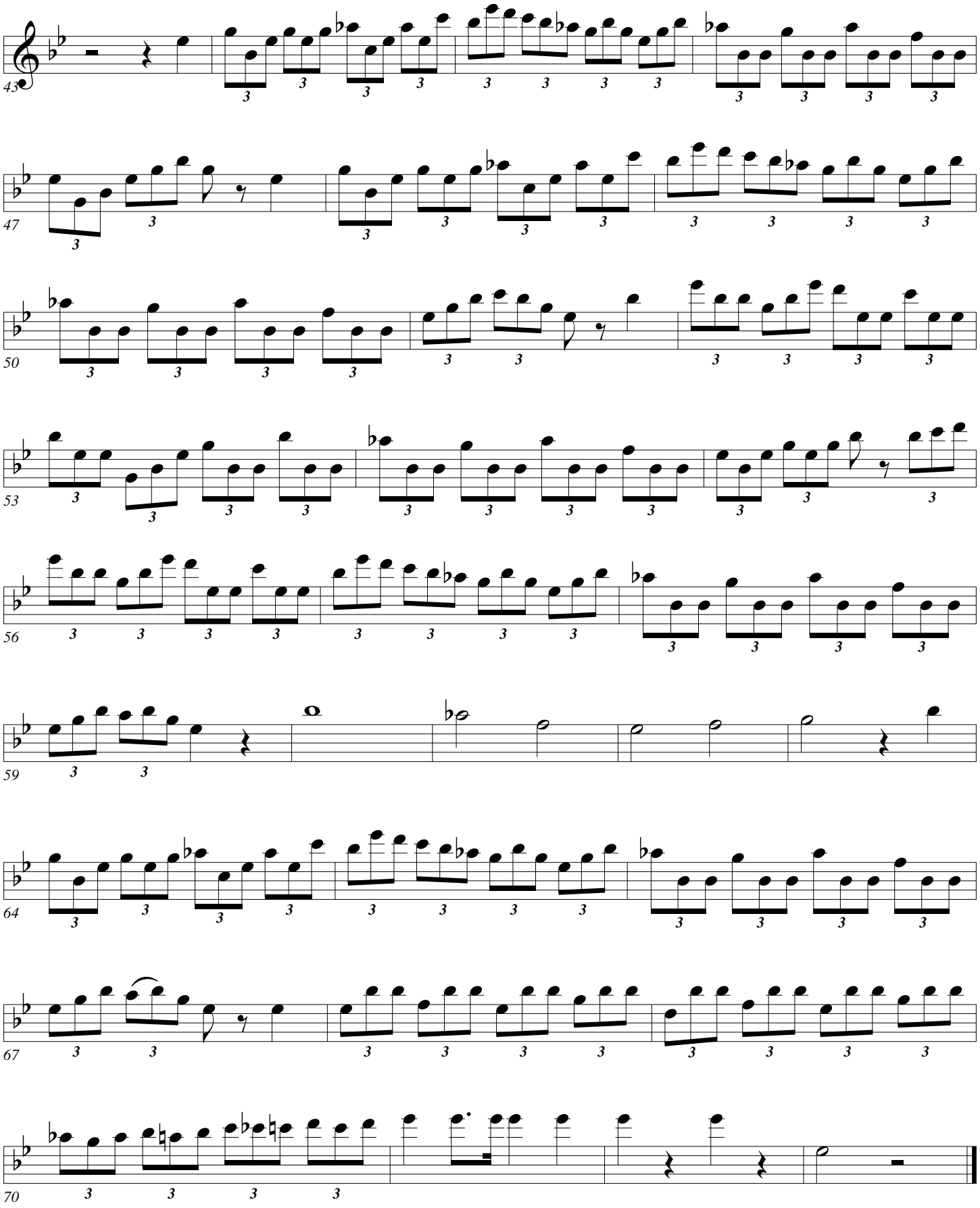

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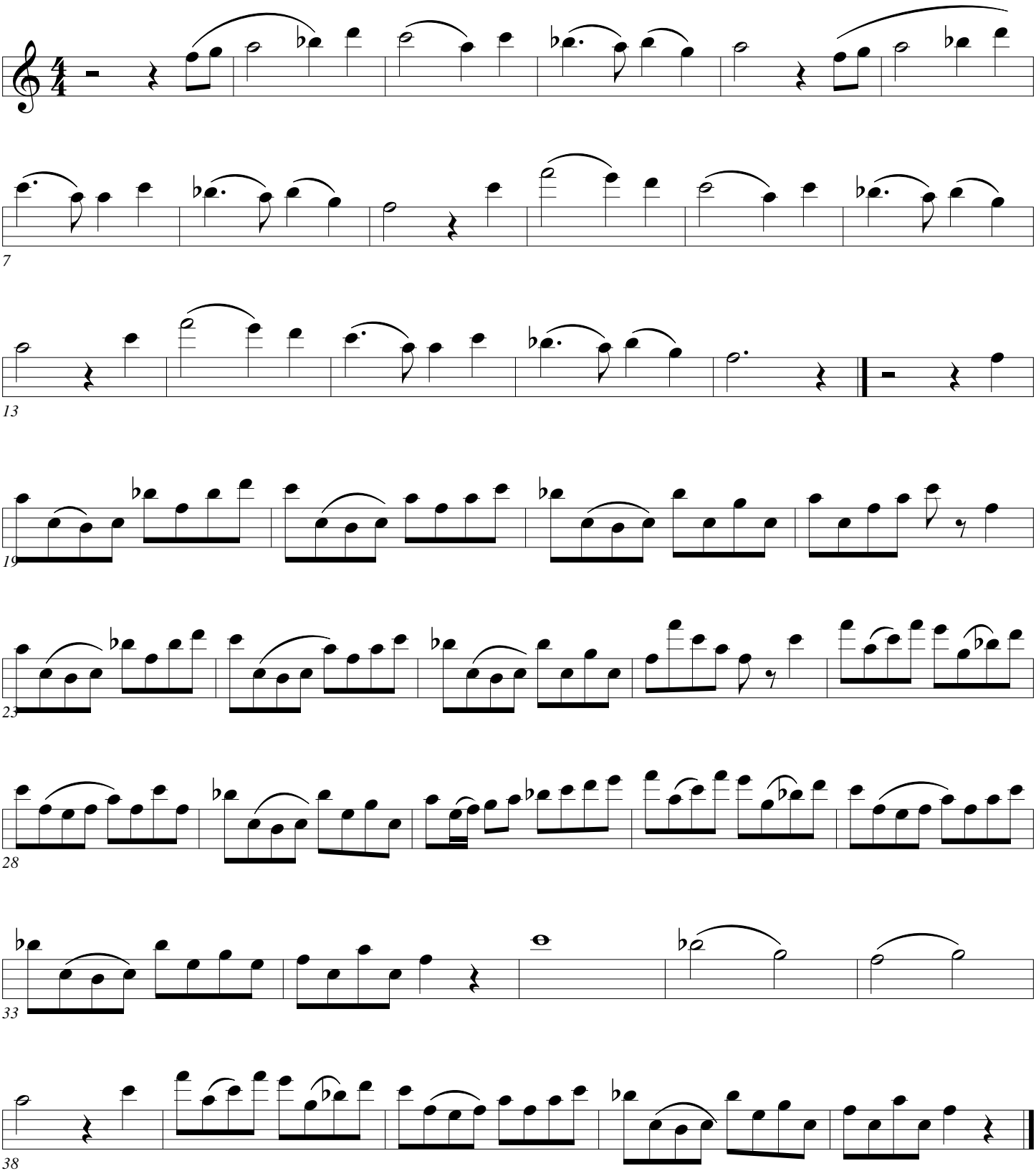

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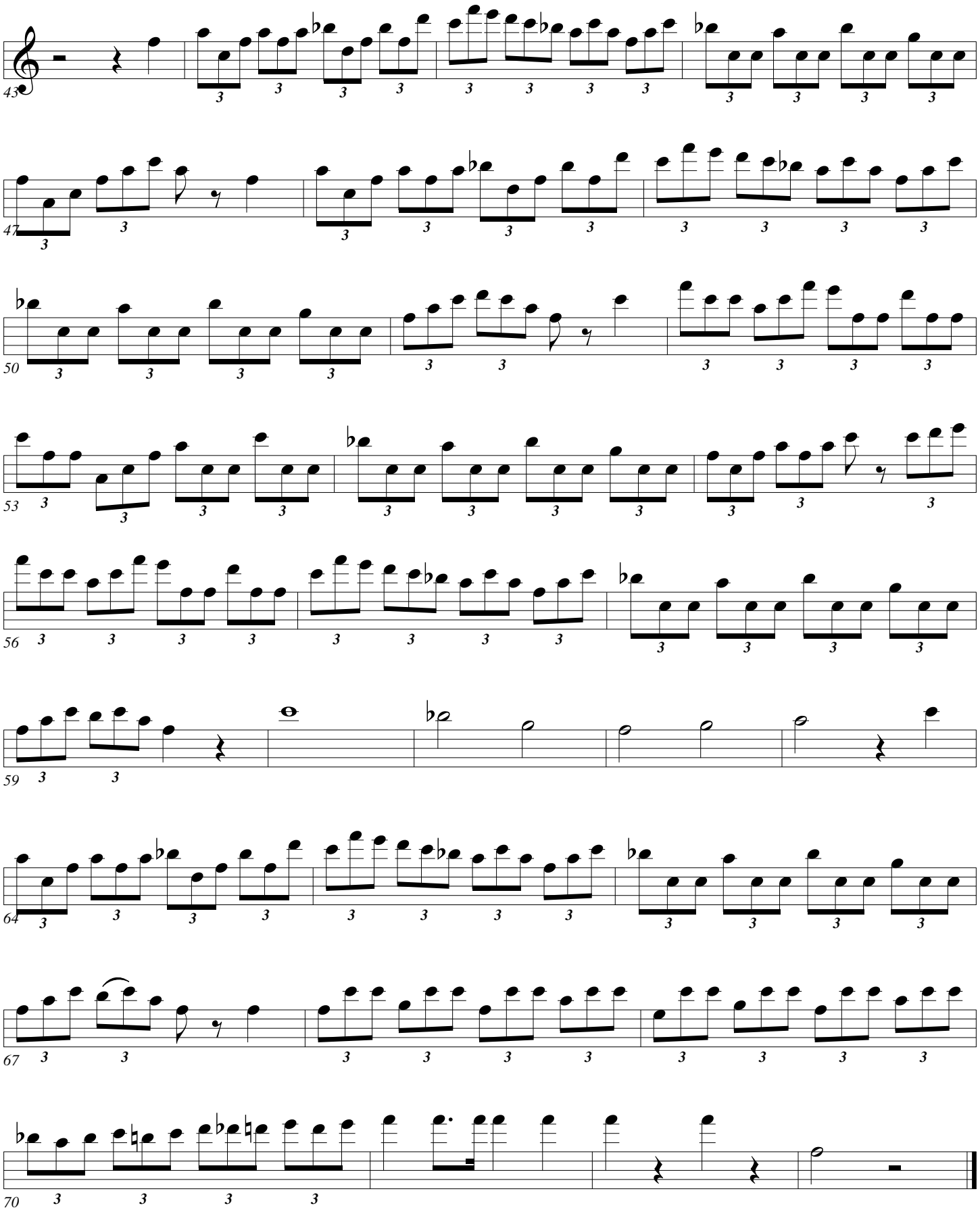

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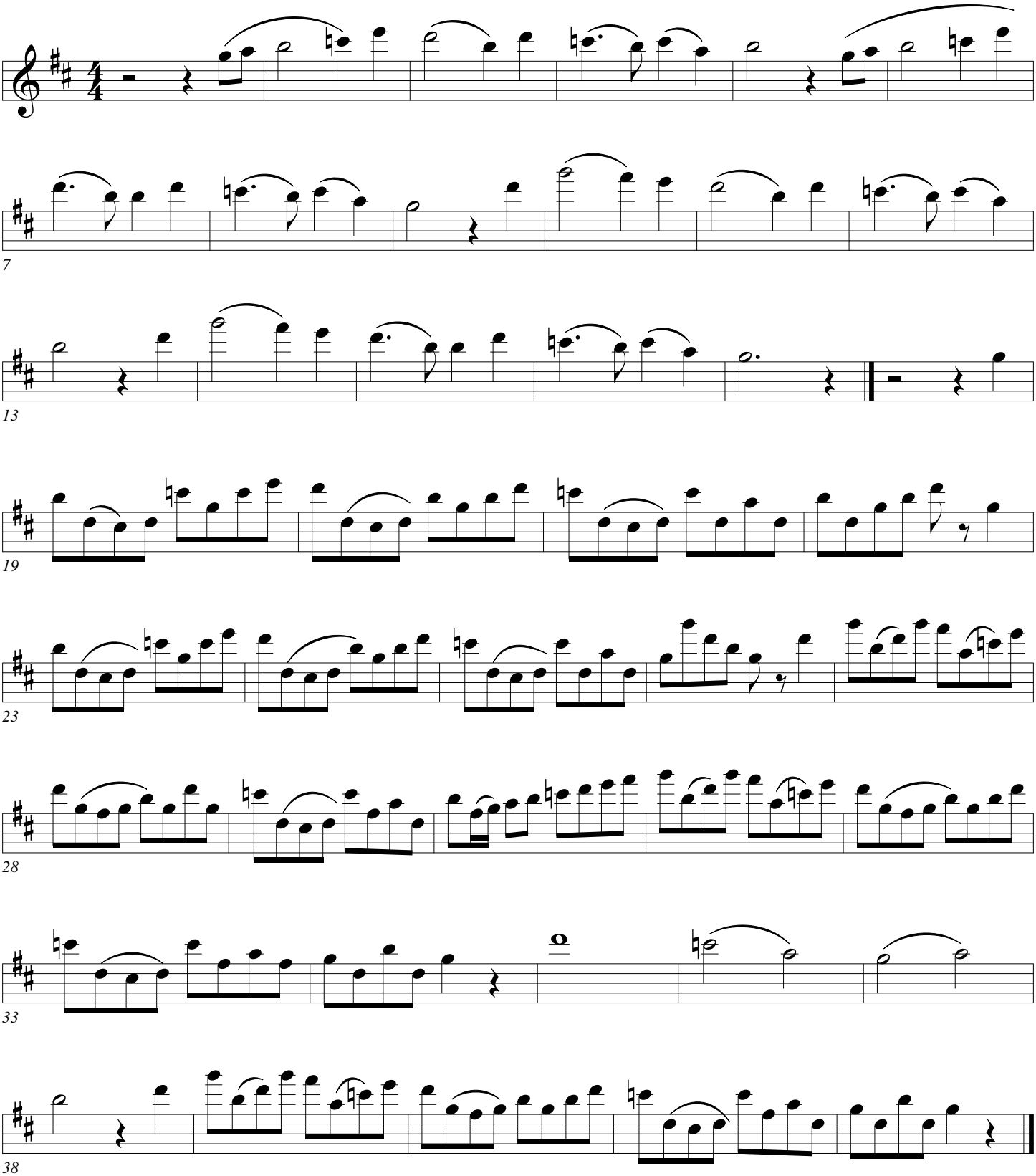

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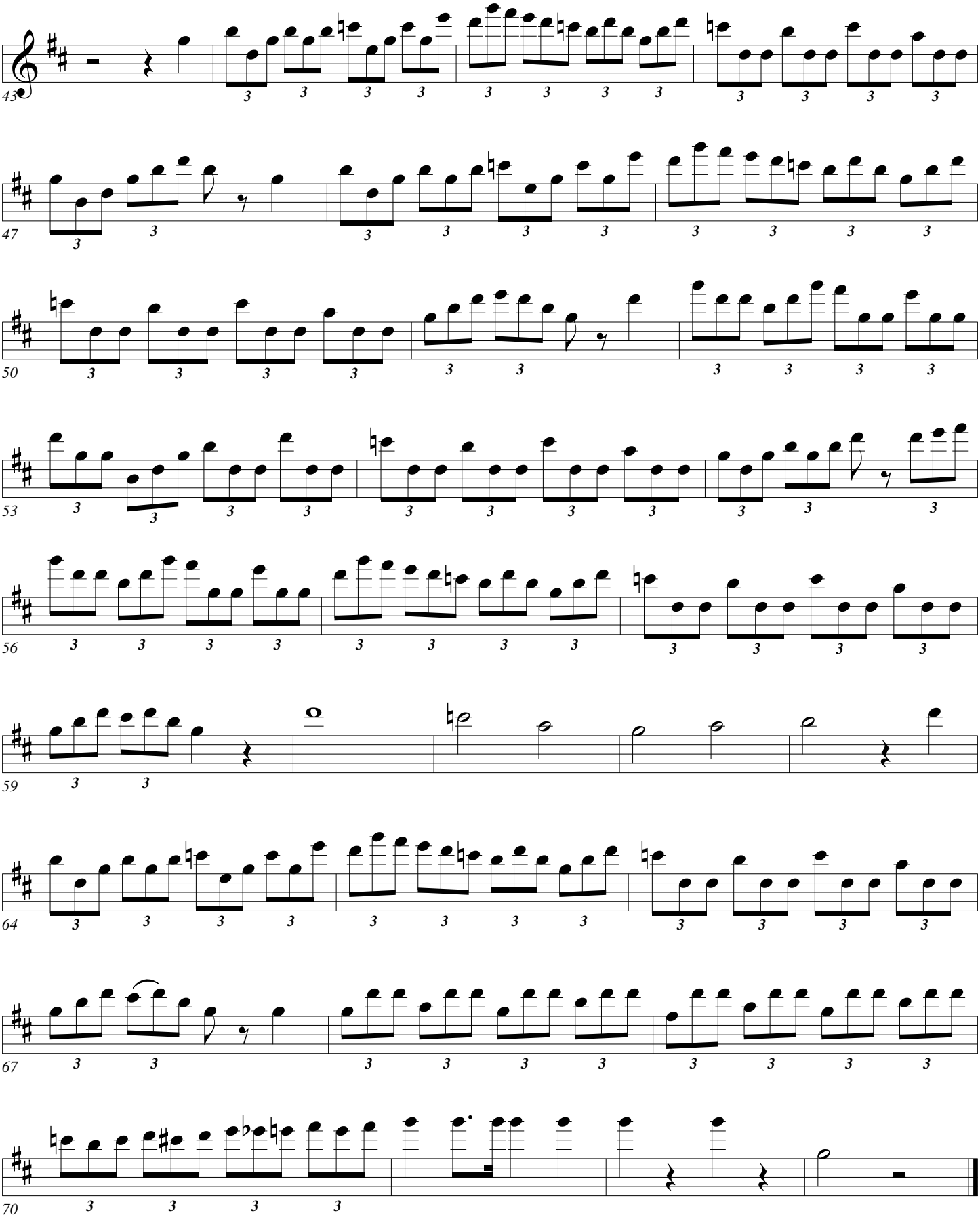

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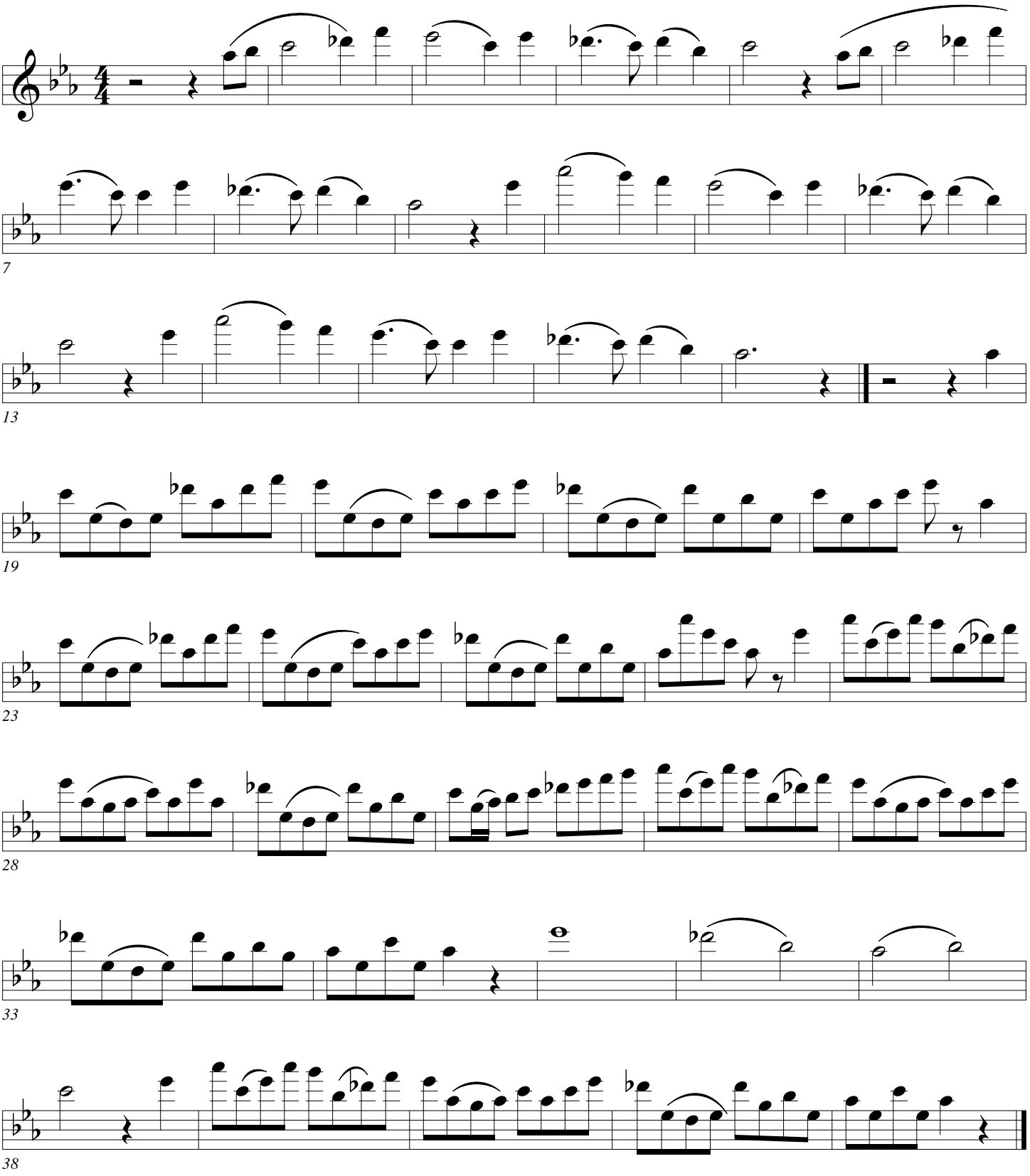

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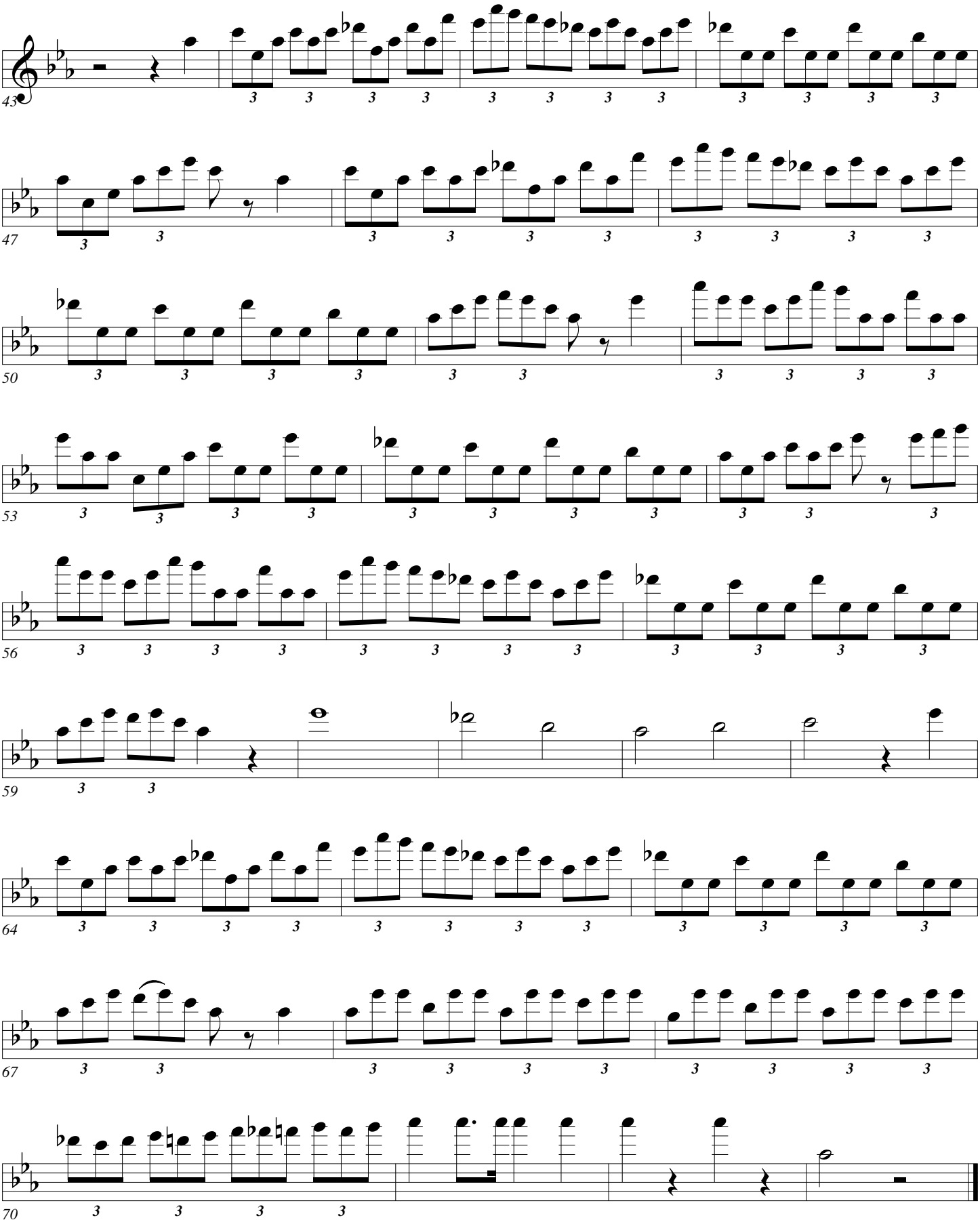

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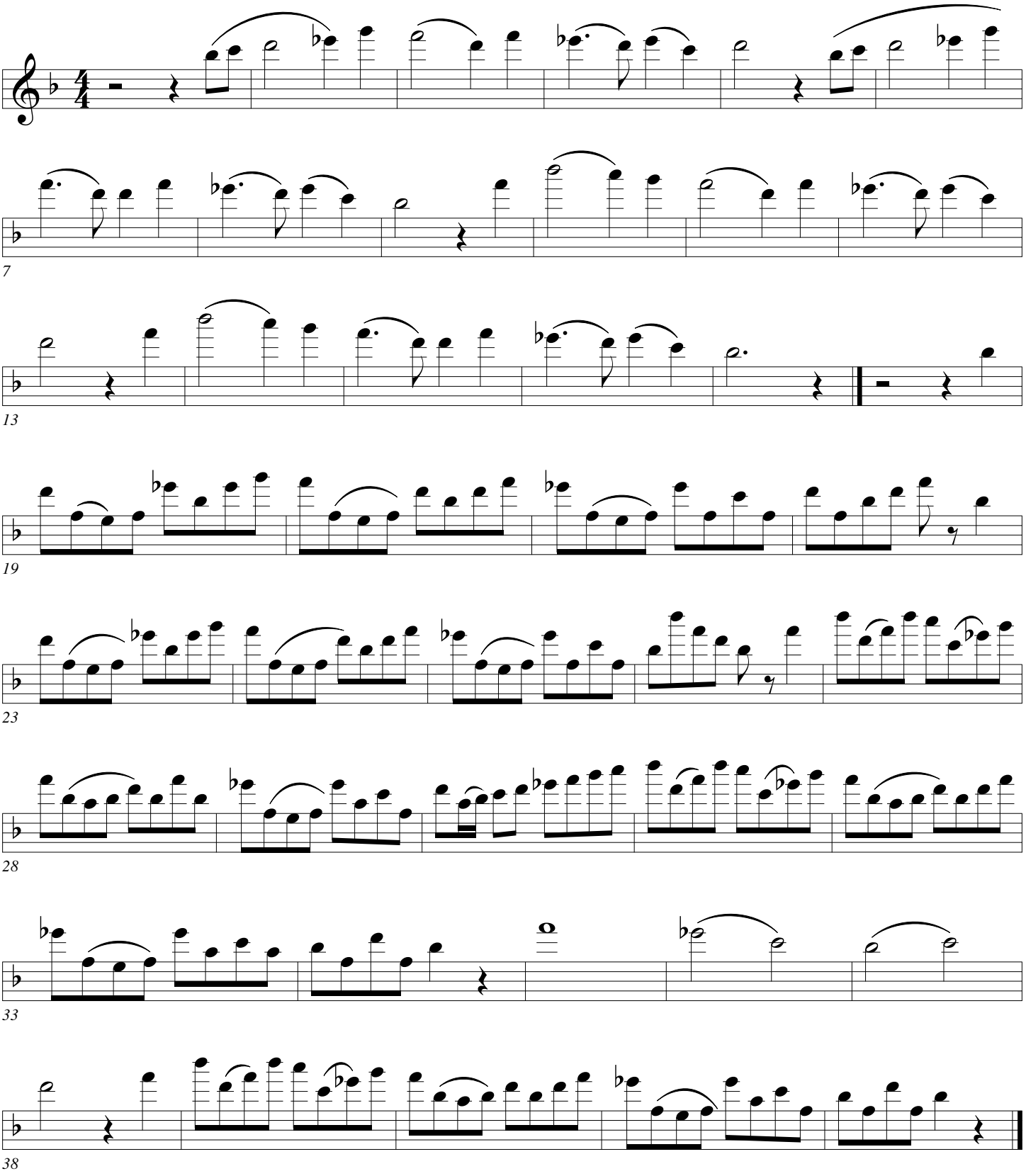

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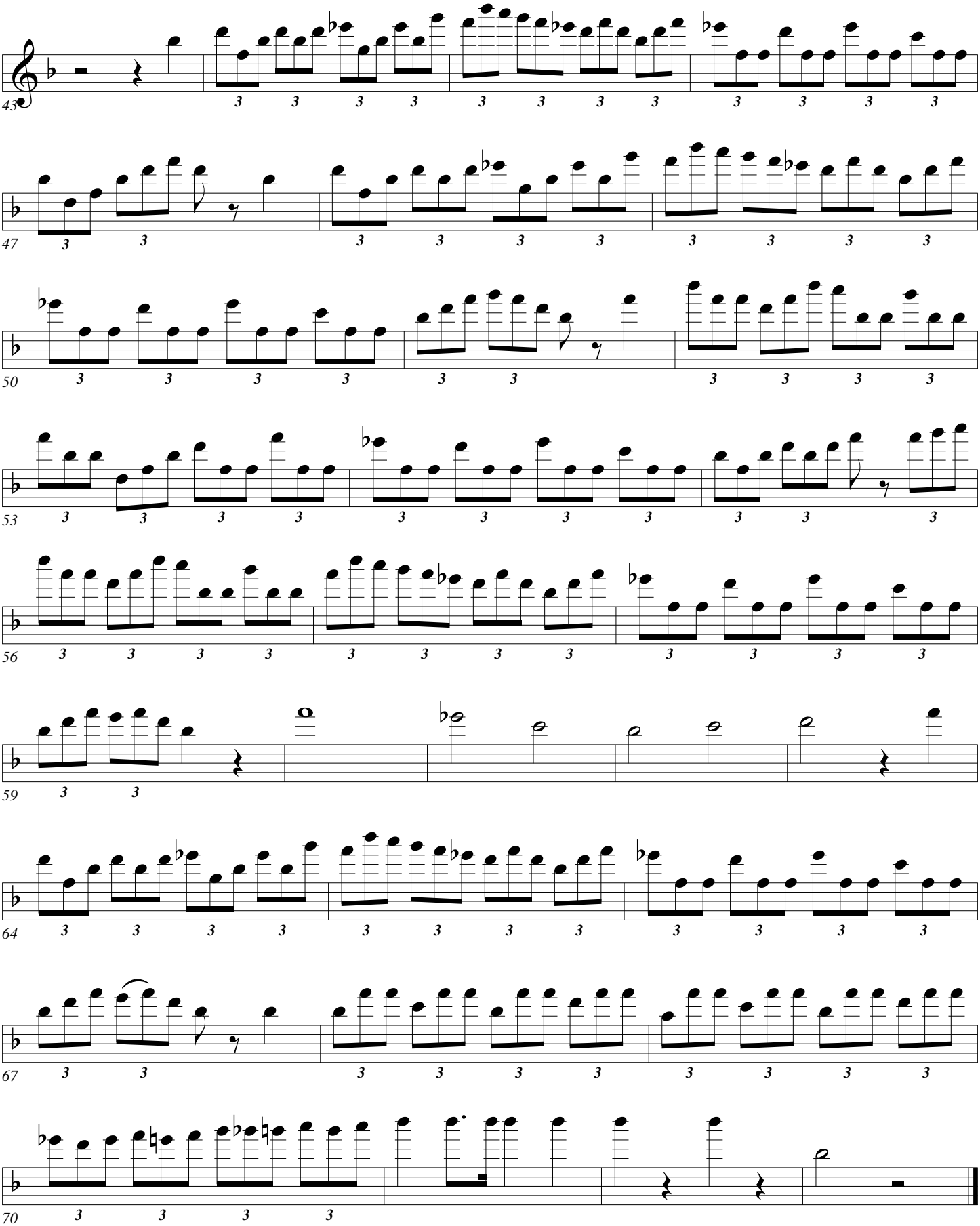

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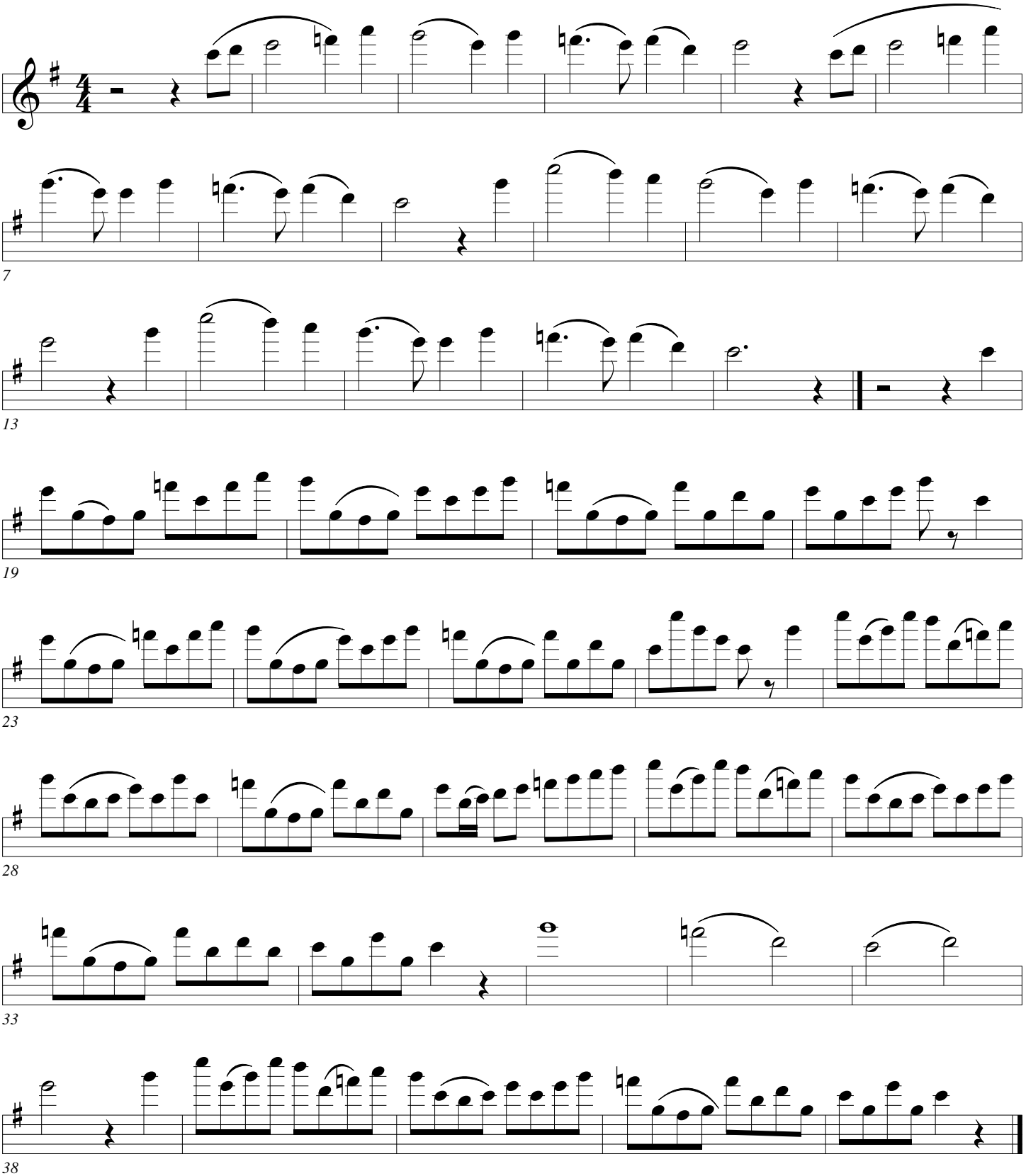

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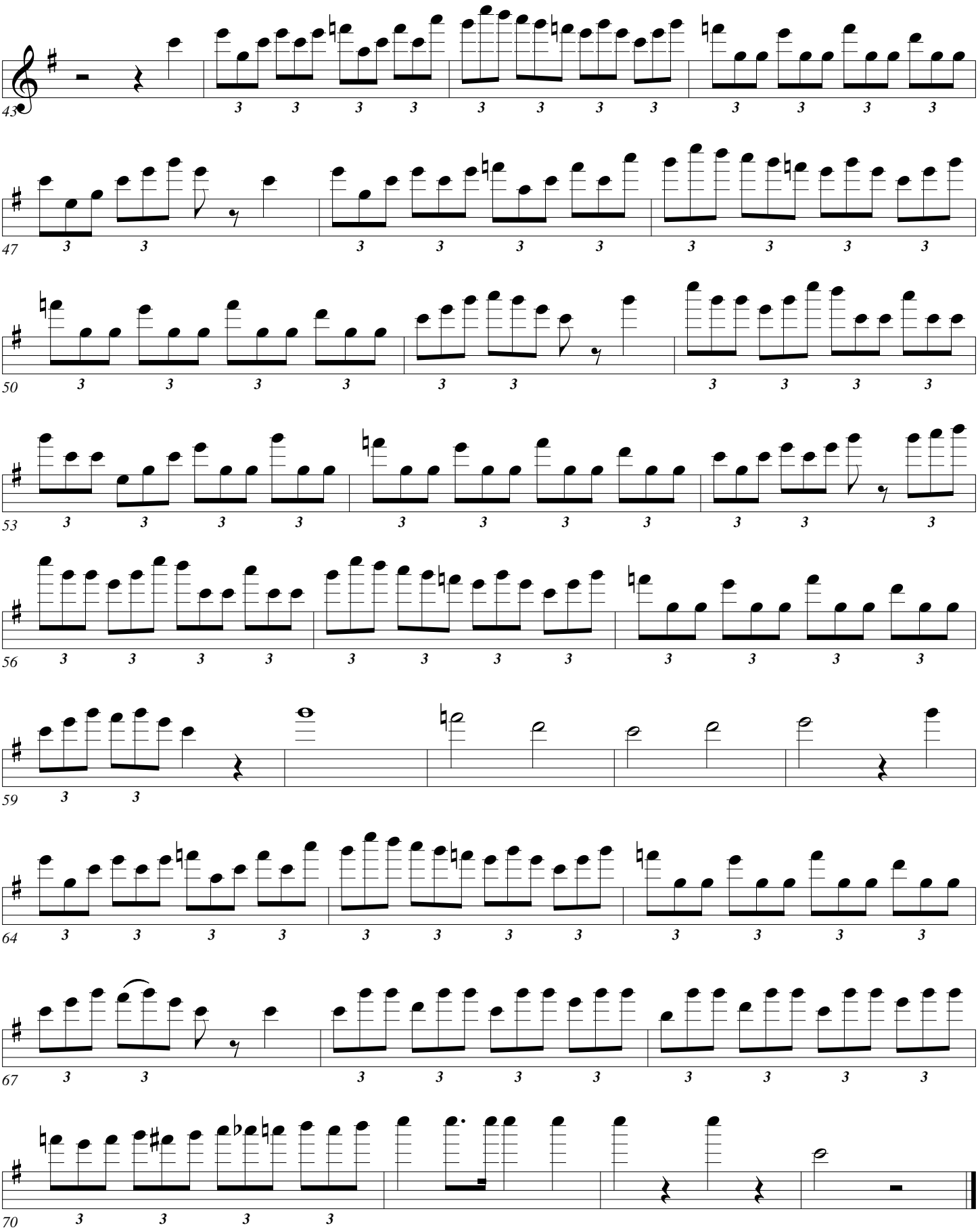
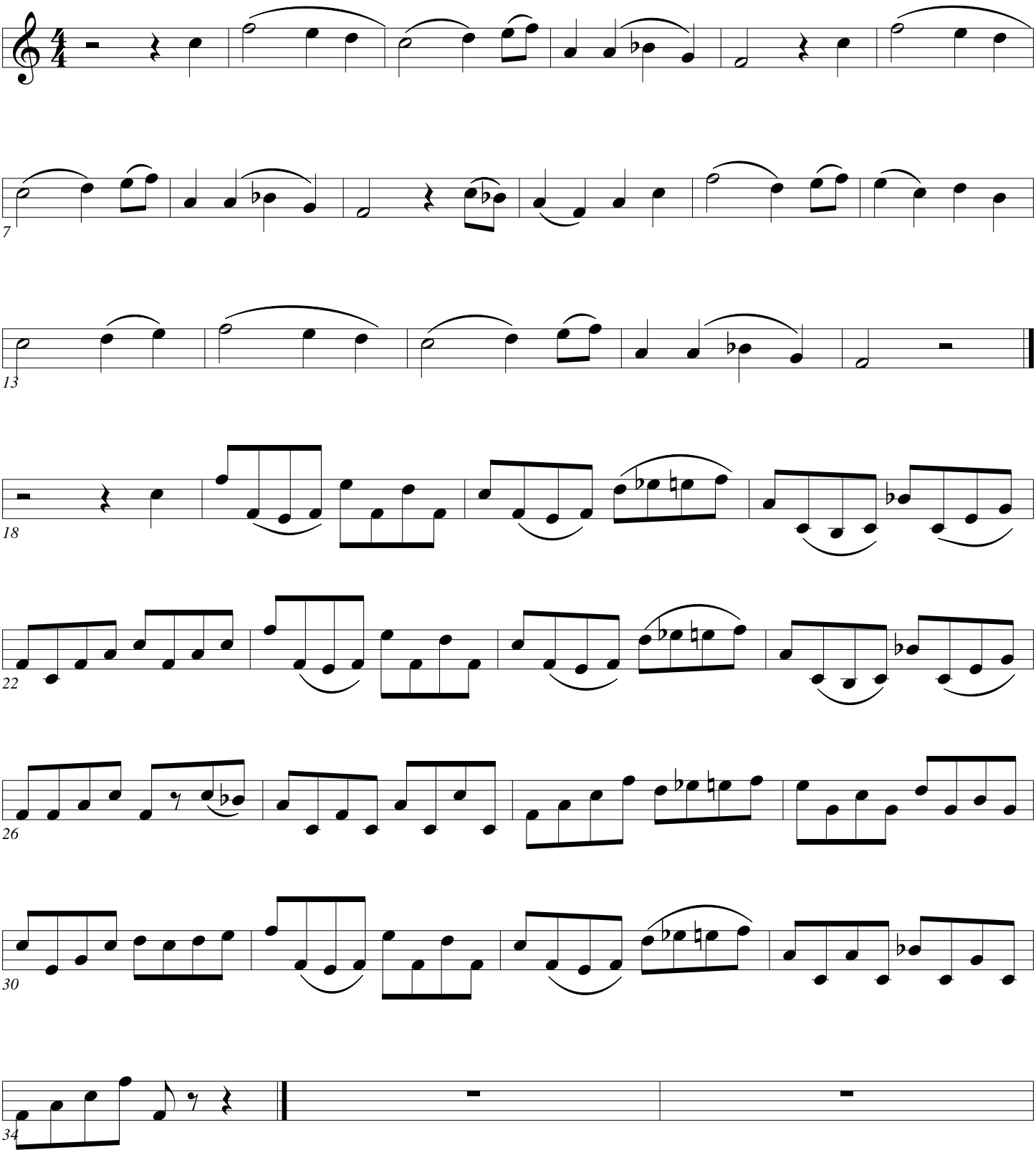


Blue Bells of Scotland

Arban/Pops



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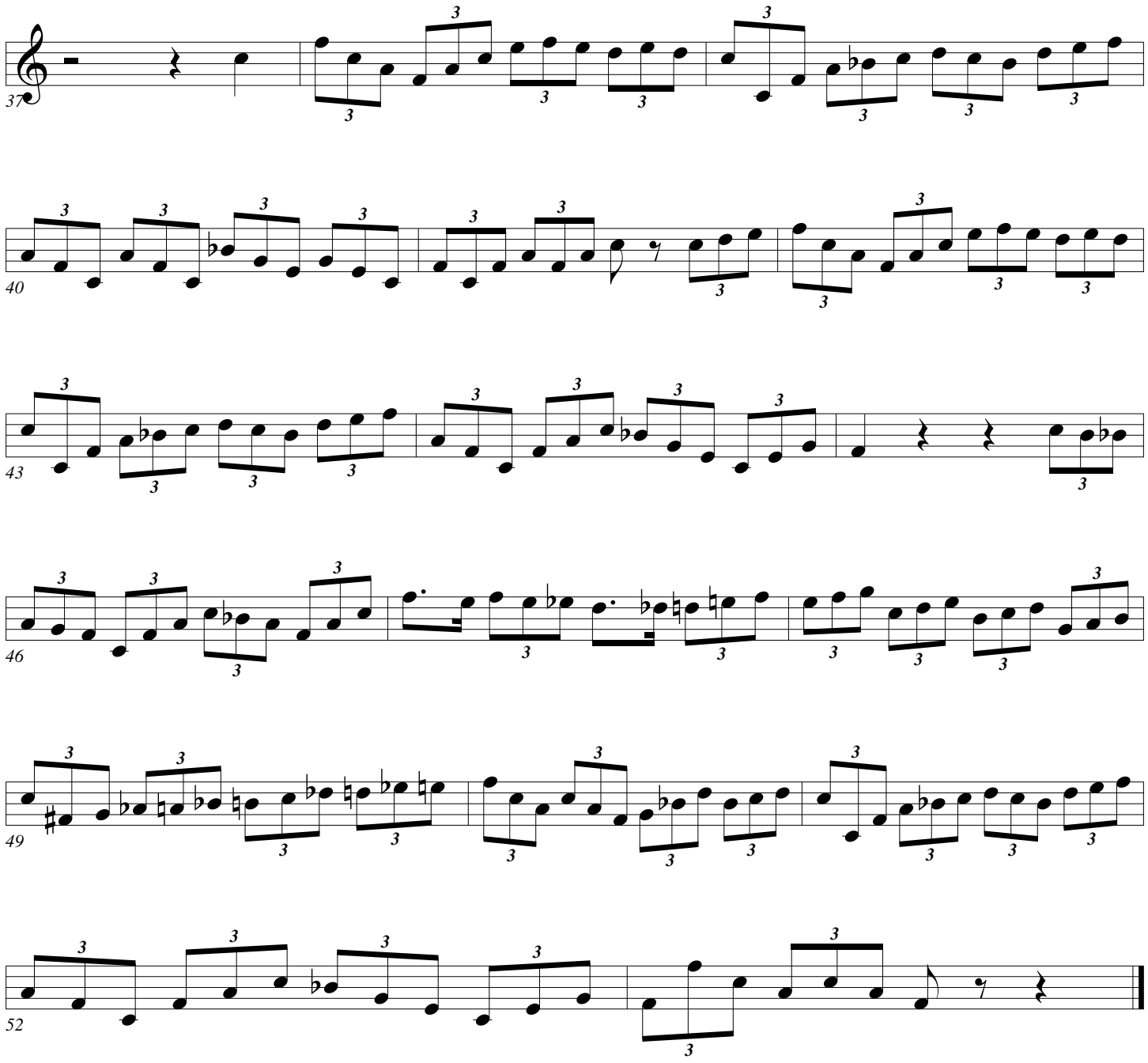

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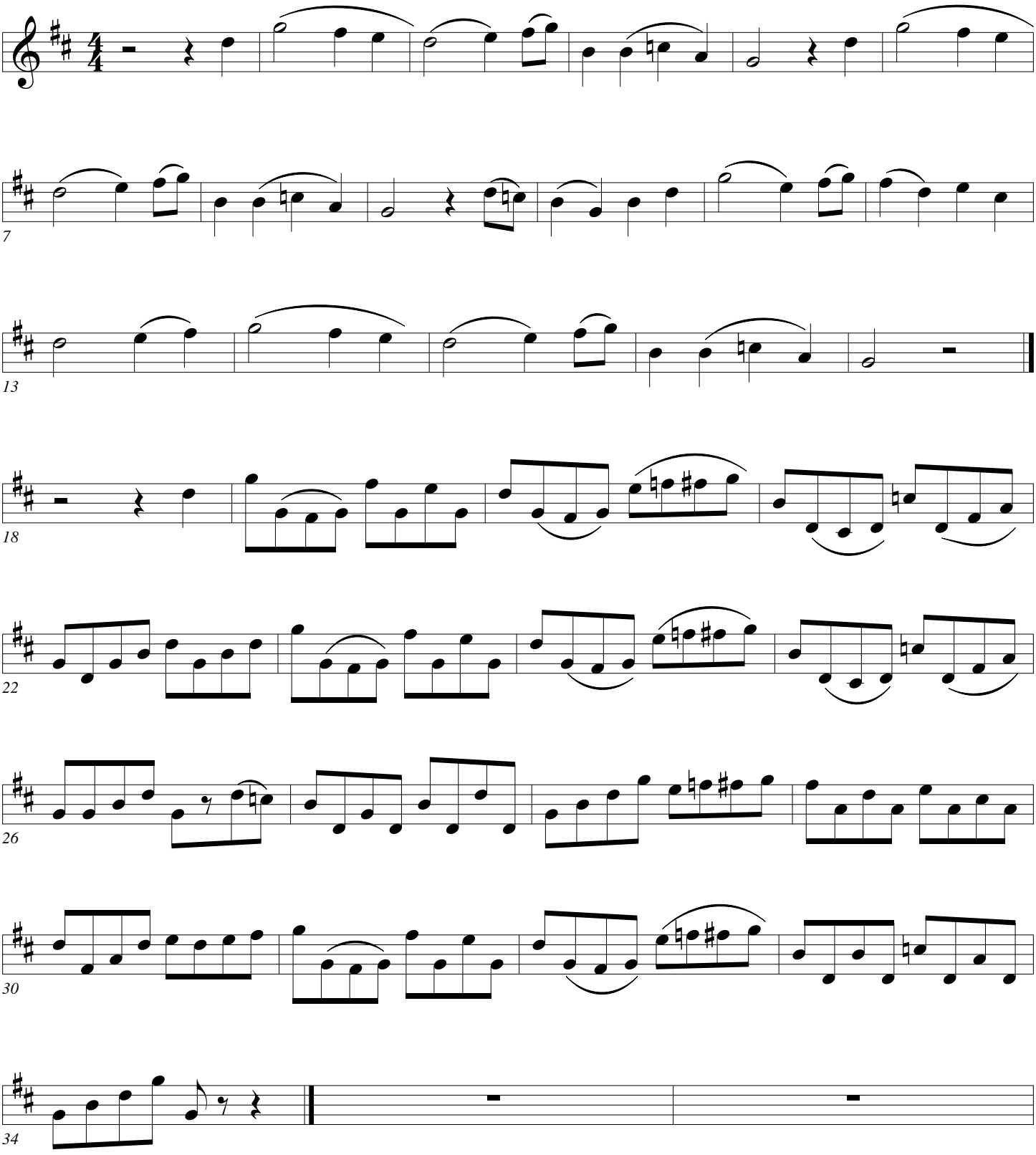

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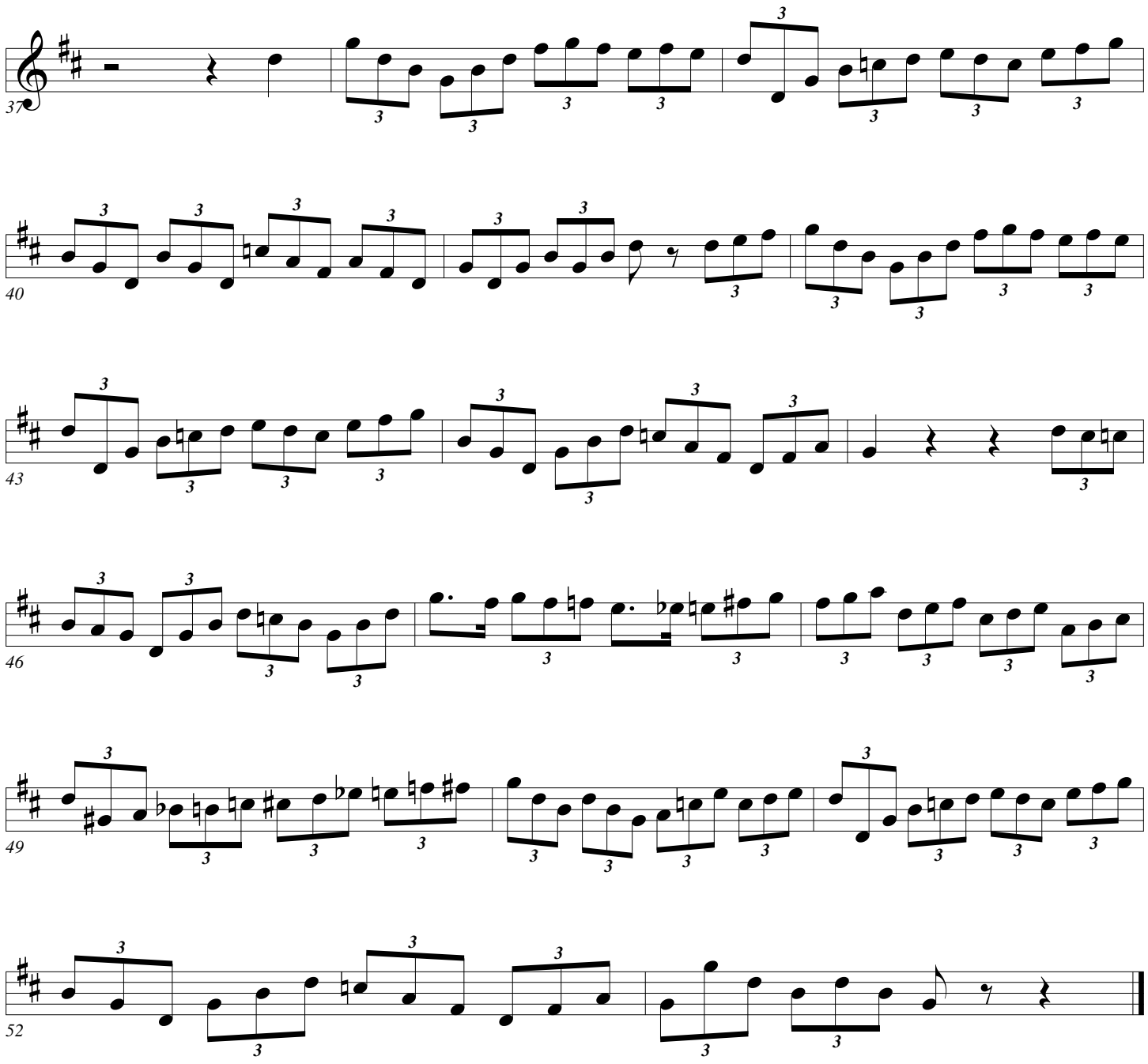

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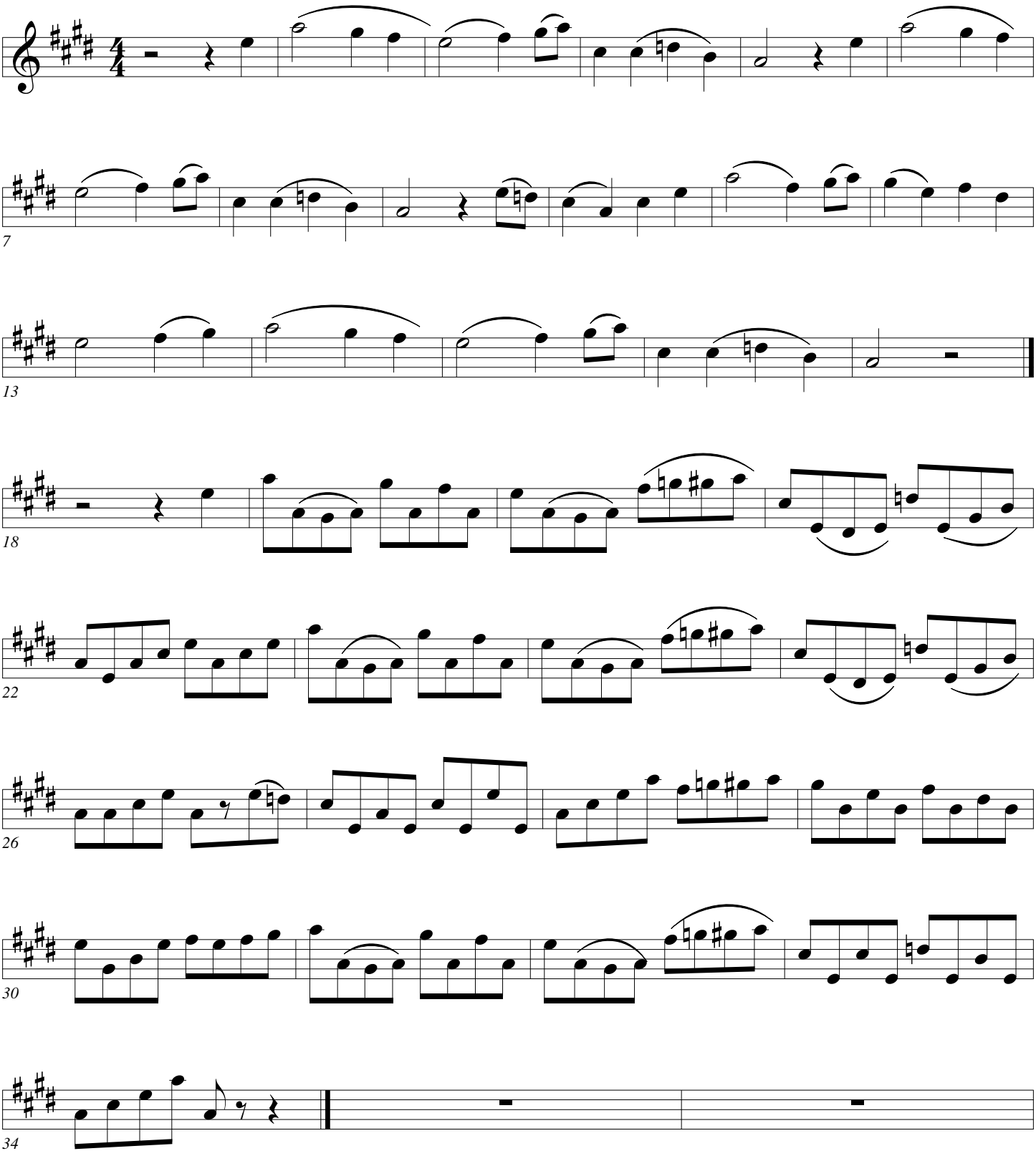

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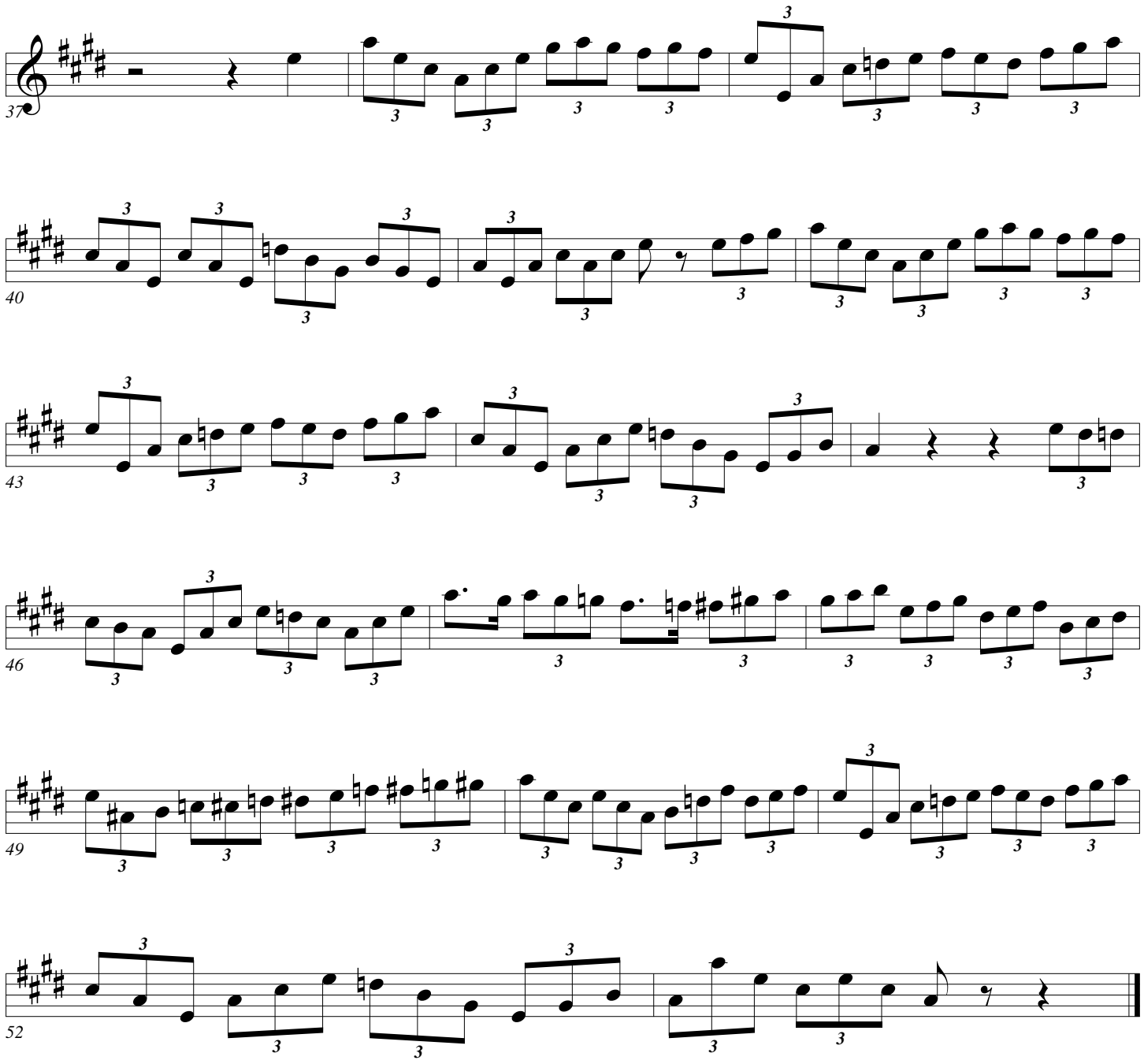

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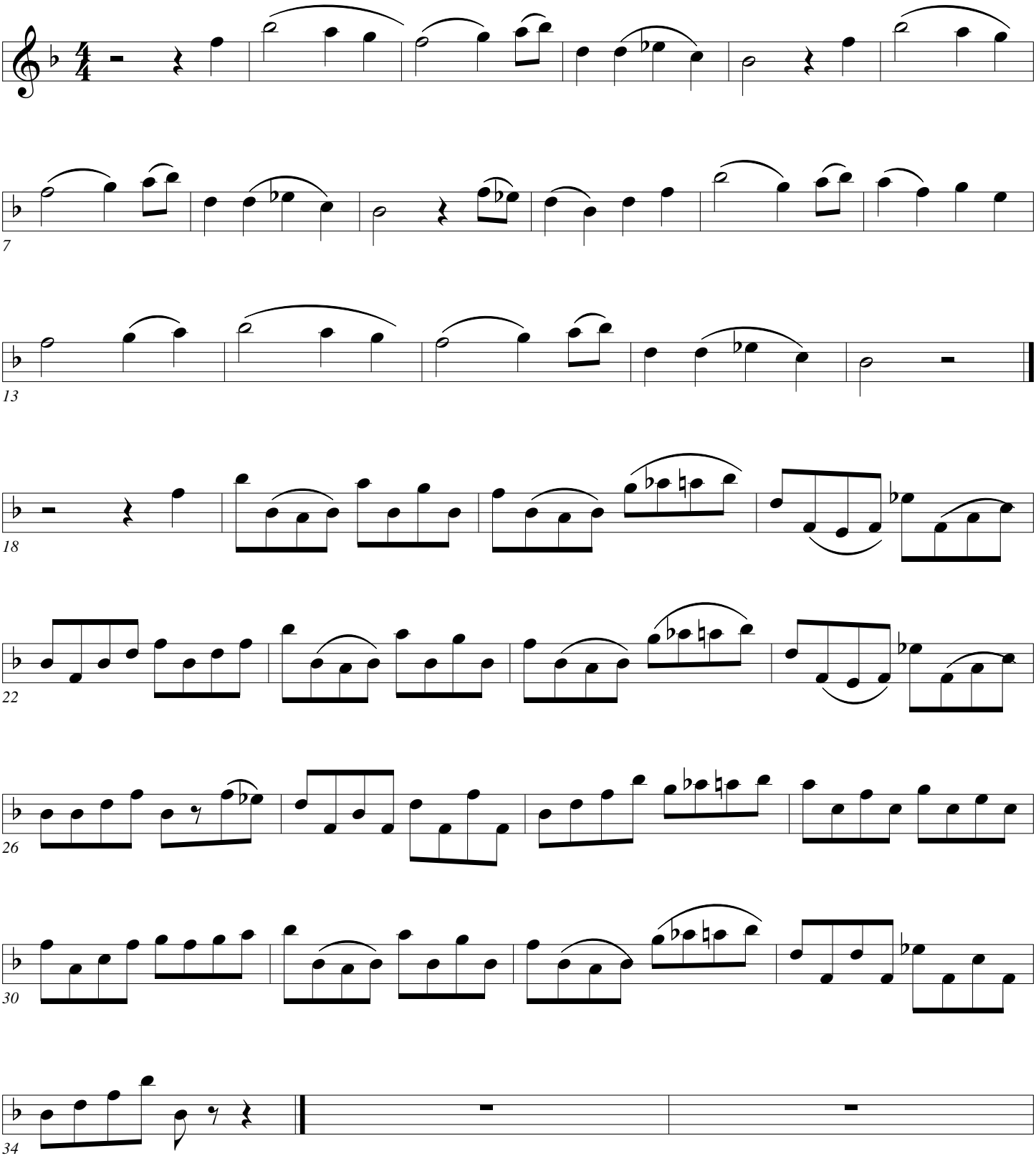
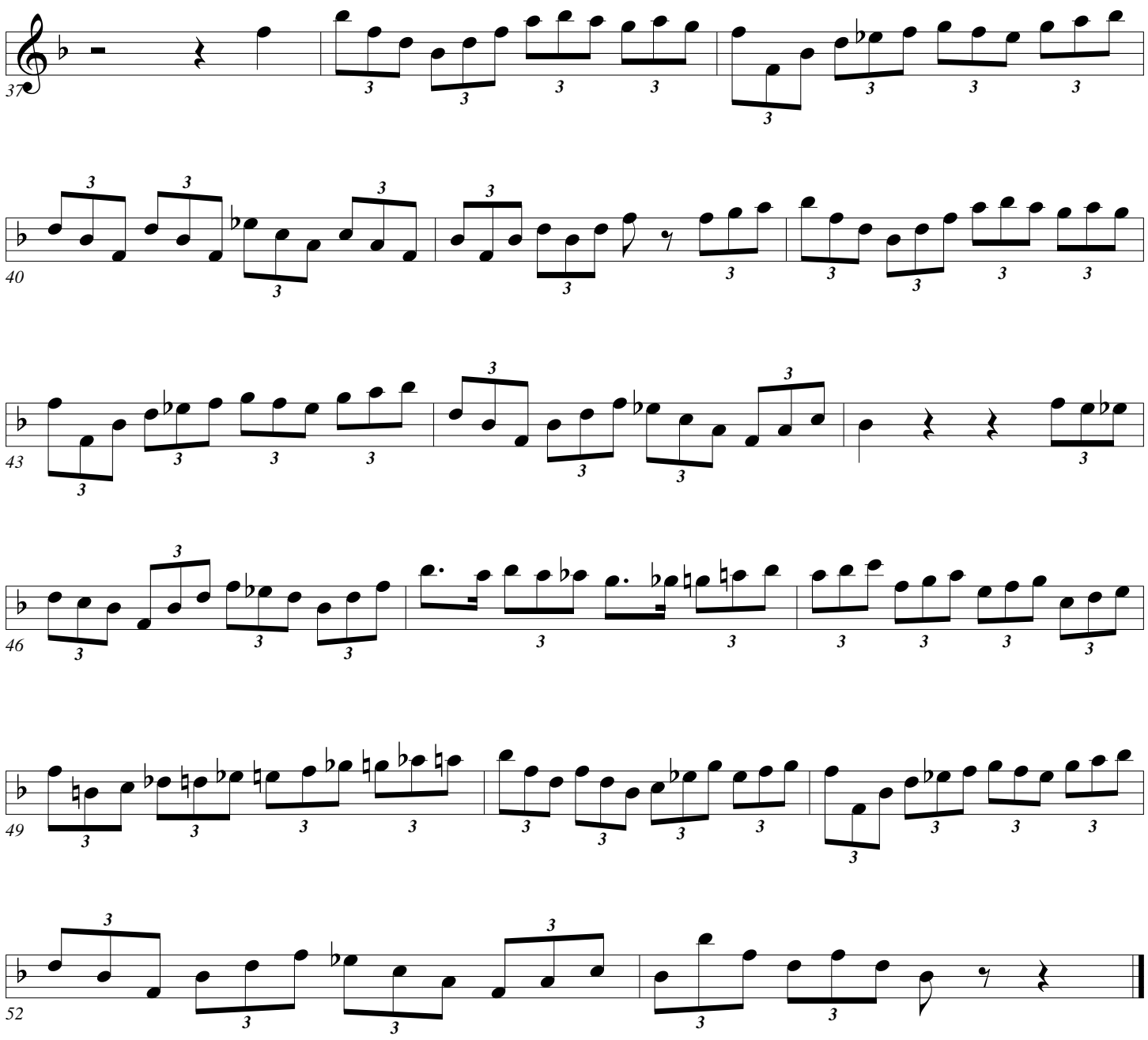


Blue Bells of Scotland



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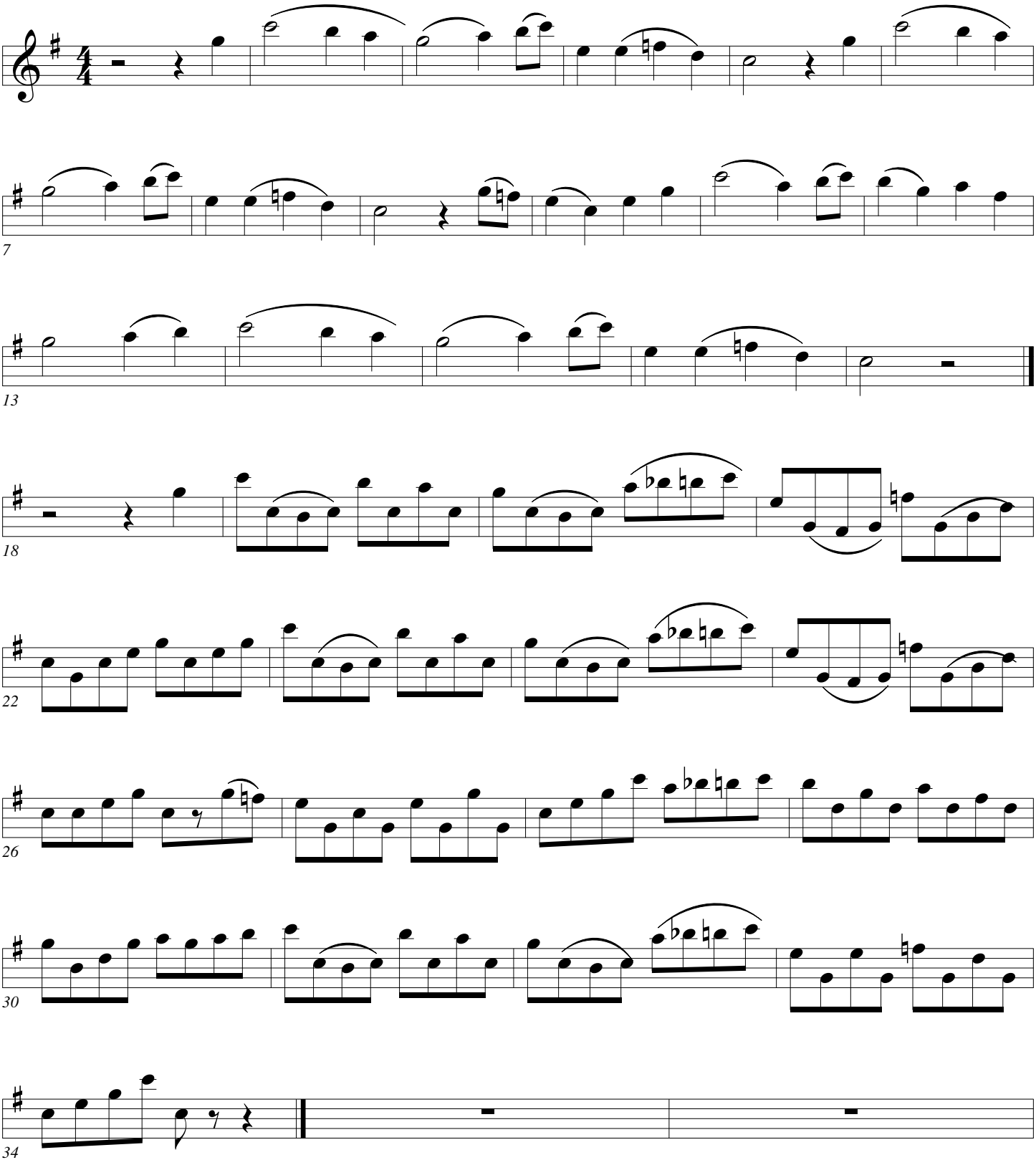

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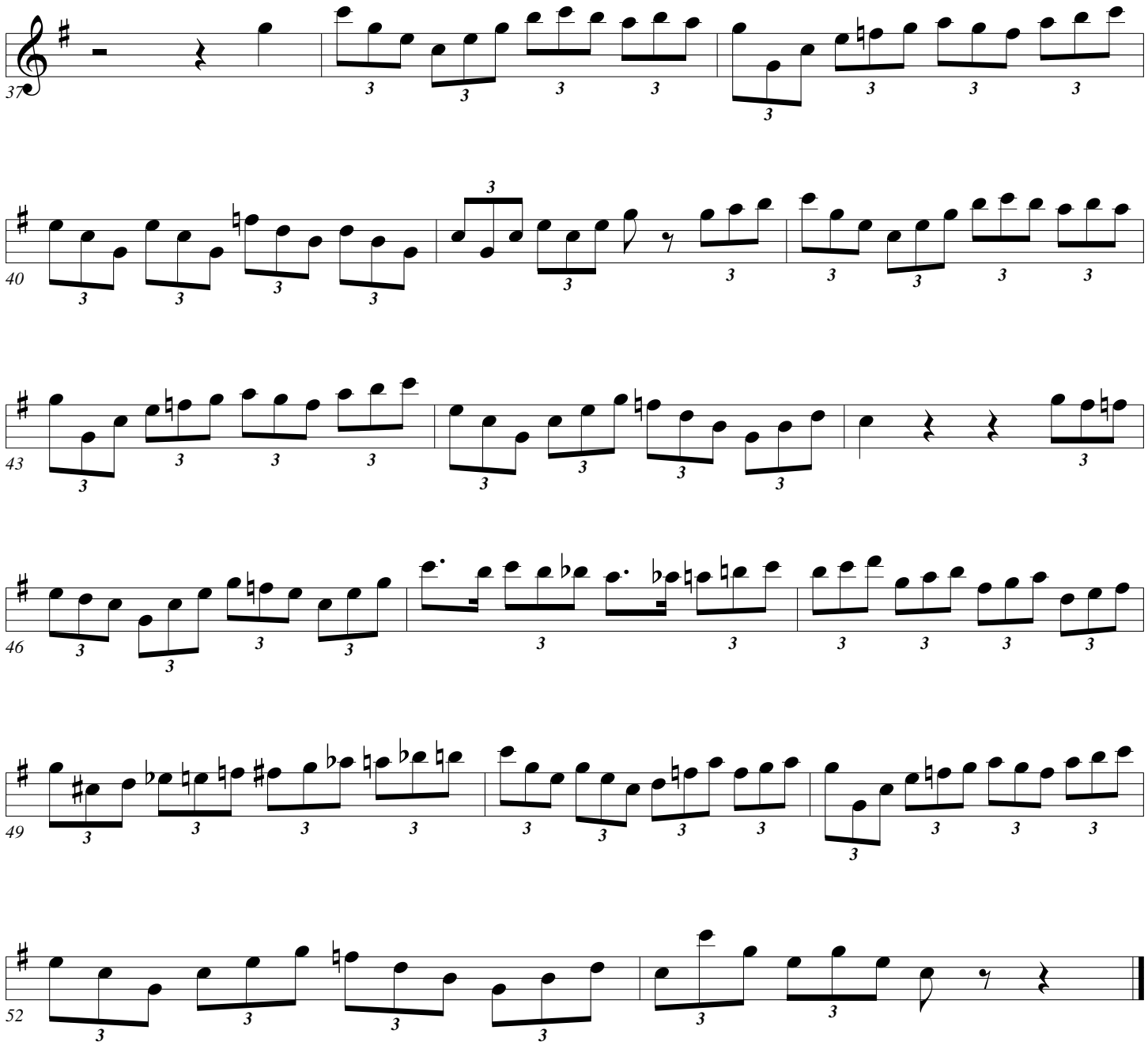
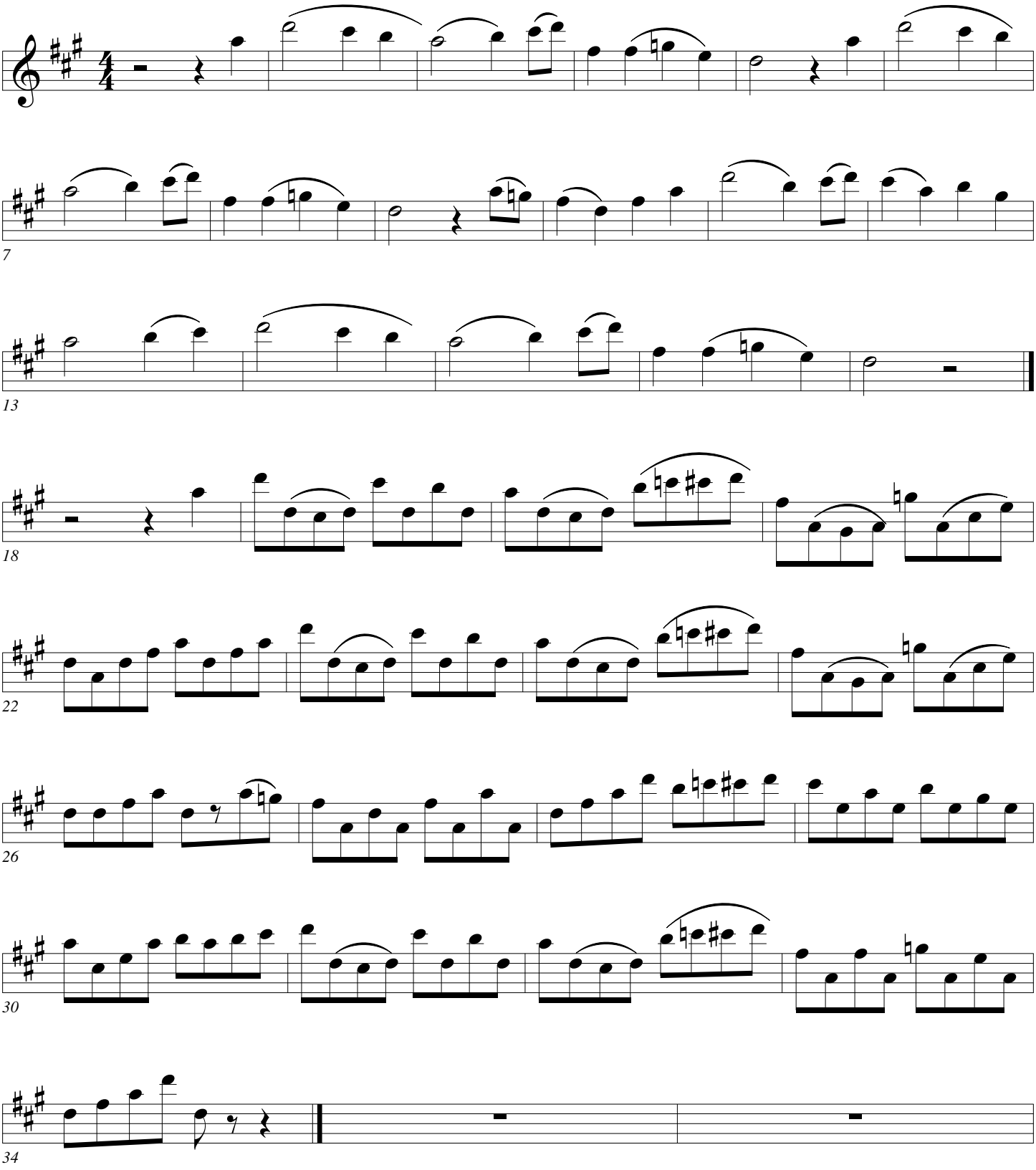
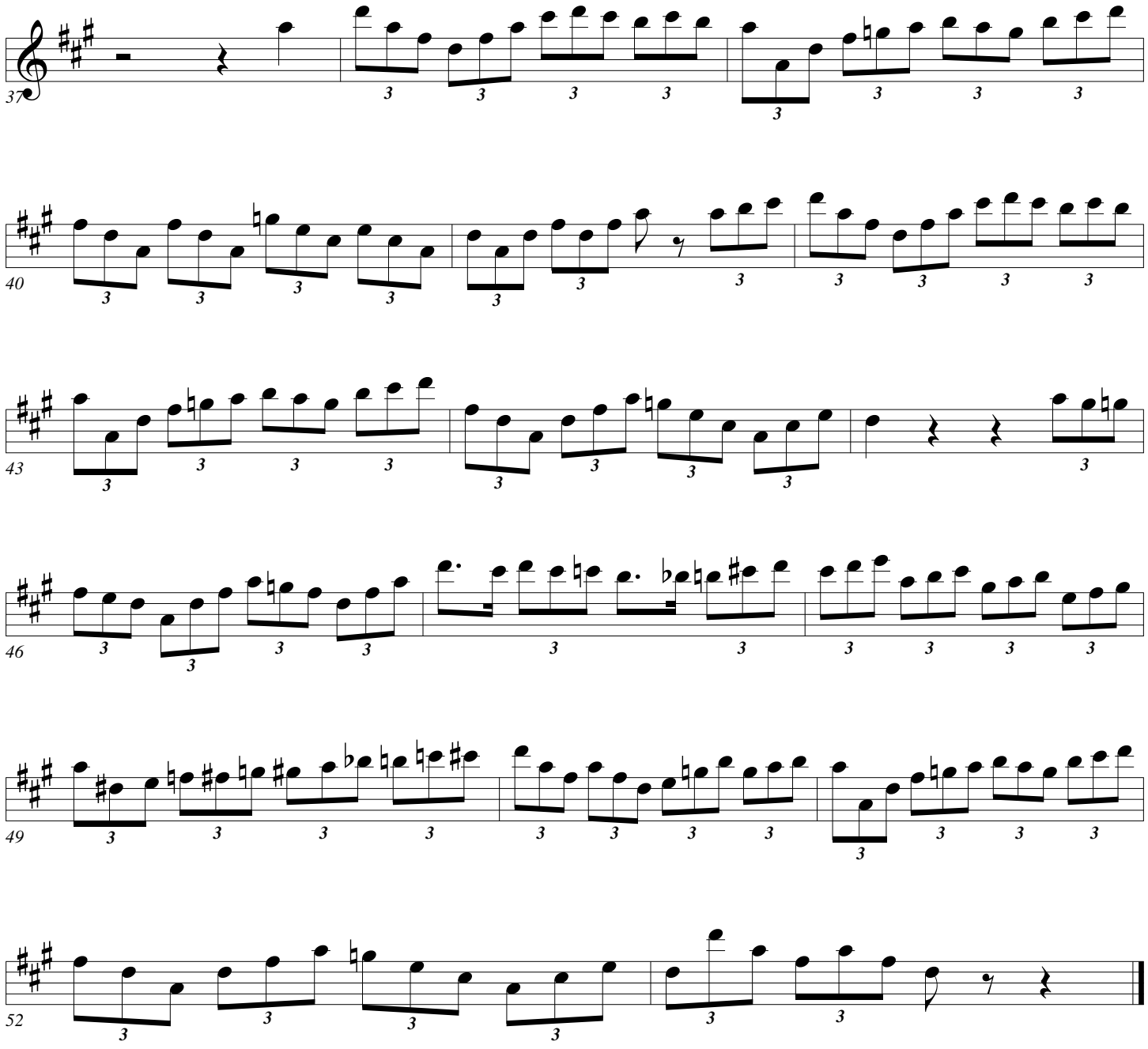


Blue Bells of Scotland

Arban/Pops



Blue Bells of Scotland



Blue Bells of Scotland

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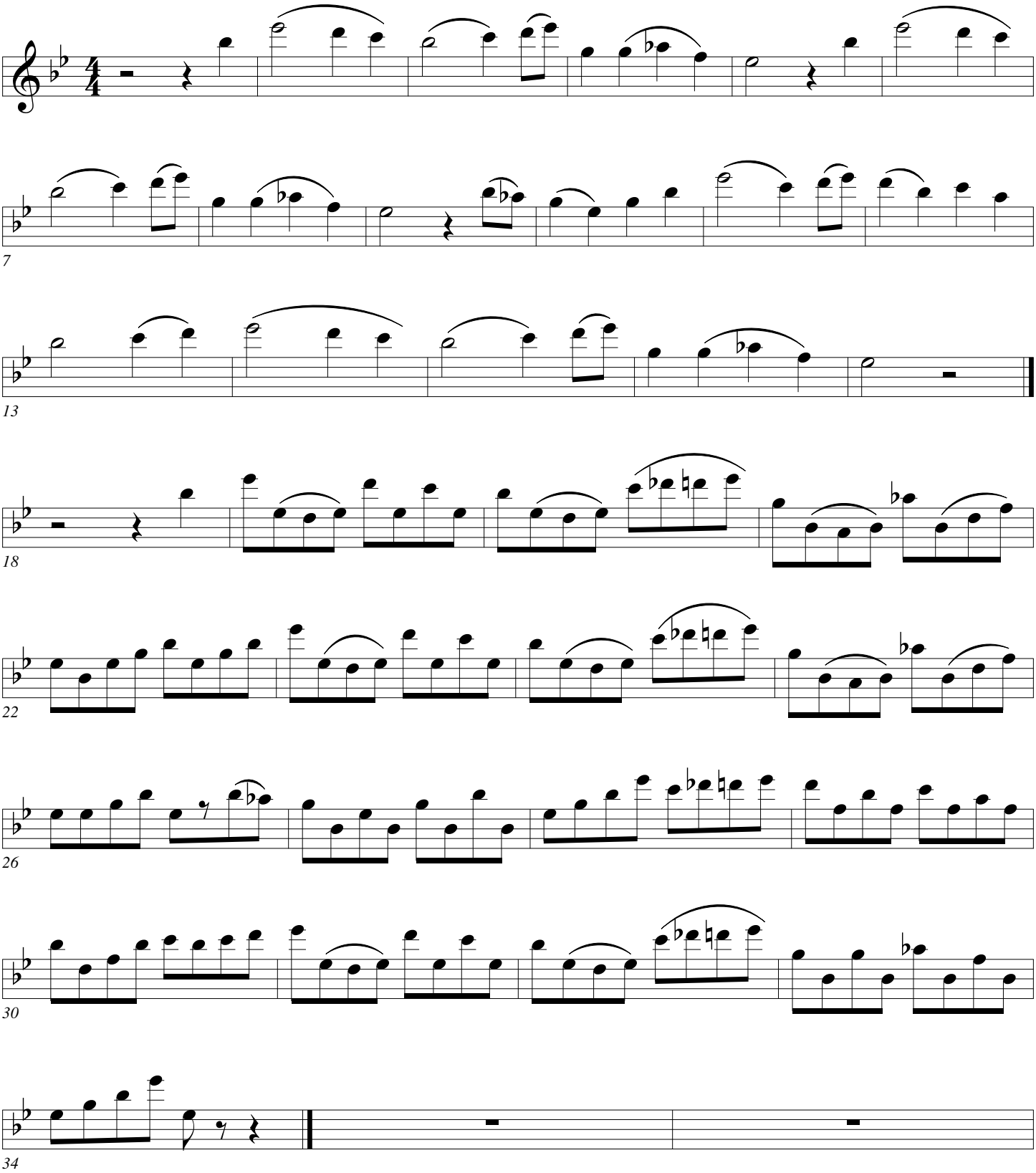

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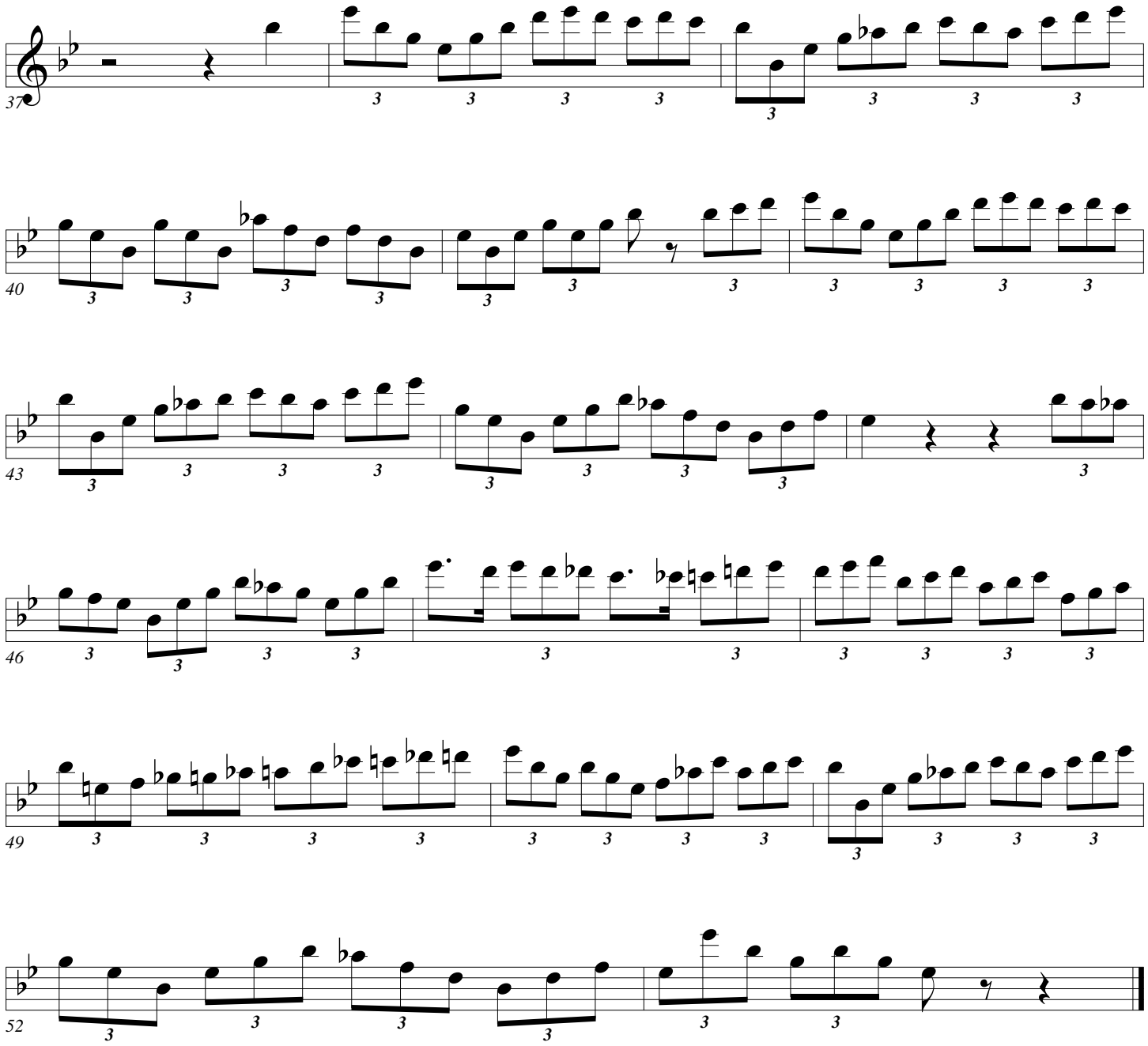

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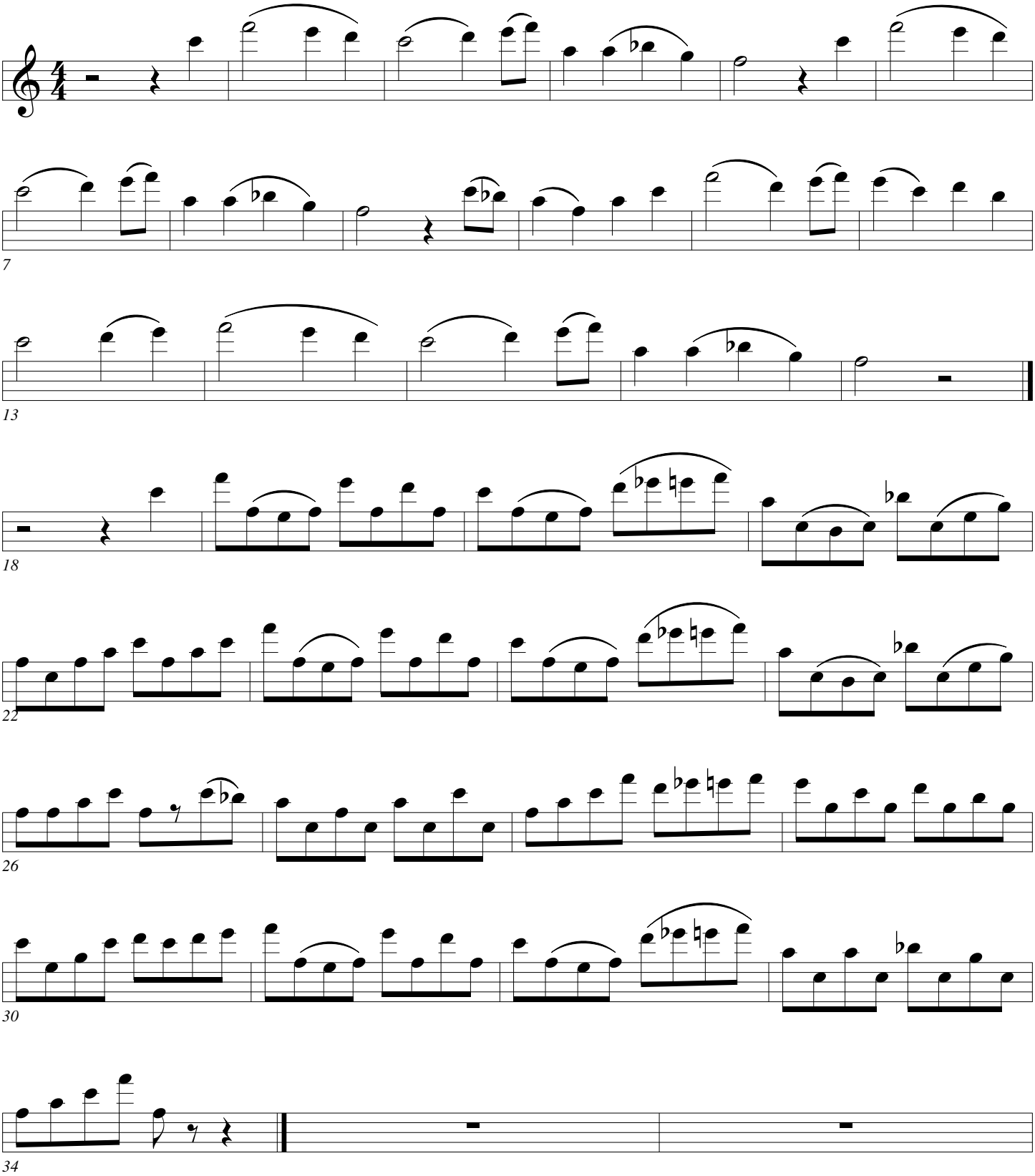

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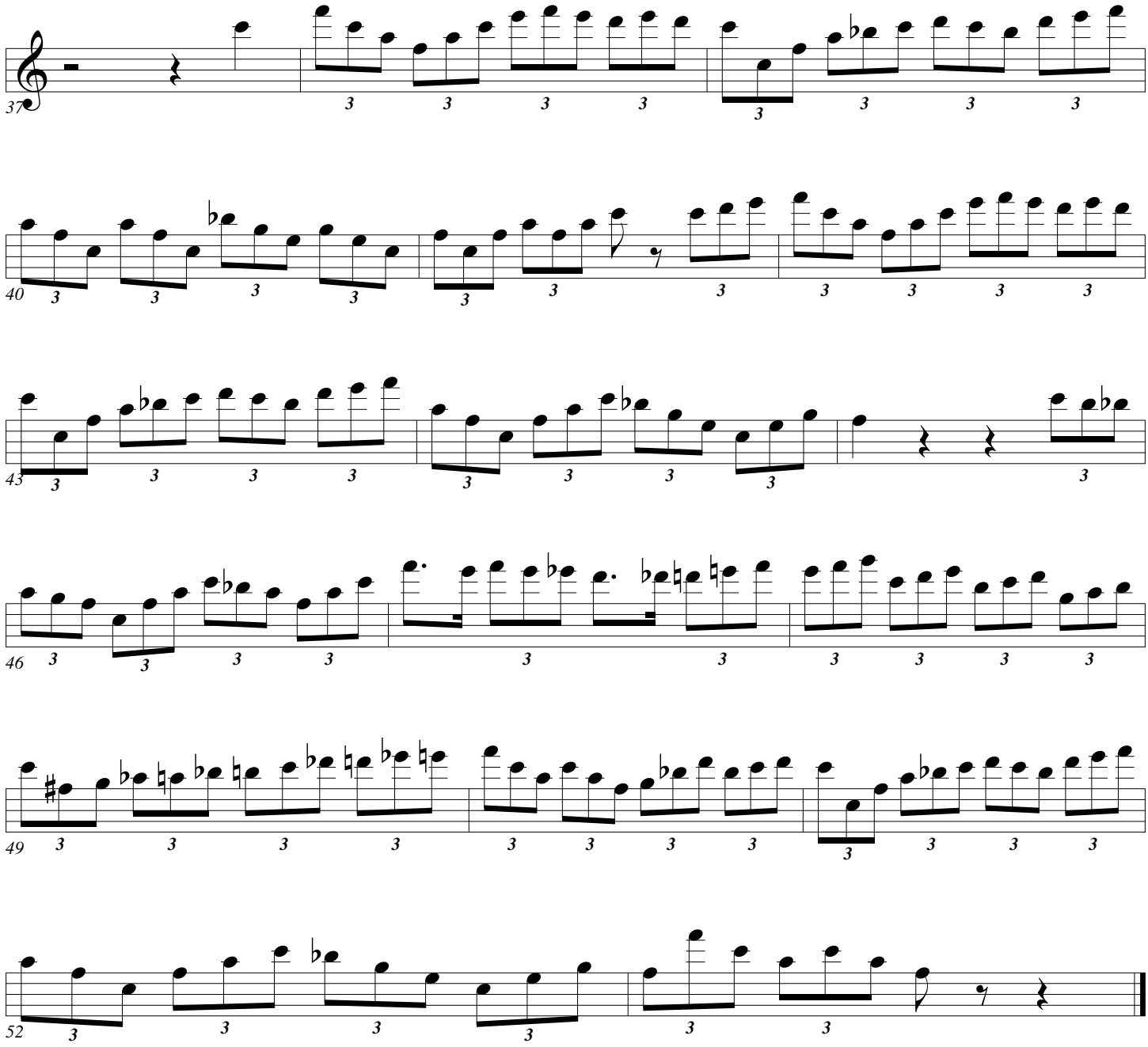

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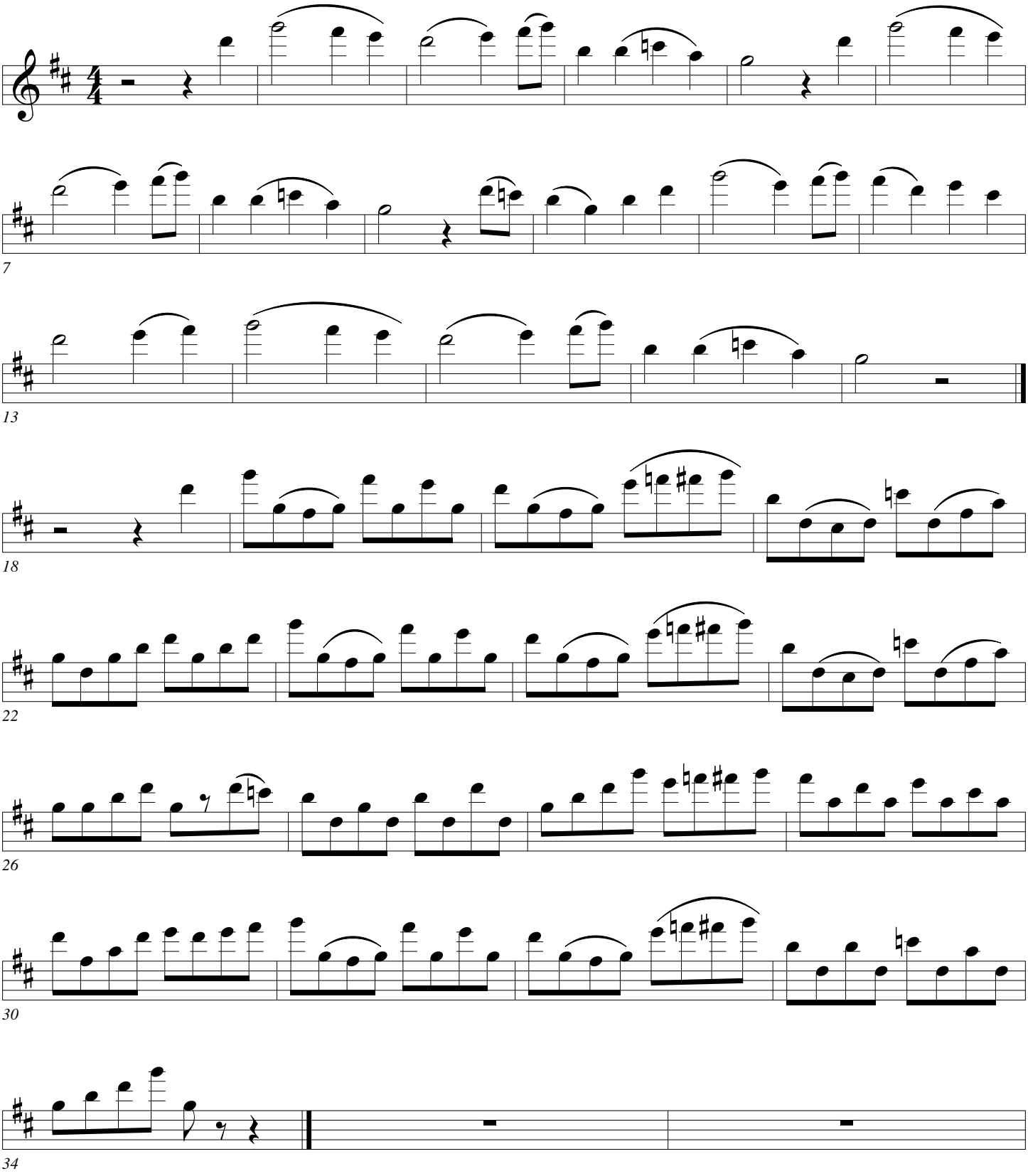

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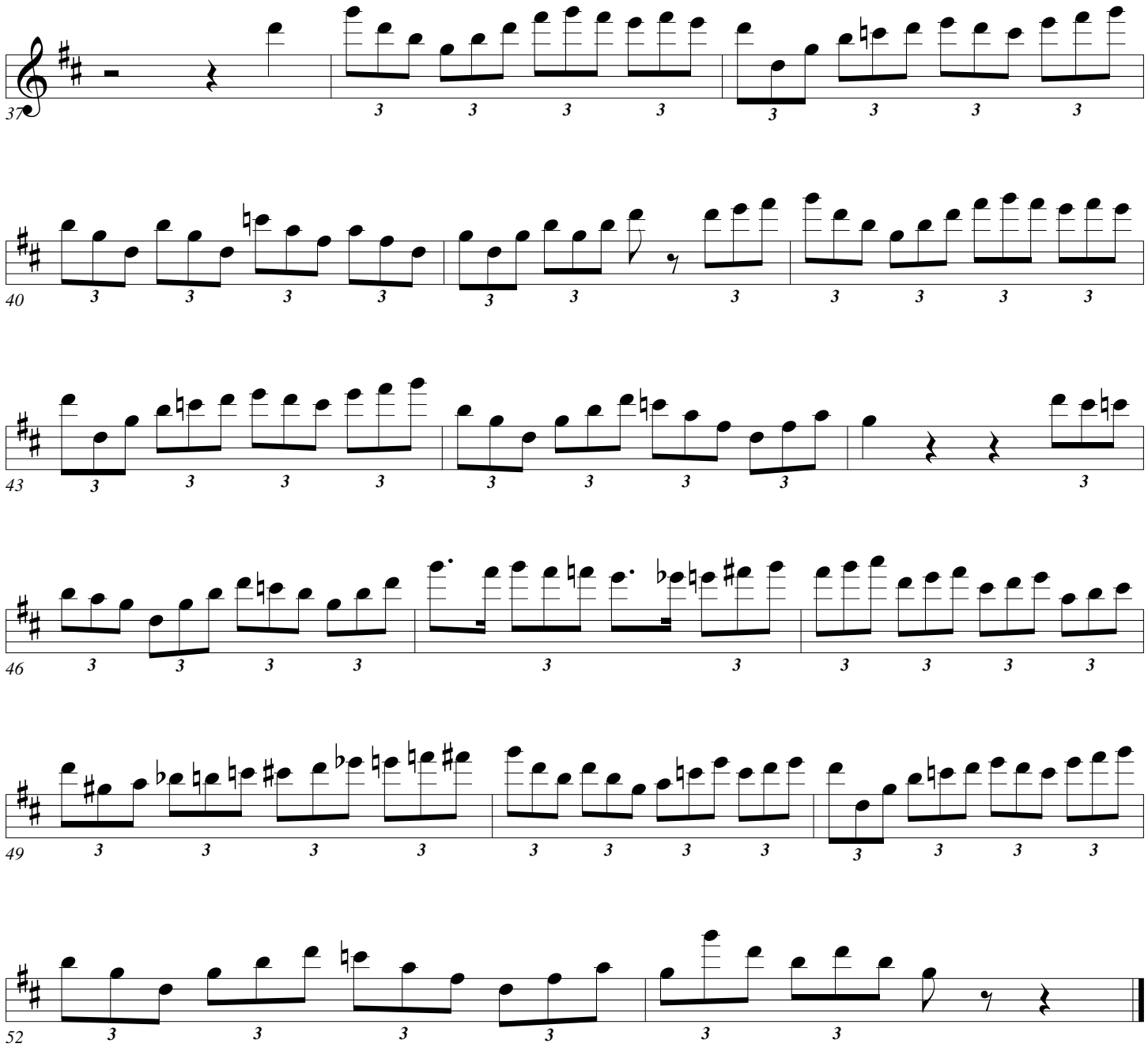

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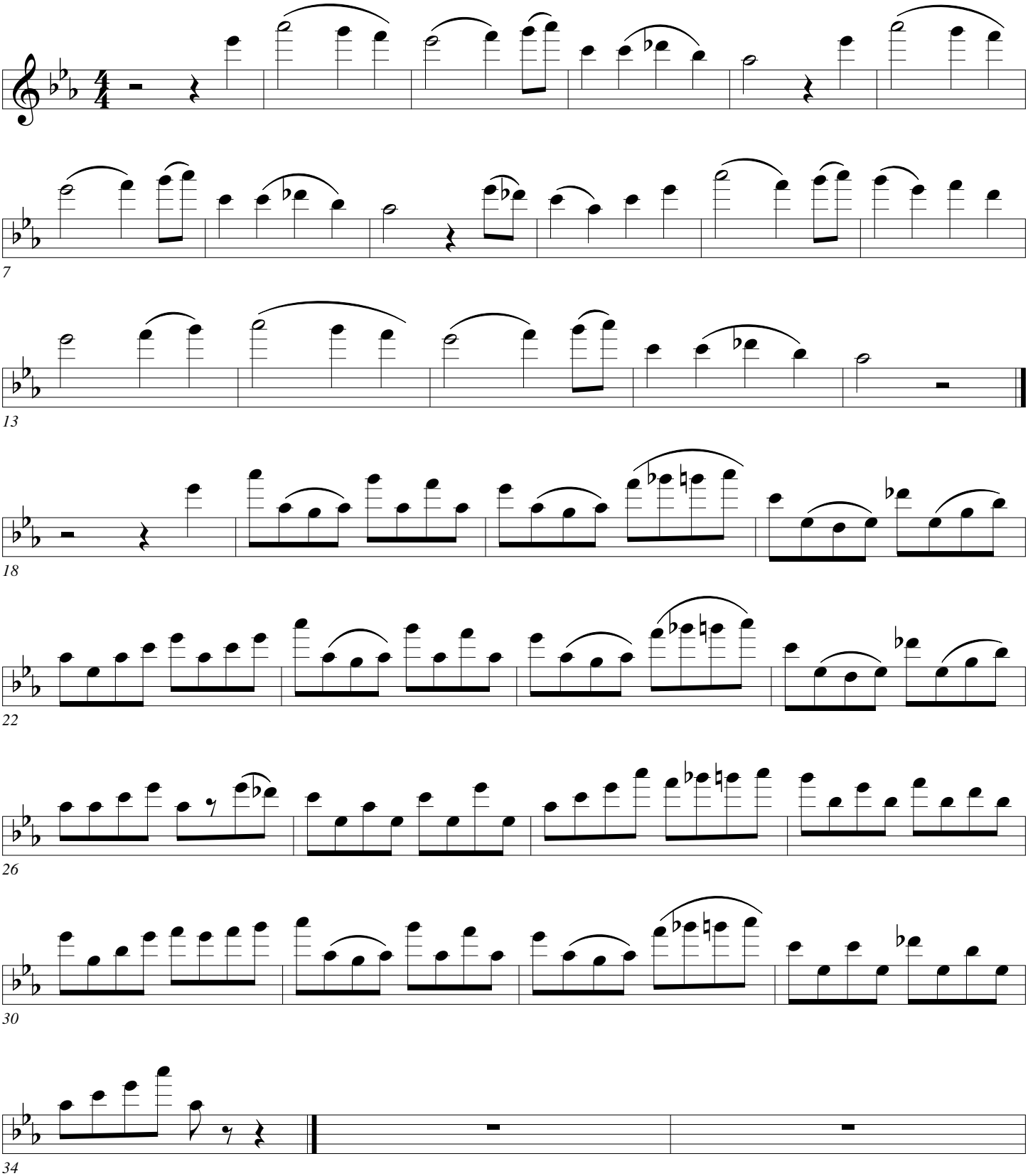

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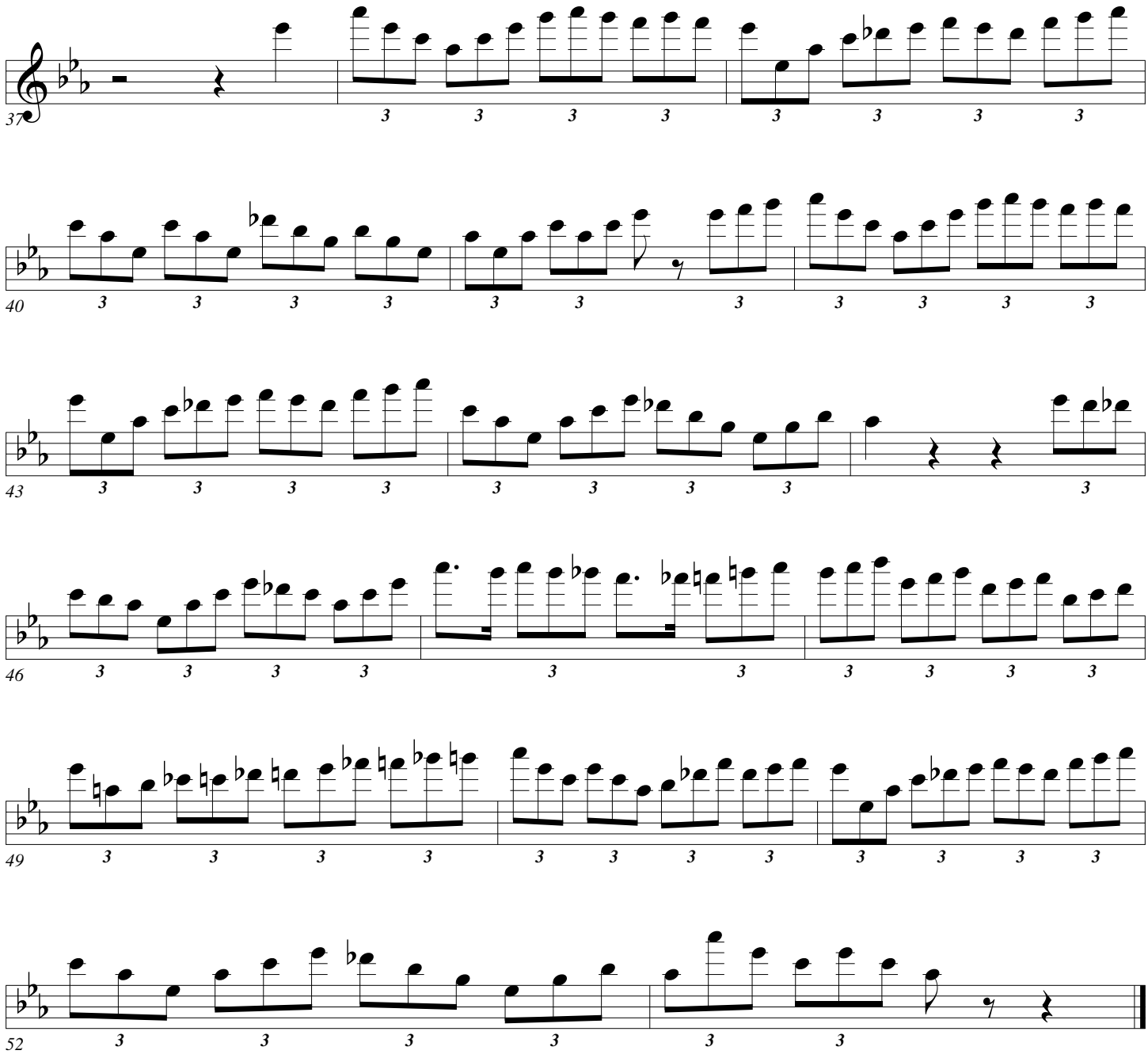

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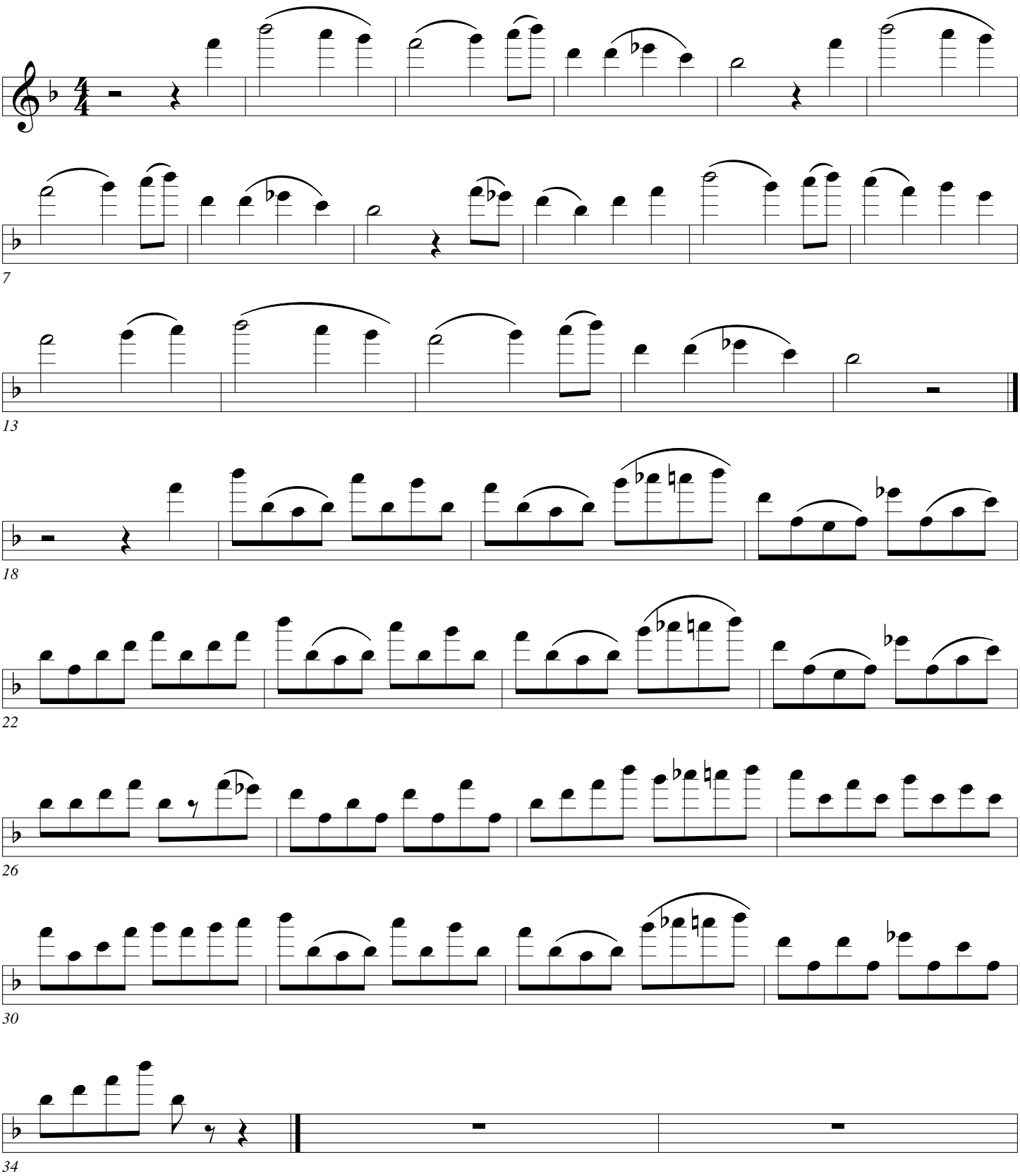

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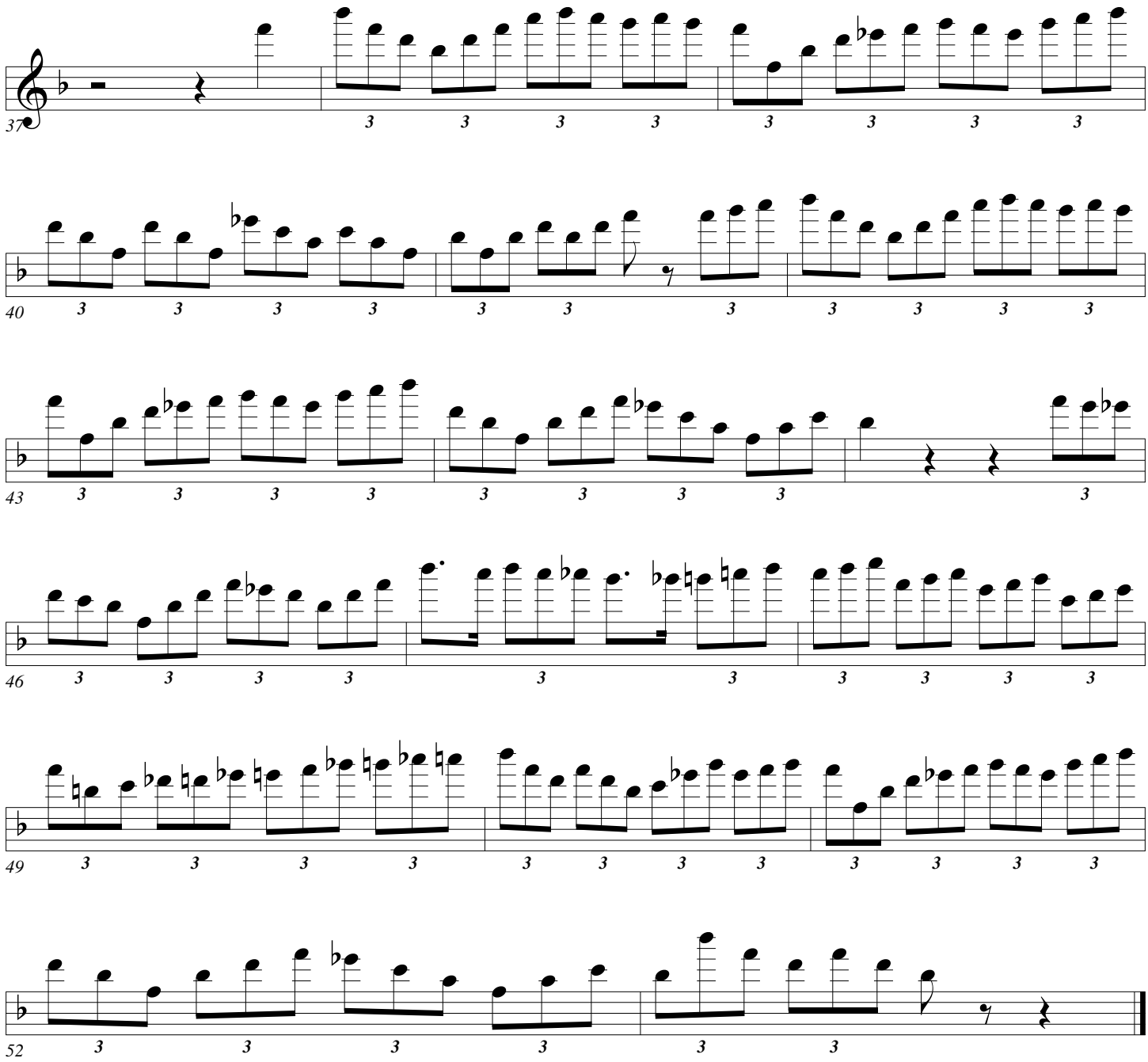

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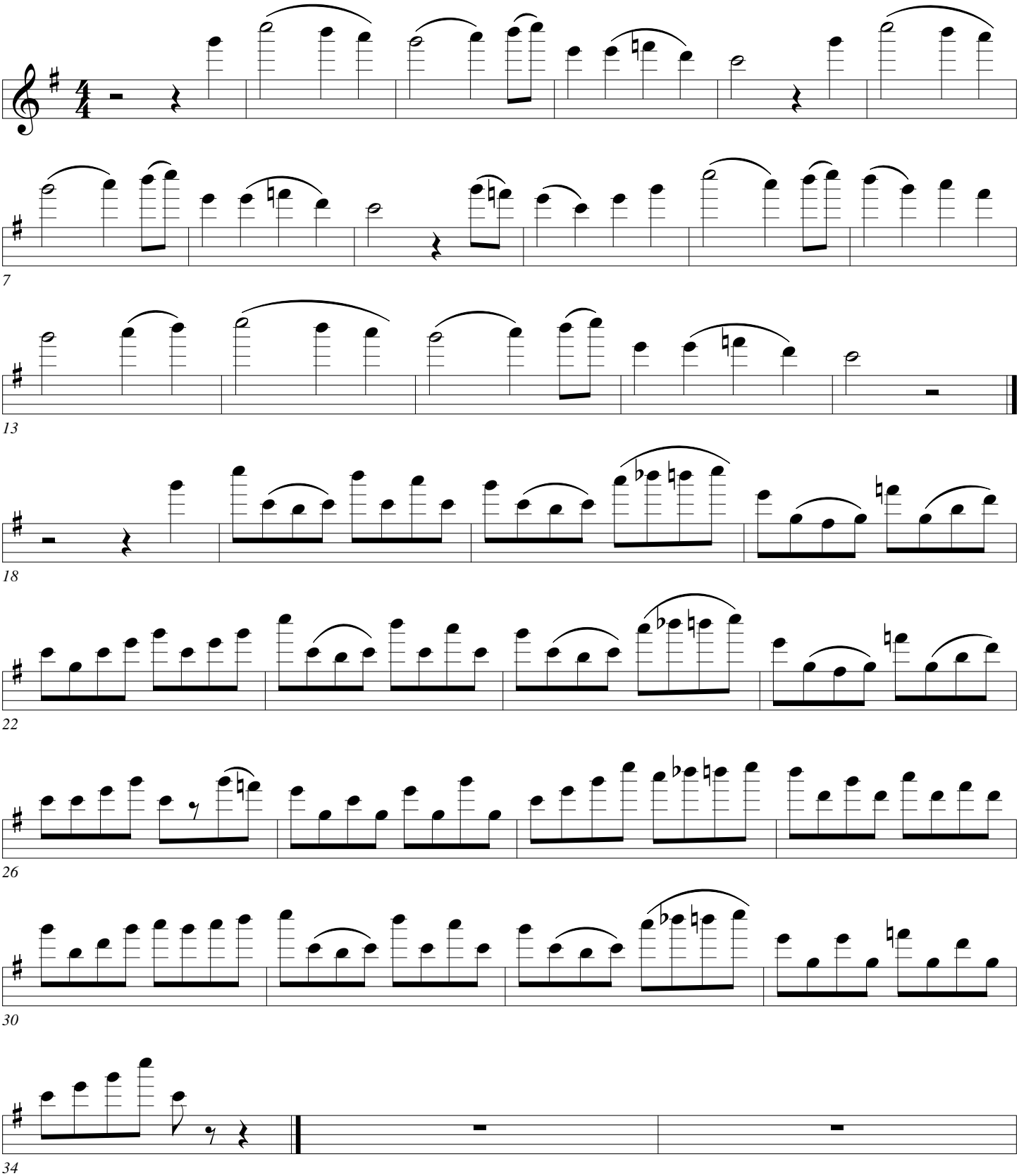

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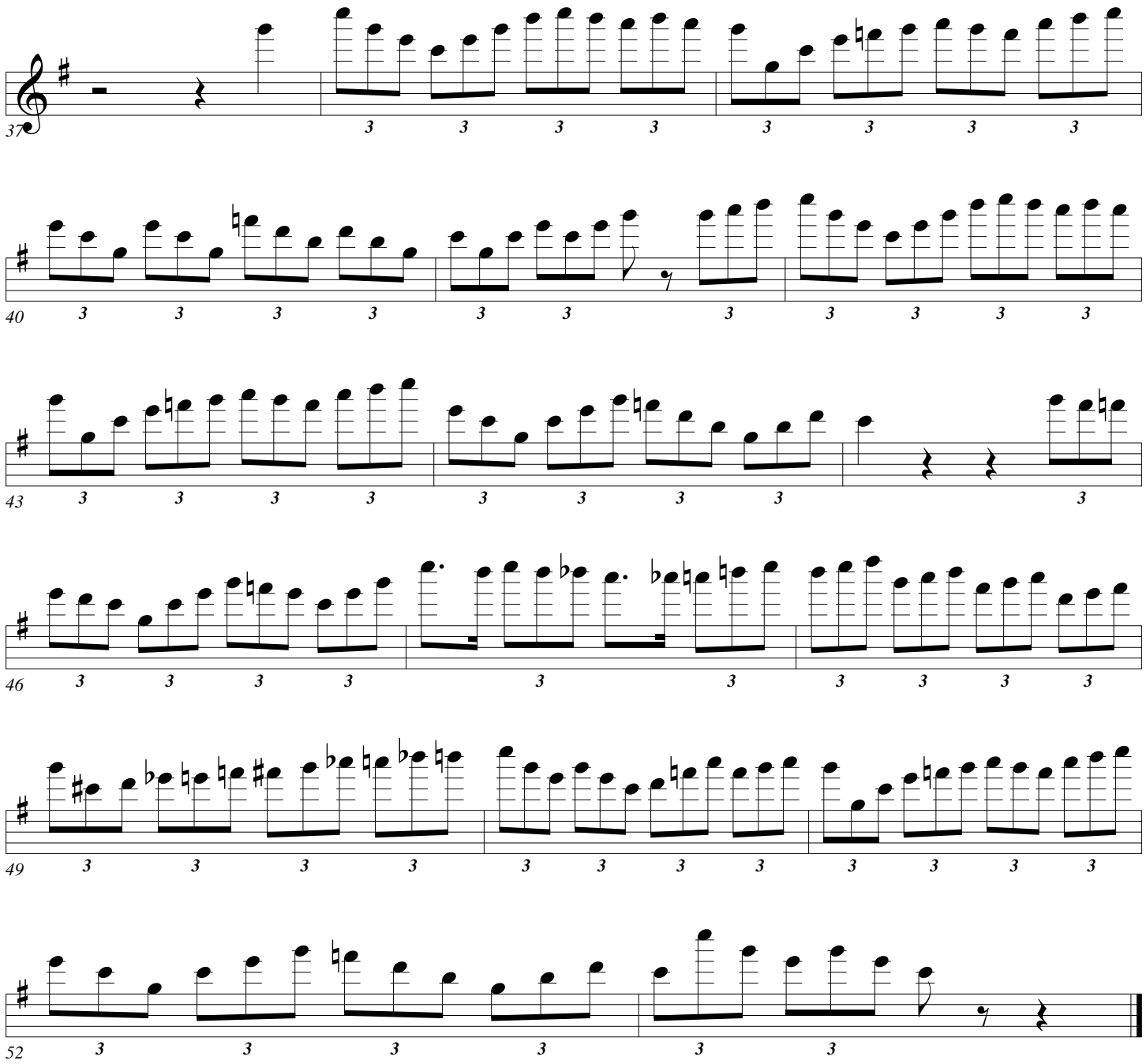

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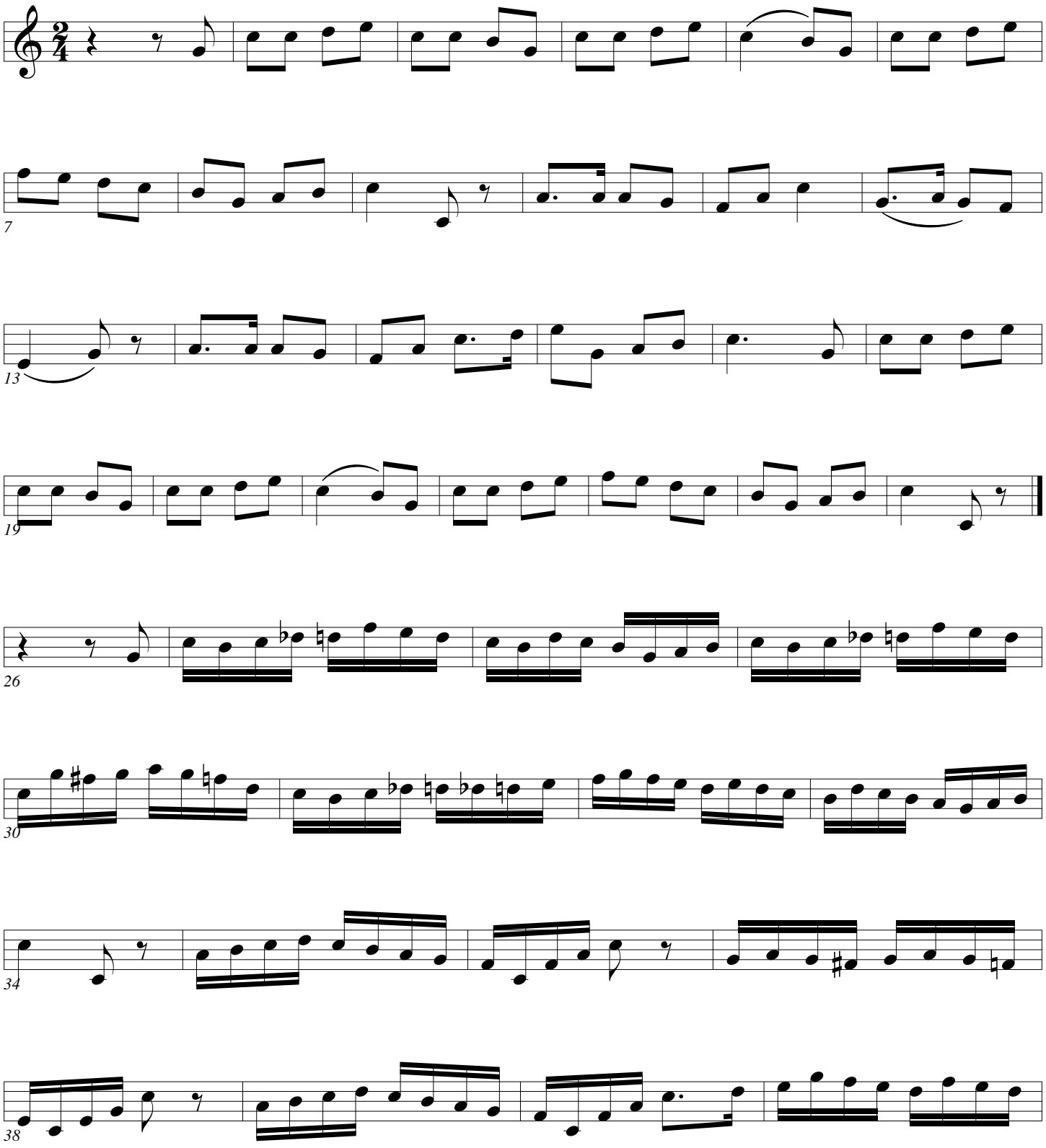

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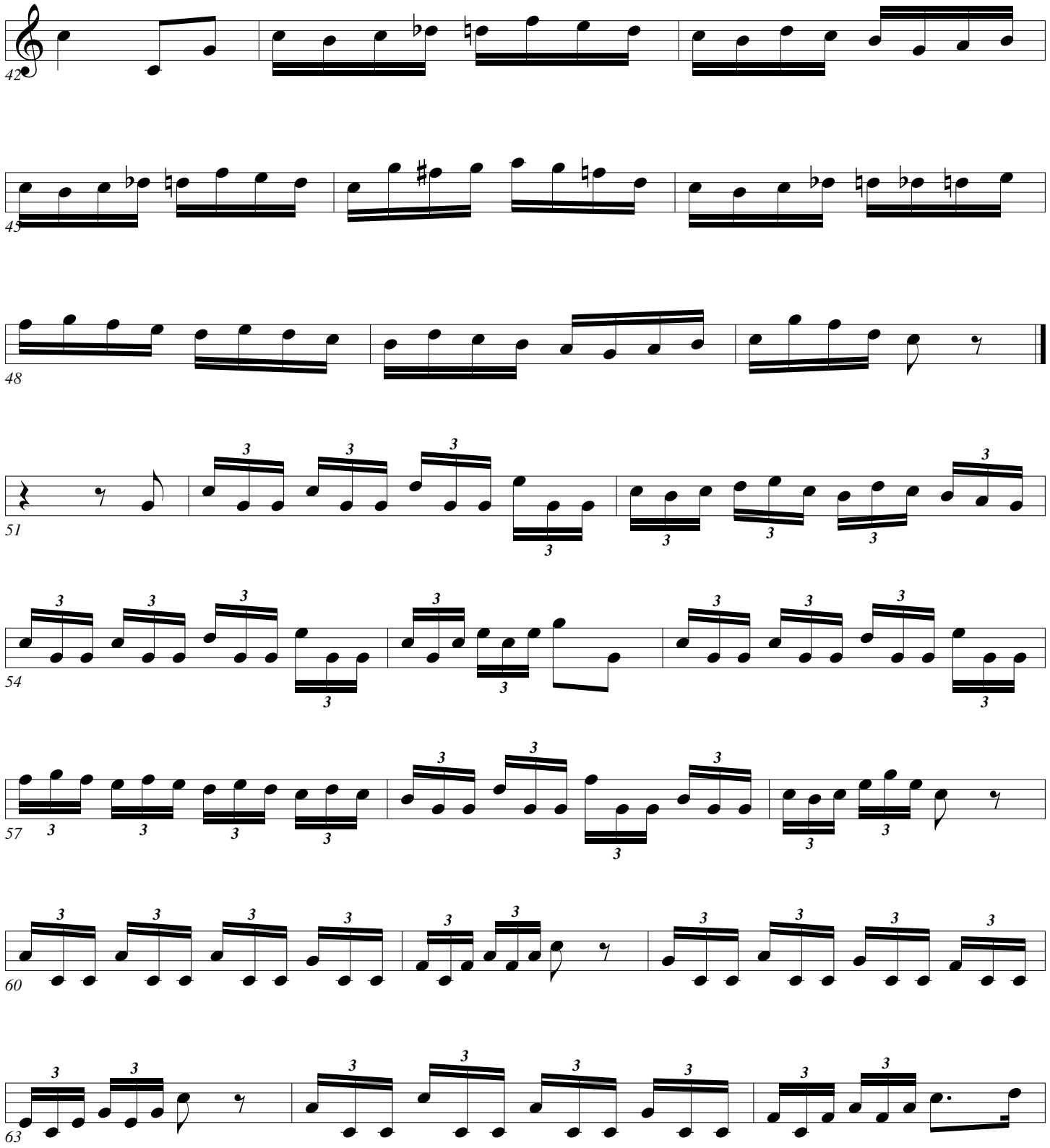

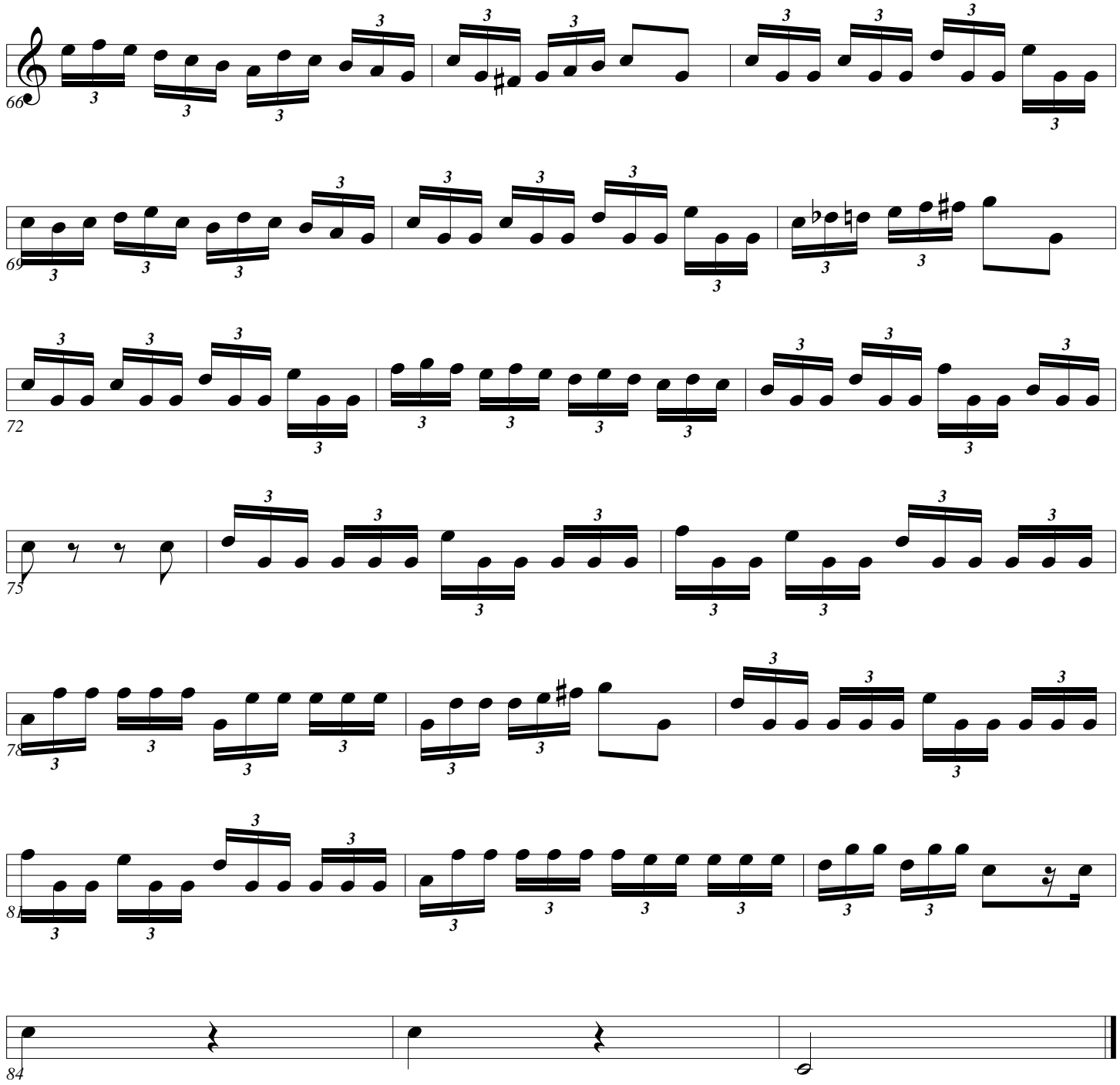

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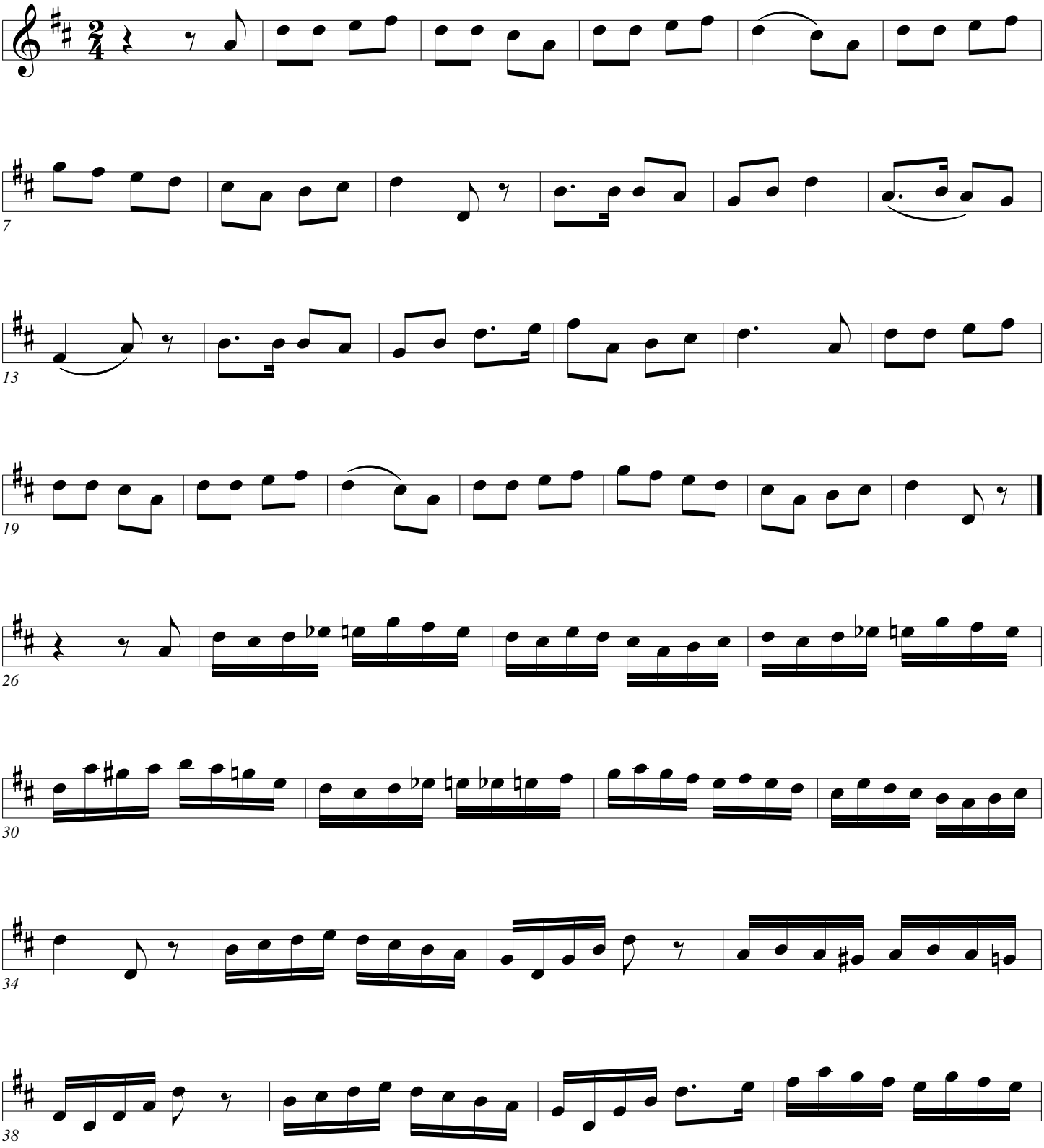

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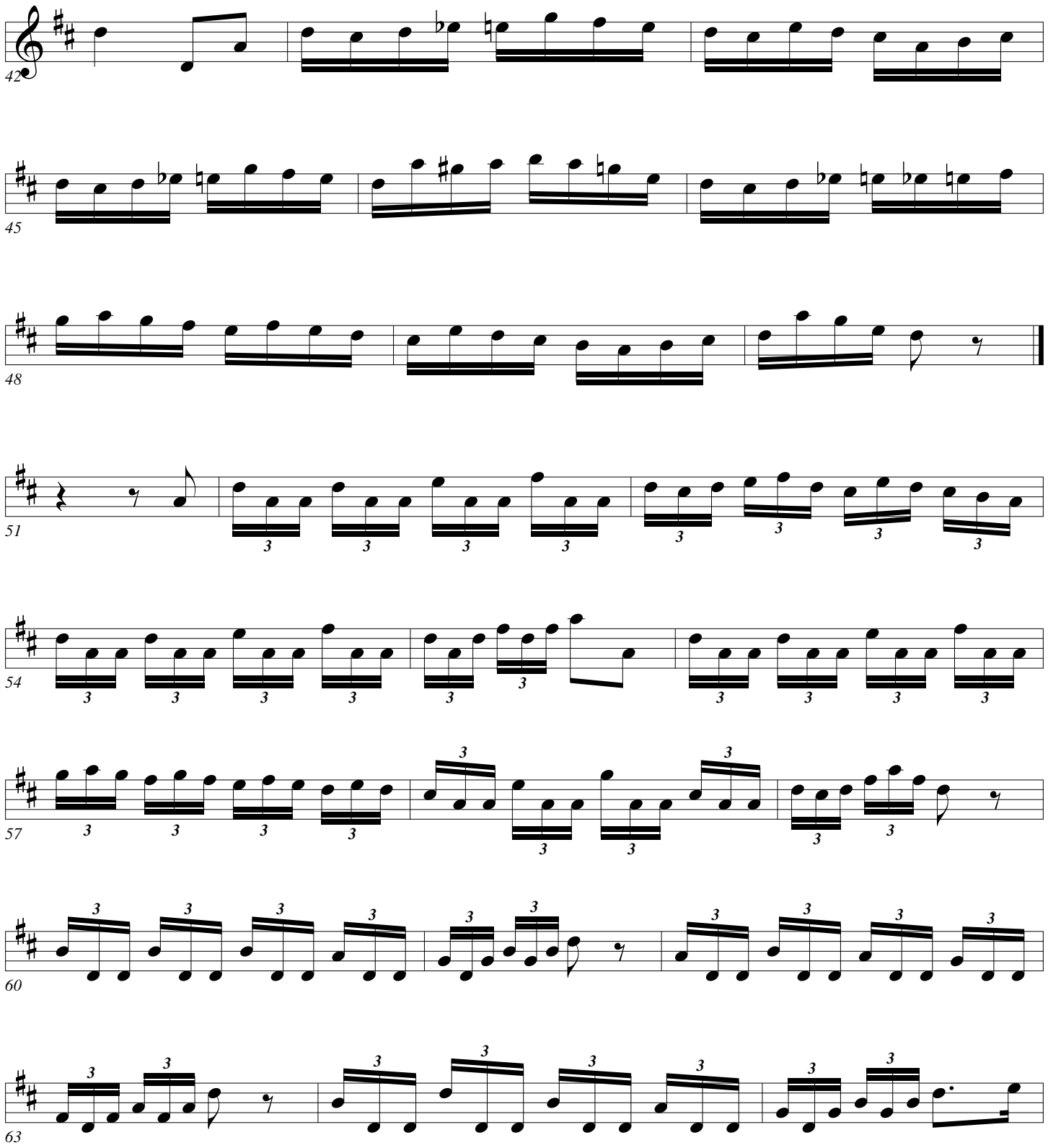

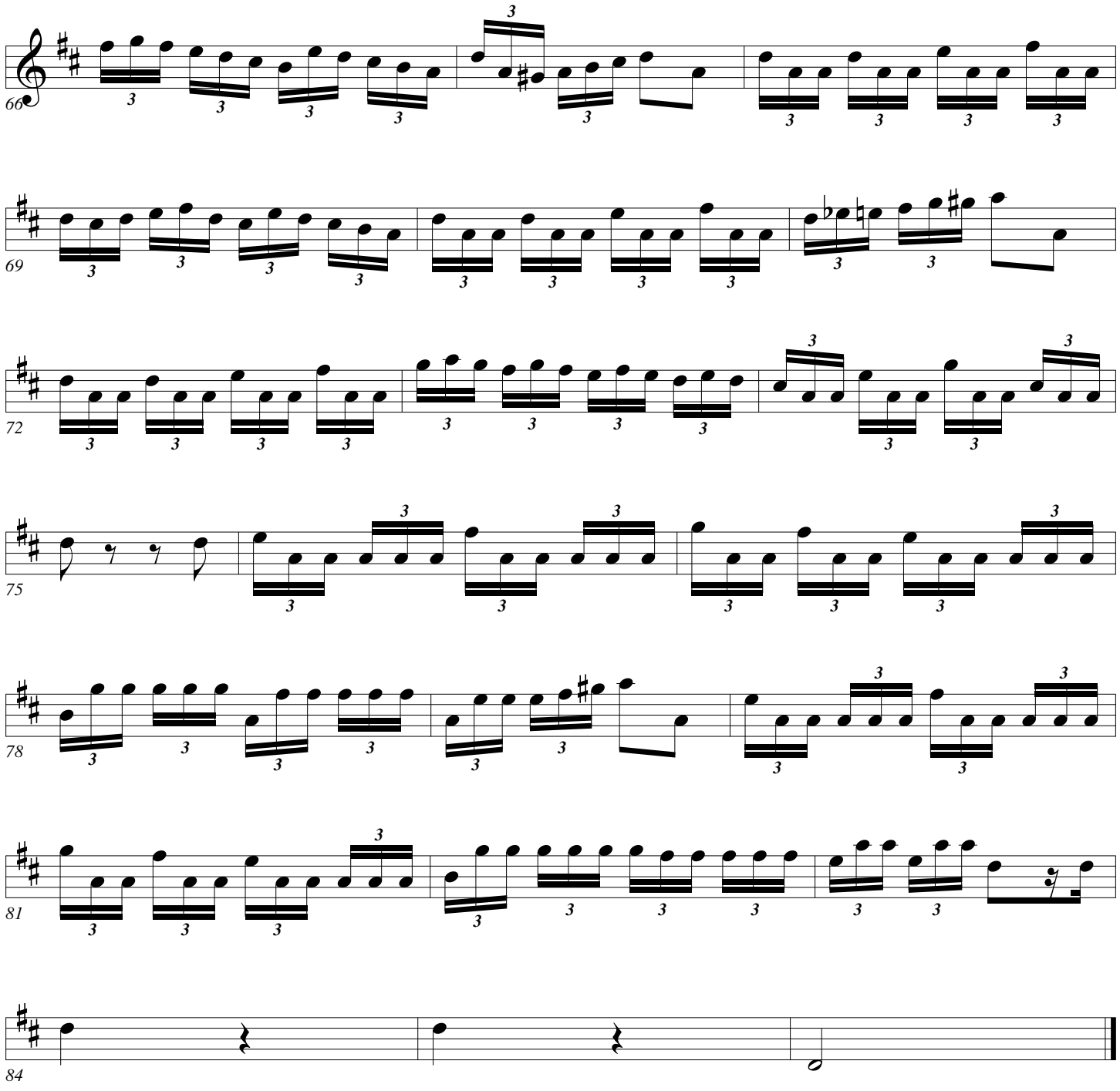
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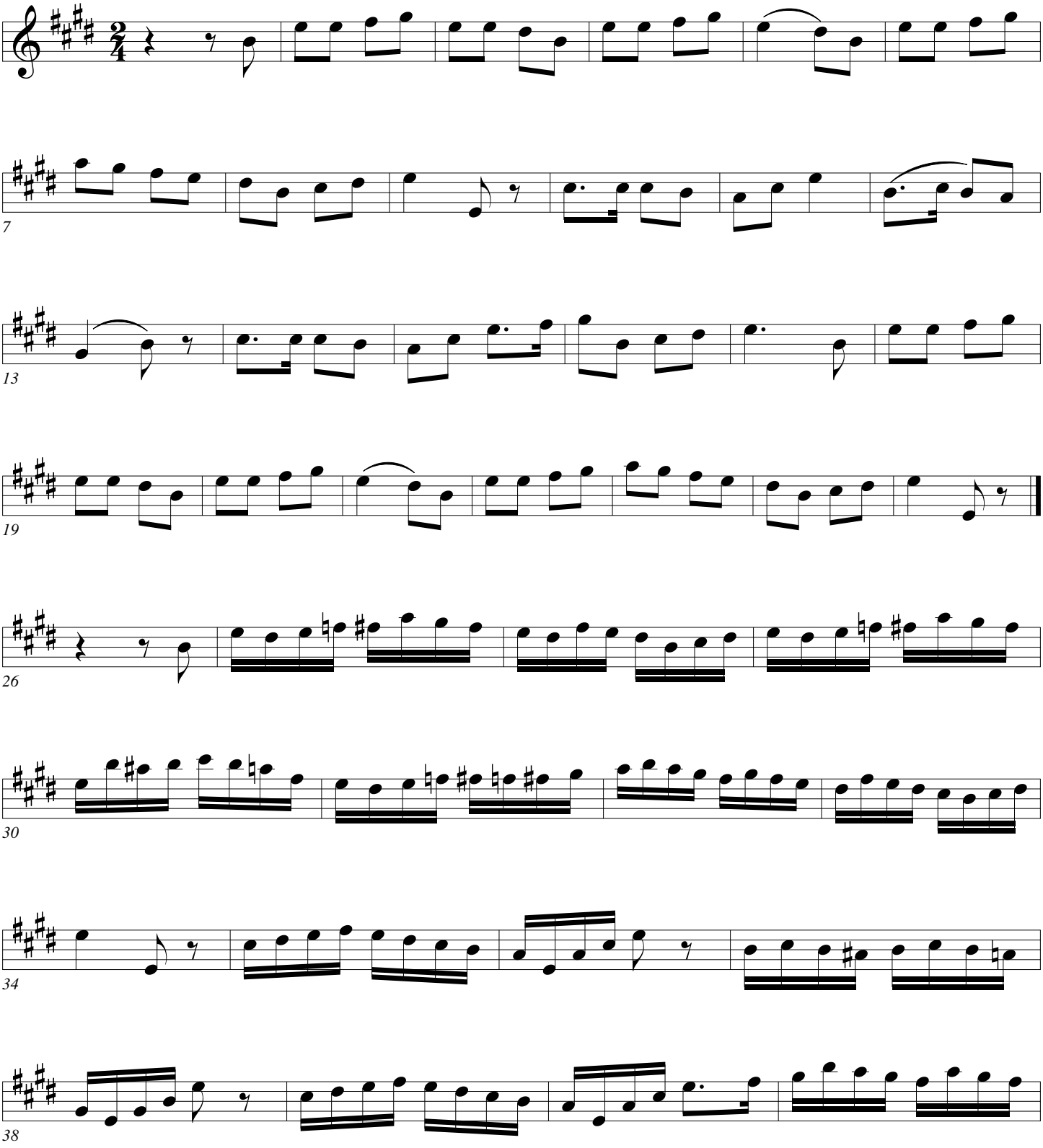

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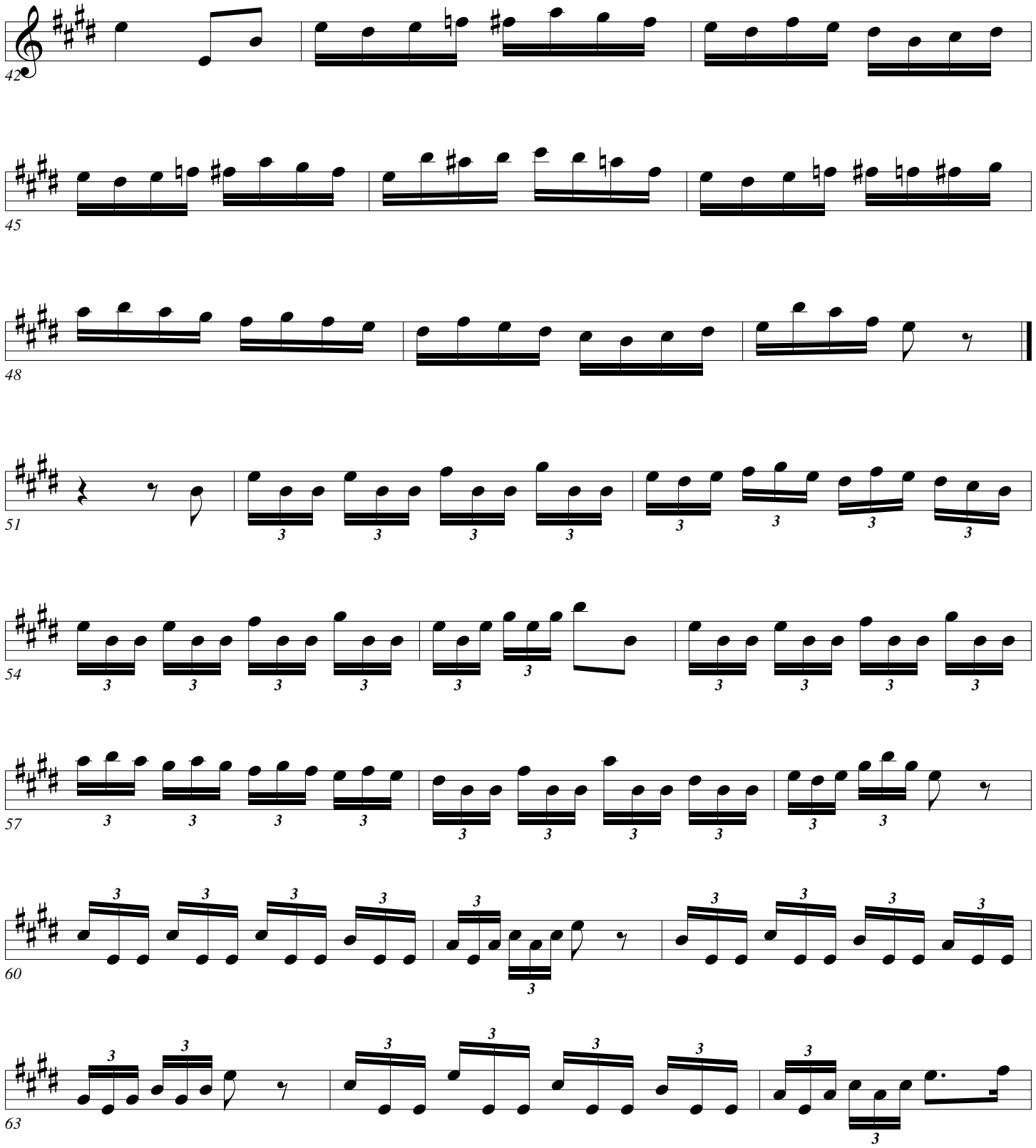

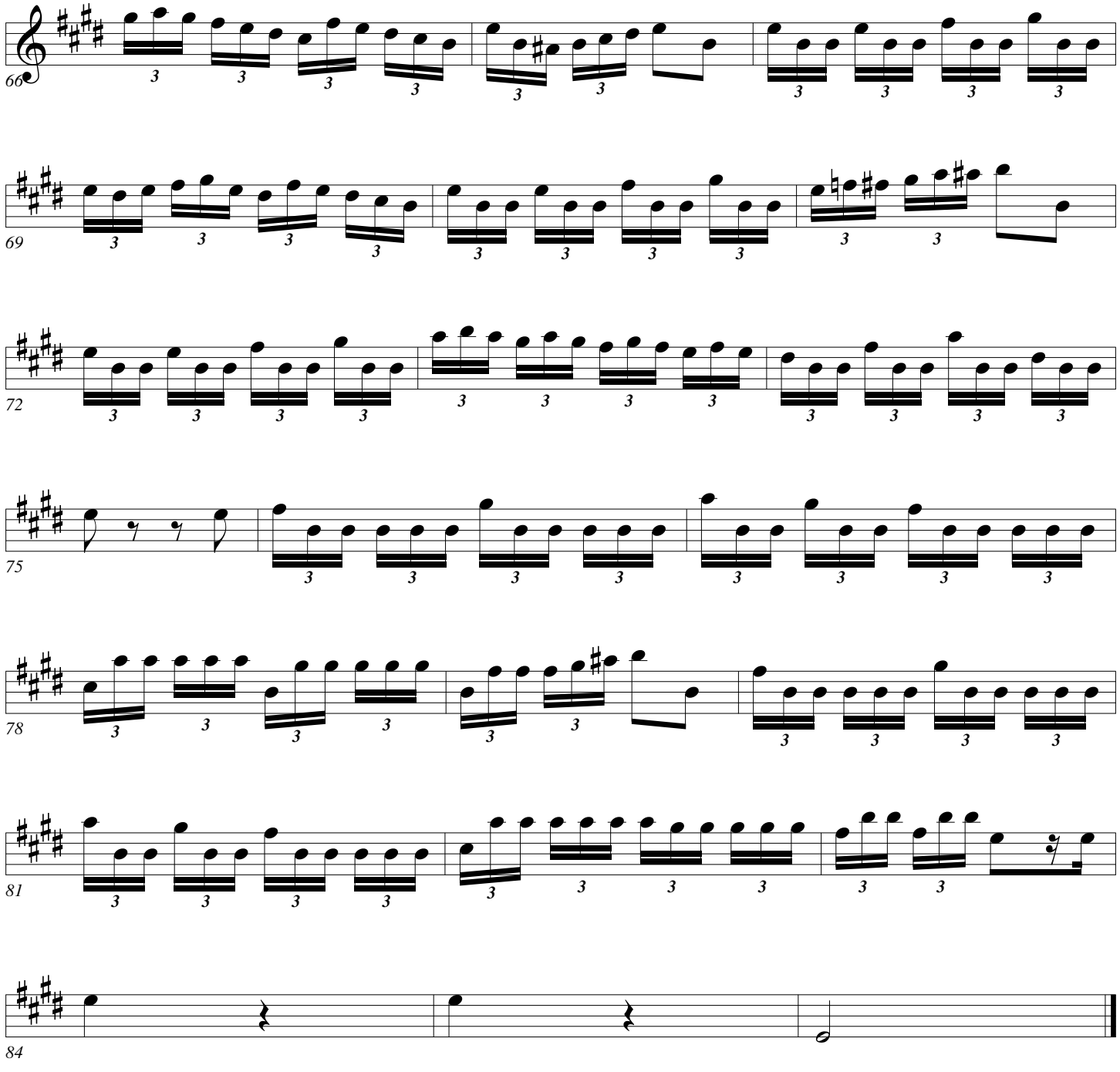

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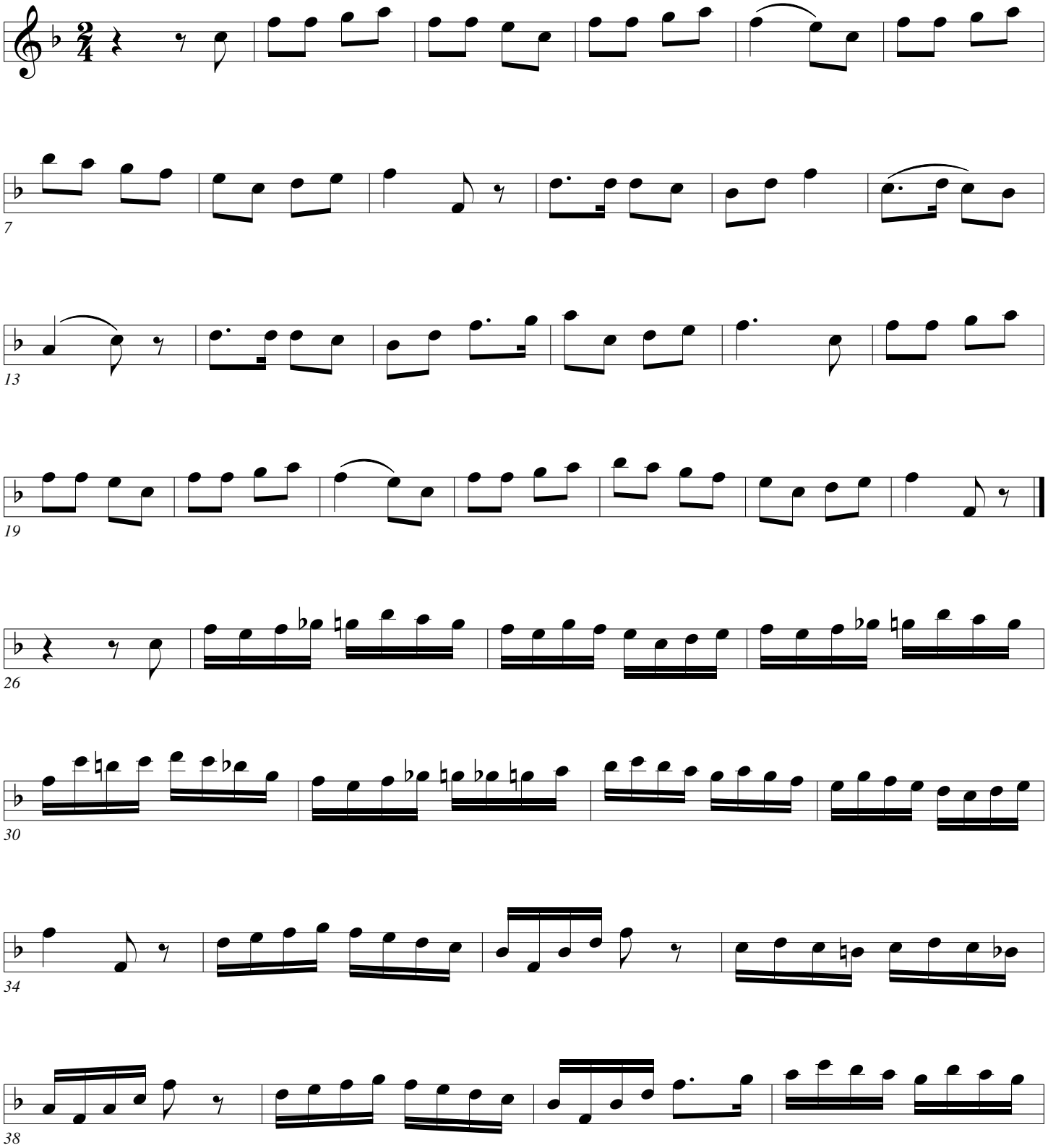

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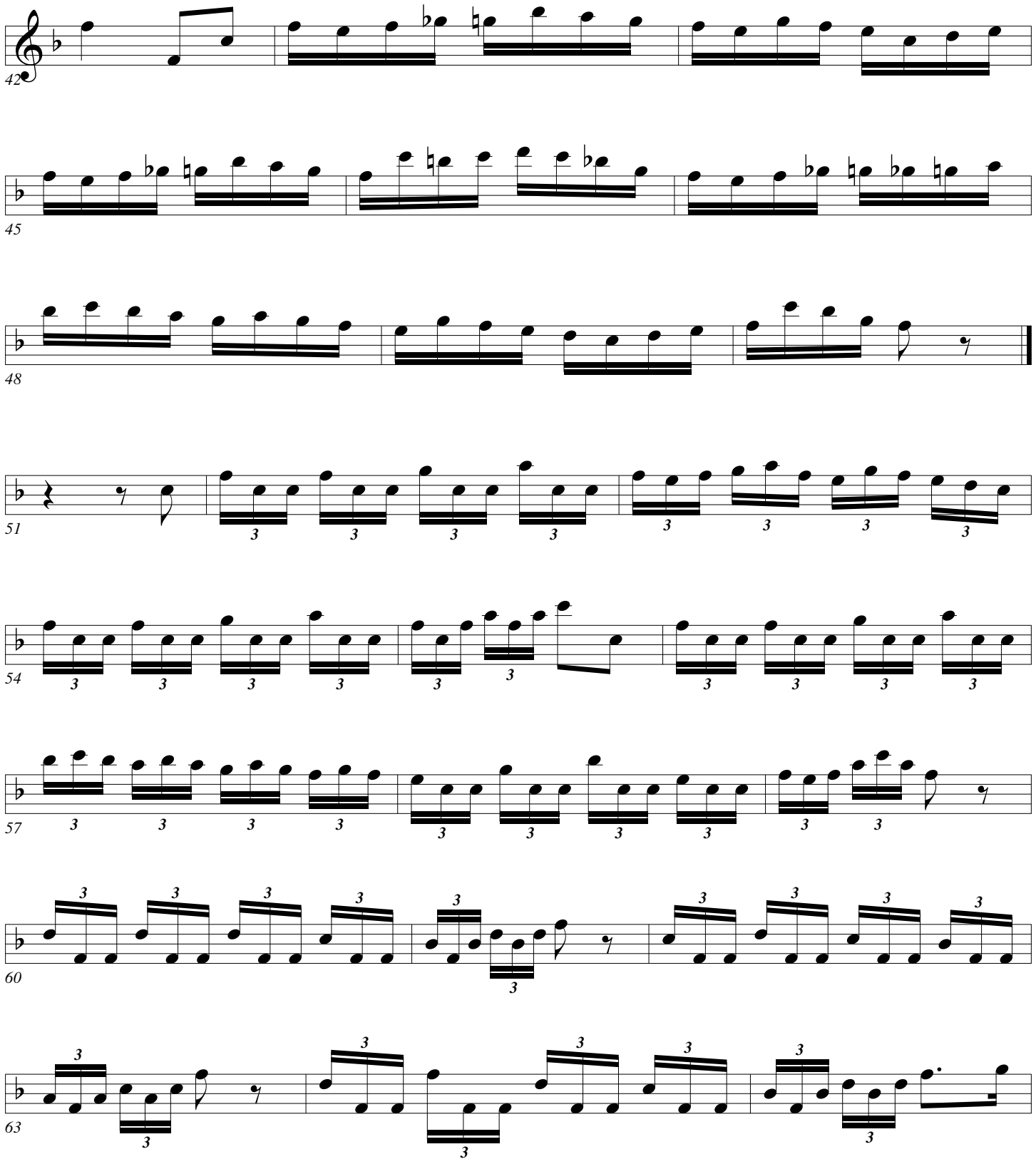

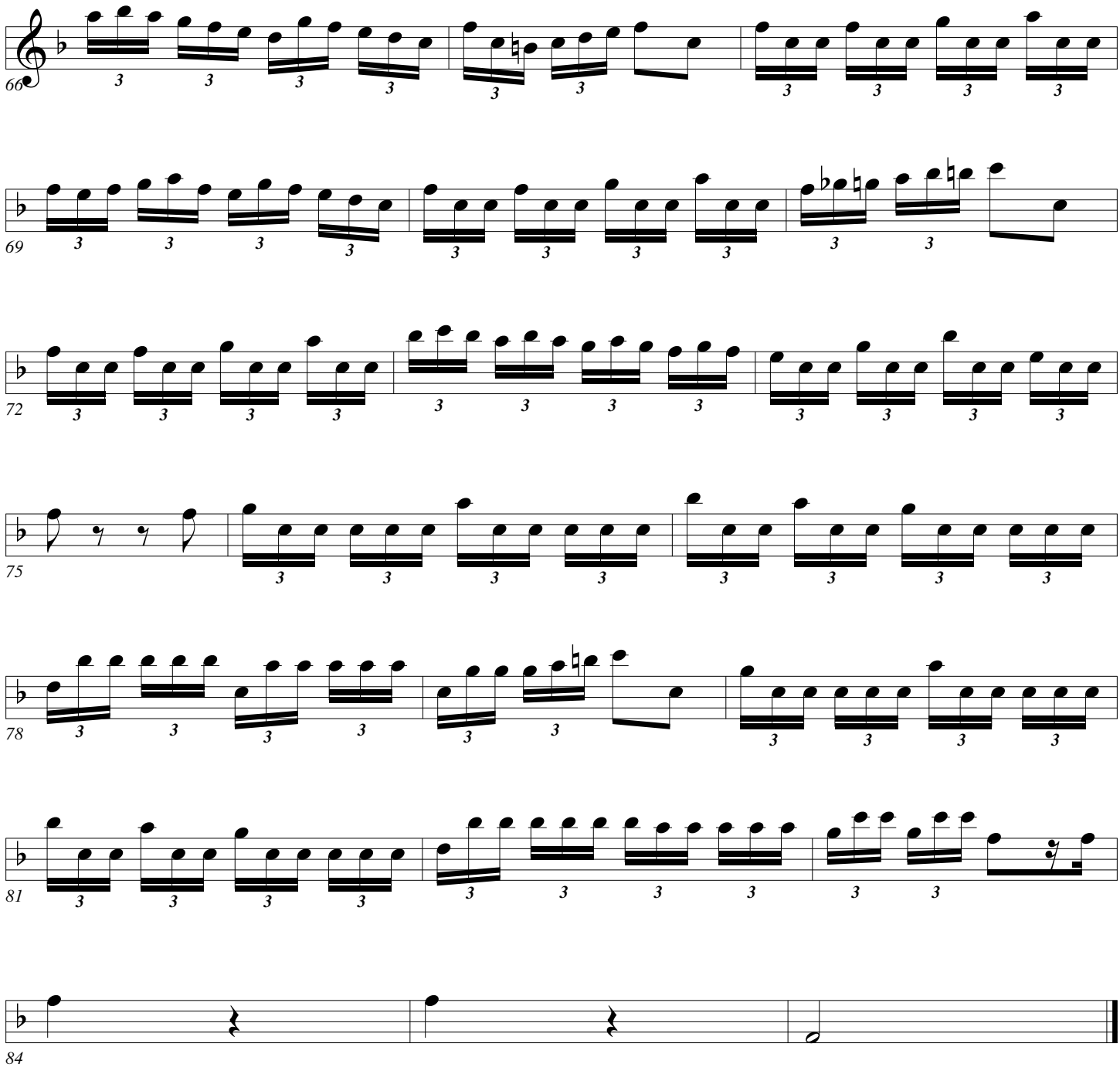
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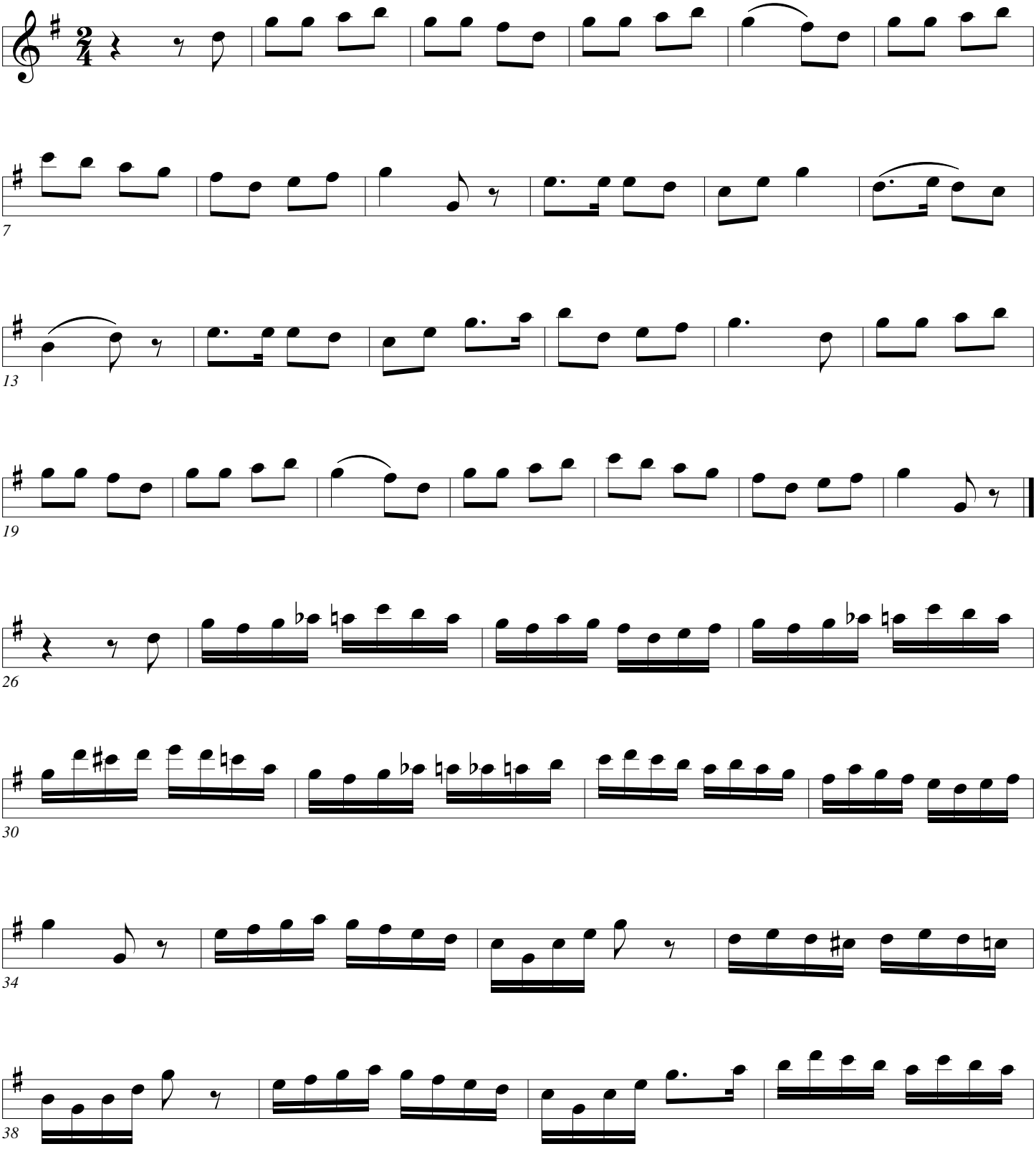

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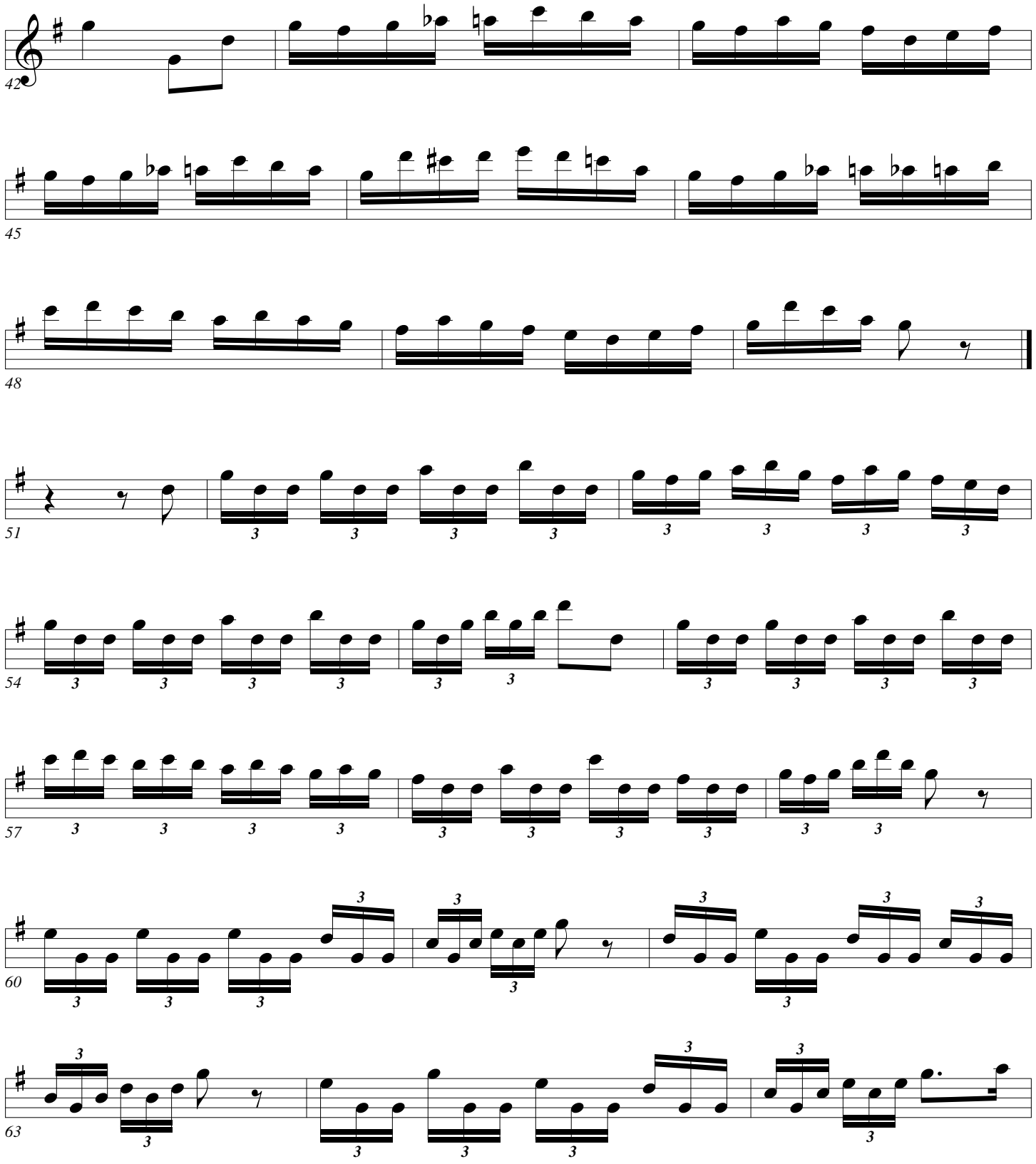

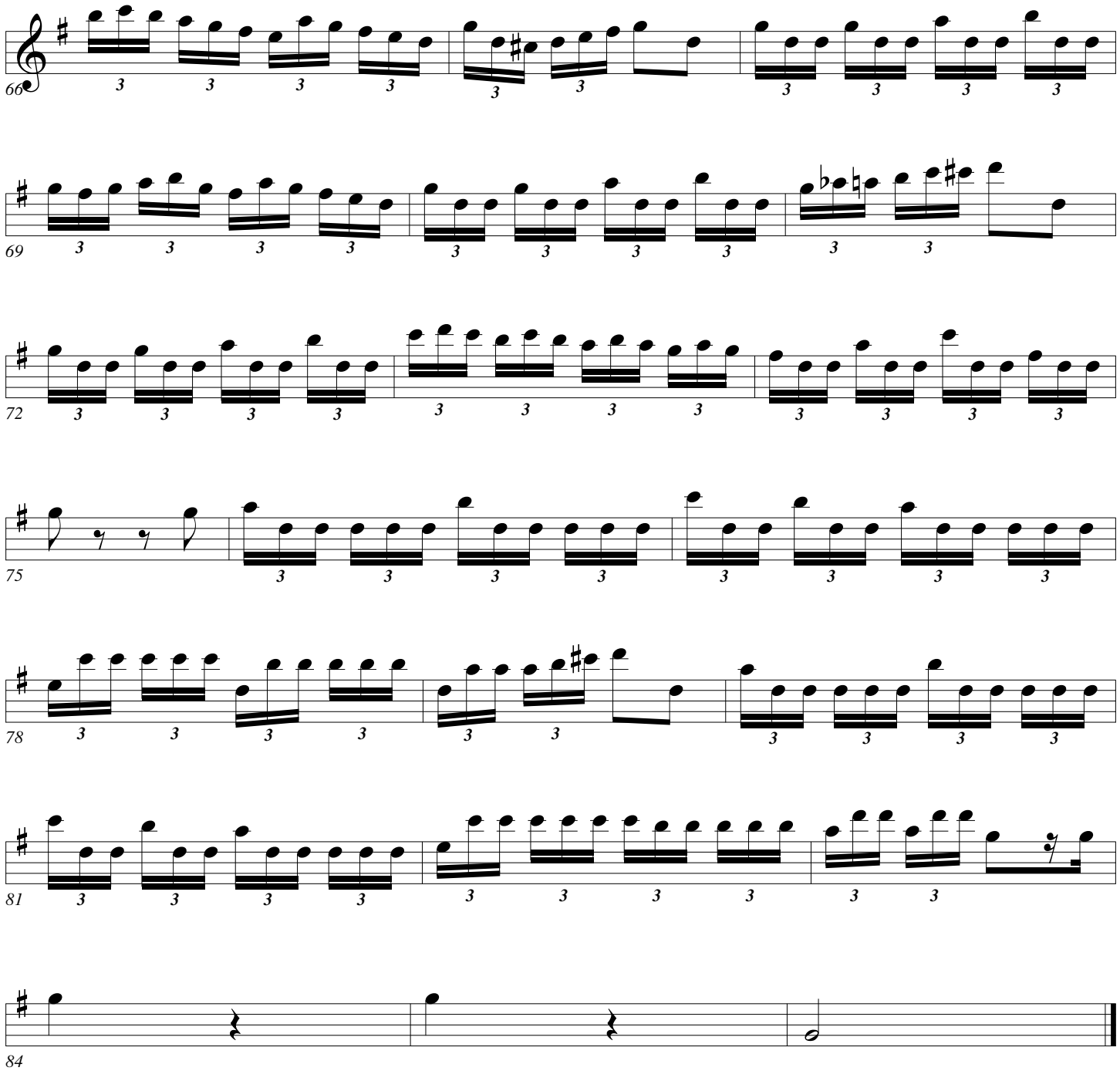

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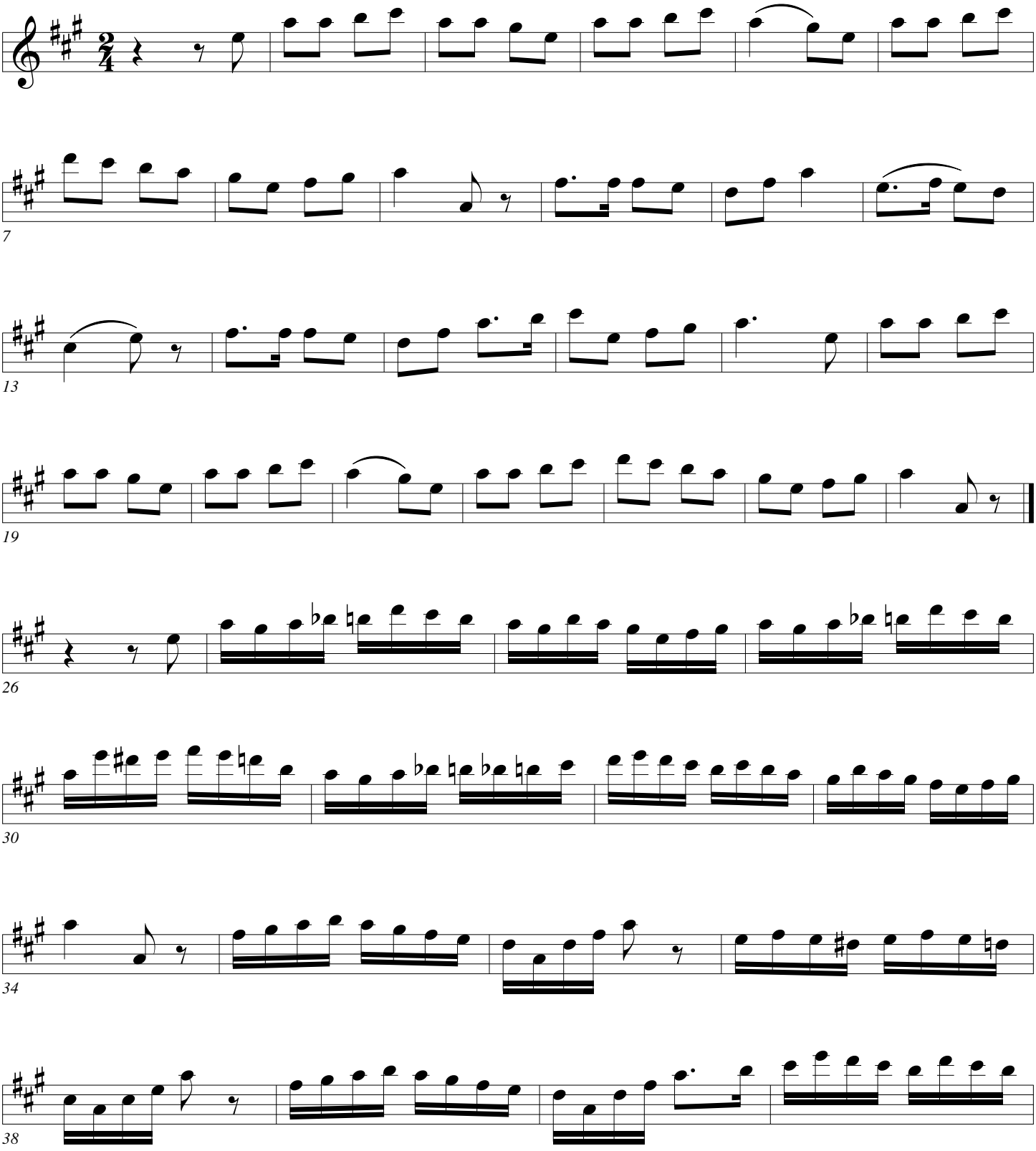

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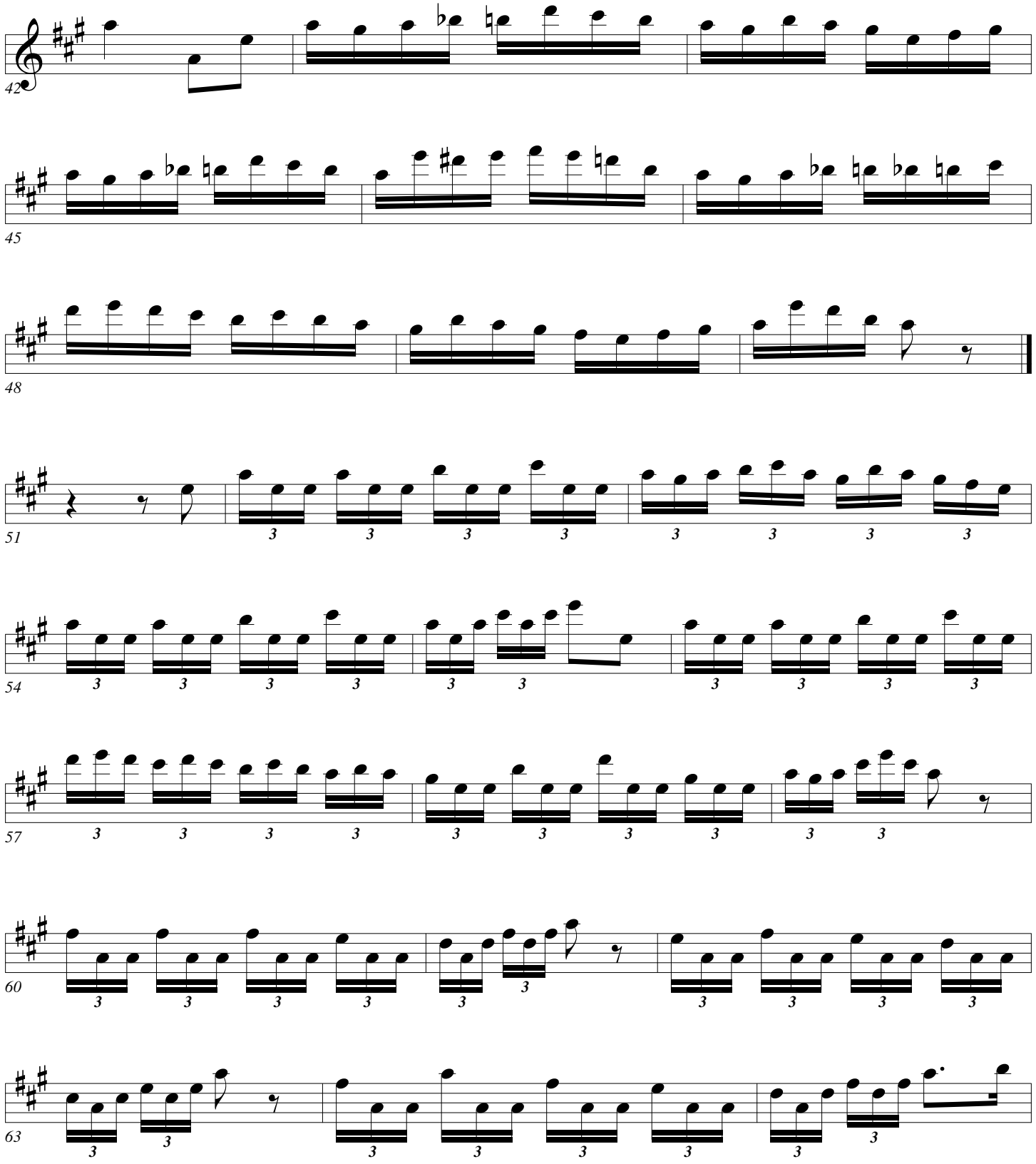

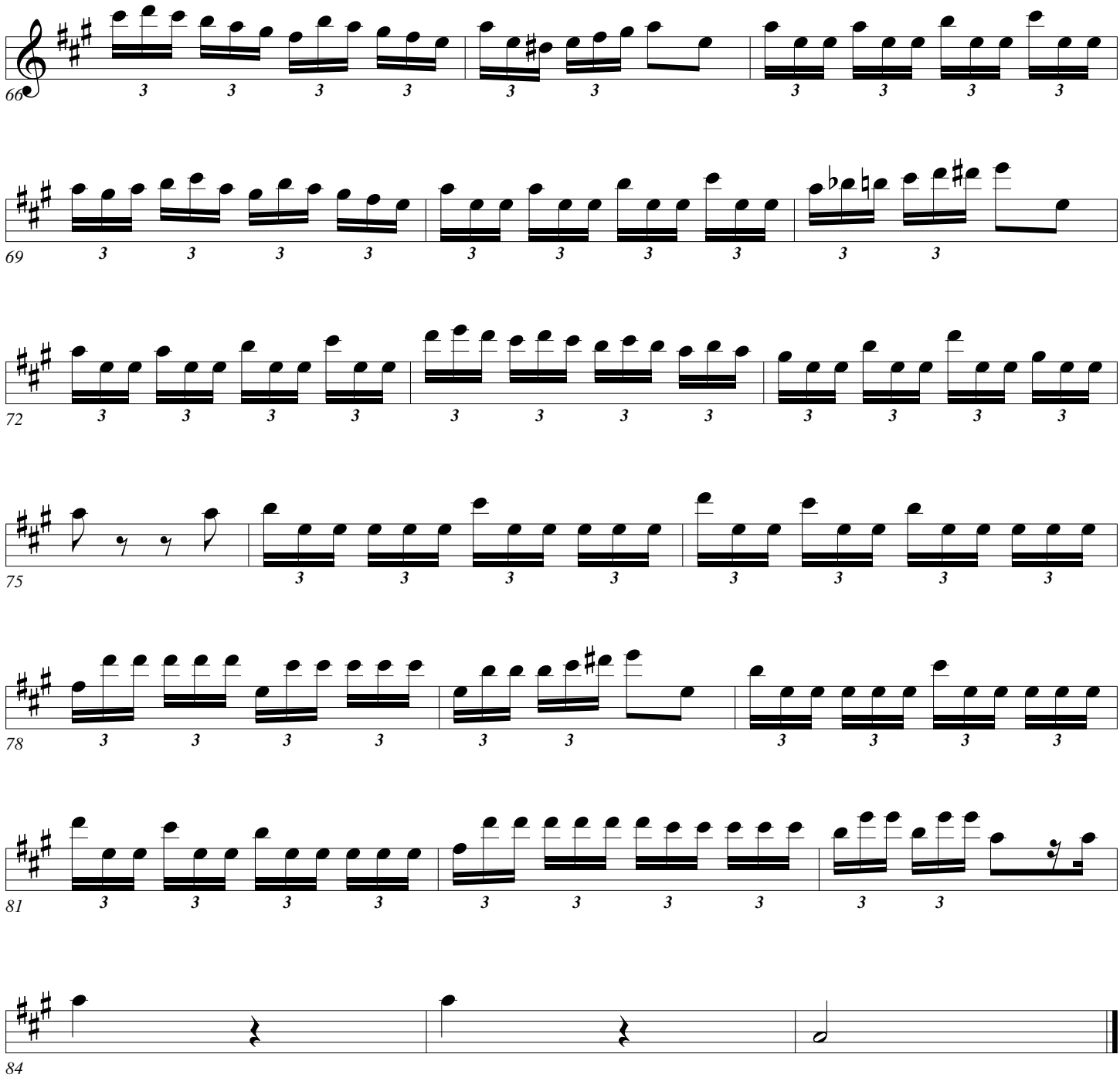
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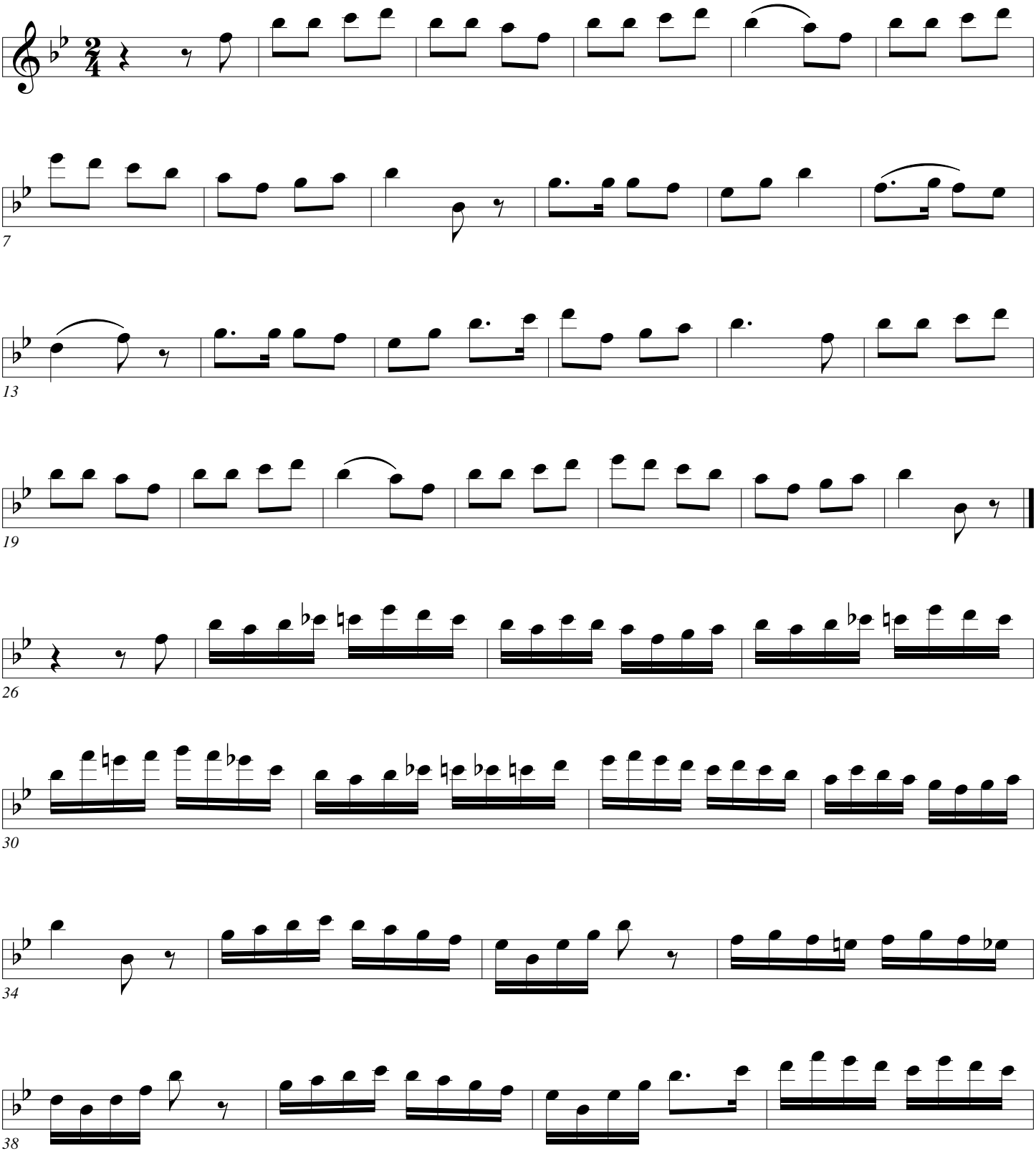

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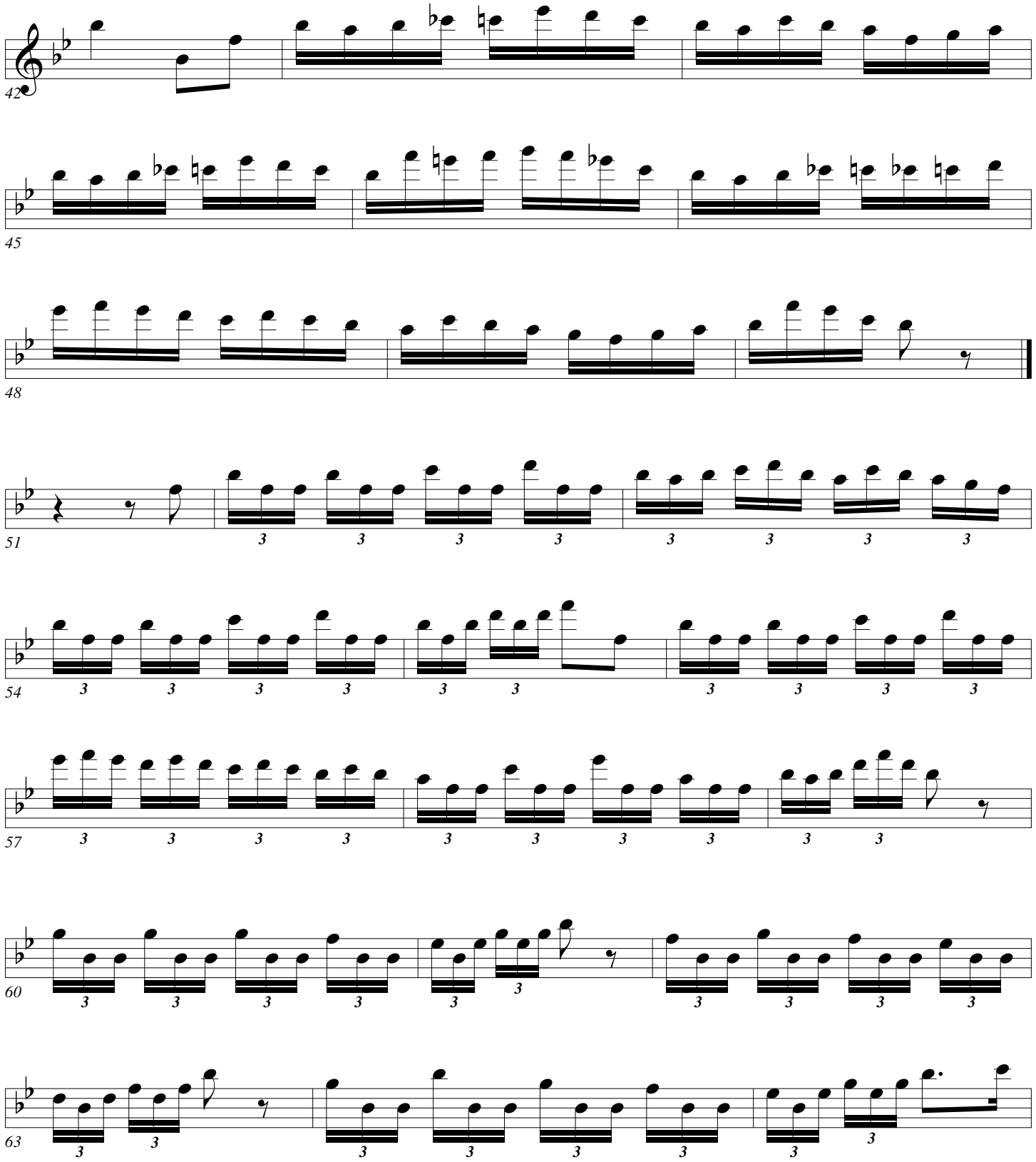

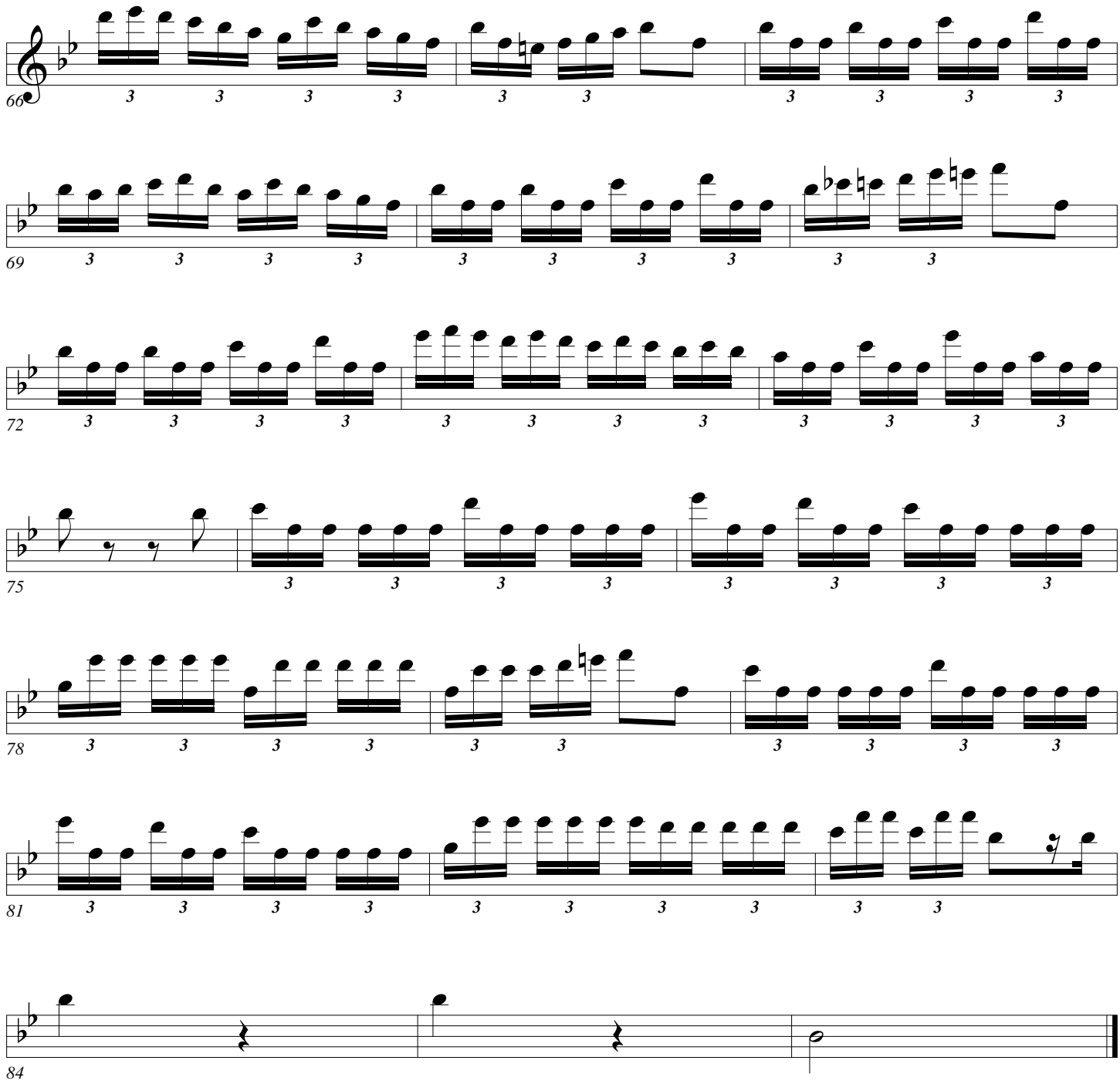

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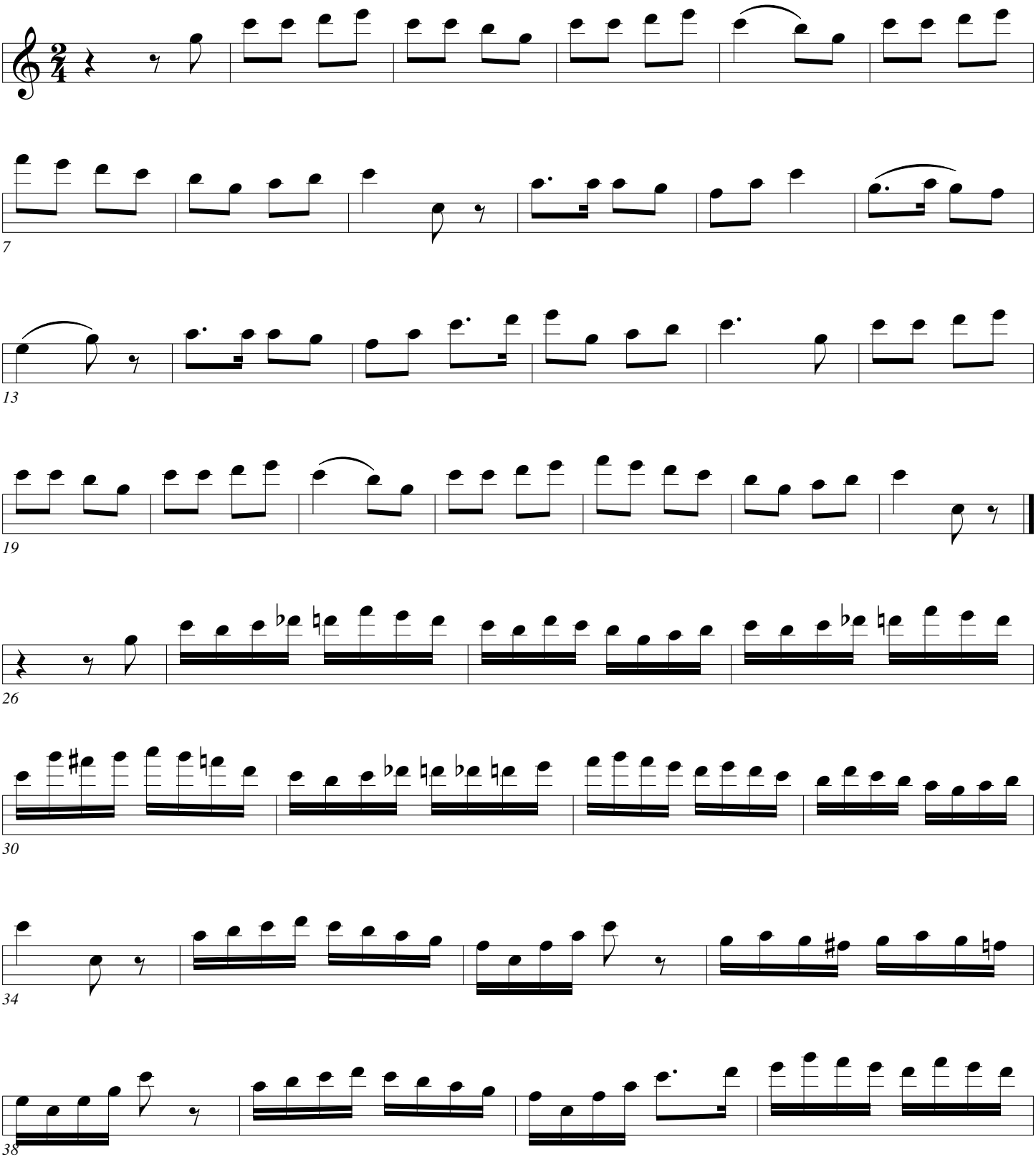

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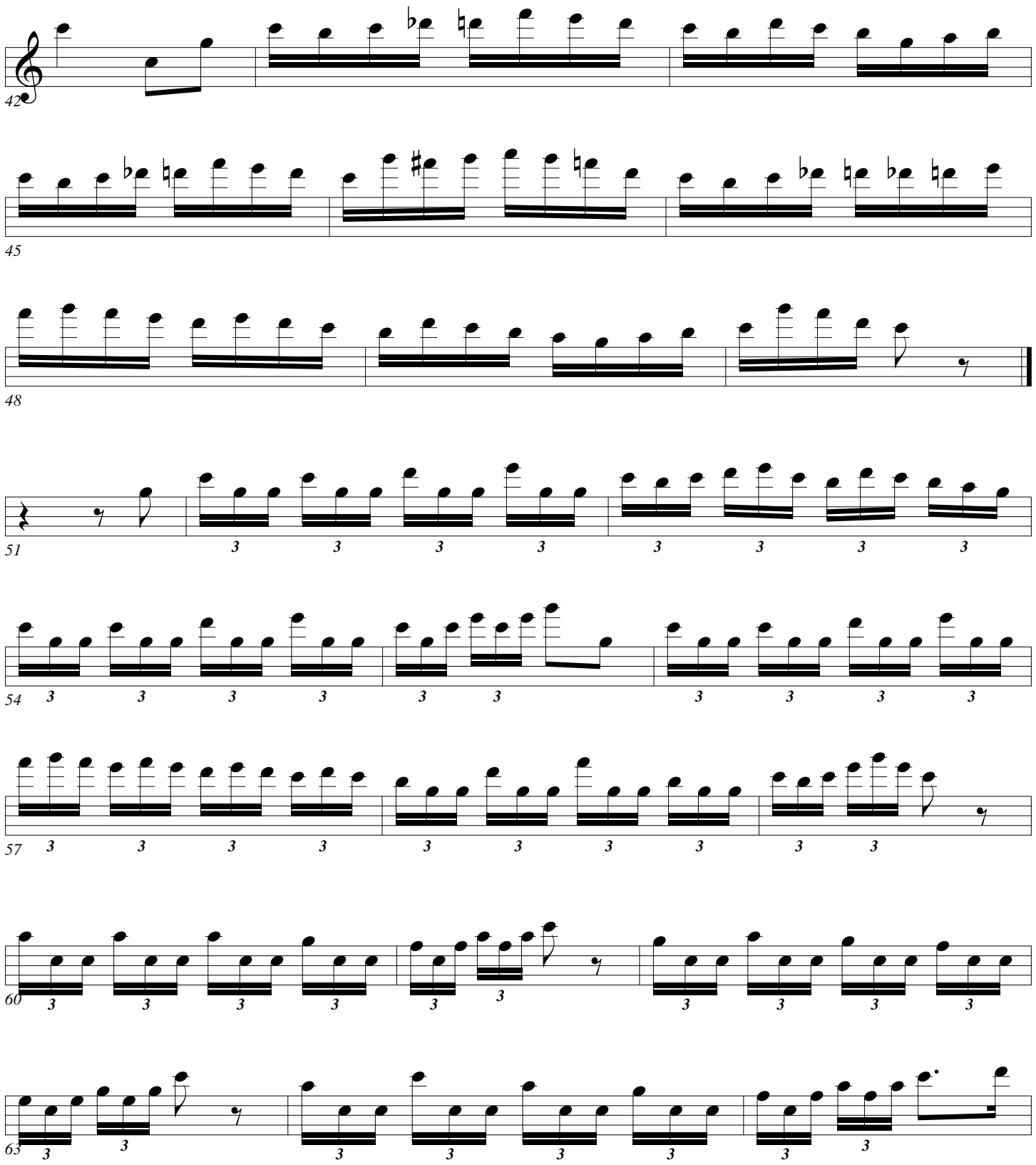

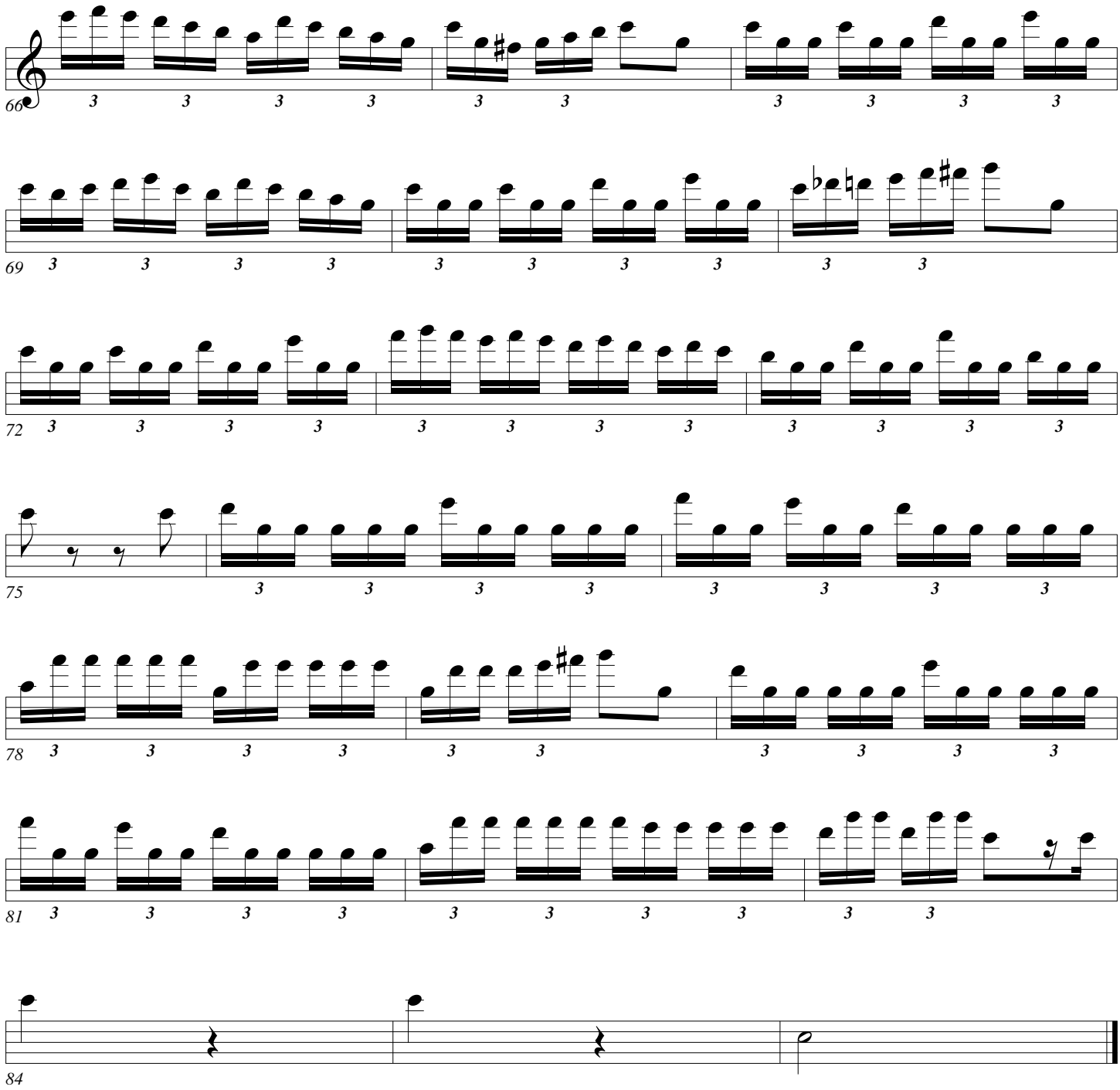

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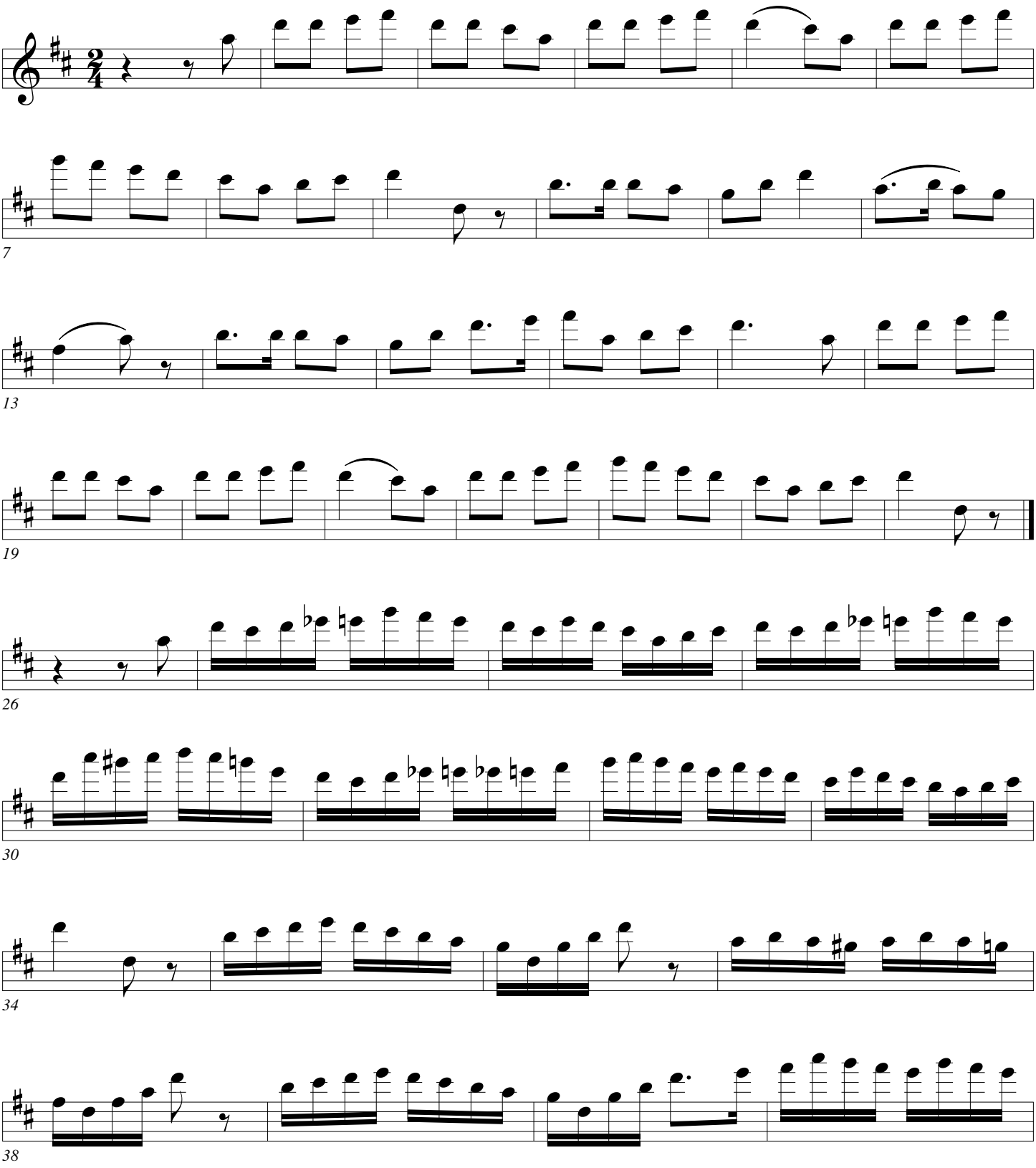

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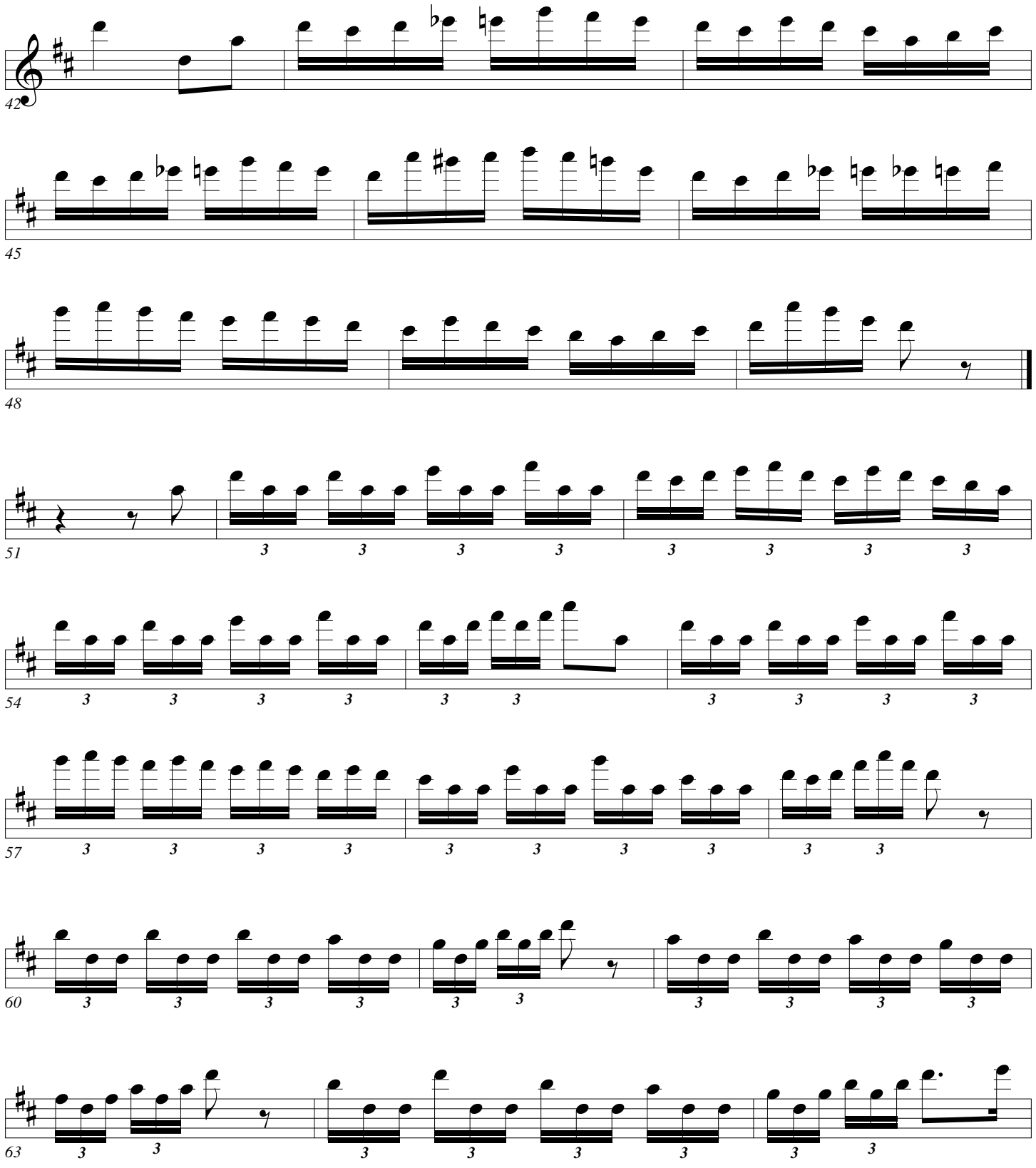

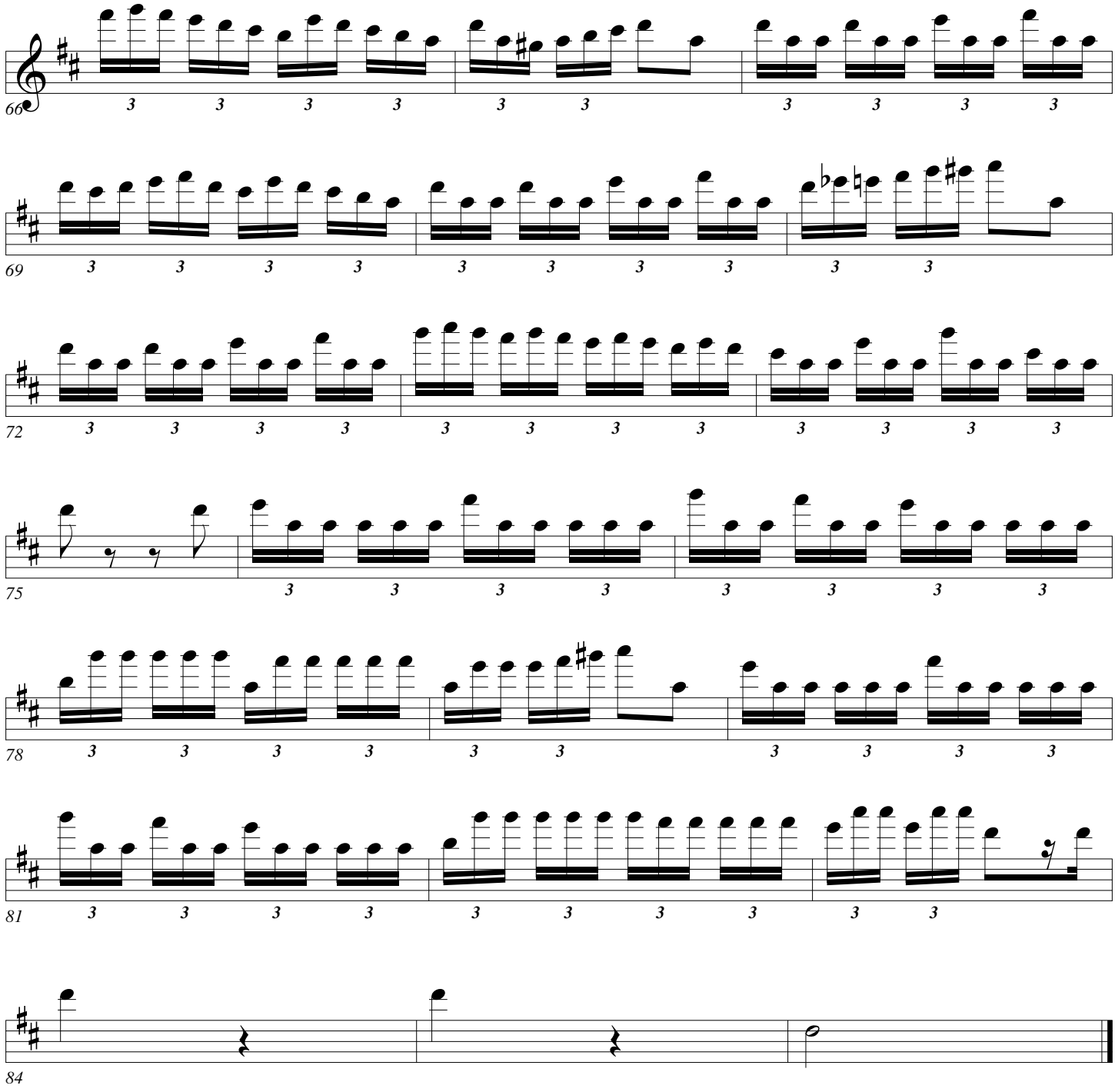

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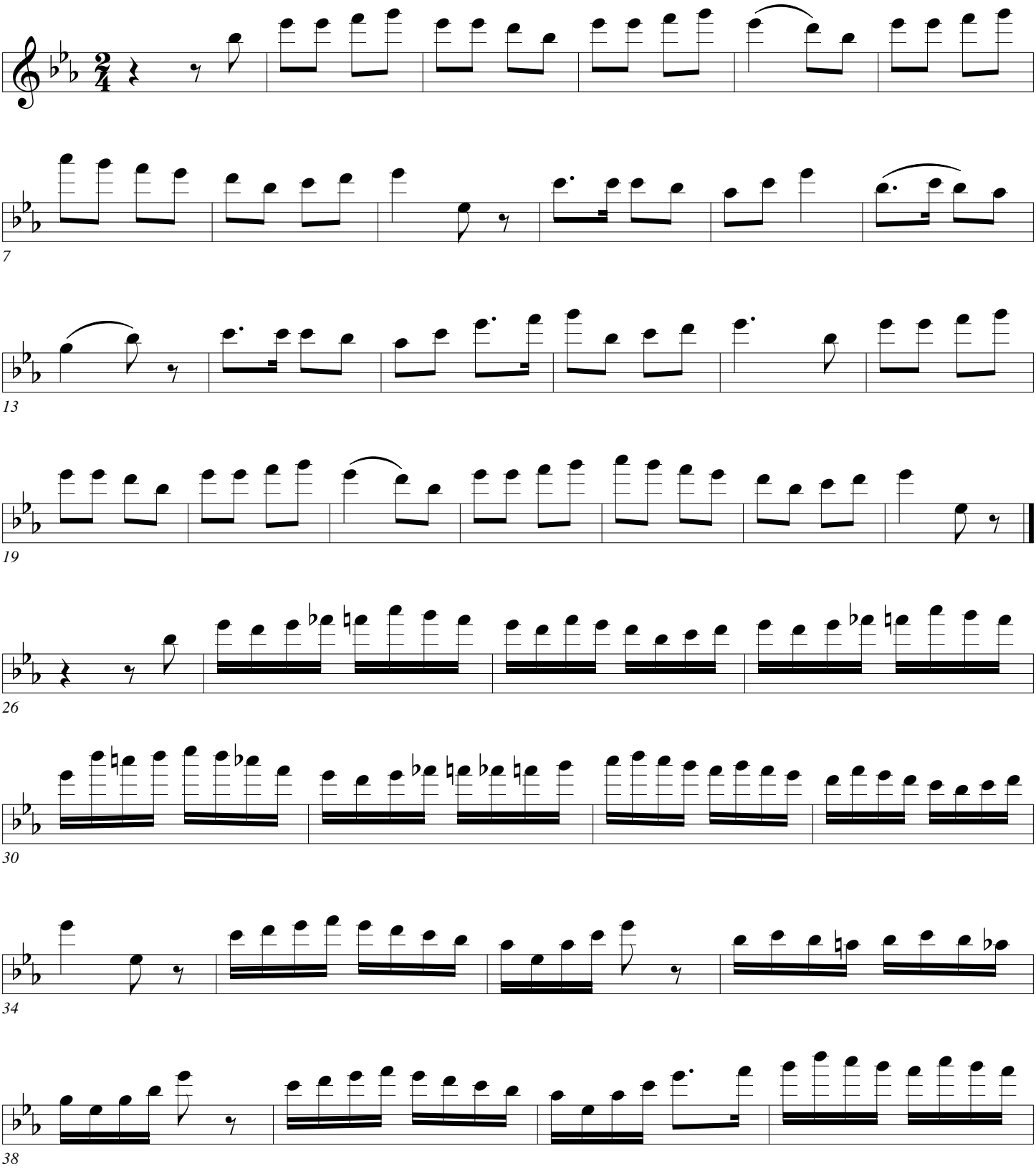

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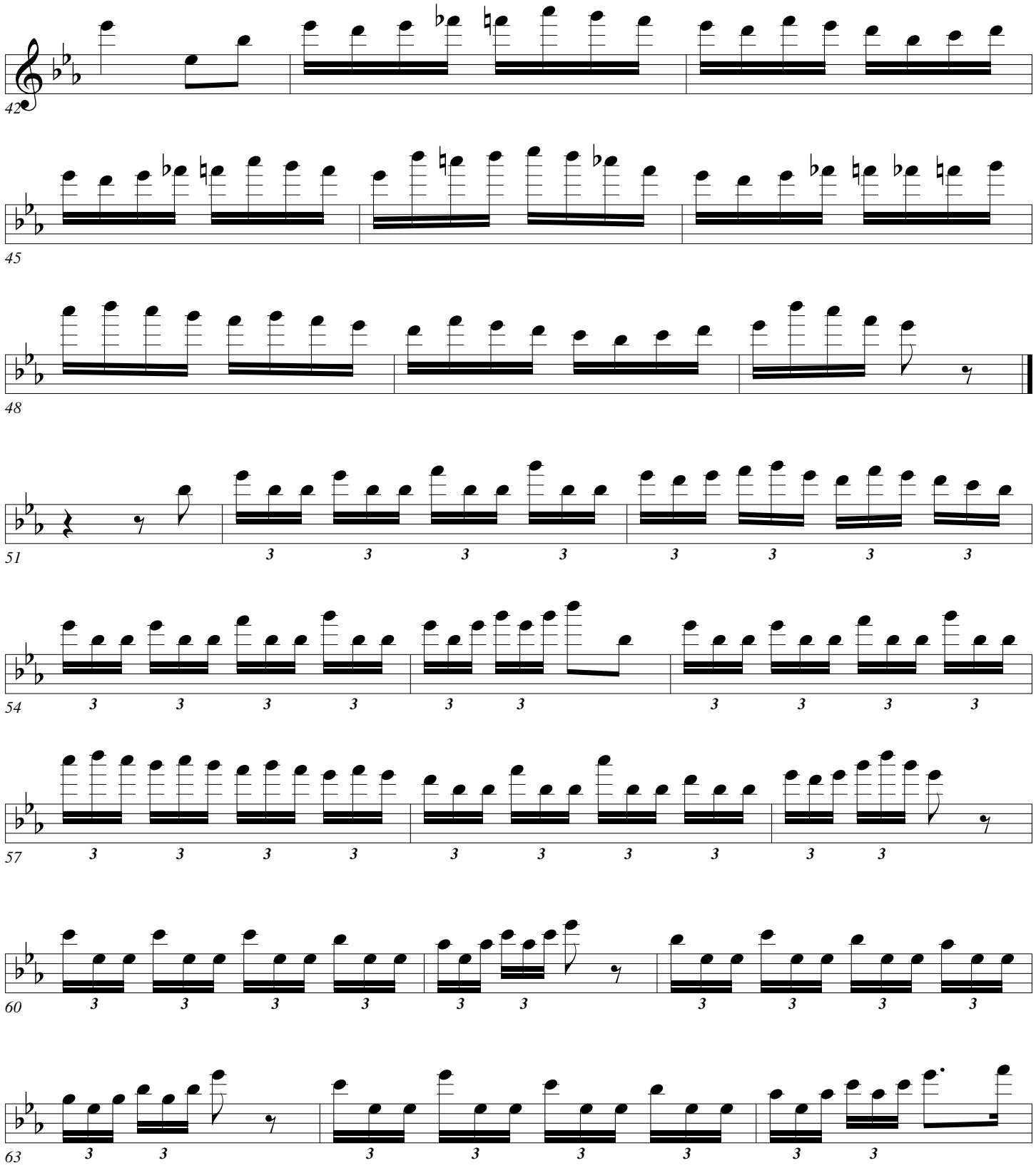

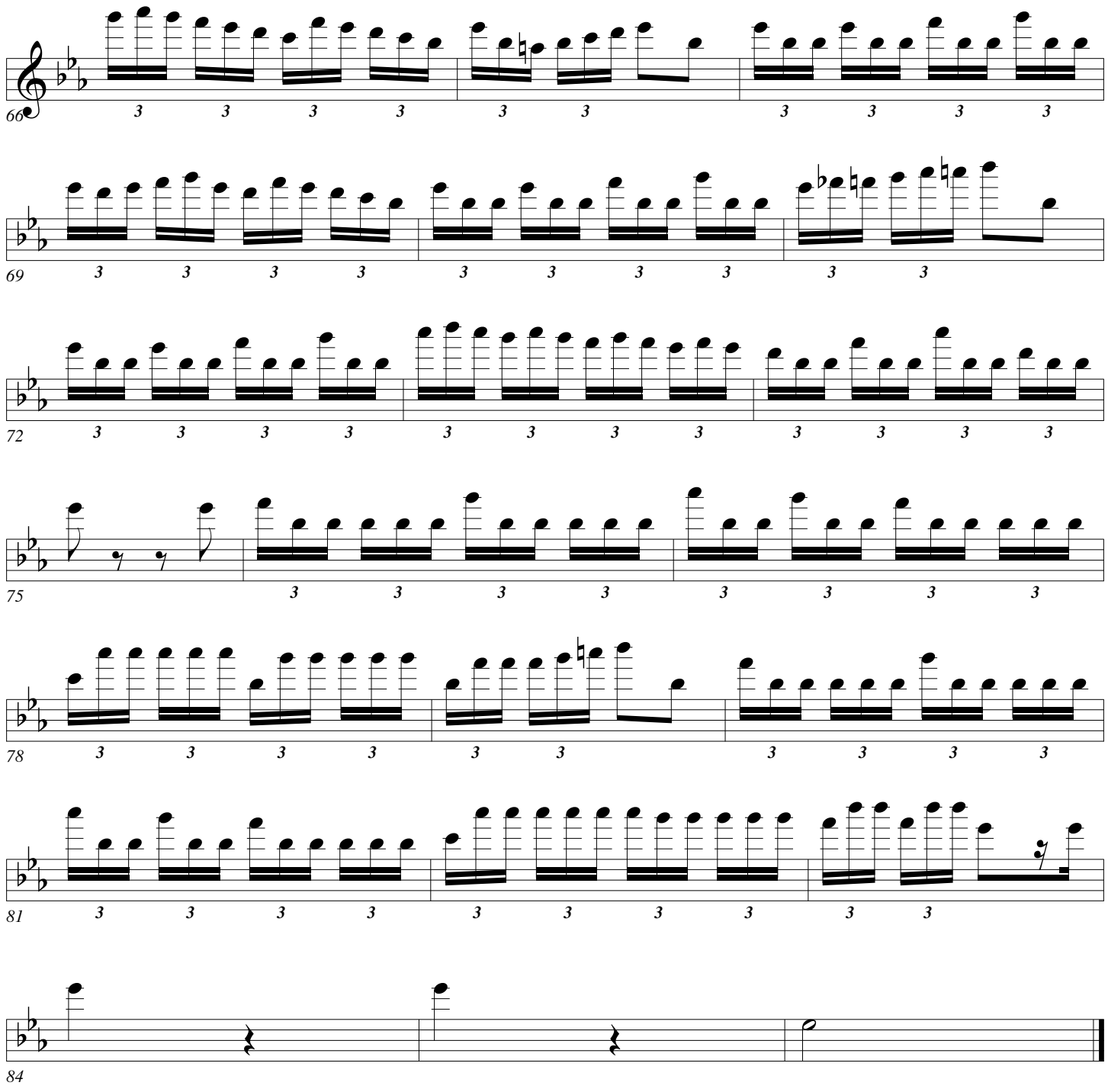

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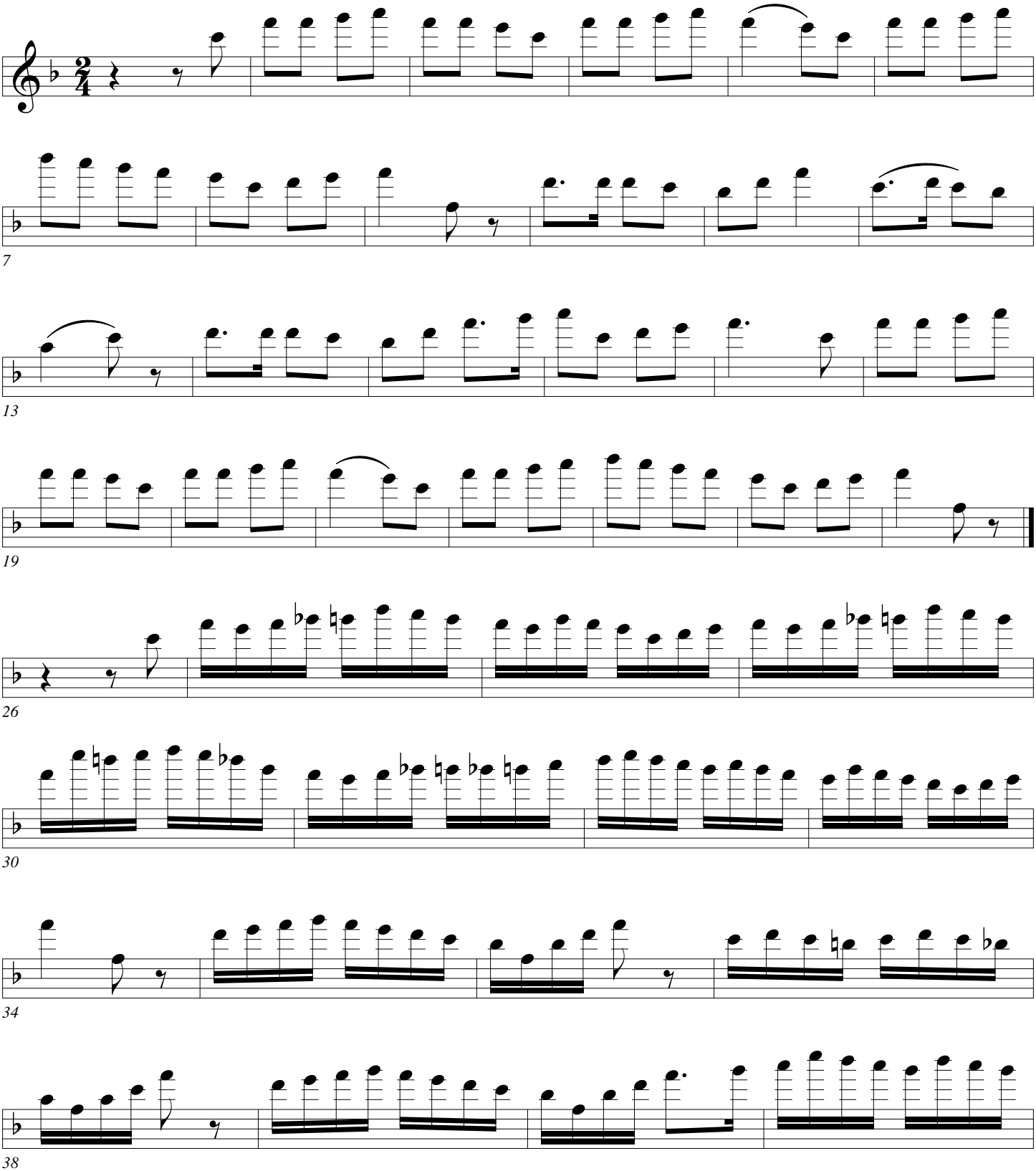

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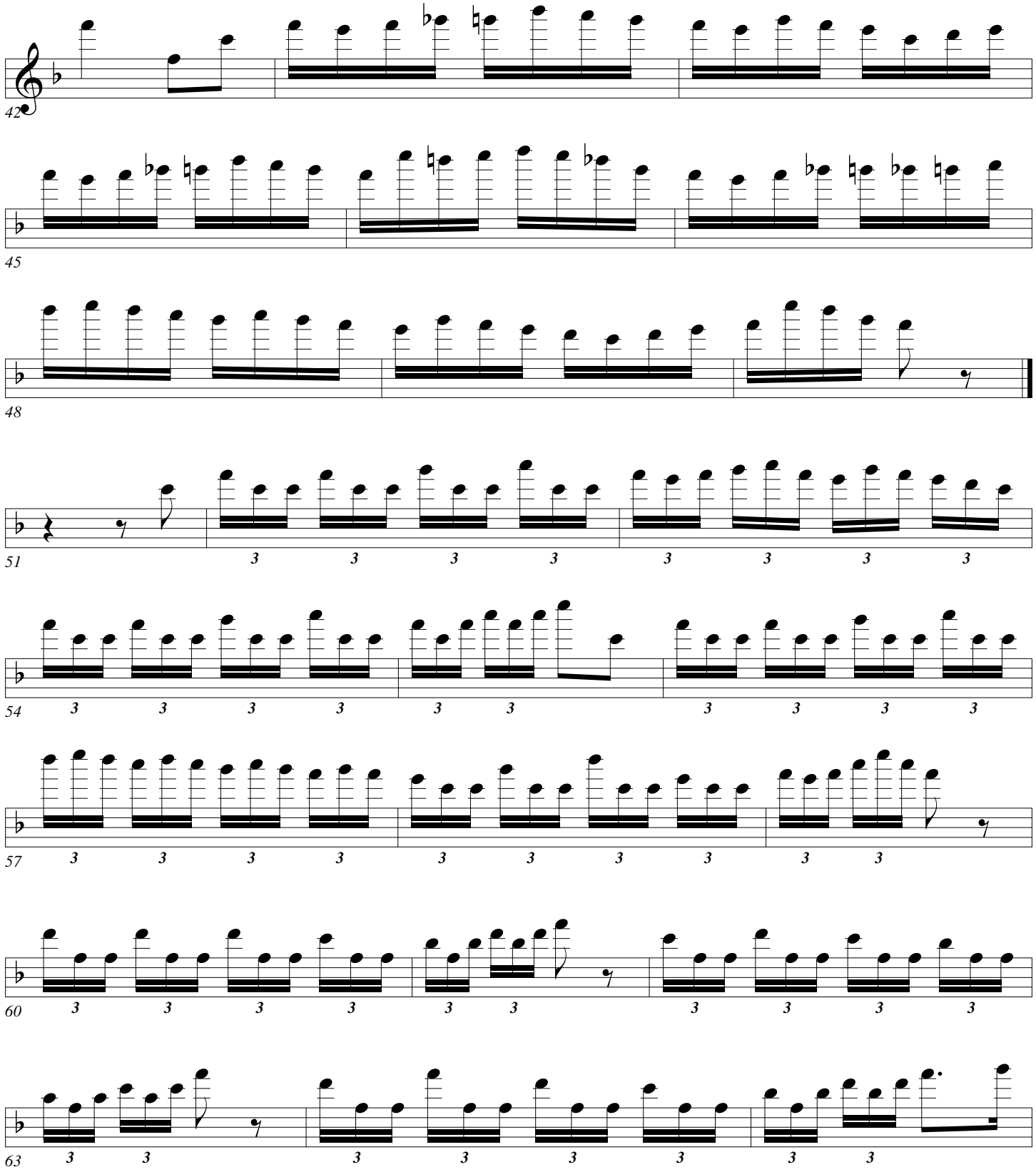

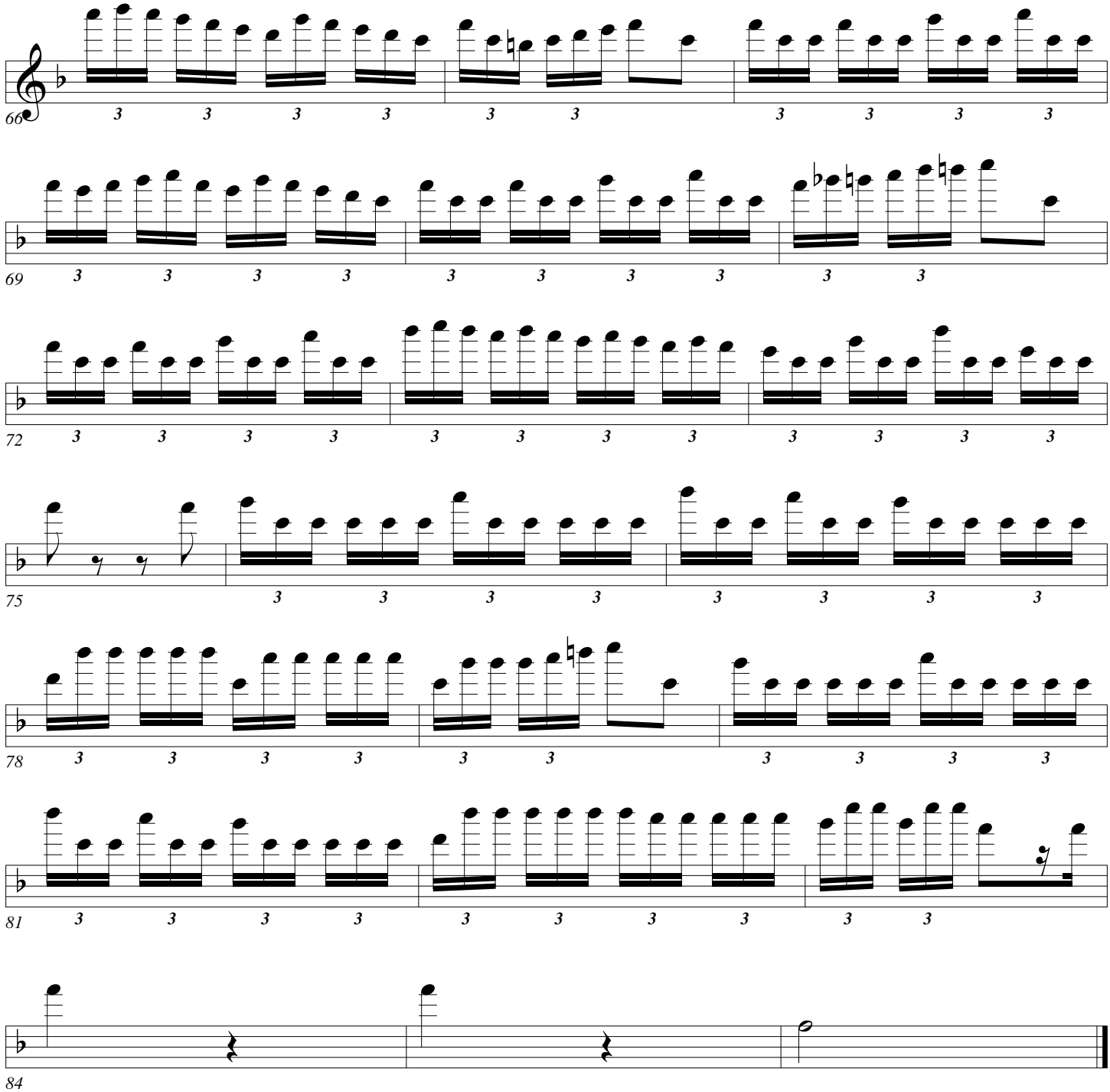

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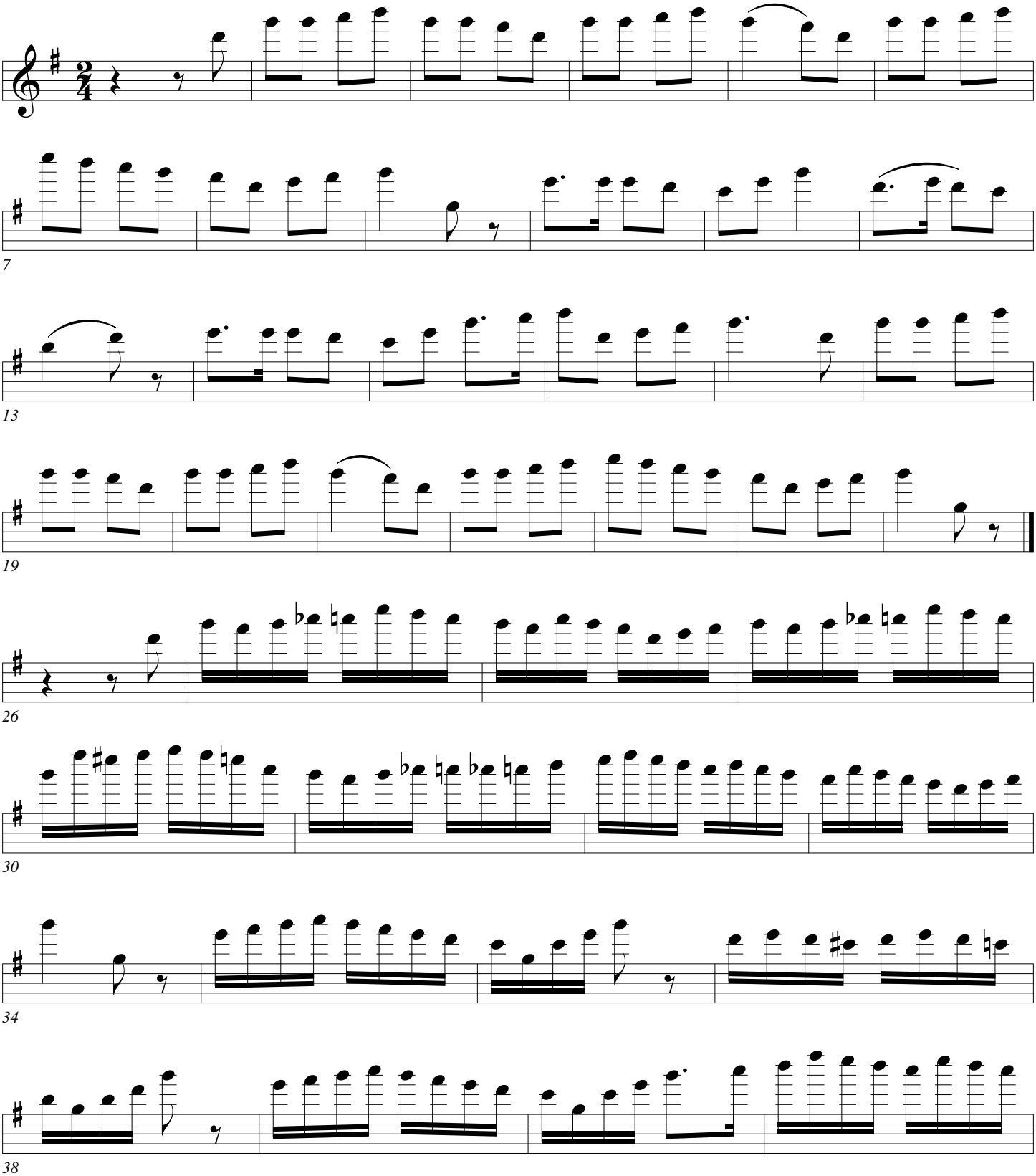

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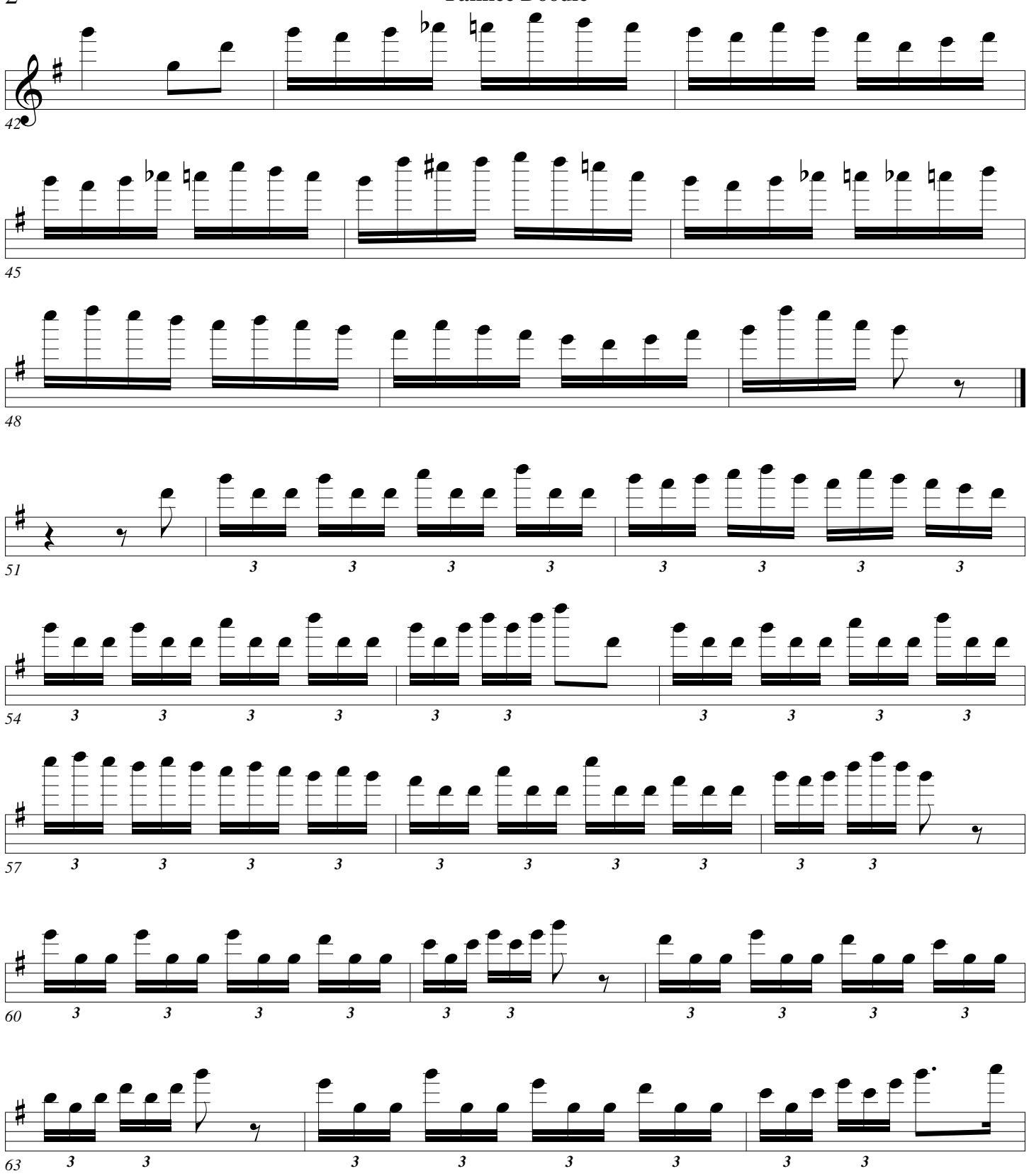

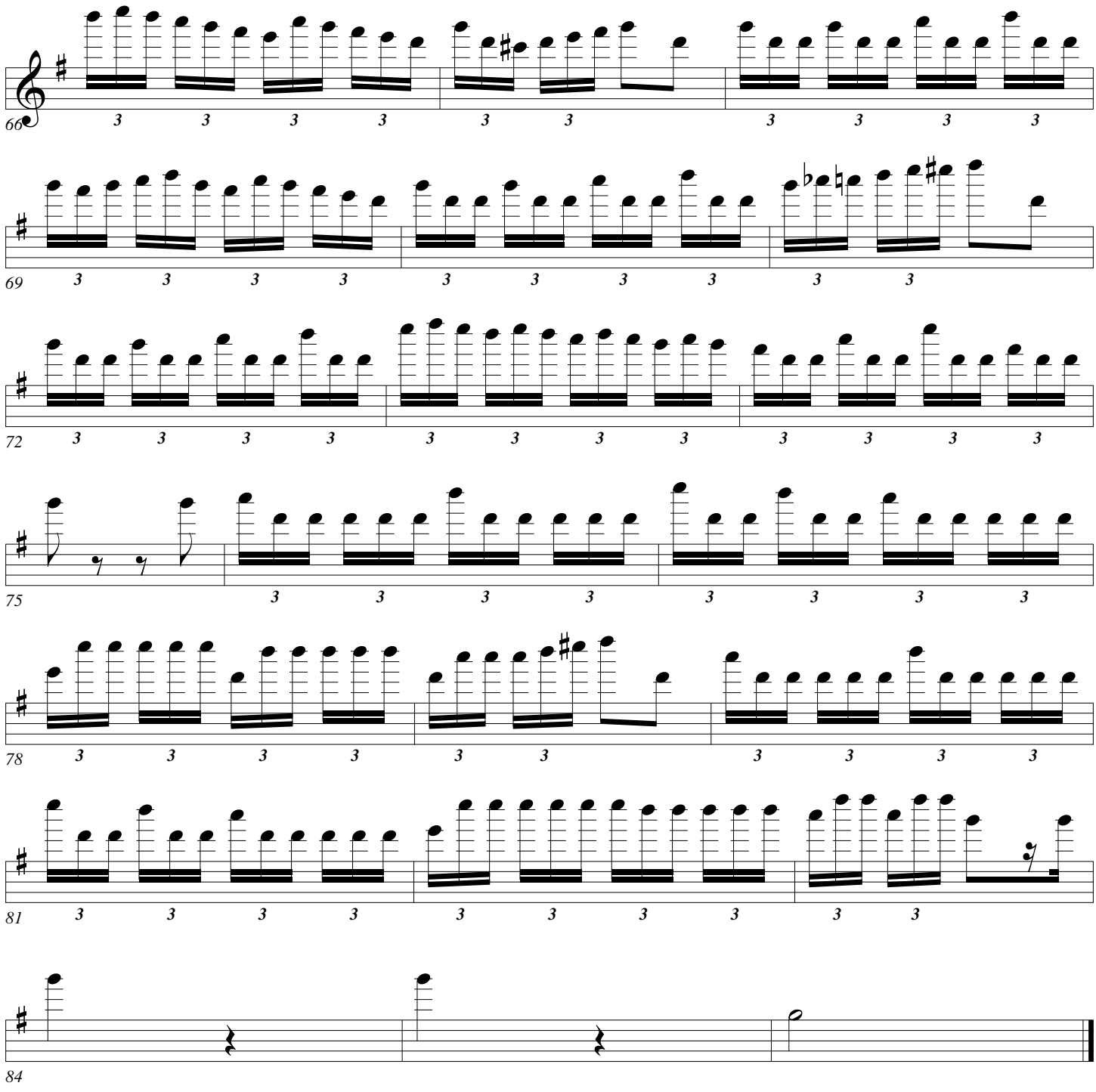
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Fingers

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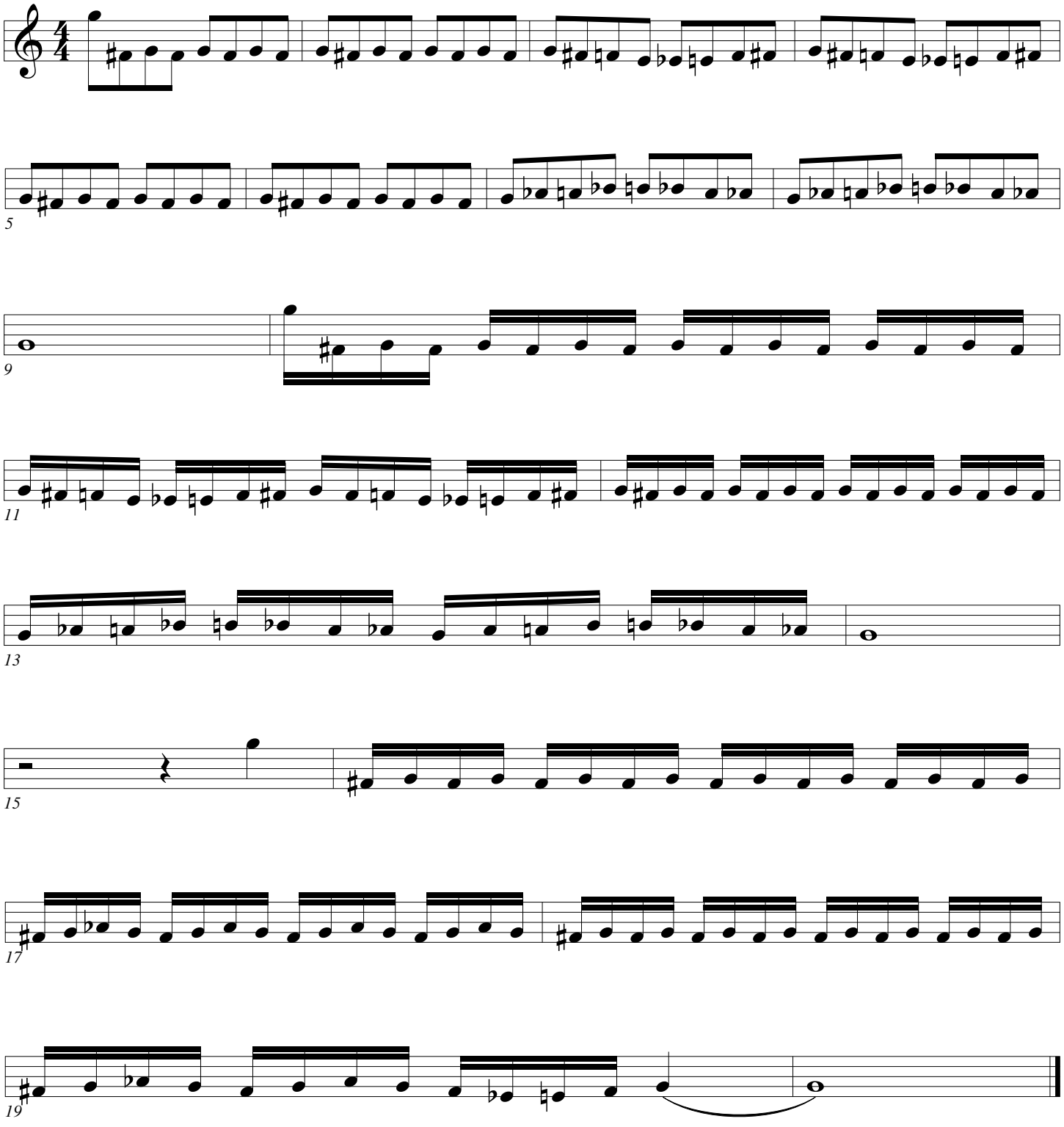

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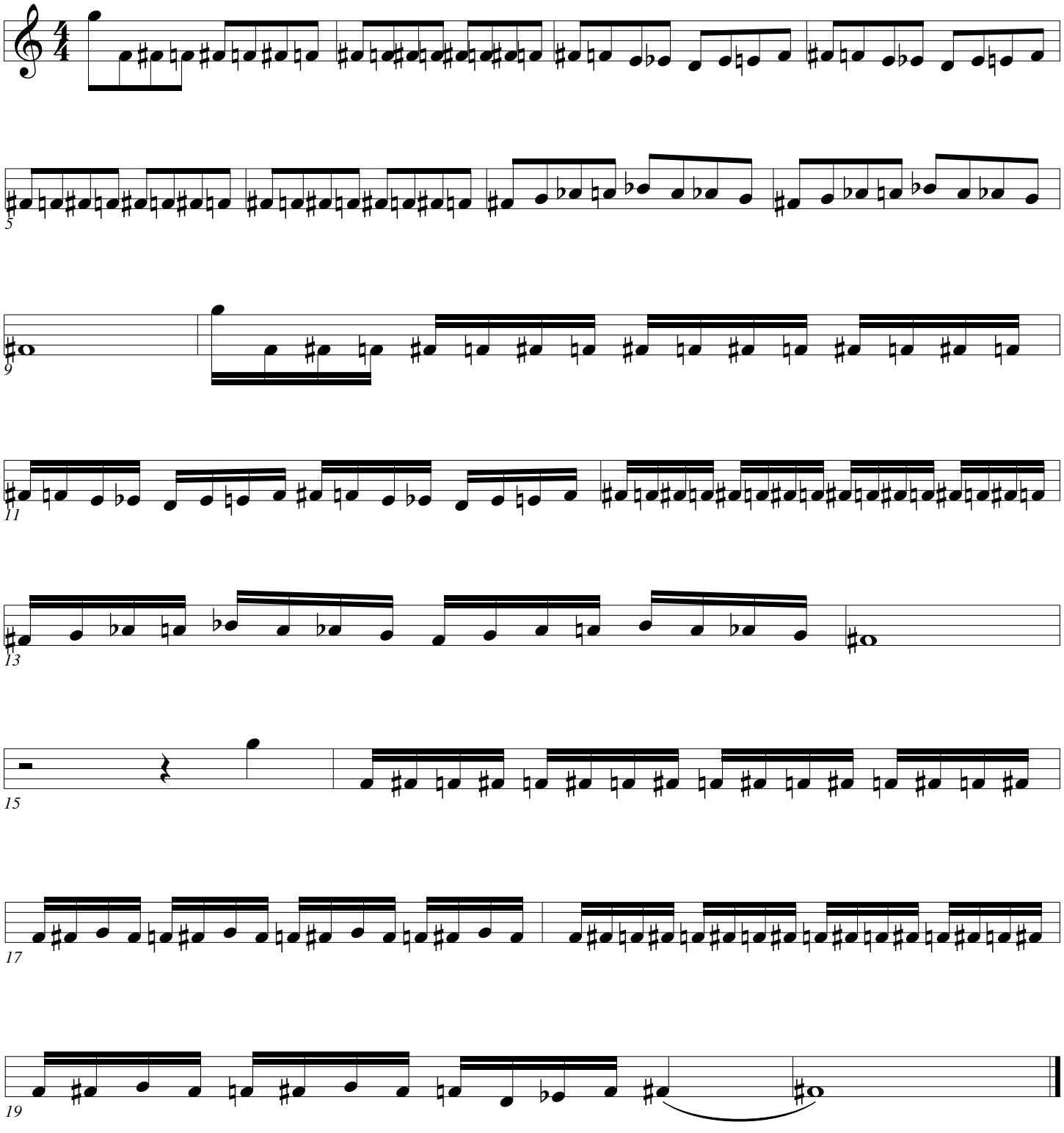

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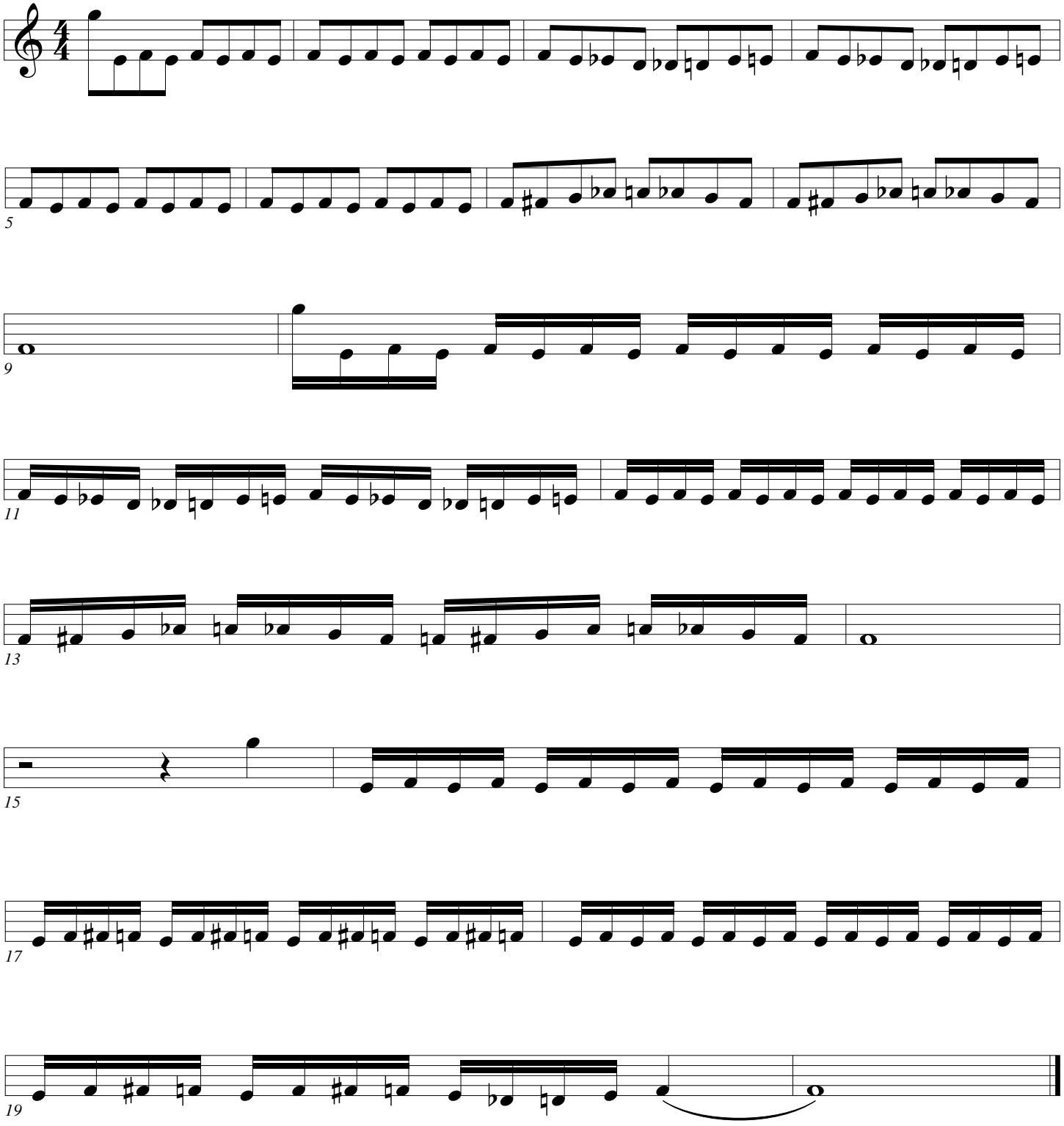

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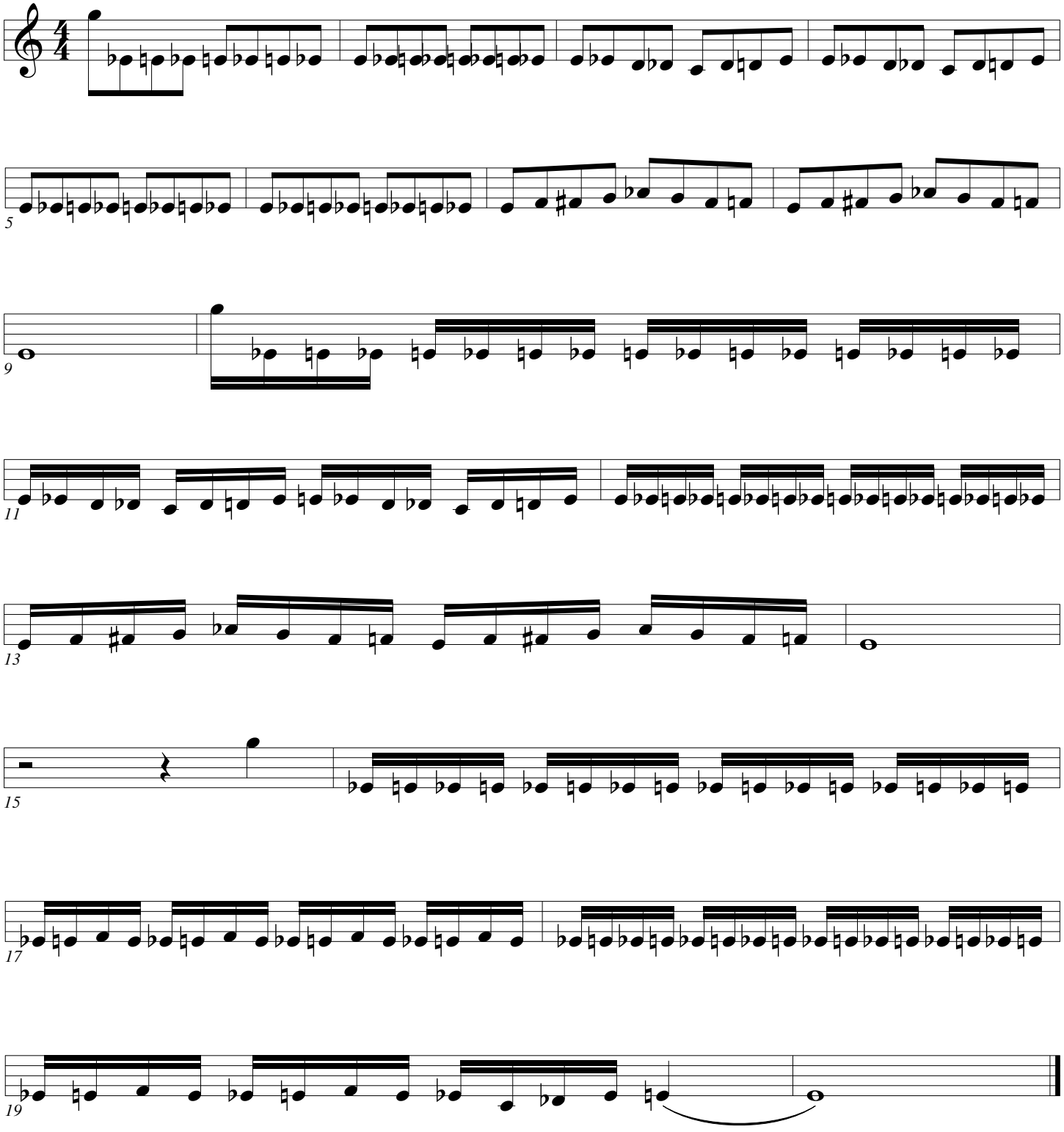

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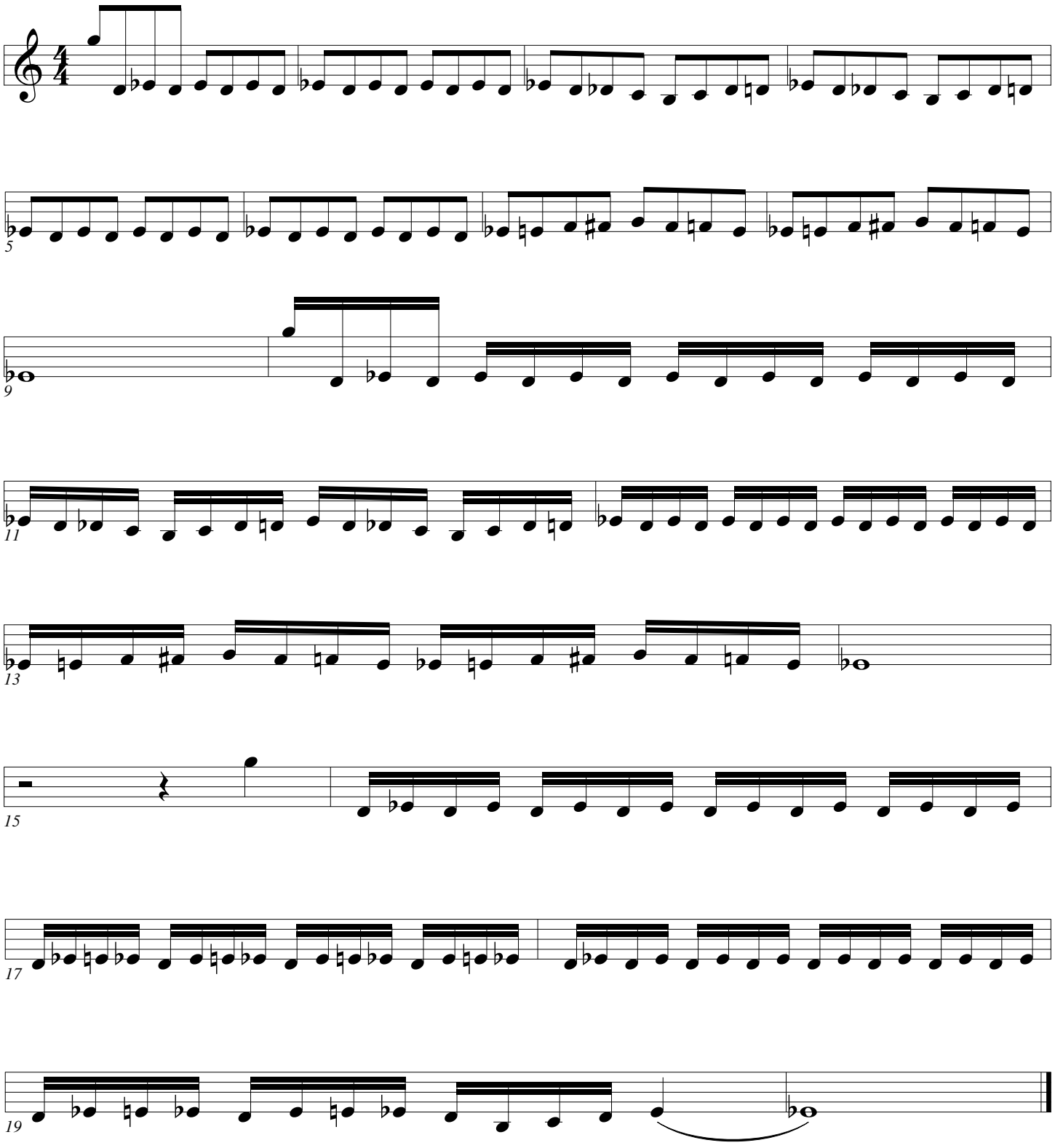

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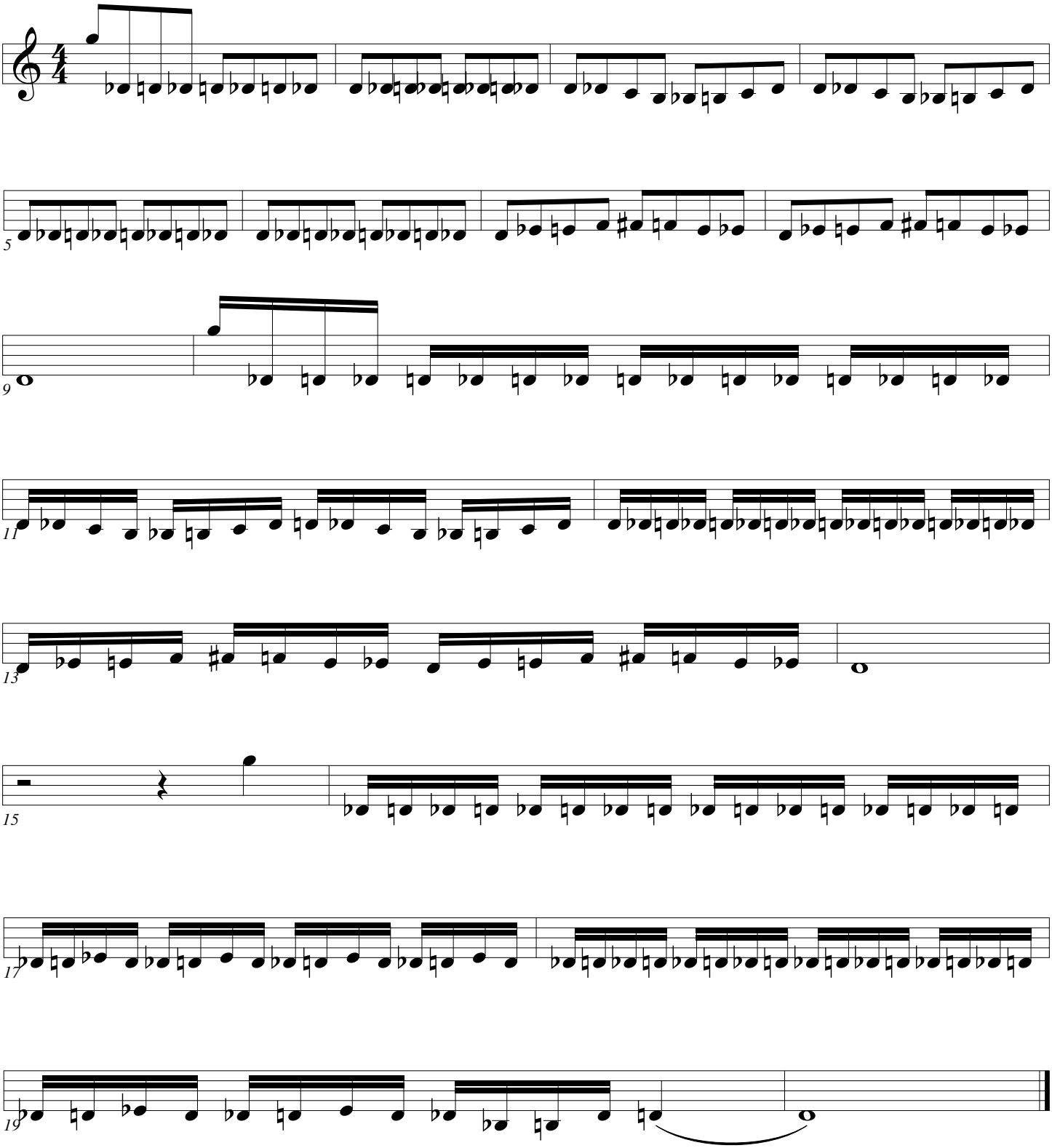
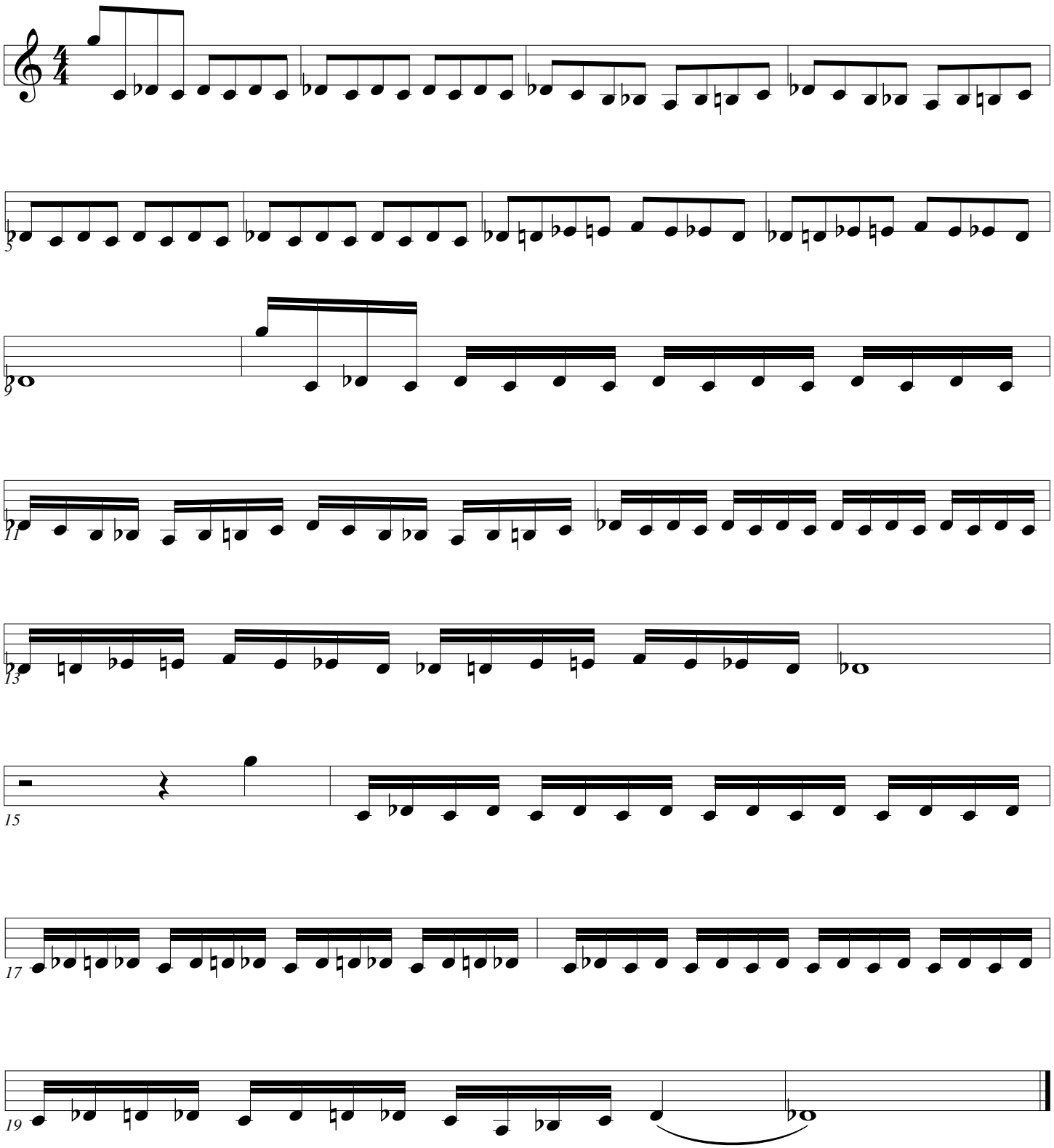


Fingers

Pops



20. Note Bends

We do note bends for lots of reason. They mainly involve control, relaxing and intonation.

If you have trouble playing the pitches open then use normal fingerings once to hear the pitch and then try them all open.

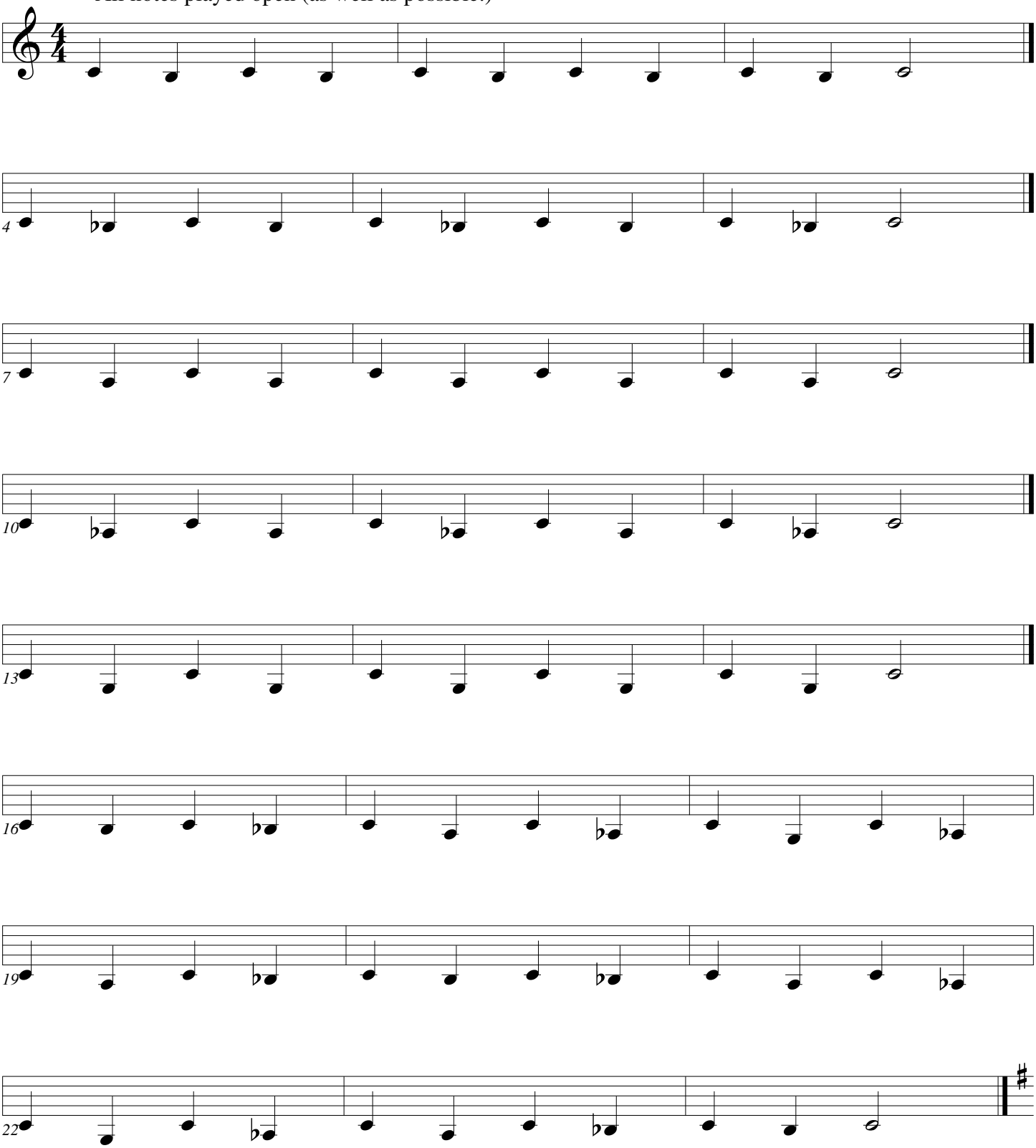
Although many people make the notes slide and bend down, we also want to get the control of tonguing them and snapping the notes into place.

Practice both ways.

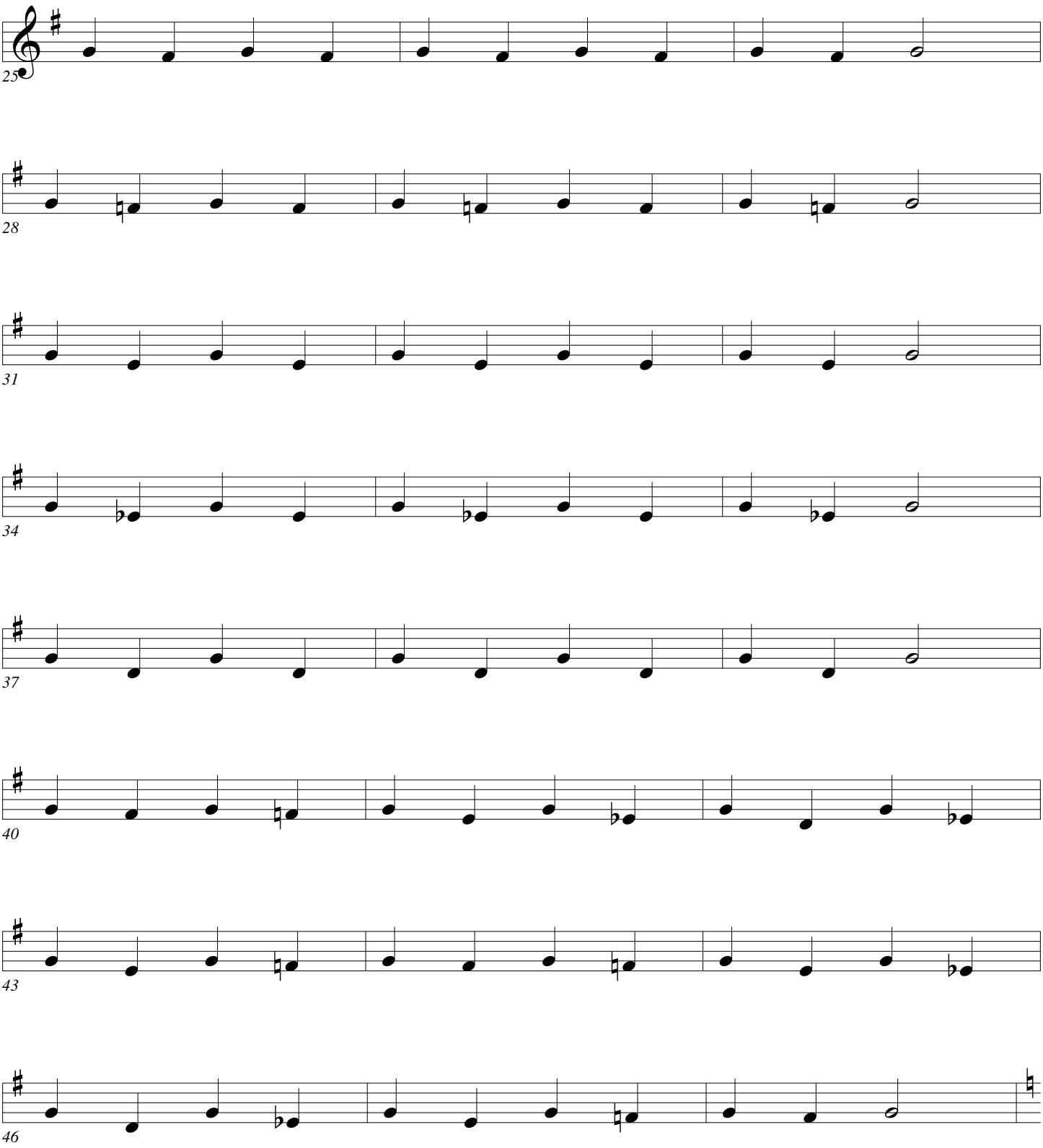
Note Bends

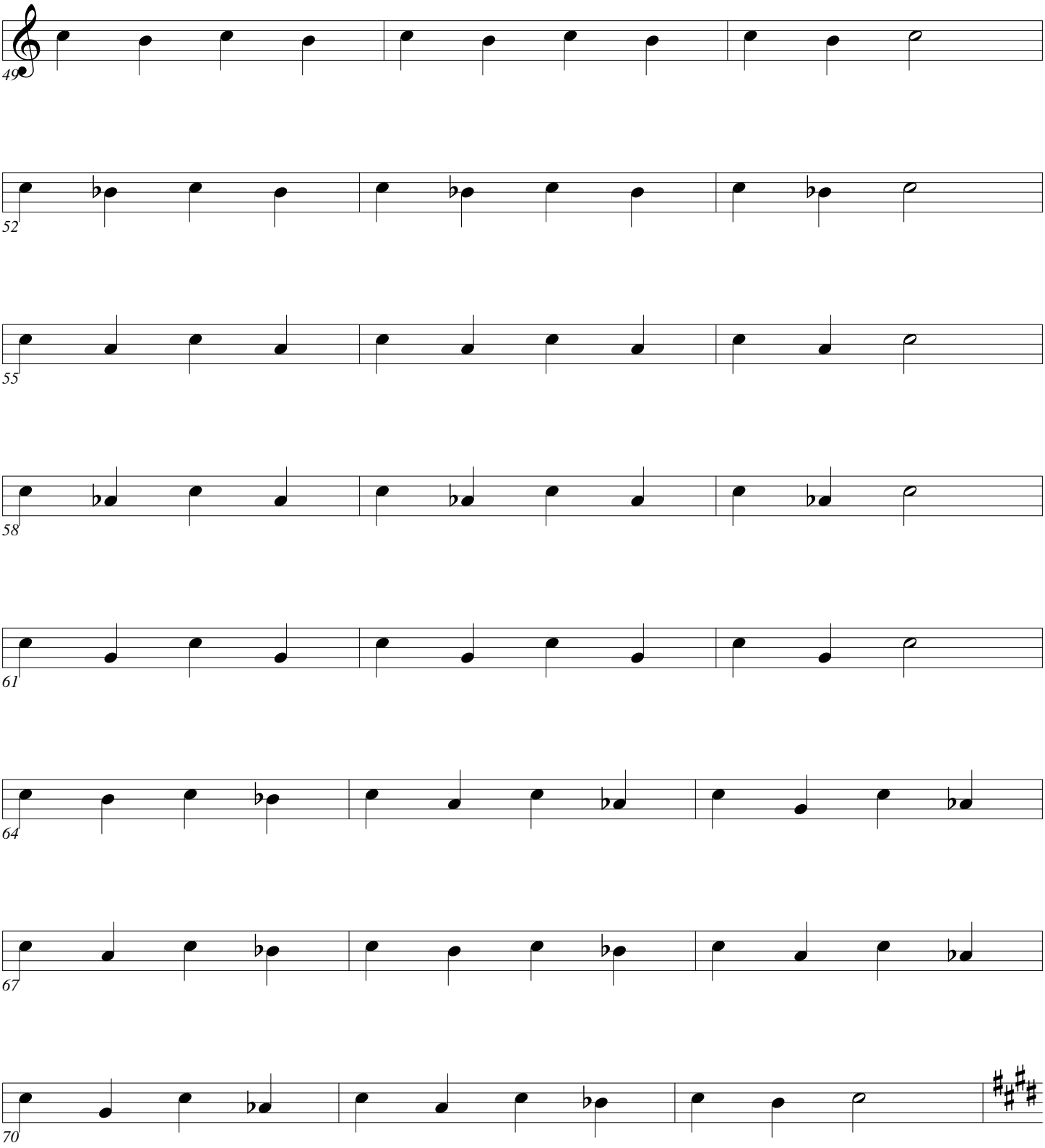
Pops

All notes played open (as well as possible.)



Note Bends

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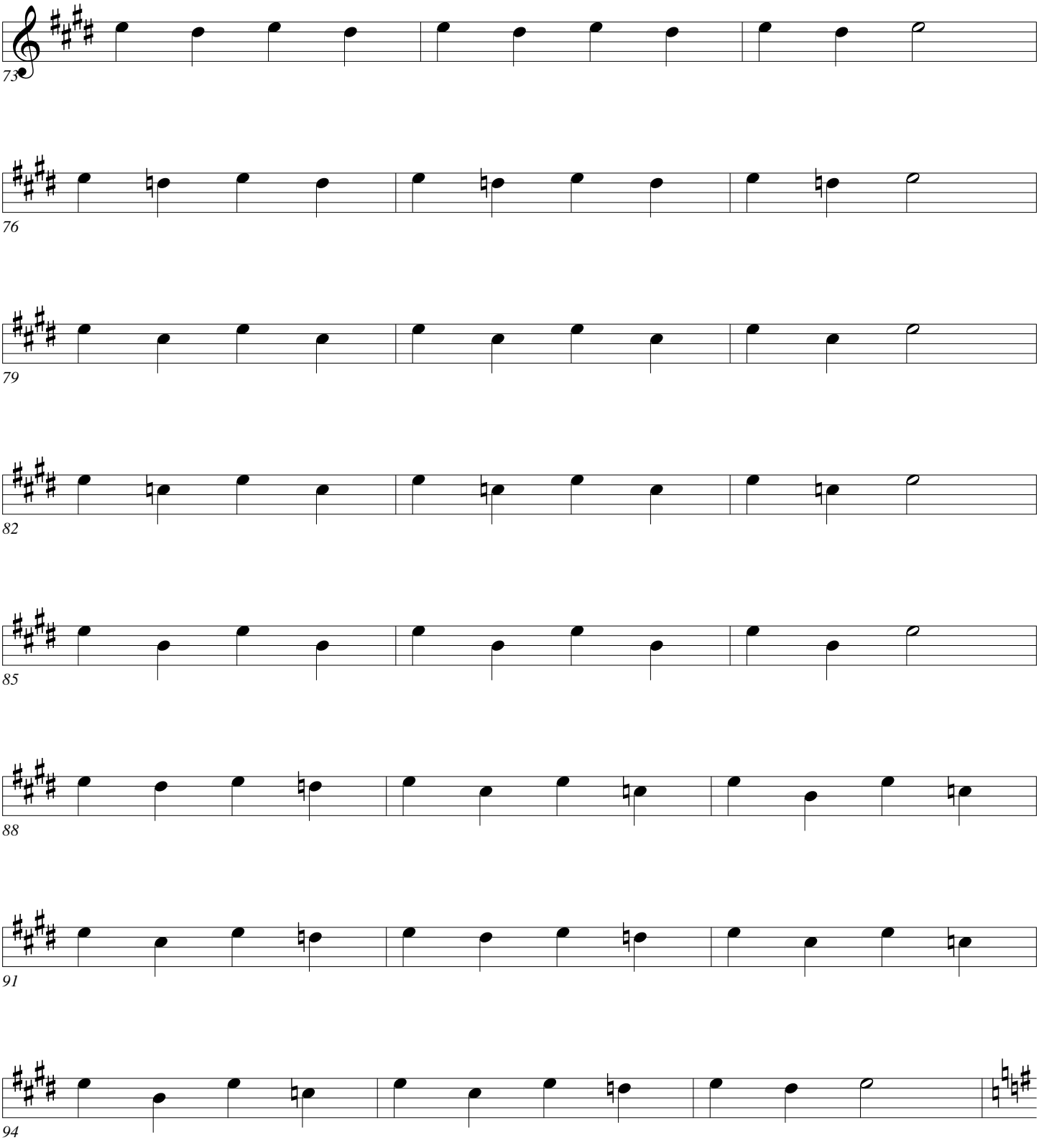
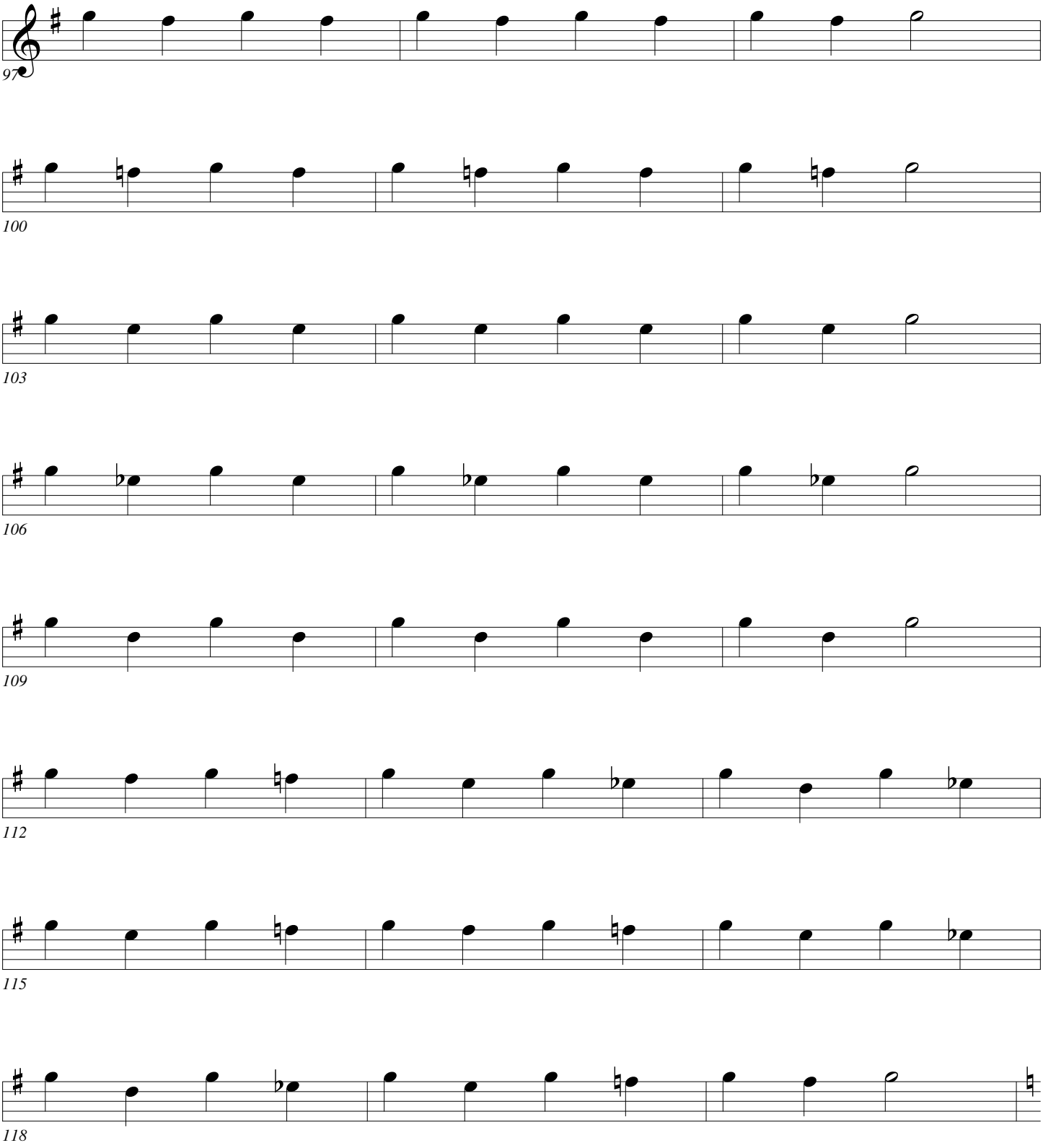
Note Bends

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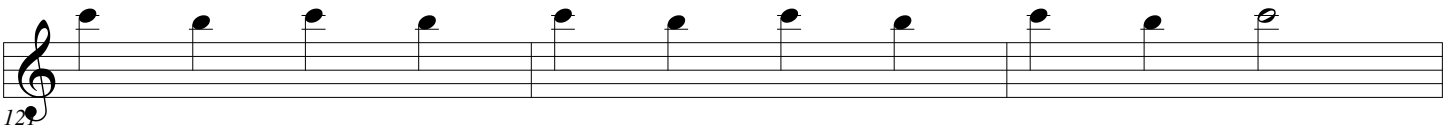
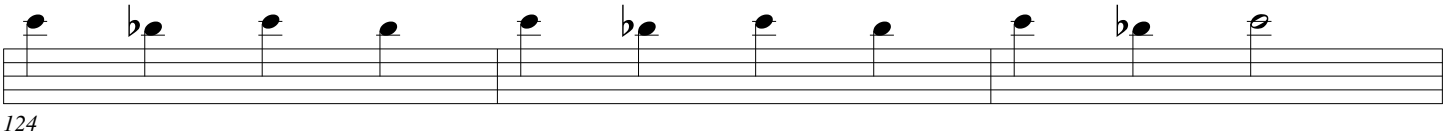
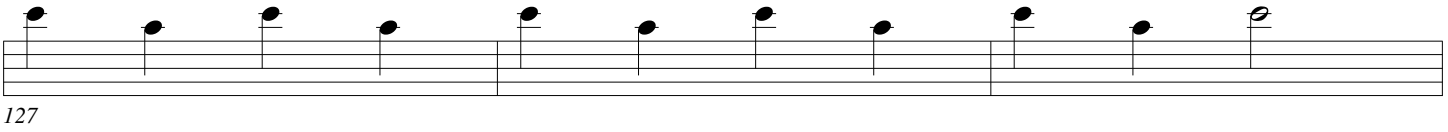
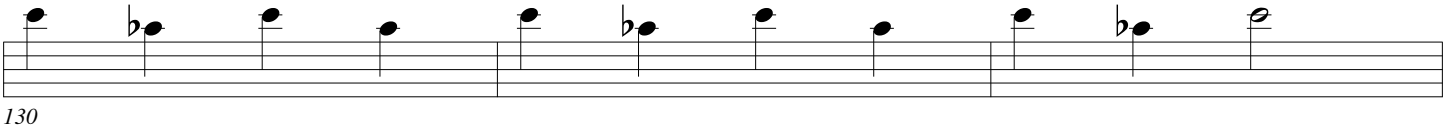
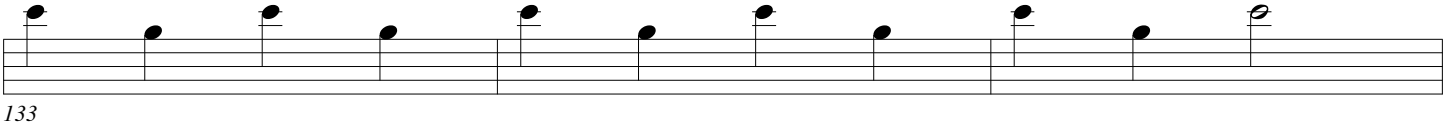
Note Bends

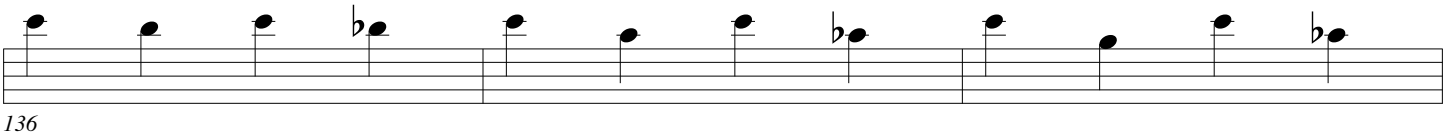


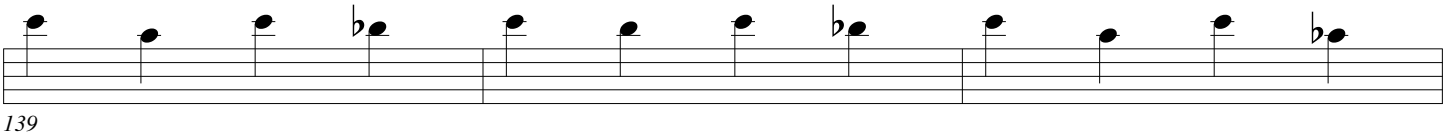


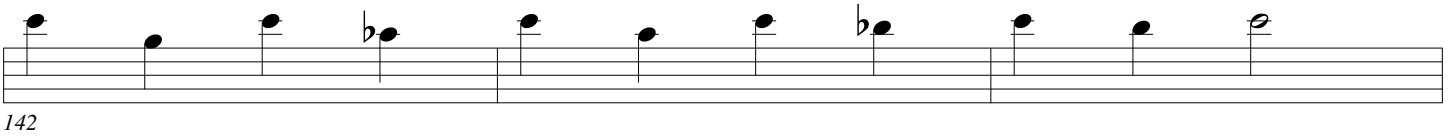












21. Dynamic Control

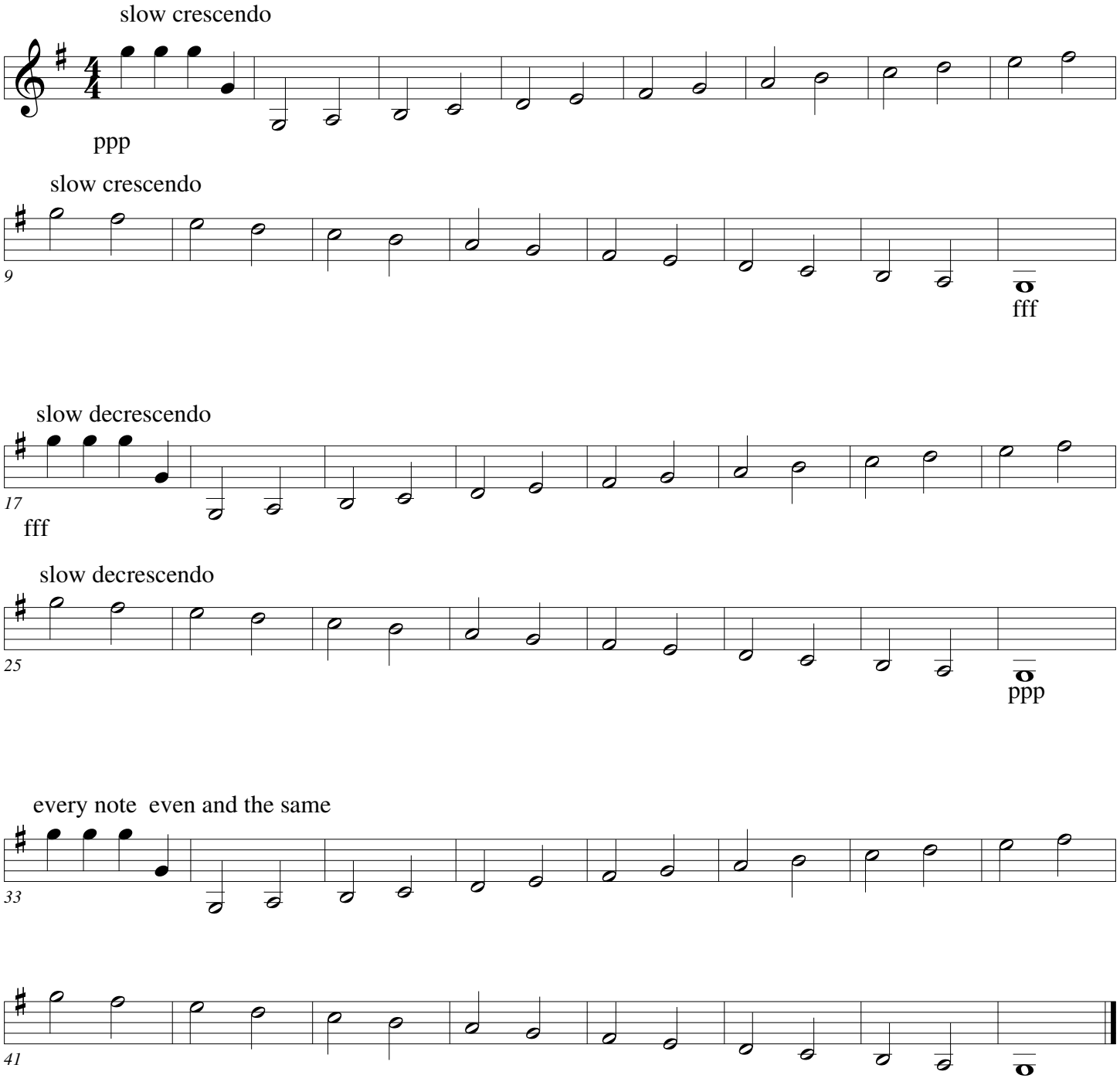
These look easy.
They are HARD.
Most players have accidental volume changes when changing registers. This section teaches you how to really control what you are doing.

I could give a long explanation about the lip aperture and how volume affects it and how the aperture affects pitch and in some cases these things work against each other.

Playing the exercise shows you what you need to know.

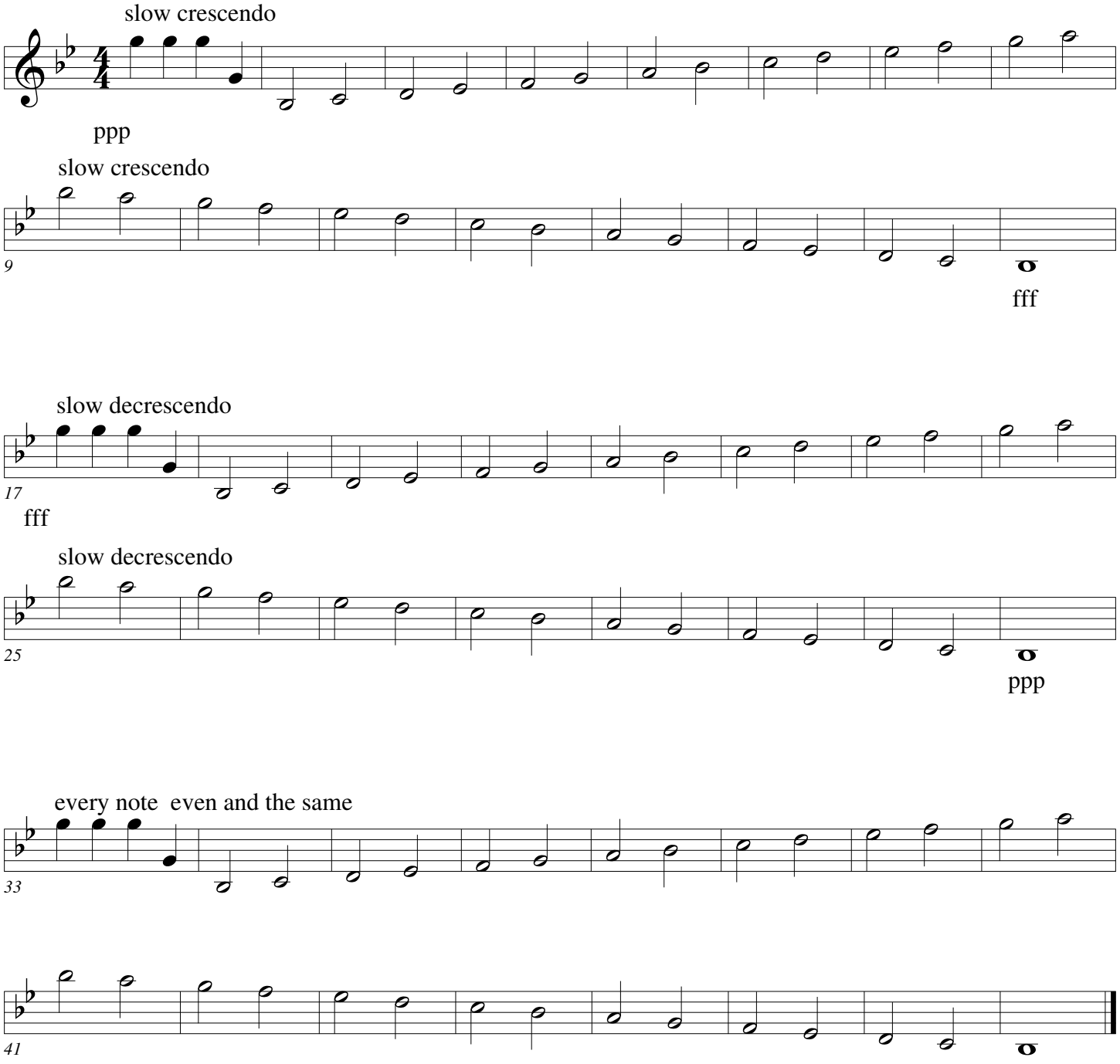
Dynamic Control

Pops



Dynamic Control

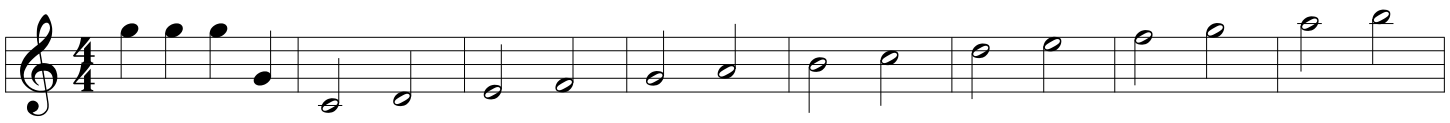
Pops



Dynamic Control

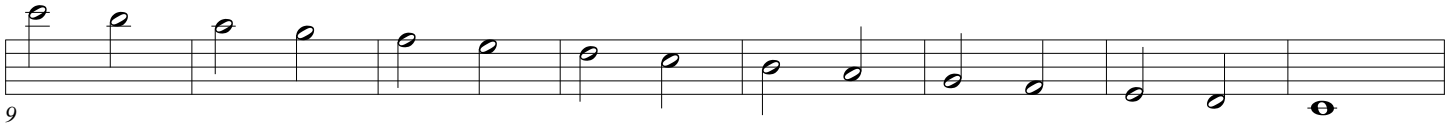
Pops

slow crescendo



ppp

slow crescendo



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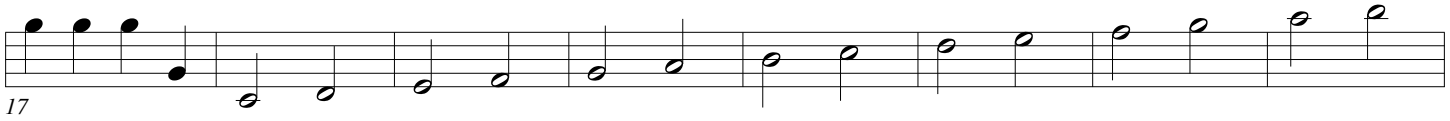
slow decrescendo



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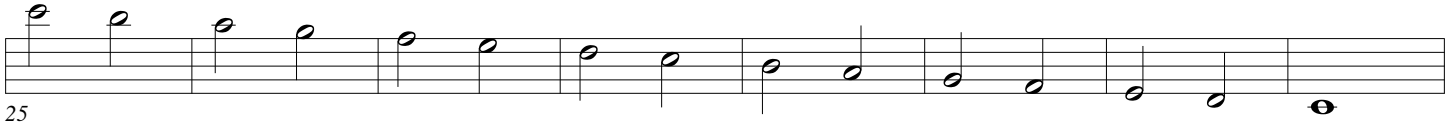
slow decrescendo



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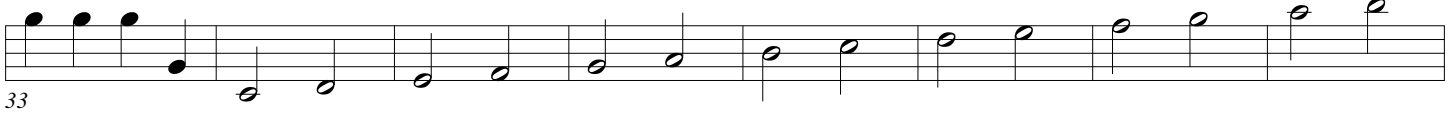
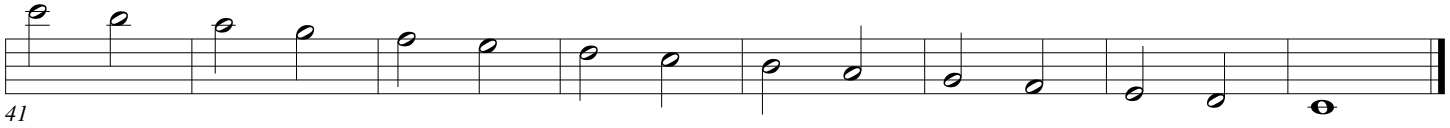
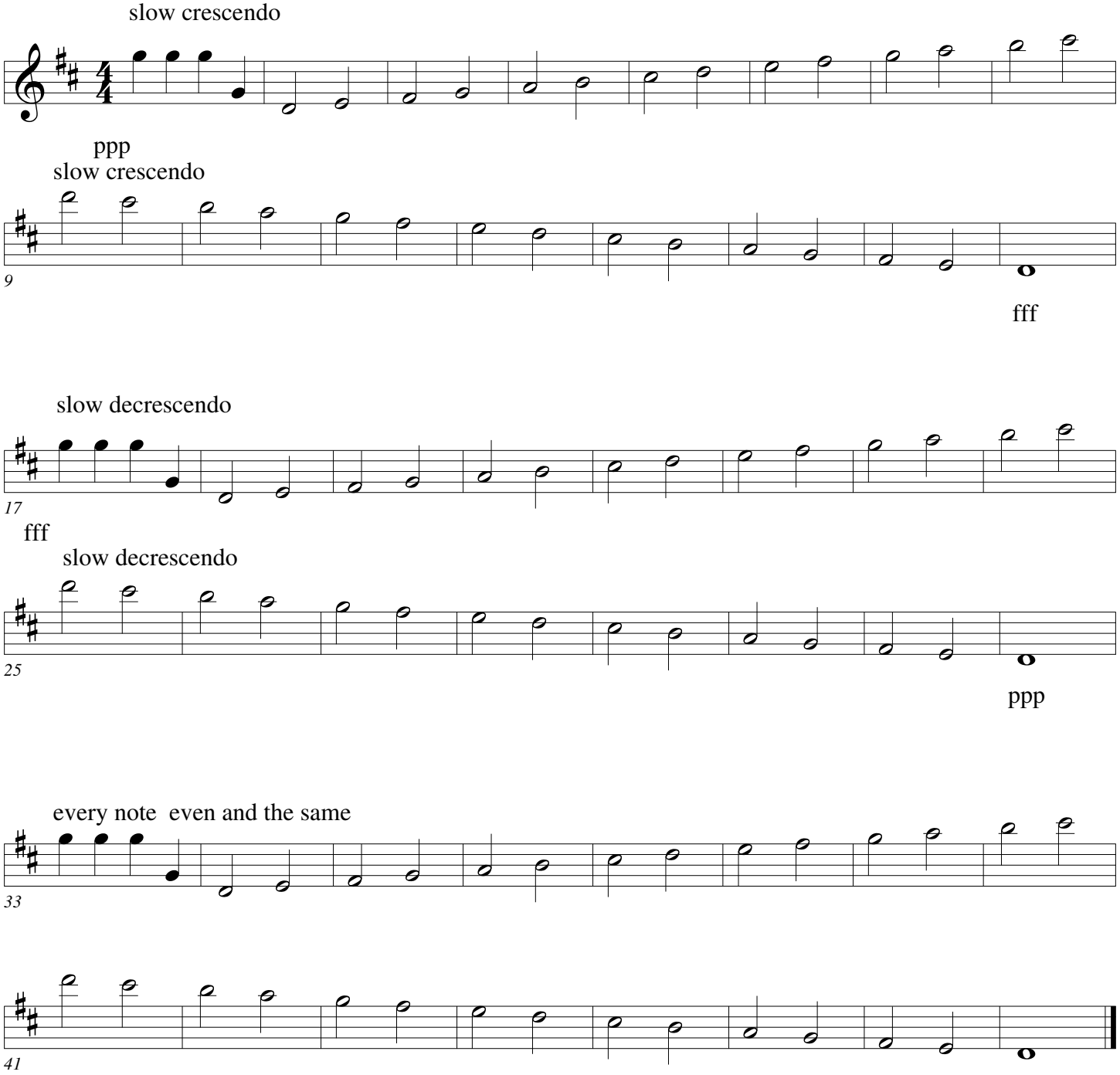
every note even and the same





Dynamic Control

Pops



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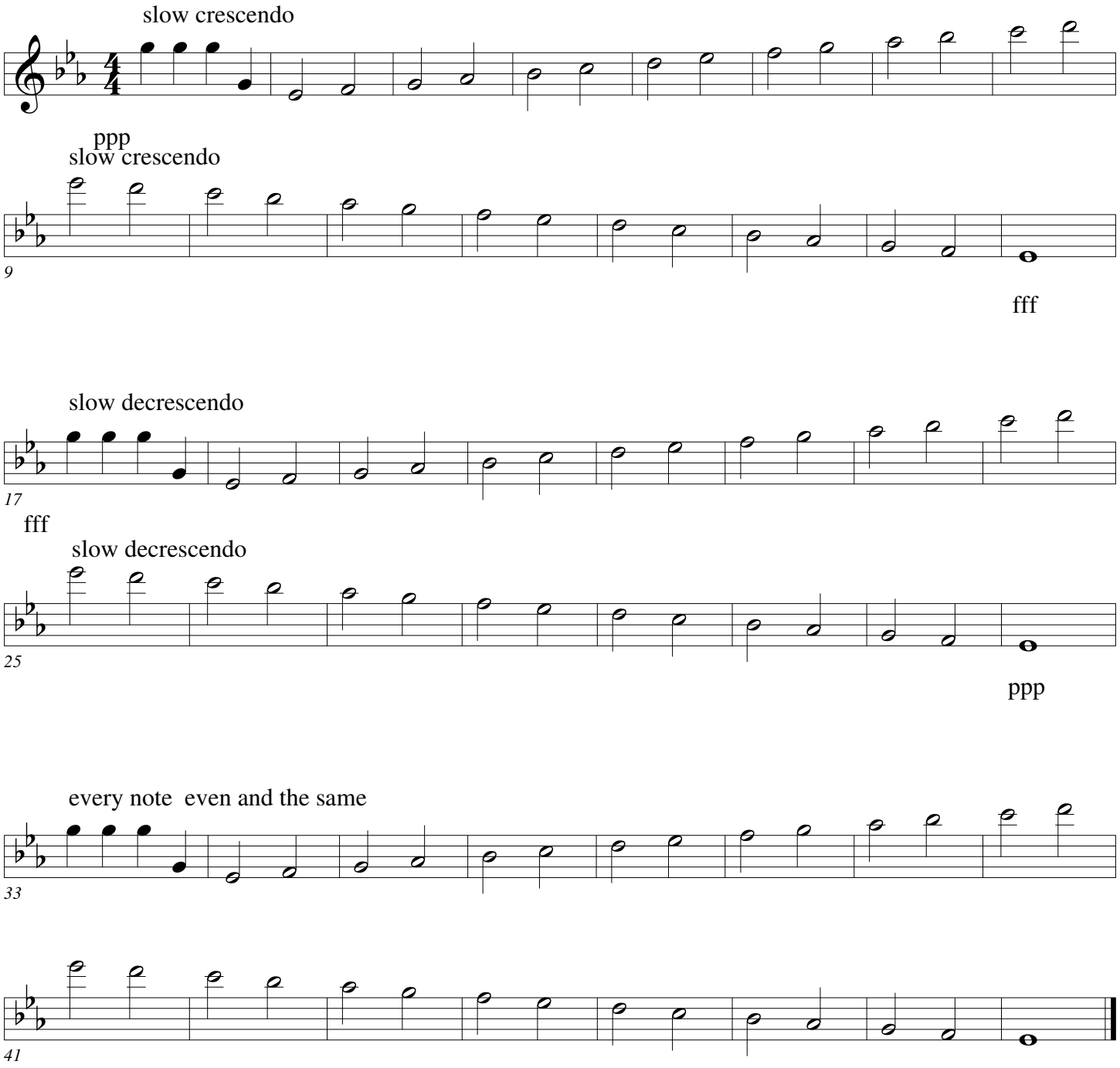

Dynamic Control

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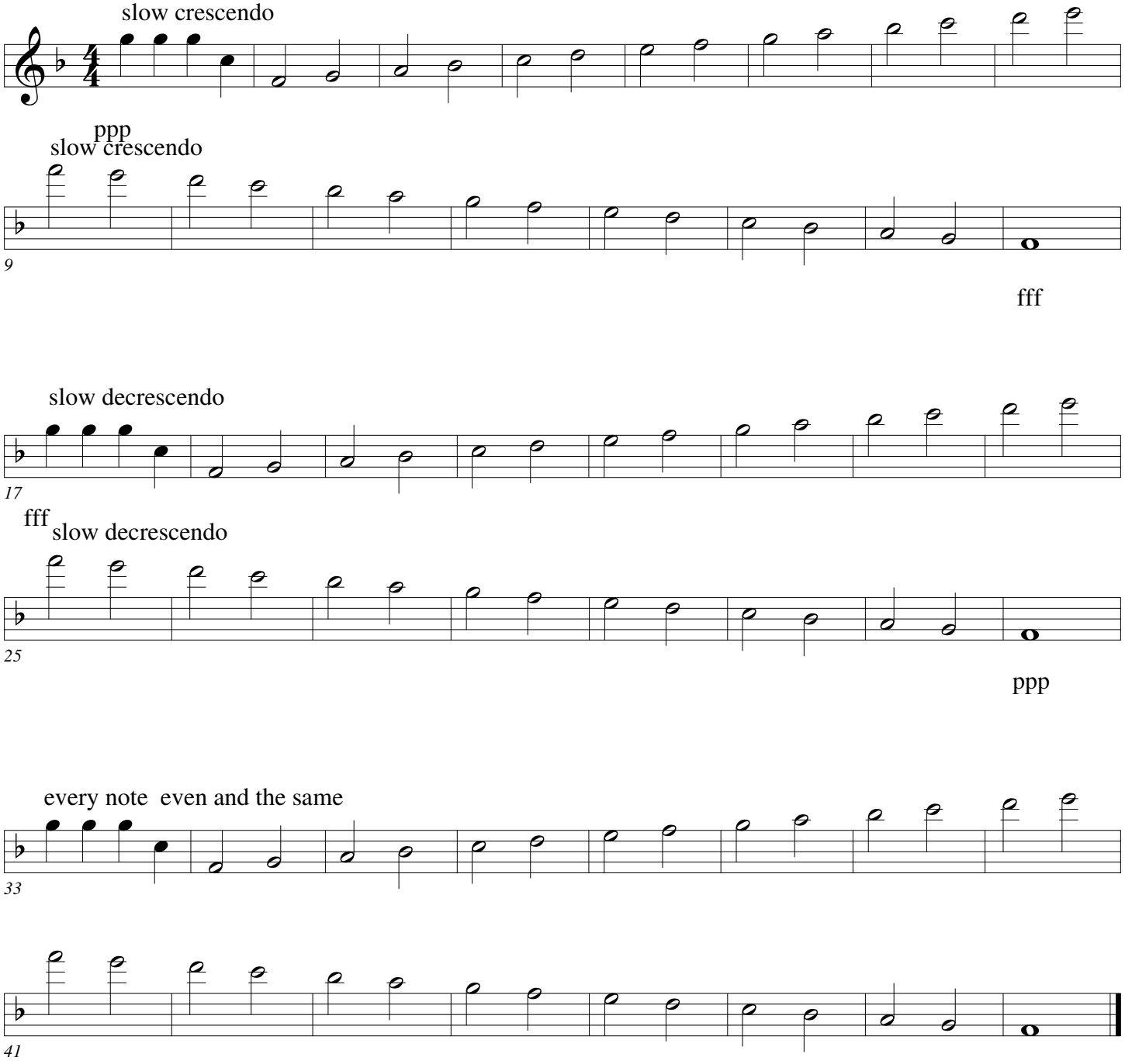

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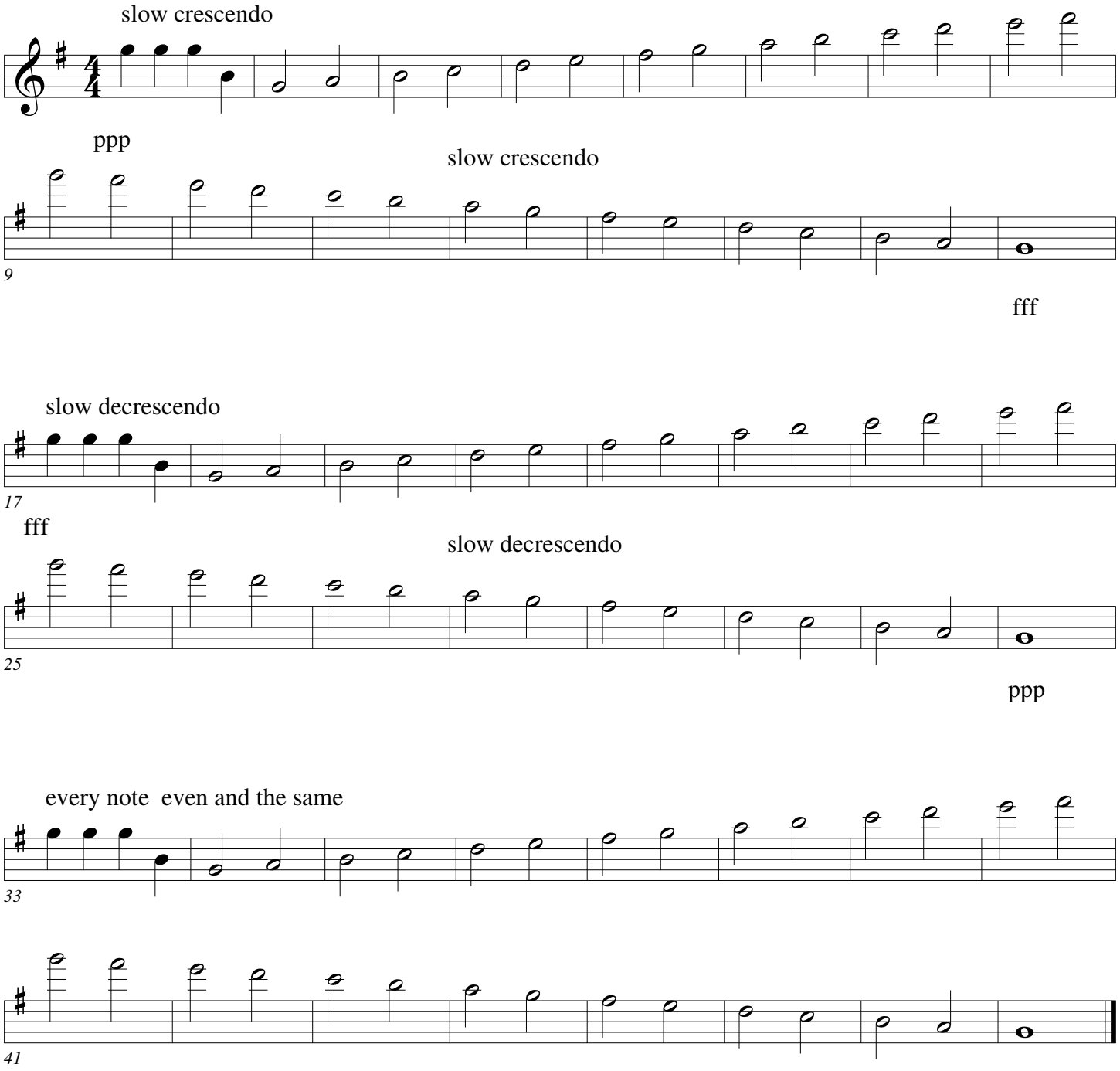

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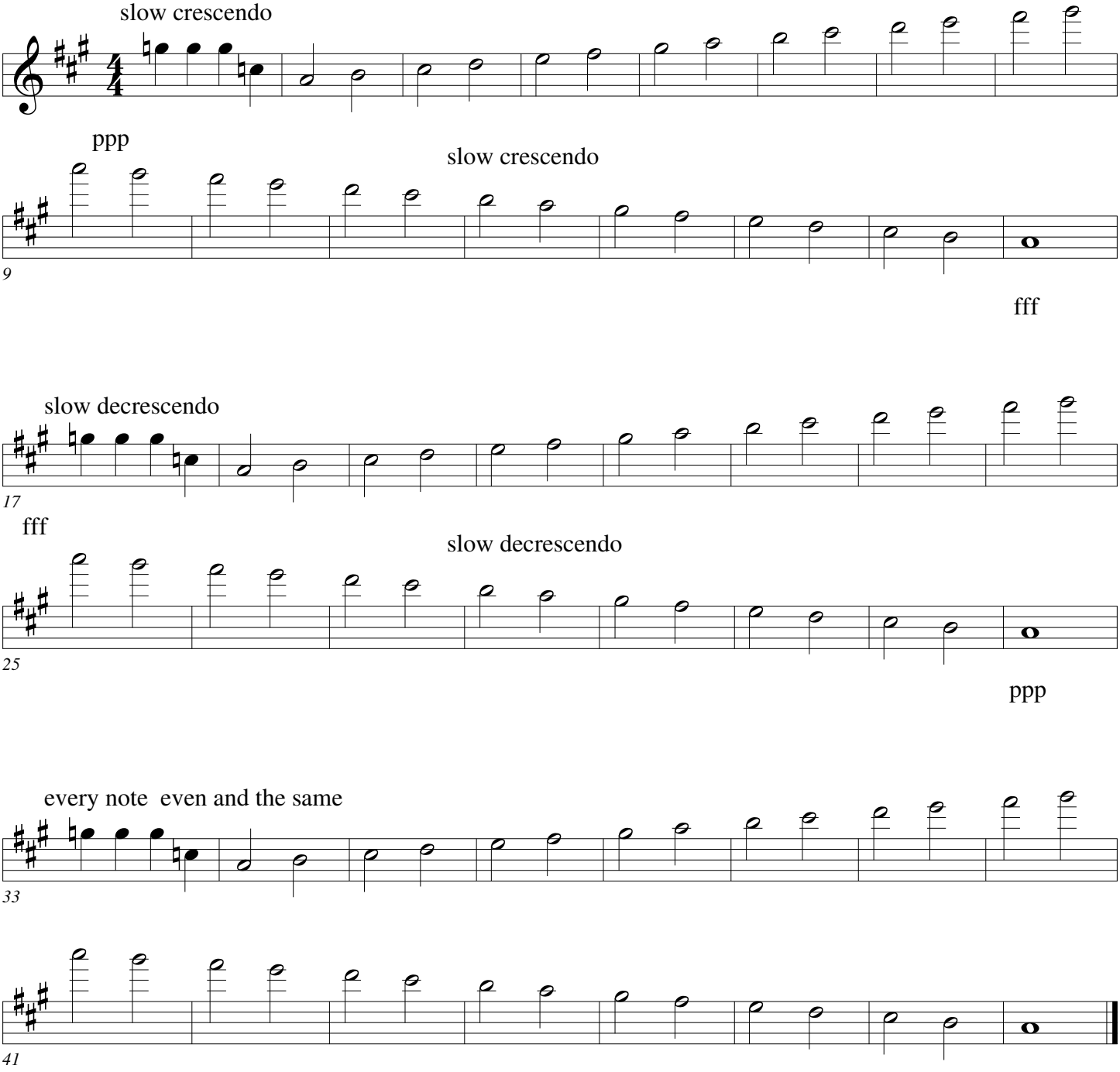

Dynamic Control

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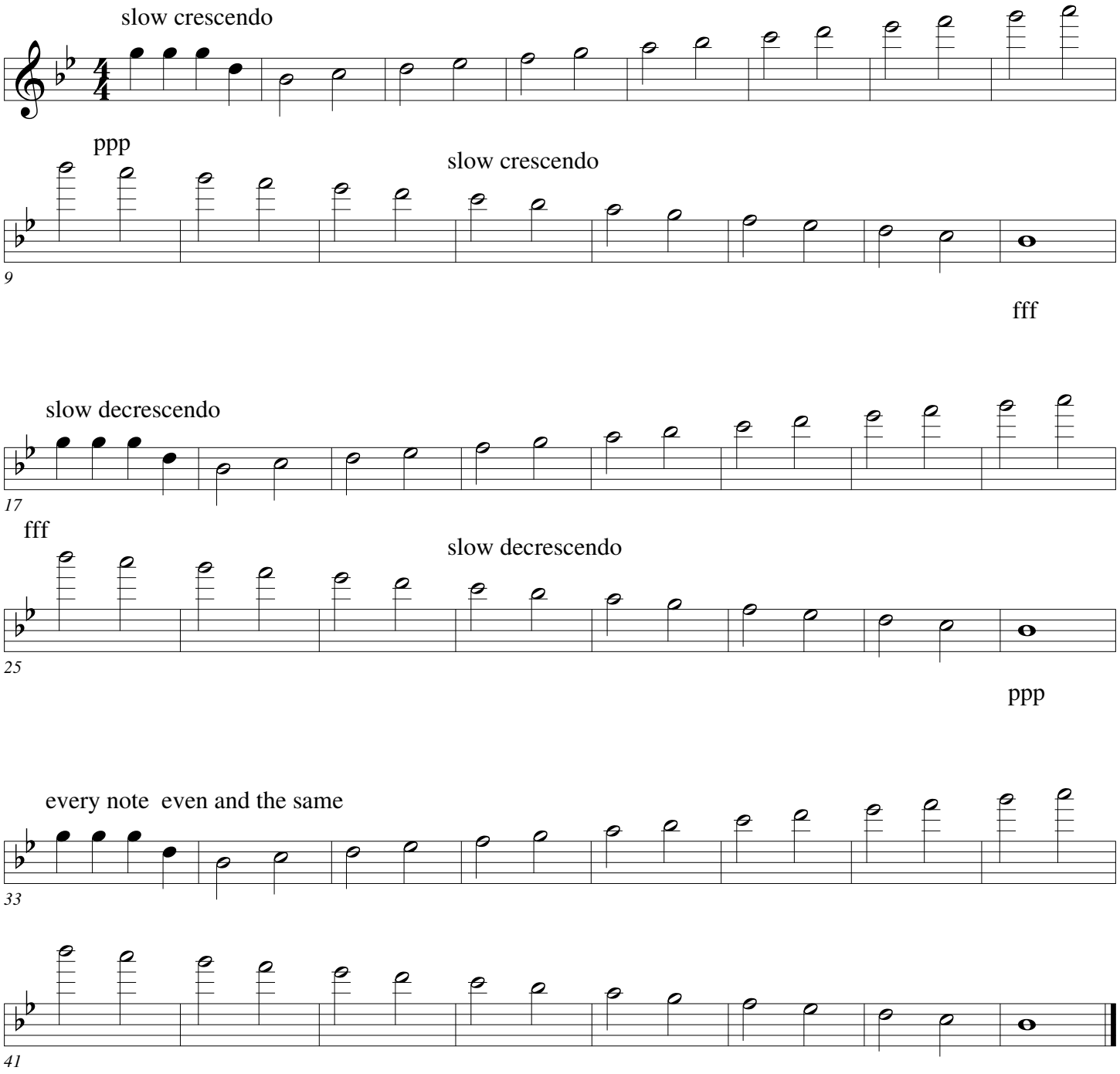

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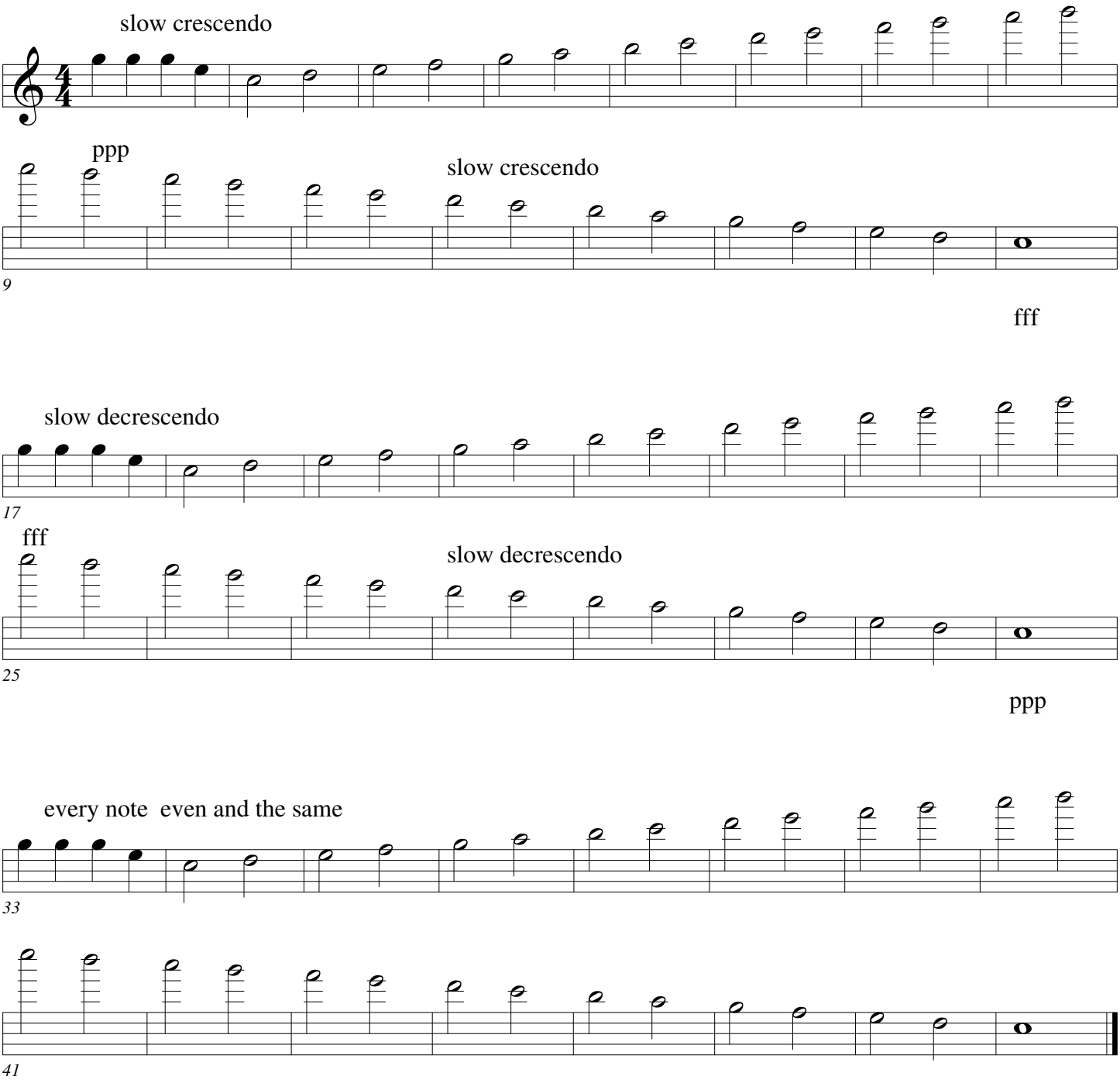


22. My Scales

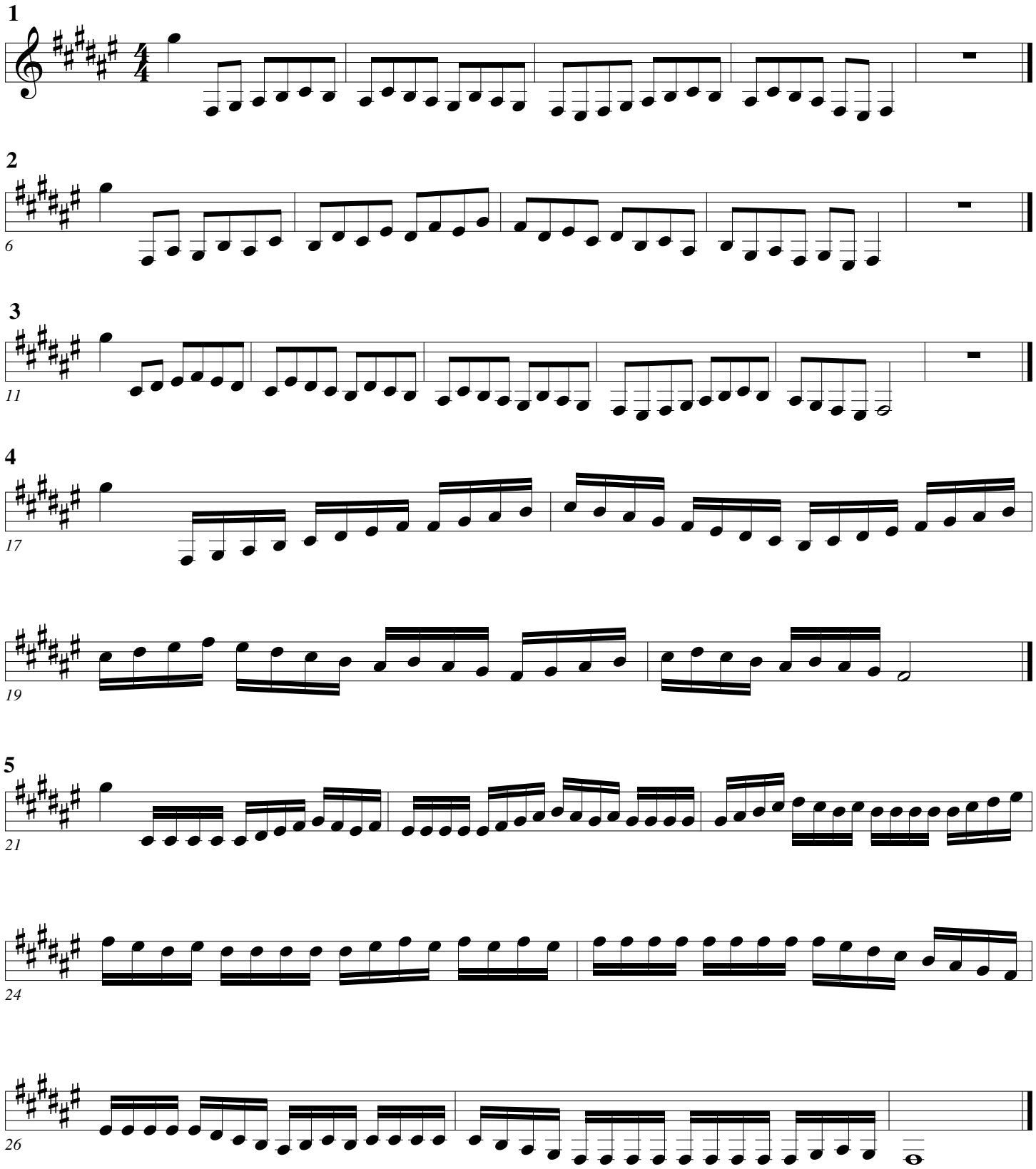
Lip set point
Air support
and
tongue arch/hiss
Are the things that will help you to survive these exercises.

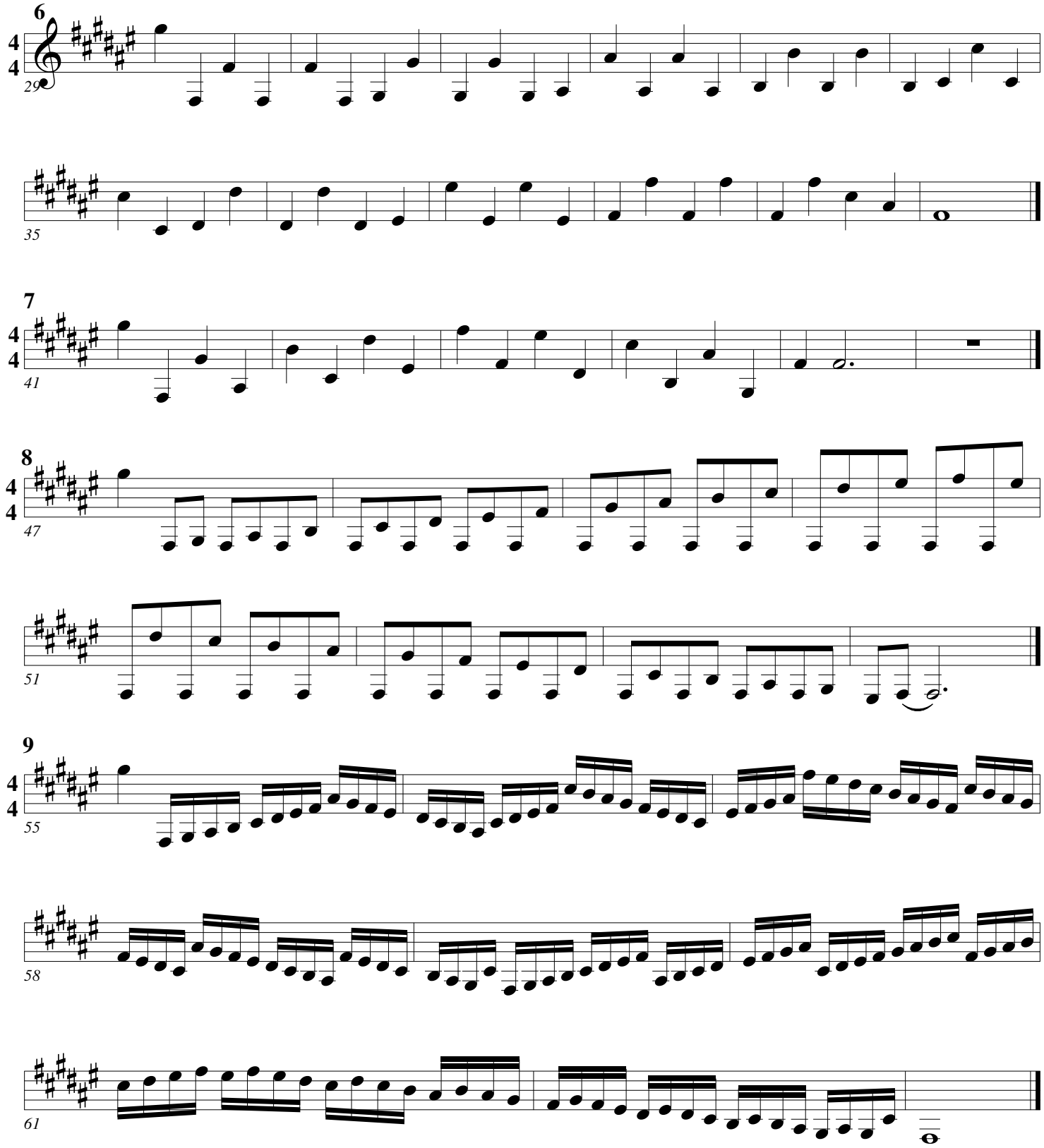
Start with 1 group a day.

I know some pros that play the entire section every day. It takes them 40-45 minutes.

Major Key Studies

Pops

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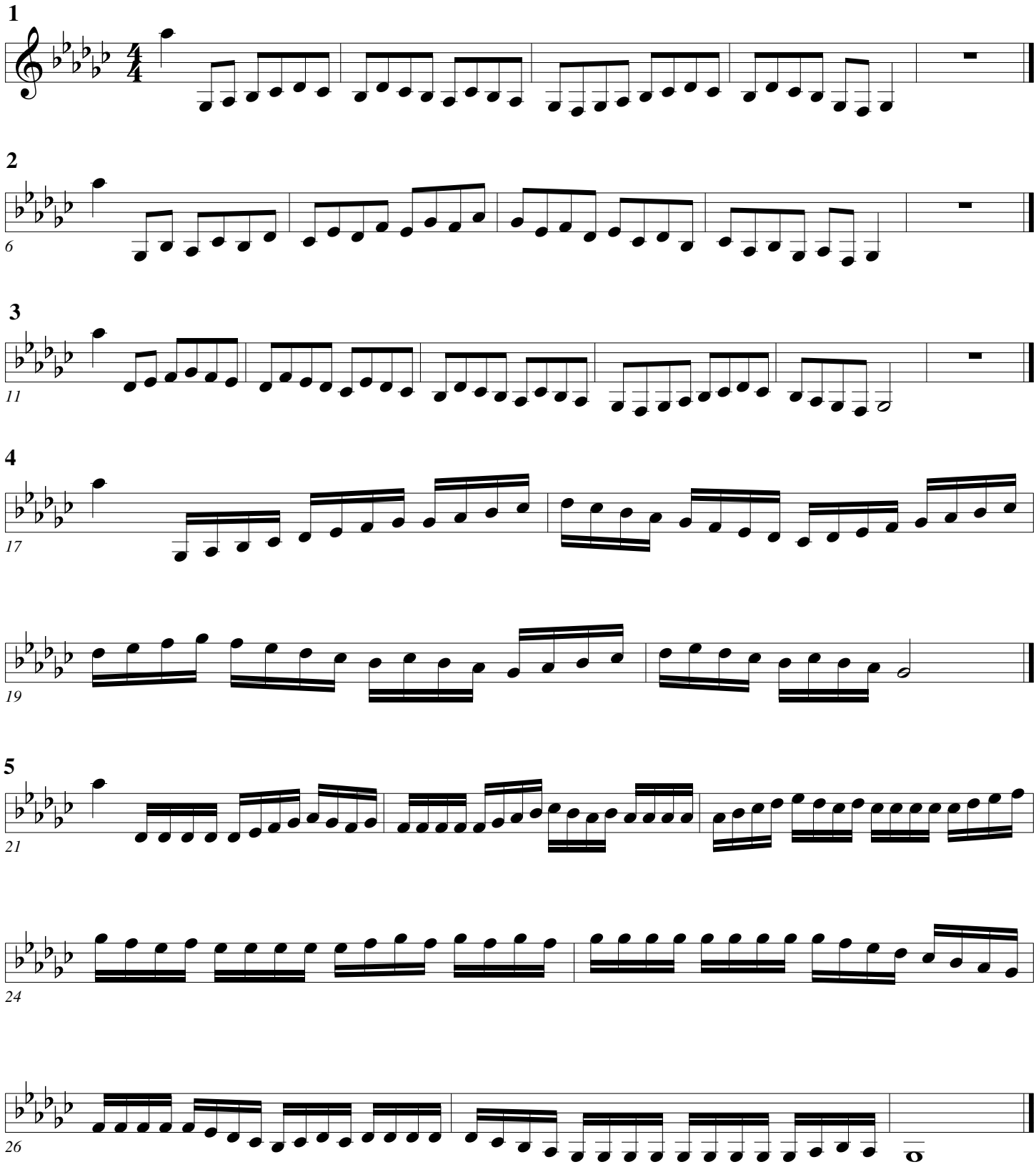
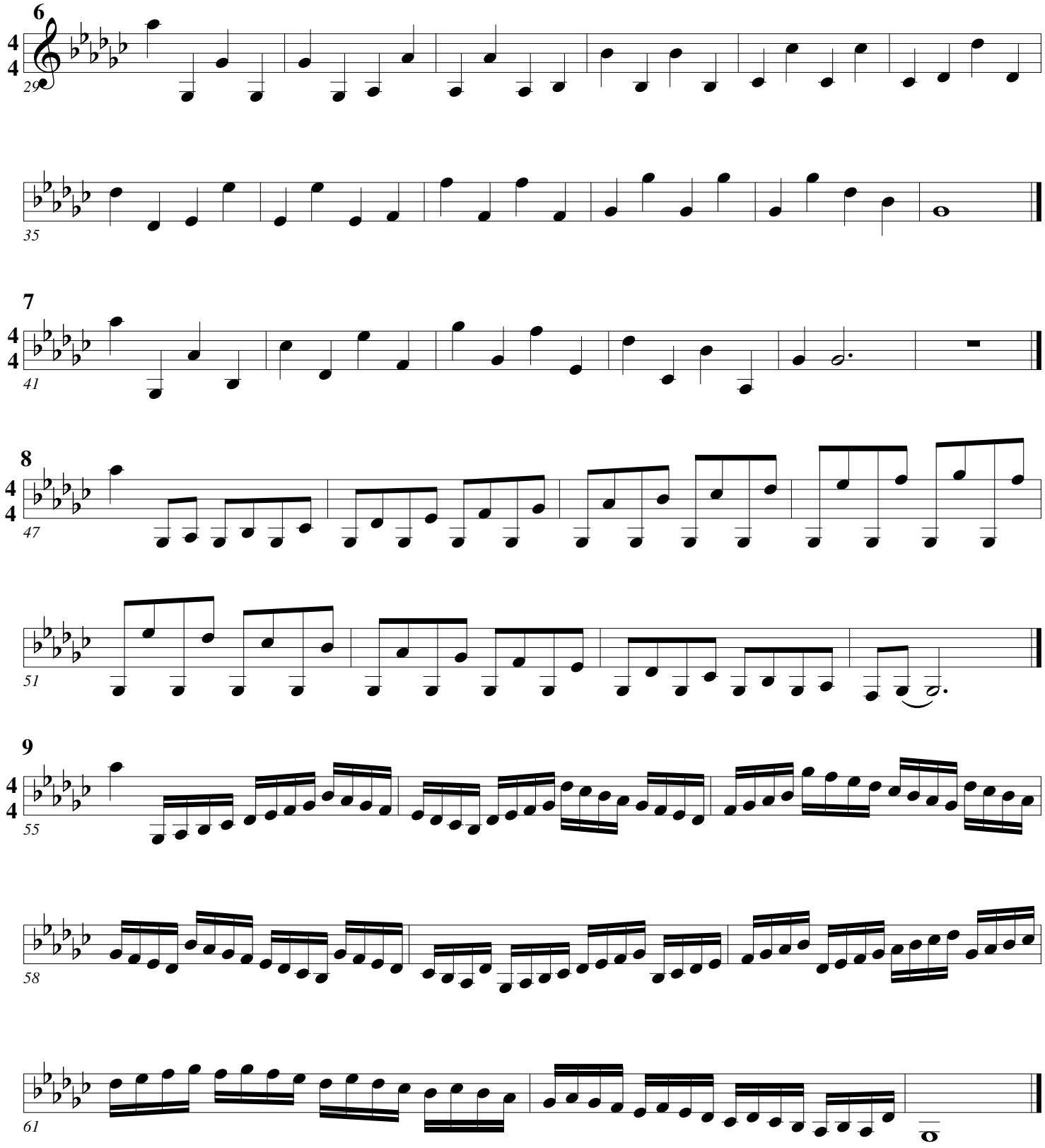
Major Key Studies

Pops

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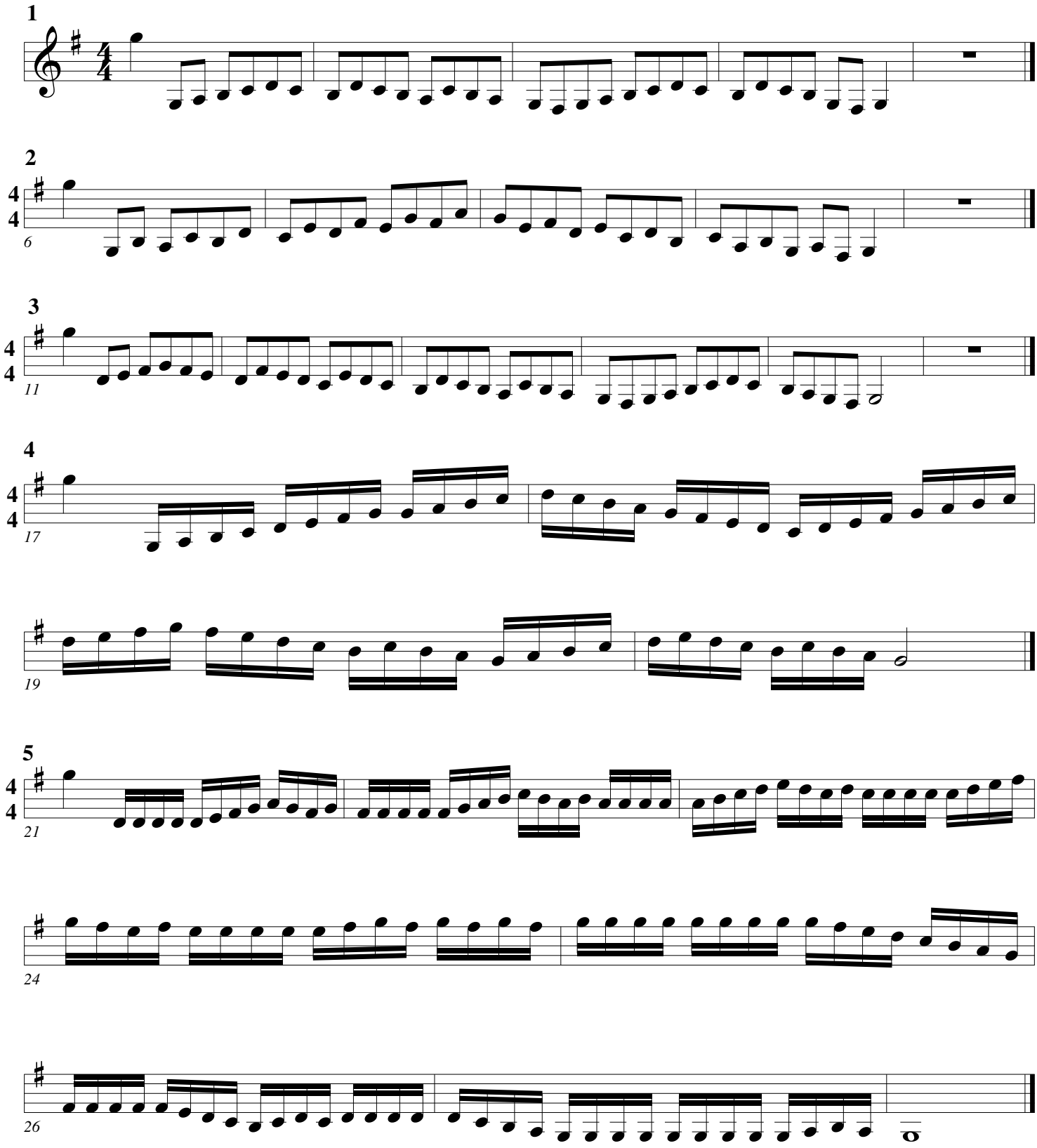
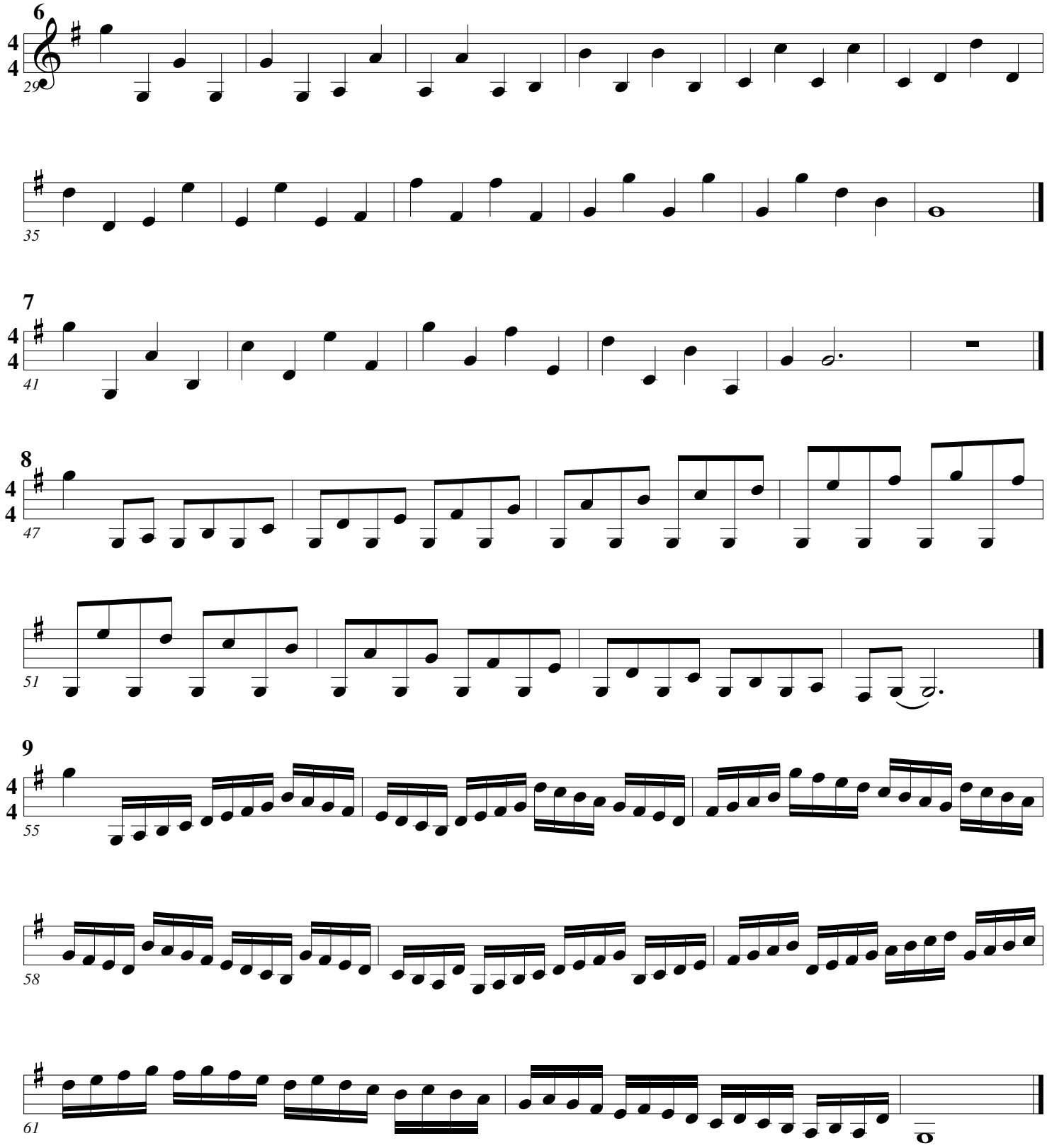
Major Key Studies

Pops

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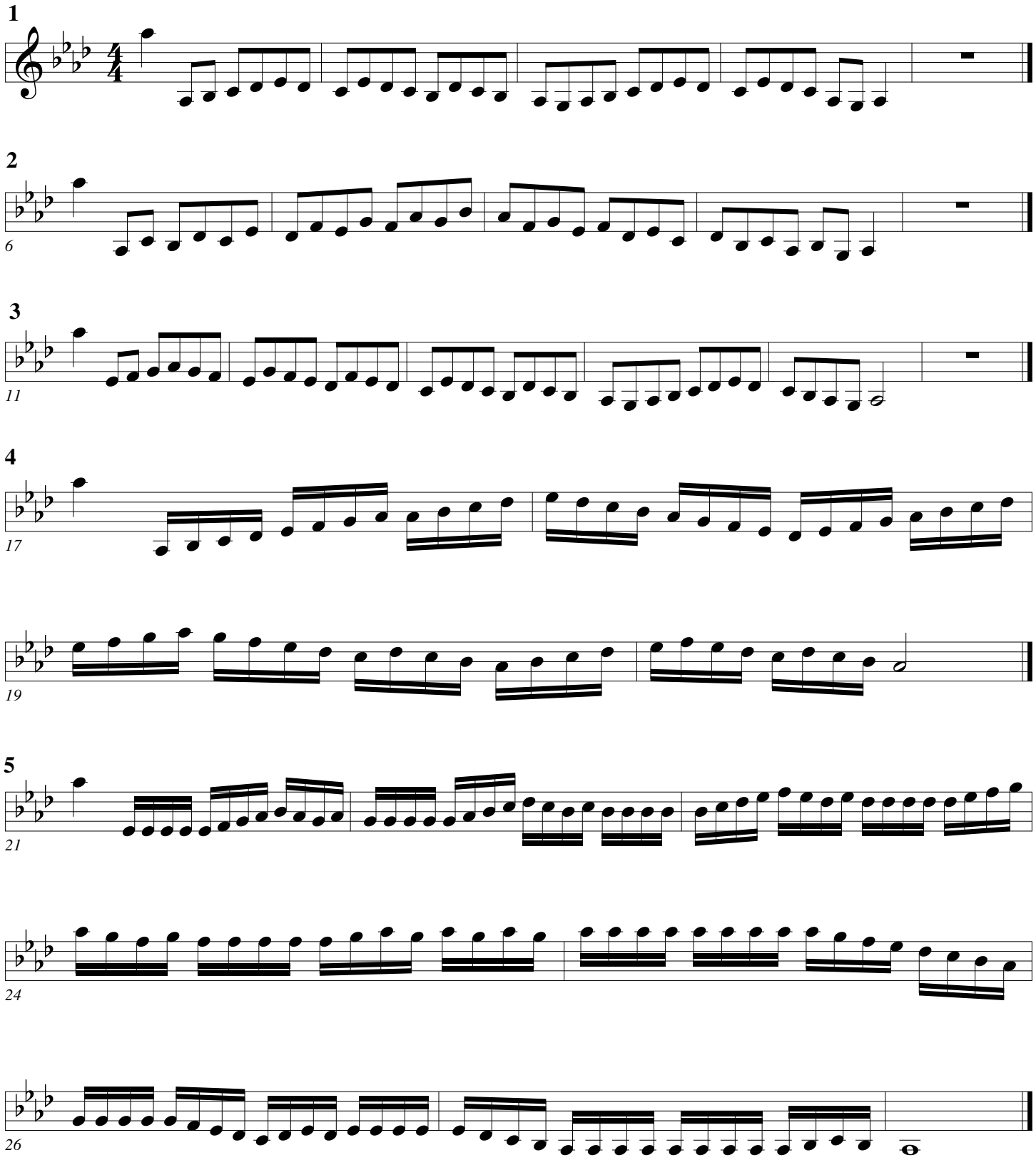
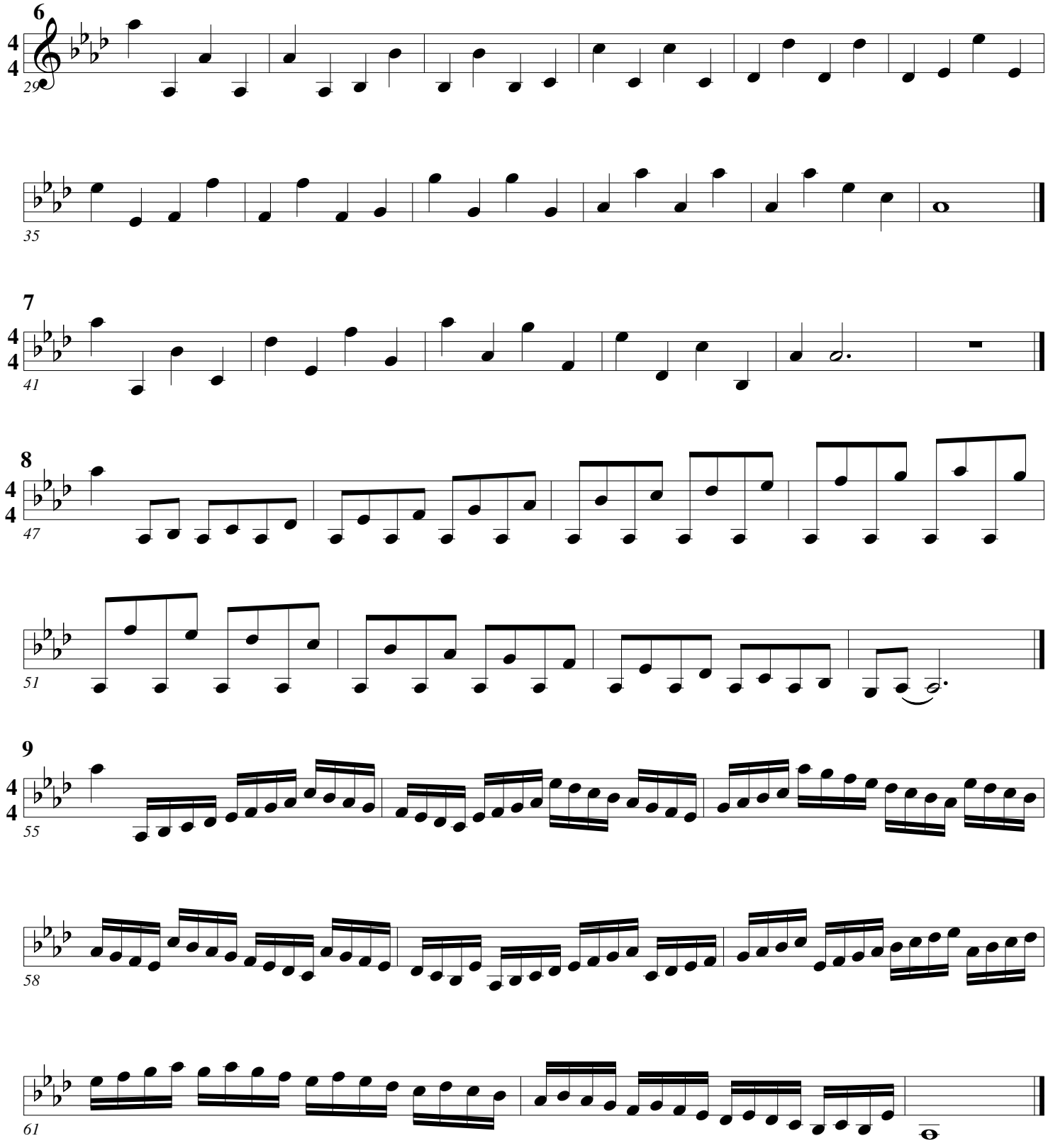
Major Key Studies

Pops

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Major Key Studies

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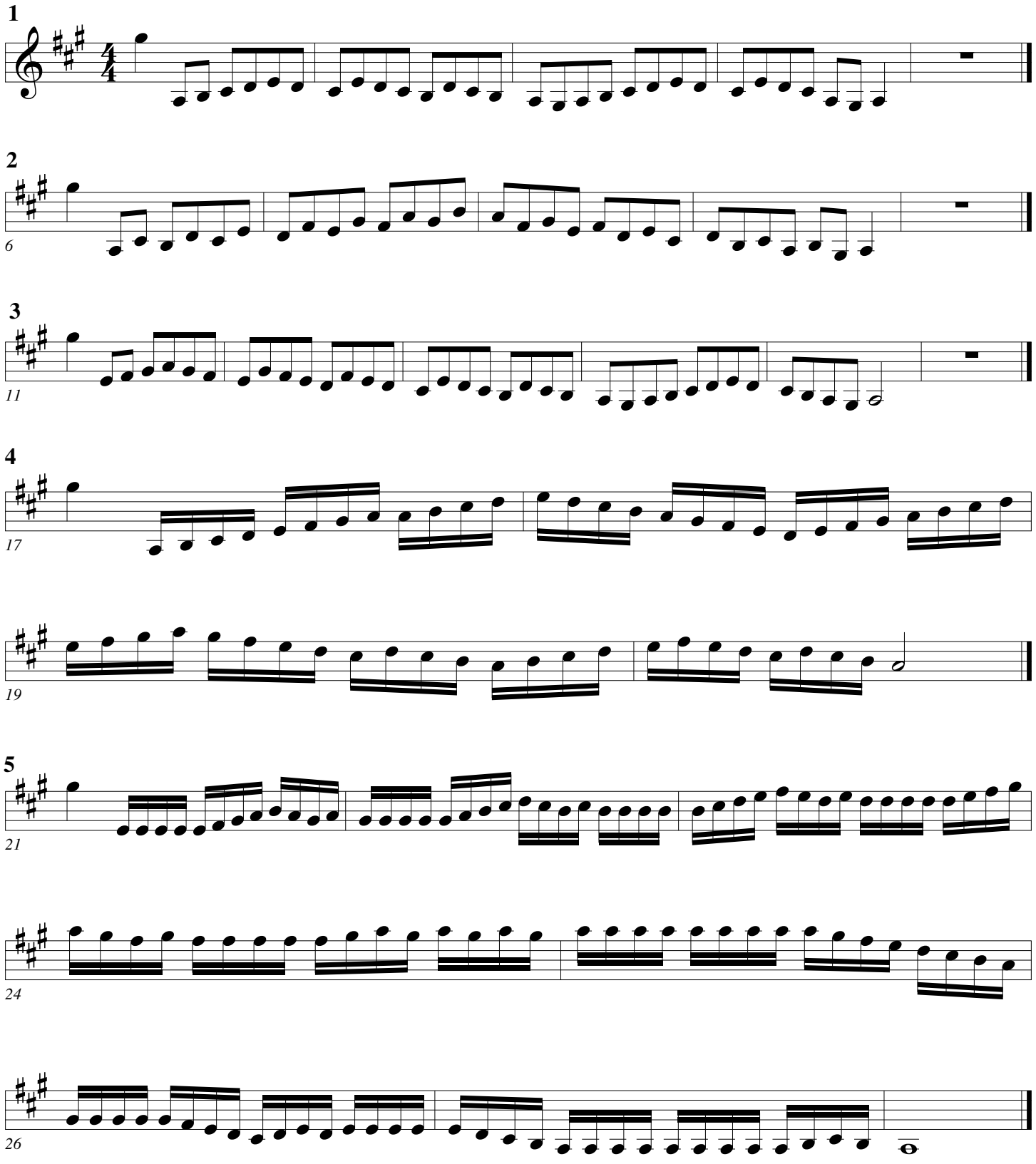

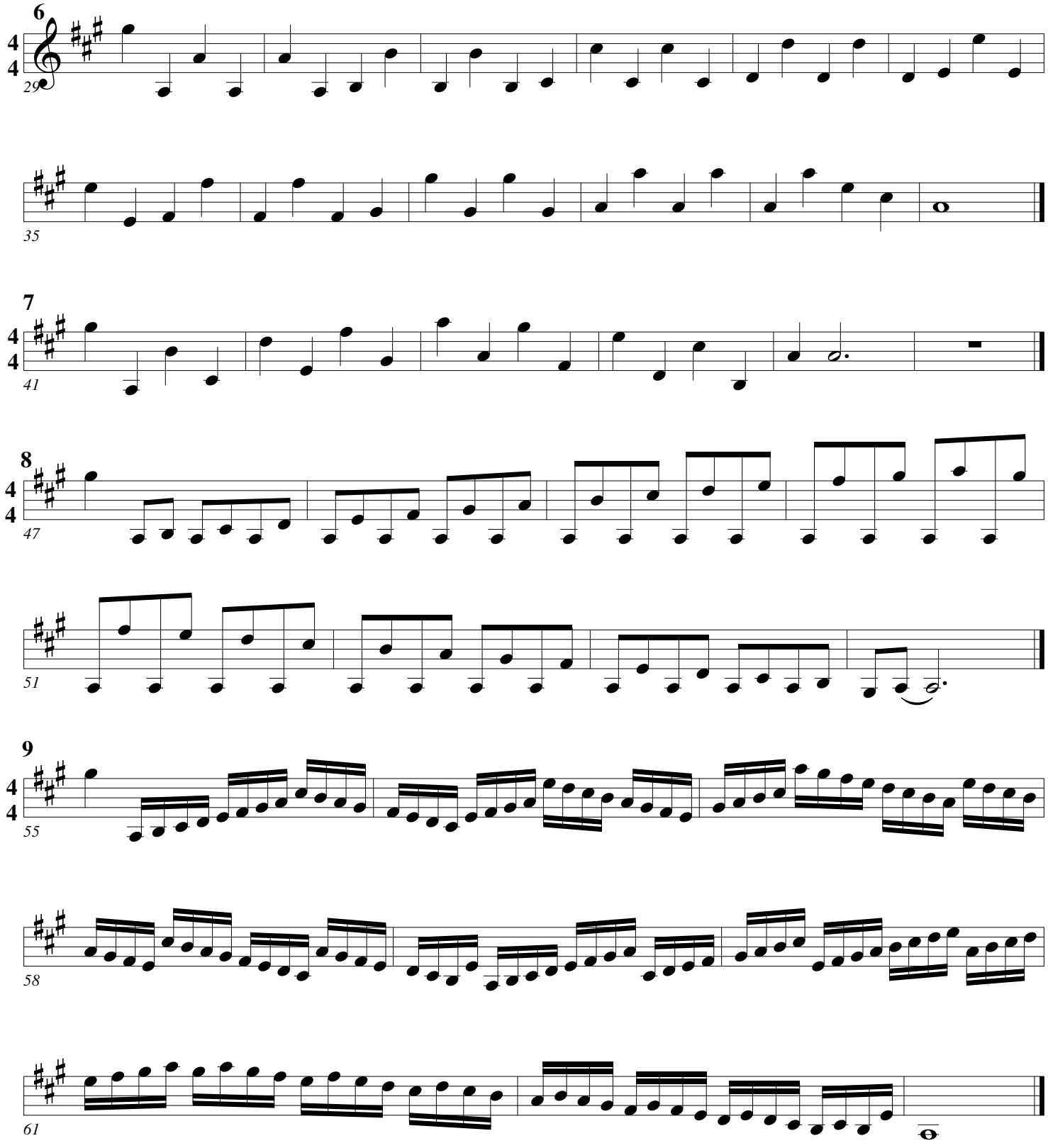
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Major Key Studies

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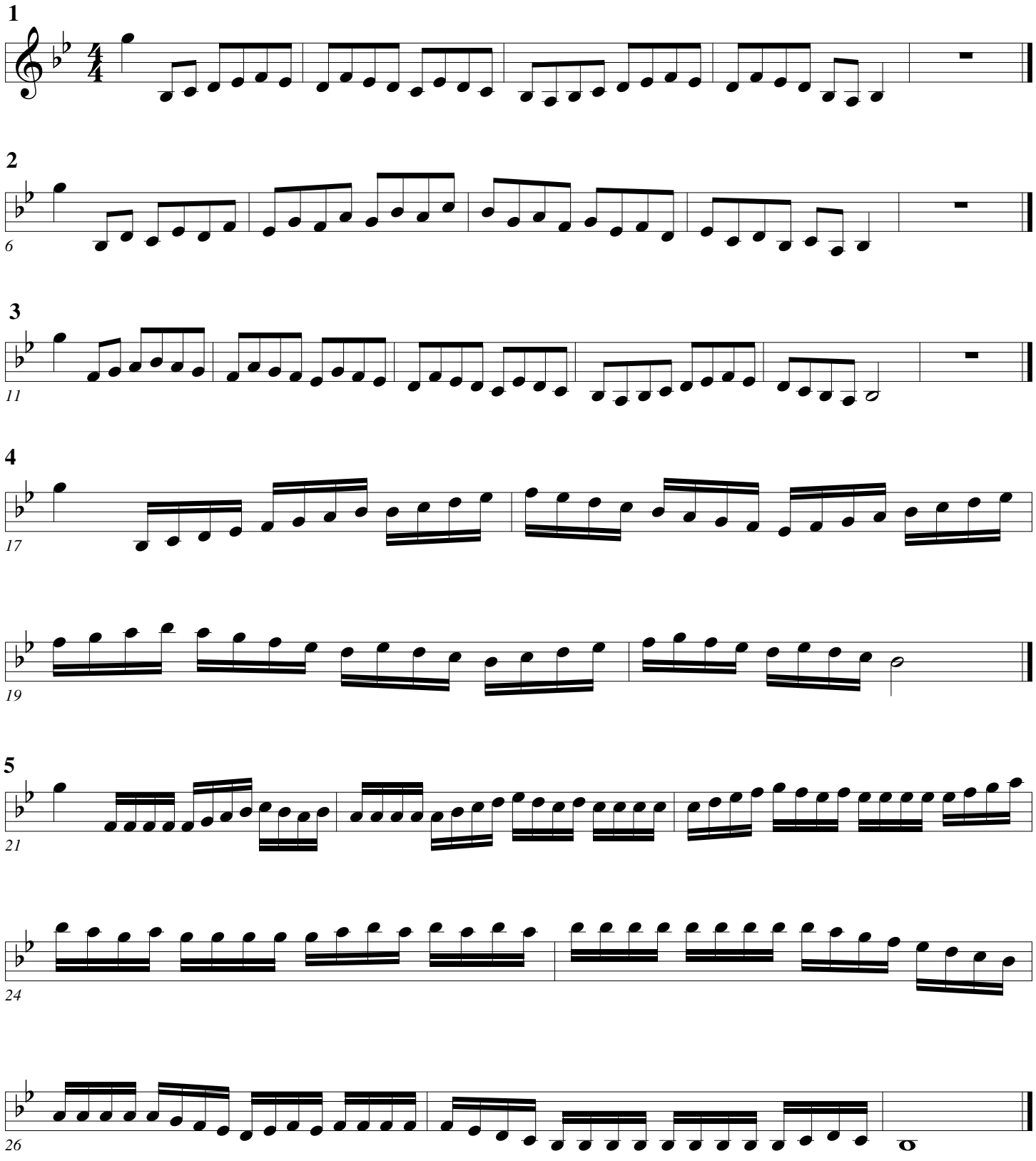

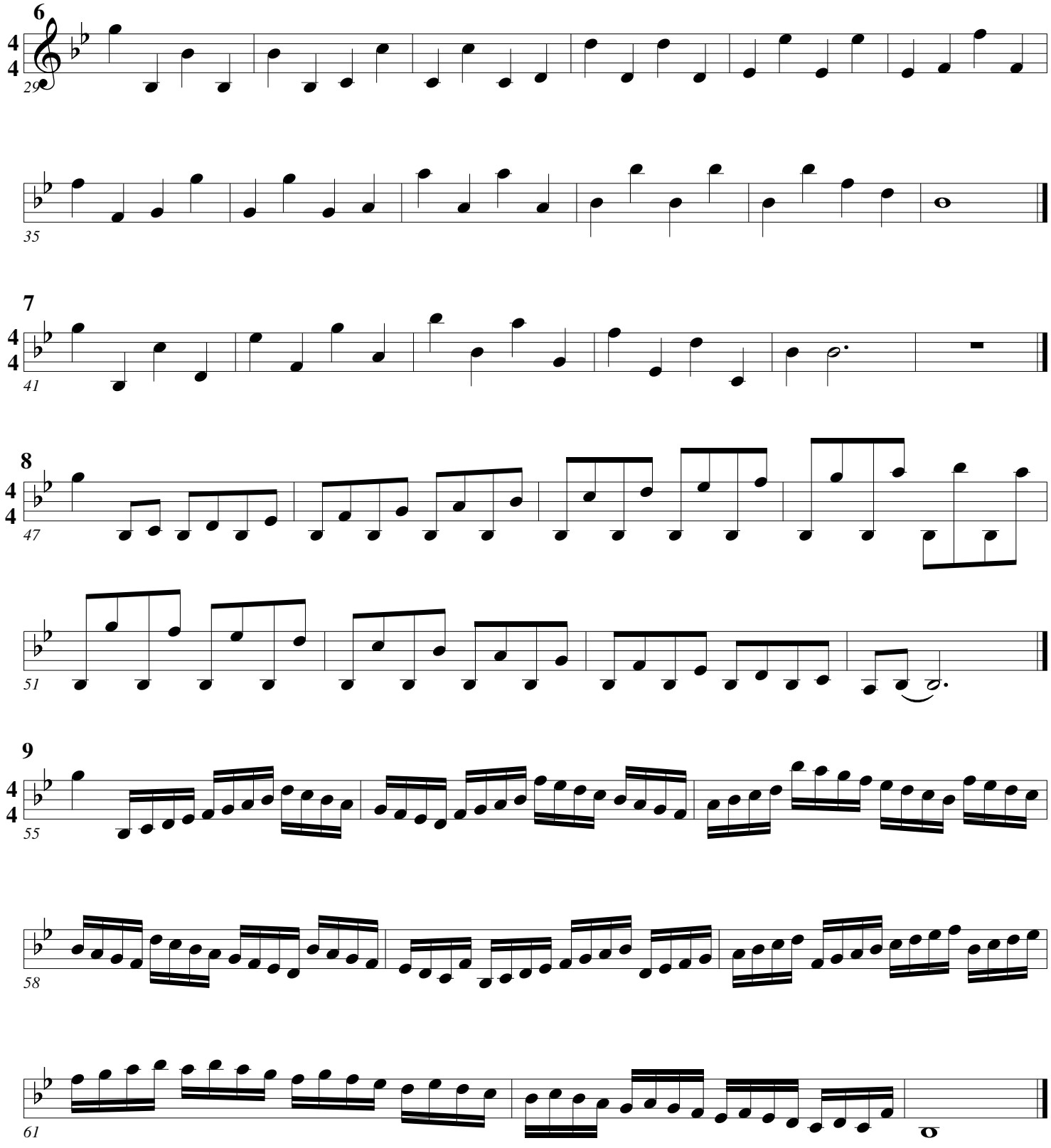
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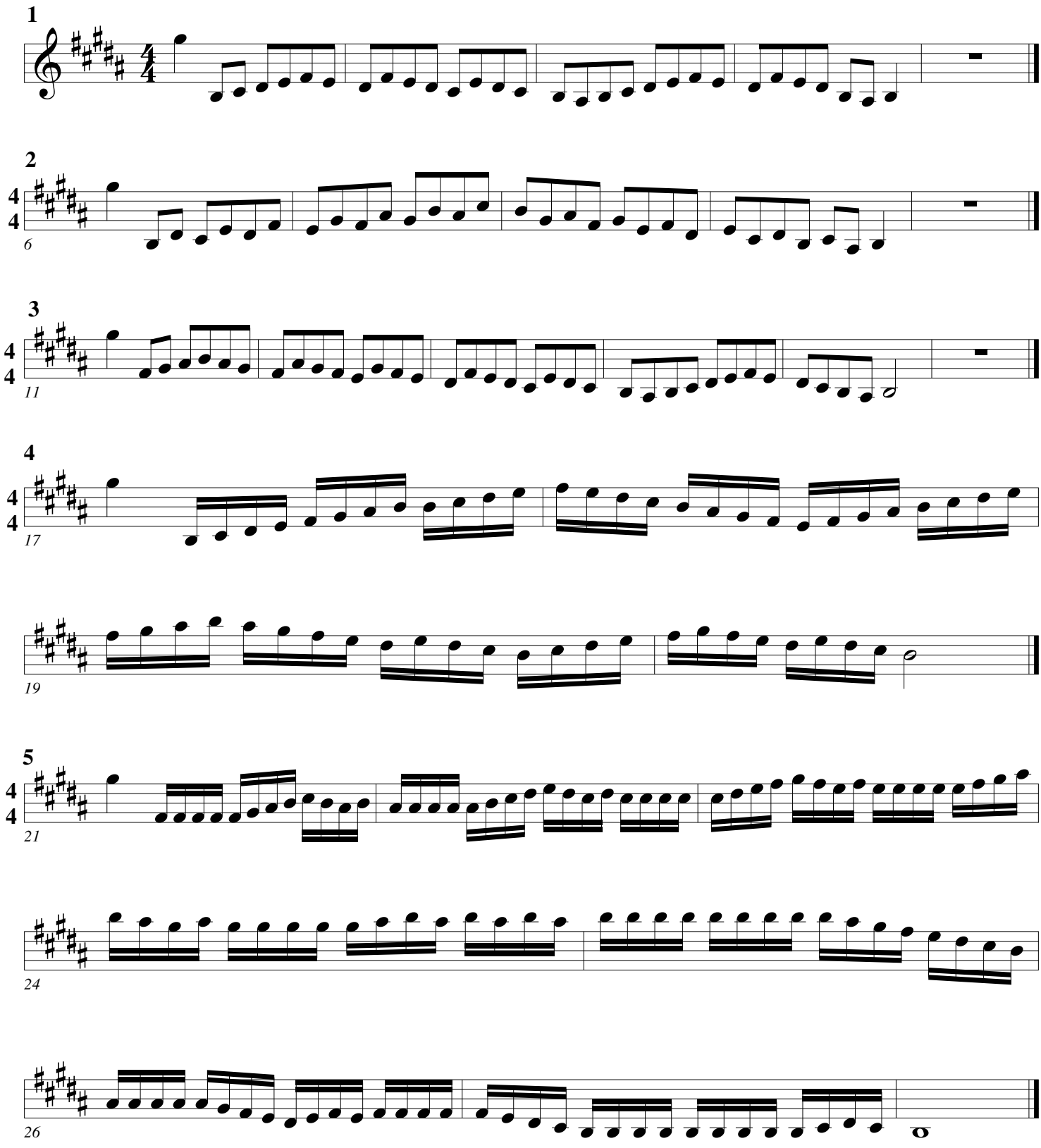
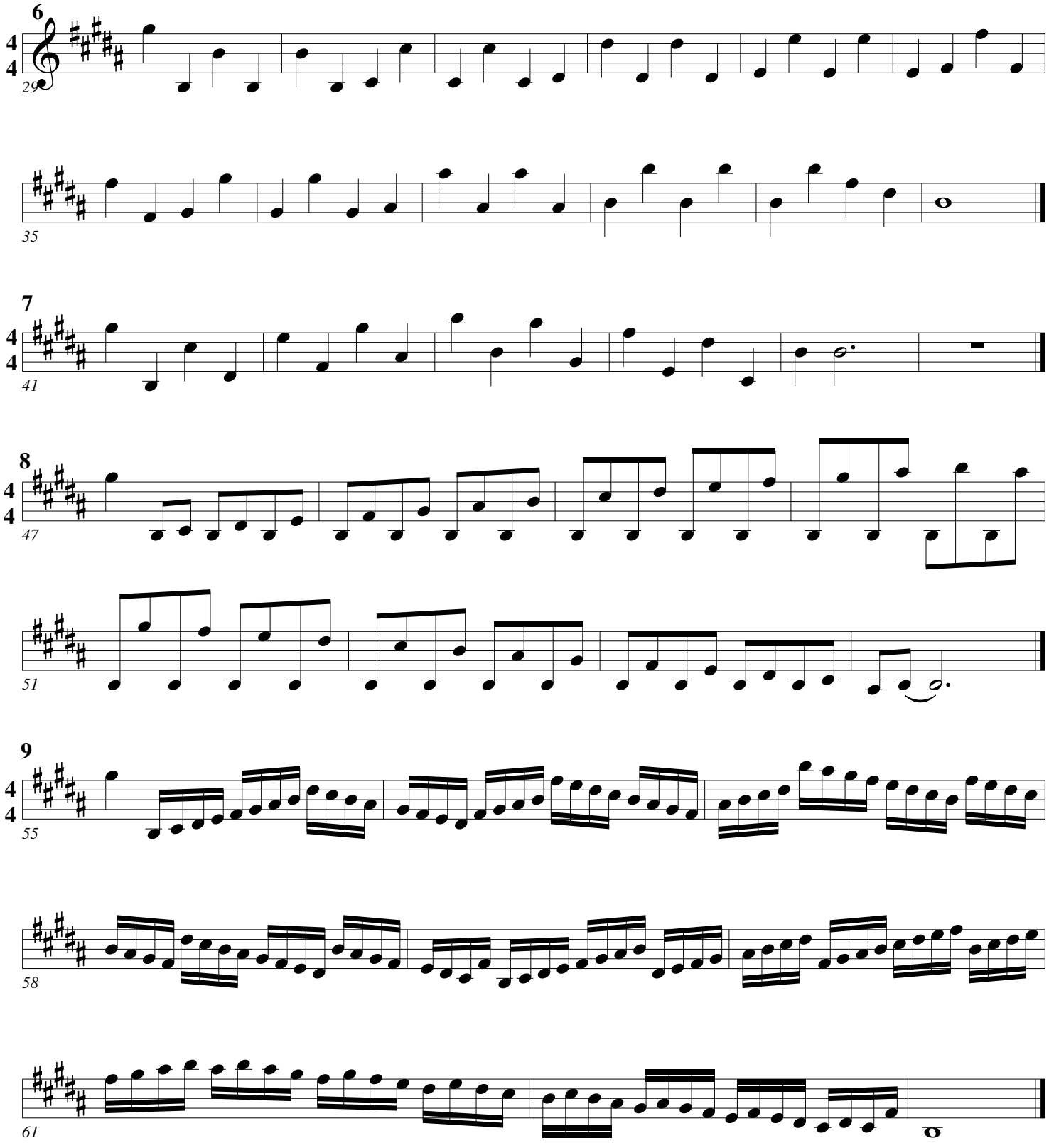
Major Key Studies

Pops

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Major Key Studies

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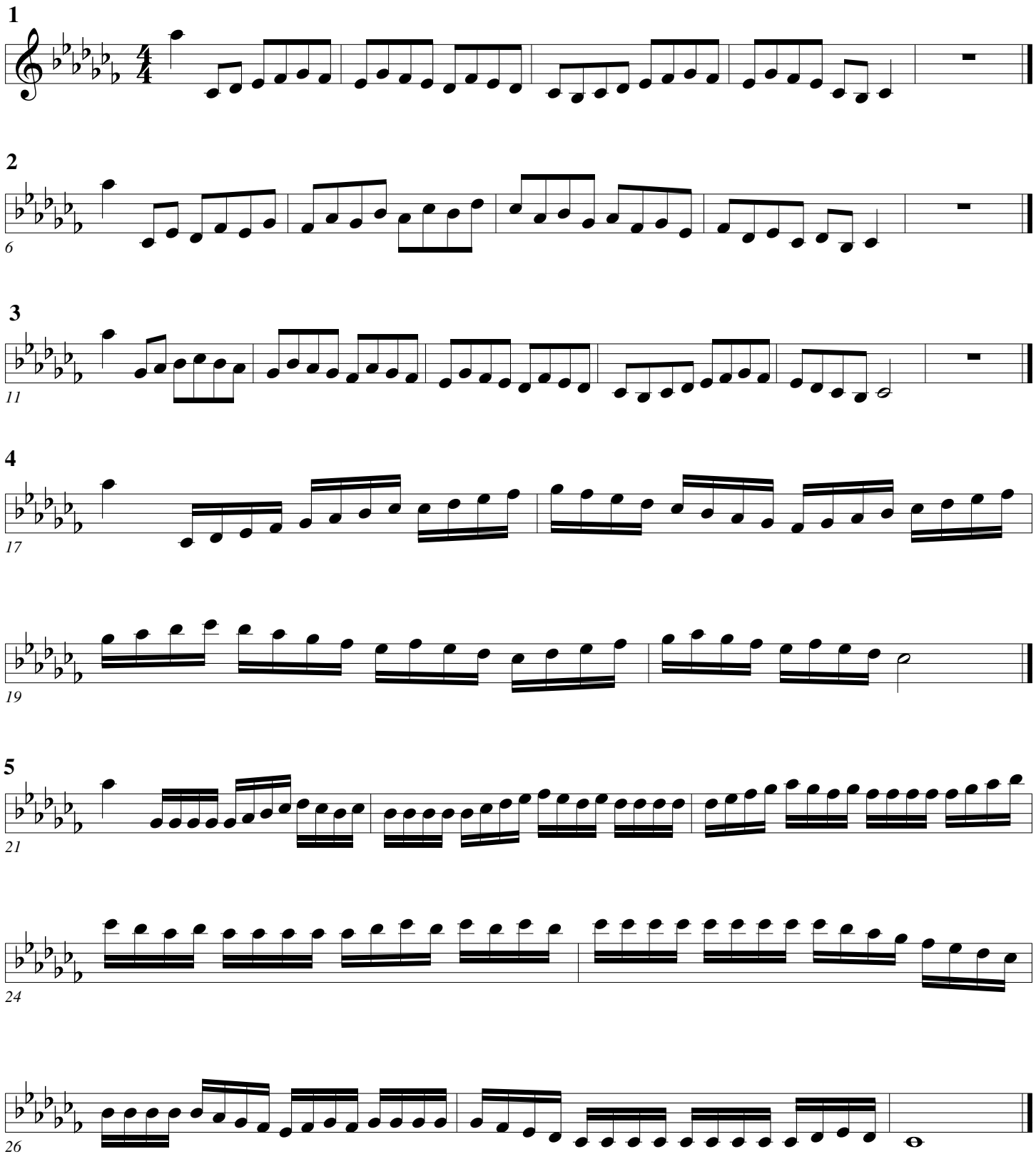

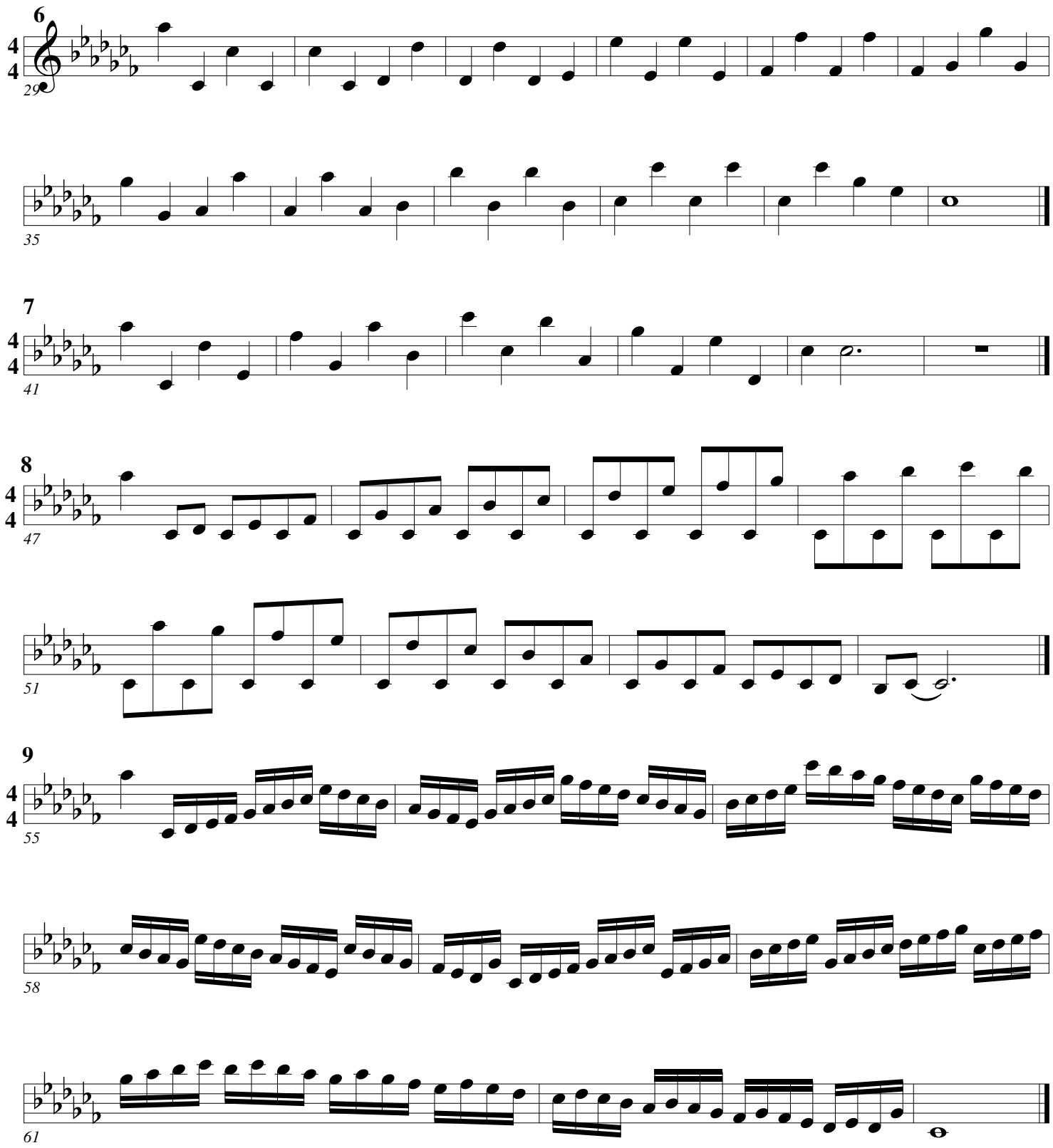
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Major Key Studies

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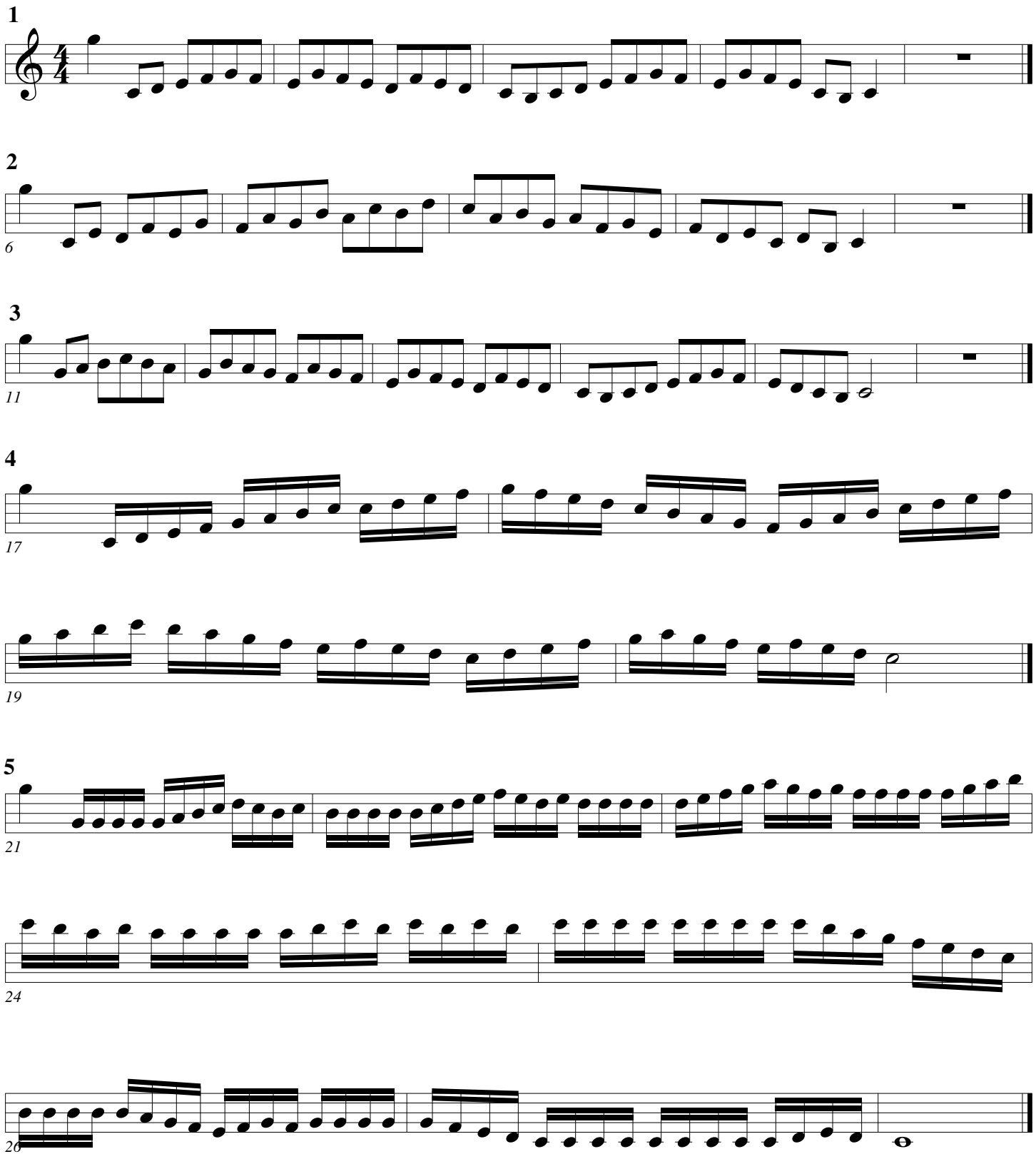

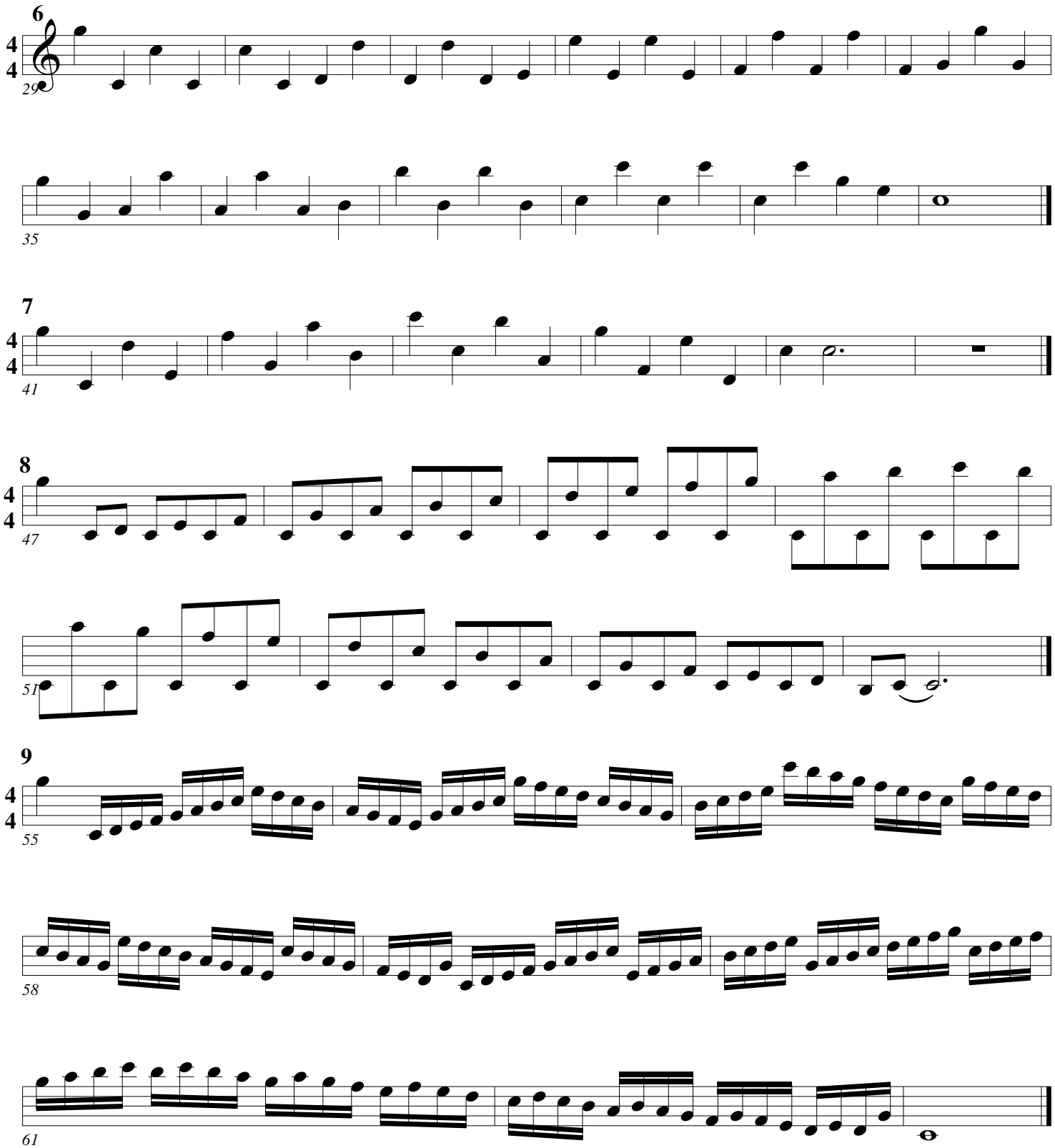
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Major Key Studies

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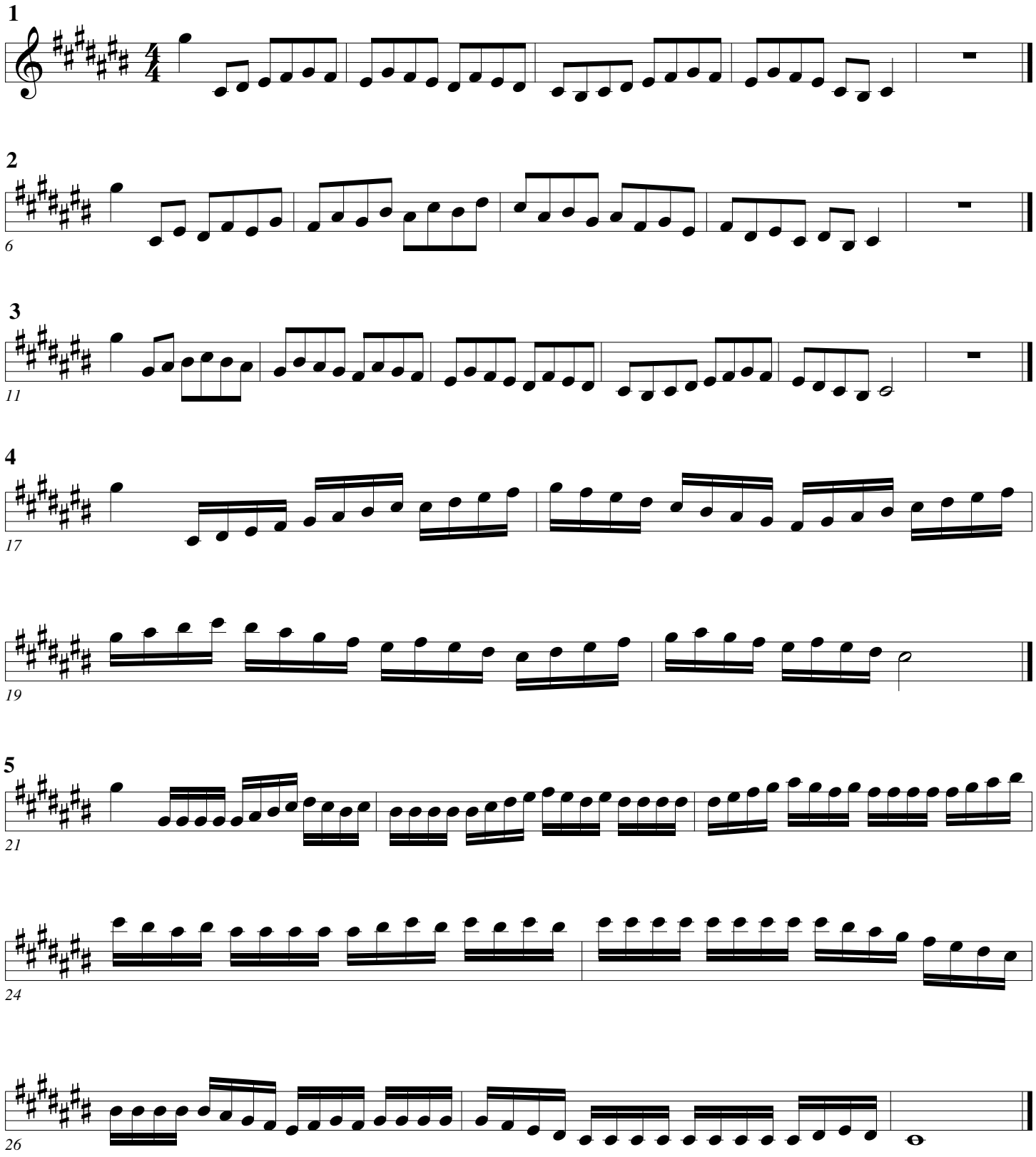

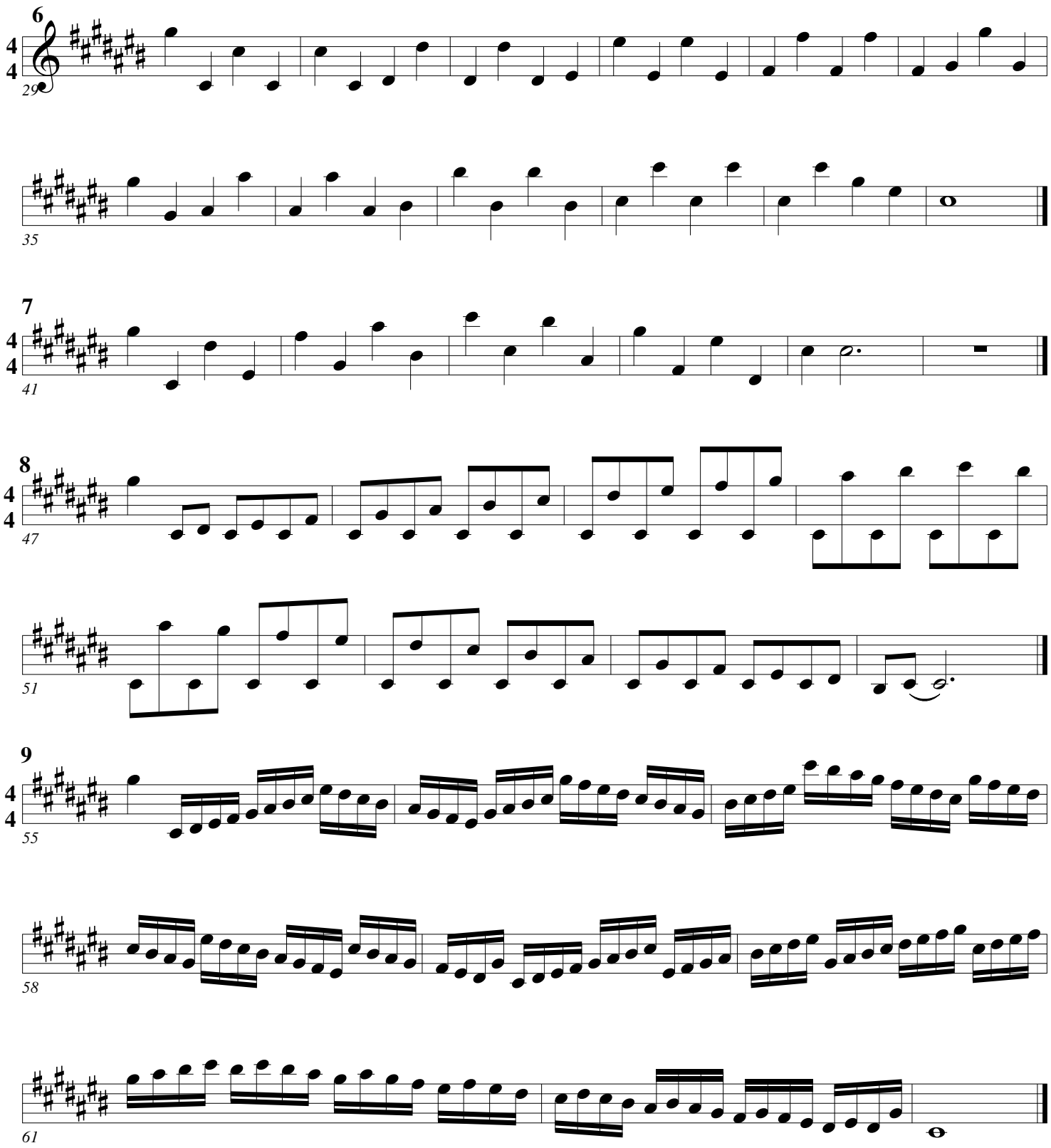
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Major Key Studies

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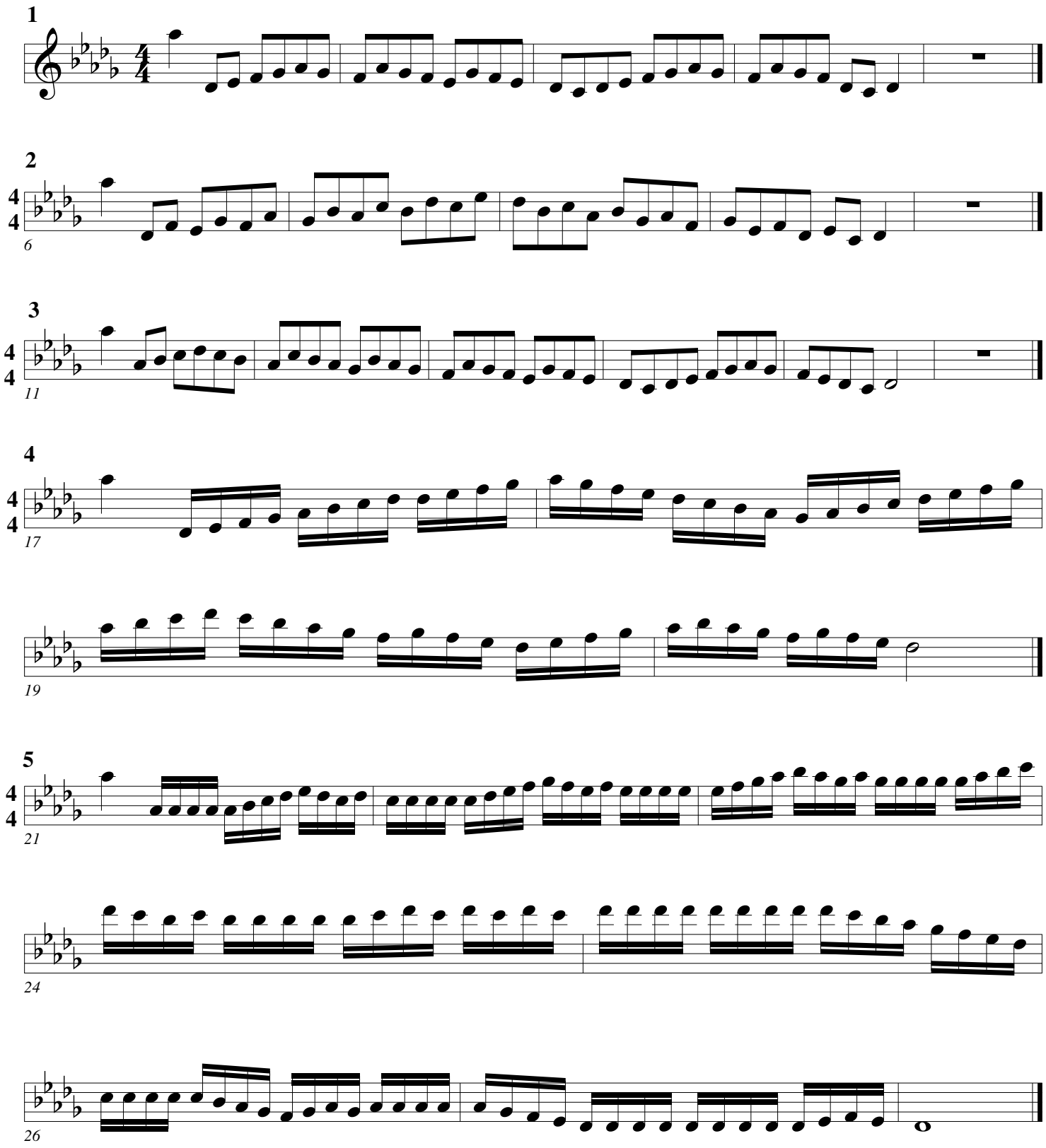

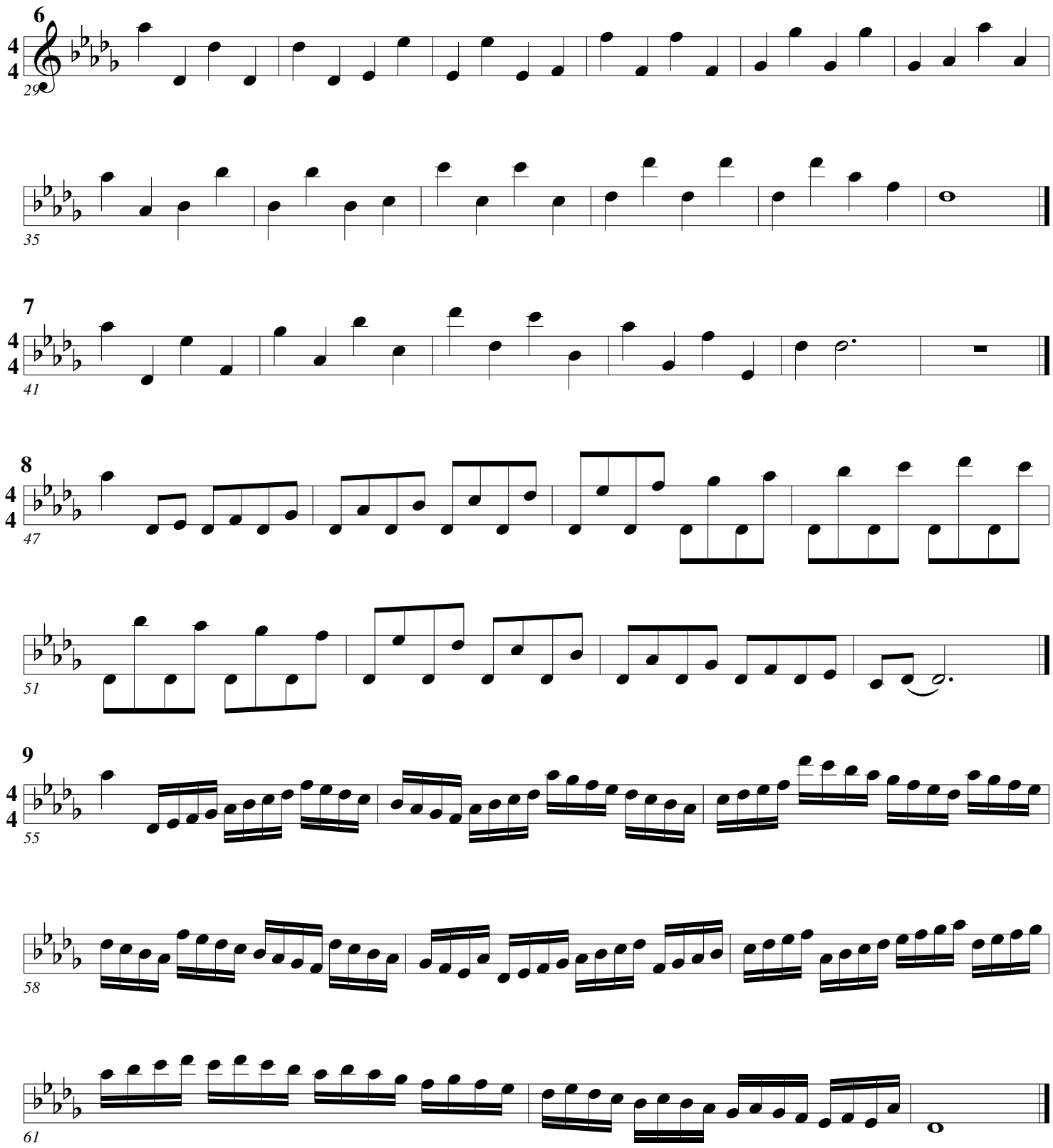
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Major Key Studies

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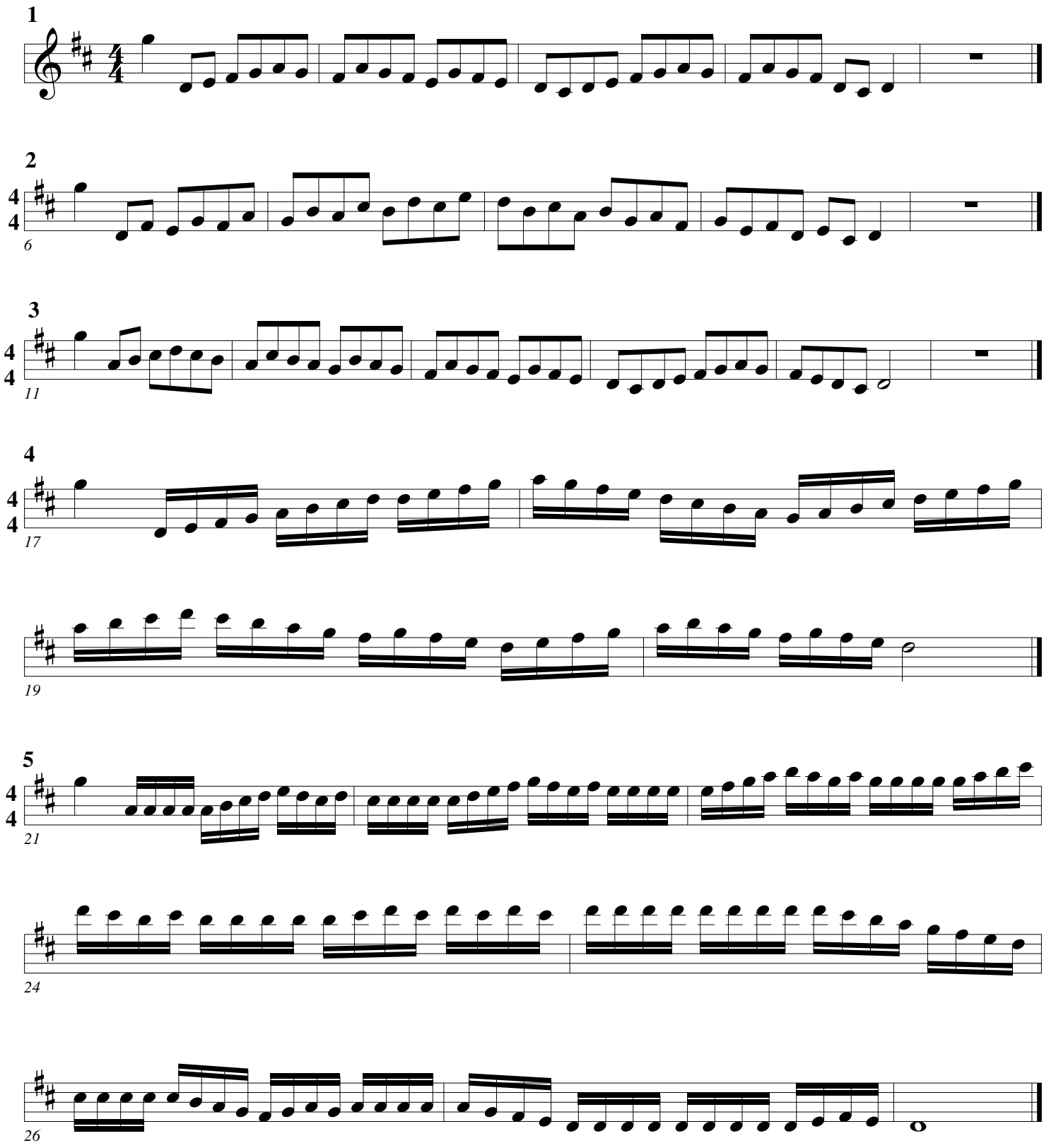

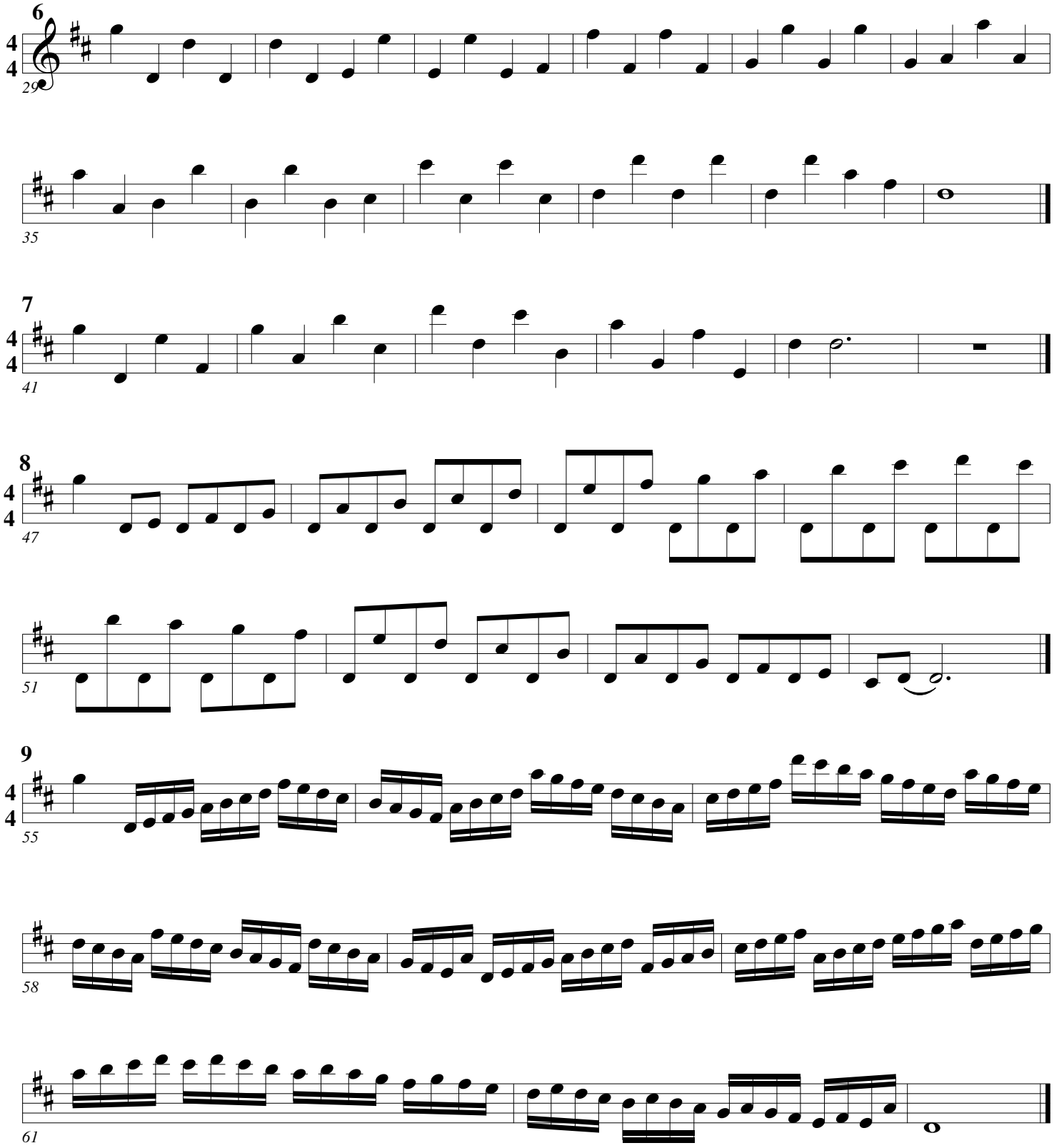
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Major Key Studies

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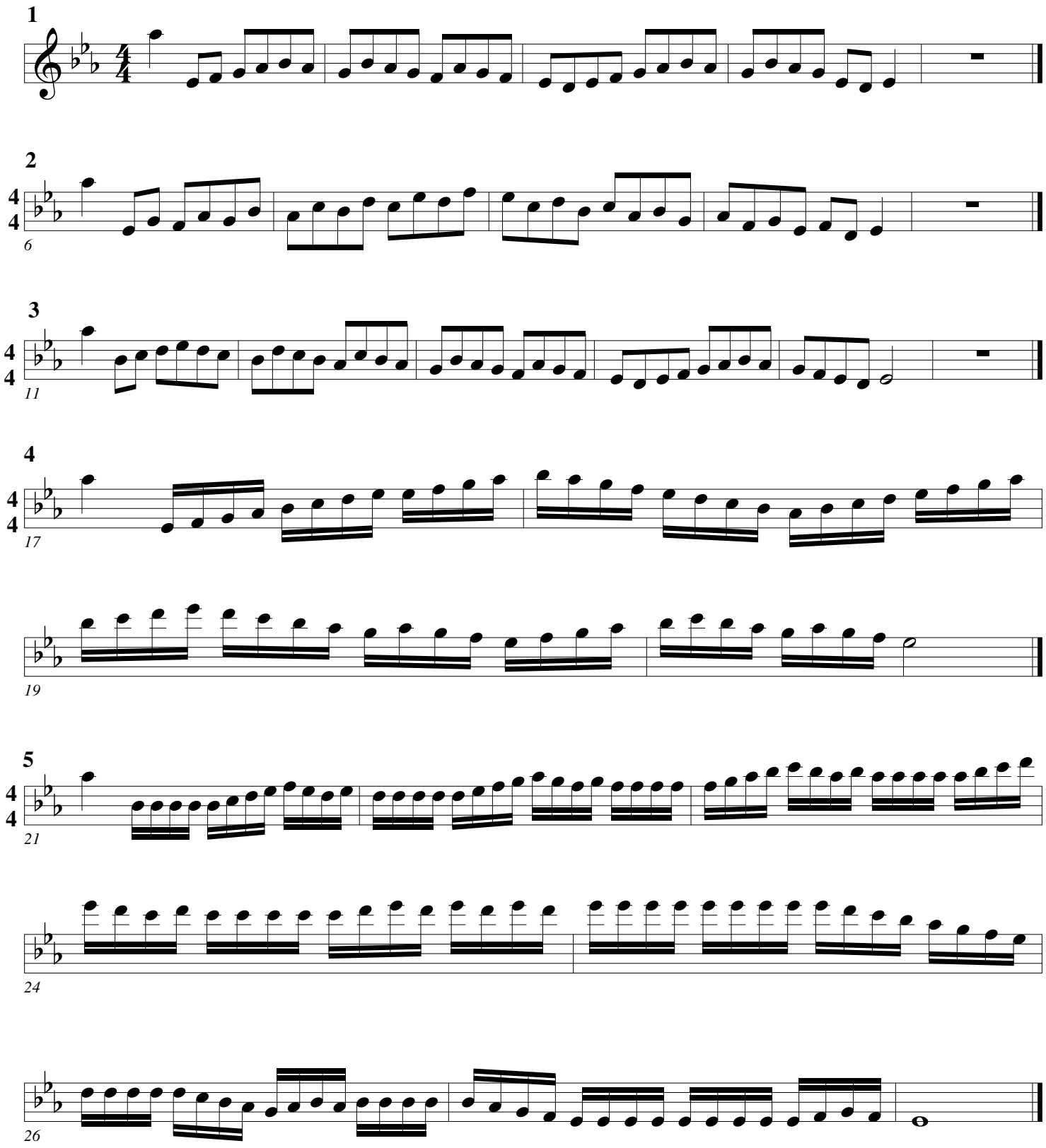

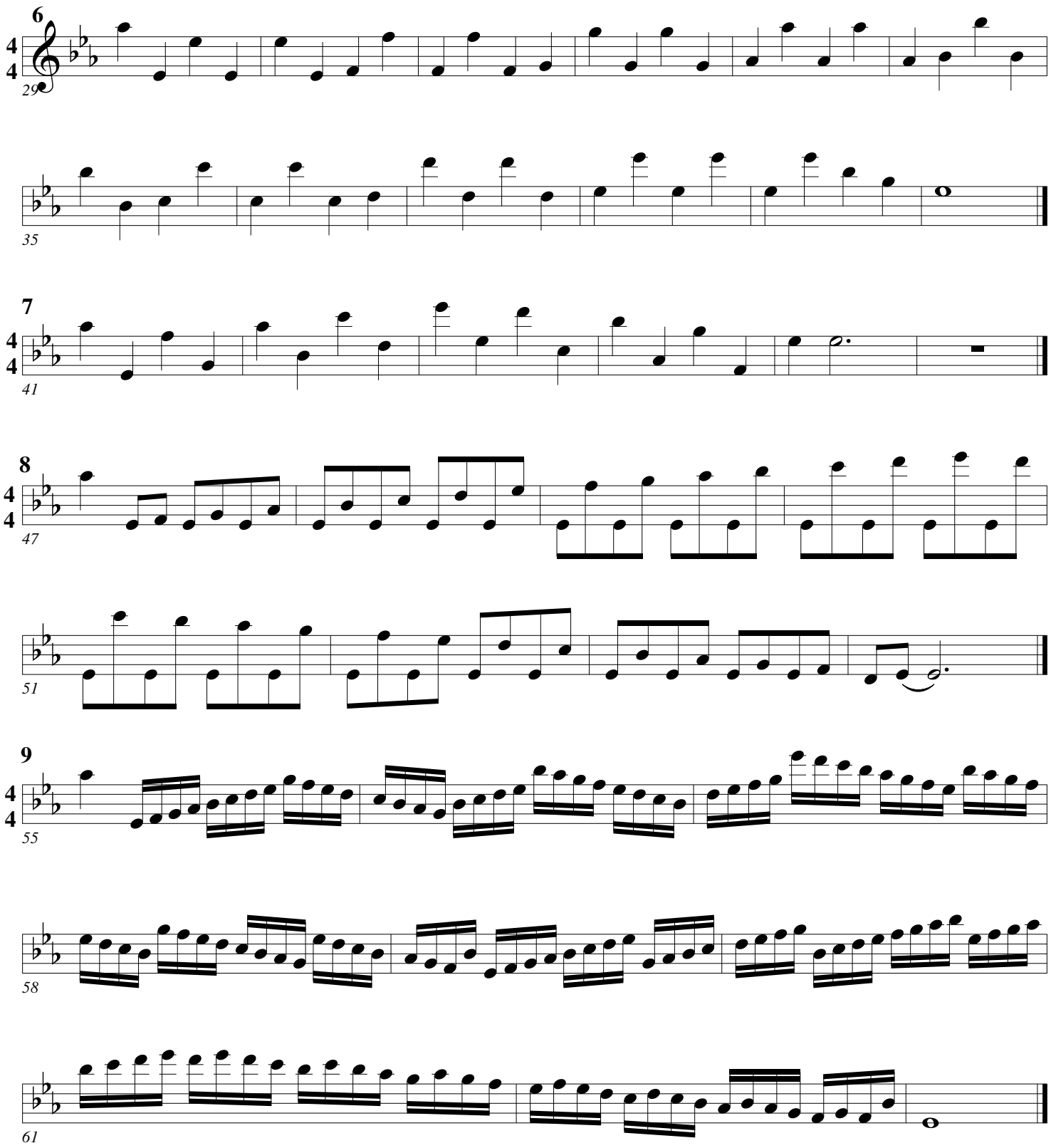
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Major Key Studies

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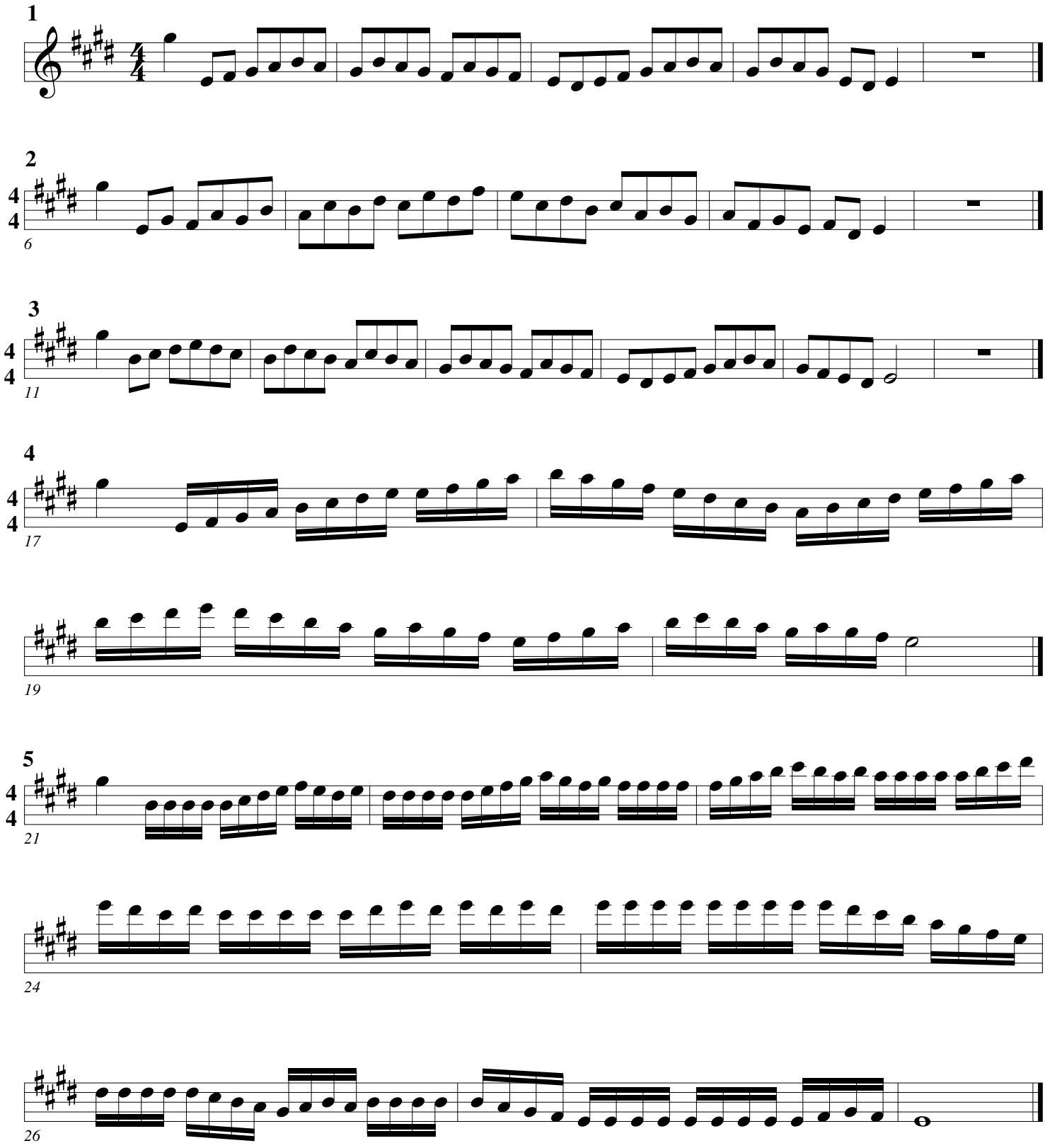

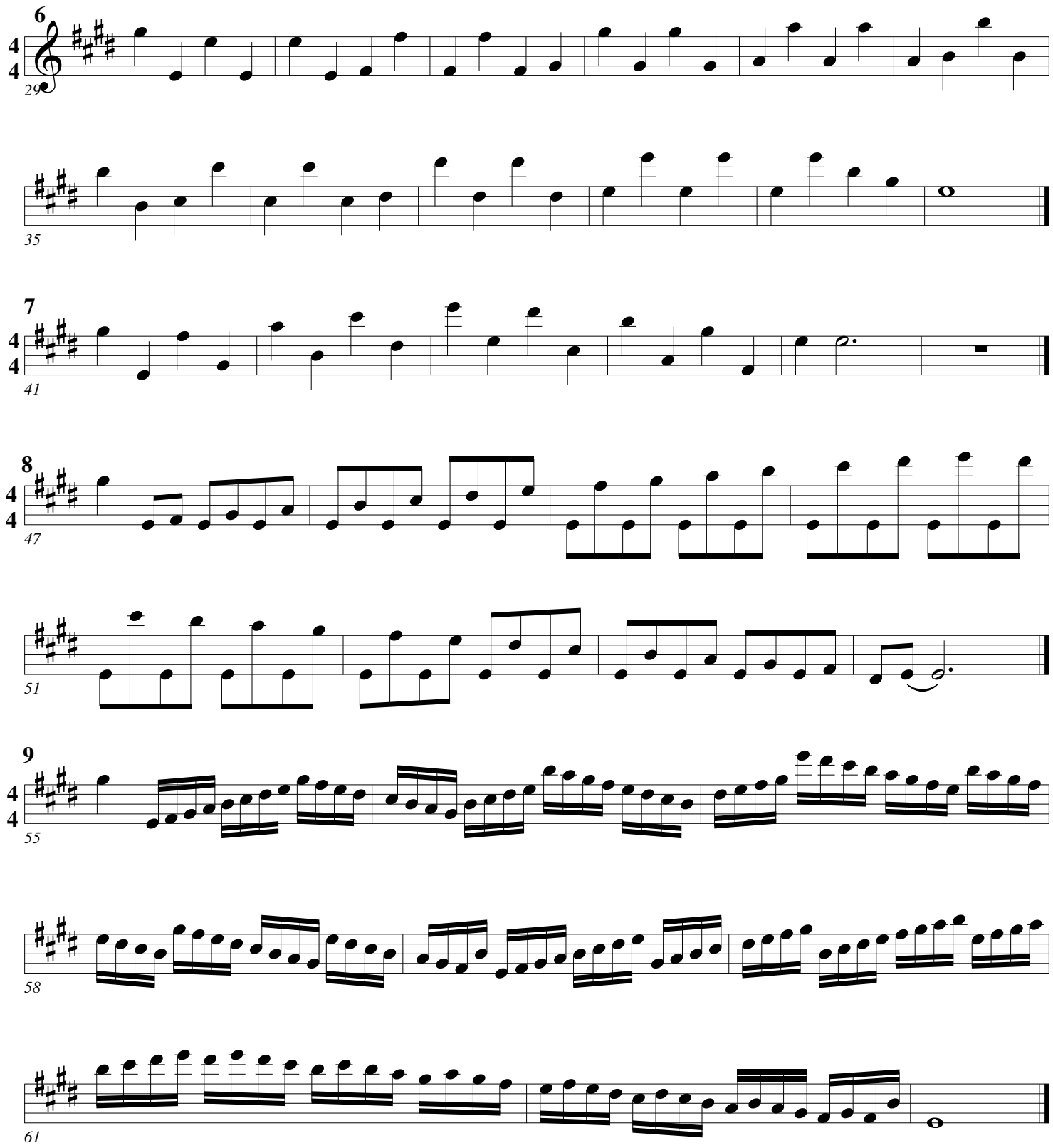
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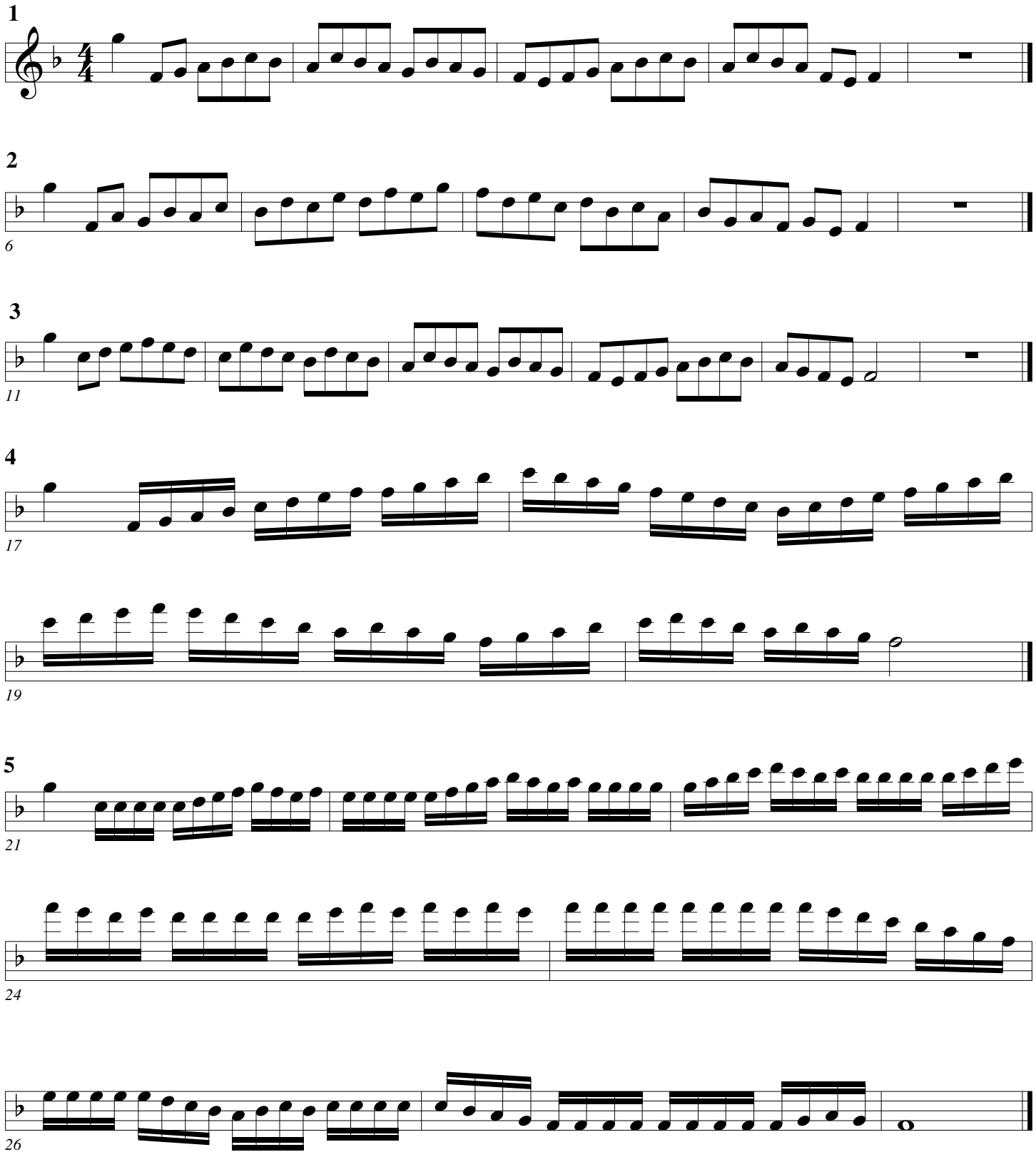

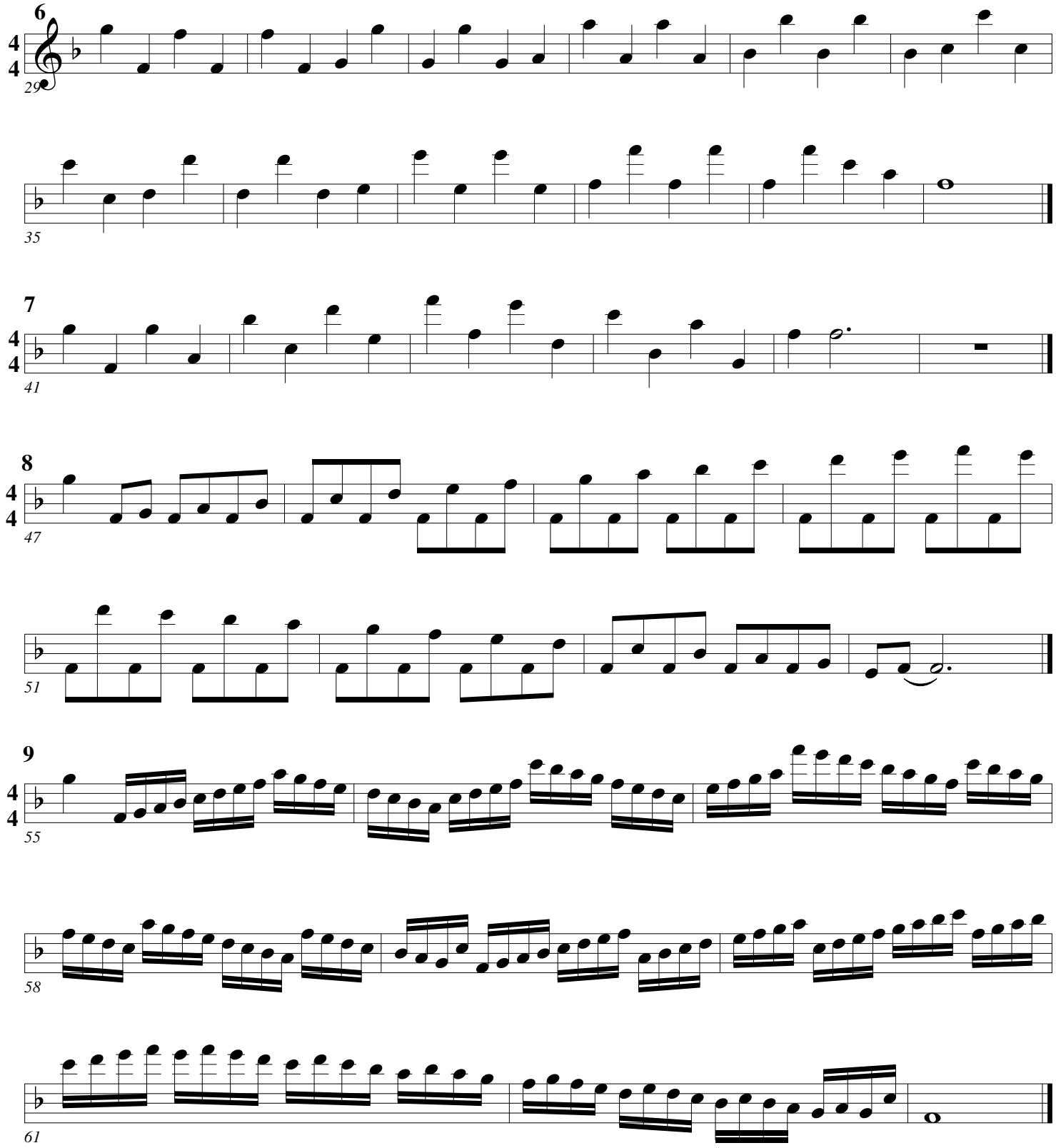
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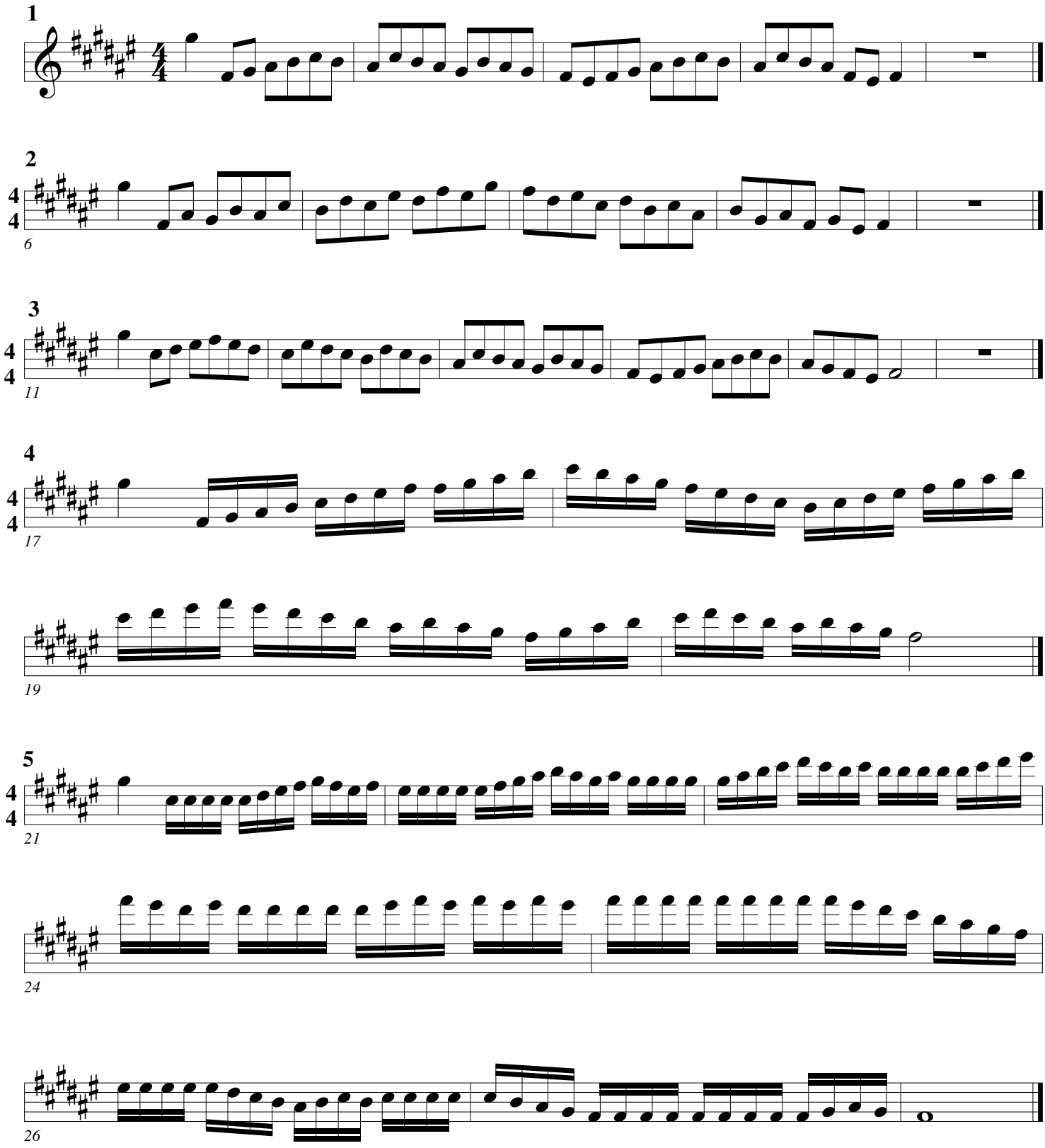

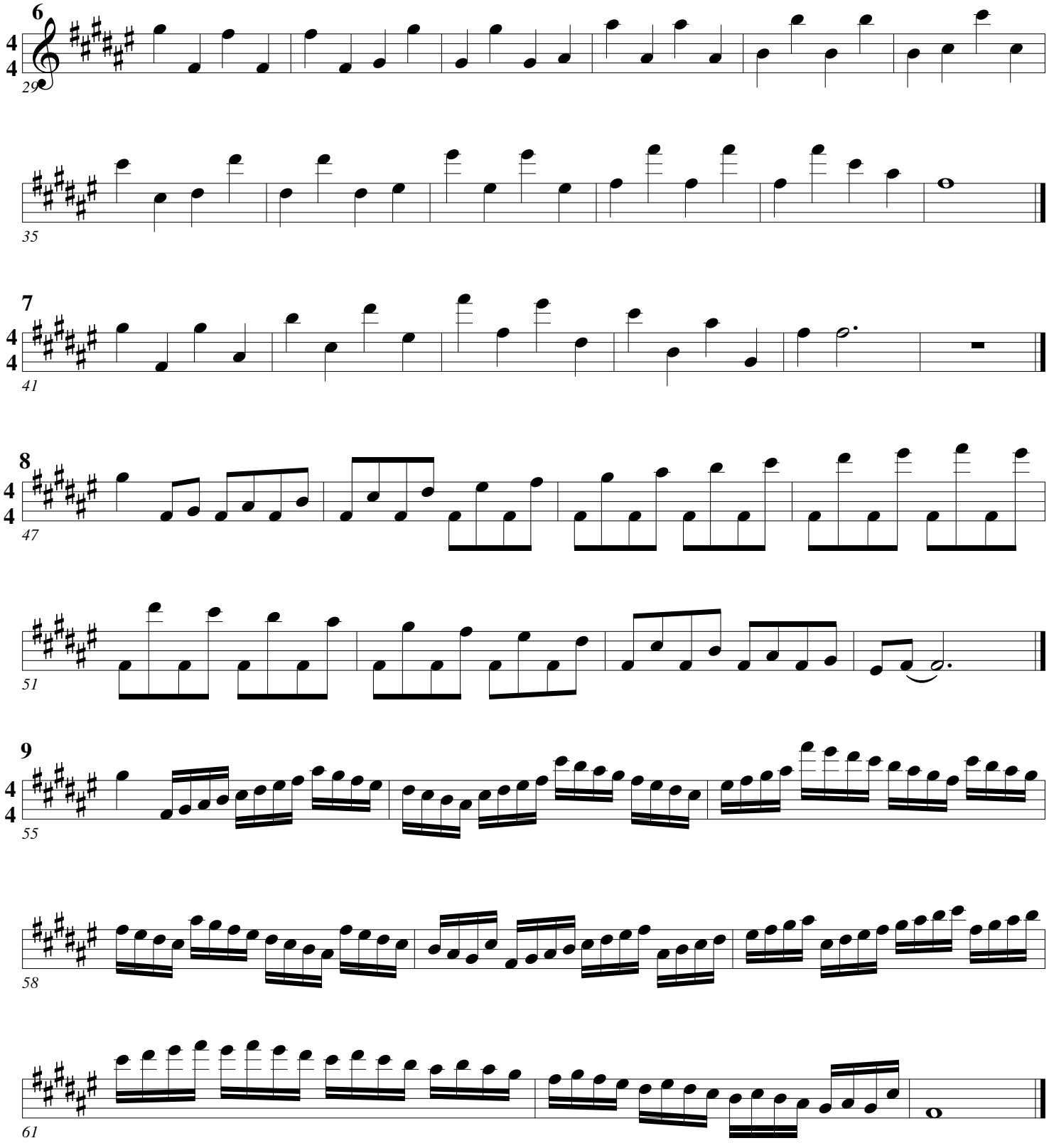
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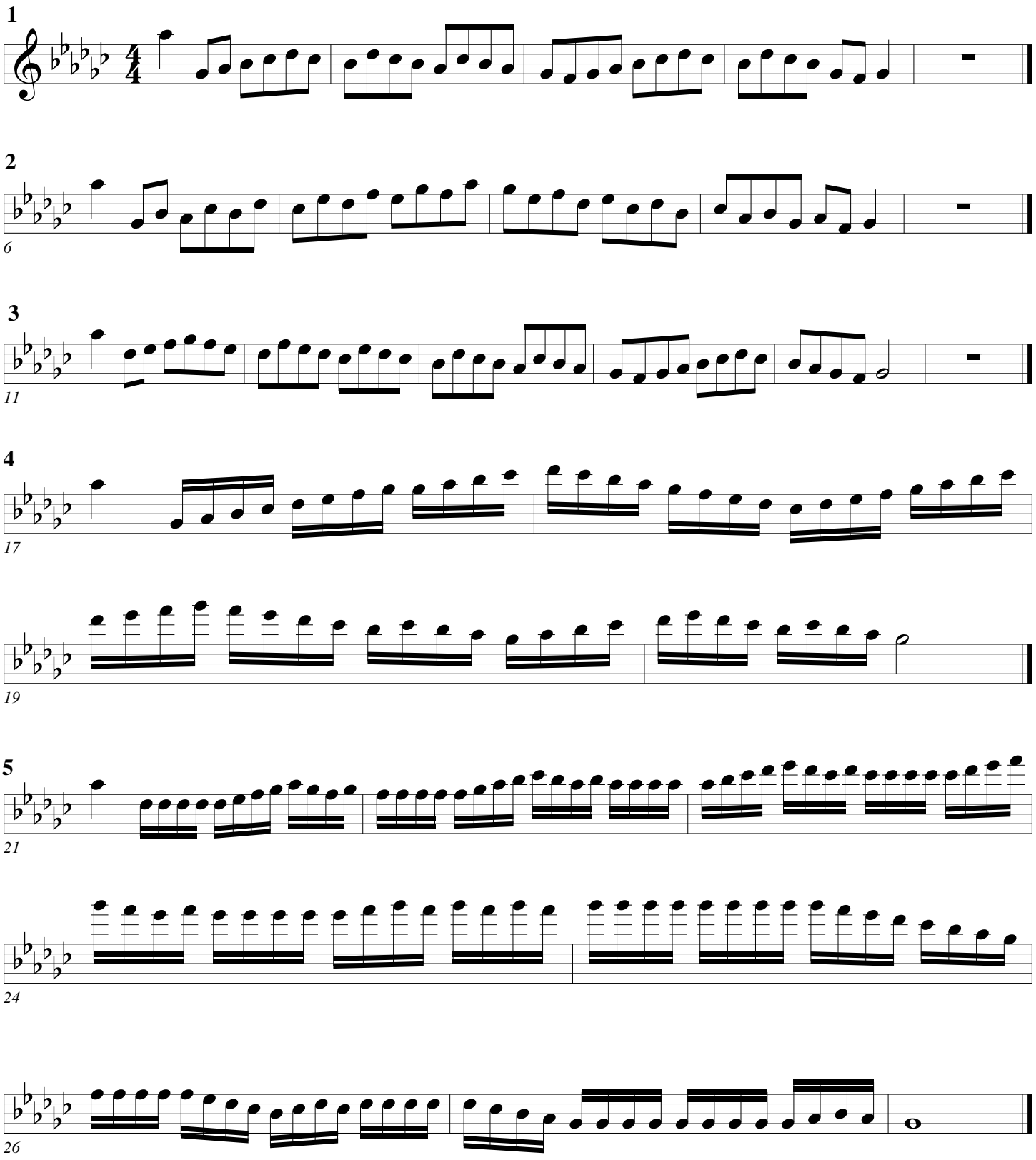

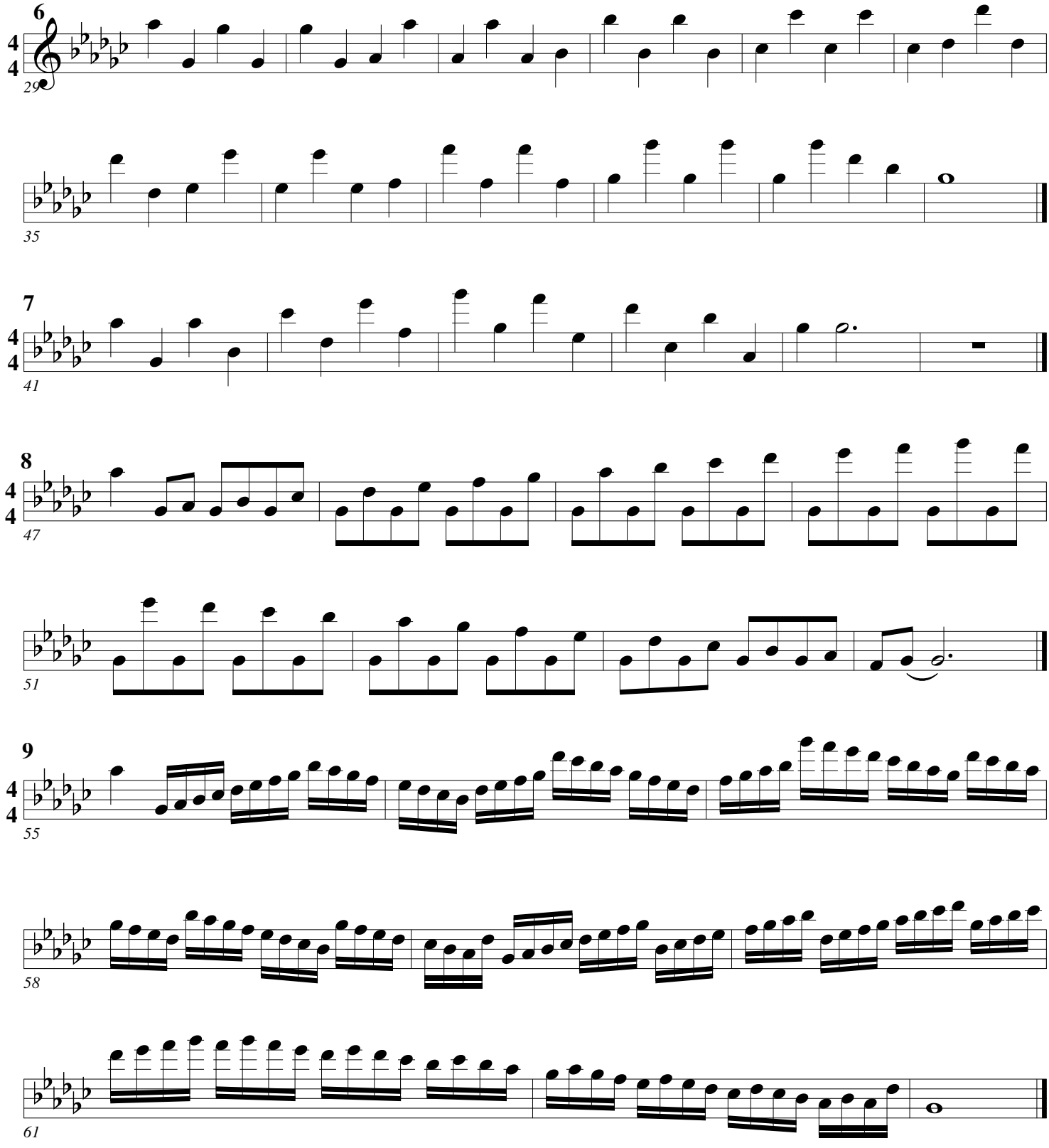
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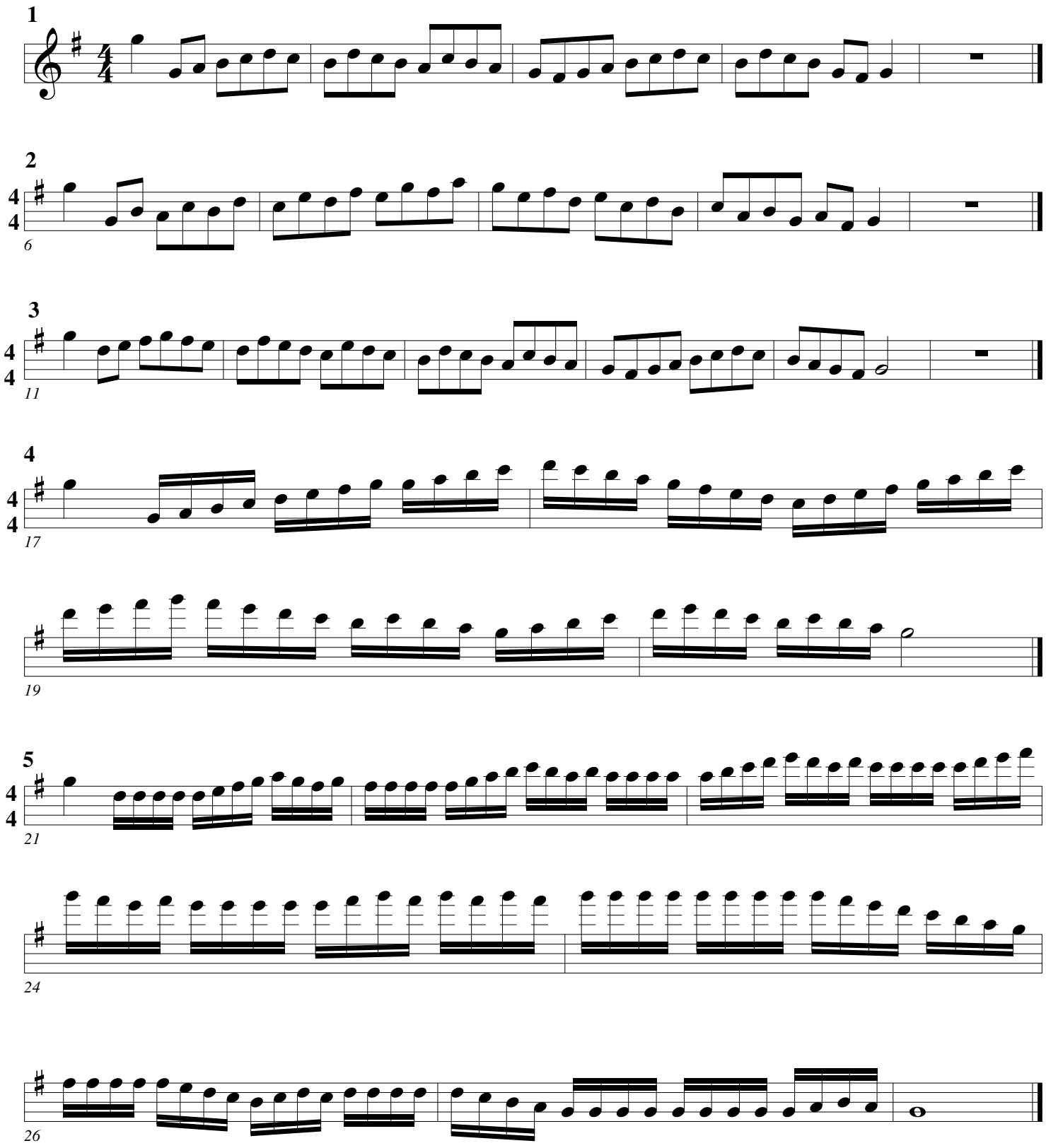

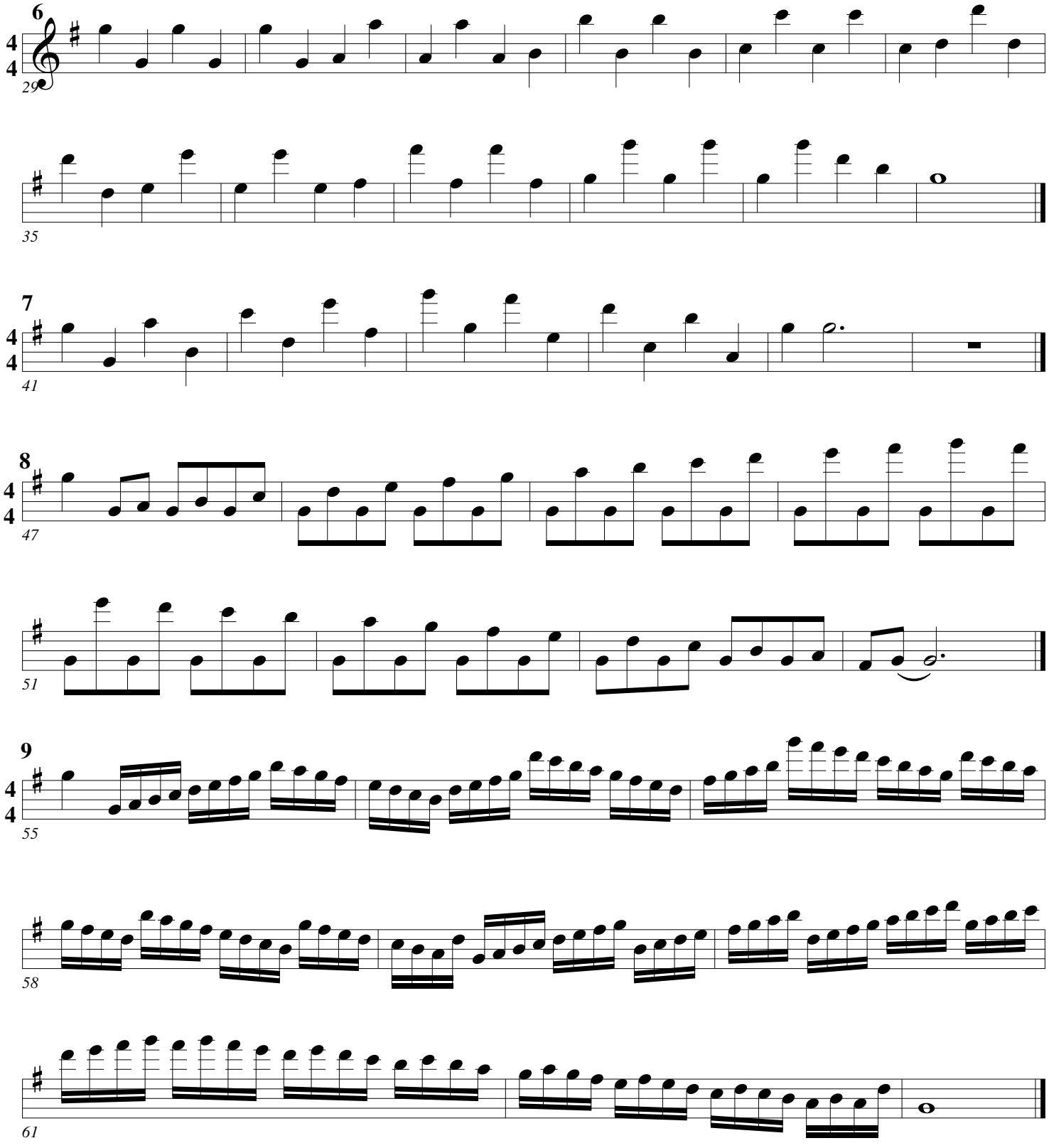
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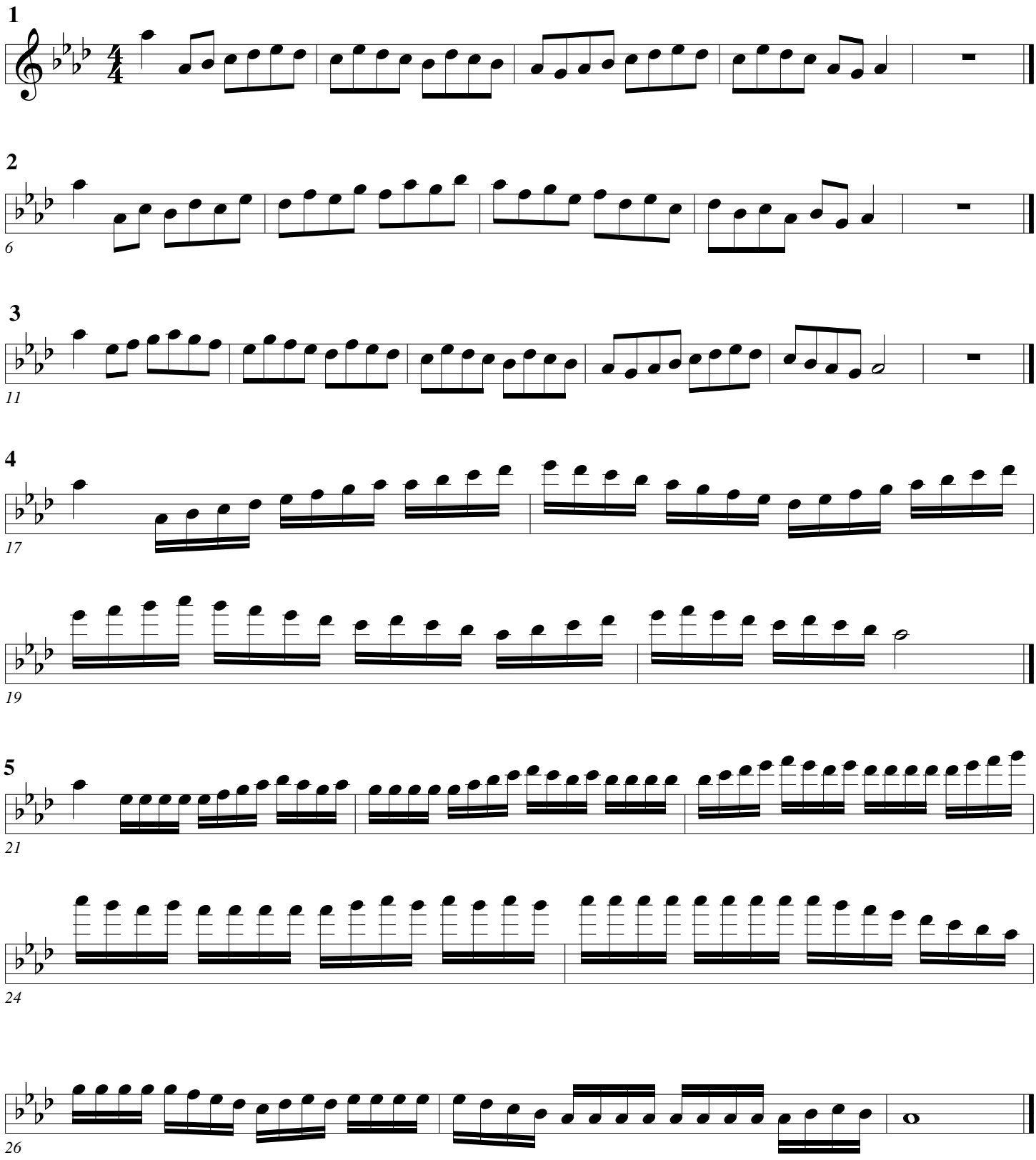

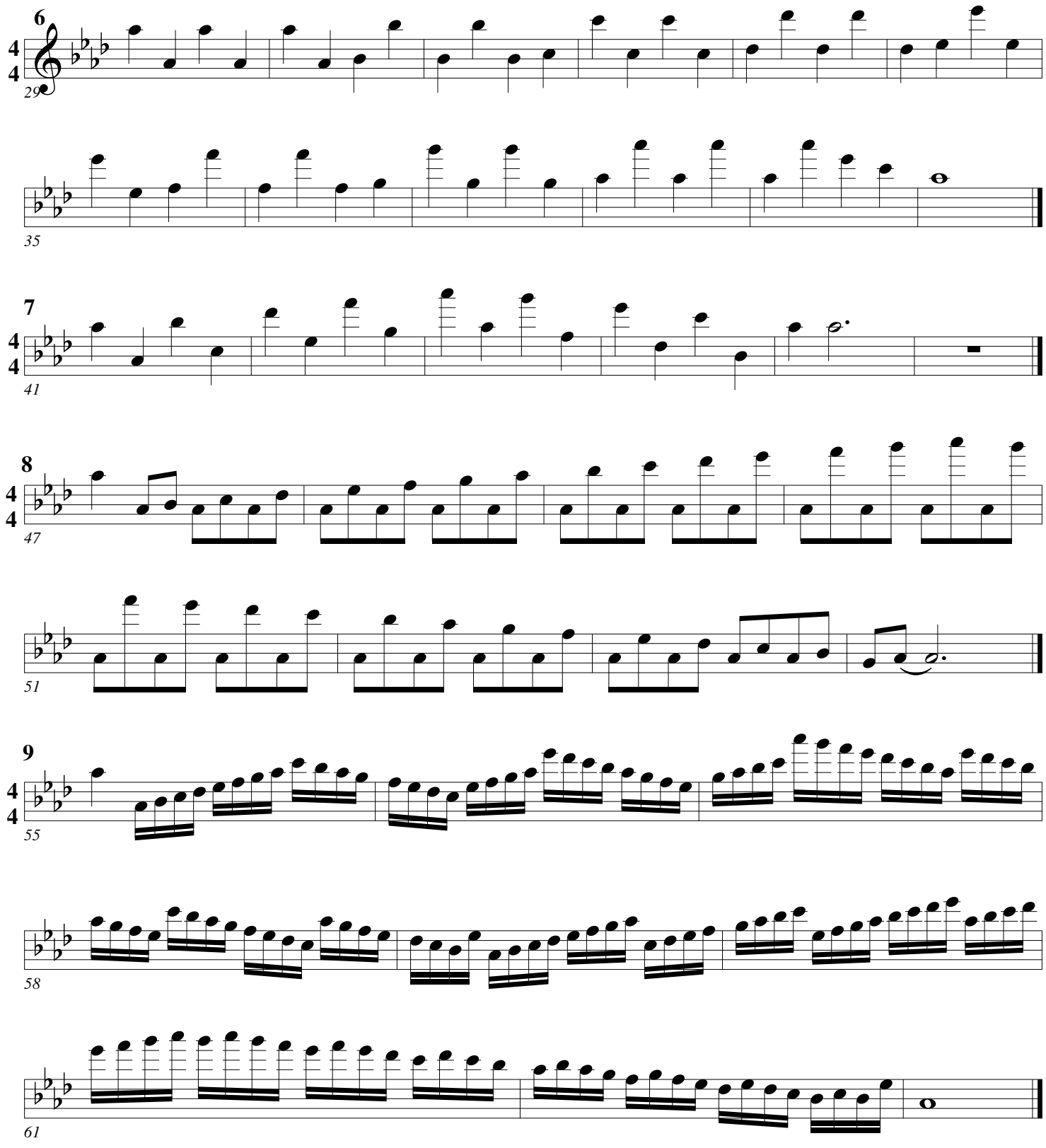
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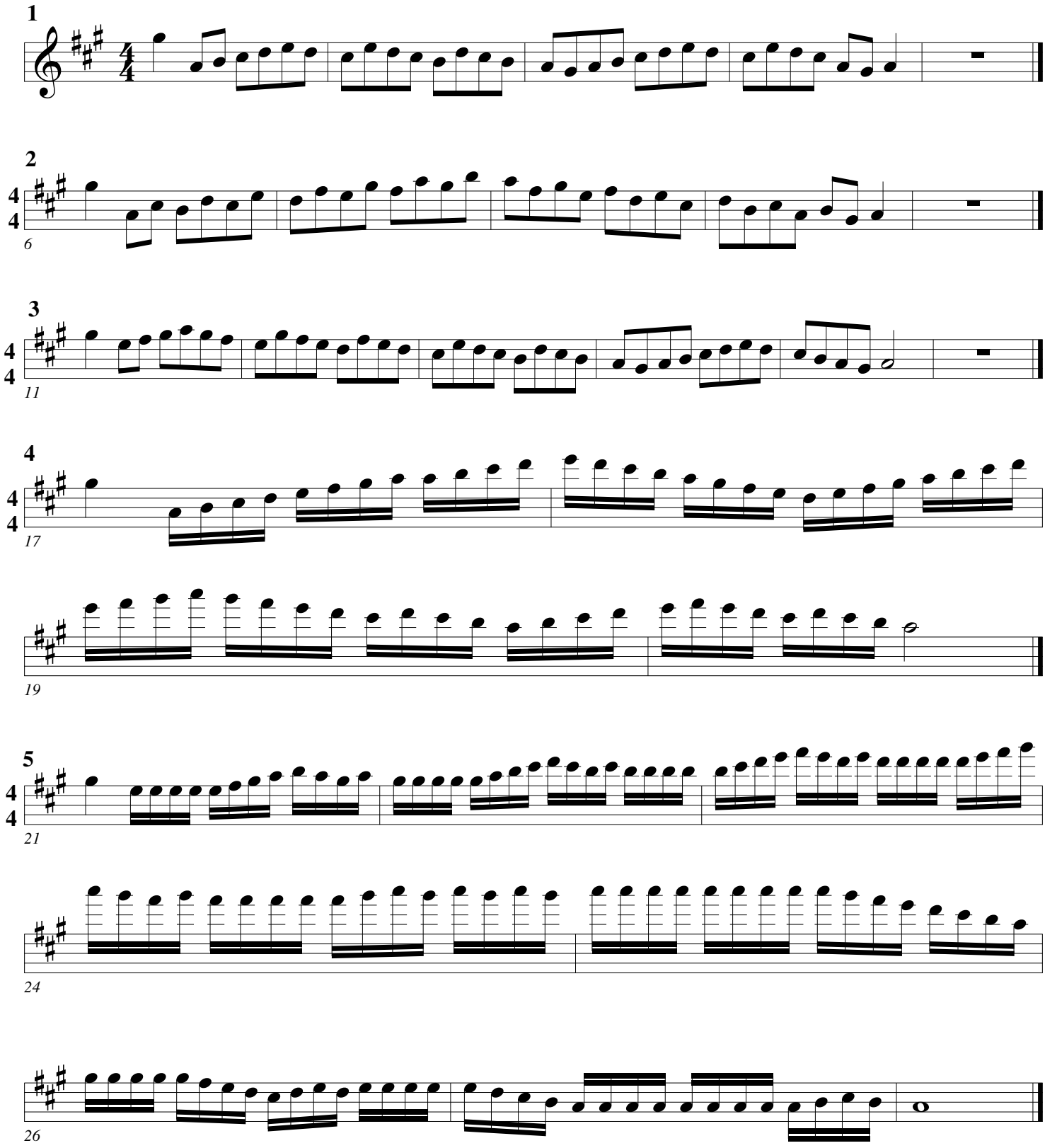

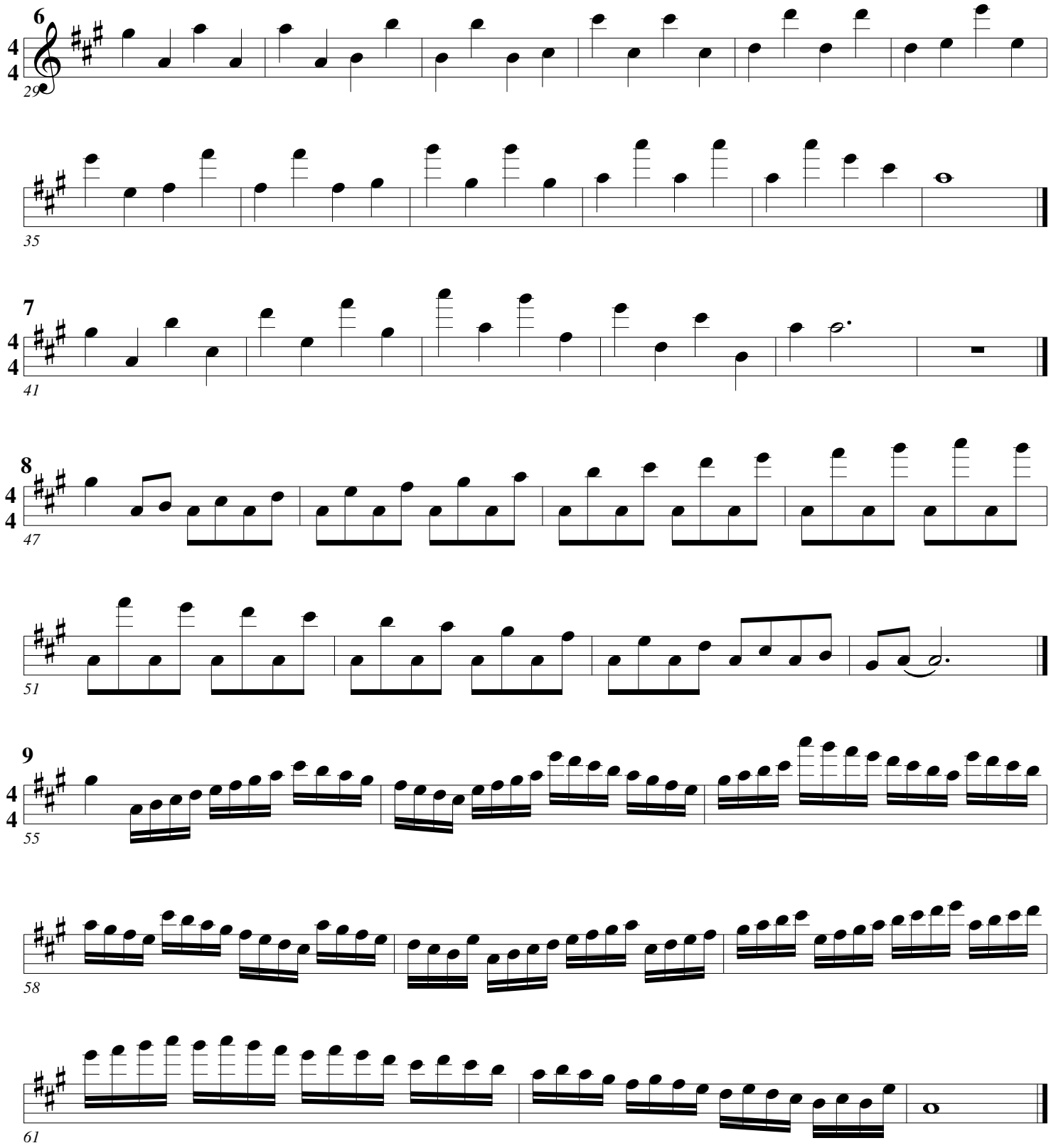
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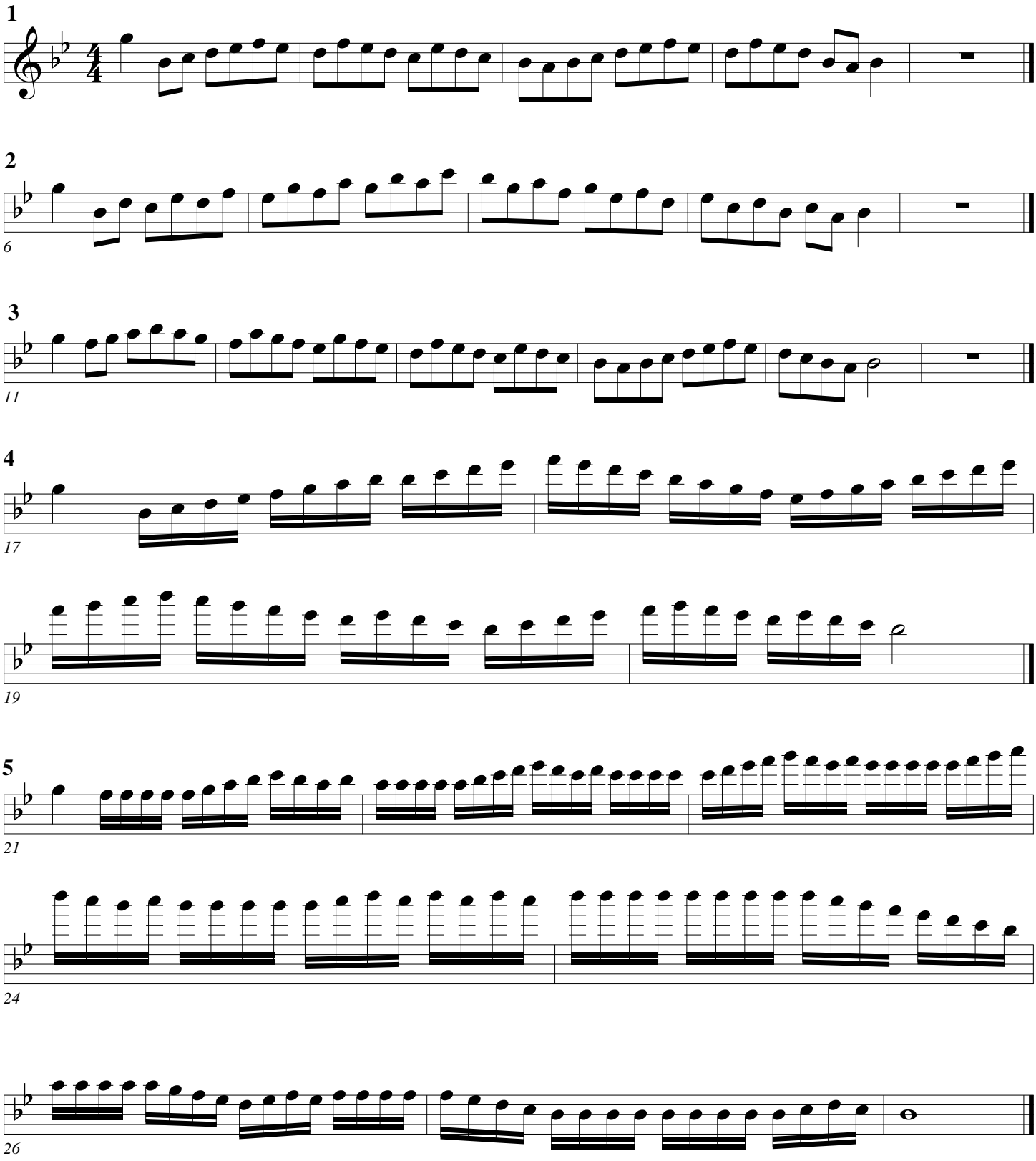

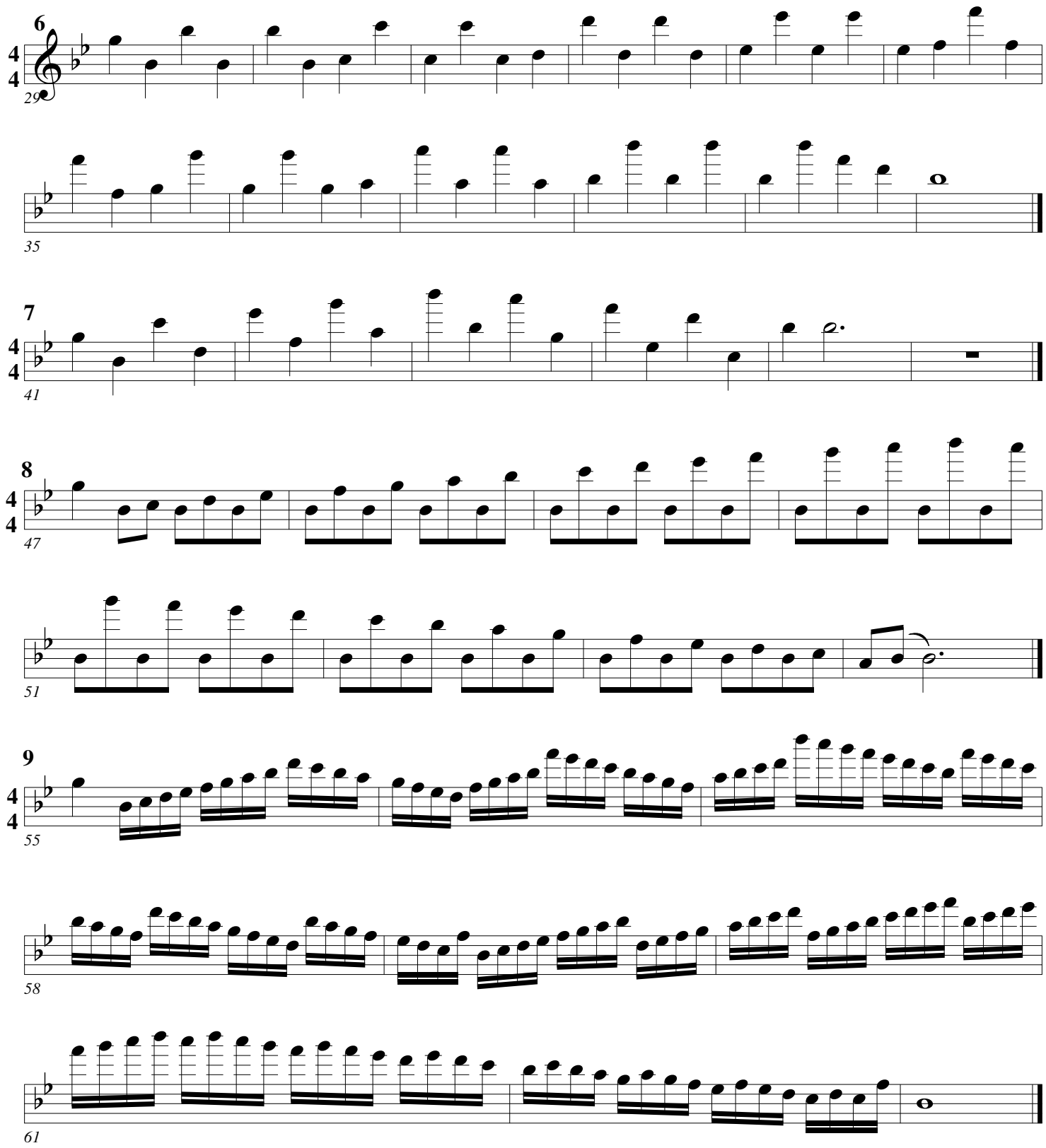
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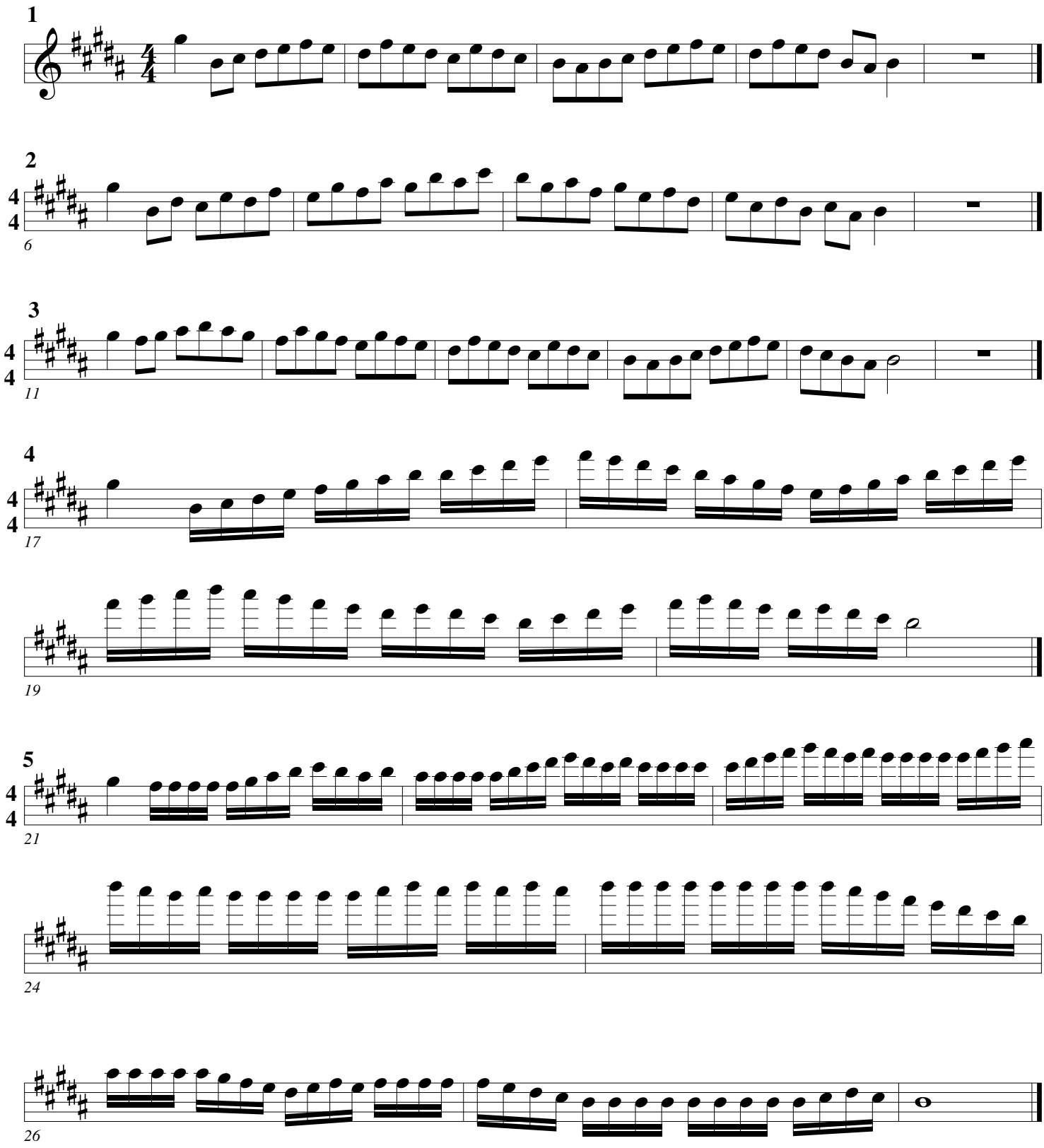

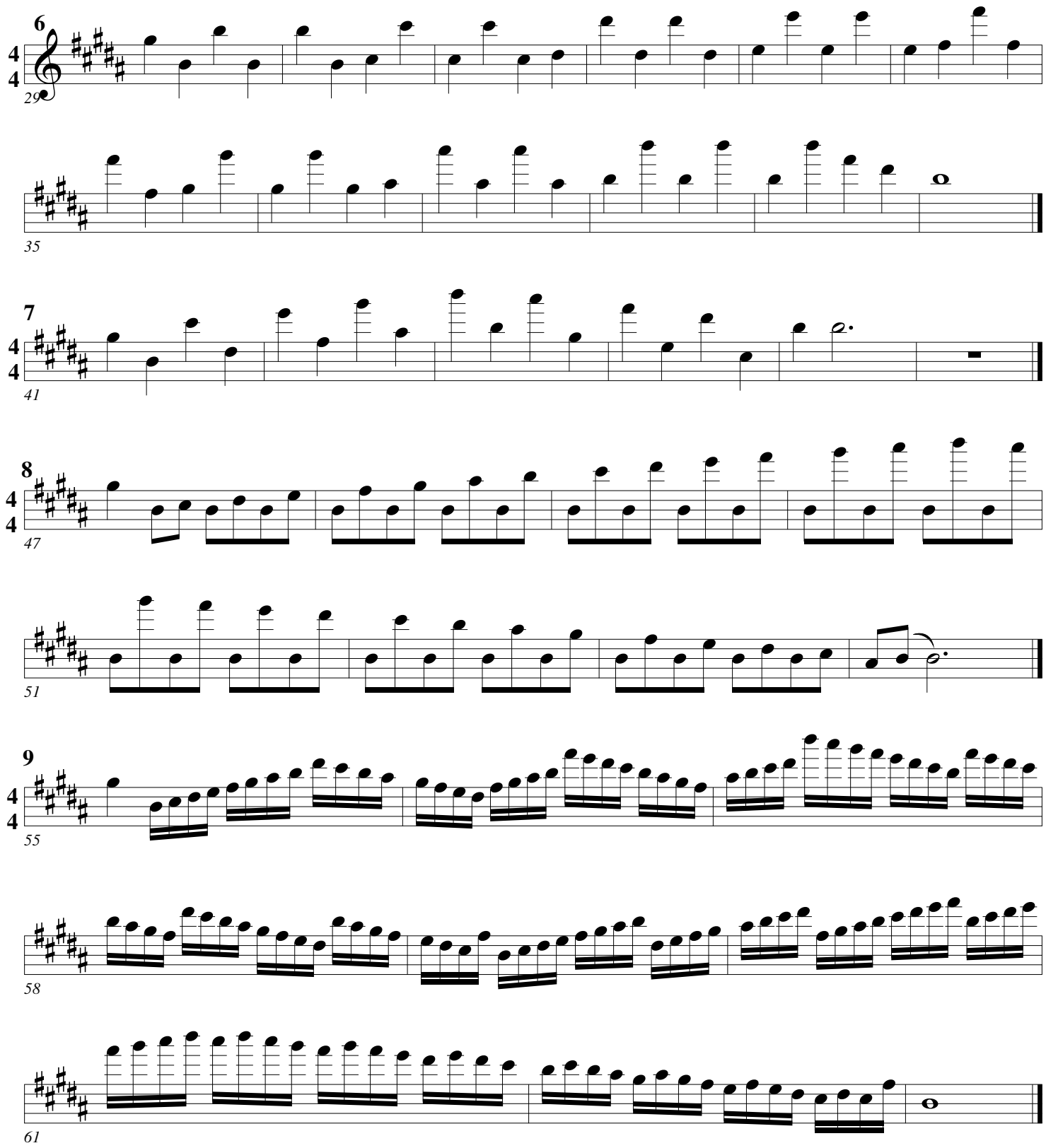
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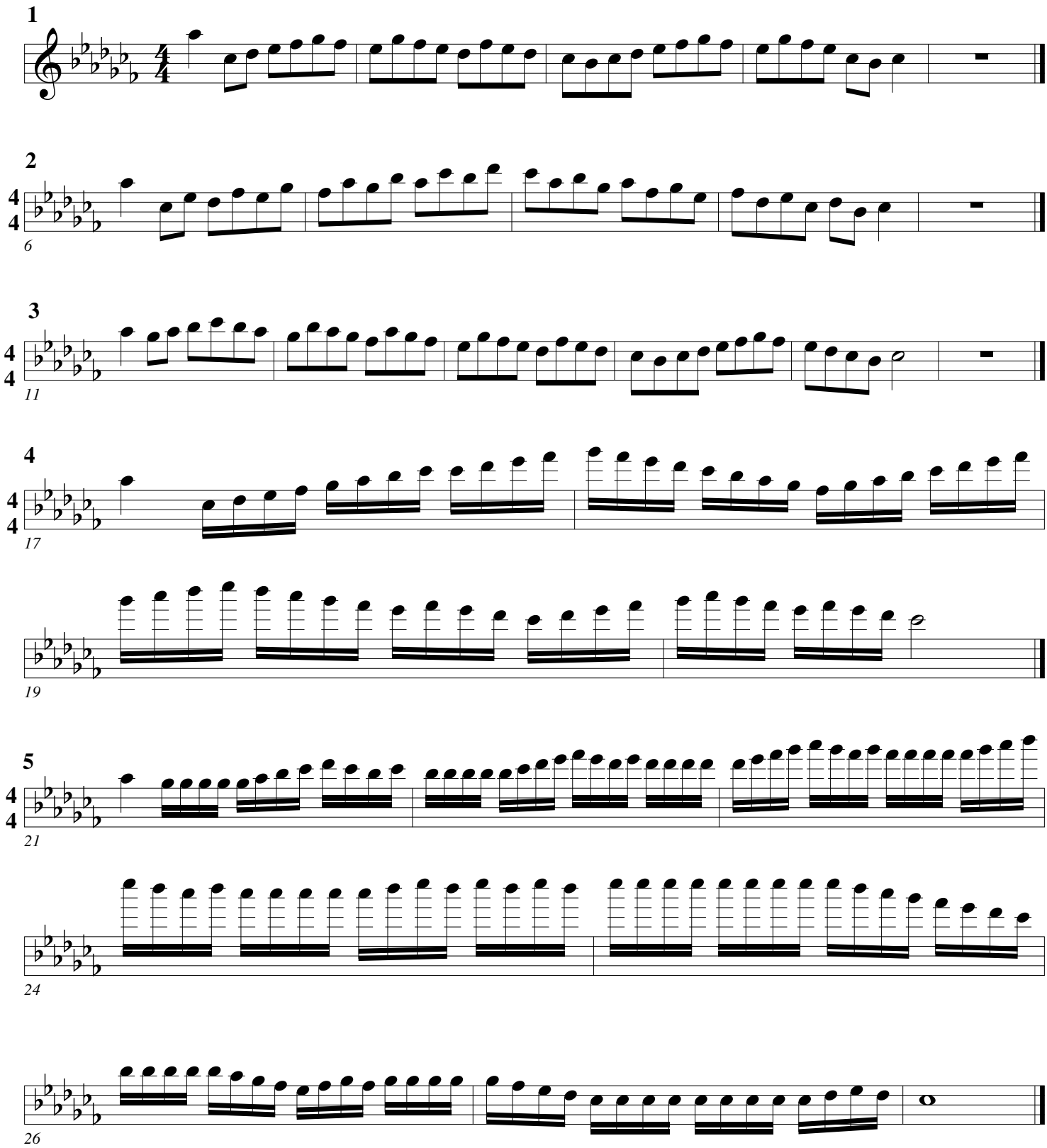

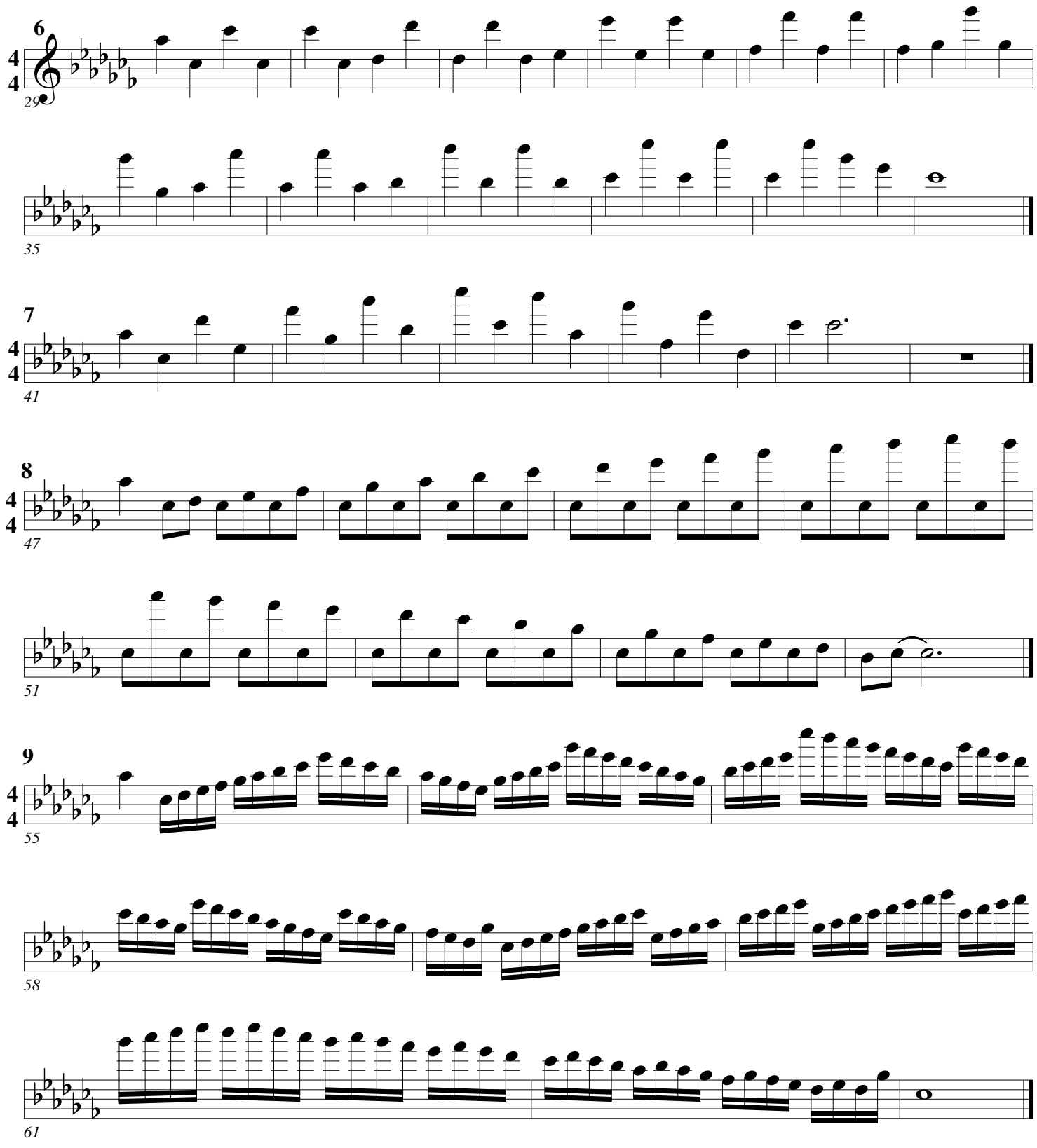
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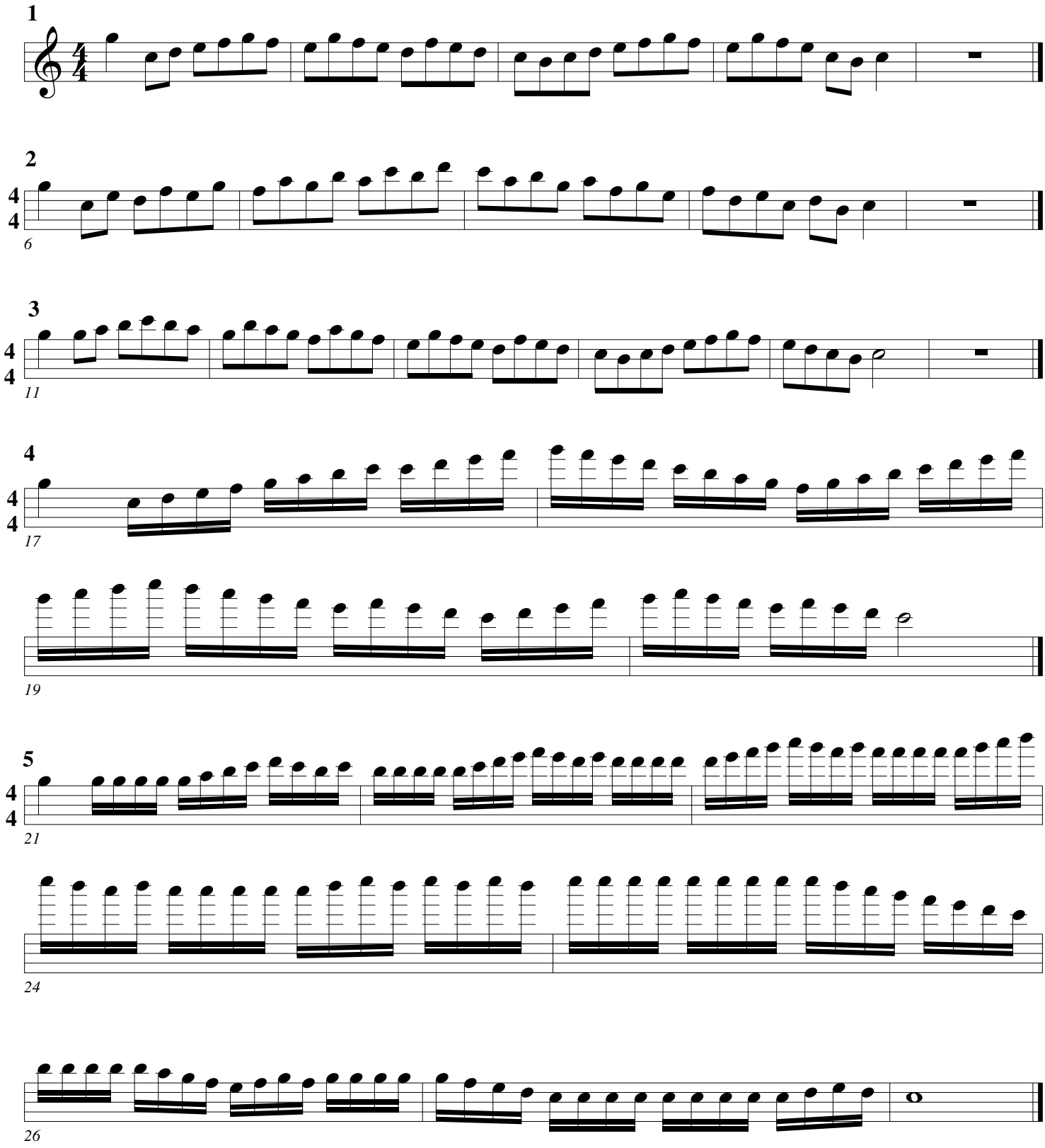

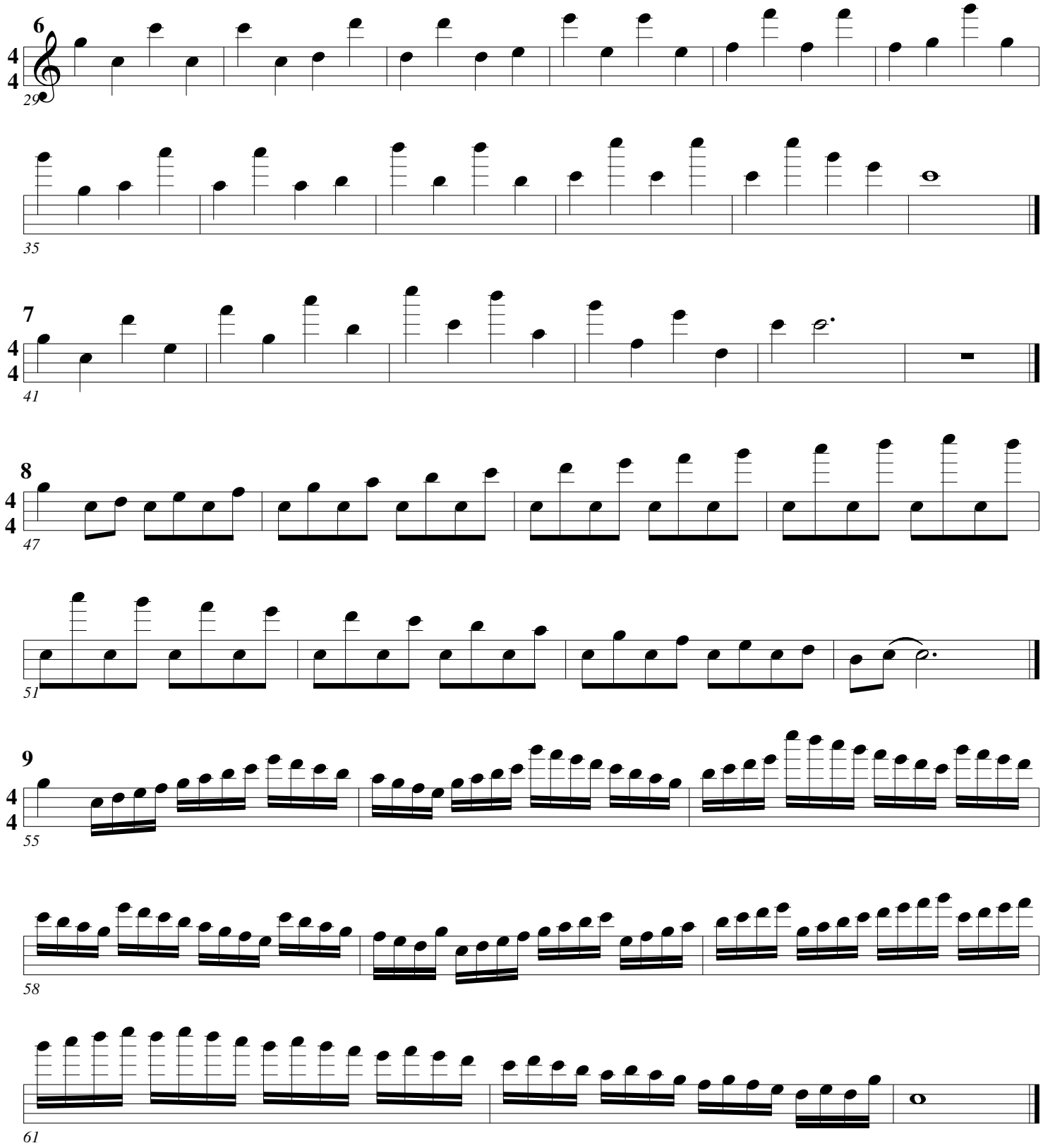
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My Chromatics

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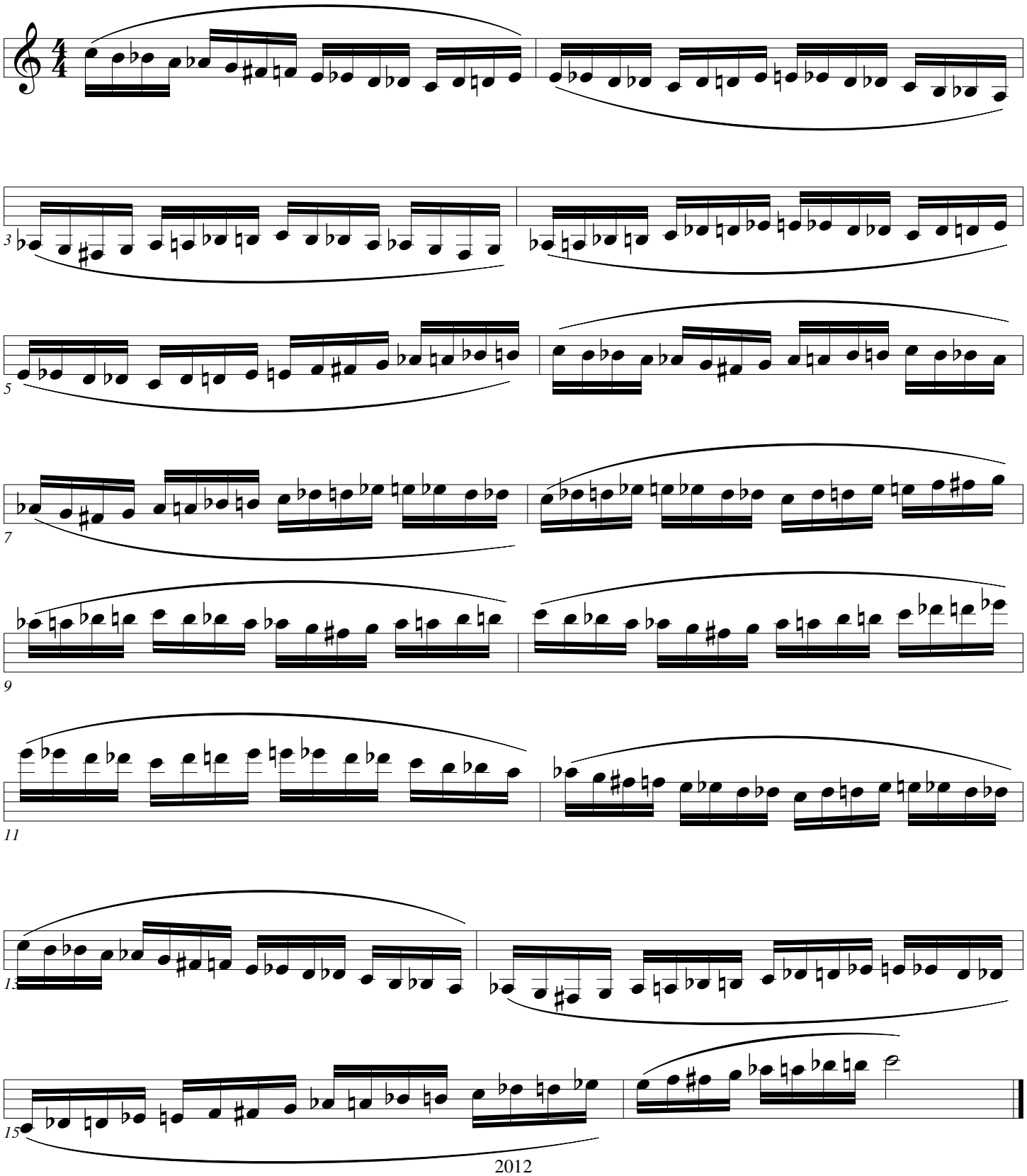

2012

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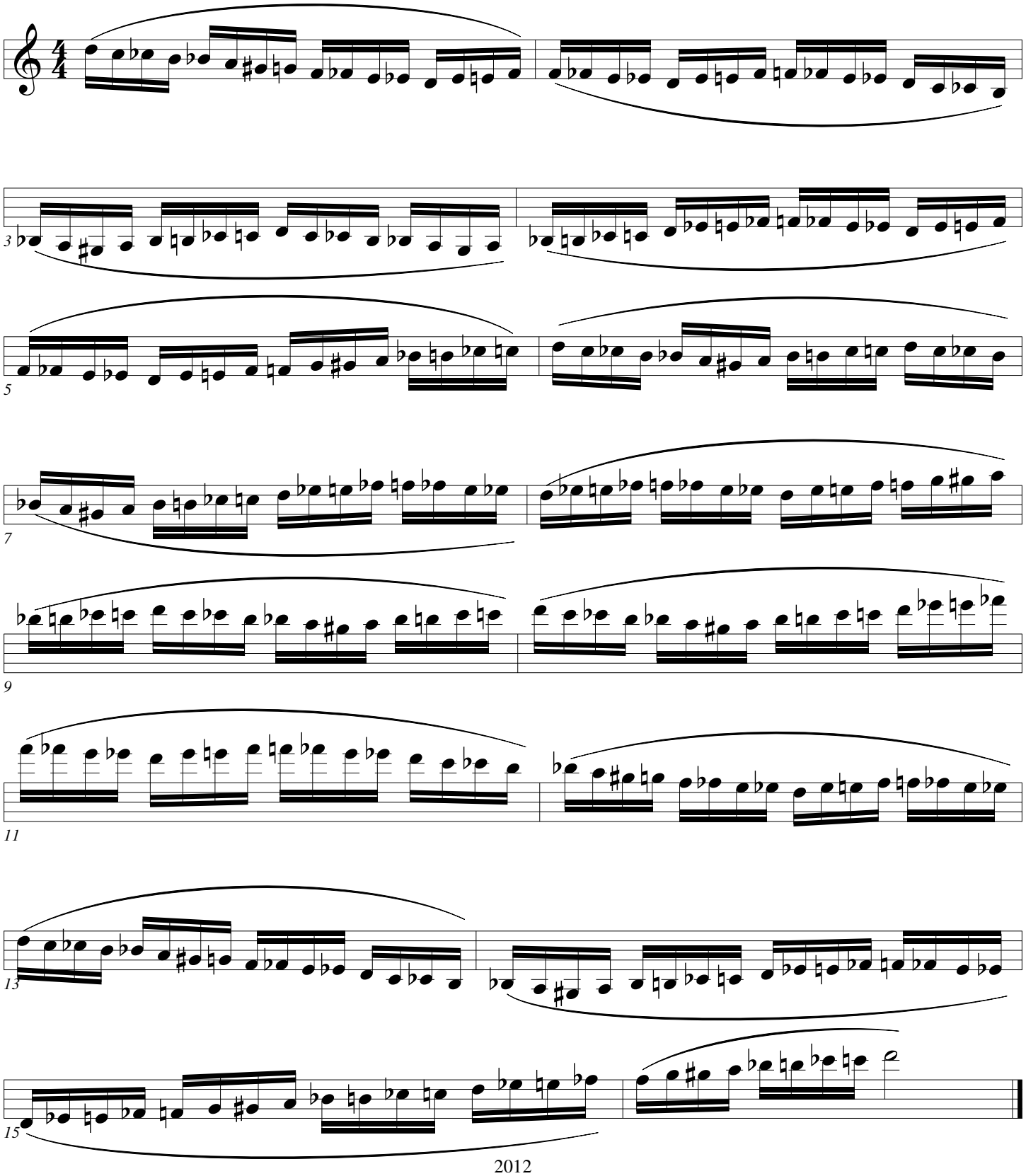

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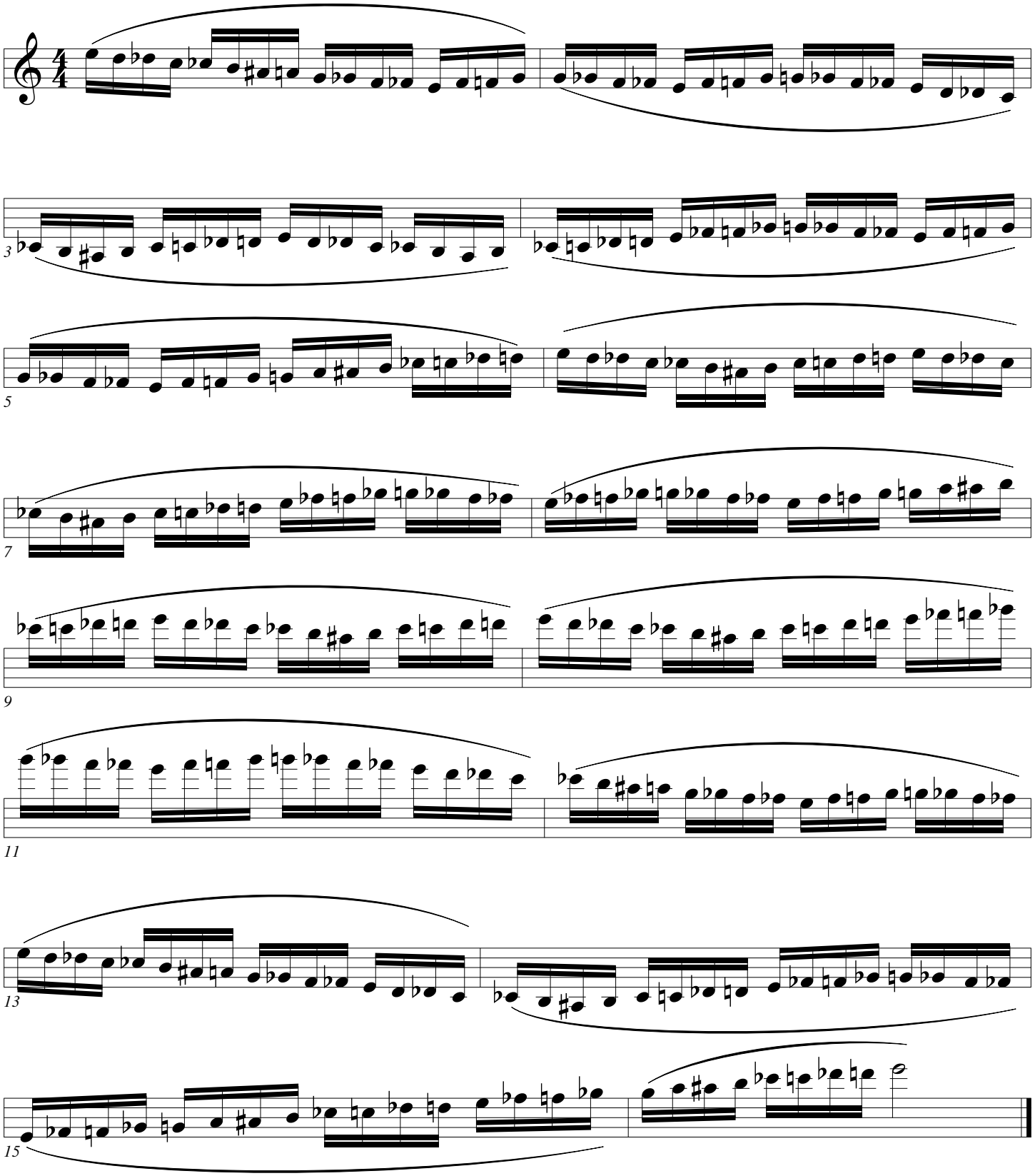

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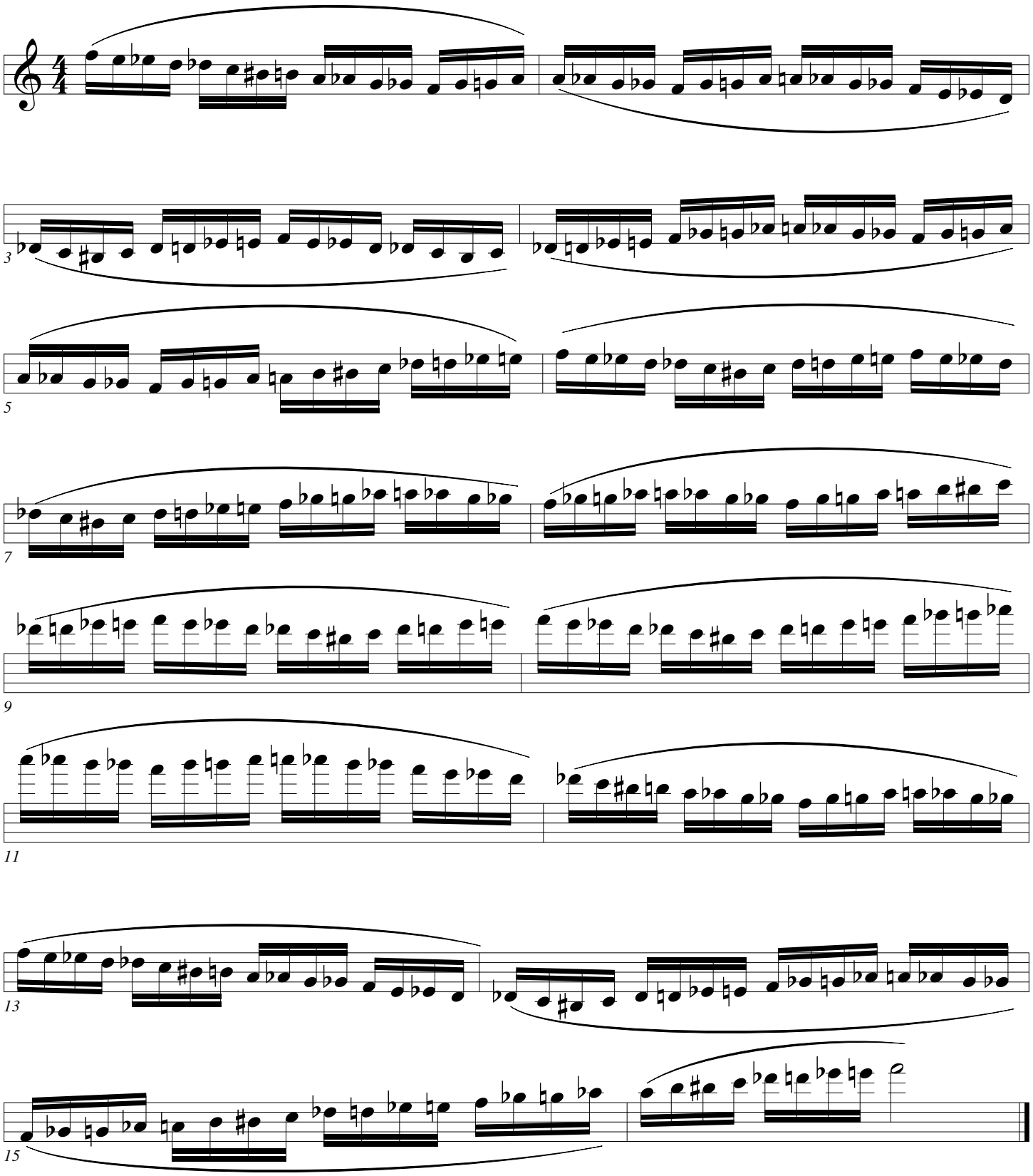

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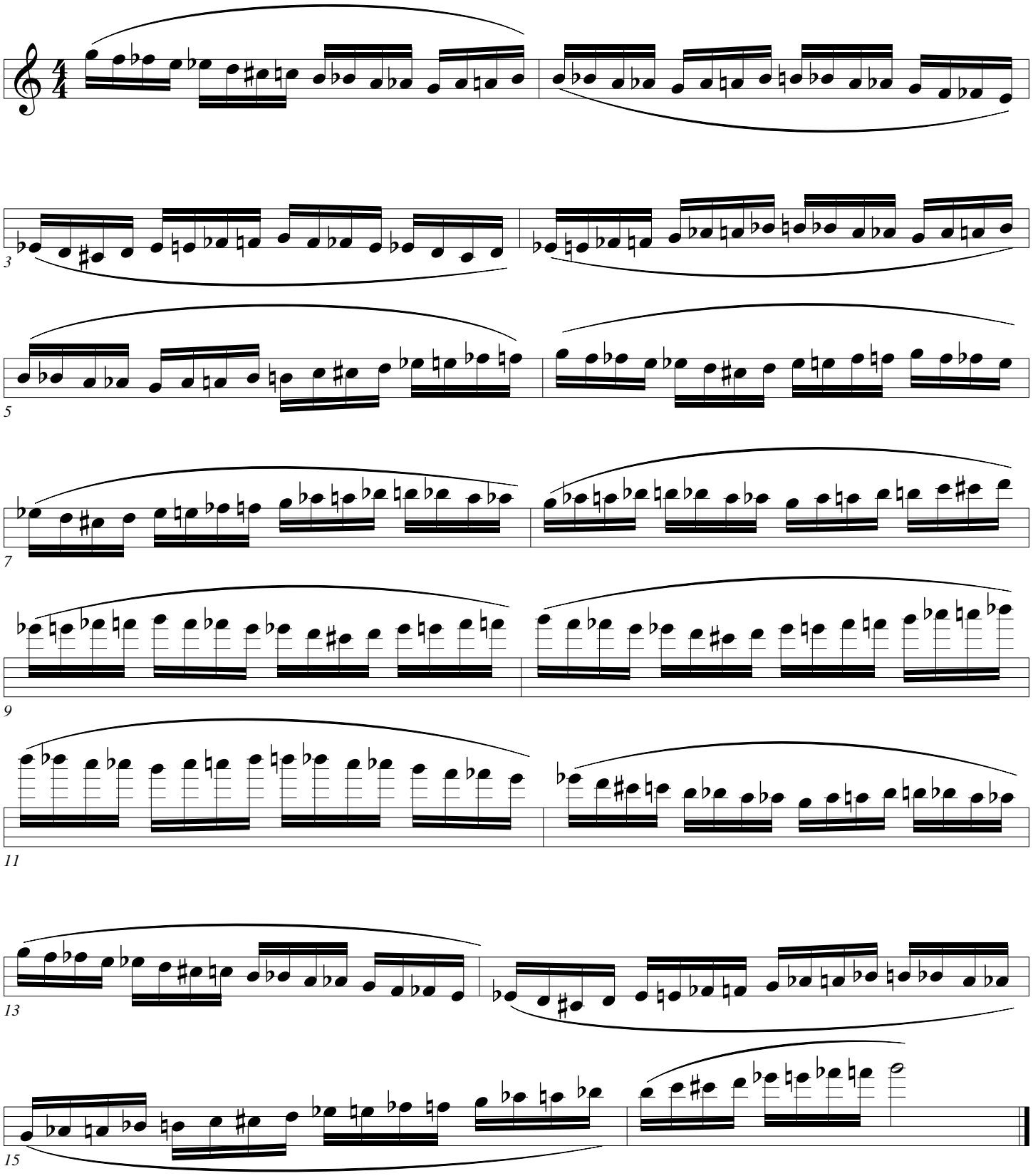

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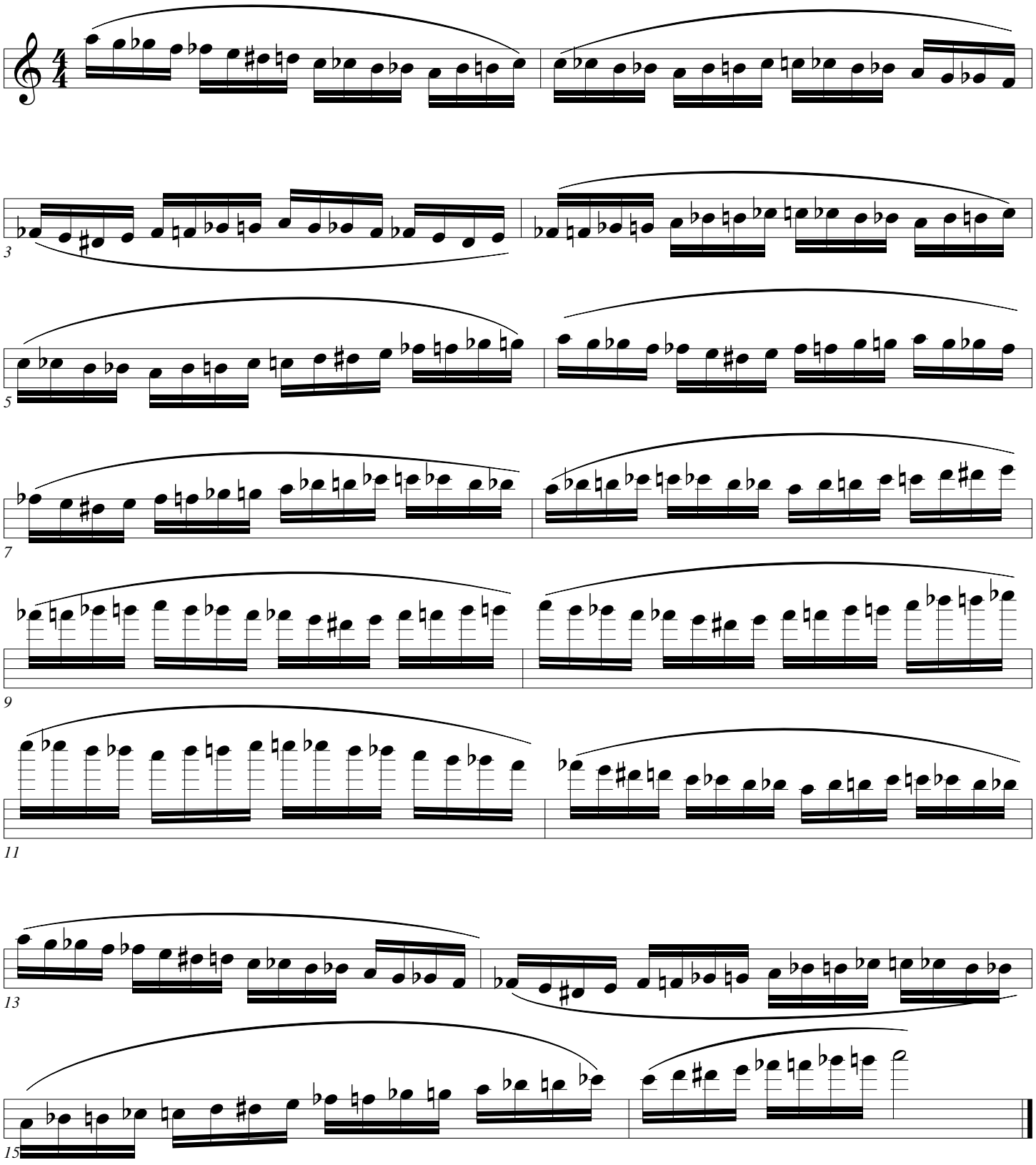


2012

24. 1 Minute Scales

This lets you play every major scale in 1 minute.

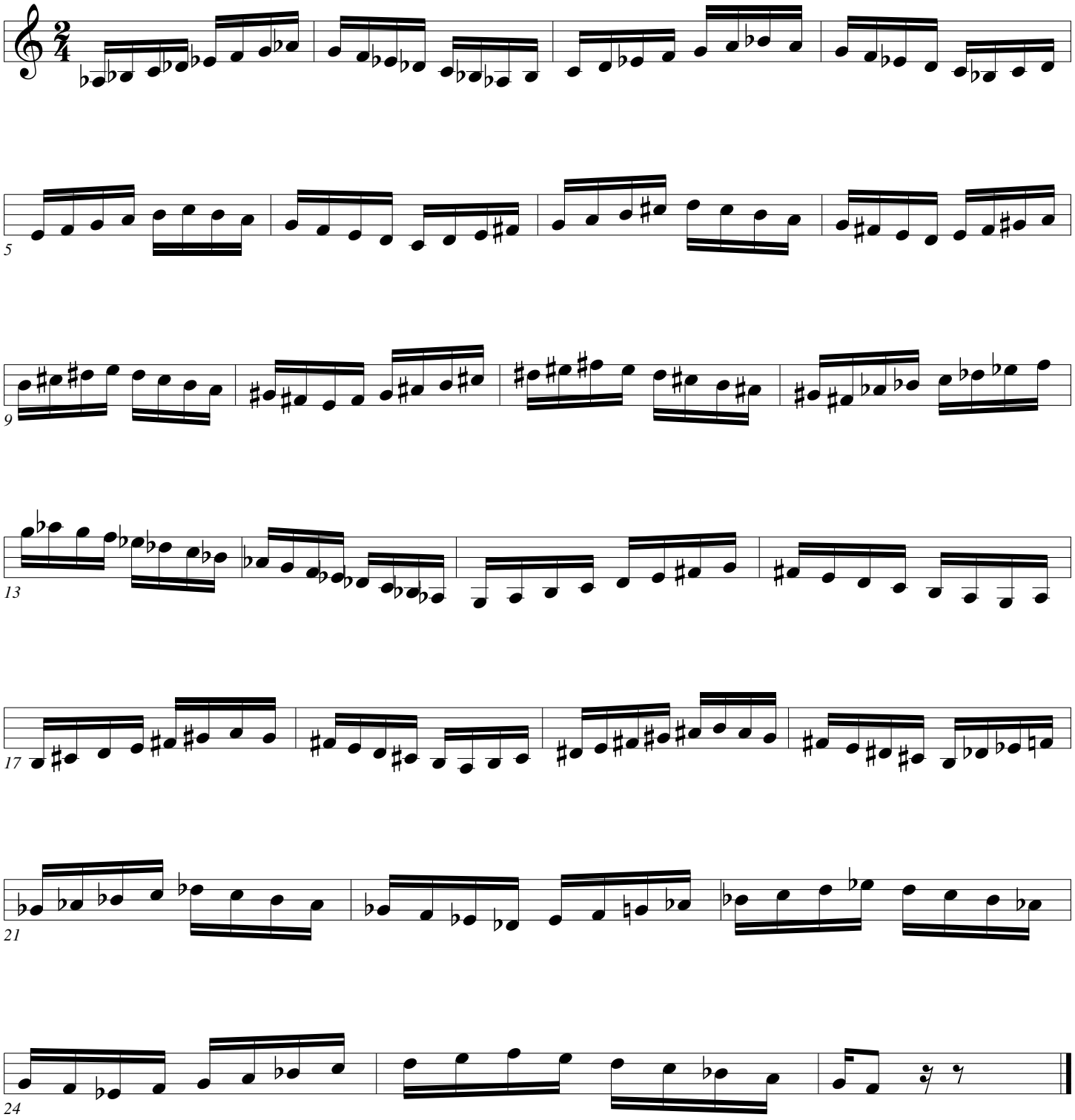
It is a double brain teaser.
1st it runs through all the scales and 2nd it doesn't allow the scale to finish the measure. Usually people repeat the top note or make the 1st 16th an 8th. They do this to finish the measure.

I didn't do that. I make each scale start a 16th earlier and that makes it trickier.

(Its called sight reading.)

1 Minute Scales

Pops



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1 Minute Scales

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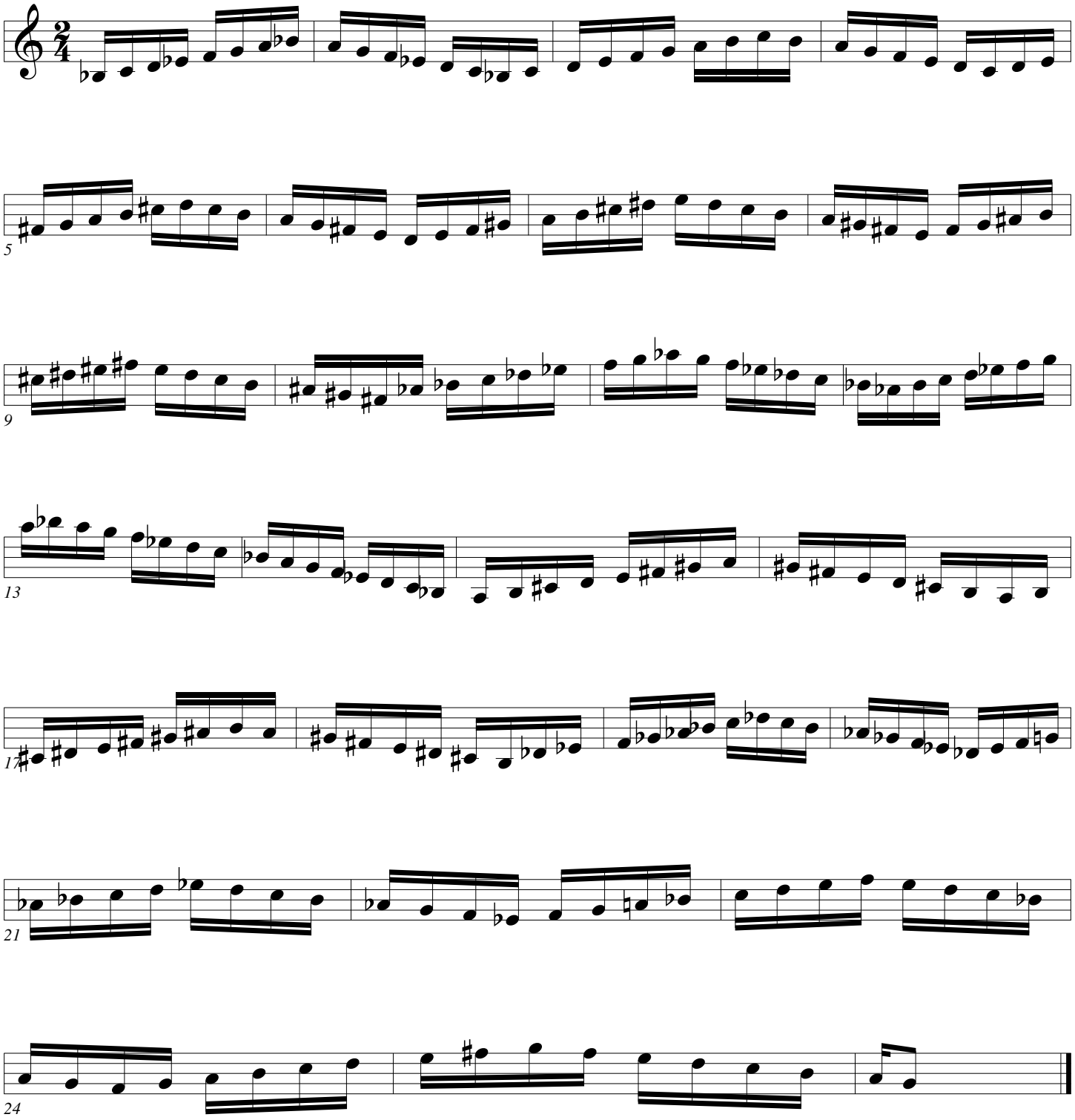

1 Minute Scales

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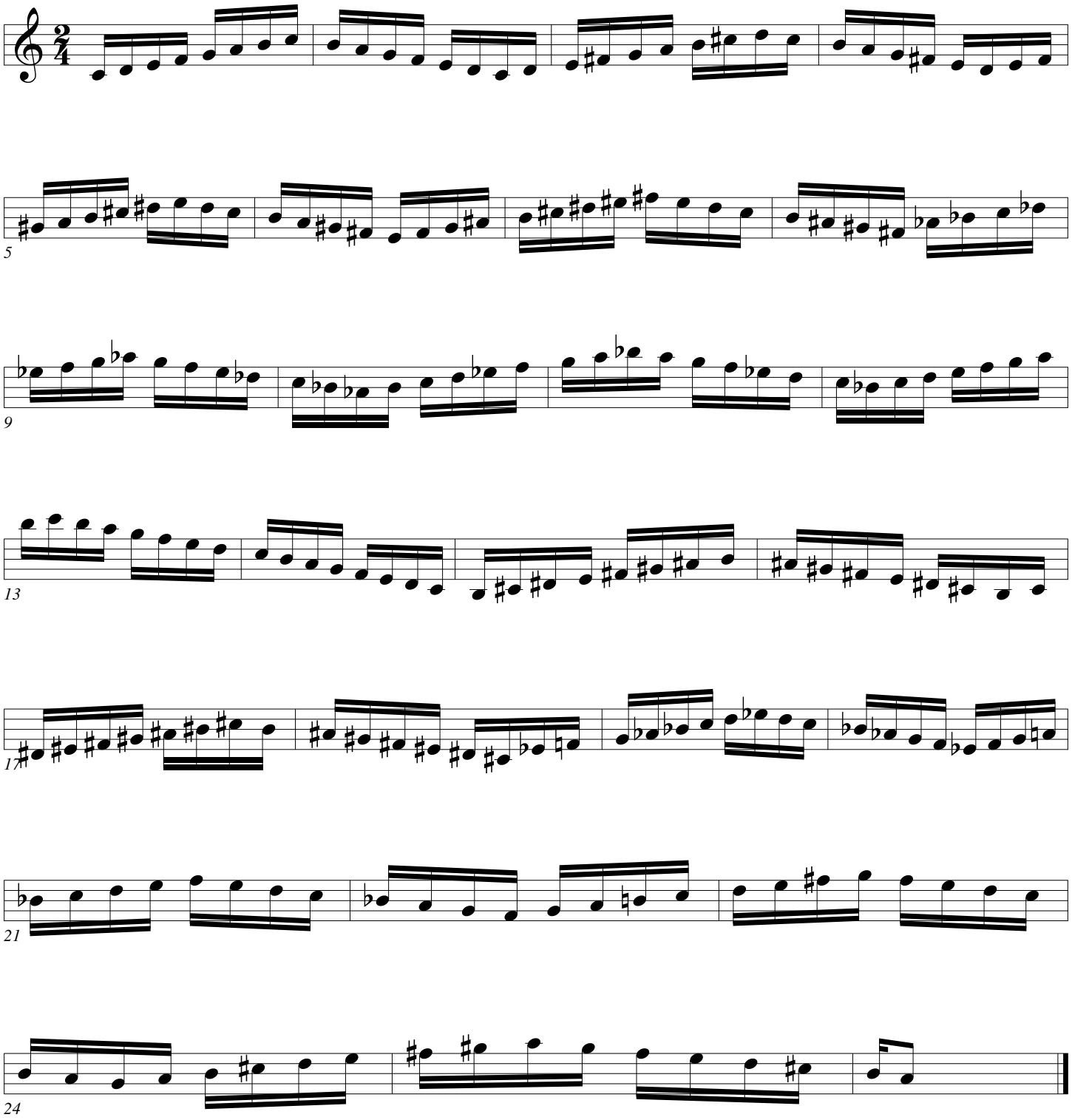

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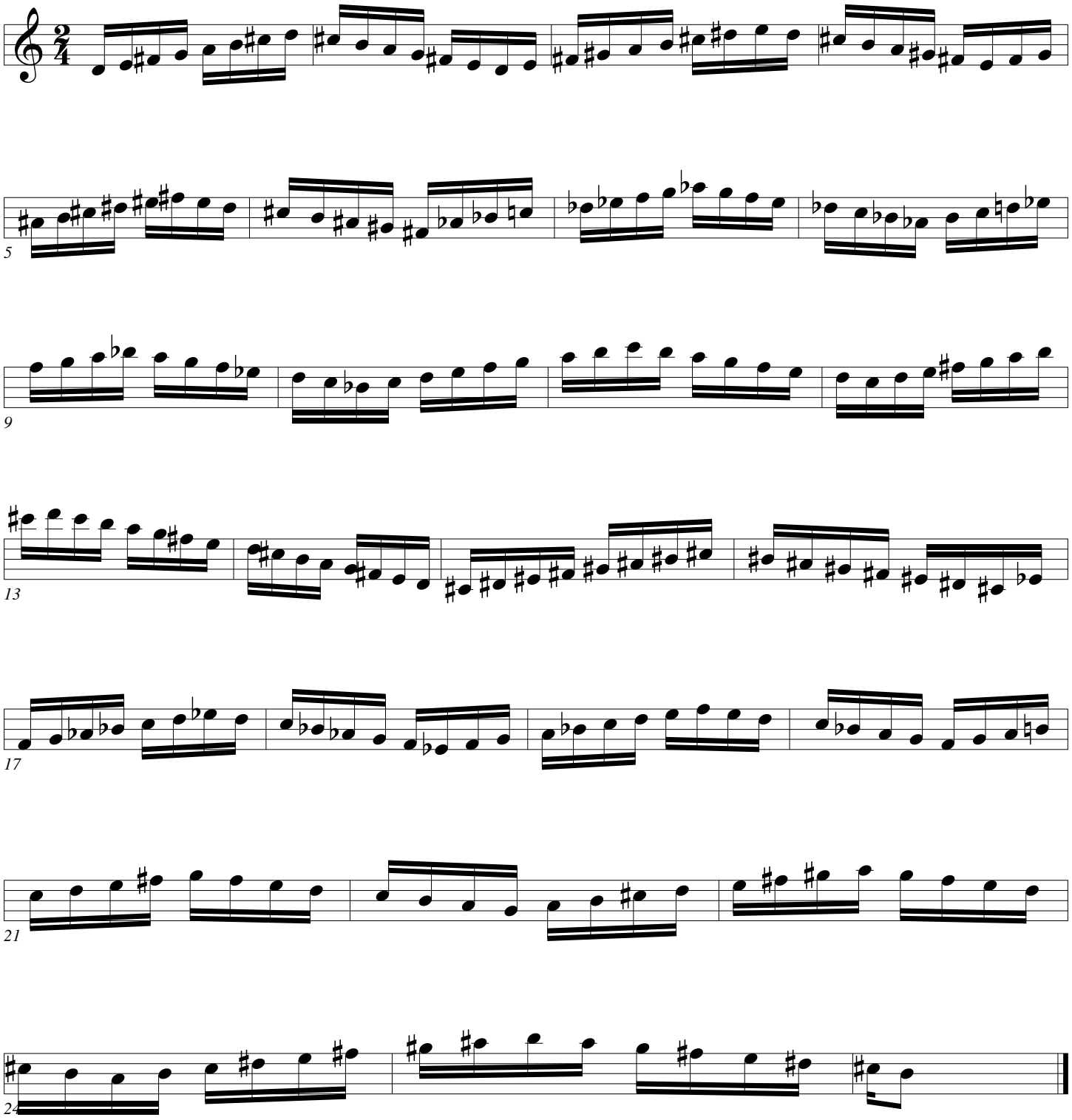

1 Minute Scales

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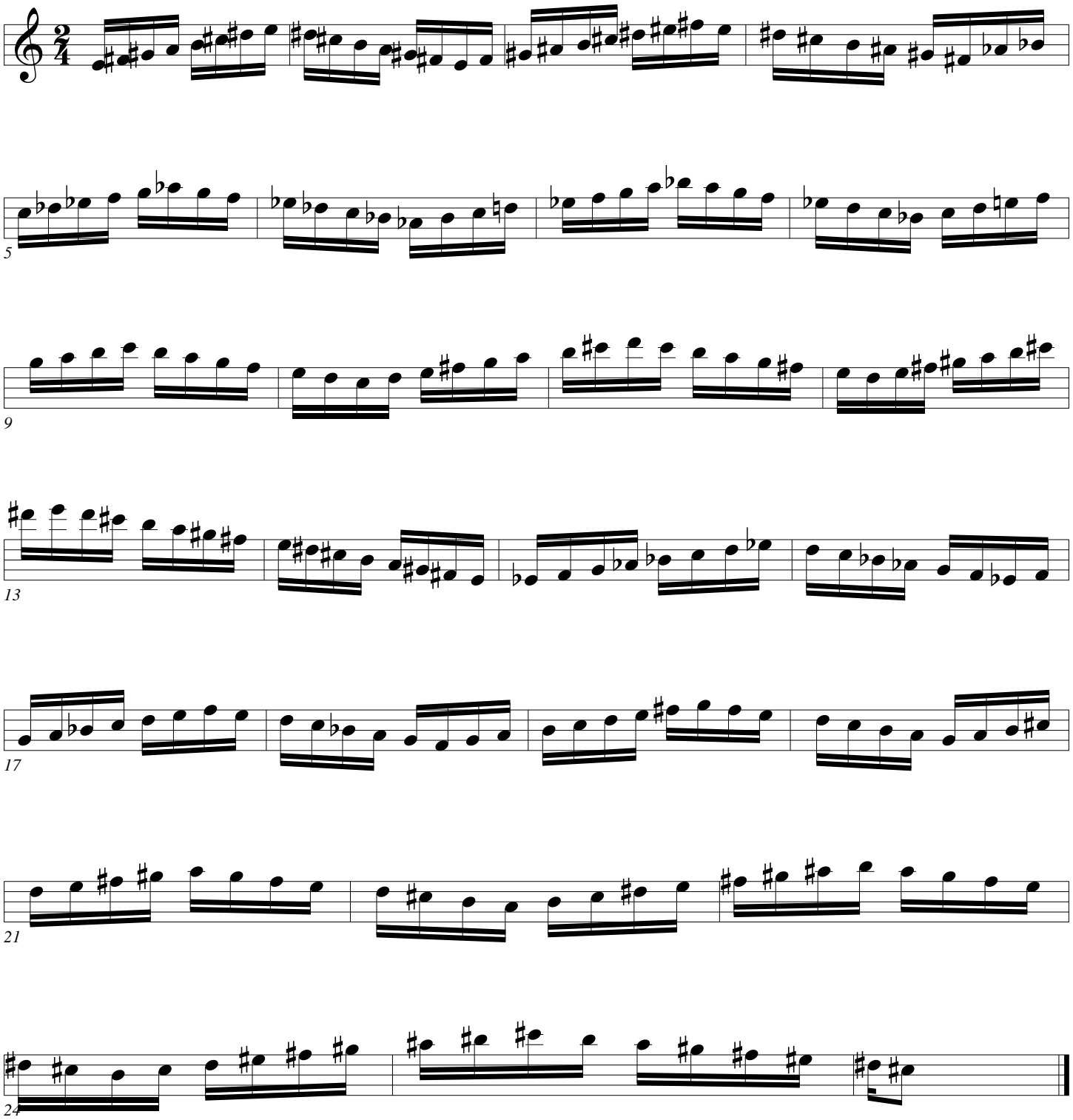

1 Minute Scales

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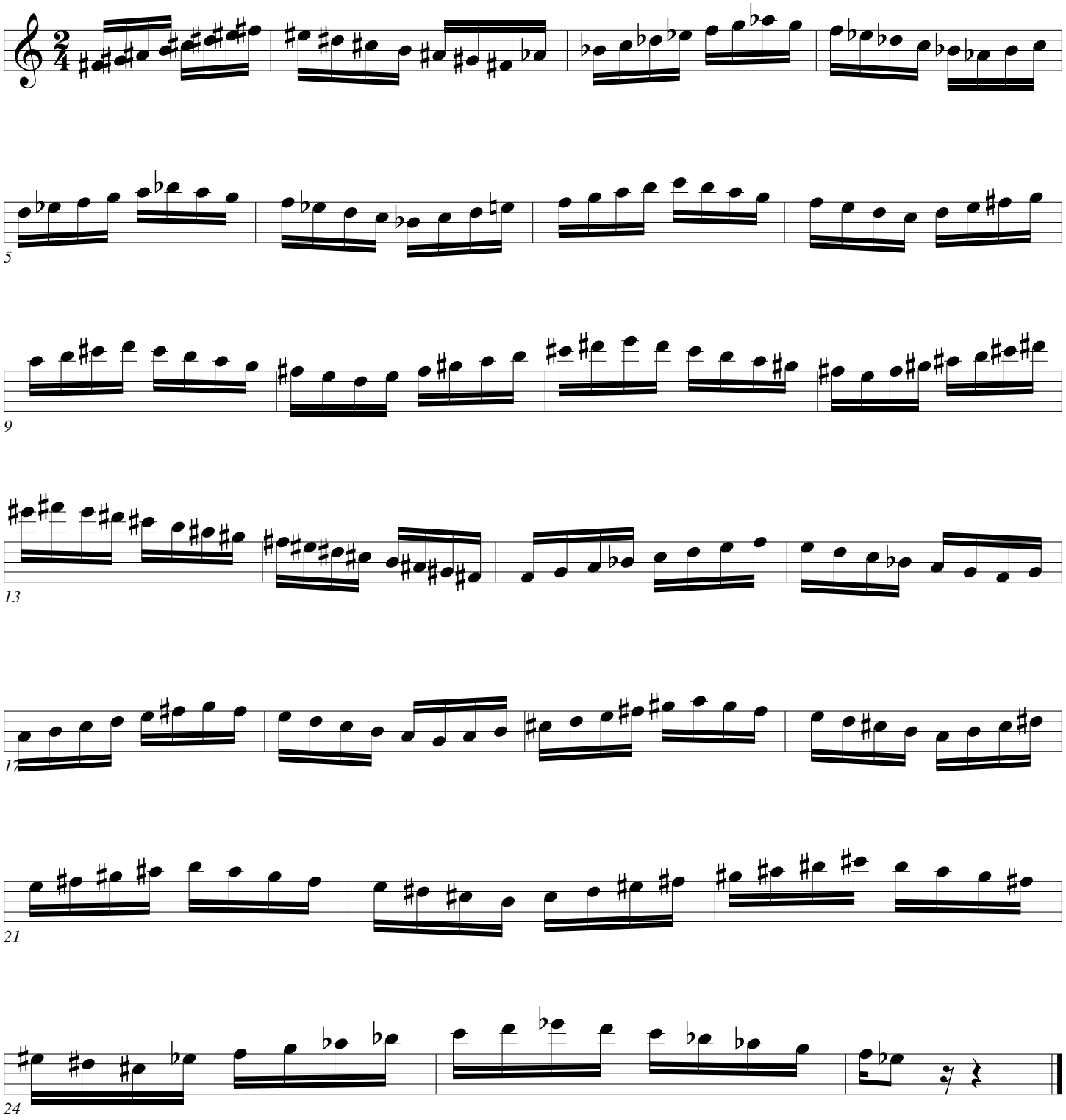

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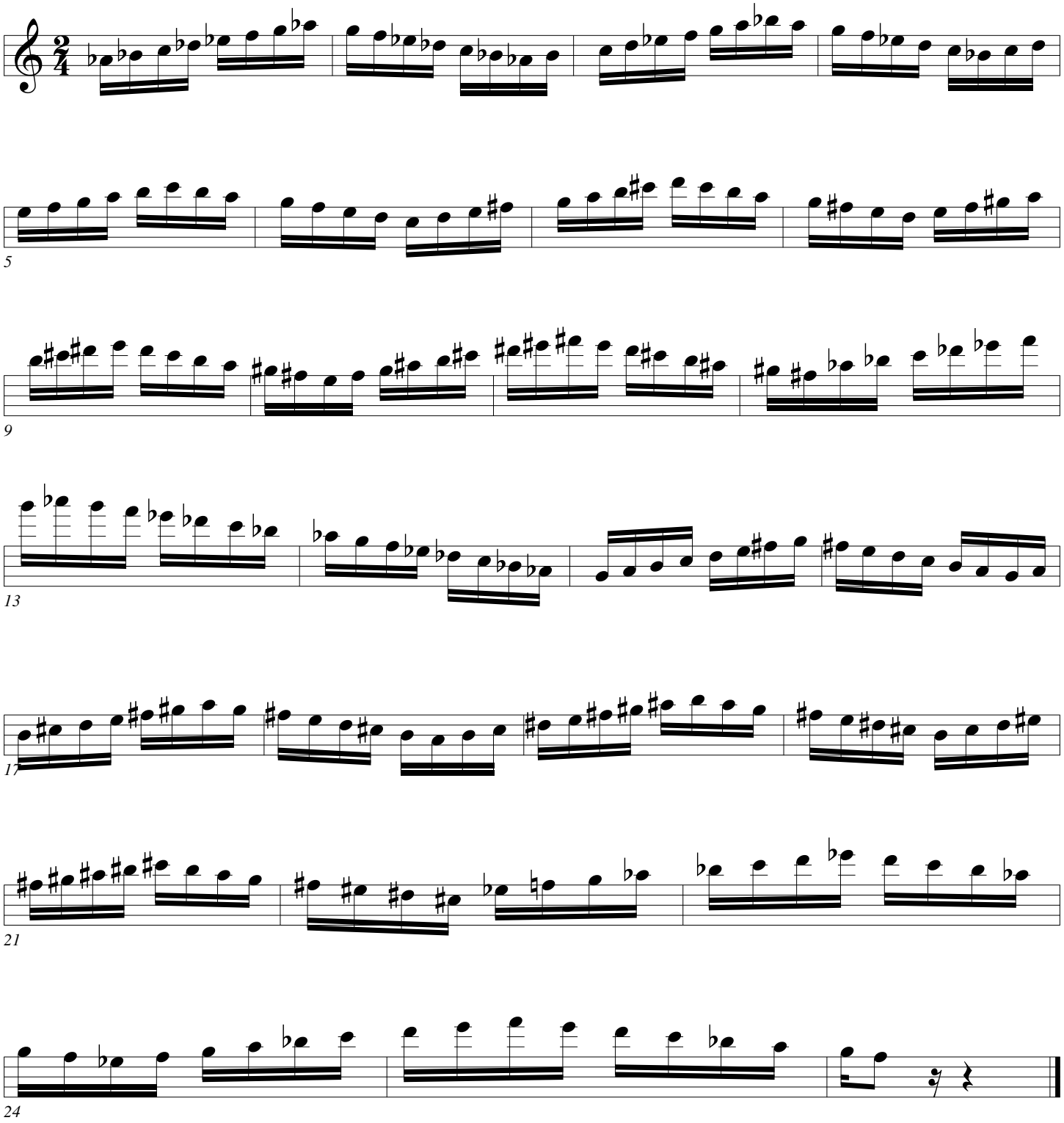

1 Minute Scales

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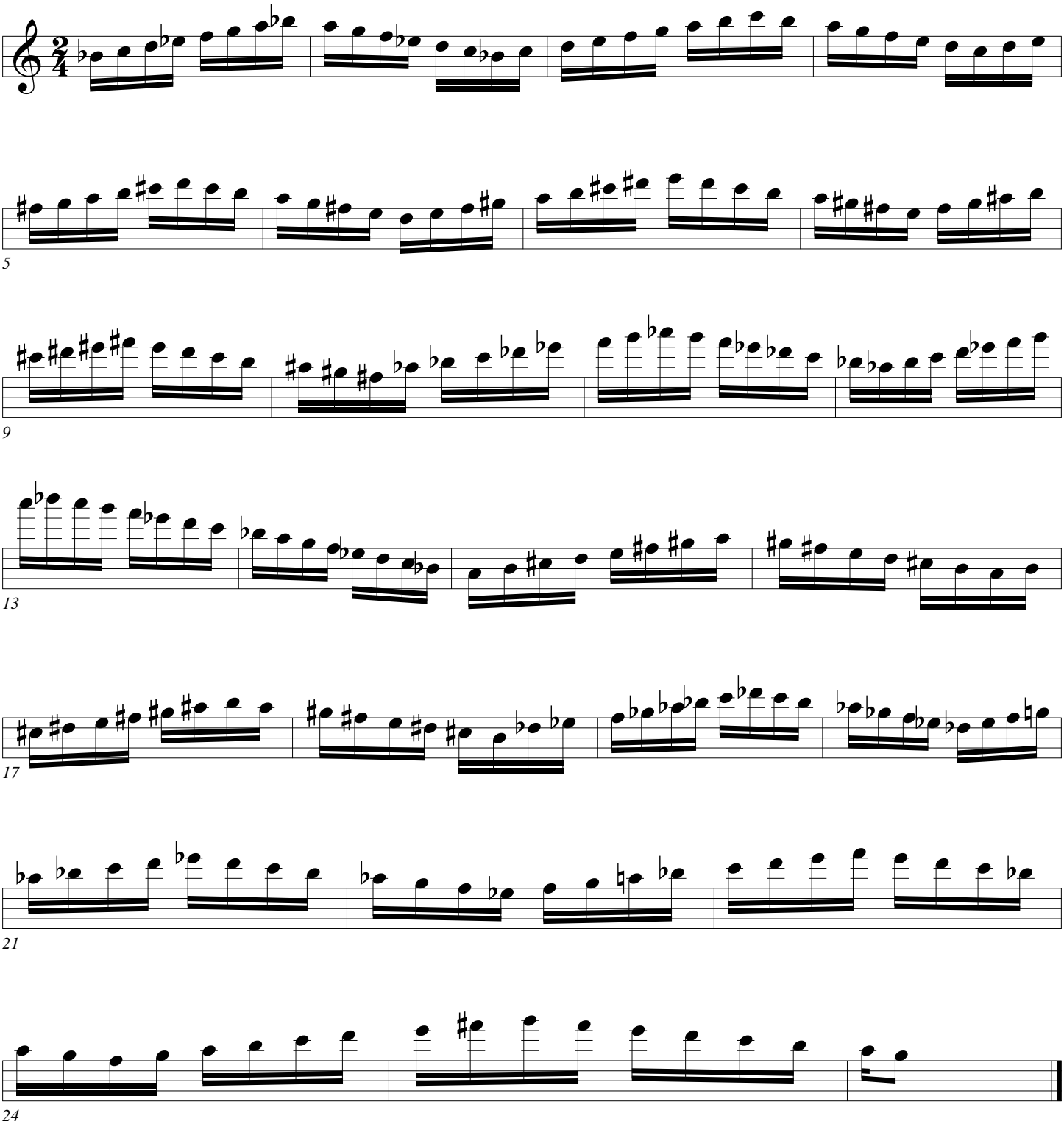

1 Minute Scales

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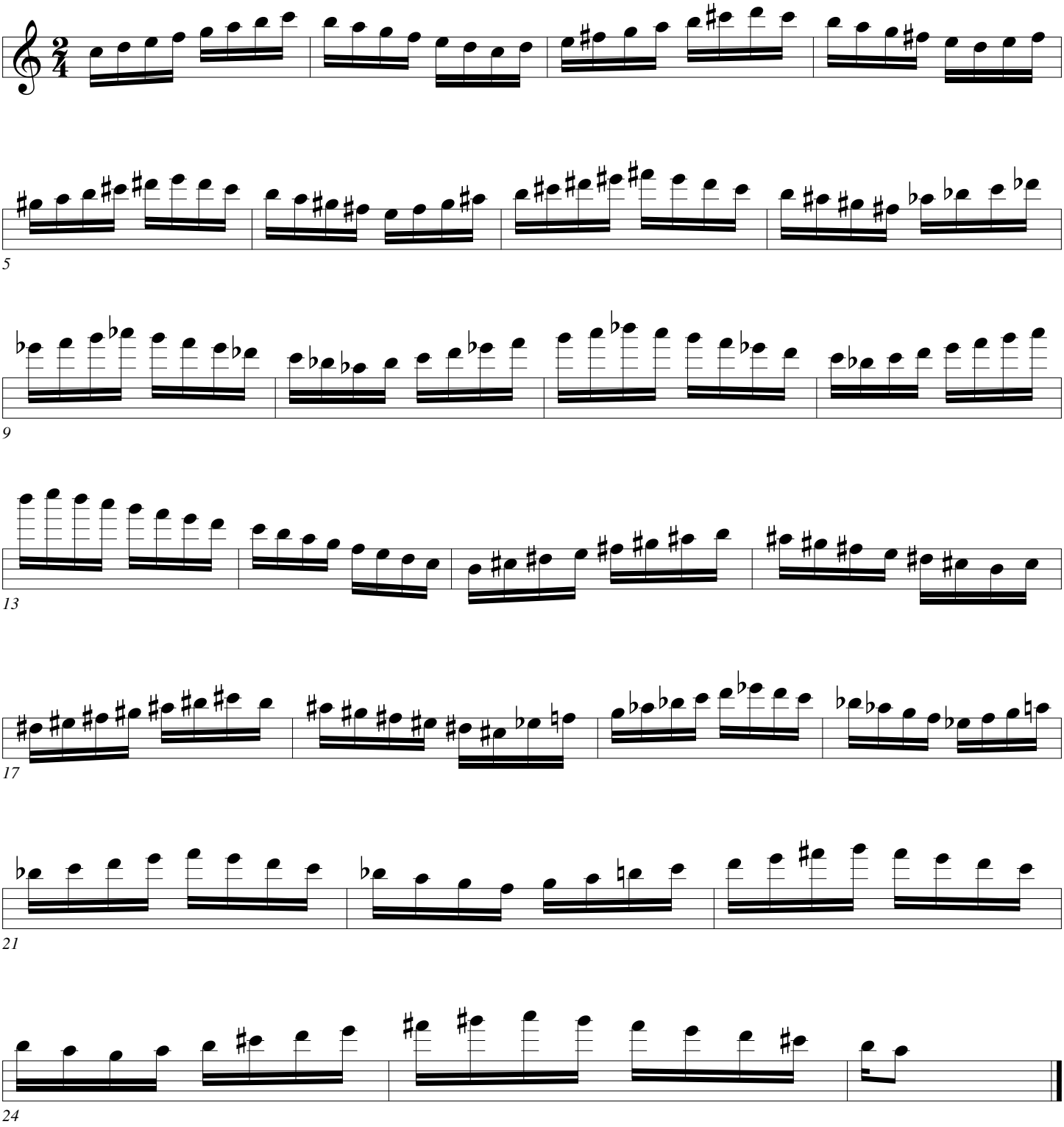


25. Air Kicks/Stomach Kicks

Here is an exercise that helps you control what we practiced with the Arban Intervals.

Relax the stomach muscles. Tension only hurts the sound. Tensing the stomach muscles does NOT create a smaller body cavity or pressurize the lungs.

Bringing the abs in toward the spine and contracting the muscles around the girdle does create a smaller body cavity. That moves your guts and since the pelvic bones won't let them go down; they have to go up. That makes the part of your chest cavity available for your lungs smaller. And that places the air in the lungs under pressure.

Pull the stomach in farther for each higher note.

My teacher Don 'Jake' Jacoby used to tell us to blow the notes where we want them to go.

A mental trick that helps you to support better is to think of blowing the notes different distances from you.

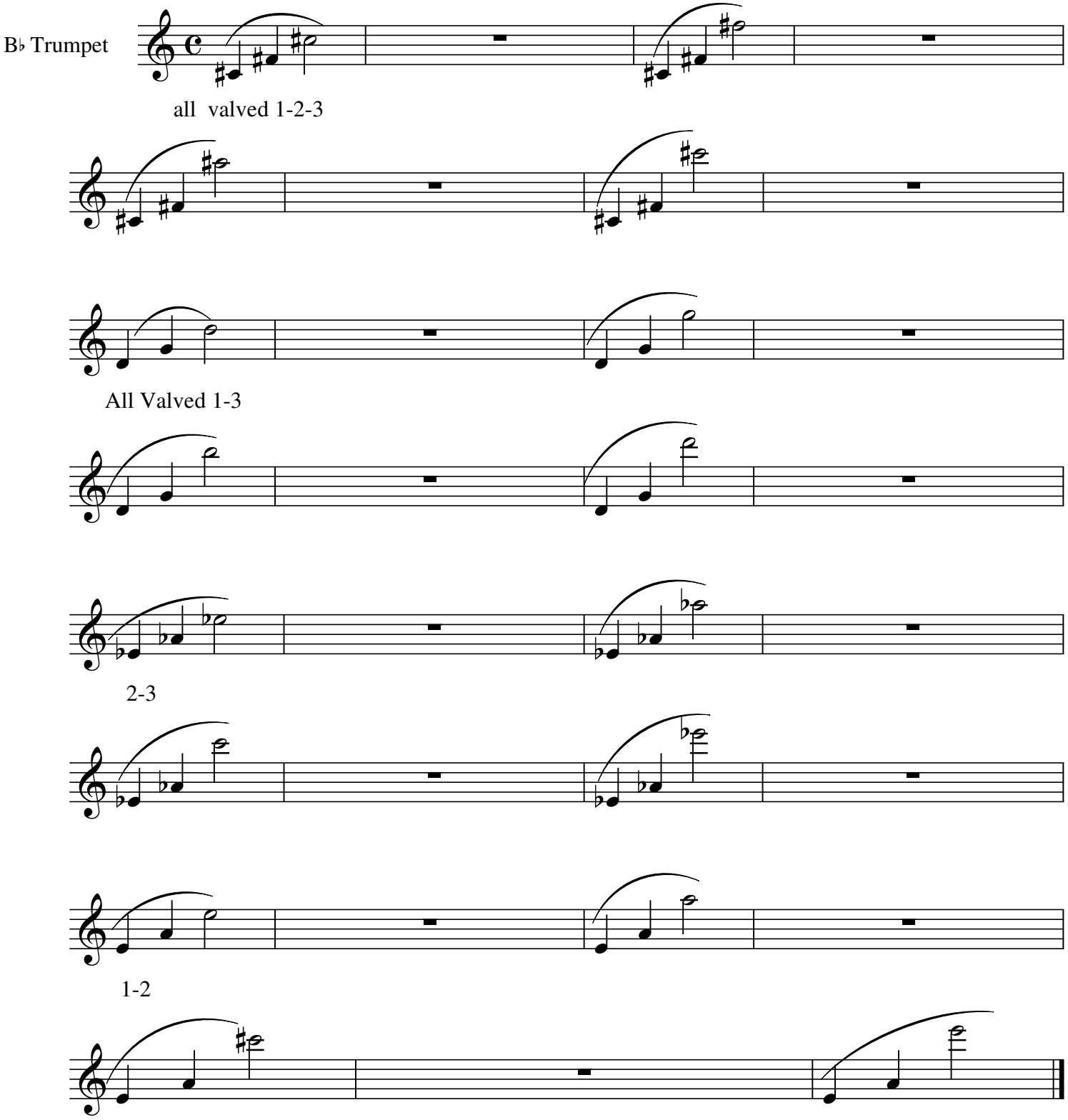
Low G rolls out of the bell,
Low C goes out 5 feet,
Second line G goes out 8 feet,
3rd space C goes out 12 feet,
G on top of the staff goes out 20 feet,
High C goes out 40 feet,
G above high C goes out 80 feet.

Make the support jump the intervals cleanly.

Stomach Kicks

Pops

Pull stomach in hard and fast to kick past the unwanted notes. Do the same with tongue arch and hiss 1-2 times a week. For tongue hiss say siss and flatten tongue against gums and roof of the mouth.



Stomach Kicks

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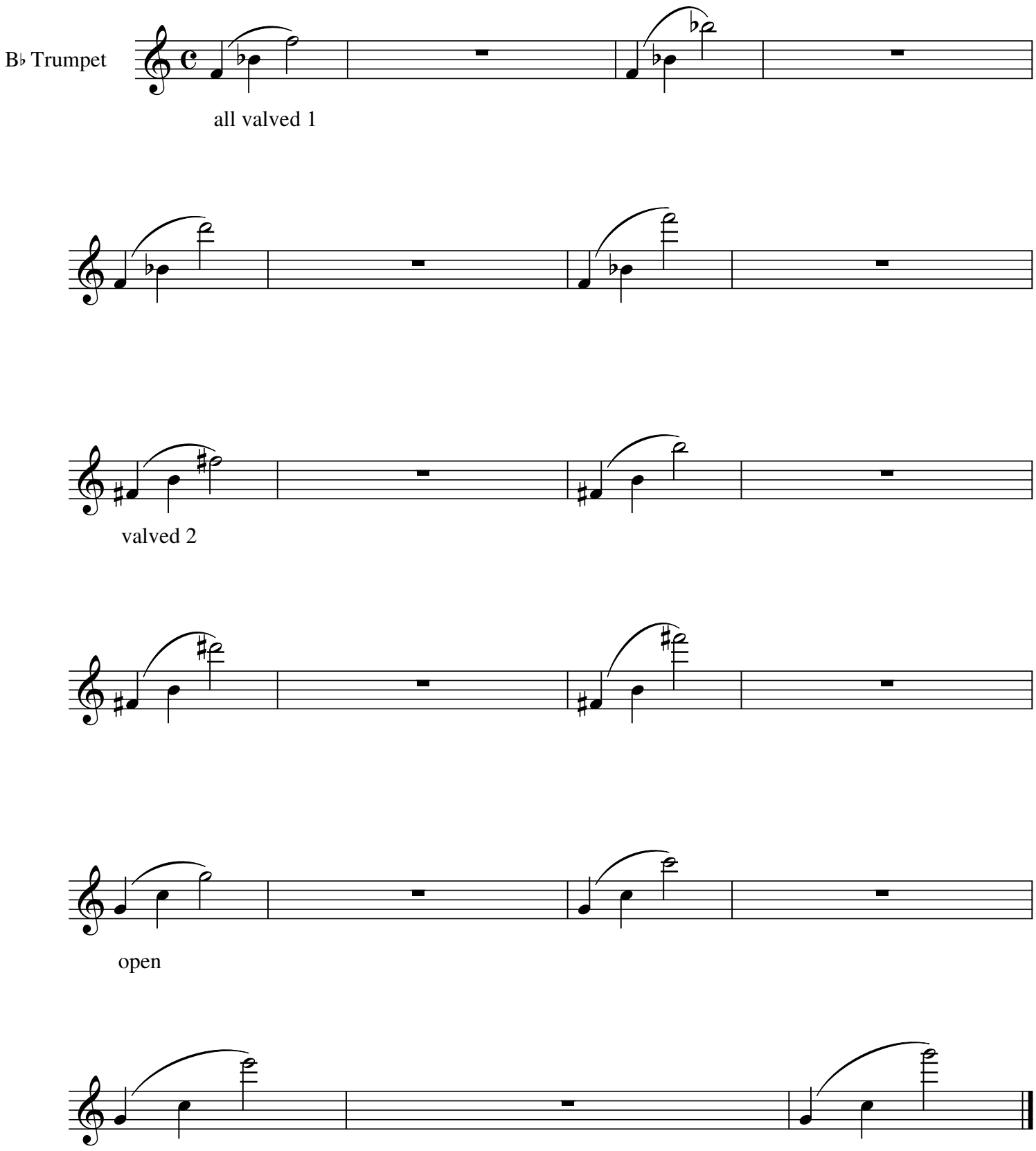


26-28 Intervals / Arpeggios / Leaps

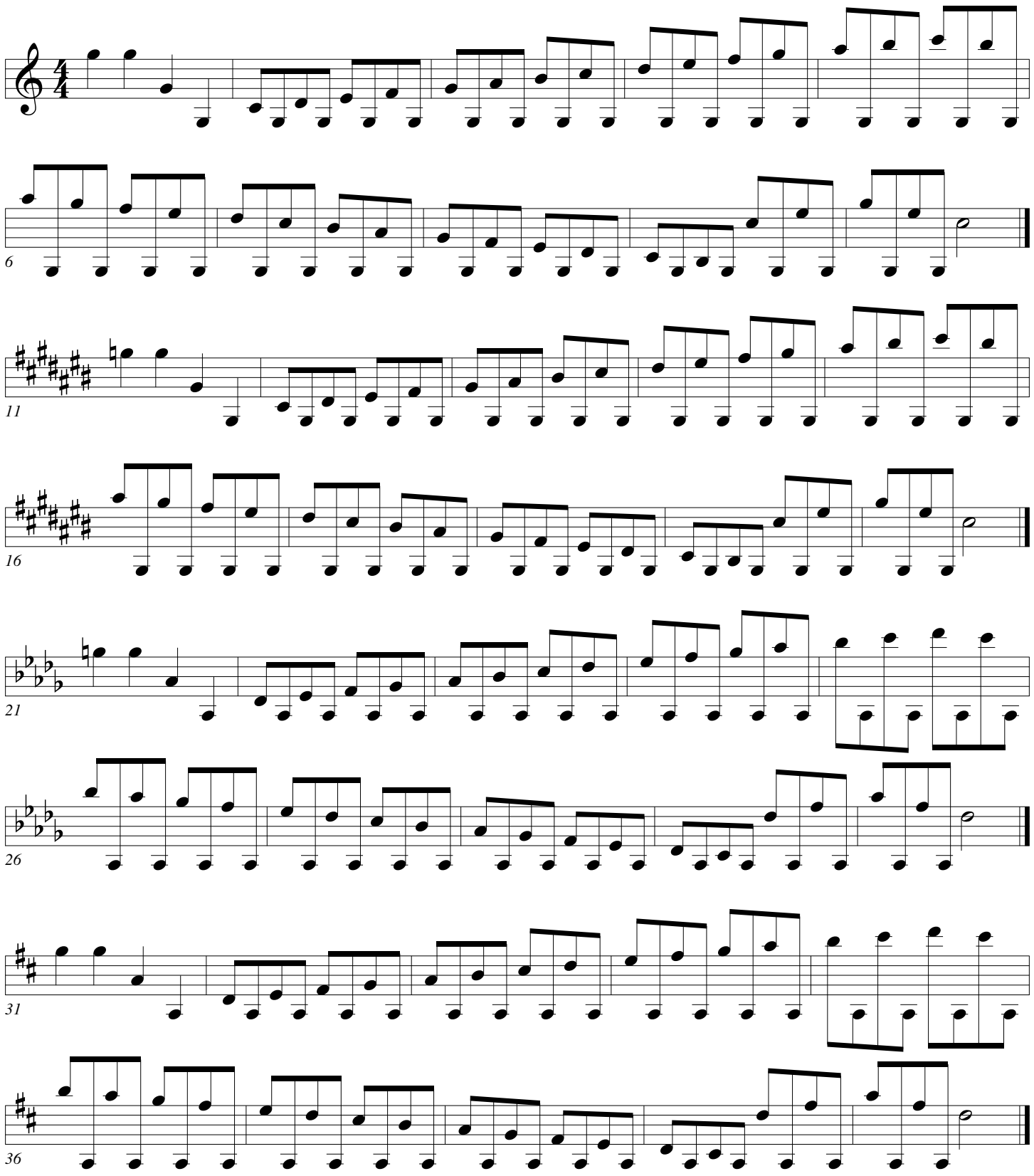
Lip set point is vital here.
A good hiss and good breath support also help a great deal.

I have also found that whistling the exercises or singing them help many players to get the arch set right for the intervals.

On the leaps whistle it until you feel the motion and then imitate that when you play.

Intervals

Pops



Intervals

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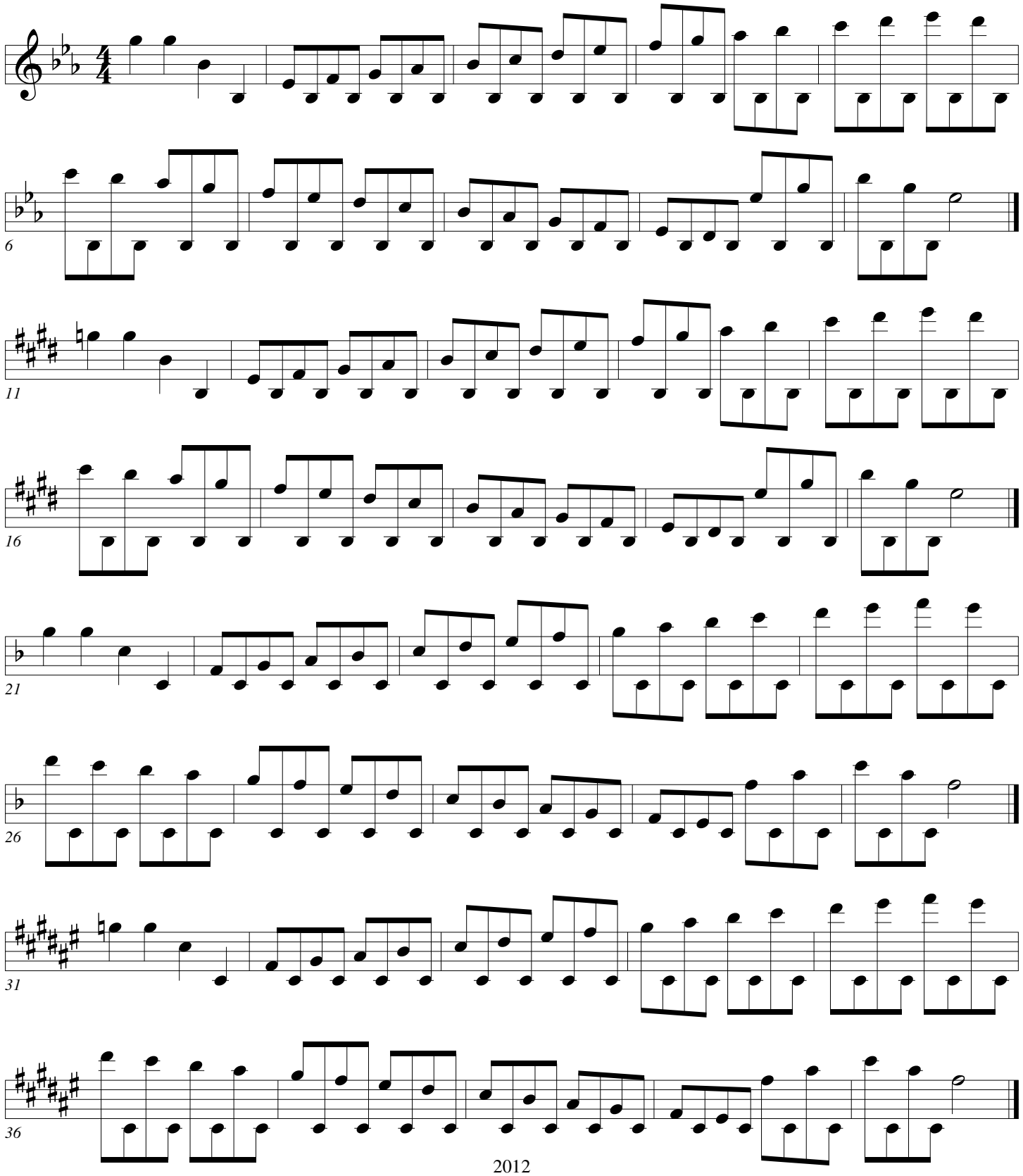

Intervals

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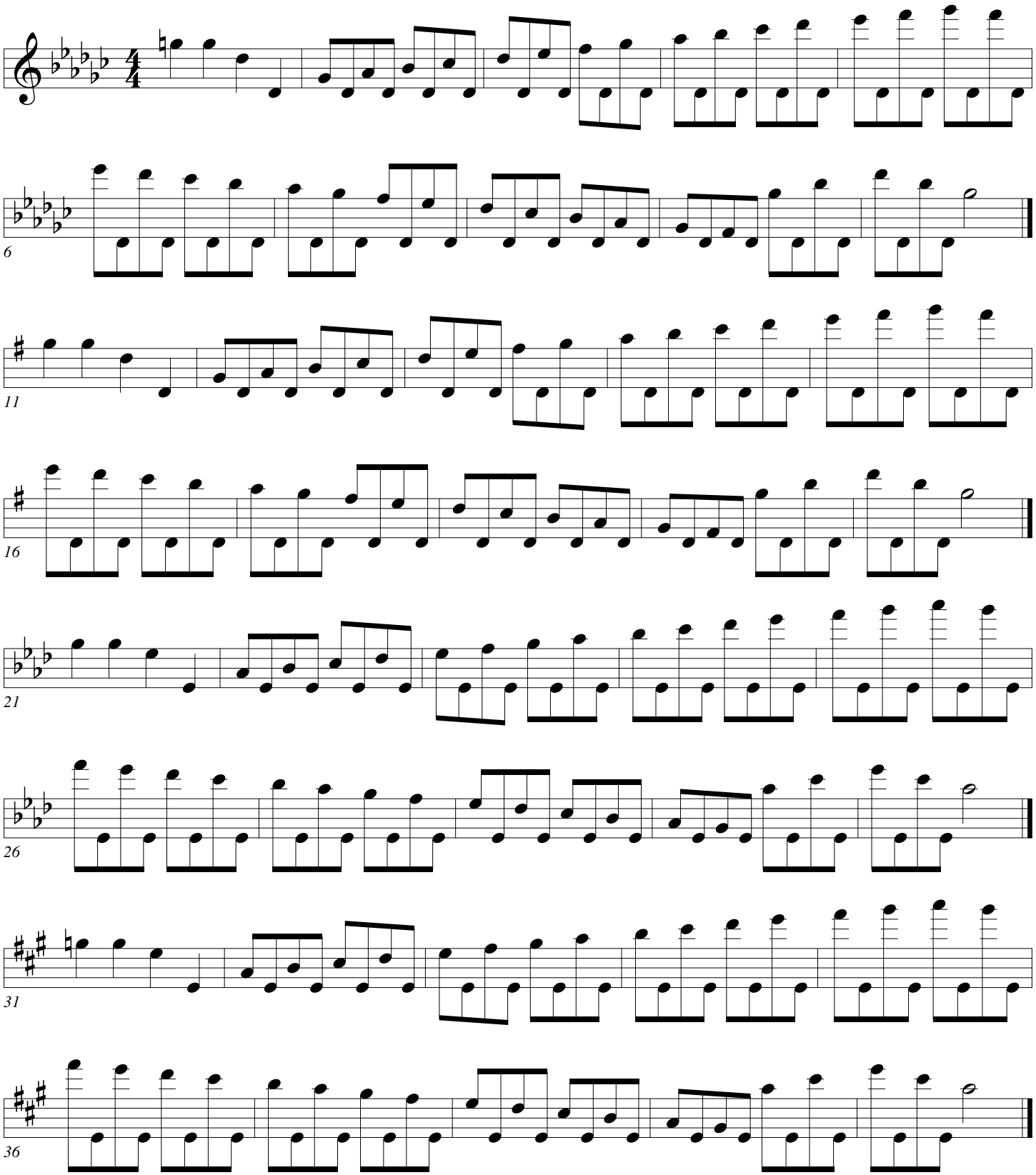

Intervals

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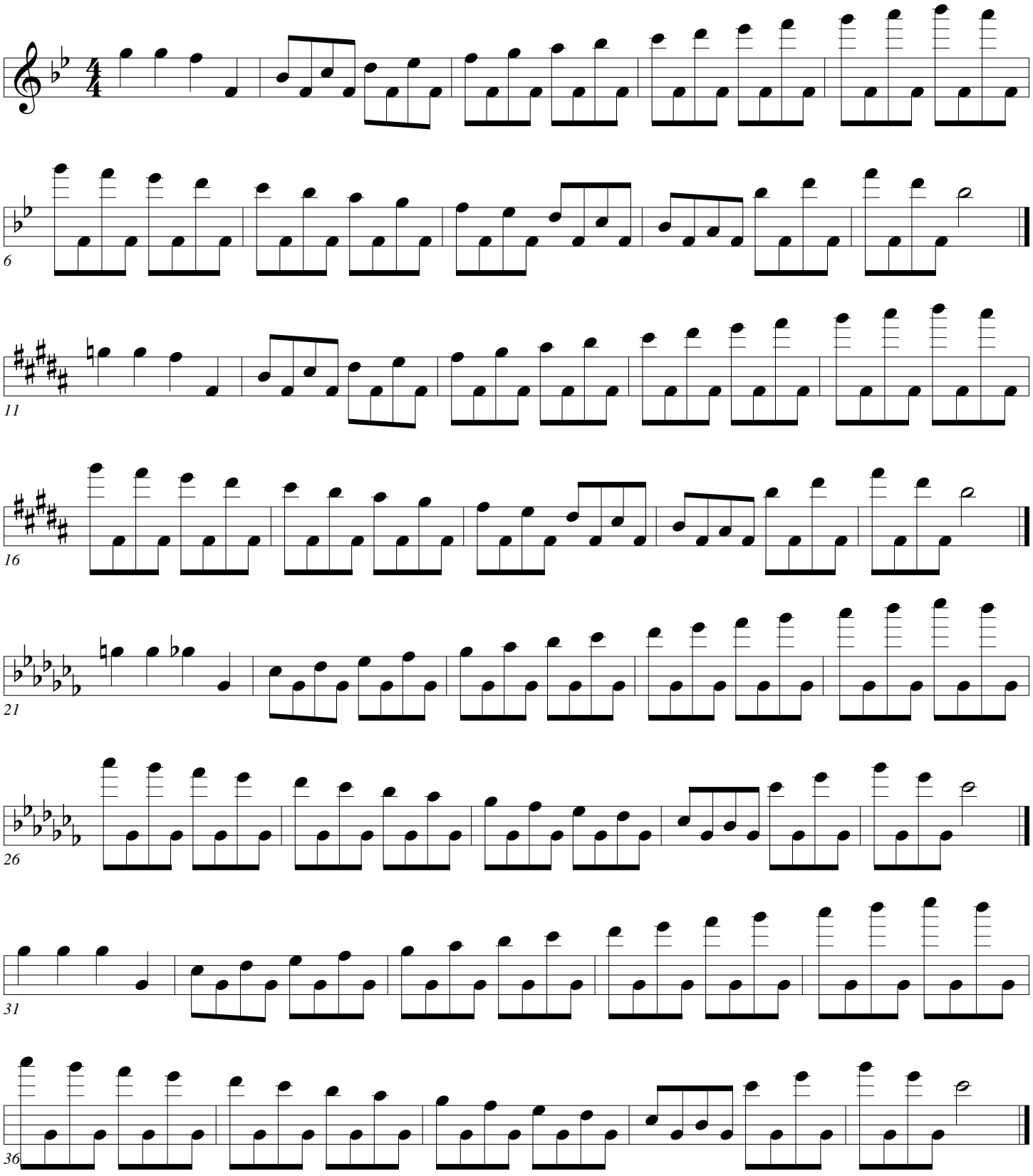

Arpeggios

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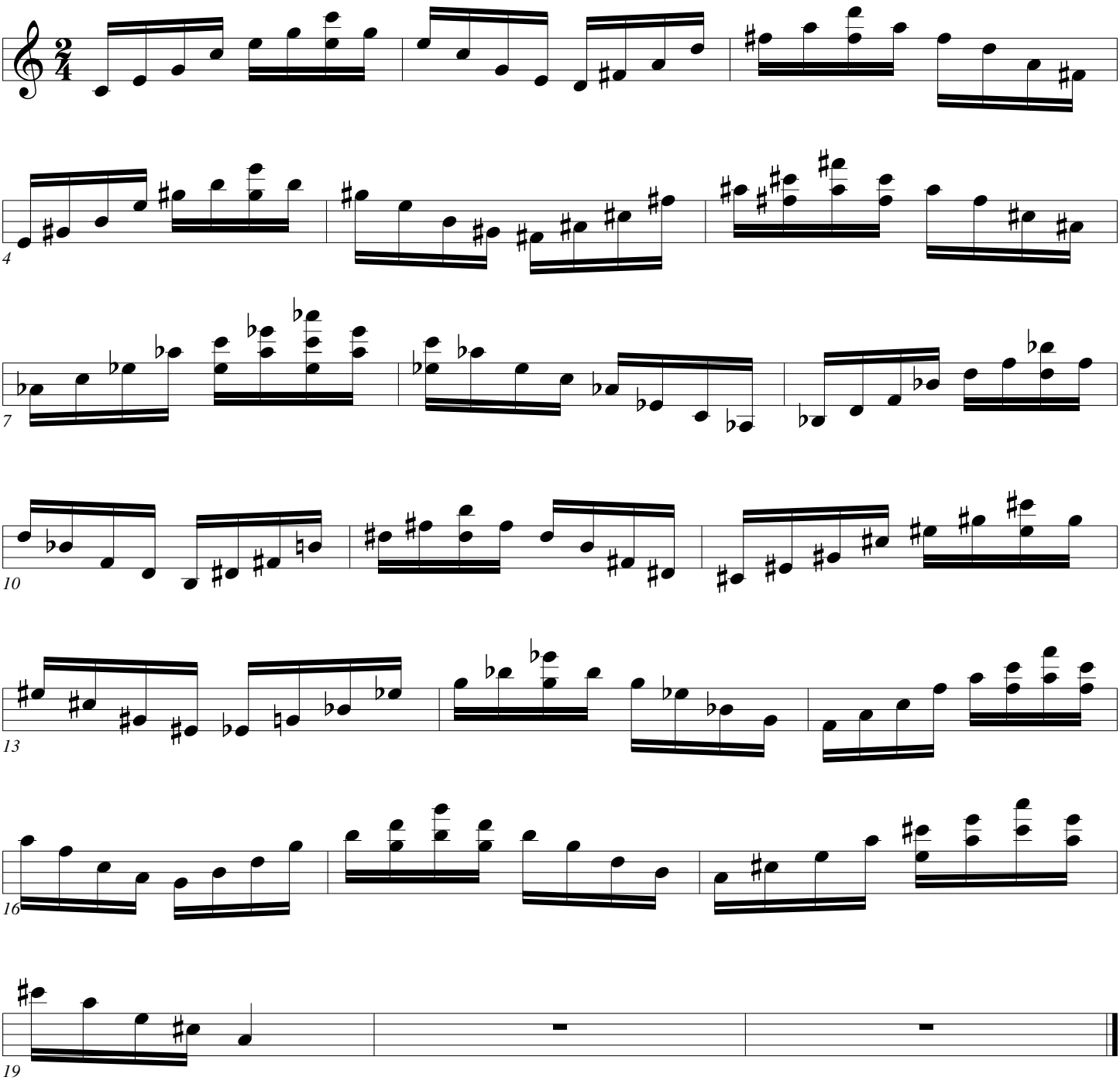

Interval Arpeggios

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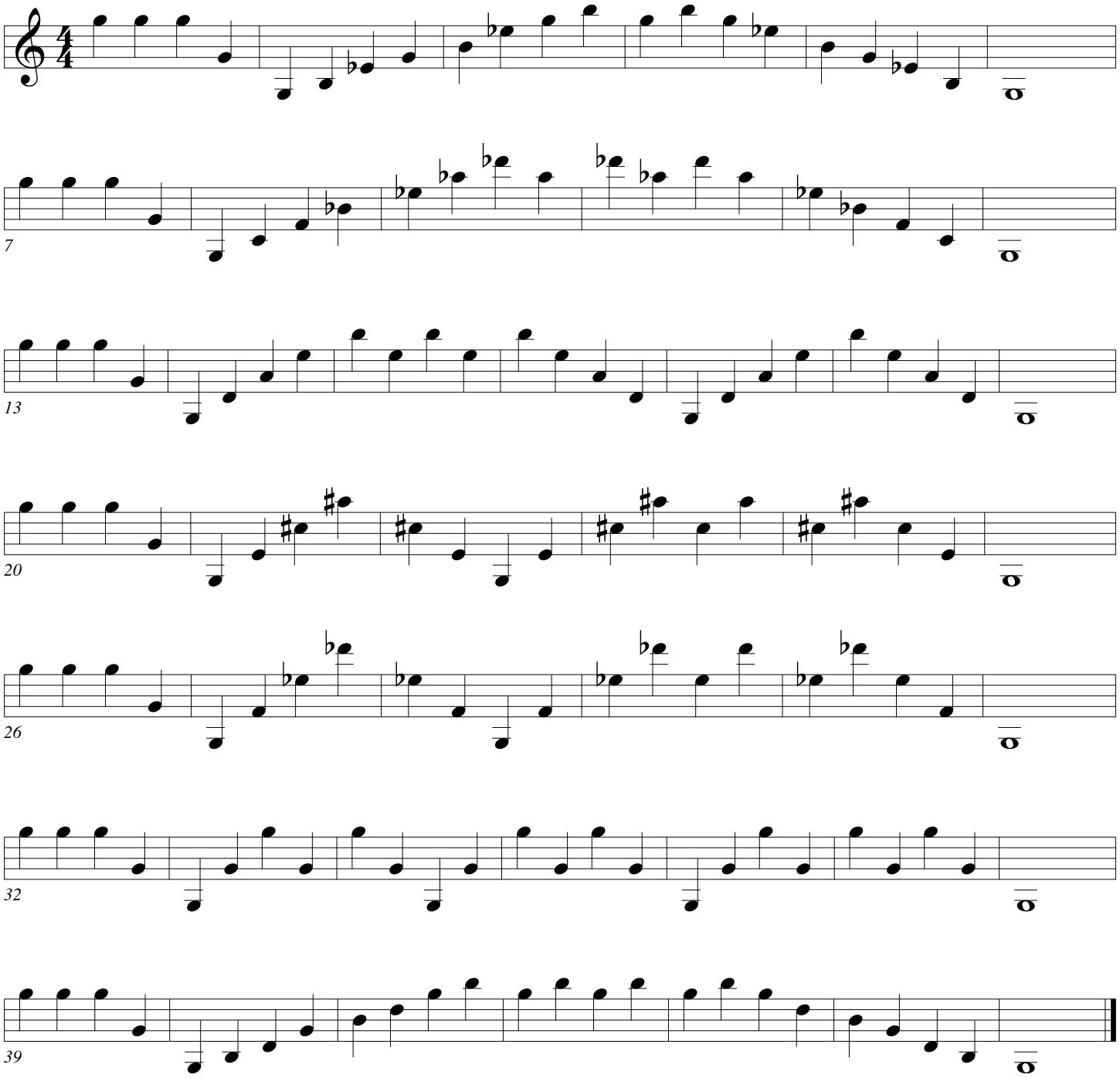

Interval Arpeggios

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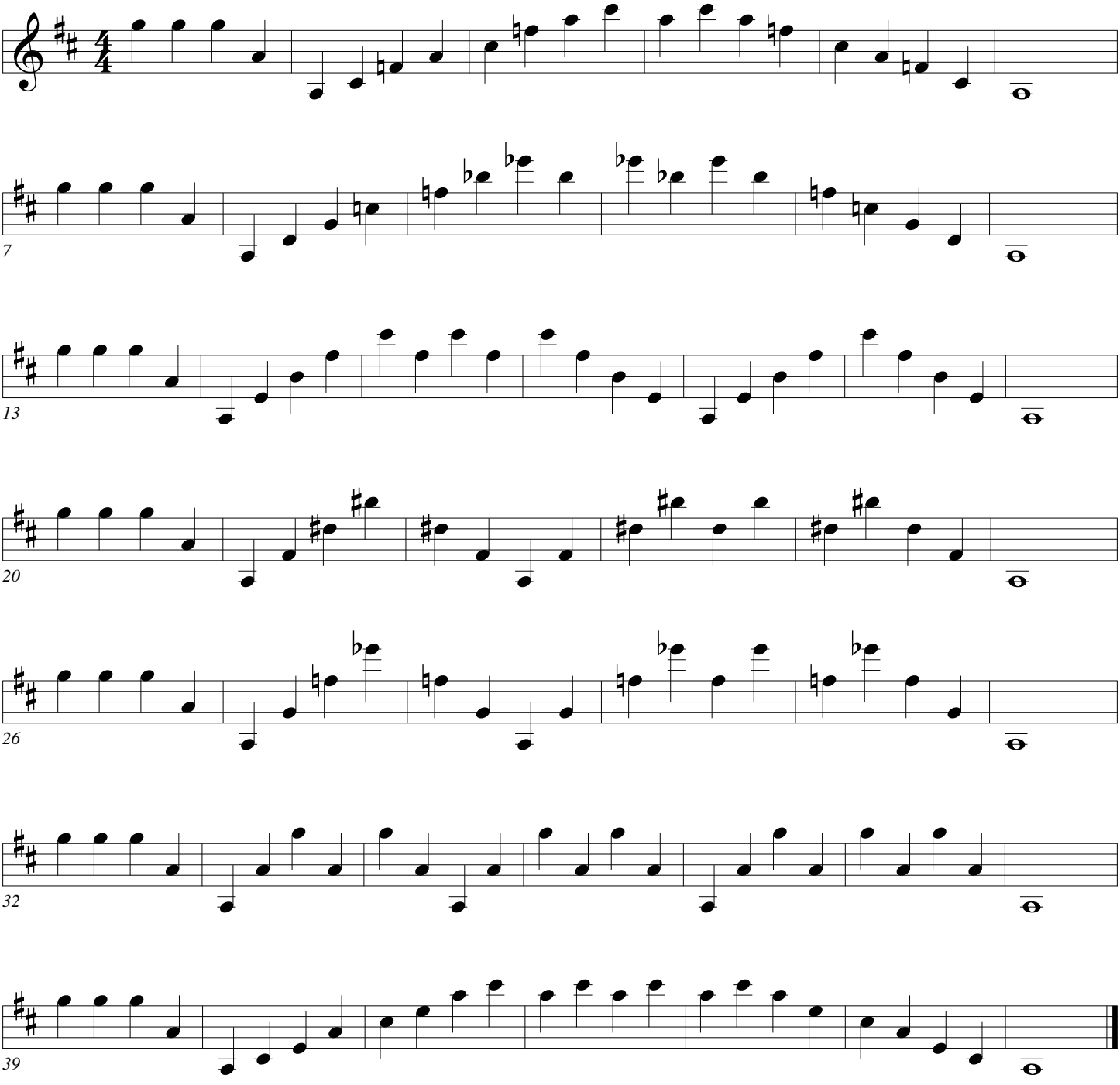

Interval Arpeggios

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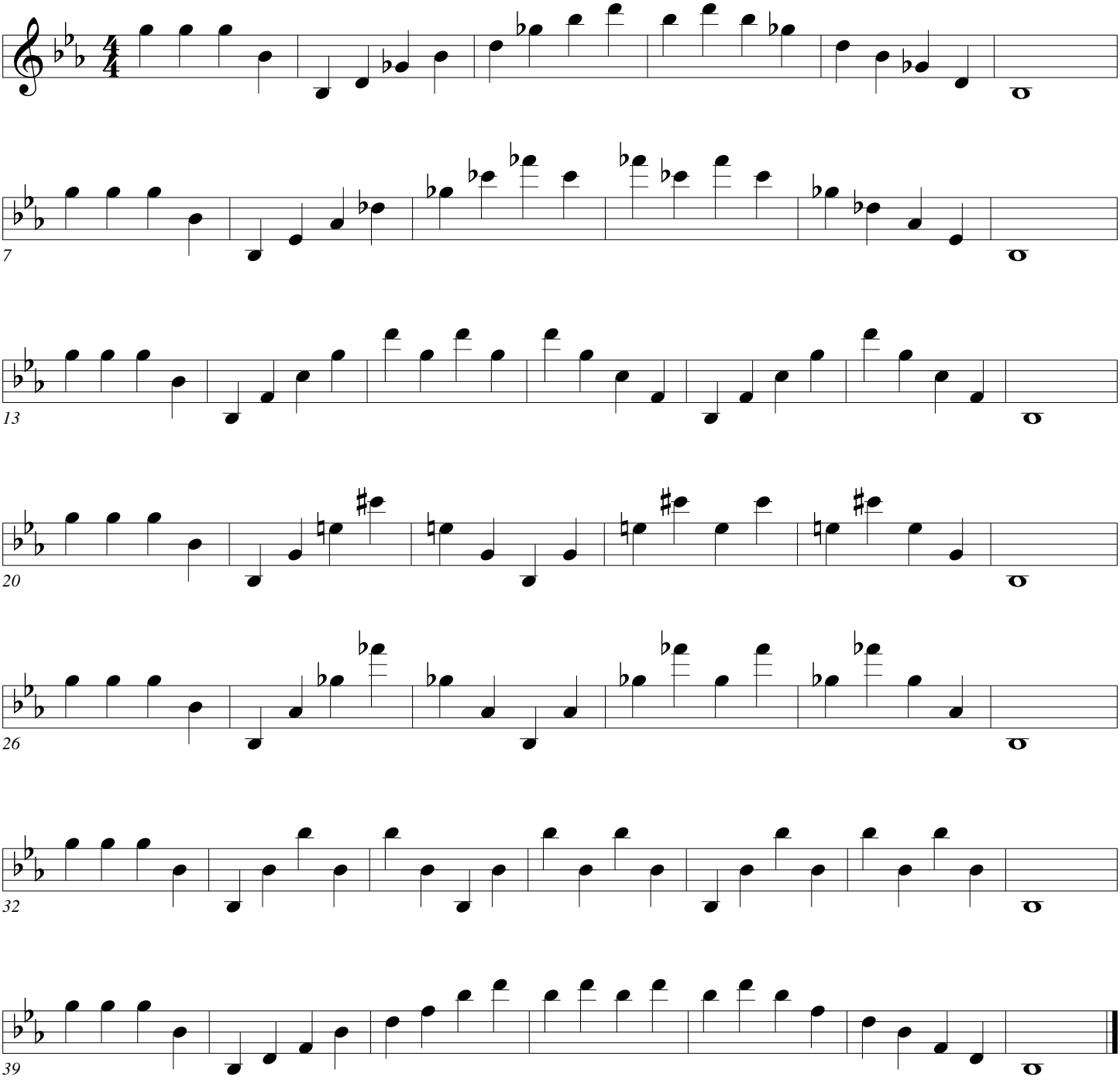
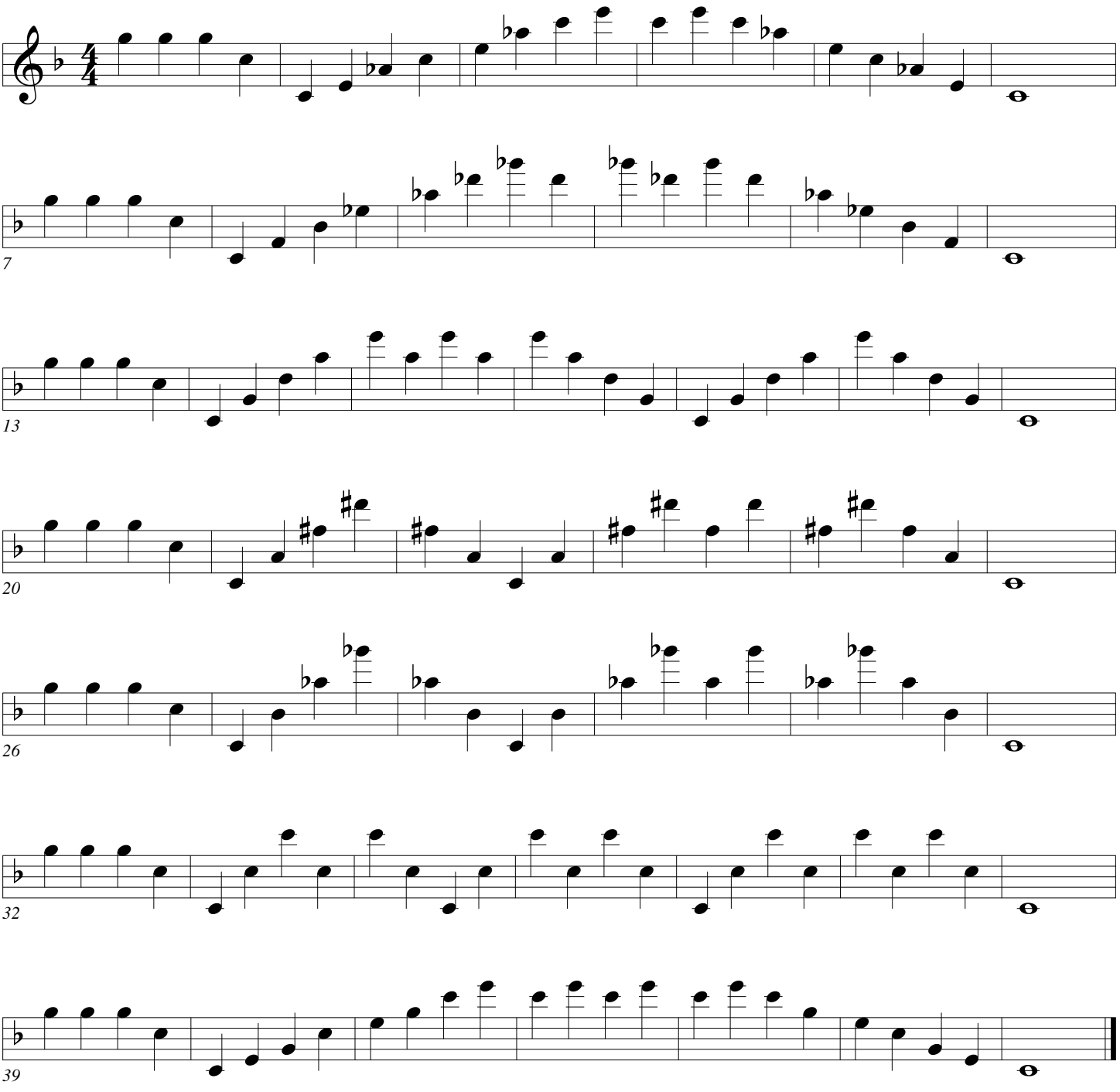


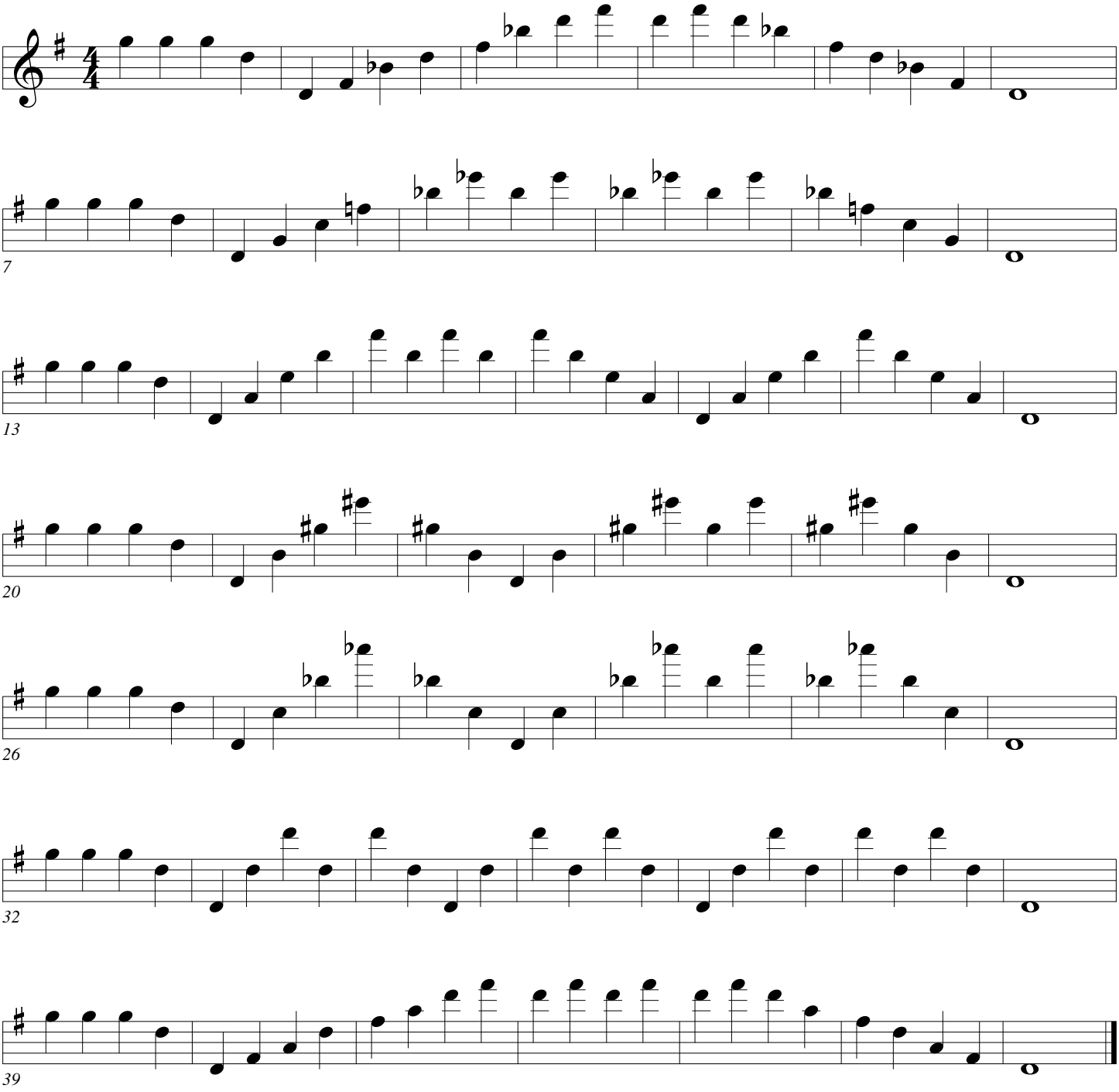
Interval Arpeggios

Pops



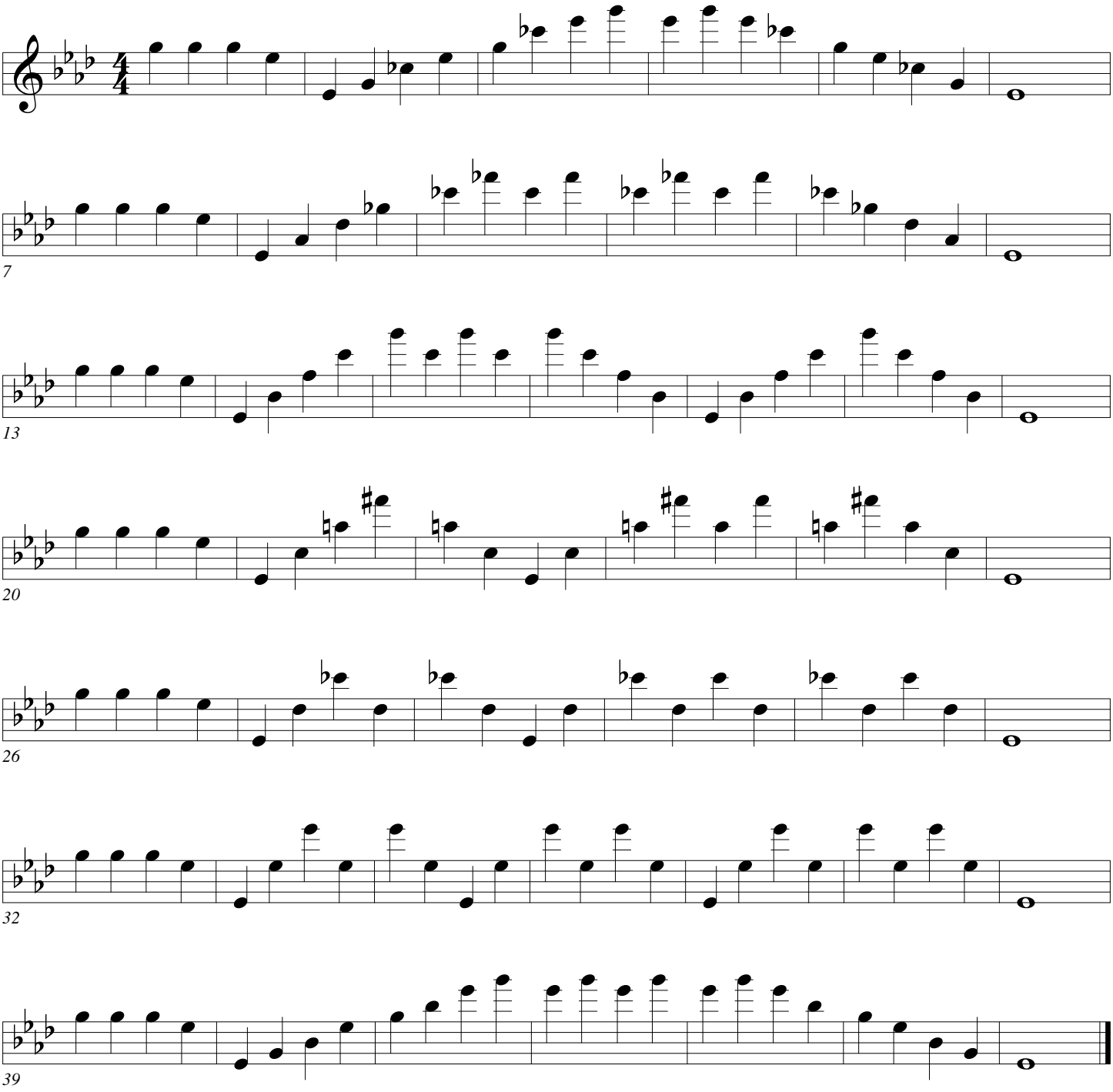
Interval Arpeggios

Pops



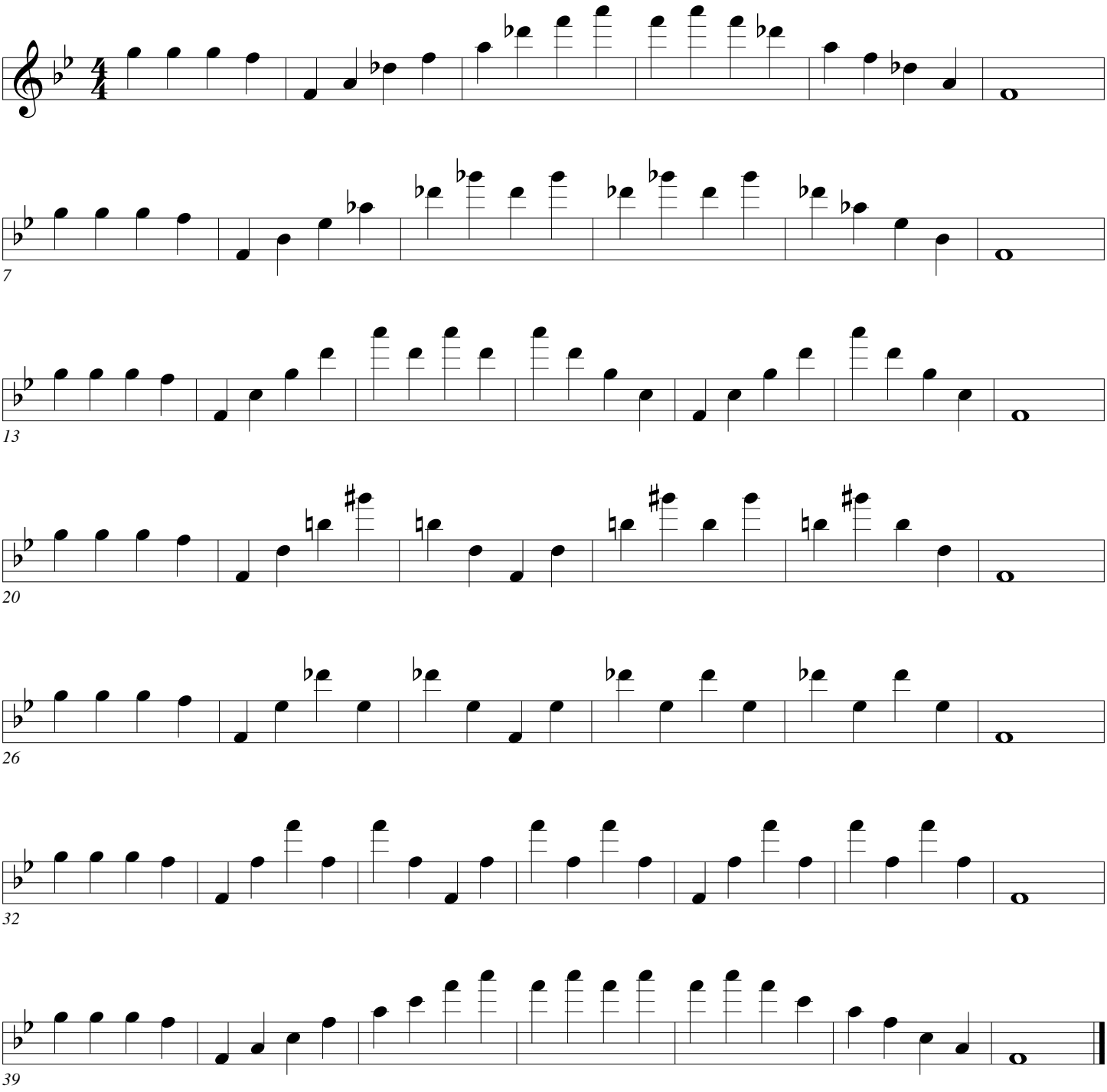
Interval Arpeggios

Pops



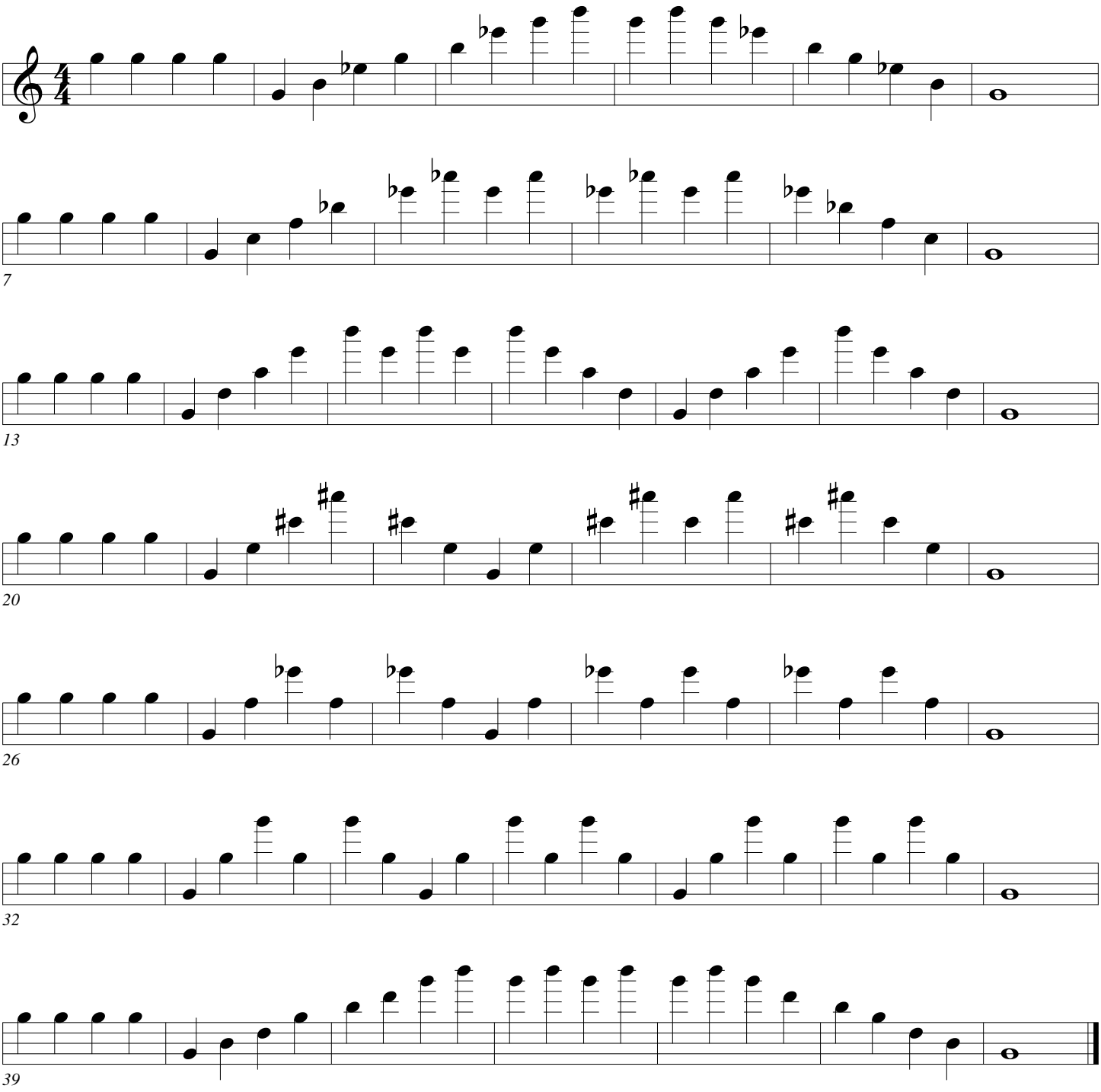
Interval Arpeggios

Pops



Interval Arpeggios

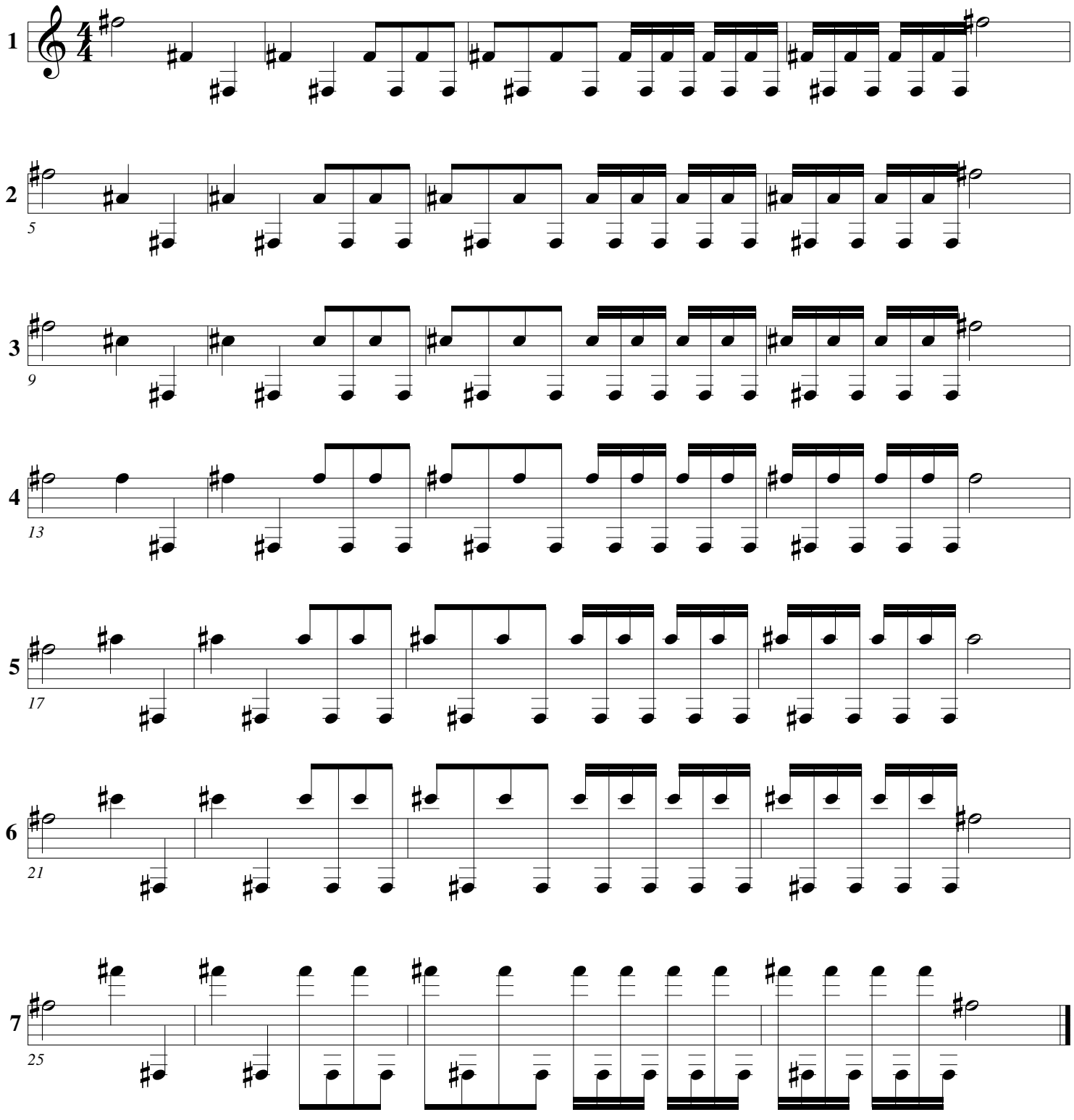
Pops



Leaps

Pops

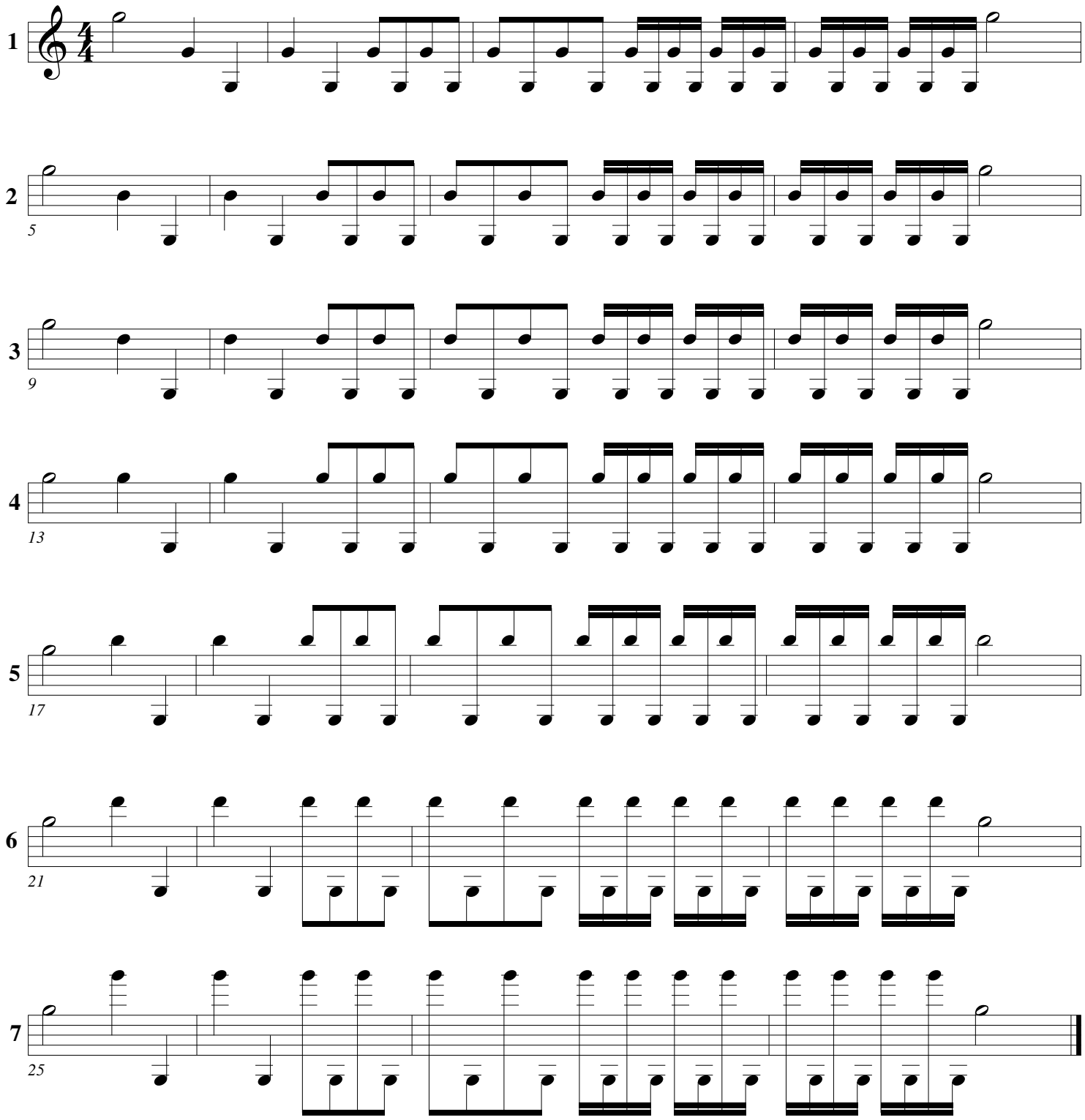
All valved 1-2-3



Leaps

Pops

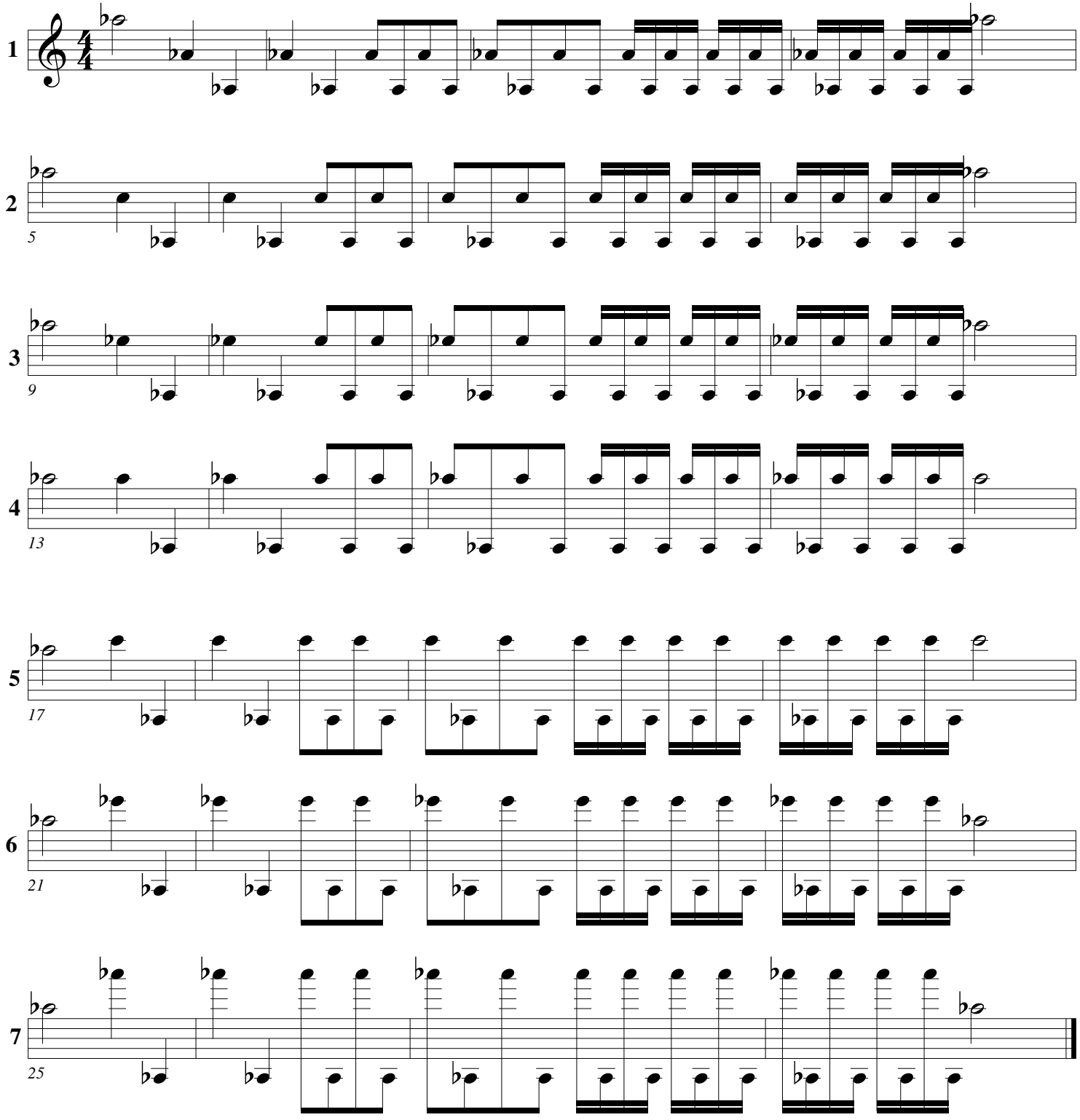
All valved 1-3



Leaps

Pops

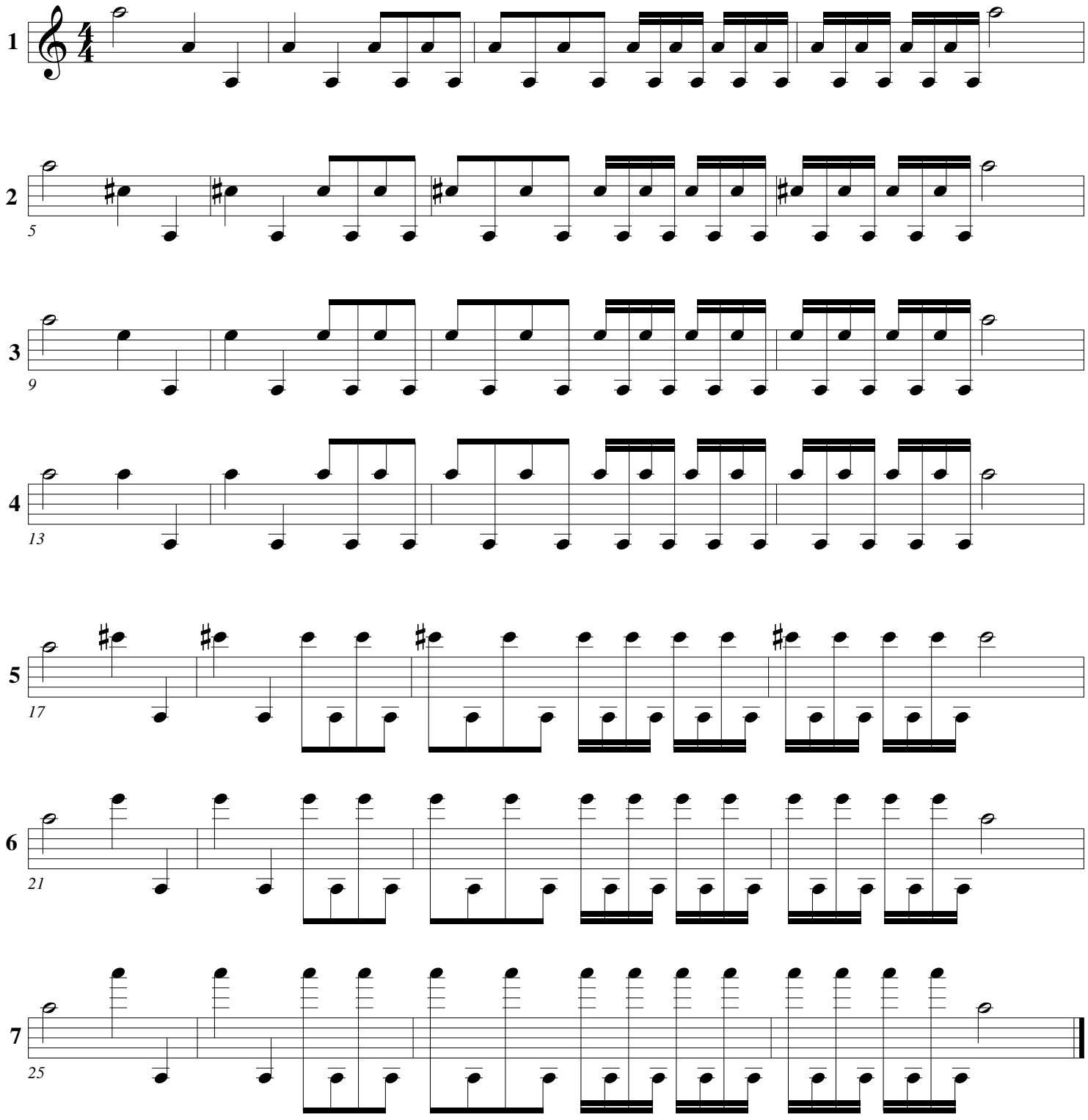
All valved 2-3



Leaps

Pops

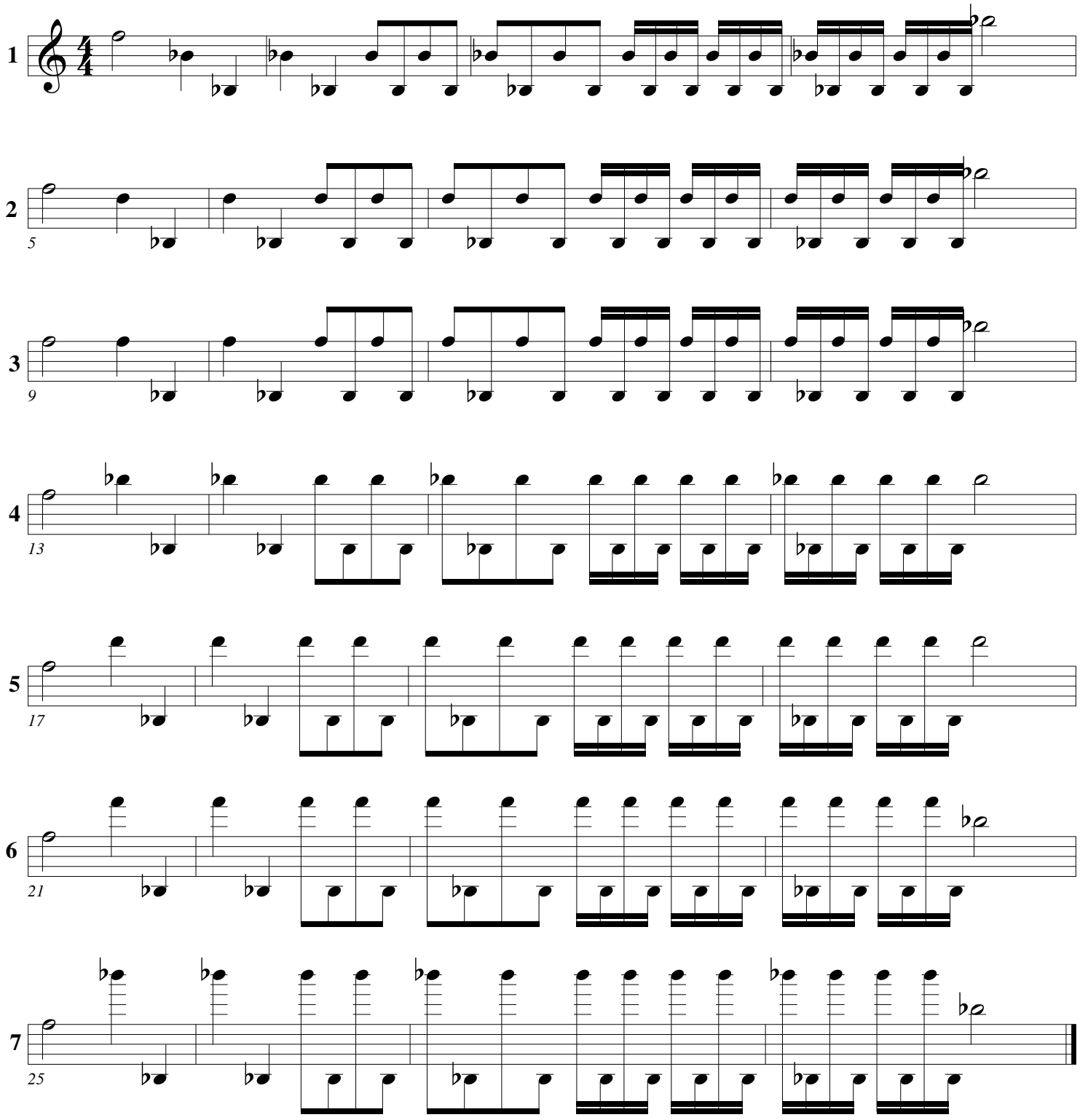
All valved 1-2



Leaps

Pops

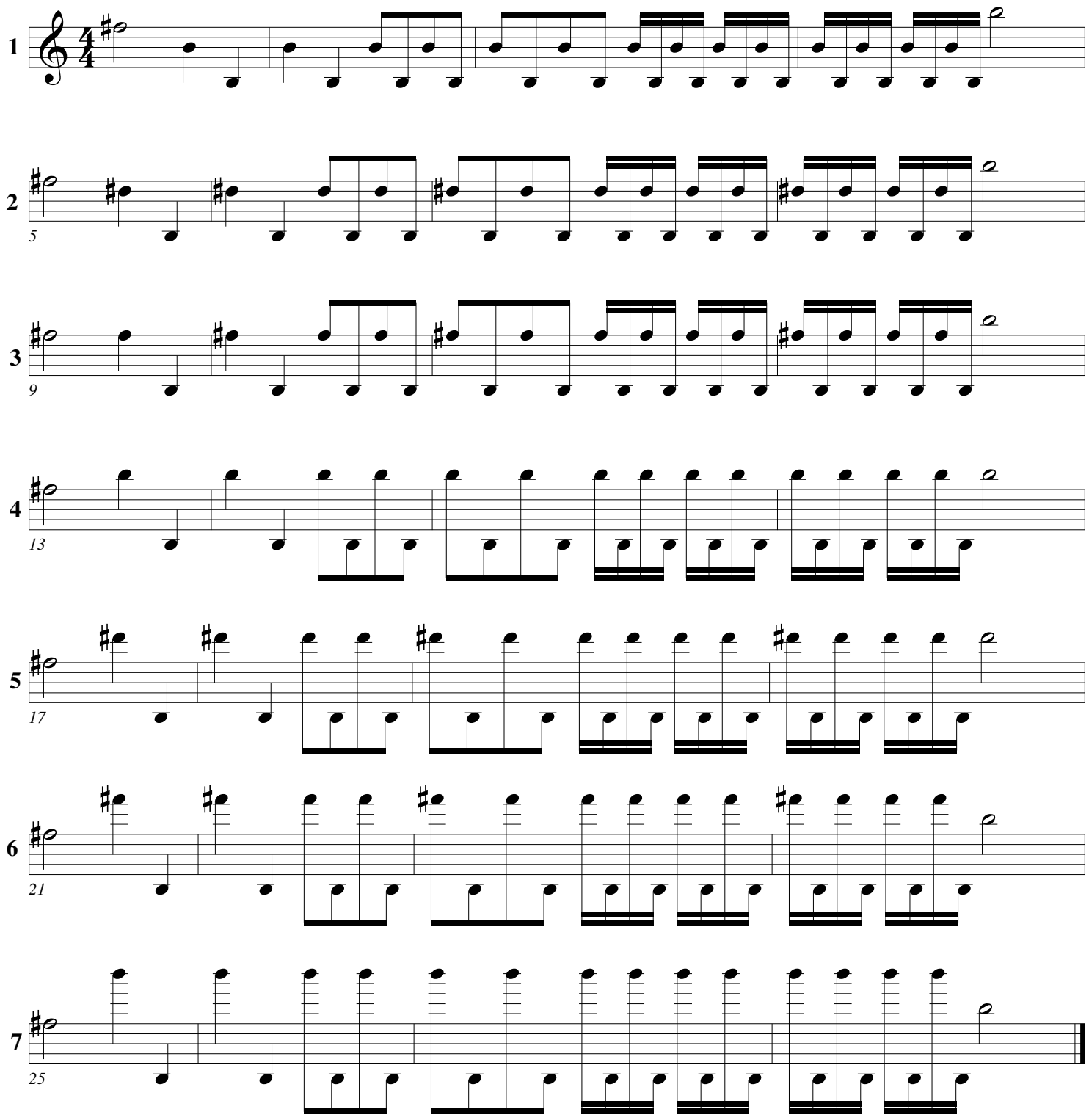
All valved 1



Leaps

Pops

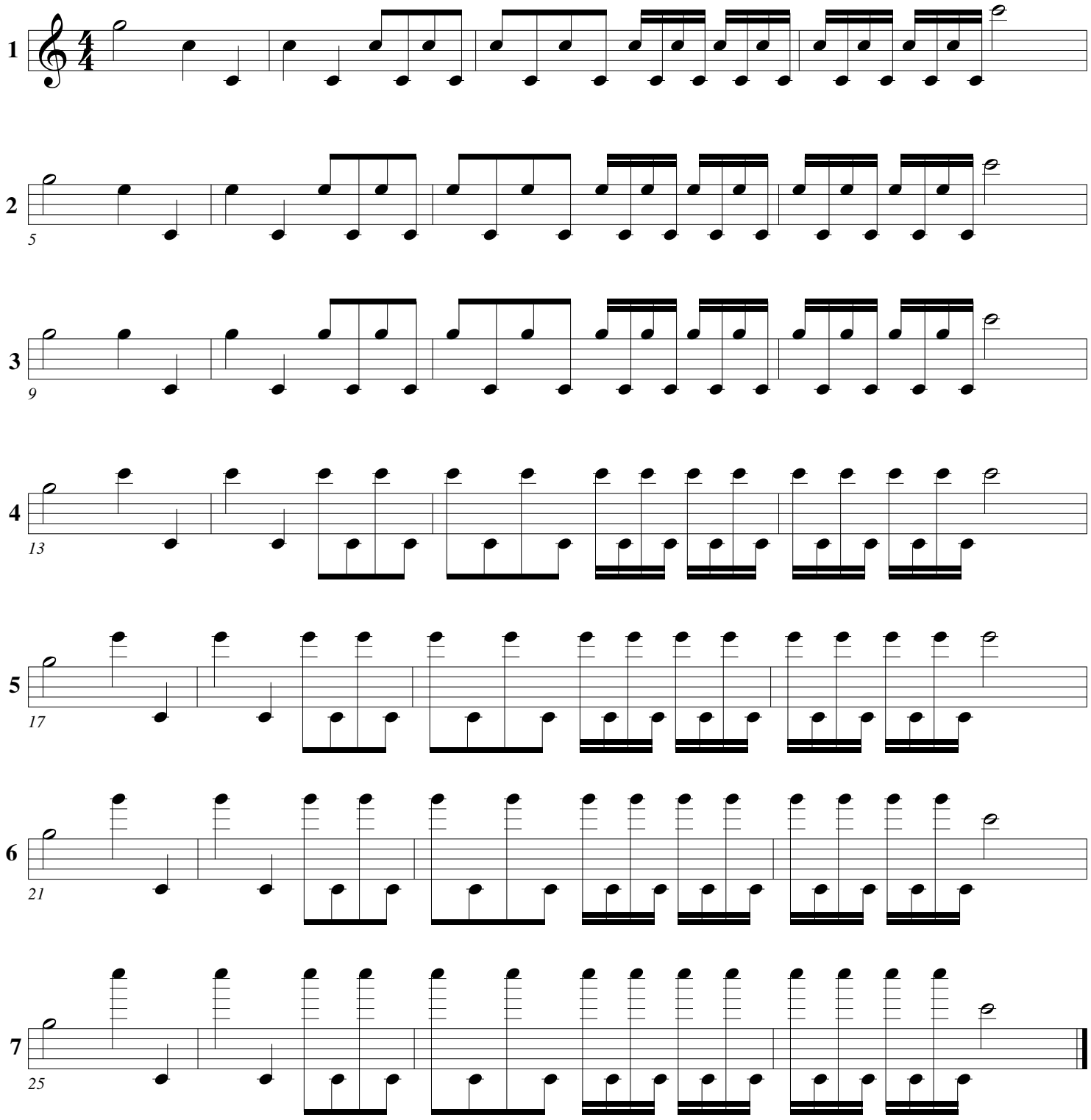
All valved 2



Leaps

Pops

All valved open



29. Slurs

Most of these notes are used with common and easy false fingerings.

There are some that are not common and are more difficult. I did that to help you master slotting pitches.

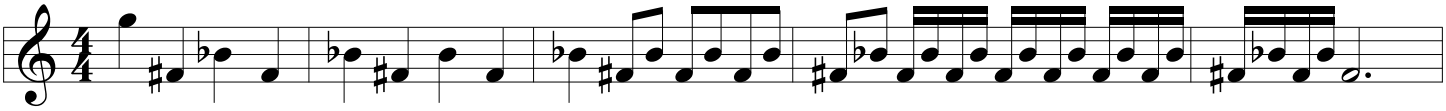
One of the problems with playing really high is that notes don't slot the same.

I discovered that if we practice making notes slot with difficult false fingerings then high notes slot easier.

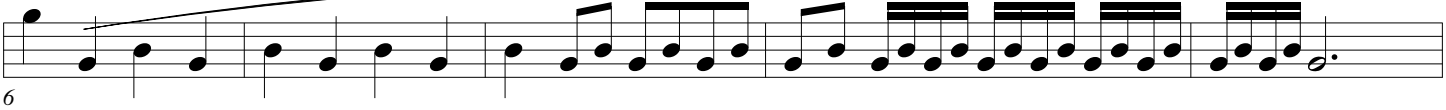
Slurs

Pops

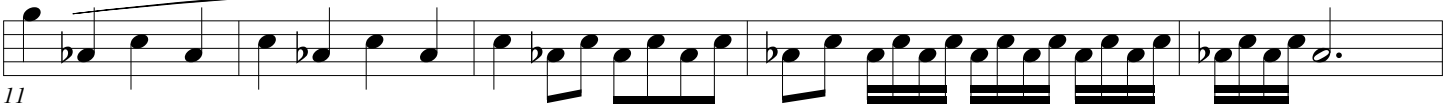
start valves 1-2-3



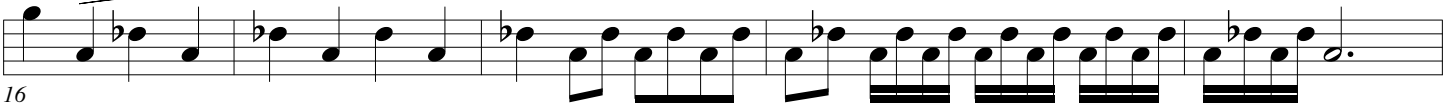
start valves 1-3



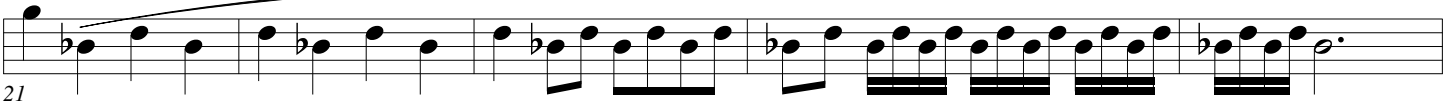
valves 2-3



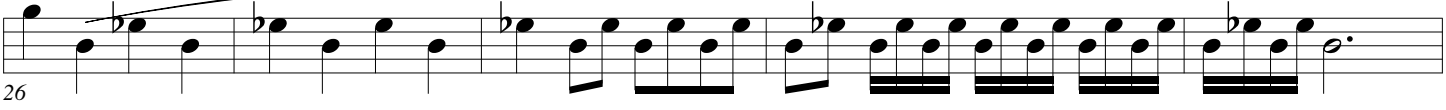
1-2



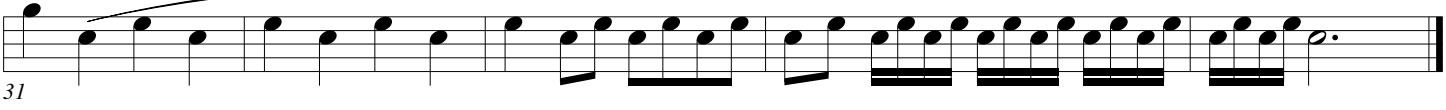
1st valve



2nd valve



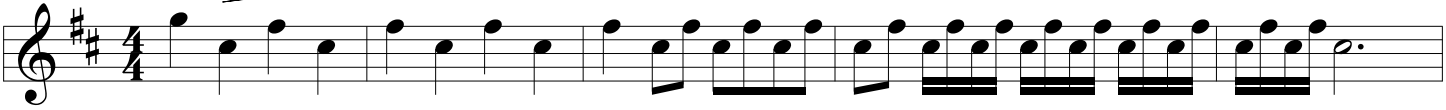
open



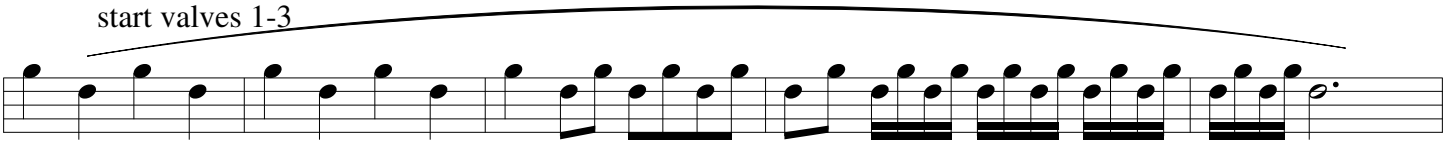
Slurs

Pops

start valves 1-2-3

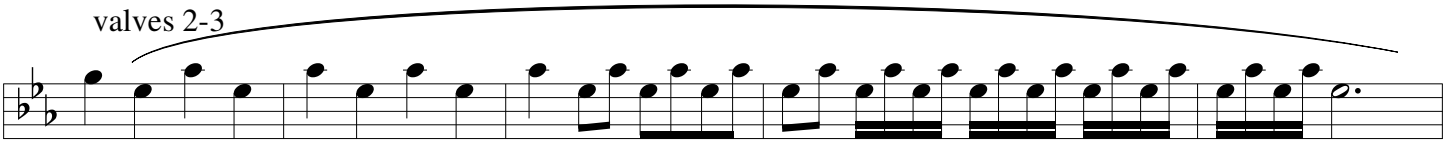


start valves 1-3



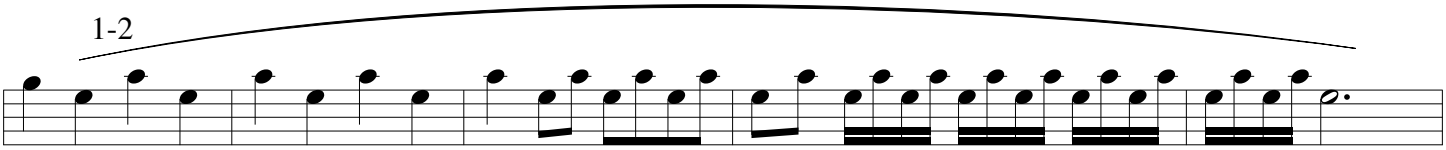
6

valves 2-3



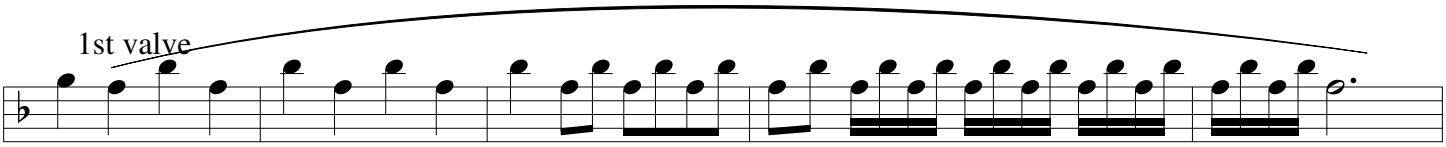
11

1-2



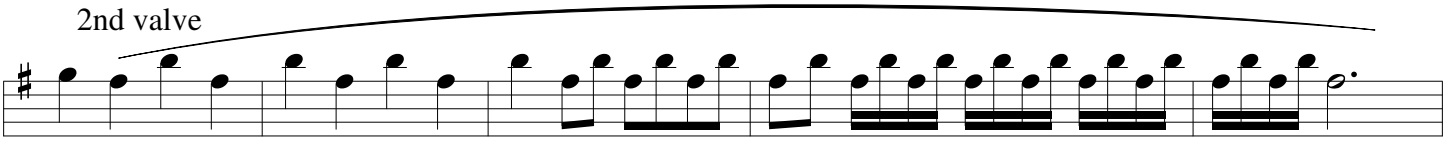
16

1st valve



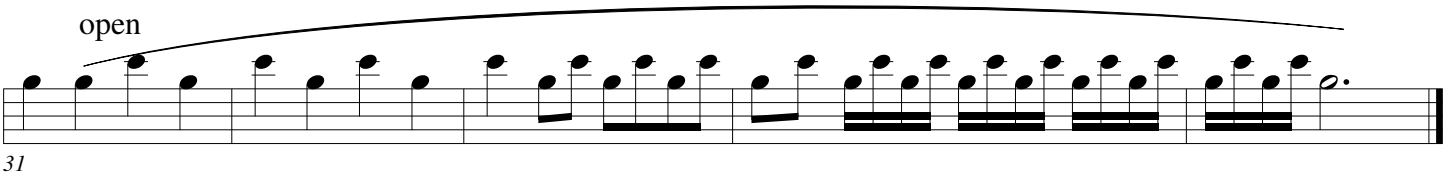
21

2nd valve



26

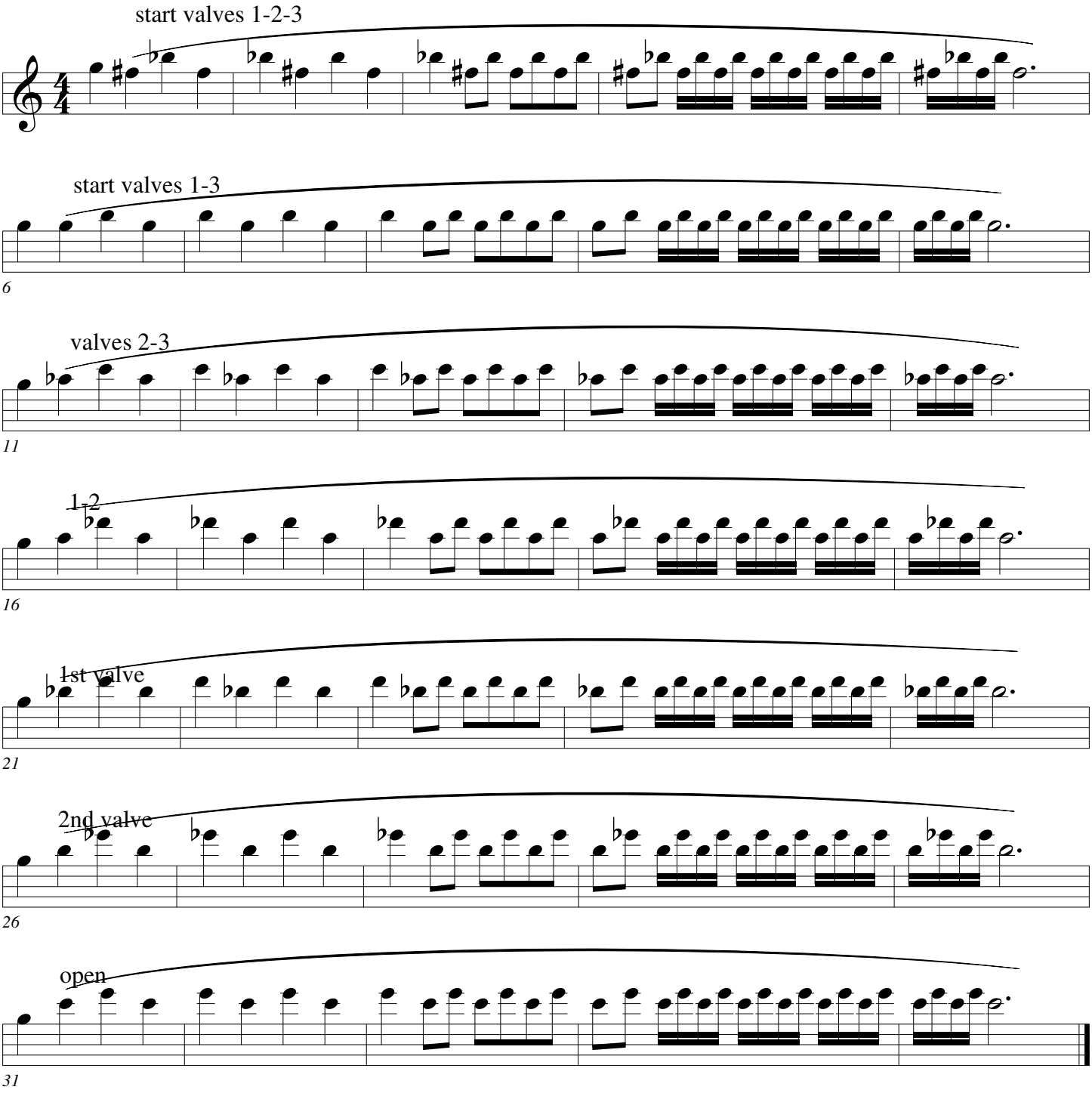
open



31

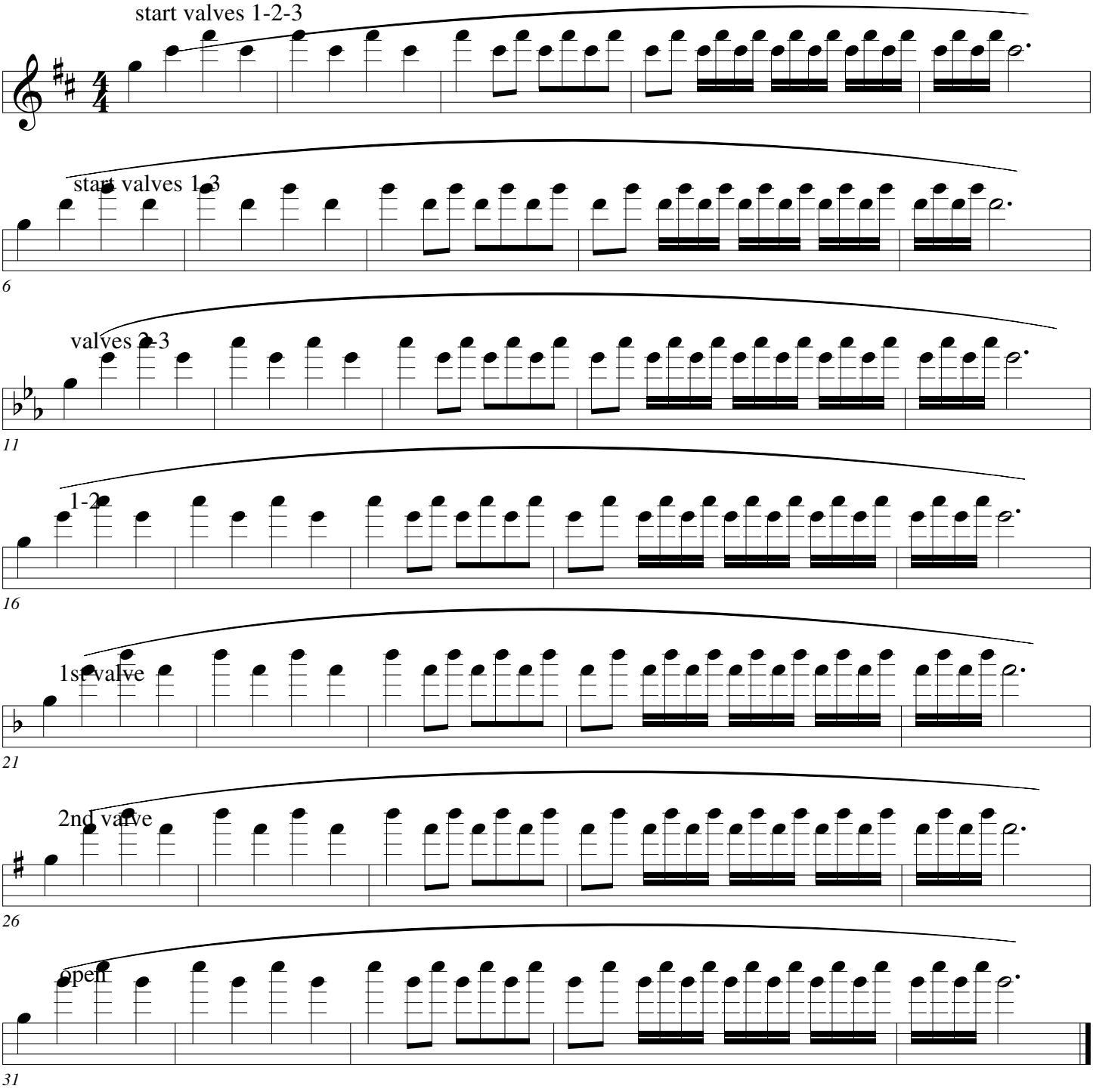
Slurs

Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

Slurs

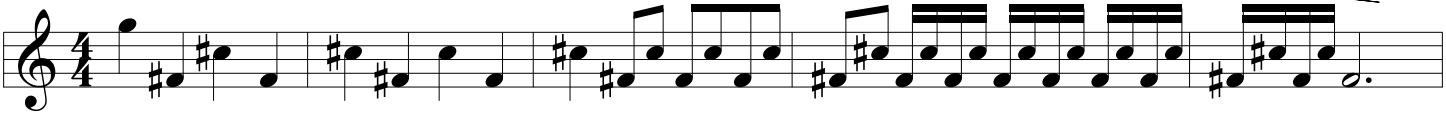
Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

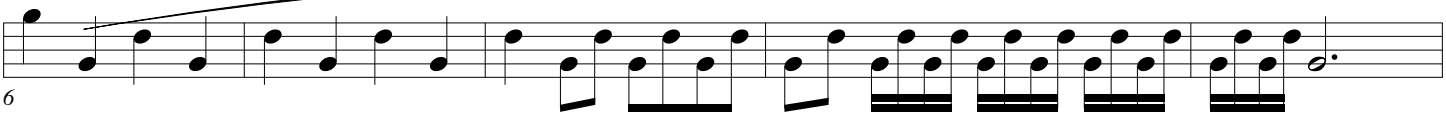
Slurs 2

Pops

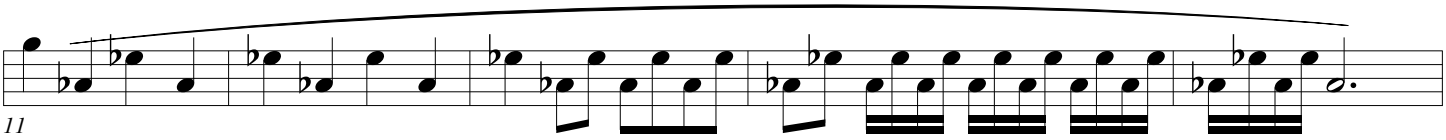
start valves 1-2-3



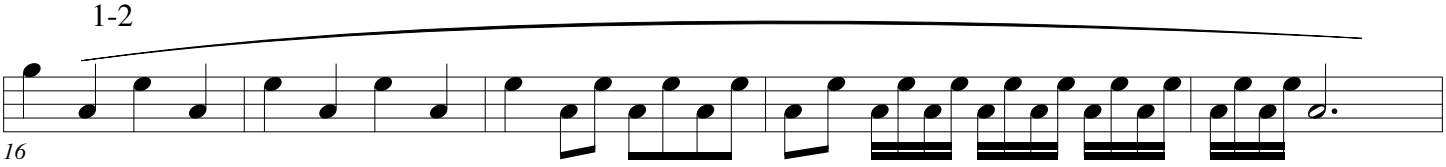
start valves 1-3



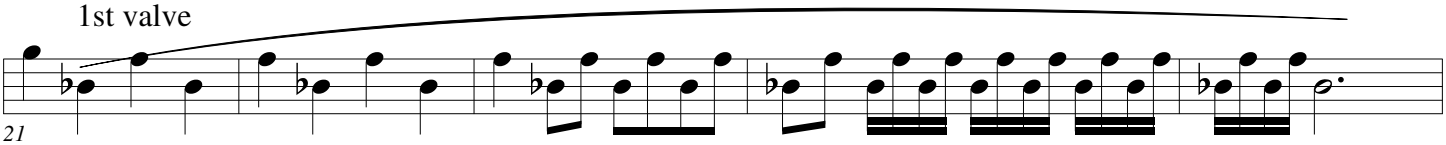
valves 2-3



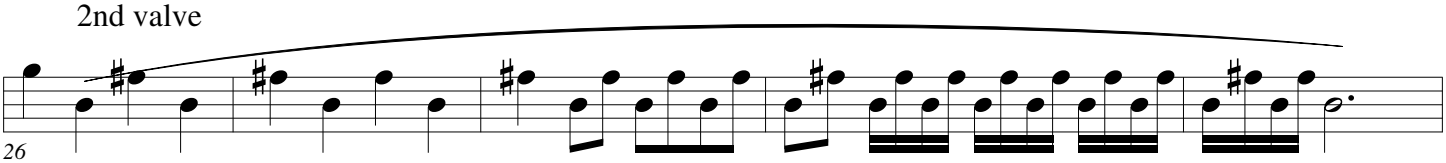
1-2



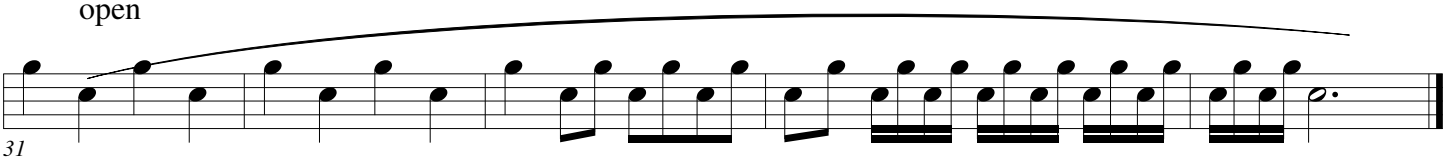
1st valve



2nd valve

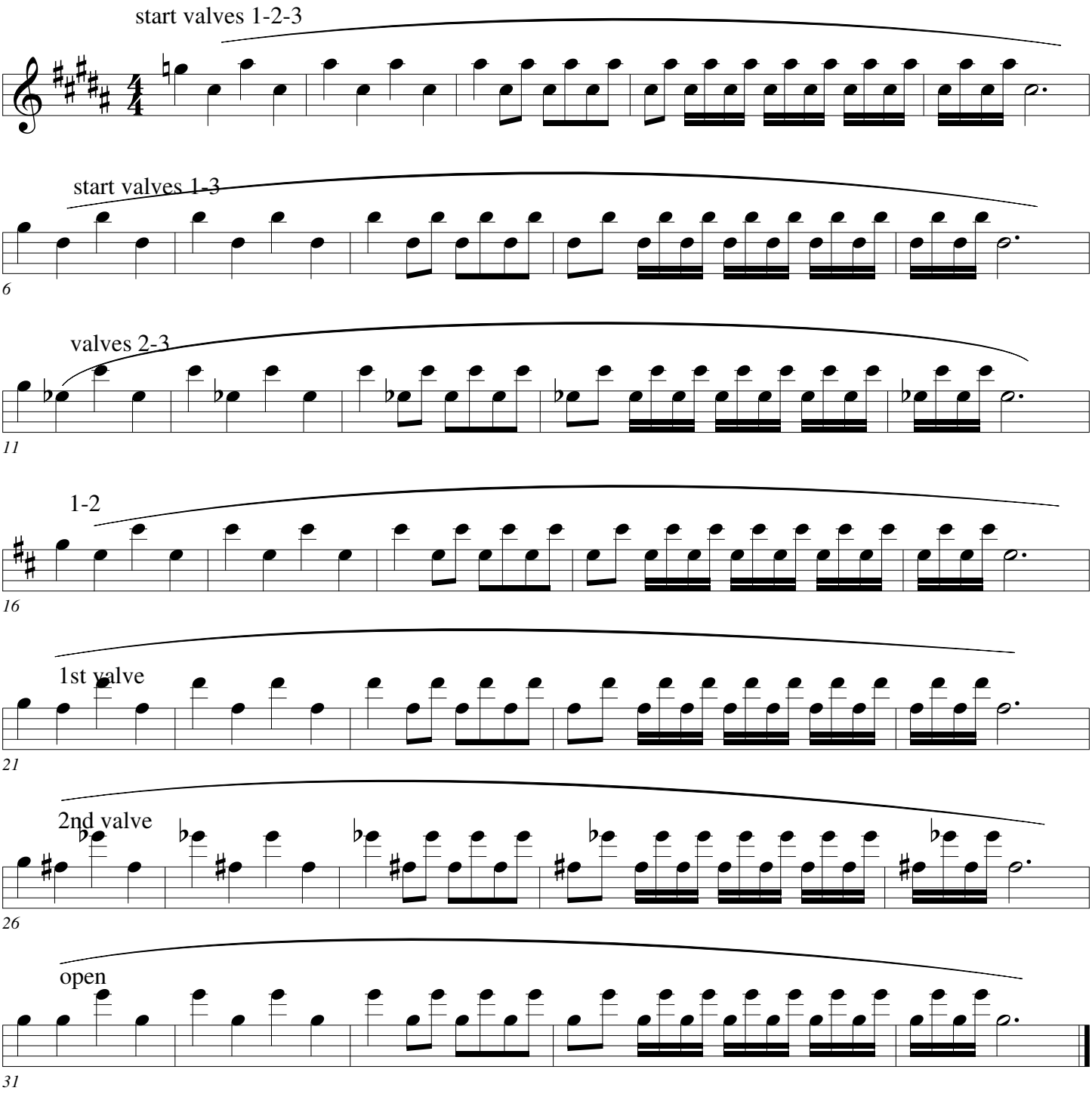


open



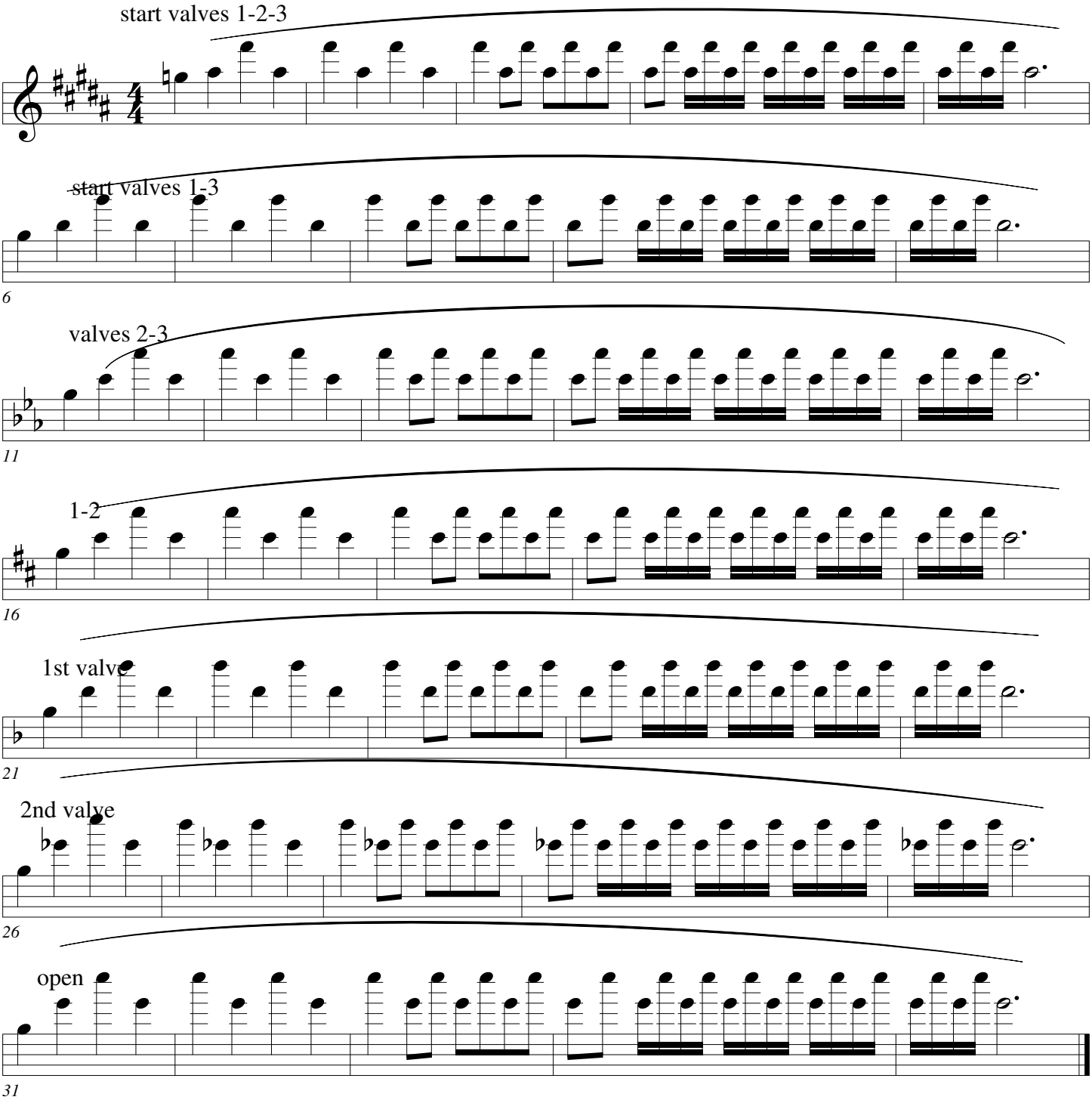
Slurs 2

Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

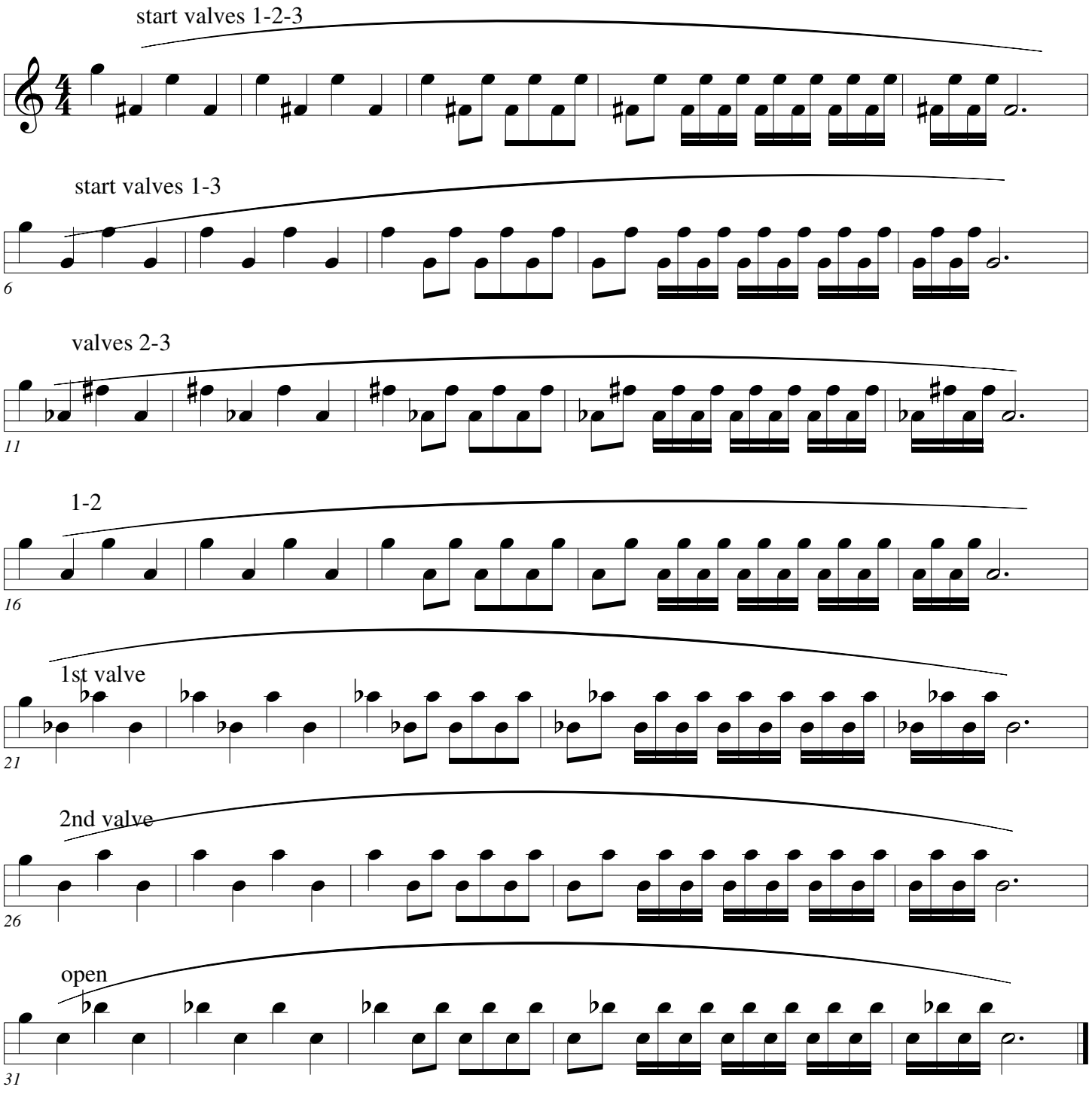
Slurs 2

Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

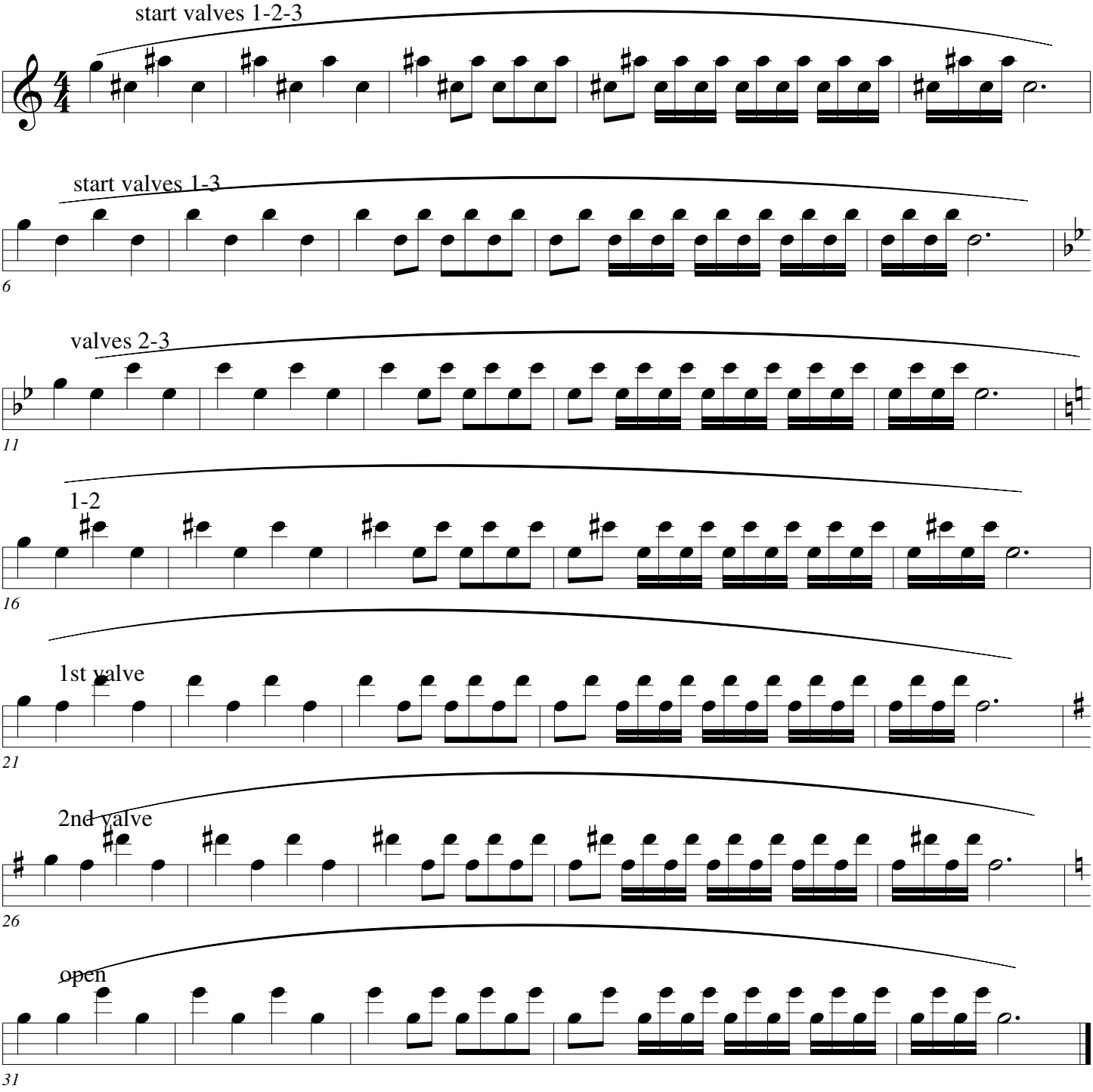
Slurs 3

Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

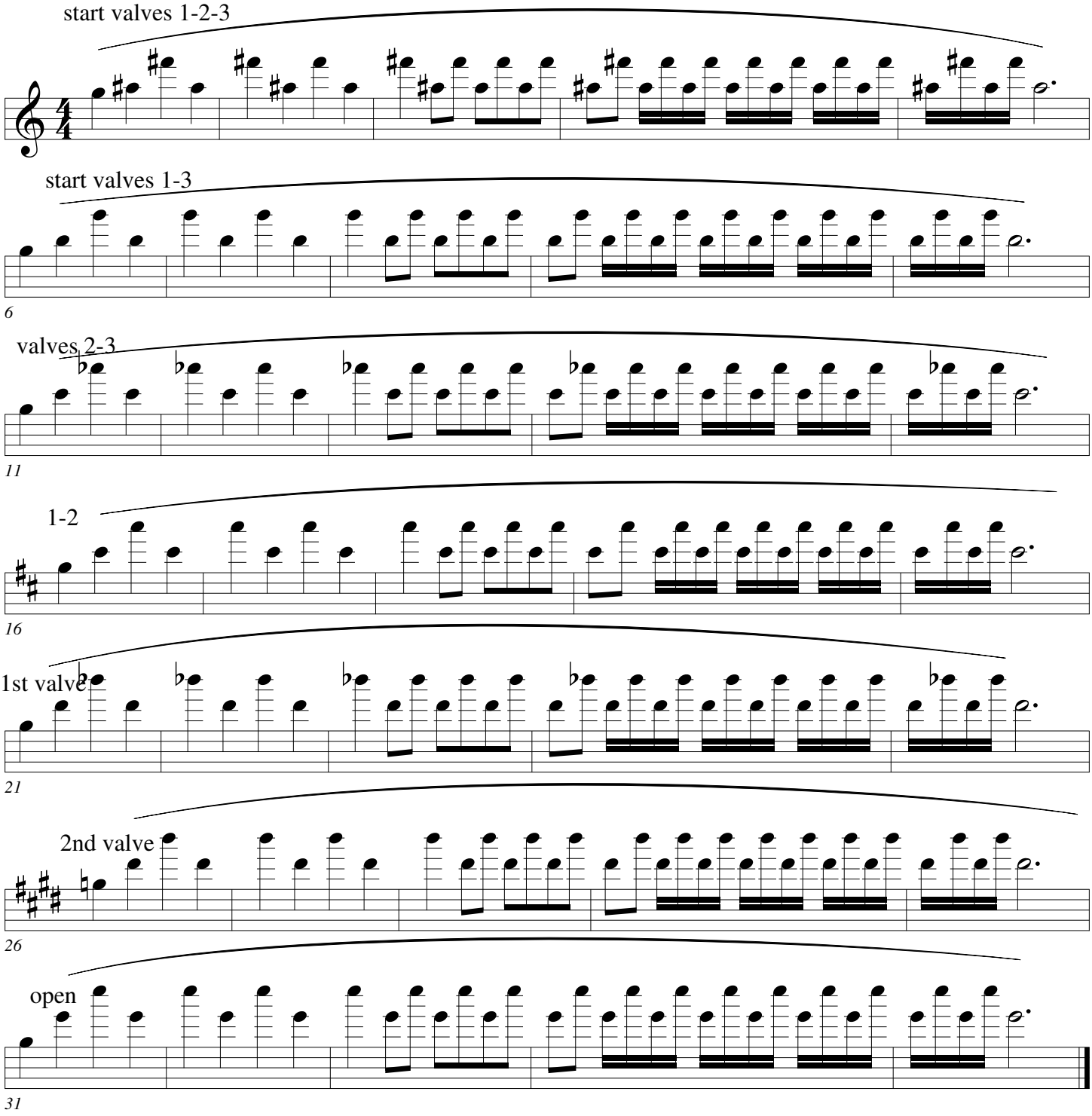
Slurs 3

Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

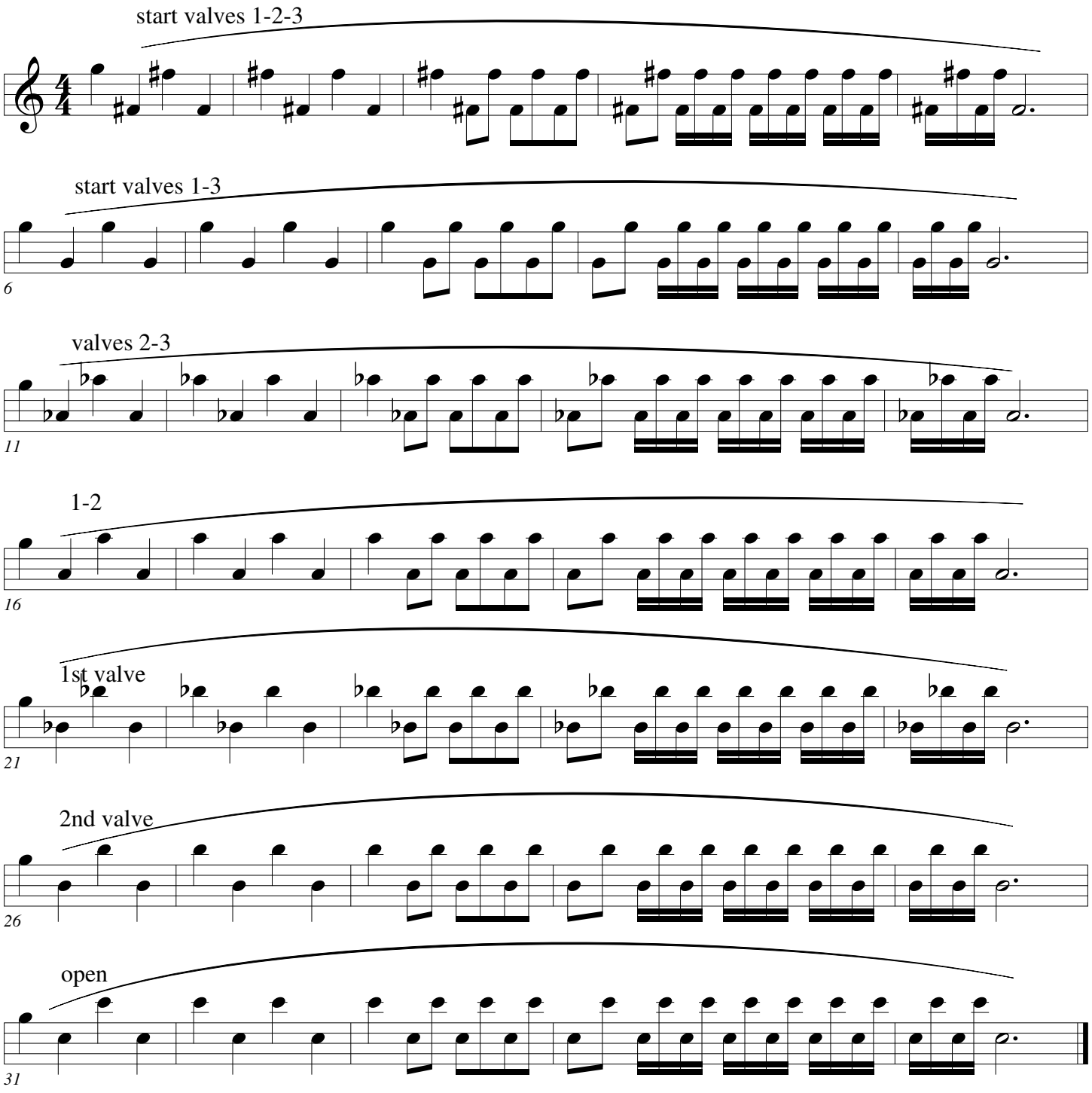
Slurs 3

Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

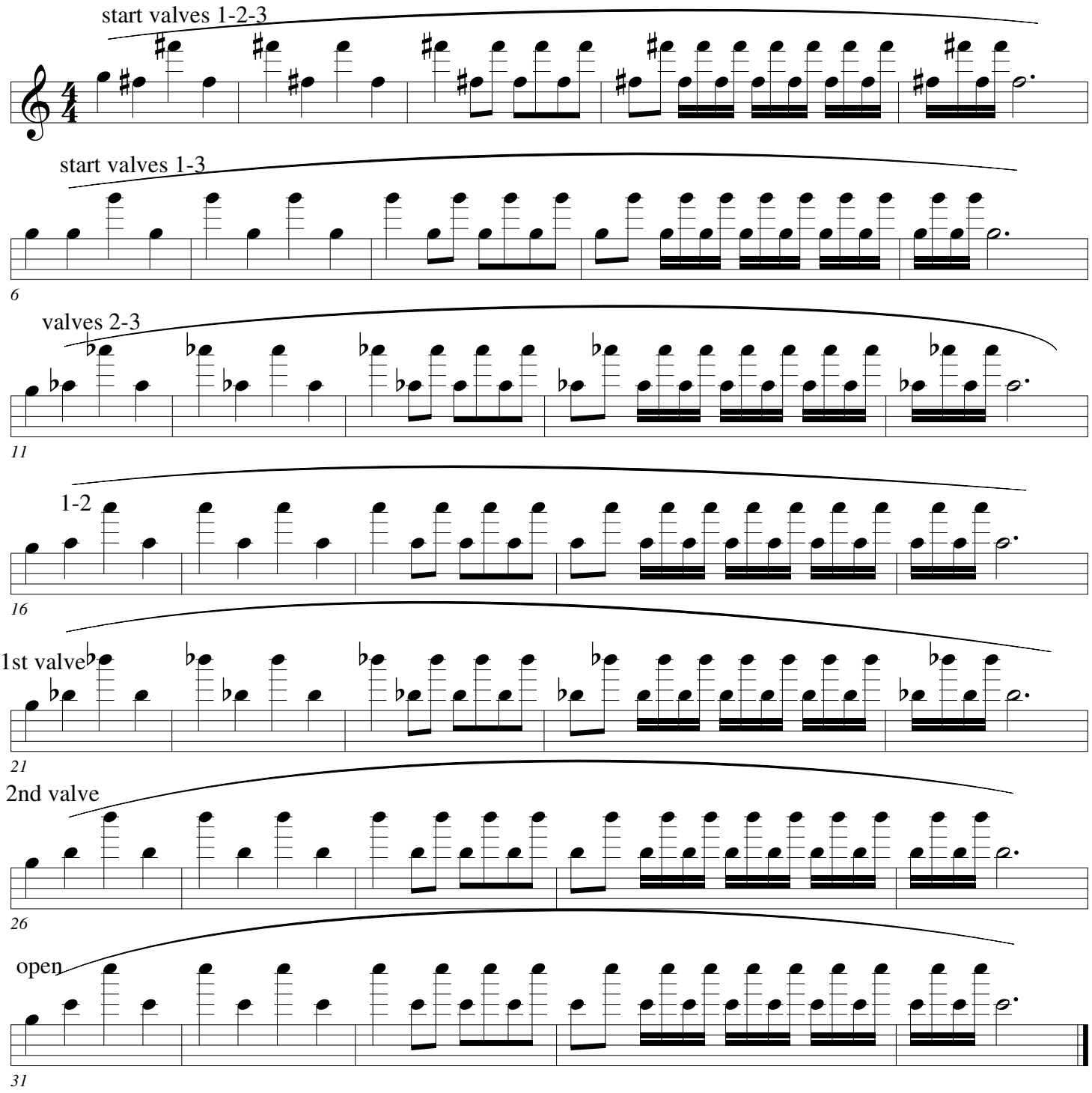
Slurs 4

Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

Slurs 4

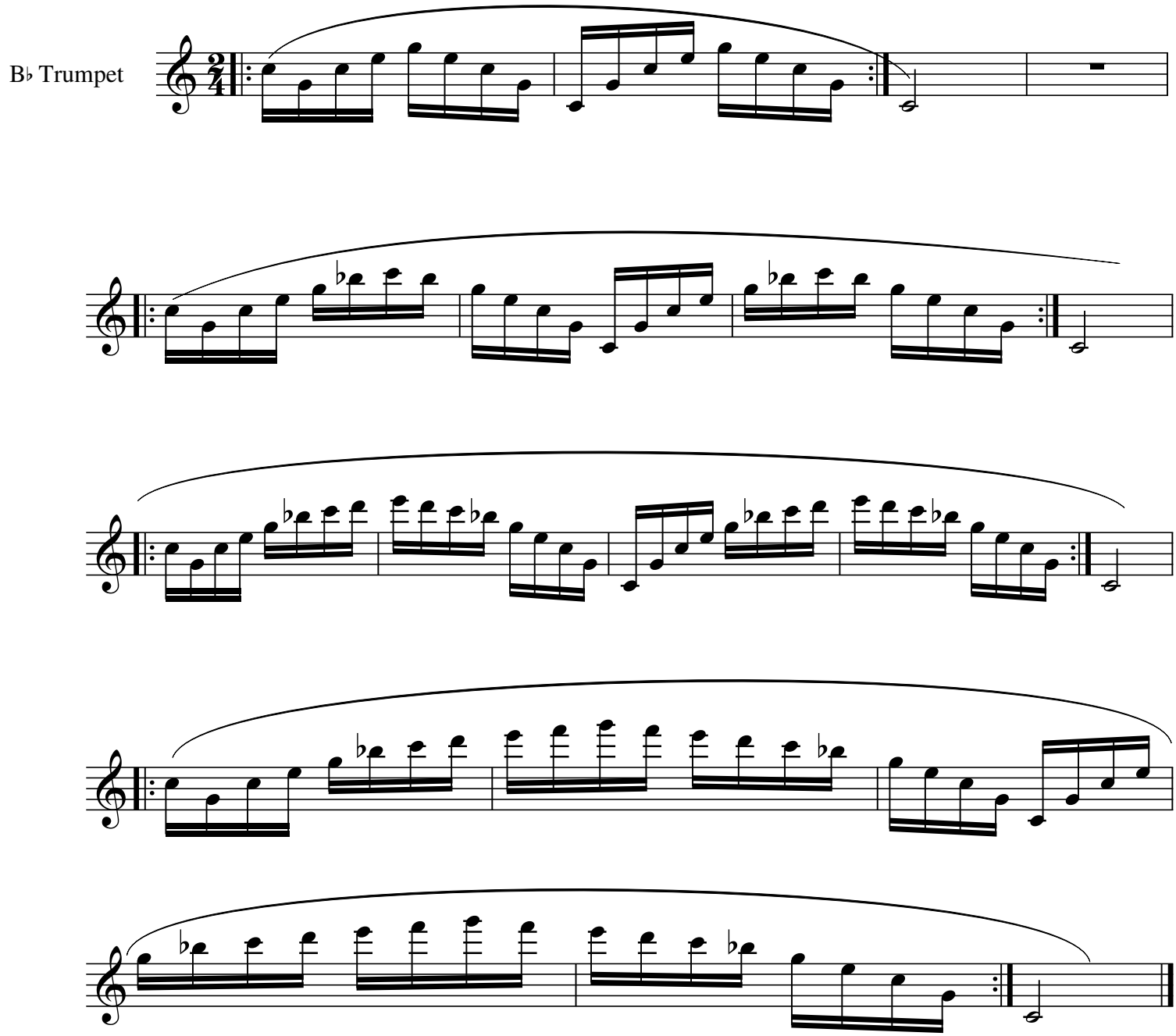
Pops


start valves 1-2-3
start valves 1-3
6
valves 2-3
11
1-2
16
1st valve
21
2nd valve
26
open
31

8 Tongue Slurs

Pops

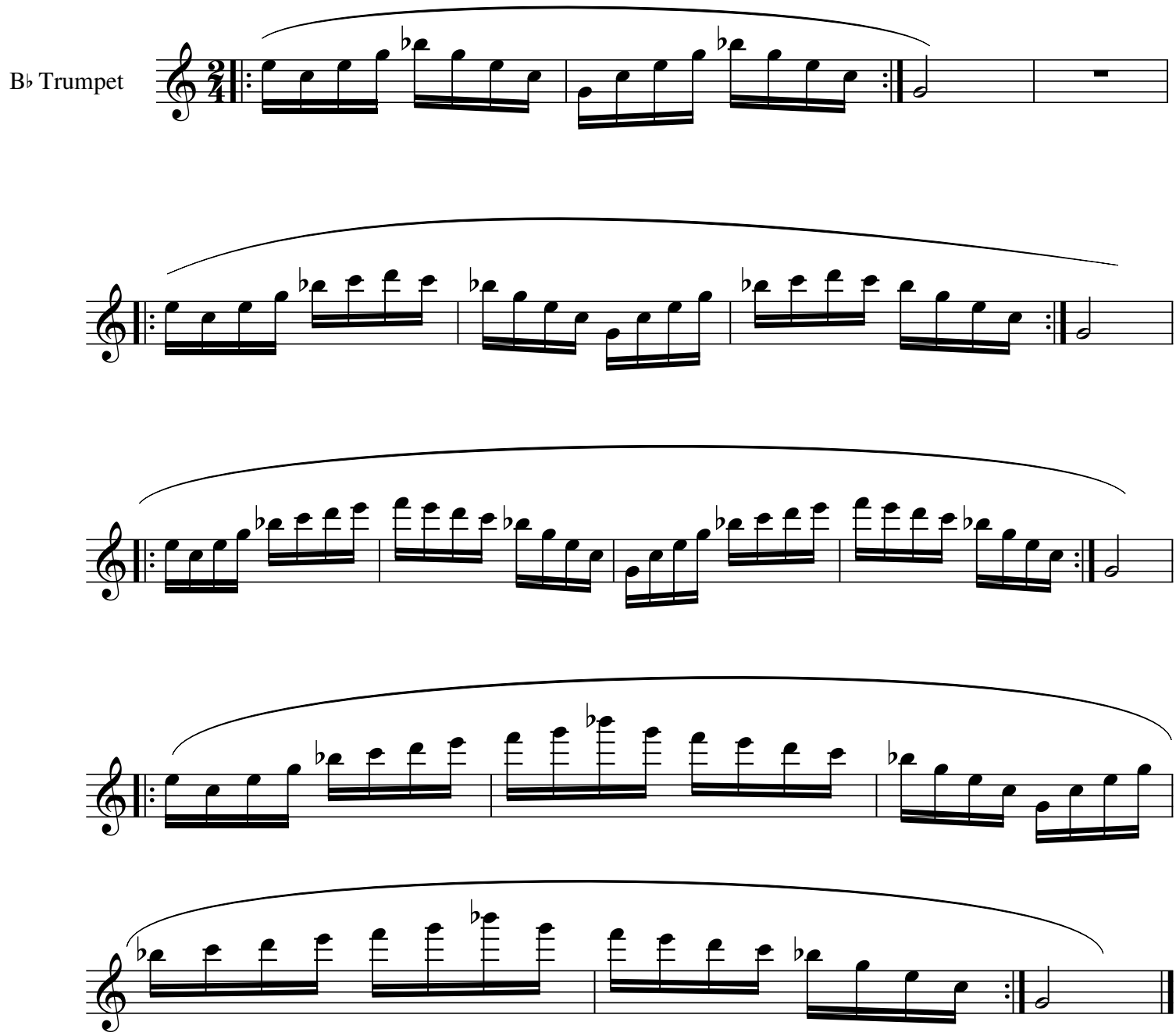
Use tongue arch aah-eee to play from low c to g on the staff and tongue hiss siss for higher notes.



8 Tongue Slurs

Pops

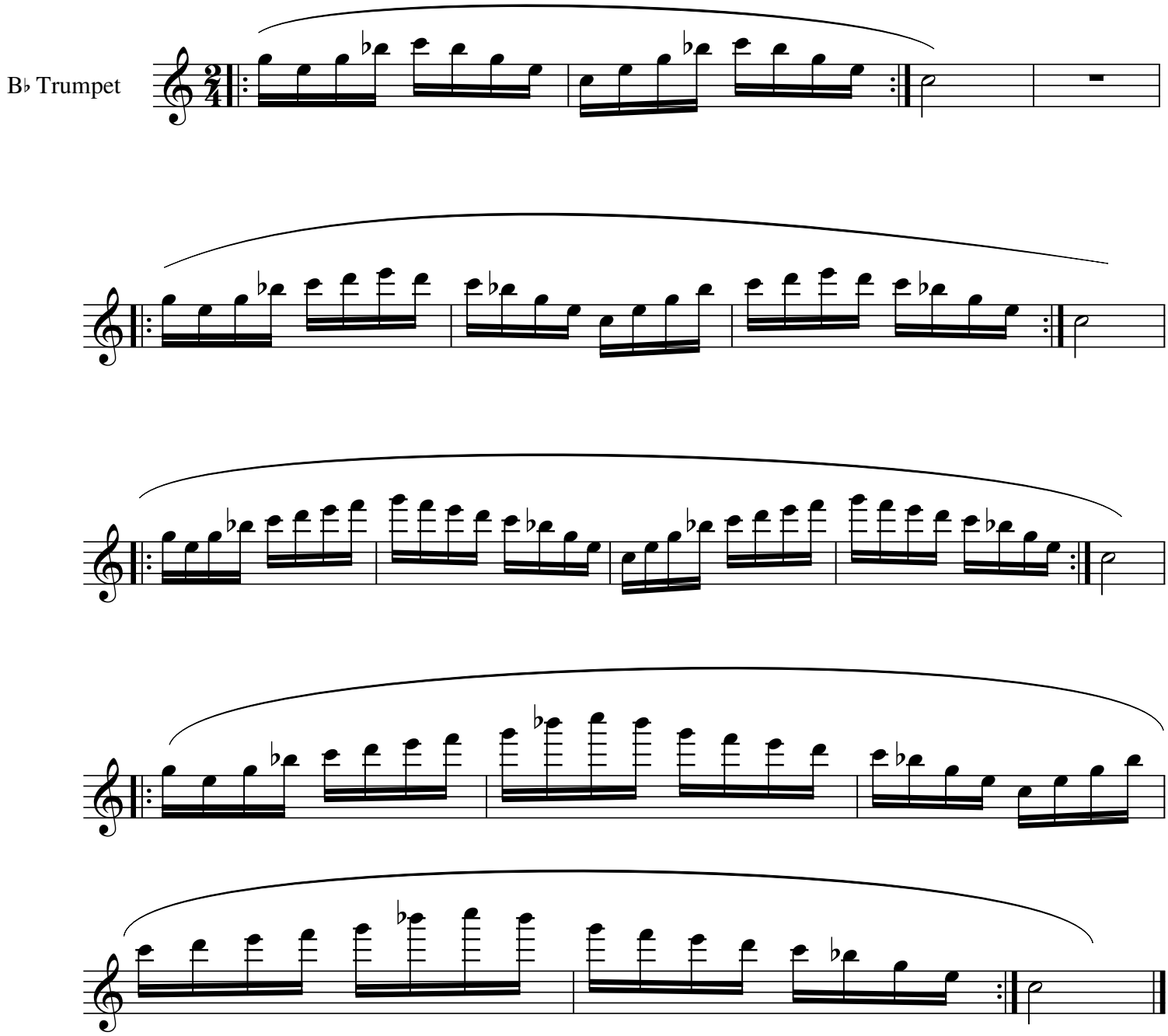
Use tongue arch aah-eee to play from low c to g on the staff and tongue hiss siss for higher notes.



8 Tongue Slurs

Pops

Use tongue arch aah-eee to play from low c to g on the staff and tongue hiss siss for higher notes.



30. Sensation Drill

When we hear a pitch before we play it, then it is much easier to play well.

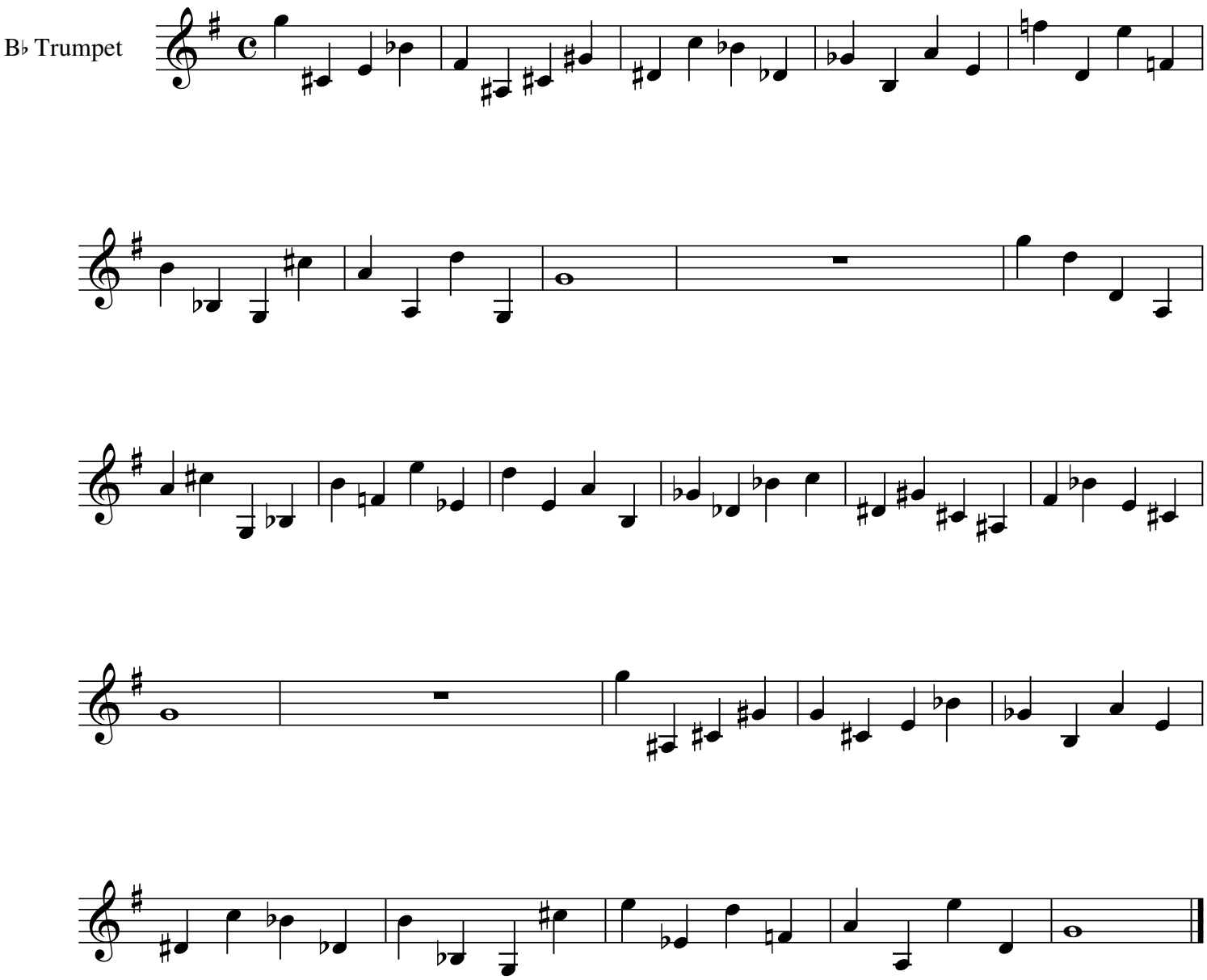
Sadly unless you only play the melody you often don't really hear the pitch.

This exercise helps you to memorize the feel , and learn to hear it in your head before you play it.

They are horrible. Many years ago a pro symphony player told me that he felt this was the best exercise I ever wrote.

Sensation Drills

Pops

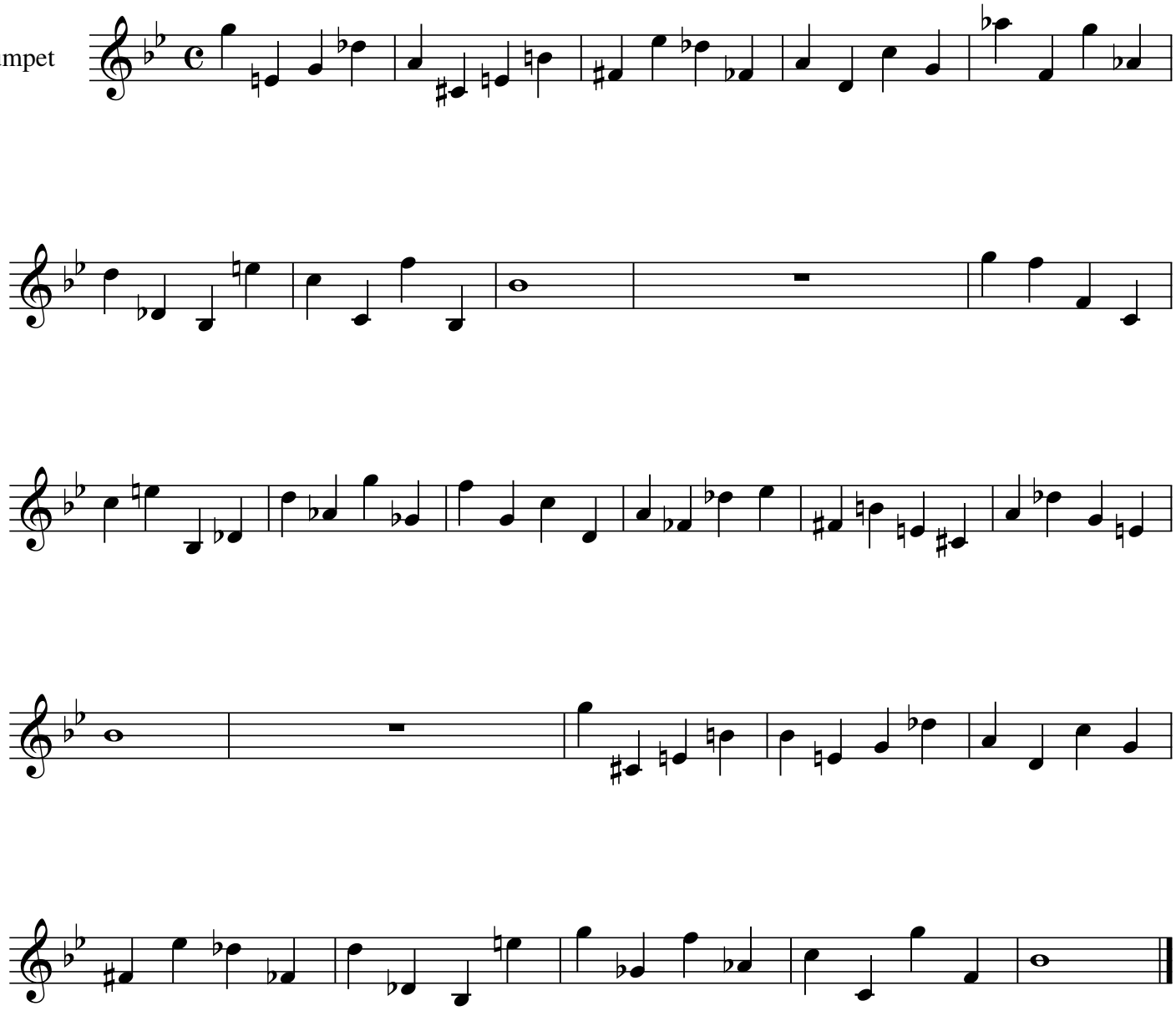


2012

Sensation Drills

Pops

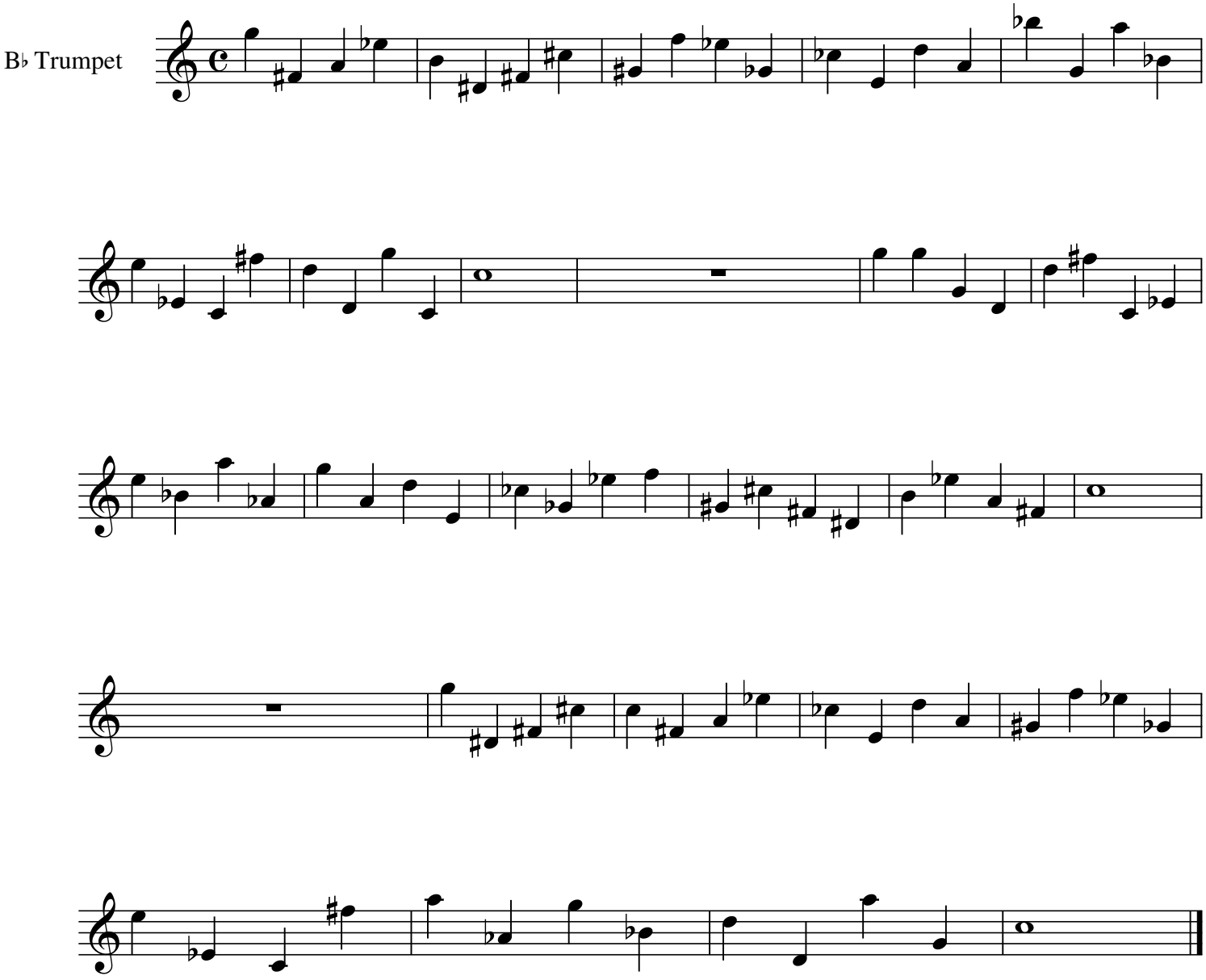
B♭ Trumpet



2012

Sensation Drills

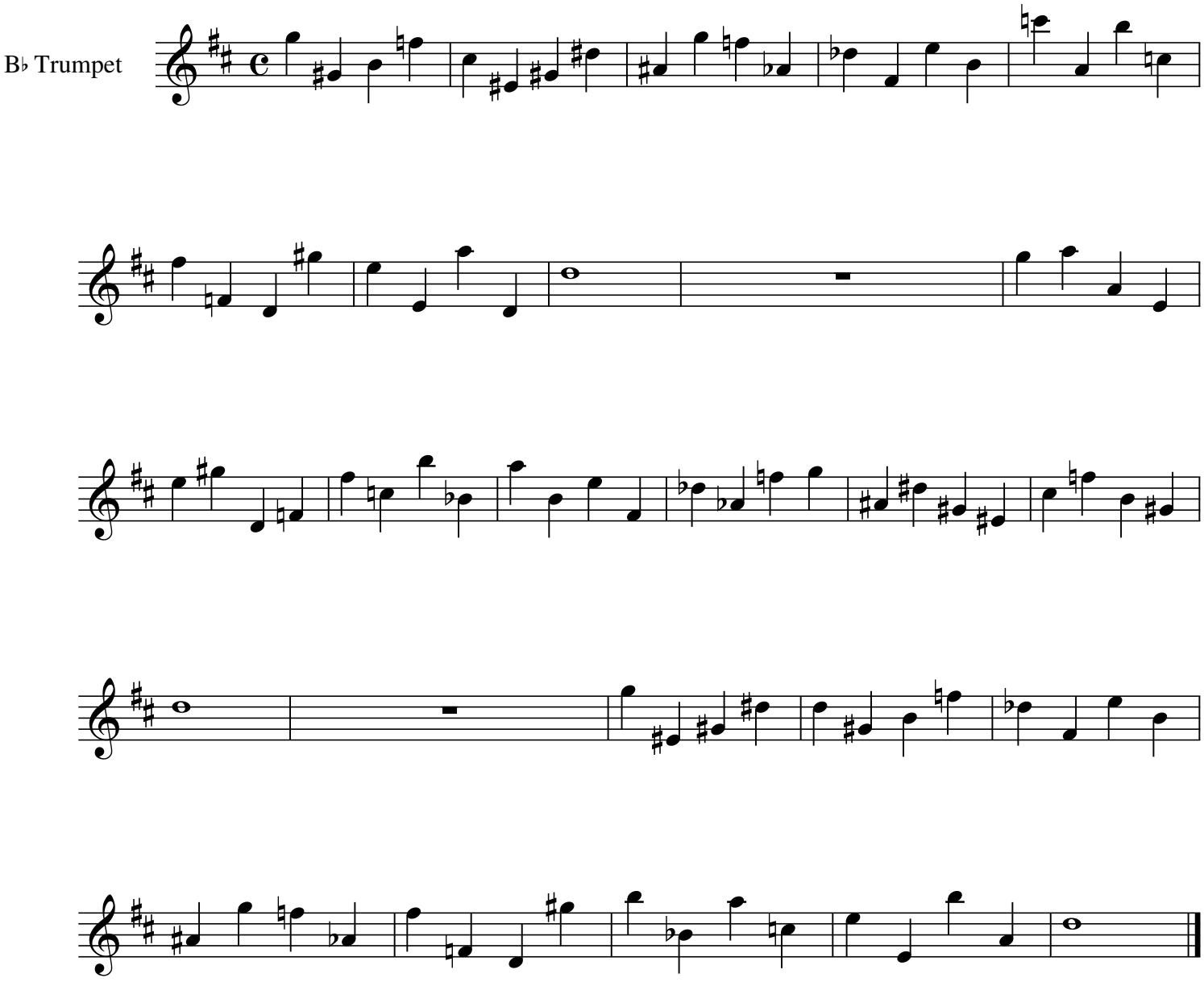
Pops



2012

Sensation Drills

Pops

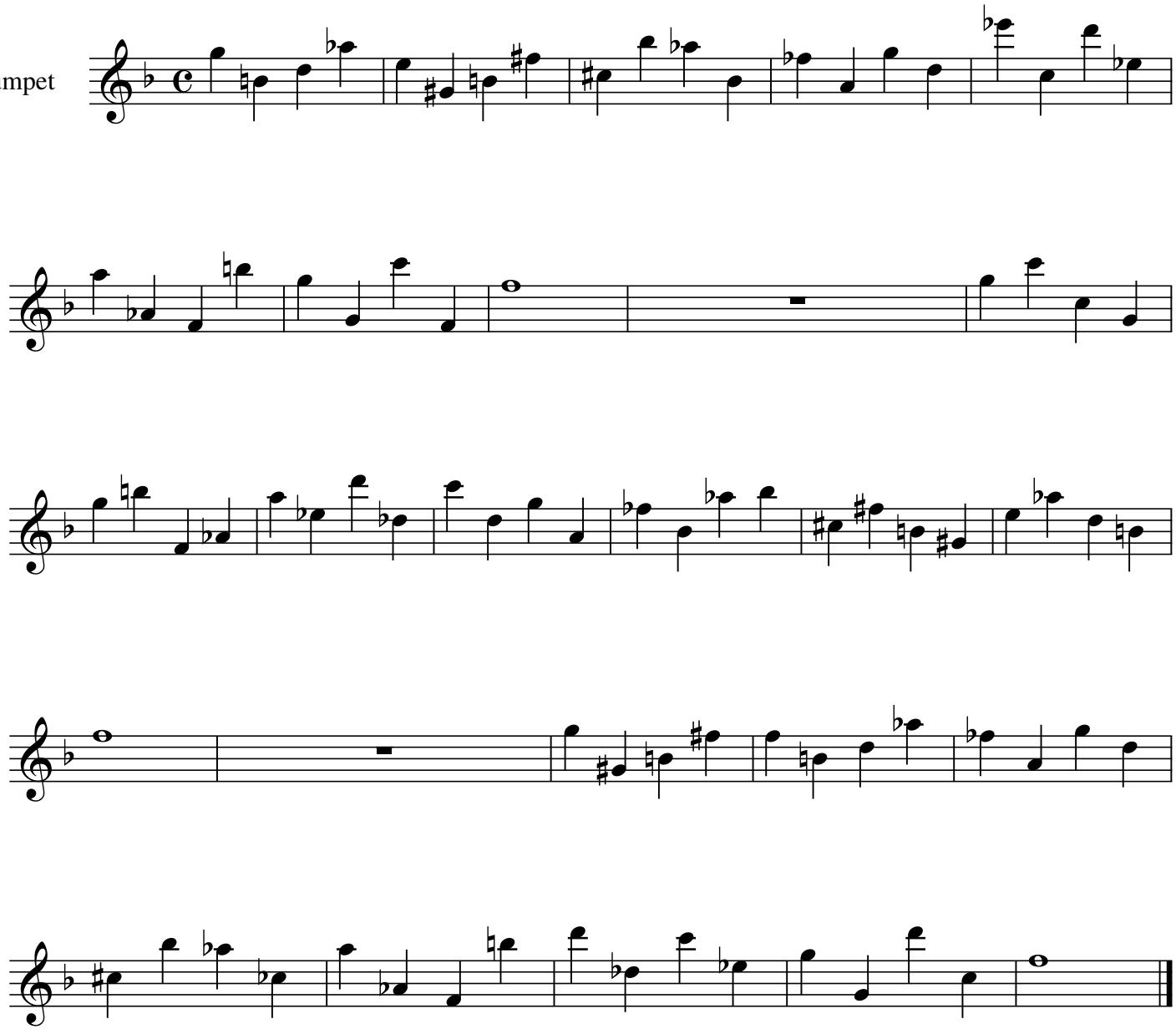


2012

Sensation Drills

Pops

B♭ Trumpet

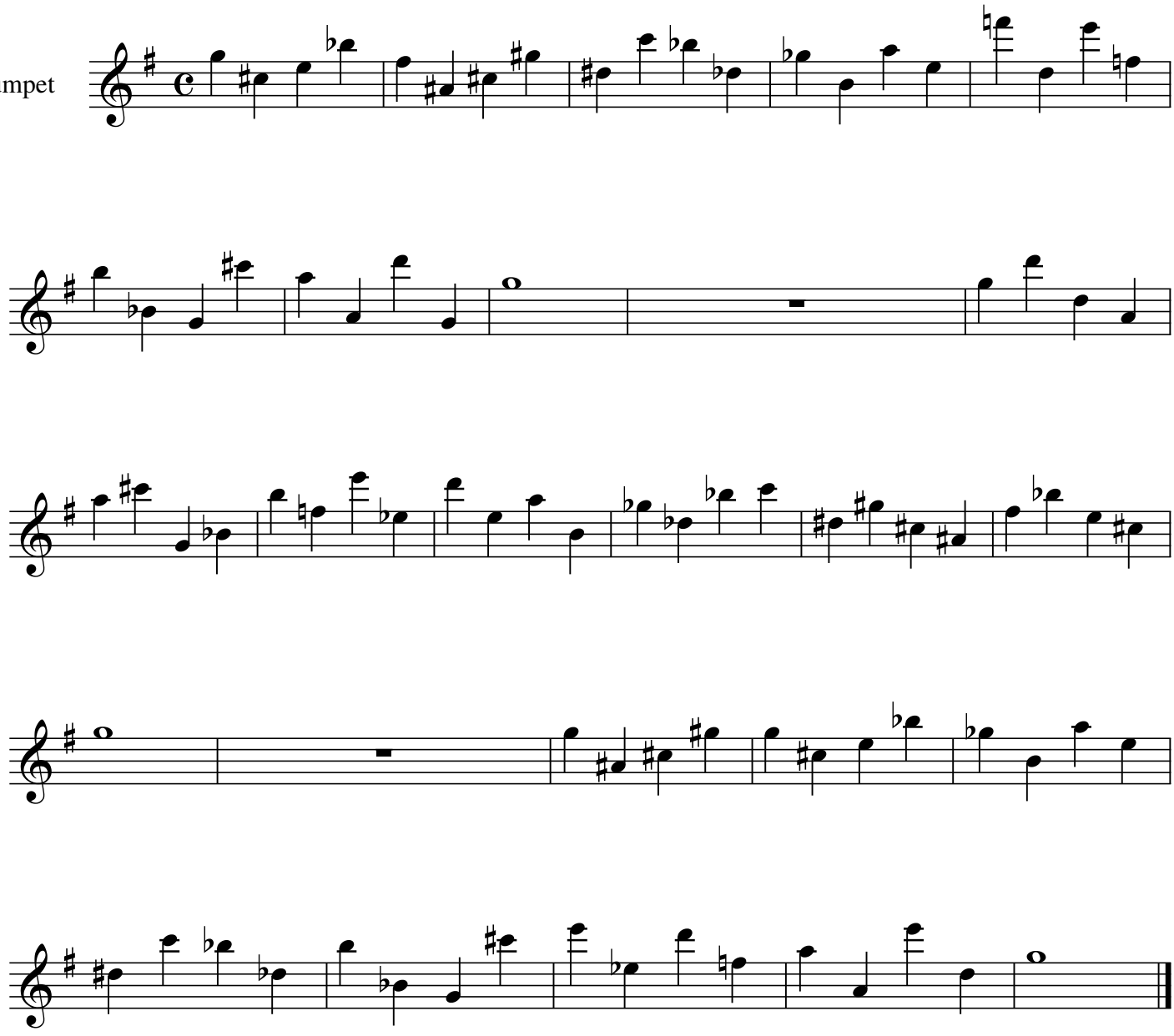


2012

Sensation Drills

Pops

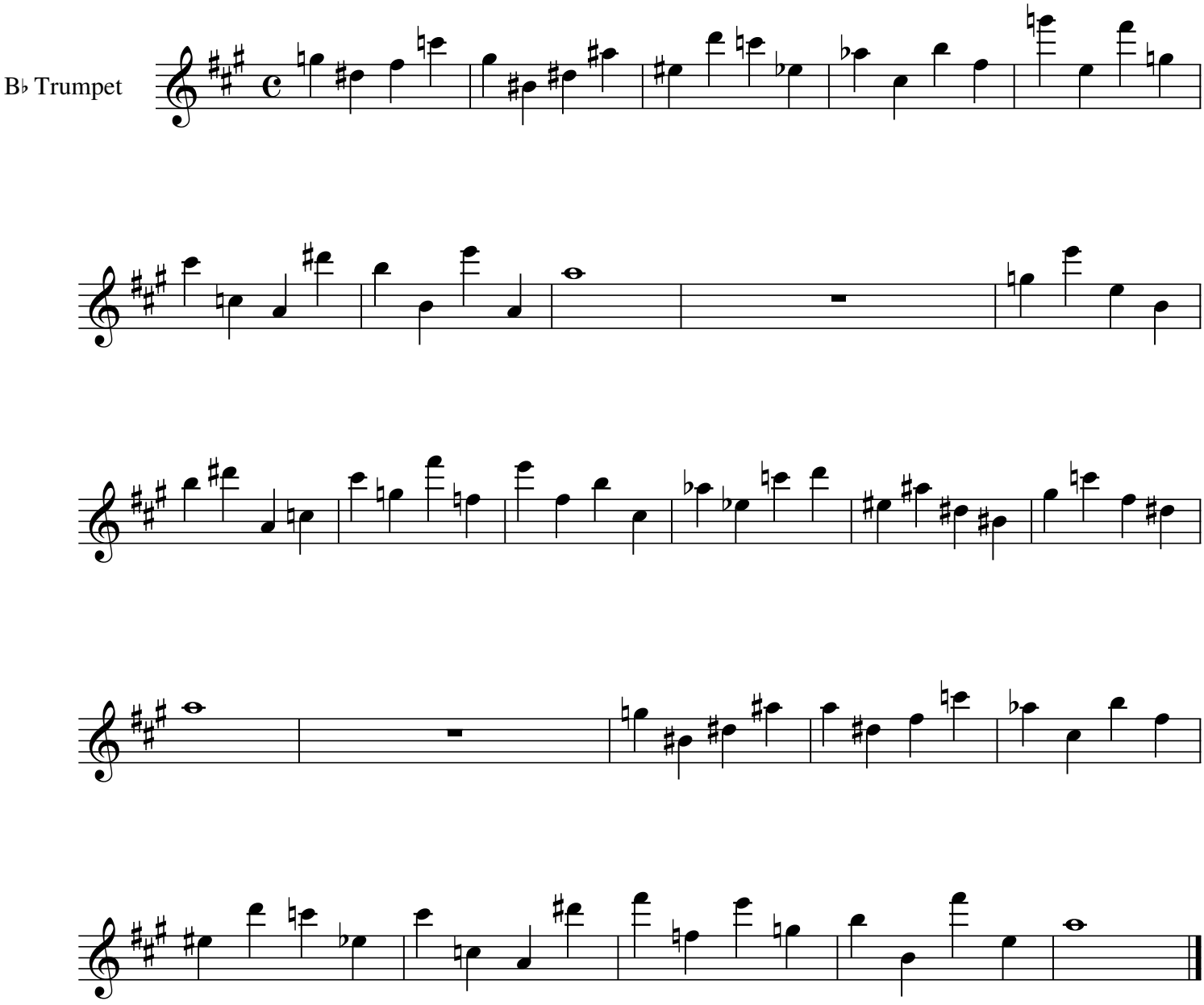
B♭ Trumpet



2012

Sensation Drills

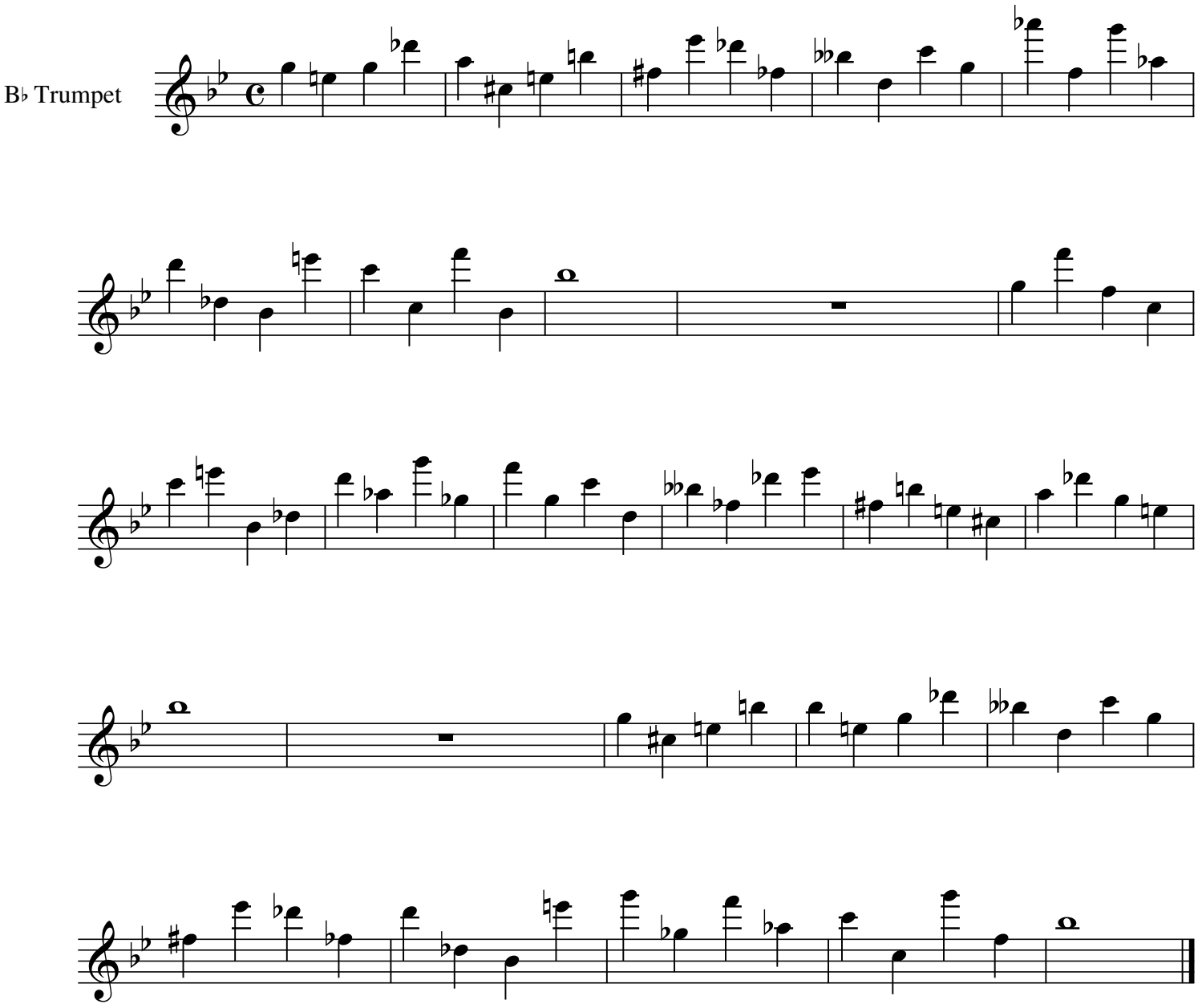
Pops



2012

Sensation Drills

Pops



2012

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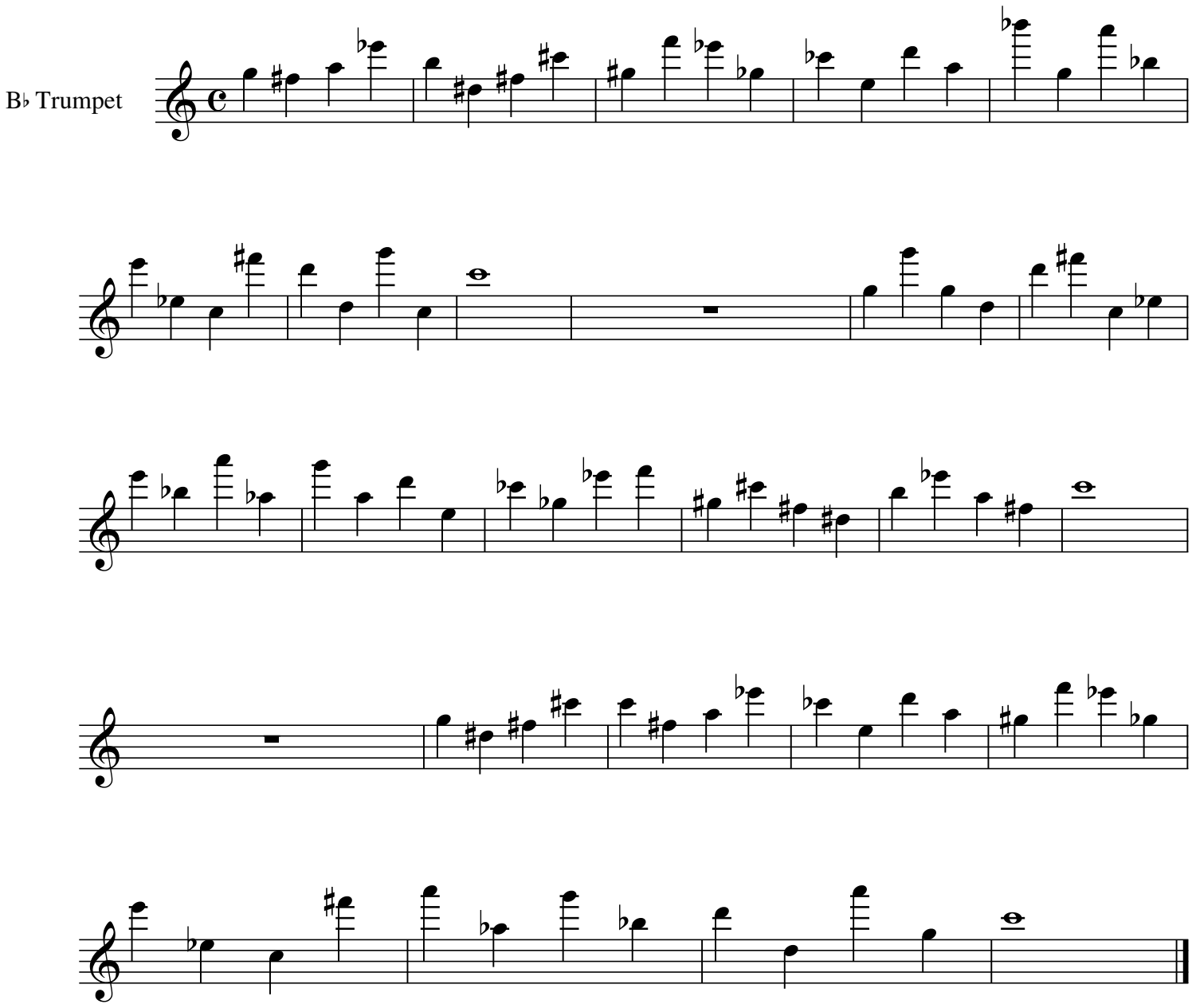
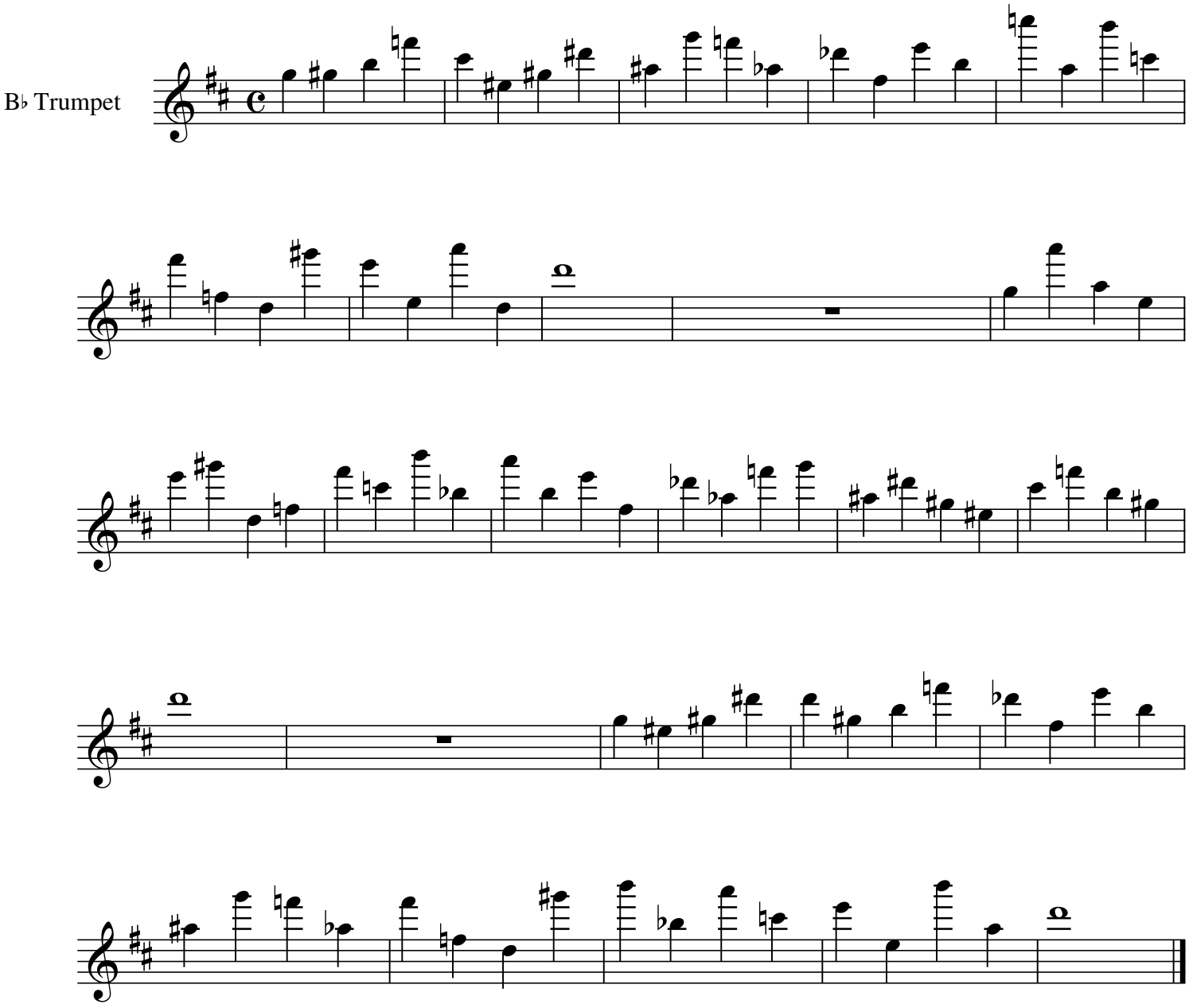
Pops



2012

Sensation Drills

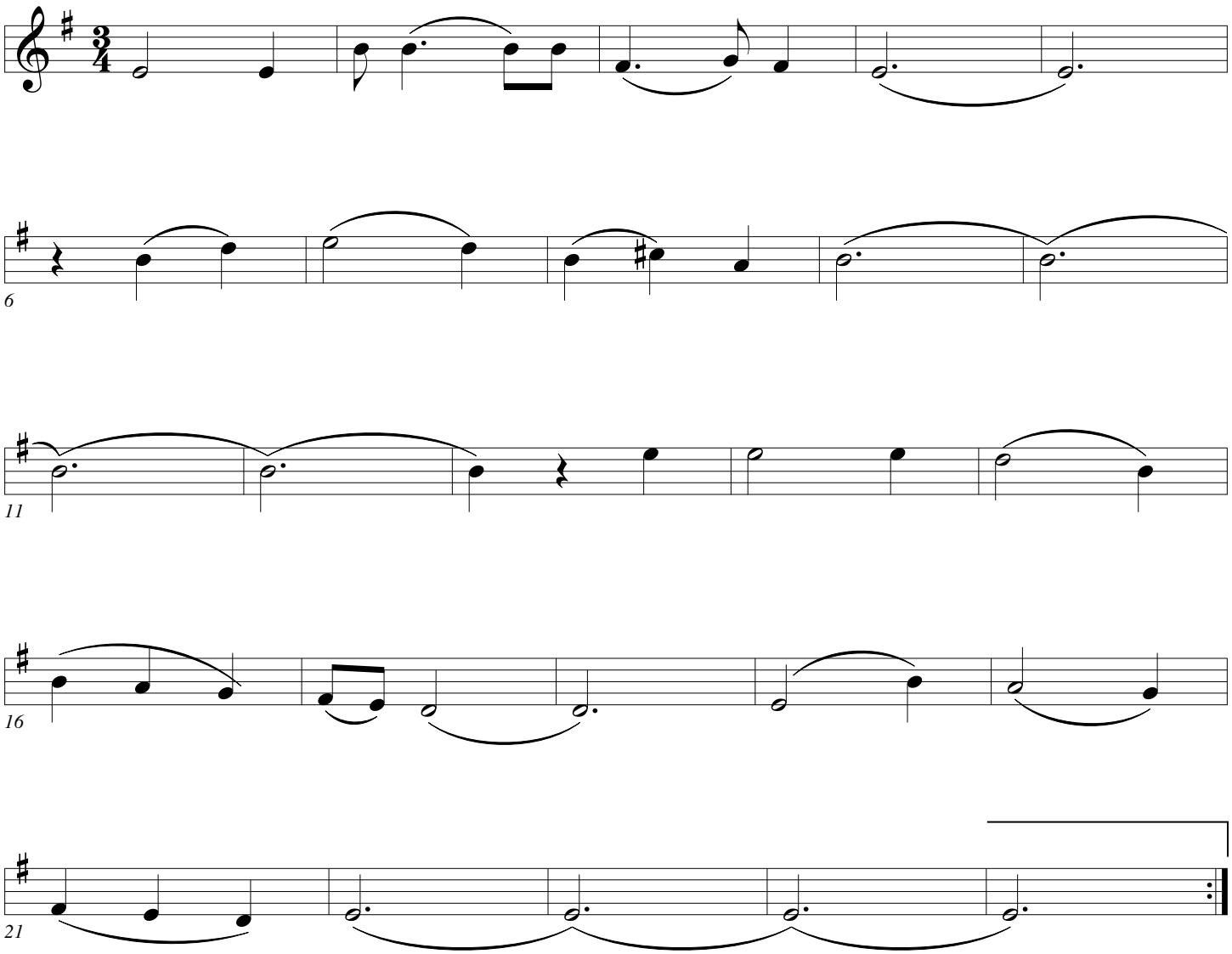
Pops



2012

Scarborough Fair

Traditional



Scarborough Fair

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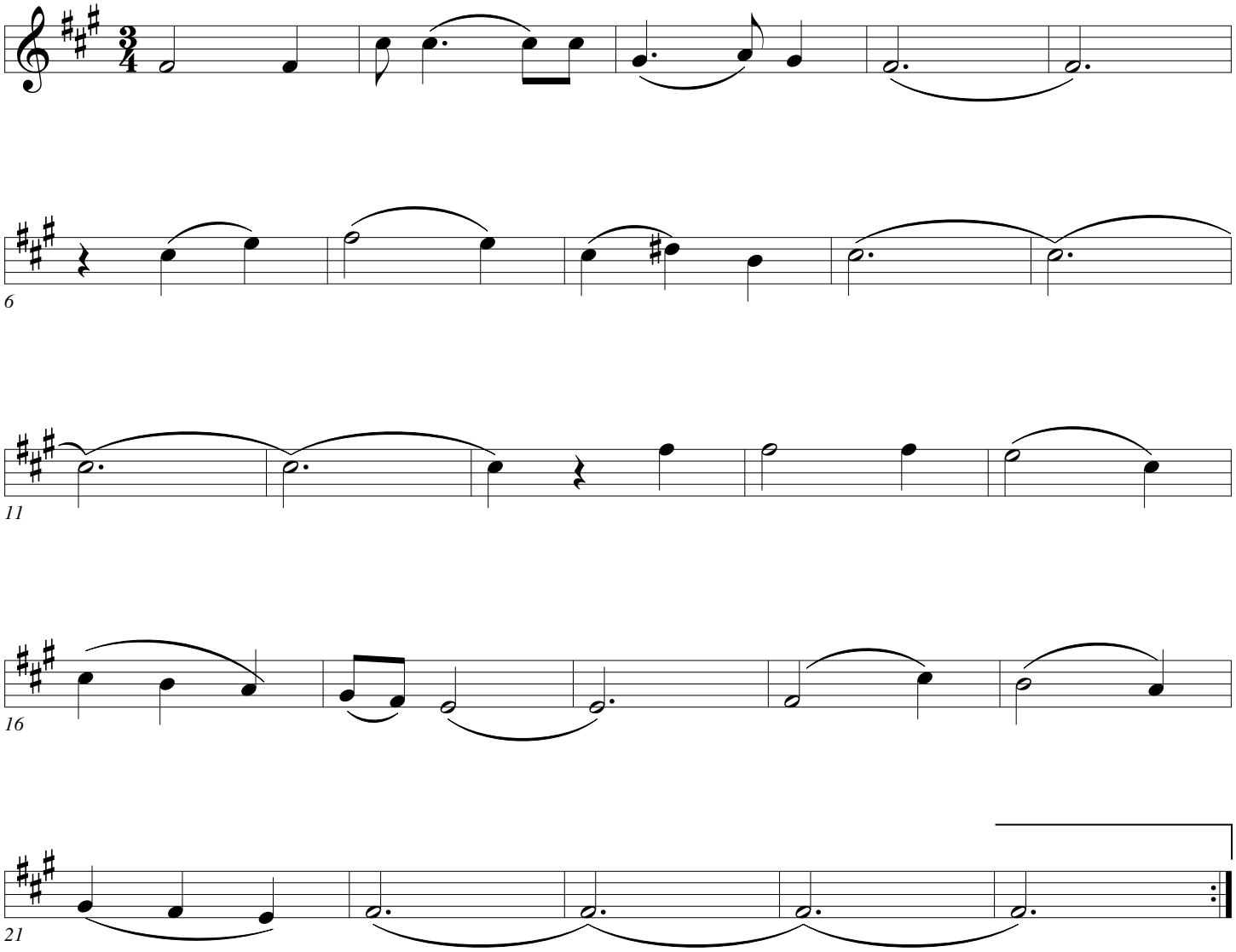

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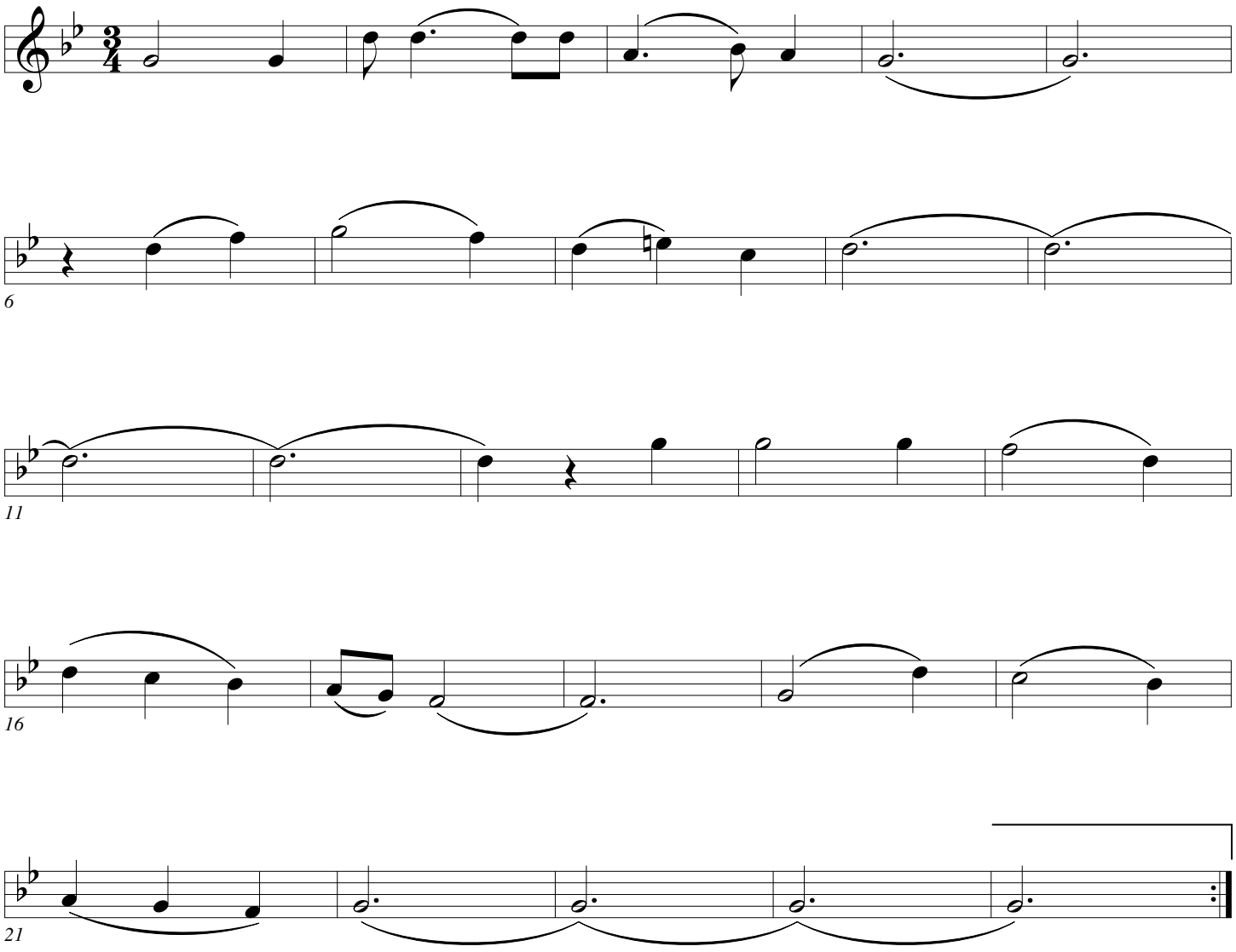

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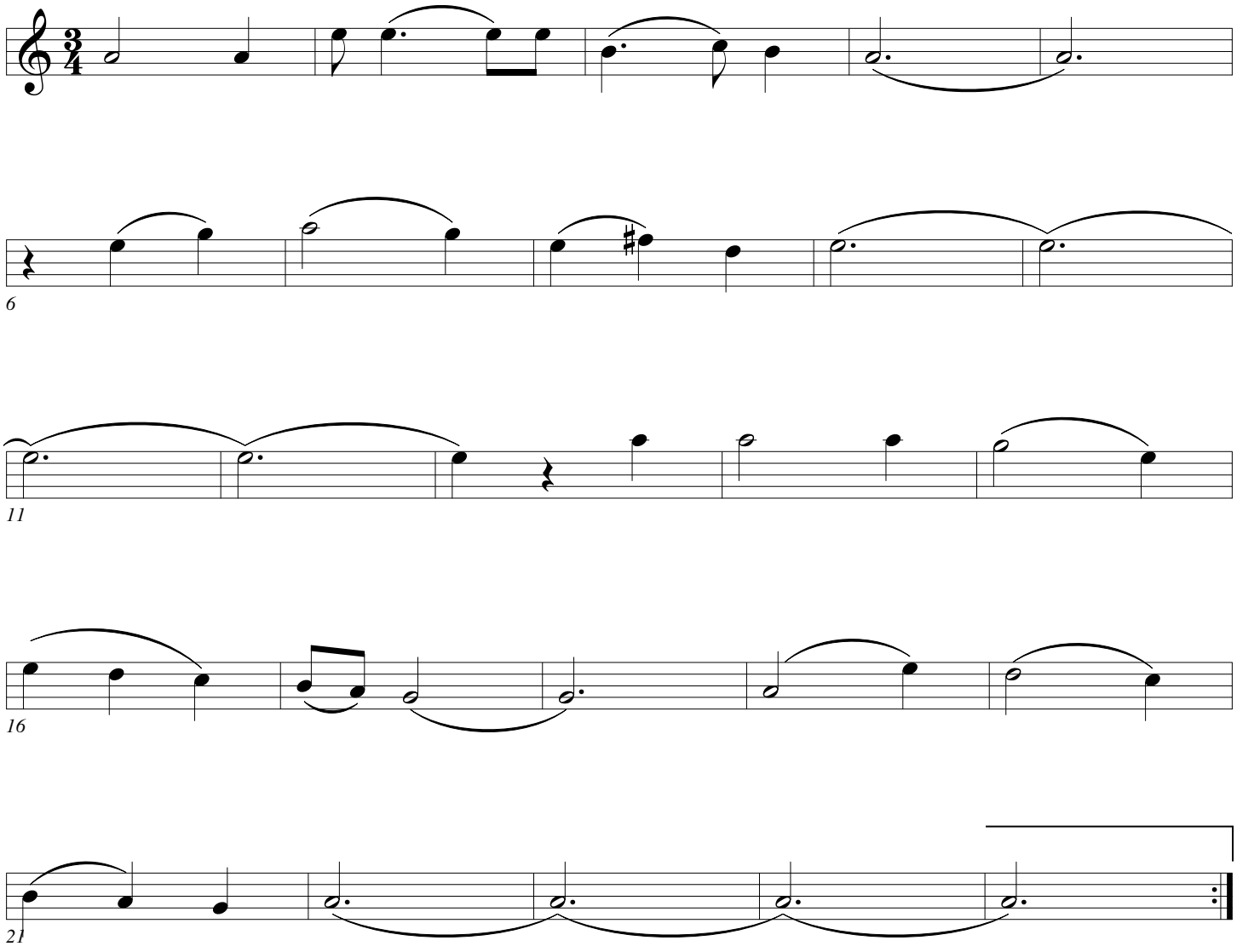

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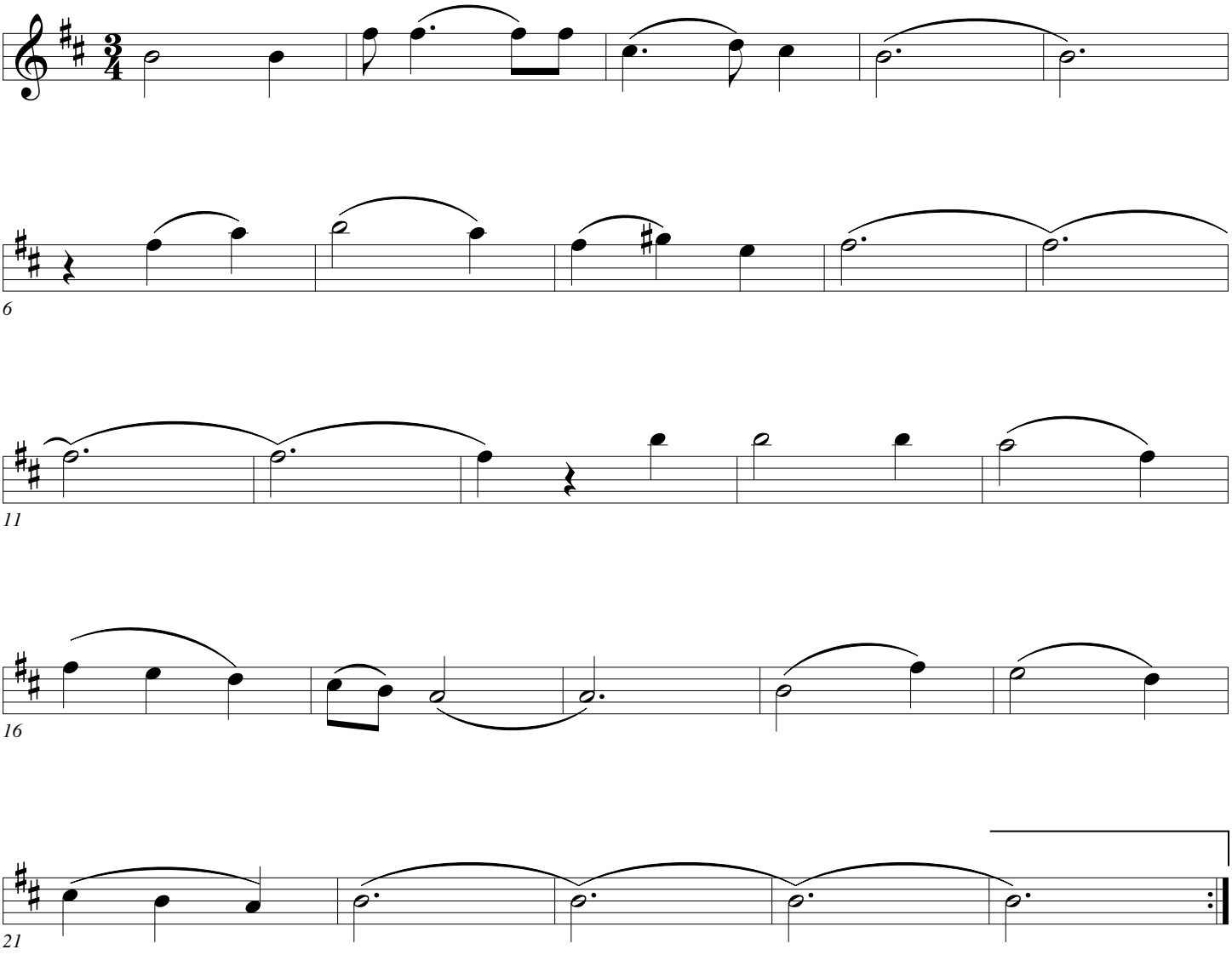

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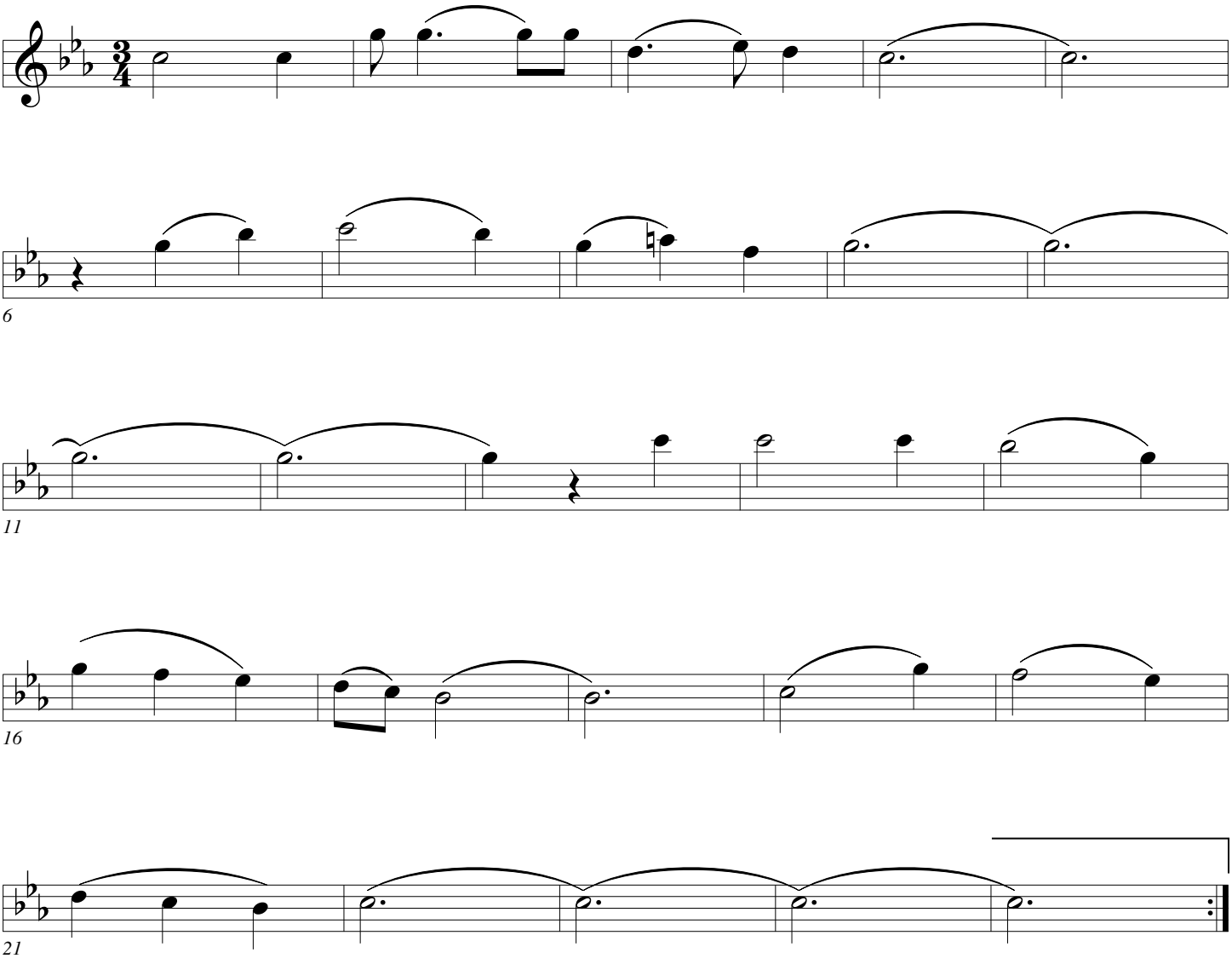

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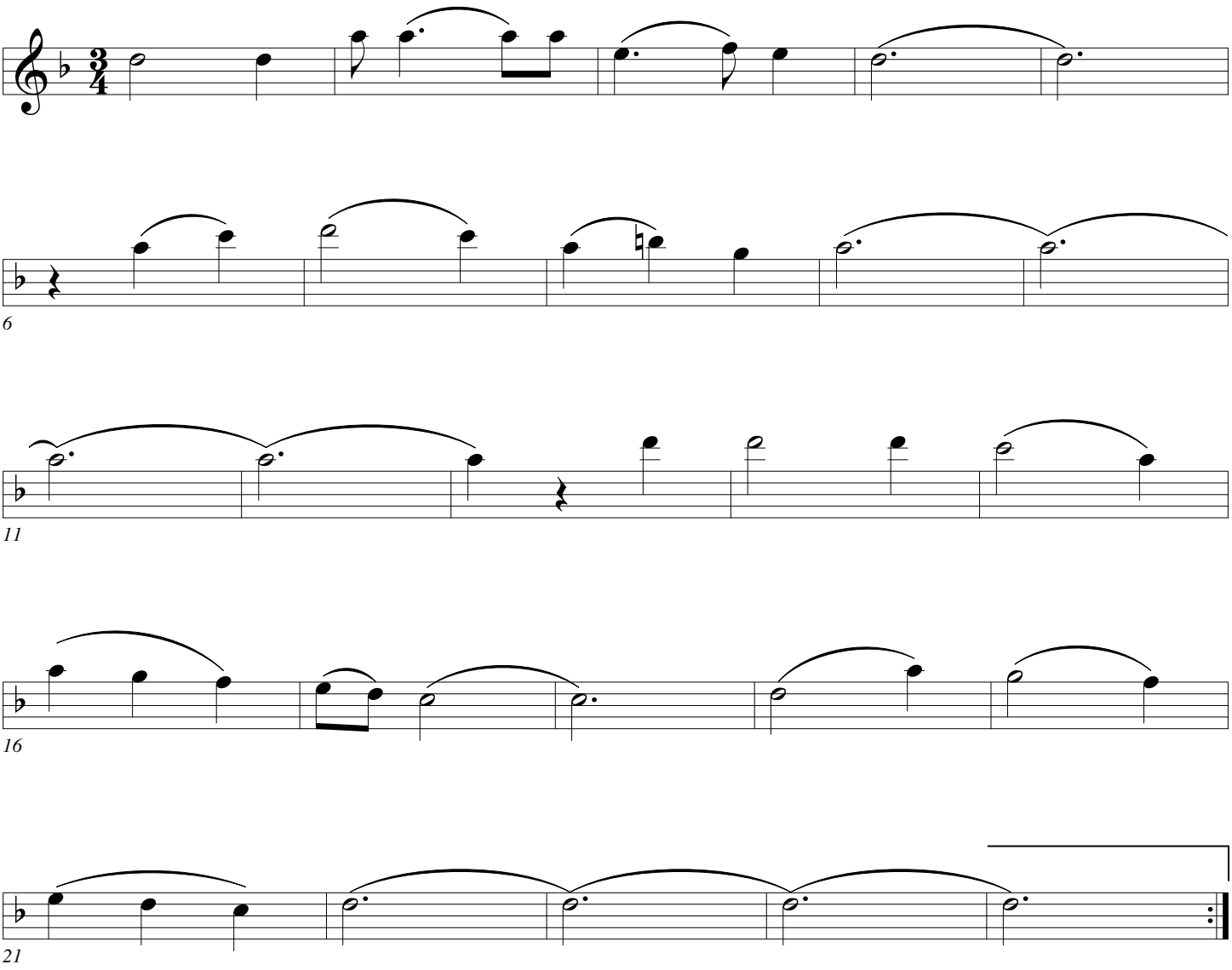

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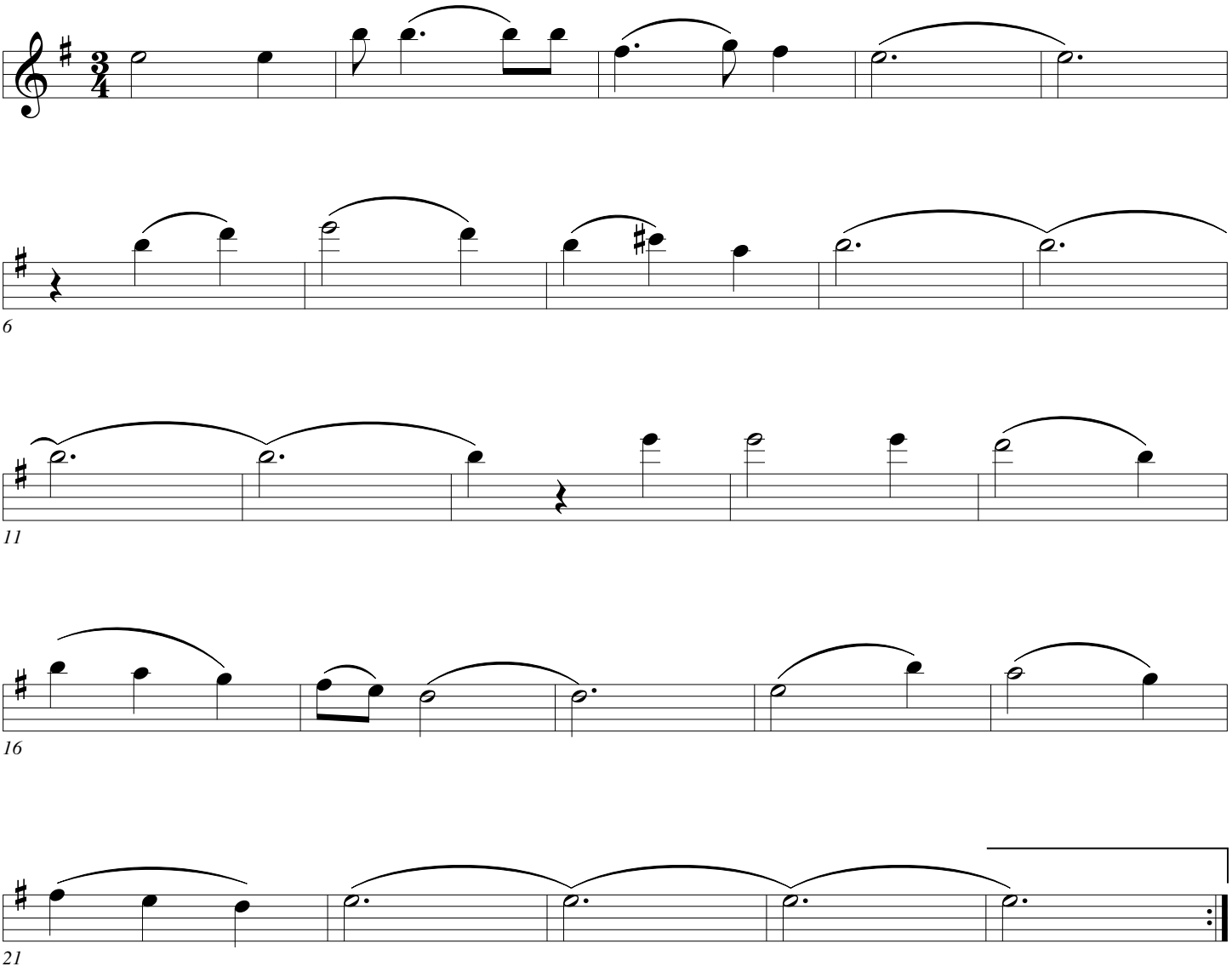

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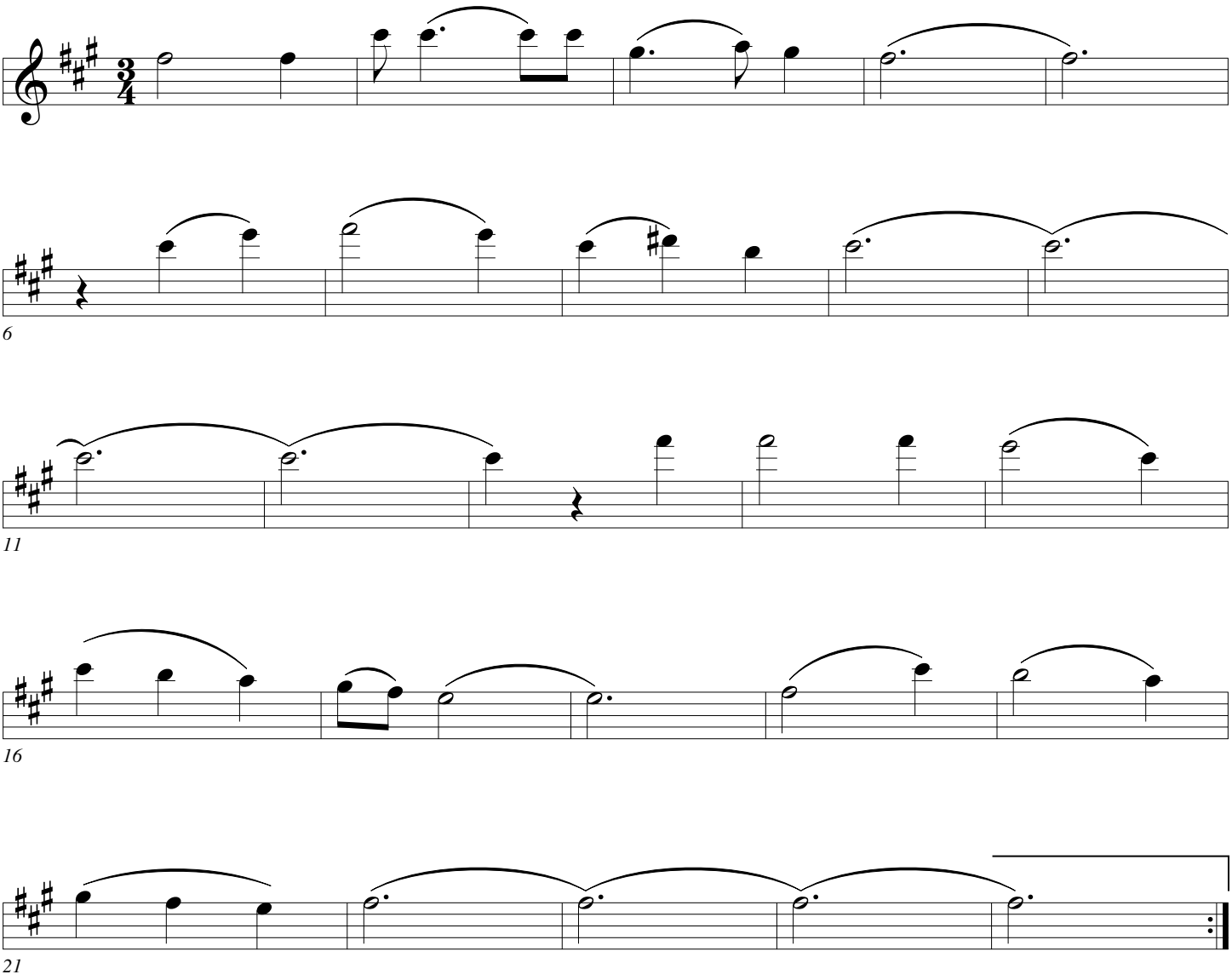

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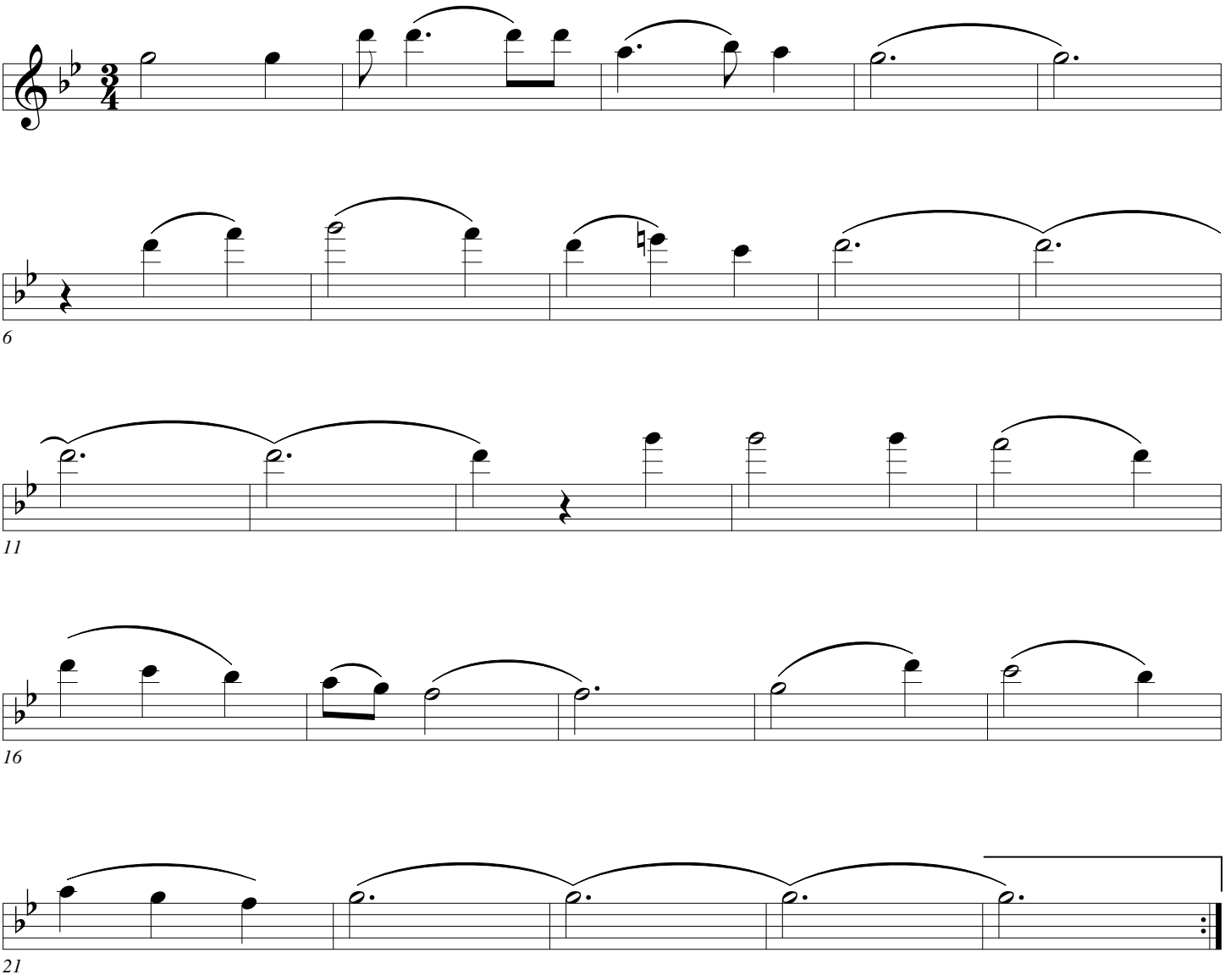

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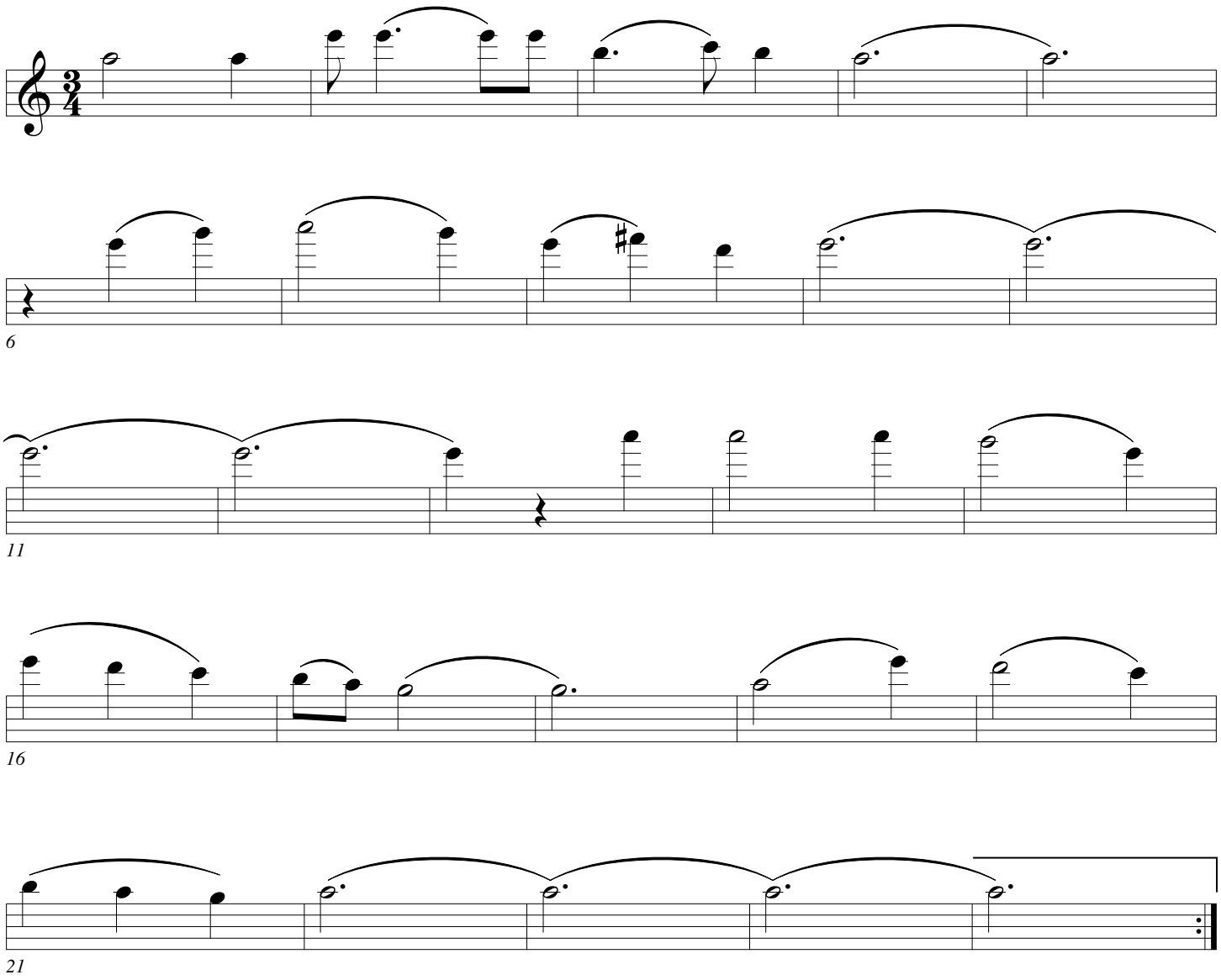

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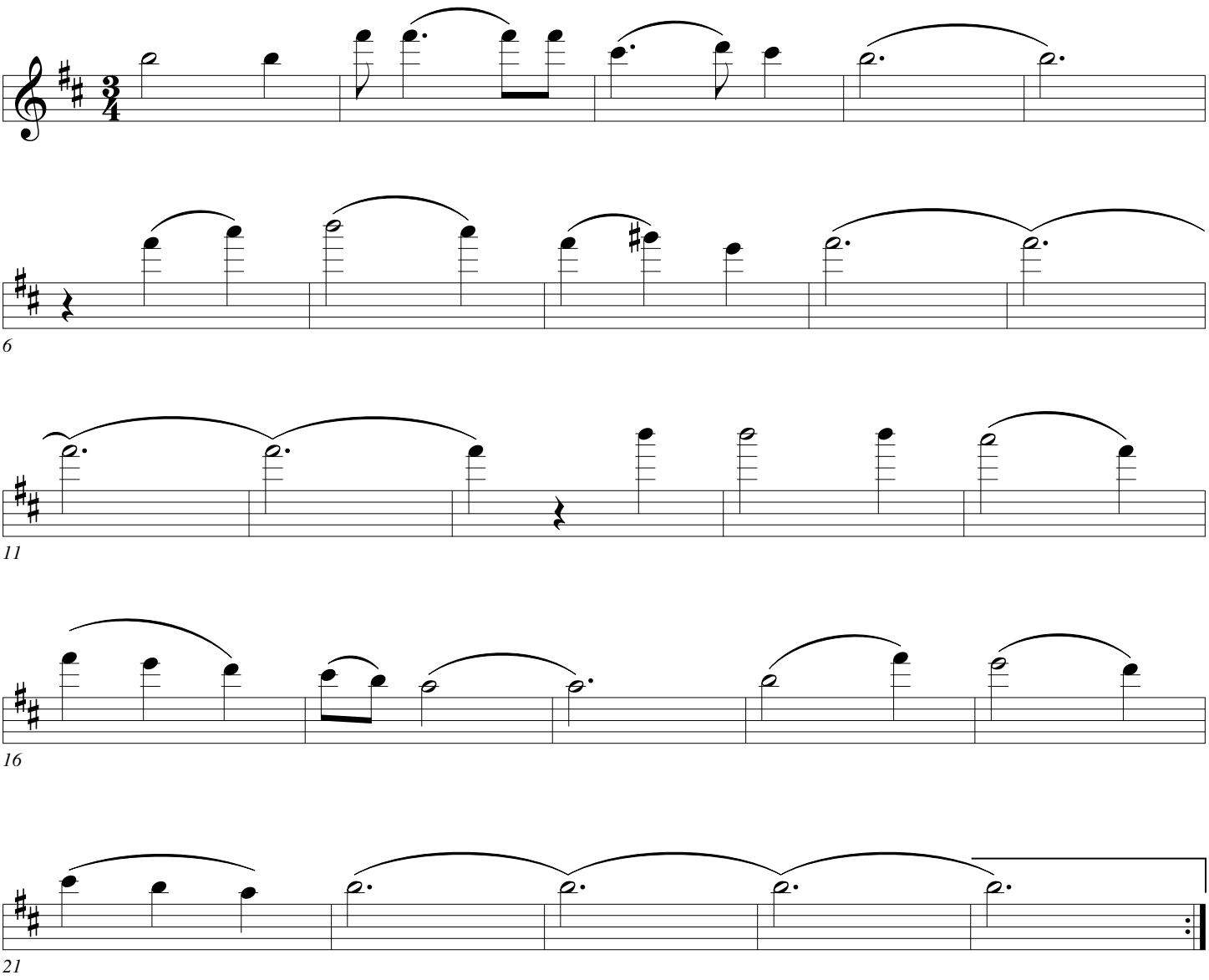

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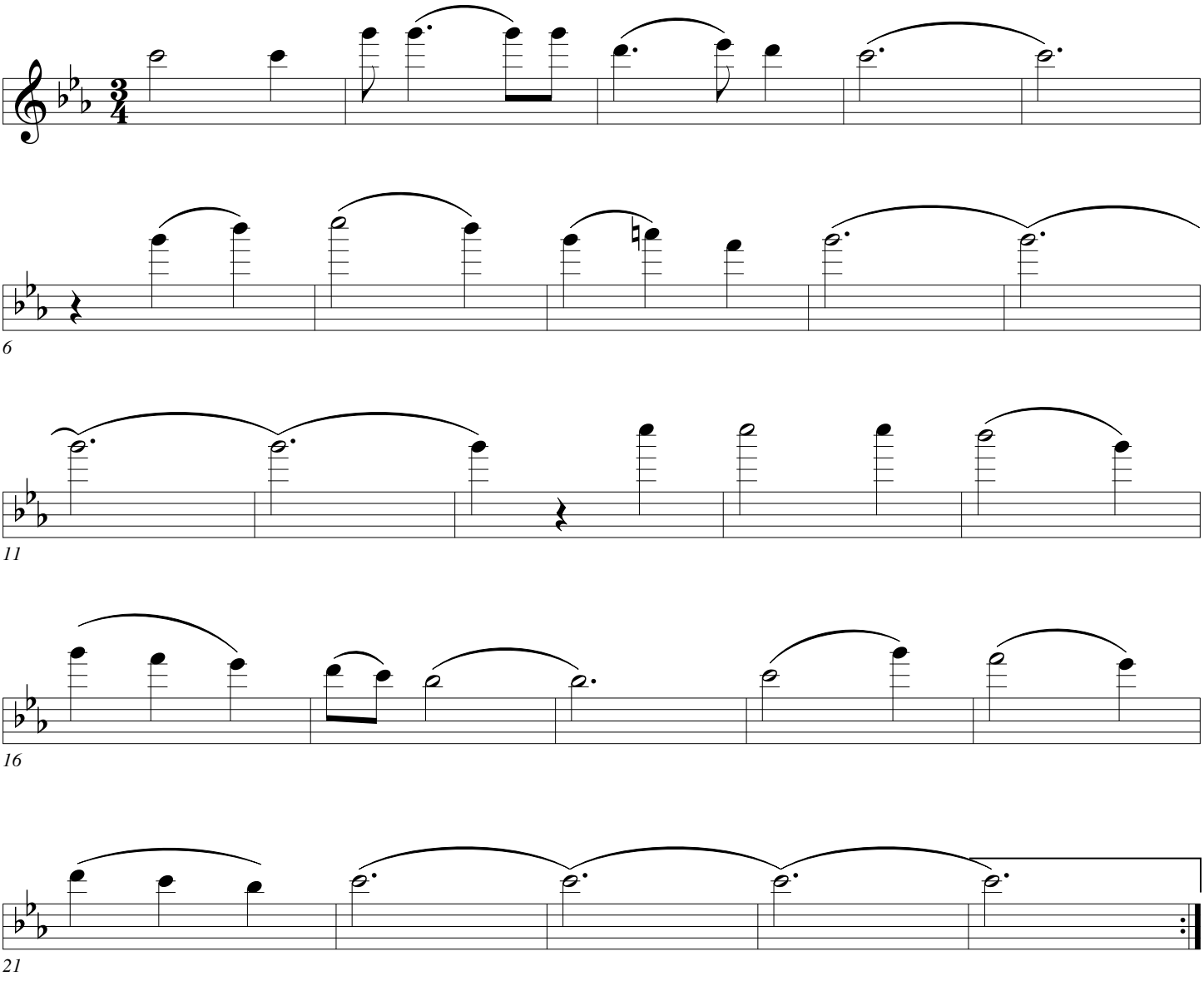

Greensleeves

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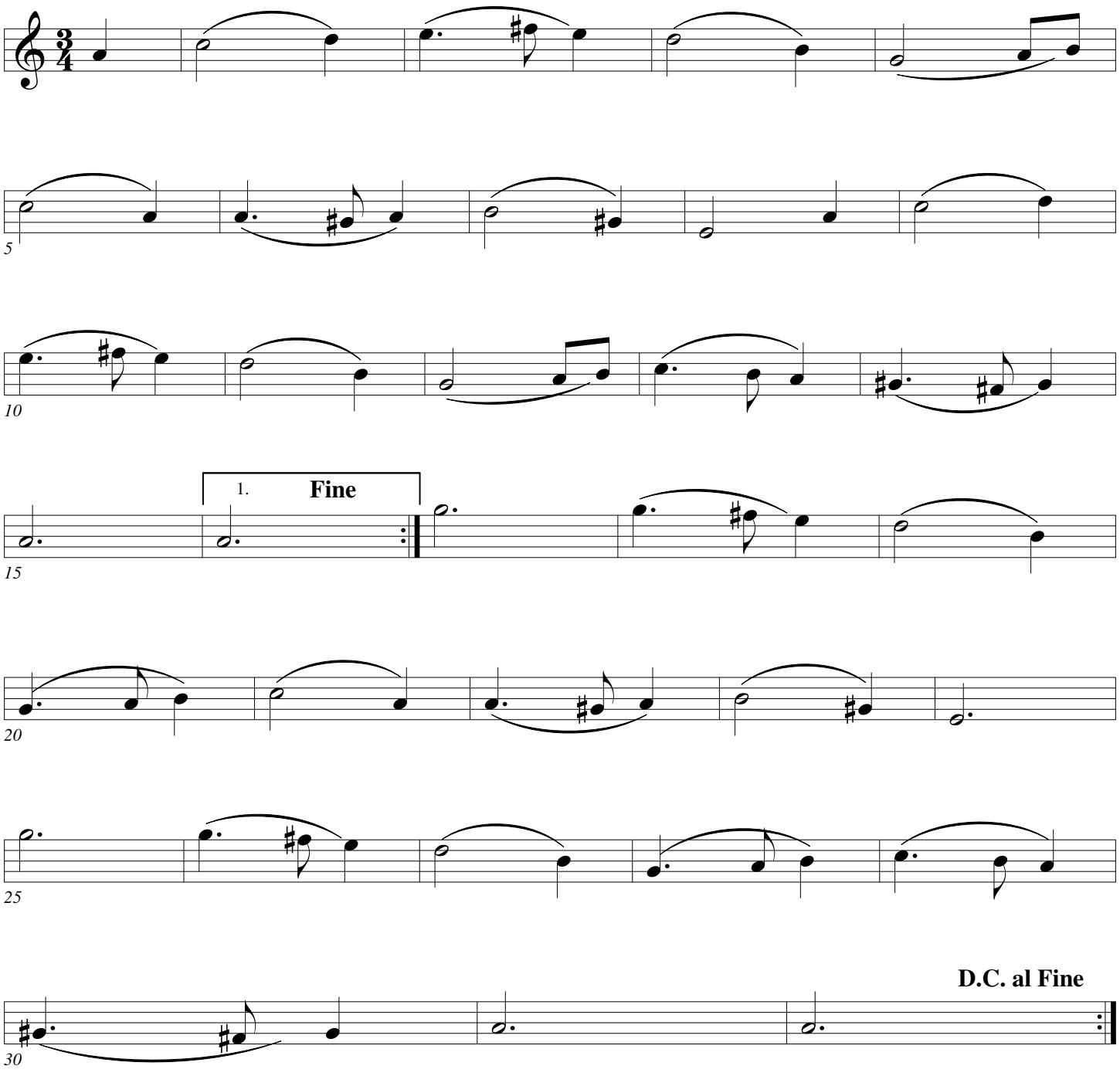

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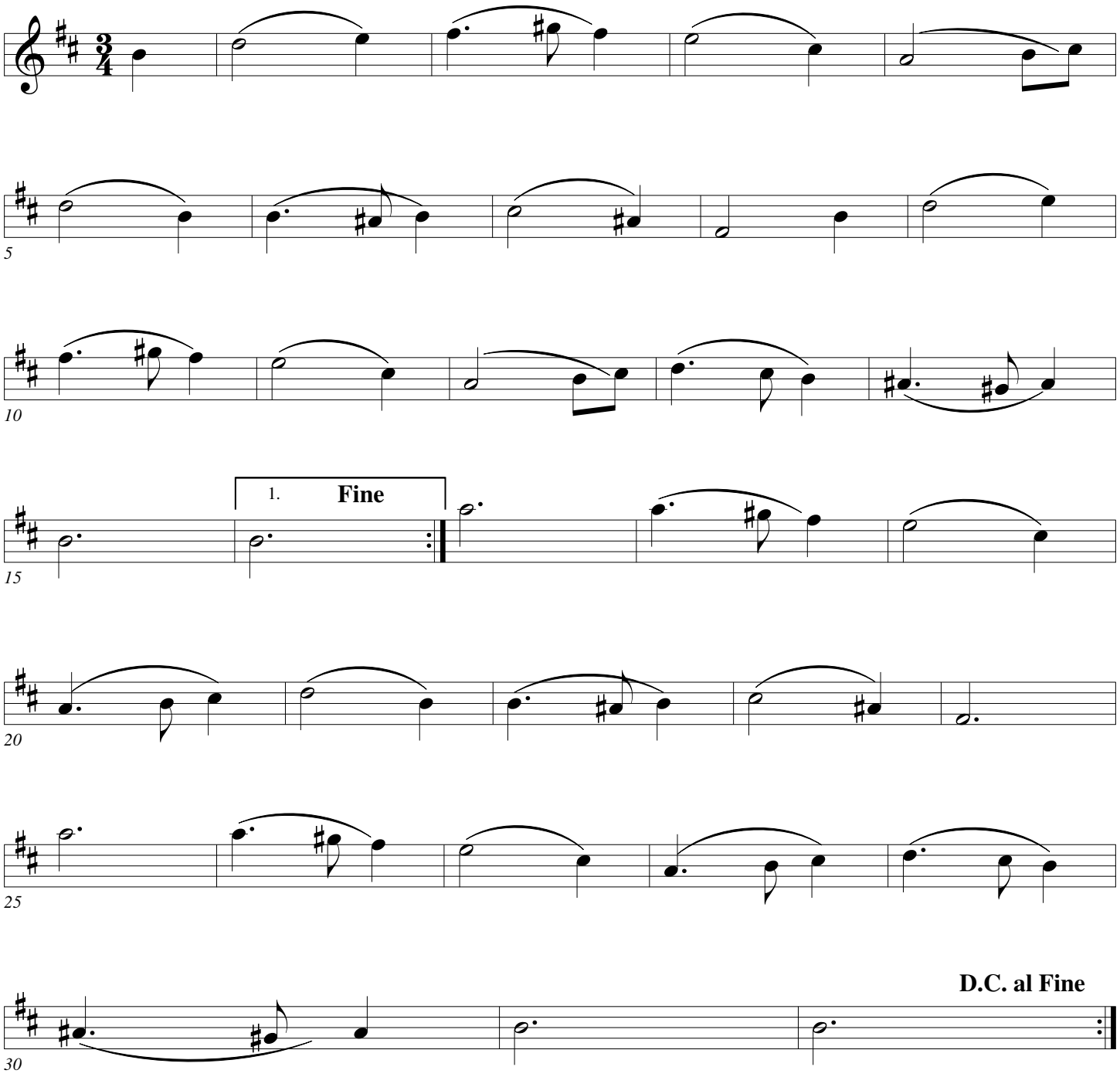

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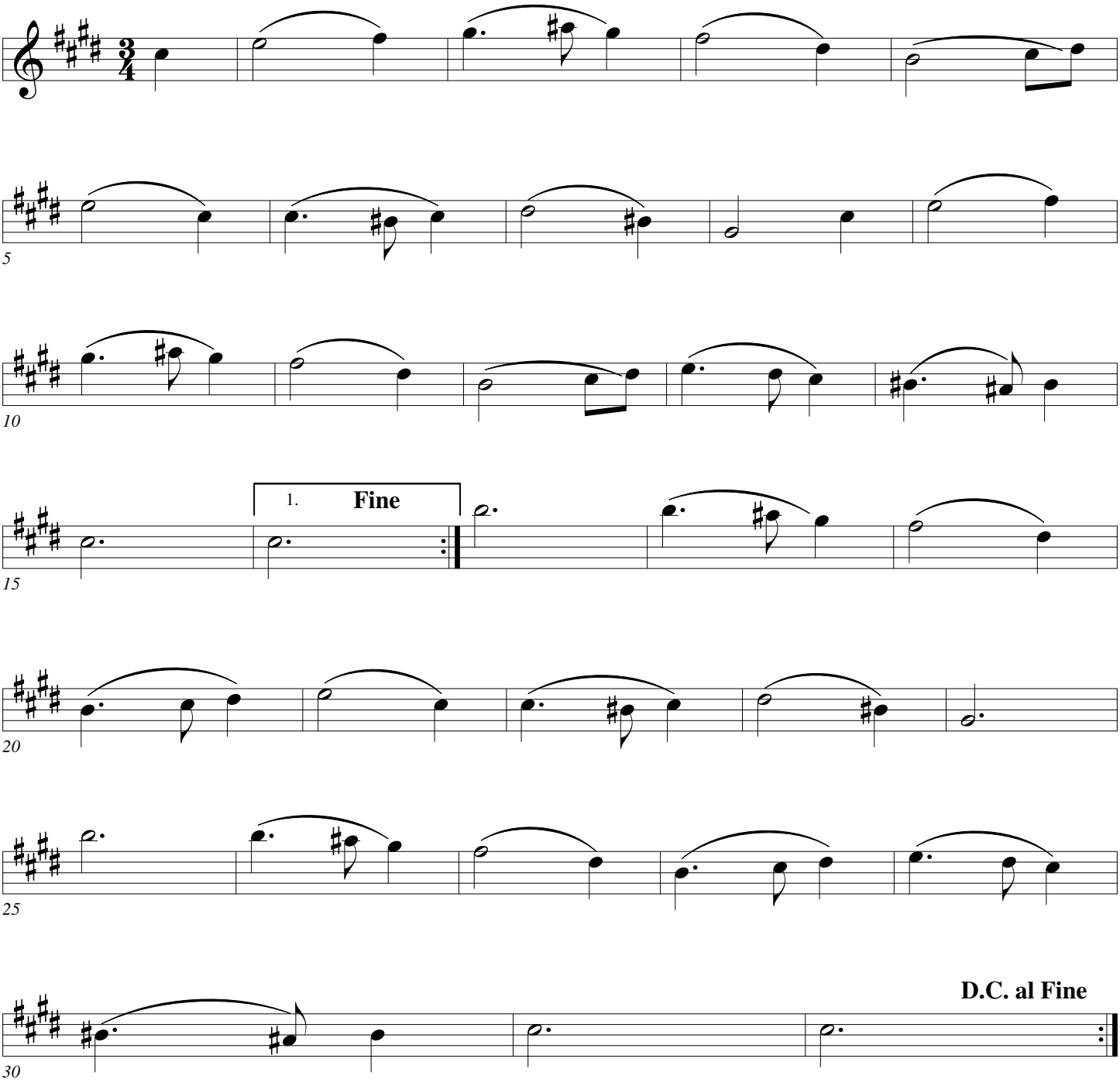

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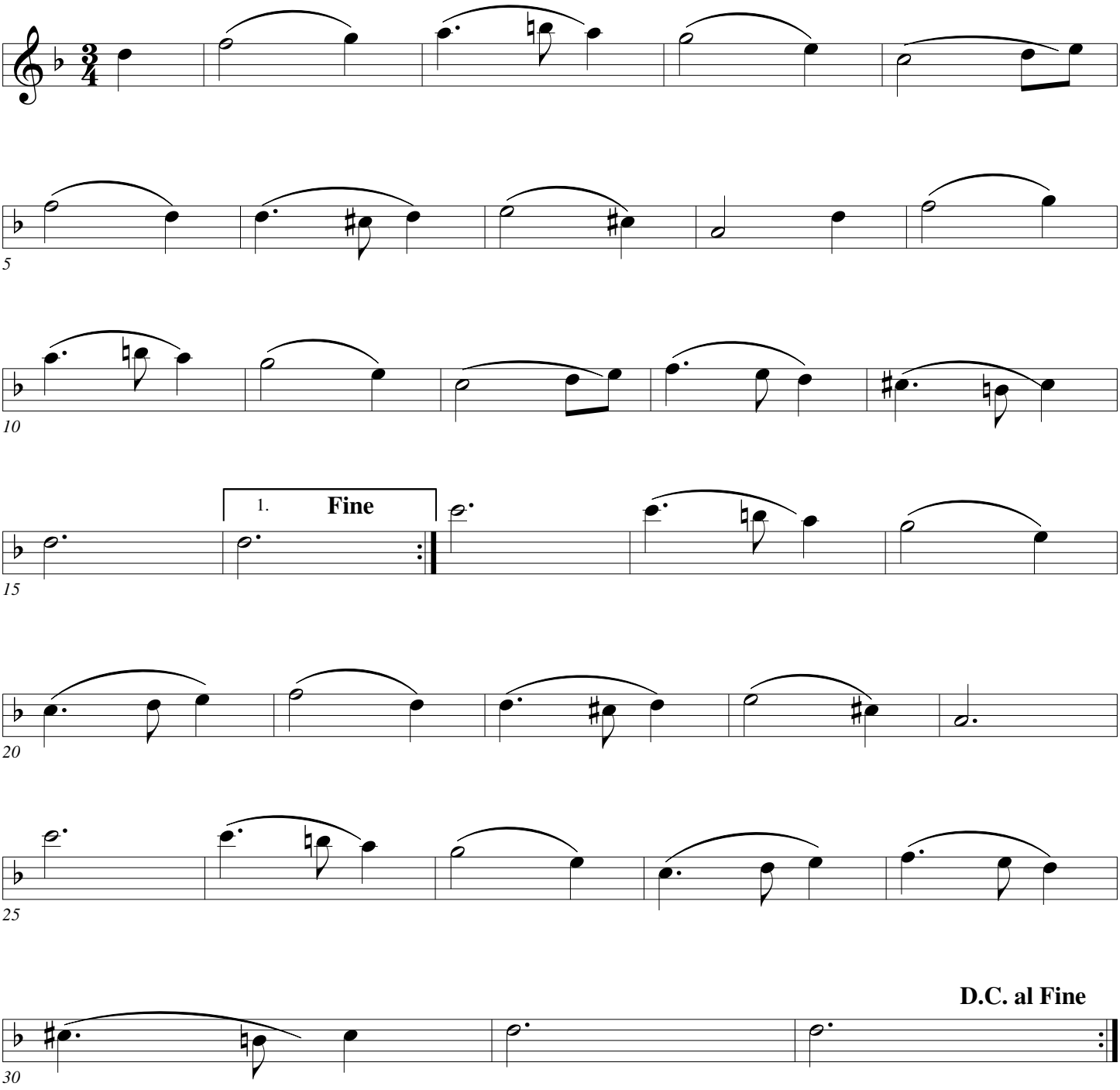

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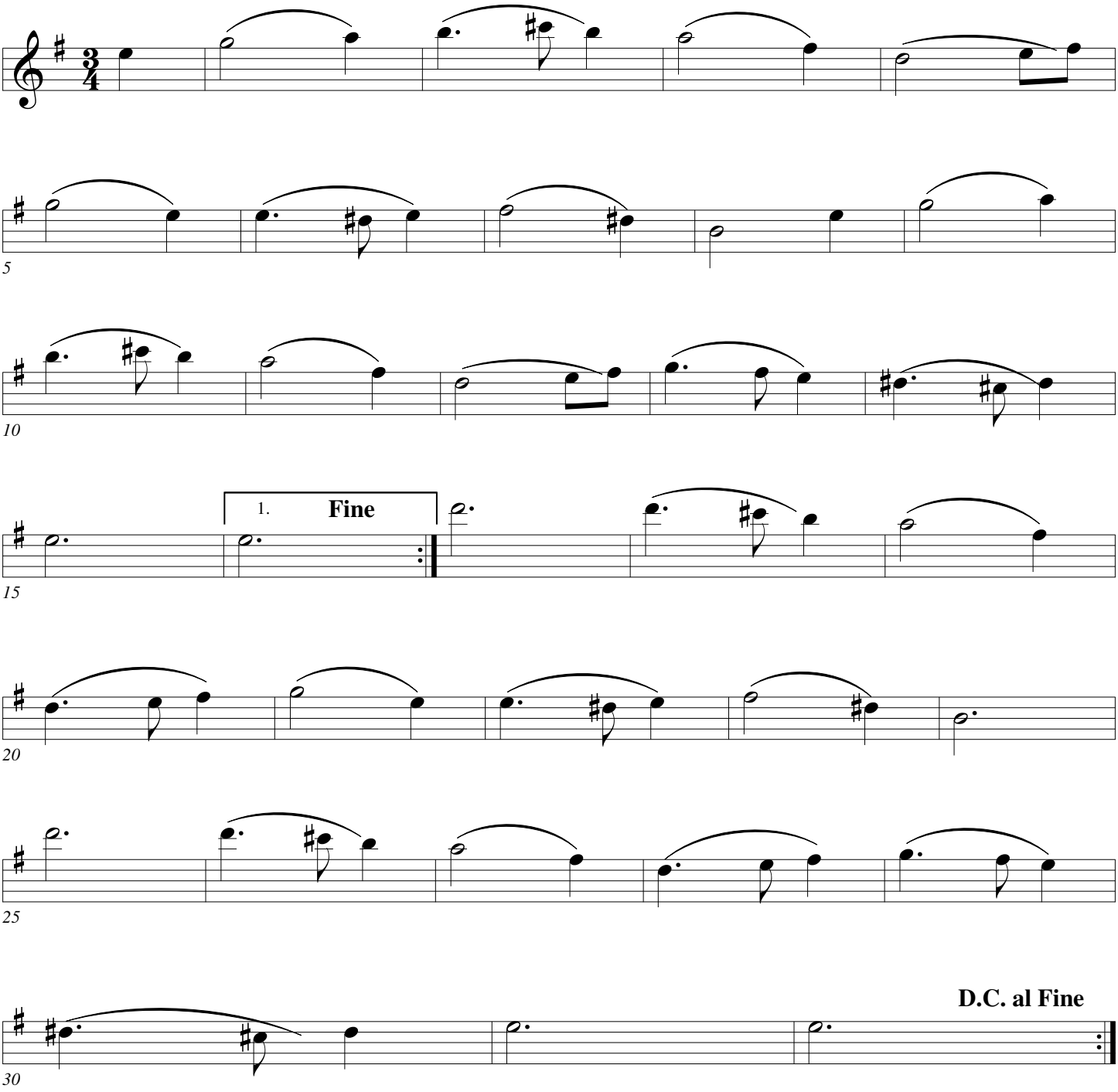

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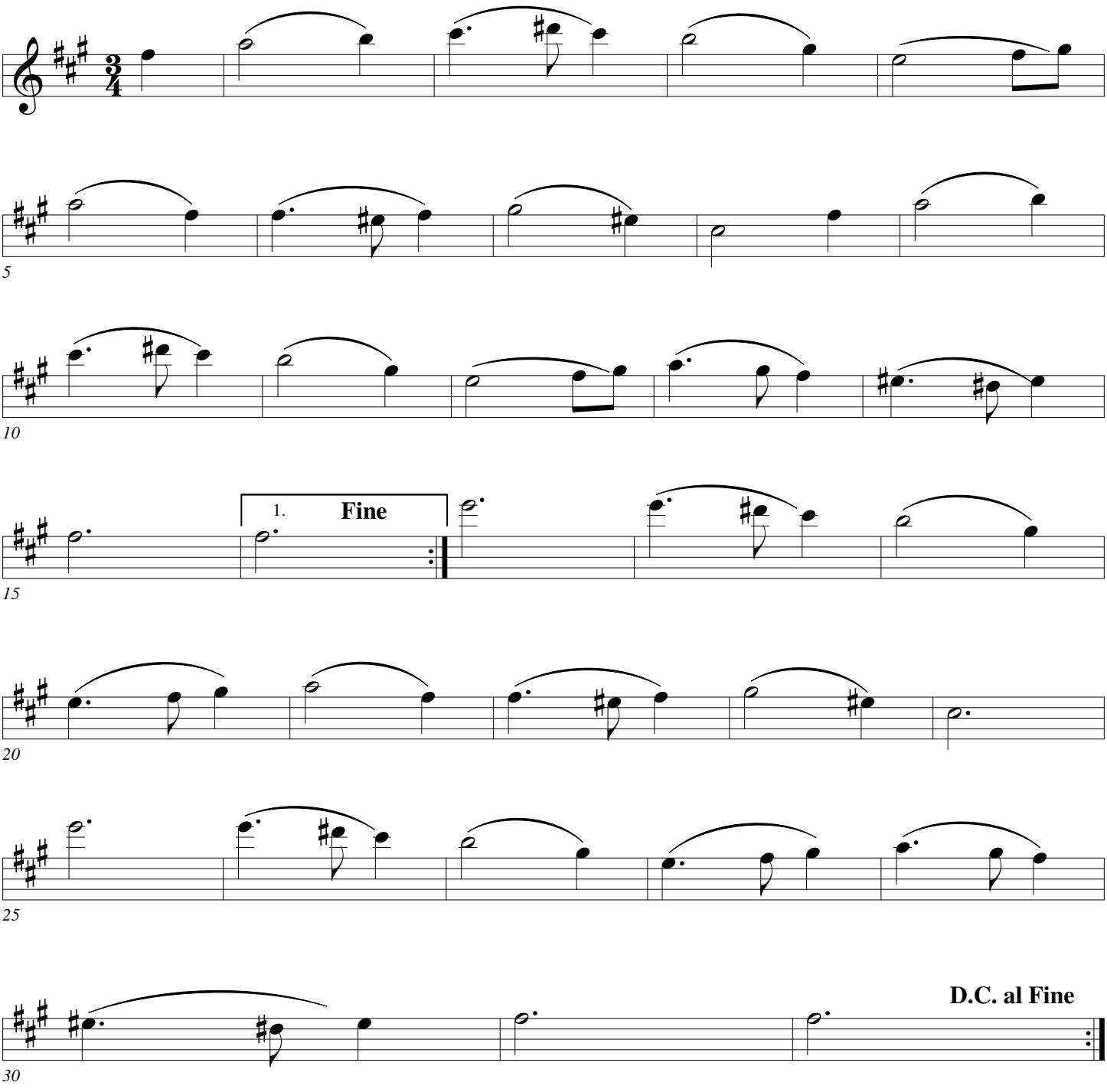

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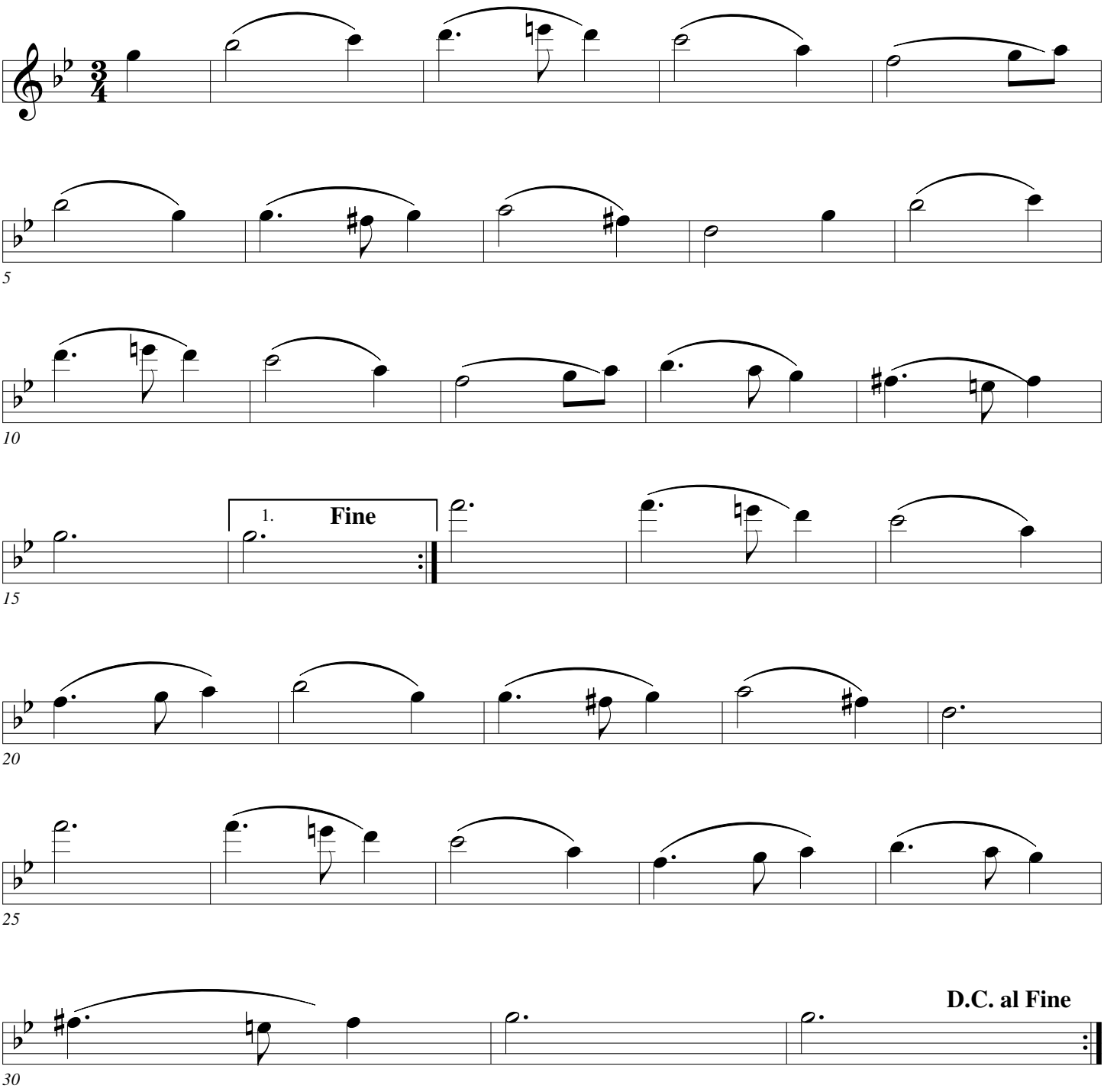

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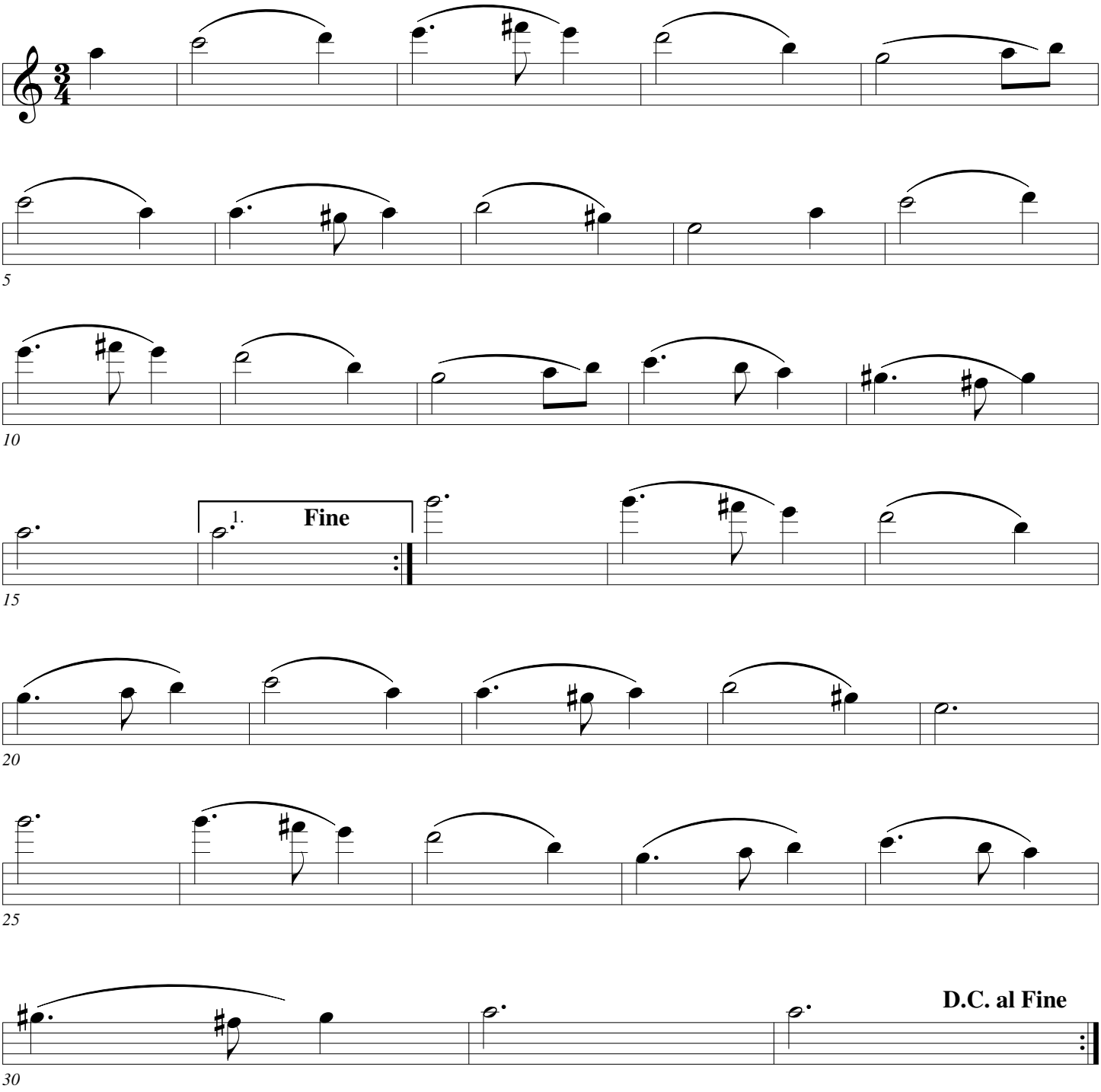

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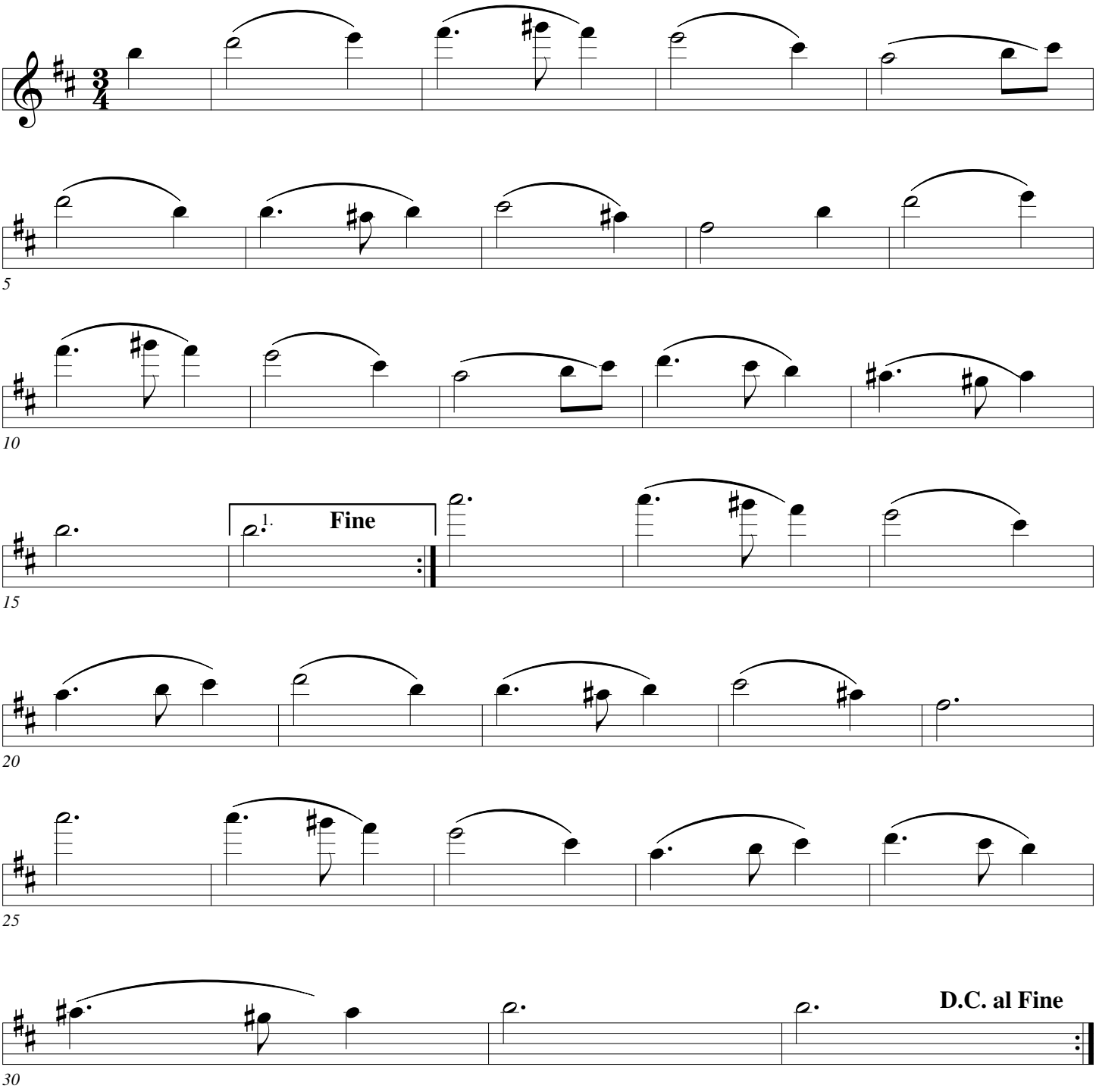

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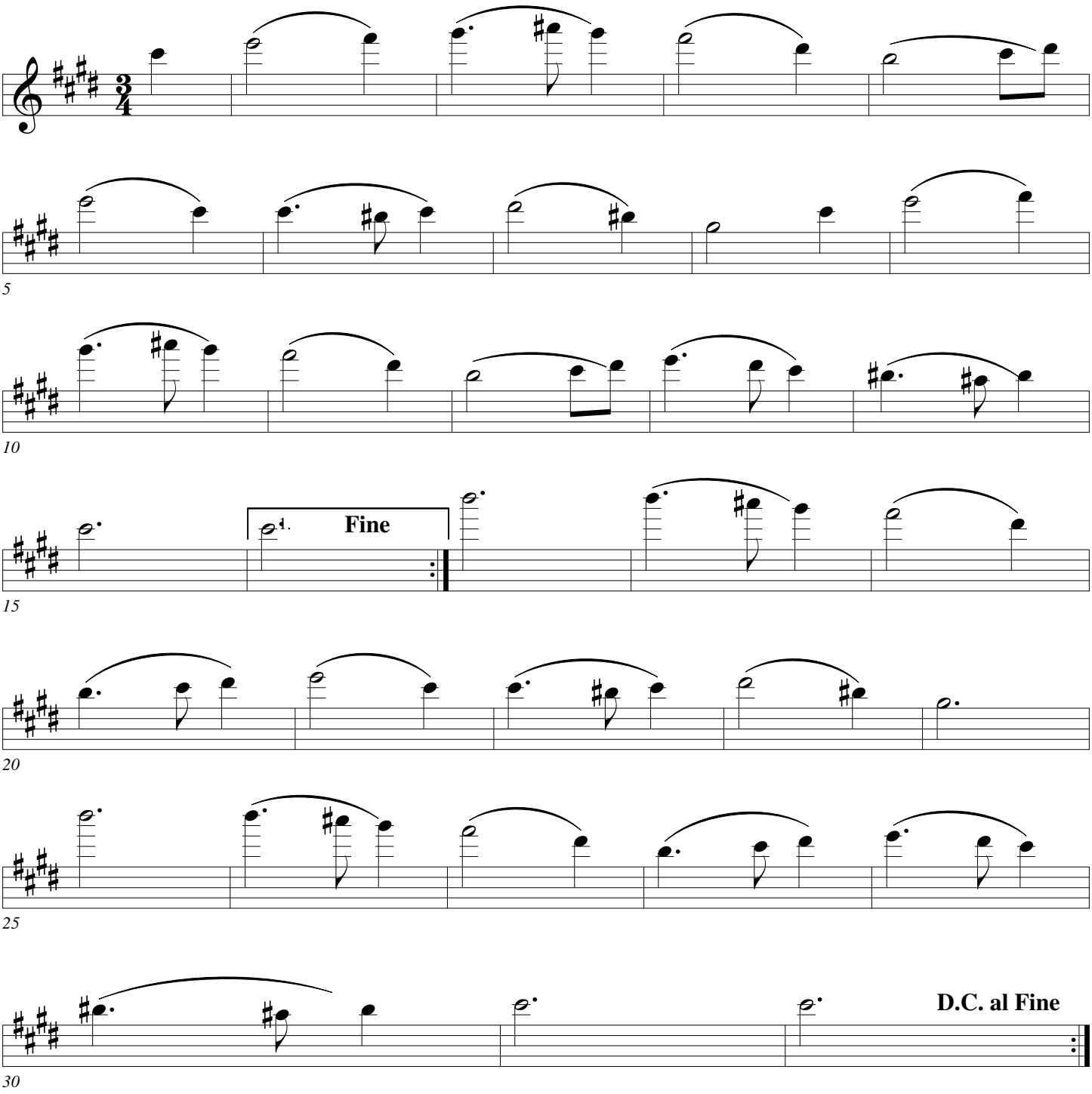

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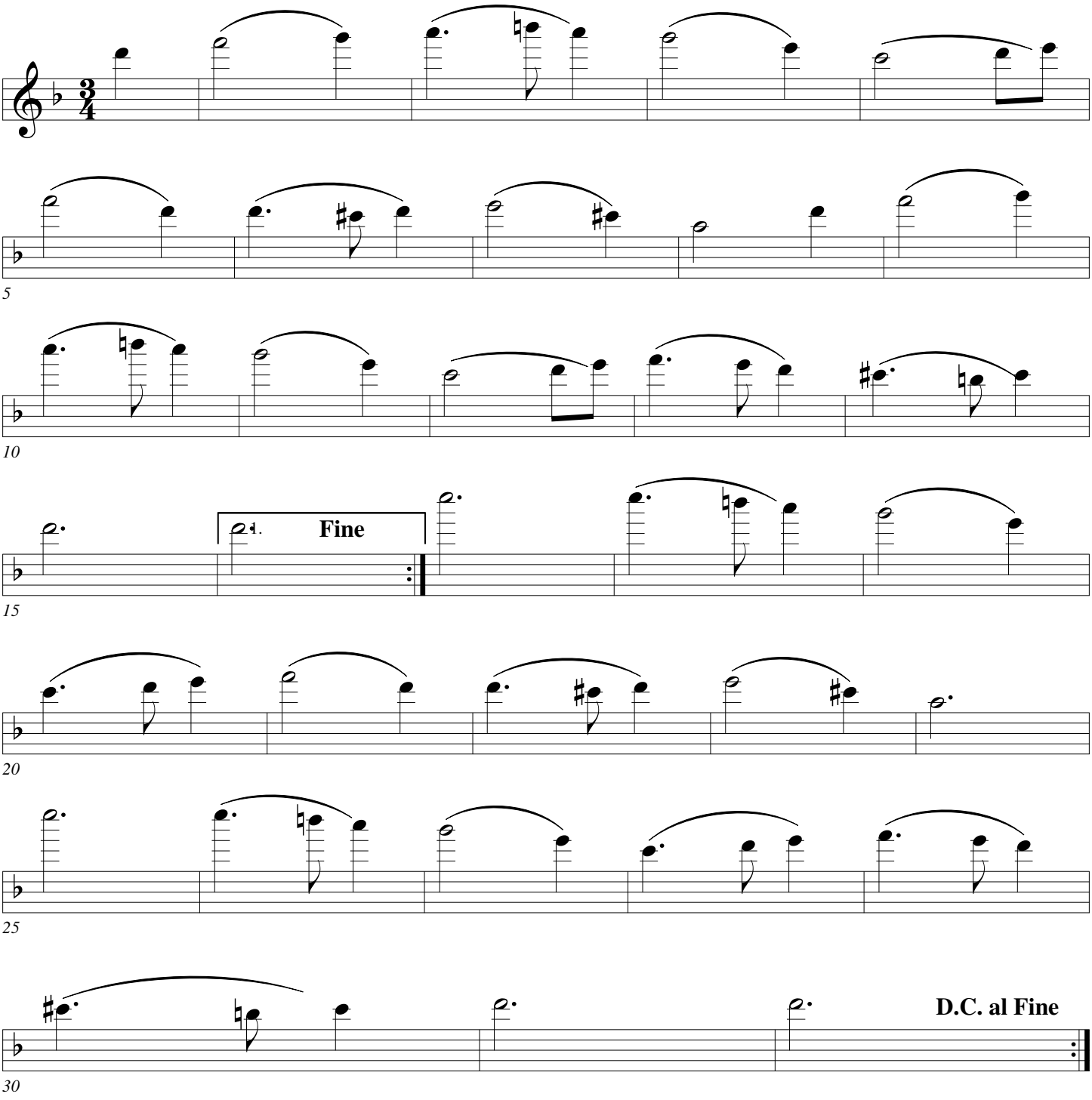
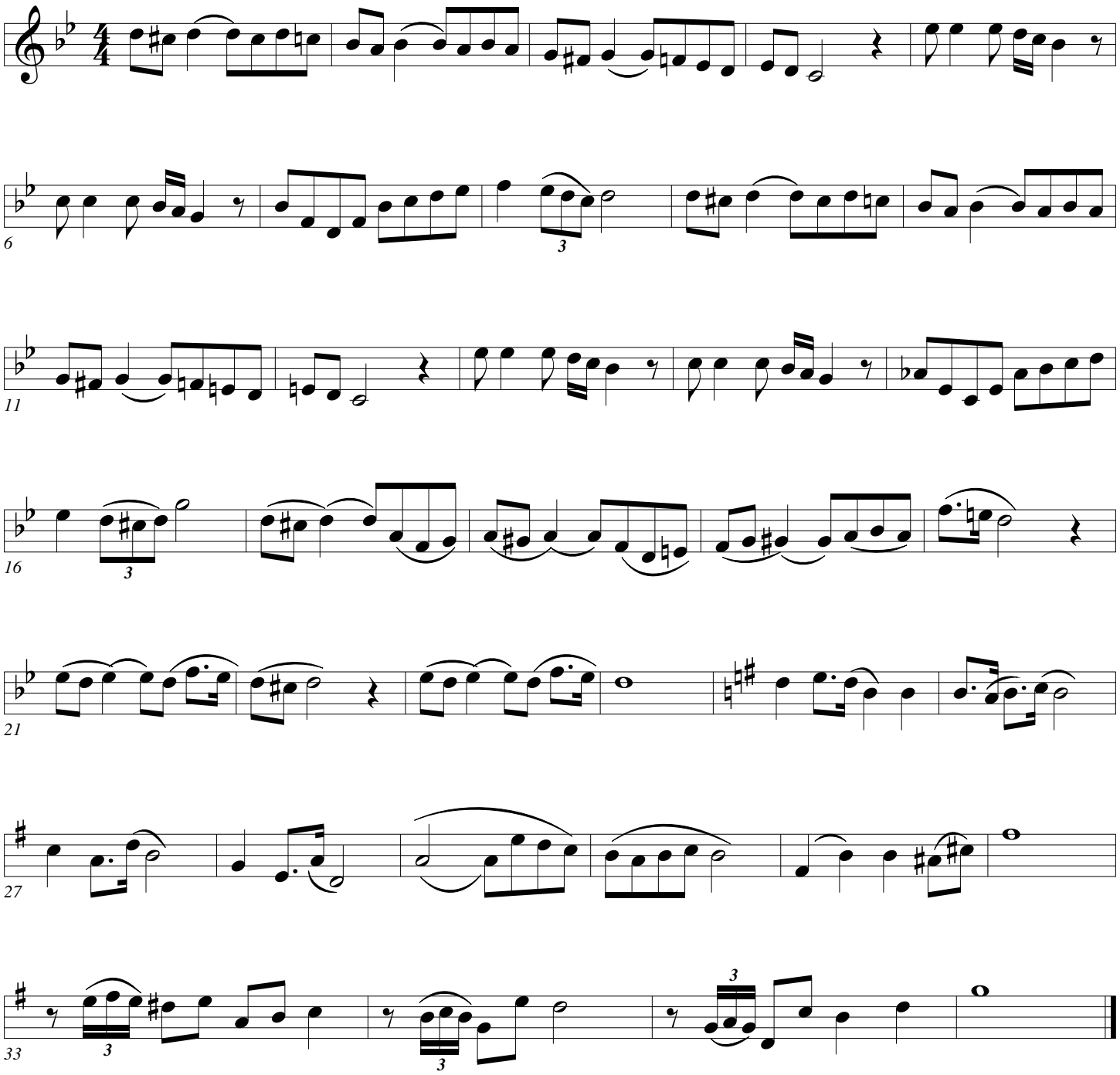


Toreador Song

Bizet



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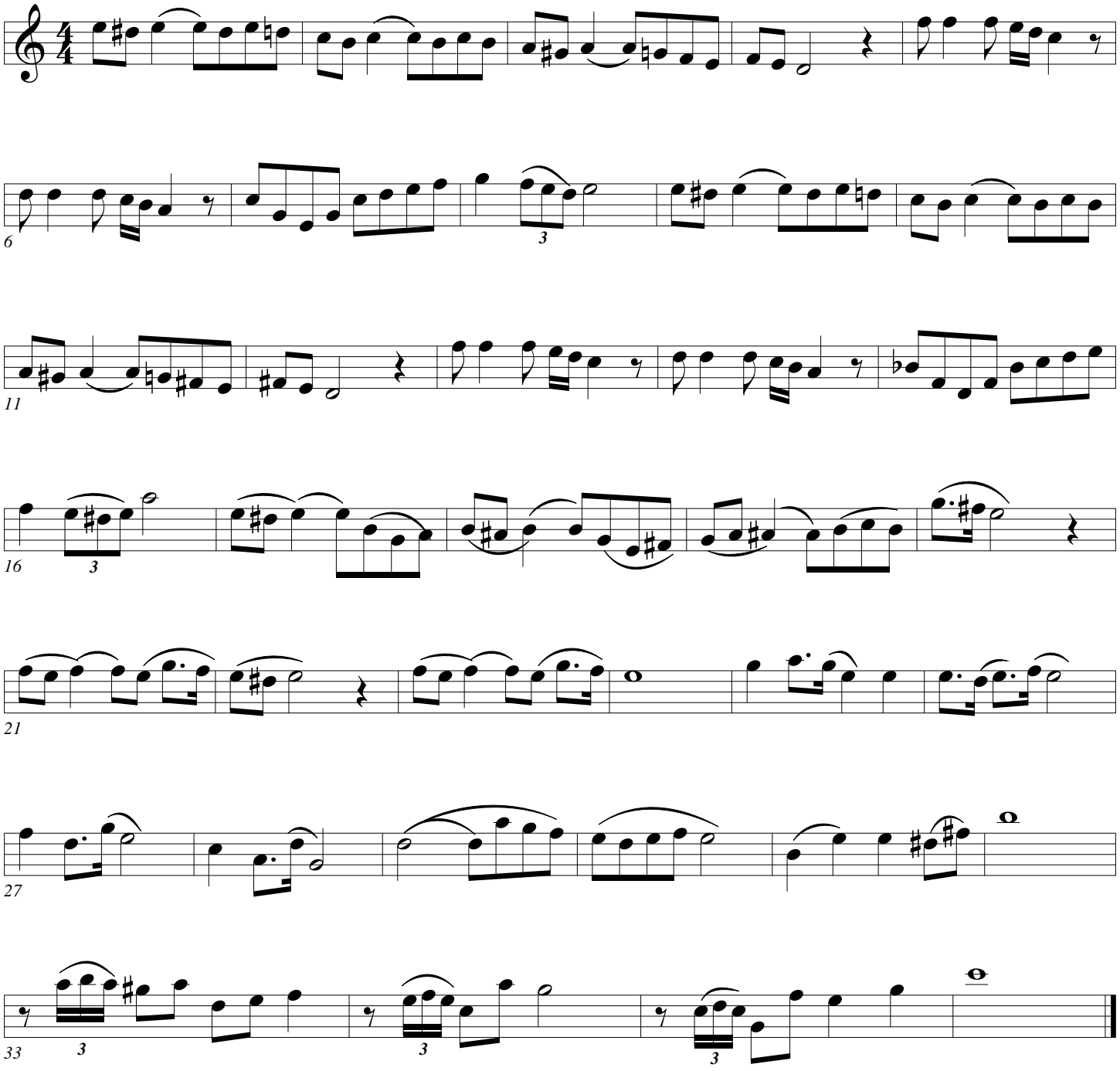

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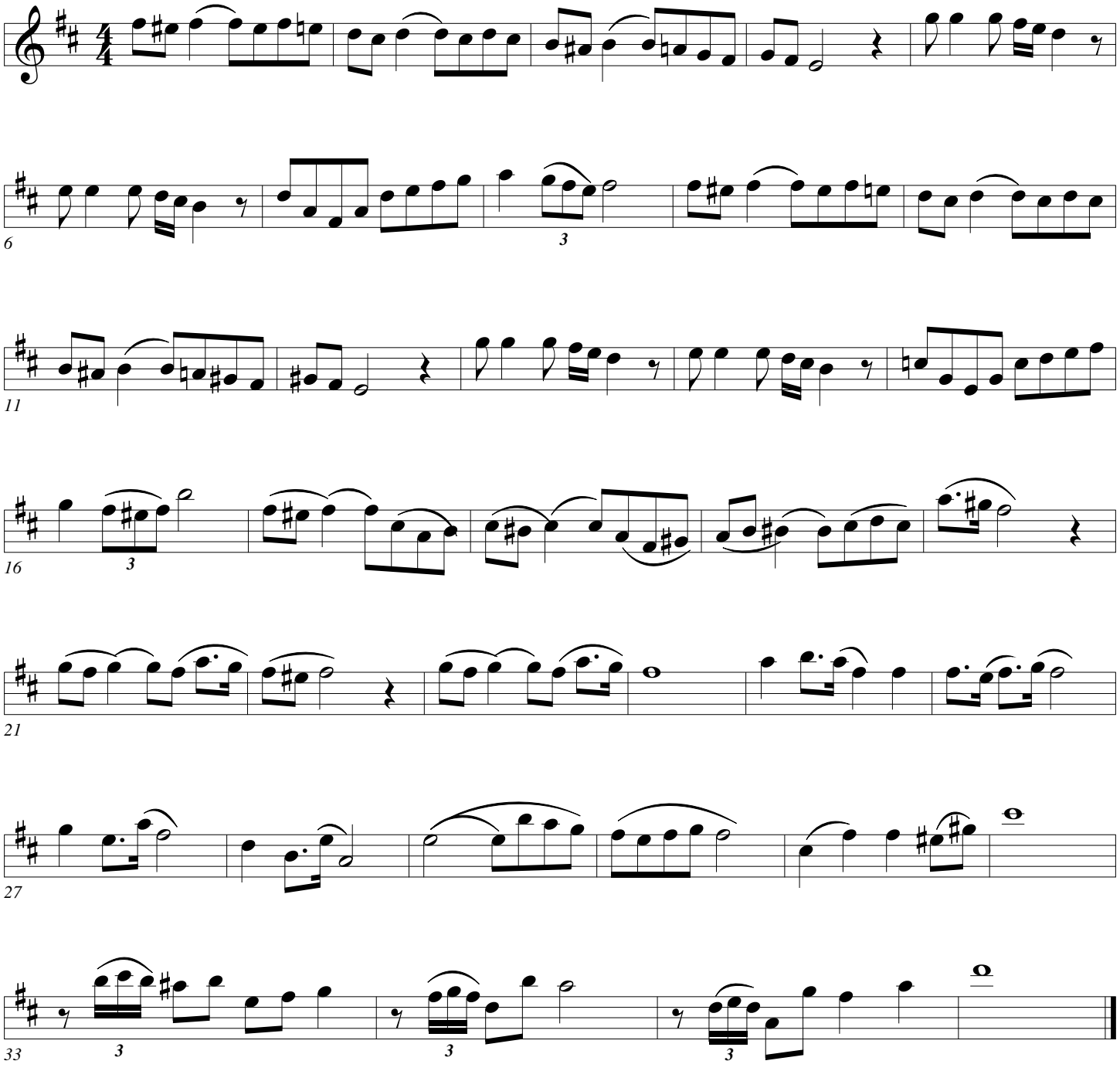

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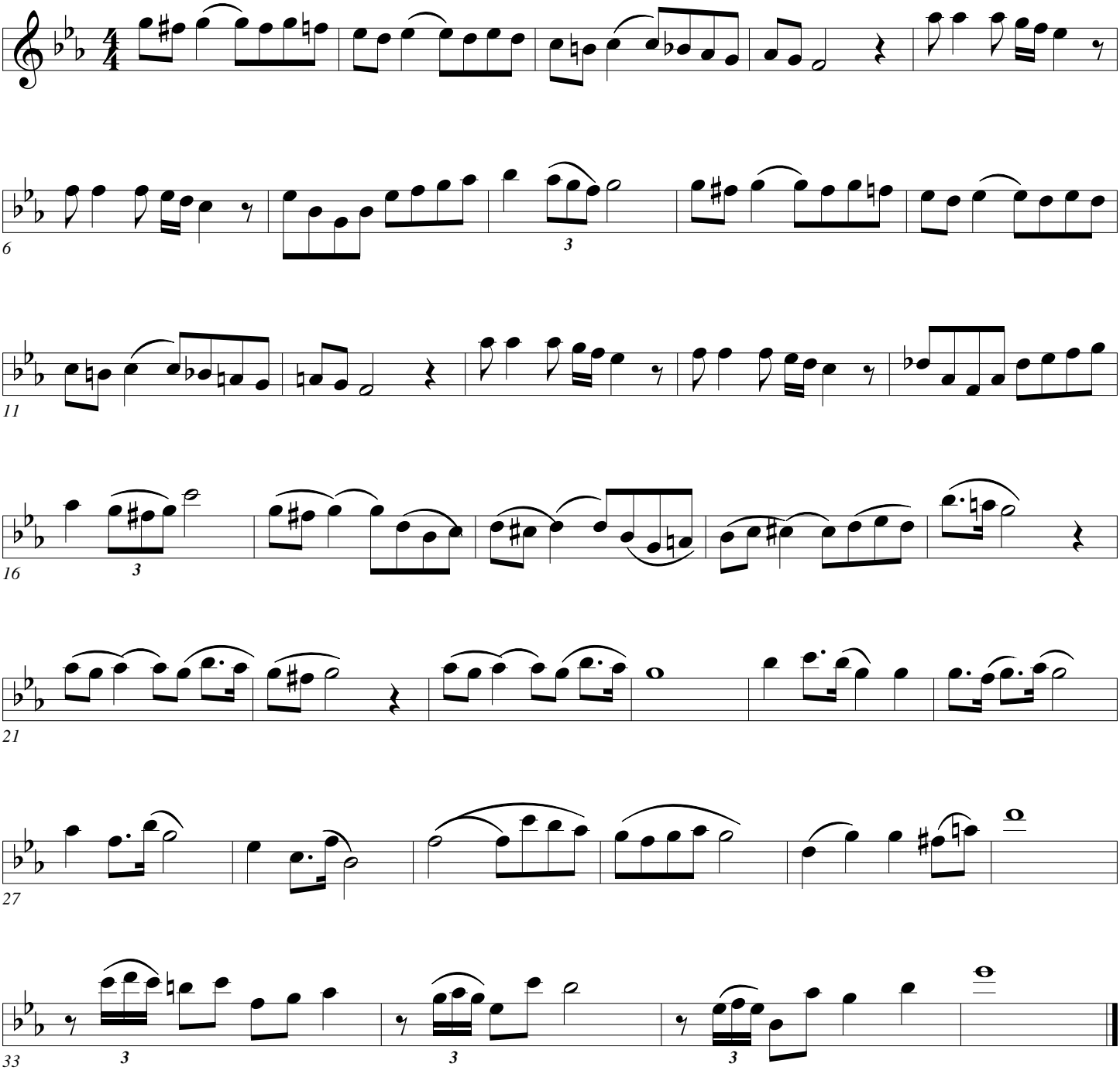

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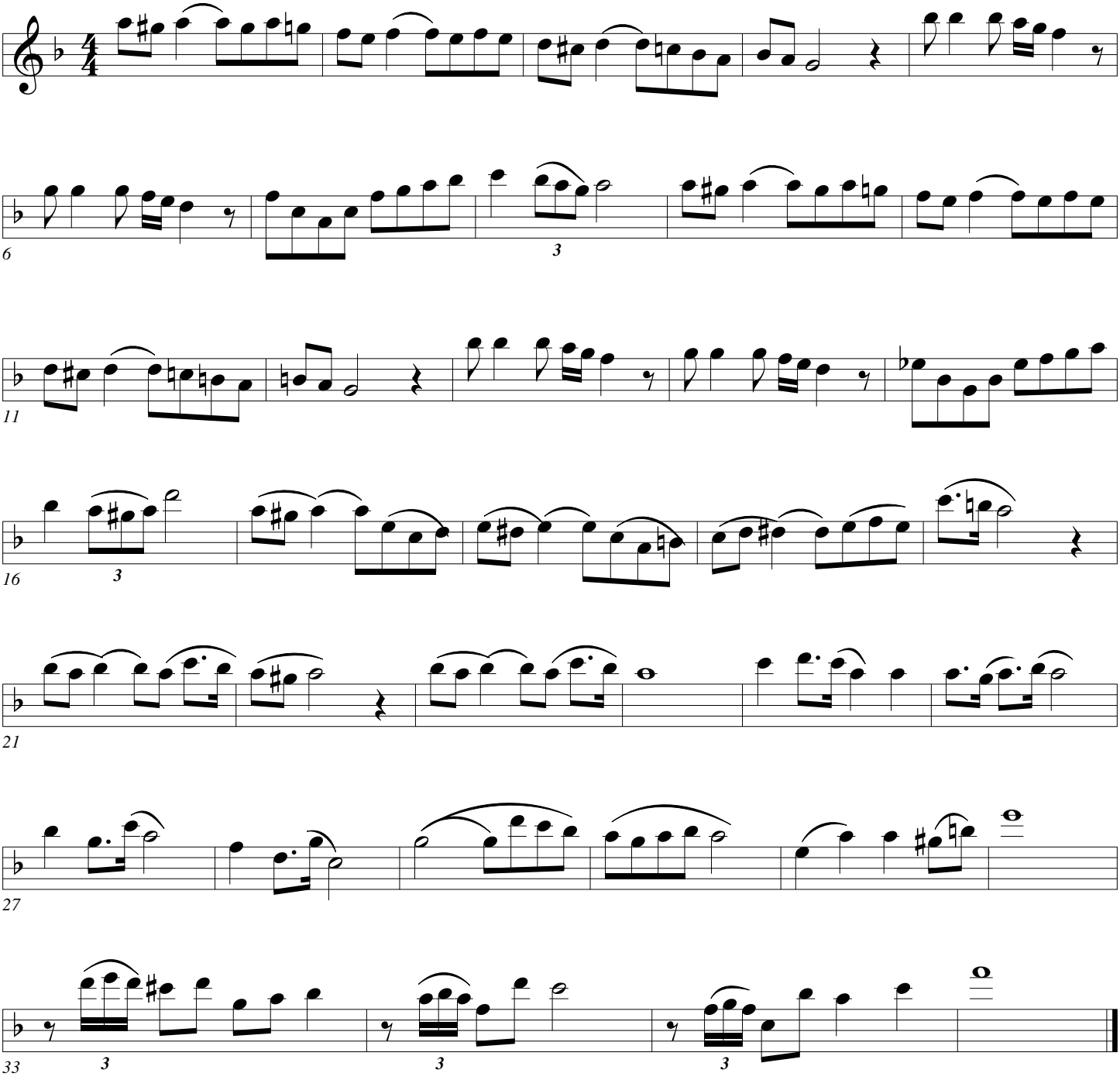

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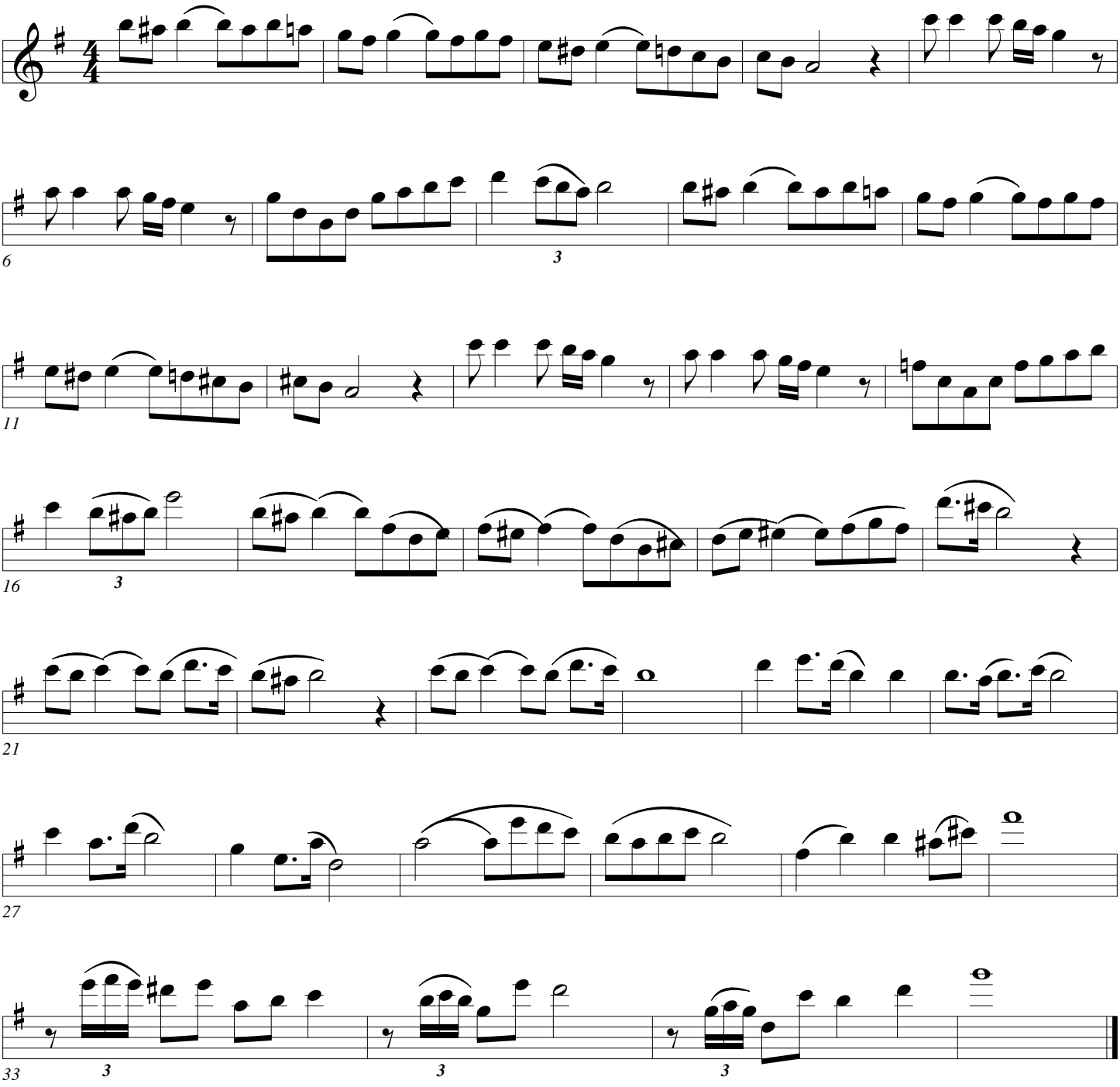

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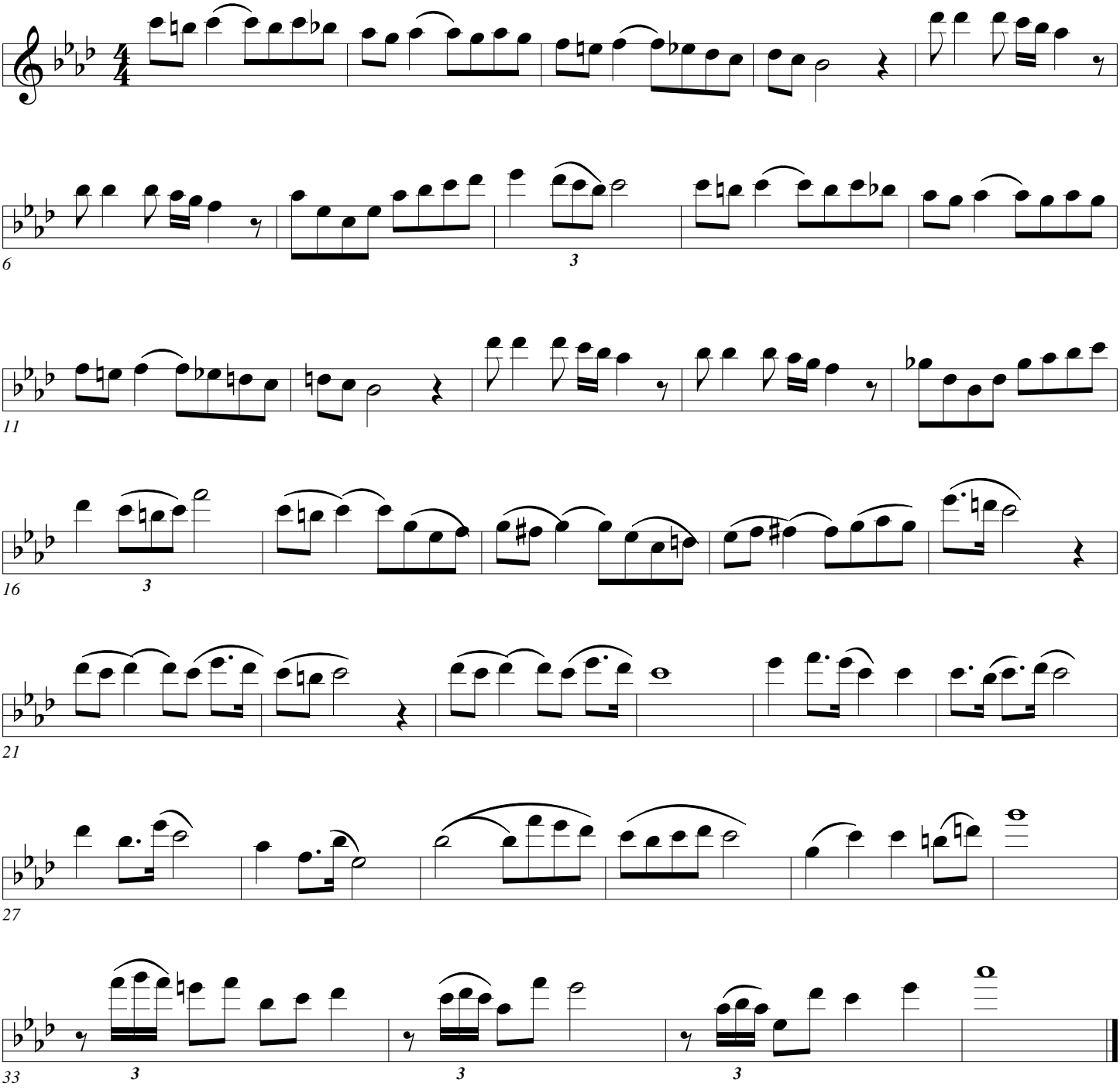

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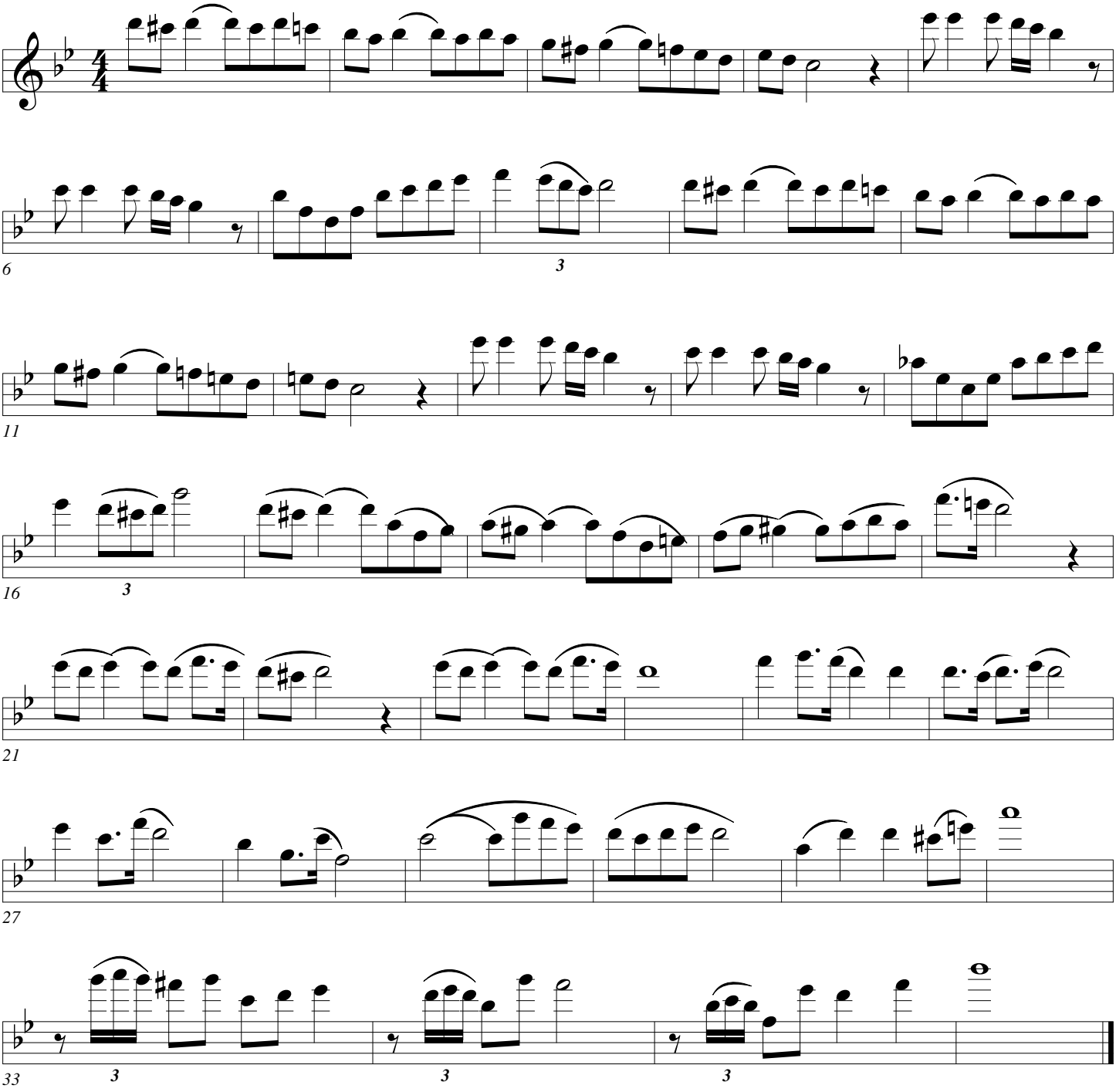

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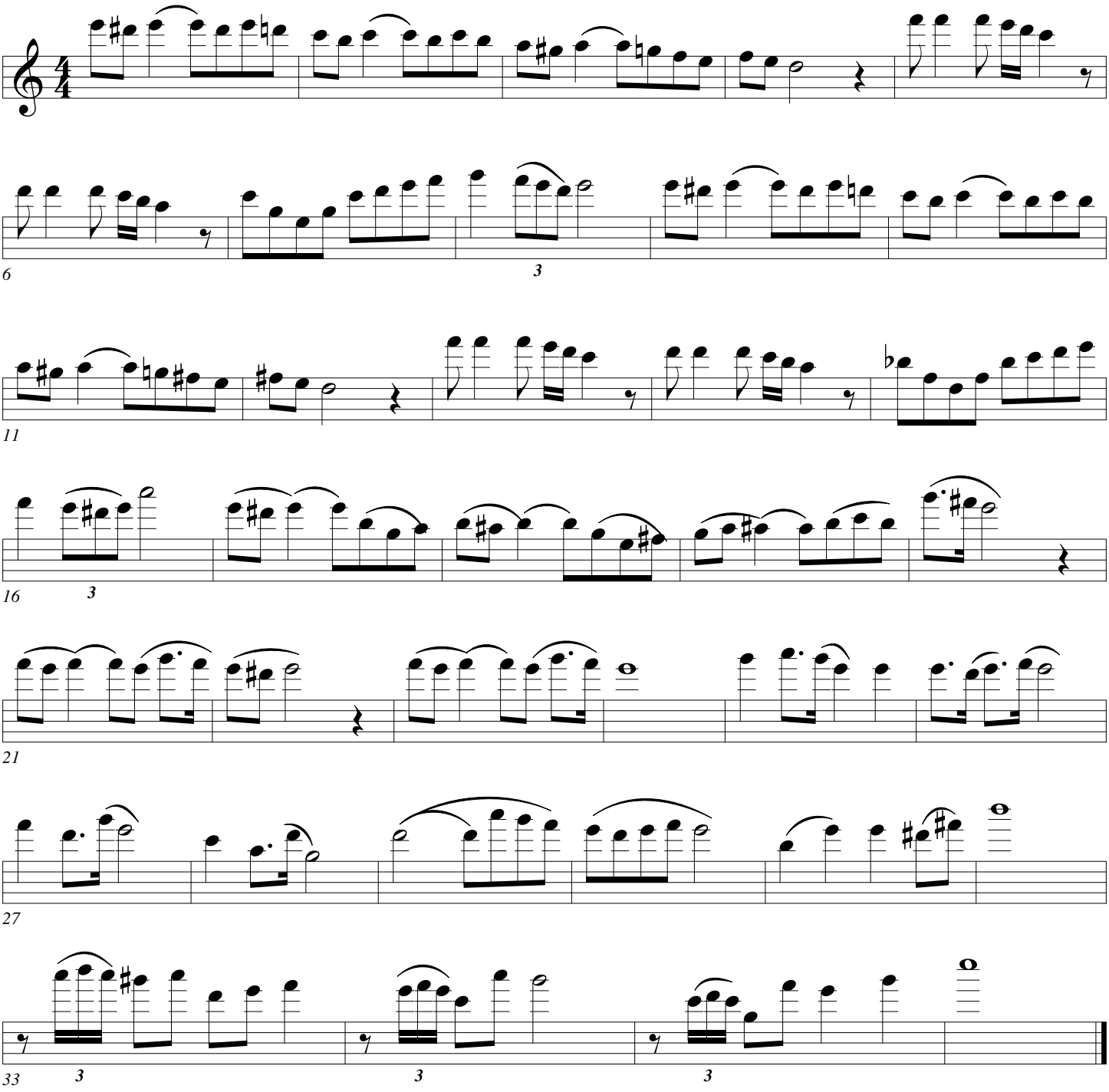

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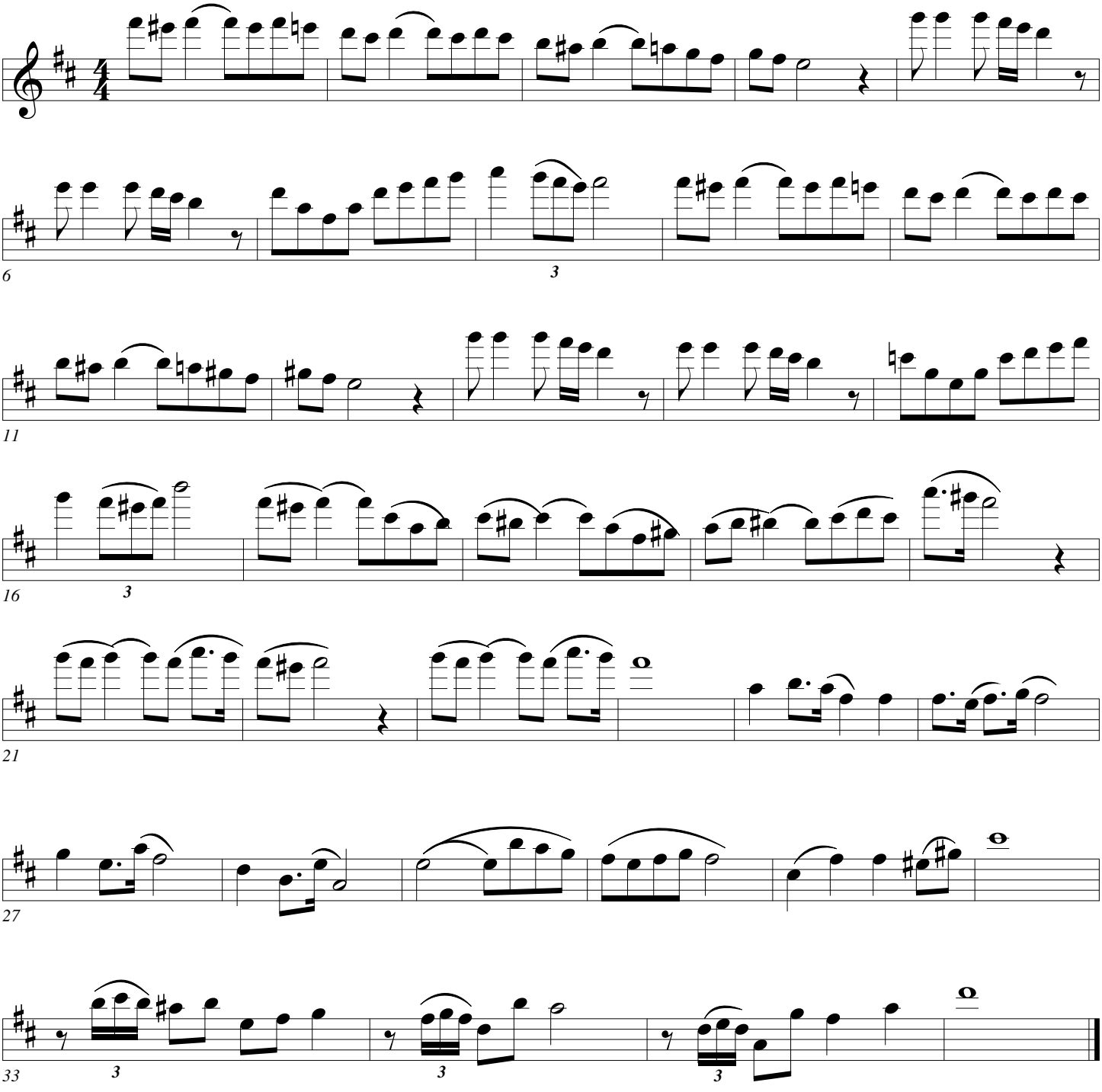
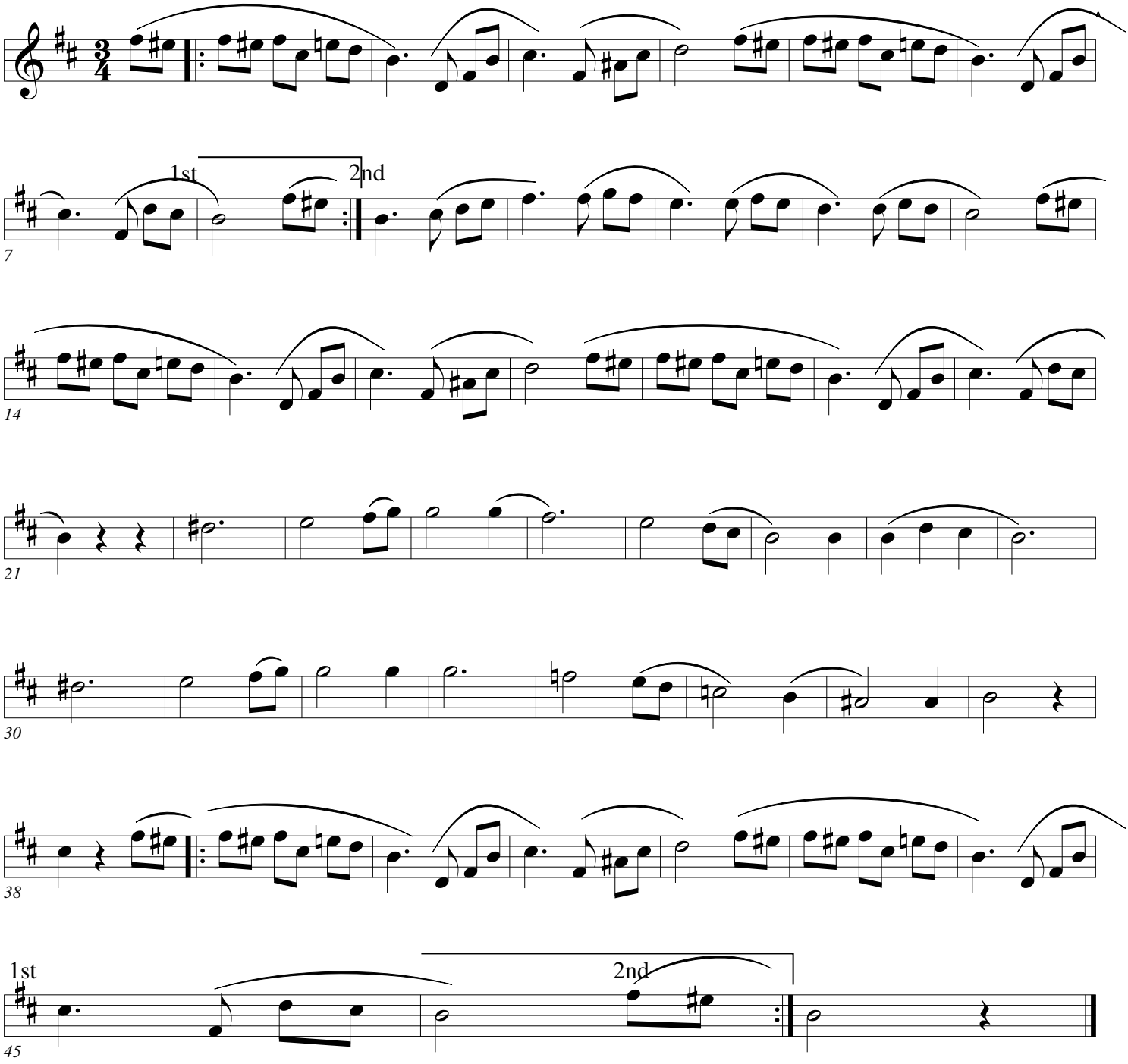


Fur Elise

Beethoven



Fur Elise

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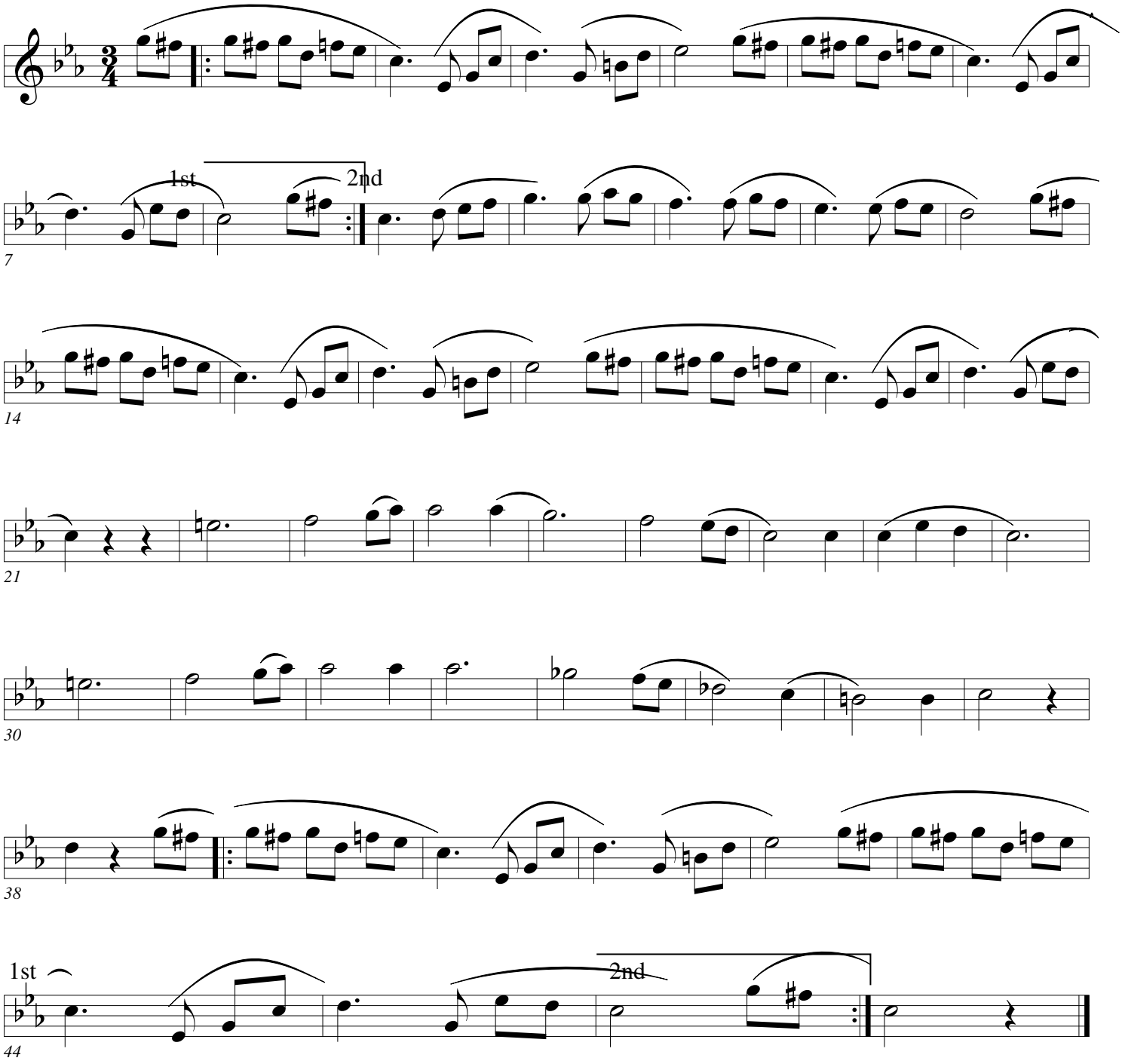

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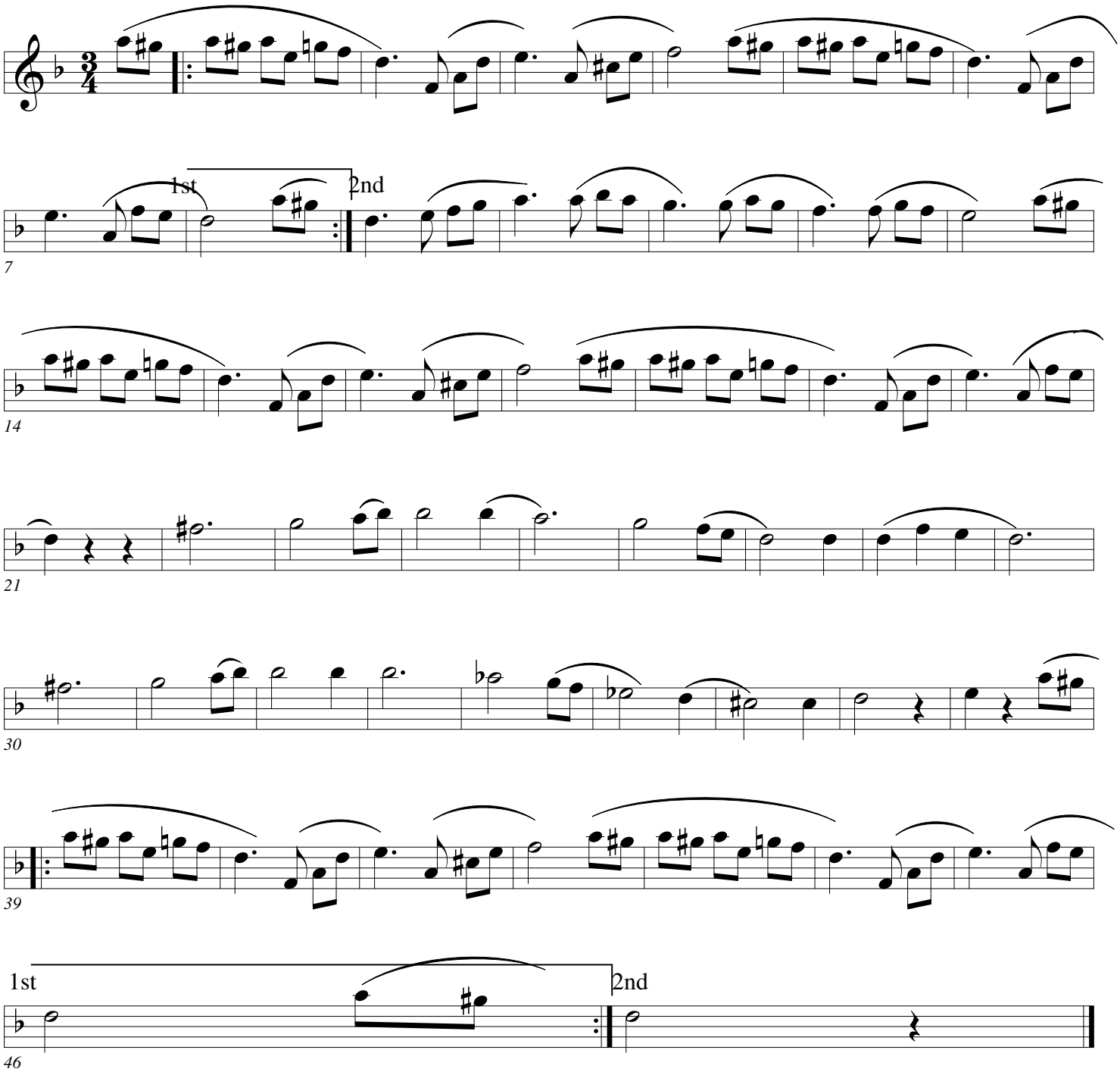

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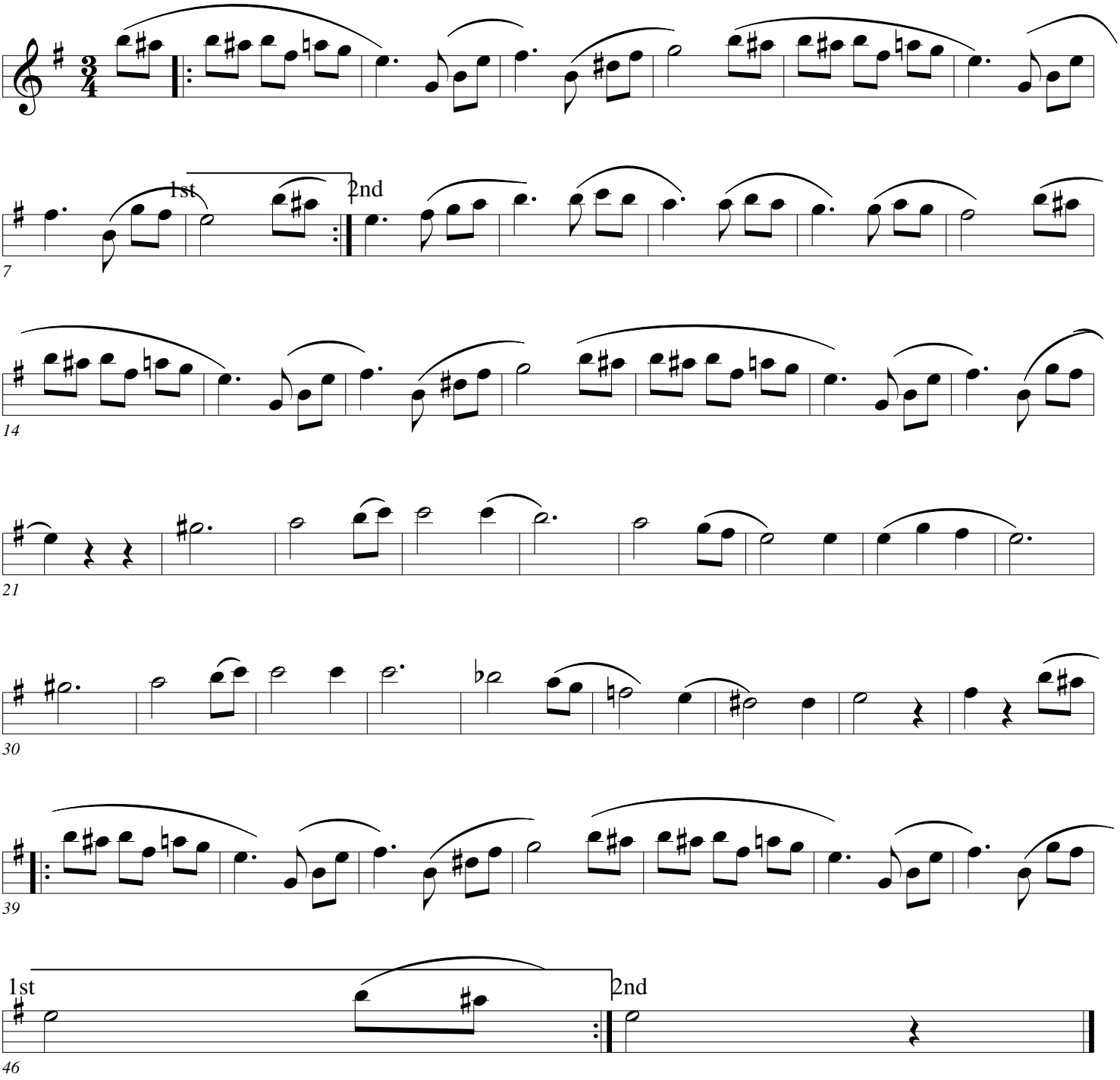

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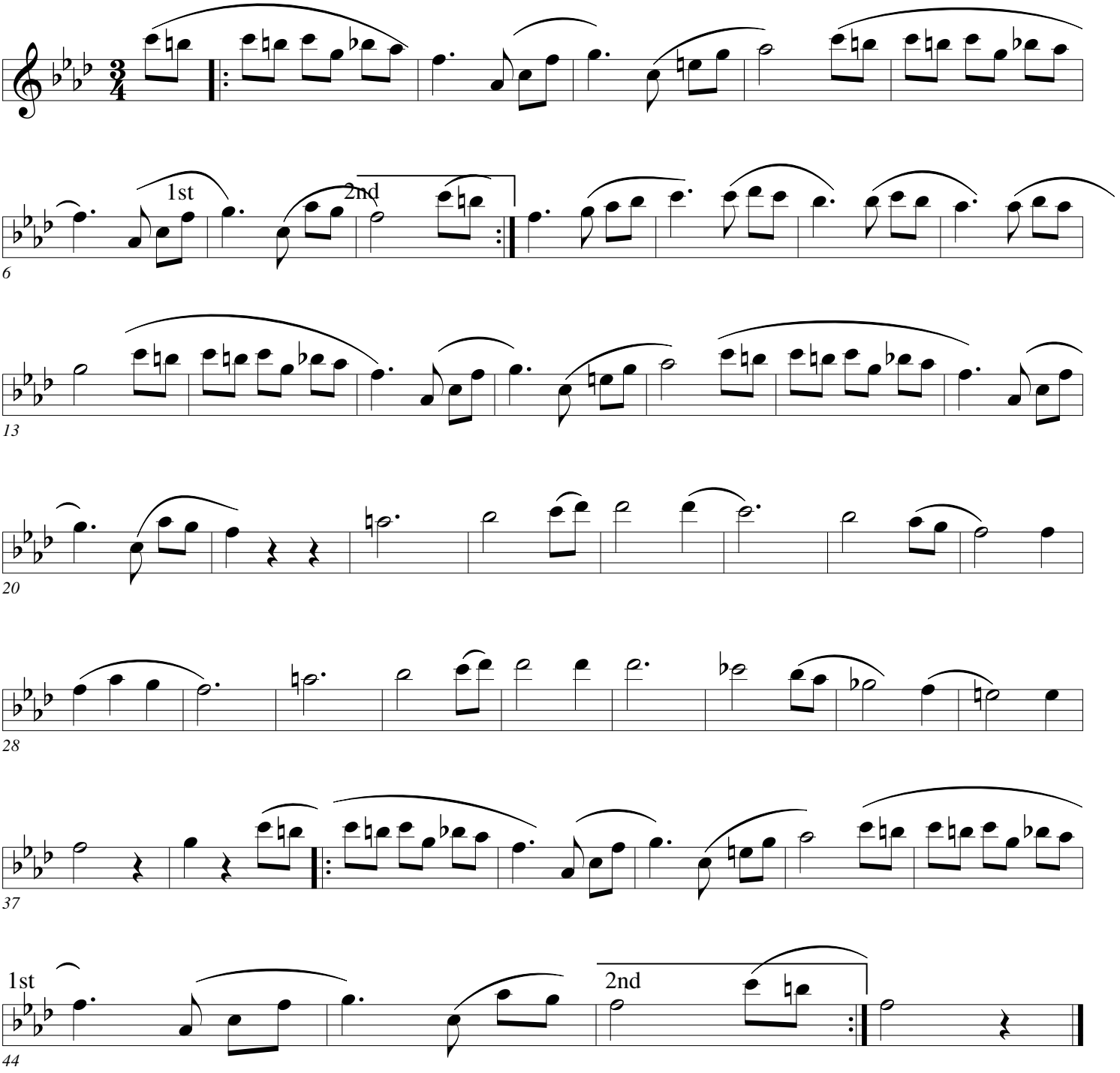

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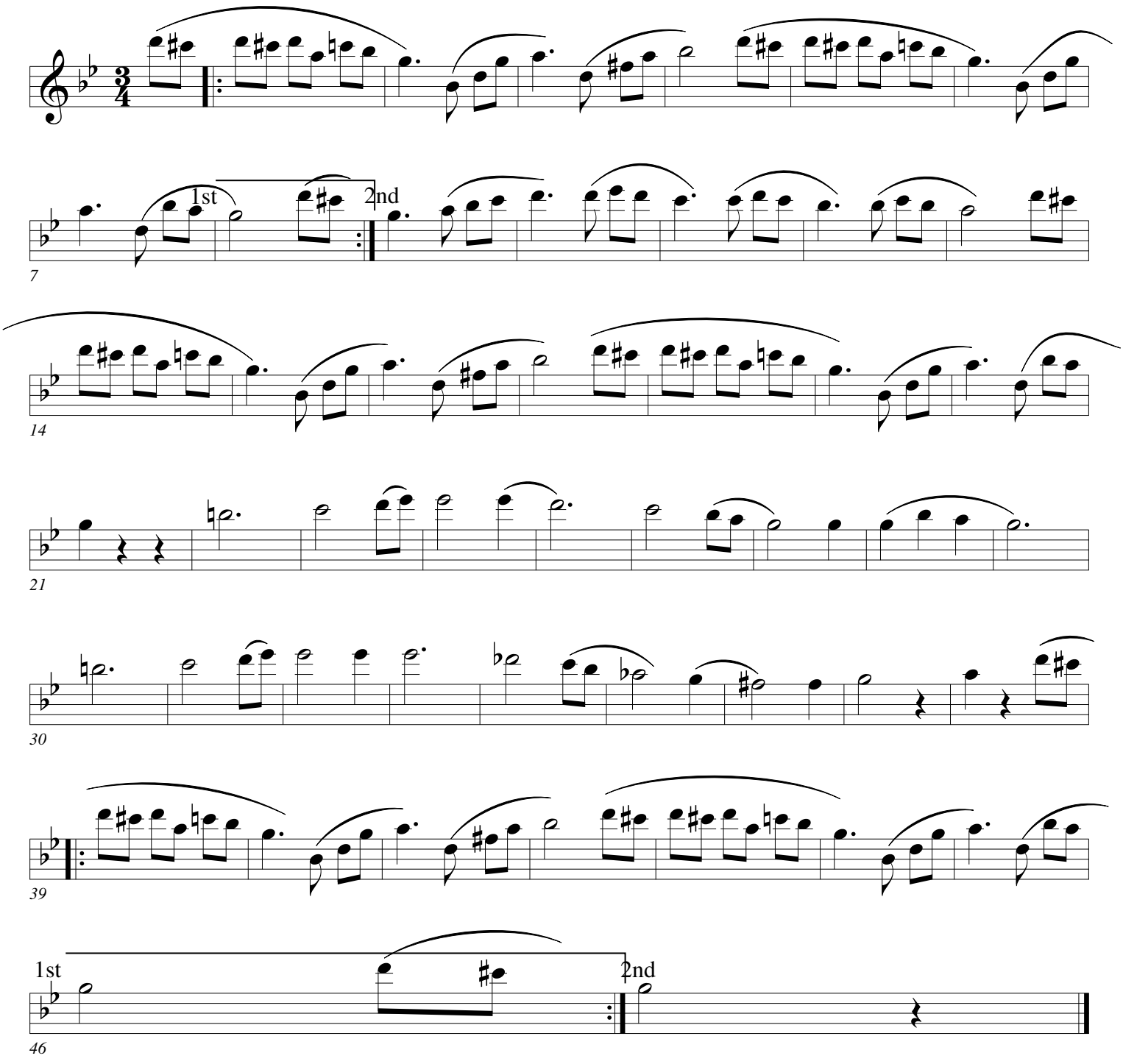

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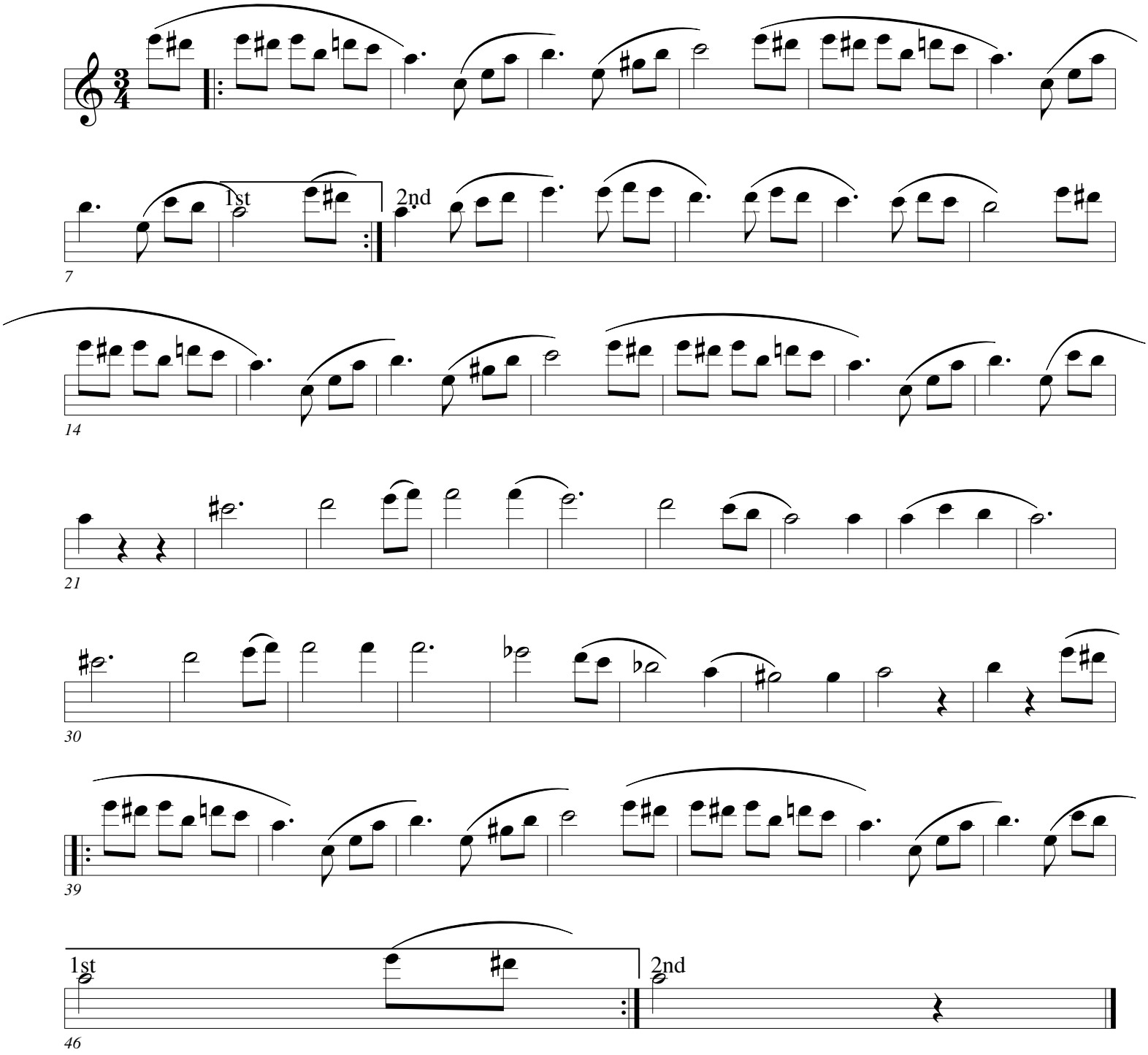

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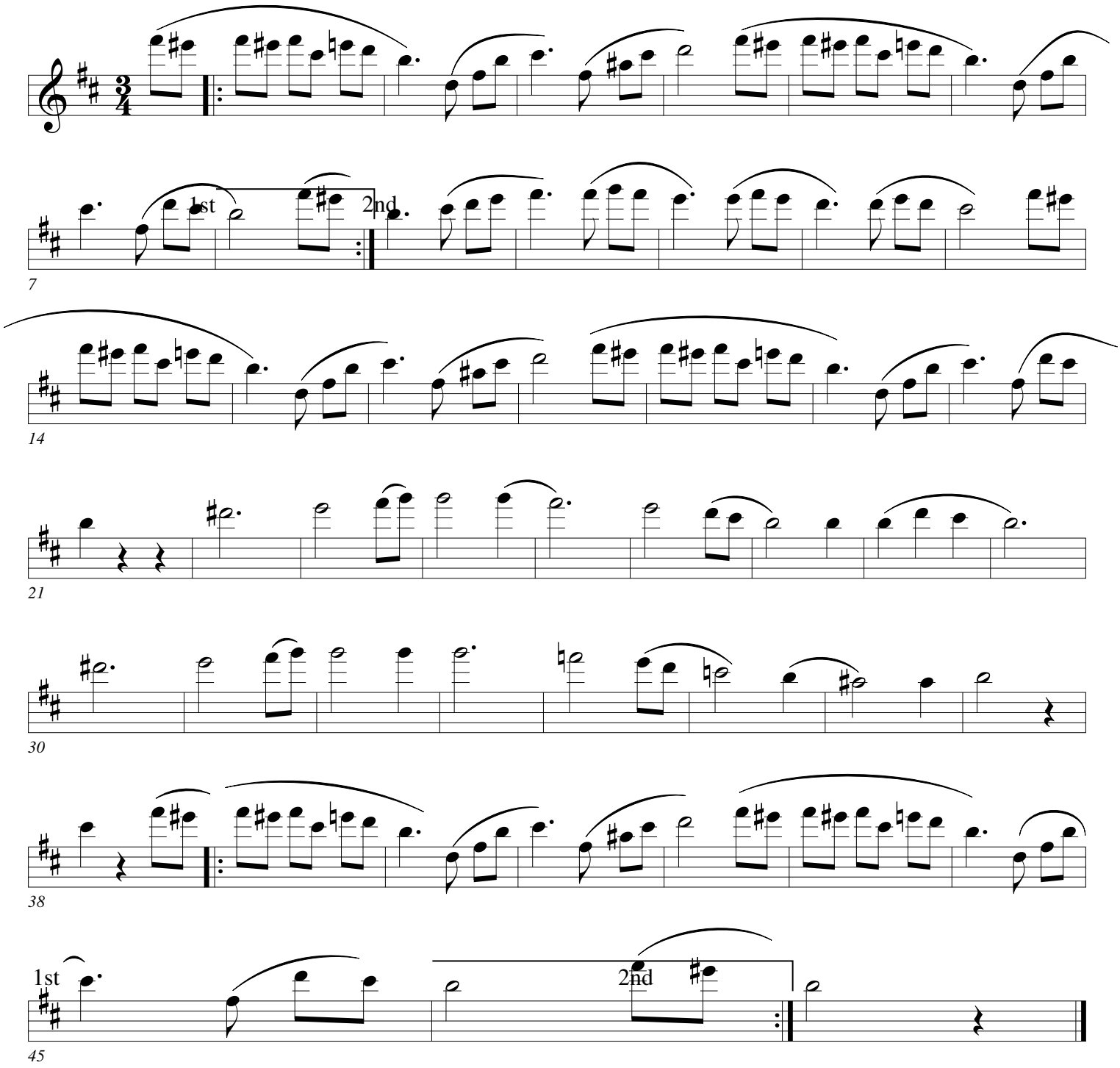

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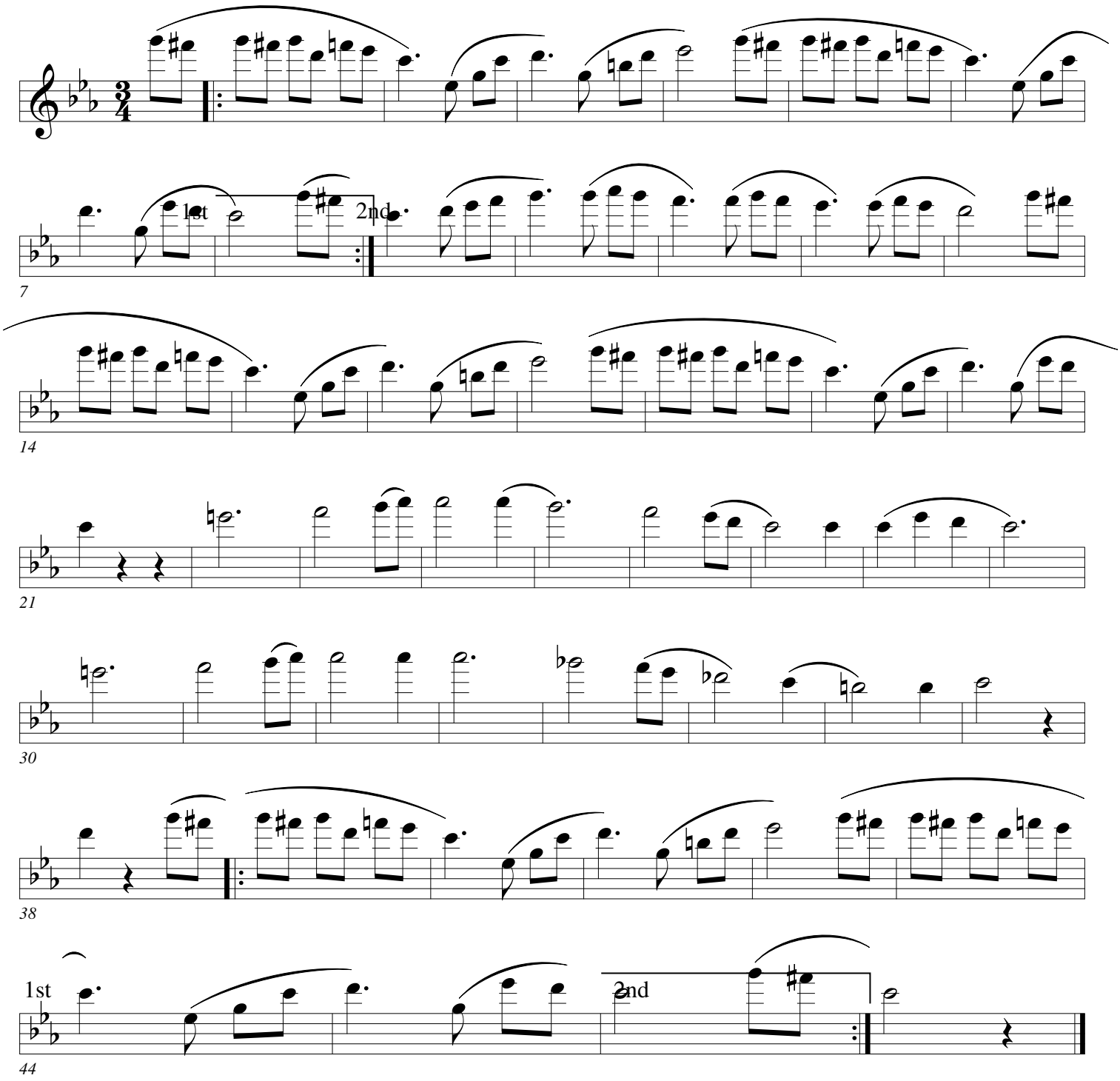

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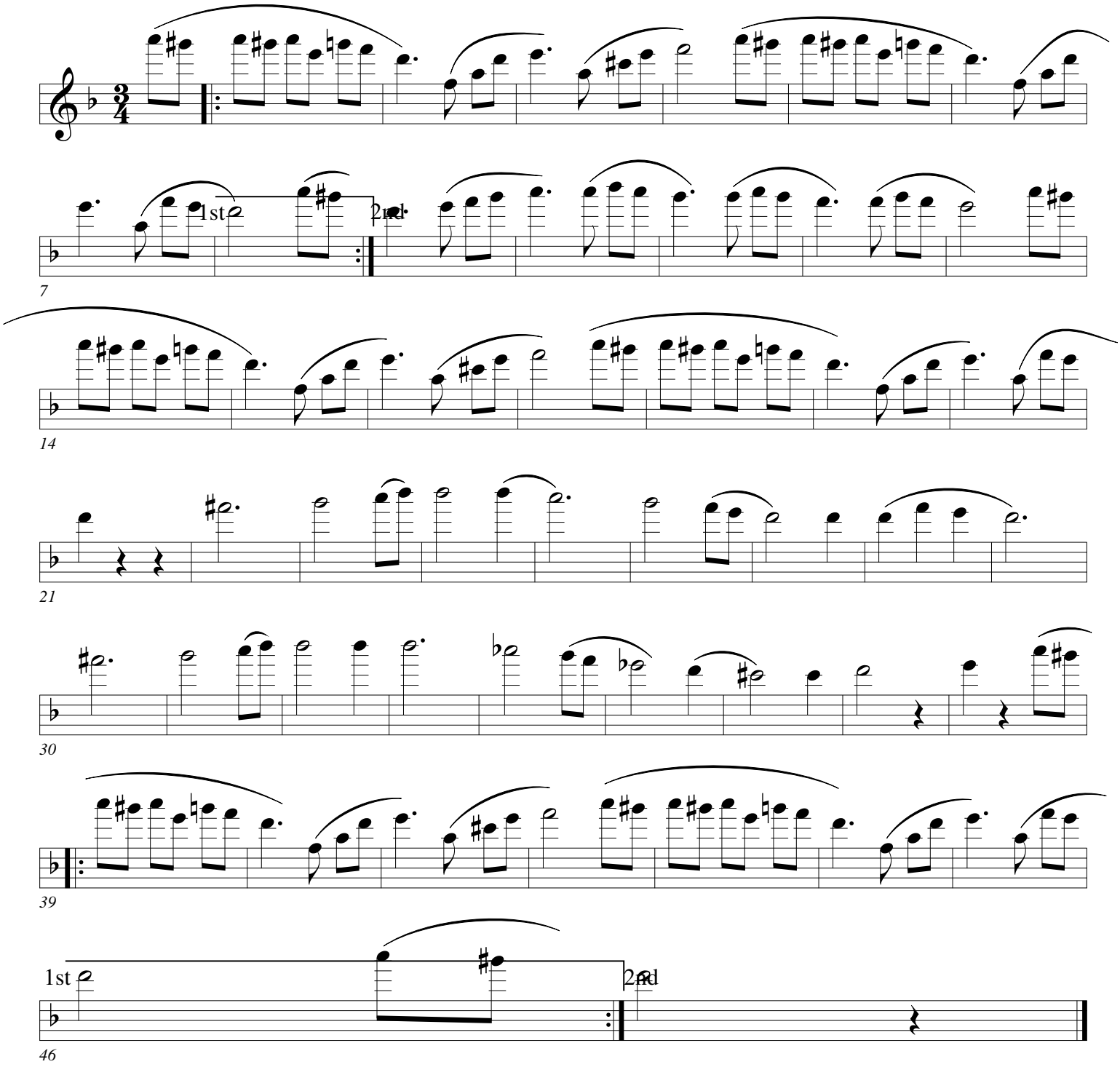

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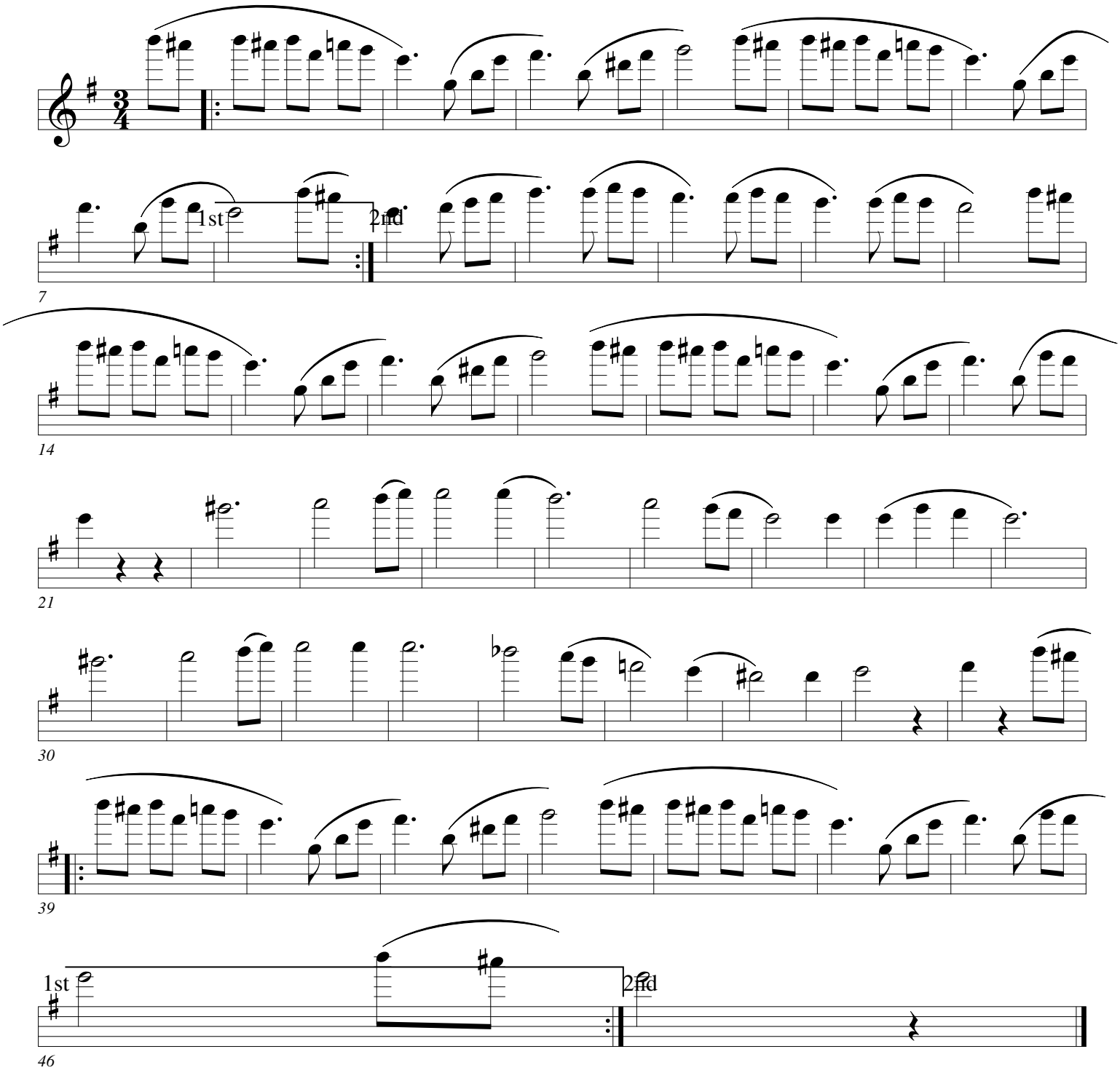
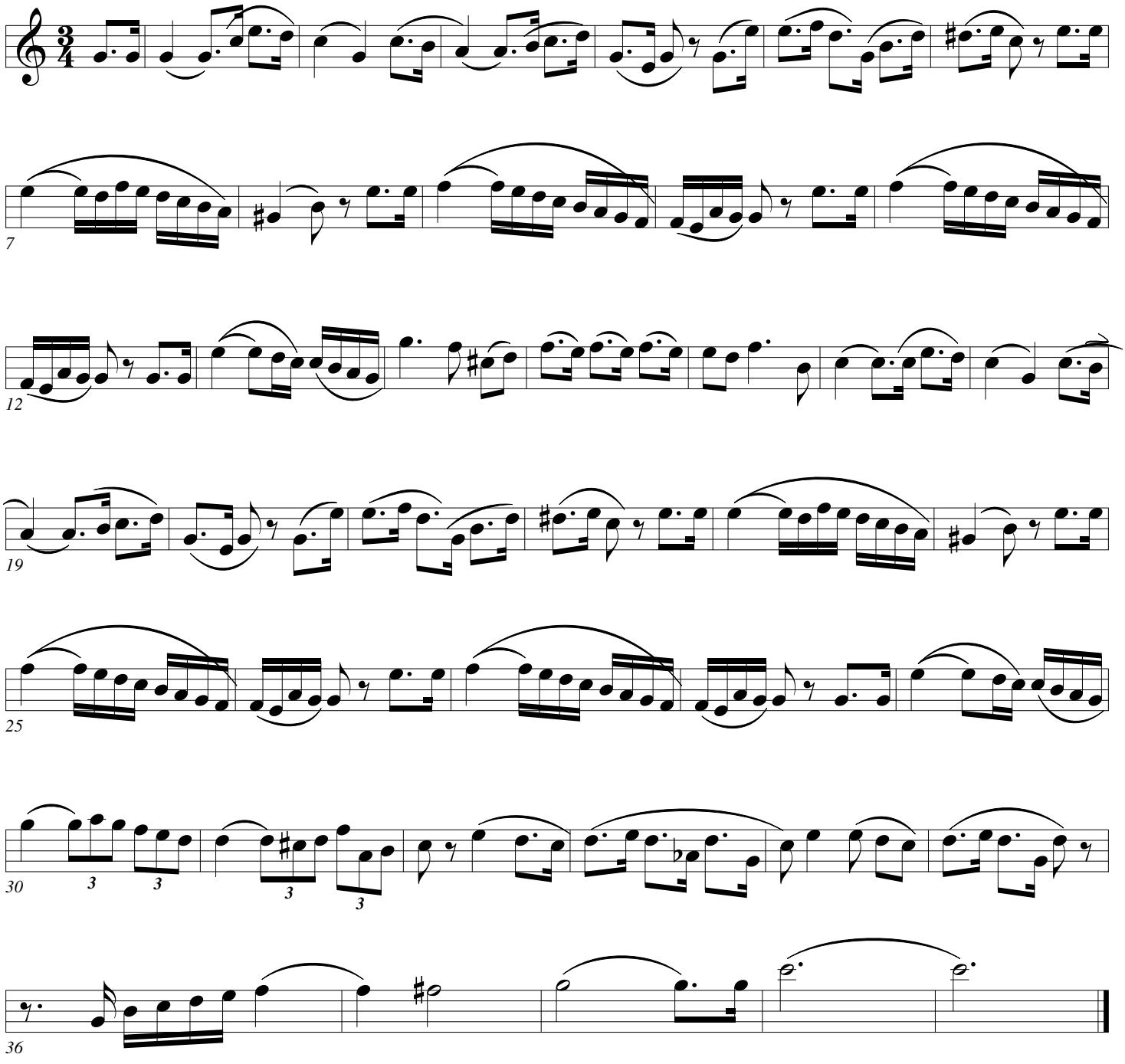


Sextet from Lucia

Donizetti



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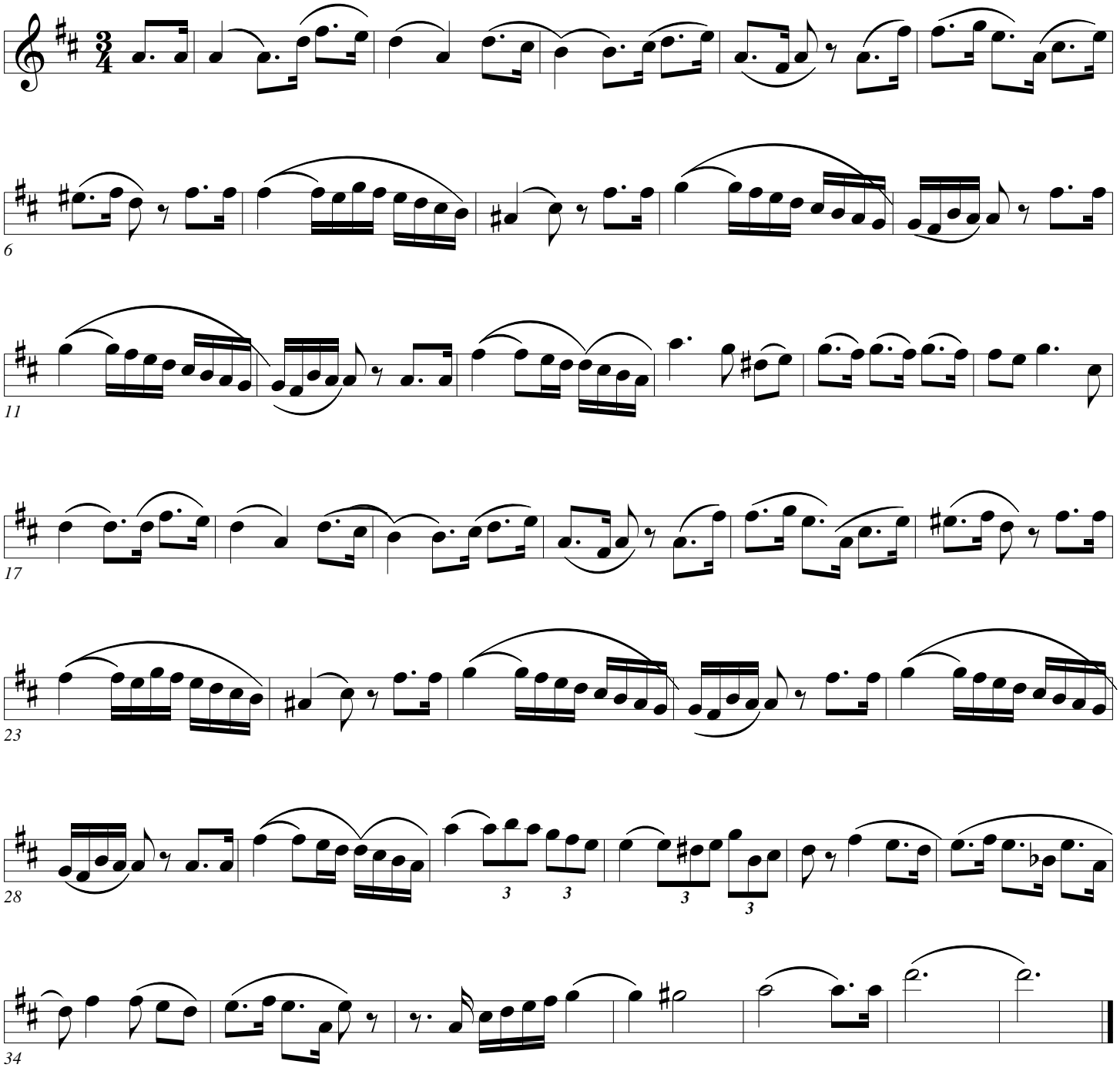

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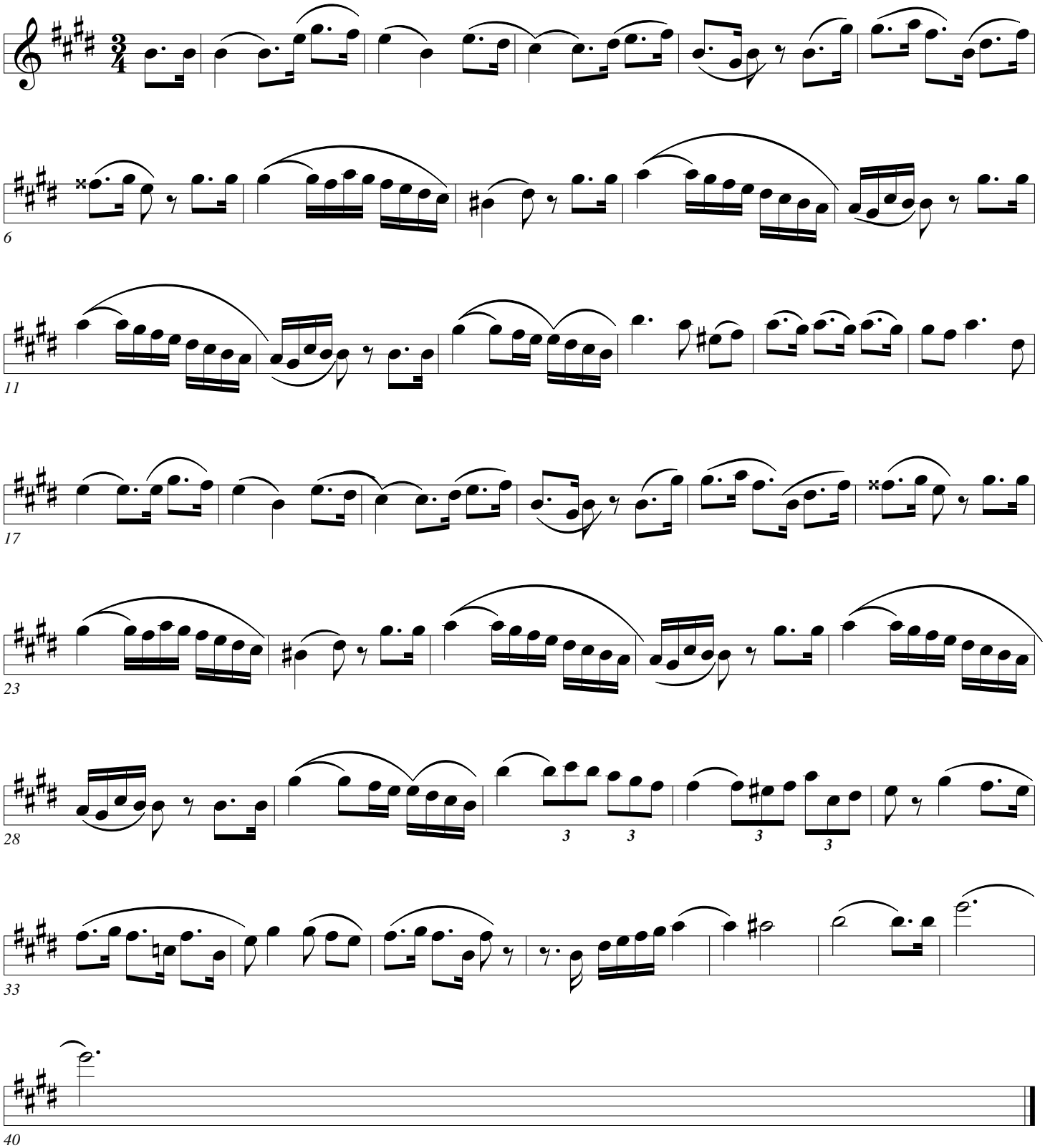

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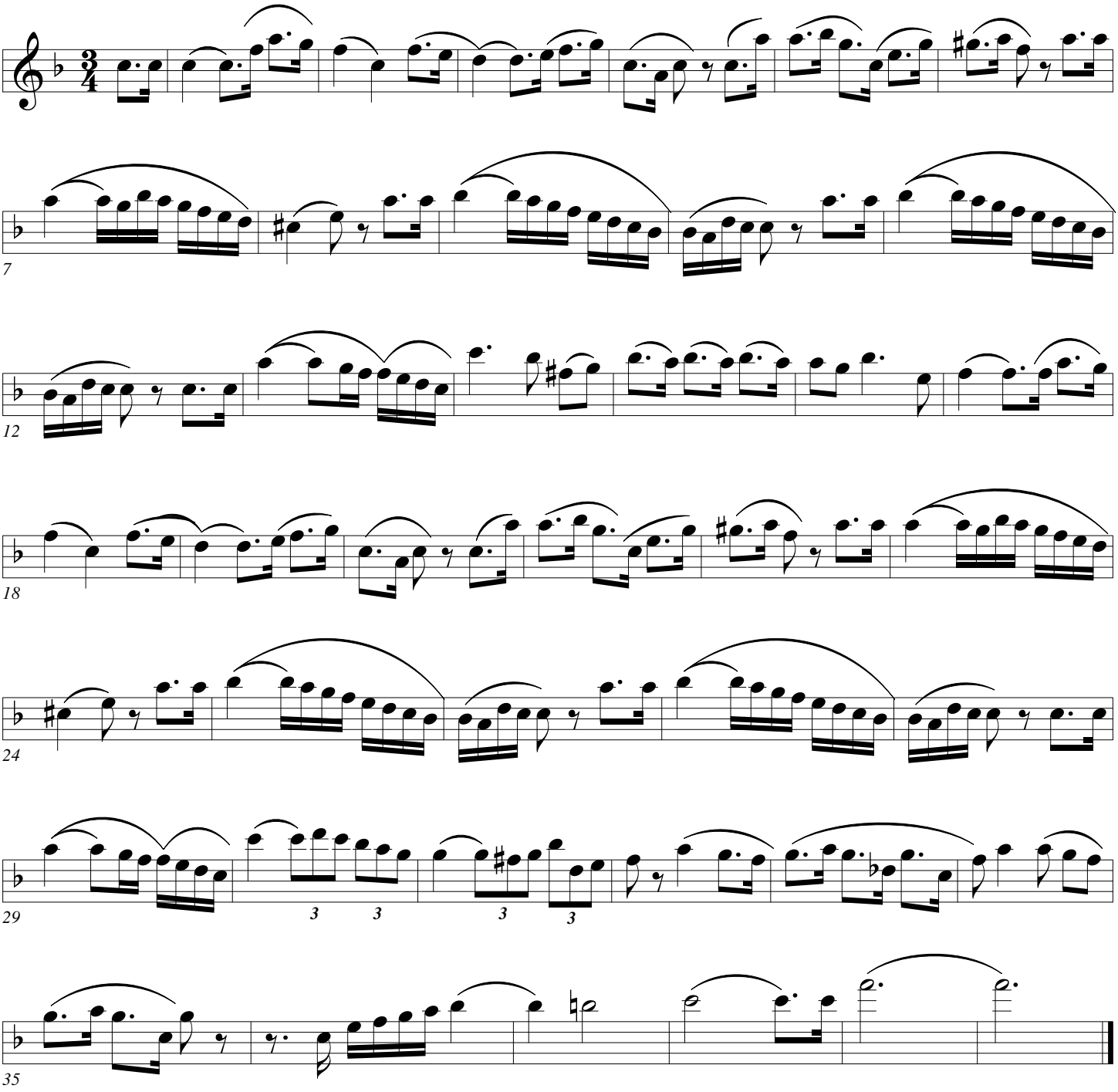

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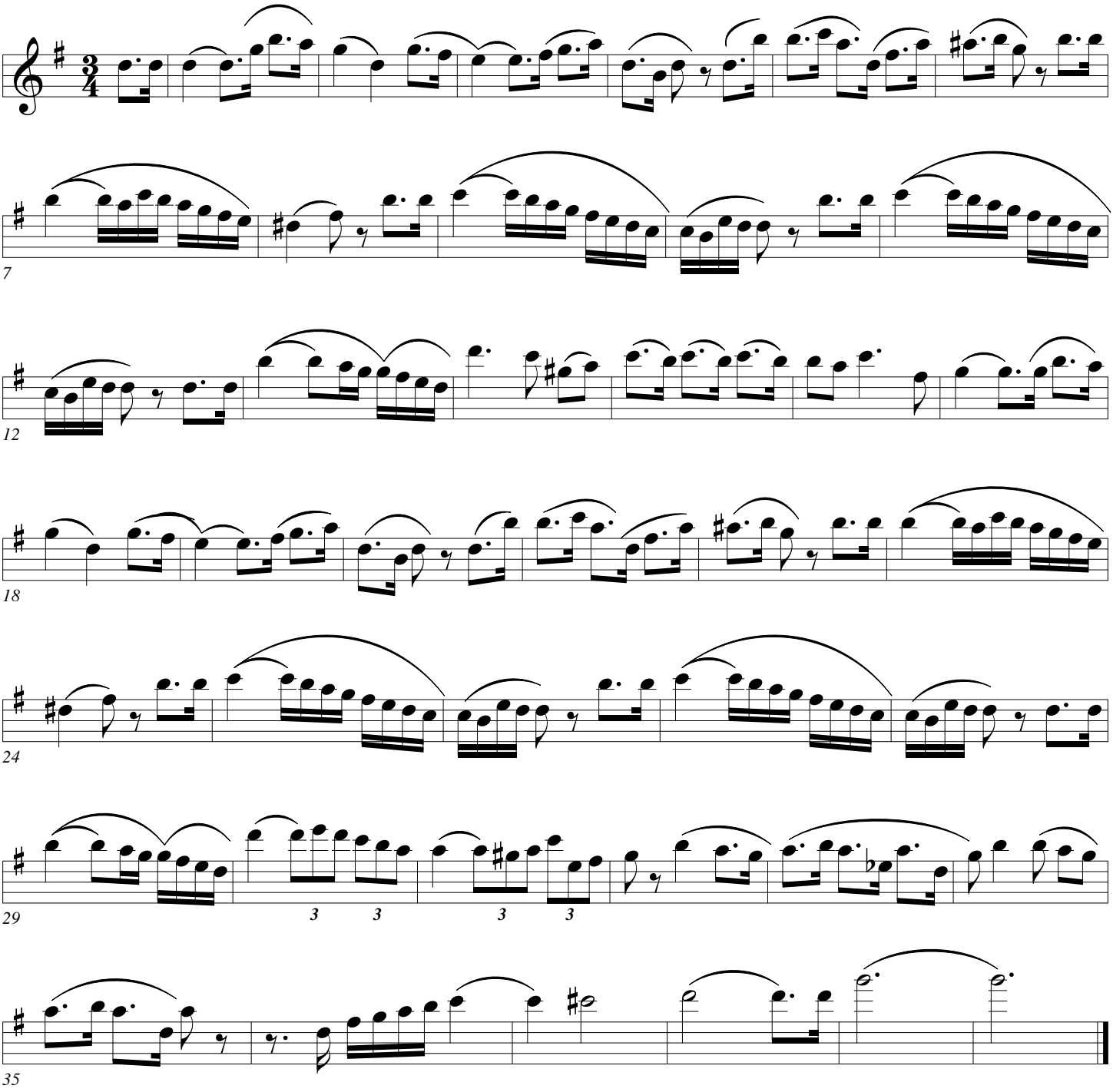

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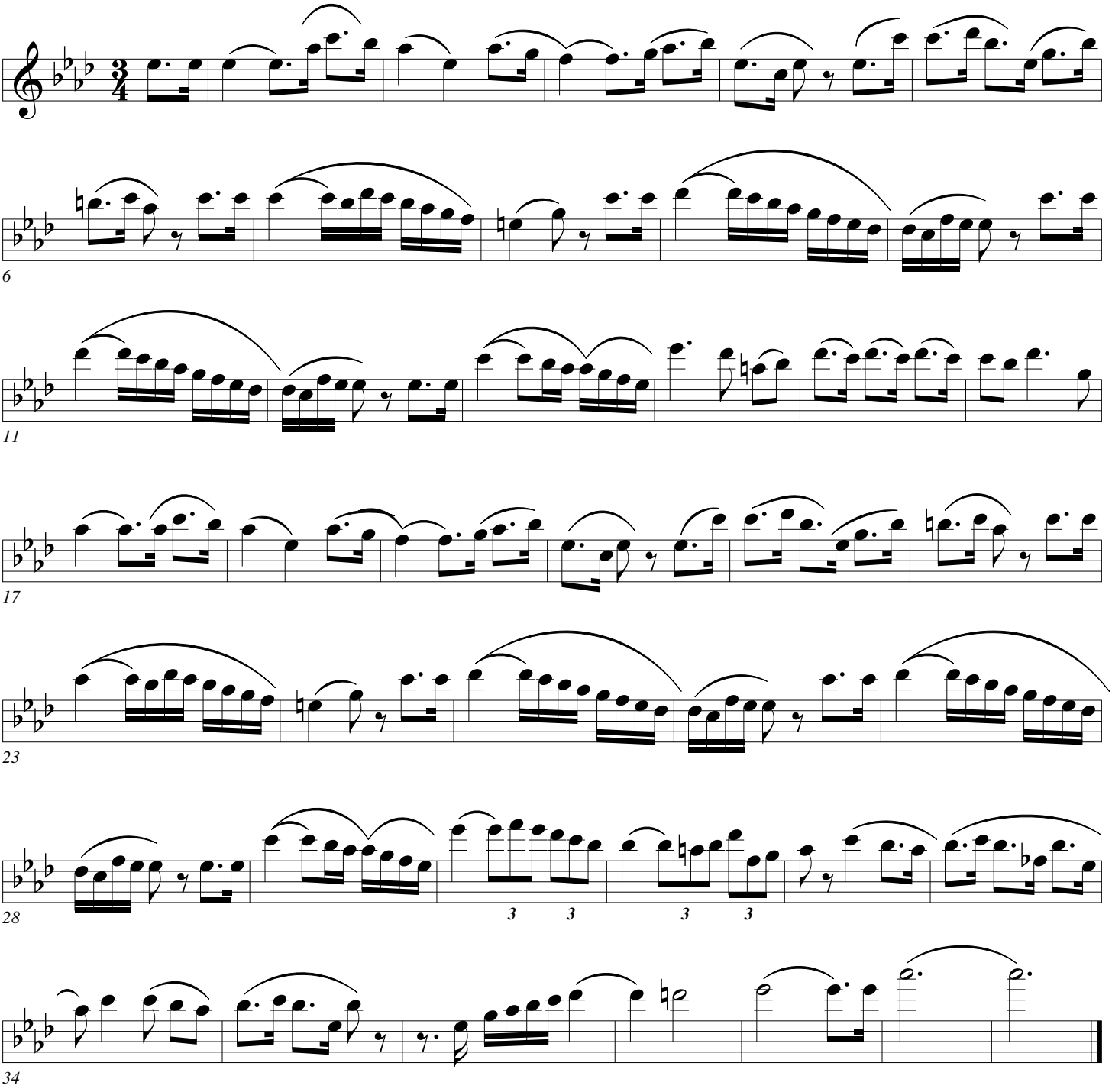

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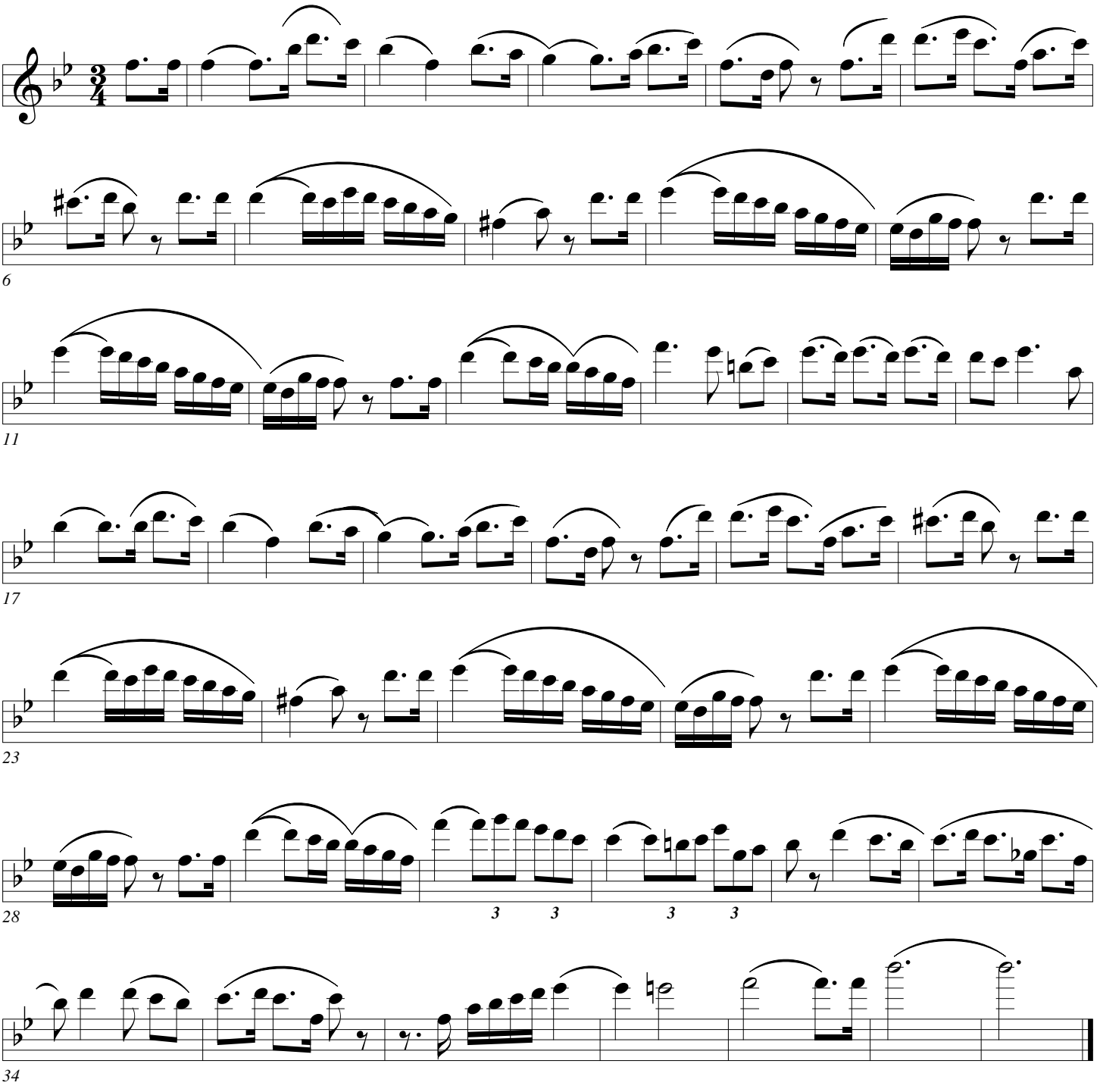

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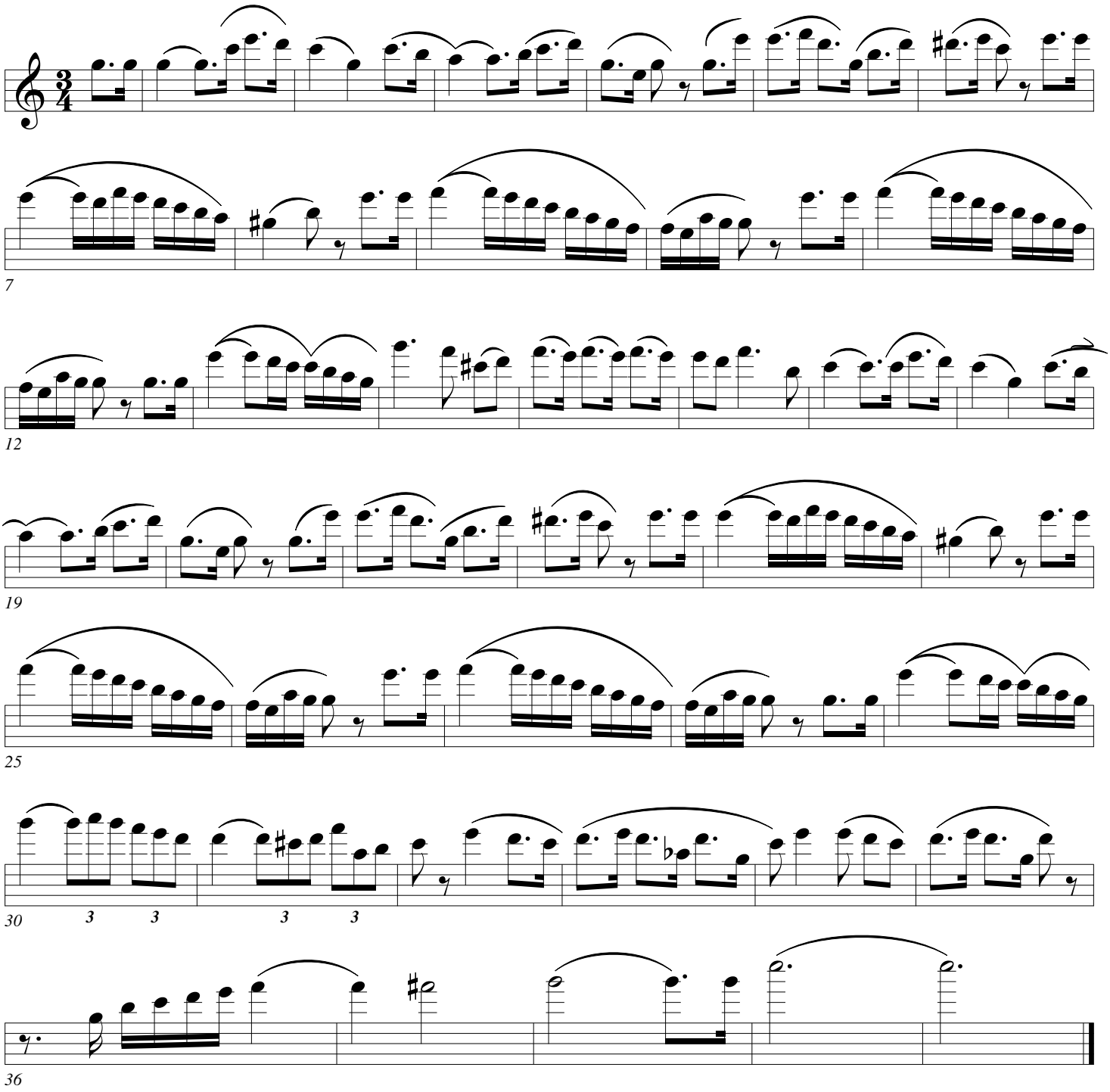

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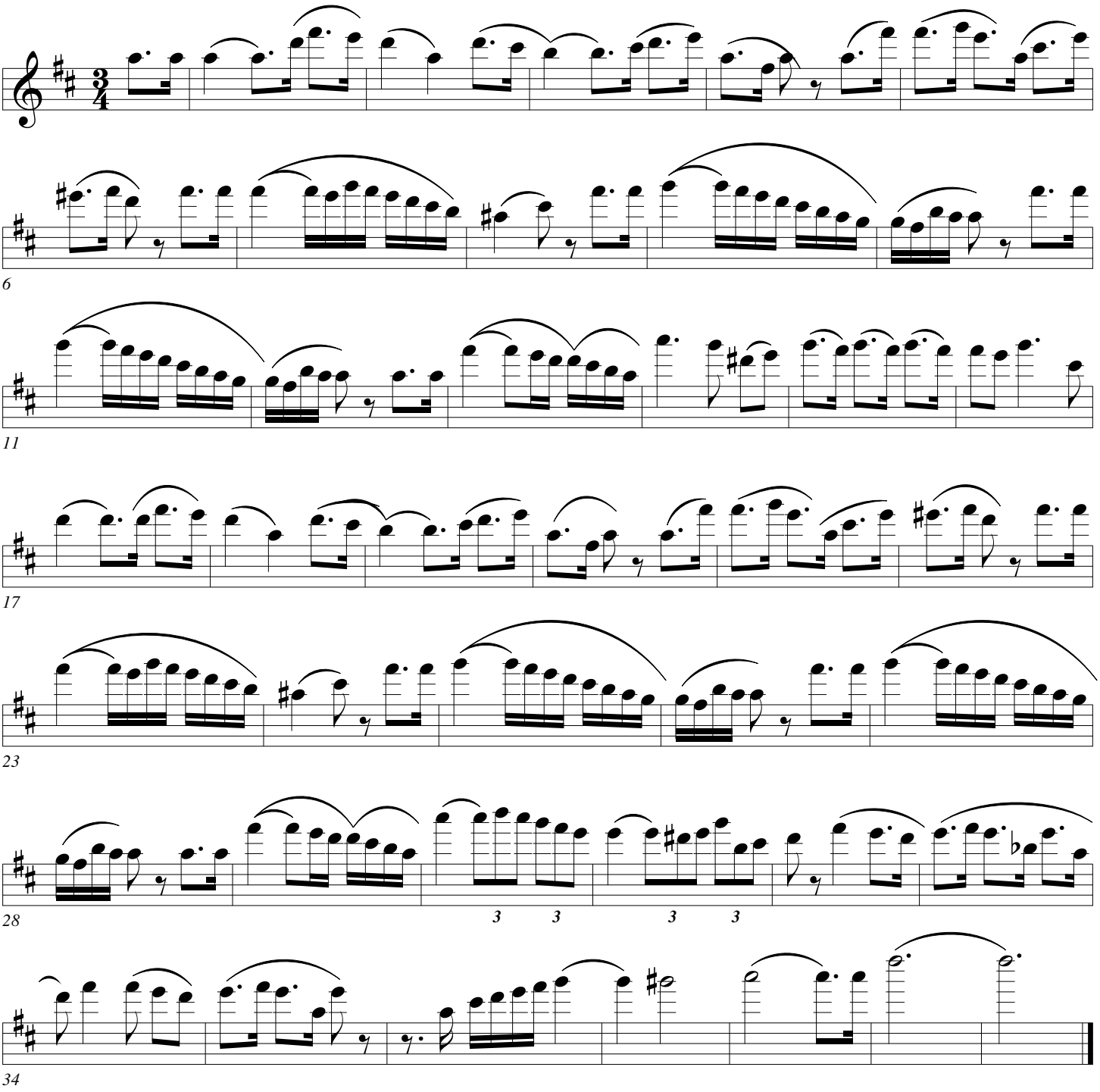

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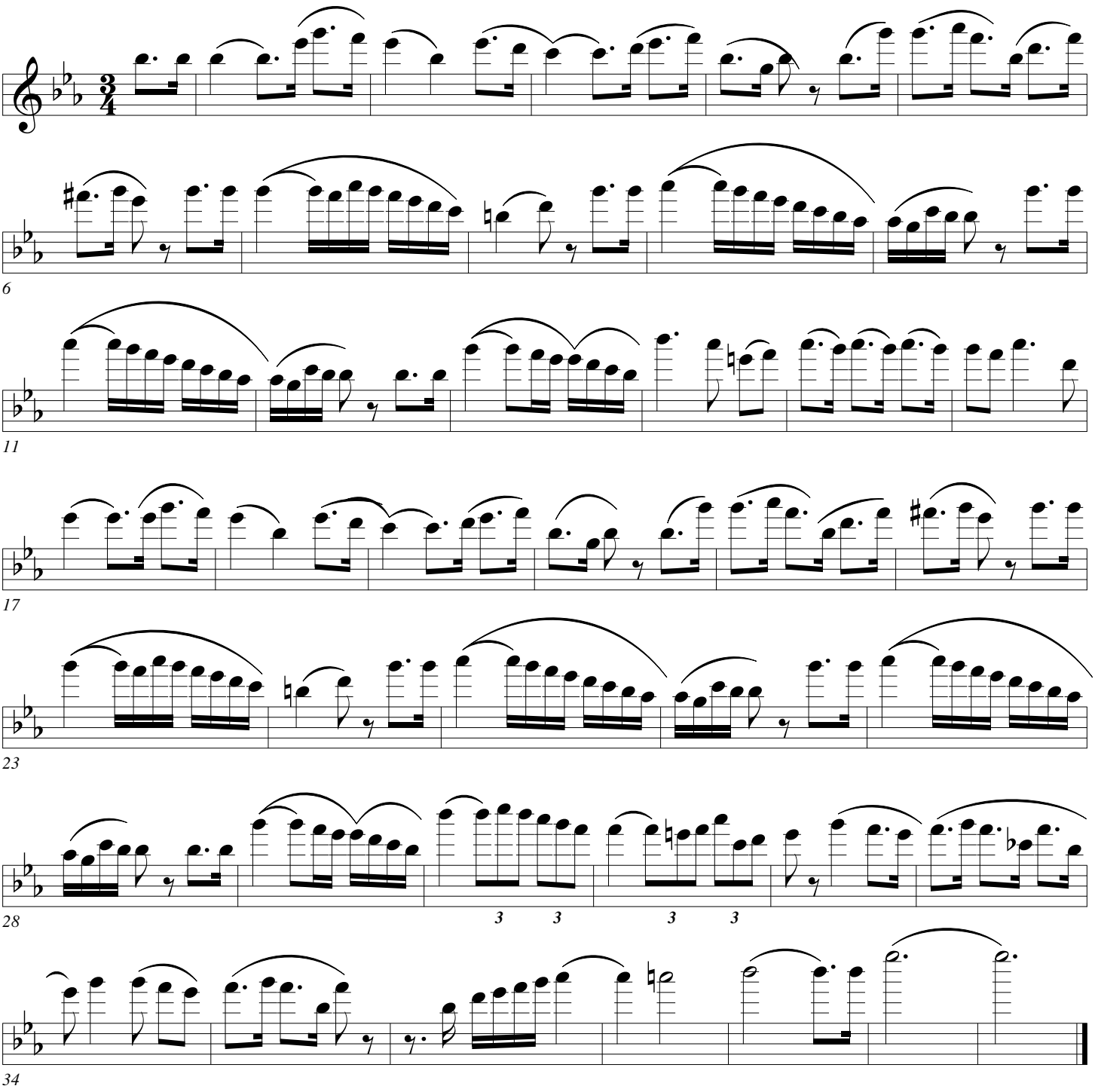

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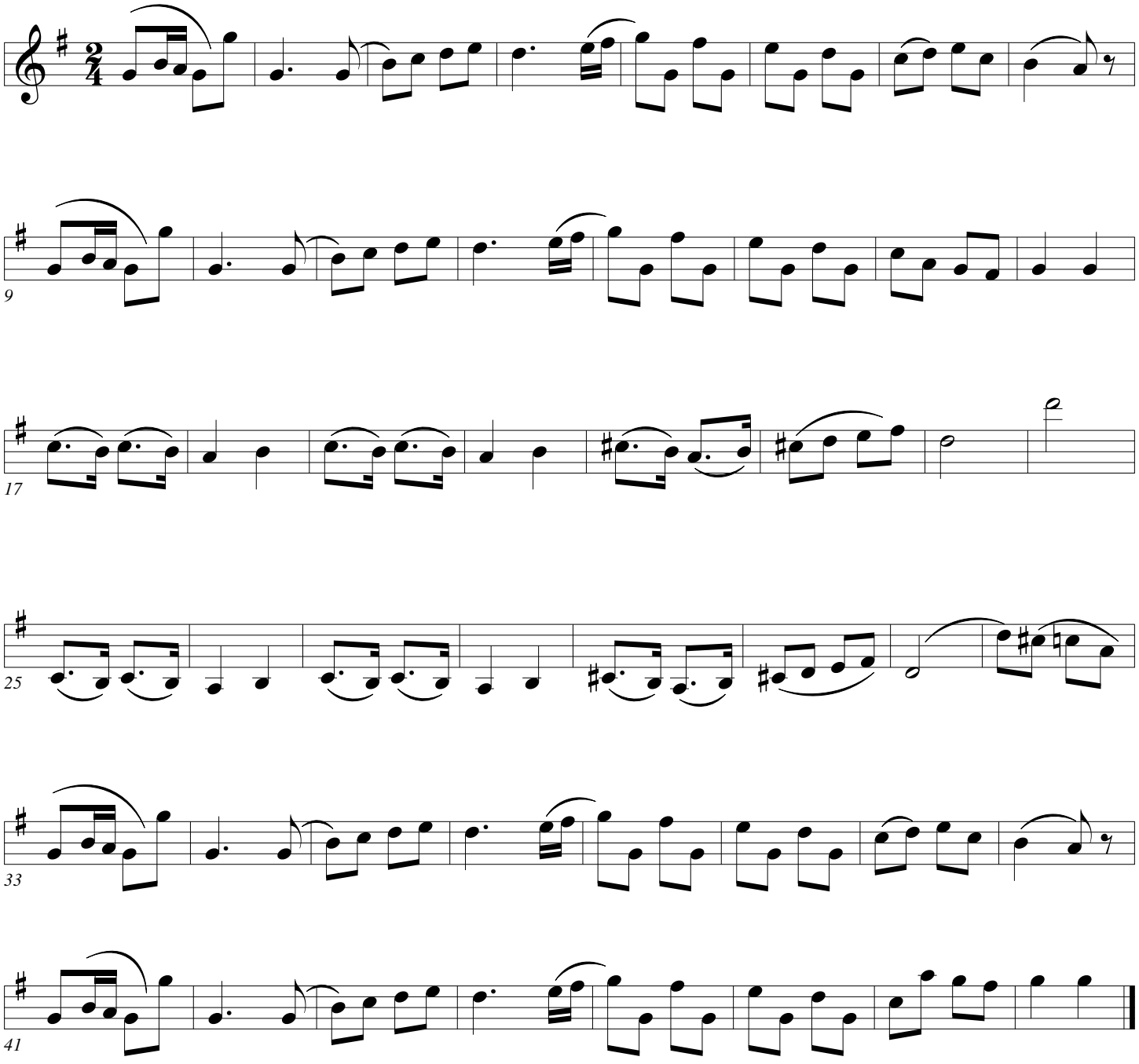

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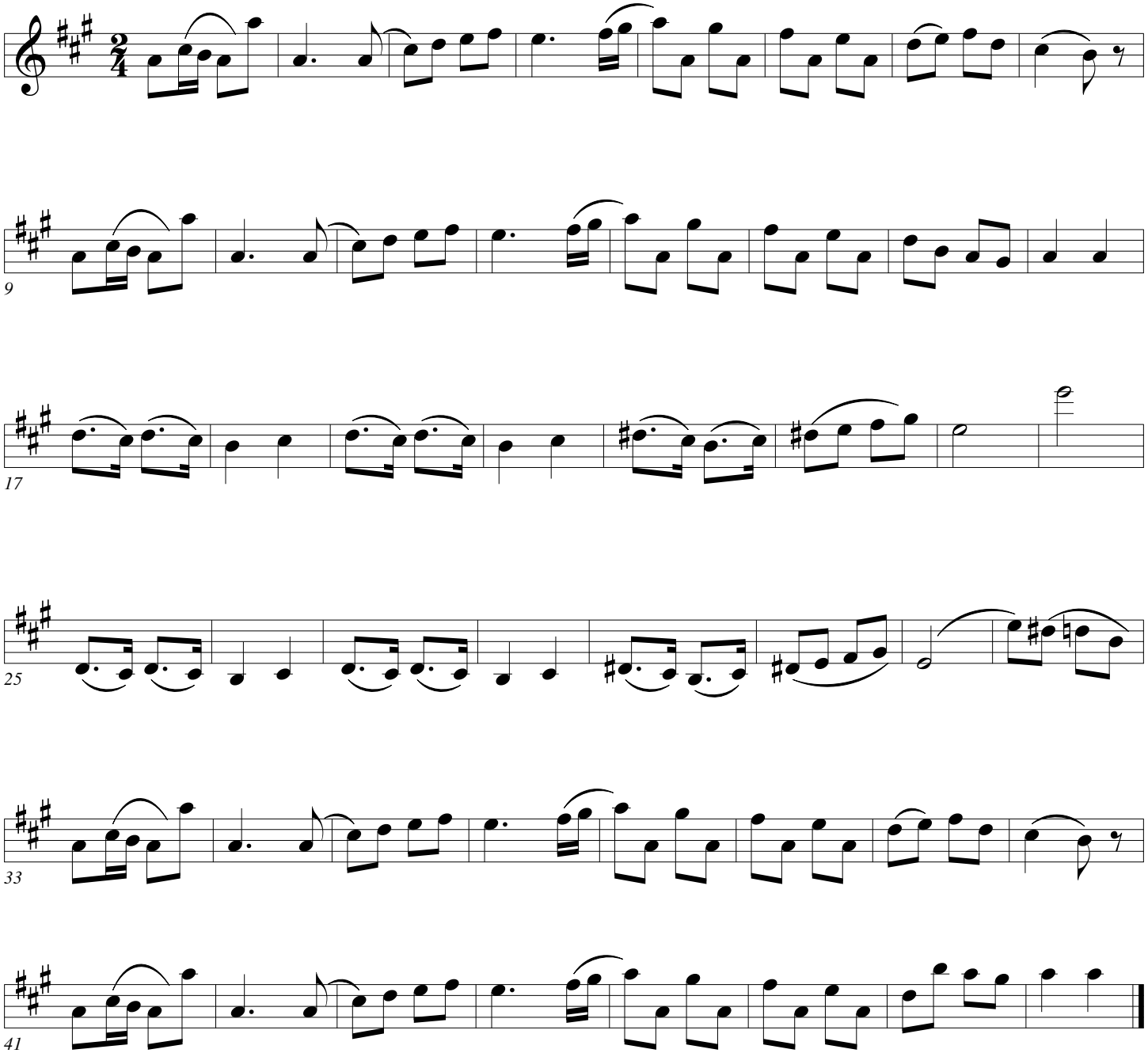

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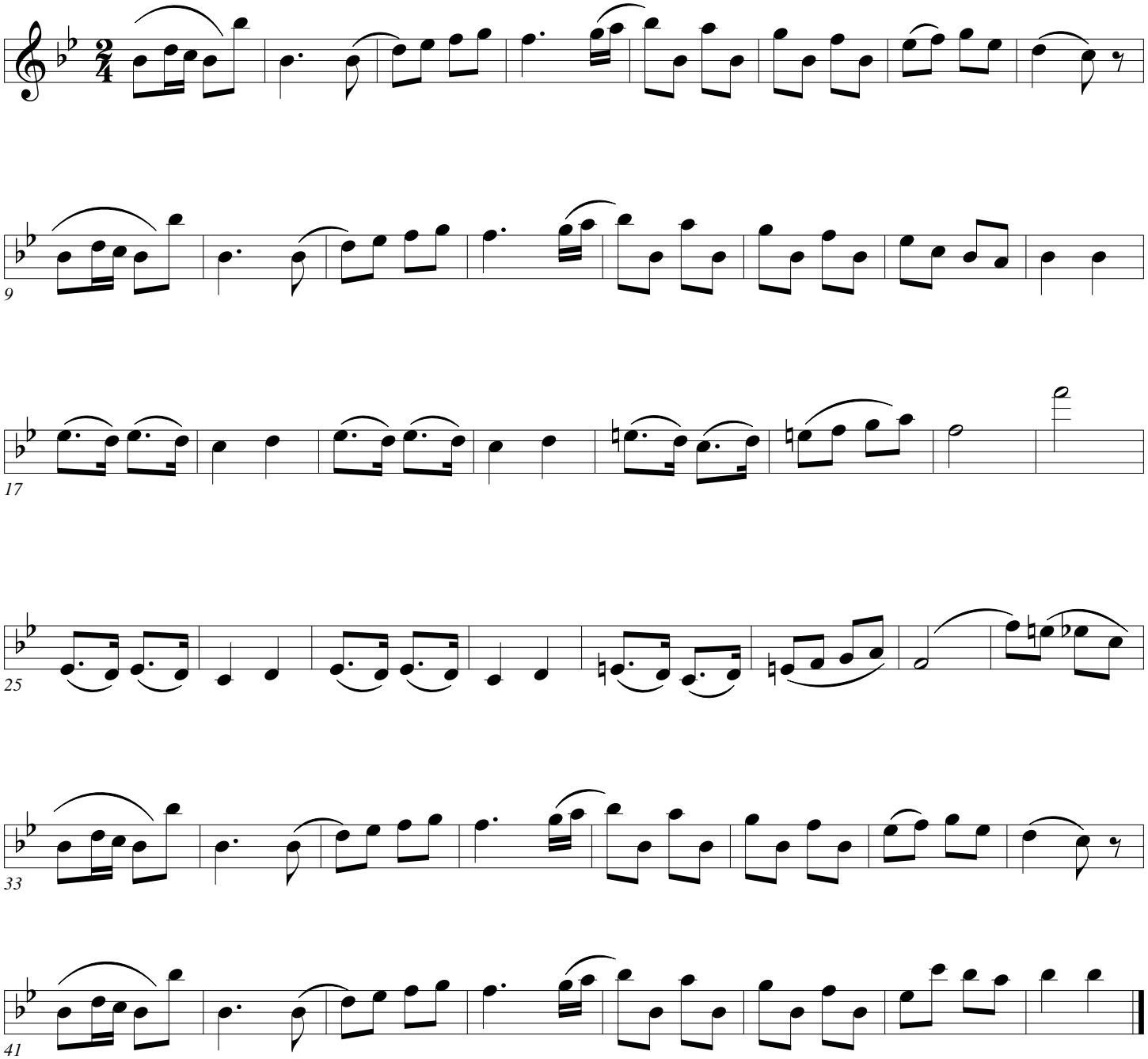

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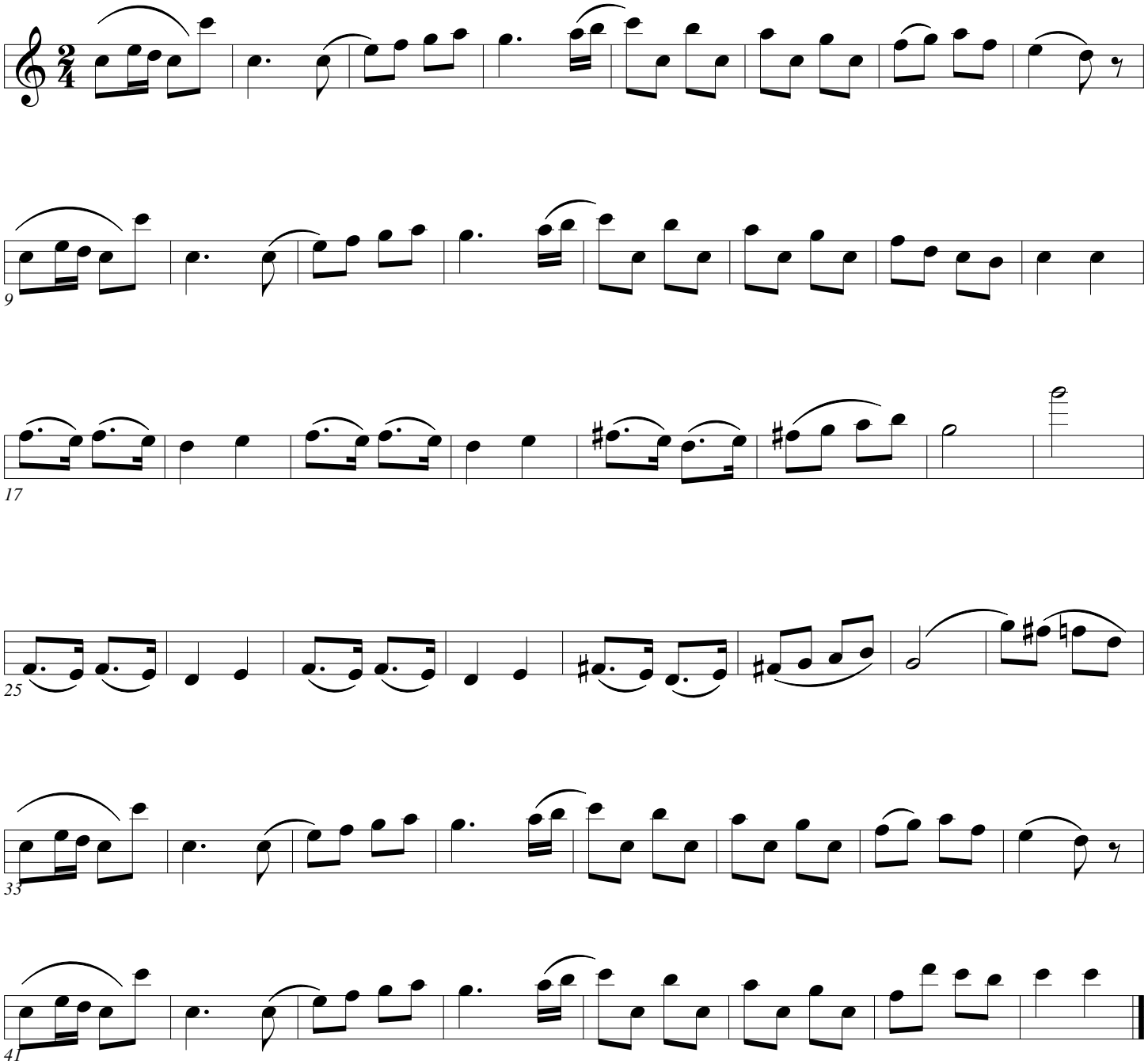

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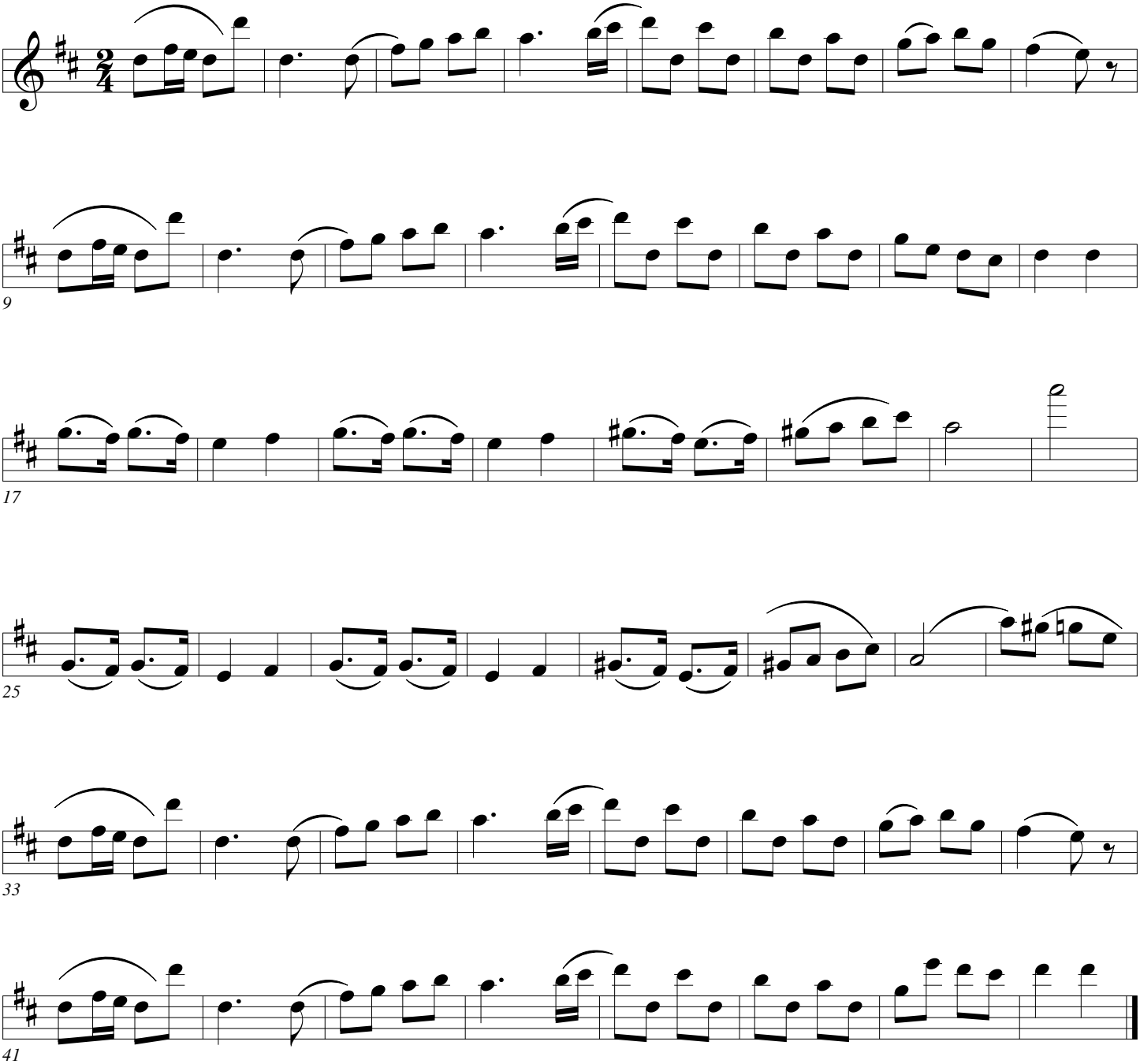

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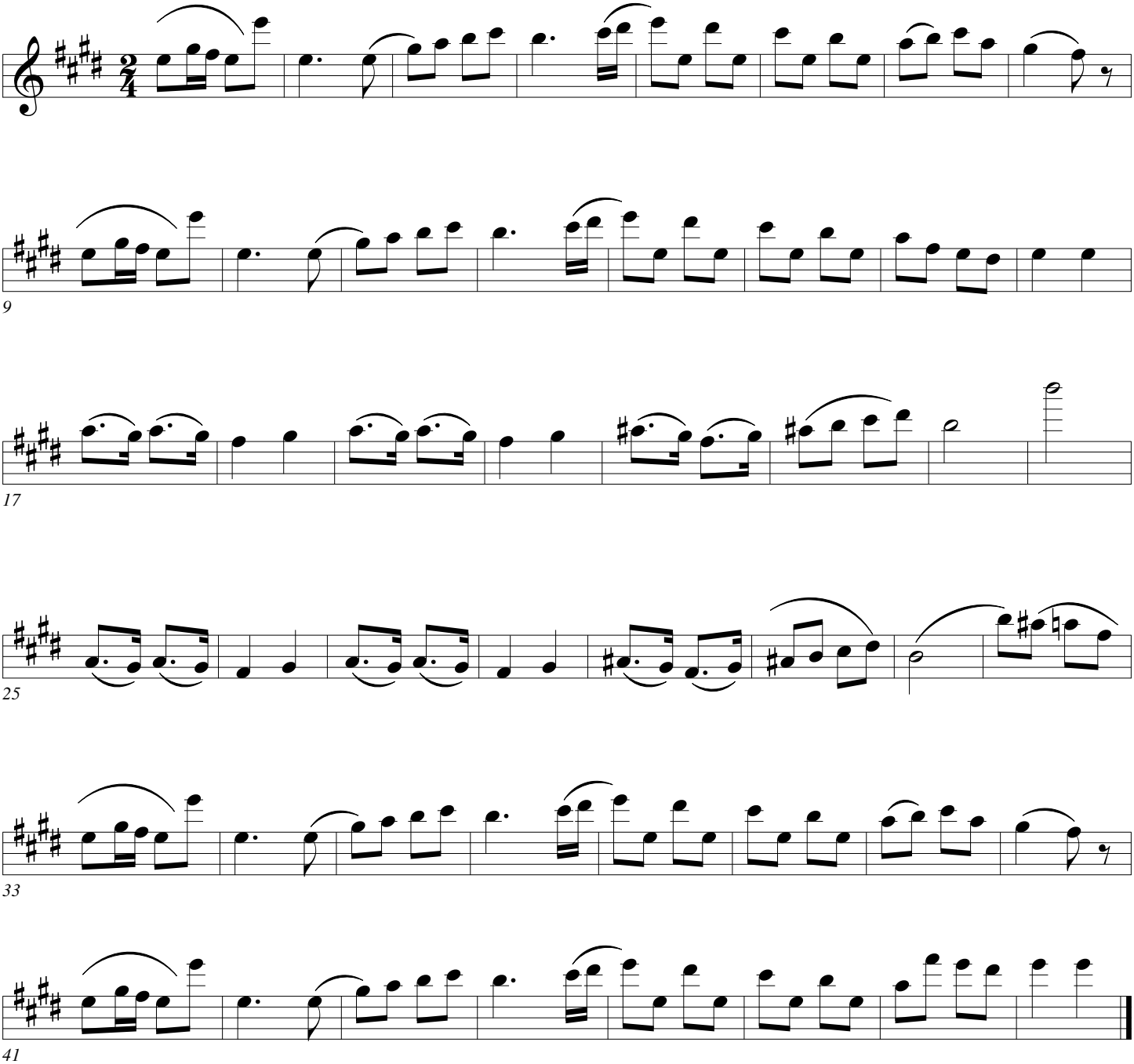

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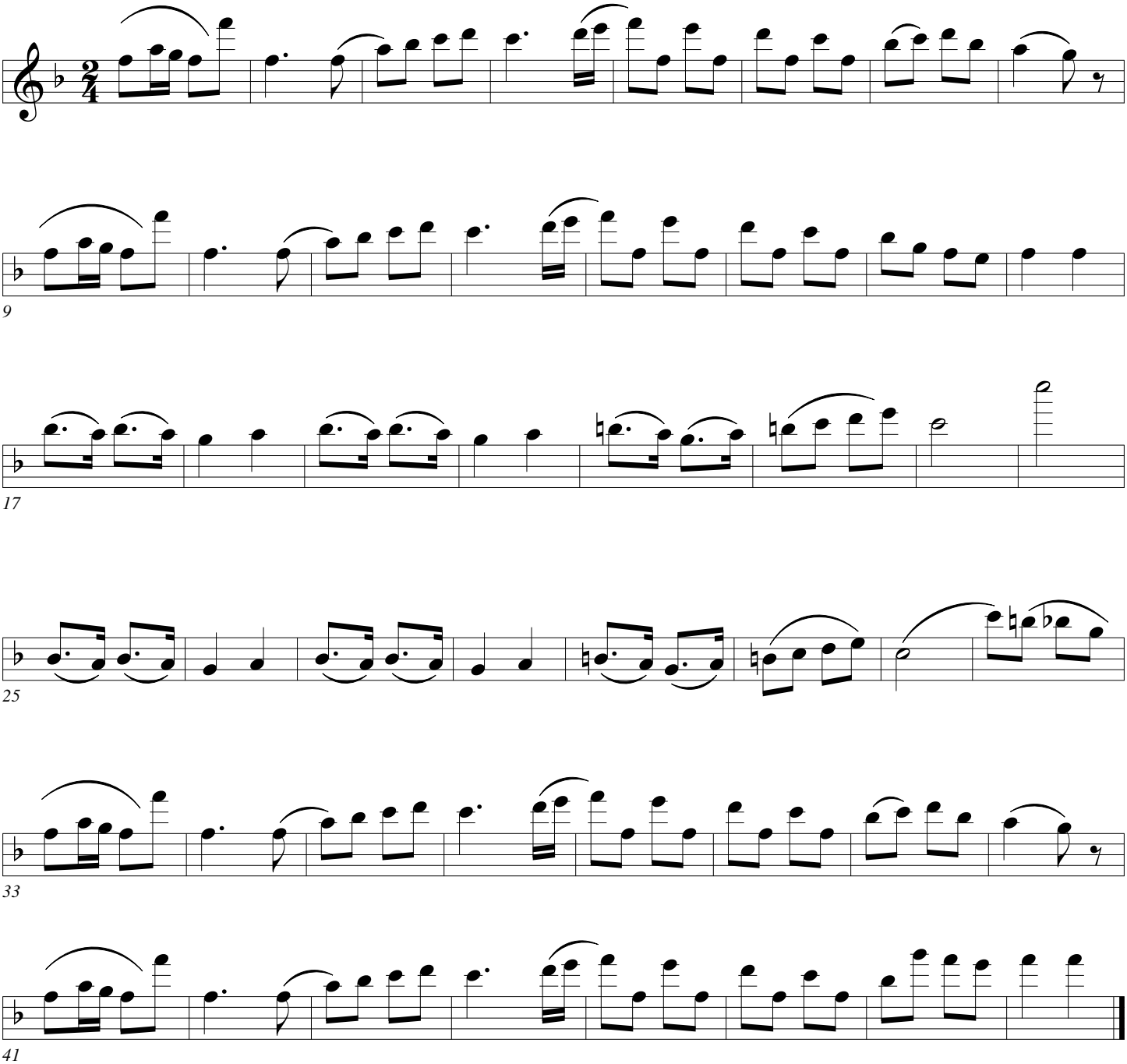

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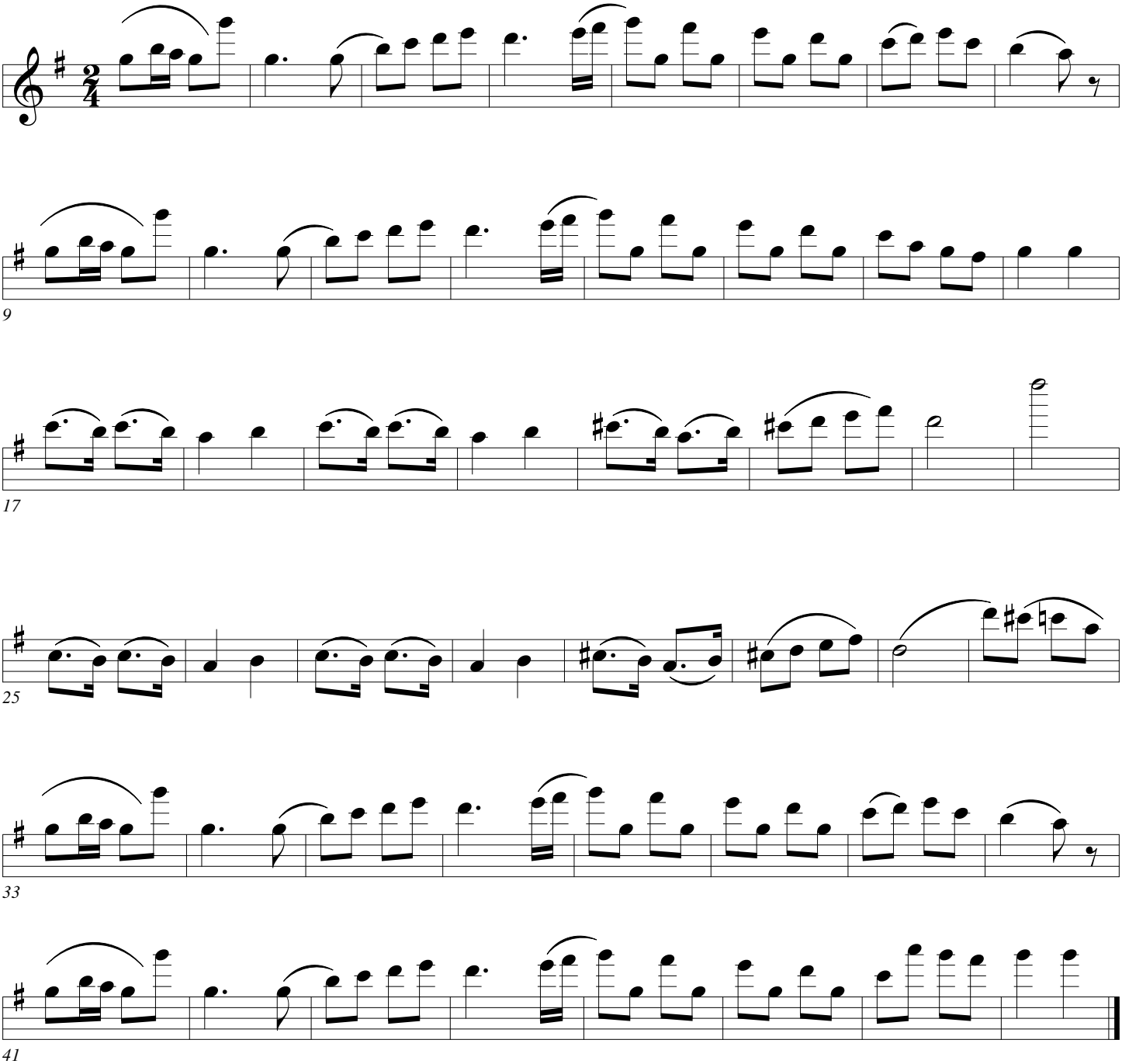

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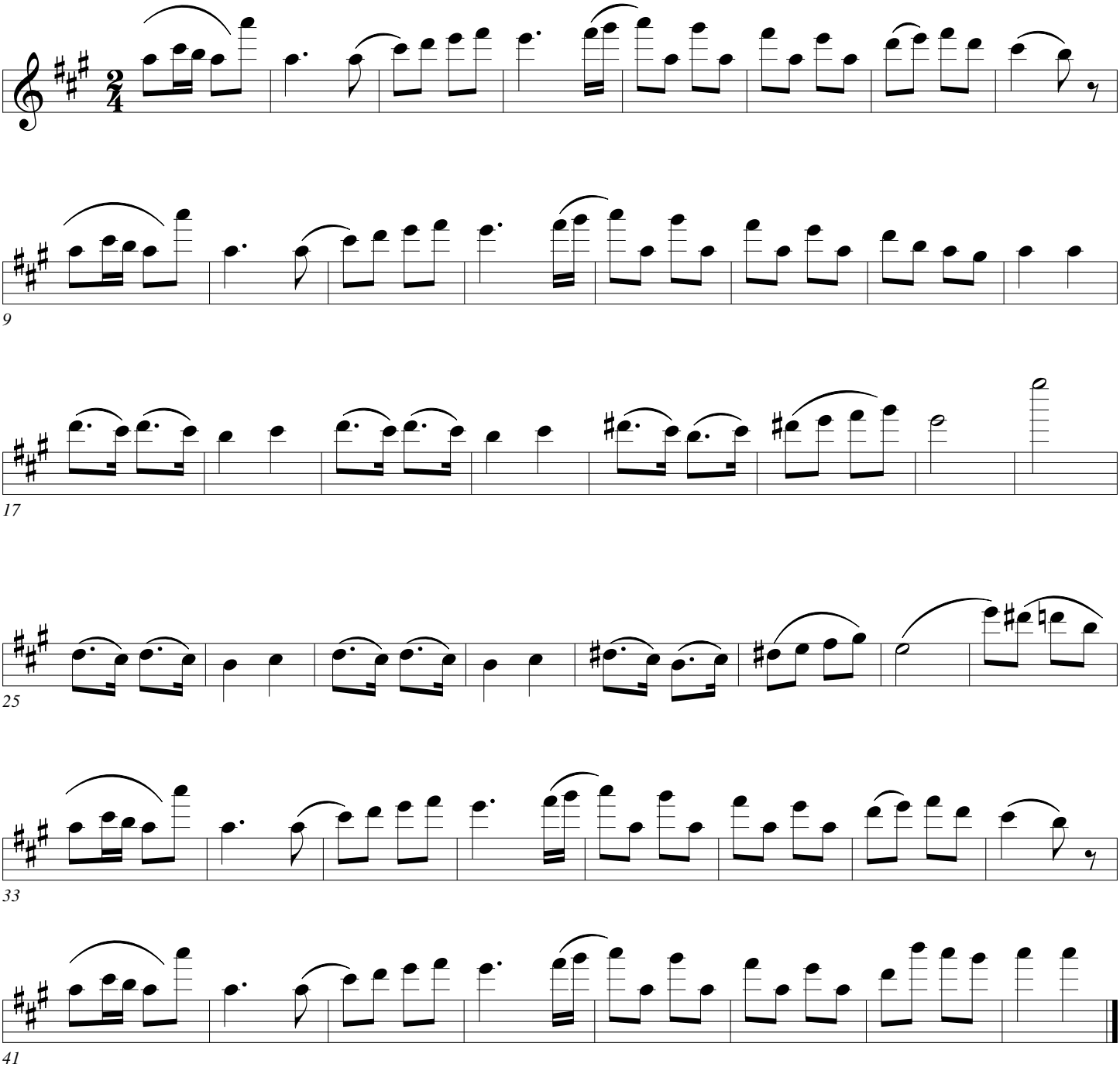

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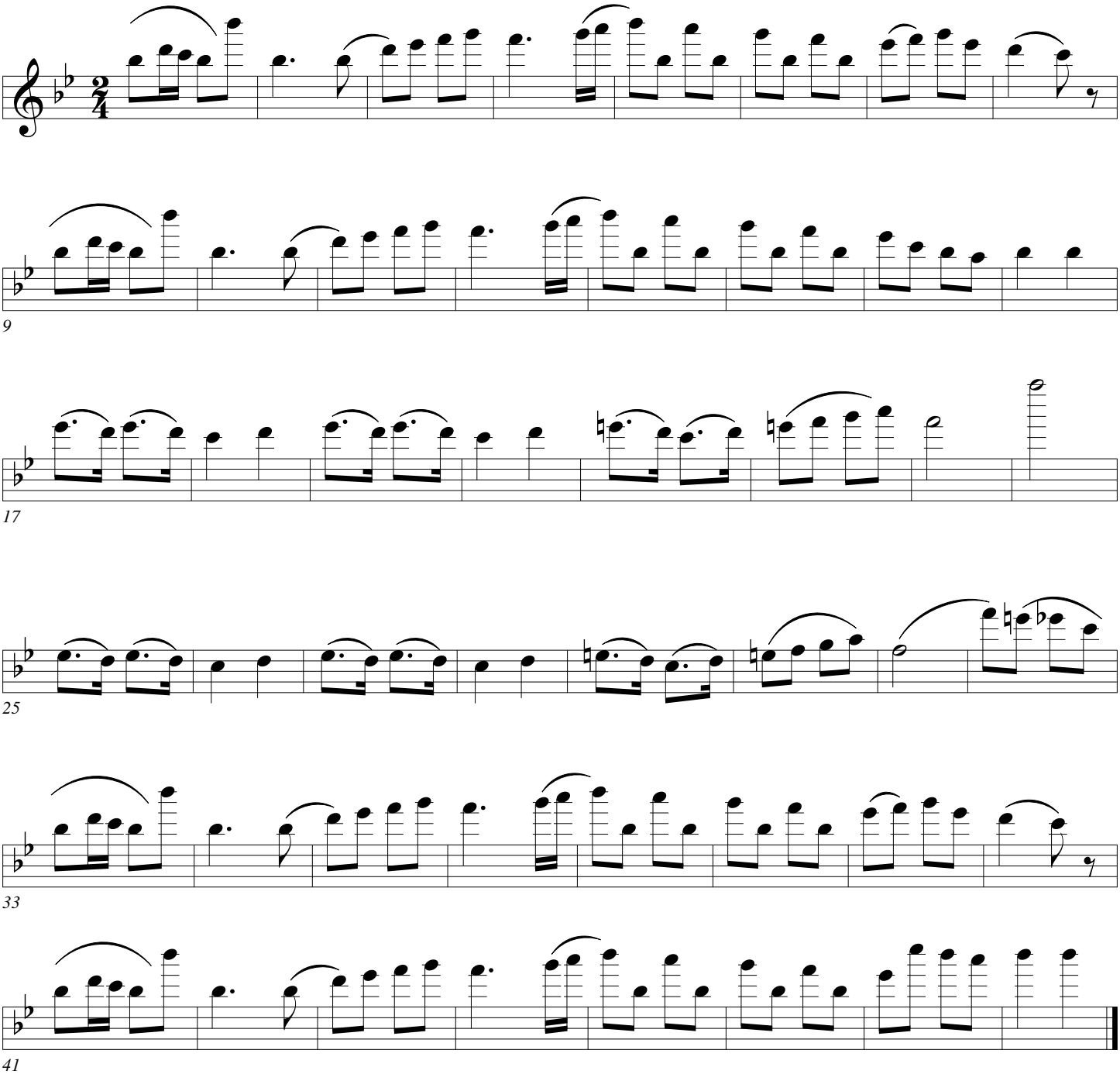

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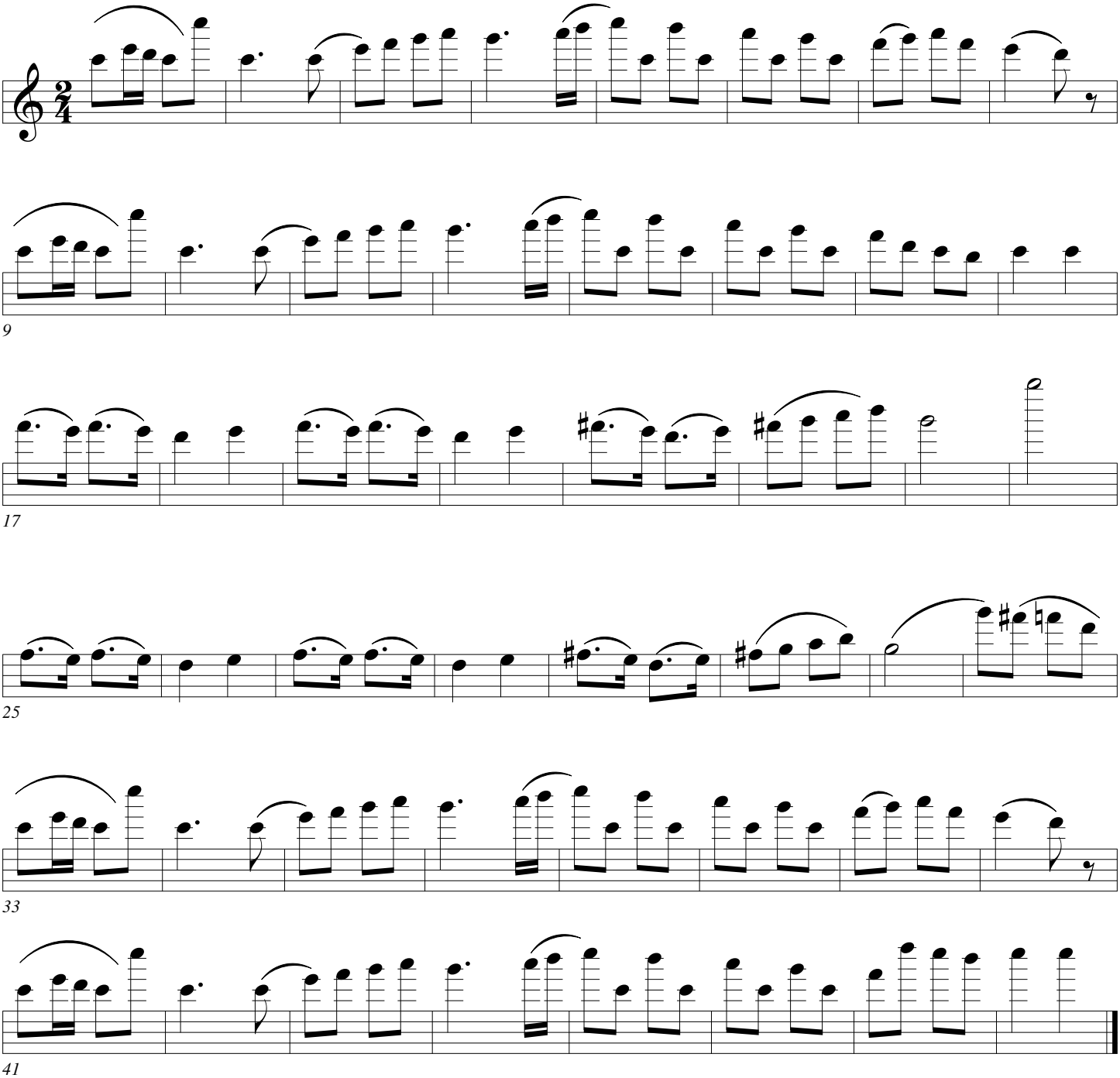

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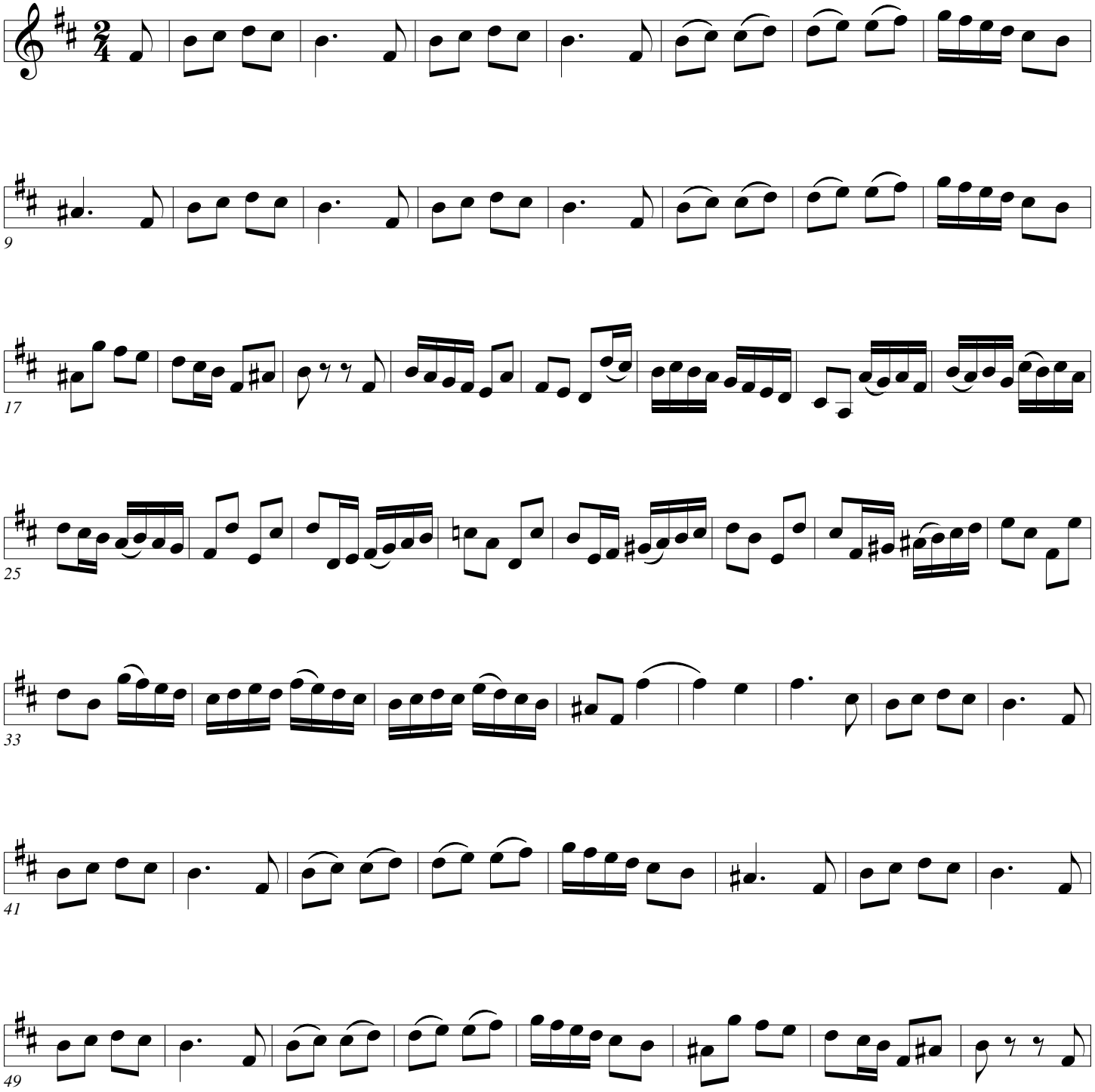

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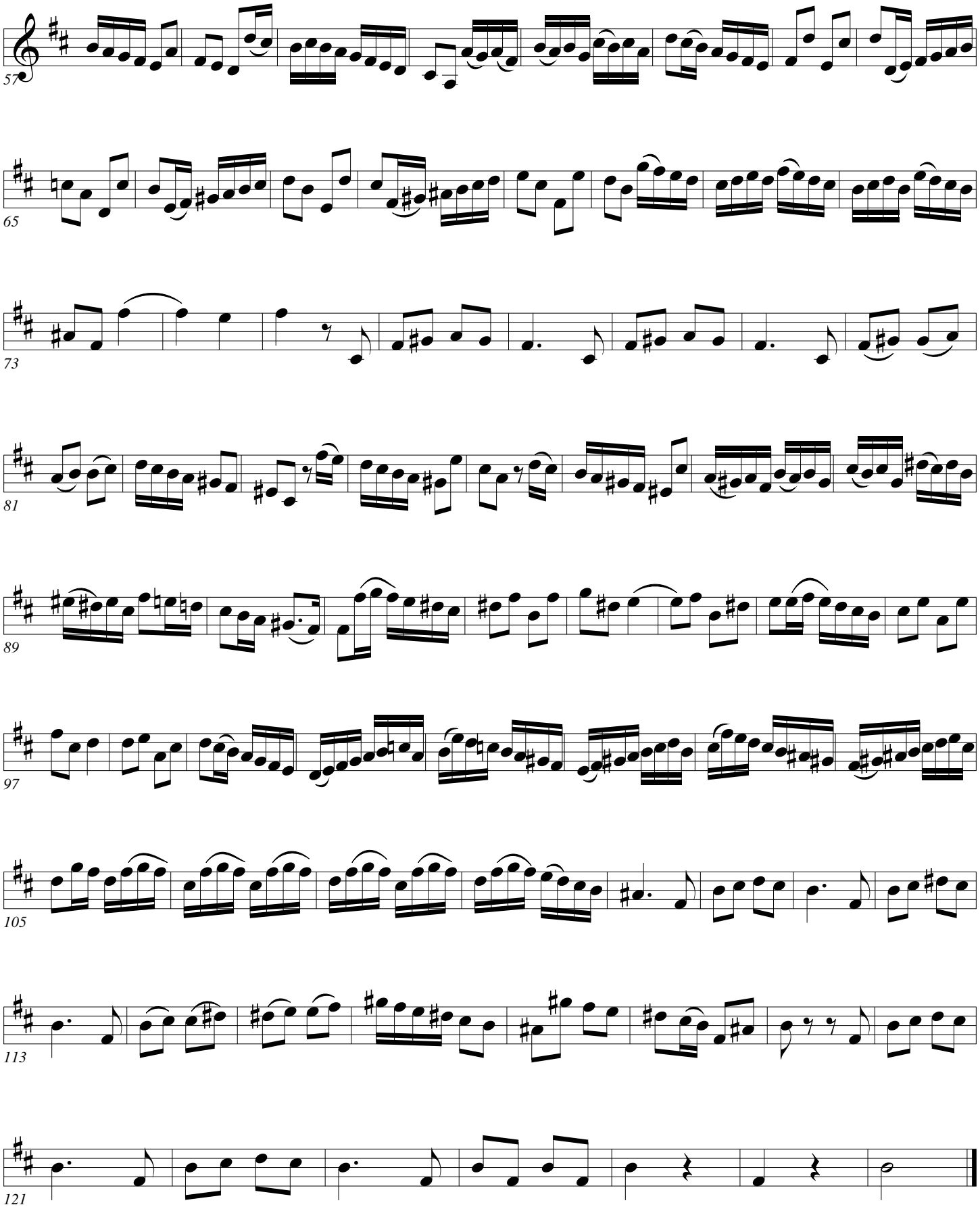

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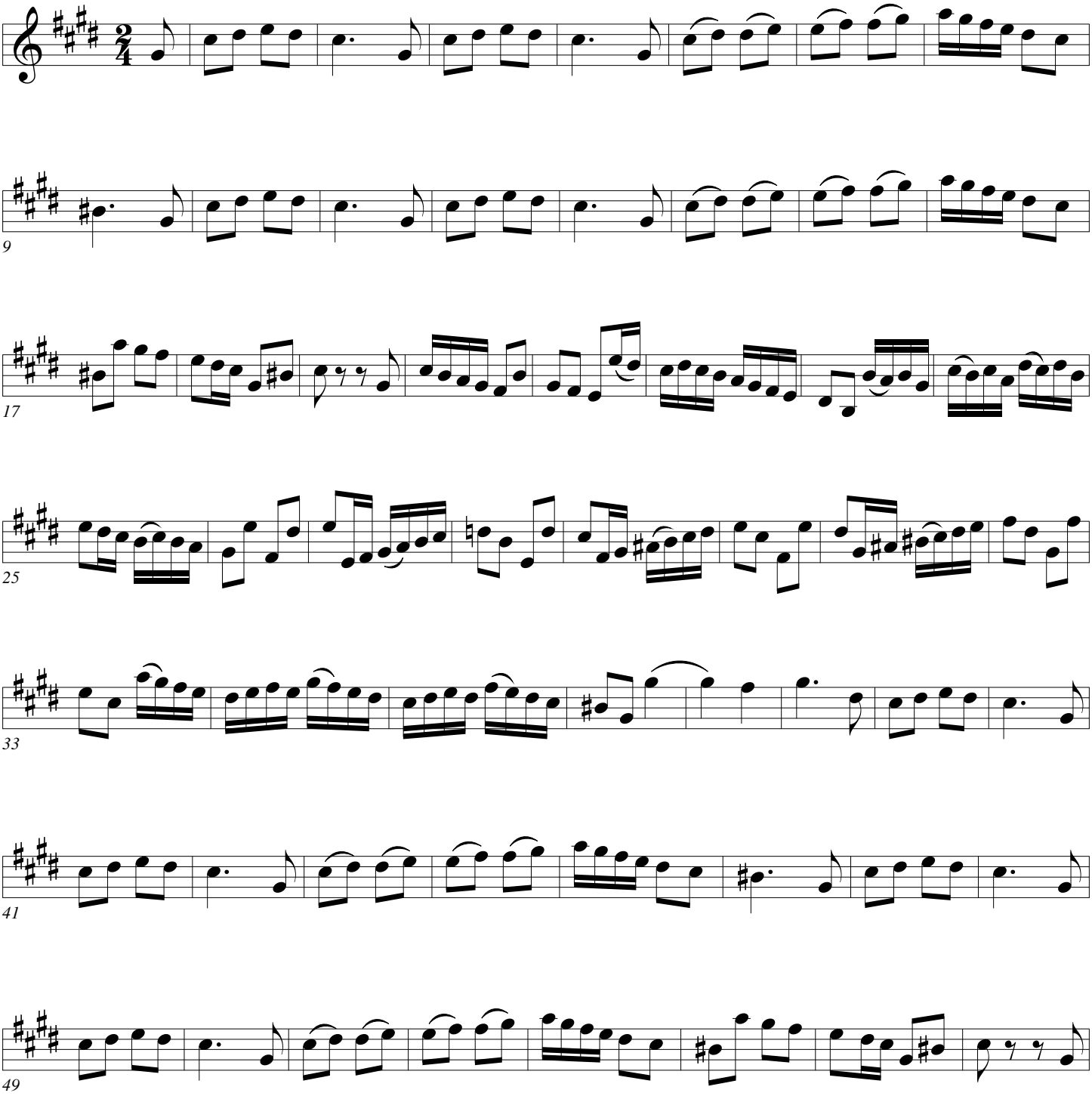

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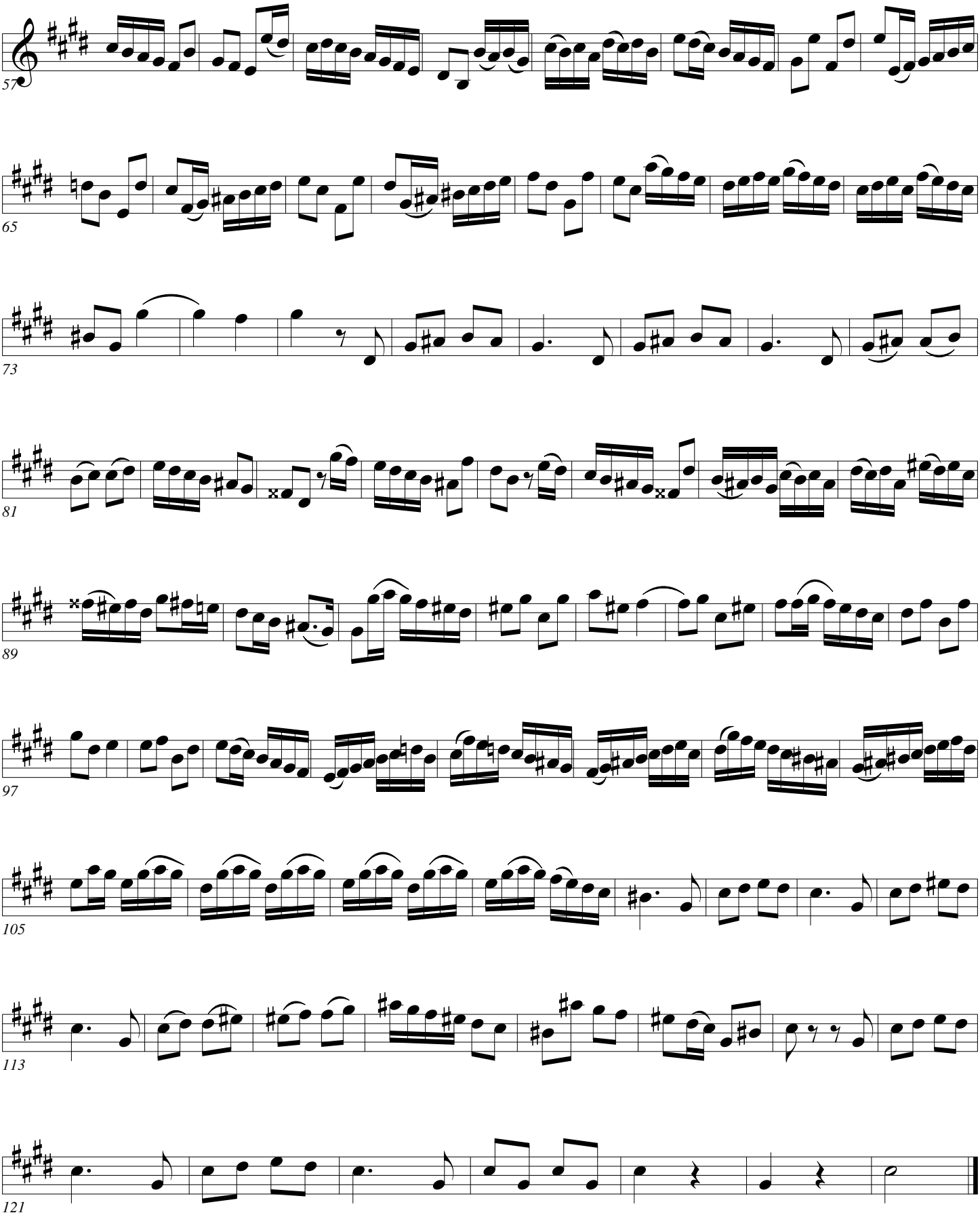

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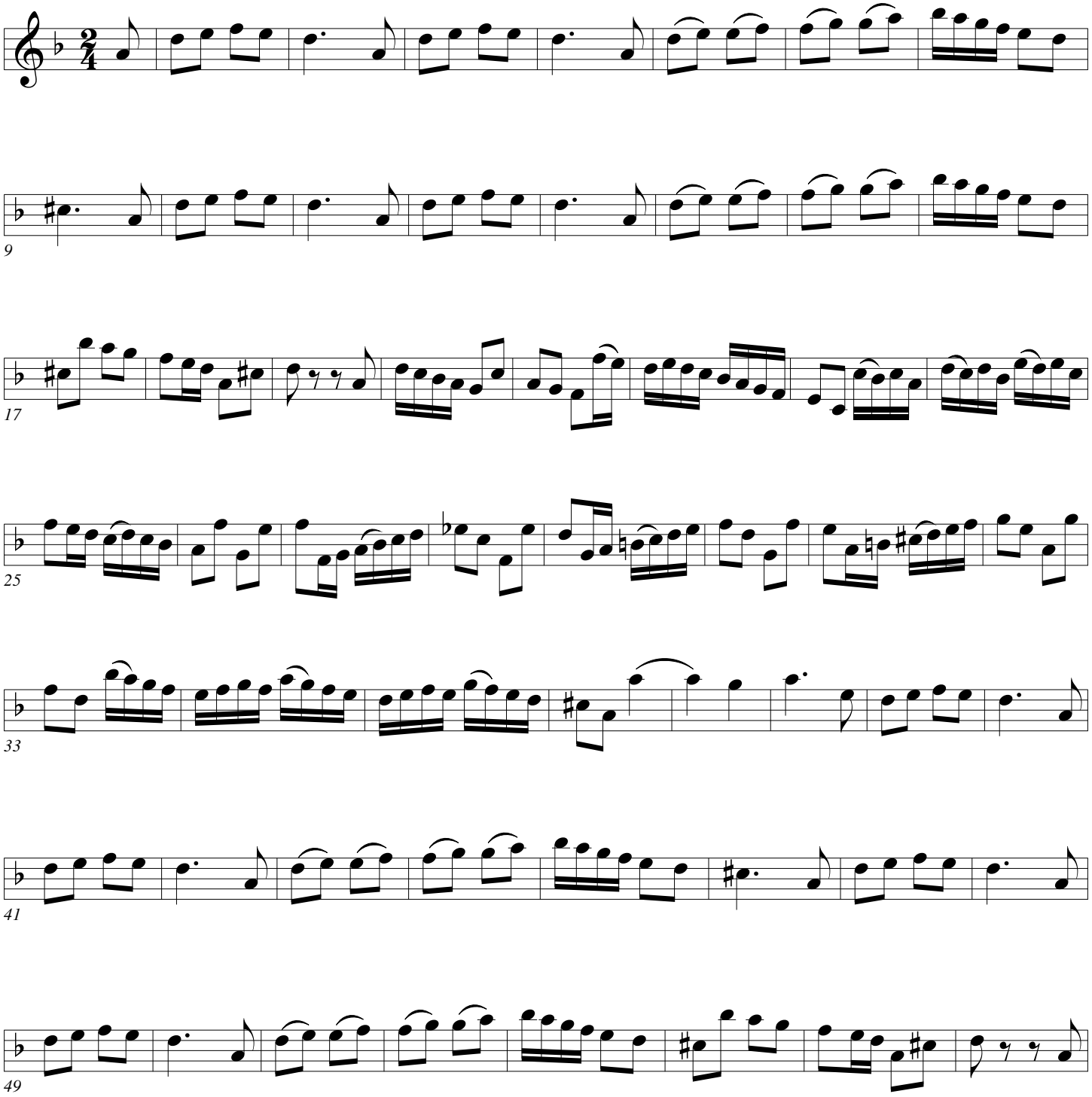

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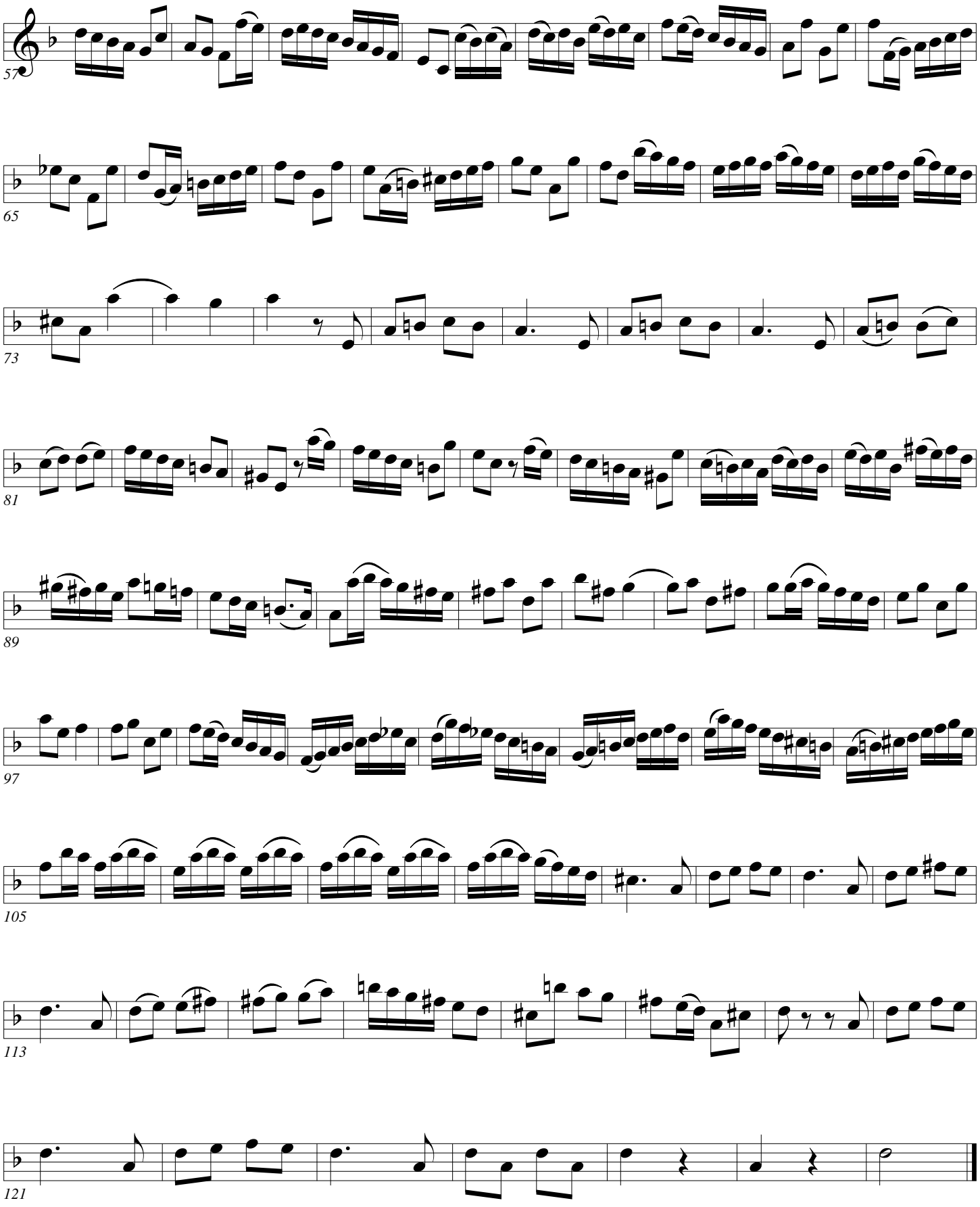

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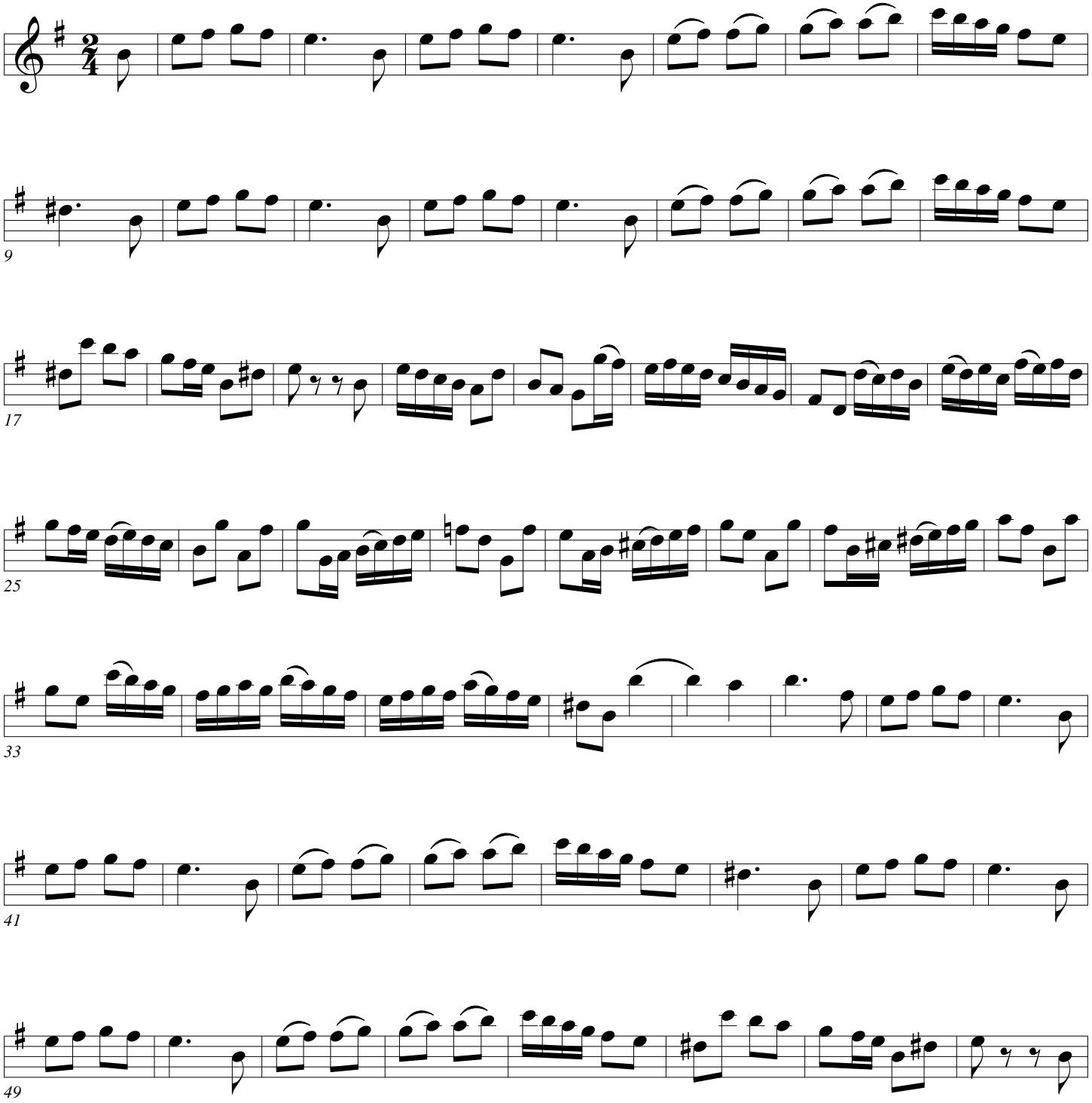

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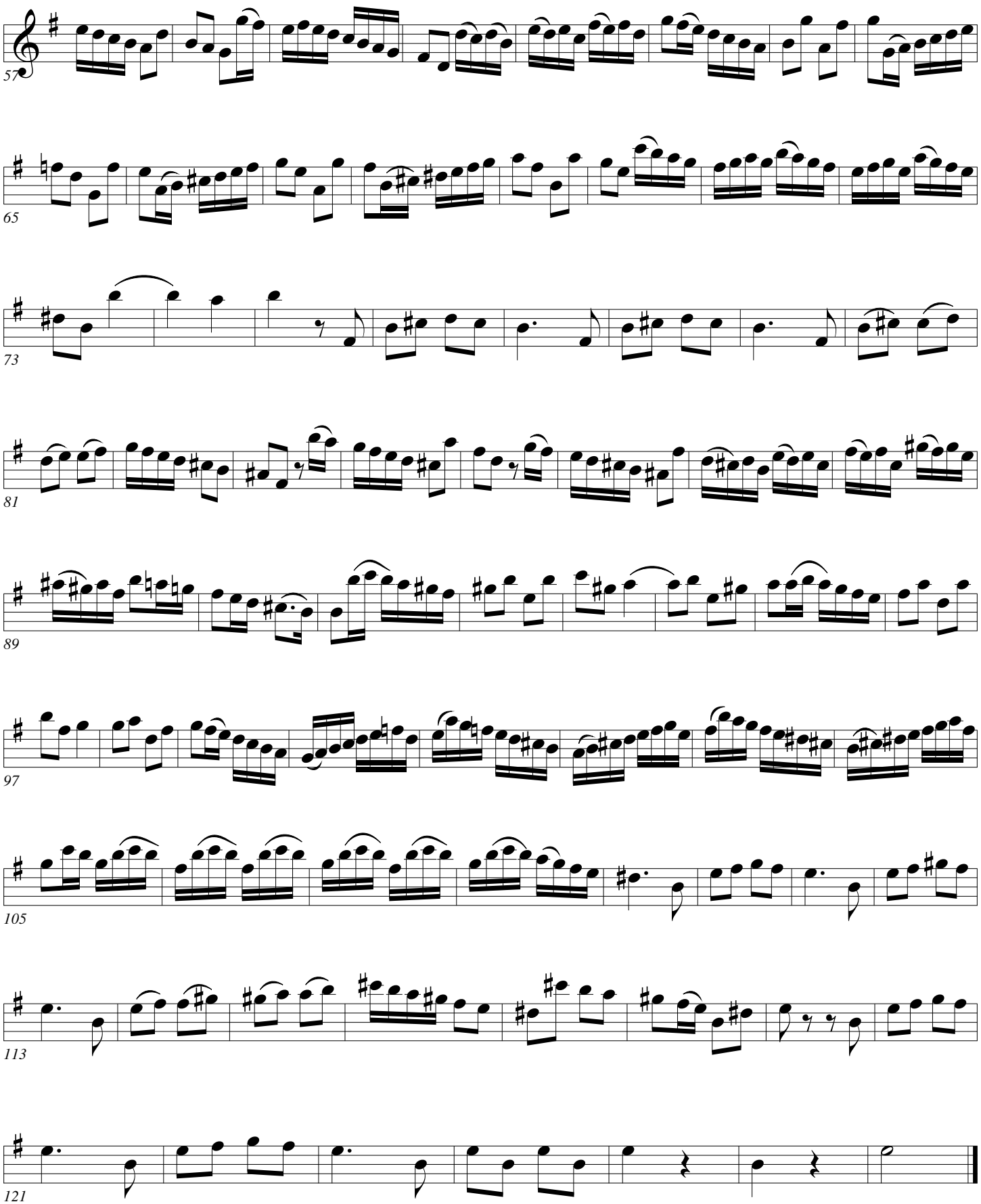

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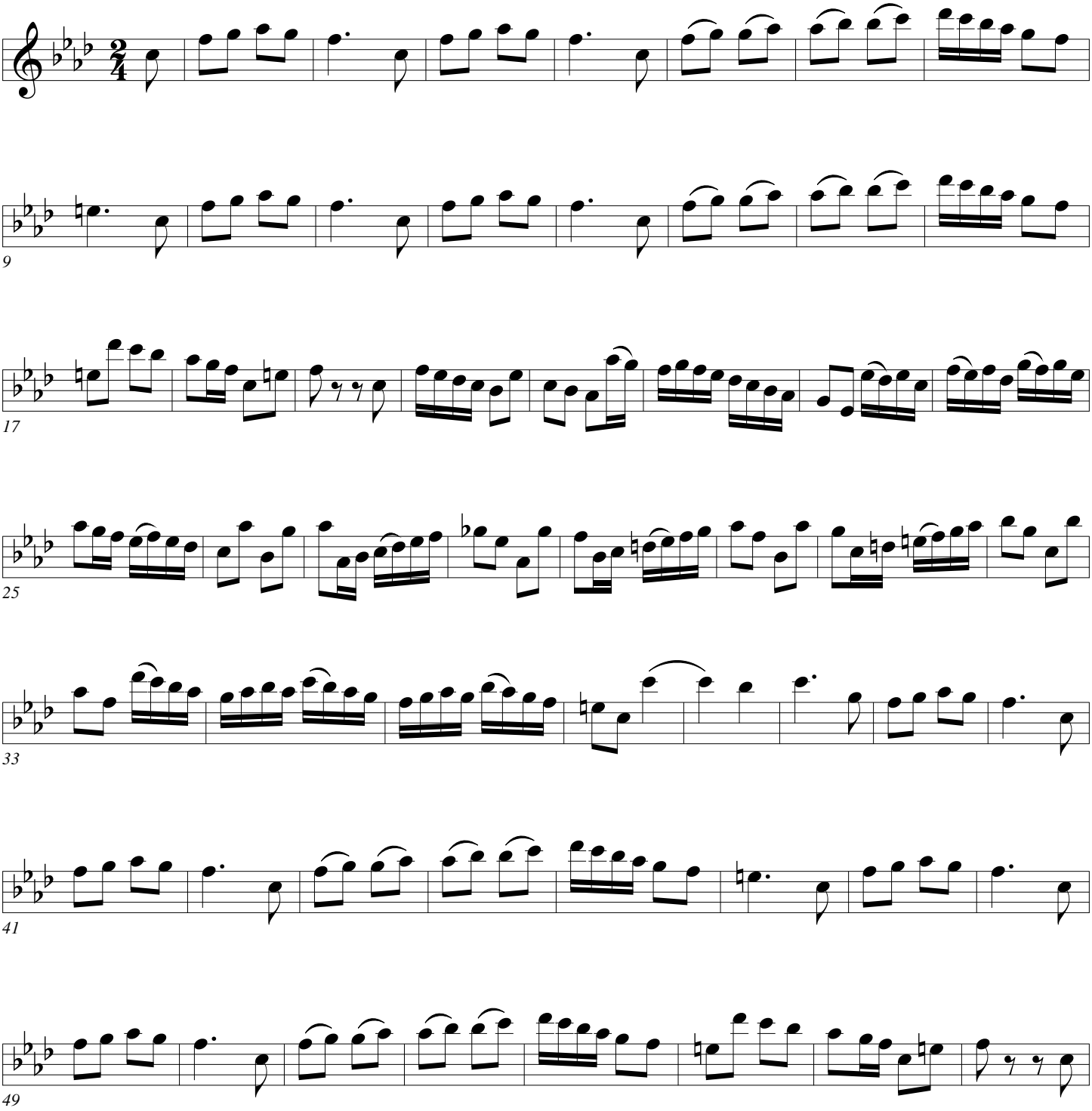

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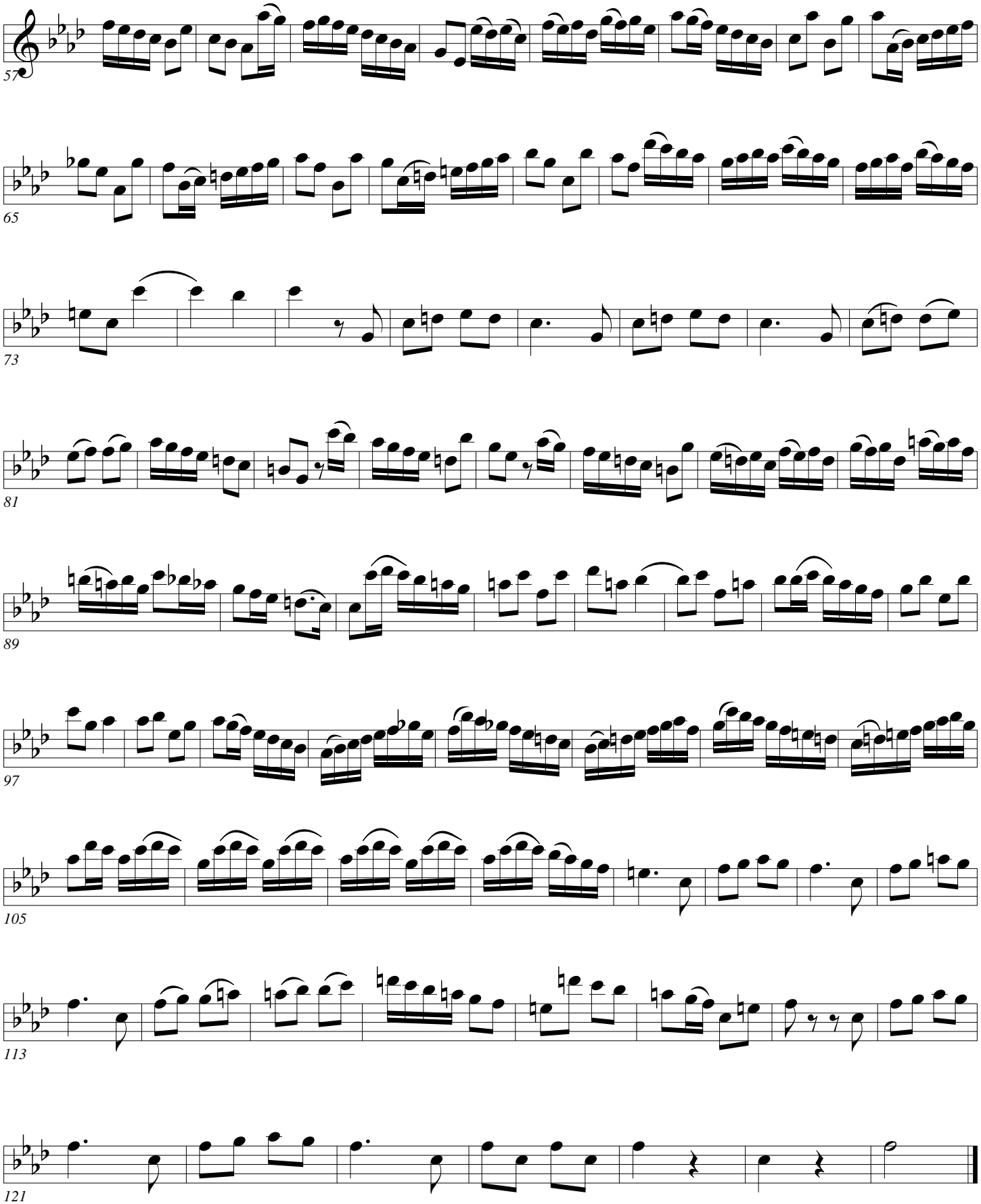

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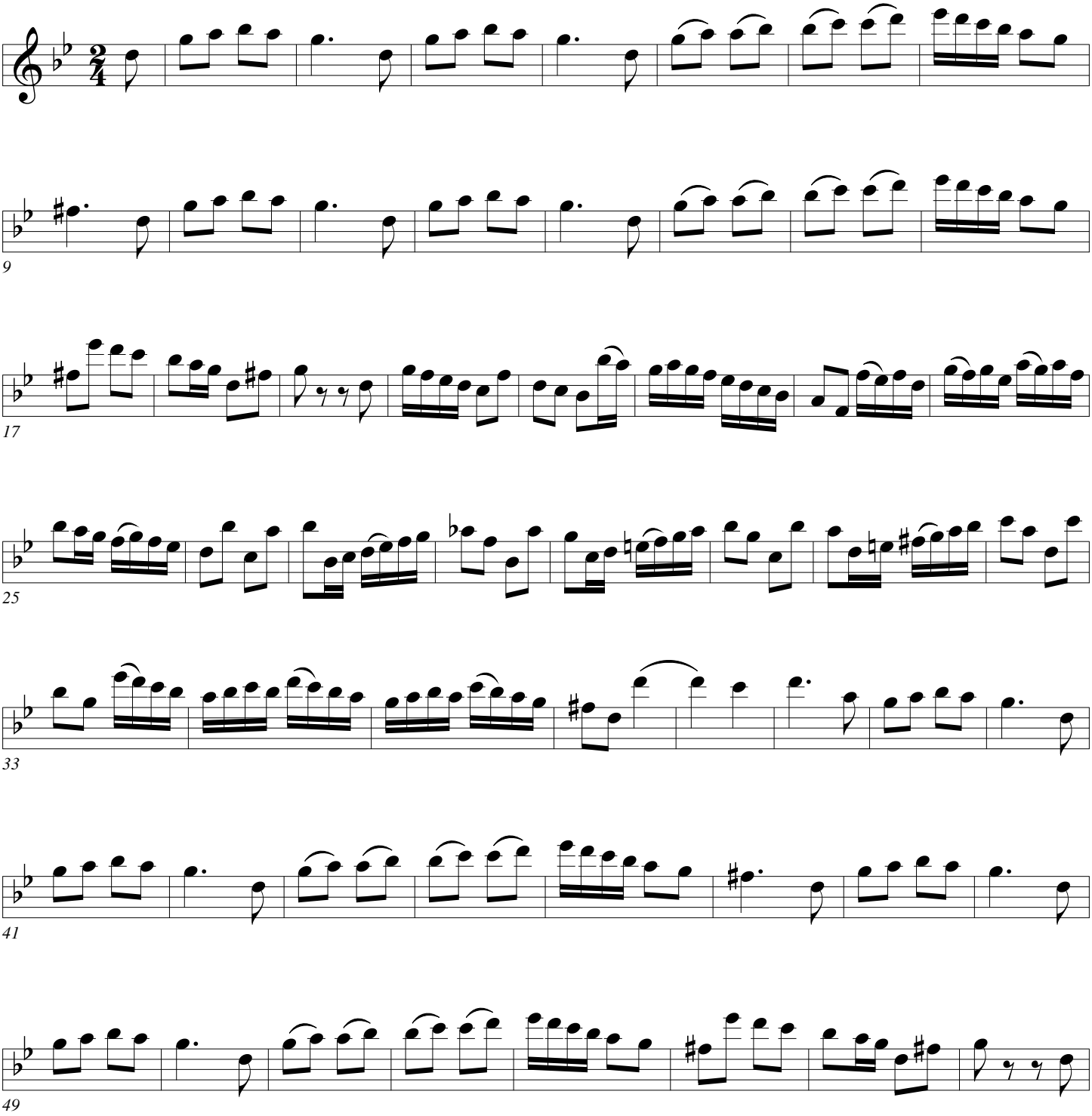

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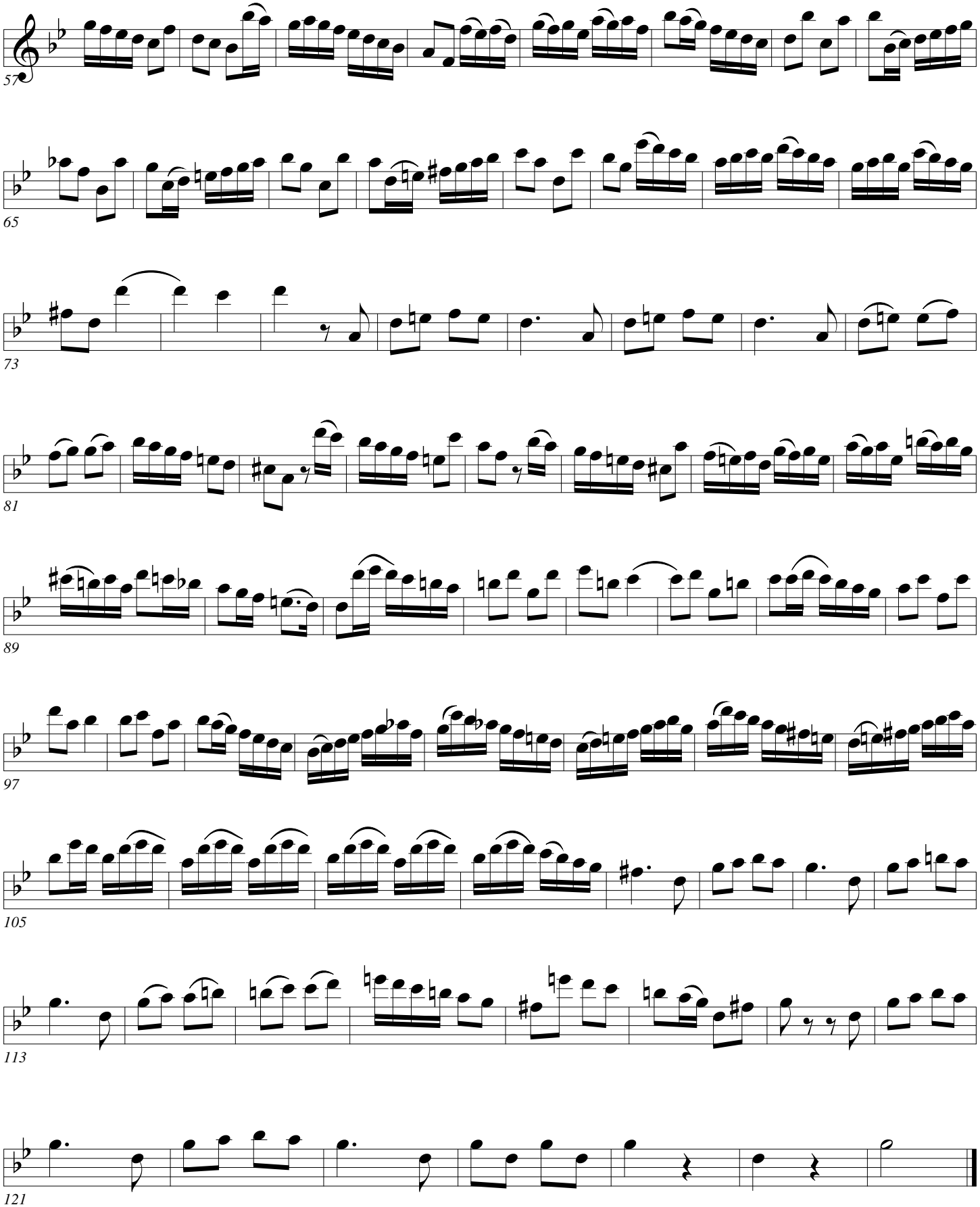

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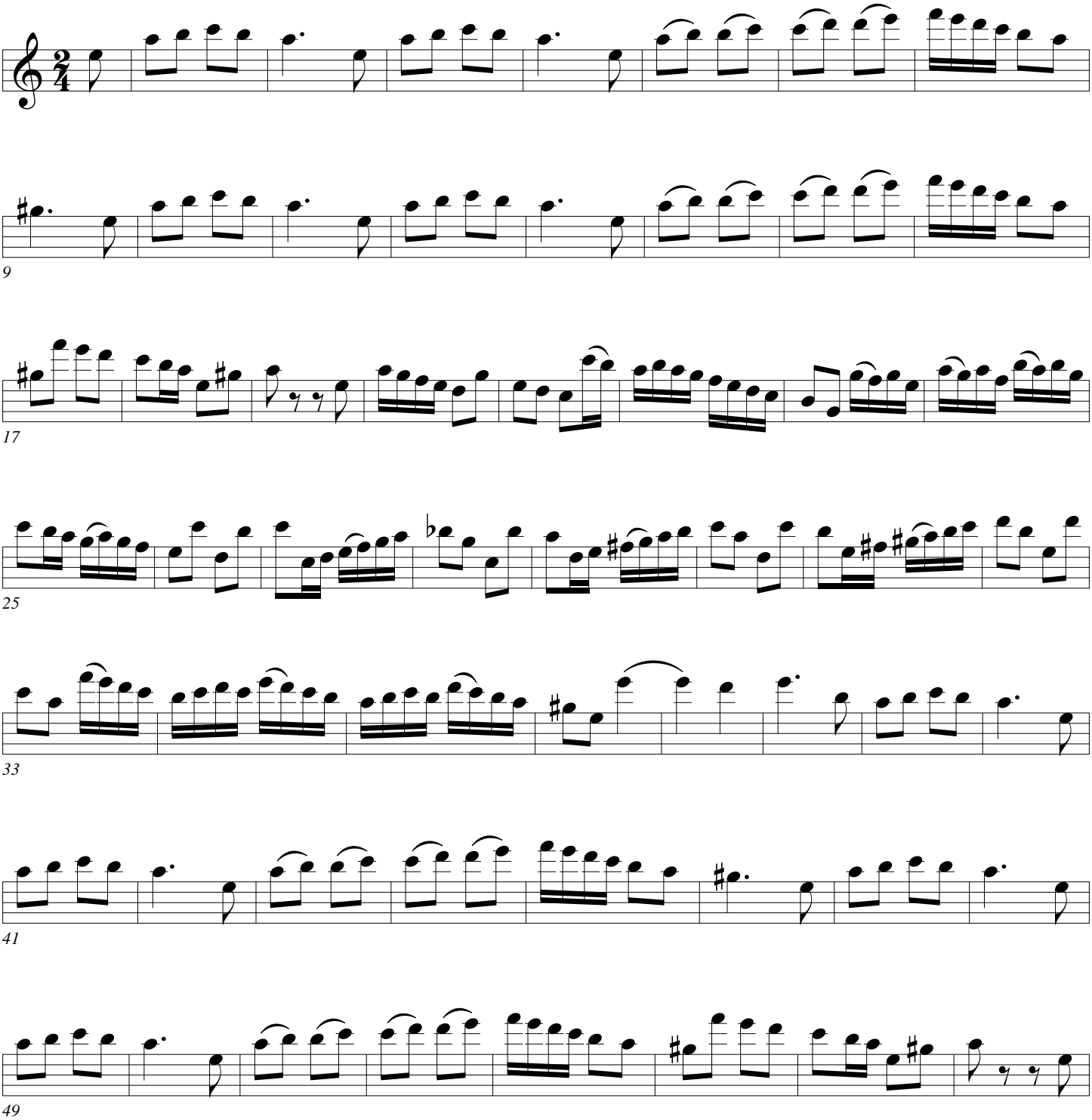

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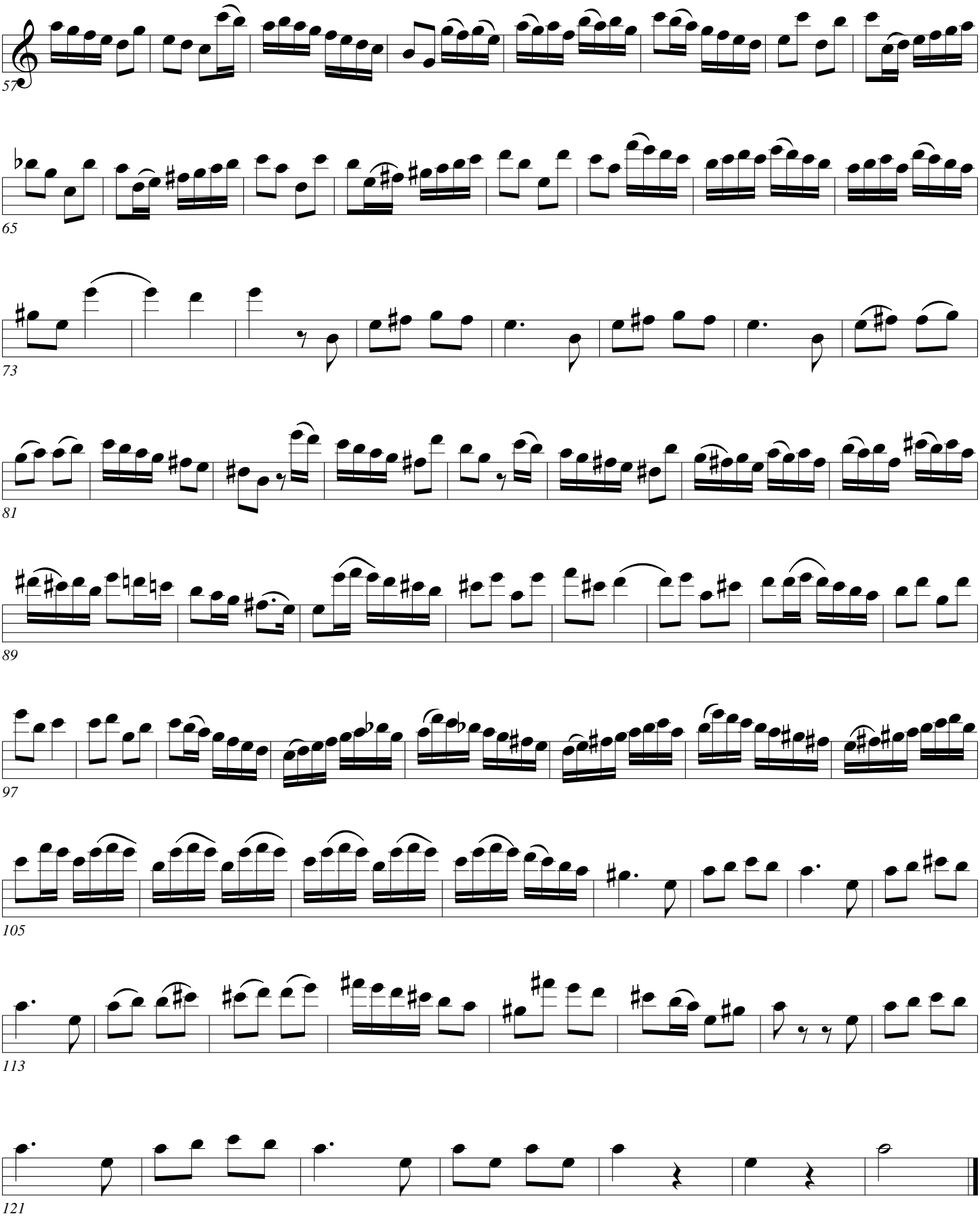

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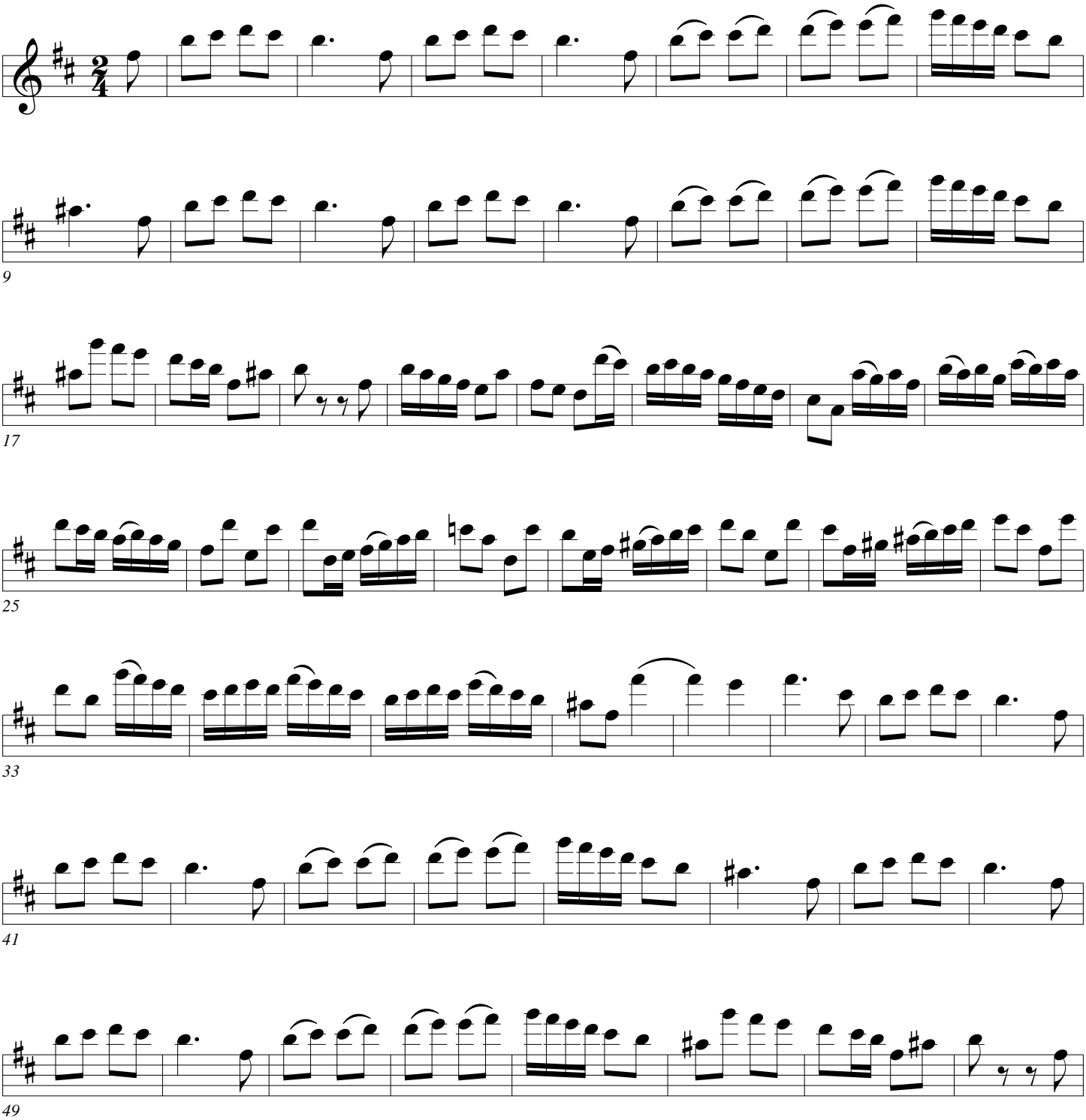

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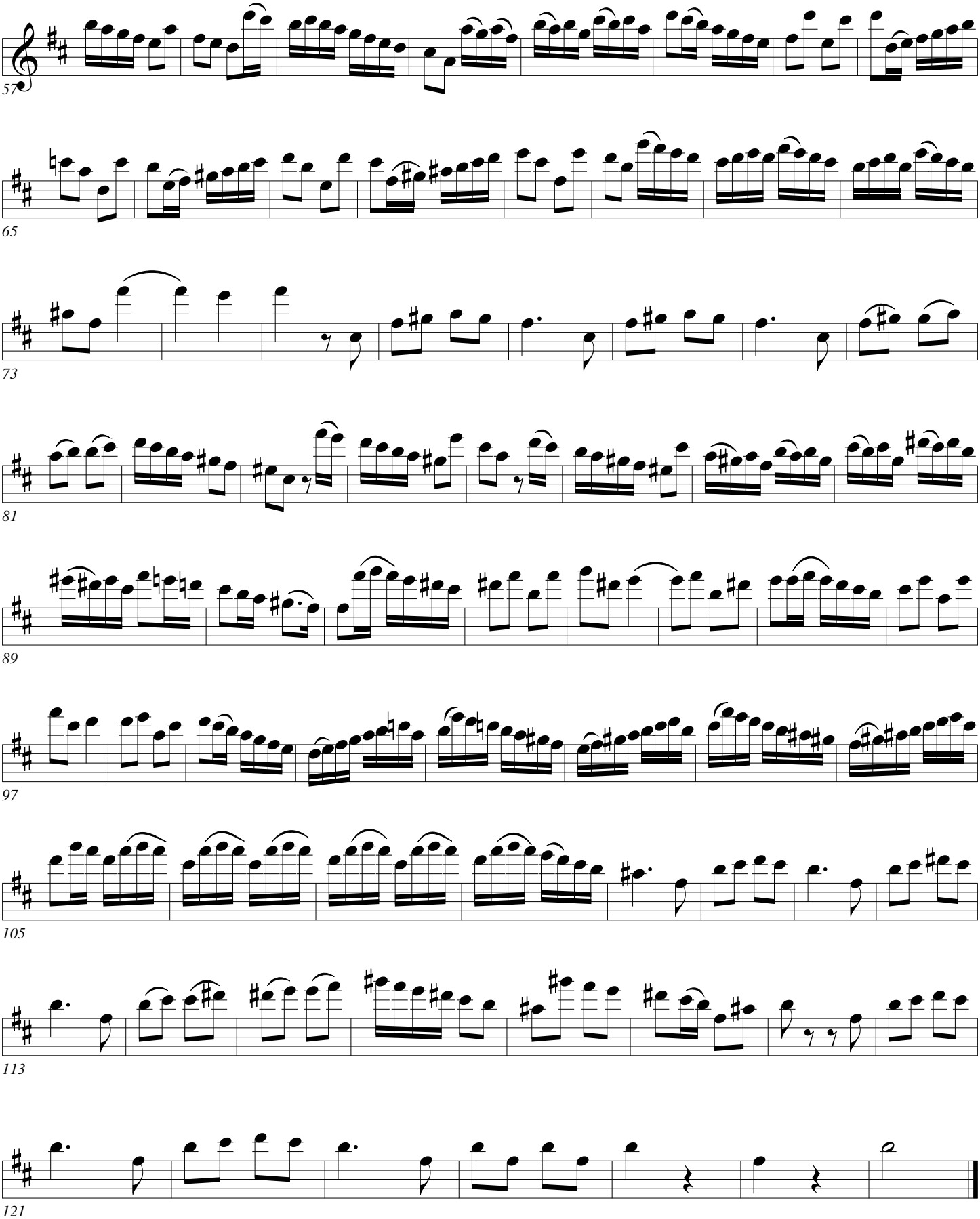

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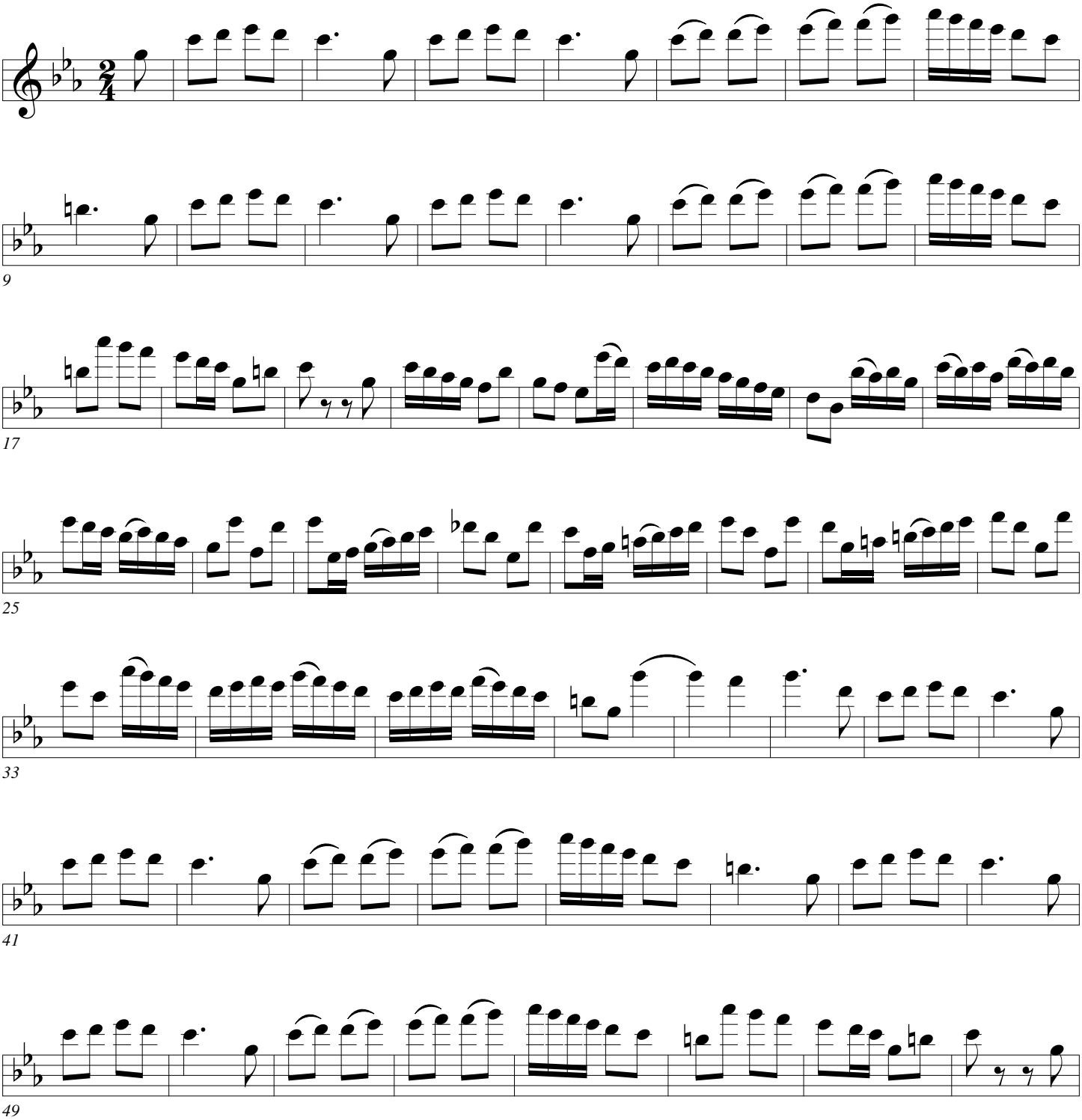

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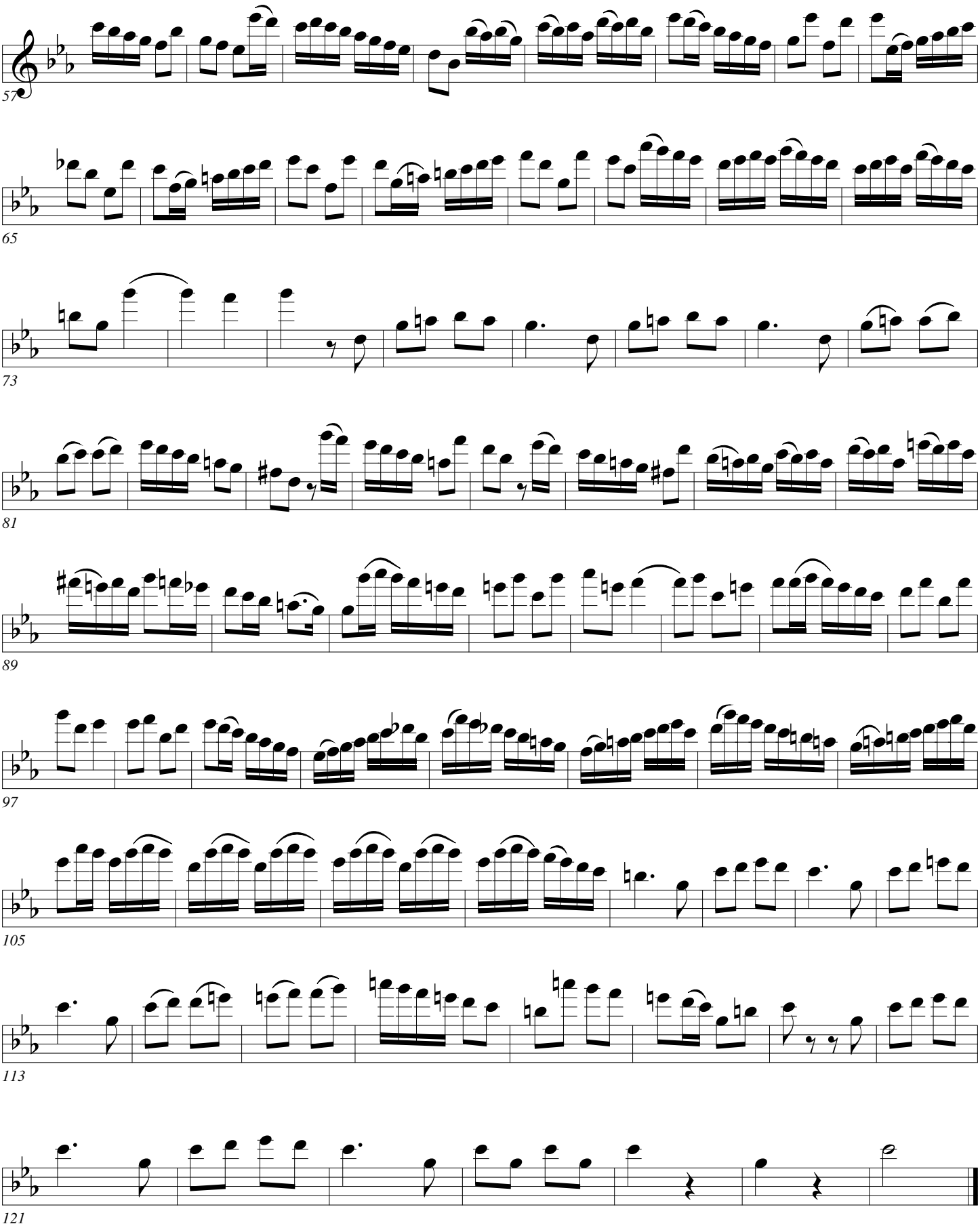

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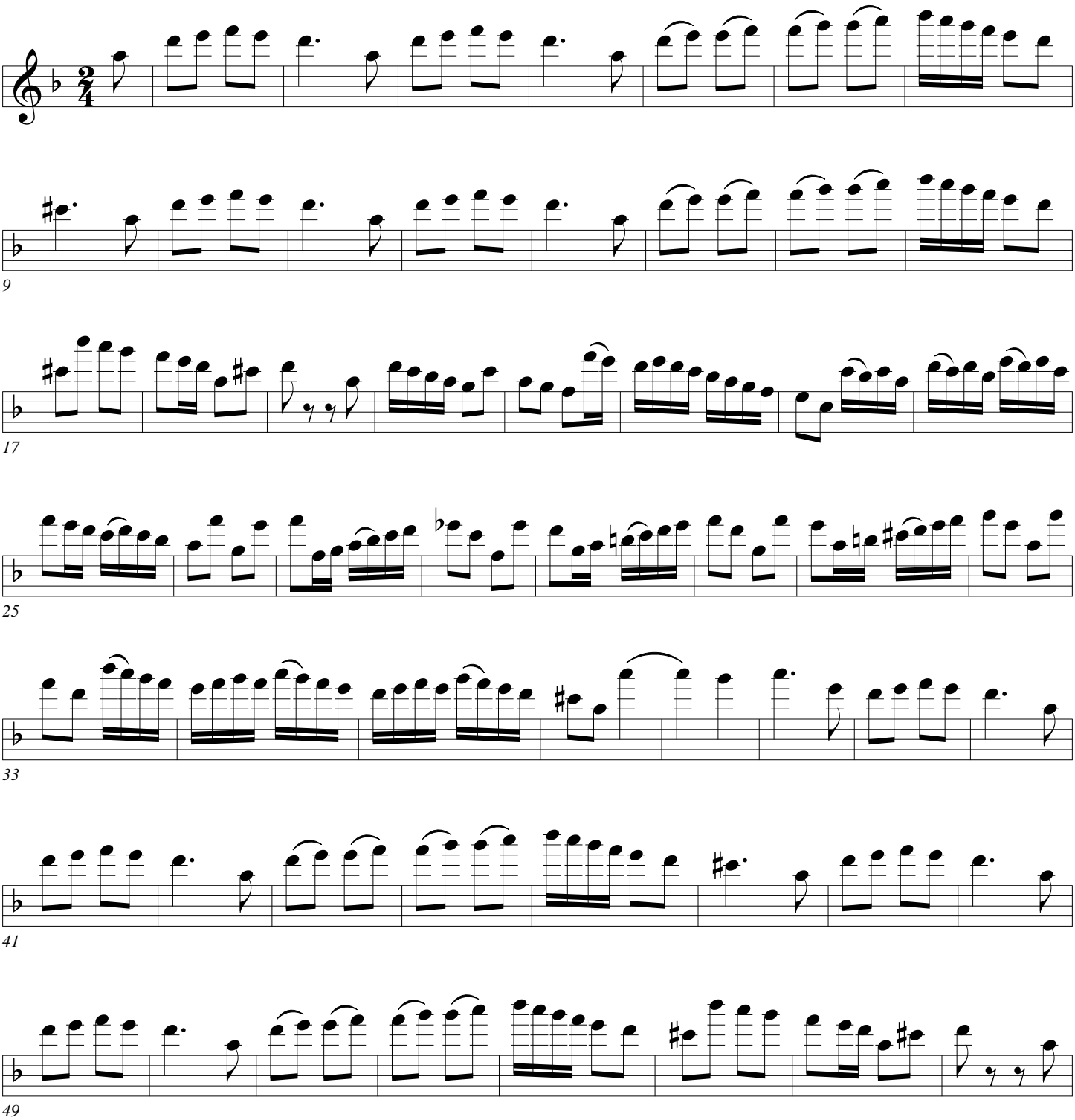

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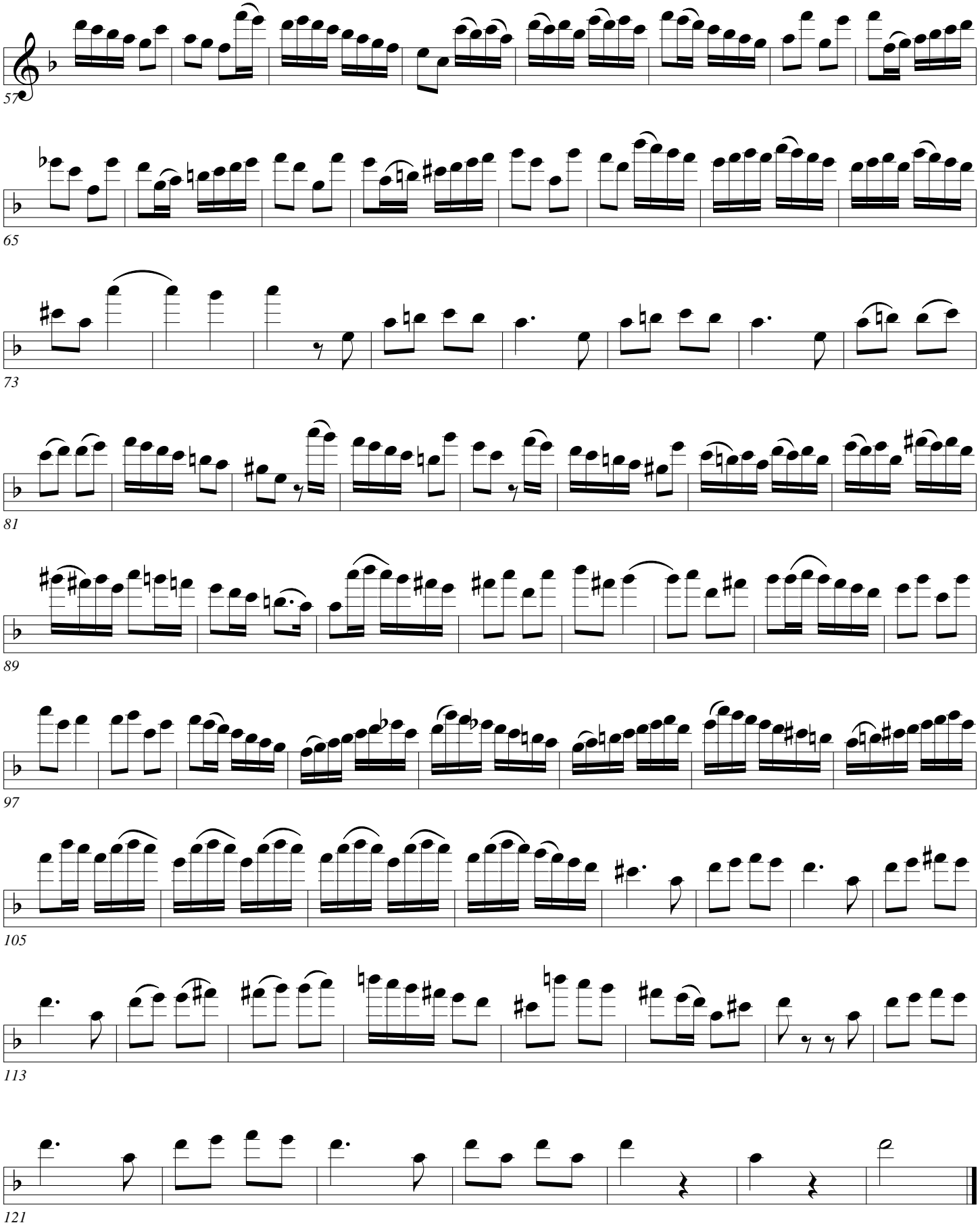

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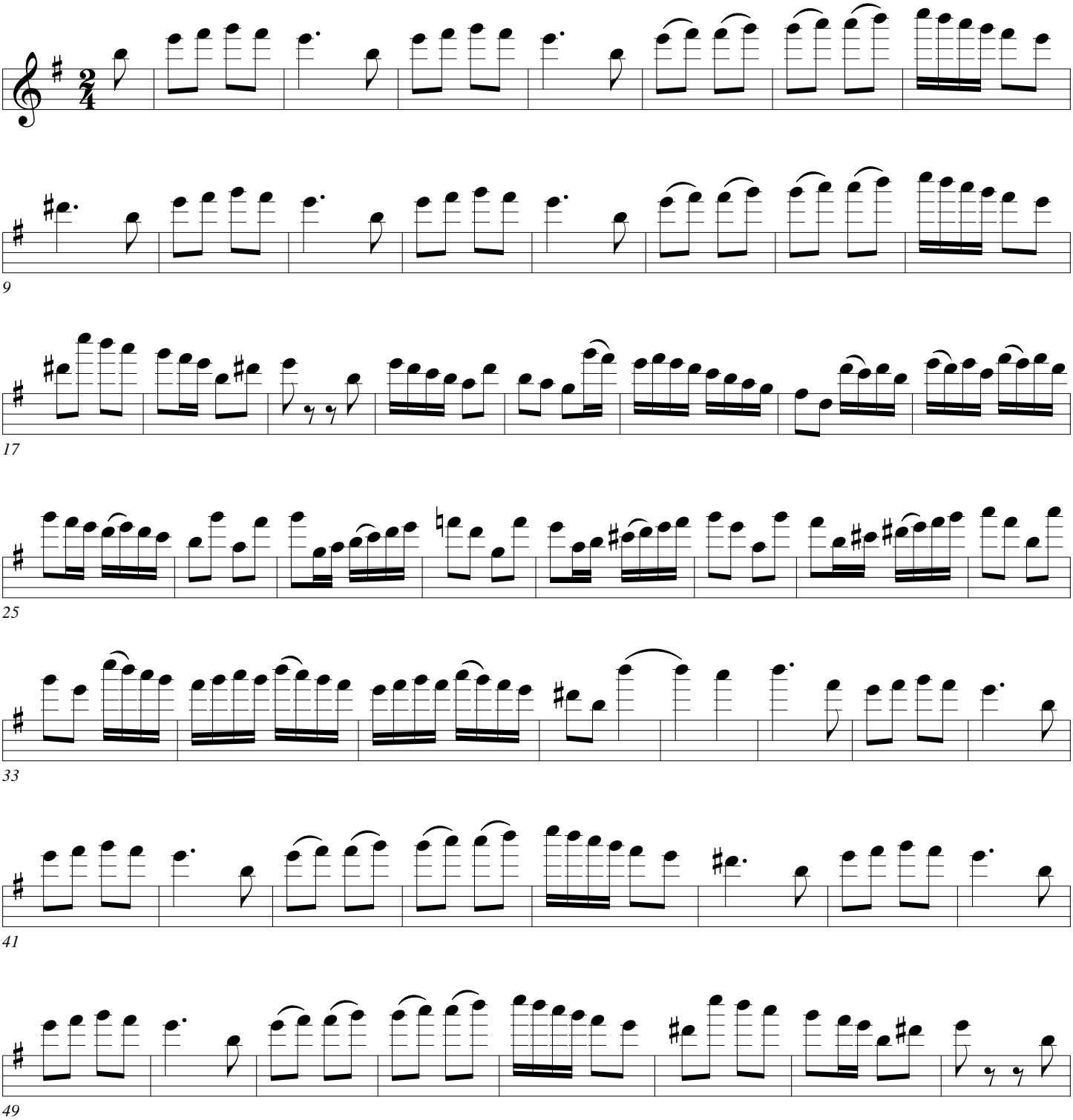

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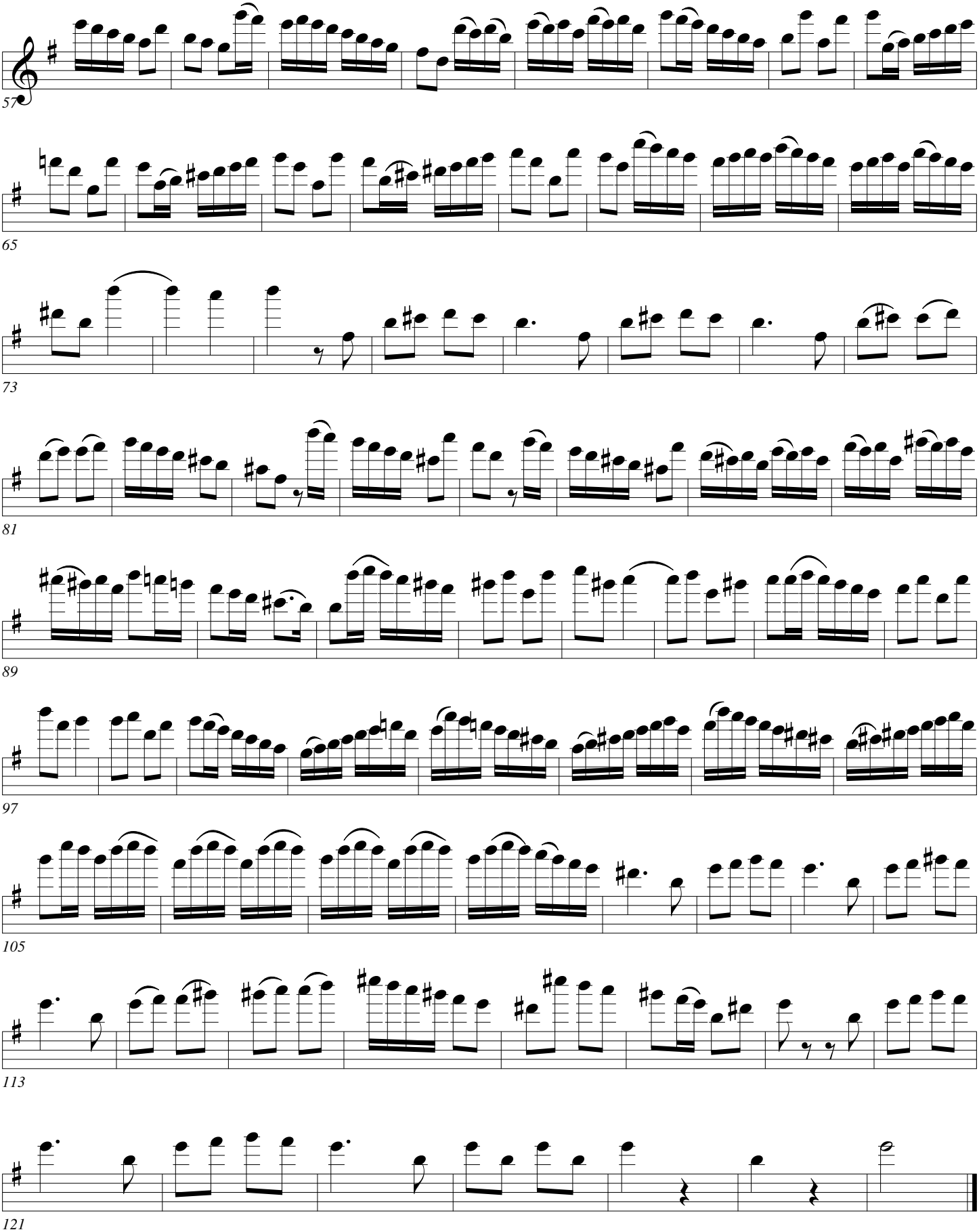

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