



THE
Allen Vizzutti

TRUMPET METHOD

BOOK 1

TECHNICAL STUDIES

An
Intermediate/Advanced
Method

Allen Vizzutti



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TECHNICAL STUDIES

An Intermediate/Advanced Method in Three Books

Allen Vizzutti

BOOK 1

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Concert Duets
Advanced Etudes



LAY-FLAT BINDING

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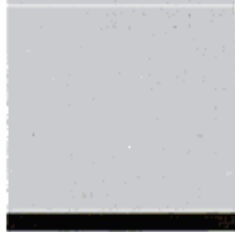
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INTRODUCTION TO BOOK 1

THE PRIMARY GOAL of all trumpet players, regardless of proficiency, should be to play beautiful music with an appropriately beautiful sound. This thought must be foremost in one's mind when practicing, performing or teaching.

Undeniably, the trumpet is a difficult and unpredictable instrument to play, and it is technical proficiency that enables one to perform with beauty, control, endurance and consistency. As a result, dedicated students of the trumpet often experience a "symphony" of technical phobias. It is my intention in this method to systematically deal with these problems in a musical way through carefully organized technical, harmonic and melodic studies and concise text.

The *secret* to constant and quick improvement on the trumpet is consistent daily practice while keeping the fundamentals of efficient breath control and musical artistry in mind *at all times*. I believe the wealth of studies in this method will prove useful for one's entire playing career.



PRACTICING

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

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

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

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



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

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

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

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

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

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

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



PERFORMANCE ANXIETY

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

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

- ① Warm up well several hours before performance time to ensure lip suppleness and good response.
- ② When the butterflies come, don't resist them. Resistance causes tension. Tension causes playing problems. Let the wave pass through your body. Observe the feeling as it happens. Don't panic.
- ③ Scrape your tongue lightly across your top teeth to cause saliva to flow. The less you concentrate on dry mouth, the sooner moisture will return.
- ④ Let go of the inevitable mistakes. Do not dwell on them. There is always time to think about that later.
- ⑤ Think musically, not technically, except for breathing. Breathe deeply and project the air confidently through the instrument. This is the one fundamental you should always fall back on when you find your confidence faltering.
- ⑥ Finally, stay in present time. Don't worry about what has happened or what is coming. Don't sacrifice an entire piece for the sake of a high note or a tricky passage. Make the note or phrase you are playing as beautiful as possible. The rest will fall into place. Present time is the key to performing from memory without slips as well.

Long Tones

Dominant 7 Chord ($\text{♩} = 84$)

1 *p-f*

The musical score is written for a single melodic line in 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked as 84 bpm. The first staff is marked with a '1' and 'p-f' (piano to forte). The music consists of long tones (half notes) with slurs and breath marks. The first staff shows a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The subsequent staves continue with various chromatic and diatonic patterns, including descending and ascending scales, and chords. The final staff ends with a whole note chord of F#4, A4, C5, and F#4.

8 Long Tones

A musical score for five staves, likely for a piano and voice. The notation includes various musical symbols such as notes, rests, and bar lines, indicating a complex piece of music.

Major Chord (♩ = 84)

2 

Minor 7 Chord (♭ = 84)

[illegible]

The page contains 12 staves of musical notation, each featuring a single long note with a fermata. The notes are written in treble clef and include various accidentals (sharps, flats, naturals) and are often beamed together in groups. The notation is arranged in a single column, with each staff starting on a new line of music.

Half Diminished 7 Chord (♩ = 84)

4 *p-f*

This musical score is for a half-diminished 7th chord exercise. It consists of 14 staves of music, each containing a long tone (half note) with a fermata. The tempo is marked as ♩ = 84. The first staff is marked with a dynamic of *p-f* (piano to forte). The key signature is one flat (B-flat major or D minor). The exercise is divided into two main sections: the first 10 staves are in the key of B-flat major (D minor), and the last 4 staves are in the key of D major. The notes for the half-diminished 7th chord (B-flat major) are B-flat, D, F, and A-flat. The notes for the half-diminished 7th chord (D major) are D, F, A, and B-flat. The exercise is marked with a '4' in the top left corner.

Dominant 7(b5) Chord (♩ = 84)

5

p-f

A musical score for a Dominant 7(b5) Chord exercise. The score is written on 12 staves in 4/4 time, with a tempo of 84 beats per minute. The key signature has one sharp (F#). The exercise begins with a dynamic marking of *p-f* (piano to forte). The first staff is marked with a large '5'. The music consists of long tones (half notes) with various accidentals (sharps, flats, naturals) and slurs, designed to explore the harmonic structure of the Dominant 7(b5) chord across different registers and voicings.

12 Long Tones

Diminished 7 Chord ($\text{♩} = 84$)

The musical score is written for a single melodic line on a grand staff (treble and bass clefs). It begins with a 6/8 time signature and a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 84$. The first measure is marked *p-f* (piano-forte). The score consists of 12 measures, each containing a long tone (half note) with a fermata. The notes are: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6. The notes are grouped into pairs of eighth notes with a slur, and each pair is followed by a long tone with a fermata. The notes are: F#4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6.

Major 7 (#5) Chord (♩ = 84)

7

The musical score consists of 13 staves of music in 4/4 time, with a tempo of 84 beats per minute. The key signature has one sharp (F#). The first staff begins with a dynamic marking of *p-f* (piano to forte). The music is composed of long tones, with each staff containing four measures. The notes are as follows:

- Staff 1: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 2: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 3: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 4: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 5: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 6: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 7: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 8: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 9: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 10: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 11: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 12: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).
- Staff 13: F#4 (half note), F#5 (half note), F#6 (half note), F#7 (half note).

14 Long Tones

Dominant 7 (♭5) Ascending
Major 7 (♯5) Descending (♩ = 84)

8 *mf*

The musical score consists of 12 staves of music. The first staff is marked with a circled '8' and a mezzo-forte (*mf*) dynamic. The music is written in 4/4 time and features long tones (half notes) with various accidentals (sharps, flats, naturals) and phrasing slurs. The key signature changes from one sharp (F#) to one flat (Bb) across the staves. The exercise is divided into two main sections: an ascending sequence of Dominant 7 (♭5) chords and a descending sequence of Major 7 (♯5) chords.

Lip Flexibilities

1 $\text{♩} = 132$

p - mf

The musical score is written for a single melodic line on a treble clef staff. It begins with a tempo marking of 132 beats per minute and a dynamic range from piano (*p*) to mezzo-forte (*mf*). The key signature is one sharp (F#). The score contains 11 staves of music. The first staff is marked with a '1' and a dynamic marking of *p - mf*. The music features various lip flexibility exercises, including slurs, ties, and dynamic markings. The score includes various musical notations such as eighth notes, quarter notes, and half notes, often grouped with slurs. There are also dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The score ends with a double bar line on the 11th staff.

16 Lip Flexibilities

2 $\text{♩} = 132$

The musical score consists of 11 staves of music. The first staff begins with a '2' and a tempo marking '♩ = 132'. The music is written in a single melodic line on a five-line staff. The key signature has one sharp (F#). The time signature is 4/4. The exercise includes various melodic patterns, slurs, and ties. Fingerings (1, 2, 3) and breath marks (b) are indicated above the notes in several places.

3 $\text{♩} = 100$

p-mf

The musical score consists of 12 staves of music. The first staff is marked with a '3' and a tempo indication '♩ = 100'. The second staff has a dynamic marking 'p-mf'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and is characterized by frequent triplet markings (indicated by a '3' over the notes). The exercise progresses through different key signatures, including one sharp, one flat, and one double flat, as indicated by the changing key signatures on the staves. The final staff ends with a double bar line and a repeat sign.

This musical score consists of 12 measures of music, organized into two systems of six measures each. The first system (measures 1-6) is in B-flat major (two flats) and 4/4 time. Measures 1-2 contain quarter notes, while measures 3-6 contain eighth-note triplets. The second system (measures 7-12) is in D major (two sharps) and 4/4 time. Measures 7-8 contain quarter notes, while measures 9-12 contain eighth-note triplets. Each measure is written on a single staff. The first measure of each system includes a breath mark (a curved line with an arrow) and a dynamic marking of *p*. The final measure of the second system includes a dynamic marking of *mf*. The tempo is indicated as $\text{♩} = 100$ at the beginning of the second system.

4 $\text{♩} = 100$
p-mf

The page contains 12 staves of musical notation, organized into six pairs of treble and bass staves. Each pair represents a different exercise. The notation includes various note values, slurs, and triplet markings (indicated by a '3' over a group of notes). The key signatures vary across the staves, including one sharp (F#), one flat (Bb), and two flats (Bb, Eb). The exercises are designed to improve lip flexibility through various rhythmic and melodic patterns.

20 Lip Flexibilities

Measures 1-6 of the Lip Flexibilities exercise. The music is written on six staves in treble clef. The key signature has one sharp (F#). The first four measures contain eighth and sixteenth note patterns with triplets. The last two measures end with a double bar line.

Measures 7-12 of the Lip Flexibilities exercise. The music is written on six staves in treble clef. The key signature has one sharp (F#). The tempo is marked $\text{♩} = 96$ and the dynamics are *p-mf*. The first measure is marked with a large '5'. The music continues with eighth and sixteenth note patterns, including triplets in the final measures.

Play with and without alternate fingerings.

6 $\text{♩} = 144$

7 $\text{♩} = 96$
p-mf

22 Lip Flexibilities

Play with and without alternate fingerings (Nos. 8, 9 and 10).

8 $\text{♩} = 108$
p-mf

Exercise 8 consists of six staves of music in 4/4 time, with a tempo of 108 beats per minute. The first staff is in G major (one sharp) and starts with a *p-mf* dynamic. It contains two measures of eighth-note patterns, each with a triplet of eighth notes indicated by a '3' over the notes. The subsequent five staves continue the exercise in different keys: A major (two sharps), B major (three sharps), C major (no sharps or flats), D major (two sharps), and E major (three sharps). Each staff follows the same structural pattern of eighth-note runs with triplets and slurs.

9 $\text{♩} = 108$
p-mf

Exercise 9 consists of four staves of music in 4/4 time, with a tempo of 108 beats per minute. The first staff is in G major (one sharp) and starts with a *p-mf* dynamic. It contains two measures of eighth-note patterns, each with a triplet of eighth notes indicated by a '3' over the notes. The subsequent three staves continue the exercise in different keys: A major (two sharps), B major (three sharps), and C major (no sharps or flats). Each staff follows the same structural pattern of eighth-note runs with triplets and slurs.

10 $\text{♩} = 108$
mf

Exercise 10 consists of two staves of music in 4/4 time, with a tempo of 108 beats per minute. The first staff is in G major (one sharp) and starts with a *mf* dynamic. It contains two measures of quarter-note patterns, each with a slur over the notes. The second staff continues the exercise in a different key, also featuring quarter-note patterns with slurs.

11 $\text{♩} = 108$
p-mf

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24 Lip Flexibilities



Play with and without alternate fingerings (12 and 13).



14 $\text{♩} = 126$
p-mf

15 $\text{♩} = 100$
mf

16 $\text{♩} = 144$

26 Lip Flexibilities

17 $\text{♩} = 96$

18 $\text{♩} = 120$
mf

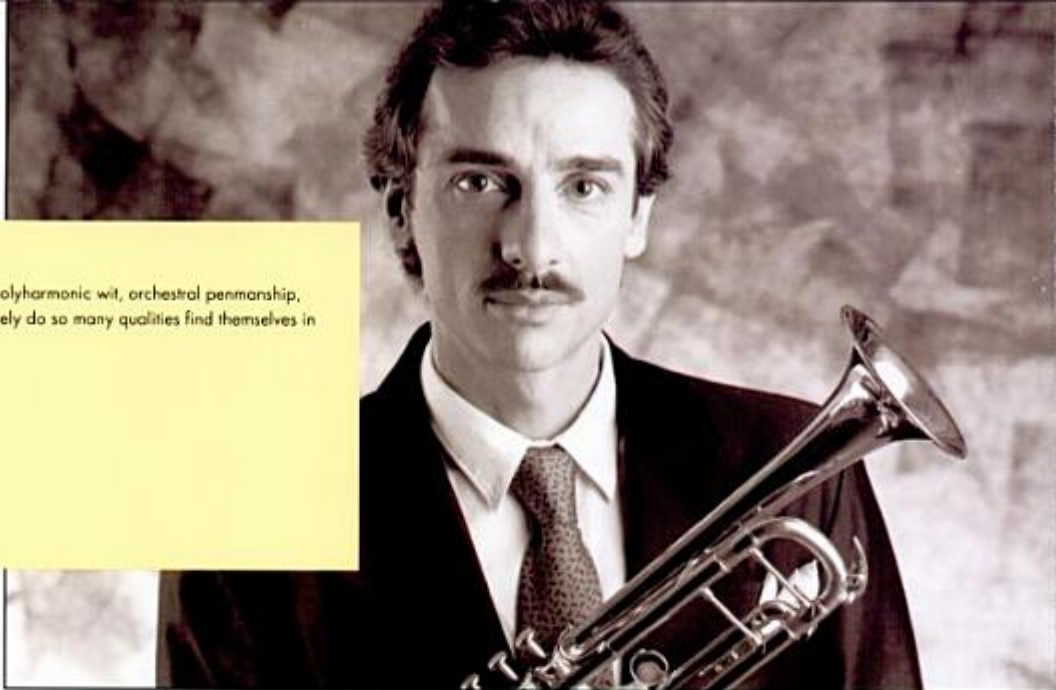
19 $\text{♩} = 112$
mf

Finely tuned wind, easy control, polyharmonic wit, orchestral penmanship, punctuated spiritual warmth.... Rarely do so many qualities find themselves in one musician.

Chick Corea

Hitch your wagon to a star....

Doc Severinsen



While growing up in Montana, Allen Vizzutti was guided by his father, a self-taught musician and trumpet player, to performances of virtuoso literature, such as the Haydn and Hummel concertos, the Carnival of Venice and Hungarian Dance No. 5. By the age of 16, Allen won the concerto competition and was awarded first chair in the World Youth Symphony Orchestra at Interlochen, Michigan.

Allen earned a B.A., M.M. and a Performer's Certificate from the famed Eastman School of Music in Rochester, New York. He was the only wind or percussion player to have been awarded the coveted "Artist's Diploma" in the school's history. As first trumpet with the Eastman Jazz Ensemble, he was chosen "Best Trumpet Soloist" at the Notre Dame Collegiate Jazz Festival. By his sophomore year, he was a regular member of the Rochester Philharmonic, the Rochester Chamber Orchestra, the Chuck Mangione Orchestra and the only student in the Eastman Brass Quintet faculty touring ensemble.

Equally at home in a multitude of musical idioms, Allen has visited 30 countries to perform with a rainbow of artists and ensembles, including Chuck Mangione, Woody Herman, Chick Corea, the NBC Tonight Show Band and North American orchestras in Phoenix, Rochester, Buffalo, St. Louis, Milwaukee, Edmonton and

People in Germany, Poland, England, Sweden, Brazil, Canada, Japan and the United States have all heard his brilliant sound over the airwaves of national television. Allen's growing status as an artist has led to solo performances at the Aspen Music Festival, Banff Center for the Performing Arts, Israel Music Festival, Vancouver's EXPO '86, Montreux Jazz Festival, "Live Under the Sky" in Japan, Teton Music Festival, International Trumpet Guild, the Hollywood Bowl, Carnegie Hall, Newport Jazz Festival, National MENC, TBA and IAJE.

While living in Los Angeles, he performed on 100 motion picture soundtracks (such as *Back to the Future*, *Star Trek*, *The Black Stallion*, *Rocky II*, *Pollux*, *Fire Fox*, *Sudden Impact*, *10*, *Under the Cherry Moon*, *Broadcast News*, *The Electric Horseman* and *1941*), and countless television shows, commercials and record albums, with such stars as Frank Sinatra, Barbra Streisand, Prince, Neil Diamond, the Crusaders, the Tonight Show Band, four albums with Woody Herman and three albums with Chick Corea.

Allen's solo jazz recordings include *Allen Vizzutti* (K-Tel/Head First), *Red Metal* (available on the Bainbridge label), *Live in Montreux* with the Eastman Jazz Ensemble, *Rainbow* (released in Japan and Sweden) and *Double Focus*, a classical/jazz mixture (released in Japan). His classical solo recordings include *The Versatility of Allen Vizzutti* (Golden Crest Records) and *Baroque and Beyond* (CBS/Sony Records in Japan).

His latest recording, *High Class Brass*, is a unique classical/jazz mixture coproduced, written and performed with Jeff Tyzik and the 90-piece national repertoire orchestra of the Keystone Music Festival (available from Prophecy Records, 102 Westland Avenue, Rochester, New York, 14618).

Allen's love of expression through composition has led to world premiers by the Los Angeles Philharmonic, Phoenix Symphony, Rochester Philharmonic, New York Philharmonic and the Tonight Show Orchestra, as well as recorded works by the Royal Philharmonic of London, the Woody Herman Band, the Summit Brass and the London Symphony Orchestra. In fact, the Tonight Show Band album (featuring Doc Severinsen), coproduced by Allen and fellow trumpet artist Jeff Tyzik, won the Grammy Award for the "Best Big Band Recording" of 1986.

Allen's continued interest in education and the value of music in daily life has led to an extensive schedule of concerts and clinics at universities throughout the United States, Canada and Japan, in both jazz and classical idioms.

Allen Vizzutti performs exclusively on the Yamaha B-flat, C, D, E-flat and piccolo trumpets.

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