

Twenty-Seven Groups of Exercises

for **CORNET AND TRUMPET**

By EARL D. IRONS

Designed to develop

- BREATH CONTROL
- LIP FLEXIBILITY
- MUSCULAR EMBOUCHURE

Plus

**SPECIAL EXERCISES
IN TRIPLE AND
DOUBLE TONGUING**

Southern
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TWENTY-SEVEN GROUPS OF EXERCISES
for
CORNET and TRUMPET

Designed to develop
Breath Control, Lip Flexibility, and the Muscular Embouchure
with Special Exercises in Triple and Double Tonguing

REVISED EDITION

by
EARL D. IRONS

Director of Bands
Arlington State College
Arlington, Texas



Text Edited by
C. M. O'NEAL, B.A., M.A., PH.D.

Prof. of English
Arlington State College

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FOREWORD

Probably every musician who writes an instruction book for his instrument feels that he is somewhat presumptuous in doing so, since there are already so many fine methods written. Especially is this true of the writer of a book for cornet or trumpet. However, the ambitious student should have a complete library and should welcome new books that deal with a special phase of instrumental study. With this in view I feel that I have something valuable to offer, something in the nature of a specialized text. The exercises in this book have been written for the sole purpose of developing a smooth and almost effortless tone in both the high and low registers of the cornet and trumpet, and yet a tone based on a principle which allows the maximum of flexibility and ease in the execution of fast passages.

After studying and conversing with the very finest cornet players in this country I have worked out and compiled a series of exercises which have proved so beneficial to me that I feel they should be passed on to other teachers and players of the cornet and trumpet. These exercises are the result of much experimentation. First I tried the lip shift system, and found it effective for the actual production of high tones. After a while I could play, with very little effort and by blowing harder, tones up to second G above the staff *fortissimo*. However, I found that I could not execute fast passages and use the lip shift, and so concluded that this system was impractical for me. Similarly I tried other systems, but for me none seemed to be entirely satisfactory.

At last I began building an embouchure based on the scientific principles treated in this book. I tried all kinds of exercises. By elimination, combination, and constant testing I eventually found those which most effectively produced the desired results. I have demonstrated these exercises at numerous clinics, festivals, and contests. The series of exercises has met with such approval that I am putting it in book form.

I am not offering this work as a self-teaching method, but as an aid for the teacher, to be used in conjunction with any of the standard methods. At the same time I have designed the text to serve as a self help device for advanced players of cornet and trumpet who are not entirely satisfied with their range. I do not claim that this is the only method for perfecting the high register on cornet and trumpet, but I do claim that it is practical and effective.

The nine pages added to this book that have already been used by thousands of teachers and students of the cornet and trumpet will be of great aid in perfecting the triple and double tonguing. This different approach to the above men-

tioned type of tonguing will be revolutionary if practiced consistently. St. Jacone was the first, to my knowledge, to suggest this kind of tonguing. Ed Chenette brought it to my attention in 1949. Since that time I have been working on it and have changed my students from the old type of tonguing to the kind in the following exercises with great success.

These exercises should be practiced until the KU or K attack is just as positive and pleasing as the TU or T attack. This ease can only be attained by consistent practice. Each exercise should be played very, very slowly, with speed increasing gradually.

You will notice that the triple tonguing is nothing more than double tonguing divided into triplets. After this type of tonguing is perfected, it should make no difference whether the attack is on the T or K. At the very beginning it will be necessary for the student to use more diaphragm on the K than on the T attack. After a few weeks practice this will not be noticeable.

Pages 24 and 25 should be practiced very slowly with some space between each tone. Use the attack as marked. It may take only a few days for some, especially the young player, while it may take weeks of hard work for the student that has formed a habit of playing the old style system. In either case the student will be amply repaid for his efforts.

Speed can be gained in the following pages according to the ability of the student. Please keep this one thing in mind: speed will be of no worry if these exercises are properly worked out and consistently practiced. Pages 30 and 31 are taken from the Arban method as far as notes are concerned. Play each exercise many times, using both attacks as marked. Practice 45 to 45D with caution. Do not play higher than the embouchure will stand. Do not use excessive pressure.

The exercises on this last page are to be single tongued and will be found very beneficial in gaining power and endurance. The last nine pages of this book were written and compiled with the sincere hope that the exercises will help to eliminate some of the faulty triple and double tonguing that is so noticeable among most school age players. The Arban method has an abundance of material to further your studies in this type of tonguing — from page 155 to 190 inclusive.

With this brief foreword I submit to you twenty-seven groups of exercises for developing breath control, lip flexibility, and the muscular embouchure. I hope that you will find them as helpful to you in your study of the cornet or trumpet as I have found them in mine.

Earl D. Irons.

Tongue Control

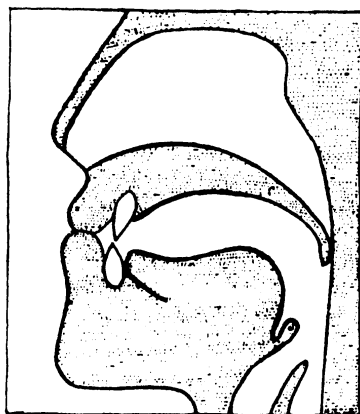


FIG. A

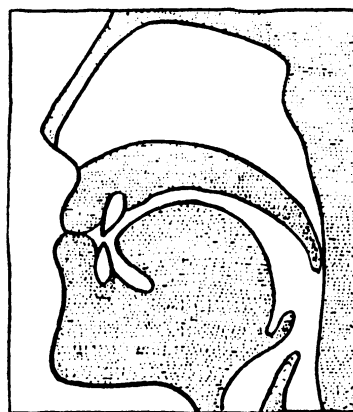
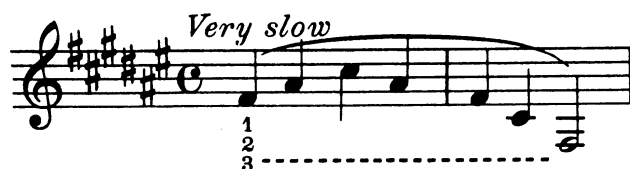


FIG. B

The cut of a cross section of the mouth and nasal cavity shown above will show graphically the use of the tongue in pitch variation. Figure A shows the tongue in the low position, or the position for producing the syllable "ah". Figure B shows the tongue in the high position, or the position for producing the syllable "ee". These represent the positions of the tongue for the lowest and highest tones on your instrument. Between them lie a number of positions for the intermediate notes, positions which may be represented partially by the tongue positions for the vowels in "mat, met, mate, mit," etc. In the actual use of the tongue for pitch variation, it is well to note that rise of tongue is more pronounced between tones in the lower register. Just as the tones possible with the same fingering are closer together in the upper register, so too are the tongue positions closer together, making the rise of the tongue hardly perceptible as it approaches the roof of the mouth.



The exercise printed here illustrates the use of the tongue as described in the preceding paragraph. The student should practice it over many times, until he gets the knack of using his tongue in the proper manner. As he practices, he should concentrate on the position of his tongue as each tone is produced. He should feel the rising and falling of the middle of his tongue as the pitch varies.

The lips should work in unison with the tongue. For the extreme low tones, the lower lip is turned over slightly, away from the upper lip, into the cup of the mouthpiece. As higher tones are played, the lower lip works slightly up toward the upper, as the tongue rises.

The placing of the mouthpiece to the lips is, of course, of great importance and should be governed entirely by the formation of the individual's mouth and teeth. No change in the position of the mouthpiece on the lips should be made without consulting an authority, for the student's habitual position may be entirely correct. To find the most natural position, which is by all means the best, the student should imagine that he is posing for a dignified picture, then place the mouthpiece firmly against his lips without shifting or straining his facial muscles. To avoid strain, the student should play very softly for the first few days, and unless he is on a job that requires loud blowing he should always play softly at least three-fourths of his practice time.

AUTHOR'S NOTE: The student must use the fingering exactly as marked in all exercises to get the full benefit from them. Some of the scales and chords are not exactly true, and the signatures are in some instances purposely marked incorrectly, so that many of the so-called false tones are produced by means of secondary fingering in order to keep the pattern uniform.

Groups 1, 2, 3, and 4.

Almost all fine cornet and trumpet players stress the importance of deep breathing and breath control. All performers on these instruments are aware of this prime principle of cornet playing but most of them treat it too lightly. It is suggested here that the student review the treatment of breathing in any of the numerous fine cornet methods before continuing with his practice. The exercises on the following page are aimed to test the breathing habits of the student. All exercises should be played at first without repeating until the lips are flexible and the breath well under control. The student should not go beyond page five until he can play these exercises as written in one breath at a very slow tempo. When this alone is accomplished, the student should feel that he has already made great progress on the way to fine cornet playing.

Care should be taken that the mouthpiece rests firmly against the lips for the low tones. To play the extreme low tones, it will be necessary to turn the part of the lower lip in the mouthpiece over slightly and away from the upper lip. If this procedure seems difficult, the student may try protruding the lower jaw slightly. This cannot be accomplished in one day, but the student will be able to do the trick in due time.

For the high tones it will be necessary to pull the lower lip slightly in towards the upper lip. This procedure will necessitate the application of a little more power. The movement of the lower lip is all done inside the mouthpiece; there is no shifting. The corners of the mouth are always kept firmly against the teeth, not pulled back intentionally. The tongue is raised and lowered with the tones as explained on page 3. The student should keep these principles in mind and practice all of the exercises on the following page until he can play them easily and clearly, finishing with a full tone on the last note of each exercise, which is an octave below the beginning tone. These low tones at the end of each exercise will teach the turn over of the lower lip.

Too much stress cannot be laid on the importance of the sustained tone exercises in group 3. If played properly at a slow tempo with a steady *crescendo* to *forte* and an equally steady *diminuendo*, this group of exercises will prove a valuable warm-up device and a great aid to intonation.

GROUP 1

Group 1 consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth notes, a repeat sign, and a fermata. Dynamics include *p* (piano) and *f* (forte). The second staff continues the melody with similar notation and dynamics. The third staff concludes the group with a final note and a fermata.

GROUP 2

Group 2 consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a common time signature (C). It features a series of eighth notes, a repeat sign, and a fermata. Dynamics include *p* (piano) and *f* (forte). The second staff continues the melody with similar notation and dynamics. The third staff concludes the group with a final note and a fermata.

GROUP 3

Group 3 consists of one staff of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a series of eighth notes, a repeat sign, and a fermata. Dynamics include *p* (piano) and *f* (forte).

GROUP 4

Group 4 consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F#, C#), and a common time signature (C). It features a series of eighth notes, a repeat sign, and a fermata. Dynamics include *p* (piano) and *f* (forte). The second staff continues the melody with similar notation and dynamics. The third staff concludes the group with a final note and a fermata.

Groups 5, 6, and 7

It is recommended that the exercises in group 5 be played in common time at first. Later, when the tones come easily and clearly without force or strain, the exercises may be played in *alla breve* time and repeated as many times as the student can repeat them and still finish with a clear firm tone on the last note. The last note in each group or phrase is an octave below the starting tone and provides the relaxation of the tongue and lips which is of vital importance to progress in this method of embouchure development.

Group 6 should be played as written, at a moderately slow tempo, and the last tone should be held until the supply of air in the lungs is entirely exhausted.

The seventh group is to be played exactly as written. Attention should be given to the movement of the tongue while these exercises are being played. Although the lips and the facial muscles are important factors in the performance of these exercises, the student should feel that he is varying the pitch of his instrument by raising and lowering his tongue as explained by the illustrations on page 3 of this book.

GROUP 5



GROUP 6

