

19.

The meaning of 'relying on the sound representation and memory of your embouchure' is that the notes you are going to play, have been played by you thousands of times. So you know how it should sound. You also have knowledge on how much air and control in the corners of the mouth are needed for a certain tone. After all, you have 'calibrated' your embouchure over the years. Trust the system that you have carefully trained. This way you prevent all kinds of physical 'preparations' for the tones to be played and with that possibly a lot of potential blockades. Exhale, inhale and play. I call that 'impulsive' or 'playing from an impulse'.

20.

The meaning of 'breathe in the rhythm of the exercise' is that you exhale and inhale in advance at the tempo of the exercise. In this way you increase the activity of your air and, while you breathe, you also study tempo and timing.

21.

Adjust the pitch as good as you can with the trigger of your first and third valve. Applying the seven positions makes this necessary and pleasant, especially in the lower register.

22.

Exercise 29 started, from a lip bend vibrato to a lower second to a shake to the upper third. There is a natural acceleration that is difficult to write down. Supported by a good constant flow of breath and guided by an accelerating oh, ah, or ah, ih movement of the back of the tongue, you can learn to convert a vibrato into a quick shake to the third above.

For a good set-up of this series of exercises I strongly recommend everyone to read *Better trumpet playing – part 1*. It contains many tools to achieve a well-balanced basic technique.

I wish you happy shaking!

Loet van der Lee





Inkijike exemplaar

Oefening 1 / Exercise 1



$\text{♩} = 60$

CONTINUEER DE DYNAMIEK
CONTINUE THE DYNAMICS

Opmerkingen:

- maak de aanzet minimaal
- let op de constante luchtstroom
- speel de hele oefening met een eenvormig embouchure
- adem in de timing van de oefening
- adem op de kwarttel rust eerst uit en dan in
- neem na deze oefening minimaal 4 minuten pauze

Comments:

- minimize the start of the note
- pay attention to the constant airflow
- play the whole exercise with a uniform embouchure
- breathe in the timing of the exercise
- on the quarter count rest, breathe out first, then breathe in
- after this exercise, take a minimum break of 4 minutes





$\text{♩} = 180$

Opmerkingen:

- let op de dynamiek
- geleidelijk harder en zachter worden
- stel de embouchure in op de hoogste toon van de passage
- speel in de kern van de toon
- neem zo kort mogelijk tijd voor het gebonden interval
- adem in de timing van de oefening
- speel de hele oefening met een eenvormig embouchure
- neem na deze oefening minimaal 2 minuten pauze

Comments:

- pay attention to the dynamics
- gradually getting louder and softer
- set the embouchure to the highest tone of the passage
- play in the center of the tone
- take as little time as possible for the bound interval
- breathe in the timing of the exercise
- play the whole exercise with a uniform embouchure
- after this exercise, take a minimum break of 2 minutes

Oefening 3 / Exercise 3



$\text{♩} = 100$

Opmerkingen:

- let op de dynamiek
- speel het interval met een eenvormig embouchure
- speel de onderkwart zachtjes en beheerst
- speel de noten goed uit, ook als het zachtjes is
- neem na deze oefening minimaal 1 minuut pauze

Comments:

- pay attention to the dynamics
- play the interval with a uniform embouchure
- play the lower quarter gently and in a controlled manner
- play the full length of the notes, even if it is soft
- after this exercise, take a minimum break of 1 minute



Oefening 4 / Exercise 4



LOET VAN DER LEE

♩=100

Opmerkingen:

- let op de dynamiek
- speel het interval met een eenvormig embouchure
- speel de onderkwart nonchalant, zachtjes en beheerst
- speel de noten goed uit, ook als het zachtjes is
- neem na deze oefening minimaal 2 minuten pauze

Comments:

- pay attention to the dynamics
- play the interval with a uniform embouchure
- play the lower quarter casually, softly and in a controlled manner
- play the full length of the notes, even if it is soft
- after this exercise, take a minimum break of 2 minutes



♩ = 100

Opmerkingen:

- let op de dynamiek
- speel het onderoctaaf zacht en beheerst
- speel de hele oefening met een eenvormig embouchure
- speel de lengte van de noten goed uit, ook als het zachtjes is
- adem in de timing van de oefening
- neem na deze oefening minimaal 2 minuten pauze

Comments:

- pay attention to the dynamics
- play the lower octave soft and controlled
- play the whole exercise with a uniform embouchure
- play the whole length of the notes, even if it is soft
- breathe in the timing of the exercise
- after this exercise, take a minimum break of 2 minutes



Oefening 6 / Exercise 6



♩ = 100

Opmerkingen:

- let op de dynamiek
- speel het onderoctaaf zacht en beheerst
- speel de hele oefening met een eenvormig embouchure
- speel de lengte van de noten goed uit, ook als het zachtjes is
- adem in de timing van de oefening
- neem na deze oefening minimaal 2 minuten pauze

Comments:

- pay attention to the dynamics
- play the lower octave soft and controlled
- play the whole exercise with a uniform embouchure
- play the whole length of the notes, even if it is soft
- breathe in the timing of the exercise
- after this exercise, take a minimum break of 2 minutes



LOET VAN DER LEE

$\text{♩} = 134$

CONTINUEER DE DYNAMIEK
CONTINUE THE DYNAMICS

Opmerkingen:

- speel deze oefening op souplesse, dus met weinig druk op de embouchure
- speel de intervallen abrupt en hoekig
- maak een duidelijke verdubbeling van achtste naar zestiende noten
- speel de onderkwart nonchalant en zacht
- neem na deze oefening minimaal 1 minuut pauze

Comments:

- play this exercise smoothly, with little pressure on the embouchure
- play the intervals abruptly and angularly
- make a clear doubling from eighth to sixteenth notes
- play the lower quarter casual and softly
- after this exercise, take a minimum break of 1 minute





LOET VAN DER LEE

$\text{♩} = 134$

CONTINUEER DE DYNAMIEK
(CONTINUE THE DYNAMICS)

The musical score consists of seven staves of music. The first staff starts with a dynamic marking of mf and an accent. The second staff has a dynamic marking of pp and mf . The third staff has a dynamic marking of mf . The fourth staff has a dynamic marking of mf . The fifth staff has a dynamic marking of mf . The sixth staff has a dynamic marking of mf . The seventh staff has a dynamic marking of mf . The score includes various rhythmic markings such as 1, 1/2, 2/3, and 1/3. The key signature changes from one flat to two flats, then to two sharps, and finally to one flat. The tempo is marked as $\text{♩} = 134$.

Opmerkingen:

- speel deze oefening op souplesse, dus met weinig druk op de embouchure
- speel de intervallen abrupt en hoekig
- maak een duidelijke verdubbeling van achtste naar zestiende noten
- speel de onderste noot per passage nonchalant en zacht
- neem na het spelen van deze oefening minimaal 1 minuut pauze

Comments:

- play this exercise smoothly, with little pressure on the embouchure
- play the intervals abruptly and angularly
- make a clear doubling from eighth to sixteenth notes
- play the lower note per passage casually and softly
- after this exercise, take a minimum break of 1 minute

