FLEXIBILITY STUDIES
and
TECHNICAL DRILLS

for
Cornet or Trumpet

by

Del Staigers

PUBLISHED IN TWO PARTS

Part I Studies in Flexibility 0 3564

Part II Technical Drills for Finger Facility 0 3648

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Studies for Flexibility

These exercises have been developed and used by the composer in his daily practice for many years, and have also been applied as material for his pupils with great success. Diligent practice of this material utilizes and develops all the muscles employed in playing a wind instrument. Each and every exercise can be played and played well, but perserverance and will power are prerequisites.

Crescendos, decrescendos, and breaths have been carefully marked. Exercises of this nature provide no benefits unless practiced in strict rhythm. USE THE INDICATED FINGERING.

TECHNICAL DRILLS FOR FINGER FACILITY

Finger exercises have been written for piano, violin, cello, viola, clarinet, flute, etc., but so far the three-valved brass instrument has been neglected. Present-day requirements demand great facility. The material contained herein is offered as a means of attaining the desired objective. Practice slowly at first and master the difficult exercises. NONE ARE IMPOSSIBLE.

These studies are not offered as a substitute for any of the recognized METHODS, notably Arban. Brass instrument performers have progressed in their art to the point where arrangers and composers call upon them to play passages that until recently would have been considered impossible. The need for material to develop great facility and reliability is well known among the better teachers and performers.

Del Staigers

Part I

Studies for Flexibility

DEL STAIGERS

Play slowly and very rhythmically. Do not interrupt rhythm when breathing. Breathe where indicated. Count carefully. Use indicated fingering. Pay particular attention to crescendo (<) and decrescendo (>) marks. Remember RHYTHM is 75% of your success.

Slowly and rhythmically

Breathe (but do not interrupt rhythm) breathe

1

Be sure to use indicated fingering.

2

3

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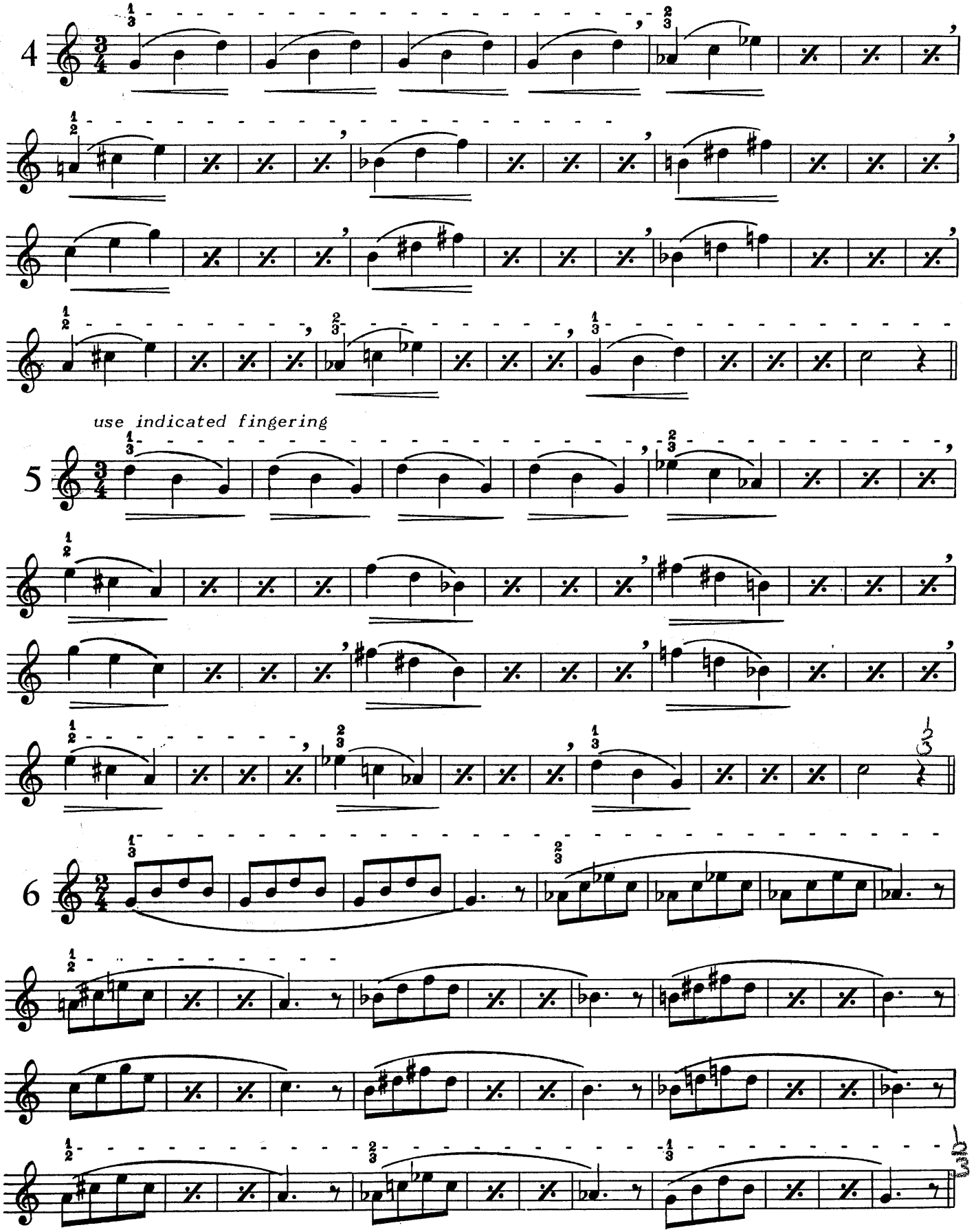
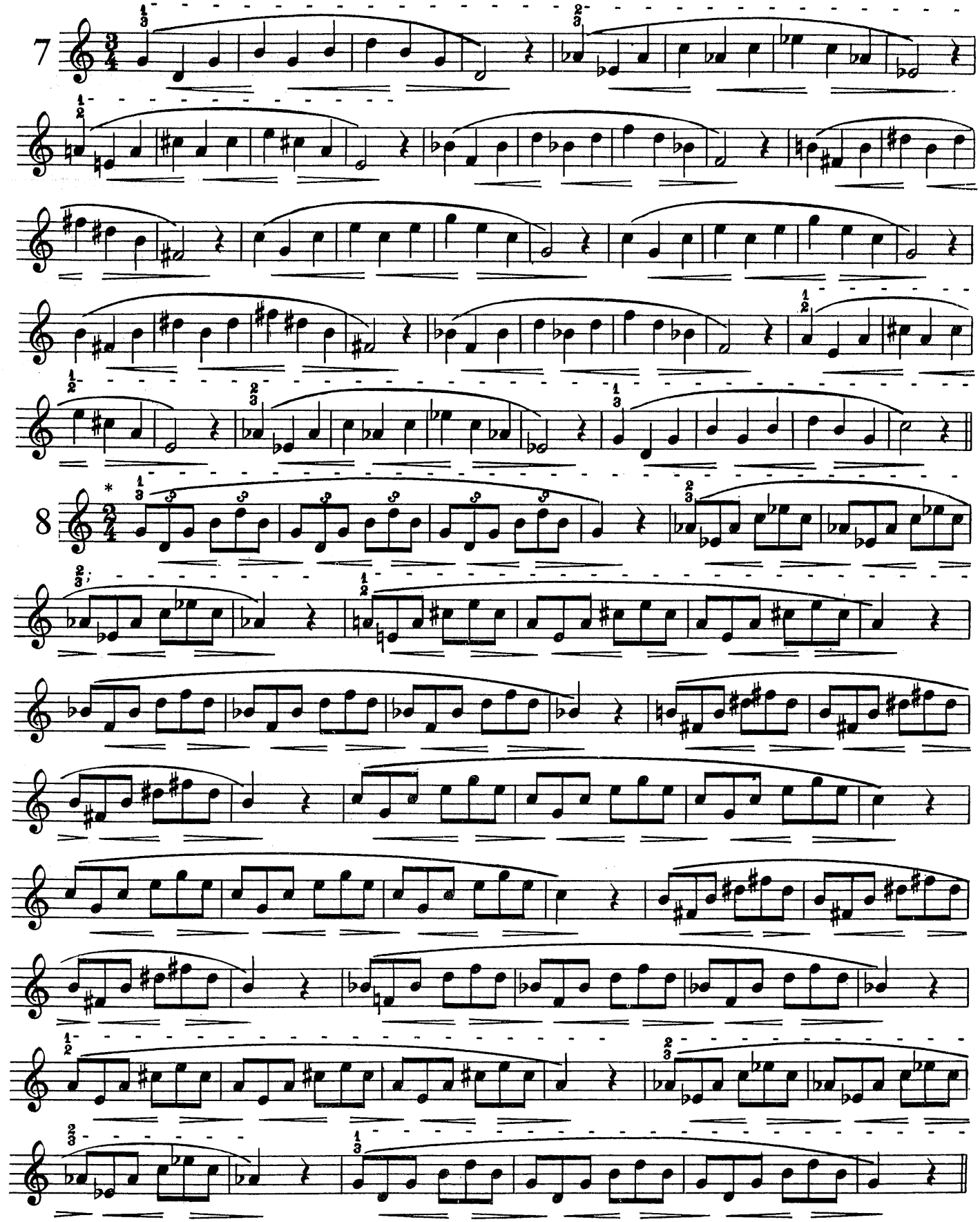
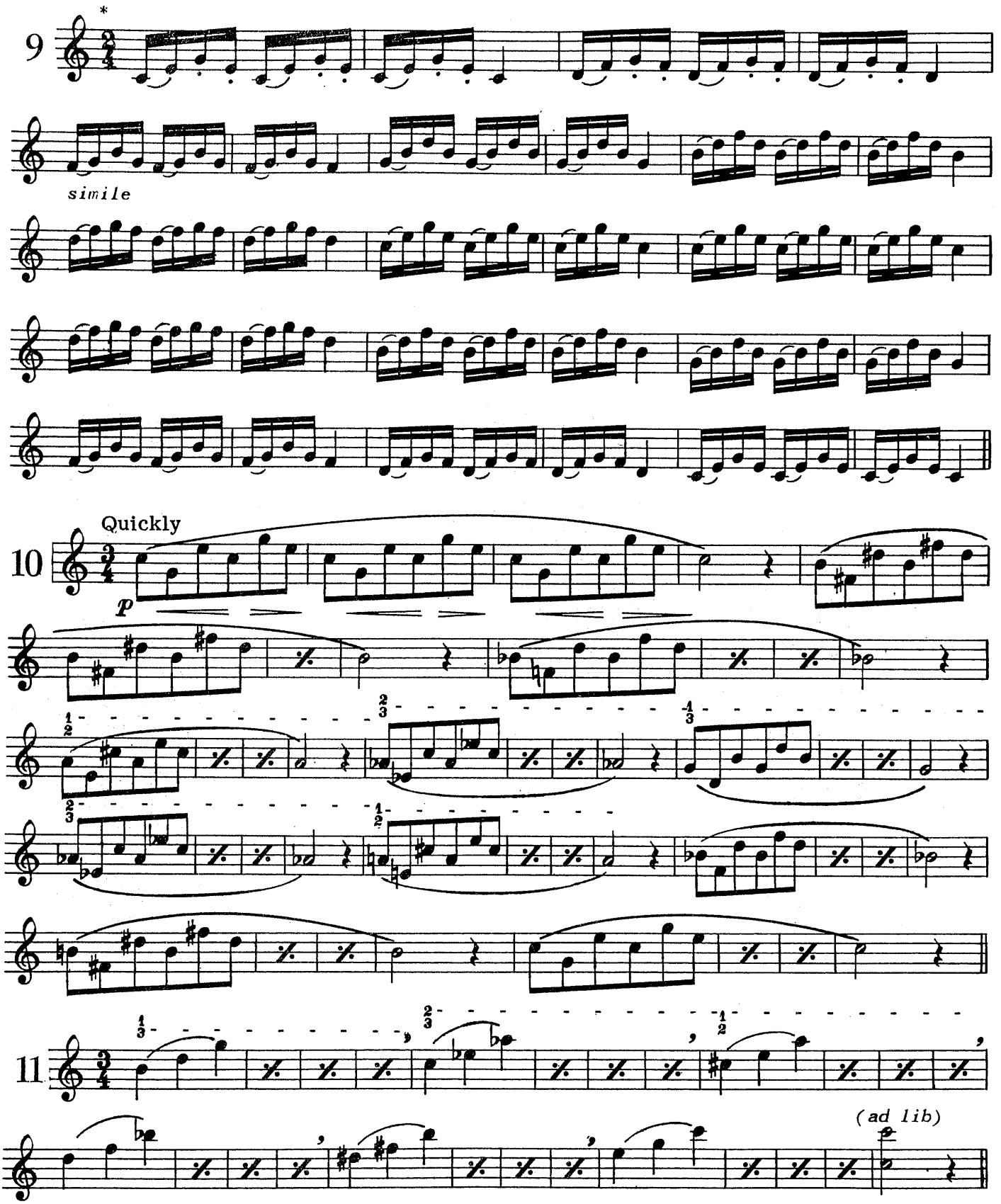

4
use indicated fingering
5
6



*Also play these articulations.



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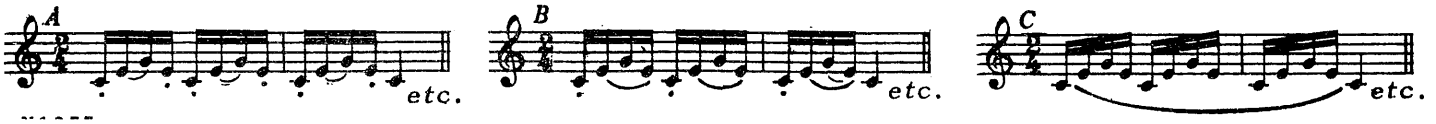


*Observe the accents and play very rhythmically.

12

13

Be sure to play the 3rd note of each group staccato.

14

15

16

17

18

from 2 to 8 times

19

pp

last

This exercise should be practiced as softly and rapidly as possible

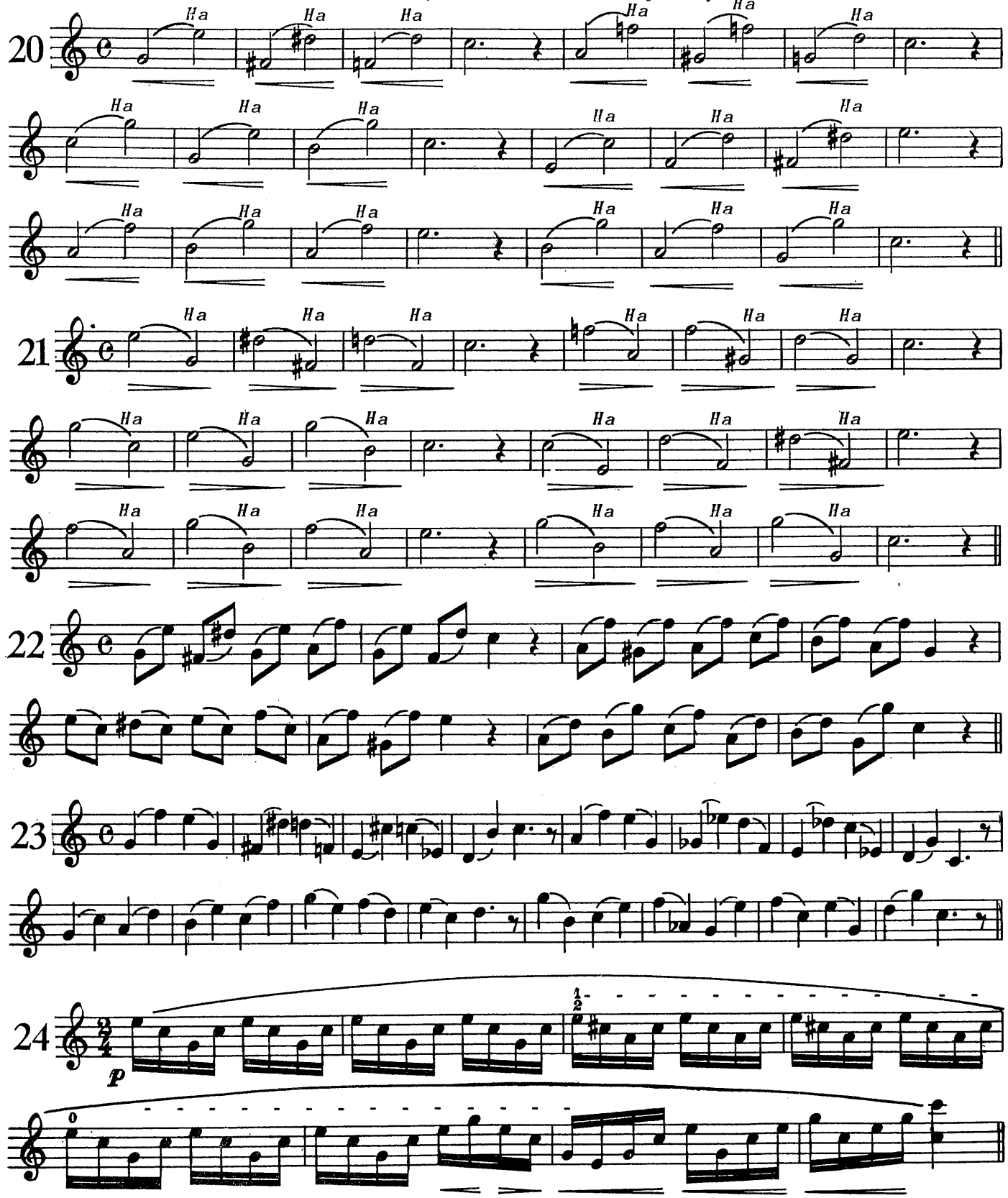
*In exercises 12 to 18 also play with these articulations.

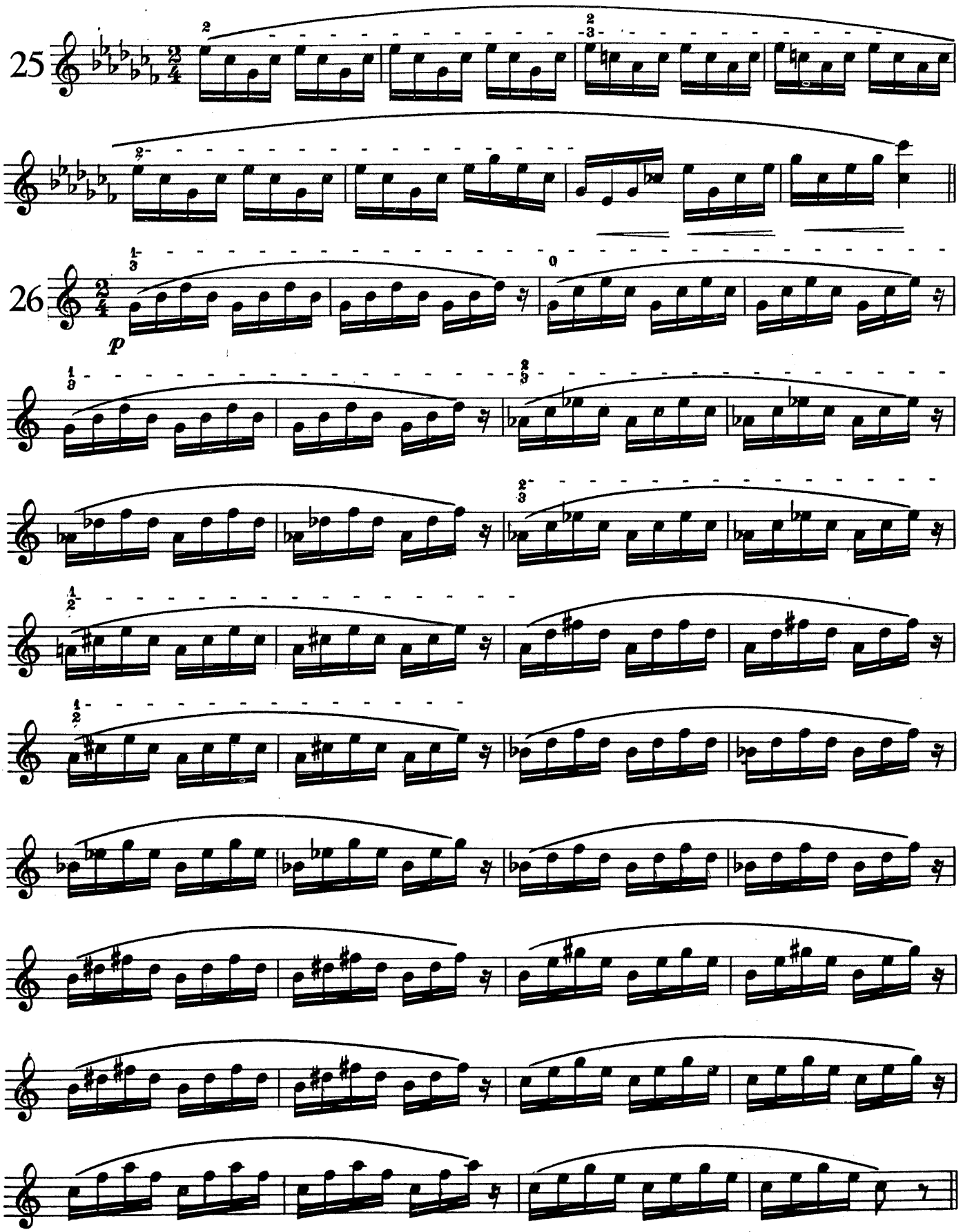
Ⓐ

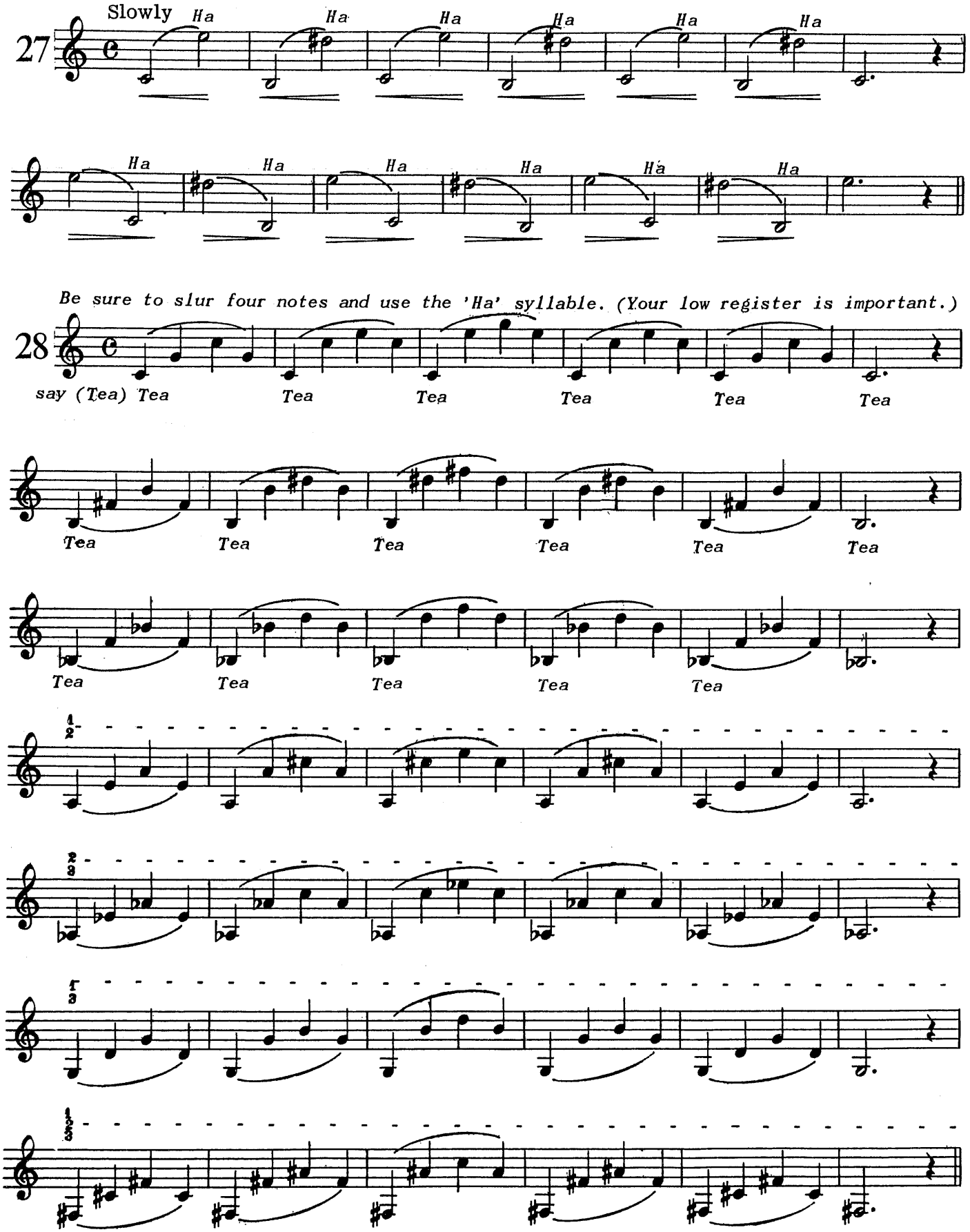
Ⓑ

I suggest that you sing a few bars. Notice that you produce the syllable "Ha" to avoid a glissando. Do the same when you play your instrument. This will eliminate the "in-between notes". Be sure to observe the (—) crescendo.

Play slowly and count carefully. Move the valves quickly.




25
26
p


27
Slowly
Ha
28
Be sure to slur four notes and use the 'Ha' syllable. (Your low register is important.)
say (Tea) Tea
Tea

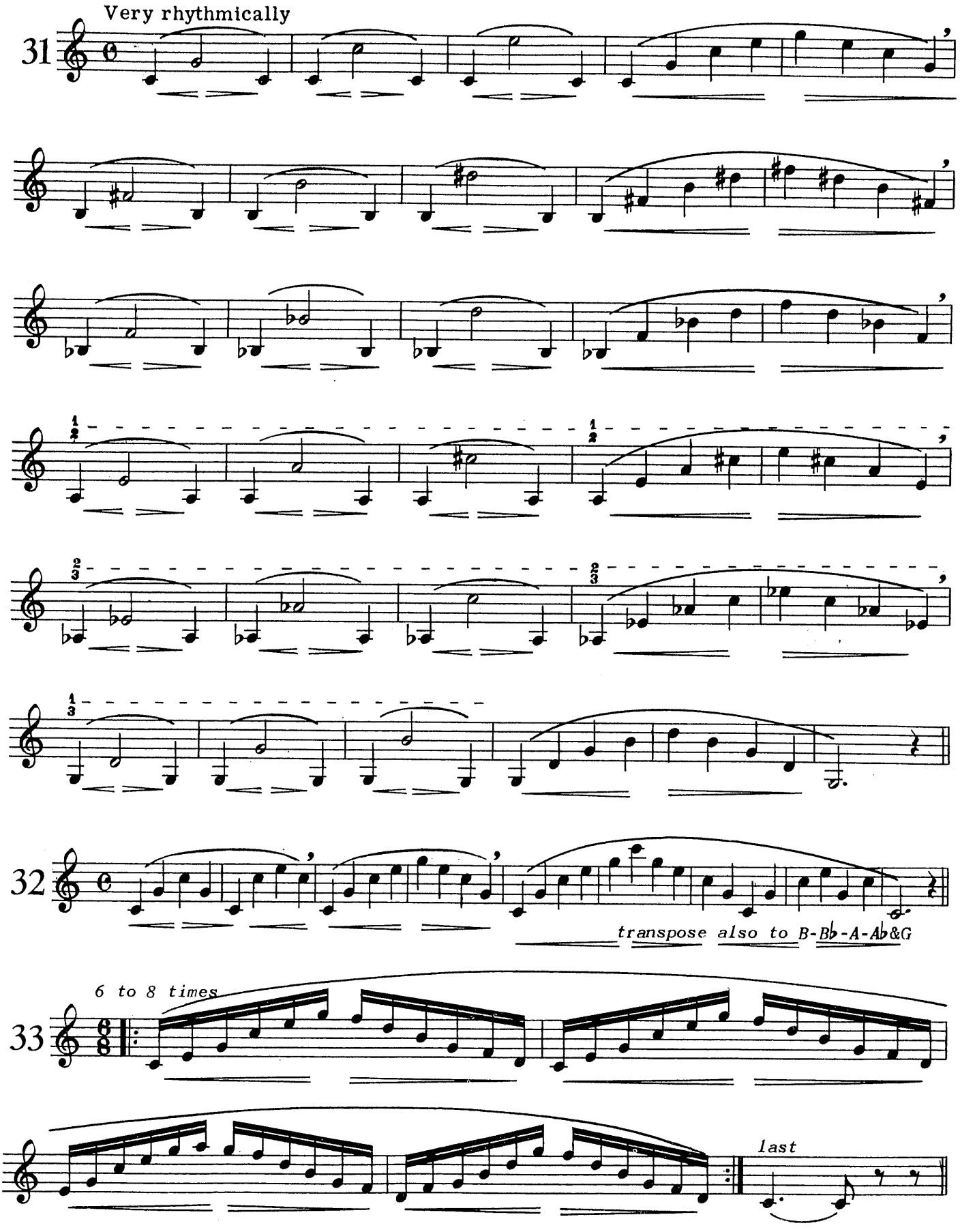
One in a bar

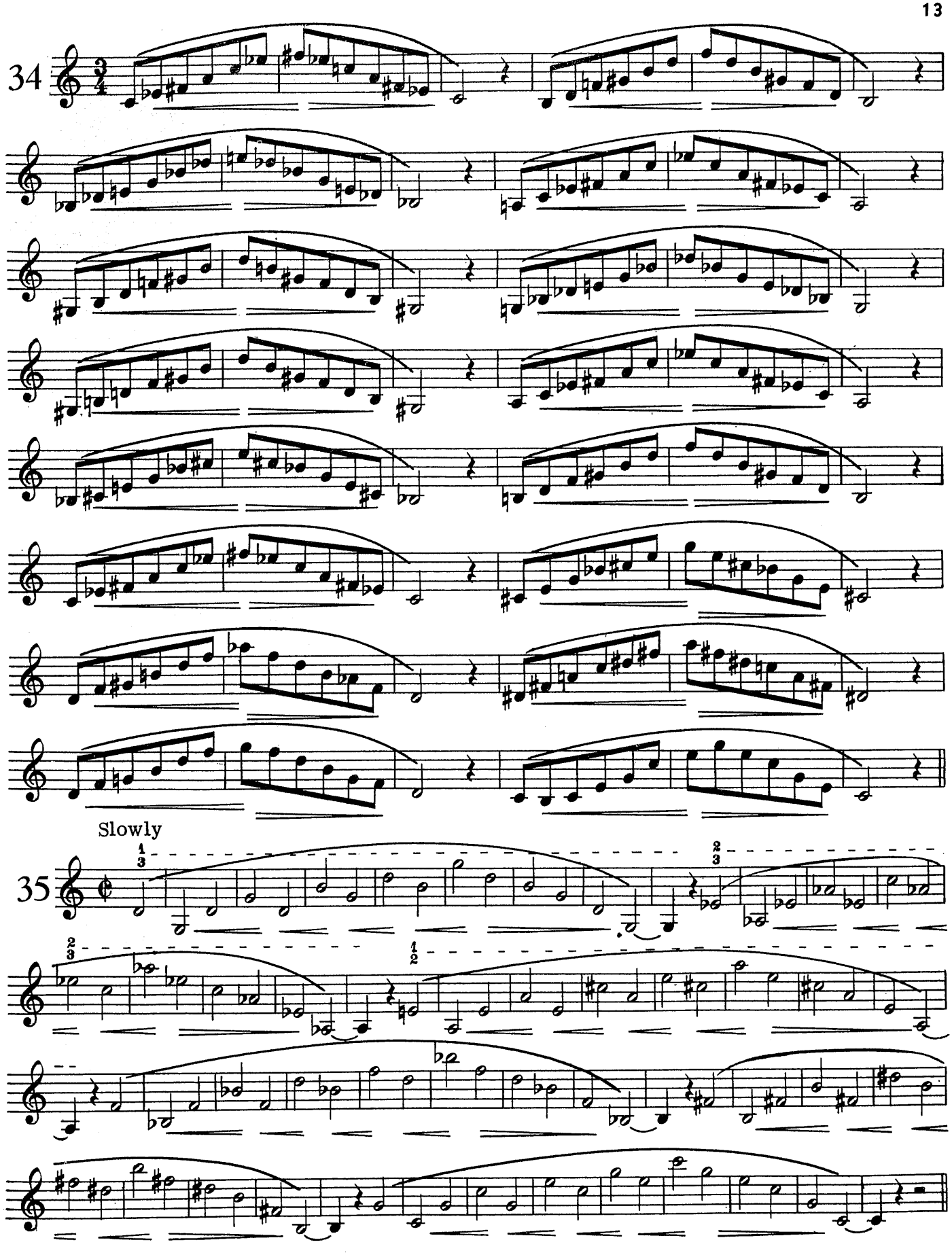
29

Two in a bar

30

pp


Very rhythmically
31
32
transpose also to B-Bb-A-Ab&G
6 to 8 times
33
last


34
Slowly
35

TECHNICAL DRILLS

*from 2 to 6 times is the ultimate goal

1 *pp* last

2 from 2 to 6 times last

3 from 2 to 6 times last

4 from 2 to 6 times last

5 from 2 to 6 times last

6 last

7 last

8 last

9 last

10 last

11 last

*Also practice using the following articulations.

etc. etc.

Press the valves down firmly. Try for 'clean' playing rather than speed.

12

*see example 1

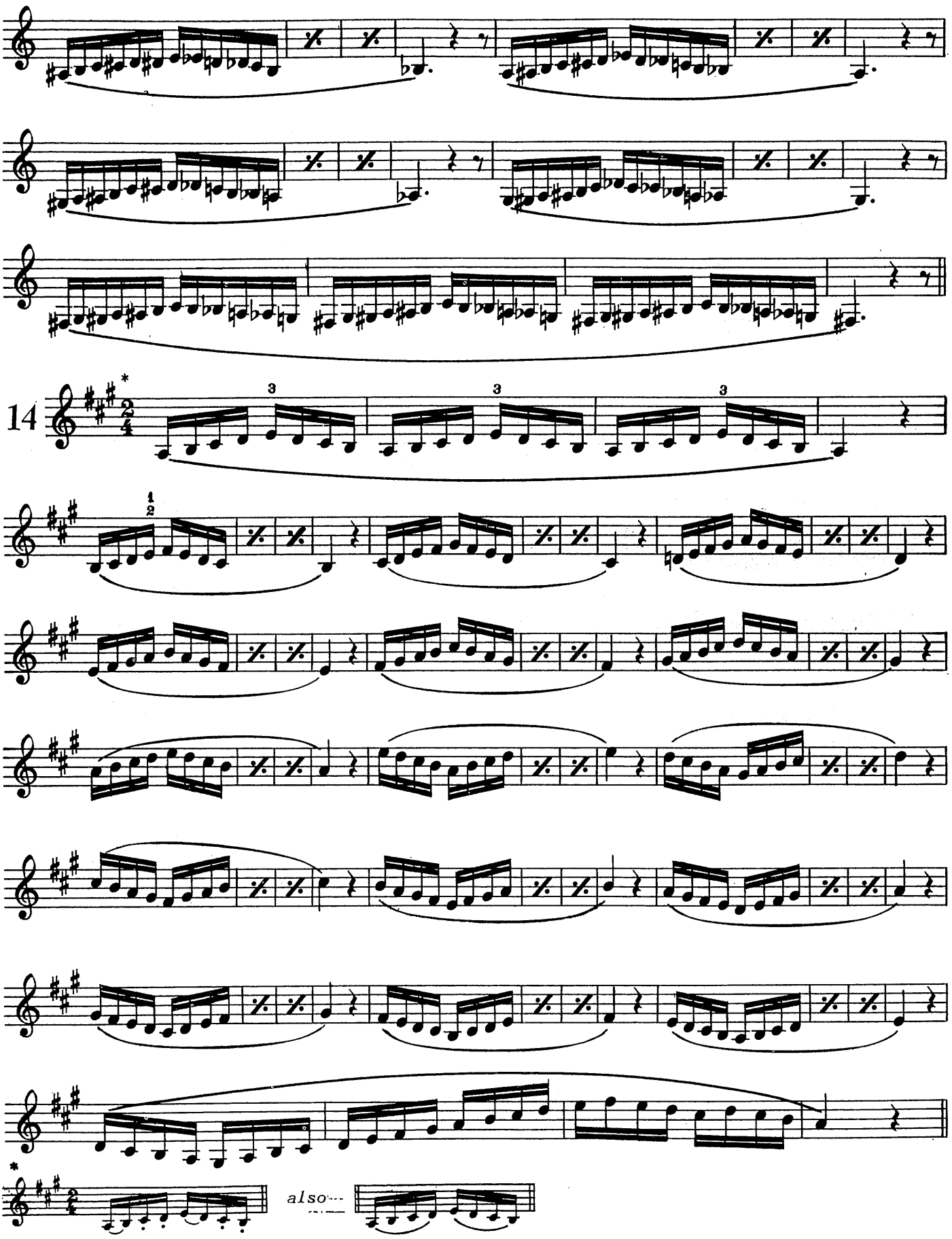
Practice carefully and thoroughly. This is the most difficult register for fingering combination.

13

*see example 2

Ex. 1

Ex. 2


14
also