

A large, dark blue treble clef graphic that serves as a background for the title text.

*Learning  
from the  
Legends<sup>®</sup>*

*Rolf Smedvig  
Technical Exercises*

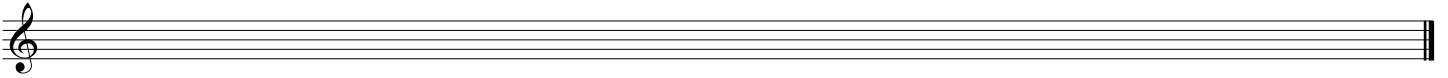
*Edited by Matt Carson*

A companion set for:

Learning from the Legends: Haydn Trumpet Concerto in E-flat Major with Rolf Smedvig

Learning from the Legends: Hummel Trumpet Concerto with Rolf Smedvig





The practice exercises contained in this book are designed as a short companion set to the material contained in the following instructional videos:

*Learning from the Legends: Haydn Trumpet Concerto in E-flat Major with Rolf Smedvig*  
*Learning from the Legends: Hummel Trumpet Concerto with Rolf Smedvig*

These exercises are meant to help you develop specific techniques that are necessary when playing these two great works and where applicable I will reference where in those concertos each exercise is relevant. This book is not meant to be exhaustive or to be thought of as a replacement for standard texts that every serious trumpet student should have: *Arban's Complete Conservatory Method for Trumpet*, *Schlossberg's Daily Trills and Technical Studies for Trumpet*, *Clarke's Technical Studies*, etc.

I have been performing and teaching these works for more than 40 years. There are many ways to approach technique such as trills and turns and other ornamentation, and these exercises reflect how I perform these works in concert with a symphony orchestra. Of course, the same technique will also apply in a recital or audition with piano accompaniment as well.

I hope you find the instructional material and these practice exercises helpful.

Musically Yours,

Rolf Smedvig  
October 2014

## Exercises #1-3

### Notes About Exercises 1-3:

The following exercises are good interval exercises and are not meant to be played as fast as possible. Start by practicing these very slowly, with a tuner to make sure every note is in tune. Listen to each note, for consistency of sound. The descending notes should be at the same volume as the constant pedal note/notes on each line. Concentrate on keeping the air stream consistent. Eventually, you will be able to speed the tempo up to play each line in one breath, once you become comfortable with the intervals.

### Exercise #1

Breathing should be the focus of this exercise, which can be used as part of your warmup routine. Be sure to use a metronome and tuner for this exercise, breathing where necessary. Use your ears and listen to your sound and intonation. You should be quickly adjusting to find where each note sounds best. Lastly, be sure to rest at the end of each line. Remember - this is a warm-up. Eventually you should be able to play each line in one breath. This will be challenging at first, and you might feel light-headed so don't push yourself too much.

Watch my Breathing Exercise in the Bonus Features section of the instructional video for a tutorial on how to breathe properly.

♩ = 60

1. 

The exercise consists of eight staves of music. Each staff begins with a tempo marking of ♩ = 60. The first staff is in C major and contains a sequence of notes: C4, D4, E4, F4, G4, A4, B4, C5, followed by a half note C4. The second staff is in B-flat major (two flats) and contains: Bb4, C5, Bb4, Ab4, G4, F4, E4, D4, C4, followed by a half note C4. The third staff is in A major (three sharps) and contains: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a half note C4. The fourth staff is in G major (one sharp) and contains: G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a half note C4. The fifth staff is in F major (one flat) and contains: F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a half note C4. The sixth staff is in E-flat major (three flats) and contains: Eb4, F4, G4, A4, B4, C5, B4, A4, G4, F4, Eb4, followed by a half note Eb4. The seventh staff is in D major (two sharps) and contains: D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, followed by a half note D4. The eighth staff is in C major and contains: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4, followed by a half note C4. Fingerings are indicated by numbers 1, 2, or 3 below the notes.

## Exercise #2

The purpose of this exercise is to develop technical facility in all keys, both for the fingers and tonguing, while concentrating on the accuracy of the intervals. Eventually, each line should be played in one breath, but begin by breaking down this exercise to ensure proper technique and interval accuracy/intonation. Start by practicing each 4-note grouping, and hold the 4<sup>th</sup> note. Try to maintain your embouchure setting when going to the low note of each group - you don't want to have to reset to go back to the higher note.

$\text{♩} = 60-90$

2.

The exercise consists of 12 staves of music, organized into two systems of six staves each. The first system includes keys of C major, G major, F major, D major, and two staves of C major with fingerings. The second system includes keys of B-flat major, E-flat major, A-flat major, and two staves of B-flat major with slurs. Each staff contains four measures of music, with the final measure of each staff ending in a fermata.

## Exercise #3

With this exercise, evenness of air-flow and sound are key. Concentrate on keeping the volume consistent throughout. Think of reaching down to the lower notes, rather than up to the higher ones. After practicing Exercises #1 & #3, you should have a pretty good grasp on interval accuracy. Try playing this entire exercise straight through with a metronome. If you can play this with perfect rhythm and consistency of sound, congratulations!

3.  $\text{♩} = 52-92$

## Exercise #4

Lip slurs are very important to playing the trumpet, and are found in all genres of music. Exercise #4 serves two purposes. First, the actual movement between notes, and secondly, to solidify your rhythm while doing lip slurs. With practice, you will be able to play each line in one breath. Build up to this by breaking down each line measure by measure at a slower tempo, focusing on perfect rhythm and fluidity from note to note. Additionally, be sure to take into consideration the fingerings below specific lines in this exercise. Be sure to rest at the end of each line (at the fermata), before going to the next line.

♩ = 50-72

4.

The exercise consists of eight staves of music, each beginning with a fermata. The tempo is marked as ♩ = 50-72. The music is written in treble clef. The first staff is in C major, 4/4 time, and contains a series of notes connected by a slur. The notes are grouped into triplets and sextuplets. Fingerings are indicated by numbers 1-3 and 6 below the notes. The second staff is in B-flat major, 4/4 time, and contains a series of notes connected by a slur. The notes are grouped into triplets and sextuplets. Fingerings are indicated by numbers 2/3 and 6 below the notes. The third staff is in D major, 4/4 time, and contains a series of notes connected by a slur. The notes are grouped into triplets and sextuplets. Fingerings are indicated by numbers 3 and 6 below the notes. The fourth staff is in E-flat major, 4/4 time, and contains a series of notes connected by a slur. The notes are grouped into triplets and sextuplets. Fingerings are indicated by numbers 3 and 6 below the notes. The fifth staff is in F major, 4/4 time, and contains a series of notes connected by a slur. The notes are grouped into triplets and sextuplets. Fingerings are indicated by numbers 1/3 and 6 below the notes. The sixth staff is in G major, 4/4 time, and contains a series of notes connected by a slur. The notes are grouped into triplets and sextuplets. Fingerings are indicated by numbers 2 and 6 below the notes. The seventh staff is in A-flat major, 4/4 time, and contains a series of notes connected by a slur. The notes are grouped into triplets and sextuplets. Fingerings are indicated by numbers 2/3 and 6 below the notes. The eighth staff is in B major, 4/4 time, and contains a series of notes connected by a slur. The notes are grouped into triplets and sextuplets. Fingerings are indicated by numbers 3 and 6 below the notes.

## Exercises #5-18

These exercises serve two purposes. First, they are comprised of scales. It is very important that you become completely comfortable in playing scales in all keys (not just the key of C, in which the exercises are written). Secondly, these exercises help with *articulation*, which is important for playing any work on the trumpet - not just the Hummel and Haydn concertos.

Use a metronome while practicing these exercises to develop consistent rhythm. Make sure you “pound your valves” so every note speaks equally. Keep the note lengths even and not too “pecky”, or else you lose volume and the notes won’t speak equally. As with the prior exercises, make sure to breathe and keep your air stream moving consistent.

Lastly, transpose and practice each of the exercise patterns to all key signatures. If necessary, start at a slower tempo in a new key so you can work out any problems without developing bad habits. Once you are proficient with these exercises, try an additional variation by double-tonguing exercises #5-18.

♩ = 60-84

5. 

6. 

7. 

8. 



9. 

10. 

11. 

12. 

13. 



## Exercises #19-23

These exercises will help develop your double-tonguing technique. Be sure to keep the air stream moving, while using a “tu-ku-tu-ku...” tonguing. Don’t play the notes too short or they will sound pecky and the air stream will not be continuous. For the “tu” part of the double-tonguing, be sure your tongue is touching where your upper teeth meet the gums. Even though there are certain tempos where it feels like the double-tonguing just ‘floats’, you should practice at faster and slower tempos as well.

Once you are proficient with these exercises, try variations of it using the “slur 2, tongue 2” method I describe in the videos.

♩ = 80-152+

19. 

20. 

21. 



## Exercise #24

This exercise is loosely based on Herbert L. Clarke's Second Study. The articulation should be to slur the first two notes, then tongue the next two notes with a single tonguing technique. Remember, don't play the notes too short or pecky. Once you are comfortable with the articulation, practice with double-tonguing instead of single-tonguing articulation. Focus on keeping the note length consistent. This will be important when playing the 3<sup>rd</sup> movement of the Hummel concerto.



## Exercises #25-30

Here are some chromatic scale exercises which will help get your fingers moving. Practice these slowly at first to make sure your technique is good. Get out your metronome and play these with perfect rhythm, making sure to pound your valves to keep the note transitions clean. Pay particular attention to the slurs and tongued notes. Remember, keep the tongued notes long and play them for full value.

♩ = 72-96+

25.

26.

27.

28.

29.

30.

## Trill Exercises

The Trill is an ornament that appears simple initially, but can be deceptively complex because there are so many options and variations. But that's what makes them great, because you can decide for yourself how to approach each one you encounter. Here are just a few of the many options:

1. Starting the trill with the upper auxiliary note or the primary note
2. Starting the trill before the beat, or starting right on the beat
3. Playing the trill at a constant tempo or gradually speeding up
4. Playing the trill all the way through to the following note or ending the trill early
5. Resolving the trill with a turn or other ornament


In classical music from the period of these two concertos, trills are almost always played between the "primary" (written) note and the note above ("upper auxiliary" note) in the current key. They typically start on the upper auxiliary note as a pickup and are done at a constant tempo. However, there are times where it is appropriate to start on the primary note or the upper auxiliary note on the downbeat, or to gradually speed up.

The following exercises are designed to show you a few of the options to practice but you don't have to limit yourself to just those, feel free to make up your own variations. All of them are formatted with the top line of each stanza showing what would be written in music, and the bottom line showing one possible expansion of that trill. None of them are meant to be played perfectly metered as notated, the notation is merely there to show you whether the trill should be practiced at a constant tempo or at a smoothly changing tempo.

### Exercise #31

This trill variation starts on the upper auxiliary note as a pickup before the beat, with a constant tempo, and resolving up to exit the trill.

31. 



First system of musical notation. The upper staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with a trill (tr) over a half note, followed by a quarter note, and then a half note with a trill. The lower staff features a bass clef and contains a complex rhythmic pattern of sixteenth notes, with a trill (tr) over a half note. A circled number (3) is positioned below the first measure of the lower staff.

Second system of musical notation. The upper staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with a trill (tr) over a half note, followed by a quarter note, and then a half note with a trill. The lower staff features a bass clef and contains a complex rhythmic pattern of sixteenth notes, with a trill (tr) over a half note.

Third system of musical notation. The upper staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with a trill (tr) over a half note, followed by a quarter note, and then a half note with a trill. The lower staff features a bass clef and contains a complex rhythmic pattern of sixteenth notes, with a trill (tr) over a half note.

Fourth system of musical notation. The upper staff features a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with a trill (tr) over a half note, followed by a quarter note, and then a half note with a trill. The lower staff features a bass clef and contains a complex rhythmic pattern of sixteenth notes, with a trill (tr) over a half note.



### Exercise #32

This trill variation starts on the primary note right on the downbeat, with a constant tempo, and resolving down to exit the trill.

32.

## Exercise #33

This trill variation starts on the upper auxiliary note as a pickup before the beat, with the tempo speeding up gradually throughout the trill and resolving up to exit the trill. Watch out because the resolution intervals are not always the same!

33.

The musical score for Exercise #33 is presented in six systems, each consisting of two staves. The first system is labeled '33.'. Each system contains two measures. The first measure of each system features a trill (marked 'tr') on the upper staff, starting on an upper auxiliary note. The lower staff contains a complex rhythmic pattern of sixteenth notes. The second measure of each system shows the trill resolving. The tempo of the trill increases across the systems. The resolution intervals vary between measures. A circled '3' is present in the first measure of the third system.

### Exercise #34

This trill variation is meant to help you practice the trill at the beginning of the Hummel Concerto Movement 2. It starts on the upper auxiliary note right on the downbeat, and gradually speeds up over the course of 2 bars before pausing and resolving down a perfect 5th. Make sure to listen to the recording at the beginning of the Movement 2 lesson in the video to get an idea for a proper tempo (this trill takes longer than you think!) and how to speed up in a smooth and gradual manner.

34.

The musical score for Exercise #34 consists of six systems, each with two staves. The top staff of each system features a trill starting on a half note, marked with 'tr'. The bottom staff features a triplet of eighth notes that gradually speeds up over two bars and then resolves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The exercise is numbered 34 in the first system.









# Learning from the Legends®

Learning from the Legends presents this set of technical exercises by world-renowned trumpet virtuoso Rolf Smedvig. These exercises serve as a companion set for:

Learning from the Legends: Haydn Trumpet Concerto in E-Flat Major with Rolf Smedvig  
Learning from the Legends: Hummel Trumpet Concerto with Rolf Smedvig

Rolf Smedvig has been described as “One of our finest trumpeters” by the *New York Times* and “Brilliantly virtuosic” by the *Los Angeles Times*. The *American Record Guide* has described his playing as “Absolutely gorgeous”.



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