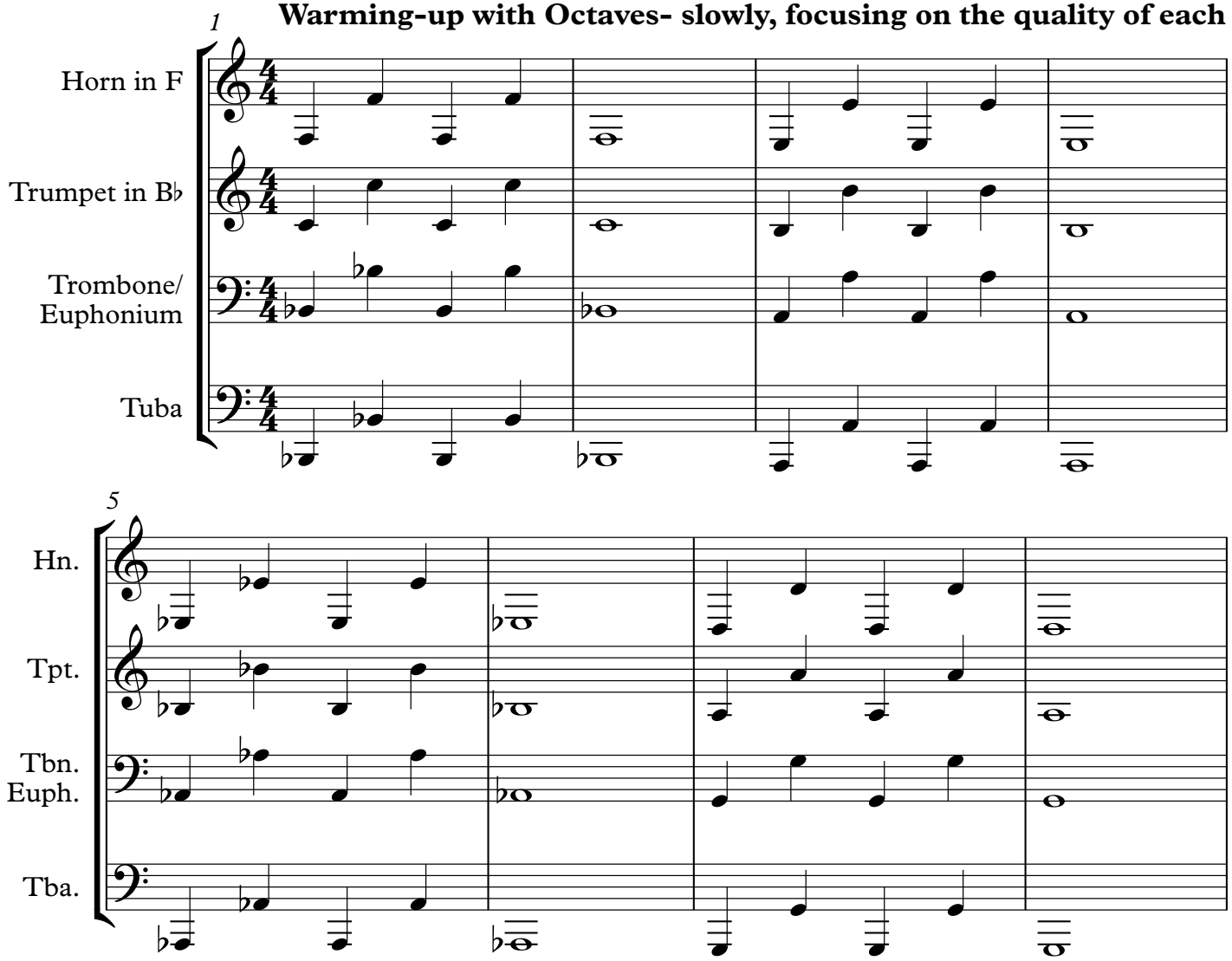
What to Practice When You Don't Know What to Practice

Part 1

Umvikeli G. Scott Jones

Warming-up with Octaves- slowly, focusing on the quality of each note



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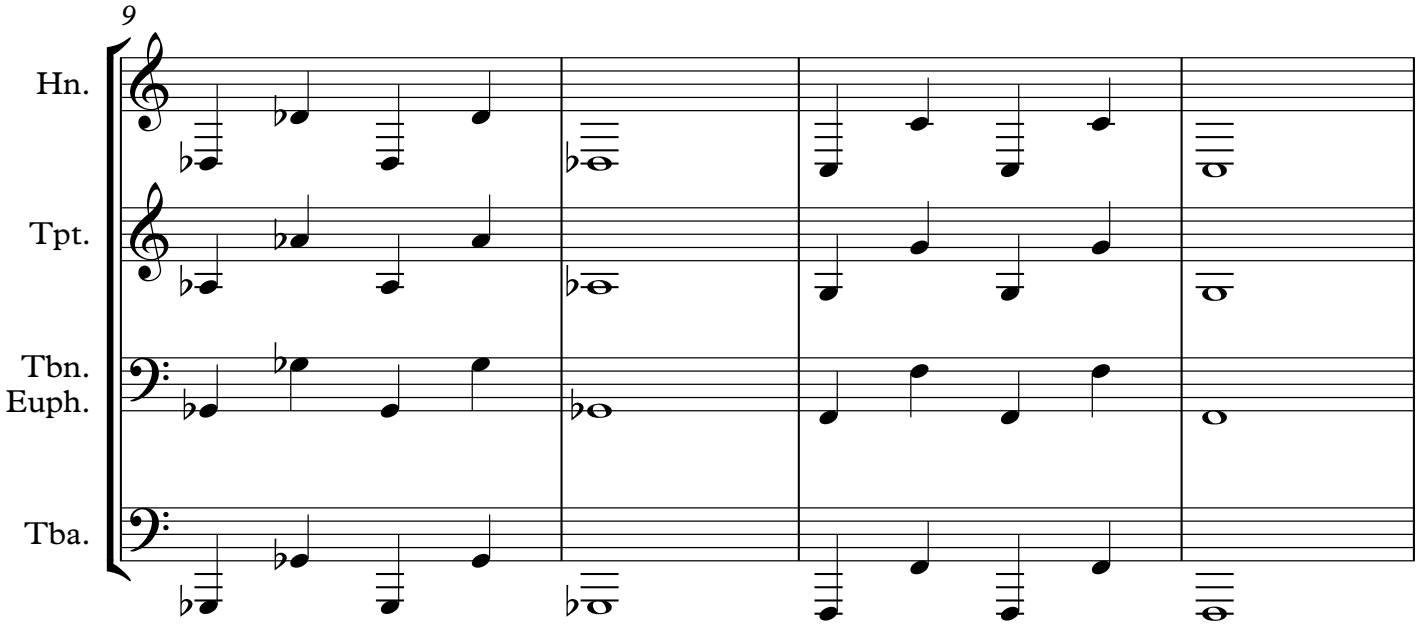
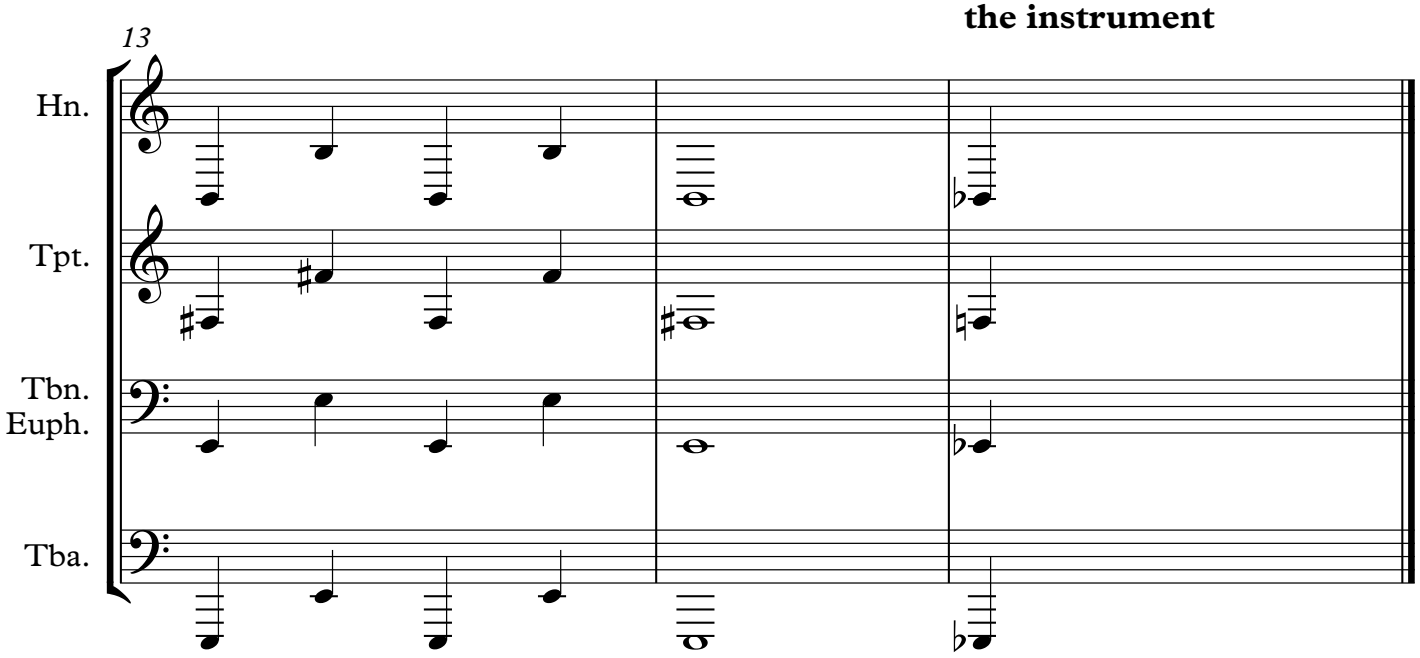
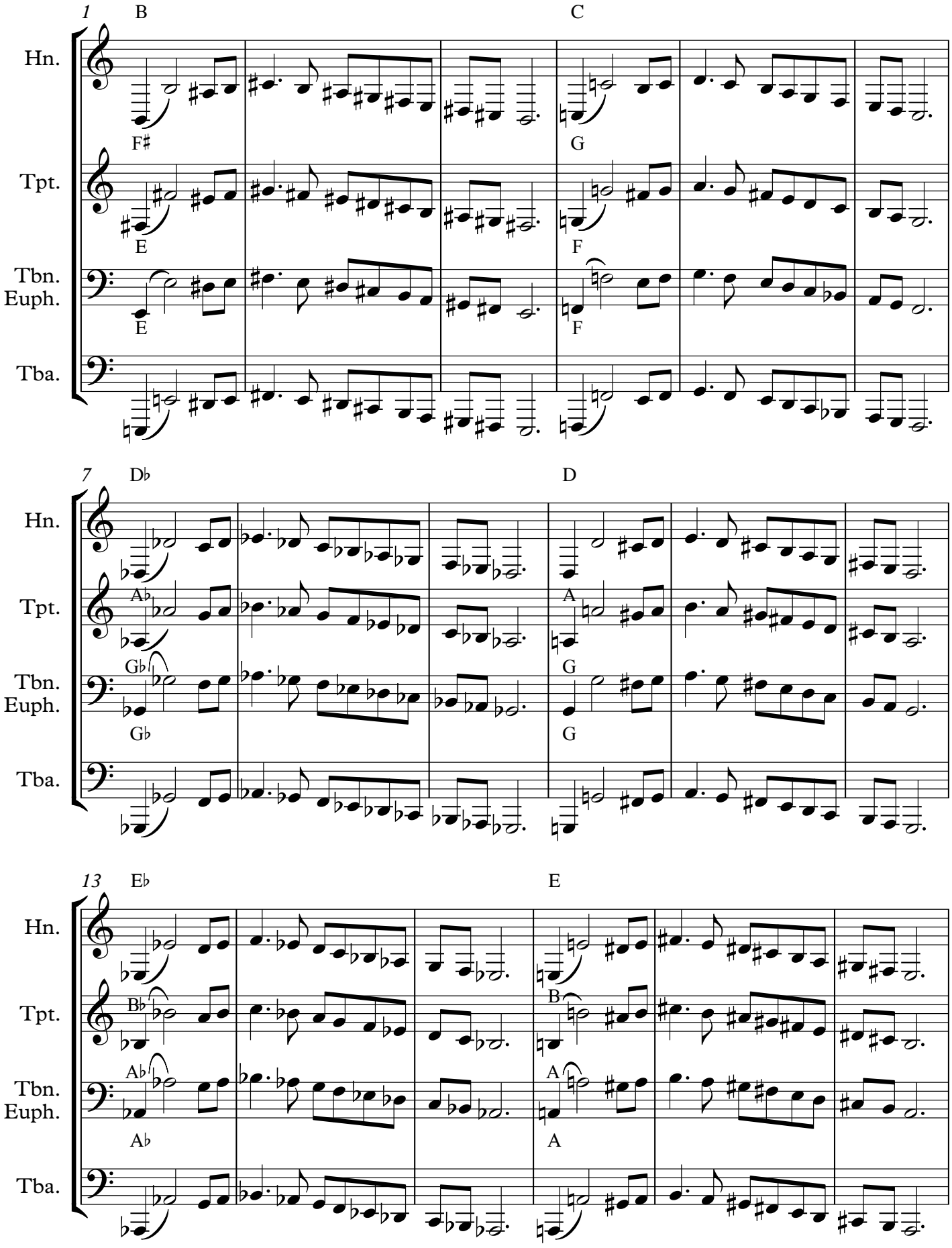
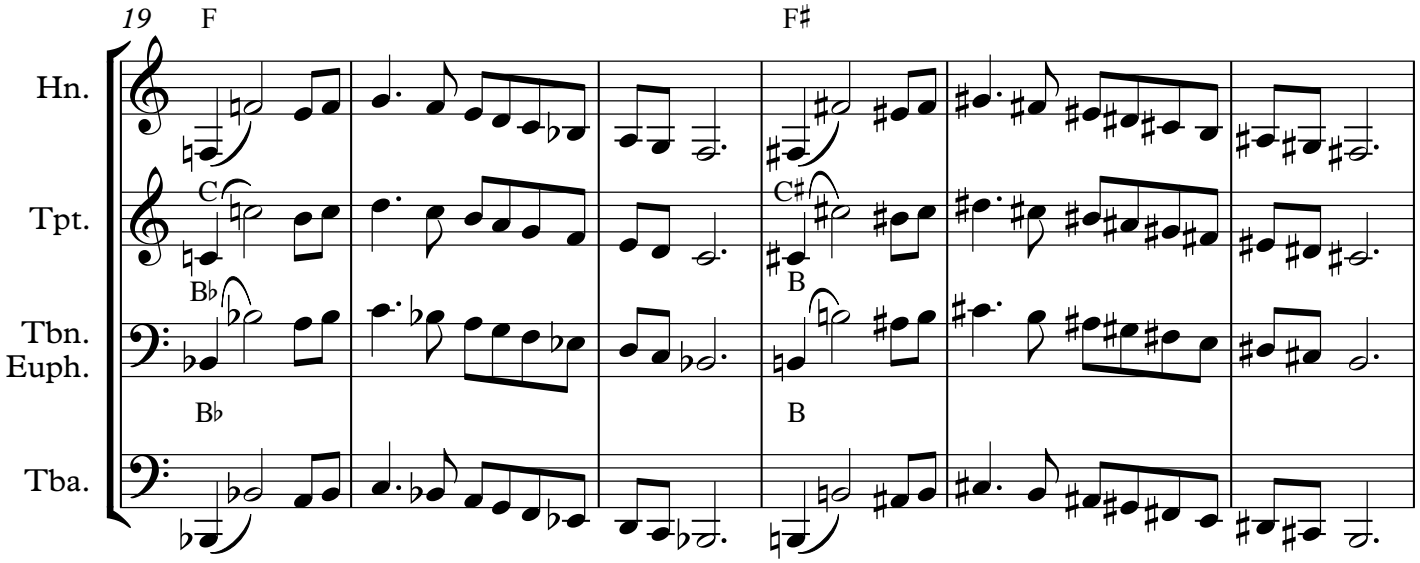
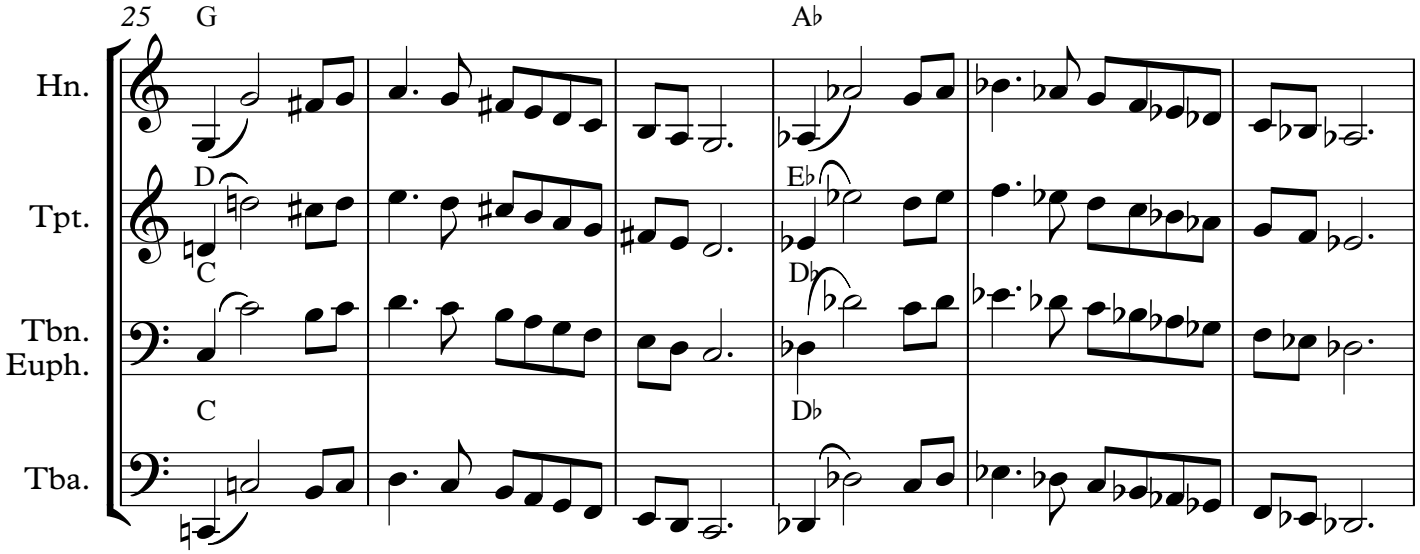


Continue descending through the entire range of the instrument

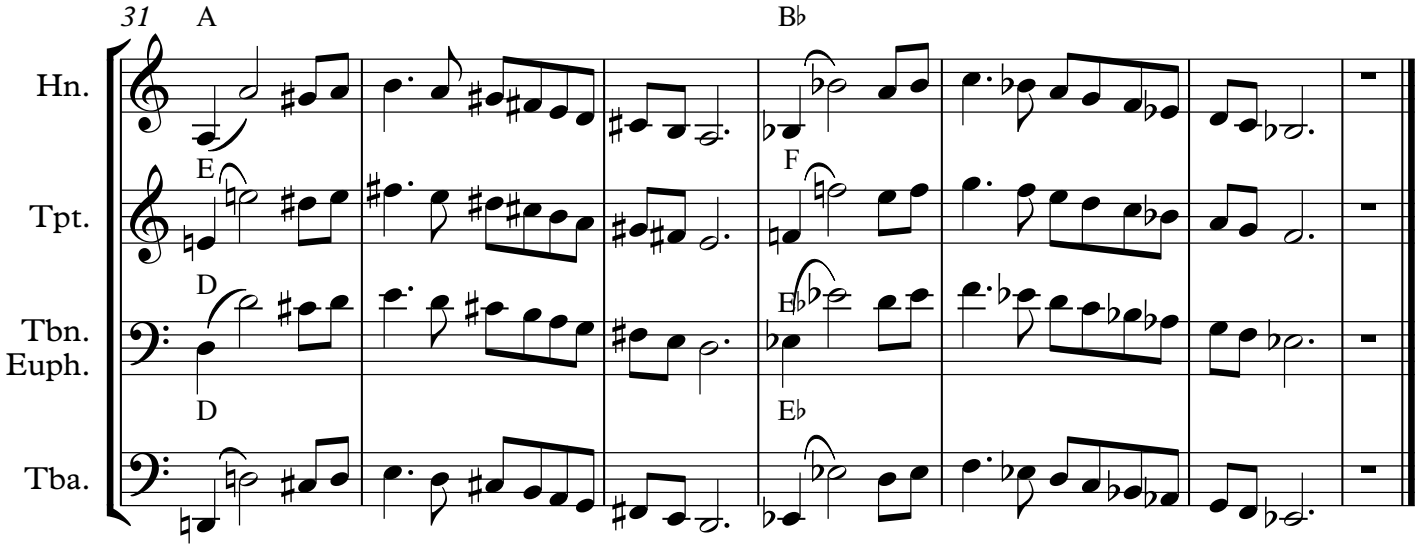



1
B
C
Hn.
F♯
G
Tpt.
E
F
Tbn.
Euph.
E
F
Tba.
7
D♭
D
Hn.
A♭
A
Tpt.
G♭
G
Tbn.
Euph.
G♭
G
Tba.
13
E♭
E
Hn.
B♭
B
Tpt.
A♭
A
Tbn.
Euph.
A♭
A
Tba.

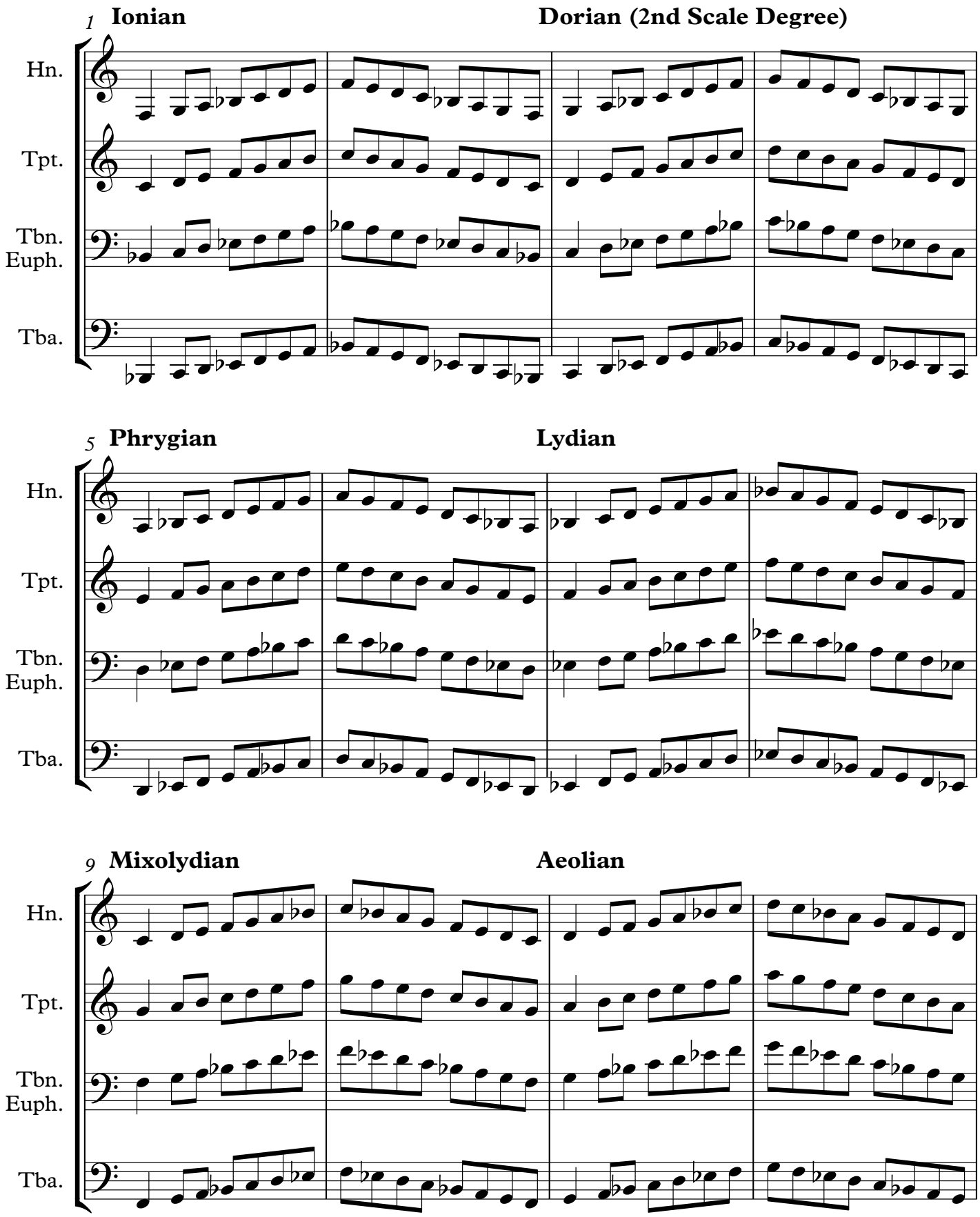


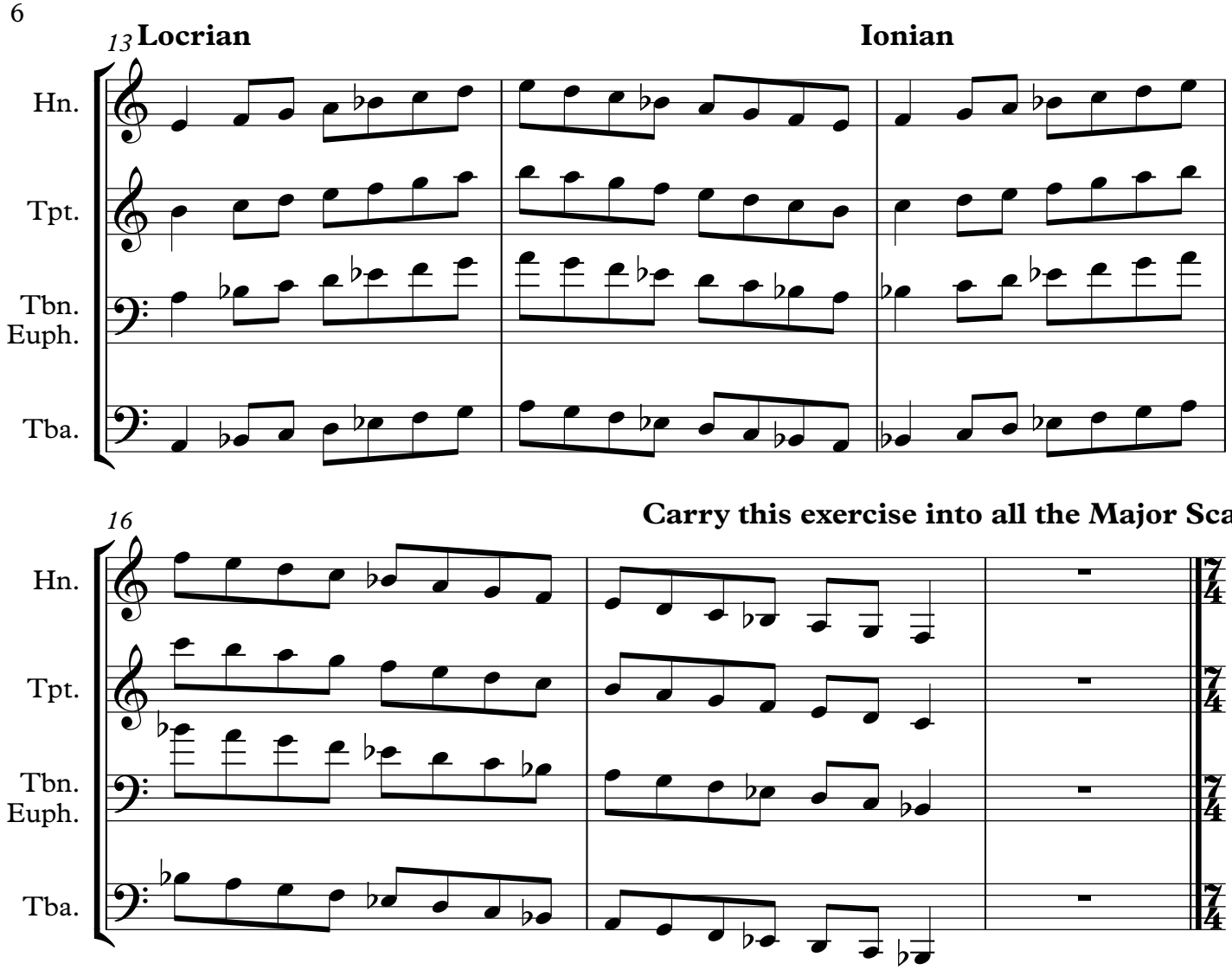


This exercise can also be continued through the upper and lower registers of the instrument.

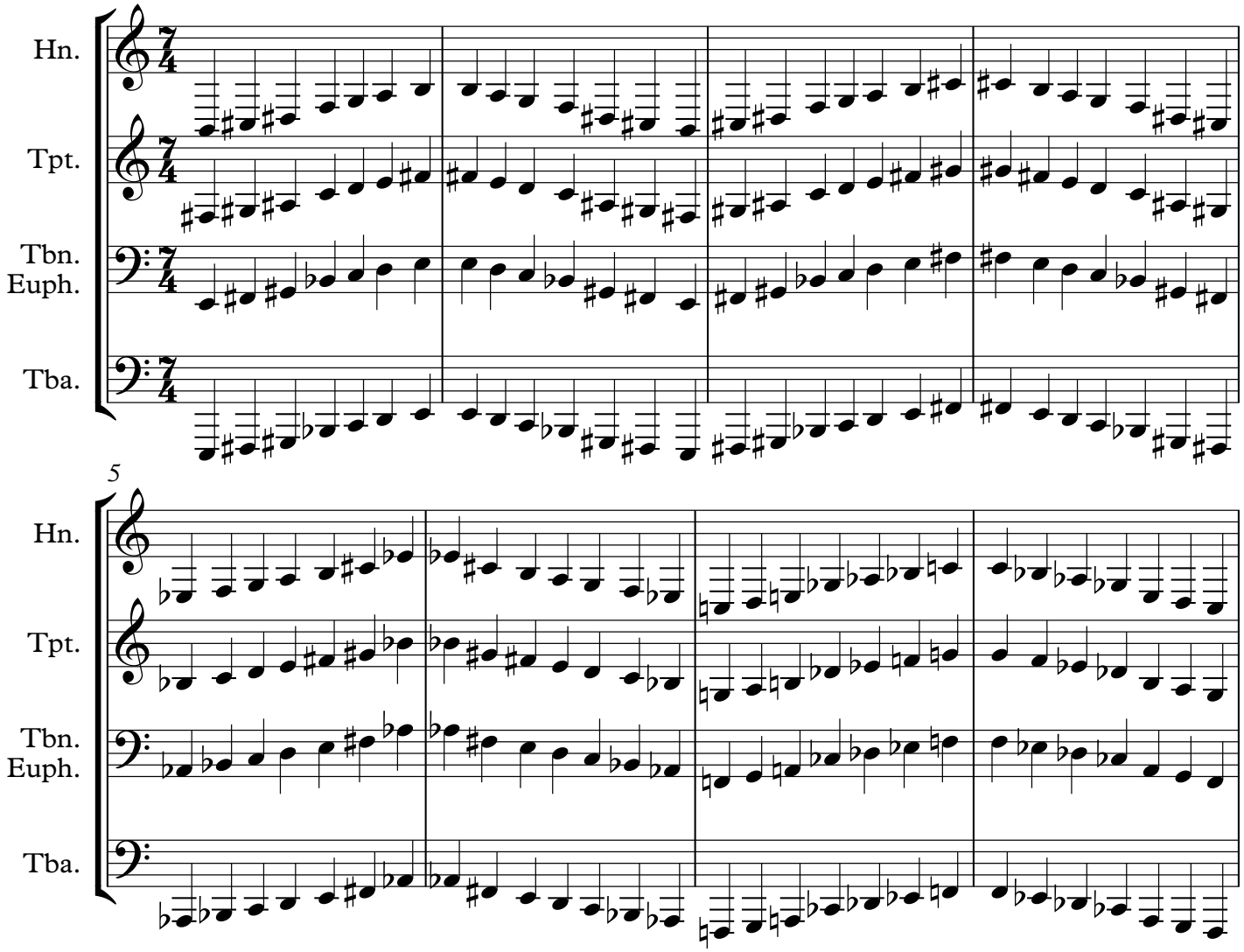


Major Scales in All 7 Modes

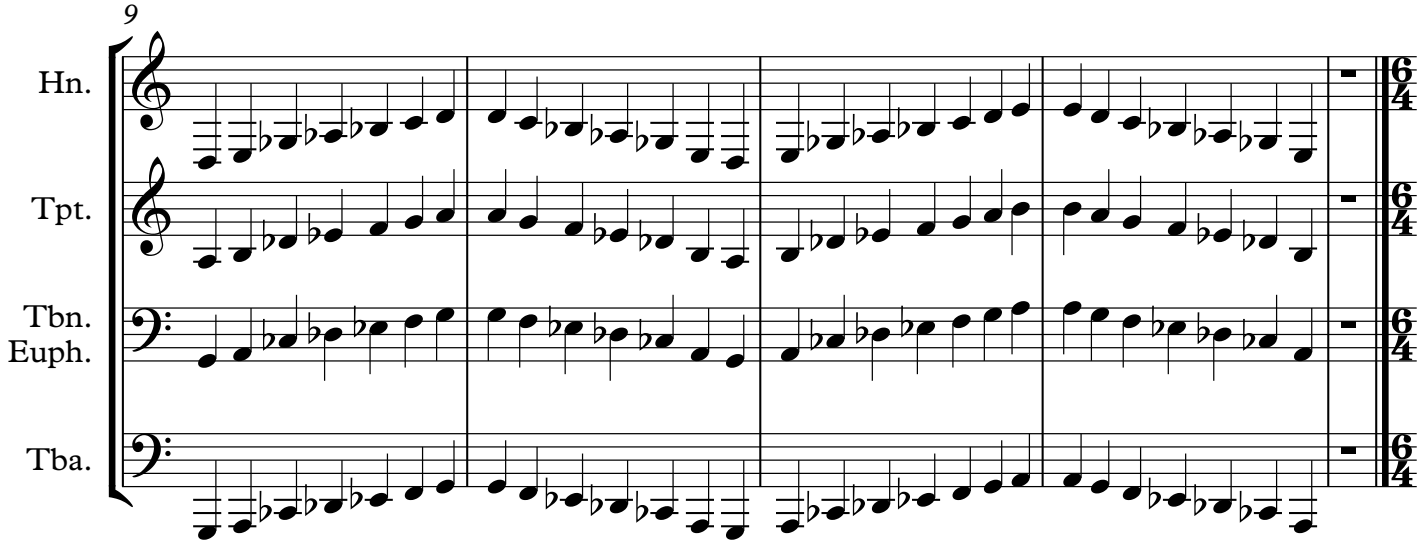



13
Locrian
Ionian
Hn.
Tpt.
Tbn.
Euph.
Tba.
16
Carry this exercise into all the Major Scales
Hn.
Tpt.
Tbn.
Euph.
Tba.

Whole Tone Scales



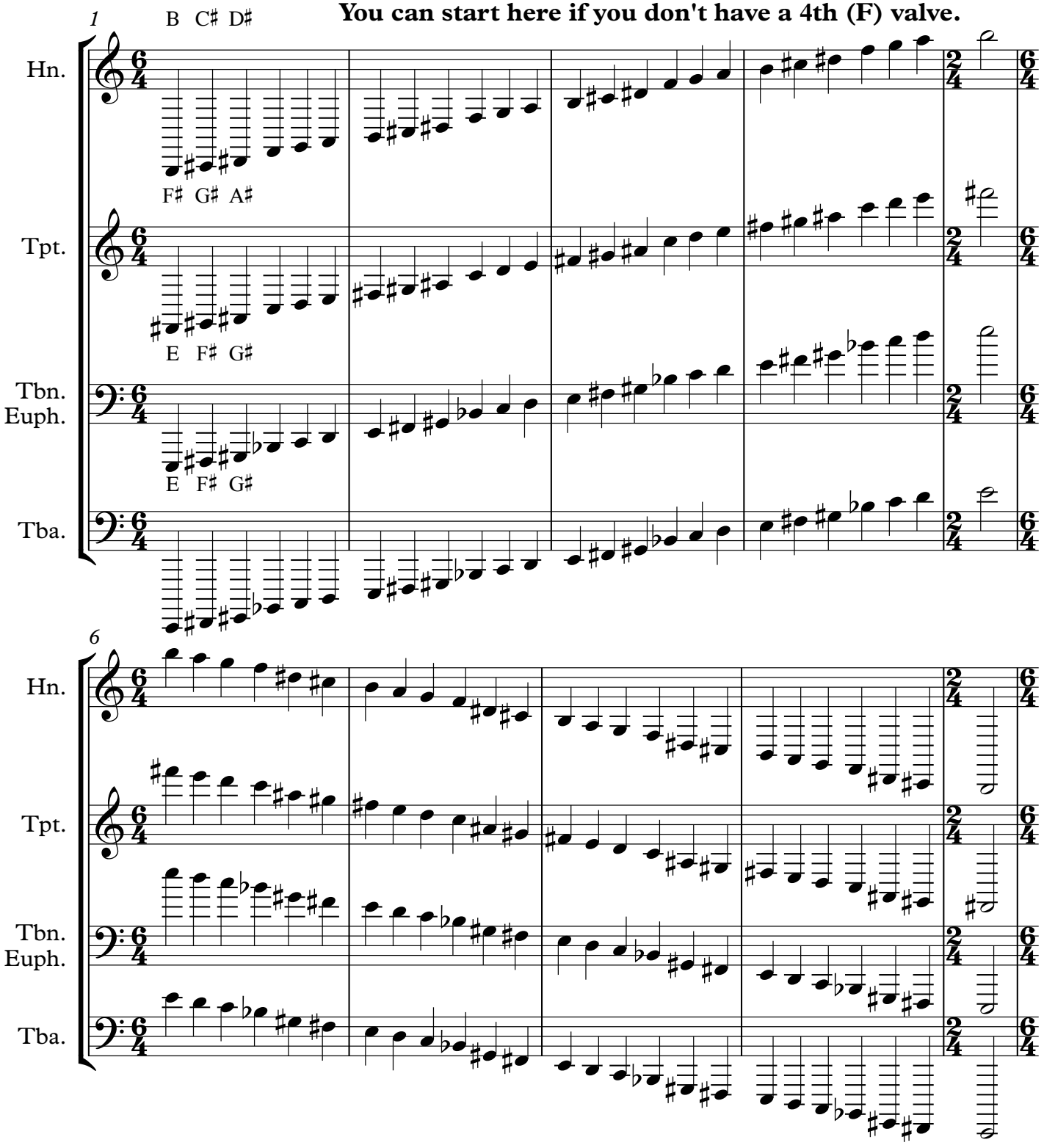
This exercise can also be continued through the upper and lower registers of the instrument. You can also play 2 or more octaves at once.

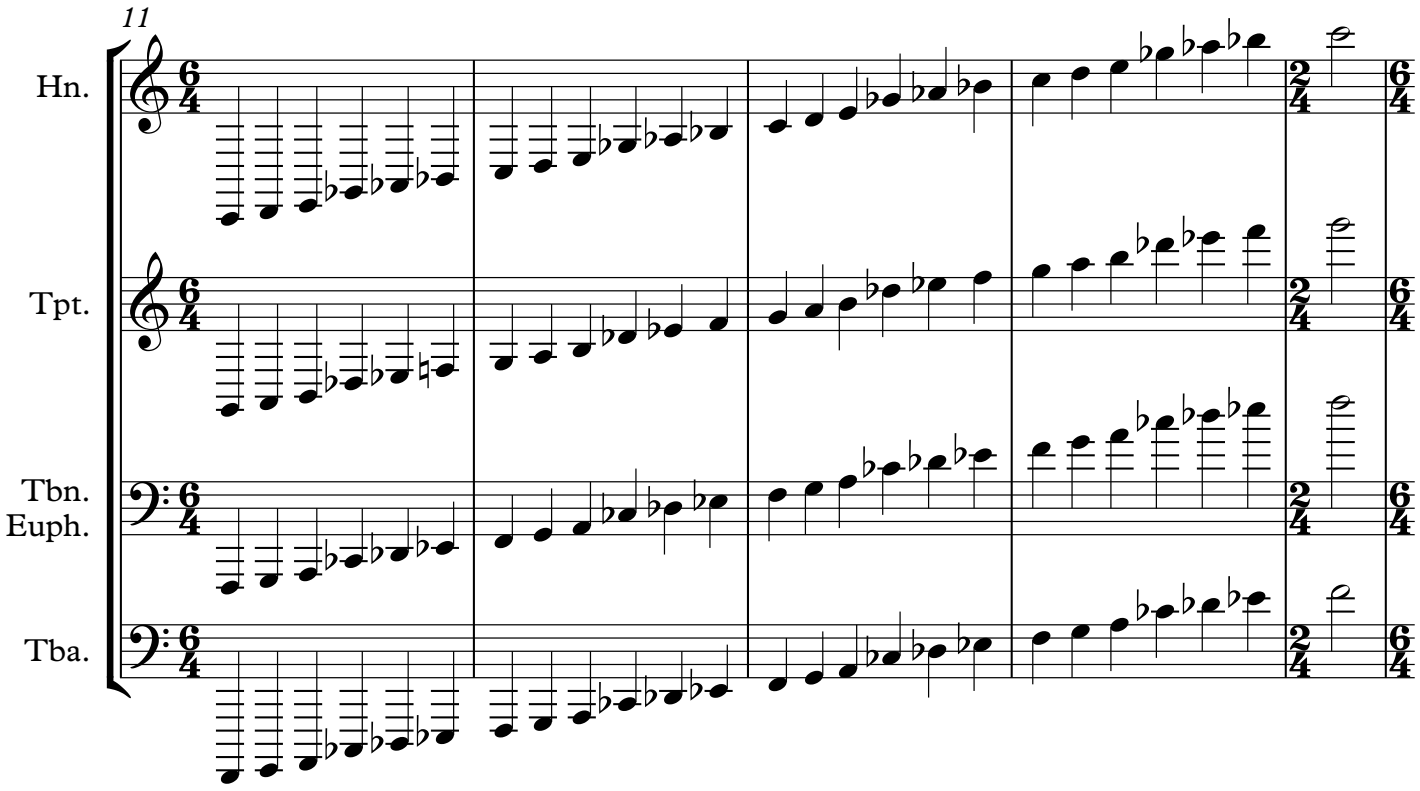


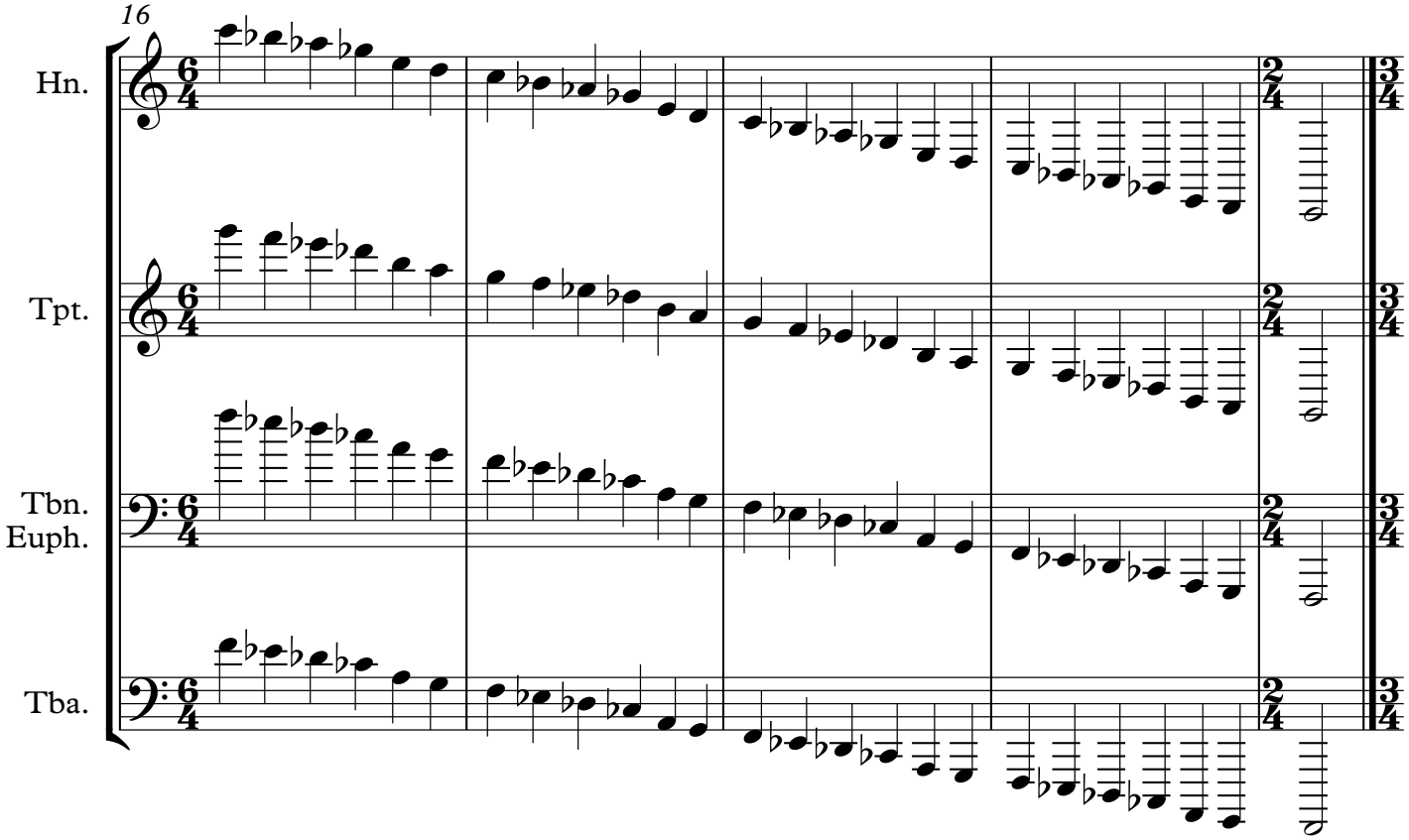
The remaining exercises are like a full-body workout to activate the muscles of the embouchure, improve intonation, and strenghthen overal control of the instrument.

Throughout this exercise you should hear the next note and avoid pressure against the mouthpiece.

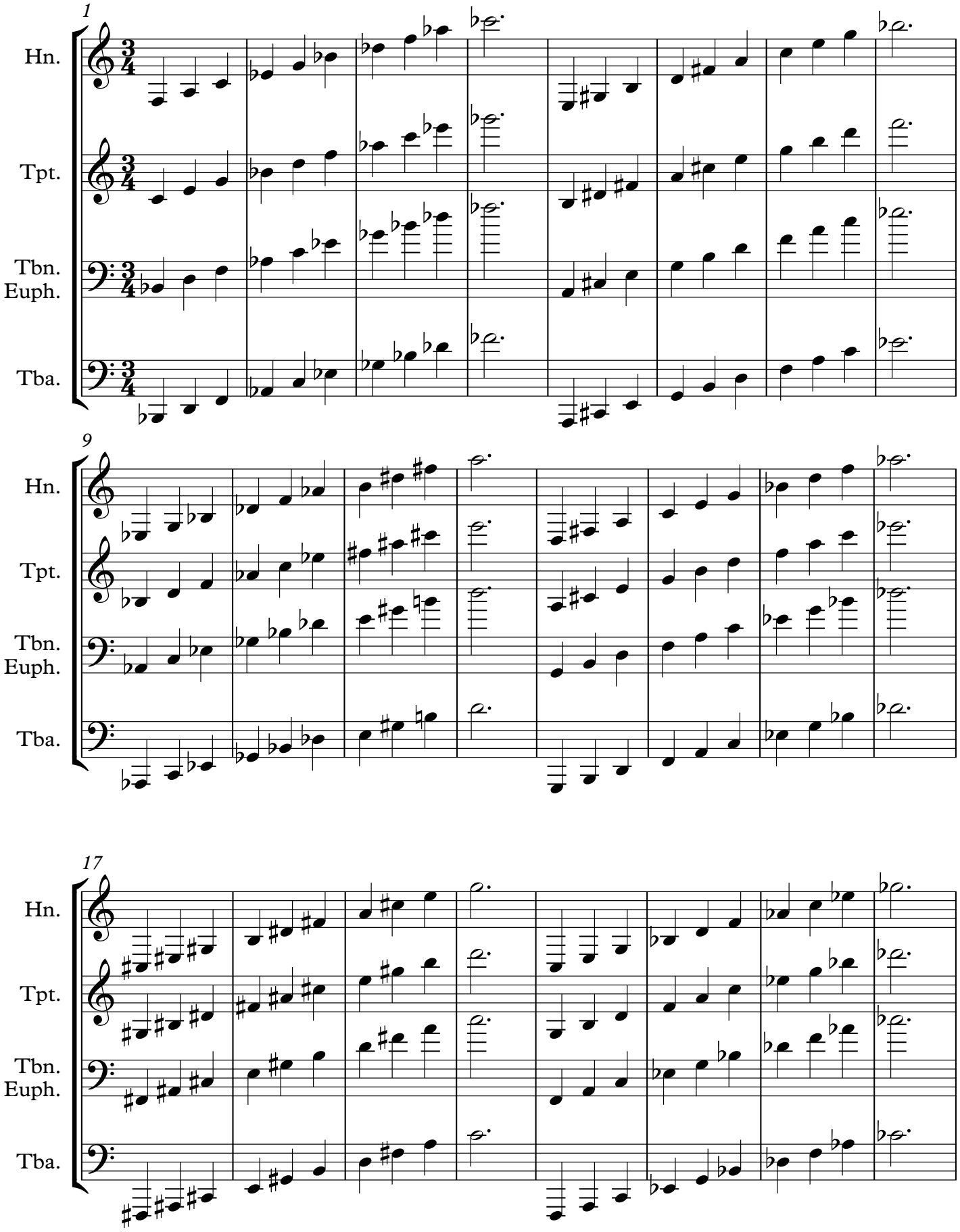
Whole Tone Scales Throughout the Extreme Range of the Instrument.



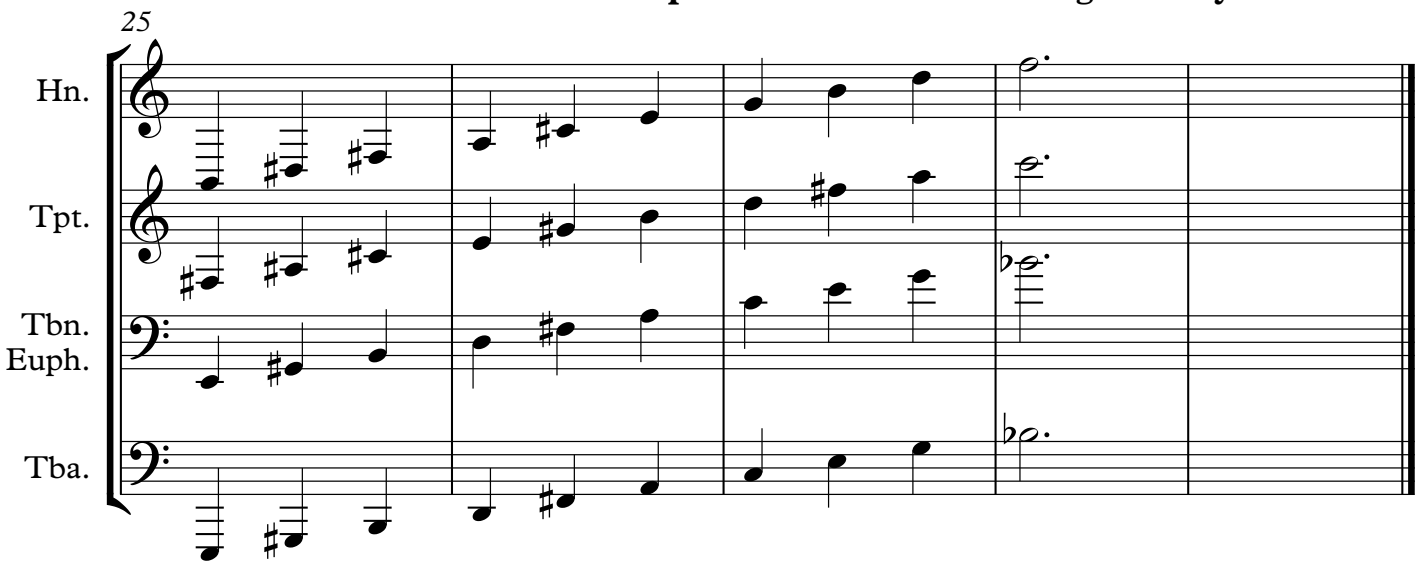

11
Hn.
Tpt.
Tbn.
Euph.
Tba.


16
Hn.
Tpt.
Tbn.
Euph.
Tba.

Dominant 7th Arpeggios Ascending Through the Range of the Instrument. There is a whole tone pattern to this exercise.

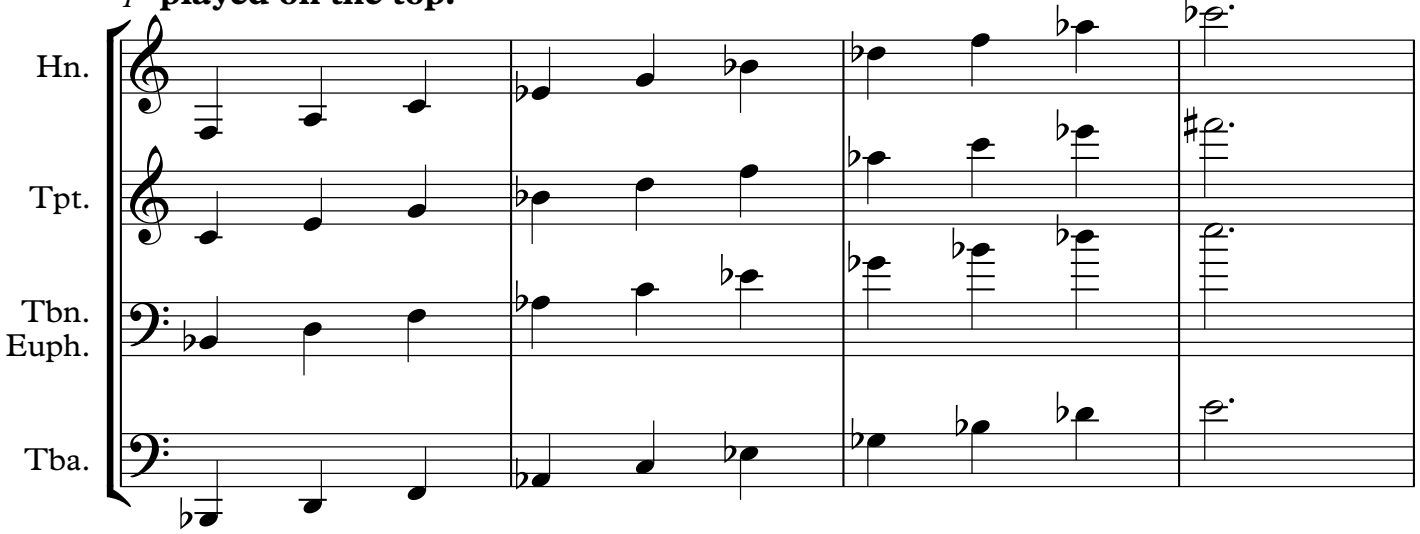


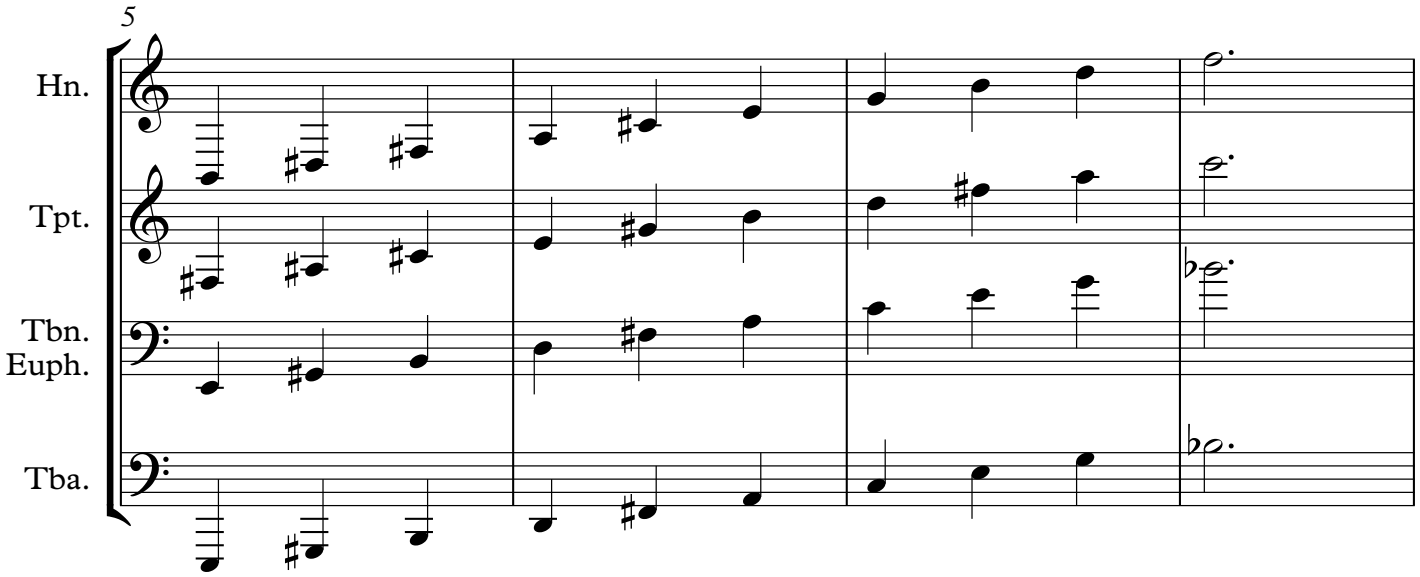
Continue this pattern into the lower register if you can.



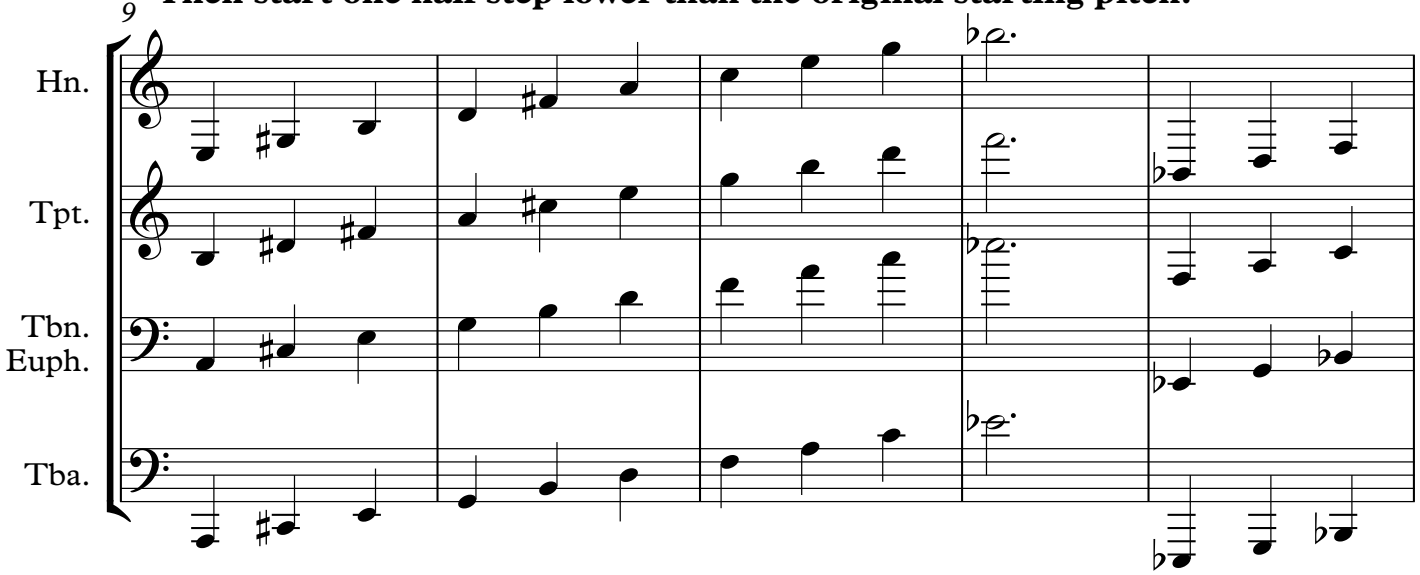
Dominant 7th Arpeggios Ascending Variation.

Instead of starting the next repetition one half step lower, start with last note played on the top.

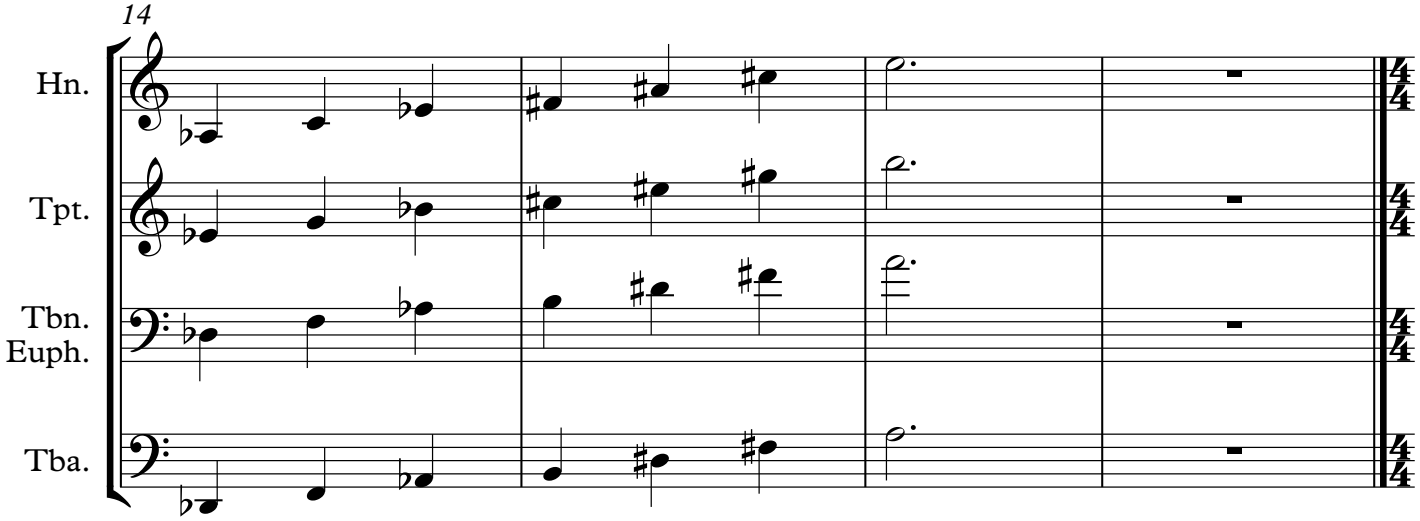




Then start one half step lower than the original starting pitch.

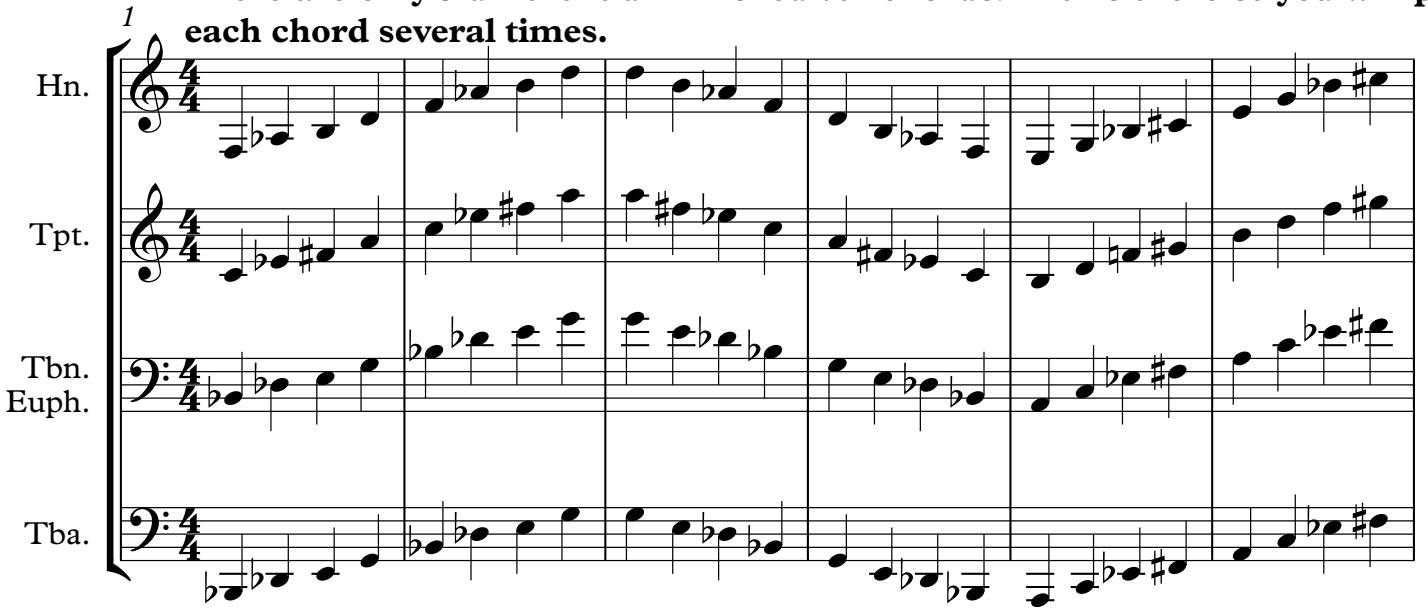


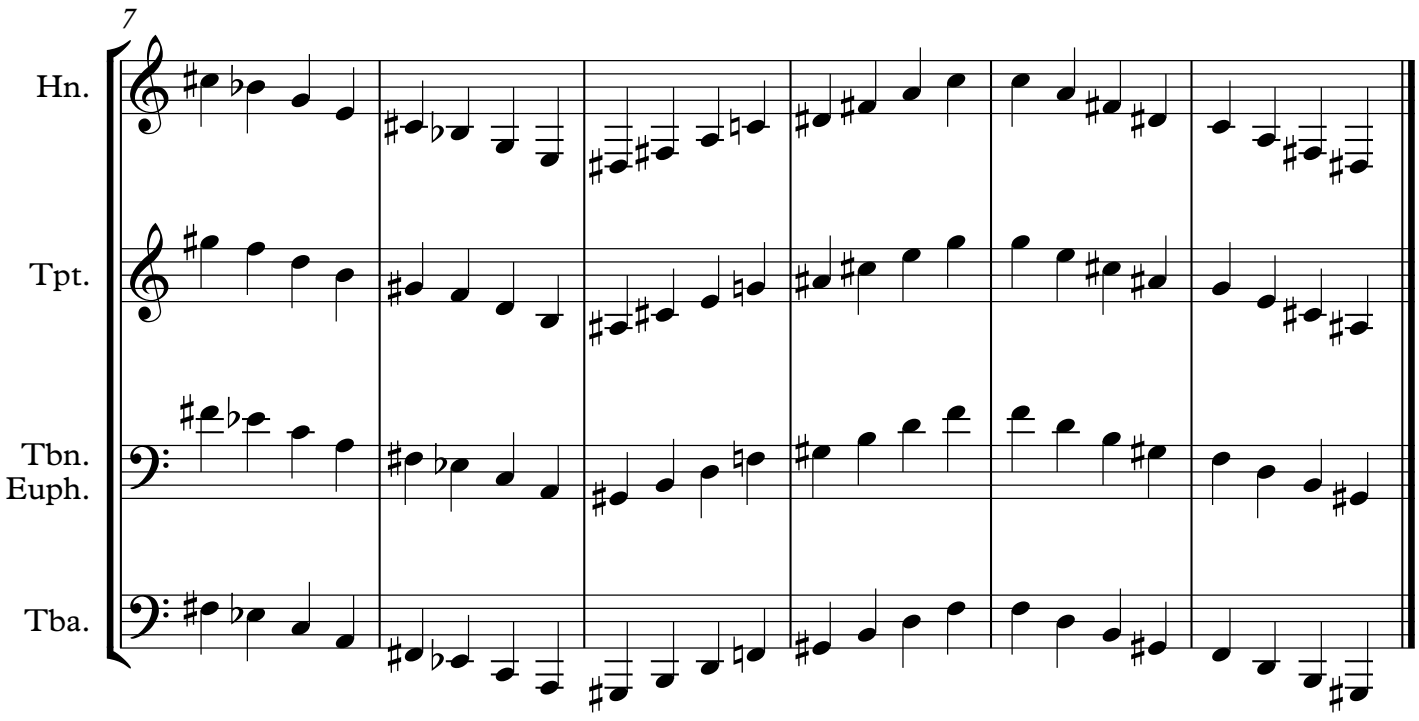
Analyize this patter and realize that in this variation you all of the dominant 7th chords within 16 measures.



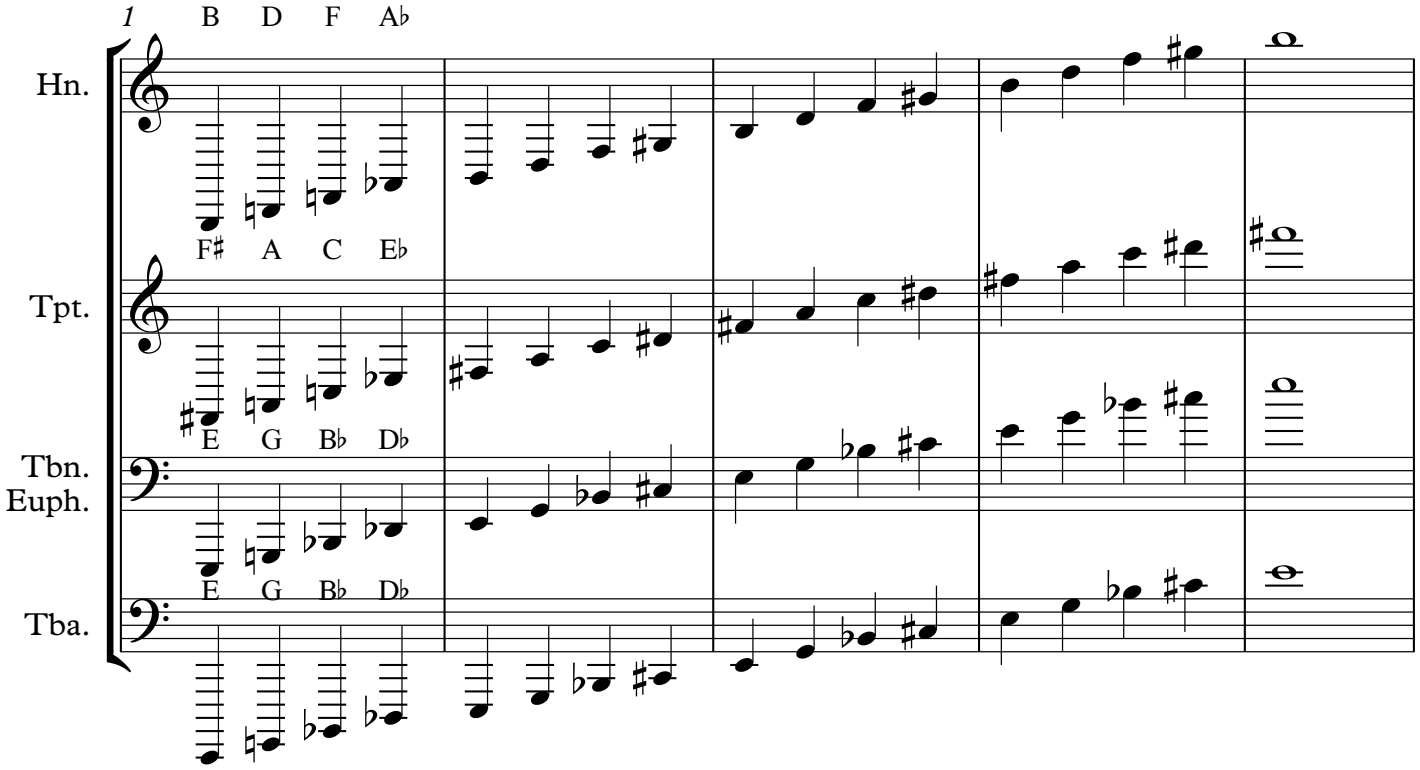
Diminished 7th Arpeggios Throughout the Range of the Instrument

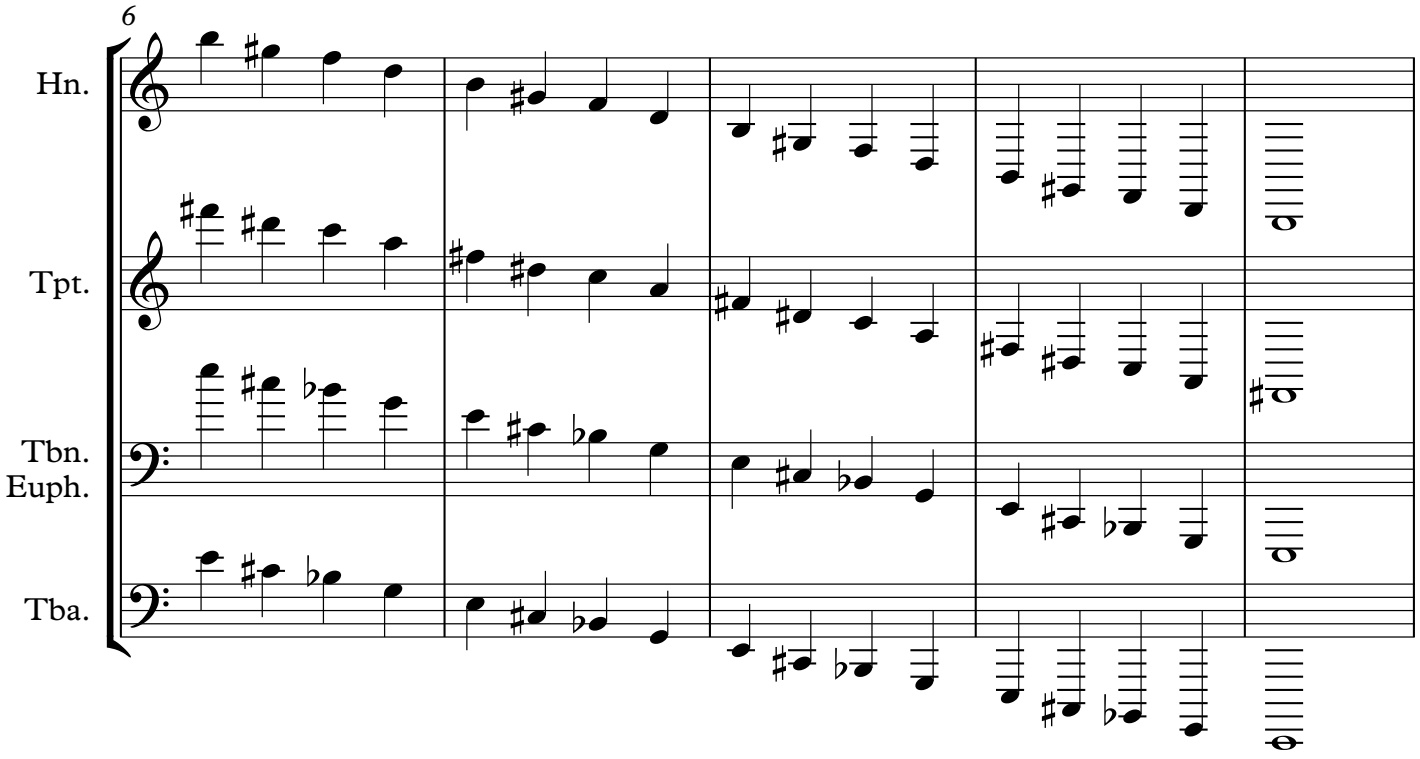
There are only 3 different diminished 7th chords. In this exercise you will play each chord several times.

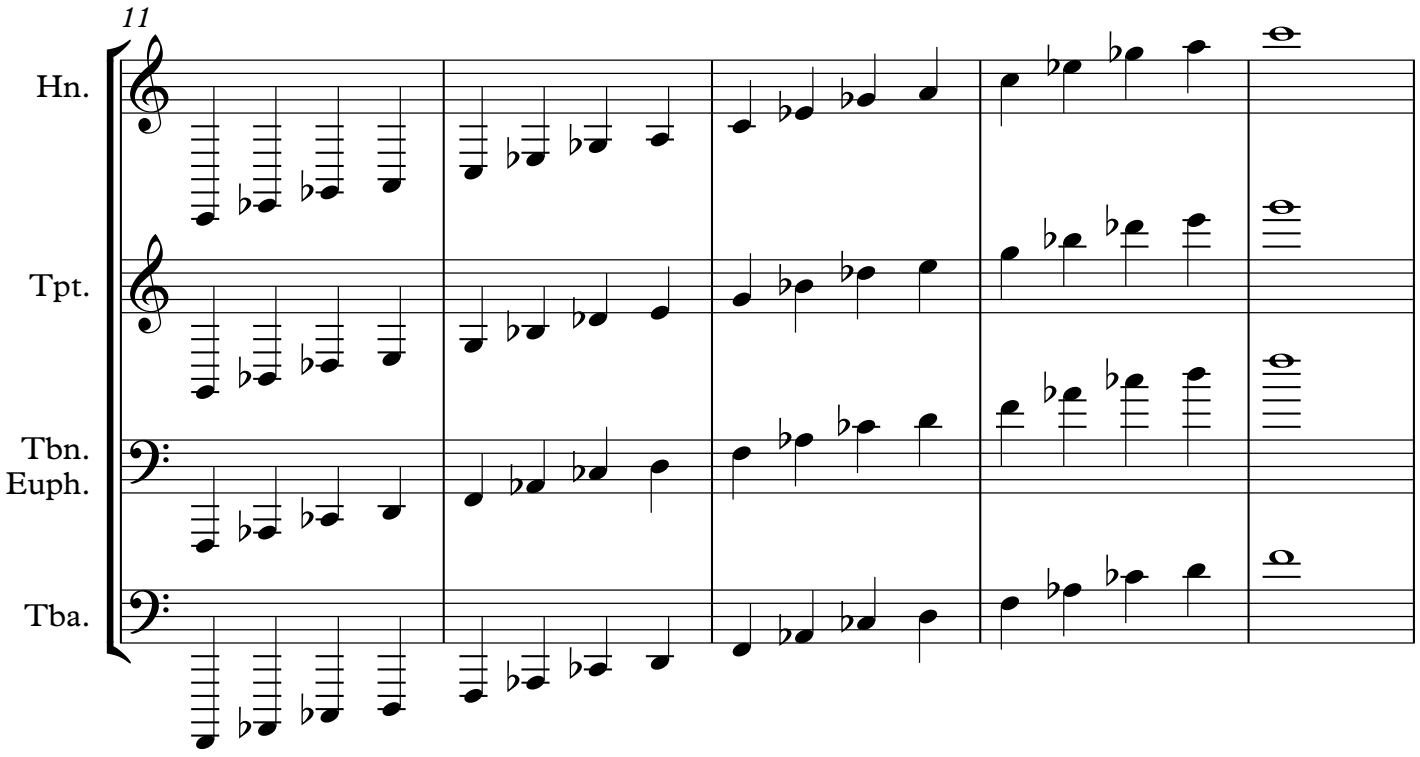


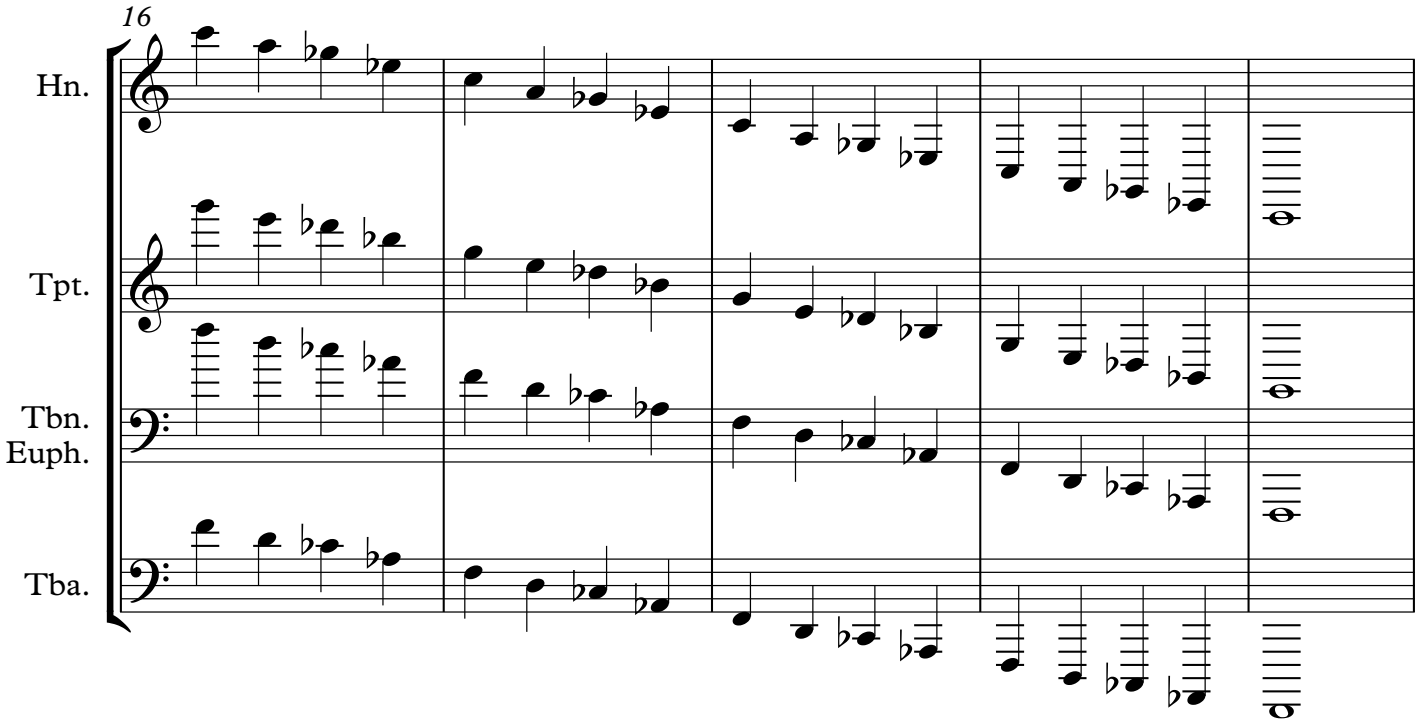


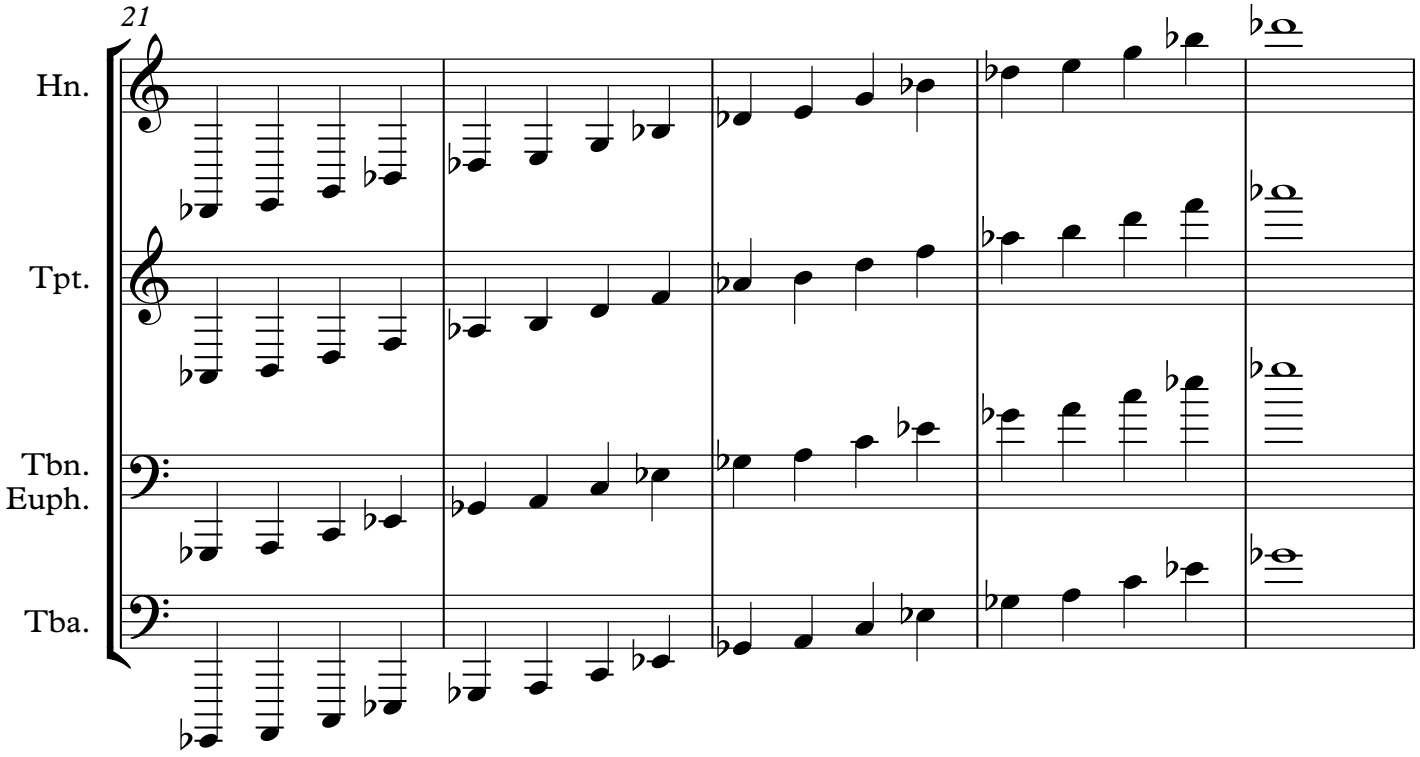
Diminished 7th Arpeggios Variation.
In this variation you will start at a lower pitch and go through the entire range in one repition.

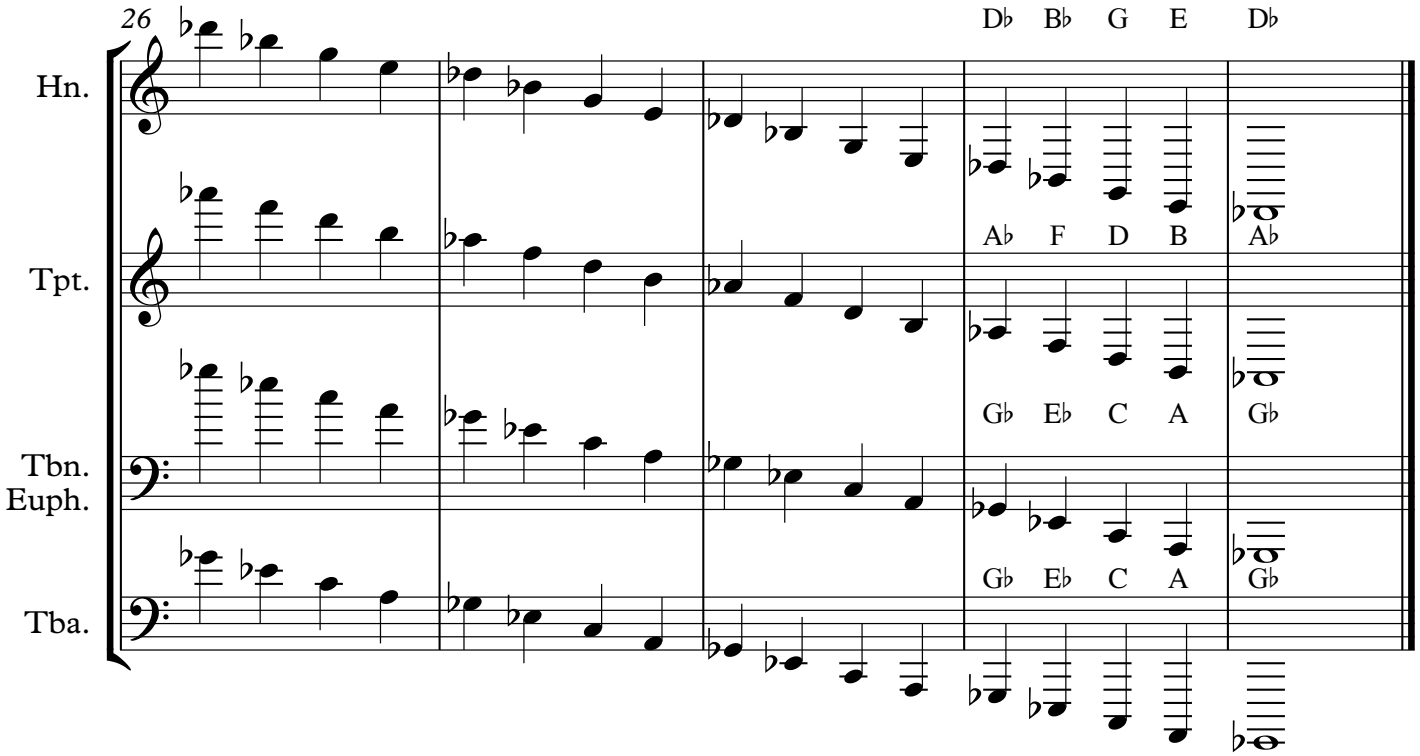





11
Hn.
Tpt.
Tbn.
Euph.
Tba.


16
Hn.
Tpt.
Tbn.
Euph.
Tba.


21
Hn.
Tpt.
Tbn.
Euph.
Tba.

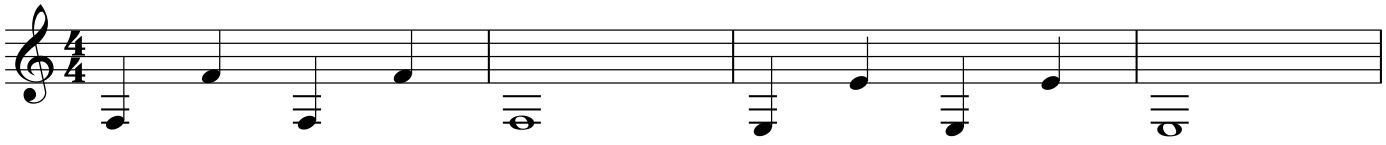

26
Hn.
Tpt.
Tbn.
Euph.
Tba.
D♭ B♭ G E D♭
A♭ F D B A♭
G♭ E♭ C A G♭
G♭ E♭ C A G♭

Horn in F

What to Practice When You Don't Know What to Practice
Part 1

Umvikeli G. Scott Jones

1 **Warming-up with Octaves- slowly, focusing on the quality of each note**



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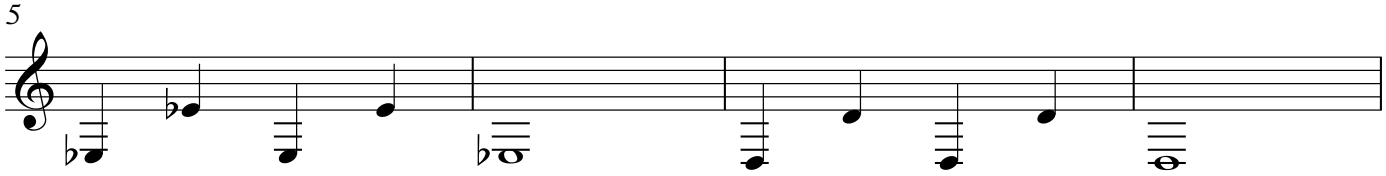

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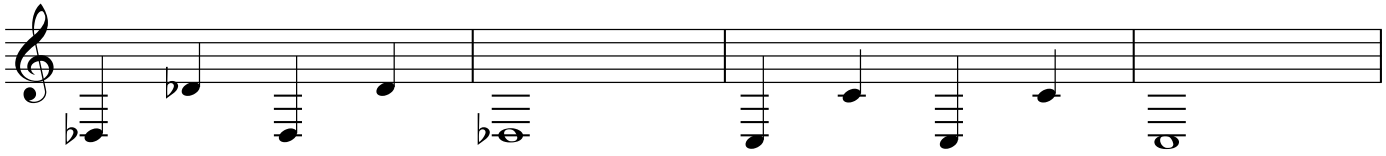

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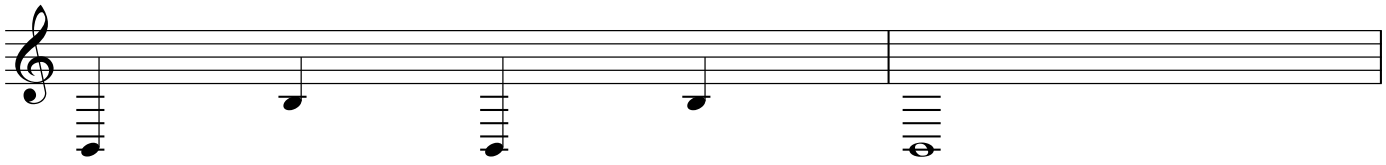
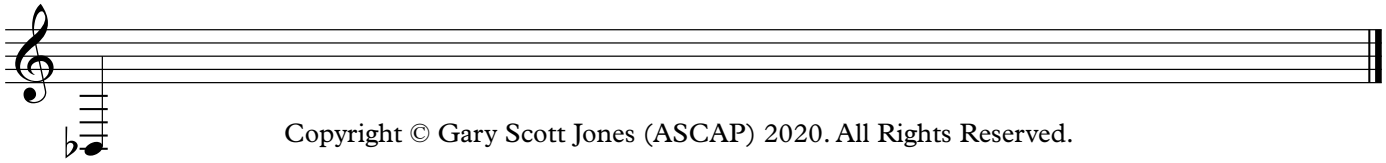


Continue descending through the entire range of the instrument

15



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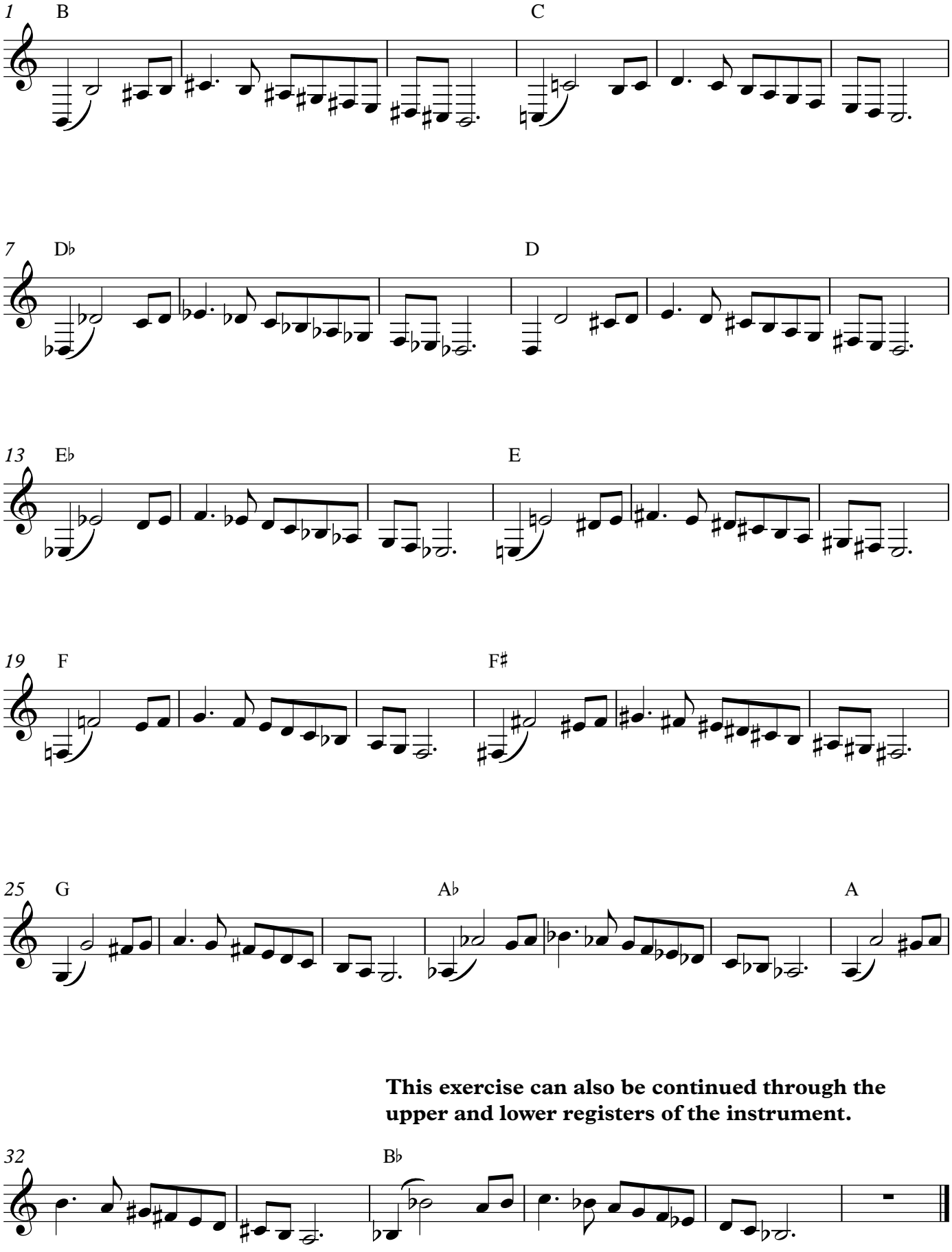
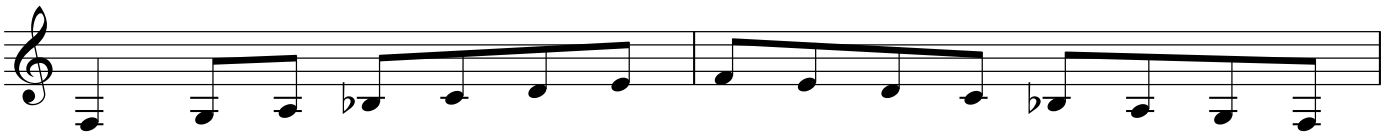
Lyrically Playing Major Scales



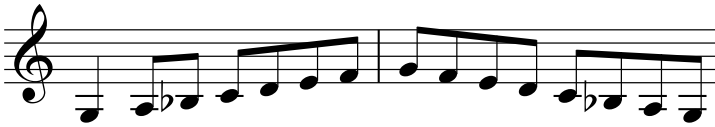
This exercise can also be continued through the upper and lower registers of the instrument.

Major Scales in All 7 Modes

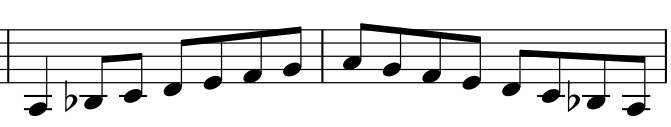
1 **Ionian**



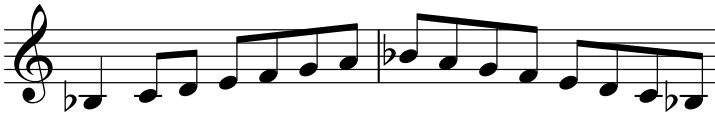
3 **Dorian (2nd Scale Degree)**



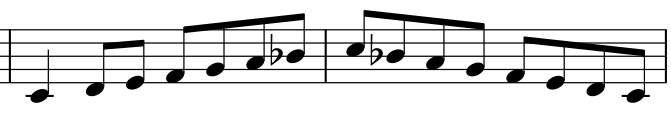
Phrygian



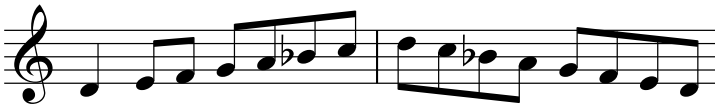
7 **Lydian**



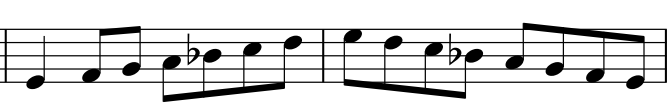
Mixolydian



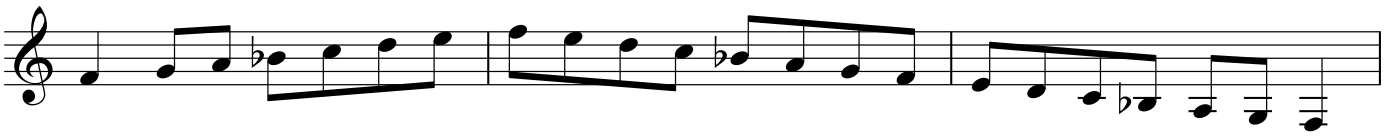
11 **Aeolian**



Locrian

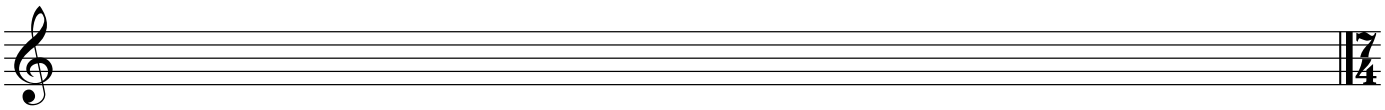


15 **Ionian**

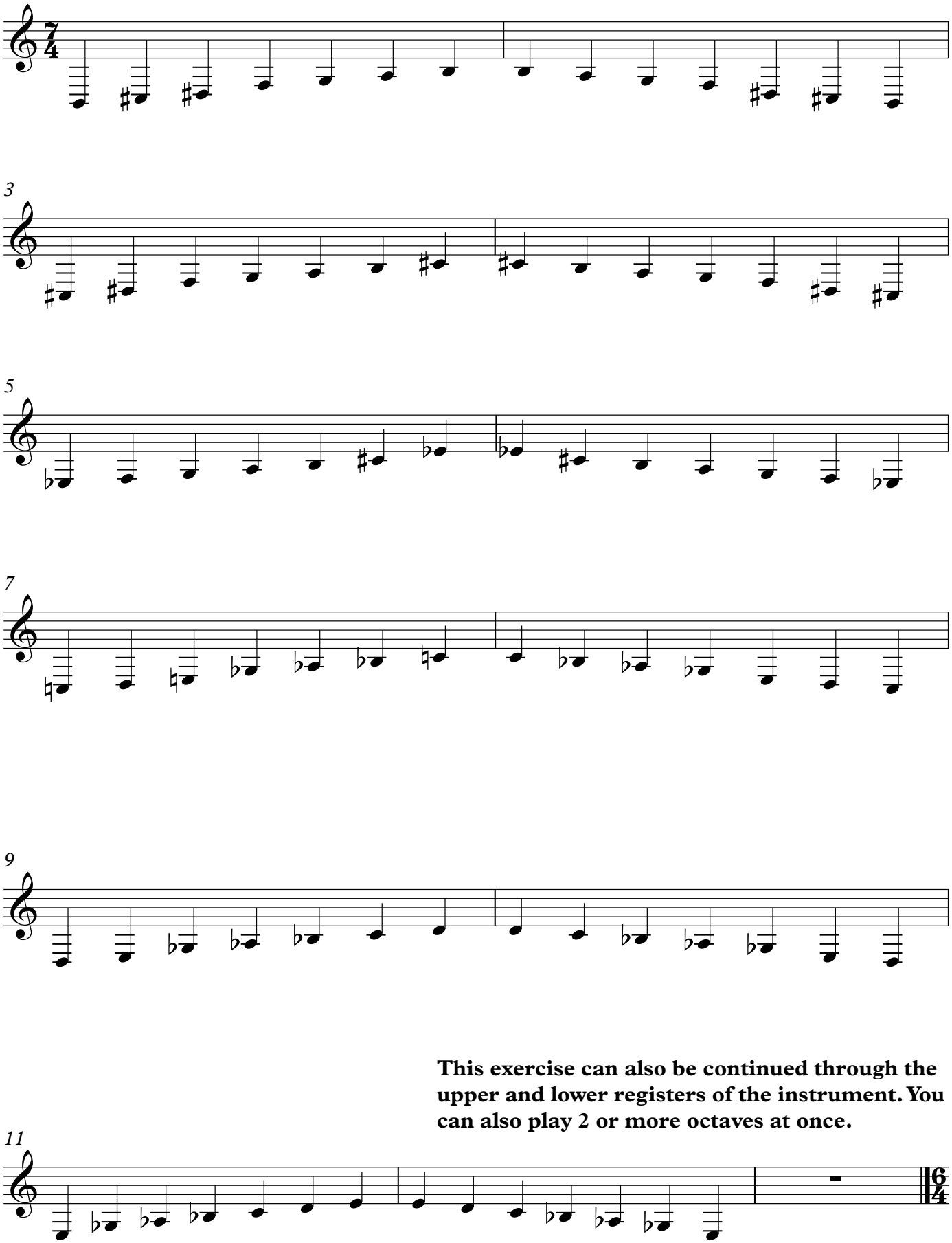


Carry this exercise into all the Major Scales

18



1 **Whole Tone Scales**

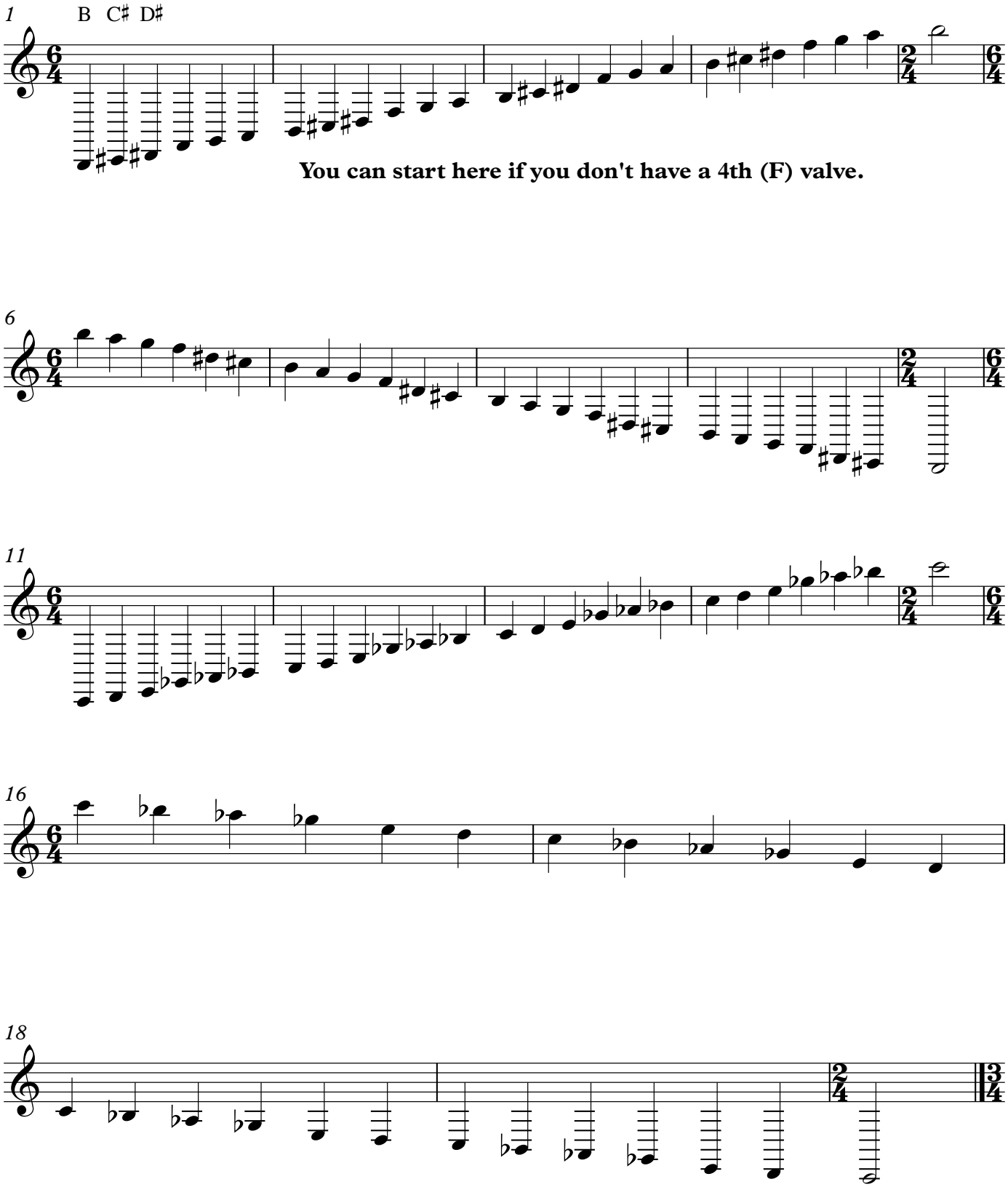


This exercise can also be continued through the upper and lower registers of the instrument. You can also play 2 or more octaves at once.

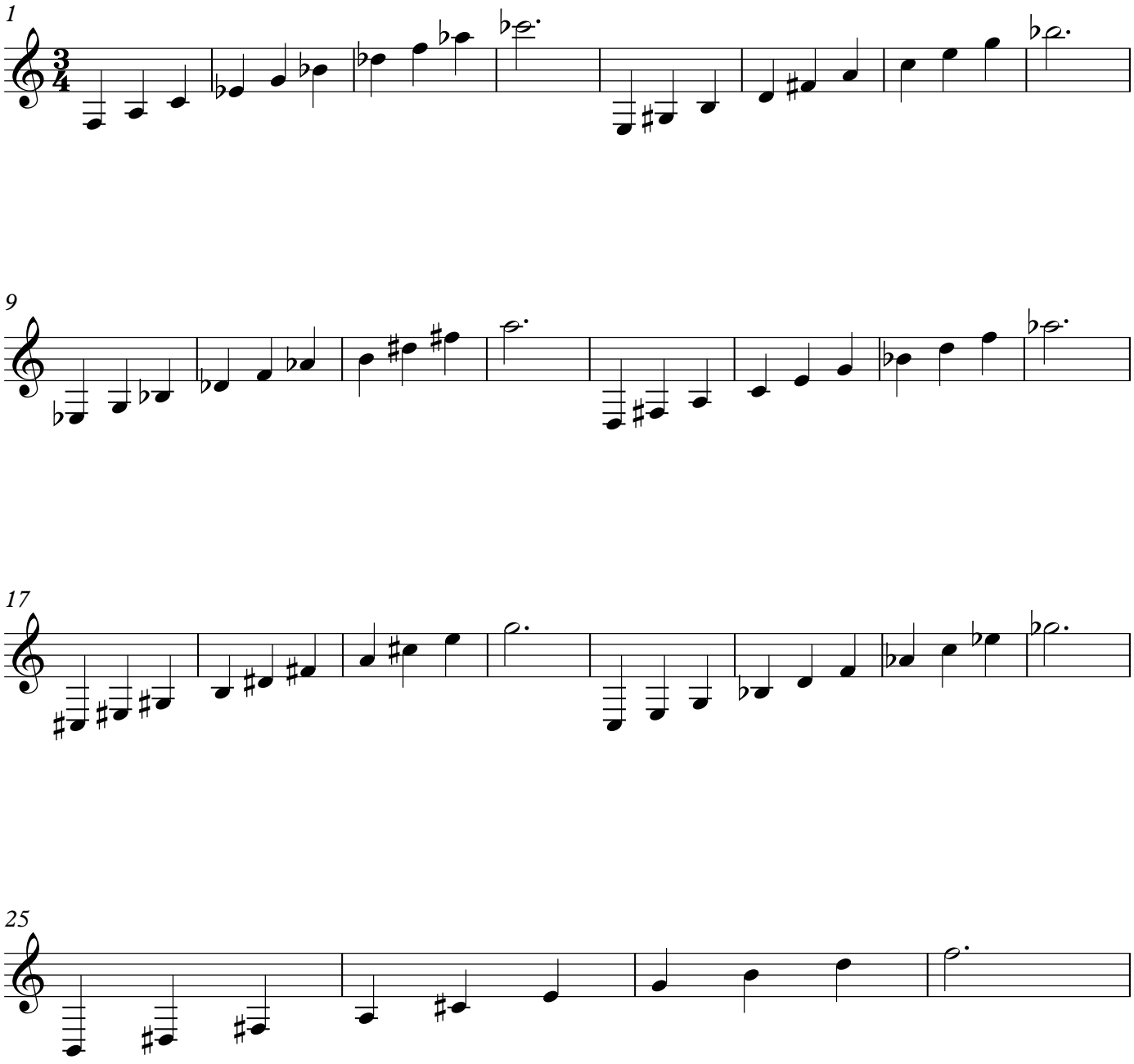
The remaining exercises are like a full-body workout to activate the muscles of the embouchure, improve intonation, and strenghthen overal control of the instrument.

Throughout this exercise you should hear the next note and avoid pressure against the mouthpiece.

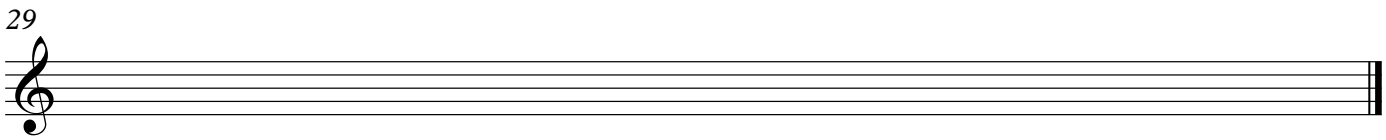
Whole Tone Scales Throughout the Extreme Range of the Instrument.



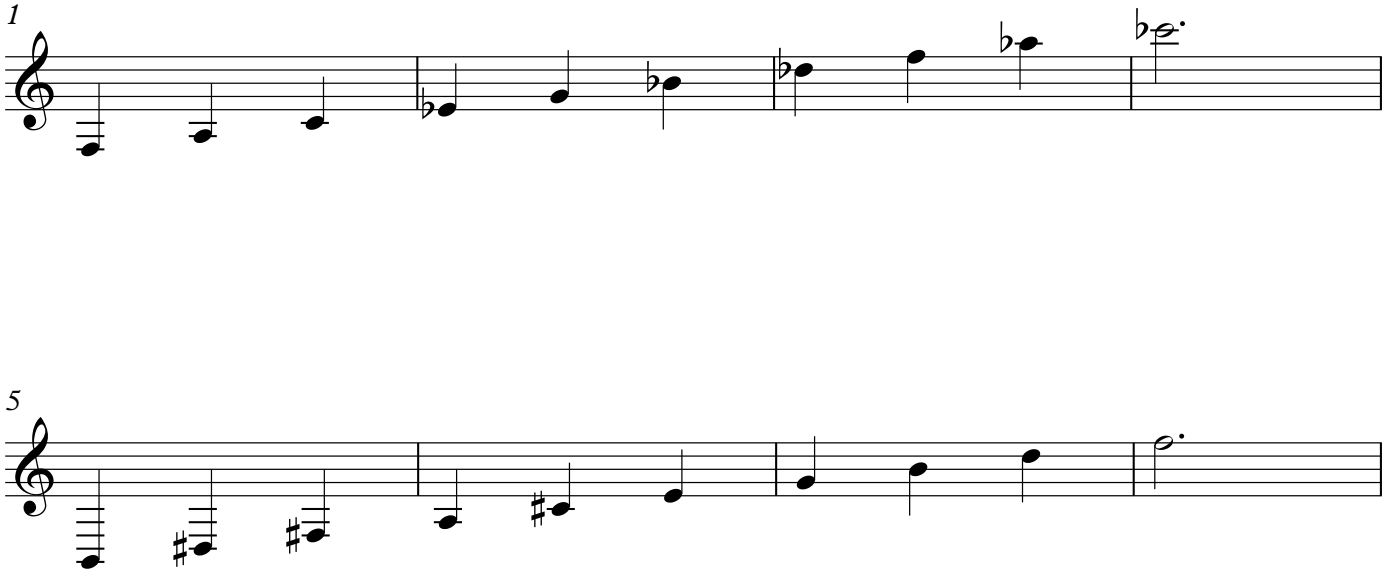
Dominant 7th Arpeggios Ascending Through the Range of the Instrument. There is a whole tone pattern to this exercise.



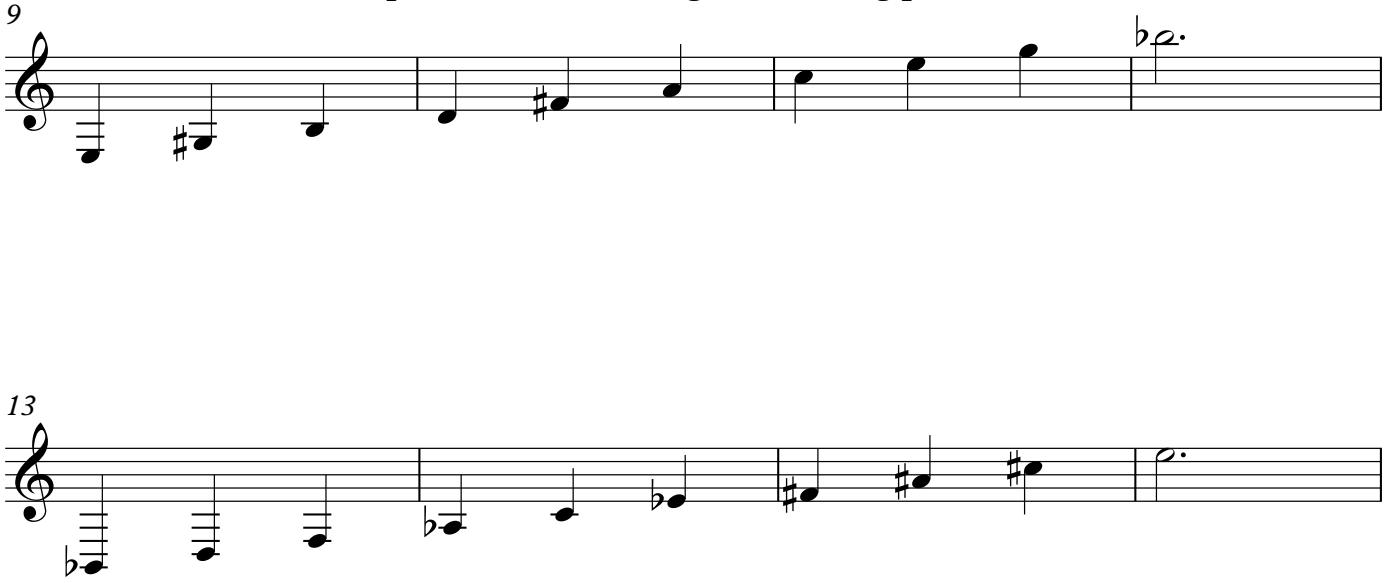
Continue this pattern into the lower register if you can.



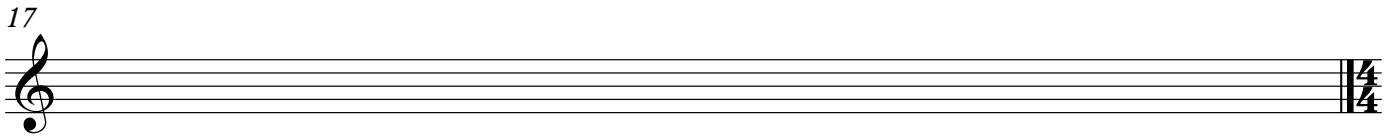
Dominant 7th Arpeggios Ascending Variation.
Instead of starting the next repetition one half step lower, start with last note played on the top.



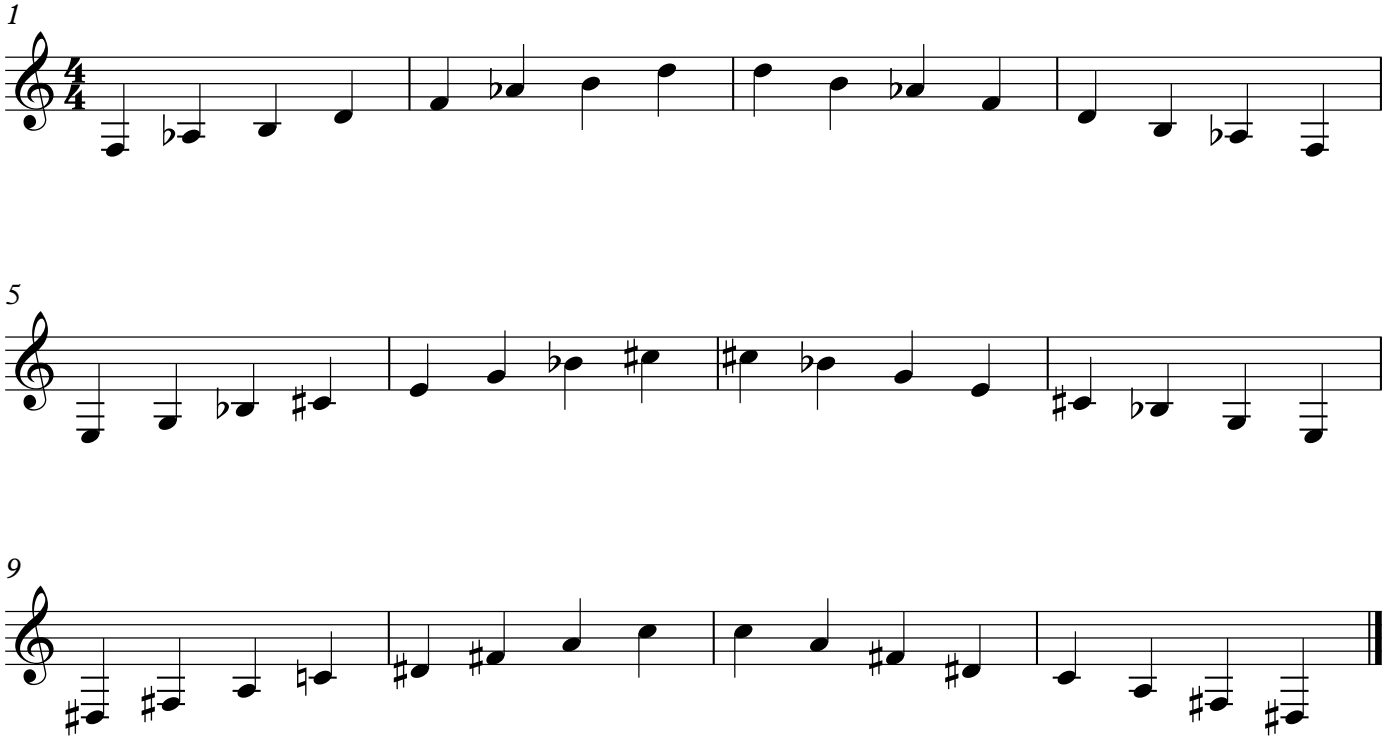
Then start one half step lower than the original starting pitch.



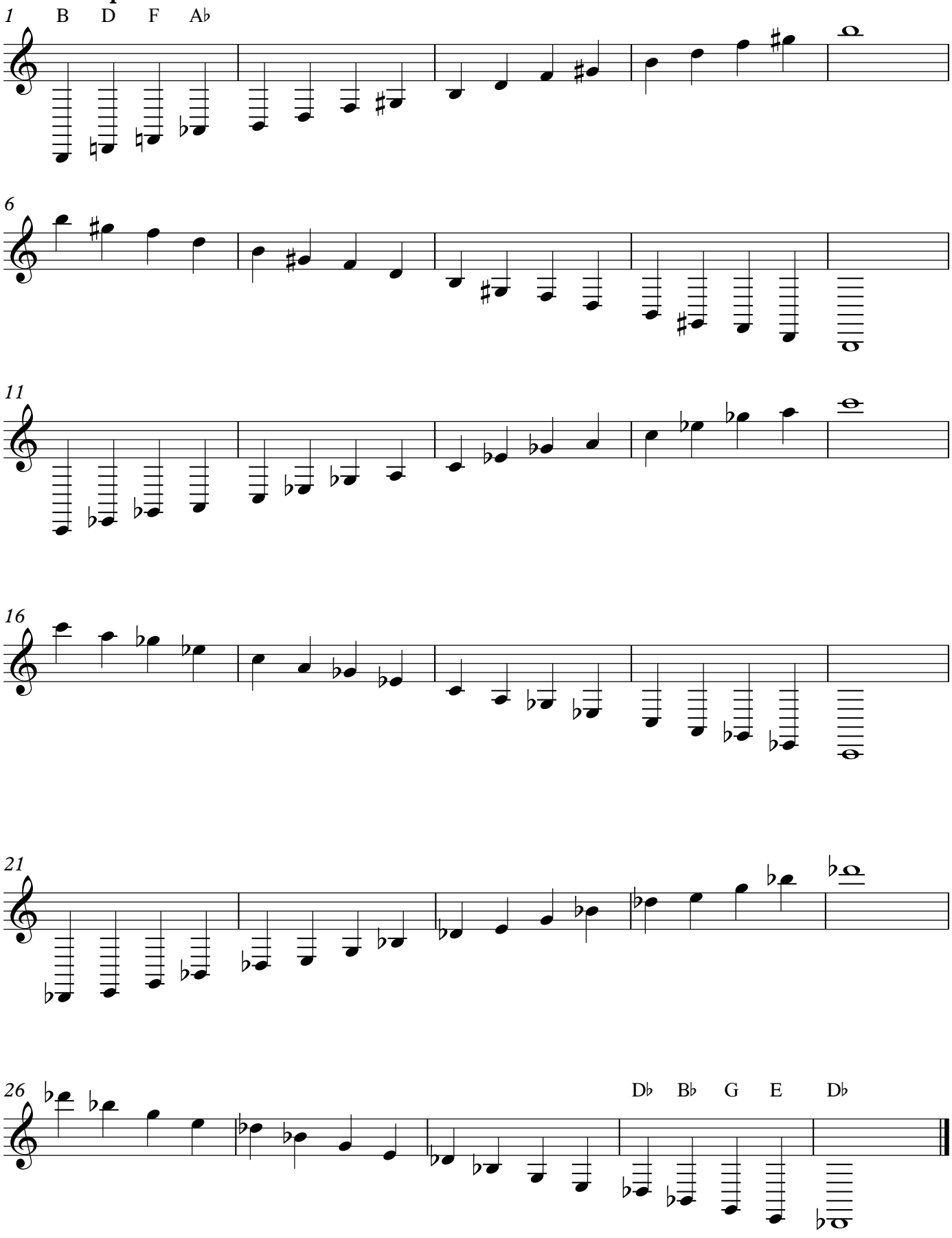
Analyize this patter and realize that in this variation you will play all of the dominant 7th chords within 16 measures.



Diminished 7th Arpeggios Throughout the Range of the Instrument
There are only 3 different diminished 7th chords. In this exercise you will play each chord several times.



Diminished 7th Arpeggios Variation.
In this variation you will start at a lower pitch and go through the entire range in one repition.

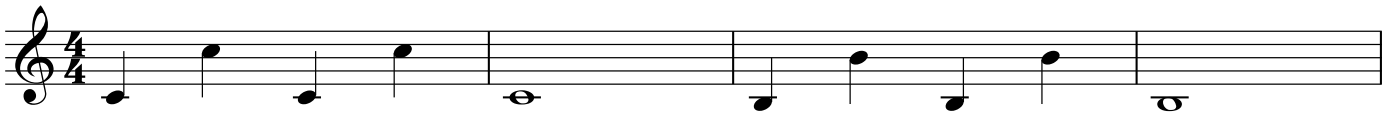


Trumpet in B♭

What to Practice When You Don't Know What to Practice
Part 1

Umvikeli G. Scott Jones

1 **Warming-up with Octaves- slowly, focusing on the quality of each note**



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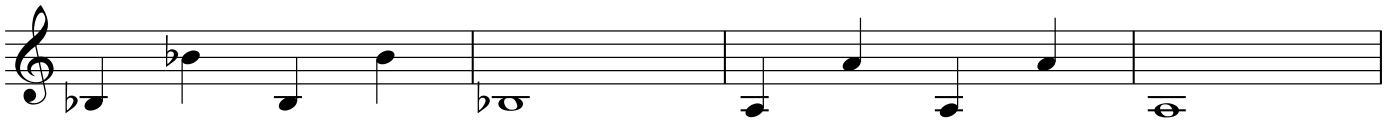

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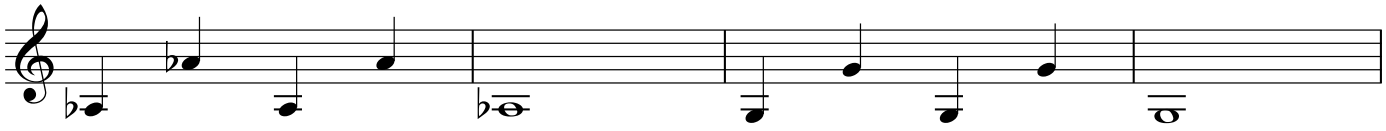

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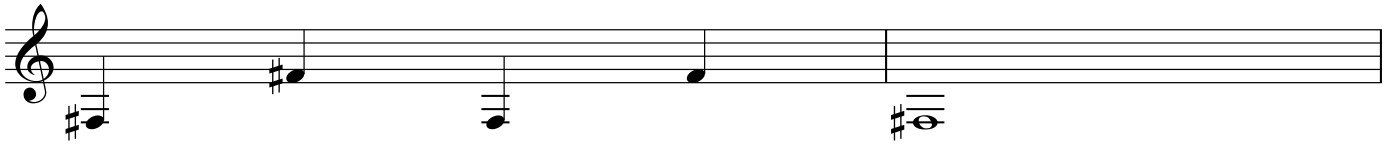
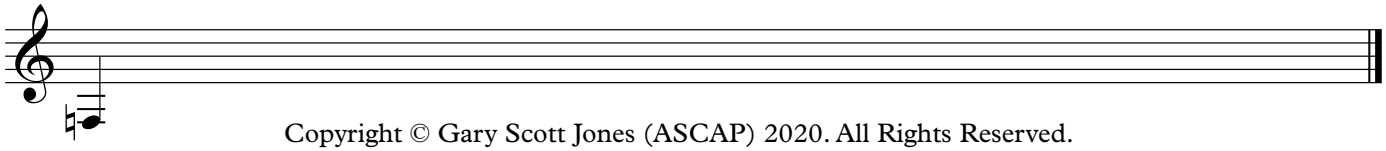


Continue descending through the entire range of the instrument

15



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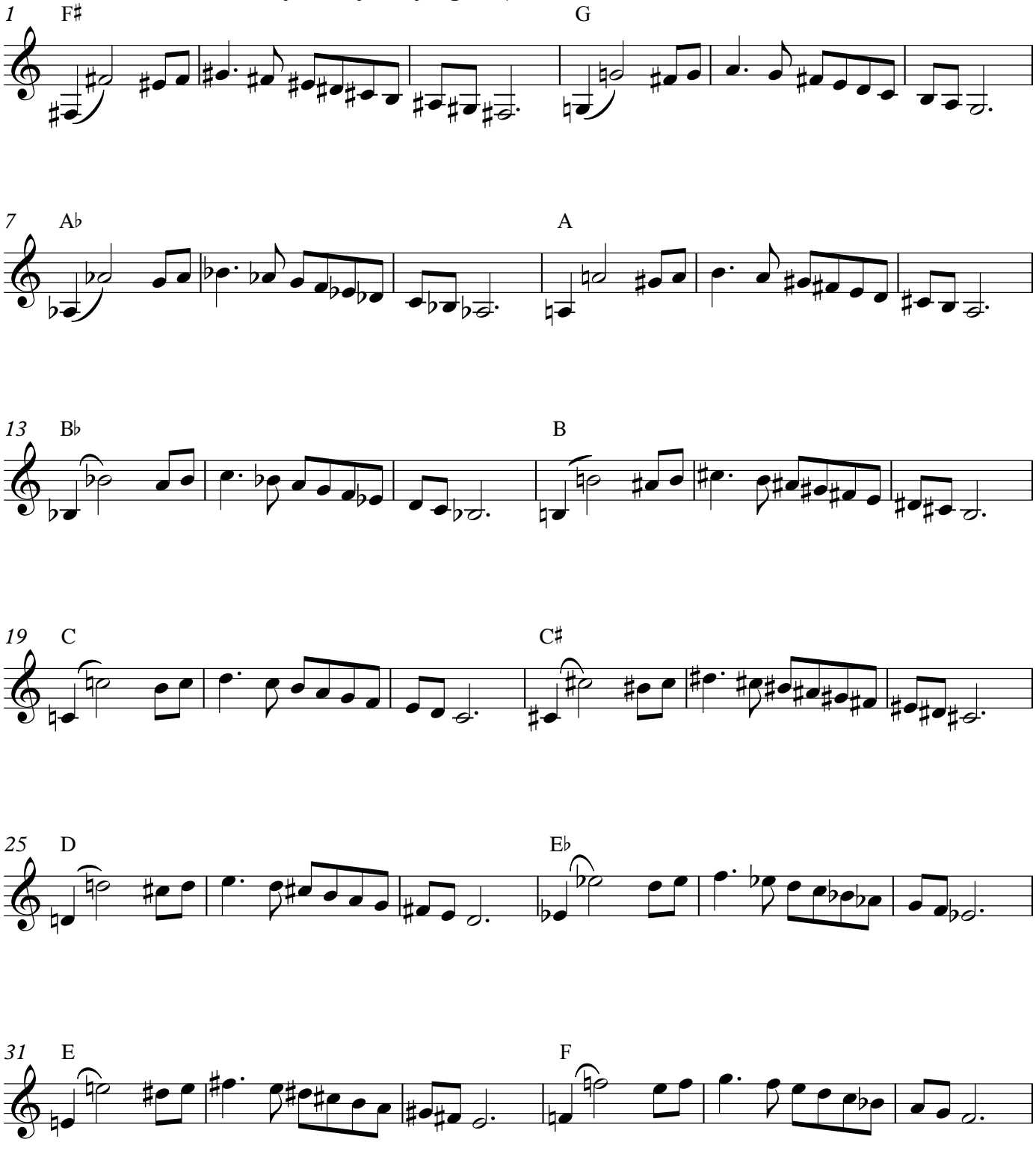
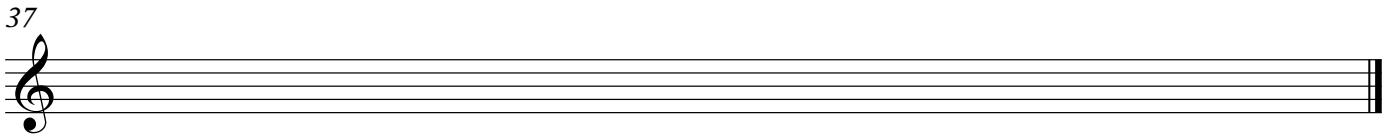
Lyrically Playing Major Scales

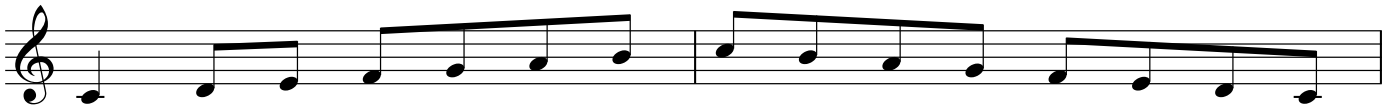


This exercise can also be continued through the upper and lower registers of the instrument.

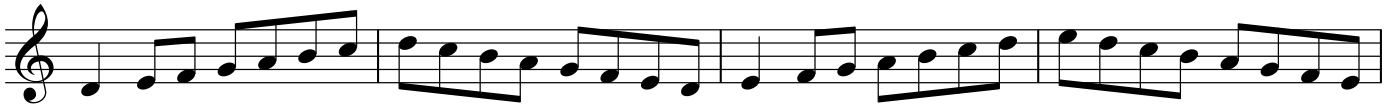


Major Scales in All 7 Modes

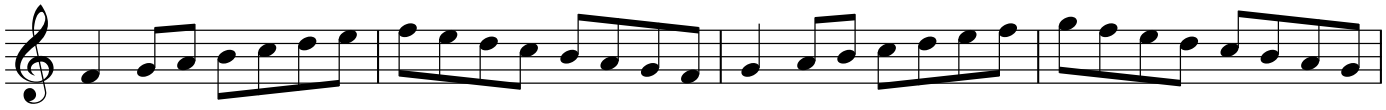
1 **Ionian**



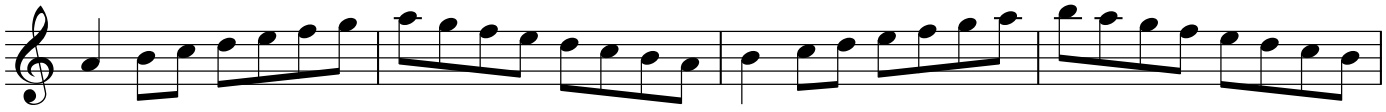
3 **Dorian (2nd Scale Degree)** **Phrygian**



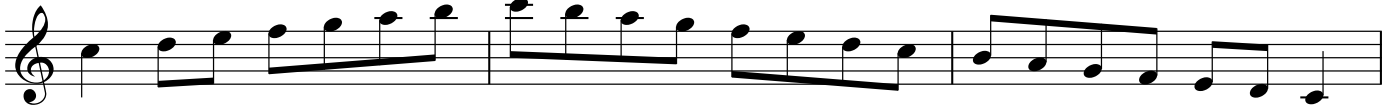
7 **Lydian** **Mixolydian**



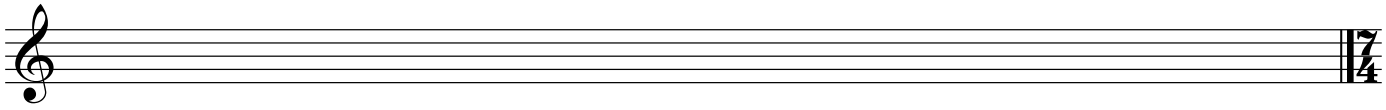
11 **Aeolian** **Locrian**



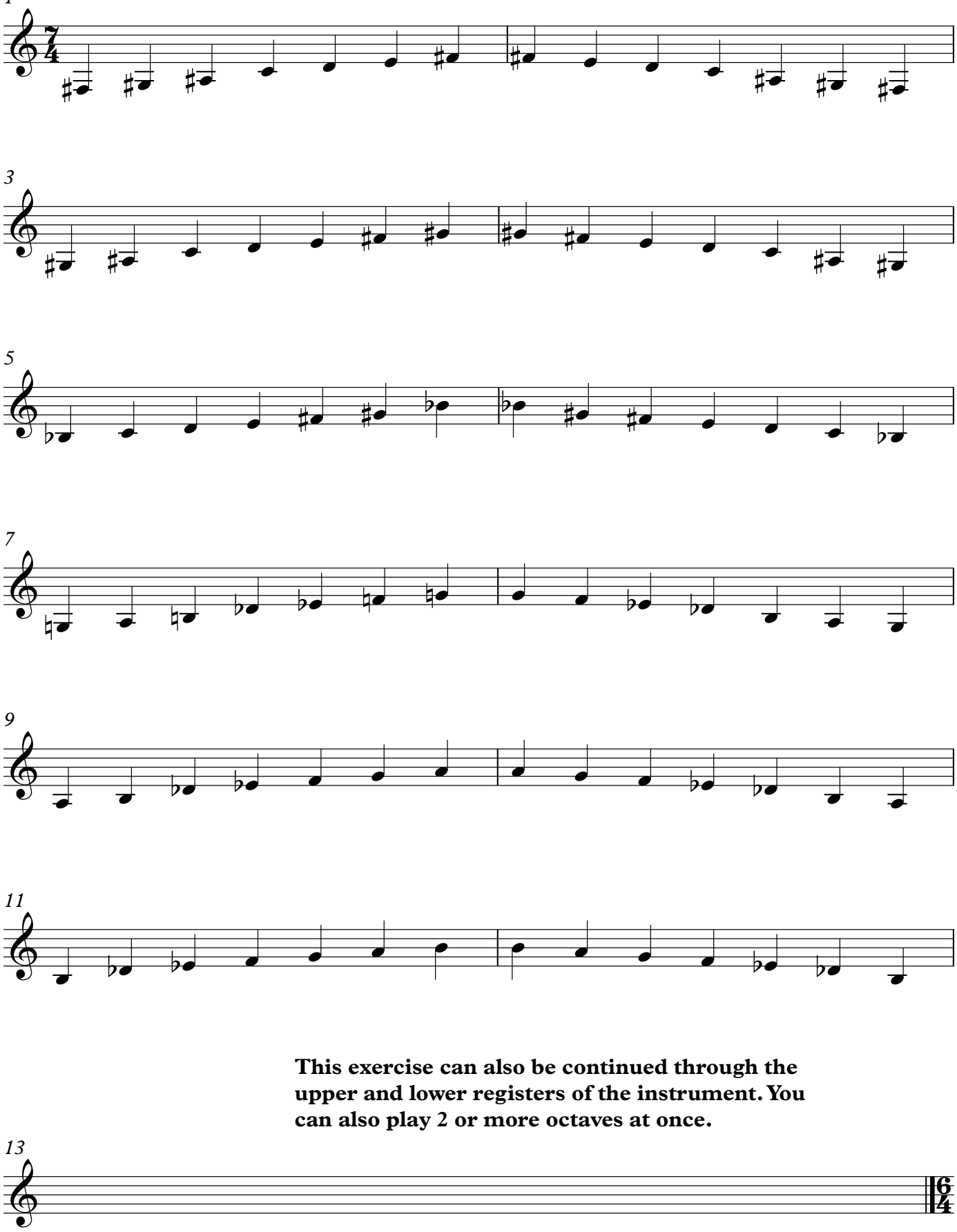
15 **Ionian**



18 **Carry this exercise into all the Major Scales**



Whole Tone Scales

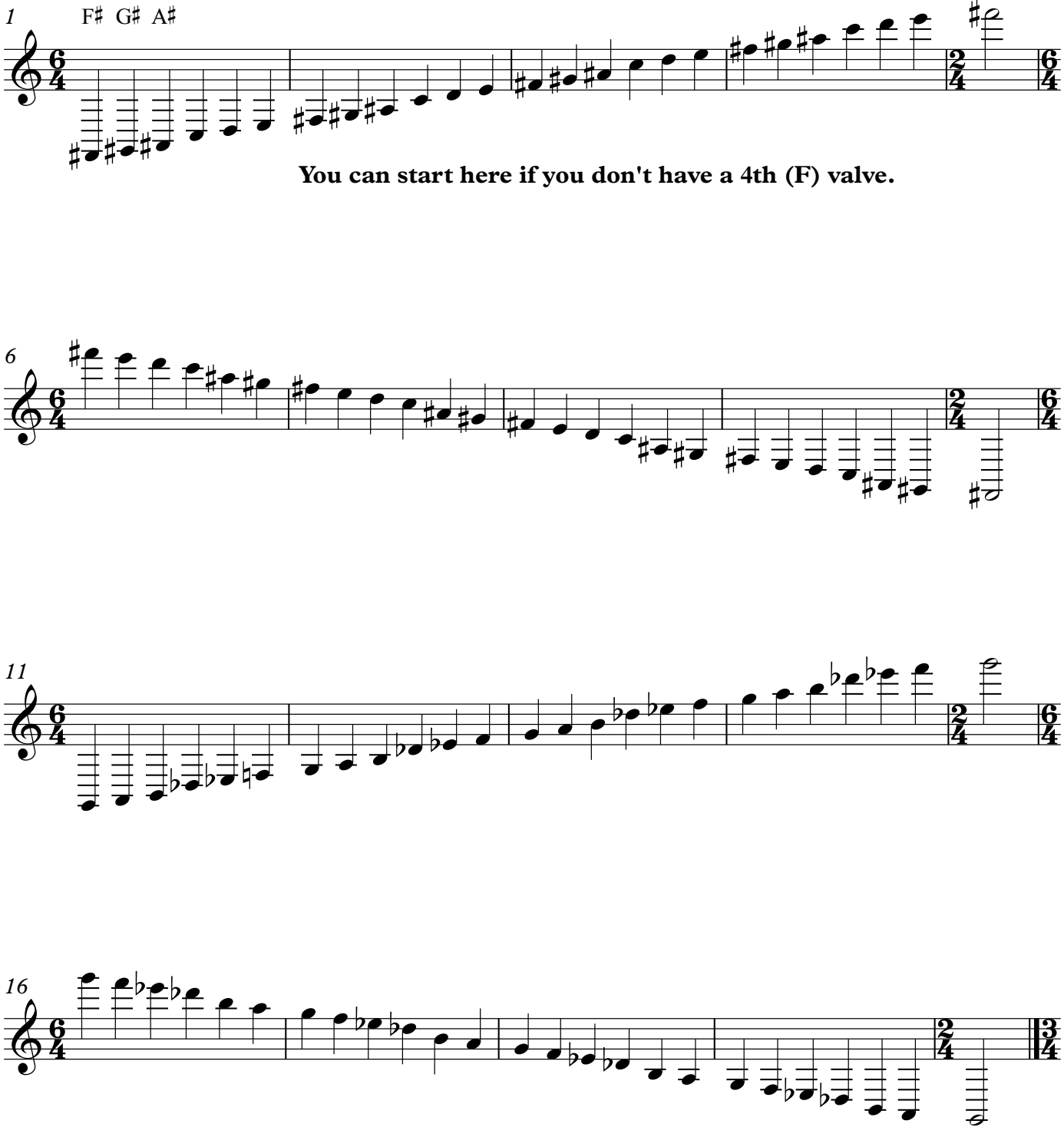


This exercise can also be continued through the upper and lower registers of the instrument. You can also play 2 or more octaves at once.

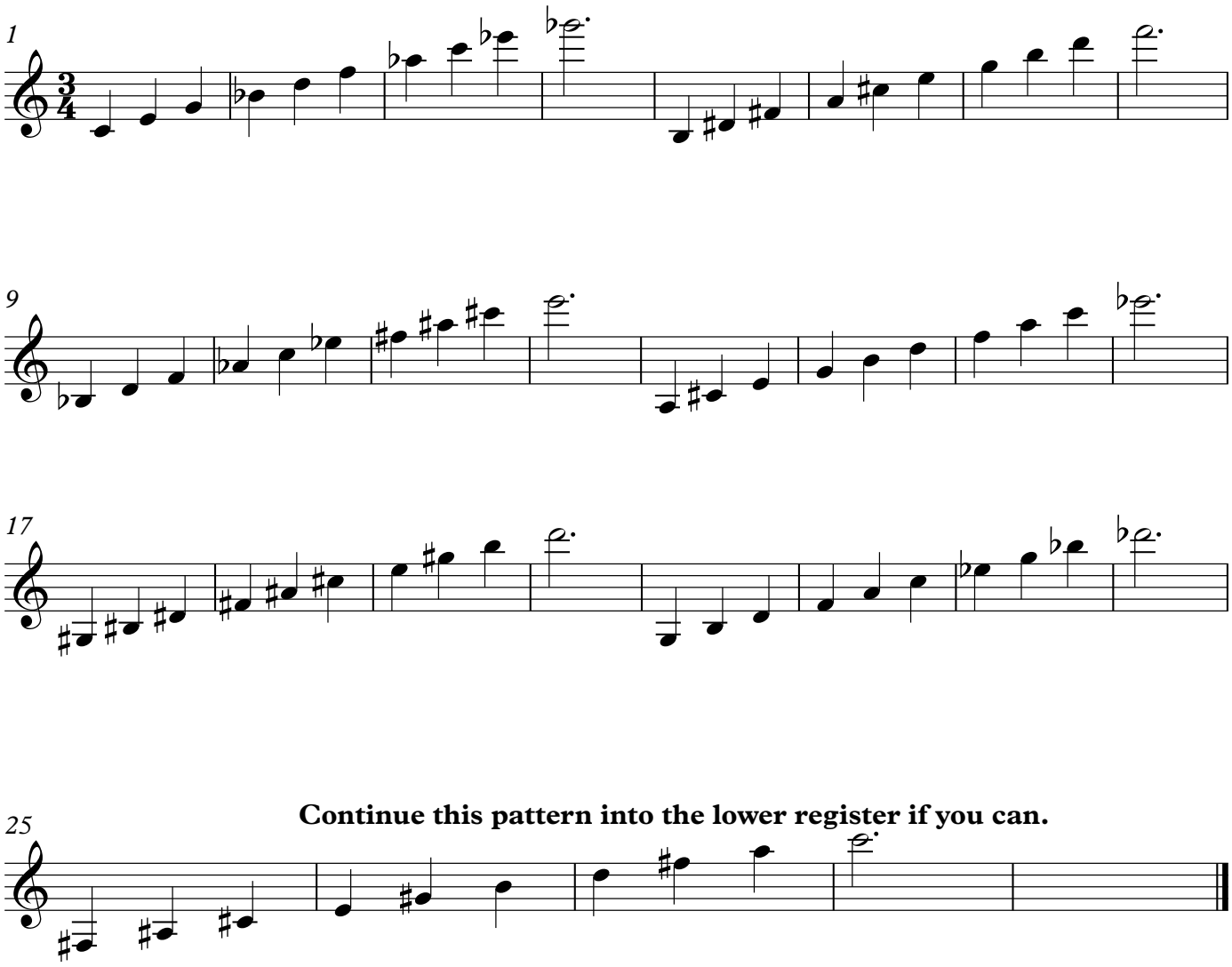
The remaining exercises are like a full-body workout to activate the muscles of the embouchure, improve intonation, and strenghthen overal control of the instrument.

Throughout this exercise you should hear the next note and avoid pressure against the mouthpiece.

Whole Tone Scales Throughout the Extreme Range of the Instrument.



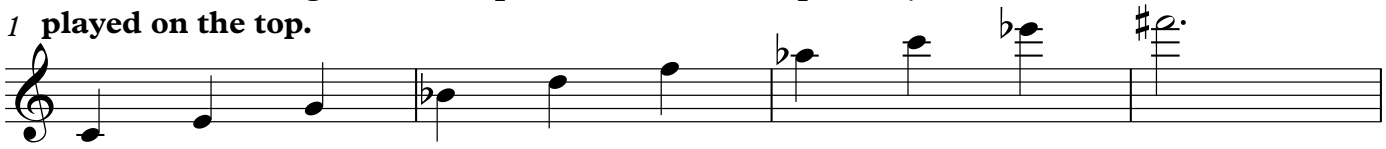
Dominant 7th Arpeggios Ascending Through the Range of the Instrument.
There is a whole tone pattern to this exercise.



Continue this pattern into the lower register if you can.

Dominant 7th Arpeggios Ascending Variation.
Instead of starting the next repetition one half step lower, start with last note played on the top.

1



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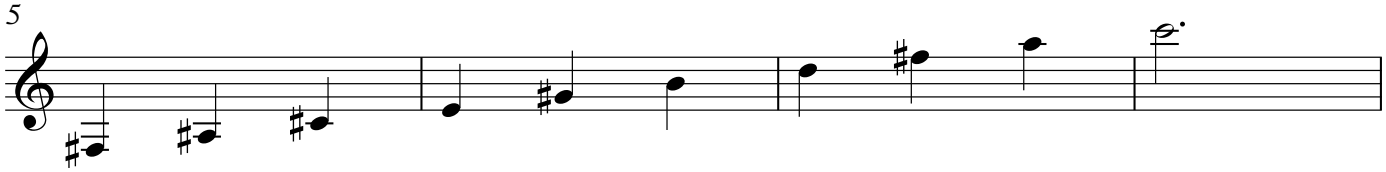
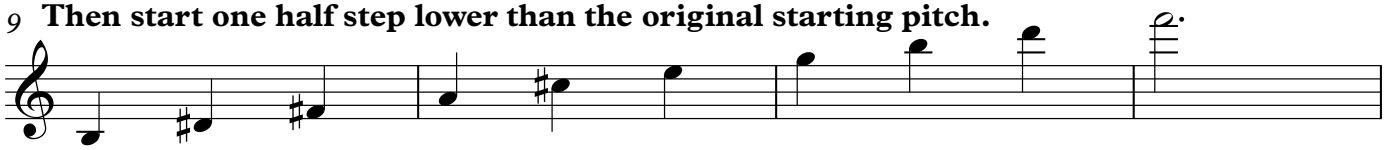


9 **Then start one half step lower than the original starting pitch.**



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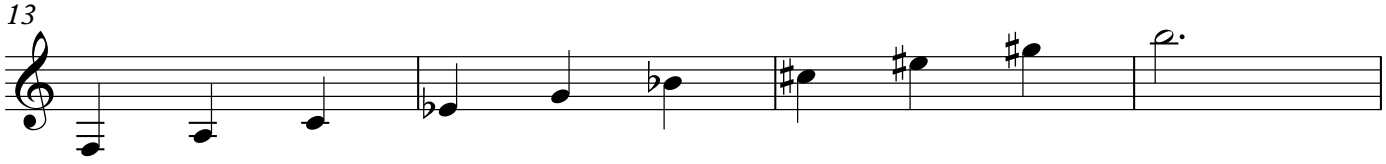
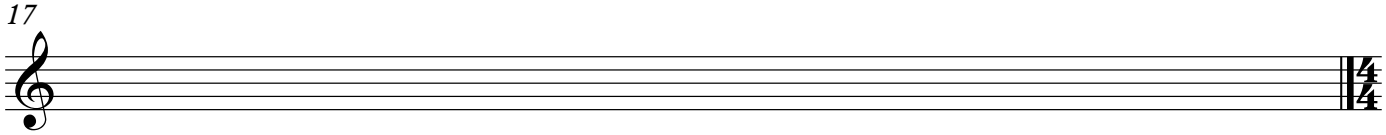
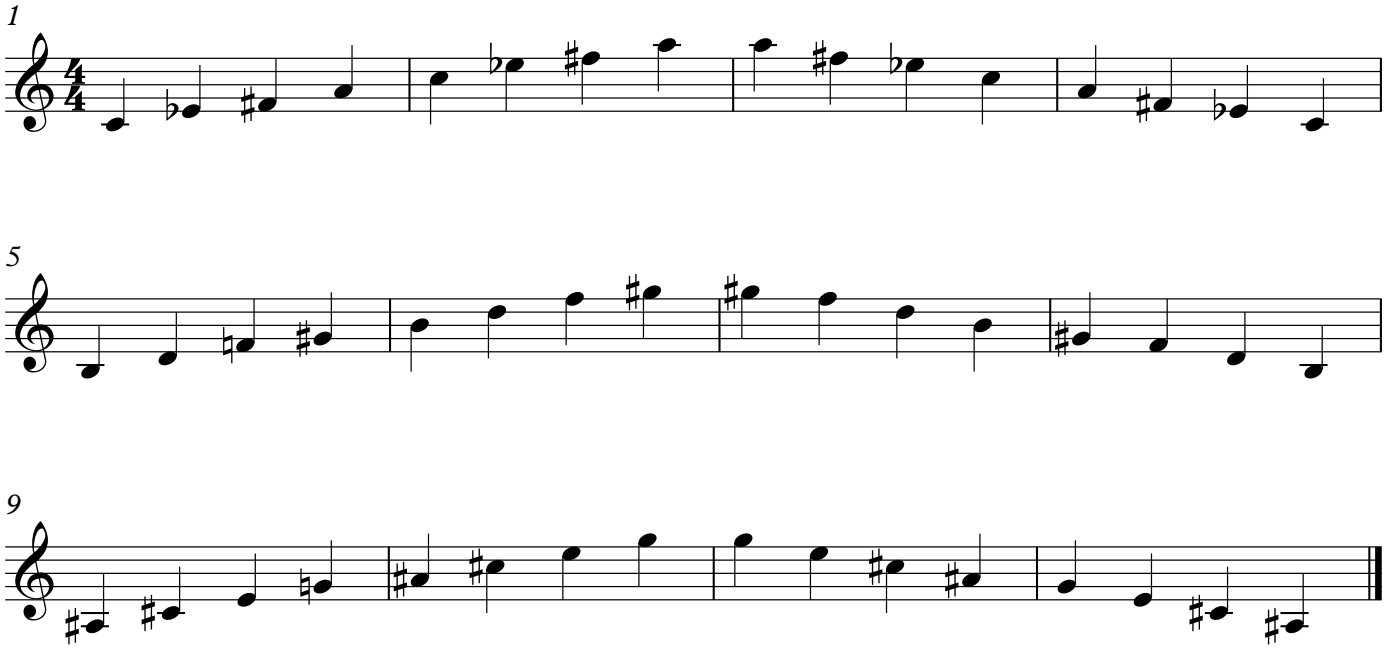


Analyize this patter and realize that in this variation you will play all of the dominant 7th chords within 16 measures.

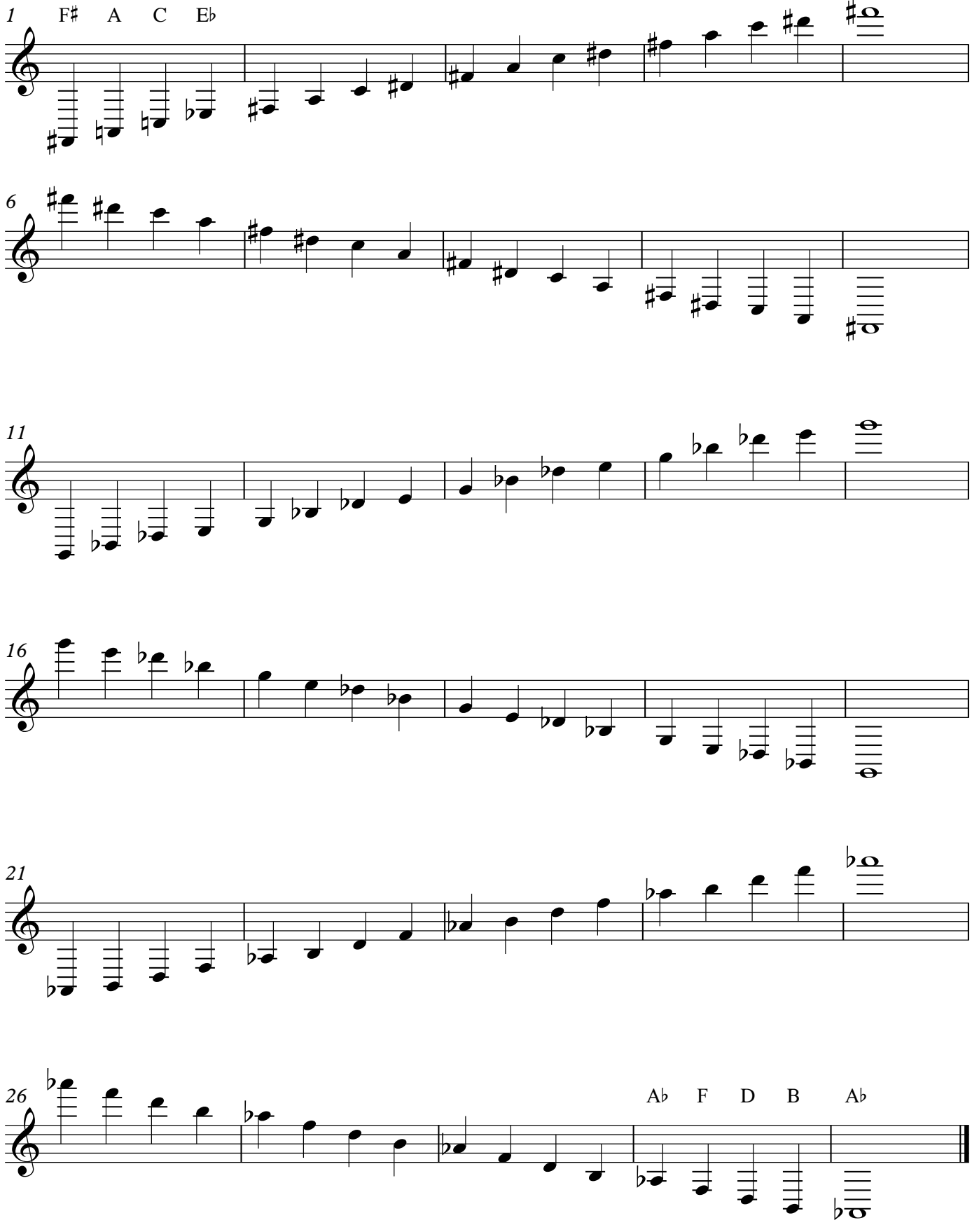
17



Diminished 7th Arpeggios Throughout the Range of the Instrument
There are only 3 different diminished 7th chords. In this exercise you will play each chord several times.



Diminished 7th Arpeggios Variation.
In this variation you will start at a lower pitch and go through the entire range in one repition.



What to Practice When You Don't Know What to Practice

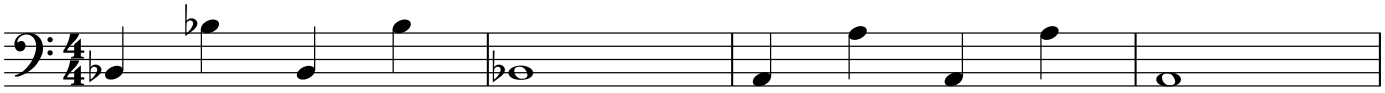
Part 1

Trombone/ Euphonium

Umvikeli G. Scott Jones

Warming-up with Octaves- slowly, focusing on the quality of each note

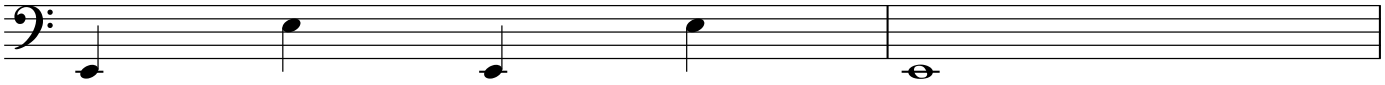
1



5

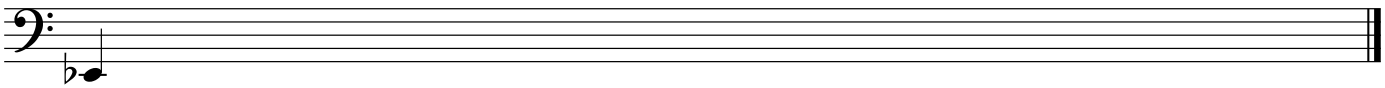
9

13



Continue descending through the entire range of the instrument

15



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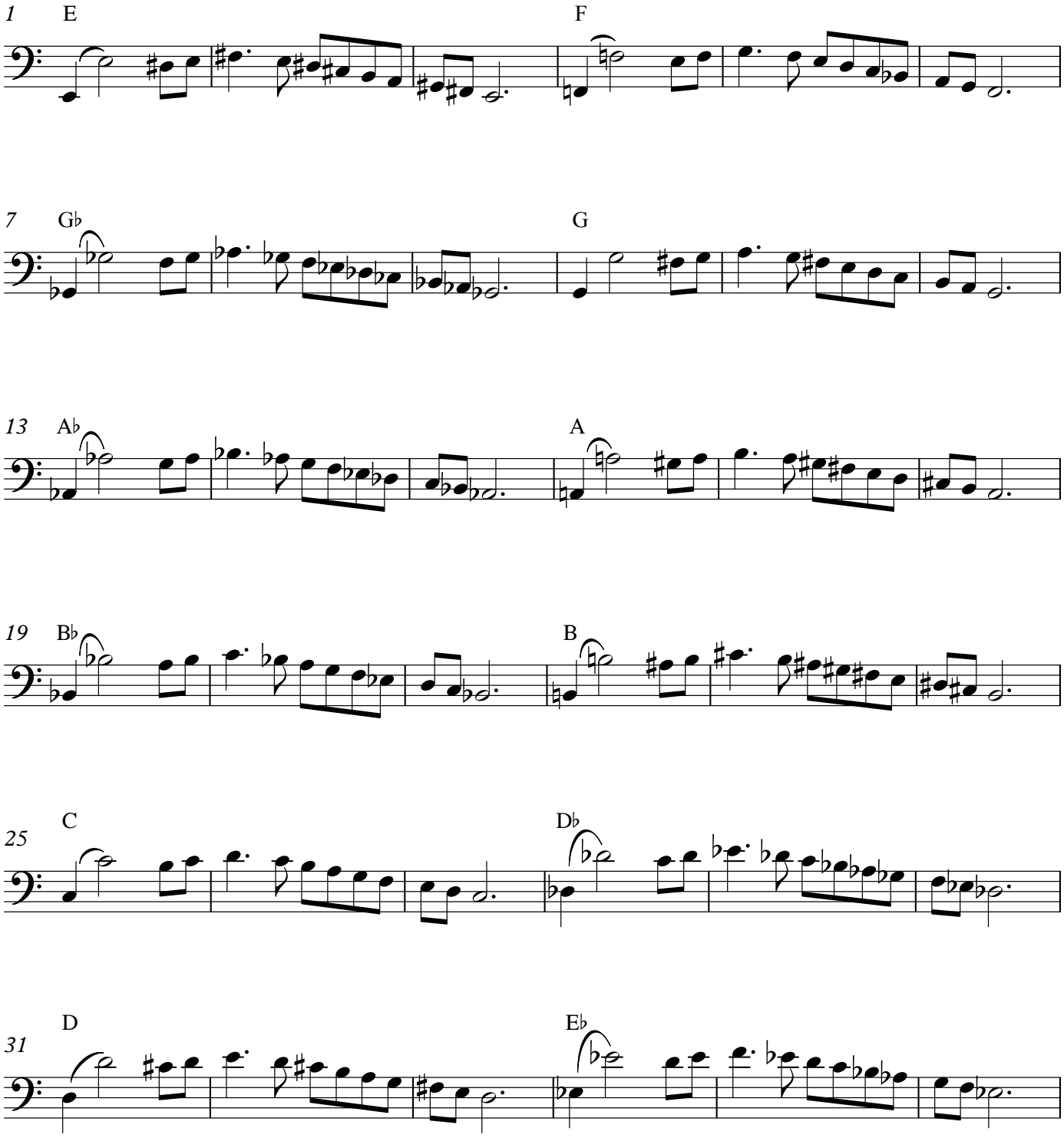
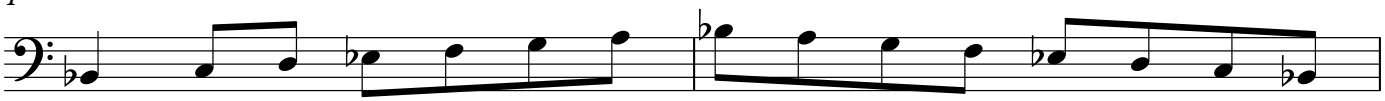
Lyrically Playing Major Scales

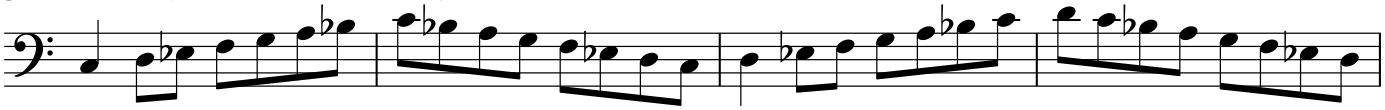


This exercise can also be continued through the upper and lower registers of the instrument.

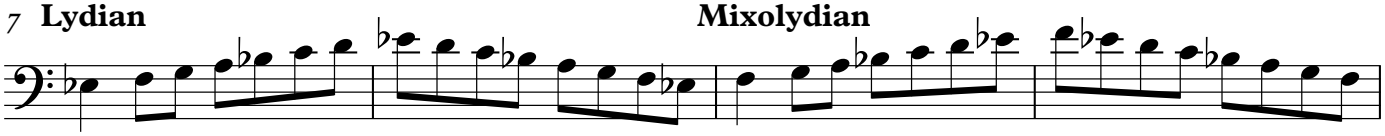
1 **Ionian**



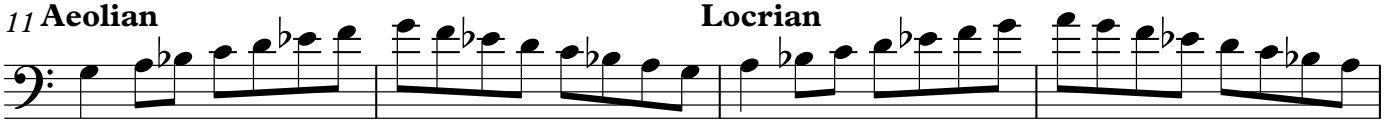
3 **Dorian (2nd Scale Degree)** **Phrygian**



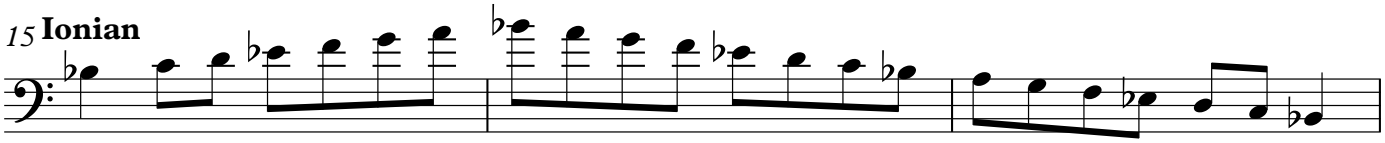
7 **Lydian** **Mixolydian**



11 **Aeolian** **Locrian**

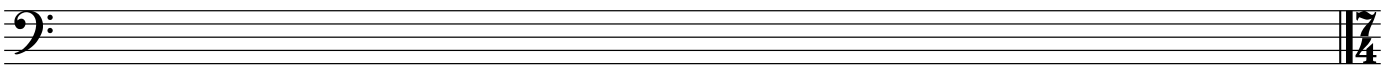


15 **Ionian**



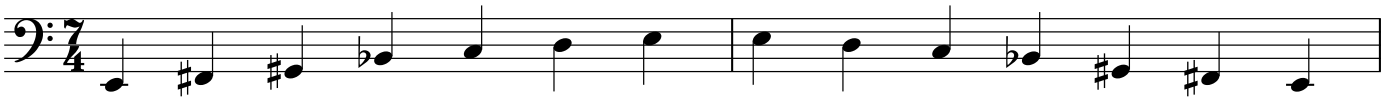
Carry this exercise into all the Major Scales

18



Whole Tone Scales

1



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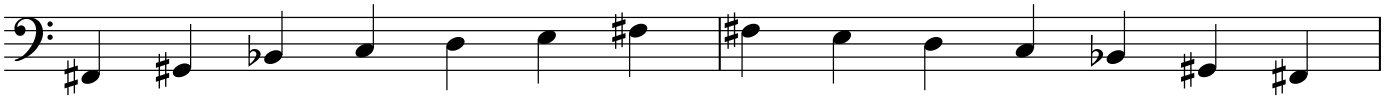

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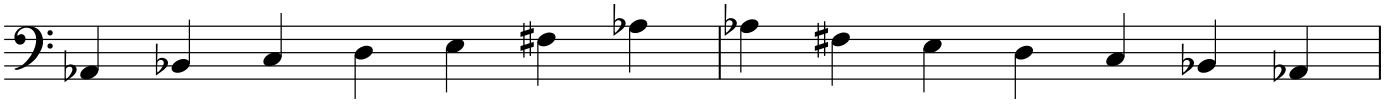

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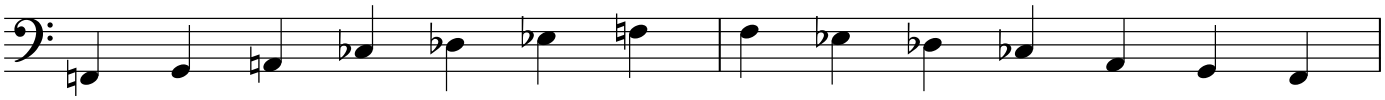

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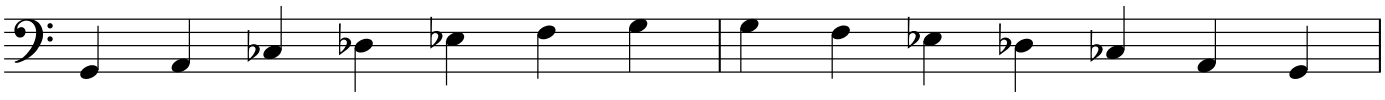

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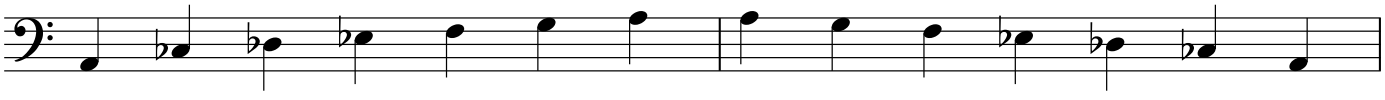
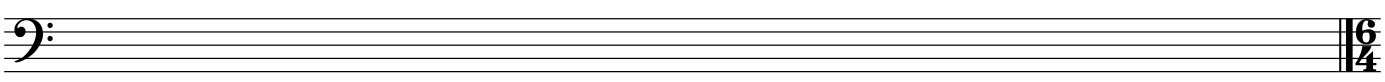


This exercise can also be continued through the upper and lower registers of the instrument. You can also play 2 or more octaves at once.

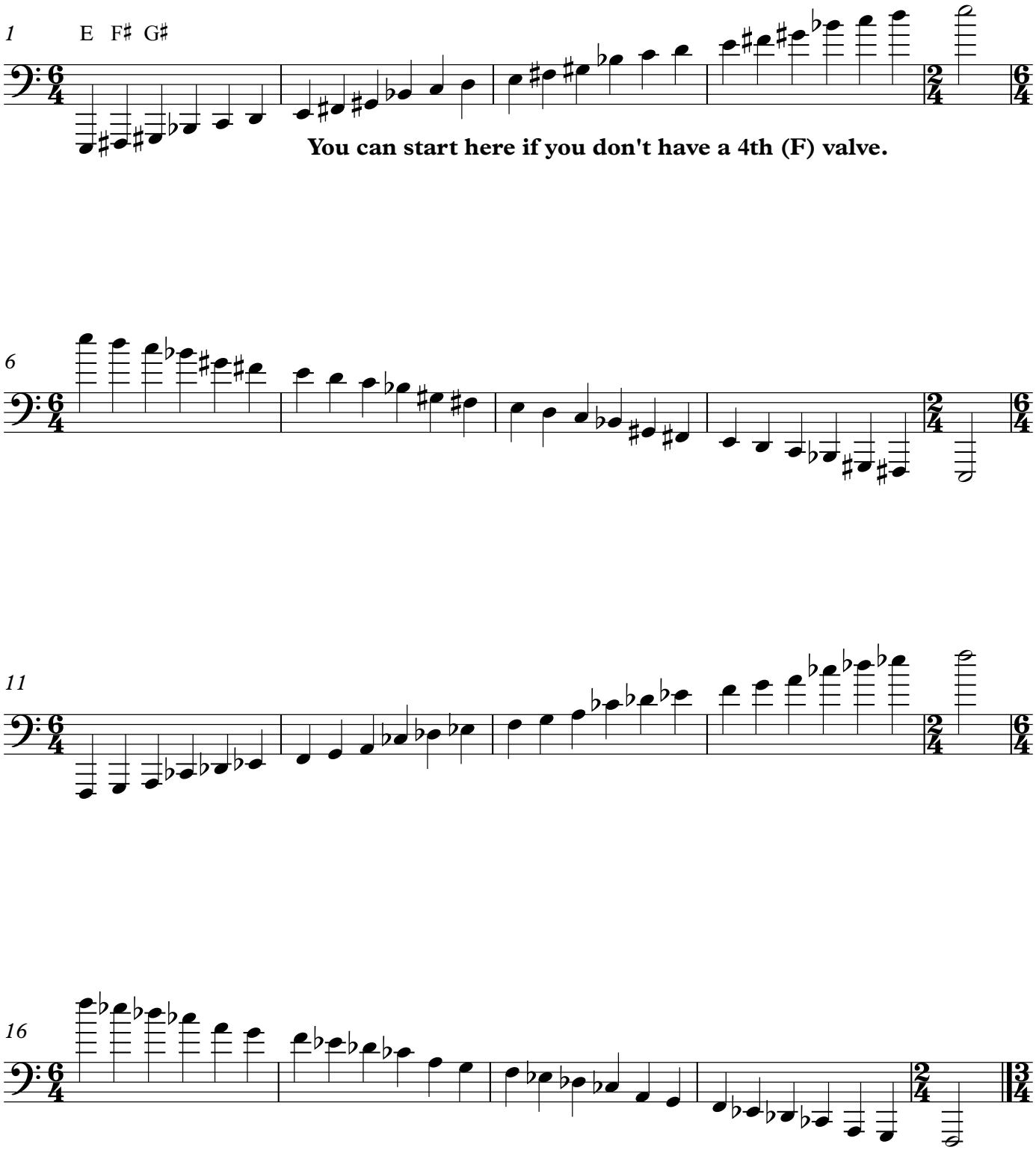
13



The remaining exercises are like a full-body workout to activate the muscles of the embouchure, improve intonation, and strenghthen overal control of the instrument.

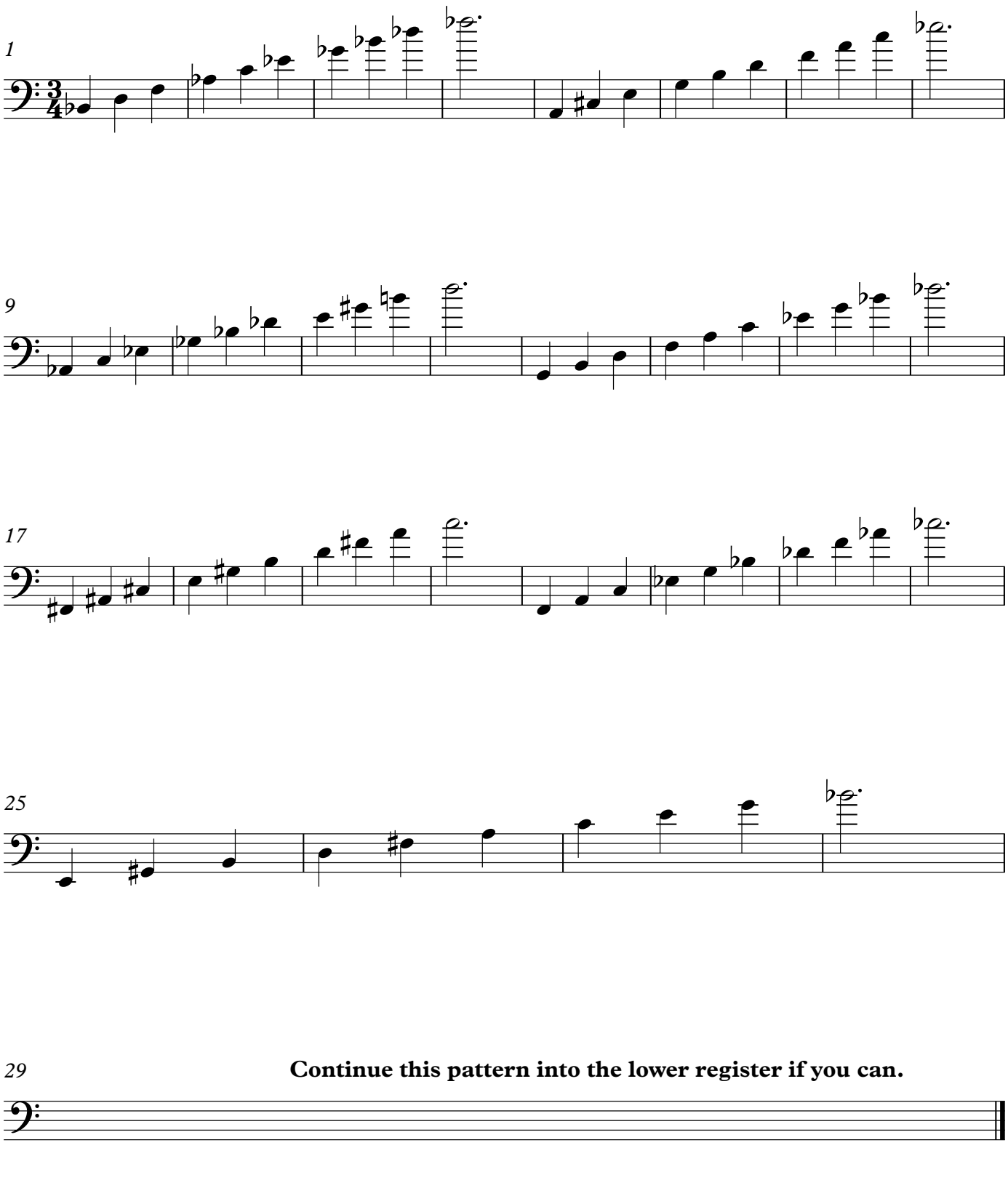
Throughout this exercise you should hear the next note and avoid pressure against the mouthpiece.

Whole Tone Scales Throughout the Extreme Range of the Instrument.

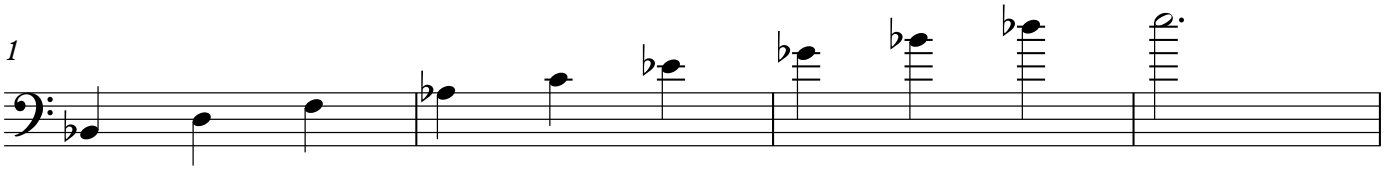


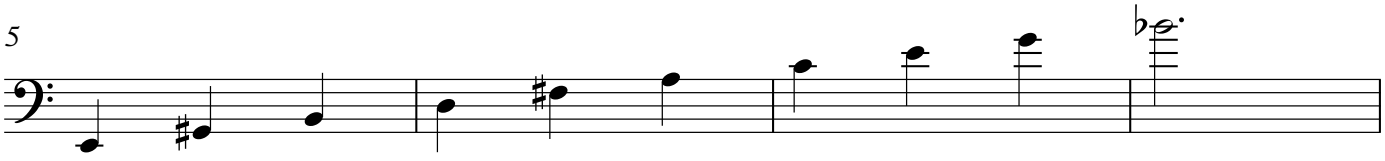
You can start here if you don't have a 4th (F) valve.

Dominant 7th Arpeggios Ascending Through the Range of the Instrument.
There is a whole tone pattern to this exercise.

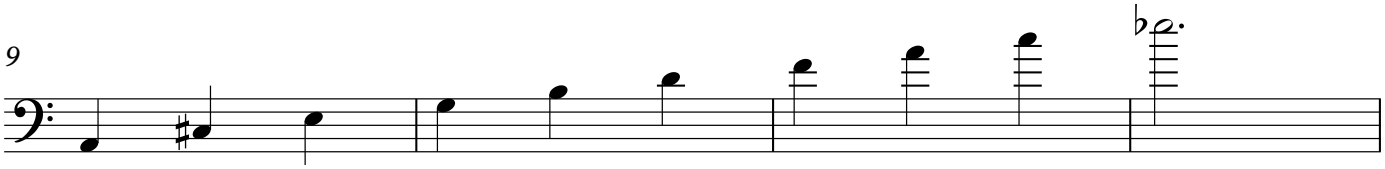


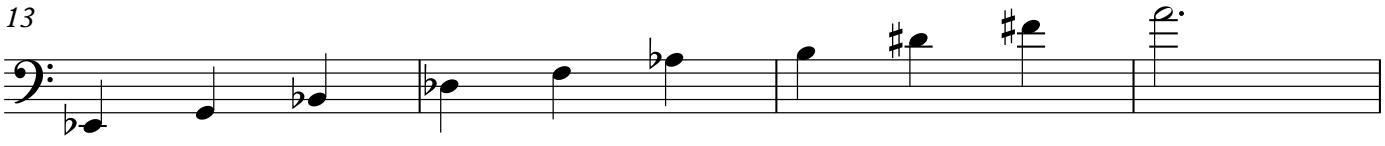
Dominant 7th Arpeggios Ascending Variation.
Instead of starting the next repetition one half step lower, start with last note played on the top.



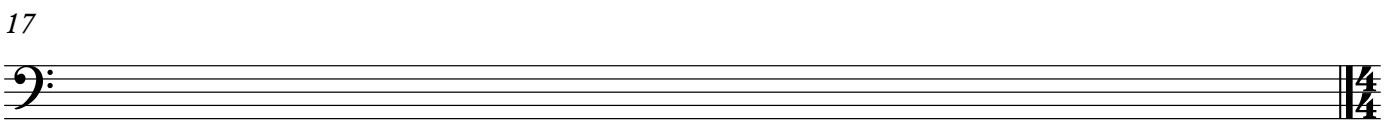


Then start one half step lower than the original starting pitch.

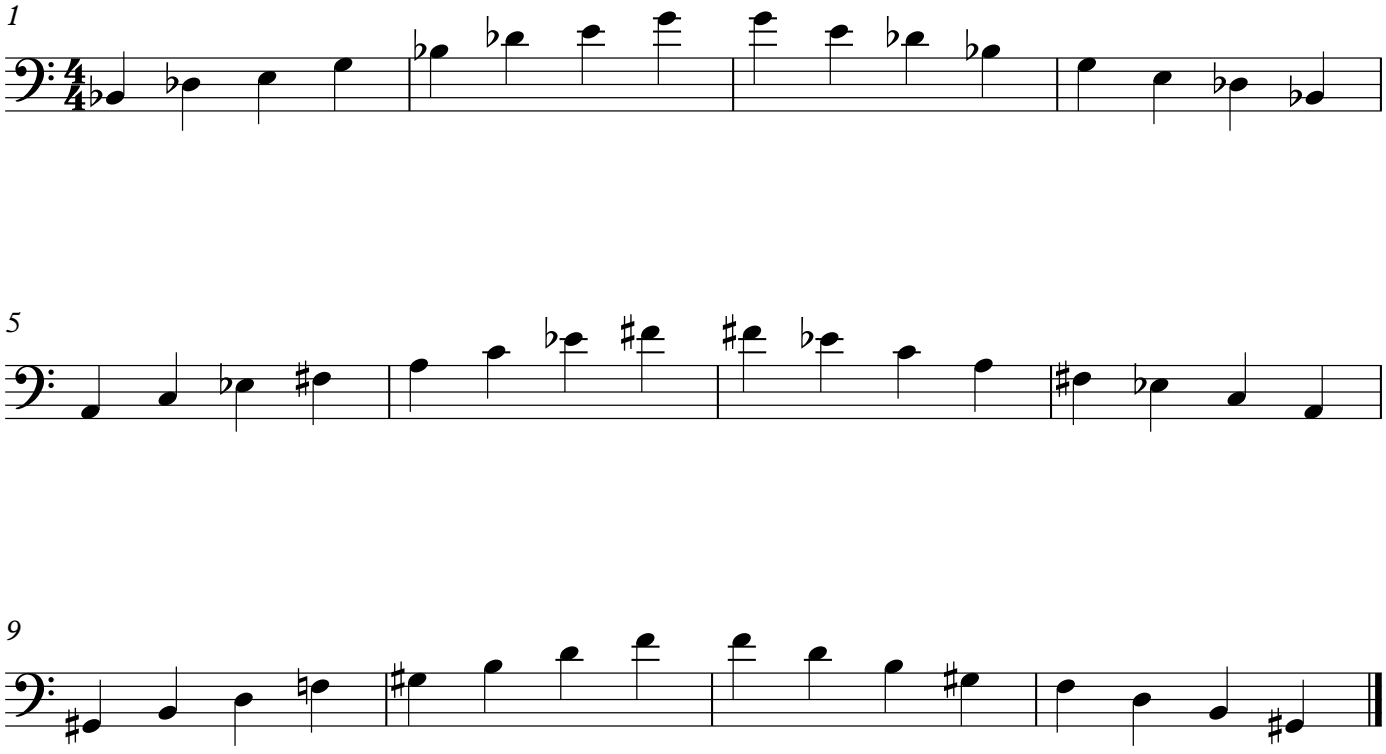




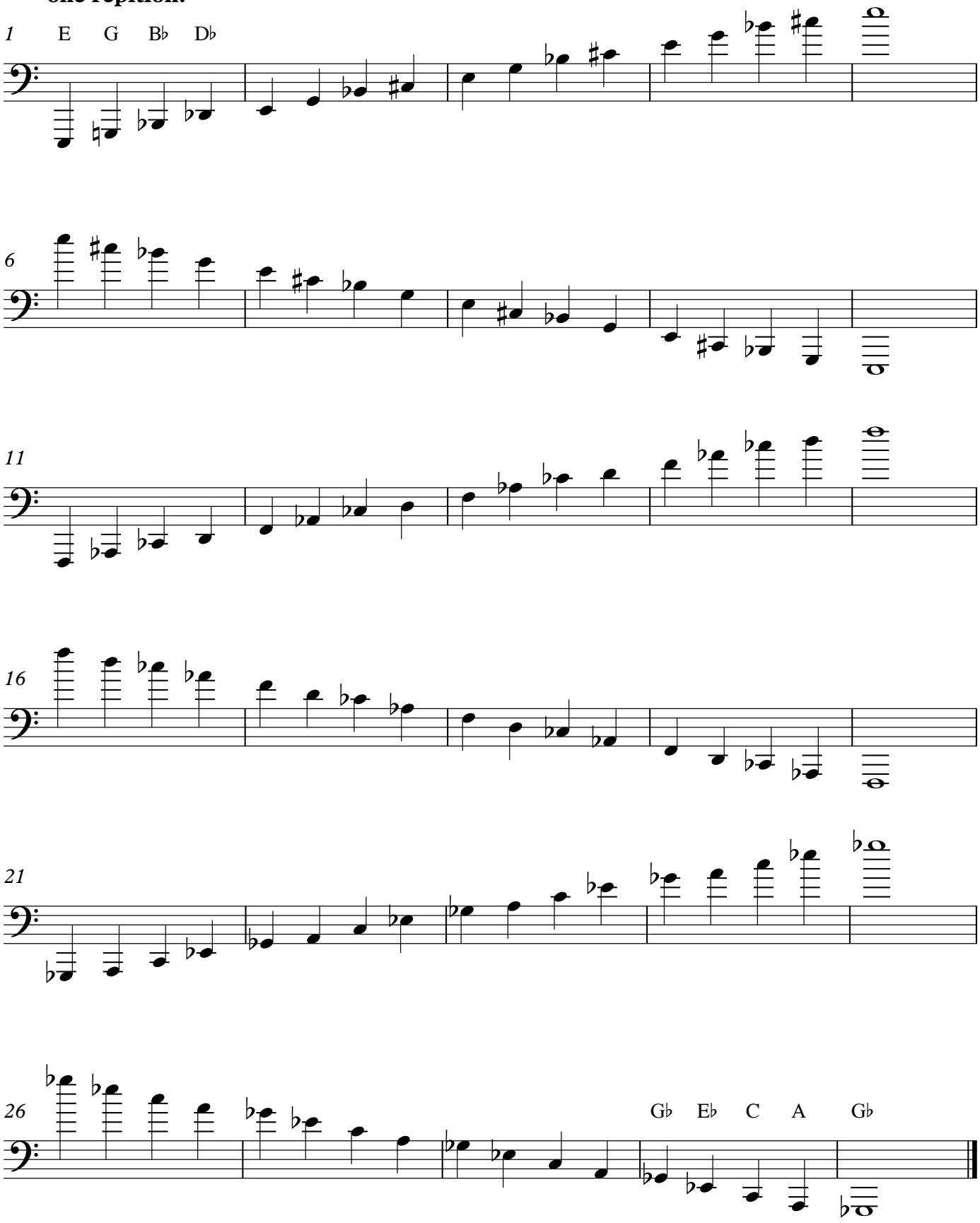
Analyize this patter and realize that in this variation you will play all of the dominant 7th chords within 16 measures.



Diminished 7th Arpeggios Throughout the Range of the Instrument
There are only 3 different diminished 7th chords. In this exercise you will play each chord several times.



Diminished 7th Arpeggios Variation.
In this variation you will start at a lower pitch and go through the entire range in one repition.



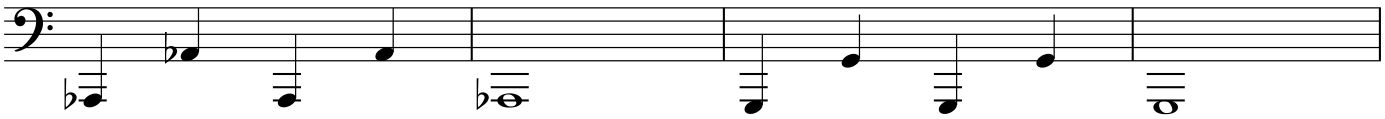
Tuba

What to Practice When You Don't Know What to Practice
Part 1

Umvikeli G. Scott Jones

1 **Warming-up with Octaves- slowly, focusing on the quality of each note**

5



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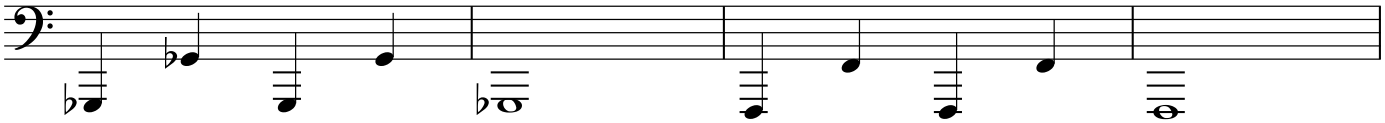

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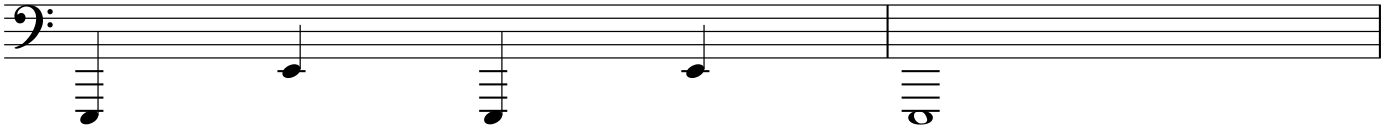
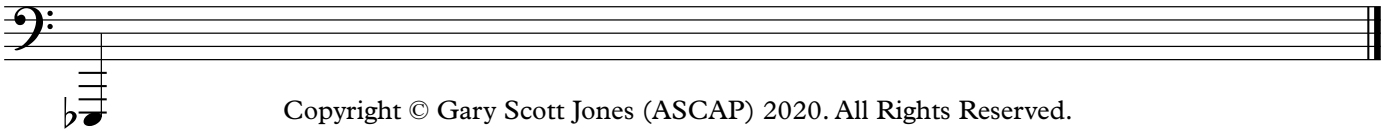


Continue descending through the entire range of the instrument

15



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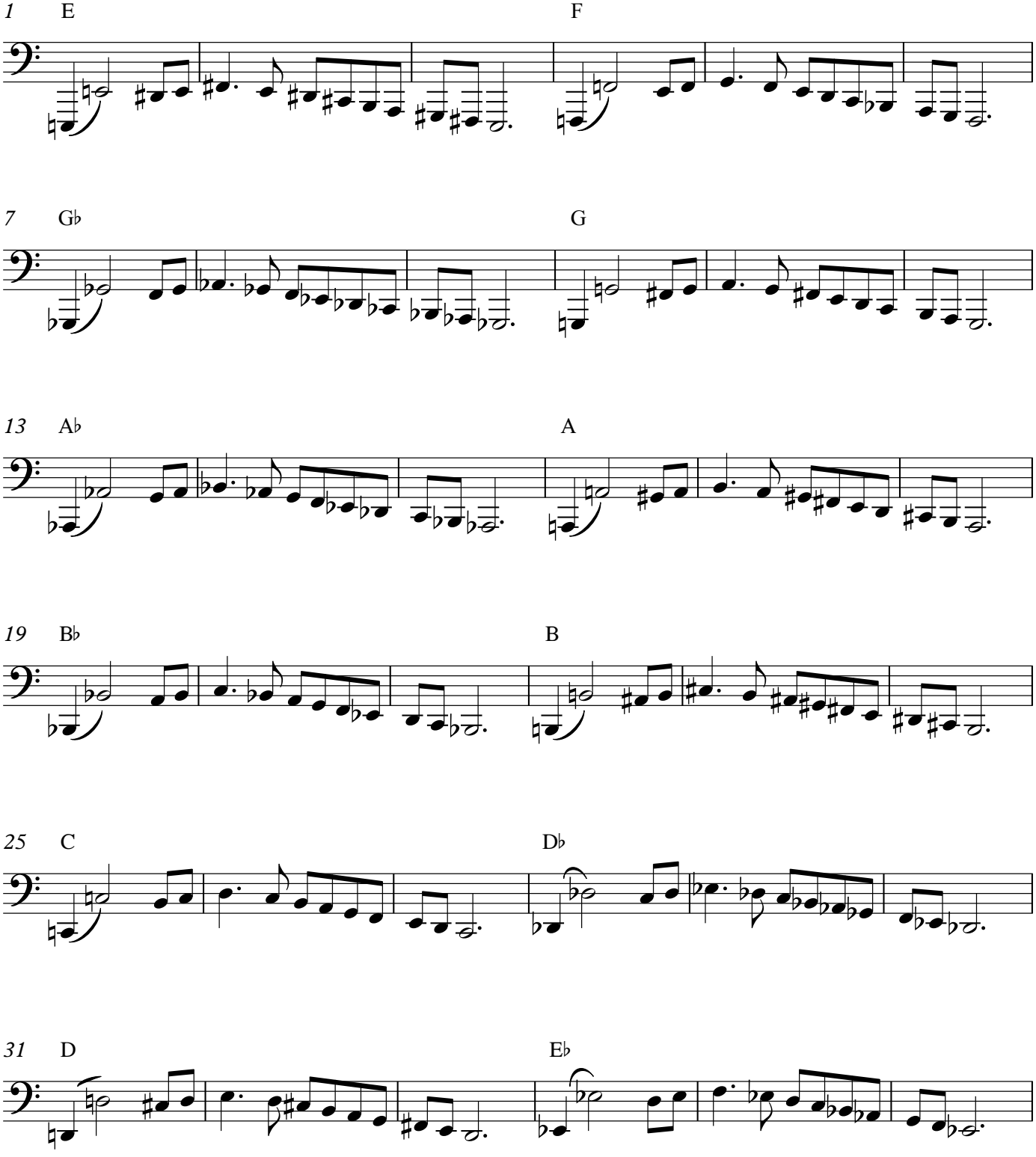
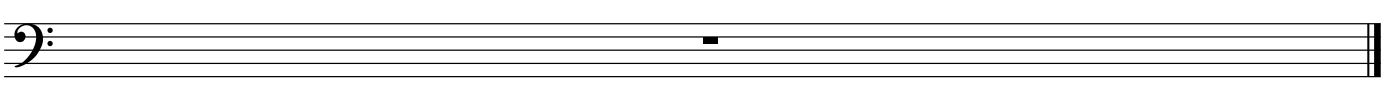
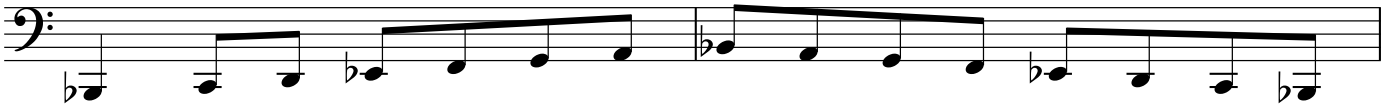
Lyrically Playing Major Scales



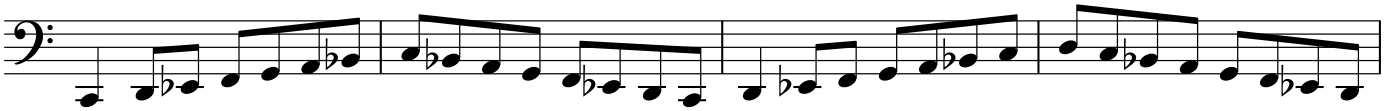
This exercise can also be continued through the upper and lower registers of the instrument.



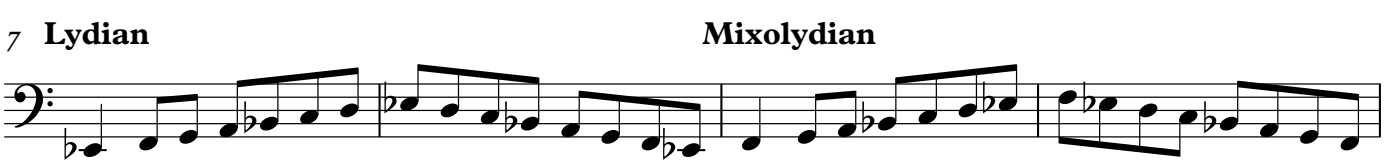
1 **Ionian**



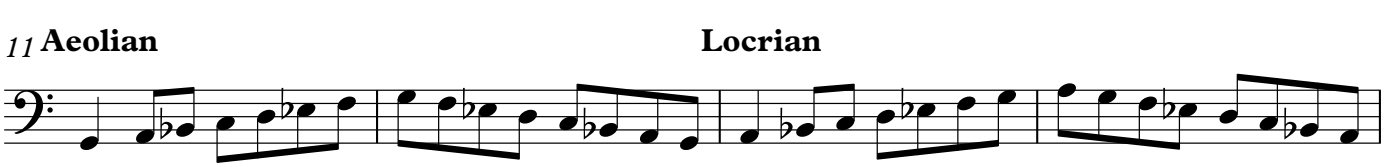
3 **Dorian (2nd Scale Degree)** **Phrygian**



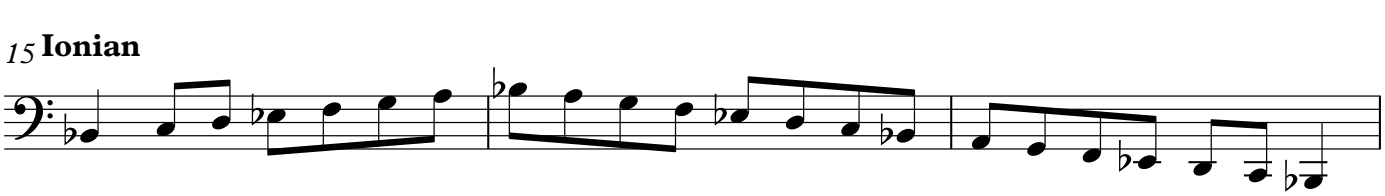
7 **Lydian** **Mixolydian**



11 **Aeolian** **Locrian**

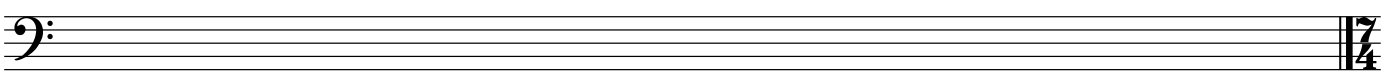


15 **Ionian**



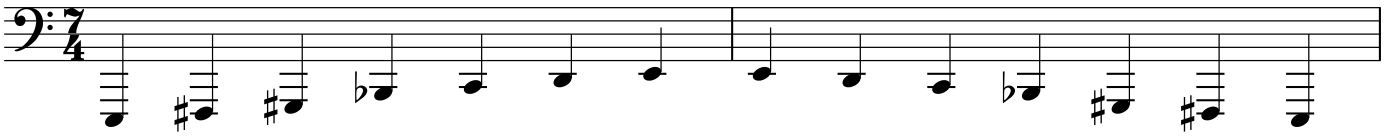
Carry this exercise into all the Major Scales

18



Whole Tone Scales

1



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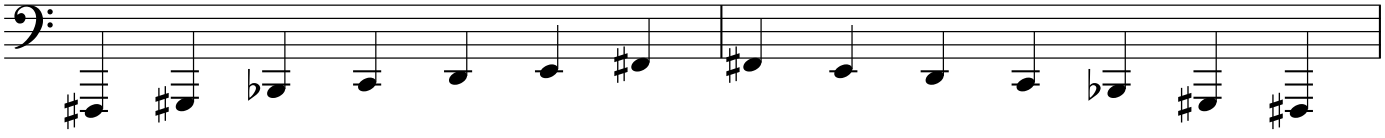

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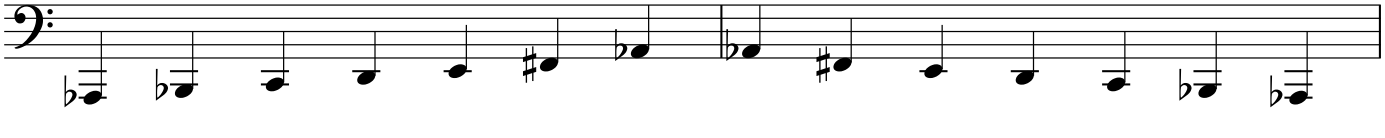

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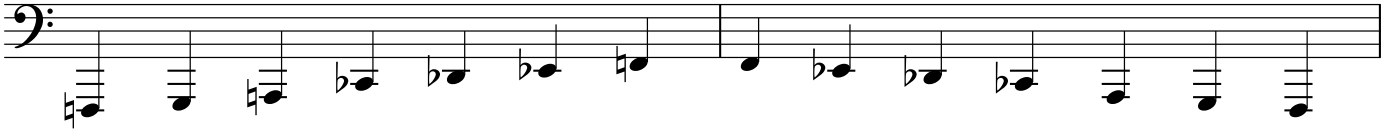

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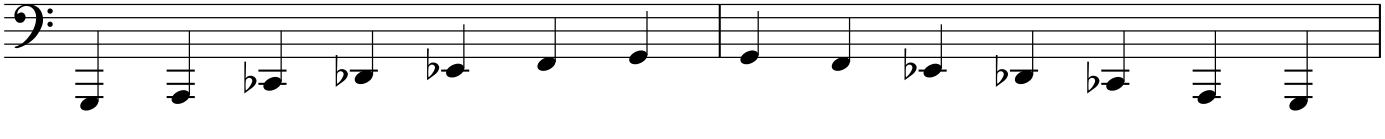

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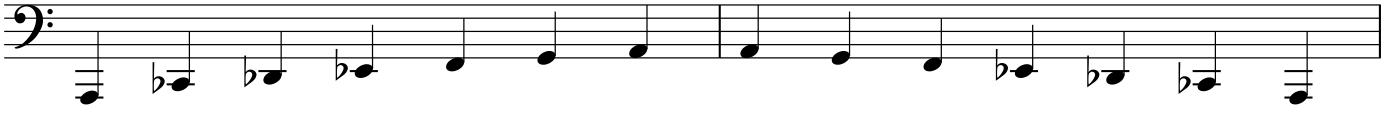
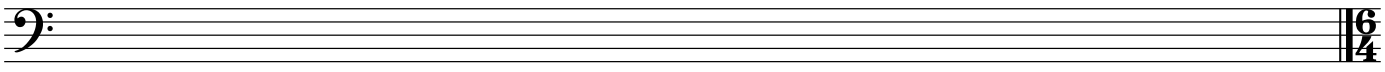


This exercise can also be continued through the upper and lower registers of the instrument. You can also play 2 or more octaves at once.

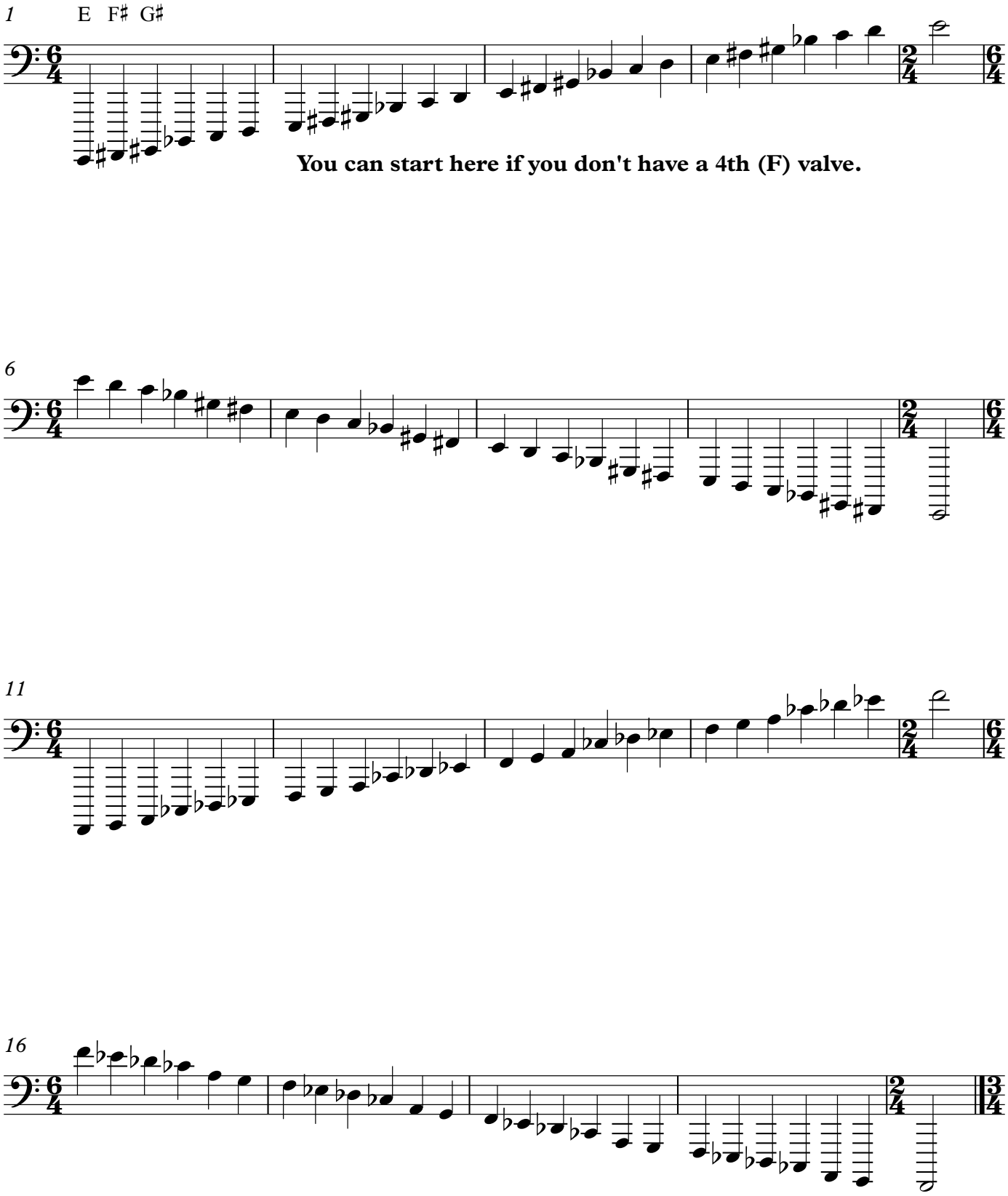
13



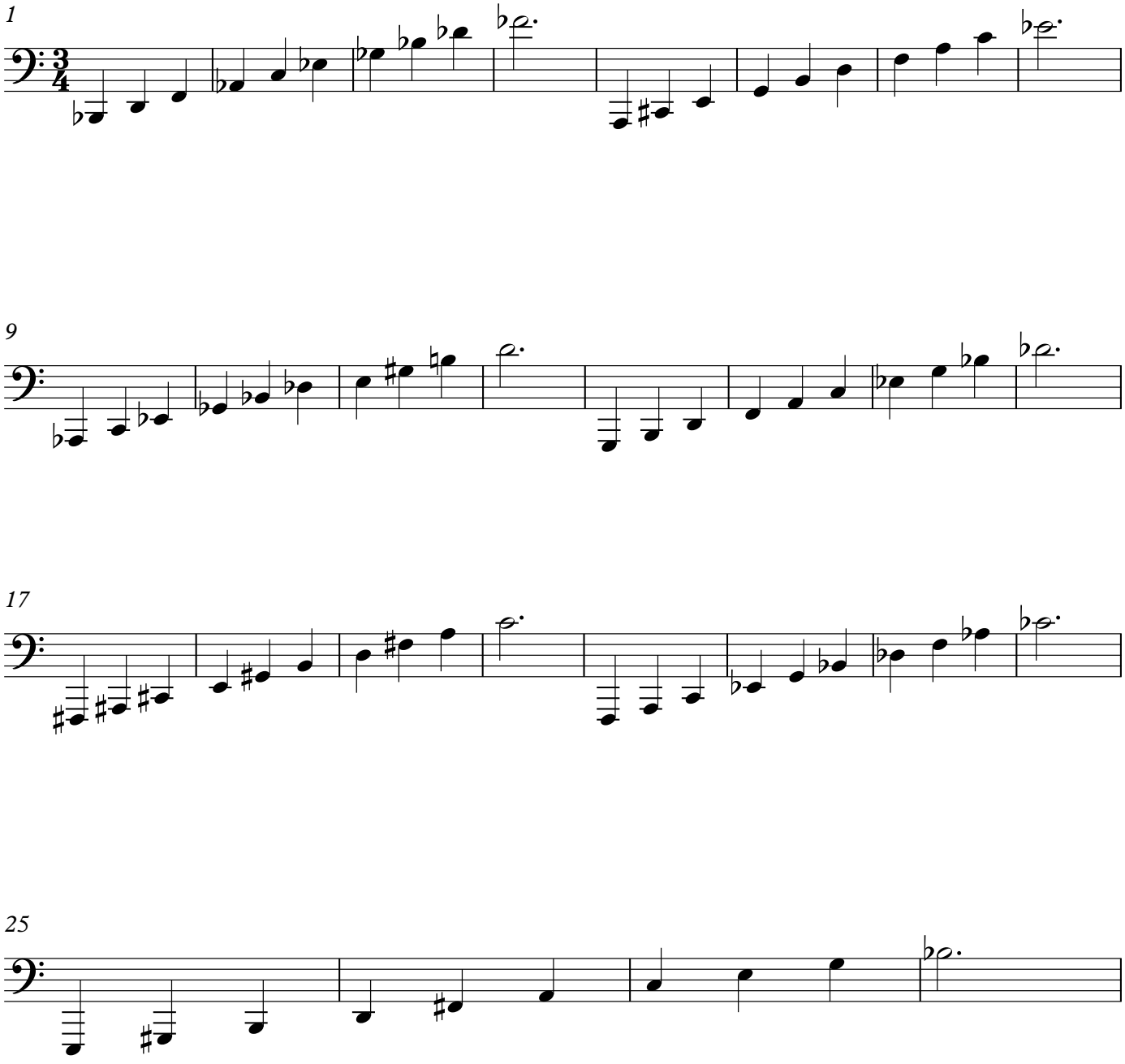
The remaining exercises are like a full-body workout to activate the muscles of the embouchure, improve intonation, and strenghthen overal control of the instrument.

Throughout this exercise you should hear the next note and avoid pressure against the mouthpiece.

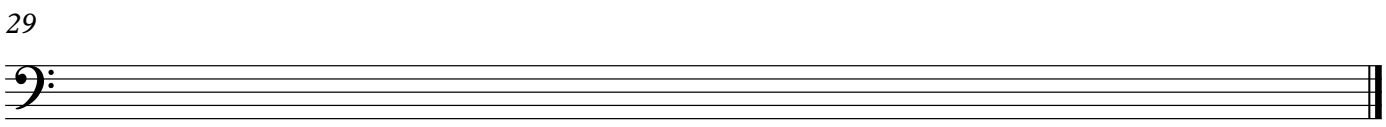
Whole Tone Scales Throughout the Extreme Range of the Instrument.



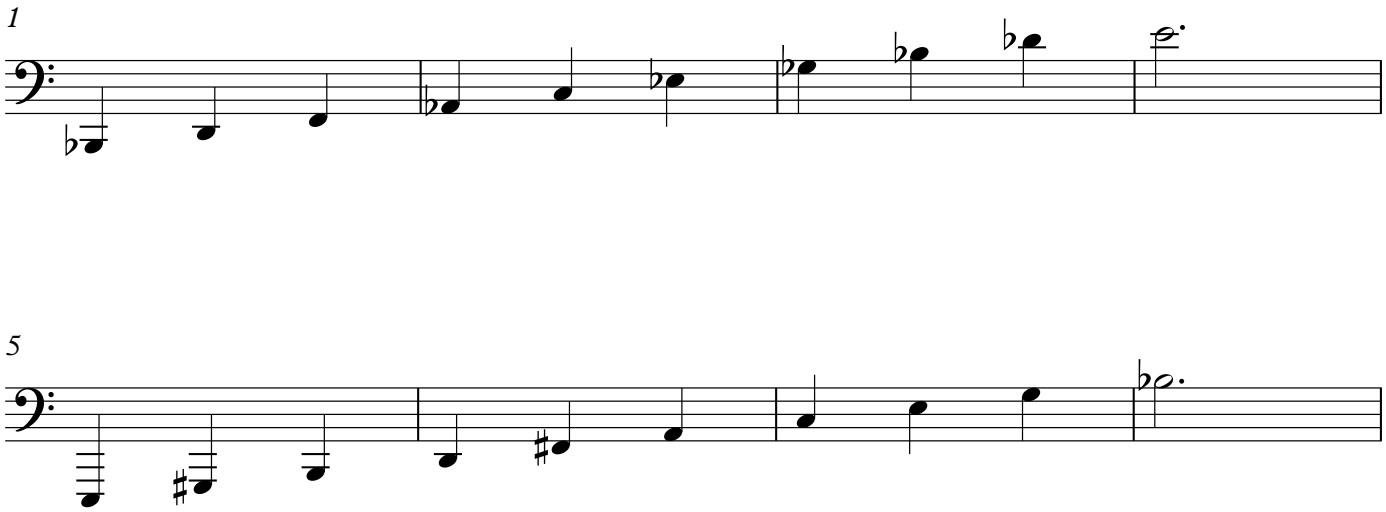
Dominant 7th Arpeggios Ascending Through the Range of the Instrument.
There is a whole tone pattern to this exercise.



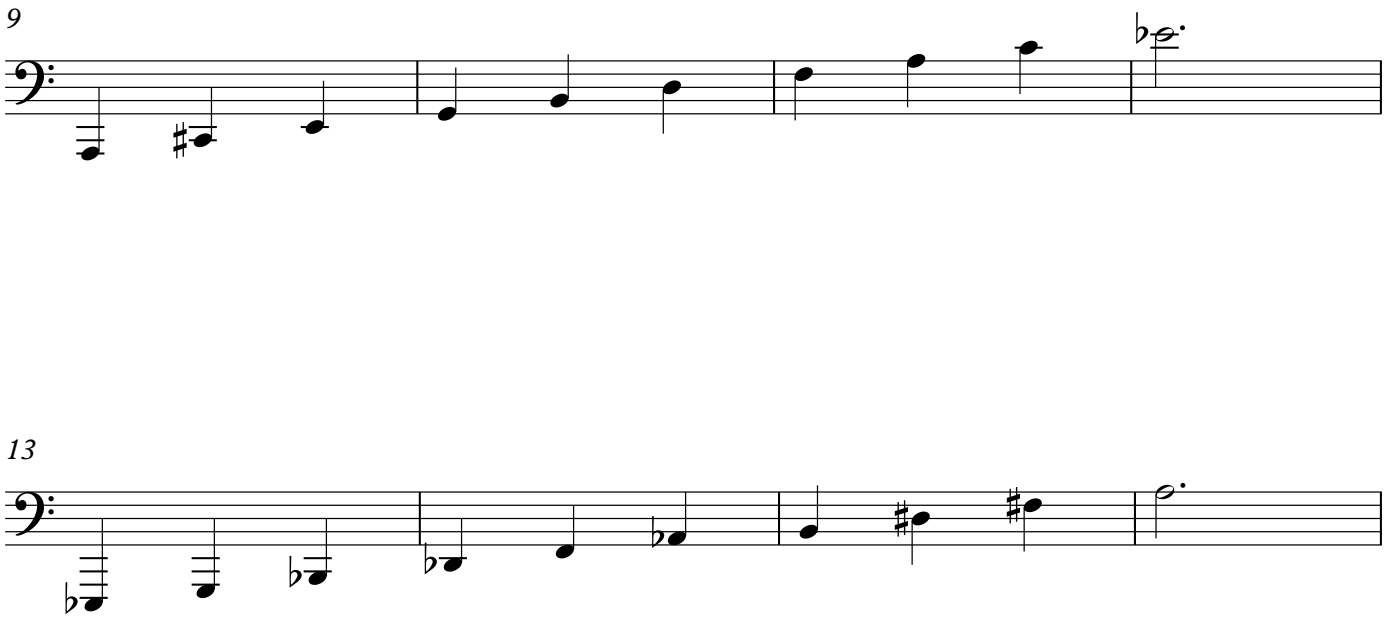
Continue this pattern into the lower register if you can.



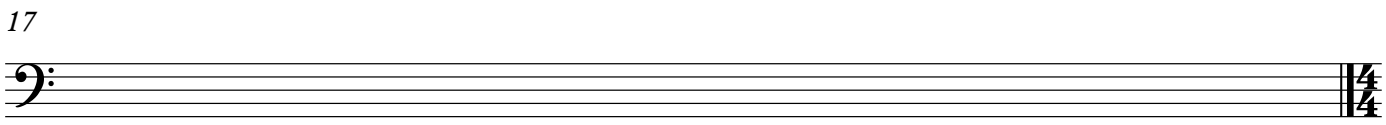
Dominant 7th Arpeggios Ascending Variation.
Instead of starting the next repetition one half step lower, start with last note played on the top.



Then start one half step lower than the original starting pitch.

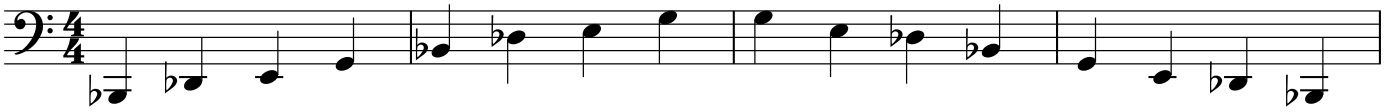


Analyize this patter and realize that in this variation you will play all of the dominant 7th chords within 16 measures.



Diminished 7th Arpeggios Throughout the Range of the Instrument
There are only 3 different diminished 7th chords. In this exercise you will play each chord several times.

1



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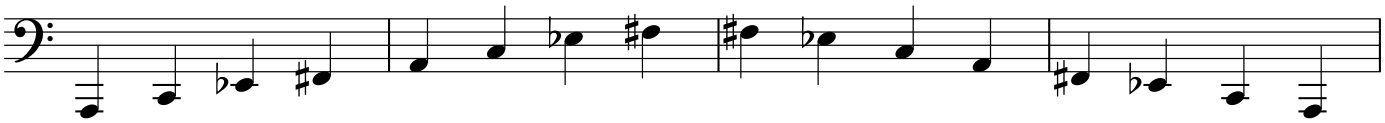

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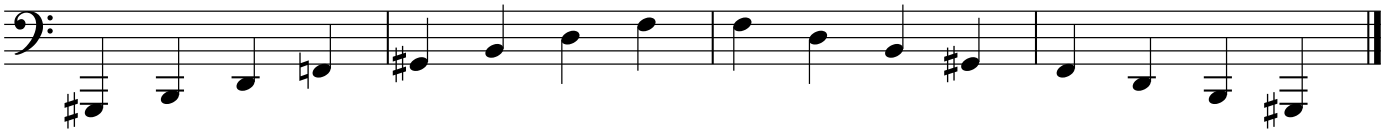
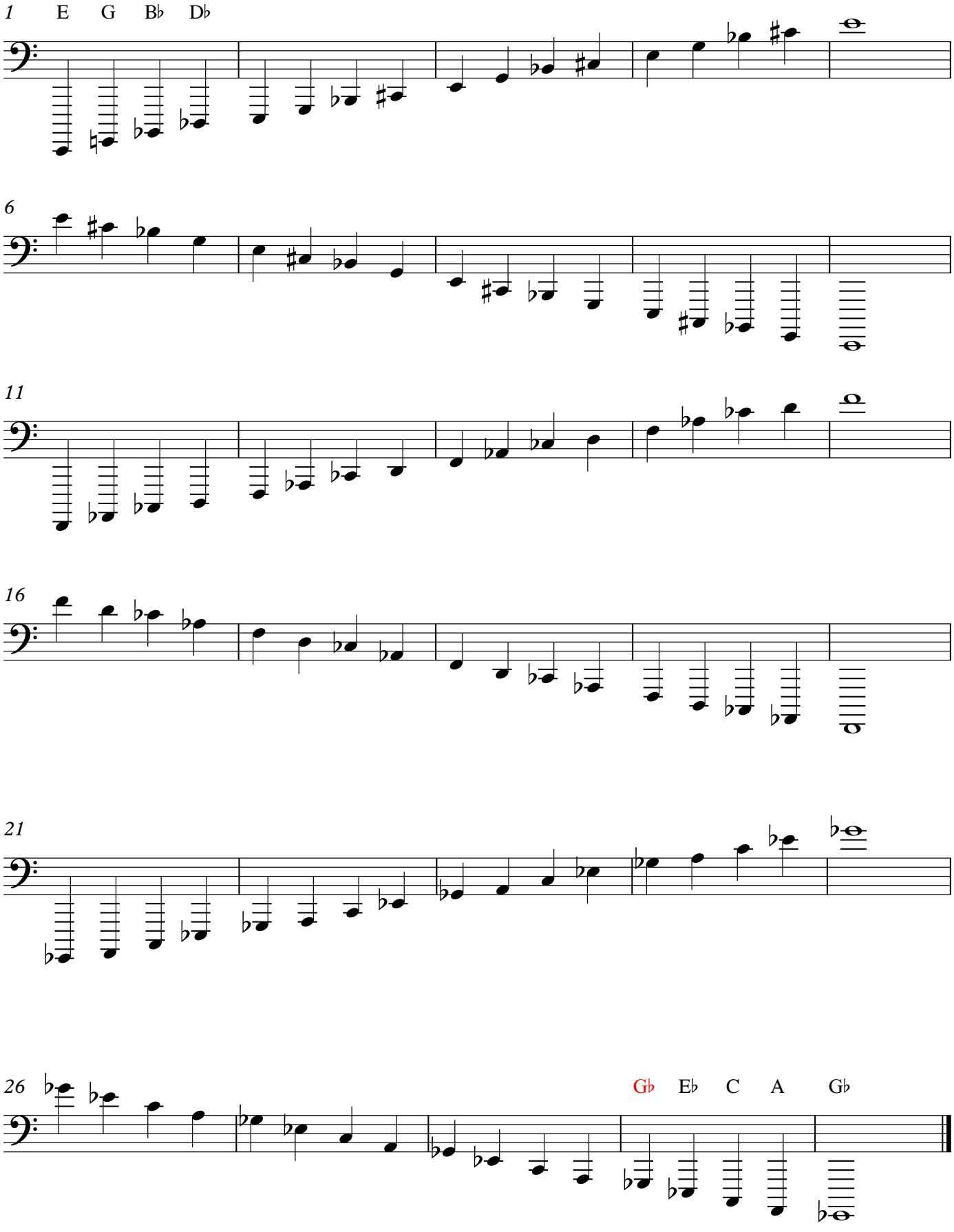
Diminished 7th Arpeggios Variation.
In this variation you will start at a lower pitch and go through the entire range in one repition.