

## Twelve Range Studies

Here are some progressive range exercises to help trumpet players properly approach the upper register. Some of these are variations on the Part II range exercises that appear in Claude Gordon's Systematic Approach. However in the CG approach the range exercise is always preceded by a pedal tone study. This is not the case here, although you may do pedal tones if desired.

The following guidelines need to be followed closely to get the best results from your practice.

1. Do an easy warm-up before doing the Range Study.
2. Never play the Range Study when tired.
3. Play one Range Study daily for two weeks.
4. Do the variations in order, one every two weeks.
5. Check fingerings on each arpeggio before playing.
6. Play at a comfortable dynamic until the last note which has a crescendo.
7. Hold the last note a bit longer and crescendo until you have command of the note.
8. Play at BPM around 60, so the half-note = 60 in 4/2 meter.
9. Chest Up! Big Breath! (But don't overfill)
10. Breathe as marked, weather you need to or not.
11. Observe all articulations.
12. REST 3-5 seconds with the horn off your face between each arpeggio.
13. REST as much as you need as you get higher.
14. Never breathe before the last note.
15. Go as high as possible.
16. If you miss the high note, you get three attempts. Then you REST.
17. Do one of the following as a lip relaxer:
  - Relaxed lip flapping for 5 minutes
  - Low, soft double pedal tones
  - Clarke Study 1, #1 slurred very softly 8-16X.
18. REST at least 1 hour before any other playing.

Eric Bolvin

[www.BolvinMusic.com](http://www.BolvinMusic.com)

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The main musical score consists of seven staves of music. The first staff is in treble clef with a 2/4 time signature. The subsequent staves are in bass clef. The music features a sequence of notes with various accidentals (sharps, flats, naturals) and rests, connected by slurs and beams. The notes are organized into groups of four, with each group separated by a double bar line and a wavy line indicating a continuation of the pattern.

## Variations

The Variations section contains eleven numbered variations, each on a separate staff. Variations 1 through 9 are in treble clef, while variations 10 and 11 are in bass clef. Each variation is a short melodic phrase, often consisting of a few notes with a slur. Variations 10 and 11 are rhythmic exercises, featuring a series of notes with vertical stems and flags, indicating a specific rhythmic pattern.