

# FLOW STUDIES

## *Trumpet Edition*

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# FLOW STUDIES

## *Trumpet Edition*

### Introduction

*Flow Studies for Trumpet* is designed to help you learn how to effectively use your air flow to play trumpet. As you play the studies, consider the following questions:

How fast is my air moving?

How much air am I using?

How much air is left in my tank?

Will I make the phrase?

**and most importantly...**

Am I getting the sound I want?

### Using **FLOW STUDIES**

- There are no tempo markings in *Flow Studies*. You should choose a tempo which allows you to make the phrase in one breath comfortably. As you play the lower phrases, it is acceptable to speed the tempo up gradually in order to make the phrase more playable.
- Never try to squeeze air out beyond your comfort level. If you cannot make the phrase, insert a breath. Helping you learn how to deal with these phrasing issues is one of the goals of this book.
- There are crescendos and diminuendos in *Flow Studies* but there are no dynamic markings. You should choose an overall dynamic which is comfortable and musically sensible.
- Always strive for a smooth sound and gradual changes in dynamics. *Flow Studies* are studies in phrasing and smoothness.
- If you have trouble making the phrases in the fast flow studies, make sure you are not stumbling through the notes because you are uncomfortable with the key.

Practice the etudes until you can play every phrase in one breath comfortably and that the technique in that particular key is not a hindrance.

*Flow* means moving the air all the way through the end of the phrase.  
*Flow* also means moving the valves through the fast notes with ease and accuracy.

**FLOW STUDIES➡** are divided into three groups:

*Slow*

*Medium*

*Fast*

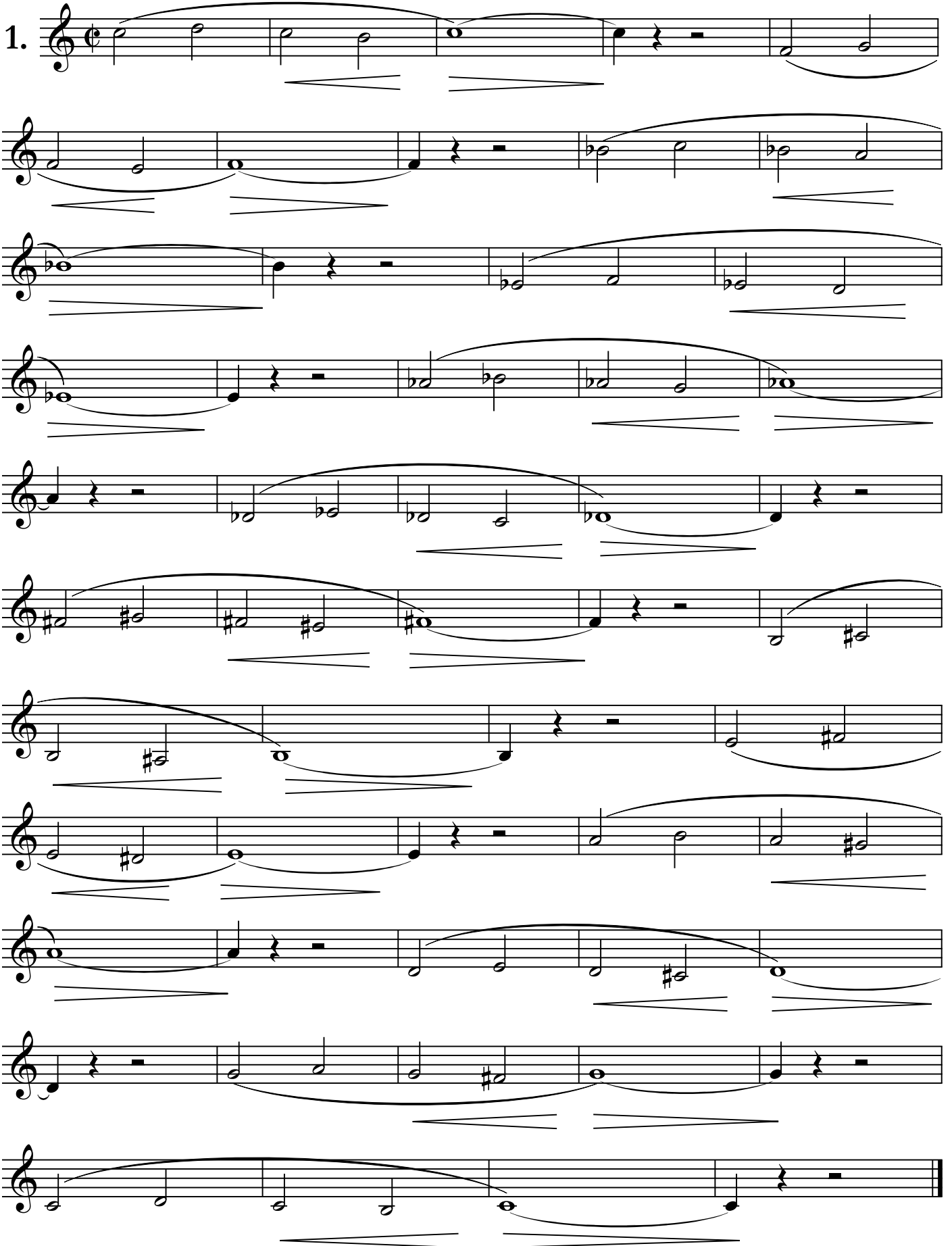
For maximum benefit, mix two or three different studies from each group every day. A weekly etude rotation has been suggested although players are certainly welcome to mix and match the studies to their liking. If the rotation is followed, players will spend 10 - 15 minutes a day on *Flow Studies*.

*Teachers:*

An effective way to use **FLOW STUDIES➡** with your students is to trade phrases. This allows you to deliver an aural model of smoothness and phrasing that your students can emulate.

# Part I: Slow Flow Studies

## 1. Half Notes

1. 

The musical score consists of ten staves of music, each containing a sequence of half notes and rests. The staves are arranged in a single column. The first staff begins with a treble clef and a common time signature (C). The subsequent staves use various key signatures, including one flat (F major/D minor) and two sharps (D major/B minor). The music is characterized by long, flowing lines of half notes, often spanning across bar lines, and includes several measures of whole rests. The notation is clean and minimalist, focusing on the melodic contour and rhythmic flow of the half-note sequence.

# Part II: Medium Flow Studies

## 15. Ascending

15.

The image displays ten musical staves, each representing a different key signature for the exercise "15. Ascending". Each staff begins with a treble clef and a common time signature (C). The first staff is in C major, starting on C4. The second staff is in D major, starting on D4. The third staff is in E major, starting on E4. The fourth staff is in F# major, starting on F#4. The fifth staff is in G major, starting on G4. The sixth staff is in A major, starting on A4. The seventh staff is in B major, starting on B4. The eighth staff is in C# major, starting on C#5. The ninth staff is in D# major, starting on D#5. The tenth staff is in E# major, starting on E#5. Each staff contains a melodic line that starts with a half note on the tonic, followed by a quarter note on the second degree, and then an eighth-note ascending scale. The scale is divided into two groups of four notes, with a slur over the first group and a fermata over the second. The exercise concludes with a quarter note on the tonic and a half rest.

# Part III: Fast Flow Studies

## 29. G Major

29. 