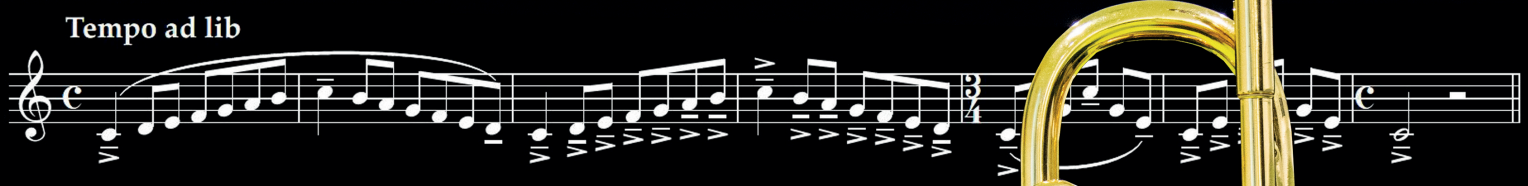
ROLF PERSSON

R.P. TECHNICAL EXERCISES

PART 2

FOR TRUMPET, CORNET AND OTHER BRASS INSTRUMENTS



SYDDANSK MUSIKKONSERVATORIUM
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Thank you

I would like to say a big thank you to my former teachers, former and current colleagues and not least all the students I have had over the years and who are the reason why I have developed all my exercises.

Thanks to Peter Hellesø for making recordings and QR-codes of the exercises for the readers/players, so they can see and hear my thoughts about how the exercises should be played.

A very big and special thanks to my former student, and now very good friend and not least sparring partner Christian Hauge Svendsen, for help and guidance in noting and editing all my material so that it now appears in this very professional way.

An educational development project from Syddansk Musikkonservatorium, 2024.

For more information – www.sdmk.dk or mail@rolfp.dk

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Content – R.P. Technical exercises

Welcome to my world of trumpet playing, ideas and thoughts

Why write a new book of exercises?

- Explanation and exercises about the airstream we need to use
- Long tones and clear tonguing
- About taking a breath
- How to think and play short notes?
- Play at “The end of the breath”
- Garden hose
- Trampoline
- Think ahead – not up or down
- Upbeats
- Bending
- One really good exercise for the airflow
- “Just an exercise”….

Applicable to all exercises in R.P. Technical studies

Part 1

1. Air- / Flow Studies 1
2. Air- / Flow Studies 2
3. Air- / Flow Studies 3
4. Air- / Flow Studies 4
5. Scales for speed – Major
6. Scales for speed – Minor
7. Technical Finger Studies – Major
8. Technical Finger Studies – Minor

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9. Slurs & tongue 1 - Major
10. Slurs & tongue 1 – Minor
11. Slurs & tongue 2 – Major
12. Slurs & tongue 2 – Minor
13. Flexibility, flow, speed and fingers
14. “Warmup” scales
15. Alternative warmup 1
16. Alternative warmup 2 – with bending, slurs, and tongue
17. Bending and “Tuuyyyiiit”

Part 2

18. Scales
19. Chords – with slurs & tongue

Well known exercises and my way to think and play them

20. Chikovitz – Flowstudies
21. Arban – Etudes with dotted eights and subsequent sixteenths
22. Arbane – Exercises with chords 1
23. Arban – Exercises with chords 2
24. Arban – Exercises with chords 3
25. Arban – Preparatory exercises on the gruppetto
26. H.L. Clarke – Second study
27. H.L. Clarke – Third study
28. H.L. Clarke – Fourth study

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Welcome to my world of trumpet playing, ideas and thoughts

My name is Rolf Persson, and I am currently Lector at the Royal Academy of Music of Southern Denmark in Odense, where I teach in trumpet and ensemble. I have received my education from 1979 – 1984 at Malmö Musikhögskola with Associate Professor Leif Bengtsson and then later Christer Nilsson as trumpet teachers.

In addition to this education, I have studied in Chicago with teachers such as Vincent Chicovitz, Adolph Herseth and Ross Beacroft, New York – Phil Smith, London - Christian Steele-Perkins, Michael Laird.

I have also been privileged to be together and also teach together with many of the "stars" including the world's best trumpet- and brass players, such as Håkan Hardenberger, Anthony Plog, Mathias Höffs, Alan Vizutti, Adam Rapa, Ole Edvard Antonsen, Timofej Dokchitzer, Christian Lindberg, Jens Bjørn Larsen, Rex Martin, and a lot of many other fantastic musicians.

A large part of my inspiration also comes from the talented colleagues I have worked with daily in my life as a musician, trumpet player and teacher.

In the period 1985 – 2008 I was employed as an alternating solo trumpet player in Odense Symphony Orchestra, and since then I have devoted myself to work as a teacher and conductor.

From my very young days, I have been interested in teaching and with it also to invent and try new and different methods to improve different moments in my own and my students' trumpet playing.

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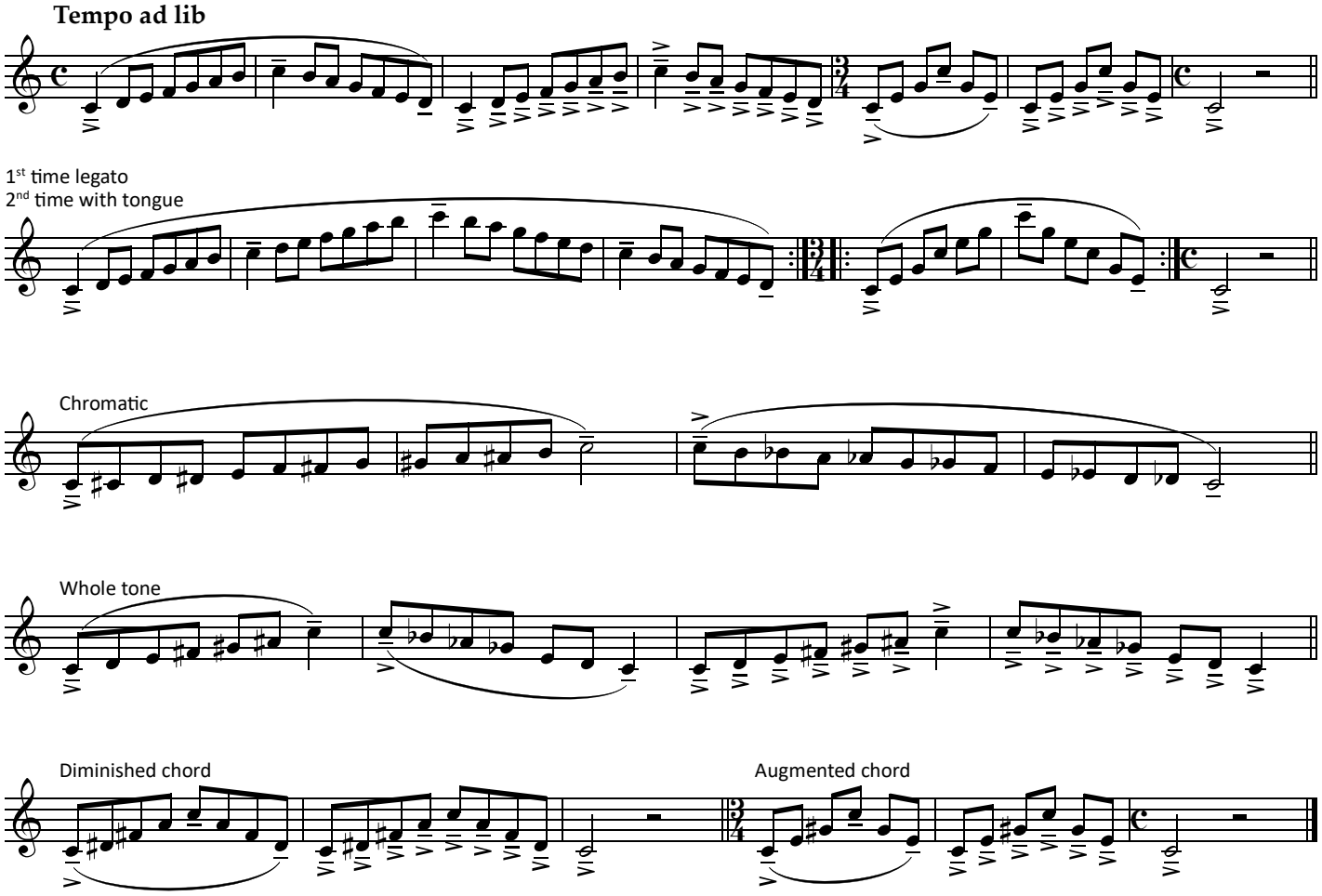
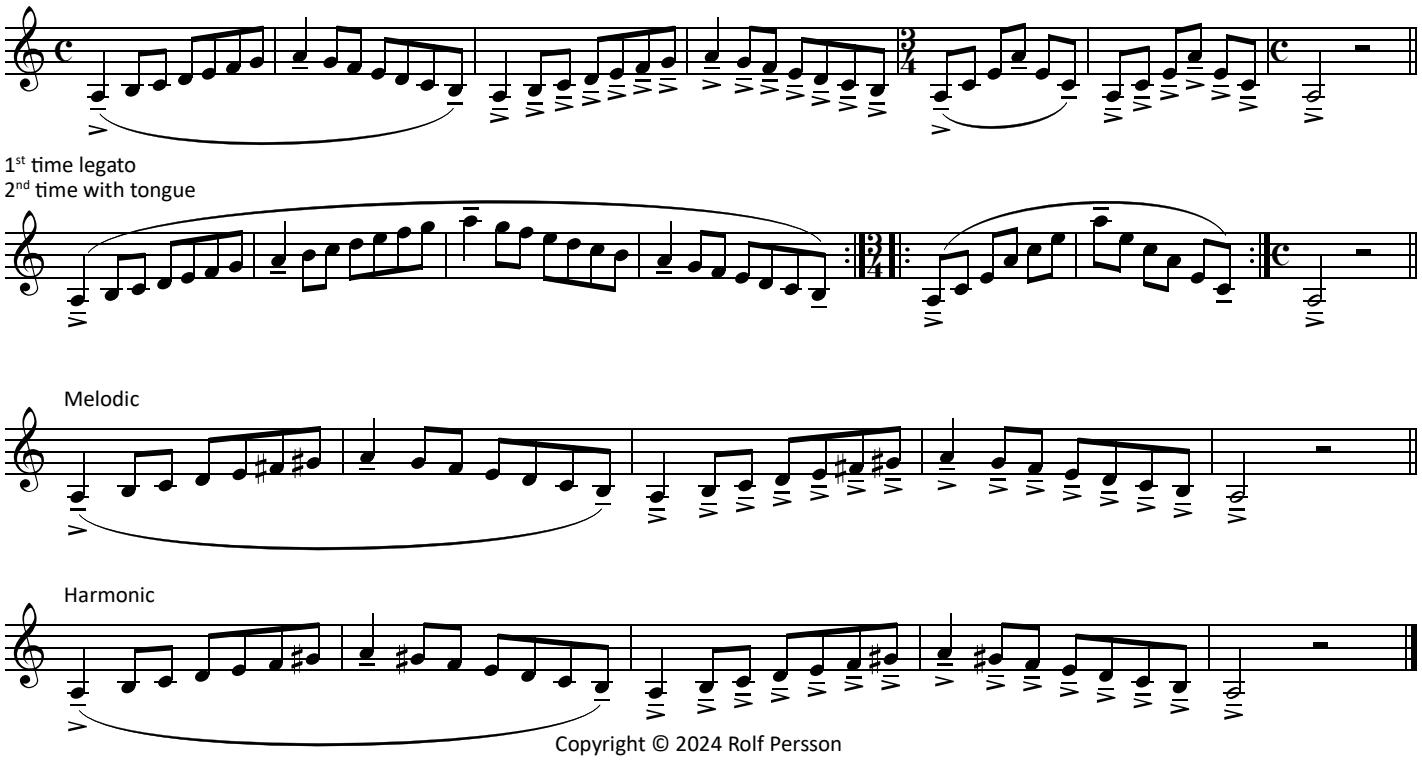
18 - Scales

C Major



A Minor



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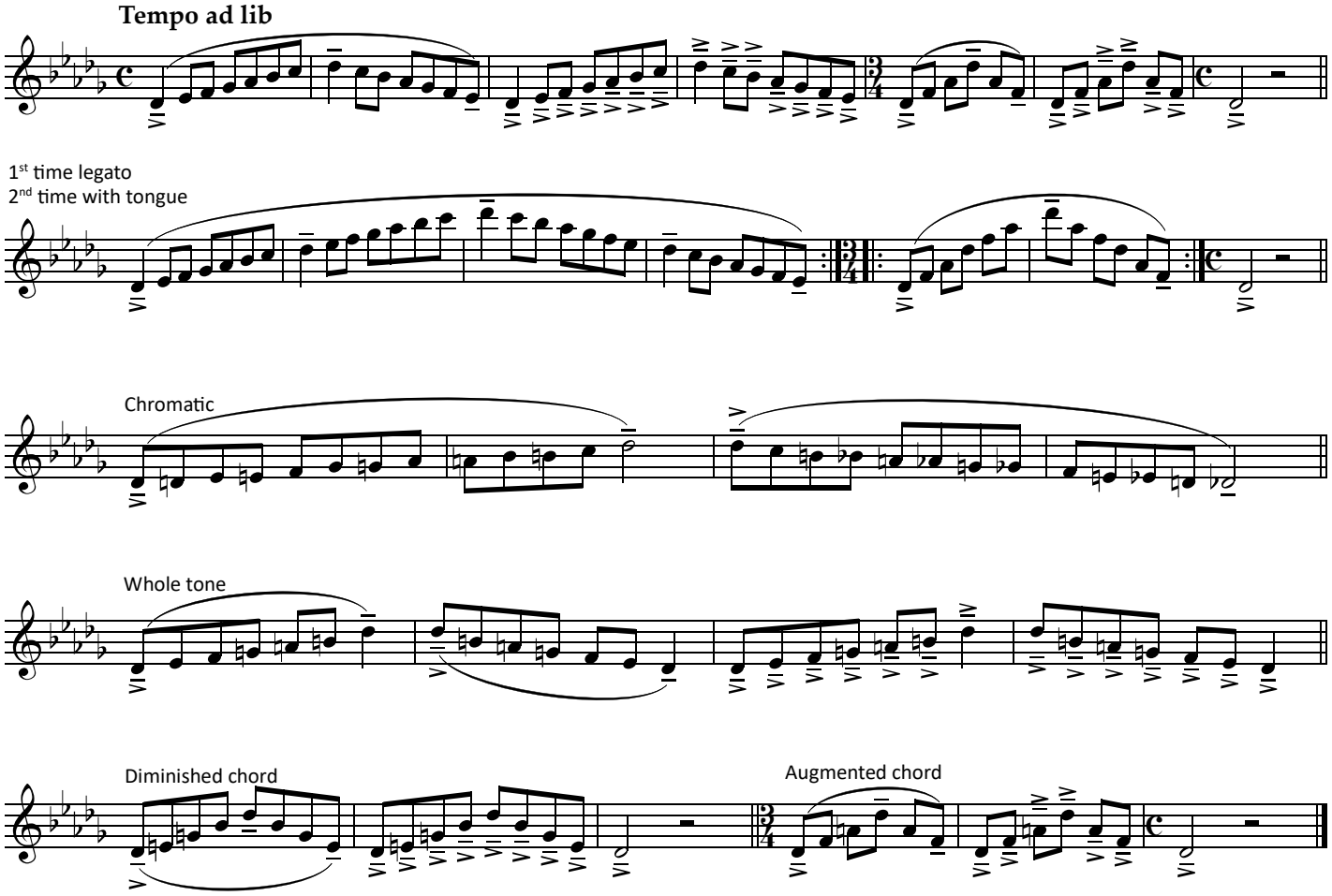
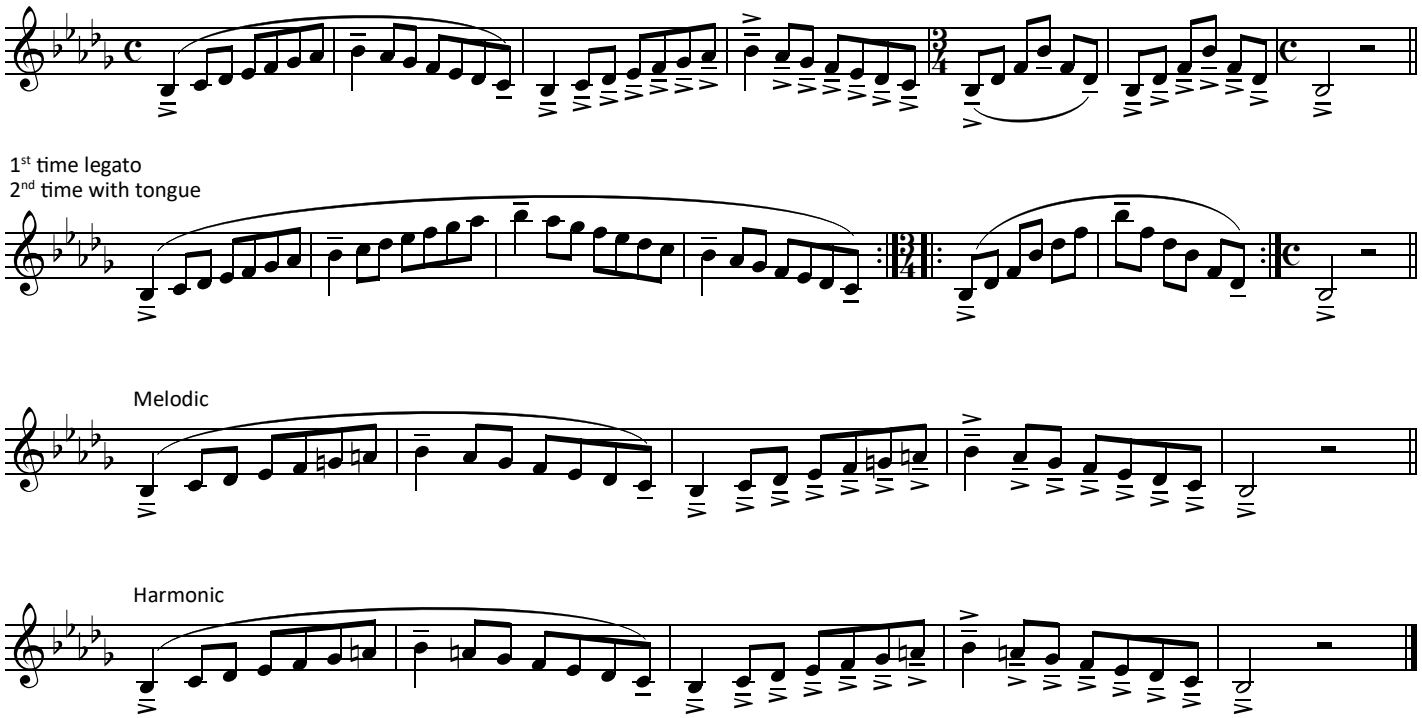
18 - Scales

Db Major



Bb Minor



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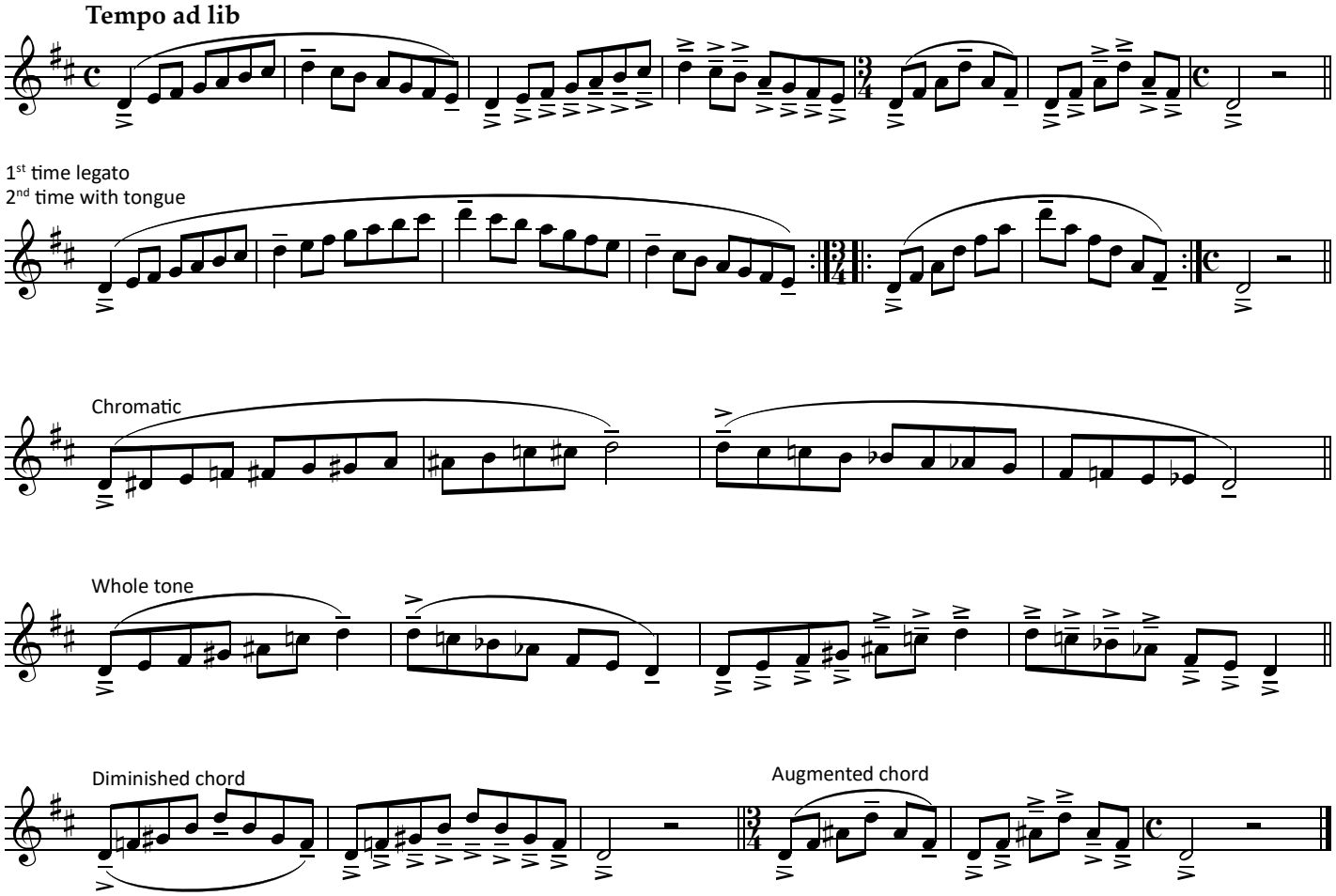
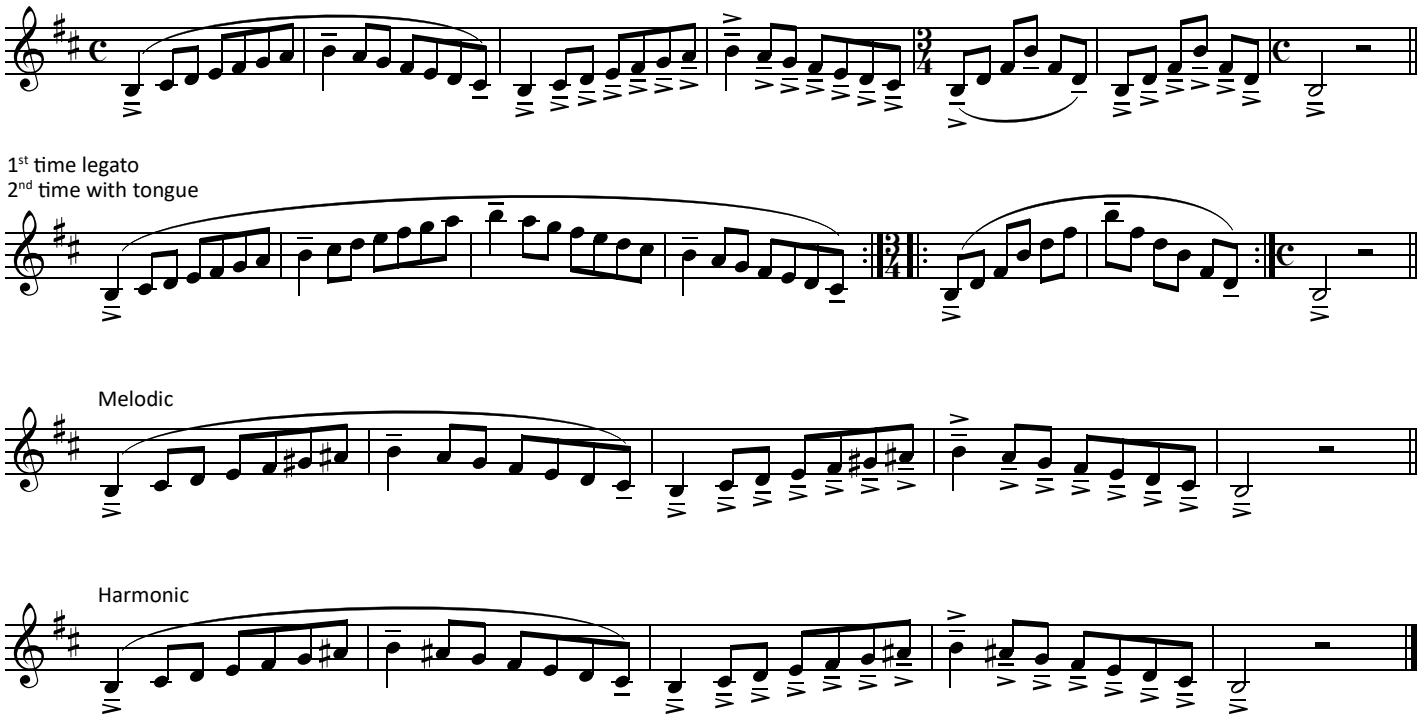
18 - Scales

D Major



B Minor



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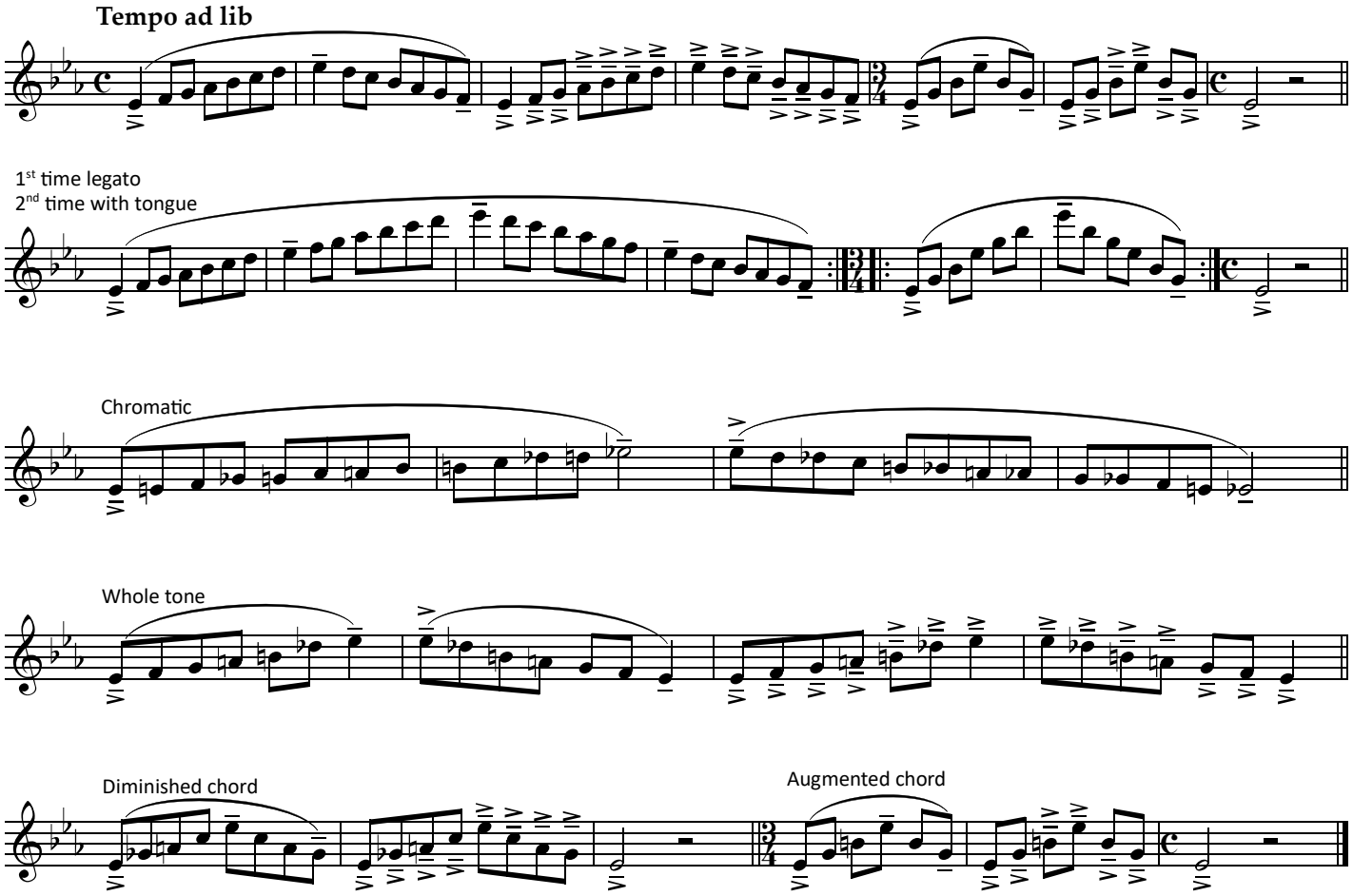
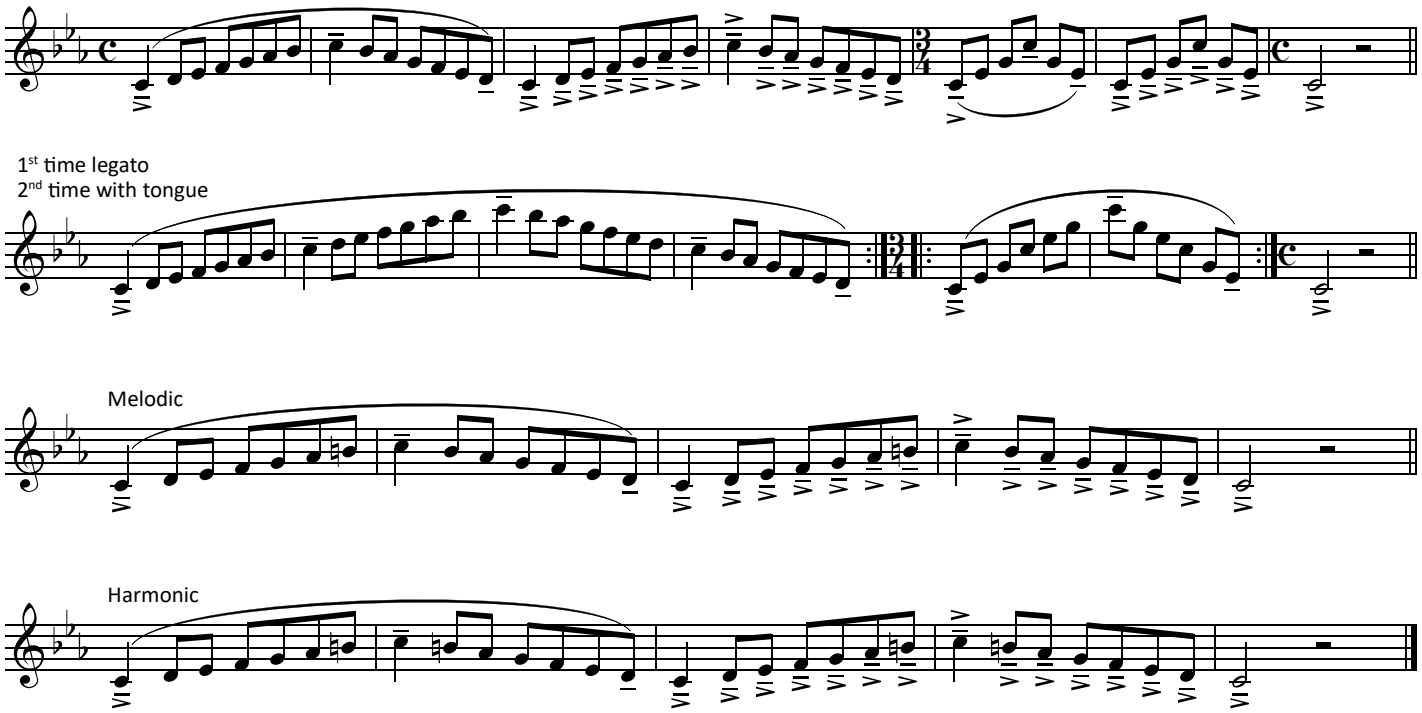
18 - Scales

Eb Major



C Minor



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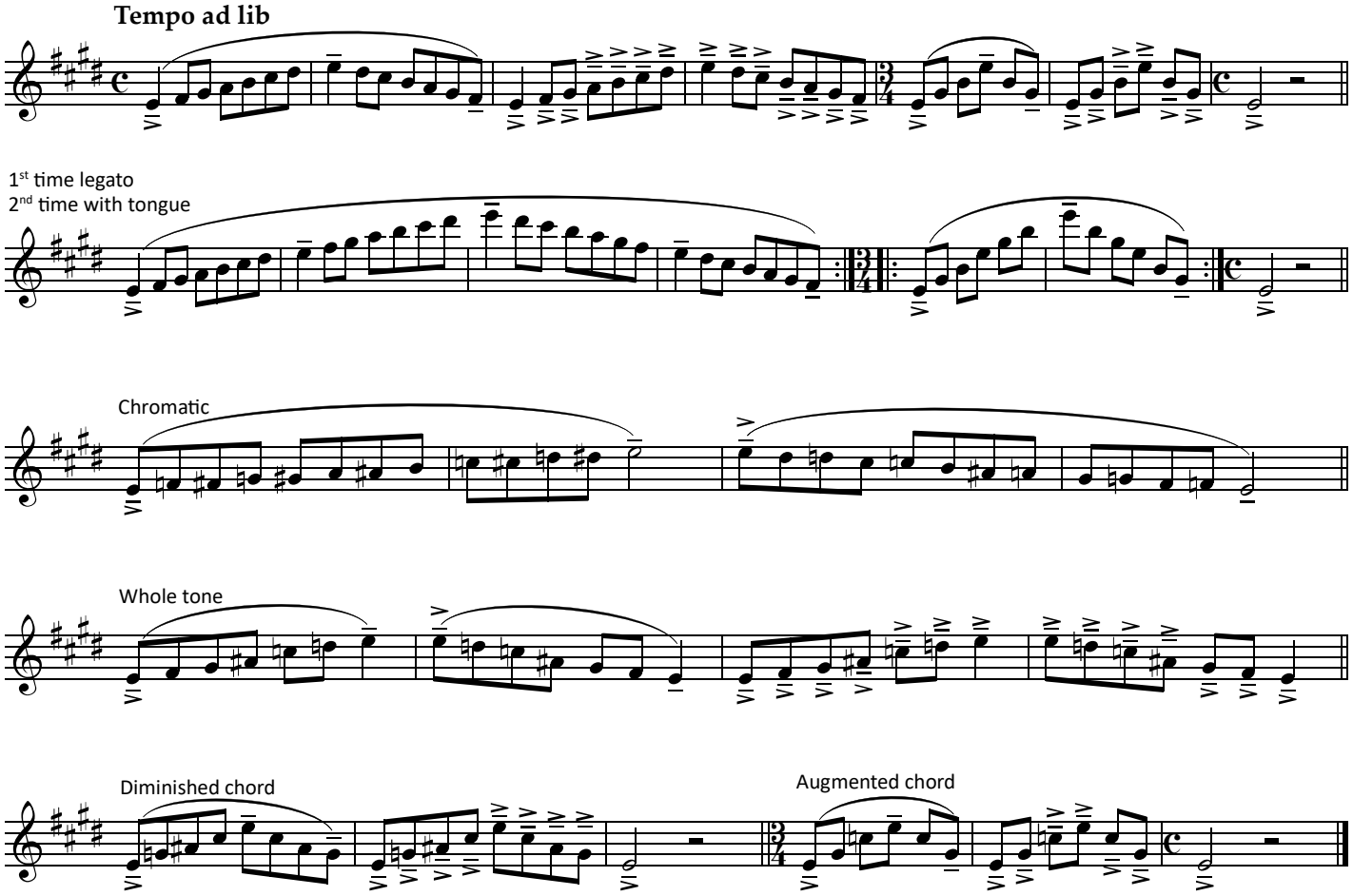
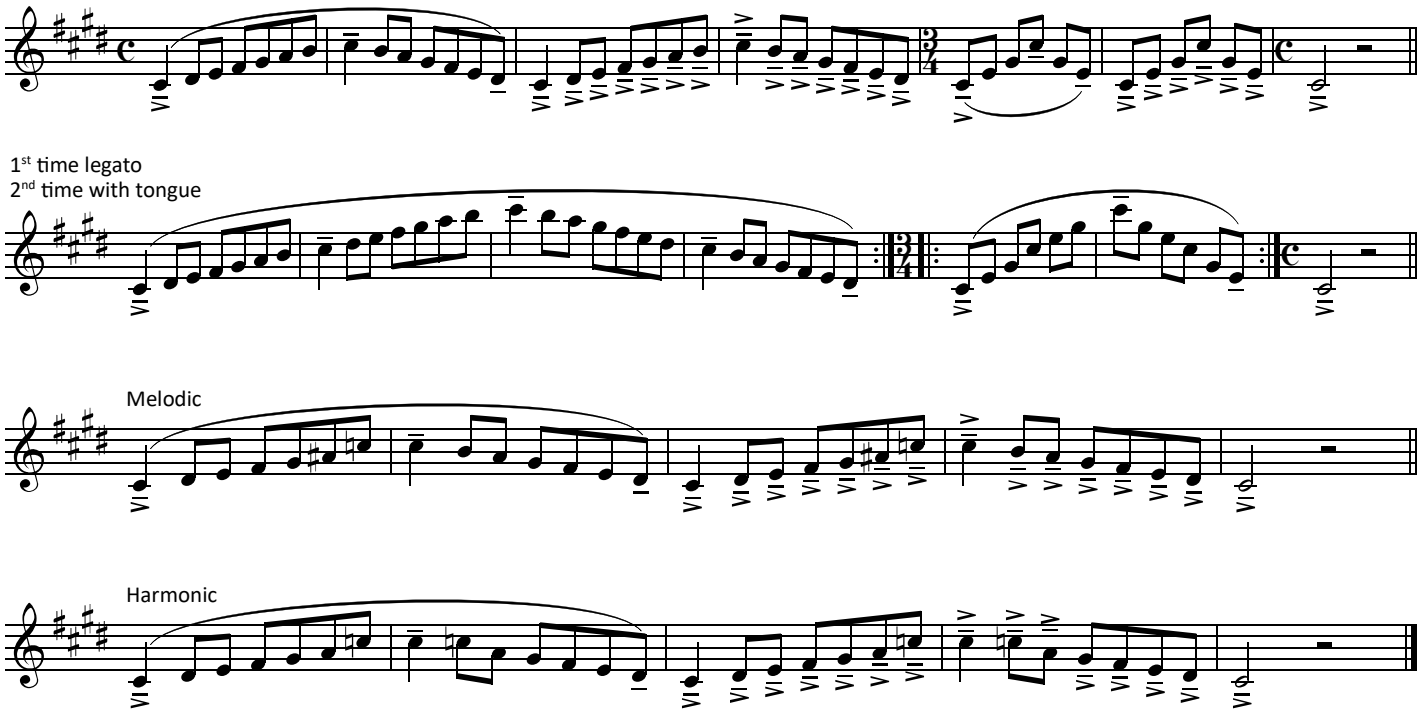
18 - Scales

E Major



C# Minor



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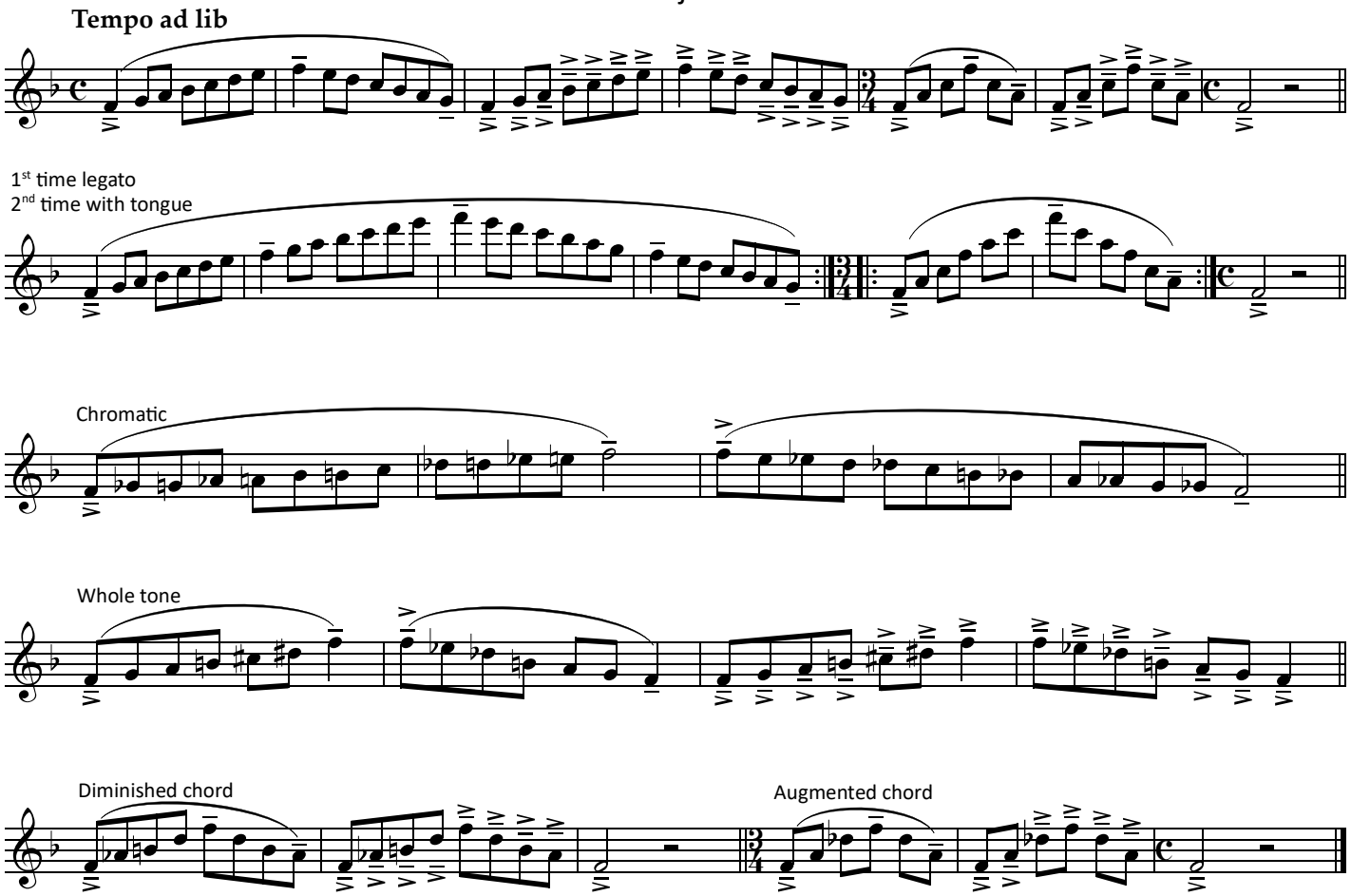
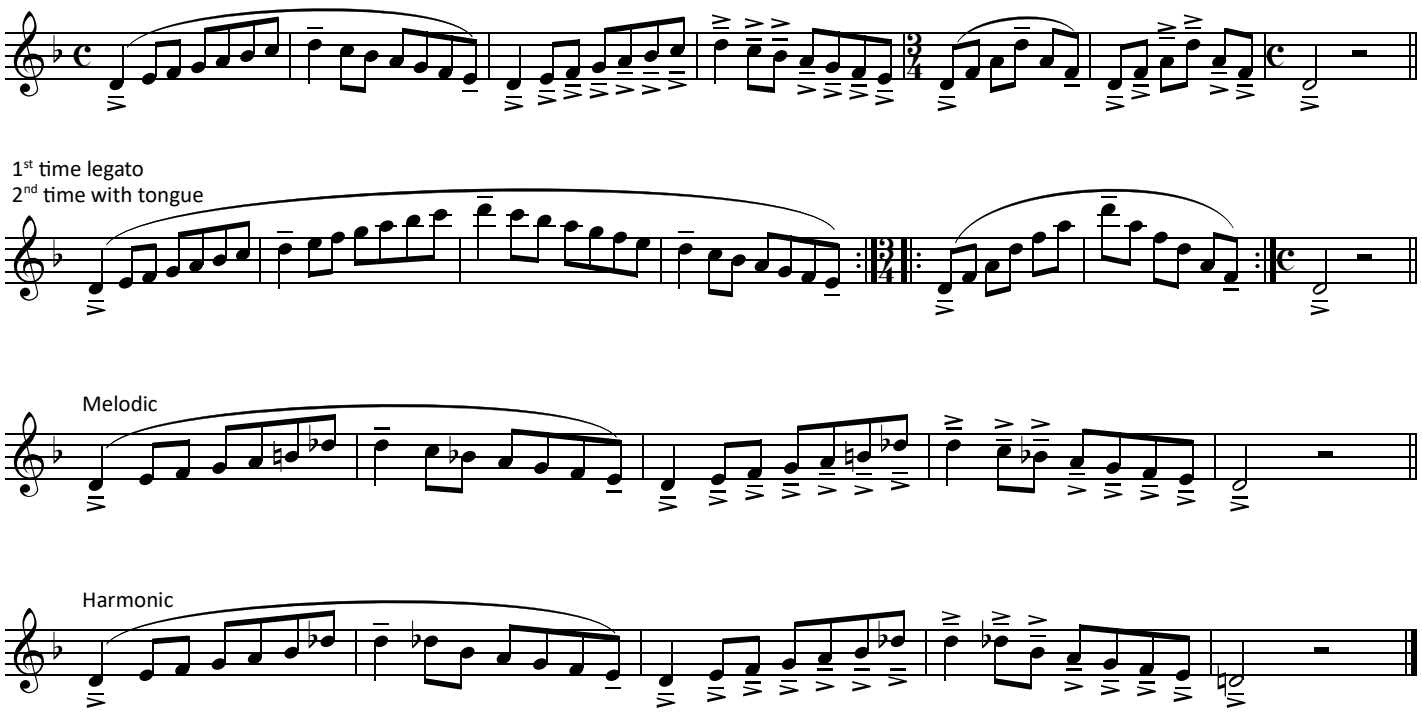
18 - Scales

F Major



D Minor



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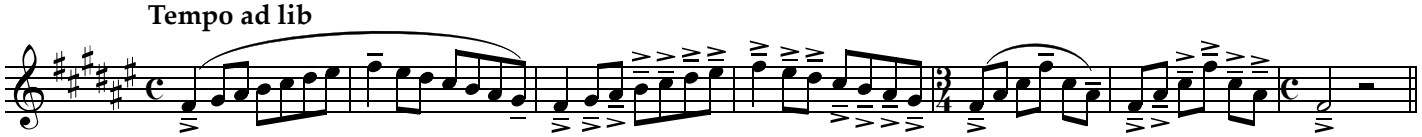
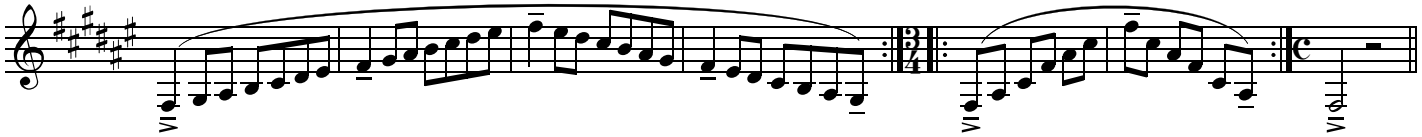
18 - Scales

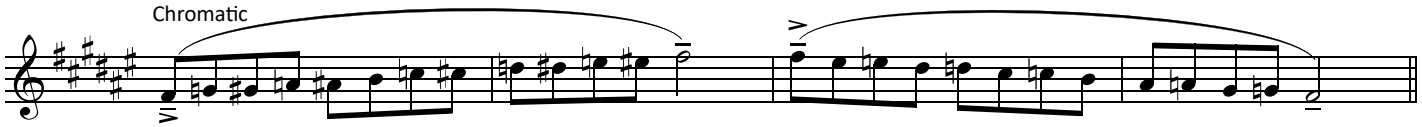
F# Major



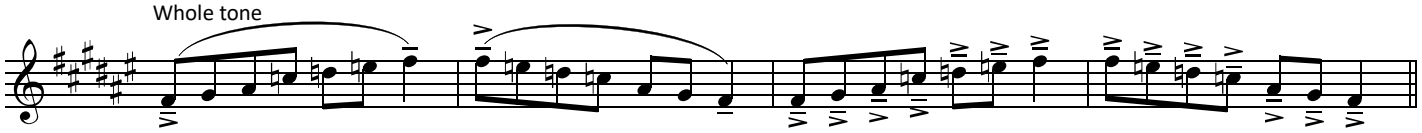
1st time legato
2nd time with tongue



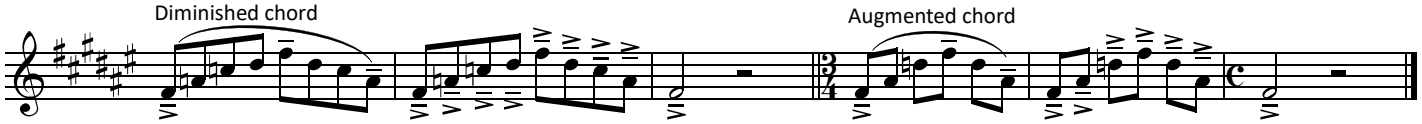
Chromatic



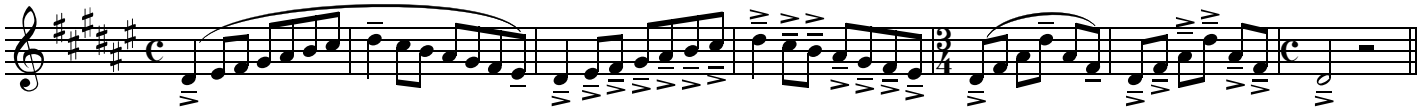
Whole tone



Diminished chord

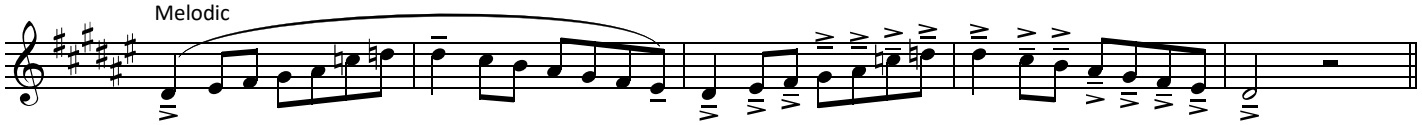


D# Minor

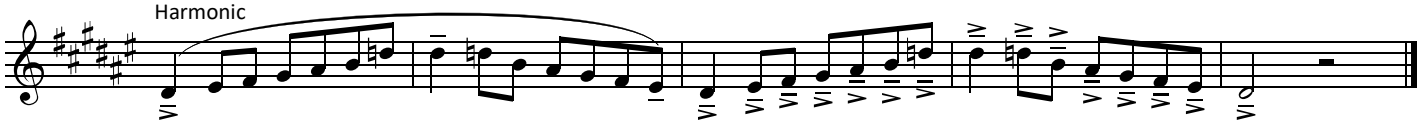


1st time legato
2nd time with tongue

Melodic



Harmonic



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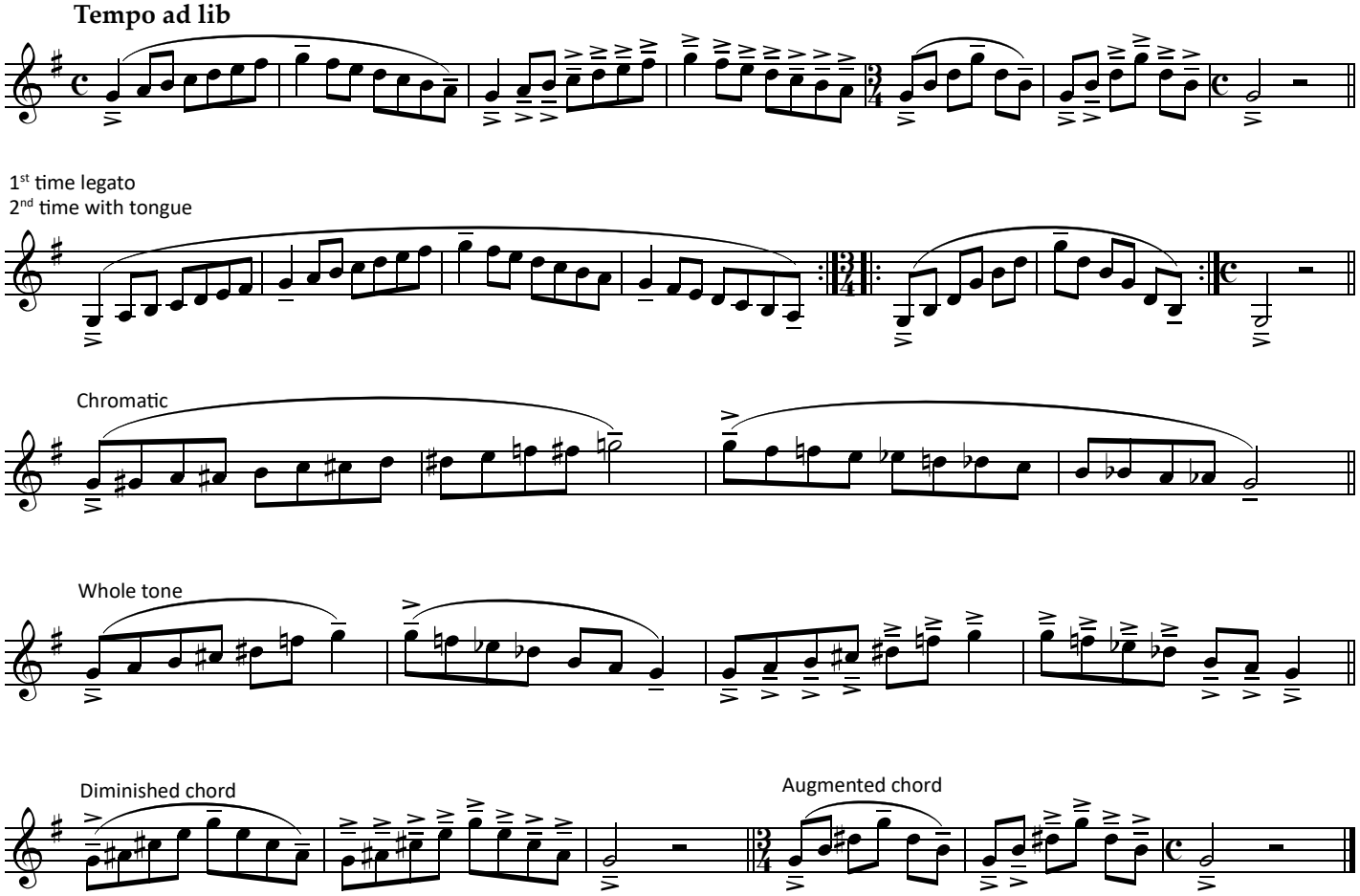
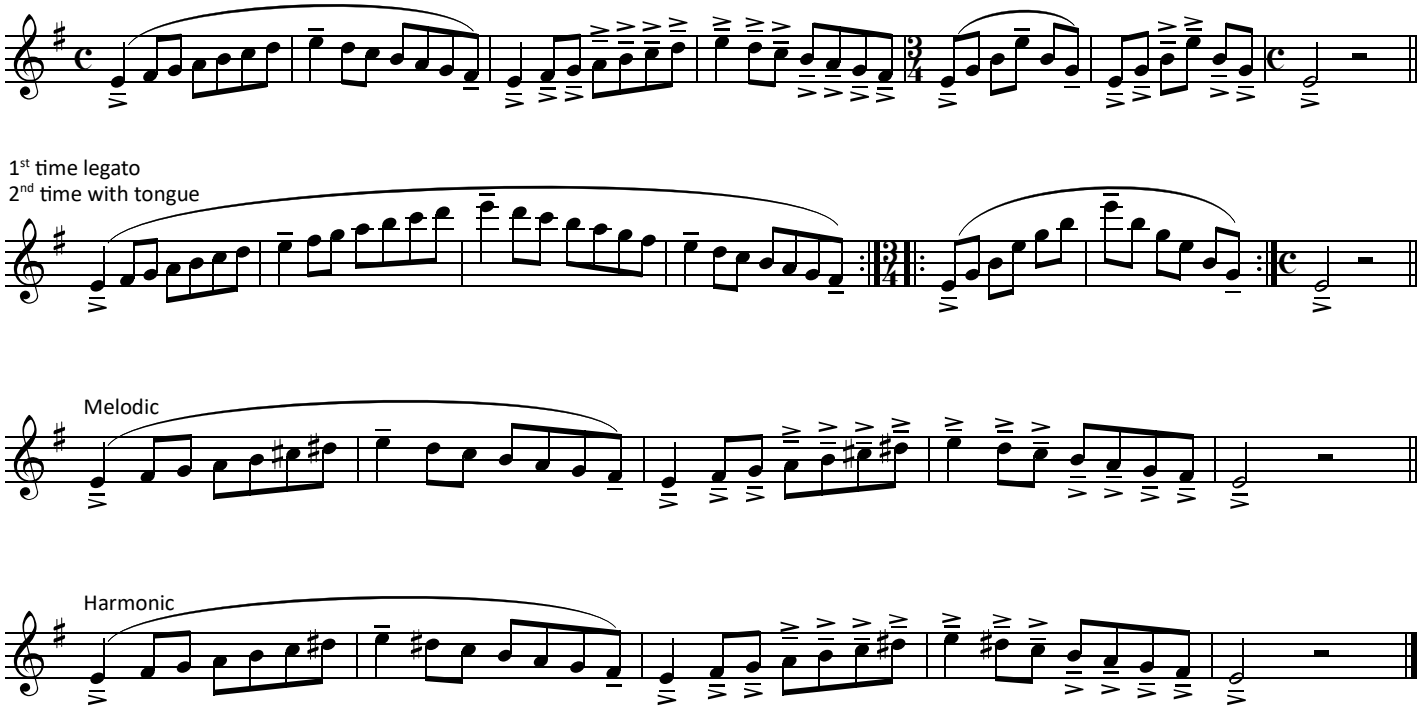
18 - Scales

G Major



E Minor



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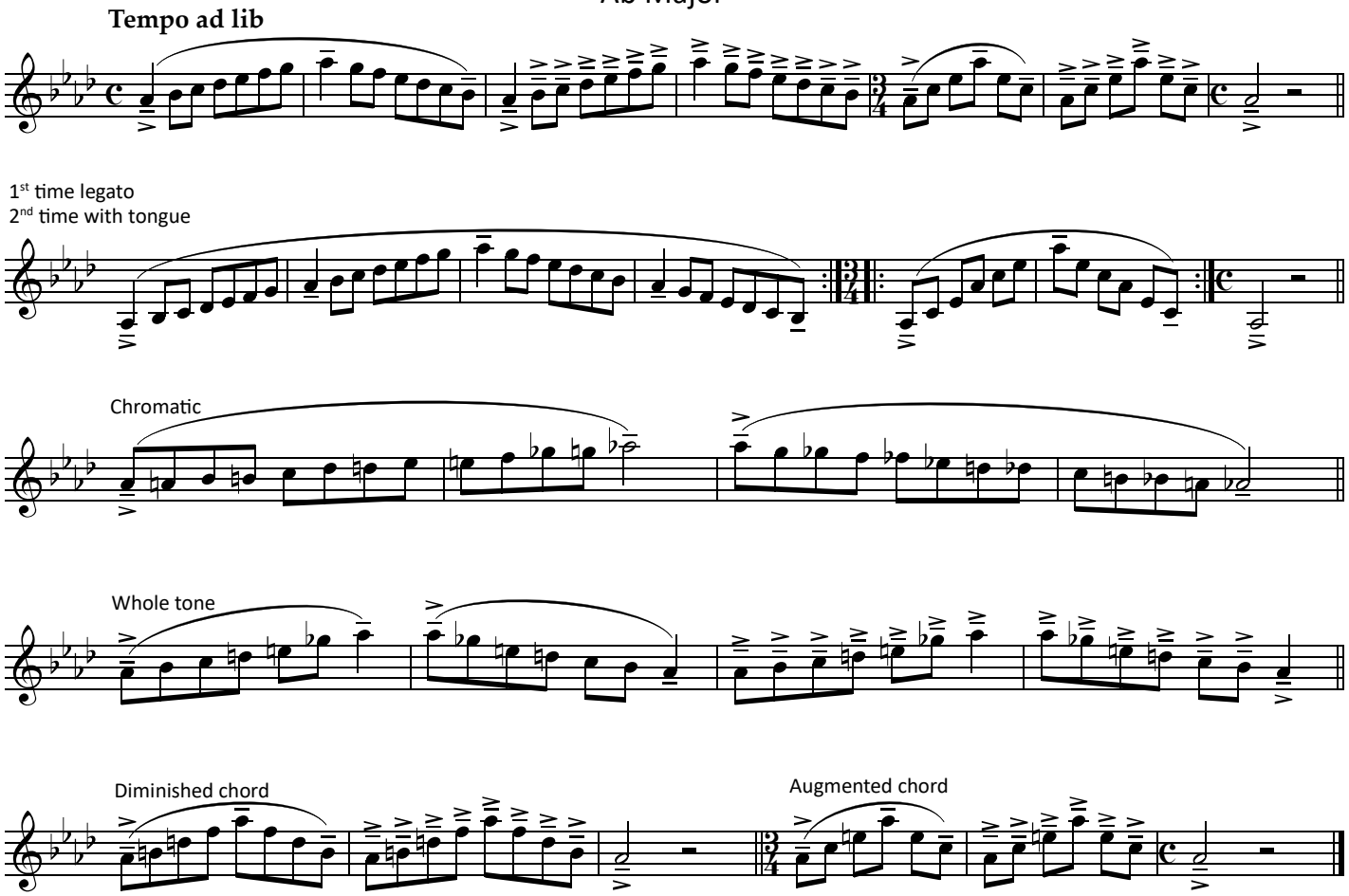
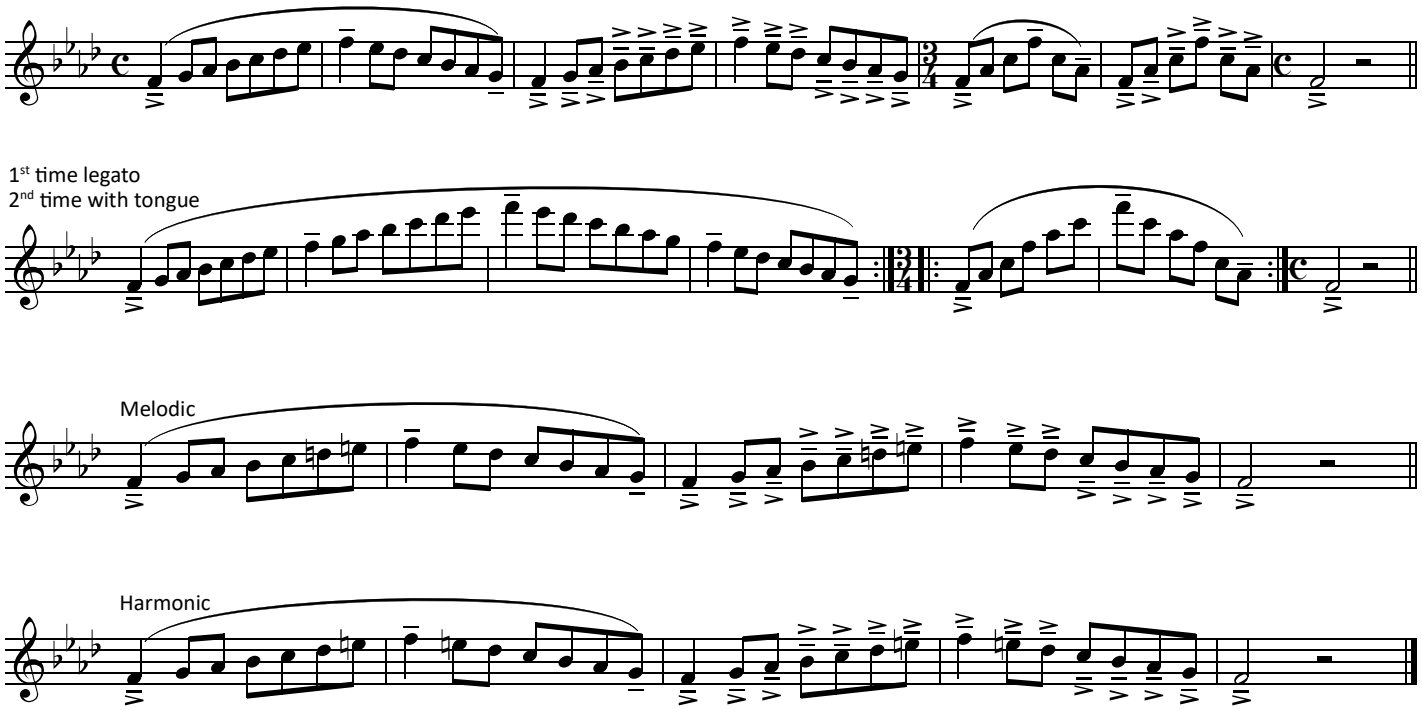
18 - Scales

Ab Major



F Minor



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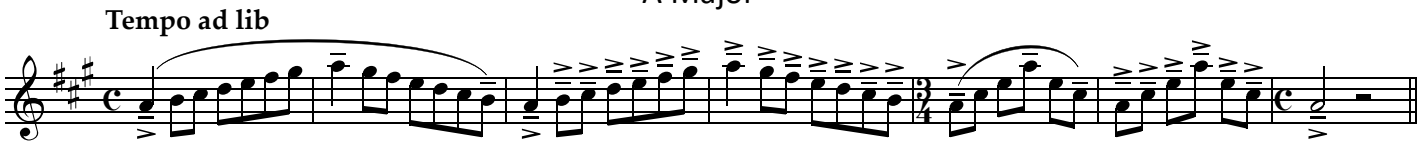
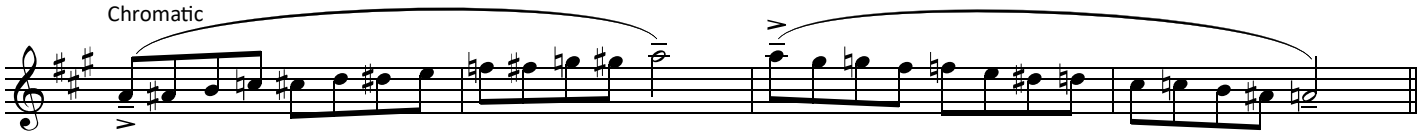
18 - Scales

A Major

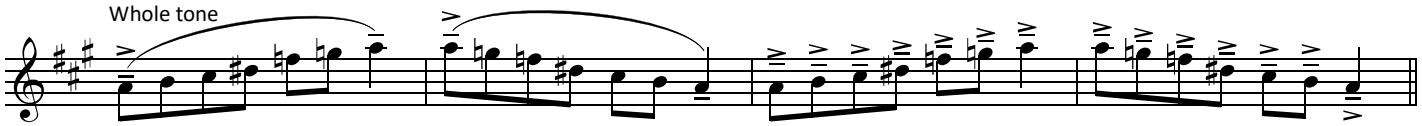


1st time legato
2nd time with tongue

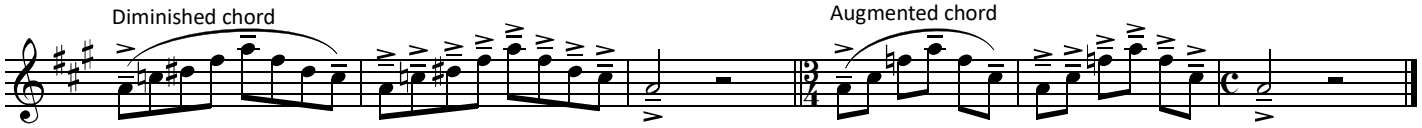
Chromatic



Whole tone

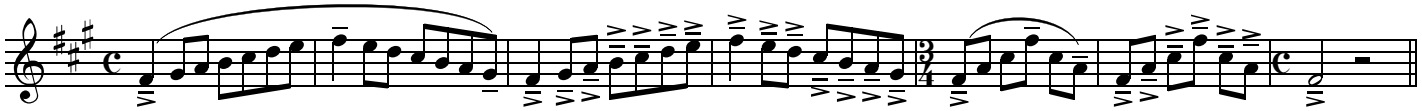


Diminished chord



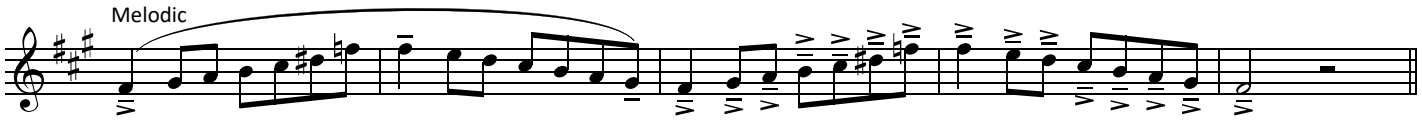
Augmented chord

F# Minor

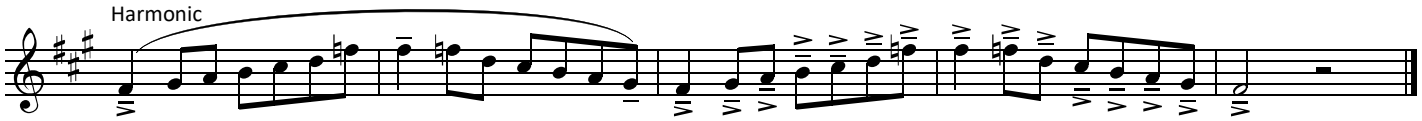


1st time legato
2nd time with tongue

Melodic



Harmonic



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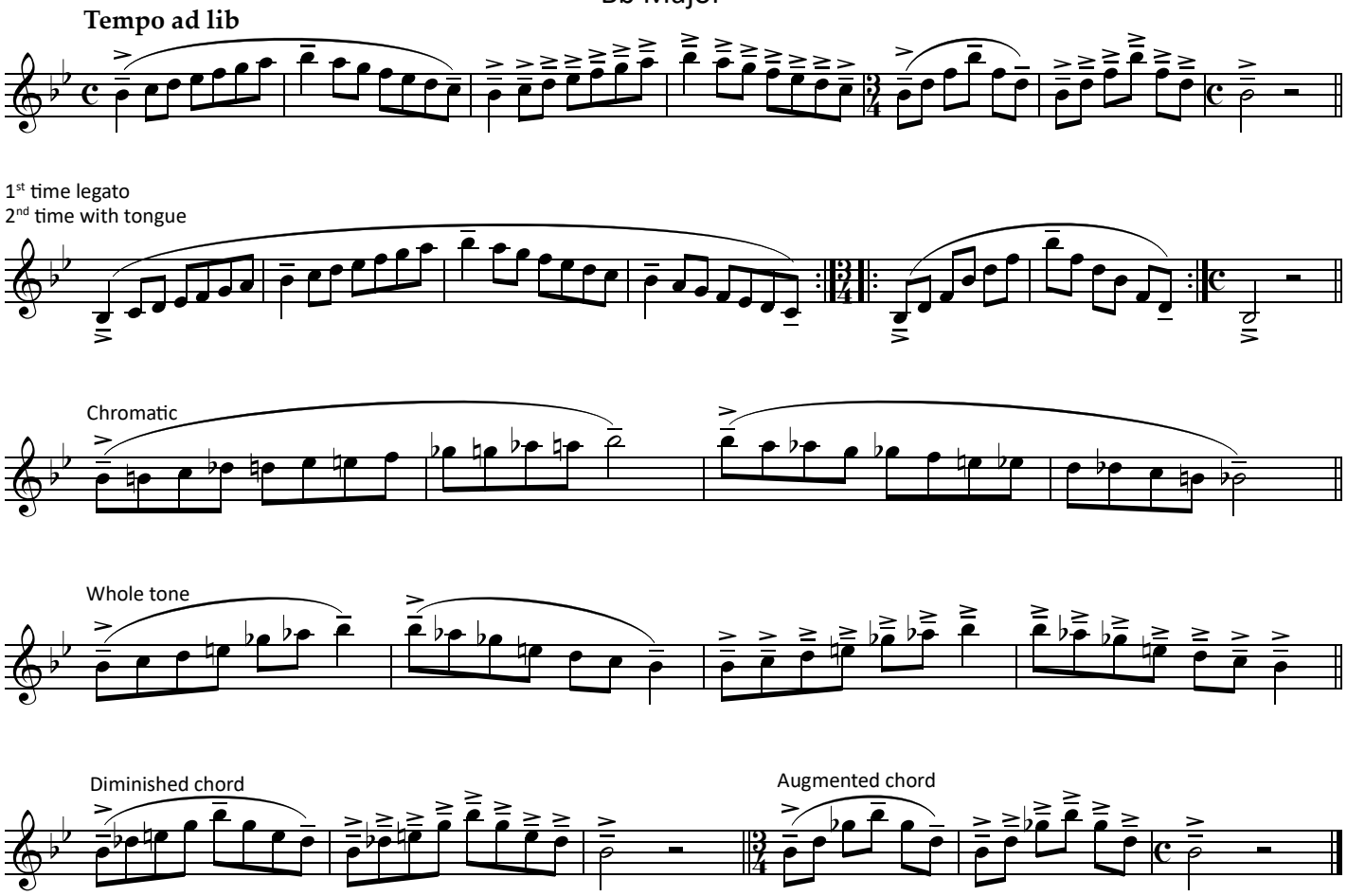
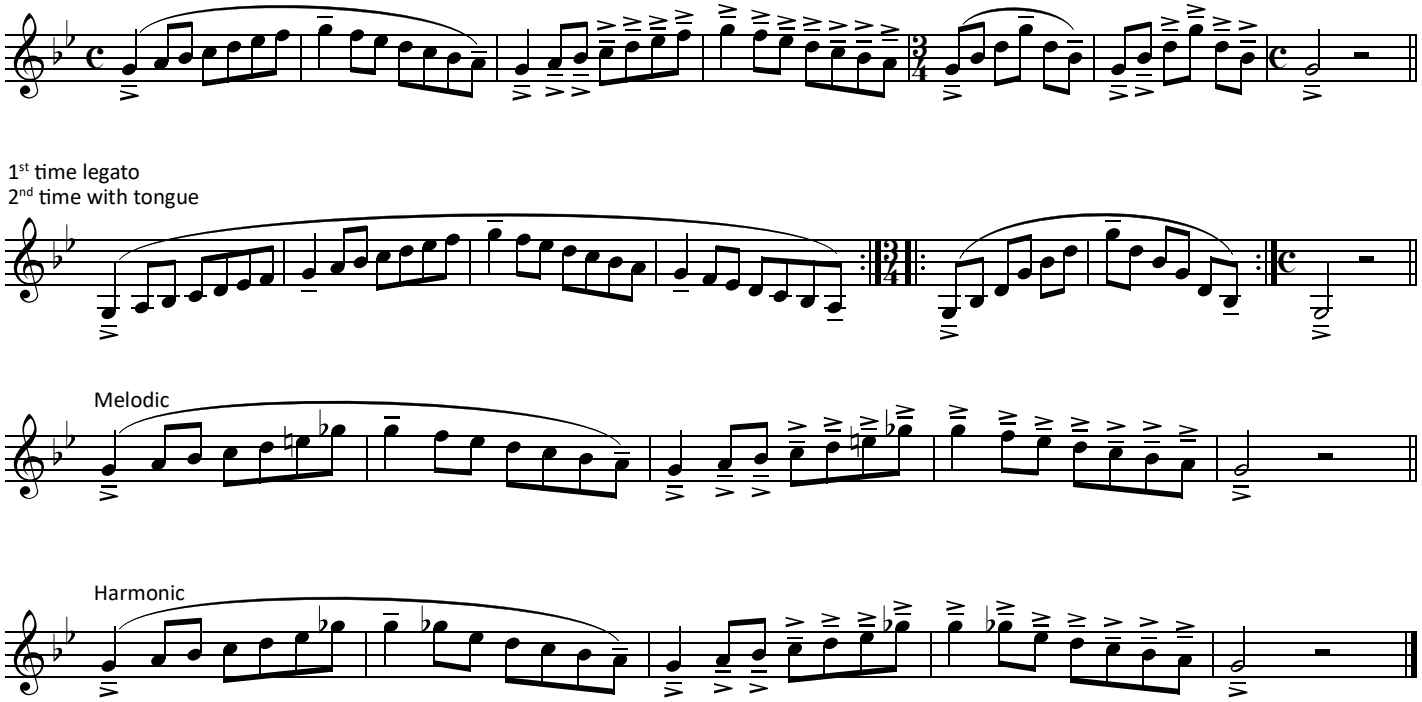
18 - Scales

Bb Major



G Minor



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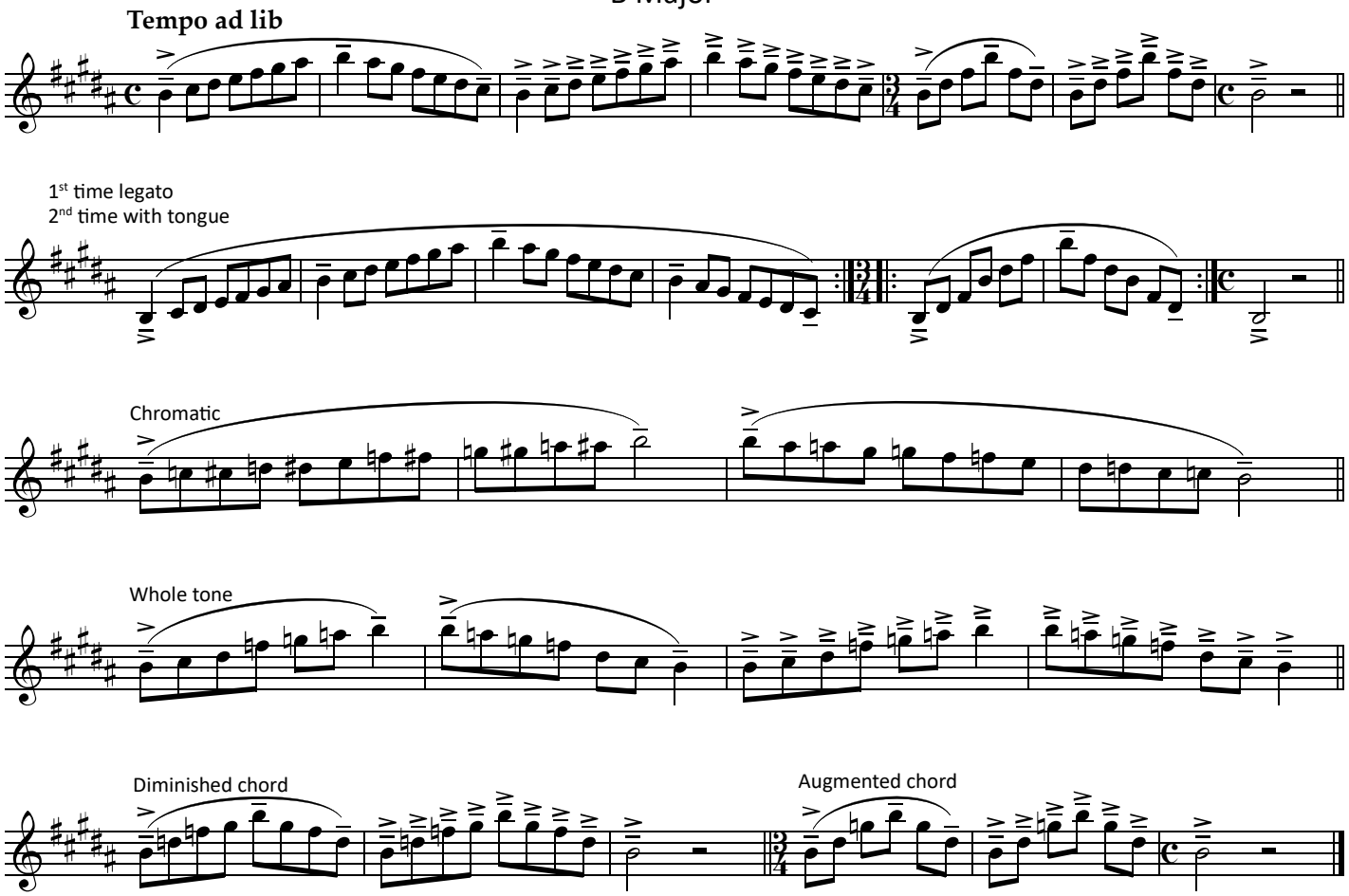
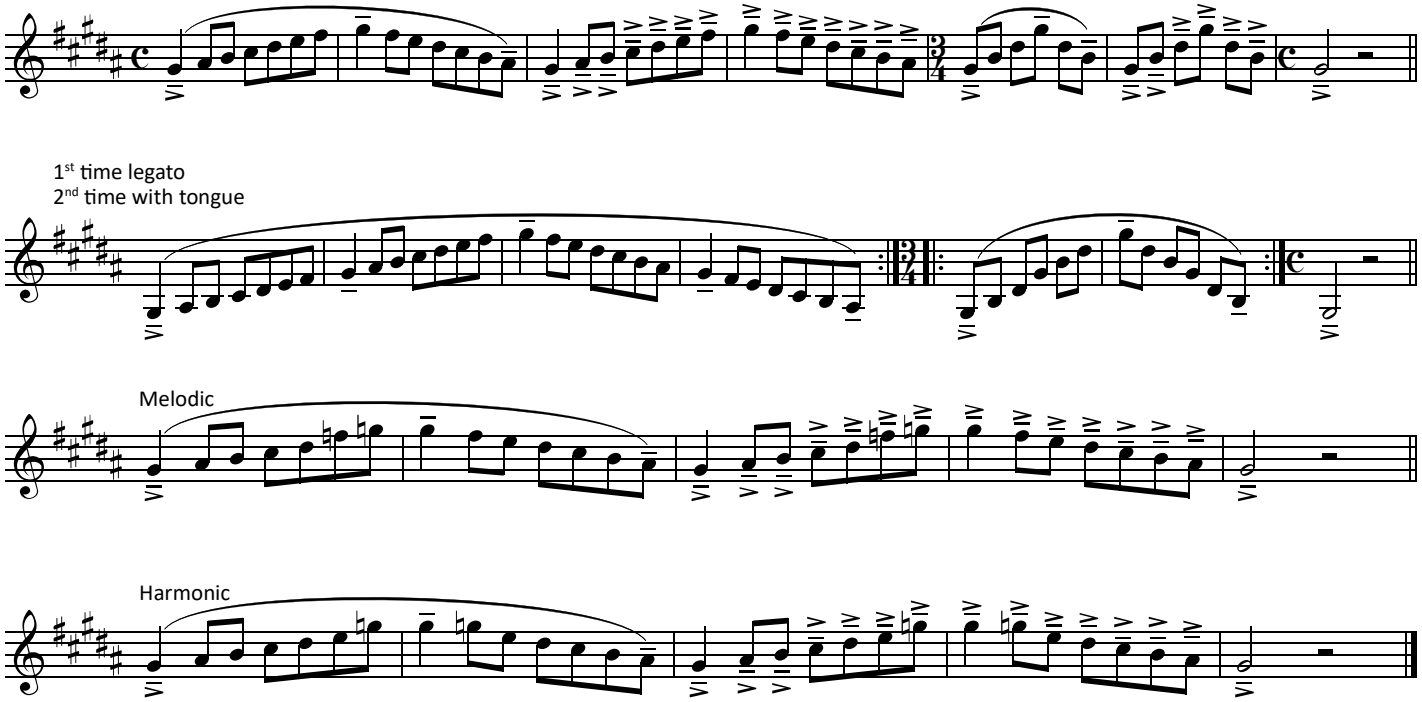
18 - Scales

B Major



G# Minor



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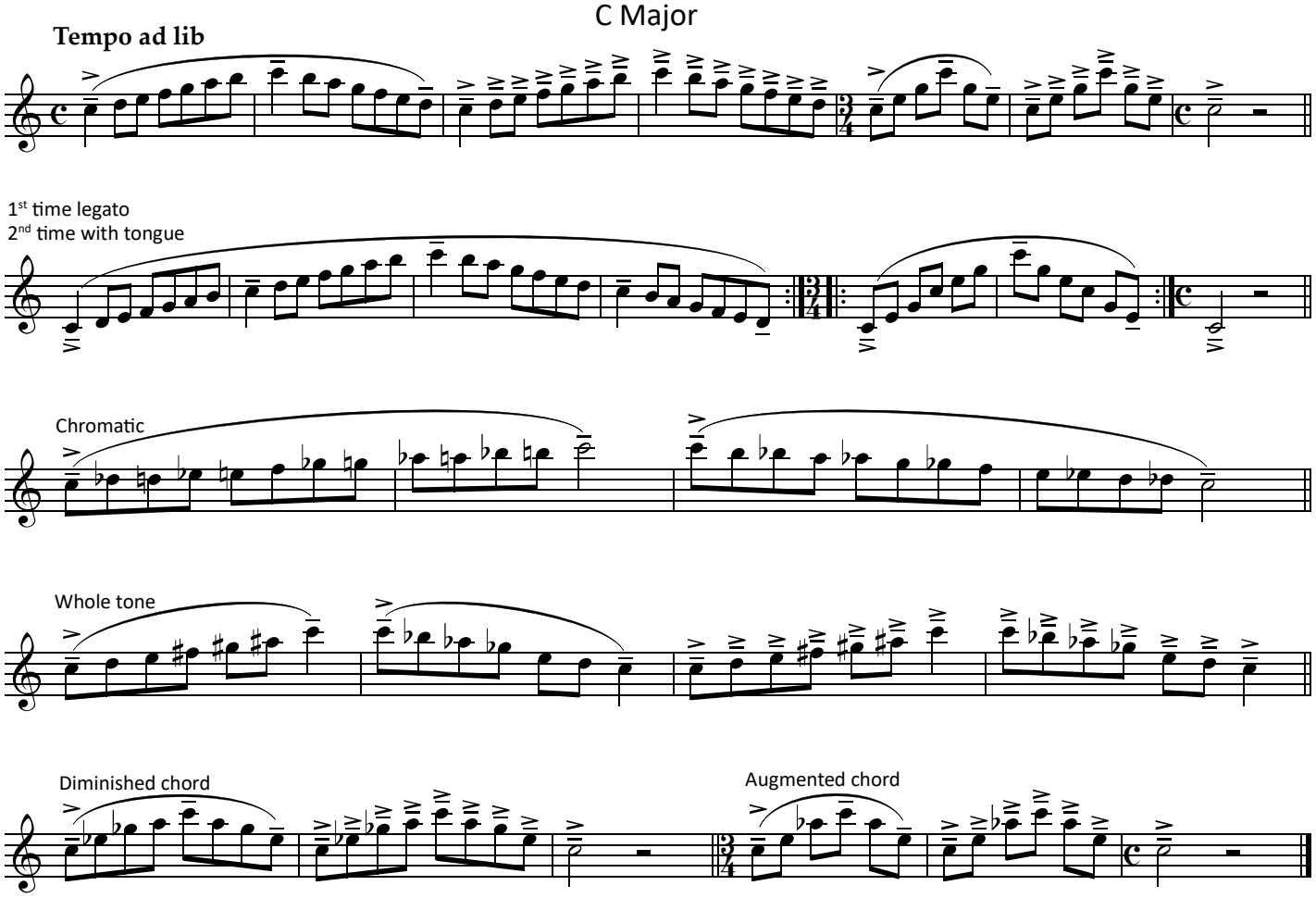
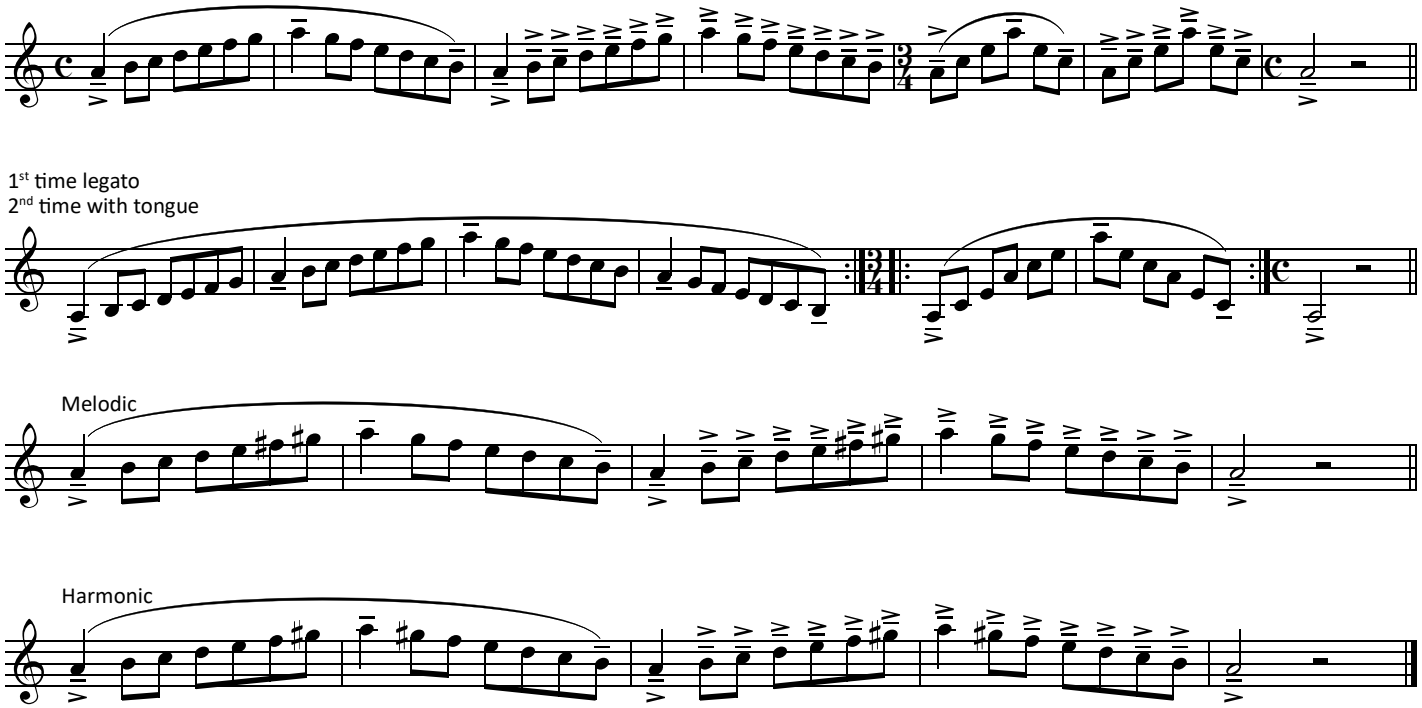
18 - Scales

C Major



A Minor



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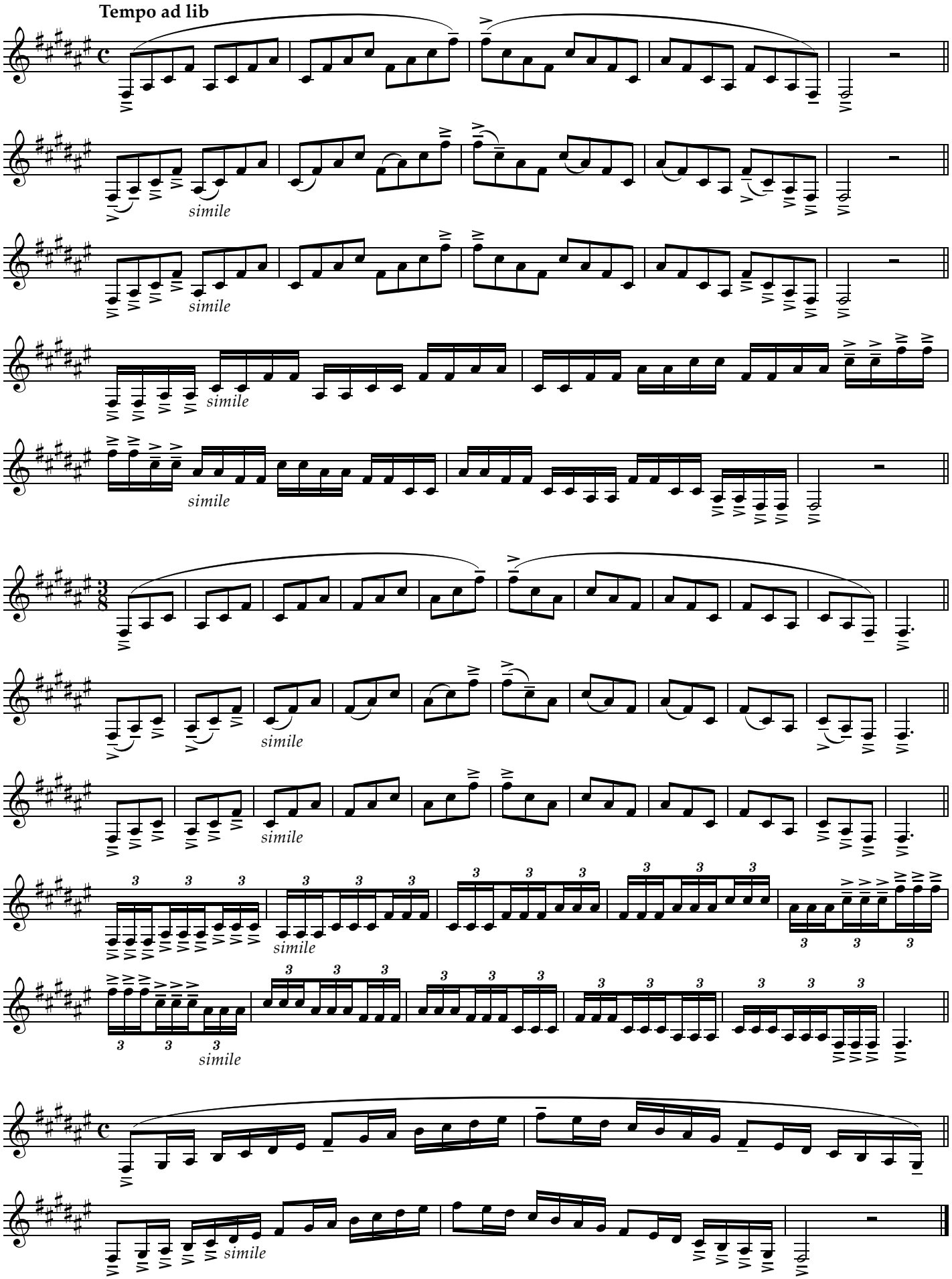
19 - Chords

with slurs & tongue

F# Major

Every tone in each exercise should be played extemely long with very clear tonguing



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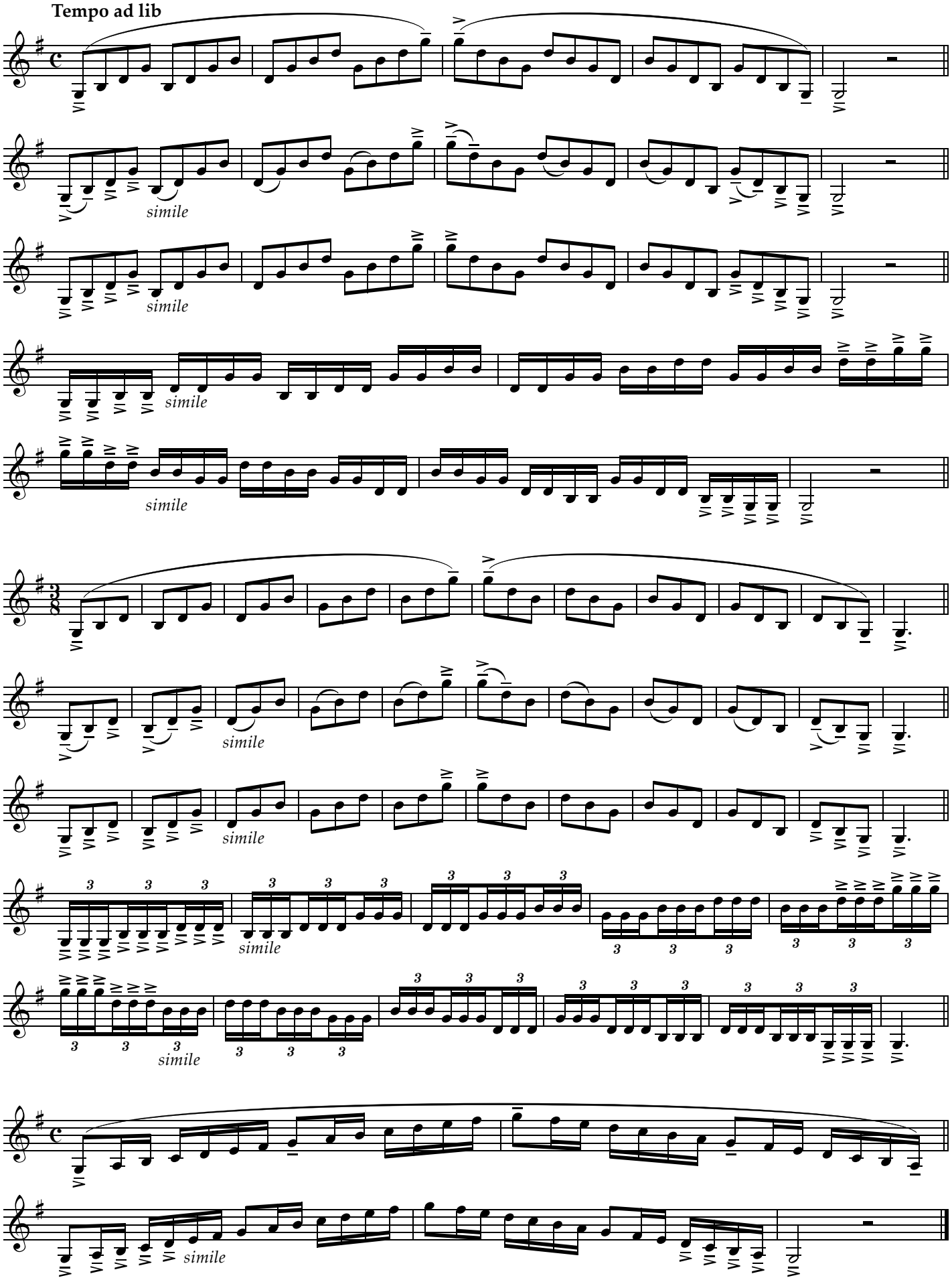
19 - Chords

with slurs & tongue

G Major

Every tone in each exercise should be played extemely long with very clear tonguing



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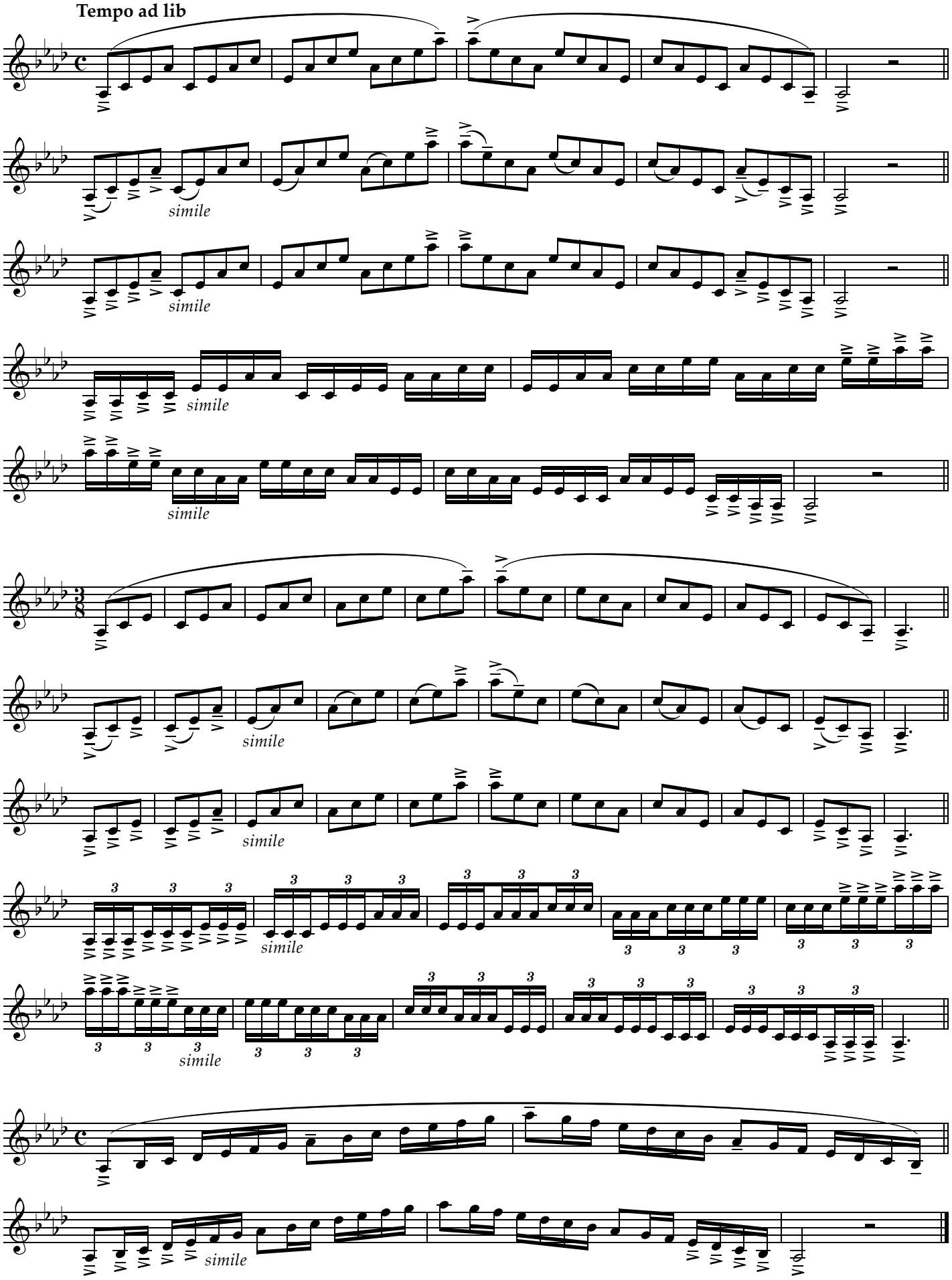
19 - Chords

with slurs & tongue

Ab Major

Every tone in each exercise should be played extemely long with very clear tonguing



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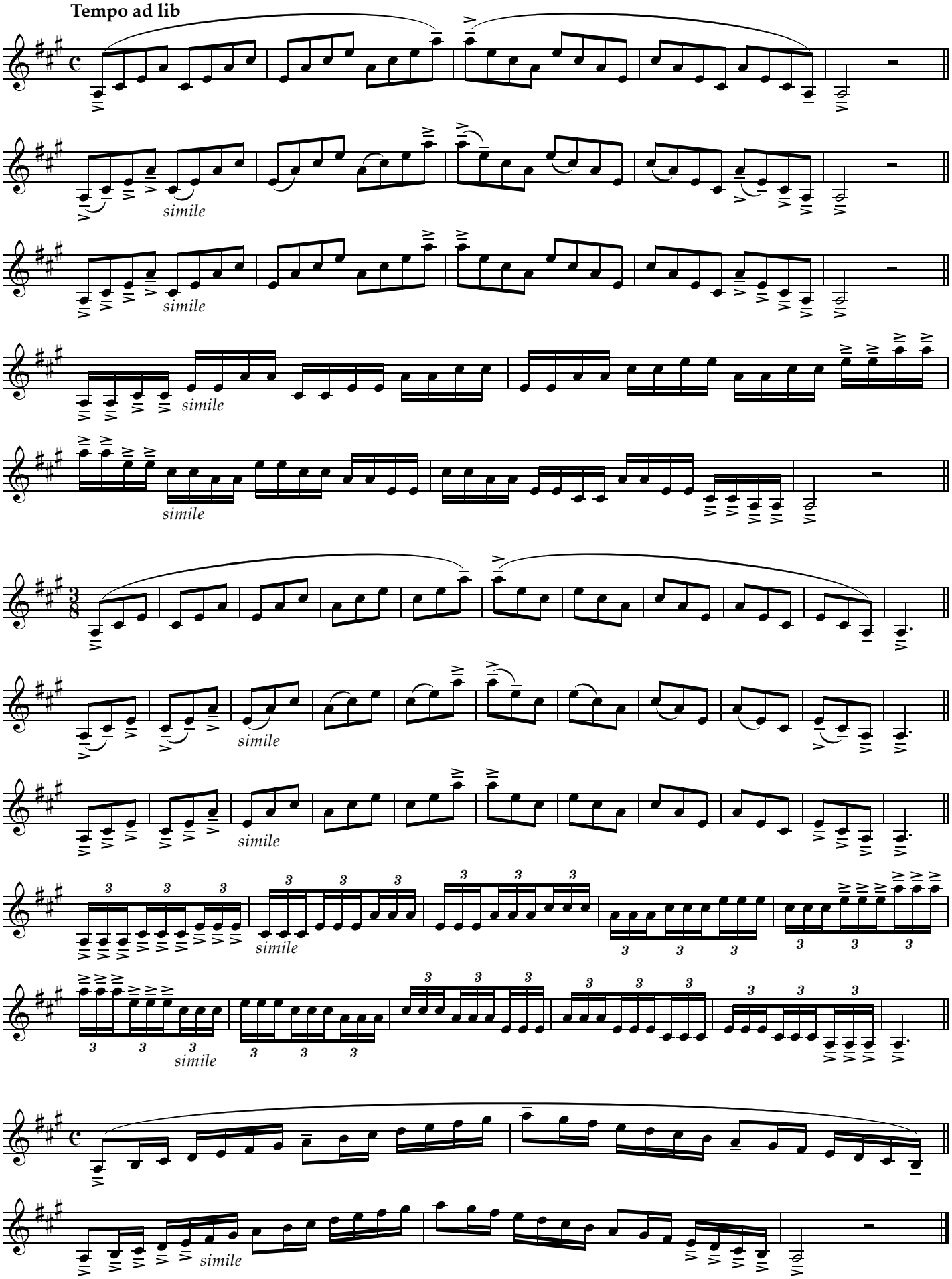
19 - Chords

with slurs & tongue

A Major

Every tone in each exercise should be played extemely long with very clear tonguing



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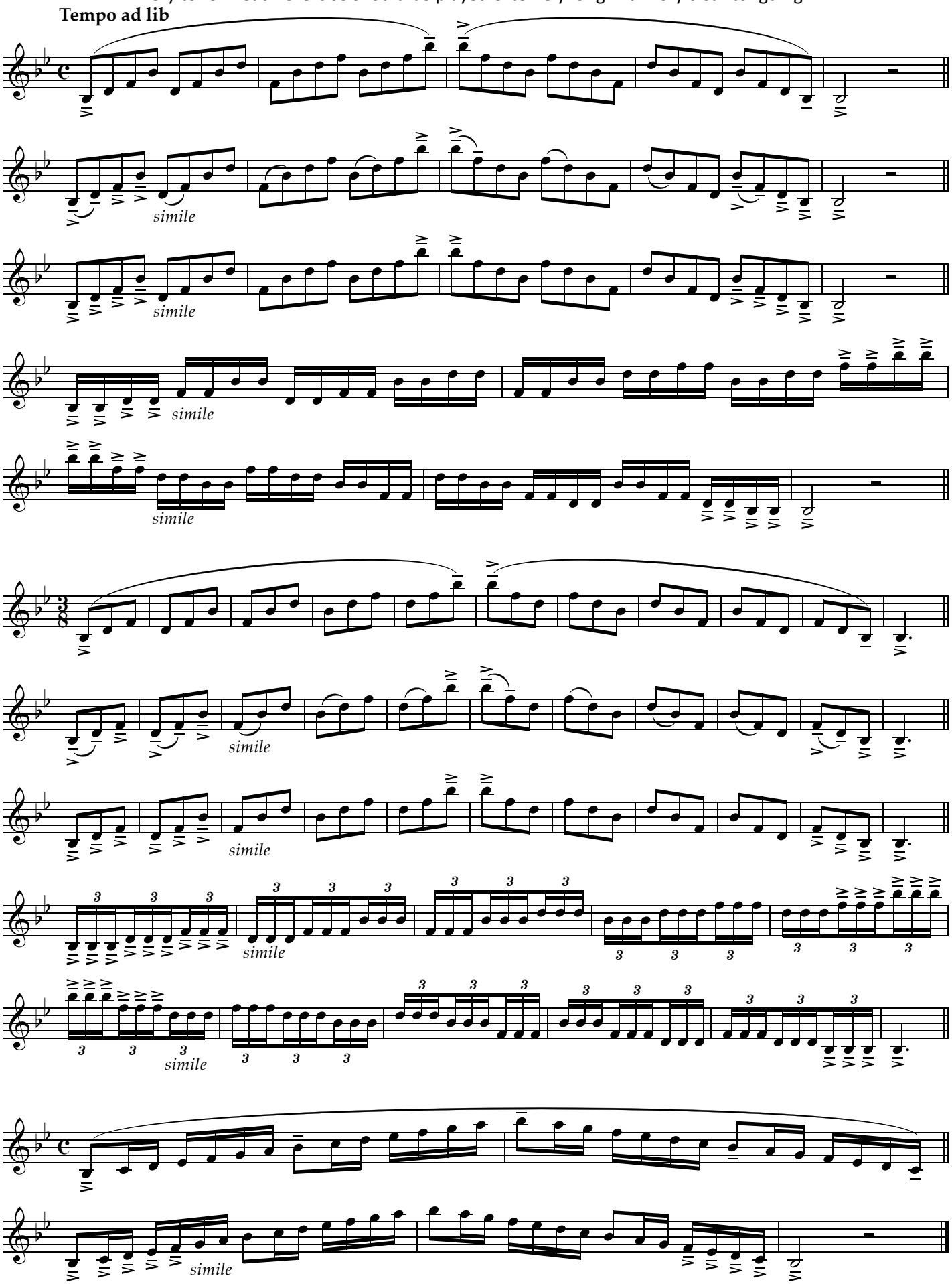
19 - Chords

with slurs & tongue

Bb Major

Every tone in each exercise should be played extemely long with very clear tonguing



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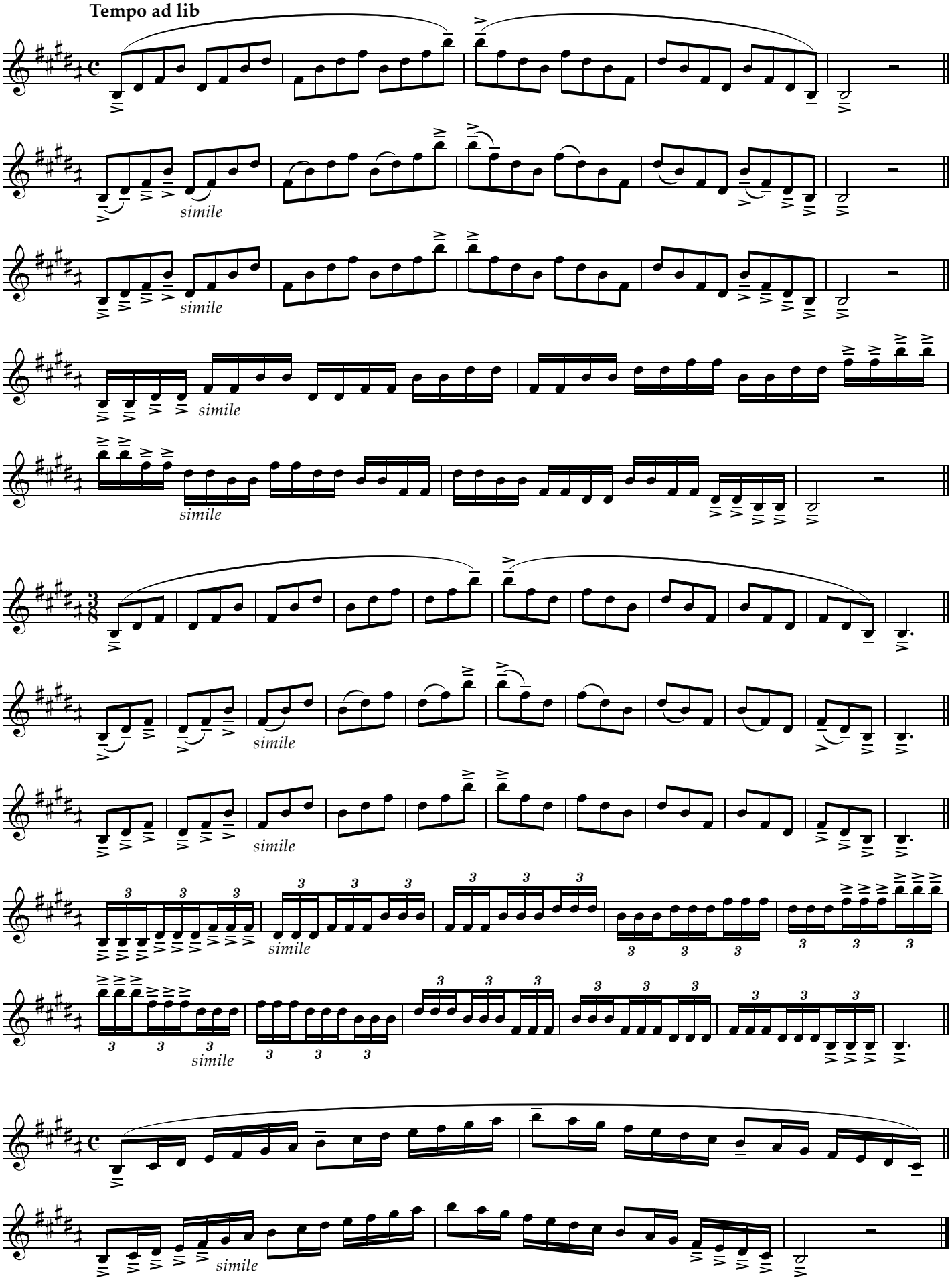
19 - Chords

with slurs & tongue

B Major

Every tone in each exercise should be played extemely long with very clear tonguing



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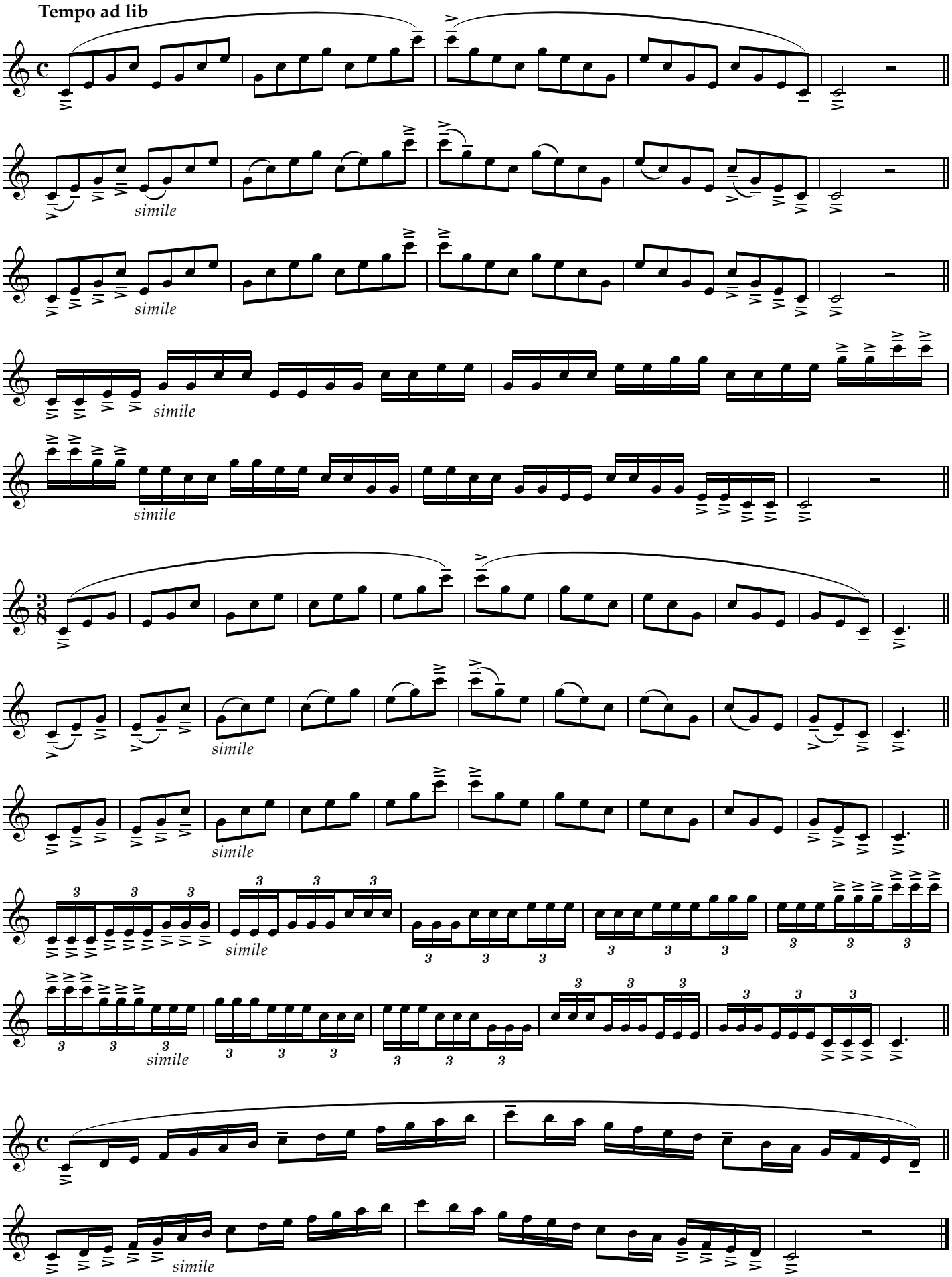
19 - Chords

with slurs & tongue

C Major

Every tone in each exercise should be played extemely long with very clear tonguing



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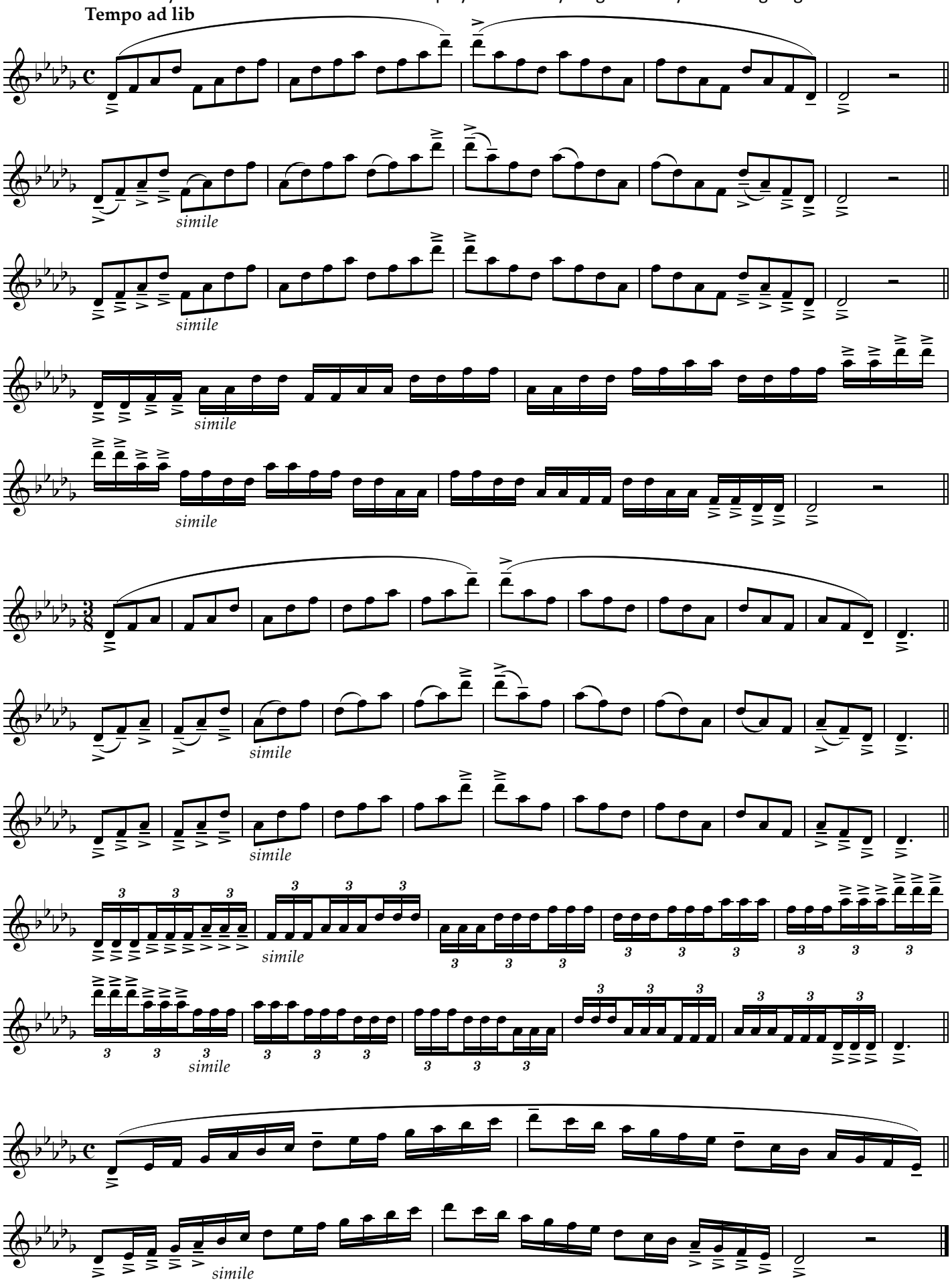
19 - Chords

with slurs & tongue

Db Major

Every tone in each exercise should be played extemely long with very clear tonguing



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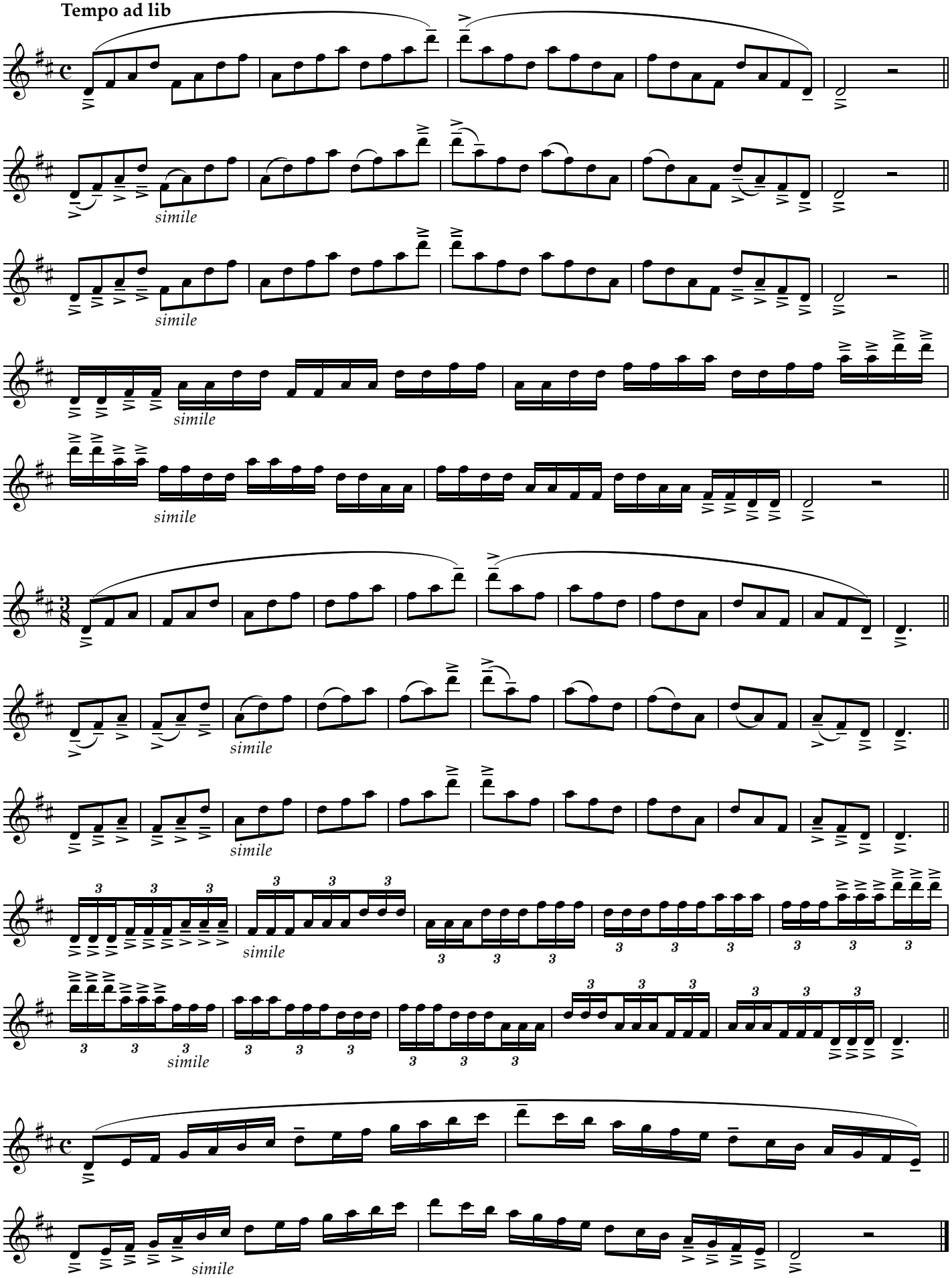
19 - Chords

with slurs & tongue

D Major

Every tone in each exercise should be played extemely long with very clear tonguing



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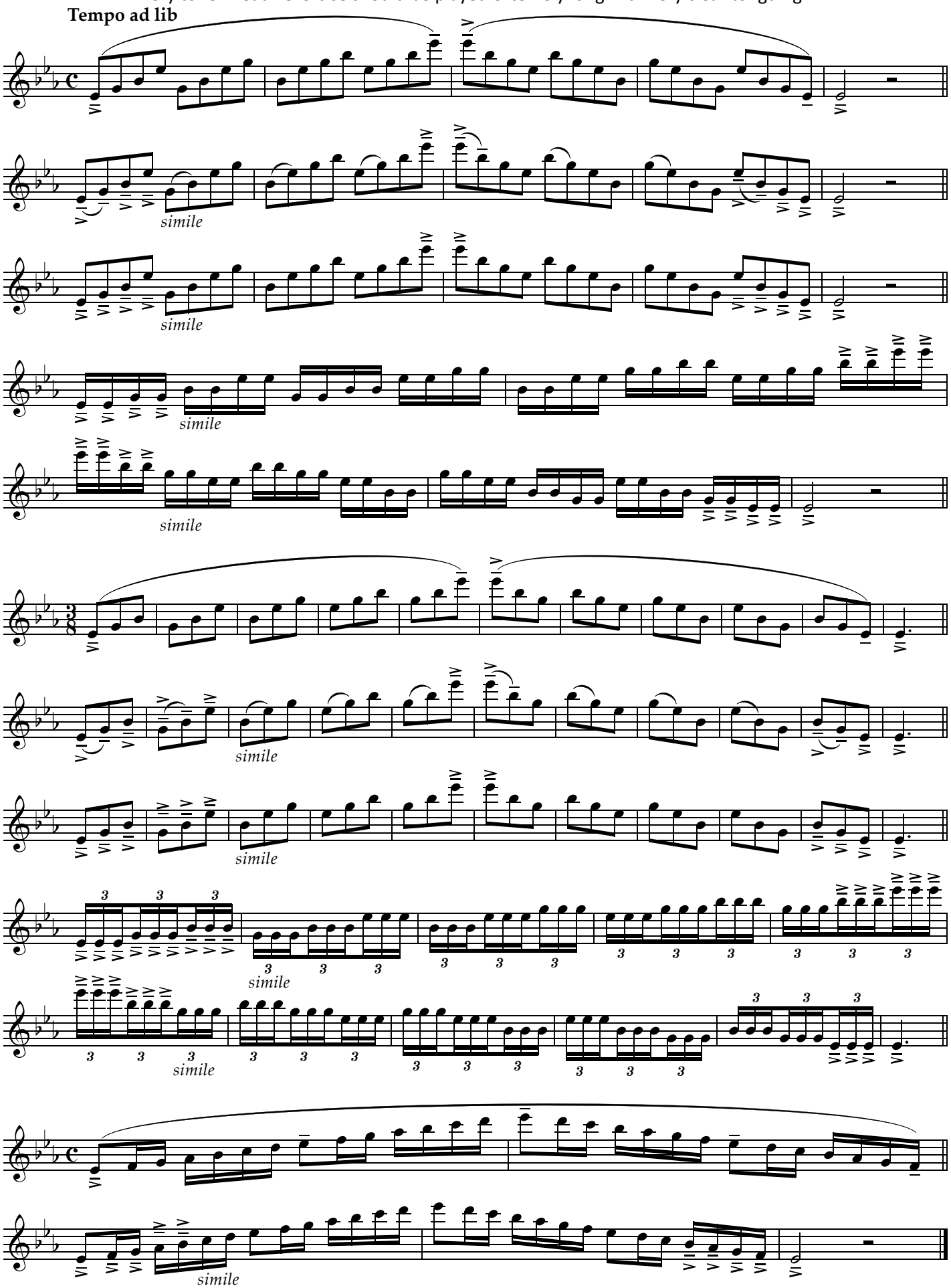
19 - Chords

with slurs & tongue

Eb Major

Every tone in each exercise should be played extemely long with very clear tonguing



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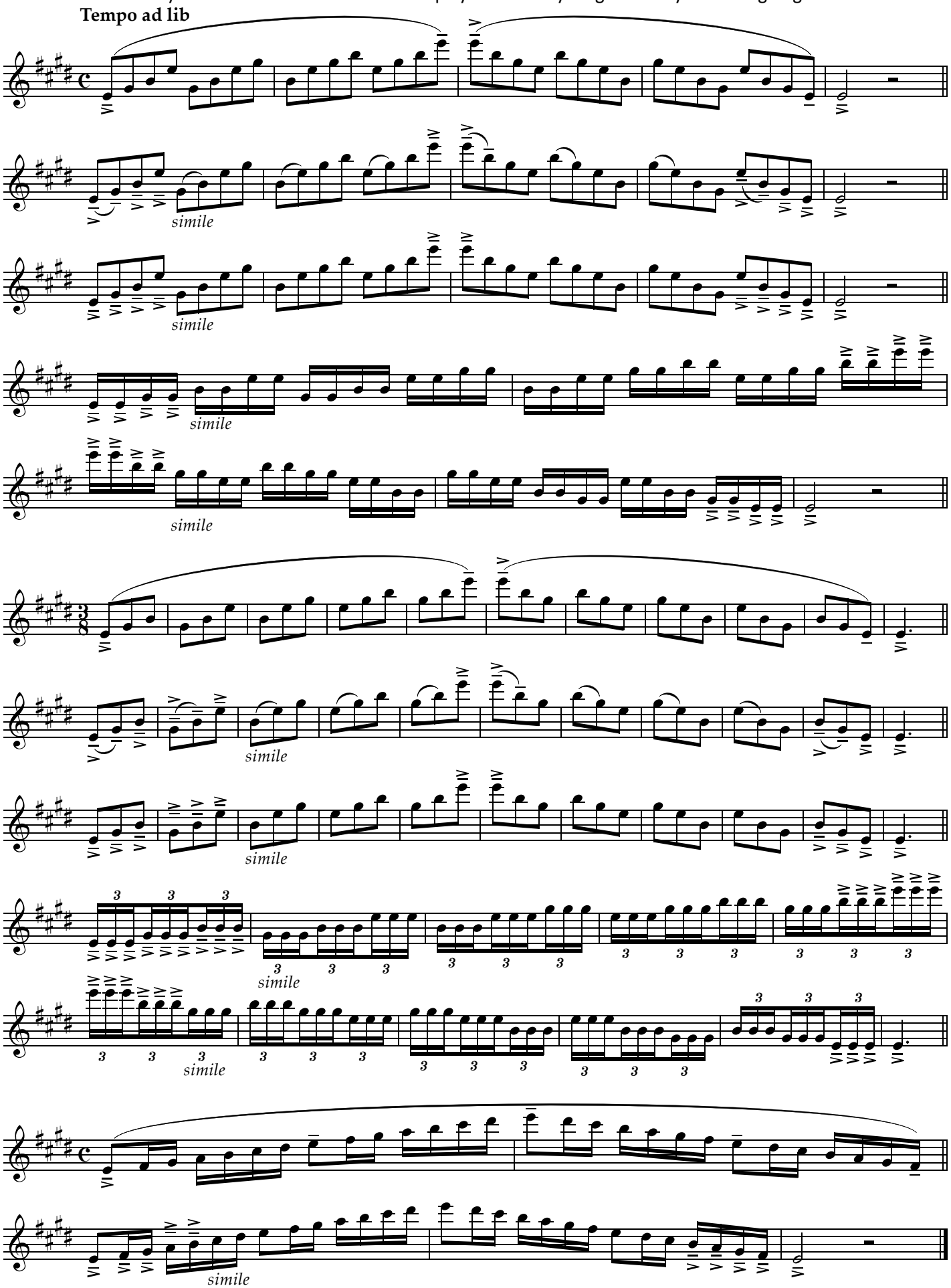
19 - Chords

with slurs & tongue

E Major

Every tone in each exercise should be played extemely long with very clear tonguing



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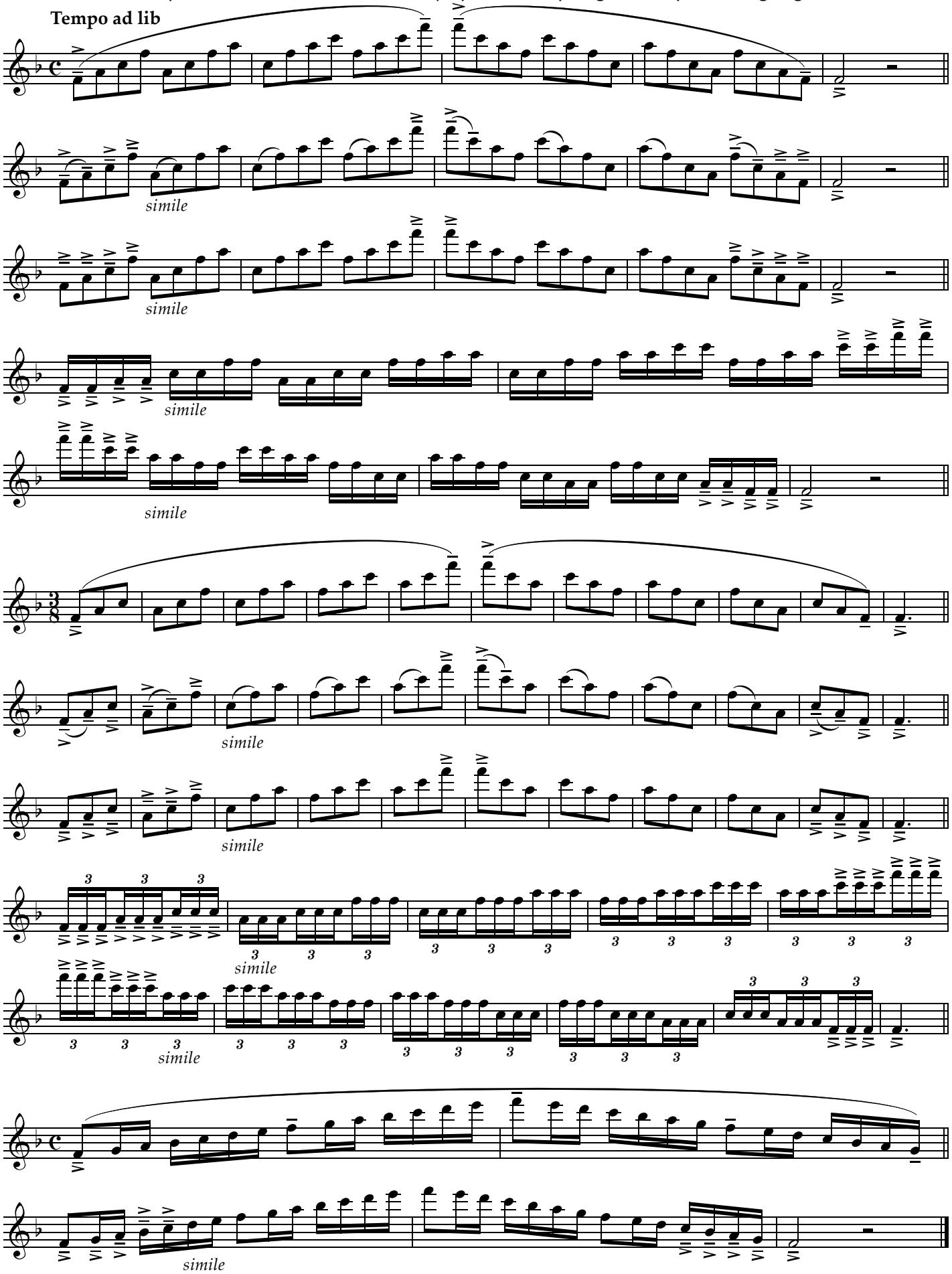
19 - Chords

with slurs & tongue

F Major

Every tone in each exercise should be played extemely long with very clear tonguing



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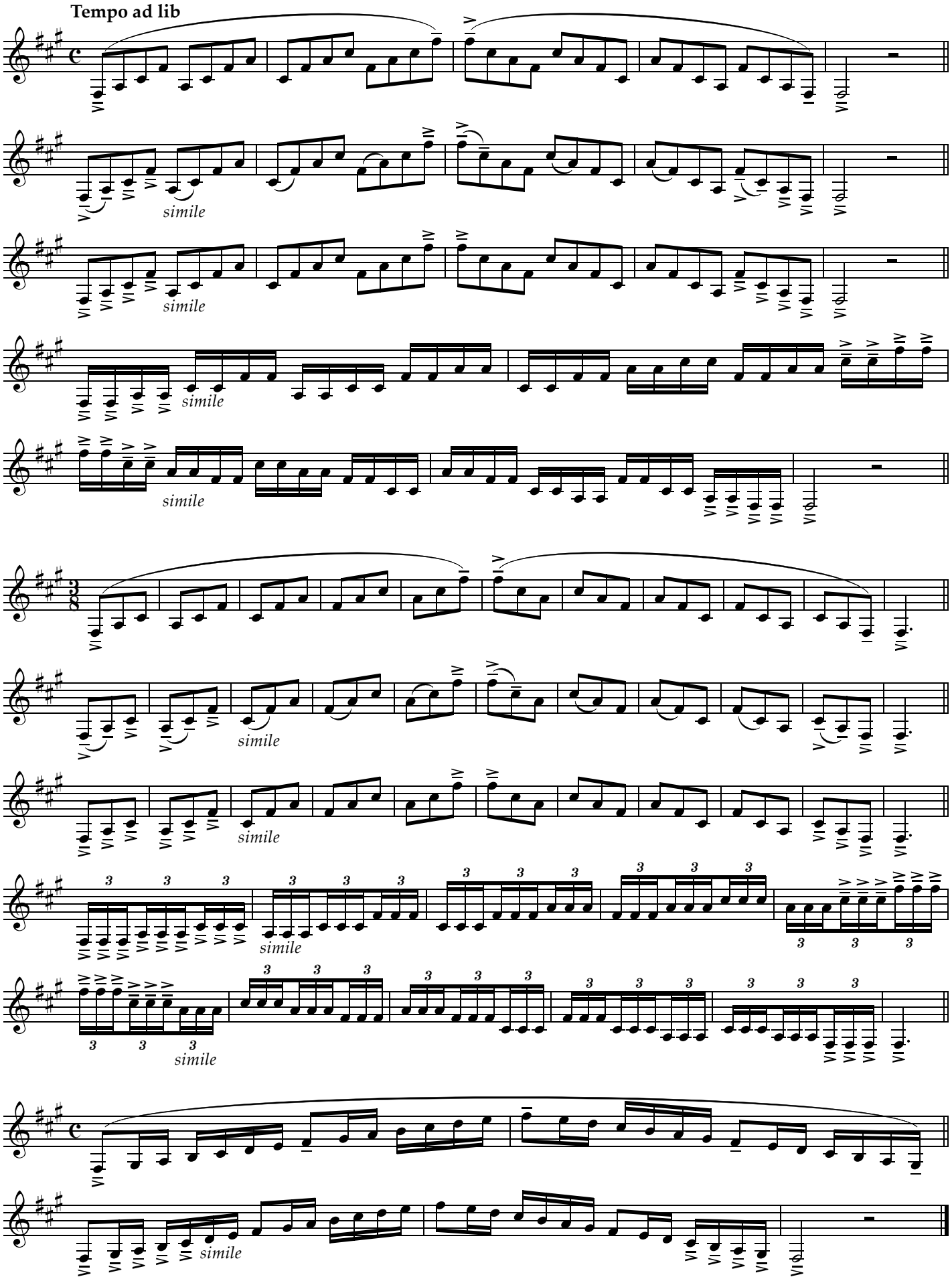
19 - Chords

with slurs & tongue

F# Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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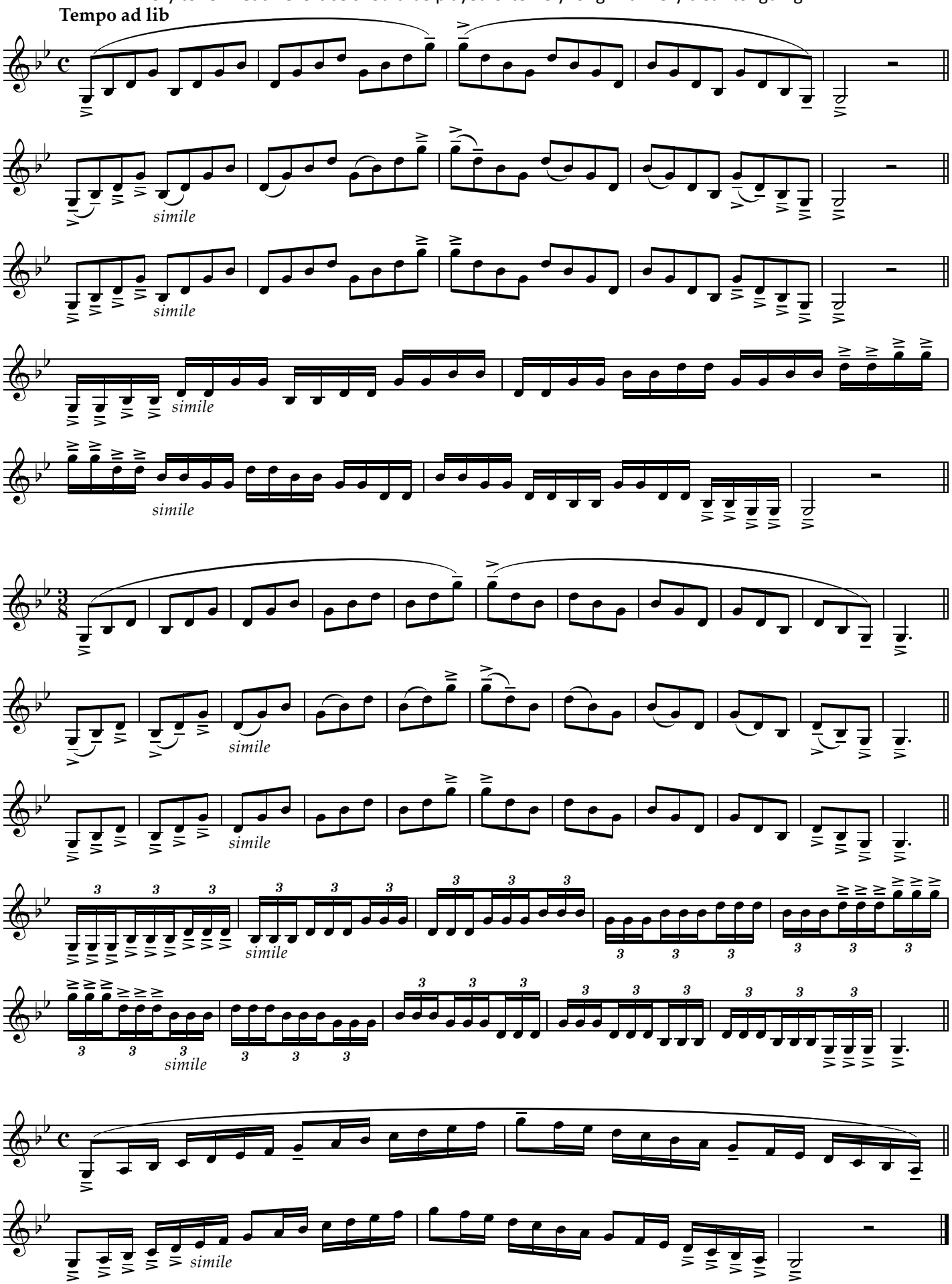
19 - Chords

with slurs & tongue

G Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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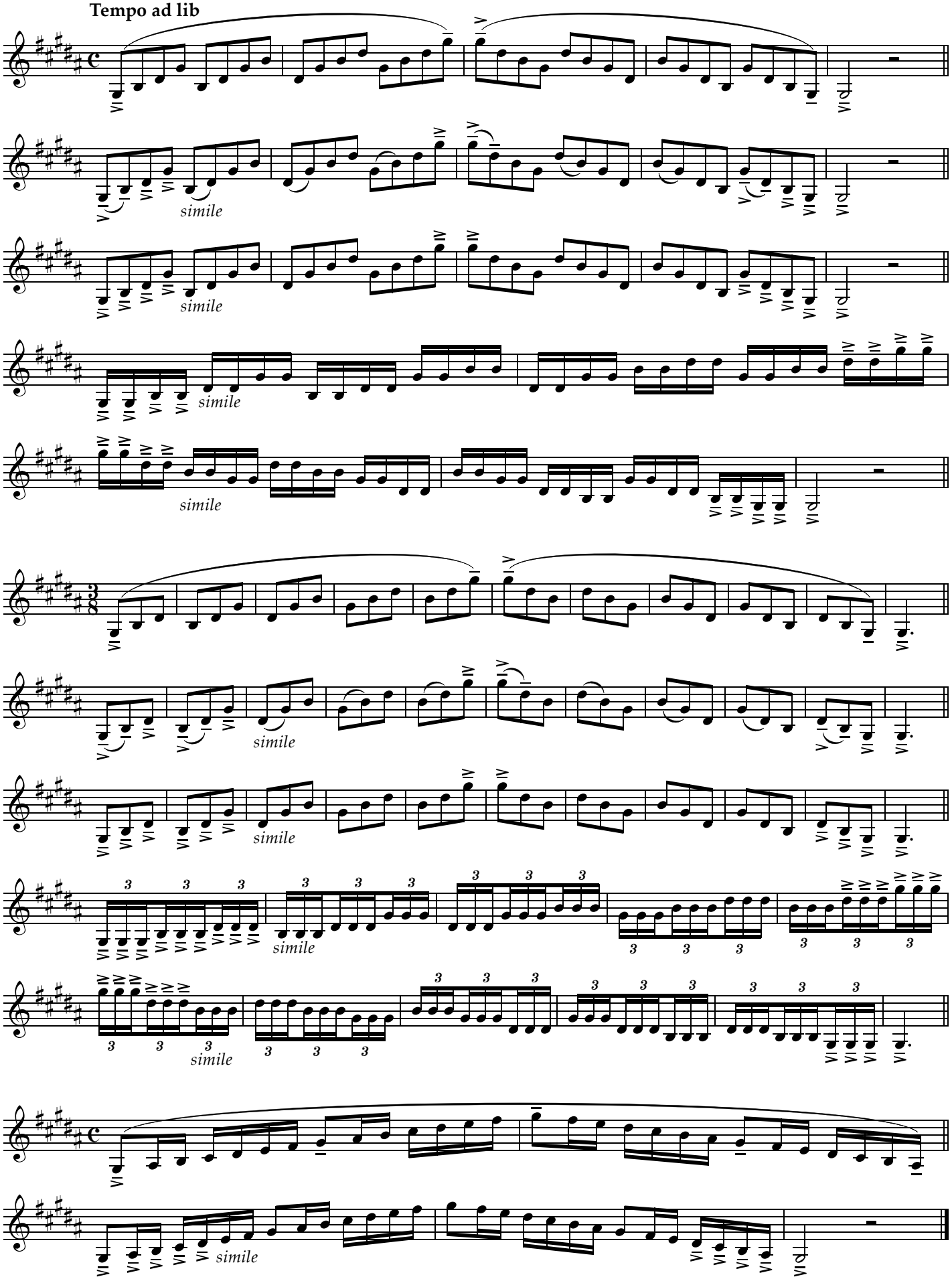
19 - Chords

with slurs & tongue

G# Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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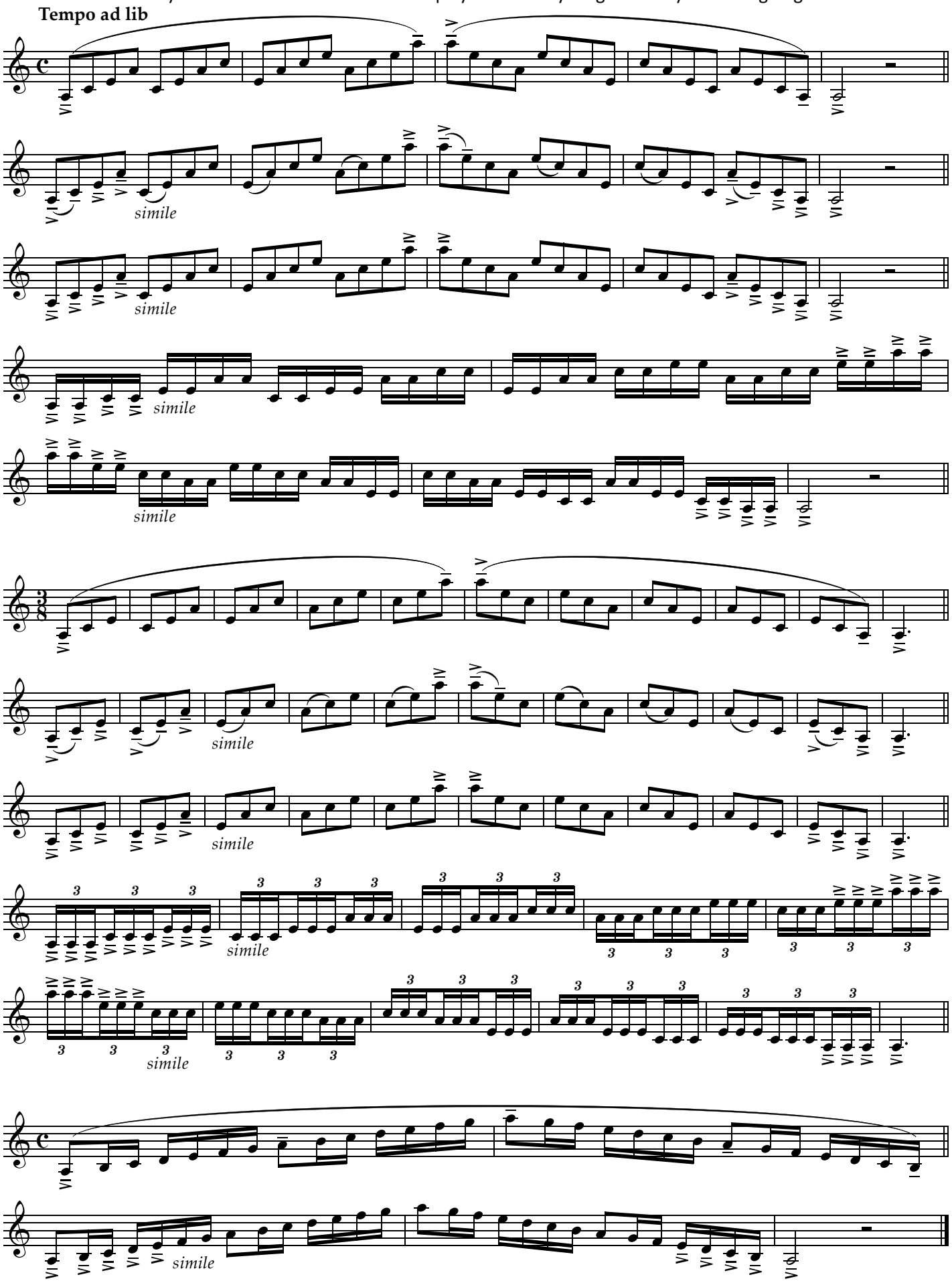
19 - Chords

with slurs & tongue

A Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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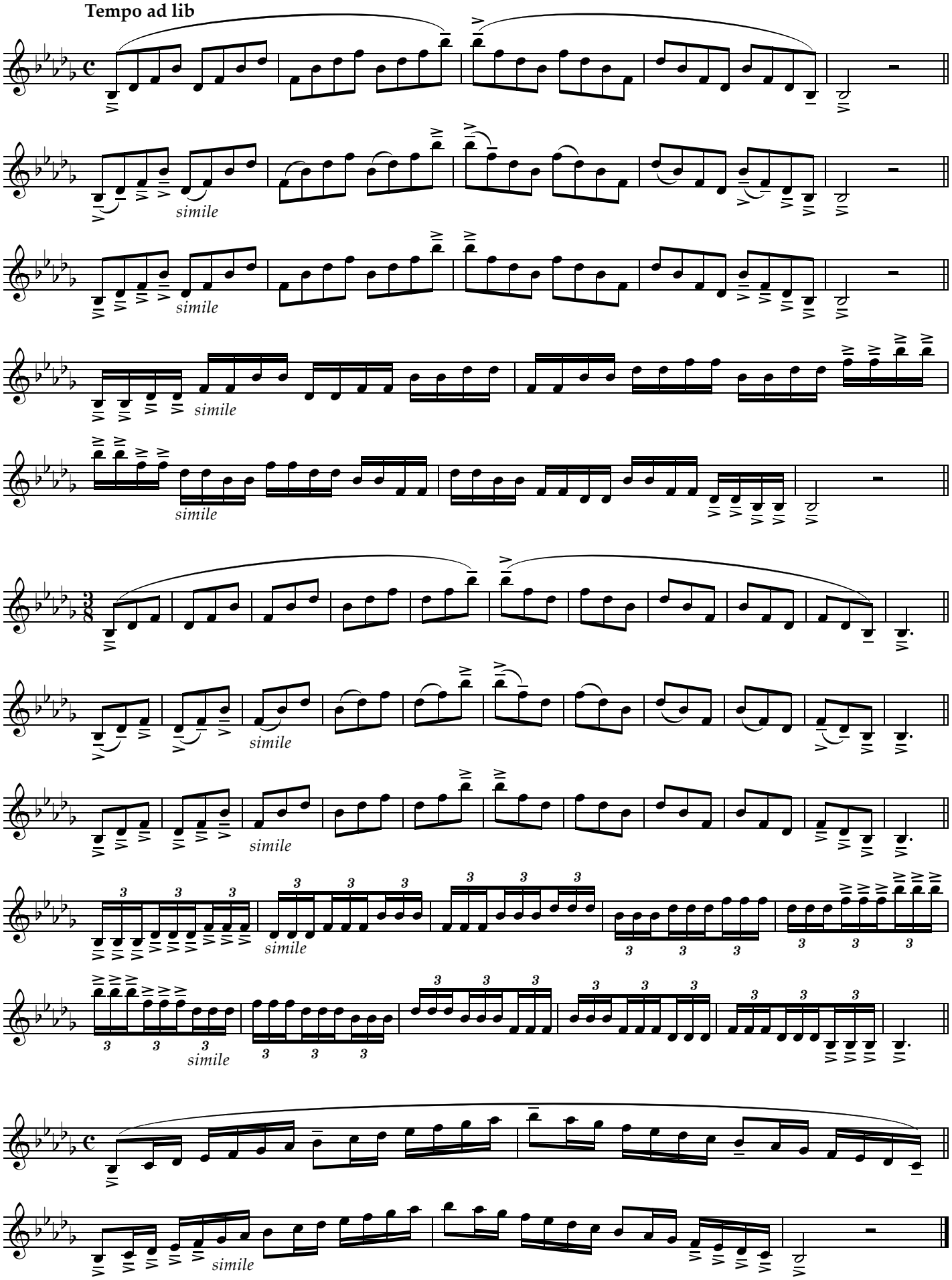
19 - Chords

with slurs & tongue

Bb Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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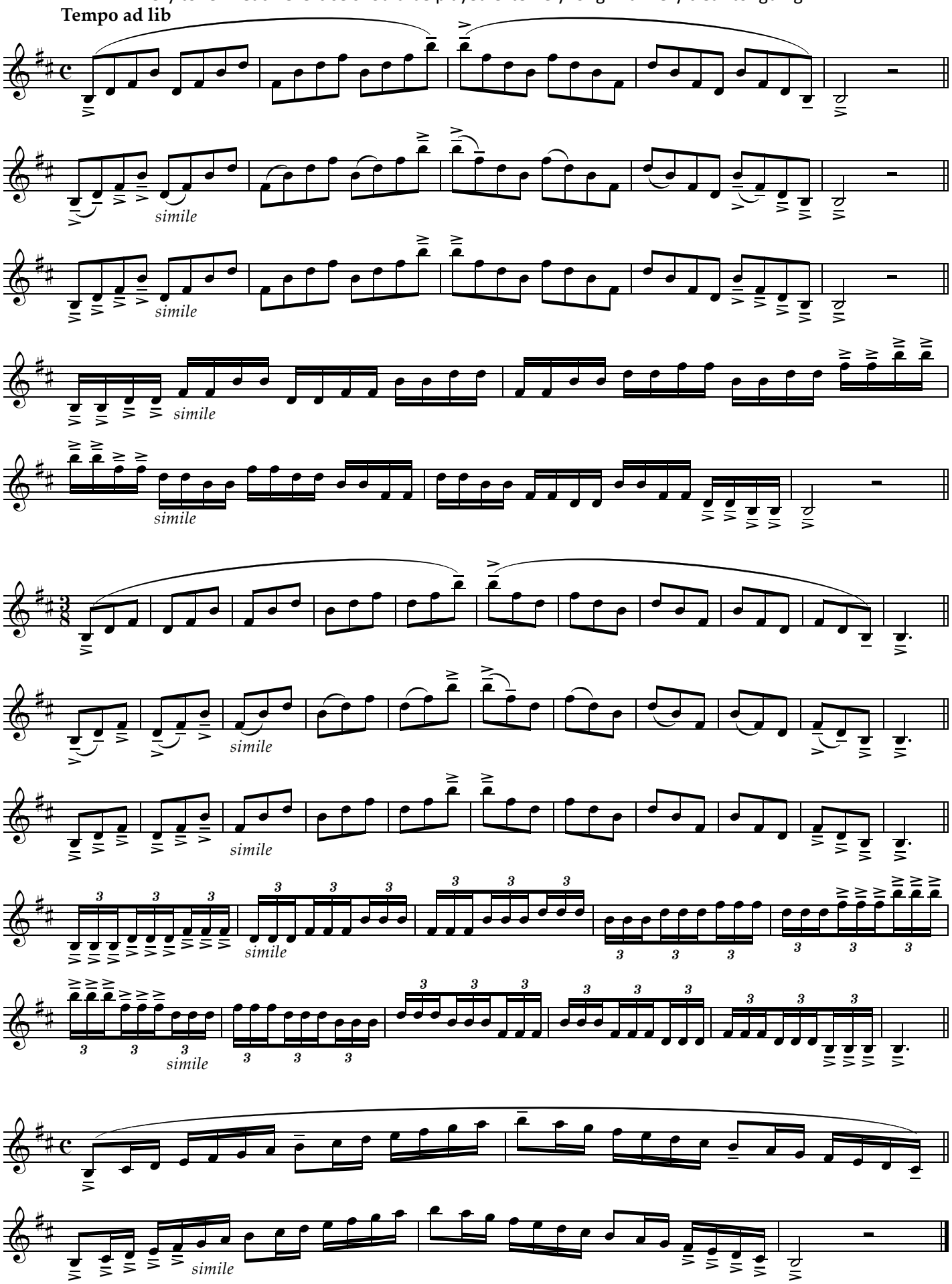
19 - Chords

with slurs & tongue

B Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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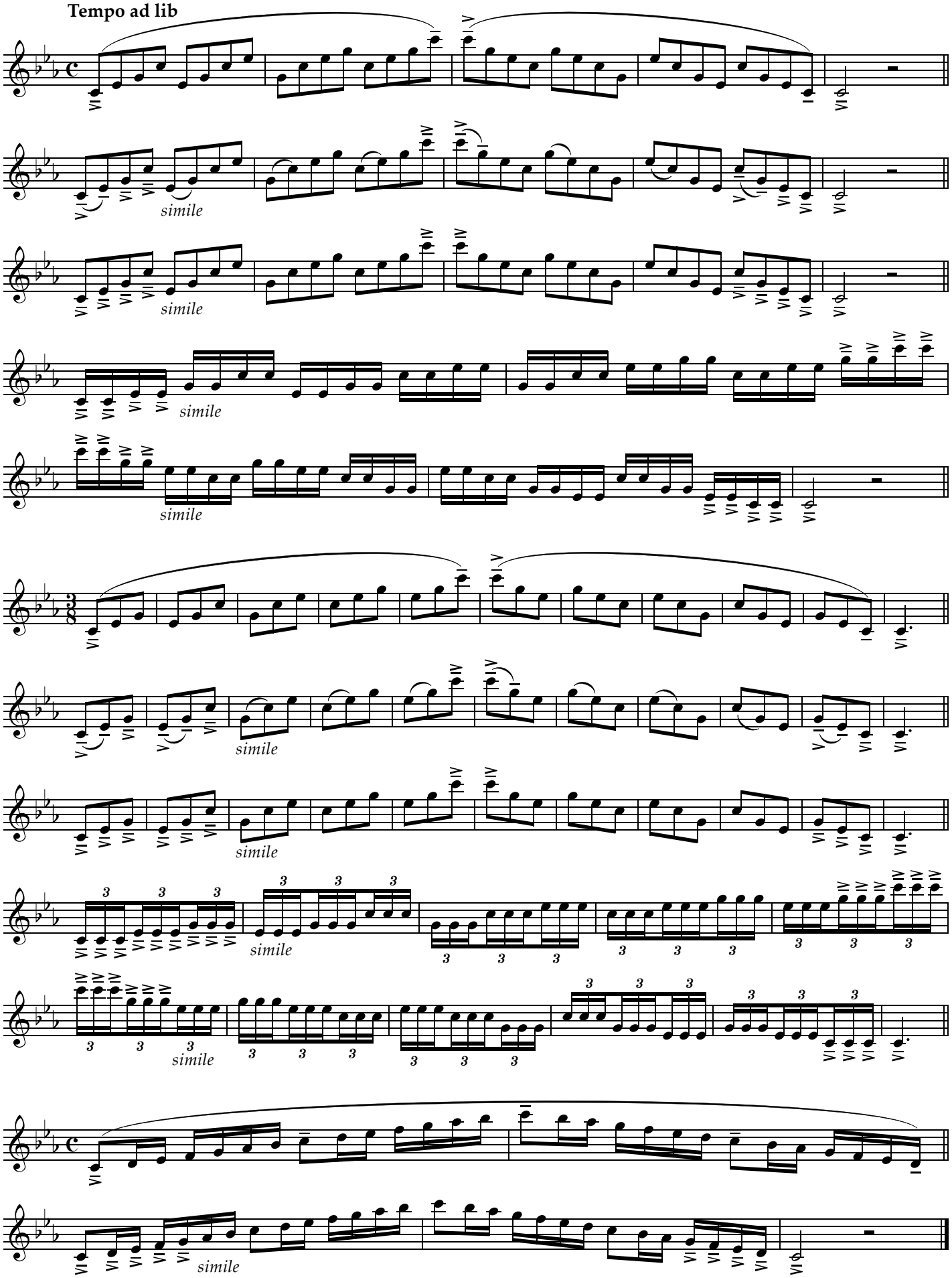
19 - Chords

with slurs & tongue

C Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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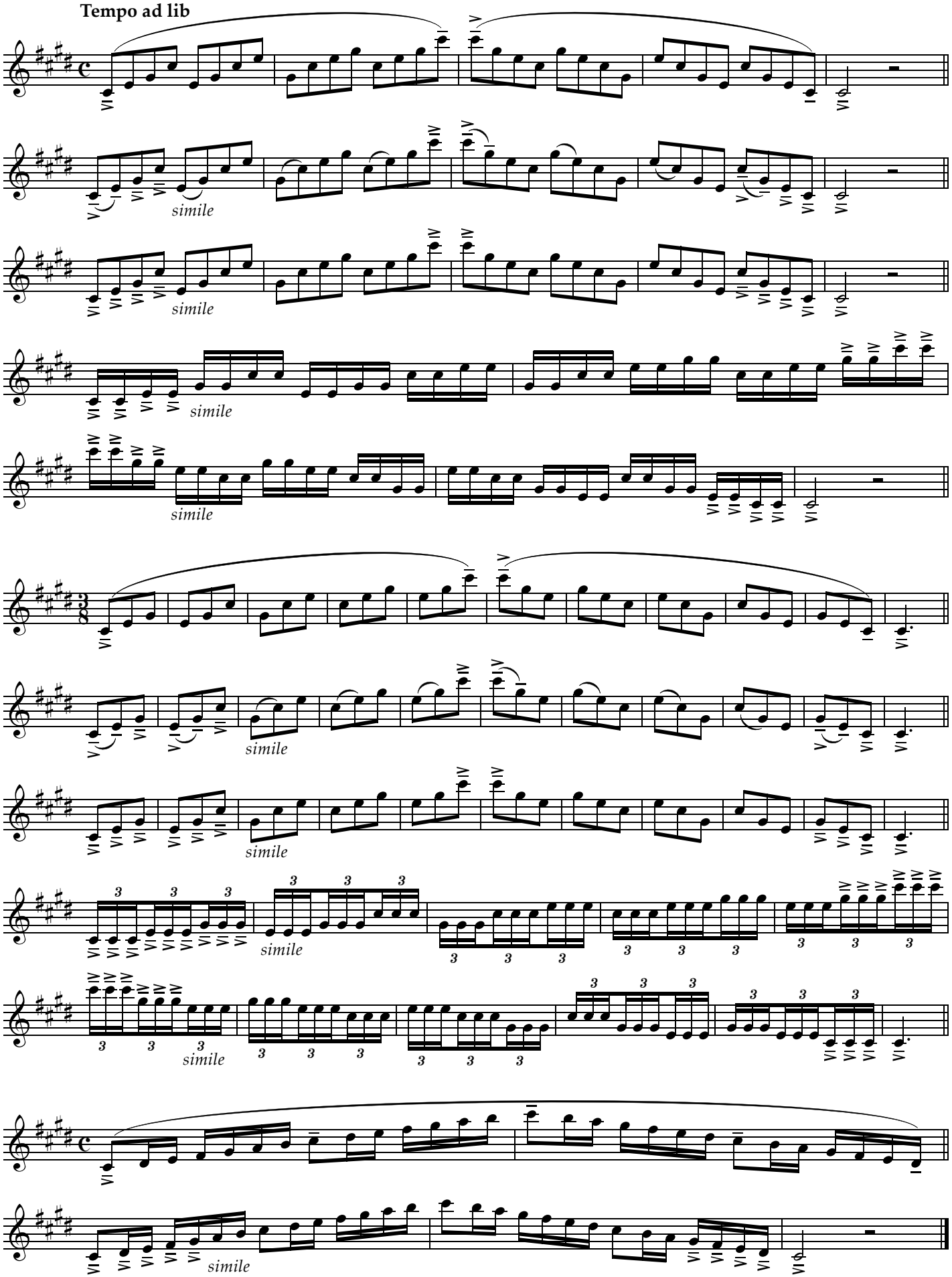
19 - Chords

with slurs & tongue

C# Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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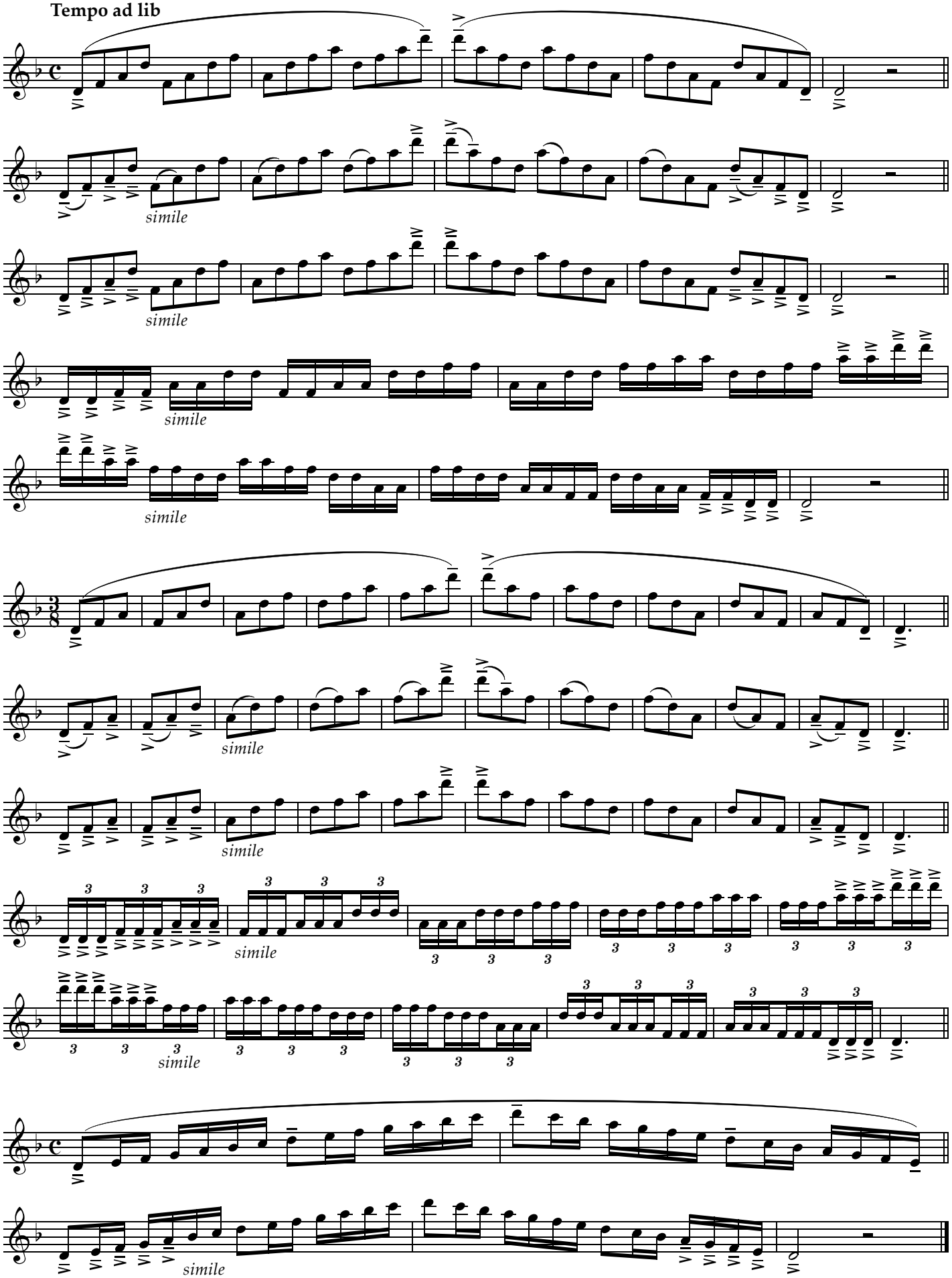
19 - Chords

with slurs & tongue

D Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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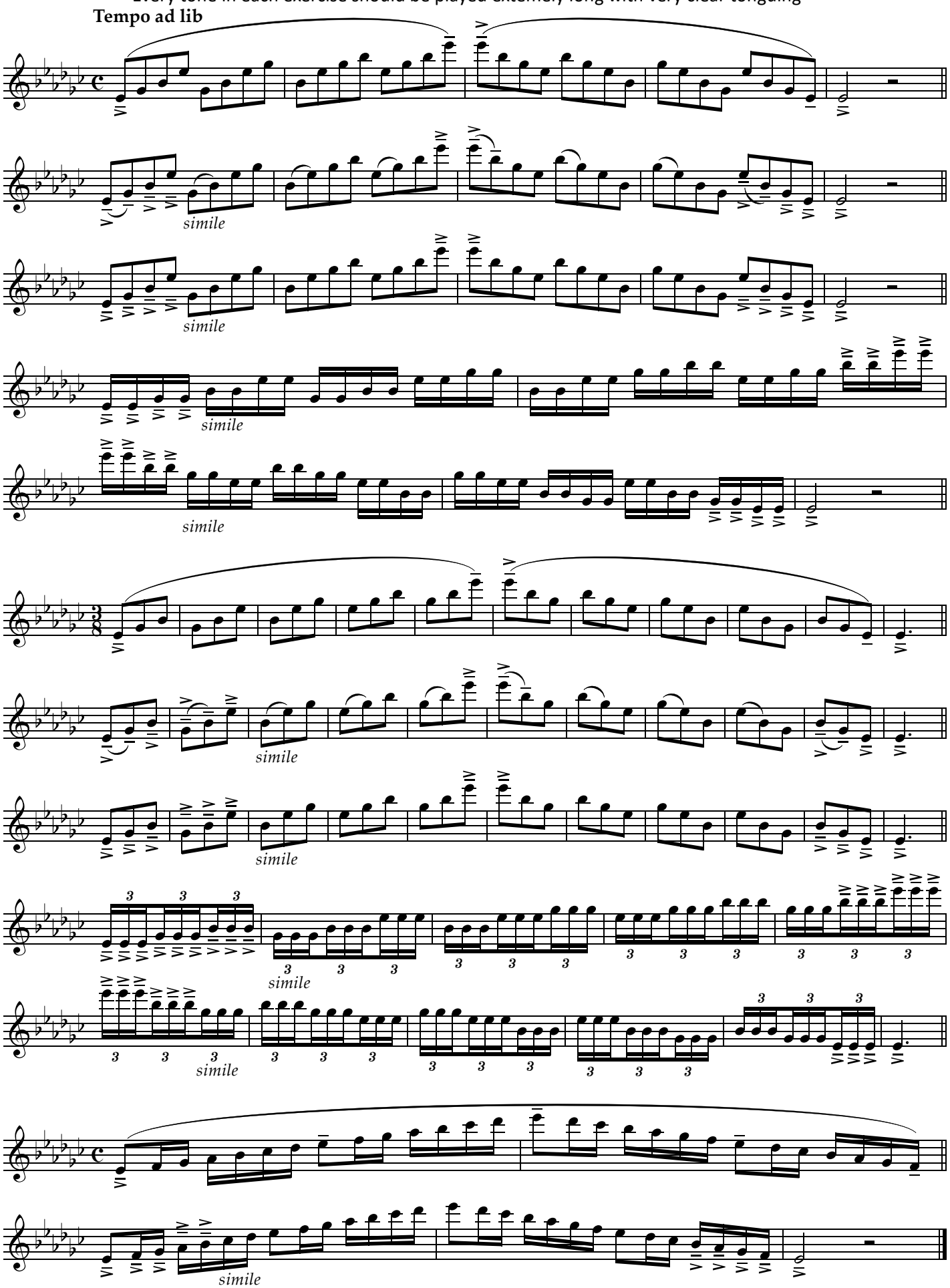
19 - Chords

with slurs & tongue

Eb Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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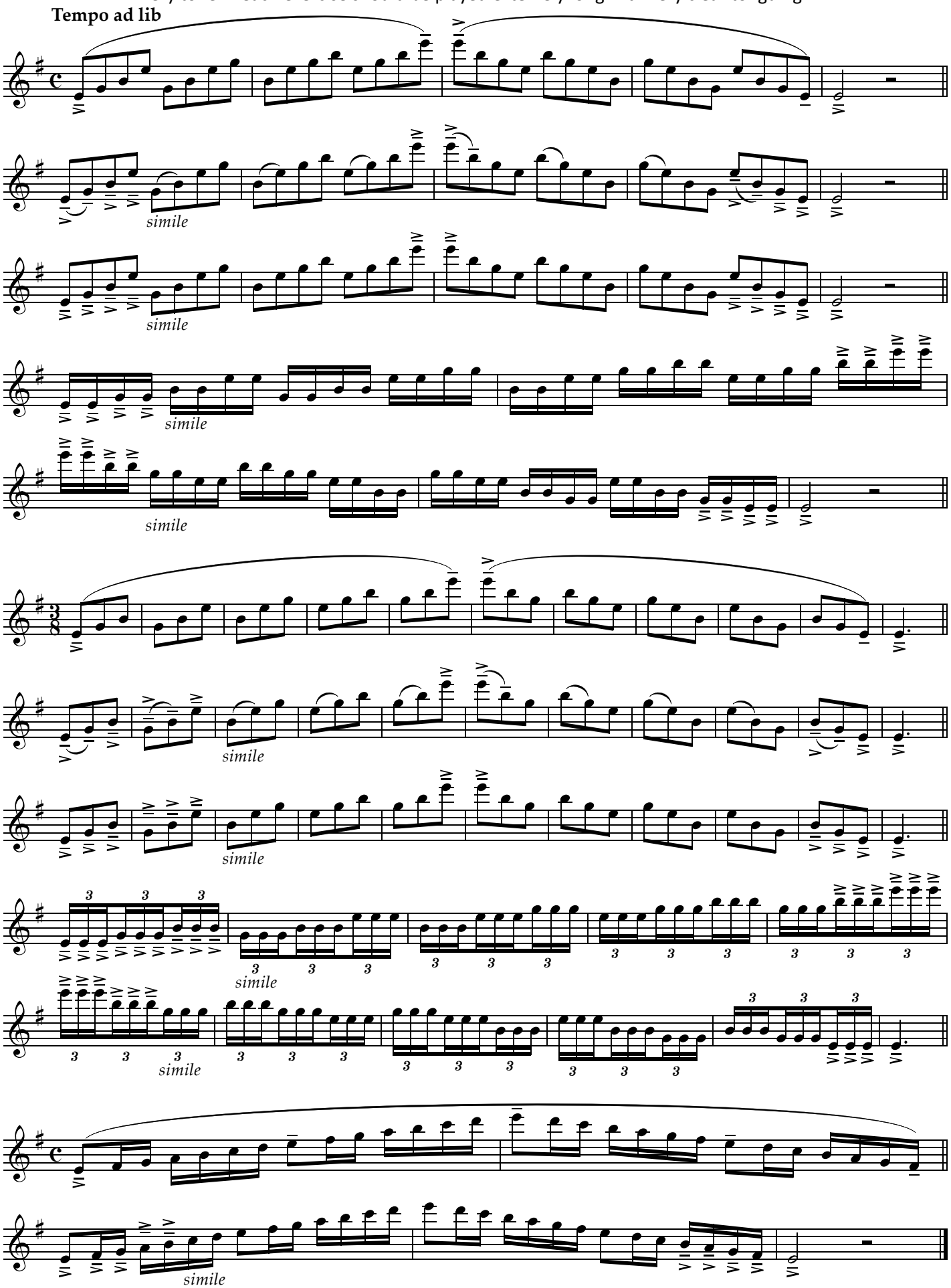
19 - Chords

with slurs & tongue

E Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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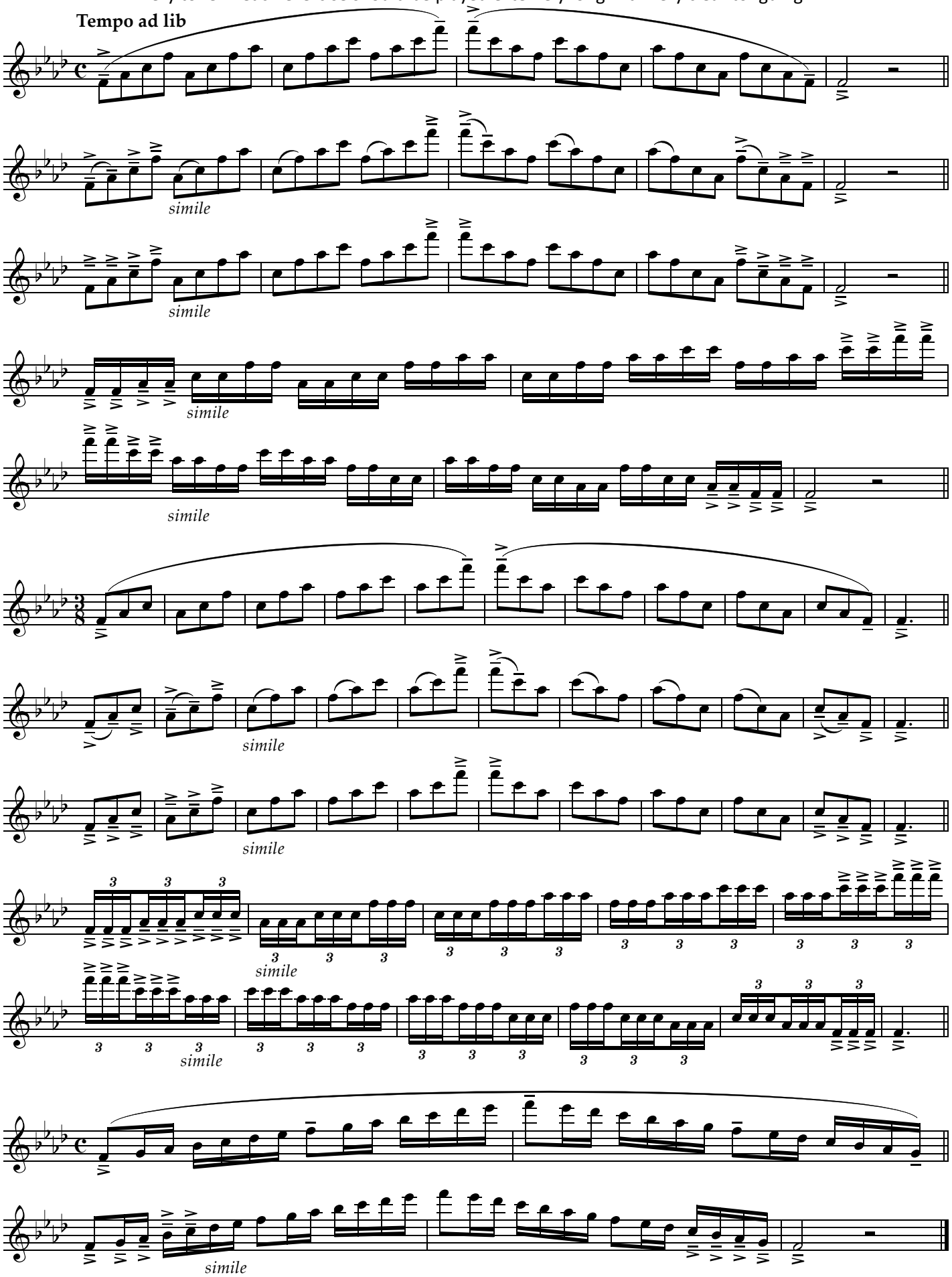
19 - Chords

with slurs & tongue

F Minor

Every tone in each exercise should be played extemely long with very clear tonguing



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Chikowitz – Flow studies

I had the great pleasure of meeting and being taught by Vincent Chikowitz in 1979 and 1983. At that time, he took his exercises as a starting point, which have followed me throughout my life as a trumpet player and teacher.

These exercises are in my opinion fantastic in many ways, and they reveal right away at the change from C1 to D2 if you don't have the right flow and coordination in your playing.

I have also learned that if you don't have full control of the air and blowing technique, you almost risk destroying more than it helps when you play the exercises as they are originally written.

Therefore, I have written these exercises in an alternative way, which makes it easier to maintain the intensity of the air, because we bring the tongue/approach to help us making “upbeats” into the next tone all the way.

As I said, it involves implementing the tongue, and repeating the same tone as an upbeat before the applicable tone change. When we focus, play and properly grasp this feeling of upbeat, it will help us to move on to the next note more easily, and when we then come up in the higher register, we can (in our mind) "bring the next note down”, instead of “go up and play it”. In this way, it is easier for our body to ground and maintain the flow throughout the exercise.

The whole principle of these exercises (also according to Vincent Chikovitz) is that when we start every line of this exercise, we should always play on to the last note, and this regardless of whether there is any note in the sequence that is lost. This means that you get used to always playing on, even if there are some notes that don't come out of the instrument (as you would expect...).

Many people play these exercises very statically, but they are meant to be played like a beautiful piece of music, where the note we are playing leads into the next note, which leads into the next, and so on. Just like a singer will sing and present every note in a beautiful song. So, it is important to constantly play and think ahead, so we do not lose the flow and momentum in the music/phrase.

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I often choose to repeat the exercise two or three times as written. The first time at a slow tempo - of course with a certain momentum, then one or two repetitions with accelerando, and all the time with the idea of playing until the last note. It cannot be emphasized enough that all exercises always must be played like a beautiful piece of music, so that in this way we can transfer the feeling we get to everything else we play.

If we choose to play the exercise only once, we can just jump to the last bar at the coda sign, as written.

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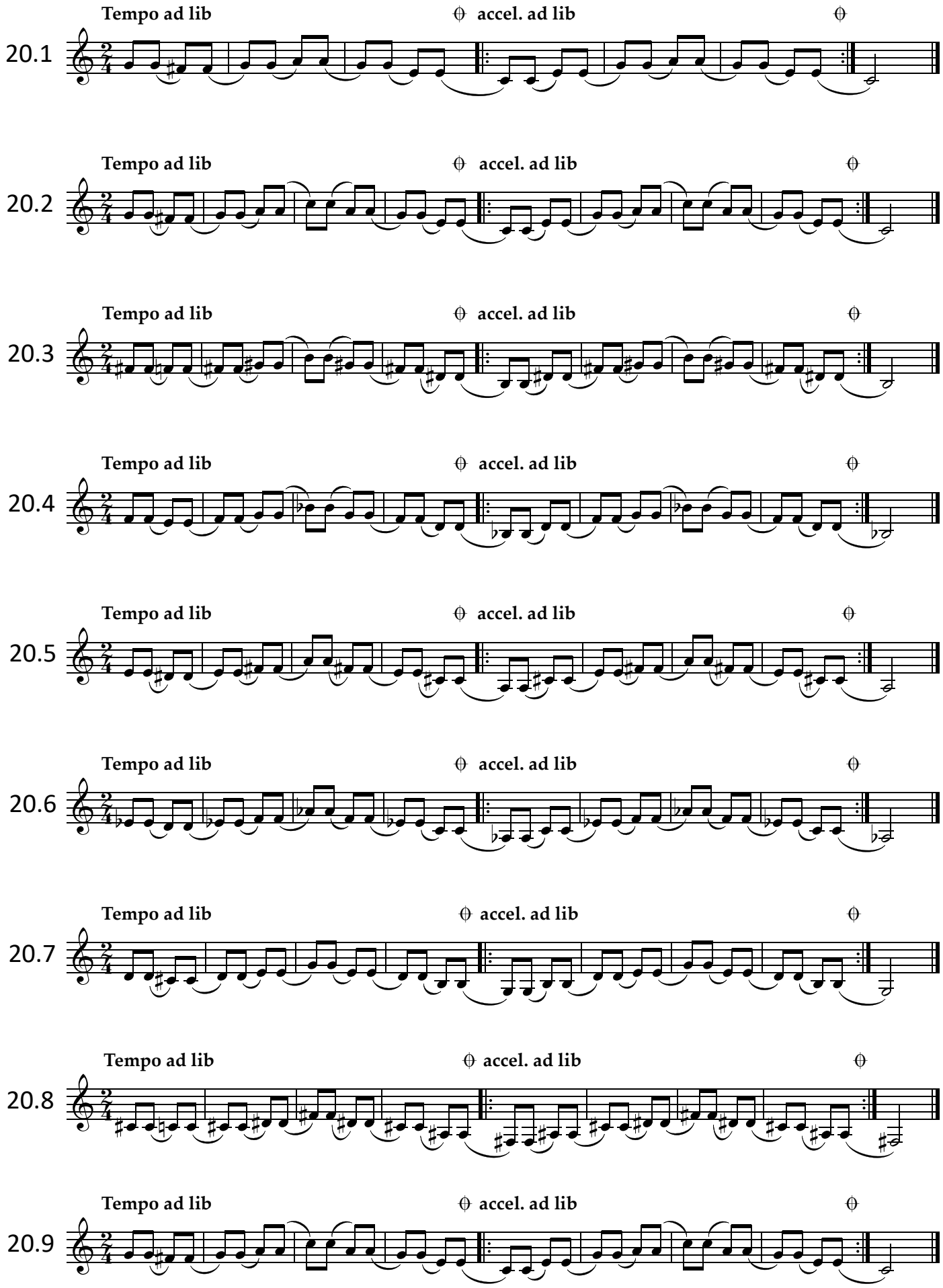
20 - Chikovitz – Flow studies



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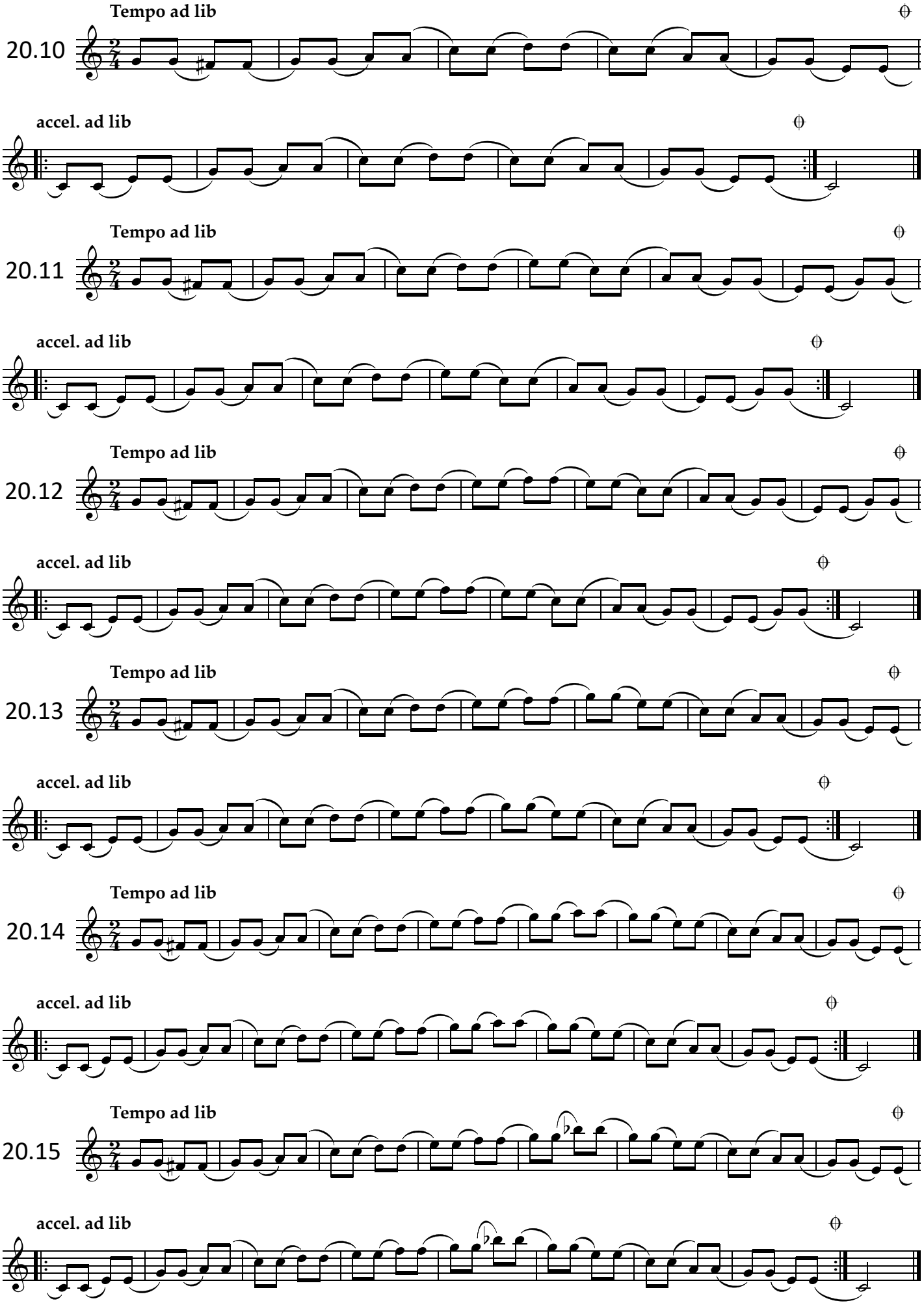

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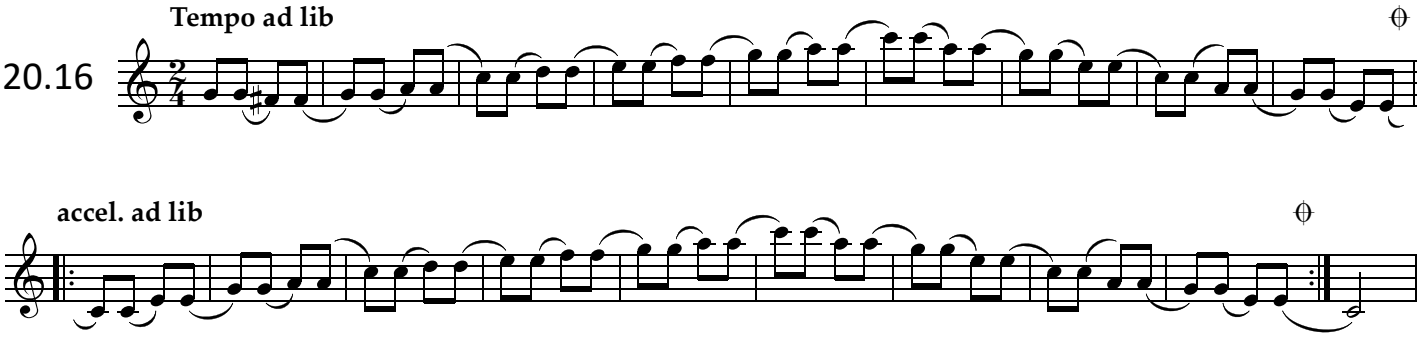
20.16



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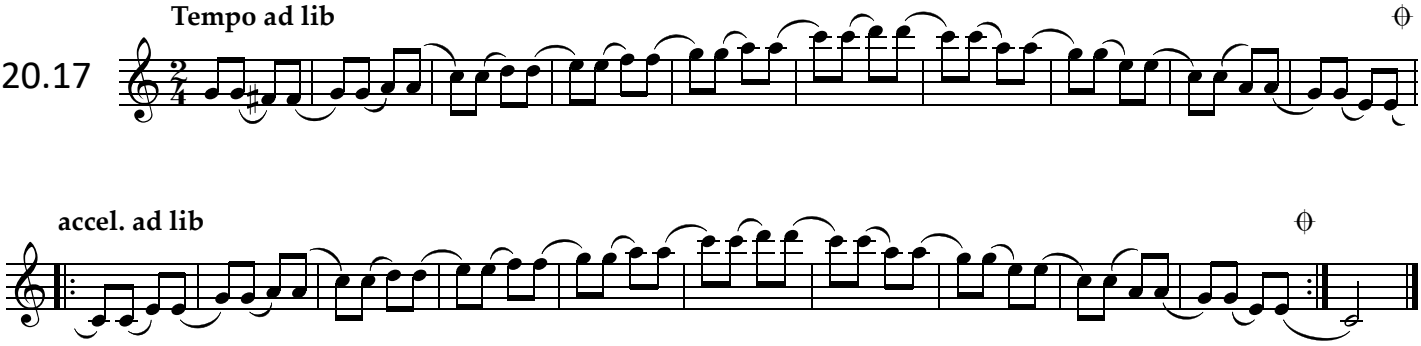

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Arban

Arban's fantastic book is now available in many different editions, where the exercises sometimes are written in slightly different ways.

I will here explain how I prefer to think and play some of my favorite exercises in

Arban: Etudes with dotted eighths and subsequent sixteenths

These three exercises have always been very important to me.

My idea is that all notes should be played extremely long and with a very clear tonguing/articulation, but without forcing and not playing to hard accents.

Try to keep a natural line in the exercise. I am always thinking the dotted eight notes as long as possible and into the sixteenth, and then the sixteenth as an upbeat into the next tone.

When I talk about playing long tones and clear tonguing/articulation, I mean that we should think and keep the air and sound as a long line, which then is divided by a very fast and clear tonguing. In order for this to be done, it is therefore very important that the position of the tongue is very far forward in the mouth, so that its movement is as small and fast as possible when it has to divide the air flow.

In many editions there are accents on all the dotted eighth notes. Again, this is not wrong as such, but if we instead focus on playing an accent on the sixteenth and think of it as an upbeat to the dotted eighth note, both the clarity and the momentum of the different notes will be much better. When we play and think this way, all the notes will have more meaning and it will be easier for us to improve the quality of all the notes we play.

When we can play these exercises with long notes and clear tonguing, we will be able to play them with short notes - staccato at any time. However, we must remember that even if we play short notes, we must have the same feeling as when we play long notes, so that we do not lose the flow and the connection between the notes.

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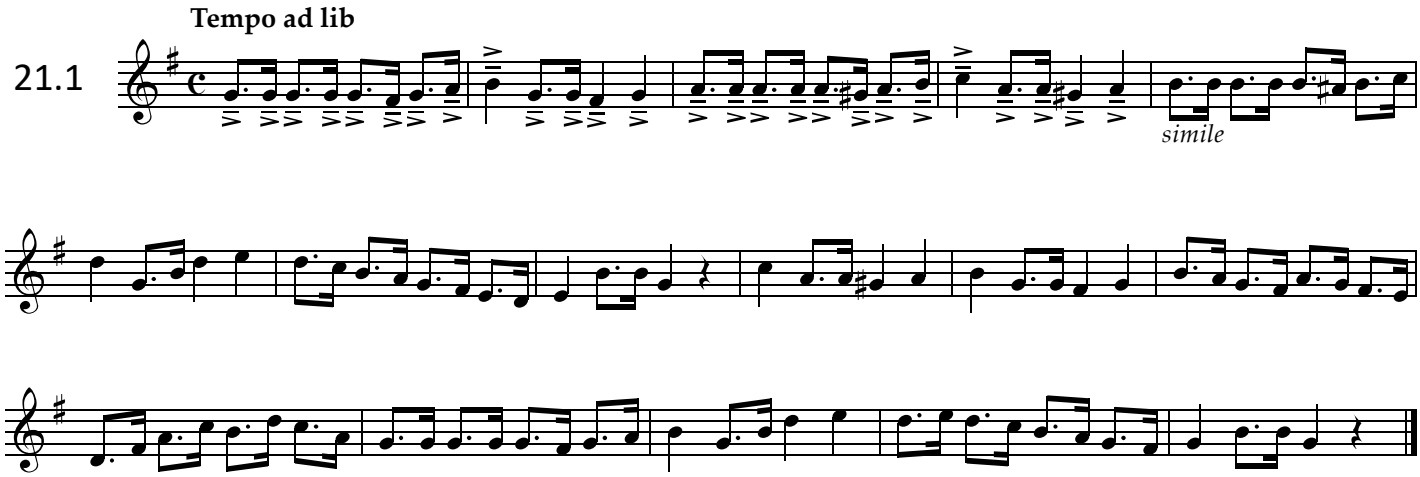
As always when I play short notes, I think of a table tennis ball. It has a light and airy sound when it hits the table, and it jumps very easily and elegantly on to the next jump and so on. To place the sixteenth exactly in time, I always subdivide the dotted eighth notes into sixteenths. This means that the rhythm becomes more precisely, and it help us to keeping the momentum and flow going throughout the hole exercise.
This and similar exercises can be advantageously played on one and the same note, in order to really have time to focus on the quality of the tonguing/articulation, the momentum and the perfect rhythm.

21 - Arban – Etudes with dotted eights and subsequent sixteenths

21.1



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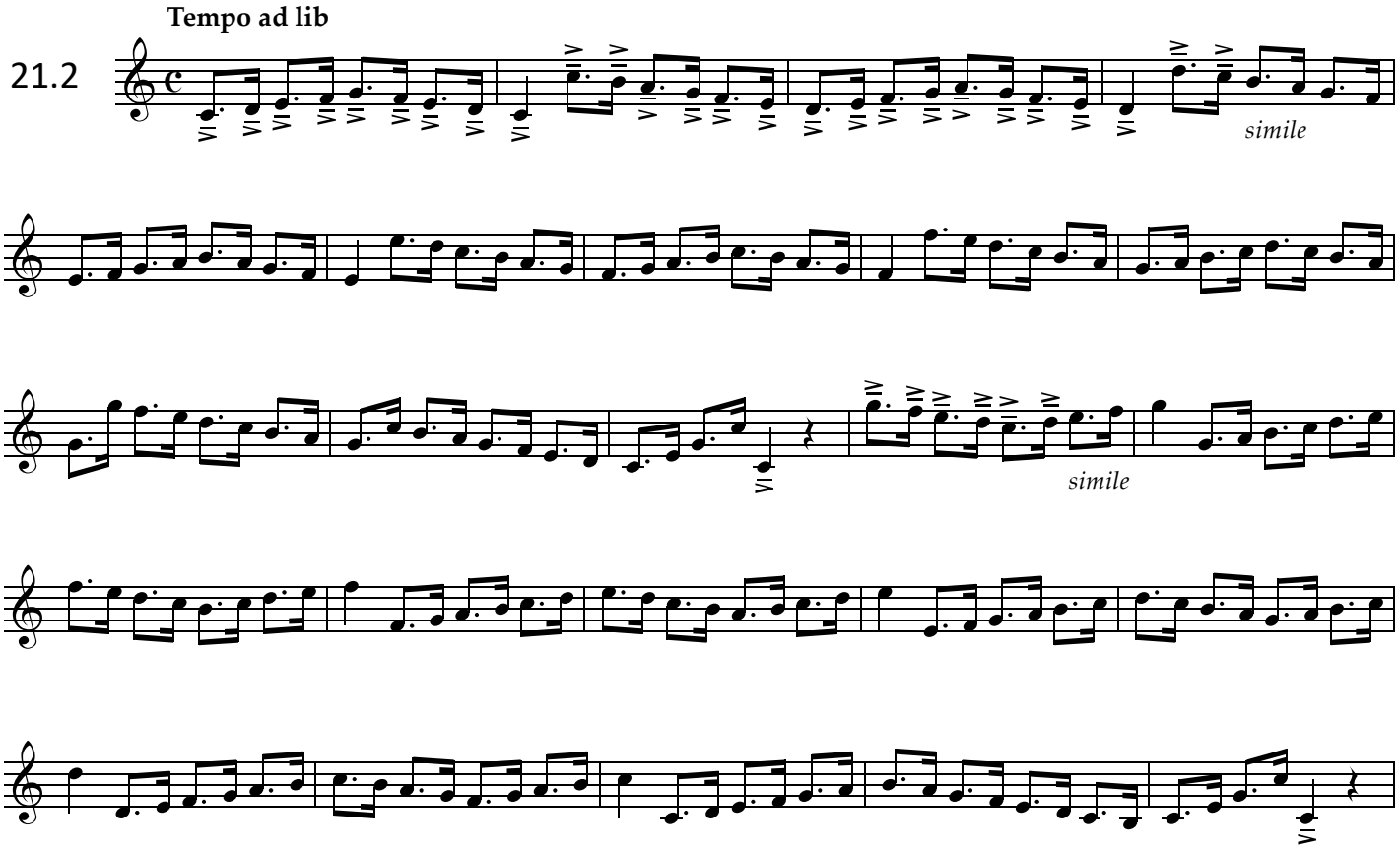

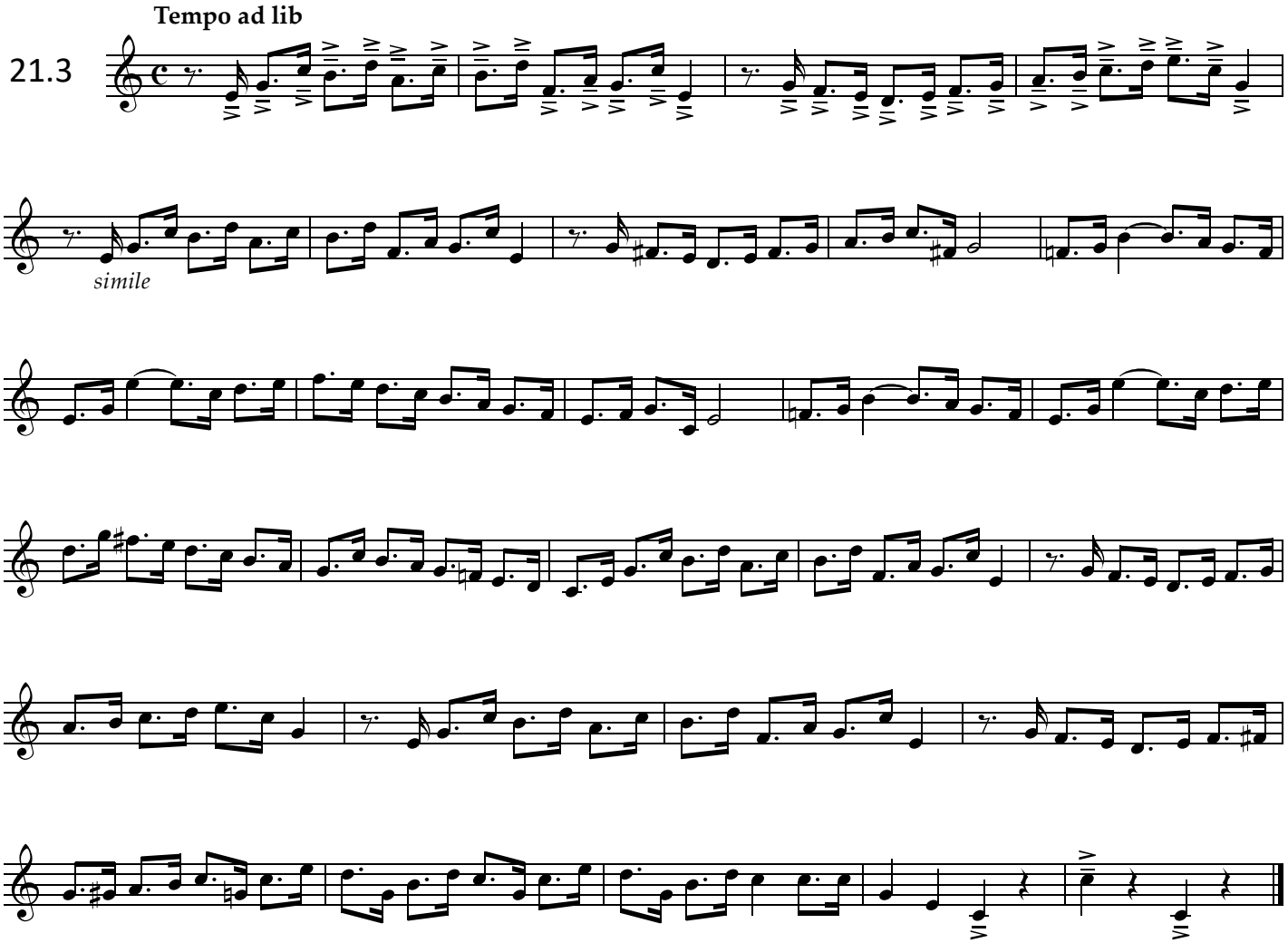

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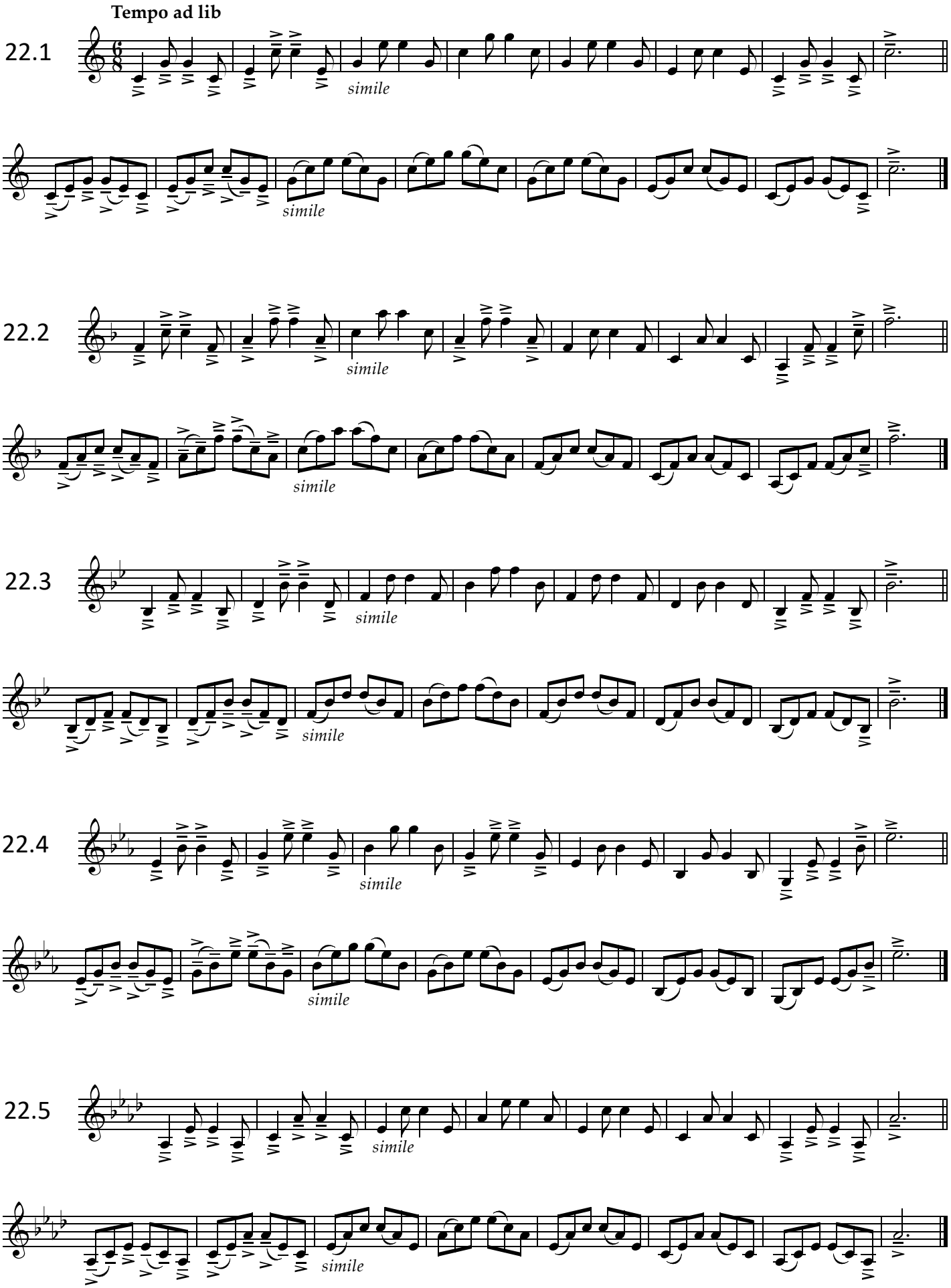
22 - Arban – Exercises with chords 1



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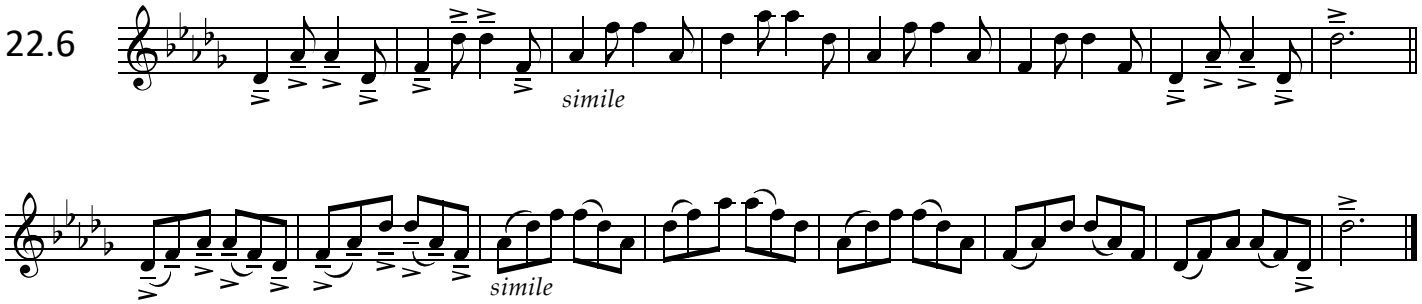

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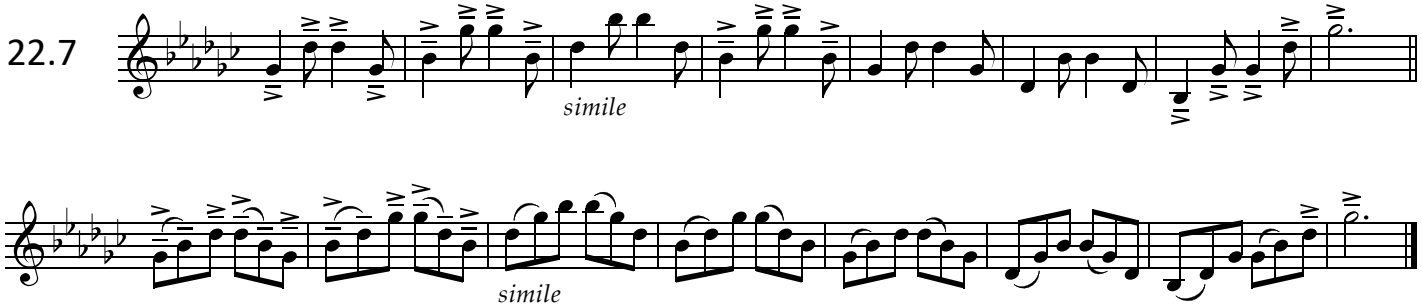

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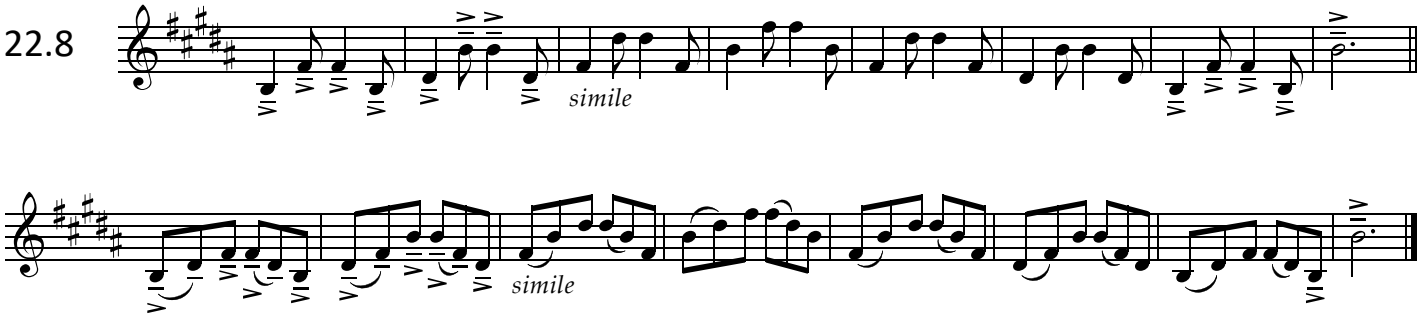

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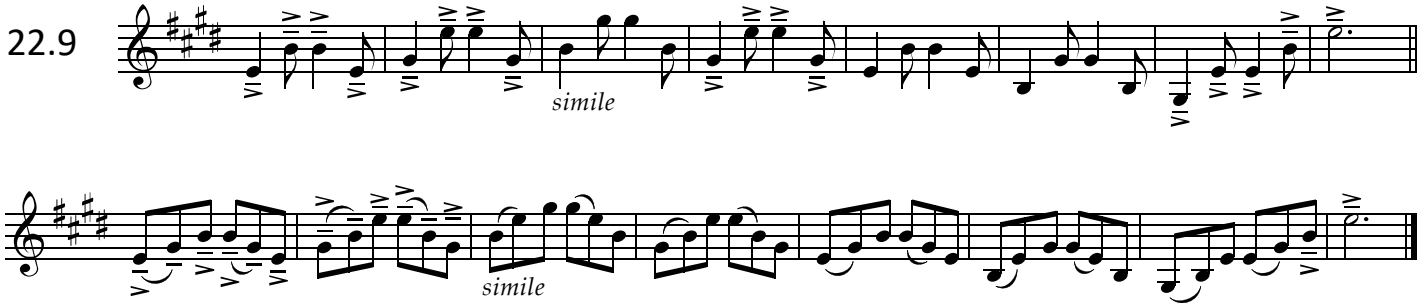

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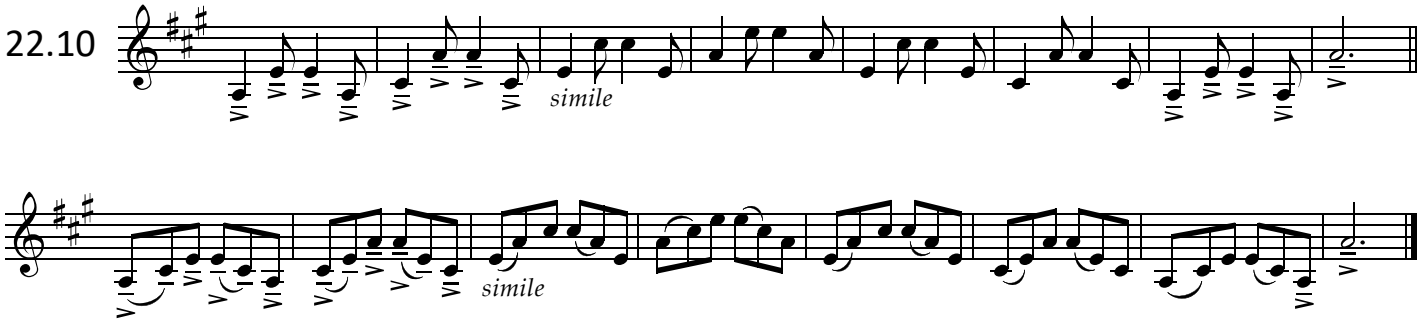

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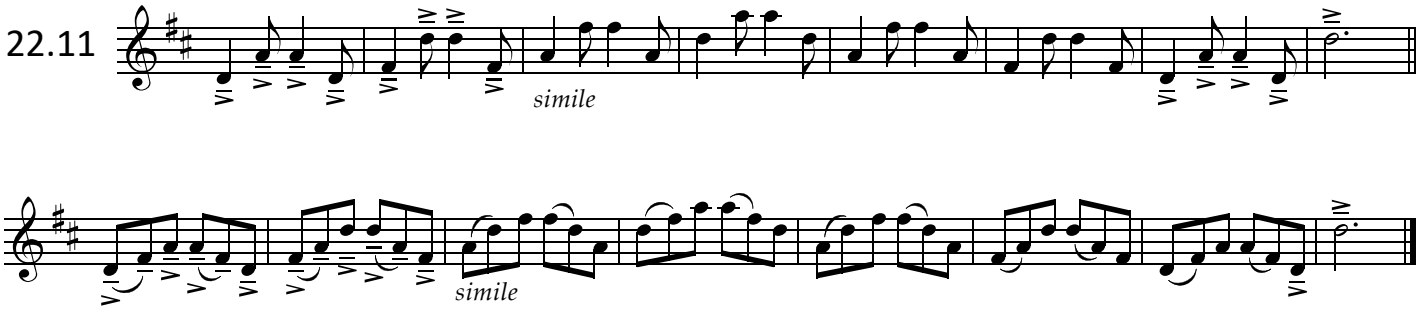

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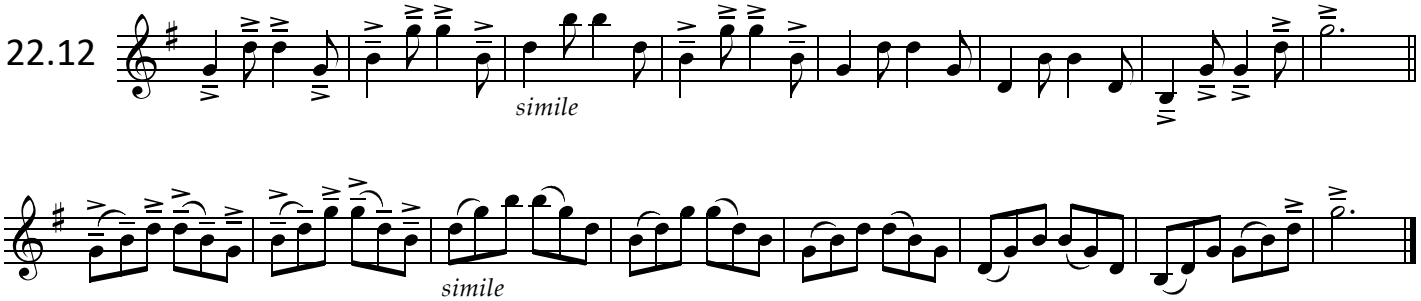

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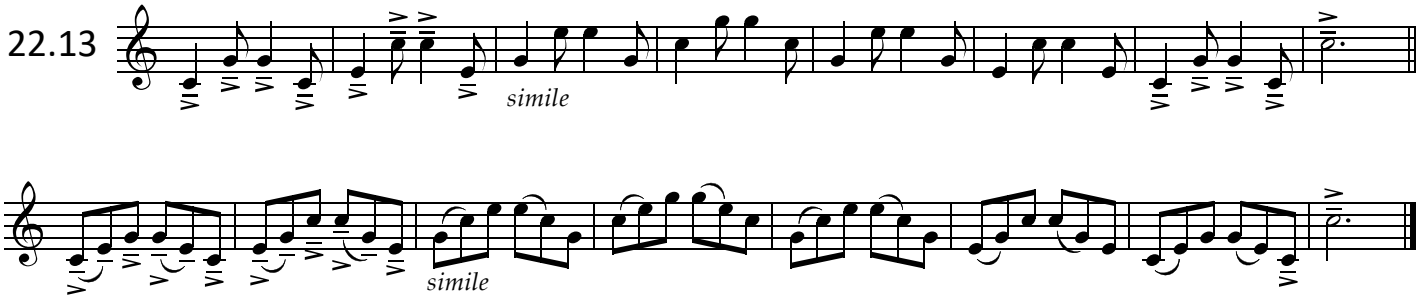

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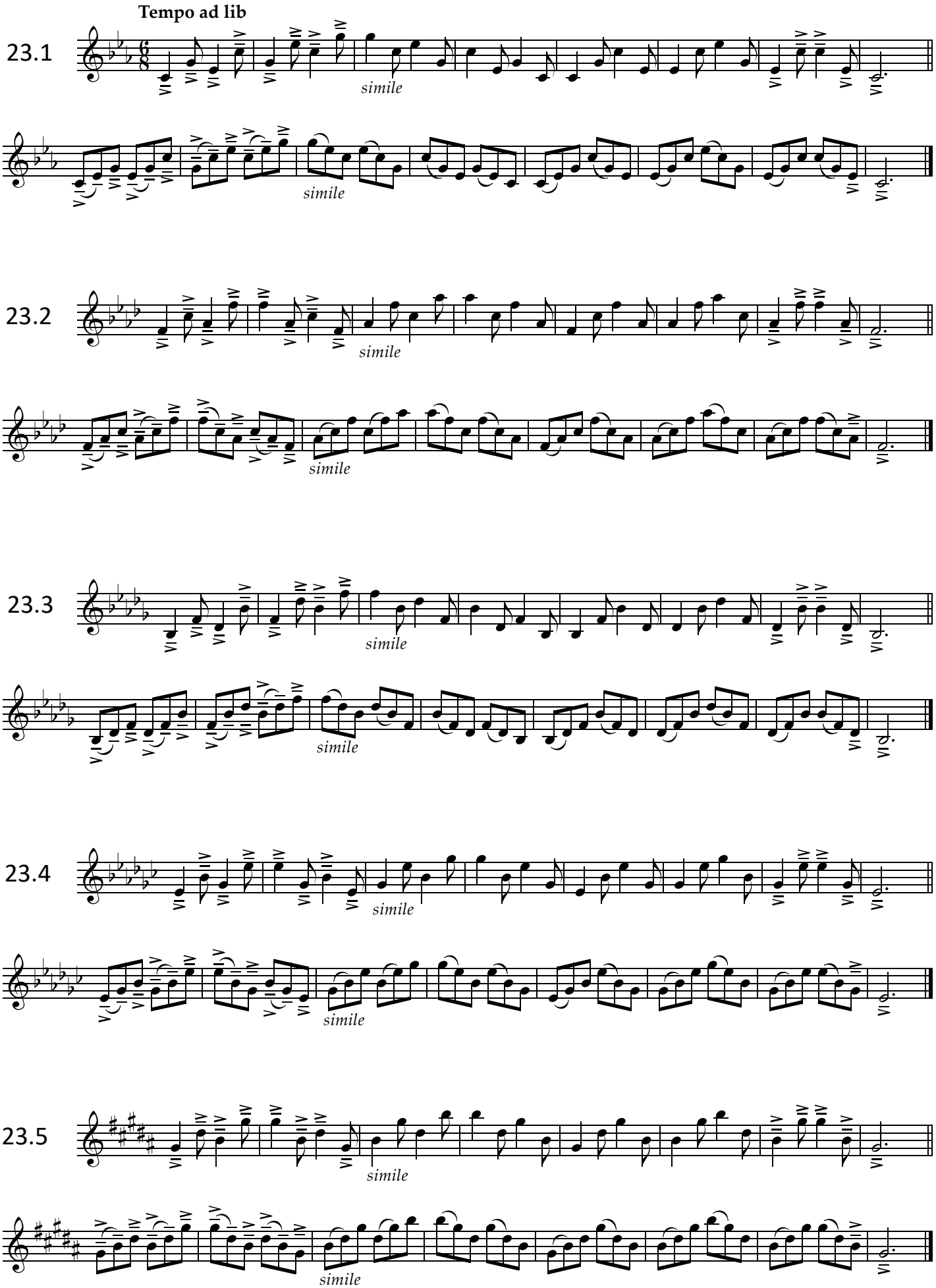
23 - Arban – Exercises with chords 2



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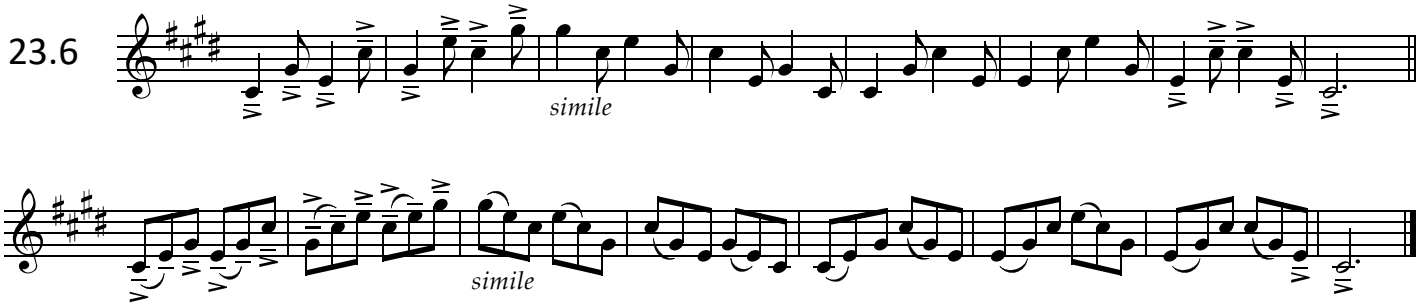

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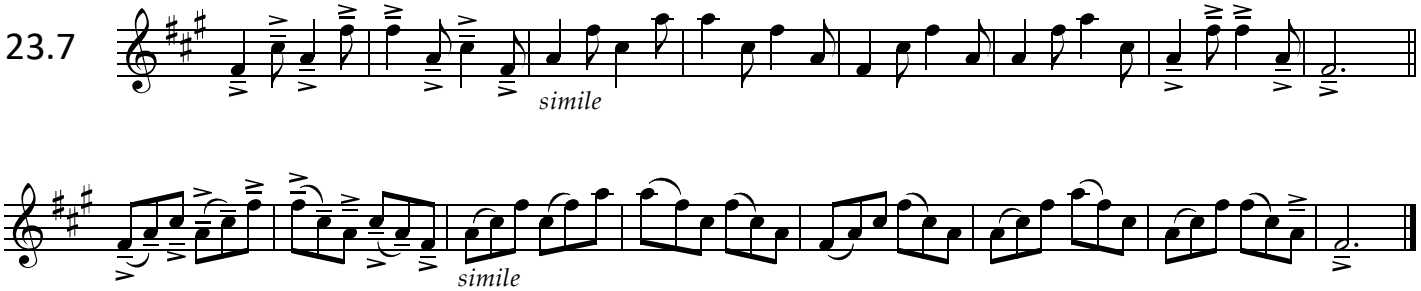

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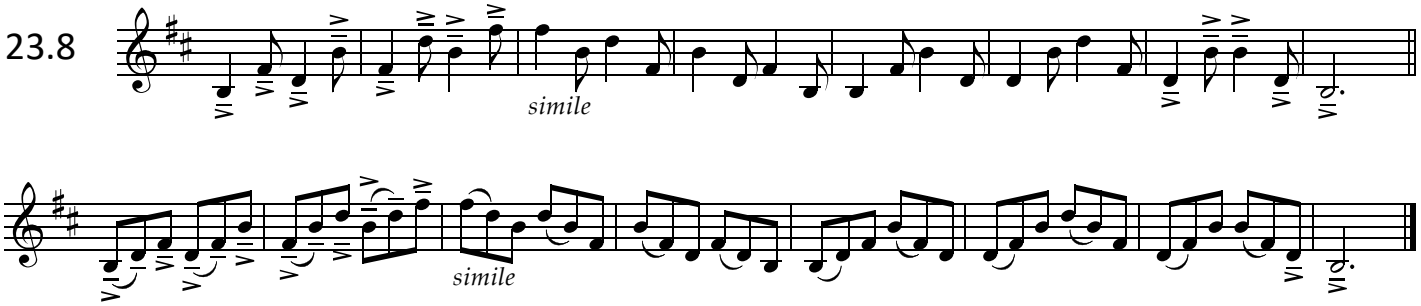

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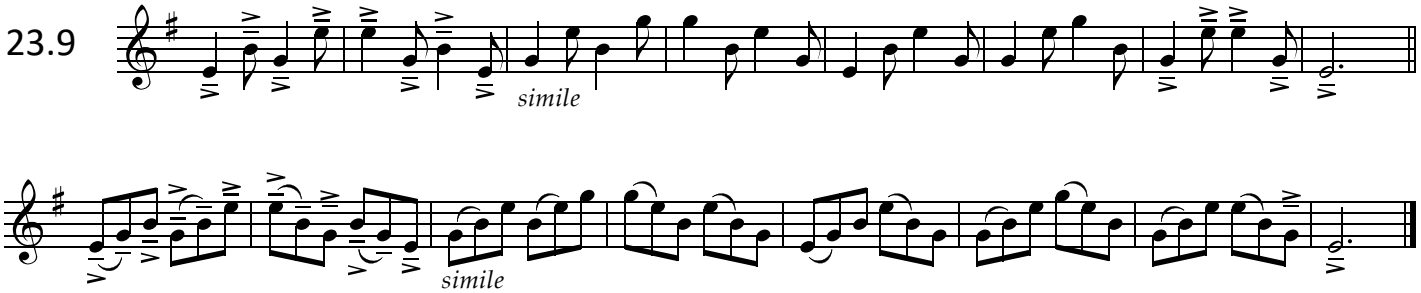

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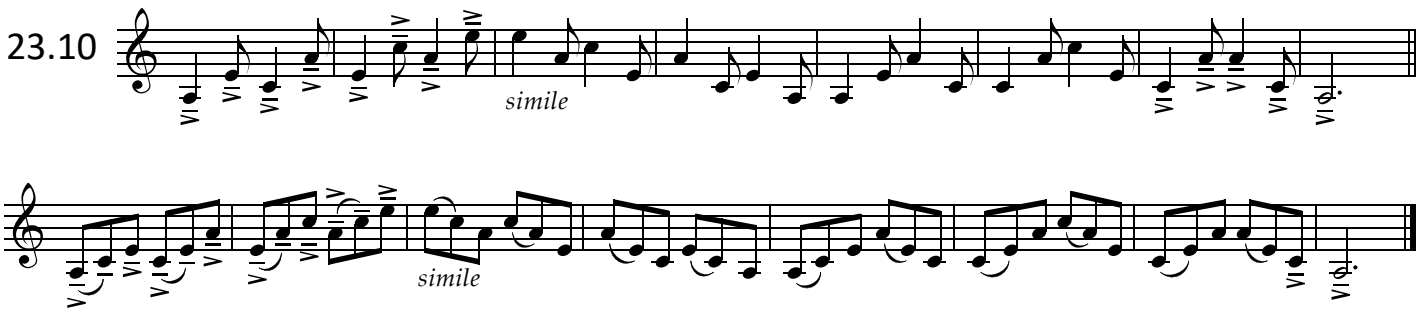

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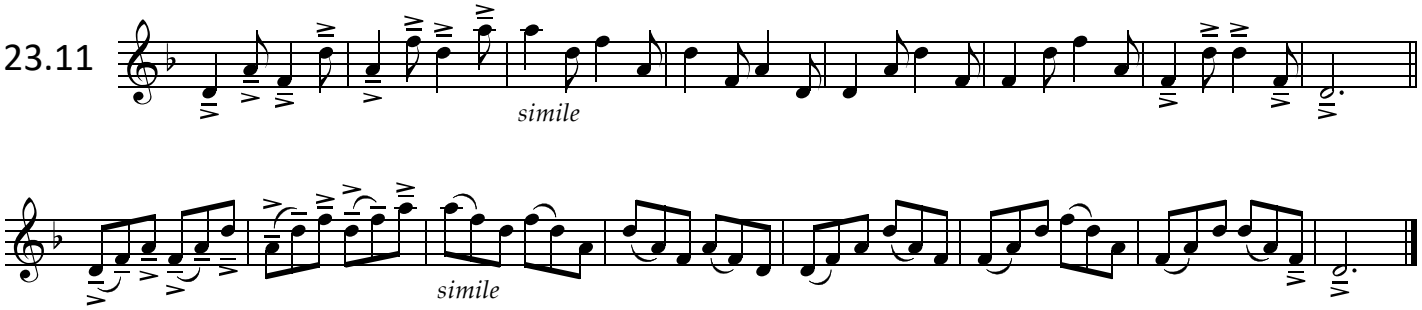

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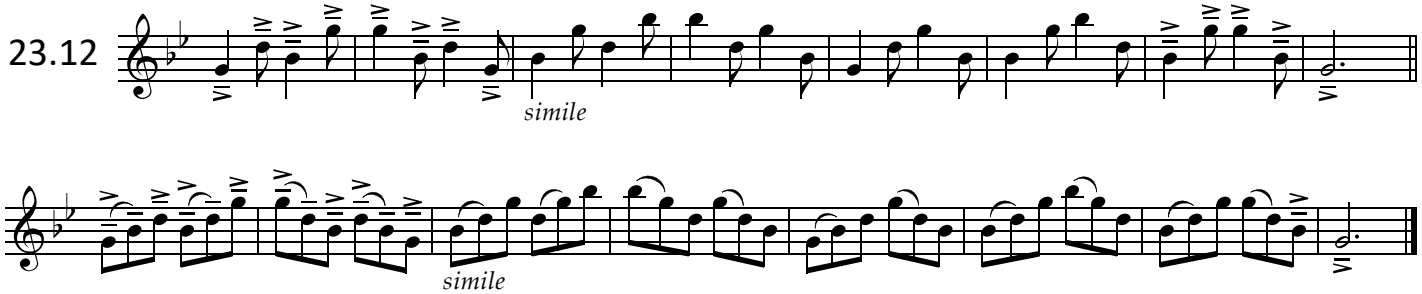

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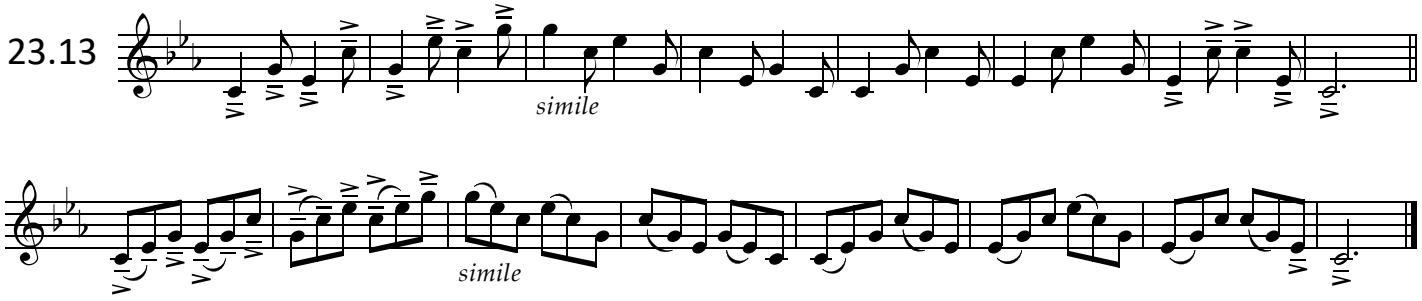

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24 - Arban – Exercises with chords 3

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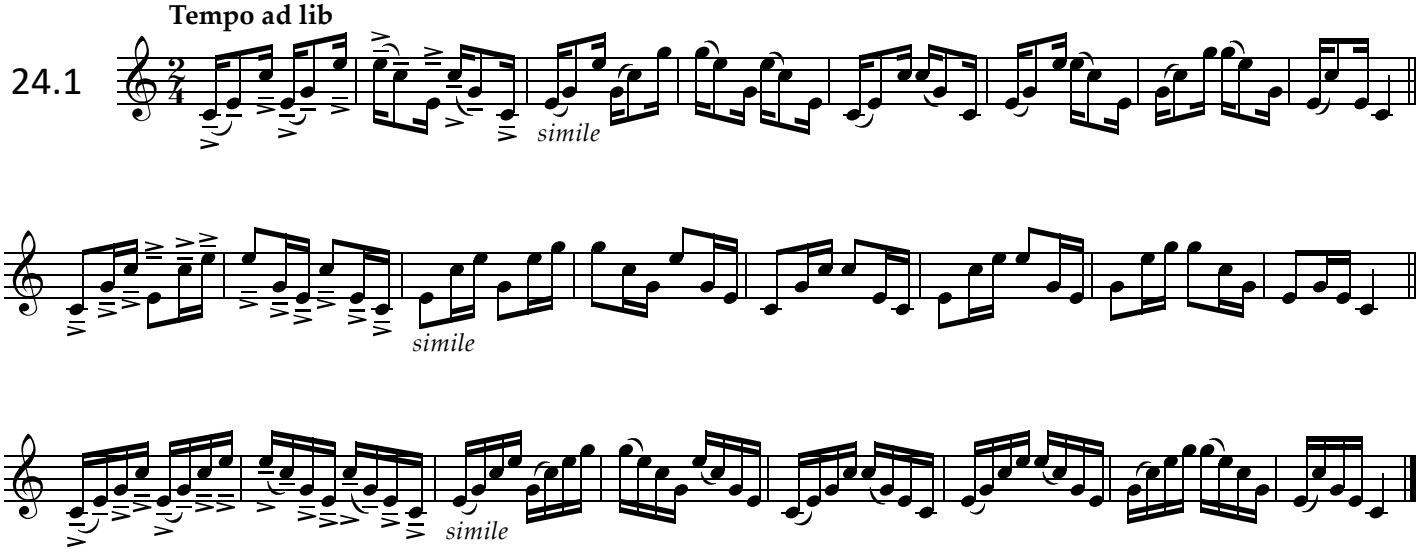

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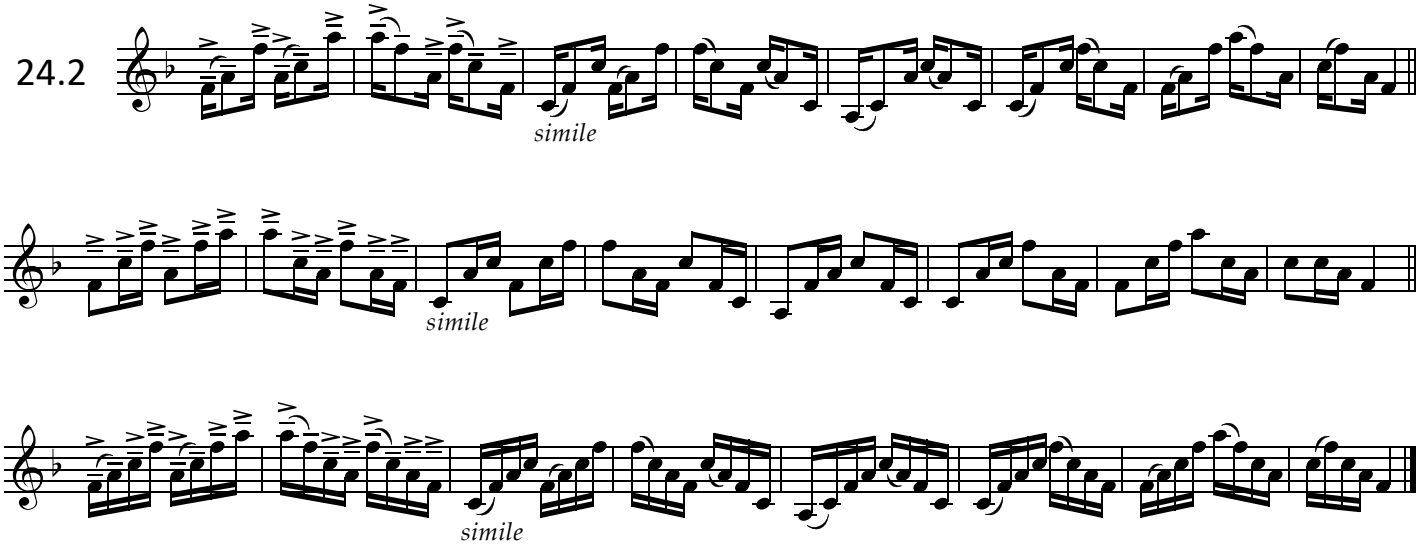

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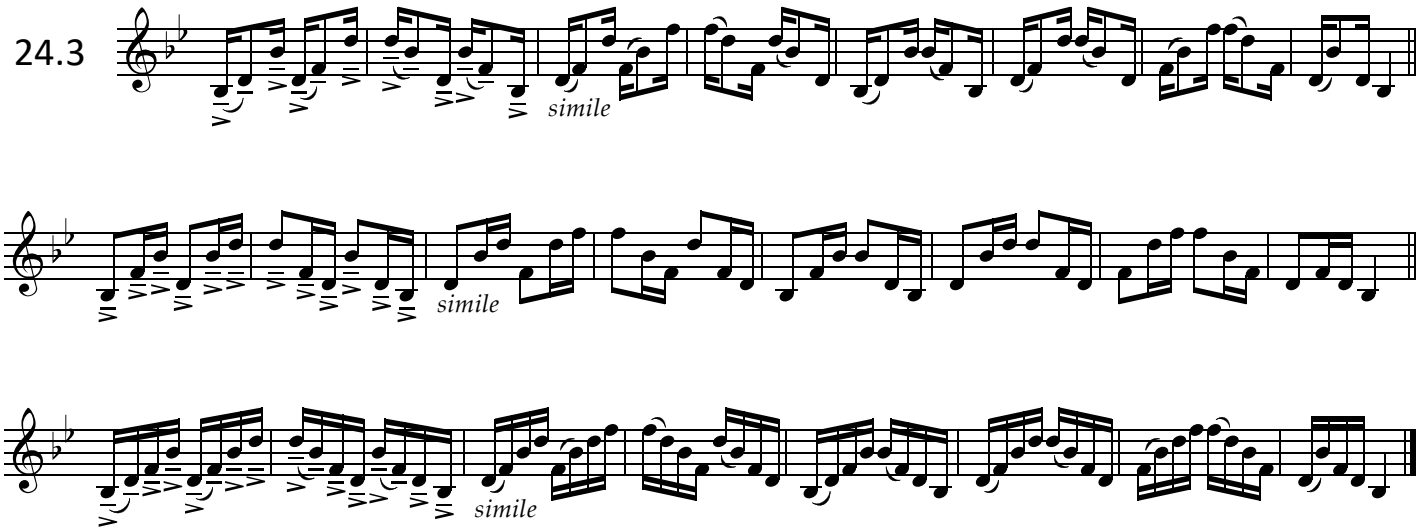

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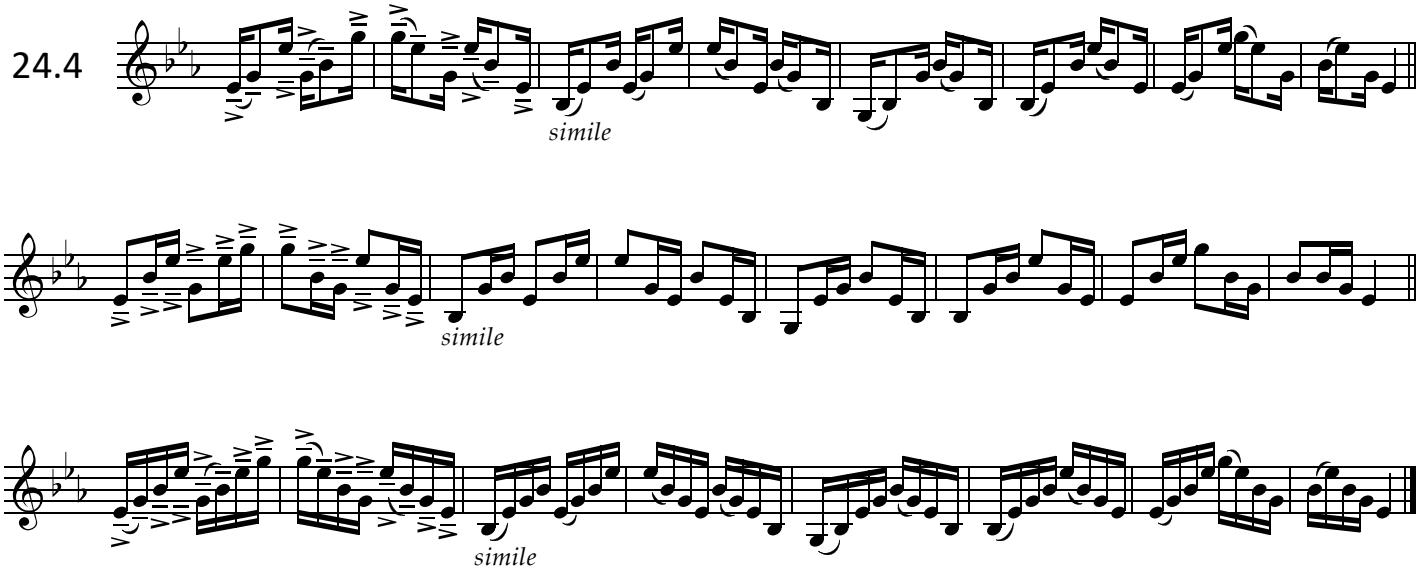

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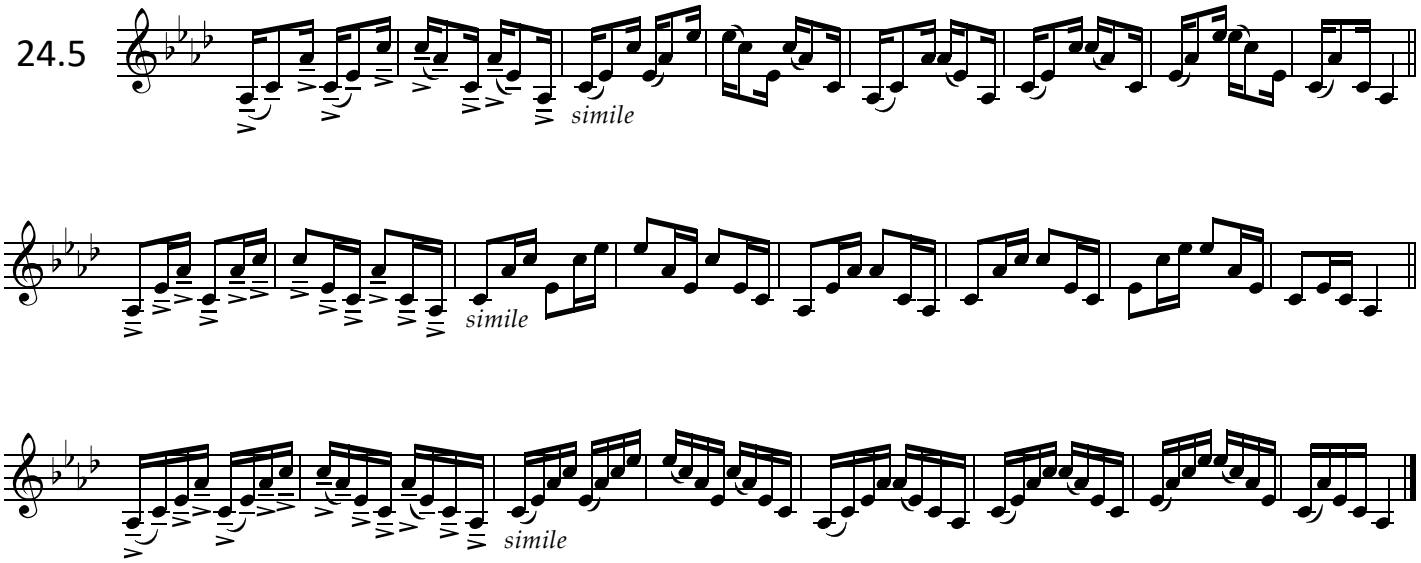

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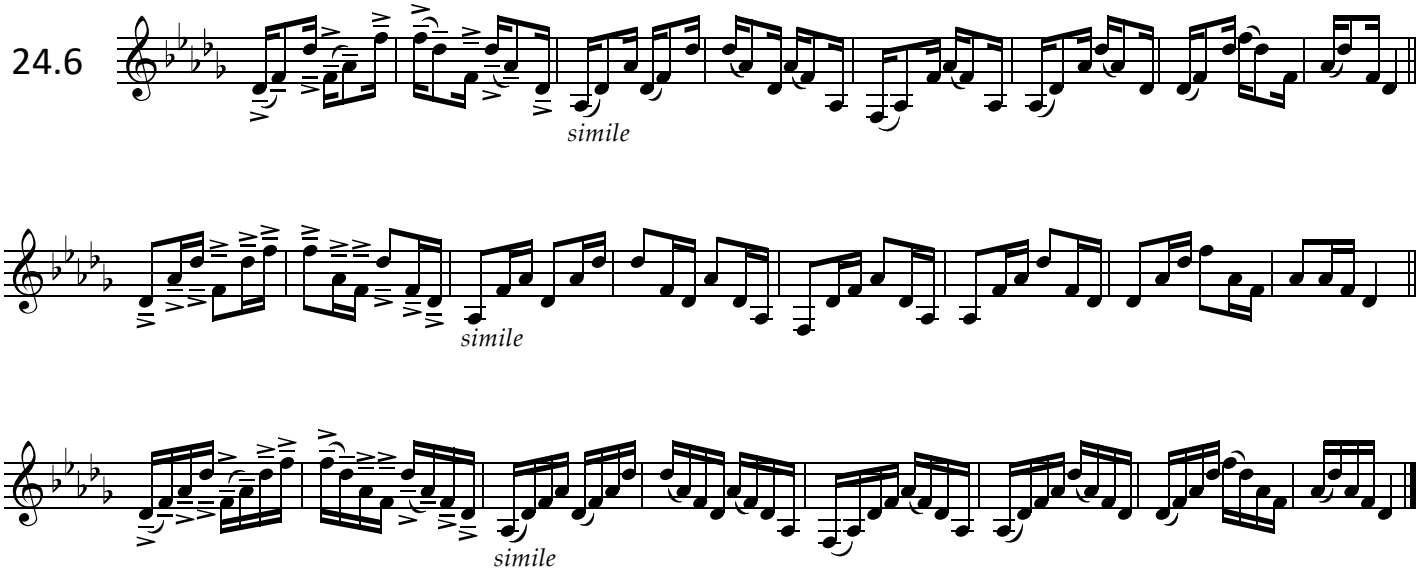

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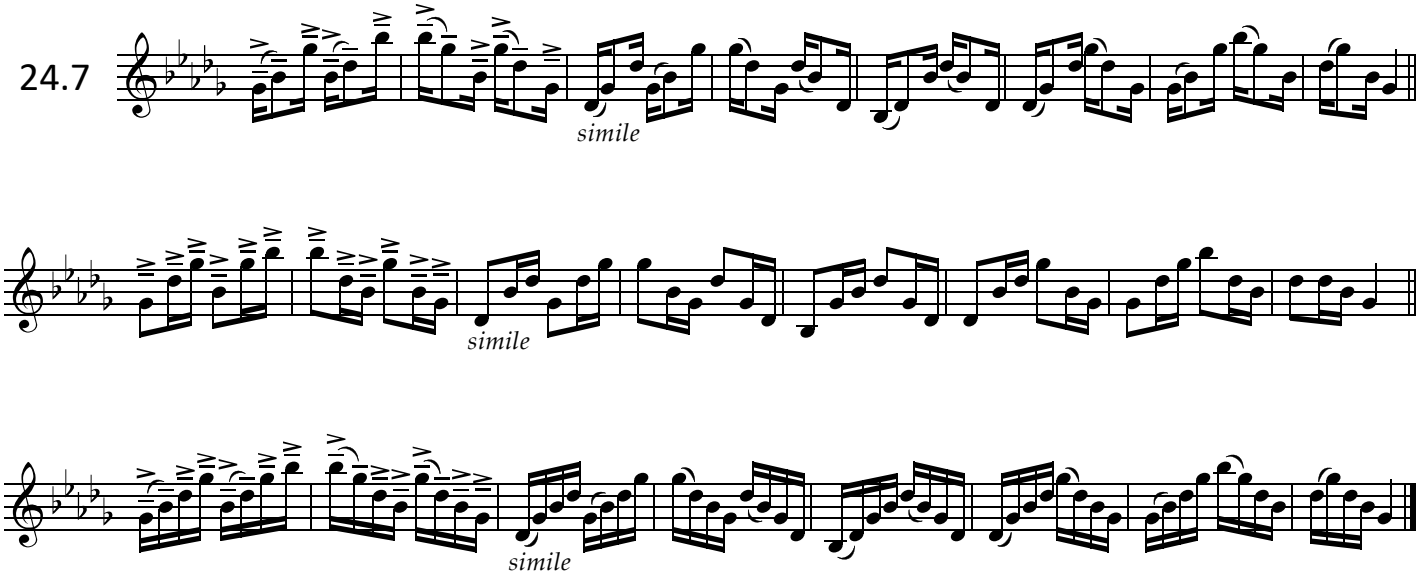

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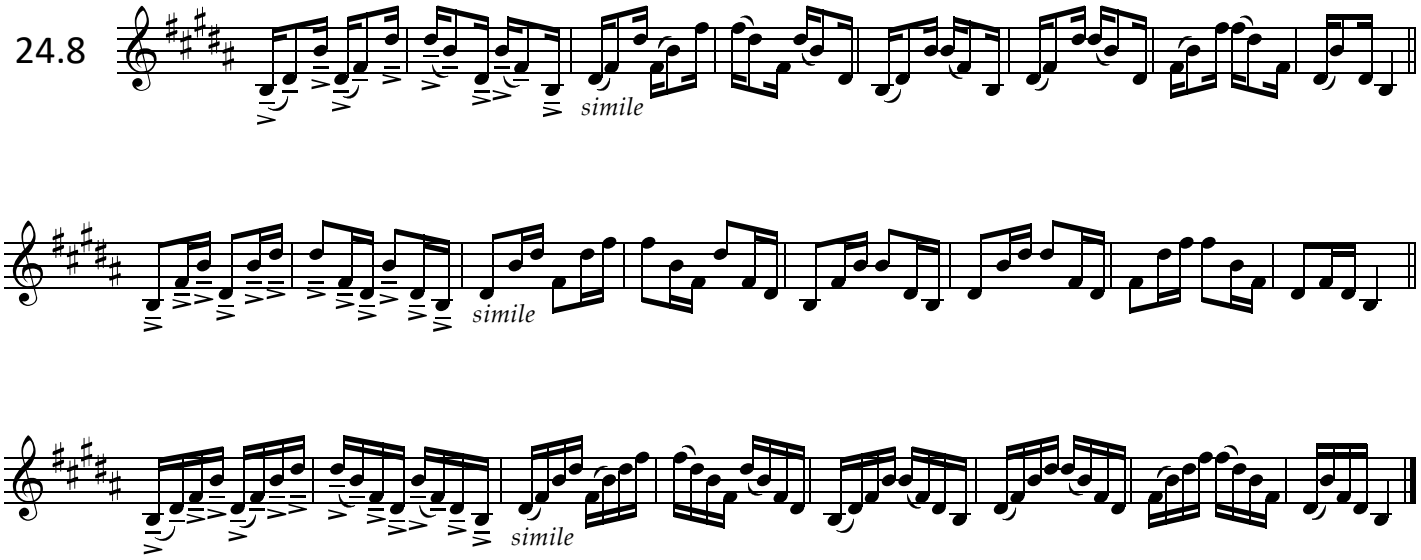

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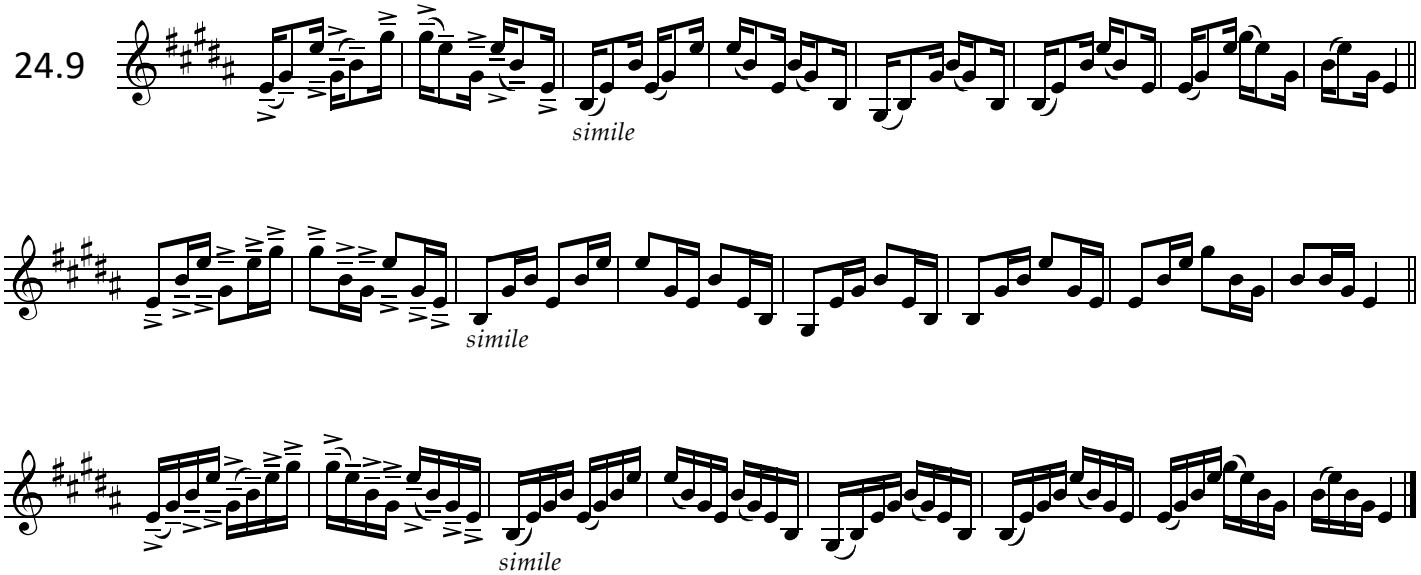

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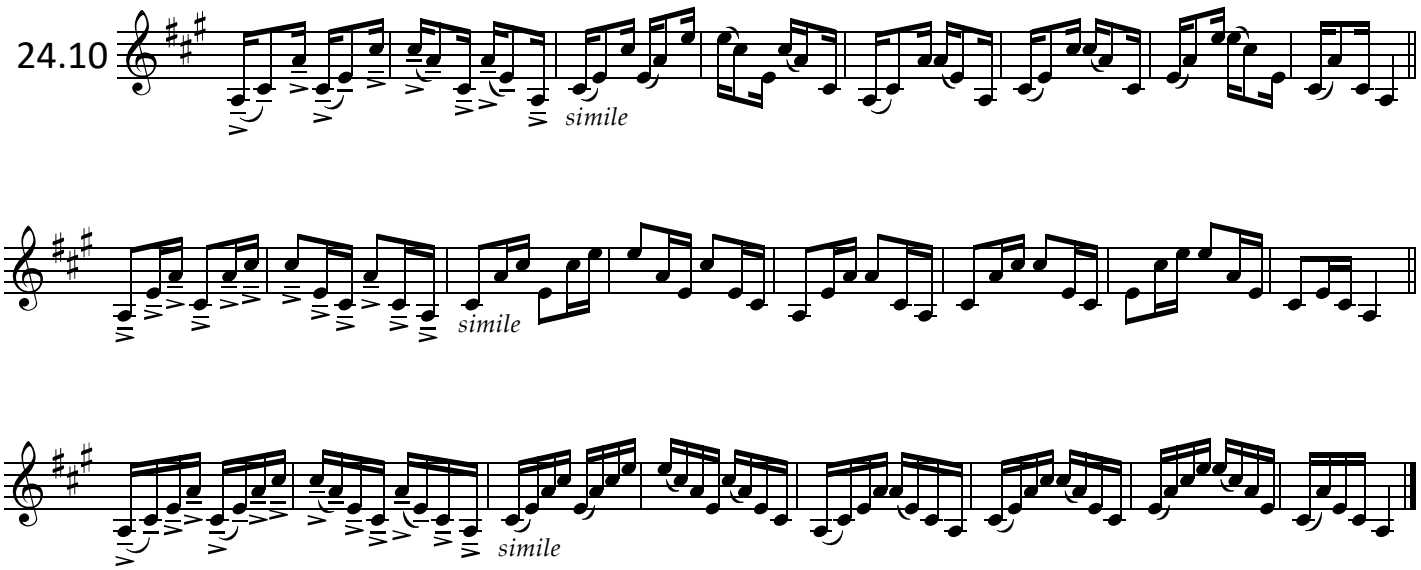

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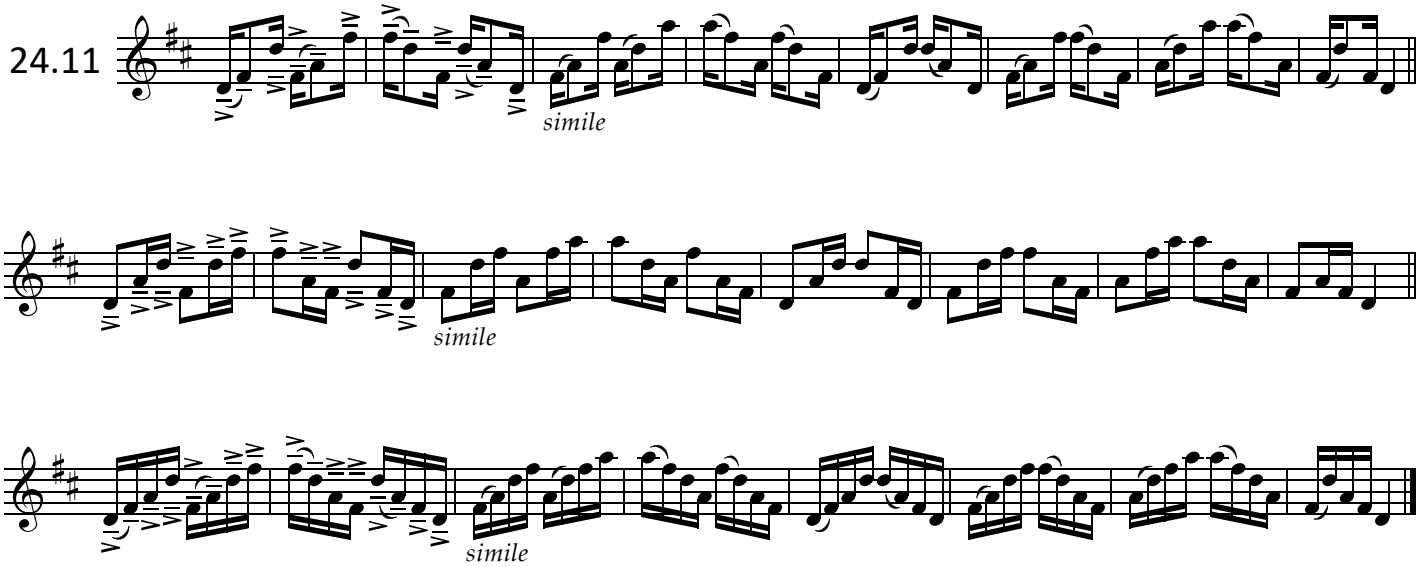

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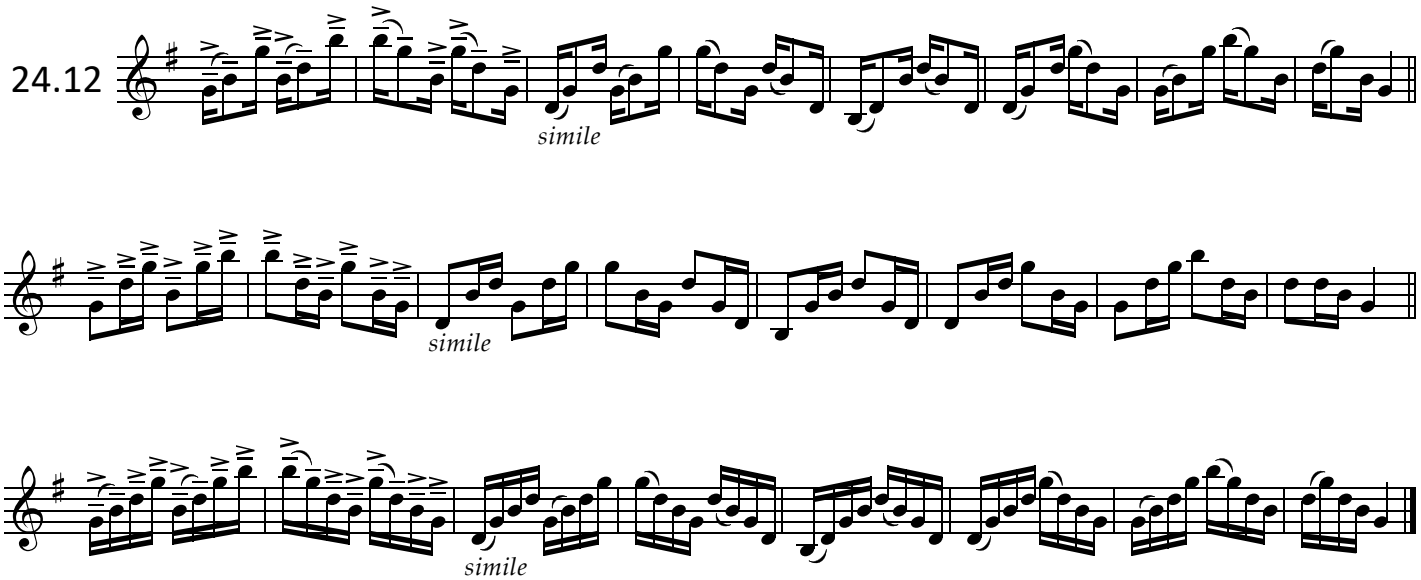

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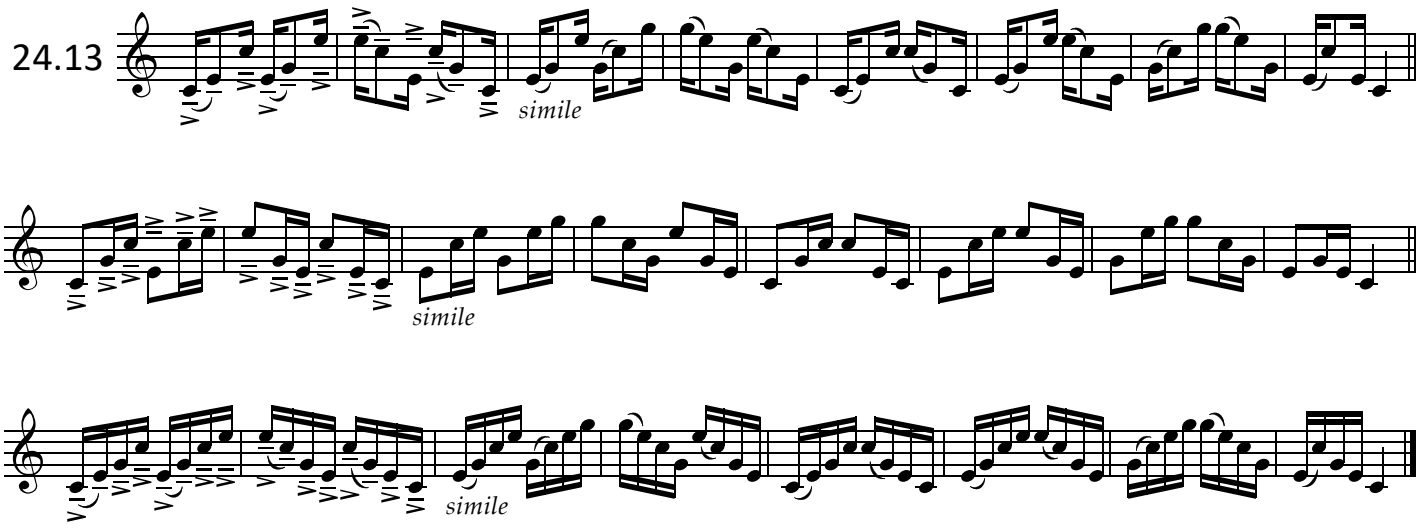

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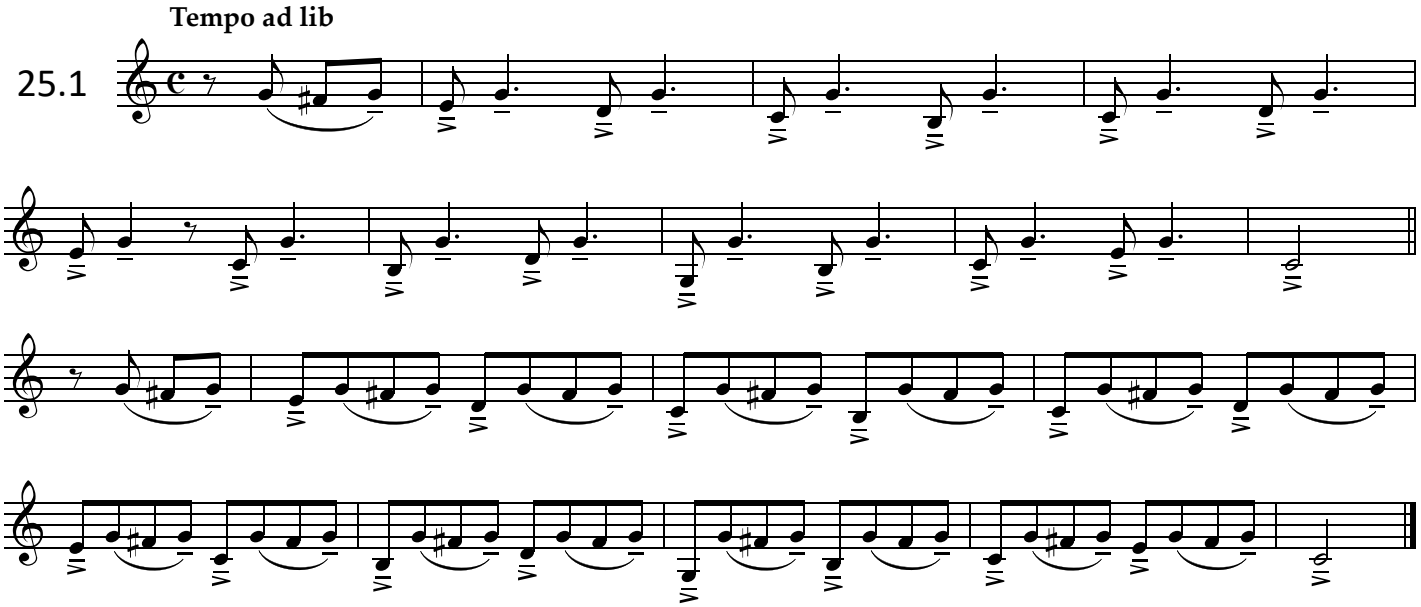
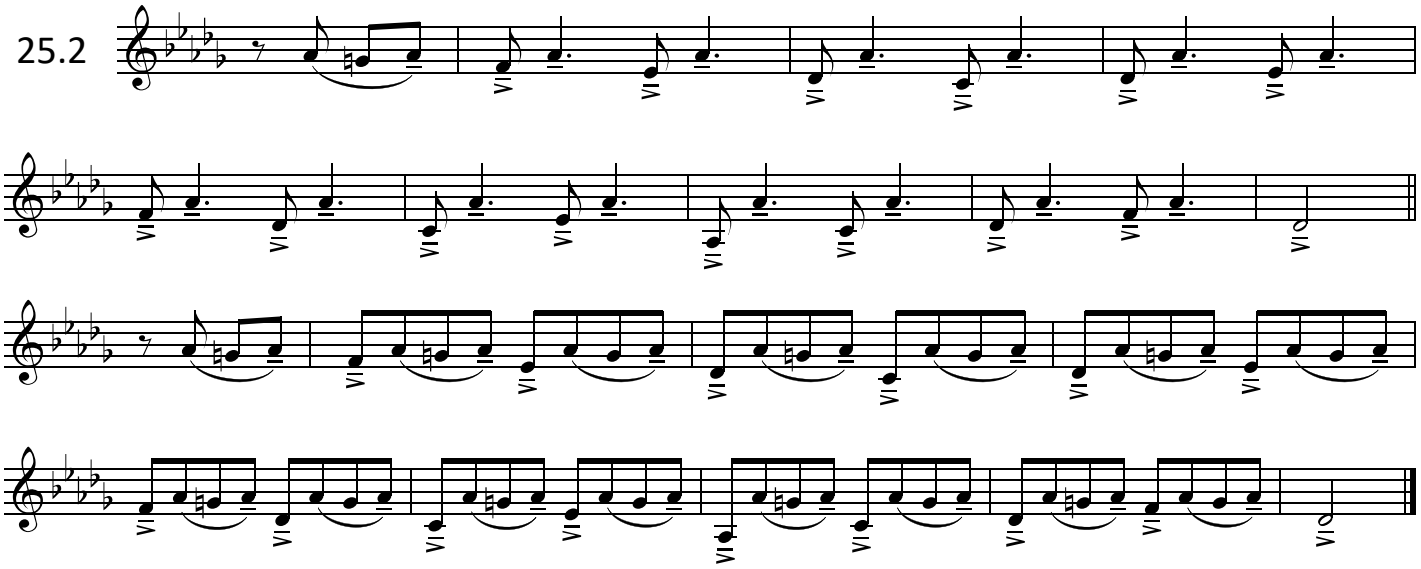
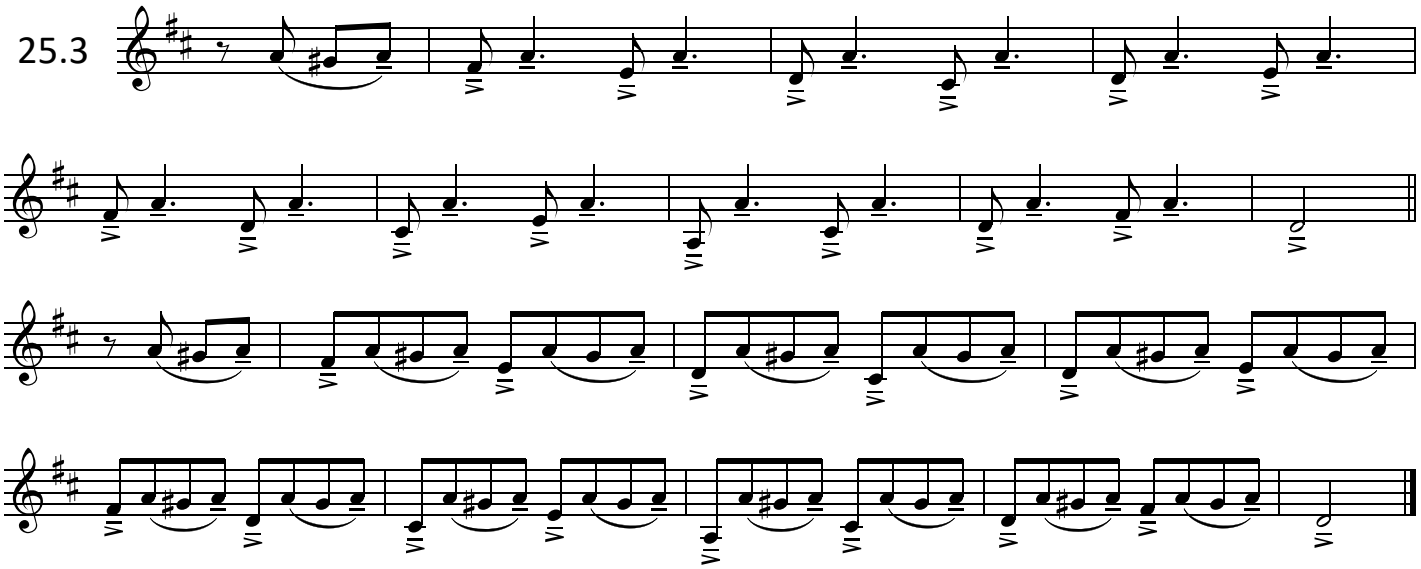
25 - Arban – Preparatory exercises on the gruppetto







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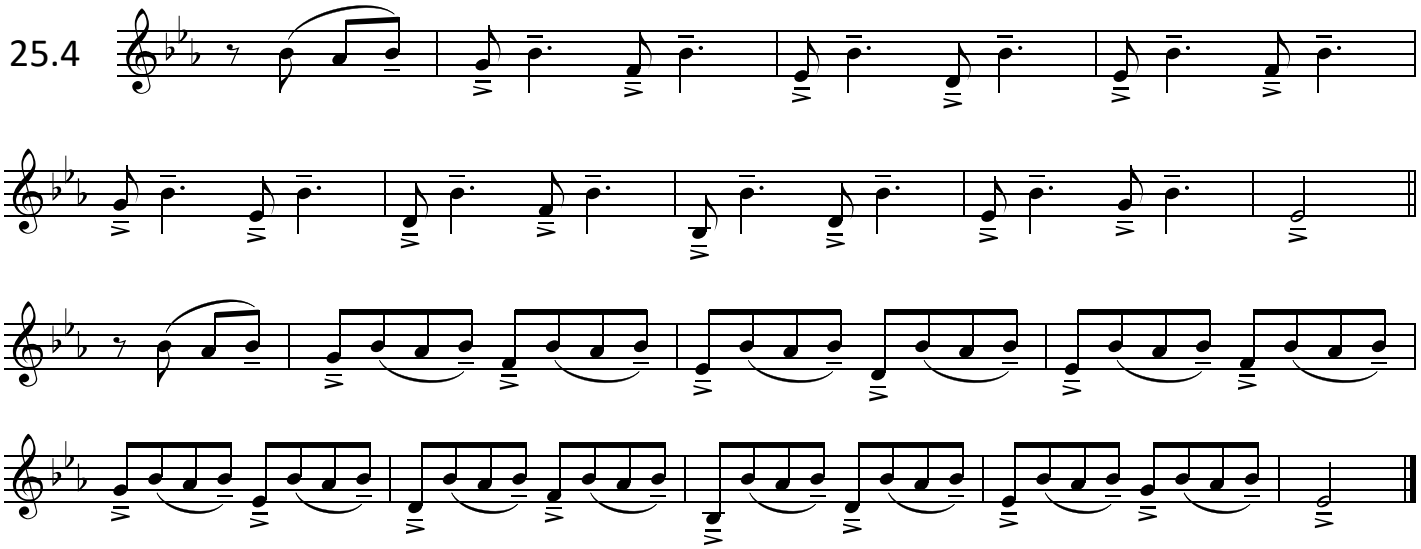

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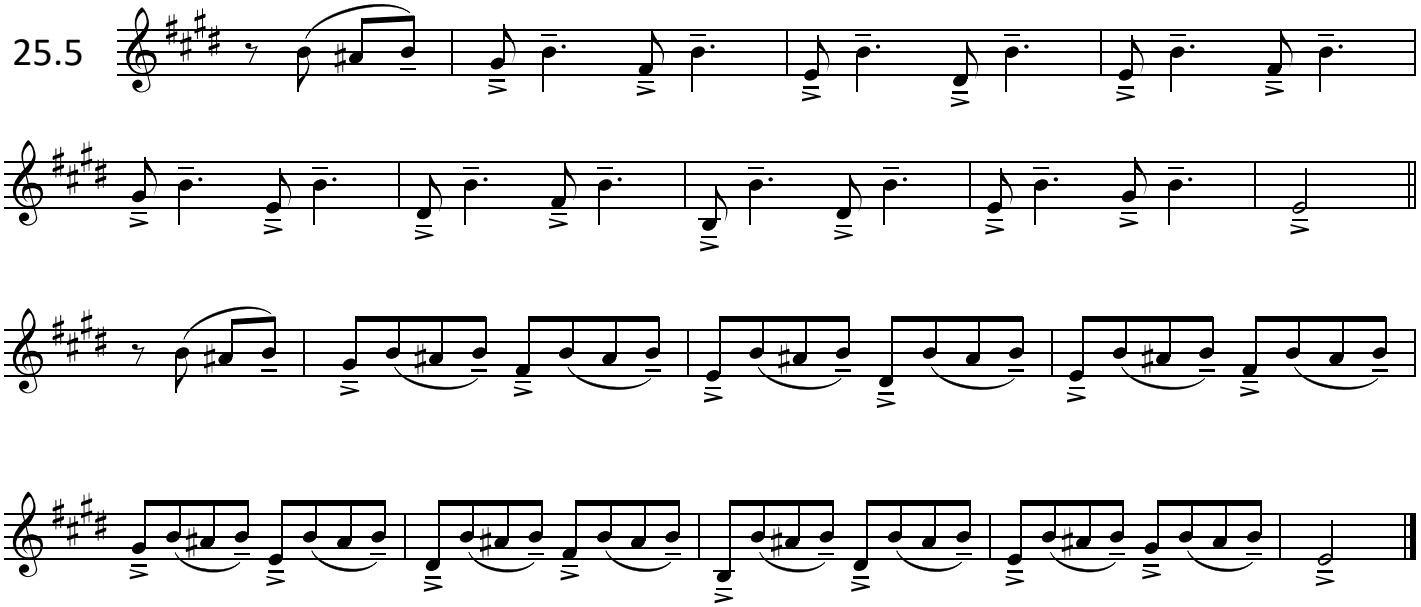

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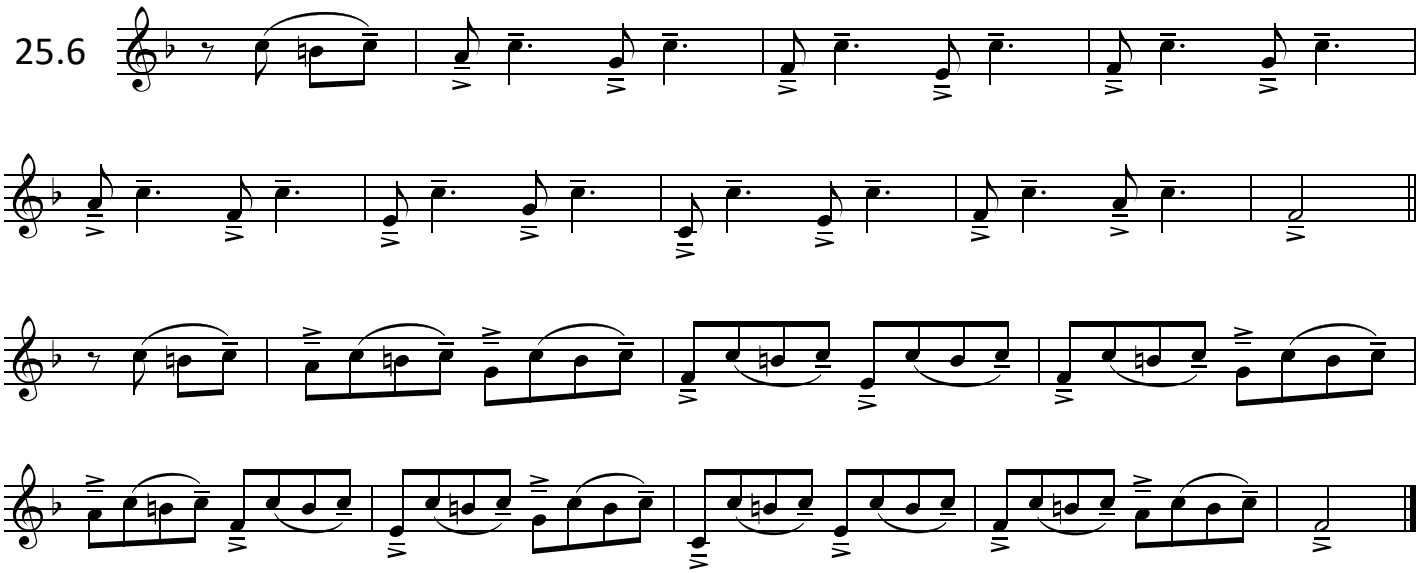

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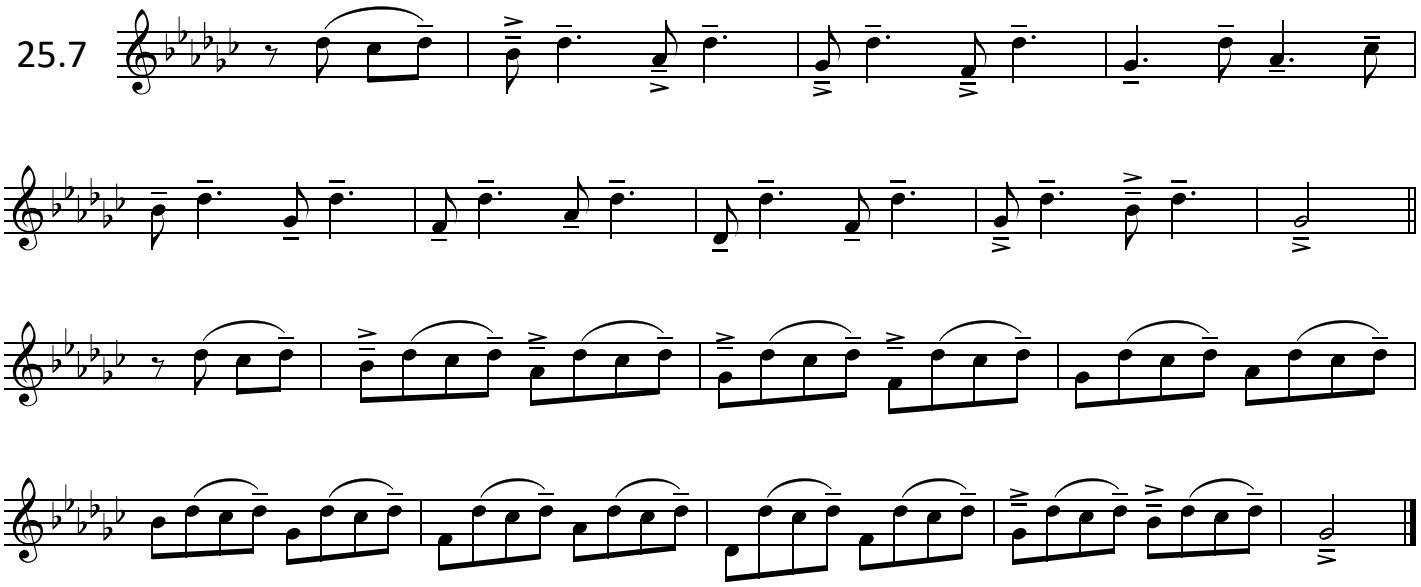

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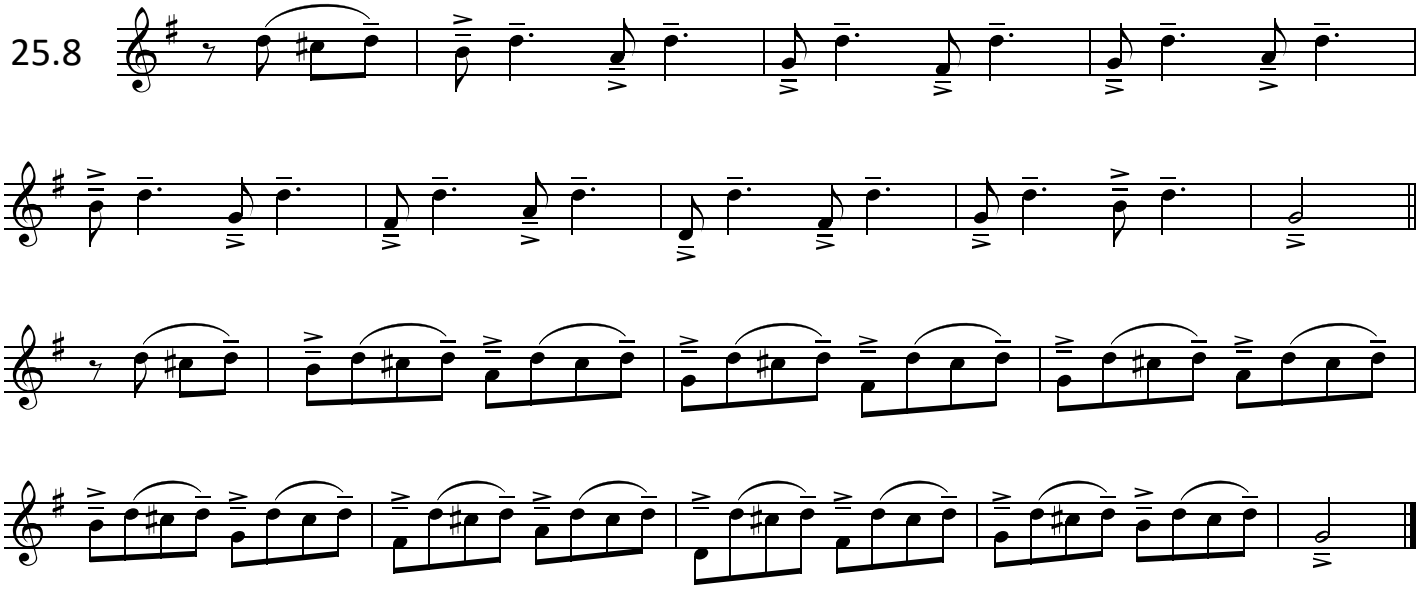

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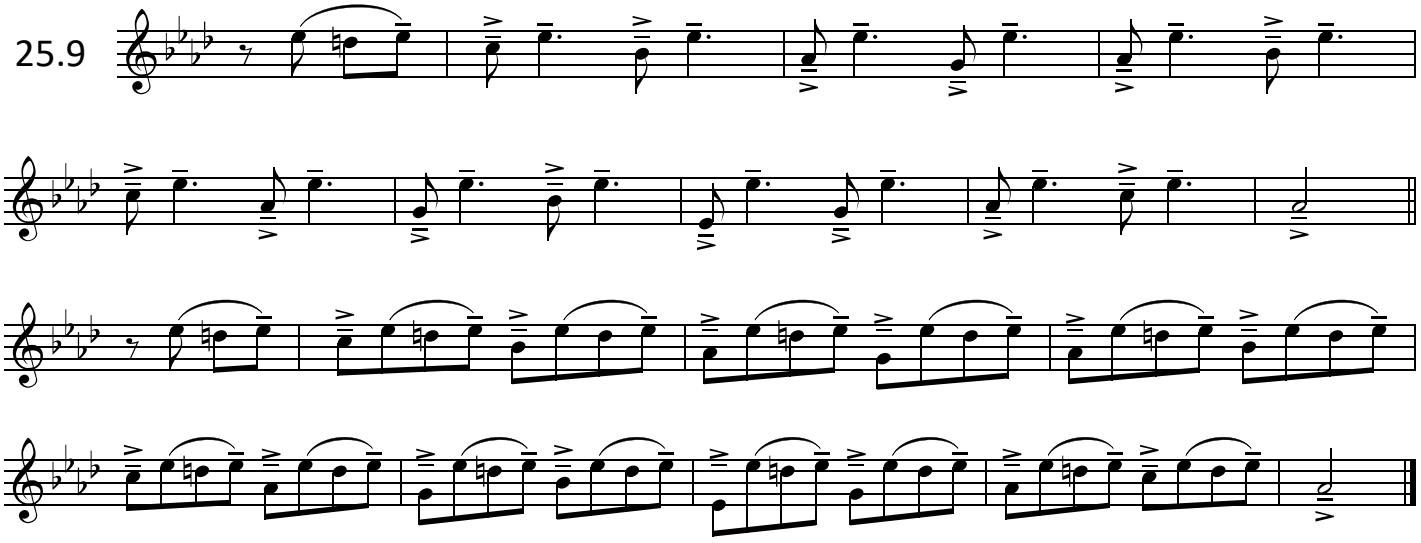

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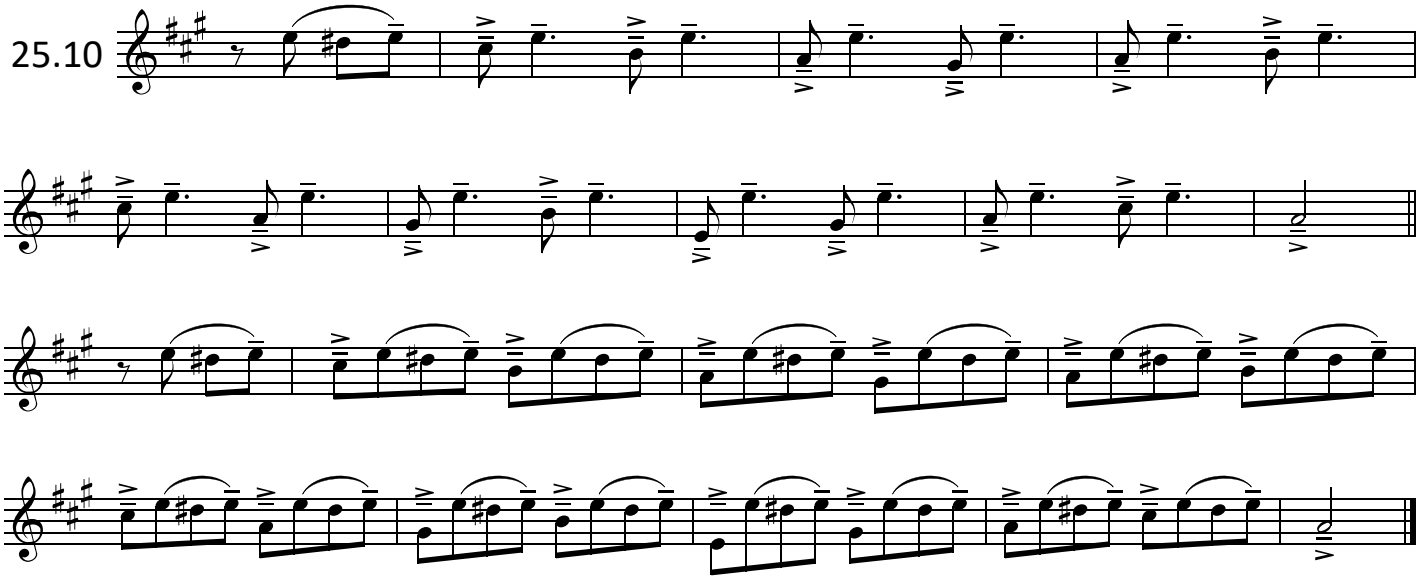

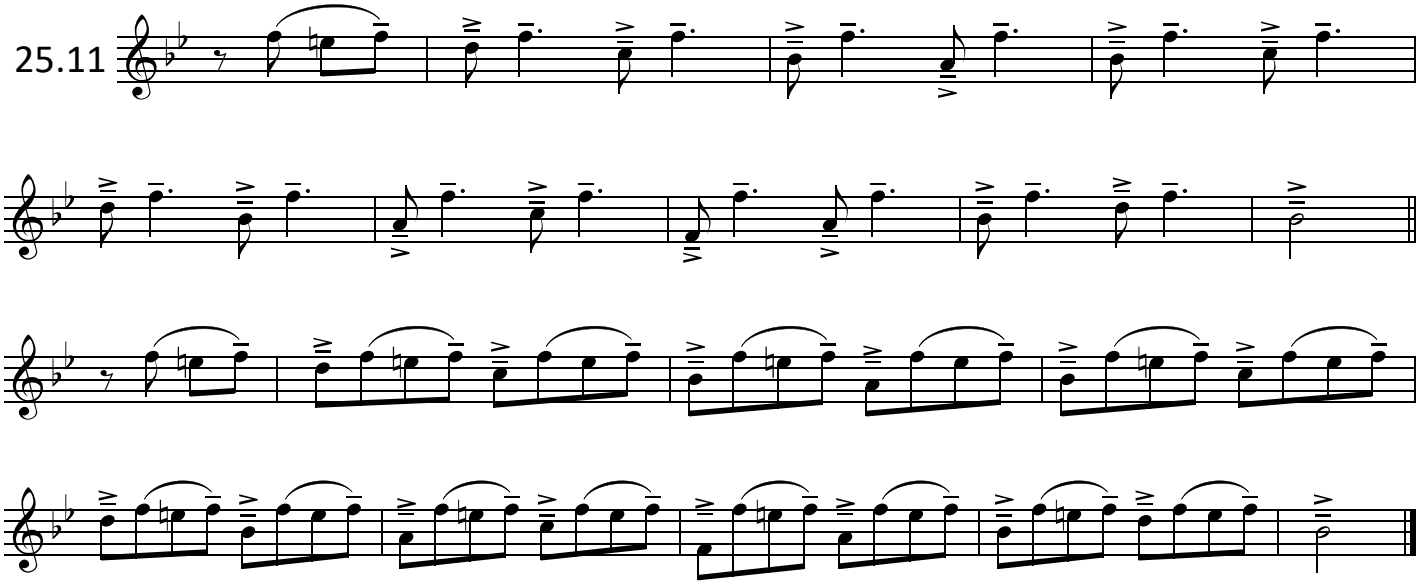

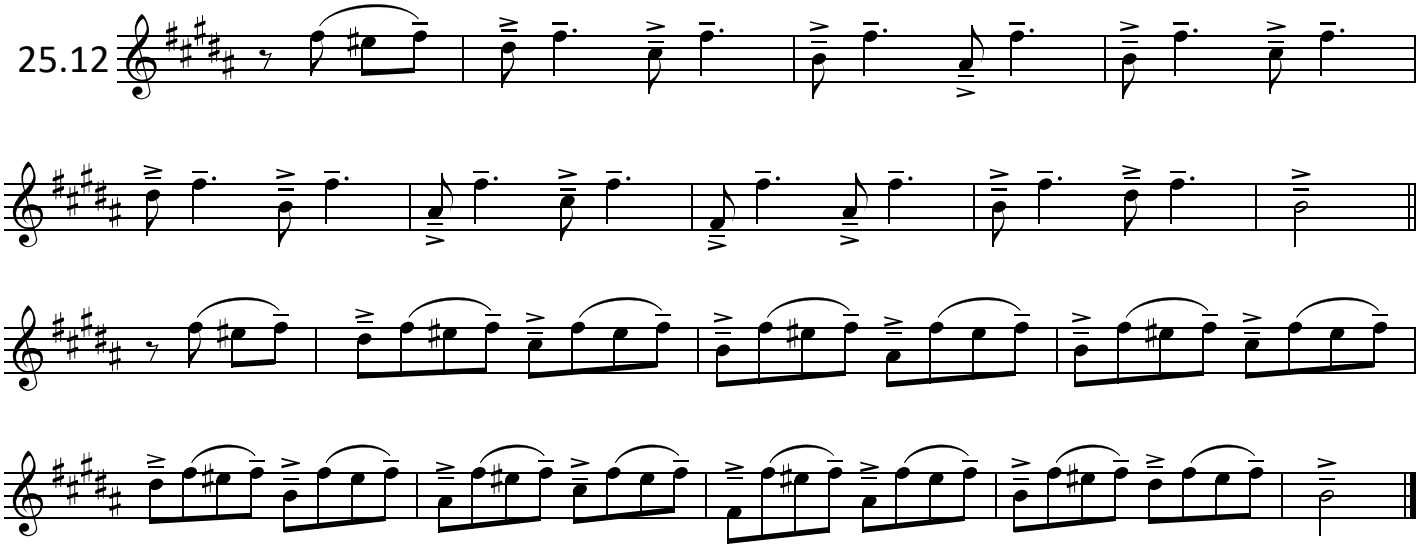

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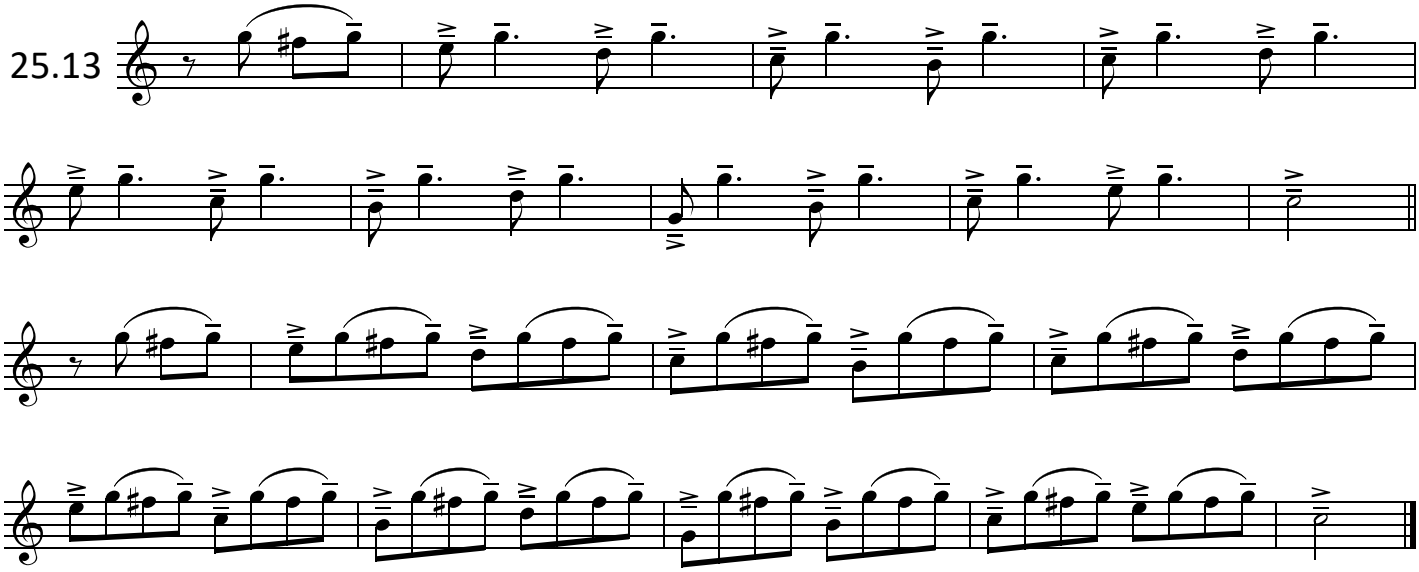

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Herbert L. Clarke – Second study & Third study

This exercise, which we all know as second and third study, comes from the book Herbert Clarke's Technical studies. As one of my good friends who is an oboist said, "no matter where you go as a musician, you can always hear a trumpet player standing and playing this exercise". This combination of notes can be found in a lot of all the music we play, and that is why it is so good to practice.

The way I prefer to practice it is in 3/8.

This means that you only have two very fast notes in each measure/figure, and we can therefore play the exercises in a very fast tempo. When we have practiced with the various combinations, we will therefore be able to play the "original" in 2/4 at a much faster tempo then before.

To get the best result from these exercises, it is important to variate the articulation as much as possible.

This applies to different legato as well as tongue combinations.
Limited only by imagination.

In my view, it is also very important always to play forward to the next beat.
In the original, there are accents on the first note of each measure. This is not wrong as such, but if we only focus on these accents, we will very easily lose momentum and fall behind the pace.

Therefore, my suggestion is that we in 3/8 focus on both the first and last notes of each measure. In this way, we get good momentum in the exercise, and since we also get an accent/pressure on the last note in the bar - as an upbeat, the transition to the bar after becomes much easier and natural.

When we then play the original in 2/4, I always focus on the last two sixteenths in each figure being thought of as an upbeat to the next beat. Again, this gives better momentum in the exercise, and it becomes easier to play forward.

As a starting point, I also play all these exercises with long notes and clear tonguing. I believe that by playing all these (and many other) exercises with long notes and distinct/clear tonguing, we improve the coordination between air, tongue, fingers, and ears. When we play and think in this way, we will become more precise in all our tone changes.

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This does not mean that we should not practice and play with short notes. But if we in my opinion can play everything with long notes and distinct/clear tonguing, we will always be able to play the same things with short notes. The quality and precision of the short notes will then simply improve significantly.

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26 - H.L. Clarke – Second study

Tempo ad lib

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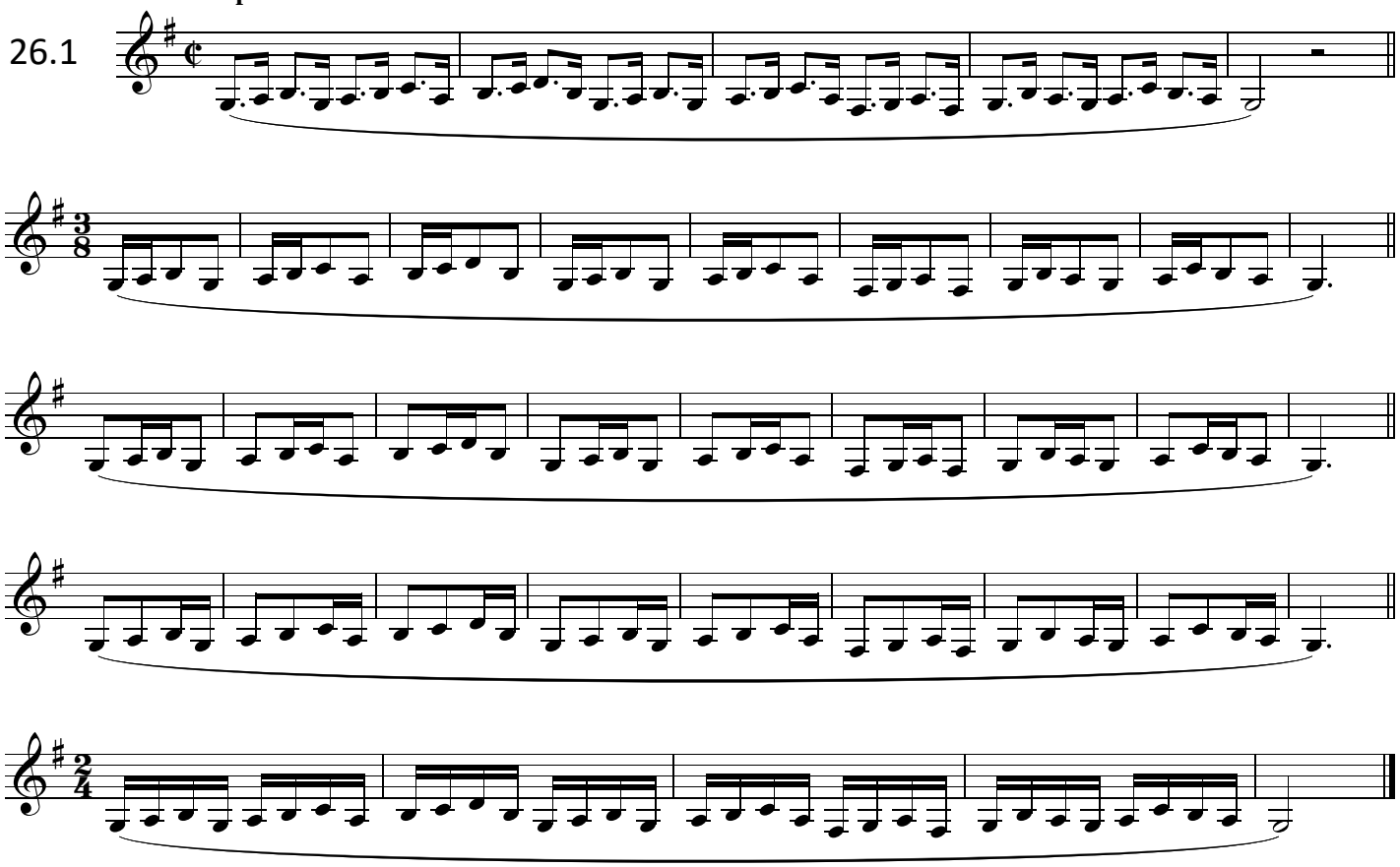

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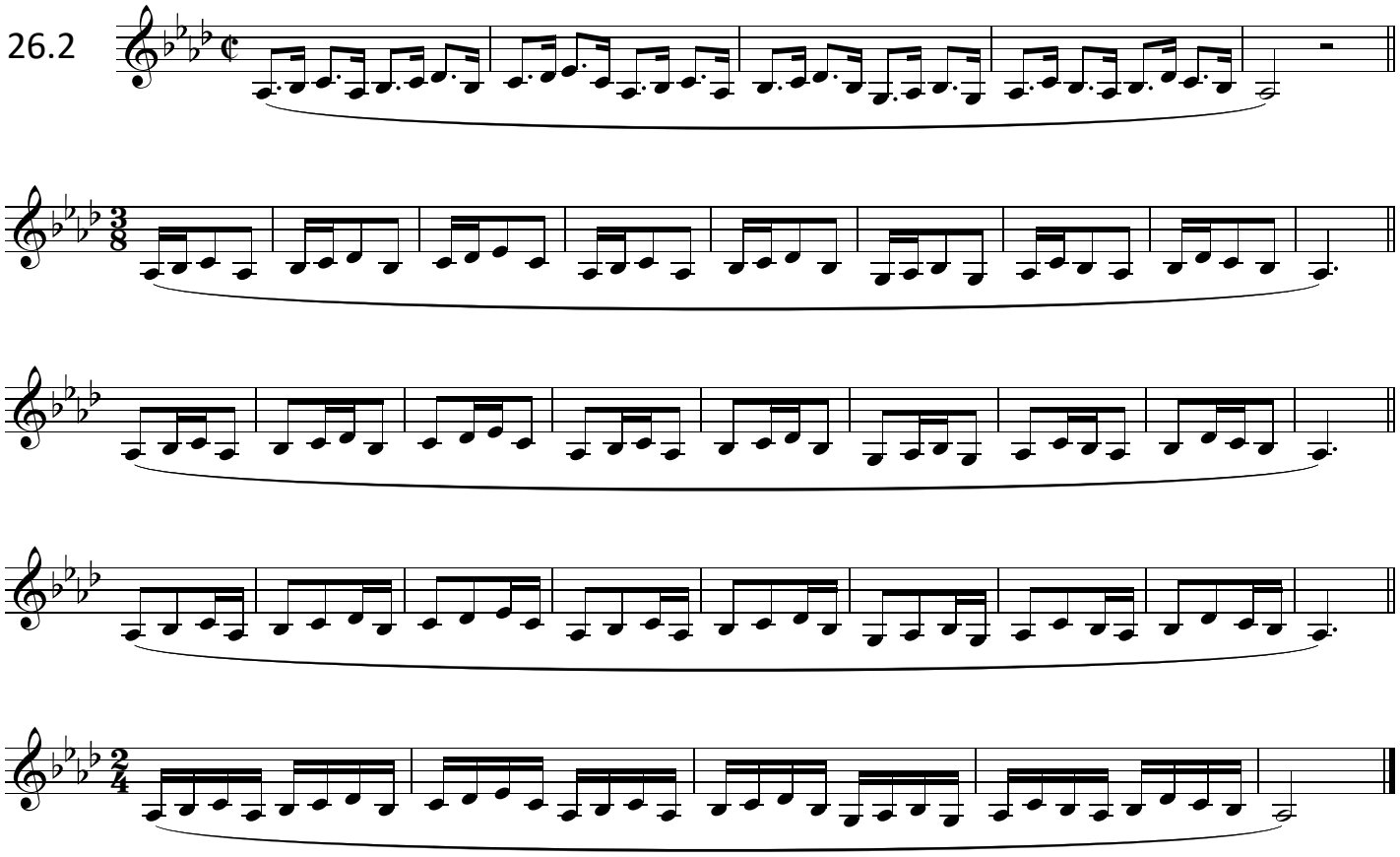

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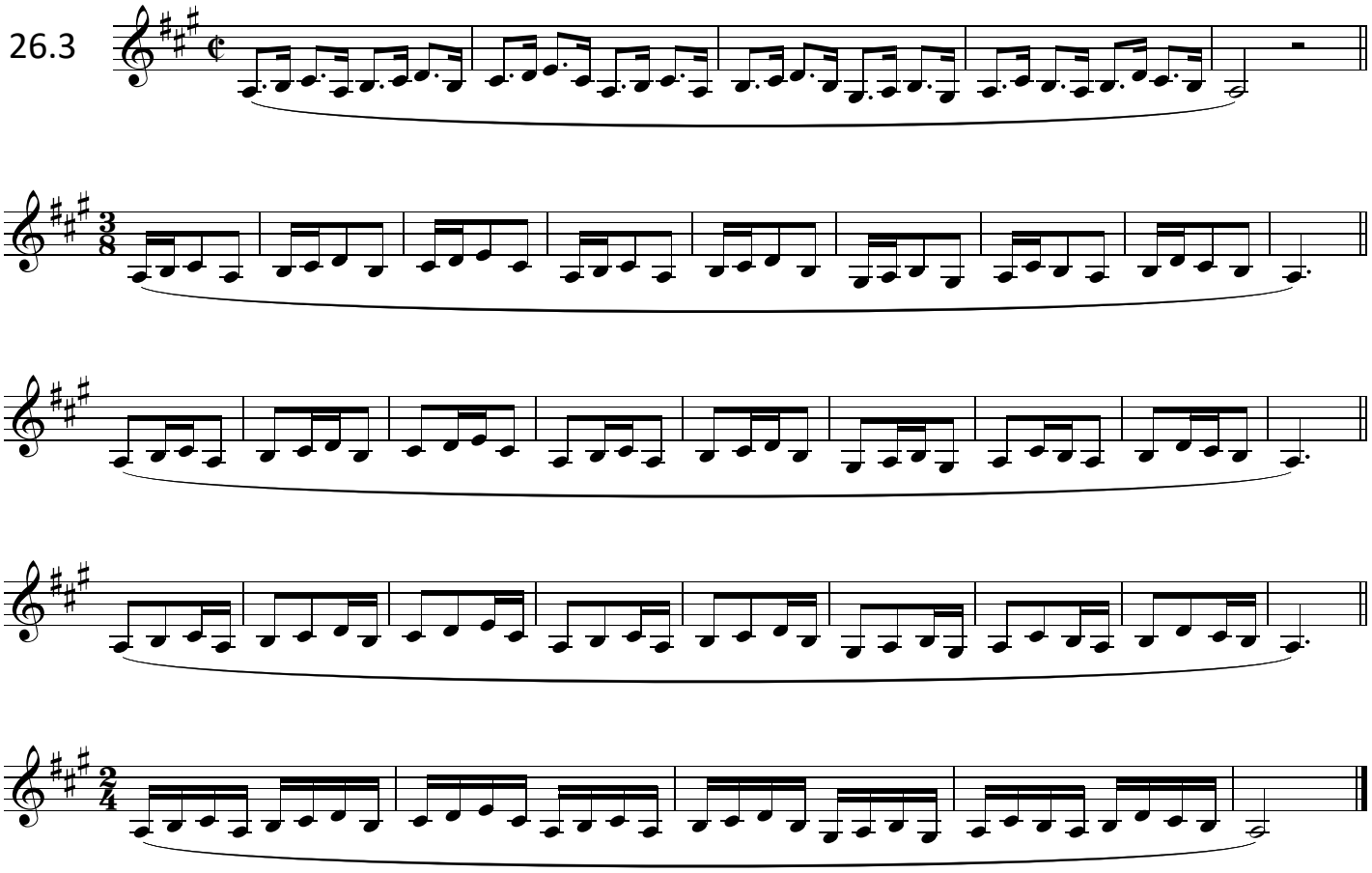

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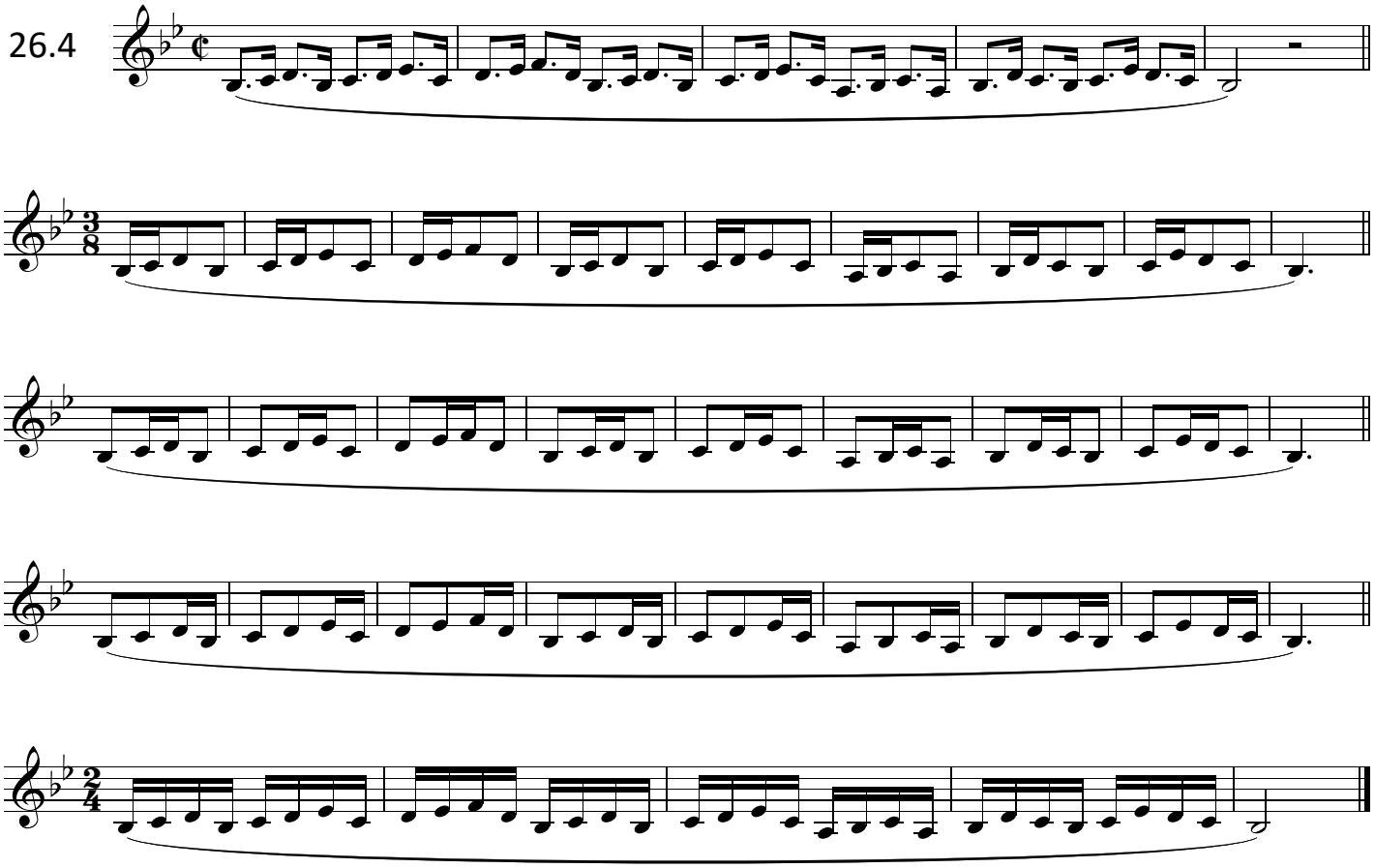

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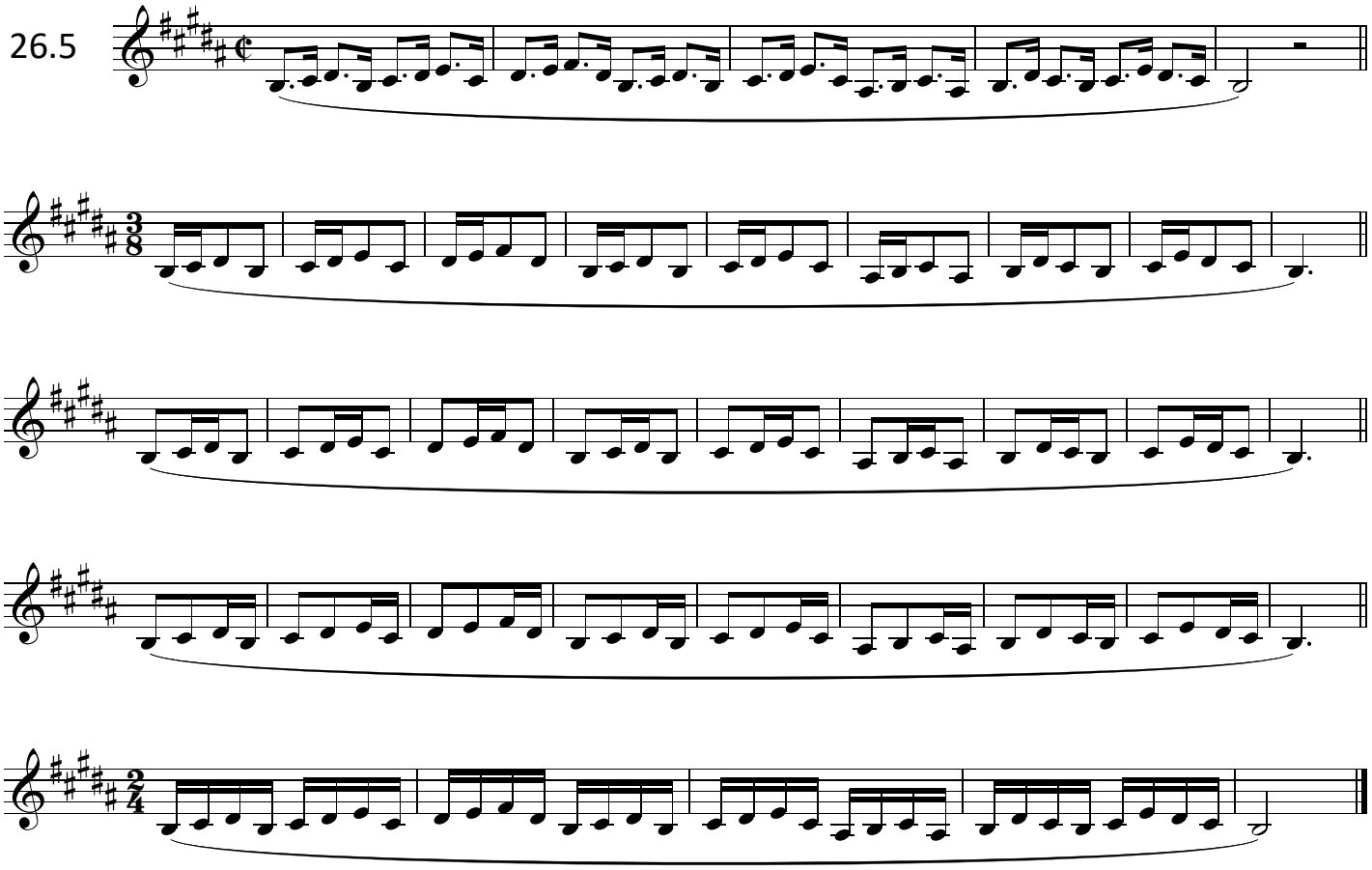

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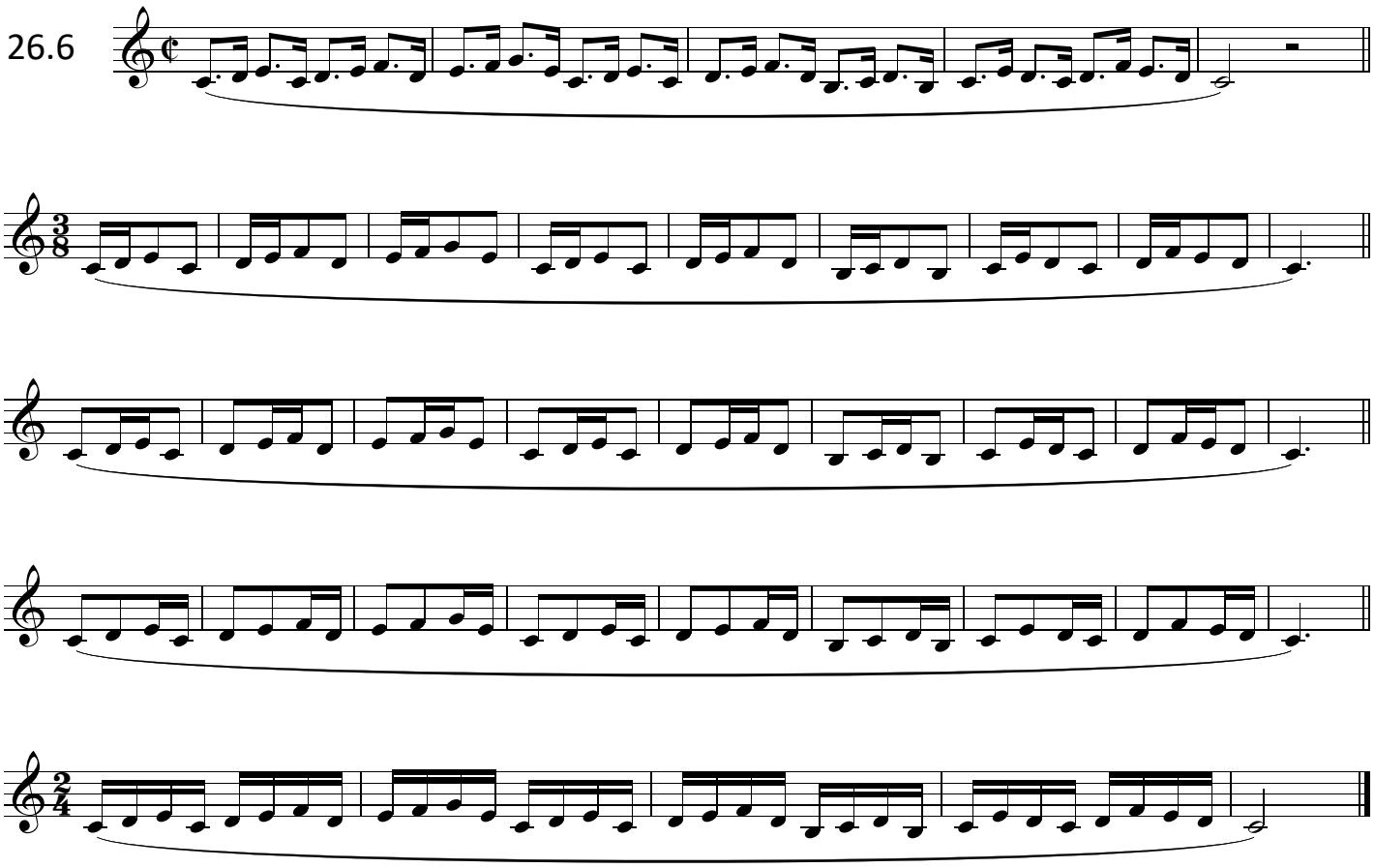

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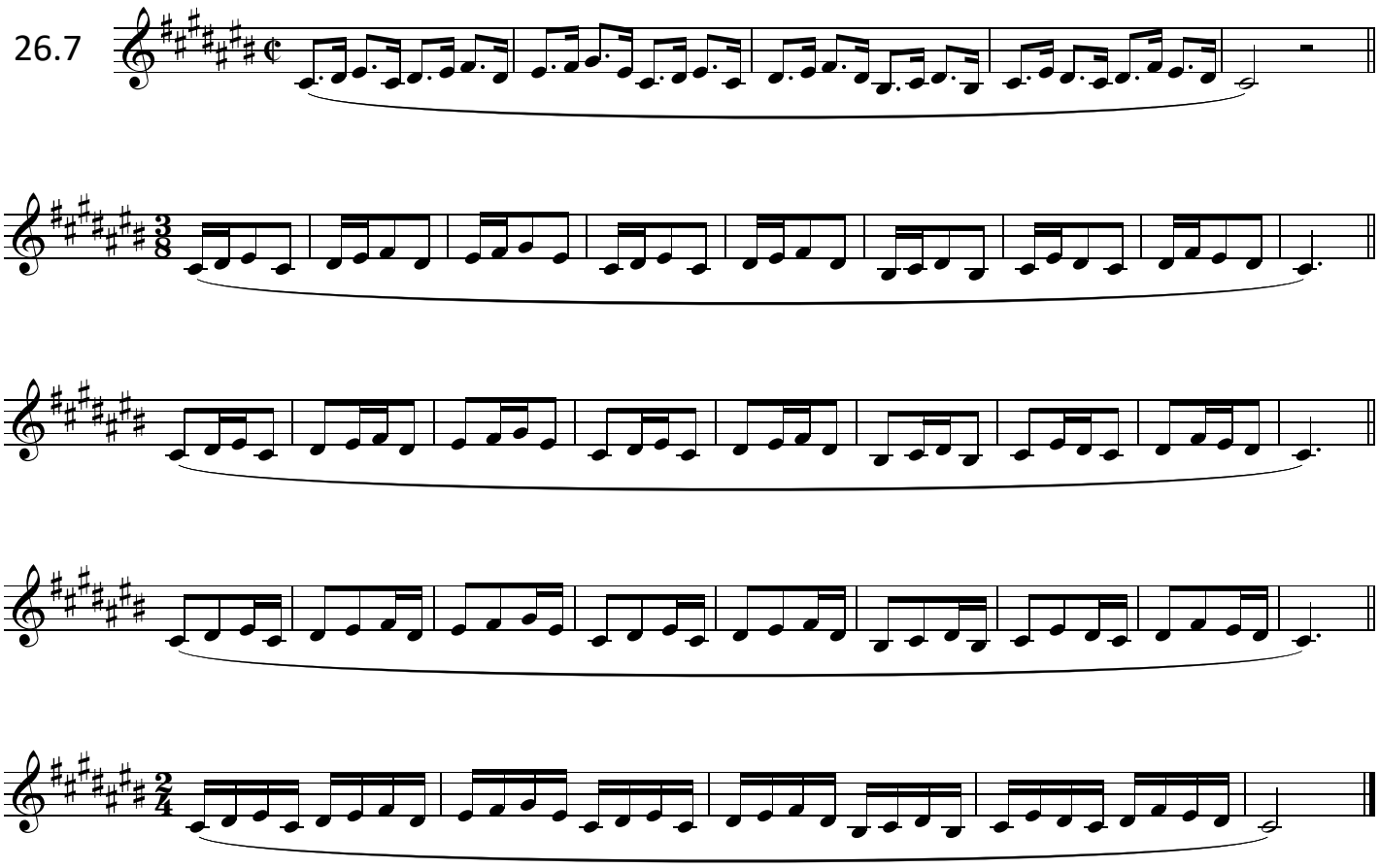

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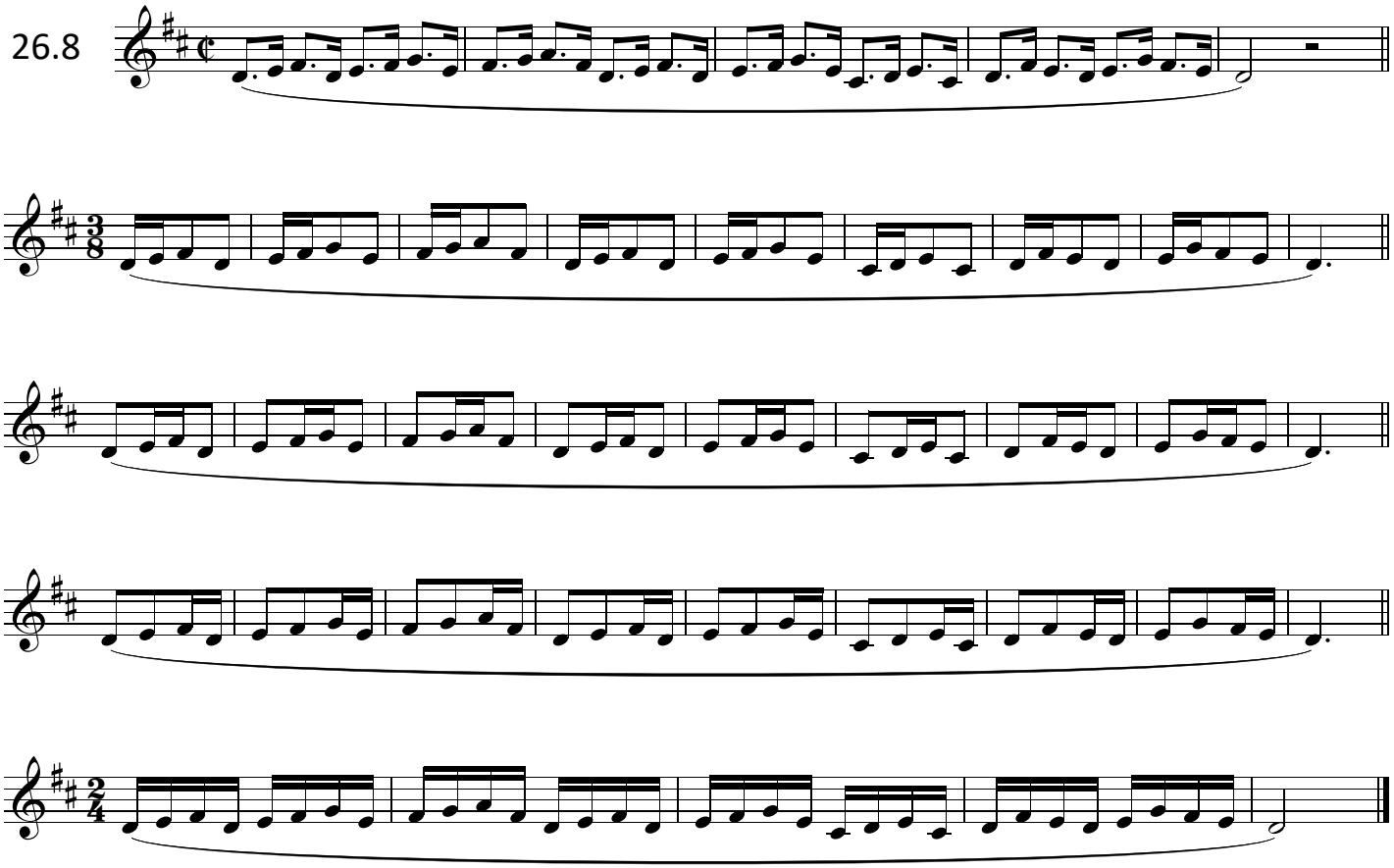

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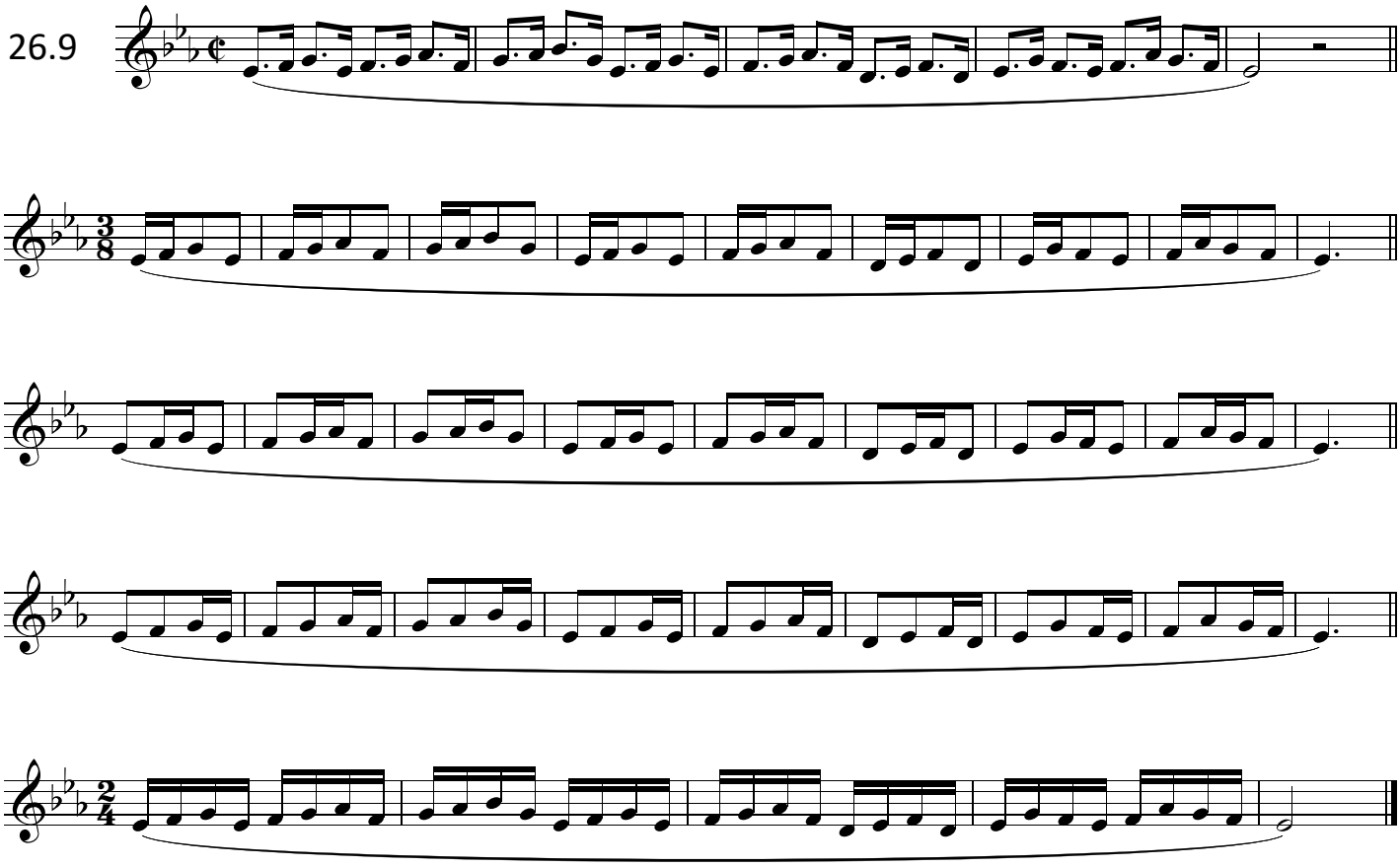

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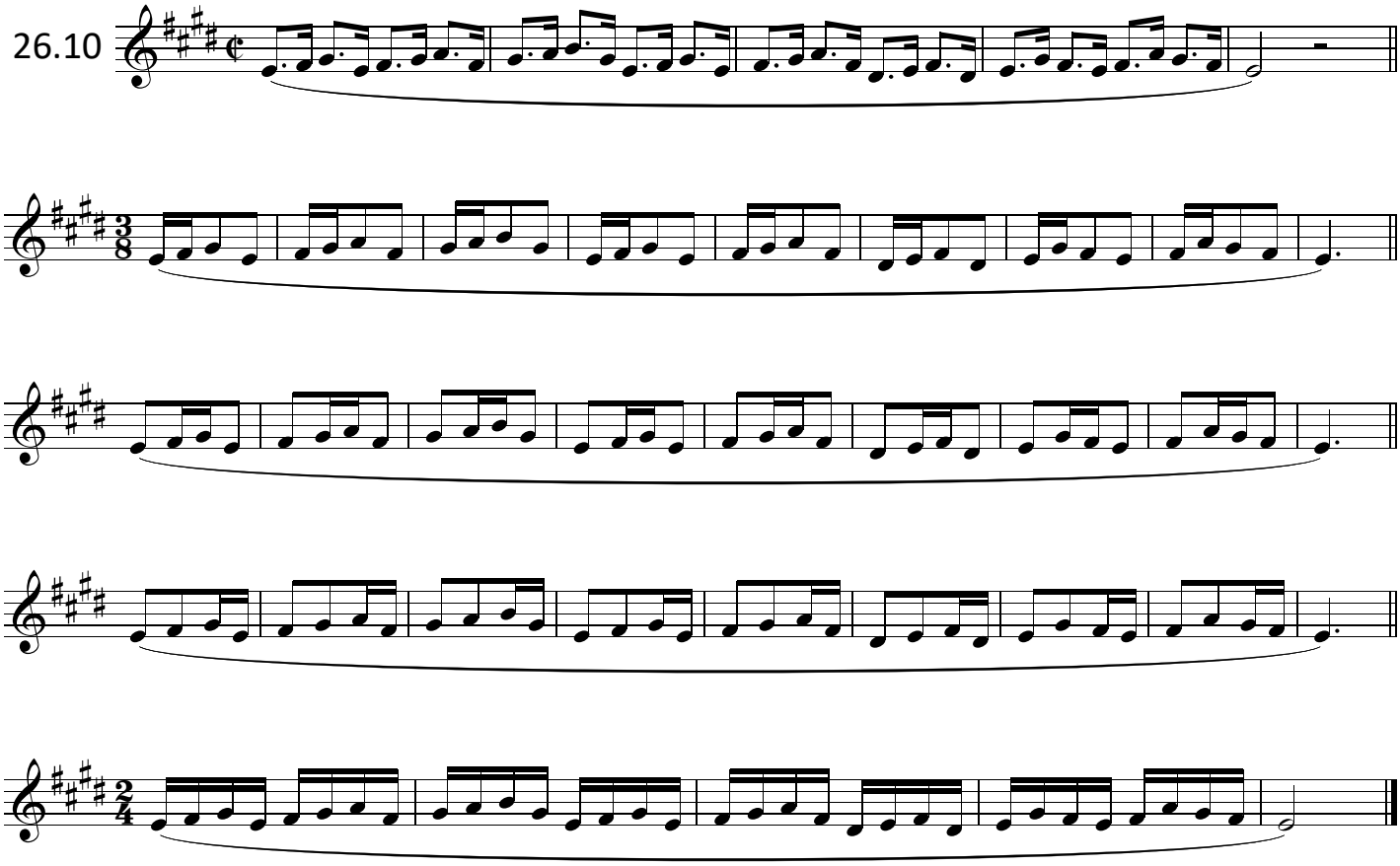

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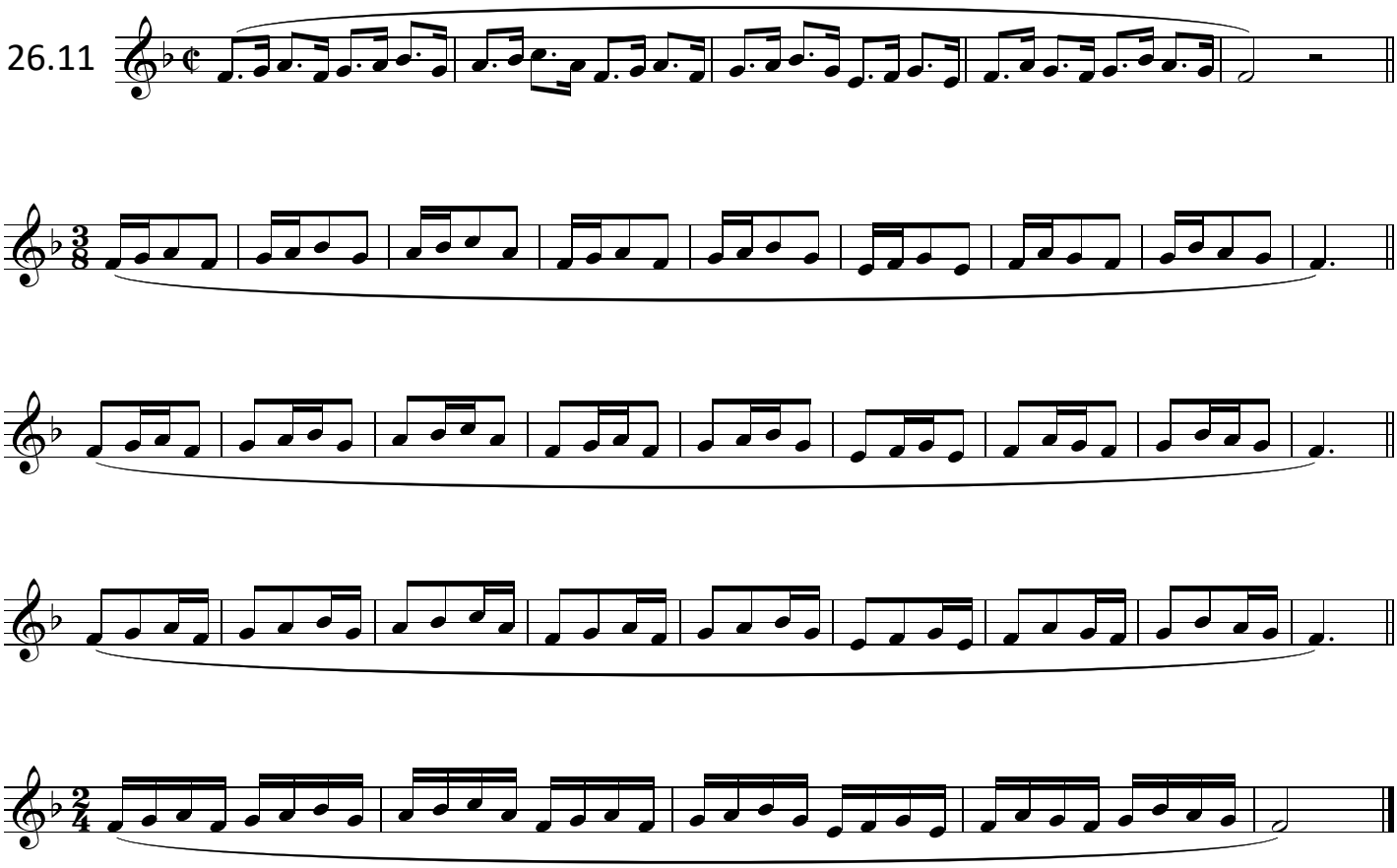

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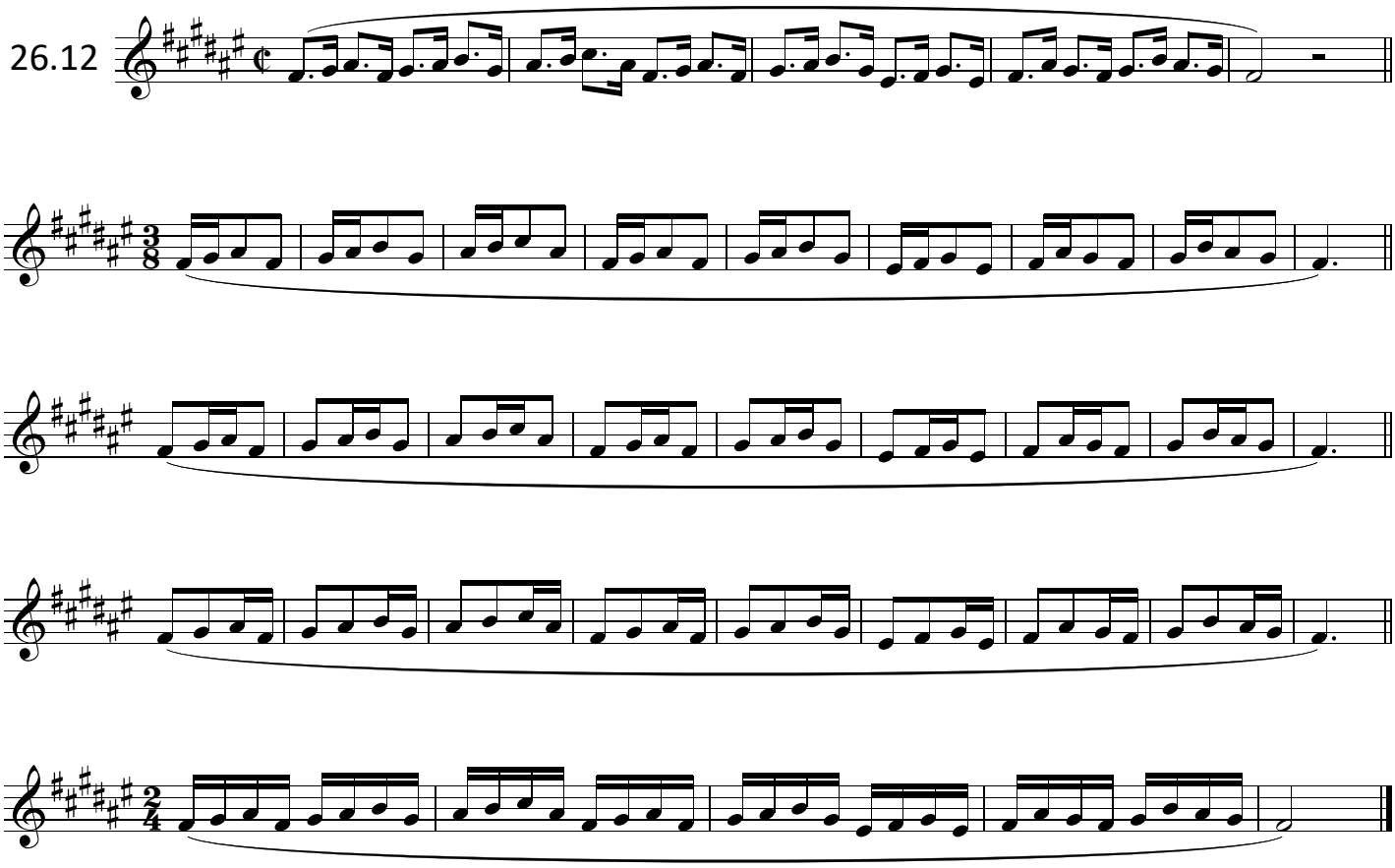

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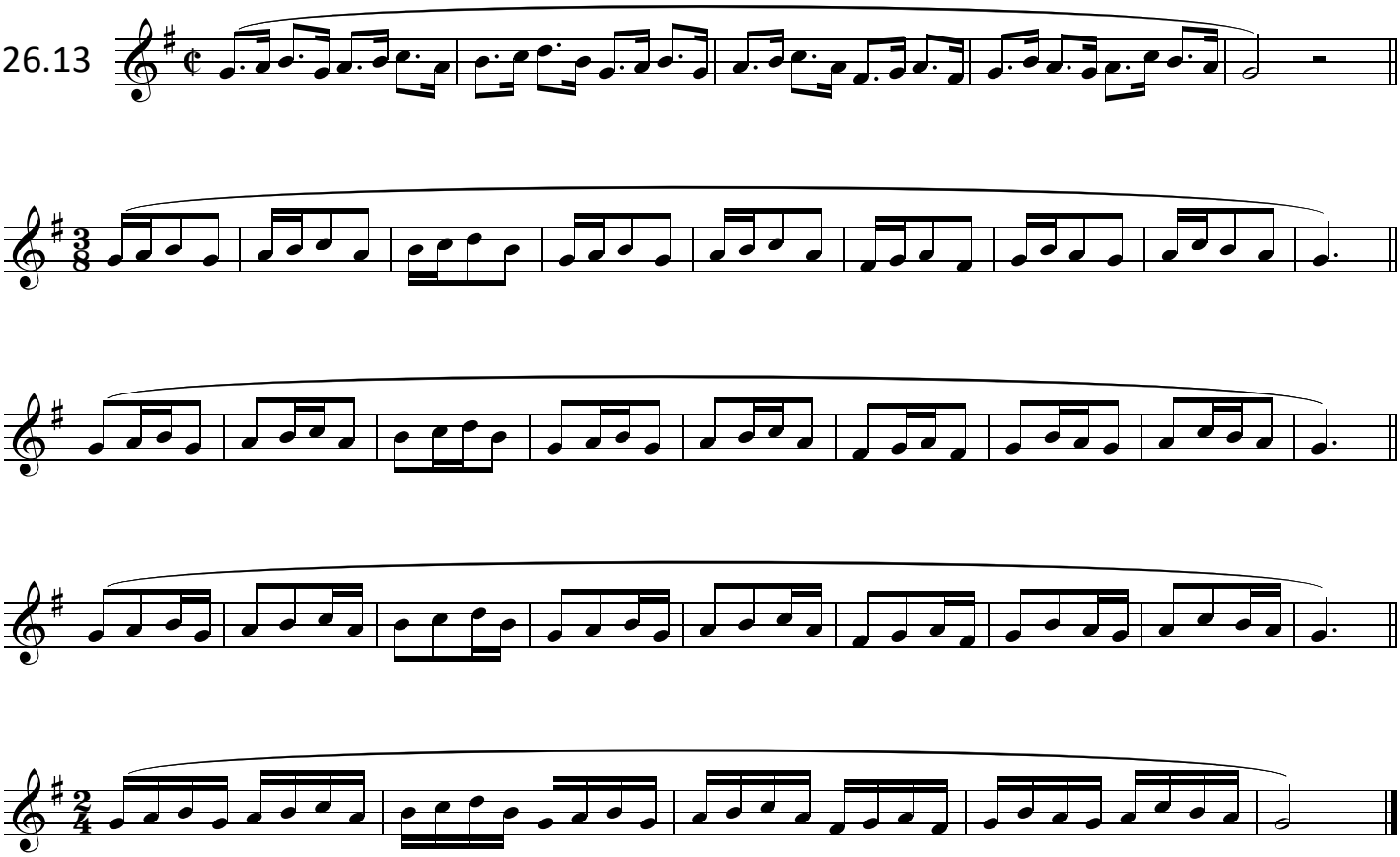

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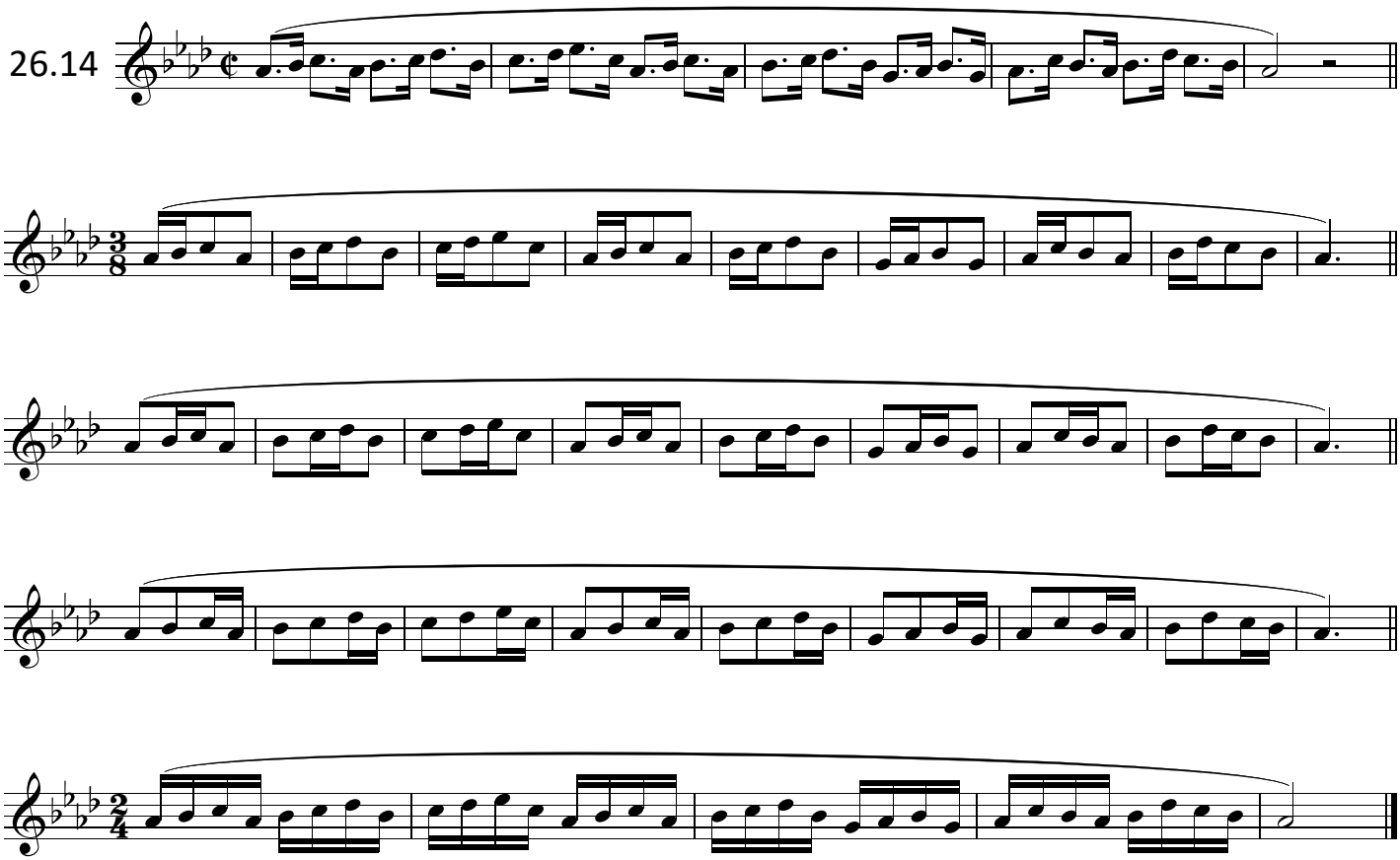

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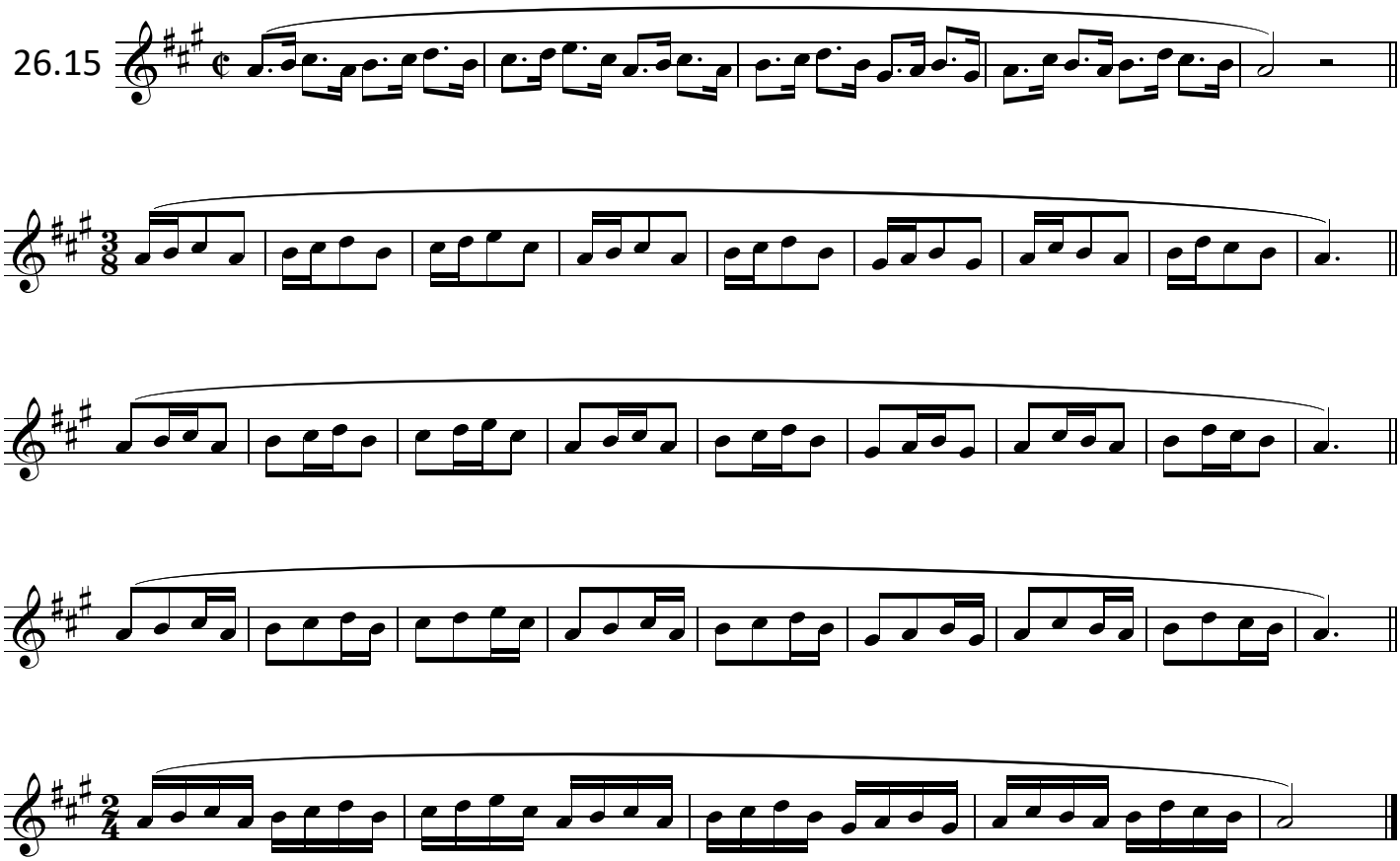

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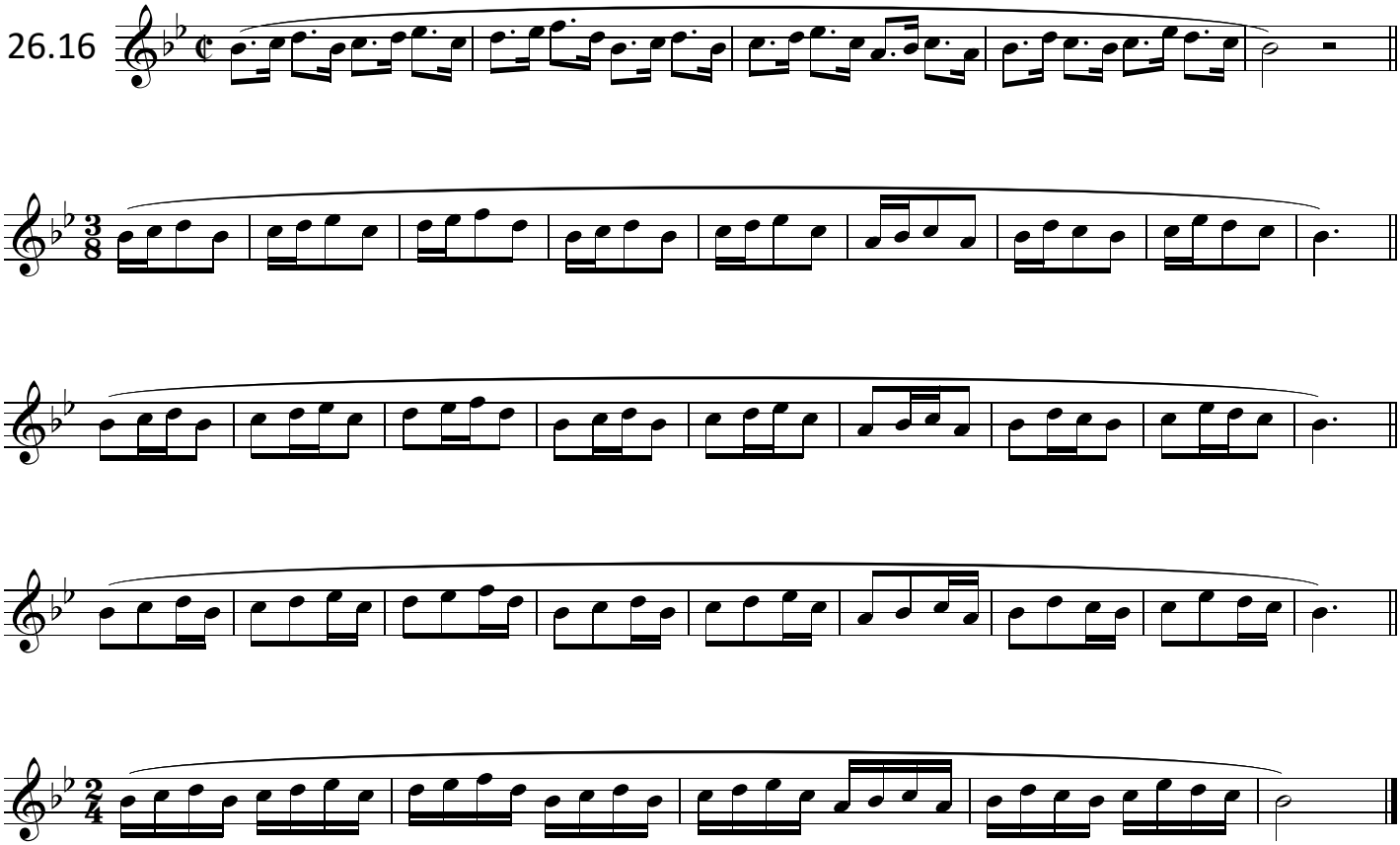

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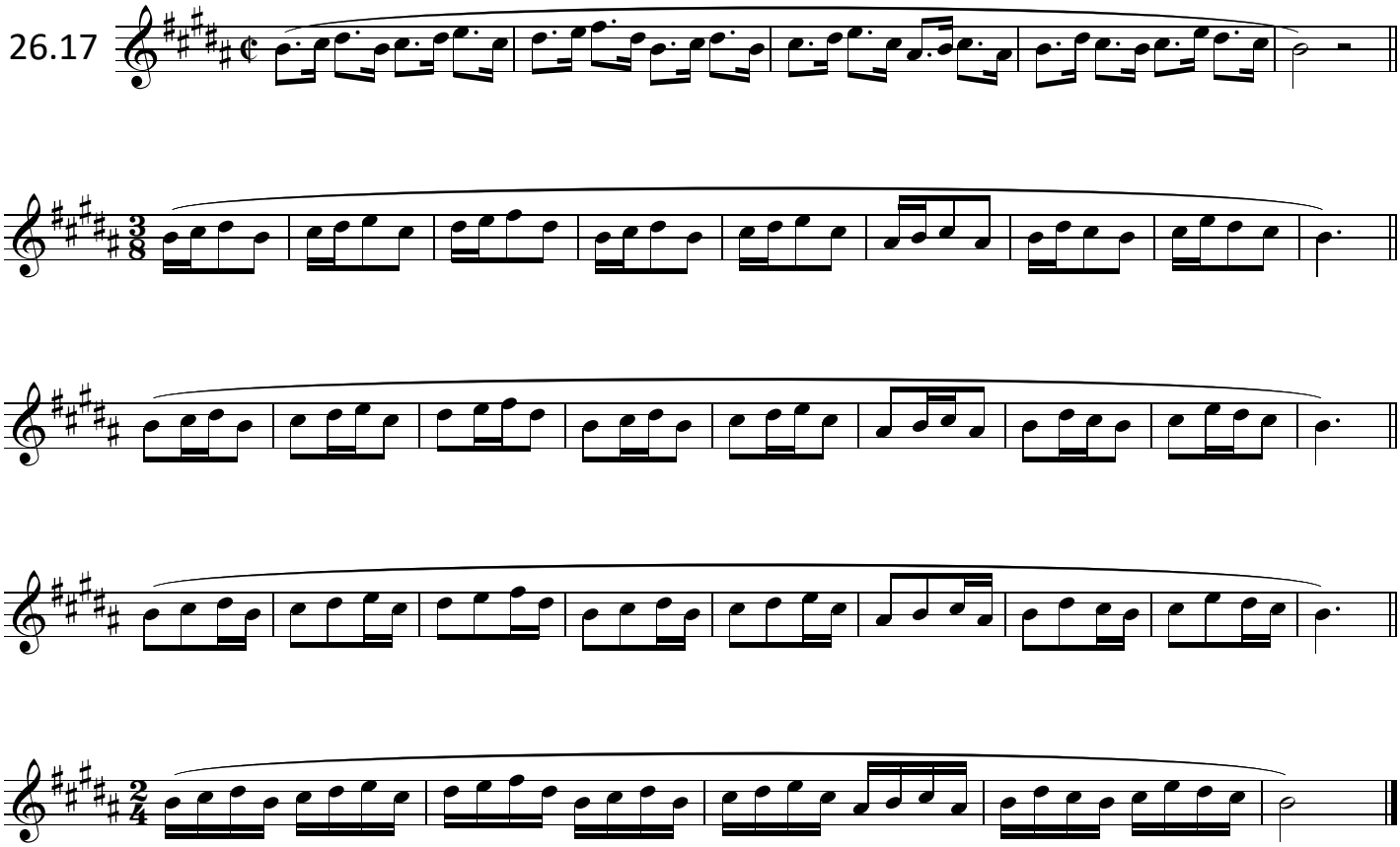

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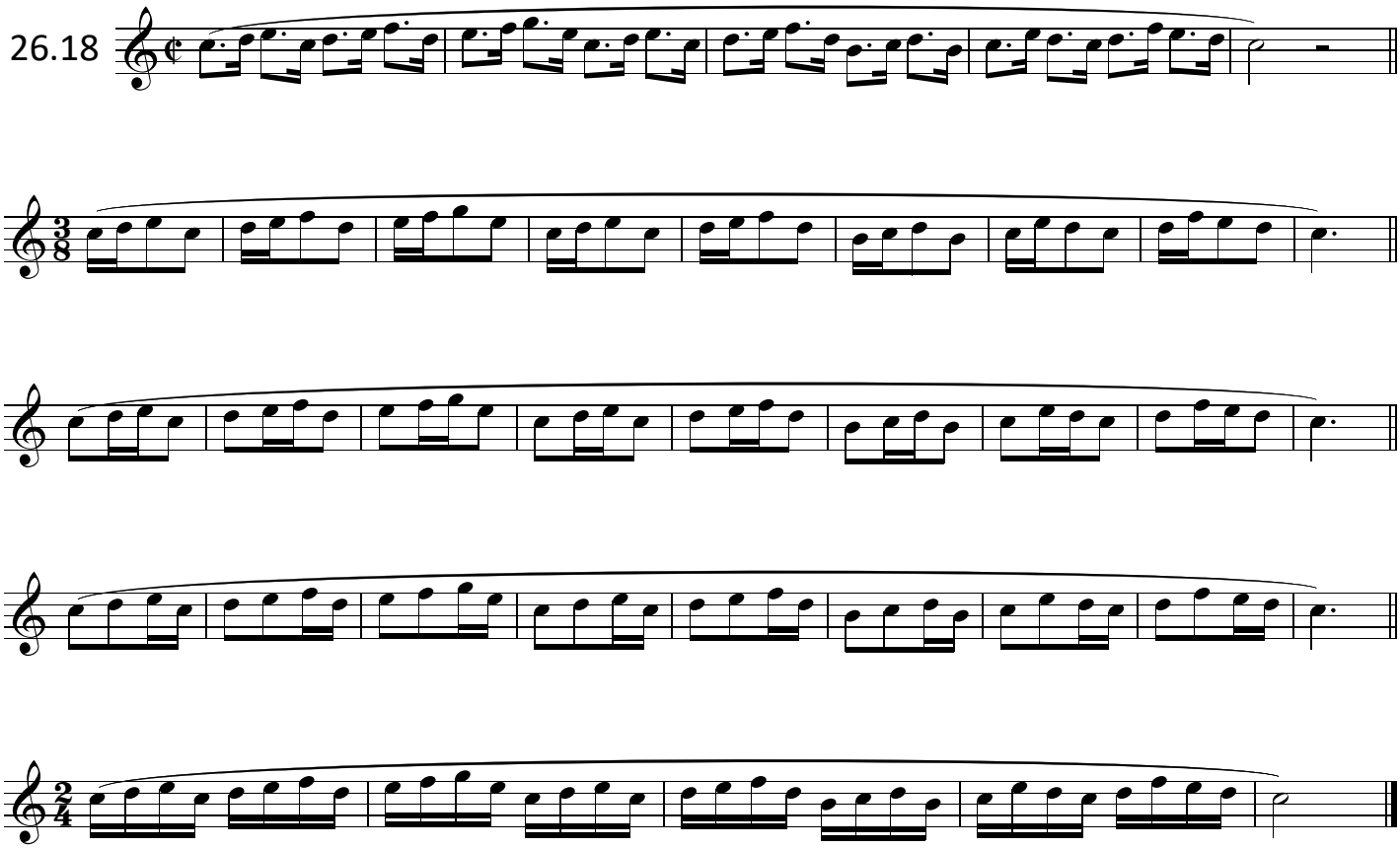

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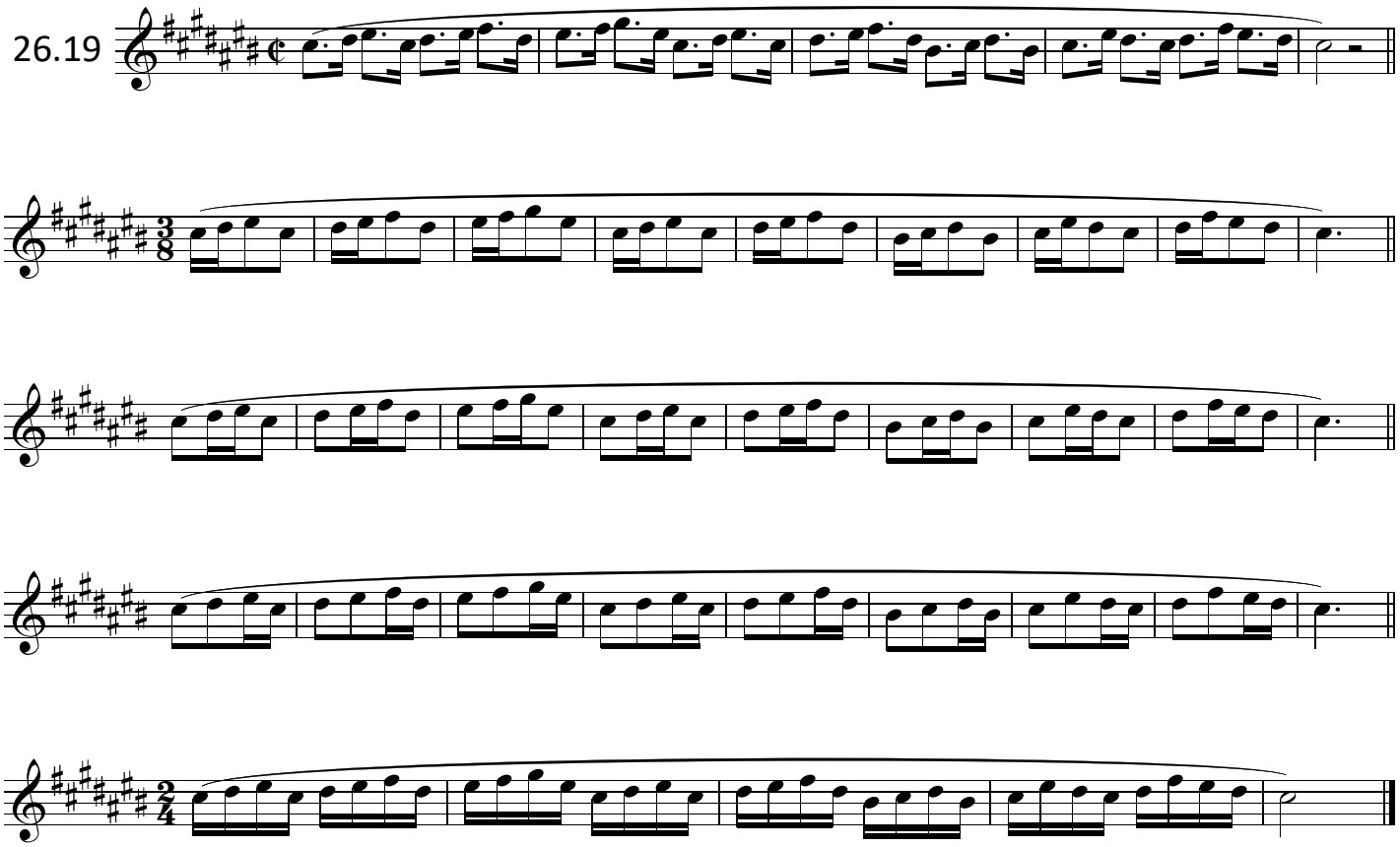

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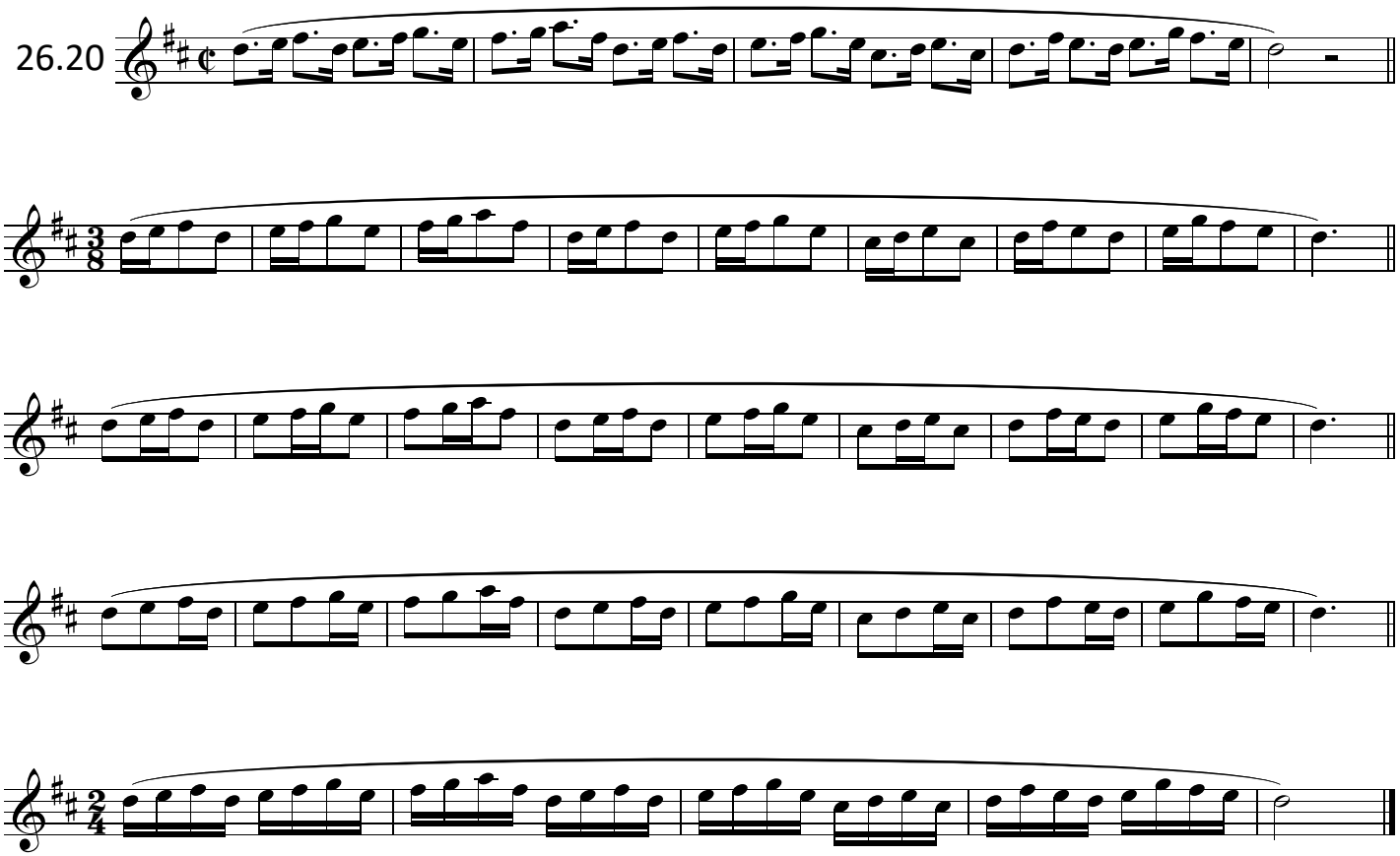

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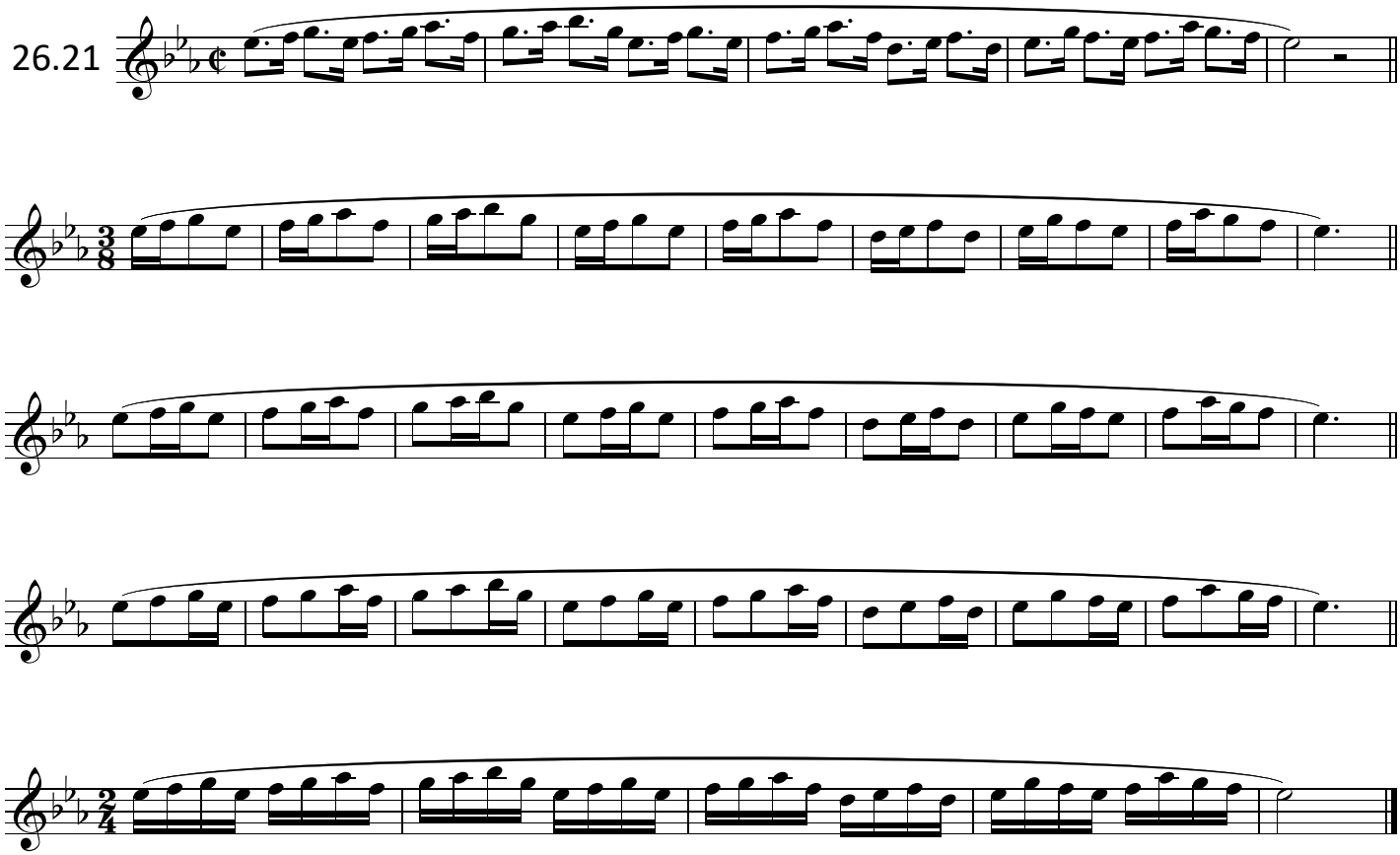

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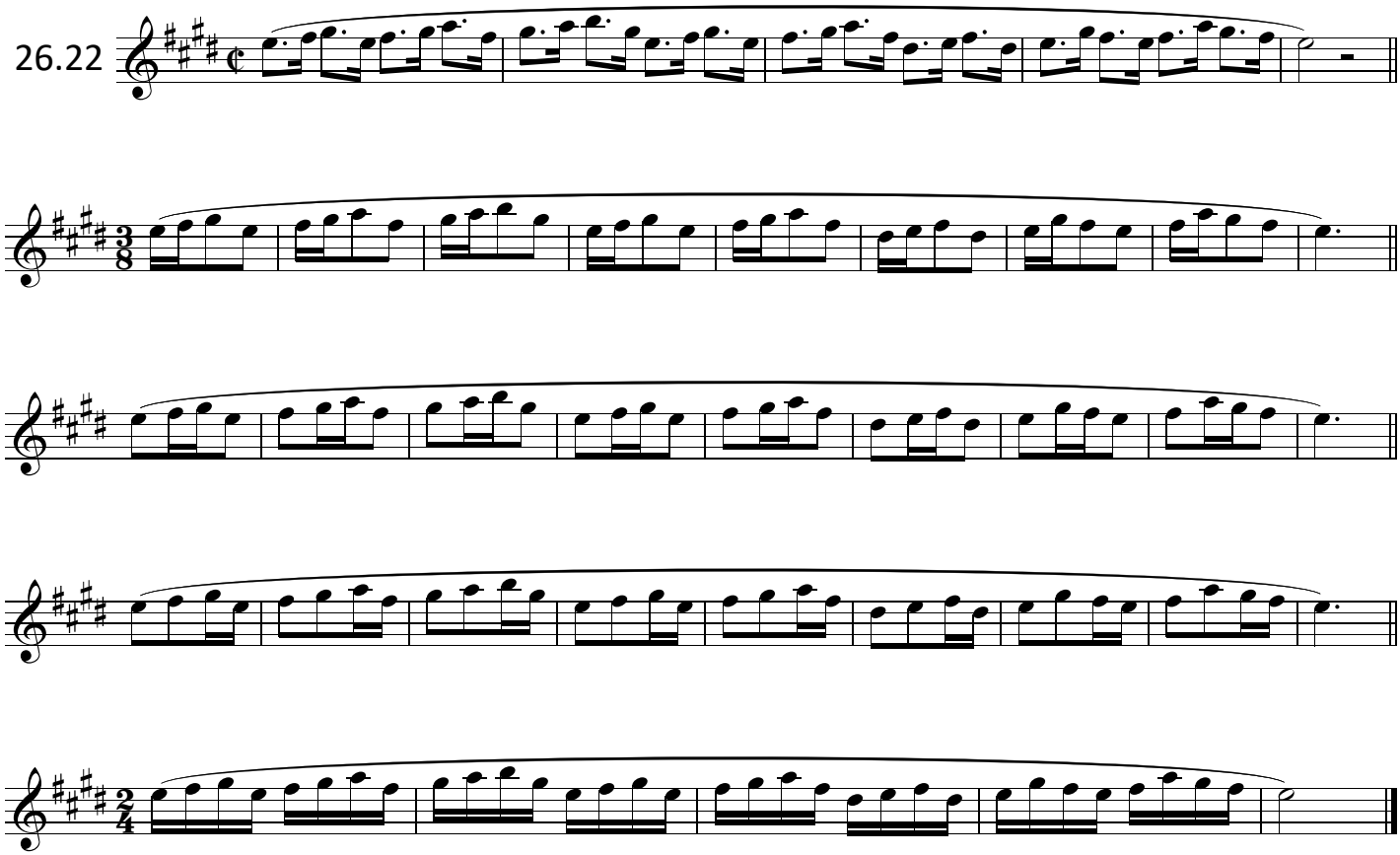

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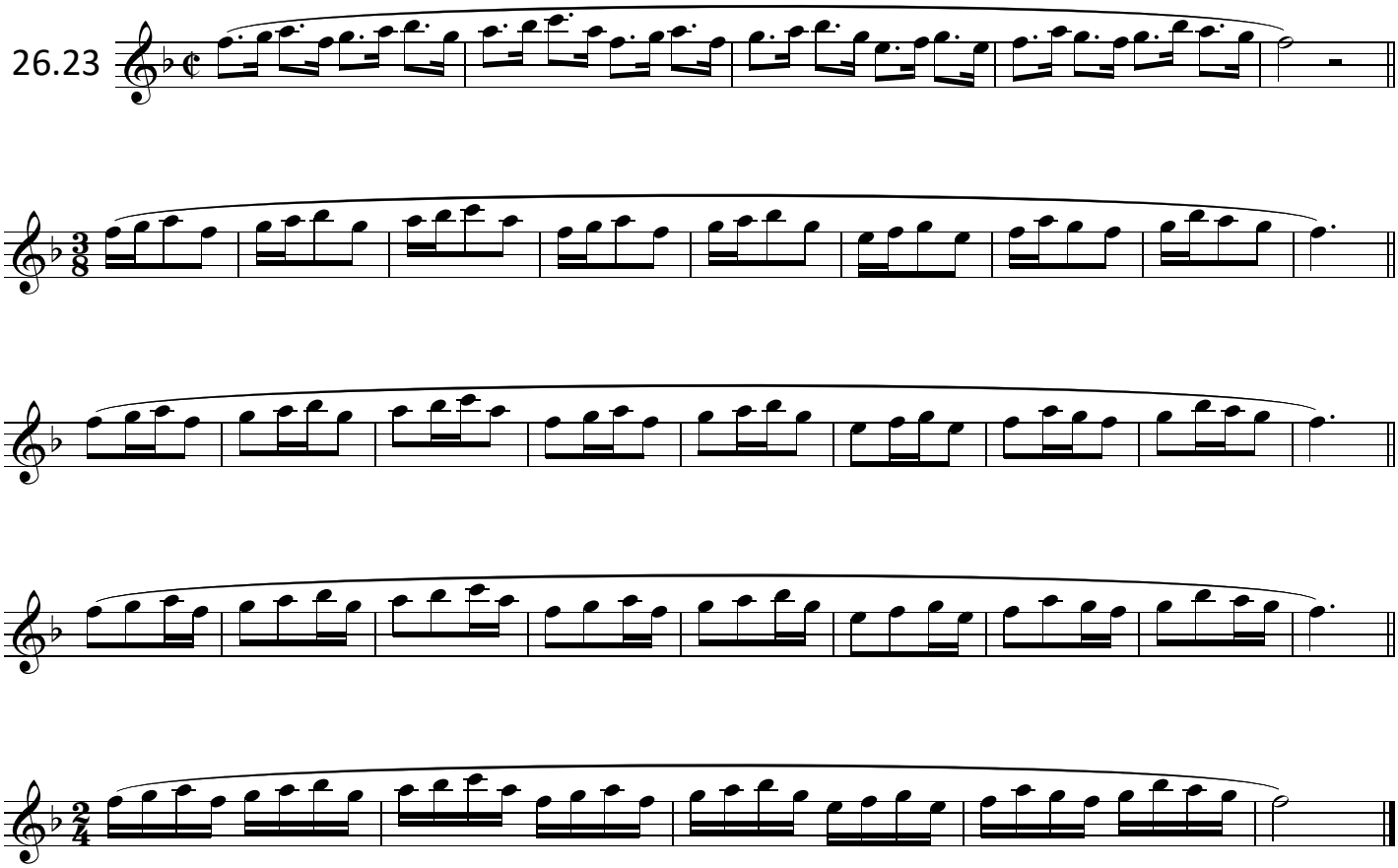

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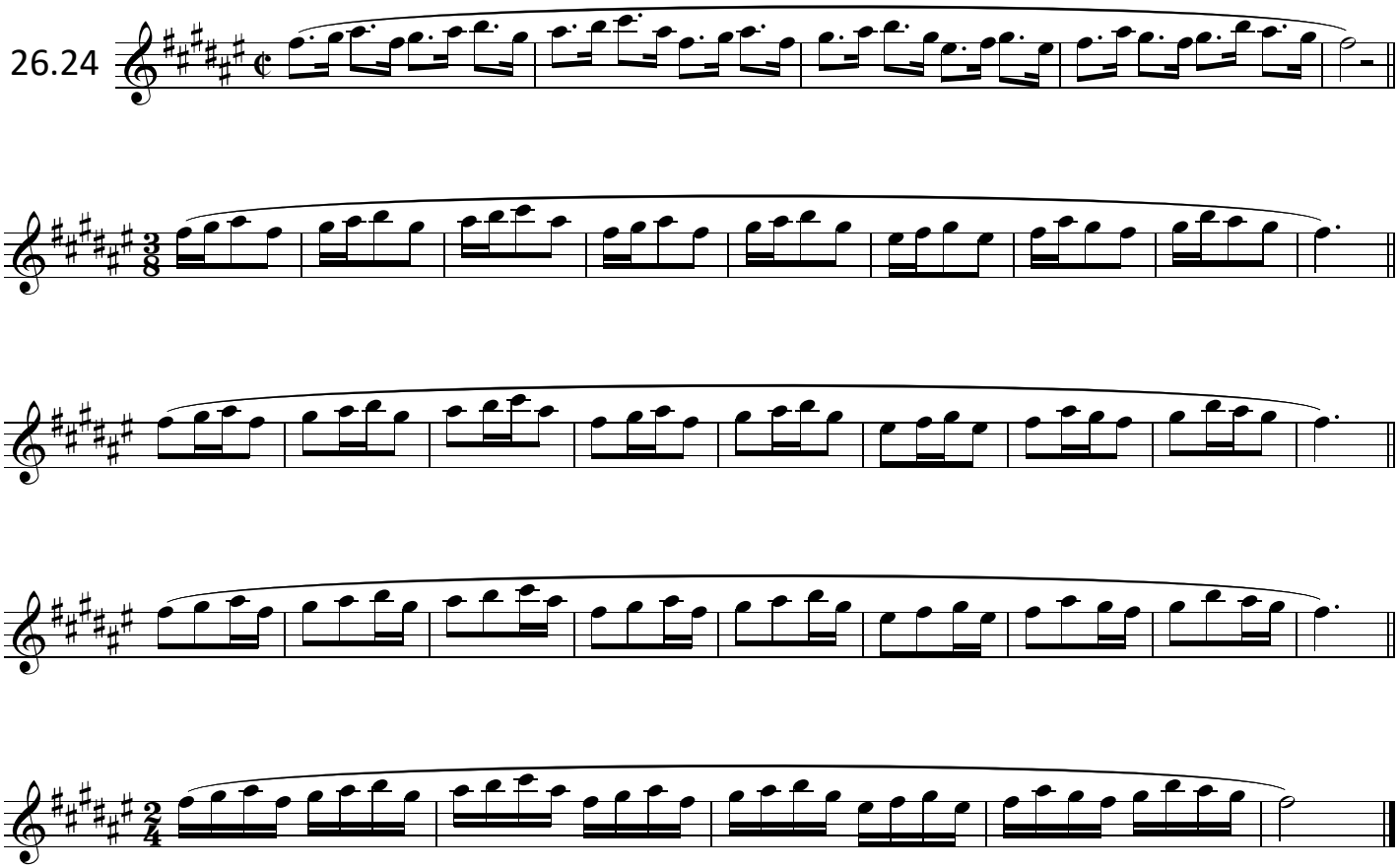

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26 - H.L. Clarke – Second study

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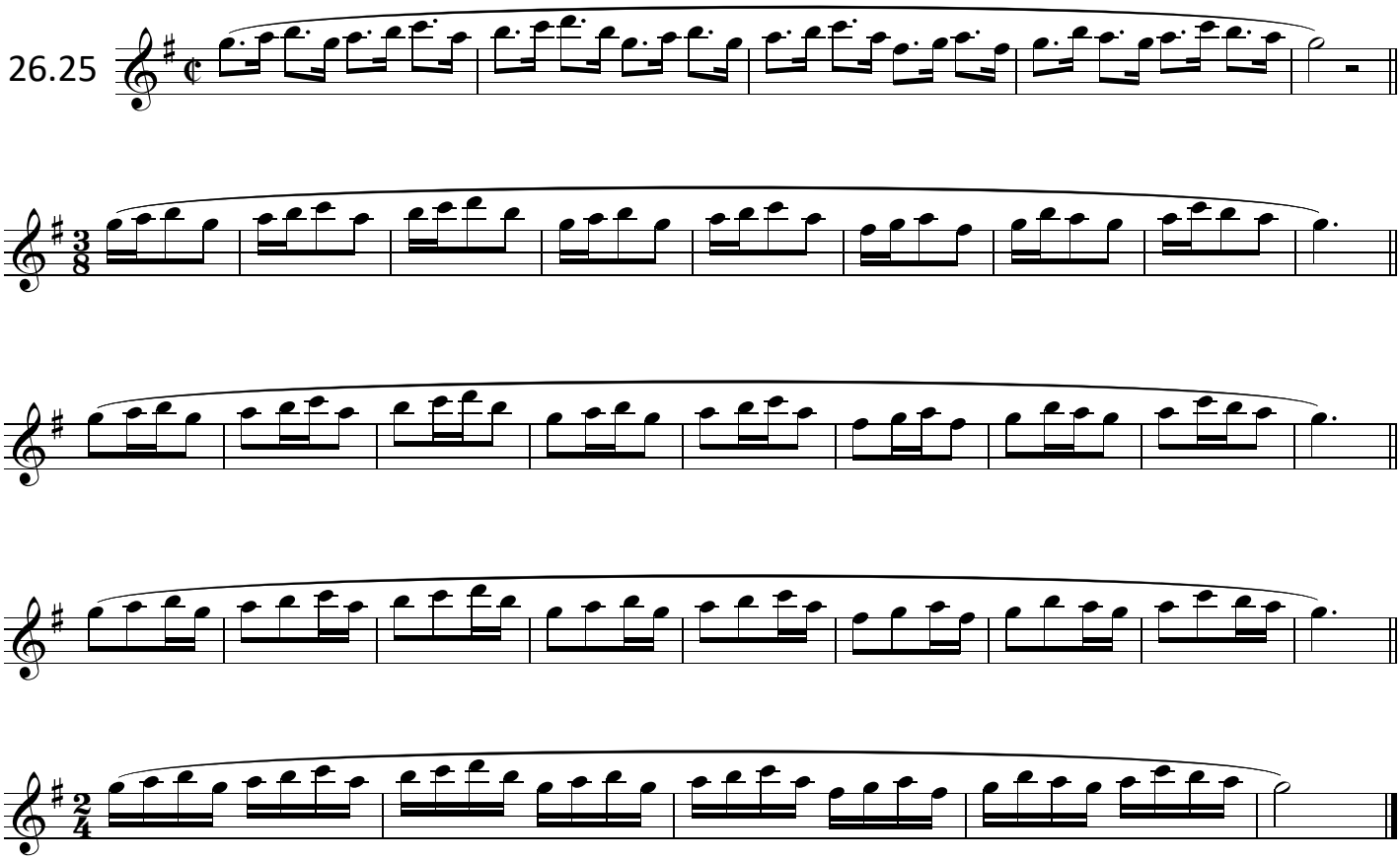

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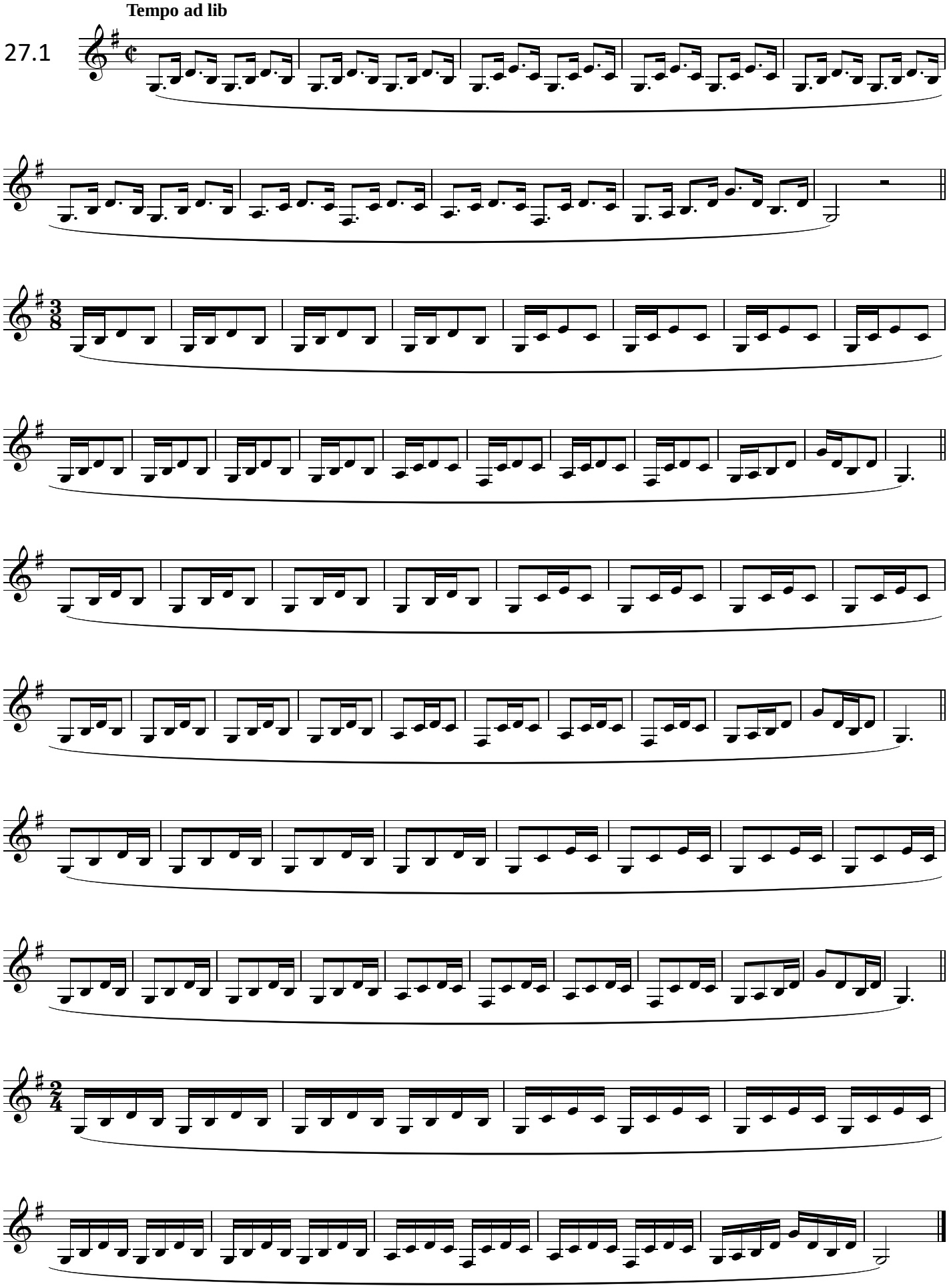
27 - H.L. Clarke – Third study



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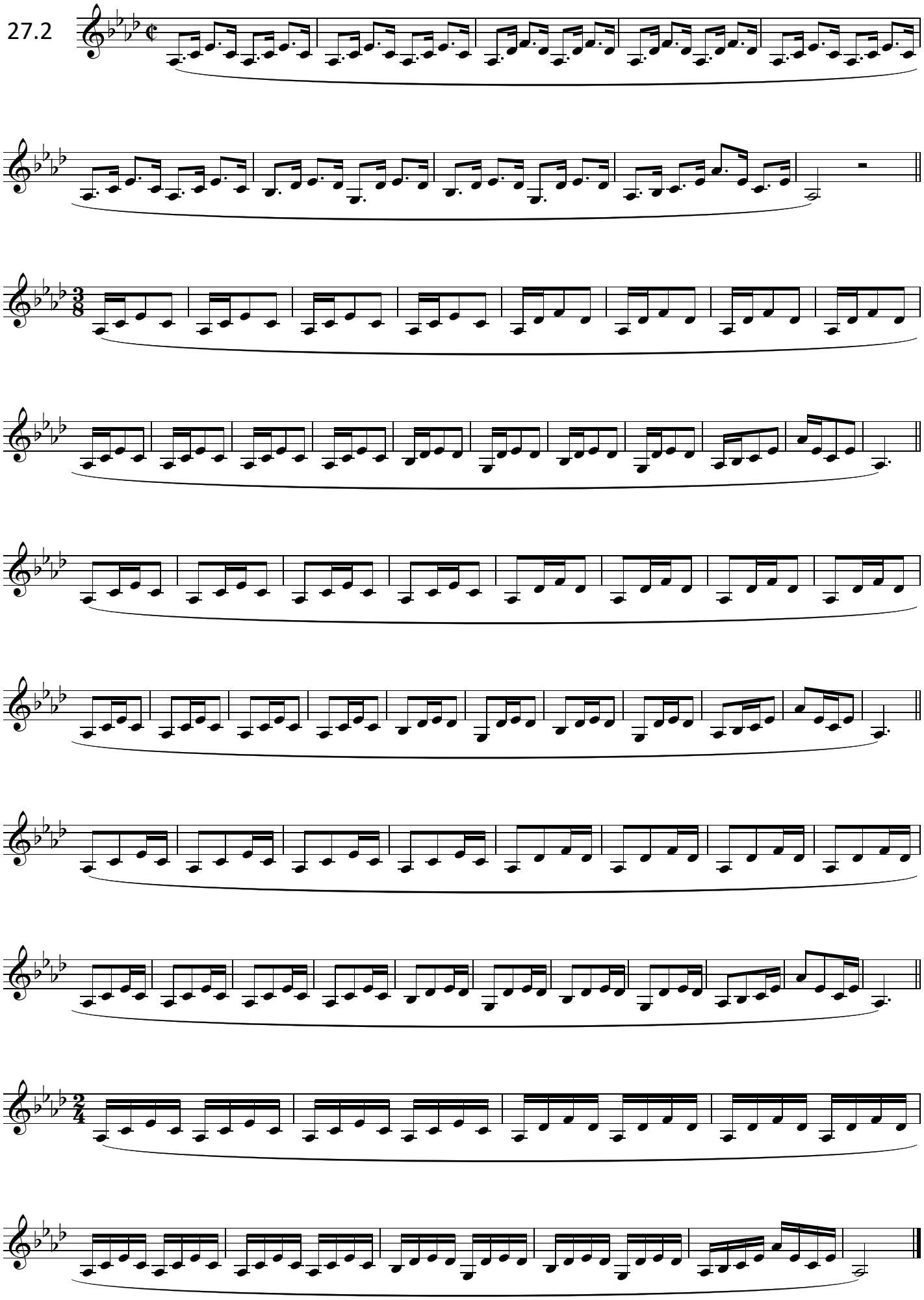

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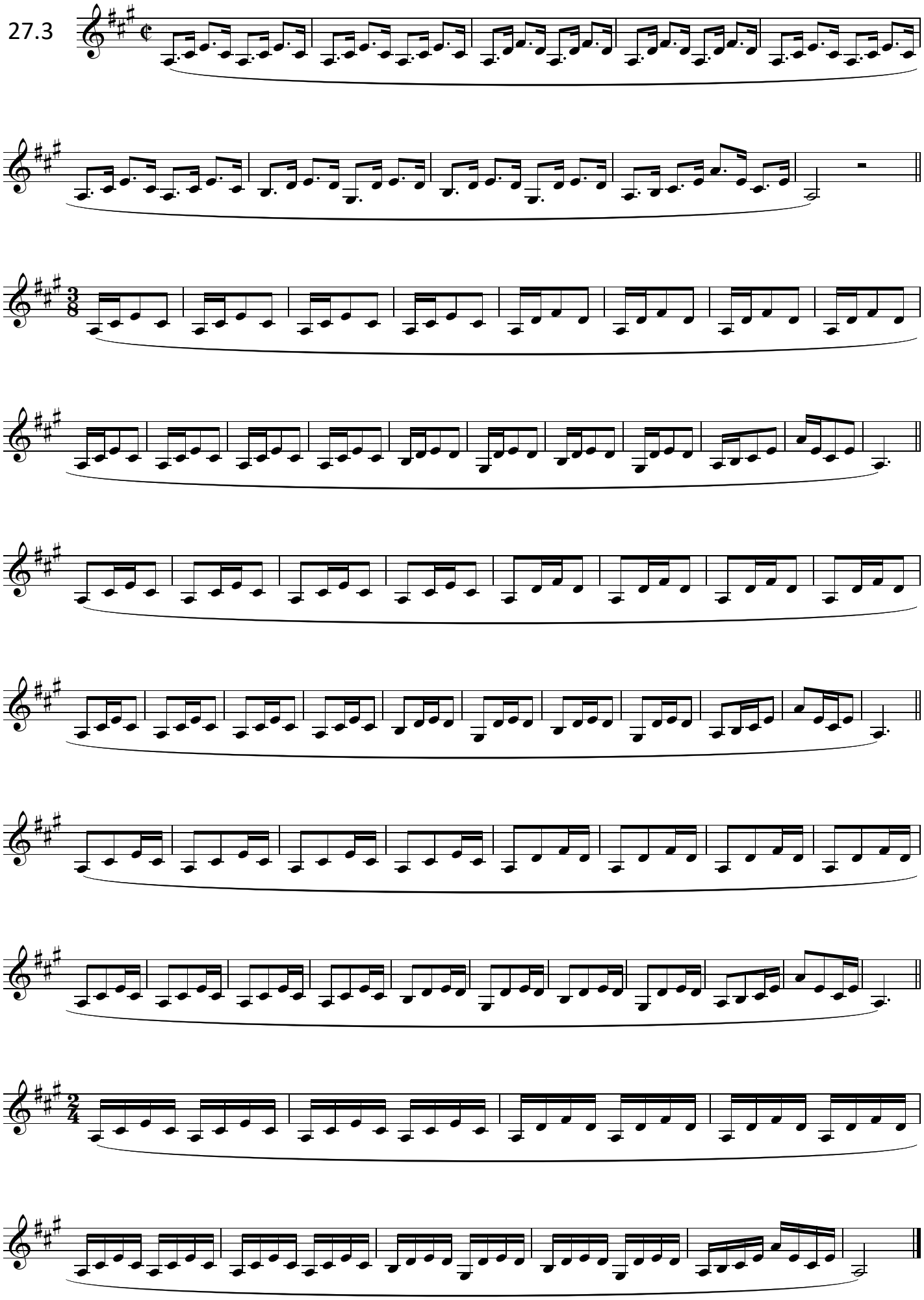

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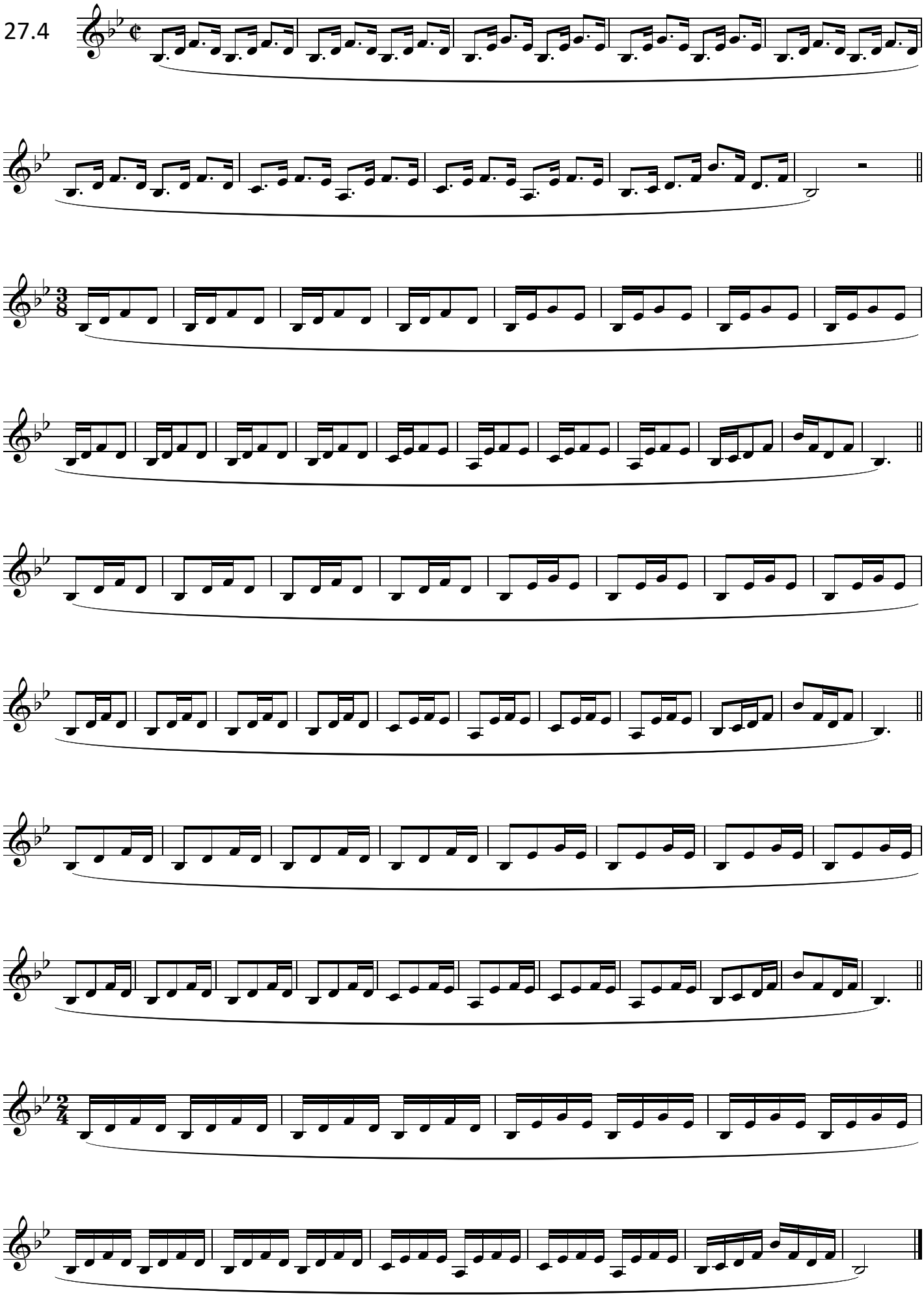

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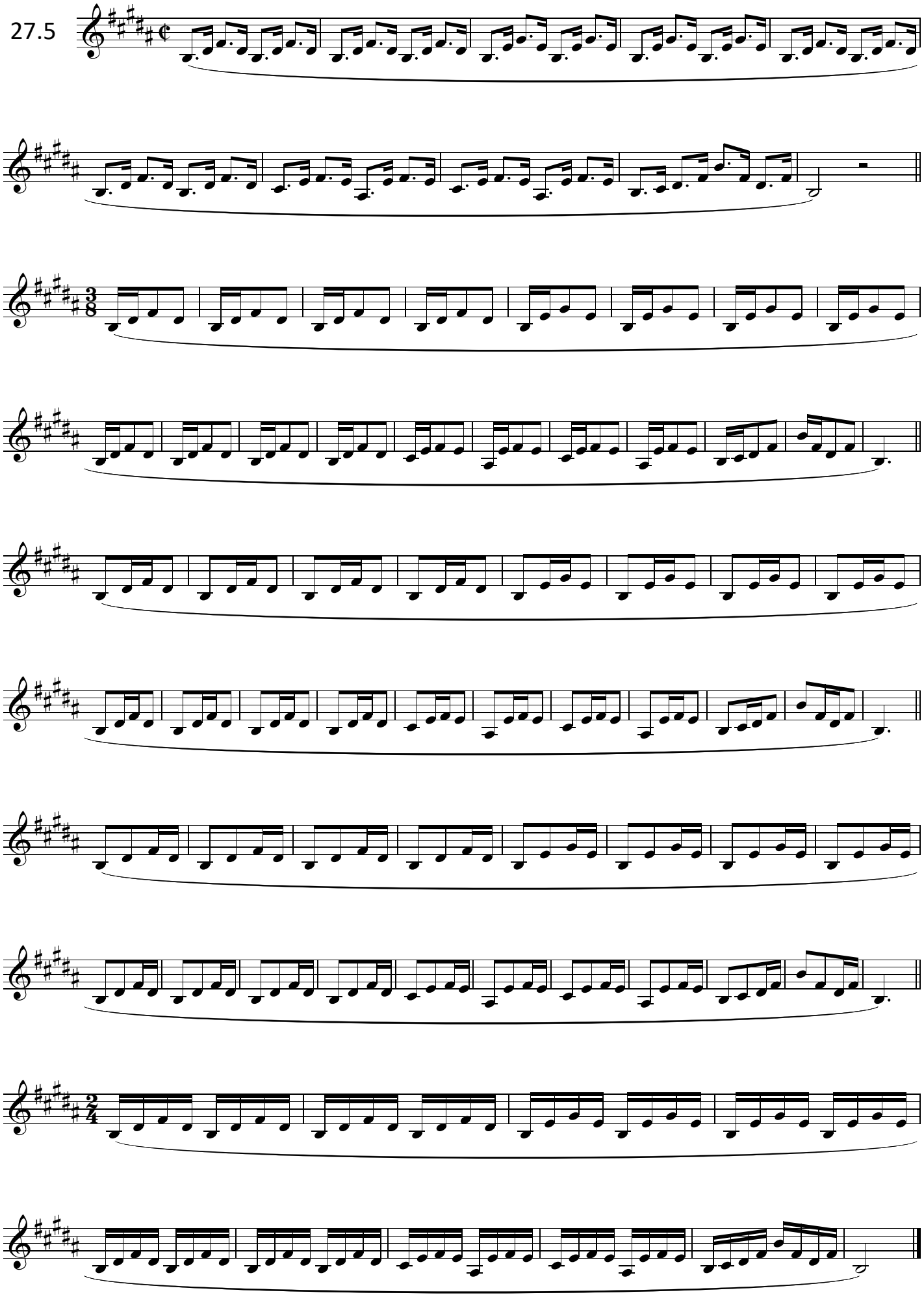

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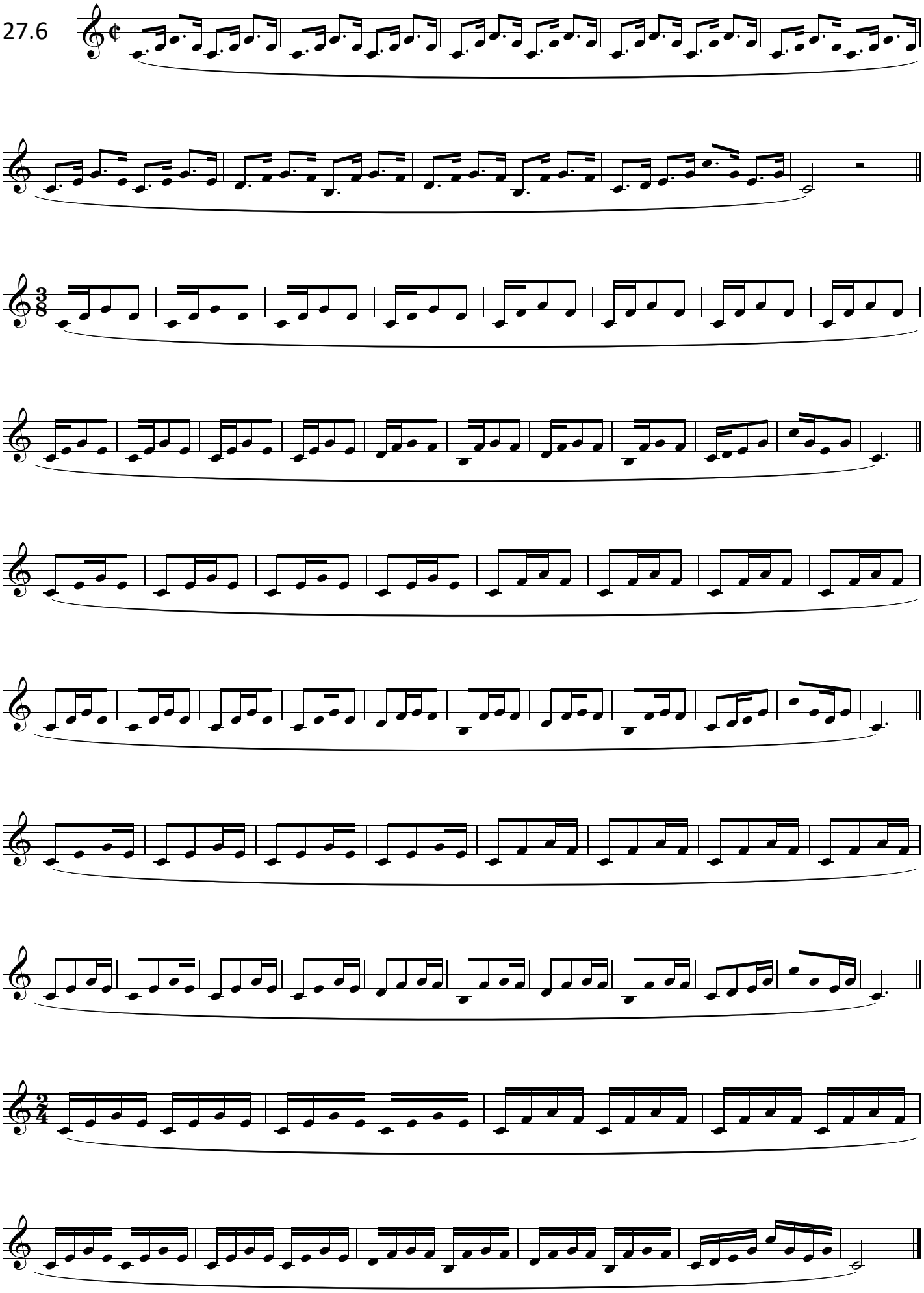

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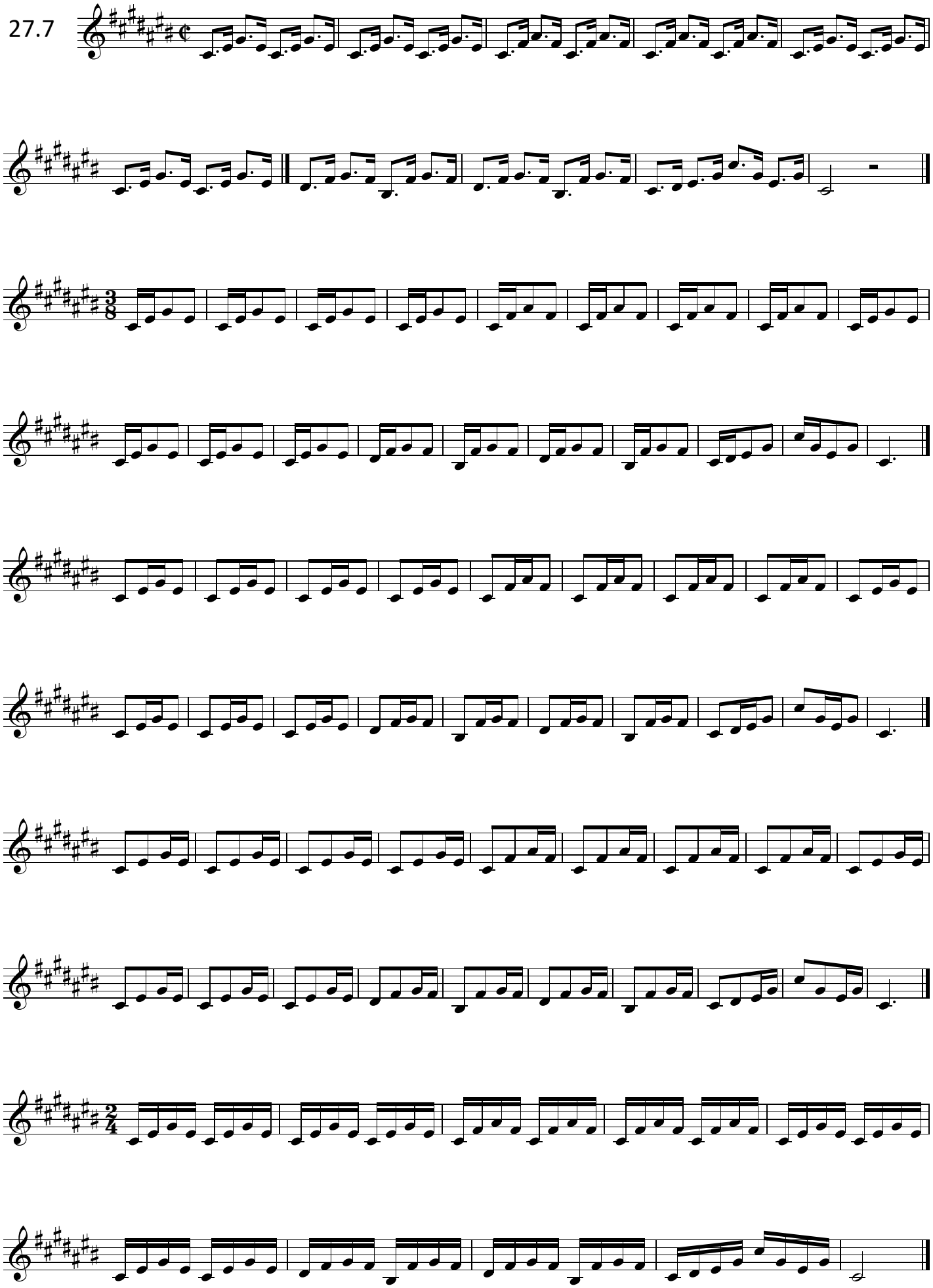

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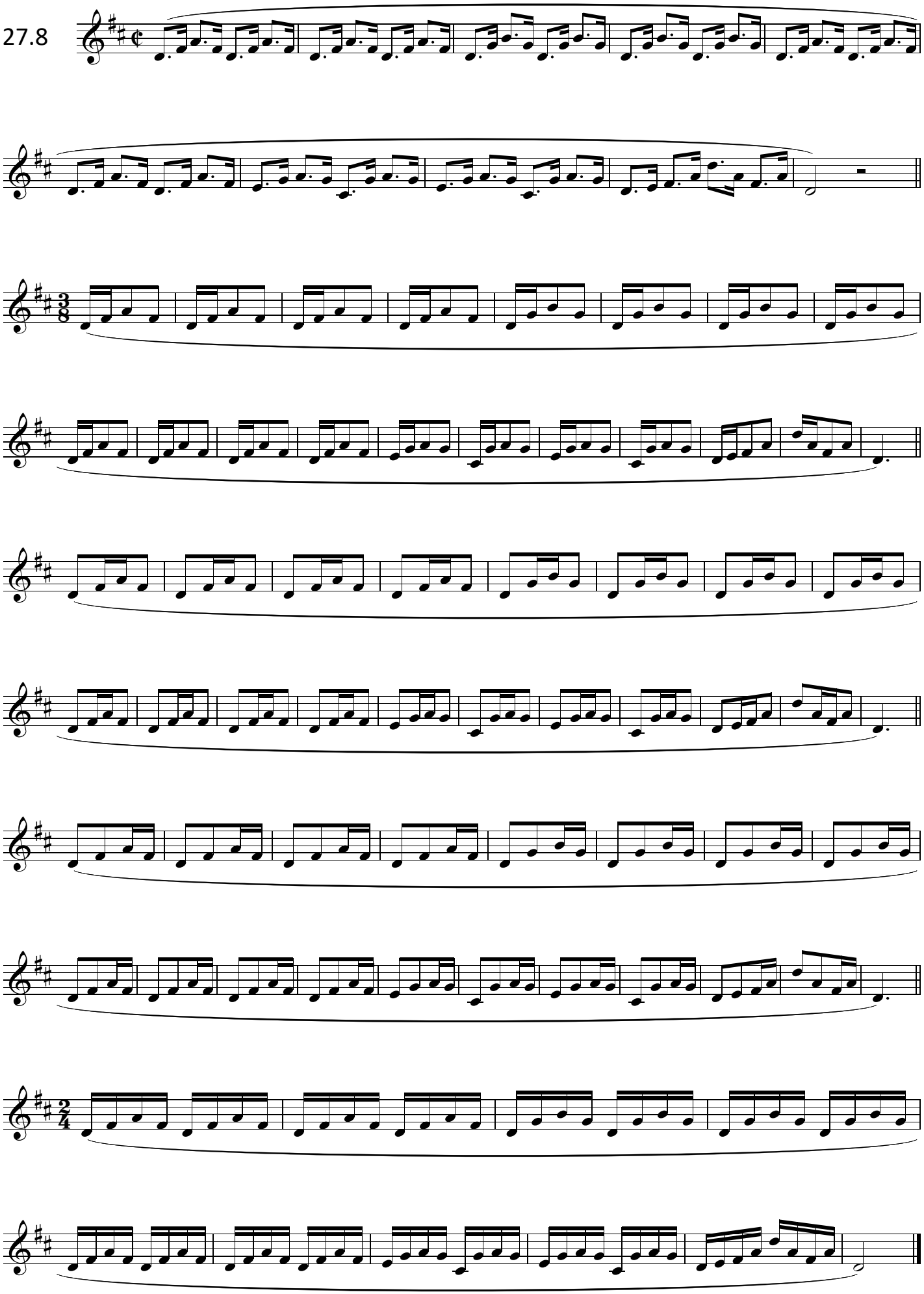

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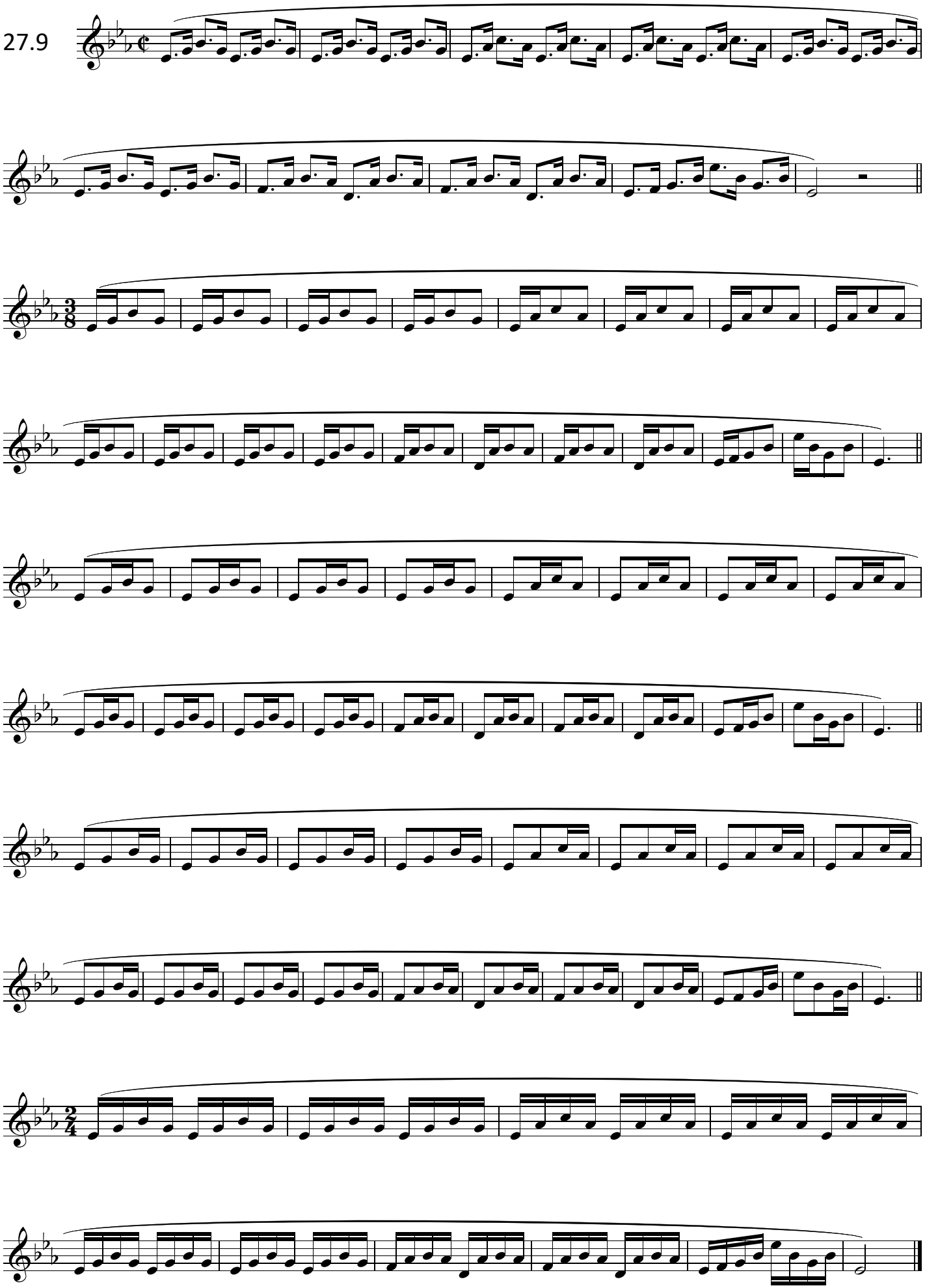

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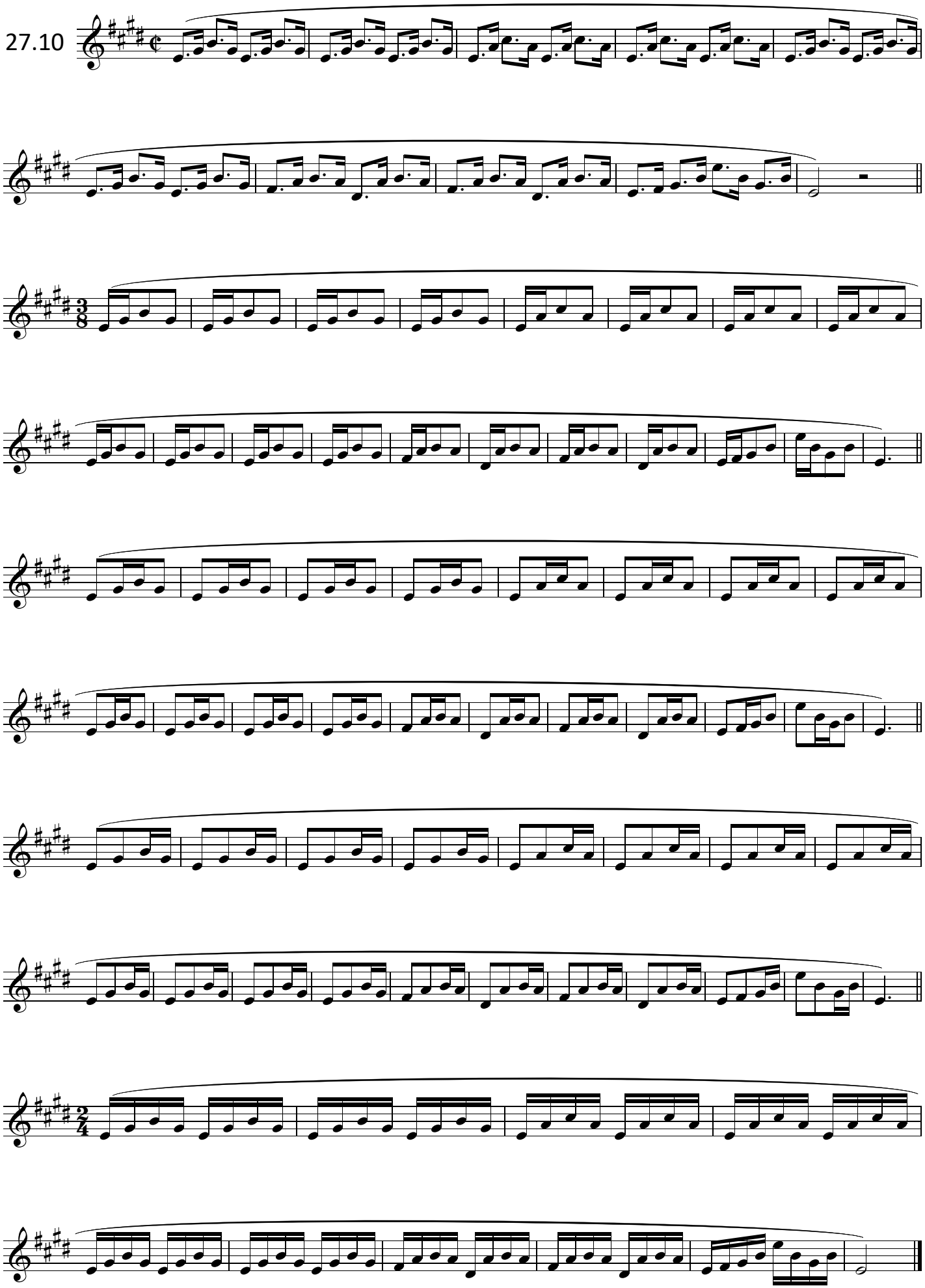

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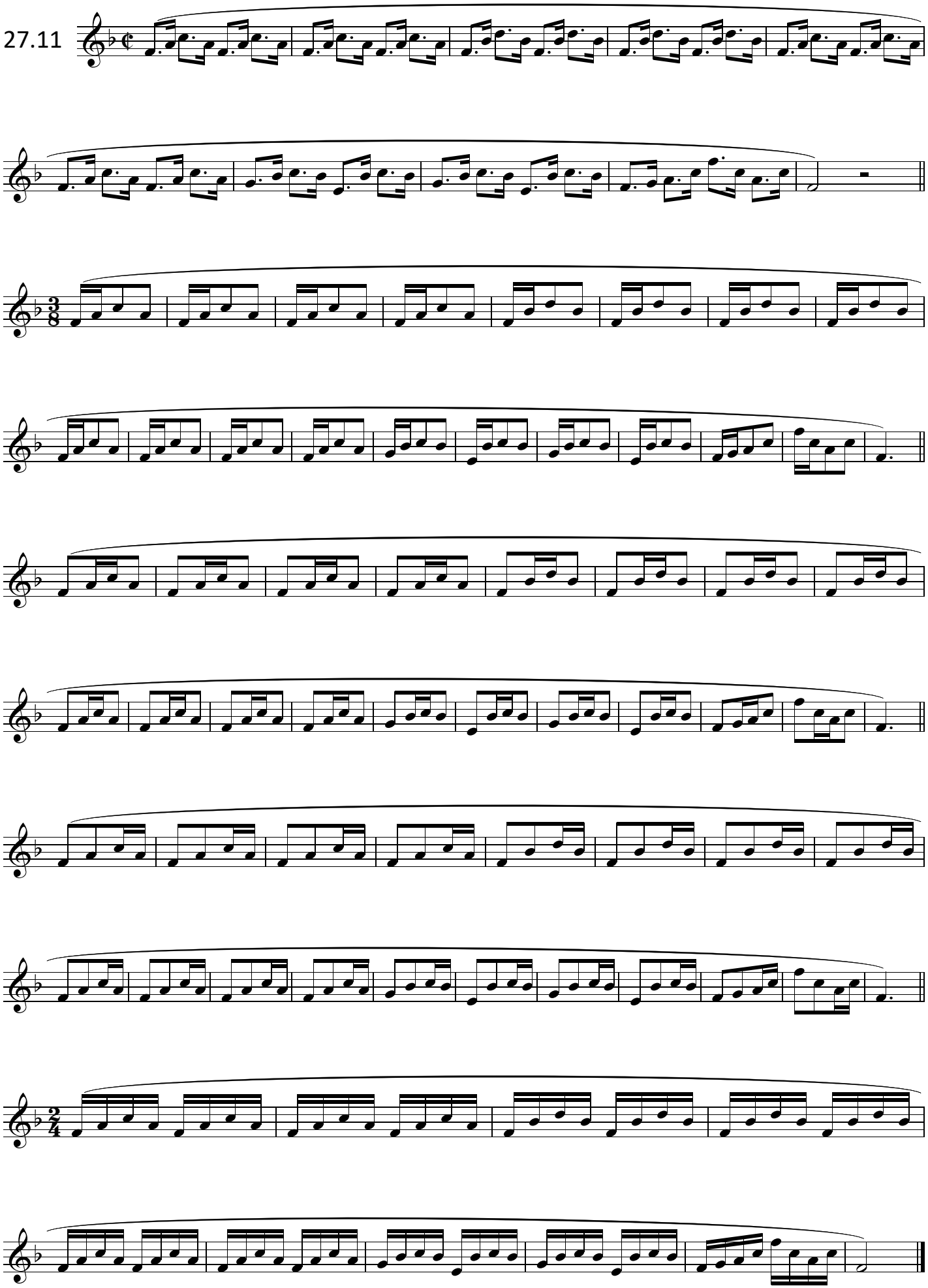

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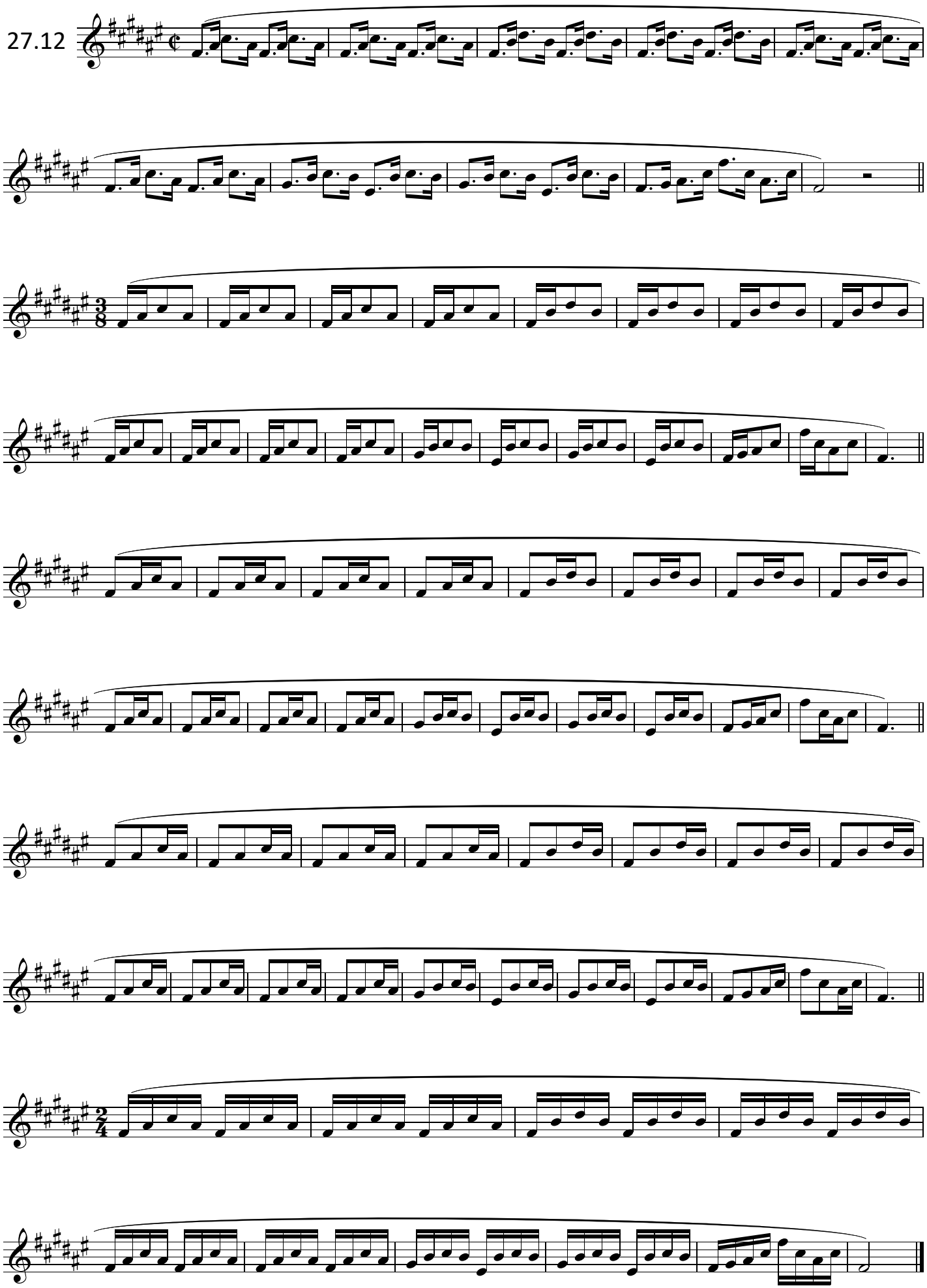

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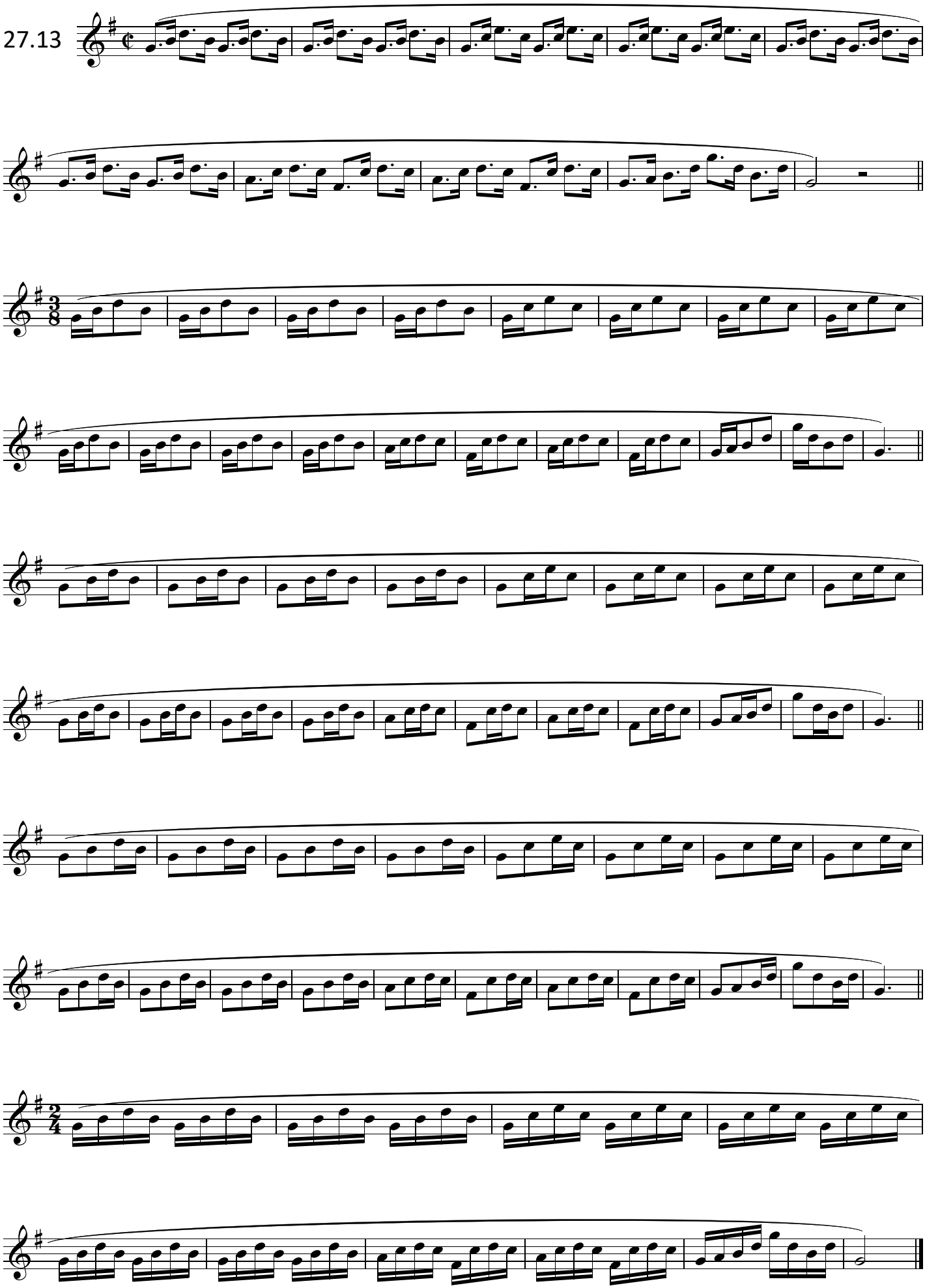

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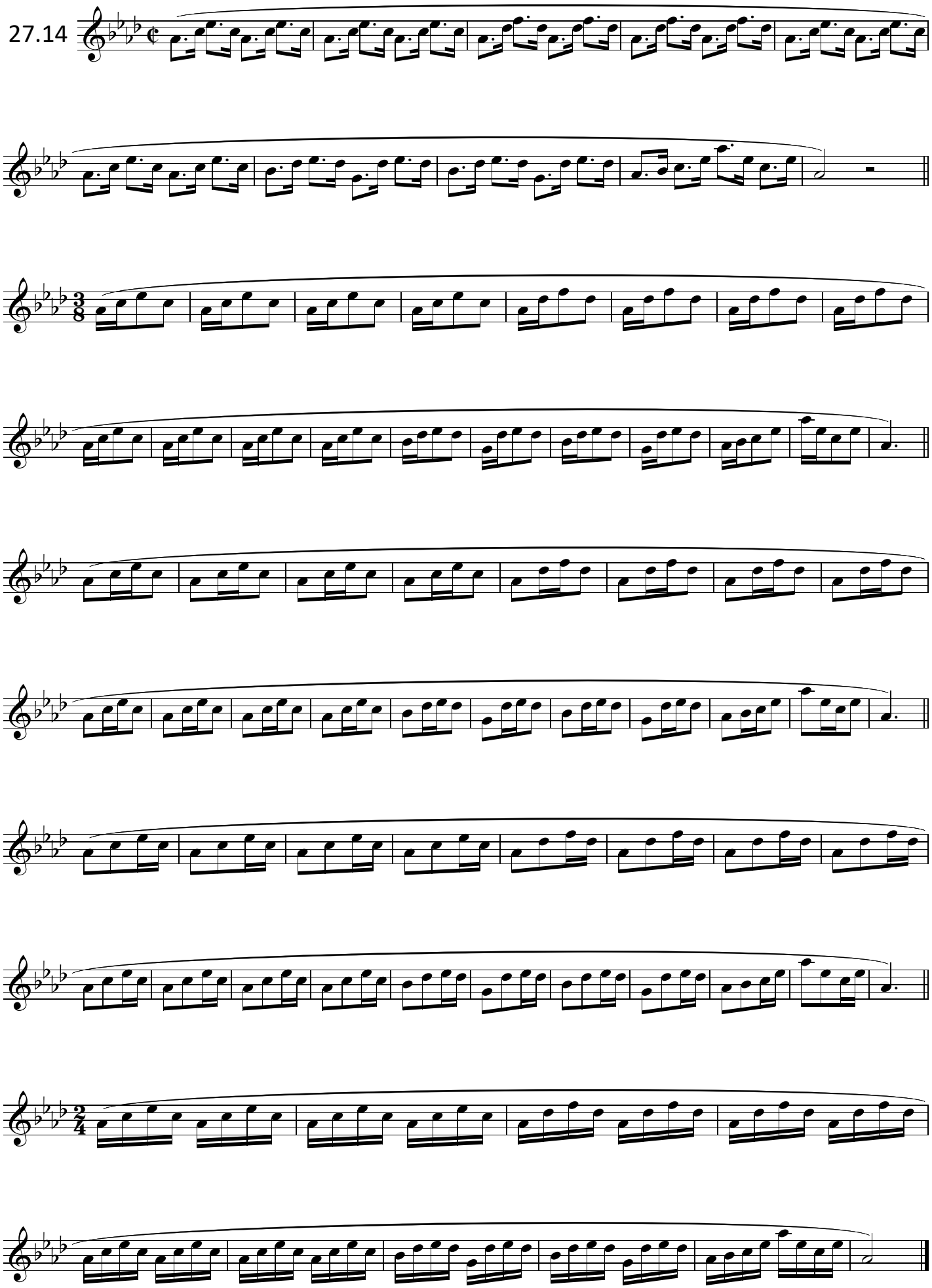

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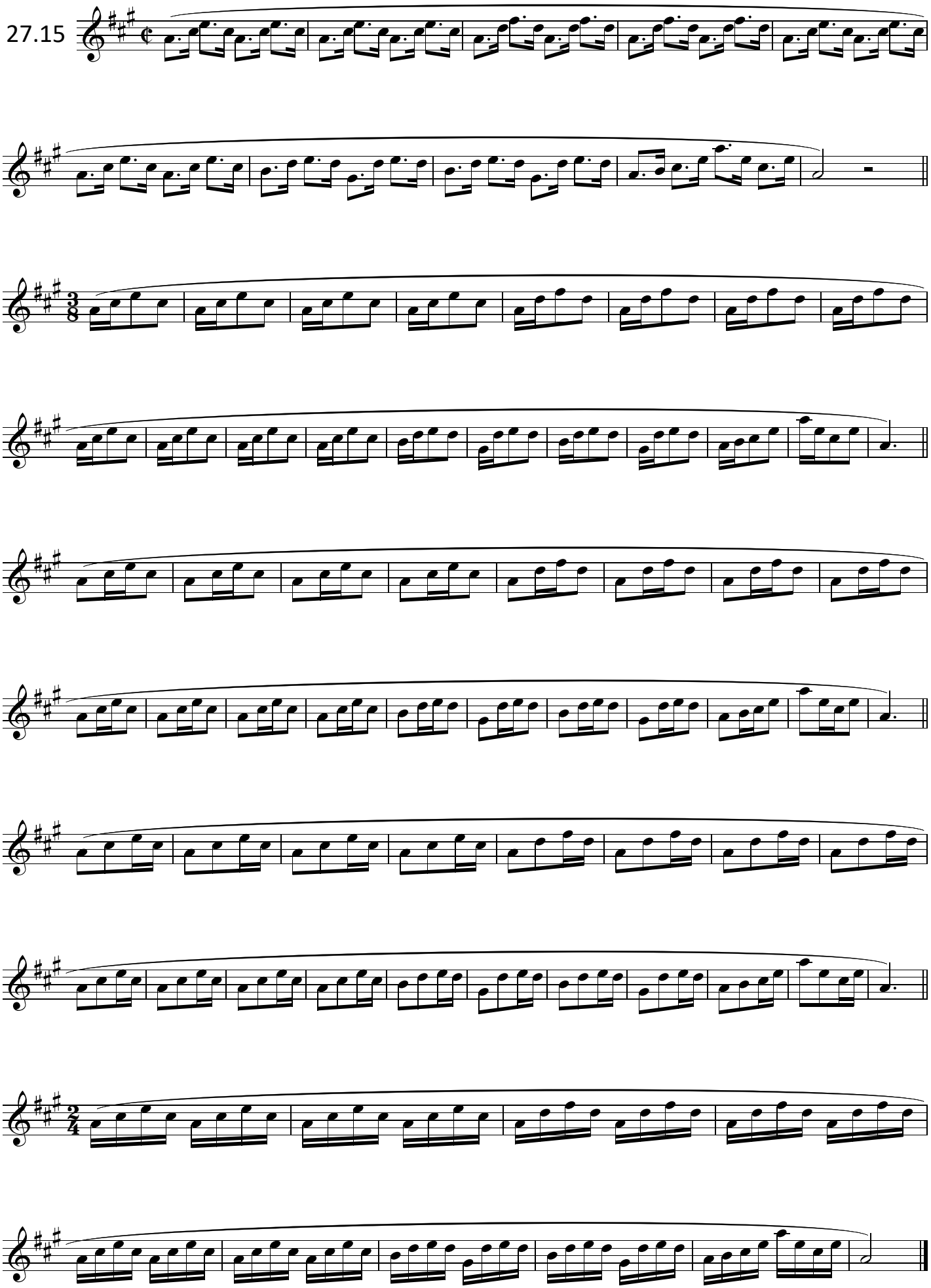

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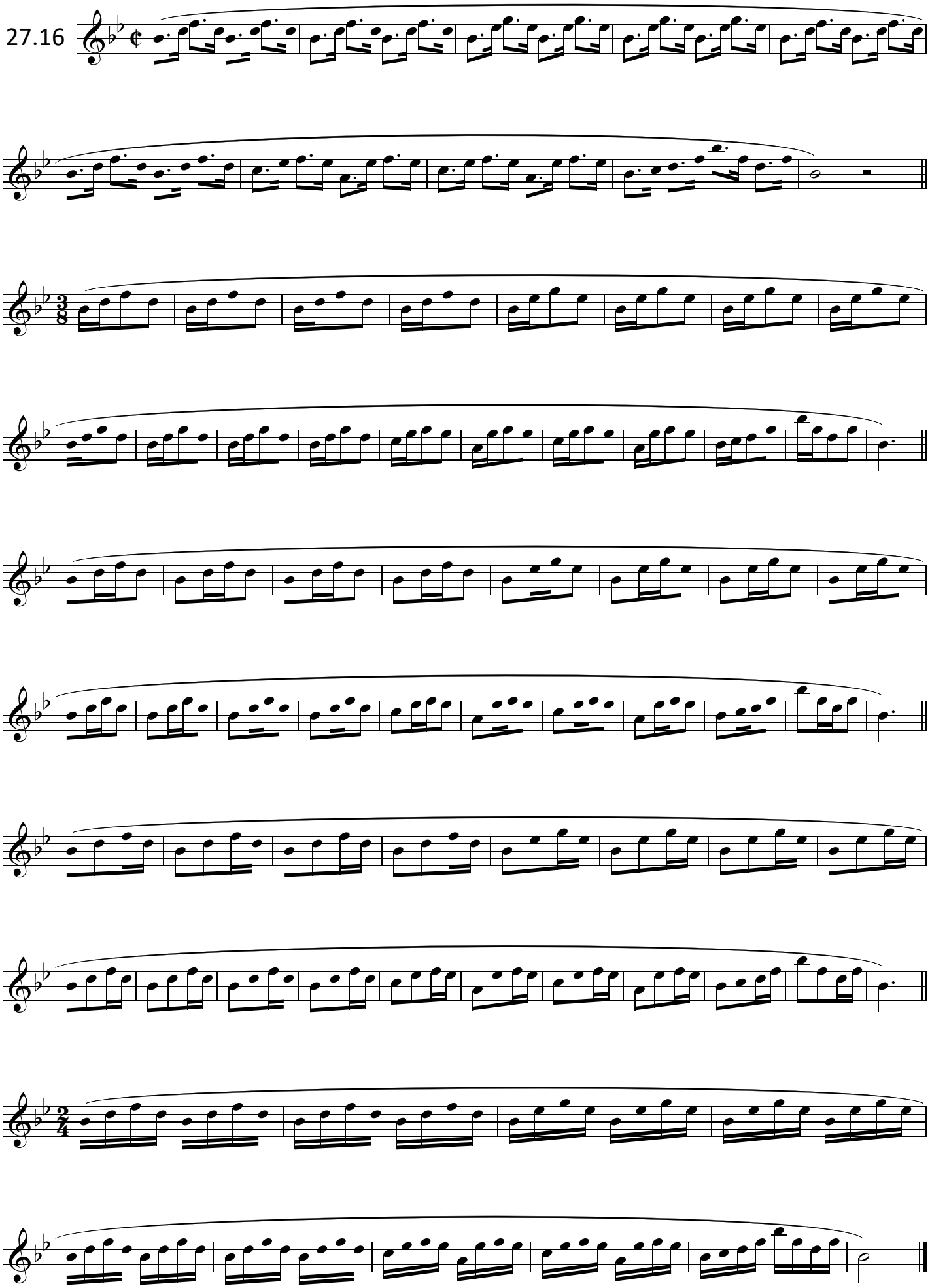

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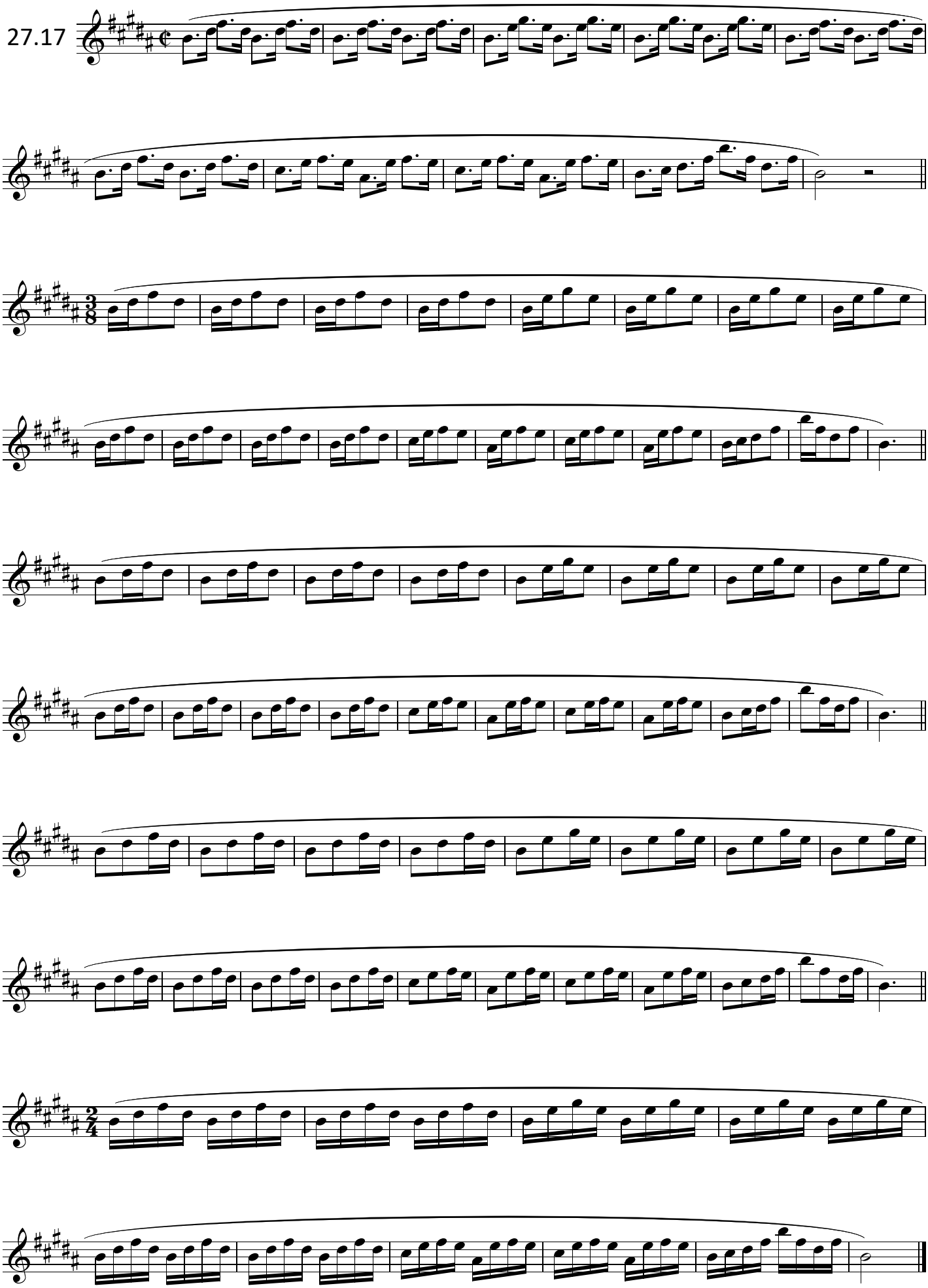

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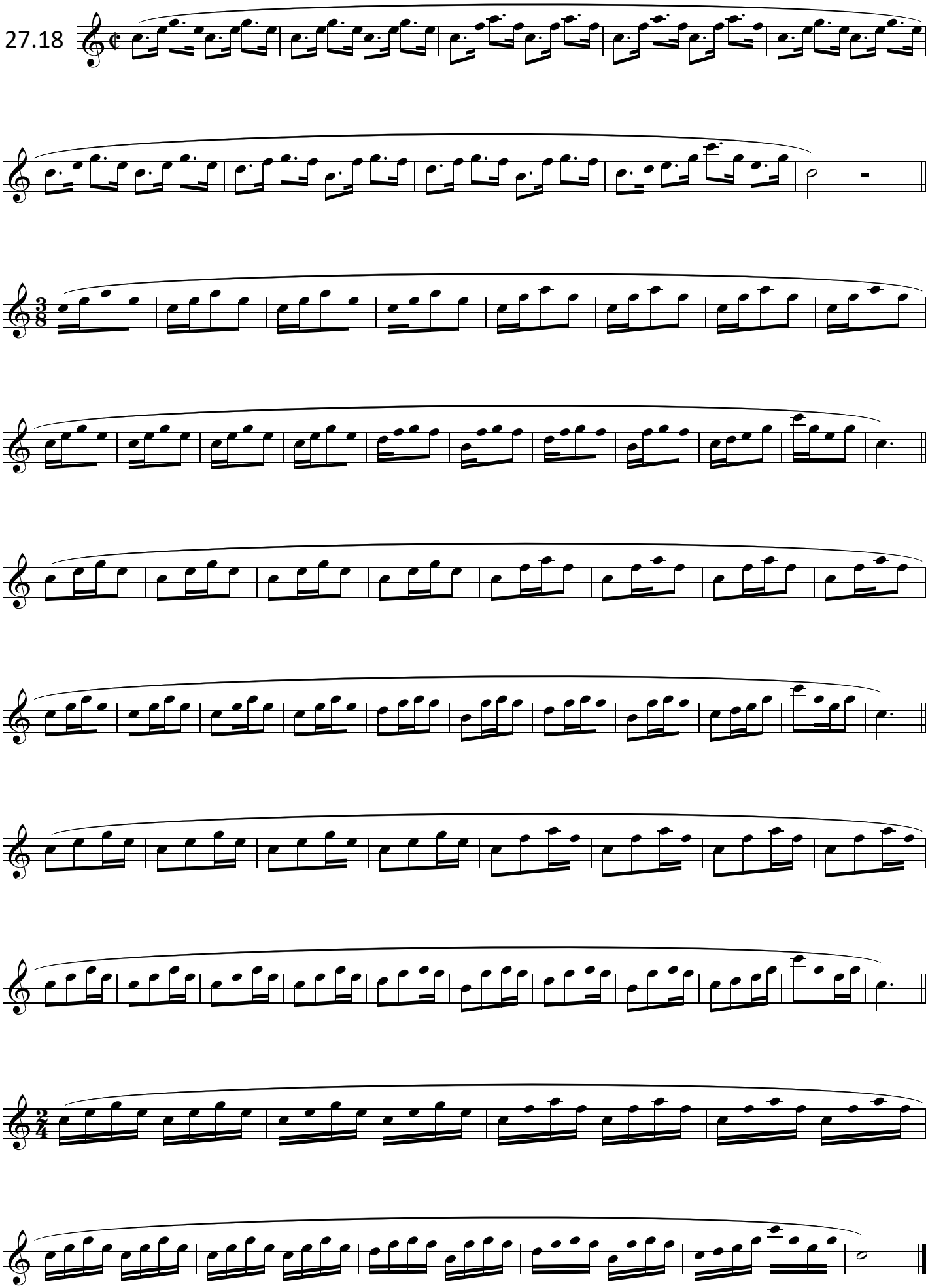

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Herbert L. Clarke – Fourth study

When I practiced the fourth study, I used to be stressed because there are no places to relax. It could therefore be very difficult to play the hole exercise with a good flow and quality.

My way to practice this exercise today, is to make one note in each bar a little bit longer, nearly as a fermata. This helps us not to be so stressed, and we therefore can play the hole exercise faster, without losing control of our playing.

After having practiced the exercise many times in this way, we will be more ready to play the original exercise in a very fast tempo without too much stress and panic.

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28 - H.L. Clarke – Fourth study

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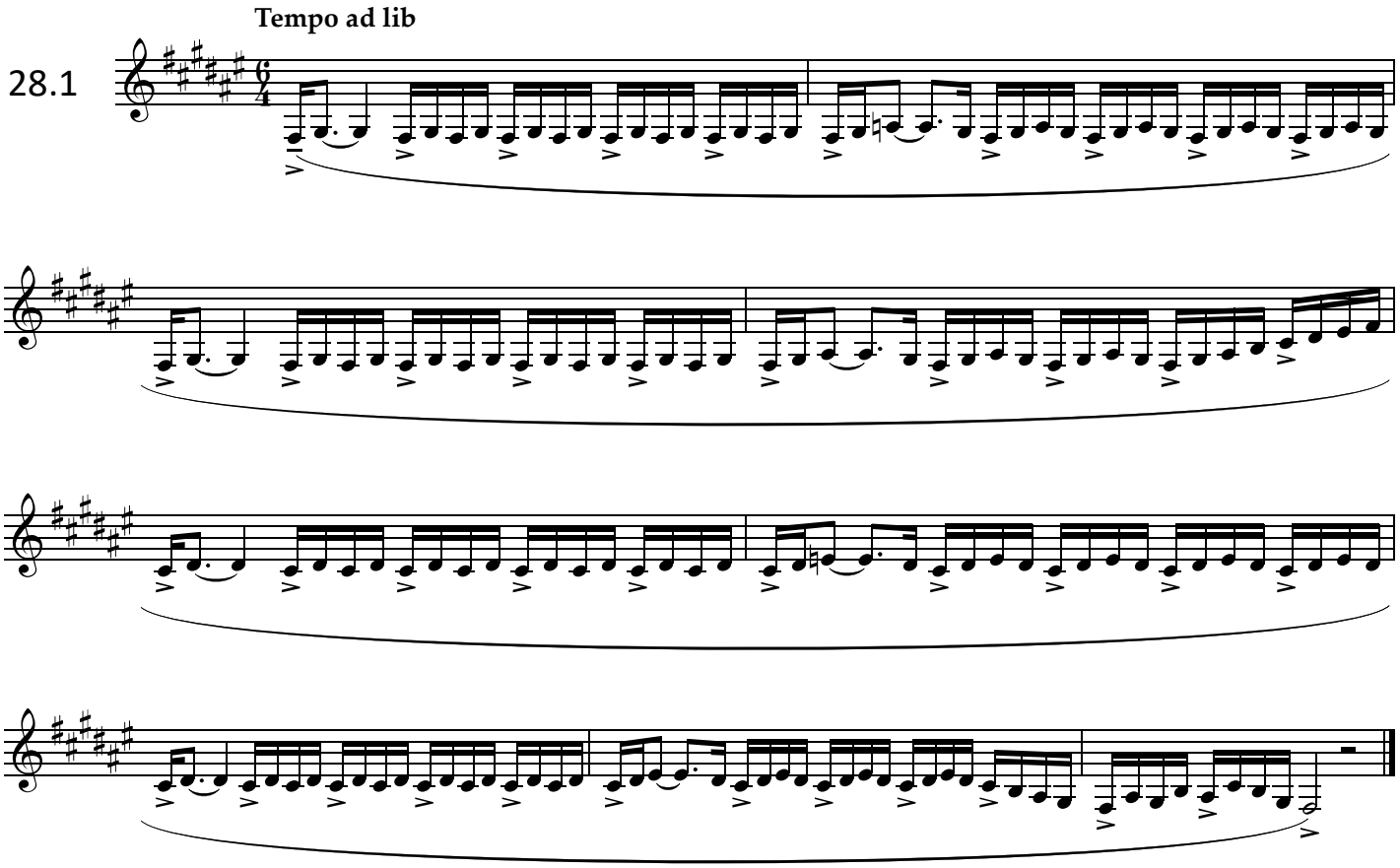

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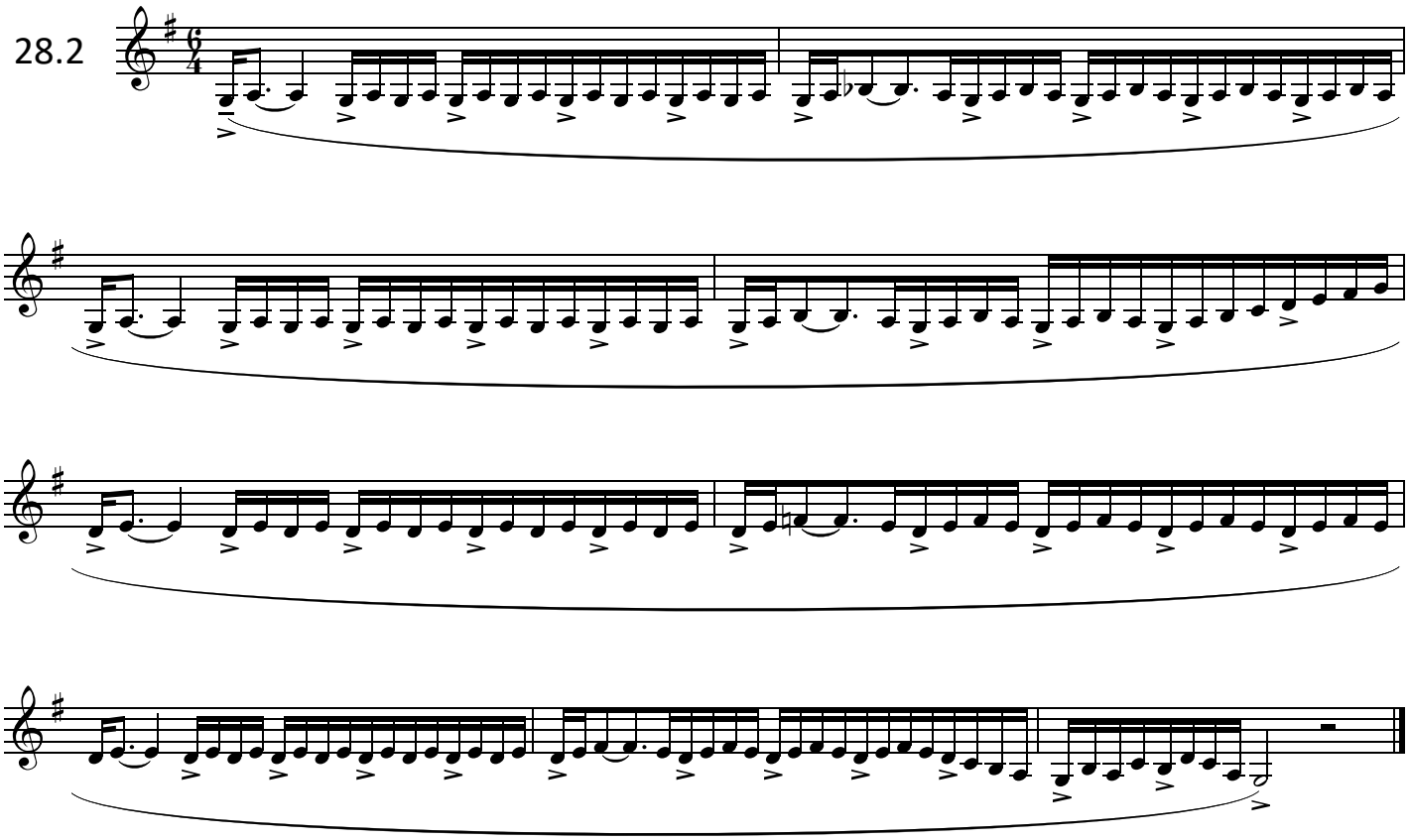

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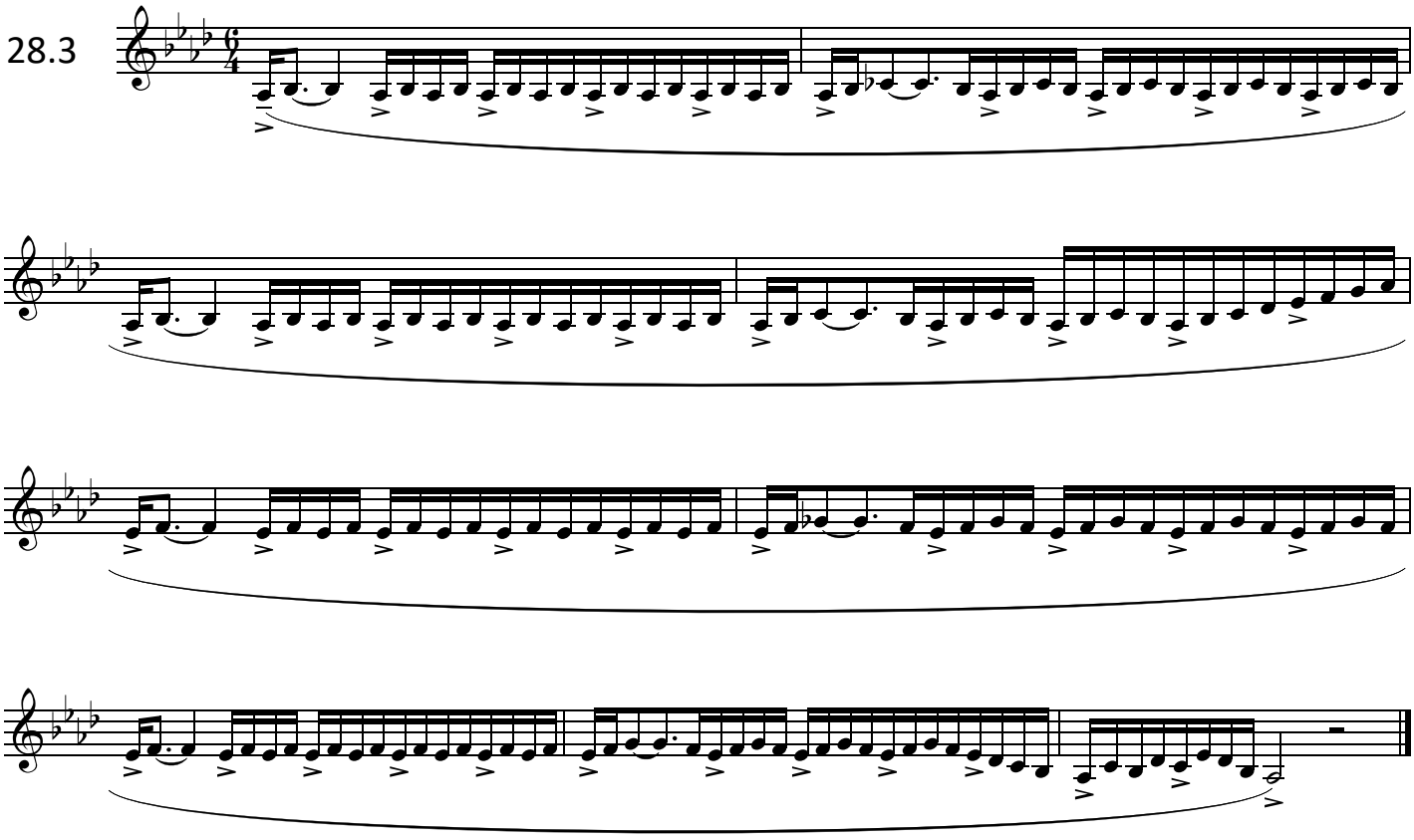

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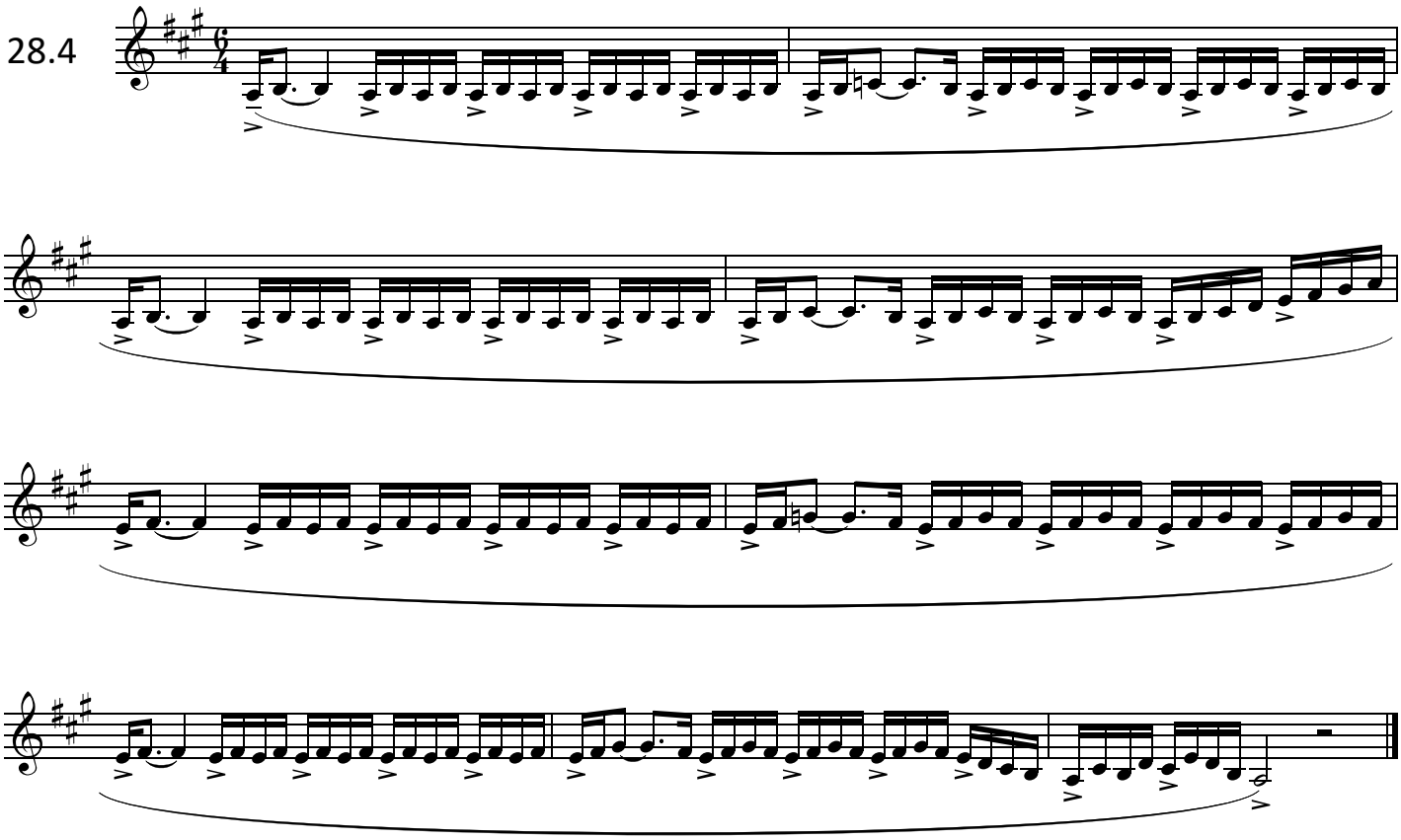

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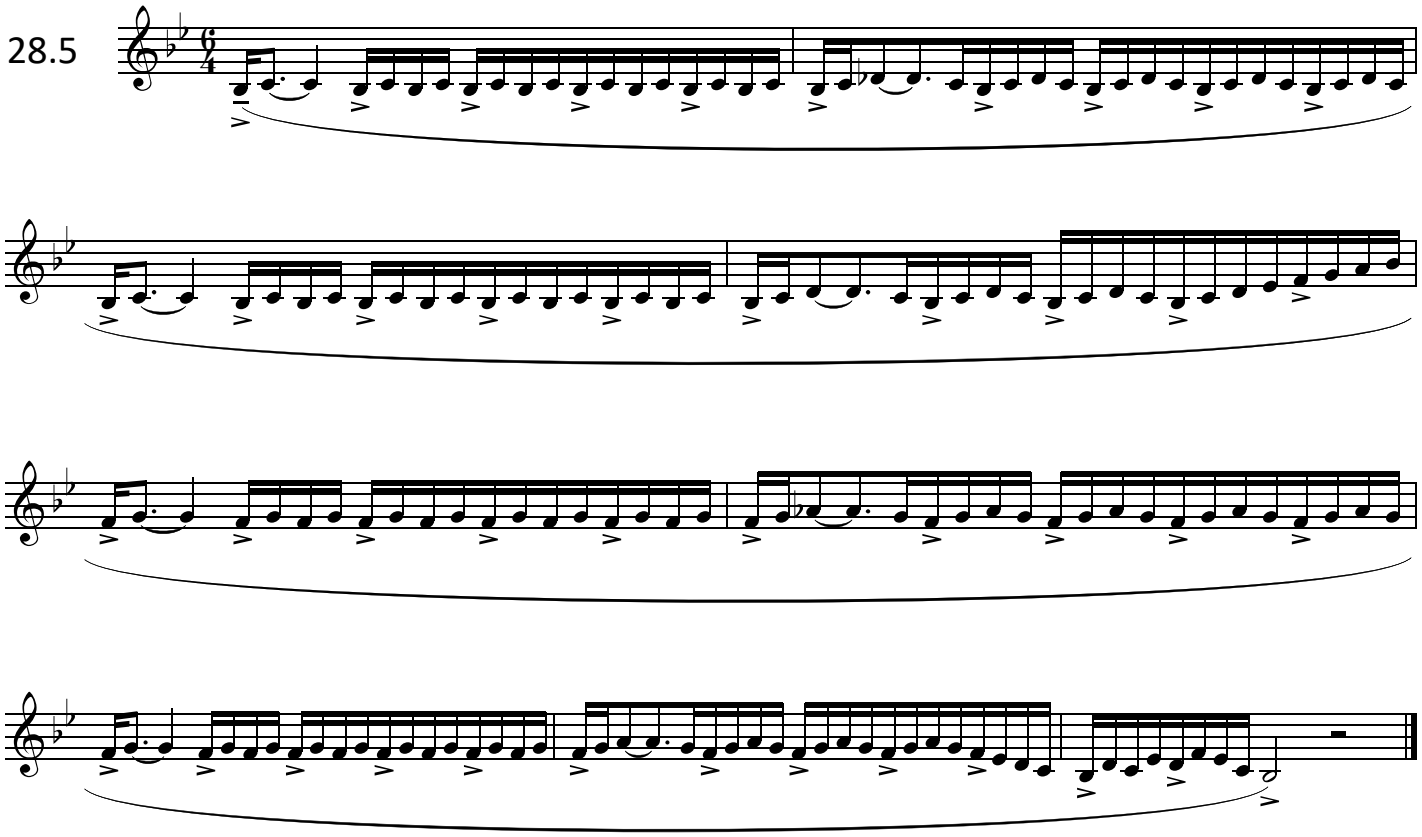

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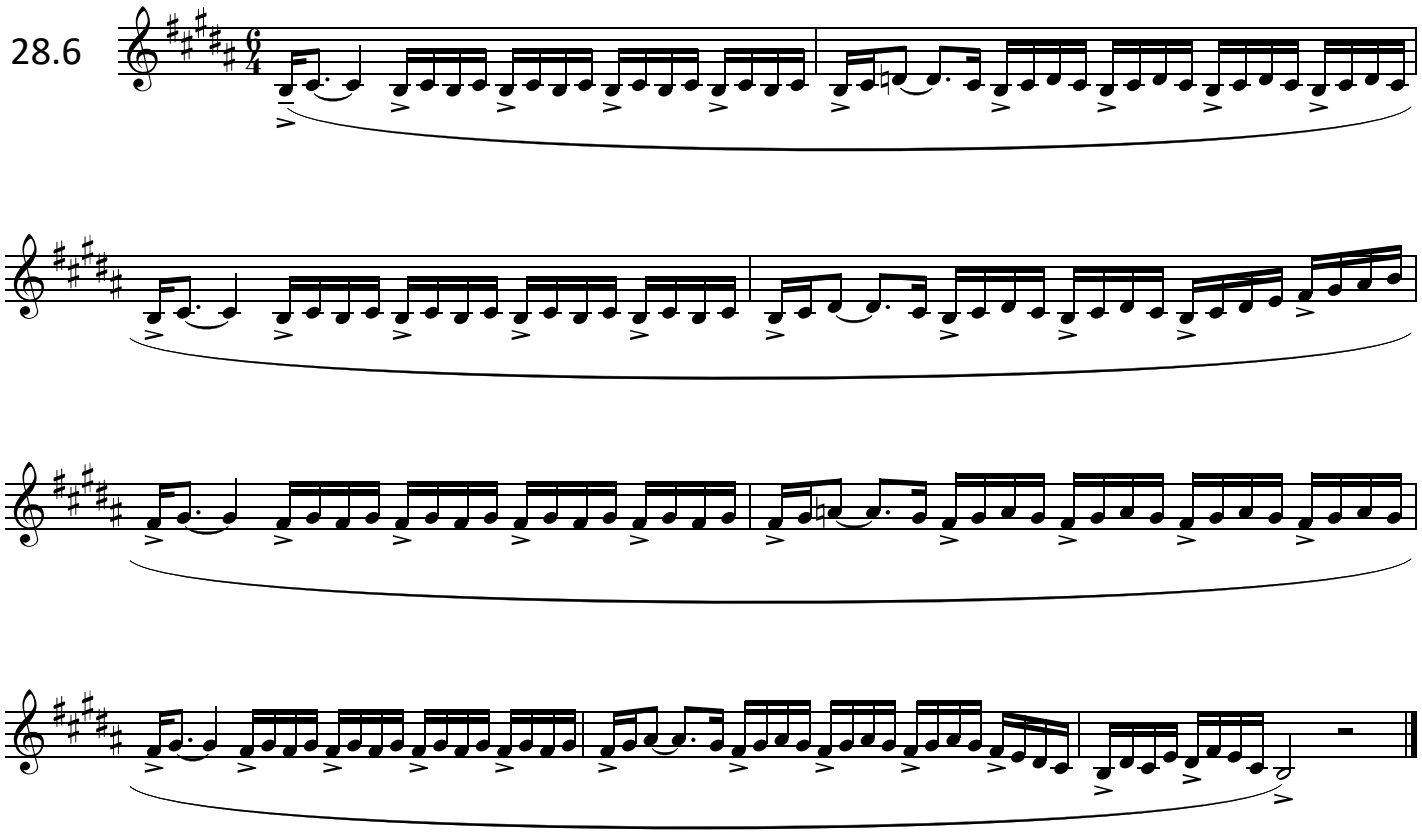

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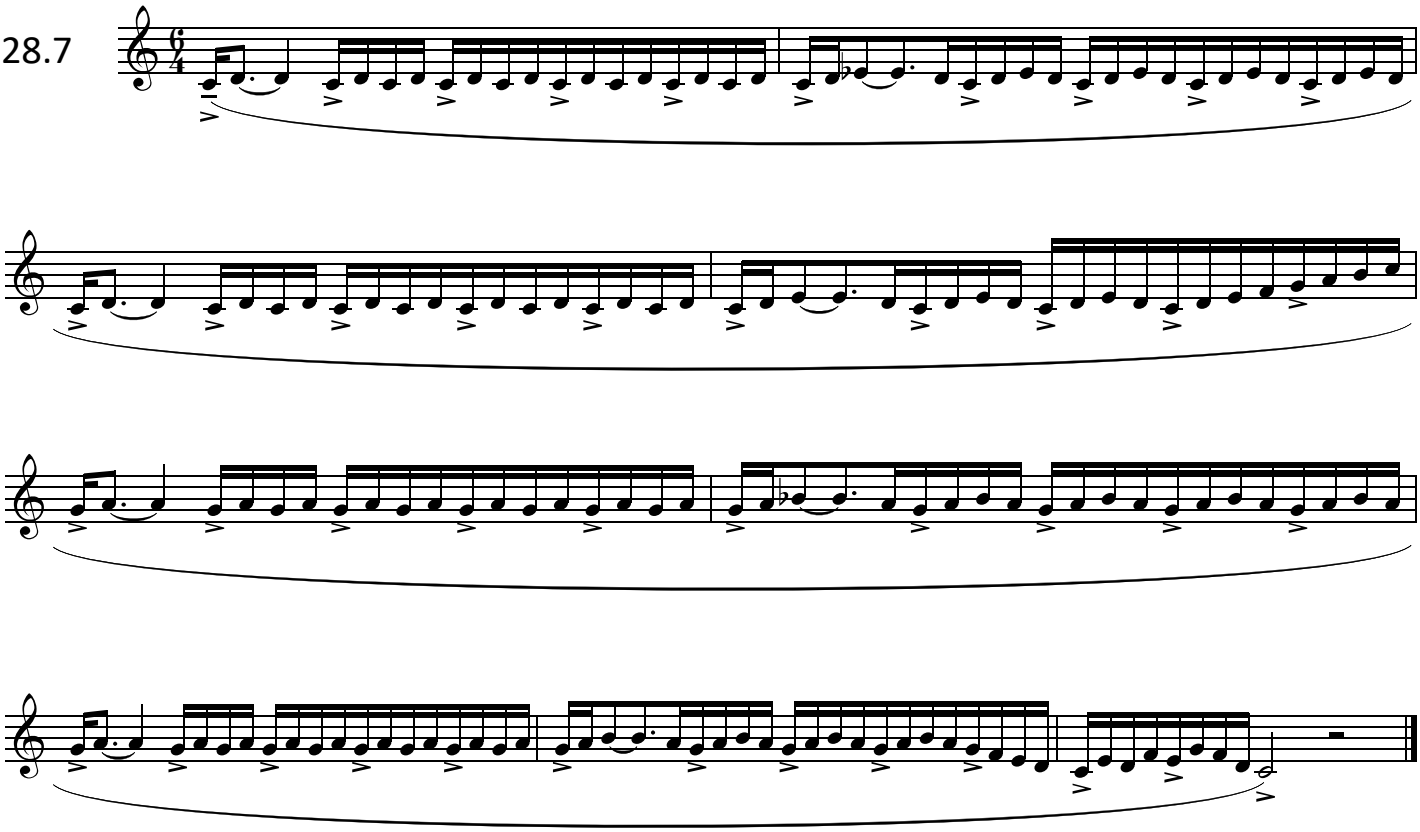

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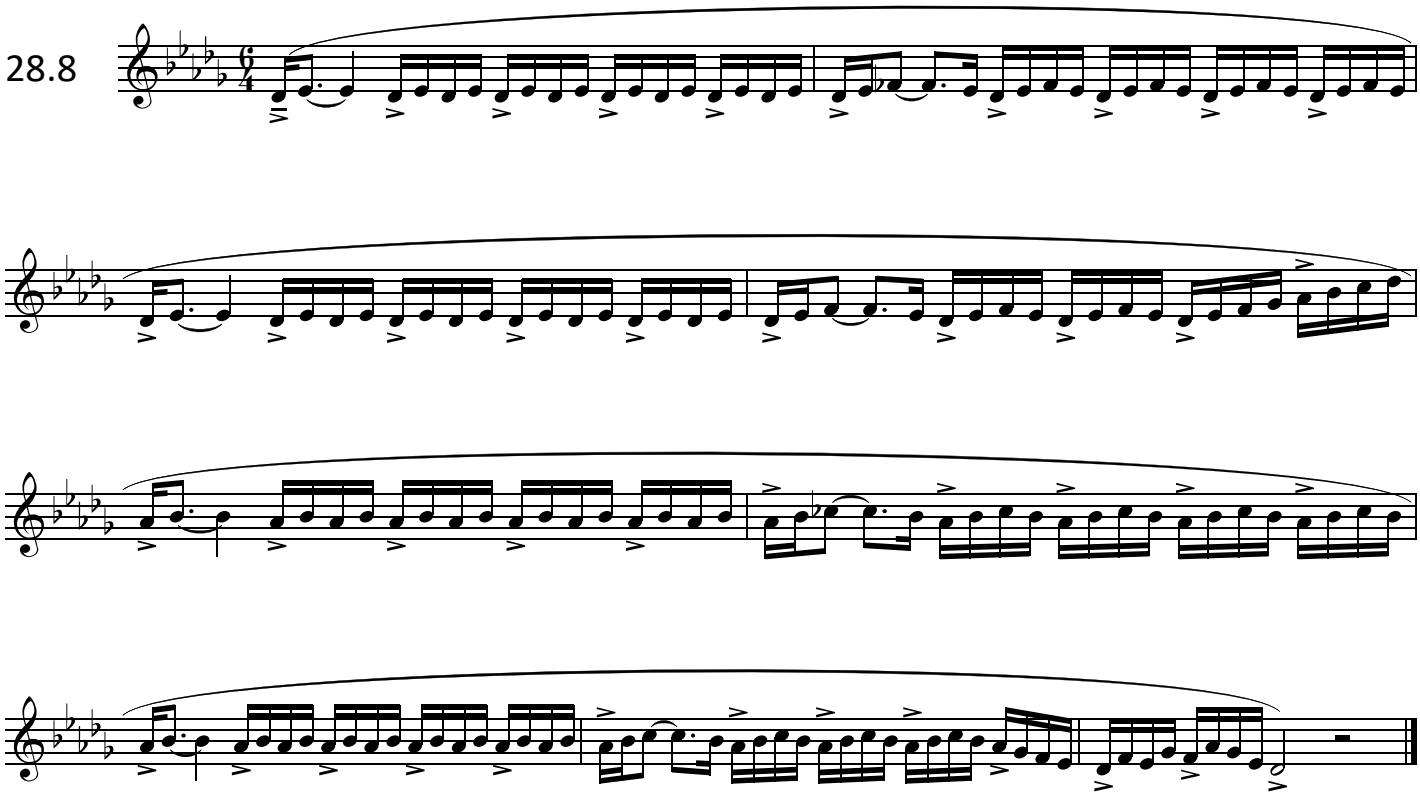

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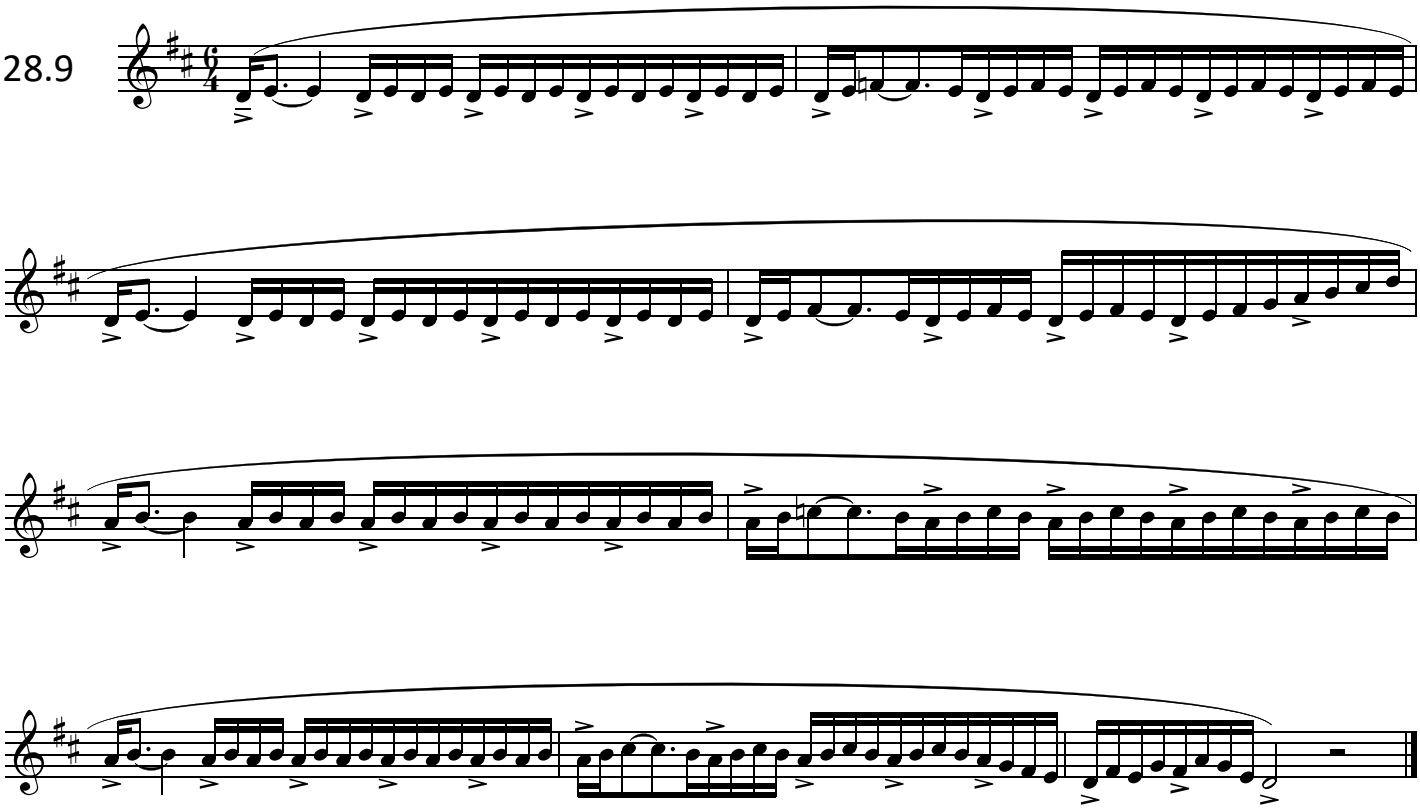

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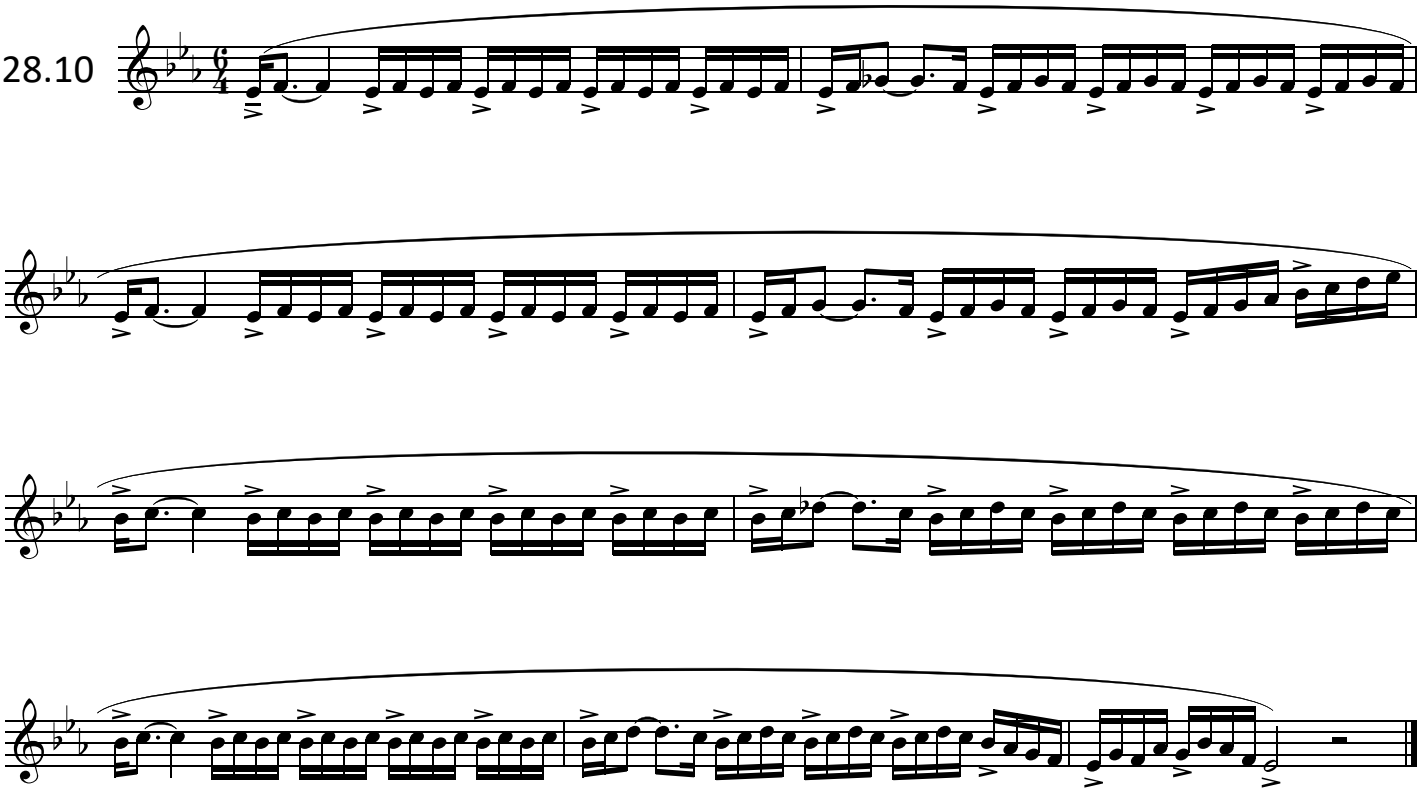

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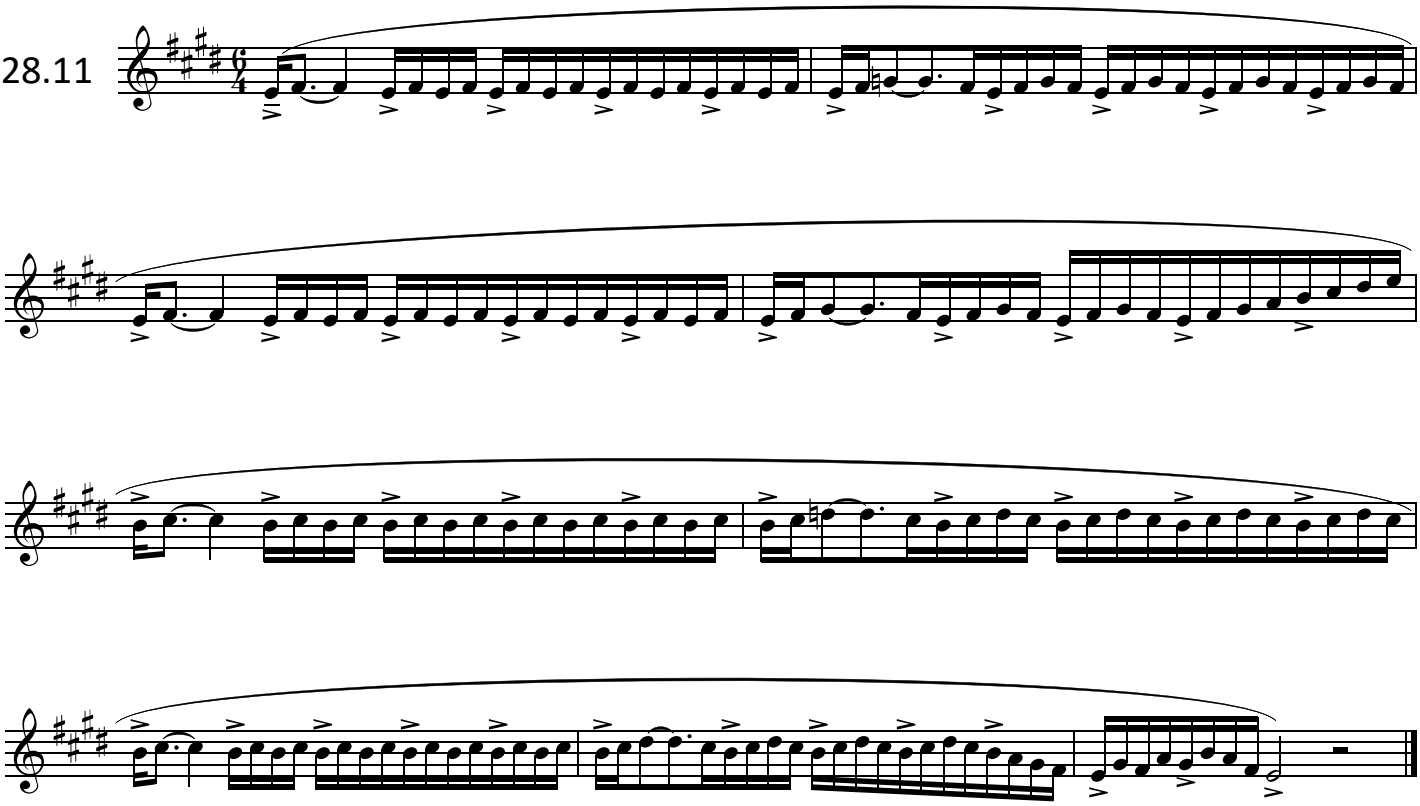

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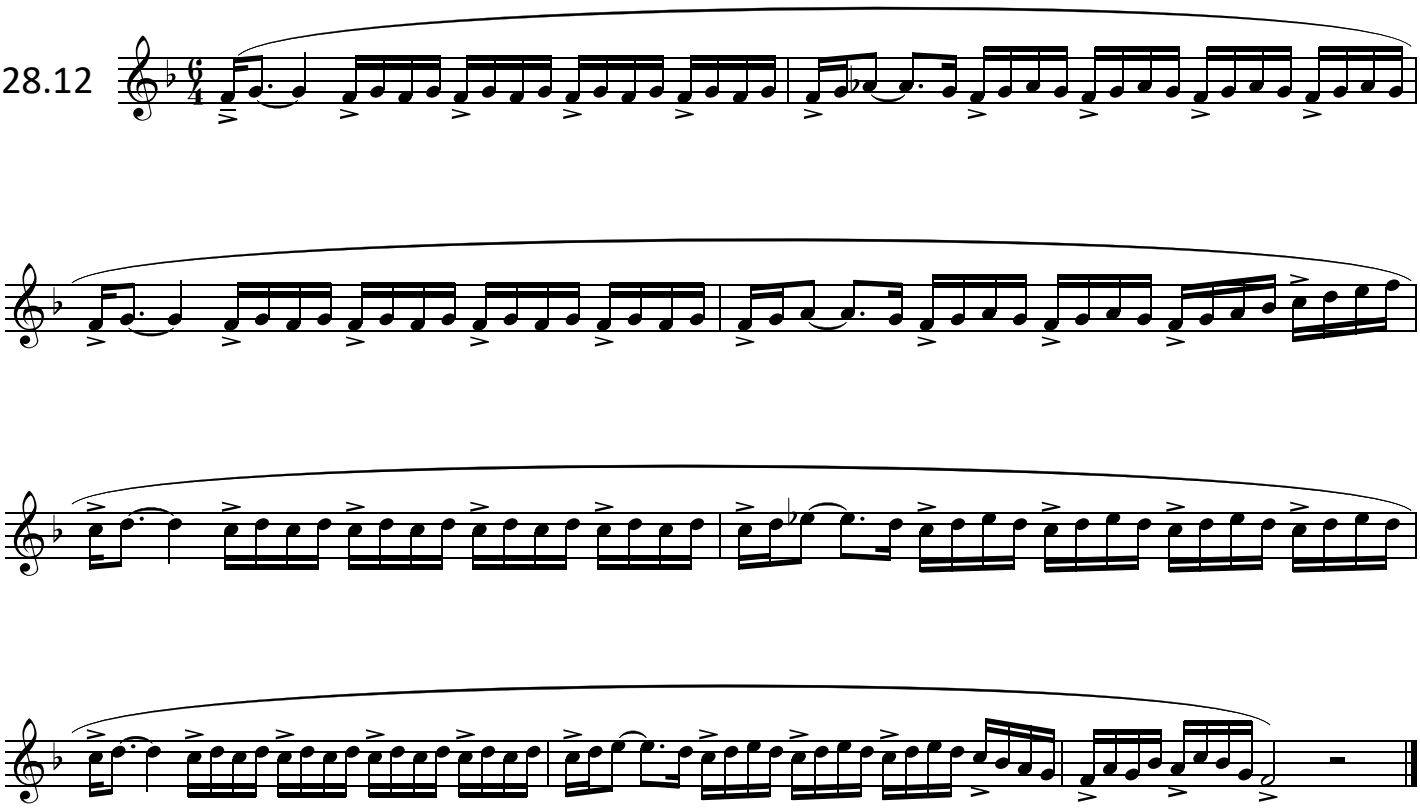

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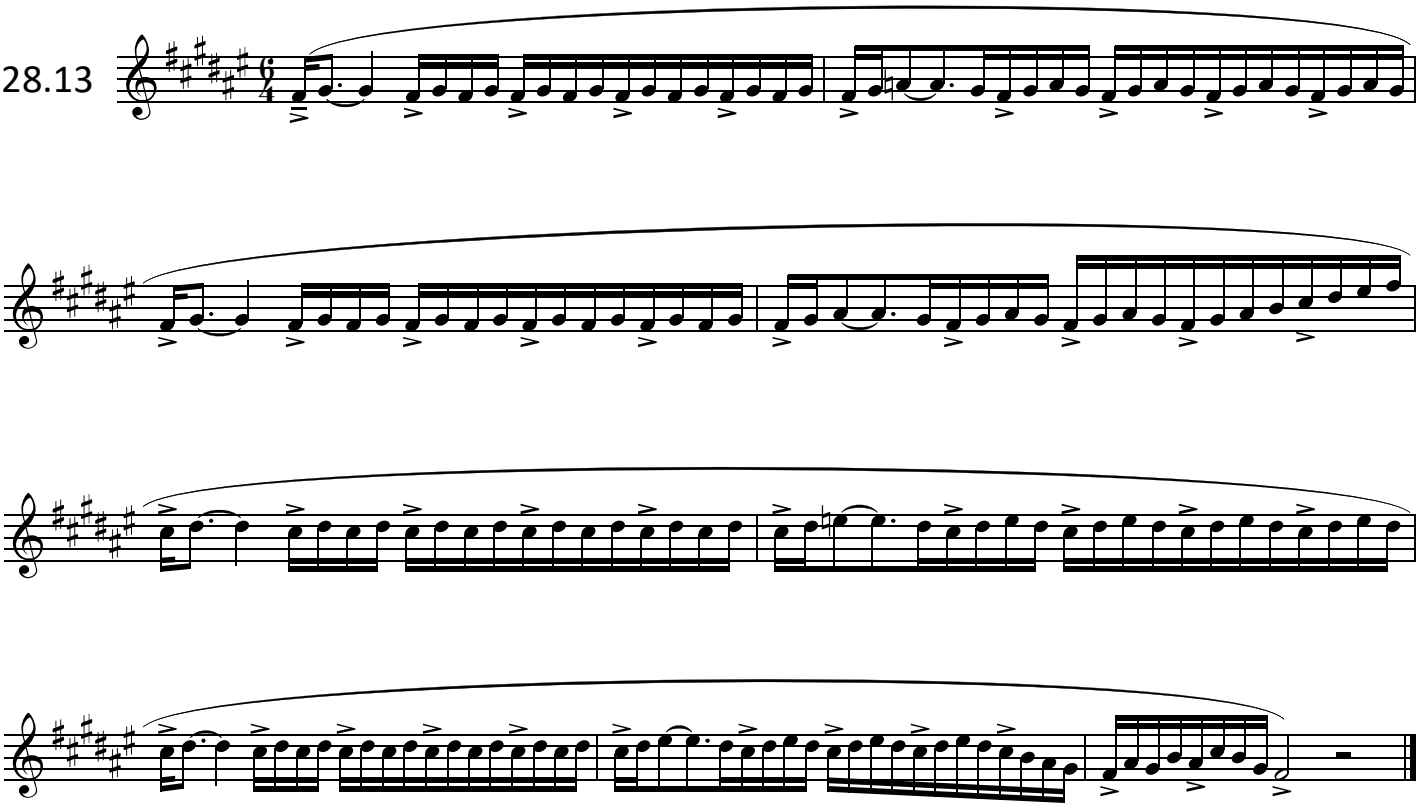

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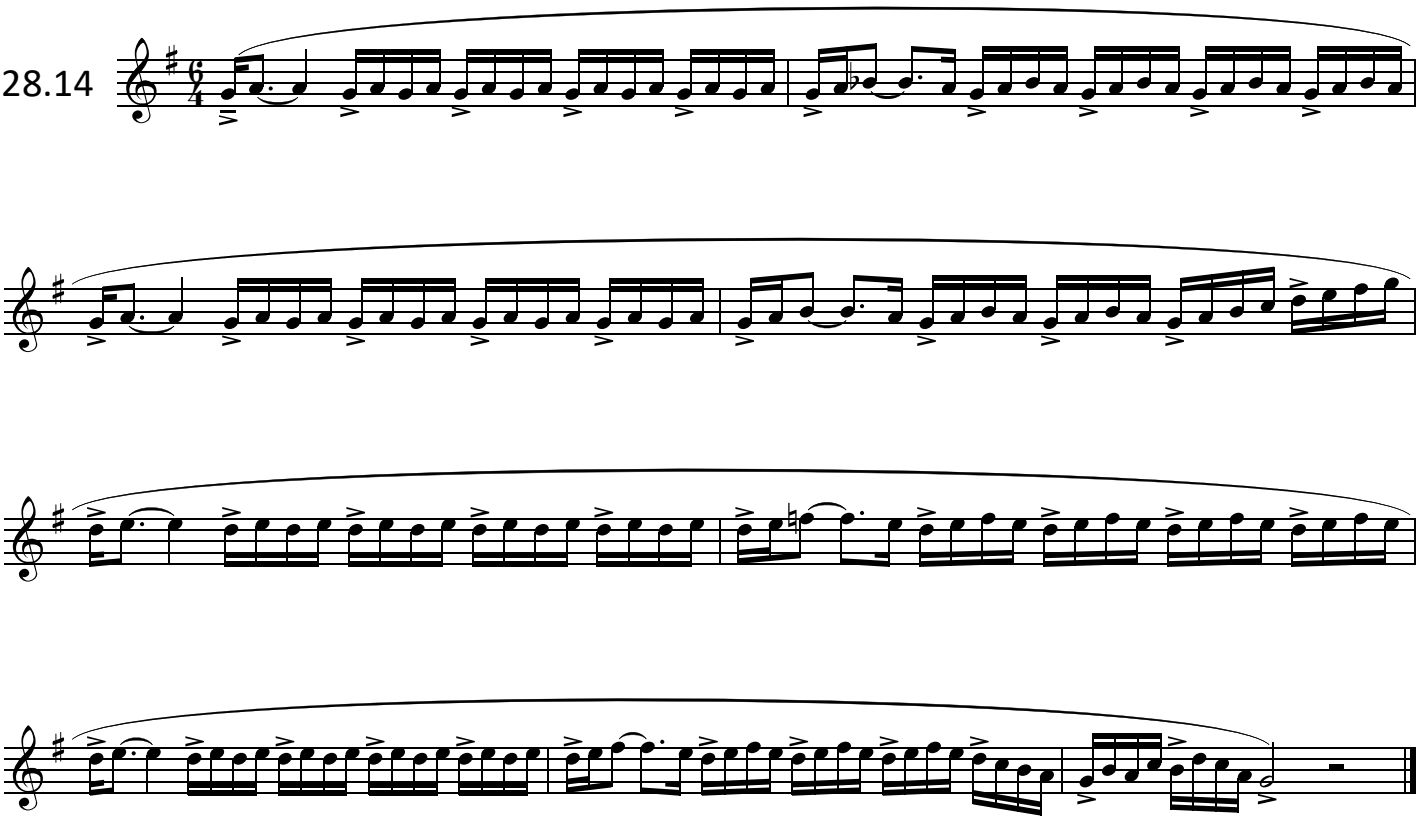

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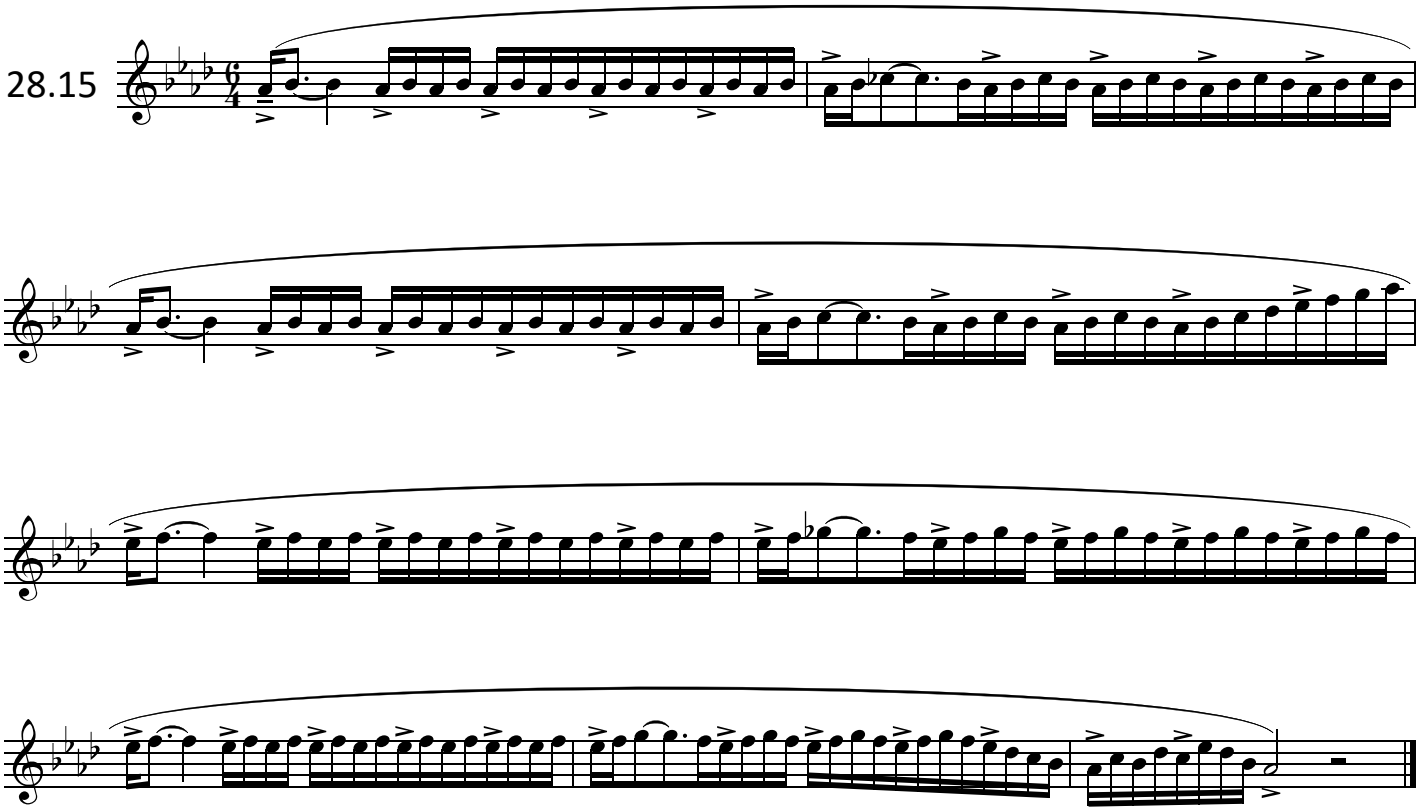

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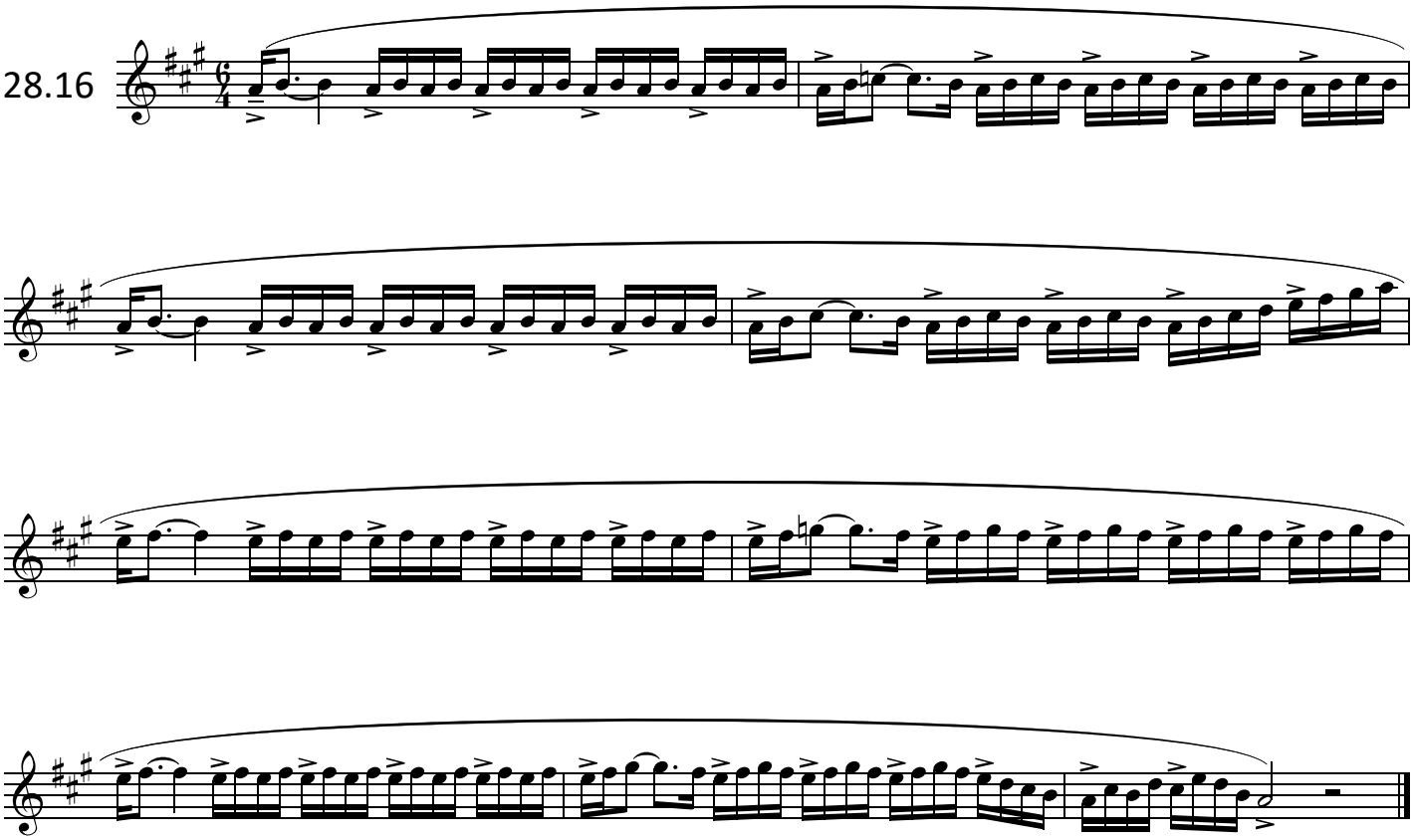

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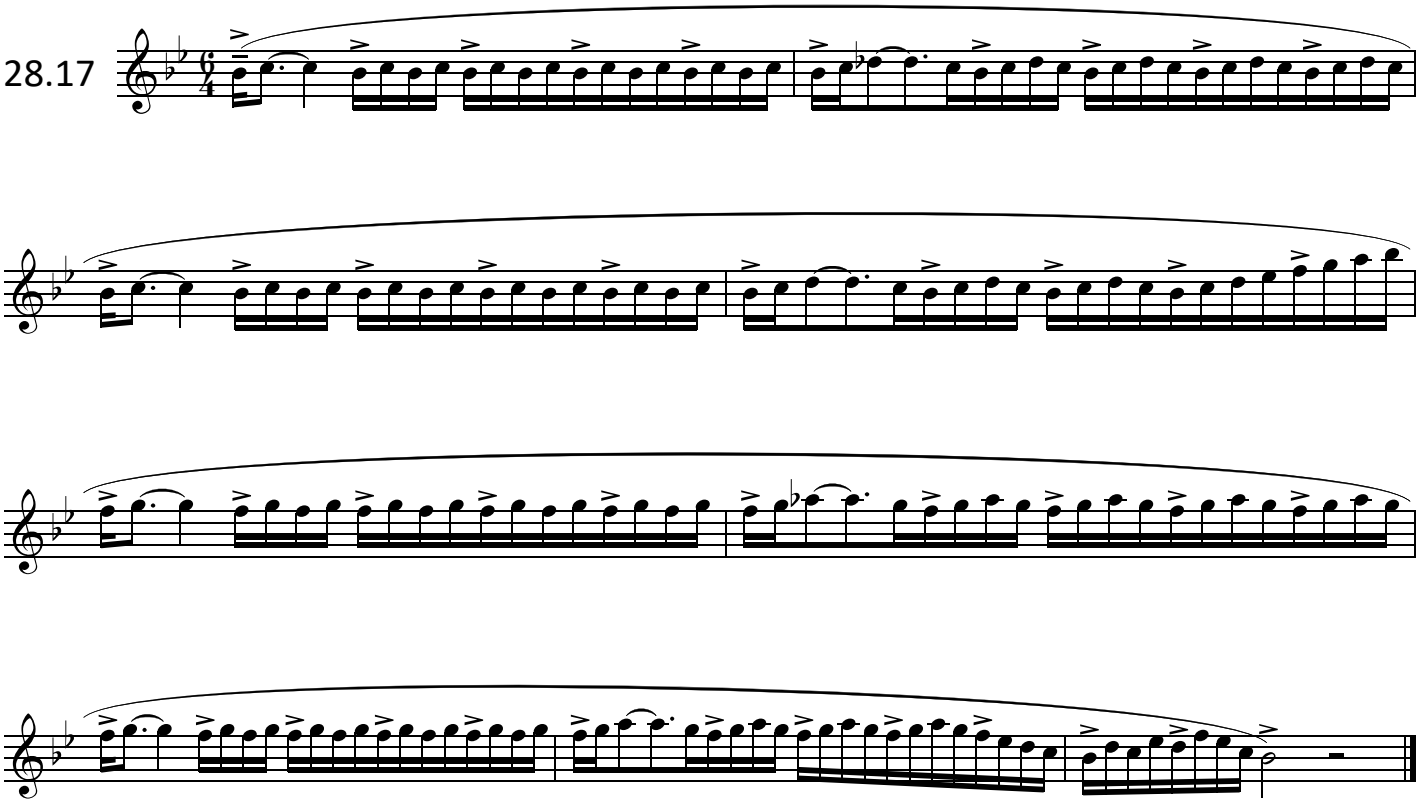

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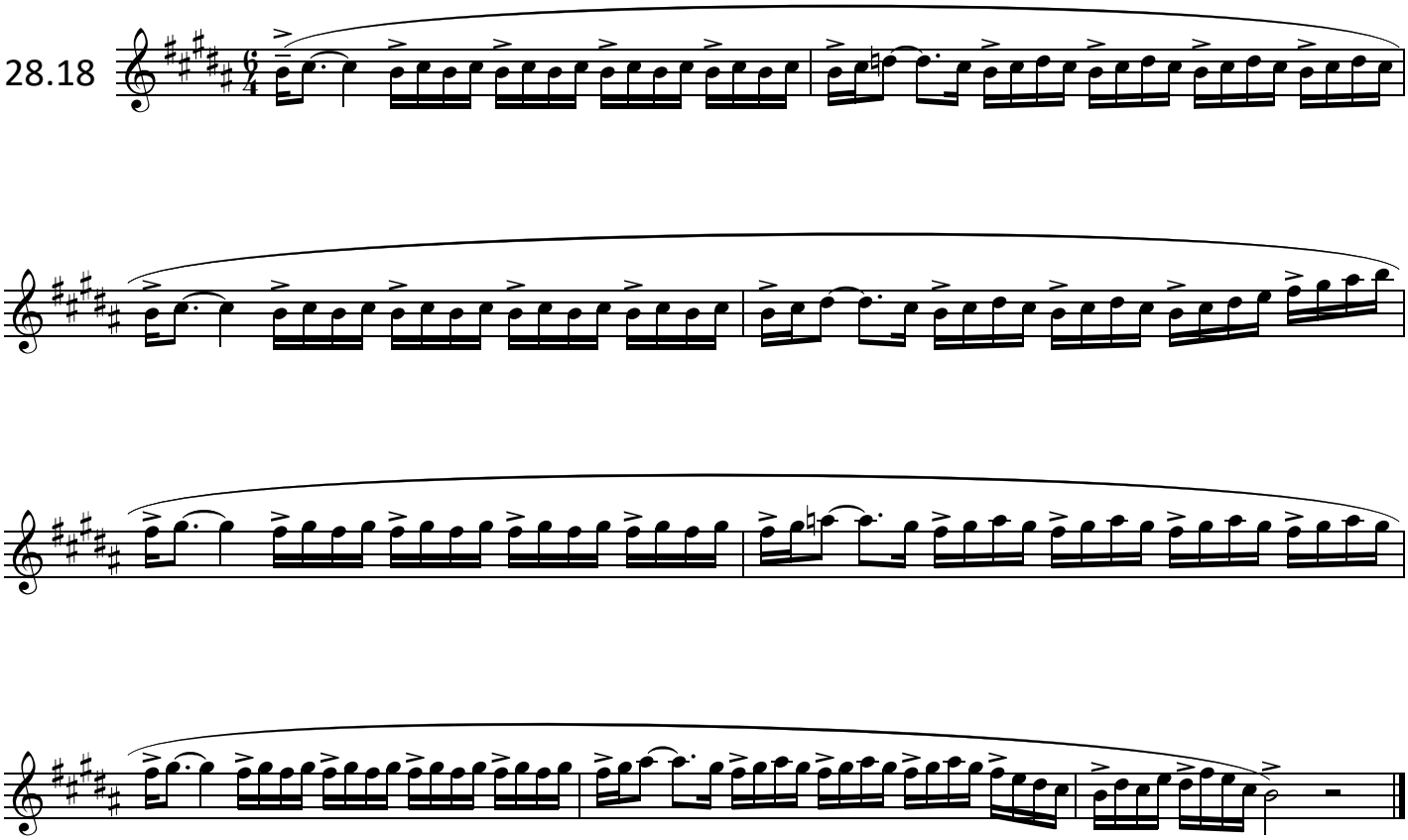

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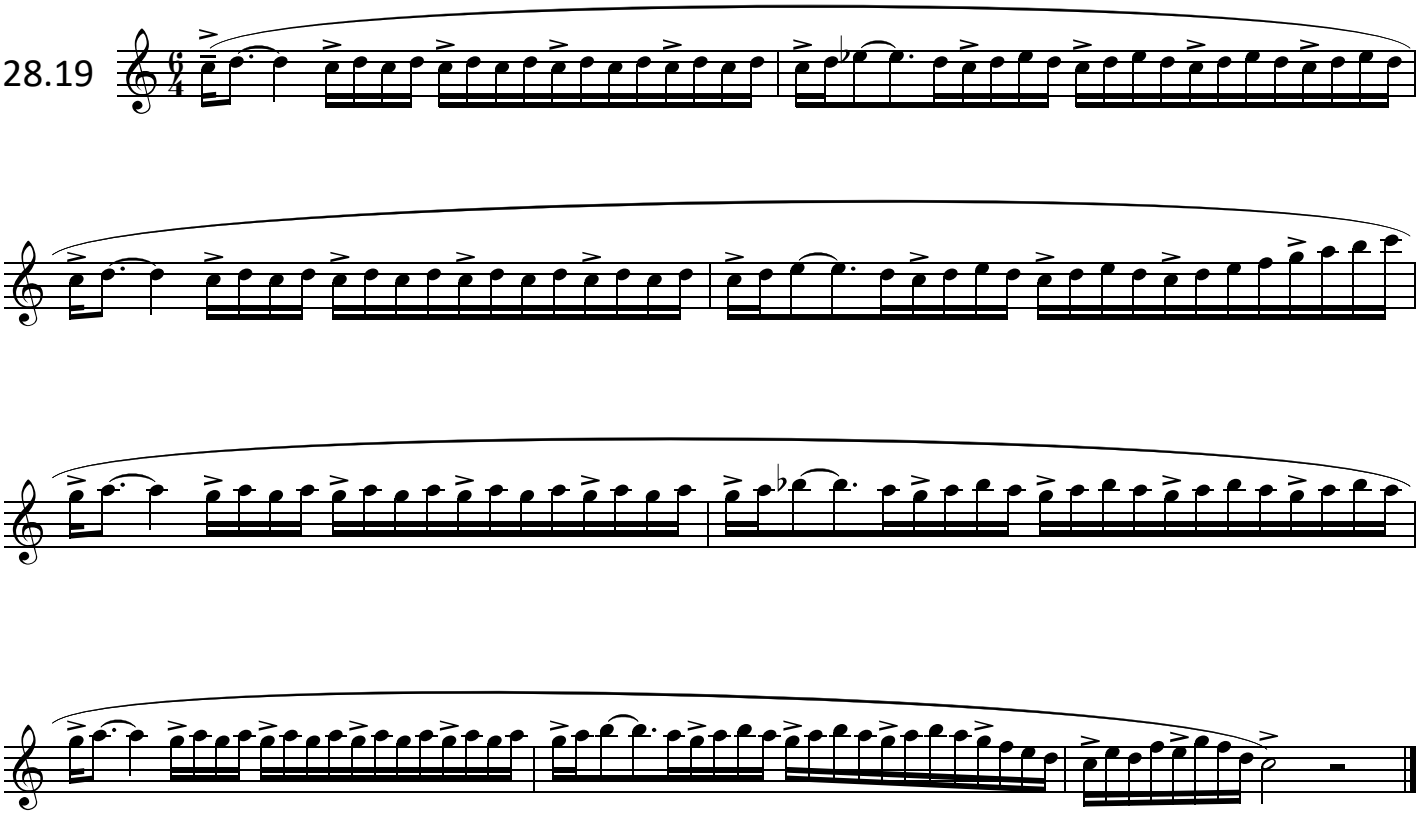

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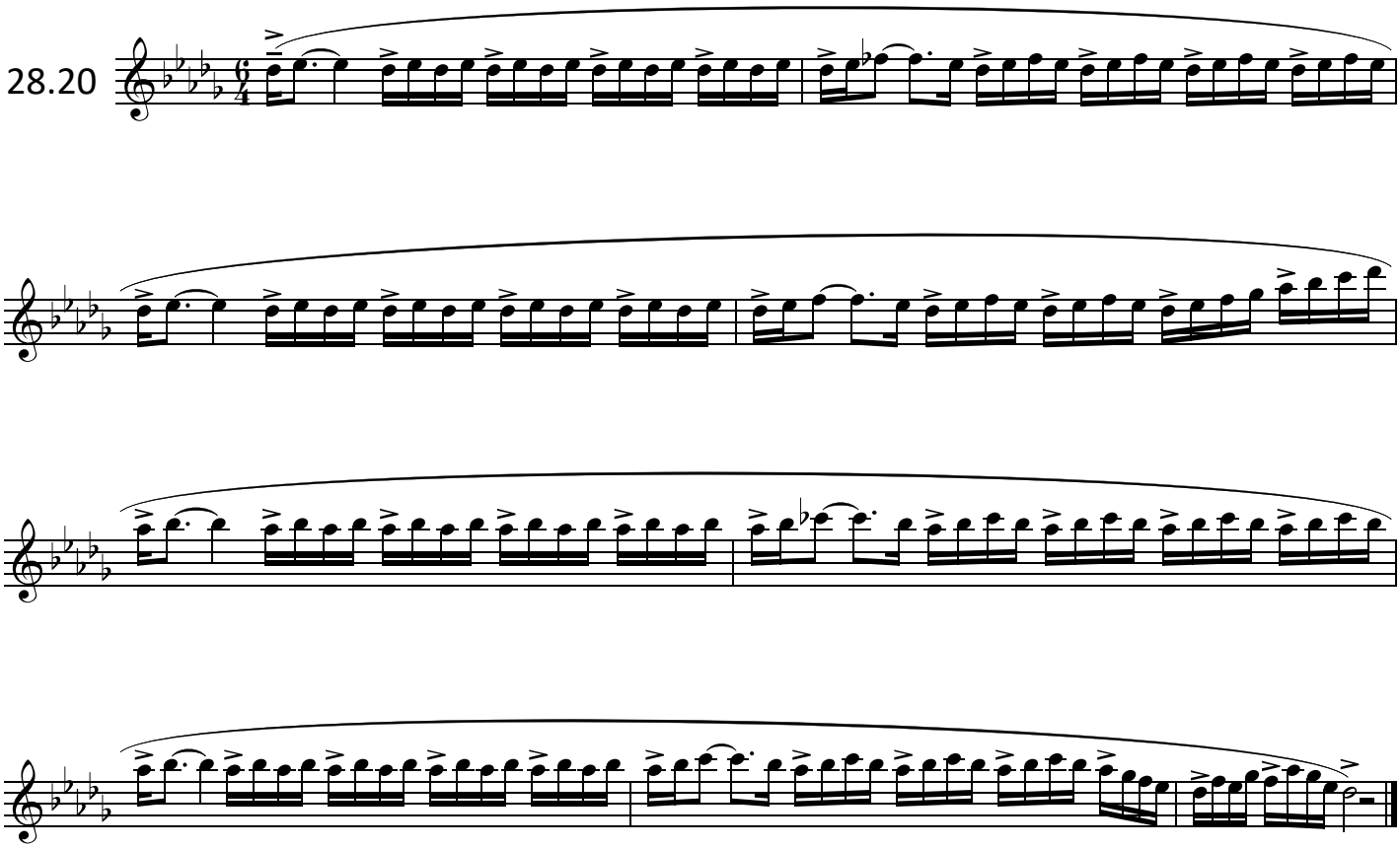

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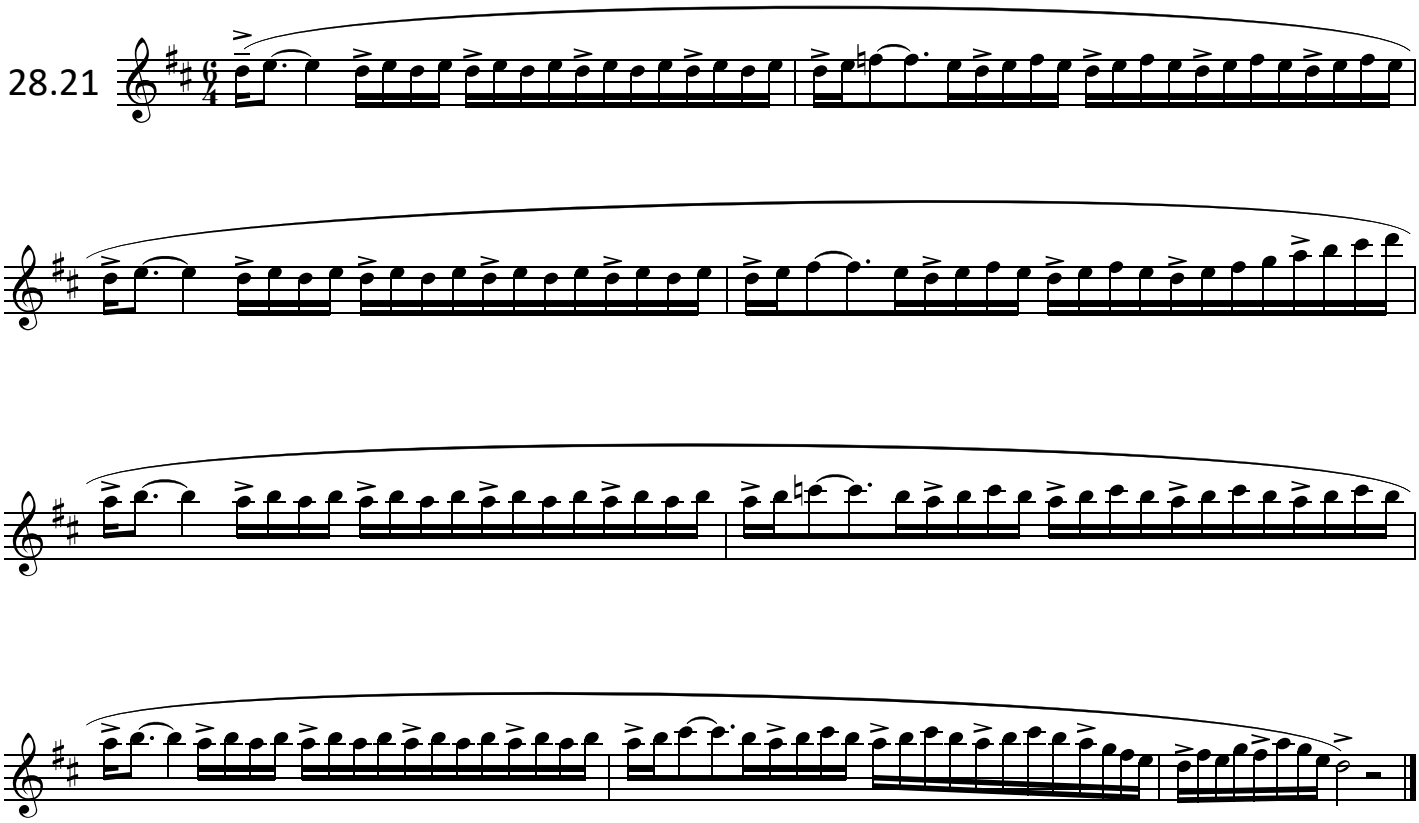

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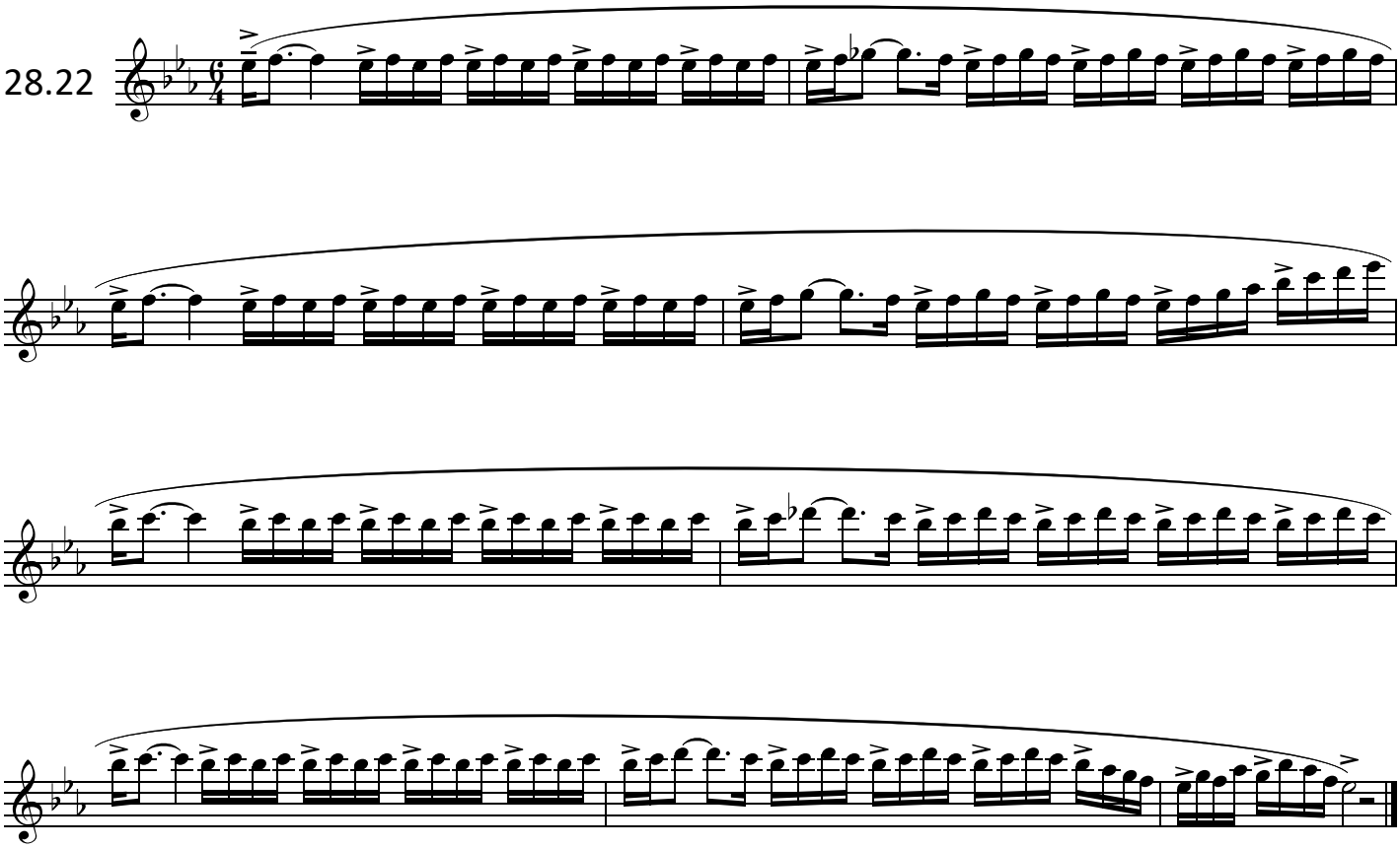

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