

LONG TONES

(High)

Ralph Sauer

The musical score is written on seven staves in 2/4 time. Each staff contains four measures of music, with each measure containing a single long note. The notes are connected by slurs across the measures. The first staff includes a dynamic marking of ($\langle \rangle$). The notes are: Staff 1: G4, A4, B4, C5; Staff 2: B4, C5, D5, E5; Staff 3: D5, E5, F5, G5; Staff 4: E5, F5, G5, A5; Staff 5: G5, A5, B5, C6; Staff 6: B5, C6, D6, E6; Staff 7: D6, E6, F6, G6.

1) This is a basic pattern for practicing long tones. Start with a metronome beat of about 60 to the quarter and then gradually reduce the speed or increase the number of counts on each pitch. Adding a crescendo and diminuendo is also beneficial.

2) To build endurance, keep the lips in contact with the mouthpiece when breathing. At first, it is advisable to remove the lips from the mouthpiece at the double bar and fermata midway through the exercise and rest for a moment. As your endurance increases, try to go further while maintaining constant contact with the mouthpiece.

3) Once the pattern has been memorized, try it without looking at the music. Thinking about what pitch comes next will help keep the mind from wandering—a common problem in long tone practice.

LONG TONES

(Low)

Ralph Sauer

The musical score consists of seven staves of music in bass clef. The first staff includes a dynamic marking of $(\langle \rangle)$ below the notes. Each staff contains a sequence of notes with slurs and accents, designed for long tone practice. The notes are: Staff 1: G2, A2, B2, C3; Staff 2: B2, C3, D3, E3; Staff 3: D3, E3, F3, G3; Staff 4: E3, F3, G3, A3; Staff 5: F3, G3, A3, B3; Staff 6: G3, A3, B3, C4; Staff 7: A3, B3, C4, D4. The final staff ends with a double bar line and a fermata over the final note.

1) This is a basic pattern for practicing long tones. Start with a metronome beat of about 60 to the quarter and then gradually reduce the speed or increase the number of counts on each pitch. Adding a crescendo and diminuendo is also beneficial.

2) To build endurance, keep the lips in contact with the mouthpiece when breathing. At first, it is advisable to remove the lips from the mouthpiece at the double bar and fermata midway through the exercise and rest for a moment. As your endurance increases, try to go further while maintaining constant contact with the mouthpiece.

3) Once the pattern has been memorized, try it without looking at the music. Thinking about what pitch comes next will help keep the mind from wandering—a common problem in long tone practice.

PROGRESSIVE FLEXIBILITY STUDIES

Ralph Sauer

1.

2.

3.

4.

5.

6.

- 1) It is important to alternate natural slurs with detached tonguing—the examples above are just one variation. Try others for variety.
- 2) Always start with number 1, but DO NOT go on to the next number until the one you are working on sounds easy and fluid. It may take weeks or months before you're ready for the next level. Don't be in a hurry.
- 3) A good beginning tempo is $\text{♩} = 52$. As your flexibility gets better, increase the tempo gradually, but don't forget to practice each level slowly, too. Slow flexibility is just as important as fast flexibility.

PROGRESSIVE HIGH REGISTER ETUDES

Ralph Sauer

1. 7 — $\dot{\circ}$, $\overset{\frown}{\text{quarter-note scale}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

2. 7 — $\dot{\circ}$, $\overset{\frown}{\text{eighth-note triplet}}$ $\overset{\frown}{\text{eighth-note triplet}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

3. 7 — $\dot{\circ}$, $\overset{\frown}{\text{eighth-note triplet}}$ $\overset{\frown}{\text{eighth-note triplet}}$ $\overset{\frown}{\text{eighth-note triplet}}$ $\overset{\frown}{\text{eighth-note triplet}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

4. 7 — $\dot{\circ}$, $\overset{\frown}{\text{sixteenth-note runs}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

5. 7 — $\dot{\circ}$, $\overset{\frown}{\text{sixteenth-note runs}}$ $\overset{\frown}{\text{sixteenth-note runs}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

6. 7 — $\dot{\circ}$, $\overset{\frown}{\text{trill}}$ $\overset{\frown}{\text{quarter-note scale}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

7. 7 — $\dot{\circ}$, $\overset{\frown}{\text{trill}}$ $\overset{\frown}{\text{sixteenth-note scale}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

8. 7 — $\dot{\circ}$, $\overset{\frown}{\text{trill}}$ $\overset{\frown}{\text{sixteenth-note scale}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

9. 7 — $\dot{\circ}$, $\overset{\frown}{\text{trill}}$ $\overset{\frown}{\text{sixteenth-note scale}}$, $\overset{\frown}{\text{quarter-note scale}}$ 1 — $\dot{\circ}$ etc.

Other Favorites

1



2



3

O. Blume

