

HOW TO COMPOSE TECHNICAL EXERCISES

by Dr. Brian A. Shook

Technical Exercise: a musical example that is designed to develop one or two specific techniques

1. Find a challenging technique in something you have worked on recently (e.g. scales, slurring wide intervals, multiple articulation, finger dexterity, intonation, accents, articulations, interval accuracy, etc.)

*See examples in Arban, Clarke, etc.

*See attached examples

2. Determine *why* or *how* it is challenging

3. List at least one Arban exercise that could be used to work on the specific technique (or how the Arban exercise can be manipulated to work on the technique)

4. Write a unique exercise that isolates one or two of the excerpt's challenging aspects

a. Easier than the original excerpt (not just slower), but still incorporate the technique

b. It does not need to be long (like an etude)

c. Use Finale or similar notation software (unless you have not had that course)

5. Give an explanation of how the exercise is to be practiced

6. Play exercises in studio class, plus the original excerpt

***Choose two (2) techniques and write a total of two (2) or more exercises**

Scale Study No. 1

Do inverted as well
Play in all keys and all forms of minor

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Tempo: start with 8th note getting the beat and increase gradually
Bang the valves down and be deliberate with fingers
Change articulations

The image displays seven staves of musical notation for a scale study. Each staff begins with a treble clef and a common time signature. The notation consists of eighth notes, with some staves featuring beams connecting groups of notes. The first staff shows a sequence of eighth notes starting on a middle line. The second staff continues the sequence. The third staff introduces a change in articulation, with notes marked with accents. The fourth staff continues with the accented notes. The fifth staff shows a change in articulation again, with notes marked with slurs. The sixth staff continues with the slurred notes. The seventh staff concludes the study with a final note on a middle line.

Technique: Scales

Challenge: To play them without hesitation and in a steady tempo

Arban Example: p. 61, #16

Höhne - Slavische Fantasie

4

Cornet in Bb

150



1. Mal *f* 2. Mal *pp*

155



161



166

optional - may be played by piano

immer schneller



172



178

immer schneller

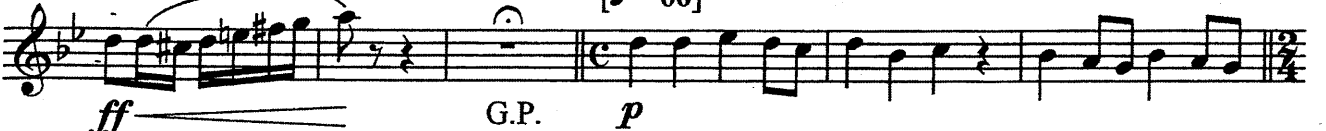


184

Adagio

[♩ = 66]

rit.



Prestissimo

190

[♩ = 160]



196



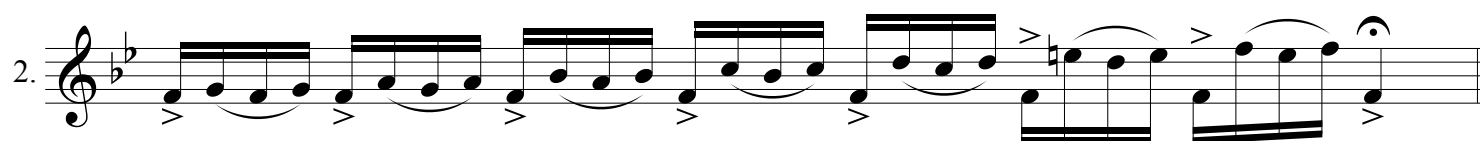
Slavische Fantasie Exercises

Transpose to all keys

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- Sing first, then play
- Speed is not the goal here
- Use different articulations: tenuto, staccato, accent, etc. for accuracy



- Start slow and gradually increase speed
- To secure the pitch center, change duration of first note of each group to be longer

Technique: Interval accuracy

Challenge: To play accurate intervals while embellishing the melody line

Arban Example: pp. 91 and 125