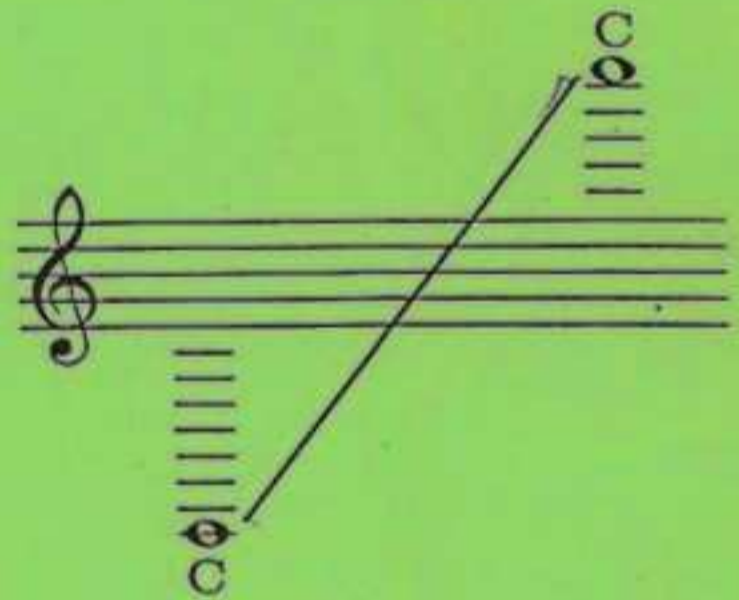


TRUMPET
CORNET
BARITONE T.C.

TOTAL RANGE
TOTAL RANGE
TOTAL RANGE
TOTAL RANGE
TOTAL RANGE



charles s. peters

\$2.45

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Kjos

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Beginning Unit

How many times have you hit a "double high C" or a "double pedal low C"? Chances are that you not only have never experienced these notes, but that you have never even heard anyone else play them either. Yet, each day more and more Trumpet, Cornet and Baritone players are reaching the exciting goal of TOTAL RANGE.

Not too many years ago very few instrumentalists could be sure of even a high C. Today, however, the trend is to require Trumpet, Cornet and Baritone players to play higher and higher. Now, for the first time, this complete TOTAL RANGE Method Book encompasses the best ideas of the finest brass teachers in the world.

INSTRUCTIONS

1. Best results will be obtained if you set aside a certain time during the day for your practice session. Try not to vary this time schedule and do not miss a single day.
2. It is not necessary to play any warm up exercises prior to practicing TOTAL RANGE.
3. Use a metronome for all TOTAL RANGE practice.
4. This Beginning Unit consists of four weeks of lip building exercises. Begin with the 1st week and play this same page every day for one week. If, at the end of the week, you can play the entire page without any sign of your lip muscles tiring, proceed to the 2nd week. Follow this same routine for the 3rd and 4th weeks.
5. If, at the completion of any of the four studies, you feel that your lips are not as strong as you would like them to be, repeat that page for another week. This is important! In other words, each week must end with lip muscles strong enough to play the entire page without tiring.
6. Important...Be sure to take the mouthpiece completely away from your lips and rest for the time indicated; then continue with the next phrase, repeating the process. By following this procedure, your lips will never get tired and you will be building a strong embouchure.
7. Study the section on page 4 that explains all of the abbreviations used in this Beginning Unit.
8. At the beginning of each exercise, you will find both the metronome setting (M.M. ♩ = 84 is the speed setting) plus the time it takes to play each exercise. Follow the M.M. settings for best results.
9. When the time chart M.M. setting is 84-144, take extra time and do two settings each day so that all settings will be perfected by the end of the week.
10. When you have completed each week's TOTAL RANGE section, rest at least one hour before playing your instrument again. Then you can complete your day's practice with thirty minutes of scales, intervals, solos, band and/or orchestra music.
11. By following this scheduled program of lip development exercises which gradually increase in range, you will build a powerful embouchure capable of playing the TOTAL RANGE of your instrument.


ABBREVIATIONS


All abbreviations used intended for this book only.


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PAGE EXERCISE


EXAMPLE


6 1  Hold all notes marked H4 for four counts.

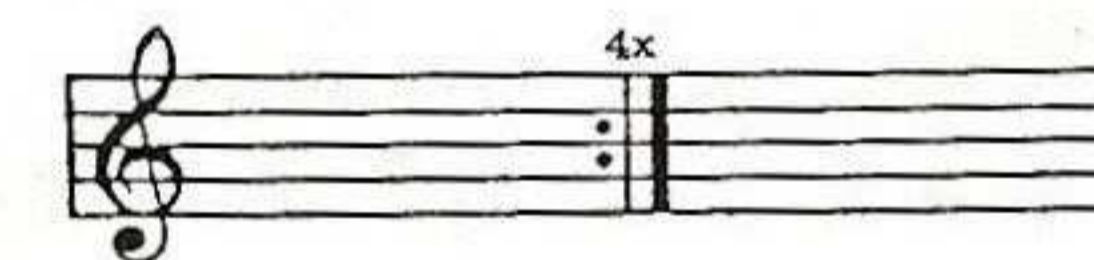
6 1  Rest for four counts between each phrase.


6 1  On all notes marked *, use the 3rd valve slide or the 1st valve trigger or both for better intonation.


6 2  Use the fingering indicated for the entire group of notes under the red line.

6 4  Each slanted bar is equivalent to the entire group of notes it follows.

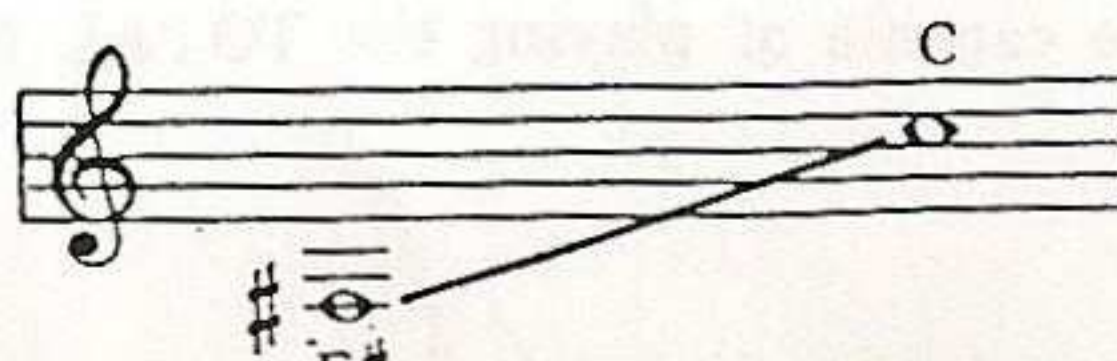
7 1  Continue the first measure model using these valve combinations.

7 6  Repeat the phrase four times.

8 6  The dots indicate a chromatic scale. Continue the same idea as the first phrase.

8 7  Continue the ascending and descending pattern using these notes.

BEGINNING TOTAL RANGE



STOP



Do not play one note until you have read all of the instructions on pages 3 and 4!

There are many wrong ways of doing things, but only one right way!

If you read and follow the instructions carefully, you will have success. If not, you are wasting your time!

6
Beginning
Unit

1st Week

Lip Time = 4:40 Minutes
Total Time = 6:40 Minutes

1 $J = 88$
L.T. = 1:00
T.T. = 1:40

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2 $J = 84$
L.T. = 0:50
T.T. = 1:10

3 $J = 84$
L.T. = 0:50
T.T. = 1:10

4 $J = 84-144$
L.T. = 1:00
T.T. = 1:20

5 $J = 84-144$
L.T. = 1:00
T.T. = 1:20

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2nd Week

Beginning Unit

Lip Time = 6:52 Minutes
Total Time = 9:20 Minutes

1 $\text{♩} = 84$
L.T.=1:00
T.T.=1:40

R 4 Continue same as 1st Week, Ex. No. 1

2 1 1 2 2 3 1 3 1 2 3

R 4 1 3 2 3 1 2 1 2 0

2 $\text{♩} = 84$
L.T.=0:50
T.T.=1:10

R 4 Continue same as 1st Week, Ex. No. 2

2 1 1 2 2 3 1 3 1 2 3

3 $\text{♩} = 84$
L.T.=0:50
T.T.=1:10

R 4 Continue same as 1st Week, Ex. No. 3

2 1 1 2 2 3 1 3 1 2 3

4 $\text{♩} = 84-144$
L.T.=2:00
T.T.=2:40

R 4

R 4

5 $\text{♩} = 84-144$
L.T.=1:00
T.T.=1:17

R 4

R 4

R 4

6 $\text{♩} = 100-160$
L.T.=1:12
T.T.=1:23

R 6

R 6

R 6

R 6

8
Beginning
Unit

3rd Week

Lip Time = 11:07 Minutes
Total Time = 15:31 Minutes

1 $J = 84$
L.T. = 1:00
T.T. = 1:40

Continue same as 1st & 2nd Weeks, Ex. No. 1

2 $J = 84$
L.T. = 0:50
T.T. = 1:10

Continue same as 1st & 2nd Weeks, Ex. No. 2

3 $J = 84$
L.T. = 0:50
T.T. = 1:10

Continue same as 1st & 2nd Weeks, Ex. No. 3

4 $J = 84-144$
L.T. = 2:00
T.T. = 2:40

Continue same as 1st & 2nd Weeks, Ex. No. 4

5 $J = 84-144$
L.T. = 1:00
T.T. = 1:17

Continue same as 2nd Week, Ex. No. 5

6 $J = 100-160$
L.T. = 1:48
T.T. = 2:08

7 $J = 92$
L.T. = 3:39
T.T. = 5:26

4th Week

Beginning Unit

Lip Time = 14:23 Minutes
Total Time = 19:34 Minutes

1 $\text{♩} = 84$
L.T.=1:00
T.T.=1:40

2 $\text{♩} = 84$
L.T.=0:50
T.T.=1:10

3 $\text{♩} = 84$
L.T.=0:50
T.T.=1:10

4 $\text{♩} = 84-144$
L.T.=2:00
T.T.=2:40

5 $\text{♩} = 84-144$
L.T.=1:00
T.T.=1:17

6 $\text{♩} = 100-160$
L.T.=3:54
T.T.=4:41

7 $\text{♩} = 92$
L.T.=3:39
T.T.=5:26

8 $\text{♩} = 72-92$
L.T.=1:10
T.T.=1:30

Intermediate Unit

Don't be in a hurry to play too high too soon. Don't attempt the next week's Unit until you can play the preceding one with perfect ease.

It's a well-established fact that the progress of embouchure building is not a steady climb, but rather many periods of little or no progress interspersed with short periods of advancement. Do not be discouraged by the level periods called plateaus. Maintain your desire to acquire TOTAL RANGE and you will succeed.

INSTRUCTIONS

1. Use a metronome for all TOTAL RANGE practice.
2. Observe all holds, rests, fingerings and abbreviations.
3. Keep the corners of your mouth firm but comfortable so that your lips can remain fully relaxed.
4. When your lips feel tired, rest a few moments. Even if after only five minutes your lips feel tired, stop and rest.
5. Always take a full supply of air.
6. Play all pedal tones with the same lip placement on the mouthpiece.
7. Rest at least one hour following TOTAL RANGE practice before playing your instrument again. Then complete your day's practice with forty-five minutes of scales, intervals, solos, band and/or orchestra music.

ABBREVIATIONS

For all abbreviations used in this Intermediate Unit, refer to page 4.

DO'S

1. DO rest frequently.
2. DO try to make every note clear, smooth, and steady.
3. DO pull your chin muscles down and keep the corners of your mouth firm, but not stretched.
4. DO stand or sit straight while practicing.
5. DO hold your instrument properly.

DON'TS

1. DON'T play on tired lips. Tired lips tend to develop poor embouchures.
2. DON'T breathe through your nose. Breathe through the corners of your mouth.
3. DON'T move your head or jaw for intervals.
4. DON'T hold your instrument too high or too low.
5. DON'T pinch your tone; blow free.

INTERMEDIATE TOTAL RANGE



HOLD IT

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Are you ready for this second or Intermediate Unit?
Can you perform all of the first or Beginning Unit in
a relaxed manner and without pressure?

If your answers to the above questions are a positive
yes, then turn to page 12 and begin the 1st Week of
the Intermediate Unit.

If your answers are maybe, or no, then repeat the first
or Beginning Unit until the mission is accomplished.

Read and follow the instructions on page 10. Also study
the section on abbreviations and do's and don't's.

Intermediate Unit

1st Week

Lip Time = 22:42 Minutes
Total Time = 30:52 Minutes

1 $J = 84$
L.T. = 1:20
T.T. = 2:00

2 $J = 84$
L.T. = 1:00
T.T. = 1:20

3 $J = 84$
L.T. = 1:09
T.T. = 1:32

4 $J = 92-160$
L.T. = 2:54
T.T. = 3:43

5 $J = 92-160$
L.T. = 2:54
T.T. = 3:43

6 $J = 100-160$
L.T. = 4:48
T.T. = 5:46

7 $J = 92$
L.T. = 8:37
T.T. = 12:48

Lip Time = 24:12 Minutes
Total Time = 32:43 Minutes

1 $\text{♩} = 84$
L.T. = 1:20
T.T. = 2:00

2 $\text{♩} = 84$
L.T. = 1:00
T.T. = 1:20

3 $\text{♩} = 84$
L.T. = 1:17
T.T. = 1:43

4 $\text{♩} = 92-160$
L.T. = 2:54
T.T. = 3:43

5 $\text{♩} = 92-160$
L.T. = 2:54
T.T. = 3:43

6 $\text{♩} = 100-160$
L.T. = 5:24
T.T. = 6:29

7 $\text{♩} = 92$
L.T. = 9:23
T.T. = 13:45

Intermediate Unit

Lip Time = 25:09 Minutes
Total Time = 34:41 Minutes

1 $\text{♩} = 84$
L.T. = 1:20
T.T. = 2:00

2 $\text{♩} = 84$
L.T. = 1:00
T.T. = 1:20

3 $\text{♩} = 84$
L.T. = 1:26
T.T. = 1:54

4 $\text{♩} = 92-160$
L.T. = 2:54
T.T. = 3:43

5 $\text{♩} = 92-160$
L.T. = 2:54
T.T. = 3:43

6 $\text{♩} = 72-96$
L.T. = 2:08
T.T. = 2:45

7 $\text{♩} = 100-160$
L.T. = 6:00
T.T. = 7:12

8 $\text{♩} = 92$
L.T. = 7:27
T.T. = 12:04

Lip Time = 28:15 Minutes
Total Time = 39:02 Minutes

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1 $\text{♩} = 84$
L.T. = 1:20
T.T. = 2:00

2 $\text{♩} = 84$
L.T. = 1:00
T.T. = 1:20

3 $\text{♩} = 84$
L.T. = 1:26
T.T. = 1:54

4 $\text{♩} = 92-160$
L.T. = 2:54
T.T. = 3:43

5 $\text{♩} = 92-160$
L.T. = 2:54
T.T. = 3:43

6 $\text{♩} = 72-96$
L.T. = 3:07
T.T. = 4:00

7 $\text{♩} = 100-160$
L.T. = 6:54
T.T. = 8:17

8 $\text{♩} = 92$
L.T. = 8:40
T.T. = 14:05

Advanced Unit

The only short cut to playing TOTAL RANGE is to go slow and build a strong foundation of correct playing habits.

Never use brute force to play high notes. Always remember that only slight pressure is necessary to produce a tone.

The muscles which control the lips must be trained until they are strong and elastic. Building TOTAL RANGE and endurance depends upon regularity of daily practice.

INSTRUCTIONS

1. Mouthpiece buzzing briefly before starting your TOTAL RANGE practice may be very helpful in energizing your lips.
2. Use a metronome for all TOTAL RANGE practice.
3. Don't reset the mouthpiece on your lips for pedal tones.
4. Problems with the upper register frequently result from too much mouthpiece pressure and not enough air.
5. One of the common errors of ambitious students is playing too long at a time without rest.
6. Once you find the best mouthpiece suited to your embouchure, never change.
7. Rest at least one hour following TOTAL RANGE practice before playing your instrument again. Then complete your day's practice with sixty minutes of scales, intervals, solos, band and/or orchestra music.

<p>ABBREVIATIONS Page 18, Ex. 5. s-ST S = Slur ST = Single Tongue</p>

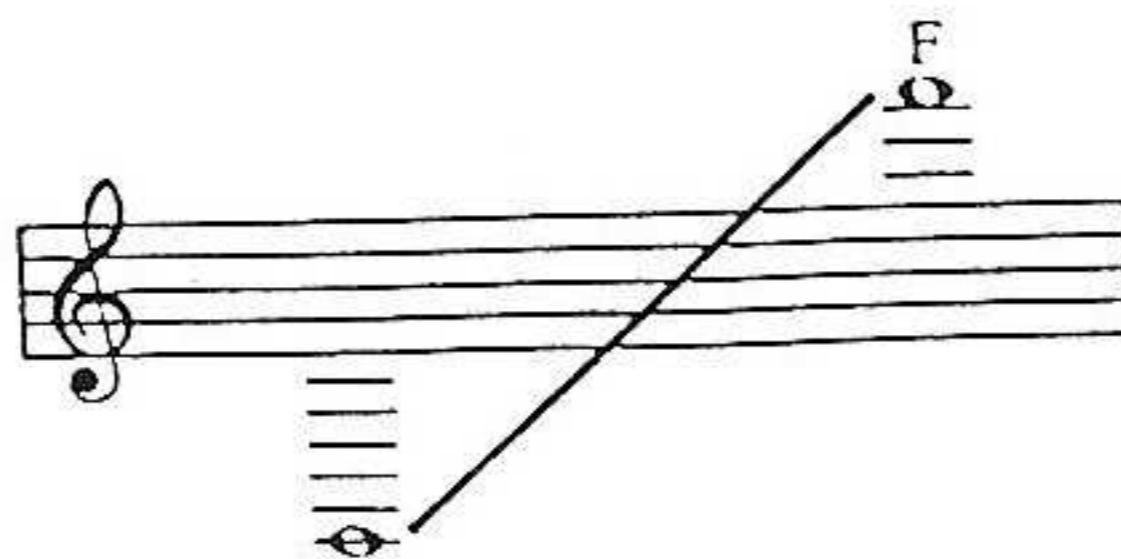
DO'S

1. DO take plenty of time. TOTAL RANGE cannot be mastered in a few weeks.
2. DO take a deep breath before playing each phrase. Fill your lungs clear down to your toes.
3. DO rest before your lips become tired.
4. DO use as little lip movement as possible.
5. DO keep the corners of your lips firm and the center relaxed.

DON'TS

1. DON'T overblow! Work for a full tone without overblowing.
2. DON'T strain or force the high tones.
3. DON'T play after your lips have become tired.
4. DON'T skip the pedal tones. They force you to relax the embouchure.
5. DON'T retard your progress by using an inferior instrument.

ADVANCED TOTAL RANGE



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CAUTION



No two persons are exactly the same, so each must make the necessary adjustments to fit his own progress. Some will develop faster than others. You must be the judge.

TOTAL RANGE is an outline, not an exact day to day time schedule, so the most important thing to remember is to perfect each page before proceeding to the next.

P. S. Congratulations on having successfully completed one half of TOTAL RANGE.

Advanced Unit

Lip Time = 40:51 Minutes
Total Time = 57:46 Minutes

1 $J = 84$
L.T.=1:40
T.T.=2:20

2 $J = 84$
L.T.=1:00
T.T.=1:20

3 $J = 84$
L.T.=1:43
T.T.=2:17

4 $J = 84-112$
L.T.=1:49
T.T.=2:43

5 $J = 84-112$
L.T.=3:38
T.T.=5:26

6 $J = 100-132$
L.T.=4:04
T.T.=5:26

7 $J = 84-112$
L.T.=6:32
T.T.=8:12

8 $J = 100-132$
L.T.=1:36
T.T.=1:56

Handwritten notes: *TKT TKT*, *TKTKTK*

Chord labels: Eb, D, Db, F, E, H6, H4

Technical markings: S-ST, * (fingerings), 1, 2, 3, 4, 0, R

Advanced Unit

76

9 $\text{♩} = 60-92$
L.T.=7:40
T.T.=9:58

10 $\text{♩} = 92$
L.T.=11:09
T.T.=18:08

Advanced Unit

2nd Week

Lip Time = 42:47 Minutes
Total Time = 61:17 Minutes

1 $J = 84$
L.T. = 1:40
T.T. = 2:20
R 4 2 1 2 2 3 3 1 2 3 3 1 2 0

2 $J = 84$
L.T. = 1:00
T.T. = 1:20
R 4 2 1 2 2 3 3 1 2 3 3 1 2 0

3 $J = 84$
L.T. = 2:00
T.T. = 2:40
R 4 2 1 2 2 3 3 1 2 3 3 1 2 0

E Eb D Db C B

4 $J = 84-112$
L.T. = 1:49
T.T. = 2:43
R 4 1 3 2 3 1 2 1 2 0 1 2 3 1 3 2 3 1 2 1 1 2 3 1 3 2 1 1 2 0

5 $J = 84-112$
L.T. = 3:38
T.T. = 5:26
R 4 1 3 2 3 1 2 1 2 0 1 2 3 1 3 2 3 1 2 1 1 2 3 1 3 2 1 1 2 0

6 $J = 100-132$
L.T. = 4:48
T.T. = 6:24
R 1 2 1 1 2 0 1 2 1 1 2 1 1 2 1 2 4 3 3 2 2 3 3 2 1 2 3 3 2 1 2

7 $J = 84-112$
L.T. = 4:17
T.T. = 5:42
R 1 2 1 1 2 0 1 2 1 1 2 1 1 2 1 2 4 3 3 2 1 2 3 3 2 1 2

8 $J = 100-132$
L.T. = 3:12
T.T. = 3:48
R 1 2 1 1 2 0 1 2 1 1 2 1 1 2 1 2 4 3 3 2 1 2 3 3 2 1 2

Advanced Unit

9 $\text{♩} = 60-92$
L.T. = 8:00
T.T. = 10:24

Exercise 9 consists of a series of musical staves. The first staff shows a sequence of chords and a melodic line with a circled '9' and performance instructions: $\text{♩} = 60-92$, L.T. = 8:00, and T.T. = 10:24. The notation includes guitar-specific markings such as '8x' (eight frets), 'H4' (harmonic at the 4th fret), and 'R 6' (root at the 6th fret). The exercise progresses through several rows of staves, each containing multiple measures of music with various rhythmic patterns and melodic contours. The final staff of this section includes a sequence of notes with a circled '6' and 'H4' marking.

10 $\text{♩} = 92$
L.T. = 12:23
T.T. = 20:30

Exercise 10 begins with a circled '10' and performance instructions: $\text{♩} = 92$, L.T. = 12:23, and T.T. = 20:30. The notation includes guitar-specific markings such as 'H6' (harmonic at the 6th fret), 'R 6', and various fret numbers like '1(2)', '1(0)', and '2'. The exercise is organized into several rows of staves, each containing multiple measures of music with various rhythmic patterns and melodic contours. The final staff of this section includes a sequence of notes with a circled '1(2)', '1(0)', and '2' marking.

Advanced Unit

3rd Week

Lip Time = 47:18 Minutes
Total Time = 67:12 Minutes

1

$\text{♩} = 84$
L.T. = 1:40
T.T. = 2:20

2

$\text{♩} = 84$
L.T. = 1:00
T.T. = 1:20

3

$\text{♩} = 84$
L.T. = 2:17
T.T. = 3:03

F H6

E

E \flat

D

D \flat

C

B

F B \flat

E A

4

$\text{♩} = 84-112$
L.T. = 1:49
T.T. = 2:43

R 4 1 3 2 3 1 2 1 2 0 1 2 3 1 3 2 3 1 2 1 1 2 3 1 3 2 3 1 2 1 2 0

5

$\text{♩} = 84-112$
L.T. = 3:38
T.T. = 5:26

R 4 1 3 2 3 1 2 1 2 0 1 2 3 1 3 2 3 1 2 1 1 2 3 1 3 2 3 1 2 1 2 0

6

$\text{♩} = 100-132$
L.T. = 5:16
T.T. = 7:02

R 4 1 3 2 3 1 2 1 2 0 1 2 3 1 3 2 3 1 2 1 1 2 3 1 3 2 3 1 2 1 2 0 1

7

$\text{♩} = 84-112$
L.T. = 4:52
T.T. = 6:28

R 4 1 3 2 3 1 2 1 2 0 1 2 3 1 3 2 3 1 2 1 1 2 3 1 3 2 3 1 2 1 2 0 1

8

$\text{♩} = 100-132$
L.T. = 4:48
T.T. = 5:46

R 1 2 1 1 2 0 4 3 3 2 1 2 0

(Ex. 8, continued)

Two systems of musical notation. Each system consists of a treble staff and a bass staff. The first system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. The second system has a treble staff with a triplet of eighth notes and a bass staff with a triplet of eighth notes. Fingerings are indicated by numbers 1, 2, 3, 4, 5. A circled asterisk is present at the end of each system.

♩ = 60-92
 L.T. = 8:20
 T.T. = 10:50

9

Exercise 9 consists of a series of musical staves. It begins with a treble staff showing a sixteenth-note pattern with a circled asterisk. This is followed by a series of staves, each containing a sixteenth-note pattern with an '8x' above it, indicating eight repetitions. The patterns involve various intervals and accidentals. The exercise concludes with a treble staff showing a sixteenth-note pattern with a circled asterisk and a bass staff with a sixteenth-note pattern with a circled asterisk.

♩ = 92

10

Exercise 10 consists of a series of musical staves. It begins with a treble staff showing a sixteenth-note pattern with a circled asterisk and a bass staff showing a sixteenth-note pattern with a circled asterisk. This is followed by a series of staves, each containing a sixteenth-note pattern with a circled asterisk. The patterns involve various intervals and accidentals. The exercise concludes with a treble staff showing a sixteenth-note pattern with a circled asterisk and a bass staff showing a sixteenth-note pattern with a circled asterisk. Fingerings are indicated by numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Advanced Unit

4th Week

Lip Time = 51:49 Minutes
Total Time = 73:20 Minutes

1 $\text{♩} = 84$
L.T. = 1:40
T.T. = 2:20

2 $\text{♩} = 84$
L.T. = 1:00
T.T. = 1:20

Fingerings: R 2 1 1 2 3 1 2 3 3 3 3 3 3 3 3 3 3 3

3 $\text{♩} = 84$
L.T. = 2:34
T.T. = 3:26

F H6
E
Eb
D
Db
C
B
F Bb
E A
Eb Ab
D G

4 $\text{♩} = 84-112$
L.T. = 1:49
T.T. = 2:43

H4

R 4 1 3 2 3 2 1 2 0 1 2 3 3 2 1 1 2 3 3 2 1 1 2 3 3 2 1 2 0

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5 $\text{♩} = 84-112$
L.T. = 3:38
T.T. = 5:26

S-ST H4

R 4 1 3 2 3 2 1 2 0 1 2 3 3 2 1 1 2 3 3 2 1 1 2 3 3 2 1 2 0

6 $\text{♩} = 100-132$
L.T. = 5:46
T.T. = 7:40

S-ST H4

R 4 1 3 2 3 2 1 2 0 1 2 3 3 2 1 1 2 3 3 2 1 1 2 0 1 2

7 $\text{♩} = 84-112$
L.T. = 5:26
T.T. = 7:14

S-ST H4

R 4 1 3 2 3 2 1 2 0 1 2 3 3 2 1 1 2 3 3 2 1 1 2 3 3 2 1

8 $\text{♩} = 100-132$
L.T. = 6:24
T.T. = 7:40

S-ST H4

R 2 1 1 2 0 2 1 2 1 4 3 3 2 1 2 0 2 1 2 1 3 3 3 2

Advanced Unit

REV. 2. 19. 19. 19. 19.

Exercises 1-4: Four staves of music. Each staff begins with a triplet of eighth notes. Exercise 1 has a slur over the first two notes of the triplet. Exercise 2 has a slur over the last two notes. Exercise 3 has a slur over the first note. Exercise 4 has a slur over the last note. All exercises are in treble clef with a key signature of one sharp (F#).

9 $\text{♩} = 60-92$
 L.T. = 8:40
 T.T. = 11:16

Exercise 9: A series of musical staves. The first staff includes a tempo box with $\text{♩} = 60-92$, L.T. = 8:40, and T.T. = 11:16. The exercise consists of multiple measures, each starting with a slur over a group of notes and an '8x' marking. The notes are eighth notes. The exercise is in treble clef with a key signature of one sharp (F#). The final measure of the exercise is marked with a '6' and a 'Db'.

10 $\text{♩} = 92$
 L.T. = 14:52
 T.T. = 24:15

Exercise 10: A series of musical staves. The first staff includes a tempo box with $\text{♩} = 92$, L.T. = 14:52, and T.T. = 24:15. The exercise consists of multiple measures, each starting with a slur over a group of notes and an '8x' marking. The notes are eighth notes. The exercise is in treble clef with a key signature of one sharp (F#). The final measure of the exercise is marked with a '6' and a 'Db'.

Professional Unit

Your body must be able to withstand the tremendous air pressure necessary to produce TOTAL RANGE. Walking, bicycle riding, tennis, and swimming are four of the best exercises to promote good physical condition.

Brass playing is much more physical than most players think.

Practice doesn't make perfect, but perfect practice does.

Every fine professional player that I know still practices basic fundamentals daily.

INSTRUCTIONS

1. The real secret to endurance is to keep the lip tissues fresh by frequent resting.
2. Don't exaggerate the puckering of the lip muscles. While they should be cushioned to a degree, they must never protrude into the mouthpiece.
3. Relax your lips during all rests, take the mouthpiece away from your lips and let them "hang loose".
4. After you have exhausted your endurance, use pedal tones to help restore sensation in the embouchure.
5. Pedal tones are a very necessary part in building your embouchure muscles.
6. Use a metronome for all TOTAL RANGE practice.
7. Rest at least one hour following TOTAL RANGE practice before playing your instrument again. Then complete your day's practice with two hours of scales, intervals, solos, band and/or orchestra music.

ABBREVIATIONS

		S = Slur
Page 28, Ex. 4	s - ST - DT	ST = Single Tongue DT = Double Tongue
		S = Slur
Page 28, Ex. 5	s - ST - TT	ST = Single Tongue TT = Triple Tongue

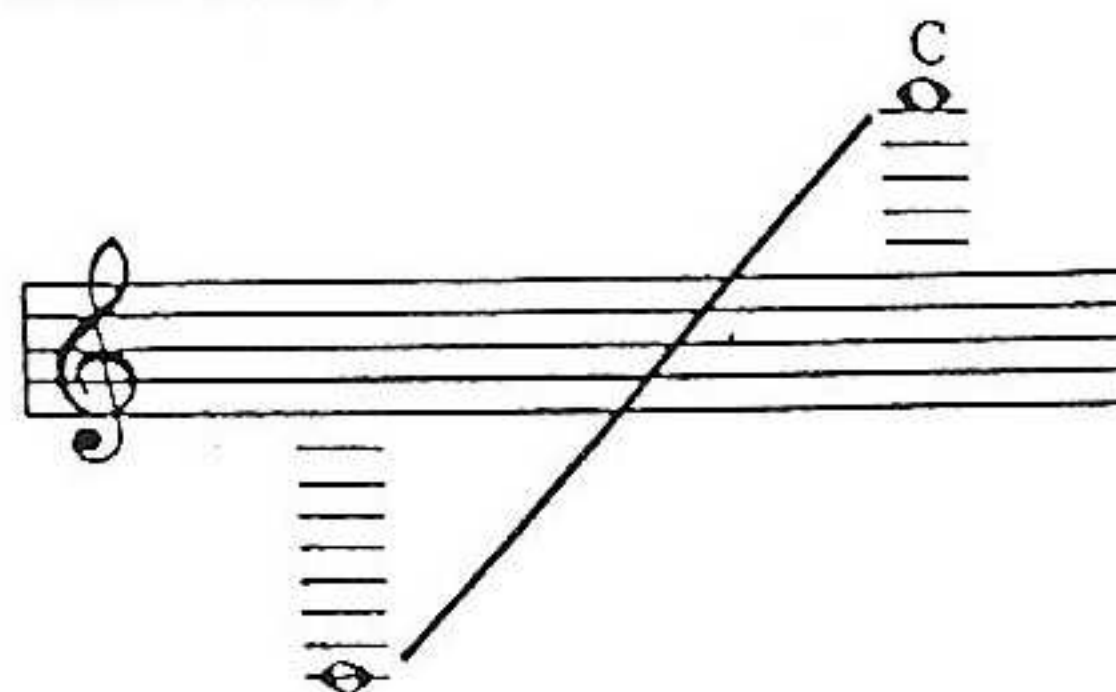
DO'S

1. DO buzz the lips and/or the mouthpiece before playing. This is an invaluable tool and should be used throughout a musician's entire playing career.
2. DO use as little pressure as possible. There is no such thing as non-pressure playing.
3. DO rest frequently. It's the biggest factor in developing
4. DO practice carefully and accurately.
5. DO keep your mouthpiece and instrument clean inside and outside.

DON'TS

1. DON'T tire your lips by trying to see how long you can play without stopping.
2. DON'T forget that discouragement means defeat.
3. DON'T forget that perseverance means success.
4. DON'T strain to reach the high notes.
5. DON'T expect a change of mouthpiece to compensate for inadequate practice.

PROFESSIONAL TOTAL RANGE



FINALE

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A professional once said, "the more I practice, the luckier I get."

One cannot expect to attain the highest point of excellence without hard work and perseverance.

Endurance is 90% of trumpet-cornet-baritone playing, and will-power is necessary to accomplish what some players consider impossible.

P. S. Play this FINAL UNIT daily for the rest of your playing days!

Good Luck!

Professional Unit

Lip Time = 60:04 Minutes
Total Time = 81:50 Minutes

1 $\text{♩} = 84$
L.T.=2:00
T.T.=2:40

2 $\text{♩} = 84$
L.T.=1:10
T.T.=1:30

3 $\text{♩} = 84$
L.T.=3:10
T.T.=4:04

4 $\text{♩} = 96-144$
L.T.=1:35
T.T.=2:23

5 $\text{♩} = 116-168$
L.T.= 7:45
T.T.=10:21

6 $\text{♩} = 96-144$
L.T.= 7:51
T.T.=10:30

7 $\text{♩} = 116-168$
L.T.= 9:18
T.T.=11:09

Professional Unit

8 $\text{♩} = 84-104$
L.T. = 11:09
T.T. = 13:00

16x H4
R 6

16x H4
R 6

16x
16x
16x
16x
16x

16x
16x
16x
16x
16x

16x
16x
16x
16x
16x

16x
16x
16x
16x
16x

$\frac{1}{2}(2)$ 16x
Db

$\frac{1}{2}(2)$ 1(0)
C# D
H4

9 $\text{♩} = 92$
L.T. = 16:06
T.T. = 26:13

16x H6
R 6

16x
16x
16x
16x
16x

16x
16x
16x
16x
16x

16x
16x
16x
16x
16x

16x
16x
16x
16x
16x

16x
16x
16x
16x
16x

$\frac{1}{2}(2)$ 1(0)
C# D D#

0 1
E F

$\frac{1}{2}(2)$ 2
C# F#

1(0) 0
D G

PB 7

Professional Unit

Lip Time = 61:24 Minutes
Total Time = 83:41 Minutes

1 $\text{♩} = 84$ L.T.=2:00 T.T.=2:40 $\text{R} \begin{matrix} 2 & 1 & 1 & 2 & 1 & 1 \\ 4 & 2 & 3 & 3 & 3 & 3 \end{matrix}$ $\text{H}8$ **2** $\text{♩} = 84$ L.T.=1:10 T.T.=1:30 $\text{R} \begin{matrix} 2 & 1 & 1 & 2 & 1 & 1 \\ 4 & 2 & 3 & 3 & 3 & 3 \end{matrix}$ $\text{H}8$

3 $\text{♩} = 84$ L.T.=3:30 T.T.=4:30 $\text{R} \begin{matrix} 2 & 1 & 1 & 2 & 1 & 1 \\ 4 & 2 & 3 & 3 & 3 & 3 \end{matrix}$ $\text{H}8$ F $\text{H}8$ E

$\text{E}b$ D $\text{D}b$ C

B F $\text{B}b$ E A $\text{E}b$ $\text{A}b$

D G $\text{D}b$ $\text{G}b$ F C F E B E

4 $\text{♩} = 96-144$ L.T.=1:35 T.T.=2:23 $\text{R} \begin{matrix} 1 & 2 & 1 & 1 & 2 & 0 & 1 & 1 & 2 & 1 & 1 & 2 & 1 & 1 \\ 4 & 3 & 3 & 2 & 1 & 2 & 0 & 2 & 3 & 3 & 2 & 1 & 2 & 3 & 3 & 2 & 1 \end{matrix}$ $\text{H}4$ S-ST-DT

5 $\text{♩} = 116-168$ L.T.=8:00 T.T.=10:46 $\text{R} \begin{matrix} 1 & 2 & 1 & 1 & 2 & 0 & 1 & 1 & 2 & 1 & 1 & 2 & 1 & 1 & 2 & 0 & 1 & 2 & 0 & 1 \\ 4 & 3 & 3 & 2 & 1 & 2 & 0 & 2 & 3 & 3 & 2 & 1 & 2 & 3 & 3 & 2 & 1 & 2 & 0 & 1 & 1 \end{matrix}$ $\text{H}4$ S-ST-TT

$\text{H}4$ $\text{H}4$

6 $\text{♩} = 96-144$ L.T.=8:36 T.T.=11:30 $\text{R} \begin{matrix} 1 & 2 & 1 & 1 & 2 & 0 & 1 & 1 & 2 & 1 & 1 & 1 & 1 & 2 & 1 & 1 & 2 & 0 & 1 & 1 \\ 4 & 3 & 3 & 2 & 1 & 2 & 0 & 2 & 3 & 3 & 2 & 1 & 2 & 3 & 3 & 2 & 1 & 2 & 0 & 1 & 1 \end{matrix}$ $\text{H}4$ S-ST-DT

$\text{H}4$ $\text{H}4$

7 $\text{♩} = 116-168$ L.T.=9:18 T.T.=11:09 $\text{R} \begin{matrix} 1 & 2 & 1 & 1 & 2 & 0 & 1 & 1 & 2 & 1 & 1 & 1 & 1 & 2 & 1 & 1 & 2 & 0 & 1 & 1 \\ 4 & 3 & 3 & 2 & 1 & 2 & 0 & 2 & 3 & 3 & 2 & 1 & 2 & 3 & 3 & 2 & 1 & 2 & 0 & 1 & 1 \end{matrix}$ $\text{H}4$ S-ST-TT

8 $J = 84-104$
 L.T. = 11:09
 T.T. = 13:00

9 $J = 92$
 L.T. = 16:06
 T.T. = 26:13

Professional Unit

Lip Time = 63:00 Minutes
Total Time = 85:40 Minutes

1 $\text{♩} = 84$ L.T. = 2:00 T.T. = 2:40

2 $\text{♩} = 84$ L.T. = 1:10 T.T. = 1:30

3 $\text{♩} = 84$ L.T. = 3:50 T.T. = 4:55

F

E

E_b

D

D_b

C

B

F B_b

E A

E_b A_b

D G

D_b G_b

F C F

E B E

E_b B_b E_b

D A D

4 $\text{♩} = 96-144$ L.T. = 1:35 T.T. = 2:23

S-ST-DT

5 $\text{♩} = 116-168$ L.T. = 8:00 T.T. = 10:46

S-ST-TT

6 $\text{♩} = 96-144$ L.T. = 9:21 T.T. = 12:30

S-ST-DT

1 H4

2 H4

7 $\text{♩} = 116-168$ L.T. = 9:49 T.T. = 11:43

S-ST-TT

Professional Unit

8 $\text{♩} = 84-104$
L.T.=11:09
T.T.=13:00

6 6 16x H4 R 6 16x H4 R 6 16x

16x 16x 16x 16x 16x

16x 16x 16x 16x 16x

16x 16x 16x 16x 16x

16x 16x 16x 16x 16x

16x $\frac{1}{2}(2)$ 16x

D Eb $C^\# D D^\# E E^\flat D D^\flat$ H4

$\frac{1}{2}(2) 1(0) 2 0 2 1(0) \frac{1}{2}(2)$

9 $\text{♩} = 92$
L.T.=16:06
T.T.=26:13

H6 R 6 16x H4 R 6 16x H4 R 6 16x H4 R 6 16x H4 R 6 16x H4 R 6 16x H4

$\frac{1}{2}(2)$ C $^\#$ D D $^\#$ E E $^\flat$ D D $^\flat$

E F C $^\#$ F $^\#$ D G D $^\#$ G $^\#$ C $^\#$ E A D F B $^\flat$ D $^\#$ F $^\#$ B

Professional Unit

4th Week

Lip Time = 63:50 Minutes
Total Time = 87:07 Minutes

1 $\text{♩} = 84$
L.T.=2:00
T.T.=2:40

2 $\text{♩} = 84$
L.T.=1:10
T.T.=1:30

3 $\text{♩} = 84$
L.T.=4:10
T.T.=5:22

4 $\text{♩} = 96-144$
L.T.=1:35
T.T.=2:23

S-ST-DT

R 4 1/3 2/3 1/2 1 2 0 1/2 1/3 2/3 1/2 1 1/2 1/3 2/3 1/2 1 2 0

5 $\text{♩} = 116-168$
L.T.=8:00
T.T.=10:46

S-ST-TT

R 4 1/3 2/3 1/2 1 2 0 1/2 1/3 2/3 1/2 1 1/2 1/3 2/3 1/2 1 2 0 1/2 1 2 0 1 2 0

6 $\text{♩} = 96-144$
L.T.=12:00
T.T.=16:00

S-ST-DT

R 1 2 1 1 2 0 1 2 1 1 2 1 2 1 2 0 1 2 0 1 2

7 $\text{♩} = 116-168$
L.T.=9:49
T.T.=11:43

S-ST-TT

R 1 2 1 1 2 0 1 2 1 1 2 1 2 1 2 0 1 2 0 1 2

8 $J = 84-104$
 L.T. = 9:00
 T.T. = 10:30

Db

D

Eb

E

C# D D# E F

9 $J = 92$
 L.T. = 16:06
 T.T. = 26:13

C#

D

D#

E

F

C# F#

D G

D# G#

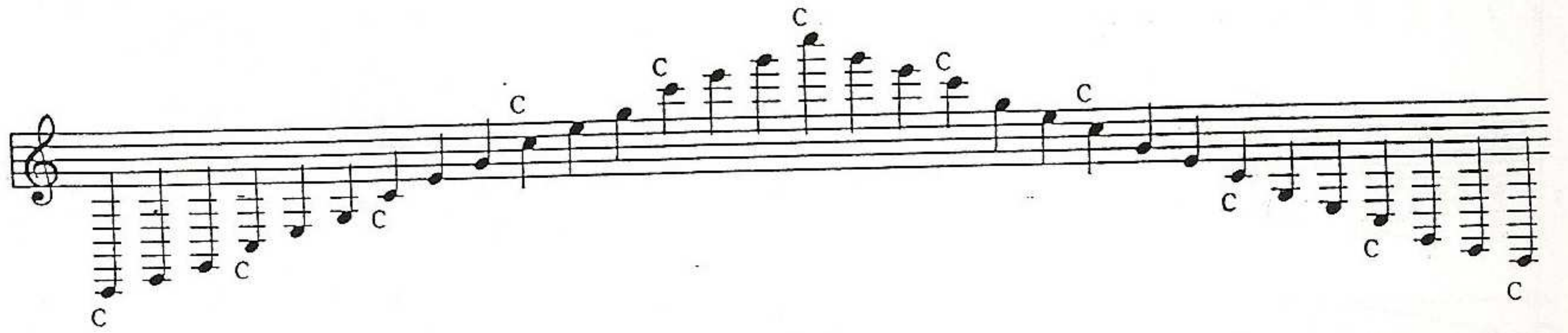
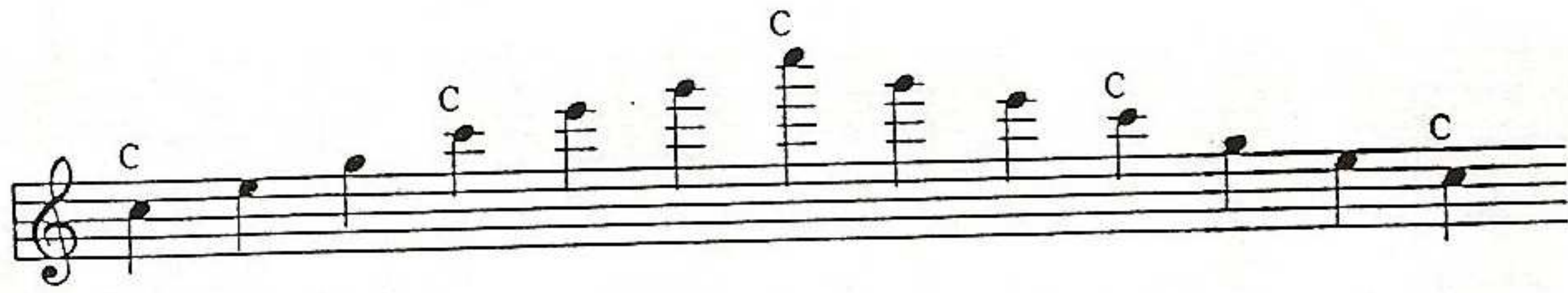
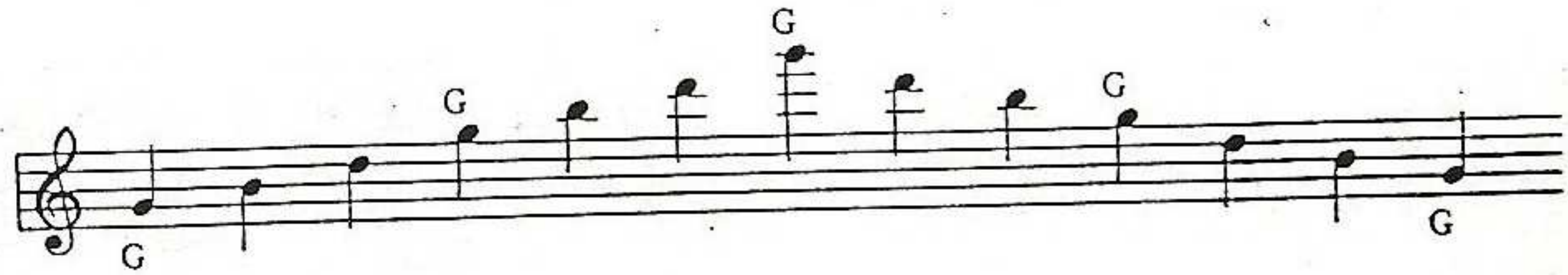
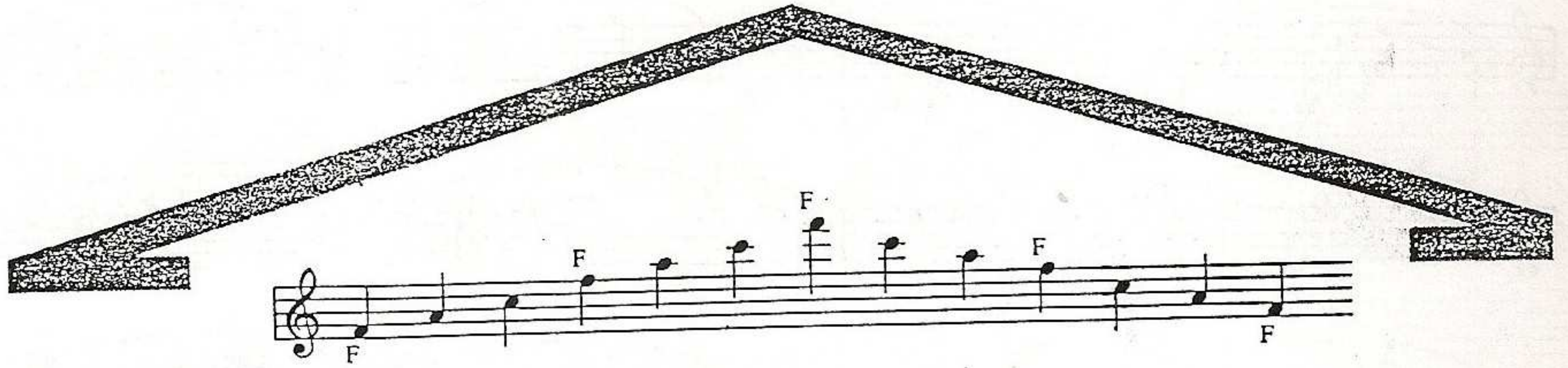
C# E A

D F Bb

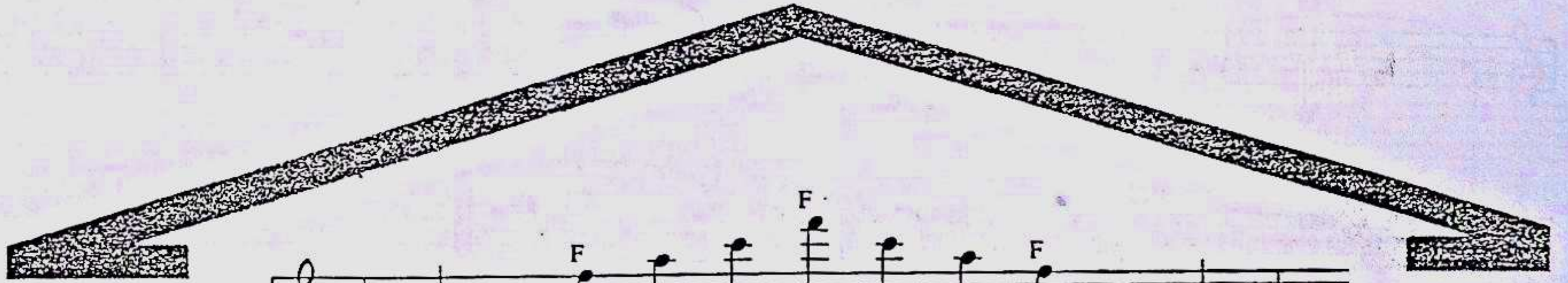
D# F# B

E G C

TOTAL RANGE



TOTAL RANGE



F F F

G G G

C C C C C

C C C C C

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*****TOTAL

RANGE*****

-----Charles S.

Peters-----

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