

BAHAN AJAR

PIM III Trumpet

B. Memproduksi Nada Rendah

Memproduksi nada-nada rendah akan lebih sulit jika tidak didukung oleh nafas, ambasir, dan penjarian. Usahakan fleksibilitas pada bibir bawah yang berguna sebagai pembidik atau pengatur nada lebih rileks, sehingga udara yang ditiupkan lebih jelas, jernih, dan terfokus, serta hasil produksi nadanya atau intonasinya bagus.

Latihan dengan menggunakan nada-nada rendah harus mempunyai nafas yang lebih, dan tepat pada ketukan.

The image shows a page of a music book titled "LOW NOTES" on page 29. At the top, the notes C, B, B \flat , A, A \flat , G, F \sharp , G, G \sharp , A, A \sharp , B, C are listed above a staff. Below this are several staves of musical notation, including a scale and various rhythmic exercises.

Latihan produksi nada yang digabung, tekniknya sama dengan memproduksi nada-nada rendah akan tetapi otot bibir lebih diperkuat lidah didorong kebawah gigi seri bawah, sehingga udara yang didorong akan keluar dengan cepat kearah lubang *mouthpiece* . Latihan etude di bawah menunjukkan penggunaan teknik “Tu” dan “Yu” pada bentuk nada yang dapat tanda legato.

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LIP SLURS

A lip slur is a slur between two notes having the same fingering, the slur being made by a change in the lip tension. Lip slurs are more difficult than slurs between notes having different fingerings being more tiring on the muscles. For this reason, their practice is very beneficial to develop strength and flexibility in the lips. Many of the fingerings indicated are not those ordinarily used, and the intonation of some of the notes produced by the use of these fingerings is poor. This does not detract from the value of the exercises, however.

1. *(Musical notation for exercise 1)*

2. *(Musical notation for exercise 2)*

3. *(Musical notation for exercise 3)*

4. *(Musical notation for exercise 4)*

5. *(Musical notation for exercise 5)*

Use fingerings as marked. Where none are shown, ordinary fingerings are used.

The first passage consists of seven staves of music. The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a slur over the first two measures and a fingering '1' under the first note of the third measure. The second staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures. The third staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures and a fingering '1' under the first note of the third measure. The fourth staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures and a fingering '3' under the first note of the third measure. The fifth staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures. The sixth staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures and a fingering '1' under the first note of the third measure. The seventh staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures.

Rest for a few minutes before playing the next passage.

The second passage consists of four staves of music. The first staff is in treble clef with a key signature of one sharp and a 3/4 time signature, containing a melodic line with a slur over the first two measures and a fingering '1' under the first note of the third measure. The second staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures and fingerings '3' and '1' under the first and third notes of the third measure, respectively. The third staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures and a flat sign under the first note of the third measure. The fourth staff is in bass clef with a key signature of one sharp and a 3/4 time signature, containing a bass line with a slur over the first two measures and a fingering '1' under the first note of the third measure.

Sedangkan untuk latihan produksi nada-nada tinggi, tekniknya sama dengan memproduksi nada-nada rendah akan tetapi otot bibir lebih diperkuat dan lubangnya dipersempit, sehingga udara yang didorong akan keluar dengan cepat kearah lubang *mouthpiece* . Latihan etude di bawah menunjukkan penggunaan teknik “Tu” dan “Yu” pada bentuk nada yang dapat tanda legato.

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HIGH NOTES

Frequent rest periods must be taken during your work on these exercises to avoid tiring the lip too much. Do not strain to force out the high notes, but practice with great patience. Diligent and careful practice will bring about a command of the high notes within a reasonable length of time.

1. G G# A A# B C B B \flat A A \flat G
 0 2/3 1/4 1 2 0 2 1 1/2 2/3 0

2. 2/4

3. 3/4

4. 3/8

5. 2/8

6. 2/8

A page of handwritten musical notation, numbered 6 in the top right corner. The score consists of 12 staves of music, each beginning with a treble clef and a common time signature (C). The notation is written in black ink on aged paper. The first nine staves feature a single melodic line with a long slur over the entire staff. The tenth staff is marked with a measure rest (12) and contains two phrases of music, each with a slur. The eleventh and twelfth staves continue with single melodic lines, each with a slur. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps, flats, and naturals). The page concludes with a double bar line on the final staff.

ETUDE

The musical score is written on 12 staves. The first staff begins with the tempo marking 'Allegro' and the dynamic marking 'mf'. The music is primarily composed of eighth and sixteenth notes, with some rests and slurs. The key signature starts with one sharp (F#) and changes to two sharps (F# and C#) in the middle of the piece. The notation includes various rhythmic patterns and articulation marks.

This image shows a page of handwritten musical notation, numbered 42 in the top left corner. The page contains 12 staves of music, each beginning with a treble clef and a key signature of two sharps (F# and C#). The notation is dense, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. The paper is aged and shows some discoloration and a small brown stain near the bottom center.

This image shows a page of musical notation, page 43, featuring 13 staves of music. The notation is written in a single system across the page. Each staff begins with a treble clef and a key signature of one flat (B-flat). The music consists of continuous eighth-note patterns, often in pairs, with occasional rests and longer note values. The notation is dense and rhythmic, typical of a technical exercise or a specific style of early music. The paper shows signs of age, with some staining and a slightly yellowed tone.