Trumpet Building Blocks:

First Year

Overview of my teaching method

I believe in practicing incrementally and consistently to improve gradually over time. I do not believe your talent is a fixed entity. Your talent is based on your hard work.

I believe in practicing fundamentals, exercises (or “licks”), solos, excerpts (or “tunes”), and ear training. If you think in terms of working on these categories throughout the week (rather than every day), then you will consistently cover a wide variety of material with a minimum of stress.

I believe that you can best improve your playing by planning your practice around the fixed points in your schedule, such as your classes, your work, your concerts, and other appointments. Take time to plan your weekly and daily practice. Basically, you must strike a balance between your fixed goals and your process-oriented practice.

As a trumpeter, you are primarily a musician. It seems perhaps quickest to study by looking at the music you want to learn and trying to play it. Try to balance this approach with more intuitive styles of learning. Try to learn by ear and try to commit your music to memory. This enables us to become more creative and makes our experience more internalized.

Try to play in a chamber group as well as large ensembles. Playing with just a few helps you to articulate your musical ideas, and it forces you to realize how your musical assets and liabilities affect the ensemble.

It is easy to fool yourself into complacency. Therefore, you have to expose yourself to “reality checks” on a regular basis. You will improve the most by listening to recordings of yourself, by using the tuner and metronome, and by playing with accompaniments.

As a trumpeter, you are an athlete focusing on the muscles of your lips, fingers and lungs. You must practice strategically so that you do not hurt your lip. You should space out practices with a lot of rests. Keep in mind that a hard day’s practice or performance can lead to stiffness the next day (or two). For this reason, be happier with an average practice day with small but noticeable results, rather than a fantastic day, which only leads to problems for the next day. Try to maintain good eating, sleeping and overall exercise habits.

This method relies on many other materials out of which I will ask you to work. Although some of the materials are unique to my approach, most of the books and music are standards in trumpet pedagogy. Some of these materials represent great monetary investments. Realize that I would not have recommended these materials if I didn’t think they were worth their cost.
Equipment:

**Trumpets**—you’ll need a good B-flat trumpet, such as by Bach, Yamaha, Monette, Schilke, Conn, Kanstul, etc.

**Mouthpieces**—I recommend a medium to large size mouthpiece (such as a Bach 1-5C; the following manufacturers are a representative (but not exclusive) list of good mouthpiece makers. I recommend that you study mouthpiece comparison charts found at many websites (such as the “Kanstul Mouthpiece Comparator”—www.kanstul.net/mpcJN/all_mouthpieces.shtml):
Warburton; Yamaha; GR Mouthpieces; Hammond; Greg Black; Laskey; Stork; Kanstul; and many more. A great reference for mouthpiece design and selection is David Hickman’s *Trumpet Pedagogy*.

**Accessories**—you’ll need a metronome, a tuner, a good recording device, a computer “studio”—where you can practice with recordings and other types of accompaniments.

Study materials (* denotes a priority):

**Methods**:
*Jean-Baptiste Arban, Complete Conservatory Method for Trumpet
*Claude Gordon, Systematic Approach to Daily Practice
*Herbert L. Clarke, Technical Studies
*Clarke, Setting Up Drills
*Bai Lin, Lip Flexibilities
*James Thompson, *The Buzzing Book*

Max Schlossberg, *Daily Drills and Technical Studies for Trumpet*
James Stamp, *Warm-Ups + Studies*

**Etudes**
*N. Bousquet, 36 Celebrated Studies
*Brandt, *Orchestral Etudes*
*Small, 27 Melodious and Rhythmic Exercises
*Bordogni, The Complete Book of Vocalises* (many different editions)
Concone, *Vocalises* (many different editions)

Getchell, *First and Second Books* (for beginning work on transposition)

V. Berdiev, *17 Studies for Trumpet*

**Orchestral and/or jazz studies**
Rob Roy McGregor, *Audition and Performance Preparation for Performance; Orchestral Literature Studies, Volume I*

*Rich Willey, *Jazz Improv Materials Handbook Complete* (great for trumpeters even if you’re not seriously pursuing jazz)

______, *Trumpeter’s Guide to II-V-I’s in Twelve Keys*
______, *Trumpeter’s Guide to Minor II-V-I’s in Twelve Keys*


**Solos** (try to select a wide variety of time periods and styles):

**Baroque pieces**
Transcriptions (for B-flat Trumpet):
Corelli/Fitzgerald, Sonata VIII
Fitzgerald, Bach Suite
Telemann/Paetzold, Heroic Music
Vivaldi/Fitzgerald, Allegro

Original Pieces for Baroque Trumpet (playable on piccolo—or C, D, or G trumpets):
Albinoni, Sonata No. 1 in C
Clarke, “Suite of Ayres” (publ. McNaughtan)
Clarke/Shore, “Shore’s Musick” (McNaughtan)
Fantini, any of his various sonatas (these might be playable on C trumpet)
Krebs, Six Chorale Preludes (some are playable on C trumpet—others are only for piccolo in the high register)
Telemann, Air de Trompette
Purcell, Sonata
Torelli, Sonata in D (the so-called “Etienne Roger”—requires piccolo)
Viviani, Sonata 1 or 2 (these might be playable on C trumpet)

Two of the following short pieces:
Anderson, A Trumpeter’s Lullaby
Balay, Petite Piece Concertante
Barat, Oriental
Barat, Andante et Scherzo
Barat, Fanaisie en Mi-flat
Berdiev, Elegy
Bernstein, Rondo for Lifey
Berghmans, La Chenille
Bloch, Proclamation
Boehme, Berceuse, Op. 7
Bozza, Badinage
Broughton, Folksong
Bernstein, Rondo for Lifey
Ewazen, Ballade for a Ceremony
Ewazen, Prayer and Praise
Gabaye, Boutade
Gabaye, Feu d’Artifice
Hartley, Sonatina
Hovhannis, Prayer of St. Gregory
Latham, Suite
Persichetti, The Hollowmen
Plog, Animal Ditties I and II (need narrator)
Ravel, Piece en forme de Habanera
Ropartz, Andante et Allegro
Starer, Invocation
Turrin, *Four Miniatures*
Turrin, *Three Episodes*

**Romantic Trumpet Literature**
Any Arban piece
Kail, *Variations in F*
Kreutzer, *Variations*
Weber, F. D. *Variations in F*

**One of these concerti:**
Fitzgerald, *Concerto*
Giannini, *Concerto*
Haydn, *Concerto in E-flat*
Neruda, *Concerto in É-flat* (originally for horn)
Riisager, *Concertino*

**Sonatas:**
Berdiev, *Sonata*
Peeters, *Sonata*
Emmanuel, *Sonata*
Hansen, *Sonata for cornet and piano*
Kennan, *Sonata*
Pilss, *Sonata*

**“Show stoppers” or encore pieces:**
Llewellyn, *My Regards*
An Arban cornet solo—be ready for some triple tonguing
Goedicke, *Concert Etude*
A Clarke cornet solo, such as *Maid of the Mist, Trixie Valse, Venus Waltz,* or *Victory*

**Unaccompanied pieces:**
Arnold, *Fantasy*
Bowles, *Night Sun Journey* (with CD)
Presser, *Second Suite*
Organization

This book is organized into three main periods: two academic semesters and a vacation. Each semester has 14 weeks. The vacation, or summer, practice is presented at the end of this book as a cyclical, rather than a weekly, practice plan. The semester material is presented in weekly grids. Each week is broken down into six practice days with one day leftover each week to do something different (this could very well include rest!). These six days should be arranged to suit the student’s schedule. A “block” represents each element of practice. This grid is merely a suggestion. Consider rearranging the material from scratch according to your own preferences.

By the end of each semester, the academic term, and the whole year, the student will have achieved demonstrable improvement in fundamentals, basic musical vocabulary, ear training, and musical literature.

These studies will gradually increase the student’s fundamental abilities in these areas: strength, range, tone, finger dexterity, articulation (single, double, and more), lip flexibility, accuracy, and air control. I have taken great care to identify these gradually-increasing goals, so that the student will make a little improvement each week but will not burn out from muscle fatigue.

This book will lay out basic musical material for improvement in rhythm, melodic material, transposition, jazz vocabulary, and sight-reading.

This book will demand ear-training exercises of the student. They might be from one of David Lucas Burge’s courses or some transcription of a live recording (perhaps made easier by Transcribe! software (or some other software that can slow down an audio track while maintaining the pitch level).

This book will help the student increase his or her musicality by assigning appropriate vocalises, etudes, jazz tunes, orchestral excerpts, and solo pieces. The list of suggestions is limited to what I consider the core repertoire of a classically-trained trumpeter. These are the building blocks of a common musical language of most trumpeters the world over who play in orchestras or bands or who are in academia. Feel free to make substitutions of this literature based on your particular interests, availability, and the opinion of your teacher.

Goals for the Undergraduate Student upon completion of four years

1. Tune impeccably
2. Play with a focused, warm, clear tone
3. Expand range to at least a high F above high C
4. Single Tongue to mm. 116
5. Double Tongue to mm. 160
6. Triple Tongue to mm. 110
7. Be able to lip trill
8. Have overall good lip flexibility
9. Be able to transpose from B-flat trumpet and C trumpet to the most commonly used keys
Master about 80 etudes; 25 orchestral excerpts; and 80 jazz or Renaissance improvisational patterns
Memorize 5 etudes, 8 solos, 16 orchestral excerpts, and 4 jazz transcriptions
Relative Pitch firmly in place
Perfect Pitch attempted
Develop four recitals worth of music (about 20 solos)
About 2 sonatas
About 4 concertos
About 8 short character types of pieces
4 “show stoppers”
1 unaccompanied piece
Develop an understanding of the “soft zone” and how to trigger it

Year One, First Semester

Goals for the First Semester

1. Work on 5 Gordon long tone routines with tuner
2. Buzzing exercises as assigned
3. Single tongue up to 88
4. Double tongue up to 120
4. Triple tongue up to 80
5. Lip Flexibilities and lip trill basics
6. Master 10 etudes; 5 solo piece movements; 8 orchestral excerpts; 10 jazz “licks”; 51 Arban “Art of Phrasing” vocalises
7. Clarke Technical Studies, groups 1-4
8. Once through the Rich Willey Jazz Improv Materials book to page 55 (1 key a week for 12 weeks)
9. Relative Pitch course—Level 1
10. Perfect Pitch course—Masterclasses 1 to 5

Week 1

Plan your week according to these suggestions: each block represents a practice session (ideally work on only one block of any particular task per day). On days with light rehearsal schedules, practice more. On days with heavy obligations, practice less. The grid below is merely an example of the minimum I ask you to do.

I will give you a CD at the beginning of the semester. This CD has some of my material (mainly some click tracks at various metronome marks) and some material from James Thompson’s *The Buzzing Book* CD for B-flat trumpet. You must make sure you already own this book + CD, because I do not wish to infringe upon copyright material, nor do I wish you do to this either.

Assignments:

**Long Tones/Mouthpiece**
Gordon, week 1 (Just the 2 long tone routines; 3 blocks—abbreviated “CG”)
Mouthpiece Practice CD up to track 8 (3 blocks—“MP”)

**Minute Drill**, single tongue, 16th notes at quarter=75 (6 blocks—“MD” and ST”)

**Technical**
Clarke Technical, Group 1 (2 blocks—“CT”)
Arban, interval study (Int), p. 125, triple tongue (TT), p. 155, no. 1-5; double tongue (DT), p. 175, no. 77-81; Art of Phrasing (Ph) p. 191, no. 1-3; Characteristic Studies (CS) 1, p. 285, 1st four lines. (2 blocks—“A”)
Willey, p. 1 (all twelve intervals) (3 blocks—“W”)

**Technical Literature**
Etude: Bousquet, Etude 1 (2 blocks—“E” for etude)
Orchestral excerpt: Beethoven *Leonore* # 3 call (2 blocks—“O” for orchestral excerpt; see Optional Weekly Excerpt Practice Schedule at the end of this book)
Jazz “licks”: practice this ii V7 pattern in all 12 keys (2 blocks—“L” for licks)

**Literature**
Solo of choice (5 blocks—“S”)

**Ear Training**
Relative Pitch, Level 1, lesson 1 (5 blocks—“R”)
Perfect Pitch, Masterclass 1 (1 blocks—“P”)

\[ \text{D min7} \quad \text{G7} \quad \text{C} \]
Assignment Grid for Week 1 by days of the week: on the first instance of an assignment in this grid, and subsequent ones, I have written the short-hand version of the specific exercise, so that you can focus primarily on the grid in your practice session, and not always be looking back and forth between the grid and the written-out assignments. (Always feel free to rearrange these days in this and future assignments to suit your own weekly needs).

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Long Tones</th>
<th>MD</th>
<th>Technical</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 2</td>
<td>MP</td>
<td>ST</td>
<td>A (Int125, TT155#1-5, DT175:#77-81, Ph1-3)</td>
<td>O (Leon#3)</td>
<td>S</td>
<td>R1</td>
</tr>
<tr>
<td>Day 3</td>
<td>CG</td>
<td>ST</td>
<td>W</td>
<td>L(ii-V7)</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST</td>
<td>CT</td>
<td>E</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 5</td>
<td>CG</td>
<td>ST</td>
<td>W</td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST</td>
<td>A (CS1:lines1-4), W</td>
<td>L</td>
<td>S</td>
<td>P1R</td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Here is the Mouthpiece Practice CD Track Order, for reference:

<table>
<thead>
<tr>
<th>Track #</th>
<th>Track Name</th>
<th>Time</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Demo Ex. 1 (Mpc)</td>
<td>0:06</td>
<td>James Thompson</td>
</tr>
<tr>
<td>2</td>
<td>Exercise 1 (Mpc)</td>
<td>0:55</td>
<td>James Thompson</td>
</tr>
<tr>
<td>3</td>
<td>voice prompt 75</td>
<td>0:09</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>4</td>
<td>75</td>
<td>1:08</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>5</td>
<td>Demo Ex. 2 (Mpc)</td>
<td>0:14</td>
<td>James Thompson</td>
</tr>
<tr>
<td>6</td>
<td>Exercise 2 (Mpc)</td>
<td>2:15</td>
<td>James Thompson</td>
</tr>
<tr>
<td>7</td>
<td>voice prompt 80</td>
<td>0:08</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>8</td>
<td>80</td>
<td>1:16</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>9</td>
<td>Demo Ex. 3 (Mpc)</td>
<td>0:09</td>
<td>James Thompson</td>
</tr>
<tr>
<td>10</td>
<td>Exercise 3 (Mpc)</td>
<td>1:42</td>
<td>James Thompson</td>
</tr>
<tr>
<td>11</td>
<td>voice prompt 85</td>
<td>0:07</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>12</td>
<td>85</td>
<td>1:12</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>13</td>
<td>Demo Ex. 4 (Mpc)</td>
<td>0:09</td>
<td>James Thompson</td>
</tr>
<tr>
<td>14</td>
<td>Exercise 4 (Mpc)</td>
<td>1:38</td>
<td>James Thompson</td>
</tr>
<tr>
<td>15</td>
<td>voice prompt 90</td>
<td>0:07</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>16</td>
<td>90</td>
<td>1:19</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>17</td>
<td>Demo Ex. 5 (Mpc)</td>
<td>0:09</td>
<td>James Thompson</td>
</tr>
<tr>
<td>18</td>
<td>Exercise 5 (Mpc)</td>
<td>1:42</td>
<td>James Thompson</td>
</tr>
<tr>
<td>19</td>
<td>voice prompt stamp1</td>
<td>0:08</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>20</td>
<td>Stamp1</td>
<td>2:19</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>21</td>
<td>Demo Ex. 6 (Mpc)</td>
<td>0:10</td>
<td>James Thompson</td>
</tr>
<tr>
<td>22</td>
<td>Exercise 6 (Mpc)</td>
<td>1:42</td>
<td>James Thompson</td>
</tr>
<tr>
<td>23</td>
<td>voice prompt 95</td>
<td>0:07</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>24</td>
<td>95</td>
<td>1:23</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>25</td>
<td>Demo Ex. 7 (Mpc)</td>
<td>0:10</td>
<td>James Thompson</td>
</tr>
<tr>
<td>26</td>
<td>Exercise 7 (Mpc)</td>
<td>1:42</td>
<td>James Thompson</td>
</tr>
<tr>
<td>27</td>
<td>voice prompt 100</td>
<td>0:07</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>28</td>
<td>100</td>
<td>1:19</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>29</td>
<td>Demo Ex. 8 (Mpc)</td>
<td>0:10</td>
<td>James Thompson</td>
</tr>
<tr>
<td>30</td>
<td>Exercise 8 (Mpc)</td>
<td>1:42</td>
<td>James Thompson</td>
</tr>
<tr>
<td>31</td>
<td>voice prompt stamp2</td>
<td>0:08</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>32</td>
<td>Stamp2</td>
<td>2:24</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>33</td>
<td>Demo Ex. 9 (Mpc)</td>
<td>0:09</td>
<td>James Thompson</td>
</tr>
<tr>
<td>34</td>
<td>Exercise 9 (Mpc)</td>
<td>2:42</td>
<td>James Thompson</td>
</tr>
<tr>
<td>35</td>
<td>voice prompt 105</td>
<td>0:07</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>36</td>
<td>105</td>
<td>1:15</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>37</td>
<td>Demo Ex. 10 + 10a (Mpc)</td>
<td>0:10</td>
<td>James Thompson</td>
</tr>
<tr>
<td>38</td>
<td>Exercise 10 + 10a (Mpc)</td>
<td>1:42</td>
<td>James Thompson</td>
</tr>
<tr>
<td>39</td>
<td>voice prompt 110</td>
<td>0:07</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>40</td>
<td>110</td>
<td>1:12</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>41</td>
<td>Demo Ex. 11 (Mpc)</td>
<td>0:10</td>
<td>James Thompson</td>
</tr>
<tr>
<td>42</td>
<td>Exercise 11 (Mpc)</td>
<td>1:41</td>
<td>James Thompson</td>
</tr>
<tr>
<td>43</td>
<td>voice prompt 115</td>
<td>0:07</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>44</td>
<td>115</td>
<td>1:09</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>45</td>
<td>Demo Ex. 12 (Mpc)</td>
<td>0:11</td>
<td>James Thompson</td>
</tr>
<tr>
<td>46</td>
<td>Exercise 12 (+A) (Mpc)</td>
<td>2:41</td>
<td>James Thompson</td>
</tr>
<tr>
<td>47</td>
<td>voice prompt 120</td>
<td>0:07</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>48</td>
<td>120</td>
<td>1:06</td>
<td>Stanley Curtis</td>
</tr>
<tr>
<td>49</td>
<td>Demo Ex. 12b (Mpc)</td>
<td>0:11</td>
<td>James Thompson</td>
</tr>
<tr>
<td>50</td>
<td>Exercise 12b (Mpc)</td>
<td>1:41</td>
<td>James Thompson</td>
</tr>
</tbody>
</table>
Week 2

Remember—the “blocks” are just the suggested number of practice times for the given activity.
Try to work frequently (dare I suggest “religiously?”) with your tuner, metronome and recording device.
Endeavor to establish a high standard of quality control.
Below you will find the first three forms of my own basic flexibilities, they will be used for Week Two’s assignments.

Lip Flexibilities in All Permutations

Assignments:

Long Tones/Mouthpiece
Gordon (CG), Week 1 (repeat from last week—three blocks; alternate trumpet and mouthpiece on each successive note, use a tuner to ensure good intonation)
Mouthpiece (MP) buzzing CD to track 8 (repeat from last week—three blocks)

Minute Drills
Minute Drill (MD), Single Tongue=76, “K”-tongue=70 (six blocks each—ST & KT)
Lip Flexibilities (mine own—SLF for “Stan’s Lip Flexibilities”), slur # 1-3, all seven valve combinations; repeat each exercise about 10 times per valve combination; go for slow and smooth, not fast (make sure you are in the process of getting the Bai Lin Lip Flexibilities; 3 blocks--LF)

Technical
Clarke Technical (CT), Second Study (2 blocks—start at mm. quarter=70, very soft; review First Study at mm. quarter=90, very soft; increase speed by 2 to 3 marks on the metronome over the week)
Arban (A), Int (I) p. 125, slurred; TT p. 156, #6-8 (quarter=110); DT p. 176, #82-86 (quarter=80); Ph p. 192 #4-7; CS1 p. 285 (1st 7 lines) (2 blocks)
Willey, p. 1 (intervals—“WI”) p. 1, m1 through m3 (1st three—these types of exercises can be used instead of long tones); p. 3 (patterns—“WP”—go ahead and number all of the lines on each page for reference) 1st three lines; p. 6 (technical studies—“WT”) keys of C, F, and Bb—all modes (3 blocks)

Technical Literature
Etude (E): Bousquet, Etude 2 (2 blocks—Bousquet etudes are good for a warm-down)
Orchestral excerpt (O): Beethoven, Leonore #3 (review) and #2 (new); get recordings of these (2 blocks; see Optional Weekly Excerpt Practice Schedule at the end of this book)
Jazz licks (L), practice this ii – V7 pattern in all keys (2 blocks)

Literature
Solo or solos (S) of choice (5 blocks) Try to get recordings of your solos

Ear Training
Relative Pitch, Level 1, lesson 2 (5 blocks—“R”—work on this until you have mastery—more or less than 5 blocks)
Perfect Pitch, Masterclass 2 (1 blocks—“P”—absorb at your leisure)
Week 2, suggested weekly schedule—adjust as needed

<table>
<thead>
<tr>
<th>Day</th>
<th>Long tones/mp</th>
<th>MD</th>
<th>LF</th>
<th>Technical</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG1 (or WI)</td>
<td>ST76, KT70</td>
<td>CT2, 1</td>
<td>E (Bousq2)</td>
<td>P2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP1-8</td>
<td>ST, KT</td>
<td>SLF1-3</td>
<td>A: I125, TT6-8, DT82-86, Ph4-7</td>
<td>O (Leon#3)</td>
<td>S</td>
<td>R2</td>
</tr>
<tr>
<td>Day 3</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>WI1-3</td>
<td>L(ii-V7)</td>
<td>S</td>
<td>P,  R</td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td>SLF</td>
<td>CT</td>
<td>E</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 5</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>WT</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>SLF</td>
<td>A (CS1:1-7), WT</td>
<td>L</td>
<td>S</td>
<td>PR</td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 3

Jascha Heifetz, the concert violinist, said, "There is no such thing as perfection, there are only standards. And after you have set a standard you learn that it was not high enough. You want to surpass it."

Assignments:

**Long tones/mouthpiece**
Gordon, Week 2, part I, II, (same as week 1—play each tone about 15 to 20 seconds and alternate between playing on the trumpet and the mouthpiece; three blocks)
Mouthpiece Buzzing CD to track 12 (three blocks)

**Minute Drill**, Single Tongue=77; K Tongue=71 (6 blocks each)

**Lip Flexibilities**, C. Gordon, Week 2, part III (3 blocks)

**Technical**
Clarke Technical, Third Study (2 blocks—start at mm. quarter=70, very soft; review Second Study at mm. quarter=75; and review First Study at mm. quarter=95, very soft; increase speed by 2 to 3 marks on the metronome over the week)
Arban (A), Int p. 126; TT p. 156, #9-11 (quarter=112); DT p. 177, #87-90 (quarter=85); Ph p. 193 #8-11; CS p. 285 (1st 11 lines) (2 blocks)
Willey, p. 1 (intervals—“WI”) Maj3 to Aug4 (these types of exercises can be used instead of long tones); p. 3 (patterns—“WP”) lines 4 to 7; p. 6 (technical studies—“WT”) keys of Eb, Ab, and Db—all modes (3 blocks)

**Technical Literature**

Bousquet, Etude 3; or Small 27 Melodious and Rhythmical Exercises, Etude #1 (2 blocks—Bousquet etudes are good for a warm-down)
Orchestral Excerpt: Respighi, *Pines of Rome*, offstage solo (2 blocks; see Optional Weekly Excerpt Practice Schedule at the end of this book)
Jazz licks, work on this new “major” pattern in all 12 keys and review the previous ii-V7 pattern (2 blocks)

![C major and C minor scales]

**Literature**

Solo(s) of choice (5 blocks) Try to get recordings of your solos

**Ear training**

Relative Pitch, Level 1, lesson 3 (5 blocks—“R”—work on this until you have mastery—more or less than 5 blocks)
Perfect Pitch, Masterclass 3 (1 blocks—“P”—absorb at your leisure)

**Week 3, suggested weekly schedule—adjust as needed**

<table>
<thead>
<tr>
<th>Day 1</th>
<th>LT/MP</th>
<th>MD</th>
<th>LF</th>
<th>Technical</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG2 (or WI)</td>
<td>ST77, KT71</td>
<td>CG2, III</td>
<td>CT3, 2, 1</td>
<td>E(Bousq3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 12</td>
<td>ST, KT</td>
<td></td>
<td>A (I126, TT9-11, DT87-90, Ph8-11)</td>
<td>O(Resp Pines)</td>
<td>S</td>
<td>R3</td>
</tr>
<tr>
<td>Day 3</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>CG2, III</td>
<td>WI: M3-A4, WP: p3, lines 4-7, WT: Eb, Ab, Db</td>
<td>L(ii-V7)</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>Day 4</td>
<td>MP to 12</td>
<td>ST, KT</td>
<td></td>
<td>CT</td>
<td>E</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 5</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>CG2, III</td>
<td>WT</td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 6</td>
<td>MP to 12</td>
<td>ST, KT</td>
<td></td>
<td>A (CS1:1-11), WT</td>
<td>L</td>
<td>S</td>
<td>PR</td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Week 4

On the next page is a more complete version of my own lip flexibilities, some of which you will need for this week’s assignments. Rest often between exercises.
Lip Flexibilities in All Permutations

Stanley Curtis

Preparatory Form 1 (Overtones 1 and 2)

Preparatory Form 2 (Overtones 2 and 3)

Group I Form 3 (Overtones 1, 2, and 3)

Form 4 (Overtones 1 and 3)

Group II Form 5 (Overtones 2, 3, and 4)

Form 6 (Overtones 2 and 4)

Form 7 (Overtones 1, 2, 3, and 4)

Form 8 (Overtones 1, 2, and 4)

Form 9 (Overtones 1, 3, and 4)

Form 10 (Overtones 1 and 4)

Copyright 2009, Stanley Curtis
Assignments for Week 4:

**Long tones/mouthpiece**
Gordon, Week 2, part I, II, (use your tuner; alternate trumpet and mouthpiece)
Mouthpiece Buzzing CD to track 16 (three blocks)

**Minute Drill**, Single Tongue=78; K Tongue=72 (6 blocks each)

**Lip Flexibilities**, my own lip flexibilities (SLF), 1-10 (3 blocks)

**Technical**
Clarke Technical, Fourth Study (2 blocks—start at mm. quarter=70, very soft; review
Third Study at mm. quarter=75; and review Second Study at mm. quarter=80,
very soft; increase speed by 2 to 3 marks on the metronome over the week)
Arban (A), Int p. 127; TT p. 158, #12-17 (quarter=112); DT p. 178, #91-94 (dotted
quarter=50; quarter=85); Ph p. 194 #12-15; CS p. 285 (all) (2 blocks)
Willey, p. 1 (intervals—“WI”) Perfect 5th to Major 6th; p. 4 (patterns—“WP”) lines 1 to
4; p. 6 (technical studies—“WT”) keys of F#, B, and E—all modes (3 blocks)

**Technical Literature**
Bousquet, Etude 3; or Berdiev, Etude #1; or work on a vocalise (2 blocks)
Orchestral Excerpt: Mahler, Symphony #5, opening (2 blocks; see Optional Weekly
Excerpt Practice Schedule at the end of this book)
Jazz licks, the following (one-bar) ii-V7 pattern in minor in all 12 keys, and review old
patterns (2 blocks)

**Literature**
Solo(s) of choice (5 blocks) listen to recording(s) of your solos

**Ear Training**
Relative Pitch, Level 1, lesson 4 (5 blocks—“R”—work on this until you have mastery—
more or less than 5 blocks)
Perfect Pitch, Masterclass 4 (1 blocks—“P”—absorb at your leisure)
Week 4, suggested weekly schedule—you plan your own practice

<table>
<thead>
<tr>
<th></th>
<th>LT/MP</th>
<th>MD</th>
<th>LF</th>
<th>Technical</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG2 (or WI)</td>
<td>ST78, KT72</td>
<td></td>
<td>CT4, 3, 2</td>
<td>E</td>
<td></td>
<td>P4</td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 12</td>
<td>ST, KT</td>
<td>SLF1-10</td>
<td>A (1127, TT12-17, DT91-94, Ph12-15)</td>
<td>O (Mahl5)</td>
<td>S</td>
<td>R4</td>
</tr>
<tr>
<td>Day 3</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td></td>
<td>WI; P5-M6, WP; p4, lines 1-4, WT: F#, B, E</td>
<td>L(ii-V7)</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>Day 4</td>
<td>MP to 12</td>
<td>ST, KT</td>
<td>SLF</td>
<td>CT</td>
<td>E</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 5</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>WT</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP to 12</td>
<td>ST, KT</td>
<td>SLF</td>
<td>A (CS1all), WT</td>
<td>L</td>
<td>S</td>
<td>PR</td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 5

You’ll hopefully notice at the start of your second month that there are some (perhaps small) measurable improvements in your fundamentals and confidence.

Here’s a great trumpet quote from Ray Mase, the fantastic New York trumpeter and teacher at Julliard, who described the greatest compliment a trumpeter might receive: "You played so well that I forgot you had a trumpet in your hands."

Assignments:

**Long tones/mouthpiece**
Gordon, Week 3, part I, II, (use your tuner; alternate trumpet and mouthpiece)
Mouthpiece Buzzing CD to track 20 (three blocks; this incorporates Jimmy Stamp’s mouthpiece drill on track 18. Just slur along with the piano pitches. Try to acquire the Stamp book, *Warm Ups+Studies*). I often play the mouthpiece exercises in my car if I am unable to warm up at home.

**Minute Drill**, Single Tongue=79; K Tongue=73 (6 blocks each)

**Lip Flexibilities**, my sheet (SLF), #1-10 in all valve combinations; or Bai Lin *Lip Flexibilities*, Section “I” (“BL”—3 blocks)

**Technical**
Clarke Technical, Fifth Study (2 blocks—start at mm. quarter=60, very soft; review Fourth Study at mm. quarter=75; and review Third Study at mm. quarter=80, very soft; increase speed by 2 to 3 marks on the metronome over the week)
Arban (A), Int p. 128; TT p. 160-1, #18-25 (quarter=114); DT p. 179, #95-99 (quarter=80); Ph p. 195 #16-19; CS p. 286 (1st 3 lines to key change) (2 blocks)
Willey, p. 1 (intervals—“WI”) Minor 7th to Octave; p. 4 (patterns—“WP”) lines 5 to 7; p. 6 (technical studies—“WT”) keys of A, D, and G—all modes; Arban Scales (“AS”) (starting on p. 59), pattern 1 (#1, 17, 23, etc.) for all 12 major scales (3 blocks)

**Technical Literature**
Bousquet, Etude 4, or Brandt, *Orchestral Etude* #1, Small #2, or other etude (2 blocks)
Orchestral Excerpt: Mahler, *Symphony* #5, opening (repeat from last week, 2 blocks)
Jazz licks, work on the following iii-VI-ii-V pattern in all 12 keys, and review old patterns (2 blocks)

![Musical notation](image)

**Literature**
Solos of choice (5 blocks) listen to recording(s) of your solos. You should be working on at least 2 contrasting solos.

**Ear Training**
Relative Pitch, Level 1, lesson 5 (5 blocks. Work on this until you have mastery—more or less than 5 blocks)
Perfect Pitch, Masterclass 5 (1 blocks. Absorb at your leisure)

**Week 5, suggested weekly schedule—adjust as needed**

<table>
<thead>
<tr>
<th>Day</th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Technical</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG3 (or WI)</td>
<td>ST79, KT73</td>
<td>SLF 1-10, or BLI</td>
<td>CT5, 4, 3</td>
<td>E</td>
<td>P5</td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 19</td>
<td>ST, KT</td>
<td></td>
<td>A (I128, TT18-25, DT95-99, Ph16-19)</td>
<td>O (Mahl5)</td>
<td>S</td>
<td>R5</td>
</tr>
<tr>
<td>Day 3</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>SLF or BLI</td>
<td>WI: mi7-P8, WP: p. 4, 5-7, WT: A, D, G; AS1 (all keys)</td>
<td>L (ii-V7)</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>Day 4</td>
<td>MP to 19</td>
<td>ST, KT</td>
<td></td>
<td>CT</td>
<td>E</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 5</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>SLF or BLI</td>
<td>WT or AS</td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 6</td>
<td>MP to 19</td>
<td>ST, KT</td>
<td></td>
<td>A (CS2: lines 1-3), WT, or AS</td>
<td>L</td>
<td>S</td>
<td>PR</td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Week 6**

If you’re overwhelmed with the amount of material, then try to concentrate on the most important exercises to you. Robert Sullivan, now Principal Trumpet of the Cincinnati Symphony Orchestra, stresses, according to a friend of mine, “Always work hardest on your weaknesses.” In my opinion the real trick is to know what your weaknesses are. This can be a lifelong endeavor to discover what our real weaknesses are.

**Assignments:**
**Long Tones/Mouthpiece**
Gordon, Week 3, part I, II, (same as week 5, three blocks)
Mouthpiece Buzzing CD to track 19 (three blocks; same as week 5)

**Minute Drill**, Single Tongue=80; K Tongue=74 (6 blocks each)

**Lip Flexibilities**, my sheet (SLF), #1-16 in all valve combinations; or Bai Lin *Lip Flexibilities*, Section “I” (“BL+Roman numeral”—practice about 15 minutes per block; 3 blocks)

**Technical**
Clarke Technical, review Fifth Study (2 blocks—start at mm. quarter=75, very soft; review Fourth Study at mm. quarter=80, very soft; increase speed by 2 to 3 marks on the metronome over the week)
Arban, Int p. 129; TT p. 162-3, #26-36 (aim for slow tempos); DT p. 180, #100-105 (quarter=80); Ph p. 196 #20-23; CS p. 286 (1st 5 lines to double bar) (2 blocks)
Willey, p. 1 (intervals—“WI”) Minor 2nd to minor 3rd; p. 4 (patterns—“WP”) lines 6 to 8; p. 6 (technical studies—“WT”) key of C—all modes (review now with more speed and confidence); p. 32 Dial-Style Scale Study—key of C, major mode (“WD”); Arban Scales (“AS”) (starting on p. 59), pattern 2 (#3, 18, 24, etc.) for all 12 major scales (3 blocks)

**Technical Literature**
Bousquet, Etude 6, Brandt, Orchestral Etude 2, and other etude (2 blocks)
Orchestral Excerpt: Mussorgsky, *Pictures*, Promenade (2 blocks)
Jazz licks, choose a new ii-V pattern, and review old patterns (2 blocks)

**Literature**
Solo(s) of choice (5 blocks) listen to recording(s) of your solos

**Ear Training**
Relative Pitch, Level 1, lesson 6 (5 blocks more or less—“R”—work on this until you have mastery)
Perfect Pitch, Masterclass 5 or 6 (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

**Week 6, suggested weekly plan—adjust as needed**

<table>
<thead>
<tr>
<th>Day 1</th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Technical</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CG3 (or WI)</td>
<td>ST80, KT74</td>
<td>SLF 1-16, or BL1</td>
<td>CT review 5 and 4</td>
<td>E</td>
<td>P5 or 6</td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 19</td>
<td>ST, KT</td>
<td>A (H129, TT162-3, DT100-105, Ph20-23, CS2: lines 1-5)</td>
<td>O (Muss, <em>Pictures</em>)</td>
<td>S</td>
<td>R6</td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>SLF or BL1</td>
<td>WI: m2-m3, WP: p.4, lines 6-8, WT: C, WD (C major); AS2</td>
<td>L (your choice)</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CT 4, 3</td>
<td>E</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>CG (or WI)</td>
<td>ST, KT</td>
<td>SLF or BL1</td>
<td>WT, WD—or AS</td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>A, WT, WD, or AS</td>
<td>L</td>
<td>S</td>
<td>P, R</td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Maurice André, famed French soloist, said, “Often I hear people say, ‘He is gifted, he doesn't need to work.’ This is wrong. I am convinced that I work much more than all the others.” Do you work much more than all the others?

Assignments:

**Long Tones/Mouthpiece:**
Gordon, Week 4, part I, II (two-three blocks)
Mouthpiece Buzzing CD to track 24 (three blocks; same as week 5)

**Minute Drill,** Single Tongue=81; K Tongue=75 (6 blocks each)

**Lip Flexibilities,** Claude Gordon, part III (practice about 15 minutes per block; 3 blocks)

**Technical:**
Claude Gordon, part IV, (this is Clarke Technical 1st study) (2 blocks—start at mm. quarter=90, very soft, increase speed by 2 to 3 marks on the metronome over the week).
Willey, p. 1 (intervals—“WI”) Major 3rd to Aug. 4th; p. 4 (patterns—“WP”) last 3 lines; p. 8 (technical studies—“WT”) key of F—all modes; p. 34 Dial scales key of F-major (“WD”); OR (in place of Willey), practice Arban Scales (“AS”) (starting on p. 59), pattern 3 (#4, 19, 25, etc.) for all 12 major scales (3 blocks); OR (especially if you’re up for scale juries) All major, and all forms of minor scales, 2 octaves each, with their arpeggios, 2 octaves (Willey 3 blocks, Arban Scales 3 blocks, or Jury Scales (JS) 5 blocks)
Arban, Int p. 130; TT p. 164-5, #37-46 (aim for slow tempos); DT p. 181, #106-110 (quarter=80); Ph p. 197 #24-27 (2 blocks); CS #2, p. 286 (ALL)

**Technical Literature:** Bousquet, Etude 7, or Brandt, Orchestral Etude 3, or Arban, Characteristic Etude #2 (all), or other etude (2 blocks)

**Orchestral Excerpt:** Stravinsky, *Petrouchka*, Ballerina’s Dance (2 blocks)

**Jazz licks,** review old patterns that you have already learned (2 blocks)

**Literature:**
Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:**
Relative Pitch, Level 1, lesson 7 (5 blocks—“R”—work on this until you have mastery—more or less than 5 blocks)
Perfect Pitch, Masterclass 6 or 7 (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 7 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day</th>
<th>Fundamentals</th>
<th>MD</th>
<th>Flex</th>
<th>Technical</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG4, I, II (or WI)</td>
<td>ST (81), KT (75)</td>
<td>CG4, III</td>
<td>CT1, JS</td>
<td>E</td>
<td>P6 or 7</td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 24</td>
<td>ST, KT</td>
<td>A (H130; TT37-46; DT106-110; Ph24-27; CS2all), JS</td>
<td>O (Petrouchka)</td>
<td>S</td>
<td>R7</td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>CG4, I, II (or WI)</td>
<td>ST, KT</td>
<td>CG4, III</td>
<td>W1: M3-A4, WP: p4, last 3 lines, WT (F), WD (Fmaj); or AS; or JS</td>
<td>L (pentatonic pattern)</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CT1</td>
<td>E</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>W1 (or CG4, I, II)</td>
<td>ST, KT</td>
<td>CG4, III</td>
<td>WT, WD; or AS or JS</td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>A, WT, WD; or AS or JS</td>
<td>L</td>
<td>S</td>
<td>P, R</td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Week 8**

We all make random mistakes, but if we can stop making the same thematic errors, or patterns of unsuccessful behavior, then we will rapidly improve. You might notice these unsuccessful patterns if you regularly keep a journal of your practice and your impressions of your performance.

**Assignments:**

**Long Tones/Mouthpiece:**
Gordon, Week 4, part I, II (repeat from last week; two blocks)
Mouthpiece Buzzing CD to track 24 (three blocks)

**Minute Drill**, Single Tongue=82; K Tongue=76 (6 blocks each)

**Lip Flexibilities**: mine (“SLF”), #1-16 in all valve combinations; or Bai Lin *Lip Flexibilities*, Section “II” (practice about 15 minutes per block; 3 blocks)

**Technical:**
Claude Gordon, part IV, (this is Clarke Technical 1st study) (2 blocks—start at quarter=100, very soft, increase speed by 2 to 3 marks on the metronome over the week).
Willey, p. 1 (intervals—“WI”) Perf. 5th to Maj 6th; p. 5 (patterns—“WP”) lines 2-4; p. 10 technical studies—“WT” key of B-flat—all modes; p. 36 Dial scales key of B-flat OR (in place of Willey), practice Arban Scales (“AS”) (starting on p. 59), pattern
4 (#11, 20, 26, etc.) for all 12 major scales (3 blocks); OR (especially if you’re up for scale juries), simply practice all major, and all forms of minor scales, 2 octaves each, with their two-octave arpeggios (Willey 3 blocks, Arban Scales 3 blocks, or Jury Scales (JS) 5 blocks)

**Technical Literature:** Bousquet, Etude 8, or Brandt, Orchestral Etude 4, or Arban, Characteristic Etude #3 (1st 7 lines), or other etude (2 blocks)

Arban, Various (“V”) exercises for gruppetto p. 91; TT p. 166, #47-52 (quarter=70); DT p. 182, #111-114 (quarter=80); Ph p. 198 #28-30 (2 blocks)

Orchestral Excerpt: Stravinsky, *Petrouchka*, Ballerina’s Dance (review, 2 blocks)

Jazz licks, learn this minor pentatonic pattern in all 12 keys (2 blocks)

![Pentatonic Minor Pattern](image)

**Literature:**
Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:**
Relative Pitch, Level 1, lesson 8 (5 blocks—“R”—work on this until you have mastery—more or less than 5 blocks)

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your own pace—you will probably progress at widely different speeds)

**Suggested Week 8 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day 1</th>
<th>CG4, I, II (or WI)</th>
<th>ST82, KT76</th>
<th>SLF, 1-16 or BLII</th>
<th>CT1; JS</th>
<th>E</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 2</td>
<td>MP to 24</td>
<td>ST, KT</td>
<td></td>
<td>A (V91; TT47-52; DT111-114; Ph28-30; CS3, lines 1-7), JS</td>
<td>O (Petrouchka)</td>
<td>S</td>
<td>R8</td>
</tr>
<tr>
<td>Day 3</td>
<td>CG4, I, II (or WI)</td>
<td>ST, KT</td>
<td>SLF or BLII</td>
<td>WI: P5-M6, WP: p. 5, lines 2-4, WT (Bb), WD (Bb maj); or AS4; or JS</td>
<td>L</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CT1</td>
<td>E</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 5</td>
<td>WI (or CG4, I, II)</td>
<td>ST, KT</td>
<td>SLF or BLII</td>
<td>WT, WD; or AS or JS</td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>A, WT, or AS or JS</td>
<td>L</td>
<td>S</td>
<td>PR</td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Week 9**

Don’t obsess about how hard you’re working—think about how effectively you’re working. Is your trumpet practice getting the job done? Write down what changes you think you have to make in your trumpet journal. Tackle your list of improvements step by step.
Assignments:

Long tones/Mouthpiece
Gordon, Week 5, part I, II (two blocks)
Buzzing CD to track 24 (three blocks)

Minute Drills: Single Tongue=83; K Tongue=77 (6 blocks each)

Lip Flexibilities: Gordon, Week 5, part III (with reviews); OR, my sheet, #1-16 in all valve combinations; OR, Bai Lin *Lip Flexibilities*, Section “II” (practice about 15 minutes per block—you can mix and match these different drills; 3 blocks)

Technical I:
Willey Intervals: p. 1, min 7th to octave (1 to 3 blocks)
Claude Gordon, part IV, (the first part of this is Clarke Technical 2nd study, slurred—quarter note=104; the second part of this is Clarke Technical 1st study, single-tongued very smoothly with a “dah” articulation—quarter note=86; 1 block each study).

Technical II: Willey, p. 5, WP, lines 5-7; p. 12, WT, E-flat—all modes; p. 38, WD—E-flat major; OR (in place of Willey), practice Arban Scales (“AS”) (starting on p. 59), pattern 5 (#12, 21, 27, etc.) for all 12 major scales (3 blocks); OR (especially if you’re up for scale juries) All major, and all forms of minor scales, 2 octaves each, with their arpeggios, 2 octaves (Willey 3 blocks, Arban Scales 3 blocks, or Jury Scales (JS) 5 blocks)

Technical Literature: Bousquet, Etude 9, or Brandt, Orchestral Etude 5, or Arban, Characteristic Etude #3 (complete), or other etude (2 blocks)

Technical Literature II:
Arban, Various (“V”) exercises for gruppetto p. 92; TT p. 167, #53-56 (quarter=70); DT p. 183, #115-118 (quarter=110); Ph p. 199 #31-33 (2 blocks)

Orchestral Excerpts: Brahms, *Academic Festival Overture* (2 blocks)

Jazz licks, time for a new ii-V7 pattern! (2 blocks)

\[ \text{Dm7} \quad \text{G} \quad \text{C} \]

Literature:
Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

Ear Training:
Relative Pitch, Level 1, lesson 9 (5 blocks—“R”—work on this until you have mastery—more or less than 5 blocks)
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 9 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day</th>
<th>Fundamentals</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG5, I, II (or WI)</td>
<td>ST83, KT77</td>
<td>CG4, III, SLF, or BLII</td>
<td>CT2</td>
<td>E</td>
<td>A (V92, TT53-56, DT115-118, PH31-33</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 24</td>
<td>ST, KT</td>
<td>WP; p. 5, lines 5-7, WT (Eb), WD (Eb Maj); or AS5; or JS</td>
<td>O (Academic Fest)</td>
<td>S</td>
<td>R9</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CG5, I, II (or WI)</td>
<td>ST, KT</td>
<td>CG4, III, SLF, or BLII</td>
<td>CT1 (JS)</td>
<td>L</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td>WP, WT, WD; or AS; or JS</td>
<td>E</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WI (or CG5, I, II)</td>
<td>ST, KT</td>
<td>CG4, III, SLF, or BLII</td>
<td>(JS)</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td>WP, WT, WD; or AS; or JS</td>
<td>L</td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 10

There’s a concept in psychology called “Maslow’s Hierarchy of Needs.” In this theory, a human’s needs are ordered from the most basic, physiological needs (like food and shelter), to needs of safety, love/belonging, and self-esteem. Finally, there is the top-most pinnacle of needs—those of self-actualization (including the need for creativity and acceptance of facts).

That’s the background to my own idea of “The Trumpeter’s Hierarchy of Needs.” In my trumpet hierarchy, there is an ordering of things that we must work on to achieve the highest levels of satisfaction in our art.

**Level 1: Physiological Needs**

1. Healthy Body (same as Maslow, with emphasis on aerobic capacity and small-muscle fitness and toughness)
2. Special small-muscle ability (Routine exercises)
   a. Basic Breathing (natural action and robust strength)
   b. Basic embouchure (correct formation; practice long tones)
   c. Fingers (snappy and accurate, yet loose)
   d. Tonguing (fast, varied, coordinated for multiple tonguing)
   e. Co-ordination between breathing, fingers, lips, and tongue

**Level 2: Need for mental acuity, quality control and coordination**

1. Use of isolation, repetition, quality control
2. Reality checks—use these devises:
   a. Metronome (work on the “speed of ease”)
   b. Tuner
   c. Recording device
3. Mental fitness and toughness
   a. Professional knowledge
   b. Knowing your role in the ensemble and your obligations (1\textsuperscript{st} the score, 2\textsuperscript{nd} the conductor)
   c. Mental nimbleness (e.g. sight-reading ability)
   d. Focus

**Level 3: Need for musical motivation and belonging**
1. Discovering and listening to good role models
2. Getting involved in an ensemble, music school, lessons
3. Practicing to emulate your role-models and advance in your niche
4. Emotional toughness

**Level 4: Need for musical recognition**
1. Healthy understanding of competition, and adequate capability to compete
2. Earn praise from peers, teachers and other important people in life, for your contributions
3. Earn satisfying position that fits your strengths

**Level 5: Need to express yourself creatively**
1. Express yourself profoundly
2. Leave a legacy to your niche of trumpet playing

**Assignments**

**Long tones/Mouthpiece**
- Long tones: Gordon, Week 5, part I, II (two blocks)
- Mouthpiece: Buzzing CD to track 24 (three blocks)
- Willey Intervals: p. 1, min 2\textsuperscript{nd} to min 3\textsuperscript{rd} (1 to 3 blocks)

**Minute Drills:**
- Single Tongue=84; K Tongue=78 (6 blocks each)

**Lip Flexibilities:**
- Gordon, Week 5, part III (with reviews); OR, my sheet, #1-16 in all valve combinations; OR, Bai Lin *Lip Flexibilities*, Section “II” (practice about 15 minutes per block—you can mix and match these different drills; 3 blocks)

**Technical I:**
- Claude Gordon, Week 5, part IV, (the first part of this is Clarke Technical 2\textsuperscript{nd} study, slurred—quarter note=106; the second part of this is Clarke Technical 1\textsuperscript{st} study, single-tongued very smoothly with a “dah” articulation—quarter note=86; 1 block each study).

**Technical II:**
- Willey, p. 5 WP lines 8-10; p. 14, WT, key of A-flat—all modes; p. 40, WD, key of A-flat; OR (in place of Willey),
- Arban Scales (“AS”) (starting on p. 59), pattern 6 (#16, 22, 28, etc.) for all 12 major scales (3 blocks); OR (especially if you need to work on scale juries)
- Jury Scales: all major, and all forms of minor scales, 2 octaves each, with their arpeggios, 2 octaves

(Willey 3 blocks, Arban Scales 3 blocks, or Jury Scales (JS) 5 blocks)
- Arban, Various (“V”) exercises for gruppetto p. 93; TT p. 168, #57-60 (quarter=70); DT p. 184, #119-122 (quarter=110); Ph p. 200 #34-37 (2 blocks)

**Technical Literature:**
- Bousquet, Etude 10, or Brandt, Orchestral
Etude 6, or Arban, Characteristic Etude #4 (complete), or other etude (2 blocks)
Orchestral Excerpts: Brahms, Academic Festival Overture (review, 2 blocks)
Jazz licks, review all of your patterns (2 blocks)

**Literature:**
Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:**
Relative Pitch, Level 1, lesson 9 (review level 1 as needed)
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

---

**Suggested Week 10 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day</th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech 1</th>
<th>Tech II</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG5, I, II (or WI)</td>
<td>ST84, KT78</td>
<td>CG5, III, SLF, or BLII</td>
<td>CT2</td>
<td>A (V93, TT57-60, DT119-122, PH34-37, CS4all), (JS)</td>
<td>E</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 24</td>
<td>ST, KT</td>
<td>WP5, lines 8-10, WT (Ab), WD (Ab maj); or AS6; or JS</td>
<td>O</td>
<td>S</td>
<td>R9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CG5, I, II (or WI)</td>
<td>ST, KT</td>
<td>CG5, III, SLF, or BLII</td>
<td>CT1</td>
<td>A (V, TT, DT, PH), (JS)</td>
<td>L</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td>WP, WT, WD; or AS; or JS</td>
<td>E</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WI (or CG5, I, II)</td>
<td>ST, KT</td>
<td>CG5, III, SLF, or BLII</td>
<td>A Int, TT, DT, PH, (JS)</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td>WP, WT, WD; or AS; or JS</td>
<td>L</td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Week 11**

I read an interesting book recently: Malcolm Gladwell’s *Outliers*. In it, he tells of a study where violinists at Berlin’s elite Academy of Music were divided, according to the opinion of the professors, into group A (potential to become world-class soloists), group B (good), and group C (suitable only for teaching music in public schools). The groups were asked about how many hours they had practiced in their life times. All groups began around age five with about two to three hours per week. Starting at eight years old, group A began to outstrip the others in their practice efforts: six hours a week at nine years old; eight hours a week at twelve; sixteen hours a week at fourteen; etc. until by age 20, group A was practicing thirty hours per week. Thus, by age 20, group A had put in about 10,000 hours, group B had 8000 hrs and group C only 4000. The study also compared pianists with the same results. “The striking thing about Ericsson’s study is that
he and his colleagues couldn’t find any ‘naturals,’ musicians who floated effortlessly to the top while practicing a fraction of the time their peers did. Nor could they find any ‘grinds,’ people who worked harder than everyone else, yet just didn’t have what it takes to break the top ranks. Their research suggests that once a musician has enough ability to get into a top music school, the thing that distinguishes one performer from another is how had he or she works. That’s it. And what’s more, the people at the very top don’t work just harder or even much harder than everyone else. They work much, much harder.”

What about trumpeters? It’s been told to me that the now-principal trumpeter of the Chicago Symphony Orchestra, Chris Martin, established a routine while in high school: three hours before school, three hours after school, every day, without fail. After graduating from Eastman, Chris was offered Principal Trumpet in Buffalo and Third/Assistant Principal in Philadelphia Symphony. He took Philly. Four years later, he was Principal in Atlanta, and then four years after that, he was appointed to Principal in Chicago, with a great salary, too, by the way.

I’m convinced that the 10,000-hour rule holds true for trumpeters, too. We need to hit that 10,000-hour mark to achieve world-class talent. This means between 7 and 10 years of very hard work (especially considering trumpet players limited ability to practice long hours without lip injury). With demonstrated talent, one also gets better teachers, better ensembles, better schools, better festivals, and better gigs. These provide more “time on instrument,” more efficiency, and more confidence.

I furthermore think that there are layers of talent. You need your first 10,000 hours to gain general mastery. You might need a second 10,000 (or perhaps a little less) to achieve mastery in orchestral playing, jazz improvisation, baroque trumpet playing, lead trumpet playing, teaching trumpet, or whatever field you are trying to excel in.

Assignments

**Long Tones/Mouthpiece:**
- Long tones: Gordon, Week 6, part I, II (2 blocks)
- Mouthpiece: Buzzing CD to track 26 (4 blocks)
  - When you play the mouthpiece, do not try to play with a super-focused sound. Try to play with a slightly “fluffy-airy” sound, to use Roy Poper’s phrase in his Commentaries on the Brasswind Methods of James Stamp.
  - I recommend playing very softly on the mouthpiece.
- Willey Intervals: p. 1, maj 3rd to aug 4th (1 to 3 blocks)

**Minute Drills:** Single Tongue=85; K Tongue=79 (6 blocks each)

**Lip Flexibilities:** Gordon, Week 6, part III (with reviews); OR, Stan’s Lip Flexibilities, #1-20 in all valve combinations; OR, Bai Lin Lip Flexibilities, Section “II” (practice about 15 minutes per block—you can mix and match these different drills; 3 blocks)

**Technical I:** Claude Gordon, Week 6, part IV-VI, (the first part of this is Clarke Technical 3rd study, slurred—quarter note=110; the second part of this is Clarke
Technical 2nd study, single-tongued very smoothly with a “dah” articulation—quarter note=87; 1 block each study; the third part is Clarke 1st Study at quarter=77 with a “gah” articulation) (3 blocks).

Technical II: Clarke Setting Up Drills (“CSUD”), Ex. 14 -36 (even # only); OR Willey, p. 16, WT (D-flat, all modes); p. 42, WD (D-flat major); Arban, various (“V”) p. 94, #4; p. 142 (chords); TT p. 169, #61-62 (quarter=70); DT p. 185, #123-126 (quarter=110); Ph p. 201 #38-40 (2 blocks)

Technical Literature: Bousquet, Etude 11, or other etude (2 blocks)
Orchestral Excerpts: Review all excerpts (2 blocks)

Jazz licks, review all of your patterns (2 blocks)

Literature: Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

Ear training:
Relative Pitch, Level 2, lesson 10
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

Suggested Week 11 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day</th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG6, I, II (or WI)</td>
<td>ST85, KT79</td>
<td>CG6, III; SLF 1-20; or BLII</td>
<td>CT3</td>
<td>A (V94, TT61-62, DT123-126, PH38-40)</td>
<td>E</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td>CSUD #14-36 even #s, OR WT (Db), WD (Db maj)</td>
<td>O (review)</td>
<td>S</td>
<td>R10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CG6, I, II (or WI)</td>
<td>ST, KT</td>
<td>CG6, III; SLF 1-20; or BLII</td>
<td>CT2</td>
<td>A (V, TT, DT, PH)</td>
<td>L</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD, OR WT, WD</td>
<td>E</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WI (or CG6, I, II)</td>
<td>ST, KT</td>
<td>CG6, III; SLF 1-20; or BLII</td>
<td>CT1</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD, OR WT, WD</td>
<td>L</td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 12

Playing trumpet is all about performing in front of people. Therefore, performance anxiety may be an issue. One idea I picked up from Josh Waitzkin, the internationally renowned chess master and “push hands” champion (a martial arts sport related to Tai Chi), in his book The Art of Learning is that we can trigger ourselves to be in the “zone,” by which he means the mental state you need to have to do something at your best. Everyone has seen athletes achieve great feats under pressure—even while they seem focused and relaxed. Perhaps you have also been in the “zone:” where you played “above” your norm. Perhaps you also experienced during this state that you lost
track of time and were at a loss of words to explain how you performed so well. Your brain was quiet during the performance.

We all experience being in the zone from time to time. Usually it is during non-critical times such as when you’re playing a video game or playing some game with a friend. Perhaps it’s when you’re doodling or listening to music.

Waitzkin’s theory is that you can build a trigger to get into this zone, and then you can use this trigger to help ease you into the zone when you are performing in a recital, audition or concert.

**Building Your Trigger**

Step 1: Figure out what it is that you do that always puts you into the zone.

Step 2: Develop a forty-five-minute ritual (Phase 1) that precedes that activity.

1. A light consistent snack for 10 minutes
2. 15 minutes of meditation
3. 10 minutes of stretching
4. 10 minutes of listening to music (the same artist, the same play list—for me it might be listening to Glenn Gould play the *Goldberg Variations* by Bach or something like that)
5. Do your activity

Step 3: Do this everyday, or near everyday for about a month. Internalize the trigger

Step 4: You may now transplant your trigger to precede a formerly anxiety-producing activity, such as playing a recital

Step 5: Begin to re-arrange and alter the trigger activities—incrementally. For example,

- Phase 2 could now go like this:
  - Eat a large breakfast instead of the light snack
  - Meditation and Stretching the same
  - Listen to your tunes on your way to class (or work)

- Phase 3:
  - Try dispensing with the snack
  - Condense the Meditation and Stretching—incrementally over a few months until they last just a few minutes
  - Listen to less and less of your play list

- Phase 4: You should be able to just listen to a little of your music to get you into the zone

- Phase 5: Just think of your tune right before you perform

Obviously this method for building your trigger would take months, if not more than a year. But, in the long run, isn’t it better to take the time to do this than to experience a lifetime of less-than-ideal performances?

**Assignments:**

**Long tones/mouthpiece:**

- Long tones: Gordon, Week 6, part I, II (repeat from last week—2 blocks)
- Mouthpiece: Buzzing CD to track 26 (4 blocks)
- Willey Intervals: p. 1, perf. 5th to maj. 6th (1 to 3 blocks)

**Minute Drills:** Single Tongue=86; K Tongue=80 (6 blocks each)
**Lip Flexibilities**: Gordon, Week 6, part III (with reviews); OR, SLF, #1-20 in all valve combinations; OR, Bai Lin Lip Flexibilities, Section “II” (practice about 15 minutes per block—you can mix and match these different drills; 3 blocks)

**Technical I**: Claude Gordon, Week 6, part IV-VI, (the first part of this is Clarke Technical 3rd study, slurred—quarter note=106; the second part of this is Clarke Technical 2nd study, single-tongued very smoothly with a “dah” articulation—quarter note=88; 1 block each study; the third part is Clarke 1st Study at quarter=78 with a “gah” articulation) (3 blocks).

**Technical II**: Clarke Setting Up Drills, Ex. 15-37 (odd #s only); OR Willey, p. 18, WT (F-sharp, all modes); p. 44, WD (F-sharp major);
Arban, various (“V”) p. 94, #5; p. 125 (slurred); p. 143 (minor chords); TT p. 170, #63-66 (quarter=70); DT p. 186, #127-130 (quarter=110); Ph p. 202 #42-44 (2 blocks)

**Technical Literature**: Bousquet, Etude 12, or other etude (2 blocks)
Orchestral Excerpts: review Mahler, Symphony #5, opening to first movement (2 blocks)
Jazz licks, new ii V7 (2 blocks)

**Literature**: Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear training**: Relative Pitch, Level 2, lesson 11
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

---

**Suggested Week 12 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day</th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG6, I, II</td>
<td>ST86, KT</td>
<td>CG6, III; SLF 1-20; or BLII</td>
<td>CT3</td>
<td>A (V94, #5, 125, 143; TT63-66, DT127-130, PH42-44)</td>
<td>E</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CG6, I, II</td>
<td>ST, KT</td>
<td>CG6, III; SLF 1-20; or BLII</td>
<td>CT2</td>
<td>A (V, TT, DT, PH)</td>
<td>L (ii-V7)</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>W1 (or CG6, I, II)</td>
<td>ST, KT</td>
<td>CG6, III; SLF 1-20; or BLII</td>
<td>CT1</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Week 13

This day and age is marked by abundance, automation and outsourcing (for instance, to Asia), according to Daniel Pink in his *A Whole New Mind*. Because of these three factors, it no longer is sufficient for us in the United States to merely do or make what is already in abundant supply at some mega-store like Target, or can be done much easier by a computer, or can be done cheaper by somebody in India or China. We must get in touch with our right brain—the part of our brain that is intuitive, that can see the whole and can figure out relationships. Gone are the days where shrewd analytic ability is enough. We must, of course master math and language skills—the domains of the left-brain. But if we go farther and master the main six skills of the right brain, we will have more personal satisfaction as well as significance in tomorrow’s economy and society. Pink calls these six skills Design, Story, Symphony, Empathy, Play, and Meaning, and he goes on to suggest ways that the right-brain-challenged can master these skills. It’s a pretty interesting book—at least it is to me! I recommend it.

But what does it have to do with trumpet playing and trumpet pedagogy? I think it has several meaningful parallels. First of all, as trumpeters, we are choked in a job market with very few orchestra, band, academic, or even free-lance jobs. There are far too many trumpeters out there. And quite a few of them are very, very competent.

So, what can you do to set yourselves apart from the masses of competent trumpeters? Besides mastering competency (the kinds of fundamental exercises I assign to you in this book address competency), you must apply these six right-brain senses to your music making.

1. **Design.** It’s not enough to just play the notes correctly. It’s not enough to play higher or louder. You must create a sound and style that is beautiful, imaginative, and emotionally compelling.

2. **Story.** It’s not enough to play the “correct” style. There are too many “correct” styles out there. You must ultimately tell a story with your music.

3. **Symphony.** It’s also not enough to specialize in your 20 or 30 orchestral excerpts or your 100 jazz licks. It’s also not enough to only want to play in an orchestra, or a big band. You must challenge yourself to cross boundaries. See the big picture, in the same way a symphony combines many different instrumental colors. Take meaningful lessons and skills from completely different fields (such as psychology, athletics, art, literature, math, or history) and combine this different skill or viewpoint with what you do on the trumpet in a unique way, so that you have created a whole new way of playing.

4. **Empathy.** What will set apart the successful trumpeter in the future is her ability to understand her audience and colleagues and form meaningful relationship with them.

5. **Play.** If your trumpeting is only about soberly getting your notes out, then you’re missing the point. You will feel so much better about your playing as well as play so much better when you approach trumpeting as a playful act. Remember, we “play” the trumpet.

6. **Meaning.** We must remember that we have zillions of recorded pieces out there easily accessible with the click of a computer button. We also have tremendous ranks of “wanna-be” trumpeters. Trumpet playing must disengage from being a mere cog in
the wheel. We must realize purpose, transcendence (remember the title to Charlier’s famous etude book?), and spiritual fulfillment.

Now—back to fundamentals!

Assignments:

**Long tones/Mouthpiece:**
- Long tones: Gordon, Week 7, part I, II (2 blocks)
- Mouthpiece: Buzzing CD to track 26 (4 blocks)
- Willey Intervals: p. 1, minor 7th to major 7th (1 to 3 blocks)

**Minute Drills:** Single Tongue=87; K Tongue=81 (6 blocks each)

**Lip Flexibilities:** Gordon, Week 7, part III (with reviews); OR, my sheet, #1-20 in all valve combinations; OR, Bai Lin *Lip Flexibilities*, Sections I, II and III (practice about 20 minutes per block—you can mix and match these different drills; 3 blocks)

**Technical I:** Claude Gordon, Week 7, part IV-VI, (the first part of this is Clarke Technical 4th study, slurred—quarter note=106; the second part of this is Clarke Technical 3rd study, single-tongued very smoothly with a “dah” articulation—quarter note=88; 1 block each study; the third part is Clarke 2nd study at quarter=78 with a “gah” articulation) (3 blocks).

**Technical II:** Clarke *Setting Up Drills*, Ex. 14 -36 (even #s only); OR WT (B, all modes); WD (B-major);
- Arban, various (“V”), p. 94, #6; p. 126 (slurred); p. 144 (major chords); TT p. 171, #67-69 (quarter=70); DT p. 187, #131-134 (quarter=110); Ph p. 203 #45-48 (2 blocks)

**Technical Literature:** Bousquet, Etude 13, or other etude (2 blocks)

Orchestral Excerpts: review *Petrouchka* (3 blocks)

Jazz licks, new pattern (2 blocks)

Literature: Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:**
- Relative Pitch, Level 2, lesson 12
- Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 13 schedule—you plan your own practice

<table>
<thead>
<tr>
<th></th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech 1</th>
<th>Tech II</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG7, I, II (or WI)</td>
<td>ST87, KT81</td>
<td>CG7, III; SLF 1-20; or BL I, II, III</td>
<td>CT4</td>
<td>A (V94, #6, 126, 144; TT67-69; DT131-134, PH45-48)</td>
<td>E</td>
<td></td>
<td>P</td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td>CSUD #14-36 even #s; OR WT (B), WD (B maj)</td>
<td>O (Petrouchka)</td>
<td>S</td>
<td>R12</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>CG7, I, II (or WI)</td>
<td>ST, KT</td>
<td>CG7, III; SLF 1-20; or BL I, II, III</td>
<td>CT3</td>
<td>A (V, TT, DT, PH)</td>
<td>L (ii-V7)</td>
<td></td>
<td>P, R</td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td>E</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>WI (or CG7, I, II)</td>
<td>ST, KT</td>
<td>CG7, III; SLF 1-20; or BL I, II, III</td>
<td>CT2</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 14

Try to play trumpet in a happy frame of mind. This will make you feel better and make your playing and problem solving on the trumpet more effective. One strategy for being happier is to recall positive experiences from the past. Can you jot down something that you did well on the trumpet yesterday; last week; last month; and last year? Why did it go well? Give yourself a pat on the back, and think, “Doing well on the trumpet is part of my history. Great playing is what I’m all about.”

Assignments:

Long tones/Mouthpiece:
- Long tones: Gordon, Week 7, part I, II (repeat from last week—2 blocks)
- Mouthpiece: Buzzing CD to track 26 (4 blocks)
- Willey Intervals: p. 1, minor 2nd to minor 3rd (1 to 3 blocks)

Minute Drills: Single Tongue=88; K Tongue=82 (6 blocks each)

Lip Flexibilities: Gordon, Week 7, part III (with reviews); OR, my sheet, #1-20 in all valve combinations; OR, Bai Lin Lip Flexibilities, Sections III and IV (practice about 20 minutes per block—you can mix and match these different drills; 3 blocks)

Technical I: Claude Gordon, Week 7, part IV-VI, (the first part of this is Clarke Technical 4th study, slurred—quarter note=108; the second part of this is Clarke
Technical 3rd study, single-tongued very smoothly with a “dah” articulation—quarter note=89; 1 block each study; the third part is Clarke 2nd study at quarter=79 with a “gah” articulation (3 blocks).

**Technical II:** Clarke Setting Up Drills, Ex. 15-37 (odd #s only); OR WT (E, all modes); WD (E-major); Arban, various (“V”), p. 94, #7; p. 127 (slurred); p. 145 (minor chords); TT p. 172, #70-72 (quarter=100 for #70 and quarter=72 for #71-2); DT p. 175, #77-81 (quarter=120); Ph p. 204 #49-51 (2 blocks)

Technical Literature: Brandt, Bousquet or other etude (2 blocks)
Orchestral Excerpts: review Pictures (blocks)
Jazz licks, new pattern of choice (2 blocks)
Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:**
Relative Pitch, Level 2, lesson 13
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

**Suggested Week 14 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day</th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech 1</th>
<th>Tech II</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG7, I, II (or WI)</td>
<td>ST88, KT82</td>
<td>CG7, III; SLF 1-20; or BL III, IV</td>
<td>CT 4</td>
<td>A (V94, #7, 127, 145; TT70-72; DT77-81, PH49-51)</td>
<td>E</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td>CSUD #15-37 odd #s; OR WT (E), WD (E maj)</td>
<td></td>
<td>O (Pictures)</td>
<td>S</td>
<td>R13</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CG7, I, II (or WI)</td>
<td>ST, KT</td>
<td>CG7, III; SLF; or BL III, IV</td>
<td>CT 3</td>
<td>A (V, TT, DT, PH)</td>
<td>L</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td></td>
<td>E</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>WI</td>
<td>ST, KT</td>
<td>CG7, III; SLF; or BL III, IV</td>
<td>CT 2</td>
<td></td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td></td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Year One, Second Semester

Goals for the Second Semester

1. Work on 6 Gordon long-tone routines
2. Buzzing exercises as assigned
3. Single tongue up to 100
4. Double tongue stability
5. Triple tongue stability
6. Master 25 etudes; 5 solo piece movements; 5 orchestral excerpts; 14 jazz “licks”; 35
   Arban “Art of Phrasing” vocalizes
7. Clarke Technical Studies, Studies 1-8
8. Rich Willey Jazz Improv Materials book to page 81
9. Relative Pitch course—up to Level 3
10. Perfect Pitch course—Masterclasses 1 to 5

Week 15

Another way to be a happier trumpeter is to be optimistic about your playing. One way we can accomplish this is to re-think our good and bad experiences on the trumpet. If something went poorly on a concert, do you blame it on your ability or some sort of fluke? If something went well—how do you frame that? Do you explain it as a necessary outcome of your natural abilities or do you think that it was a fluke?

Optimism expert, Martin Seligman, believes optimism really helps you to achieve your best. And the most optimistic people are the ones that attribute bad things to specific chance happenings and good things to universal traits that they have. When you expect good performances to come your way, you’ll try even harder the next time. If you “see temporary reasons for good events [you] may give up even when [you] succeed, believing it was a fluke.” [Seligman, Authentic Happiness, p. 90]

Of course, what I want to see is for you to succeed, but I’m also pleased to see you take losses or bad performances in stride and to try even harder.

Assignments:

Long tones/Mouthpiece:
- Long tones: Gordon, Week 8, part I, II (2 blocks)
- Mouthpiece: Buzzing CD to track 26 (4 blocks)
- Willey Intervals: p. 1, major 3rd to aug. 4th (1 to 3 blocks)

Minute Drills: Single Tongue=89; K Tongue=83 (6 blocks each)
Lip Flexibilities: Gordon, Week 8, part III (with reviews); OR, my sheet, #1-20 in all valve combinations (I often like to start with the low combinations and go
higher); OR, Bai Lin *Lip Flexibilities*, Sections III and IV (practice about 20-40 minutes per block—you can mix and match these different drills; 3 blocks)

**Technical I:** Claude Gordon, Week 8, part IV-VI, (the first part of this is Clarke Technical 5th study, slurred—quarter note=108; the second part of this is Clarke Technical 4th study, single-tongued very smoothly with a “dah” articulation—quarter note=89; 1 block each study; the third part is Clarke 3rd study at quarter=79 with a “gah” articulation) (3 blocks).

**Technical II:** Clarke *Setting Up Drills*, Ex. 15-37 (even #s only); OR WT (A, all modes); WD (A-major);

Arban, p. 95, #8; p. 128 (slurred); p. 146 (minor chords); TT p. 173, #73-74, with Variation (quarter=100 for #73 and 74 variation); DT p. 176, #82-86 (quarter=120); Ph p. 205 #52-54 (2 blocks)

**Technical Literature:** Brandt, Bousquet or other etude (2 blocks)
Orchestral Excerpts: Debussy, *Fetes* (strive for rhythmic accuracy—3 blocks; as a reminder, see Optional Weekly Excerpt Practice Schedule at the end of this book)

Jazz licks, new pattern (2 blocks)

![Jazz lick example](image)

**Literature:** Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear training:** Relative Pitch, Level 2, lesson 14
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

### Suggested Week 15 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day</th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG8, I, II (or WI)</td>
<td>ST89, KT83</td>
<td>CG8, III; SLF 1-20; or BL III, IV</td>
<td>CT5</td>
<td>A (V95, #8; TT73-74; DT82-86; PH52-54)</td>
<td>E</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td></td>
<td>CSUD #14-36 even #8; OR WT (A), WD (A major)</td>
<td>O (<em>Fetes</em>)</td>
<td>S</td>
<td>R14</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CG8, I, II (or WI)</td>
<td>ST, KT</td>
<td>CG8, III; SLF 1-20; or BL III, IV</td>
<td>CT4</td>
<td>A (V, TT, DT, PH)</td>
<td>L (ii-V7)</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CSUD; OR WT, WD</td>
<td>E</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ST, KT</td>
<td></td>
<td>CG8, III; SLF 1-20; or BL III, IV</td>
<td>CT3</td>
<td></td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CSUD; OR WT, WD</td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Week 16

I have already mentioned that I want you to work hardest on your weaknesses. Balance that with cultivating your strengths. Sit down and write out on a sheet of paper two columns: on one side write what you think your general strengths are as a trumpeter. One the other side write out what you think your general weaknesses are. Spend at least one third of your time on your strengths. They should inform your long-term planning for your trumpet career. Spend at least as much time on your weaknesses. They should inform your daily practice.

I decided to take my own medicine, and I wrote out my (perceived) strengths and weaknesses. Take this as an example of what you might come up with:

Stan’s Trumpet Strengths and Weaknesses (This is an example—you do your own!)

<table>
<thead>
<tr>
<th>Strengths</th>
<th>Weaknesses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Range</td>
<td>Single Tongue speed</td>
</tr>
<tr>
<td>Tone</td>
<td>Mastery of the &quot;slot&quot;</td>
</tr>
<tr>
<td>Phrasing</td>
<td>Finger Technique</td>
</tr>
<tr>
<td>Lip trills and some other slurring</td>
<td>Double tongue speed</td>
</tr>
<tr>
<td>Baroque, Classical, 20th Century, and Renaissance music</td>
<td>Jazz and Pop (especially repertoire)</td>
</tr>
<tr>
<td>Loud playing</td>
<td>Soft playing</td>
</tr>
<tr>
<td>Head vibrato</td>
<td>Lip vibrato</td>
</tr>
<tr>
<td>Intonation</td>
<td>Note consistency</td>
</tr>
<tr>
<td>Historic knowledge</td>
<td>Sight reading</td>
</tr>
<tr>
<td>Ambition</td>
<td>Endurance</td>
</tr>
<tr>
<td>High ability to play baroque trumpet, cornett, cornet, keyed trumpet, piccolo, B-flat, C, E-flat.</td>
<td>Piano playing (I would like to be able to accompany my students)</td>
</tr>
<tr>
<td>Teaching</td>
<td>Leading in section</td>
</tr>
<tr>
<td>Ideas for articles, compositions</td>
<td>Follow through with writing articles and finishing compositions</td>
</tr>
<tr>
<td>Repertoire</td>
<td>Recordings</td>
</tr>
<tr>
<td>Practice ethic</td>
<td>Recording myself from time to time</td>
</tr>
<tr>
<td>Performance experience</td>
<td>Performance anxiety</td>
</tr>
<tr>
<td>Curiosity</td>
<td>Networking</td>
</tr>
</tbody>
</table>

Assignments:

Long tones/Mouthpiece:
- Long tones: Gordon, Week 9, part I, II (2 blocks)
- Mouthpiece: Buzzing CD to track 26 (4 blocks)
  (I won’t include the Willy any more—continue as you wish)

Minute Drills: Single Tongue=90; K Tongue=84 (6 blocks each)

Lip Flexibilities: Gordon, Week 9, part III (with reviews); OR, my sheet, #1-20 in all valve combinations (I like to start with the low combinations and go higher); OR,
Bai Lin *Lip Flexibilities*, Sections III and IV (practice about 20-30 minutes per block—you can mix and match these different drills; 3 blocks)

**Technical I**: Claude Gordon, Week 9, part IV-VI, (the first part of this is Clarke Technical 6th study, slurred—quarter note=110; the second part of this is Clarke Technical 5th study, single-tongued very smoothly with a “dah” articulation—quarter note=90; 1 block each study; the third part is Clarke 4th study at quarter=80 with a “gah” articulation) (3 blocks).

**Technical II**: Clarke *Setting Up Drills*, Exercises 1 through 13, use first articulation example (slur two…tongue four); OR WT (D, all modes); WD (D-major); Arban, various (“V”), p. 95, #9; p. 129 (slurred); p. 147 (dominant seventh chords); TT p. 174, #75-76; DT p. 177, #87-90 (quarter=120); Ph p. 206 #55-57 (2 blocks)

**Technical Literature**: Brandt, Bousquet or other etude (2 blocks)
Orchestral Excerpts: Strauss, *Don Juan* (3 blocks)
Jazz licks, new pattern (2 blocks)

**Literature**: Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear training**: Relative Pitch, Level 2, lesson 15
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

### Suggested Week 16 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day</th>
<th>LT/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG9, I, II</td>
<td>ST90, KT84</td>
<td>CG9, III; SLF 1-20; or BL III, IV</td>
<td>CT6</td>
<td>A (V95, #9, 129, 147; TT75-76, DT87-90, PH55-57)</td>
<td>E</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td>CSUD #1-13; OR WT (D), WD (D maj)</td>
<td></td>
<td></td>
<td>O (<em>Don Juan</em>)</td>
<td>S</td>
<td>R15</td>
</tr>
<tr>
<td>3</td>
<td>CG9, I, II</td>
<td>ST, KT</td>
<td>CG9, III; SLF 1-20; or BL III, IV</td>
<td>CT5</td>
<td>A (V, TT, DT, PH)</td>
<td>L</td>
<td>S</td>
<td>P, R</td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td></td>
<td></td>
<td>E</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>5</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td></td>
<td></td>
<td></td>
<td>O</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td></td>
<td></td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Week 17

Last week, I discussed thinking about your general strengths and weaknesses as a trumpeter. While this can be important for self-understanding, I do want to caution you: don’t limit yourself too much by a too-narrow self-evaluation.

Let’s explore strengths and weaknesses again this week, but on a more specific, or granular, scale. Think over a piece that you have played recently. If you recorded it, listen to that recording. If someone heard it, you could ask for his or her frank assessment to help you remember your performance. Next, evaluate your performance for yourself. What were the strengths of your performance? What were the weaknesses? How did you feel? Try not to correct your problems in this phase—simply report the facts.

Next, after your description, write about what caused the good parts to be good and the bad parts to be bad. Finally, write about how you can build on the strengths of your performance (or continue to be strong where you were strong) and how you can improve on the weaknesses of this performance. Could you have prepared something better? How about managing your time or energy as you approached your performance?

Here’s this process, in a nutshell:

1. Identify and try to remember a performance (memory, recording, third-person account)
2. Evaluate both good and bad objectively
3. Identify causes for good and bad
4. Write up a plan to build strengths and improve weaknesses

Here’s an example of how I might approach this process:

1. Two “Taps” performances on Friday, March 13, with the Navy Band.
   2. The first performance was clear in tone; nicely articulated; not much vibrato; the high “G” was chipped from beneath the note, very gently. The rest of this taps was nice. Nice taper at end. I felt confident and so was surprised that I missed the G. The second taps performance was similar in sound and articulation. No missed notes. Temperature was about 37°F.
   3. My good sound and easy articulation I feel was attributable to recently working more on Clarke Technical Studies at a very soft dynamic with a legato tongue. I wonder if I simply grew over-confident after the first phrases, and just didn’t put enough crispness into the missed note’s attack or enough air. Temperature could have been a factor.
   4. I would like to continue this proportion of more Clarke soft studies, as I really like the finesse. Perhaps it might be beneficial to play every fourth or fifth study louder and/or crisper, in order to prepare my body for different styles. As far as temperature goes, if I can’t avoid the cold temperatures, it might be good to de-sensitize the body to colder temperatures by practicing outside once in a week or so. I’ve never recorded myself playing taps—I wonder if that might be a good idea?
Assignments:

**Long tones/Mouthpiece:**
- Long tones: Gordon, Week 9, part I, II (repeat from last week—2 blocks)
- Mouthpiece: Buzzing CD to track 26 (4 blocks—on the minute drills, try to use varying articulation)

**Minute Drills:** Single Tongue=91; K Tongue=85 (6 blocks each)

**Lip Flexibilities:** Gordon, Week 9, part III (with reviews); OR, my sheet, #1-20 in all valve combinations (I like to start with the low combinations and go higher); OR, Bai Lin Lip Flexibilities, Sections III and IV (practice about 20-30 minutes per block—you can mix and match these different drills; 3 blocks)

**Technical I:** Claude Gordon, Week 9, part IV-VI, (the first part of this is Clarke Technical 6th study, slurred—quarter note=112; the second part of this is Clarke Technical 5th study, single-tongued very smoothly with a “dah” articulation—quarter note=90; 1 block each study; the third part is Clarke 4th study at quarter=80 with a “gah” articulation) (3 blocks).

**Technical II:** Clarke Setting Up Drills, Ex. 1 through 13, use first articulation example (slur two…tongue four; increase tempo a few marks—perhaps from 65 to 70); OR WT (G, all modes); WD (G-major).

**Technical Literature:** Brandt, Bousquet or other etude (2 blocks) Orchestral Excerpts: Strauss, Don Juan (repeat: 3 blocks) Review previous excerpts

Jazz licks, Willey, Minor Melodies, set 1 (58-59) (2 blocks)

**Technical Literature II:** Arban, various (“V”), p. 95, #10; p. 130 (slurred); p. 148 (dominant seventh chords); TT p. 155, #1-5 (half=80 to 100); DT p. 178, #91-94 (working for moderate tempos); Ph p. 207 #58-60 (2 blocks); CS #3 (for this study, let’s work backwards: start with last four bars. Play this four times. Back up to preceding four bars. Play these four times, and then play the last 8 bars. Back up to preceding fours before this. Play four times, and then proceed to finish. Continue this process until study is finished; 2 blocks)

**Literature:** Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear training:** Relative Pitch, Level 2, lesson 16
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 17 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG9, I, II</td>
<td>ST91, KT85</td>
<td>CG9, III; SLF 1-20; or BL III, IV</td>
<td>CT6</td>
<td>E</td>
<td>A (V95, #10, 130, 148; TT1-5, DT91-94, PH58-60)</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td>CSUD #1-13; OR WT (G), WD (G maj)</td>
<td>O (Don Juan)</td>
<td>CS#3</td>
<td>S</td>
<td>R16</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>CG9, I, II</td>
<td>ST, KT</td>
<td>CG9, III; SLF 1-20; or BL III, IV</td>
<td>CT5</td>
<td>L (W, p. 58-59)</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td>E</td>
<td>CS#3</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>ST, KT</td>
<td>CG9, III; SLF 1-20; or BL III, IV</td>
<td>CT4</td>
<td>O</td>
<td></td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td>L, O</td>
<td></td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 18

This week, I want you to start working more on transposition. We’ll work initially with the Ernest Sachse One Hundred Studies.

Last week, hopefully you got around to writing about some specific recent performance. This kind of assignment leads into the next topic: keeping a trumpet-playing log, or journal. This can be a good idea if you keep it simple, descriptive (not proscriptive), and flexible. This week, I’d like you to focus on the simplicity of a log. Under each new date, simply write what you played, and how long you played for that session. After that day of playing is over, tally up the time to get a total. That’s it!

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 26 (4 blocks—on the minute drills, try to use varying articulation: let’s include legato t and k, and crisp t and k)

Minute Drills: Single Tongue=92; K Tongue=86 (6 blocks each)

Lip Flexibilities: Bai Lin Lip Flexibilities, Sections III and IV (practice about 20-30 minutes per block—you can mix and match these different drills; 3 blocks)

Technical I: Claude Gordon, Week 10, part IV-VI, (the first part of this is Clarke Technical 7th study, slurred—dotted quarter note=120+; the second part of this is Clarke Technical 6th study, single-tongued very smoothly with a “dah”
articulation—quarter note=91; 1 block each study; the third part is Clarke 5th study at quarter=81 with a “gah” articulation (3 blocks).

**Technical II:** Clarke Setting Up Drills, odd-numbered exercises at comfortable speed; OR WT (C, F, B-flat); WD (C, F, B-flat—Dorian mode). For Willey, play C for the first block, F, for the second block, and B-flat for the third block.

**Technical Literature:** Work on Sachse transposition etudes #1 and #2, if you don’t have this yet, you can use another transposition etude book—or you can simply work on transposing any easy, melodic etudes. For the Sachse etudes, try different articulations and the written suggested transpositions from B-flat trumpet. For other material, try transposing from B-flat trumpet to A-flat, C, D, E-flat, E, and F (“ET” for transposition etude; 2 blocks)

**Technical Literature II:** Arban, various (“V”), p. 96, #11; p. 131, #8; p. 149 (diminished seventh chords); TT p. 156, #6-8 (half=80 to 100); DT p. 179, #95-99 (working for moderate tempos, crisply-articulated on #98 and 99); Ph p. 208 #61-63 (2 blocks); CS #4 work backwards as you did last week (2 blocks)

Orchestral Excerpts: Ravel, Piano Concerto in G (3 blocks). Review previous excerpts Jazz licks, Willey, p. 60, Minor Melodies, Set 2 (2 blocks)

**Literature:** Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:** Relative Pitch, Level 2, lesson 17 (review previous lessons as you need to)

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

---

**Suggested Week 18 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG10, I, II</td>
<td>ST92, KT86</td>
<td>BL III, IV</td>
<td>CT7</td>
<td>ET 1, 2</td>
<td>A (V96, #11, 131, #8, 149; TT6-8, DT95-99, PH61-63)</td>
<td></td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td></td>
<td>CSUD odd #s; OR WT (C, F, Bb), WD (C, F, Bb dorian)</td>
<td>O (Ravel Piano Con)</td>
<td>CS#4</td>
<td>S</td>
<td>R17</td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>CG10, I, II</td>
<td>ST, KT</td>
<td>BL III, IV</td>
<td>CT6</td>
<td>L (W60-1)</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CSUD; OR WT, WD</td>
<td>E</td>
<td>CS#4</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>ST, KT</td>
<td>BL III, IV</td>
<td>CT5</td>
<td></td>
<td>O</td>
<td></td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CSUD; OR WT, WD</td>
<td>L, O</td>
<td></td>
<td>S</td>
<td>PR</td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Week 19

I hope you enjoyed starting your trumpet-playing log. I wonder how many total hours you played last week? Keep this going and find out if you have any trends.

I recently read a wonderful book entitled *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels*, by Scott McCloud. It is a great book about comic art, but even a better book about storytelling, human emotions, and even a little about work ethic.

Toward the end of the book, McCloud writes about comics culture in terms of four aesthetic “camps.” The first, the **Classicists**, is devoted to beauty, craftsmanship, mastery and excellence. The second camp, the **Animists**, shows devotion to content—the subject and story are the focus and craft takes a back seat. The third camp, the **Formalists**, is devoted to comics itself (figuring out what the form of comics is capable of). Finally, the fourth, the **Iconoclasts**, is devoted to honesty, authenticity, and a connection to real life.

Let’s do my favorite thing now—let’s see how this relates to trumpet “camps.” You might see the relations differently than I do, but bear with me and come up with your own conclusions.

I see the Classicists in our orchestral ranks. They put mastery and beauty of tone and style above all else. Next, I often see animism, or elements of story—of “musical rhetoric”—in good soloists, in some traditional jazz players, or in baroque musicians, who have to come up with their own phrasing for each piece (because the original baroque sources don’t include this information). I feel akin to this “camp,” as a player. Next, I can see Formalism in teachers, and those who write about trumpet pedagogy. The ITG is a great format to experiment with the possibilities of trumpet playing. Finally, the Iconoclasts in the trumpet world are those who might choose to pursue some types of improvisation, or perhaps those who play avant-garde classical pieces. They choose to break the mold if they can.

The point is that you might want to think about which type of person and trumpet player you are. You can belong to any one of those camps, or perhaps you could move from one to another as your perspective changes. Perhaps you could even take some elements from different camps and make these goals unique to your own aesthetic.

Assignments:

**Long tones/Mouthpiece:**
- Long tones: Gordon, Week 10, part I, II, III (repeat from last week—2 blocks). Play I and II the first block, I and III the second block.
- Mouthpiece: Buzzing CD to track 26 (4 blocks—on the minute drills, try to use varying articulation: let’s include legato t and k, and crisp t and k)

**Minute Drills:** Single Tongue=93; K Tongue=87 (6 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections III and IV (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 3 blocks)

**Technical I:** Claude Gordon, Week 10, part IV-VI, (the first part of this is Clarke Technical 7th study, slurred—dotted quarter note=120+; the second part of this is
Clarke Technical 6th study, single-tongued very smoothly with a “dah” articulation—quarter note=91; 1 block each study; the third part is Clarke 5th study at quarter=81 with a “gah” articulation) (3 blocks).

**Technical II:** Clarke *Setting Up Drills*, even-numbered exercises at comfortable speed; OR WT (Eb, Ab, Db—all modes); WD (Eb, Ab, Db Dorian)

**Technical Literature:** Work on Sachse transposition etudes #3 and #4 (try on B-flat and C trumpet), if you don’t have this yet, you can use another transposition etude book—or you can simply work on transposing any easy, melodic etudes (such as the Arban Phrasing studies below). For the Sachse etudes, try different articulations and the written suggested transpositions from B-flat trumpet. For other material, try transposing from B-flat trumpet to A-flat, C, D, E-flat, E, and F (2 blocks)

**Technical Literature II:** Arban, various (“V”), p. 96, #12; p. 131, #9 (try inverting the directions of the octave slurs, too); p. 150, #56; TT p. 156-157, #9-11 (half=80 to 100); DT p. 180, #100-105 (working for moderate tempos, crisply-articulated on all of these exercises); Ph p. 209 #64-66 (2 blocks); CS #5 work backwards as you did previously (2 blocks)

Orchestral Excerpts: Ravel, *Piano Concerto in G* (repeat from last week—3 blocks).

Review previous excerpts

Jazz licks, new pattern of choice (2 blocks)

**Literature:** Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear training:** Relative Pitch, Level 2, lesson 17 (same as last week—review previous lessons as you need to)

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

**Suggested Week 19 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day 1</th>
<th>Day 2</th>
<th>Day 3</th>
<th>Day 4</th>
<th>Day 5</th>
<th>Day 6</th>
<th>Day 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>L/MP</td>
<td>MD</td>
<td>Flex</td>
<td>Tech I</td>
<td>Tech II</td>
<td>Tech Lit I</td>
<td>Tech Lit II</td>
</tr>
<tr>
<td>CG10, I, II</td>
<td>ST93, KT87</td>
<td>BL III, IV</td>
<td>CT7</td>
<td>ET 3, 4</td>
<td>A (V96, #12, 131, #9, 150, #56, TT9-11, DT100-105, PH64-66)</td>
<td>P</td>
</tr>
<tr>
<td>CG10, I, II</td>
<td>ST, KT</td>
<td>CSUD even #s; OR WT (Eb, Ab, Db), WD (Eb, Ab, Db dorian)</td>
<td>CS#5</td>
<td>O (Ravel <em>Piano Con</em>)</td>
<td>S</td>
<td>R17</td>
</tr>
<tr>
<td>MP to 26</td>
<td>ST, KT</td>
<td>BL III, IV</td>
<td>CT6</td>
<td>L</td>
<td>A, TT, DT, PH</td>
<td>S</td>
</tr>
<tr>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td>E</td>
<td>CS#5</td>
<td>S</td>
<td>R</td>
</tr>
<tr>
<td>ST, KT</td>
<td>BL III, IV</td>
<td>CT5</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
<td></td>
</tr>
</tbody>
</table>
Week 20

Maurice Andre was one of the premier trumpet soloists of all time. In addition to winning the Geneva Competition in 1955 and the Munich Competition in 1963, Andre went on to perform all over the world and to perform on hundreds of solo recordings. He said, “If I play four or five hours at home, I can easily play an hour-long concert. My lips remain fresh the entire time.”

I like that quote because it indirectly points to the fact that when we perform, we are not at our peak, due to many factors. Therefore, we have to train at a much higher level in order to perform at an acceptable level.

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 26 (4 blocks—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue)

**Minute Drills:** Single Tongue=94; K Tongue=88 (6 blocks each)

**Lip Flexibilities:** Bai Lin Lip Flexibilities, Sections I, II, III and IV (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 3 blocks)

**Technical I:** Claude Gordon, Week 11, part V-VII, (the first part of this is Clarke Technical 8th study, slurred—dotted quarter note=120++; the second part of this is Clarke Technical 7th study, single-tongued very smoothly with a “dah” articulation—quarter note=91; 1 block each study; the third part is Clarke 6th study at quarter=81 with a “gah” articulation) (3 blocks).

**Technical II:** Clarke Setting Up Drills, odd-numbered exercises at comfortable speed;
OR WT (F#, B, E—all modes); WD (F#, B, E Dorian)

**Technical Literature:** Sachse transposition etudes #5 and #6 (try on B-flat and C trumpet; 2 blocks)

**Technical Literature II:** Arban, p. 96, #13; p. 131, #10; p. 150, #57; TT p. 158, #12-14 (half=85-105); DT p. 181, #106-110 (working for moderate tempos, crisply-articulated on all of these exercises); Ph p. 210 #67-69 (2 blocks); CS #6 work backwards as you did previously (2 blocks)

**Orchestral Excerpts:** Bartok, Concerto for Orchestra (1st and 2nd parts, 1st two movements—3 blocks). Review previous excerpts

**Jazz Licks:** Willey Minor Melodies, p. 62, Set 3 (2 blocks)

**Literature:** Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:** Relative Pitch, Level 3, lesson 18

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 20 schedule—you plan your own practice

<table>
<thead>
<tr>
<th></th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG10, I, II,</td>
<td>ST94, KT88</td>
<td>BL I, II</td>
<td>CT8</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>III</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>ET 5, 6</td>
<td>A (V96, #13,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>131, #10, 150,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>#57; TT12-14,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>DT106-110,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PH67-69</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td></td>
<td>CSUD</td>
<td>OR WT</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>odd #s; OR</td>
<td>WT (F#, B, E),</td>
<td></td>
<td>O (Bartok</td>
<td></td>
<td>S</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Con for</td>
<td></td>
<td>R18</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Orch)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>CG10, I, IV</td>
<td>ST, KT</td>
<td>BL I, II</td>
<td>CSUD</td>
<td>OR WT</td>
<td></td>
<td>L (W62-3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A (V, TT, DT,</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PH)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CSUD</td>
<td>OR WT</td>
<td></td>
<td>E</td>
<td></td>
<td>S</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>CS#6</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>Day 5</td>
<td>ST, KT</td>
<td>BL III, IV</td>
<td>CT6</td>
<td></td>
<td></td>
<td></td>
<td>O</td>
<td></td>
<td>S</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>S</td>
<td></td>
<td>R</td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CSUD</td>
<td>OR WT</td>
<td></td>
<td>L, O</td>
<td></td>
<td>S</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Week 21**

As you get closer to the end of a semester, it is natural to focus more on the solos and etudes that you are preparing for juries. That does not mean that you have to give up the benefits of the well-balanced fundamental practice that you are used to. For instance, you can use your imagination to incorporate the type of benefits you get from long tones into a lyrical melody that you are trying to remember by playing it much slower than usual. You can practice the mouthpiece with recordings of your piece(s) (preferably the recordings can be slowed down a bit with some sort of software like Transcribe!). You can slur tongued passages or tongue slurred passages. Nevertheless, I would still work on Clarke Technical Studies (softly and often with a very legato tongue), as this seems to be the core type of exercise for which solo material cannot be easily substituted.

**Assignments:**

**Long tones/Mouthpiece:**

- Mouthpiece: Buzzing CD to track 26 (4 blocks—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue)

**Minute Drills:** Single Tongue=95; K Tongue=89 (6 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and IV (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 3 blocks)
Technical I: Claude Gordon, Week 11, part V-VII, (the first part of this is Clarke Technical 8th study, slurred—dotted quarter note=120+; the second part of this is Clarke Technical 7th study, single-tongued very smoothly with a “dah” articulation—quarter note=91; 1 block each study; the third part is Clarke 6th study at quarter=81 with a “gah” articulation) (3 blocks).

Technical II: Clarke Setting Up Drills, even-numbered exercises at comfortable speed

Technical Literature I: Sachse transposition etudes #7 and #8 (try on B-flat and C trumpet; 2 blocks)

Technical Literature II: Arban, p. 96, #14; p. 131, #11; p. 150, #58; TT p. 159, #15-17 (half=85-105); DT p. 182, #111-114 (working for moderate tempos, crisply-articulated on 111, legato tongue on 112-114); Ph p. 211 #70-72 (2 blocks); CS #7 work backwards as you did previously (2 blocks)

Orchestral Excerpts: Bartok, Concerto for Orchestra (repeat from last week—3 blocks).

Review previous excerpts

Jazz licks, Willey, p. 64, Minor Melodies, Set 4 (2 blocks)

Literature: Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

Ear Training: Relative Pitch, Level 3, lesson 19

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

Suggested Week 21 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG10, I, II, III</td>
<td>ST95, KT89</td>
<td>BL I, II</td>
<td>CT8</td>
<td>ET 7, 8</td>
<td>A (V96, #14, 131, #11, 150, #58; TT15-17, DT111-114, PH70-72)</td>
<td></td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td>CSUD even #s</td>
<td>O (Bartok Con for Orch)</td>
<td>CS#7</td>
<td>S</td>
<td>R19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CG10, I, IV</td>
<td>ST, KT</td>
<td>BL I, II</td>
<td>CT7</td>
<td>L (W64-5)</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD</td>
<td>E</td>
<td>CS#7</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ST, KT</td>
<td>BL III, IV</td>
<td>CT6</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD</td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 22

I wonder if you have improved your range over the last 21 weeks? What about your familiarity with scales? How about articulation or lip flexibility? Jot your impressions down in your practice journal.

Assignments:
**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 26 (4 blocks—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue)

**Minute Drills:** Single Tongue=96; K Tongue=90 (6 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and IV (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 3 blocks)

**Technical I:** Claude Gordon, Week 11, part V-VII, (the first part of this is Clarke Technical 8th study, slurred; the second part of this is Clarke Technical 7th study, single-tongued very smoothly with a “dah” articulation; the third part is Clarke 6th study, “gah”) (3 blocks).

**Technical II:** Clarke *Setting Up Drills*, even-numbered exercises at comfortable speed; OR WT (A, D, G—all modes); WD (A, D, G Dorian)

**Technical Literature I:** Sachse transposition etudes #7 and #8 (try on B-flat and C trumpet; 2 blocks)

**Technical Literature II:** Arban, various (“V”), p. 96, #14; p. 131, #11; p. 150, #58; TT p. 159, #15-17 (half=85-105); DT p. 182, #111-114 (working for moderate tempos, crisply-articulated on 111, legato tongue on 112-114); Ph p. 211 #70-72 (2 blocks); CS #7 work backwards as you did previously (2 blocks)

Orchestral Excerpts: Bartok, *Concerto for Orchestra* (1st and 2nd parts, last movement; repeat from last week—3 blocks). Review previous excerpts

Jazz licks, Willey, p. 66, Minor Melodies, Set 5 (2 blocks)

**Literature:** Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:** Relative Pitch, Level 3, lesson 19

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

**Suggested Week 22 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG11, I, II, III</td>
<td>ST95, KT89</td>
<td>BL I, II</td>
<td>CT8</td>
<td>ET 7, 8</td>
<td>A (V96, #14, 131, #11, 150, #58; TT15-17, DT111-114, PH70-72)</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td></td>
<td>CSUD even #s; OR WT (A, D, G), WD (A, D, G dorian)</td>
<td>O (Bartok <em>Con for Orch</em>)</td>
<td>CS#7</td>
<td>S</td>
<td>R19</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>CG12, I, II, III</td>
<td>ST, KT</td>
<td>BL I, II</td>
<td>CT7</td>
<td>L</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CSUD; OR WT, WD</td>
<td>E</td>
<td>CS#7</td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>ST, KT</td>
<td>BL III, IV</td>
<td>CT6</td>
<td></td>
<td>O</td>
<td></td>
<td>S</td>
<td>R</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>CSUD; OR WT, WD</td>
<td>L, O</td>
<td></td>
<td></td>
<td>PR</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In his book, *Flow*, Mihaly Csikszentmihalyi (don’t ask me to pronounce his name!) writes about the psychic state he calls “flow” in which one is completely absorbed in a complex activity. This state (some people call this “being in the zone”) is marked by several characteristics:

1. One’s skills are adequate to cope with the challenge, and the challenge rises to the level of the person’s skills
2. The activity is goal-directed, rule-bound, and provides evidence of progress
3. Concentration is so high that worrying, self-consciousness, and the sense of time fades from consciousness
4. The flow activity is “auto-telic,” meaning that one would do this activity regardless of whether one might get some other reward for doing it, even if it is difficult

Trumpeters should strive, in my opinion, to be in this flowing state when they practice and perform. This provides the best opportunity for satisfaction and high-quality performance. The first point above is an especially important one, because the balance between the difficulty of the skill (in your case, the trumpet exercises and literature you practice) and the skill-level of the person (you, the trumpeter) provides the conditions to steer clear of boredom and anxiety.

If you find that you are bored with some type of fundamental exercise that you are doing, there are two things you could do to make it more interesting. You could alter the exercise to be more difficult, or you could strive for a higher degree of quality. If, on the other hand, the fundamentals are weighing down upon you, then you can ease your anxiety by simplifying the exercise or making your musical goals more simplified. The same rule of thumb applies to the etudes, excerpts, jazz licks and patterns, and solo literature you are playing.

Let’s take long tones, for a simple example. What if you are bored with the Gordon long tone, part I? First of all, Gordon challenges you to go lower and lower each day. But, you also could play the phrases longer each day on a single breath (time yourself!). You could play the long tones softer and softer to your very limits. What about altering the arpeggios to different types of chords, such as diminished or augmented? You could work on your vibrato. You could do it all on the mouthpiece (while you play the reference tones on the piano, of course). You could work on different types of articulations while playing the pattern. And the list could go on from there.

What if you are bogged down or anxious about the Clarke *Technical Studies*? You could elect to do odds and evens on alternating days. You could slow them down to a comfortable tempo (the “speed of ease”). You could just play them one time through with no repeats.

The idea here is that you should engage yourself to the right amount each day (find your own balance), so that you hopefully find yourself in the “optimal flow” state as often as possible. It’s a great experience and a sure motivator!
Assignments:

**Long tones/Mouthpiece:**
- Long tones: Gordon, Week 12, part I, II, III (2 blocks).
- Mouthpiece: Buzzing CD to track 26 (4 blocks—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue)

**Minute Drills:** Single Tongue=96; K Tongue=90 (6 blocks each)

**Lip Flexibilities:** Bai Lin Lip Flexibilities, Sections I, II, III and IV (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 3 blocks)

**Technical I:** Claude Gordon, Week 12, part IV-VI, (the first part of this is Clarke Technical 1st study, slurred; the second part of this is Clarke Technical 8th study, single-tongued very smoothly with a “dah” articulation; the third part is Clarke 7th) (3 blocks).

**Technical II:** Clarke Setting Up Drills, even-numbered exercises at comfortable speed; OR WT (C, F, Bb—all modes); WD (C, F, Bb—Phrygian)

**Technical Literature I:** Sachse transposition etudes #7 and #8 (try on B-flat and C trumpet; 2 blocks)

**Technical Literature II:** Arban, p. 96, #14; p. 131, #11; p. 150, #58; TT p. 159, #15-17 (half=85-105); DT p. 182, #111-114 (working for moderate tempos, crisply-articulated on 111, legato tongue on 112-114); Ph p. 211 #70-72 (2 blocks); CS #7 work backwards as you did previously (2 blocks)

Orchestral Excerpts: Bartok, Concerto for Orchestra (repeat from last week—3 blocks)

Review previous excerpts

**Jazz licks:** Willey, p. 68, Minor Melodies, Set 6 (2 blocks)

**Literature:** Solo(s) of choice (5 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:** Relative Pitch, Level 3, lesson 19

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 23 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day 1</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>CG12, I, II, III</td>
<td>ST96, KT90</td>
<td>BL I, II</td>
<td>CT1</td>
<td>ET 7, 8</td>
<td>A (V96, #14, 131, #11, 150, #58; TT15-17, DT111-114, PH70-72)</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td>CSUD even #s; OR WT (C, F, Bb), WD (same keys, Phrygian)</td>
<td>O (Bartok, Can for Orch)</td>
<td>CS#7</td>
<td>S</td>
<td>R19</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>CG12, I, II, III</td>
<td>ST, KT</td>
<td>BL I, II</td>
<td>CT8</td>
<td>L (W68-69)</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td>E</td>
<td>CS#7</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>ST, KT</td>
<td>BL III, IV</td>
<td>CT7</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>CSUD; OR WT, WD</td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Week 24**

The last four weeks will de-emphasize fundamentals and emphasize the literature you are working on. This is a natural cycle of broadness to specificity that you should eventually incorporate in your trumpet playing one to three times per year.

**Assignments:**

**Long tones/Mouthpiece:**
- Long tones: Gordon, Week 12, part I, II, III (1 block).
- Mouthpiece: Buzzing CD to track 26 (3 blocks—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue)

**Minute Drills:** Single Tongue=97; K Tongue=91 (3 blocks each)

**Lip Flexibilities:** Bai Lin Lip Flexibilities, Sections I, II, III and IV (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 3 blocks)

**Technical I:** Claude Gordon, Week 12, part IV only, (Clarke Technical 1st study, slurred—dotted quarter note=120+; 1 block).

**Technical II:** Clarke Setting Up Drills, even-numbered exercises at comfortable speed; OR WT (Eb, Ab, Db—all modes); WD (Eb, Ab, Db—Phrygian)

**Technical Literature I:** Sachse transposition etudes #9 (try on B-flat and C trumpet; 1 blocks); review previous etudes (non-transposition)

**Technical Literature II:** Arban, p. 96, #15; p. 131, #12; p. 151, #59; TT p. 160, #18-21 (half=85-105); DT p. 183, #115-118; Ph p. 212 #73-75 (2 blocks); CS #8 work backwards as you did previously (2 blocks)
Orchestral Excerpts: review Petrouchka, Pictures, Leonore 2 and 3, Pines—3 blocks).
Jazz licks, Willey, p. 70, Minor Melodies, Set 7 (2 blocks)

**Literature:** Solo(s) of choice (6 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:** Relative Pitch, Level 3, lesson 20
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

**Suggested Week 24 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day 1</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG12, I, II, III</td>
<td>ST97, KT91</td>
<td>BL I, II</td>
<td>CT1</td>
<td>ET 9</td>
<td>A (V96, #15, 131, #12, 151, #59; TT18-21, DT115-118, PH73-75)</td>
<td>S</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td></td>
<td></td>
<td>CSUD even #; OR WT (Eb, Ab, Db), WD (same, Phrygian)</td>
<td>O (Petrouchka, Pictures, Leonore 2 &amp; 3, Pines)</td>
<td>CS#8</td>
<td>S</td>
<td>R20</td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>ST, KT</td>
<td>BL I, II</td>
<td></td>
<td>L (W70-71)</td>
<td>A, TT, DT, PH</td>
<td>S</td>
<td>P, R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td></td>
<td></td>
<td>CSUD; OR WT, WD</td>
<td>E (review)</td>
<td></td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td></td>
<td>BL III, IV</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Week 25**

In addition to Masterclasses, try playing for friends and acquaintances in preparation for juries and recitals. Write down in your journal how you felt during the preparatory performances.

**Assignments:**

**Long tones/Mouthpiece:**

- Long tones: Gordon, Week 13, part I, II (1 block).
- Mouthpiece: Buzzing CD to track 26 (2 blocks—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue)

**Minute Drills:** Single Tongue=98; K Tongue=92 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and IV; OR Walter Smith *Lip Flexibilities*, #1 & 2 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)
**Technical I:** Claude Gordon, Week 13, part IV only, (Clarke Technical 2nd study, vary articulation, 1 block).

**Technical II:** Clarke *Setting Up Drills*, even-numbered exercises at comfortable speed; OR WT (F#, B, E—all modes); WD (F#, B, E—Phrygian)

**Technical Literature I:** Sachse transposition etudes #10 (try on B-flat and C trumpet; 1 blocks); review previous etudes (non-transposition)

**Technical Literature II:** Arban, p. 97, #16; p. 132, #13; p. 151, #60; TT p. 161, #22-25 (half=85-105); DT p. 185, #123-126; Ph p. 213 #76-78 (2 blocks); CS #9 work backwards (2 blocks)


Review previous excerpts

Jazz licks, Willey, p. 72, Minor Melodies, Set 8 (2 blocks)

**Literature:** Solo(s) of choice (6 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:** Relative Pitch, Level 3, lesson 21

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

### Suggested Week 25 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day 1</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td>ST, KT</td>
<td>BL I, II; OR Smith</td>
<td>CSUD even #s; OR WT (F#, B, E), WD (same, Phrygian)</td>
<td>O (<em>Scheherazade</em>)</td>
<td>CS#9</td>
<td>S</td>
<td>R21</td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>ST, KT</td>
<td>BL I, II; OR Smith</td>
<td>L (W72-73)</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td>CSUD; OR WT, WD</td>
<td>E (review)</td>
<td>CS#9</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>BL III, IV; OR Smith</td>
<td>O</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Week 26

Remember to use quality control techniques to ensure that you are striving for a better performance. Can you play through a passage three times without a mistake? Can you play your solo without any mistakes?
Assignments:

**Long tones/Mouthpiece:**
- Long tones: Gordon, Week 13, part I, II (repeat from last week; 1 block).
- Mouthpiece: Buzzing CD to track 26 (2 blocks—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue; **try incorporating Scheherazade tonguing**)

**Minute Drills:** Single Tongue=99; K Tongue=93 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and IV; OR Walter Smith *Lip Flexibilities*, #1 & 2 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 13, part IV only, (Clarke Technical 2\textsuperscript{nd} study, vary articulation, 1 block).

**Technical II:** Clarke *Setting Up Drills*, even-numbered exercises at comfortable speed; OR WT (A, D, G—all modes); WD (A, D, G—Phrygian)

**Technical Literature I:** Sachse transposition etudes #11 (try on B-flat and C trumpet; 1 blocks); review previous etudes (non-transposition)

**Technical Literature II:** Arban, p. 97, #17-19; p. 132, #14; p. 151, #61 (try doing this double tongue, really soft); TT p. 162, #27-32; DT p. 186, #127-128; Ph p. 214 #79-81 (2 blocks); CS #10 **work backwards** (2 blocks)

Orchestral Excerpts: Rimsky-Korsakov, *Scheherazade* (1\textsuperscript{st} and 2\textsuperscript{nd} parts, review from last week—3 blocks). Review previous excerpts

Jazz licks, Willey, p. 74, Minor Melodies, Set 9 (2 blocks)

**Literature:** Solo(s) of choice (6 blocks) listen to recording(s) of your solos. Record yourself.

**Ear Training:** Relative Pitch, Level 3, lesson 22
Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 26 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CG13, I, II</td>
<td>ST99, KT93</td>
<td>CT2</td>
<td>ET 11</td>
<td>A (V97, #17-19, 132, #14, 151, #61; TT27-32, DT127-128, PH79-81)</td>
<td></td>
<td>S</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MP to 26</td>
<td></td>
<td>CSUD even #s; OR WT (A, D, G), WD (same, Phrygian)</td>
<td>O (Scheherazade)</td>
<td>CS#10</td>
<td>S</td>
<td>R22</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>ST, KT</td>
<td>BL I, II; OR Smith</td>
<td></td>
<td>L (W74-75)</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td></td>
<td></td>
<td>CSUD; OR WT, WD</td>
<td>E (review)</td>
<td>CS#10</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5</td>
<td></td>
<td>BL III, IV; OR Smith</td>
<td></td>
<td>O</td>
<td></td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>L, O</td>
<td></td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 27

If you are finding that your playing is getting worse and worse as the semester finishes, consider that you might be practicing too much. Only a cycle of stress and recovery makes a player tougher (and better). If you are only concentrating on the stress (practice) aspect, then you are only half right, and in this business, half right is definitely wrong. Use rest during your practice on the phrase level. Rest one or two minutes every 5 minutes or so. Space out your practices throughout the day. Go very easy one or two days a week to really recover. If you need more re-enforcement of the musical material, then mentally practice with recordings.

Assignments:

Long tones/Mouthpiece:
- Long tones: Gordon, Week 14, part I, II (1 block).
- Mouthpiece: Buzzing CD to track 26 (2 blocks)—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue; try incorporating Scheherazade tonguing.

Minute Drills: Single Tongue=100; K Tongue=94 (3 blocks each)

Lip Flexibilities: Bai Lin Lip Flexibilities, Sections I, II, III and IV; OR Walter Smith Lip Flexibilities, #1-3 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)
Technical I: Claude Gordon, Week 14, part IV only, (Clarke Technical 3rd study, vary articulation, 1 block).

Technical II: Rest

Technical Literature I: Sachse transposition etudes #12 (try on B-flat and C trumpet; 1 blocks); review previous etudes (non-transposition)

Technical Literature II: Arban, p. 98, #20-23; p. 132, #15; p. 152, 1st 7 lines; TT p. 163, #33-36; DT p. 186, #129-130; Ph p. 215 #82-84 (2 blocks); CS #11 work backwards (2 blocks)

Orchestral Excerpts: Rimsky-Korsakov, Scheherazade (1st and 2nd parts, review—3 blocks). Review previous excerpts

Jazz licks, Willey, p. 76, Minor Melodies, Set 10 (2 blocks)

Literature: Solo(s) of choice (6 blocks) listen to recording(s) of your solos. Record yourself. Play for others.

Ear Training: Relative Pitch, Level 3, lesson 23

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

Suggested Week 27 schedule—you plan your own practice

<table>
<thead>
<tr>
<th>Day 1</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>CG14, I, II</td>
<td>ST100, KT94</td>
<td>CT3</td>
<td>(Rest)</td>
<td>ET 12</td>
<td>A (V98, #20-23, 132, #15, 152, 1st 7 lines; TT33-36, DT129-130, PH82-84)</td>
<td>S</td>
<td>P</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td>O (Scheherezade)</td>
<td>CS#11</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>ST, KT</td>
<td>BL I, II; OR Smith</td>
<td>L (W76-77)</td>
<td>A (V, TT, DT, PH)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td></td>
<td></td>
<td>E (review)</td>
<td>CS#11</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>BL III, IV; OR Smith</td>
<td>O</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>L, O</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Week 28

You have almost completed a very tough and thorough course of trumpet study. Ultimately, you must become your own teacher, and you must try to improve on what you have learned. Write in your trumpet journal about the things in this method that really helped, and the parts that were not helpful.
Assignments:

**Long tones/Mouthpiece:**
- Long tones: Gordon, Week 14, part I, II (review; 1 block).
- Mouthpiece: Buzzing CD to track 26 (2 blocks)—on the minute drills, try to use varying articulation: in addition legato t and k, and crisp t and k, try incorporating triple and double tongue; **try incorporating Scheherazade tonguing**

**Minute Drills:** Single Tongue=101; K Tongue=95 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and IV; OR Walter Smith *Lip Flexibilities*, #1-3 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 14, part IV only, (Clarke Technical 3rd study, vary articulation, 1 block).

**Technical II:** Rest

**Technical Literature I:** Sachse transposition etudes #13 (try on B-flat and C trumpet; 1 blocks); review previous etudes (non-transposition)

**Technical Literature II:** Arban, p. 99, #24-25; p. 132, #16; p. 152, last 7 lines; TT p. 164, #38-41; DT p. 187, #131-134; Ph p. 216 #86-87 (2 blocks); CS #12 work backwards (2 blocks)

Orchestral Excerpts: Rimsky-Korsakov, *Scheherazade* (1st and 2nd parts, review—3 blocks). Review previous excerpts

Jazz licks, Willey, p. 78, Minor Melodies, Set 11 & 12 (2 blocks)

**Literature:** Solo(s) of choice (6 blocks) listen to recording(s) of your solos. Record yourself. Play for others.

**Ear Training:** Relative Pitch, Level 3, lesson 24 and 25

Perfect Pitch, work at your own pace (1 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

**Suggested Week 28 schedule—you plan your own practice**

<table>
<thead>
<tr>
<th>Day 1</th>
<th>L/MP</th>
<th>MD</th>
<th>Flex</th>
<th>Tech I</th>
<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
<th>Lit</th>
<th>Ear</th>
</tr>
</thead>
<tbody>
<tr>
<td>Day 1</td>
<td>CG14, I, II</td>
<td>ST101, KT95</td>
<td>CT3</td>
<td>(rest)</td>
<td>ET 13</td>
<td>A (V99, #24-25, 132, #16, 152, last 7 lines; TT38-41, DT131-134, PH86-87)</td>
<td>S</td>
<td>P</td>
<td></td>
</tr>
<tr>
<td>Day 2</td>
<td>MP to 26</td>
<td>O (Scheherezade)</td>
<td>CS#12</td>
<td>S</td>
<td>R24, 25</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 3</td>
<td>ST, KT</td>
<td>BL I, II; OR Smith (1-3)</td>
<td>L (W78-81)</td>
<td>A (V, TT, DT, PH)</td>
<td>S</td>
<td>P, R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 4</td>
<td></td>
<td></td>
<td>E (review)</td>
<td>CS#12</td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 5</td>
<td>BL III, IV; OR Smith</td>
<td>O (review)</td>
<td></td>
<td></td>
<td>S</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 6</td>
<td>MP</td>
<td>ST, KT</td>
<td>L, O</td>
<td></td>
<td>S</td>
<td>PR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Day 7</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Postscript

Congratulations! After completing this 28-week course, you should be proud. You might want to bring a couple of loose threads to their logical conclusion: finish the last two Arban “Characteristic Studies” (#13 and 14). If you’ve been working on the Smith Lip Flexibilities, then start working on the first four. Make sure you finish Willey Minor Melodies, set #12, and make sure you finish level 3 of the Relative Pitch ear training (lesson 25). Then when you’re ready, tackle some summer practice. I’ve limned out a first-year cyclical summer practice below. Feel free to substitute materials that meet your goals in a more specific way.
First Year Cyclical Summer Practice

I love the extra time and flexibility in schedule the summertime allows. I’ve always used the summer as a practicing springboard for the demanding times of fall. Recently I’ve worked with Chris Gekker’s *Summer Practice 2002* and I was greatly impressed by his interesting and simple approach. As opposed to my “practice blocks” organization, Gekker organizes his 2002 summer practice according to cycles of different lengths, so I thought I would try to do the same basic approach in my own recommended summer practice plan. Although this practice scheme seems arbitrary and not tailored to suit the needs of each player, the benefits of cycling through a large number of exercises and etudes outweigh the liabilities of playing things that are too easy or too difficult for the student. In addition, one should keep in mind that ALL (or nearly all) exercises are potentially helpful if the quality control and parameters are tweaked to the abilities of each student. For instance, the beginner primarily needs to play the right notes. But the advanced player needs to consider greater and greater degrees of quality in tone, articulation, dynamics, speed, and phrasing. Ultimately, it is not what you do, but how well you do it. Also, I feel that you will be more productive having a plan to practice from, so that you will be working in a state of “flow” and not constantly thinking about what to practice and how much to practice.

To work with this practice plan, you will need to have four books: Herbert L. Clarke’s *Technical Studies*, Max Schlossberg’s *Daily Drills*, Vassily Brandt’s *Etudes for Trumpet (Orchestra and Last Etudes)*, Claude Gordon’s *Systematic Approach to Daily Practice*. For our purposes, the summer will start May 25, 2009 and end August 30, 2009 (the day before the first day of classes). This translates to a little more than three months, or 14 weeks, or, to be exact, 98 days. Work out of each book every day in the following cycles.

**Clarke Technical Studies**

I will take my first cue from Gekker’s *Summer Practice 2002* in terms of the H. L. Clarke Technical Studies: we’ll work on these just as Clarke intended. This means that we’ll play them in printed order and always very soft. A responsive, efficient embouchure comes only by consistent daily soft technical work. Try to get as close as possible to your threshold of soft playing (if you were to go beyond this threshold, you would get no tone at all). At the same time, try to slot the notes consistently, so that each note sounds that same.

We’ll do one Clarke study each day, starting with the first. Gekker uses the first eight, but we’ll also make use of the ninth study, so that this will be a 9-day cycle (or nearly 11 cycles for the entire summer). Always use the “speed of ease” on the Clarke Studies. This means that you should regulate your playing by metronome, but you should alter the speed to match the relative difficulty according to the pattern, key, and articulation that you are doing. Play at the speed in which nothing is missed and you are very confident, but not overly bored. For most, this means that you should play at what seems to be about 60-70% of your absolute top speed. After this is established, then try to
bump it up a notch each successive cycle. To keep track of this, you probably will have to write your metronome markings down.

**First Study**: Eight times in one breath at the beginning. Slur the first two repetitions, legato single tongue the next two, slur two k-tongue four for the next two repetitions, and triple tongue the last two repetitions. Keep the same tempo throughout.

**Second Study**: Starting out with twice through (legato tongue), see if you can build up to four times through. Following Gekker’s advise, when you are at 4 times through, then slur the first time, single tongue the second time, “k” tongue the third time, double tongue the fourth time, keeping the same tempo throughout.

**Third Study**: Play each key twice through (one repeat). Slur the first time, legato single tongue the second time.

**Fourth Study**: Twice through as the Third Study. Legato double-tongue the second time through.

**Fifth Study**: Play super softly throughout. I like to even play the high notes softly, in order to work on the response of my aperture. Please work on the scale exercises 99-116 as well.

**Sixth Study**: Play through twice. Once slurred, once legato-tongued.

**Seventh Study**: Legato triple tongue throughout. Please work on arpeggiated studies as well (slurred or legato single-tongued).

**Eighth Study**: Legato triple-tongue throughout.

**Ninth Study**: Slur twice through, then double tongue as able twice through, for a total of four times through each chromatic study. Play relatively softly, with some crescendo at top.

After you feel confident in the studies, then add the etude at the end of each study. Single tongue the etude in a legato style.

### Schlossberg Daily Drills

We’ll use a 10-day cycle for these studies. Each study that ends in “1” (e.g. 1, 11, 21, 31, 41, etc.) will be on day one. Continue through to day 10, where the last number will always end in a “0” (e.g. 10, 20, 30, etc.). Alternatively, you could take the calendar day and use that day’s last digit to determine what cycle you will play. For example, if today’s date were the 23rd, then you would use the cycle of Schlossberg exercises that end in “3.”

On the first cycle (first 10 days), just play from Group I-IV. On the second cycle (second 10 days), add Group V-VII. After the second cycle, add VIII (Etudes). By this time you will play 14 to 15 exercises each day, and at least one exercise will come from each section of the study.

You will want to mark your Schlossberg book with the following metronome marks and directions. Be sure to rest when Schlossberg gives you a double bar or a breath mark after a fermata:
I. Long Note Drills

1-16: q = 40. In general, rest at the end of each line. Try breath attacks (“ho”) alternating with tongue attacks (“t’ho”) especially on the long tone types (1-6, 16). Keep in mind James Stamp’s advice on the simple lip flexibility (or stretching) types of exercises (7-15). Think “up” if going down, and think “down” if going up, so as not to “telegraph” your anticipated direction. Play to your ideal sound.

17-37: q = 120 in general. On 34, use slower speed for last part. On 37, e = 120. Follow printed dynamics; full length on marcatos, legato tongue non-marcatos, slur where marked, and opt for legato tongue on 18.

II. Intervals

38, 42-44, 47-48: q = 120
39-41, 45-46: q = 80, except 40, h = 80

III. Octave Drills

49-54: q = 80; on 52, “Waltz Tempo” q = 60; “Moderato” e. = 80; “Allegro” e. = 96; “Presto” e. = 120. Follow dynamics in III. Where not given, use mf.

55: e. = 60 for line 1; q = 80 for 2-5; q = 72 for 6-7
56: q = 96
57-58: q = 80

IV. Lip Drills

59: q = 60-72
60-61: q = 120
62: q = 76
63: q = 60
64: q = 60
65-66: q = 60
67: e = 104
68: q = 96
69: q = 76-80

V. Chord Studies

70-76: q = 80 Play 70-72 with slurs on some cycles and crisp single tongue on others.
77: q = 76
78-79: q = 96
80-85: q = 80
86-87: q = 76 Articulate as marked.
88: q = 96 Full sound, marcato, full length.

VI. Scales

89: Ad lib. tempo, legato single tongue, P.
90: q = 72
91-92: Steady sixteenth notes at the “speed of ease.” Try legato tongue on 91 and crisp single tongue on 92.
93-94: q = 80 On 94, play in the “in between” keys as well (by adding accidentals to the written examples).
95-96: Ad lib. tempo. On 96, play in the “in between” keys as well.
97-103: q = 80 In general, play these with crisp single tongue. Also try legato tongue or slurred.
104-106: Ad lib. tempo. Try 106 in other keys, expanding outward (i.e. the next keys would be A, E-flat, A-flat, E, G, F, G-flat).
107-108: q = 96 Follow dynamics.
111: q = 80
112: q = 120 Try slurring and double tonguing.
113: Ad lib. tempo.
114: q = 96 Very crisp
115: Ad ib. tempo.

VII. Chromatic Scales
116-119: q = 96 Very crisp
120: q = 80 Use articulation version A primarily.
121-122: not too fast
123: q = 80 Use articulation version A primarily.
124-125: as written
126-127: q = 60
128: q = 80 Don’t feel as if you have to play all of this exercise. Choose the first part or the inversion.

VIII. Etudes
129: q = 96
130: q = 120
131: q = 60-80 Concentrate!
132: q = 96
133: q = 96
134: q = 112
135: q = 112
136: q = 96
137: play at the speed of ease for the double tongue and triple tongue variations (2 and 4)—choose one or the other
138: q = 96 after a few times, try the variations
139-140: q = 96
141: q = 80
142-145: q = 80 Pay close attention to dynamics and articulations
146: q = 120
147: q = 96
148: e = 104
149-155: q = 96

Brandt Etudes

Use the version edited by Vacchiano. This edition should have both the Orchestra Etudes and the Last Etudes.

On the first day, work on the first of the Orchestra Etudes. Play through the etude eight times with a lot of rests whenever your tone or stamina falters. Try recording yourself the fifth or sixth time.

The next day, work on the first of the Last Etudes. Play this through a couple of times in each transposition. For our purposes, these etudes will always be transposed, so play the B-flat transposition on, or as if on, C trumpet (down one whole step), and play the C transposition on B-flat trumpet. These studies were intended to be played on B-flat trumpet originally, but it is useful to play in all kinds of transpositions. Playing the transpositions on C trumpet (or as if on C trumpet) is the most up-to-date skill to have, so please don’t overlook this.
On the third day, you’ll play *Orchestra Etude* #2 in the same way as #1. On subsequent odd days, continue through the *Orchestra Etudes* in the same way. On day four, you’re back to the *Last Etudes*. Nothing is marked on #2 for transposition. You’ll work on this one as you did #1 (up one whole step and down one whole step). Continue on subsequent *Last Etude* days (even days) with the same types of transposition until #5, where E-flat transposition is marked. Play this up a perfect fifth (on B-flat trumpet) and up a minor third (on or as if on C trumpet). Continue in this same way throughout the *Last Etudes*.

You will complete about one and one-half cycles of the *Orchestra Etudes* and two full cycles of the *Last Etudes* if you play one etude a day for the summer.

**Gordon Systematic Approach**

For the Gordon, we will play only the first two parts to each lesson. We will alternate between Part I on one day and Part II on the next day. Continue this way all the way to Lesson 12. Then repeat this cycle. Since each cycle is 24 days long, this will result in about 4 cycles over the summer. I have put Gordon last, as a way of suggesting that this be the final thing you play in the evening. This will ensure that you always rest after these exercises.

Vary these long-tone exercises in the following ways:

Cycle 1: Play as written and intended by Gordon.

Cycle 2: Play without taking the mouthpiece off your lips. Keep your embouchure formed for the whole exercise. Breathe through your nose (if at all possible). Play the phrases about 10 to 15 seconds each. Go as far as you can until you no longer get a tone (this may be quite a bit shorter than the Cycle 1 variation).

Cycle 3: Alternate between playing on the trumpet and playing on the mouthpiece. When playing the mouthpiece, check your pitch frequently on the piano or with a tuner (only if it can pick up your sound reliably).

Cycle 4: Play the same as Cycle 1, work on your vibrato. Play to your ideal sound.

**Other Material**

In addition to these fundamentals, you may want to work on a few orchestral excerpts, a jazz solo transcription, or a solo for an upcoming recital. Consider learning this type of literature by ear and learn it so that it is memorized. Try learning excerpts and jazz solos in more than one key (12 are best). A great tool for this is the Transcribe! software by Seventh String (http://www.seventhstring.com/). This software will play back audio clips at different speeds and/or at different transpositions. Start learning your piece slowly (say at 50% of the original speed), and then gradually bump up the speed until you are at 100% of the original speed (or you can go faster). Then do the same thing in a different key. You may have to displace octaves on some passages.
**Glossary of Abbreviations**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>(A) CS</td>
<td>Arban &quot;Characteristic Studies&quot;</td>
</tr>
<tr>
<td>(A) DT</td>
<td>Arban Double Tongue Studies</td>
</tr>
<tr>
<td>(A) Int or I</td>
<td>Arban Interval Studies</td>
</tr>
<tr>
<td>(A) Ph</td>
<td>Arban &quot;Art of Phrasing&quot; Studies</td>
</tr>
<tr>
<td>(A) S</td>
<td>Arban Scale Studies</td>
</tr>
<tr>
<td>(A) TT</td>
<td>Arban Triple Tongue Studies</td>
</tr>
<tr>
<td>(A) V</td>
<td>Arban Various Studies (such as gruppetto, chord exercises)</td>
</tr>
<tr>
<td>A</td>
<td>Arban</td>
</tr>
<tr>
<td>BL</td>
<td>Bai Lin <em>Lip Flexibilities</em></td>
</tr>
<tr>
<td>CG</td>
<td>Claude Gordon</td>
</tr>
<tr>
<td>CSUD</td>
<td>Clarke’s <em>Setting Up Drills</em></td>
</tr>
<tr>
<td>CT</td>
<td>Clarke's <em>Technical Studies</em></td>
</tr>
<tr>
<td>E</td>
<td>Etude</td>
</tr>
<tr>
<td>ET</td>
<td>Transposition Etude (<em>Sachse 100 Studies</em>)</td>
</tr>
<tr>
<td>JS</td>
<td>Jury-type scales (two octaves, with arpeggios, major and minor)</td>
</tr>
<tr>
<td>KT</td>
<td>&quot;K&quot; or &quot;Gah&quot; tonguing</td>
</tr>
<tr>
<td>L</td>
<td>Jazz Pattern or &quot;lick&quot;</td>
</tr>
<tr>
<td>LF</td>
<td>Lip Flexibilities</td>
</tr>
<tr>
<td>LT</td>
<td>Long Tones</td>
</tr>
<tr>
<td>MD</td>
<td>Minute Drill</td>
</tr>
<tr>
<td>MP</td>
<td>Mouthpiece</td>
</tr>
<tr>
<td>O</td>
<td>Orchestral Excerpt</td>
</tr>
<tr>
<td>P</td>
<td>Perfect Pitch Ear Training Course</td>
</tr>
<tr>
<td>R</td>
<td>Relative Pitch Ear Training Course</td>
</tr>
<tr>
<td>SLF</td>
<td>Stan's Lip Flexibilities</td>
</tr>
<tr>
<td>ST</td>
<td>Single Tongue</td>
</tr>
<tr>
<td>WD</td>
<td>Willey Dial Scale Studies</td>
</tr>
<tr>
<td>WI</td>
<td>Willey Interval Studies</td>
</tr>
<tr>
<td>WP</td>
<td>Willey Pattern Studies</td>
</tr>
<tr>
<td>WT</td>
<td>Willey Technical Studies</td>
</tr>
</tbody>
</table>
Top 15 Trumpet Orchestral Excerpts:
Optional Weekly Practice Schedule for Year 1 Students

(Add pieces as you go through this study; some of the top 15 excerpts are not covered in this study; P=thorough practice; R=run through)

<table>
<thead>
<tr>
<th>Composer</th>
<th>Work</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
<th>Thu</th>
<th>Fri</th>
<th>Sat</th>
<th>Sun</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stravinsky</td>
<td><em>Petrouchka</em></td>
<td>P</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mahler</td>
<td><em>Symphony No. 5</em></td>
<td>P</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Respighi</td>
<td><em>Pines Of Rome</em></td>
<td>P</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Moussorgsky/Ravel</td>
<td><em>Pictures At An Exhibition</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beethoven</td>
<td><em>Leonore Overture No. 3 &amp; 2</em></td>
<td>R</td>
<td>P</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ravel</td>
<td><em>Piano Concerto In G</em></td>
<td>R</td>
<td>P</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strauss, R.</td>
<td><em>Ein Heldenleben</em></td>
<td>R</td>
<td>P</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mahler</td>
<td><em>Symphony No. 3</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Strauss, R.</td>
<td><em>Don Juan</em></td>
<td>R</td>
<td>P</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Brahms</td>
<td><em>Academic Festival Overture</em></td>
<td>R</td>
<td>P</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bartok</td>
<td><em>Concerto For Orchestra</em></td>
<td>R</td>
<td>R</td>
<td>P</td>
<td>R</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bach</td>
<td><em>Magnificat</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rimsky-Korsakov</td>
<td><em>Scheherazade</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shostakovich</td>
<td><em>Symphony No. 1</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wagner</td>
<td><em>Parsifal Prelude</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>