Trumpet Building Blocks

Second Year

Overview of the Second Year

This book is designed as a continuation of my Trumpet Building Blocks: First Year. I assume that you have worked consistently on this practice guide and are now ready to expand your trumpet skills even further. The First Year laid the ground work for consistent practice habits, better fundamentals, an awareness of the mental aspects of trumpet playing, and, hopefully, confidence.

The Second Year book picks up in some ways where the First Year left off. However, I see some major differences in focus for the second year. I want the second year student to develop in tone quality. Additionally, he or she should begin to really expand musically from the micro-phrase to the phrase and even to the movement.

Orchestral study will be a priority, as will a continually expanding etude repertoire. Mastering a straight-ahead classical style is a priority of this method, but specialization is encouraged. By now, the second-year student should know more clearly what his or her strengths are. By this time, a jazz- or commercial-oriented student should be in a real improvisation course. Nevertheless, there are still many benefits to studying some improvisational materials for all students, and they will be included with some frequency.

Equipment:

Trumpets—in addition to your B-flat trumpet, you should consider investing in a C trumpet. Makers such as Bach and Yamaha are noteworthy.

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
*(newly required) Max Schlossberg, Daily Drills and Technical Studies for Trumpet
*(newly required) James Stamp, Warm-Ups + Studies
Roy Poper’s Commentaries on the Brasswind Methods of James Stamp
*(newly required) W. M. Smith, Lip Flexibility on the Trumpet
*(newly required) C. Colin, Advanced Lip Flexibilities
*(newly required) R. Shuebruk, The Complete Shuebruk Lip Trainers for Trumpet
*(newly required) __________, The Complete Shuebruk Tongue Trainers for Trumpet

**Etudes**
*N. Bousquet, 36 Celebrated Studies
*Brandt, Orchestral Etudes
*Sachse, One Hundred Studies (transposition etudes)
Small, 27 Melodious and Rhythmic Exercises
Bordogni, The Complete Book of Vocalises (many different editions)
Concone, Vocalises (many different editions)
Charlier, Thirty Six Transcendent Studies
Bozza, 16 Etudes
V. Berdiev, 17 Studies for Trumpet

**Orchestral and/or jazz studies**
*P. Norris, Top 50 Orchestral Excerpts (Crown Music Press)
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
*________, Scale Force for Trumpet
David Baker, How to Play Bebop, vols. 1-3

**Membership/journals**
Join ITG as a student; consider joining the Historic Brass Society; consider subscribing to a jazz magazine like Downbeat.

**Software/other learning material**
SmartMusic (software to work on solos and exercises—ITG student members can get this at a big discount)
Transcribe! (software to work on transcribing and learning pieces by ear)
Finale notation software (this is good for making your own arrangements or inputting pieces that don’t have a SmartMusic accompaniment already; this is the standard of the industry and a software that all musicians should learn)
David Lucas Burge’s Relative Ear Training course and Perfect Pitch Ear Training course. This is pretty expensive, but well worth the cost, because it is very well organized and will really provide results in your ear training. To be a very good trumpeter, you need to have very good ears.
Solos (try to select a wide variety of time periods and styles):

**Baroque pieces**
Bach, *Rondeau et Badinerie*
Corelli, *Sonata VIII* (for B-flat trumpet)
Fantini, any of his various sonatas
Fasch, *Concerto in D* (requires piccolo)
Handel/Fitzgerald, *Aria con variazioni* (for B-flat trumpet)
Tartini, *Concerto*
Telemann, *Air de Trompette*
Purcell, *Sonata* (requires piccolo)
Torelli, *Sonata in D* (the so-called “Etienne Roger”—requires piccolo)
Torelli, *Concerto*, G. 1
Viviani, *Sonata* 1 or 2

**Two of the following short pieces:**
Alary, *Morceau de Concours*
Arutunian, *Theme and Variations*
Arutunian, *Concert Scherzo*
Balay, *Prelude et Ballade*
Barat, *Fantasie in Eb*
Barat, *Andante et Scherzo*
Barat, *Fanaisie en Mi-flat*
Bennett, *Rose Variations*
Berdiev, *Elegy*
Berghmanns, *La Chenille*
Bitsch, *Fantasietta*
Bloch, *Proclamation*
Bonneau, *Fantasie concertante*
Bonneau, *Suite*
Bozza, *Badinage*
Bozza, *Caprice*
Bozza, *Lied*
Bozza, *Rustiques*
Broughton, *Oliver’s Birthday*
Broughton, *Folksong*
Bernstein, *Rondo for Lifey*
Busser, H., *Andante et Allegro*
Chance, *Credo*
Copland, *Quiet City* (need English horn also)
Defaye, *Sonatine*
Enesco, *Legend*
Ewazen, *Ballade for a Ceremony*
Ewazen, *Prayer and Praise*
Gabaye, *Boutade*
Goeyens, *Al’Antica*
Goeyens, *Introduction et Scherzo*
Hartley, *Sonatina*
Ibert, *Impromptu*
Koetsier, *Sonatina*
Kreisler, A. von, *Sonatina*
Kupfermann, *3 Ideas*
Latham, *Suite*
Persichetti, *The Hollowmen*
Plog, *Animal Ditties* I and II (need narrator)
Turrin, *Caprice*
Turrin, *Elegy*
Turrin, *Four Miniatures*
Turrin, *Intrada*
Turrin, *Two Portraits*
Walker, *Sonatina*
Weber, F. D. *Variations in F*

**One of these concerti:**
Arutunian, *Concerto*
Boehme, *Concerto in f-minor*
Fitzgerald, *Concerto*
Giannini, *Concerto*
Haydn, *Concerto in E-flat* (works for B-flat or E-flat trumpet)
Hummel, *Concerto in E-flat* (works for B-flat or E-flat trumpet)
Riisager, *Concertino*
Wright, *Concerto*

**Sonatas:**
Peeters, *Sonata*
Emmanuel, *Sonata*
Holdheim, *Sonata*
Kennan, *Sonata*

“**Show stoppers**” or encore pieces:
Llewellyn, *My Regards*
An Arban cornet solo
Goedicke, *Concert Etude*
A Clarke cornet solo

**Unaccompanied pieces:**
Cheetham, *Concoctions*
Ott, *Three Little Pieces for Trumpet and Tape*
Persichetti, *Parable*
Tull, *Episodes*
Tull, *Profiles*
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 plan 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
10. Master about 80 etudes; 25 orchestral excerpts; and 80 jazz or Renaissance improvisational patterns
11. Memorize 5 etudes, 8 solos, 16 orchestral excerpts, and 4 jazz transcriptions
12. Relative Pitch firmly in place
13. Perfect Pitch attempted
14. 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
15. Develop an understanding of the “soft zone” and how to trigger it
Year Two, First Semester

Goals for the First Semester, Year 2

1. Work on 7 Gordon long-tone routines
2. Refine the “slot” of each note; beautify tone
3. Single tongue up to 106; refine sound and stability of attack
4. Double and triple tongue speed and stability
5. Lip Flexibility speed and dexterity
6. Master 28 etudes; 5 solo piece movements; 7 new orchestral excerpts; 14 jazz “licks”; 41 Arban “Art of Phrasing” vocalizes, and 13 transposition etudes
7. Clarke Technical Studies, Studies 1-8
9. Relative Pitch course—up through Level 4
10. Perfect Pitch course—up to about Masterclass 12
11. Learn the church modes, ascending melodic minor modes, harmonic minor, whole tone, and the diminished scales for 5 keys

Reference Modes

The following four pages are for reference when practicing the Willey Scale Force book, but they might prove helpful in other scales studies, such as Arban and Clarke. I have written out the 7 church modes and 7 ascending melodic minor (“AMM”) modes in all twelve keys. The idea is to practice the patterns designated for major scales in Willey’s Scale Force, but using a different set of accidentals to achieve the different modes. You will not want to play all the notes printed in the Scale Force study in your daily practice. Play only about 25% of the printed material while you SING and FINGER the rest. This provides mental practice while maintaining freshness. One way to do this is to play (as an example, go to p. 2, key of C, Thirds) mm. 4-5 and mm. 14-15 ONLY. The rest is sung. Repeat this process throughout every interval and on subsequent pages apply the same procedure.
Church Modes

1. Major (Ionian)
2. Dorian
3. Phrygian
4. Lydian

5. Mixolydian
6. Aeolian
7. Locrian

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2. Dorian
3. Phrygian
4. Lydian

5. Mixolydian
6. Aeolian
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2. Dorian
3. Phrygian
4. Lydian

5. Mixolydian
6. Aeolian
7. Locrian
First Semester

Week 1

Hopefully you have been practicing regularly over your summer break and are truly ready to begin Year 2. If you are a little out of shape, then take it easy for the first couple of weeks. Do less. Keep a trumpet-playing journal.

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (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; **try quintuple tonguing**)
- Stamp, *Warm-ups + Studies*, Ex. 3 (on trumpet; abbr. “Stp”; 2 blocks)
- Long tones: Gordon, Week 15, part I, II (2 blocks).

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*, #1-4 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

Technical I: Claude Gordon, Week 15, part IV only, (Clarke Technical 4th study with etude, vary articulation, 1 block).

Technical II: Willey, *Scale Force*, pp. 2-3 (WSF—same as WD in C; play in 7 church modes i-vii; 4 blocks)

Technical Literature I: Sachse transposition etudes #14 (try on B-flat and C trumpet; “ET”; 1 block); Brandt, Etude #1 (“Br”; 2 blocks); Charlier Transcendental Etude #1 (“ChTE”; 3 blocks); Arban, Ph p. 217, #88-91; Arban, Fantasie #1, p. 301 “Beatrice di Tenda” (“AF”)

Technical Literature II:
Review previous excerpts on a regular schedule: see the practice chart (“Top 33 Orchestral Excerpts”) at the end of this book for a suggested method of practicing the most asked for orchestral excerpts (2 blocks)

Jazz licks, Willey, p. 83, ii/V/I Melodies, #1 (2 blocks)

Literature: Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Record yourself.

Ear Training: Relative Pitch, Level 3, lesson 24 (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 1 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>
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<td>ET 14; Br1; Ph 88-91; AF1</td>
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<td>2</td>
<td>MP to 28</td>
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<td>WSF: 2-3: i, ii</td>
<td>ChTE1</td>
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<td>3</td>
<td>Stp3</td>
<td>ST, KT</td>
<td>BL I, II; OR Smith</td>
<td>STT p. 3-4</td>
<td>WSF iii, iv</td>
<td>AF1</td>
<td>L: W 83, #1</td>
<td>S</td>
<td>P, R</td>
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<td>4</td>
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<td>O review (see chart at end of this book)</td>
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<td>5</td>
<td>Stp3</td>
<td>BL III, IV; OR Smith</td>
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<td>O review</td>
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<td>6</td>
<td>MP</td>
<td>ST, KT</td>
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<td>WSF vii</td>
<td>ChTE1</td>
<td>L, O</td>
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Week 2

Getting physically fit to play the trumpet can boost your confidence. Basically, “waves” of stress and recovery enable the body to get tougher and more fit. We need to keep this in mind at many levels. For instance, on the yearly calendar level, we can have about two or three seasons of peak performance, each followed by periods of rest. On the weekly level, I try to alternate hard and easy days. During a single day, it is good to play for chunks of time ranging from 20 minutes to an hour, each chunk followed by an hour or more of rest. During each practice session, try to rest every five minutes or so. And at the lowest level, it is necessary to alternate playing and resting every phrase or so (e.g. when playing Clarke Technical Studies, play an exercise, then rest about the same amount of time as that exercise).

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (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; **try quintuple tonguing**, as in Stravinsky’s *The Soldier’s Tale*, “Royal March”)
- Stamp, *Warm-ups + Studies*, Ex. 3 (on trumpet; abbr. “Stp”; 2 blocks)
- Long tones: Gordon, Week 15, part I, II (2 blocks).

Minute Drills: Single Tongue=102; K Tongue=96 (3 blocks each)
**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and IV; OR Walter Smith *Lip Flexibilities*, #1-4 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 15, part IV only, (Clarke Technical 4th study with etude, vary articulation, 1 block).

Shuebruk, *Complete Tongue Trainers*, pp. 5-8 (“STT”; 1 block)

**Technical II:** Willey, *Scale Force*, pp. 2-3 (play in the 7 Ascending melodic minor modes—“AMM”; 4 blocks; these will be modes i-vii of AMM)

**Technical Literature I:** Sachse transposition etudes #15 (try on B-flat and C trumpet; 1 block); Brandt, Etude #2 (2 blocks); Charlier, Transcendental Etude #2 (“ChTE”; 3 blocks); Arban, Ph p. 218, #92-93 (1 block); Arban, Fantasie #1, p. 301 “Beatrice di Tenda” (3 blocks)

**Technical Literature II:**

Orchestral Excerpts: Strauss, *Ein Heldenleben* (1st B-flat and 1st E-flat parts—review from last week; 3 blocks). Review previous excerpts on a regular schedule (2 blocks)

Jazz licks, Willey, p. 84, ii/V/I Melodies, #2 (2 blocks)

**Literature:** Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Record yourself. Are you playing a variety of styles and time periods?

**Ear Training:** Relative Pitch, Level 3, lesson 25 (5 blocks; exam; this and subsequent assignments will be for 2 weeks per lesson)

Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

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**Suggested Week 2 schedule—you plan your own practice**

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<td>S</td>
<td>P</td>
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<td>O</td>
<td>R</td>
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**Week 3**

Remember that great trumpet playing is made not in a day, but daily. While there will certainly be “red letter” days that a great trumpeter can look back on and say, “that
was a good break for me—I got noticed at that performance,“ the main reason for a great trumpeter’s success is her consistency from day to day and week to week. Also remember that wanting to be a great trumpeter is fundamentally different than wanting to do the work of a great trumpeter. If you can find satisfaction in the work itself, then you will surely succeed, but if you do the work only for the promise of success, then, ironically, you will probably not succeed.

While it is true that progress from one day to the next is “three steps forward and two steps back,” if the final analysis, you are going forward at least a little every day or every week. Additionally, every now and then, you finally polish and sublimate a skill or piece of repertoire so much that you will rarely have to re-learn that skill or piece.

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (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; incorporate Scheherazade tonguing, quintuplet tonguing, and any other difficult tonguing
- Stamp, Warm-ups + Studies, Ex. 3 (on trumpet; abbr. “Stp”; 2 blocks)
- Long tones: Gordon, Week 16, part I, II (2 blocks).

Minute Drills:
- Single Tongue=102; K Tongue=96 (3 blocks each)

Lip Flexibilities:
- Bai Lin Lip Flexibilities, Sections I, II, III and IV; OR Walter Smith Lip Flexibilities, #1-5 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)
- Claude Gordon, Week 16, part IV only, (Clarke Technical 5th study with etude, vary articulation, 1 block).

Technical I:
- Shuebrik, Complete Tongue Trainers, pp. 9-12 (“STT”; 1 block)

Technical II:
- Willey, Scale Force, pp. 4-7 (“WSF”; 4 blocks)
- Sachse transposition etudes #16 (try on B-flat and C trumpet; 1 block); Brandt, Etude #3 (2 blocks); Charlier, Transcendental Etude #3 (“ChTE”; 3 blocks); Arban, Ph p. 219, #94-96 (1 block); Arban, Fantasie #3, p. 309 “Fantaisie Brillante” (3 blocks)

Technical Literature I:
- Orchestral Excerpts: Mahler, Symphony No. 3 (Offstage Posthorn Solo; 3 blocks).

Technical Literature II:
- Jazz licks, Willey, p. 85, ii/V/I Melodies, #3 (2 blocks)

Literature:
- Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Record yourself. Are you playing a variety of styles and time periods?

Ear Training:
- Relative Pitch, Level 3, lesson 25 (5 blocks; exam—review as needed)
- Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 3 schedule—you plan your own practice

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<td>MP to 28</td>
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Week 4

This week, I have been reading John C. Maxwell’s *Leadership 101*. In it, he talks about four phases of leadership growth. Here’s my take on Maxwell’s concept: growth in trumpet playing can be divided into four phases.

*Phase I: I don’t know what I don’t know about trumpet playing.* Most young trumpet players don’t know much about trumpet playing. They don’t have many recordings. They haven’t had too many lessons. They haven’t played alongside other trumpet players who are really good.

*Phase II: I know what I don’t know about trumpet playing.* At some point, the young trumpeter realizes that he must learn how to play the trumpet. Successful trumpeters are learners. It’s an ongoing process. To learn you have to connect on some level with great trumpeters.

*Phase III: I begin to practice my trumpet craft, and it starts to become apparent.* When trumpeters recognize their lack of skills, and when they make a commitment to daily, weekly, and year-round practice, great things begin to happen. They begin to win auditions, and, more importantly, the hearts of their audience.

*Phase IV: My skill has become automated.* Here, the trumpeter is at the top of his game, and the skills that he has spent so much time acquiring have become second nature. He transcends his art. But to get here, the trumpeter must pay the price.

**Assignments:**
Long tones/Mouthpiece:
- **Mouthpiece:** Buzzing CD to track 28 (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; incorporate Scheherazade tonguing, quintuplet tonguing, and any other difficult tonguing)
- **Stamp, Warm-ups + Studies, Ex. 3** (on trumpet; abbr. “Stp”; 1 block)
- **Long tones:** Gordon, Week 16, part I, II (repeat from last week; 3 blocks).

**Minute Drills:** Single Tongue=103; K Tongue=97 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and IV; OR Walter Smith *Lip Flexibilities*, #1-5 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 16, part IV only, (Clarke Technical 5th study with etude, vary articulation, 1 block).

Shuebruk, *Complete Tongue Trainers*, pp. 15-16 (“STT” read p. 14; 1 block)

**Technical II:** Willey, *Scale Force*, pp. 8-9 (“WSF”; church modes i-vii; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #17 (try on B-flat and C trumpet; 1 block); Brandt, Etude #4 (2 blocks); Charlier, Transcendental Etude #4 (“ChTE”; 3 blocks); Arban, Ph p. 220, #97-99 (1 block); Arban, Fantasie #3, p. 309 “Fantaisie Brillante” (repeat from last week; 3 blocks)

**Technical Literature II:**

Orchestral Excerpts: Mahler, *Symphony No. 3* (Offstage Posthorn Solo; repeat from last week; 3 blocks). Review previous excerpts on a regular schedule (2 blocks)

Jazz licks, Willey, p. 86, ii/V/I Melodies, #4 (2 blocks)

**Literature:** Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Are you trying out your memory? Playing from memory requires so much more practice that you are bound to improve your solos!

**Ear Training:** Relative Pitch, Level 4, lesson 26 (new level! 5 blocks; 2 weeks for this and next couple of lessons)

Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

**Suggested Week 4 schedule—you plan your own practice**

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<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
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Week 5

I just want to quote one composer’s view for this week:

There is nothing to it. You only have to hit the right notes at the right time and the instrument plays itself.

---Johann Sebastian Bach---

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation)
- Stamp, *Warm-ups + Studies*, Ex. 3 (on trumpet; abbr. “Stp”; 1 block)
- Long tones: Gordon, Week 17, part I, II (3 blocks).

**Minute Drills:** Single Tongue=103; K Tongue=97 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and IV; OR Walter Smith *Lip Flexibilities*, #1-4, 6 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 17, part IV only, (Clarke Technical 6th study with etude, *vary articulation*, 1 block).

Shuebuk, *Complete Tongue Trainers*, pp. 17-19 (“STT” read p. 14; 1 block)

**Technical II:** Willey, *Scale Force*, pp. 8-9 (“WSF”; Augmented Melodic Minor modes [AMM; i-vii]; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #18 (try on B-flat and C trumpet; 1 block); Brandt, Etude #5 (2 blocks); Charlier, Transcendental Etude #5 (“ChTE”; 3 blocks); Arban, Ph p. 221, #100-102 (1 block); Arban, Fantasie #4, p. 313 “Variations on a Tyrolean Song” (3 blocks)

**Technical Literature II:**
- Orchestral Excerpts: Wagner, *Parsifal* Prelude (3 blocks). Review previous excerpts on a regular schedule (2 blocks)
- Jazz licks, Willey, p. 87, ii/V/I Melodies, #5 (2 blocks)

**Literature:** Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Are you trying out your memory? Playing from memory requires so much more practice that you are bound to improve your solos!

**Ear Training:** Relative Pitch, Level 4, lesson 26 (5 blocks; repeat from last week)
- Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 5 schedule—you plan your own practice

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Week 6

Here’s an interesting letter that every trumpeter probably will read. Of course, Clarke didn’t anticipate the surge in popularity of the trumpet, which completely eclipsed the cornet’s prominence. Although this quote seems to point to Clarke’s ignorance, it cannot take away from Clarke’s true legacy: his recordings, method books, solos, and his arrangements.

Letter from Herbert L. Clarke Regarding the Cornet and Trumpet

Herbert L. Clarke, Conductor
Anglo Canadian Leather Co. Band
Huntsville, Ontario, Canada
Jan. 13th, 1921.

Mr. Eldon R. Benge
Winterset, Ia.

My dear Mr. Benge:-

Replying to yours of the 19th just received, would not advise you to change from Cornet to Trumpet, as the latter instrument is only a foreign fad for the time present, and is only used properly in large orchestras of 60 or more, for dynamic effects, and was never intended as a solo instrument.

I never heard of a real soloist playing before the public on a Trumpet. Once cannot play a decent song even, properly, on it, and it has sprung up in the last few years.
like "jaz" music, which is the nearest Hell, or the Devil, in music. It polutes [sic] the art of Music.

Am pleased that you are making improvements in your playing. Keep it up, and become a great Cornet Player. You have an equal chance with all the rest, but you must work for it yourself.

Wishing you all the best of success, I remain.

Sincerely yours,

Herbert L. Clarke

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation)
- Stamp, *Warm-ups + Studies*, Ex. 4 (on trumpet; abbr. “Stp”; 1 block)
- Long tones: Gordon, Week 17, part I, II (repeat from last week; 3 blocks).

Minute Drills: Single Tongue=104; K Tongue=98 (3 blocks each)

Lip Flexibilities: Bai Lin *Lip Flexibilities*, Sections I, II, III and V; OR Walter Smith *Lip Flexibilities*, #1-4, 6 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

Technical I: Claude Gordon, Week 17, part IV only, (Clarke Technical 6th study with etude, vary articulation, 1 block).
Shuebruk, *Complete Tongue Trainers*, pp. 20-21 (“STT”)

Technical II: Willey, *Scale Force*, pp. 10-13 (“WSF”; 4 blocks)

Technical Literature I: Sachse transposition etudes #19 (try on B-flat and C trumpet; 1 block); Brandt, Etude #6 (2 blocks); Charlier, Transcendental Etude #6 (“ChTE”; 3 blocks); Arban, Ph p. 222, #103-105 (1 block); Arban, Fantasie #4, p. 313 “Variations on a Tyrolean Song” (repeat from last week; 3 blocks)

Technical Literature II:
Orchestral Excerpts: Wagner, *Parsifal* Prelude (repeat from last week; 3 blocks). Review previous excerpts on a regular schedule (2 blocks)
Jazz licks, Willey, p. 88, ii/V/I Melodies, #6 (2 blocks)

Literature: Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Use quality control techniques, such as insisting on 3 to 5 “perfect” times in a row (depending on the length of the passage or movement).

Ear Training: Relative Pitch, Level 4, lesson 27 (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 6 schedule—you plan your own practice

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Week 7

Barbara Butler, in a 2006 ITG Conference Seminar, listed some common traits of her many students that have “made it” into principal positions:
These were the students with fierce determination and an incredible focus while playing. All of them were in a hurry to be good and had a very fast learning curve. And when it came time to try something new, they were the first to jump in line. Not only did they work harder than others around them, they were their own teachers much of the time. Their attention to detail and continuous effort gave them the edge they needed to succeed. [from ITG coverage on the following web page: http://www.trumpetguild.org/2006conference/thur/303.html]

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation)
- Stamp, *Warm-ups + Studies*, Ex. 4 (on trumpet; abbr. “Stp”; 1 block)
- Long tones: Gordon, Week 18, part I, II (repeat from last week; 3 blocks).

Minute Drills: Single Tongue=104; K Tongue=98 (3 blocks each)

Lip Flexibilities: Bai Lin *Lip Flexibilities*, Sections I, II, III and V; OR Walter Smith *Lip Flexibilities*, #1-4, 7 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)
Technical I: Claude Gordon, Week 18, part IV only, (Clarke Technical 7th study with etude, vary articulation, 1 block).
Shuebrik, Complete Tongue Trainers, pp. 22-23 (“STT”)
Technical II: Willey, Scale Force, pp. 14-15 (“WSF”; Church Modes, i-vii; 4 blocks)
Technical Literature I: Sachse transposition etudes #20 (try on B-flat and C trumpet; 1 block); Brandt, Etude #7 (2 blocks); Charlier, Transcendental Etude #7 (“ChTE”; 3 blocks); Arban, Ph p. 223, #106-108 (1 block); Arban, Fantasie #5, p. 317 “Variations on a song Vois-tu la nege qui brille” (3 blocks)
Technical Literature II:
Orchestral Excerpts: Bizet, Carmen Prelude (repeat from last week; 3 blocks). Review previous excerpts on a regular schedule (2 blocks)
Jazz licks, Willey, p. 89, ii/V/I Melodies, #7 (2 blocks)
Literature: Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Use quality control techniques, such as insisting on 3 to 5 “perfect” times in a row (depending on the length of the passage or movement).
Ear Training: Relative Pitch, Level 4, lesson 27 (5 blocks; repeat from last week)
Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

Suggested Week 7 schedule—you plan your own practice

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Week 8

Try to remember the many tools to be your best.

Trumpet Practice Tools are the most obvious:

1. Isolation (fingers, air issues, tongue, buzzing, small passages)
2. Repetition (back to quality control—mental and muscle memory)
3. Use of tempo (speed of ease, slow progress over weeks and months)
4. Varying elements (rhythms, articulations, ornaments)
5. Recording for instant objective feed-back
6. Memorization

Also, **General (life-skill) Tools** can be very helpful and are requirements for very high-level trumpeters, but they are very difficult to instill in a student:

1. Thoughtful organization and preparation of practice materials
2. A process-oriented approach to continued fundamental improvement (and a good sense of how much improvement is really possible so as not to overdo certain aspects)
3. Desire to balance and vary materials
4. Habit of keeping a journal
5. Fierce desire and insistence for high quality
6. Willingness to try something new
7. Patience
8. Balance of intuitive and analytical styles of problem solving
9. Consistency of practice habits
10. Desire to be well rounded as musician (good ear, good rhythm, good improvisational skills)
11. Desire to listen to a lot of good music

**Assignments:**

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation—use your imagination!)
- Stamp, *Warm-ups + Studies*, Ex. 4 (on trumpet; abbr. “Stp”; 1 block)
- Long tones: Gordon, Week 19, part I, II (3 blocks).

**Minute Drills:** Single Tongue=105; K Tongue=99 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and V; OR Walter Smith *Lip Flexibilities*, #1-4, 8 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 19, part IV only, (Clarke Technical 8th study with etude, vary articulation, 1 block).

Shuebruk, *Complete Tongue Trainers*, pp. 24-26 (“STT”)

**Technical II:** Willey, *Scale Force*, pp. 14-15 (“WSF”; AMM modes, i-vii; 4 blocks; vary articulation)

**Technical Literature I:** Sachse transposition etudes #21 (try on B-flat and C trumpet; 1 block); Brandt, Etude #8 (2 blocks); Charlier, Transcendental Etude #8 (“ChTE”; 3 blocks); Arban, Ph p. 224, #109-111 (1 block); Arban, Fantasie #5, p. 317 “Variations on a song Vois-tu la nege qui brille” (repeat from last week; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Gershwin, *Piano Concerto in F* (3 blocks). Review previous excerpts on a regular schedule (2 blocks)

Jazz licks, Willey, p. 90, ii/V/I Melodies, #8 (2 blocks)

**Literature:** Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Use quality control techniques, such as insisting on 3 to 5 “perfect” times in a row (depending on the length of the passage or movement).

**Ear Training:** Relative Pitch, Level 4, lesson 28 (5 blocks)

Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

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Suggested Week 8 schedule—you plan your own practice

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<tr>
<th>Day</th>
<th>L/MP</th>
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<th>Flex</th>
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<th>Tech II</th>
<th>Tech Lit I</th>
<th>Tech Lit II</th>
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**Week 9**

“We can never really be prepared for that which is wholly new. We have to adjust ourselves, and every radical adjustment is a crisis in self-esteem: we undergo a test, we have to prove ourselves. It needs subordinate self-confidence to face drastic change without inner trembling.”—Eric Hoffer (1902-1983), American philosopher and social writer.

In my opinion, every time we start to learn a new solo piece, or try a different routine, or make an embouchure change, we also have a radical adjustment. Trust yourself.

**Assignments:**

**Long tones/Mouthpiece:**

- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation—use your imagination!)
• Stamp, *Warm-ups + Studies*, Ex. 5 (on trumpet; abbr. “Stp”; 1 block)
• Long tones: Gordon, Week 19, part I, II (repeat from last week; 3 blocks).

**Minute Drills:** Single Tongue=105; K Tongue=99 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and V; OR Walter Smith *Lip Flexibilities*, #1-4, 8 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 19, part IV only, (Clarke Technical 8th study with etude, vary articulation, 1 block).

Shuebruk, *Complete Tongue Trainers*, pp. 29-30 (“STT”); keep in mind that in this day and age, we double and triple tongue usually a bit smoother than 90 years ago. For example, we pronounce “dah gah” for the default double tongue. Nevertheless, we eventually must master the crisper, earlier style “tu ku”.

**Technical II:** Willey, *Scale Force*, pp. 15-19 (“WSF”; vary articulation; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #22 (try on B-flat and C trumpet; 1 block); Brandt, Etude #9 (2 blocks); Charlier, Transcendental Etude #9 (“ChTE”; 3 blocks); Arban, Ph p. 225, #112-115 (1 block); Arban, Fantasie #6, p. 320 “Cavatina and Variations” (3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Gershwin, *Piano Concerto in F* (repeat from last week; 3 blocks).

Review previous excerpts on a regular schedule (2 blocks)

Jazz licks, Willey, p. 91, ii/V/I Melodies, #9 (2 blocks)

**Literature:** Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Use quality control techniques, such as insisting on 3 to 5 “perfect” times in a row (depending on the length of the passage or movement).

**Ear Training:** Relative Pitch, Level 4, lesson 28 (5 blocks; just one week)

Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

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**Suggested Week 9 schedule—you plan your own practice**

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26
Week 10

Psychosis (from the Greek, "psyche", for mind or soul, and "-osis", for abnormal condition) literally means abnormal condition of the mind, and is a generic psychiatric term for a mental state often described as involving a "loss of contact with reality". People suffering from psychosis are said to be psychotic.

Trumpet players usually are not psychotic, per se; however, I do see perfectly sane-looking trumpeters not in touch with the reality of their playing. Get in touch.

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation—use your imagination!)
- Stamp, *Warm-ups + Studies*, Ex. 6 (in all major scales—see instructions on p. 4; abbr. “Stp”; 1 block)
- Long tones: Gordon, Week 20, part I, II (3 blocks).

**Minute Drills:** Single Tongue=106; K Tongue=100 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and V; OR Walter Smith *Lip Flexibilities*, #1-4, 9 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 20, part IV only, (Clarke Technical 9th study with etude, try single and double tongued, 1 block).

Shuebruk, *Complete Tongue Trainers*, pp. 31-32 (“STT”);

**Technical II:** Willey, *Scale Force*, pp. 20-21 (“WSF”; church modes, i-vii; vary articulation; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #23 (try on B-flat and C trumpet; 1 block); Brandt, Etude #10 (2 blocks); Charlier, Transcendental Etude #10 (“ChTE”; 3 blocks); Arban, Ph p. 226, #116-118 (1 block); Arban, Fantasie #6, p. 320 “Cavatina and Variations” (repeat from last week; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Brahms, Symphony No. 2 (look at both 1st and 2nd parts; 3 blocks).
Review previous excerpts on a regular schedule (2 blocks)

Jazz licks, Willey, p. 92, ii/V/I Melodies, #10 (2 blocks)

**Literature:** Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Use quality control techniques, such as insisting on 3 to 5 “perfect” times in a row (depending on the length of the passage or movement).

**Ear Training:** Relative Pitch, Level 4, lesson 29 (5 blocks; just 1 week)
Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 10 schedule—you plan your own practice

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Week 11

I frequently hear from my students that I assign too much. I think that they mean that they either do not have time or the lip to practice as much material as I assign on a weekly basis. I am particularly interested in addressing the second possibility—that the lips simply get overwhelmed by all of the scales, lip flexibilities, long tones, etudes, and other material in each lesson. I think we can all reduce our “lip time” while keeping up a fairly extensive practice schedule. The important thing to remember is that we are musicians first and trumpeters second. Being a musician means developing the “ear,” or mind, first and foremost. Harold Hill, in *The Music Man*, was partially on the right track when he proposed that the students of River City learn their music by the “Think System.” Of course we need to practice actually on the trumpet with our lips and fingers, but we cannot put in the kinds of hours that it takes to be a great musician on the trumpet—the kind of hours that pianists and violinists routinely put in on the road to greatness (remember in *Trumpet Building Blocks, Year One*, the subject of 10,000 hours of practice, which leads to mastery?). The reason is because the trumpet demands too much from our bodies to duplicate what the pianists and violinists do. Here are some ideas that might help:

1. On long tone routines, try playing only every other phrase. During rests, concretely imagine your tone playing the skipped material.
2. Spend up to about 50% of your articulation practice as vocalized study that you do away from the trumpet. Try to alternate back and forth between articulation on the trumpet and away from the trumpet. In this way, you will better duplicate good articulation when vocalizing. Herbert L. Clarke did a lot of this.
3. Practice every other Clarke study with trumpet in had while vocalizing the study. This works equally well for other scale studies such as in the Willey book. Try to stay on pitch.
4. Mentally practice some of the transposition studies with trumpet in hand or by doing fingerings on another surface. Stay on pitch. Listen to your solos and excerpts frequently for inspiration.

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation—use your imagination, but have definite goals.)
- Stamp, *Warm-ups + Studies*, Ex. 6 (in all major scales—see instructions on p. 4; abbr. “Stp”; 1 block)
- Long tones: Gordon, Week 20, part I, II (repeat from last week; 3 blocks).

**Minute Drills:** Single Tongue=106; K Tongue=100 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and V; OR Walter Smith *Lip Flexibilities*, #1-4, 9 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I:** Claude Gordon, Week 20, part IV only, (Clarke Technical 9th study with etude, try single and double tongued and work on #185 and 186 triple tongued, 1 block).

**Technical Literature I:** Sachse transposition etudes #24 (try on B-flat and C trumpet; 1 block); Brandt, Etude #11 (2 blocks); Charlier, Transcendental Etude #11 (“ChTE”; 3 blocks); Arban, Ph p. 227, #119-121 (1 block); Arban, Fantasie #7, p. 323 “Air Varié on a Folk Song: The Little Swiss Boy” (3 blocks)

**Technical Literature II:**
- Orchestral Excerpts: Brahms, *Symphony No. 2* (repeat from last week; look at both 1st and 2nd parts; 3 blocks). Review previous excerpts on a regular schedule (2 blocks)
- Jazz licks, Willey, p. 93, ii/V/I Melodies, #11 (2 blocks)

**Literature:** Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Use quality control techniques, such as insisting on 3 to 5 “perfect” times in a row (depending on the length of the passage or movement). Juries are probably coming up quickly now in the semester!

**Ear Training:** Relative Pitch, Level 4, lesson 30 (5 blocks)

Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)
Suggested Week 11 schedule—you plan your own practice

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<th>Day</th>
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**Week 12**

It is good trumpet practicing to change “bad” behaviors. We look for them all the time—late off ties, out of tune playing, tight sound, clumsy tonguing, mediocre work ethics, not listening to our colleagues, and, of course, missed notes! But I wonder if we are looking at the wrong thing? Could not the bad behaviors merely be a ruse, a smoke-screen, or a symptom of an underlying problem that we may not even be consciously aware of? I am not saying that it is okay to excuse these behaviors. We are still responsible for what we do on the trumpet. We must suffer the consequences of our behavior, which means that we do not meet the expectations of the composer, that we do not move our audience, and that we do not win our audition. We must ask ourselves, however, at what level can we actually change things:

Are we anxious about our study, practice, performance, or social environment? If we are, can we address the anxiety?

Are our minds or environment cluttered? Does this inhibit our focus? Can we clean up and get focused?

Do we need more or less stimulus, in the form of exercise or a calm practice room? Let’s treat our body right and give it the good stuff it needs.

Do we muddle through the day without accomplishing anything on the trumpet?

Do we spend enough time planning our practice? Keeping a practice journal can help make us more aware of our practice.

Do we have the most basic musical skills mastered—skills such as good ears, good rhythm, good style(s), good memory, and good sight-reading? Remember that we are musicians first and trumpeters second.

**Assignments:**

**Long tones/Mouthpiece:**
• Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation—use your imagination, but have definite goals.)
• Stamp, *Warm-ups + Studies*, Ex. 6 (in all major scales—see instructions on p. 4; abbr. “Stp”; 1 block)
• Long tones: Gordon, Week 21, part I, II (3 blocks).

**Minute Drills**: Single Tongue=106; K Tongue=100 (3 blocks each)

**Lip Flexibilities**: Bai Lin *Lip Flexibilities*, Sections I, II, III and V; OR Walter Smith *Lip Flexibilities*, #1-4, 10 (practice about 20-30 minutes per block—try for greater smoothness and security, not necessarily speed; 2 blocks)

**Technical I**: Shuebruk, *Complete Tongue Trainers*, pp. 36-37 (“STT”;)

**Technical II**: Willey, *Scale Force*, pp. 22-25 (“WSF”; 4 blocks)

**Technical Literature I**: Sachse transposition etudes #25 (try on B-flat and C trumpet; 1 block); Brandt, Etude #12 (2 blocks); Charlier, Transcendental Etude #12 (“ChTE”; 3 blocks); Arban, Ph p. 228, #122-123 (1 block); Arban, Fantasie #7, p. 323 “Air Varié on a Folk Song: The Little Swiss Boy” (repeat from last week; 3 blocks)

**Technical Literature II**:
Orchestral Excerpts: Stravinsky, *Firebird Overture* (3 blocks). Review previous excerpts on a regular schedule (2 blocks)

Jazz licks, Willey, p. 94, ii/V/I Melodies, #12 (2 blocks)

**Literature**: Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Use quality control techniques, such as insisting on 3 to 5 “perfect” times in a row (depending on the length of the passage or movement). Juries are probably coming up quickly now in the semester!

**Ear Training**: Relative Pitch, Level 4, lesson 31 (5 blocks)

Perfect Pitch, work at your own pace (3 blocks—“P”—absorb at your leisure—you will probably progress at widely different speeds)

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

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Week 13

Some trumpeters who are practicing with Trumpet Building Blocks probably wonder why they need to practice so much, do ear training, keep a log, and listen so much. After all, the naturally gifted ones rise to the surface anyway, don’t they? What’s the use of putting in all this time? Well, I can think of some very good reasons:

1. You’re cultivating a habit of practice that’s productive in the long term and the short term
2. You’re becoming cultured in your ears by working on ear training
3. You’re learning how to really organize yourself and become a disciplined human being—often, interestingly enough, the opposite of many so-called “naturals”
4. You’re developing your style by listening to others

Even if each of us has a pre-determined range of capability on the trumpet, this is far outweighed by the plasticity of our brain and muscles when trained really well. ANYTHING IS POSSIBLE! Nevertheless, I am not just interested in seeing you succeed on the trumpet. I am actually most interested in seeing you become a creative, capable, organized and thoughtful human being. So, get going on being an authentic human!

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation—I try to practice half of the time vocalizing, rather than buzzing, the articulation. This keeps my lips fresh for the rest of the day.)
- Stamp, Warm-ups + Studies, Ex. 3a (1 block)
- Long tones: Gordon, Week 21, part I, II (repeat from last week; 3 blocks).

**Minute Drills:** Single Tongue=106; K Tongue=100 (3 blocks each)

**Lip Flexibilities:** Bai Lin Lip Flexibilities, Sections I, II, III and VI (change from last week); OR Walter Smith Lip Flexibilities, #1-4, 10 (practice about 20-30 minutes per block—try for greater smoothness and security; there must be tone between the notes, and the movement smoothly and quickly settles after arriving at the goal note; 2 blocks)

**Technical I:** Shuebuck, Complete Tongue Trainers, pp. 38-39 (“STT”;)

**Technical II:** Willey, Scale Force, pp. 26-27 ("WSF"); church modes i-vii; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #26 (mentally practice some of the transpositions—this keeps the lips fresh; 1 block); Brandt, Etude #13 (2 blocks); Charlier, Transcendental Etude #13 (“ChTE”; 3 blocks); Arban, Ph p. 229, #124-126 (1 block); Arban, Fantasie #8, p. 327 “Caprice and Variations” (3 blocks)

**Technical Literature II:**
- Orchestral Excerpts: Stravinsky, Firebird Overture (repeat from last week; 3 blocks).
  - Review previous excerpts on a regular schedule (5 blocks)
- Jazz licks, Willey, p. 95, Blues melodies in C (2 blocks)

**Literature:** Solo(s) of choice (4 blocks) listen to recording(s) of your solos. Use quality control techniques, such as insisting on 3 to 5 “perfect” times in a row (depending
on the length of the passage or movement). Juries are coming up quickly now in the semester!

**Ear Training:** Relative Pitch, Level 4, lesson 32 (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

**Suggested Week 13 schedule—you plan your own practice**

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**Week 14**

Having priorities of your practice material will help you decide what to practice when you cannot get around to everything in a week. Those priorities depend a lot on what projects a trumpeter has on his or her agenda and also on how his or her “chops” are feeling.

Here is how I might view my priorities in a typical weekly lesson plan:
1. Get at least 2 blocks of long tones
2. 2 to 3 blocks of Solo literature
3. Etudes—do at least one
4. Articulation exercises—2 to 3 blocks
5. Ear training—try to get in at least 4 30-minute sessions a week
6. Technique (scales, etc.)—at least one block
7. Lip flexibilities—you can get by without any lip flexibilities in a week

You should be finishing up with the semester. Take a small break, get ready for any Holiday gigs you might have. Order new music. Try new things. Transcribe a new jazz solo. Refresh yourself.
Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—on the minute drills, vary articulation—I try to practice half of the time vocalizing, rather than buzzing, the articulation. This keeps my lips fresh for the rest of the day.)
- Stamp, *Warm-ups + Studies*, Ex. 3a (1 block)
- Long tones: Gordon, Week 22, part I, II (play in this alternating fashion: on trumpet, vocalize, on mouthpiece, vocalize, etc.—with keyboard (or, less helpful, a tuner) to keep your place!; 3 blocks).

**Minute Drills:** Single Tongue=106; K Tongue=100 (3 blocks each)

**Lip Flexibilities:** Bai Lin *Lip Flexibilities*, Sections I, II, III and VI (repeat from last week); OR Walter Smith *Lip Flexibilities*, #1-4; 2 blocks)

**Technical I:** Shuebruk, *Complete Tongue Trainers*, pp. 40-42 (“STT”)

**Technical II:** Willey, *Scale Force*, pp. 26-27 (“WSF”; AMM modes i-vii; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #27 (mentally practice some of the transpositions—this keeps the lips fresh; 1 block); Brandt, Etude #14 (2 blocks); Charlier, Transcendental Etude #14 (“ChTE”; 3 blocks); Arban, Ph p. 230, #127-129 (1 block); Arban, Fantasie #8, p. 327 “Caprice and Variations” (repeat from last week; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Review previous excerpts on a regular schedule (2 blocks)

**Jazz licks**, Willey, p. 96, Blues melodies in F (2 blocks)

**Literature:** If you are where I think you are in your studies, your juries are over, or, almost over. Congratulations! Now, you should be considering new repertoire. Order music if you need to. 3 blocks.

**Ear Training:** Relative Pitch, Level 4, lesson 33—exam (pass exam)

Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)
# Suggested Week 14 schedule—you plan your own practice

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Year Two, Second Semester

Goals for Second Semester:
1. 7 Gordon long-tone routines
2. Single tongue up to 111
3. Work on other tonguing
4. Improve more in lip flexibility; work on lip trills
5. Master 18 etudes, about 5 solo piece movements; 6 new orchestral excerpts; 14 jazz “licks”; 20 Arban “Art of Phrasing” vocalizes; and 9 transposition etudes
6. Finish the Relative Ear training course

Week 15

I hope you are coming back to the trumpet and the new semester with freshness and excitement. There is so much to do.

I am introducing this semester the Shuebruk *Complete Shuebruk Lip Trainers* and the new things that are covered in the Gordon *Systematic Approach* as we continue to piggy-back off of Gordon’s example: the Colin *Advanced Lip Flexibilities* (Complete) and the Clarke *Characteristic Studies*.

You will continue to proceed very slowly through the Gordon (about two weeks per lesson). Tonguing speed will increase at less frequent intervals. Some new things that are introduced will seem easy, but if there are any weak areas in your ability, then they will be exposed by the relative simplicity of some of these “easy” exercises (such as in some of the Shuebruk Lip Trainers).

You will continue to learn the staple repertoire of etudes and exercises. Becoming a good musician requires in part a large repertoire of music, and etudes help to fill that need.

Assignments:

Long tones/Mouthpiece:
- **Mouthpiece**: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- **Stamp, Warm-ups + Studies**, Ex. 3b (1 block)
- **Long tones**: Gordon, Week 22, part I, II (play in this alternating fashion: on trumpet, vocalize, on mouthpiece, vocalize, etc.—with keyboard (or, less helpful, a tuner) to keep your place; 3 blocks).

Minute Drills: Single Tongue=107; K Tongue=101 (3 blocks each)

Lip Flexibilities: Bai Lin *Lip Flexibilities*, Sections I, II, III and VII (change); OR Walter Smith *Lip Flexibilities*, #1-4; 2 blocks

Technical I: Shuebruk, *Complete Tongue Trainers*, pp. 43-45 (“STT”; 1 block);
Shuebruk, *Complete Lip Trainers*, p. 6 (“SLT”; 1 block)

Technical II: Willey, *Scale Force*, pp. 28-31 (“WSF”; 4 blocks)
Technical Literature I: Sachse transposition etudes #28 (mentally practice some of the transpositions—this keeps the lips fresh; 1 block); Brandt, Etude #15 (2 blocks); Charlier, Transcendental Etude #15 (“ChTE”; 3 blocks); Arban, Ph p. 231, #130-133 (1 block); Arban, Fantasie #9, p. 331 “Fantaisie and Variations on a German Theme” (3 blocks)

Technical Literature II:
Orchestral Excerpts: Shostokovich, Symphony No. 1, 1st and 3rd parts (2 blocks)
Jazz licks, Willey, p. 97, Blues melodies in Bb (2 blocks)

Literature: Solos—challenge yourself. 3 blocks.

Ear Training: Relative Pitch, Level 5, lesson 34 (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

Suggested Week 15 schedule—you plan your own practice

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Week 16

One other new we will be working out of (soon) is the Gekker Articulation Studies and the Rich Willey Trumpeter’s Guide to ii-v-i's and Trumpeter’s Guide to Minor ii-v-i's. Make sure by now, you are getting all of your new material for this semester (solos, methods, etc.).

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Stamp, Warm-ups + Studies, Ex. 3b (1 block)
• Long tones: Gordon, Week 23, part I, II (play in this alternating fashion: on
trumpet, vocalize, on mouthpiece, vocalize, etc.—with keyboard (or, less
helpful, a tuner) to keep your place; 3 blocks).

**Minute Drills:** Single Tongue=107; K Tongue=101 (3 blocks each)

**Lip Flexibilities:** Colin, Lip Flexibilities, #1-5 (“CLF”; 2 blocks)

**Technical I:** Shuebuk, *Complete Tongue Trainers*, pp. 46-48 (“STT”; 1 block);
Shuebuk, *Complete Lip Trainers*, p. 7 (“SLT”; 1 block)

**Technical II:** Willey, *Scale Force*, pp. 32-33 (“WSF”; church modes i-vii; finger and
vocalize often in lieu of actual playing; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #29 (mentally practice some of the
transpositions—this keeps the lips fresh; 1 block); Brandt, Etude #16 (2 blocks);
Charlier, Transcendental "Etude #16 ("ChTE"; 3 blocks); Arban, Ph p. 232, #134-
135 (1 block); Arban, Fantasie #9, p. 331 “Fantaisie and Variations on a German
Theme” (3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Shostokovich, *Symphony No. 1*, 1st
and 3rd parts (repeat from last
week; 2 blocks)

Jazz licks, Willey, p. 98, Blues melodies in Eb (try it mentally!; 2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, lesson 35 (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established
Perfect Pitch, then work on transcribing by ear and memory—without writing notes
down—jazz or classical solos)

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

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**Week 17**
One illusion that I sometimes entertain is that I, in all of my trumpet wisdom, know just how to tease all of that talent out of every student. All they have to do is to just follow my advice. Of course, this is a fallacy. No matter how organized I make my assignments, or how clearly I demonstrate a passage of repertoire in a lesson, progress is totally up to you, the student. Not me, the teacher. You need to make your own choices about what is important to you and about how you are going to spend your time. That is why I urge you to re-organize my practice suggestions each week and make it work for your own particular situation. I also urge you to listen, listen, listen.

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Stamp, *Warm-ups + Studies*, Ex. 3b (1 block)
- Long tones: Gordon, Week 23, part I, II (repeat from last week; play in this alternating fashion: on trumpet, vocalize, on mouthpiece, vocalize, etc.—with keyboard (or, less helpful, a tuner) to keep your place; 3 blocks).

**Minute Drills:** Single Tongue=107; K Tongue=101 (3 blocks each)

**Lip Flexibilities:** Colin, Lip Flexibilities, #1-5 (“CLF”; 2 blocks)

**Technical I:** Gekker Articulation Studies (“GAS”; read Introduction, work on #1, alternate between the three styles (legato, staccato, marcato); Shuebruk, *Complete Lip Trainers*, p. 8 (“SLT”; 1 block)

**Technical II:** Willey, *Scale Force*, pp. 32-33 (“WSF”; AMM modes i-vii; finger and vocalize often in lieu of actual playing; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #30 (mentally practice some of the transpositions—this keeps the lips fresh; 1 block); Brandt, Etude #17 (2 blocks); Charlier, Transcendental "Etude #17 (“ChTE”); 3 blocks); Arban, Ph p. 233, #136-137 (1 block); Arban, Fantasie #9, p. 331 “Fantaisie and Variations on a German Theme” (3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Gershwin, *An American in Paris* (2 blocks)
Jazz licks, Willey, p. 99, Blues melodies in Ab (try it mentally!; 2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, lesson 36 (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

Suggested Week 17 schedule—you plan your own practice
Week 18

I have been watching the 2010 Winter Olympics, and I heard Apolo Ohno, the famous American short-track speed skater say this about his training regimen: “Before you go to sleep each night, ask yourself this question: Did you do everything you could today to be at your very best?” I feel that is a very good question to ask yourself. It’s a simple litmus test of your practice for the day. Try it.

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Stamp, Warm-ups + Studies, Warm-up III (“stay down” during ascending passages and “stay up” for descending lines; 1 block)
- Long tones: Gordon, Week 24, part I, II (play in this alternating fashion: on trumpet, vocalize, on mouthpiece, vocalize, etc.—with keyboard (or, less helpful, a tuner) to keep your place; 3 blocks).

Minute Drills: Single Tongue=107; K Tongue=101 (3 blocks each)

Lip Flexibilities: Colin, Lip Flexibilities, #6-9 (“CLF”; 2 blocks)

Technical I: Gekker Articulation Studies (“GAS”; read Introduction, work on #2, alternate between the three styles (legato, staccato, marcato); Shuebruk, Complete Lip Trainers, p. 9-14 (“SLT”; just look at and absorb; 1 block)

Technical II: Willey, Scale Force, pp. 34-37 (“WSF”; 4 blocks)

Technical Literature I: Sachse transposition etudes #31 (mentally practice some of the transpositions—this keeps the lips fresh; 1 block); Brandt, Etude #18 (2 blocks);
Charlier, Transcendental Etude #18 ("ChTE"; 3 blocks); Arban, Ph p. 234, #138-139 (1 block); Arban, Fantasie #10, p. 335 “Variations on a Favorite Theme” (3 blocks)

Technical Literature II:
Orchestral Excerpts: Gershwin, An American in Paris (2 blocks)
Jazz licks, Willey, p. 100, Blues melodies in Db (try it mentally!; 2 blocks)

Literature: Solos. 3 blocks.

Ear Training: Relative Pitch, Level 5, lesson 37 (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established
Perfect Pitch, then work on transcribing by ear and memory—without writing
notes down—jazz or classical solos)

Suggested Week 18 schedule—you plan your own practice

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<td>ST (107), KT (101)</td>
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| Day 2 | MP to 28 | WSF p. 34 | ChTE18 | R37 |

| Day 3 | CG24, I, II | ST, KT | CLF #6-9 | GAS #2 | WSF p. 35 | AF10 | L: W100 | S | P, R |

| Day 4 | StpIII | WSF p. 36 | Br18; AF10 | O | R |

| Day 5 | CG24, I, II | CLF #6-9 | ChTE18 | R |

| Day 6 | MP | ST, KT | WSF p. 37 | ChTE18 | L, O | S | PR |

| Day 7 | | | | | | |

Week 19

Continuing with more 2010 Winter Olympic inspirations, I want to quote the men’s gold medalist in individual figure skating, Evan Lysacek, who speaks to his dedication: "My life is pretty much the same every day," admits figure skater. "I wake up, I go work out, I go home, I shower, I train all day, I work out again, have dinner and go to sleep. Because it's an individual sport, I don't really interact that much with other people; I don't see friends as much as I would like to." He was asked why he went through his whole short routine on the day of actual competition (most of the other competitors opted to only go over a portion of their routine, since they feared they would be too tired), and he answered that it was not a big deal: he normally goes through his routine four times every day. Thus, on the day of competition, going through once for a warm up and then again for the competition is not that demanding. If we want to be a good trumpet soloist, we have to have the same dedication as Mr. Lysacek. The fitness that we want to achieve takes a really long time to build up to, but it is worth the drudgery if we want to not fade in a recital. We need fitness to:
1. play louder, higher, and, interestingly, softer
2. practice more frequently (which translates to a more polished performance)
3. have stamina right up to the end of the performance
4. have confidence

The real trick is to re-frame the whole concept of drudgery. Repeat the following as often as necessary: “I am incredibly fortunate to be a trumpeter. Therefore, I get to enjoy long practices throughout the day and week.” Those that can wrap their brains around that approach will succeed.

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Stamp, *Warm-ups + Studies*, Warm-up III (“stay down” during ascending passages and “stay up” for descending lines; 1 block)
- Long tones: Gordon, Week 24, part I, II (play in this alternating fashion: on trumpet, vocalize, on mouthpiece, vocalize, etc.—with keyboard (or, less helpful, a tuner) to keep your place; 3 blocks).

**Minute Drills:** Single Tongue=108; K Tongue=102 (3 blocks each); Or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

**Lip Flexibilities:** Colin, Lip Flexibilities, #6-9 (“CLF”; 2 blocks)

**Technical I:** Gekker Articulation Studies (“GAS”; work on #3, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, *Complete Lip Trainers*, p. 17-24 (“SLT”; 2 blocks);

**Technical II:** Willey, *Scale Force*, pp. 38-39 (“WSF”; church modes i-vii; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #32 (mentally practice some of the transpositions—this keeps the lips fresh; 1 block); Brandt, Etude #19 (2 blocks); Charlier, Transcendental Etude #19 (“ChTE”; 3 blocks); Arban, Ph p. 235, #140-141 (1 block); Arban, Fantasie #10, p. 335 “Variations on a Favorite Theme” (repeat from last week; 3 blocks)

**Technical Literature II:**
- Orchestral Excerpts: Mahler, *Symphony #2* (1st, 2nd, and offstage parts; 2 blocks)
- Jazz licks, Willey, p. 101, Blues melodies in F# (try it mentally!; 2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, lesson 38 (5 blocks)

Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

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

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The famous pedagogue, Bill Adam, said in a 1975 clinic, “As I have matured, my thoughts have changed about the percentages in a well-balanced sound system. Many years ago, I felt that the mind was probably responsible for fifty per cent of the playing of the trumpet, and the other fifty percent was divided equally into twenty-five percent for the embouchure [and twenty-five percent for the air]. A few years later I still had retained the thought that the mind was responsible for fifty per cent, but the breath had increased to forty per cent and the embouchure had decreased to ten per cent. Today I believe that ninety per cent of all playing is mental and the last ten per cent of the physical will be divided into nine percent breath and one per cent embouchure. I really believe that the acceleration of the air has tremendous value as to the releasing of the necessary tensions that make it possible for long time endurance and a beautiful sound.”

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Stamp, *Warm-ups + Studies*, Warm-up III (“stay down” during ascending passages and “stay up” for descending lines; 1 block)
- Long tones: Gordon, Week 24, part I, II (repeat; 3 blocks).

**Minute Drills:** Single Tongue=108; K Tongue=102 (3 blocks each); Or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

**Lip Flexibilities:** Colin, Lip Flexibilities, #6-9 (“CLF”; 2 blocks)

**Technical I:** Gekker Articulation Studies (“GAS”; work on #4, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, *Complete Lip Trainers*, p. 25-26 (“SLT”; 2 blocks);

**Technical II:** Willey, *Scale Force*, pp. 38-39 (“WSF”; AMM modes i-vii; 4 blocks)
**Technical Literature I:** Sachse transposition etudes #33 (mentally practice some of the transpositions—this keeps the lips fresh; 1 block); Brandt, Etude #20 (2 blocks); Charlier, Transcendental Etude #20 (“ChTE”; 3 blocks); Arban, Ph p. 236, #142 (1 block); Arban, Fantasie #11, p. 335 “Carnival of Venice” (3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Mahler, Symphony #2 (repeat; 1<sup>st</sup>, 2<sup>nd</sup>, and offstage parts; 2 blocks)
Jazz licks, your choice—make up a blues lick (2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, review past lessons as needed (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

**Suggested Week 20 schedule—you plan your own practice**

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<td>ChTE20</td>
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**Week 21**

This week (in March of 2010) I took in a few events at the National Trumpet Competition. I heard a masterclass given by Ryan Anthony, Principal Trumpet of the Dallas Symphony Orchestra, former member of the Canadian Brass and a dear friend of mine. Ryan quickly grew into a very fine trumpeter at a very young age and would easily be categorized as a “natural” musician. While he has a different perspective than most of us he had some very important words of wisdom. He admitted he really only loved performing and playing around on the trumpet, but that he hated practicing. It was only for the love of performing that he submitted himself to the necessary drudgery of practice. Since most serious practice deals with working on our weaknesses, he rightly pointed out that we are usually in a state of depression when practicing this way. So, to deal with this, Ryan tries to end the day with some sort of piece he knows he can play and
loves playing, so that he feels good about himself when he puts the horn away. I like that idea.

**Assignments:**

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 25, part I, II (3 blocks).

**Minute Drills:** Single Tongue=108; K Tongue=102 (3 blocks each); or, as an alternative, revisit the Shuebuk Complete Tongue Trainers at the tempos above.

**Lip Flexibilities:** Colin, Lip Flexibilities, #10-12 (“CLF”; 2 blocks)

**Technical I:** Gekker Articulation Studies (“GAS”; work on #5, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebuk, *Complete Lip Trainers*, p. 27-31 (“SLT”; 2 blocks)

**Technical II:** Willey, *Scale Force*, pp. 40-43 (“WSF”; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #34 (1 block); Brandt, Etude #21 (2 blocks); Charlier, Transcendental Etude #21 (“ChTE”; 3 blocks); Arban, Ph p. 237, #143 (1 block); Arban, Fantasie #11, p. 335 “Carnival of Venice” (repeat from last week; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Mahler, *Symphony #2* (repeat; 1st, 2nd, and offstage parts; 2 blocks)
Jazz licks, Willey, p. 102, Blues melodies in B (2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, (work on any weak areas, 5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

**Suggested Week 21 schedule—you plan your own practice**

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**Week 22**
In my recent research I have become aware of the functions, abilities, and limitations of different parts of the brain. The conscious brain is good at time concepts, reasoning, logical decision-making, and symbolic thought. The subconscious brain does better at emotions, rapid and intuitive decisions, concrete images and sounds, and reflexive motion. Our conscious brain is like an adult. The subconscious is like a child typically no older than ten.

Ironically, in our practice habits, where we should be using our conscious, highly evolved part of our brain, we often act on emotion and habit. This results in procrastination, linear stress, or linear recovery (each of which weakens our fitness), and frustration. In our performances, on the other hand, where we should be relying on the habits formed and replicated in the unconscious brain, we often try to force the music, we consciously dictate details, instead of allowing the subconscious to integrate and holistically present our work.

Let’s reverse this tendency. Let’s take responsibility for our practice. This is the time to be an adult and make the right and responsible decisions. But during performances, our conscious brain needs to relax, let go of the details, and allow the subconscious brain to run the show. We need to have fun—like a child would.

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 25, part I, II (repeat from last week; 3 blocks).

**Minute Drills:** Single Tongue=109; K Tongue=103 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

**Lip Flexibilities:** Colin, Lip Flexibilities, #10-12 (“CLF”; 2 blocks)

**Technical I:** Gekker Articulation Studies (“GAS”); work on #6, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, Complete Lip Trainers, p. 32 (“SLT”; 2 blocks)

**Technical II:** Willey, Scale Force, pp. 44-45 (“WSF”; church modes; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #35 (1 block); Brandt, Etude #22 (2 blocks); Charlier, Transcendental Etude #22 (“ChTE”; 3 blocks); Arban, Ph p. 238, #144 (1 block); Arban, Fantasie #11, p. 335 “Carnival of Venice” (repeat from last week; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Schumann, Symphony #2 (2 blocks)
Jazz licks, Willey, p. 103, Blues melodies in E (2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, lesson 39 (5 blocks; for two weeks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

**Suggested Week 22 schedule—you plan your own practice**
"Writing about music is like dancing about architecture - it's a really stupid thing to want to do."

--Elvis Costello

Or is it? Perhaps we need a little imagination in our music making. One way to spice up our playing is to tap into our latent synesthesia, which is a neurological condition where stimulation of one sensory or cognitive pathway leads to automatic, involuntary experiences in a second sensory or cognitive pathway. So, for instance, we can imagine our tone in terms of taste or texture: like chocolate, salt, orange juice, or silky, rough, rubbery. Or, can we interpret a piece of music architecturally—laying a foundation in the first part, then building geometrically upon this foundation? Why can’t we learn a little baroque dance, so that we can bring that to our interpretation of a minuet or a gigue? Can we play orange, or blue, or red? What about changing color as we progress through a phrase? If we play in a convincingly emotional way, can we evoke that emotion or perhaps latent memories in the audience? This line of thought is really endless. We can try to play the music of the spheres, the music of minutiae, the music of science, the music of humours. We could play theatrically, poetically, historically, psychologically, or wherever our imagination takes us.

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 26, part I, II (3 blocks).

**Minute Drills:** Single Tongue=109; K Tongue=103 (3 blocks each); or, as an alternative, revisit the Shueburk Complete Tongue Trainers at the tempos above.
Lip Flexibilities: Colin, Lip Flexibilities, #13 (“CLF”; 2 blocks)

Technical I: Gekker Articulation Studies (“GAS”; work on #7, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, Complete Lip Trainers, p. 33 (“SLT”; 2 blocks)

Technical II: Willey, Scale Force, pp. 44-45 (“WSF”; AMM modes; 4 blocks)

Technical Literature I: Sachse transposition etudes #36 (1 block); Brandt, Etude #23 (2 blocks); Charlier, Transcendental Etude #23 (“ChTE”; 3 blocks); Arban, Ph p. 239, #145 (1 block); Arban, Fantasie #11, p. 335 “Carnival of Venice” (repeat from last week; 3 blocks)

Technical Literature II:
Orchestral Excerpts: Schumann, Symphony #2 (repeat; 2 blocks)
Jazz licks, Willey, p. 104, Blues melodies in A (2 blocks)

Literature: Solos. 3 blocks.

Ear Training: Relative Pitch, Level 5, lesson 39 (repeat from last week; 5 blocks)

Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

Suggested Week 23 schedule—you plan your own practice

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Week 24

Continuing on with the synesthesia theme, I would like to make a small homework assignment. I would like for you to imagine what color your perfect tone would be. It can be any color, no matter how fancy. Paint, draw, or print this color on a sheet of paper. Look at it while you do some simple long tones. Imagine yourself providing a soundtrack for the color you just created.
Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 26, part I, II (repeat from last week; 3 blocks).

Minute Drills: Single Tongue=110; K Tongue=104 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Lip Flexibilities: Colin, Lip Flexibilities, #13 (“CLF”; 2 blocks)
Technical I: Gekker Articulation Studies (“GAS”; work on #8, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, Complete Lip Trainers, p. 34-top of 35 (“SLT”; 2 blocks)
Technical II: Willey, Scale Force, pp. 46-49 (“WSF”; 4 blocks)
Technical Literature I: Sachse transposition etudes #37 (1 block); Brandt, Etude #24 (2 blocks); Charlier, Transcendental Etude #24 (“ChTE”; 3 blocks); Arban, Ph p. 240, #146 (1 block); Arban, Fantasie #12, p. 344 “Variations on a theme from Norma” (3 blocks)
Technical Literature II:
Orchestral Excerpts: Strauss, Also Sprach Zarathustra (2 blocks)
Jazz licks, Willey, p. 105, Blues melodies in D (2 blocks)

Literature: Solos. 3 blocks.

Ear Training: Relative Pitch, Level 5, lesson 40 (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

Suggested Week 24 schedule—you plan your own practice

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<th>Flex</th>
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<td>CG26, I, II</td>
<td></td>
<td></td>
<td>CLF #13</td>
<td>SLT p. 34</td>
<td>ChTE24</td>
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<td>Day 6</td>
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<td>ST, KT</td>
<td>WSF p. 49</td>
<td>ChTE24</td>
<td>L, O</td>
<td>S</td>
<td>PR</td>
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<tr>
<td>Day 7</td>
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</table>

Week 25
The second synesthesia assignment I would like to make deals with texture. I would like for you to imagine what texture your perfect tone would be. It can be any surface or feel. It is best if you can touch it while playing the trumpet. While playing some simple articulation exercises (such as a minute drill at a slow tempo), feel your texture object. Try to match the texture with your tone and articulation. Imagine yourself providing a soundtrack for the texture you selected with an etude of your choice.

Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 27, part I, II (3 blocks).

**Minute Drills:** Single Tongue=110; K Tongue=104 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

**Lip Flexibilities:** Colin, Lip Flexibilities, #14 (“CLF”; 2 blocks)

**Technical I:** Gekker Articulation Studies (“GAS”; work on #9, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, Complete Lip Trainers, p. 34-top of 35 (“SLT”; 2 blocks)

**Technical II:** Willey, Scale Force, pp. 50-51 (“WSF”; all church modes; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #38 (1 block); Brandt, Etude #25 (2 blocks); Charlier, Transcendental Etude #25 (“ChTE”; 3 blocks); Arban, Ph p. 241, #147 (1 block); Arban, Fantasie #12, p. 344 “Variations on a theme from Norma” (repeat from last week; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Strauss, Also Sprach Zarathustra (repeat; 2 blocks)
Jazz licks, Willey, p. 106, Blues melodies in G (2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, repeat any lesson as needed (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

Suggested Week 25 schedule—you plan your own practice
Week 26

The third synesthesia assignment I would like to make deals with taste. I would like for you to imagine what taste your perfect tone would be. It can be anything “tasteful” such as food or candy. If aroma is a big factor in your selection, all the better. It is best if you can have your object handy while playing the trumpet. Before playing some simple flexibility exercises (such as a Bai Lin exercise), taste your object. Try to match the taste with your tone and the legato movement from one note to the next. Pick an etude that you think works well with your taste object and try to play all the way through, focusing on that taste.

Assignments:

Long tones/Mouthpiece:
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 27, part I, II (repeat from last week; 3 blocks).

Minute Drills: Single Tongue=110; K Tongue=104 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Lip Flexibilities: Colin, Lip Flexibilities, #14 (“CLF”; 2 blocks)

Technical I: Gekker Articulation Studies (“GAS”; work on #10, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, Complete Lip Trainers, p. 35—No. 2—to top of 36 (“SLT”; 2 blocks)

Technical II: Willey, Scale Force, pp. 50-51 (“WSF”; AMM modes; 4 blocks)

Technical Literature I: Sachse transposition etudes #39 (1 block); Brandt, Etude #26 (2
blocks); Charlier, Transcendental Etude #26 (“ChTE”; 3 blocks); Arban, Ph p. 242, #148 (1 block); Arban, Fantasie #12, p. 344 “Variations on a theme from Norma” (repeat; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Strauss, *Also Sprach Zarathustra* (repeat; 2 blocks)
Jazz licks, Willey, p. 108, Tritone Substitute Scale Study (2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, repeat any lesson as needed (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

**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>
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<tr>
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<td>CG27, I, II</td>
<td>ST (110), KT (104)</td>
<td>SLT p. 35</td>
<td>ET 39; Br26; Ph148; AF12</td>
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<td>P</td>
<td></td>
<td></td>
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<tr>
<td>Day 2</td>
<td>MP to 28</td>
<td></td>
<td></td>
<td>WSF p. 50-51; AMM modes; i-ii</td>
<td>ChTE26</td>
<td></td>
<td>R (?)</td>
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<td>CG27, I, II</td>
<td>ST, KT</td>
<td>CLF #14</td>
<td>GAS #10</td>
<td>AF12</td>
<td>L W108</td>
<td>S</td>
<td>P, R</td>
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<td></td>
<td></td>
<td></td>
<td>Br26; AF12</td>
<td>O</td>
<td>R</td>
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<td>CG27, I, II</td>
<td>CLF #14</td>
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<td>MP</td>
<td>ST, KT</td>
<td></td>
<td>WSF p. 50-51; AMM modes; vii</td>
<td>ChTE26</td>
<td>L, O</td>
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<td>PR</td>
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<tr>
<td>Day 7</td>
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</table>

**Week 27**

As you get closer to your juries, you will want to polish your pieces as much as possible. One of the best ways is to memorize. First of all, in order to memorize, you have to practice a bit more than you would otherwise, and that is always a good thing. Secondly, memorization puts the musical information inside, instead of outside, your brain. Then, if your sense of pitch is good, you can mentally sing through your piece—with the correct notes—and reap huge rewards. The reward is to “practice” the pieces without having to always physically play the horn. This gets us closer to the very effective and commonly practiced “visualization” for so many top-tiered athletes. Thirdly, because the music is internalized, we can be much more spontaneous with our music making.
Assignments:

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 28, part I, II (3 blocks).

**Minute Drills:** Single Tongue=11; K Tongue=105 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

**Lip Flexibilities:** Colin, Lip Flexibilities, #15-17 (“CLF”; 2 blocks)

**Technical I:** Gekker Articulation Studies (“GAS”; work on #11, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, *Complete Lip Trainers*, p. 35—No. 2—to top of 36 (“SLT”; 2 blocks)

**Technical II:** Willey, *Scale Force*, pp. 52-55 (“WSF”; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #40 (1 block); Brandt, Etude #27 (2 blocks); Charlier, Transcendental Etude #27 (“ChTE”; 3 blocks); Arban, Ph p. 243, #149 (1 block); Arban, Fantasie #12, p. 344 “Variations on a theme from Norma” (repeat; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Strauss, *Symphonia Domestica* (2 blocks)
Jazz licks, Choose your own (2 blocks)

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, Lesson 41—test (5 blocks)
Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)

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>
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<tr>
<td>CG28, I, II</td>
<td>ST (111), KT (105)</td>
<td>SLT p. 35</td>
<td>ET 40; Br27; Ph149; AF12</td>
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<td>S</td>
<td>P</td>
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<td>Day 2</td>
<td>MP to 28</td>
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<td>ChTE27</td>
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<td>Day 3</td>
<td>CG28, I, II</td>
<td>ST, KT</td>
<td>CLF #15-17</td>
<td>GAS #11</td>
<td>WSF p. 53</td>
<td>AF12</td>
<td>L (?)</td>
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<td>P, R</td>
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<tr>
<td>Day 5</td>
<td>CG28, I, II</td>
<td>CLF #15-17</td>
<td>SLT p. 35</td>
<td>ChTE27; Ph</td>
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<td>ST, KT</td>
<td>WSF p. 55</td>
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</table>

**Week 28**
Most very young trumpeters naturally understand that playing the trumpet is a mere extension of their own inner musical voice. Unfortunately, the long and winding road to technical mastery of the trumpet causes many to forget our own inner musician. Even though technique and physical fitness for the trumpet is very important, we become robots and slaves to these areas. One way to bring back a spark of creativity is to compose music from the trumpet. Try to compose a short piece without any reference to a keyboard—only a trumpet. What do you notice about your trumpet musical voice?

**Assignments:**

**Long tones/Mouthpiece:**
- Mouthpiece: Buzzing CD to track 28 (2 blocks—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 28, part I, II (repeat; 3 blocks).

**Minute Drills:** Single Tongue=111; K Tongue=105 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

**Lip Flexibilities:** Colin, Lip Flexibilities, #15-17 (“CLF”; 2 blocks)

**Technical I:** Gekker Articulation Studies (“GAS”; work on #12, alternate between the three styles (legato, staccato, marcato; 1 block); Shuebruk, Complete Lip Trainers, p. 36—No. 3—to top of 37 (“SLT”; 2 blocks)

**Technical II:** Willey, Scale Force, pp. 56-57 (“WSF”; church modes; 4 blocks)

**Technical Literature I:** Sachse transposition etudes #41 (1 block); Brandt, Etude #28 (2 blocks); Charlier, Transcendental Etude #28 (“ChTE”; 3 blocks); Arban, Ph p. 244, #150 (1 block); Arban, Fantasie #12, p. 344 “Variations on a theme from Norma” (repeat; 3 blocks)

**Technical Literature II:**
Orchestral Excerpts: Strauss, Symphonia Domestica (repeat; 2 blocks)

**Jazz licks, Choose your own (2 blocks)**

**Literature:** Solos. 3 blocks.

**Ear Training:** Relative Pitch, Level 5, Lesson 41—test; repeat as needed (5 blocks)

**Perfect Pitch, work at your own pace (3 blocks—“P”—If you have already established Perfect Pitch, then work on transcribing by ear and memory—without writing notes down—jazz or classical solos)**

**Suggested Week 28 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>
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<td>ST (111), KT (105)</td>
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<td>S</td>
<td>P</td>
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<td>2</td>
<td>MP to 28</td>
<td>ST (111), KT (105)</td>
<td></td>
<td>WSF p. 56-57; church modes; i-ii</td>
<td>ChTE28</td>
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<td>R41</td>
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<td>ST, KT</td>
<td>CLF #15-17</td>
<td>GAS #12</td>
<td>WSF p. 56-57; church modes; iii-iv</td>
<td>AF12</td>
<td>L (?)</td>
<td>S, P, R</td>
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<td>WSF p. 56-57; church modes; v-vi</td>
<td>ChTE28</td>
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<td>WSF p. 56-57; church modes; vii</td>
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**Second Year Summer Practice**
As in the First Year Summer Practice, I would like you to practice the Schlossberg Daily Drills according to the same scheme: whatever the last digit of the date is, practice all of the exercises in the book which in that digit (e.g., on July 21, you would practice exercises 1, 11, 21, 31, 41, etc., to the end of the book).

In addition, I would like you finish up a couple of loose ends from the Second Year regular practice weeks.

**Scale Practice**

This summer, I would like you to continue with the *Scale Force* book—finishing the book at the same pace that we had during the semester will require 7 weeks, but I would like you to go back to the key of C when you finish and continue as far as you can. We will continue with this book in the fall, and I would like for you to at least finish the first cycle of fifths.

Although you might already be slurring and single tonguing these scales, I would like for you to start incorporating double and triple tongue (for now, play one group of double tongue—two notes—and one group of triple tongue—three notes—for every one note that is represented in the scale study).

As was the case throughout the school year, you will not want to play all the notes printed in these scale studies. Play only about 25% of the printed material while you SING and FINGER the rest. This provides mental practice while maintaining freshness. One way to do this is to play (as an example, go to p. 2, key of C, Thirds) mm. 4-5 and mm. 14-15 ONLY. The rest is sung. Repeat this process throughout every interval and on subsequent pages apply the same procedure.

**Etudes**

Since we didn’t finish the full cycle of Brandt’s *Orchestral Etudes* and Charlier’s *Transcendental Etudes*, we will continue with the next five Brandts, followed by the remaining eight Charliers, or you can alternate first a Charlier, then a Brandt, and so on.

**Orchestral Study**

Follow the orchestral excerpt practice plan presented after the Glossary of Abbreviations, below.

---

**Glossary of Abbreviations**

<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Meaning</th>
</tr>
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<tbody>
<tr>
<td>AF</td>
<td>Arban Fantasies at end of book</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Description</td>
</tr>
<tr>
<td>--------------</td>
<td>-------------</td>
</tr>
<tr>
<td>(A) Ph</td>
<td>Arban &quot;Art of Phrasing&quot; Studies</td>
</tr>
<tr>
<td>A</td>
<td>Arban</td>
</tr>
<tr>
<td>BL</td>
<td>Bai Lin <em>Lip Flexibilities</em></td>
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<tr>
<td>Br</td>
<td>Brandt “Orchestral Etudes”</td>
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<tr>
<td>ChTE</td>
<td>Charlier “Transcendental Etudes”</td>
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<tr>
<td>CG</td>
<td>Claude Gordon</td>
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<td>CT</td>
<td>Clarke's <em>Technical Studies</em></td>
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<td>E</td>
<td>Etude</td>
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<tr>
<td>ET</td>
<td>Transposition Etude (Sachse <em>100 Studies</em>)</td>
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<tr>
<td>JS</td>
<td>Jury-type scales (two octaves, with arpeggios, major and minor)</td>
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<tr>
<td>KT</td>
<td>&quot;K&quot; or &quot;Gah&quot; tonguing</td>
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<tr>
<td>L</td>
<td>Jazz Pattern or &quot;lick&quot;</td>
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<td>LF</td>
<td>Lip Flexibilities</td>
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<td>Willey Interval Studies (from JIMHC)</td>
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<td>Willey Pattern Studies (from JIMHC)</td>
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<td>WSF</td>
<td>Willey “Scale Force”</td>
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<td>WT</td>
<td>Willey Technical Studies (from JIMHC)</td>
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</table>
Top 33 Orchestral Excerpts (really just 28):

Optional Practice Plan for Second Year Students

(Add pieces as you go through this study; some of the top 33 excerpts are not covered in this study, so only 28 of them are presented below; P=thorough practice; R=run through)

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<td>1</td>
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<td>Petrouchka</td>
<td>R</td>
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<td>R</td>
<td>P</td>
<td>R</td>
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<tr>
<td>2</td>
<td>Mahler</td>
<td>Symphony No. 5</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td>P</td>
<td>R</td>
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<td>3</td>
<td>Respighi</td>
<td>Pines Of Rome</td>
<td>R</td>
<td>R</td>
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<td>Pictures At An Exhibition</td>
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<td>Leonore Overture No. 3</td>
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<td>6</td>
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<td>Piano Concerto In G</td>
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<td>Ein Heldenleben</td>
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<td>Academic Festival Overture</td>
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