

Trumpet Building Blocks

Third Year

Solidifying what has been learned

Congratulations if you have made it thus far. To get through two years of Trumpet Building Blocks is quite an accomplishment. You have developed strength, tone, technique, confidence, and musicianship. By incrementally working on your goals you have improved more than one would with merely a month's or two months' worth of enthusiasm. Nevertheless, I would be naïve to think that you might not be stressed with all of the work you have done to date. I also think that some of you may have not worked on all the material covered so far. If you have done most of the exercises and have shown improvement in the ones that you did, then you are probably in the right place. If you only skimmed the material in Year One or Year Two, then you probably would be better off reviewing these previous years, because your future progress really depends on your mastery of the skills that were presented in the first two years. In my opinion, Trumpet Building Blocks Year One and Two cover about as much or more than the average undergraduate trumpet curriculum of four years.

I think you will start to be more and more enthused with upcoming material, because it will increasingly be of a more musical nature. In fact, emphasis will be more and more on increasing your literature knowledge. You have been working primarily with a B-flat trumpet in the past and perhaps have started to work on the C trumpet. In order to continue with some of the orchestral excerpts and solo recommendations, you will need to procure another instrument or two over the next two years, such as a piccolo trumpet, an E-flat trumpet, or a flugelhorn. Your particular affinities will inform you, I am sure, but some of the orchestral excerpts that I am assigning this year will need to be played on piccolo trumpet (or baroque trumpet if that is your interest).

New books needed for Third Year:

Clarke, *Characteristic Studies*

Smith, *Top Tones for the Trumpeter*

Willey, *Trumpeter's Guide to II-V-I's*

_____, *Trumpeter's Guide to Minor II-V-I's*

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

Baroque pieces for piccolo (or baroque) trumpet (unless otherwise noted; select 1-3):

Albinoni, *Sonata No. 1 in C*

Bach, *Rondeau et Badinerie* (transcription)

Biber, *Sonata IV*

Clarke, *Suite of Ayres* (Ed. Stelle-Perkins)

Clarke and Shore, *Shore's Music* (Ed. Stelle-Perkins)

Corelli, *Sonata in D*

Corelli, *Sonata VIII* (for B-flat trumpet; transcription)
Fantini, any of his various sonatas (can be played on C trumpet, piccolo, or baroque trumpet)
Fasch, *Concerto in D*
Greene—Boyce, *A Suite of Trumpet Voluntaries*
Haendel & His Contemporaries, *A Suite of Trumpet Voluntaries*
Handel/Fitzgerald, *Aria con variazioni* (for B-flat trumpet)
Krebs, *The Six Chorale Preludes* (Six short movements, numbers 1, 3, 4, 6 of which are playable on a C modern trumpet, 2 and 5 are very high and work much better on piccolo)
Mouret, *Fanfares pour de trompettes*
Mozart, L., *Concerto in D*
Stanley, *Suite No. 1 of Trumpet Voluntaries*
Tartini, *Concerto* (requires piccolo; transcription)
Telemann, *Air de Trompette* (can be played on B-flat trumpet)
Telemann, *Concerto (No. 1) in D*
Telemann, *Heroic Music* (transcription, for C or Bb trumpet)
Purcell, *Sonata* (requires piccolo)
Purcell, *Suite*, (Ed. Stelle-Perkins)
Torelli, *Sonata in D* (the so-called “Etienne Roger”)
Torelli, *Concerto*, G. 1
Viviani, *Sonata 1 or 2*

Short pieces (select 1-3):

Alary, *Morceau de Concours*
Arutunian, *Theme and Variations* (this is a long piece, similar to a concerto)
Arutunian, *Concert Scherzo*
Bennett, *Rose Variations*
Berdiev, *Elegy*
Berghmanns, *La Chenille*
Bitsch, *Fantasietta*
Boehme, *Ballet Scene*
Bloch, *Proclamation*
Bonneau, *Fantasie concertante*
Bonneau, *Suite*
Bozza, *Badinage*
Bozza, *Caprice*
Bozza, *Lied*
Bozza, *Rustiques*
Brandt, *Concert Piece*
Broughton, *Excursions*
Broughton, *Oliver’s Birthday*
Broughton, *Folksong*
Bernstein, *Rondo for Lifey*
Busser, H., *Andante et Allegro*
Chance, *Credo*
Charlier, *Solo de concours*

Copland, *Quiet City* (need English horn also)
 Curnow, *Concert Piece*
 Defaye, *Sonatine*
 Enesco, *Legend*
 Ewazen, *Ballade for a Ceremony*
 Ewazen, *Prayer and Praise*
 Gabaye, *Boutade*
 Goeyens, *Al'Antica*
 Goeyens, *Introduction et Scherzo*
 Hartley, *Sonatina*
 Honegger, *Intrada*
 Ibert, *Impromptu*
 Ives/Bilger, *Variations on America*
 Koetsier, *Sonatina*
 Kreisler, A. von, *Sonatina*
 Kupfermann, *3 Ideas*
 Latham, *Suite*
 Peasley, *Night Songs* (flugel and B-flat trumpet)
 Persichetti, *The Hollowmen*
 Plog, *Animal Ditties I and II* (need narrator)
 Ponchielli, *Concerto*
 Sachse, *Concertino in E-flat*
 Schickele, *Three Uncharacteristic Pieces*
 Shchedrin, *Spanish Danse*
 Shostokovich, *Fantastic Dances* (this may have to be taken from a violin transcription of the original piano solo version; it is recorded by Harjanne and Dokshitser)
 Suderburg, *Chamber Music VII and Chamber Music VIII*
 Suppe, *Divertissement*
 Sutermeister, *Gavotte de Concert*
 Turrin, *Caprice*
 Turrin, *Elegy*
 Turrin, *Escapade* (piccolo)
 Turrin, *Four Miniatures*
 Turrin, *Intrada*
 Turrin, *Two Portraits*
 Walker, *Sonatina*
 Weber, F. D. *Variations in F*

One of these concerti (select 1):

Arutunian, *Concerto* (B-flat trumpet)
 Boehme, *Concerto in f-minor* (B-flat trumpet or cornet—original was for cornet in A)
 Chaynes, *Concerto* (C trumpet)
 Desenclos, *Incantation, Threne, et Danse* (technically not a concerto)
 Giannini, *Concerto* (B-flat trumpet)
 Goedick, *Concerto* (B-flat trumpet)

Gregson, *Trumpet Concerto* (B-flat trumpet)
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)
Jolivet, *Concertino* and *Concerto No. 2* (C trumpet for both)
Lovelock, *Concerto* (B-flat trumpet)
Stephenson, *Concerto* (C trumpet)
Tull, *Concerto No. 2* (B-flat trumpet)

Sonatas (select 1):

Casterede, *Sonatine* (C trumpet)
Davies, *Sonata* (D trumpet—very hard)
Dello Joio, *Sonata* (B-flat trumpet)
Erb, *Sonatina* (B-flat trumpet)
Ewazen, *Sonata* (B-flat trumpet)
Francaix, *Sonatine* (C trumpet)
Kennan, *Sonata* (B-flat trumpet)
Peeters, *Sonata* (B-flat trumpet)
Stevens, *Sonata* (B-flat or C trumpet)
Stephenson, *Sonata* (C trumpet)

“Show stoppers” or encore pieces (select 1):

An Arban cornet solo
Bach, V., *Hungarian Melodies*
Bellstedt, *Carmen Fantasy*
Bellstedt, *Napoli*
A Clarke cornet solo
Dinicu, *Hora Stacatto*
Goedicke, *Concert Etude*
Llewellyn, *My Regards*
Monti, *Czardas*

Unaccompanied pieces (select 1):

Campo, *Times*
Carter, *Retracing III*
Cheetham, *Concoctions*
Friedman, *Solus*
Ketting, *Intrada*
Ott, *Three Little Pieces for Trumpet and Tape*
Persichetti, *Parable*
Tull, *Episodes*
Tull, *Profiles*
Whittenberg, *Polyphony for Solo C Trumpet*

Organ-accompanied and other-accompanied pieces (consider one of these if you have an opportunity to program this ensemble type):

Bolling, *Toot Suite* (Six movements: I: C trumpet; II: E-flat trumpet; III: B-flat cornet; IV: B-flat piccolo; V: Flugel; VI: B-flat piccolo. Pick one to three movements. Add drum set and bass to jazz piano for more of a jazz combo feel)

Eben, *Okna* (C trumpet and organ)

Plog, *4 Themes on Painting of Edvard Munch* (C trumpet and organ)

Sowerby, *Fantasy* (B-flat trumpet and organ)

Tomasi, *Variations Gregoriennes* (works well on E-flat or piccolo with organ)
any chamber piece (quintet, quartet, trio, mixed instrumentation)

Week 1

To be the best musician—and trumpeter—it is important to know yourself, because when we perform, the music should ideally spring from our true voice. To know what that voice is saying, we have to spend significant time with ourselves. As in past Trumpet Building Blocks, I still advocate keeping a journal. A journal is the most important tool you have for self-examination—for knowing who we really are and what our true likes and dislikes, strengths and weaknesses are. The other tool for self-knowledge in trumpet playing is the recording device. I would try printing out TBB on one-sided paper, allowing you to write on the opposite blank side and to write in the margins of the printed side (metronome markings, impressions, self-congratulatory remarks, etc). This also makes it easy to keep up with your blocks of practice—simply cross out what you have done with your pencil or pen.

You should expect growth. Consider writing down your goals, and how you believe you will obtain them. Richard Cox, in his *Performing to the Max*, writes that you should write a personal “oath” which encapsulates your goals. He even advocates reading your oath to yourself in front of a mirror daily for maximum impact.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 29, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), #1 (C)

Minute Drills: Single Tongue=112; K Tongue=106 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Colin, Lip Flexibilities, #18-21 (“CLF”; 2 blocks); Gekker Articulation Studies (“GAS”; work on #13, alternate between the three styles (legato, staccato, marcato); 1 block)

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of C, church modes. (4 blocks).

Technical Literature I: Sachse transposition etudes #42 (“ET”; 1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #1 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #1 (as per Gordon’s suggestion in Lesson 29, part V; 2 blocks).

Technical Literature II:

Orchestral Excerpts: Bach, *Magnificat* (this is the first baroque orchestral excerpt that I have assigned in the TBB series; you will want to work on this with a piccolo trumpet [or, a baroque trumpet]; 2 blocks)

Jazz licks, We will be exploring Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 13 (read about the pattern in Section One, learn in all 12 keys; 2 blocks)

Literature: Solo of choice, and Clarke’s *Bride of the Waves* (p. 37 of Clarke’s *Characteristic Studies*). 3 blocks.

Ear Training: Transcribe a solo by ear (“T”; classical or jazz; this can be also the solo that you are working on currently if it is classical; 3 blocks)

Suggested Week 1 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|------------|-----------------------------------|-------------------|---------------------------|---------------------------|-----|
| Day 1 | CG29, I, II | ST112, KT106 | CLF #18-21 | | ET 42; TTT1; CCS1 | O: Bach <i>Magnificat</i> | | T |
| Day 2 | MP to 28 | | | WSF p. 75 (C); church modes; i-ii | | | S (choice) | |
| Day 3 | CG29, I, II | ST, KT | GAS #13 | WSF p. 75; church modes; iii-iv | | L: Wii-v & WMii-v, 13 | S (Clarke, <i>Bride</i>) | T |
| Day 4 | | | | WSF p. 75; church modes; v-vi | TTT1 | O | | |
| Day 5 | CG29, I, II | | CLF #18-21 | | TTT1 | | | T |
| Day 6 | TTTP (C) | ST, KT | | WSF p. 75; church modes; vii | CCS1 | L, O | S | |
| Day 7 | | | | | | | | |

Week 2

You cannot succeed if you do not prepare enough. You cannot “psych” yourself into a great performance without adequate work. Be fit in general with your fundamentals. Fundamentals are so vast in scope that you cannot expect to conquer them without extensive organization (hence *Trumpet Building Blocks*). Be specifically prepared in your repertoire—with quality controls (how many times through perfectly can you play it?).

Remember also that the trumpet is an extension of your personality and personal strengths and weaknesses. Work on your confidence in general by constantly expanding

Week 3

Do you take mental pictures of your performances (and other life events)? Do you focus your mental camera on negative aspects of your performance and save those images for your mental profile of yourself? Do yourself a favor—delete those images that are negative and are seriously entertained by your brain. It is okay to have negative images if they are only thought of to remind you of your sense of humor and innocent fallibility. But if they are continual reminders that imprint on your mind as a template for future expectations, then you will have to first find these images (hard to do sometimes) and consciously replace these with positive images.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block—same as last semester. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 30, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of C#)

Minute Drills: Single Tongue=113; K Tongue=106 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 30, part III (2 blocks); Gekker Articulation Studies (“GAS”; work on #15, alternate between the three styles (legato, staccato, marcato; 1 block)

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of C, Harmonic Minor (“HM”), Whole Tone (“WT”), Diminished Whole/Half (“DWH”) and Diminished Half/Whole (“DHW”). (4 blocks).

Technical Literature I: Sachse transposition etudes #44 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #3 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #2 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Debussy, *La Mer* (be sure to practice both 1st Trumpet in F and 1st Cornet in C [“Ut”] (2 blocks)

Jazz licks, We will be exploring Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 15 (read about the pattern in Section One, learn in all 12 keys; 2 blocks)

Literature: Solo of choice, and Clarke’s *Bride of the Waves* (repeat; p. 37 of Clarke’s *Characteristic Studies*). 3 blocks.

Ear Training: Transcribe a solo by ear (“T”; you should be memorizing the solo you transcribed; 3 blocks)

Suggested Week 3 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------|-------------------|-------------------|-----------------------|---------------------------|-----|
| Day 1 | CG30, I, II | ST113, KT106 | CG30, III | | ET 44; TTT3; CCS2 | O: <i>La Mer</i> | | T |
| Day 2 | MP to 28 | | | WSF p. 75 (C); HM | | | S (choice) | |
| Day 3 | CG30, I, II | ST, KT | GAS #15 | WSF p. 75; WT | | L: Wii-v & WMii-v, 15 | S (Clarke, <i>Bride</i>) | T |
| Day 4 | | | | WSF p. 75; DWH | TTT3 | O | | |
| Day 5 | CG30, I, II | | CG30, III | | TTT3 | | | T |
| Day 6 | TTTP (C#) | ST, KT | | WSF p. 75; DHW | CCS2 | L, O | S | |
| Day 7 | | | | | | | | |

Week 4

Whether you follow my weekly practice grid or whether you re-arrange the material for your own scheme, please try to alternate heavy and light days (with some flexibility for circumstances out of your control). I try to plan day 1, 3, and 6 to be heavy and 2, 4, and 5 to be light (with day 7 having nothing planned—thus, a light day). You will negotiate rehearsals and concerts into your practice schedule. As mentioned before, balance your practice with your outside commitments so that if your group is having heavy practices/concerts, your practice will be light. Add on top of this the natural waves of heavy to light days alternating, as much as possible. By the end of the week, you should note that you have practiced and performed about the same amount as the week before and the week before that. Allow no more than a 5% increase in “time on horn” from week to week, unless you balance the extra time with much less dynamics and/or range. The basic idea is that the total stress on the lips remains constant from week to week (with the possibility of a gradual increase over a long time).

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 30, part I, II (repeat; 3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of C#)

Minute Drills: Single Tongue=113; K Tongue=106 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 30, part III (2 blocks); Gekker Articulation Studies (“GAS”; work on #16, alternate between the three styles (legato, staccato, marcato; 1 block)

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of F, all church

modes. (4 blocks).

Technical Literature I: Sachse transposition etudes #45 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #4 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #2 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Debussy, *La Mer* (be sure to practice both 1st Trumpet in F and 1st Cornet in C [“Ut”] (repeat; 2 blocks)

Jazz licks, We will be exploring Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 16 (2 blocks)

Literature: Solo of choice, and Clarke’s *The Harp That Once Thro’ Tara’s Halls* (p. 40 of Clarke’s *Characteristic Studies*). 3 blocks.

Ear Training: Transcribe a solo by ear (“T”; you should be polishing the solo you transcribed; 3 blocks)

Suggested Week 4 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------|-----------------------------------|-------------------|-----------------------|--------------------------|-----|
| Day 1 | CG30, I, II | ST113, KT106 | CG30, III | | ET 44; TTT4; CCS2 | O: <i>La Mer</i> | | T |
| Day 2 | MP to 28 | | | WSF p. 75 (F); church modes i, ii | | | S (choice) | |
| Day 3 | CG30, I, II | ST, KT | GAS #16 | WSF p. 75 church modes iii, iv | | L: Wii-v & WMii-v, 16 | S (Clarke, <i>Harp</i>) | T |
| Day 4 | | | | WSF p. 75; church modes, v, vi | TTT4 | O | | |
| Day 5 | CG30, I, II | | CG30, III | | TTT4 | | | T |
| Day 6 | TTTP (C#) | ST, KT | | WSF p. 75; church modes, vii | CCS2 | L, O | S | |
| Day 7 | | | | | | | | |

Week 5

Trumpet Building Blocks has the same requirements for all students. Hardly anyone will be able to go through all of the assignments from week to week, but I do not view the ones who could not do all of the assignments as failures. Rather, I expect everyone to complete all of the assignments to their own level and when they can finish—even if it takes these folks a few months or more to catch up. That way, all succeed and make the right level of progress for themselves.

If you print out each book, consider printing on one side only. This leaves the blank side for your journal (notes, impressions, time spent practicing, and other personal items). The printed practice grids can be used as a check-off sheet. Each time you complete an assignment, then “X” through it. If you finish the week with some of the blocks not “X”-ed, then try to make it up the next week. If it makes sense to put the block

Week 6

Multi-tasking is not necessarily a bad thing. Often these days, multi-tasking is synonymous with unfocused effort in any one endeavor. However, if you pair some of your trumpet practice chores with other non-intensive tasks, then you can save time and/or get around to those practice tasks that seem elusive. For instance, if you drive a lot, then practice the mouthpiece CD in the car (you might want to put the mouthpiece down when a police office pulls up beside you). You can walk on a tread mill or ride at a modest pace on a stationary bike while you practice scales, long tones, transposition, or other rudimentary exercises (recommended for at home use only). Listen to recordings of your solos, excerpts, ear training, etc., while you clean up, mow, drive or walk around. If you have pieces memorized, you can “sing” (and finger) them silently to yourself while you are waiting around in a place where you cannot do anything else (bus stop, waiting before class, boring class, etc.)

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 31, part I, II (repeat; 3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of D)

Minute Drills: Single Tongue=114; K Tongue=107 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 31, part III (2 blocks); Gekker Articulation Studies (“GAS”); work on #18, alternate between the three styles (legato, staccato, marcato; 1 block)

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of F, Harmonic Minor (“HM”), Whole Tone (“WT”), Diminished Whole/Half (“DWH”) and Diminished Half/Whole (“DHW”). (4 blocks).

Technical Literature I: Sachse transposition etudes #47 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #6 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #3 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Mahler, *Symphony No. 1* (try to find the “Blumine” movement as well as the other regular movements; 2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 18 (2 blocks)

Literature: Solo of choice, and Clarke’s *The Harp That Once Thro’ Tara’s Halls* (p. 40 of Clarke’s *Characteristic Studies*). 3 blocks.

Ear Training: Transcribe a solo by ear (“T”; continue polishing the solo you transcribed; 3 blocks)

Suggested Week 6 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------|-------------------|-------------------|-----------------------|------------------|-----|
| Day 1 | CG31, I, II | ST114, KT107 | CG31, III | | ET 47; TTT6; CCS3 | O: Mahl 1 | | T |
| Day 2 | MP to 28 | | | WSF p. 75 (F); HM | | | S (choice) | |
| Day 3 | CG31, I, II | ST, KT | GAS #18 | WSF p. 75 (F) WT | | L: Wii-v & WMii-v, 18 | S (Clarke, Harp) | T |
| Day 4 | | | | WSF p. 75 (F) DWT | TTT6 | O | | |
| Day 5 | CG31, I, II | | CG31, III | | TTT6 | | | T |
| Day 6 | TTTP (D) | ST, KT | | WSF p. 75 (F) DHT | CCS3 | L, O | S | |
| Day 7 | | | | | | | | |

Week 7

The process of preparing a solo (or other piece) can be done this way (this does not have to be rigidly followed—there is plenty of room for flexibility):

1. Play through piece, listen to recording of piece, look over score—to get an idea of what the piece is “about.”
2. Play through piece many times. Use alternative ways of covering the material (e.g. “backward” practicing as I limned out in TBBY1 in reference to Arban Characteristic Studies).
3. Practice with recording, midi file, or “SmartMusic” version.
4. Record yourself, listen to yourself, critique yourself.
5. Rehearse with accompanist(s), record rehearsal or get friend to critique.
6. Practice for “quality control” (as I talked about in previous TBB years—ensure that you can first play through a phrase or section five or so times through without serious mistake; then try to play through a movement one to three times without mistake. If you cannot do this, then you can expect problems to creep in during performance).

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 32, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of E-flat)

Minute Drills: Single Tongue=114; K Tongue=107 (3 blocks each); or, as an alternative, revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 32, part III (2 blocks); Gekker Articulation Studies (“GAS”; work on #19, alternate between the three styles (legato, staccato, marcato); 1

block)

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of B-flat, all church modes. (4 blocks).

Technical Literature I: Sachse transposition etudes #48 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #7 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #4 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Wagner, *Tannhauser Overture* (2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 19 (2 blocks)

Literature: Solo of choice, and Clarke’s *Sounds from the Hudson* (p. 43 of Clarke’s *Characteristic Studies*). 3 blocks.

Ear Training: Start learning your current solos by memory (3 blocks)

Suggested Week 7 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------|--------------------------------------|-------------------|-----------------------|----------------------------|-----------------|
| Day 1 | CG32, I, II | ST114, KT107 | CG32, III | | ET 48; TTT7; CCS4 | O: <i>Tannhauser</i> | | T (memory work) |
| Day 2 | MP to 28 | | | WSF p. 75 (Bb); church modes, i, ii | | | S (choice) | |
| Day 3 | CG32, I, II | ST, KT | GAS #19 | WSF p. 75 (Bb) church modes, iii, iv | | L: Wii-v & WMii-v, 19 | S (Clarke, <i>Sounds</i>) | T |
| Day 4 | | | | WSF p. 75 (Bb) church modes, v, vi | TTT7 | O | | |
| Day 5 | CG32, I, II | | CG32, III | | TTT7 | | | T |
| Day 6 | TTTP (Eb) | ST, KT | | WSF p. 75 (Bb) church modes, vii | CCS4 | L, O | S | |
| Day 7 | | | | | | | | |

Week 8

The professional trumpet field is relatively small and rarified compared to the number of students who take up the instrument. Although there are a few exceptions, the leaders in the field are those with “chops.” There is little glory or peer respect for those who are lightweight in their fundamentals and strength on the horn. You either play or you don’t. I don’t say this to intimidate you, but for you to accept. In the nurturing atmosphere of school, you can get by with good intentions, but in the real world, you will have to overcome 90% of your weaknesses in order to be considered for serious jobs or positions. Please do not have an overly rosy view of your student and career path. Keeping these sobering facts in mind helped me to decide to write the *Trumpet Building Blocks*, so that I could at least explain some of the strategies that a trumpeter might use in order to advance. There is an old saying, “people get paid for doing what others cannot or

Week 9

Last week, I wrote about the competitive nature of the trumpet field. Continuing with this theme, I would like to offer you two different paths:

1. Don't worry too much about playing. There are so many interesting things to do in college that I don't want to miss—fraternities, parties, movies, etc. In addition, I need to work at odd jobs in order to have some spending money. So, if I don't practice now, I can do it later. [time elapses] Now that I'm out of college, I really need to get a job to pay for those loans and my living expenses. But I don't have the ability to get a job in trumpet playing or any other musical job, since I didn't work hard enough. So, I'll get a job selling insurance or making coffee (no offense intended to the fine people who do these jobs). I won't have any energy after working the stunning amount of hours I need to pay for my expenses, so I won't be able to work out all of those excerpts, etudes and solos that I was hoping to do. I guess I will have to forget about music.
2. Although I would like to have fun most nights, I will practice diligently 5 or 6 days a week—2 to 3 hours a day. I will not take for granted my short time at college to master my craft. I'll have fun—but moderately. [time elapses] Now that I'm out of college, I have a lot of opportunities. I have the skill to go on to graduate school, to get a job in a military band or a cruise ship right away. Or maybe if I'm lucky I can get an orchestral job. I still have to work at my craft like crazy, but I have the tools to be efficient, and I'm making a living at it.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 33, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of E-flat)

Minute Drills: Single Tongue=115; K Tongue=108 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 33, part III (2 blocks); Gekker Articulation Studies (“GAS”); work on #21.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of E-flat, all church modes. (4 blocks).

Technical Literature I: Sachse transposition etudes #50 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #9 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #5 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Rimsky-Korsakov, *Capriccio Espagnole* (repeat; 2 blocks)

Jazz licks, Willey's *Trumpeter's Guide to II-V-I's* (“Wii-v”) and *Trumpeter's Guide to Minor II-V-I's* (“WMii-v”). In both books, learn patterns on p. 21 (2 blocks)

Literature: Solo of choice, and Clarke's *Sounds from the Hudson* (repeat; p. 43 of Clarke's *Characteristic Studies*). 3 blocks.

Ear Training: Continue learning your current solos by memory (3 blocks)

Suggested Week 9 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------|-------------------------------------|-------------------|---------------------------|----------------------------|-----------------|
| Day 1 | CG33, I, II | ST115, KT108 | CG33, III | | ET 50; TTT9; CCS5 | O: <i>Cappr Espagnole</i> | | T (memory work) |
| Day 2 | MP to 28 | | | WSF p. 75 (Eb); church modes, i, ii | | | S (choice) | |
| Day 3 | CG33, I, II | ST, KT | GAS #21 | WSF p. 75 (Eb) iii, iv | | L: Wii-v & WMii-v, 21 | S (Clarke, <i>Sounds</i>) | T |
| Day 4 | | | | WSF p. 75 (Eb) v, vi | TTT9 | O | | |
| Day 5 | CG33, I, II | | CG33, III | | TTT9 | | | T |
| Day 6 | TTTP (Eb) | ST, KT | | WSF p. 75 (Eb) vii | CCS5 | L, O | S | |
| Day 7 | | | | | | | | |

Week 10

It would be a shame to think that mere musicality and technical superiority will continue to suffice for you after you have won your amazing job. True, the “blind” audition process will not reward anything BUT those qualities, but after you have started to work with your colleagues, a new set of standards begins to emerge. This is where difficulties in social skills, mental health, values, assertiveness, and your attitude will become apparent. Although weaknesses in any of these areas would have already made it difficult to succeed, it is still possible to do so. In fact, I have frequently seen amazing musicians who are unfortunately very immature in some area. Working on these areas is a lifelong pursuit, but here is a short list that will hopefully inspire you to think along these lines:

1. Listen more than you speak.
2. When you first get your job, find out what the scene is like before you start to assert your own ideas.
3. After you know the job and your colleagues for a while, it’s okay to assert your own ideas. In fact it is healthy. Just be polite, and make yourself be heard.
4. Do not take over someone else’s role. If you are a section player, defer to the principal.
5. Come to rehearsals prepared.
6. Compliment often. Take criticism well—especially from your conductor or principal.
7. If you are having problems you cannot deal with, see a counselor—ask for help.
8. Try to laugh a lot! Enjoy the music making. Accept the money as a necessary thing, but not the main thing.

Week 11

How well do you know the pieces you play? Have you tried to play the accompaniment (however slowly you need) by yourself? Have you analyzed any of the structure? What is the composer trying to say with this piece? The more you know the big picture of the piece and what it is trying to get across, then the better you can communicate with your playing.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 34, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of E)

Minute Drills: Single Tongue=116; K Tongue=108 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 34, part III (2 blocks); Gekker Articulation Studies (“GAS”; work on #23.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of E-flat, Harmonic Minor (“HM”), Whole Tone (“WT”), Diminished Whole/Half (“DWH”) and Diminished Half/Whole (“DHW”). (4 blocks).

Technical Literature I: Sachse transposition etudes #52 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #11 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #6 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Stravinsky, *Pulcinella Suite* (repeat; 2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 23 (2 blocks)

Literature: Solo of choice, and Clarke’s *From the Shores of the Mighty Pacific* (repeat; p. 46 of Clarke’s *Characteristic Studies*). 3 blocks.

Ear Training: Continue learning your current solos by memory. Play along with jazz play-along recordings to get used to working in your ii-Vs (3 blocks)

Suggested Week 11 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------|--------------------|--------------------|-----------------------|----------------------------|-----------------|
| Day 1 | CG34, I, II | ST116, KT108 | CG34, III | | ET 52; TTT11; CCS6 | O: <i>Pulcinella</i> | | T (memory work) |
| Day 2 | MP to 28 | | | WSF p. 75 (Eb); HM | | | S (choice) | |
| Day 3 | CG34, I, II | ST, KT | GAS #23 | WSF p. 75 (Eb) WT | | L: Wii-v & WMii-v, 23 | S (Clarke, <i>Shores</i>) | T (play alongs) |
| Day 4 | | | | WSF p. 75 (Eb) DWH | TTT11 | O | | |
| Day 5 | CG34, I, II | | CG34, III | | TTT11 | | | T |
| Day 6 | TTTP (E) | ST, KT | | WSF p. 75 (Eb) DHW | CCS6 | L, O | S | |
| Day 7 | | | | | | | | |

Week 12

You probably have already been planning a recital—or you will soon. You are ready! Tell your friends and family when you are playing. Get your accompanist lined up. Decide what you are going to play. Try for a balanced program of the right amount of time and the right level of difficulty for you—pulling from the categories at the beginning of this book: one or two one- movement pieces, a sonata, a baroque piece, a showstopper would be a workable program. Play pieces that you enjoy—it will show. Make sure your recital hall is booked. Organize your rehearsals. Make sure you have a recording engineer. Write your program and notes. Put up posters and make announcements in social networking sites, etc. Make a list of the things you are going to need to bring to the recital (do not forget a checkbook for accompanist, etc.). Warm up early in the day, pretty much the same way you always do. Go for a walk. Visualize playing the pieces. You are going to sound great!

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 34, part I, II (repeat; 3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of E)

Minute Drills: Single Tongue=116; K Tongue=108 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 34, part III (2 blocks); Gekker Articulation Studies (“GAS”; work on #24.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of A-flat, Church

modes. (4 blocks).

Technical Literature I: Sachse transposition etudes #53 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #12 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #6 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Handel, *Messiah* (mainly work on “The Trumpet Shall Sound;” piccolo (or baroque trumpet); 2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 24 (2 blocks)

Literature: Solo of choice. 3 blocks.

Ear Training: Continue learning your current solos by memory. Play along with jazz play-along recordings to get used to working in your ii-Vs (3 blocks)

Suggested Week 12 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------|------------------------------------|--------------------|-----------------------|------------|-----------------|
| Day 1 | CG34, I, II | ST116, KT108 | CG34, III | | ET 53; TTT12; CCS6 | O: <i>Messiah</i> | | T (memory work) |
| Day 2 | MP to 28 | | | WSF p. 75 (Ab); church modes i, ii | | | S (choice) | |
| Day 3 | CG34, I, II | ST, KT | GAS #24 | WSF p. 75 (Ab) iii, iv | | L: Wii-v & WMii-v, 24 | S | T (play alongs) |
| Day 4 | | | | WSF p. 75 (Ab) v, vi | TTT12 | O | | |
| Day 5 | CG34, I, II | | CG34, III | | TTT12 | | | T |
| Day 6 | TTTP (E) | ST, KT | | WSF p. 75 (Ab) vii | CCS6 | L, O | S | |
| Day 7 | | | | | | | | |

Week 13

Trumpet Building Blocks may seem like a straight jacket to some trumpet students—or it one day may seem like a “religion” that should not ever be deviated from. I think it should not be construed as either. If a trumpeter feels as if he or she should be working on other things, then SUBSTITUTE that desired material for something in *TBB*. For instance, perhaps a student just wants to be an orchestral player; then that student should reduce or eliminate all the jazz work. If a trumpeter feels as if *TBB* is the ONLY thing he or she should be working on, then I have news for that person: there is a whole other, successful, world out there. This approach is just one of many. I happen to think it is a very successful approach, but there are many different ways to get “there.” That dogmatic person should try to change things up a bit to better suit his or her own goals. On the other hand, you can get pretty far with the recommended material presented here.

Week 15

I sometimes hear a trumpet student complain about learning the standard pieces of our repertoire (Haydn, Hummel, Kennan, etc.). She wants to play something really different than the others. While I applaud that sentiment on one level, I am a little skeptical on a deeper level. I would like for my students to think less about innovation and more about imitation. Not that I am against the idea of creativity, because I know how crucial that is to music and the arts. It seems to me, however, that every time a young trumpeter starts out with the goal of originality, she fails. Inevitably, she will discover that someone else has already done what she thought was solely her own idea (or, perhaps she will not find this out because she has not bothered to look around).

I am in awe of the utter originality of a composer like J. S. Bach or Mozart, but the fact is that both of them extensively copied other composers to learn their style: for example, Bach rearranged at least ten solo works by Vivaldi, and Mozart rearranged three J. C. Bach sonatas into concerti (K. 107). The truth was that both Bach and Mozart were trying to figure out what worked best. They digested enormous amounts of their predecessors' and their contemporaries' music. Then they solved problems in form and style that they perceived was not working in these other composers' works. That was, in essence, their contribution to music innovation: 1) digest lots of music; 2) after much absorption, consider problems in this music; 3) solve these problems as practically as possible. Branford Marsalis said in a clinic at George Mason University that Charlie Parker, known as one of the main innovators of the Bebop Movement, did not try to start a new style of jazz: he just wanted to become a good swing musician.

In my mind, this is why trumpeters need to learn certain parts of our standard literature and pedagogical materials. It grounds us in what we have already. It prepares our brains to ask the right sorts of musical questions. It inspires us to answer those questions. It ultimately helps us to innovate. But we have to get into the conversation.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 36, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies ("TTTP"), (up to key of F)

Minute Drills: Single Tongue=117; K Tongue=108 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 36, part III (Arbans, pp. 42-43 at mm. = 92; 2 blocks); Gekker Articulation Studies ("GAS") work on #27.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of D-flat, Harmonic Minor ("HM"), Whole Tone ("WT"), Diminished Whole/Half ("DWH") and Diminished Half/Whole ("DHW"). (4 blocks).

Technical Literature I: Sachse transposition etudes #56 (1 block); Smith *Top Tones for Trumpeters* ("TTT"), Etude #15 (3 blocks). Clarke, *Characteristic Studies* ("CCS"), #8 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Tchaikovsky, *Capriccio Italien* (2 blocks)
 Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 27 (2 blocks)

Literature: Solo of choice. 3 blocks.

Ear Training: Go to the [Online Ear Trainer](http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx) (“OET”
 [http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx]). Practice Intervals.

Suggested Week 15 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|--------------------|--------------------|--------------------|-----------------------|------------|-----|
| Day 1 | CG36, I, II | ST117, KT108 | CG36, III (A42-43) | | ET 56; TTT15; CCS8 | O: <i>CI</i> | | OET |
| Day 2 | MP to 28 | | | WSF p. 75 (Db); HM | | | S (choice) | |
| Day 3 | CG36, I, II | ST, KT | GAS #27 | WSF p. 75 (Db) WT | | L: Wii-v & WMii-v, 27 | S | OET |
| Day 4 | | | | WSF p. 75 (Db) DWH | TTT15 | O | | |
| Day 5 | CG36, I, II | | CG36, III (A42-43) | | TTT15 | | | OET |
| Day 6 | TTTP (F) | ST, KT | | WSF p. 75 (Db) DHW | CCS8 | L, O | S | |
| Day 7 | | | | | | | | |

Week 16

6 Ways to Boost your Confidence for a Trumpet Recital

1. Commit to a date and make the date at least 3 months away (if not more).
2. Aim to be able to play through the entire recital 2 to 3 times a day, 4 to 5 times a week in the last month.
3. Strive for memory; accept a performance where you read off the sheet music.
4. Tell yourself out loud that you believe that the recital is going to go great.
5. Establish and maintain a routine. Have a few pre-recital routine scales or easy slurs to play to get you ready in practice. Then do the same for the recital. Try to play in the recital hall as often as possible.
6. Play for an ever-widening audience, as you get closer to the event. First a friend. Then a masterclass. Then a departmental recital. Then your recital.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 36, part I, II (repeat; 3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of F)

Minute Drills: Single Tongue=117; K Tongue=108 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 36, part III (Arbans, pp. 42-43 at mm. = 92; 2 blocks); Gekker Articulation Studies (“GAS”) work on #28.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of F-sharp, Harmonic Minor (“HM”), Whole Tone (“WT”), Diminished Whole/Half (“DWH”) and Diminished Half/Whole (“DHW”). (4 blocks).

Technical Literature I: Sachse transposition etudes #57 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #16 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #8 (2 blocks).

Technical Literature II:
Orchestral Excerpts: Tchaikovsky, *Capriccio Italien* (2 blocks)
Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 28 (2 blocks)

Literature: Solo of choice. 3 blocks.

Ear Training: Go to the [Online Ear Trainer](http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx) (“OET” [http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx]). Practice intervals and chords.

Suggested Week 16 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|--------------------|--------------------|--------------------|-----------------------|------------|-----|
| Day 1 | CG36, I, II | ST117, KT108 | CG36, III (A42-43) | | ET 57; TTT16; CCS8 | O: CI | | OET |
| Day 2 | MP to 28 | | | WSF p. 75 (F#); HM | | | S (choice) | |
| Day 3 | CG36, I, II | ST, KT | GAS #28 | WSF p. 75 (F#) WT | | L: Wii-v & WMii-v, 28 | S | OET |
| Day 4 | | | | WSF p. 75 (F#) DWH | TTT16 | O | | |
| Day 5 | CG36, I, II | | CG36, III (A42-43) | | TTT16 | | | OET |
| Day 6 | TTTP (F) | ST, KT | | WSF p. 75 (F#) DHW | CCS8 | L, O | S | |
| Day 7 | | | | | | | | |

Week 17

Establish a Base

Like any athlete, it is vital to establish a base of trumpet fitness. This is determined by the quality and quantity of your practice over the last 6 months or so. As I have suggested before, strive for heavy and light practice days that more or less alternate over the week. In addition, you might want to target one day for a much longer practice—starting initially modestly, and then incrementally increasing that day’s

Week 18

Motivation

The trick to success on the trumpet and in music in general is to practice thousands of hours. The trick to getting all of this practice done is motivation. The trick to motivation is two-fold:

1. Develop tools and skills (this is what you learn from a teacher and from books)
2. Have a sense of autonomy (self-determination over key elements)

In this book of assignments, I have laid out a fairly comprehensive system for developing trumpet skills. Nevertheless, I hope that the student not only finds enough small choices to make about what to practice in this book, but also explores other areas for even greater self-control. For instance, I strongly encourage students to pick out their recital repertoire. I encourage students to bring their strengths to bear on the trajectory of their trumpet studies. Also, I encourage students to write or arrange original material for performance. Finally, I ask students for their sincere input on how they liked the lessons and what could change.

The sense of autonomy is key to the whole process, but it does not necessarily come at the beginning. Once the student has internalized his motivation, he will inevitably work on his skills. With more skills and fitness, the student has achieved a higher level of trumpet mastery, and is rightfully proud of his achievements. With this pride comes an even greater level of internalized motivation, and thus the process continues in a good direction.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 37, part I, II (repeat; 3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of F)

Minute Drills: Single Tongue=118; K Tongue=108 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 37, part III (Arbans, pp. 44, ex. 22-23 at mm. = 100; 2 blocks); Gekker Articulation Studies (“GAS”) work on #30.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of E, Harmonic Minor (“HM”), Whole Tone (“WT”), Diminished Whole/Half (“DWH”) and Diminished Half/Whole (“DHW”). (4 blocks).

Technical Literature I: Sachse transposition etudes #59 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #18 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #9 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Prokofiev, *Symphony No. 5* (2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to*

Minor II-V-I's (“WMii-v”). In both books, learn patterns on p. 30 (2 blocks)
Literature: Solo of choice. 3 blocks.

Ear Training: Go to the [Online Ear Trainer](http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx) (“OET”
[\[http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx\]](http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx)). Practice intervals, chords and short melodies.

Suggested Week 18 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------------|-------------------|--------------------|-----------------------|------------|-----|
| Day 1 | CG37, I, II | ST118, KT108 | CG37, III (A44) | | ET 59; TTT18; CCS9 | O: <i>Prokofiev 5</i> | | OET |
| Day 2 | MP to 28 | | | WSF p. 75 (E); HM | | | S (choice) | |
| Day 3 | CG37, I, II | ST, KT | GAS #30 | WSF p. 75 (E) WT | | L: Wii-v & WMii-v, 30 | S | OET |
| Day 4 | | | | WSF p. 75 (E) DWH | TTT18 | O | | |
| Day 5 | CG37, I, II | | CG37, III (A44) | | TTT18 | | | OET |
| Day 6 | TTTP (F) | ST, KT | | WSF p. 75 (E) DHW | CCS9 | L, O | S | |
| Day 7 | | | | | | | | |

Week 19

What is the purpose of all of this?

I think I miss the mark if I tell you that the purpose of all of this trumpet practice is to win an audition or job or contract or prize. Those things are important. But I believe that the most fundamental purpose for trumpet playing is to have fun. That may seem strange at first, but it is fundamental to your long-term progress and mental health.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 38, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of F)

Minute Drills: Single Tongue=119; K Tongue=109 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 38, part III (Arbans, pp. 45, ex. 24-26 at mm. = 120; 2 blocks); Gekker Articulation Studies (“GAS”) work on #31.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of A, Harmonic Minor (“HM”), Whole Tone (“WT”), Diminished Whole/Half (“DWH”) and Diminished Half/Whole (“DHW”). (4 blocks).

Technical Literature I: Sachse transposition etudes #60 (1 block); Smith *Top Tones for*

Trumpeters (“TTT”), Etude #19 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #10 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Tchaikovsky, *Symphony No. 4* (2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 31 (2 blocks)

Literature: Solo of choice. 3 blocks.

Ear Training: Go to the [Online Ear Trainer](http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx) (“OET”

[http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx]). Practice intervals, chords and short melodies. Challenge yourself with inversions of chords.

Suggested Week 19 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------------|-------------------|---------------------|-----------------------|------------|-----|
| Day 1 | CG38, I, II | ST119, KT109 | CG38, III (A45) | | ET 60; TTT19; CCS10 | O: <i>Tchaik 4</i> | | OET |
| Day 2 | MP to 28 | | | WSF p. 75 (A); HM | | | S (choice) | |
| Day 3 | CG38, I, II | ST, KT | GAS #31 | WSF p. 75 (A) WT | | L: Wii-v & WMii-v, 30 | S | OET |
| Day 4 | | | | WSF p. 75 (A) DWH | TTT19 | O | | |
| Day 5 | CG38, I, II | | CG37, III (A45) | | TTT19 | | | OET |
| Day 6 | TTTP (F) | ST, KT | | WSF p. 75 (A) DWH | CCS10 | L, O | S | |
| Day 7 | | | | | | | | |

Week 20

What is the life-span of a trumpeter?

Although many see the trumpet as an instrument so difficult that it is only viable in the prime of one’s life, in actuality, you can play the trumpet for decades and decades. In the Northern Virginia area, we have memories of Geoffrey Gallanted performing on national television at age 4, while Lionel Ferbos is the oldest active jazz musician in New Orleans at the age of 97. The youngest principal trumpet players of major symphony orchestras can be hired from early 20s (Philip Cobb was appointed principal to the London Symphony Orchestra at age 21). Adolph Herseth played as Principal Trumpet of the Chicago Symphony Orchestra for 53 years (he stepped down to play section trumpet at age 80 for a few more years).

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)

- Long tones: Gordon, Week 38, part I, II (repeat; 3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of F)

Minute Drills: Single Tongue=119; K Tongue=109 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 38, part III (Arbans, pp. 45, ex. 24-26 at mm. = 120; 2 blocks); Gekker Articulation Studies (“GAS”) work on #32.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of D, Harmonic Minor (“HM”), Whole Tone (“WT”), Diminished Whole/Half (“DWH”) and Diminished Half/Whole (“DHW”). (4 blocks).

Technical Literature I: Sachse transposition etudes #61 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #20 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #10 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Tchaikovsky, *Symphony No. 4* (2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 32 (2 blocks)

Literature: Solo of choice. 3 blocks.

Ear Training: Go to the [Online Ear Trainer](http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx) (“OET”) [http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx]. Practice intervals, chords and short melodies. Challenge yourself with inversions of chords.

Suggested Week 20 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-----------------|-------------------|---------------------|-----------------------|------------|-----|
| Day 1 | CG38, I, II | ST119, KT109 | CG39, III (A45) | | ET 61; TTT20; CCS10 | O: <i>Tchaik 4</i> | | OET |
| Day 2 | MP to 28 | | | WSF p. 75 (D); HM | | | S (choice) | |
| Day 3 | CG38, I, II | ST, KT | GAS #32 | WSF p. 75 (D) WT | | L: Wii-v & WMii-v, 32 | S | OET |
| Day 4 | | | | WSF p. 75 (D) DWH | TTT20 | O | | |
| Day 5 | CG38, I, II | | CG37, III (A45) | | TTT20 | | | OET |
| Day 6 | TTTP (F) | ST, KT | | WSF p. 75 (D) DHW | CCS10 | L, O | S | |
| Day 7 | | | | | | | | |

Week 21

Ten things I would do differently if I could do it all over again

I am pretty happy with the way that my trumpet studies and career have gone; however, if I could do it all over again, I might like to focus on a few different things. If you were to write a list, yours might look differently. Why focus on the past? Because past regrets actually are all about the future. You have all the time in the future to focus on your needs.

1. I would have tried to learn more things by ear.
2. I would have tried to memorize more.
3. I would have kept a journal at an earlier age.
4. I would have recorded myself more often.
5. I would have started lessons sooner.
6. I would have been more consistent in my piano practice.
7. I would have arranged more pieces specifically for me to play.
8. I would have tried to get myself next to other good players more often (music camps, conservatories, etc.)
9. I would have tried to be more patient and realistic in what I attempted.
10. I would have tried to understand more of what is going on in my head in terms of making music.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 39, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of F)

Minute Drills: Single Tongue=119; K Tongue=109 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 39, part III (Arbans, pp. 46-47; 2 blocks); Gekker Articulation Studies (“GAS”) work on #33.

Technical II: Willey, *Scale Force*, p. 75. All Technical Studies, key of G, Harmonic Minor (“HM”), Whole Tone (“WT”), Diminished Whole/Half (“DWH”) and Diminished Half/Whole (“DHW”). (4 blocks).

Technical Literature I: Sachse transposition etudes #62 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #21 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #11 (2 blocks).

Technical Literature II:

Orchestral Excerpts: R. Strauss, *Don Quixote* (2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 33 (2 blocks)

Literature: Solo of choice. 3 blocks.

Ear Training: Go to the [Online Ear Trainer](http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx) (“OET” [http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx]). Practice intervals, chords and short melodies. Challenge yourself with inversions of chords.

Suggested Week 21 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-------------------|-------------------|---------------------|-----------------------|------------|-----|
| Day 1 | CG39, I, II | ST119, KT109 | CG39, III (A46-7) | | ET 62; TTT21; CCS11 | O: <i>Don Q</i> | | OET |
| Day 2 | MP to 28 | | | WSF p. 75 (G); HM | | | S (choice) | |
| Day 3 | CG39, I, II | ST, KT | GAS #33 | WSF p. 75 (G) WT | | L: Wii-v & WMii-v, 33 | S | OET |
| Day 4 | | | | WSF p. 75 (G) DWH | TTT21 | O | | |
| Day 5 | CG39, I, II | | CG37, III (A46-7) | | TTT21 | | | OET |
| Day 6 | TTTP (F) | ST, KT | | WSF p. 75 (G) DHW | CCS11 | L, O | S | |
| Day 7 | | | | | | | | |

Week 22

Spin that sound!

When I first heard trumpet teacher Barbara Butler talk about “spinning the sound” on trumpet, I have to admit that I did not know what she was talking about. After a couple of decades of thinking about trumpet sound, I think I know now. This concept mainly has to do with slotting one’s note in the sweet spot of the horn. Not too low and not too high. I think there may be an additional extension of this concept that refers to a subtle vibrato that consistently traverses this sweet spot—which really explains the word “spin.” The trick is to spin your sound consistently on every note (with or without vibrato). How do you get there? Here’s a checklist:

1. Make sure your embouchure is correct (work with your teacher, look at great players, read—especially in David Hickman’s *Trumpet Pedagogy* book, look at yourself in a mirror).
2. Make sure your embouchure is at least reasonably strong and flexible.
3. Work on bending notes down and back up to pitch. Use a tuner so that you can visualize the results.
4. When you are comfortable bending down at least a half step, then try bending up the pitch about 20 cents or so (your flexibility in this depends on where you are in your register—the higher you are, the less you can bend. Your slot gets smaller the higher up you go).
5. Record yourself while doing steps 3 and 4, so that you can externally hear the results.
6. When you play long tones, incorporate steps 3 and 4 and try to consistently capture the ideal sound when returning from the bend.
7. When you play technical exercises, stop on random notes to bend.

8. When you play awkward passages in excerpts and solos (especially angular, disjunct, and descending passages) stop to check your slot with the bending routine.
9. Get used to recording yourself and listen for your slotting.
10. Practice vibrato as an extension of the bending exercises (simply go faster and faster).
11. Ultimately, you will have to imprint into your ear the sound you are looking for.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 39, part I, II (repeat from last week; 3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies (“TTTP”), (up to key of F)

Minute Drills: Single Tongue=120; K Tongue=109 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 39, part III (Arbans, pp. 46-47; 2 blocks); Gekker Articulation Studies (“GAS”) work on #34.

Technical II: Go back to Clarke *Setting Up Drills* (“SUD”). Work for more speed, finesse, and beauty of articulation. Do only half a day (evens or odds). (2 blocks).

Technical Literature I: Sachse transposition etudes #63 (1 block); Smith *Top Tones for Trumpeters* (“TTT”), Etude #22 (3 blocks). Clarke, *Characteristic Studies* (“CCS”), #11 (2 blocks).

Technical Literature II:

Orchestral Excerpts: R. Strauss, *Don Quixote* (repeat; 2 blocks)

Jazz licks, Willey’s *Trumpeter’s Guide to II-V-I’s* (“Wii-v”) and *Trumpeter’s Guide to Minor II-V-I’s* (“WMii-v”). In both books, learn patterns on p. 34 (2 blocks)

Literature: Solo of choice. 5 blocks (working more at end of semester to get ready for juries).

Ear Training: Go to the [Online Ear Trainer](http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx) (“OET” [http://www.iwasdoingallright.com/tools/v2_24/ear_training.aspx]). Practice intervals, chords and short melodies. Challenge yourself with inversions of chords.

Suggested Week 22 schedule—you plan your own practice

| | L/MP | MD | Tech I | Tech II | Tech Lit I | Tech Lit II | Lit | Ear |
|-------|-------------|--------------|-------------------|-------------|---------------------|-----------------------|------------|-----|
| Day 1 | CG39, I, II | ST120, KT109 | CG39, III (A46-7) | | ET 63; TTT22; CCS11 | O: <i>Don Q</i> | | OET |
| Day 2 | MP to 28 | | | SUD (evens) | | | S (choice) | |
| Day 3 | CG39, I, II | ST, KT | GAS #34 | SUD (odds) | | L: Wii-v & WMii-v, 34 | S | OET |
| Day 4 | | | | | TTT22 | O | S | |
| Day 5 | CG39, I, II | | CG37, III (A46-7) | | TTT22 | | S | OET |
| Day 6 | TTTP (F) | ST, KT | | | CCS11 | L, O | S | |
| Day 7 | | | | | | | | |

Week 23

Be Social

Each instrument (and its player) has a kind of profile that is associated with it in an ensemble. The trumpet player is not the workhorse, the misfit, the intellectual, or even the leader (although she can be under certain circumstances). The trumpet player is rightly understood as the social glue of the orchestra or band. Now, I am not saying I want you to change your innate personality, but I am saying that it is up to you to talk to others. Congratulate others on good playing. Listen to other's musical complaints. Ask others how are you sounding. Find out information on concerts, repertoire, conductors, reference recordings, and be willing to share. Hang out with others off the stage. If you can do these social things very well, you can become a leader in the group, too.

Assignments:

Long tones/Mouthpiece:

- Mouthpiece: Buzzing CD to track 28 (1 block. Vary articulations. Vocalize.)
- Long tones: Gordon, Week 40, part I, II (3 blocks).
- Smith, *Top Tones for Trumpeters*, Preparatory Embouchure Studies ("TTTP"), (up to key of F)

Minute Drills: Single Tongue=120; K Tongue=109 (3 blocks each); or revisit the Shuebruk Complete Tongue Trainers at the tempos above.

Technical I: Gordon, Week 40, part III (Smith Lip Flexibilities, #10); Gekker Articulation Studies ("GAS") work on #35.

Technical II: Clarke *Setting Up Drills* ("SUD"). Work for more speed, finesse, and beauty of articulation. Do only half a day (evens or odds). (2 blocks).

Technical Literature I: Sachse transposition etudes #64 (1 block); Smith *Top Tones for Trumpeters* ("TTT"), Etude #23 (3 blocks). Clarke, *Characteristic Studies* ("CCS"), #12 (2 blocks).

Technical Literature II:

Orchestral Excerpts: Prokofiev, *Lt. Kije* (2 blocks)

