

THE

TRUMPET PLAYER'S

PRACTICE COMPENDIUM

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INTRODUCTION

The role of a trumpet player in any ensemble is diverse and demanding. Careful attention must be taken at all times to prepare for the difficulties and challenges that arise on a daily basis, both as a trumpeter and as a musician. This compendium is designed to enable the student to develop confidence in his or her abilities as a musician in solos, ensembles, and on the podium.

BREATHING GYM

Developed by Sam Pilafian and Patrick Sheridan

INTRODUCTION

- Analogy: a car needs gas to make it move just like instruments need air to make sound. The higher the quality of gas, the better the car performs. The same thing is true with air.
- ***Breathing Gym*** is designed to give control and efficiency of breath by developing proper breathing habits
 - Improves tone, stamina, and all-around performance
 - For ensembles, ***Breathing Gym***:
 - Promotes calmer, quieter, and more focused rehearsals
 - Internalizes and improves group rhythm (always use a metronome)
 - Gives more confidence and security to group entrances/releases
- ***Breathing Gym*** can be used as part of a warm-up routine or a mid-rehearsal change of pace while addressing specific issues such as dynamics, articulation, and phrasing
- The ***Breathing Gym*** consists of five types of exercises:
 - Stretches
 - Flow Studies
 - Therapies
 - Strength and Flexibility
 - Breathing for the Brain
- Remember the **LAW OF ACCOMMODATION**:
 - What is difficult today will become easier if practiced
 - Work these exercises just past the point of ease and slightly into discomfort without overexertion

PRELIMINARY CONSIDERATIONS

1. Maintaining a proper and consistent oral shape is essential for maximizing the benefits of these exercises
 - a. During inhale/exhale, the inside of the mouth should feel like a big yawn
 - b. The back of the throat is to remain open and unobstructed
2. Monitoring each breath ensures correct execution
 - a. Inhale
 - i. Form the right hand like a karate chop, but fold the thumb flat against the palm
 - ii. With the right hand in this position, place the index finger just under the tip of the nose (thumb should now be pointing forward)
 - iii. Open mouth as if to yawn (notice that the bottom lip is almost touching the knuckle)
 - iv. Take a deep breath quickly, letting the only resistance occur at the lips
 - v. If executed correctly, the inhale will have a deep sound like a vacuum with one finger placed over the opening
 - b. Exhale (remove right hand before exhale)
 - i. Hold the left hand with palm facing the body at an arm's length
 - ii. Exhale and feel the constant flow of air on the palm
 - c. The inhale and exhale are to be performed continuously with no break between, just like a pendulum swinging
3. Light-headedness may occur periodically. If this happens, then sit down, inhale slowly through the nose, and exhale slowly through the mouth; repeat until no longer light-headed.
4. All exercises are to be performed in a relaxed manner with no tension in the body

THE EXERCISES

1. Stretches – loosen up the body for better breathing flexibility
 - a. Trunk Twist
 - b. Flop Over – loose arms, neck, and upper body
 - c. Two-Way Stretch
 - d. Wrist Grab
 - e. Whole Body Stretch
 - f. Neck Roll – roll neck from side to side while looking down. Chin should touch chest. Never tilt head back and look at the ceiling.
2. Flow Studies – simulate regular breathing patterns used while playing. Monitor the air during these exercises to ensure that the air is constantly and consistently moving in and out (comfortably full to comfortably empty). Move air without resistance or tension.
 - a. 6-7-8-9-10 (11-12-etc.)
 - b. Shorten the Inhalation (in 4 out 4, in 3 out 4, in 2 out 4, etc.)
 - c. Shorten the Exhalation (4-4, 4-3, 4-2, etc.)
 - d. Shorten the Inhalation Variation (4-4, 3-5, 2-6, etc.)
 - e. Shorten the Exhalation Variation (4-4, 5-3, 6-2, etc.)
 - f. Shorten the Inhalation and Exhalation [4-4 (2x), 3-3 (2x), 2-2 (2x), 1-1 (4x), 8th-8th (8x), 1-1 (4x), 16th-16th (8x), 1-1, 2-2, breathe through nose for 20 seconds]
 - g. Quick Breath Exercise – inhale on the last beat of a measure (i.e. 4/4, 9/8, etc.)
 - h. Bow & Arrow, Toss the Dart, Float the Paper Airplane
3. Therapies – a counterpart to flow studies, therapies are used to inspire better airflow by deliberately creating problems to overcome, such as resistance and suspension
 - a. Inhale Therapy – fight for air with suction
 - i. Exhale all air (sizzle)
 - ii. Place the back of the hand against the lips
 - iii. Fight for air by creating suction for 4–30 seconds, but do not allow any air in
 - iv. After time is up, remove hand and inhale as much as air possible in one gasp (still maintaining the yawn shape)
 - v. With lungs at full capacity, suspend the air while keeping the mouth and throat open for a predetermined duration (15–30 seconds) with shoulders relaxed
 - vi. After time is up, expel air in one big chunk down to a sizzle
 - b. Inhale Therapy Variations
 - i. Expand in Two Areas – during suction, mentally feel your lungs expand toward your chest and back
 - ii. Expand in Four Areas – during suction, mentally feel your lungs expand in 4 quadrants: abdomen, lower back, chest, and upper back
 - iii. Slight Leak – during suction, allow some air to leak
 - c. Oral Shape Therapy – inhale/exhale with the yawn feeling in rhythmic patterns (8th notes, quarter-note triplets, etc.) in a given meter to check consistency of air
4. Strength and Flexibility – focus on expanding and contracting the lungs to their extremes
 - a. In, Sip, Sip—Out, Push, Push
 - i. “In” – inhale to maximum capacity for one beat while lifting arms overhead
 - ii. “Sip” – lift arms higher while sipping in more air
 - iii. “Out” – exhale completely in one beat while pushing arms downward
 - iv. “Push” – force the last little bit of air out
 - b. Power Breaths
 - c. Power Bow & Arrow
5. Breathing for the Brain
 - a. Follow Your Breath – breath in through nose, out through mouth—no metronome
 - b. In 6, Suspend 6, Out 6 (increase ratio: 1:1:1, 1:2:1, 1:4:1, etc.)
 - c. Energizing Breath – 4 in through nose, 7 suspend, 8 out through mouth

THE FOUR P'S

The Four P's are the essential building blocks of playing brass instruments correctly. They are: Pucker (of the embouchure), Pressure (of the mouthpiece), Position (of the tongue), and Push (of the air).

1. Pucker – the formation of the lips muscles that create the embouchure
2. Pressure – the amount of force that is exerted from the mouthpiece onto the lips (which is met with an equal and opposite amount of force from the Pucker)
3. Position – the tongue inside the mouth directly affects the pitch and sound of the instrument. For the medium-low range, the tongue is flat (pronouncing the syllable “haa”). In the medium-high range, the tongue is arched (pronouncing the syllable “hee”). The flatter the tongue, the lower the range. If the tongue is more arched, then the pitch will be higher.
4. Push – the steady flow of air. Also directly affects the dynamics of the instrument.

The goal of using the Four P's is to keep them in balance with each other. When a particular facet of playing ceases to function properly (e.g. “fuzzing out”), then one or more of the Four P's is most likely out of balance.

The following ten exercises will help develop this balance:

1. Free/Lip Buzzing – produced by using only the lips to buzz specific pitches without the aid of a mouthpiece. Used to create firm corners of the lips by controlling and focusing the aperture and buzz. Practicing free buzzing (for no more than five minutes per practice session) will ensure proper embouchure formation, strengthen the embouchure, improve endurance, focus tone, and increase range.
2. Lip Bends – using the lips to lower the pitch by half step, whole step, or more without the use of valves. To lip the notes down correctly, one must increase the firmness of the embouchure (pucker) and force the pitch down while still maintaining a consistent tone at a *f* + dynamic. If performed correctly, the bent pitch will sound almost exactly as if it were fingered correctly. Practicing lip bends (no more than five minutes per practice session) will result in a stronger embouchure, increased range, longer endurance, fuller tone, controlled intonation, consistent airflow, improved flexibility, and better accuracy.
3. Pedal Tones – any note lower than F-sharp below the staff. Attaining pedal tones is accomplished by using an extreme pucker—even more than for lip bends. While the aperture does get larger, the embouchure must remain firm and flexed. Always play every pedal tone with the correct fingering (as you would finger an octave higher). Some notes slot better with other fingerings, but this will cheat the player out of the full benefit. Practicing pedal tones (no more than five minutes per practice session) will result in a stronger embouchure, increased range, longer endurance, fuller tone, controlled intonation, consistent airflow, improved flexibility, and better accuracy.

4. Breath Attacks – a note beginning without the use of the tongue. There are two types: gradual and immediate. The gradual breath attack is a slow, relaxed leak of the air until the note sounds (almost a whisper). The immediate breath attack is a quick puff of air that begins the note instantaneously (without being brash or out of tune). Practicing both types of breath attacks in all registers will help focus the aperture, concentrate the airstream, reduce fuzziness, maximize tone, eliminate neck tension, and improve accuracy.
5. Whisper Tones – these are extremely soft notes (less than *pppp*) that sound like sub-tones on a clarinet. The lips do not actually vibrate, but the focused air stream is what creates the tone without using the tongue to articulate (all notes are slurred). To produce whisper tones correctly, the lip aperture must be focused (like a laser beam) and relaxed. This is the most effortless type of playing and will result in better accuracy, fewer cracked pitches, better intonation, and purer tone quality.
6. Pop Tones – the same principles apply as those of whisper tones, but these are articulated instead of slurred.
7. Lip Slurs – produced by simultaneously adjusting the embouchure tension, tongue position, and air pressure to move from one note to the next that both share the same fingering. Practicing lip slurs in all registers and dynamics will increase flexibility, strengthen the embouchure, develop tongue position control, improve accuracy, and inspire consistent airflow.
8. “K” Tonguing – the “k” tongue is executed by articulating with the back of the tongue instead of the tip (as in saying “key”). This is also used for multiple tonguing, but its purpose is different in this context. Practicing just the “k” tongue will strengthen the tongue muscle, which gives greater control of the arch, facilitates lip slurs, and increases range. The “k” tongue can be used on any type of consistently articulated passage (like the Clarke *Technical Studies*)
9. Flutter Tonguing – produced by rolling the tip of the tongue as fast as possible while playing. Initially, this may only be possible at louder dynamics in the middle or low register. Eventually, be able to flutter tongue in all registers at all dynamic levels. Two main purposes: a) help control the efficiency and consistency of airflow without strain (long tone exercises and basic lip slurs), and b) increase single tongue speed. This is accomplished by practicing basic exercises that alternate flutter tonguing and single tonguing (e.g. play a scale while fluttering the odd notes and single tonguing 16th notes on the even notes of the scale).
10. Breathing Gym – (see previous section)

THE WARM UP AND DAILY ROUTINE

The warm up and daily routine are the two most important practice sessions of the day. A sufficient warm up can last anywhere from 20 to 30 minutes and a daily routine is typically 45–60 minutes. They can be combined into one session with sufficient rest.

The Warm Up (20–30 minutes)¹

The warm up for brass players has a similar purpose to that of an athlete. One must limber-up the muscles to guard against injury and allow for optimal performance.

*Remember the practice rule: *rest as much as you play*.

A proper and consistent warm up:

1. Increases blood flow to the lips – this helps remove a build-up of lactic acid
2. Gradually numbs the lips to prevent swelling
3. Enables the muscles to function efficiently
4. Engages the brain to stay alert and responsive

A successful warm up is comprised of the following components:

1. Breathing – better breath support = better tone
2. Ear Training – sensitizes the ears to hear correct intervals and chords by singing and buzzing simple scales/chords while playing the piano
3. Mouthpiece Buzzing – slow and gradual mouthpiece buzzing in the medium-to-low registers will facilitate blood flow to the lips and connect the ear to the buzz
4. Long Tones and/or Slow Flow Studies – these will help build a solid tone with good intonation
5. Soft Playing – scales, chromatics, and arpeggios that gradually expand range
6. Lip Slurs – early in the warm up, these are to be at a comfortable dynamic and in an easy range. More difficult lip slurs will occur in the daily routine.
7. Articulation – begin with soft articulations in the mid-range and gradually increase range (high and low), dynamics, speed, and style (legato, staccato, marcato, etc.)

The Daily Routine (45–60 minutes)

The daily routine is the primary building block for improvement on one's instrument. Consistently practicing the fundamentals of trumpet playing will iron out weaknesses and increase strengths. To ensure daily progress and tempo accountability, a metronome must be used for all metered exercises. Keep a log of conquered tempos and material covered to track progress and gain confidence.

While working on the daily routine, careful attention must be given to the practice rule: *rest as much as you play*. During the periods of rest, one may choose to do breathing exercises, solfège, rhythm practice with an egg shaker, or any other type of musical activity that does not involve playing the instrument.

Feel free to logically change the order of exercise within the daily routine. This will help avoid stagnant playing due to mental boredom. Some fundamentals may be easier than others. As William Vacchiano used to say, “practice your liabilities, not your assets.” The goal of these routines is progress, not perfection.

¹ The first warm up of the day is the longest. Subsequent warm ups before regular practice sessions or rehearsals may only need to be about five minutes.

Fundamentals:²

1. Breathing
2. Ear Training
3. Phrasing/musicality – every exercise—including long tones—must be approached with phrasing and musicality ever-present
4. Mouthpiece buzzing – strive for a clear and consistent buzz in all registers
5. Long tones/intonation – use drones to maintain pitch accountability
6. Lip slurs – Bai Lin *Lip Flexibilities*, Irons *27 Groups of Exercises*, etc.
7. Scales – Arban *Complete Conservatory Method*, McGregor *Daily Scale Builder*, etc.
8. Chords/Arpeggios – Arban pp. 142–151, etc.
9. Finger dexterity – Clarke *Technical Studies*, Nagel *Speed Studies*, etc.
10. Intervals – Arban pp. 125–131, Vacchiano *Study of Intervals*, Hoffman *Advanced Interval Studies*, etc.
11. Articulation – regularly practice various forms of articulations and accents: legato, staccato, portato, tenuto, marcato, *fp*, *sfz*, etc. These can be applied to any study.
12. Single Tongue Speed – the fastest single tongue must overlap the slowest usable double tongue so that there is no break between the two techniques
13. Multiple tonguing – Arban pp. 155–187, Vacchiano *The Art of Double and Triple Tonguing*, etc.
 - a. Both double and triple tongue are to be practiced on consecutive notes as well as scalar passages to ensure an even articulation
 - b. Practice triple tonguing in three formats for greater versatility and faster technique
 1. TKT KTK
 2. TKT TKT
 3. TTK TTK
14. Rhythm – duple/triple/mixed meters, advanced rhythms
15. Transposition – Sachse *100 Studies*, Caffarelli *100 Melodic Studies*, etc.
16. Sight Reading – this is the final test that shows what fundamentals need more attention. Always use a metronome unless the etude is unmetred or marked “freely.”
17. Range – work into the extremes of the upper and lower registers by playing lip bends, pedal tones, and bugles. Work on range briefly every other day to give the embouchure a chance to repair the muscles.

Recommended Daily Routine Methods:

1. *The Brass Gym* by Sam Pilafian and Patrick Sheridan (Focus on Excellence)
2. *How to Practice* by Raymond Mase (unpublished)
3. *Trumpet Routines* by William Vacchiano (Charles Colin)
4. *Systematic Approach to Daily Practice* by Claude Gordon (Carl Fischer)

The Warm Down (5–7 minutes)

Especially after a long day of playing, it is imperative to relax the embouchure in a methodical manner. This is accomplished by playing softly in the middle and low registers. Scales, whisper tones, breath attacks, and pedal tones are great ways to warm down. Doing some light/soft buzzing on a trombone mouthpiece also helps relax the lips.

² Some of these fundamentals may overlap with the warm-up and do not need to be addressed twice in one day unless they are a liability. All of these fundamentals do not need to be practice every day, but they should be practiced at least three times a week in order to improve.

INTONATION AND DRONES

Introduction

One of the most overlooked areas of instrumental practice is intonation. The process of training one's ears requires patience and consistent attention. During daily practice of intonation, one might not notice much improvement, but after several weeks the ears will become noticeably attuned and more sensitive to pitch. A whole new world of sound is waiting to be unlocked!

*Remember: *trust the process.*

Watching the needle or lights on a tuner does not improve intonation. The tuner can be beneficial, but the ears—not the eyes—are what need to be trained. Using an aural tuner (i.e. drone) is the single, most useful tool for developing good intonation. This not only trains the ears, but also familiarizes one with the pitch tendencies on his or her instrument. In addition to playing drones on the instrument, it is also very beneficial to sing the pitches while the lips are resting.

Matching intonation with a unison drone is the basic starting point for learning intonation. Once the ears have been sensitized to tuning the unison, one must progress to tuning all of the intervals. All intervals (except for octaves) need slight adjustments (either sharp or flat) when sounded simultaneously with another note. For example, an interval of an octave will be perfectly in tune when the needle on a tuner is in the center, but for an interval of a major third, the third of the chord must be tuned slightly lower (by 14 cents) to be perfectly in tune.

Pianos are tuned in equal temperament. This means that every note is equally adjusted in order to be able to play equally well in tune in every key. Unfortunately, these notes are fixed and unable to be altered to attain the perfect tuning of chords. The following chart describes the tuning tendencies for all intervals.^{3,4}

INTERVAL ADJUSTMENT FROM EQUAL TEMPERAMENT TO JUST INTONATION (1 cent = 1/100th of a half step)

Minor Second:	+	12 cents
Major Second:	+	4 cents
Minor Third:	+	16 cents
Major Third:	-	14 cents
Perfect Fourth:	-	2 cents
Tri Tone:	-	18 cents
Perfect Fifth:	+	2 cents
Minor Sixth:	+	14 cents
Major Sixth:	-	16 cents
Minor Seventh:	+	18 cents
Major Seventh:	-	14 cents

³ For a more detailed explanation, see *Tuning Tactics* by Chase Sanborn.

⁴ The “+” and “-” symbols indicate whether the second note of the interval should be played sharp or flat to be in tune.

The Process

The following method is prescribed for sensitizing the ears to just intonation:

1. Turn on a loud drone (*ff* +)
2. Sing, buzz, or play (*mf* +) that same pitch in unison
3. Slowly bend the pitch sharp (listen for dissonance)
4. Slowly bend the pitch flat (listen for dissonance)
5. Now play perfectly in tune, until no dissonance can be heard
6. Apply this process to all intervals in the following order:
 - a. Unison
 - b. Octave
 - c. Perfect fifth
 - d. Perfect fourth
 - e. Major third
 - f. Major sixth
 - g. Minor third
 - h. Minor sixth
 - i. Major second
 - j. Minor seventh
 - k. Tri tone
 - l. Minor second
 - m. Major seventh
7. Choose a different key each day to get familiar with all registers and keys

The Application

In addition to the previous exercise, one will find it extremely beneficial to use drones while working on etudes, excerpts, solos, or any type of music. The same basic principles apply, but instead of playing (or singing and buzzing) the pitches as in the order above, one plays through the music in the order of its melody. The melody (with a tonic drone in the background) can be played slowly to determine pitch tendencies, but also at the marked tempo for performance consistency.

Certain types of music may be difficult to assign a drone because of frequent modulation and/or the absence of a tonal center. In these cases, one will want to pay close attention to tuning each note with its preceding note, as to play in tune with one's self.

SOLFÈGE AND BUZZING

Solfège

To aid in the practice of singing intervals, scales, and melodies, one will find that assigning syllables to each note while singing the pitch will result in better accuracy and development of the ear. There are two types of solfège:

1. *Fixed do* – each note-name corresponds to the same syllable
2. *Movable do* – each scale degree has a separate syllable

The following syllables are to be used according to the *fixed do* tradition:

Note	Syllable	Pronunciation
C/C [#]	Do	“doe”
D ^b /D	Re	“ray”
E ^b /E	Mi	“me”
F	Fa	“fa”
G ^b /G	Sol	“so”
A ^b /A	La	“la”
B ^b /B	Si	“see”

“Fixed Do” vs. “Movable Do”

Music educators continue to debate which method is most effective. Both methods have intrinsic qualities that help the student in various ways. For example, *movable do* develops short-term relative pitch skills that focus on the tonic note and modulation, whereas *fixed do* develops long-term relative pitch skills that are useful in tonal and atonal music. *Both methods have redeeming qualities and it is important to use some form of consistent vocalization while singing to develop the ear and reproduction of pitch without the aid of an instrument.*

Mouthpiece Buzzing

In addition to being a warm-up tool, mouthpiece buzzing is an effective method to use in conjunction with solfège and drones. Oftentimes wind players rely on the instrument itself to do more of the work than they should. The buzzing of the lips is what creates the tone and pitch; the mouthpiece and trumpet only amplify the sound. Using the correct finger combination does not always mean that the right note (or a good tone) will result. An efficient and vibrant buzz will result in the best tone and intonation possible. When using just the mouthpiece, be sure to rest frequently. Free buzzing (buzzing without a mouthpiece) can also be beneficial, but only in small doses.

The following methods of mouthpiece buzzing are recommended:

1. *The Buzzing Book* by James Thompson (Editions Bim)
2. *Warm-Ups and Studies* by James Stamp (Editions Bim)
3. *Supplemental Studies* (w/ CD) by Stamp/Stevens (Editions Bim)

*The next three pages include a series of progressively difficult intervals loosely based on scales that will help develop the ear. Both singing (solfège) and buzzing is recommended, but always practice them with a drone or the piano.

Solfège Patterns

(by John Schlabach)

Sing or buzz in all 12 keys, always with a drone or piano

The image displays ten musical staves in treble clef. The first seven staves show a simple scale pattern of whole notes: C4, D4, E4, F4, G4, A4, B4, C5. The eighth, ninth, and tenth staves show a more complex pattern: C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Each staff ends with a double bar line and repeat dots.

The image displays 14 staves of musical notation, each containing a sequence of notes for solfège and buzzing exercises. The notes are written on a five-line staff with a treble clef. The exercises progress from a simple scale in the first staff to more complex patterns involving intervals and accidentals in subsequent staves. The notes are primarily quarter notes, with some eighth notes and a sharp sign (#) appearing in the 10th staff.

The image displays 14 staves of musical notation, each containing a sequence of notes for solfège and buzzing exercises. The notes are arranged in a specific pattern across the staves, likely representing a scale or a specific exercise. The notation is in a single system, with each staff containing a sequence of notes. The notes are primarily quarter notes and half notes, with some eighth notes in the later staves. The exercises are designed to be performed on a single instrument, such as a flute or a recorder, where the notes are produced by blowing air through the instrument.

SCALES

Introduction

Scales are the most fundamental element in music composition. A thorough knowledge of scales will assist both the composer and performer in being the most complete musician. It is impossible for a doctor to successfully treat patients *Biology 101 – The Cell* was ignored. For the same reason, musicians must train themselves to be well versed in scales of all types. Once these scales have been mastered, sight-reading music becomes much easier as one notices the patterns of scales found within any given composition.

The Scales

To avoid a long explanation of scales, they will not be discussed here in great detail. Instead, they will be described and illustrated in the simplest terms to aid in the quickest memorization of each pattern as it is applied to all twelve chromatic tones. Basic knowledge acquired from first-year theory is all that is needed to understand the following information.

Major (Ionian) – eight-note series in the following successions of steps: W-W-H-W-W-W-H

Natural Minor (Aeolian) – major scale with $b3$, $b6$, and $b7$

Harmonic Minor – natural minor with $\#7$

Melodic Minor – ascending: natural minor with $\#6$ and $\#7$; descending: natural minor

Dorian – natural minor with $\#6$

Lydian – major with a $\#4$

Mixolydian – major with $b7$

Phrygian – natural minor with $b2$

Locrian – natural minor with $b2$ and $b5$

Whole Tone – the interval between each note is always a whole step

Diminished (half step) – alternating half steps and whole steps (H-W-H-W-H-W-H-W)

Diminished (whole step) – alternating whole steps and half steps (W-H-W-H-W-H-W-H)

*Another way to perceive the minor modes is to relate them back to the major scale. For instance, if one is asked to play F Dorian, simply start on F but impose the key signature from the major key that is one whole step below F (which would be E^b). The F Dorian scale would then be: F, G, A^b , B^b , C, D, E^b , F. This way, the only pattern that needs to be remembered is the key signature of all 12 major scales.

Dorian – impose the key signature from a major 2nd below the root

Phrygian – impose the key signature from a major 3rd below the root

Lydian – impose the key signature from a perfect 4th below the root

Mixolydian – impose the key signature from a perfect 4th above the root

Aeolian – impose the key signature from a minor 3rd above the root

Locrian – impose the key signature from a half step above the root

The second half of Clarke's "Fifth Study" (*Technical Studies*) assists in practicing minor modes

The image shows two staves of musical notation in treble clef. The first staff contains six measures of music, each representing a different scale mode. The scales are labeled as follows: C Major (C4 to C5), D Dorian (D4 to D5), E Phrygian (E4 to E5), F Lydian (F4 to F5), G Mixolydian (G4 to G5), and A Aeolian (A4 to A5). The second staff contains two measures of music, labeled as B Locrian (B4 to B5). Dashed lines connect the labels to the corresponding notes in the scales.

Scales

The image displays twelve musical scales on a single staff in treble clef, each with a label to its left. The scales are: Major, Natural Minor (Aeolian), Harmonic Minor, Melodic Minor, Dorian, Lydian, Mixolydian, Phrygian, Locrian, Whole Tone, Diminished (H-W-H-W...), and Diminished (W-H-W-H...). Each scale is represented by a sequence of notes on a five-line staff, with accidentals (sharps, flats, and naturals) indicating the specific pitch of each note. The Major scale is a simple sequence of whole notes. The Natural Minor scale has two flats. The Harmonic Minor scale has two flats and a sharp on the seventh degree. The Melodic Minor scale has a flat on the second degree and a sharp on the seventh degree. The Dorian scale has one flat. The Lydian scale has two sharps. The Mixolydian scale has one flat. The Phrygian scale has two flats. The Locrian scale has three flats. The Whole Tone scale has three sharps. The Diminished (H-W-H-W...) scale has six sharps. The Diminished (W-H-W-H...) scale has three flats.

Trumpet Scale Routine

♩ = 86

C major



Musical notation for the C major scale in treble clef, starting on middle C. The scale consists of eight measures: four ascending and four descending. The notes are C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4, C4.

A natural minor



Musical notation for the A natural minor scale in treble clef, starting on A4. The scale consists of eight measures: four ascending and four descending. The notes are A4, B4, C5, D5, E5, F5, G5, A5, G5, F5, E5, D5, C5, B4, A4.

A harmonic minor



Musical notation for the A harmonic minor scale in treble clef, starting on A4. The scale consists of eight measures: four ascending and four descending. The notes are A4, B4, C5, D5, E5, F5, G5, A5, G5, F5, E5, D5, C5, B4, A4.

A melodic minor



Musical notation for the A melodic minor scale in treble clef, starting on A4. The scale consists of eight measures: four ascending and four descending. The notes are A4, B4, C5, D5, E5, F5, G5, A5, G5, F5, E5, D5, C5, B4, A4.

F major



Musical notation for the F major scale in treble clef, starting on F4. The scale consists of eight measures: four ascending and four descending. The notes are F4, G4, A4, Bb4, C5, D5, E5, F5, E5, D5, C5, Bb4, A4, G4, F4.

D natural minor



Musical notation for the D natural minor scale in treble clef, starting on D4. The scale consists of eight measures: four ascending and four descending. The notes are D4, E4, F4, G4, A4, Bb4, C5, D5, C5, Bb4, A4, G4, F4, E4, D4.

D harmonic minor



Musical notation for the D harmonic minor scale in treble clef, starting on D4. The scale consists of eight measures: four ascending and four descending. The notes are D4, E4, F4, G4, A4, Bb4, C5, D5, C5, Bb4, A4, G4, F4, E4, D4.

D melodic minor



Musical notation for the D melodic minor scale in treble clef, starting on D4. The scale consists of eight measures: four ascending and four descending. The notes are D4, E4, F4, G4, A4, Bb4, C5, D5, C5, Bb4, A4, G4, F4, E4, D4.

Bb major



Musical notation for the Bb major scale in treble clef, starting on Bb4. The scale consists of eight measures: four ascending and four descending. The notes are Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, Ab5, G5, F5, Eb5, D5, C5, Bb4.

G natural minor



Musical notation for the G natural minor scale in treble clef, starting on G4. The scale consists of eight measures: four ascending and four descending. The notes are G4, A4, Bb4, C5, D5, Eb5, F5, G5, F5, Eb5, D5, C5, Bb4, A4, G4.

G harmonic minor



Musical notation for the G harmonic minor scale in treble clef, starting on G4. The scale consists of eight measures: four ascending and four descending. The notes are G4, A4, Bb4, C5, D5, Eb5, F5, G5, F5, Eb5, D5, C5, Bb4, A4, G4.

G melodic minor



Musical notation for the G melodic minor scale, starting on G4 and ending on G4. The scale consists of the notes G, A, Bb, C, D, Eb, F, G. The notation is in treble clef with a key signature of two flats (Bb, Eb).

Eb major



Musical notation for the Eb major scale, starting on Eb4 and ending on Eb4. The scale consists of the notes Eb, F, G, Ab, Bb, C, D, Eb. The notation is in treble clef with a key signature of three flats (Bb, Eb, Ab).

C natural minor



Musical notation for the C natural minor scale, starting on C4 and ending on C4. The scale consists of the notes C, D, Eb, F, G, Ab, Bb, C. The notation is in treble clef with a key signature of two flats (Bb, Eb).

C harmonic minor



Musical notation for the C harmonic minor scale, starting on C4 and ending on C4. The scale consists of the notes C, D, Eb, F, G, Ab, Bb, C. The notation is in treble clef with a key signature of two flats (Bb, Eb).

C melodic minor



Musical notation for the C melodic minor scale, starting on C4 and ending on C4. The scale consists of the notes C, D, Eb, F, G, Ab, Bb, C. The notation is in treble clef with a key signature of two flats (Bb, Eb).

Ab major



Musical notation for the Ab major scale, starting on Ab4 and ending on Ab4. The scale consists of the notes Ab, Bb, C, D, Eb, F, G, Ab. The notation is in treble clef with a key signature of three flats (Bb, Eb, Ab).

F natural minor



Musical notation for the F natural minor scale, starting on F4 and ending on F4. The scale consists of the notes F, G, Ab, Bb, C, D, Eb, F. The notation is in treble clef with a key signature of two flats (Bb, Eb).

F harmonic minor



Musical notation for the F harmonic minor scale, starting on F4 and ending on F4. The scale consists of the notes F, G, Ab, Bb, C, D, Eb, F. The notation is in treble clef with a key signature of two flats (Bb, Eb).

F melodic minor



Musical notation for the F melodic minor scale, starting on F4 and ending on F4. The scale consists of the notes F, G, Ab, Bb, C, D, Eb, F. The notation is in treble clef with a key signature of two flats (Bb, Eb).

Db major



Musical notation for the Db major scale, starting on Db4 and ending on Db4. The scale consists of the notes Db, Eb, F, G, Ab, Bb, C, Db. The notation is in treble clef with a key signature of three flats (Bb, Eb, Ab).

Bb natural minor



Musical notation for the Bb natural minor scale, starting on Bb4 and ending on Bb4. The scale consists of the notes Bb, C, D, Eb, F, G, Ab, Bb. The notation is in treble clef with a key signature of two flats (Bb, Eb).

Bb harmonic minor



Musical notation for the Bb harmonic minor scale, starting on Bb4 and ending on Bb4. The scale consists of the notes Bb, C, D, Eb, F, G, Ab, Bb. The notation is in treble clef with a key signature of two flats (Bb, Eb).

B \flat melodic minor



Musical notation for the B \flat melodic minor scale, starting on B \flat and ascending to G \flat . The scale is written in treble clef with a key signature of three flats. The notes are B \flat , C \flat , D \flat , E \flat , F \flat , G \flat , and A \flat . The scale is shown in both ascending and descending directions.

G \flat major



Musical notation for the G \flat major scale, starting on G \flat and ascending to E \flat . The scale is written in treble clef with a key signature of three flats. The notes are G \flat , A \flat , B \flat , C \flat , D \flat , E \flat , and F \flat . The scale is shown in both ascending and descending directions.

E \flat natural minor



Musical notation for the E \flat natural minor scale, starting on E \flat and ascending to C \flat . The scale is written in treble clef with a key signature of three flats. The notes are E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , and D \flat . The scale is shown in both ascending and descending directions.

E \flat harmonic minor



Musical notation for the E \flat harmonic minor scale, starting on E \flat and ascending to C \flat . The scale is written in treble clef with a key signature of three flats. The notes are E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , and D \flat . The scale is shown in both ascending and descending directions.

E \flat melodic minor



Musical notation for the E \flat melodic minor scale, starting on E \flat and ascending to C \flat . The scale is written in treble clef with a key signature of three flats. The notes are E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , and D \flat . The scale is shown in both ascending and descending directions.

B major



Musical notation for the B major scale, starting on B and ascending to G. The scale is written in treble clef with a key signature of two sharps. The notes are B, C \sharp , D \sharp , E \sharp , F \sharp , G, and A. The scale is shown in both ascending and descending directions.

G \sharp natural minor



Musical notation for the G \sharp natural minor scale, starting on G \sharp and ascending to E. The scale is written in treble clef with a key signature of two sharps. The notes are G \sharp , A, B, C \sharp , D \sharp , E, and F \sharp . The scale is shown in both ascending and descending directions.

G \sharp harmonic minor



Musical notation for the G \sharp harmonic minor scale, starting on G \sharp and ascending to E. The scale is written in treble clef with a key signature of two sharps. The notes are G \sharp , A, B, C \sharp , D \sharp , E, and F \sharp . The scale is shown in both ascending and descending directions.

G \sharp melodic minor



Musical notation for the G \sharp melodic minor scale, starting on G \sharp and ascending to E. The scale is written in treble clef with a key signature of two sharps. The notes are G \sharp , A, B, C \sharp , D \sharp , E, and F \sharp . The scale is shown in both ascending and descending directions.

E major



Musical notation for the E major scale, starting on E and ascending to C. The scale is written in treble clef with a key signature of three sharps. The notes are E, F \sharp , G \sharp , A, B, C, and D. The scale is shown in both ascending and descending directions.

C \sharp natural minor



Musical notation for the C \sharp natural minor scale, starting on C \sharp and ascending to A. The scale is written in treble clef with a key signature of three sharps. The notes are C \sharp , D, E, F \sharp , G \sharp , A, and B. The scale is shown in both ascending and descending directions.

C \sharp harmonic minor



Musical notation for the C \sharp harmonic minor scale, starting on C \sharp and ascending to A. The scale is written in treble clef with a key signature of three sharps. The notes are C \sharp , D, E, F \sharp , G \sharp , A, and B. The scale is shown in both ascending and descending directions.

C# melodic minor



Musical notation for the C# melodic minor scale, starting on C#4 and ending on C#5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: C#4, D5, E5, F#5, G#5, A5, B5, C#5.

A major



Musical notation for the A major scale, starting on A4 and ending on A5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: A4, B4, C#5, D5, E5, F#5, G#5, A5.

F# natural minor



Musical notation for the F# natural minor scale, starting on F#4 and ending on F#5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: F#4, G4, A4, B4, C#5, D5, E5, F#5.

F# harmonic minor



Musical notation for the F# harmonic minor scale, starting on F#4 and ending on F#5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: F#4, G4, A4, B4, C#5, D5, E5, F#5.

F# melodic minor



Musical notation for the F# melodic minor scale, starting on F#4 and ending on F#5. The scale is written in treble clef with a key signature of three sharps (F#, C#, G#). The notes are: F#4, G4, A4, B4, C#5, D5, E5, F#5.

D major



Musical notation for the D major scale, starting on D4 and ending on D5. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are: D4, E4, F#4, G4, A4, B4, C#5, D5.

B natural minor



Musical notation for the B natural minor scale, starting on B3 and ending on B4. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are: B3, C4, D4, E4, F#4, G4, A4, B4.

B harmonic minor



Musical notation for the B harmonic minor scale, starting on B3 and ending on B4. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are: B3, C4, D4, E4, F#4, G4, A4, B4.

B melodic minor



Musical notation for the B melodic minor scale, starting on B3 and ending on B4. The scale is written in treble clef with a key signature of two sharps (F#, C#). The notes are: B3, C4, D4, E4, F#4, G4, A4, B4.

G major



Musical notation for the G major scale, starting on G4 and ending on G5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are: G4, A4, B4, C#5, D5, E5, F#5, G5.

E natural minor



Musical notation for the E natural minor scale, starting on E4 and ending on E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are: E4, F#4, G4, A4, B4, C#5, D5, E5.

E harmonic minor



Musical notation for the E harmonic minor scale, starting on E4 and ending on E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are: E4, F#4, G4, A4, B4, C#5, D5, E5.

E melodic minor



Musical notation for the E melodic minor scale, starting on E4 and ending on E5. The scale is written in treble clef with a key signature of one sharp (F#). The notes are: E4, F#4, G4, A4, B4, C#5, D5, E5.

TRANSPOSITION

Introduction

In addition to drones, one of the best exercises to develop ear training is the art of transposition. The purpose of transposition is to address the student's overall musicianship by developing the mind and ear. A note is usually cracked when the note is not heard prior to it being sounded. If the player attempts to play a G-sharp, sometimes an F-sharp or an A-sharp might come out instead. Consistent practice of transposition will greatly reduce the chances of cracking or splitting notes because it trains their ears to be more active in the process of reading and hearing music.

The Art of Transposition

Two main types of transposition are in common practice today: interval and clef. The former is more widely used, while the latter is also very effective. The key to learning transposition is to practice one of these methods consistently until transposing becomes second nature.

1. *Interval Transposition* – this is accomplished by simply looking at the music and transposing each note up or down by the appropriate interval while changing the key signature. For example, if the music is written for B^b trumpet and a C trumpet is being used, one would then transpose all of the notes *down* a major second and *add two flats* to the key signature (note: if the key signature has any sharps, the flats cancel them out, and vice versa).
 - a. Up a m2 – add 7 #s
 - b. Up a M2 – add 2 #s
 - c. Up a m3 – add 3 bs
 - d. Up a M3 – add 4 #s
 - e. Up a P4 or down P5 – add 1 b
 - f. Up/down a TT – add 6 #s
 - g. Up a P5/down P4 – add 1 #
 - h. Down a m2 – add 5 #s
 - i. Down a M2 – add 2 bs
 - j. Down a m3 – add 3 #s
 - k. Down a M3 – add 4 bs
2. *Clef Transposition* – with this method, the note stays in the same place, but the clef changes. This is accomplished by changing both the clef and the key signature (see above) so that the resulting pitches are correct.
 - a. Up a M/m2 – alto clef
 - b. Up a M/m3 – bass clef
 - c. Up a P4 or down a P5 – mezzo-soprano clef
 - d. Up a P5 or down a P4 – baritone clef
 - e. Down a M/m2 – tenor clef
 - f. Down a M/m3 – soprano clef
3. *Using Both Methods* – some musicians find it easier to pick and choose which method to use depending on the transposition required. For example, transposing up a M2 with the interval method might be easier than learning alto clef, while transposing up a M3 might be easier to read as bass clef.

Attaining fluency in transposition allows the performer to choose different pitched trumpets to facilitate agility. The chart on the next page will help determine which trumpet is best to use in any circumstance as it relates to the key.

TRANSPPOSITION CHART

by Dr. Brian A. Shook

Written for _____ Trumpet (ex. "Trumpet in D")

	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B
Trumpet Pitched in _____	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B
	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B
	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat
	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A
	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat
	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G
	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat
	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E	F
	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat	E
	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D	D#/E \flat
	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat	D
	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C	C#/D \flat
	C#/D \flat	D	D#/E \flat	E	F	F#/G \flat	G	G#/A \flat	A	A#/B \flat	B	C

_____ The Key Superimposed Over the Written Key Signature _____

Instructions:

1. The left column has all 12 keys listed. These represent the trumpet you are holding in your hand.
2. The top row also has all 12 keys listed. These represent the trumpet for which the part was written (e.g. Trumpet in F; Trumpet in E; etc.).
3. When you are handed a piece of music, look at the key in which your trumpet is pitched, then for which trumpet it is written, and then follow the two columns until they meet. That letter represents what key is superimposed over the written key signature.
4. For Example: You have a D trumpet in your hand, the part says "Trumpet in F," and the key signature has 4 sharps. You find the "D" on the left column, then find the "F" on the top row. Follow the "D" from left-to-right, and the "F" from top-to-bottom and they both meet at "D#/E \flat " (3 flats) which is the key you superimpose over the 4 sharps. The resulting key in which you play is one sharp: G Major.
5. Determine the interval between the key your trumpet is pitched in (D) and the trumpet for which the part was written (F).
Answer: minor third.
If the trumpet you are holding is pitched lower than the music, you will need to transpose up a minor third
6. You are now holding a D Trumpet, reading "Trumpet in F," written with 4 sharps (E Major), and playing in the transposed key of G Major (while reading up a minor third from the written pitch).

**RECOMMENDED LITERATURE
FOR COLLEGIATE STUDY**

TITLE	AUTHOR	PUBLISHER
<i>Method Books</i>		
Arban, J.B. (Goldman/Smith)	Complete Conservatory Method	Carl Fischer
Hickman, David	Trumpet Lessons w/ David Hickman	Tromba
Saint-Jacome, Louis	Grand Method	Carl Fischer
<i>Routines/Fundamentals</i>		
Cichowicz, Vincent	Long Tone Studies	Studio 259 Productions
Davis, Michael	10-Minute Warm-Up Routine	Hip-Bone Music
Davis, Michael	15-Minute Warm-Up Routine	Hip-Bone Music
Davis, Michael	20-Minute Warm-Up Routine	Hip-Bone Music
Mase, Raymond (compiled)	How to Practice	Unpublished
Gordon, Claude	A Systematic Approach to Daily Practice	Carl Fischer
Pilafian/Sheridan	The Brass Gym	Focus on Excellence
Sachs, Michael	Daily Fundamentals for the Trumpet	International Editions Bim
Stamp, James	Warm-ups and Studies	Editions Bim
Thompson, James	The Buzzing Book	Editions Bim
Vacchiano, William	Trumpet Routines	Charles Colin
<i>Technical Studies</i>		
Clarke, Herbert L.	Technical Studies	Carl Fischer
Hickman, David	15 Advanced Embouchure Studies	Hickman Music Editions
Goldman, Edwin F.	Practical Studies	Carl Fischer
Vizzutti, Allen	Trumpet Method, Bk. 1 – Technical Studies	Alfred Publ.
<i>Articulation Studies</i>		
Gekker, Chris	Articulation Studies	Charles Colin
Ponzo, Mark	Low Tone Exercise Patterns and Etudes	M/K Music
Shuebruk, Richard	Complete Shuebruk Tongue Trainers	Carl Fischer
Vacchiano, William	The Art of Double Tonguing	Edition Peters
Vacchiano, William	The Art of Triple Tonguing	Edition Peters
<i>Lip Flexibilities</i>		
Colin, Charles	Advanced Lip Flexibilities (vols. 1–3)	Charles Colin
Frink/McNeil	Flexus	Gazong Press
Irons, Earl	27 Groups of Exercises	Southern Music Co.
Lin, Bai	Lip Flexibilities	Balquhiddar Music
Schlossberg, Max	Daily Drills and Technical Studies	M. Baron Co.
Shuebruk, Richard	Complete Shuebruk Lip Trainers	Carl Fischer
Smith, Walter M.	Lip Flexibility on the Trumpet	Carl Fischer

Etude Books

Balasanyan, Suren	20 Studies	International
Balasanyan, Suren	25 Melodic Studies	qPress
Bohme, Oscar	24 Melodic Studies	Ward Music Ltd.
Brandt, Vassily (ed. Vacchiano)	Etudes for Trumpet (Orchestra and Last Etudes)	Universal Music
Charlier, Theo	36 Etudes Trancendantes	Alphonse Leduc
Gates, Everett	Odd Meter Etudes	Sam Fox Publ.
Hering, Sigmund	28 Melodious and Technical Etudes	Carl Fischer
Hering, Sigmund	32 Etudes for Trumpet	Carl Fischer
Longinotti, Paolo	12 Studies in the Classic and Modern Style	International
Small, J.L.	27 Melodious and Rhythmic Exercises	Carl Fischer
Smith, Walter	Top Tones for the Trumpeter	Carl Fischer
Snedecor, Phil	Low Etudes for Trumpet	PAS Music
Snedecor, Phil	Lyrical Etudes for Trumpet	PAS Music
Vannetelbosch, L.J.	Vingt Etudes Melodiques et Techniques	Alphonse Leduc
Various (ed. Voxman)	Selected Studies	Rubank
Various	Advanced Concert Studies	Curnow Music
Various	Concert Studies	Curnow Music
Wurm, Wilhelm	40 Studies	International

Transposition

Bordogni, Marco	24 Vocalises	Alphonse Leduc
Caffarelli, Reginaldo	100 Melodic Studies in Transposition	Ricordi
Sachse, Ernest	100 Studies for Trumpet	G. Schirmer
Sachse, E. (ed. Vacchiano)	Moving Transposition	Edition Peters

Excerpts Books

Dobrzelwski, J.C.	Essential Orchestral Excerpts (vols. 1–16)	Hickman Music Editions
McGregor, Rob Roy	Audition and Performance Preparations for Trumpet (vols. 1–4)	Balquhidder Music
Norris, Philip	Top 50 Orchestral Excerpts for Trumpet	Crown Music Press
Pietzsch, Hermann	The Trumpet	University Music Press
Sachs, Michael	The Orchestral Trumpet	Balquhidder Press
Smith, Norman	March Music Melodies	Program Note Press
Strauss, R. (ed. Rossbach)	Strauss Orchestral Studies	International
Various	Orchestral Studies for Trumpet (vols. 1–10)	International

Duet Books

Amsden, Arthur	Celebrated Practice Duets	C.L. Barnhouse
Forestier, Joseph	12 Duets in Transposition	PWM
Gekker, Chris	44 Duos for Trumpet	Transition Publ.
Nelhybel, Vaclav	Duets for Trumpet	J. Christopher Music

Plog, Anthony	10 Concert Duets	WIM
Sachse, Ernest	6 Duets	International
Various (ed. Voxman)	Selected Duets for Trumpet (vol. 1–2)	Rubank
 <i>Sonatas</i>		
Anthiel, G.	Sonata for Trumpet	Weintraub Music
Ewazen, E.	Sonata for Trumpet	Southern Music Co.
Hansen, T.	Sonata for Cornet/Trumpet	Hickman Music Editions
Hindemith, P.	Sonate	Schott
Kennan, K.	Sonata for Trumpet	Warner Brothers Publ.
Martinu, B.	Sonatine for Trumpet	Boosey & Hawkes
Peeters, F.	Sonata for Trumpet	Edition Peters
Stevens, H.	Sonata for Trumpet	Edition Peters
Torelli, G.	Sonata G 1	Musica Rara
 <i>Concertos/Concertinos</i>		
Ewazen, E.	Concerto for Trumpet	Southern Music Co.
Faillenot, M.	Concertino	Robert Martin
Fasch, F.	Concerto in D Major	Hickman Music Editions
Haydn, F.J.	Concerto in E-flat	Hickman Music Editions
Hummel, J.N.	Concerto in E Major	Hickman Music Editions
Marcello, A. (ed. Jevtic)	Concerto in B-flat	Billaudot
Neruda, J.B.G.	Concerto in E-flat	Hickman Music Editions
Pakhmutova, A.	Concerto for Trumpet	Hal Leonard
Sachse, E.	Concerto in E-flat	Hickman Music Editions
Senee, H.	Concertino	Hickman Music Editions
 <i>Other Solos</i>		
Arutunian, A.	Aria et Scherzo	Alphonse Leduc
Balay, G.	Prelude et Ballade	Hickman Music Editions
Balay, G.	Petite Piece Concertante	Hickman Music Editions
Bennett, R.R.	Rose Variations	T. Presser
Bitsch, M.	Quatre Variations un Theme de Domenico Scarlatti	Alphonse Leduc
Bloch, E.	Proclamation	Broude Brothers
Broughton, B.	Folksong	Black Squirrel Music
Broughton, B.	Oliver's Birthday	Black Squirrel Music
Chance, J.B.	Credo	Boosey & Hawkes
Enesco, R.	Legend	Hickman Music Editions
Gaubert, P.	Cantabile et Scherzetto	Hickman Music Editions
Goedicke, A.	Concert Etude	Hickman Music Editions
Hohne, C.	Slavische Fantasie	Hickman Music Editions
Honegger, A.	Intrada	Salabert
Hue, G.	Solo de Concert	Southern Music Co.
Peaslee, R.	Nightsongs	Margun Music
Ropartz, J.	Andante et Allegro	Hickman Music Editions
Thome, F.	Fantasie	Hickman Music Editions
Turrin, J.	Two Portraits	Turrin Music

Turrin, J.	Intrada	Editions Bim
Turrin, J.	Caprice	Brass Music Ltd.
Books		
Bate, P.	The Trumpet and Trombone	WW Norton
Cassone, G.	The Trumpet Book	Zecchini Editore
Dudgeon, R.	The Keyed Bugle, 2 nd Edition	Scarecrow Press
Farkas, P.	The Art of Brass Playing	Wind Music
Frederiksen, B.	Arnold Jacobs: Song and Wind	Windsong Press
Galway, T.	The Inner Game of Tennis	Random House
Haynie, J. and A. Hardin	Inside John Haynie's Studio	UNT Press
Hickman, D.	Trumpet Pedagogy	Hickman Music Editions
Johnson, K.	Brass Performance and Pedagogy	Prentice Hall
Pilafian/Sheridan	The Breathing Gym	Focus on Excellence
Sanborn, C.	Music Business Tactics	Chase Sanborn
Sanborn, C.	Brass Tactics	Chase Sanborn
Shook, B.	Last Stop, Carnegie Hall: New York Philharmonic Trumpeter William Vacchiano	UNT Press
Smithers, D.	The Music and History of the Baroque Trumpet before 1721	Syracuse Univ. Press
Tarr, E.	The Trumpet	Hickman Music Editions
Thurmond, J.M.	Note Grouping	JMT Publications

Semester _____ Name _____

Weekly Planner

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00							
8:00							
9:00							
10:00							
11:00							
12:00							
1:00							
2:00							
3:00							
4:00							
5:00							
6:00							
7:00							
8:00							
9:00							

*Include classes, meals, practicing, rehearsals, studying, exercise, everything
 **MUST include two non-consecutive hours of practice (minimum) each day

APPLIED LESSON NOTESto be photocopied and filled out by the student during every lesson

Date:

Scales	
Practice Tips	
Assignments for Next Lesson	
Grade:	

Date:

Scales	
Practice Tips	
Assignments for Next Lesson	
Grade:	

Student Practice Journal

To be filled out *every* practice session
Must be submitted at every lesson in Trumpet Notebook

Date	Start Time	End Time	Exercise/Etude/Solo (include m. #s)	Goal(s)	Practice Technique(s) Used	Accomplishments/ Results/Positive Comments