THE

TRUMPET PLAYER’S

PRACTICE COMPENDIUM

Compiled and Edited by

Dr. Brian A. Shook
Assistant Professor of Trumpet
Lamar University
brian.a.shook@gmail.com

(last revised 08-11-2015)
# The Trumpet Player’s Practice Compendium

## Table of Contents

- Introduction .......................................................................................................................... 2
- Breathing Gym ..................................................................................................................... 3
- The 7 Fundamentals of Trumpet Playing ............................................................................ 5
- Warm Up, Daily Routine, and Warm Down ........................................................................ 8
- Intonation and Drones ......................................................................................................... 10
- Solfège and Buzzing ............................................................................................................ 12
- Scales .................................................................................................................................. 16
- Transposition ....................................................................................................................... 22
- Recommended Literature ..................................................................................................... 24
- Weekly Planner ..................................................................................................................... 28
- Applied Lesson Notes .......................................................................................................... 29
- Student Practice Journal ..................................................................................................... 30

## 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.
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
   - During inhale/exhale, the inside of the mouth should feel like a big yawn
   - The back of the throat is to remain open and unobstructed

2. Monitoring each breath ensures correct execution
   - Inhale
     - Form the right hand like a karate chop, but fold the thumb flat against the palm
     - With the right hand in this position, place the index finger just under the tip of the nose (thumb should now be pointing forward)
     - Open mouth as if to yawn (notice that the bottom lip is almost touching the knuckle)
     - Take a deep breath quickly, letting the only resistance occur at the lips
     - If executed correctly, the inhale will have a deep sound like a vacuum with one finger placed over the opening
   - Exhale (remove right hand before exhale)
     - Hold the left hand with palm facing the body at an arm’s length
     - Exhale and feel the constant flow of air on the palm
   - 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

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

©2015 by Brian A. Shook ● www.briishook.com
The 7 Fundamentals of Trumpet Playing

The 7 Fundamentals of Trumpet playing are the essential building blocks of playing brass instruments correctly. They are: Mouthpiece Placement, Embouchure (Pucker), Airflow (Respiration), Ear Training, Tongue Arch, Articulation, and Finger Dexterity.

T = Tonguing (Articulation) – The tongue should strike behind the front two teeth where the gums meet the teeth. “Tip of the tongue to the top of the teeth.”

R = Respiration – Steady and smooth airflow. This also directly affects the dynamics of the instrument.

U = Unified Fingers and Tongue – Good coordination between tongue and fingers will ensure accurate playing.

M = Mouthpiece Placement – Generally, 50/50 top/bottom and 50/50 left/right. This depends entirely upon the individual’s facial structure. Under no circumstances should the mouthpiece rest on the red of the upper lip. This will impede endurance, range, and flexibility.

P = Pucker (Embouchure Formation) – the formation of the lip muscles that create the embouchure.

E = Ear Training – A strong ear will instill confidence and accuracy.

T = Tongue Arch - 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.

The goal of using these fundamentals 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 fundamentals is most likely out of balance.

The following twelve 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. 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.

5. “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).

6. 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).

7. Soft 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.

8. 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.

9. Pop Tones – the same principles apply as those of whisper tones, but these are articulated instead of slurred.
10. Finger Dexterity – the fingers must be pressed down very deliberately in order to produce pure and accurate notes. Furthermore, quick and deliberate fingers will greatly assist the timing of articulation. Consistent practice of exercises like Clarke’s *Technical Studies* will serve the student well.

11. Breathing Gym – (see previous section)

12. Solfege/Singing – singing is one of the best tools for developing a beautiful sound and instilling confidence with accuracy. Sing etudes, solos, and all materials before playing them on the trumpet.
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)

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:

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.
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
   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 unmetered 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.
**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.³⁴

<table>
<thead>
<tr>
<th><strong>Interval Adjustment from Equal Temperament to Just Intonation</strong></th>
<th>(1 cent = 1/100th of a half step)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minor Second:</td>
<td>+ 12 cents</td>
</tr>
<tr>
<td>Major Second:</td>
<td>+ 4 cents</td>
</tr>
<tr>
<td>Minor Third:</td>
<td>+ 16 cents</td>
</tr>
<tr>
<td>Major Third:</td>
<td>− 14 cents</td>
</tr>
<tr>
<td>Perfect Fourth:</td>
<td>− 2 cents</td>
</tr>
<tr>
<td>Tri Tone:</td>
<td>− 18 cents</td>
</tr>
<tr>
<td>Perfect Fifth:</td>
<td>+ 2 cents</td>
</tr>
<tr>
<td>Minor Sixth:</td>
<td>+ 14 cents</td>
</tr>
<tr>
<td>Major Sixth:</td>
<td>− 16 cents</td>
</tr>
<tr>
<td>Minor Seventh:</td>
<td>+ 18 cents</td>
</tr>
<tr>
<td>Major Seventh:</td>
<td>− 14 cents</td>
</tr>
</tbody>
</table>

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
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:

<table>
<thead>
<tr>
<th>Note</th>
<th>Syllable</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>C/C♯</td>
<td>Do</td>
<td>“doe”</td>
</tr>
<tr>
<td>D♯/D</td>
<td>Re</td>
<td>“ray”</td>
</tr>
<tr>
<td>E♭/E</td>
<td>Mi</td>
<td>“me”</td>
</tr>
<tr>
<td>F</td>
<td>Fa</td>
<td>“fa”</td>
</tr>
<tr>
<td>G♯/G</td>
<td>Sol</td>
<td>“so”</td>
</tr>
<tr>
<td>A♭/A</td>
<td>La</td>
<td>“la”</td>
</tr>
<tr>
<td>B♭/B</td>
<td>Si</td>
<td>“see”</td>
</tr>
</tbody>
</table>

“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.
Solfege Patterns
(by John Schlabach)
Sing or buzz in all 12 keys, always with a drone or piano
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-H
Natural Minor (Aeolian) – major scale with ♭3, ♭6, and ♭7
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 ♭7
Phrygian – natural minor with ♭2
Locrian – natural minor with ♭2 and ♭5
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♭). The F Dorian scale would then be: F, G, A♭, B♭, C, D, E♭, 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
Scales

Major

Natural Minor (Aeolian)

Harmonic Minor

Melodic Minor

Dorian

Lydian

Mixolydian

Phrygian

Locrian

Whole Tone

Diminished (H-W-H-W...)

Diminished (W-H-W-H...)

©2015 by Brian A. Shook • www.brianshook.com
Trumpet Scale Routine

\[ \text{\textcopyright 2015 by Brian A. Shook \ www.brianshook.com} \]
G melodic minor

Eb major

C natural minor

C harmonic minor

C melodic minor

A natural minor

F harmonic minor

A harmonic minor

D# major

B natural minor

B harmonic minor
C# melodic minor

A major

F# natural minor

F# harmonic minor

F# melodic minor

D major

B natural minor

B harmonic minor

B melodic minor

G major

E natural minor

E harmonic minor

E melodic minor
**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♭ 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 ♭s
   - d. Up a M3 – add 4 ♭s
   - e. Up a P4 or down a P5 – add 1 ♭
   - 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 ♭s
   - j. Down a m3 – add 3 ♭s
   - k. Down a M3 – add 4 ♭s

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.
### TRANSPOSITION CHART

by Dr. Brian A. Shook

**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 part 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♭" (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 key 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).

---

**Transposition Chart Table:**

<table>
<thead>
<tr>
<th>Trumpet Pitched in</th>
<th>C</th>
<th>C#/D♭</th>
<th>D</th>
<th>D#/E♭</th>
<th>E</th>
<th>F</th>
<th>F#/G♭</th>
<th>G</th>
<th>G#/A♭</th>
<th>A</th>
<th>A#/B♭</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>F#/G♭</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
</tr>
<tr>
<td>C#/D♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>F#/G♭</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
<td>A#/B♭</td>
</tr>
<tr>
<td>D</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>F#/G♭</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
</tr>
<tr>
<td>D#/E♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>F#/G♭</td>
<td>G</td>
<td>G#/A♭</td>
</tr>
<tr>
<td>E</td>
<td>C#/E♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>F#/G♭</td>
<td>G</td>
</tr>
<tr>
<td>F</td>
<td>C#/G♭</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
</tr>
<tr>
<td>F#/G♭</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>G</td>
</tr>
<tr>
<td>G</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>G</td>
</tr>
<tr>
<td>G#/A♭</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>G</td>
</tr>
<tr>
<td>A</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
</tr>
<tr>
<td>A#/B♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
<td>D</td>
</tr>
<tr>
<td>B</td>
<td>C#/D♭</td>
<td>D</td>
<td>D#/E♭</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>G#/A♭</td>
<td>A</td>
<td>A#/B♭</td>
<td>B</td>
<td>C</td>
<td>C#/D♭</td>
</tr>
</tbody>
</table>

---

The Key Superimposed Over the Written Key Signature

---

©2015 by Brian A. Shook  ●  www.brianshook.com
# Recommended Literature for Collegiate Study

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

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

### Transposition

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bordogni, Marco</td>
<td>24 Vocalises</td>
<td>Alphonse Leduc</td>
</tr>
<tr>
<td>Caffarelli, Reginaldo</td>
<td>100 Melodic Studies in Transposition</td>
<td>Ricordi</td>
</tr>
<tr>
<td>Sachse, Ernest</td>
<td>100 Studies for Trumpet</td>
<td>G. Schirmer</td>
</tr>
</tbody>
</table>

### Excerpts Books

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dobrzewski, J.C.</td>
<td>Essential Orchestral Excerpts (vols. 1–16)</td>
<td>Hickman Music Editions</td>
</tr>
<tr>
<td>McGregor, Rob Roy</td>
<td>Audition and Performance Preparations for Trumpet (vols. 1–4)</td>
<td>Balquhidder Music</td>
</tr>
<tr>
<td>Norris, Philip</td>
<td>Top 50 Orchestral Excerpts for Trumpet</td>
<td>Crown Music Press</td>
</tr>
<tr>
<td>Pietzsch, Hermann</td>
<td>The Trumpet</td>
<td>University Music Press</td>
</tr>
<tr>
<td>Sachs, Michael</td>
<td>The Orchestral Trumpet</td>
<td>Balquhidder Press</td>
</tr>
<tr>
<td>Smith, Norman</td>
<td>March Music Melodies</td>
<td>Program Note Press</td>
</tr>
<tr>
<td>Strauss, R. (ed. Rossbach)</td>
<td>Strauss Orchestral Studies</td>
<td>International</td>
</tr>
<tr>
<td>Various</td>
<td>Orchestral Studies for Trumpet (vols. 1–10)</td>
<td>International</td>
</tr>
</tbody>
</table>

### Duet Books

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amsden, Arthur</td>
<td>Celebrated Practice Duets</td>
<td>C.L. Barnhouse</td>
</tr>
<tr>
<td>Forestier, Joseph</td>
<td>12 Duets in Transposition</td>
<td>PWM</td>
</tr>
<tr>
<td>Gekker, Chris</td>
<td>44 Duos for Trumpet</td>
<td>Transition Publ.</td>
</tr>
<tr>
<td>Nelhybel, Vaclav</td>
<td>Duets for Trumpet</td>
<td>J. Christopher Music</td>
</tr>
</tbody>
</table>
Plog, Anthony 10 Concert Duets WIM
Sachse, Ernest 6 Duets International
Various (ed. Voxman) Selected Duets for Trumpet (vol. 1–2) Rubank

Sonatas
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

Concertos/Concertinos
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

Other Solos
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
Gauberth, 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
### Recommended Literature

**Books**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bate, P.</td>
<td>The Trumpet and Trombone</td>
<td>WW Norton</td>
</tr>
<tr>
<td>Cassone, G.</td>
<td>The Trumpet Book</td>
<td>Zecchini Editore</td>
</tr>
</tbody>
</table>
| 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                  |
| 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               |
# Weekly Planner

**Semester __________________**

<table>
<thead>
<tr>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
<th>Sunday</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9:00</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Include classes, meals, practicing, rehearsals, studying, exercise, everything

**MUST include two non-consecutive hours of practice (minimum) each day
**APPLIED LESSON NOTES**

to be photocopied and filled out by the student during every lesson

<table>
<thead>
<tr>
<th>Date:</th>
<th>Scales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice Tips</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assignments for Next Lesson</th>
<th></th>
</tr>
</thead>
</table>

| Grade:          |        |

<table>
<thead>
<tr>
<th>Date:</th>
<th>Scales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Practice Tips</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Assignments for Next Lesson</th>
<th></th>
</tr>
</thead>
</table>

| Grade:          |        |

©2015 by Brian A. Shook  ●  www.brianshook.com
<table>
<thead>
<tr>
<th>Date</th>
<th>Start Time</th>
<th>End Time</th>
<th>Exercise/Etude/Solo (include m. #)</th>
<th>Goal(s)</th>
<th>Practice Technique(s) Used</th>
<th>Accomplishments/Results/Positive Comments</th>
</tr>
</thead>
</table>