

# 1st Session

Clarke #1- Start on F# in the staff, F, G and expand outward.

The rest of the 1<sup>st</sup> session of the day is all Schlossberg:

#6 – Start soft, Crescendo to next bar and Decrescendo

#23, 24,25, 27

#36B – Start with variation A, then variations 2, 3, 4 and 5 going up a half step with each variation.

# 95 – Sustain top notes resting or trading off with you partner at each breath mark.

#97\* – The goal was to play in one breath. Keep air relaxed. This can be extended out to F#.

#99 & #100 – Play #99 as is resting at the end of each key signature, Start #100 on low F# and extend exercise to F# an octave up or keep going as high as you can.

#102a\* – Each day pick a different variation of scales, (major, minor, harmonic minor). Also pick a variation of intervals, (3rds, 4ths, 5ths). Extend outward to F#.

#120-123, #128

\*When extending #97 and #102a to F# both low and high, break up doing every one every day. Day 1, start #97 on C, go to B, C#, A, Eb, G, F. Start exercise #102a on C, go to Bb, D, Ab, E, F#, F#. On day 2 swap these patterns for each exercise.

BREAK

# 2nd Session

Next session start with Clarke 2<sup>nd</sup> , 3<sup>rd</sup> or 4<sup>th</sup> Study. Always start on E below the staff and expand outward to low F# and C in the staff. When playing the 2<sup>nd</sup> Study, change modes on each repetition, Major, Minor, Diminished scales.

Arban's P. 14 #16-27 – Play each exercise twice, 1st time all slurred, REST, 2nd time all single tongued. Play a few articulated 8VA.

Arban's #46-50 – Start with #47 and #48, transpose each in all keys. Then play #49, #50, then #46.

Schlossberg #45

Arban's double tonguing P. 175, #77-94 – Play #88-90 in all keys

Some Arban's triple tonguing

Schlossberg Chord Studies #70 single tongue, #71 slur 1st 2 notes tongue next 2, #73 All Slurred

Arban's p.297 Characteristic Study #13 The goal is to play in one breath. "Never heard anyone make it!" – J

Other Arban's :

p.39 #3,4,5. p.40, p. 41

p.138 #35, 38, p.140 #41-47

p.142-p.151, p.56

p.125 #1, p.135 #23

p.28-36 Single tongue 8<sup>th</sup> notes, double tongue 16ths.

Obviously not every exercise was played each day but this material would get covered during the week.

Saint-Jacome's

157 Always single tongue, start with 1<sup>st</sup> exercise, 1<sup>st</sup> Variant triplets, #4 sixteenths, #11 sextuplets. The repeated G is in the staff, try playing all these variations with the repeated G above the staff. Once Mastered (J or L) try p. 161 and variations. CORNERS!!!!

***OK, I THINK WE'VE HAD ENOUGH FOR A WHILE***

BREAK

## **3rd Session**

Start 3<sup>rd</sup> session with another Clarke

Arban's Chromatic Triplets p.76, #1-5, p. 80, 10-23

Saint-Jacome's Bugle Call p.19 #26, p.24, p.49 #3, p.68 & p. 81

Selection of Charlier or Bitsch etudes, Art of the Trumpet (Originally titled "Common Sense" by William Thiecke)

We usually finished off each day with Maggio Long Range Chromatic. 1<sup>st</sup> a flexibility pattern to start out loose. Slur from low C, G to C in the staff, lip trill between G and C then back to low C. Rest. Go down by ½ steps to low F#. Rest.

Play chromatically from low F# up to F# in the staff back to low F#, breath, F# in the staff chromatically down to low F# back up to F#. Breath. Start on low G and do the same pattern and continue to go up by ½ steps. Continue upward to as high as you can go. It does get better but never easier.

You Do Not trade off or rest till you're done. And you **WILL** be done at this point.