

ARBAN'S IN AN HOUR a DAY: A Progressive Daily Routine Outline for Fine Tuning and Developing Musical Technique

SOUND EXERCISES 1: pg 13-17, exercises 1-10 [pick 2/day/week]

Solid, full entrances, sustain and release with quality sound and musicality. Vary dynamics and articulation [front end attacks]. Think about more sound [resonance] than tongue. Use a relaxed, full airstream. Breathe full breaths. Strive for a great quality [rather than just quantity] of air. Match [clone] each sound across partials. Maintain this steady and linear airstream as you play more notes and more rhythmic music.

SOUND EXERCISES 2: pg 17-18, exercises 11-16 [pick 2/day/week]

Continue as above, but as applied to basic quarter note and half note rhythms. Airstream stays constant as above. Keep the sound as the top priority with steadfast and consistent rhythm. Play slowly at first, then experiment with tempi, dynamics and articulation [legato, tenuto, accented, marked, etc]. Consider your ratio of sound/tongue/glottus. [approximately 90/5/5] Experiment with "air attacks" on these exercises to emphasize that the note really starts with the sound more than the tongue. Also use these exercises to experiment with slide movement and technique. The coordination of slide-tongue-air is critical to good technique. Move your entire playing apparatus "in time" to reinforce good sound, pitch and rhythm.

SOUND EXERCISES 3: pg 23-25, exercises 28-45 [pick 2/day/week]

As above, now adding eighth notes and scale patterns. Strive for maintaining the same airstream as above. Experiment with tongue placement so that your sound is consistently rich and resonant going from whole notes to half notes to quarter notes to eighth notes at various "easy" tempi. Play segments or whole exercises applying air attacks ["pah" or "hah"..either one can be useful] in order to reinforce an immediate and clear sound, regardless of your front end tongue placement. Reintroduce the tongue on subsequent attempts only "enough" to "clean up" the start of the note. The sound is created in the meeting of the air to the instrument via the lips, not necessarily the tongue. As you improve your breath attacks on these exercises, you might notice improvement in your sound when you reintroduce the tongue. Also, use these simple exercises to check your slide movement and placement. Find a balance with "notching" or stopping for every note, and gliding the slide smoothly through the positions as you play faster. Practice with an eye [and ear, obviously] on clarity and ease of movement. Be on the lookout for excess tension. Total ease is not necessarily the goal. Clarity can be lost with sloppy slide motions. Between laziness and tension lies readiness. Record and listen back to yourself playing any portion of the Routine for feedback.

INTERVAL EXERCISE 1: pg 27 #47 [every day for a week...or more!]

This single exercise pushes the work of the first three above. You can take your sound and articulation work above and apply it to wider intervals and at faster tempi. Keep reminding yourself to maintain constant air as in the three Sound Exercises. Think about a light, mobile articulation at all times. Don't over adjust to force lower notes to speak. Keep committed to steady air and over time, the lower notes will speak with better consistency. More advanced players may choose to transpose to different keys and ranges. Vary articulation. Play with NO tongue to solidify air stream and slide motion. Play legato to coordinate sound, tongue and slide. Vary your

dynamics but don't let the tongue get "heavier" or notes get "pecky" as you play louder. As you play this exercise with more consistency and a better overall clarity, ease and resonance, only then should you push the tempo faster. Even then, return to the exercise at a slower tempo regularly to reinforce all the good habits.

RHYTHMIC WORK 1: Studies on Syncopation: pg 29-31 Exercises 1-12 [pick 1/day/week]

These are often overlooked exercises. When Arban wrote these, ragtime, cakewalks and other early American pop music styles were becoming played by dance bands and orchestras all over the world. In order to address this popular musical influence, many composers and players started to publish music featuring this new “syncopated” style. To our ears today, this music may sound a little dated and even “corny”, but the idea of playing melodies written and played emphasizing the “weak” part of the beat [upbeats, as well as just beat 2 and 4 of a 4/4 bar] was very foreign to most players in the late 19th century into the turn of the 20th century. It is important for every musician today to spend some time learning to “feel” syncopated patterns. Arban’s presents the idea very well. He moves progressively, beginning with quarter note subdivisions, then building into eighth note subdivisions, and eventually sixteenth note syncopated subdivisions. While these exercises don’t sound particularly “jazzy” to our 21st century ears, the skill of playing long phrases “against the beat” is essential to a lot of different music we will encounter, from Scott Joplin, to big band swing, to Stravinsky, to John Adams. Playing syncopated rhythms well is an essential skill. One challenge presented playing syncopated rhythms is that you cannot allow your feeling of the time creep over and into your sound. Many players will sometimes overly accent or pulse their air in a way that affects their tone. Other players might make a guttural “grunt” on a downbeat to keep track of the time. These exercises allow you to develop good habits. Stay true to the sound and articulation, regardless of where a note falls in relation to the beat. For more in depth sub-division work, place the metronome to beat on a weak beat or weak part of the beat. [Have the metronome beat upbeats for instance]. This drill will allow you to start feeling more parts of the time than simply the strong downbeats. Also, you will be able to develop your inner musical pulse and play with more consistent time, whether the music is syncopated or not. Keep your slide movement balanced and do not allow your internal subdivision manifest itself in jerky slide motion. Internalize the way you feel rhythm.

RHYTHMIC WORK 2: Studies on Dotted Eighth and Sixteenth Notes: pg 32-35 Exercises 13-18 [pick 1/day/week].

The dotted eighth sixteenth rhythm is one of the most mis-played rhythms in music. It is important to visit and revisit this rhythm to make sure we are not “stylizing” the rhythm unintentionally. Many musicians play the rhythm like the first and third note of a triplet, while other musicians [often in an attempt to avoid triplets...?] play double dotted eighths followed by thirty second notes. There are instances where either of these interpretations may come into play, but it is important to first establish solid and consistent subdivisions and placement of each note in the rhythm. Personally, I like to start with playing them very slowly and tap my foot in eighth notes. That way I can place the sixteenth as if it “feels” like an eighth note. As I gain consistency, I make the transition to tapping my foot in quarter notes. It is important not to practice these exercises too fast and allowing the placement of the sixteenth to get sloppy; too early or too late. In other words don’t GUESS where the note come. Place it in response to your solid well established subdivision.

RHYTHMIC WORK 3: Articulation and Style: pg. 35-42, Exercises 19-38 [pick 1-2 day/week] These short, well conceived exercises are some of the most popular studies ever written for brass instruments. Each little etude focusses on a particular eighth and sixteenth note combination, first in duple rhythms, then triplet rhythms. These exercises are excellent to return to over the course of your playing career for a good “rhythm tune up” and also serves as excellent multiple tonguing etudes. They hold up well because they assist players develop clear articulation and more precise and consistent rhythm. They can also be used to develop a faster more flexible single tongue. Rhythm, accuracy, clarity and velocity can each develop as you work on them at the same time. These etudes provide the perfect vehicle for that. Many people feel they have a “slow” single tongue. What these exercises often show through constructive use is that many students’ articulation is not necessarily “slow”. It is actually “late”. For example, once a player connects more regularly to an underlying eighth note pulse, he/she learns to play the first sixteenth note in the eighth and two sixteenth rhythm of #35 directly on the “and” of one, no later. Many players place that first sixteenth slightly late, so they are forced to compress the two sixteenths into less than an eighth note’s time. In fact, some players do this with a very “fast” single tongues in order to arrive at the next downbeat. Play this exercise a few times by removing the second sixteenth. This reinforces the feeling of eighth note subdivision so that when a player “plays the ink” the sixteenths don’t feel as frantic. Arban cleverly writes a series of sixteenth note based rhythms starting off in groups of two, progressing through 3, 4 and eventually 6 sixteenth notes in a row. As a player increases the tempo, building the competence and confidence to play 2 or 3 sixteenth notes in a single burst, four or six sixteenths in a row become more attainable. #32 in this series is also an excellent interval exercise that is a good substitute for Interval Exercise #1 above.

SLURRED and LEGATO PLAYING #1: pg 43-47 Exercises 1-15 [Pick 2/day/week, one emphasizing 1/2 and whole steps along a partial, and one emphasizing natural slurs]: For trombonists, timing the slide and tongue to create a slur without too much glissando or slide between notes on the same partial is a critical skill to develop and master. The first two exercises in this section give the player ample opportunity to focus on this skill. The remaining 13 exercises introduce the idea of playing scales in various intervals; 3rds, 4ths, 5ths, 6th’s, 7th’s and octaves. I encourage players to include keys that Arban leaves out to continue building familiarity with every interval in every key. Exercises 14 is a melodic fragment varied in various keys, juxtaposing the intervals of the sixth and minor sixth at a slightly faster tempo, while #15 is a series of variations of a simple melodic fragment based on the intervals of the minor 6th and the dominant 7th. Hopefully the player/students will call on their imaginations to compose and improvise little variations on melodic fragments of their own. Maybe 4ths and major 6ths or 3rds and major 7ths...? The idea here is to make transitions across intervals smooth and relaxed whether you use your tongue or not. It is always good to practice without the tongue to make sure the air, lips, and slide are synced up musically and in rhythm. Strive to start and end each interval change square in the middle of the starting and ending note. Intonation and sound quality. This one skill, when mastered becomes a huge asset to brass players in so many musical situations. When you learn to hear and execute each possible interval [not just the overtones in a given position or valve combination] you are building your ability to create and make music more fluidly and with less effort.

FLEXIBILITY #1: “Approximate Slurs” pg 47-51 Exercise 16-23 [pick 1/day/week and #22 every week...vary tempo each week] These exercises focus on increasing your flexibility to play faster slurs between adjacent partials. I call these “approximate slurs” [as opposed to slurs across overtones, which I call “skip slurs”] . Approximate slurs are important to master to play ornaments, lip trills, shakes and faster passages where a legato sound is required. It is also a useful skill when one needs to play “against the grain” a technique employed by many jazz and contemporary trombonists [moving the slide out, but playing ascending musical lines only using the overtone series to play faster phrases and improvised ideas]. This section presents a very systematic exploration of slurring back and forth between different pairs of notes. Arban

makes good use of alternate fingerings and slide positions to take a player through basically one etude presented in more and more compressed rhythms. Starting with half notes, you work your way through quarter notes, eighth notes, triplets, sixteenths, sextuplets and by #22, you do a slur that is very familiar to brass players where you play a bar of each subdivision covering each of the pairs of notes from the previous exercises. #23 picks out some pairs of notes in the upper register not covered in the previous exercises. This exercise can be extended further into the upper register according to a player's ability.

FLEXIBILITY #2: Ornamentation and using "Approximate Slurs" in context pg 51-54 Exercises 24-30. These exercises apply the players' flexibility developed in exercises 16-23. These are a foreshadowing to the Characteristic Studies and Themes and Variations a few hundred pages away. It is important to stay light and flexible to get the most of these exercises. Players might consider imitating and incorporating the finesse and lightness one might hear displayed by a great violinist or flutist to these exercises. If one practices Flexibility #1 with that same approach these etudes can be fun and actually sound more challenging than they actually are. If they feel harder than you would like them to be, it's a good signal that you need to spend more time on the earlier exercises in Flexibility #1.

FLEXIBILITY #3: "Major Arpeggios" pg 63 #69 [play five different keys every day/every week] This is another application of the earlier flexibility exercises in FLEXIBILITY #1, but now as applied to arpeggios. Arpeggios and scales are the building blocks of music and are the musical situations where musicians put flexibility work into practice. The key and correct notes are more the focus of these exercises where a player's slide motion and correct use of air are also challenged. #69 goes through several inversions of the major arpeggio [there are more arpeggio exercises at other places in the book]. Start this exercise slowly and become comfortable going between natural slurs and a lightly detached single tongue articulation. Flexibility is still important at the times we articulate. It's just another way to present clean motion between partials. This exercise also takes a player around the circle of 4ths which is a recurring feature Arban employs for the remainder of his Method. Curious players might consider creating this exercise but around the cycle of 4ths for MINOR arpeggios just to add variety. [hint...the last measure of each line should still outline a major DOMINANT seventh for harmonic consistency!]

SCALE STUDY #1: "Major Scales" page 64-67 Exercises 1-16 [one key each day, two or three patterns, at a variety of tempi]. I find practicing scales daily is beneficial for a variety of reasons. First and foremost, learning to play all the major scales for two octaves at a range of tempi will establish essential technique but can also be used to reinforce your most consistent sound, good intonation and efficient slide motion. But it is also important to "switch up" scale practice to keep your imagination moving and to challenge your comfort and familiarity with a given key. I like to both read scales and play scales and patterns by ear. Both these approaches ingrain the scale into different parts of your musical mind. The key of Bb is presented in the first 16 exercises. I would recommend using and looking away from the written patterns to develop your "inner ear" and coordination, especially after you learn a few of the patterns in one key. I would recommend playing one or two out of the book every day in a given key, but then take one pattern and transposing it by ear to 3 or more keys. This way you are really expanding not only your physical technique, but your musicianship as a player. Plenty of good instrumentalists."

SCALE STUDY #2: "Chromatic Scales" Exercises 1-6 [pick one exercise/day/week performed at 2-3 different tempi] Chromatic scales pose one of the most challenging musical requirements for trombone players: learning to be comfortable moving our slides smoothly, consistently and over a wide distance, even with valve attachments. I feel lucky that I learned chromatic scales on a straight trombone so that my slide technique was over-trained in many ways struggling with playing Bb to B natural! Joe Alessi's prescription for successfully mastering chromatic scales is not to be understated. Vary tempi, vary articulation, play with a metronome for at least 10 minutes a day at first. Working on chromatic scales joins different registers together like nothing else you can practice. At slower tempi, the slide should pause for each note. But also learn to allow the slide to "glide" through the notes at faster tempi, while never letting the slide get ahead or behind the tongue or your mind. Connect the slide and the tongue as if they are tied together with a very flexible string or rubber band.

FLOW STUDY #1: "Ornamentation" Exercises 1-23 [pick one/day/week] Arban wrote these exercises as a primer for ornamentation technique such as mordents, grupettos and grace notes. Many of these ornaments are not totally applicable to trombonists but the first 23 exercises fit nicely with the more modern brass concept of "flow studies". They allow the player to play patterns based on "pivot notes" and get comfortable playing tricky combinations for building accuracy through consistent slide placement. Also these exercises allow the player a chance to experiment with alternate positions and natural slurs.

INTERVAL EXERCISE #2: "Intervals" pg. 139-146 [play #2 on pg 140, from the top to the bottom, then turn back to page 139 and play #1 from bottom to the top, no repeats, continuously with occasional pauses every day for two weeks, starting no faster than quarter=72bpm. When I was studying with Roy Main, he assigned this exercise with the instruction, "Don't think too much about what or how you are playing this. Just keep the air constant, your mouth/lip motion at a minimum. Don't stop and go back to "correct" anything. Just get through it every day."

By focusing on completing the exercise, you learn to minimize your movements and pace your energy. The other interval exercises in this section get faster and wider. They are very challenging to master. Pick one of those/week for a few weeks, but only once you have gained a degree of mastery of #2 and #1 up to a tempo around 120bpm.

FLOW STUDY #2: "Studies in Sixteenth Notes" pg 154-160 [pick one/day/week]. Long strings of sixteenth notes like those in these exercises are a great way to reinforce air stream, coordination and timing. Some of the exercises have different intervals that pop up. Strive for a "simple" approach with minimal movement of the embouchure, but maximum steadiness of air. Whether you are playing a whole note, or long strings of sixteenth notes, the airstream brass players use should remain mostly the same.

ARREGGIO STUDY #1: "Perfect Major and Minor Chords" pg 160-171 Exercises 48-61 [choose one/day/week] Once we reach this point in the routine, the focus shifts slightly from "mechanics" alone to applying ourselves to musical structures and language. Scales and Chords are the most important building blocks for composing and performing music. Great players have apply flexibility and a clear variety of articulation to these building blocks. Regular time spent reinforcing these fundamentals of music [not just brass technique] enables a player can connect to the essence of the musical language they wish to use to convey clear messages. Arban introduces major, dominant seventh, minor and diminished chords in his Method. The majority of his compositional language relies almost exclusively of these four basic chords. The exercises provide an excellent template one may apply to other "exotic" harmonic colors and extended harmony. I encourage students to be curious to experiment with applying the format Arban presents in this section to include # and b9 chords, minor7 [b5] chords, augmented chords, major and minor sixth chords and even the upper structure harmony notes. Also, one can apply these patterns poly chords and suspended harmony.

MULTIPLE TONGUING #1: Isolating the "KAH or GAH". "Multiple Tonguing" pg 175-213 Exercises 1-145, choose two or three "slower" etudes to develop even, near interchangeable articulations By far, this is the subject of greatest single emphasis in Arban's Method. The exercises and drills here are comprehensive and can be returned to over and over over a player's life as a brass musician. In order to achieve mastery of any type of multiple tongue technique it is essential to break down the component skills and practice them slowly. The most critical specific skill to double and triple tonguing is the "KAH" or "GAH" part of the articulation. Practice starting simple long tones and short slow scale patterns with this very awkward tonging technique. The results for most people can be discouraging to say the least! But within a few days of this preliminary experimentation, clarity and timing will start to settle into place. I return regular to this type of articulation practice whenever I have neglected my double and triple tonging.

MULTIPLE TONGUING #2: "Multiple Tonguing" pg 175-213. one or two "faster" etudes to isolate triple or double tongue: The next step for developing multiple tonguing is being able to go back and forth between G/K articulations and D/T articulations. At tempo, I feel like double and triple tonguing feels like an initial articulation followed by a "rebound" articulation. The triplets in exercise #1 can be single tongued at a comfortable tempo for a measure, then G/K tongued for a measure, then alternating between D/T and G/K each beat, for the exercise, then TTK or TKT or TTK, KTT, KTK, etc. The idea is to develop the clarity and musicality to the point where the two articulations are nearly interchangeable. While slow practice is essential for developing the quality and clarity of your articulation, I also believe once you start working on multiple tonguing in a focussed way, it is important to push yourself regularly into faster tempi, perhaps even before you reach mastery. This "good cop/bad cop" approach that I have found very helpful. The idea is to never neglect slow practice but it is also important for monitoring your improvement and for pushing yourself towards goal tempos. Once again, a "long tone" air column can be a useful analogy for keeping this drill on course. Arban starts his method with triple tonguing. I personally started my journey with double tongue. It really doesn't matter too much if you spend time on Multiple Tonguing #1 above, and work on being able to go back and forth between the two. I will sometimes play one note and improvise my articulation with a metronome at a variety of tempii. You can pick just about any of the etudes at the beginning of both of the triple and double tonguing sections of Arban's to do the same. One of the biggest challenges for multiple tonguing is crossing overtones. Arban organizes the etudes to take you from going from multiple tonguing on a single note to adding one new note to a string of six or eight notes to one new note in three or four notes, eventually to scales and eventually arpeggios. Practice all of these slowly AND quickly. I like to think of each etude in two tempos, one that I can easily single tongue and one that pushes me to stretch my technique. This slow/fast approach helps avoid the "crack" many players whine about when confronted with a passage that is too fast for them to single tongue but not "fast enough" for them to knock out

with a multiple tongue. Spending time IN that crack [that tempo varies among players] is probably the most important area to visit in your multiple tongue practice.

FLOW STUDY #3: “Art of Phrasing”; p 215-280, Etudes 1-150. Pick a new melody to play every day, and one to play for a week or two. This part of the “Arban’s in an Hour Routine” is a nice opportunity to “cleanse the pallet” with a flowing melody or two. Most of these short melodic etudes are from operatic arias and other popular songs of the turn of the 20th century. They are Romantic in style and the player is encouraged to dig into their individual abilities to communicate a pretty song. The last few etudes in this section are challenging “Theme and Variations” which are a good primer for the “back of Arban’s”: the famous and challenging series of Theme and Variations which, for years, have provided the standard for the pinnacle of this type of brass playing technique. Use these melodies to switch out of the essential mindset of thinking and observing yourself to being able to just play for sake of playing. You can always record an etude and listen back critically later for ways to improve intonation, rhythm, dynamics, vibrato, articulation and breathing. But for a few minutes in any intense routine [including any “warm up” or “daily routine”] it is essential to turn off that part of your mind and “just do it”. Did we take up our instruments initially only because we wanted to work on HOW we play all the time? Or did we just want to play music for sake of it?

I feel similarly about the duets in this part of the book. Find a friend to read through these pieces or record a part and play along with yourself!! Focus less on HOW and focus completely on WHAT you are playing.

CHARACTERISTIC STUDIES AND THEMES AND VARIATIONS: Pick one for several weeks of study. Break down into sections. Play one section in two bar chunks. Join chunks you have mastered together. The material in the last sections of Arban’s require special attention that is really beyond the scope of this Routine. Any single Characteristic Study or Theme and Variations requires a huge commitment from the player and can be extremely transformative experience [and simultaneously frustrating one!]. But the kinds of work a player does in the first 300 or so pages of Arban’s Method makes the music in back of the book all that much more fun.

I would recommend breaking down each study or piece into smaller workable sections and you master each “chunk” as best you can before moving on. Don’t push too far too quickly. For instance, in Characteristic Study #1, I strive to be able to play each four bar phrase 5 times in a row [at a much slower than target tempo at first]. Once that phrase is feeling consistent, I add the first measure or two of the next four bar phrase. Once I can do that 5 times in a row, I then focus on that four bar phrase. Then work on making the transition to the third phrase. I will go through the whole etude that way. For #1, that might take me a couple of days playing through and into each phrase of that etude for about 15 minutes at a stretch. Each week, I will push the tempo slightly faster to the target tempo.

SUMMARY:

The Arban's Complete Method is as great a repository of material for modern brass players as it has served multiple generations of brass players for over 100 years. When used in conjunction with a good teacher and exposure to other schools of brass playing that have developed over the past few decades, a student will have plenty of things to address and reinforce as part of their daily playing routine throughout their playing lives. Even if you choose not to use Arban's material every day or even in the manner I have outlined here, there are still exercises and phrases from the book that can become your "go to's" for taking your own musical inventory and remind yourself of certain elements that you might need to return to.

I would recommend doing your normal daily "warm up" or daily routine, take a 10 minute break, then delve into this routine. You can also return to this routine later in your day as way to address specific techniques in a concentrated way.

I do not recommend using this routine alone as your "warm up". It is not intended as such. Some of the exercises in the early part of the list are meant to be addressed as real exercises, not just long tones or isometric work establishing your playing apparatus for the day. The mental focus I found most beneficial for this routine is focussing on real improvement and growth, not making sure things are just going to work "today". The idea is to building yourself to be even better tomorrow and the next day!!

Play each of the first of the multiple numbered topics for 2-3 weeks, then add or substitute the other numbers as you begin to notice increased control, stability and consistency in your playing. This typically takes a few weeks of 30-45 minute/day of solid, well-focussed practice, with one or two short pauses as a "chop and brain break".

For example: the first two weeks will look like this. You should spend 3-5 minutes on each topic. Feel free to skip a topic on days you choose to spend more time on one or two others [just be sure to return to it tomorrow!]. Target on spending no less than 30 and no more than 45 minutes on the routine as you become familiar with it.

Sound Exercise 1
Interval Exercise 1
Rhythmic Work 1
Slurs and Legato Playing 1
Flexibility 1
Scale Study 1
Flow Study 1
Arpeggio Study 1

As described above, each topic heading consists of weekly and even daily changes to keep your mind fresh and your musicianship engaged.

With the variety of choices, you might choose to maintain this routine [with internal variations] for a month. I find the variety helps from getting burned out practicing fundamentals.

Start adding or substituting higher numbered topics to challenge and grow your technique as you see fit.

After several months of playing through each topic, playing through all the topic headings in one practice session should be done in about 60-90 minutes, providing a concentrated routine that delves into the details you might only gloss over in a typical "warm up" routine. This

routine provides more “deep tissue” work than simply a warm up. You are establishing greater control of the types of the musical techniques required in most any musical situation. This routine can be also used to re-establish fundamentals you may have been ignoring, or simply glossing over: Air, Sound, Flow, Scales/Arpeggios, Intervals, Flexibility, Time/Rhythm and Articulation, Multiple tonguing,

Eventually, when you are able to add the other topics to this routine, the whole routine should take between 60 and 90 minutes. I suggest doing the routine every day as you work up to getting through everything, but from that point on, use the routine less frequently and consider leaving it for a few weeks to come back to it with a fresh outlook.

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INTERVAL EXERCISE 1: pg 27 #47 [every day for a week...or more!]

RHYTHMIC WORK 1: Studies on Syncopation: pg 29-31 Exercises 1-12 [pick 1/day/week]

RHYTHMIC WORK 2: Studies on Dotted Eighth and Sixteenth Notes: pg 32-35 Exercises 13-18 [pick 1/day/week].

RHYTHMIC WORK 3: Articulation and Style: pg. 35-42, Exercises 19-38 [pick 1-2 day/week]

SLURRED and LEGATO PLAYING #1: pg 43-47 Exercises 1-15 [Pick 2/day/week, one emphasizing 1/2 and whole steps along a partial, and one emphasizing natural slurs]:

FLEXIBILITY #1: “Approximate Slurs” pg 47-51 Exercise 16-23 [pick 1/day/week and #22 every week...vary tempo each week]

FLEXIBILITY #2: Ornamentation and using “Approximate Slurs” in context pg 51-54 Exercises 24-30.

FLEXIBILITY #3: “Major Arpeggios” pg 63 #69 [play five different keys every day/every week]

SCALE STUDY #1: “Major Scales” page 64-67 Exercises 1-16 [one key each day, two or three patterns, at a variety of tempi].

SCALE STUDY #2: “Chromatic Scales” Exercises 1-6 [pick one exercise/day/week performed at 2-3 different tempi]

FLOW STUDY #1: “Ornamentation” Exercises 1-23 [pick one/day/week]

INTERVAL EXERCISE #2: “Intervals” pg. 139-146 [play #2 on pg 140, from the top to the bottom, then turn back to page 139 and play #1 from bottom to the top, no repeats, continuously with occasional pauses every day for two weeks, starting no faster than quarter=72bpm.

FLOW STUDY #2: “Studies in Sixteenth Notes” pg 154-160 [pick one/day/week].

ARPEGGIO STUDY #1: “Perfect Major and Minor Chords” pg 160-171 Exercises 48-61 [choose one/day/week]

MULTIPLE TONGUING #1: Isolating the “KAH or GAH”. “Multiple Tonguing” pg 175-213 Exercises 1-145, choose two or three “slower” etudes to develop even, near interchangeable articulations

MULTIPLE TONGUING #2: “Multiple Tonguing” pg 175-213. one or two “faster” etudes to isolate triple or double tongue.

FLOW STUDY #3: “Art of Phrasing”; p 215-280, Etudes 1-150. Pick a new melody to play every day, and one to play for a week or two.

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Raph Edition

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