

A routine should be devised to keep your chops balanced. It really is a personal endeavor. It should also be made to push you to the next level. If you choose to do the same routine on a different day, you may choose the same or different key. Variation is the cure of boredom. Here are a couple of routine based on time considerations.

Short Warm-up - (typically in the morning)

Vincent Cichowicz - Flow studies 1

Scale and Arpeggio - One slurred and tongued - don't exceed top line G

Clarke - Group 2 - two keys slurred

Short Routine - 25 to 30 minutes

Long tones - Vincent Cichowicz - Flow studies 1

Lip Slurs - Irons Lip Slurs Group 6

Fingers - Clarke 2nd and 3rd study - 3 keys

Scales - 2 major/ 1 minor scales and arpeggios - slurred and tongued/ vary dynamics/ articulations (include multiple tonguing)

Arban - Intervals p.125 - one key - all variations

Flexibility - worksheet p. 65 #7 - one key

Range - worksheet p. 65 #8 - one key

Medium Routine - 30 to 45 minutes

Long tones - Vincent Cichowicz - Flow studies 2

Lip Slurs - Irons Lip Slurs Group 6 and 7

Fingers - Clarke 2nd and 3rd study - 8 keys - vary articulations

Scales - 4 major/ 2 minor scales and arpeggios - slurred and tongued/ vary dynamics/ articulations

Arban - Intervals p.125 - two keys - all variations

Flexibility - worksheet p. 65 #7 - 4 keys

Range - worksheet p. 65 #8 - 4 keys

Etude / Solos / Excerpts - 30 minutes (This section is specific to what type of player you want to be. You don't necessarily have to play classical solos or excerpts but etudes are a must. If the goal is to play jazz, then you may want to transcribe a solo, improvise using a play-along, and/or free improvise over a scales or specific altered chord. Listening is always a must to learn any style).

Etudes - 1 technical and 1 lyrical etude - you may alternate between the two per day or play parts from both each day.

Solo - listen to various recordings for style and work problem areas