Norges musikkhøgskole
Norwegian Academy of Music

Daily Exercises and Routines

Version 2020

Compiled by Julius Pranevičius

Practice Rules/Recipes *

Practice time

> *"A daily total of three hours playing time is good (remember to subtract all the little breaks when you add up the time). Four hours is fantastic, when spread over the entire day." - Frøydis Ree Wekre*

- Aim for 3-4 hours of playing time a day (~20-25 hours/week)
- Gradually build up practice time by ~30 min per week from your current time
- 2-3 hours are ok if you are in the 1st or 2nd year of your studies (~15-20 hours/week), or if you have an orchestra project with at least 4-hour daily rehearsals
- Sunday is a practicing day (max one instrument-free day per month)
- Find a way to practice so that you can last for 3-4 hours of playing. It doesn't have to be high intensity all the time. You don't have to be completely exhausted after 4 hours of practice. To do so:
  - Take breaks!!! Use a timer to remind yourself to take a break. Timer also helps to better track your practice time
  - Make sure to have a varied practice repertoire (balance low and high range, soft and loud)
  - Adapt the «hard» passages in a way that it is less tiring to play. For example, transpose the phrase down an octave or two.
  - Practice "micro" passages: 1-5 notes at a time with breaks in between
  - Pace practicing throughout the day to ensure sufficient breaks and rest.
  - The best way to do so is to divide the day into two or three larger chunks: a morning, a lunch and an evening session. Say 8:00-9:30, 10:00-11:30, and sometime between 18:00-22:00.
  - Since the practice rooms are mostly free early in the morning and in the evening, adjust your practicing hours to the availability of practice rooms. Take an afternoon nap or do something different in between the practice chunks: the body needs time to recover and integrate learning away from the instrument
  - Both quantity and quality of practicing matter!

Managing work

- Use a practice log to help you keep track of how much you practice and how that time is divided between the different materials
- Plan your work and work your plan! Think through what you want to achieve with the next repetition, the next practice session, the next day, week, semester, 5-years. Writing things down help to get an overview of the progress. Practice/Progress diary can be helpful
- Establish a routine. It takes about a month to get used to such a practice routine. You need to develop the strength and habit.
- Clear your mind. For example write down all the thoughts on a sheet of paper.

* If you are serious about becoming a professional horn player

- Externalize all your thoughts. Write down everything that is in your head in a to-do list, into a calendar and into a notebook so that it doesn't interfere with your attention when you practice
- Prioritize. Some things are more important than others at certain times. Regular practicing routine is your highest priority
- Develop a way to manage practicing that works for you. There's no one-size-fits-all.

Mindset

- Evaluate your performances. If something goes well, pat yourself on the shoulder. If something doesn't go as well, remember that you can learn: it's the question of effort, belief in yourself and knowing effective strategies.
- Adjust your practice, if necessary. You have to find a good balance between being patient - and sticking with a certain approach for a while - with being impatient - and trying something different if your current approach is not working. If you get stuck - ask for help!
- Practice for quality. Practicing is deep work. It requires full attention. One goal of practicing is achieving the mastery of the practice process itself.
- Practice for efficiency. Endurance has a lot to do with strength, but also with how efficient your technique is and how smart you are at using your time and energy
- Listen. Your ears are the most important tool to gage the progress. Record yourself.
- Be ambitious. Be brave.
- Be smart!
- Be aware of the mode of practicing you are at: exploration, deliberate practice, flow/play or creativity; you'll go back and forth these phases all the time
- Be aware of the stage of practicing you are in: learning new material, maintaining level, or preparing for a performance. You'll need to adjust your practice strategies.

Staying healthy

- Becoming a horn player is more than just playing your instrument. Do some stretching, breathing practice, meditation, reading, note taking, study of scores, listening to recordings, practice the Alexander technique or yoga
- Protect your ears. Balance exposure to sound with silence
- Stop playing if it hurts! If you don't know how to deal with the discomfort, talk to your teacher
- Drink sufficient water; eat regularly. Get enough sleep!
- Go swimming, jogging or find another exercise that you enjoy
- Manage your expectations: aim for excellence and perfection, but remember getting good takes time, effort and patience. Aim high yet acknowledge that it's a long process.

Responsibility

- Be prepared for lessons and projects. Stay in shape!
- Take charge of achieving your goals. Be your own teacher!

Julius Pranevicius

Professor for horn
Norwegian Academy of Music (NMH)

Tips

Warm up without the instrument

Physical warm-up

- Full-body warm up, stretching, basic aerobic exercises for 3-5 mins
- Breathing exercises
- Lip buzzing

Mindful warm-up

- Meditation and mindfulness
- Alexander technique
- Yoga

Tips for Exercises

- Remember the Cycle: Audiation, Sound Production, Listening/ Perception
- Use metronome for each exercise. Vary tempo
- Play on the F-side as much as possible
- Always breath in fully (80-90% of your capacity)
- Don’t play the next note until you have audiated it clearly and the transition from the current to the next note
- Play musically and phrase - even the exercises

Other ideas

- Improvise
- Create your own exercises

Breathing Exercises

Set Metronome to 60 BPM

Breath in for 6 beats, (6 hold), 6 out

Breath in for 7 beats in, (7 hold), 7 out

Breath in for 8 beats in, (8 hold), 8 out

etc

Fill-up the lungs to your maximum capacity

Visualise breathing out by sending an imaginary paper airplane or throwing a dart

Check out Breathing Gym for more ideas

Goals and Focus Areas

Beautiful, rich, resonant, sonorous, dark, rich-in-overtones, ringing, full, open, vibrant sound with a steady core

BIG IN-BREATH

Lean gently and warmly onto the horns resistance. Each fingering has resistance in slightly different places look for them and adapt the “leaning” accordingly. Trust the instrument

Sing through the horn. Even the exercises can be played musically

Blow a full air stream as if you are trying to blowing large bubbles in the water with a straw. Wide and broad air stream

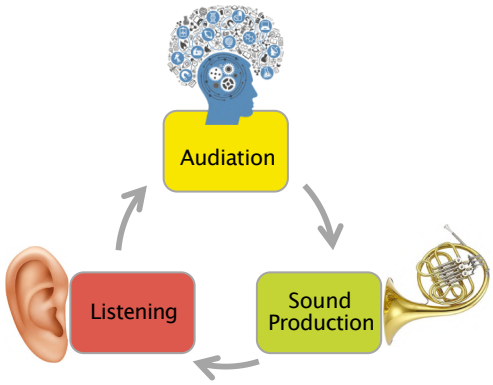
The contact between the air and the instrument’s resistance remains constant regardless of the range or dynamics (at least mentally)

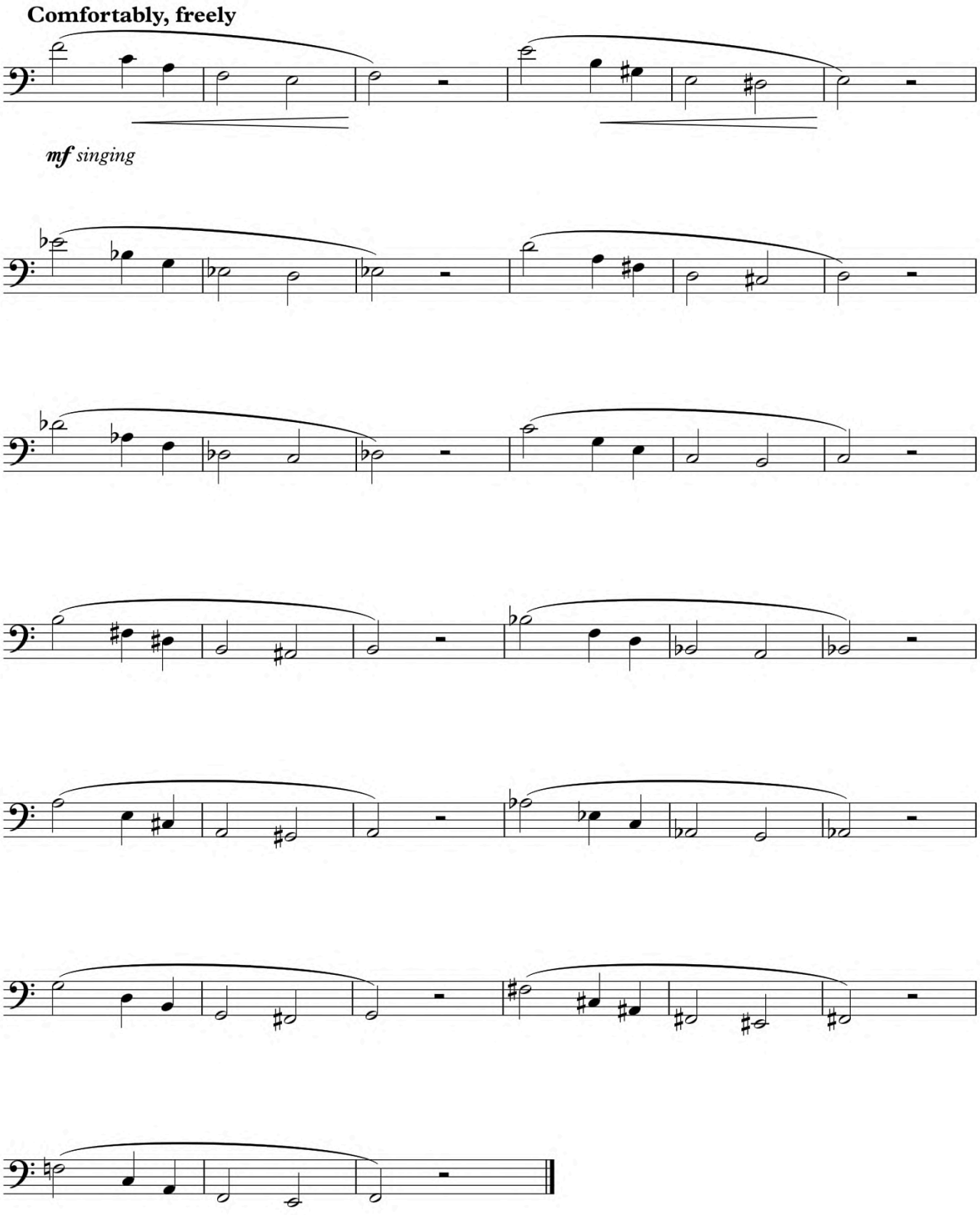
Audiate full chords and scales

Golden Sound 1

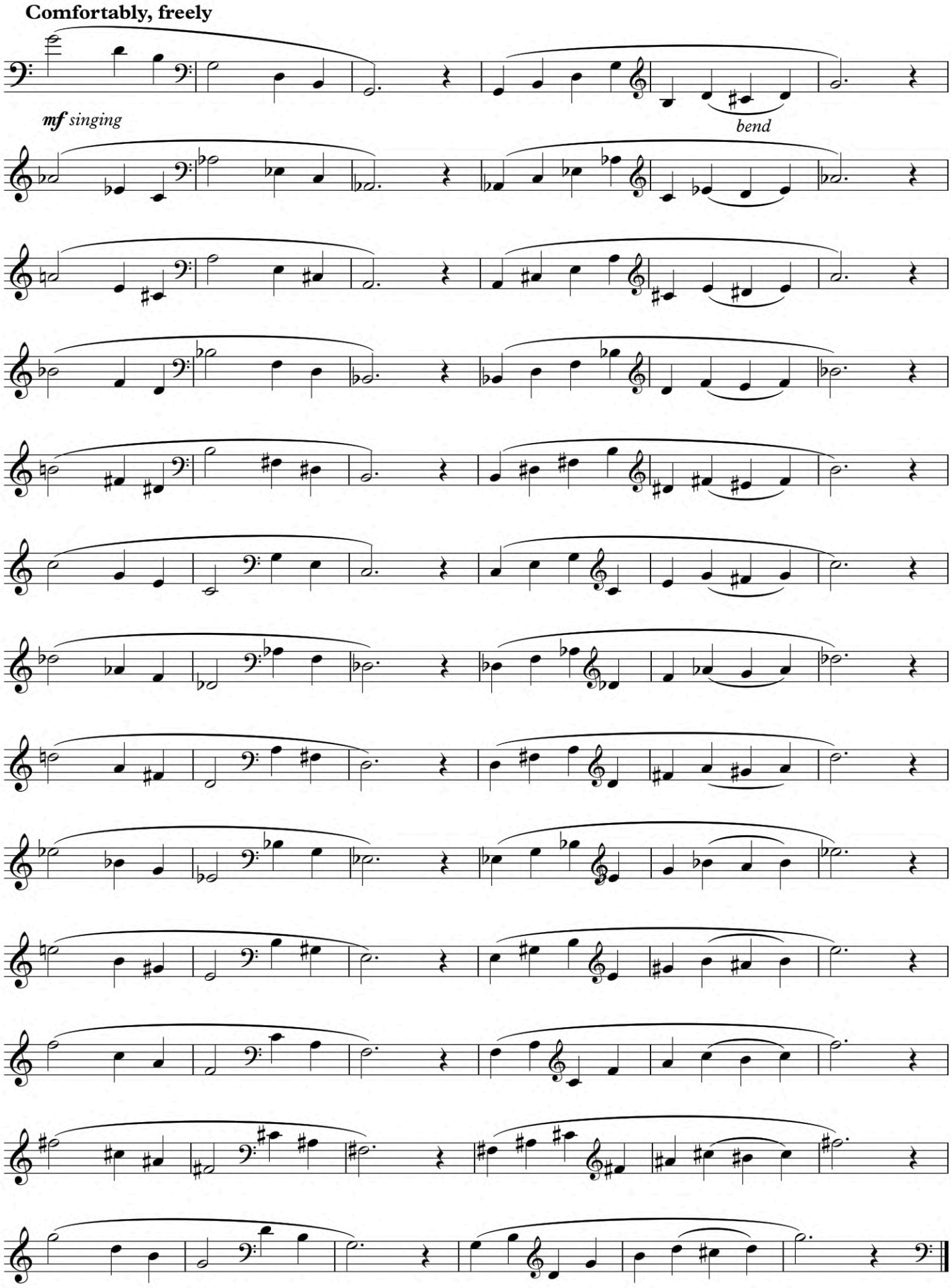
- Take a full breath (100% of your lung capacity)
- Play as if blowing big bubbles in the water with a straw
- Constant contact with the instrument's resistance
- Blow *through* the horn; broad air stream

- Audiate a full chord at once
- Use F-side
- Don't play the next note until you have audiated it clearly and the transition from the current to the next note
- Use metronome





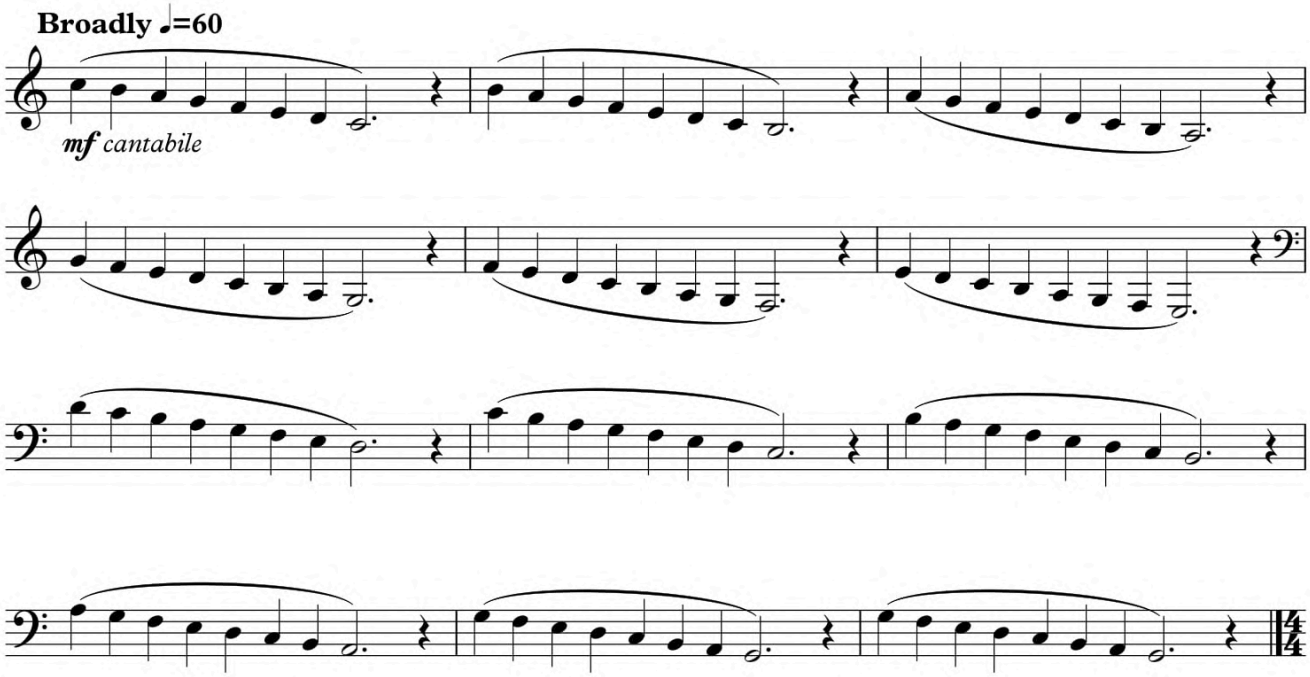
Golden Sound 2



Golden Sound 3

- Different key every day
- In E, in Es, in D etc
- In Fis, in G, in As etc

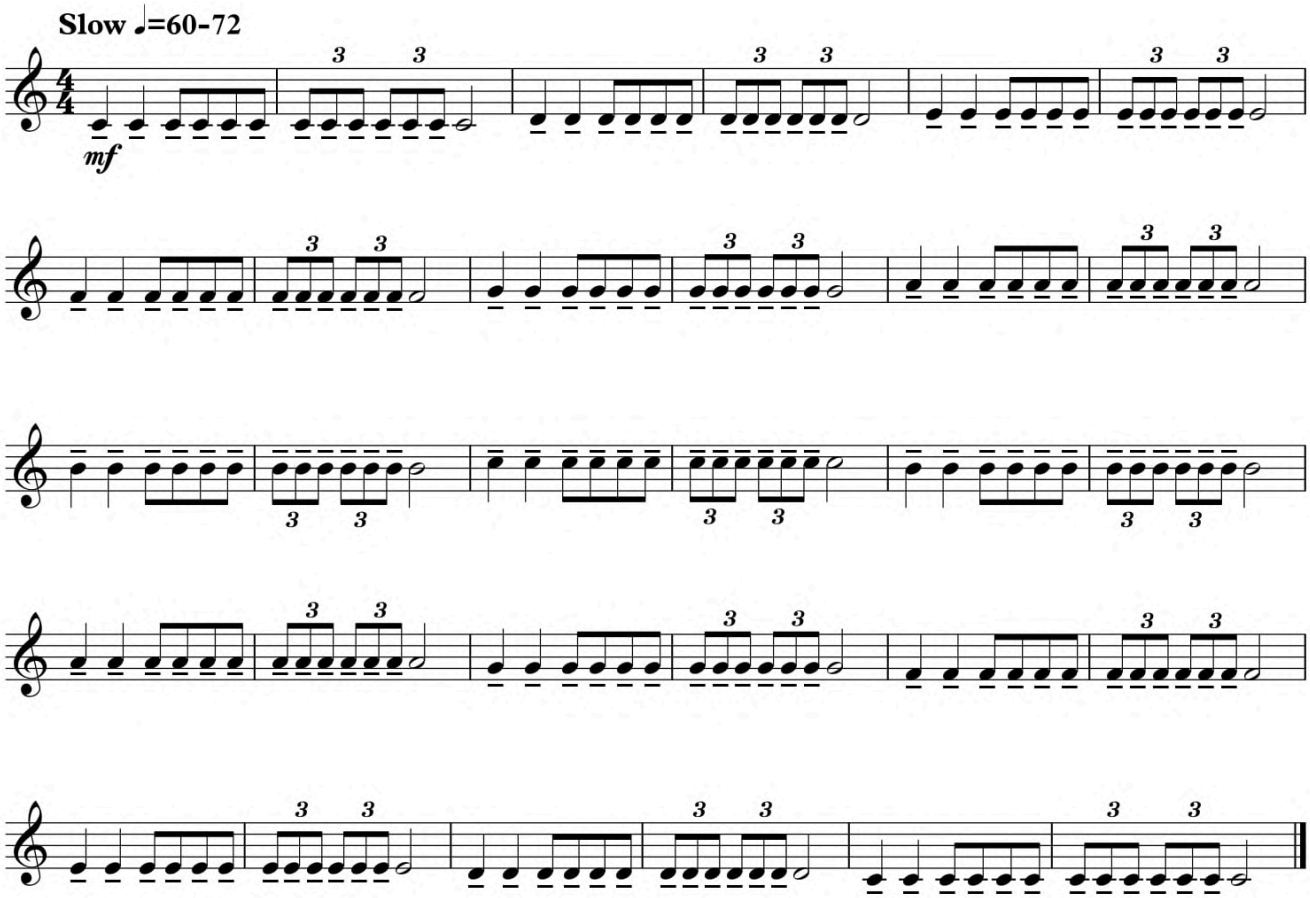
Golden Sound. Scales downwards



Golden Sound 4

- Different key every day
  - In C alto, H basso
- Different dynamics pp-ff

- Center each note
- Use metronome

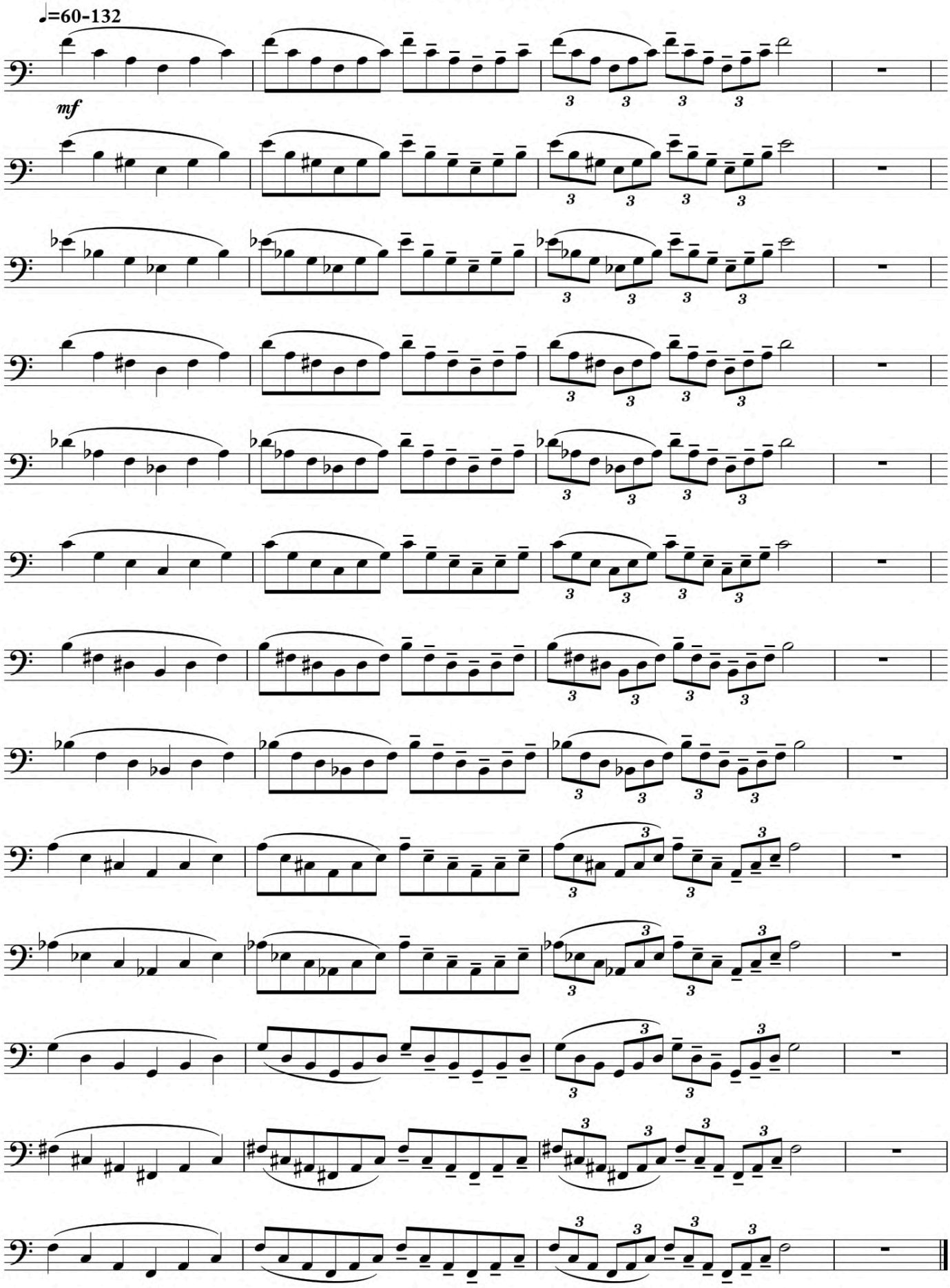


Golden Sound 5

- Avoid big changes in the embouchure. Try to get down by “softening” the upper lip

- Free vibration of the upper lip
- Audiate the full chord

Chords. Low range



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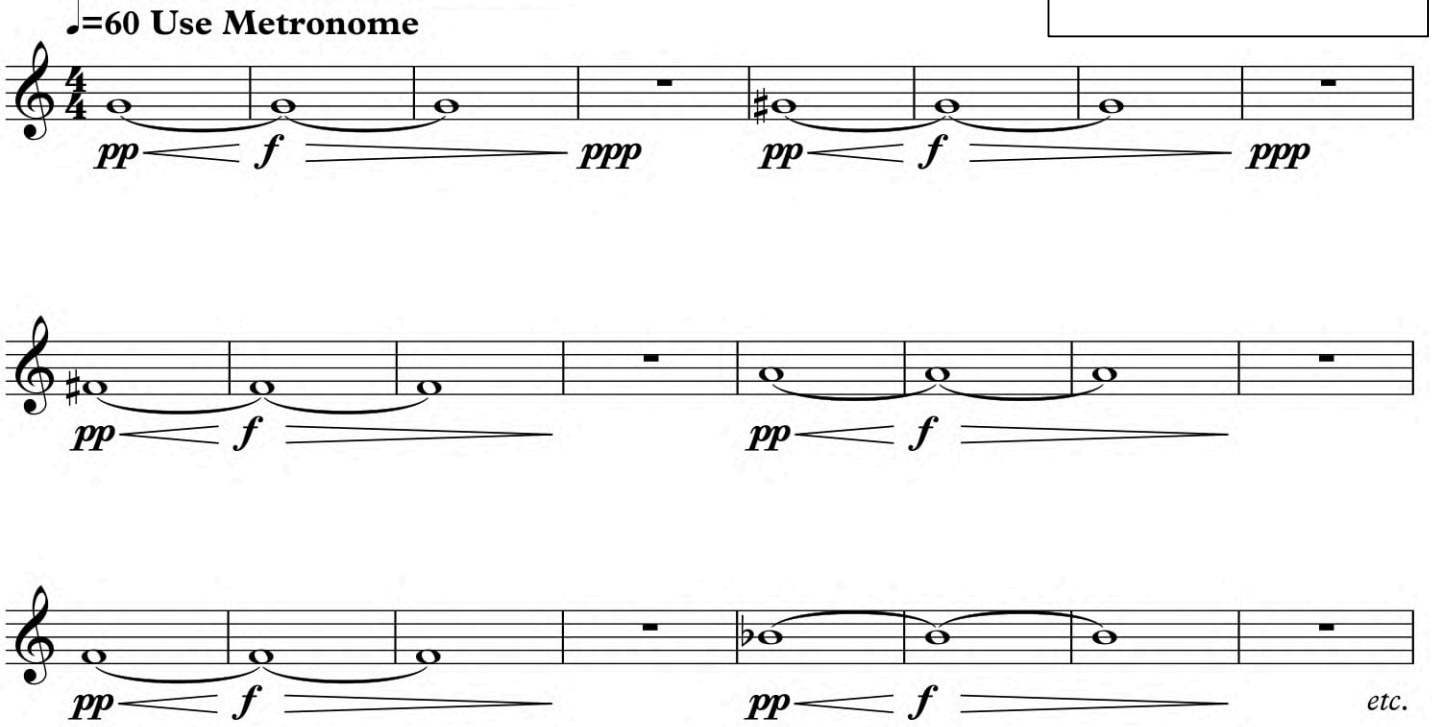
to help you focus on the long tones

5. Long tones

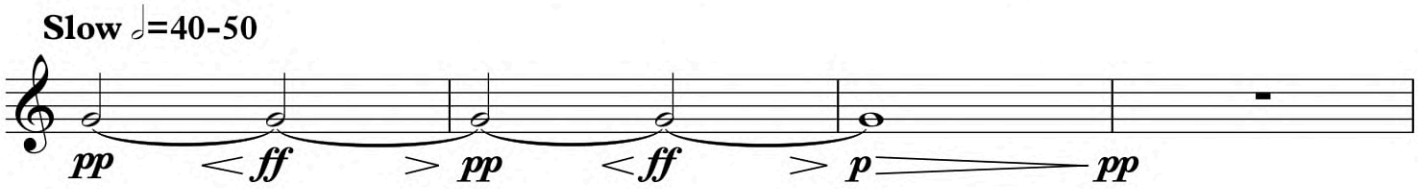
Strength, stability and dynamic control

- Variation: Play a note **as long as possible**, as soft as possible
- Keep audiating the sound and the cresc/dim ahead of time
- Alternative: audiate a pitch at an interval (say, a fifth)

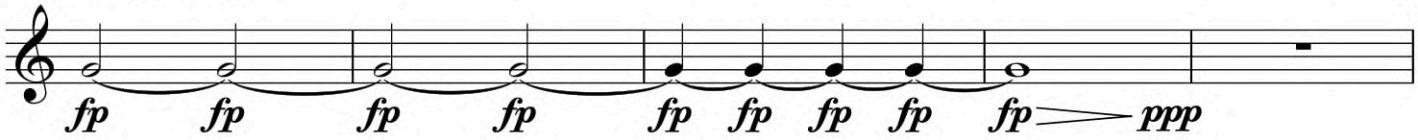
5A. "Classic" long tones



5B. Long tones with prepared dynamic changes



5C. Long tones with sudden dynamic changes



Scales, Chords, Intervals and Patterns

Scales, chords and intervals are the fundamental building blocks of pretty much any of the daily exercises you'll ever encounter. By applying a set of alterations you can change the existing exercises to suit your purpose or create new exercises altogether.

Articulation

Basic variations

- Legato
- Non-legato tenuto
- Staccato

"Advanced" variations

- sfz
- fp
- > (accent)
- . (staccato)

Dynamics

- *ppp* (as soft as possible)
- *p*
- *mp/mf*
- *f*
- *ff (as loud as possible)*

Length and breaks

Vary the length of the notes from the shortest to the longest

Add breaks of varying length between the notes - for rest, focus and variation

Note shapes

- Blocks of sound
- Bell-like
- Avoid wa-wa

Character

Exercises can (and should) have a musical component. Phrase and give character to each one

- Alla Mozart/Rossini/ Wagner
- Singing/Dancing

Range

Adapt the range: transpose the whole exercise into the low or high, or mid range, or go through all the ranges. Scales and other exercises can be played over one, two or three (four?) octaves.

Using a part of a scale is also ok.

Repetition

Repeat notes in a rhythmic pattern.

Melody Direction

Reverse the direction

Note grouping

Group notes as eight notes, triplets, sixteenths, quintuplets, septuplets (7 notes) etc

Create an upbeat

Rhythm

Change the rhythm to a dotted, "Amsterdam" rhythm, or any other pattern you can think of

Patterns for progressions

"Transposing" the starting note of an exercise can be done in many patterns:

- Chromatic
- Diatonic
- Circle of Fifths - up or down
- By a specific interval
- "Christmas tree"

(See below)

Modes

Play the scales in other modes: lydian, mixolydian, dorian, locrian etc; harmonic/melodic minor

Tempo

While slow tempo is good for starting out with each exercise, it's also important to come back to a slow tempo once you have mastered it - for increased control. Use metronome often.

Examples of variations:

- **Tonguing 2** can be played in a different register, in a range of different dynamics

- “One note at a time”: using any Pattern for Progression play one at a time in a 4/4 time on the first beat. Choose the length, dynamic, and articulation of the note. **Accuracy** exercise by Farkas is an example of such an exercise. You can also place a note on a beat other than the first. Use “Advanced” articulations

- Try one of the **Trill** exercises in ff and pp

- Instead of starting the **Scales** going up first, start on a higher range first down, then up

- Try on of the **Golden Sound** exercises with fp and non-legato

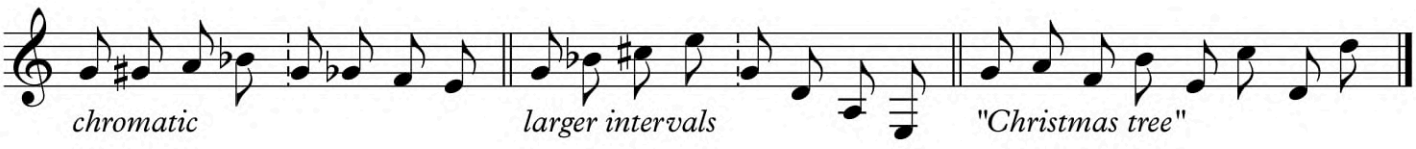
- An exercise **Forte** from Frøydis Ree Wekre Thoughts is an example of extreme dynamics and adding breaks

- Any exercise can be played in a particular character: alla Mozart, alla Rossini, alla Wagner

- **Tonguing 2** is just a scale with each note repeated in a pattern

- All the variations have to be **Audiated** first; they are not simply changes in Sound production

It might be helpful to write down the exercise variation that you are practicing.



Patterns for progressions

Scales 1A

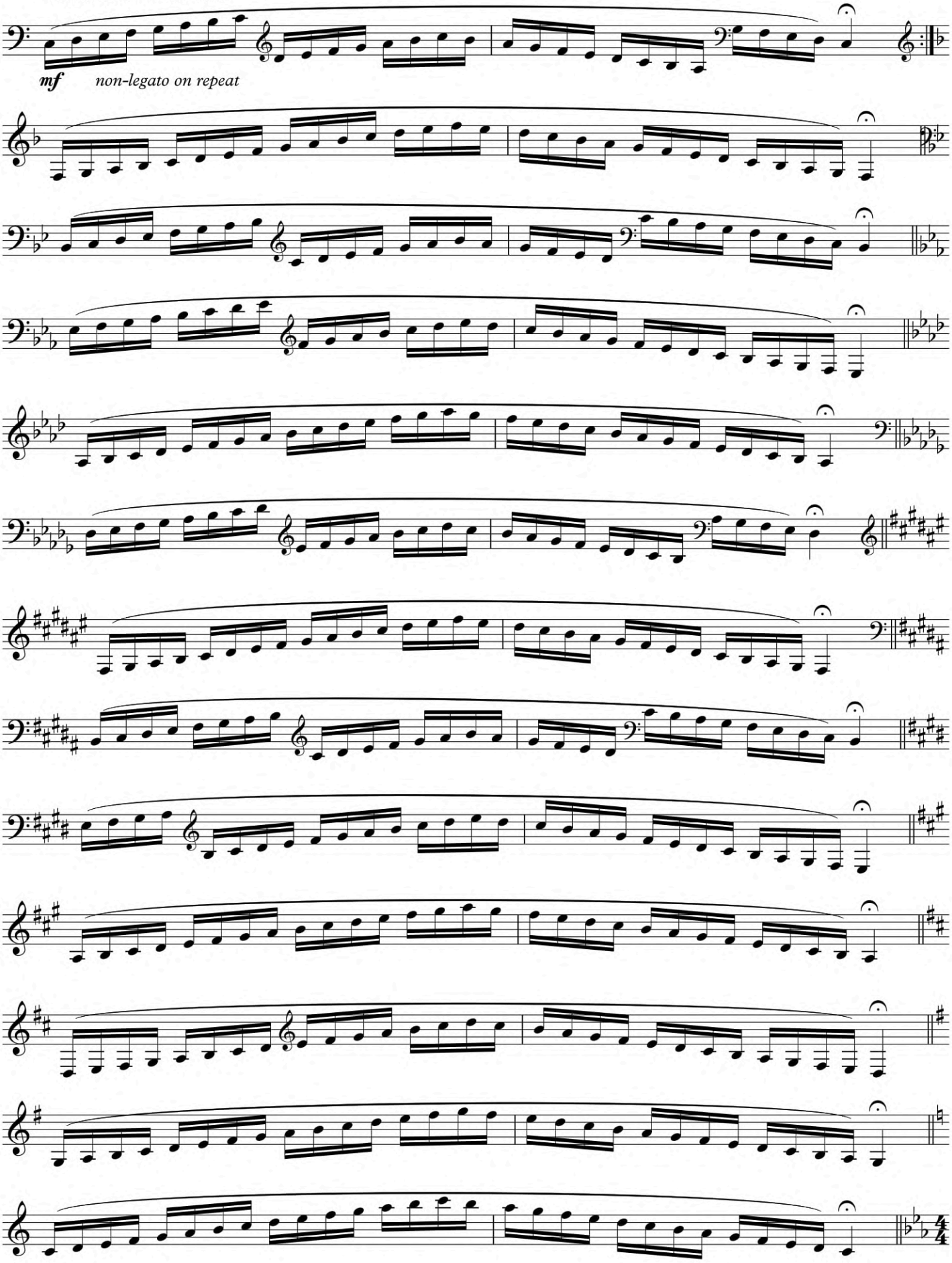
More scale ideas:

FRW book, Hector McDonald's routine, your imagination

A. Major scales

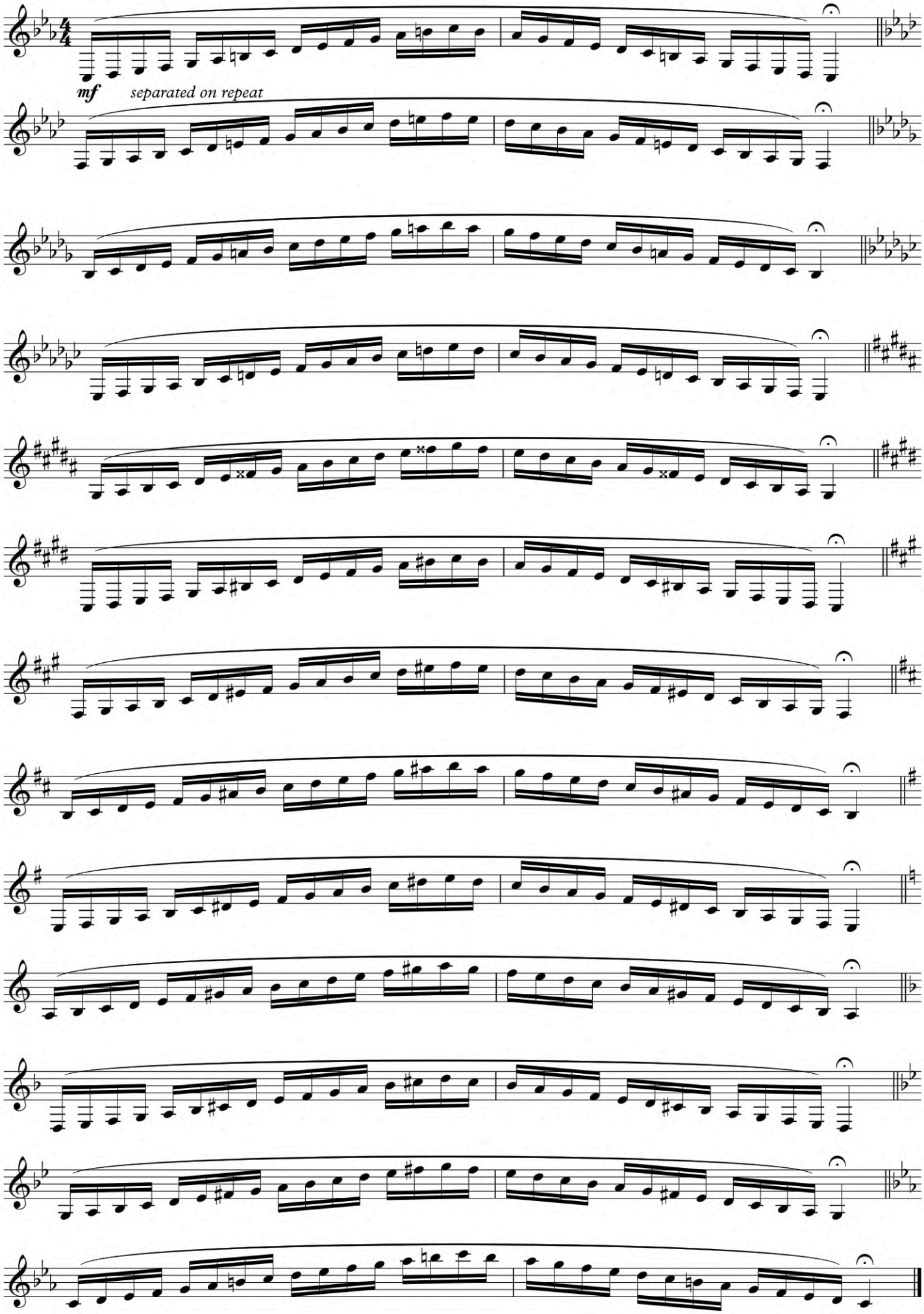
Moderato ♩=72-132

mf *non-legato on repeat*



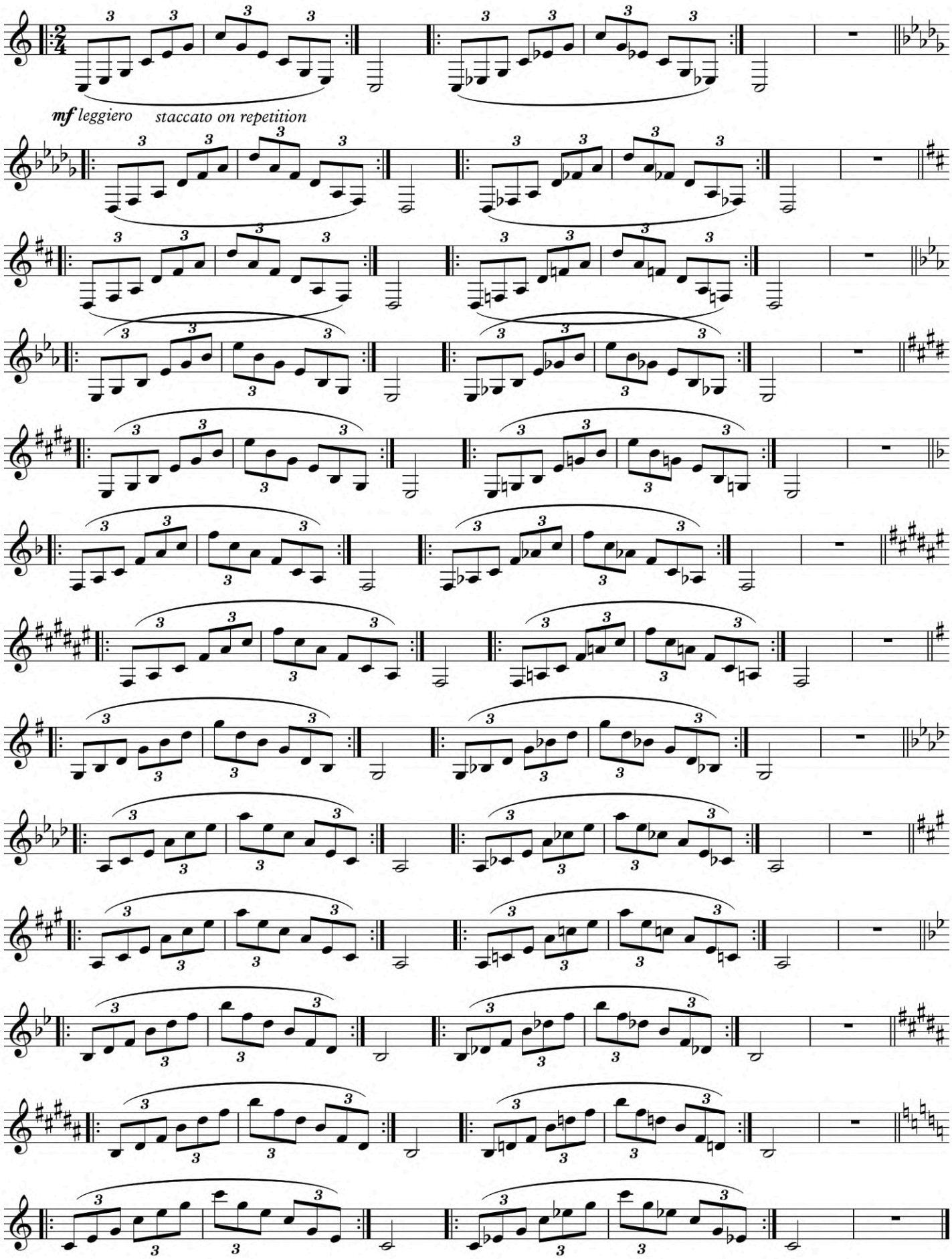
Scales 1B

B. Minor scales (harmonic)

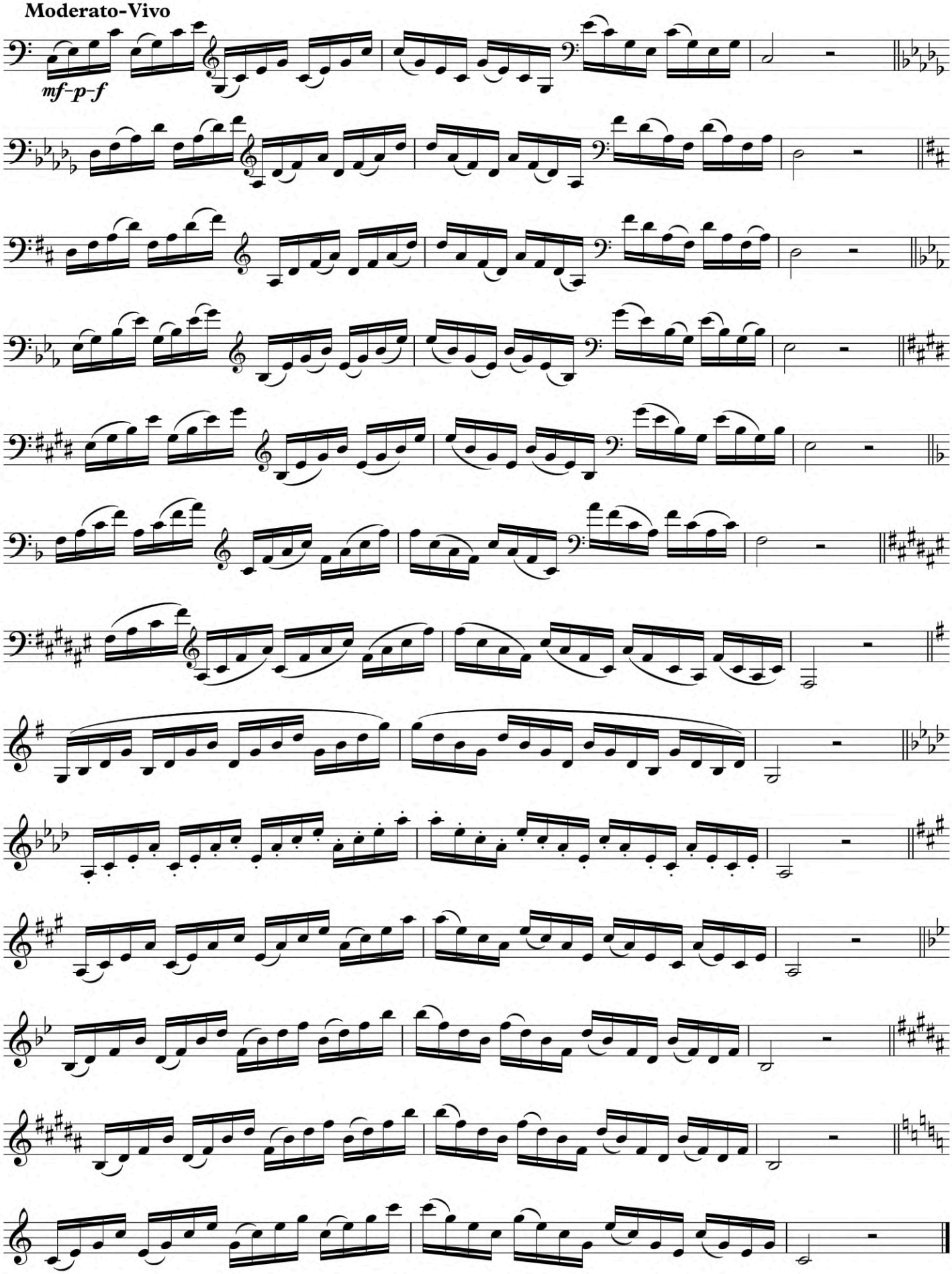


Chords 1

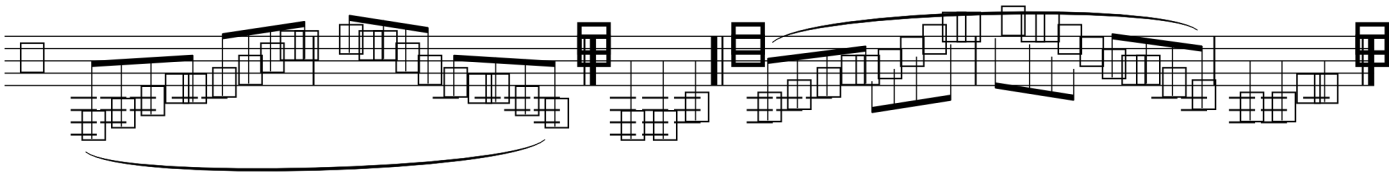
- Keep low shoulders
- Make sure that using the thumb-valve doesn't "shorten" your left arm
- Add a slight cresc going upwards



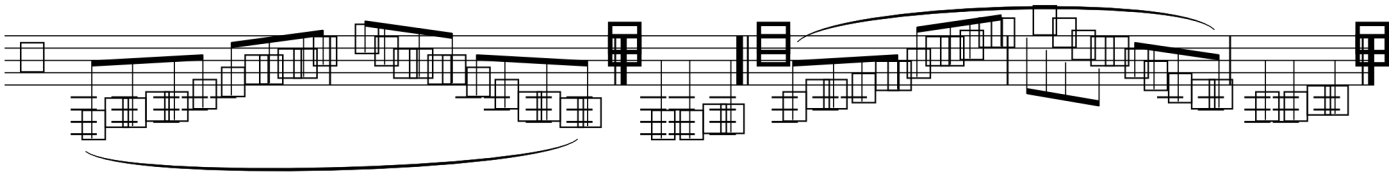
Chords 2



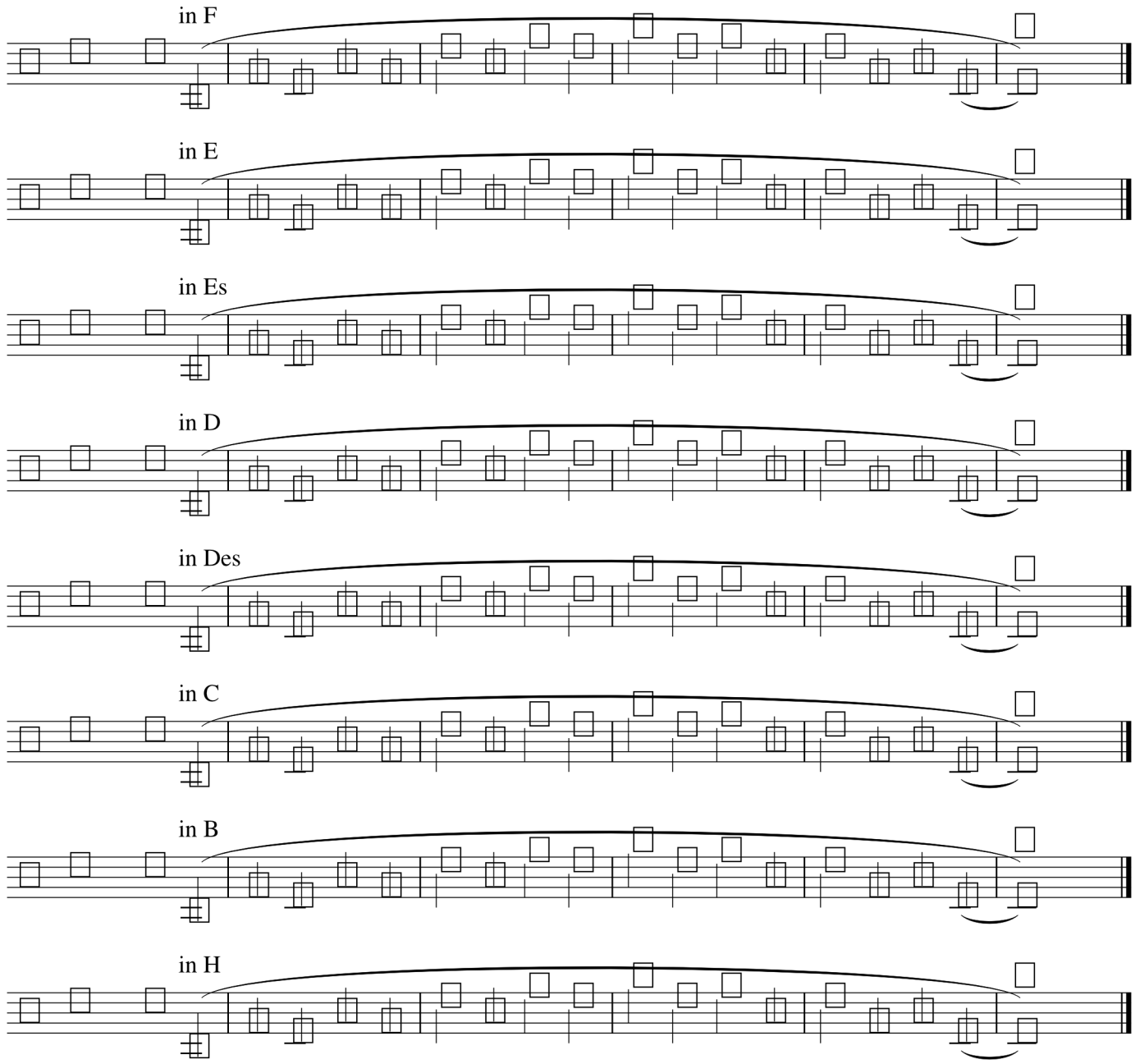
Chords 3 - D7 chord



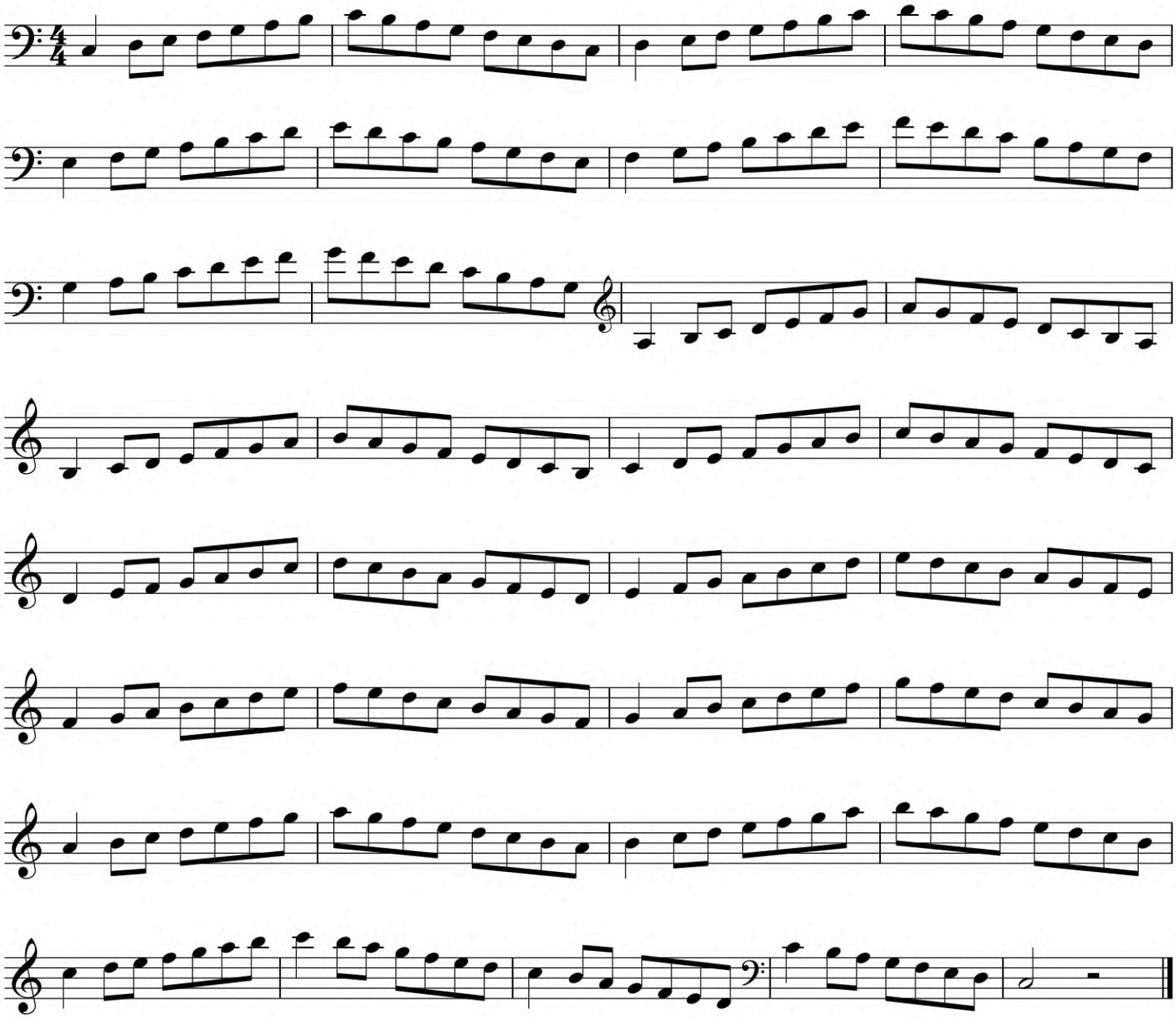
Chords 4 - Dim chord



Chords 5 - Broken chords



Scales 2



Pattern 1 - double tongue

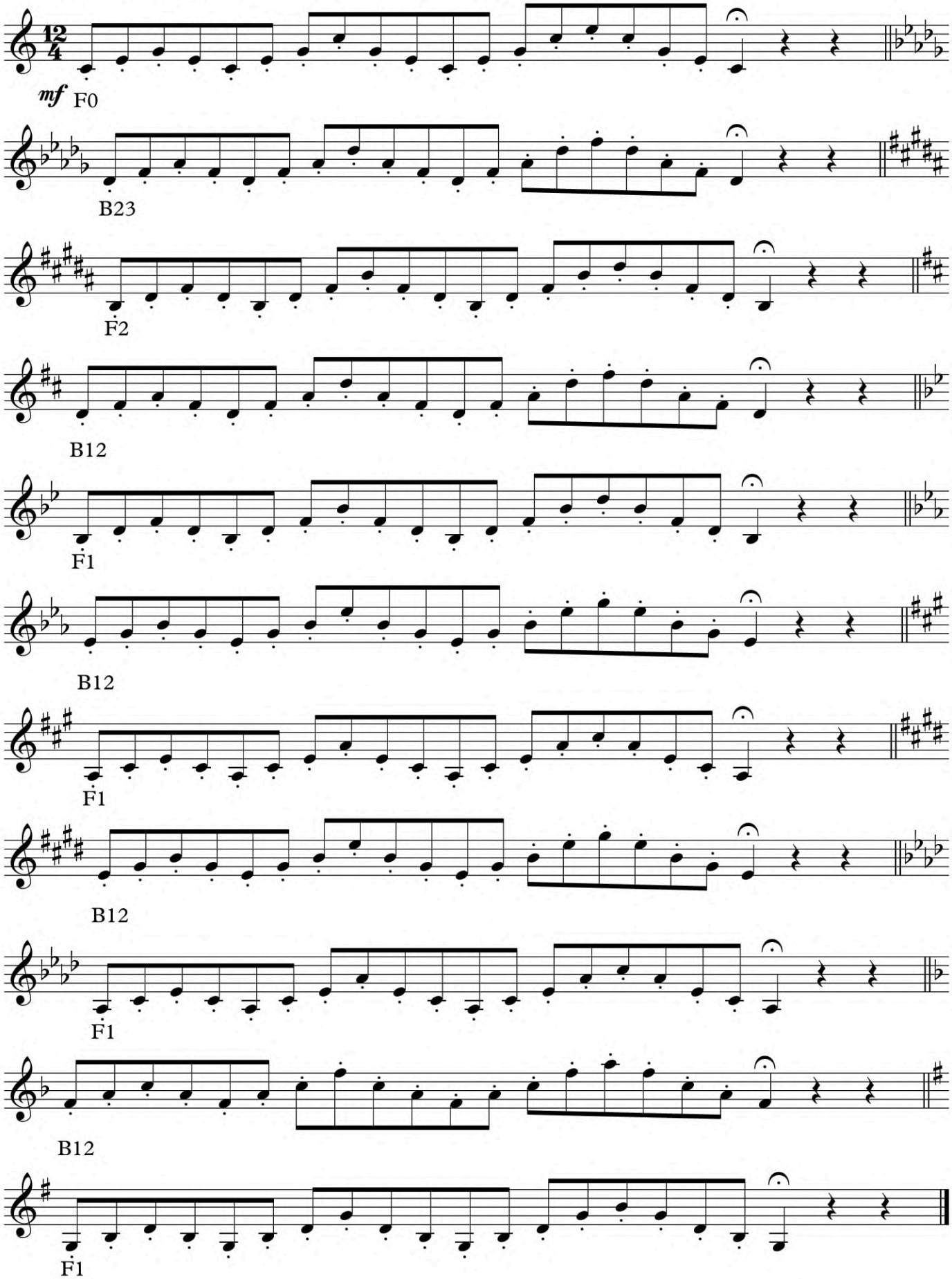
Pattern 2 - triple tongue

Tonguing 1

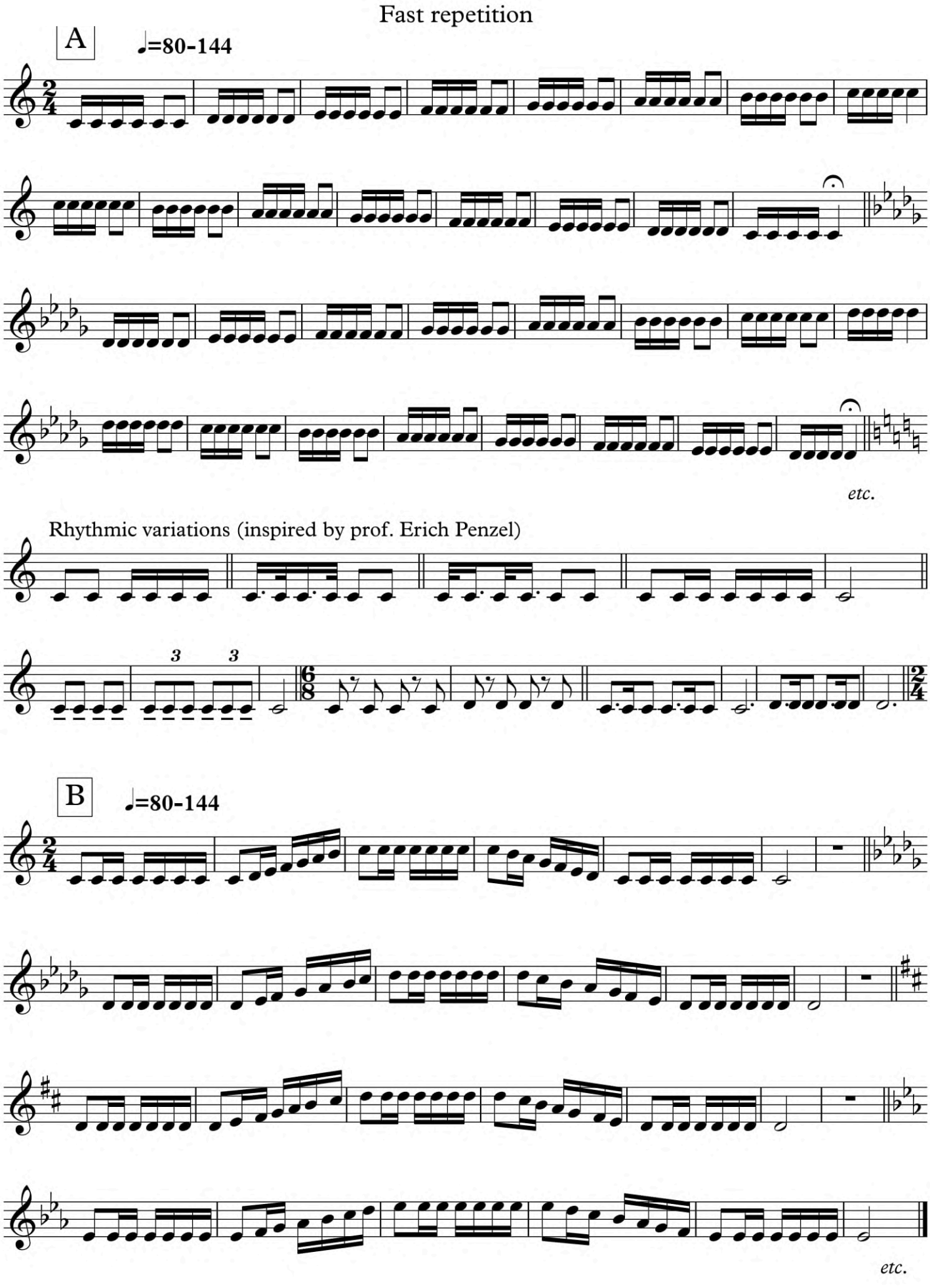
- Alla Mozart

Light staccato

Moderato ♩=72-160



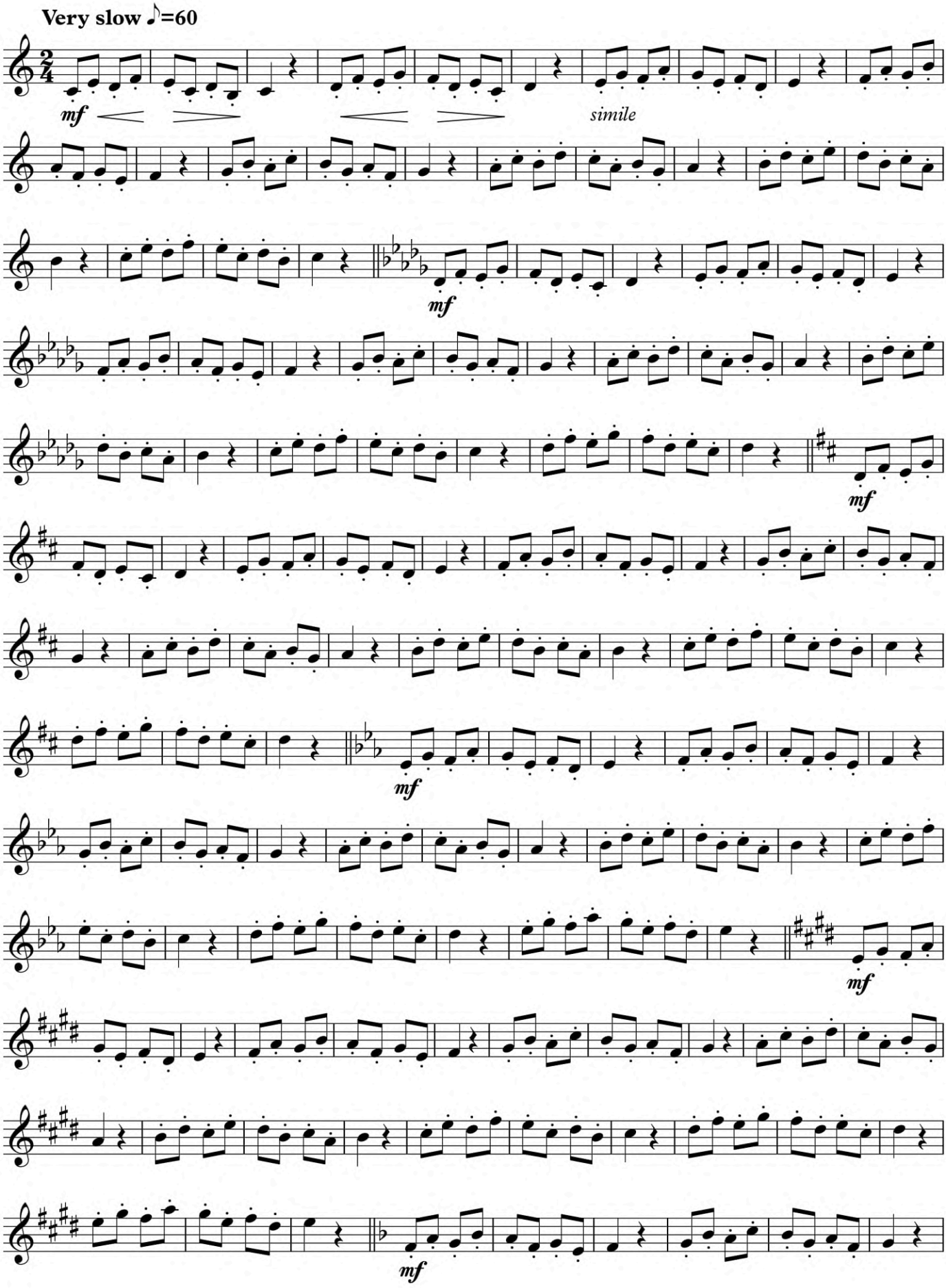
Tonguing 2

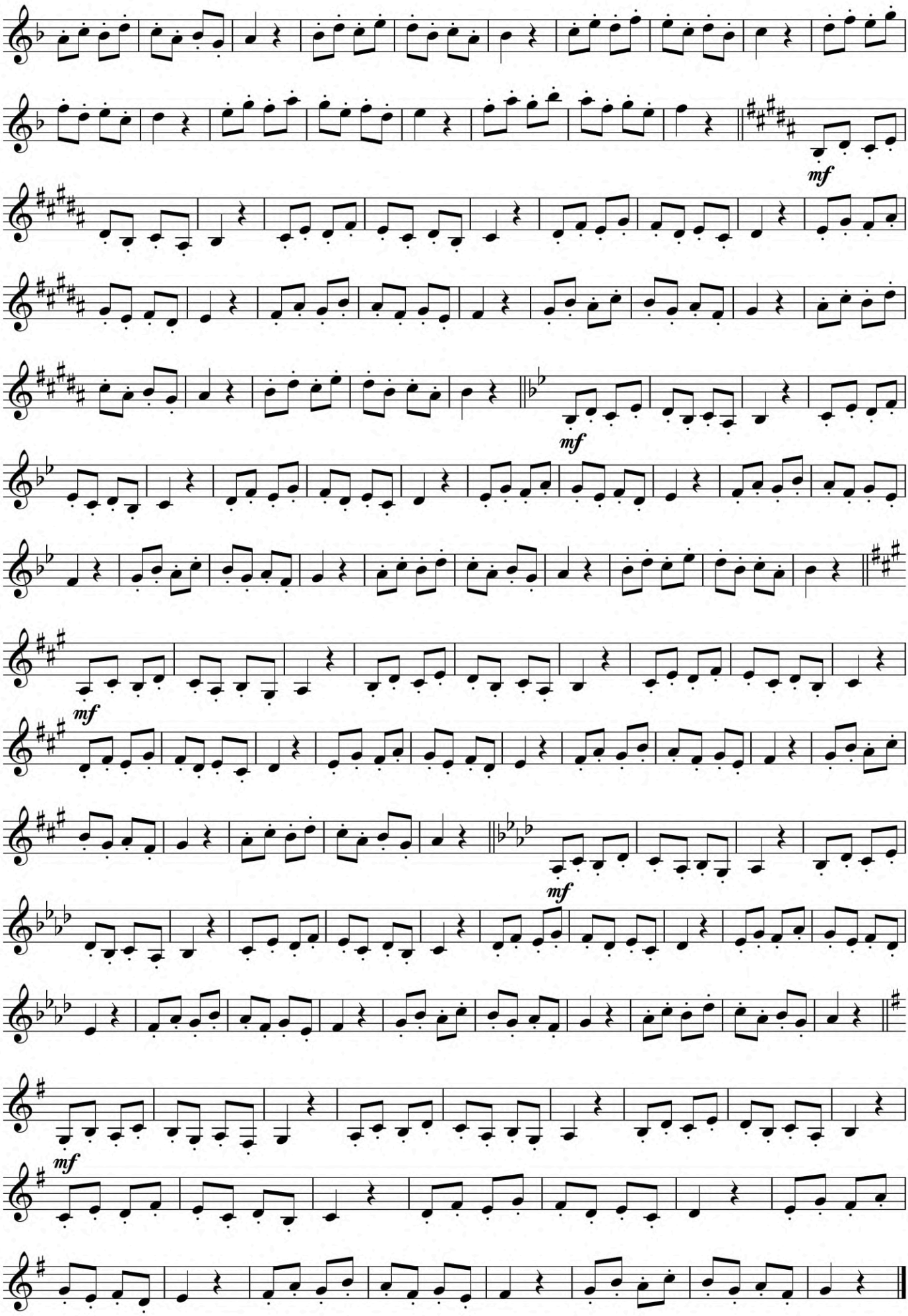

Fast repetition
A
♩=80-144
etc.
Rhythmic variations (inspired by prof. Erich Penzel)
3
3
B
♩=80-144
etc.

Tonguing 3

Fast air beginnings

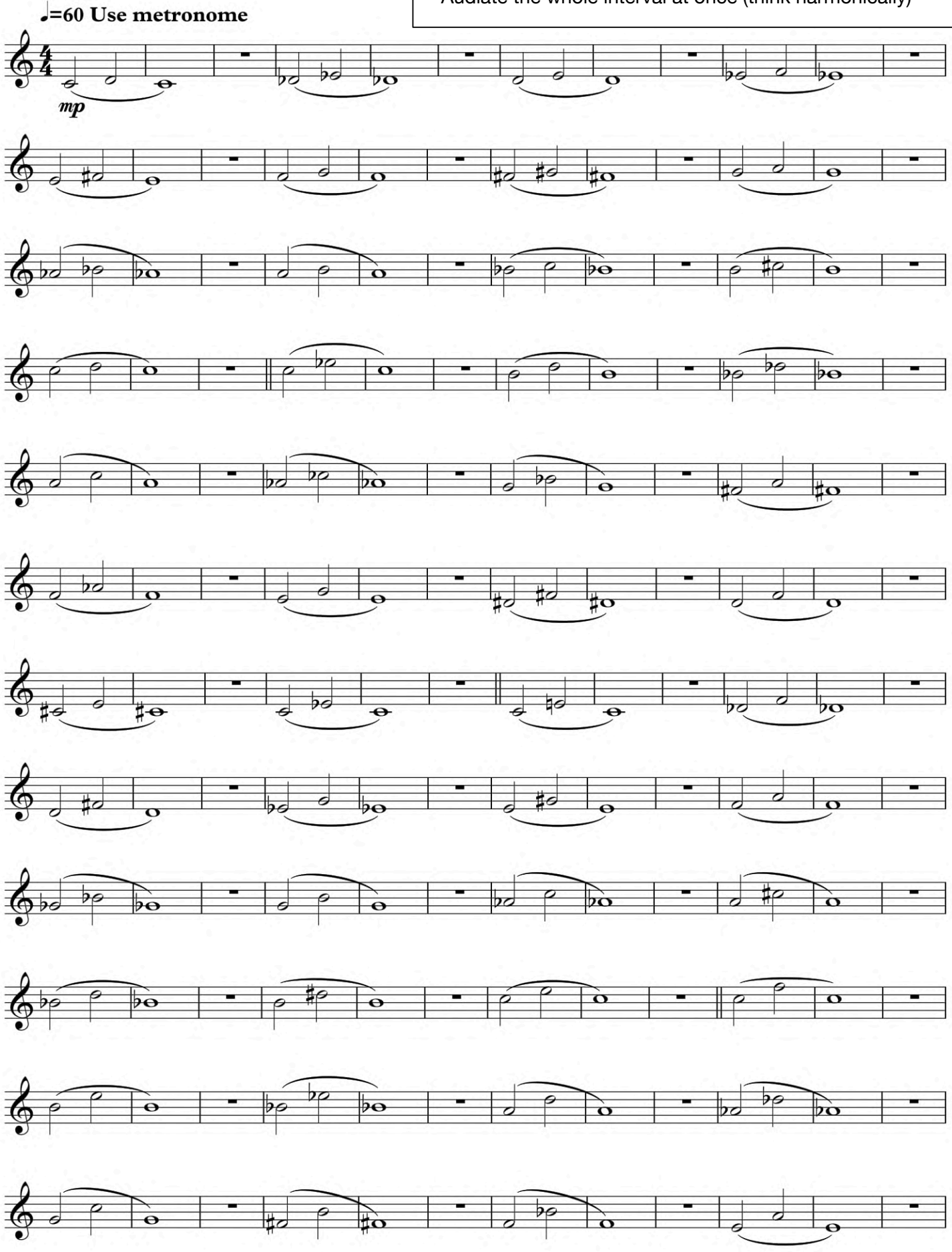
- like shooting a dart
- aim for the “bull’s eye”
- focused, precise, crispy attacks
- resistance like timpani “skin”. Hitting it fully

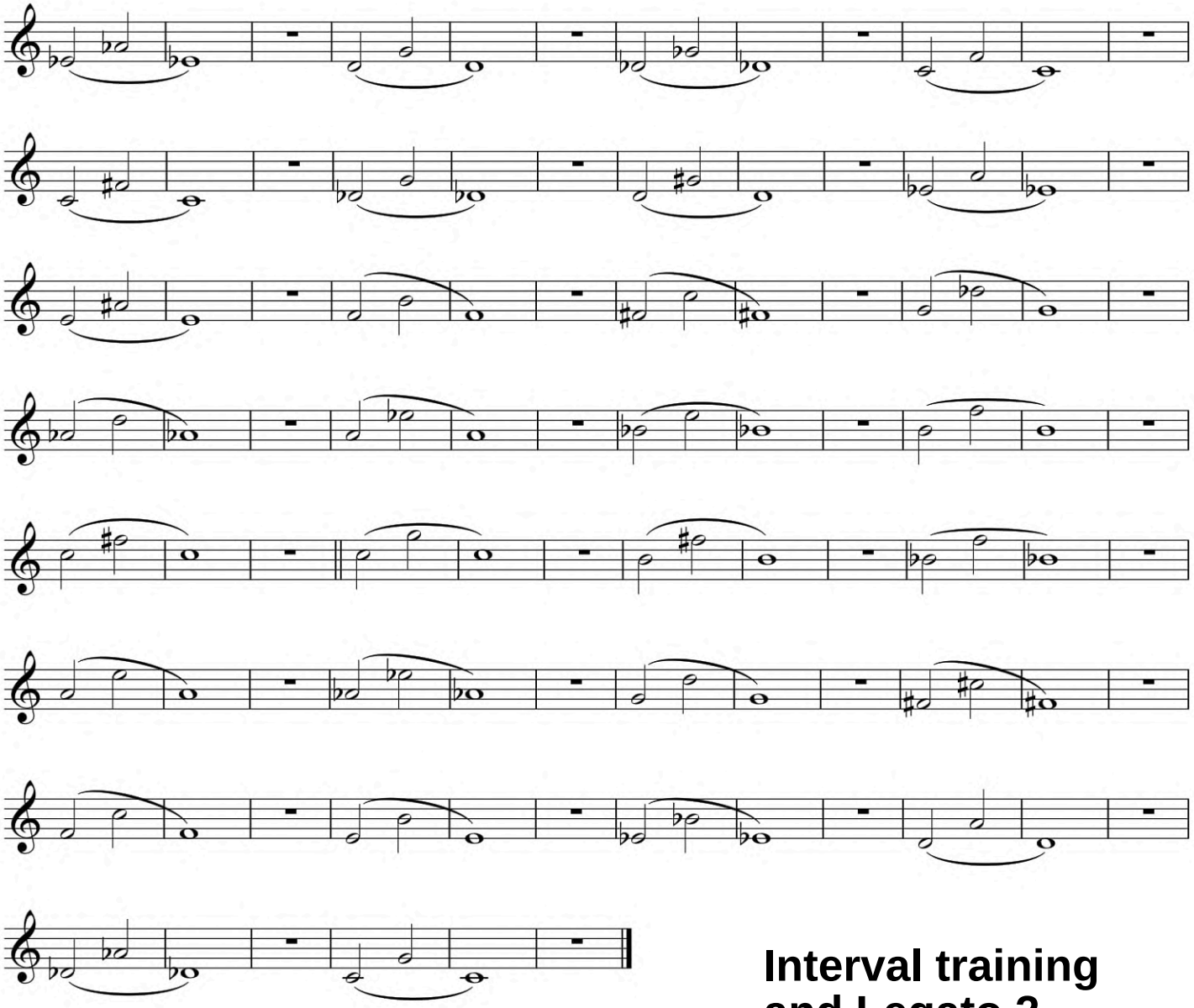



mf
mf
mf
mf
mf

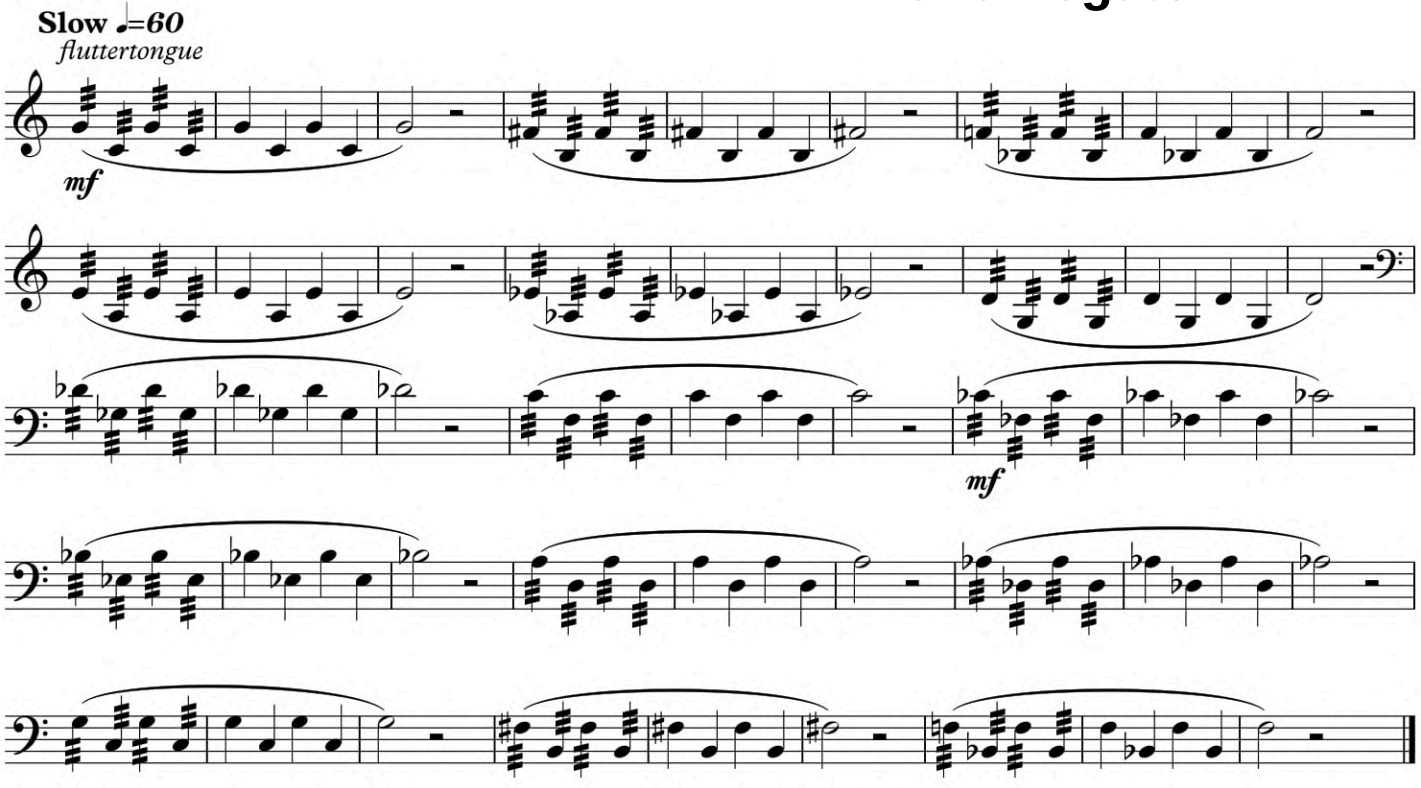
Interval training and Legato 1

- Start in a different key each day; or a different interval
- Practice only blowing air through the horn (without sound)
- Explore the contact of the air with the horn's resistance on different fingerings
- Audiate the whole interval at once (think harmonically)



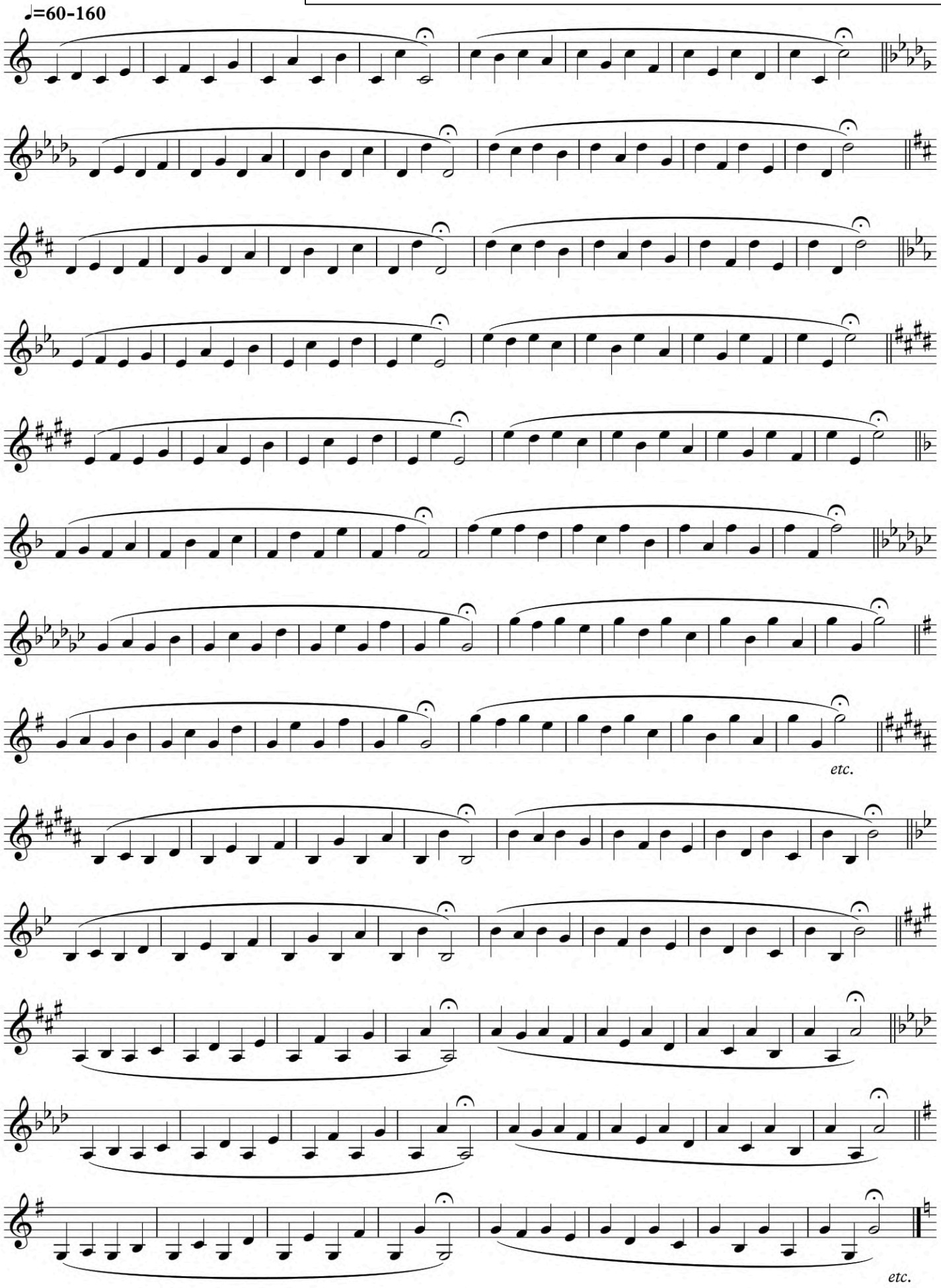


Interval training and Legato 2

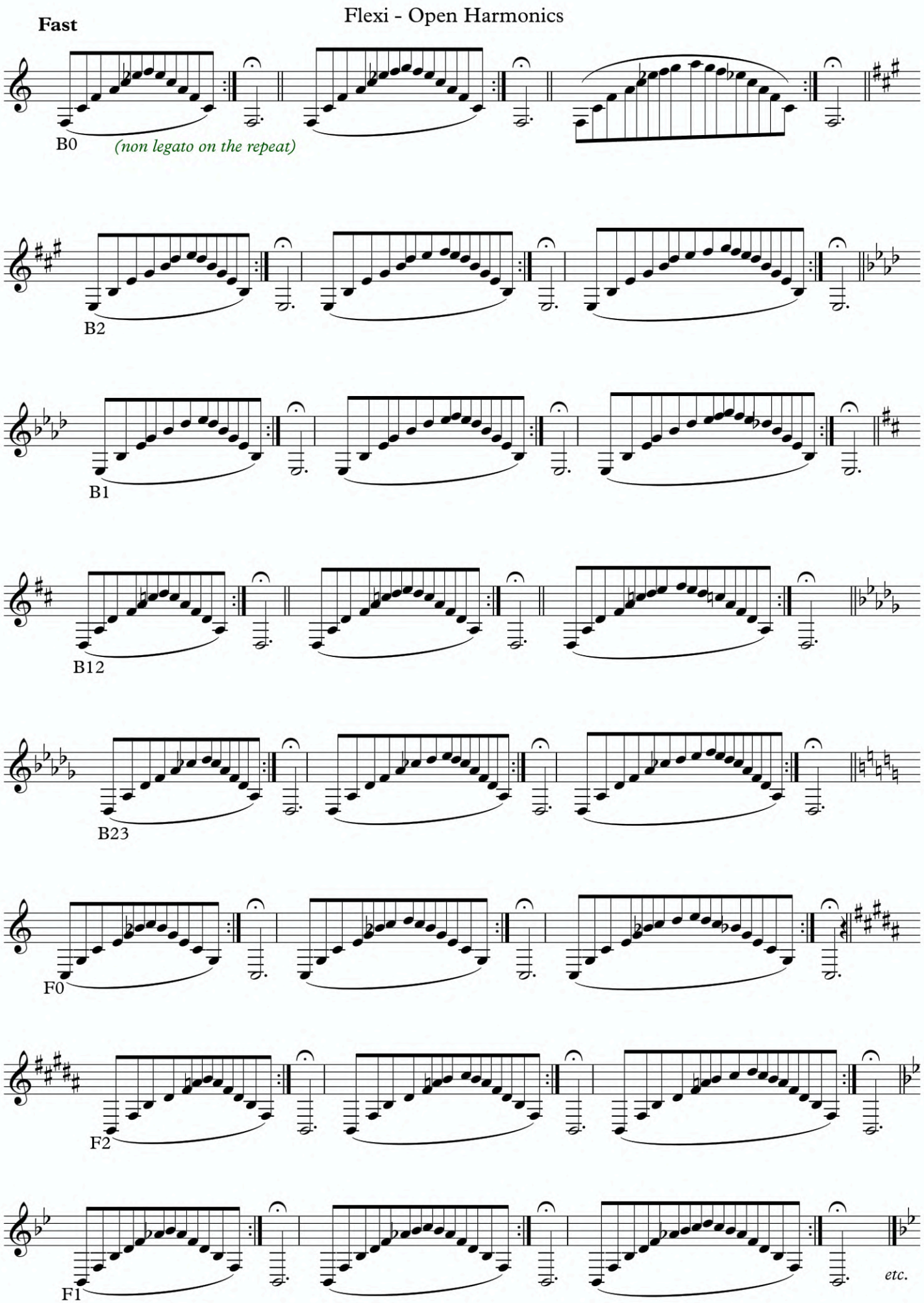


Interval training and Legato 3

- Start in a different key each day
- Practice only blowing air through the horn (without sound)

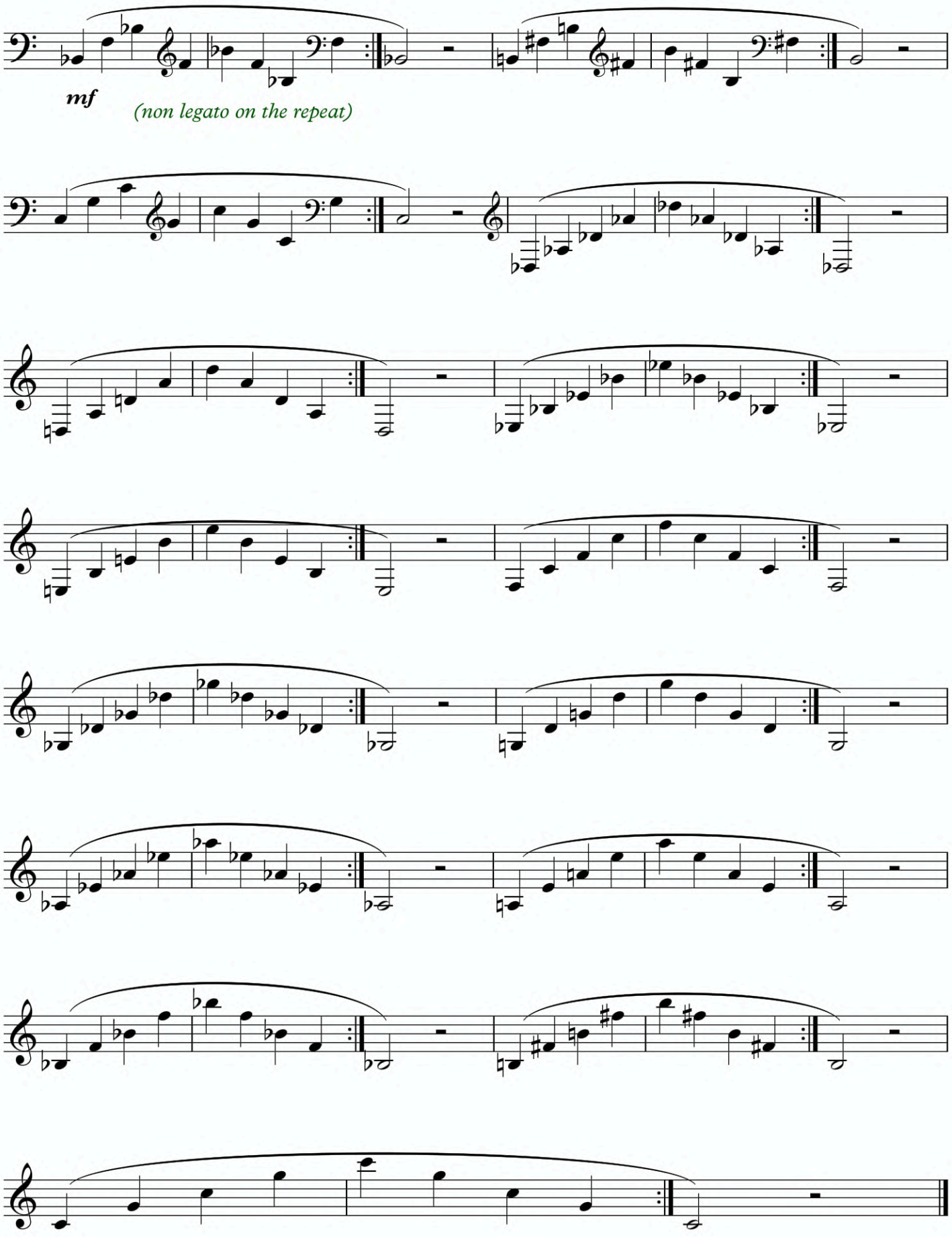


Flexi 1: Open Harmonics



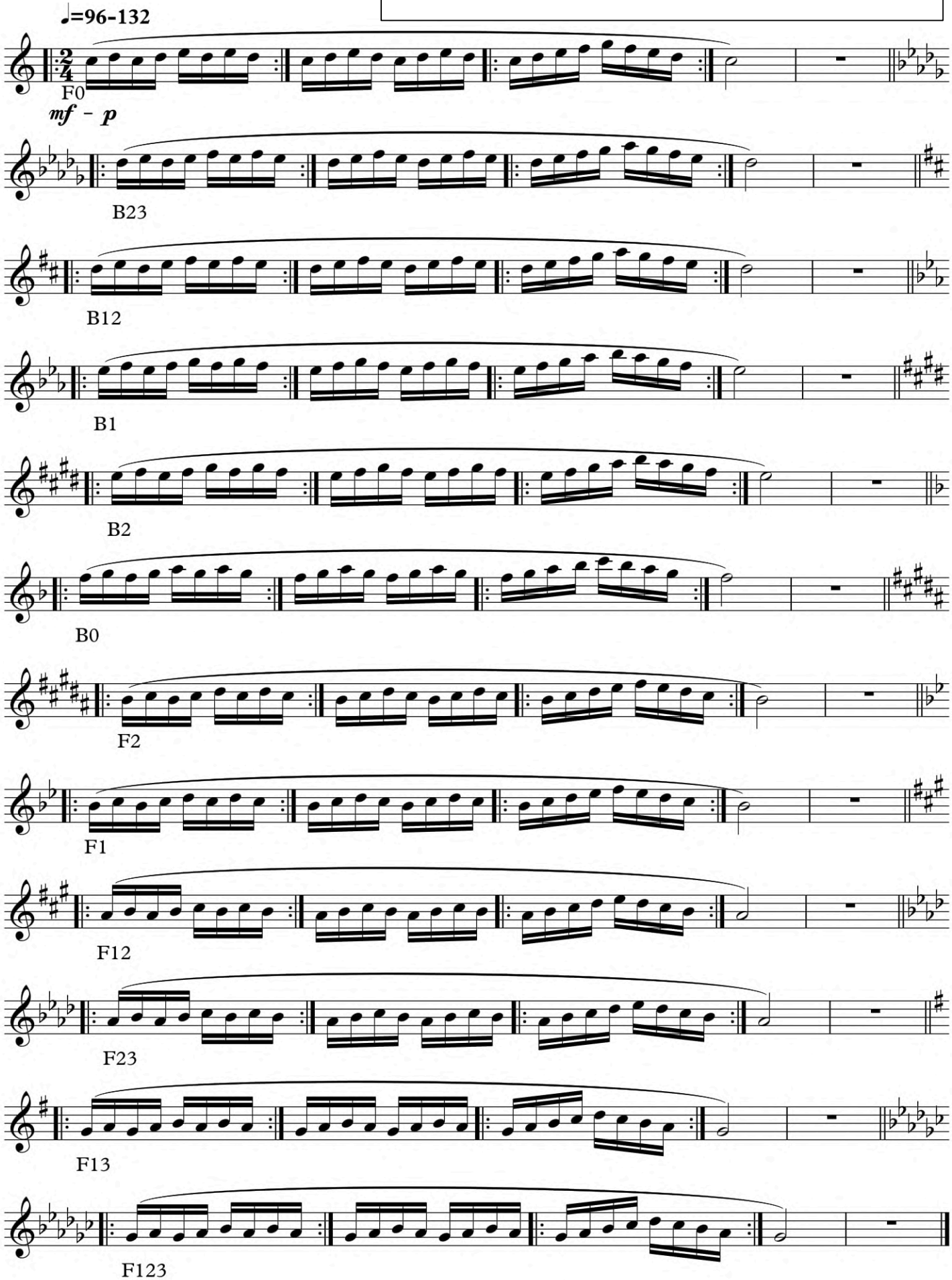
Flexi 2: Fifths&Forths

- Practice only blowing air through the horn (without sound) with warm and broad air stream
- Maintain the same quality of the airstream throughout the range
- Audiate harmonically, with warm sound



Flexi 3: “Harp” flexi

- Constant “leaning” and air’s contact with the resistance
- Broad air stream
- Audiate the sound of 3(or 5) notes at once
- Add an extra low note at the end of each step for flexibility



Flexi 4A: Frøydis' trills

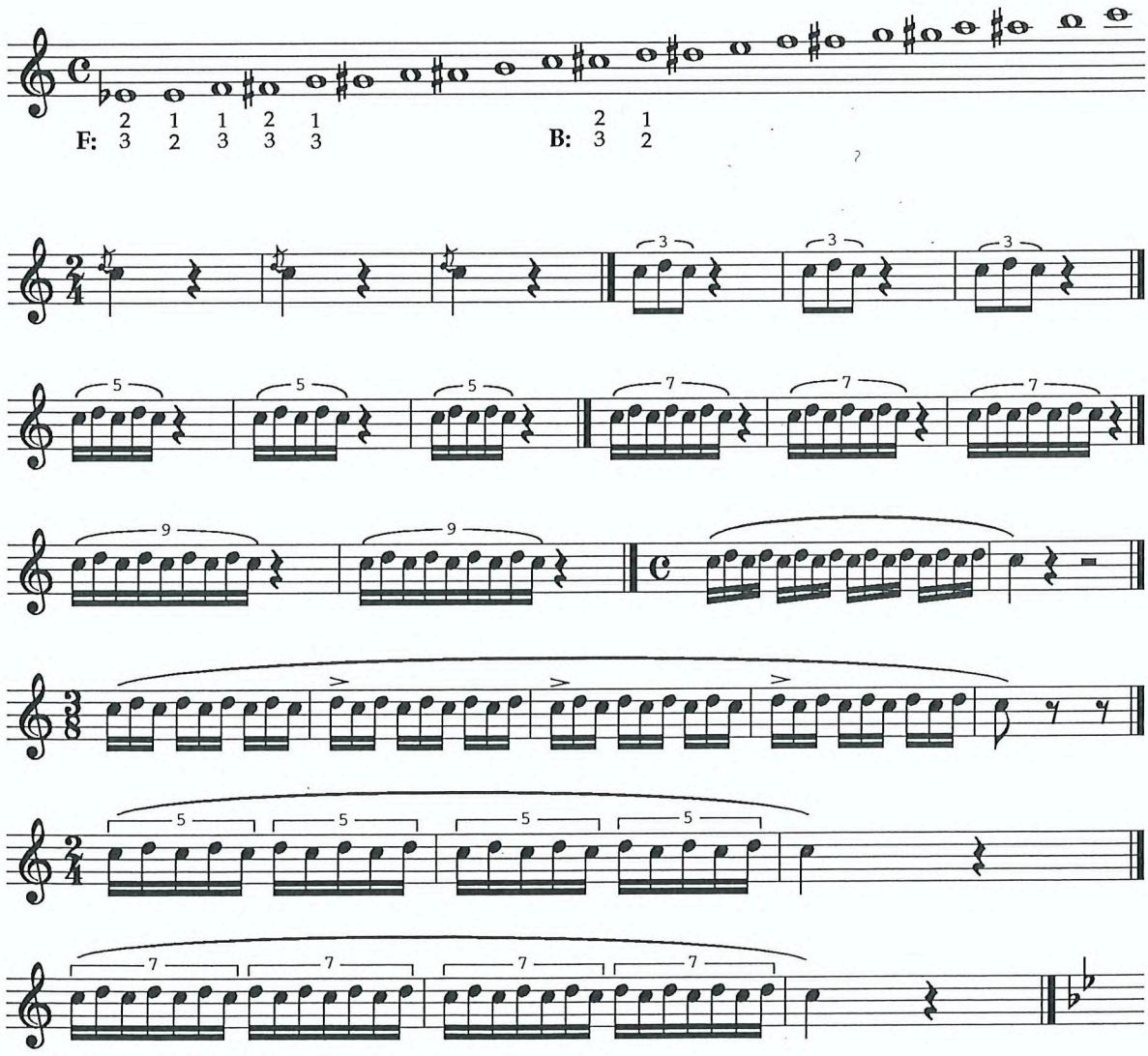
Here are some ideas on how to practise the trills. **Avoid the type that starts with slow notes (quarters) and only gets to the fast action when you are out of breath**. Do some trills with big crescendos and diminuendos to feel the difference in the work between soft and loud.

Half step trills are interesting and sometimes useful. However, they require smaller movements.

At least 5 minutes of trills every day in a year will make you improve a lot!

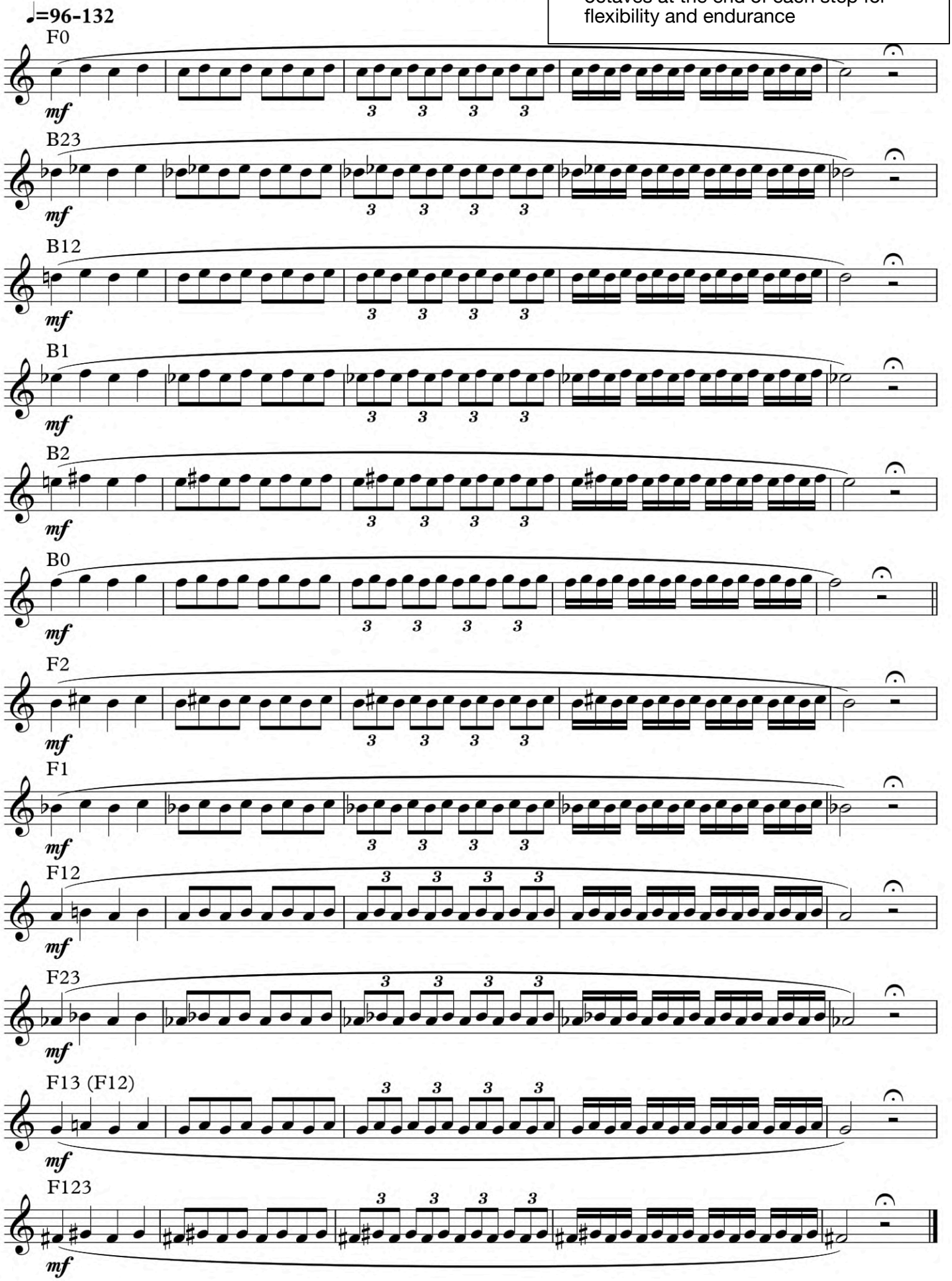
Practise lip trills on all these pitches:

Lip Trills



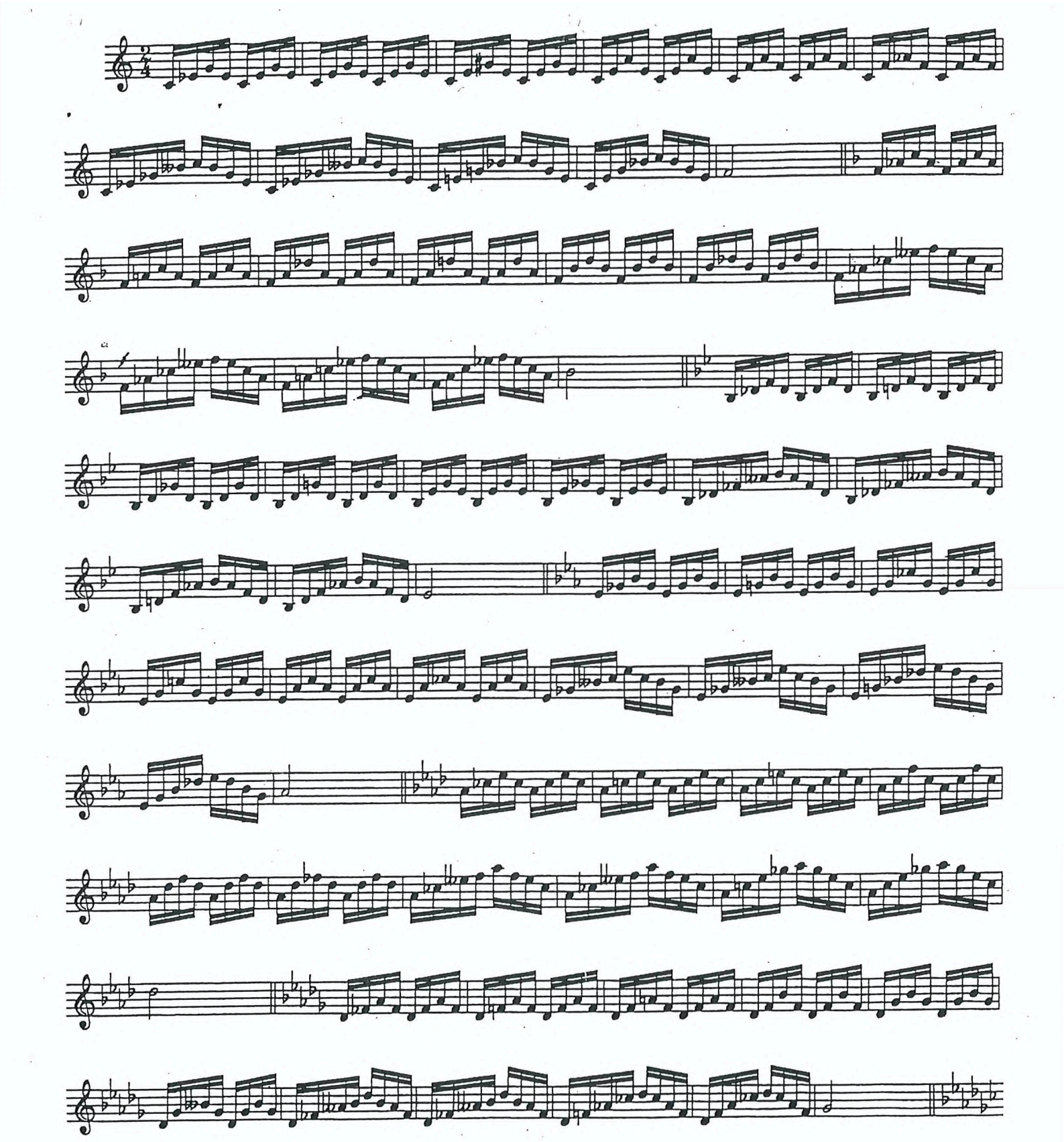
Flexi 4B: “Classic” trills

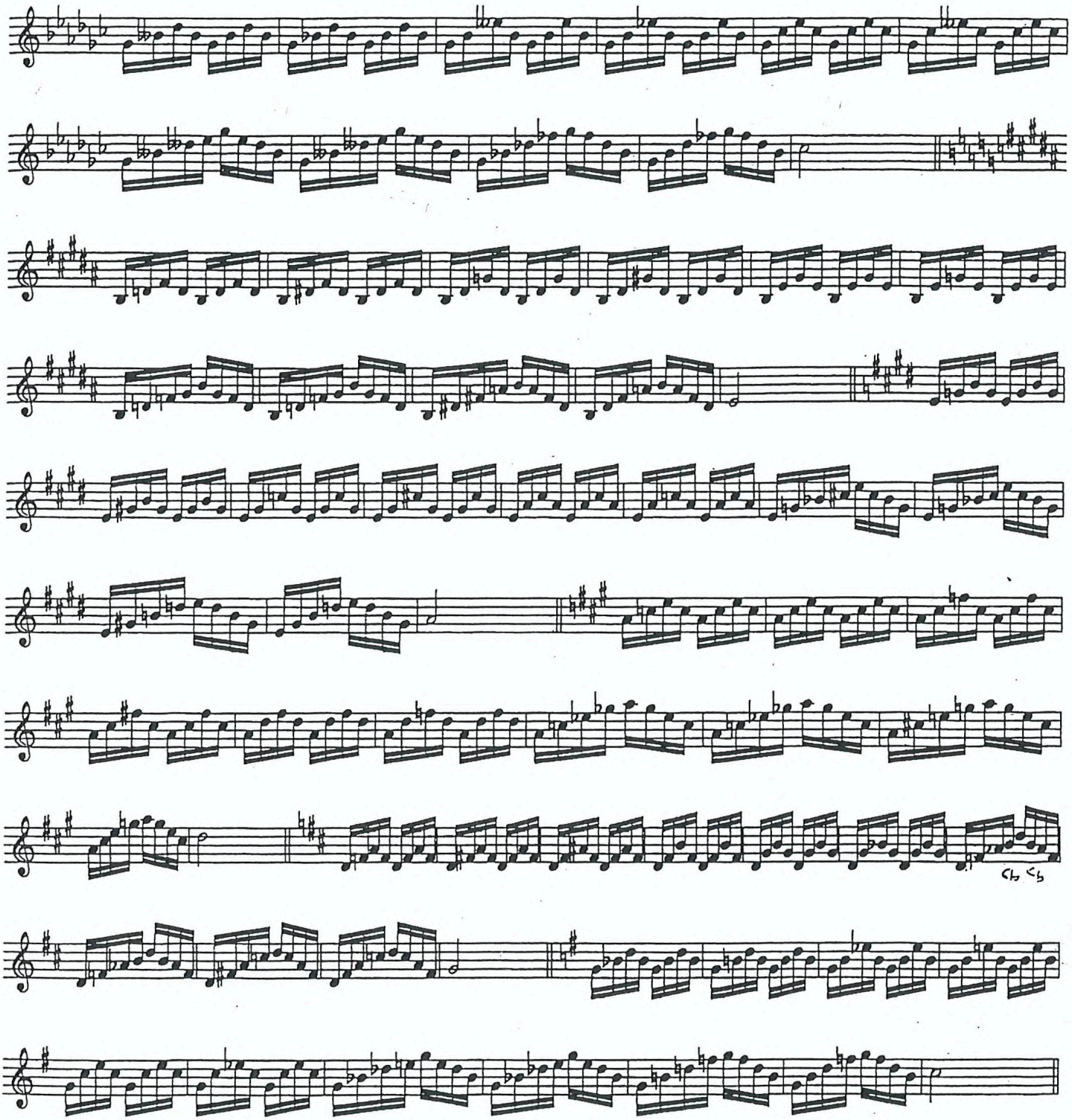
- Constant “leaning” and air’s contact with the resistance
- Broad air stream
- Add an downwards chord over two octaves at the end of each step for flexibility and endurance



Flexi 5: Chord progressions

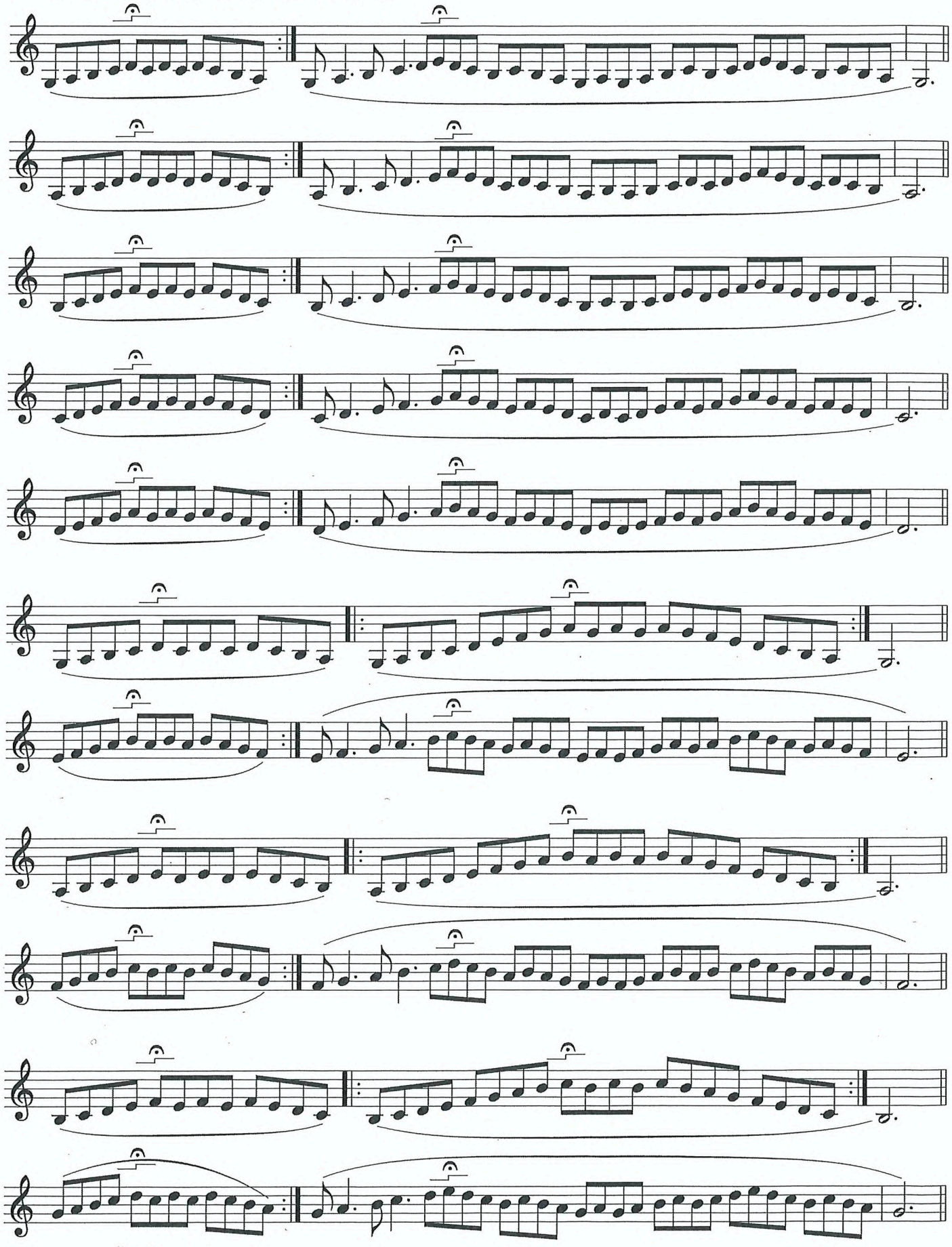
- Constant “leaning” and air’s contact with the resistance
- Broad air stream
- Audiate the whole chord in advance
- Play slurred and with articulation patterns





Flexi 6: Basic Stamp

6 (𝅝 =3 ♪ very precisely / très exactement / sehr genau)



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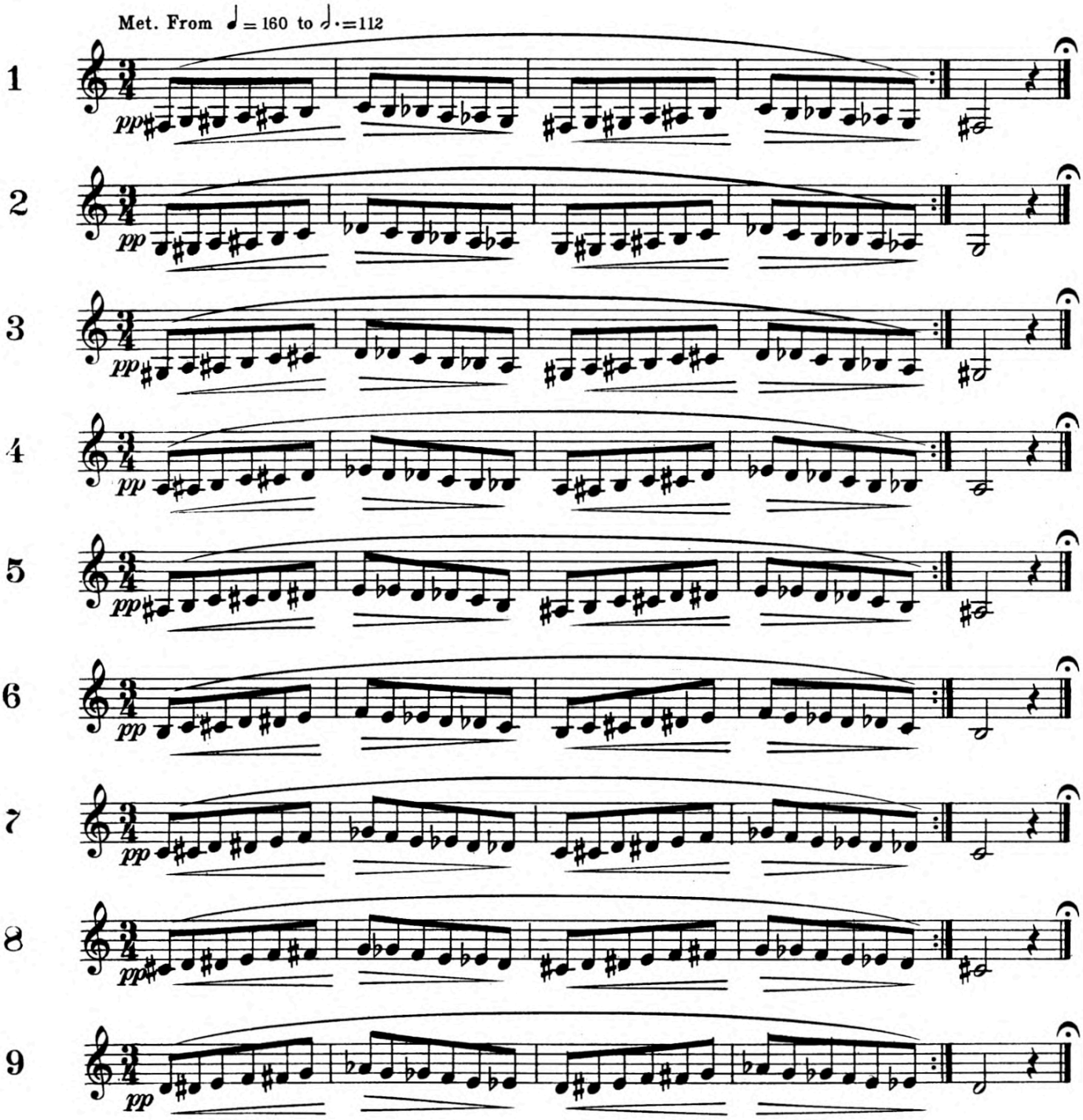
Flexi 7: Clarke 1

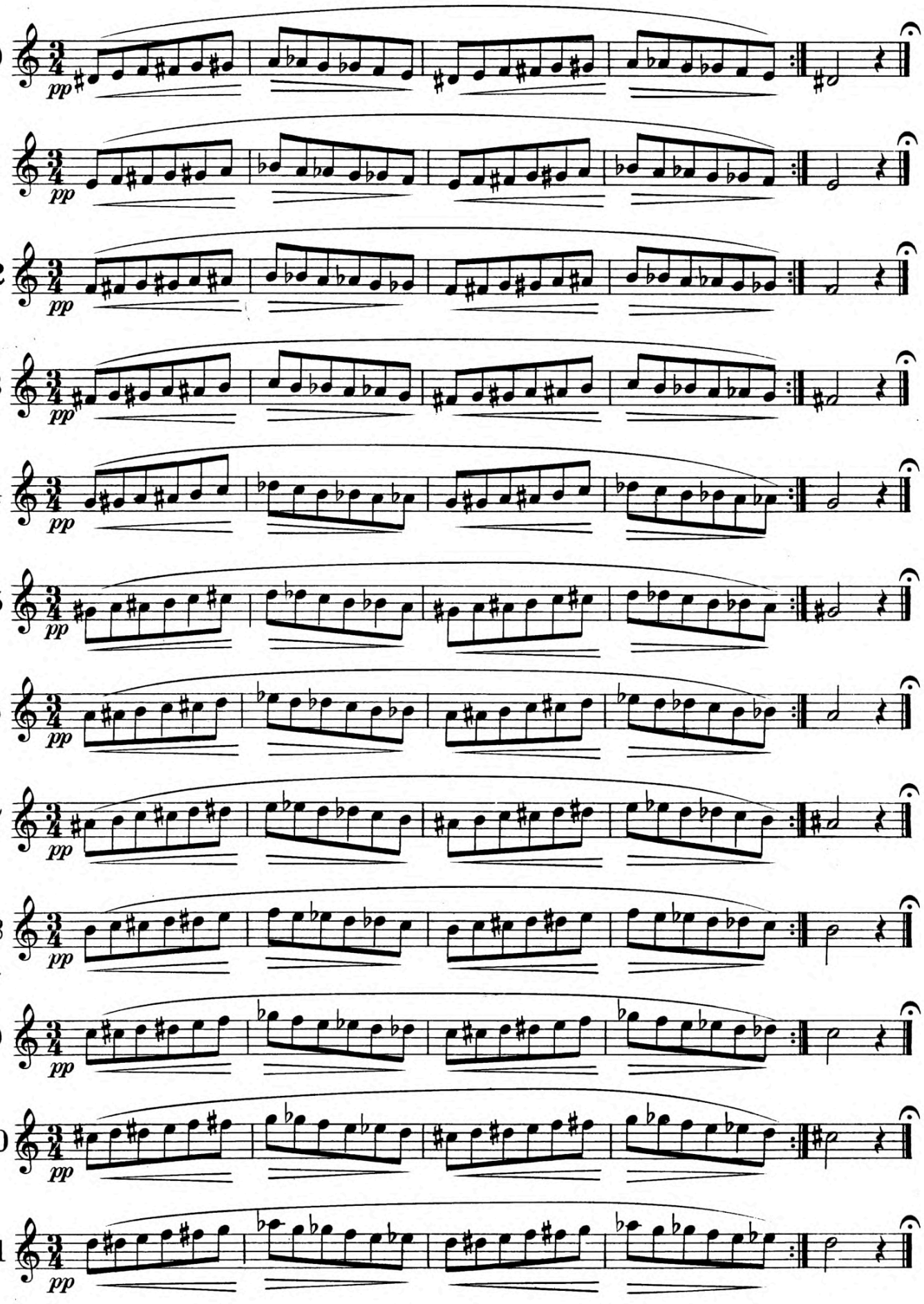
FIRST STUDY

Practice each Exercise from 8 to 16 times in one breath.

Press the fingers down firmly, and keep the lips moving; contract slightly in ascending, relax in descending.

REMEMBER all these Exercises must be played *very soft;* by so doing your lips will always be fresh and under control. If played loud, the opposite effect may result in permanent injury to the lips. The principle is the same as a Physician prescribing 3 drops of medicine which will cure, whereas a spoonfull will kill.

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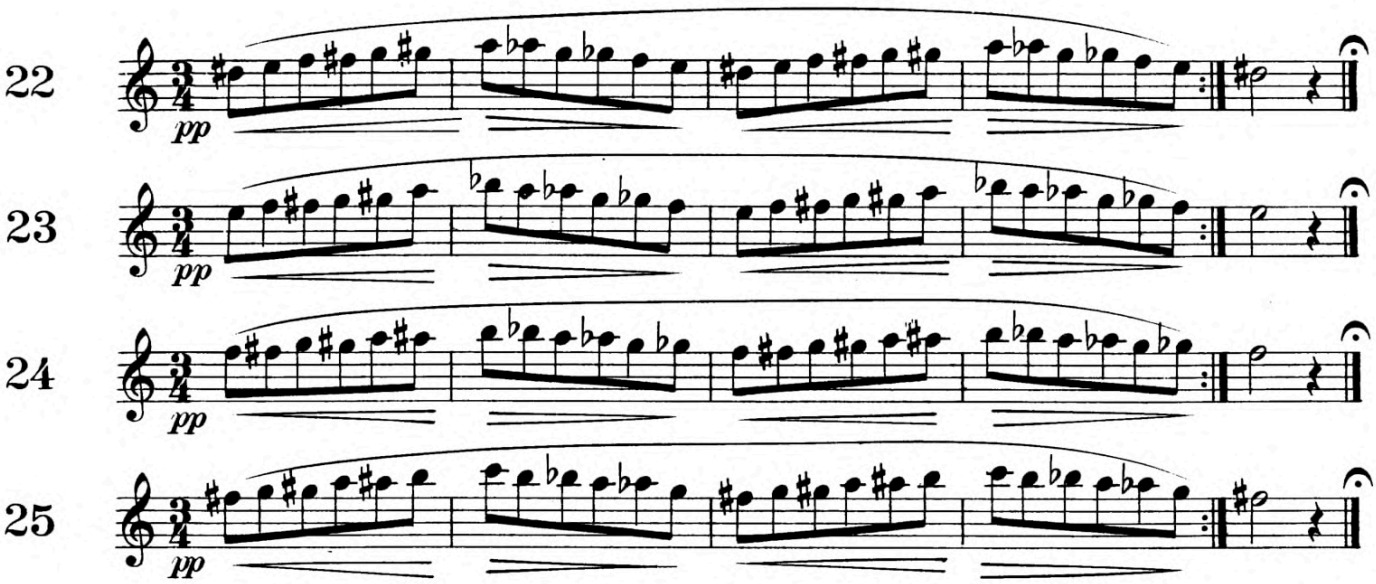
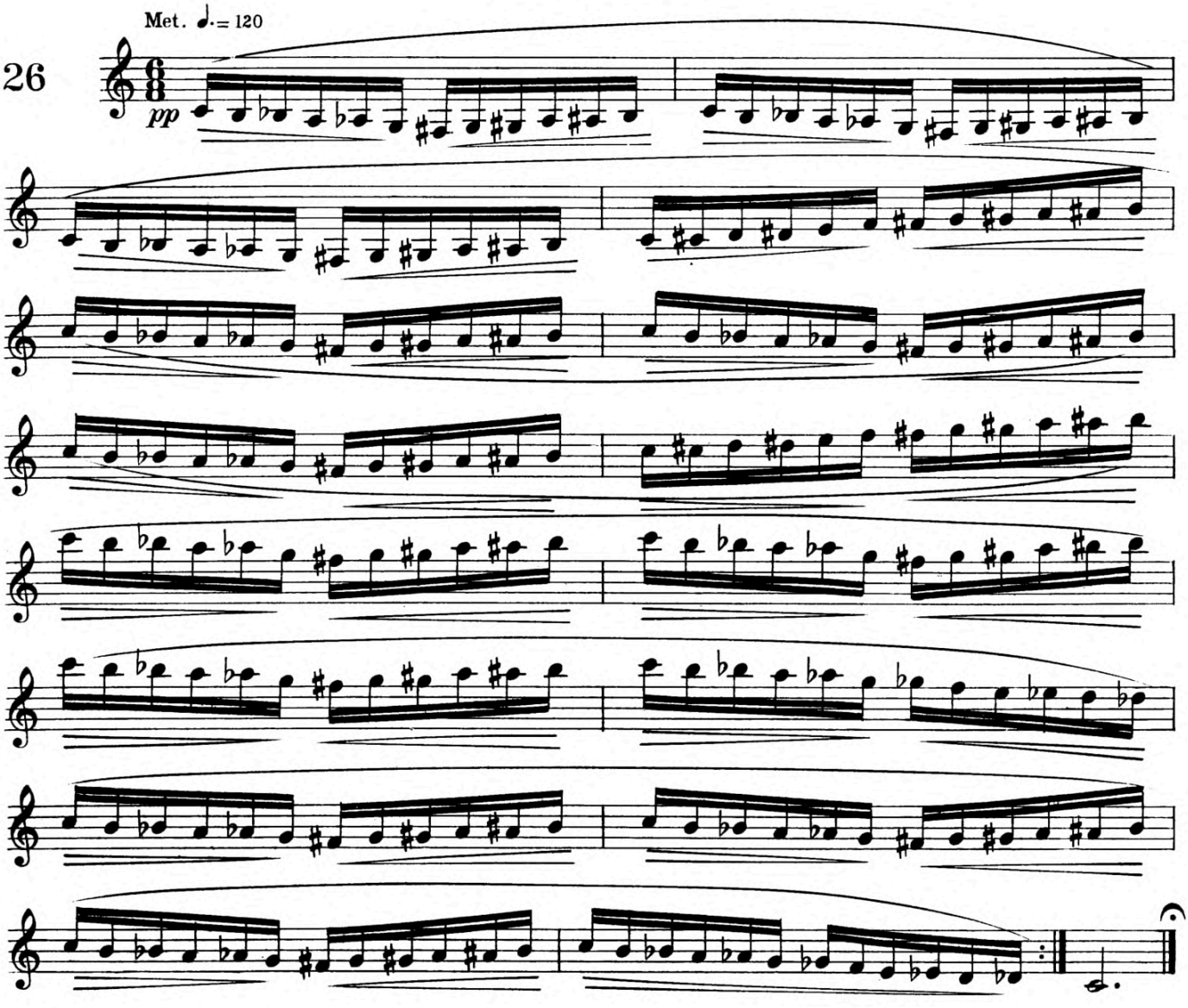


ETUDE I



Flexi 8: Clarke 2

SECOND STUDY

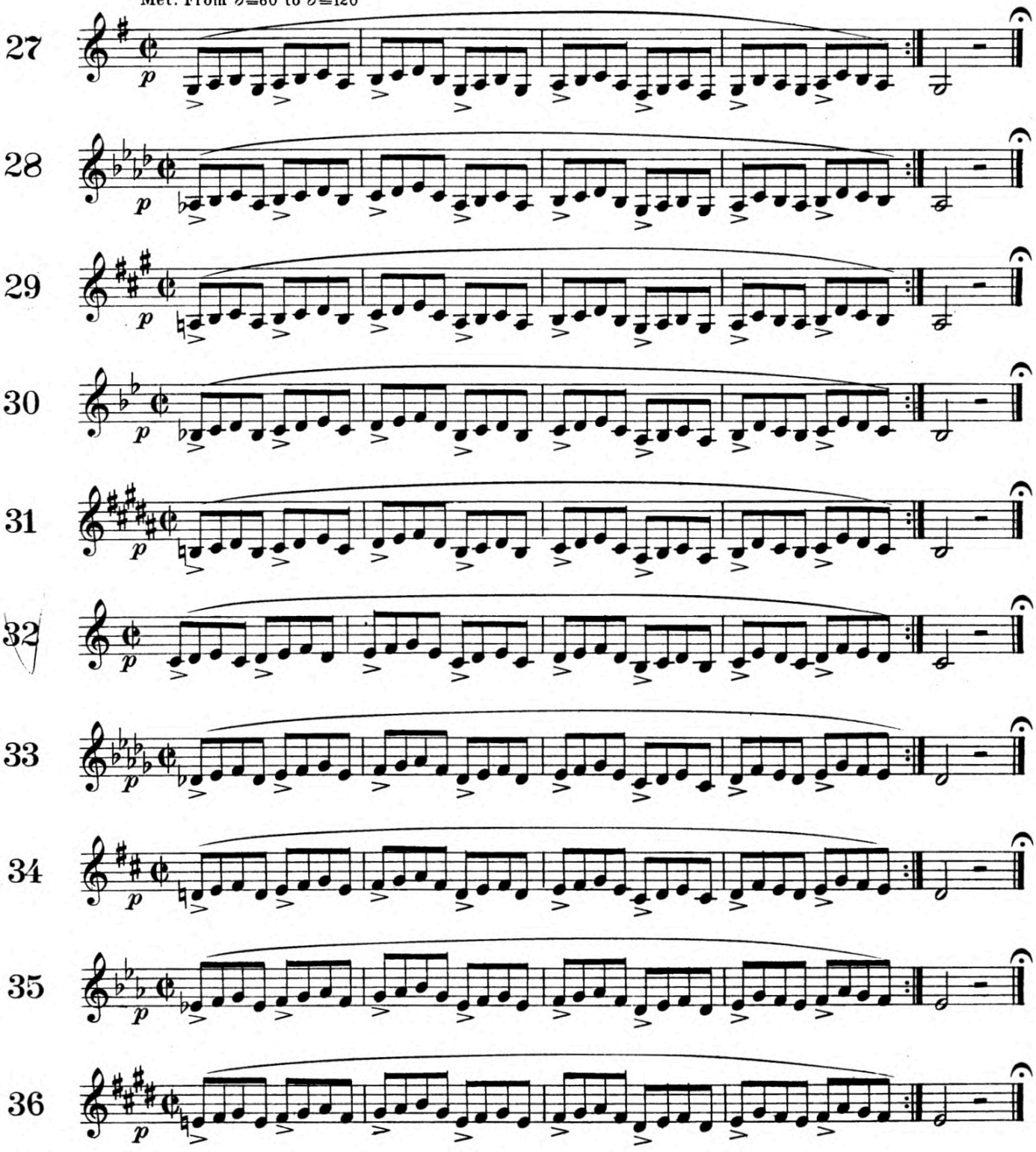
Accent each group of four notes, to insure perfect rythm.

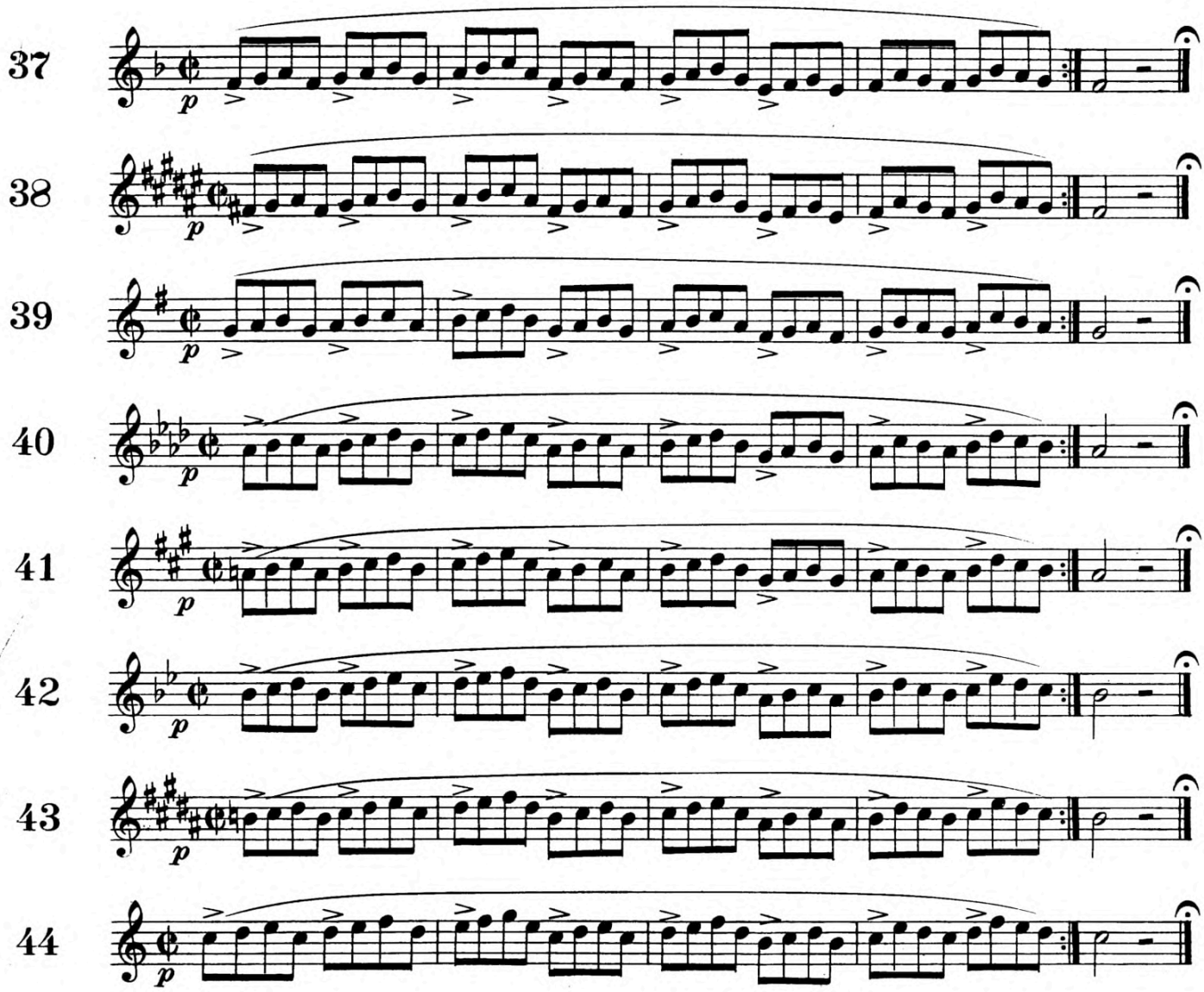
Commence each Exercise by slurring as marked, then practice them Single Tonguing very lightly; to become still more expert, try Double Tonguing.

Should certain Exercises prove more difficult than others, work on each until thoroughly mastered. Dont waste time on those that are easy.

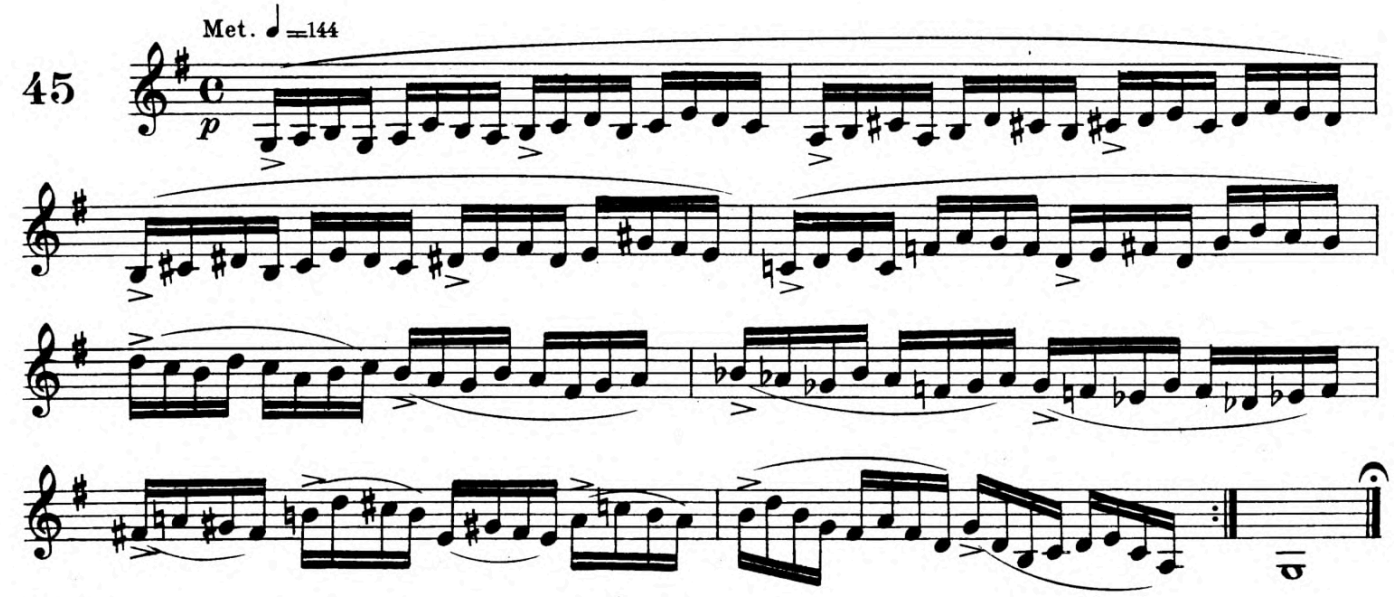
REMEMBER that to improve, one must master difficulties each day.

Met. From ♩=60 to ♩=120





ETUDE II



Flexi 9: Clarke 4

FOURTH STUDY

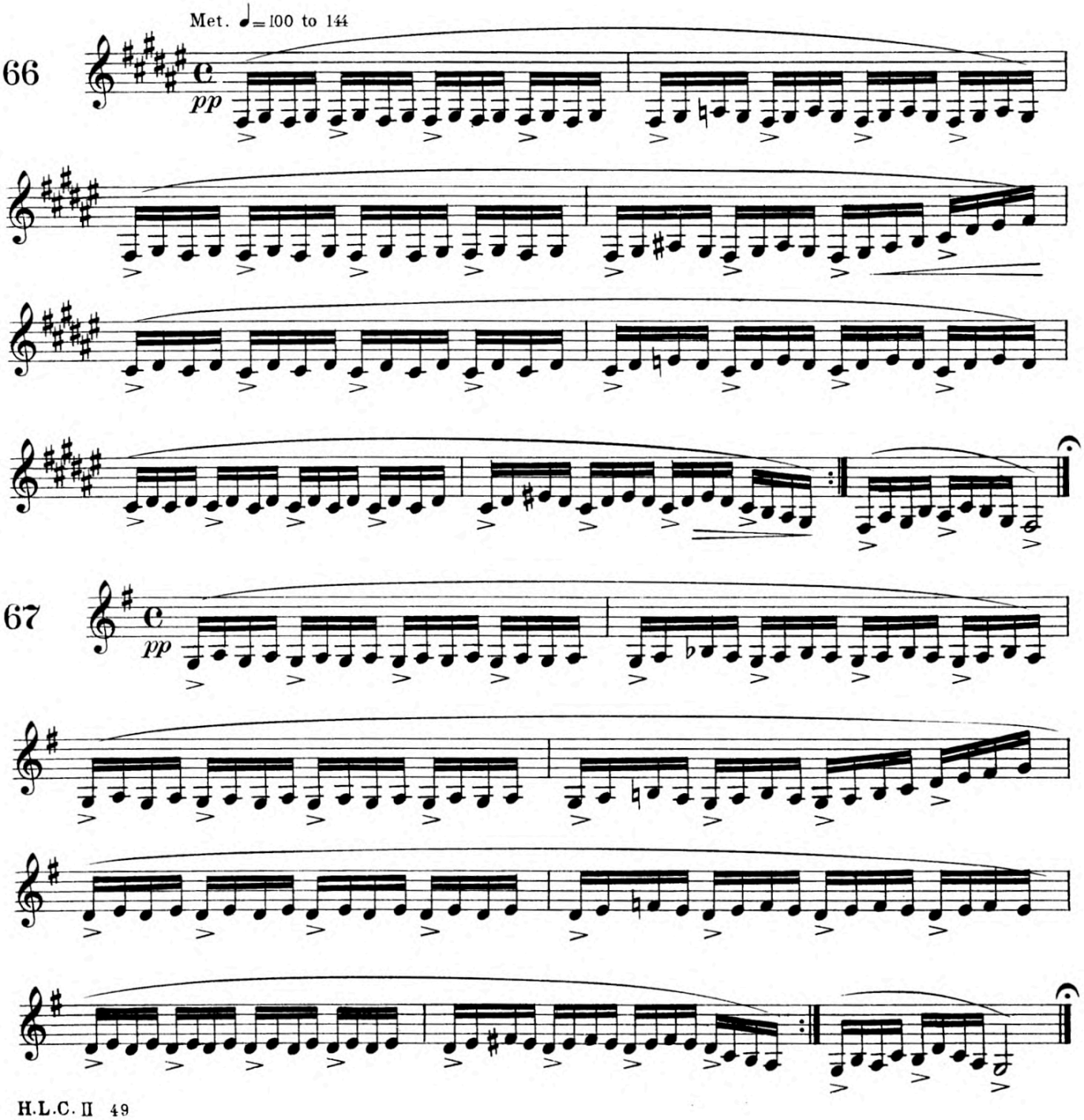
These Exercises were written to help overcome obstacles whereby the Whole Tone Trill is so often abused and played clumsily on the Cornet.

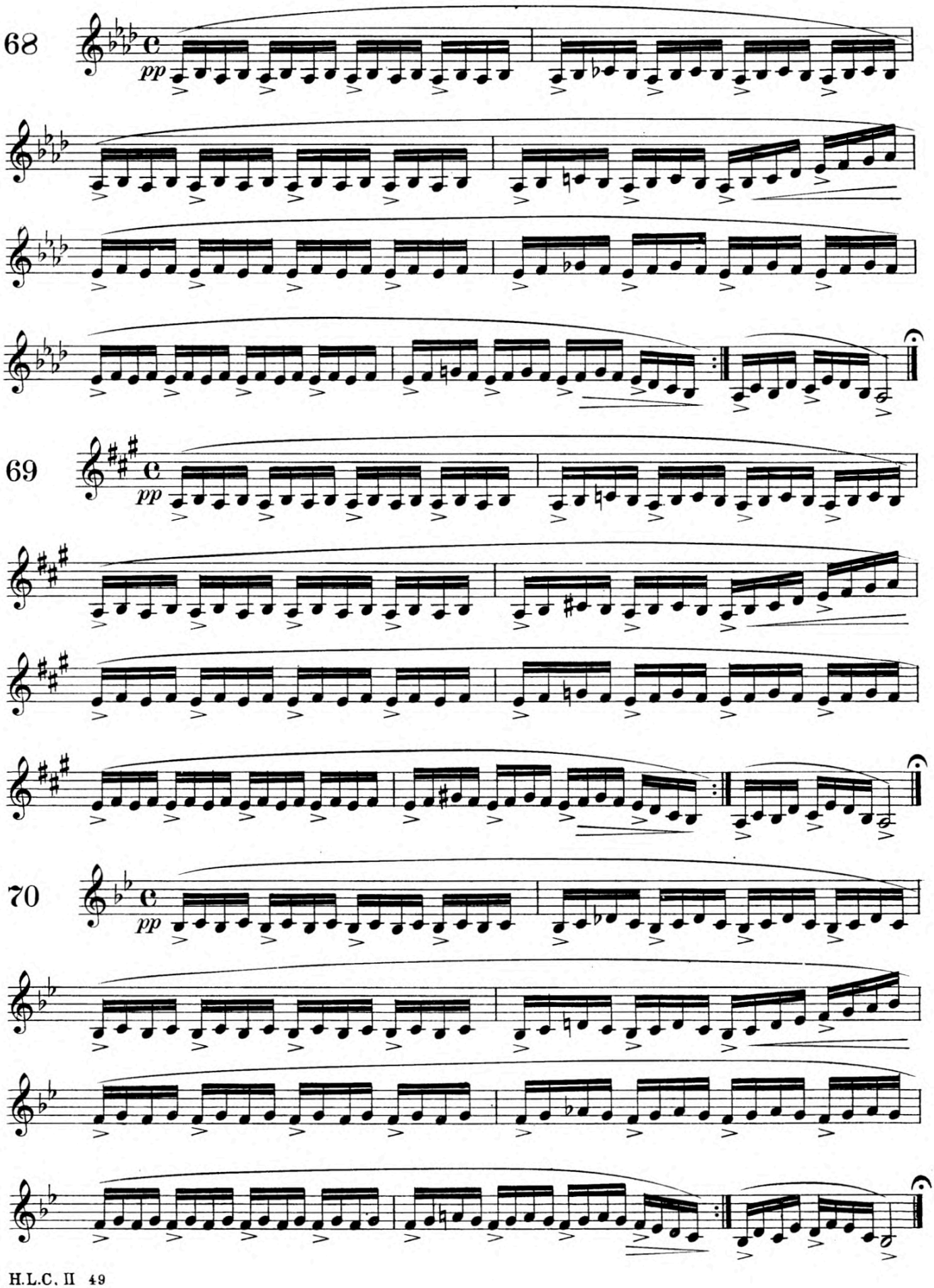
By careful practice the intervals will sound clearly in the different registers, and you can overcome imperfections so common in the construction of many cornets; such as the Interval from low B♮ to C♯, in Ex. No. 71; also C to D in Ex. No. 72.

The fingers as well as the lips must be elastic.

Single and Double Tongue them after you have made sufficient progress in slurring them perfectly.

Try to play ETUDE IV in one breath, it is possible.

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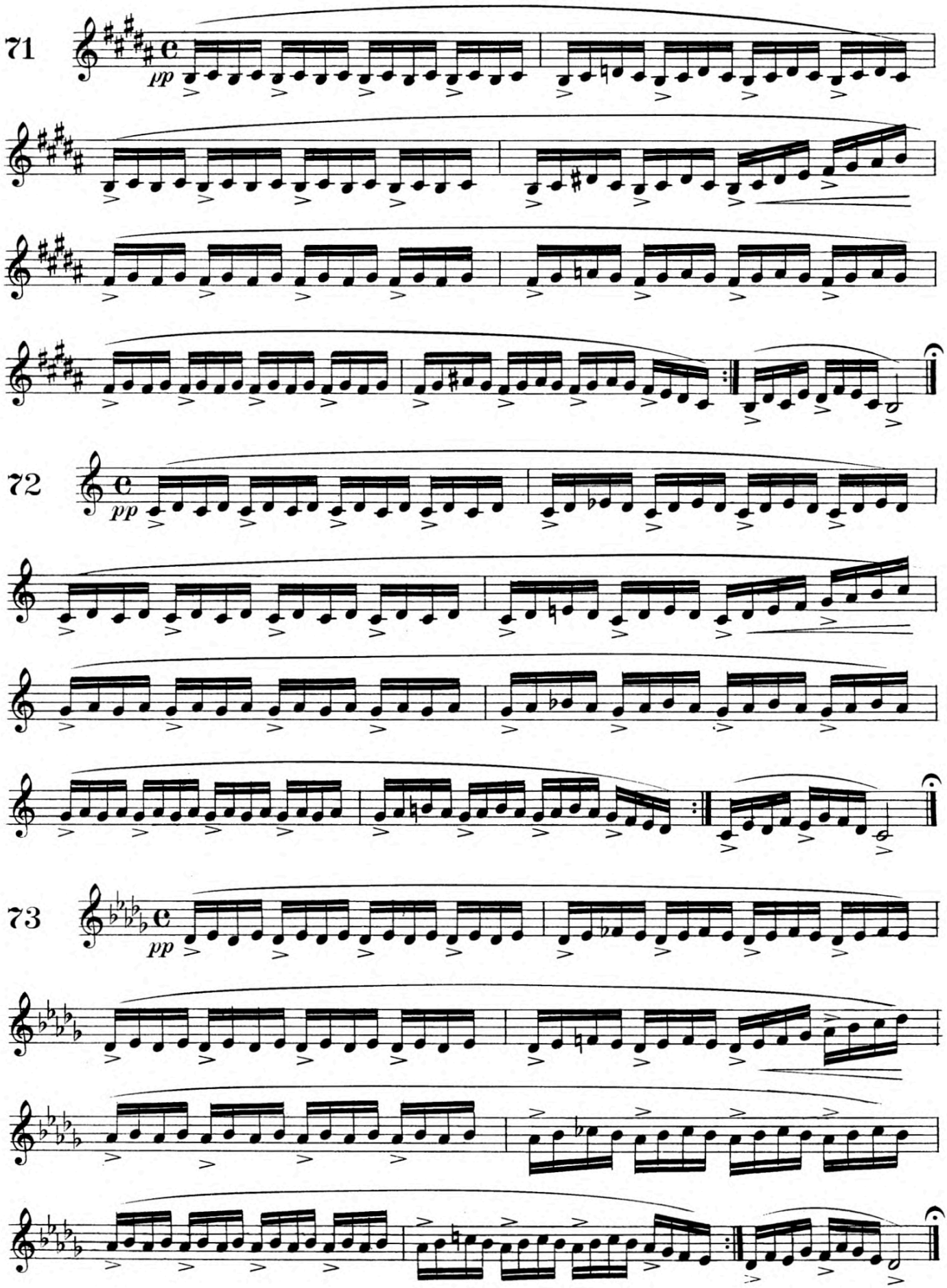
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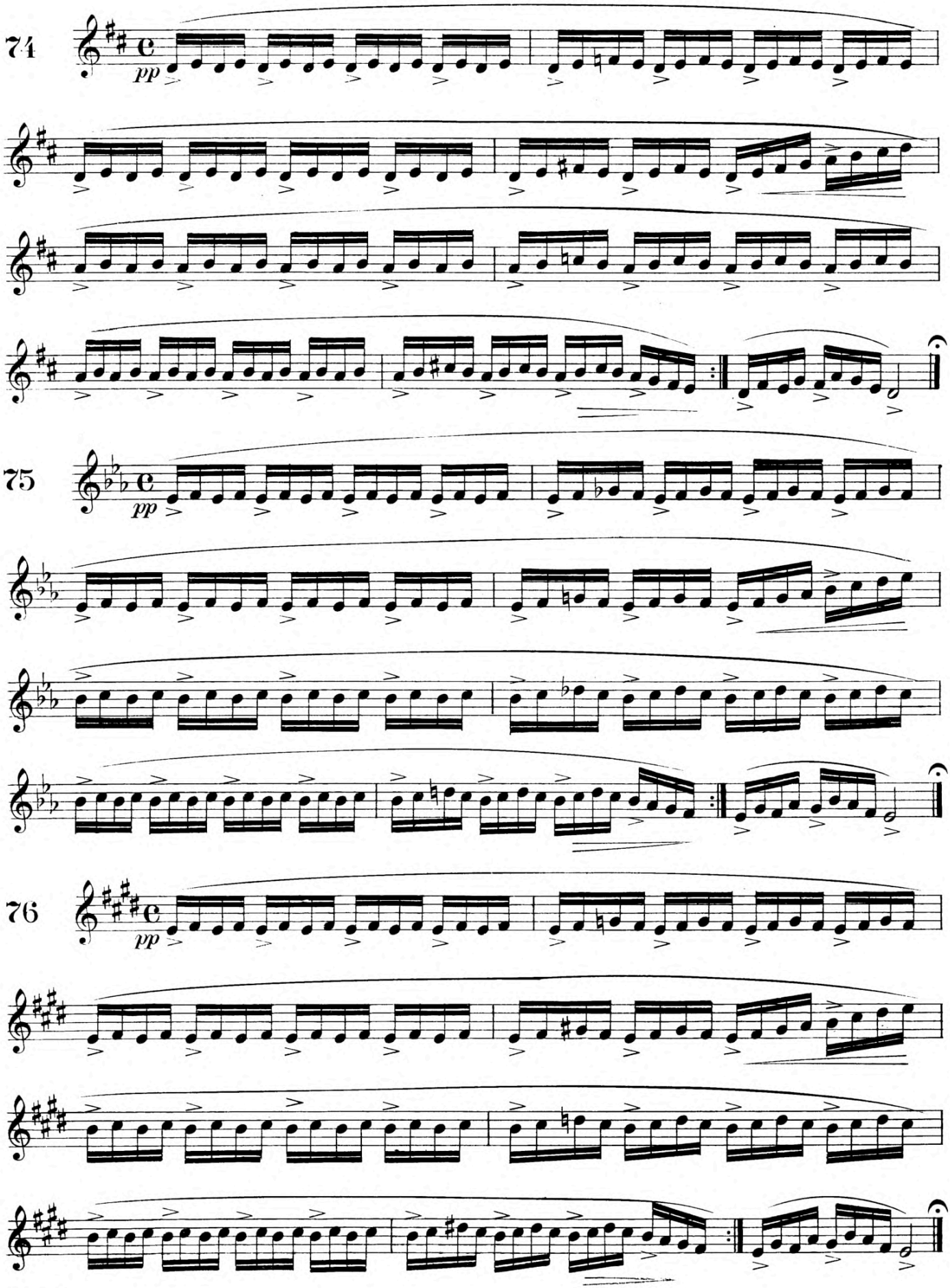
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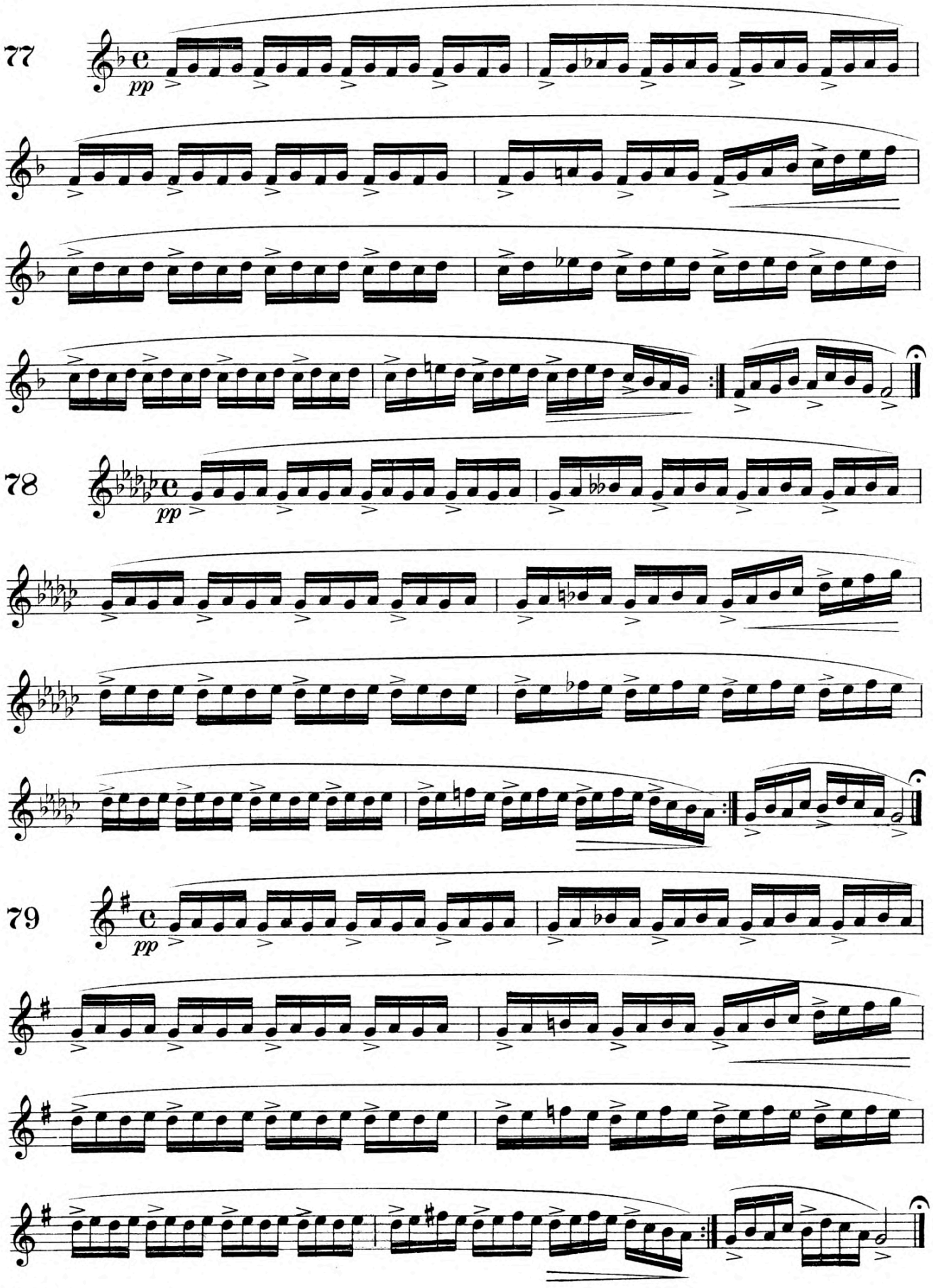
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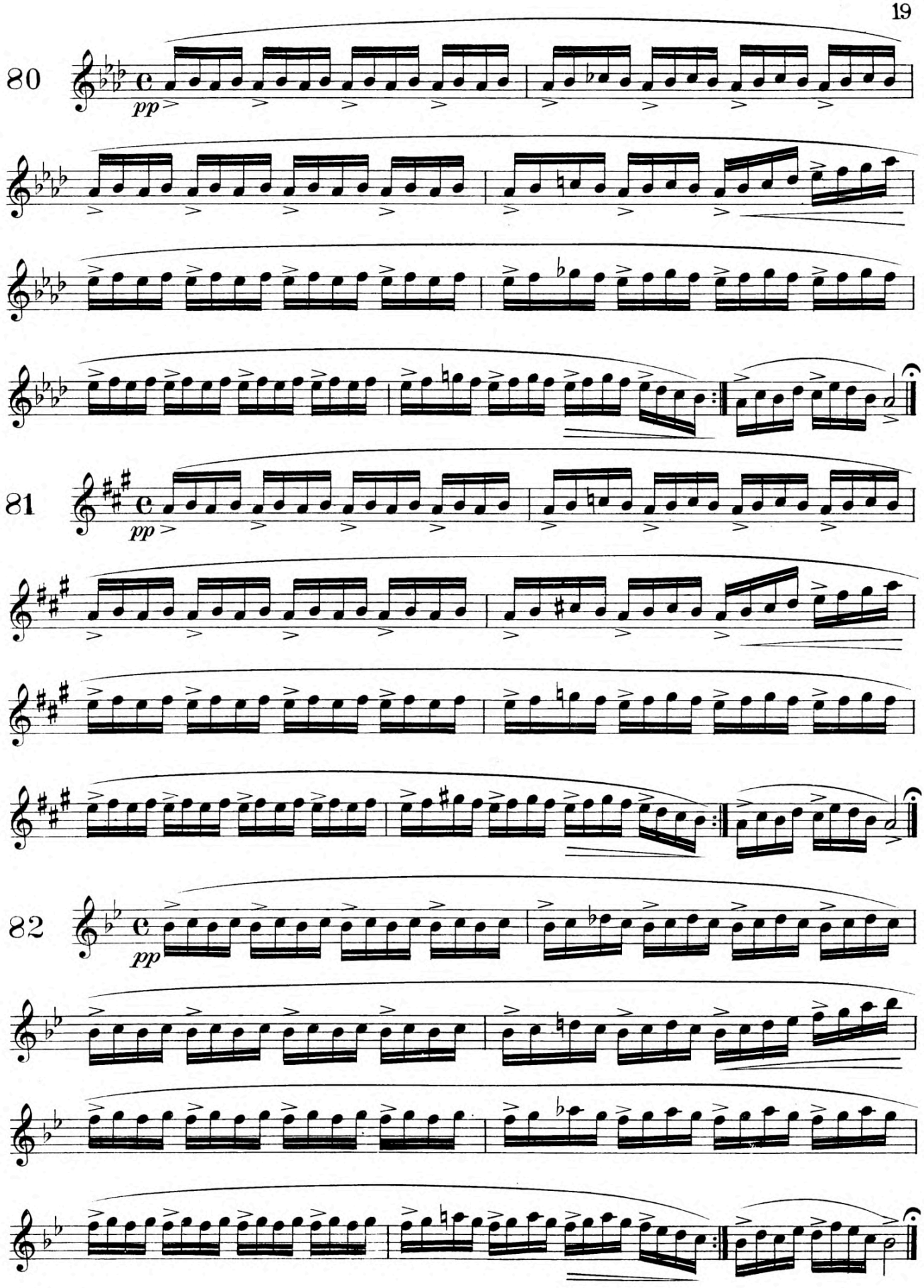
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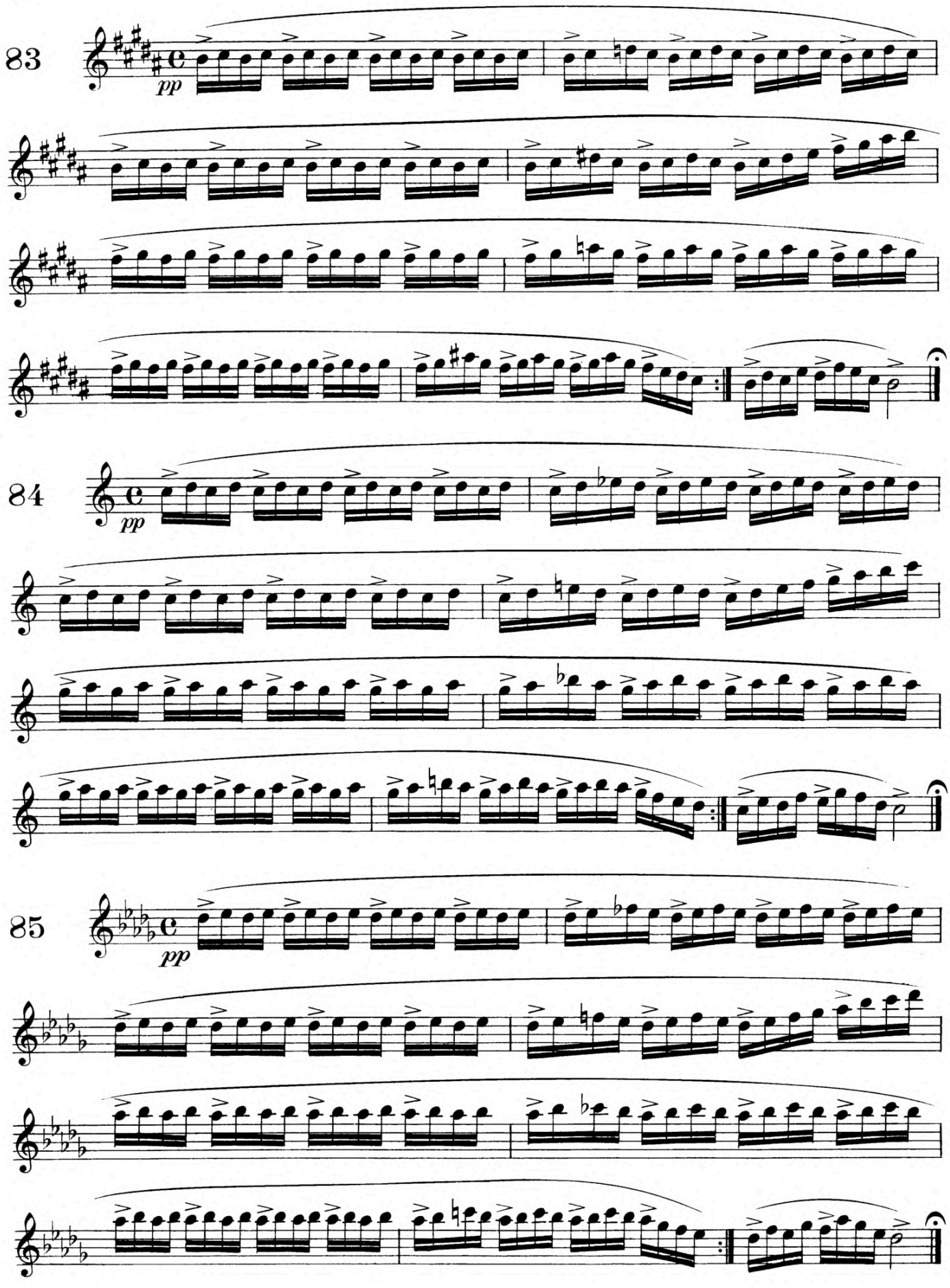
83
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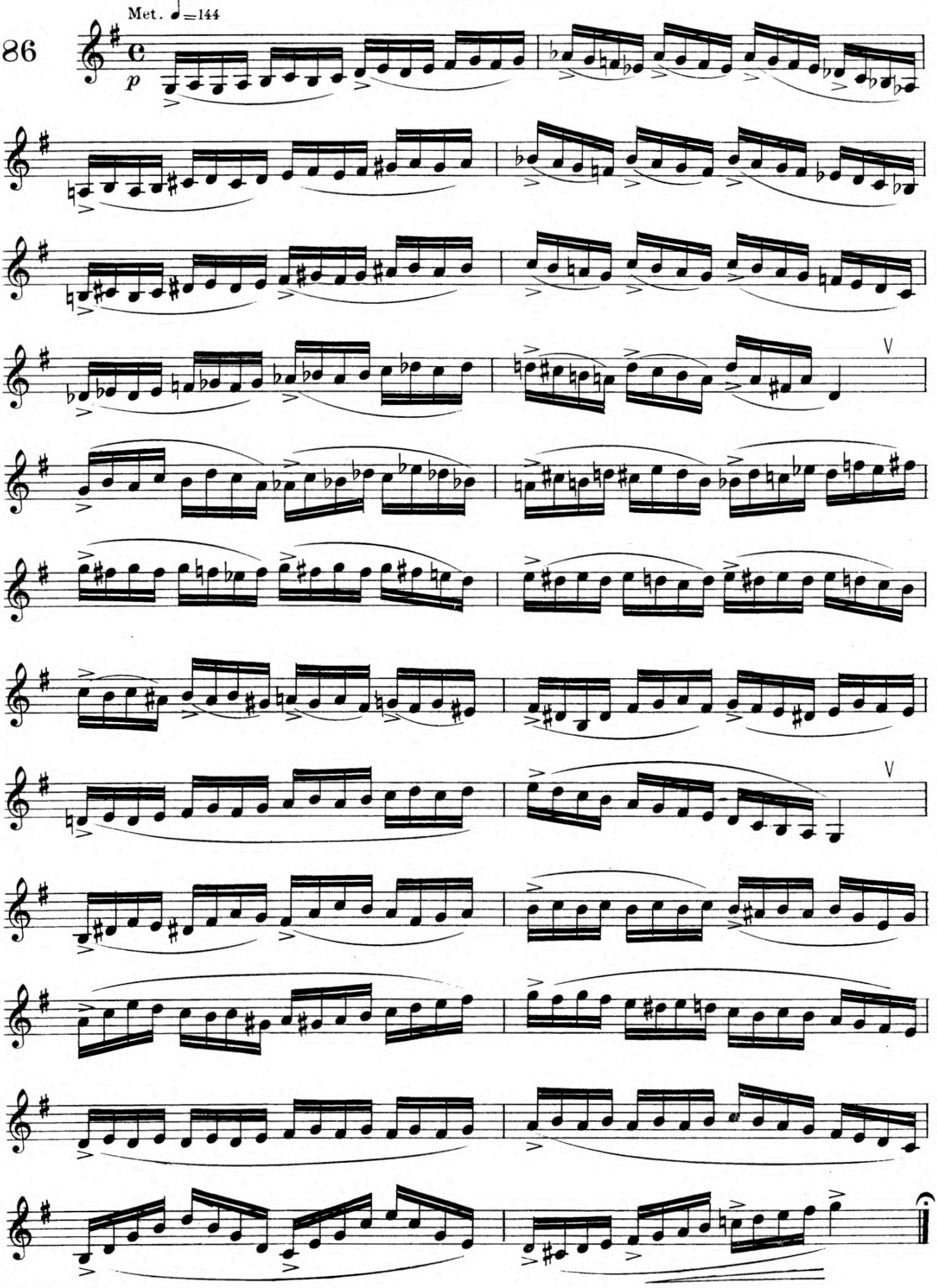
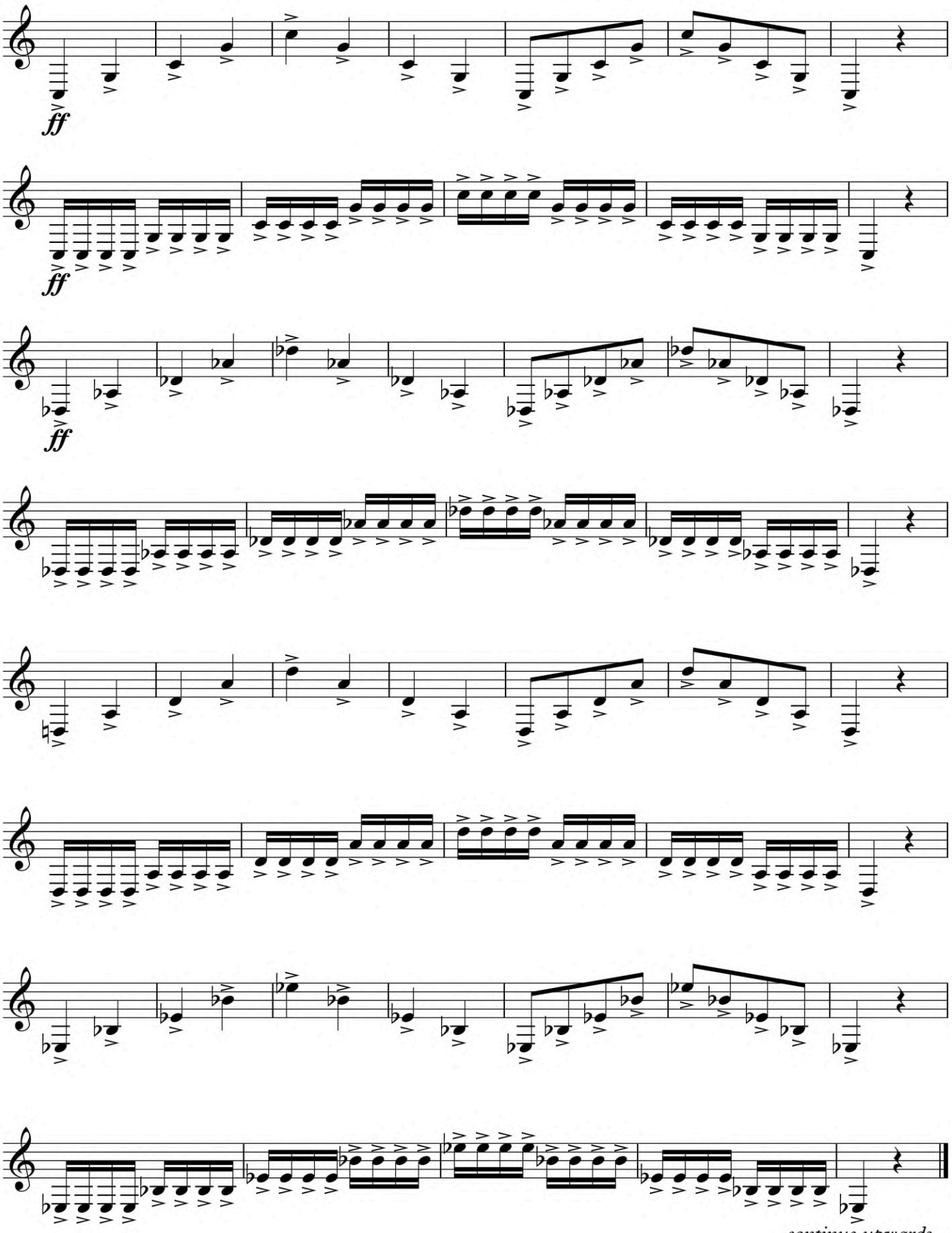
ETUDE IV



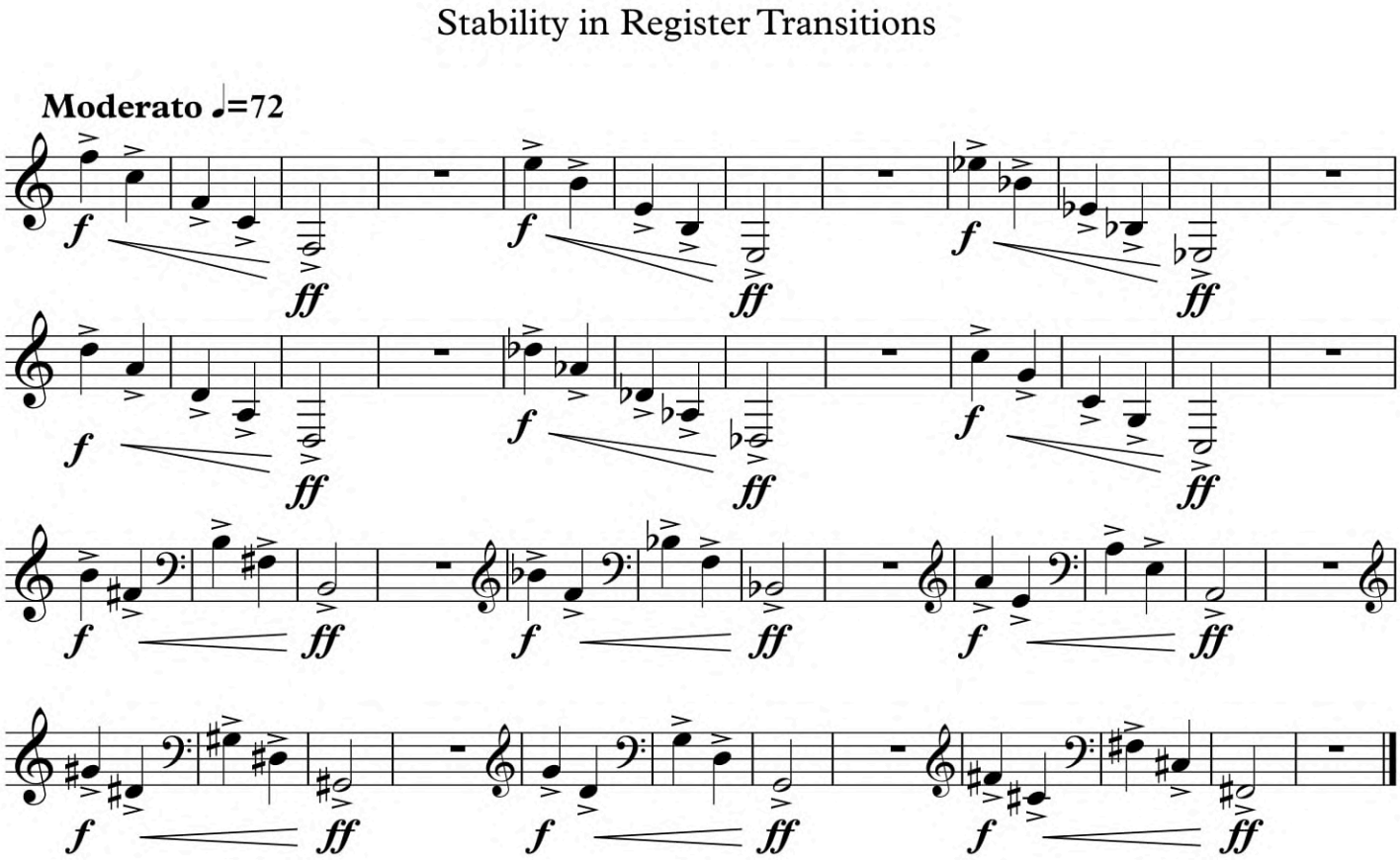
Strength & Stability 1

- Focus on centered and clean articulation
- Audiate the chords harmonically
- Sound should be steady and stable

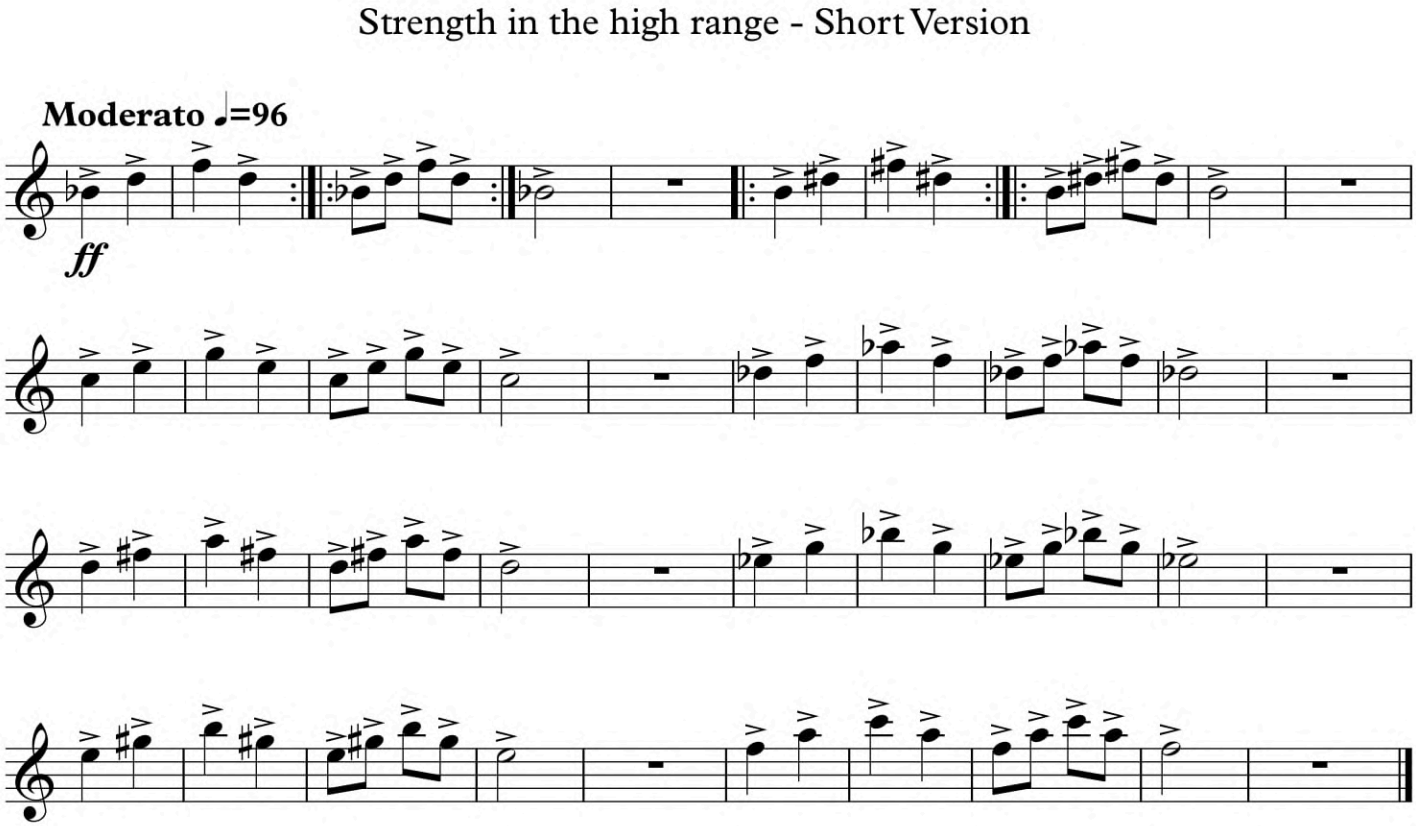
Fifths&Fourths variation.



Strength & Stability 2

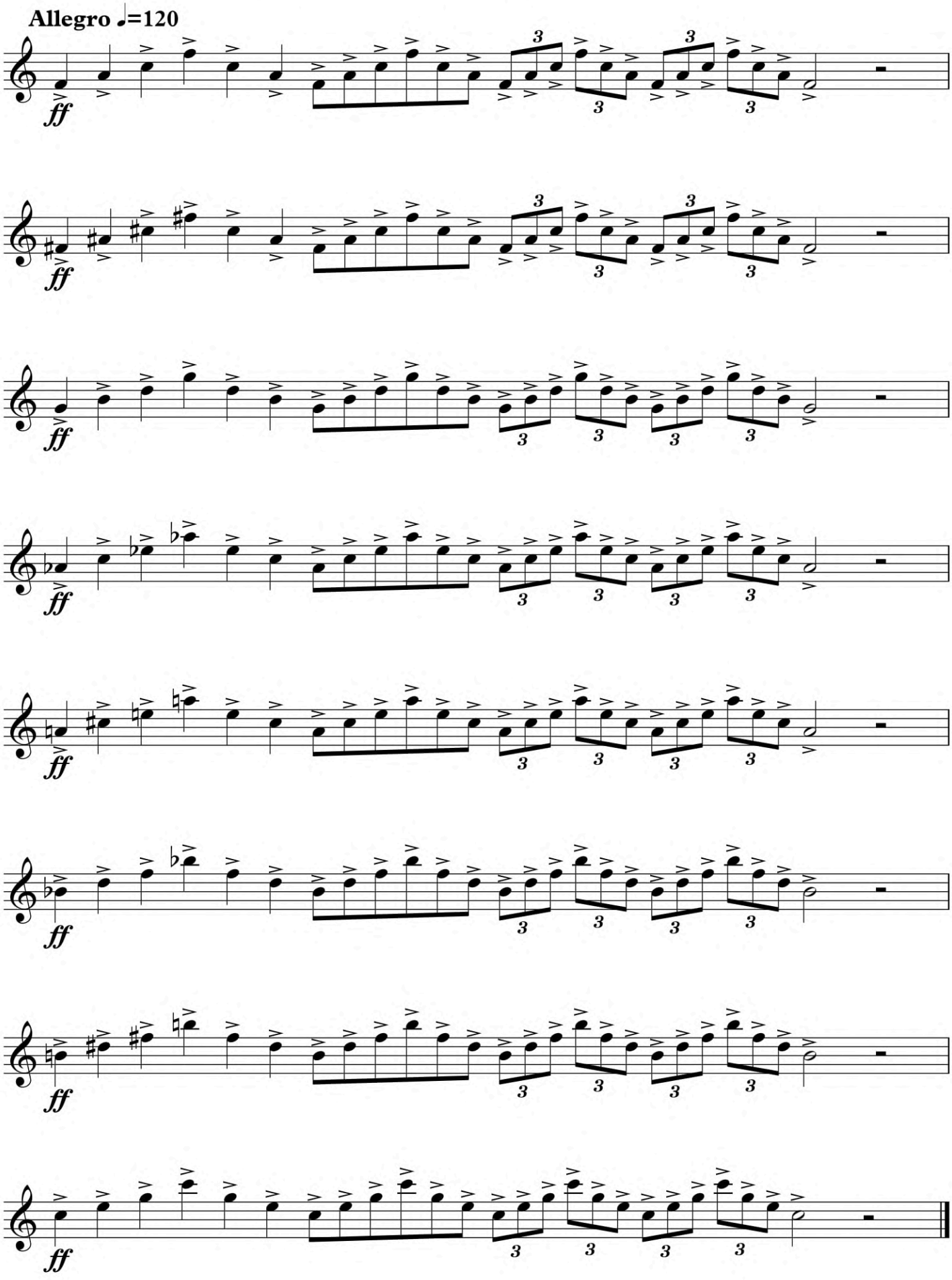


Strength & Stability 3



Strength & Stability 4

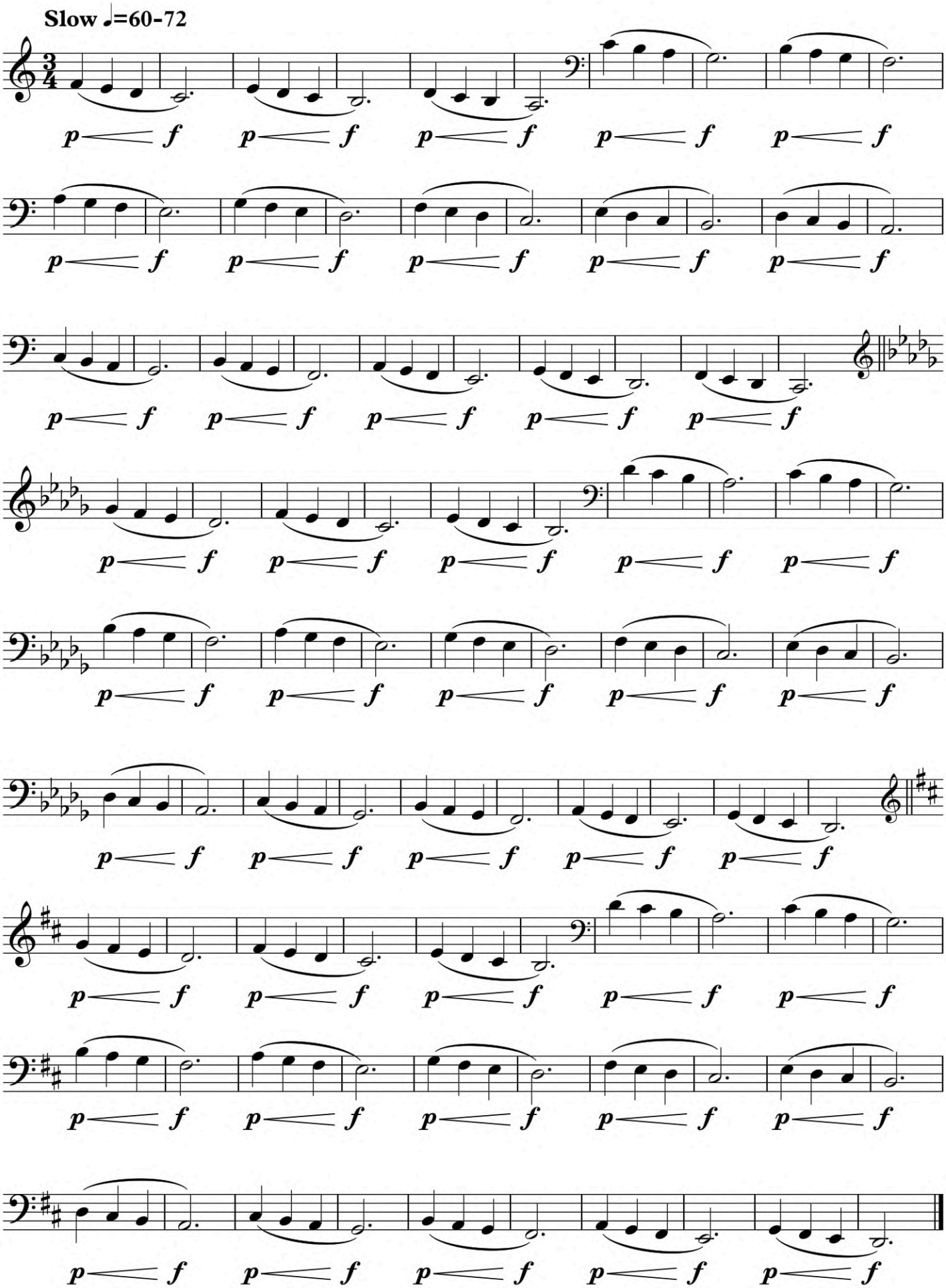
Strength in the high range - Long Version



Strength & Stability 5

- Clear audiation
- Even sound
- Fluid transition in the register break

Control in mid-low and low range.

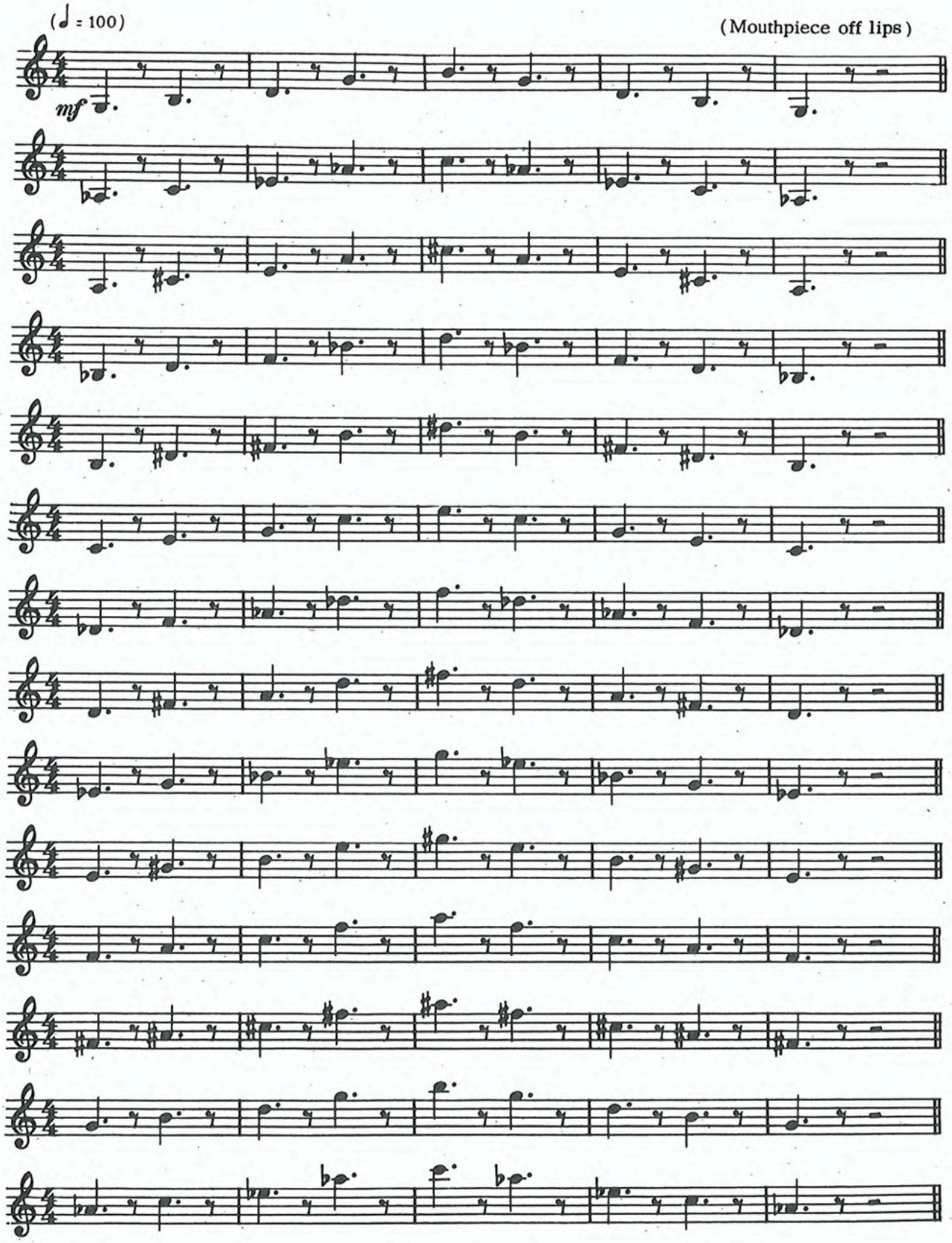


Strength & Stability 6

PRE-WARM-UP

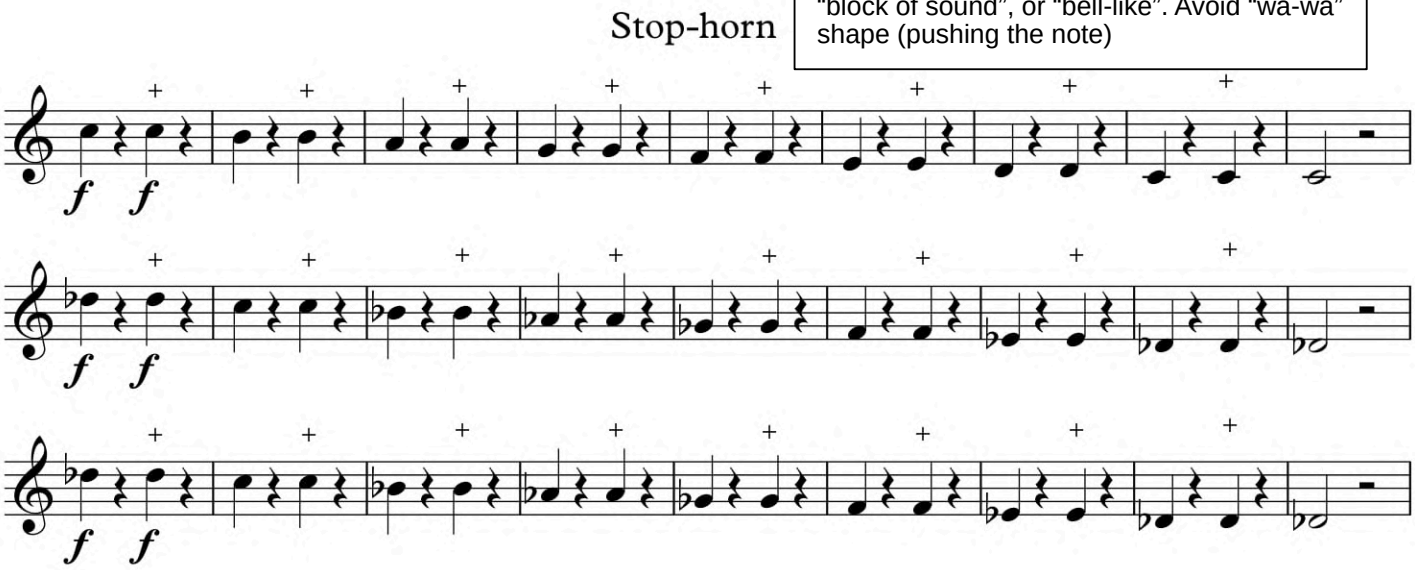
High or low notes beyond the student's range should be omitted until strength to obtain them is gained.

Object- Absolute accuracy of attacks and centering of tones.
Procedure- Attack each note cleanly with a "tu" articulation, being careful not to over-accent the beginning of each note. Strive for utmost tone quality, as this is the best means of centering each note. Observe the *mf* dynamic. Keep mouthpiece on the lips during each arpeggio. Take mouthpiece completely off lips between each group.

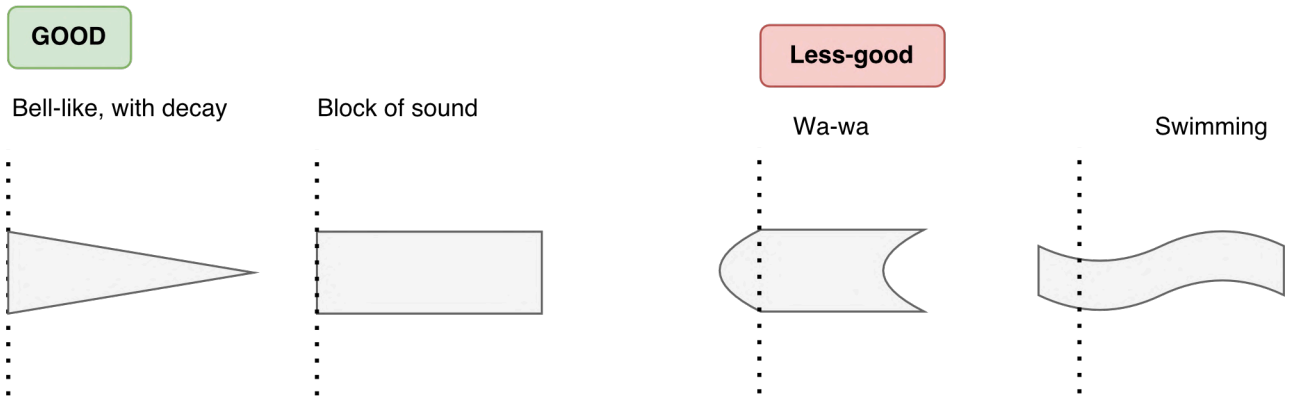


Strength & Stability 7

- Audiate the pitch during the breaks
- Vary between resetting and mainaining the embouchure between the notes
- Ensure “good” shape on each note: either “block of sound”, or “bell-like”. Avoid “wa-wa” shape (pushing the note)

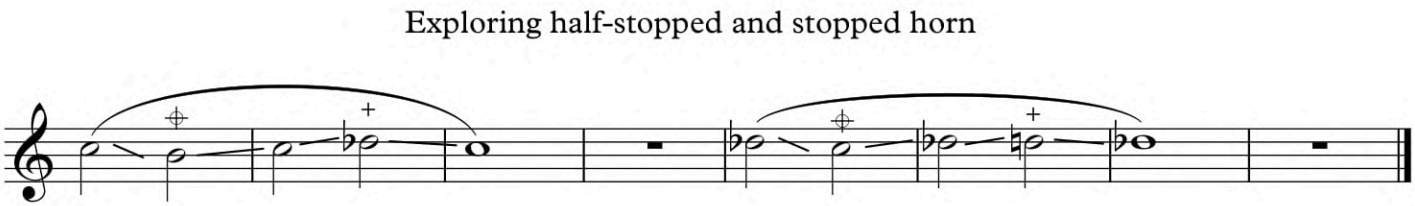


Note shapes



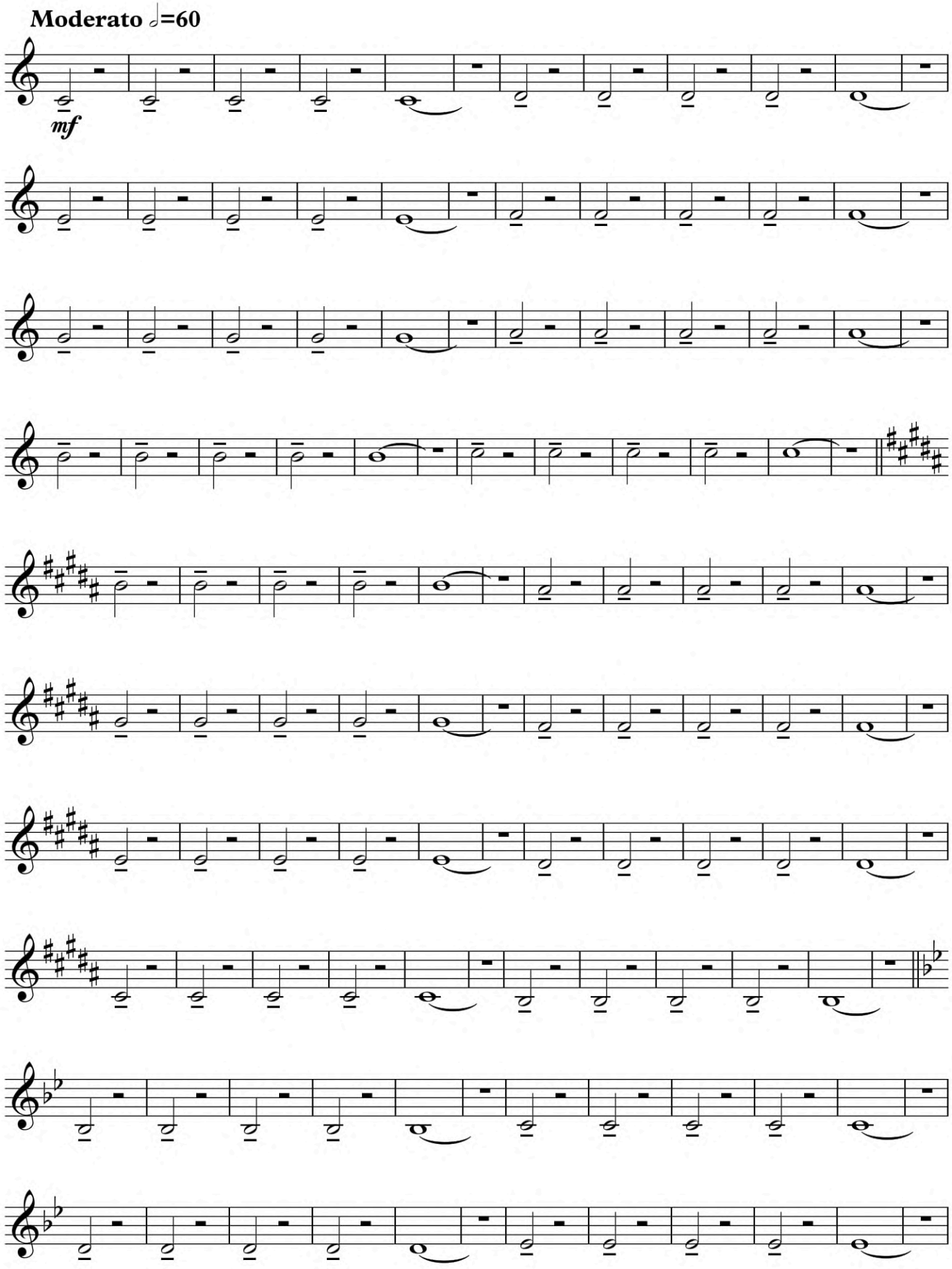
Exploration 1: Finding the center

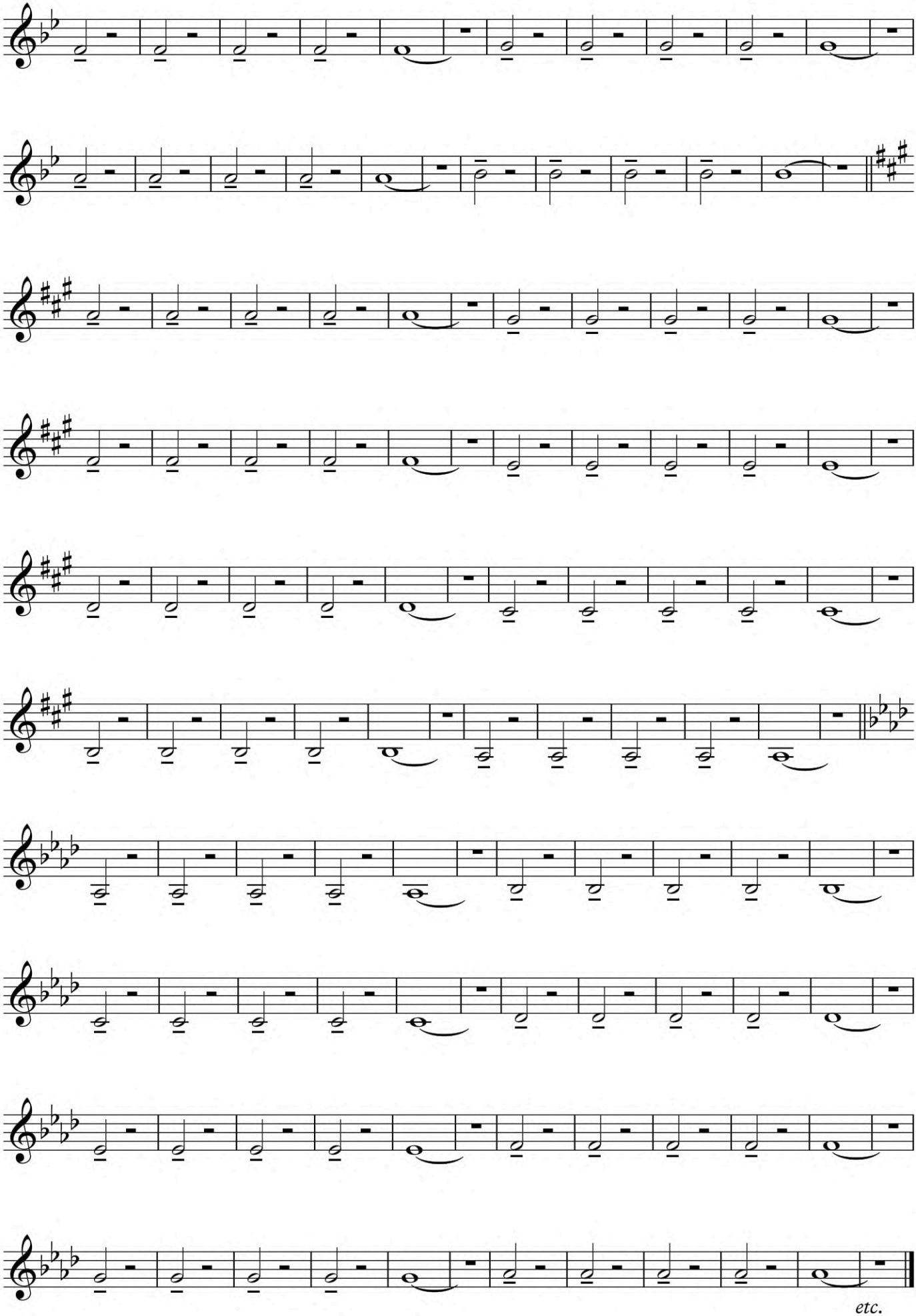
The exercise can be done either bending the pitch down and up, to explore the “room” within a pitch, or using the hand technique (half-)stopping.



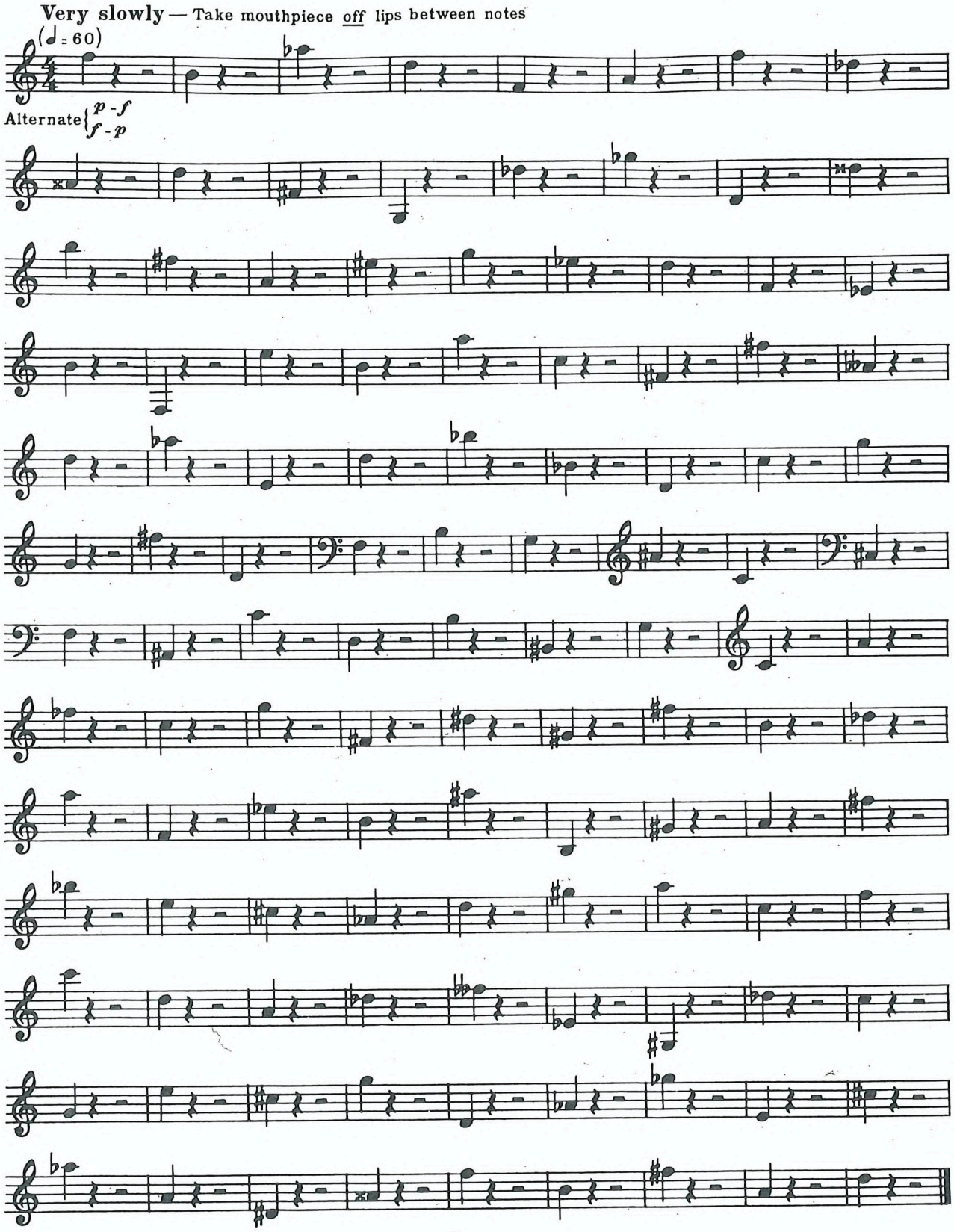
Strength & Stability 8

- Establish firm and immediate contact with the horn's resistance
- "Freeze" the embouchure between the repeted notes, reset on pitch change




etc.

Exercise for developing clean, accurate attack



The “Rules”

1. Audiate clearly and *ahead* of sound production; use different audiation strategies
2. Blow through the horn and trust the horn; lean onto the horn’s resistance
3. Let the upper lip vibrate freely
4. Use your ears
5. Practice makes permanent! Do not repeat errors.
6. Define the problem before you try to solve it. Ask yourself “What am I struggling with here?
7. Things take time, but you can pretty much anything if you persevere
8. Any music which *can* be subdivided *must* be subdivided. - CL - Christopher Leuba
9. Staccato means separated, *not short* - CL
10. Everything, musically, depends upon the manner in which the up-beat leads towards the down-beat of the following bar. - CL
11. All notes should be “shaped” slightly. Usually, this means a slight “decay”, like piano
12. Make sure that the *end* of a final note of a phrase is attractive, that is, not abruptly cut.

Example practice plan

Golden sound - Choose one exercise	10 min
Scales - Choose one exercise	10 min
Triads/Chords - One exercise	10 min
Long tones	10 min
Flexi A - Large intervals exercise	10 min
Flexi B - Trills/small intervals exercise	10 min
SUB-TOTAL	**60 min**
Accuracy or Interval Studies	10 min
Strength & Stability A - High range	10 min
Strength & Stability B - Mid/low rage	10 min
Misc: Stop-horn/transposition/breathing	10 min
Low range - Etudes/Exercises	20 min
SUB-TOTAL	**120 min**
Solo repertoire	30 min
Etudes	15 min
Excerpts/Chamber Music	15 min
TOTAL	**180 min**

The materials in this practice plan can be played in any order. Low horn and flexi can be alternated with strength and tough solo repertoire practice.

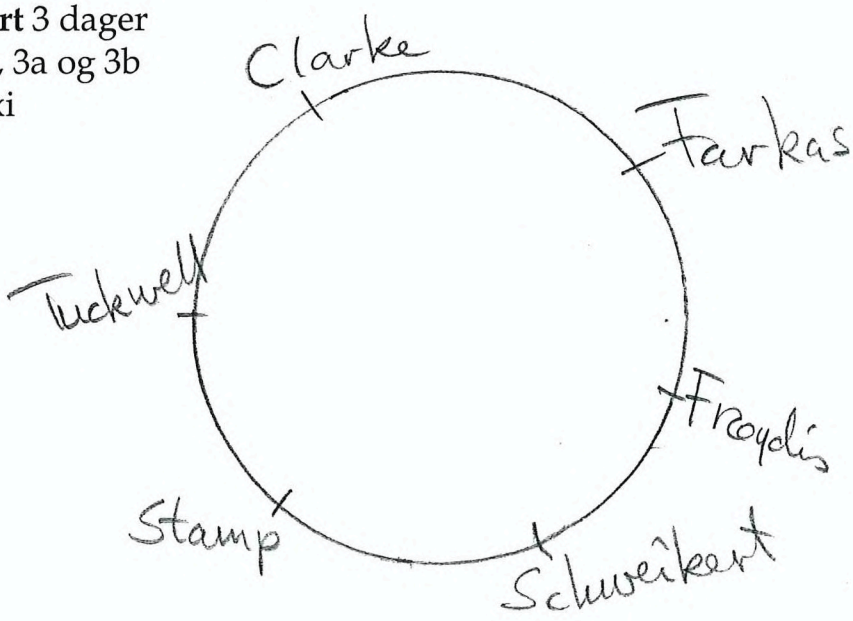
The amount of exercises can be reduced to 30-60 minutes and the work with the repertoire increased to 120-150 mins on a regular basis

The “warm-up” should not exceed 20 minutes and could be created by combining one Golden sound, one Scales and one Flexi exercise. Farkas Pre-warmup or Strength&Stability 8 can be also used.

ØVEOPPLEGGET TIL JAN-OLAV MARTINSEN (nov. 08)

Hver dag:

1) **Pusteøvelser** med metronom = 60, åpen hals
   8 x inn på 8 slag, holde i 8 slag, ut på 8 slag
   8 x 8 + 1 + 1
   8 x 1 + 8 + 8
   Etter hvert øke farta, inn på 1 slag, ut på 6 etc.
   Eventuelt bruke hånd eller armer som visuell hjelp
2) Litt **munnstykkespill**, kanskje med tuner.
3) **Korte, svake toner uten ansats**, som å sende et papirfly av gårde. Lite muskler, som plystring, fortsette oppover uten å presse.
4) **Øvesirkelen**: Alfabetisk. Det tar cirka en måned å komme rundt.
   a) **Clarke**. En etyde hver dag, eventuelt fordele etyde nr. 3 på to dager. Ute etter flyt, lett og svakt. 10 – 12 dager med Clarke.
   b) **Farkas** i 3 dager
   c) **Frøydis** ww. flexi, kromatisk nedover, gjerne på F-horn. Tubaflexi. 3 dager
   d) Norman **Schweikert** 3 dager
   e) James **Stamp** 1 dag, 3a og 3b
   f) Barry **Tuckwell** flexi



5) **Skalaer – hver dag**. Alterner mellom staccato og legato. Annenhver uke dur/moll + treklanger i 3 oktaver. For registerkontroll, artikulasjon, og som tungeøvelse. Alterner mellom ren moll, melodisk moll og harmonisk moll.
Mentale knagger til å henge tankene på:
Holdning – Avspenning – Samle leppene

Example Practice Day

Based on Martin Schöpfer

Session 1

A: Breathing exercises - 8 min

Set the metronome at 60 bpm

- 4x: 4 beats in - 4 beats out

- 4x: 4 in - 8 out

- 4x: 4 in - 12 out

- 4x: 1 in - 3 out

- 4x: 1 in - 7 eight notes out - then 1 eight note in. Repeat.

- 4x: 1 beat in, then 11 triplets out, then last triplet in (in 4/4 time)

- 4x: 1 beat in 15 sixteenth out – then last sixteenth in (in 4/4 time)

- 4x: 12 in – 12 out

B: Buzzing on BERP, BuzzR, only mouthpiece - 8-10 min

- Glissando: I - V - I - VIII - I (c'-g'-c'-c''-c'). Start on c'. Continue up to f'/g'

- Glissando "down-up": VIII - I - VIII. Start on c'' (c''- c' - c''); continue downwards until f'

IMPORTANT: distribute the gliss over 20 seconds!

Set a drone-tone on your phone/ tuner for intonation!

C: On the Horn

McDonald Nr.1- 5 min - in F/E/ Es/D/C

Scales in triplets - 5 min - from f' down to c. Metronome ca 80-100

D: Flexibility - 10 min

McDonald Nr.14 a-k. Start slowly and increase the tempo every day

Example: Choose B. Tempo 60, 1 bar per beat; play 4 bars and stop on the first note. Breath and continue. Start with B-0 then down to F-123 and back!

1x legato, 1x Staccato

Continue to version B. Metronome at 80 bpm. Think triplets, 3 notes per beat. B-0 to F-123 and back

E: Scales - in sixteenths - 5-10 min

Start with F under the staff, continue upwards until comfortable (A', Bb')

F: Cool Down - 2 min

A triad chord with fluttertongue. G'-E'-C' . Start F0, then F2 etc

Total: 45 min (up to 60 min)

TAKE A BREAK

Session 2

A: Scales in triplets - 3-5 min

From c', then h, b, a etc

B: Flexibility - McDonald Nr. 15 - 10 min

Set metronome at 60 bpm. Take a breath every second bar. Goal is 120 bpm in one breath.

Start on B-side 0 and down to F-123, and then back up.

1x legato ,1x staccato

C: Etudes/Solo repertoire/ Excerpts with a goal! - 20-25 min

Set yourself a goal:

- Something techical: First under temp, then gradually faster

- Perfection: How far can I get without mistakes?

- Feeling: Are all my c'' the same? Do I land on the same g' coming from above and below? Do I take in enough air when breathing-in? Am I relaxed?

- Rhythm: Use metronome! Also without the sound: test 2 bars and check if you are is "in time"

- Intonation: Use the "drone tone" from the tunder/app. Check your pitch from time to time.

(Use timer so you don't continue forever)

D: Long tones - max 10 min

Set metronome at 60 bpm

Start pp. 4 beats cresc til fff, then 4 beats decresc till pp, then hold 4 beats pp

1 octave (12 notes) every day. Not the same notes each day! Note which notes are working well and which don't

E: Cool Down

Triads (chords) downwards from the middle G. Start in p with a crescendo on the way down.

TAKE A BREAK

Session 3

A: Scales "Mozart" - 5 min

From c' to c''

B: McDonald Nr. 6 - 10 min

Legato and staccato! Tempo 60 bpm at the beggining, increase when you have learned the exercise.

Play in all keys, but not every key every day - make a system

C: Etudes/Solo Repertoire/ Excerpts with a goal - 20 min

Same as in Session 2

D: Strength (when the day is over and you will not play/ practice more)

F.ex: "Cantilenas" as long as you manage! When you are tired and the pressure on the lips is too much: 30 sec break, and then continue until you are tired again, then another 30 sec break, and so on! Say, until you have taken 5 breaks.

E: Cool Down - 2-5 min

Something to relax the embouchure

Well done!

Check out a warm- up video routine with David Cooper

Practice areas. Overview

Stopped horn

Transposition

Fast single tonguing (speed of single tongue)

Attack clarity, paper airplane attacks

Double and triple tongue

Long tones; diminuendo al niente

Blowing through/trusting the horn

Contact with the instrument’s resistance

“Leaning”

Scales

Chords

Flexi

Strength

High range

Low range

Middle and ‘break’ range

Large inbreaths; Breathing exercises

Continuous in-out breathing circle

Tone centering (low centering)

Bending/Centering/Pitch elasticity

Chromatic scales/Clarke

Melodic/lyrical etudes, studies, pieces

Atonal/modern stuff

Sight reading

Pianissimo - pp

Fortissimo - ff

Changes in dynamics (subito pp-ff, gradual pp-ff-pp)

Full sound; sound quality

Intonation

Rhythm(s) precision

Subdivision

Tone quality

Legato; smooth valve changes

Trills

Flexibility

Natural Horn playing

Etudes (studies)

Orchestral Excerpts

Solo literature

Chamber/orchestra/project preparation

Bass clef reading

Mental training

Body awareness/mapping

Mouthpiece playing

Accuracy

Courage; self-confidence

Projection

Story telling

Improvisation; Composing; Creativity

Fun

Memorizing

F-side

Examples of Practice Log templates

Frøydis Ree Wekre: Thoughts on Playing the Horn Well

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Buzzing on lips							
Mouthpiece playing							
Legato warm up							
Legato scales & intervals							
Staccato scales & intervals							
Trills							
Flexibility							
Long tones							
Fortissimo							
Natural Horn playing							
Studies							
Orchestral excerpts							
Personal "list"							
Solo literature							
Transposing							
Stopped horn							
Sight reading							
Bass Clef Reading							
Mental training							
Breathing exercises							
Etc.							
TOTAL							

Philip Farkas: The Art of the French Horn Playing

	SUN.	MON.	TUE.	WED.	THU.	FRI.	SAT.
WARM-UP	20 min.	20 min.					
MISCELLANEOUS:							
pp attacks	5 "	5 "					
lip trills	5 "						
scales	15 "	15 "					
stopped notes	5 "						
transposition	5 "						
KOPPRASCH No. 15	15 "	20 "					
GALLAY, opus 27 No. 23	20 "	10 "					
MAXIME-ALPHONSE Bk. 4 No. 17	25 "	30 "					
ORCHESTRAL EXCERPTS	20 "	20 "					
MOZART, Concerto No. 3	30 "	10 "					
SCHUBERT, Octet	10 "	20 "					
TOTAL	2 hr. 55 min.	2 hr. 30 min.					

Norges musikkhøgskole
Norwegian Academy of Music

Practice Log

Week_____Year_____

	Mon	Tue	Wed	Thu	Fri	Sat	Sun

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Semester plan

Focus areas

⇒

⇒

⇒

Skills to learn

⇒

⇒

⇒

Skills to improve

⇒

⇒

⇒

Performances and projects

When	What

Repertoire to learn. Assignments

Solo pieces	Etudes	Orchestral Excerpts	Exercises	Orch./Chamber

General Reading

Burton Kaplan. Practicing for Artistic Success (2004). Necessary

Christopher Leuba: Rules of the game (1993)

The inner game of tennis and music

F.M. Alexander: Use of the self

Pedro de Alcantara: Indirect procedures

Gerald Klickstein: The Musician’s Way

Timothy Gallwey: The Inner Game of Music

Don Greene: Performance success: performing your best under pressure

Kenny Werner: Effortless Mastery

Horn Books

Frøydis Ree Wekre: Thoughts on Playing the Horn Well

Philip Farkas: The art of French Horn Playing

Randy Gardner: Mastering the Horn’s Low Register

Brass Methods

Breathing gym

James Stamp: Warm ups

Carmine Caruso adapted by Landsman (online)

Clarke

Philip Farkas: The Art of Brass Playing