



COR MOTO “SUMMER CHOPS” WORKOUT

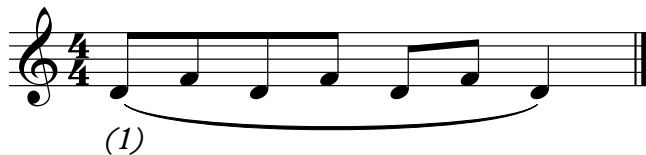
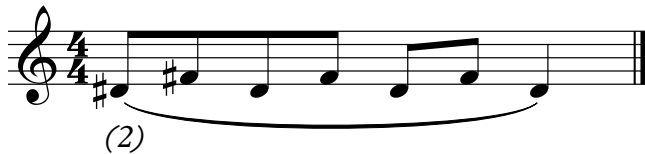
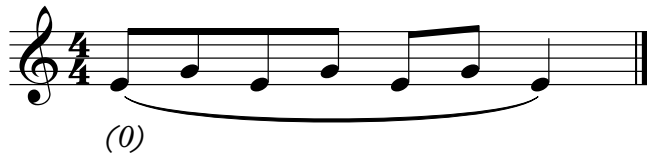
Try this workout routine for a simple and methodical way to start the process of getting back into shape!

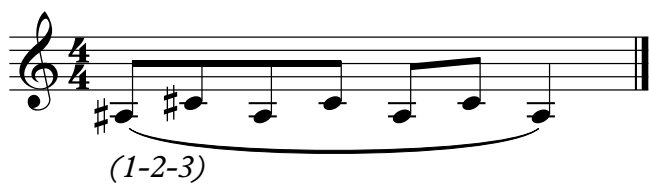
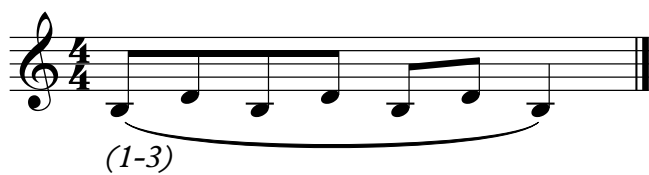
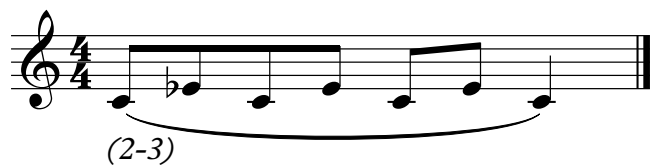
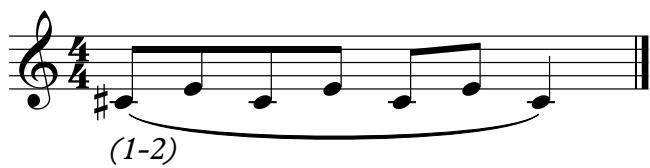
ROUTINE ELEMENT DESCRIPTION:

- 1) Free-buzzing/Mouthpiece buzzing – sirens slowly up and down aiming for an interval of a perfect fifth
- 2) Long tones –breaking between pairs of notes (C-B, rest, B-Bb, rest, etc); no dynamic change, focusing on making the best tone possible and making even changes between notes with no tone quality change; only change notes when you can hold your first pitch evenly with no wavering for 4 seconds; expanding range each day
- 3) Overtone series exercises – simple oscillations between pairs of notes beginning on open F horn down to B horn, then F horn up to Bb alto horn
 - a. Do different pairs of notes every day, either C-E, E-G or low G-middle C
 - b. Do oscillations in different ways every day on pairs of notes (starting from below, starting from above, four even oscillations, four quick oscillations, accelerando through each oscillation)
 - c. Different articulations (slurred, legato, staccato, marcato)
 - d. Adding in dynamic contrast (crescendo and decrescendo through oscillations)

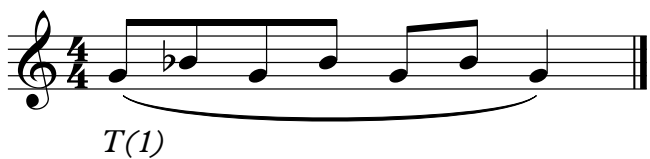
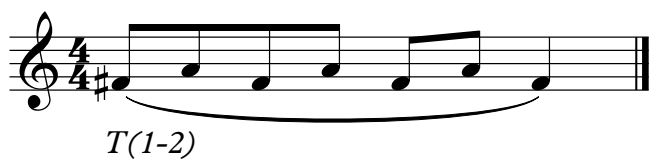
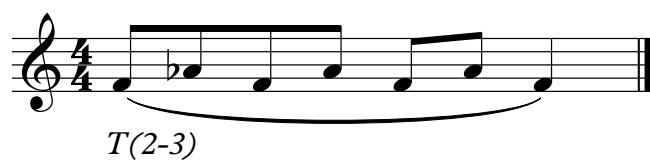
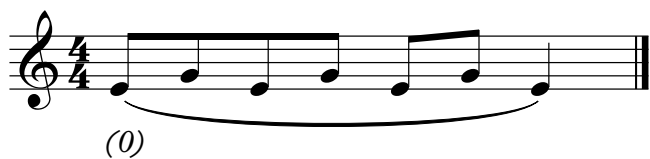
EXAMPLE OSCILLATION OF E-G: Fingerings are given in parentheses, “T” indicating added Bb trigger

Begin on open F horn and move down to B horn.





Then begin again on open F horn and move up to Bb alto horn.





T(2)



T(0)

- 4) Chromatic scales in octaves (not focused on speed!) – focused on even sound and smooth note changes
- 5) Etude practice – easy lyrical or technical etudes that stay within the range you've worked in that day; examples: Schantl Grand Theoretical Method, Kopprasch Sixty Studies, Concone Lyrical Studies, Shoemaker Etudes
- 6) Warm down – Slow, messy glisses on overtone series partials down the range; begin on Bb alto horn (Trigger-0) on third-space C and gliss down an octave; can expand lower if desired
- 7) Valve combinations down:
 - a. T(0)
 - b. T(2)
 - c. T(1)
 - d. T(1-2)
 - e. T(2-3)
 - f. (0)
 - g. (2)
 - h. (1)
 - i. (1-2)
 - j. (2-3)
 - k. (1-3)
 - l. (1-2-3)

WORKOUT PLAN BY DAY

(refer to routine element description for exercise information)

Day 1:

- 1) 30 seconds-1 minute of free-buzzing/mouthpiece buzzing sirens (can be done while unpacking)
- 2) 2 minutes of long tones: middle C down to F, then middle C up to G
- 3) 3-4 minutes of overtone series exercises: 4 even oscillations, slurred
 - a. *E-G, down and up all valve combinations*
 - b. *C-E, down and up all valve combinations*
- 4) 2 minutes of chromatic scales (down and up one octave)
 - a. *Middle C down to F*
 - b. *Middle C up to second line G*
- 5) 10 minutes of etude practice
- 6) 1 minute warm down – glissing down from 3rd space C one octave

Day 2:

- 1) 30 seconds-1 minute of free-buzzing/mouthpiece buzzing sirens
- 2) 2 minutes of long tones; middle C down to E, then middle C up to Ab
- 3) 5 minutes of overtone series exercises; 4 even oscillations, slurred
 - a. *Do same as previous day's exercise, except beginning on top note instead of lower note*
- 4) 2 minutes of chromatic scales (down and up one octave)
 - a. *Middle C down to E*
 - b. *Middle C up to Ab*
- 5) 13 minutes of etude practice
- 6) 1 minute warm down – glissing down from 3rd space C an octave and a fifth

Day 3:

- 1) 30 seconds-1 minute of free-buzzing/mouthpiece buzzing sirens
- 2) 3 minutes of long tones; middle C down to Eb, then middle C up to A
- 3) 5 minutes of overtone series exercises; 4 even oscillations at three different speeds (slow, faster, fastest), slurred
 - a. *E-G, down and up all valve combinations*
 - b. *C-E, down and up all valve combinations*
- 4) 2-3 minutes of chromatic scales (down and up one octave)
 - a. *Middle C down to Eb*
 - b. *Middle C up to A*
- 5) 15 minutes of etude practice
- 6) 1 minute warm down – glissing down from 3rd space C as low as possible

Day 4:

- 1) 30 seconds-1 minute of free-buzzing/mouthpiece buzzing sirens
- 2) 3-4 minutes of long tones; low G down to low D, then 1st space F up to B \flat
- 3) 5 minutes of overtone series exercises; 4 even oscillations at three different speeds (slow, faster, fastest), slurred
 - a. *Same pairs as previous day, except beginning on top note instead of lower note*
- 4) 2-3 minutes of chromatic scales (down and up one octave)
 - a. *Middle C down to D*
 - b. *Middle C up to B \flat*
- 5) 18 minutes of etude practice
- 6) 1 minute warm down – glissing down from 3rd space C as low as possible

Day 5:

- 1) 30 seconds-1 minute of free-buzzing/mouthpiece buzzing sirens
- 2) 3-4 minutes of long tones; low G down to low C, then 1st space F up to third space C
- 3) 5 minutes of overtone series exercises; 4 quick flips between pairs of notes, slurred
 - a. *E-G, down and up all valve combinations*
 - b. *C-E, down and up all valve combinations*
- 4) 3-4 minutes of chromatic scales (down and up one octave)
 - a. *Middle C down to low C*
 - b. *Middle C up to high C*
- 5) 20 minutes of etude practice
- 6) 1 minute warm down – glissing down from 3rd space C as low as possible

******At this point, if you are able, split your practice workout into two sessions a day. The first session should be about 20 minutes, like the first day of the workout plan. Then you should rest for at least 20 minutes, even longer if you wish. Then play the second session which should last only about 20 minutes as well.******

Day 6:

SESSION 1

- 1) 30 seconds-1 minute of free-buzzing/mouthpiece buzzing sirens
- 2) 3-4 minutes of long tones; low G down to low B or Bb, then 2nd line G up to 3rd space C# or 4th line D
- 3) 5 minutes of overtone series exercises; 4 quick flips between pairs of notes, slurred
 - a. *Same pairs as previous day, except beginning on top note instead of lower note*
- 4) 3-4 minutes of chromatic scales (down and up one octave)
 - a. *Middle C down to low C*
 - b. *Middle C up to high C*
- 5) 12 minutes of etude practice
- 6) 1 minute warm down – glissing down from 3rd space C as low as possible

-at least 20 minutes of rest-

SESSION 2

- 1) 30 seconds of free-buzzing/mouthpiece buzzing up and down the first five notes of scales, possibly with a drone, aiming for accuracy
- 2) 5 minutes of overtone series exercises; 4 quick flips between pairs of notes, slurred
 - a. *E-G, down and up all valve combinations*
 - b. *C-E, down and up all valve combinations*
- 3) 2 minutes of two octave chromatic scales aiming for tone evenness, smooth note changes, and speed, all slurred
 - a. *Begin on Low C and chromatically climb*
- 4) 12-15 minutes of literature practice: instead of etudes, substitute your excerpts or solo literature that you are beginning to work on
- 5) 1 minute warm down – glissing down from 3rd space C as low as possible

Day 7:

FIRST SESSION

- 1) 30 seconds-1 minute of free-buzzing/mouthpiece buzzing sirens
- 2) 3-4 minutes of long tones; middle C down to low F with 4 counts crescendo and 4 counts decrescendo, then middle C up to G with 4 counts crescendo and 4 counts decrescendo
- 3) 5 minutes of overtone series exercises; slurred, then legato tonguing between pairs
 - a. *E-G, down and up all valve combinations*
 - b. *C-E, down and up all valve combinations*
- 4) 3-4 minutes of chromatic scales (down and up one octave)

- a. *Middle C down to low C*
- b. *Middle C up as high as possible with good sound*
- 5) 15 minutes of etude practice
- 6) 1 minute warm down – glissing down from 3rd space C as low as possible

-at least 20 minutes of rest-

SESSION 2

- 1) 30 seconds of free-buzzing/mouthpiece buzzing up and down the first five notes of scales, possibly with a drone, aiming for accuracy
- 2) 5 minutes of overtone series exercises; gradual accelerando through oscillations (slowly to as fast as possible, no set number of oscillations)
 - a. *E-G, down and up all valve combinations*
 - b. *C-E, down and up all valve combinations*
- 3) 2 minutes of two octave chromatic scales aiming for tone evenness, smooth note changes, and speed, all slurred
 - a. *Begin on Low C and chromatically climb as high as possible with good sound*
- 4) 15-18 minutes of literature practice: instead of etudes, substitute your excerpts or solo literature that you are beginning to work on
- 5) 1 minute warm down – glissing down from 3rd space C as low as possible

*****Each session after, keep gradually adding time to both overtone series exercises and etude/literature practice.*****

This should give a great start to regaining strength and endurance! From these workouts, substitute and add your own exercises to continue making up practice sessions that will improve your playing!

**HAPPY
PRACTICING!**

