

Periodized Practice

Part I - Engagement

Excerpts form “Energy Clinic” 2002

BP - January 27

Your most precious resource

Energy

- Fuels your creativity
- New environments
- Adaptive/Flexible
- Gregarious
- Competitive
- Plays well with others
- Goal driven
- Firm boundaries



Burnout

- lacking creativity
- blame is focused outward
- resentment
- detachment
- self-doubt
- trapped
- uncomfortable with new environments
- inflexible
- malaise or non competitiveness
- goal avoidance
- does not play well with others
- no boundaries



Full Engagement

Old Paradigm

manage time

avoid stress

life is a marathon

downtime is wasted time

rewards fuel performance

self-discipline rules

power of positive thinking

New Paradigm

manage energy

seek stress

life is a series of sprints

downtime is restorative

purpose fuels performance

rituals rule

power of full engagement

Energy - not time - is the currency of high performance

What contributes to negative energy in your life?

Type your top two in the chat

**What causes you to “engage” in
life?**

Type your top two in the chat

Seeking regular “recovery” as musicians

- artistic inspiration
- exploring other hobbies
- read great texts
- work with your hands
- wilderness
- set firm boundaries
- sleep
- journal
- poetry

Type in the chat - one way that you seek recovery



There are 6 reasons Christ sought wilderness

1. To prepare for a major task (Luke 4:1-2, 14-15)
2. To recover from spiritual battle (Mark 6:30)
3. Grief after he learned of John the Baptist (Matt 14)
4. Before making a major decision (Luke 6:12-13)
5. In time of distress (Luke 22:39-44)
6. Focus on prayer (Luke 5:16 but throughout scripture)



“But many of us seek community solely to escape the fear of being alone. Knowing how to be solitary is central to the art of loving. When we can be alone, we can be with others without using them as a means of escape”

Bell Hooks, “All about Love: New Visions”

Old men forget; yet all shall be forgot
But he'll remember with advantages
What feats he did that day. Then shall our names,
Familiar in his mouth as household words,

Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remembered.
This story shall the good man teach his son,
And Crispin Crispian shall ne'er go by,

From this day to the ending of the world,
But we in it shall be rememberèd—
We few, we happy few, we band of brothers;
For he today that sheds his blood with me
Shall be my brother; be he ne'er so vile,

This day shall gentle his condition;
And gentlemen in England now abed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin's day.

William Shakespear "Henry V"

Relief vs Restoration

“One is temporary and never satisfies, the other promotes healing and is sustaining”

BP

“The Wild Man doesn't come to full life through being “natural,” going with the flow, escaping, reading nothing, and checking out. Ecstasy amounts to living within reach of the high voltage of the golden gifts. The ecstasy comes after thought, after discipline imposed on ourselves - after much grief”

Robert Bly, Iron John: A Book about Men

Rituals for the musician

Four key rituals to sustained growth in your craft

physical

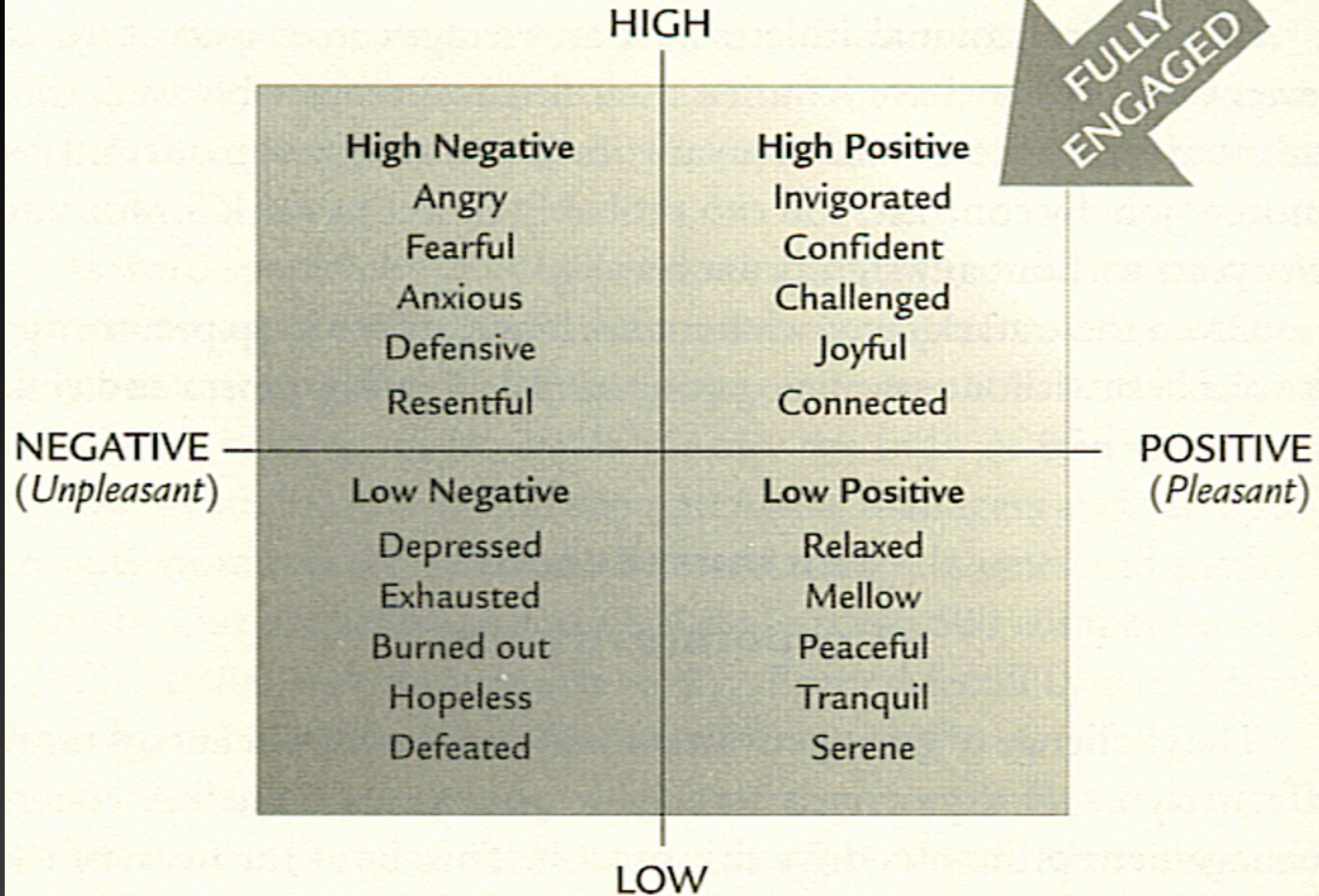
emotional

mental

spiritual

Rituals allow you to become fully engaged

THE DYNAMICS OF ENERGY



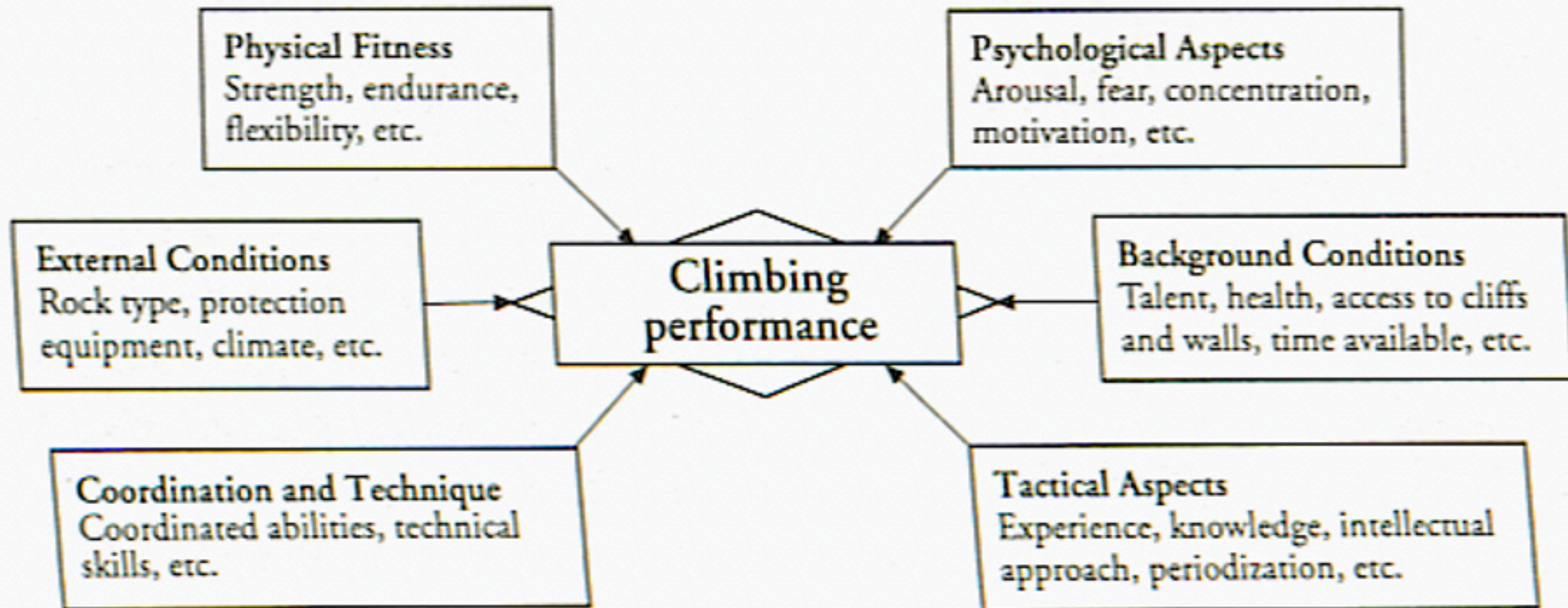
Being fully engaged makes the ideal performance state possible

- physically relaxed
- mentally calm
- low anxiety
- energized
- optimistic
- enjoyment
- effortless
- automatic
- alert
- focused
- confident
- controlled



IPS

as it relates to sports - (advanced rock climbing)



IPS

as it relates to trombone

Strength/endurance

efficiency
resilience
form
embouchure formation
fast twitch/slow twitch
high set/low set

Personal Background

talent
experience
access
privilege (booster clubs, private lessons, legacy programs)

Mental Toughness

arousal/fear control,
concentration/focus
motivation/drive (fear or joy)
determination/grit

External conditions

temperature,
repertoire
equipment
issues
health
alertness/fatigue

Trombone/musical ability

Technique

tonguing speed
flexibility
reading ability
rhythmic stability
articulation clarity

Command of Sound

strong concept of tone
appropriate color changes
pppp
ffff
niente
PITCH

Tactical Aspects

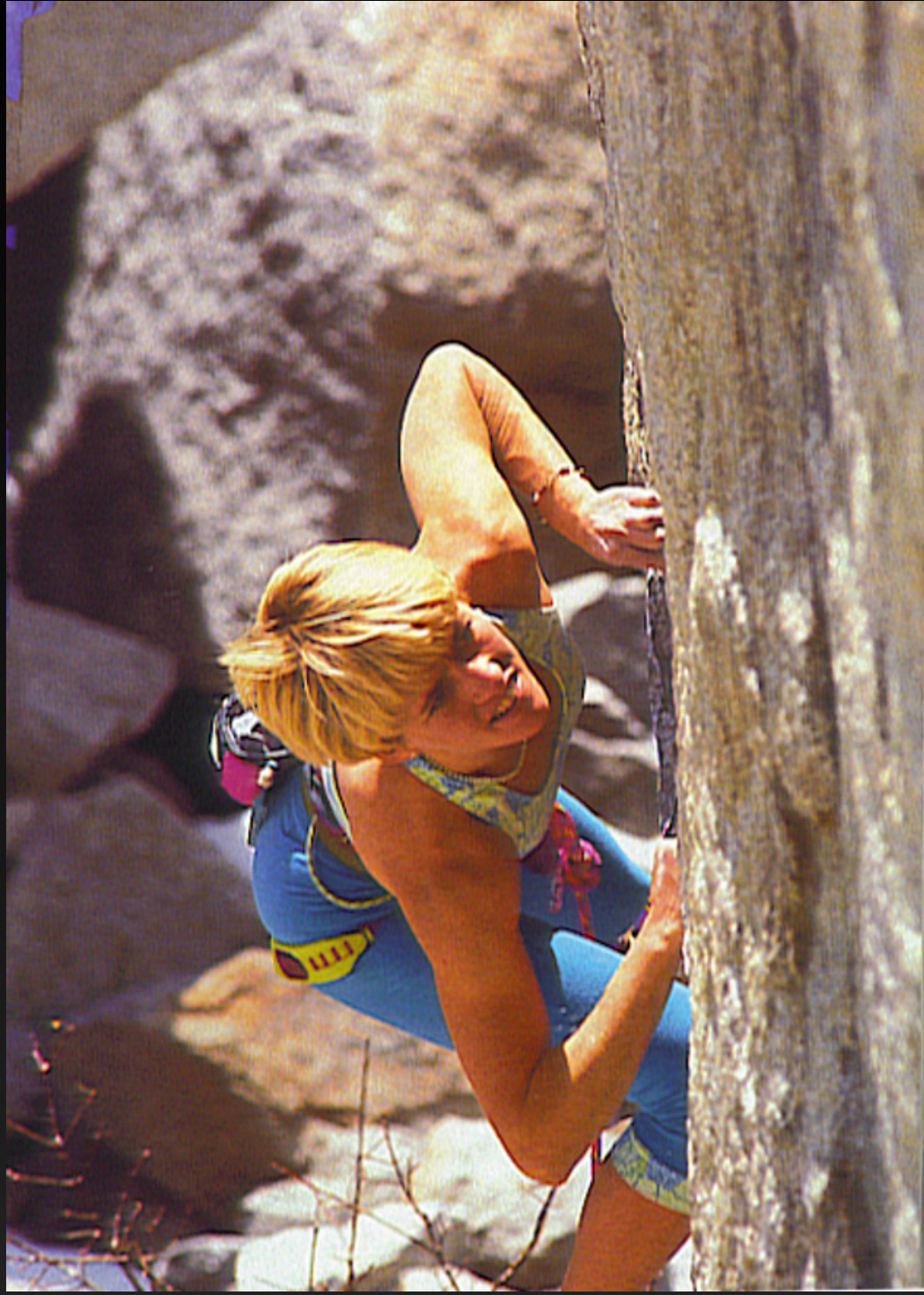
knowledge
curiosity
enthusiasm
passion
intellectual approach
periodization

Each "influence block" is positioned relative to its overall influence on musical mastery (trombone/ability)

Periodized Practice

Part II - Practice Plans

engrams, microcycles, automation, training for recitals/
auditions



Amy Irvine on Little Cottonwood's "All Chalk No Action," 5.11d, Utah



Lynn Hill - somewhere in Yosemite



Bobbie Bensman on "Vulcan Crawl," 5.11b, Utah

Part II - Periodized Practice Plans

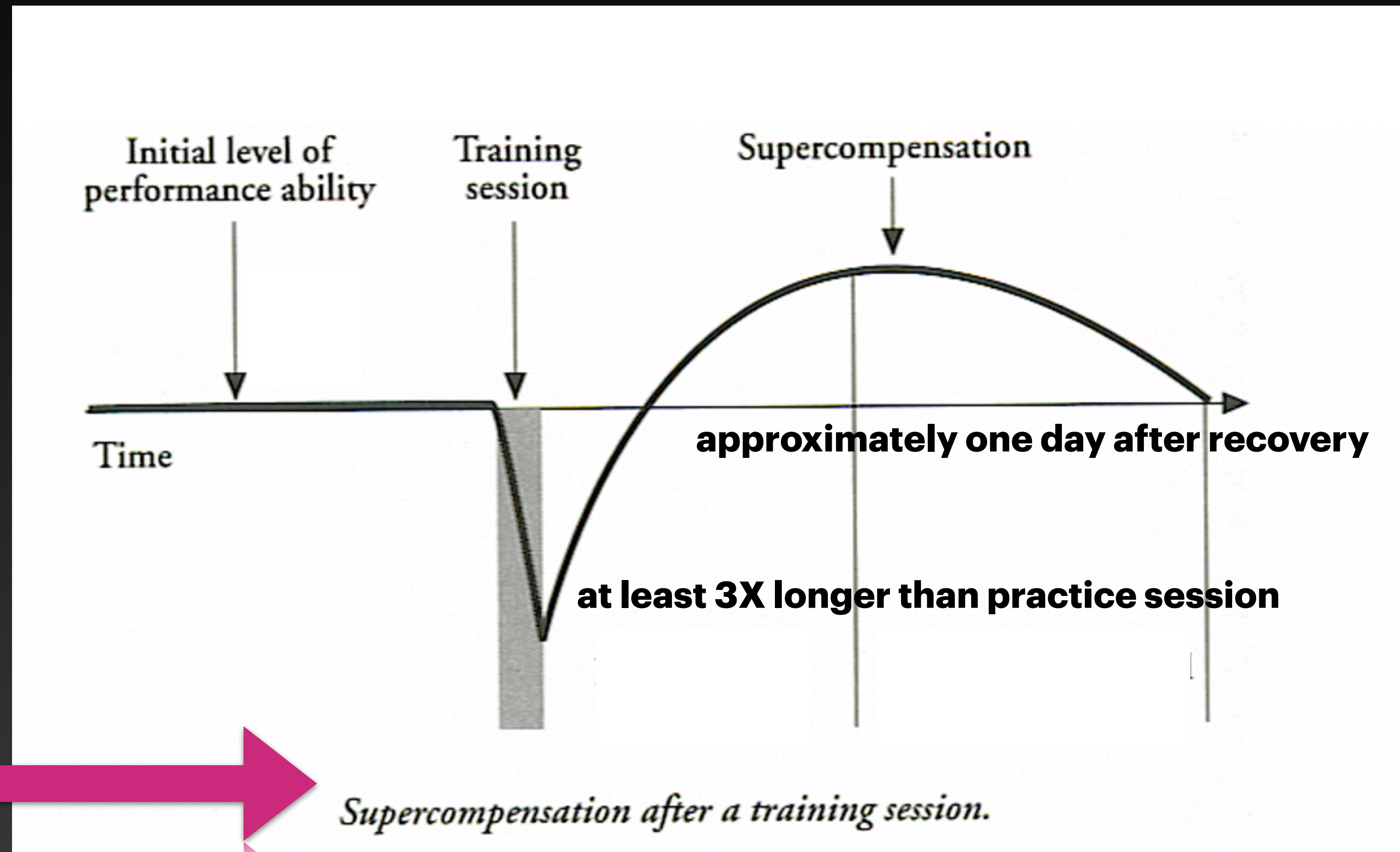
Overtraining

- injuries
- anxiety
- sickness
- negativity
- anger
- loss of passion/drive/ambition - (may also be due to the introduction of THC or other chemicals to the body)

Microcycles

types of practice plans

- weak link principle
- recovery time
- training types
- training load
- low-intensity/high intensity
- anatomical adaptation
- transition phase
- hypertrophy and swelling
- super compensation

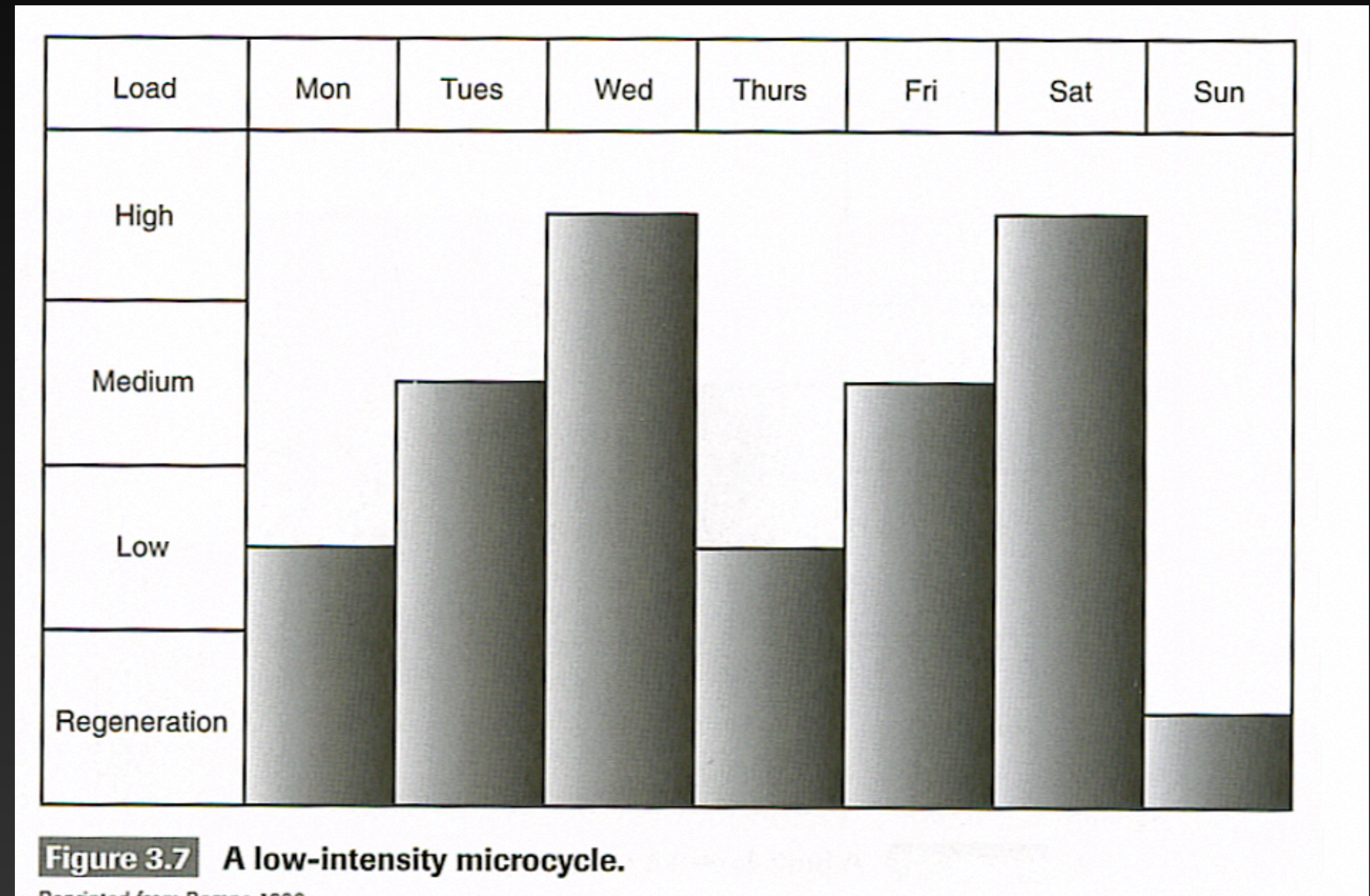


Four Types of Periodized Practice plans

- Base/Build Phase (Build Me Up)
- Endurance Phase (Gran Fondo)
- Audition Phase (Crit Crusher)
- Power Phase (FTP)

Low intensity microcycle

- Two low days
- Two medium days
- Two high days
- One active recovery day



Medium Intensity microcycle

- One low day
- Three medium days
- Two high days
- One active recovery day

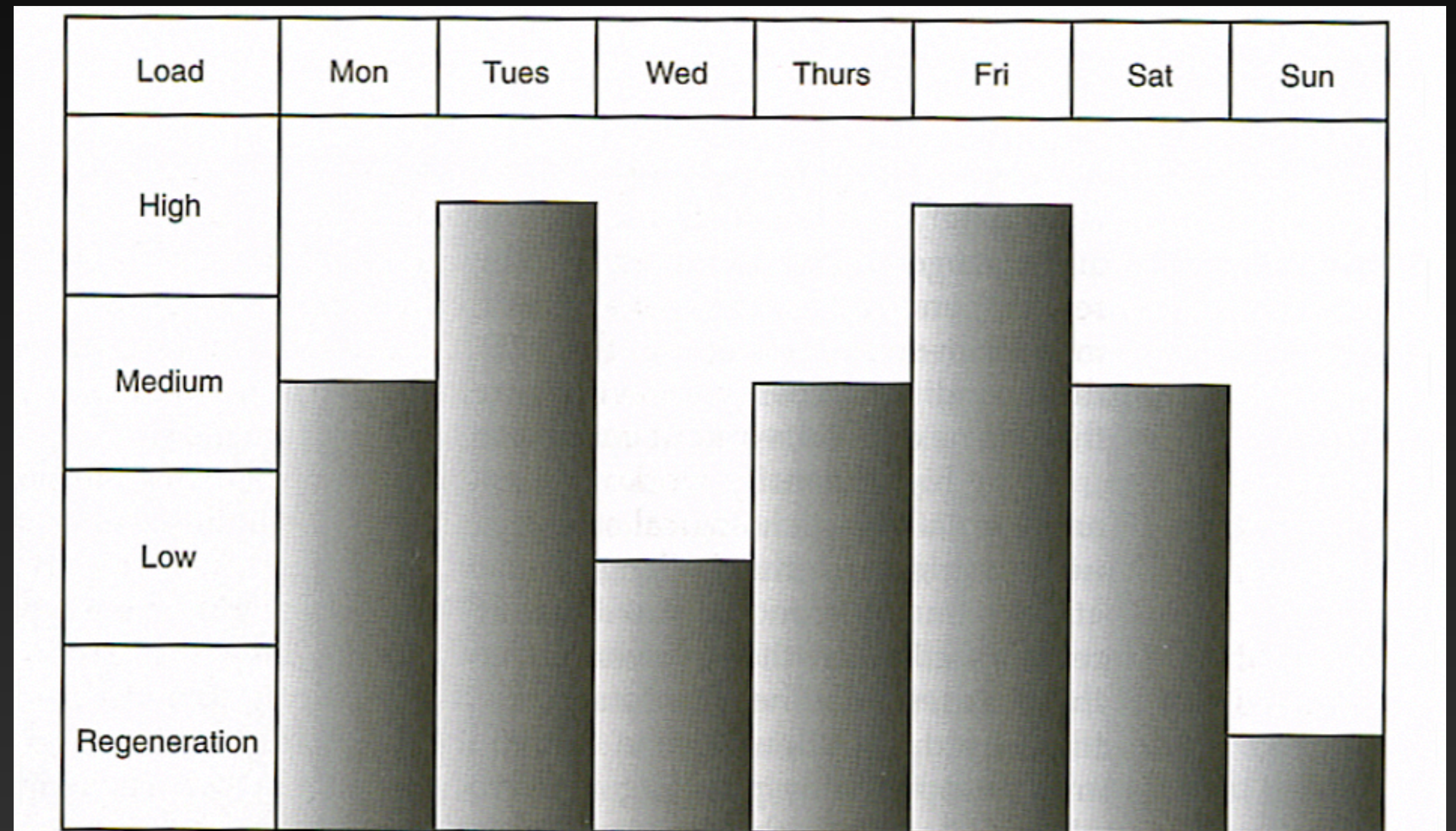


Figure 3.8 A medium-intensity microcycle.

Reprinted from Bompa 1996.

High Intensity Microcycle

- One medium day
- Four high days
- One low day
- One active recovery day

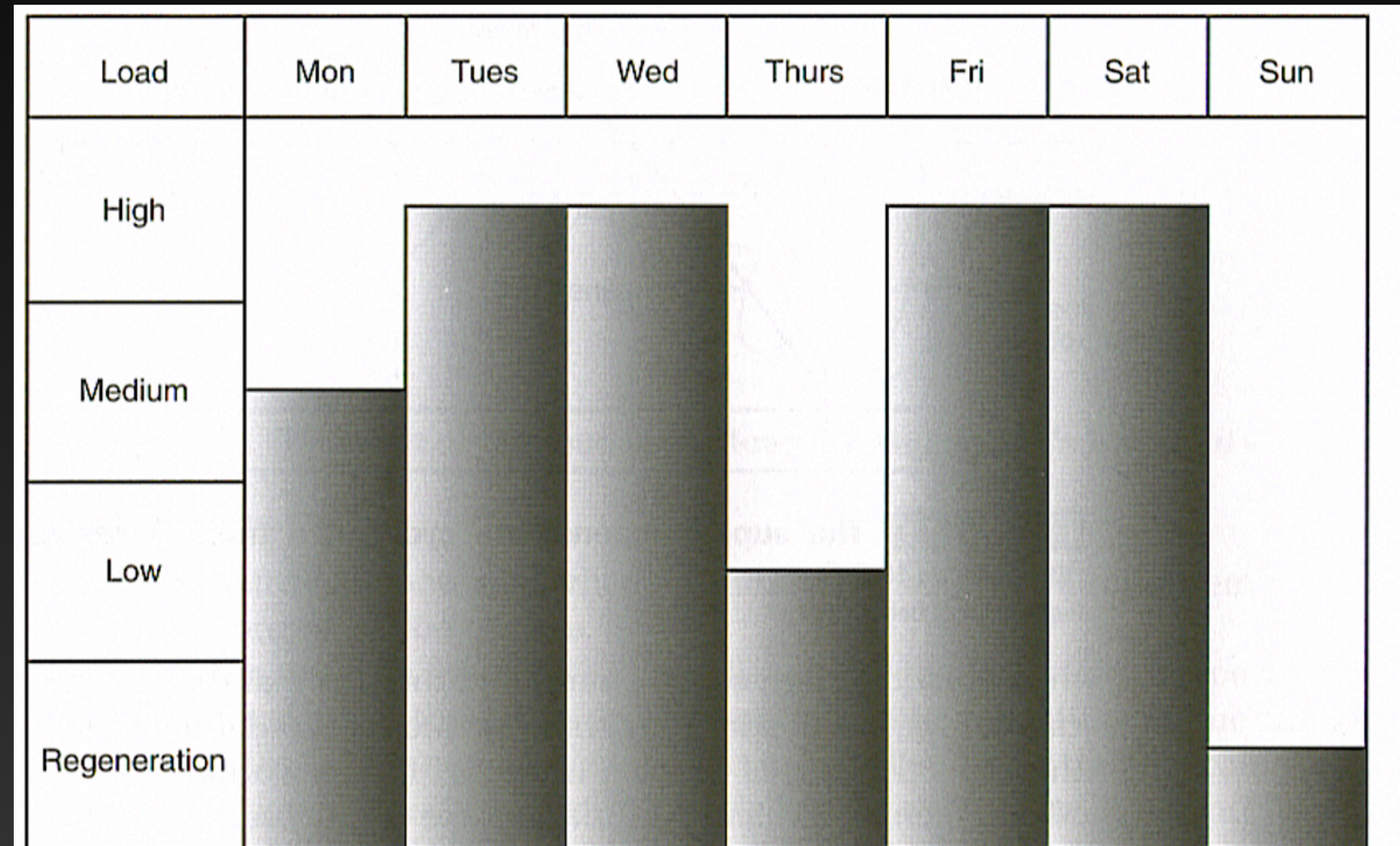


Figure 3.10 A suggested microcycle for the third, high-intensity step of a macrocycle for elite strength trainers and bodybuilders.

Reprinted from Bompa 1996.

SIXTH EDITION

PERIODIZATION

**Theory and
Methodology of Training**

**Tudor O. Bompa
Carlo A. Buzzichelli**

Base/Build Phase (Build Me Up)

- Assumes you have basic fundamentals, range, characteristic tone
- 12 weeks
- Slightly increasing intensity

Repertoire

- Mike Davis/Alessi WU
- Arban
- Schlossberg/Brad Edwards Lip Slurs
- Remington
- Kopprasch/Bleger
- Concone/Bordogni



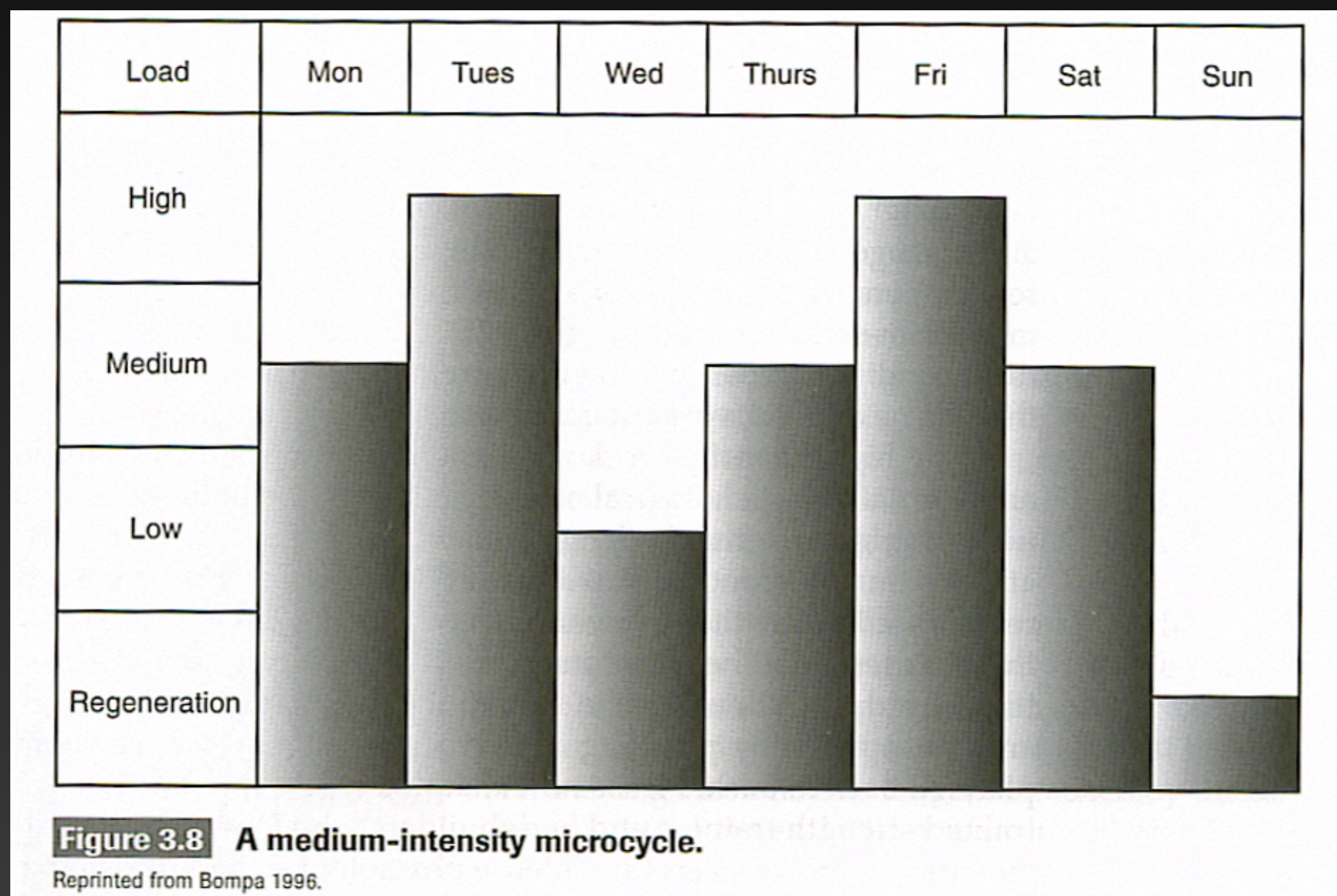
Base/Build Phase (Build Me Up)

Each week uses a medium -intensity microcycle

- Assumes you have basic fundamentals, range, characteristic tone
- 12 weeks
- Slightly increasing intensity

Repertoire

- Mike Davis/Alessi WU
- Arban
- Schlossberg/Brad Edwards Lip Slurs
- Remington
- Kopprasch/Bleger
- Concone/Bordogni



Build Phase

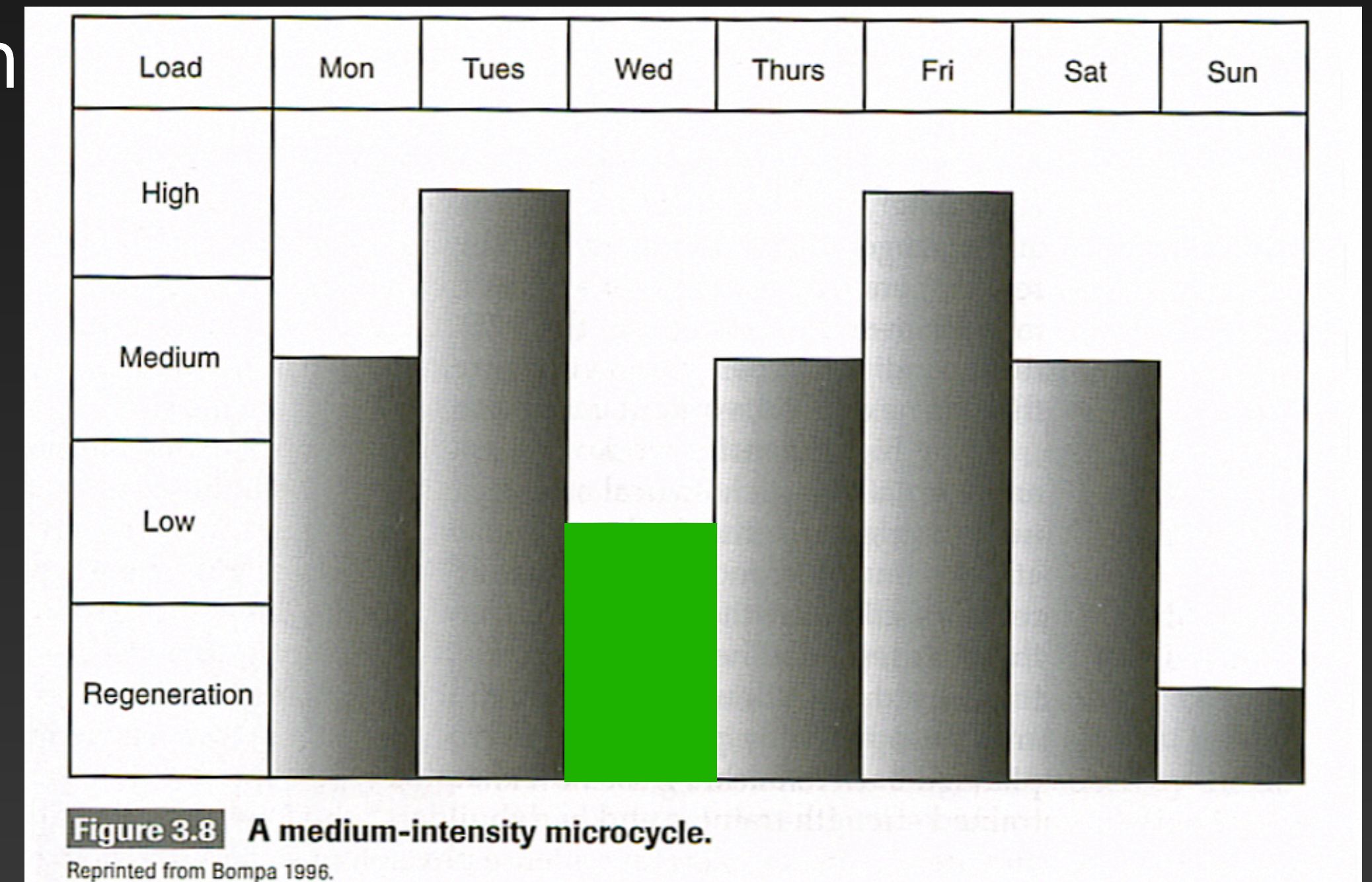
(Low days)

WU - Alessi first page, Mike Davis 15 (15 minutes)

Technique - Arban syncopation, DT, scale patterns, Dotted 8th sixteenth

Flex - Arban chromatic scales, Ornamentation

Tone - learn one new Concone, Bordogni



Build Phase (Medium Days)

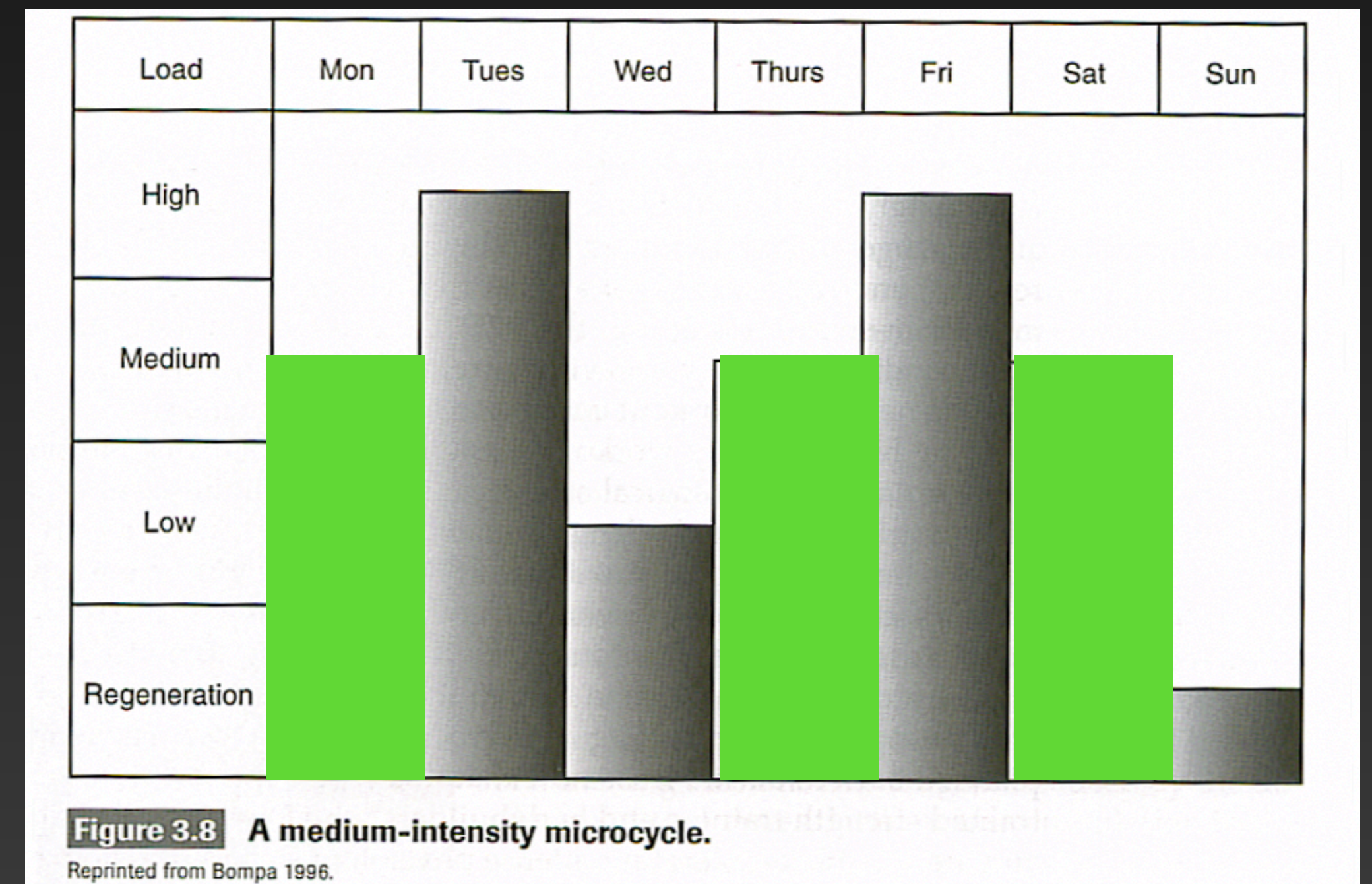
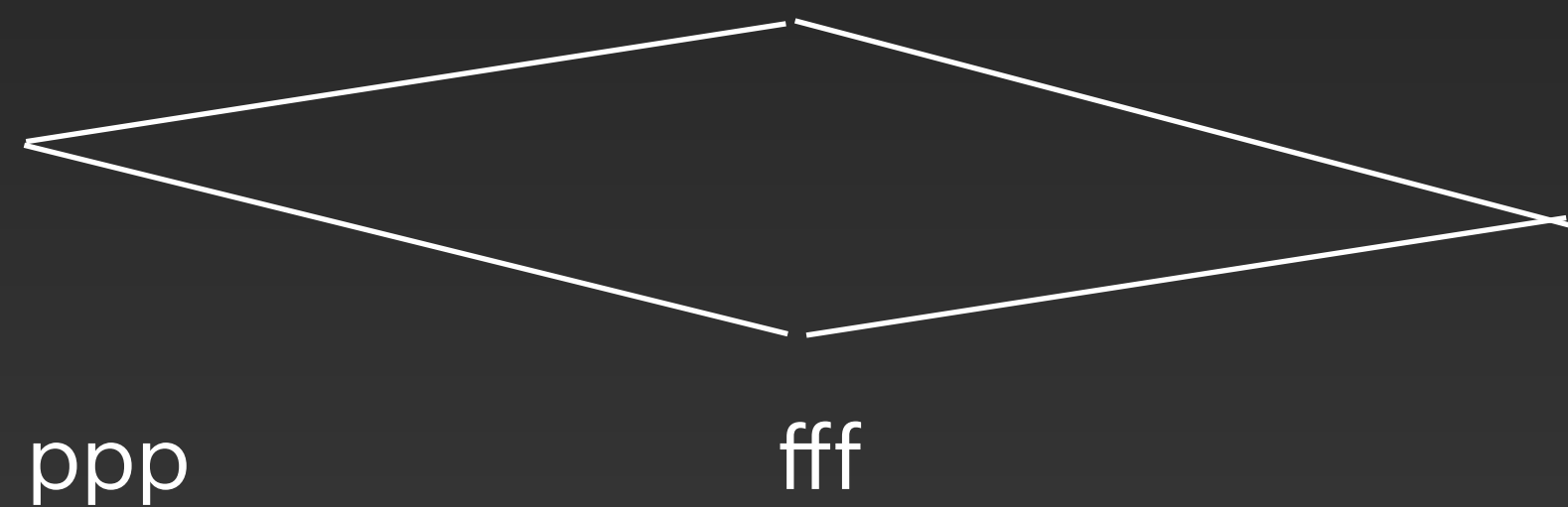
WU - Alessi (all but arpeggios), Mike Davis 15 or Remington Packet

Technique - Arban dom 7th, Perfect Maj and Min chords, Studies in sixteenths

Flex - Brad Edwards lip slurs - p. 10-16

Tone - learn one new Snedecor or Edwards

Core studies -



Build Phase

(High intensity days)

WU - Alessi (only page one and all arpeggios)

Technique - Schlossberg pages 13-21 or play through 4 Bleger/10 Kopprasch

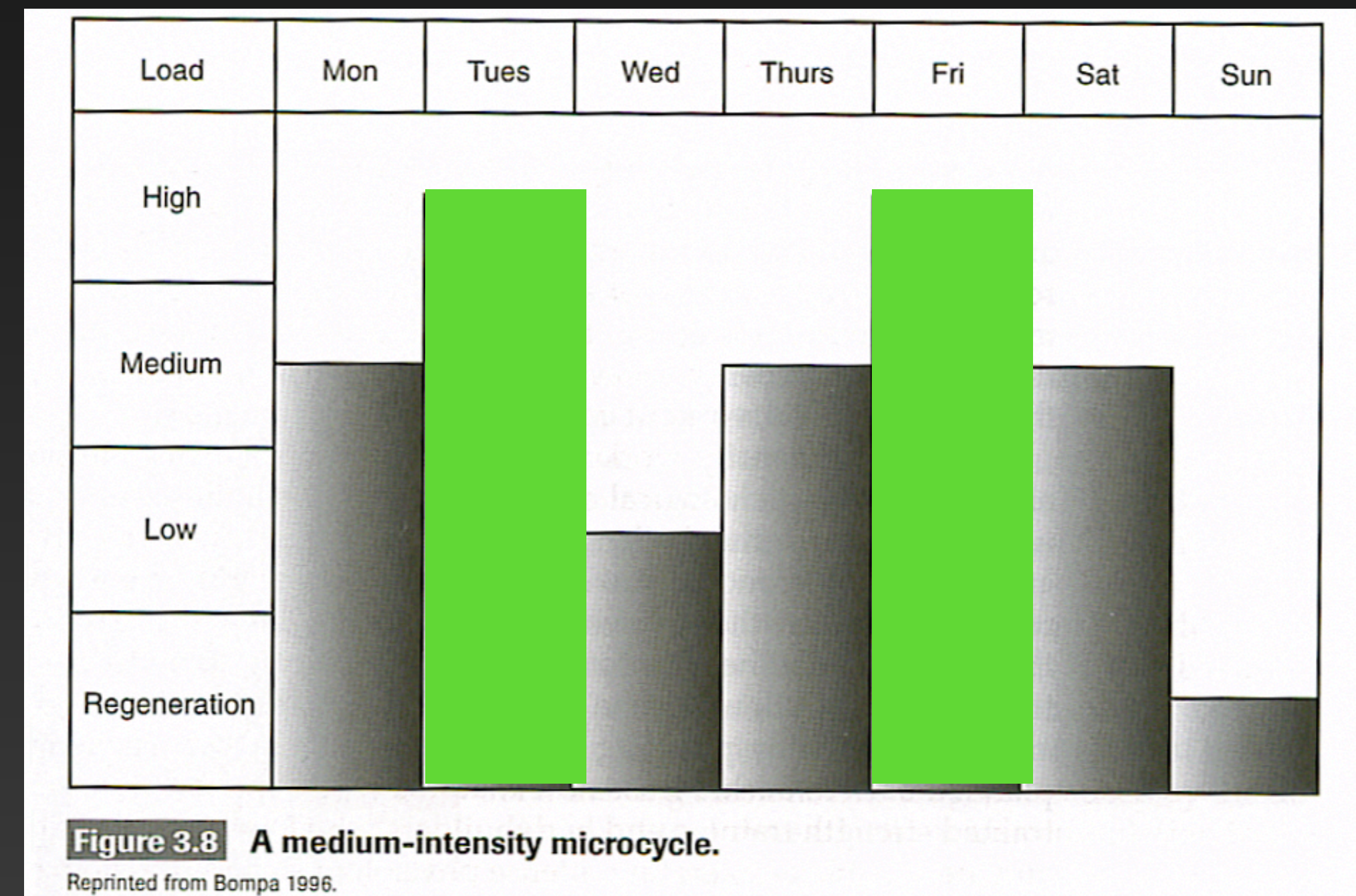
Flex - Brad Edwards lip slurs - p. 22-32

Tone - Schlossberg pages 4-7

Interval work - Schlossberg pages 33-39

Excerpts -

- Play 4 1st round back to back - record
- Alternate weeks with ppp (Rhenish, Organ) and ffff (Mahler)
- Alternate high intensity weeks with range (Zarathustra, Mahler 5)

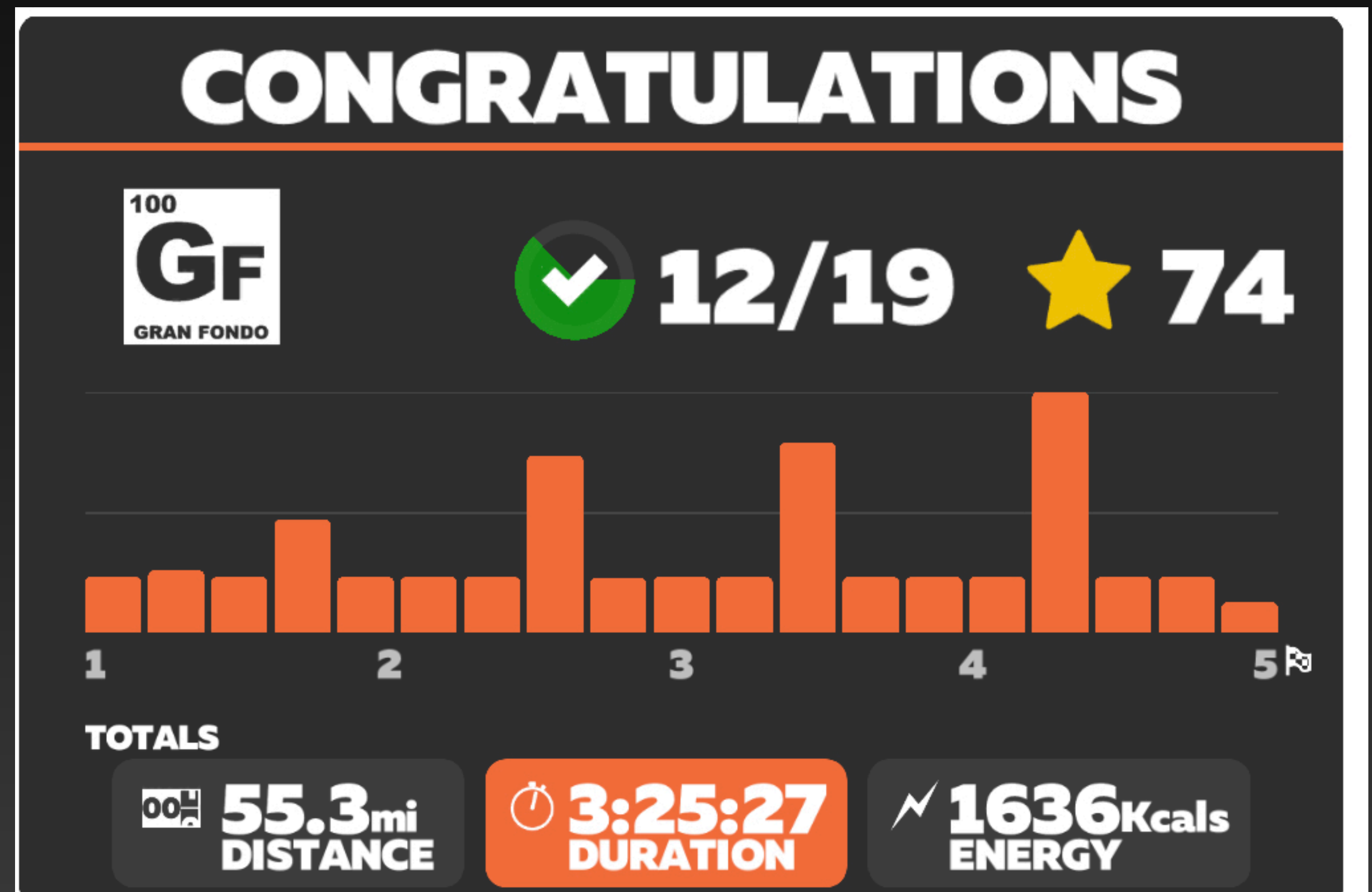


Endurance Phase

- Many short intensity days of longer duration - think mid range, long tones, frequent breaks
- 3 weeks
- Slightly increasing intensity

Repertoire

- Ellefson WU, Whitaker WU, BP
- Arban/Tyrell/
- Schlossberg/Brad Edwards Lip Slurs
- Remington/Clarke
- Kopprasch/Bleger/Voxman
- Concone/Bordogni
- Brad Edwards Trombone Craft
- Megumi Kanda "The 100" or other



Endurance Phase

Low intensity microcycle - 3 weeks

- Two low days
- Three medium days
- One low high day (middle)
- One active recovery day

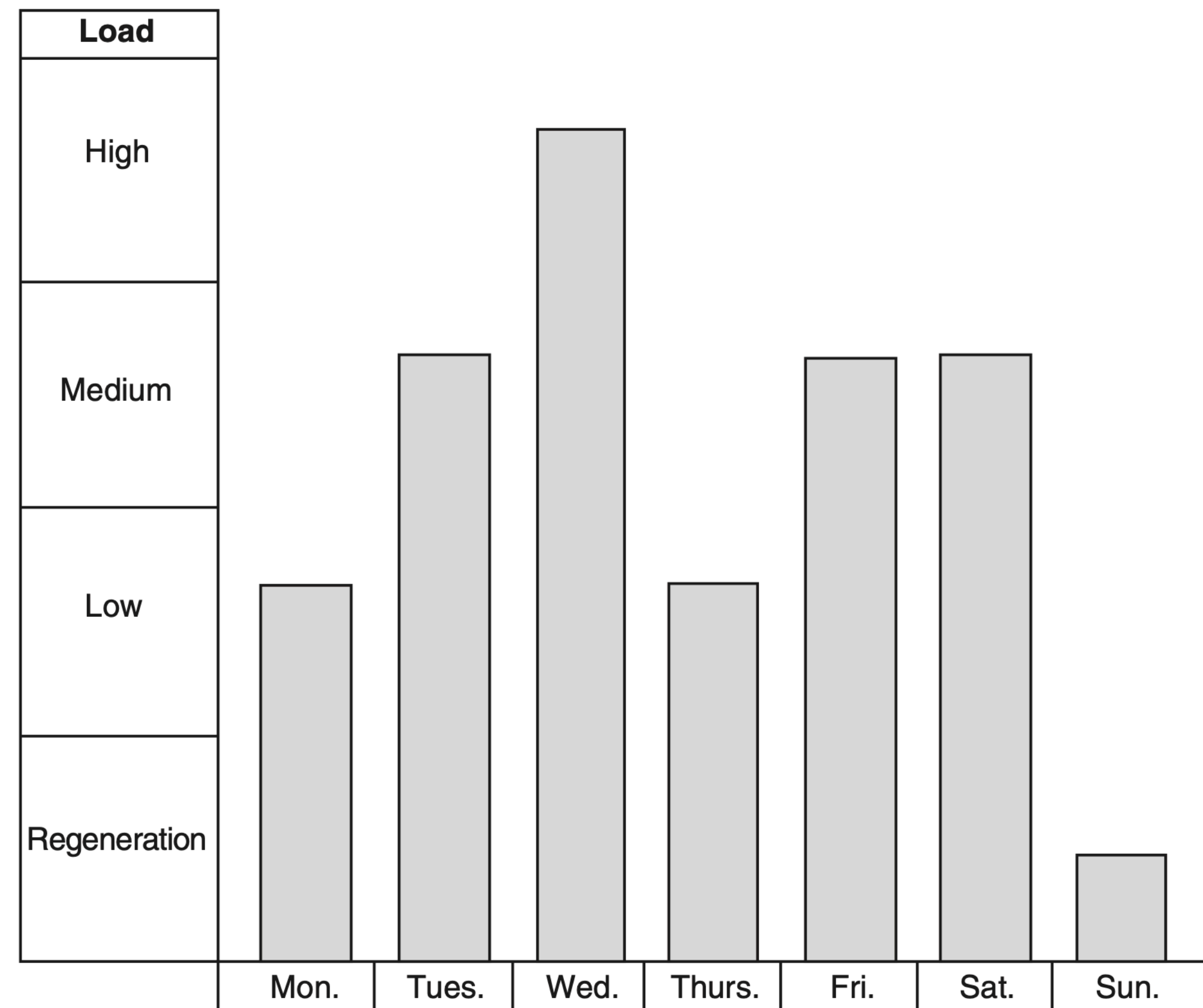


Figure 9.1 Low-workload microcycle with one high-load day and several medium- and low-load days (Sunday is a rest day).

Endurance Phase

Low days- all 3 weeks

- Snedecor half tempo
- Bordogni 8vb
- Bordogni tenor clef
- Clarke Third Study
- Clarke Sixth Study
- Remington Flex/Trills
pages 23-32

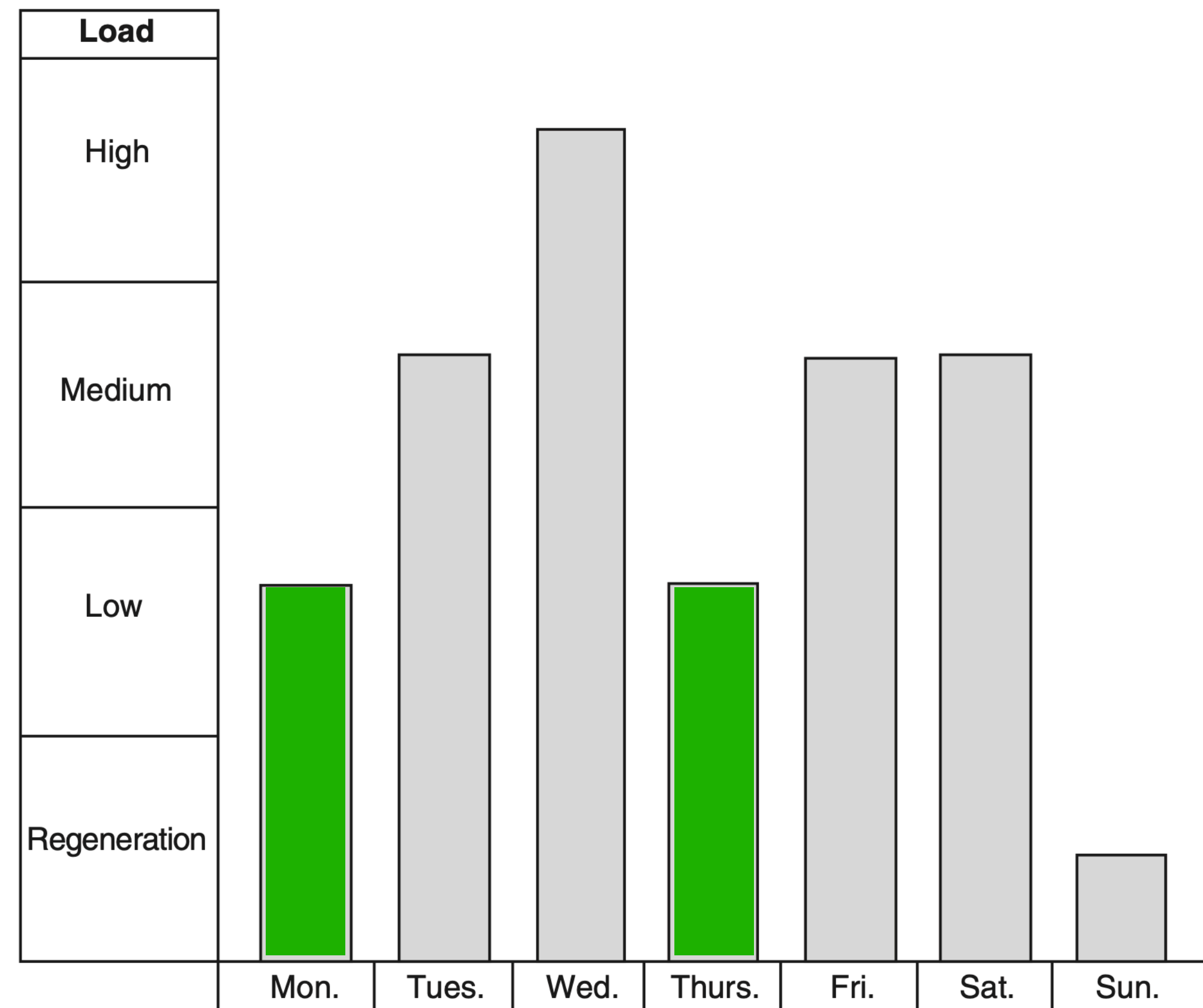


Figure 9.1 Low-workload microcycle with one high-load day and several medium- and low-load days (Sunday is a rest day).

Endurance Phase

Medium Days - all 3 weeks

- Snedecor half tempo
- Bordogni 8vb
- Bordogni tenor clef
- Clarke Third Study
- Clarke Sixth Study
- Remington Flex/Trills pages 23-32
- Tyrell, Bleger, Kopprasch (learn 2 new each day)
- Duet partners
- Chorale section excerpts with friends

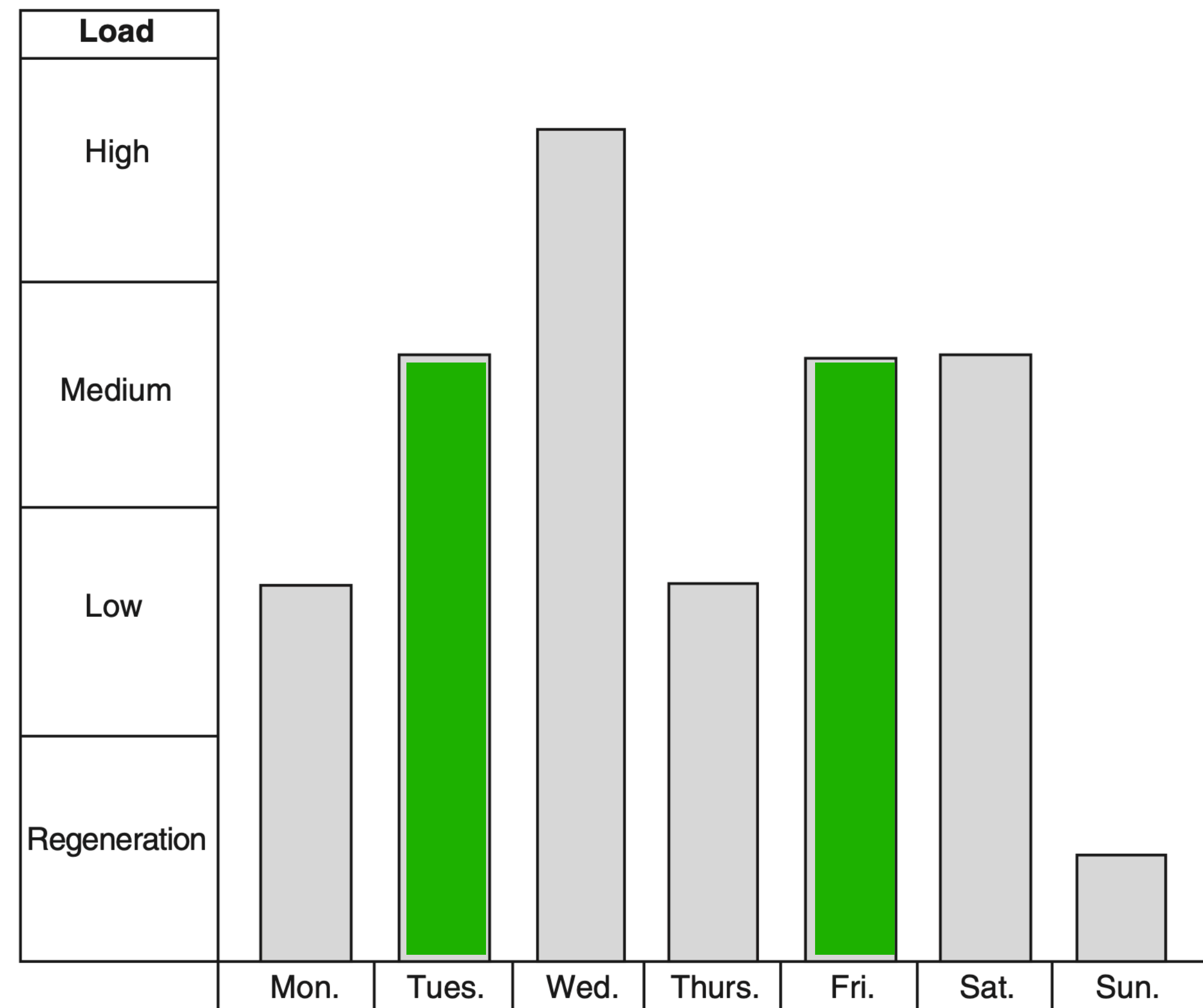


Figure 9.1 Low-workload microcycle with one high-load day and several medium- and low-load days (Sunday is a rest day).

Endurance Phase

Wednesday - all 3 weeks

Play through 5 of the following without stopping:

- Bordogni
- Snedecor
- Concone

AND

- Arban met round - in the original Arban - pages 35, #19 through page 43, #38 at quarter =134

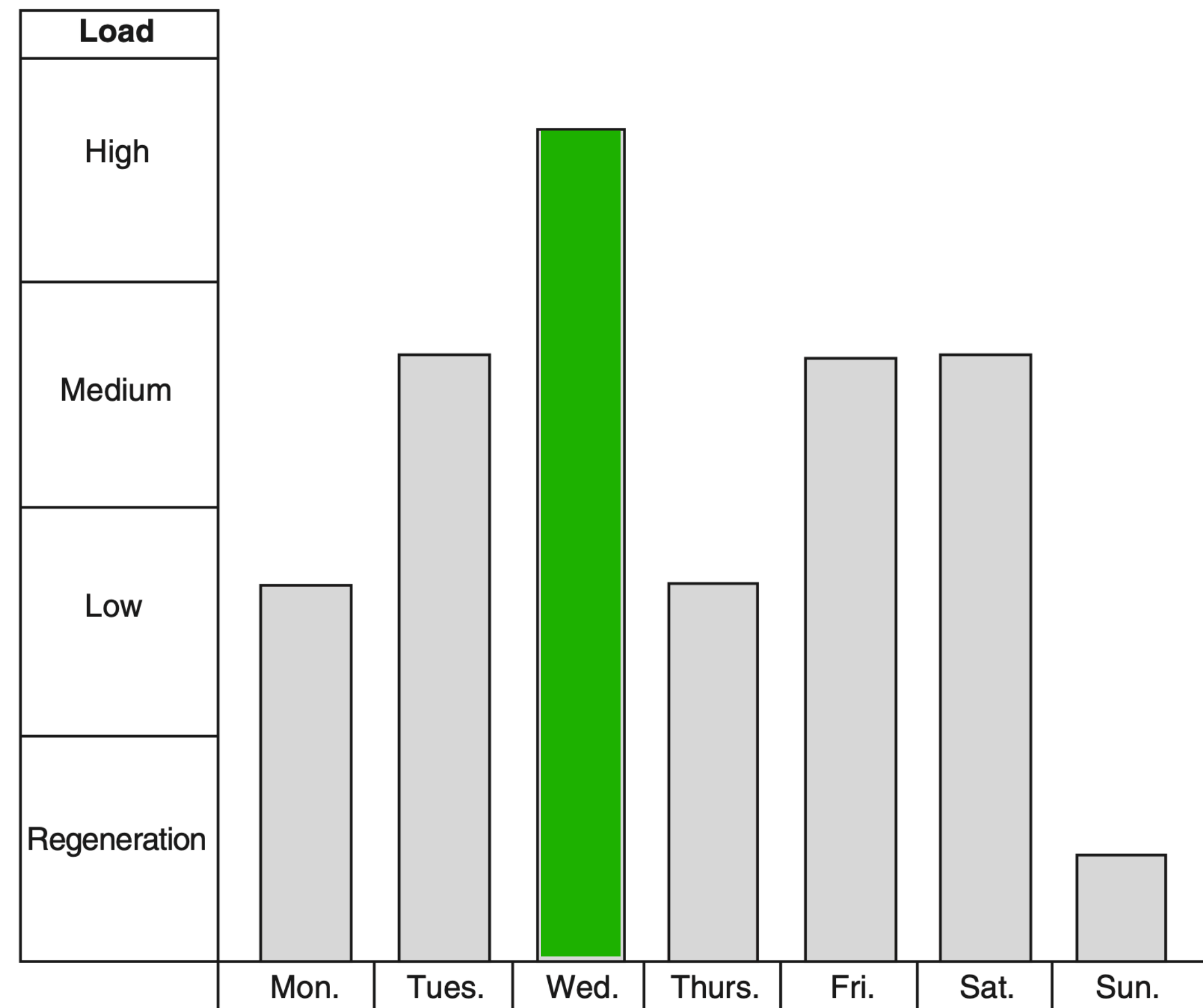
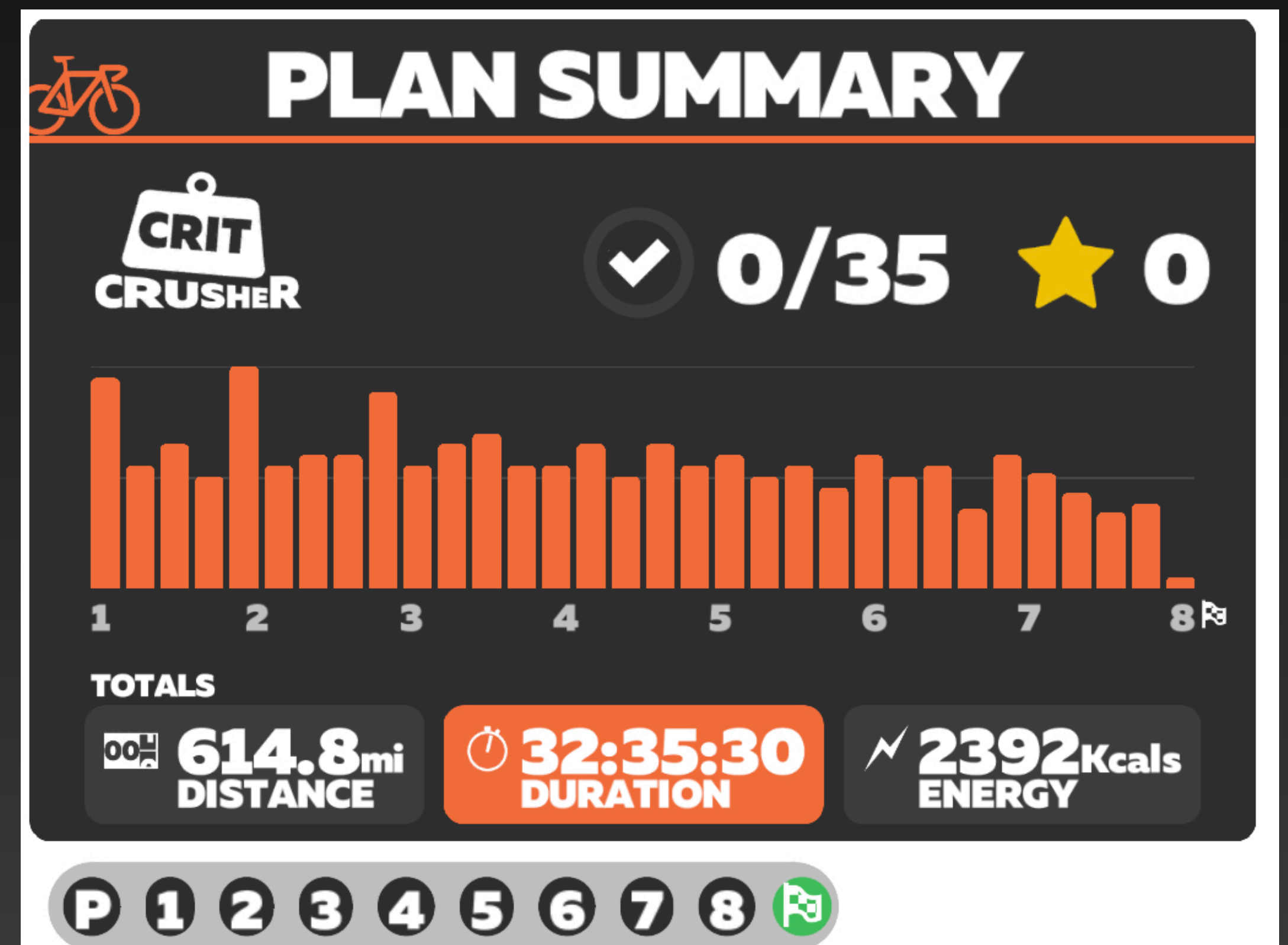


Figure 9.1 Low-workload microcycle with one high-load day and several medium- and low-load days (Sunday is a rest day).

Audition Phase (Crit Crusher)

- Assumes you have “studied the excerpts” in the Build Me Up Phase
- 8 weeks
- Tapering intensity
- Mix of Base/Endurance first 4 weeks
- Excerpt performance rounds last 4
- Excerpts - solo and section
- Daily recording sessions
- Mock auditions



Audition Phase

Weeks 1-4 using the Base Phase microcycle

- Decided on audition list(s)
- Play list of excerpts (listening)
- “The 100” plus OML or Gordon Cherry PDF’s taped to Megumi Kanda’s “100”

Organize excerpts into the following:

- Technical
- Power
- Tone
- Range

Play along sessions





Audition phase - overview



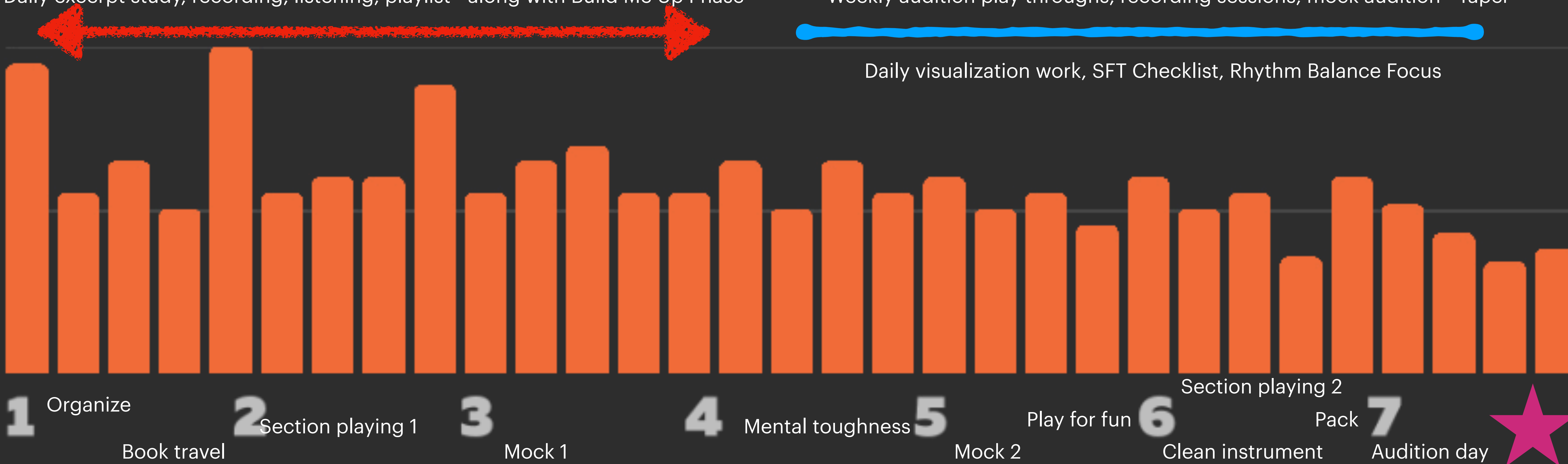
0/35



Daily excerpt study, recording, listening, playlist - along with Build Me Up Phase

Weekly audition play throughs, recording sessions, mock audition - Taper

Daily visualization work, SFT Checklist, Rhythm Balance Focus



SFT checklist (mock audition cue sheet)

See it – Create a Masterpiece in your mind – hear it

- 1) Target – look at the target(s) – Red - where are you headed? Where are the important peaks/arrivals in this excerpt?
 - a. Hear the music in your mind welling up towards these targets
- 2) Shape - Blue – notice the contour, shape and flow of the excerpt – feel the rhythm and feel the articulation – internalize the style of the excerpt
 - a. Commit to your breath marks now
 - b. Commit to your style and nuance now
 - c. Become poised and confident
 - d. NOW – FIND YOUR TEMPO
- 3) Trajectory – Green - think air speed, tongue pattern, resistance or flow
 - a. Posture
 - b. Breath quality
 - c. Call Your Shot
 - d. GUNFIGHTER STARE|

Feel it – Once you have called your shot, your body is beginning to interpret the image and you are feeling and seeing your “Inner Landscape”

- 1) Rhythm – breathe in rhythm, stay relaxed and release tension
- 2) Balance – command your space, feet apart and weight grounded, breathe to your center
- 3) Focus – relax your grip, seek joy (you love this and are good at it)
 - a. Focus on the now
 - b. GUNFIGHTER STARE
 - c. All else has melted away
- 4) Patience – time should stand still – wait a second
 - a. Joy – thrilling – engaged – honor – delight – “I’m so delighted” (Free Solo – quote from Alex Honnold upon reaching the top of El Cap during the first ever free solo attempt)
 - b. You are in the SWEET SPOT

Trust it – experience the true freedom to let go (only comes from commitment to the above process)

- 1) This is the moment you release your body to do what has been programmed
- 2) This is the trigger to breathe and go
- 3) Not based on previous outcomes
- 4) No hitches
- 5) No guiding
- 6) State your “swing key” out loud
- 7) Joy
- 8) “It’s just a put”

POWER PHASE

This should happen over a year - using the previously outlined phases

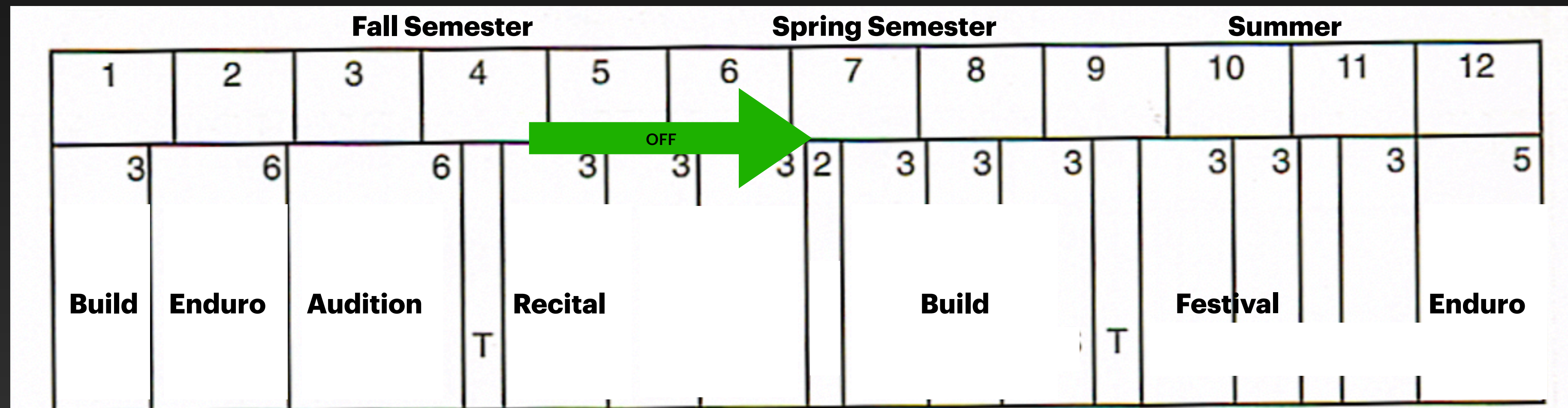
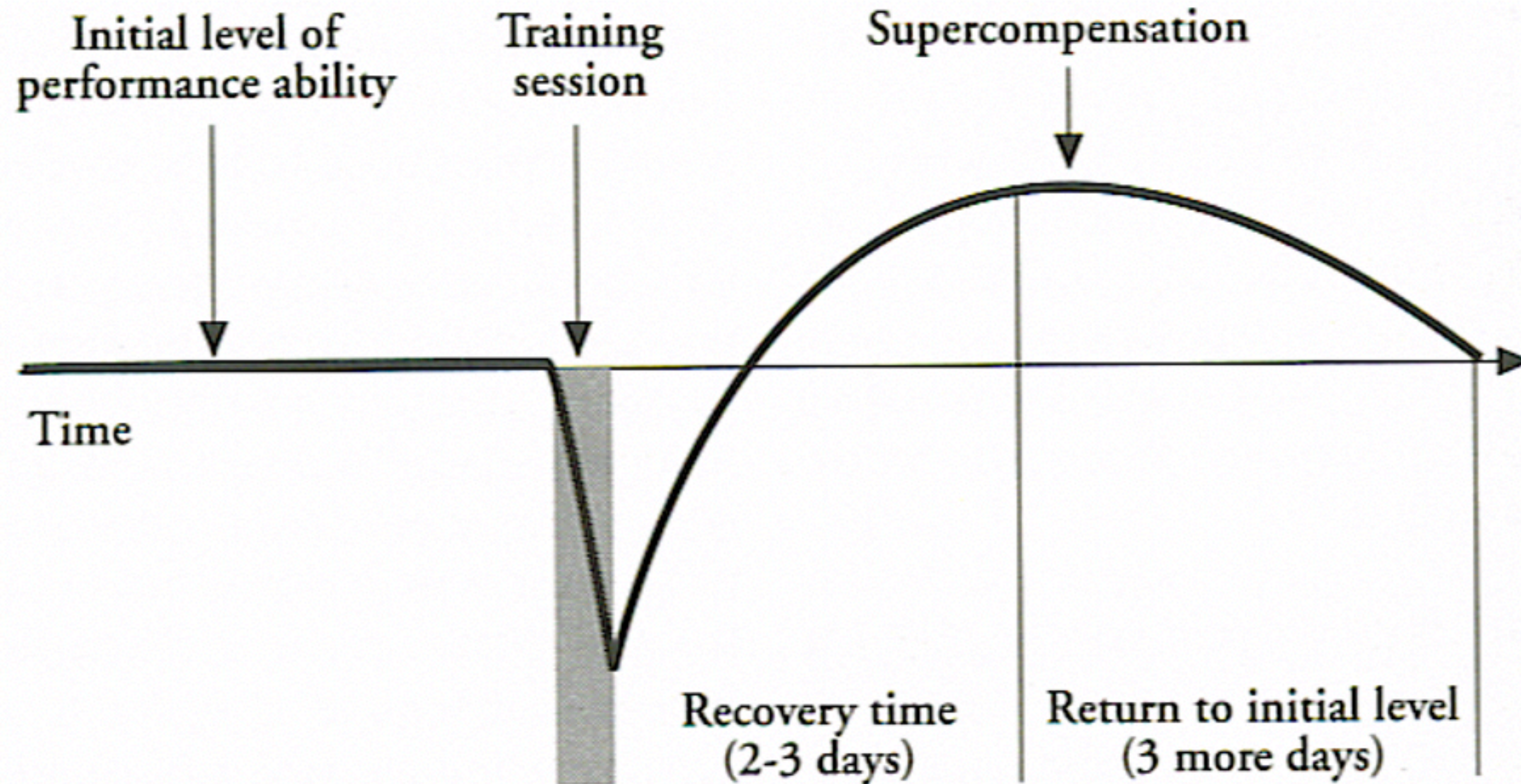


Figure 2.9 A Periodization plan stressing maximum strength. Numbers in top row refer to months. Numbers in upper right of boxes indicate number of weeks to devote to the phase.



Supercompensation after a training session.