

## SUGGESTED DAILY ROUTINE FOR TRUMPET

This document is by no means a comprehensive prescription for practice. Rather, it provides a starting point for addressing a number of the most important “trumpet issues” which I feel need to be addressed every day. It is based on my own practice routine. I recommend practicing for short amounts of time several times a day. While the core of this routine shouldn’t take much more than an hour, several hours a day should be spent working on achieving mastery. These hours should include listening and “mental” practice as well as time actually playing the trumpet.

Students should feel free to add exercises in order to augment this routine, to change the exercises or their suggested ordering as needed, and even eventually to discard any materials which seem to offer no benefit. Creativity is as important as consistency. Have a goal in mind for each exercise, and enjoy the process!

### 1) Mouthpiece drills – (Adapted from the Stamp Book)

The musical notation for the Mouthpiece drills consists of five staves of music in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The music is written in a single melodic line, primarily using eighth and quarter notes. Slurs and accents are used throughout. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a treble clef. The fifth staff begins with a treble clef and concludes with a double bar line. The notation is a continuous sequence of notes across the five staves.

### 2) Long Tones Warm-up

This exercise should be done both with breath attacks and soft tongued attacks. The trumpet should be removed from the lips and re-set between each short segment unless indicated otherwise in the text. Be very demanding about your attacks; if I play an imperfect attack on a particular note I make myself perform nine perfect attacks in a row before moving on to the next section of this exercise.

0 23 2 0

7 1 2 12

14 1 23 12

21 13 23 123 13

28 0 123 breathe but don't reset 0 12

34 2 0 1

41 2 12 1

48 23 12 0 23

54 breathe but don't reset 0 1

59 2 0

Detailed description: This is a guitar score in 4/4 time. It consists of ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Fret numbers (0, 1, 2, 12, 13, 23) are placed above the notes to indicate fingerings. Phrasing slurs are used to group notes together. There are two instances of the instruction "breathe but don't reset" above the staff, one at measure 28 and another at measure 54. The score includes repeat signs (double bar lines with dots) and a key signature change to one sharp (F#) at measure 59. The piece concludes with a final chord in the key of F#.

64

1 2 12 1

70

0 12

breathe but don't reset

75

0 23

81

2 0

86

2 0

90

1 2

96

0 1

breathe but don't reset

101

0

106

2 1 12

113

23 13 123 1

### 3) Flexibility Exercises

These exercises can and should be performed throughout your comfortable range on the instrument. Variations on this exercise are encouraged. Perform exercise on various partials (i.e., low C, G, C, E, etc.) and with all 7 valve combinations. Use a metronome and strive for precision and fluidity. Do not spend too much time on this exercise; set a limit of 10-15 minutes and stop if there is ever any discomfort in the chops.



### 4) 1<sup>st</sup> Pedal Tone Exercise

These are basically simple scale and arpeggio exercises, to be played slurred and then tongued. I like to use them somewhere in the middle of the practice day, when I want a bit of a warm-down. Do this exercise as low as pedal D-flat.



### 5) Clarke Technical Studies

These exercises address finger technique, articulation and general fluidity. They should be practiced with a metronome, slurred, single-tongued, k-tongued, double-tongued, and triple-tongued. Choose one exercise every day from one of the following studies: II, III and VII. For example, if you choose to do the second study in E major one day, you should choose another key (and preferably from a different register) from the third study the next day, and yet another key from the seventh study the following day. On the fourth day of practice you would return to the second study in F major. In this way you will eventually cover all of the exercises in all keys and all registers.

### 6) Scales/Jazz materials

Spend some time with scales every day. Don't ever let the good ol' major scales get rusty, even if you're currently working on advanced scales. Trumpet giant Adolph Herseth (recently retired principal trumpet of the Chicago

Symphony for 53 years!) was famous for insisting that he play his major scales every day, even skipping interviews because he needed time to play his scales before a CSO concert.

Work out consistent patterns in which to play your scales, and then change them from time to time. For those of you who are working on jazz (and I think you ALL should be!), this is a great place in your routine to deal with those materials, because you've already spent a lot of time getting your "trumpet issues" in order.

### 7) Sight-reading

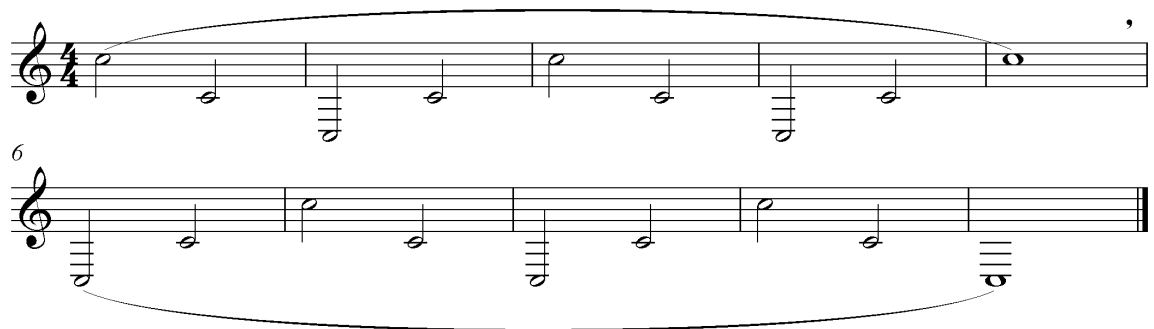
Everyone should spend some time sight-reading every day. If you know you have deficiencies in this area, address them daily! Those of you who read well, try to challenge yourself with transposition at sight.

### 8) Etudes, solo literature, orchestral excerpts, ensemble music, etc.

This broad category of music can take up hours of your practice time, of course. Prioritize to be efficient. Always make your next performance your top priority, and try to spend more time addressing your weaknesses rather than polishing your strengths. Success as a musical performer is very much about balance.

### 9) 2<sup>nd</sup> Pedal Tone Exercises

These can take various forms and should be played as the last notes of the day if possible or at least at the end of your actual practicing for the day. I find it challenging to practice this (or anything else!) after an evening concert, even though it would be ideal. You can simply extend the 1<sup>st</sup> Pedal Exercises down from low D-flat to the bottom of your range, or you can do the following 2-octave exercise:



I don't tend to practice below double-pedal C, but that shouldn't stop you if you want to! I've performed pieces requiring me to play as low as G below double-pedal C.