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## Student Introduction

***Daily Routines for the Student Trumpet Player*** is designed to help you develop and maintain your fundamental trumpet skills. To use ***Daily Routines***, simply play one routine each day; since there are a total of eight routines, you may choose a different routine each day and have one extra for variety each week.

For this book to be effective, you must have discipline and make the choice to play a daily routine every day over a long period of time; six months to a year. Though it is sometimes necessary to miss a day here and there, the goal is to develop your skills step by step over a period of time.

Each routine is efficient, lasting only 25-30 minutes. This daily time commitment is relatively small but may be the most important part of your practice day because spending time on your fundamentals will help you play everything better. In other words, if you master the skills in this book, your playing will improve overall, not just on one or two particular pieces of music.

It is recommended that you play a daily routine from this book as your first practice session. It is not necessary to “warm up” before you play one of these routines because, in each routine, the very first drill is long tones and mouthpiece buzzing. Once you spend 25-30 minutes playing one of these routines, take a break and come back later to practice your other assignments. Breaking up your practicing into smaller portions like this is an effective way to improve; furthermore, the quality of your practicing is far more important than the quantity!

Once you feel confident with ***Daily Routines for the Student Trumpet Player***, it is time to graduate to the more advanced edition in this series of books: ***Daily Routines for Trumpet*** by Stephen Dunn, available from Mountain Peak Music.



# I. Beginning Routine

Play note on trumpet to establish pitch ♩ = 60

**1A.**

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

Sing Remove Mouthpiece and Buzz Replace Mouthpiece and Play

♩ = 72 Always think "Best Sound"

**1B.**

*mp* *mf*

*mf*

*mp* *mf*

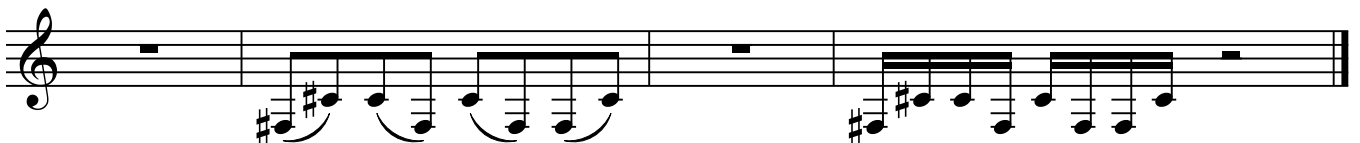
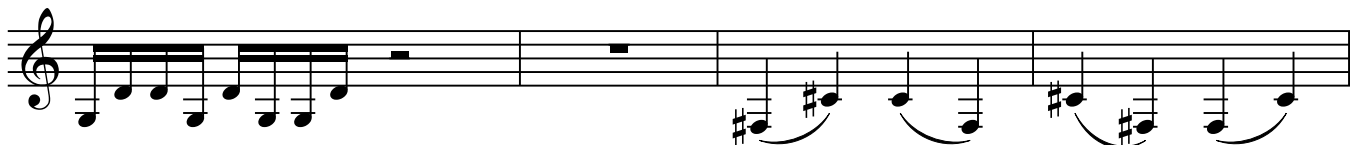
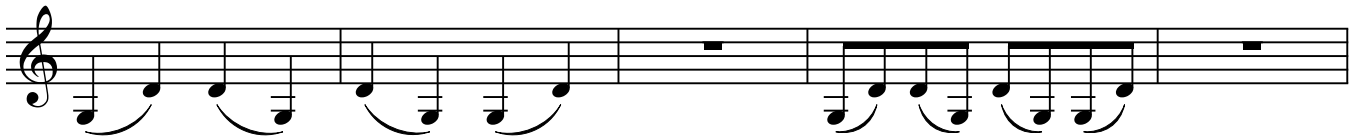
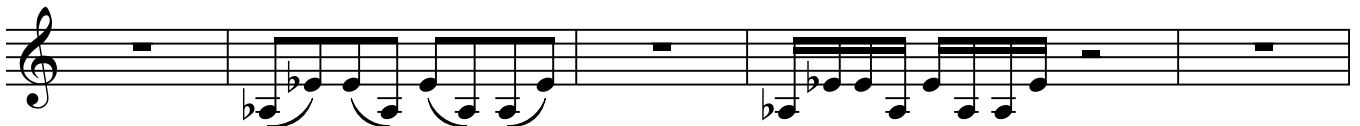
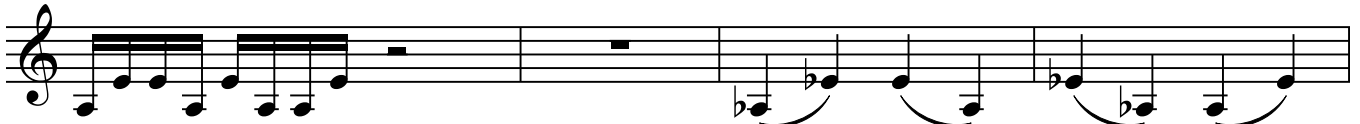
~ = Bending to pitch

0

♩ = 80

**2A.**

The musical score for 2A consists of ten staves of music. It begins with a treble clef and a common time signature (C). The tempo is marked as ♩ = 80. The music is written in a key signature of one sharp (F#). The first staff starts with a quarter rest, followed by a series of eighth notes and quarter notes, some grouped by slurs. The second staff continues with similar rhythmic patterns, including a half note and a quarter note. The third staff introduces a key signature change to one flat (Bb) and features a half note followed by eighth notes. The fourth staff continues with eighth notes and quarter notes. The fifth staff features a half note followed by eighth notes. The sixth staff continues with eighth notes and quarter notes. The seventh staff features a half note followed by eighth notes. The eighth staff continues with eighth notes and quarter notes. The ninth staff features a half note followed by eighth notes. The tenth staff concludes the piece with a half note followed by eighth notes and a final quarter note.

$\text{♩} = 80 - 100$ 

♩ = 60 +

**3A.**

*p* *mf* *p* *p* *mf* *p*  
*p* *mf* *p* *f* *p* *f* *p*  
*f* *p* *p* *f* *p* *f* *p*  
*p* *f* *mf* *mf* *mp*  
*mp* *p* *mf* *p*

♩ = 84

**3B.**

*p* *f* *p* *f*  
*p* *f* *p*  
*f* *p* *f*  
*p* *mf* *f* *p*



$\text{♩} = 80$  Play each scale with one of the rhythm models (1-7) below.

5A. **F Major** **C Major**

**A Major** **b natural minor**

**D Major** **B Major**

Rhythm models for the above scales

1. 2.

3.

4. 5.

6. 7.

## Double tonguing - slowly with clarity, later faster

model for 5B - duplicate clarity of single tonguing on the "k" sound



♩ = 60

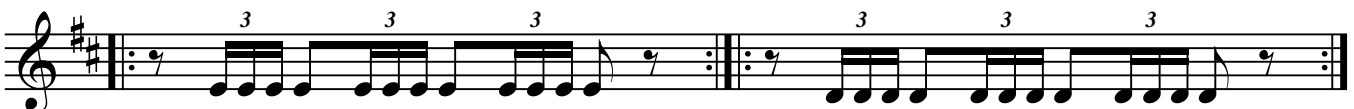
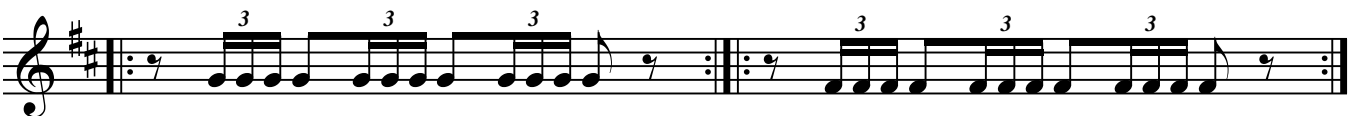
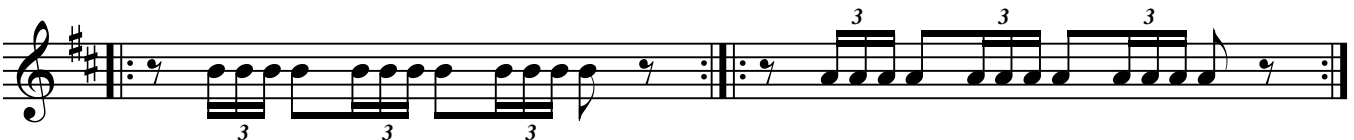


## Triple tonguing

model for 5C



♩ = 60



♩ = 80

**6A.**

*mp* *f* *p*

*mp* *f*

*p* *mp*

*f* *p*

*mp* *f* *p*

*mp* *f* *p*

*mp* *f*

*p* *mp*

*f* *p*

♩ = 100 - 112

# 6B.

*mf* *mf* *f* *mf*

*f* *mf* *f* *mf*

*f* *mf*

*f* *mf*

*f* *mf*

♩ = 88 - 104

# 6C.

*mp*

*p* *mf* *p*

*mf* *mp*

♩ = 88-100 Vary dynamics: *p mp mf f*

7. *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*p*