



REX RICHARDSON

**SAMPLE
EXTRAIT
AUSZUG**

**100
DAYS
OF TRUMPET
PRACTICE**

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Dedicated to those who taught me the most about how to practice:
 Vincent DiMartino, Chris Gekker, Gary Markham, Wiff Rudd, James West,
 Allen Vizzutti, and Dr. Dennis Edelbrock, my first trumpet teacher,
 without whom my career would not have been possible.

SAMPLE EXTRAIT AUSZUG

DAY 0 5 - 15 minutes

- valve position 1
- valve position 2
- valve position 3
- valve position 4
- valve position 5
- valve position 6
- valve position 7

Use exercise from indicated day

valve position

suggested

1 DAY 1 Ear Training / Mouthpiece Buzzing

James Stamp, Preliminary warm-ups

2 DAY 2 Sound Production

Stamp bending exercises. Simple, 1/2 step

3 DAY 3 Flexibility

Adjacent partials flexibility

○○ G4 · C5 · [E] · C4

4 DAY 4 Articulation

Tonguing exercises B♭4

5 DAY 5 Fingers

Clarke, Technical Study No. 1 on C#4 (various articulations)

6 DAY 7 Improvisation

Free improvisation regarding form or meter.

🎵 D minor

7 DAY 8 Reading/Transposition

Sight reading. Arban, 150 melodies.

🎵 No. 34 Les vêpres siciliennes

8 DAY 9 Repertoire

Arban, Characteristic Study No. 1

Focus on first 4 lines

9 Scales & Arpeggios: C major

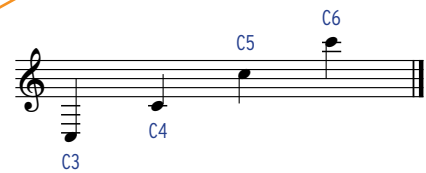
2 octaves, in 3rds, 4ths, diatonic 7th chords light improvisation.

10 DAY 4 Range (dynamics and low/high register)

total time

E = pitch already practiced
 E = new on that day
 [E] = if comfortable

starting pitches



Current day exercise timing

New on current day





YOUR JOURNEY

100 days

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or deliberate practice

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Enjoy the ride!

Music, and the trumpet,
should bring joy to your life

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Introduction

How to use this book

Welcome, dear reader. Or as the legendary Doc Severinsen has humorously dubbed each of us in the global trumpet community: "fellow sufferer!"

The primary purpose of this book is not so much to serve as a strict prescription for practicing - although there is quite a bit of that included - but rather, **it's intended to help you create your own best customized plan.**

Decades into my career as a professional trumpeter and teacher, I remain an enthusiastic and curious student of our craft. In particular, the question of how we should practice has been a subject of perpetual interest to me.

On the surface, it can seem that successful practicing is a simple formula:

1. Knowing what to do
2. Knowing how to do it
3. Doing it

And yet, as every experienced musician knows, these three steps - knowing what and how to practice, and managing this process over time - can present serious challenges.

Early in the COVID-19 outbreak of 2020, I began seeing the *100 Days of Practice* hashtag on social media, with musicians posting short videos of themselves practicing, often with some tips included in the text. I jumped on board, thinking that it would be a positive, fun outlet to engage in while live performance had been suspended around the globe.

Over time, as I scrutinized my own practice habits more intensely, I started to create longer videos focused on pedagogical advice. It was after I had posted *Day 45* that my publisher suggested *100 Days of Trumpet Practice* as the theme for a method book. I agreed that this was a great idea. It would be an excellent opportunity to indulge my long-term fascination with the science of practicing, as well as the chance to share ideas with the trumpet community at large.

Early in the process of my research, I established several important guidelines:

1 Concept - that is, a clear idea of the intended musical result, developed primarily through careful listening.

least lightly, every day. Some can be emphasized more intensely on alternating days to allow for rest and recovery.

4 The principle of *yin and yang* applies to practicing: there must be a good balance of consistency and variety. Too much "order" leads to stagnation, the stifling of creativity, and the waning of progress. Too much "chaos" (that is, practicing without any sort of a plan) may be fun, but progress might never even begin. In essence, the best approach is to infuse a disciplined, organized routine with a certain degree of variety and structural flexibility.

5 A practice journal of some sort is tremendously helpful, allowing you to set goals and to document your progress over time.

Here are the skill categories I decided to focus on:

1. Ear Training, Intonation, Pitch Bending
2. Sound Production
3. Flexibility
4. Articulation
5. Fingers
6. Range (dynamics and low/high register)
7. Improvisation (not necessarily jazz)
8. Reading/Transposition
9. Repertoire
10. Scales/Arpeggios

Over the first ten days I introduce each skill category, with explanatory text and suggested practice items. These range from short exercises I have adapted/invented myself or learned from other trumpeters, to passages or entire etudes from method books and well-known concertos. Where space and licensing allow, I have included the written music.

Note that I include an estimate of the time required to complete each practice item, given as a range - depending on how intensively you wish to practice it that day. I should emphasize that this is your choice. If you want a more rigorous session, aim for the longer time. If it needs to be lighter that day, go with the shorter time.

By Day 11, the exercises are organized into a coherent practice plan. You may supplant your old routine with this one or continue to integrate the ideas I introduce in any fashion you desire. Thereafter, every day introduces a new practice item (or a new angle on a previous item) and a slightly modified plan. Throughout the book, each item is tagged with its original day. This makes it easy to flip back to that day and review its description as

a full plan to take perhaps 90 minutes on a lighter day, and as much as three hours on a heavy day. However, you should feel free to break these larger sessions into smaller chunks as you see fit, as well as to alter the order. You also may wish to spend more time beyond the prescribed plan, especially to work on additional repertoire. If you do so, I recommend adding additional sessions after a break, rather than expanding an individual session on a particular exercise past 20 minutes.

This is where flexibility meets discipline - the discipline is about having a plan each day and following through on it; the flexibility is about making intelligent alterations to that plan to suit your needs.

Another dimension of flexibility to keep in mind: While all ten skills categories are important for most trumpeters, each individual practice assignment should be regarded as a suggestion, not a "command". As long as you address each skill as prescribed, you should feel free to substitute repertoire or equivalent exercises. For example, let's say you're not using Charlier's *Thirty-Six Transcendental Etudes* but are deep into another etude book. Feel free to substitute. Or perhaps you have tried pedal tones and don't find them helpful. Skip them, or substitute an exercise that serves similar purposes.

Here are a few more tips.

1 Stay focused as you practice: make sure your attention is always directed where it should be - e.g., the particular goals of the exercise and the quality of your execution (see page 13).

2 As alluded to earlier: Keep a practice journal. A journal is an invaluable tool for setting your own goals and documenting your progress, and is therefore crucial for your long-term growth. Whether a simple notebook, a fancy app on your phone, or something else altogether, it will be an important supplement to this book. I have included a sample page for this type of journal at the end of this book in Appendix 2 (see page 85).

3 Do your best to keep your intended practice times prioritized, especially for your first session of the day. Anything that is not an emergency should be scheduled around your sessions. This can be a big challenge, but consistency in the practice room cultivates consistency on stage.

4 Make sure your hard work is balanced with rest. I suggest that most people with heavy playing

DAY 1

5-10 minutes

1 Ear Training / Mouthpiece Buzzing

James Stamp, preliminary warm-ups

One of the most challenging and crucial elements of brass technique is our need to hear pitch with great accuracy - indeed, the same degree of accuracy required of a great singer.

While beginners might start with simply blowing, pushing valves, and hoping for good results, this is not a recipe for long-term success. Even if we are not chipping notes or hitting the wrong partial altogether, it is nearly impossible to play consistently with a centered, beautiful sound unless we possess a clear mental image of the pitch.



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James Stamp, Warm-ups + Studies for Trumpet.

While mouthpiece drills are great for warming up the embouchure muscles and “waking up” our breathing, I start with them mostly because they immediately engage my ear, demanding accurate pitch production.

Although the physics of producing a sound on the mouthpiece is not the same as on the trumpet, mouthpiece practice can be an essential part of developing one's sense of pitch - both intervallic/relative and yes, absolute.

I do not have perfect pitch, but my sense of pitch has become more accurate over the years. I now possess what I half-jokingly call *quasi-perfect pitch in slow motion*. Given a few seconds to process, I can nearly always determine what pitch I am hearing.

I developed this mostly through expecting myself to hear pitch accurately, and exercising the skill with mouthpiece practice while eschewing test notes on the trumpet.

Look at the exercise below. Feel free to apply the pitch as concert key or B \flat as you wish. Whichever you choose, hear the first pitch before you play, without doing a test note. After you play the note on the mouthpiece, check it on a piano or the trumpet (eventually, you won't need to do this). Then proceed with the exercise. Go for smooth connection between notes. If you have difficulties with the attack, try breath attacks (i.e., starting the note with no tongue). ●

DAY 2

10 - 20 minutes

1 DAY 1 Ear Training / Mouthpiece Buzzing

James Stamp, Preliminary warm-ups

2 Sound Production

James Stamp, Bending exercises. Simple, 1/2 step

As alluded to on Day 1: While pitch and sound quality are often addressed separately, they are in fact very closely linked. Like pitch accuracy, a beautiful sound starts with a strong mental image.

A crucial component of both consistent intonation and good sound production is centering. This refers to playing, as consistently as possible, in the most resonant point of each note.

We can easily (and at times unintentionally) bend notes above or below this center. To play below tends to produce a dull, flat quality of sound, and to play above produces a thin, sharp quality.

Brass players rarely play below the center except when extreme fatigue sets in; it is much more common to hear habitual sharp playing. Remember, this has nothing to do with the position of

your tuning slide; it's all about mental image and training.

This exercise helps to train your centering. With very careful listening, you should be able to hear when you find the perfect center, producing your biggest, warmest sound quality. If you can't hear it, then record yourself playing the exercise and listen back, identifying your best sound. If you are accustomed to playing sharp, you will initially need to rely on your ear and sound concept, rather than what feels familiar in your embouchure, to get the best results. ●



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Topic 1

A Philosophy of *Deep or Deliberate* Practice

In recent years, a *science of expertise* has developed, and musicians are among the happy beneficiaries of the findings. Terms like *deep practice* and *deliberate practice* have become buzzwords in music education circles. What do these mean for us trumpeters?

In his book *Peak, Secrets from the New Science of Expertise*, Anders Ericsson lays out the principles for what he calls deliberate practice, which is “*informed and guided by the best performers’ accomplishments and by an understanding of what these expert performers do to excel.*”¹

This kind of practicing

1. Develops skills that other people have already figured out how to do and for which effective training techniques have been established.
2. Takes place outside one's comfort zone.
3. Involves well-defined, specific goals.
4. Requires a person's full attention and conscious actions.
5. Involves feedback and modification of efforts in response to that feedback.
6. Produces and depends on effective mental representations.²

EXTRAIT

In *The Talent Code*, Daniel Coyle's findings resulting from his exploration of what he calls *deep practice* mirror Ericsson's insights. Coyle's book describes what happens in our brain when we develop skill. Recent findings show that *white matter*, a substance called myelin, is produced by specialized cells and wraps around our neurons when we repeat an action with deliberate intention. The more myelin wrapping acquired, the better electrical insulation for that neural connection, and thus, the faster signals are transmitted. This translates to deeper skill and faster execution³. This explains the importance of focused, prolonged under-tempo work and repetition in our practicing.

Besides reiterating the importance of slow practice and focused attention, how can we apply these lessons to the trumpet?

1. Develop your concepts through extensive and focused listening (see page 19). You need to know and be able to model what great trumpet playing sounds like.
2. Most of your practice should be at the very edge of your abilities, neither too deep in your comfort zone or completely beyond your capacity.

4. Never practice mindlessly. Avoid distractions and keep your focus on the goals of each exercise.
5. Learn to separate the acts of executing and self-analyzing. We often overlap our playing and analyzing while practicing, but we should not analyze when performing. Separating the two acts is a skill we can develop in the practice room. Record yourself as you play, focused on *just telling the story* rather than critiquing. Then listen to the recording and make careful observations. Your teacher gives you feedback, but probably not every day, and most of the valuable feedback over time will be self-generated.
6. Start with step 1., but also recognize when you are playing your best at this stage of your development. Hear what it is you're trying to do in the *mind's ear* and recognize how well your execution aligns with that. Wynton Marsalis may be your model, but your best playing today is your immediate gold standard.
7. Context is very important; you will often learn different lessons in an ensemble setting than you will in the practice room i.e., playing with one or more other musicians (see page 49). ●

DAY 11

65 - 115 minutes

1 Ear Training/Mouthpiece Buzzing James Stamp, Preliminary warm-ups expanded

- 2 **DAY 2 Sound Production**
James Stamp, Bending exercises. Simple, 1/2 step
- 3 **DAY 4 Articulation**
Tonguing exercises **E♭4**
- 4 **DAY 5 Fingers**
Clarke, Technical Study No. 1 **G3**
- 5 **DAY 3 Flexibility**
Adjacent partials flexibility
●●● **F#4 · B · [D#5] · B3**
- 6 **DAY 9 Repertoire**
Arban, Characteristic Study No. 1
Focus on lines 4-7
- 7 **DAY 8 Sight reading**
Arban, 150 melodies
● **No. 56 La straniera**
- 8 **DAY 7 Improvisation**
Free improvisation. ● **G major**
- 9 **DAY 10 Scales & Arpeggios. F major**
2 octaves, 3rds, 4ths, diatonic 7th chords
light improvisation.
- 10 **DAY 6 Range (dynamics and low/high register)**
Pedal Tones (from F4 down to C3)

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James Stamp, Warm-ups + Studies [TP2]

This is a variation on the original Stamp mouthpiece drills. I learned this from the great Spanish trumpeter José Chafer. This version of the exercise is excellent for energizing your breathing and provides an opportunity to explore both the low and high register on the mouthpiece.

Don't worry if you can't reach the lowest pedals. By the time I reach the triple-pedal C, I'm not even using my real embouchure anymore; I'm letting my upper lip protrude from the mouthpiece. In that range it's all about pitch control and vigorous breathing. ●



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DAY 12

65 - 115 minutes

1 DAY 11 Ear Training/Mouthpiece Buzzing James Stamp, Preliminary warm-ups expanded

2 Sound Production J. Stamp, Bending exercises, add "ghost tones"

- 3 **DAY 4 Articulation**
Tonguing exercise **B4**
- 4 **DAY 5 Fingers**
Clarke, Technical Study No. 1
D4 (various articulations)
- 5 **DAY 3 Flexibility**
Adjacent partials flexibility
●●● **F4 · B♭ · [D5] · B♭3**
- 6 **DAY 9 Repertoire**
Arban, Characteristic Study No. 1
Focus on lines 4-7
- 7 **DAY 8 Sight reading**
Arban, 150 melodies
● **No. 59 La gazza ladra**
- 8 **DAY 7 Improvisation**
Free improvisation ● **E minor**

Although it might not be obvious, our initial attacks are not just a technical skill. They are a crucial element of how the listener perceives our sound quality. Here's an optional way to work on soft, vocal attacks, which generally are much more challenging than hard, aggressive ones.

Without resetting, take a real breath and play the note. Aim for a very clear but neutral, *vocal* quality - no "ffah" effect on the one extreme, and no hard pop on the other. This should be very accurate and very reliable before you move to the next step.

Using the James Stamp-based bending exercise, add *ghost tones*: Set your embouchure for the note, but expel the air from your lungs (counter-intuitive, I know). Then, "spit" out pitch without regard for clarity or sound quality; you're just finding the note.

Now reset the mouthpiece as you would normally, aiming for the same feeling of connection to the instrument that you found in the previous step. Take a normal, vigorous breath, and strive for the same beautiful, vocal quality of attack. ●

× Set embouchure, empty lungs, spit notes ✓ Normal breath, do not reset the mouthpiece. ✓ Normal breath, reset the mouthpiece.

DAY 23

70 - 120 minutes

- 1 **DAY 21 Ear Training/Mouthpiece Buzzing**
James Stamp, Preliminary warm-ups expanded into higher register start on C4 · Eb · F#
- 2 **DAY 22 Sound Production**
J. Stamp, Bending exercises, ghost tones + add additional 1/2 step and partials G4 · C5
- 3 **DAY 4 Articulation**
Tonguing exercises on D5
- 4 **DAY 15 Fingers**
Clarke, Technical Study No. 2, on C#4

5 Flexibility

Expanding interval flexibility
G4 to high G5: octaves

- 6 **DAY 19 Repertoire**
Arban, Characteristic Study No. 2
Focus on lines 5-9
- 7 **DAY 8 Sight reading**
Arban, 150 melodies
● No. 84 *Ermani*
- 8 **DAY 17 Improvisation**
Lyrical/ballad improvisation with meter
● E minor $\frac{4}{4}$
- 9 **DAY 10 Scales & Arpeggios. F# major**
2 octaves, 3rds, 4ths, diatonic 7th chords
light improvisation
- 10 **DAY 6 Range (dynamics and low/high register)**
Pedal Tones (from F4 down to C3)

Expanding Interval Flexibility Exercise

Start with octaves, gradually expanding to the interval of an 11th. As always, aim for consistency and fluidity before speed. Maintain constant air

energy; don't try to force the air on the wider leaps. Use octaves to improve 6ths, tenths to improve octaves, etc. This exercise will cycle through all seven positions. ●



octaves



tenths



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DAY 24

65 - 115 minutes

- 1 **DAY 21 Ear Training/Mouthpiece Buzzing**
James Stamp, Preliminary warm-ups expanded into higher register start on C4 · Eb · F#
- 2 **DAY 22 Sound Production**
J. Stamp, Bending exercises, ghost tones + add additional 1/2 step and partials. G4 · C5 · E

3 Articulation

Arban, Complete Method for Trumpet, p. 205-209
Exercises 57 to 69, single, k-, triple tongue
● 57

- 4 **DAY 5 Fingers**
Clarke, Technical Study No. 1 B3
- 5 **DAY 13 Flexibility**
Non adjacent partials flexibility G3 ●●●
- 6 **DAY 19 Repertoire**
Arban, Characteristic Study No. 2
Focus on lines 1-9
- 7 **DAY 18 Transposition**
Arban, 150 melodies. ● No. 13 *Russian Hymn*
in 12 keys, by ear aim for 2 more keys

J.-B. Arban, Complete Conservatory Method for Cornet, Carl Fisher, New Authentic Edition

page 205-209 No. 57-69. Practice single-, k- and triple-tongued, very slowly, focusing on consistency and good connection between notes. Feel free to substitute other exercises if you prefer. When comfortable, use the metronome and chart your tempo progress in your practice journal. ●



First measure shown for each exercise



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DAY 35

75-125 minutes

SESSION 1 30-60 minutes

- DAY 31 Ear Training/Mouthpiece Buzzing**
James Stamp, Preliminary warm-ups expanded into higher register. **G3 · B♭ · D♭4 · E · G · B♭**
- DAY 32 Sound Production**
Stamp, Bending exercises + ghost tones + additional 1/2 step & partials. **♭♭ Eb4 · Ab · C5 · Eb · Ab · Ab3**
- DAY 7 Improvisation**
Free improvisation **E major**
- DAY 5 Fingers**
Clarke, Technical Studies No. 1 **E♭4**
- DAY 3 Flexibility**
Adjacent partials flexibility
♭♭ Eb4 · Ab · C5 · Eb · [G♭] · Ab3
- DAY 26 Range** (dynamics and low/high register)
Pedal Tones octaves from F4 down to C3

SESSION 2 45-95 minutes

- DAY 29 Repertoire**
Charlier, Characteristic Study No. 2
Focus on lines 1-5
- DAY 28 Sight reading**
Arban, 150 melodies. **No. 96 II Trovatore**
- DAY 20 Scales & Arpeggios. G♯ natural minor**
2 octaves, 3rds, 4ths, diatonic 7th chords
light improvisation

- 4 Fingers**
Fingers workout (no tonguing exercise, alternate with fingering workouts). Samawicz finger exercise no metronome

- DAY 16 Range** (dynamics and low/high register)
Pedal Tones: bending to pedal tones

Samawicz Finger Exercise

Several years ago, a student of mine named Alex Samawicz came into a lesson and told me he'd invented a fingering exercise. He demonstrated it and I was quite impressed. It directly addresses the problem we all face, that of independence between the middle and ring fingers. I immediately adopted it into my practice routine. Start without the metronome at first, aiming for smoothness of

execution. Be careful not to spend too much time on this, or you can irritate the tendons in your right hand.

Now that we will start to expand both our articulation and fingers workouts, we'll alternate days between each to avoid over-training (other than Clarke Studies, which we will play every day). ●



The exercise consists of six staves of music in 4/4 time, starting with a key signature of one flat (Bb). The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. Fingerings (1, 2, 3) are indicated above notes. Dynamics like *ff* and *ppp* are used. The exercise is designed to improve independence between the middle and ring fingers.

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DAY 36

95-160 minutes

SESSION 1 30-60 minutes

- DAY 31 Ear Training/Mouthpiece Buzzing**
James Stamp, Preliminary warm-ups expanded into higher register. **F♯3 · A · C4 · E♭ · F♯ · A**
- DAY 32 Sound Production**
Stamp, Bending exercises + ghost tones + additional 1/2 step and partials. **♭♭ D4 · G · B · D5 · G · G3**
- DAY 27 Improvisation**
March improvisation. **D minor 4/4**
- DAY 15 Fingers**
Clarke, Technical Studies No. 2 **F♯4**
- DAY 23 Flexibility**
Expanding interval flexibility **E♭4 to G♭5 tenths**
- DAY 6 Range** (dynamics and low/high register)
Pedal Tones (arpeggios from F4 down to C3)

SESSION 2 55-95 minutes

- DAY 29 Repertoire**
Charlier, Transcendental Etude No. 2, lines 1-5
- DAY 28 Transposition**
Arban, 150 melodies. Up and down a whole step. **No. 42 Slumber On**

Thomas Stevens, After Schlossberg.

Page 38-39, ex. 35 A-D

While easily overlooked, it is important to incorporate dynamics training into our routine. Otherwise, we are likely to spend too much of our practicing in some vague *mezzo piano* to *mezzo forte* range, only discover to our dismay in rehearsals or performance that we're not conditioned to play at the required dynamics.

These exercises by Thomas Stevens present great challenges by pushing us to both extremes. Because this type of practicing is quite rigorous, I suggest addressing it every other day.

Start with exercise A. ●



The exercise is in 4/4 time and starts with a key signature of one flat (Bb). It is divided into two parts, A and B. Part A begins with a series of eighth notes marked *fff*, followed by a half note marked *(fff)*, and then a quarter note marked *ppp*. Part B follows a similar pattern with *fff*, *(fff)*, and *ppp* markings. Fingerings (1, 2, 3) are indicated above notes.

DAY 47

80-145 minutes

SESSION 1 30-65 minutes

- DAY 41 Ear Training/Mouthpiece Buzzing**
James Stamp style drill with major pentatonics different keys **A3 · C4 · E♭ · F♯ · A · C5**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility ○○○ **F4 · B♭ · D5 · F · B♭ · B♭3**

3 Improvisation  5-15 min.
Improvise on a passage from a favorite concerto.
● Opening measures of Hummel

- DAY 5 Fingers**
Clarke, Technical Study No. 1 **G4** (various art.)
- DAY 13 Flexibility**
Non-adjacent partials flexibility ○○○ **A♭3**
- Range** (dynamics and low/high register)
DAY 26 Pedal Tones octaves from F4 down to C3

SESSION 2 50-80 minutes

- DAY 39 Repertoire**
Hummel Concerto, movement 1, last page, starting at arpeggios. Focus on **trill**
- DAY 38 Transposition**
Arban, 150 melodies. Up and down a minor third.
No. 58 *La gazza ladra*
- DAY 30 Scales & Arpeggios. G♯ harmonic minor**
2 octaves, 3rds, 4ths, diatonic 7th chords, light improv.
- Fingers workout**
DAY 45 Koko Bridge in **C** with metronome
DAY 35 Samawicz, with metronome
- Range** (dynamics and low/high register)
DAY 36 Dynamics "After Schlossberg". **P. 39 | 35B**
DAY 16 Pedal Tones: bending to pedal tones


DAY 48

90-165 minutes

SESSION 1 30-60 minutes

- DAY 31 Ear Training/Mouthpiece Buzzing**
James Stamp, Preliminary warm-ups expanded into higher register **C4 · E♭ · F♯ · A · C5 · E♭ · [F♯]**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility ○○○ **E4 · A · C♯5 · E · A · A3**
- DAY 7 Improvisation**
Free improvisation ● **B♭ minor**
- DAY 15 Fingers**
Clarke, Technical Study No. 2 **B♭4**
- DAY 43 Flexibility**
John Daniel, Special Studies for Trumpet Page 52, all 7 positions, implements bending
- DAY 6 Range** (dynamics and low/high register)
Pedal Tones (from F4 down to C3)

SESSION 2 50-105 minutes

- DAY 39 Repertoire**
Hummel Concerto, movement 1. Last page starting at arpeggios. Focus on **trill** whole passage (aim for efficiency, not length)
- Reading/Transposition**  15-20 min.
Transposition. Arban, 150 melodies. Up/down a major third + up/down a perfect 4th. **No. 79** *Adieu*
- Scale & Arpeggio**
G harmonic minor, 2 octaves, 3rds, 4th chords, diatonic 7th chords, light improvisation
- Articulation Workout**
DAY 24 Arban, Complete Method for Trumpet p. 205-209 ● **G4** (f, k, t)
DAY 34 Speed workout on G4: k, d, t. 16 notes: 24 notes warm-up, 24, 24, 24; → 1, 2, 1, 6
- Range** (dynamics and low/high register)
DAY 46 High Register Lip trill exercise. **G3 to G5**
DAY 26 Pedal Tones octaves from F4 down to C3


DAY 49

85-145 minutes

SESSION 1 30-60 minutes

- DAY 41 Ear Training/Mouthpiece Buzzing**
James Stamp style drill with major pentatonics different keys **A3 · C4 · E♭ · F♯ · A · C5 · E♭**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility ○○○ **E♭4 · A♭ · C5 · E♭ · A♭ · A♭3**
- DAY 27 Improvisation**
March improvisation. ● **B♭ major** $\frac{4}{4}$
- DAY 25 Fingers**
Clarke, Technical Study No. 3 **G4** (various art.)
- DAY 3 Flexibility**
Adjacent partials flexibility ○○○ **G4 · C5 · E · G · [B♭] · C3**
- DAY 16 Range** (dynamics and low/high register)
Pedal Tones: bending to pedal tones

SESSION 2 55-85 minutes

- Repertoire**  15-20 min.
Haydn Concerto, movement 1. Identify challenges: wide interval passages, final 16th note passage
- DAY 8 Sight reading**
Arban, 150 melodies. ● **No. 118** *Otello*
- DAY 30 Scales & Arpeggios. E♭ harmonic minor**
2 octaves, 3rds, 4ths, diatonic 7th chords, light improv.
- Fingers workout**
DAY 45 Koko Bridge in **B** with metronome
DAY 35 Samawicz, with metronome
- Range** (dynamics and low/high register)
DAY 36 Dynamics "After Schlossberg". **P. 39 | 35C**
DAY 6 Range (dynamics and low/high register)
Pedal Tones (from F4 down to C3)

Improvisation on Concerto Repertoire

● **Hummel Concerto in E♭** (or E natural)
Another fun and beneficial approach to improvisation is creating variations on pre-composed material. After all, this is essentially what a cadenza is, but in modern times these are commonly pre-composed. In addition to exercising your creative musicianship, this type of improvisation can increase your comfort with and mastery of the original phrases. Choose a passage from a favorite concerto and improvise around it. Be very free and don't worry about errors. Suggested: opening measures of the Hummel Concerto. ●

Transposition: up and down a major third, up and down perfect fourth

● **Arban, 150 melodies. No. 79, Adieu**
Take similar steps to your approach from Day 38. Read the melody as written first, attempting to internalize the shape and intervallic content. If you like, read up and down a whole step and up and down a minor third before you try a major third and perfect fourth. These transpositions will commonly be used, respectively, if you are reading a D part on B♭ trumpet or vice versa, or an E part on C trumpet; E♭ part on B♭ trumpet or vice versa, or an F part on C trumpet, or vice versa. ●

Solo Repertoire Problem Solving No. 2

● **F. J. Haydn, Trumpet Concerto, first movement**
This is perhaps the most famous of all trumpet concertos, yet it continues to present significant challenges to modern performers, especially when performed on B♭ trumpet. Several of the most difficult passages appear in the recapitulation (starting at m. 117) of the first movement.

Starting at m. 130, identify and analyze the challenging issues: wide intervals in mm. 130-131; a similar problem in mm. 136-137 (albeit twice as fast); slippery arpeggios in m. 140; and a potentially treacherous 16th note run in m. 144.

Apply a creative problem-solving approach: how can you make each element easier, then gradually increase the difficulty until you can match the original version of these passages? ●

DAY 60

90-170 minutes

SESSION 1

35-65 minutes

- DAY 51 Ear Training/Mouthpiece Buzzing**
James Stamp style drill with minor pentatonics different keys **A3 · C4 · E♭ · F♯ · A · C5 · E♭**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility **F♯4 · B · D♯5 · F♯ · B · B3**
- DAY 37 Improvisation**
Free, deliberately atonal. Mini-solo trumpet work
- DAY 25 Fingers**
Clarke, Technical Studies No. 4 **D♭4**
- DAY 43 Flexibility**
John Daniel, Special Studies for Trumpet Page 52, all 7 positions, implements bending
- DAY 6 Range** (dynamics and low/high register)
Pedal Tones (from F4 down to B2)

SESSION 2

55-105 minutes

- DAY 52 Sound production**
James Stamp, Basic Warm-Up. C5 to D♭4
- DAY 59 Repertoire**
Arutiunian, Concerto, 1st Allegro section: **first page double-tongued passages. Do slurred, s, k, d, t**
- DAY 58 Transposition**
Arban, 150 melodies. Up a tritone
No. 7 My Own, My Guiding Star

4 Scales & Arpeggios

D Dorian. 2 octaves, 3rds, 4ths, diatonic 7th chords, light improvisation

5 Articulation Workout

DAY 14 Plog, Method for Trumpet, Book 4, p. 8, No. 5

Exercise 22 (s, k, d), 7 keys

DAY 34 Speed workout on G4 (s, k, d, t) **6 tempos:**
24 beats warm-up | 24,24,24,24 | 16,12,16,16 | 12,8,12,12 | 8,4,8,8 | 4,2,4,4

6 Range

 (dynamics and low/high register)

DAY 56 Dynamics *After Schlossberg* p. 40, ex. 37/**B♭**

DAY 26 Pedal Tones octaves from F4 down to B2

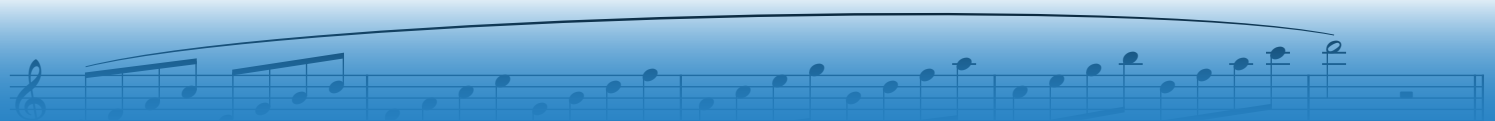
Dorian Modes

Take the same approach as with the previous scales (in thirds, in fourths, diatonic 7th chords, and light improvisation). Once again: when impro-

vising, make sure to treat the root of the mode, not of the source major scale, as the tonal center. Start with D Dorian. ●



Try different articulation patterns



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DAY 71

95-165 minutes

SESSION 1

30-60 minutes

1 Ear Training/Mouthpiece Buzzing

James Stamp style drill major 9th arpeggios
different keys C4 · Eb · F# · A · C5 · Eb · [F#]

2 DAY 42 Sound Production

J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility ●● D4 · G · B · D5 · G · G3

3 DAY 37 Improvisation

Free, deliberately atonal. Mini-solo trumpet work

4 DAY 25 Fingers

Clarke, Technical Studies No. 3, Db4

5 DAY 13 Flexibility

Non adjacent partials flexibility C4○○○

6 DAY 26 Range (dynamics and low/high register)

Pedal Tones octaves from F4 down to Bb2

SESSION 2

65-105 minutes

1 DAY 52 Sound production

James Stamp, Basic Warm-Up. C5 to Db4

2 DAY 69 Repertoire

Bitsch, Etude No. 1 last 5 lines

3 DAY 8 Sight reading

Arban, 150 melodies. ● No. 135 *La Traviata*

4 Scales & Arpeggios

DAY 60 B Mixolydian. 2 octaves, 3rds, 4ths, diatonic 7th chords, light improvisation

5 Fingers workout all with metronome

DAY 45 Koko Bridge in C, 2 tempos

DAY 35 Samawicz

DAY 55 Scale pattern exercise in F#, A, B, Db

DAY 65 Hardcore finger workout

6 Range (dynamics and low/high register)

DAY 36 Dynamics "After Schlossberg". P. 38 | 35B

DAY 16 Bending to pedal tones to Bb2

James Stamp, Warm-ups + Studies mouthpiece drills, major 9th arpeggios

Retain all of the previous elements, cycling through all seven positions, but using major 9th chords. Feel free to extend the arpeggios to 11ths

or 13ths if you like. Remember to avoid test notes on the trumpet until after you've tried to find the right pitches on the mouthpiece. Start on C4 today ●



AUSZUG

DAY 72

95-175 minutes

SESSION 1

30-60 minutes

1 DAY 31 Ear Training/Mouthpiece Buzzing

James Stamp, Preliminary warm-ups expanded into high register C4 · Eb · F# · A · C5 · Eb · F# · [A]

2 DAY 42 Sound Production

J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility ●●● Db4 · Gb · Bb · Db5 · Gb · Gb3

3 DAY 17 Improvisation

Lyrical/ballad improvisation F# minor 3/4

4 DAY 25 Fingers

Clarke, Technical Studies No. 4 E4

5 DAY 53 Flexibility

Ray Mase, Extended Flexibility, page 6 (opt. 7)

6 DAY 6 Range (dynamics and low/high register)

Pedal Tones (from F4 down to A2)

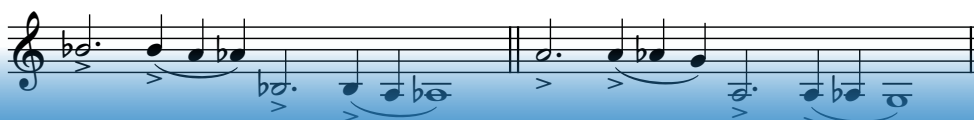
SESSION 2

65-115 minutes

James Stamp, Warm-Ups + Studies Basic Warm-up 4a

Optional: Use this to open your second practice session of the day. This will integrate more ped-

al tone work into your routine. Focus on pristine attacks, precise centering, and easy connection between octaves. ●



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DAY 84

105-180 minutes

SESSION 1

35-65 minutes

- DAY 51 Ear Training/Mouthpiece Buzzing**
James Stamp style drill with minor pentatonics different keys **B3 · D4 · F · Ab · B · D5 · F**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility **••• Eb4 · Ab · C5 · Eb · Ab · Ab3**
- DAY 67 Improvisation**
Exploratory cadenza work. Choose 3 themes from **• Neruda Concerto** (all 3 mvts) and improvise freely, without regard for tight structure.
- DAY 25 Fingers**
Clarke, Technical Study No. 4 **G4**
- DAY 43 Flexibility**
John Daniel, Special Studies for Trumpet Page 52, all 7 positions, implements bending
- DAY 6 Range Pedal Tones** (from F4 down to Ab2)

SESSION 2

70-115 minutes

- DAY 52 Sound production**
James Stamp, Basic Warm-Up. C5 to Db4
- DAY 69 Repertoire**
Bitsch, Etude No. 12. **Run-through**
- DAY 78 Transposition**
Bordogni-Porret No. 2 **lines 4 to 7**
- DAY 80 Scales & Arpeggios**
• F# Locrian. 2 octaves, 3rds, 4ths, diatonic 7th chords, light improvisation

5 Articulation Workout

Your choice or Stevens, After Schlossberg, page 25

DAY 34 Speed workout on G4 (s, k, d, t) 6 tempos: 24 beats warm-up | 24,24,24,24 | 16,12,16,16 | 12,8,12,12 | 8,4,8,8 | 4,2,4,4

- Range** (dynamics and low/high register)

DAY 46 High Register Lip trill exercise. **C4 to E6**

DAY 26 Pedal Tones octaves from F4 down to Ab2

Your choice or Thomas Stevens

After Schlossberg page 25

Based on the work you've done so far, feel free to create your own articulation exercise or to choose one that you know. Or if you prefer, try page 25

of After Schlossberg, slurred, single-, k-, and double-tongued.

As always, start very slowly, maintaining quality and consistency as you change articulations. ●



20 - Major Chord Version

Schlossberg School

Source: William Vacchiano



varied dynamics and articulations



Minor Chord Version

continue as above with minor chord spelling

DAY 85

95-170 minutes

SESSION 1

35-65 minutes

- DAY 61 Ear Training/Mouthpiece Buzzing**
James Stamp style drill dominant 7th arpeggios different keys **G3 · Bb · D:4 · E · G · Bb · D:5**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility **••• Eb4 · Ab · C5 · Eb · Ab · Ab3**

Your choice or Herbert L. Clarke, Technical Studies for Cornet, No. 7

Based on the work you've done so far, feel free to create your own fingers exercise or to choose one that you know. Or if you prefer, try Clarke's Techni-

cal Study No. 7, starting on Bb4. As with the other Clarke Studies, play this slurred, single-tongued, k-tongued, double-tongued, triple-tongued, and with any other articulation patterns you like, including jazz. ●

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DAY 100

110-195 minutes

SESSION 1

40-70 minutes

- DAY 41 Ear Training/Mouthpiece Buzzing**
James Stamp style drill with major pentatonics different keys **C4 · E♭ · F♯ · A · C5 · E♭ · F♯ · A · [C6]**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility ●●● **D♭4 · G♭ · B♭ · D♭5 · G♭ · C♭3**
- Improvisation**
Your choice, choose your favorite approach
- DAY 85 Fingers**
Your choice or Clarke, Technical Studies No. 7 **G3**
- DAY 73 Flexibility**
Anthony Plog, Method for Trumpet Book 5 Page 18-19, No. 6, A - D
- DAY 16 Range** (dynamics and low/high register)
Bending to pedal tones to pedal F#2

SESSION 2

70-125 minutes

- DAY 82 Sound production**
Your choice or Sandoval, *Brass Playing Concepts*, page 14 part A
- DAY 79 Repertoire**
Your own choice or orchestral excerpts.
● Bartok, Concerto for Orchestra (1st trumpet part)
- DAY 78 Transposition**
Bordogni-Porret No. 4 **lines 6 to end**
- Scales & Arpeggios**
Your choice or C diminished whole-half. 2 octaves, 3rds, 4ths, diatonic 7th chords, light improvisation

5 Articulation Workout

- DAY 4** Simple tonguing exercise (s,k,d,t) **F#3**
DAY 34 Speed workout on G4 (s, k, d, t) 6 tempos:
24 beats warm-up | 24,24,24,24 | 16,12,16,16 | 12,8,12,12 | 8,4,8,8 | 4,2,4,4

6 Range (dynamics and low/high register)

- DAY 96** Your choice or dynamic partials exercise ●●●
DAY 6 Pedal Tones (from F4 down to F#2)

Your choice or diminished (octatonic) scales

Choose your own if you like. If you have no interesting or exotic scales you've been wanting to learn, then try the diminished scales, both the whole-half and half-whole versions (see musical example).

Take the same approach as with the previous scales (in thirds, in fourths, diatonic 7th chords, and light improvisation). Start with C diminished whole-half. ●



C diminished whole-half

Try different articulation patterns.



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What comes

If you read this essay before you finish your 100 days of practice, you should revisit it at the end. It should carry more meaning for you.

My hope is that you have learned enough about the *art of practicing* - and about yourself - that you are well-equipped to carry the lessons forward and to expand upon them. Even if you have a great teacher, you have essentially taught yourself, in many cases creating your own lessons by observing how this method of practicing has affected your progress and your state of mind.

Ask yourself: What has worked well? Do I need to modify this approach over time so that it will continue to be effective, or should I essentially keep it the same?

On the other hand: What has not worked so well? Should these less-effective ideas/approaches be discarded altogether, modified, or perhaps tried again with a longer-term expectation of benefits?

These questions should underscore for you that your trumpet practice, while structured and disciplined, should be a vital, evolving, flexible process, not some fixed, dead ritual that you slog through each day with unclear goals and little self-awareness.

You should often revisit these two core questions: What skills do I need? How do I acquire them?

Next?

you can address these questions very broadly, and this can be useful, but remember: *The devil is in the details*. It is the detailed, thoughtful answers to those questions that map the path to your success, setting the stage for

1. knowing what to practice
2. knowing how to practice
3. actually doing it.

Remember the principle of *ma and yin*. The best results involve a delicate balance between competing values. Discipline and creativity correlate to order and chaos, and both are required in the right measure. Be creative, open, and flexible when it comes to designing your routine, but disciplined when it comes to applying it. Remember, it's your plan. If you don't like it, change it!

Use these principles to extrapolate to varied scenarios: Had an extended break from the trumpet? You could start from Day 1, or perhaps you'd want to cherry-pick exercises from a variety of days throughout the book, based on your particular needs.

Practicing over a break between school terms? You are probably in shape from the previous semester's demands, in which case it might make sense to repeat the last thirty-some days of the routine.

Moving forward, look at your work in terms of time frames. Start from the standpoint of a relatively large one, a concert season, perhaps, or another semester. Before it starts, spend a few hours one day, mapping out your goals and practice plan in detail.

For smaller periods - perhaps a month, a week, even a day - detail your goals and planning on a regular basis. This might mean maybe an hour of planning per month, 20 minutes per week, 5-10 minutes per day.

And finally: Enjoy the ride! Music, and the trumpet, should bring joy to your life and the lives of those who hear you play. Above all other goals you'll set, this one should reign supreme. ●