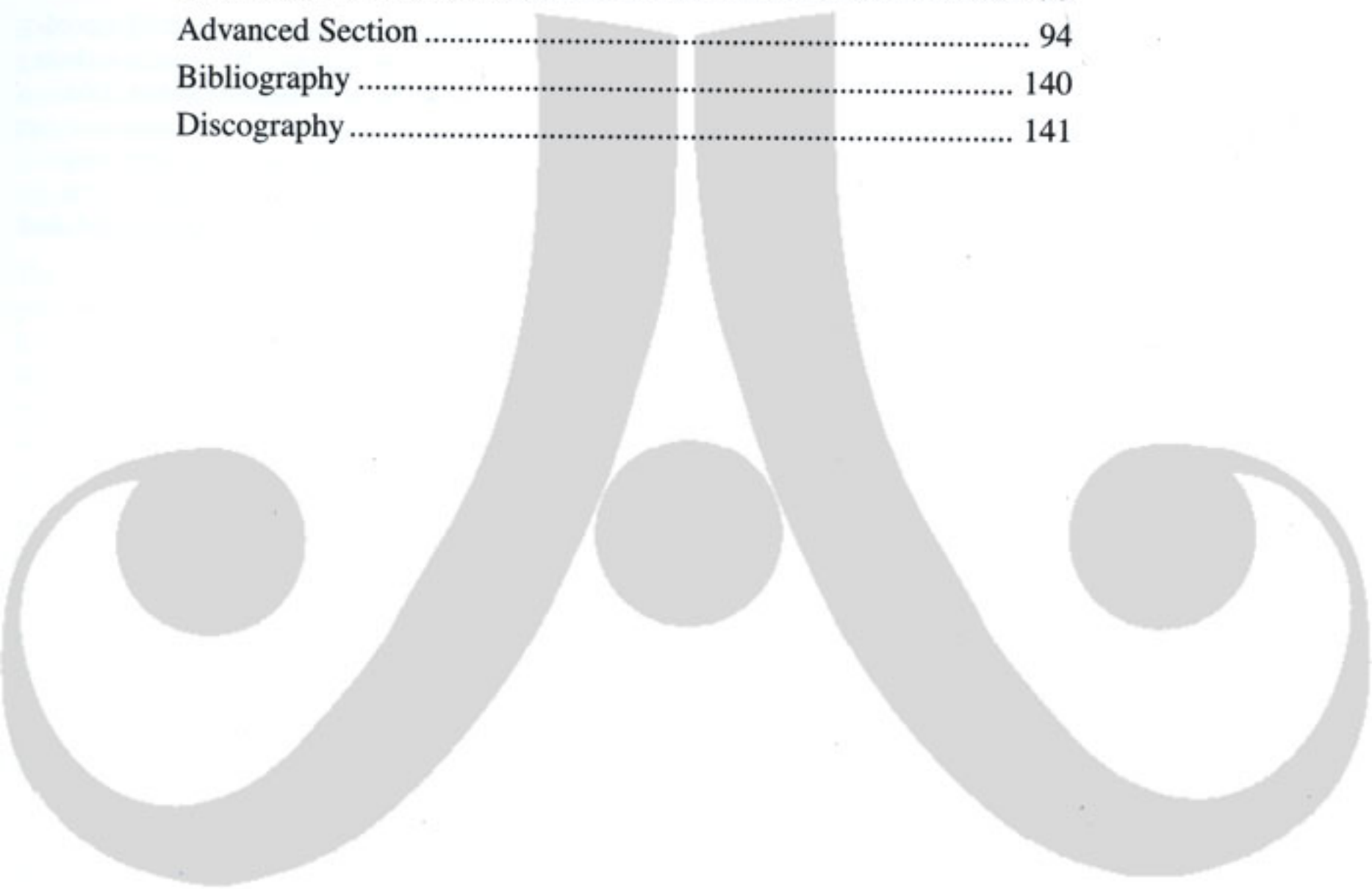


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Introduction

This book is designed to accomplish several things at once: tone, technique, tuning, and time. We are multi-tasking! It should make your practice more efficient by providing basic trumpet routines that include exercises to develop tone, intonation, fluency on the dorian modes, and covers most of the basic technical things that every good trumpeter includes in a warm-up or maintenance routine. Things that aren't covered here (multiple tonguing, lyrical playing, staccato, etc.) can easily be covered by supplementing material from this book with selected items from the books listed in the bibliography. Six keys are covered in volume one and the other six are covered in volume two.

Don't forget to spend a good percentage of your practice time working on musical things!!! Don't become merely an exercise player.

Even though this book uses a jazz accompaniment, it is not just for jazz people and requires no real jazz knowledge. It is for *all* trumpet players. I think this method will make daily practice of "trumpet drudgeries" more fun and less tedious. It allows you to work on jazz skills (ear training, time, dorian scales, various minor chords, pentatonic scales, intervals, etc.) while you cover basic chop development...the kind of stuff every trumpet player has to do every day. Each unit could be used as a warm-up and covers all the basic technical things that trumpet players have been getting from Arban and other older method books for over 150 years. This method uses a modern scale sound (dorian) and covers all the basic trumpet technique in a jazz style.

The method is organized into 36 daily "units" that can each be completed in 20-25 minutes. Each unit is to be played with the accompaniment from the included CD. This makes practicing more interesting and musical because you aren't playing in a musical vacuum. It also means that every single exercise has to be played in rhythm, in tempo, and in tune. Each unit focuses on only one scale or key, starting with long tones and developing through various scale, chord, and interval patterns. In the process, the basic trumpet skills of articulation, slurs, tone development, range, etc. are covered in each unit.

There are three sections in each volume of this book. Each section includes one unit in each of the 6 dorian keys. These sections are progressively more difficult technically and musically. The first section is at a level of difficulty somewhere around the 2nd Rubank book or Arban. This is probably an appropriate level of difficulty for a decent young high school trumpet player or a good, but not yet great, comeback player or adult beginner.

Everyone should start at the front of the book and be certain they can handle the challenges of the first section. Do not assume that you can do this just because you think you should be able to do so. Can you play the entire unit without fatigue, panic, missed notes, etc? If not stay on that unit until you can...even if you are a pro and you find yourself stuck on D Dorian Unit One. If you can play a unit near perfectly without panic or excessive fatigue you should move to the next unit tomorrow. Play one unit per day and work through the book front to back until you find a unit that challenges you. Stay there and play that unit every day until you can nail it. Then move on. When the six keys in volume one are mastered you should move to volume two. Nothing is to be gained by moving through the books with challenges left unmastered.

I find that trumpet players who already basically know the scales seem to learn them more thoroughly and get to the point where they can really hear/improvise on them when they focus on one scale at a time for several days until they know it inside out. By the time you have done one of these units several times you should really know that particular dorian scale (and several interval patterns on the scale). You will also have the sound of the scale and the patterns in your ear. This is a great way to bring theory, technique, ear-training, and jazz vocabulary into one daily session that replaces or enhances the chops stuff all trumpeters practice anyway.

Introductory Section Notes

Section one is designed for the intermediate level player. The studies rarely go above G on top of the staff. In this section we cover the dorian scale in a variety of ways, including as long tone studies, and patterns based on ascending and descending scales, minor triads, minor 7th chords, minor 9th chords, broken thirds, 4-note groups, diatonic triads, and diatonic 7th chords.

Play all of the long tones with a full singing tone. After you can do this in tune and with a beautiful sound you should try starting more softly and making a gentle crescendo through each long tone (mp<f).

For now you should play all of the tongued exercises legato. Pronounce “doo” for each note and keep the air flowing. Make every passage sound extremely smooth and connected by tone.

You will find that your improvement is more rapid if you rest as much as you play in a practice session. Therefore, I have included prescribed rests to force you to do that. For the quickest improvement, I suggest that you learn to sing each exercise while resting your lips. This will guarantee that your ears improve as your technique and embouchure improve. **This sing/play approach is the key to deriving maximum benefit from this book!!!**

Play every note with the best tone you can. Breathe deeply as if you are yawning and always keep the air in motion.

Listen to the rhythm section and sing every note in your mind.

Do not go to the next unit until:

- You can play the present unit with virtually no mistakes.
- You can play the present unit without a trace of anxiety or panic.
- You can play every passage with great tone.
- You can play every passage with your rhythm and intonation locked into the rhythm section.
- You are confident enough in what you are doing that you can actually hear how it fits with the piano, bass and drums.
- You can sing each passage accurately as well as play it on the trumpet.

Play straight through the entire unit without stopping to fix the mistakes and more difficult passages. Then, after a brief rest period come back and practice the more difficult passages slowly, calmly, and accurately without the play-along. Over time you will be able to play the entire unit without mistakes and without panic.

At first I suggest that you rest briefly between each repetition of the play-along track. As you master the challenges of each unit you should program the CD player to repeat the track so you can play right through the entire unit without added pause. When your lips still feel fresh at the end of the entire unit you know you have mastered the endurance required for that unit.

INTRODUCTORY SECTION
D DORIAN - EX. 5

During each rest you should sing the next passage.

"1, 2, 3, 4"

The musical score consists of ten staves of music in D Dorian mode, 4/4 time. Each staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single melodic line. The first staff starts with a whole rest marked with a '4' above it, indicating a four-measure rest. The subsequent staves contain continuous eighth-note and quarter-note passages. Each staff concludes with a whole rest, also marked with a '4' above it, indicating a four-measure rest. The measures are numbered at the beginning of each staff: 1, 9, 17, 25, 33, 41, 49, 57, 65, and 73. A large, faint watermark of a person is visible in the background of the score.

INTRODUCTORY SECTION
F DORIAN - EX. 5

You want to make your body work with the horn, not against it.

"1. 2. 3. 4"

The musical score consists of ten staves of music in F Dorian mode (one flat, F major key signature). The time signature is 4/4. The exercise is divided into measures, with measure numbers 8, 16, 24, 32, 40, 48, 56, 64, 72, and 78 marked at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, often grouped in beams. There are several repeat signs (double bar lines with dots) and first/second endings indicated by '4' and '8' above the staff. The piece concludes with a final double bar line at measure 78.

Intermediate Section Notes

Section two is designed for the advancing player. The studies rarely go above high C. In this section we will again cover the Dorian scale in a variety of ways, including long tone studies and in patterns based on ascending and descending scales, minor triads, 7th, 9th, 11th, & 13th chords, broken thirds, diatonic triads, and 7th chords, and the bebop scales.

I stop giving you the little phrases of encouragement part way through this section. If you become frustrated you should review the aphorisms in the previous units and check out the inspirational and psychology books from the discography.

Remember, the sing/play approach is the key to deriving maximum benefit from this book!!! Sing everything during the rests before you play it.

Play every note with the best tone you can. Remember that the trumpet is a wind instrument.

Play all of the long tones with a full singing tone (mf). After you can do this in tune and with a beautiful sound you should try starting more softly and making a gentle crescendo and decrescendo through each long tone (mp<mf>mp).

For now you should play all of the tongued exercises legato. Pronounce "doo" for each note and keep the air flowing. Articulate as written, but in general keep everything smooth and connected whether tonguing or slurring.

Always keep your ear to the rhythm section and always sing every note in your imagination.

Do not go to the next unit until:

- You can play the present unit with virtually no mistakes.
- You can play the present unit without a trace of anxiety or panic.
- You can play every passage with great tone.
- You can play every passage with your rhythm and intonation locked into the rhythm section.
- You are confident enough in what you are doing that you can actually hear how it fits with the piano, bass and drums.
- You can sing each passage accurately as well as play it on the trumpet.

Play straight through the entire unit without stopping to fix the mistakes and more difficult passages. Then, after a brief rest period come back and practice the more difficult passages slowly, calmly, and accurately without the play-along. Over time you will be able to play the entire unit without mistakes and without panic.

At first I suggest that you rest briefly between each repetition of the play-along track. As you master the challenges of each unit you should program the CD player to repeat the track so you can play right through the entire unit without added pause. When your lips still feel fresh at the end of the entire unit you know you have mastered the endurance required for that unit.

INTERMEDIATE SECTION
C DORIAN - EX. 3

The flowing air connects every note in a phrase.

"1. 2. 1. 2. 3. 4."

15
26
33
39
46
53
59
65
73
81
89
101

Advanced Section Notes

Section Three is designed for the advanced player. The studies rarely go above high D. In this section we will again cover the Dorian scale in a variety of ways, including long tone studies and in patterns based on ascending and descending scales, the various minor arpeggios, broken thirds, diatonic triads, and 7th chords, & chromatically embellished bebop scales.

Remember, sing everything during the rests before you play it.

Keep everything smooth and connected whether tonguing or slurring.

Your tone is your guide. Imagine a beautiful tone in your mind. When the tone coming from the trumpet matches the tone in your mind you know you are playing correctly and using good embouchure, breath support, etc. The sound is your best teacher.

At first, play all of the long tones with a full singing tone (mf). When this becomes easy you should start a bit fuller and gradually taper each note (f>mp). After you can do this in tune and with a beautiful sound you should try starting more softly and making a gentle crescendo and decrescendo through each long tone (mp<mf>mp).

Do not go to the next unit until:

- You can play the present unit with virtually no mistakes.
- You can play the present unit without a trace of anxiety or panic.
- You can play every passage with great tone.
- You can play every passage with your rhythm and intonation locked into the rhythm section.
- You are confident enough in what you are doing that you can actually hear how it fits with the piano, bass and drums.
- You can sing each passage accurately as well as play it on the trumpet.

Play straight through the entire unit without stopping to fix the mistakes and more difficult passages. Then, after a brief rest period come back and practice the more difficult passages slowly, calmly, and accurately without the play-along. Over time you will be able to play the entire unit without mistakes and without panic.

At first I suggest that you rest briefly between each repetition of the play-along track. As you master the challenges of each unit you should program the CD player to repeat the track so you can play right through the entire unit without added pause. When your lips still feel fresh at the end of the entire unit you know you have mastered the endurance required for that unit.

ADVANCED SECTION
C DORIAN - EX. 3

15

25

30

42

47

59

65

70

77