



Special Studies for Trumpet
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John Daniel is the Professor of Trumpet at Lawrence University. He received the Specialist in Music degree from the University of Michigan, Master of Arts in Music from the University of Iowa, and Bachelor of Music from Ball State University. His primary teachers were David Greenhoe, Richard Giangiulio, and Armando Ghitalla. Mr. Daniel previously held tenured positions at Penn State University and Abilene Christian University. While attending the University of Michigan on full scholarship, he won the graduate concerto award and was principal trumpet of orchestras in Ann Arbor and Saginaw, Michigan.

Mr. Daniel served as principal trumpet with the San Angelo Symphony Orchestra and Abilene Philharmonic Orchestra for nine years and has performed with the San Antonio Symphony, Pennsylvania Ballet Orchestra, Palm Beach Opera, New Jersey Symphony Orchestra, and Music at Penn's Woods Orchestra, as well as on Broadway for revivals of *Annie Get Your Gun* and *Gypsy*. He has played recitals in Carnegie Hall, the Kennedy Center, throughout South Korea, the Eastman School of music, the Julliard School, and throughout the United States.

As a jazz musician he has appeared with Lionel Hampton, Bill Watrous, Wycliff Gordon, Marvin Stamm, Vinnie DiMartino, Phil Woods, Ernie Watts, the Nelson Riddle Orchestra and many others. Mr. Daniel released *A Calling* in 2004, a jazz CD featuring his compositions and is featured on a 2006 Mark Masters release, *Karel Husa Trumpet Concertos*. The Husa CD was on the entry list to be nominated for a Grammy Award in the category "Best solo with orchestra" and "Best classical recording." He has been a member of North America's finest brass band, the Brass Band of Battle Creek, since 1993. He plays Schilke trumpets, flugelhorn and cornets exclusively.

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Practice suggestions for *Special Studies*

Each exercise in this book is labeled *Level 1, 2, 3, or 4*. While the exercises are presented according to pedagogical purpose, they will have to be practiced according to the level or playing ability of each individual. Most players will benefit from practicing material from more than one level at a time, depending on their strengths and weaknesses.

Level One material is designed to introduce the techniques specific to each section. Therefore, all players of all levels should consider practicing the Level One material first. Level One material is appropriate for beginning to intermediate level players or as warm up material for more advanced players. Even the most advanced players will find great value in the easiest exercises.

Level Two material is intermediate material. Young players will need to learn these exercises before attempting advanced material. There are a lot of level two exercises in this book in order to lay a strong foundation. Advanced players can use level two exercises for warm up or review.

Level Three material is advanced and is designed to develop a professional standard of technical competence.

Level Four material is for the life long trumpet devotee. It is designed to create more technique and strength than will normally be required.

The exercises in this book are designed to be adaptable to any proficiency level from student to professional. They are designed to be useful to any type of player, regardless of pedagogical history or musical persuasion. Specifically, *Special Studies for Trumpet* exploits the control and strength we gain via the extensive development of mouthpiece buzzing, breath articulations,

whisper tone playing, and note bending. The exercises are separated into functional areas but there is considerable overlap between the areas.

Each section contains exercises for a variety of levels of study, from rudimentary to advanced. A productive practice day would incorporate exercises from a variety of sections of the book. A productive practice week would incorporate exercises from most of the sections in the book. The chord and scale sections address musical concerns and can be used as needed or desired. Many method books warn the student not to proceed to the next exercise until the first one is mastered. If taken too literally, this advice might not work. Use your own judgment, but sometimes it pays to look ahead in order to know where you are going.

Specific practice routines appropriate for a variety of playing levels appear at the back of the book for easy reference.