

# Daily Routines

## Sample PDF

Thank you for your interest in the **Daily Routines** book. **Daily Routines** is well into its second decade of success. It has helped literally thousands of trumpet players all over the world to improve their playing.

The purpose of this file is to provide you with samples and more information about the book which is currently available for purchase on **CafePress.com**.

<http://www.cafepress.com/tigermusic.25414872>

## About the Samples

### Group One

The first sample is the complete “**Group One**”. There are seven “**Groups**” in the book. “**Group One**” is the easiest and “**Group Seven**” is the most difficult. “**Group One**” is the routine I use with my beginners and it also make for a nice introduction to the book. I can take a student through “**Group One**” in the first lesson and if the student is advanced enough, we can move on from there.

### Lip Slurs – Group Five

The lip slurs are part of what makes this book unique. There’s no better way to demonstrate this uniqueness than to offer some examples straight from the book itself.

### The Last Three Pages

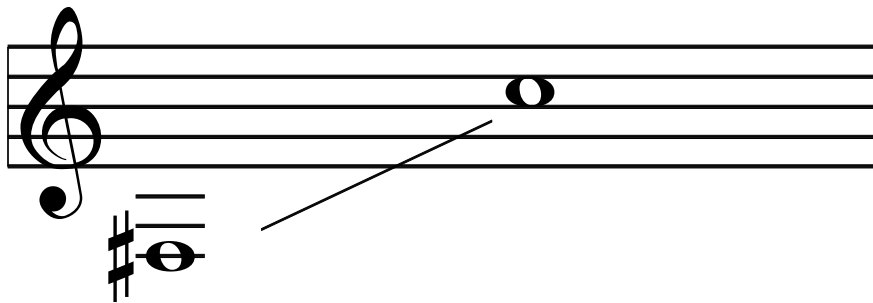
I know a lot of students like to flip to the back of a book to see “how hard it gets”. So here you can look at the last pages of **Daily Routines** to see for yourself.

## More Information About Daily Routines

The last part of this PDF file has practical information to help you decide if **Daily Routines** is the right book for you and also to help you learn how to **use Daily Routines** if you decide to purchase a copy.

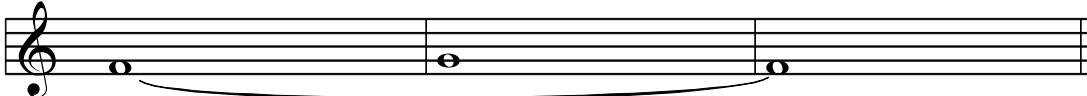
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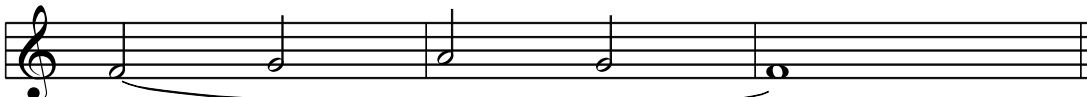
# Group 1



Always remember to do air exercises before you begin your lip buzz.

## Lip Buzz

1)  **Rest**

2)  **Rest**

3)  **Rest**

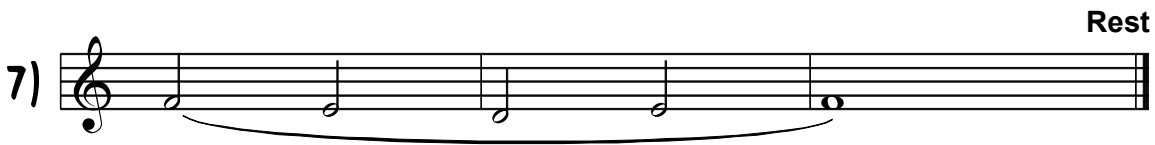
4)  **Rest**

Do the mouth piece placement exercise here.

## Mouth Piece Buzz

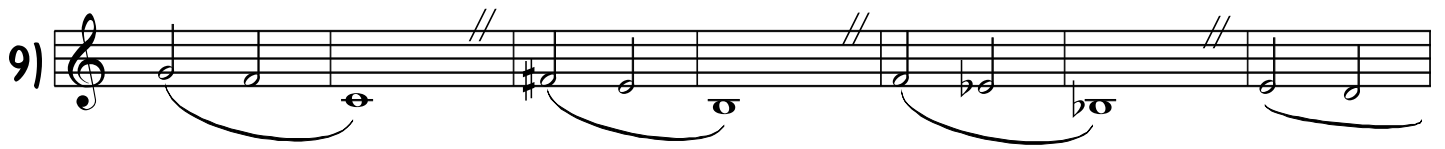
5)  **Rest**

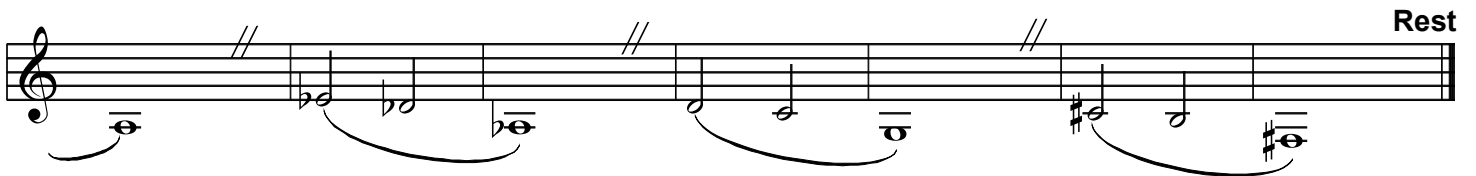
6)  **Rest**

7) 

8) 

### Long Tones

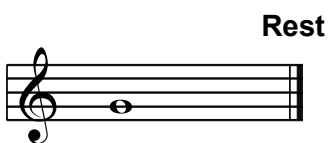
9) 



### Lip Slurs

Slur Throughout

10) 

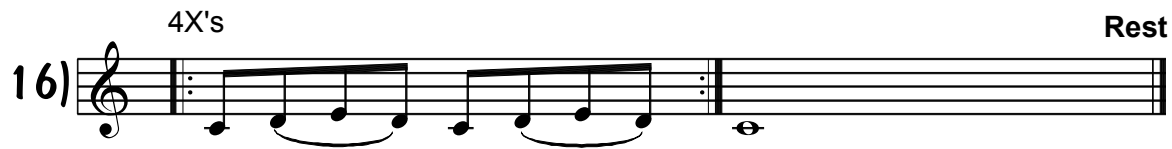




15) 4X's Rest



16) 4X's Rest



17) 4X's Rest



18) 4X's Rest



19) 4X's Rest



20) Rest



21) Rest



22)  Rest

### Tonalization

Slur Throughout

To be played in every key (see Technical Notes).  
Small notes are to be played only in the sharp keys.

23)  Rest

Slur Throughout

24)  Rest

Slur Throughout

25)  Rest

Slur Throughout

26)  Rest

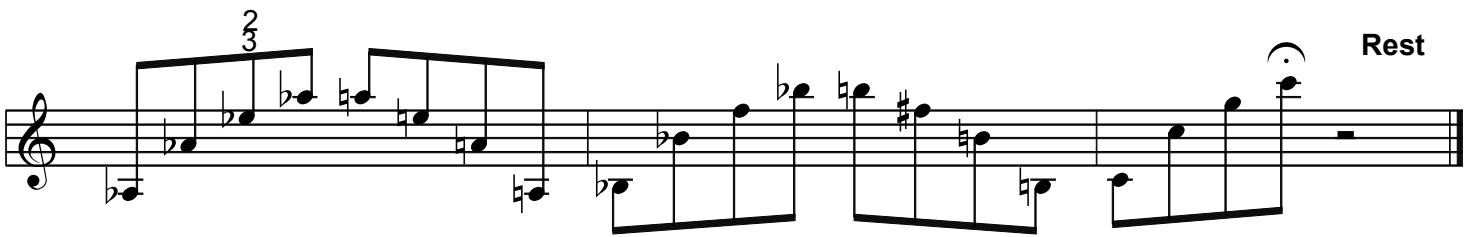
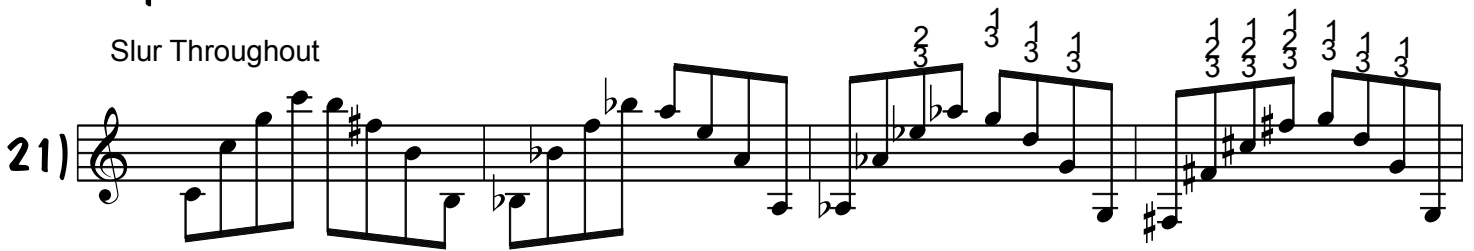
Slur Throughout

27)  Rest

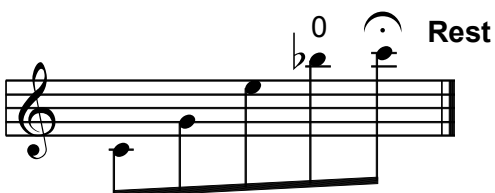
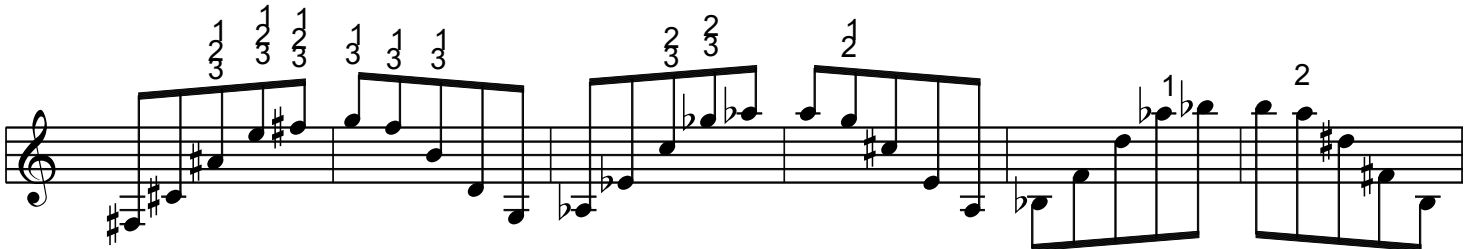
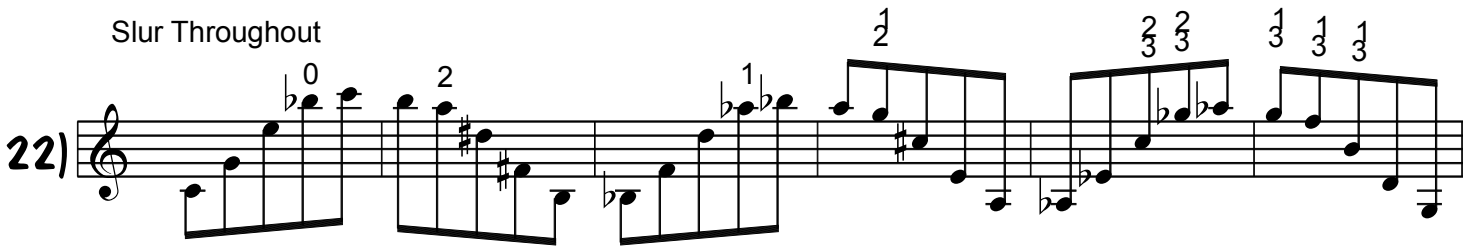


### Lip Slurs

Slur Throughout



Slur Throughout



Slur Throughout

23)

Slur Throughout

24)

Slur Throughout

25)

Do pedal tones here.

### Articulation

26)

Rest



Slur Throughout

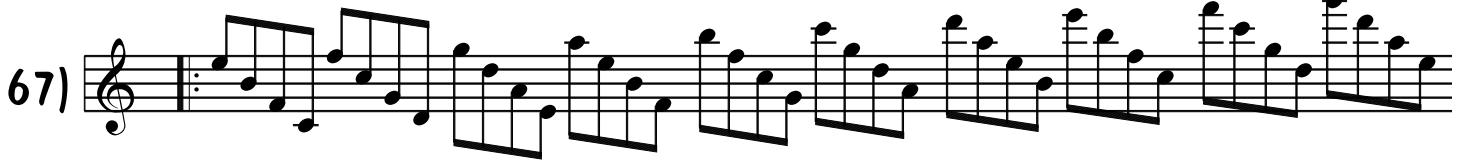
66)  Musical notation for exercise 66, first staff. It begins with a treble clef, a repeat sign, and a series of eighth notes ascending and then descending.

 Musical notation for exercise 66, second staff. It continues the eighth-note pattern from the first staff.

Rest

 Musical notation for exercise 66, third staff. It shows the final few notes of the exercise, ending with a double bar line and repeat dots.

Slur Throughout

67)  Musical notation for exercise 67, first staff. It begins with a treble clef, a repeat sign, and a series of eighth notes ascending and then descending.

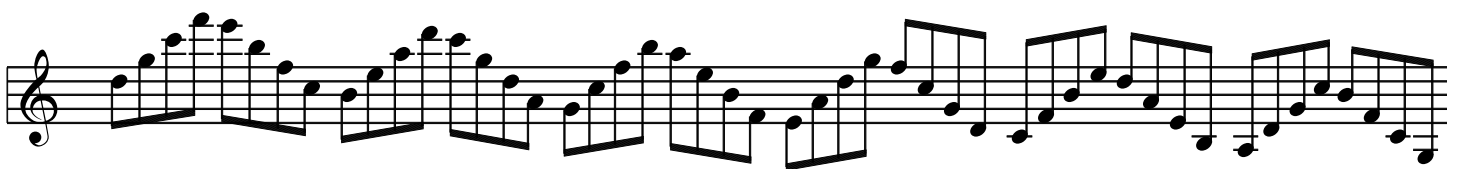
 Musical notation for exercise 67, second staff. It continues the eighth-note pattern from the first staff.

Rest

 Musical notation for exercise 67, third staff. It shows the final few notes of the exercise, ending with a double bar line and repeat dots.

Slur Throughout

68)  Musical notation for exercise 68, first staff. It begins with a treble clef, a repeat sign, and a series of eighth notes ascending and then descending.

 Musical notation for exercise 68, second staff. It continues the eighth-note pattern from the first staff.



# About "Daily Routines"

"Daily Routines" is a collection of seven physical routines specially designed for trumpet players **of all levels**; from absolute beginners to experienced professionals. The routines are designed according to the concept of the "Physical Trumpet Pyramid". Each routine includes:

- Lip Buzz
- Mouthpiece Buzz
- Long Tones
- Lip Slurs
- Articulation Studies
- Multiple Tonguing

and an added set of scale studies which I call "Tonalization Studies".

## **Graduated Levels**

The routines progress in length, difficulty and range. "Group One" is the easiest routine and "Group Seven" is the most advanced.

"Group One" is easy enough to use with absolute beginners; students who haven't been playing more than a few days. "Group Seven" is difficult enough that many professionals say that it offers them a challenge.

"Group One" takes about ten minutes for a run-through while "Group Seven" takes as long as two hours.

"Group One" is limited to the range between tuning "C" and low "F#" while "Group Seven" covers a range of three octaves, from low "F#" to the "G" above high "C".

The groups between "Group One" and "Group Seven" are graduated in a way which makes the progress from one to the next as smooth as possible.

## **Easier Rudiments**

The routines in "Daily Routines" are complete, making it much easier for students to get their rudiments done without the fuss that goes along with working out of ten separate methods at once. In one sitting, using one book, they are able to cover all of the traditional "basics".

I have found this to be a significant asset in my teaching. When a routine is composed of materials from several sources, the students tend to not do all of what needs to be done. It becomes too much for them to keep track of. It would be great if all of our students could fashion great routines from a variety of books.

Eventually, they should all be able to do exactly that. But it doesn't work that way most of the time.

Students who practice from "Daily Routines" end up practicing more rudiments in less time because they don't have to keep track of anything. They simply open the book to their appropriate level and play it through.

### **Building Strength**

Along with the benefits from doing all the rudiments on a regular basis, it's possible to use "Daily Routines" in a way which will also build strength.

To build strength, in any part of the body, the muscles require an alternating pattern of exercise and resting. Traditionally, this has meant a day of exercise alternated with a day of rest.

Using "Daily Routines", it is possible to get your "Day of Rest" even while you continue to practice.

That sounds bizarre, doesn't it?

But look at it this way; all of the routines in "Daily Routines" are essentially the same. They all have the same types of exercises in the same order. This is because they are all designed according to the concept of the "Physical Trumpet Pyramid".

If you alternate routines from one day to the next, you can get that day of rest without neglecting the rudiments on that day. It's easy! Just practice a routine which is below your current level. If "Group 5" is your current level, then practice "Group 2" or "Group 3" on your day of rest.

There is a little more to it than that. For more information on how to use "Daily Routines" to develop strength, read [How To Use "Daily Routines"](#).

### **Compatibility**

"Daily Routines" is compatible with many of the popular teaching approaches today. In fact, most of the exercises in "Daily Routines" are modeled after the popular exercises I was doing before I wrote the book. My exercises are heavily influenced by Schlossberg, Arban, Clarke, Cichowicz, Bush, Irons, Williams and several others. As far as I know, these are the standard methods used today.

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# Who Needs "Daily Routines"?

Below, I've listed several, special groups of people who might have specific reasons to use "Daily Routines". There are hundreds of people who use "Daily Routines" just because they like it. I don't want you to think that you should not consider purchasing "Daily Routines" just because your specific situation isn't listed.

## Who Does not Need "Daily Routines"?

Let me begin by telling you who does not need "Daily Routines". If you are 100% satisfied with your physical playing, then you do not need "Daily Routines". If you like your tone, you like your endurance and your range, then you do not need "Daily Routines".

If you are totally satisfied with the books and methods that you use now, then you do not need "Daily Routines". I'm not trying to compete with those methods.

## Short Of Practice Time?

If you don't have a lot of time to practice, but are concerned about how much rudiment work you're doing, then you might benefit from "Daily Routines". Compared to the effort it takes to practice rudiments from several different books, practicing "Daily Routines" is effortless. All you do is open the book and read it down. All of the thinking and planning has been done for you.

## Short Of Money?

Currently, "Daily Routines" is selling for twenty dollars. That's half of what I charge for one lesson. It's about a tenth of what you'd have to pay to get the same exercises from other books. The original exercises which I modeled my exercises after came from over \$100 worth of books. The last time I checked, Arban books were selling for close to \$40.

"Daily Routines" is very inexpensive, but it is complete. How is this possible? Well, out of that \$100 dollars worth of books, only a fraction of the exercises ever actually get used. In "Daily Routines", I've taken bits and pieces of each of the famous methods and created seven, complete routines.

I remember asking a student one time what it was like to study with his teacher (I'm always doing this). When I asked him what books they work out of he replied, "The Arban's". So I asked him, "what exercises do you do from the Arbans?". He told me that they only used one exercise out of the entire book.

That is an exaggerated example of what I'm talking about, but it represents my point perfectly. By using "Daily Routines", you eliminate the extra cost for so many books.

## **Changing Embouchures?**

If you're going through an embouchure change, you might want to consider using "Daily Routines". This book evolved from the work that I put into changing my own embouchure. I used to play with a lot of pressure and lips that were rolled out too far. I changed to an embouchure that uses more muscular control (as opposed to pressure) and lips that are curled inward more. If you are trying to do the same, then you would benefit from "Daily Routines".

For more information about how "Daily Routines" was influenced by my embouchure change, see [A Method In the Making](#) and "The Physical Trumpet Pyramid".

## **Beginners**

"Daily Routines" works great for beginning students. I've used it with no less than two hundred first year players. "Group One", the easiest routine in the book, has simplified versions of the standard rudiments. This means that my beginners develop a habit of playing daily rudiments far sooner than they would without "Daily Routines".

I think there's something to be said about beginners who practice all the exact same rudiments as professionals do. At first, the band directors were reluctant to let me use "Daily Routines" with their beginners. But they soon realized that these rudiments were causing these beginning players to have better sounds, flexibility, range and endurance than the students who were not working from the "Daily Routines".

I'm not talking magic potions and snake oils here. It is possible to get the same results without "Daily Routines". It's just a whole bunch harder. That's the whole thing about "Daily Routines". It makes doing rudiments easier. Most beginning students are between 4th grade and 7th grade. Kids that age have a very difficult time working things like this out on their own. "Daily Routines" makes it easier for them and the end result is that they use it more often. That's why it works so well.

## **Come-Back Players**

A "Come-Back" player is someone who returns to the trumpet after several years (or more) of not playing. There are two reasons why "Daily Routines" is good for this kind of layer.

First of all, most "Come-Back" players have day jobs and many have families. Time becomes a major issue for these players. It's nice for them to be able to sit down and get the rudiments done without having to put any effort into constructing their routine.

Secondly, the structure of the "Physical Trumpet Pyramid" is ideal for "Come-Back" players. The "Physical Trumpet Pyramid" is set up in a way that allows a rebuilding to take place. In my case, this is more of a daily rebuilding to help ward off any bad habits that might occur. But for "Come-Back" players, this rebuilding becomes very important at a bigger level, that of actually rebuilding the entire physical approach to the instrument.

I've long since stopped teaching in the public schools. When I began to only teach lessons at home, most of my students were "Come-Back" players. "Daily Routines" has been something of a saving grace for most of them.

### **Working On Range**

I'm reluctant to mention the range thing because the last thing I want is for "Daily Routines" to be labeled as a range book. For the record:

### **"Daily Routines" is not a range book!!!!**

But I'd be lying if I said that practicing "Daily Routines" doesn't help your range. It does. But the range is a side effect, a fringe benefit of doing rudiments and developing strength.

Thus, the "Daily Routines" approach to range is that of NOT WORKING ON RANGE! I know that sounds crazy, but it's true. If you follow the suggestions at the [How To Use "Daily Routines"](#) area of this web site, your strength will grow on a regular basis. With that strength will come a greater range.

My range has never stopped growing since I changed my embouchure, and I have not done a range exercise in years. In my opinion, range exercises are nothing but a waste of time. Work on strength instead and you will have a range which you can use for any purposes which may arise.

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# A Method In the Making

In 1986, I developed a concept of physical dependencies in trumpet playing and called it "The Physical Trumpet Pyramid". From this concept, I developed a personal routine which was responsible for significant improvements in my playing.

I wrote this routine for my own use and never considered writing a book. At that time, most of the exercises in my routine were not original. The exercises I was using were the standard staples of trumpet literature. What made the routine different was not the exercises themselves, but how they were put together into an actual routine.

My immediate progress drew a certain degree of attention and people began to ask me what I was doing differently. In trying to explain the concept of the "Physical Trumpet Pyramid" these ideas matured to a point where I could begin teaching trumpet students in that way.

Soon after that, I moved to Houston. Within my first year here, I was teaching over thirty students. Two years later I was teaching no less than fifty students and as many as seventy seven.

When I first came to Houston, I wrote most of the exercises that my students needed on manuscript paper which I required them to bring to the lessons. This didn't last long. I soon realized that I was wasting a lot of our precious lesson time writing stuff out that could easily be copied on a copy machine before the lesson.

This brought on the next step towards writing a book. With thirty students, the constant trips to make copies became extremely inconvenient. It was a lot easier and more efficient than rewriting every exercise for each student, but it was still too much work. Instead, I decided to make many copies of all of the material, ahead of time, so I wouldn't have to make those constant trips.

Then it dawned on me that what I was doing, essentially, was writing a book and giving it to the students for free. This didn't make sense. At the time, lessons were only paying \$7 each and I was only making about \$5,000 per year (well below the poverty line!!!). I couldn't afford that kind of an expense. So I decided to make a full fledged book and sell it too my students, to compensate for the expense.

The problem was that my exercises were not the only exercises that my students were doing. I also had them working out of traditional books, just like I was doing at that time. If I was going to write a book, I needed to somehow include that

material in a way which wouldn't get me into copyright trouble. So I rewrote all of the exercises and finished the first book.

But the first book was a failure. They say that you learn your best lessons the hard way. I certainly did. When I wrote my first book, I showed it to a friend of mine and he replied, "The kids aren't going to read all of this." He kindly pointed out that the book had too much text and not enough exercises.

And that wasn't the only problem with the first edition of "The Physical Trumpet Pyramid" (which has been rewritten since then). It was better than what I was doing before, with my students, but I became aware of its shortcomings immediately and set out to write a second, much better book.

The second book, "Daily Routines", was written as an answer to the problems that the first book presented. The resulting book was so successful that it even went beyond its intentions. "Daily Routines" was different from "The Physical Trumpet Pyramid" in that it offered seven separate, pre built routines, which eliminated the need for the students to build routines on their own.

The original idea in the first book was that the text would help them use the material in the book to create their own routines. But that didn't work. Most of the students either did not read the text or they didn't understand it. "Daily Routines" answered that problem with seven separate routines which needed no construction. All the students had to do was open the book and play it.

The seven routines were designed for the students I had at that time. I had about 30% beginners. I taught about 30% junior high school students and another 30% of high school students. The remaining 10% were college students and professional players. That was my main reason for writing seven separate routines.

But I later learned that there were other benefits which I hadn't planned on. One of these was the ease with which a student could move on to the next level. When the student's current routine became too easy, progressing became no more than a turn of the page.

Also, I discovered that "Daily Routines" was helping my students to get more rudiments done because they were so easy to get done. Just open the book and read it down. Gone were the days of carrying ten books to the lessons. Gone were the days of students forgetting to bring half of those ten books. Gone were the days of trumpet students who didn't do their rudiments. "Daily Routines" fixed all of that.

Later, I learned how to use the different levels of routines in "Daily Routines" to help develop strength. This became so valuable that I stopped practicing the traditional exercises which were the original models for my exercises. I practiced

"Daily Routines" instead. And I progressed faster than I had ever progressed in my life.

You can see how the book was created to meet the needs of my students. About a year later, other trumpet teachers in town began to recognize the progress that my students were making and they began ordering "Daily Routines" for their students, also. This was a shock to me. I hadn't planned on selling the book "on the market".

Now, "Daily Routines" has stood the test of time. It is a very successful book in terms of the results that it produces with students of all levels. Now that I have confirmed its success, I have decided to promote it more. That is the purpose of this web site.

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## **What's the Word About Daily Routines?**

*I must tell you that your Daily Studies book has been a part of my daily routine since its earliest publication. Its simplicity of construction and excellent sequential organization has been integral in helping me maintain my professional playing standards for years. I truly believe it is one of the tools which has lengthened my career. It is especially useful now, when I am recovering from a lip injury. Working in it is gradually restoring my strength and embouchure feel sooner than I would have expected, thus giving me faith that things will soon be right again.*

*My students have also shown marked improvement while using it. Keep the great books like this one coming!*

*Best of luck on your other projects.*

### **Dick Schaffer**

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*I have found "Daily Routines" to be one of the best guides and resources for trumpet playing. The combination of exercises \_show\_ you how to correctly play the trumpet. The "method" is based on common sense. It acknowledges the fact that air is the most important fundamental, and then build on that. Excellent method, and worth every penny and then some!*

### **Donovan Bankhead**

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*A good set of routines for all playing levels, well thought out.*

### **Roger Mann**

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*Daily Routines is a well organized exercise book that puts a lot of studies in one place covering many necessary skill areas for a trumpet player's maintenance and improvement. I especially liked the idea of moving between groups for lighter and heavier days allowing the embouchure muscles to strengthen. This concept really does help in embouchure development.*

### **Ron Compton**

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*"Daily Routines" provides useful exercises which are well-organized and clearly explained. I use the book in my daily practice and recommend it to my students.*

### **Jeff Stannard**

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*It is a very good method, because it uses all the skills of trumpet playing and arranges them in a way that is easy to understand and perform.*

**Scott Smith**

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# How To Use "Daily Routines"

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Several years before I wrote "Daily Routines", I made the discovery that the embouchure is made of muscles and that it could be developed and strengthened in much the same way as other muscles of the body. Learning this, I decided to start "working out" with my brothers, who were very much into sports and knew a lot about muscle development.

One of the first lessons that I learned from them is that you never exercise a part of the body two days in a row. You always give the muscles an opportunity to rest. I learned that the muscles don't actual develop during the "work out", but grow in response to the work out. This growth occurs during the period of rest, after the exercises.

Continuous days of exercise on the same muscles does not develop growth, but damages the muscles instead. Without rest, the muscle fibers are increasingly weakened and eventually severe damage occurs.

How does this apply to trumpet playing and the muscles in the embouchure?

If you want significant growth in the strength of your embouchure, then two things are required; a more demanding "work out" and a following day of rest.

What does this have to do with "Daily Routines"?

Before "Daily Routines", the way I went about this strength building process was to alternate between days of practicing and days of not practicing. The problem was that this did not give me enough time to practice any literature. I was only able to get the physical stuff done. To me, there is far much more to playing the trumpet than just the physical stuff.

"Daily Routines" has seven versions of the same routine. These routines vary in their degrees of difficulty on a physical basis. It's not what I had planned when I wrote the book, but I discovered that you can use those different routines to alternate between days of "working out" and days of rest. The neat thing about it is that you can practice every day and still get that alternation that is so important in the development of strength.

Personally, I use a three day alternation. I repeat that three day cycle twice and have one day of rest, completely off of the trumpet. The three days of this pattern include a medium day, a hard day and a very light day. On the medium day, I practice a medium routine, practice for a medium amount of time and limit my work to a medium range. On a hard day, I do my hardest routine, I practice as long as I can and I practice everything in a way which covers my entire range. On

a light day, I do a very easy routine, I limit my practice to small amounts of time and I limit my range to a fraction of my current range.

With "Daily Routines", this alternation of days of difficulty is easy. Below is a chart of seven different schedules:

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Group 1	REST	Group 1	REST	Group 1	REST	REST
Group 1	Group 2	REST	Group 1	Group 2	REST	REST
Group 2	Group 3	Group 1	Group 2	Group 3	Group 1	REST
Group 3	Group 4	Group 2	Group 3	Group 4	Group 1	REST
Group 3	Group 5	Group 1	Group 2	Group 4	Group 1	REST
Group 4	Group 6	Group 2	Group 3	Group 5	Group 1	REST
Group 5	Group 7	Group 3	Group 4	Group 6	Group 2	REST

This pattern of alternating days of difficulty has already helped lots of trumpet players become stronger players, thus increasing their range and endurance. "Daily Routines" makes this a simple process, helping you vary the difficulty of the routine without changing the content. I know of no other trumpet method which makes this possible.