Jason Dovel Daily Routine

Concepts for the Daily Routine

Great sound always

Correct repetition of simple processes.

Same material -- but better every day

Establishing new habits / unlearning old habits

Developing kinesthetic memory

Physical efficiency - minimal motors

Full range every day

Full dynamic range every day

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1. BREATHING (Beginning & Throughout)

PVC Tube & Breathing Bag Exercises

In 2, out 2

In 4, out 4

Filling bag

Elimination of tension

2. Mouthpiece playing

VERY SOFTLY

Simple melodies

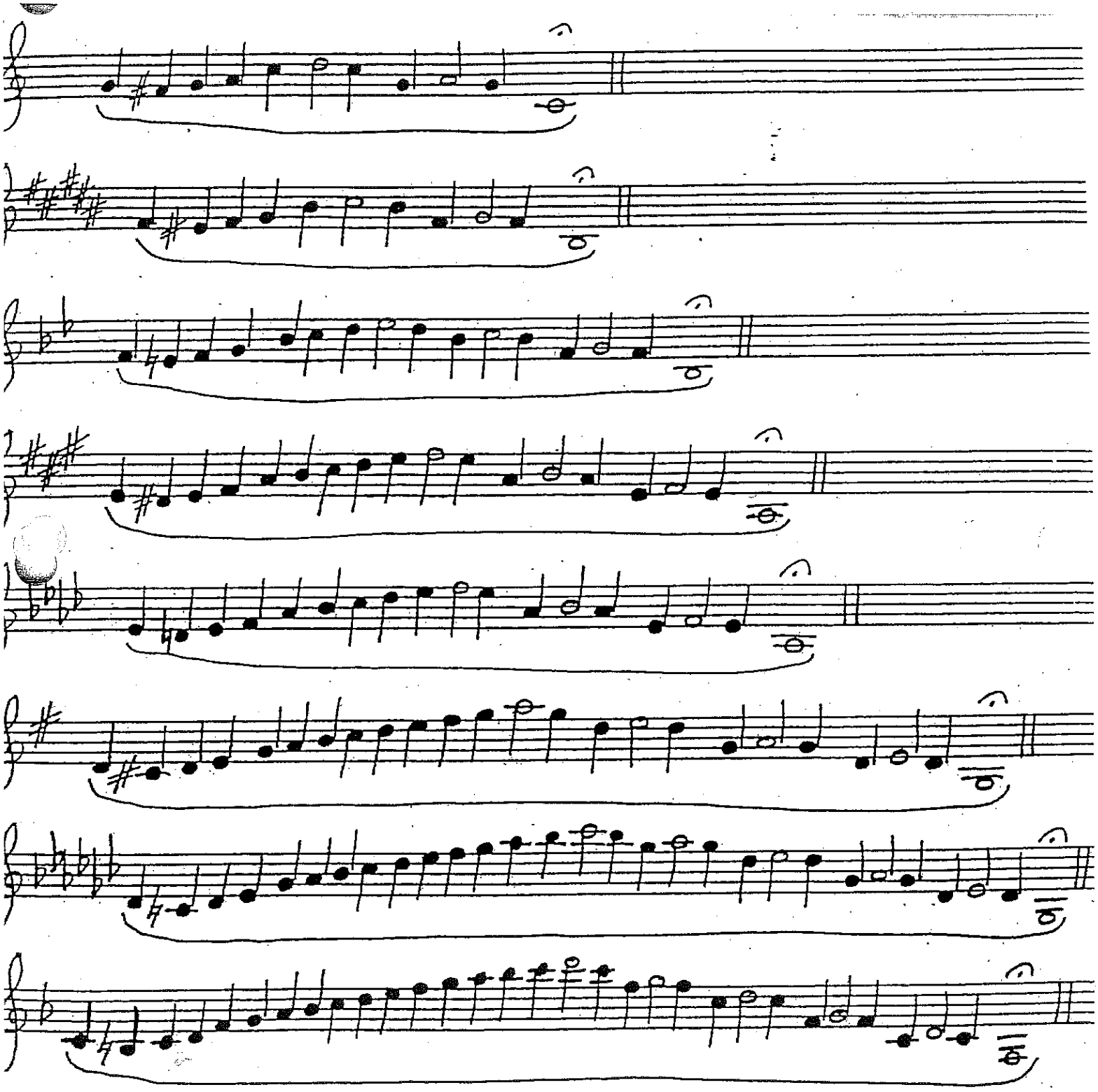
mid to upper register

NO articulation

NOT low playing

NOT loud playing

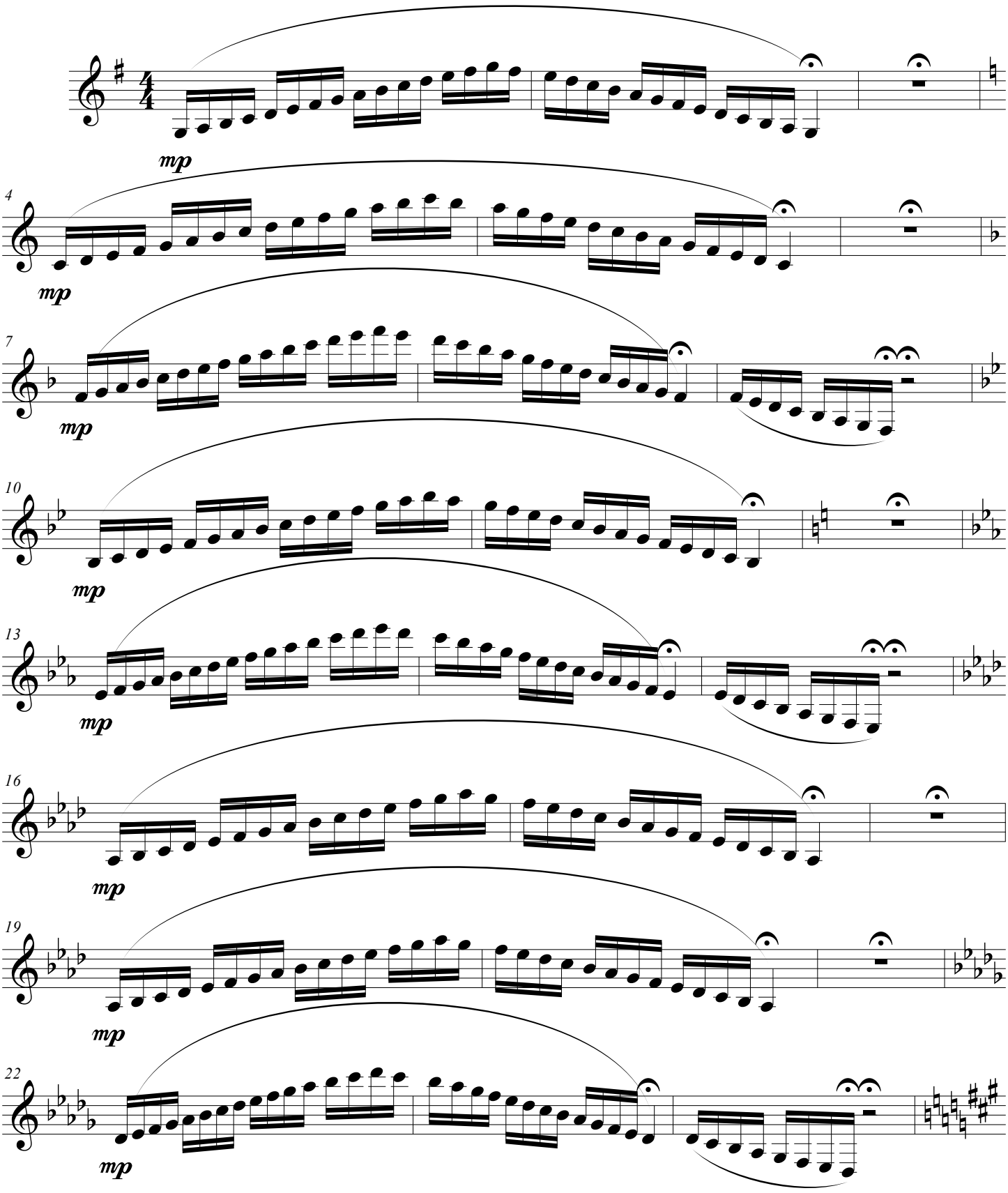
LONG TONES 5

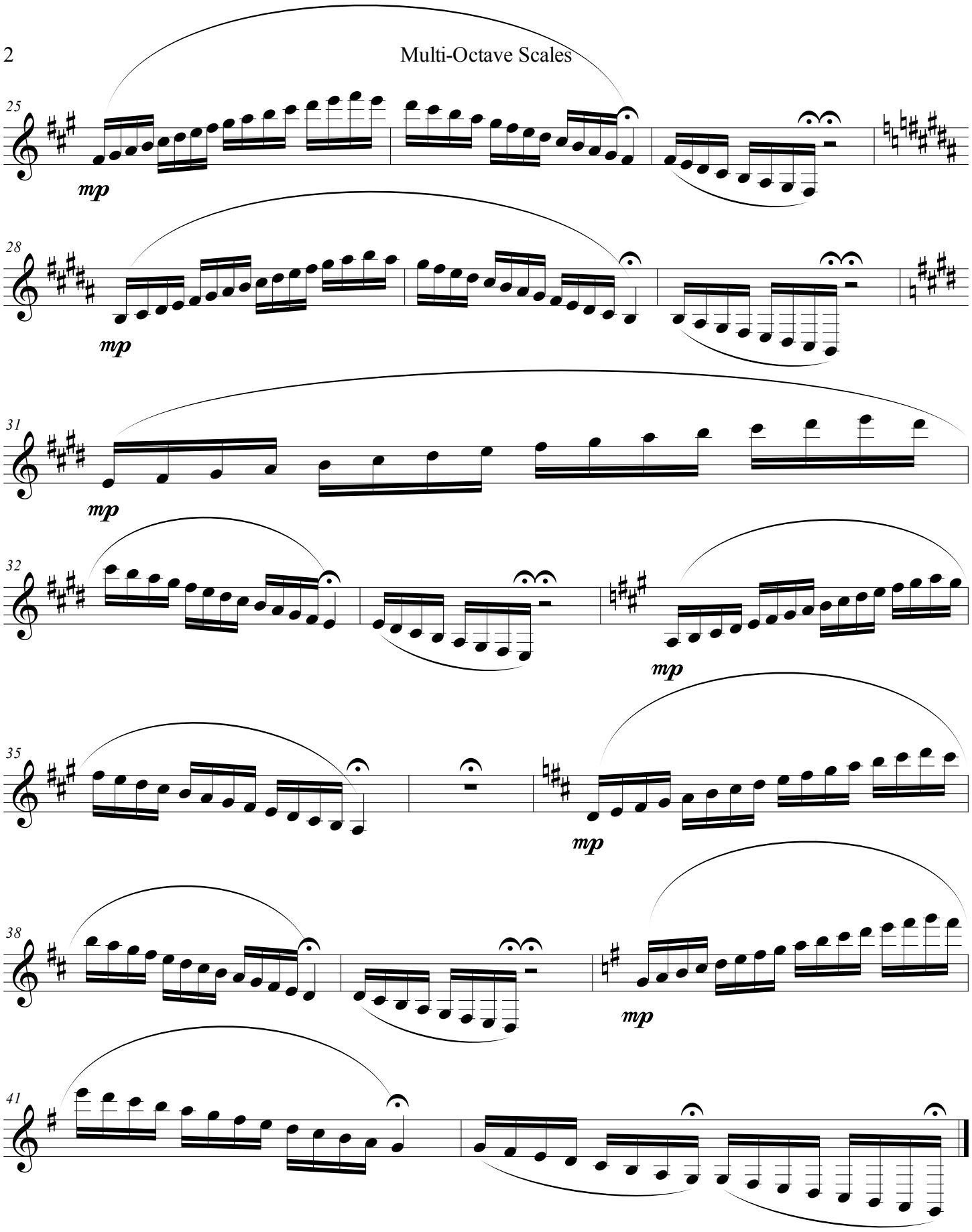


SCHIRMER'S
ROYAL BRAND

Score

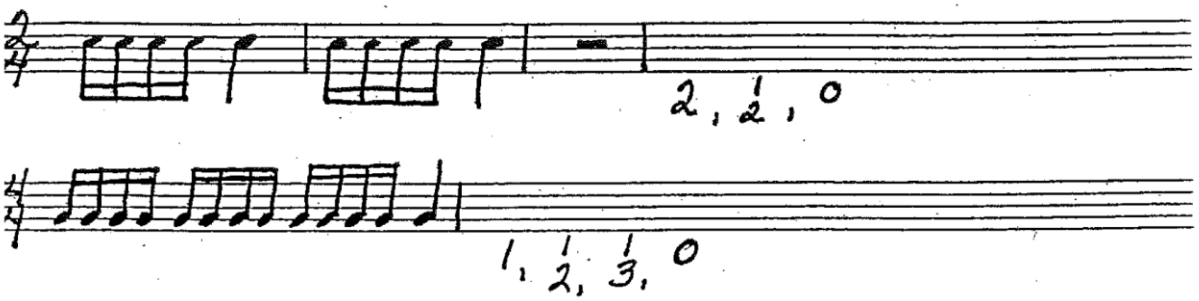
Multi-Octave Scales




25
mp
28
mp
31
mp
32
mp
35
mp
38
mp
41

ARTICULATION

1. Relate to speech.
2. Speak and sing (**Tooo** or **Dooo**).
3. Emphasize **vowel (ooo)**, not the consonant (T or D).



Repeat each exercise on the valve combination listed. (This is essentially a C major scale.)

Strive for "sparkle" and brilliance on the front side of the note.

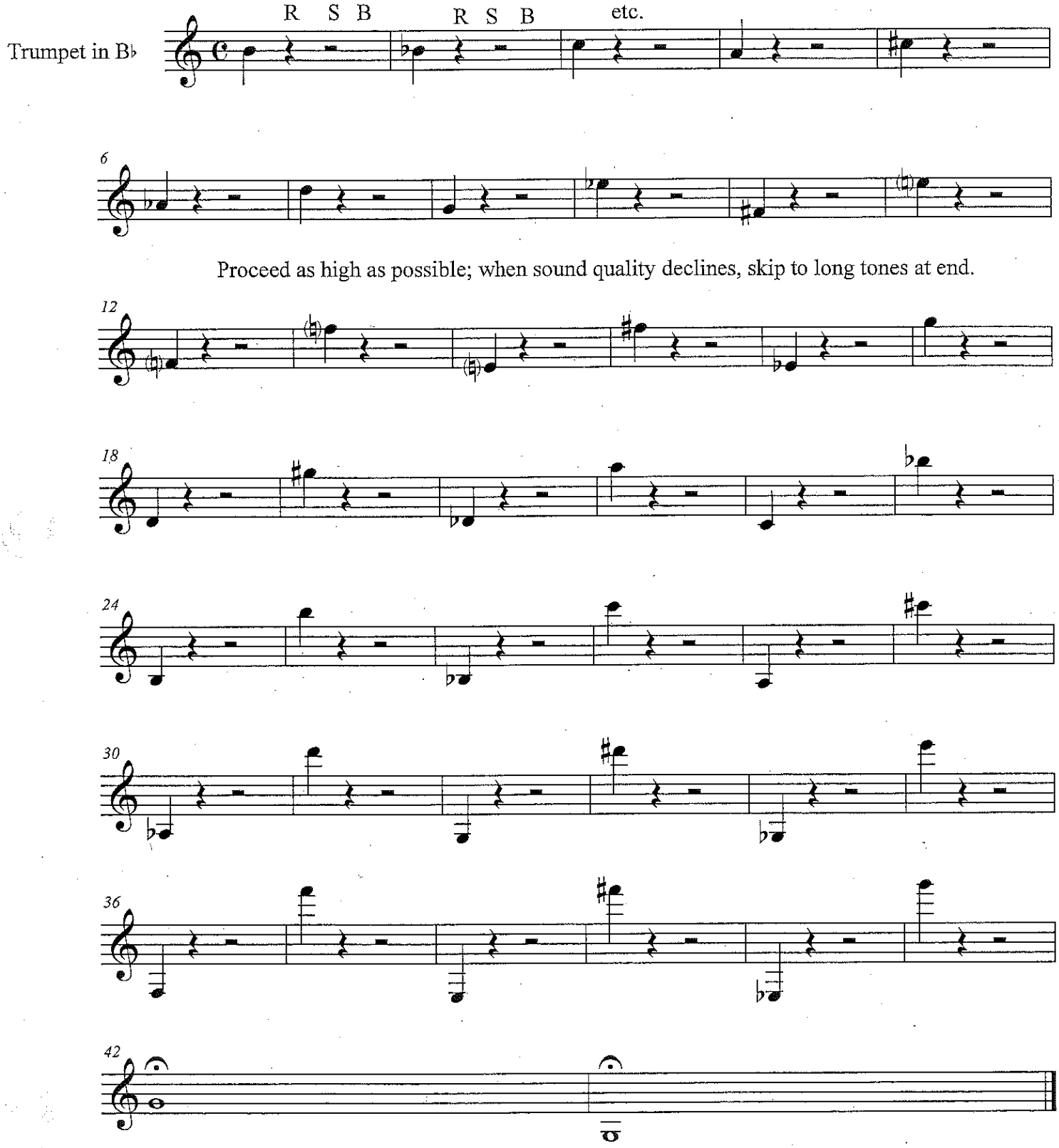
I only do this very brief articulation exercise during my warm-up. This is for two reasons

1. I personally find lengthy articulation exercises to be very fatiguing, and therefore, not the best way to start the day.

2. Articulation for a trumpet player is like diction for a singer. It's the *text* or *speech* of our music. Since I don't forget how to speak, for me, personally, I don't feel the need to spend lots of time *speaking* into my trumpet every morning, as these are skills that are easily maintained, as I use them every day within and outside of trumpet playing. (This is a personal decision, and, ironically, I find poor articulation to be a common weakness among younger players, who rightly should invest in daily articulation practice.)

Accuracy Study

R = Remove the instrument completely from mouth on beat 2
S = Set instrument back on embouchure on beat 3
B = Take a full, relaxed "OH" breath on beat 4

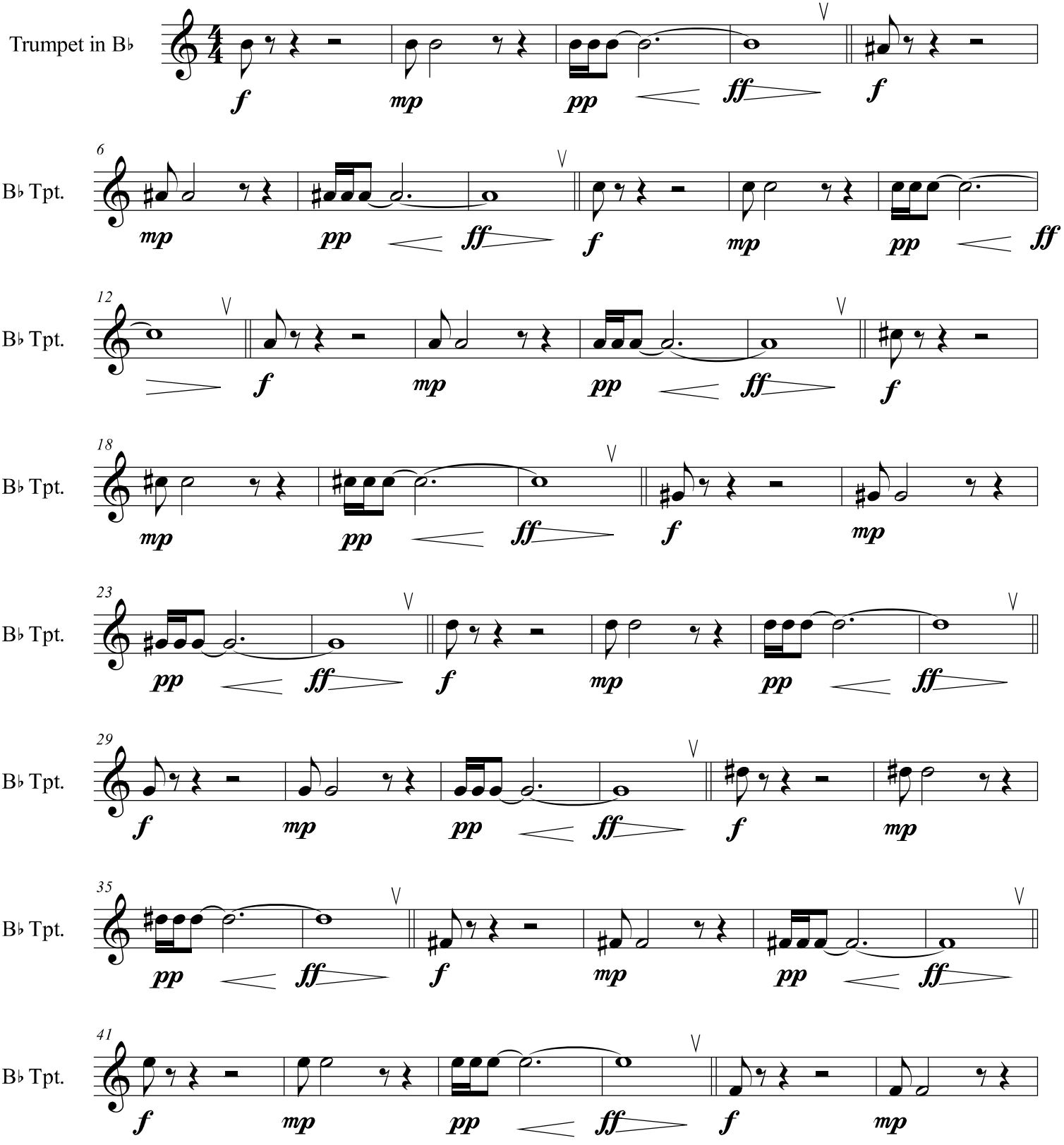


Score

Dynamic Range Studies

To develop aperture control and dynamic control

Jason Dovel



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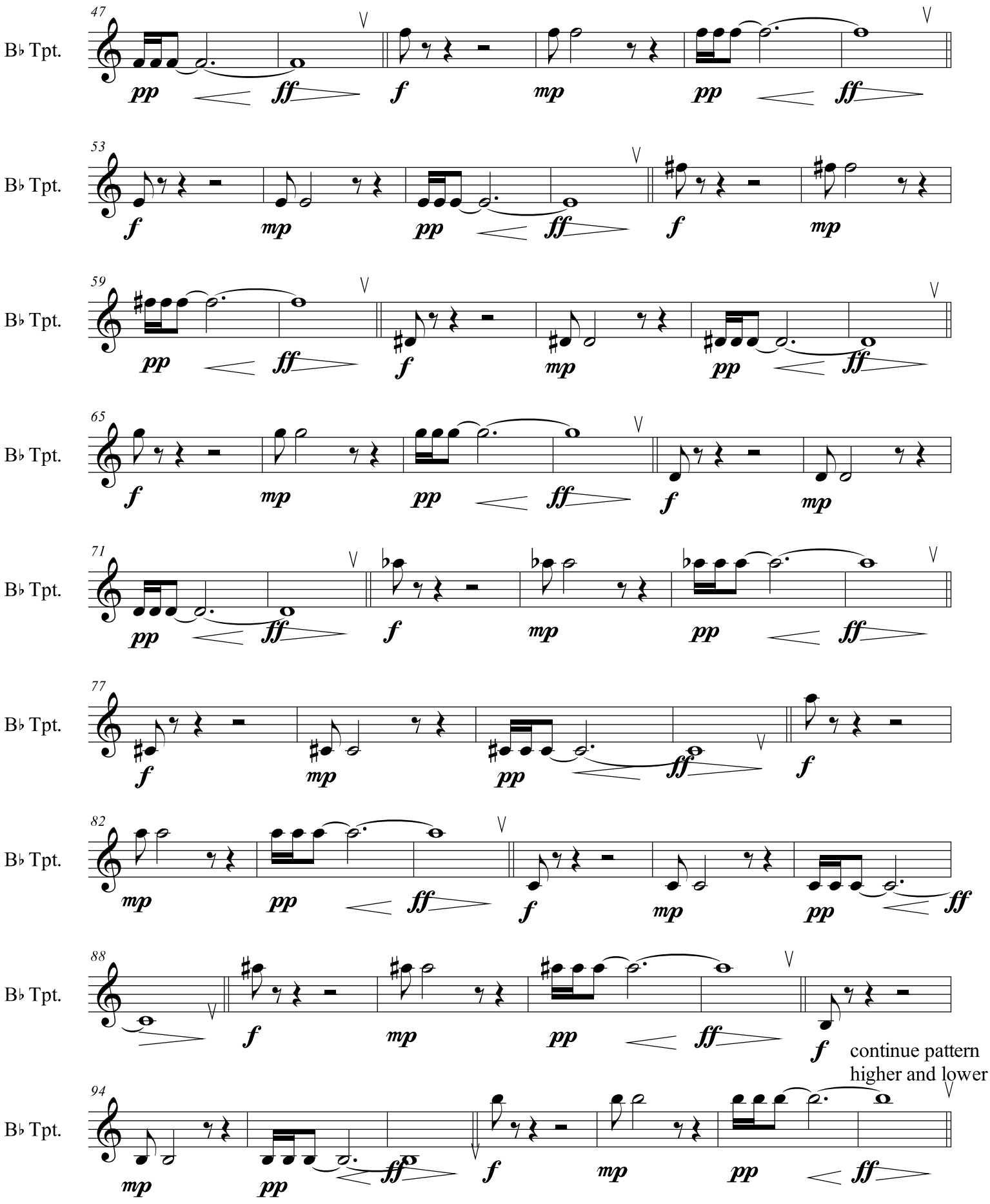
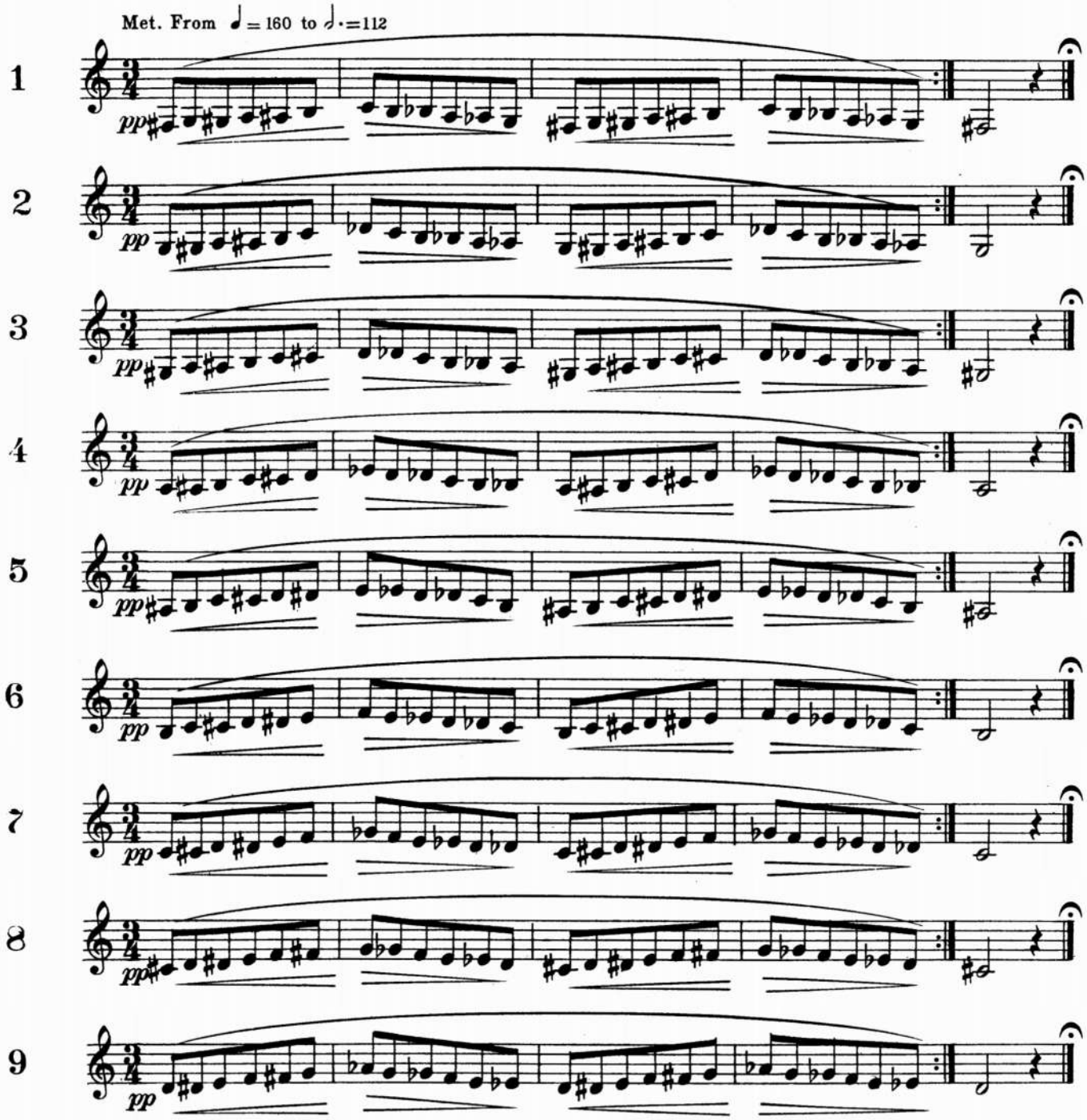

47
B♭ Tpt.
pp ff f mp pp ff
53
B♭ Tpt.
f mp pp ff f mp
59
B♭ Tpt.
pp ff f mp pp ff
65
B♭ Tpt.
f mp pp ff f mp
71
B♭ Tpt.
pp ff f mp pp ff
77
B♭ Tpt.
f mp pp ff f
82
B♭ Tpt.
mp pp ff f mp pp ff
88
B♭ Tpt.
f mp pp ff f
continue pattern
higher and lower
94
B♭ Tpt.
mp pp ff f mp pp ff

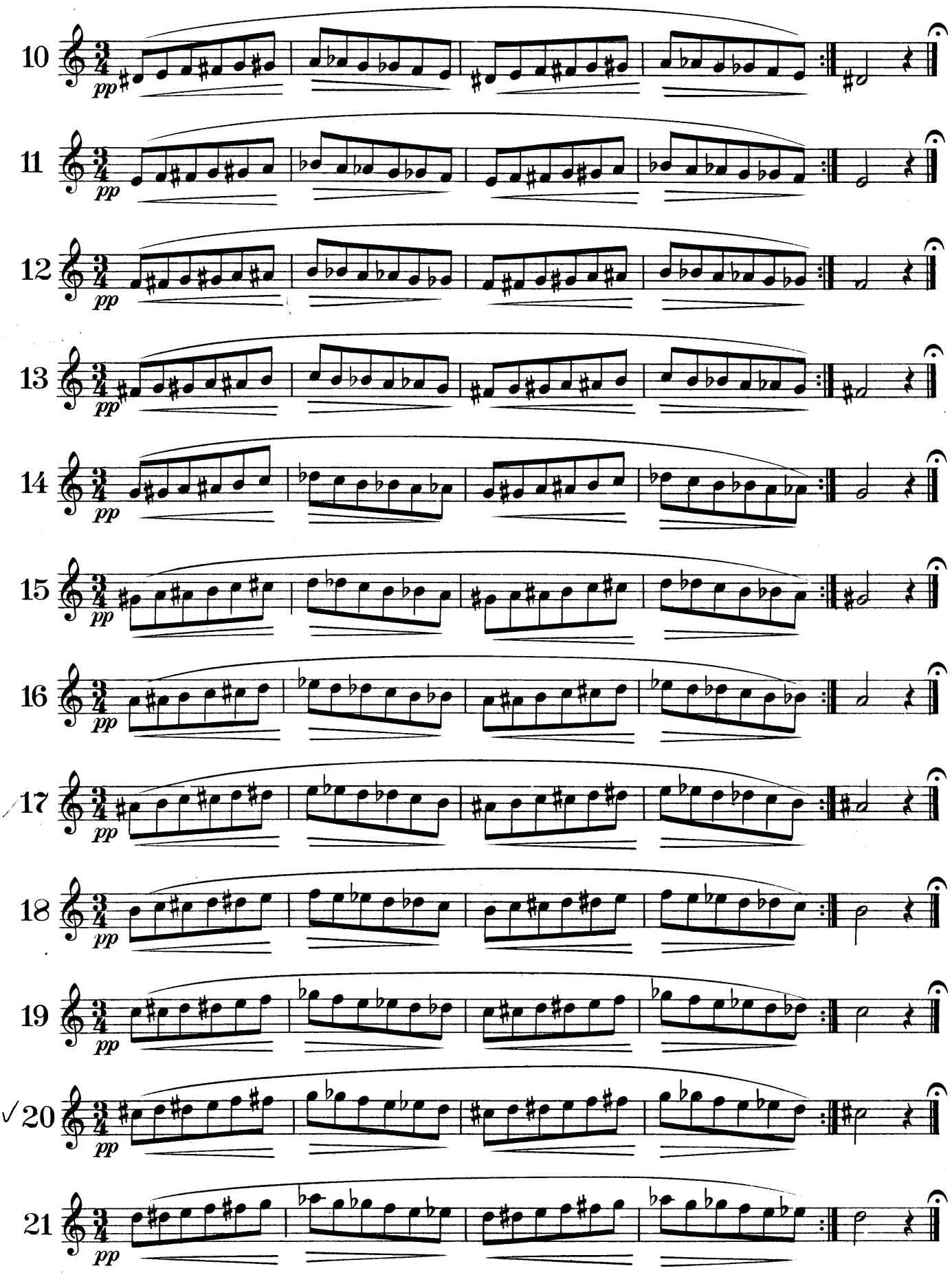
FIRST STUDY

Practice each Exercise from 8 to 16 times in one breath.

Press the fingers down firmly, and keep the lips moving; contract slightly in ascending, relax in descending.

REMEMBER all these Exercises must be played *very soft;* by so doing your lips will always be fresh and under control. If played loud, the opposite effect may result in permanent injury to the lips. The principle is the same as a Physician prescribing 3 drops of medicine which will cure, whereas a spoonfull will kill.




10
11
12
13
14
15
16
17
18
19
20
21
pp

FOURTH STUDY

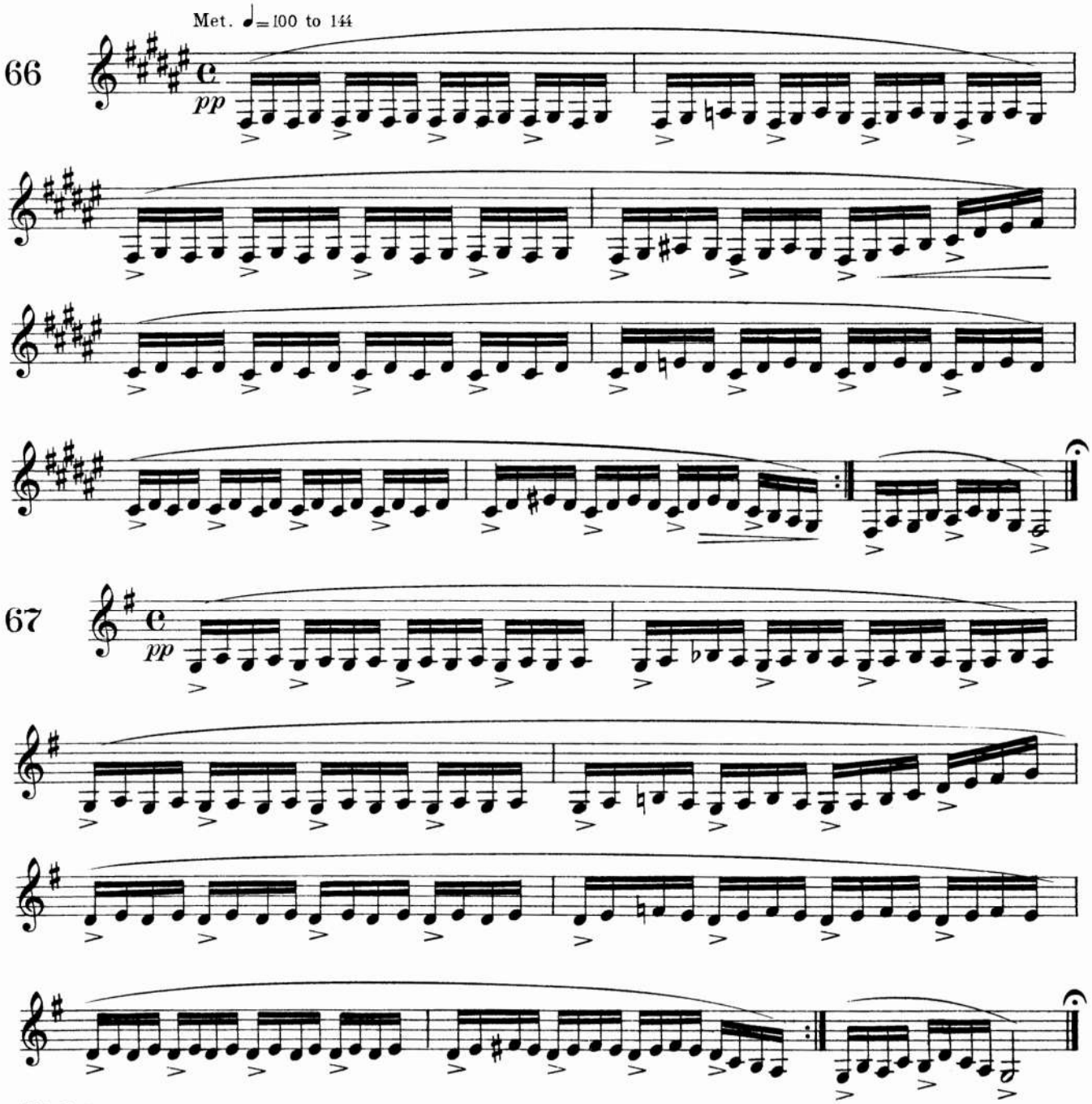
These Exercises were written to help overcome obstacles whereby the Whole Tone Trill is so often abused and played clumsily on the Cornet.

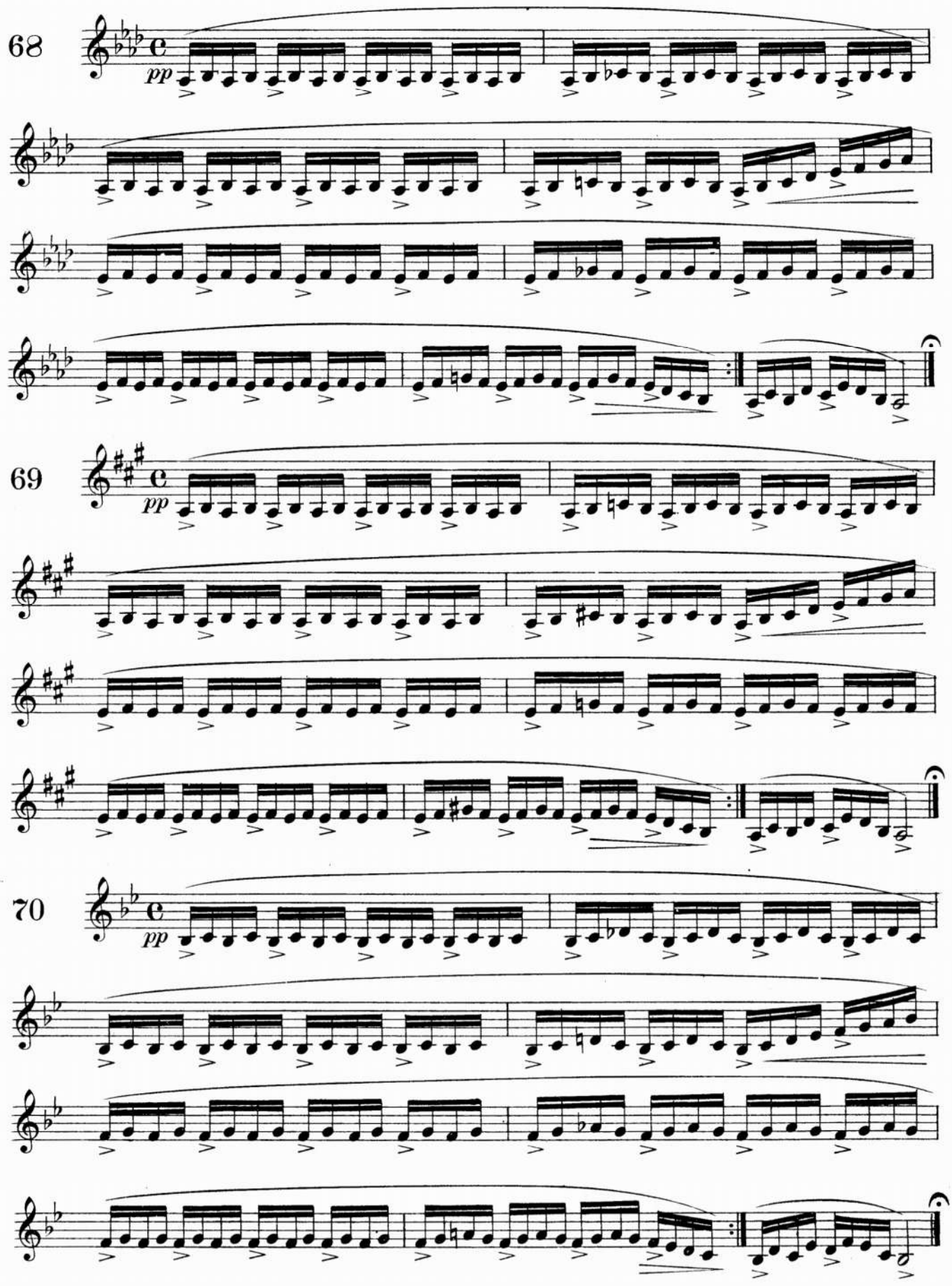
By careful practice the intervals will sound clearly in the different registers, and you can overcome imperfections so common in the construction of many cornets; such as the Interval from low B♮ to C♯, in Ex. No. 71; also C to D in Ex. No. 72.

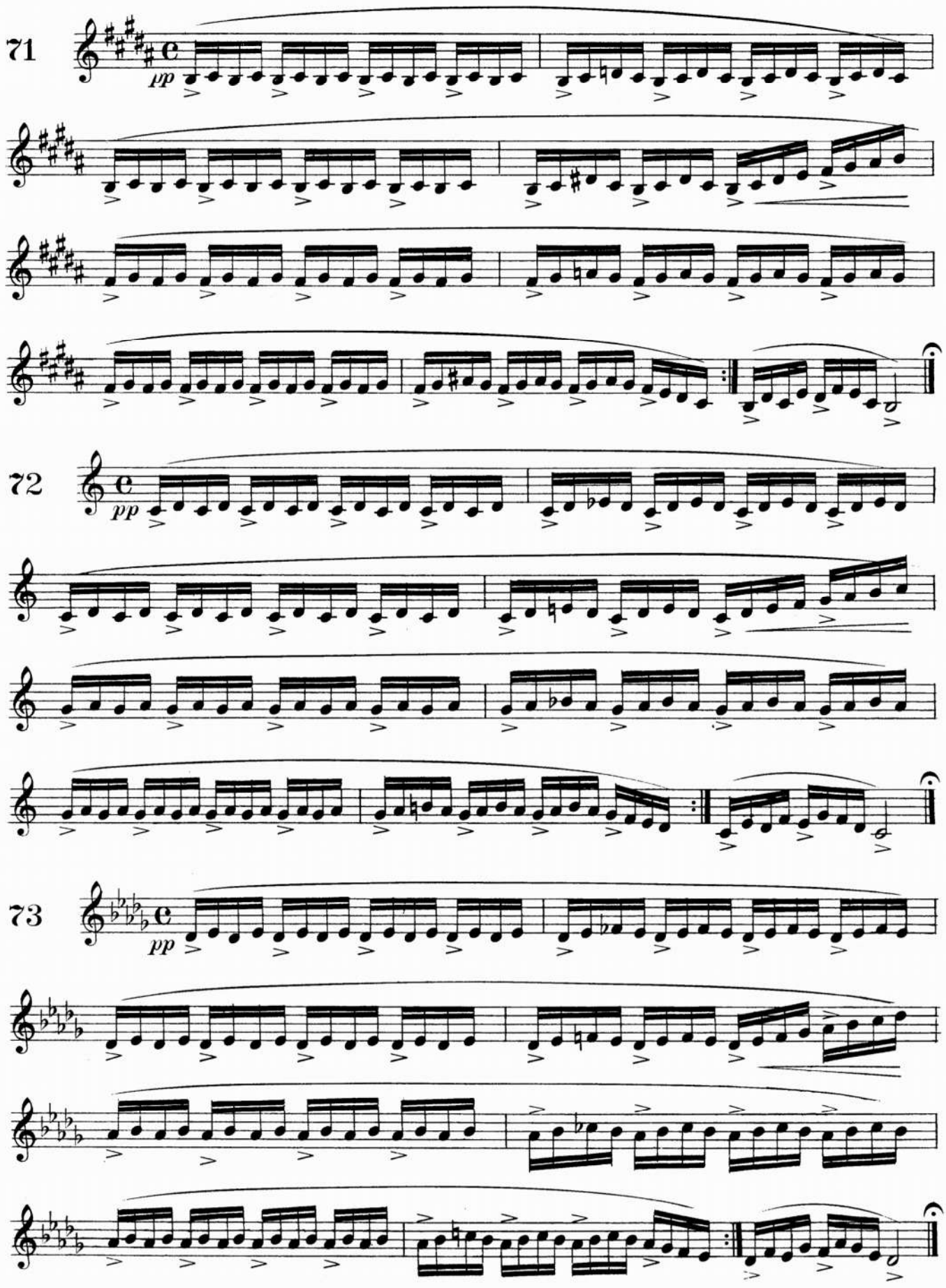
The fingers as well as the lips must be elastic.

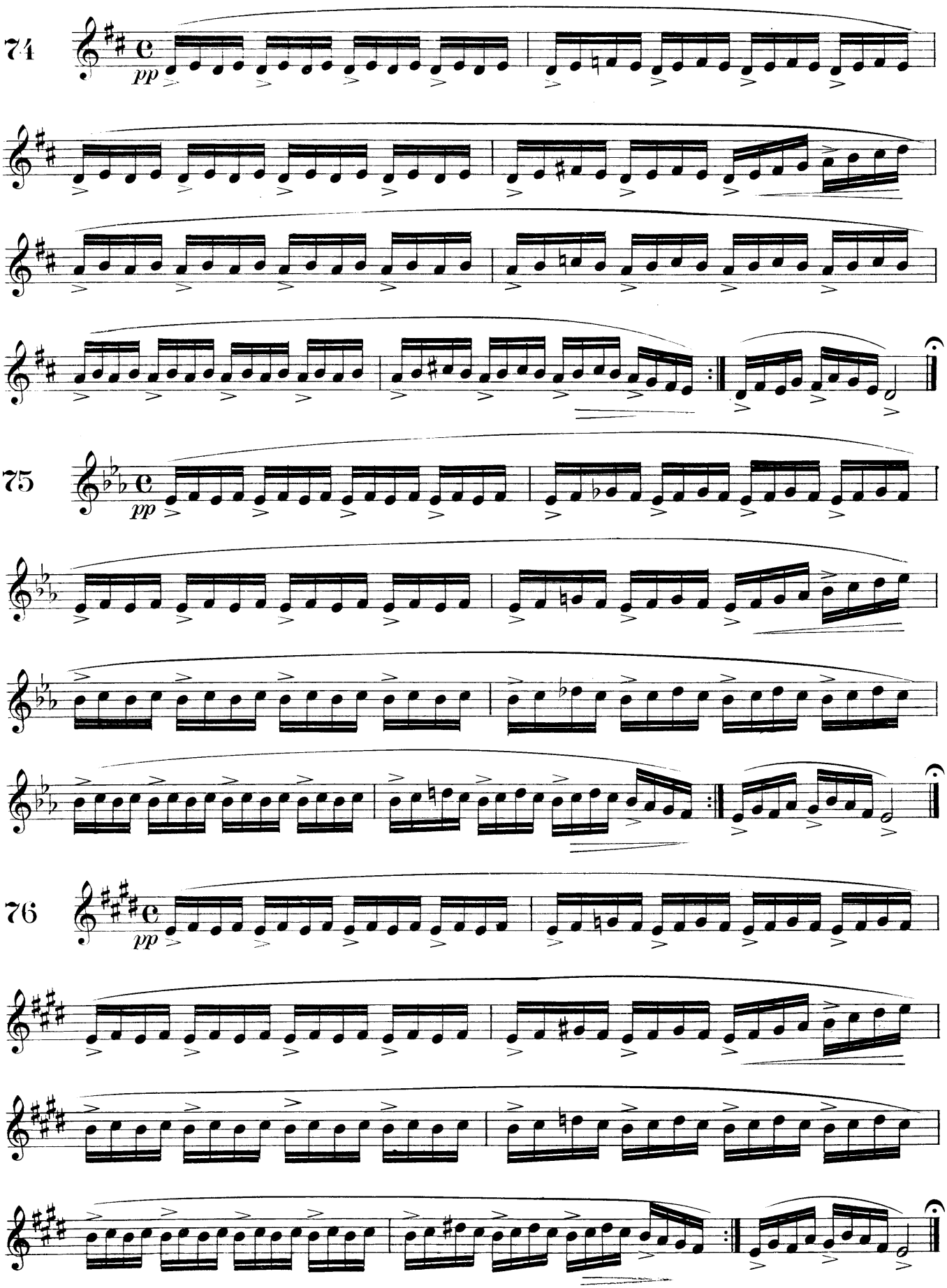
Single and Double Tongue them after you have made sufficient progress in slurring them perfectly.

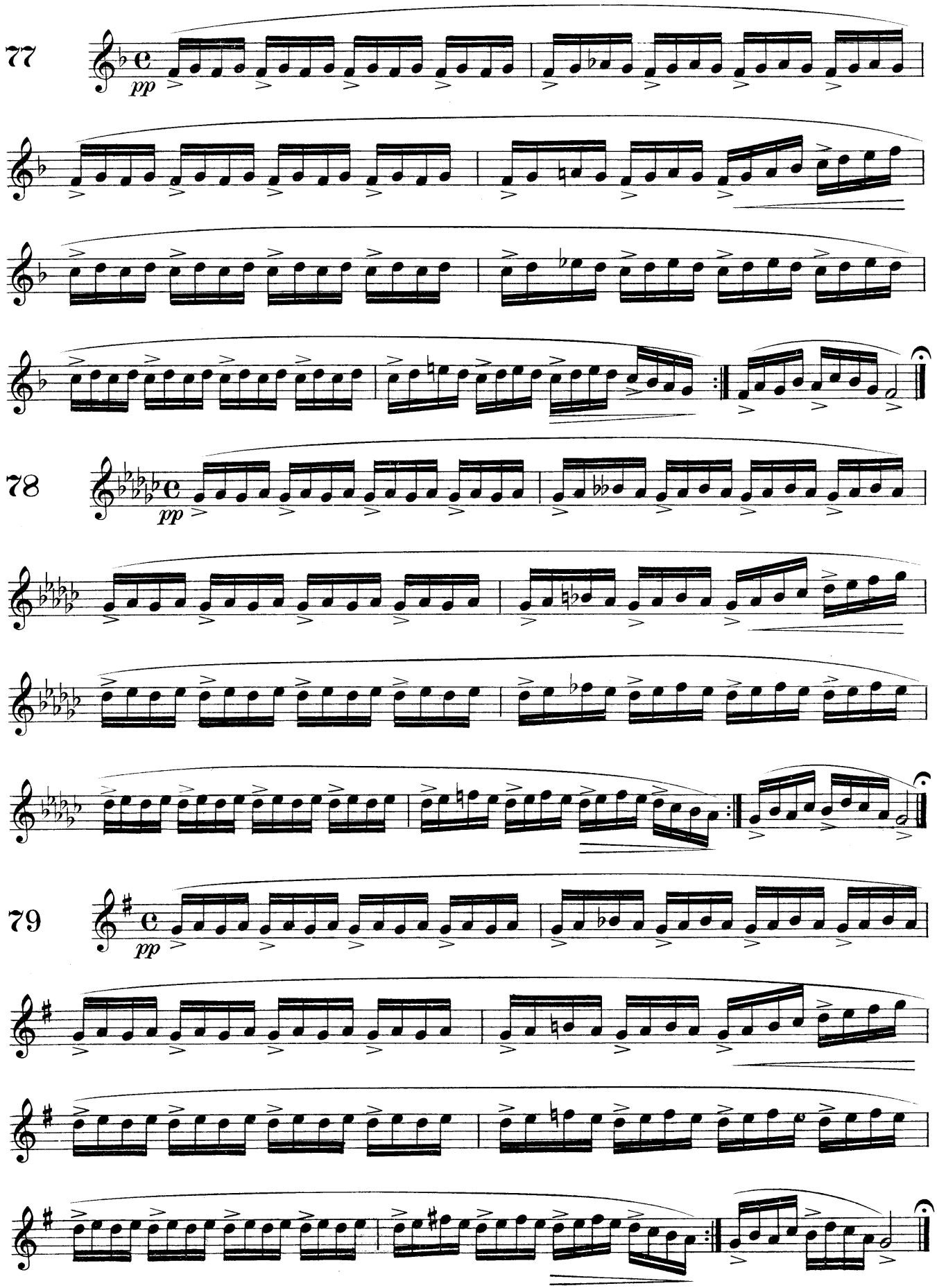
Try to play ETUDE IV in one breath, it is possible.




68
pp
69
pp
70
pp


71
pp
72
pp
73
pp


74
pp
75
pp
76
pp


77
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78
pp
79
pp