

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

Musical staff 1: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. A slur covers the first seven notes, and a fermata is placed over the final note, F#4.

Musical staff 2: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. A slur covers the first seven notes, and a fermata is placed over the final note, F#3.

Musical staff 3: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of notes: Bb3, C4, D4, Eb4, E4, F4, Eb4, D4, C4, Bb3. A slur covers the first seven notes, and a fermata is placed over the final note, Bb3.

Musical staff 4: Bass clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. The staff contains a sequence of notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3. A slur covers the first seven notes, and a fermata is placed over the final note, F#3.

Musical staff 5: Bass clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of notes: Bb3, C4, D4, Eb4, E4, F4, Eb4, D4, C4, Bb3. A slur covers the first seven notes, and a fermata is placed over the final note, Bb3.

Musical staff 6: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains a sequence of notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. A slur covers the first seven notes, and a fermata is placed over the final note, F#4.

Musical staff 7: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of notes: Bb3, C4, D4, Eb4, E4, F4, Eb4, D4, C4, Bb3. A slur covers the first seven notes, and a fermata is placed over the final note, Bb3.

Musical staff 8: Treble clef, key signature of two flats (Bb, Eb), 4/4 time signature. The staff contains a sequence of notes: Bb3, C4, D4, Eb4, E4, F4, Eb4, D4, C4, Bb3. A slur covers the first seven notes, and a fermata is placed over the final note, Bb3.

Multi-Octave Scales

1 *mp*

4 *mp*

7 *mp*

10 *mp*

13 *mp*

16 *mp*

19 *mp*

22 *mp*

2

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 (Too or Doo).
3. Emphasize vowel (oo), not the consonant (T or D).

2, 2, 0

1, 2, 3, 0

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

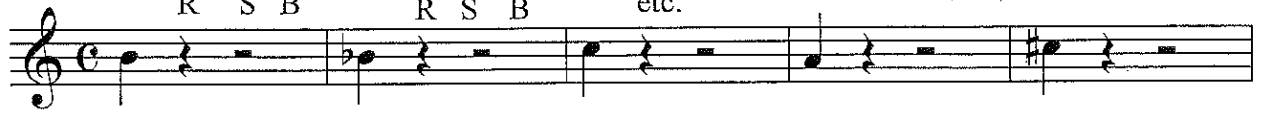
R = Remove the instrument completely from mouth on beat 2

S = Set instrument back on embouchure on beat 3

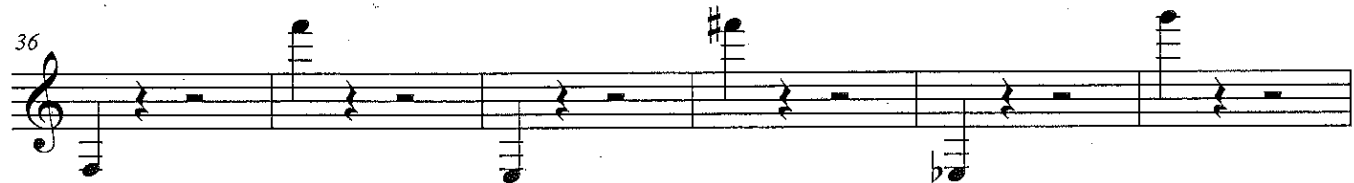
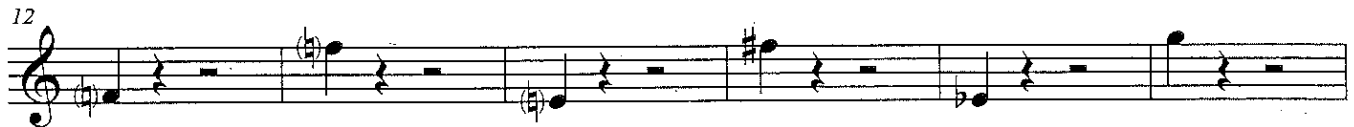
B = Take a full, relaxed "OH" breath on beat 4

R S B R S B etc.

Trumpet in B \flat



Proceed as high as possible; when sound quality declines, skip to long tones at end.



Dynamic Range Studies

To develop aperture control and dynamic control Jason Dovel

Trumpet in B \flat *f* *mp* *pp* *ff* *f*

6 B \flat Tpt. *mp* *pp* *ff* *f* *mp* *pp* *ff*

12 B \flat Tpt. *f* *mp* *pp* *ff* *f*

18 B \flat Tpt. *mp* *pp* *ff* *f* *mp*

23 B \flat Tpt. *pp* *ff* *f* *mp* *pp* *ff*

29 B \flat Tpt. *f* *mp* *pp* *ff* *f* *mp*

35 B \flat Tpt. *pp* *ff* *f* *mp* *pp* *ff*

41 B \flat Tpt. *f* *mp* *pp* *ff* *f* *mp*

Detailed description: This musical score is for a trumpet part in 4/4 time, featuring dynamic range exercises. The score is divided into eight systems, each starting with a measure number (6, 12, 18, 23, 29, 35, 41). The dynamics range from fortissimo (ff) to pianissimo (pp). The exercises involve various rhythmic patterns, including eighth and sixteenth notes, and rests. The score includes articulation marks such as accents (v) and dynamic hairpins (crescendos and decrescendos). The key signature has one sharp (F#).

B♭ Tpt. 47 *pp* *ff* *f* *mp* *pp* *ff*

B♭ Tpt. 53 *f* *mp* *pp* *ff* *f* *mp*

B♭ Tpt. 59 *pp* *ff* *f* *mp* *pp* *ff*

B♭ Tpt. 65 *f* *mp* *pp* *ff* *f* *mp*

B♭ Tpt. 71 *pp* *ff* *f* *mp* *pp* *ff*

B♭ Tpt. 77 *f* *mp* *pp* *ff* *f*

B♭ Tpt. 82 *mp* *pp* *ff* *f* *mp* *pp* *ff*

B♭ Tpt. 88 *f* *mp* *pp* *ff* *f* continue pattern higher and lower

B♭ Tpt. 94 *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.

Met. From ♩ = 160 to ♩ = 112

1

2

3

4

5

6

7

8

9

Musical score for 11 staves, numbered 10 through 21. Each staff begins with a treble clef, a 3/4 time signature, and a piano (*pp*) dynamic marking. The music consists of melodic lines with various accidentals (sharps, flats, and naturals) and rests. The staves are connected by a large, sweeping slur. The notation includes eighth and sixteenth notes, as well as rests. The key signature for the first staff (10) is one sharp (F#), and the key signature for the last staff (21) is one flat (Bb). The score concludes with a double bar line and a fermata on the final note of each staff.

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 \flat to C \sharp , 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.

Met. $\text{♩} = 100 \text{ to } 144$

66 *pp*

67 *pp*

68 *pp*

69 *pp*

70 *pp*

71 *pp*

72 *pp*

73 *pp*

74 *pp*

75 *pp*

76 *pp*

77 *pp*

78 *pp*

79 *pp*