

100 Days of Practice:

Not Just a Hashtag - Dynamic Productivity Every Semester

***Dec. 19th, 2022
Midwest Clinic
S.H.O.P. Talk***

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WHAT'S SO SPECIAL ABOUT "100 DAYS" ??

NOTHING, REALLY...
EXCEPT THAT IT'S A GOOD
TIMEFRAME FOR
ADDRESSING SHORT- AND
MEDIUM-TERM GOALS.

(it also happens to be about
the length of the "productive"
period of a college semester in
the U.S., e.g., late August to
early December)

DAY 47

80-145 minutes

SESSION 1 30-65 minutes

- DAY 41 Ear Training/Mouthpiece Buzzing**
James Stamp style drill with major pentatonics different keys **A3 · C4 · E♭ · F♯ · A · C5**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility **••• F4 · B♭ · D5 · F · B♭ · B3**

- Improvisation**
Improvise on a passage from a favorite concerto.
• Opening measures of Hummel

- DAY 5 Fingers**
Clarke, Technical Study No. 1 **G4** (various art.)
- DAY 13 Flexibility**
Non-adjacent partials flexibility **••• A♭3**
- Range** (dynamics and low/high register)
DAY 26 Pedal Tones octaves from F4 down to C3

SESSION 2 50-80 minutes

- DAY 39 Repertoire**
Hummel Concerto, movement 1, last page, starting at arpeggios. Focus on **trill**
- DAY 38 Transposition**
Arban, 150 melodies. Up and down a minor third. **No. 58** *La gazza ladra*
- DAY 30 Scales & Arpeggios. G♯ harmonic minor**
2 octaves, 3rds, 4ths, diatonic 7th chords, light improv.
- Fingers workout**
DAY 45 Koko Bridge in **C** with metronome
DAY 35 Samawicz, with metronome
- Range** (dynamics and low/high register)
DAY 36 Dynamics "After Schlossberg". **P. 39 | 35B**
DAY 16 Pedal Tones: bending to pedal tones

DAY 48

90-165 minutes

SESSION 1 30-60 minutes

- DAY 31 Ear Training/Mouthpiece Buzzing**
James Stamp, Preliminary warm-ups expanded into higher register **C4 · E♭ · F♯ · A · C5 · E♭ · [F♯]**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility **••• E4 · A · C♯5 · E · A · A3**
- DAY 7 Improvisation**
Free improvisation **•• B♭ minor**
- DAY 15 Fingers**
Clarke, Technical Study No. 2 **B♭4**
- DAY 43 Flexibility**
John Daniel, Special Studies for Trumpet
Page 52, all 7 positions, implements bending
- DAY 6 Range** (dynamics and low/high register)
Pedal Tones (from F4 down to C3)

SESSION 2 50-105 minutes

- DAY 39 Repertoire**
Hummel Concerto, movement 1, last page, starting at arpeggios. Focus on **trill** and **whole** passage (aim for accuracy, not length)
- Reading/Transposition**
Transposition. Arban, 150 melodies. Up/down a major third + up/down a perfect 4th. **No. 79** *Adieu*
- DAY 30 Scale & Arpeggio**
G♯ harmonic minor. 2 octaves, 3rds, 4ths, diatonic 7th chords, light improvisation
- Articulation Workout**
DAY 24 Arban, Complete Method for Trumpet p. 205-206 **••• C♯5 (k, t)**
DAY 34 Speed workout on G4 (k, d, t) **•••**
24 notes warm-up: 24, 24, 24; → 12, 2, 12, 6
- Range** (dynamics and low/high register)
DAY 46 High Register Lip trill exercise. **G3 to G5**
DAY 26 Pedal Tones octaves from F4 down to C3

DAY 49

85-145 minutes

SESSION 1 30-60 minutes

- DAY 41 Ear Training/Mouthpiece Buzzing**
James Stamp style drill with major pentatonics different keys **A3 · C4 · E♭ · F♯ · A · C5 · E♭**
- DAY 42 Sound Production**
J. Stamp, Bending exercises, ghost tones, two 1/2 steps & flexibility **••• E♭4 · A♭ · C5 · E♭ · A♭ · A♭3**
- DAY 27 Improvisation**
March improvisation. **•• B♭ major 4**
- DAY 25 Fingers**
Clarke, Technical Study No. 3 **G4** (various art.)
- DAY 3 Flexibility**
Adjacent partials flexibility
••• G4 · C5 · E · G · [B♭] · C3
- DAY 16 Range** (dynamics and low/high register)
Pedal Tones: bending to pedal tones

SESSION 2 55-85 minutes

- Repertoire**
Haydn Concerto, movement 1. Identify challenges: wide interval passages, final 16th note passage
- DAY 8 Sight reading**
Arban, 150 melodies. **•• No. 118** *Otello*
- DAY 30 Scales & Arpeggios. E♭ harmonic minor**
2 octaves, 3rds, 4ths, diatonic 7th chords, light improv.
- Fingers workout**
DAY 45 Koko Bridge in **B** with metronome
DAY 35 Samawicz, with metronome
- Range** (dynamics and low/high register)
DAY 36 Dynamics "After Schlossberg". **P. 39 | 35C**
DAY 6 **Range** (dynamics and low/high register)
Pedal Tones (from F4 down to C3)

Improvisation on Concerto Repertoire

- **Hummel Concerto in E♭** (or E natural)

Another fun and beneficial approach to improvisation is creating variations on pre-composed material. After all, this is essentially what a cadenza is, but in modern times these are commonly pre-composed. In addition to exercising your creative musicianship, this type of improvisation can increase your comfort with and mastery of the original phrases. Choose a passage from a favorite concerto and improvise around it. Be very free and don't worry about errors. Suggested: opening measures of the Hummel Concerto. •

Transposition: up and down a major third, up and down perfect fourth

- **Arban, 150 melodies. No. 79, Adieu**

Take similar steps to your approach from Day 38. Read the melody as written first, attempting to internalize the shape and intervallic content. If you like, read up and down a whole step and up and down a minor third before you try a major third and perfect fourth. These transpositions will commonly be used, respectively, if you are reading a D part on B♭ trumpet or vice versa, or an E part on C trumpet; E♭ part on B♭ trumpet or vice versa, or an F part on C trumpet, or vice versa. •

Solo Repertoire Problem Solving No. 2

- **F. J. Haydn, Trumpet Concerto, first movement**

This is perhaps the most famous of all trumpet concertos, yet it continues to present significant challenges to modern performers, especially when performed on B♭ trumpet. Several of the most difficult passages appear in the recapitulation (starting at m. 117) of the first movement.

Starting at m. 130, identify and analyze the challenging issues: wide intervals in mm. 130-131; a similar problem in mm. 136-137 (albeit twice as fast); slippery arpeggios in m. 140; and a potentially treacherous 16th note run in m. 144.

Apply a creative problem-solving approach: how can you make each element easier, then gradually increase the difficulty until you can match the original version of these passages? •

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EVERYTHING starts with a STRONG CONCEPT

- Without knowing what SOUNDS GOOD, the student is essentially "shooting in the dark."
- Careful, *details-oriented* listening to great players on one's instrument - ideally, guided by a teacher - is CRUCIAL for establishing a concept of good musicianship and technical competence.

A STRONG CONCEPT ALLOWS FOR THE SETTING OF CLEAR GOALS

- Addressing the question "How do I get there?" starts with establishing: "Where am I now, relative to a great player?"
- It helps by being able to break down the concept of "Great _____ player" (trumpet, flute, timpani, etc.) into discrete but overlapping skills:

10 Skill Categories for Trumpeters as delineated in *100 Days of Trumpet Practice*

- 1) Mouthpiece buzzing/ear training
- 2) Sound Production
- 3) Flexibility
- 4) Articulation
- 5) Finger dexterity
- 6) Range (dynamics and low/high register)
- 7) Improvisation (not necessarily jazz)
- 8) Reading/Transposition
- 9) Repertoire
- 10) Scales/arpeggios

Or, as another example.... For Violinists:*

- 1) Ear training
- 2) Right hand set up/bow technique
- 3) Left hand set up
- 4) Ergonomics (tension free playing) & Sound
- 5) Finger independence & dexterity
- 6) Fingerboard mapping
- 7) Shifting

Categories of Practice

- 1) Training (patterns, scales, arpeggios, technique etc.)
- 2) Repertoire
- 3) Mental Practice (singing, tapping, listening, imagining, score study)
- 4) Performance Practice

*As provided by Susanna Klein, VCU Professor of Violin

Or....Percussionists:*

1. Stroke types / Technique transfer between instrument groups
2. Sound production
3. Articulation
4. Improvisation (particularly rhythmic/groove)
5. Reading (multiple clefs / multi-percussion set ups / transposition)
6. Scales / arpeggios / chord progressions (4 mallet voicings)
7. Dynamic control
8. Repertoire
9. Ear training (especially interval training for timpani)
10. How to set-up effectively (big multi-set ups/musical theater, etc.)

*As provided by Justin Alexander, VCU Professor of Percussion

This allows for the creation
of a PLAN...

e.g., a progressively
structured 100-day routine...
but first we need to know
what constitutes

EFFECTIVE PRACTICE

We can draw upon research into what has been
dubbed
the science of expertise
thanks to experts & journalists
such as....

Daniel Coyle

*The Talent Code: Greatness
Isn't Born. It's Grown. Here's
How.*

Anders Ericsson

*Peak: Secrets from the New
Science of Expertise*

Malcolm Gladwell

Outliers: The Story of Success

Ericsson coined the term

DELIBERATE PRACTICE.

This kind of practicing...

1. Develops skills that other people have already figured out how to do and for which effective training techniques have been established.
2. Takes place outside one's comfort zone.
3. Involves well-defined, specific goals.
4. Requires a person's full attention and conscious actions.
5. Involves feedback and modification of efforts in response to that feedback.
6. Produces and depends on effective mental representations.

Coyle used the term

DEEP PRACTICE.

Coyle describes what happens in our brain when we develop skill:

White matter, a substance called myelin, is produced by specialized cells, and wraps around our neurons when we repeat an action with *deliberate intention*. The more myelin wrapping acquired, the better electrical insulation for that neural connection, and thus, the faster signals are transmitted. This translates to deeper skill and faster execution. This explains the importance of focused, prolonged under-tempo work and repetition in our practicing.

(It also explains why practicing while watching TV is not very productive!)

This is where the teacher's input is CRITICAL:

Help your student put together a daily routine that allows for a balance of consistency and variety:

- We must consistently address the set of skills we have delineated.
- We must build a certain degree of variety to the specific exercises we use to address these skills, at the same time gradually increasing difficulty.
- This allows us to grow fundamental skills over time while maintaining creative engagement and avoiding stagnation.

For example, if you like a particular book of technical exercises (for brass players, Clarke's *Technical Studies for the Cornet* is especially popular), choose a set of exercises to cycle through in every key.

This can mean playing one exercise a day in a particular key, rotating between different exercises in different keys every day, aiming to increase tempo and/or range over time.

JOURNALING YOUR PROGRESS IS AS IMPORTANT AS PLANNING AND SETTING GOALS

Every day, you should keep a record of everything that you and your student deem to be important. This can include:

- Which exercises/repertoire you have played
- Which skill category these fit into
- What tempo was each played at
- What key/transposition you played
- Reactions/Reflections: Successes? Points of frustration, or perhaps pleasant surprise?

IMPORTANT:

**BE FLEXIBLE AND CREATIVE
IN DESIGNING YOUR ROUTINE,
BUT...**

**HARDCORE/DISCIPLINED
WHEN IT COMES TO EXECUTING IT.**

**STICK WITH YOUR PLAN!
BUT IF YOU DON'T LIKE IT...
CHANGE IT!**

QUESTIONS??*

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