DAILY SHREDS

TRUMPET EXERCISES

CHRISTOPHER HEALEY

WWW.PHOENIXBRASS.COM.AU

DAILY SHREDS

- LITE EDITION -

One Book – Years of Practice

by

Christopher Healey

Companion Tools & Apps Available At:
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About This Book

This book came about out of a personal need to condense as much of the everyday meat-and-potatoes technical work into one book that was accessible, could be easily printed and carried about at all times so that when you have those unexpected chances here or there to do some tech work it's ready.

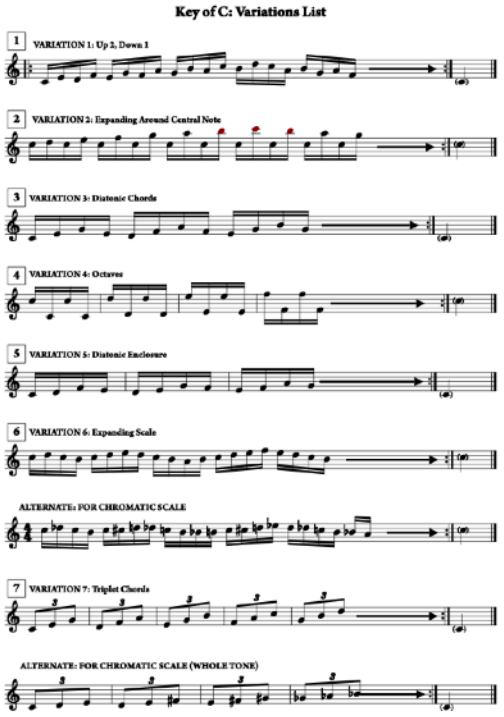
The entire goal with this book is that you have one book, turn up, do the work, then move on. In a way where you don't have to think about what you're supposed to be doing, you don't have to

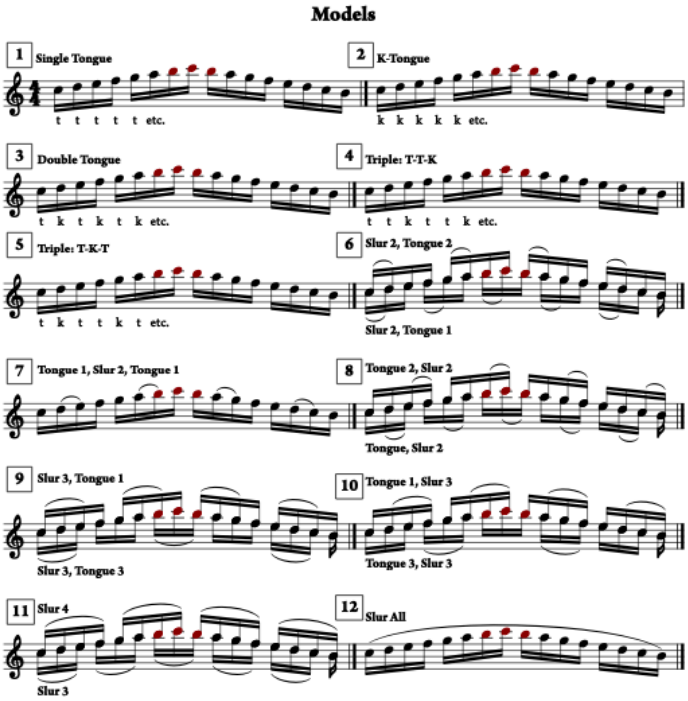
To achieve this, this book makes use of core exercises covering scales, Clarke Studies, triads and seventh chords, intervals, multiple tonguing and flexibility studies, all of which I have tried to design to be be efficient.

However, efficiency usually comes at the expense of thoroughness. To work around this, some exercises like the scale work come with a bunch of variations that were designed to ensure thoroughness so that the technique developed will work across most musical contexts and not just in the cases of playing a scale in a specific format.

Additionally, onto of most exercises is the added element of Articulation Models and performing the exercises at different dynamic levels. This part of the approach has been randomised.

For example, when doing your scale work, there are 12 variations that can be applied. Additionally, there are 12 different articulation models, such as *slur two-tongue two*.





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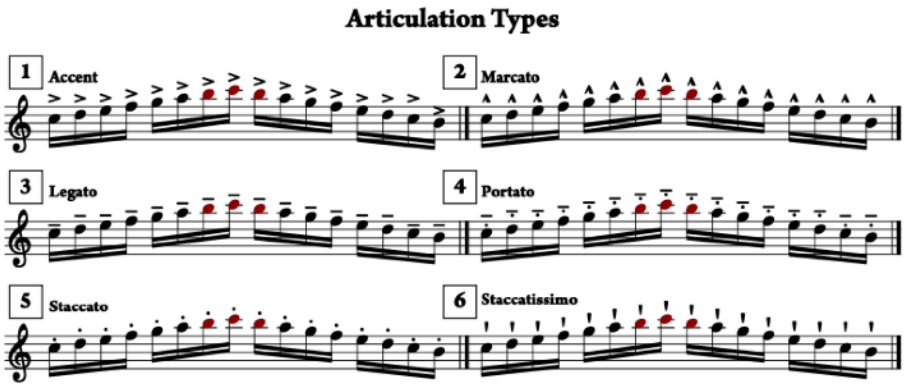
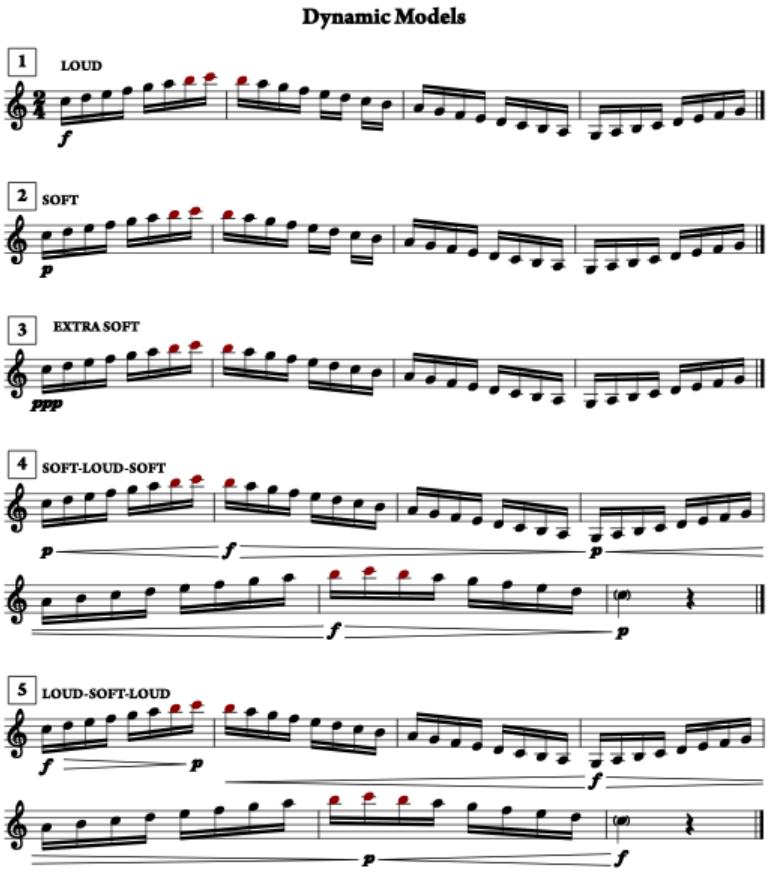
In addition to this, there are also Six Articulation Types:



Finally, there are 5 Dynamic Models:



So for scales on their own, we have:

- *5 different scales per key*
- *12 varied Scale Patterns*
- *12 Articulation Models*
- *6 Articulation Types*
- *5 Dynamic Models*

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The Maths

If we do some maths we end up with 21,600 permutations of the scale exercises for each key centre.

We have 12 enharmonic key centres, so just for the SCALES section of *Daily Shreds*, that's 259,200 variations on scale exercises.

If you did 10 of these variations each day, 365 days of the year, it would take you SEVENTY-ONE YEARS to get through them all. Seriously.

To determine your models for each exercise, you just download our free *Daily Shreds* app, which provides a Metronome, Practice Drone, and will randomly choose a combination of the above possibilities for you to apply.

You can also access this tools online here:
https://phoenixbrass.com.au/daily-shreds

But this book isn't just scales!

We also have a Clarke study that combines 7 of the Clarke studies into a single exercise. With variations and different keys, you get 4,320 versions

There's 12 Chord exercises that cover all the triads and seventh chords. That's another 51,840 permutations across the various keys.

There's an interval study. With the variations, that another 4,320 exercise possibilities.

There's 7 Multiple Tonguing exercises in each key. So that's another 84 exercises.

There's also 20 flexibility studies in each key. That's another 240 exercises.

There's also some additional flexibility exercises that don't work in multiple keys, but you can add another 20 exercises.

Okay. That's a lot of numbers. If I've done the maths correctly, that works out to about 320,000 exercises.

Let's say on average each exercise takes around 1 minute, and you have 30 minutes of time. With rest time, you might manage to get 20 exercises into those 30 minutes. That'd still take you FORTY-THREE YEARS to go through the book ONCE.

Enough maths!

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Why This Approach

We've all been there: You have 30 minutes to practice, but you spend 10 of those minutes just staring at your stack of trumpet books – Arban, St Jacome, Clarke, Colin, Gordon, Smith, etc – wondering where to start. You want to hit your scales, work on your flexibility, and maybe tackle some Clarke studies, but it feels like you're trying to fit a gallon of water into a pint glass.

That's why I created "Daily Shreds." It's a condensed, one-stop shop for your "meat-and-potatoes" technical work. But the real magic isn't just in the exercises–it's in the math and the science of how we learn.

The Trap of "Autopilot" Practice

Most of us were taught to practice in "blocks"–playing one scale over and over until it feels smooth. While that feels rewarding in the moment, science tells us it's often an "illusion of competence". You're increasing your *retrieval strength* (how easy it is to do *right now*), but not your *storage strength* (how well it stays in your brain for next week).

"Daily Shreds" breaks this cycle by using what researchers call *Interleaved Practice*. Instead of doing the same thing repeatedly, the system forces you to constantly switch between 320,000 different permutations of scales, articulations, and dynamics. This creates "desirable difficulties" that stop your brain from slipping into autopilot.

Repetition Without Repetition

Movement researcher Nikolai Bernstein famously stated that practice should be "repetition without repetition". Instead of aiming to replicate the exact same movement every time, the "Daily Shreds" framework encourages the brain to understand a range of movement possibilities. This "Bernsteinian" approach treats the musician not as a machine but as a dynamic system that learns by exploring small, purposeful variations. This process provides the brain with a "feast" of information, building confidence in the ability to handle the unpredictability of professional repertoire.

In the "Daily Shreds" framework, one Key Centre alone has 21,600 variations. If you did 10 variations every single day, it would literally take you 71 years to finish the scale section – eeek!

By constantly changing the "parameters"–like playing a Gb Blues scale *Loud-Soft-Loud* with a *marcato* articulation using a *slur-two-tongue-two* model–you're building a more robust "motor schema". You aren't just learning a scale; you're teaching your brain and body how to adapt.

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Removing the "What Should I Play?" Headache

One of the biggest killers of a good practice session is *Decision Fatigue*. Science shows that making too many choices—which key? which articulation? which speed?—actually wears out your willpower.

That's why this approach is paired with an app. It does the heavy lifting for you by randomly choosing your models and dynamics. You just turn up, hit refresh, and do the work. This "load-reducing" strategy preserves your mental energy so you can focus 100% on the *quality* of your playing rather than the logistics of your routine.

The Chops for a Lifetime

Whether it's the combined Clarke studies (over 4,000 variations!) or the flexibility drills, the goal is efficiency without losing thoroughness. By randomising the common articulations, patterns etc we're keeping the technical work fresh and always stretching and challenging you.

If you have more time, you can just spend more time in each section accordingly.

Adaptive Mastery > Situational Mastery

The approach this book uses is to always keep you on your toes, always being challenged. Given the number of possible permutations and variations, this means that you are unlikely to ever master an exercise. This, however, is an important point. The purpose of exercises is to get and keep you fit and ready for the challenges you might face "in the wild". For example, a professional sportsperson doesn't practice and improve by playing practice matches over and over again. They will workout at the gym and do all sorts of drills so that when the game arrives, *their skills are flexible enough to adapt to whatever the game might require*.

A soccer player that spends all their time trying to perfect a specific cone-drill is going to be useless in a game. On the other hand, the player that is constantly challenging themselves with varied drills covering as many game-related skills as possible is going to play much better. For this second player, while they are always striving to do better on the drills from one day to the next, they don't get bogged down with trying to perfect a drill, as the purpose of the drills is to *constantly challenge them*. A drill that can be perfected is likely a drill that isn't challenging enough to actually be stretching your skills.

So when practicing your fundamentals, you turn up, be deliberate and try to make every exercise sound as beautiful and clean and precise as possible, but realise that your goal is *not to perfect things but to spend time every day having your skills be challenged!*

So do your work here, and then go make music. It might take 43 years to get through all of the permutations, but you'll benefit from day one. Let's start shredding!

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HOW TO USE THIS BOOK

30 Minutes Covers Everything

How long you want to spend in the book is totally up to you, but I recommend around 30 minutes per day. This gives you enough time to play through and do some work on about 15 exercises.

Because there are 12 Articulation Models, 6 Articulation Types, and 5 Dynamic Models, if you use the randomisation approach, you are likely to have worked all 12 articulation models once, and twice for each of the 6 articulation types and 5 Dynamic Models. Better, you will have applied them in a wide variety of contexts, from your varied scale and chords studies, to the Multiple Tonguing studies and beyond.

Organised by Key Centre

Daily Shreds is organised by key centre. In other words, all of the scales, chords and so forth that are centred around the tonic note "C" are grouped together. This helps keep things straight forward from one day or week to the next.

Pick your key, do the work.

The Partial Studies

These handful of studies are designed to develop a better sense of where each of the partials is located on the instrument, and how they relate to each other. While traditional flexibility studies are supposed to do that, I think these exercises are more effective.

One per day is likely enough here! Perhaps choose the starting note that matches the key centre you have chosen to work on that day.

General Flexibility Studies

These are flexibility studies that don't really work transposed to different key-centres, so have been separated out. These make a good warm up, so I have included them at the start of the book.
Pick one to spend a few minutes working on as a way to loosen up before you dive into the rest of your Daily Shreds.

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Scales Section

The scales section of the book can be broken into three parts:

1. Basic Exercises

2. Combined Version

3. Variations

I suggest on the first pass through the book that you focus on just doing the Basic exercises. Make sure everything is fluent there.

On the second pass, move on to the Combined Version, which can be also be used on its own as a quick scale study when you're tight on time and just want to try to keep things from going backwards.

On the third pass, you can can begin working on the variations. For the variations, if you feel you will struggle with them, you might pick a single variation for a day or a week, and use that same variation for all the scales until it is familiar to you.

Once all twelve variations are familiar, you can then begin changing the variation pattern randomly for each scale using the companion app/website.

You will notice that the scale variations have been written out only for the Major key. This is for two reasons… Firstly, if I wrote them all out, the book would be 500 pages long and unwieldy to carry around with you or navigate. Secondly, because part of the process of learning scales and making them useful is the *mental process* of being able to think fluently in that key. That means being able to take a pattern and apply it up and down your entire range for that scale.

This is the type of thing that good improvisors practice and if anyone really knows their scales and how to use them, it's the improvisors.

For the minor scales, it's a matter of just mentally adding the right key signature and remembering to raise the 7th (harmonic minor), or raise the 6th & 7th ascending and lower them again descending (melodic minor).

The Blues Scale is another story. You'll sometimes have to be creative with how you apply the variations to it, but this is not a bad thing!

As an alternative to playing the written down variations exactly as they appear, you can take the scale and basic idea of one of the variation as a motive and use it to improvise using that scale. This is a fun alternative to reading off the page.

For the Scale Studies, when performing them, there is a general rule that should be followed: *Take them to the lowest real note on the instrument, and take them as high as you can COMFORTABLY play.*

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Chords

Similarly to the Scales Section, I would approach these in passes.

For example, first pass you might just do the triads. On the second pass you might just do the 7th chords, one the third pass you might just do the combined chord study.

Because the triads are part of the 7th Chord, it is my opinion that once you have got them under the fingers, you can move on to 7th Chords and do not need to revisit the triads separately.

Clarke

The Clarke Study combines what I consider to be the more useful of the exercises int he Clarke book, and covers the "meat-and-potatoes" exercises. I have left out some studies. For example, the Tenth Study has been omitted because it is *too specific*. The other exercises are generalised rudiments to be executed in various keys. The Tenth Study, however, is more of an example how, with developed technique and musical knowledge, you could showboat as a cornet player on a simple tune. The number of occasions where you're going to be called on to do this is virtually non-existent, and I don't believe that learning the handful of given examples will actually help you do this for tunes in any other key, you'll just get good at the examples in the book.

The Ninth Study has also been omitted because it is already covered in the Scales section of the book. You get the idea. Certainly, this isn't intended to replace the Clarke book, players should work through the entire book, but once you have, in order to continue to work on those skills on a daily basis, you can use the combined Clarke Study in Daily Shreds.

Interval Study

The interval study is a series of intervals that expand in both directions around a central note. This one is pretty straightforward. As you get more familiar with the exercise and the intervals, you can start applying the models to this as well!

You will benefit significantly from *singing* these exercises as well as playing them to help internalise the intervals.

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Multiple Tonguing Drills

These handful of studies are designed to work on your multiple tonguing. Keep in mind that you will also work on multiple tonguing as part of the Articulation Models for the Scales, Chords & Clarke exercises. These exercises here are intended to give you some more "real world" applications of multiple tonguing, and includes some tricky figurations from some actual repertoire.

If you can apply your multiple tonguing in the context of your scales, chords, Clarke exercises and the exercises in this section, you should be adaptable to most musical contexts requiring it.

Flex & Flow Studies (In varied Key Centres)

The flex & flow studies in each key have been written to provide some musical ways to work on your moving around the instrument and between partials. I wrote these studies because normal flexibility studies don't really represent anything you tend to see in actual music.

The kind of Flexibility requirements in music are less about how quickly you can twitch your lip/tongue muscles and more about creating an effortless sense of smooth, flowing connection between wide intervals. That's what these studies are aimed at targeting. Treat them like little etudes. Make them as musical as possible, as this will help you work on the flowing connection, rather than just how fast you can lip trill.

When working in this section, just pick a handful of different exercises at random. The goal here is not to master any single exercise, but to continually have opportunities to work on note-connection in musical contexts and keys.

Have fun!

Range Studies

For the range studies, you may pick either one on the key-centre studies as your range study for the day, or one of the general range studies (at the back of the book). Just follow the basic rule of "Three Strikes and You're Out". This means as you work upwards, when you reach the point where the top note isn't coming out, you get three attempts at that exercise, and if no success, you're done working on range for the day.

~ HAPPY PRACTICING! ~

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MODELS

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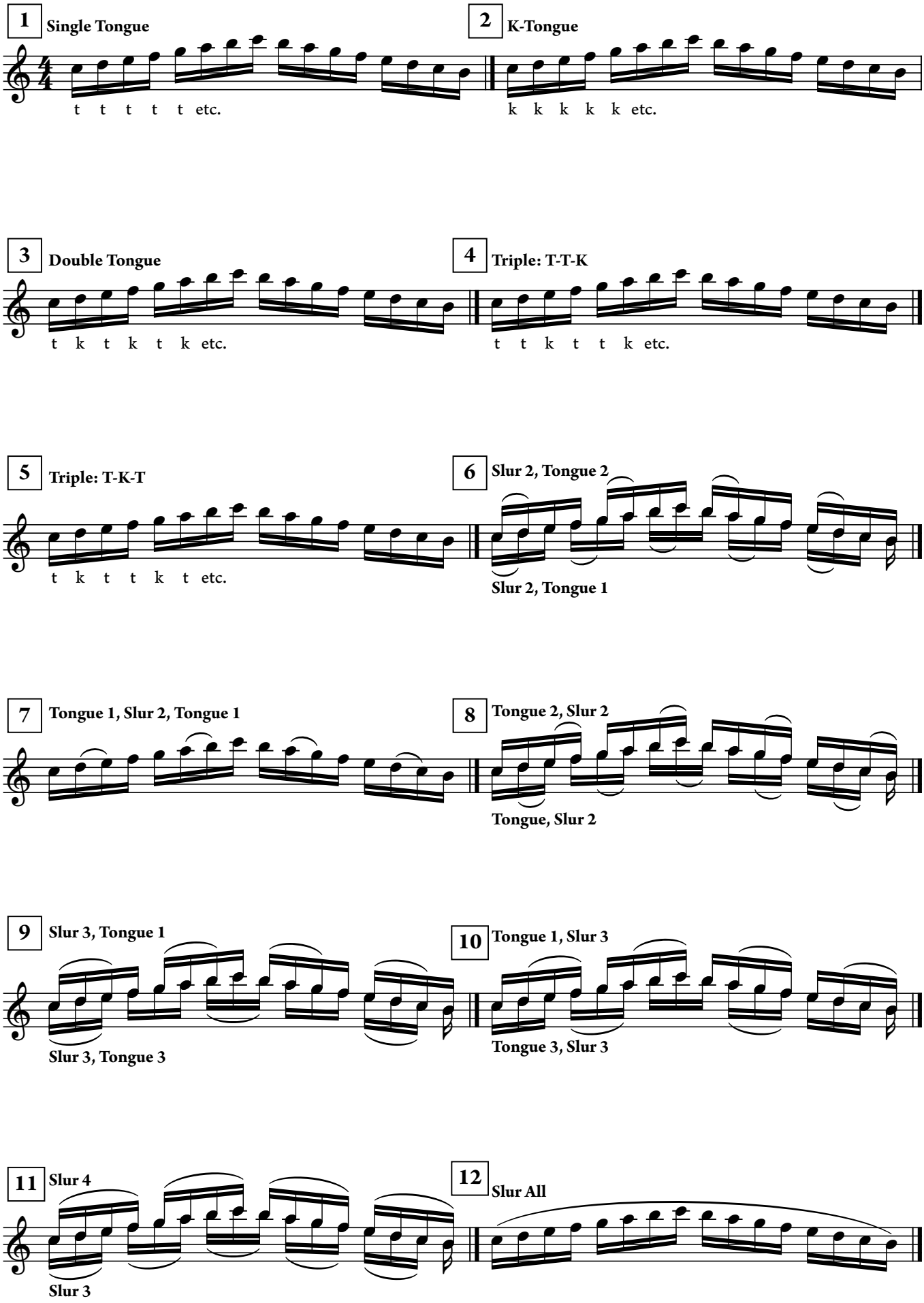
Models



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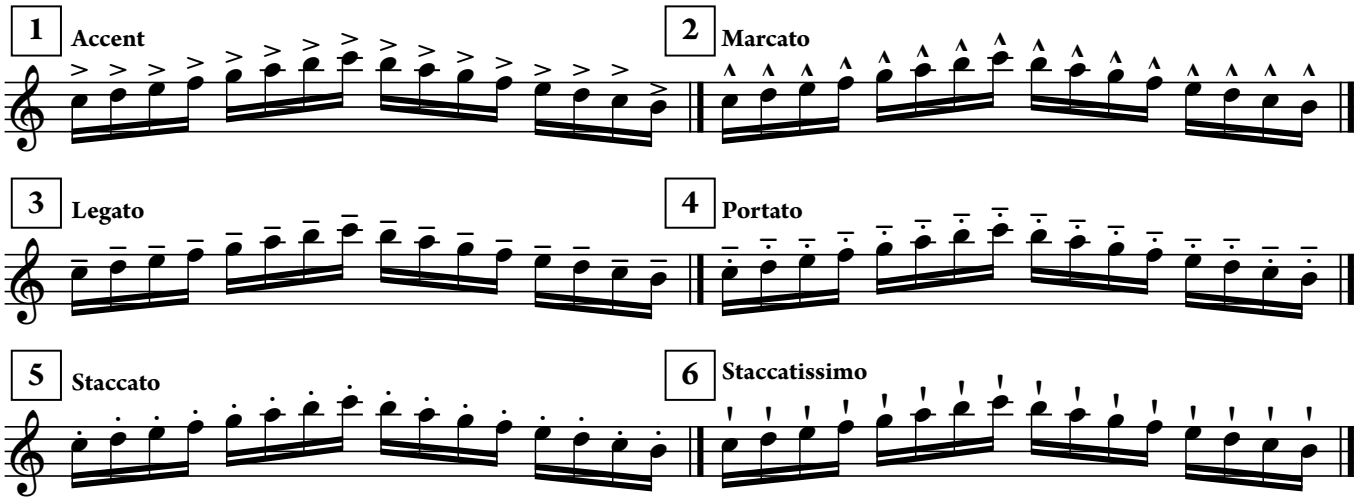
Articulation Types



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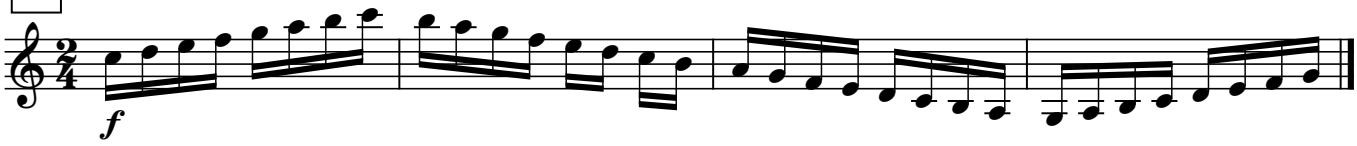
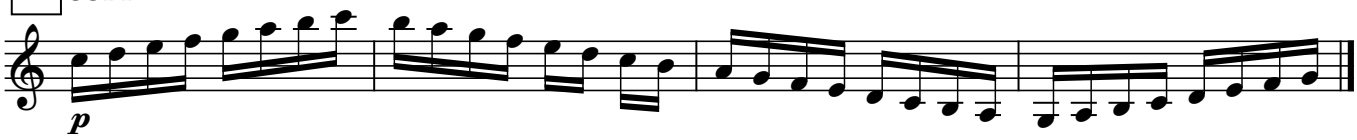
Dynamic Models

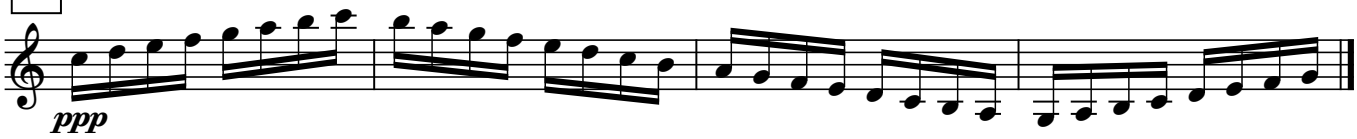
1 **LOUD**



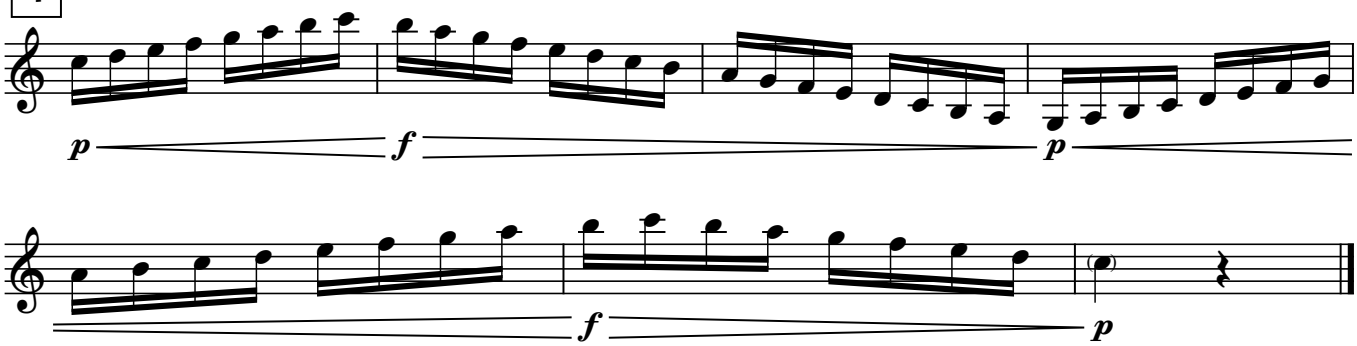
2 **SOFT**



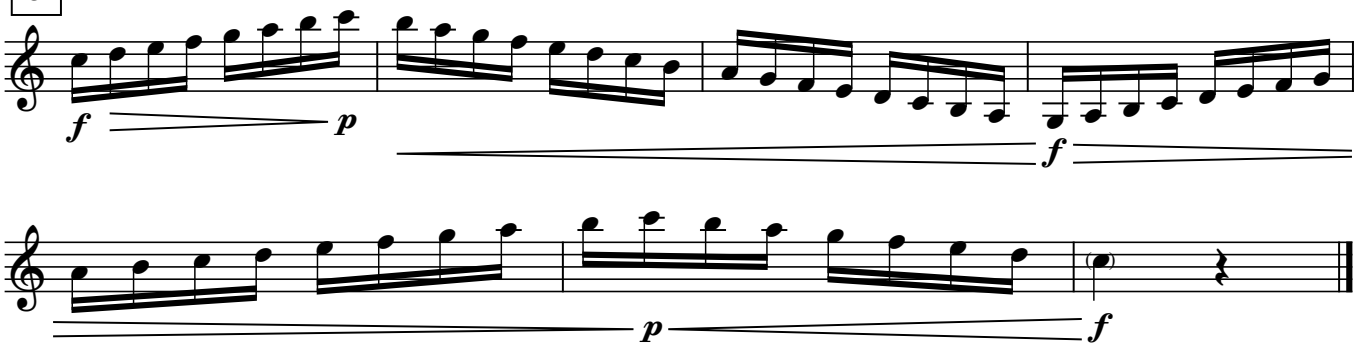
3 **EXTRA SOFT**



4 **CRESC. ASCENDING, DIM. DESCENDING**



5 **DIM. ASCENDING, CRESC. DESCEDING**



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FLEXIBILITY STUDIES

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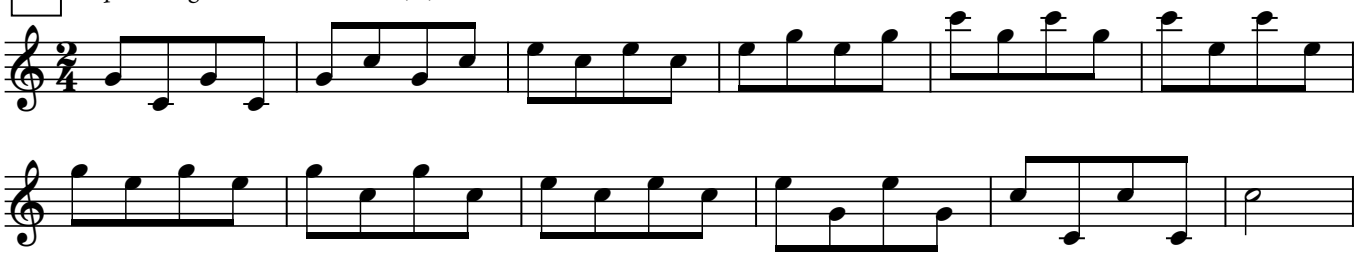
General Flexibility Studies

All flexibility studies should be done entirely slurred plus using one other random model per session.
For example, you might K-tongue the exercise and then repeat it all slurred. Or you might "slur-two, tongue-two" and then repeat the exercise slurred.

1 *Repeat using valve combinations: 2, 1, 12*



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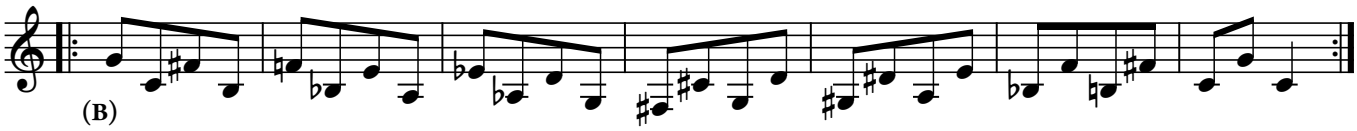

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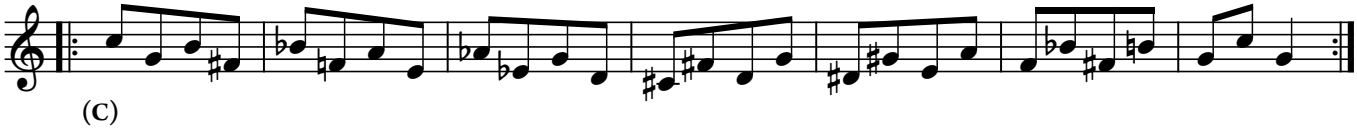
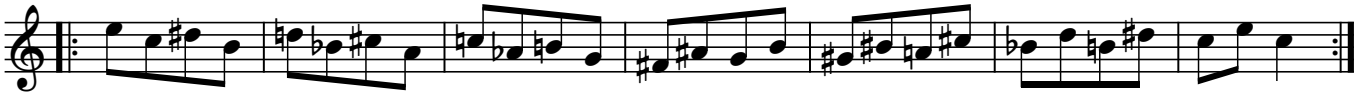


(C)



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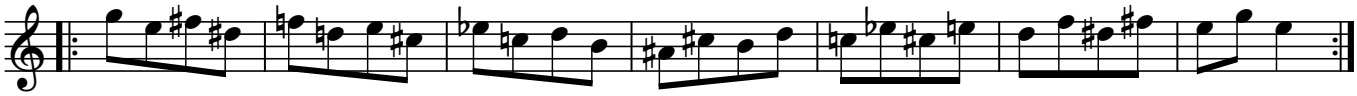

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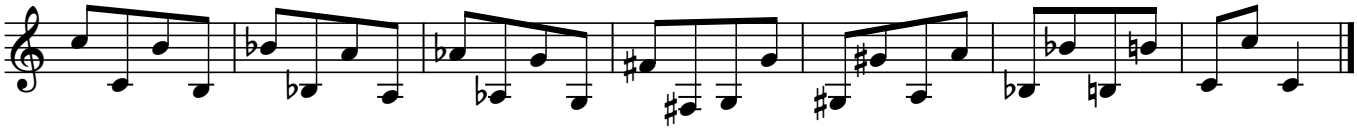

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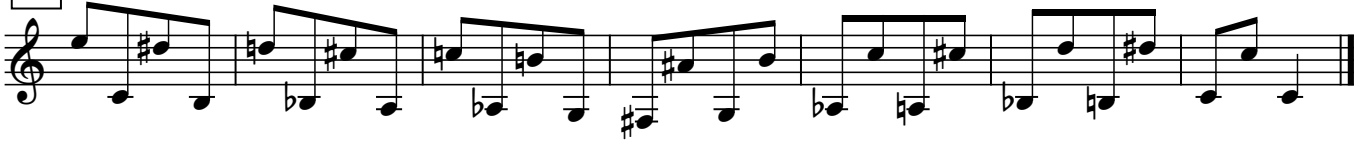

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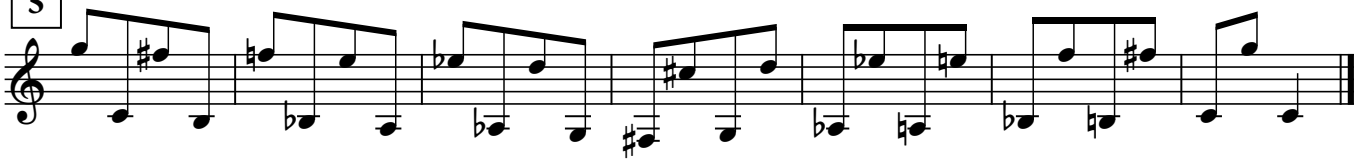

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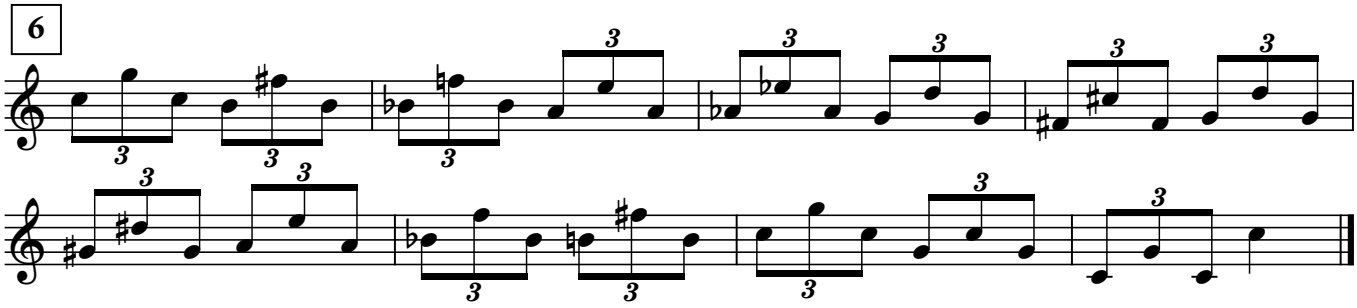

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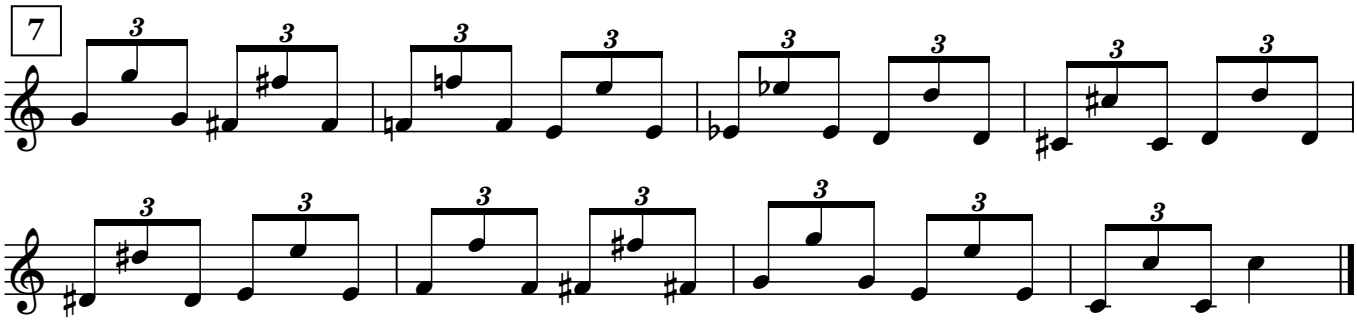

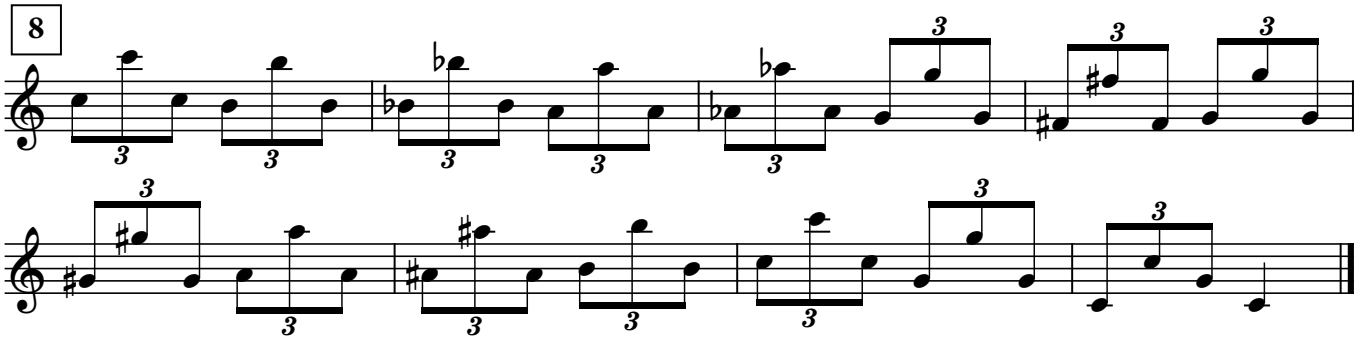

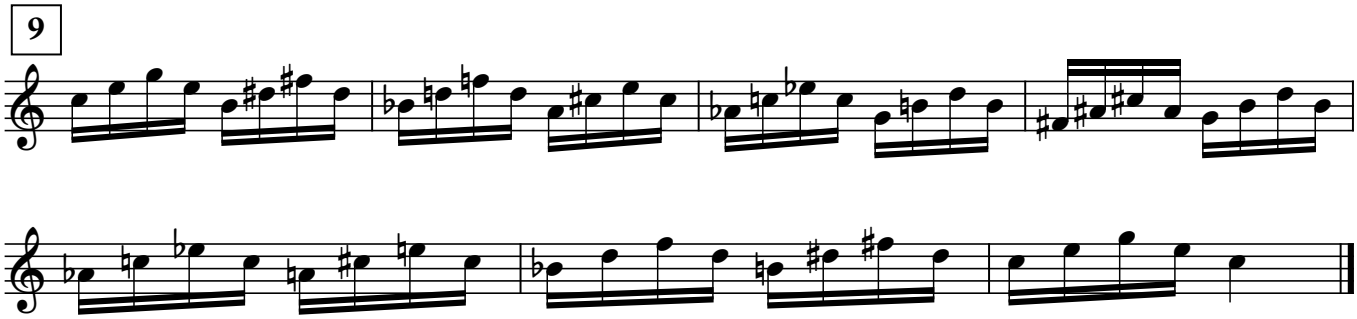

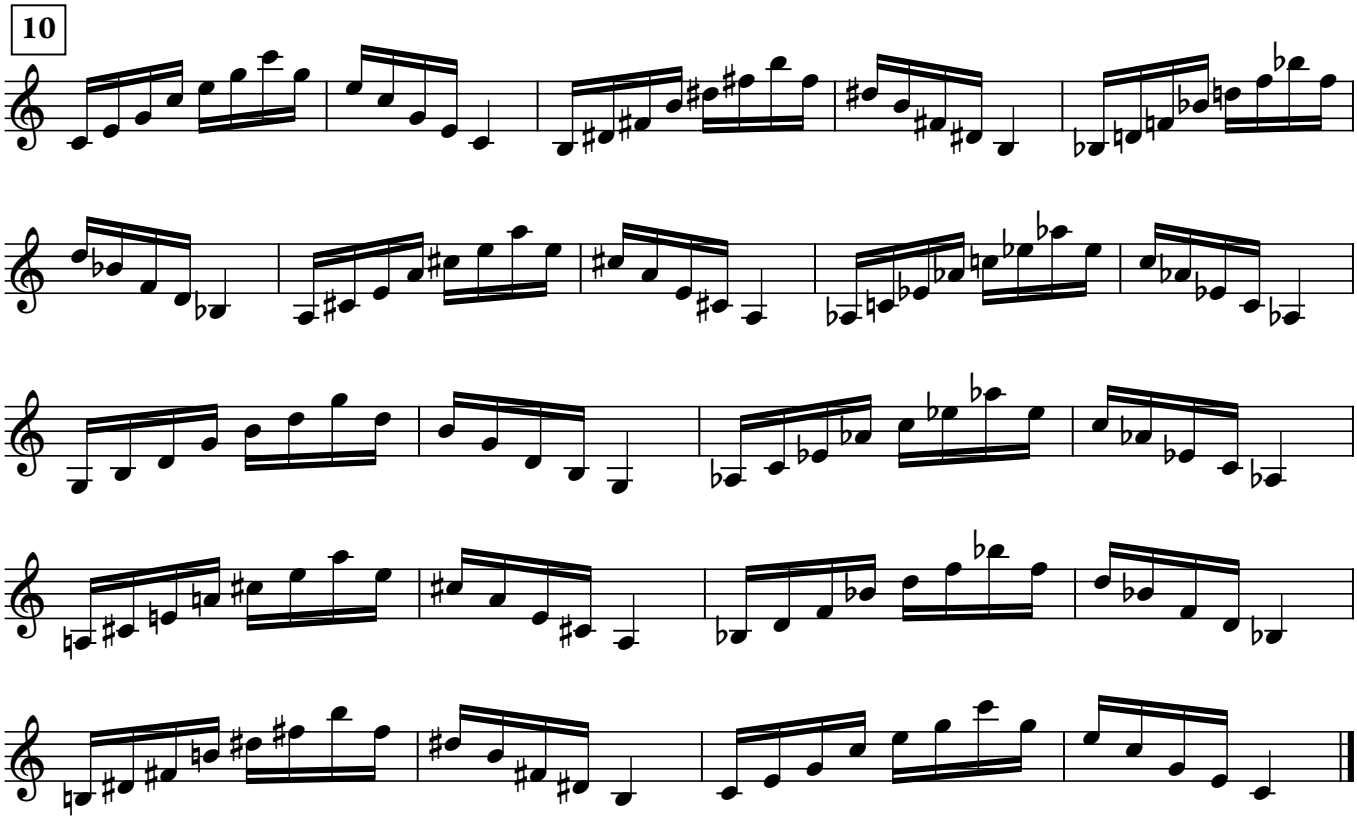

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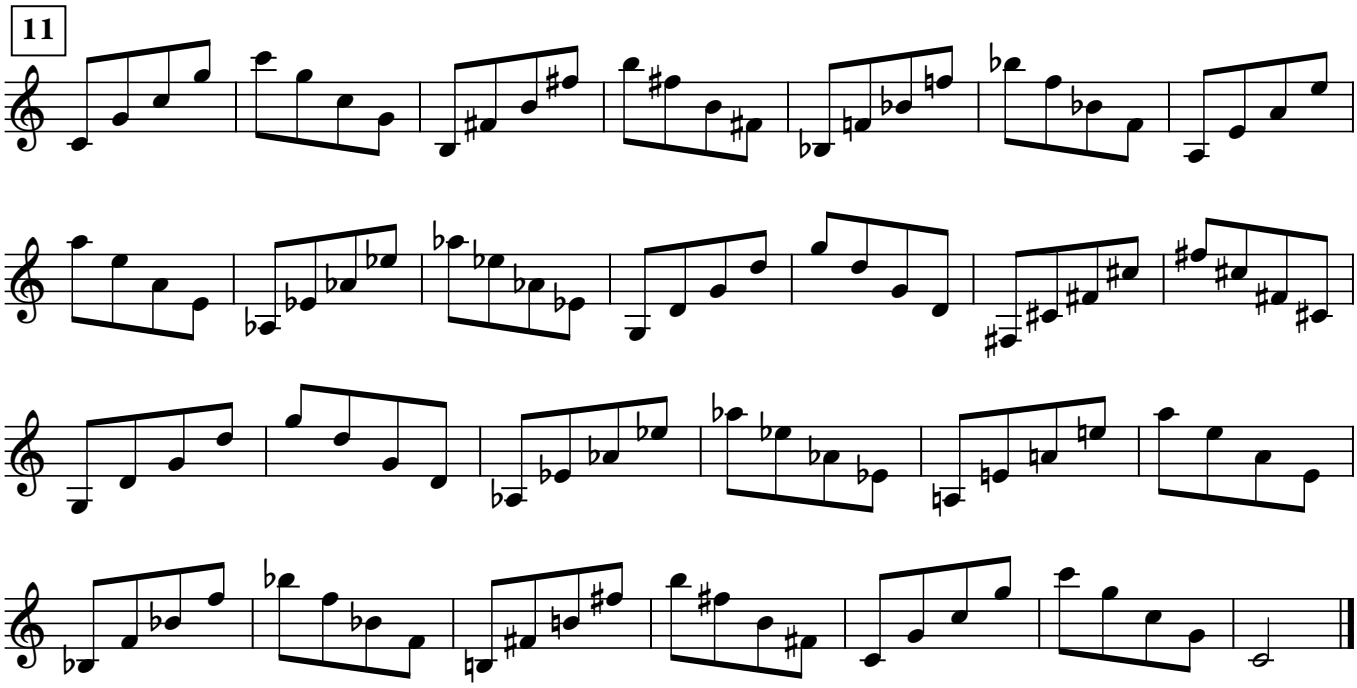

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PARTIAL STUDIES

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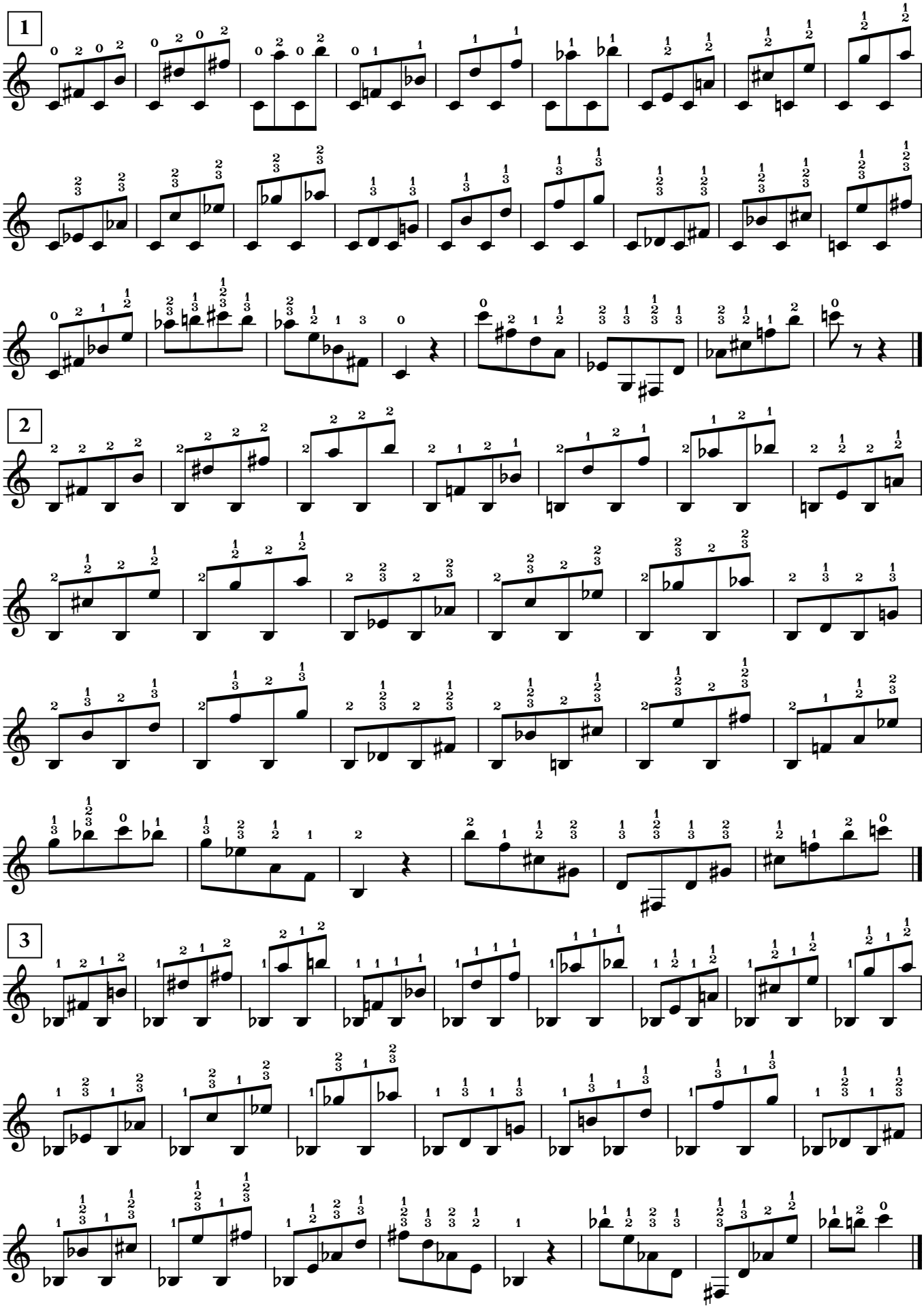
Partial Studies



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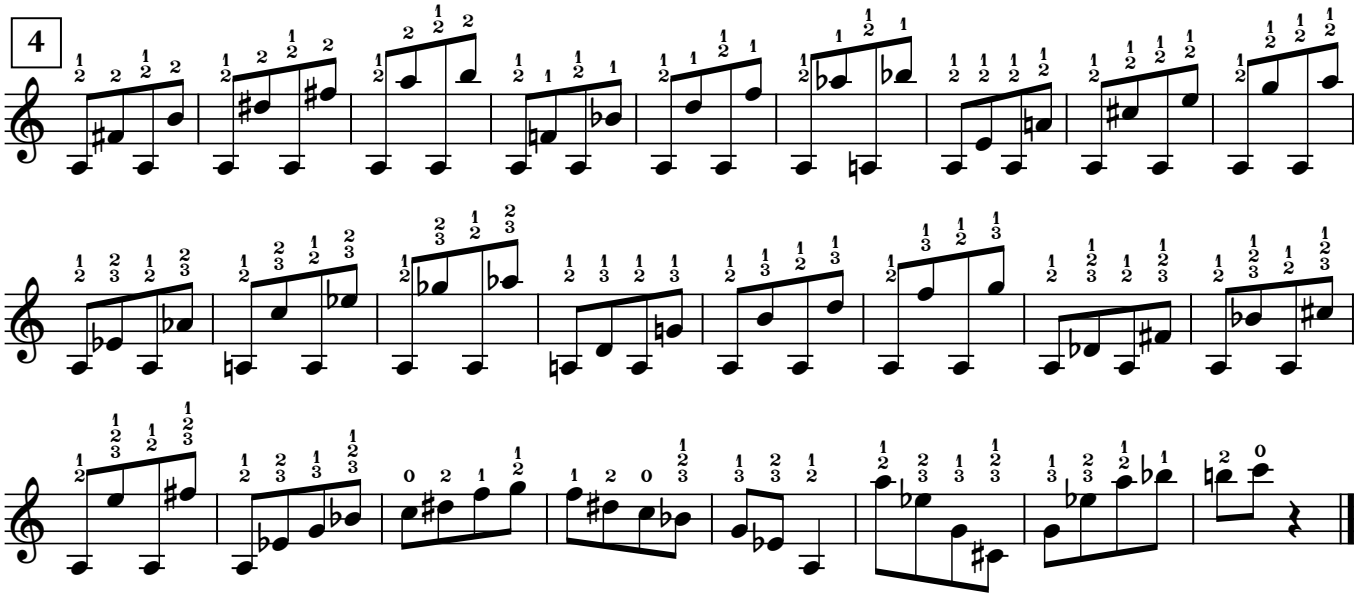

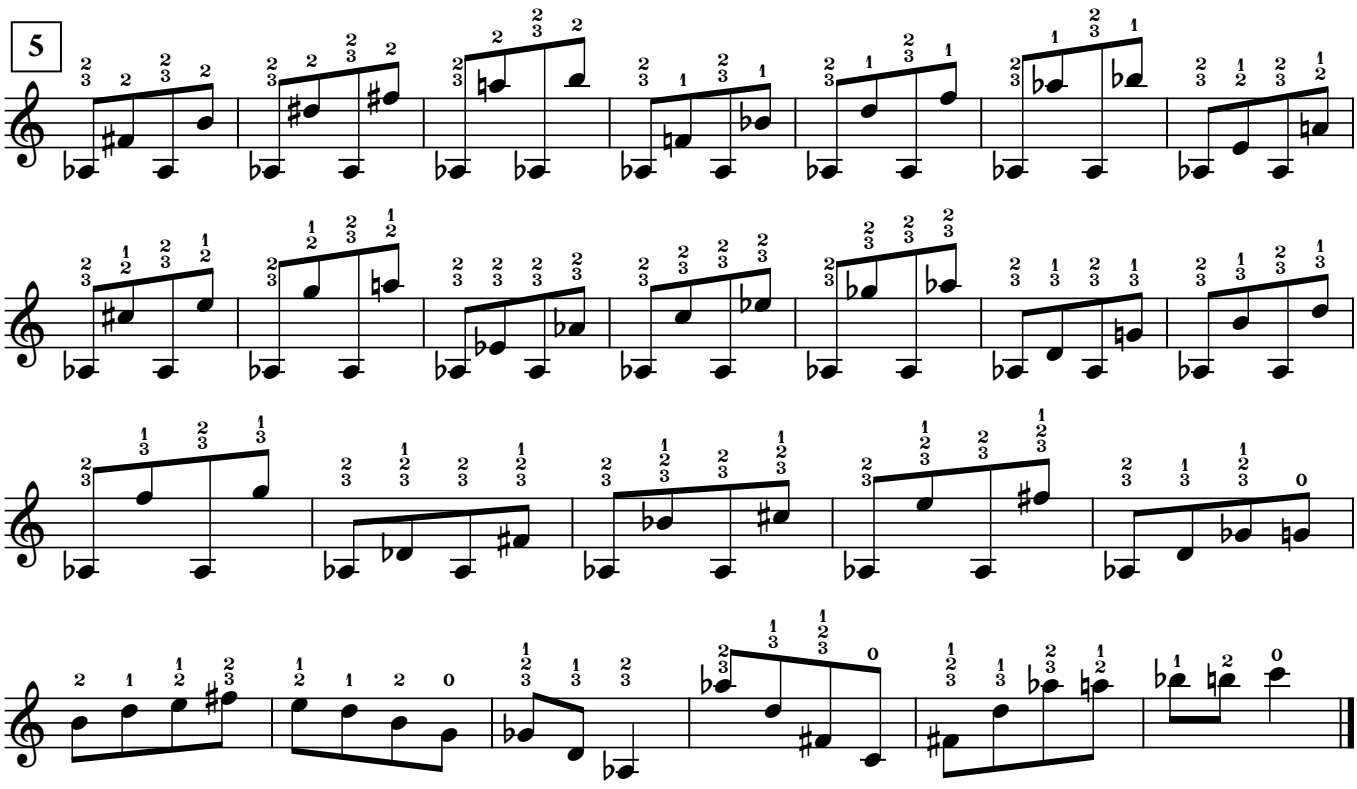

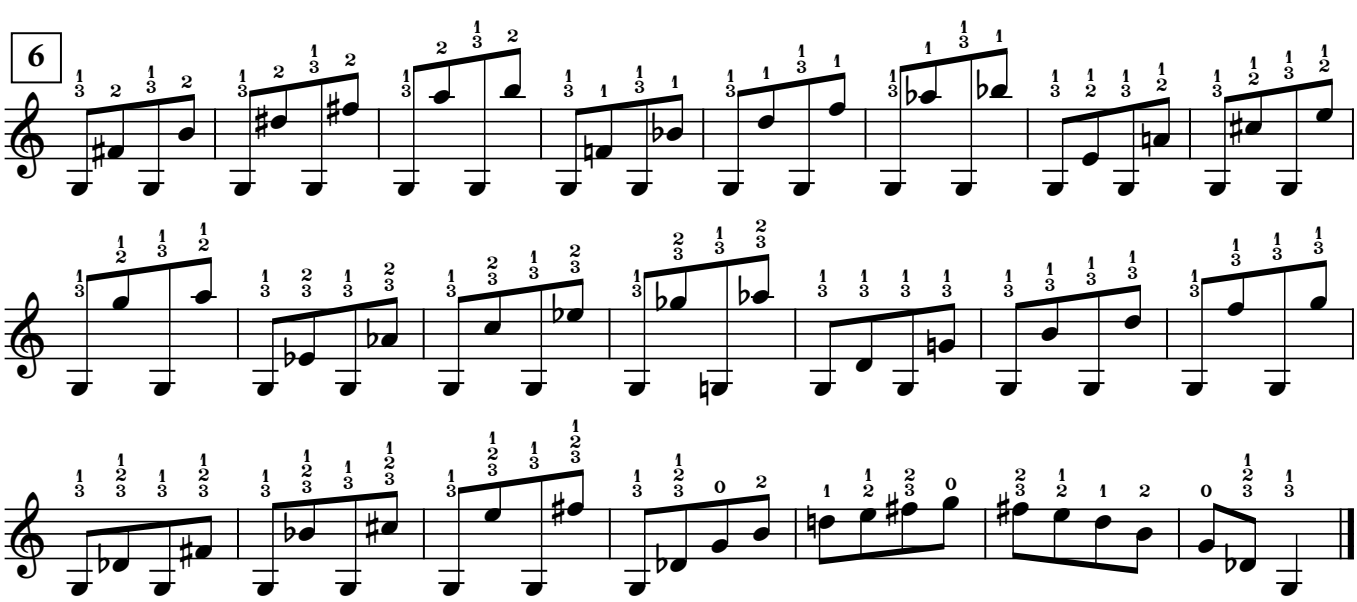

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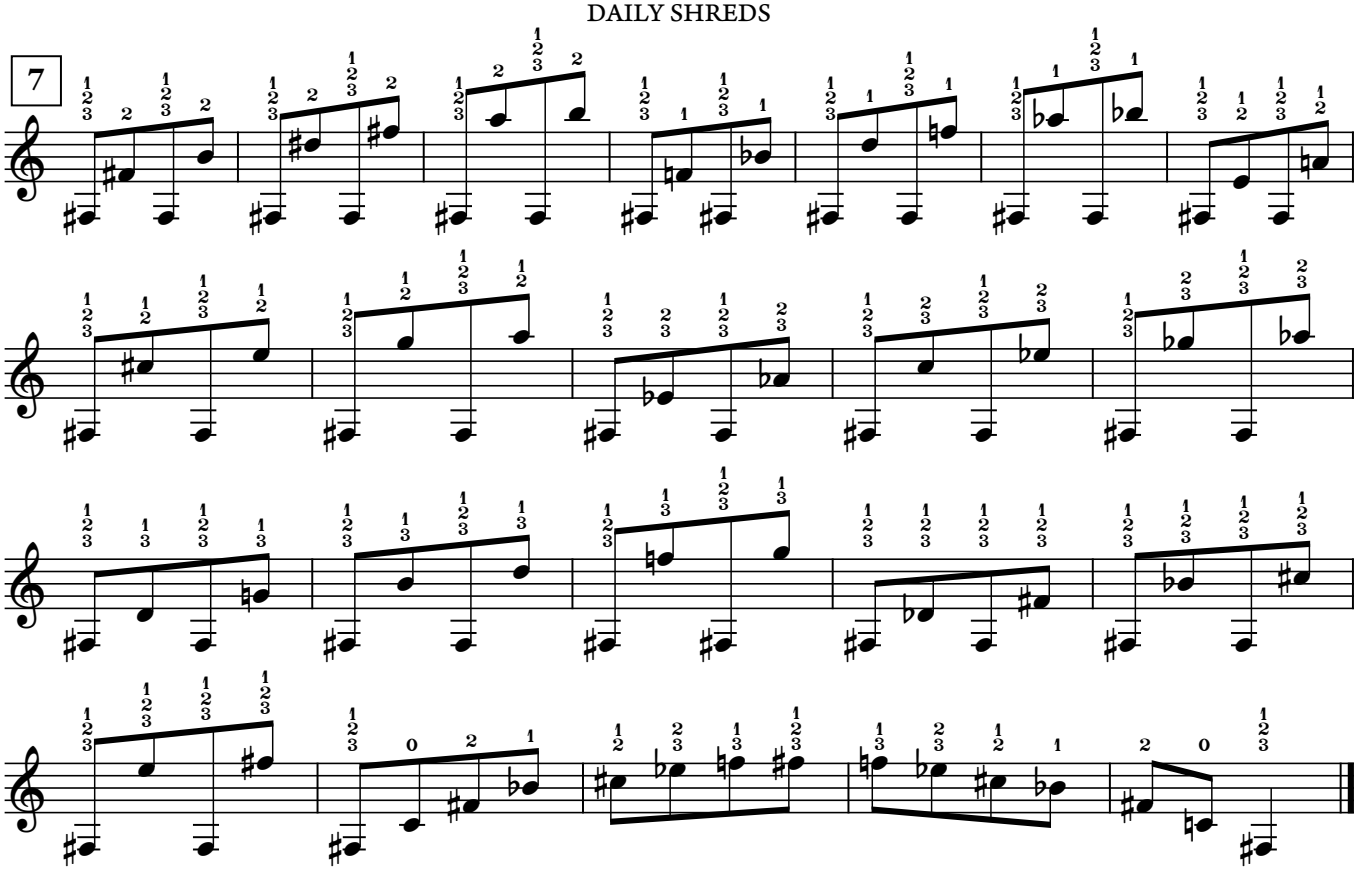

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KEY OF

C

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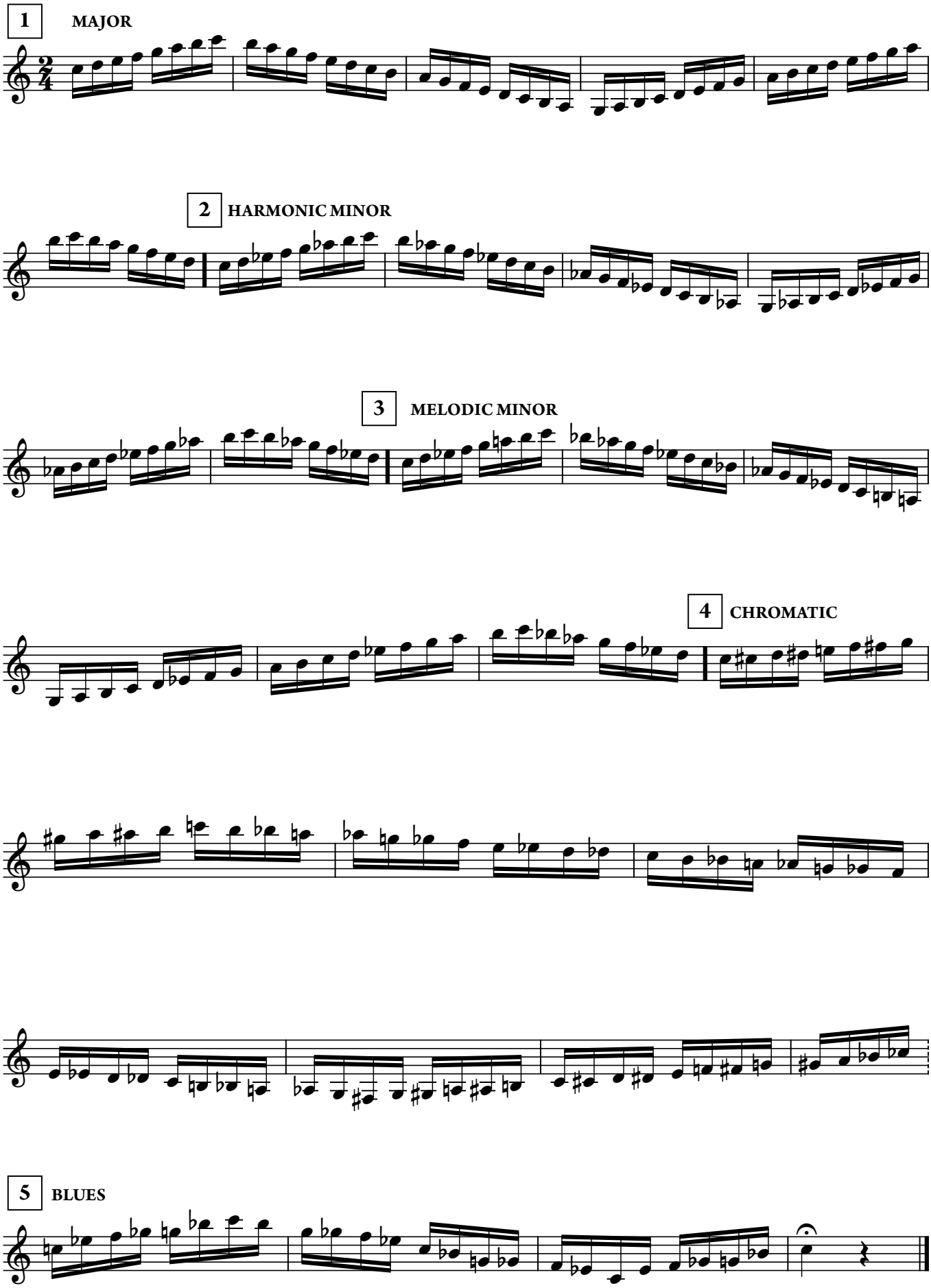
Key of C: Combined Version



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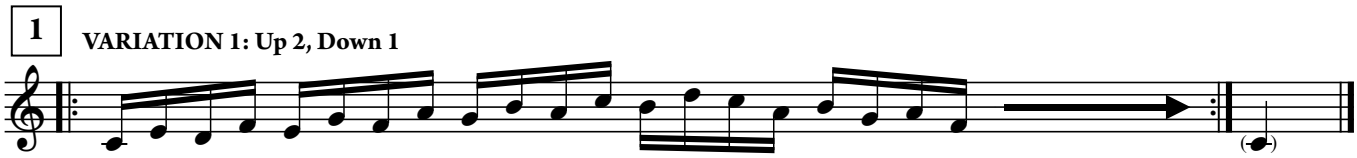
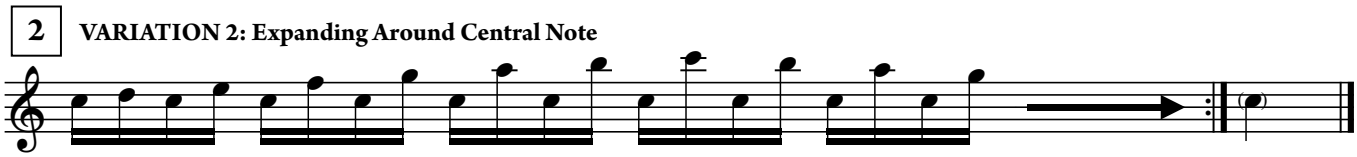
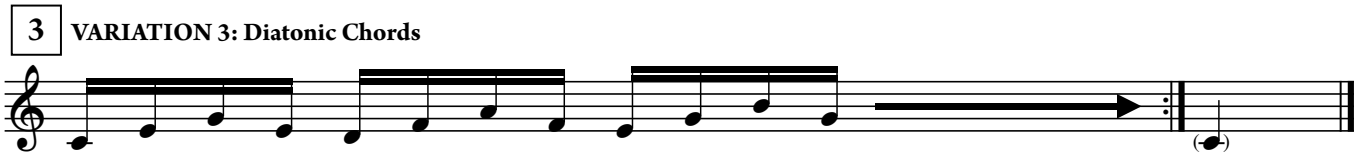
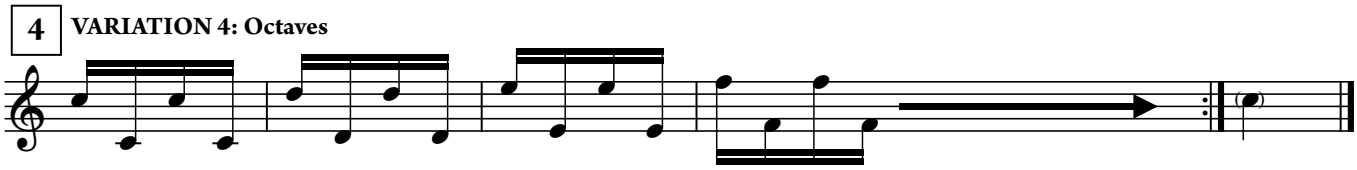
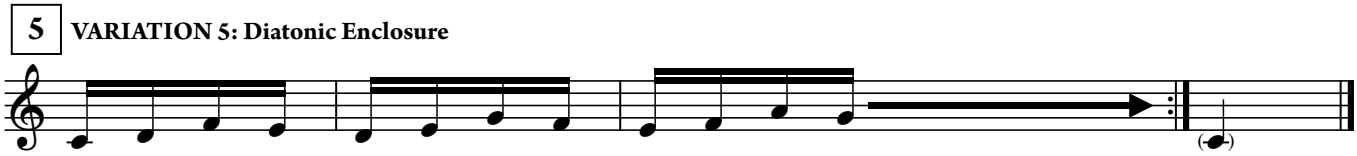
Variations List

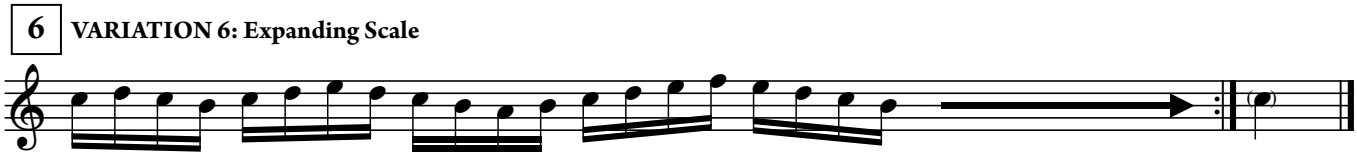


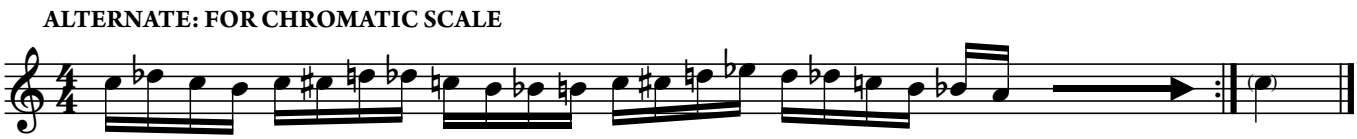


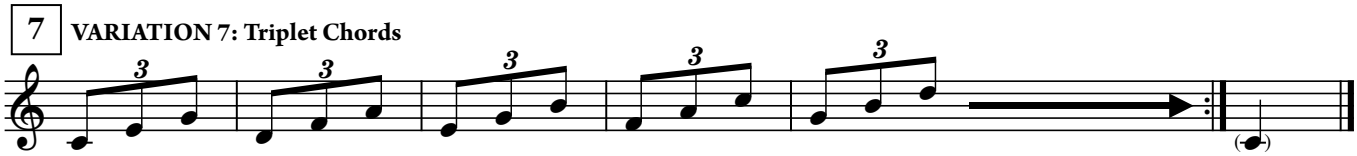


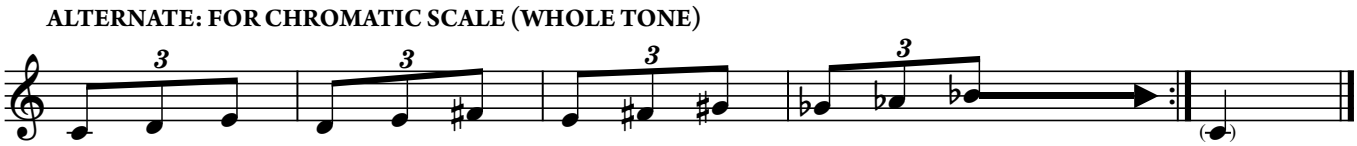












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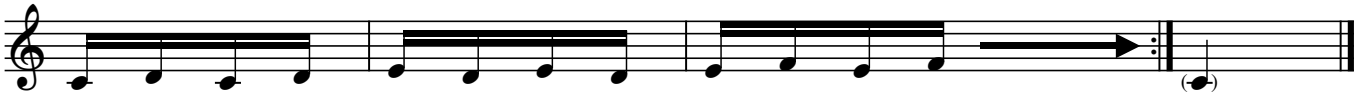
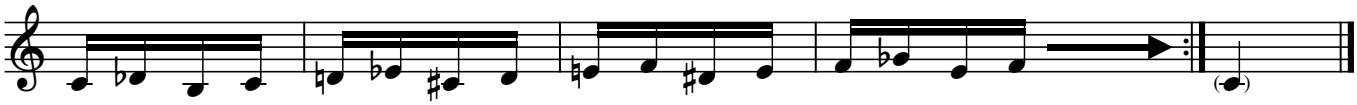
8 **VARIATION 8: Diatonic Neighbour Tones**

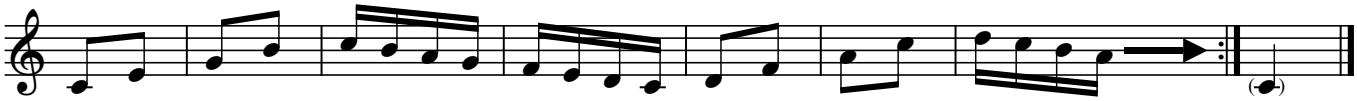


9 **VARIATION 9: Chromatic Enclosures**

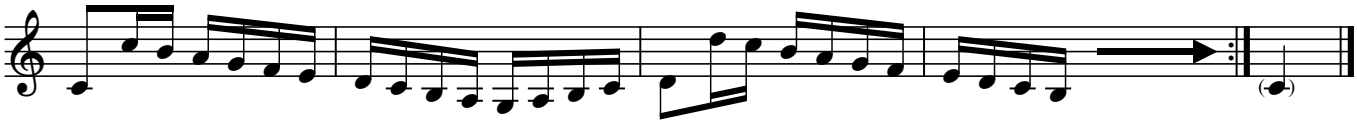


10 **VARIATION 10: Tetra-Chords**

11 **VARIATION 11: 7th Chords and Modes**



12 **VARIATION 12: Octaves and Modes**



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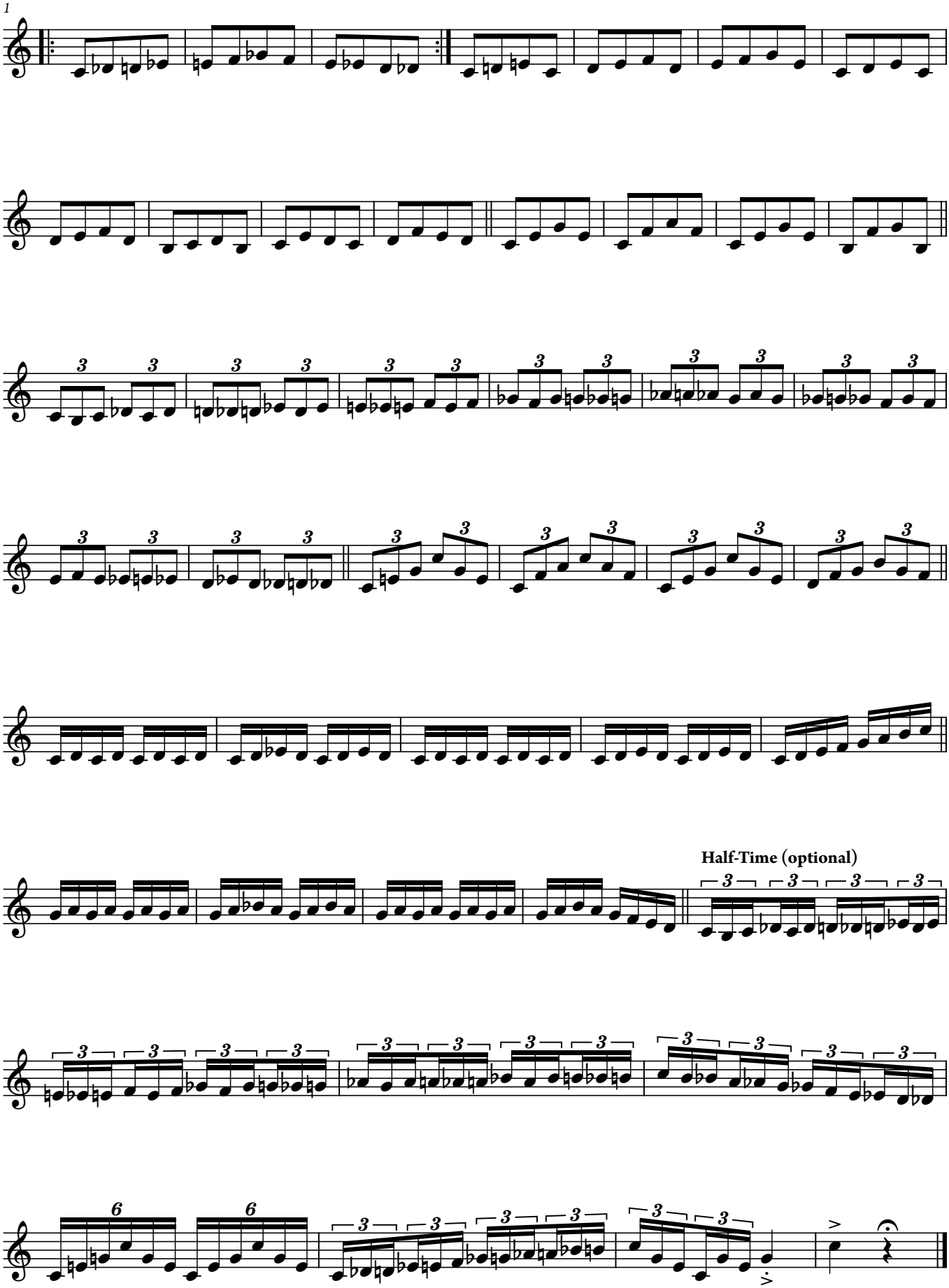
Clarke Study: Key of C



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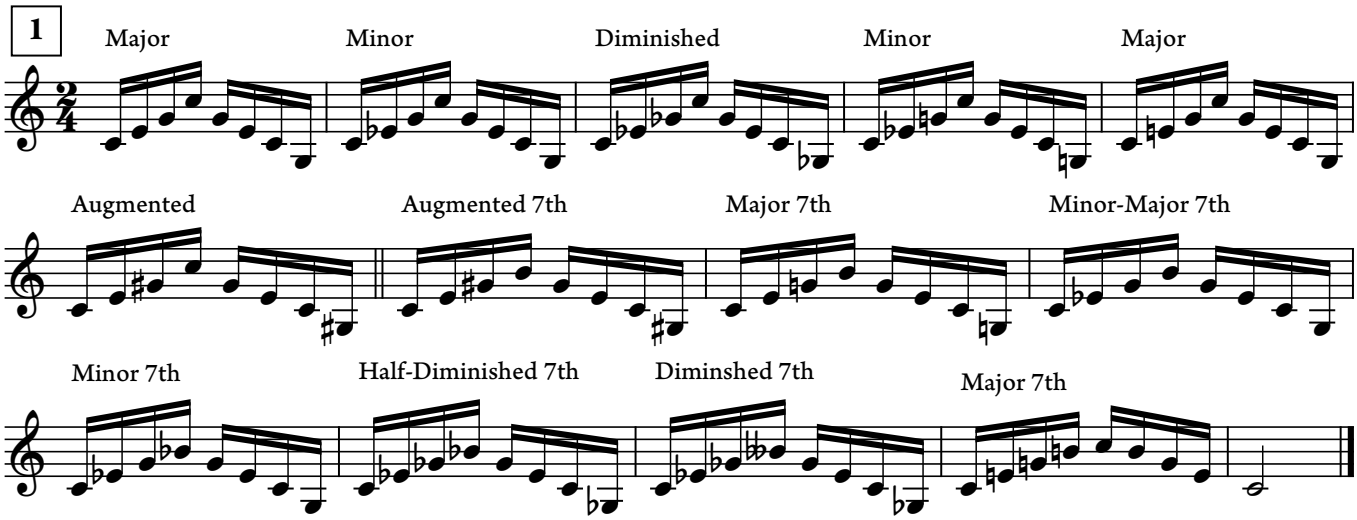
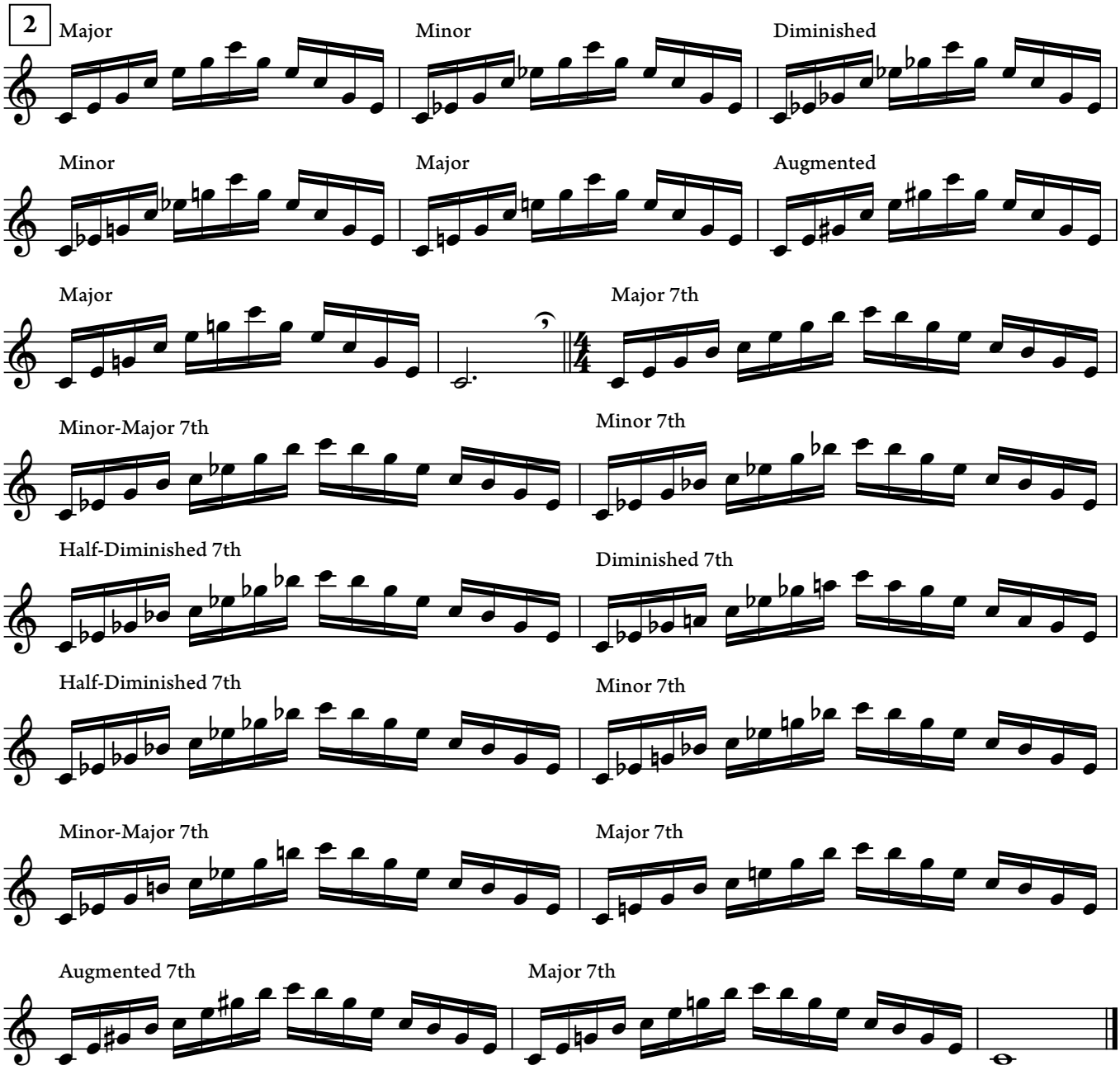
Combined Chord Study: Key of C





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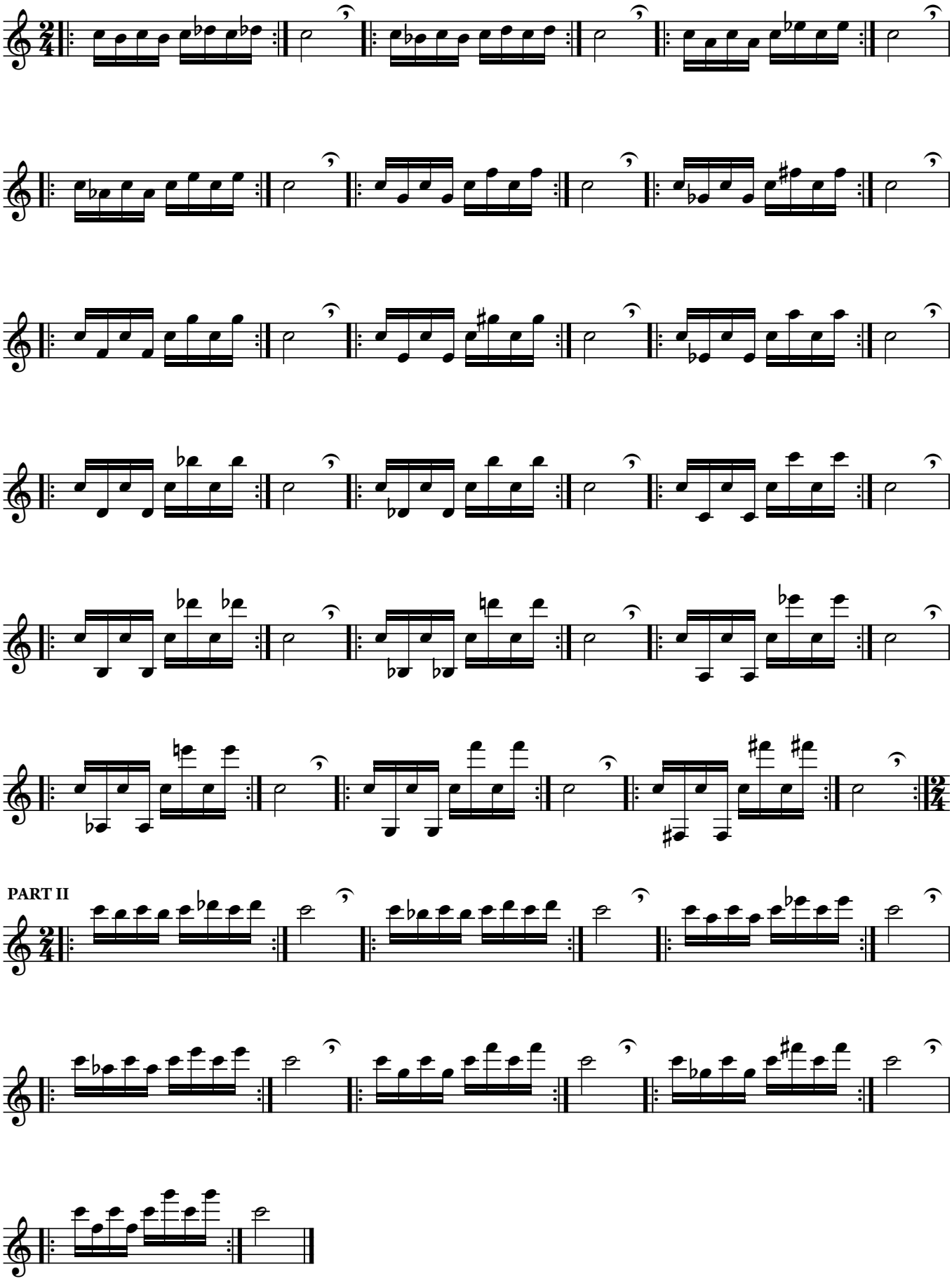
Interval Studies: Key of C

PART I



PART II

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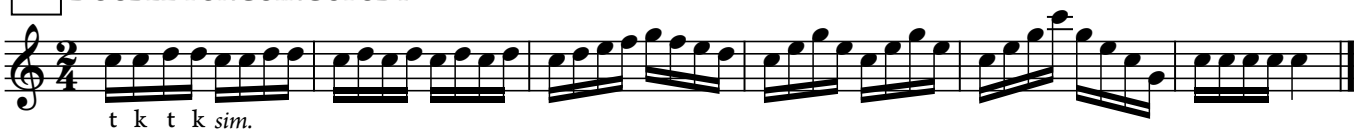
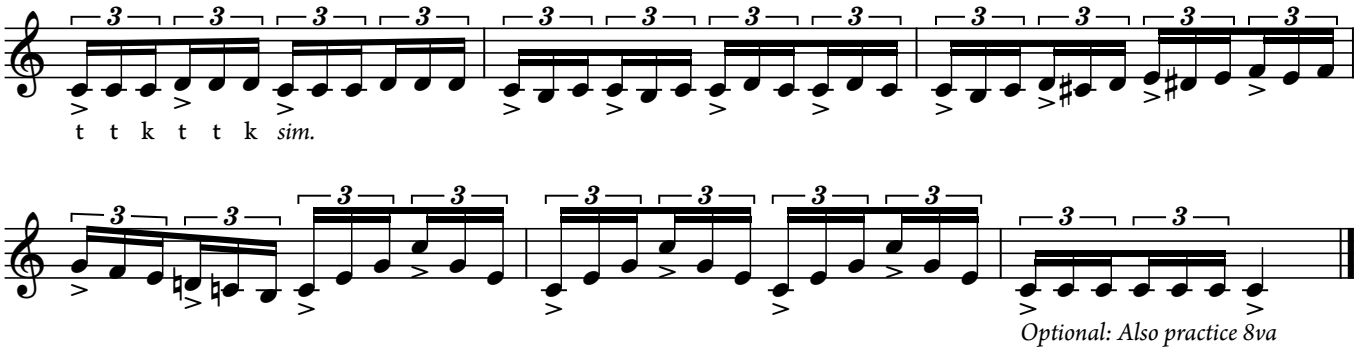
Multiple Tonguing: Key of C

1 DOUBLE TONGUING STUDY

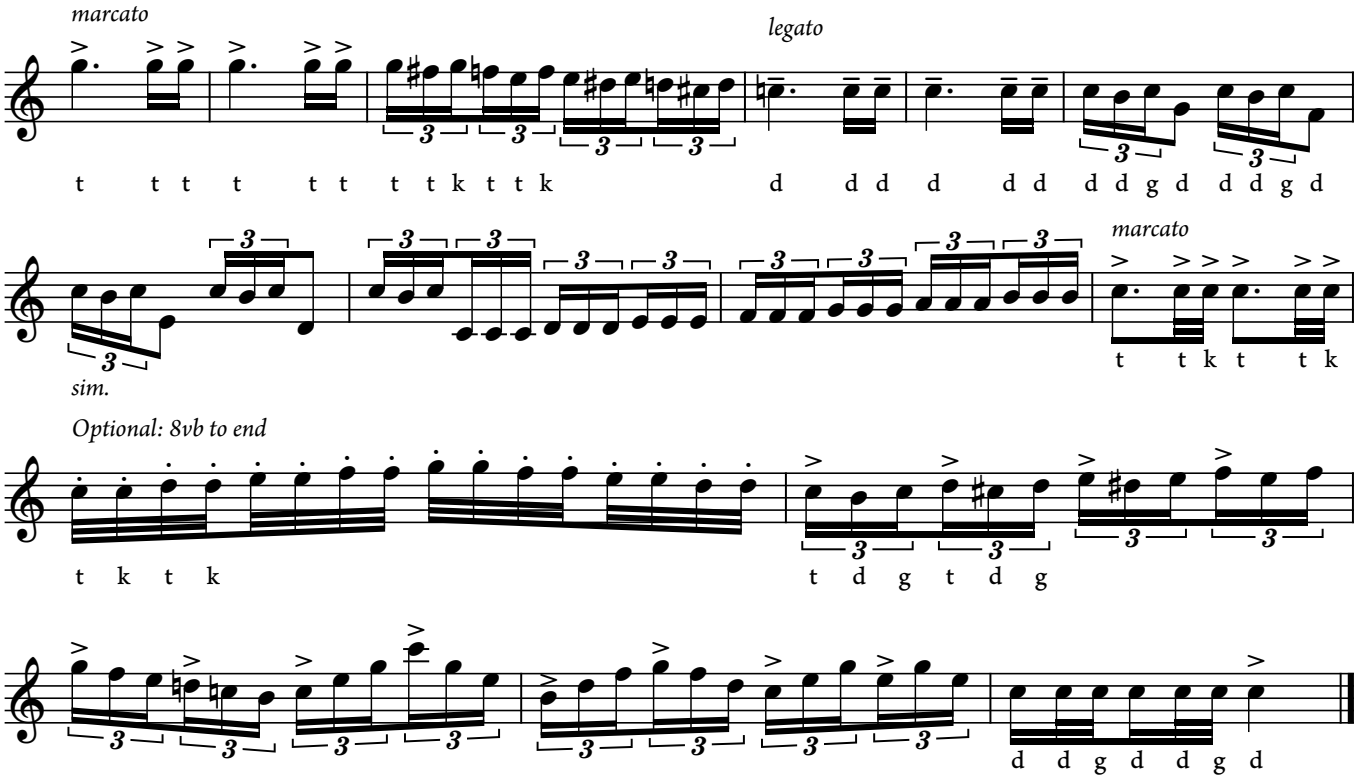


2 TRIPLE TONGUING STUDY

Also practice with t-k-t



3 COMBINED STUDY



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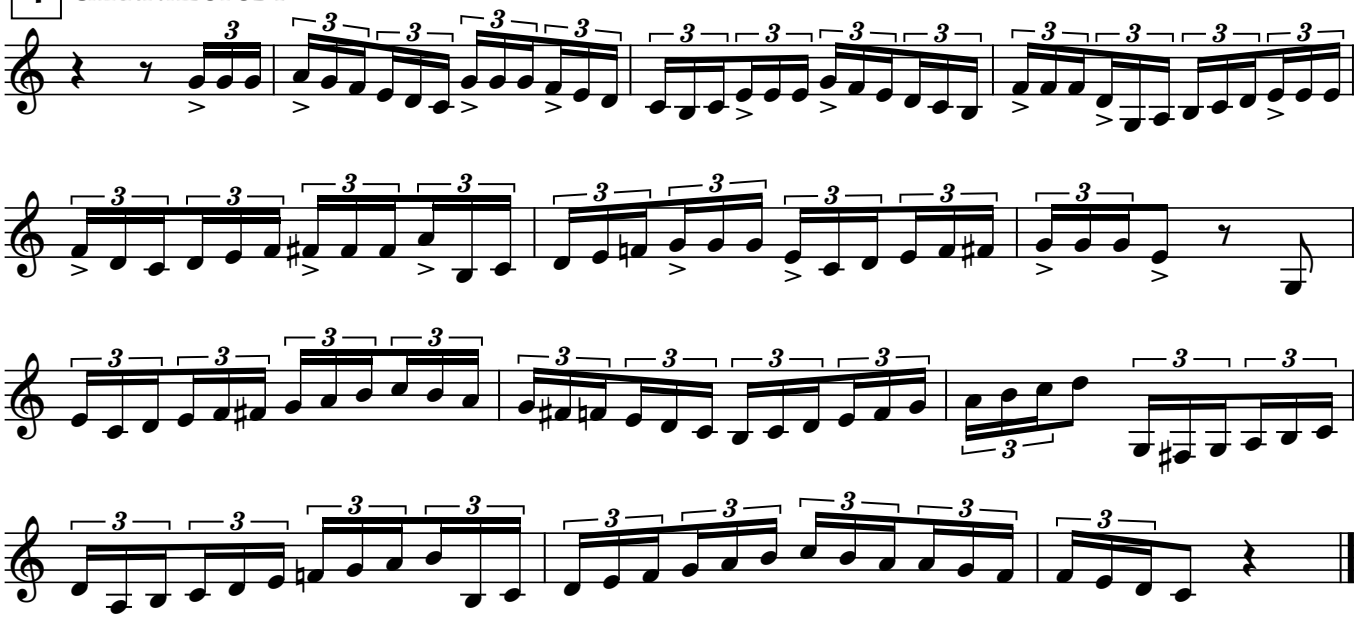
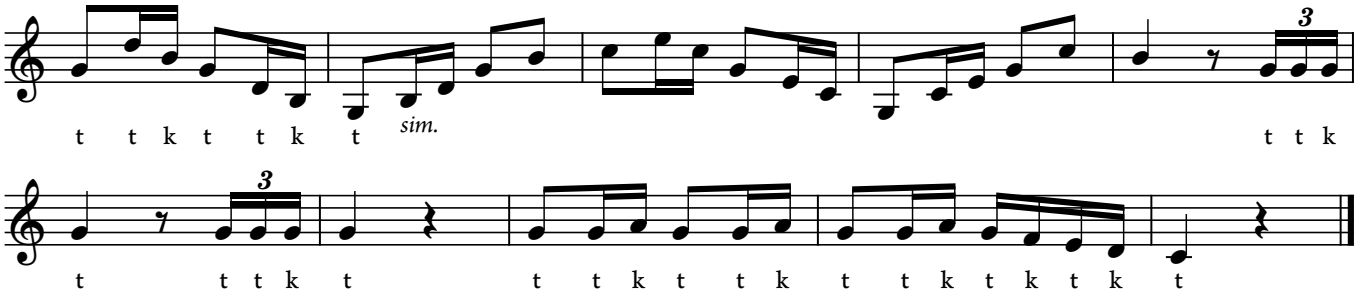
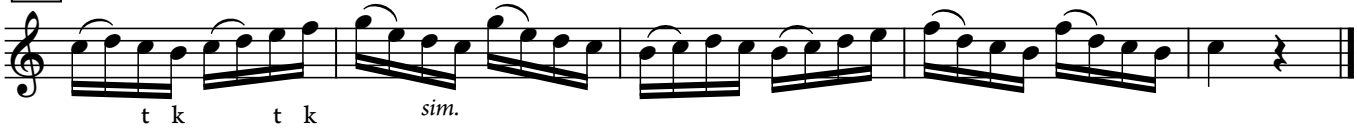
4 **CARNIVAL STUDY**



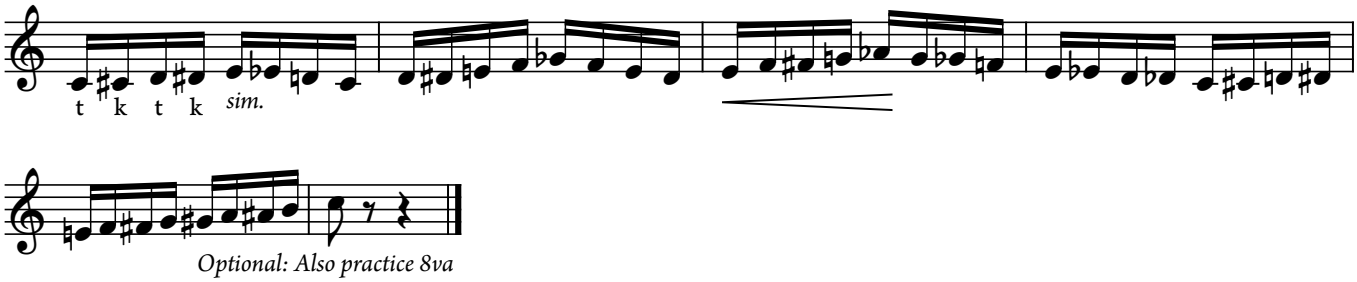
5 **HUMMEL STUDY**



6 **HAYDN STUDY**



7 **CHROMATIC STUDY (Enescu)**



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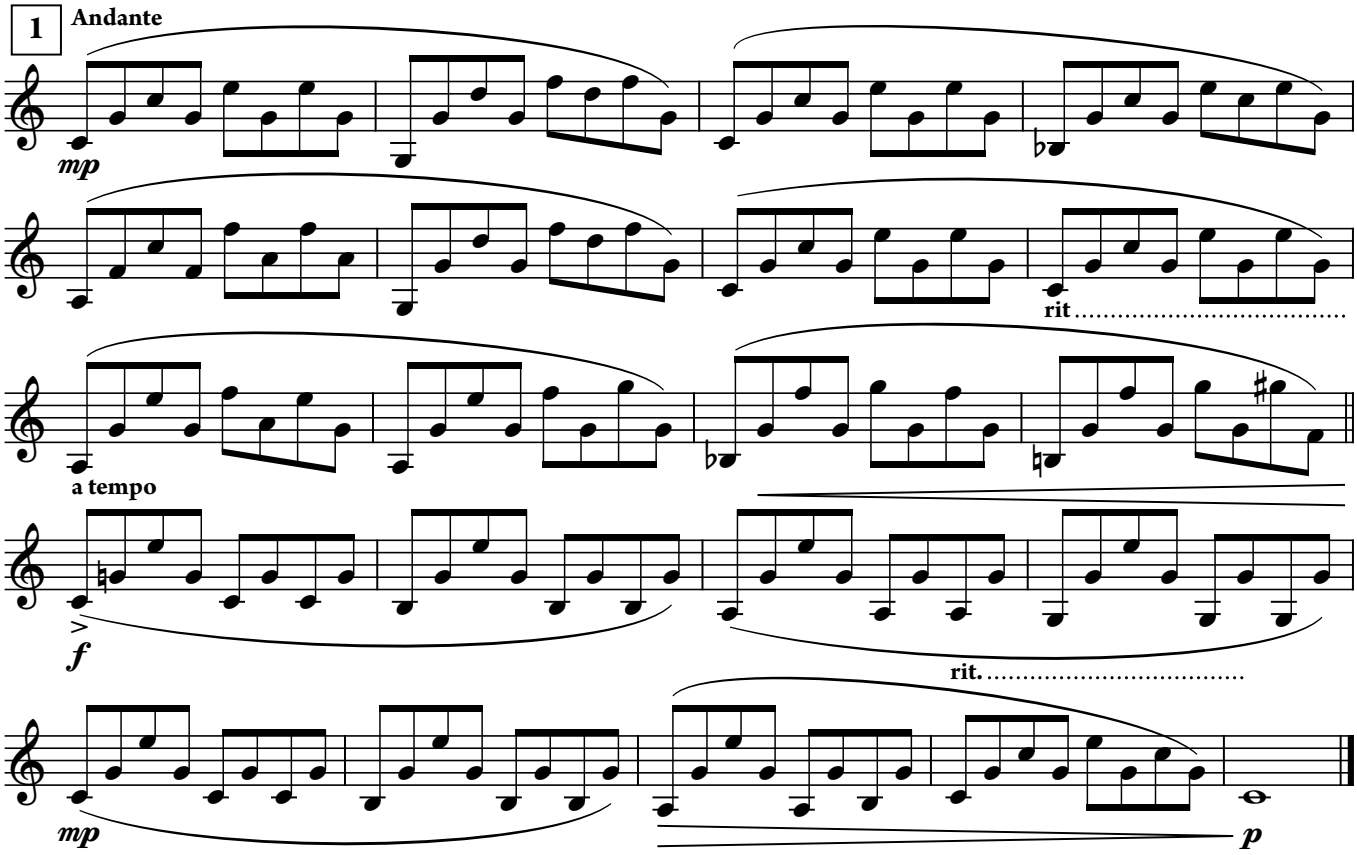
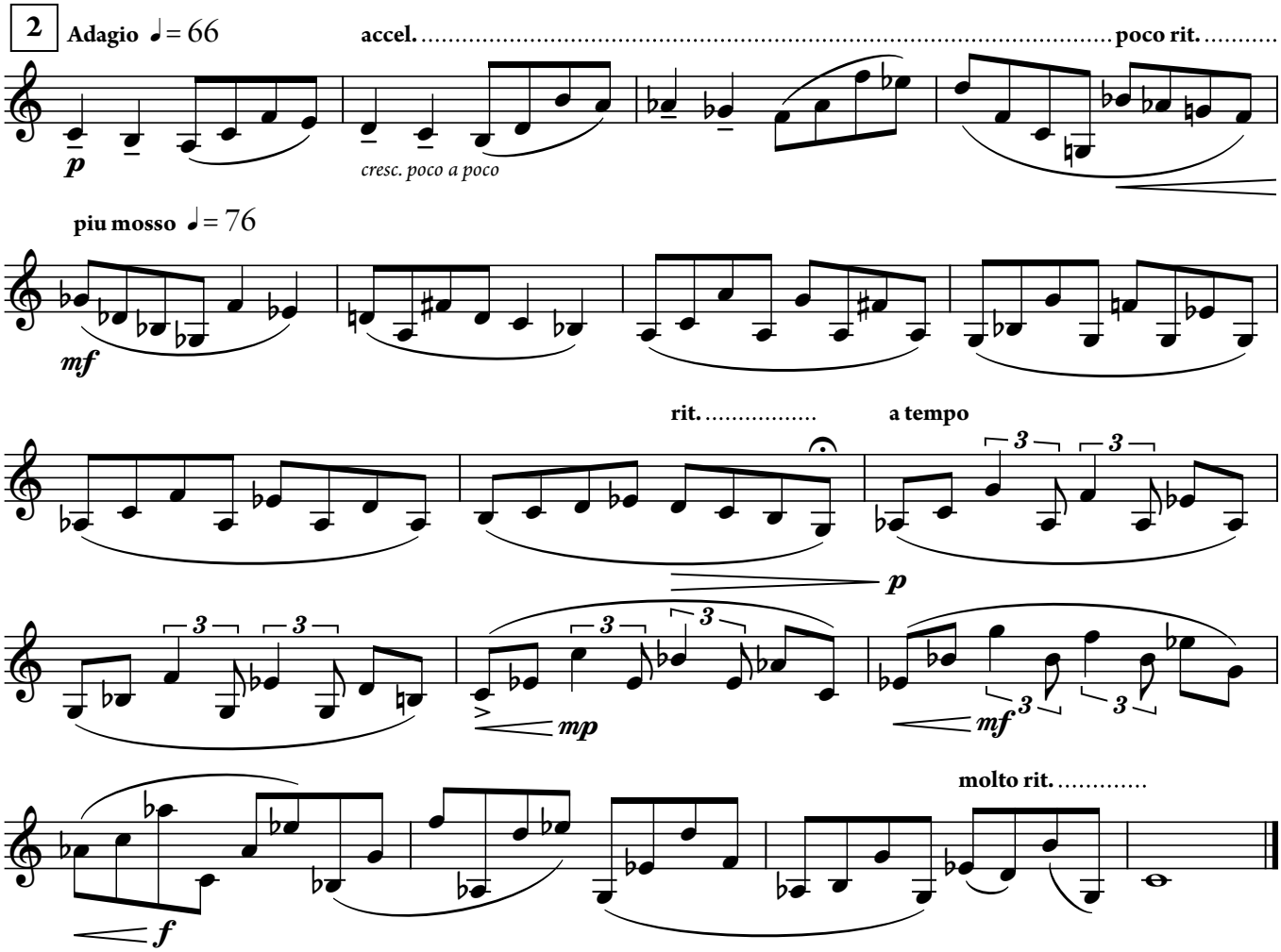
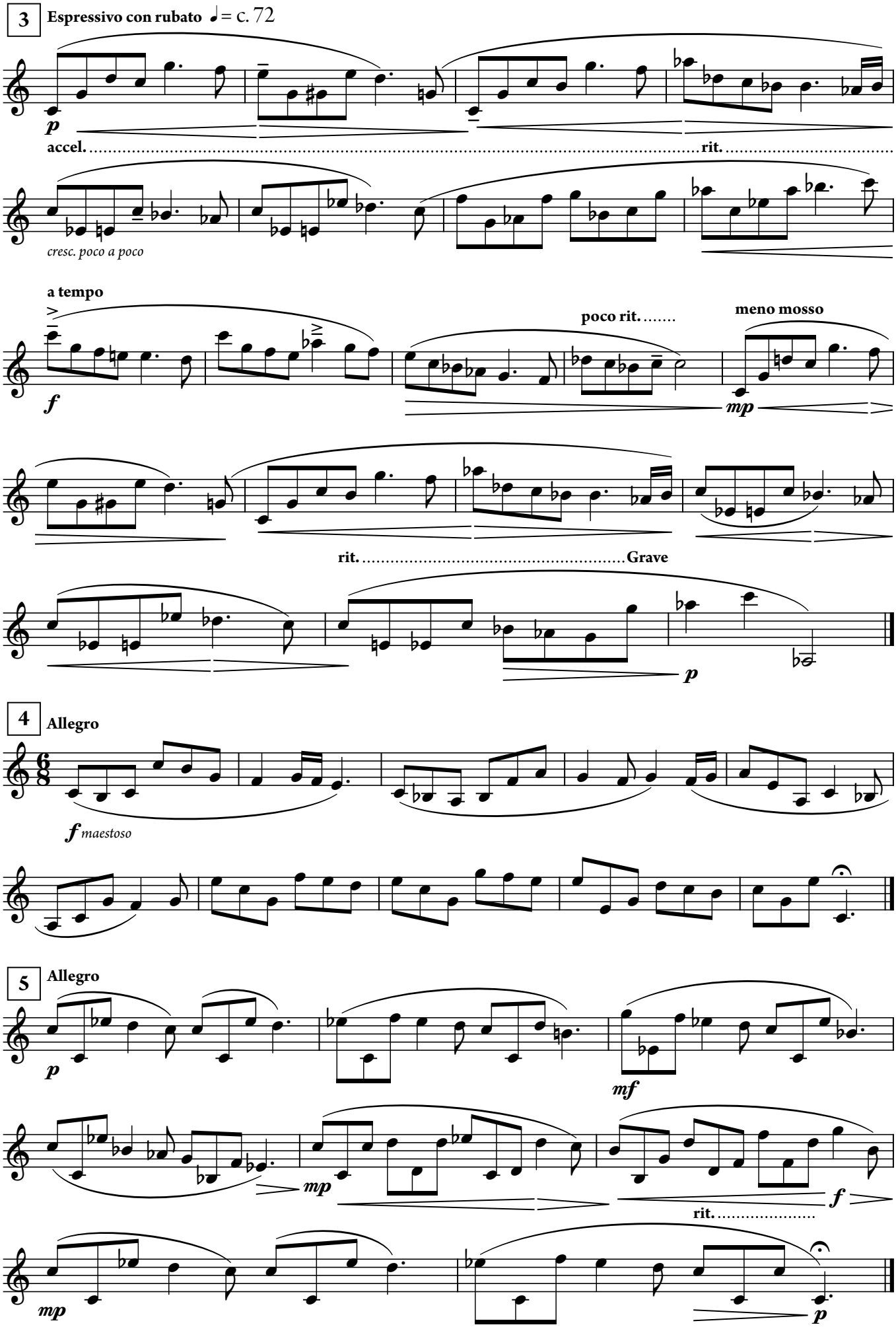
Flex & Flow Studies: Key of C







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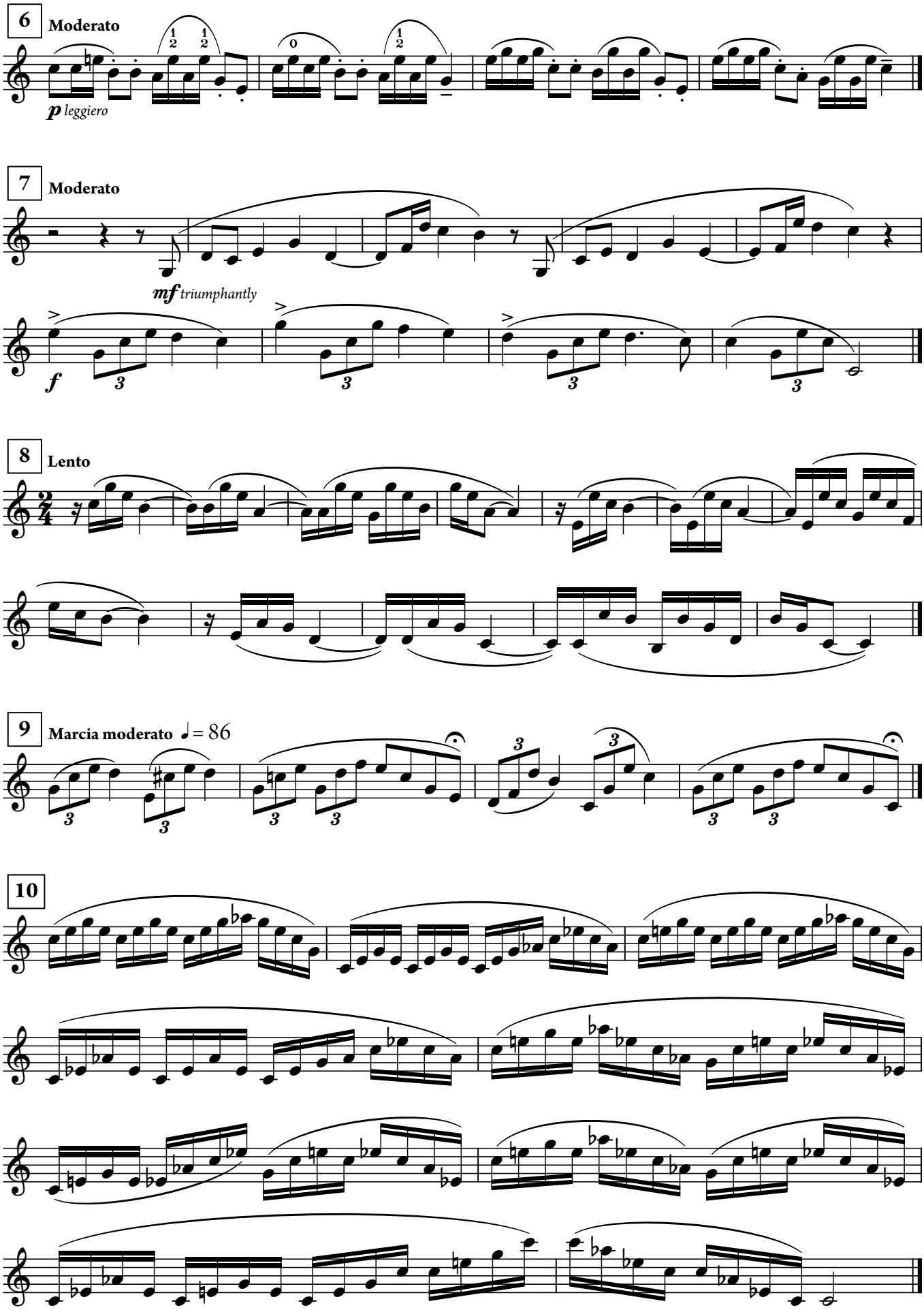

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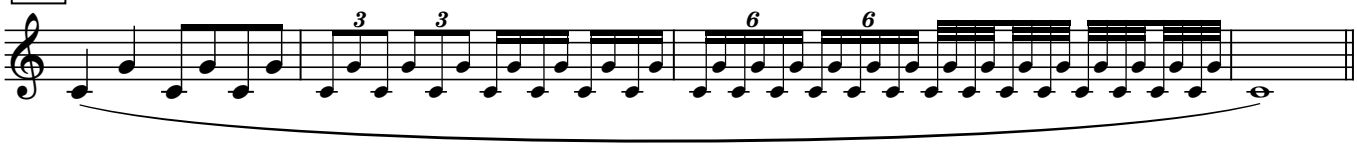
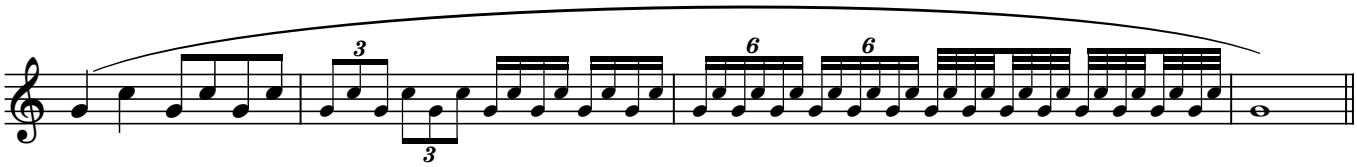
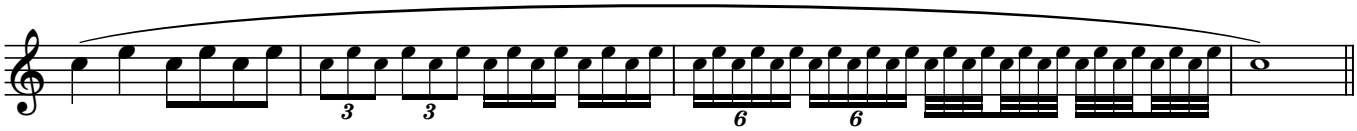
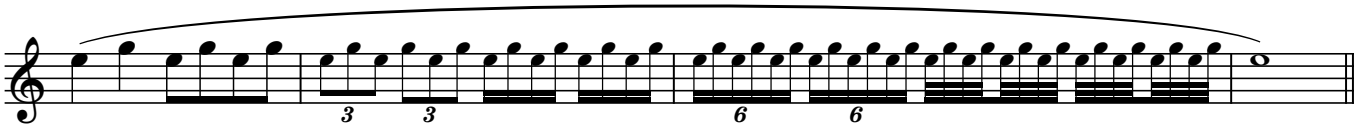
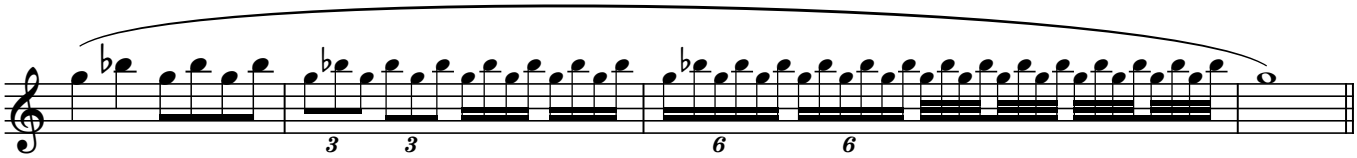
11 **As slow as required**

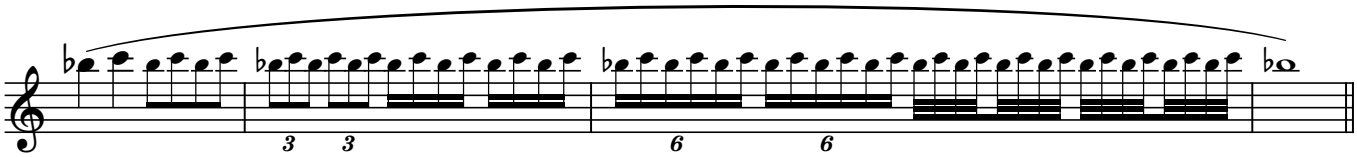


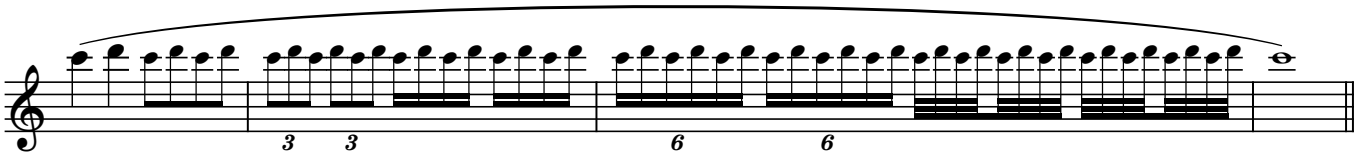












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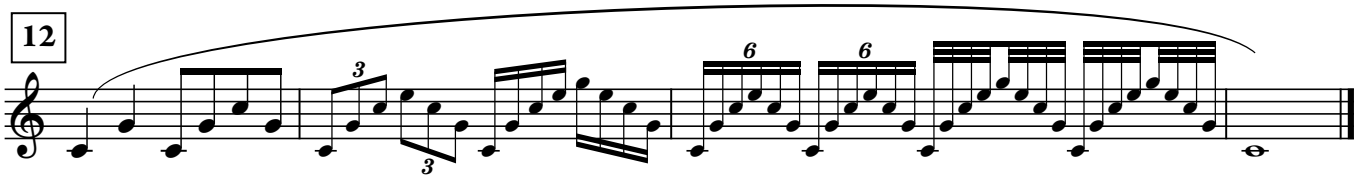

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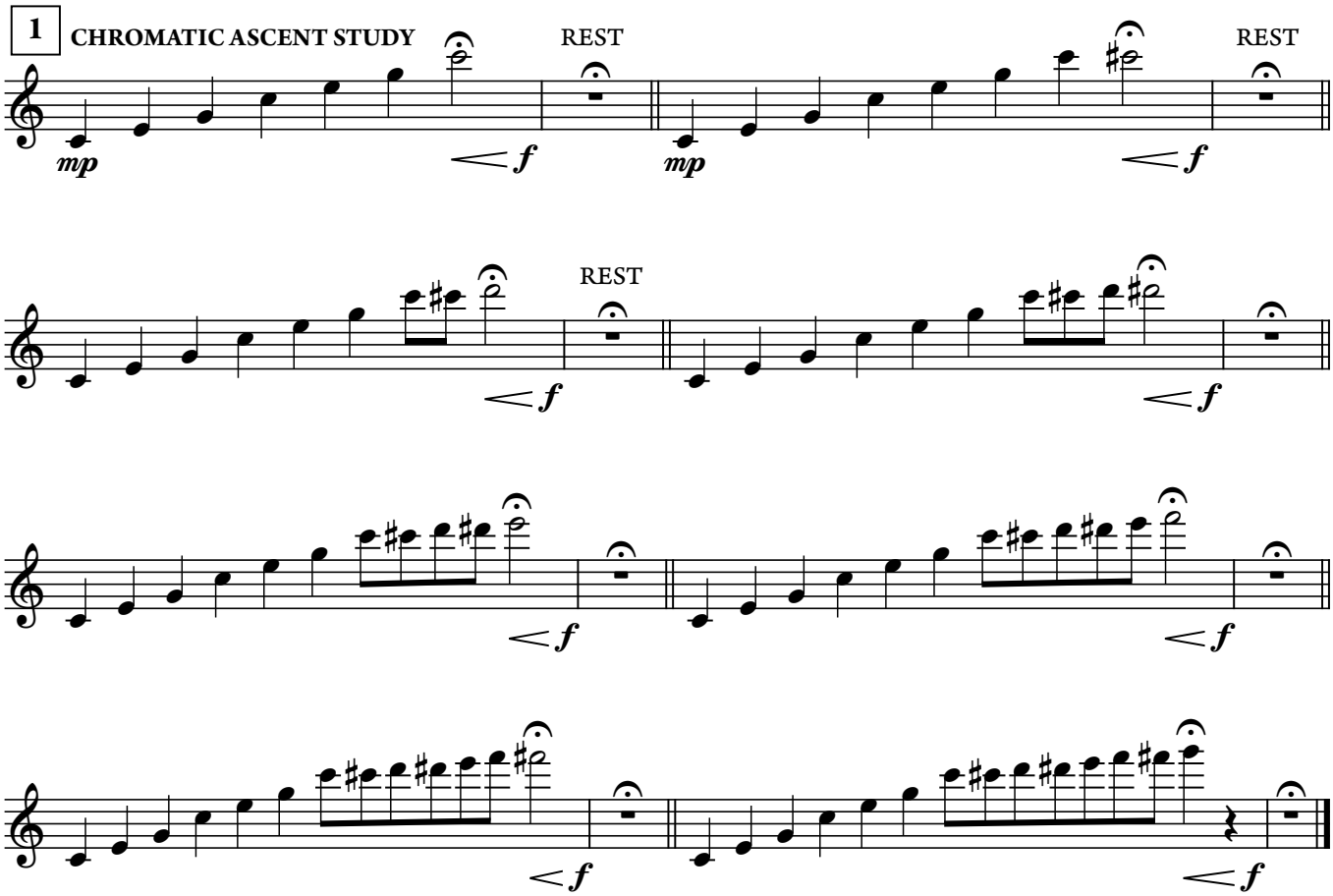
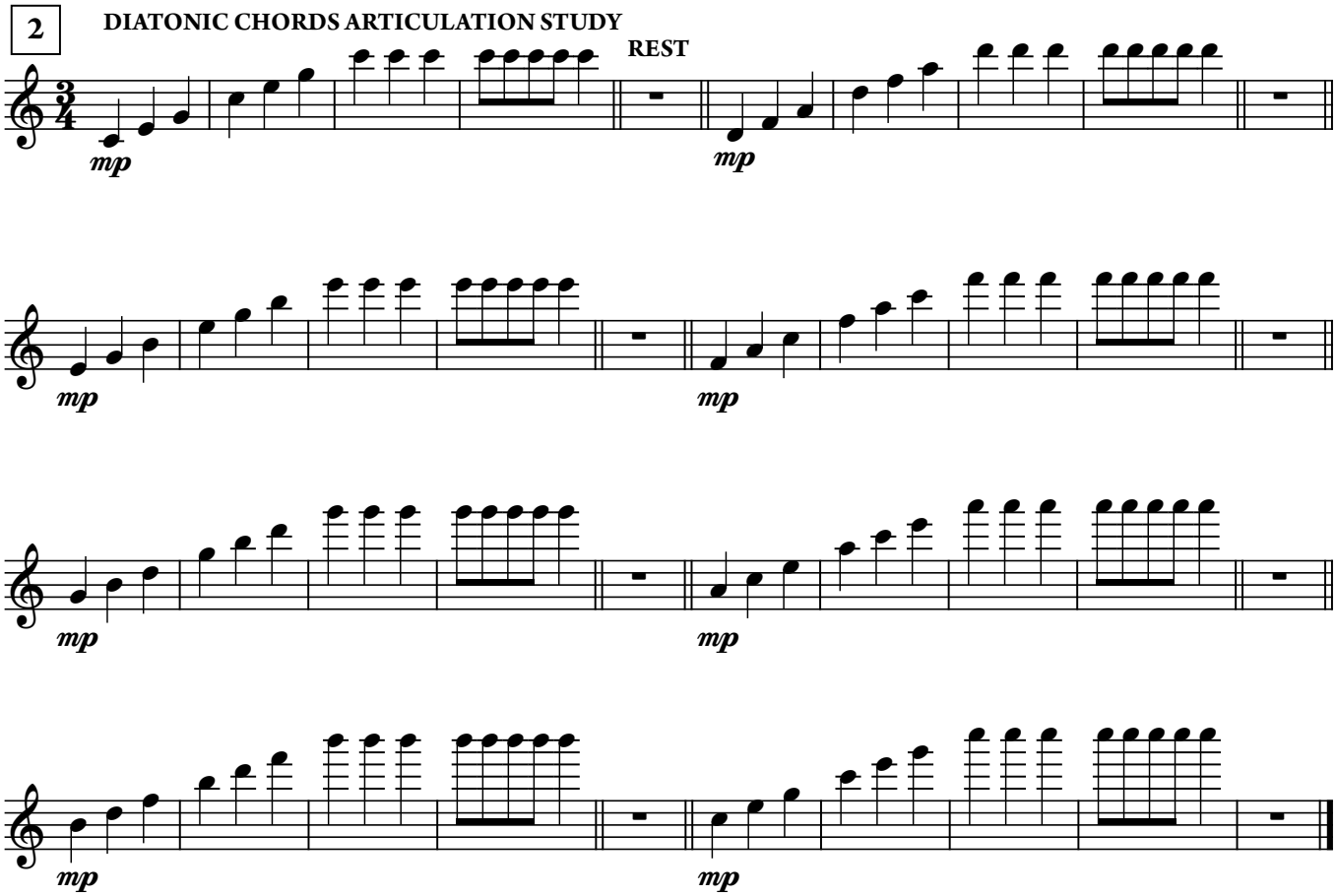
Range Studies: Key of C



Continue upwards as far as possible.
Three strike-outs on the top note and you're done!



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RANGE STUDIES

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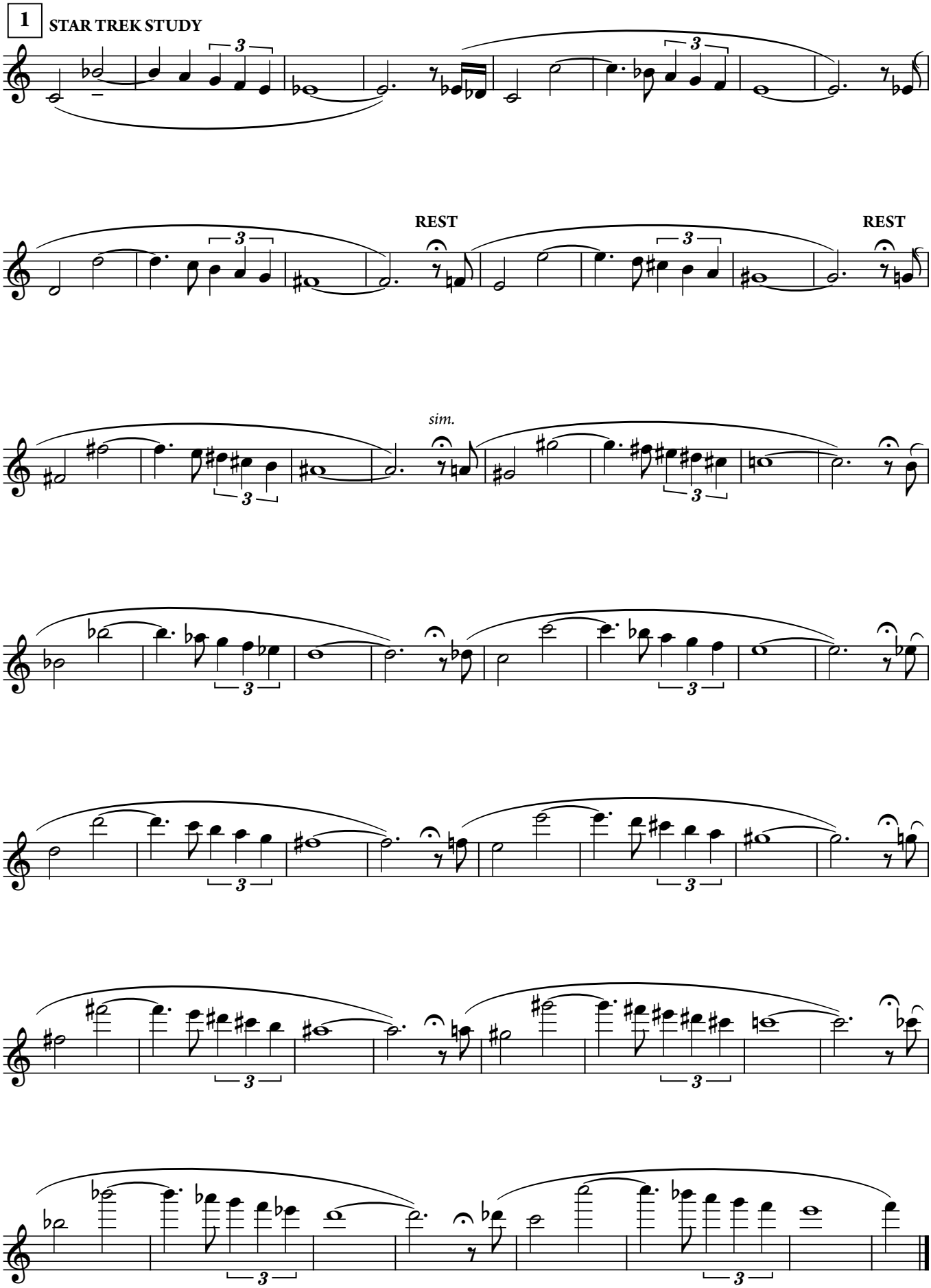
Musical Range Studies



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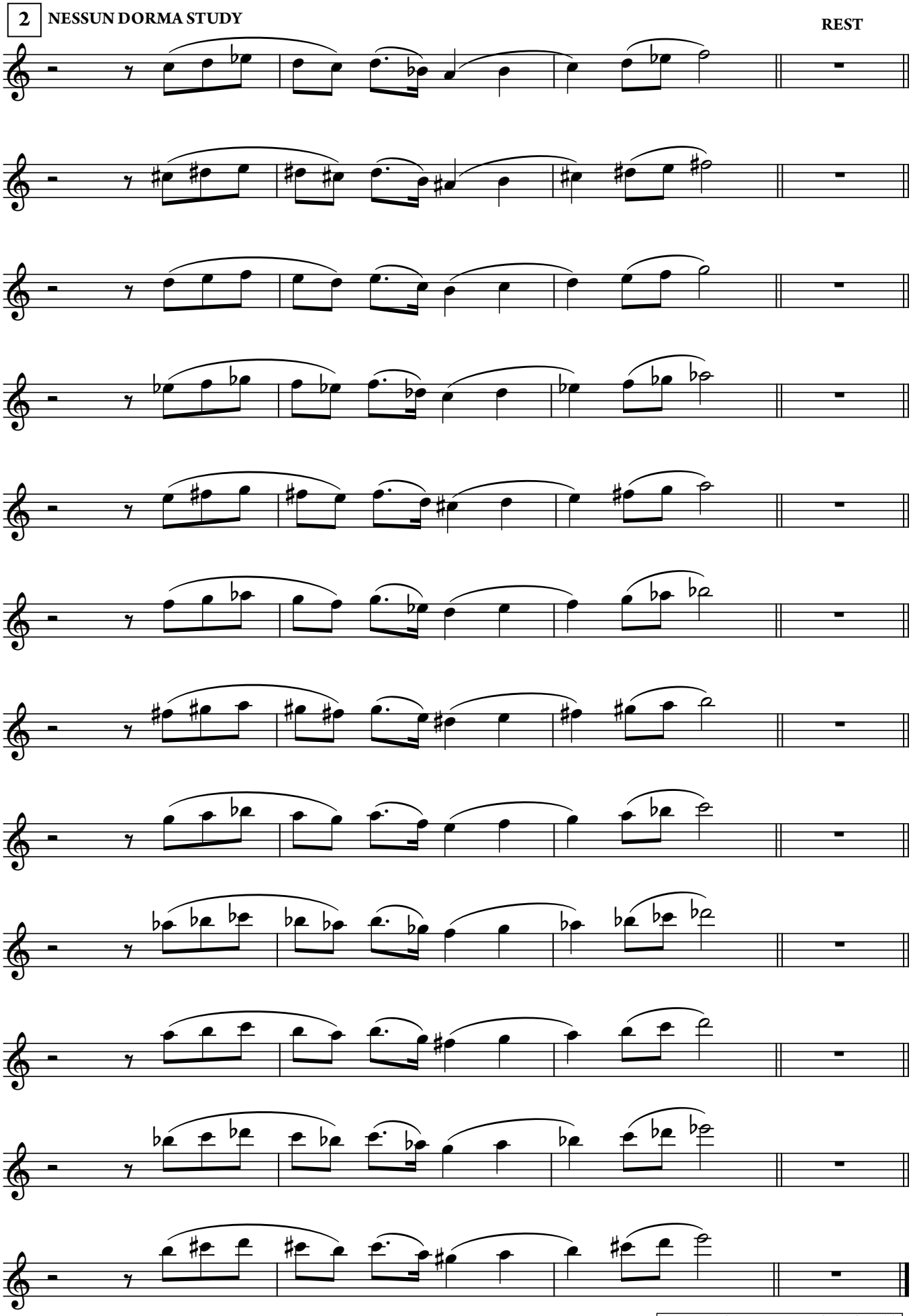

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