

The Stamp Variations

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The **James Stamp Warm-Ups** are some of the most popular trumpet exercises today. My students and I and many players throughout the world have had great success using them daily. There is however, very little instructional material available in regards to these studies. I should state up front that I was never a student of Mr. Stamp or any of his proteges. For this reason, I will not approach lip or mouthpiece buzzing as I feel that I am not qualified to speak on this subject, having never studied it. I am not saying that you should avoid buzzing, but please get the proper instruction.

Basically, what I have done is a slight reorganization of some of the initial exercises from the Stamp book with a lesson plan so that you can get started properly and progress logically. My advice may not be consistent with Stamp's, but it is consistent. At the least, I believe my organization of the studies may be an improvement over the original book, at least for someone new to Stamp.

Notes on the exercises:

3. This is cornerstone of the Stamp studies. His advice to "Stay up while going down" is to be followed here.

The idea is to hit the center of each note and not "predict" your slurs.

Each exercise should be played in one breath. Finger all pedal tones as marked. Rest as marked.

Tempo can be from 76 – 120. I suggest starting slowly and then speed up as the exercises get longer.

Pedal tones don't slot so it is up to you to hit the accurately. Proper practice will assure this. If your pedals are a bit off at first, that's OK, but do not stop and try to fix them, continue through that exercise and listen better on the next one. No matter what happens on the pedals, the next regular range note you hit should be centered.

3X. This is the last exercise in Study 3. It and all exercises in Study 3 should be played in one breath. This keeps us "honest" by assuring that we are playing the full range of the instrument with ONE embouchure setting. Notice the marking for "Nose Breath". When you reach the top note, hold it for four beats then "FREEZE"; do not adjust your embouchure in any way. Then take a breath through your nose and play the pedal C. If you can't get the pedal C after a few seconds, don't adjust your embouchure. Stop and move on to the next study or rest.

3A-3E. These are extensions of Exercise 3 and you should follow the above directions.

4. Tongue and slur as marked. The lower octave should "feel" like the higher. In fact, it's best to imagine that you simply playing a chromatic scale. Finger pedals as marked. Rest as marked. You may want to be more deliberate on the pedals at first to assure accurate pitch. Play each exercise in one breath to assure that you are not shifting embouchure.

4A – 4B. These are extensions of Exercise 4. The pedal tones will be flat at first, but eventually you will be able to play them in tune. See my website for more instruction on how to play pedal tones.

<https://bolvinmusic.com/claude-gordon-systematic-approach-trumpet/>

4C. This chromatic exercise is the ultimate test of the pedal register. Try it only for 2 minutes or less each day and you will see the improvement in this range.

5. Exercise 5 is basically the opposite of Exercise 4. The goal is that each octave should feel the same.

You may breathe only as marked. Notice the marking for "Nose Breath". When you reach the top note, hold it for four beats then "FREEZE"; do not adjust your embouchure in any way. Then take a breath through your nose and play the pedal C. If you can't get the pedal C after a few seconds, don't adjust your embouchure. Stop and move on to the next study or rest.

5A – 5E. These are extensions of Exercise 5.

5F. This is optional. See 4C above.

Practice Routine

It is recommended that you spend at least one or two weeks on each lesson.

Week 1: Exercise 3

Week 2: Exercise 3, 3A

Week 3: Exercise 3, 3A, 3B, 4

Week 4: Exercise 3, 3A, 3B, 3C, 4, 4A

Week 5: Exercise 3, 3A, 3B, 3C, 3D, 4, 4A, 4B, 5

Week 6: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A

Week 7: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A, 5B

Week 8: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A, 5B, 5C

Week 9: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A, 5B, 5C, 5D

Week 9: Exercise 3, 3A, 3B, 3C, 3D, 3E, 4, 4A, 4B, 4C, 5, 5A, 5B, 5C, 5D, 5E

Exercise 5F is optionally played at the end of each lesson beginning with **Week 6**.

Rest as marked and as needed. As you progress, you will likely not need as much rest.

These are not range studies. If you can't hit the high note, you may make a second attempt, but after that, REST and continue from the next exercise, even if it contains a higher note.

Once you are playing all the studies you should continue to do so for many months to really get the full benefits.

This is only the beginning of the Stamp studies and I encourage you to purchase the book, which is published by Editions-Bim:

<https://www.editions-bim.com/sheet-music/brass/trumpet/trumpet-methods-studies/james-stamp-warm-ups-and-studies-for-trumpet>

3

Rest

1 12 23 Rest

13 123 0

0 12 123 1

13 23

0 12 123 1

13 0 12 Rest

123 1 13

23 12

0 12 0 Rest

3X

Nose Breath

3A

123 1

Nose
Breath

0

3B

13

Nose
Breath

0

3C

23

Nose
Breath

0

3D

12

Nose
Breath

0

3E

1

Nose
Breath

0

④

④A

④B

④C

5C

Nose
Breath

0

5D

Nose
Breath

0

5E

Nose
Breath

0

You may continue further

5F

8vb

Repeat many times

Rest

0