My Warm Up - 2015

This warm up is drawn from excersices by James Stamp, Michael Chunn, Max Schlossberg, Robert Marstellar, John Daniels and Louis Maggio, seasoned with my own ideas and those of Stephen Jones and Tim Morrison.

Each exercise has a specific function, i.e. addresses specific technical issues; these exercises can be adapted, but the issues should still be addressed daily.

1. Tone production - If you are thinking about the notes, you will become bored. Listen to your sound. Make the very best sound you can. After each fermata exhale and take a fresh breath. You are practicing breathing as well as playing, in fact, breathing is playing. Play the pedal tones with the sameembouchure as the 'normal' notes. This will direct you to a more efficient embouchure.

2. Focus - Trumpeters must control very high air pressure, to do this we must be very efficient. Create the buzziest buzz-tone you can, then repeat the passage on your instrument using your muscles the same way. Thank you James Stamp, father of modern mouthpiece buzzing.

3. Breath attacks - The top G must be played softly and effortlessly. Set for the G as if it is the only note that you will ever play. Use firm corners to make the low G speak precisly. Learn to play these two octaves with one embouchure. Thanks Tim Morrison and John Daniels.

4 & 5. Lip slurs - These progressive, easy lip slurs are perhaps the exercises that are the most about actually warming up. The tone should be perfect on all of these notes. If you are having difficulty slurring up to the top note you are not properly focused. These lip slurs and scales extend the warm up to C above the staff. The combnation of lip slur and scale requires full agility across two octaves. The pedal tone within the arpeggio shows us which muscles to use and how to blow to ascend to the top ocave use proper technique. The pedal tone at the end of the scale can have a relaxing effect, providing an opportunity to let go of any tension acquired from playing the exercise. Thanks to Louis Maggio for showing the benefits of pedals to attain the high register and thanks to Michael Chunn for the combination of arpeggio and scale.

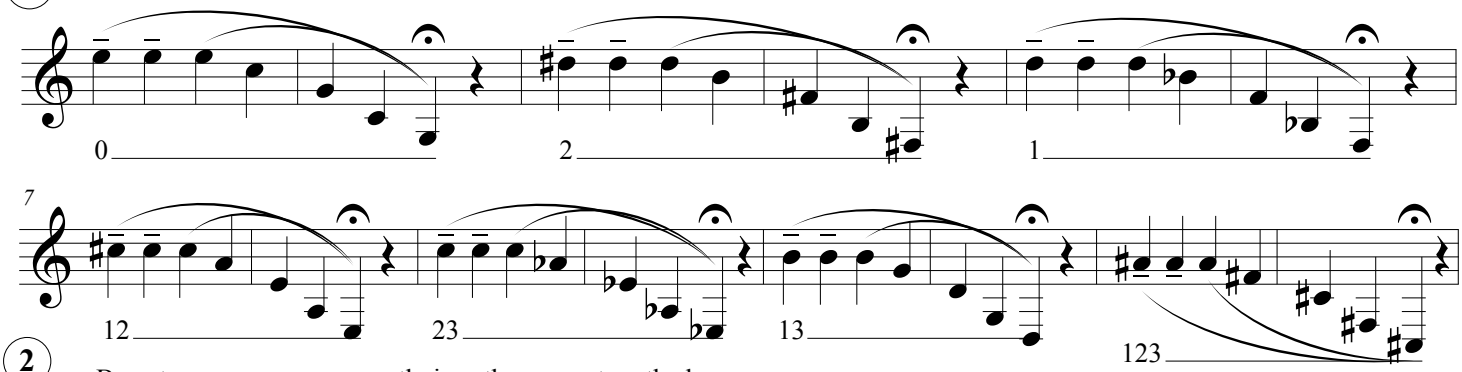
6 & 8. Marstellar slurs - Because these patterns skip over partials, they require great control. Focus on flow, do not 'over-slot.'

7. Lip trills - The lip trill is a necessary technique. One must have a focused, efficient embouchure to perform lip trills. If these are hard create greater focus.

9, 10 & 13. Tonguing - Interupt continuous air with the tongue, do not blow individual notes. Create the same, easy beautiful tone whether you are tonguing one on pitch, stepwise motion, or large intervals. These tonguing exercises are from Michael Chunn's *A Trumpeters Daily Routine.* If one plays up to the double C in exercise 12, the interval tonguing can feel like a relaxing warm-down.

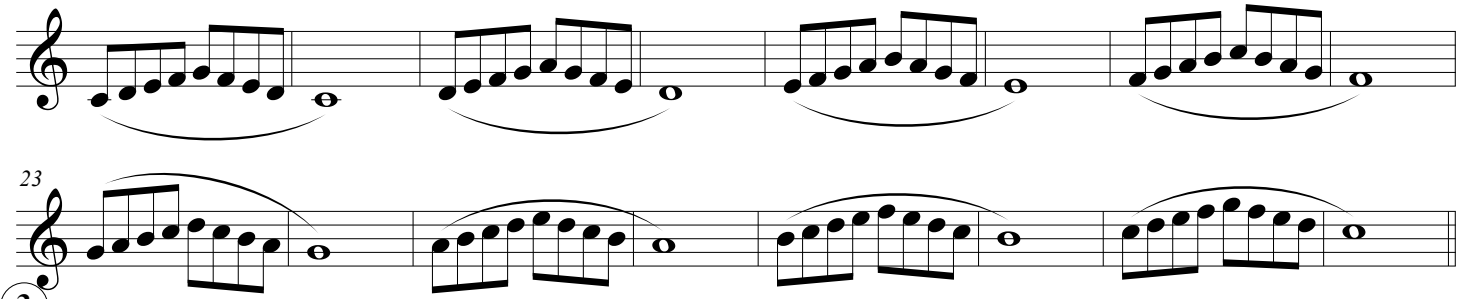
12. Maggio arpeggios - Use the pedals to remind your corners to work, apply those same corners all the way to the top. I play these only every other day. Don't over do: a little bit is medicine, too much becomes poison.

1



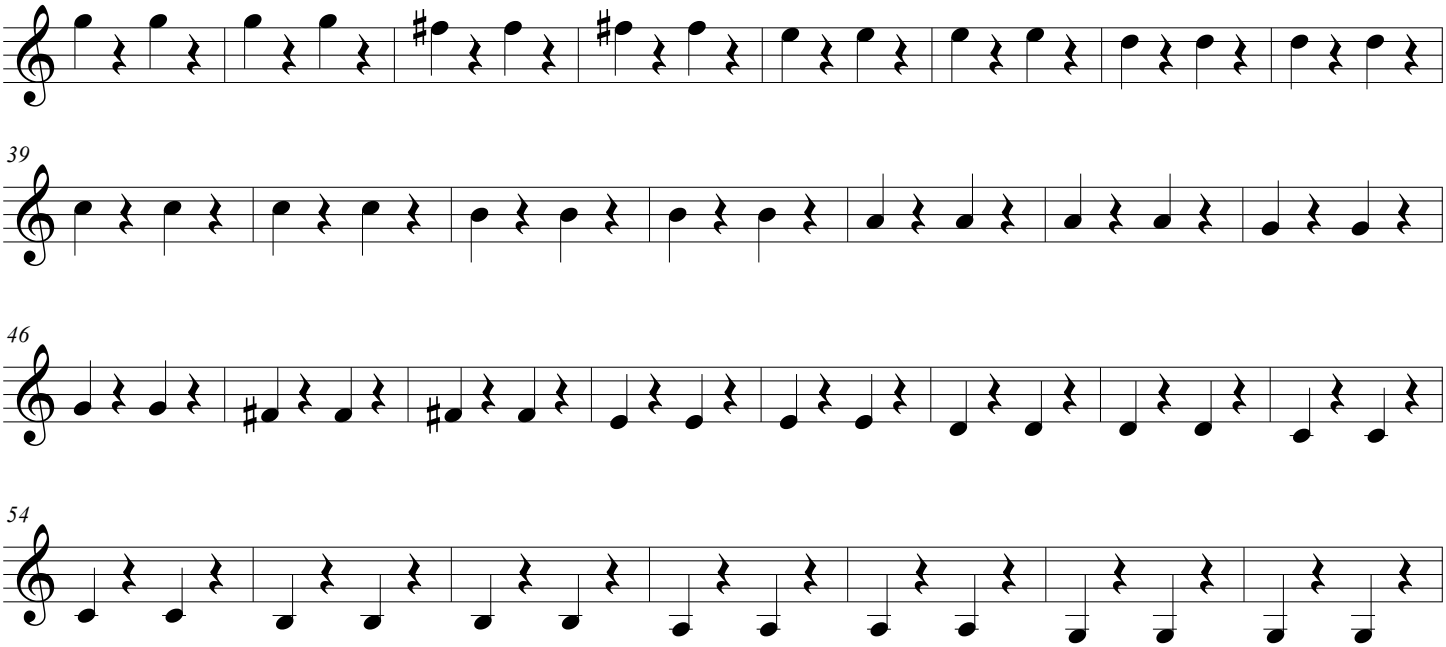
2

Buzz two measures on mouthpiece then repeat on the horn.

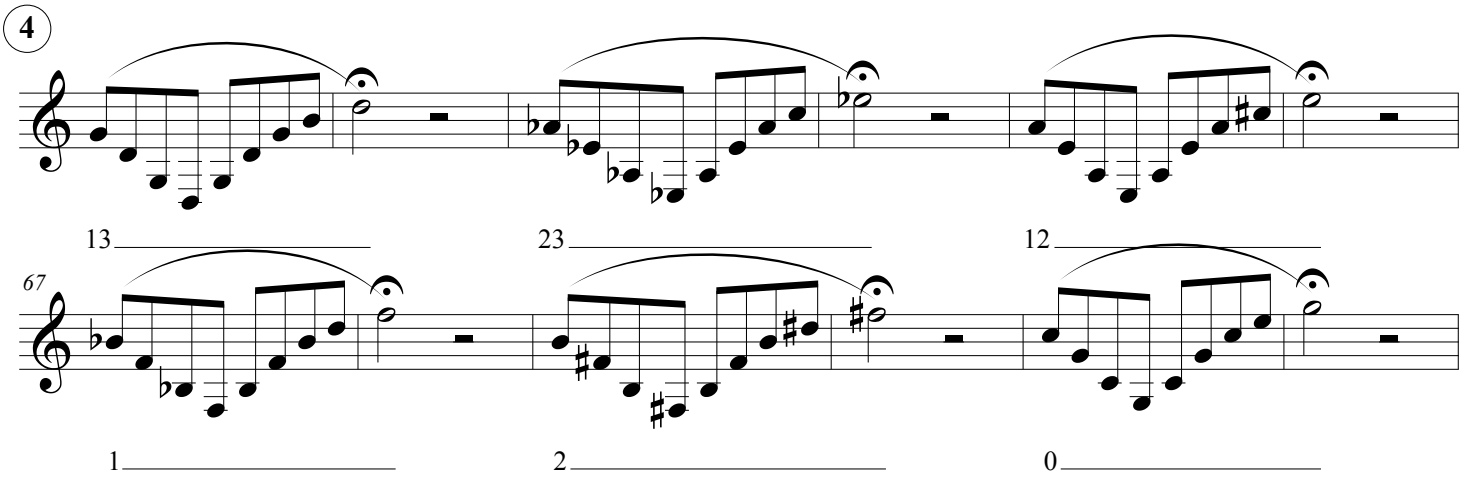


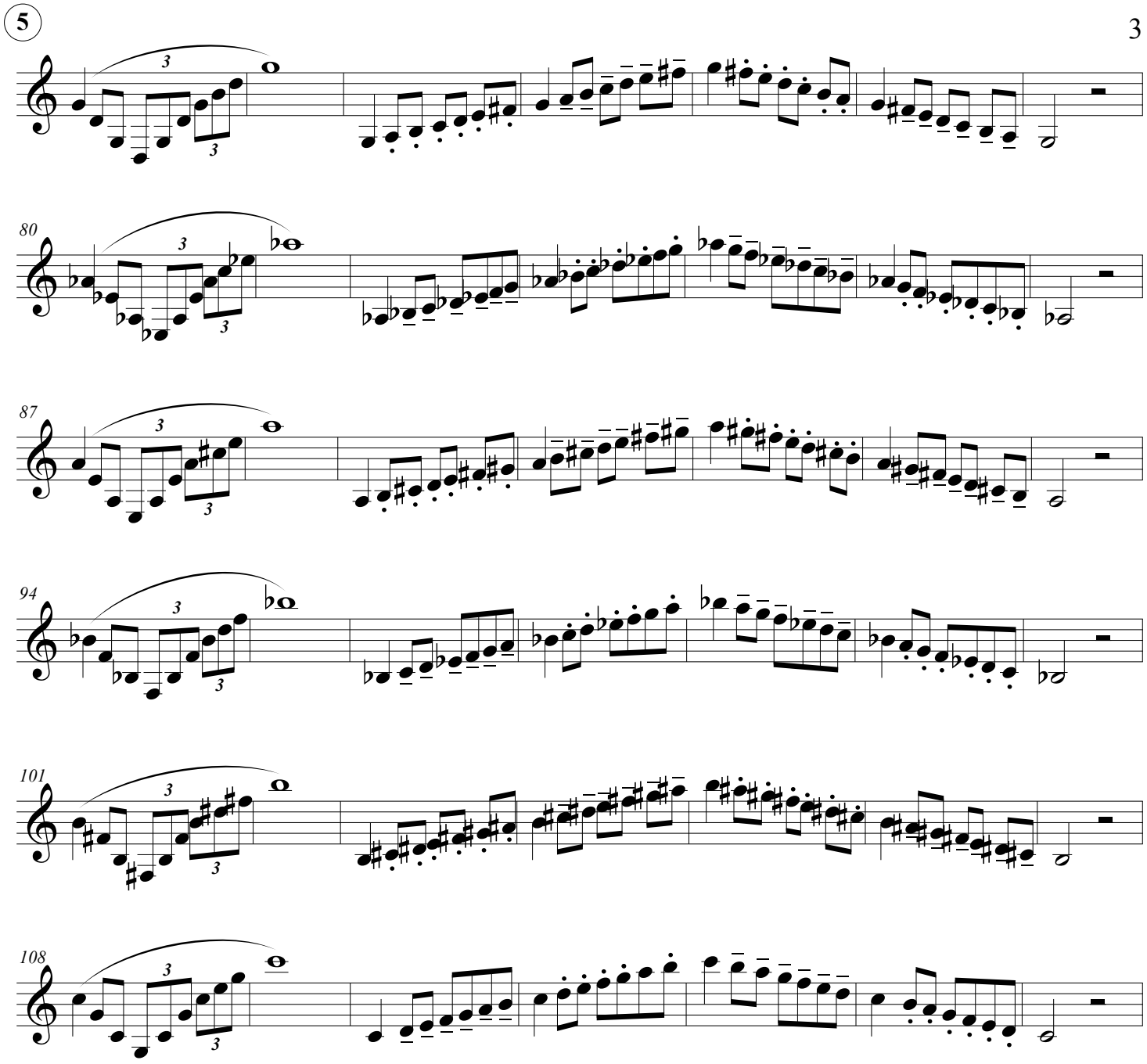
3

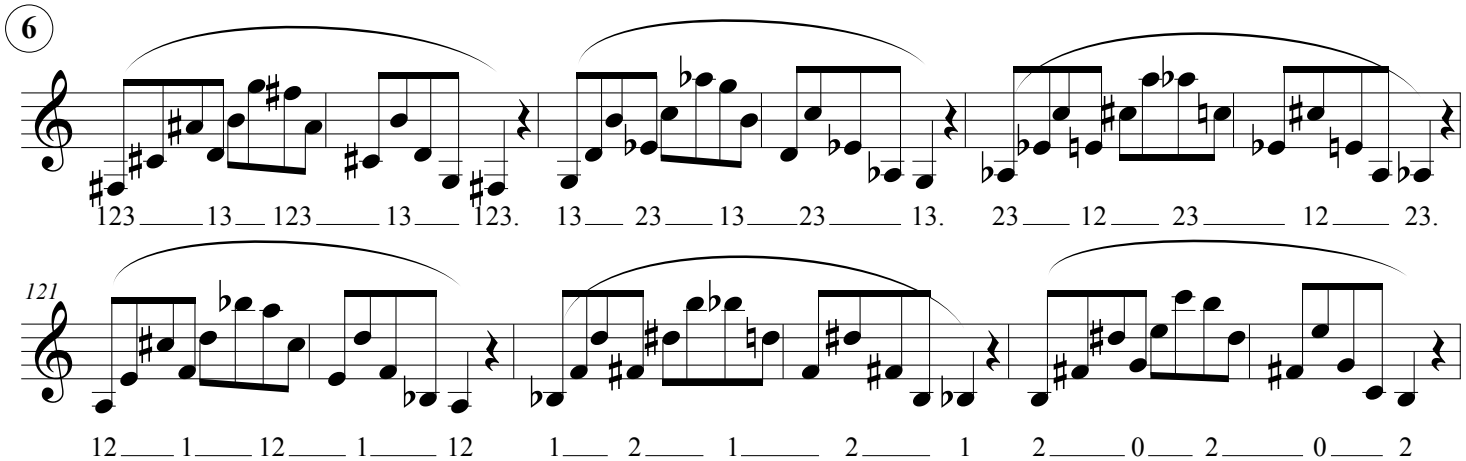
Breathe attacks, with metronome and tuner. Each note should be precisely one beat.



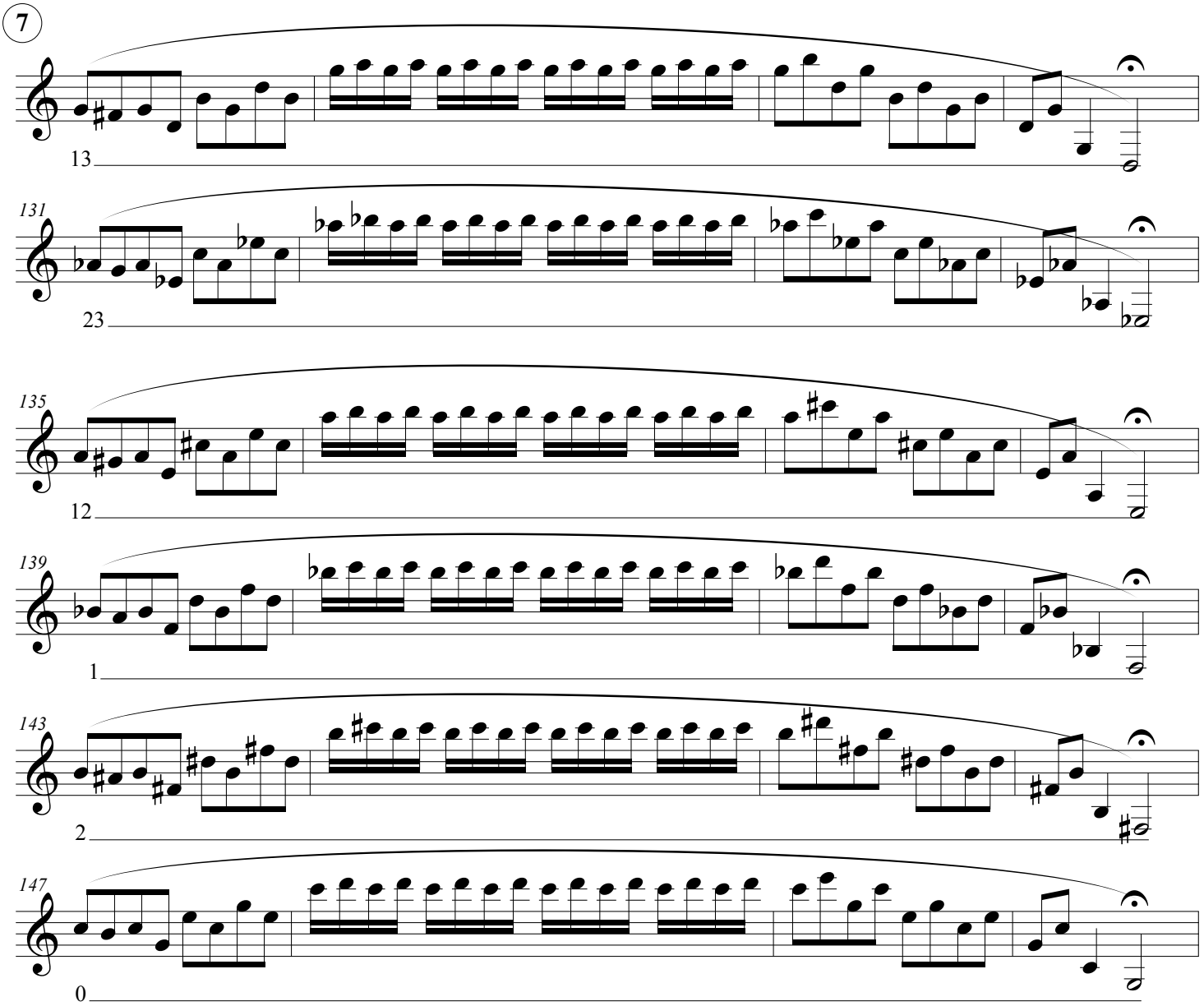
4



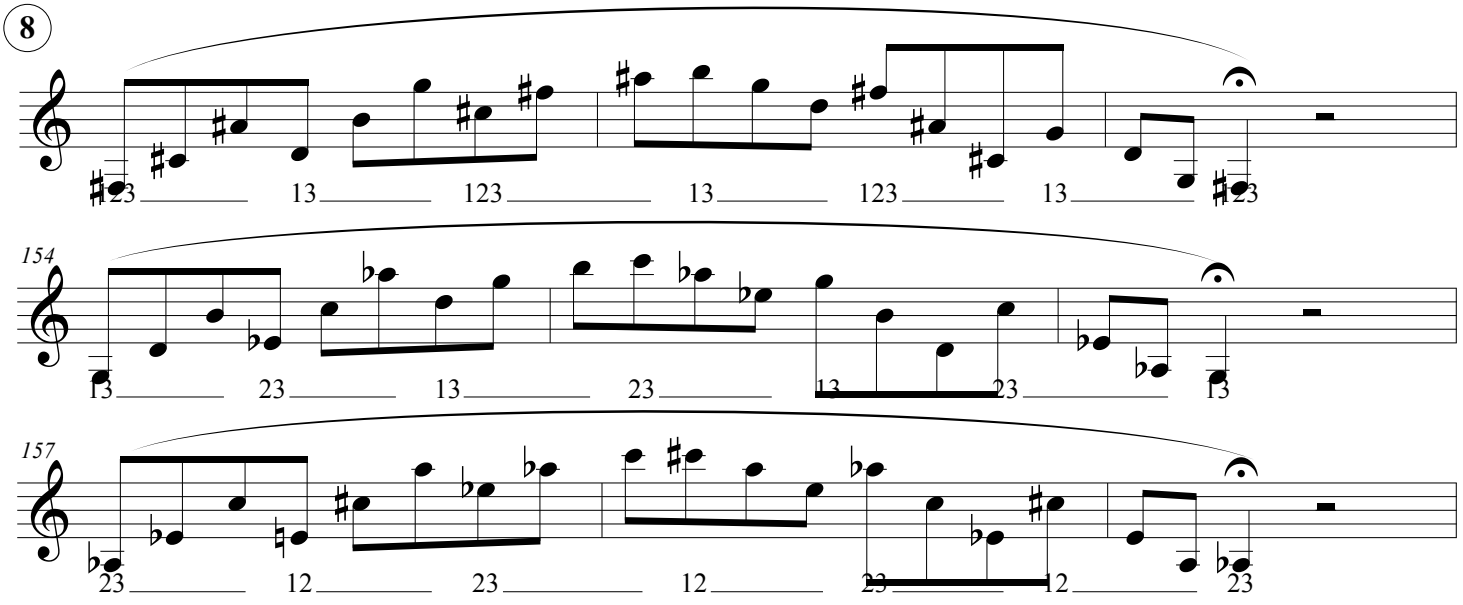

5
80
87
94
101
108

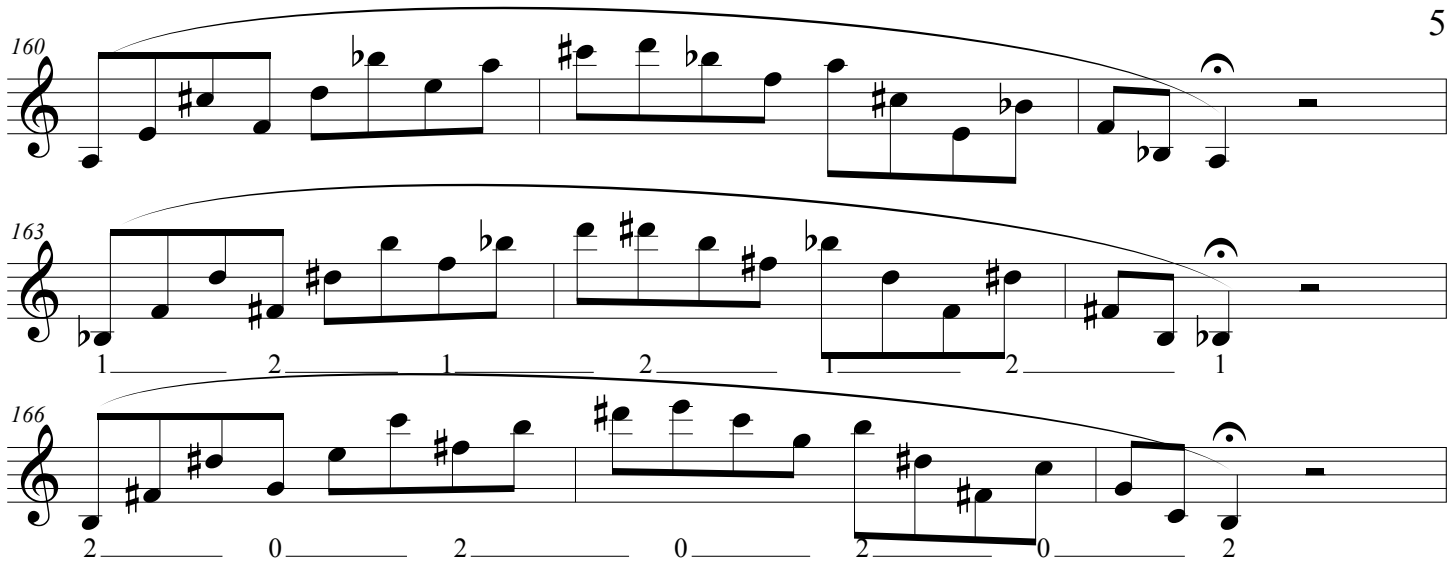

6
123 13 123 13 123. 13 23 13 23 13. 23 12 23 12 23.
121
12 1 12 1 12 1 2 1 2 1 2 0 2 0 2

7

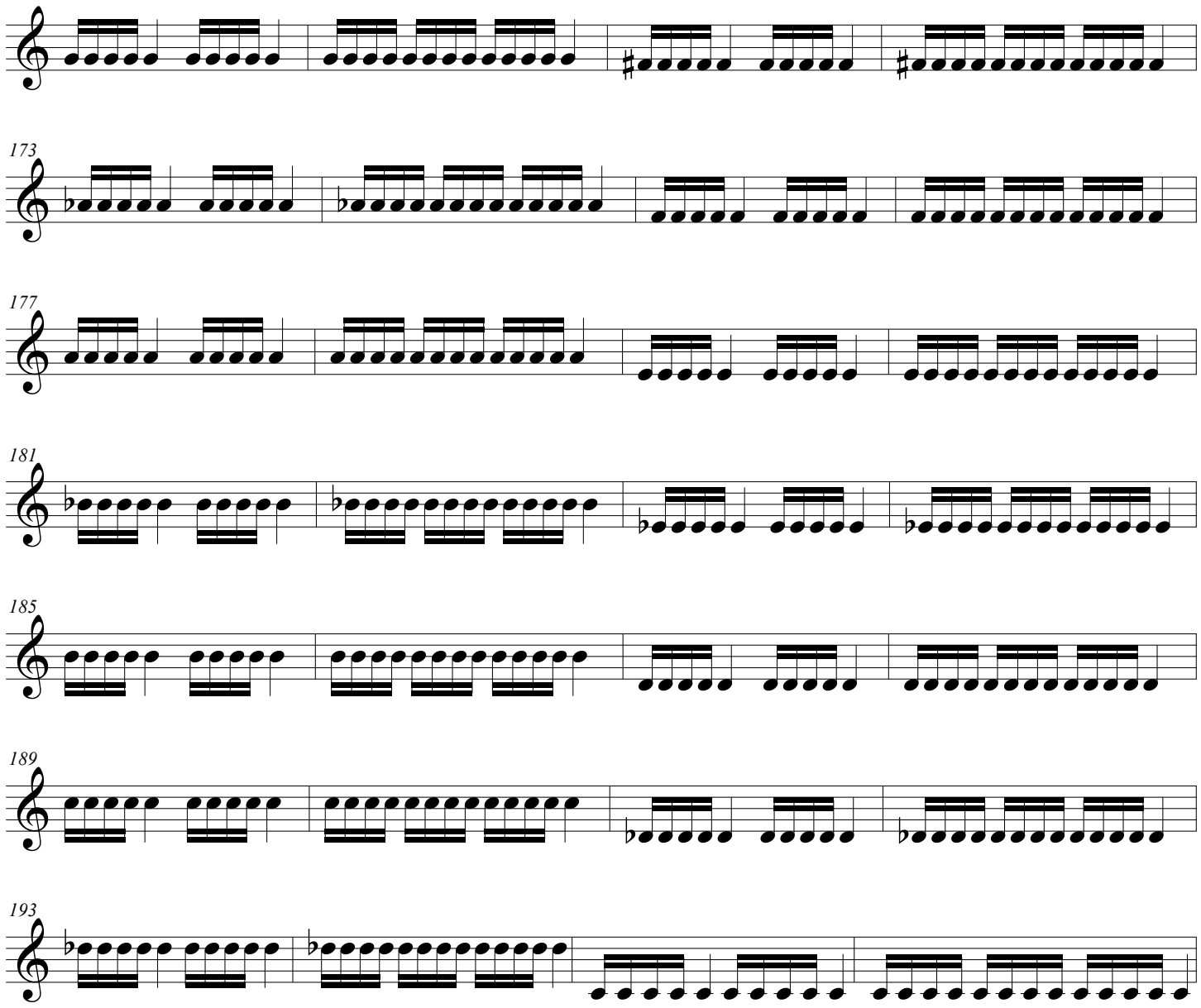

13
131
23
135
12
139
1
143
2
147
0

8

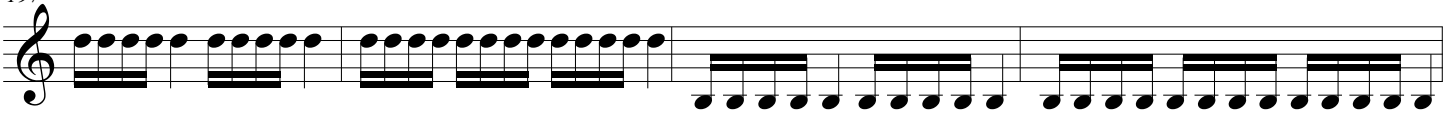

123 13 123 13 123 13 123
154
13 23 13 23 13 23 13
157
23 12 23 12 23 12 23



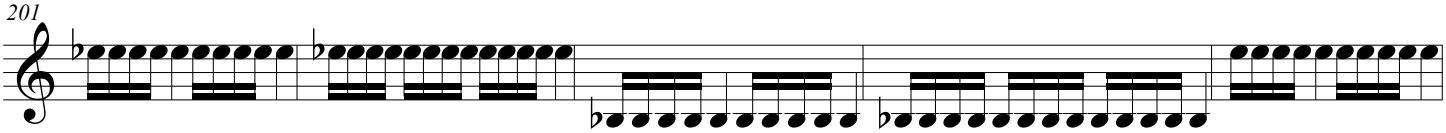
9



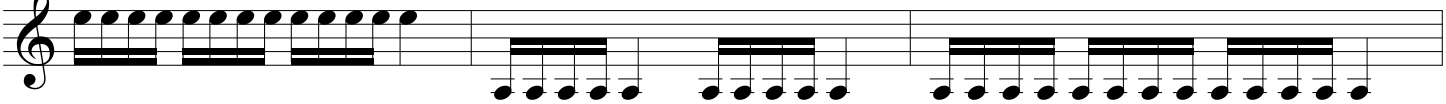
197



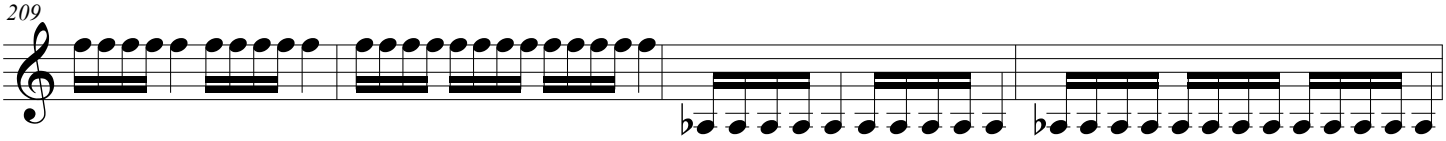
201



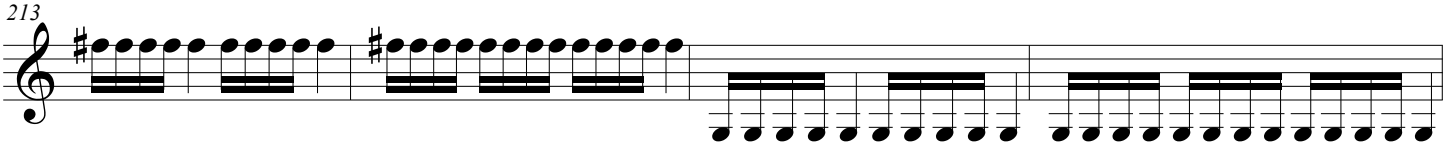
206



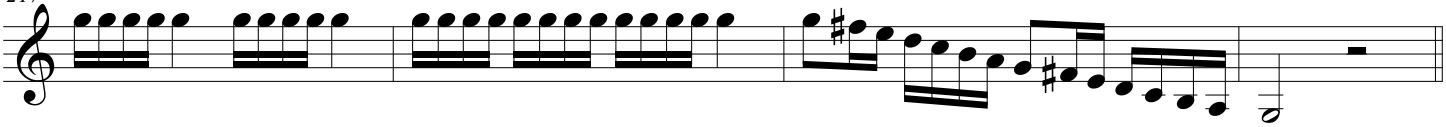
209



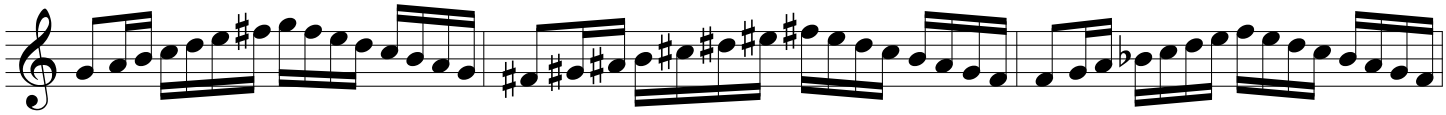
213



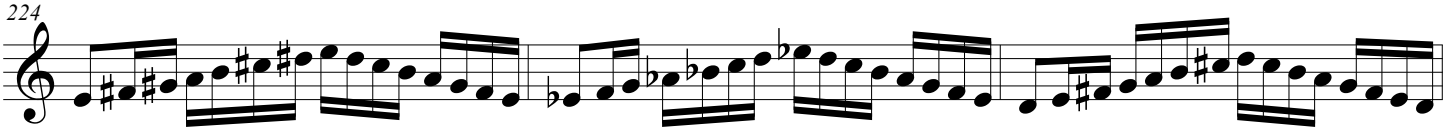
217



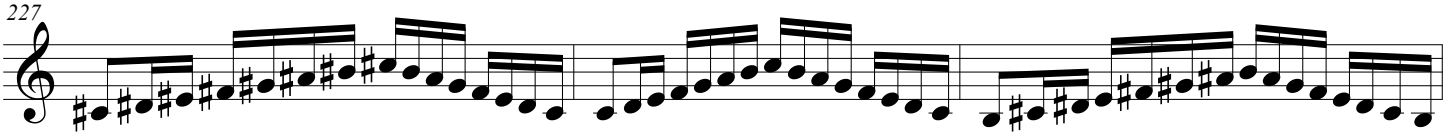
10



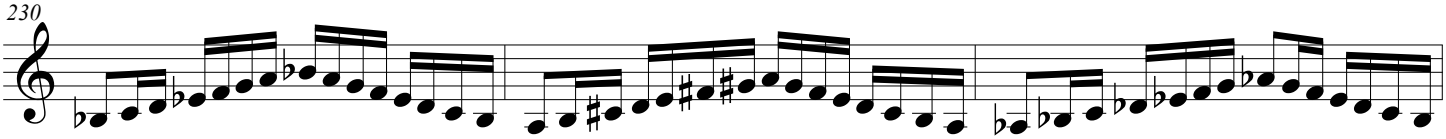
224

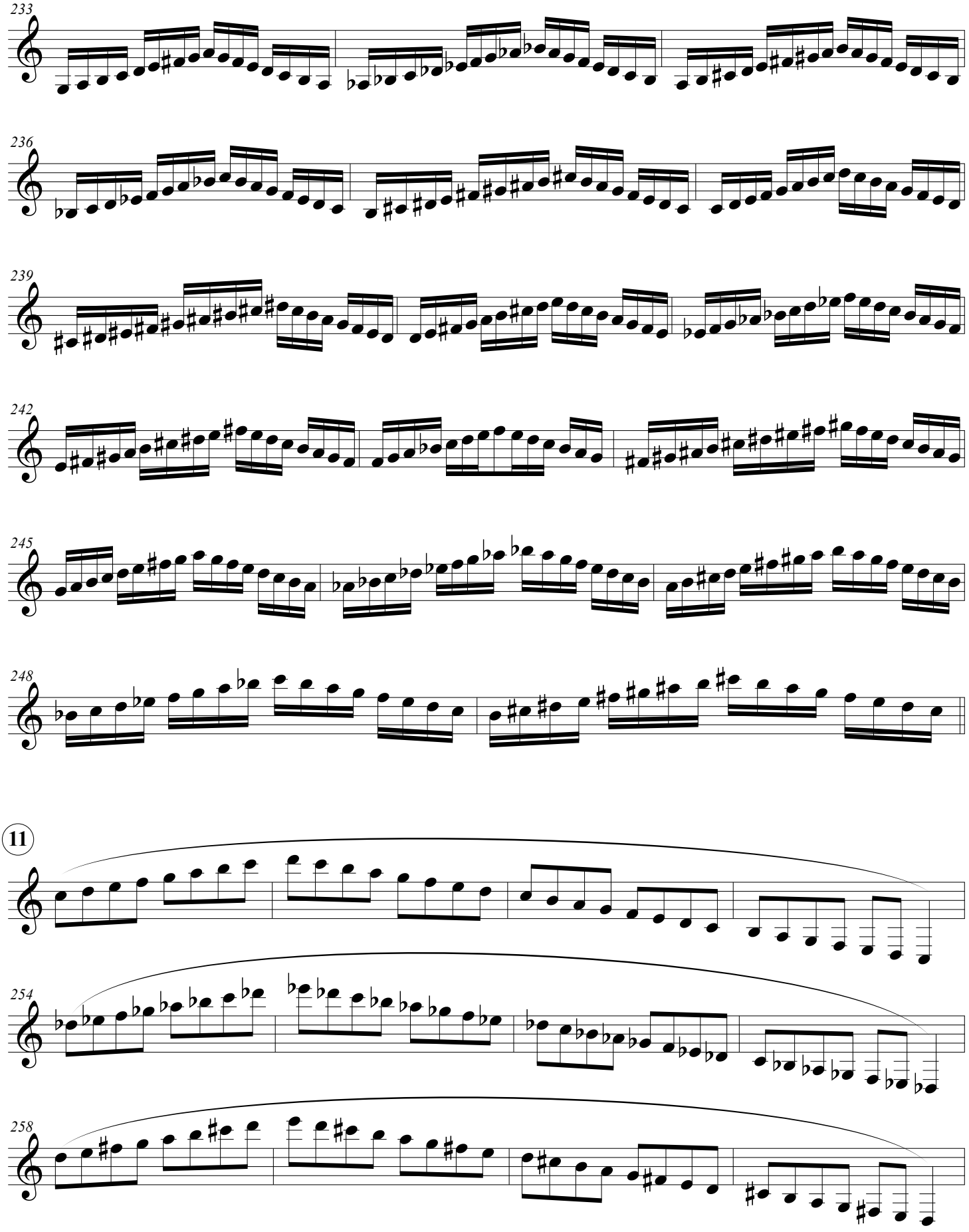


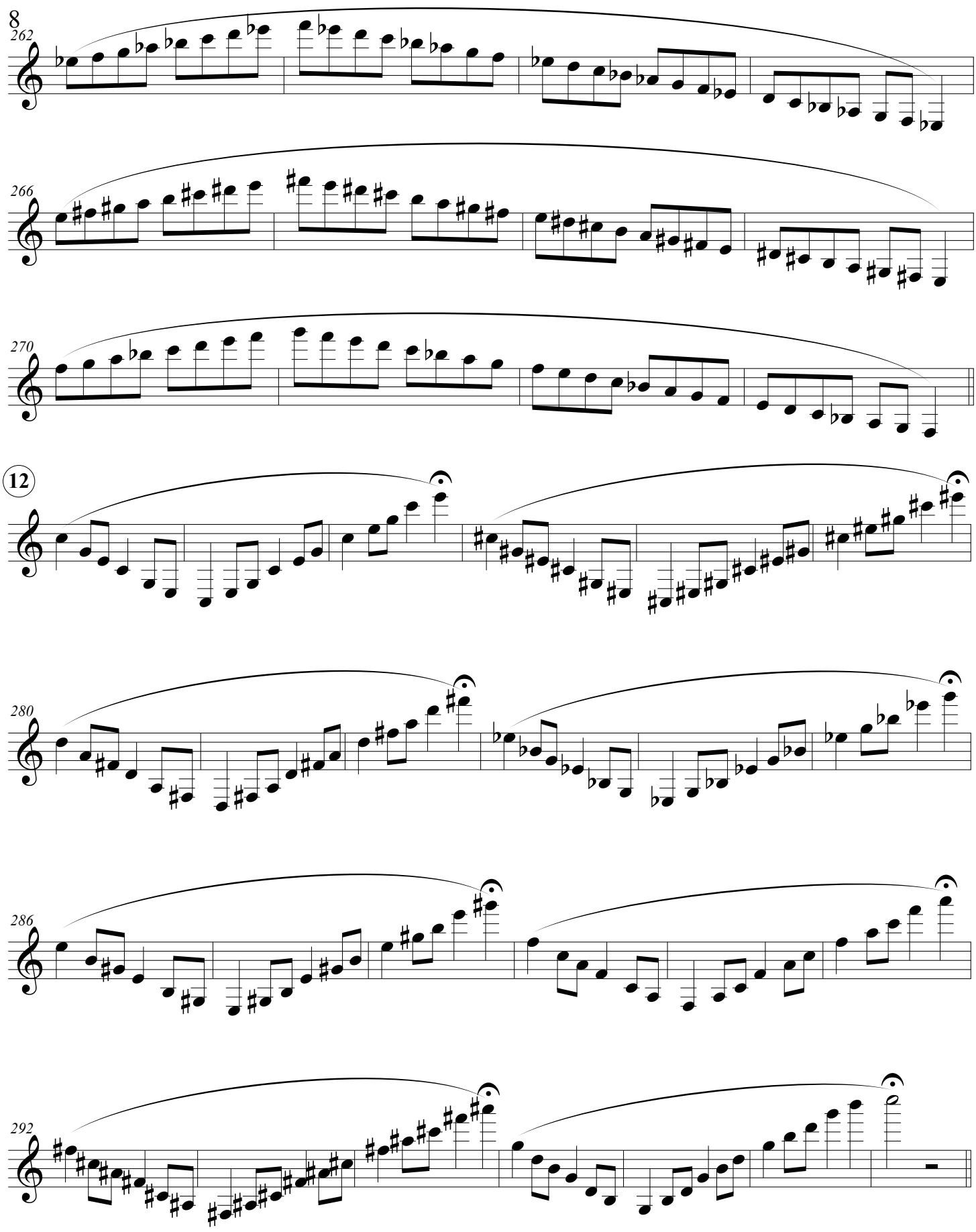
227

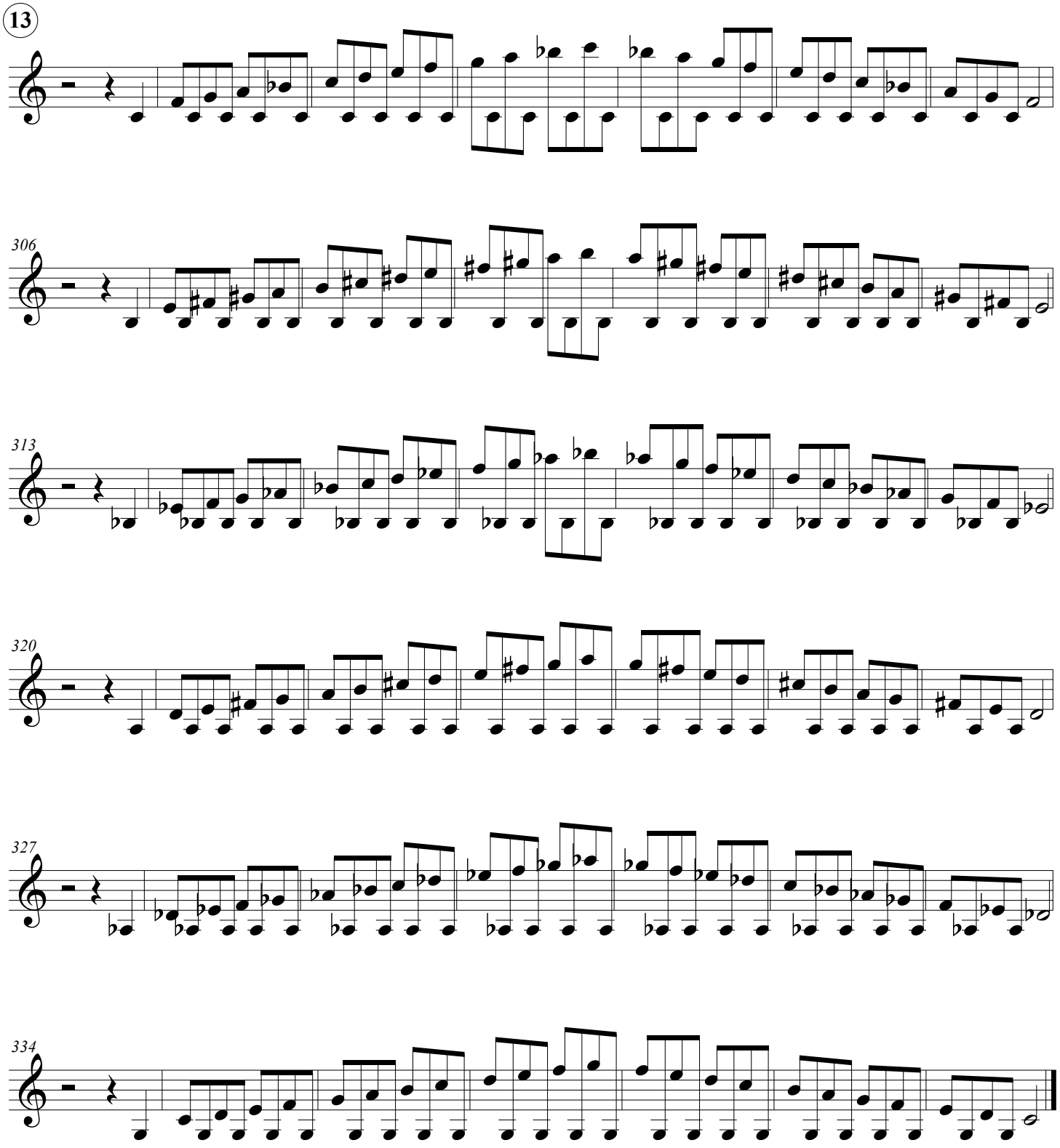


230




233
236
239
242
245
248
11
254
258


262
266
270
12
280
286
292


13
306
313
320
327
334