My Warm Up - 2020

This warm up is drawn from excersices by James Stamp, Michael Chunn, Max Schlossberg, Robert Marstellar, John Daniels, Vinnie DiMartino, Harry Glantz, and Louis Maggio, seasoned with my own ideas and those of Stephen Jones and Tim Morrison. Each exercise addresses specific technical issues; these exercises can be adapted, but the issues should still be addressed daily. Use a metronome, drone and/or tuner for added benefit.

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 with great resonance. Learn to play these two octaves with one embouchure. Thank you Tim Morrison and John Daniels.

4. 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. The pedal tone within the arpeggio can show you which muscles to use and how to blow to ascend to the top using 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.

5. Glantz intervals. Ideally the first note should feel like home base and you can reach up and down an octave with the same set, not straining in either direction. Thank you, Harry Glantz.

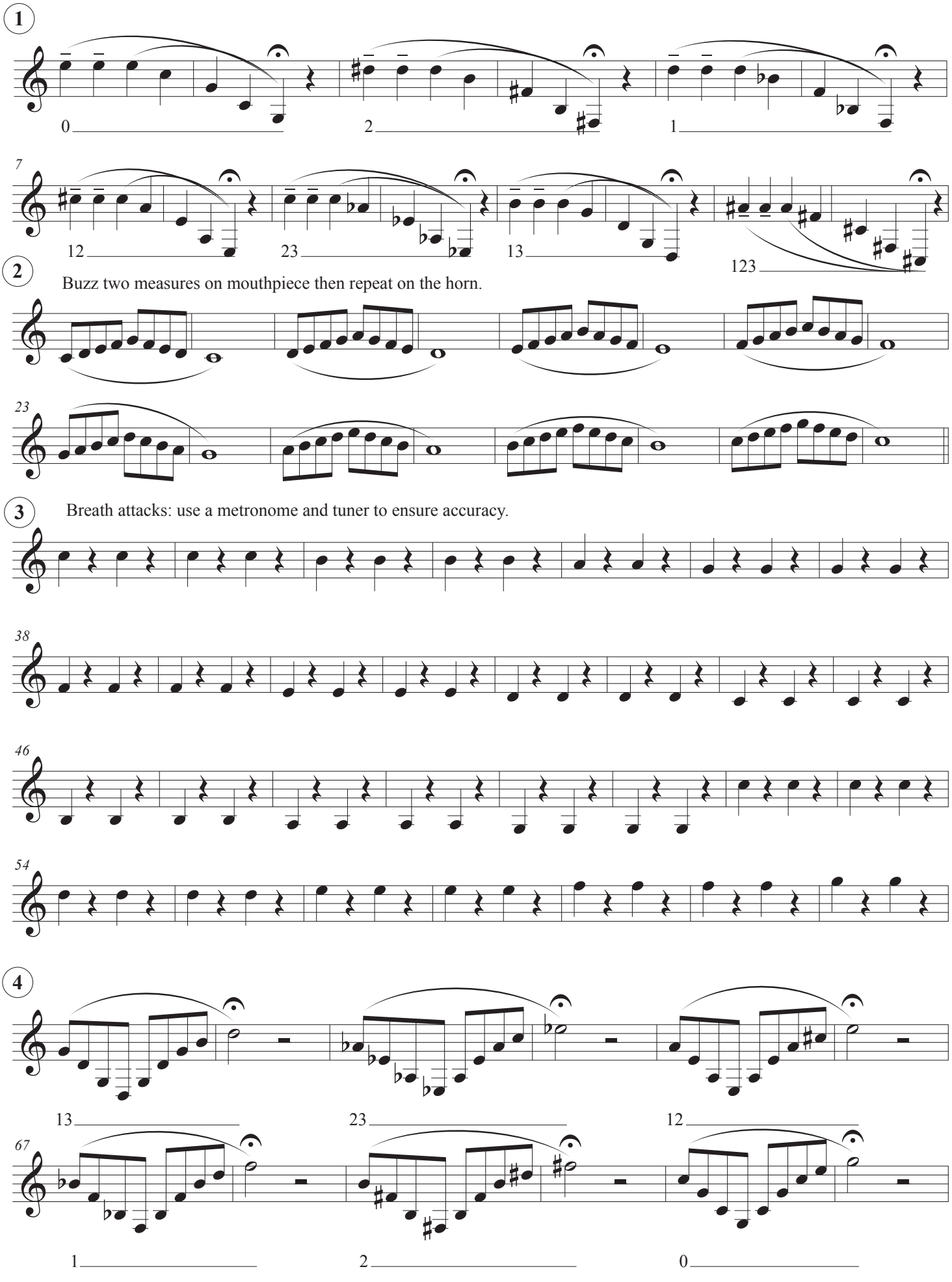
6 & 8. Marstellar slurs - Because these patterns skip over partials, they require great control. Focus on flow, do not 'over-slot.' Again, if you are properly focused these are easy.

7. Lip trills - Lip trills are actually tongue trills and are a necessary technique. One must have a focused, efficient embouchure to perform lip trills. If these are hard, create greater focus. Thank you Michael Chunn.

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. The scales in exercise 10 are presented in minor. Major and minor scales should be practiced daily, you may find your own way to mix it up

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.Be careful above double G. I play the highest notes in the slow season only.

14. Constant Set Slurs - This exercise will likely tire your corners so you should rest after playing this. I commonly play this between exercise 3 and 4. Set your embochure for the top of the staff, learn to play the low ntes while set high to creat one embochure for the entire range.. Do not relax the embochure for the duration of this exercise. Thank you Vinnie DiMartino and Scott Belck.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2
Buzz two measures on mouthpiece then repeat on the horn.
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Breath attacks: use a metronome and tuner to ensure accuracy.
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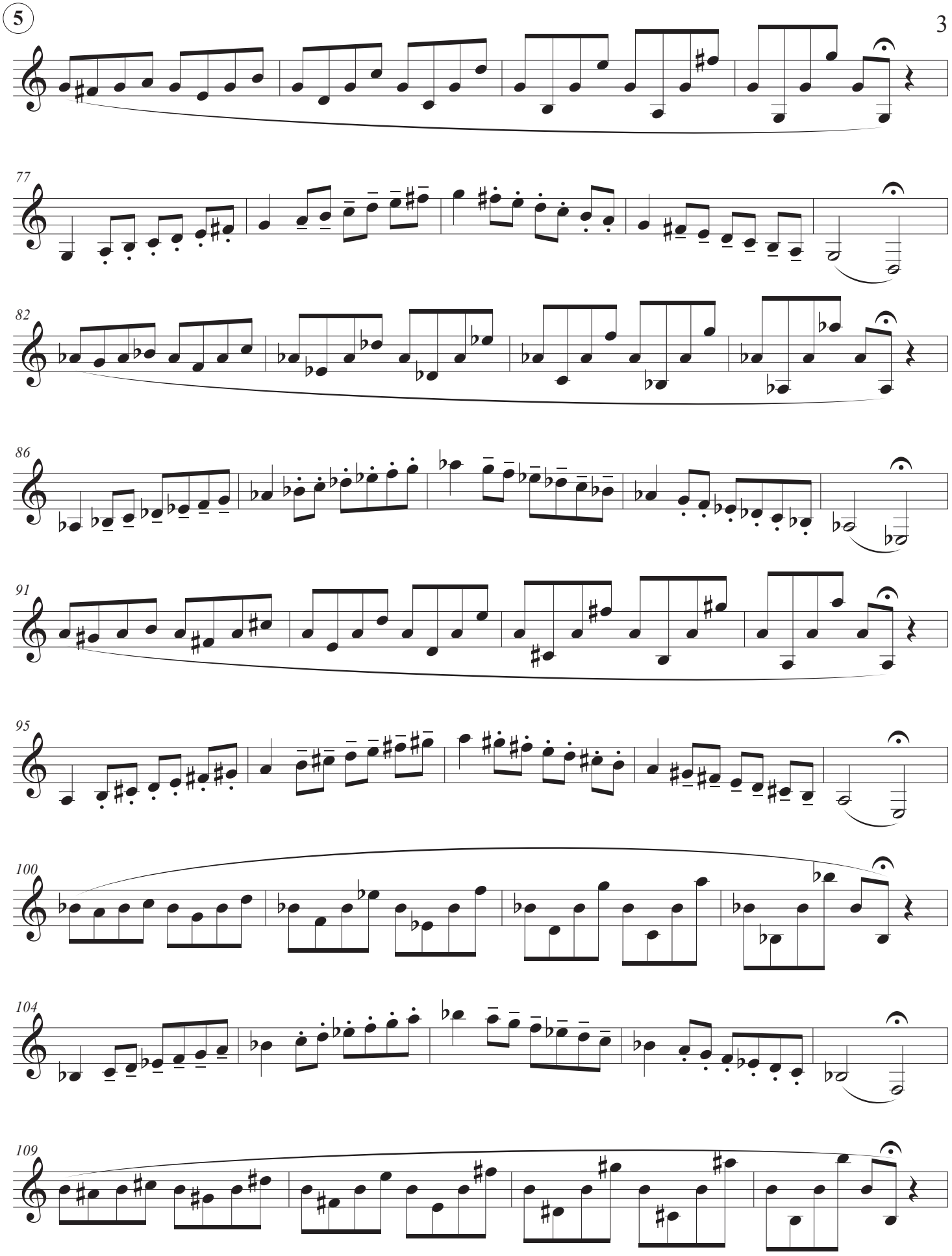
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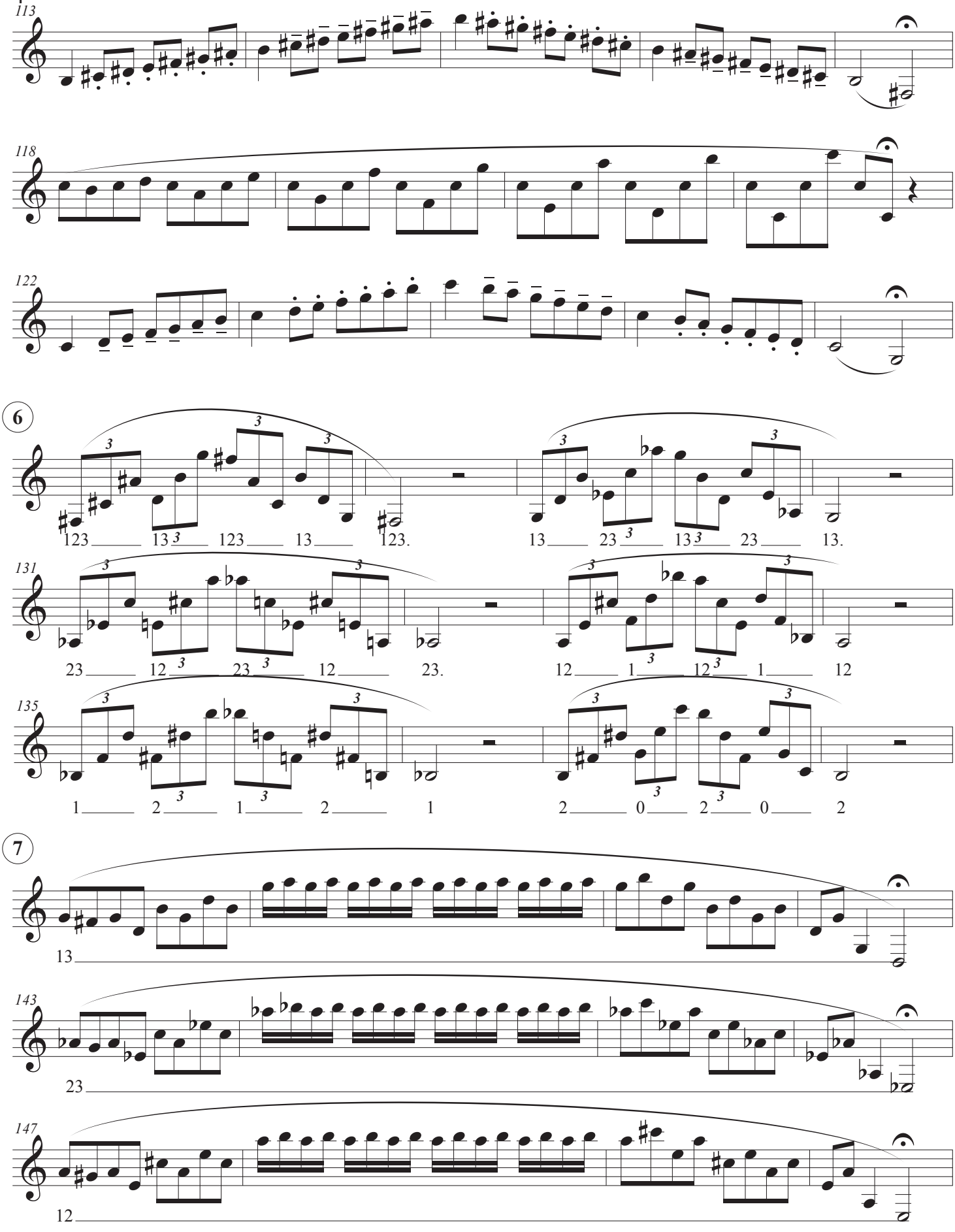
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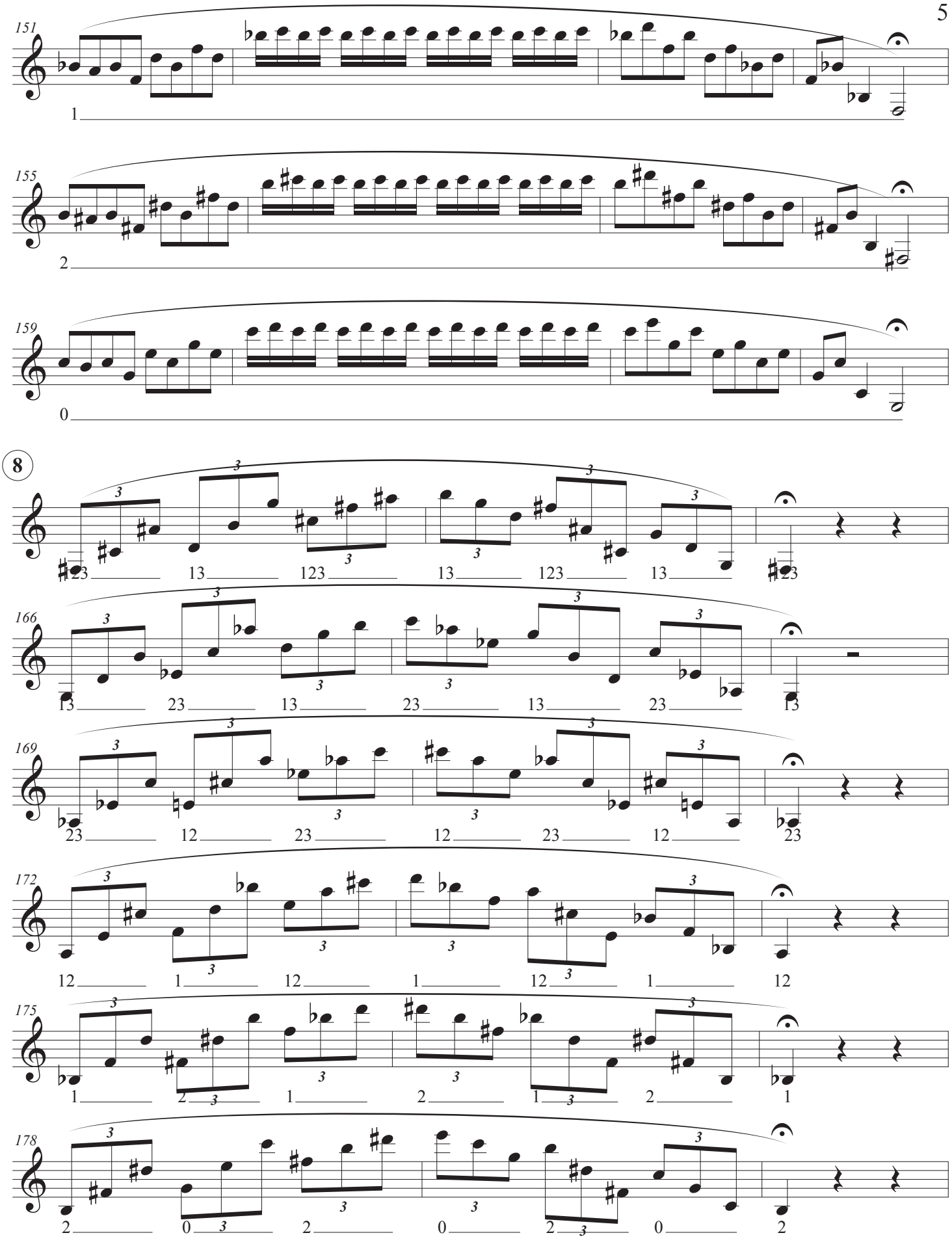
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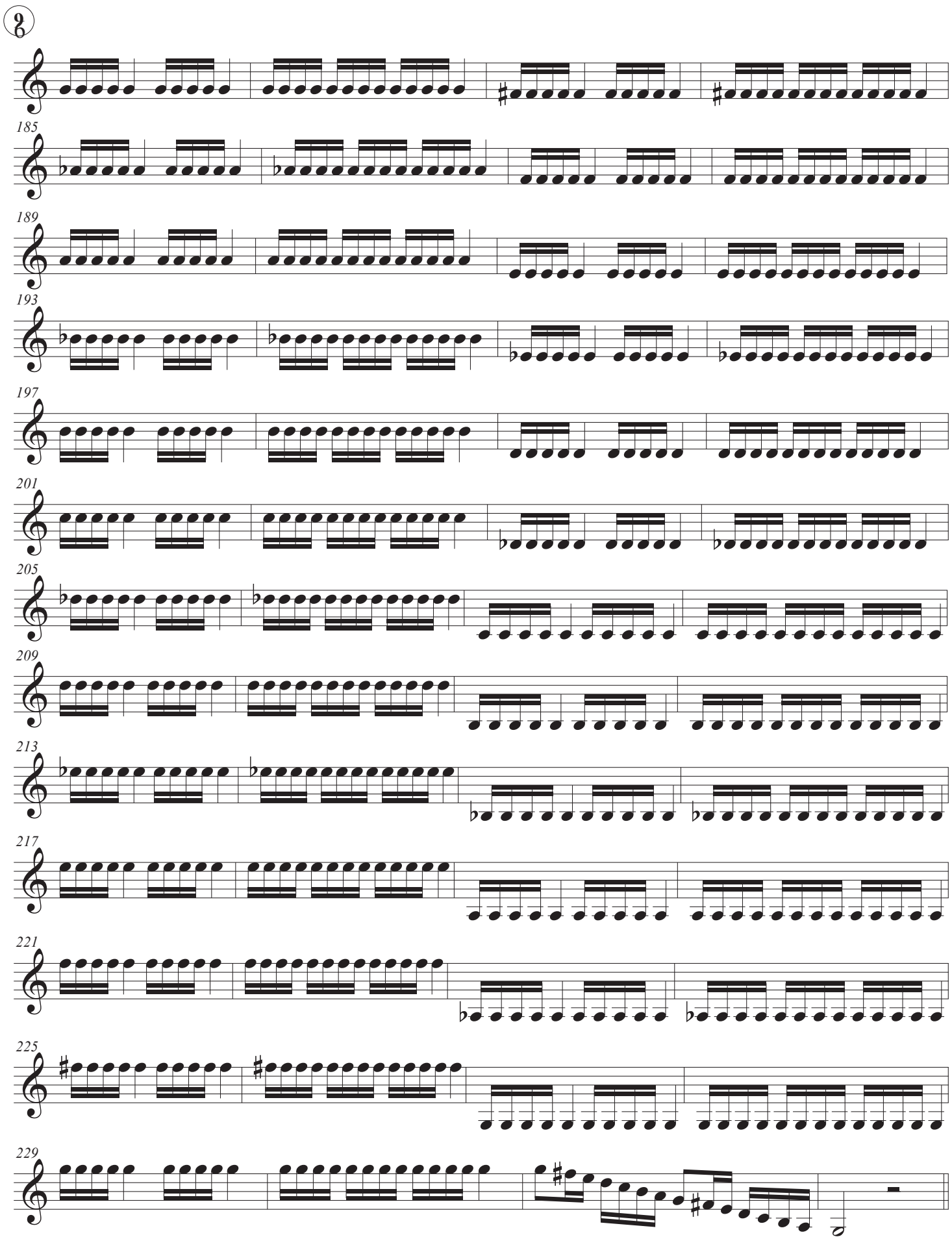
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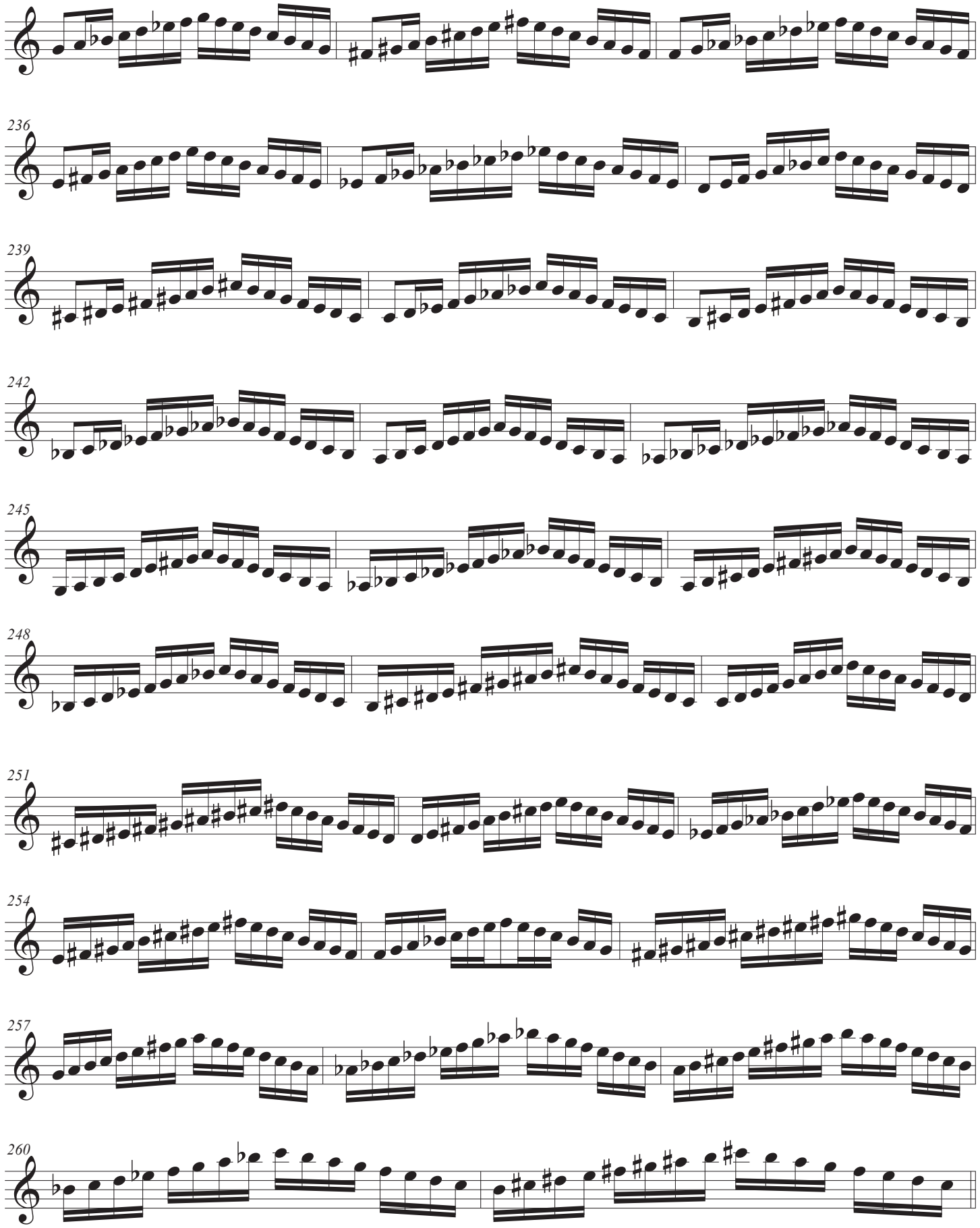
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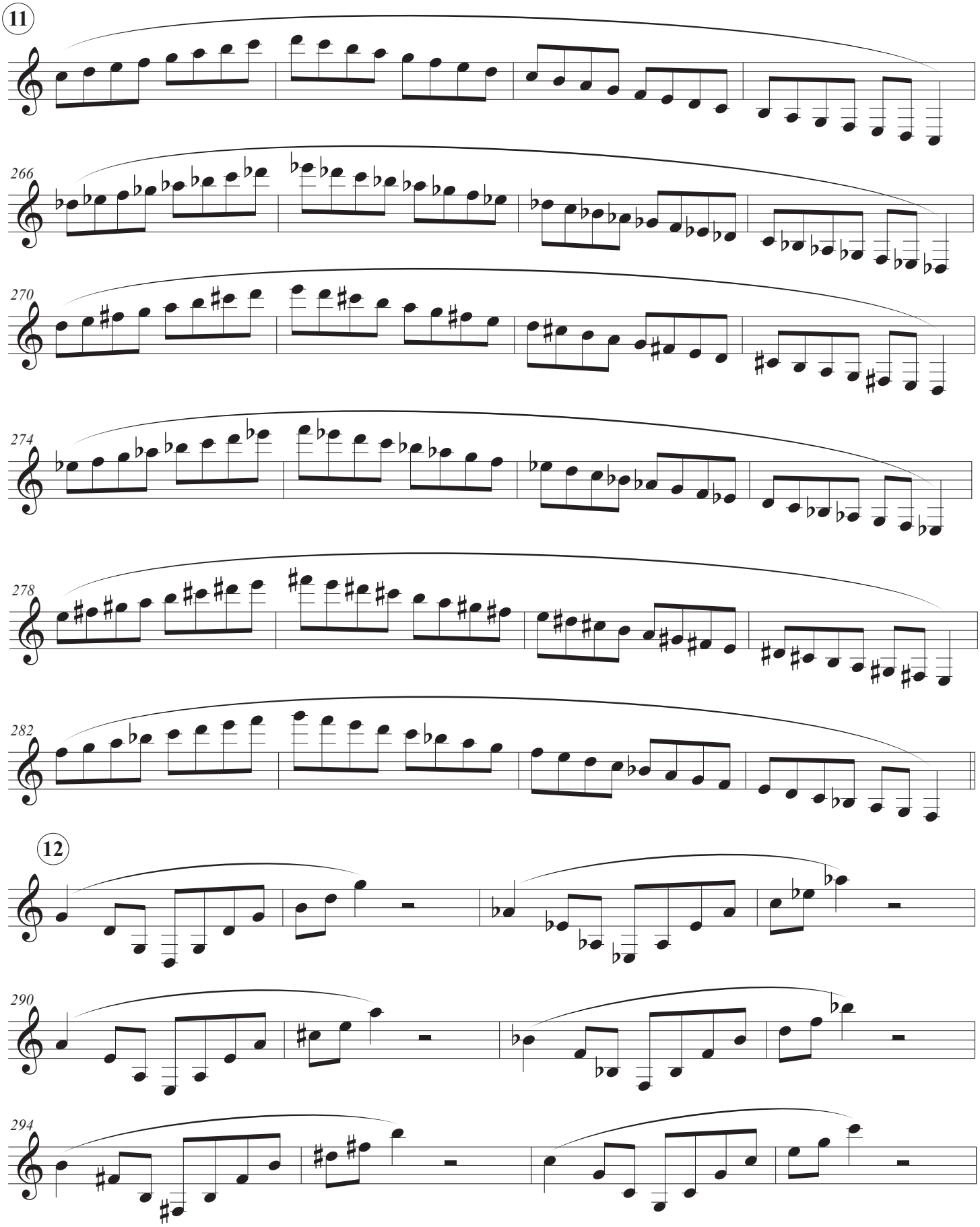
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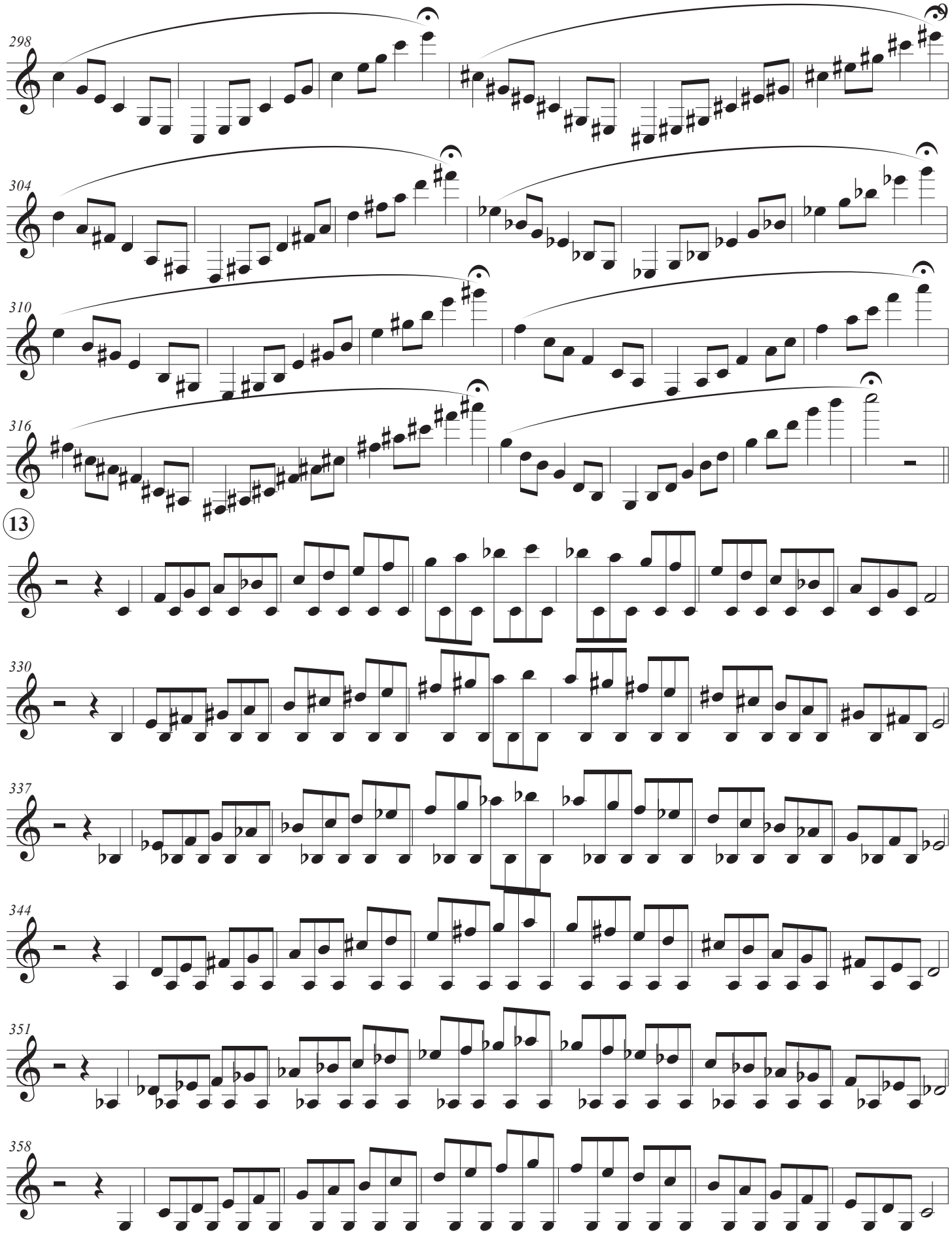
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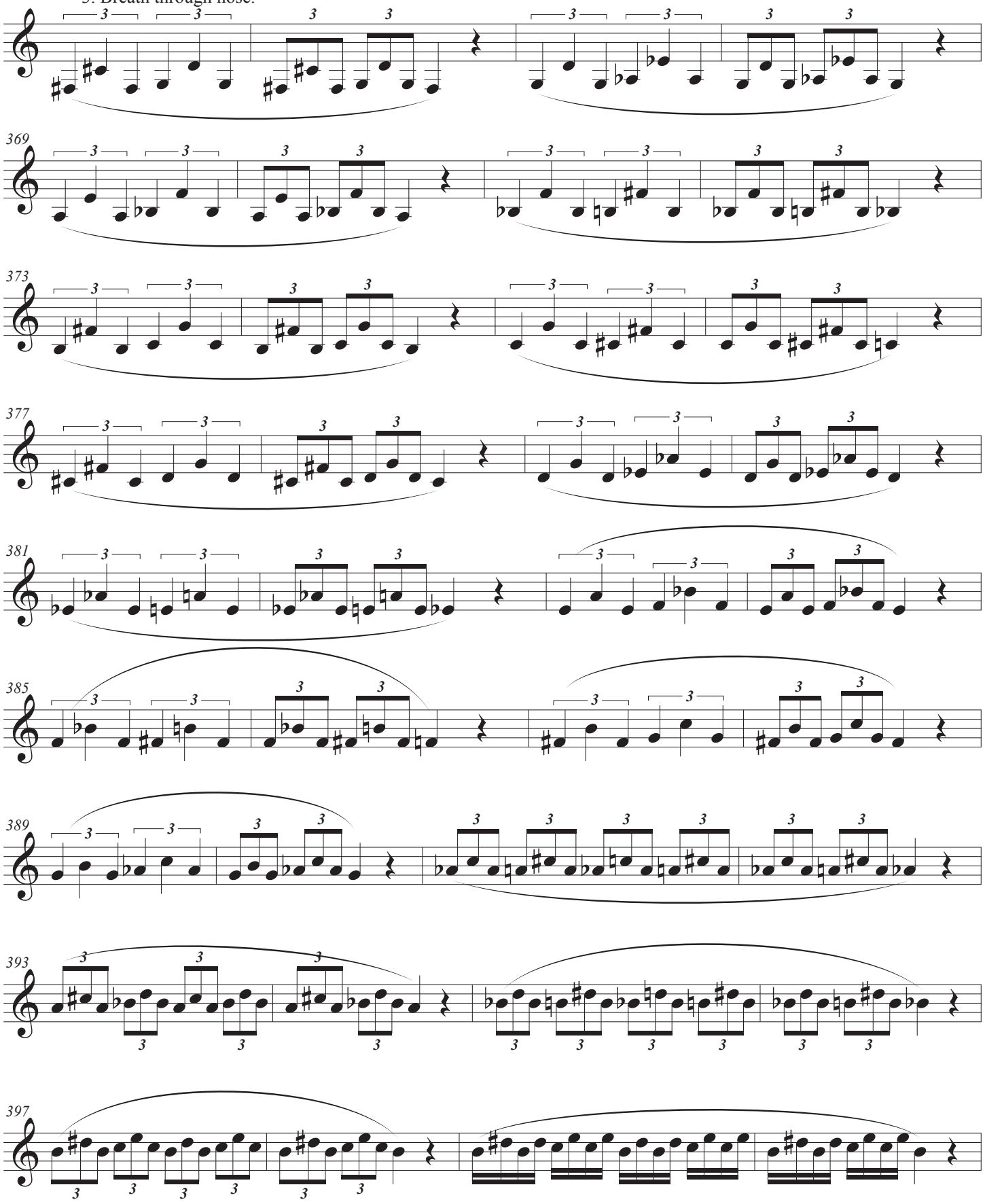
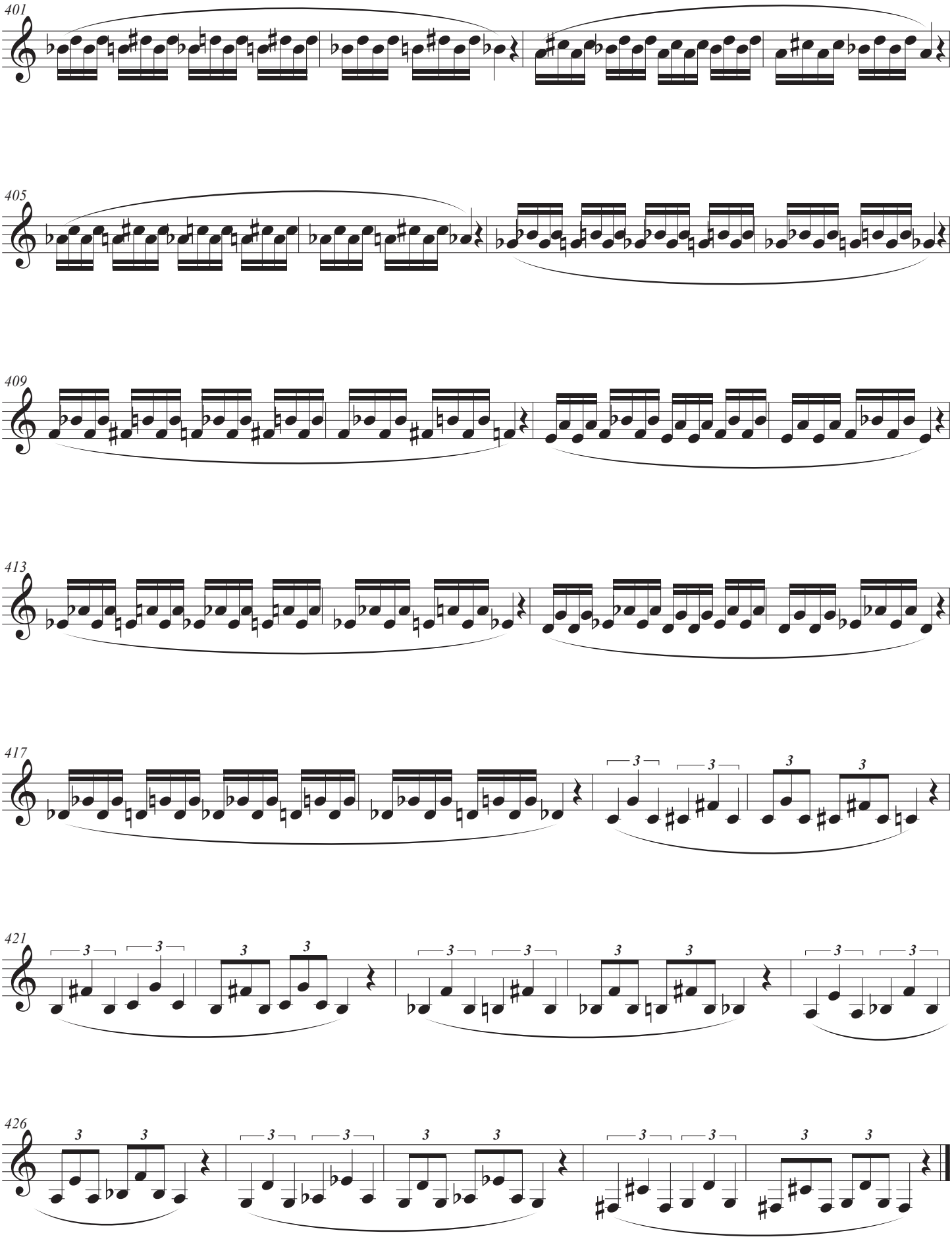
1. Set high.
2. Maintain embochure set at all times.
3. Breath through nose.

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