

Daily Warm-Up and Fundamental Exercises

2016 VIRGINIA TECH TRUMPET FESTIVAL

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Section 1: Mouthpiece Buzzing

Buzzing the mouthpiece allows the player to get blood flowing in the lips without dealing with the other demands of the trumpet. Take as much time in this section as needed so the lips feel a slight tingle and tension is not present.

This section should be done using BREATH ATTACKS. Adding additional notes from Low C to Middle C is appropriate only when the Middle G feels comfortable.

On Mouthpiece

Set Breathe Play

Section 2: Lip Training and Mouthpiece Buzzing

For this section, buzz the complete exercise on the lips first, then buzz the exercise on the mouthpiece. This exercise not only trains the lips to function independently in forming the aperture without the addition of the mouthpiece, but it also helps to improve ear training. It may help to perform this exercise at a piano. This will help to solidify the correct pitches in each scale.

On Mouthpiece

Staff 1: [Musical notation]

Staff 2: [Musical notation]

Staff 3: [Musical notation]

Staff 4: [Musical notation]

Section 3: Adding the Trumpet

Now adding the mouthpiece to the trumpet, perform this section in the same relaxed manner as section 1.

Focus specifically on the clarity and quality of sound, posture, and breath.

Set Breathe Play

Section 4: Lip Bends

Lip bends allow the aperture to stretch in a safe manner. These exercises should be done as downward bends focusing on achieving the fullest tone quality possible for each separate note. Be sure to focus on maintaining a steady air stream and tempo throughout the exercise.

$\text{♩} = 40-60$

REST
30-60 Seconds

*Continue to transpose the exercise up by 1/2 step: Play starting on pitches F, F#, G, Ab, Bb, B, and C. The exercise can continue beyond Middle C but do not exceed a range where the sound becomes unfocused or forced.

Section 5: Slurs and Air/Lip Balance

This section allows the performer to access more range during the warm-up while focusing on the balance between the lip and air.

*Be sure to hold on each indicated G to help reestablish a consistent aperture setting and sound before adding the next section of the range extension. Feel free to breathe through the corners of the mouth. This is so you are not disturbing the embouchure setting.

**Transpose the exercise down by 1/2 steps until each harmonic series is covered.

Section 6: Range Extensions

This section combines a variation on two methods (Bai-Lin and Stamp) that allow for gradual range extensions during the warm-up process. This exercise should be done as much as possible in a single breath and without removing the mouthpiece from the lips. Breathing should be done through the corners of the mouth without disturbing the aperture setting inside the mouthpiece.

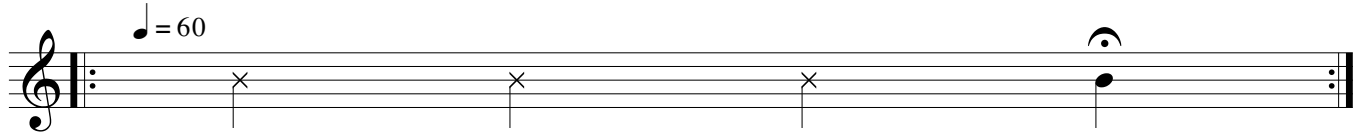
Continue this exercise up by 1/2 step until the higher notes become difficult (Do not force!). Maintaining a relaxed embouchure is key in establishing a consistent setting through the entire range of the horn. (**Return to Normal Fingerings)

Section 7: Attack Practice (Breath, "Poo," and Tongue)

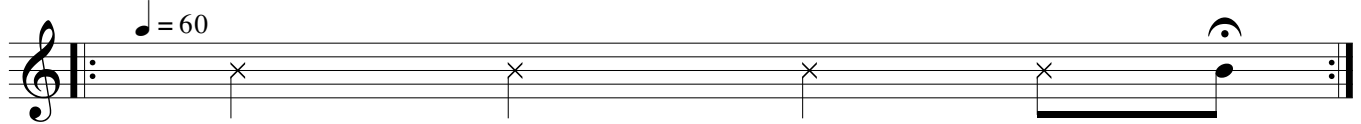
In this section we officially focus on articulation and the activation of the aperture. The use of three separate types of attacks (breath, poo, tongue) over the expanding range of the instrument allows for greater aperture consistency in a variety of musical expressions.

Instructions:

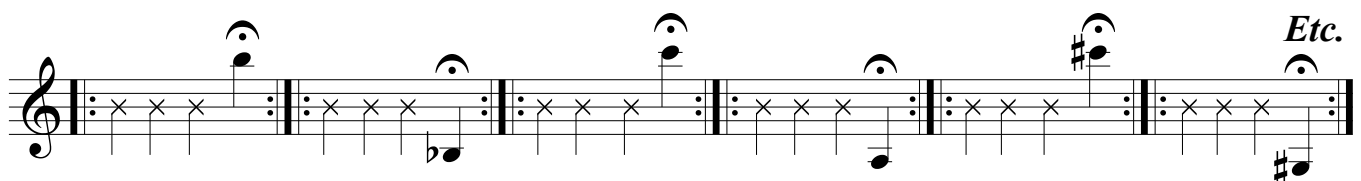
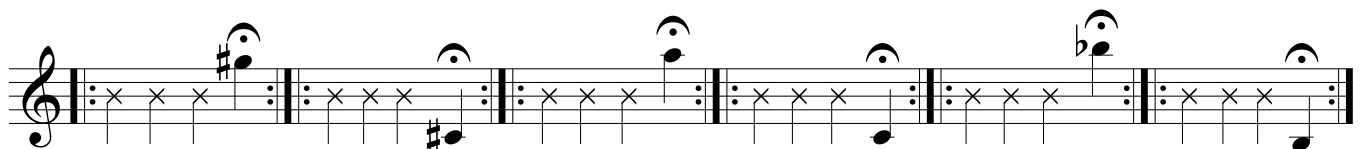
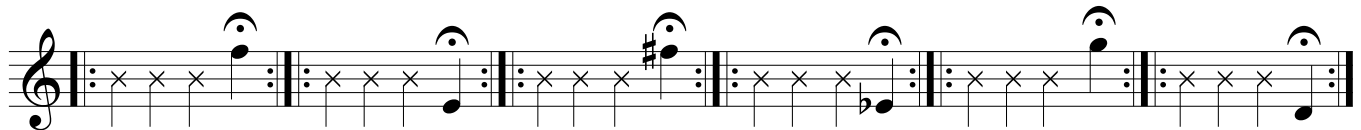
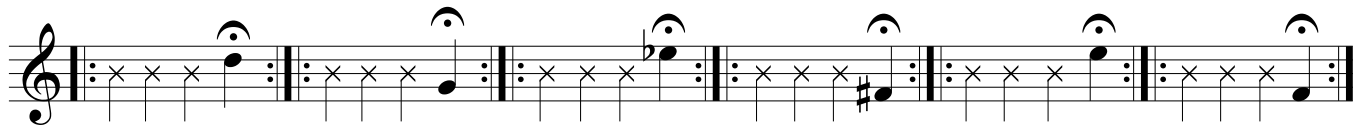
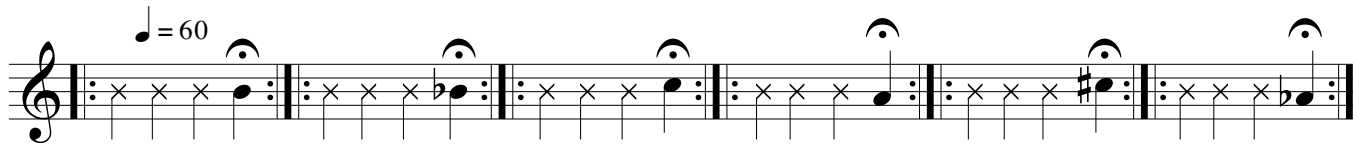
Place a metronome on quarter note = 60. During beat one of each measure, place and set the mouthpiece on the embouchure. Beat two should be used to assess proper playing posture. During beat three, the player should take an even and full breath without any variation of speed during the inhale. The inhale and exhale should have the same velocity.



* One's focus should also be on the use of the eighth note breath. The same process is followed for this variation, except the breath should be taken on the downbeat of the fourth beat compared to full duration of the third beat.



** The entire exercise should be expanding 1/2 steps in opposite directions from the starting note. This exercise should be expanded as far as the player is able to maintain a comfortable embouchure setting while not forcing the note to sound.



Section 8: Tongue Position and Articulation Clarity

This section focuses on refining the clarity of the articulation, as well as ensuring that the tongue position is low and out of the way of the flowing air inside the mouth. This training of lowering the tongue during articulations allows for greater resonance of each note during performance.

*Play each exercise once slurred and then articulated. The use of both single and double tonguing are encouraged.

Section 9: Octave Articulations

Once section 8 is complete, maintain the same tongue position throughout section 9. This focus on a lowered tongue position will allow for a broader sound and clarity in the articulation. Be sure not to begin moving to the displaced pitch before it is time. To avoid this issue, play the last 16th note before the movement as long as possible. This note elongation allows for a stronger "springboard" and connection before moving to the octave.

* This exercise can be transposed up or down to work on any register that is troublesome to the performer.

Section 10: Articulation Endurance and Speed Study

This exercise is used to increase the speed of the tongue as well as the overall articulation endurance. It can be done in single, double and triple tonguing in different variations (TK, TTK, KT, TKT). This exercise should be done for one to ten minutes at a time, and the player should breathe whenever necessary. Do not remove the mouthpiece from the face during the exercise. Stop whenever the sound or articulation becomes distorted.

Section 11: Endurance and Clarity

This exercise should be learned at a slower tempo in order to solidify the exact tongue position and rhythm. Be sure to transpose the exercise into various keys for further practice in all registers.

*Transpose to various keys: Bb, B, F, G, A, Ab, D, Etc.

Section 12: Clark Extensions

These exercises are modeled on Clark's Fifth Technical Study and should be transposed in each key. Be sure to play slurred, double tongued, and single tongued in each key. Select a tempo that each articulation style can be played cleanly. Gradually increase each key's tempo and articulation style.

Refinement Studies:

This section should only be approached once the player is warmed up, and comfortable with the previous exercises. The following exercises contain elements that require minute alterations of the aperture and embouchure to help achieve greater ease in performance. Do not overdo practice, especially when these exercises are played in sequence with the previous sections. It is very important to stop and rest as needed.

This section also contains supplemental materials that can be used with the previous exercises. These can be used as an expedited warm-up on days when the full amount of warm-up time is not available. Be sure to focus on each exercises in the same manner that the primary sections required.

Section 12: Lead Pipe Buzzing

This section should be played on the leadpipe only. Removing the tuning slide from the trumpet will allow for isolated focus on the player's tone and resonance. The greater the resonance on the leadpipe the more full and centered the sound will be on the trumpet. Establishing greater efficiency and clarity on the leadpipe will be magnified once the tuning slide is reinstated. This exercise also helps to correct pitch, increase range, and refocus the aperture to achieve a more resonant and centered tone.

*Reverse leadpipes sound a 1/2 down from the written pitch.

** Using a reference pitch such as a drone, piano, or another trumpet player is extremely helpful for this exercise.

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175

This next exercise requires an even greater focus of the aperture. Slotting in the upper register of the leadpipe is much closer together. As the player moves closer to middle G, the difficulty will increase and a greater focus on accuracy and consistent air is needed to complete the exercise. Only play as low as you can with a consistent sound. This exercise will become easier as the player develops a greater control over their air and aperture through this procedure.

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Section 13: Same Note Lip Bends

These are lip bends in which the starting fundamental is held throughout, despite changing fingerings. Be sure to strive to keep the strongest and most resonant sound possible. Be sure not to use extreme effort, but rather treat each alternate fingering as a new moment to focus on creating the most resonant sound possible. Focus on the sound - not the physical feeling!

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One 1/2 step bends

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Two 1/2 step bends

Three 1/2 step bends

Section 14: Intonation and Upper Break Balance

The upper break on the trumpet is located at the top space E. This section of the horn requires the player to utilize more air when moving upward through that pitch, and less air when moving downward. This section of the instrument (along with the Lower Break, located at the bottom line E) requires focused air control so that color and tone are not affected.

Intonation can also be affected by movement through and around these breaks. The most difficulties in intonation come from the upper break - especially when slurring through patterns in that register. This exercise is designed to help understand the balance and intonation tendencies of navigating through these sections. Play each exercises as smoothly and evenly as possible as though the player was singing the pattern. Be sure to check the intonation on the elongated notes.

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*This exercise can be transposed in the each harmonic fingering to ensure awareness of each harmonic's tendencies

Section 15: Truncated Warm-ups and Facility Diagnostics

The next section displays two exercises that I have gathered from previous teachers and personal experience to help diagnose and check my overall level of facility at a given time. These exercises are only suggestions for quick self-checks and can be modified to suit each player's personal needs.

G Major Diagnostic

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F Major Diagnostic

201

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*Again these exercises or examples are only suggestions for what may work for each individual performer. Find your own patterns and figures that help let you know how your embouchure and face feel at any moment. Be sure to only attempt these exercises when you feel fully warmed up so that an injury does not occur.

Section 16: The "Dueling with Pinchas" Strength Building Routine

This exercise was developed by Craig Morris (Professor of Trumpet, University of Miami, FL) during his preparation for a performance of J.S. Bach's Brandenburg Concerto No.2 during his tenure with the Chicago Symphony Orchestra in 2003. The exercise was layed out in Professor Morris' personal blog (10.2.2009).

Instructions:

Each exercise should be played between 1 and 6 times, depending on the player's ability. Try to add one repetition each week or so. When you can play 6 reps of the exercise in G major, raise the key to Ab and reduce the reps to 3. When you reach 6 reps in Ab, move up to A and repeat the process. Continue in this way until you can play 6 reps in C on C trumpet. Dynamics should be varied through the repetitions. Notes with fermatas should be held until you can no longer sustain the same sound and volume you started with.

206 $\text{♩} = 70-80$

211

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224

229

233

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End of 1 Repetition