

## ***Warm-Up Routine For Brass***

### *Air Flow Studies:*

1. Basic Long Tones
  - a. Play through each note with good sound and breath control
  - b. Learn fingerings as you go
  - c. You may hold each note for 4, 6, 8 and beyond
  - d. Try to see how long you can hold the notes!
2. Remington Exercise
  - a. Work on smoothly moving between G and the note after
  - b. Keep sound and breath control good
3. Stamp Exercise
  - a. Play lyrically and melodically
  - b. Play with dynamic (loud and soft) contrast
  - c. Look up fingerings as needed
  - d. Try to pace yourself breathe-wise (have enough air to get to that low note)
4. Chicowitz Exercise
  - a. Pace yourself
  - b. Play lyrically
  - c. Optional lip bend for the first two notes

### *Flexibility:*

1. Basic Lip Slurs
  - a. Work on stepping between each partial, not sliding
  - b. Start slow with metronome
  - c. Faster and slower air, not louder
  - d. Speed comes with less tension
2. Overtone Series
  - a. May start with less partials as needed (recommend for beginners to start at 3 and work up to 7 eventually)
  - b. Get familiar with this one, this is the natural harmonic series of the trumpet! You will hear it in a lot of music
3. Colin Studies
  - a. More advanced, practice if you are already familiar with #1 and #2
  - b. Stay relaxed
4. Flexus
  - a. Most advanced

- b. Knowledge of chromatic scale helps

*Articulation:*

1. Basic Articulation
  - a. Pick any note you want in a comfortable range
  - b. Start slow with metronome
  - c. Use different articulation styles
  - d. Remember your syllables! (tu, du, tah, dah, etc.)
2. Half-Scale Articulation
  - a. Everything from #1 applies
  - b. Less tension=faster when playing with scales
3. Full-Scale Articulation
  - a. Everything from #1 and #2 applies
  - b. Play in all 12 keys

*Speed:*

1. Clarke First Study
  - a. Chromatic Scale
  - b. Start slow
  - c. Repeat as many times in one breath and then play the first note as a fermata to end
2. Clarke Second Study
  - a. Scale practice
  - b. Practice with different articulation styles (Slurred, Legato, Staccato, Single and Double Tongue)
  - c. Play in all 12 keys from C-C

*High Notes:*

1. Caruso Interval Study
  - a. Go really slow and tap your foot to keep time
  - b. First note is breath attack, next two are slurred
  - c. Keep mouthpiece on face for the WHOLE exercise
    - i. Only breathe through nose
    - ii. Do not relax the embouchure
  - d. Stay relaxed
  - e. When you miss a note, take a break and take the mouthpiece off, then retry from where you left off

- i. Strike One
- f. If you miss again, repeat step e.
  - i. Strike Two
- g. If you miss again, you are out and stop the exercise wherever you are. Keep a note of it and when you practice it again the next day, try to get farther
  - i. Strike Three

*Endurance:*

1. Caruso Six Magic Notes
  - a. All Caruso rules apply from Caruso Interval Study
  - b. Keep mouthpiece on face the whole time
  - c. Breath through nose
  - d. First note breath attack, the next two are legato tongued
  - e. Go slow
  - f. Repeat only twice, if you are doing it correctly you will FEEL this exercise in the corners of your embouchure
  - g. Stay relaxed