Daily Warm-Up

Compiled and Developed by Dr. Kyle Millsap
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INTRODUCTORY NOTES

This warm-up is meant to setup the player for most tasks of the day. It is divided into four sections labelled Preliminary, Long Tones, Flexibility, and Articulation. Rather than separating out a fifth Range section, there are extended versions of the exercises throughout the warm-up for this purpose.

The first two exercises should be performed with drones to help with daily pitch centering and ear training. The remaining exercises can be done with or without pitch drones. For the first Flexibility exercise, if the sound, or the integrity of the final octave slur becomes compromised, it is recommended the player bend the pitch of the half-step neighbor tones to help motivate the wind. For the remaining flexibility exercises, choose the standard or extended version of a given exercise, rather than doing both.

It is recommended to pick a sequence of keys to rotate through on the first Articulation exercise, getting through all 12 at least once per week. A similar approach should be taken with the second exercise, rotating between Major, Minor, and Modal keys.

Players should rest at appropriate points along the way (as indicated). This is a warm-up, not a wear-out.

I. PRELIMINARY

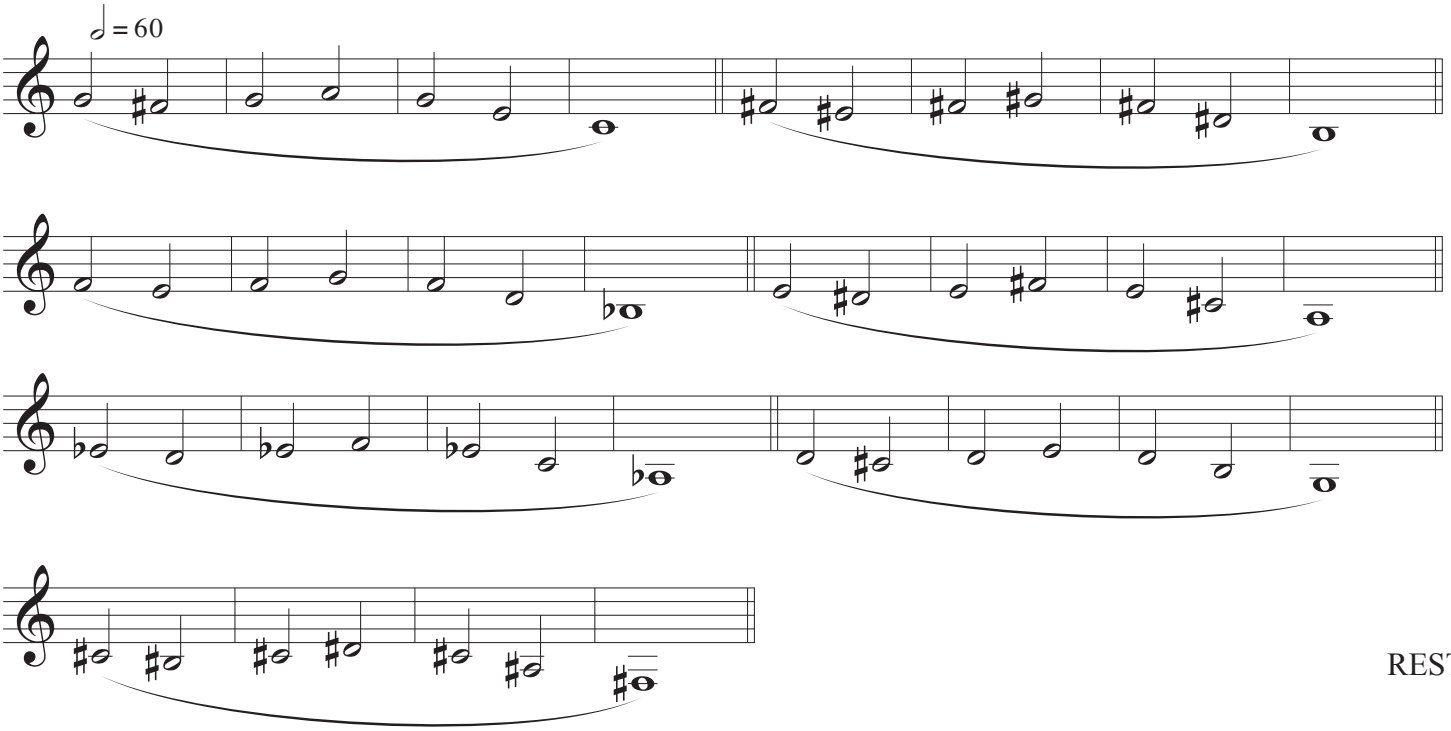
Breathing Exercises

Set a metronome to ♩=60

1.) Inhale for 4 beats, exhale for 4 beats. Rest.
2.) Inhale for 2 beats, exhale for 2 beats. Rest.
3.) Inhale for 3 beats, exhale for 1 beat. Rest.
4.) Inhale for 1 beat, exhale for 3 beats.

On the Mouthpiece

Sustain drone pitches of *do* and *so*. Play the following Cichowicz exercise, paying attention to the sound of the intervals. Listen for appropriate difference tones.

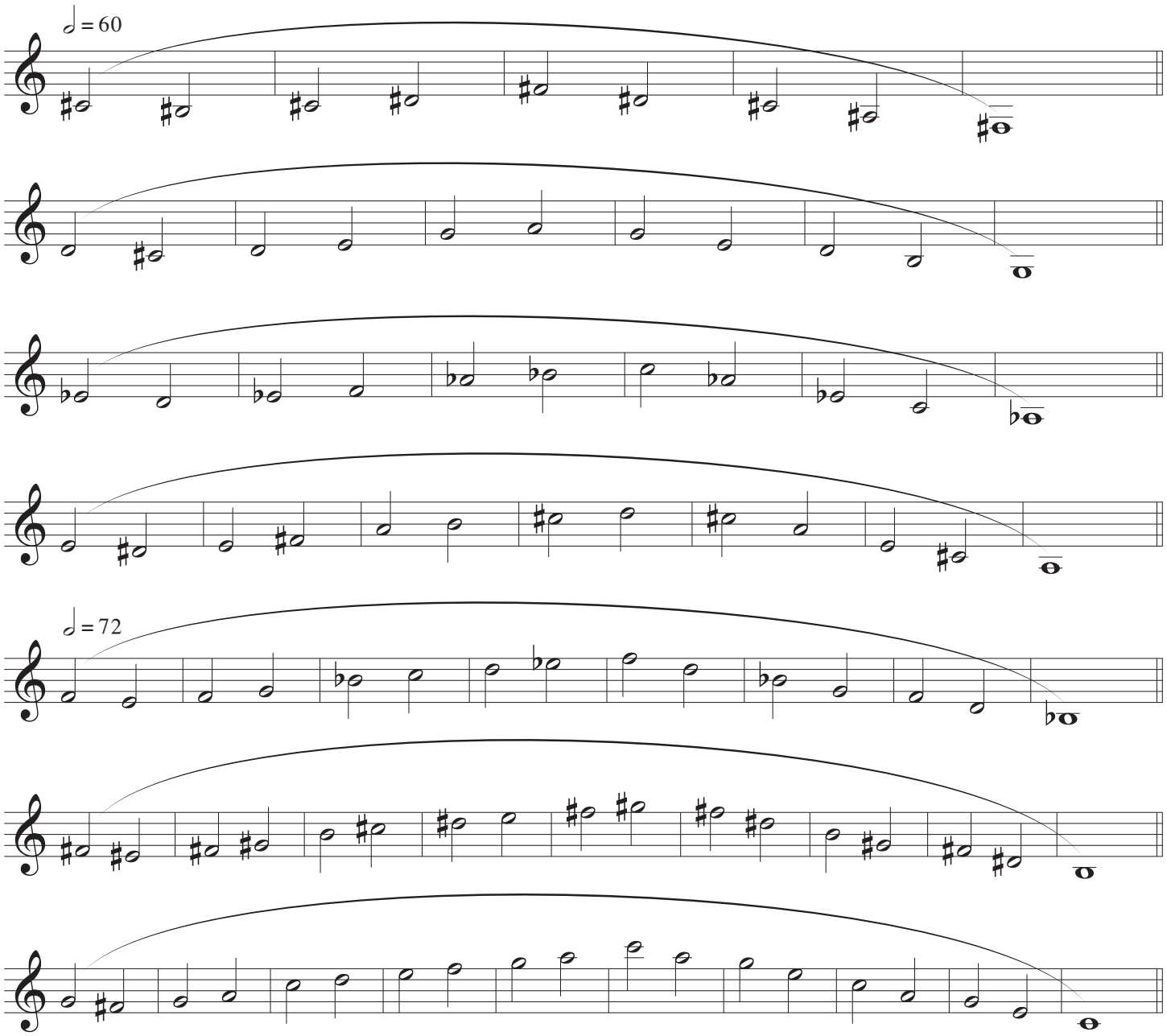


REST

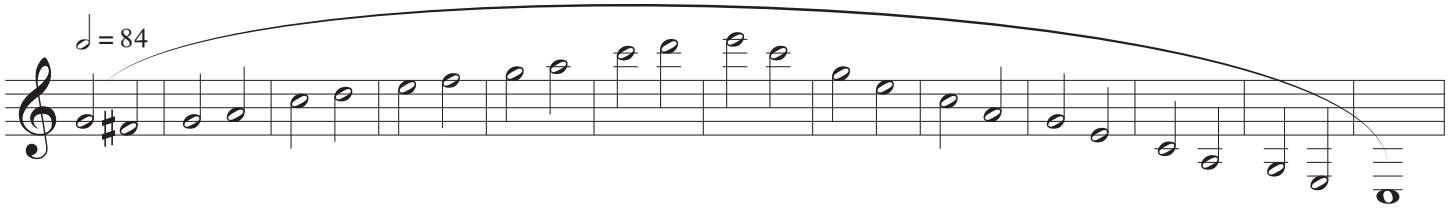
II. LONG TONES

On the Trumpet

Keep the drone pitches of *do* and *so* sustaining and work back up through the extended Cichowicz sequence. Match the pitches on the trumpet just as they were on the mouthpiece. The focus should be on sustaining the sound as though it is a traditional long tone.



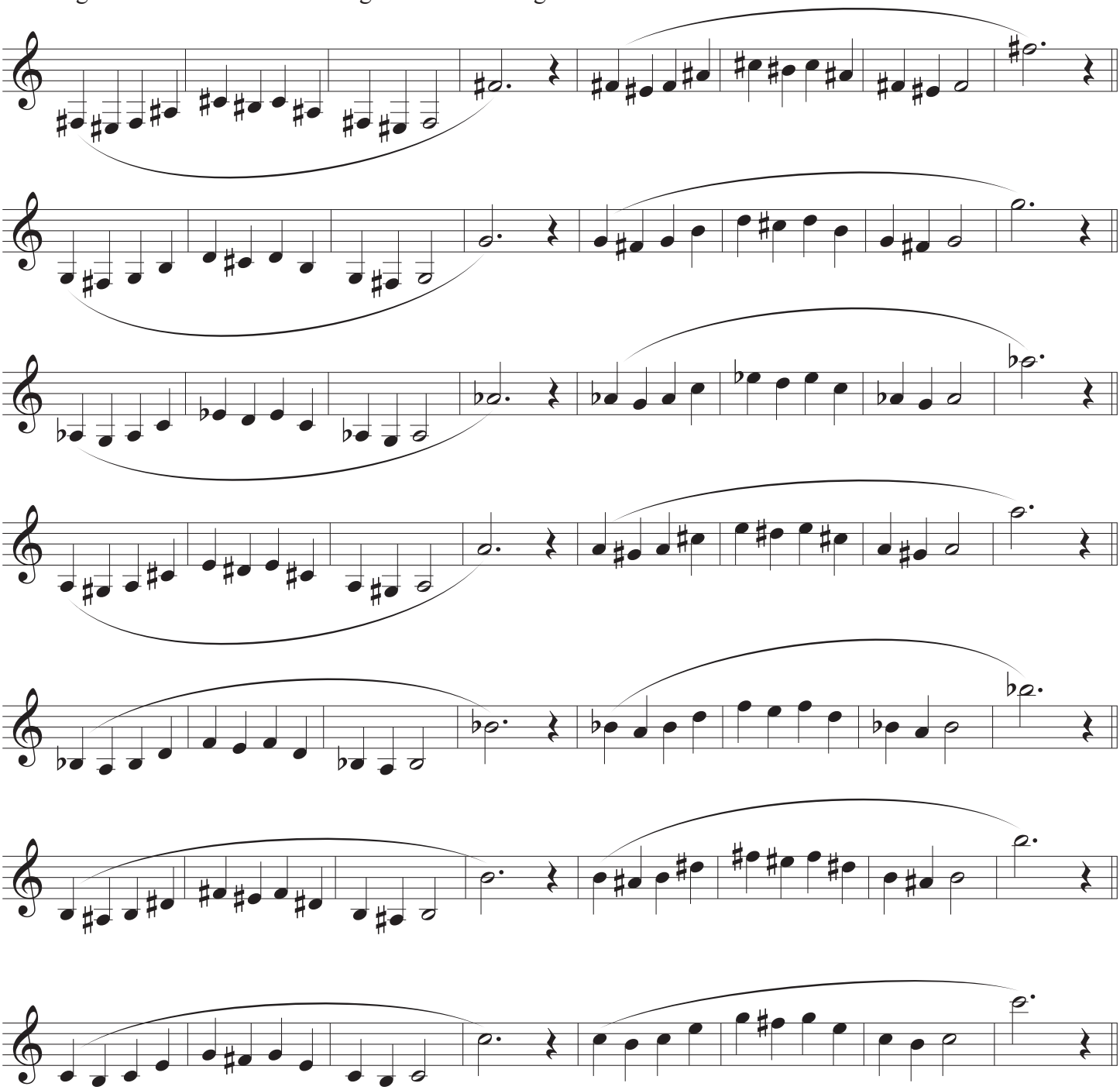
Optional range extension.



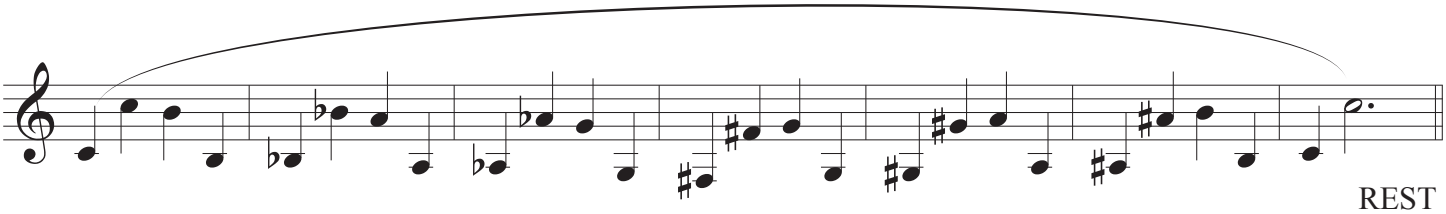
REST

III. FLEXIBILITY

Carry over the principle of sustained long tone playing. Incorporate the concept of a pitch bend for the neighbor tones to connect through the valve change. Accelerate the air as the line ascends.



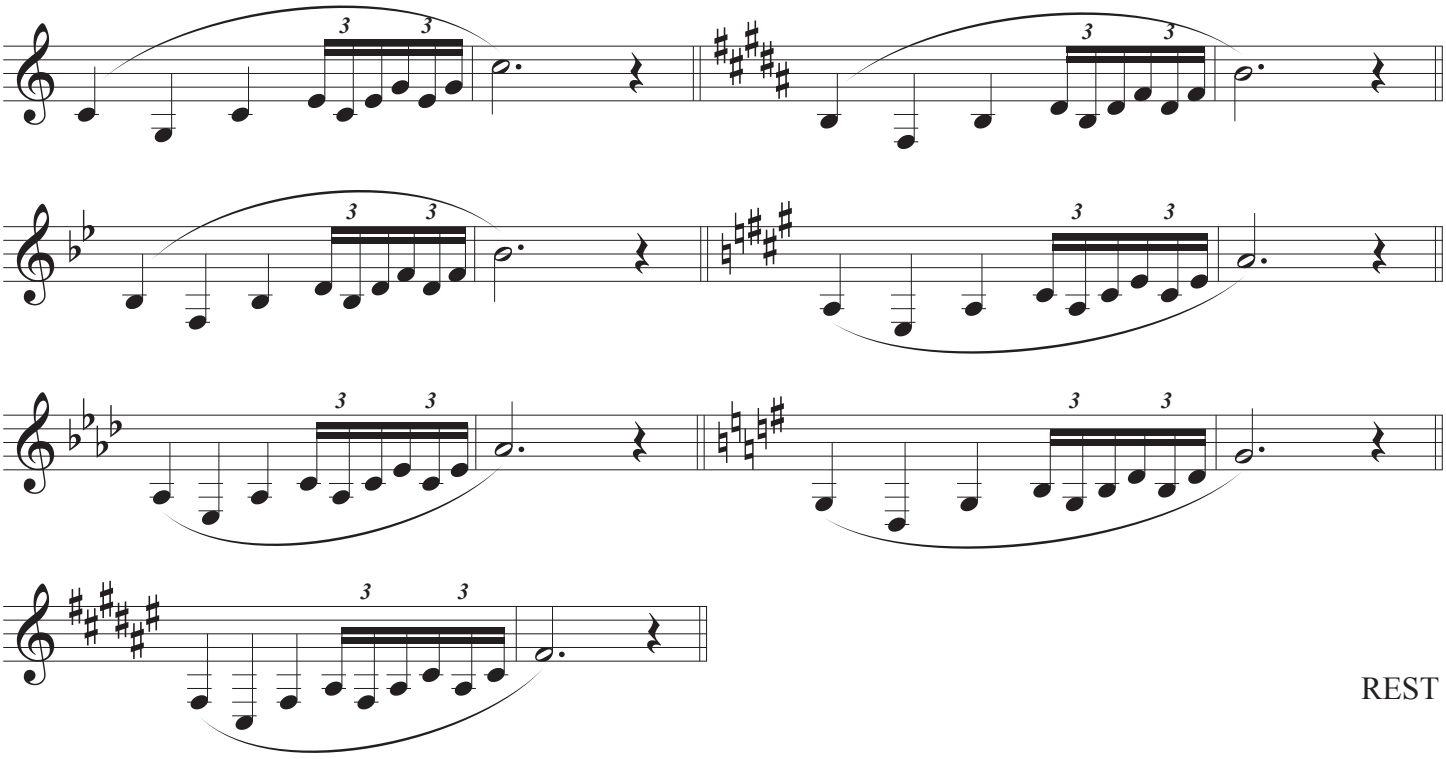
Treat as a lip slur. This exercise may be repeated up an octave as desired. The goal is to connect the octaves by synchronizing the wind and intended note change without hitting the pitches in between.



REST

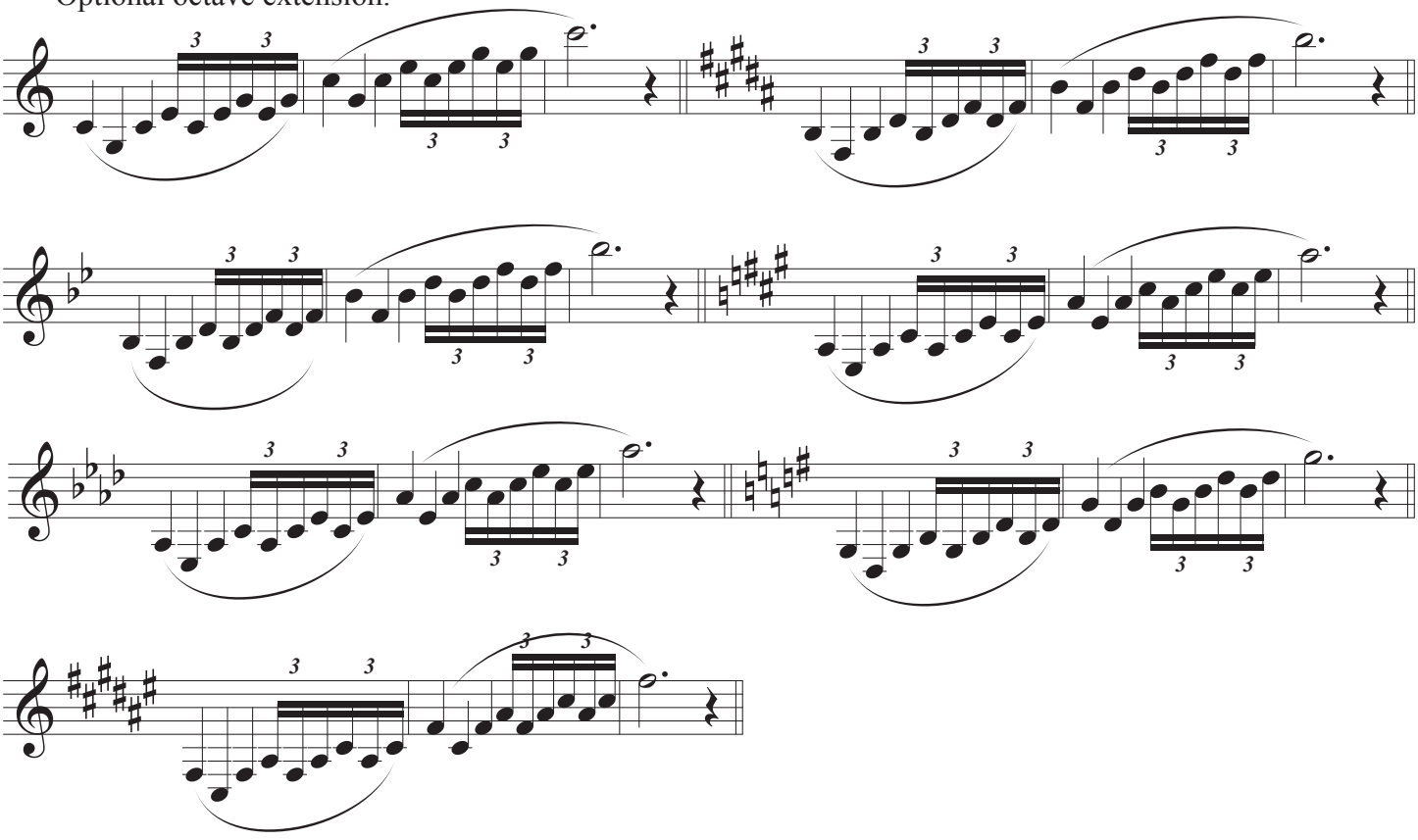
III. FLEXIBILITY (continued)

Blow through the valve changes to create a seemless line and consistent tone through the triplets.



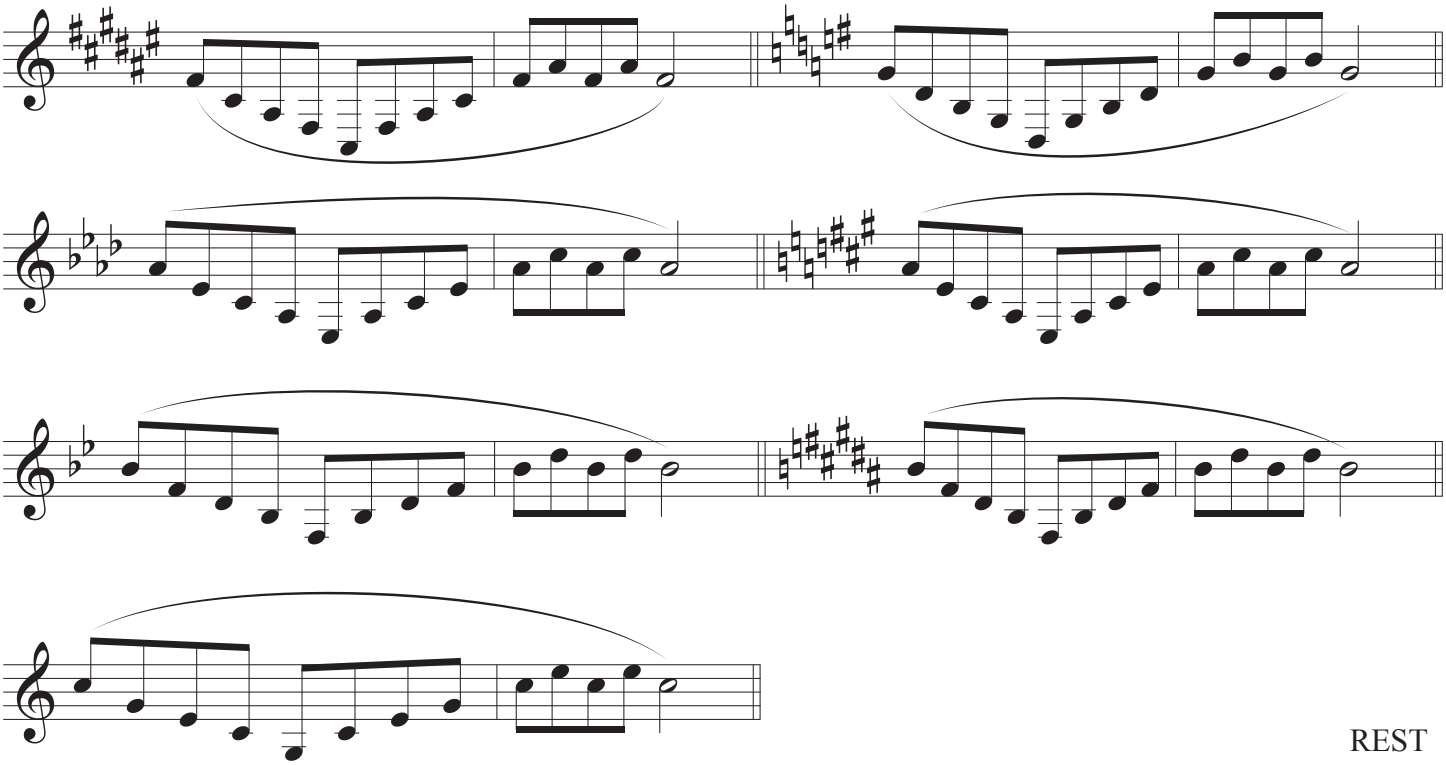
REST

Optional octave extension.



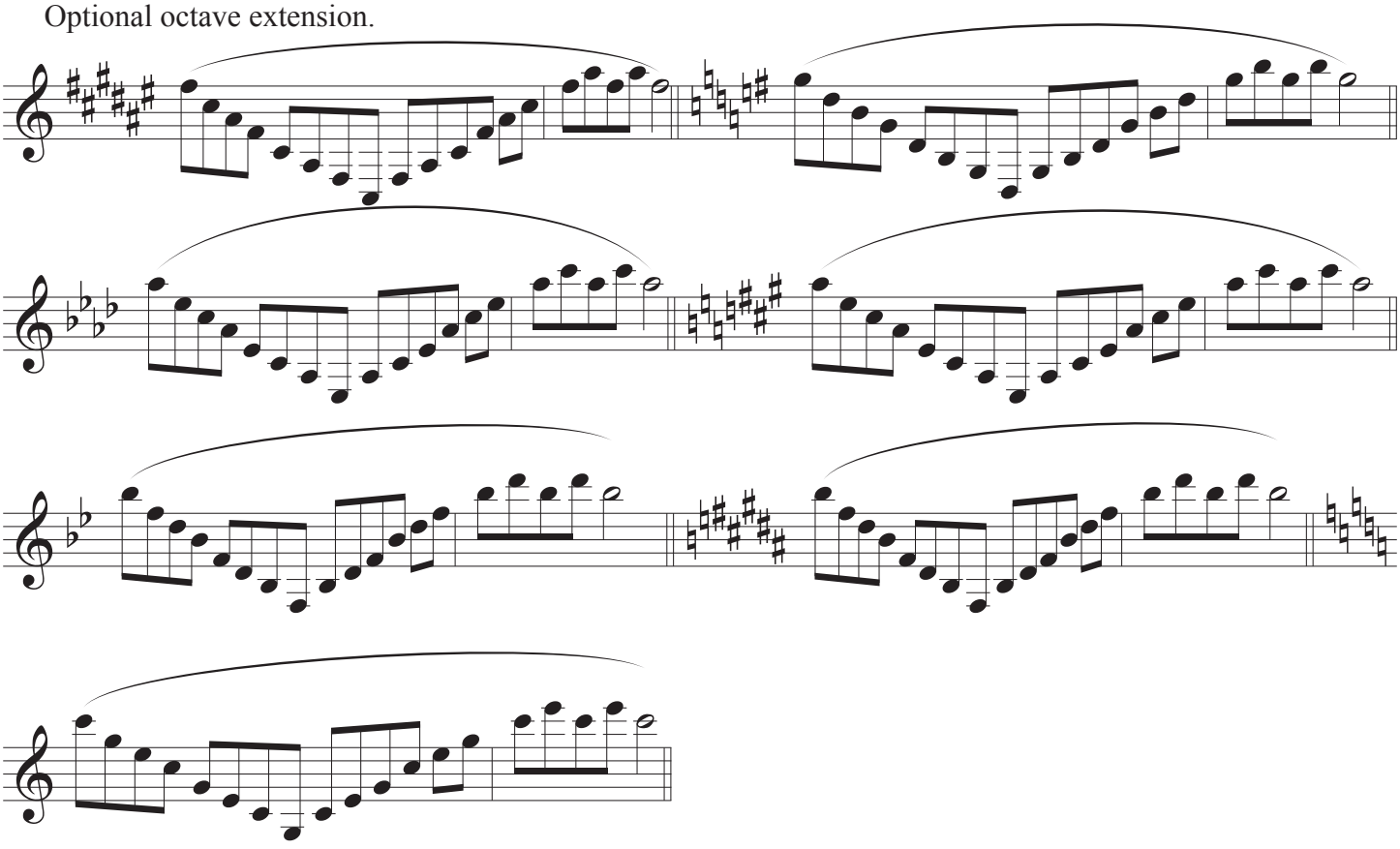
III. FLEXIBILITY (continued)

Treat as a lip slur, except where a valve change is necessary. Finger the pedal note the same as its upper octave.



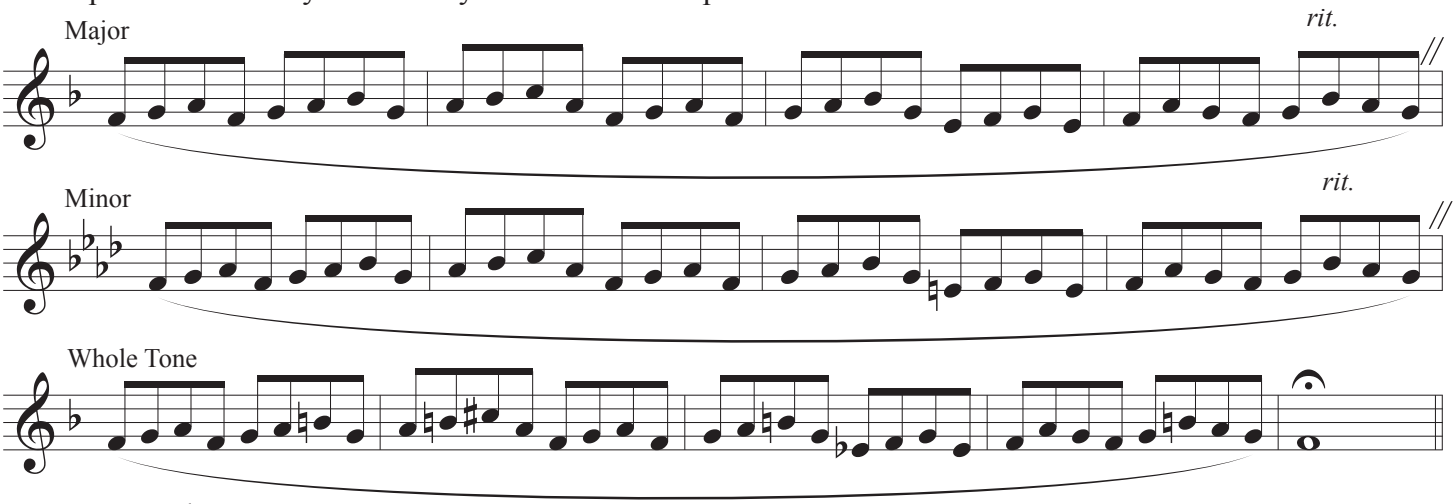
REST

Optional octave extension.

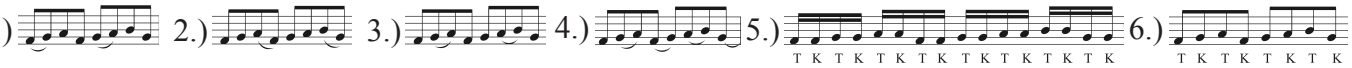
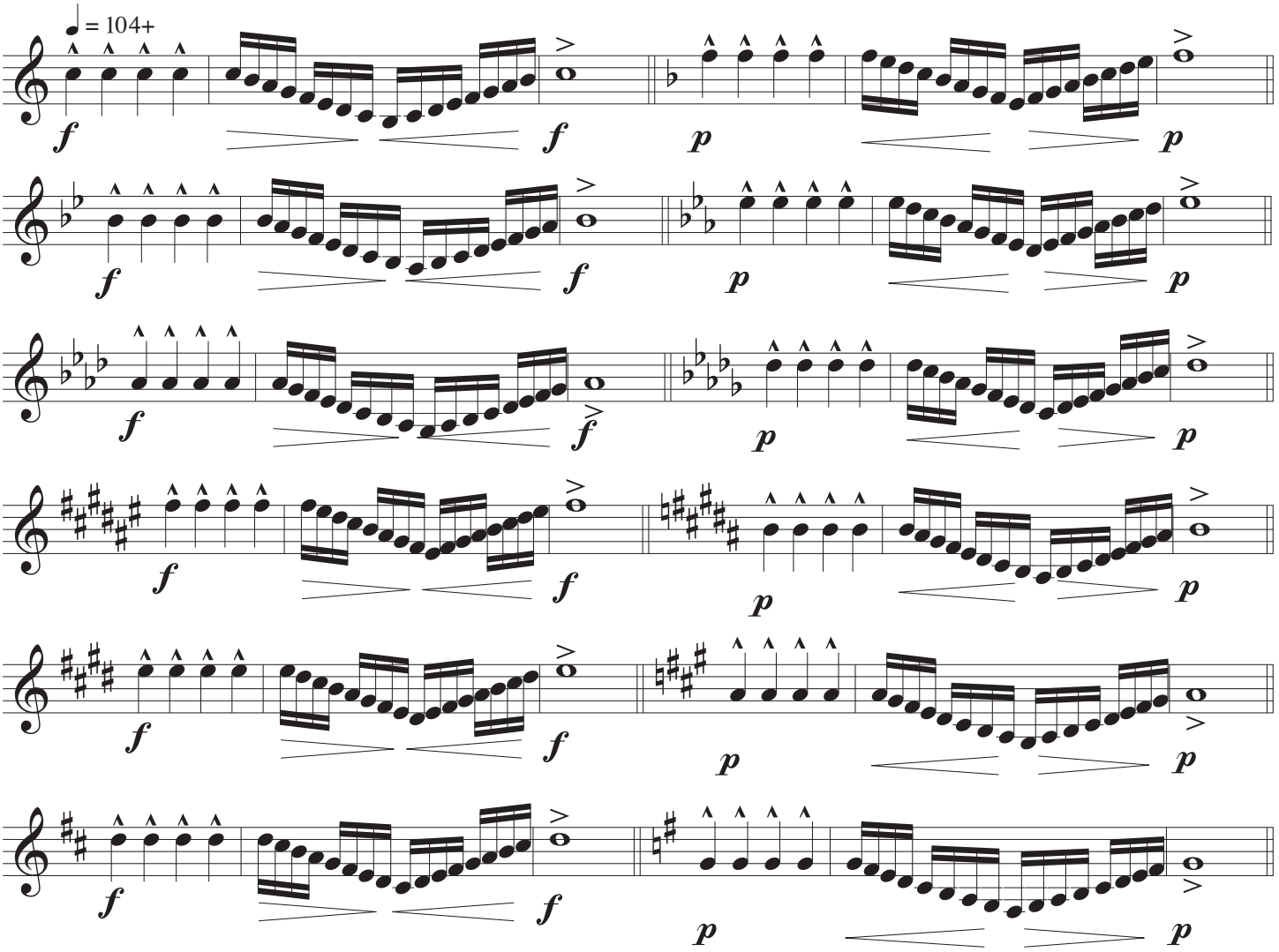


IV. ARTICULATION

Repeat Clarke Study II in all keys and articulation patterns.



Suggested patterns



Alternate between Major, Minor, and Modal keys and Single, Double, and Triple Tonguing. Observe the accents and dynamics. This exercise is to work on loud and soft articulated playing.