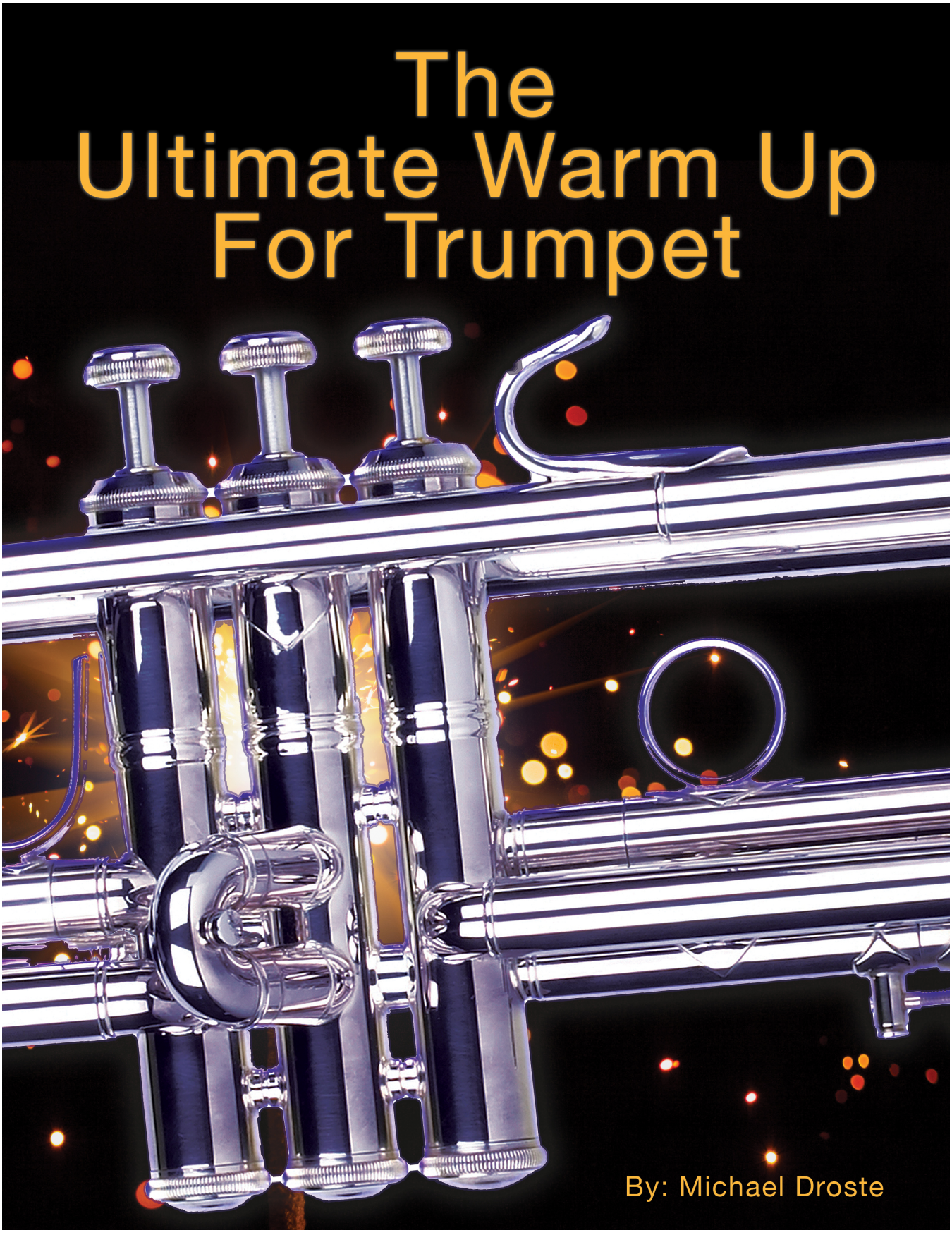
The Ultimate Warm Up For Trumpet



By: Michael Droste

The Ultimate Warm Up
Practice Guide

The first step in determining a practice schedule is to define your goals and level of commitment. The more time you are willing to devote towards improvement, the greater your results.

It is my firm belief that many of us were never taught correctly. We were taught to concentrate on individual pieces of music for concerts, or exercises from band method books, and not on the basic skills that are required to play the trumpet! You must do the work from the following chapters in *this specific order* to obtain the highest rewards from your practice efforts. Above all, practice as consistently as possible and try to never skip more than one day of practice.

2/3 thirds of your time should be spent working on the warm ups.

-30 minute practice session: 20 minutes on the warm ups
-60 minute practice session: 40 minutes on the warm ups
-90 minute practice session: 1 hour on the warm ups.

The other 1/3 of your time should be used wisely on etudes, studies, major pieces and trumpet repertoire.

Practice Schedule	**30 Minutes**	**60 Minutes**	**90 Minutes**
(A) Air Moving	(A) 1 Minute	(A) 2 Minutes	(A) 3 Minutes
(B) Lip Buzzing	(B) 2 Minutes	(B) 4 Minutes	(B) 6 Minutes
(C) Mouthpiece Work	(C) 2 Minutes	(C) 4 Minutes	(C) 6 Minutes
(D) Long Tones	(D) 2 Minutes	(D) 4 Minutes	(D) 6 Minutes
(E) Tonguing	(E) 3 Minutes	(E) 6 Minutes	(E) 9 Minutes
(F) Flexibility	(F) 2 Minutes	(F) 4 Minutes	(F) 6 Minutes
(G) Scales	(G) 3 Minutes	(G) 6 Minutes	(G) 9 Minutes
(H)Range Studies	(H) 2 Minutes	(H) 4 Minutes	(H) 6 Minutes
(I) Musical Phrasing	(I) 3 Minutes	(I) 6 Minutes	(I) 9 Minutes

The warm up can also be adjusted to meet your various needs. You might have a weak area, and you may wish to increase time in that section. For example, your tone may be somewhat lacking in richness and warmth. As ALL sound is created through vibrations, your first method of attack would be to increase the minutes from the lip buzzing chapter until the desired results were achieved.

Use of a metronome - There are metronome markings on each warm up in this book. Use them! The metronome is an invaluable tool and will help you to improve your internal rhythm. It will also allow you to gauge your progress. In the beginning, some of the long tones may be difficult to perform at 60 beats per minute. As time goes on and you are building endurance, it will be easier. A metronome will provide a consistent point of reference.

The Ultimate Warm Up

Table Of Contents

Overview of the Chapters

Part 1. Getting Your Air Moving

Set your metronome to 60 bpm for these warm-ups. Air is the secret to great tonguing, range and tone production. It is THE most important aspect of playing any wind instrument. Think of your air as a continual stream of water flowing through your kitchen faucet. Always constant *never* stopping!

Air Tips!

-Low notes require a greater volume of air to produce a great tone. Imagine making an 'ah' sound in your mouth and directing the air into a large tube. Always constant *never* stopping.

-High notes require fast air. Imagine saying an 'e' sound in your mouth and directing the air super fast into a small straw! Always constant *never* stopping.

Part 2. Lip Buzzing

Set your metronome to 60 bpm for these warm-ups. For these exercises try to get a nice full, rich sound that is full of tone. What is done here is amplified by the mouthpiece and horn. Do not spend more than 5 minutes on this section. Go for the most beautiful sound that you can create. Listen to yourself, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?

Part 3. Mouthpiece Work

Set your metronome to 60 bpm for these warm-ups. Hold the mouthpiece with the thumb and forefinger at the **end** of the mouthpiece. This is to keep you from putting pressure on your embouchure. The key is to keep the air constantly flowing. Go for a great sound! Listen to yourself, tape record your playing. Go for a warm, rich sound with a lot of tone. What you produce now is simply amplified by your instrument. If your sound is thin, this is the place to devote more work and energy. Play the exercises in a relaxed fashion, not loud or soft, but with a nice full tone slowly moving higher and lower as directed.

Part 4. Long Tones

Set your metronome to 60 bpm for these warm-ups. Again, the key is to keep the air constant, always flowing. Go for the most beautiful sound that you can create. Listen to yourself, tape record your playing. Is your sound full, rich, warm, musical, and pleasing? You can make beautiful music by simply playing long tones, it is possible!

Part 5. Tonguing

Set your metronome to 80 bpm for these warm-ups. The key is to keep the air constantly flowing. Think of the kitchen faucet analogy again, while the faucet is constantly flowing, imagine flicking a butter knife quickly through the stream of water. The butter knife quickly separates the water and the stream of water continues never stopping. The air flows on, but is lightly separated by the tongue. When playing these warm-ups use different syllables for tonguing. Use as directed: da, dee, do, ta, tee, to. Go for the most beautiful sound that you can create. Listen to your sound, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?

Part 6. Flexibility

Set your metronome between 60 and 80 bpm for these warm-ups. Another key to playing the trumpet is flexibility. The ability to move from 2nd valve F# to 2nd valve B quickly and smoothly is essential. Along with other valve combinations, these simply have to be mastered. The key for successful lip slurs is to keep the air constantly flowing. When doing the extended slurs change the air flow! The low notes require a greater volume of air to produce a great tone. Imagine making an 'ah' sound in your mouth and directing the air into a large tube. Always constant never stopping. The high notes require fast air. Imagine saying an 'e' sound in your mouth and directing the air super fast into a small straw! Always constant never stopping. Go for the most beautiful sound that you can create. Listen to yourself, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?

Part 7. Scales (All Keys)

Set your metronome between 60 and 80 bpm for these scales. The key to this chapter is to be *Very Fluid*. Keep the air constantly flowing as you pass between the different octaves. The air flows on, but is lightly separated by the tongue. Try slurring each scale, and experiment with different tonguing syllables from the chapter on tonguing. Go for the most beautiful sound that you can create. Listen to your sound, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?

Part 8. Range Study

Set your metronome between 60 and 80 bpm for these warm-ups. I believe that the type of air needed to play lead is most closely related to a High Pressure Air Tank. You must tank up on the air and release the valve, releasing the Super Fast Air Stream. When playing lead one should ride this high pressure air stream and not force the lips. Let the High Pressure Air Tank and the subsequent Super Fast Air Stream do the work, NOT THE LIPS! Go for the most beautiful sound that you can create. Listen to yourself, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?

Part 9. Flow Studies

Set your metronome between 60 and 80 bpm for these warm-ups. These studies are meant to make your playing as musical as possible. Sing the music, yes sing it! Imagine the most beautiful voice singing the passage in your mind. Now go to the music and reproduce exactly what you hear in your mind. Exactly! Think of each line as a separate musical idea. The goal is to think across the bar line to the end of the musical phrase. This is why musicians play and practice! Why play the trumpet if you are not receiving a musical experience? Music is full of feelings and emotions, play all your music this way and you'll never want to stop. Go for the most beautiful sound that you can create. Listen to yourself, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?

Part 10. Articles

Complete article reproduction from TrumpetStudio.com Topics include: Skill Building - How To Play High Consistently - Mouthpiece Selection is Critical for Success - Double Tonguing and Single Tonguing - Lip Buzzing - Practicing For A Performance - Finding Time To Practice - Equipment - Synthetic Oil: Use With Caution - Braces - Endurance - Popular Method Books - Recommended Discography - Fingering Chart.

The Ultimate Warm UP
Part 1
Getting The Air Moving

One of the biggest problems related to wind players is the amount of air needed to play their instrument. Most musician only use about half of their lung capacity, and even well trained musicians never use their entire lung capacity.

Many beginners approach the instrument using the same type of air that they would for respiration or speaking - IT IS NOT ENOUGH.

Do not underestimate the power of air. Air flow is the key. Air flow is the key to good double tonguing. Air flow is the key to range. Air flow is the key to good tone - air - air - air - you must work on it! Think of your air as a continual stream of water flowing through your kitchen faucet. Always constant never stopping!

It is important that we keep in mind, that the air flow changes according to the music being played.

The trumpet is a very physical instrument. You must take care of your body and be in good physical condition. Regular cardiovascular workouts 3 times a week will help with your trumpet playing.

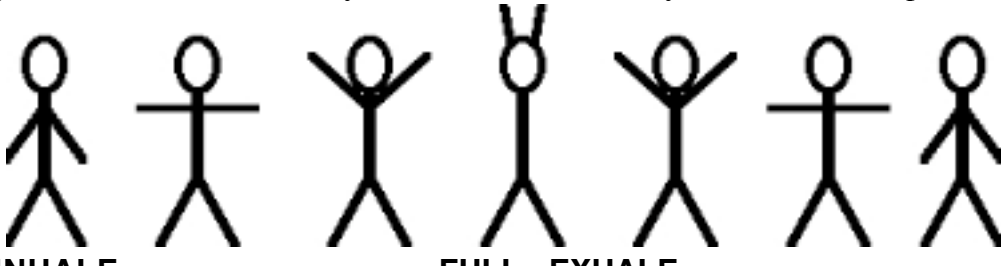
Here Are 5 Basic Exercises To Be Done EVERYDAY.

1. Body Movement/Stretching

A. Simple slow and easy twist of the upper body - Slow stretch.
B. Slowly raise your hands over your head and reach for the sky.
C. Bend your left arm up, raise your elbow until it's pointing out, use the right hand to GENTLY raise further and stretch. Repeat with opposite arm.

2. In and Out

Inhale for 6 - out for six. As you do this, slowly raise your arms to the overhead position on intake and slowly lower them on the steady release of air. Repeat 4 times.



INHALE **FULL - EXHALE**

SMOOTH STEADY IN AND OUT IS THE KEY!

3. Voldyne®

Use the voldyne to track your progress each day. (TIP) - *I would even use this during chop brakes when practicing*. There are two sections to the voldyne, one to show air pressure, and the other to show the volume of air. There are charts that specify what levels you should be for your age and height. These are guides - most musicians will surpass the basic levels.

4. Breathing Bag

These five liter breathing bags are to help achieve a steady air flow in and out. You can breath through these for a limited amount of time as you taking in carbon dioxide. Try about two or three bag fills and releases. Relax - Breathe Normally - then Repeat.

5. Inhalation Exercise

Relax and don't hurt yourself on this one. Place the back part of your hand against your mouth. Begin to inhale and feel the resistance and suction from the hand. Quickly remove the hand and the lungs will instantly fill with air.

Air Tips!
-Low notes require a greater volume of air to produce a great tone. Imagine making an 'ah'or 'oh' sound in your mouth and directing the air into a large tube. Always constant never stopping.

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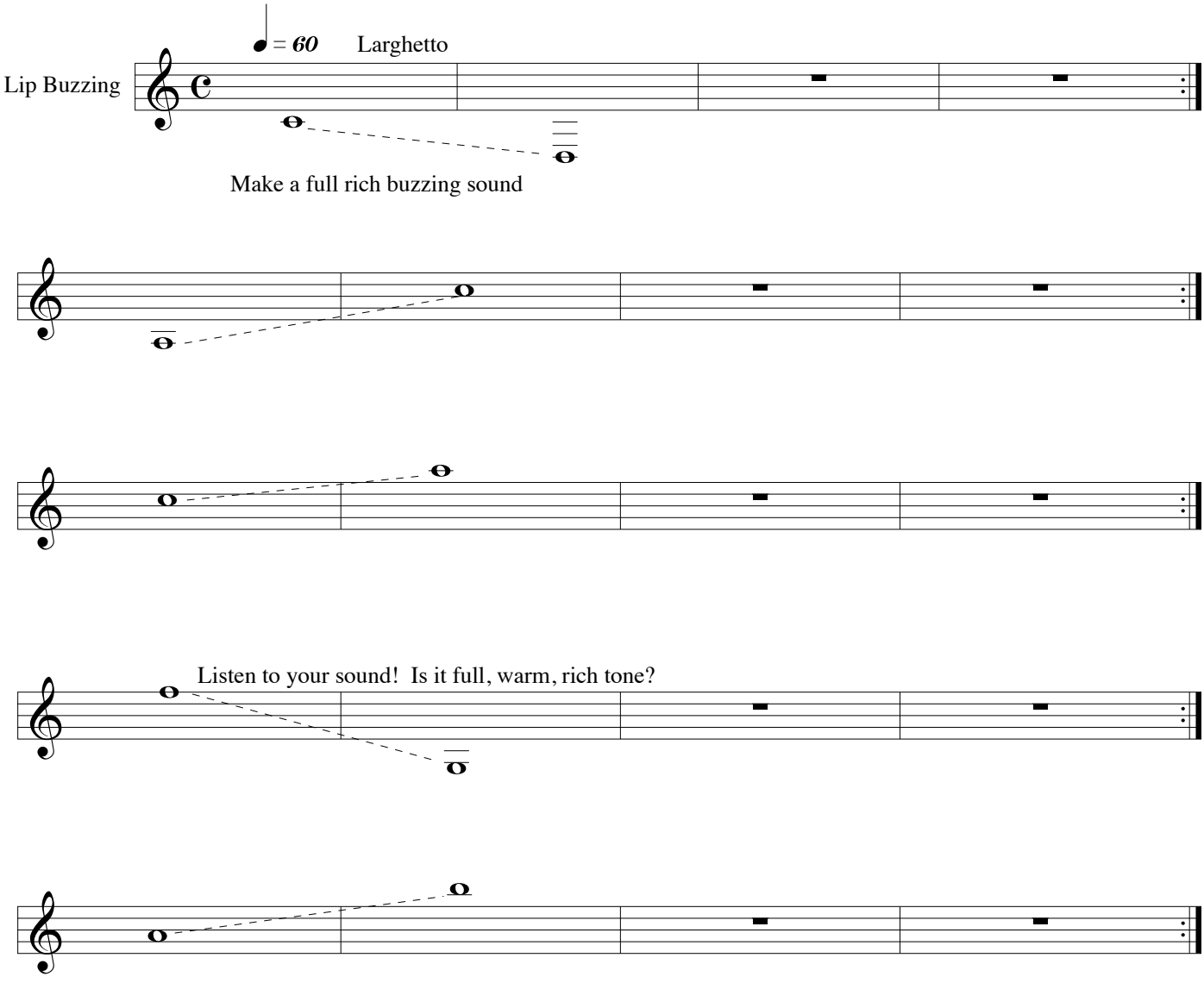
Lip Buzzing

Set your metronome to 60 bpm for these warm-ups. For these exercises try to get a full, rich buzzing sound that has a lot of tone. What is done here is amplified by the mouthpiece and horn. Do not spend more than 10 minutes on this section. Go for the most beautiful sound that you can create. Listen to yourself, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?



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Part 3

Mouthpiece Work

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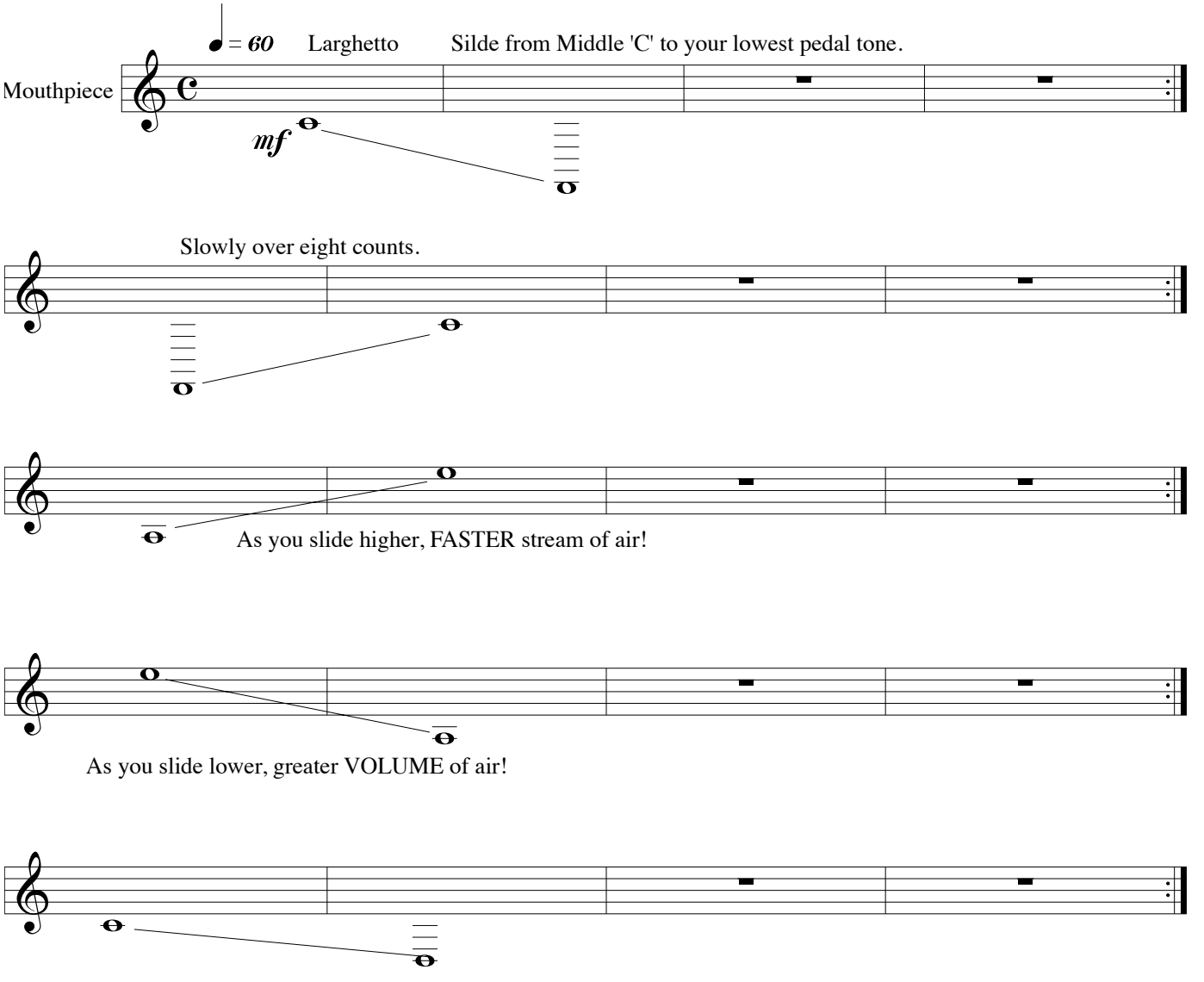

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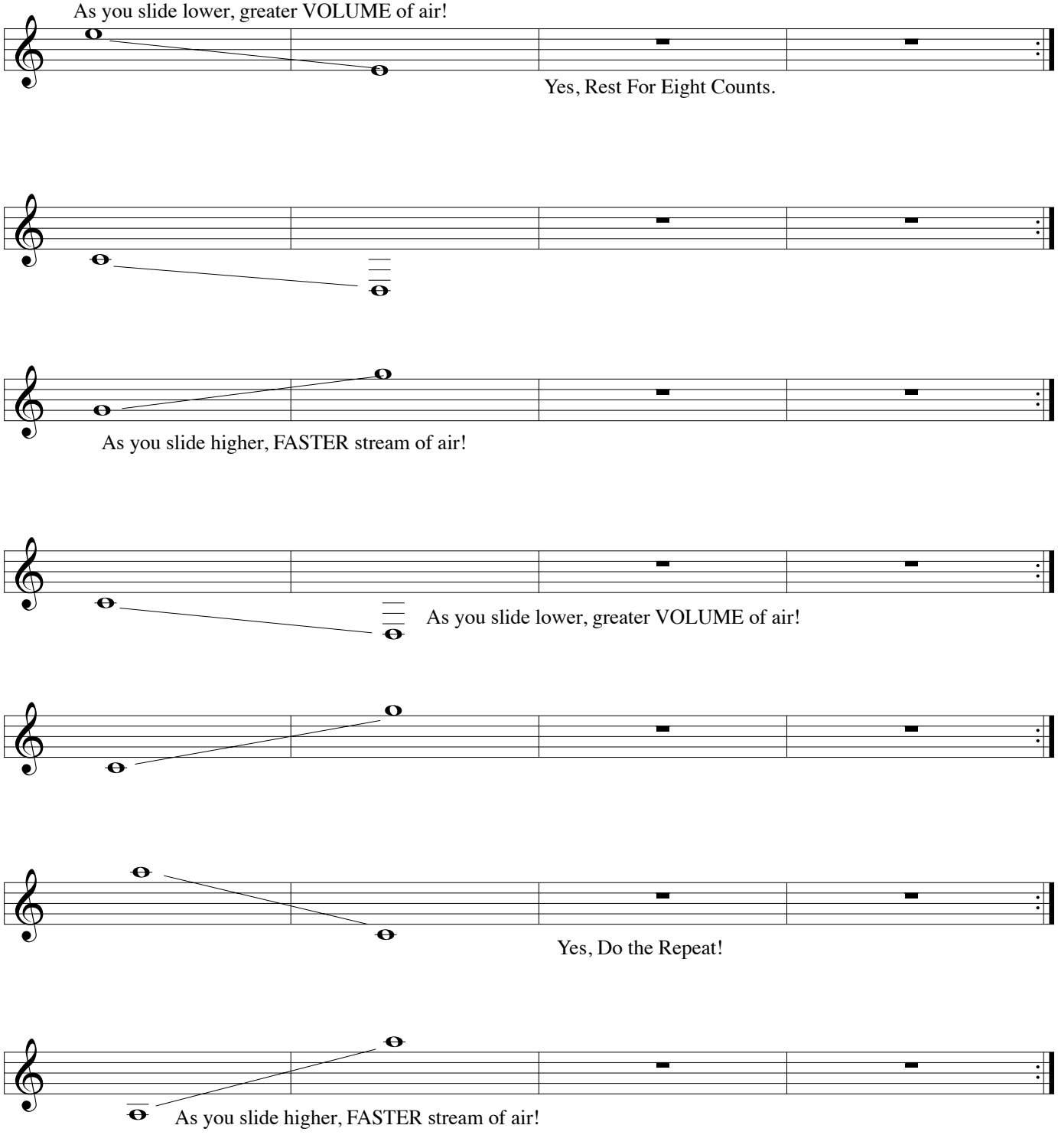
Mouthpiece Work



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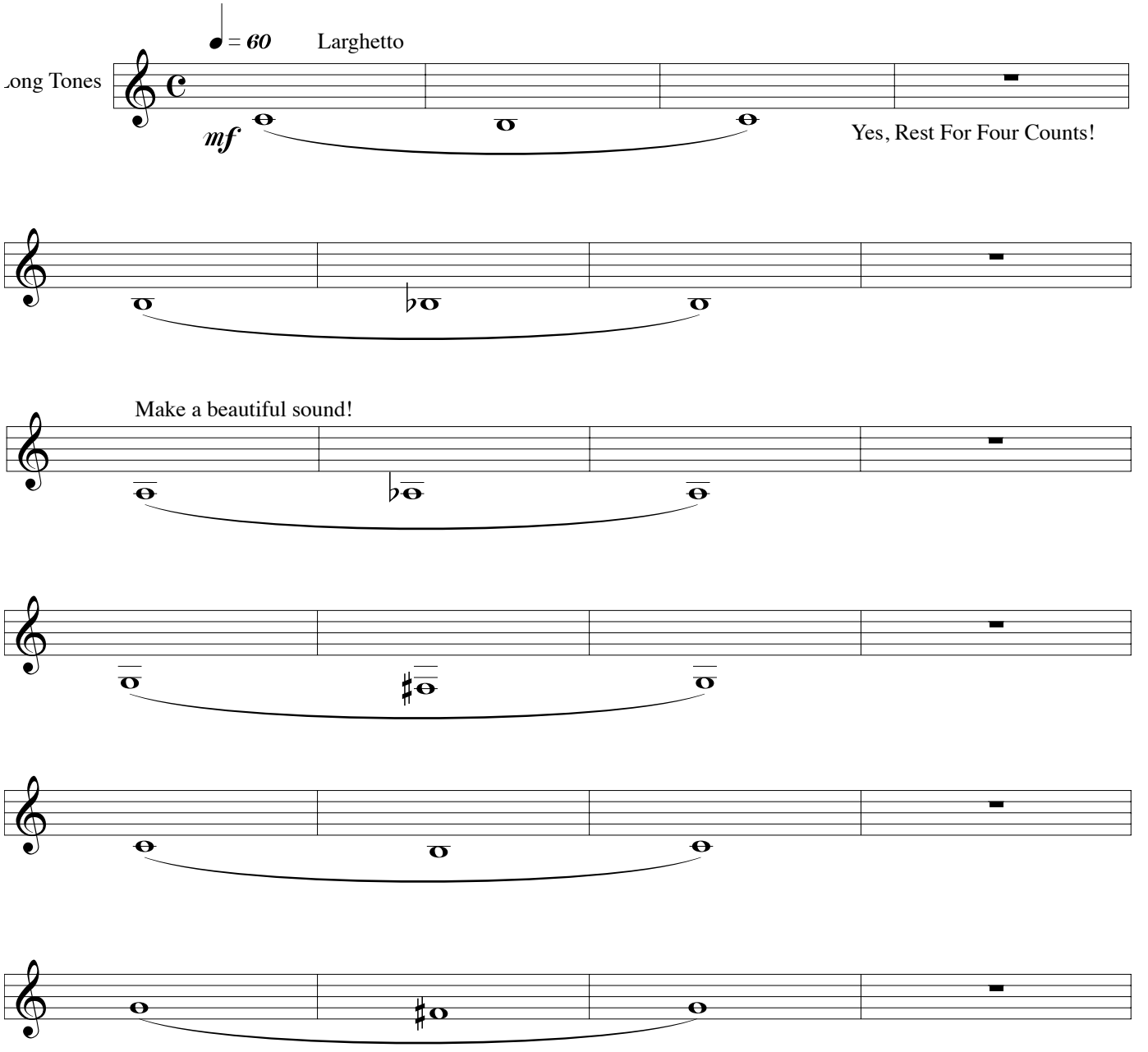
Part 4

Long Tones

Set your metronome to 60 bpm for these warm-ups. Again, the key is to keep the air constant, always flowing. Go for the most beautiful sound that you can create. Listen to yourself, tape record your playing. Is your sound full, rich, warm, musical, and pleasing? You can make beautiful music by simply playing long tones, it is possible!



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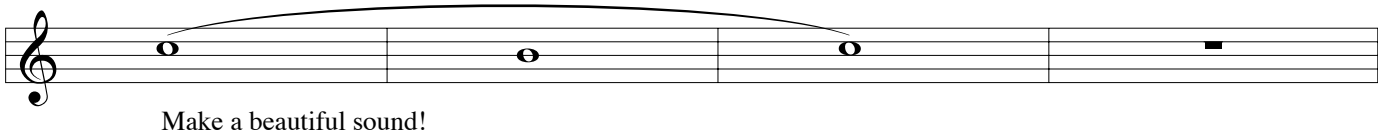
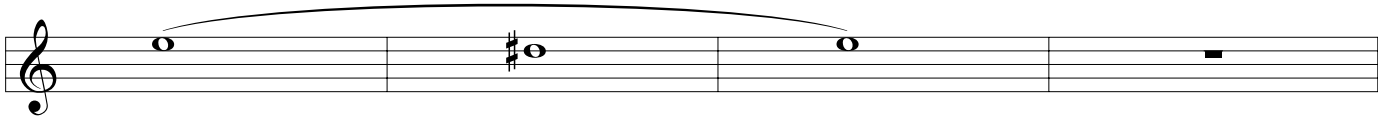
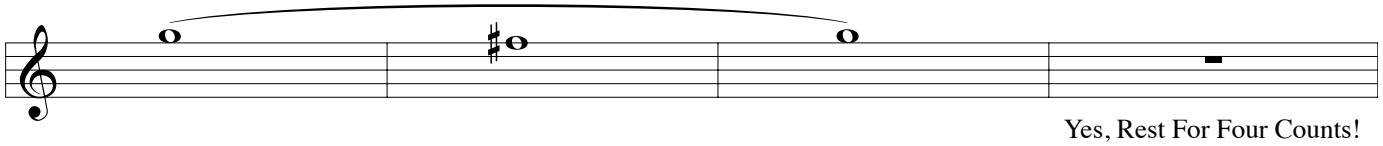
Long Tones

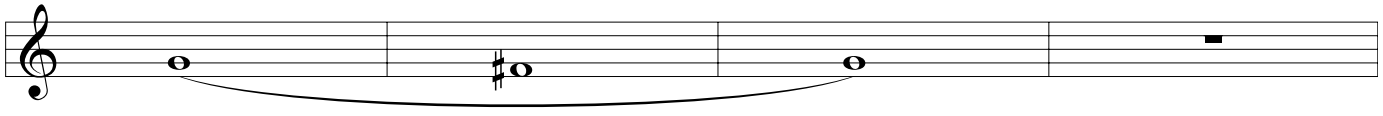


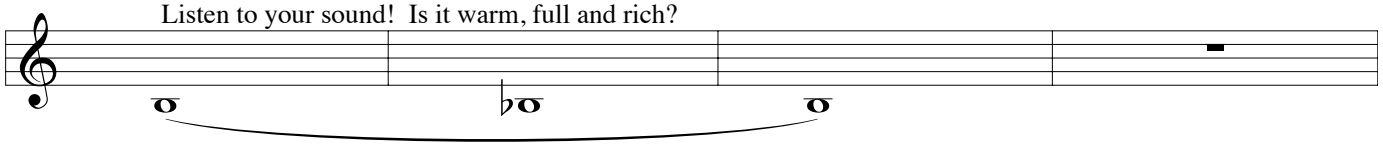
Make a beautiful sound!



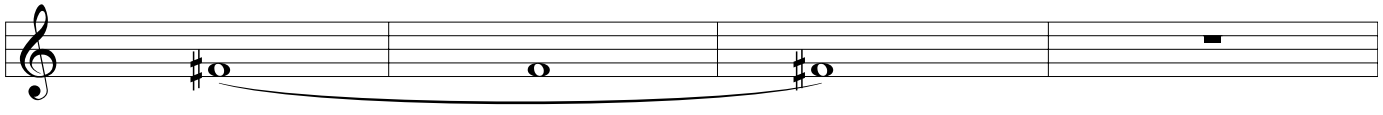


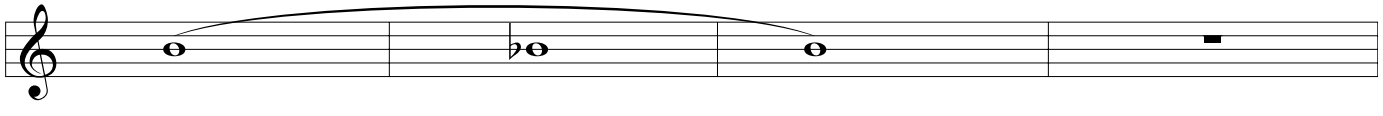
Yes, Rest For Four Counts!

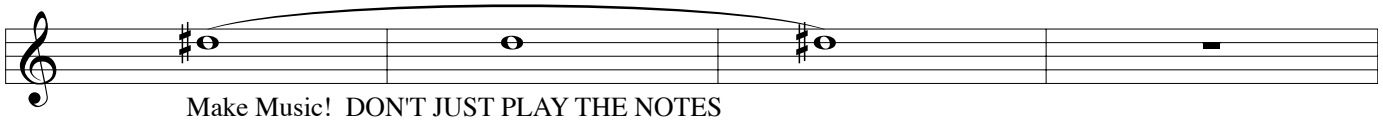




Listen to your sound! Is it warm, full and rich?





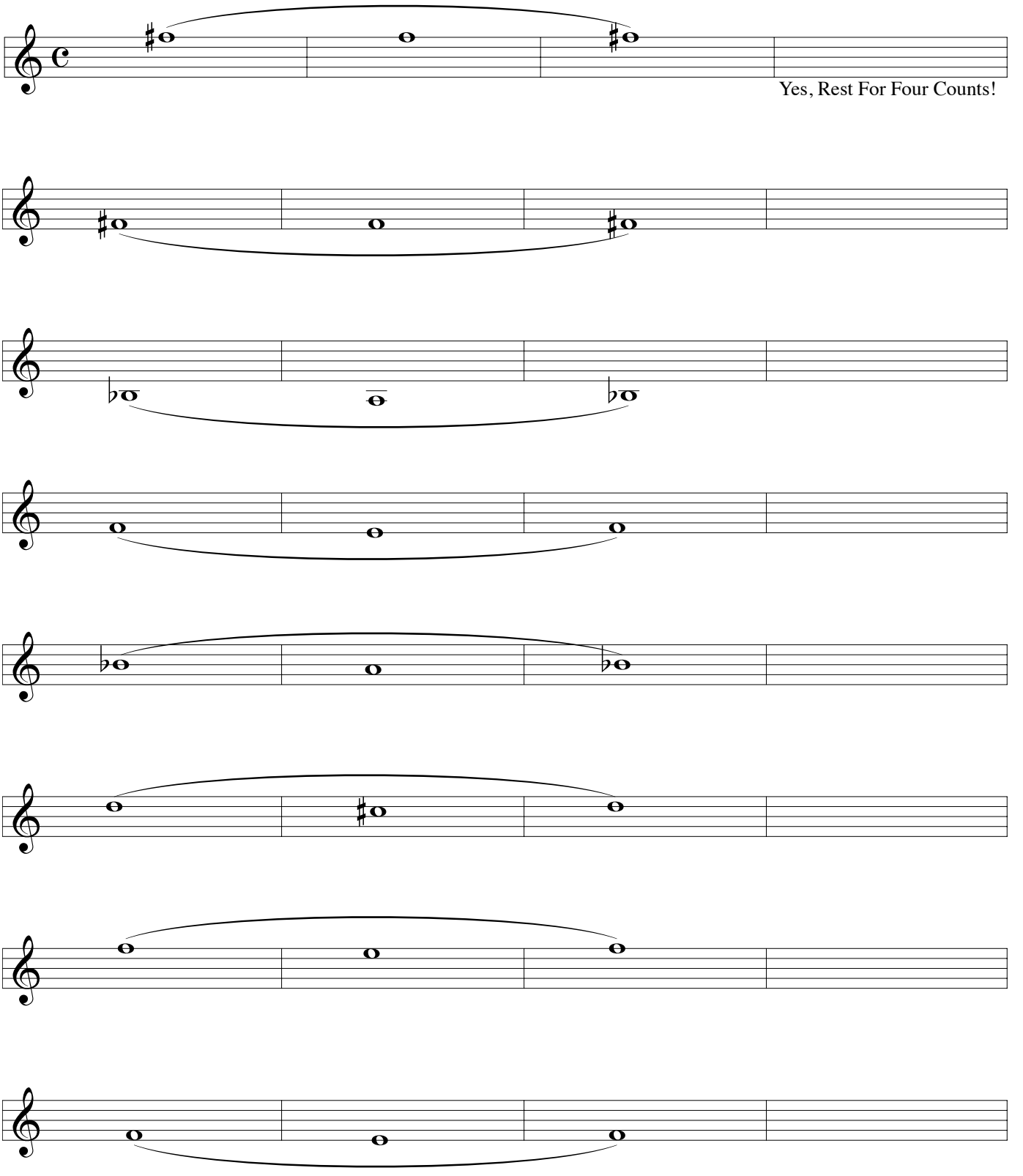


Make Music! DON'T JUST PLAY THE NOTES

The Ultimate Warm Up

Long Tones

Make a beautiful sound!



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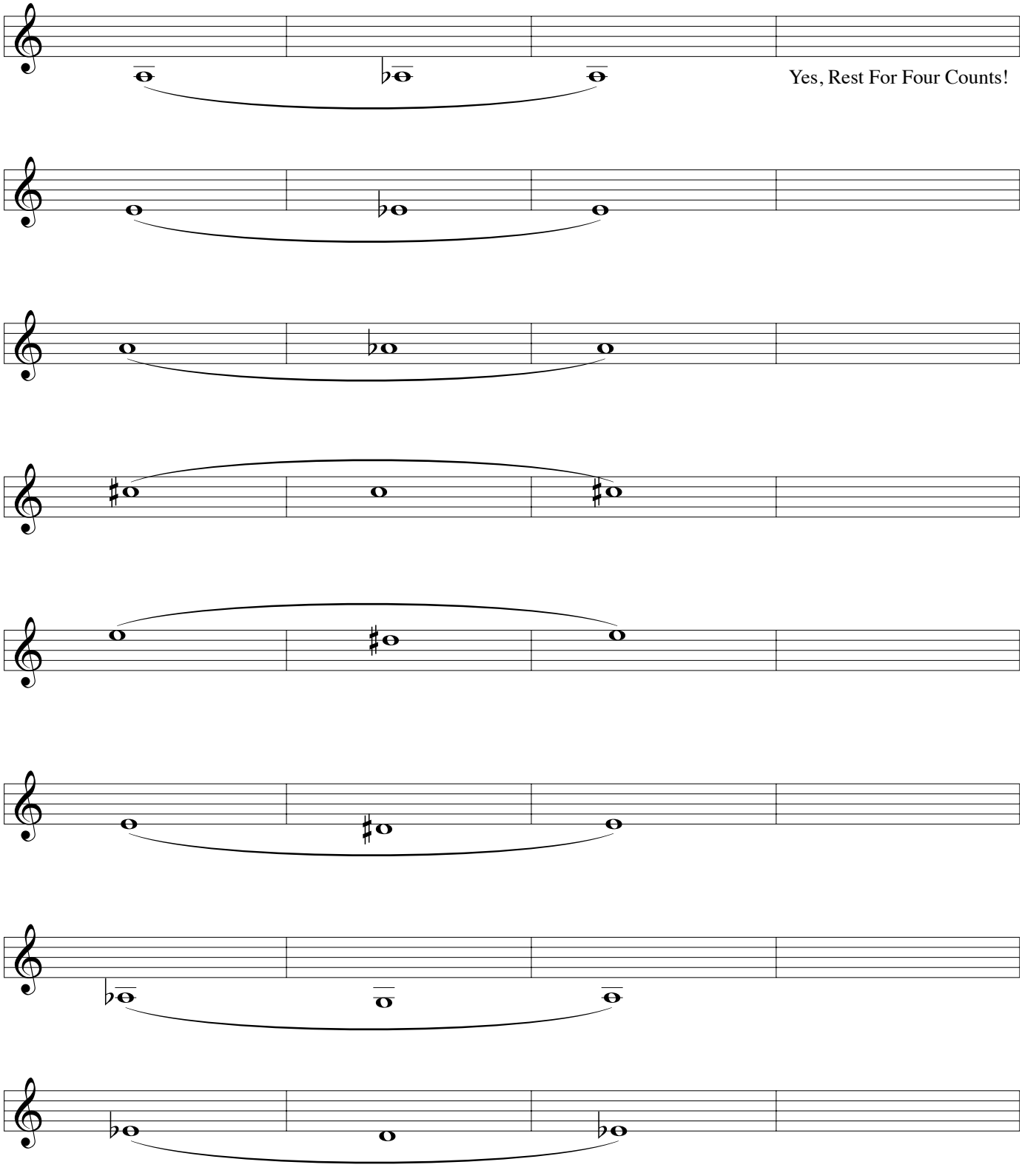

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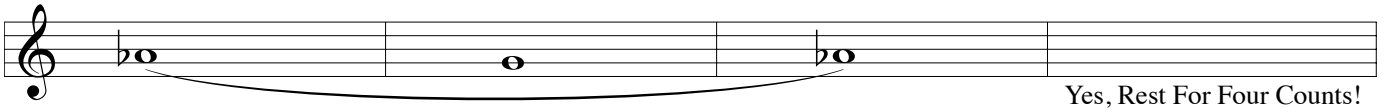

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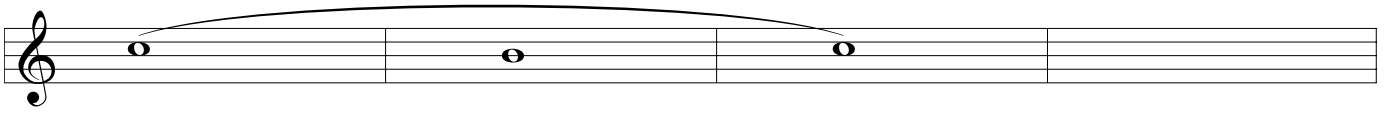

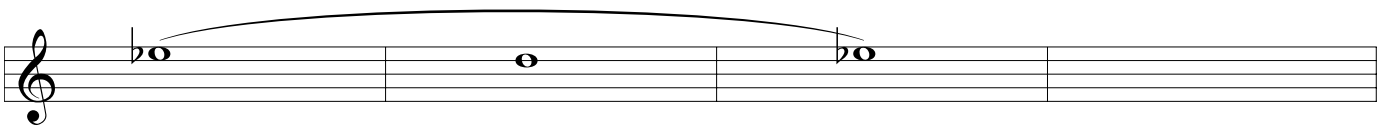

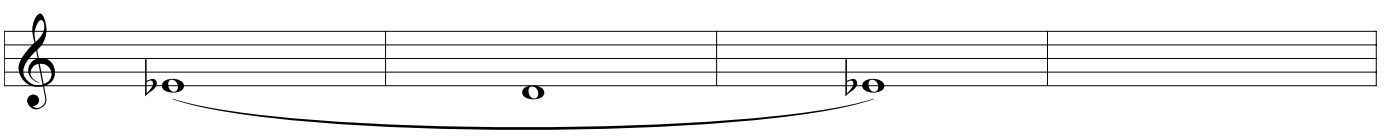

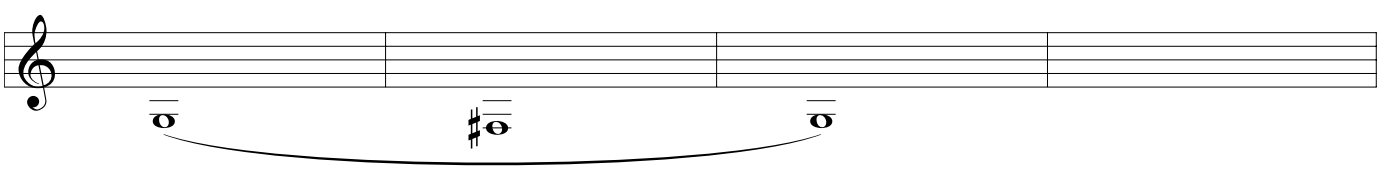

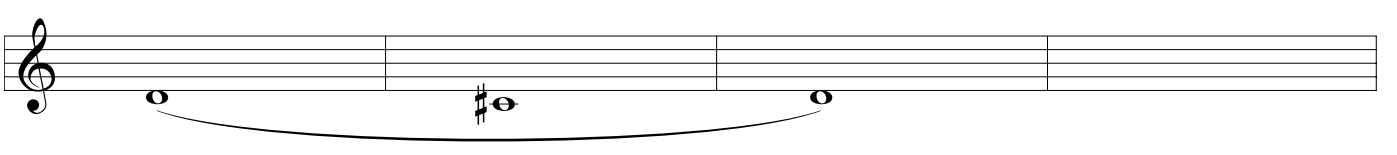

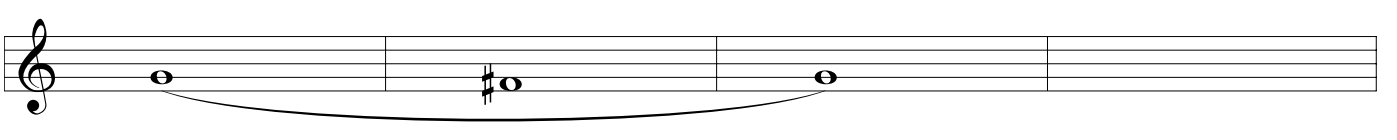

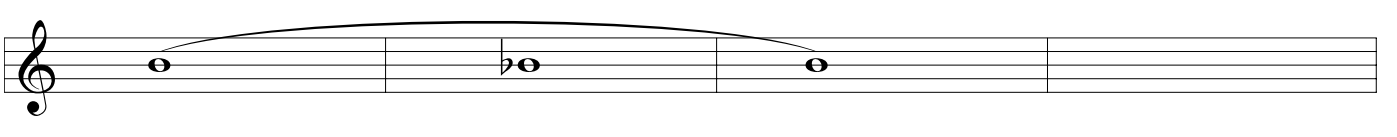

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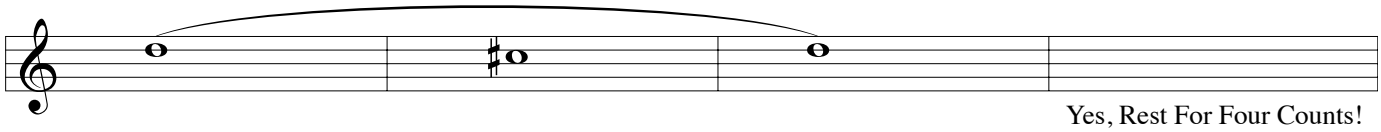
Long Tones

Make a beautiful sound!



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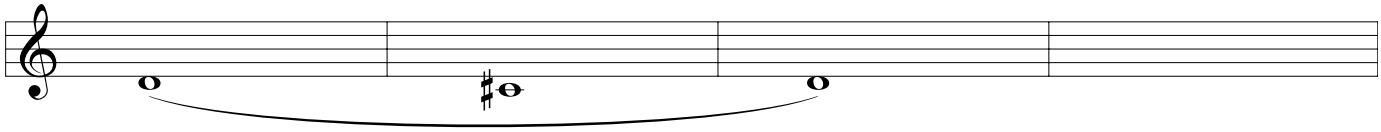

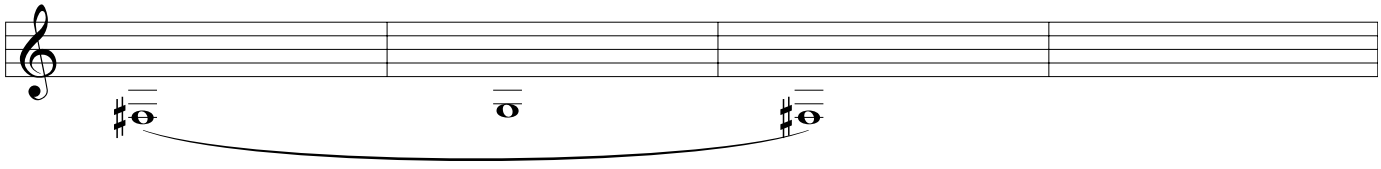

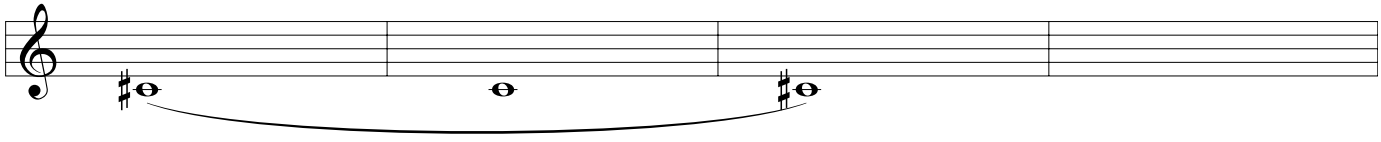

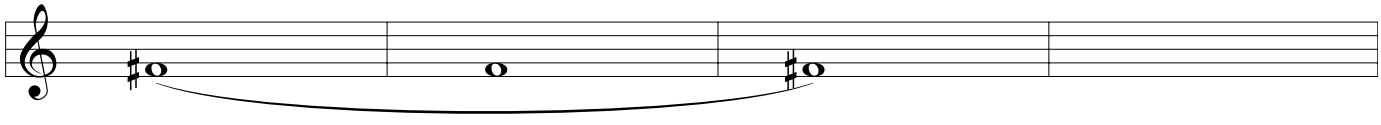

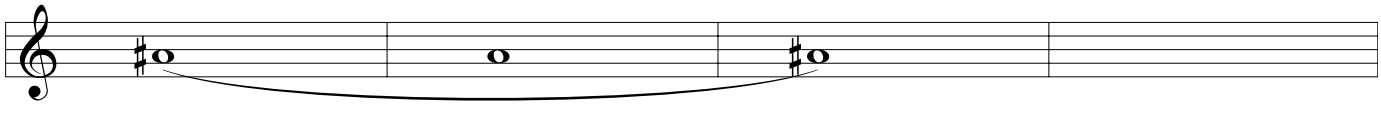

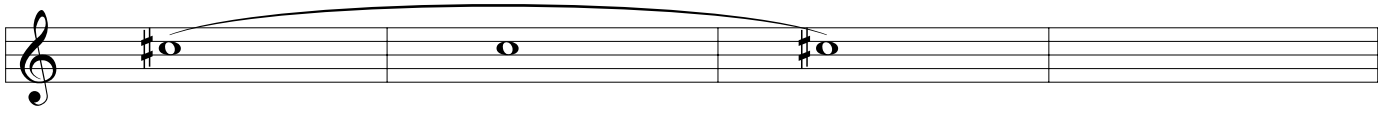

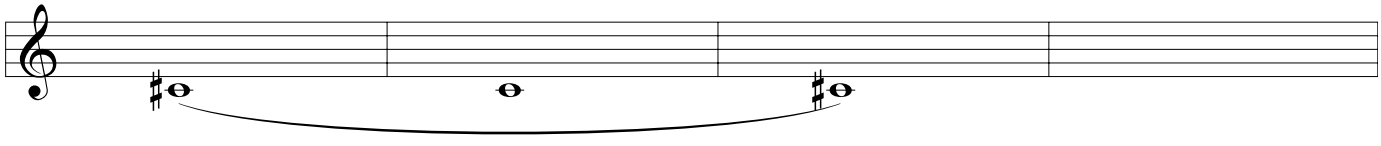

The Ultimate Warm UP

Part 6

Flexibility

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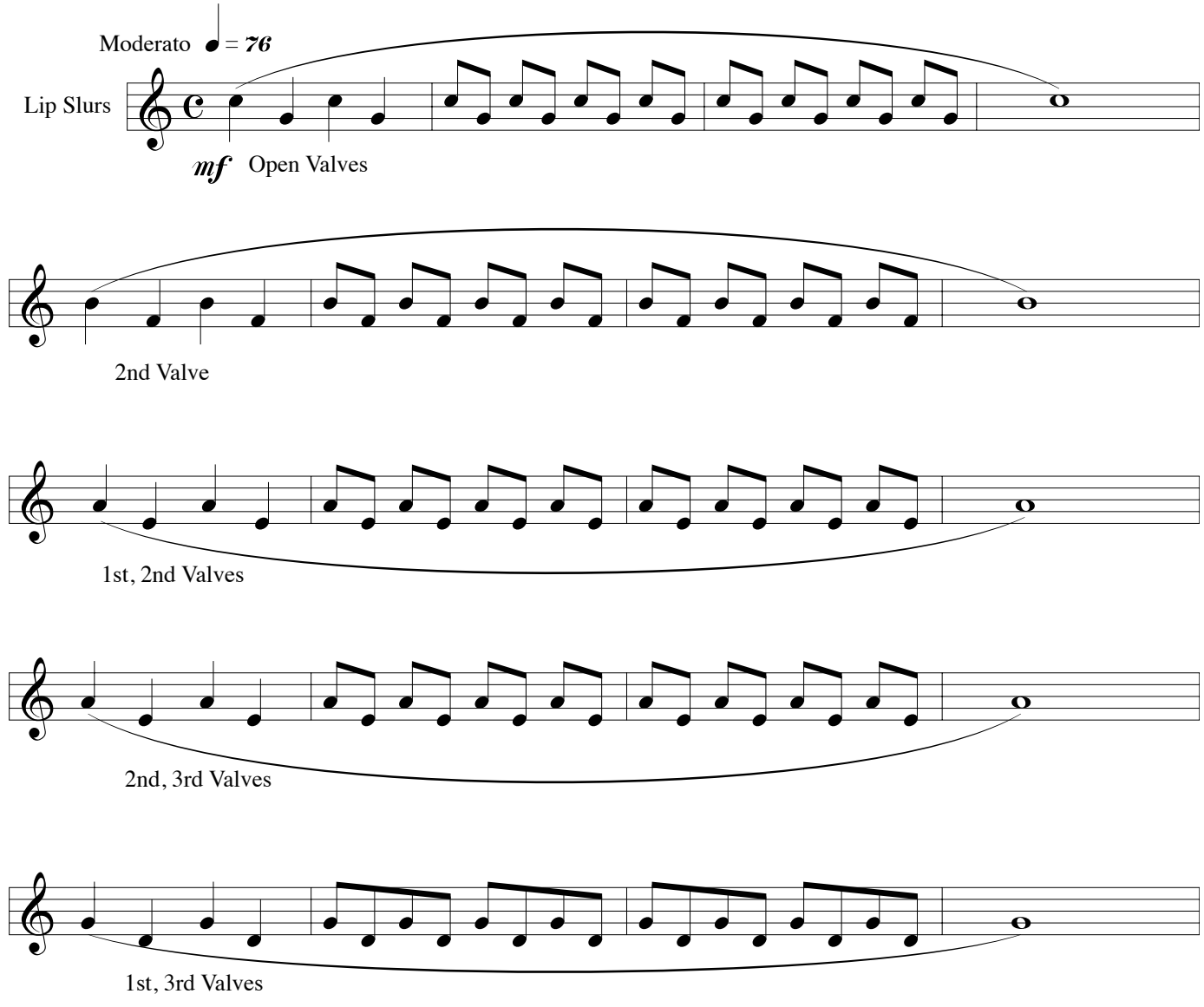

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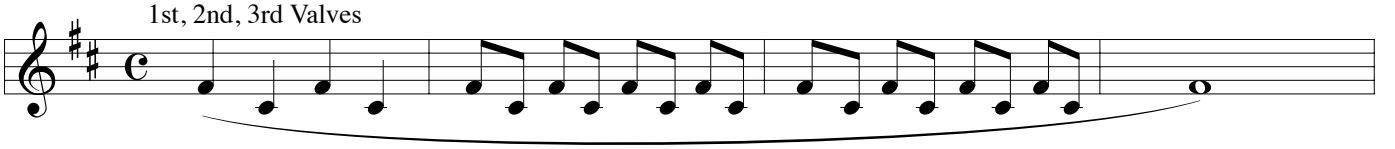
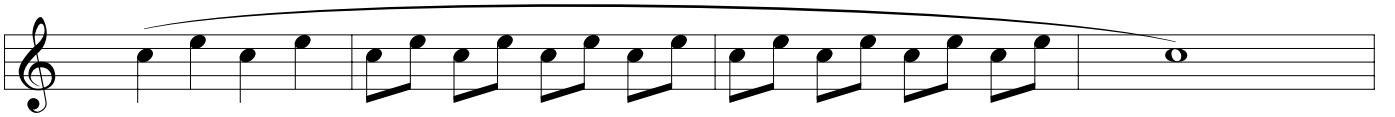
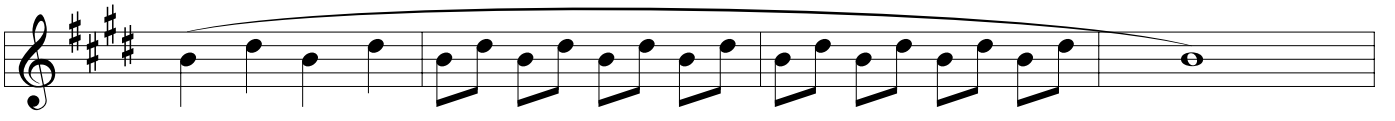


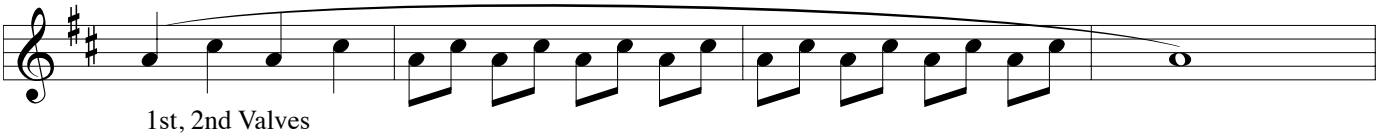
Long Legato, No Tonguing, Rest 8 counts!



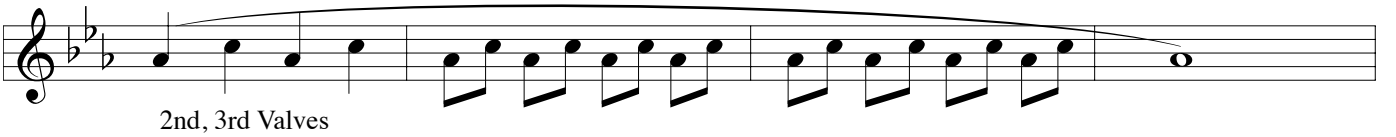
Open Valves



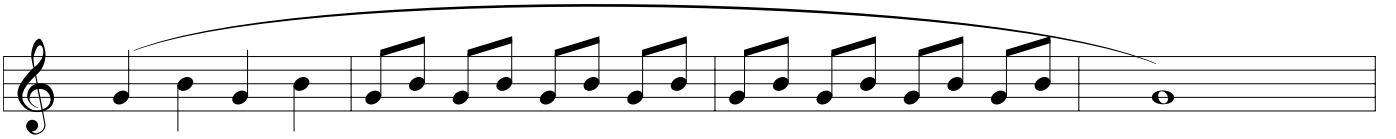
2nd Valve



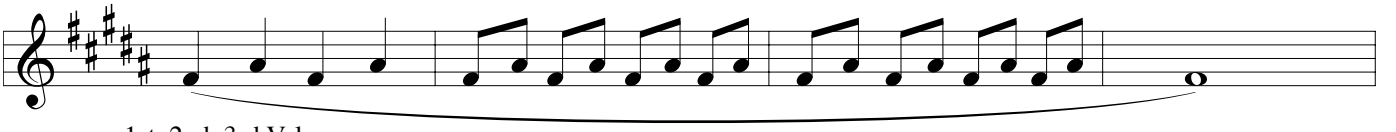
1st, 2nd Valves



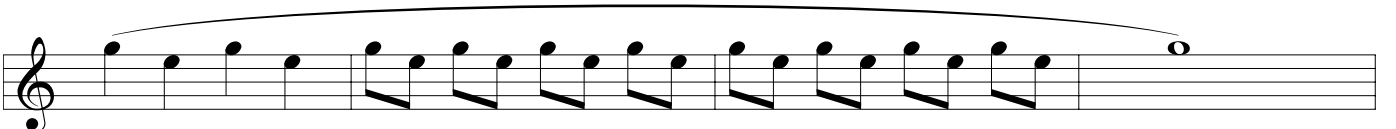
2nd, 3rd Valves



1st, 3rd Valves



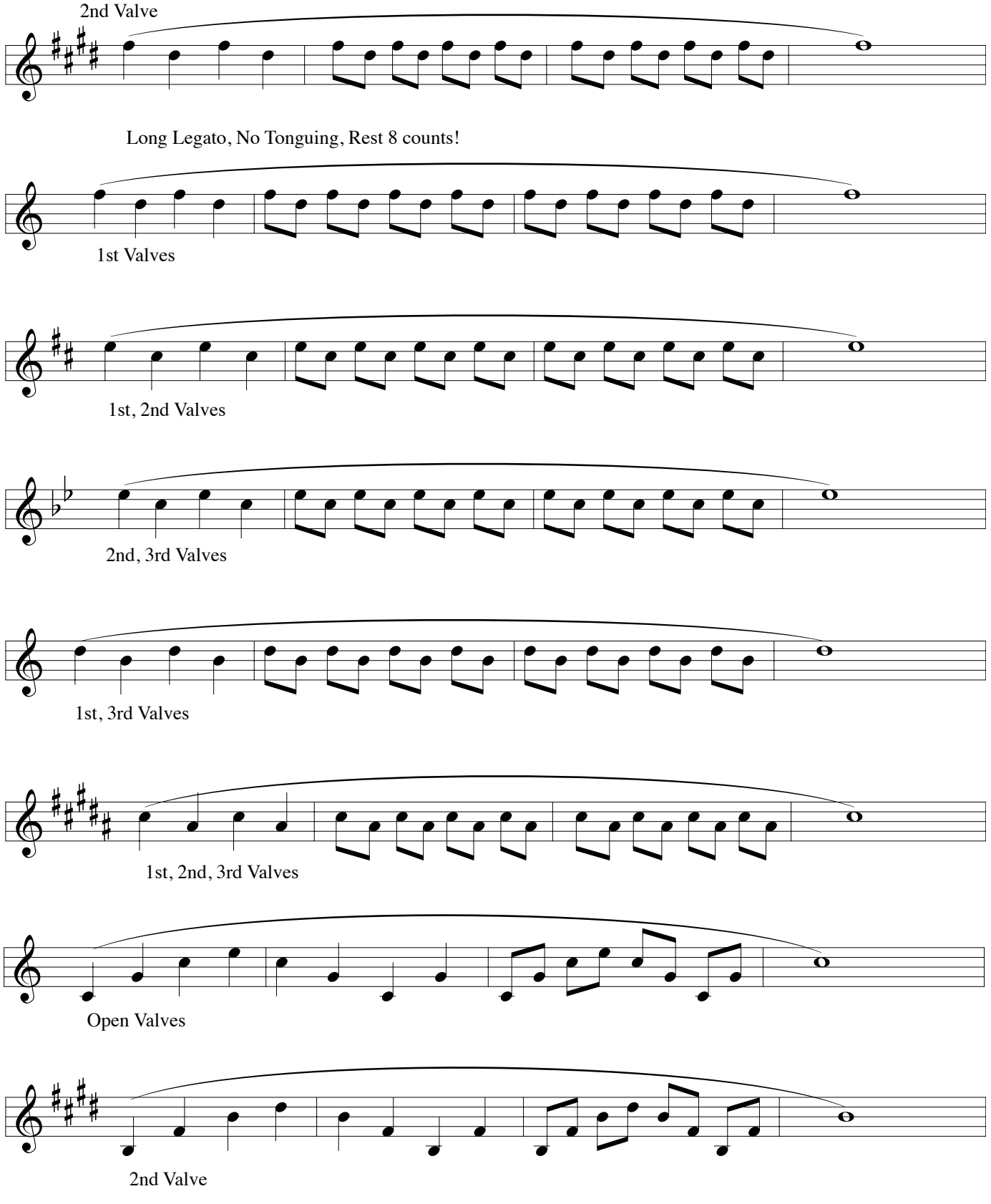
1st, 2nd, 3rd Valves



Open Valves

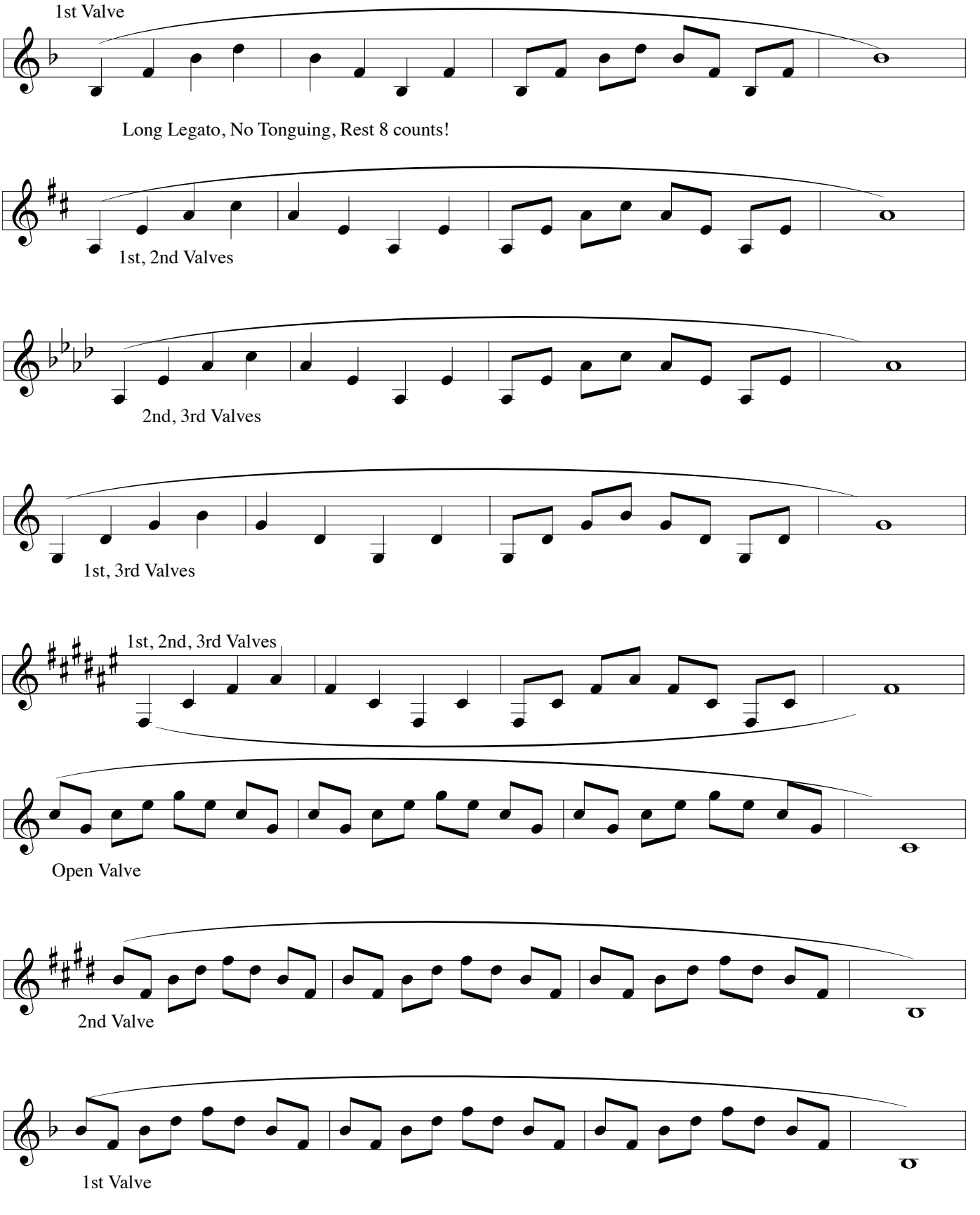
The Ultimate Warm Up

Flexibility



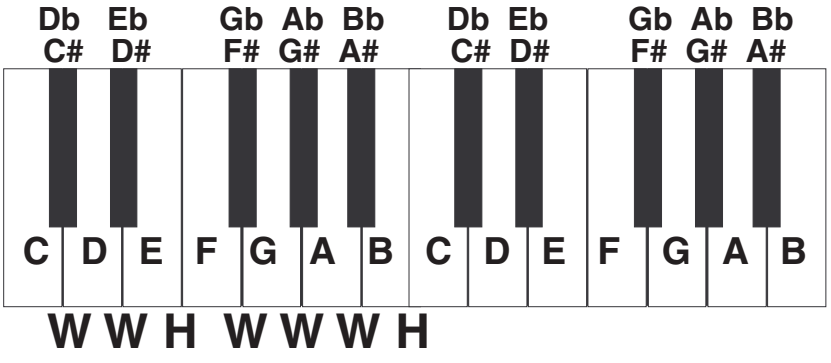
The Ultimate Warm Up

Flexibility



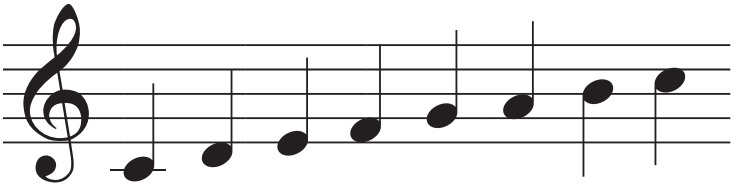
The Ultimate Warm UP

Part 7. Scales (All Keys)



W = Whole Step (up TWO keys black or white on the piano)
H = Half Step (up ONE key black or white on the piano)

EVERY major scale is based upon this system of whole and half steps between the notes.



C D E F G A B C - Notes
Do Re Mi Fa So La Ti Do - Singing
1 2 3 4 5 6 7 8 - Singing By Numbers

The Minor Scale is created by LOWERING the Third, Sixth and Seventh notes of the major scale.

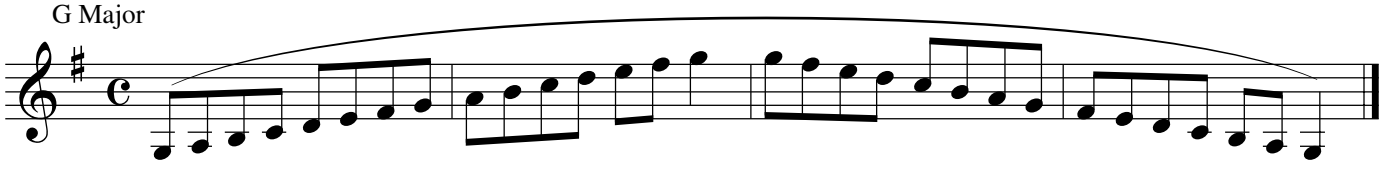
The Harmonic Minor Scale is created by LOWERING the Third and Sixth notes of the major scale.

The Melodic Minor Scale CHANGES as the scale goes up and down!
- When going UP the scale the Third note of the major scale is lowered.
- When going DOWN the scale the Third, Sixth and Seventh notes of the major scale are lowered.

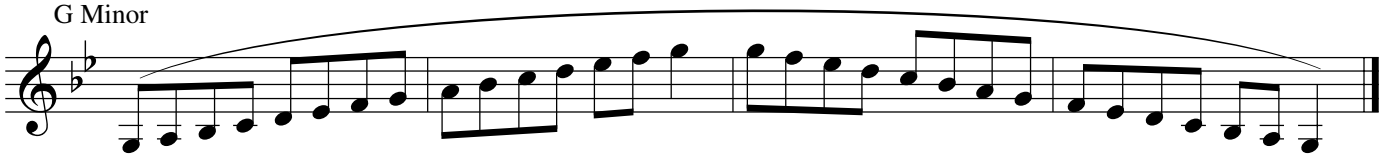
Set your metronome between 60 and 80 bpm for these scales. The key to this chapter is to be Very Fluid. Keep the air constantly flowing as you pass between the different octaves. The air flows on, but is lightly separated by the tongue. Try slurring each scale, and experiment with different tounguing syllables from the chapter on tonguing. Go for the most beautiful sound that you can create. Listen to your sound, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?

G Scales

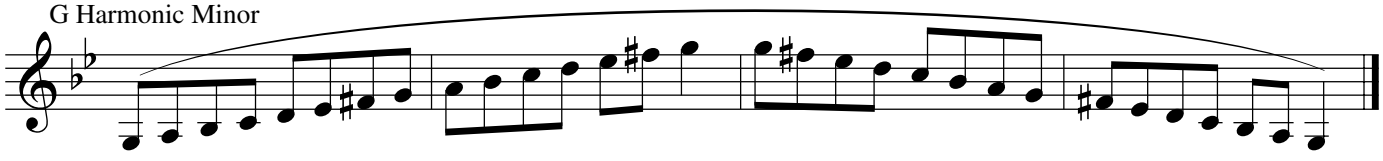
G Major



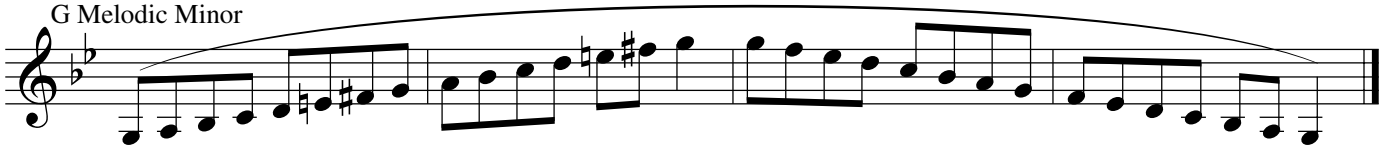
G Minor

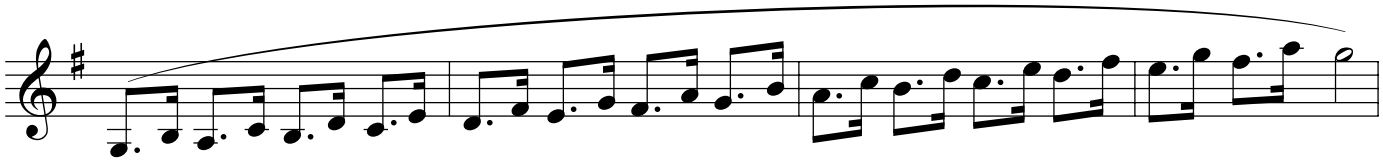


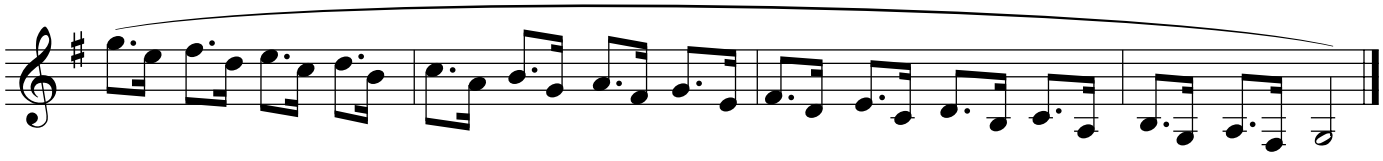
G Harmonic Minor

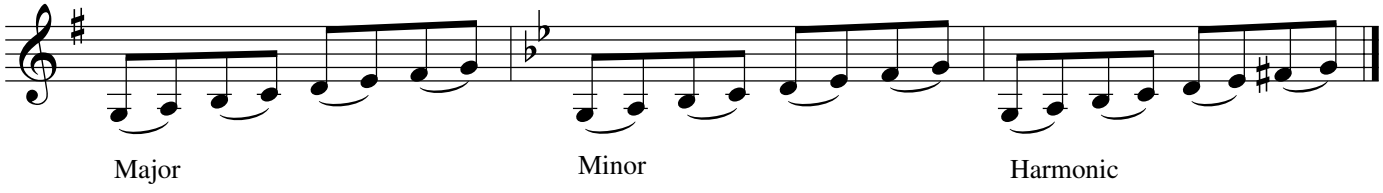


G Melodic Minor









Major Minor Harmonic

The Ultimate Warm UP

Ab Scales

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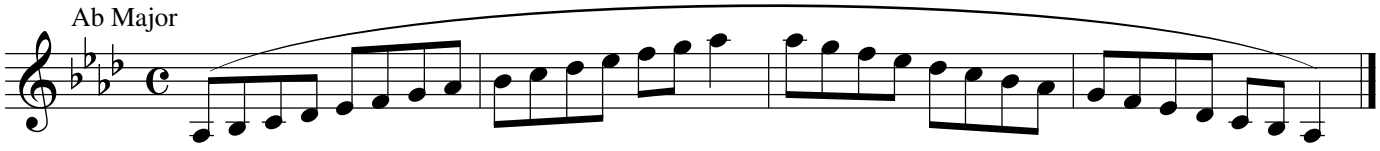
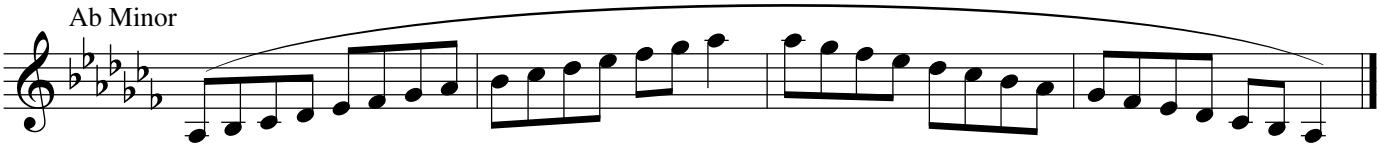
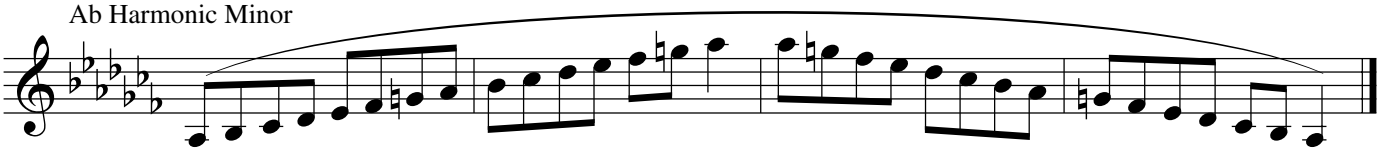
Ab Major



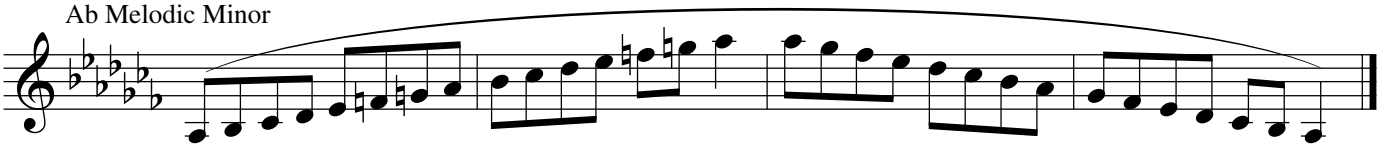
Ab Minor

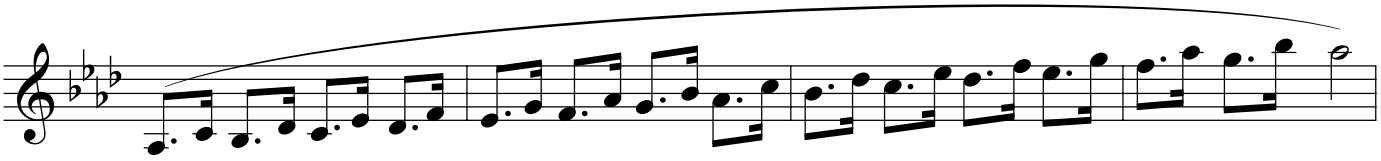


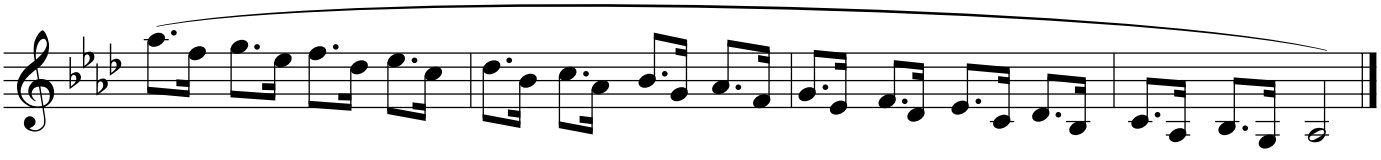
Ab Harmonic Minor

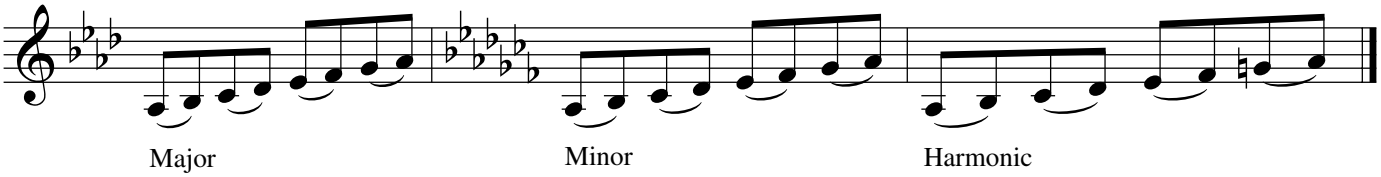


Ab Melodic Minor









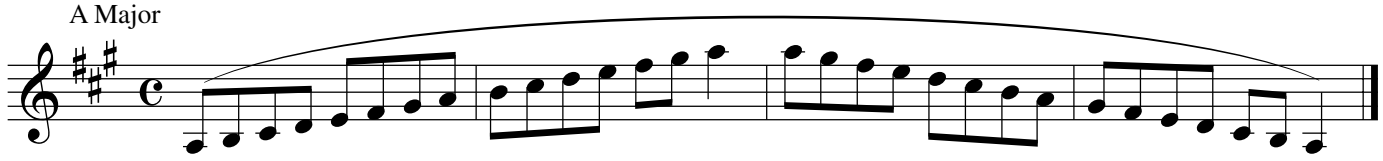
Major Minor Harmonic

The Ultimate Warm UP

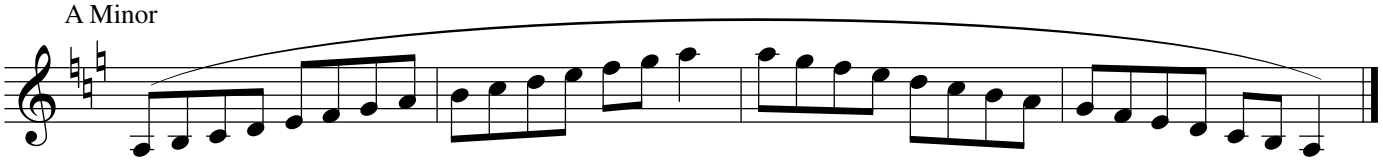
A Scales

TrumpetStudio.com

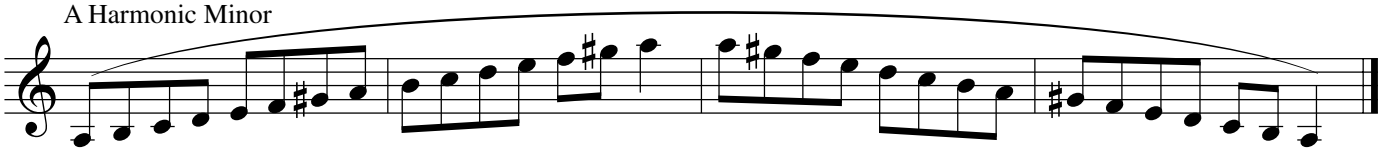
A Major



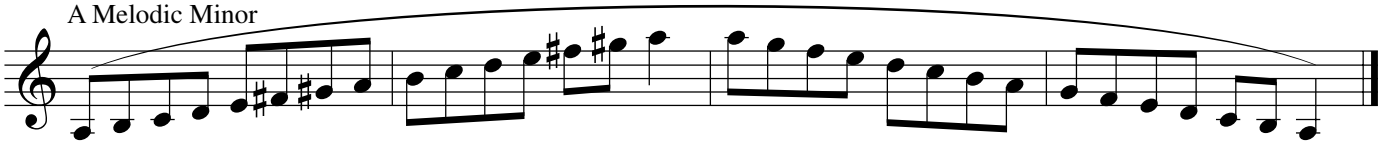
A Minor

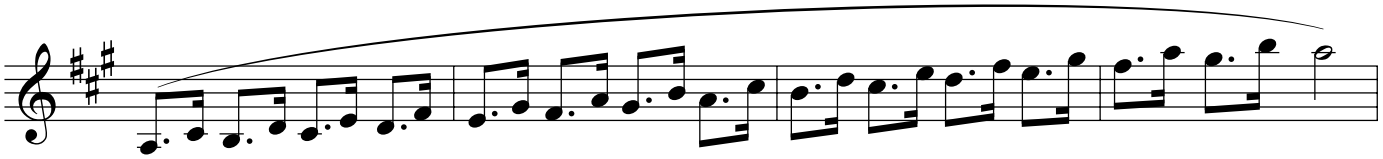


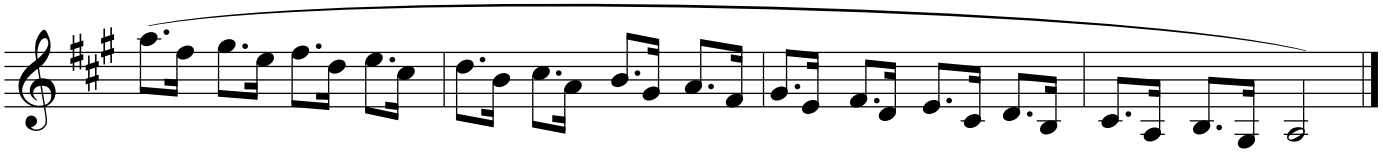
A Harmonic Minor

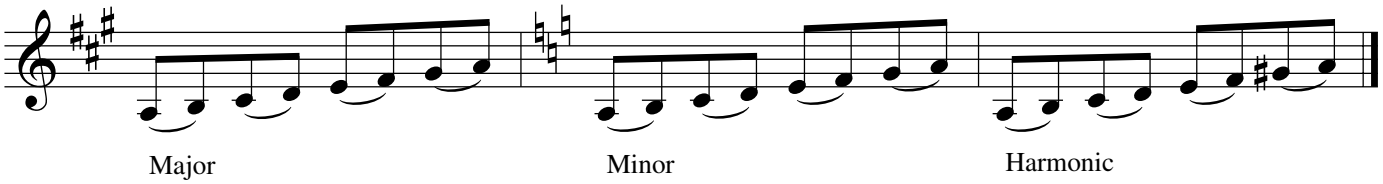


A Melodic Minor









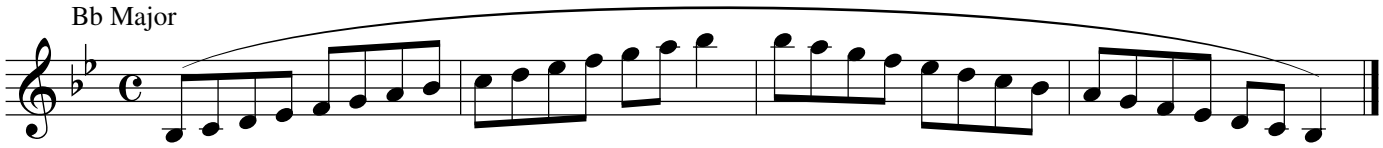
Major Minor Harmonic

The Ultimate Warm UP

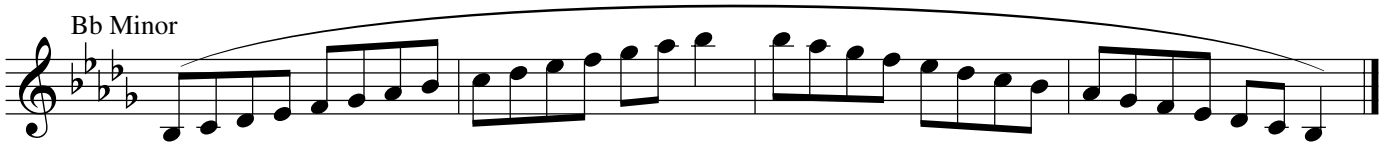
Bb Scales

TrumpetStudio.com

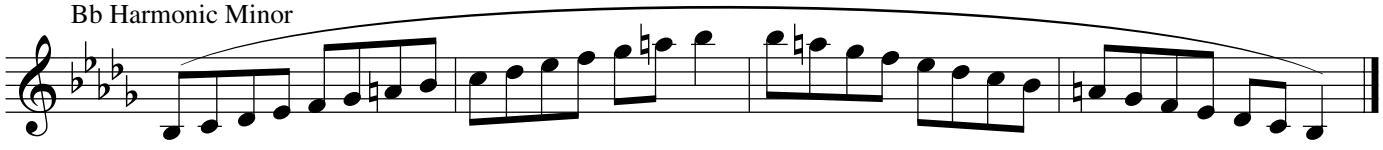
Bb Major



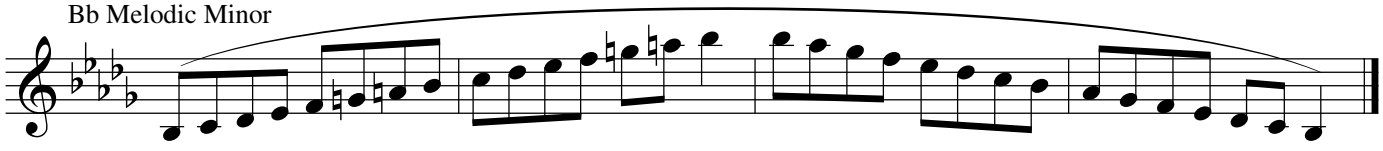
Bb Minor

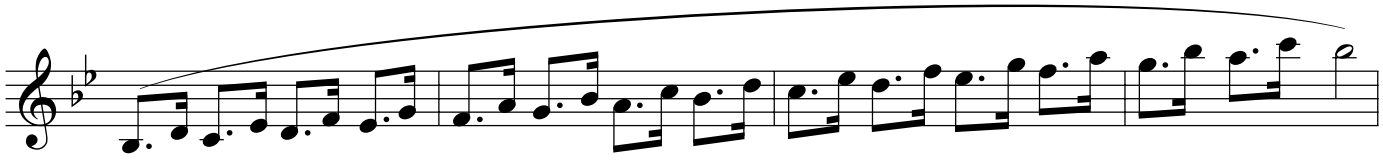


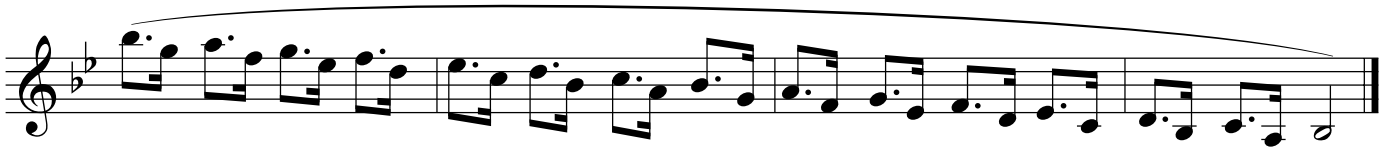
Bb Harmonic Minor

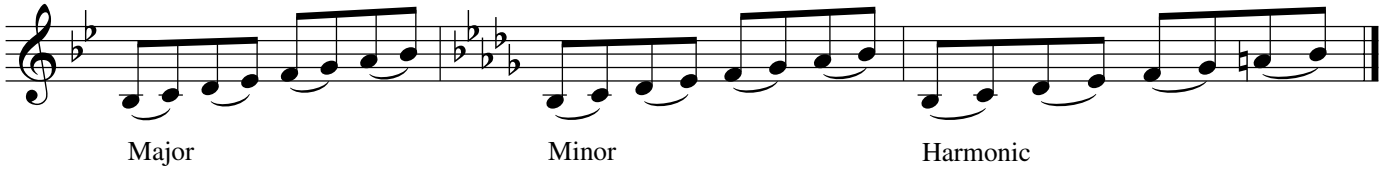


Bb Melodic Minor





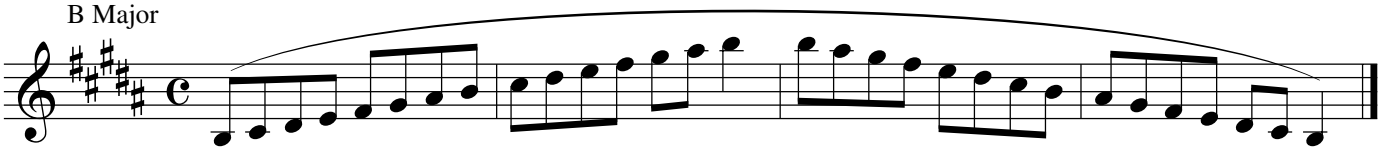




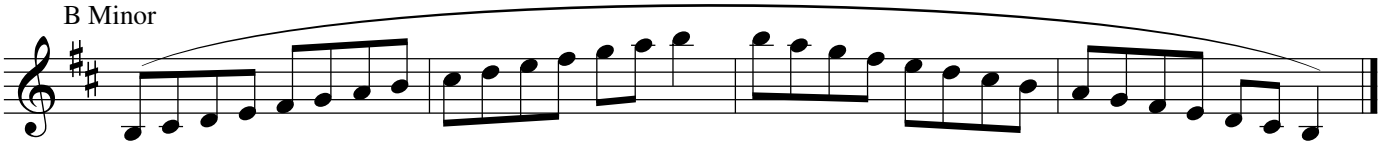
Major Minor Harmonic

B Scales

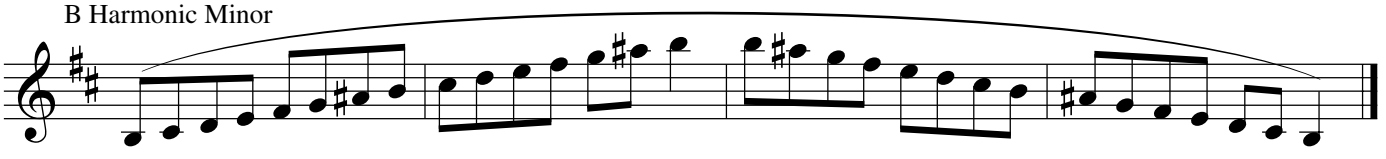
B Major



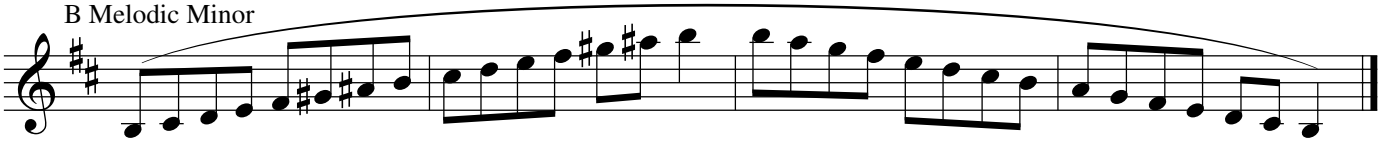
B Minor

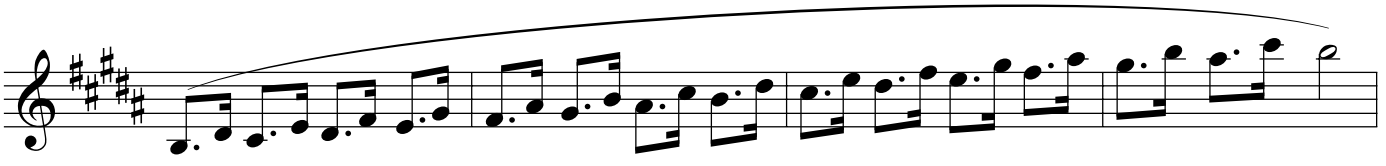


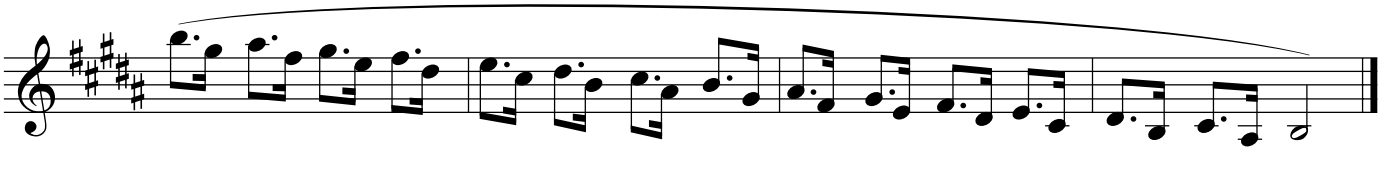
B Harmonic Minor

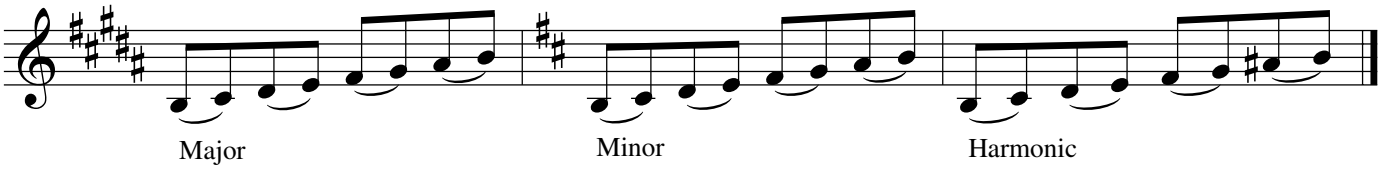


B Melodic Minor









Major Minor Harmonic

The Ultimate Warm UP

Cb Scales

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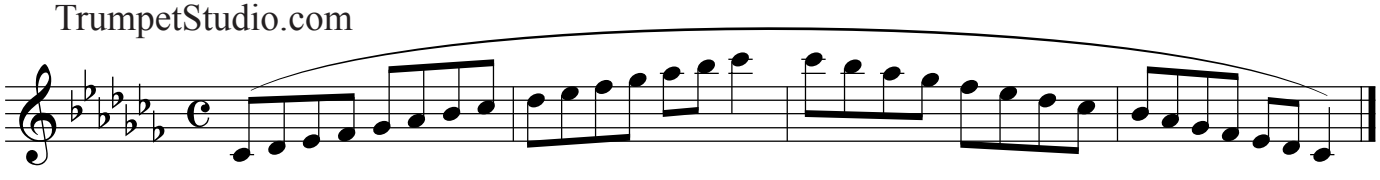
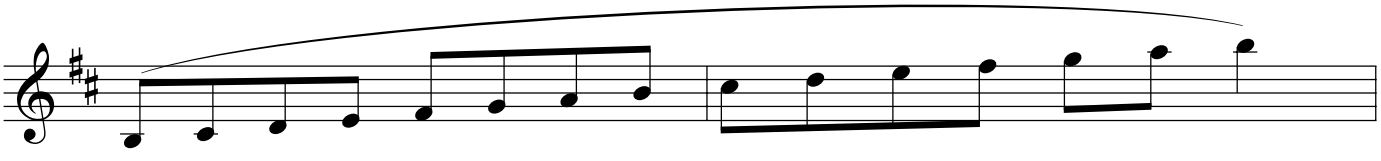
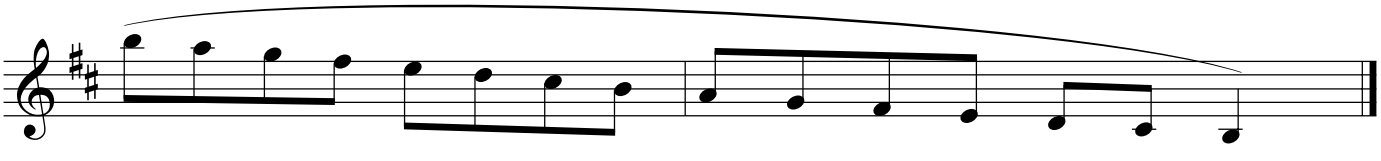


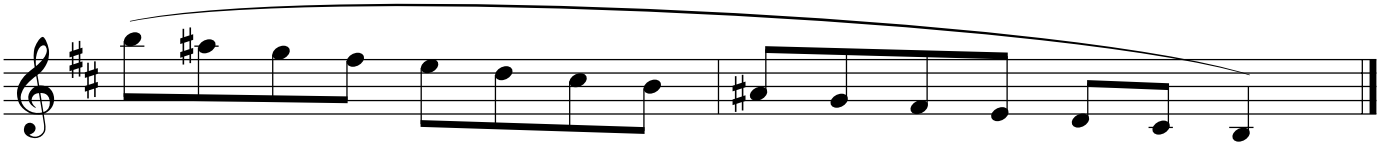
Cb Major



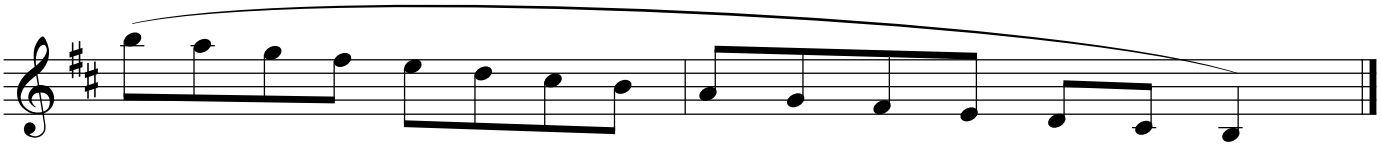
Cb Minor, written enharmonically as B Minor



Cb Harmonic Minor, written enharmonically as B Harmonic Minor



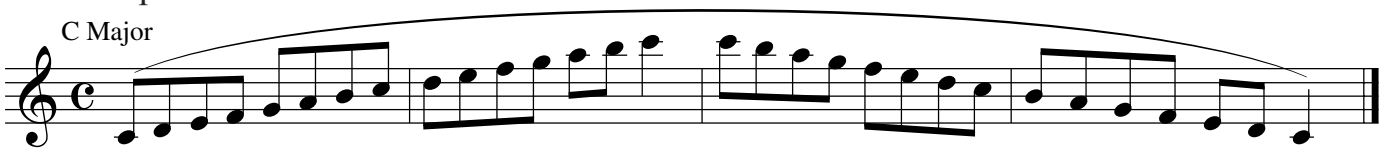
Cb Melodic Minor, written enharmonically as B Melodic Minor



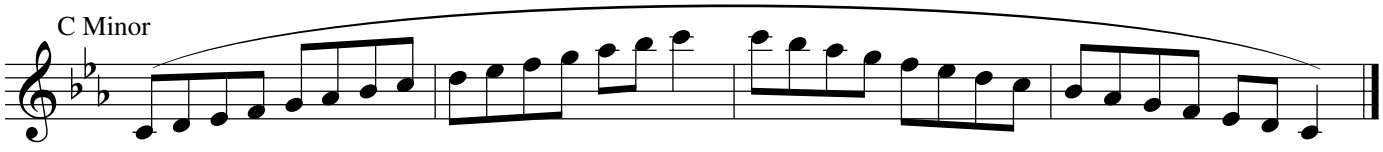
C Scales

TrumpetStudio.com

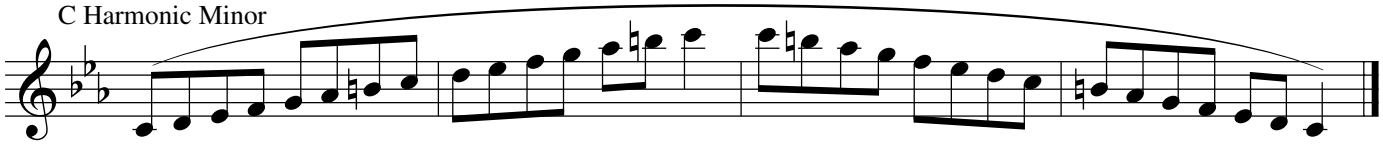
C Major



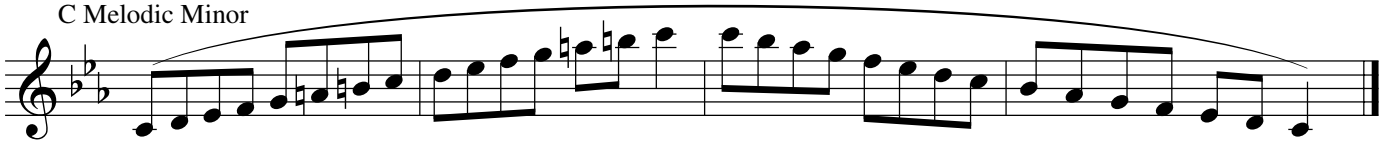
C Minor

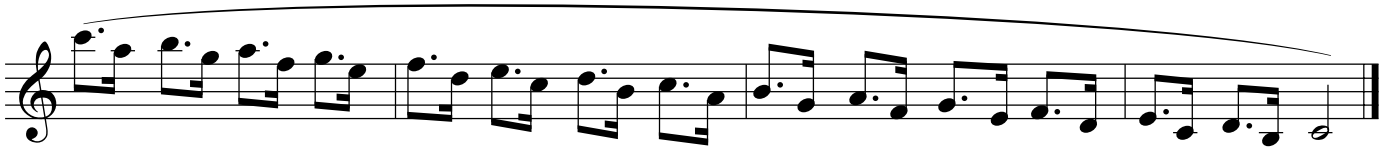


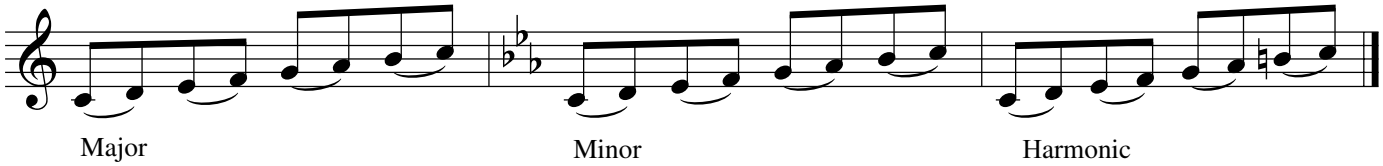
C Harmonic Minor



C Melodic Minor







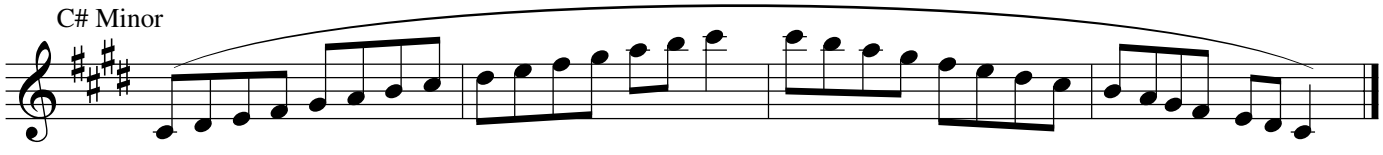
Major Minor Harmonic

The Ultimate Warm UP

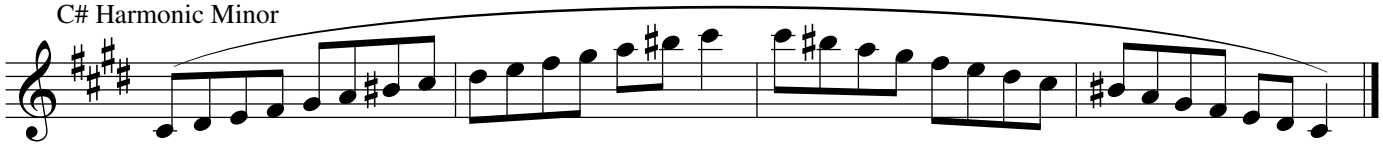
C# Scales

C# Major

C# Minor



C# Harmonic Minor



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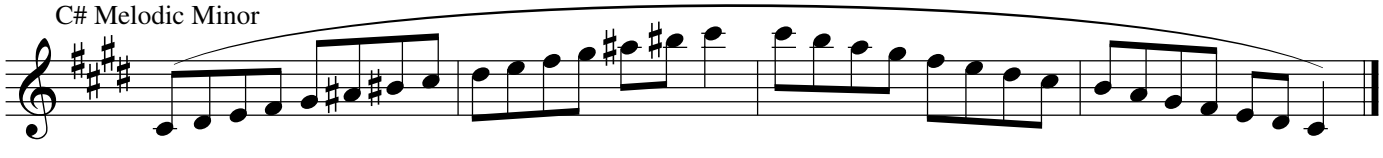

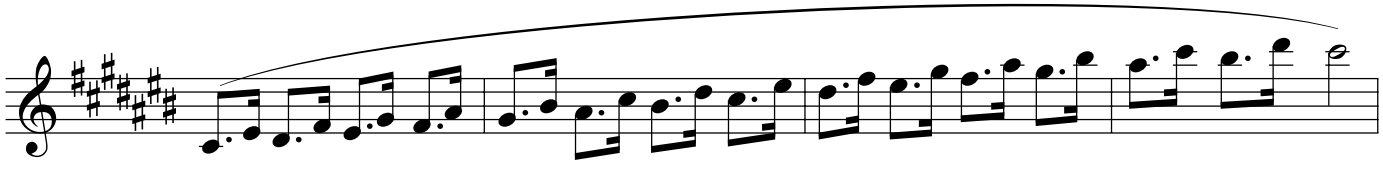

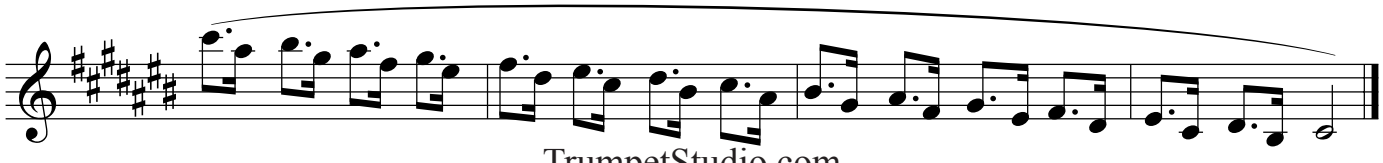

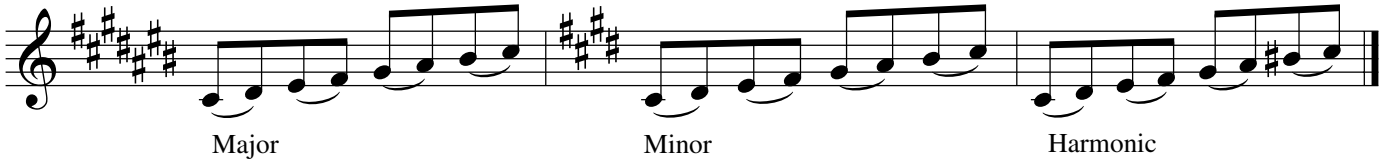

Major Minor Harmonic

The Ultimate Warm UP

Db Scales

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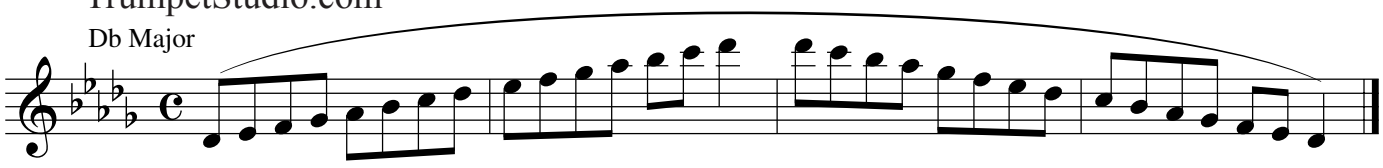
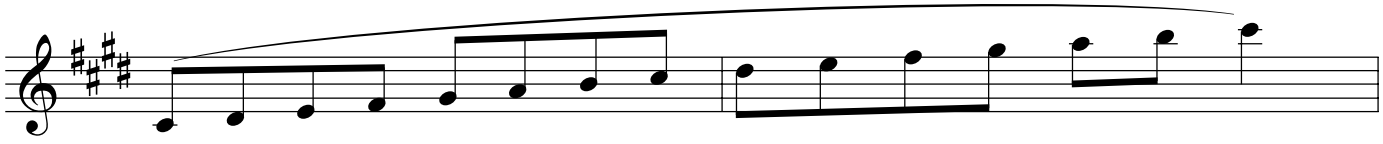
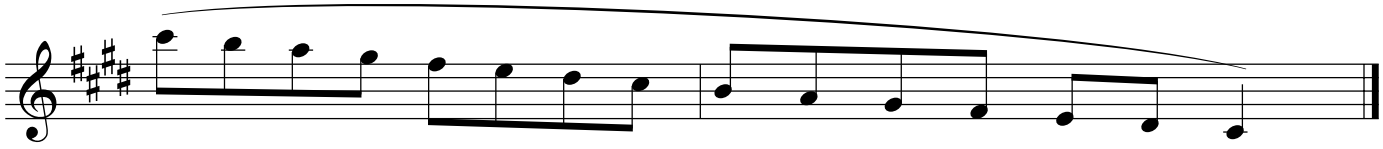
Db Major





Db Minor, written enharmonically as C# Minor



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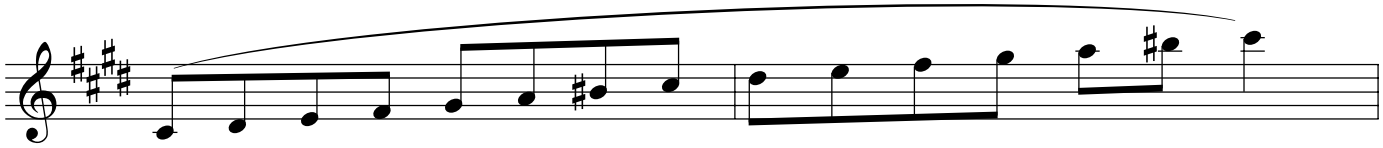
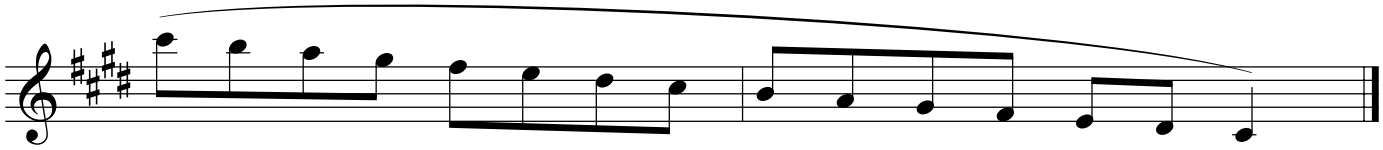
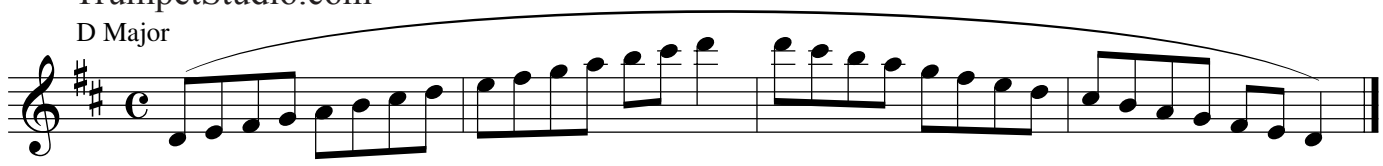


Db Melodic Minor, written enharmonically as C# Melodic Minor



D Scales

D Major



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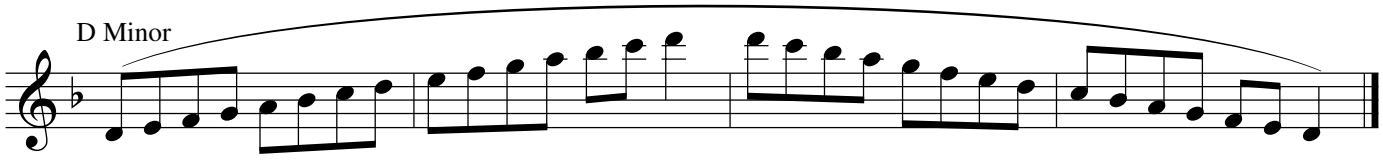
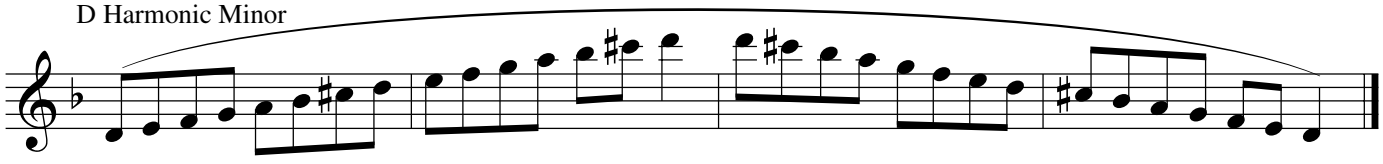
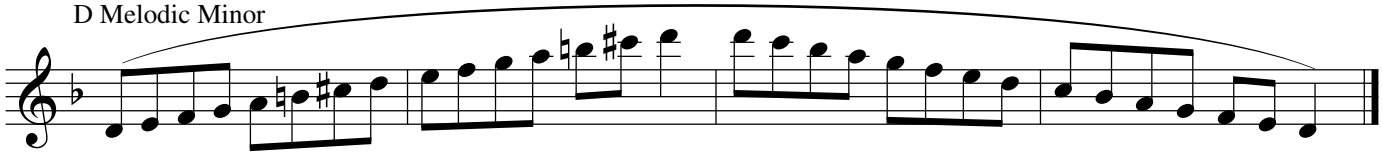
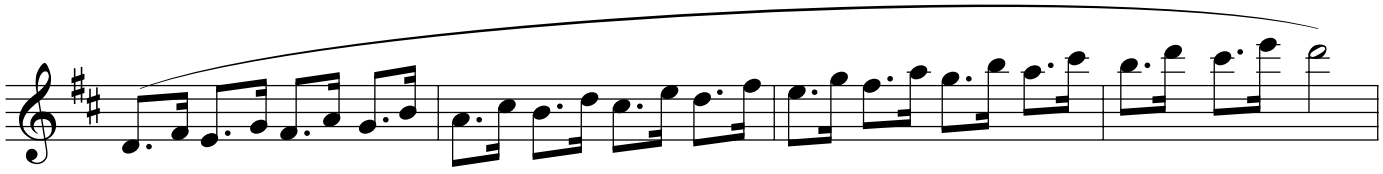


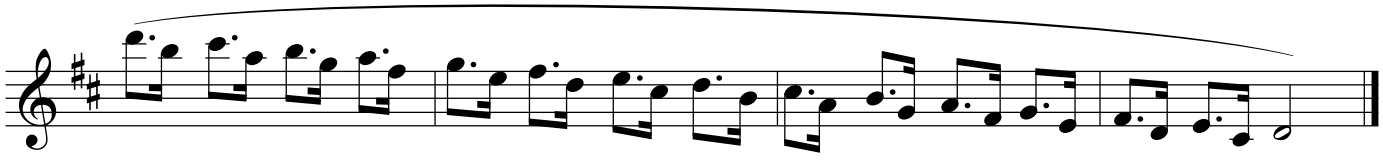
D Harmonic Minor

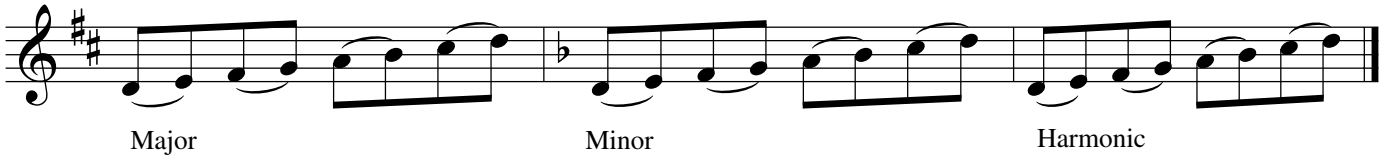


D Melodic Minor







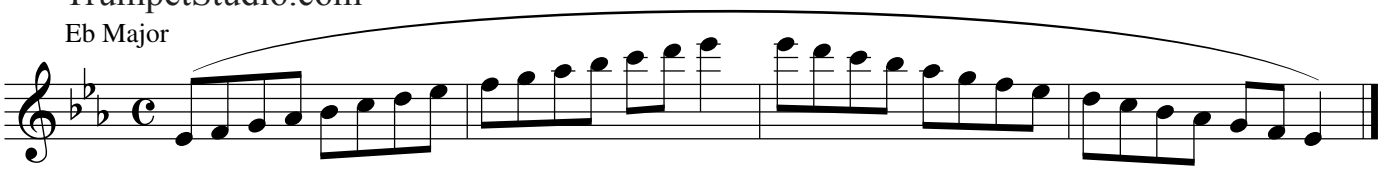


Major Minor Harmonic

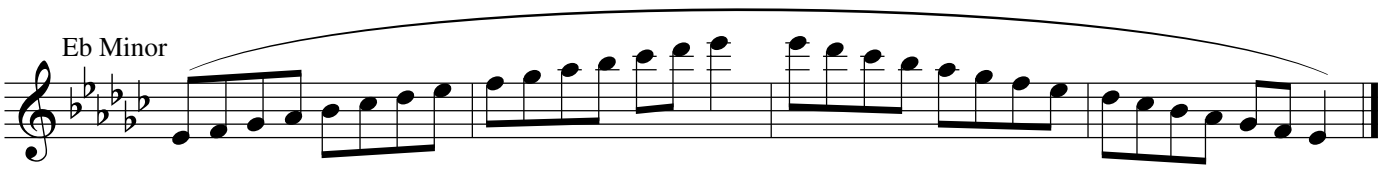
The Ultimate Warm UP

Eb Scales

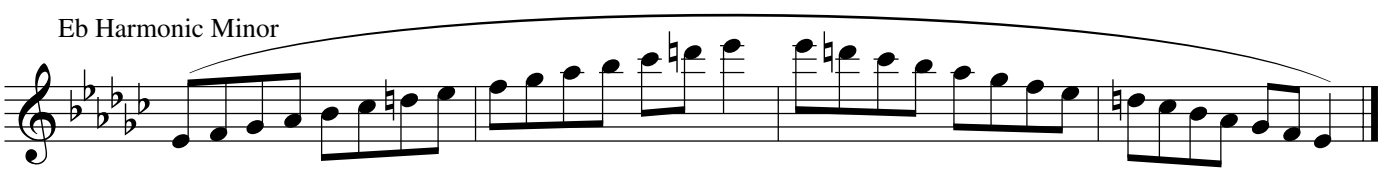
Eb Major



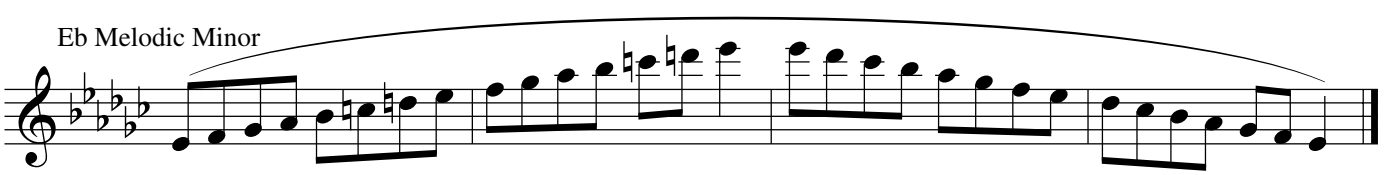
Eb Minor

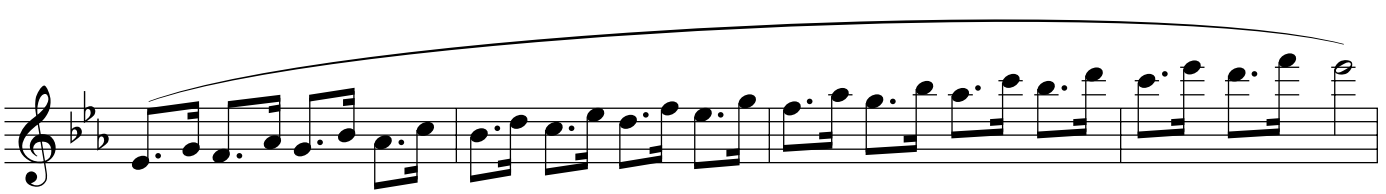


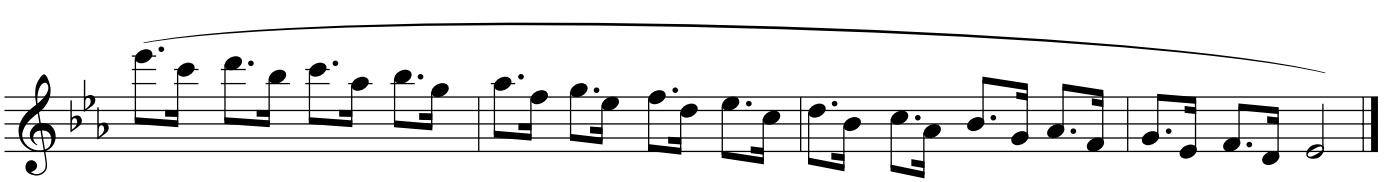
Eb Harmonic Minor

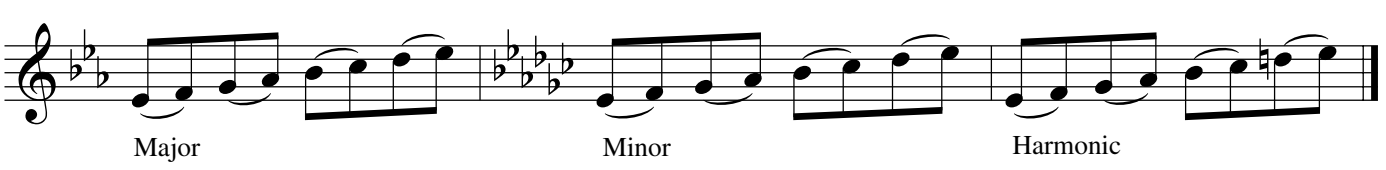


Eb Melodic Minor









Major Minor Harmonic

The Ultimate Warm UP

E Scales

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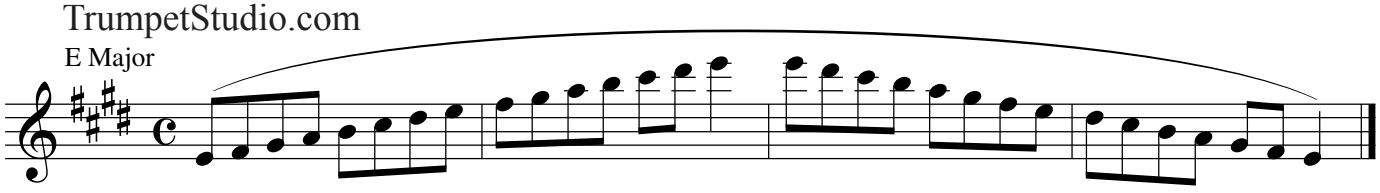
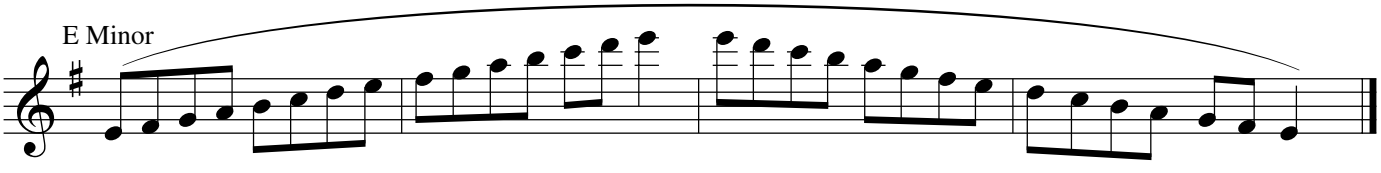
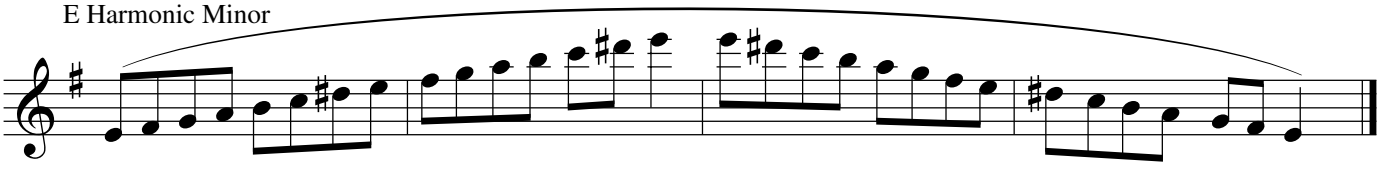
E Major



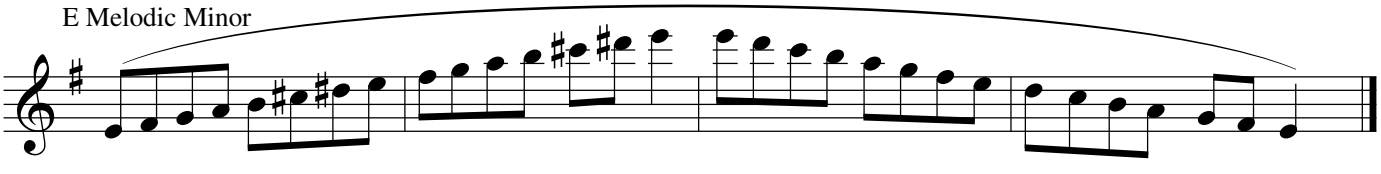
E Minor

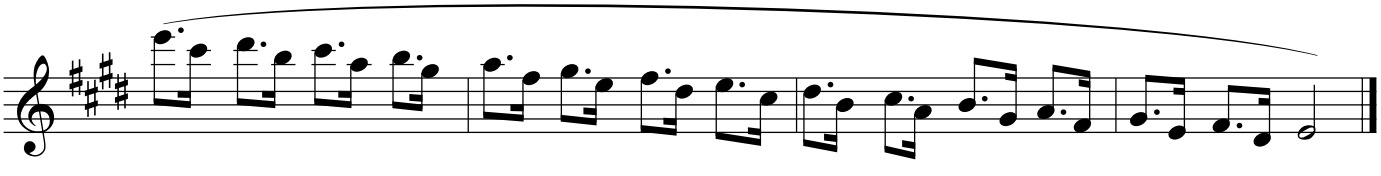


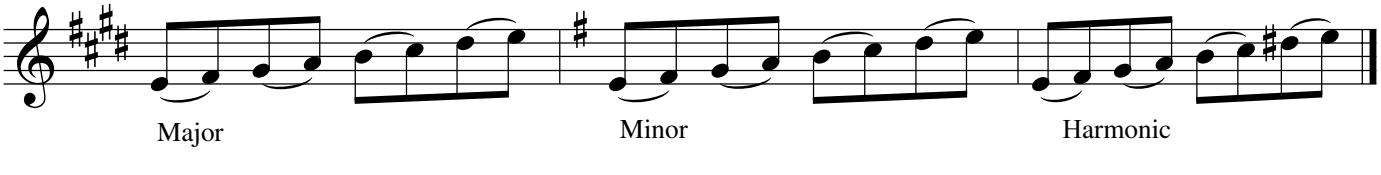
E Harmonic Minor



E Melodic Minor





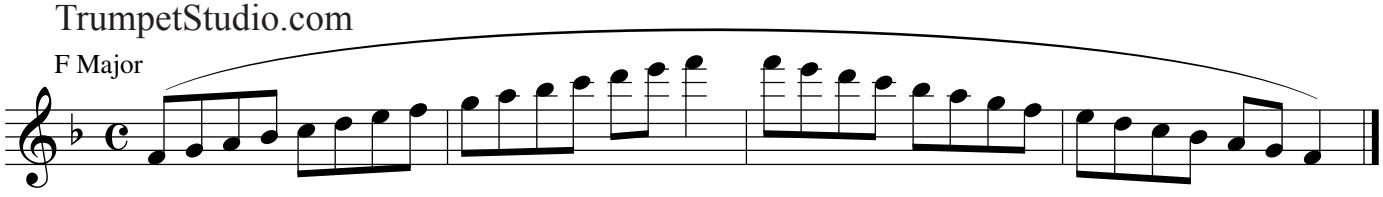


Major Minor Harmonic

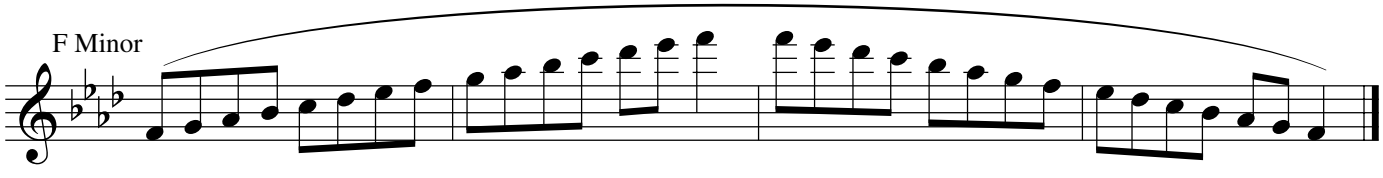
The Ultimate Warm UP

F Scales

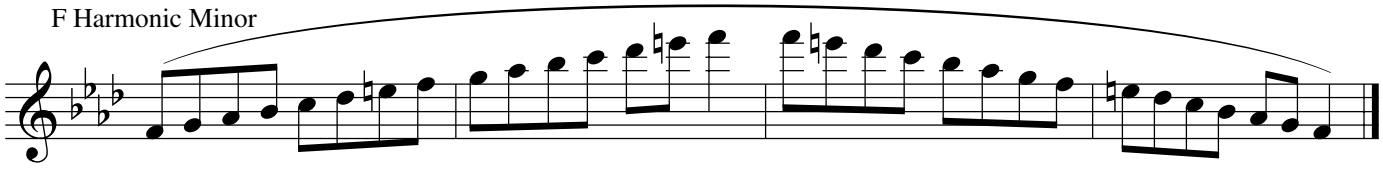
F Major



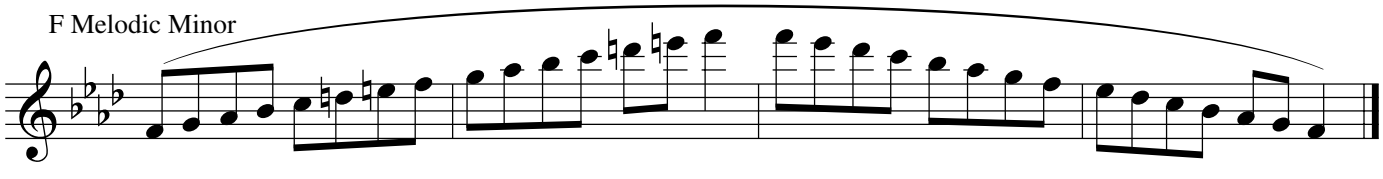
F Minor

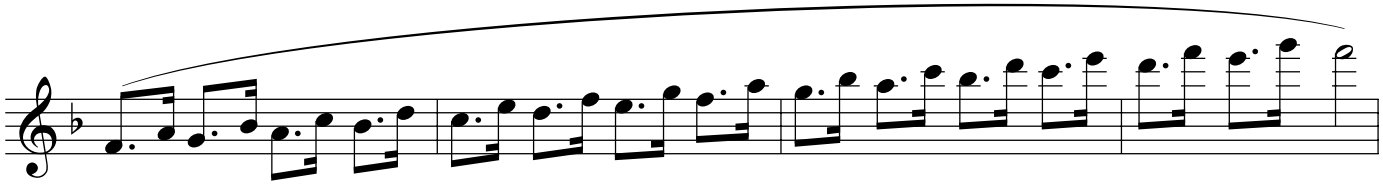


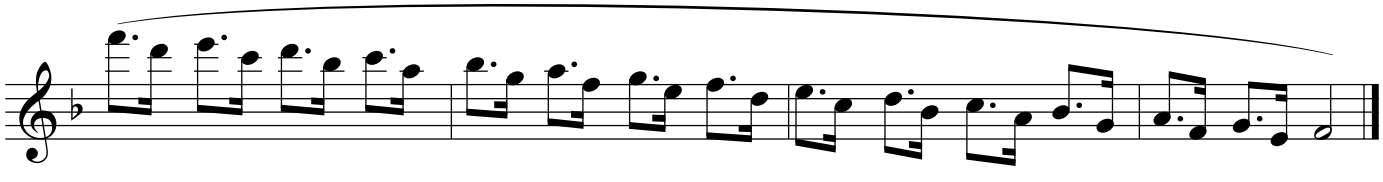
F Harmonic Minor

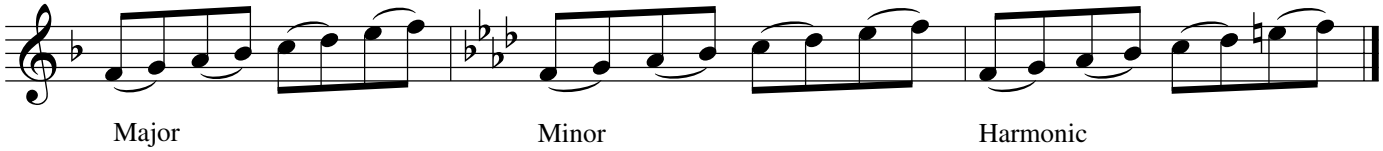


F Melodic Minor





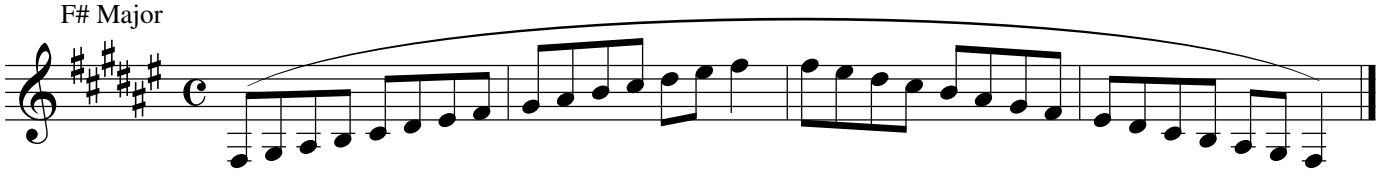




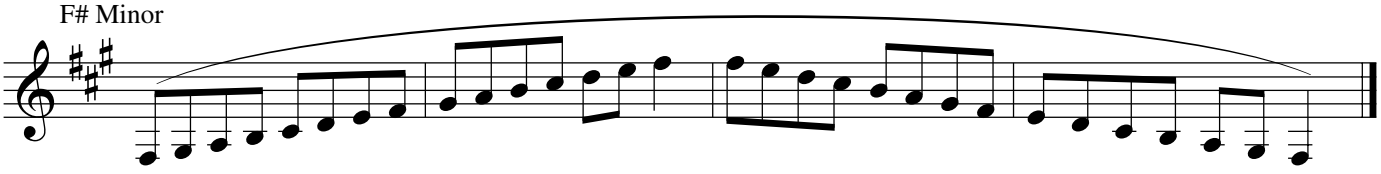
Major Minor Harmonic

F# Scales

F# Major



F# Minor



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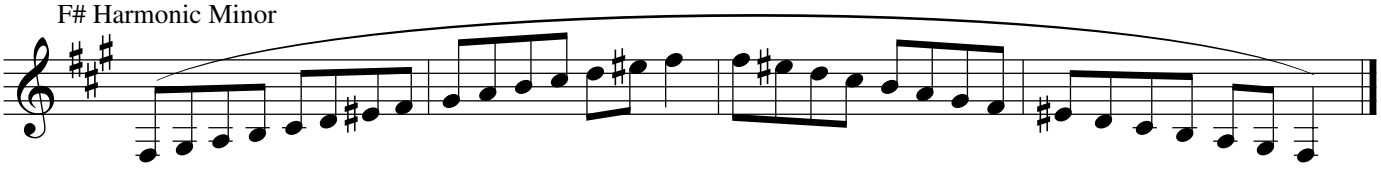
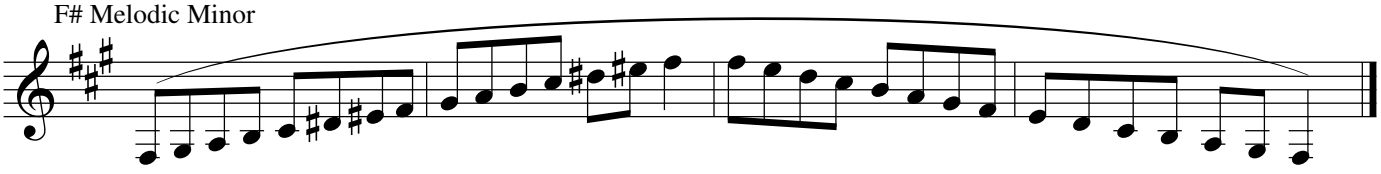
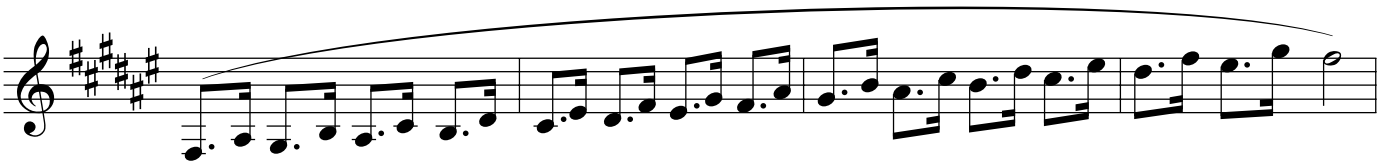
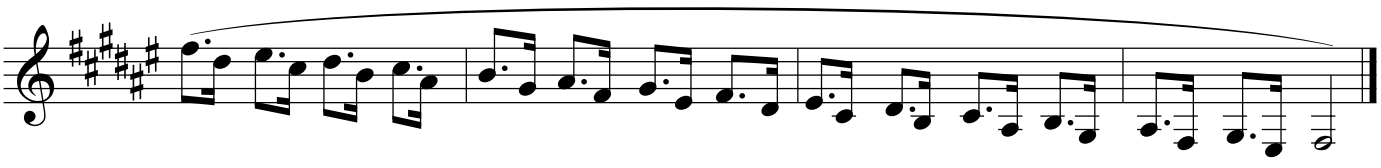
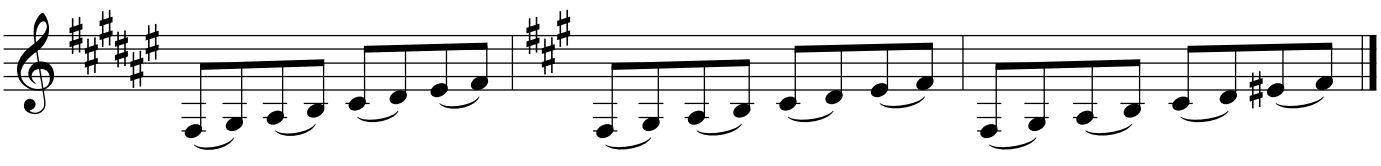


F# Melodic Minor









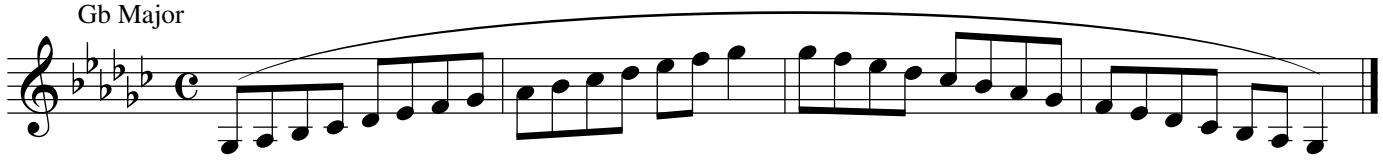
Major Minor Harmonic

The Ultimate Warm UP

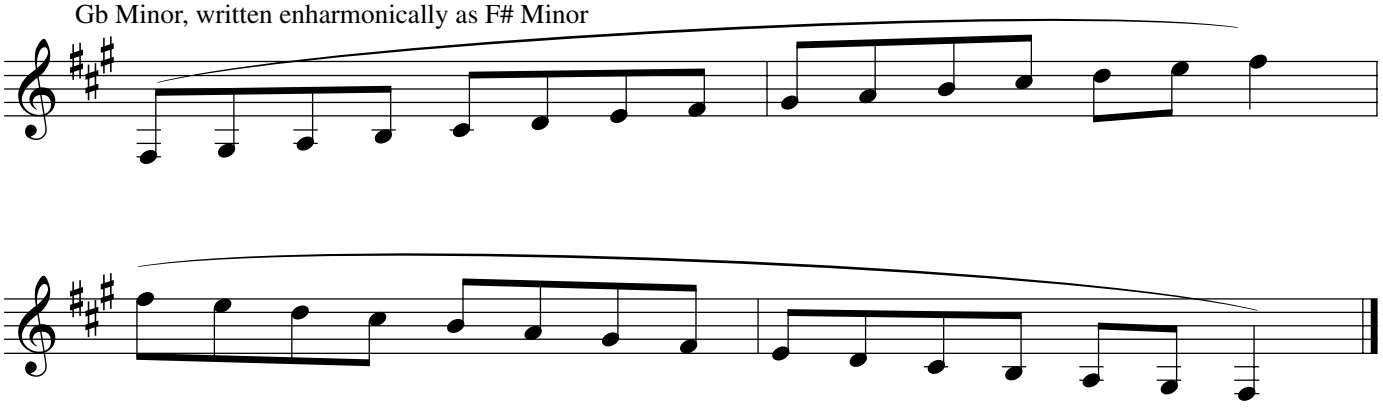
Gb Scales

TrumpetStudio.com

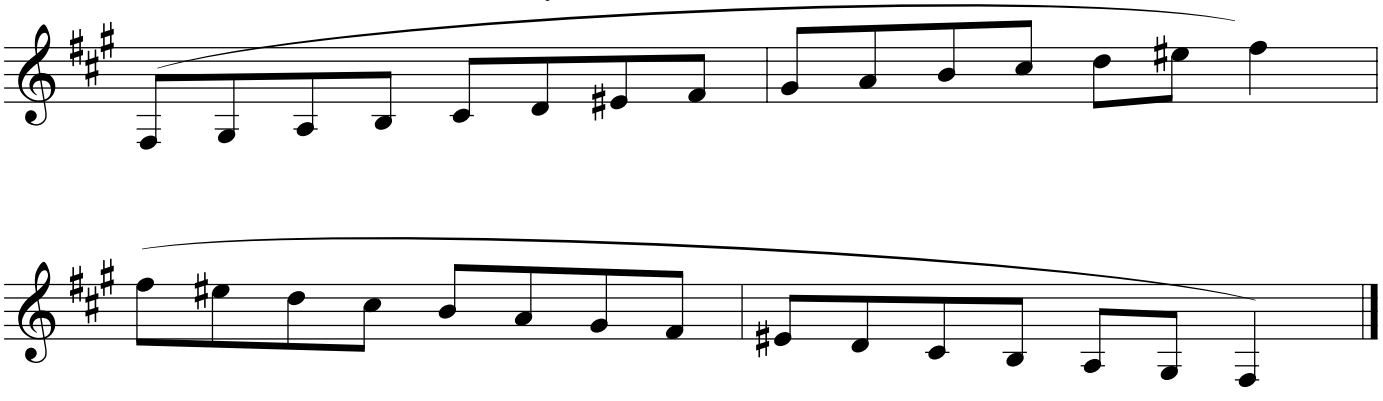
Gb Major



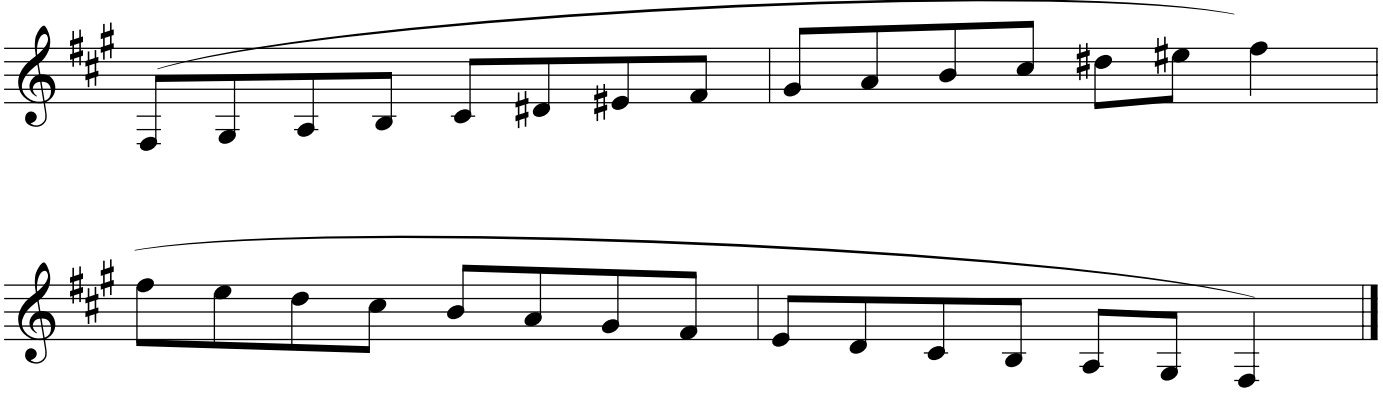
Gb Minor, written enharmonically as F# Minor



Gb Harmonic Minor, written enharmonically as F# Marmonic Minor



Gb Melodic Minor, written enharmonically as F# Melodic Minor



The Ultimate Warm UP

Part 8

Range Study

There is a systematic approach to playing high notes on a consistent basis. The four most important aspects are: **(1)** *High Pressure Air Tank* **(2)** *Tongue Position* **(3)** *Lip Position* **(4)** *Super Fast Air Stream*

(1) First, you must have the air reserves ready to be called up at a moments notice. I believe that the type of air needed to play lead is most closely related to a High Pressure Air Tank. You must tank up on the air and release the valve, releasing the Super Fast Air Stream. When playing lead one should ride this high pressure air stream. Let the High Pressure Air Tank and the subsequent Super Fast Air Stream help do the work. *It's not the QUANTITY of air, but the SPEED of the air stream.* **Playing high notes actually requires quite a small quantity of air.**

(2) Next, Tongue Position should also be addressed. Saying 'ah' lowers the tongue and increase the 'VOLUME' of air. We don't want volume, but a Super Fast Air Stream. Saying 'ee' arches the tongue and 'INCREASES AIR SPEED' for high note playing.

(3) Lip Position. Imagine you have a tennis ball in your fingertips - now squeeze! This squeeze or pushing of your lips together is needed to play high. I personally use what people have called the 'Superchop Method' I pivot to push the lips over the top teeth and arch my tongue to alter the air stream. My lower lip curls in over the top of the bottom teeth. The top lip slightly overlaps the lower lip. The lip compression comes from pulling all of the muscles in toward the center.

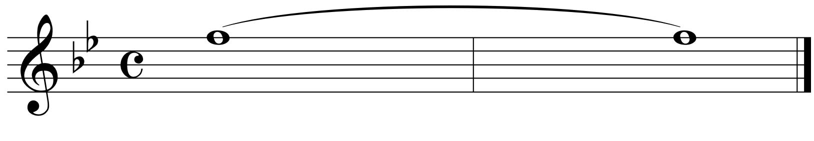
(4) Finally, one must use a Super Fast Air Stream. The key is to achieve an incredible velocity of air, not quantity. The velocity must be so fast that it screams through the horn like a Mach 4 fighter jet. I mean fast! You should not puff your cheeks at anytime, check in a mirror. If you are puffing your cheeks, take your hand and literally hold your checks in, until your muscles are strong enough to do it on its own. Your goal is to obtain this Super Fast Air Stream INSTANTLY. It is the air speed, combined with lip and tongue position, that will give you success in the upper register.

Using the *Air Tank, Tongue Position, Lip Position,* and *Air Speed* **YOU** must also practice high note playing **EVERYDAY**. I often take the Clarke Studies up to the next octave for practicing. Or perhaps you could practice the leads to your favorite big band or pop charts. ***Either way, nothing happens without practice and hard dedicated work.***

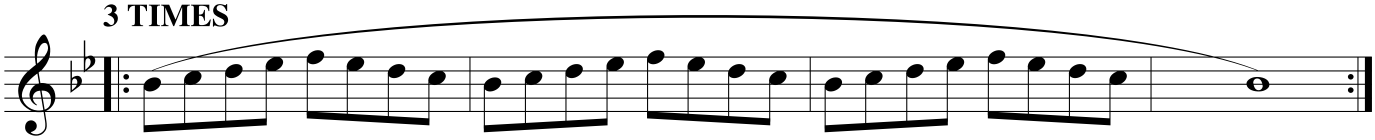
The Ultimate Warm Up

Range Studies

Do ALL 4 Steps Each Time
(1) Fill the High Pressure Air Tank
(not a huge quantity of air)
(2) Say "ee" to arch the toungue
(3) Set your lips - squeeze
(4) Release and push air superfast
through the horn playing the note



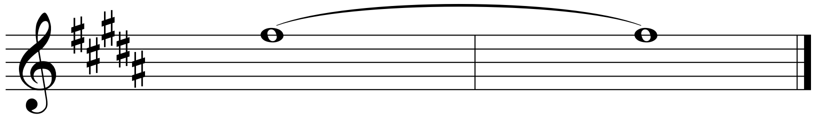
3 TIMES



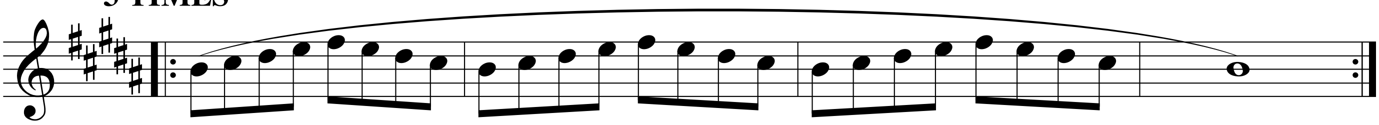
1st Time Adagio ♩=69 2nd Time Allegro ♩=106 3rd Time ♩=152

Is your sound Full, Rich and Steady?

Do ALL 4 Steps Each Time
(1) Fill the High Pressure Air Tank
(not a huge quantity of air)
(2) Say "ee" to arch the toungue
(3) Set your lips - squeeze
(4) Release and push air superfast
through the horn playing the note



3 TIMES



1st Time Adagio ♩=69 2nd Time Allegro ♩=106 3rd Time ♩=152

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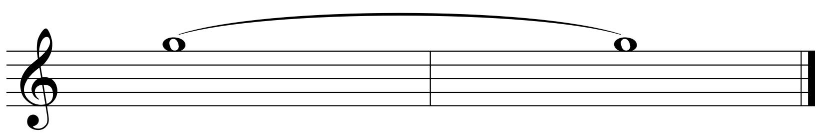
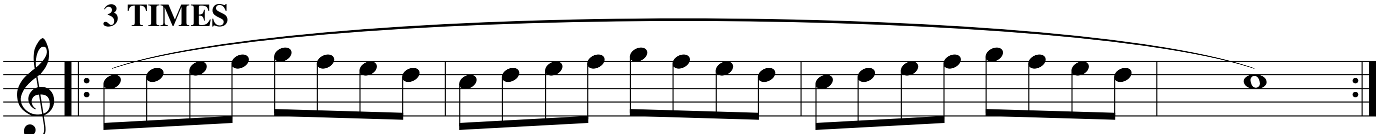


3 TIMES



1st Time Adagio ♩=69 2nd Time Allegro ♩=106 3rd Time ♩=152

Is your sound Full, Rich and Steady?

The Ultimate Warm Up

Range Studies

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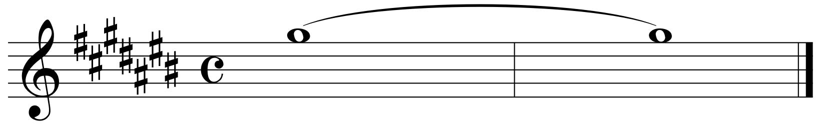

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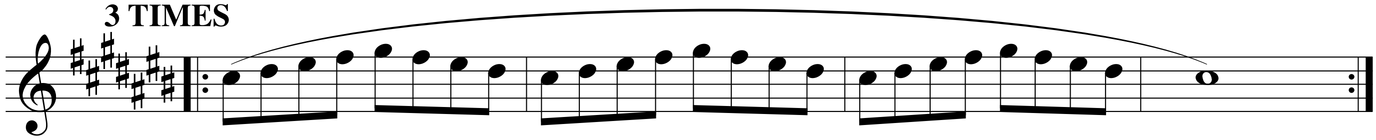

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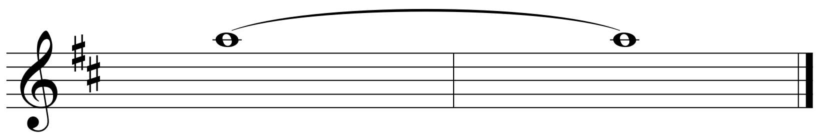

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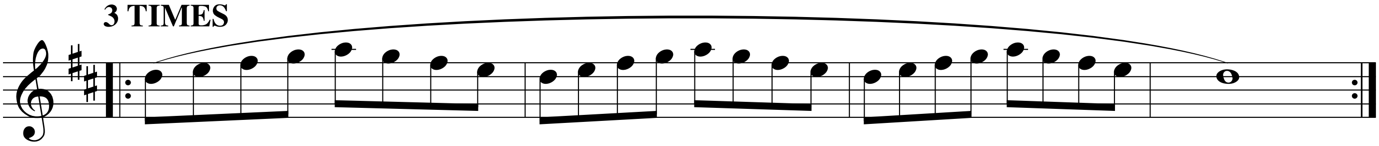

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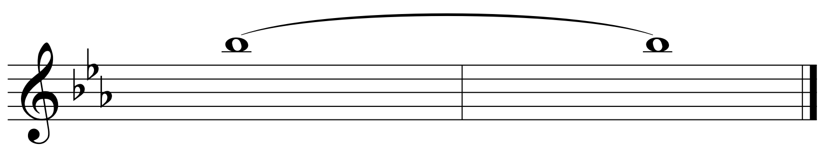

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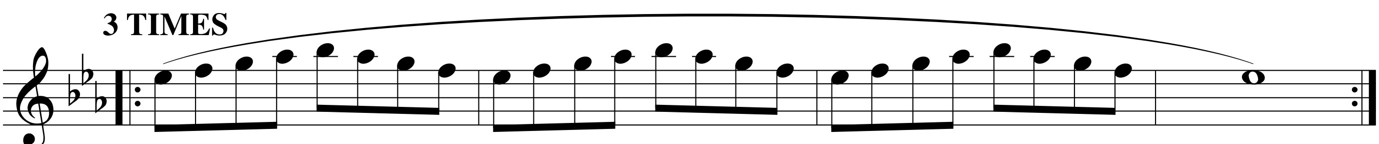

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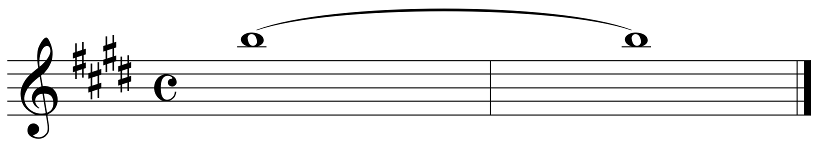
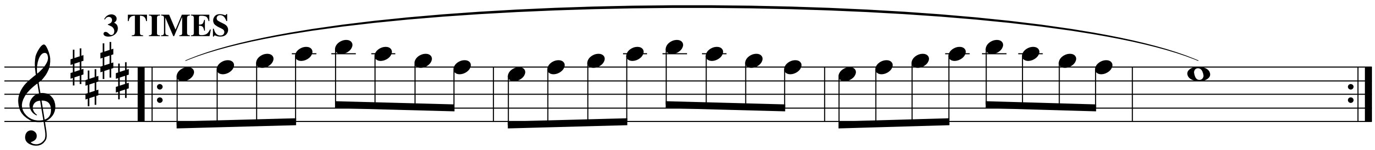


3 TIMES



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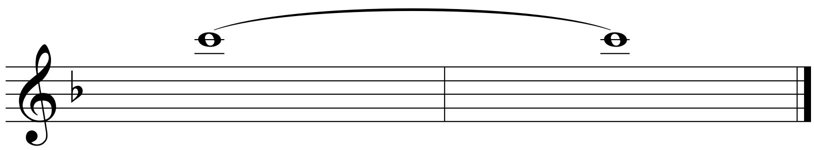

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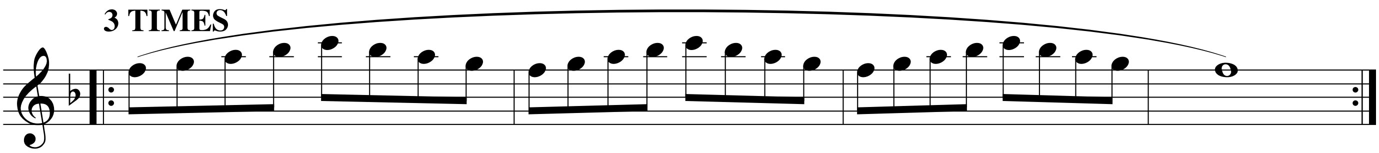

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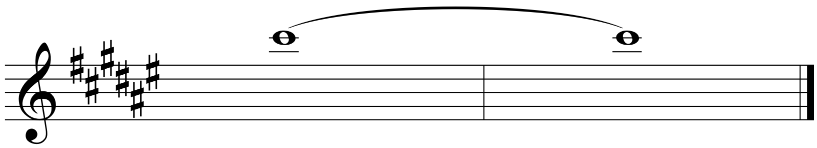

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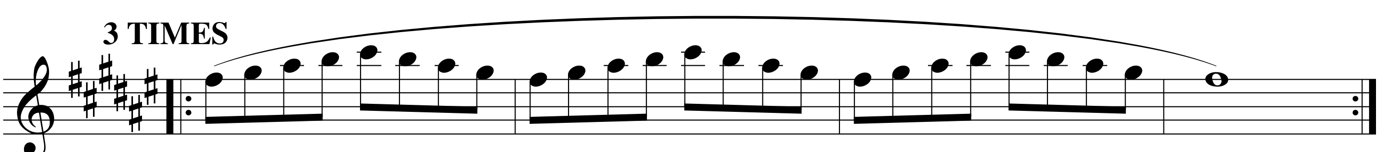

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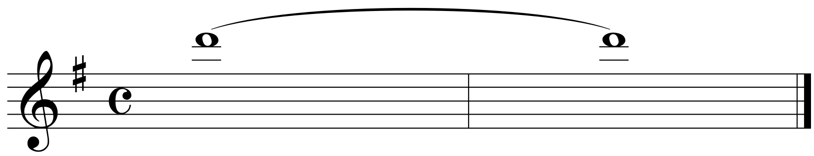

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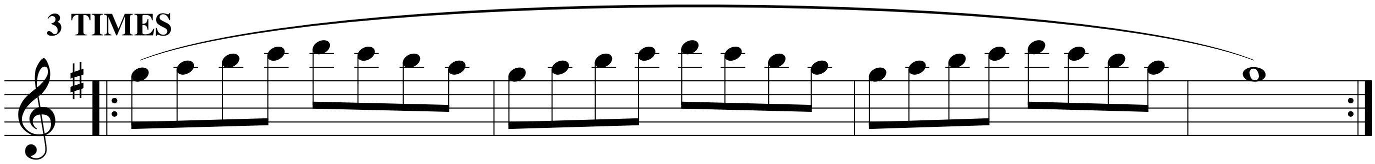

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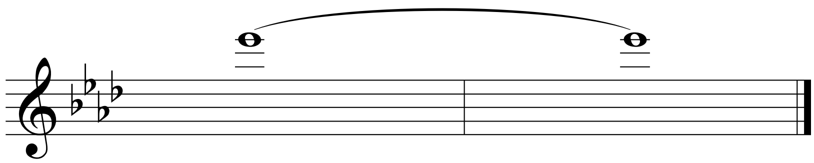

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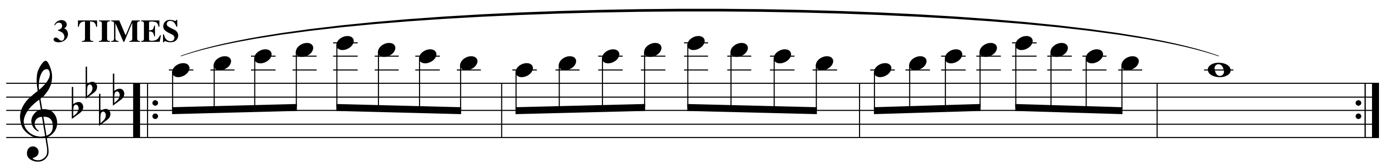

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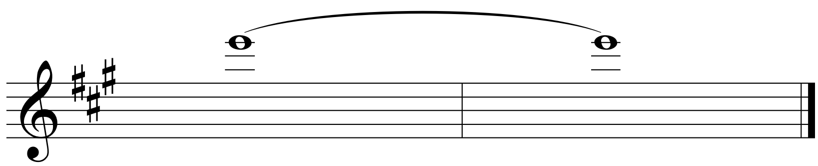

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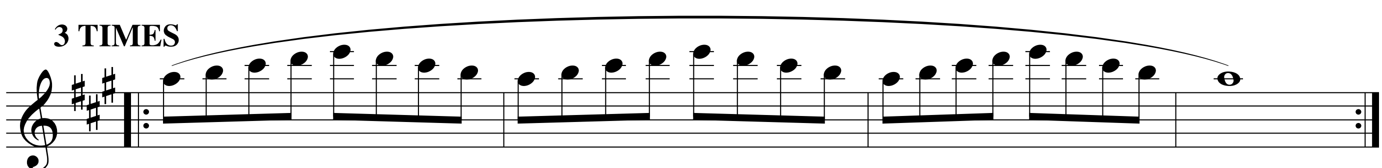

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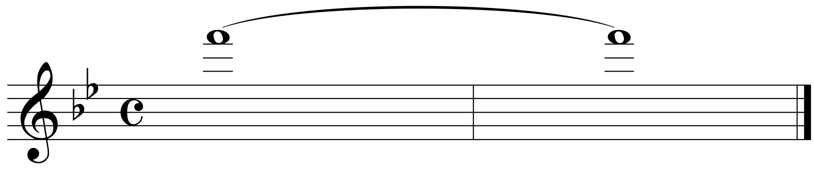

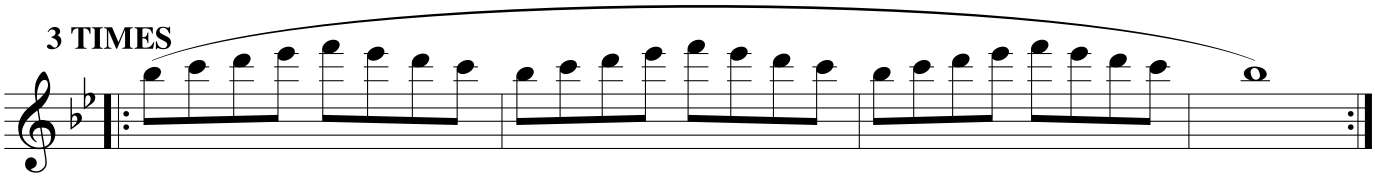

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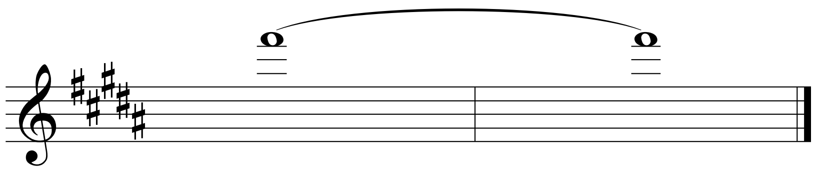

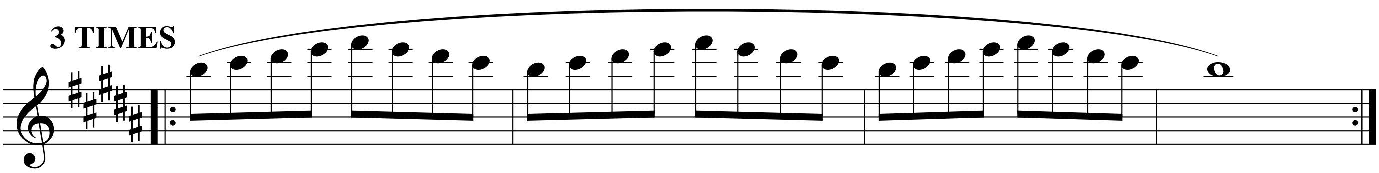

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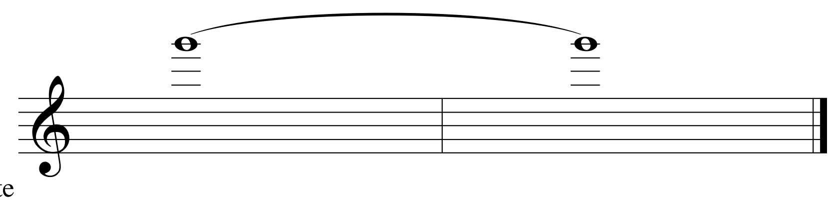

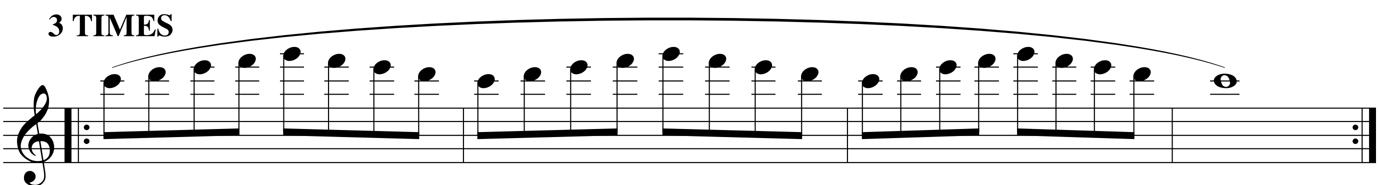

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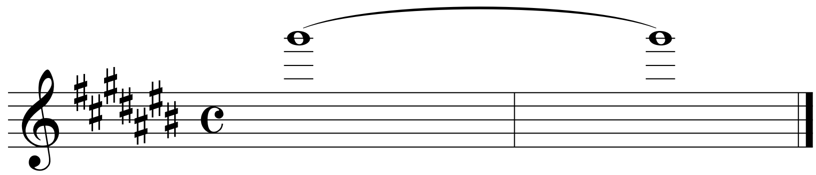

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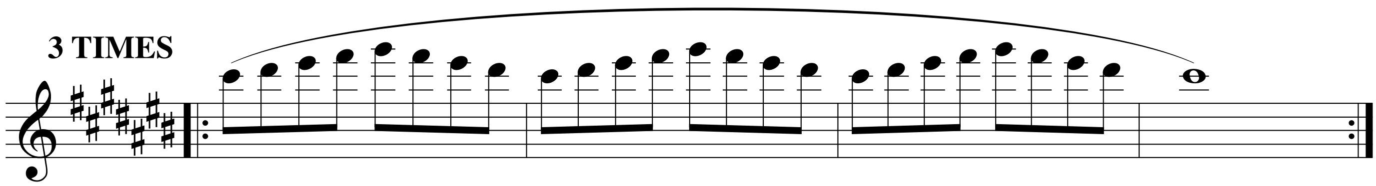

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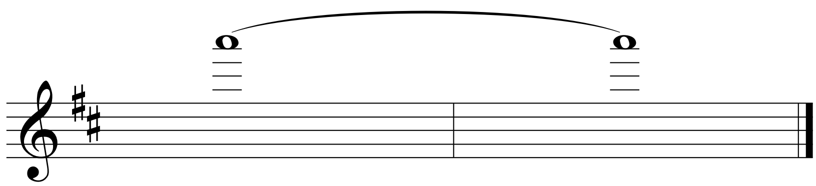

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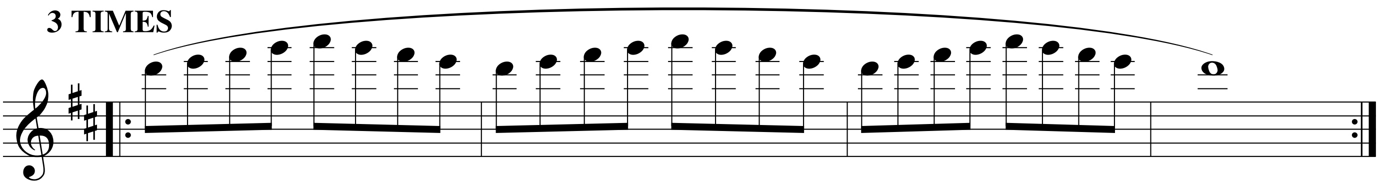

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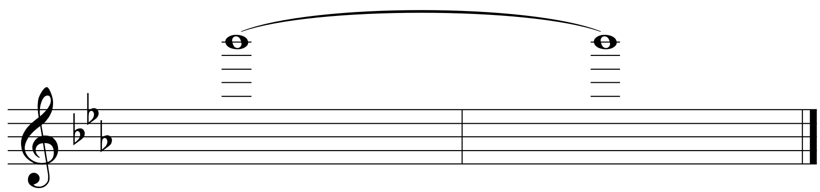

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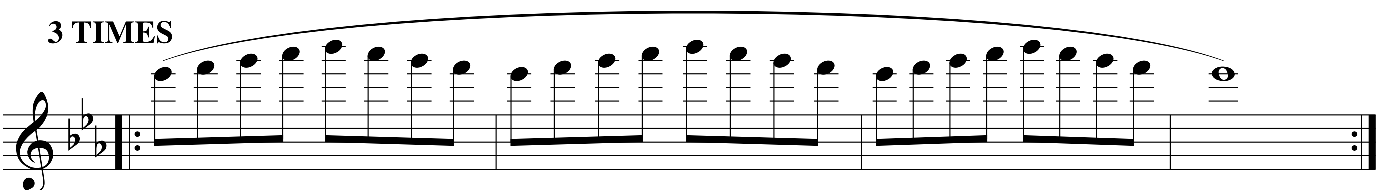

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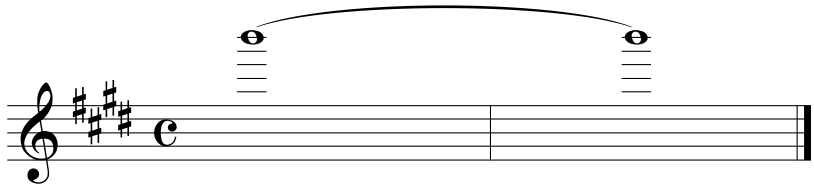

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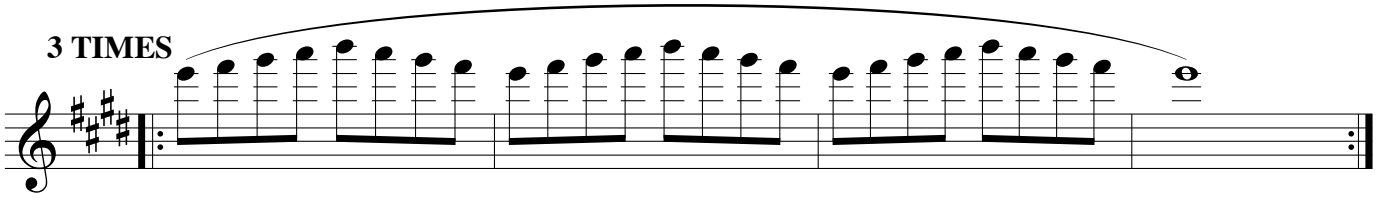

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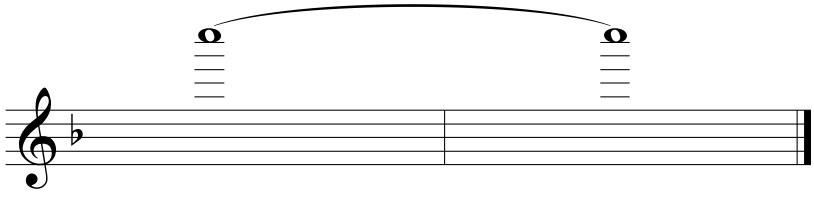

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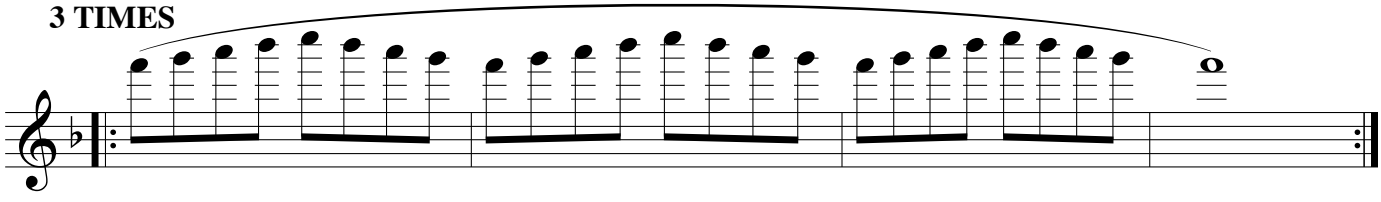

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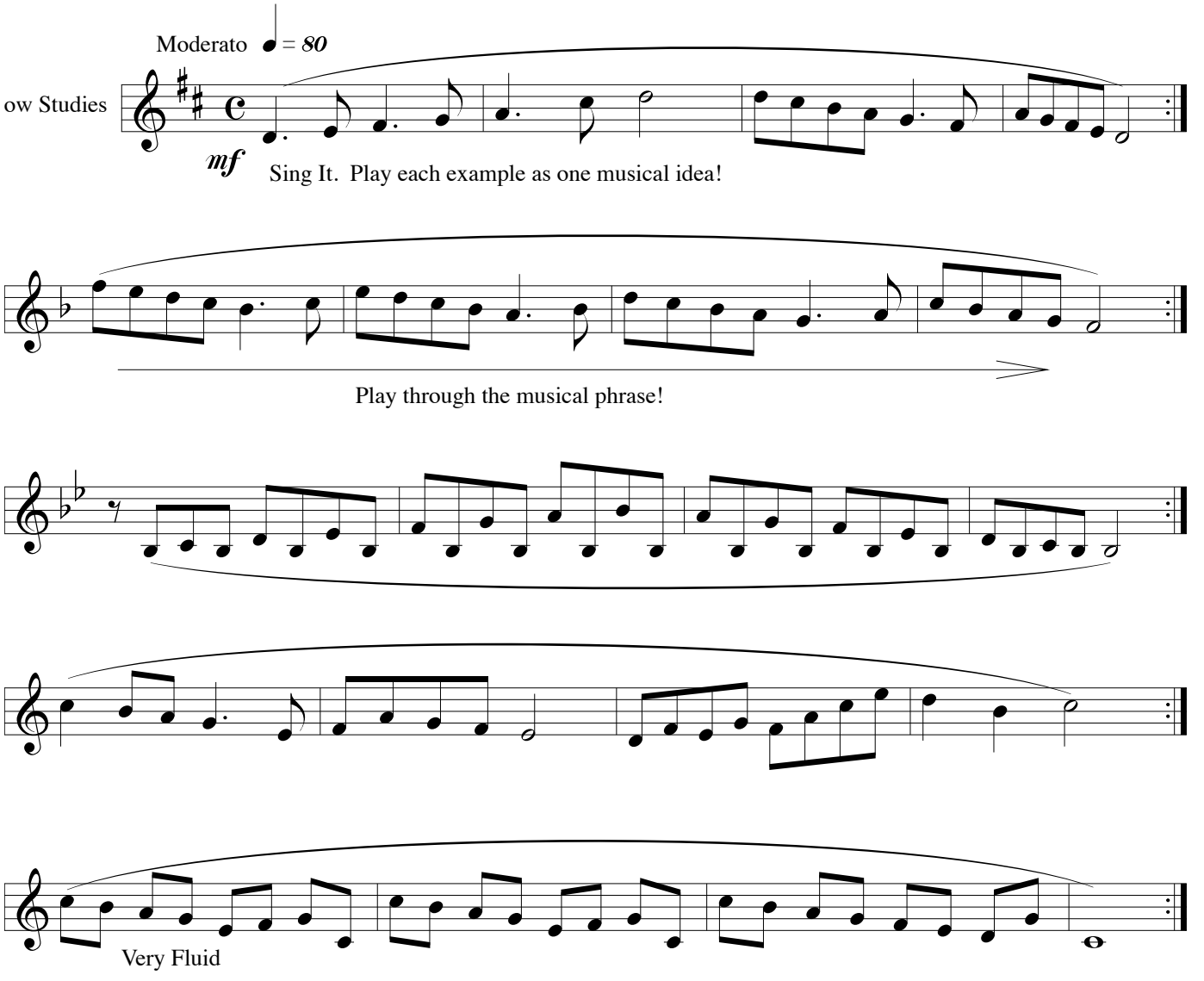
The Ultimate Warm UP

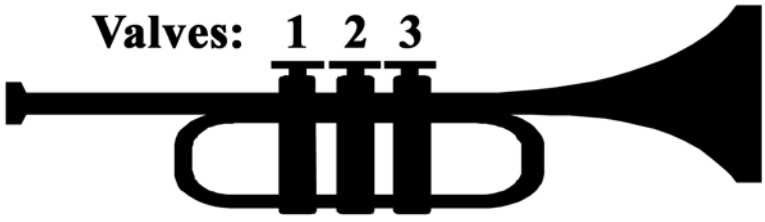
Part 9

Phrase Studies

Set your metronome between 60 and 80 bpm for these warm-ups. These studies are meant to make your playing as musical as possible. Sing the music, yes sing it! Imagine the most beautiful voice singing the passage in your mind. Now go to the music and reproduce exactly what you hear in your mind. Exactly! Think of each line as a separate musical idea. The goal is to think across the bar line to the end of the musical phrase. This is why musicians play and practice! Why play the trumpet if you are not receiving a musical experience? Music is full of feelings and emotions, play all your music this way and you'll never want to stop. Go for the most beautiful sound that you can create. Listen to yourself, tape record your playing. Is your sound full, rich, warm, musical, and pleasing?



Trumpet Fingering Chart



Trumpet in Bb

F#	G	G#	Ab	A
123	13	23	23	12

Bb Tpt.

A#	Bb	B	C	C#	Db
1	1	2	Open	123	123

Bb Tpt.

D	D#	Eb	E	F
13	23	23	12	1

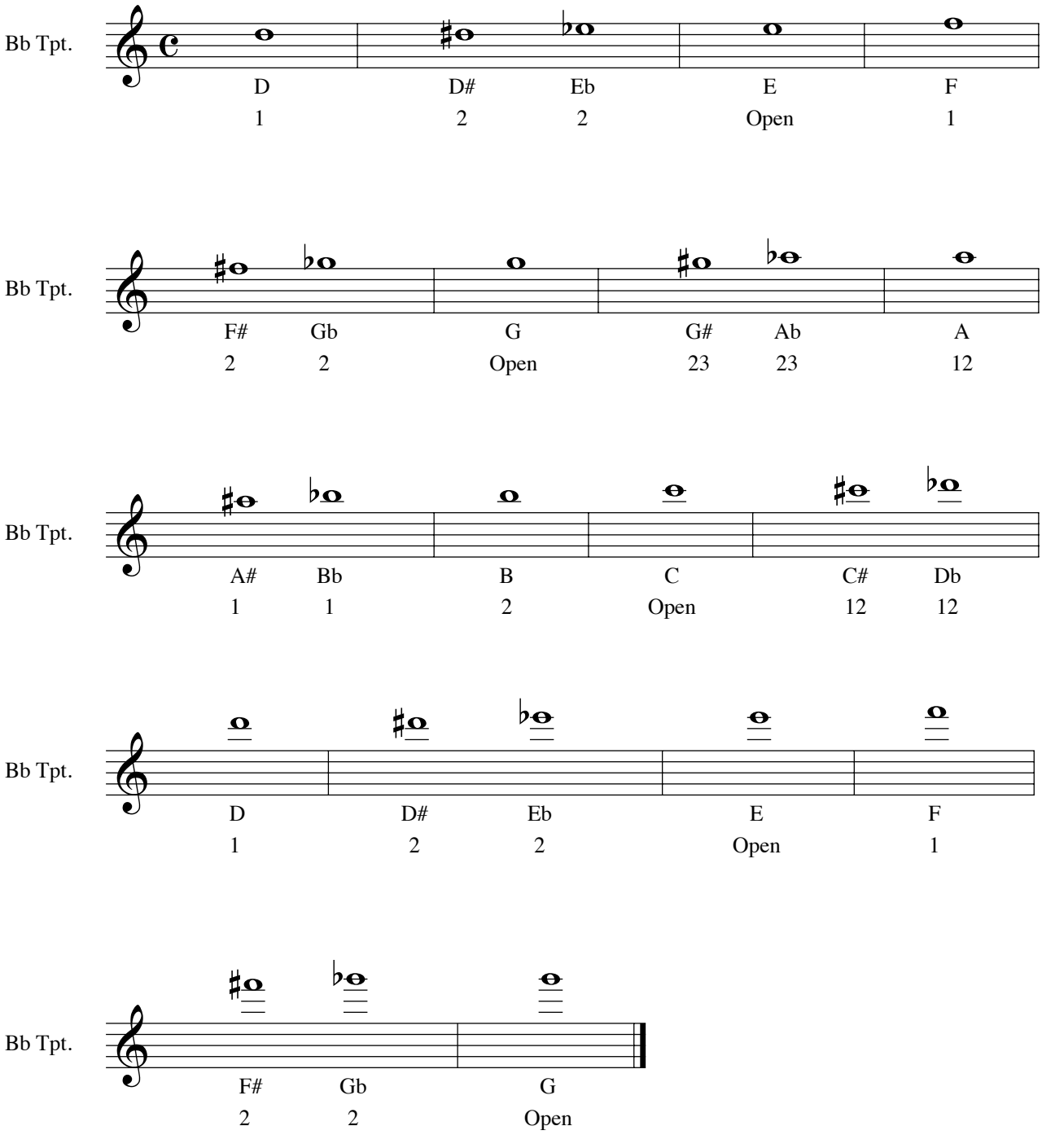
Bb Tpt.

F#	Gb	G	G#	Ab	A
2	2	Open	23	23	12

Bb Tpt.

A#	Bb	B	C	C#	Db
1	1	2	Open	12	12

Compliments of TrumpetStudio.com



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TrumpetStudio

Instructor: Michael Droste

Section A:	Section B:	Section C:
Warm-Up (1) Air Moving (2) Lip Buzzing (3) Mouthpiece Work (4) Long Tones (5) Tonguing (6) Flexibility (7) Scales (8) Range Studies (9) Musical Phrasing (10) Pieces / Etudes (11) (12) (13)	*Homework*	*Things I Need To Fix*

Three Things I Learned Today:

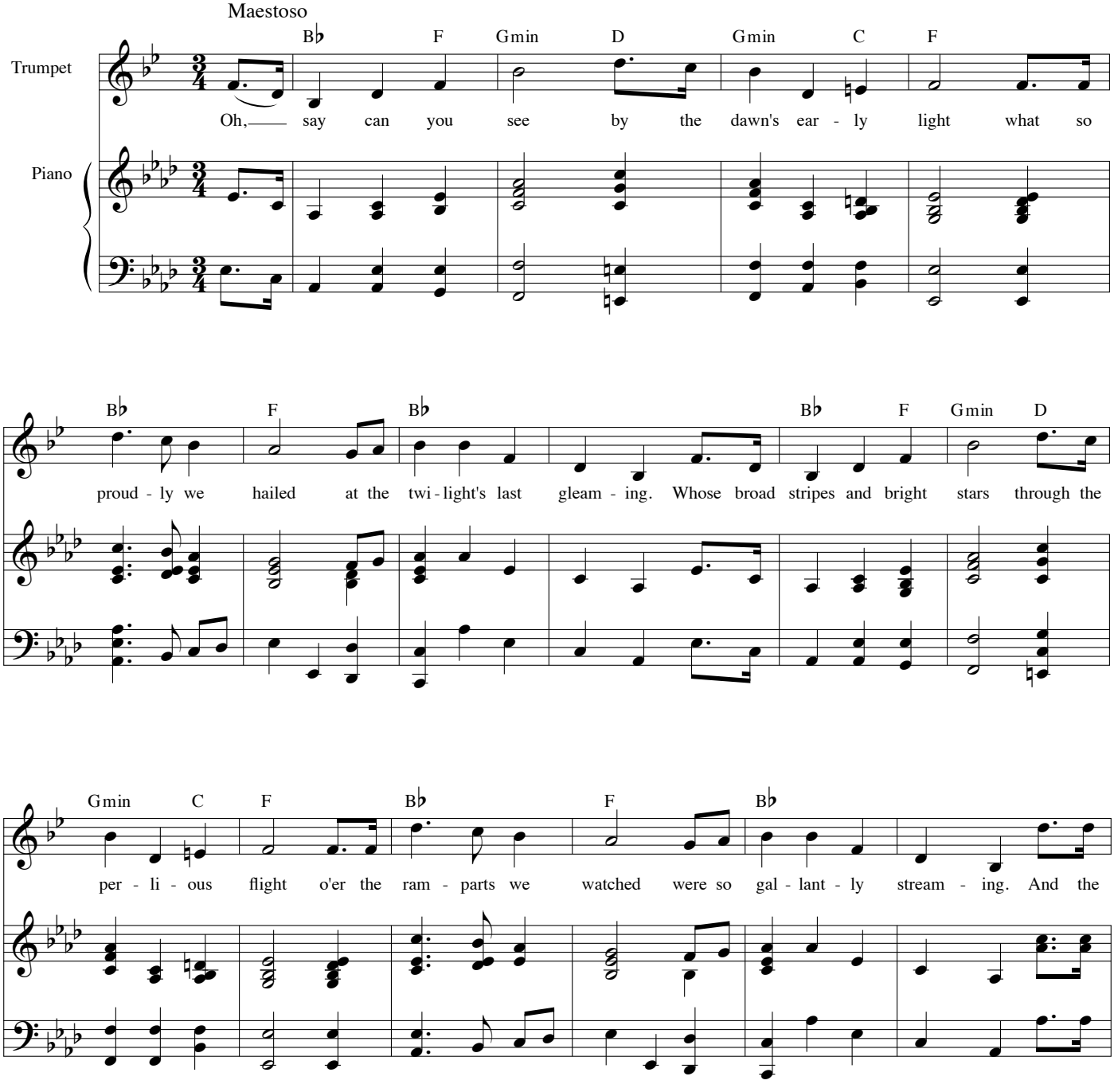
(1)

(2)

(3)

Star-Spangled Banner

Francis Scott Key
John Stafford Smith



The Ultimate Warm UP