

Selmer

CORNET or TRUMPET WARM-UPS

Compiled by

ROBERT W. GETCHELL

Undoubtedly the most important part of the brass player's day is the warm-up period. The degree of response by the embouchure throughout the remainder of the day will, in great part, be dictated by the thoroughness and the care with which the brass player prepares his lip in the initial practice session. This is not a time for clock-watching. On certain days, the player will find that the embouchure muscles require a more gradual and thorough loosening-up than at other times. Thus, the length of time spent in the warm-up process should be dictated by the condition of the lip.

It is doubtful if there is any one certain warm-up routine which would lend itself equally well to all brass players. However, teachers generally agree that, of the various exercises which are beneficial in this regard, LONG TONES and LIP FLEXIBILITY EXERCISES are of primary importance.

The following exercises are sufficiently varied in range and degree of difficulty that players of all stages of advancement should find, through careful selection, that combination which best adapts itself to their individual needs.

SUGGESTIONS TO THE PLAYER

I. *Long Tones.* Practice the long tones in the manner shown, gradually extending the register upward and downward in equal proportions, but not going beyond that range where you can play easily. Start each tone as softly as possible and gradually increase volume to the fullest dynamic level playable *without distorting the quality of tone*. Work for a balanced crescendo and diminuendo. Maintain uniform tone quality and intonation at all dynamic levels. Purposes of this exercise are to develop (1) a clear, free, resonant tone, (2) breath control and breath endurance, and (3) lip control and lip endurance.

II. *Lip Flexibility Exercises.* Portions of exercises II, III, IV and V should be carefully chosen according to the individual player's limitations. For example, Ex. II could be extended to a higher range in each line for some players, while others might do well to limit their top range to third-space C. In each of these exercises, strive to complete each line in one breath. Work for smooth slurs; avoid the tendency to use extra breath pressure to insure response of the upper tone in a lip slur. Strive for even rhythmic response of each note. Purposes of these exercises are to develop (1) flexibility, (2) lip control, (3) breath support, and (4) breath endurance. Constant attention must be directed toward light lip pressure and a steady projection of the breath in all registers.

FREQUENT SHORT RESTS ARE ALWAYS PREFERABLE TO INFREQUENT
LONG RESTS

mf

Seven staves of musical notation, each featuring a long slur spanning the entire staff. The notes are mostly half notes and quarter notes, with some accidentals (sharps and flats) appearing in the upper staves. The dynamic marking *mf* is present at the beginning of the first staff.

(♩ = 96)

mf repeat twice

(b)

(d)

(f)

Three staves of musical notation, each featuring a long slur spanning the entire staff. The notes are mostly eighth notes and quarter notes, with some accidentals (sharps and flats) appearing in the upper staves. The dynamic marking *mf* is present at the beginning of the first staff, followed by the instruction "repeat twice". The staves are labeled with (b), (d), and (f) respectively.

