

THE DAILY WARM UP

Compiled and Edited by Dr. Brian A. Shook

***Entire routine is to be memorized.**

***Use a metronome for all exercises.**

("Further Study" resources are on the third page)

1. Breathing Gym Stretches

- focus on relaxing the upper body and neck
- take plenty of deep breaths to assist stretches

Further Study: Pilafian/Sheridan

2. Buzzing (on mouthpiece or just the lips)

- buzz half scales or other easy patterns in a comfortable range
- use a piano or another musical instrument to match/check pitches
- maintain steady, smooth airflow
- keep the dynamic soft and sustained

Further Study: Thompson, Stamp

3. Ear Training

- sing and buzz one of the Solfège Patterns each day (forward and backward)
- use a piano or another musical instrument to match/check pitches
- eventually, be able to sing and buzz with only the beginning pitch reference

4. Breathing Gym Flow Study

- 6-7-8-9-10; Shorten the Inhalation/Exhalation; etc.

5. Long Tones

- do a couple measures on air before playing
- focus on a full, centered, and steady tone
- keep intensity in sound until the release
- no vibrato

Further Study: Schlossberg

- long tones with drone for tuning intervals
- vary the dynamics

6. More Breathing Gym Stretches

7. Cichowicz Long Tone Study

- do one or two phrases on air first
- strive for smooth transition between notes
- vary dynamics for each phrase (*f*, *p*, *p* < *f*, *f* > *p*, etc.)

Further Study: Stamp, Cichowicz, Schlossberg

- long tones with drone for tuning intervals

8. Breathing Gym Flow Study

9. Finger Dexterity

- confident fingers and smooth air are the goal (bang the valves down)
- maintain *mp* dynamic in all registers
- tempo can be increased, but this is not a velocity study
- play only as high as comfortable, range will come with time
- do indented lines on one day and regular lines on the next
- alternate between slur and legato tongue (no other articulations)

Further Study: Clarke, Vizzutti

- vary dynamic range, but nothing louder than *f*
- change slur groupings (groups of 2, groups of 3, slur 2 tongue 4, etc.)
- gradually increase tempo
- invert patterns

10. Breathing Gym Therapy

- Inhale Therapy, Exhale Therapy, Oral Shape Therapy

11. Lip Bends

- every note is to be played at a controlled *f* dynamic
- “x” notes are to be fingered the same as the preceding note and bent down with the lips
- bent note is to sound as focused as regular notes
- little or no visible embouchure movement should occur

Further Study: Hickman

- when half step lip bends are mastered, bend by a whole step
- long tones with drone for tuning

12. Breathing Gym - Strength and Flexibility

- Power Breaths; In-Sip-Sip-Out-Push-Push

13. James Stamp (Modified)

- do one pattern on air first
- breathe only where indicated
- all notes below F-sharp are to be fingered the same as one octave higher
- maintain a consistent embouchure with only minimal movement
- big, full tone in all registers
- keep the jaw and oral cavity relaxed and open

Further Study: Stamp, Hickman

- use a drone for tuning intervals

14. Breathing Gym - Breathing for the Brain

- “Follow Your Breath”; 1:1:1; 1:2:1; 1:4:1

15. Lip Slurs

- do 1 or 2 patterns on air first
- smooth, even transition between notes is the goal
- speed does not matter, play at an easy tempo
- **Further Study:** Irons, Colin, Bai Lin, Schlossberg

16. Articulation

- do each articulation exercise on air first
 - choose only 2 or 3 articulations per day (alternate days)
 - be creative and play new patterns/scales each day
 - your only limitation is the extent of your creativity
- Further Study:** Gekker

Resources for Further Study:

Clarke, Herbert L. – Technical Studies for the Cornet (Carl Fischer)
Cichowicz, Vincent – Long Tone Studies (Balquhidder Music)
Davis, Michael – 15-Minute Warm Up; 20-Minute Warm Up (Hip-Bone Music)
Gekker, Chris – Articulation Studies (Charles Colin)
Hickman, David – 15 Advanced Embouchure Studies (Hickman Music Editions)
Irons, Earl D. – Twenty-Seven Groups of Exercises for the Cornet and Trumpet
(Southern Music Company)
Lin, Bai – Lip Flexibilities (Balquhidder Music)
Pilafian/Sheridan – The Breathing Gym (Focus on Music)
Sachs, Michael – Daily Fundamentals for the Trumpet (International)
Schlossberg, Max – Daily Drills and Technical Studies for Trumpet
Stamp, James – Warm-Ups and Studies (Editions BIM)
Thompson, James – The Buzzing Book (Editions BIM)
Vizzutti, Allen – Book 1, Technical Studies (Alfred Publishing)

Daily Warm Up

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*Use a metronome for all exercises (where no tempo is indicated, choose a tempo that is comfortable).

*Resist the urge to practice during the warm up--if you make a mistake, move on. If you make consistent mistakes, choose easier material or slow the tempo down.

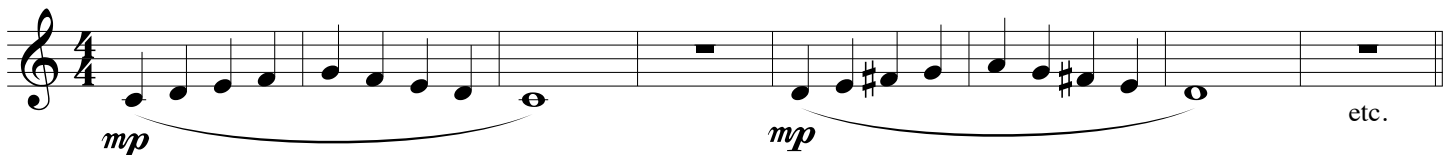
*Entire routine is to be memorized

1. Breathing Gym Stretches

- focus on relaxing upper body and neck
- breathe deeply during stretches

2. Buzzing (on mouthpiece or just lips)

- buzz half scales or other easy patterns in a comfortable range
- use a piano or another musical instrument to match/check pitches
 - maintain steady, smooth airflow
 - keep the dynamic soft and sustained



3. Ear Training

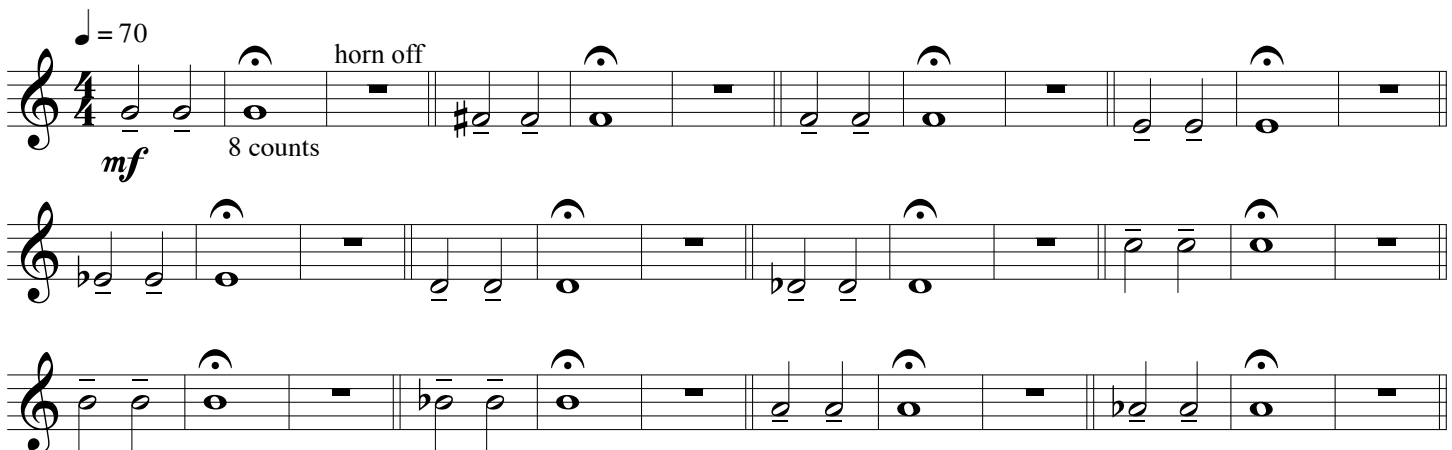
- sing and buzz one of the Solfège Patterns in the Compendium each day (forward and backward)
- use a piano or another musical instrument to match/check pitches
- eventually, be able to sing and buzz with only the beginning pitch reference

4. Breathing Gym Flow Study

- 6-7-8-9-10; Shorten Inhalation/Exhalation; etc.

5. Long Tones

- do a couple measures on air before playing
- focus on a full, centered, and steady tone
- keep intensity in sound until the release
- no vibrato



6. Additional Breathing Gym Stretches

7. Cichowicz Long Tone Study

- do one or two phrases on air first
- smooth transition between notes
- vary dynamics for each phrase (*f*, *p*, *p < f*, *f > p*, etc.)

8. Breathing Gym Flow Study

9. Finger Dexterity

- confident fingers and smooth air are the goal (bang the valves down)
- maintain *mp* dynamic in all registers
- tempo can be increased, but this is not a velocity study
- play only as high as comfortable, range will come with time
- do indented lines on one day and regular lines on the next
- alternate between slur and legato tongue

$\bullet = 120+$

mp 6 counts

mp

mp

mp

mp

mp

mp

mp

The image displays ten staves of musical notation, each representing a line of a daily warm-up exercise. Each staff begins with a treble clef, a key signature of one sharp (F#), and a mezzo-piano (*mp*) dynamic marking. The notation consists of a sequence of eighth notes, with some notes beamed together in pairs. The exercise is divided into four measures per staff, with a repeat sign at the end of the first three measures. The notes in each measure are: Measure 1 (F#, G, A, B), Measure 2 (B, A, G, F#), Measure 3 (F#, G, A, B), and Measure 4 (B, A, G, F#). The notes are beamed in pairs: (F#, G), (A, B) in the first measure; (B, A), (G, F#) in the second; (F#, G), (A, B) in the third; and (B, A), (G, F#) in the fourth. The exercise concludes with a final whole note chord consisting of F# and B.

mp

mp

mp

mp

mp

10. Breathing Gym Therapy

- Inhale Therapy; Exhale Therapy; Oral Shape Therapy

11. Lip Bends

- every note is to be played at a controlled *f* dynamic
- “x” notes are to be fingered the same as the preceding note and bent down with the lips
- bent note is to sound as focused as regular notes
- little or no visible embouchure movement should occur

$\text{♩} = 90$

f

0

horn off

f

2

f

1

f

12

f

23

f

13

f

123

0

12. Breathing Gym - Strength and Flexibility

- Power Breaths; In-Sip-Sip-Out-Push-Push

13. James Stamp (Modified)

- do one pattern on air first
- breathe only where indicated
- maintain a consistent embouchure with only minimal movement
- big, full tone in all registers
- keep the jaw and oral cavity relaxed and open
- strive for the bottom half note, but do not force--it will come with time

mf

mf

mf

mf

mf

1

mf

12

mf

1 23

mf

12 13

mf

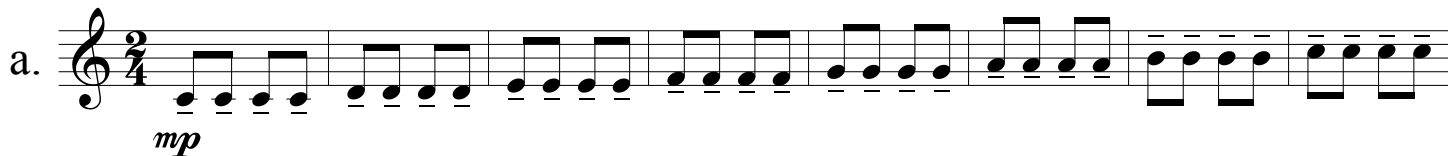
1 23 123 1

mf

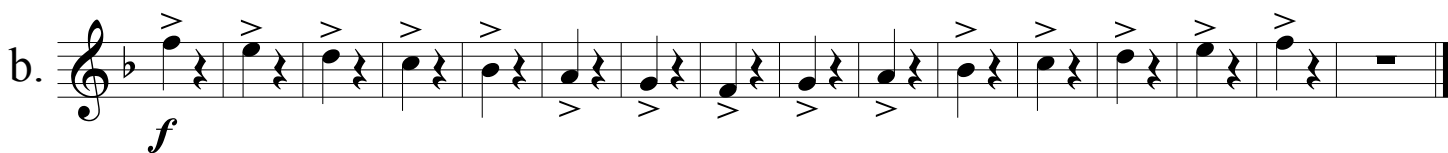
1 12 13 0 12

16. Articulation

- do each articulation pattern on air first
- choose only 2 or 3 articulations per day (alternate days)
 - be creative and play new patterns/scales each day
 - your only limitation is the extent of your creativity

a. 



b. 

c. 