

TRUMPET WARM-UPS

USE A METRONOME TO ENSURE GOOD TIME!
AND USE YOUR EAR - LISTEN TO EVERYTHING!!!

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1. Mouthpiece Buzzing

A1 (on the mouthpiece)
Slowly (rest)

Continue downward pattern, by 1/2 steps

A2 (rest)

Same

B1 (rest)

Same

B2 (rest)

Same

C1 (rest)

Same

C2 (rest)

Same

C3 (rest)

Same

D1 (rest)

Same

D2

Continue in the same manner as above.

Choose between one from Group A, one from Group B, one from C and one from D each day. You may find you prefer one exercise over another and that is fine. You can also start on a higher pitch if you like.

Aim for an even, strong buzz sound. It should not be over the top loud, but should not be played too softly. Remember, you are only paying 1 note!

Be consistent! Keep your attention span at the end of your bell. Remember to rest briefly after each exercise - rest as much as you play.

Keep time consistent. Use a metronome and keep time absolutely the same. Keep your air-flow moving over the time - no holes!

2. Moving long tones (on the trumpet)

A1 *Slowly* (rest) *p* Same

A2 (rest) Same

A3 (rest) Same

A4 (rest) Same

Start on a pitch that is comfortable - this may change from day to day. Make sure you blow one note - don't move your embouchure for the second pitch!

Concentrate on making a pure and beautiful tone all the way through.

Listen for a beautiful tone - free, unrestricted and focused. Connect each note (like 1 note).

The optional use of the flutter tongue during these exercises will aid in smoothing-out the sound and keeping the air stream consistent.

3. Lip Flexibility

A1 *Slowly* (rest) **A2** (rest) **A3** (rest)

oh ah oh ah oh ah ah eh ah

Continue each lip flexibility exercise in the same patten as before, downwards by 1/2 steps.

B1 (rest)

Sound always matters!
Make sure you are play with the best sound possible.

B2 (rest)

Remember to breath deeply and evenly.
Turn your air around and blow immediately, don't hesitate and cause a hitch.

C1 (rest)

C2 (rest)

As you ascend into higher pitches, use the syllable "eh" or "ee" on the highest of pitches. But remember to keep the sound open and full.

D1

Don't "smile" as you ascend. Keep the corners firm and slightly move them forward while ascending.

D2

E1

E2

F

G1

Try not to telgraph your move, moving soley over the beat. Make sure the sound is smooth and don't accent each individual note. Smooth!

G2

Use your syllables! Don't work harder than necessary. Keep the sound open and beautiful. Trampoline from the bottom notes!!!!

H1 3X

H2

Skip the lip trill if not possible, but play through the harmonics (like a rip). Try to wait until the end of the bar to rip.

I Flexibility with lip trill

Move up 1/2 steps. Go as high as you can go.

4. Tonguing

A ♩=48 (simple tongue, do not use double or triple tonguing) Keep good time. Use a metronome!

mf etc.

Play cleanly - evenly, smoothly, effortlessly, but with intention and concentration!

B1 ♩=144 (one you get it, then, as fast as possible) Practice legato and multiple forms of staccato.

f

B2 ♩=144 (one you get it, then, as fast as possible) Practice legato and multiple forms of staccato.

f

C

♩=96 Start here on top, or from the end and work backwards. Or, just play a few. Use these for power.

SOUND MATTERS!!
ALWAYS PLAY WITH A GOOD SOUND.
LISTEN TO OTHER GREAT PLAYERS.

EMULATE GREATNESS AND
MAKE IT YOUR OWN! STRIVE
FOR CLARITY AND BALANCE.

5. Scales

6. Relaxation

Evenly

Repeat as many times possible (with a good sound) in 1 breath.

Repeat as many times possible (with a good sound) in 1 breath

Rest!!!!

Flutter tonguing works great on these exercises. It keeps the wind/air moving and the chops buzzing with minimal effort.