

I.T.G. Non-Pro Player Warm-Up Class 2021 Conference

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OVERVIEW

As a non-pro trumpet player, you live a busy, non-musical life: a career, family, friends, activities etc., so practicing time may be limited. However, the most important thing one can do for their playing is having a consistent warm-up and fundamentals routine.

With limited time, **quality** practicing is more important than quantity of practice. One must always incorporate ALL aspects of their playing every day even for short bursts of time. A well-balanced practicing regimen should cover:

Tone/Intonation
Range
Single Tongue Articulation
Multiple Tongue Articulation
Flexibility
Scales/Arpeggios

Today's warm-up is designed to take approximately 20 minutes of time. One can delve deeper into any of these categories to expand the length of their warm-up session or can conversely cut the routine to even less time if necessary. Think of this as an outline upon which you can always expand or contract.

Tone & Intonation

The fastest way to improve your tone and intonation is to work with a DRONE! There are several apps available (Tonal Energy, Scale Master) and there are also drones available for free on YouTube. Today we're going to do two exercises with a drone.

Mouthpiece Buzzing

Length: 2 minutes

Materials: Drone and/or piano and mouthpiece

Procedure: Gliss one octave scales starting on low C (concert Bb) as high as you can in a healthy way. Don't force it! Some days will be better than others.

Gliss each octave without breaking the sound. Continue as high as you can.



Flow Study

Length: 5 minutes

Materials: Drone and your favorite flow study

Procedure: Play each flow study in a relaxed manner with the appropriate drone on. Check in with chord tone notes especially and listen for them to lock in with the drone. It often helps to do these with a breath attack and to play them with rubato, focusing on chord tones. Today we're going to do flow studies based on descending thirds like the example below.

The image displays seven staves of musical notation, each representing a measure of a flow study. The staves are numbered 5, 9, 13, 17, 21, 25, and 29. Each staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth notes, with a large slur spanning the entire staff. The notes are arranged in a descending third pattern, starting from a high note and moving down by a third (e.g., G4 to E4, E4 to C#4, etc.). The pattern continues across the staff, with some notes being sharp or flat to maintain the descending third relationship. The final note of each staff is a whole note, indicating the end of the measure.

Range

I like to put range as the second thing I warm-up each day so that I go after the upper register when I'm feeling freshest. My favorite way to work on range is to slur scales and incrementally go higher, using the scales as stepping stones into the upper register. You can use any scales that you like.

Chromatic Scales

Length: 3 minutes

Materials: Bb trumpet

Procedure: Begin with the pattern below and transpose it up a half step as many times as you can until you can no longer play cleanly and effortlessly. Don't force it!

Keep going as high as you can but rest as long as you play.



Single Tongue Articulation

There are many different ways to warm-up your single tongue. Today we're going to use one melody from the Arban book and one exercise from the Schlossberg book. The idea is to warm-up as many different styles of articulation as you can. Challenge yourself to do it differently each day.

Light Staccato Articulation

Length: 1 minute

Materials: Max Schlossberg "Daily Drills and Technical Studies for Trumpet"

Procedure: Aim for a light staccato articulation and quarter = 120

The image shows a musical score for a trumpet exercise. It consists of three staves of music. The first staff begins with the tempo marking "Slowly" and the dynamic marking "pp". The music is written in 2/5 time and features a series of eighth and sixteenth notes, some grouped in triplets. The second and third staves continue the exercise with similar rhythmic patterns. Below the staves, there are several numbers indicating fingerings or breath counts: 23, 23, 12, 12, 123, 123, 123, 123. At the bottom left, a note reads "No 25 also to be played staccato".

Legato Articulation

Length: 1 minute

Materials: J.B. Arban "Complete Conservatory Method"

Procedure: Aim for a connected legato articulation and dotted quarter = 80

29. *Allegro*. $\text{♩} = 68 \text{ to } 112$
mp

The musical score for exercise 29 is written for a single melodic line in 8/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a range of 68 to 112 beats per minute, and the dynamics are marked 'mp' (mezzo-piano). The exercise is numbered 29. The notation includes various eighth and sixteenth notes, rests, and dynamic markings. The piece is marked 'Allegro' with a tempo range of 68 to 112 beats per minute, and 'mp' for mezzo-piano. The exercise is numbered 29.

Flexibility

Flexibility exercises often work on lip slurs, which are a very important of building strength and endurance (and of course, flexibility). Another way of being flexible is by having fast and agile fingers. Today's exercise is going to work on both lip slurs and finger dexterity.

Lip Slurs AND Finger Agility

Length: 3 minutes

Materials: H.L. Clarke "Technical Studies"

Procedure: We will be using Clarke Study No. 3. Work on smooth lip slurs by thinking down when you slur up and vice versa while banging your valves aggressively for clean finger technique. Use alternate fingerings to do lip slurs where possible. Aim for quarter = 120.



62 *p*

63

64

Detailed description: The image shows a musical score for three measures, 62, 63, and 64. Measure 62 is in B-flat major (two flats) and 6/8 time, starting with a piano (*p*) dynamic. It contains four measures of eighth-note patterns, each with a slur and an accent (>). Measure 63 is in B major (two sharps) and 6/8 time, also containing four measures of eighth-note patterns with slurs and accents. Measure 64 is in B major (two sharps) and 6/8 time, containing four measures of eighth-note patterns with slurs and accents. The notation includes treble clefs, key signatures, and various musical symbols like slurs, accents, and repeat signs.

Multiple Tongue Articulation

Multiple tonguing is best developed by slowly increasing tempo and repeating exercises many times. However, since I've designed a routine that is meant to be brief, we're going to use one exercise from Rich Willey's "Focal Point" to cover single, double and triple tonguing. You can either focus on one style at a time or switch between styles with each pitch.

Single, Triple, and Double Tongue Articulation

Length: 3 minutes

Materials: Rich Willey "Focal Point"

Procedure: Aim for smooth transitions between tonguing styles and
quarter = 132

The image displays a musical score for an exercise titled "Focal Point" by Rich Willey. The score is written for C2 (bass clef) and includes a tempo marking of 100-132. The exercise is divided into two main sections: "Single Tongue Staccato (Ternary Form)" and "Single Tongue Staccato (Binary Form)". Each section includes a melodic line and a corresponding staccato line. The ternary form section includes the instruction "Also do this triple tongued (deb-deb-geb)." and the binary form section includes "Also do this double tongued (deb-geb)." The score is marked with "etc." at the end of each section.

C2 1b. $\text{♩} = 100-132$

Single Tongue Staccato (*Ternary Form*)

Single Tongue Staccato (*Binary Form*)

Also do this triple tongued (*deb-deb-geb*).

Also do this double tongued (*deb-geb*).

Scales and Arpeggios

One of the fastest ways to become a better sight reader and overall musician is to program your music theory into your ears and fingers. Practicing as many scales and arpeggios as you can is an easy and free way to do this. Choose a different set of scales and arpeggios every day, week, or month depending upon your needs.

Length: 2 minutes

Materials: Bb Trumpet

Procedure: Choose a different set of scales and arpeggios every day, every week or every month depending upon your skill set. Today we're going to practice harmonic minor scales with minor arpeggios.



56



60



64



68



72



76



80

