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Keeping Your Warm-up Routine Fresh with SAFARE

Dave Bilger, Principal trumpet of the Philadelphia orchestra, came up with a helpful mnemonic for covering many components of your playing: SAFARE.

Sound
Articulation
Flexibility
Agility
Range
Endurance

If you cover these six areas everyday, you'll be on your way to being a more balanced and well prepared player!

Sound

Our first impression to those around us, our **TONE** is one of the most important parts of our playing. Starting your warm-up with breathing exercises, mouthpiece buzzing, singing and playing long tones can go a long way to develop (and protect!) your tone.

1. **Breathing:** the Wind component of Arnold Jacob's "Song & Wind"

~Breathe and Stretch with a Metronome $\text{♩} = 60$

In 6 out 6
In 5 out 5
In 4 out 4
In 3 out 3
In 2 out 2
In 1 out 1

2. **Sing, Buzz, Play:** Rest as long as you play while working on ear training and fine tuning "the trumpet in your mind"

~Buzz scales with the piano (as high as you can!)
~*The Buzzing Book* by Jim Thompson
~**Sing, Buzz & Play Longtones**

3. **Longtones/Flow Study:** No articulation, just starting the tone with your air

~*Warm-Ups and Studies for Trumpet* by James Stamp
~*Long Tone Studies* by Vincent Cichowicz

MET. MARKINGS APPROX.

V.C. I

DESCEND CHROM. BY $\frac{1}{2}$ STEPS TO: ETC.

The image shows three staves of handwritten musical notation in treble clef with a common time signature. Each staff begins with a tempo marking: the first is '♩ = 50', the second is '♩ = 50', and the third is '♩ = 56'. The first staff contains a long note with a slur over it, marked 'mp'. The second staff contains a similar long note, also marked 'mp'. The third staff contains a long note, marked 'mb'. To the right of the staves, there is a handwritten instruction: 'DESCEND CHROM. BY 1/2 STEPS TO: ETC.' with a musical example showing a descending chromatic scale: G4, F#4, F4, E4, D4, C4, B3, A3, G3. The notation is written on a set of five-line staves.

Range

The best way to improve one's **range** is to play as high as possible every day in a *healthy* way. Slurring all range exercises is preferable to tonguing since tonguing produces a fast burst of air which can be used as a crutch to reach high notes.

Follow the "Three Strikes and You're Out" approach to range exercises:

If you miss a particular high note on the first try, rest and try again.

Once you miss a note three times, that is where you should stop for the day.

1. **Scales:** Slur two octave scales starting on low F#

- ~Minor scales: Natural, Harmonic, Melodic
- ~Whole Tone scales
- ~Modal scales etc.
- ~**Major scales**

2. **Arpeggios:** Slur two octave arpeggios starting on low F#

3. **Play in All Registers:** Simple songs, etudes, other resources etc.

~*Top Tones for the Trumpeter* by W.M. Smith

~*Low Etudes for Trumpet* by Phil Snedecor

~*Systematic Approach to Daily Practice* by Claude Gordon

The image displays four staves of musical notation for trumpet, each showing a scale exercise. The first staff is labeled "Trumpet in Bb" and features a treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The second staff is labeled "Tpt." and features a treble clef with a key signature of one sharp (F#). The third staff is labeled "Tpt." and features a treble clef with a key signature of two flats (Bb, Eb). The fourth staff is labeled "Tpt." and features a treble clef with a key signature of three sharps (F#, C#, G#). Each staff contains a scale exercise starting on a low F# and spanning two octaves, with slurs indicating the phrasing of the scales.

Articulation & Agility

When it comes to **articulating** on the trumpet, one can think of the different types of articulations as an artist's various brushes; each one creates a different affect. Legato, Staccato, Accented, Double Tonguing, Triple Tonguing etc. You must find a way to incorporate all the types of tonguing into your daily routine!

Agility on the trumpet can mean many things from clean technique to mental sharpness. Fingering exercises, sight reading, and transposition are just some examples of agility exercises.

No one says these areas need to be kept separate from each other. Maximize your efficiency by working on Articulation and Flexibility at the same time!

1. **Single Tonguing:** Use different syllables every day ("Too" "Doo" "Loo" etc.)

~*Daily Drills and Technical Skills for Trumpet* by Schlossberg

~**Minute Drill** by Herbert L. Clarke (Chris Gekker)

- Metronome ♩ = 80, single tongue sixteenth notes for 1 minute
- Slowly increase speed each week

~*Articulation Studies* by Chris Gekker

- Practice with different articulations: all tongued, all slurred, slur 2 tongue 2, tongue 2 slur 2, tongue slur 2 tongue etc.

2. **Double Tonguing & Fingering:** Use "Doo" and "Goo" syllables

~*Technical Studies for the Cornet* by Clarke

- Always use a metronome! Slowly increase speed over time
- Slur and Double tongue each exercise

3. **Triple Tonguing:** Practice both DDG and DGD patterns

~*Complete Conservatory Method* by Arban

- Always use a metronome! Slowly increase speed over time

1.

Exercises

♩ = 72 - 120+



The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The tempo is marked as quarter note = 72-120+. The notation consists of a sequence of notes, primarily eighth and sixteenth notes, with some slurs and accents, representing a technical exercise for articulation and agility.

Flexibility

Flexibility on the trumpet can also mean multiple things such as comfort in all registers of your horn, but in this case it refers specifically to lip slurs & bends. The ability to lip slur cleanly and quickly leads to efficiency in trumpet playing. It is important to practice lip slurs daily and to do so with a metronome, always striving to increase speed with cleanliness.

1. **Lip Slurs:** Play in cut time and Aim for the center of pitch

~*Twenty-Seven Groups of Exercises for Cornet & Trumpet* by Irons
~*Advanced Lip Flexibilities* by Colin
~*Lip Flexibilities for All Brass Instruments* by Bai Lin

2. **Lip Trills:** Work your way up to an effortless trill

~*Complete Conservatory Method* by Arban
-Always use a metronome! Slowly increase speed over time

3. **Lip Bends:** Use a drone and listen for where the note “pops” in tune

~*15 Advanced Embouchure Studies* by David Hickman

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a 0 $\frac{1}{2}$

b 2 $\frac{2}{3}$

$\text{♩} = 72$

ff 0 *ff* 2

ff 1 *ff* $\frac{1}{2}$

Endurance

The main way to increase **endurance** is to play consistently. However there are exercises that can help build strength and endurance. Here are a few suggestions:

1. **Lip Slurs:** See section on Flexibility

~*The Complete Shuebruk Lip Trainers for Trumpet* by R. Shuebruk

2. Playing songs or etudes in succession with very little rest

~*Endurance Drills for Performance Skills* by Chris Gekker

~Final chorale from the Hindemith Sonata transposed up a step

$\text{♩} = 63$

1st Position  Open

2nd Pos.  2nd 3rd Pos.  1st

4th Pos.  1
2 5th Pos.  3
3

6th Pos.  1
3 7th Pos.  1
2
3

The image displays seven musical staves, each representing a different trumpet position for a lip slur exercise. The tempo is marked as quarter note = 63. The exercises are written in treble clef with a common time signature (C). The 1st position exercise starts on an 'Open' note. The 2nd position exercise starts on a note with two sharps (F# and C#). The 3rd position exercise starts on a note with one flat (Bb). The 4th position exercise starts on a note with two sharps (F# and C#). The 5th position exercise starts on a note with one flat (Bb). The 6th position exercise starts on a note with one sharp (F#). The 7th position exercise starts on a note with two sharps (F# and C#). Each exercise consists of a series of eighth notes, with some measures containing beamed eighth notes. The exercises are arranged in two rows: the first row has the 1st position exercise, and the second row has the 2nd and 3rd position exercises. The third row has the 4th and 5th position exercises, and the fourth row has the 6th and 7th position exercises.