Twenty Minute Warm-Up

The elements of a good warm-up are: Breathing, Mouthpiece Buzzing, Long Tones, Tonguing, Slurs, and Flexibility. It is important to include a nice balance of these elements in order to successfully prepare for the day. Always be cognizant of the differences between a warm-up and a daily routine. The purpose of the former is to wake up the muscles (facial and otherwise) that are used in brass performance. The purpose of the latter is to identify and target areas of technical deficiency.

Breathing Exercises:

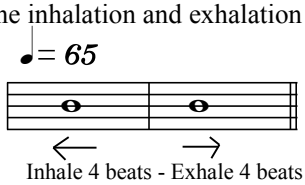
These exercises have been collected from various sources and are designed to maximize lung capacity and relaxation. It is important to remember that the breathing process should be a continuous and uninterrupted cycle. There is never a time when breathing ceases. The use of the tongue should not stop the movement of air. Instead, it is placed at the precise moment when inhalation becomes exhalation.

Like a glass, you should fill up from bottom to top (but always in a natural manner). To illustrate proper breathing, lay on a flat surface and place one hand on your stomach and the other hand on your chest. Focus on taking deep, relaxing breaths and determine which hand moves the most. Inevitably, it will be the hand on your stomach. However, expansion occurs across the entire torso.

1. Deep Panting Breath: Take a full breath and exhale the air as quickly and vigorously as possible 10 times. Repeat twice. Remember when exhaling to form a proper embouchure in order to simulate playing the instrument.

2. Gentle Breath: Take a nice relaxed breath and exhale evenly for 30 seconds. Repeat twice. Increase by increments of 5 seconds every 2 days. Remember to expend all of your air by the end.

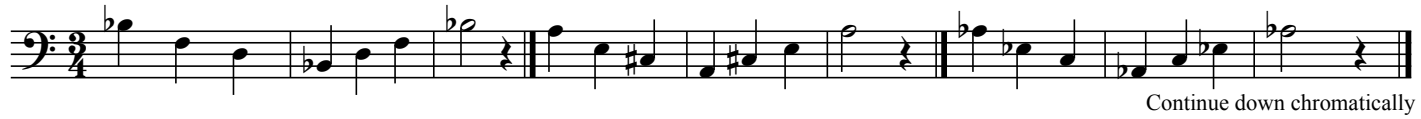
3. In for 4 and out for 4: Space out the inhalation and exhalation in order to be at capacity by then end of 4 beats. Repeat 3 times.



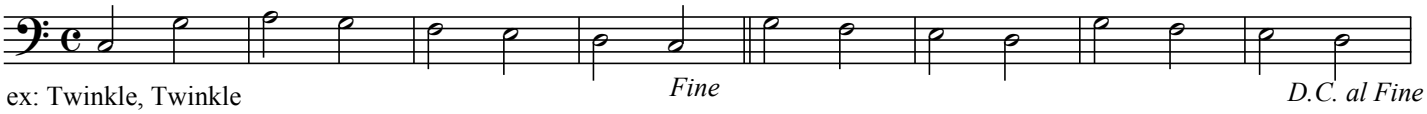
4. Repeat #3 - with the following changes: Modify the amounts to build lung capacity. Try to do at least 3 sets every day.

In for 2 out for 4
In for 2 out for 1
In for 1 out for 4
In for 1 out for 1

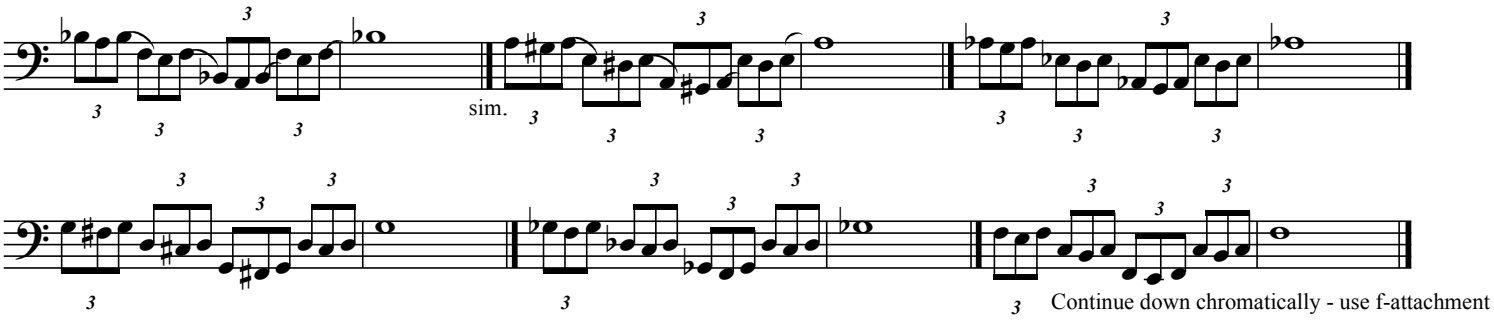
Mouthpiece Buzzing: Gliss to top note and avoid "slotting". The connections should be smooth, and the buzz continuous



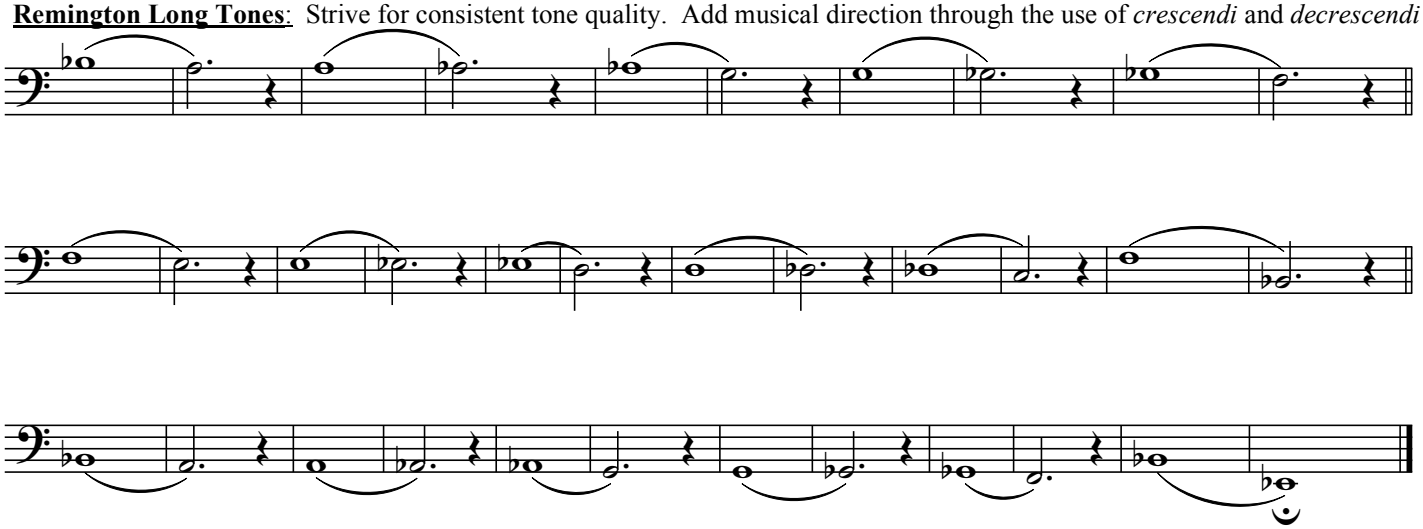
Also buzz a few simple songs (ex. America, Deck the Halls, etc.)
Make sure to always have a pitch reference and to gliss between notes



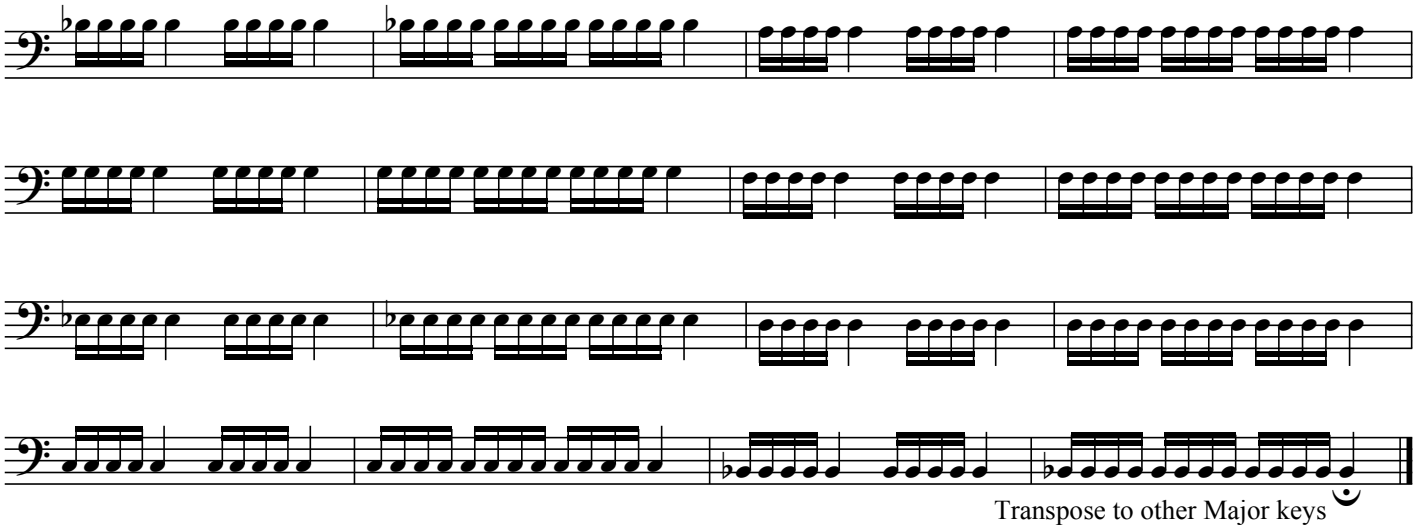
First Notes: Slow and even Glissando - Strive for a full and even sound



Remington Long Tones: Strive for consistent tone quality. Add musical direction through the use of *crescendi* and *decrescendi*



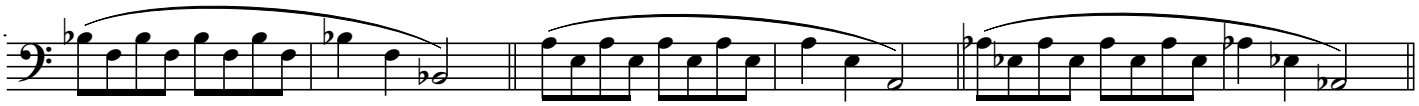
Remington - Tonguing on a Line: Concentrate on a consistent air stream that is not disrupted by the use of the tongue. Think of the air as a wave and the tongue as a surfboard. The tongue "rides" the air - but is not able to stop it.



Transpose to other Major keys

Basic Lip Slurs: Rather than focusing on the beginnings of each pitch - concentrate on the intensity of the airstream between pitches Be careful not to neglect certain partials when working on 2 note slurs. Locate your weaker slurs and iron them out.

1.



Continue down chromatically

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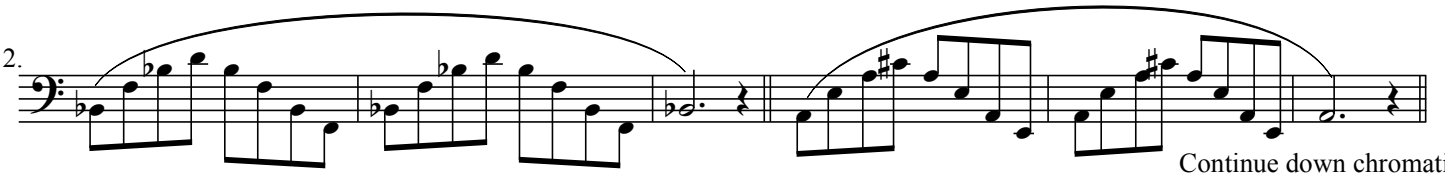

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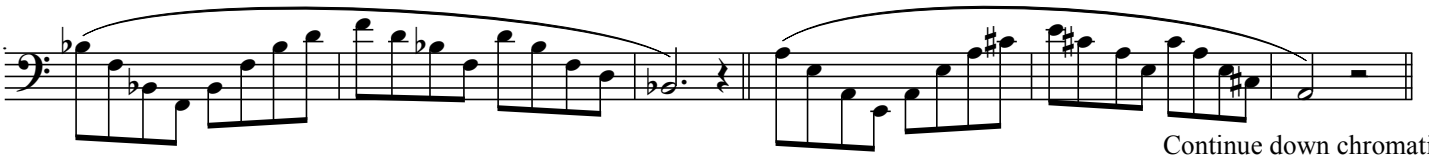

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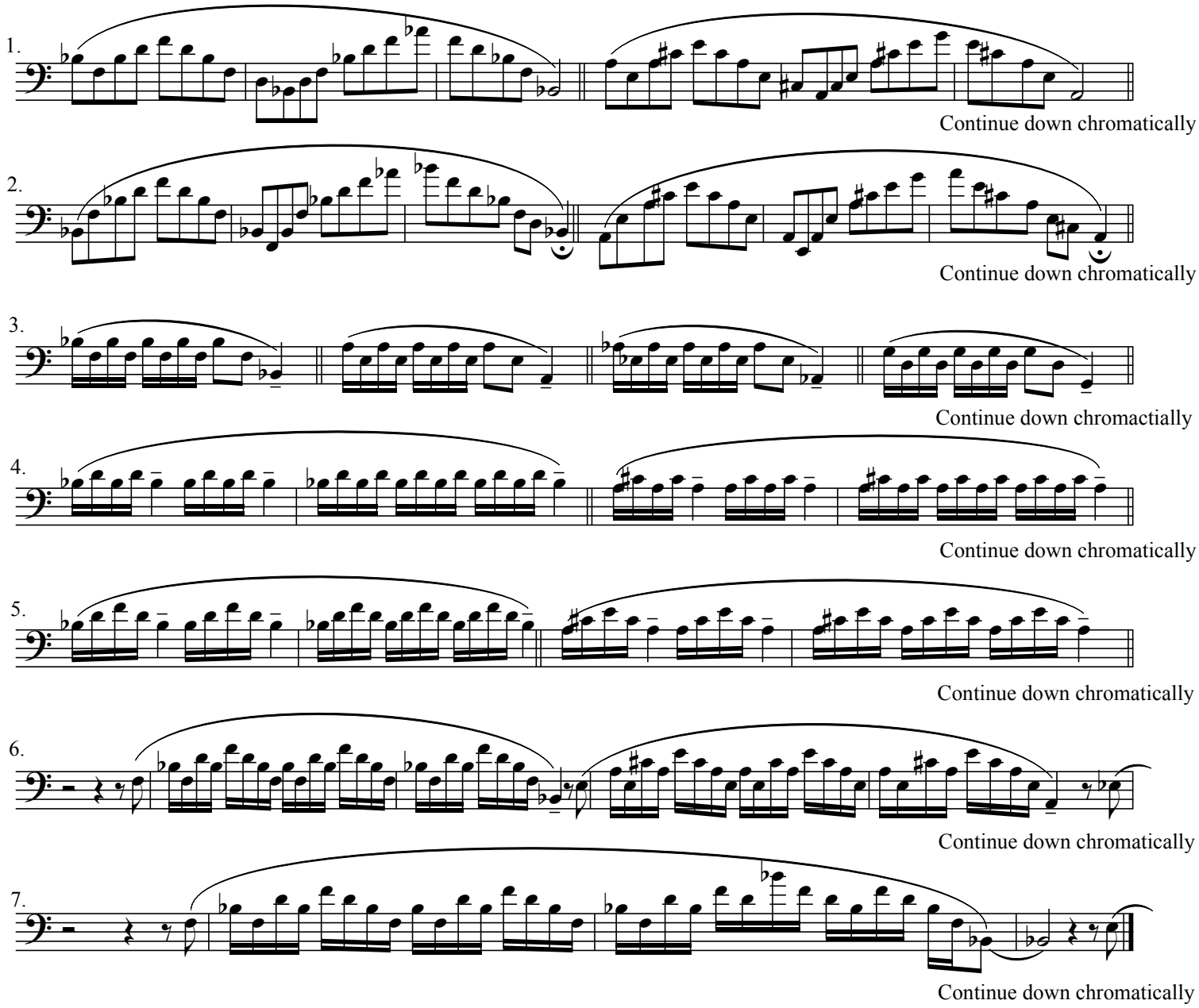
Flexibility Studies: These are adapted from the exercises of Charles Colin and Emory Remington. The concentration should be on air-flow and consistency of tone while ascending and descending.