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FOREWORD

The warm-up is one of the most important activities of a practice routine. The purpose of warming up is to condition and strengthen the muscles for playing. Like an athlete loosens up before a game, so must a wind player also prepare for performance. The routine in this book is one that will result in a good tone, breath support, tonguing, endurance, flexibility, control, good intonation, and range.

Also important (especially for brass players) is the “warm-down.” When players have been playing in the upper range for an extended period, or exerting physical demand on their embouchure, playing a few warm-down exercises in the low range relaxes the lips and prevents stiffness.

Use this book for your daily warm-up routine and feel free to improvise on some of the exercises to make them more challenging. Remember, the #1 purpose of this book is to help you become a better musician. HAPPY PRACTICING!!

IMPORTANT REHEARSAL INFO

We will always begin rehearsal with tone studies beginning on Concert “F”, either by playing, singing or buzzing the pitch. Singing will be a VERY important part of the rehearsal. All instruments produce a sound that imitates the human voice. We will try to sing as much as possible during the rehearsal. Here are some tips when singing:

- Throat should be open
- Face should be relaxed
- Mouth should be in an oval position (“OH”)
- Listen to match pitch
- Be sensitive to the people around you

You will also need the following items at EVERY rehearsal:

- ALL MUSIC (Warm-ups, show Music, etc.)
- PENCIL
- Tuner/Metronome (not required but recommended)
The purpose of these exercises is to develop natural and effective breathing habits for excellent brass playing. These exercises are intended to help develop efficiency, coordination, and flexibility in your breathing. When doing these exercises, breathe fully and think of breathing simultaneously throughout your respiratory system.

To produce a good tone and sustain a phrase, a player must have a good embouchure and supply adequate breath support. When breathing, you should always keep your throat open and demonstrate good posture—chest high, shoulders back but not raised, and abdominal muscles relaxed. Remember—AIR IS THE FUEL OF YOUR INSTRUMENT!

Exercises

**Flow #1**- Breathe in for 4 cts, out for 4; in 4, out 8, in 4, out 12, in 4, out 16

**Flow #2**- In 4, out 8/ in 2, out 8/ in 1, out 8

**Bow**-Imagine you have a bow/arrow, Draw back with one hand (as if to draw the bow, while inhaling smoothly let go of the bow and “shoot” the air smoothly and continuously forward. Repeat.

**Dart**-Imagine a dartboard. Focus on the bulls-eye. Draw the dart back while inhaling, shoot the dart “forte” toward the bulls-eye, Repeat 3 times.

**Plane**-Imagine you have a paper airplane. Glide the airplane across the room using “piano” air stream. Repeat 3 times.

**Candles**-Quickly blow out one candle, then repeat up to 30 times. On the last time exhale completely, expel all of the air.

Buzzing can be a great way to begin the warm-up. It is a good way of getting blood to flow to the lips, or to “wake up” the lips. Buzzing is a very important part of a brass player’s daily routine. It is very helpful in improving tone quality, airflow, and range. These exercises are designed to help you achieve a better buzz that will help you to produce a much better sound.

Buzz any of the following:

Long Tone Exercises

Sirens
Start on your lowest note and glissando up to your highest note, then back down.

Lip Slurs

Familiar Tunes
Mary Had A Little Lamb
Row, Row, Row Your Boat
Happy Birthday

Pop Songs

Band Parts
Long tone practice is invaluable to the player for it develops both tone control and breath control at the same time. If done correctly, long tones will also improve endurance and intonation. All these exercises should be played slowly, focusing on producing a full, dark tone and taking full, relaxed breaths.

Long Tone #1

Long Tone # 2

Long Tone # 3
Lips slurs help strengthen the important muscles of the embouchure and help coordinate breathing with embouchure change. Practice these exercises slowly and then speed up to increase flexibility.
Articulation, or tonguing, is the tongue’s manipulation of an air stream to create a particular emphasis of sounds. The placement of the tongue greatly influences the sound, register, amplitude, and attack. Be sure to always use a “T” or “D” attack which places the tongue behind the upper teeth.

**Common Attacks:** For most tonguing on brass instruments the “t” attack is the most widely used. Depending on the instrument and the register in which it is being played, most players prefer the following syllables:
*TA, TU, TOH, TEE, TAW*

**Legato:** Legato tonguing should be used for smooth passages. To produce this articulation, the player should gently articulate a *doo* or *daw* syllable. The trombone should use this articulation to substitute for all slurs except natural slurs.

**Staccato (·):** Staccato tonguing is more difficult to execute on a brass instrument than legato tonguing because the tones must be separated and stopped with the breath. Staccato means to play the note detached and short. Only in certain circumstances should staccato notes be stopped with the tongue.

**Accented (>):** Accented notes are to be played with more attack than common articulations. It requires ample supply of air and a quick release of the tongue. The focus of the accent should be on the air behind the attack, not the tongue itself.

**Marcato (^):** The marcato accent is similar to the regular accent, but is to be played shorter and heavier than the common accent.

**Sforzando (sf):** Similar to accent tonguing, but more exaggerated. Many players find they need to place the tongue between the teeth in sort of a spitting action in order to achieve the desired effect. The result is an explosive, heavy attack.

**Tenuto (-):** Tenuto articulations are marked by a short, heavy line above or below a note. It is to be held for its full value, and is meant to give special attention or stress to that note.
Articulation #1

Articulation #2

continue down 1/2 step...

555

5595
HELPFUL HINTS

- Always work towards playing with a good tone, and be able to control that tone at all dynamic levels (from ppp to fff), & with different articulations (marcato, legato, staccato etc.)

- Organize your practice time. Choose specific material that you need to work on and how much time you want to spend on it.

- Attend as many concerts as possible or listen to professional recordings- know what professional players sound like and try to imitate their sound.

- Take time to BUZZ! Mouthpiece buzzing can improve your sound quicker than any other exercise. Any material is good to use on the mouthpiece-solos, band parts, pop songs, scales, etc.

- Take full, relaxed breaths without any excessive bodily movement, or tension in the shoulders, throat, or face.

- Use open syllables such as TA, TU, or TOH for good, clean articulation.

- When holding out a steady tone, always make sure your tongue is flat against the bottom of your mouth.

- “A little bit of practice everyday is much better than a lot every once in a while.”

- Use good equipment and keep it in good condition.

- DO NOT BE AFRAID TO BE WRONG!

- Blow through the horn, not just into it.

- Always pretend you are playing for an audience

- When things become difficult, don’t quit or make excuses- WORK HARDER!