THE DAILY WARM UP
Compiled and Edited by Dr. Brian A. Shook

*Entire routine is to be memorized.
*Use a metronome for all exercises.
(“Further Study” resources are on the third page)

1. Breathing Gym Stretches
   - focus on relaxing the upper body and neck
   - take plenty of deep breaths to assist stretches
   **Further Study:** Pilafian/Sheridan

2. Buzzing (on mouthpiece or just the lips)
   - buzz half scales or other easy patterns in a comfortable range
   - use a piano or another musical instrument to match/check pitches
   - maintain steady, smooth airflow
   - keep the dynamic soft and sustained
   **Further Study:** Thompson, Stamp

3. Ear Training
   - sing and buzz one of the Solfège Patterns each day (forward and backward)
   - use a piano or another musical instrument to match/check pitches
   - eventually, be able to sing and buzz with only the beginning pitch reference

4. Breathing Gym Flow Study
   - 6-7-8-9-10; Shorten the Inhalation/Exhalation; etc.

5. Long Tones
   - do a couple measures on air before playing
   - focus on a full, centered, and steady tone
   - keep intensity in sound until the release
   - no vibrato
   **Further Study:** Schlossberg
   - long tones with drone for tuning intervals
   - vary the dynamics

6. More Breathing Gym Stretches

7. Cichowicz Long Tone Study
   - do one or two phrases on air first
   - strive for smooth transition between notes
   - vary dynamics for each phrase (f, p, p < f, f > p, etc.)
   **Further Study:** Stamp, Cichowicz, Schlossberg
   - long tones with drone for tuning intervals

8. Breathing Gym Flow Study
9. Finger Dexterity
- confident fingers and smooth air are the goal (bang the valves down)
- maintain mp dynamic in all registers
- tempo can be increased, but this is not a velocity study
- play only as high as comfortable, range will come with time
- do indented lines on one day and regular lines on the next
- alternate between slur and legato tongue (no other articulations)

Further Study: Clarke, Vizzutti
- vary dynamic range, but nothing louder than f
- change slur groupings (groups of 2, groups of 3, slur 2 tongue 4, etc.)
- gradually increase tempo
- invert patterns

10. Breathing Gym Therapy
- Inhale Therapy, Exhale Therapy, Oral Shape Therapy

11. Lip Bends
- every note is to be played at a controlled f dynamic
- “x” notes are to be fingered the same as the preceding note and bent down with the lips
- bent note is to sound as focused as regular notes
- little or no visible embouchure movement should occur

Further Study: Hickman
- when half step lip bends are mastered, bend by a whole step
- long tones with drone for tuning

12. Breathing Gym - Strength and Flexibility
- Power Breaths; In-Sip-Sip-Out-Push-Push

13. James Stamp (Modified)
- do one pattern on air first
- breathe only where indicated
- all notes below F-sharp are to be fingered the same as one octave higher
- maintain a consistent embouchure with only minimal movement
- big, full tone in all registers
- keep the jaw and oral cavity relaxed and open

Further Study: Stamp, Hickman
- use a drone for tuning intervals

14. Breathing Gym - Breathing for the Brain
- “Follow Your Breath”; 1:1:1; 1:2:1; 1:4:1
15. Lip Slurs
   - do 1 or 2 patterns on air first
   - smooth, even transition between notes is the goal
   - speed does not matter, play at an easy tempo
   - **Further Study**: Irons, Colin, Bai Lin, Schlossberg

16. Articulation
   - do each articulation exercise on air first
   - choose only 2 or 3 articulations per day (alternate days)
   - be creative and play new patterns/scales each day
   - your only limitation is the extent of your creativity
   **Further Study**: Gekker

**Resources for Further Study:**
Clarke, Herbert L. – Technical Studies for the Cornet (Carl Fischer)
Cichowicz, Vincent – Long Tone Studies (Balquhidder Music)
Davis, Michael – 15-Minute Warm Up; 20-Minute Warm Up (Hip-Bone Music)
Gekker, Chris – Articulation Studies (Charles Colin)
Hickman, David – 15 Advanced Embouchure Studies (Hickman Music Editions)
Irons, Earl D. – Twenty-Seven Groups of Exercises for the Cornet and Trumpet (Southern Music Company)
Lin, Bai – Lip Flexibilities (Balquhidder Music)
Pilafian/Sheridan – The Breathing Gym (Focus on Music)
Sachs, Michael – Daily Fundamentals for the Trumpet (International)
Schlossberg, Max – Daily Drills and Technical Studies for Trumpet
Stamp, James – Warm-Ups and Studies (Editions BIM)
Thompson, James – The Buzzing Book (Editions BIM)
Vizzutti, Allen – Book 1, Technical Studies (Alfred Publishing)
Daily Warm Up
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*Use a metronome for all exercises (where no tempo is indicated, choose a tempo that is comfortable).
*Resist the urge to practice during the warm up—if you make a mistake, move on. If you make consistent mistakes, choose easier material or slow the tempo down.
*Entire routine is to be memorized

1. Breathing Gym Stretches
   - focus on relaxing upper body and neck
   - breathe deeply during stretches

2. Buzzing (on mouthpiece or just lips)
   - buzz half scales or other easy patterns in a comfortable range
   - use a piano or another musical instrument to match/check pitches
   - maintain steady, smooth airflow
   - keep the dynamic soft and sustained

3. Ear Training
   - sing and buzz one of the Solfège Patterns in the Compendium each day (forward and backward)
   - use a piano or another musical instrument to match/check pitches
   - eventually, be able to sing and buzz with only the beginning pitch reference

4. Breathing Gym Flow Study
   - 6-7-8-9-10; Shorten Inhalation/Exhalation; etc.

5. Long Tones
   - do a couple measures on air before playing
   - focus on a full, centered, and steady tone
   - keep intensity in sound until the release
   - no vibrato

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6. Additional Breathing Gym Stretches

7. Cichowicz Long Tone Study
   - do one or two phrases on air first
   - smooth transition between notes
   - vary dynamics for each phrase (f, p, p < f, f > p, etc.)
8. Breathing Gym Flow Study

9. Finger Dexterity
- confident fingers and smooth air are the goal (bang the valves down)
- maintain mp dynamic in all registers
- tempo can be increased, but this is not a velocity study
- play only as high as comfortable, range will come with time
- do indented lines on one day and regular lines on the next
  - alternate between slur and legato tongue
10. Breathing Gym Therapy
- Inhale Therapy; Exhale Therapy; Oral Shape Therapy

11. Lip Bends
- every note is to be played at a controlled $f$ dynamic
- “x” notes are to be fingered the same as the preceding note and bent down with the lips
- bent note is to sound as focused as regular notes
- little or no visible embouchure movement should occur
12. Breathing Gym - Strength and Flexibility
- Power Breaths; In-Sip-Sip-Out-Push-Push

13. James Stamp (Modified)
- do one pattern on air first
- breathe only where indicated
- maintain a consistent embouchure with only minimal movement
- big, full tone in all registers
- keep the jaw and oral cavity relaxed and open
- strive for the bottom half note, but do not force--it will come with time
14. Breathing Gym - Breathing for the Brain
- “Follow Your Breath”; 1:1:1; 1:2:1; 1:4:1

15. Lip Slurs
- do 1 or 2 patterns on air first
- smooth, even transition between notes
- speed does not matter, play at an easy tempo
16. Articulation
- do each articulation pattern on air first
- choose only 2 or 3 articulations per day (alternate days)
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