



## Daily Warm-Ups

These warm-ups certainly helped me to quickly get back into playing to a reasonable standard in a very short timescale.

A few minutes spent warming up before playing will help warm the muscles of the face, body and fingers, will steady the airstream, improve your tone and help maintain your range and flexibility.

Take deep, relaxed breathes and sit with a good posture throughout all these exercises.

You can use a metronome to improve tempo and evenness in all exercises and use it especially when increasing speed in the lip slur exercises.

Pick a few or all of the studies for a good warm-up. If you play them all it takes around 30 minutes. rest for a few minutes after your warm-up before continuing your practice session.

Always finish with study No 11 to warm down at the end of your practice session.

(Long Notes - Tone Development - Exercises 1-3)

1

2 Slow ♩ = 40

Exercise 1 consists of three staves of music in 4/4 time. The first staff begins with a *mf* dynamic and features a sequence of eighth notes followed by a long note with a crescendo and decrescendo hairpin. The second and third staves continue this pattern with different melodic lines, each also featuring long notes with hairpins. The key signature changes from C major to B-flat major in the second measure of the third staff.

2

Exercise 2 consists of three staves of music in 4/4 time. The first staff begins with a *mf* dynamic and features a sequence of eighth notes followed by a long note with a crescendo and decrescendo hairpin. The second and third staves continue this pattern with different melodic lines, each also featuring long notes with hairpins. The key signature changes from C major to D major in the second measure of the second staff, and to B-flat major in the second measure of the third staff.

3

Exercise 3 consists of three staves of music in 4/4 time. The first staff begins with a *mf* dynamic and features a sequence of quarter notes followed by a long note with a crescendo and decrescendo hairpin. The second and third staves continue this pattern with different melodic lines, each also featuring long notes with hairpins. The key signature changes from C major to B-flat major in the second measure of the second staff, and to D major in the second measure of the third staff.

(Lip Slurs - Building Stamina - Exercises 4 - 9)

4 ♩ = 60

3

Two staves of music for Exercise 4. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 60. The music consists of eighth notes with slurs, starting on a whole note G4 and moving stepwise up to a whole note G5. The second staff continues the sequence from the first staff, also ending on a whole note G5. A dynamic marking of *mp* is present at the beginning of the first staff.

5 ♩ = 60

Three staves of music for Exercise 5. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 60. The music consists of eighth notes with slurs, starting on a whole note G4 and moving stepwise up to a whole note G5. The second and third staves continue the sequence, with the third staff ending on a whole note G5. A dynamic marking of *mp* is present at the beginning of the first staff.

(Use Alternative Fingering as Indicated on the Following Exercises)

6 ♩ = 60

Two staves of music for Exercise 6. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a tempo marking of quarter note = 60. The music consists of eighth notes with slurs, starting on a whole note G4 and moving stepwise up to a whole note G5. The second staff continues the sequence, also ending on a whole note G5. A dynamic marking of *mf* is present at the beginning of the first staff. Alternative fingering numbers (0, 2, 1, 1/2, 2/3, 1/3, 1/2/3) are indicated above specific notes in the sequence.



**9** ♩ = 120 (Build up speed to as fast as possible)

1/3 2/3 1/2

1 1/3 2

2/3 0 1/2

1 2 0

2 1 1/2

0 2/3

2 1/3 0

### (Tone Bending - Building Stamina - Exercise 10)

Tone-bending exercises are excellent for strength building and for creating a strong 'center' to the tone. Use the lip to bend down to the note marked in brackets ( ). Match the pitch of the preceding fingered note without using correct valves.

6 Increase the air intensity on the false note to keep the sound full and controlled.

**10** ♩ = 60

Fingered Lipped Down Fingered Lipped Down

Fingered Lipped Down Fingered Lipped Down

Fingered Lipped Down Fingered Lipped Down

Fingered Lipped Down Fingered Lipped Down

### (Warm Down - Exercise 11)

**11** Slow ♩ = 40

*mf* *f* *f* *f*

"Dont Forget" Leave at least 10 minuites before continuing with further exercises.



# Exercises I

## Tonguing, Intervals & Chromatic Scales

### **Tonguing**

Practice slowly and build up speed ensuring that not only do you keep in time and play with evenness ensure the fingers are in time with the tonguing.

A good way to measure your improvement is to play a middle G, single tongue sixteenth notes for one minute, breathing when necessary. Use a metronome to aid in keeping precise time. When you can sustain this minute at ♩=120, you will be ready to start double and triple tonguing exercises.

### **Intervals**

The studies on intervals should be practiced diligently. Be careful not to change the position of the mouthpiece when moving from a low note to a high note or from a high note to a low note.

### **Chromatic Scales**

These exercises are good for finger co-ordination and strength.

### **General**

Work through these exercises one by one and don't move onto the next exercise until you have mastered each one in turn.

(Tonguing & Intervals - Exercises 12 - 24)

8

12

Musical score for exercise 12, consisting of seven staves of music in common time (C). The dynamic marking is mezzo-forte (*mf*). The exercise begins with a treble clef and a common time signature. The first staff contains a melodic line of eighth notes. The second staff continues the melodic line. The third staff introduces a bass line of eighth notes. The fourth staff continues the bass line. The fifth staff continues the bass line. The sixth staff continues the bass line. The seventh staff concludes the exercise with a final cadence.

13

Musical score for exercise 13, consisting of seven staves of music in common time (C). The dynamic marking is mezzo-forte (*mf*). The exercise begins with a treble clef and a common time signature. The first staff contains a melodic line of eighth notes. The second staff continues the melodic line. The third staff introduces a bass line of eighth notes. The fourth staff continues the bass line. The fifth staff continues the bass line. The sixth staff continues the bass line. The seventh staff concludes the exercise with a final cadence.

14

Exercise 14 consists of five staves of music in treble clef. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various rhythmic patterns and accents. The piece concludes with a double bar line.

15

Exercise 15 consists of two staves of music in treble clef. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various rhythmic patterns and accents. The piece concludes with a double bar line.

16

Exercise 16 consists of three staves of music in treble clef. The first staff begins with a mezzo-forte (*mf*) dynamic marking. The music is written in a single melodic line, featuring a sequence of eighth and sixteenth notes with various rhythmic patterns and accents. The piece concludes with a double bar line.

17

Exercise 17 consists of two staves of music in C major, 4/4 time. The first staff begins with a measure of rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated four times. The second staff continues the eighth-note pattern for seven measures, ending with a whole note G4.

18

Exercise 18 consists of one staff of music in C major, 4/4 time. It begins with a measure of rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated six times, ending with a whole note G4.

19

Exercise 19 consists of one staff of music in B-flat major, 4/4 time. It begins with a measure of rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated six times, ending with a whole note G4.

20

Exercise 20 consists of one staff of music in D major, 4/4 time. It begins with a measure of rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated six times, ending with a whole note G4.

21

Exercise 21 consists of one staff of music in B-flat major, 4/4 time. It begins with a measure of rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated six times, ending with a whole note G4.

22

Exercise 22 consists of one staff of music in D major, 4/4 time. It begins with a measure of rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated six times, ending with a whole note G4.

23

Exercise 23 consists of one staff of music in B-flat major, 4/4 time. It begins with a measure of rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated six times, ending with a whole note G4.

24

Exercise 24 consists of one staff of music in C major, 4/4 time. It begins with a measure of rest followed by a quarter rest, then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. This pattern is repeated six times, ending with a whole note G4.

(Chromatic Scales - Exercises 25 - 28)

25

Exercise 25, measures 1-4. The score is in 2/4 time and begins with a mezzo-forte (*mf*) dynamic. It consists of four staves of music. The first two staves show the ascending and descending chromatic scales in the right hand. The last two staves show the ascending and descending chromatic scales in the left hand. The notes are beamed in groups of four.

26

Exercise 26, measures 1-4. The score is in common time (C) and begins with a mezzo-forte (*mf*) dynamic. It consists of four staves of music. The first two staves show the ascending and descending chromatic scales in the right hand. The last two staves show the ascending and descending chromatic scales in the left hand. The notes are beamed in groups of four, with a '2' written below the second staff of the left hand, indicating a second ending.

27

Exercise 27, measures 1-3. The score is in common time (C) and begins with a mezzo-forte (*mf*) dynamic. It consists of three staves of music. Each staff contains three measures of triplets. The first two staves show the ascending and descending chromatic scales in the right hand. The third staff shows the ascending and descending chromatic scales in the left hand. The notes are beamed in groups of three, with a '3' written above each group. The dynamic *simile* is indicated at the end of the first staff.

28

This musical score consists of eight staves of music, all in treble clef. The first two staves are marked with the dynamic *mf* (mezzo-forte), and the remaining six staves are marked with *simile*. The music is a continuous melodic line with frequent chromatic alterations, including sharps and naturals. The notation includes many beamed eighth and sixteenth notes, often grouped with slurs. The key signature is one flat (B-flat), and the time signature is not explicitly shown but appears to be 4/4. The piece concludes with a double bar line at the end of the eighth staff.



## Exercises II

# Double, Slur & Double & Triple Tonguing (Multiple Tonguing)

### **Tonguing**

Skill at multiple tonguing, primarily double and triple tonguing is essential for the well rounded player. Without the ability to double and triple tongue the players access to many types of music is limited. Double tongue and triple tongue passages sound exciting and difficult but can be taught to beginners. In fact beginning this in the early practice routine is better to achieve fast clear tonguing techniques.

### **Double Tonguing**

This type of staccato effect is extremely useful for playing scales and arpeggios in duple rhythm. In order to achieve precise playing, practice slowly. The syllables "tu, ku" are used to achieve this effect. once this movement is mastered, the most difficult passages may be played with all the speed, energy and strength required.

### **Slur and Double Tonguing**

In order to combine slurring with double tonguing, a special type of pronunciation is used. "ta-a". The syllable "ta" serves to attack the first note and the syllable "a" which follows, enables the player to slur the second note.

### **Triple Tonguing**

This staccato effect consists of playing detached and evenly without allowing the tonguing to become either too short or too long. In order to master this method, practice slowly and pronounce the syllables "tu-tu-ku" with perfect evenness, gradually increasing the speed. Being able to master this technique, no passage will be too difficult to master but will sound difficult and exciting to the listener.

### **General**

Work through these exercises one by one and don't move on to the next exercise until you have mastered each one in turn.

(Double Tonguing - Exercises 29 - 38)

14

29



tu-ku-tu-ku-tu tu-ku-tu-ku-tu tu-ku-tu-ku-tu *sim.*



30



tu-ku-tu-ku-tu tu-ku-tu-ku-tu tu-ku-tu-ku-tu *sim.*



31



tu - tu - ku - tu - ku - tu - ku tu - tu - ku - tu - ku - tu - ku tu - tu - ku - tu - ku - tu - ku tu



*sim.*



32

tu-ku-tu-ku-tu tu-ku-tu-ku-tu tu-ku-tu-ku-tu sim.

33

tu-ku-tu-ku-tu-ku-tu-ku tu-ku-tu-ku-tu tu-ku-tu-ku-tu-ku-tu-ku tu-ku-tu-ku-tu tu-ku-tu-ku-tu-ku-tu-ku

tu-ku-tu-ku-tu sim.

34

tu-ku-tu-ku-tu-ku-tu-ku tu tu-ku-tu-ku-tu-ku-tu-ku tu tu-ku-tu-ku-tu-ku-tu-ku tu

sim.

16 **35**

tu - ku - tu - ku - tu - ku - tu - ku - tu - ku - tu - ku tu - ku - tu - ku - tu - ku - tu - ku - tu - ku - tu - ku tu - ku - tu - ku - tu - ku - tu - ku - tu - ku

*sim.*

**36**

tu - ku - tu - ku - tu - ku - tu - ku tu - ku - tu - ku - tu - ku - tu - ku *sim.*

37

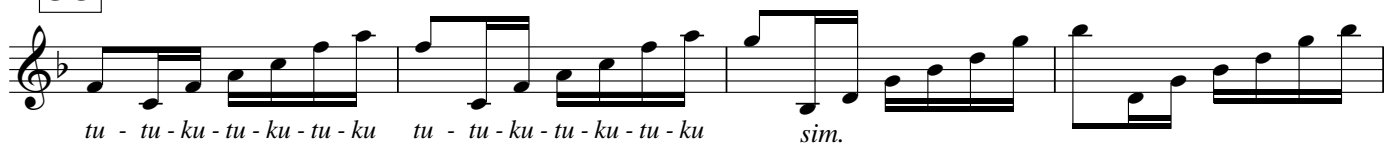
17



ku - tu - ku - tu - ku - tu - ku tu - ku - tu - ku - tu - ku - tu - ku *sim.*



38



tu - tu - ku - tu - ku - tu - ku tu - tu - ku - tu - ku - tu - ku *sim.*



(Slur & Double Tonguing - Exercises 39 - 44)

18 **39**

ta - a - ta - ka - ta      ta - a - ta - ka - ta      ta - a - ta - ka - ta      *sim.*

The exercise consists of four staves. The first staff is a vocal line with lyrics and slurs. The second and third staves are piano accompaniment with slurs. The fourth staff is a vocal line with slurs.

**40**

ta - a - ta - ka    ta - a - ta - ka - ta - a - ta - ka    ta - ta - a - ta - ka    *sim.*

The exercise consists of five staves. The first staff is a vocal line with lyrics and slurs. The second, third, and fourth staves are piano accompaniment with slurs. The fifth staff is a vocal line with slurs.

41

ta - a - ta - ka - ta - a - ta - ka ta - a - ta - ka - ta sim.

42

ta-ka-ta-a-ta-ka-ta-a ta-ka-ta-a-ta-ka-ta-a sim.

43



ta - ka - ta - a - ta - ka - ta - a - ta - ka - ta - a - ta - ka - ta - a sim.



44



ta - a - ta - ka - ta - a - ta - ka - ta - a - ta - ka - ta - a - ta - ka sim.



(Triple Tonguing - Exercises 45 - 56)

45

tu-tu- ku tu-tu-ku-tu tu-tu- ku tu-tu-ku-tu tu-tu- ku tu-tu-ku-tu sim.

The exercise consists of five staves. The first staff is a vocal line with four measures of triplets: 'tu-tu-ku tu-tu-ku-tu', 'tu-tu-ku tu-tu-ku-tu', 'tu-tu-ku tu-tu-ku-tu', and 'sim.'. The following four staves are piano accompaniment, each containing two measures of triplets. The first two staves have eighth notes, while the last two staves have sixteenth notes.

46

tu-tu- ku tu-tu-ku-tu tu-tu- ku tu-tu-ku-tu tu-tu- ku tu-tu-ku-tu sim.

The exercise consists of five staves. The first staff is a vocal line with four measures of triplets: 'tu-tu-ku tu-tu-ku-tu', 'tu-tu-ku tu-tu-ku-tu', 'tu-tu-ku tu-tu-ku-tu', and 'sim.'. The following four staves are piano accompaniment, each containing two measures of triplets. The first two staves have eighth notes, and the last two staves have sixteenth notes.

47

tu - tu - ku tu - tu - ku tu - tu - ku - tu tu - tu - ku tu - tu - ku tu - tu - ku - tu tu - tu - ku tu - tu - ku tu - tu - ku - tu

*sim.*

48

tu - tu - ku tu - tu - ku tu - tu - ku tu - tu - ku *sim.*

49

tu-tu-kutu-tu-ku tu-tu-kutu-tu-ku tu-tu-kutu-tu-ku *sim.*

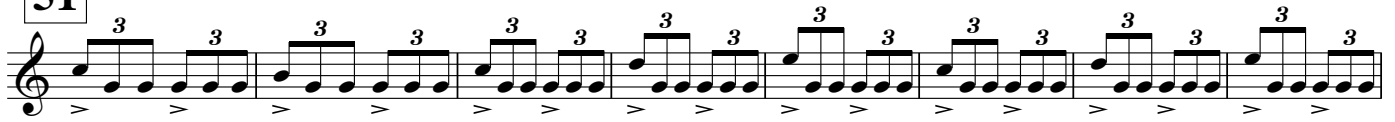
This musical exercise is written in 2/4 time and consists of six staves. The first staff contains the vocal line with lyrics and a *sim.* (simile) instruction. The following five staves provide a piano accompaniment, primarily using eighth-note triplets. The piece concludes with a double bar line.

50

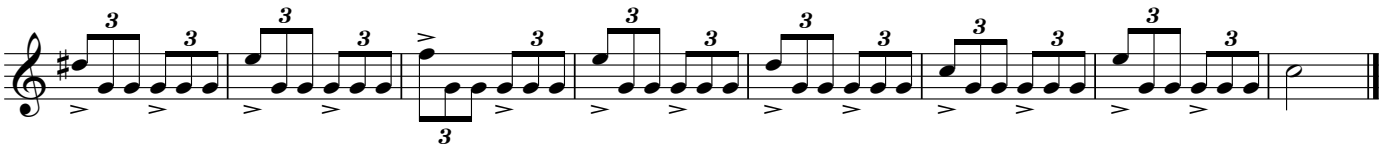
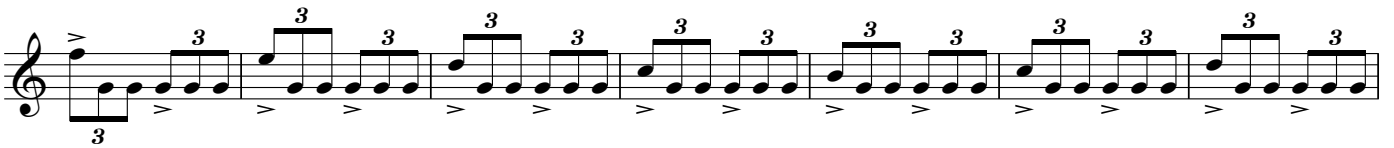
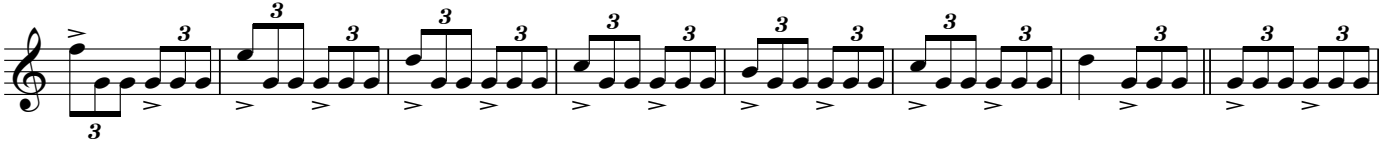
tu-tu-kutu-tu-ku tu-tu-kutu-tu-ku tu-tu-kutu-tu-ku *sim.*

This musical exercise is written in 2/4 time and consists of six staves. The first staff contains the vocal line with lyrics and a *sim.* (simile) instruction. The following five staves provide a piano accompaniment, primarily using eighth-note triplets with accents (>) above the notes. The piece concludes with a double bar line.

51



*tu-tu-ku-tu-tu ku tu-tu-ku-tu-tu ku sim.*



52



53



54

Exercise 54 consists of three staves of music in treble clef. The first staff begins with an accent (<math>\langle \rangle</math>) over a triplet of eighth notes, followed by a dynamic marking of *sim.* (sforzando). The music continues with various triplet patterns across the three staves, including eighth and sixteenth notes.

55

Exercise 55 consists of three staves of music in treble clef. The music is primarily composed of triplet patterns, including eighth and sixteenth notes, across all three staves.

56

Exercise 56 consists of four staves of music in treble clef. The music is primarily composed of triplet patterns, including eighth and sixteenth notes, across all four staves.