

No Excuses!
5, 6, 7 Minute
Focused Warm-ups

by
Mick Hesse

THE TRUMPET GEEZERS

This three chapter warm-up booklet is dedicated to the most dedicated group of players I've ever met, or worked with, in my career as a trumpet playing teacher.

I specifically developed these exercises with them in mind, as well as my German friend Zotto Spindler. These are players with many years of experience under their belts who don't particularly want to spend a lot of time "warming up" in order to play rehearsals and gigs. The oldest gentleman in our group is now 85 years old and youngest 56, and they don't want to waste the rest of their playing lives warming up!! But they do want to play well with properly maintained chops.

Thus this book.

I've played trumpet since 1957. Along the way I attended Eastman School of Music and University of Illinois. I played in the USMA Band for 3 years, The Norwegian Opera & Ballet Orchestra for 13 years, many years as a free lance player, formed and played with Brassworks 4 for 9 years and have worked all my life as a trumpet player. I taught at the Norwegian Music Conservatory and University of Kentucky in Lexington. And I continue teaching private lessons in Farmington, NM.

My greatest joy currently is leading this motley crew of Trumpet Geezers* who meet every week for 90 minutes, getting prepared for gigs that come along 3-4 times a month.

I hope that you, regardless of your age, will find something useful here and helpful in your trumpet playing life. And I would really enjoy hearing from you.

Mick Hesse, Geezermeister

*Urban Dictionary: An older man, particularly one who is either cranky or eccentric.

5/6/7 Warmup Routine

Purpose: To begin a practice session as efficiently as possible and to motivate further practice.

These **3 Stages** of practice are designed to help you get started and keep you practicing in a fundamentally sound way. The exercises start with a five minute time limit and move seamlessly to six and seven minutes of playing. Once memorized these sequences will allow you to pick up your horn and be ready to play a rehearsal with a properly “warmed up” embouchure in five minutes. If your schedule allows 11 or 18 minutes you can be assured that you are not only warmed up but also maintaining a properly functioning embouchure that you can build on as much as time, energy and motivation allows. Rest as needed during this practice session.

Buzzing

Why: Buzzing is perhaps the fastest way to stimulate the lips for serious practice.

How: Pass a stream of air through your mouthpiece only, with your lips in the same position as if you were playing the trumpet. The actual pitch is not critical but middle G is a good place to start. Buzz from G to F# and back to G. If you want to simply hold a long buzzed tone, that works just as well. No rules here. The same applies for lip buzzing.

What to listen for: Try to maintain a true pitch and true interval when changing notes. As you improve or have more time to practice try to buzz higher notes.

Long Tones

Why: Long tones strengthen and exercise the muscles that allow one to produce sustained phrases and long lyrical passages.

How: Set metronome to any reasonably slow tempo (60-80?) and play as notated. As the exercise gets longer take one measure rest after the whole note. Once you have reached **Stage 3**, gradually set the metronome to slower and slower tempos to increase your breath control, adding dynamic changes as well.

What to listen for: Try to produce the clearest, purest sound possible. Always listen for intonation in the held note as well as when you change notes. Maintain equal sound quality in all registers.

Scales

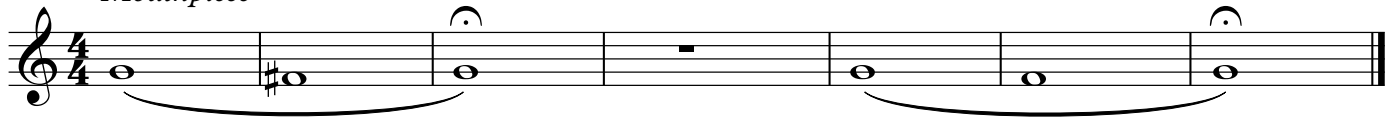
Why: Scales are fundamental to almost all Western music. We simply have to be able to play them. Some scales contain challenging fingering combinations that take time to master.

How: *Chromatic Scales* - After reaching **Stage 3**, and if time permits, use a different starting note and maintain two octave fluency. Use a metronome and increase speed gradually once slower speed is mastered. *Major Scales* -Start Johansen study playing up to two sharps and flats in **Stage 1**. **Stage 2** is three and four sharps and flats and **Stage 3** is five and six flats and sharps. Use a metronome set at 60 beats per minute.

STAGE 1 "Resurrection"

Buzzing

Mouthpiece



Long Tones *quarter note=80-60*



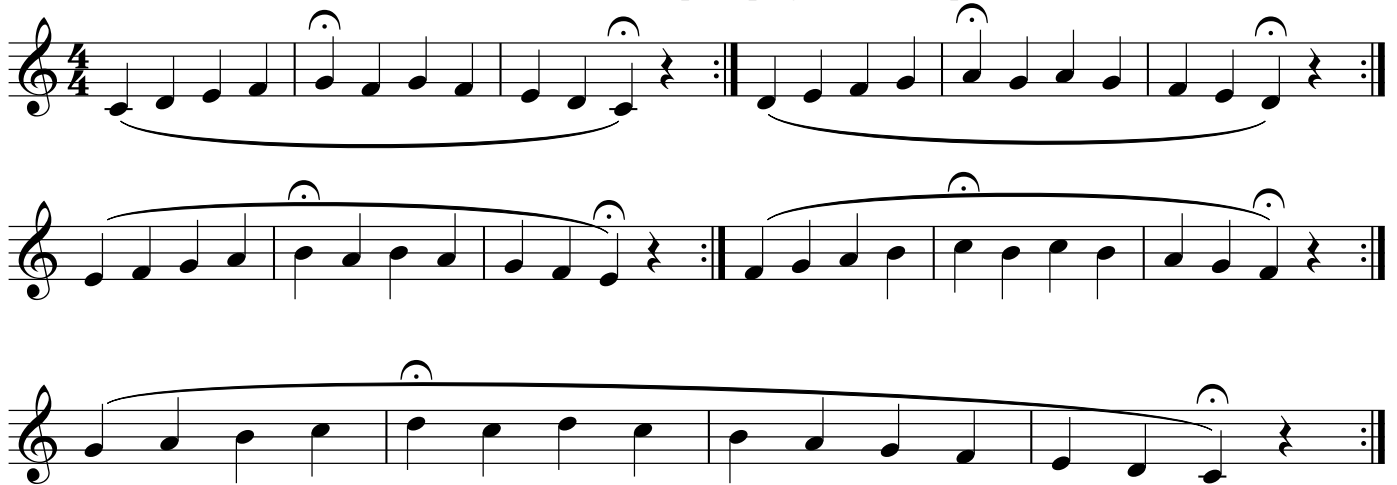
Chromatic Scale



Stage 3 "Ascension"

Buzzing

1. First time on horn 2. Second time on repeat play on mouthpiece



Musical notation for the Buzzing exercise, consisting of three staves in 4/4 time. The first staff begins with a treble clef and a 4/4 time signature. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The first two measures are marked with a fermata. The notation is repeated with a repeat sign. The second and third staves continue the melody with similar phrasing and fermatas.

Long Tones



Musical notation for the Long Tones exercise, consisting of one staff in 4/4 time. The melody consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The entire exercise is marked with a long fermata.