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BRASS WARM-UP

The brass warm-up procedure at the college level is no longer a matter of simply warming up the lips and embouchure. With the tight schedule that today's professional players and teachers are on, the warm-up must in actuality be a small practice session which prepares the player to be able to pick up the instrument hours later and play anything that should arise. The warm-up session can be divided into two areas: physical and mental.

PHYSICAL - Embouchure should be flexible throughout the entire range.

Technically, the fingers or slide arm should be warmed up.

Articulation should be practiced in a variety of attacks (staccato, legato, etc.) and with single, double and triple tongue.

Dynamic range should be established.

Metronome should be used to establish time and synchronization.

Electronic tuner should be used to check pitch.

MENTAL - The player must become reacquainted with the overall sound concept that was established the previous day, by remembering it with the ear and by the feel that yielded the results.

Most importantly, all exercises should be played

musically, as this is by far the most important result.

This session should take care of all conscious thinking about the playing of the instrument. The next practice session(s) should deal strictly with musical results and the player can return to the maintenance aspects at the end of the practice day.

AIR

* Take a "LOW SOUNDING" breath always. This automatically solves all breathing problems and in particular aids in:

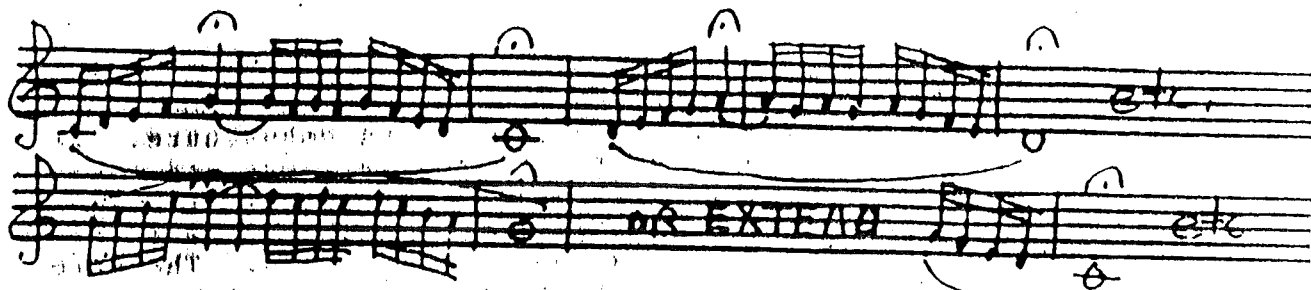
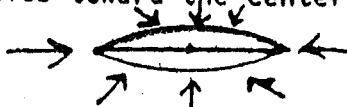
1. Greater Capacity
2. Support
3. Focus

*Any volume hold
a det streamer Air*

BUZZING

(Lips and Mouthpiece)

Imagine that you are holding a toothpick where the aperture is and focus the embouchure muscles toward the center. Use the James Stamp warm-up method.



Use the same exercise for mouthpiece buzzing and hold the mouthpiece with the thumb and forefinger at the end of the shank using your weaker hand. Go for a good open, airy sounding buzz. This yields three important results.

1. No resistance
2. Focus
3. Embouchure strength

TECHNIQUE

Use the HERBERT L. CLARKE "TECHNICAL STUDIES" with a metronome. Play a different study each day, cover the entire range of the instrument and experiment with dynamics and phrasing.

ARTICULATION

Use the Arban "Complete Method" with a metronome. Use the interval studies for single tongue alternating the 1st and 2nd study each day and experimenting with dynamics and style of attack. Similarly use the double and triple tongue exercises for multiple tongue practice. Start out slow and increase speed. Demand that the Tu and Ku match.

Warm-Down

Use Max Schlossberg "Daily Drills" playing the 1st Seven pages alternating Odds one day, Evens the next.