

Dedicated to Alan Stringer MBE

Principal Trumpet of the Liverpool Philharmonic Orchestra (1953–93)

Foreword

In this book my aim has been to provide the essentials for a solid technique from the earliest stages, covering all the basics in one concise set of warm-ups, exercises and studies. The exercises continually practise different aspects of technique, enabling players to build their strength, stamina, range and agility in an organised and gradual manner. The book is a fundamental tool for all of us – pupils, teachers, advanced students and professionals – providing a well thought-out set of warm-ups and exercises to keep our playing on track.

Warm-ups It is absolutely essential for brass players to warm up every time they play. This book presents a series of warm-ups for every stage which can be mixed and matched as you wish. At the earliest stages you can begin by using exercises 1, 3, 4 and 5. As you progress, all of page 3 will be useful warm-up material and intermediate players upwards should incorporate a mouthpiece pre-warm-up (exercise 18).

Slurs, embouchure and agility It is essential to practise lip slurs if you want to achieve a good technique on the trumpet – an absolute necessity for slurring intervals where there are no valve changes. It's like weight training for the face, with the outer facial muscles bearing down to support the embouchure centre. The exercises in this book develop and build up this skill.

Tonguing I've suggested the syllable 'D' for basic production, although others prefer 'T'. For me, 'T' makes a more explosive, accented start to a note which can compromise note length. Changing to 'D' gives one the option of different attacks and lengths of note. I use different 'D' sounds in some exercises, such as:

- *Dah* (-) gives longer, full-length notes
- *D* (˘) a slightly detached and shorter articulation
- *Di* (.) gives a short, staccato sound
- *Da* (^) a sharp but not too short attack.

Fingers the third finger is often a problem, aggravated by the little finger being tightly closed around the finger ring. Try to keep your fingers curved on the valves (in the same way a pianist curves their fingers on the keyboard). Be wary of correcting only two fingers and the third remaining flat! I've included plenty of chromatics as well as E, A, B and F# major scales to help that third finger into shape.

Sound I cannot stress the importance of mouthpiece exercises enough: the benefits of continued work are huge. As well as increasing your sound width, projection, range, intonation, control of the low register and pedal tones, these exercises will potentially double your breathing capacity and make the perfect start to a warm-up. They are a must for developing players, so do persevere!

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9 Tidy tongue ♩ = 116-124

*D D D D D D D D *sim.*

f Di Di Di Di Di Di Da Da Da

Da Di Di Da Di Di Da Di Di Da Di Di Da Da Da Da Da Di Di Da Di Di

Da Da Da Da Di Di Da Di Di D D D D D D D D D D D D D D D D D

mf

sim. *mp* D D *f* Di Di

*see foreword for explanation

10 The 50 cm sloth race for crisp, solid articulation

In a relaxed rush (2-in-a-bar feel) ♩ = 66

p *mp*

f *p* *f* *p* *f*

11 Octave waves slurring across an octave

mp *sim.* Rest

12 Flowing waves more flexibility in octave playing

Slowly and relaxed

mp Rest Rest Rest Rest Rest

6a Opening doors I widening intervals and fingering practice

6b Opening doors II

6c Lift doors

7a Scale warm-up in B \flat with extra practice on the tricky bits

7b Scale warm-up in C

7c Scale warm-up in D

Articulation/tonguing

8 The long and short of it

no gap no gap no gap no gap , no gap no gap no gap no gap ,

*Dah Dah Dah Dah Dah Dah Dah Dah Dah Dah D D D D Dah Dah Dah Dah

D D D D Dah Dah Dah Dah Di Di Da Di Di Da

D D D D Dah Dah Dah Dah D D D D Dah Dah Dah Dah Di Di Da

*see foreword for explanation

Graded Exercises and Studies for Trumpet

Phil Lawrence

1a Getting started warming up starting on C

0 2nd 1st 1&2 2&3 1&3 12&3 Rest

mp sempre

1b Getting started warming up starting on G

0 2nd 1st 1&2 2&3 1&3 12&3 Rest

mp sempre

2 Delving deep the chromatic lower register

Rest

3a A low trick developing lower register and breath control – learn from memory

Rest

3b A low trick learn from memory but same fingers as 3a

Rest

4a Limbering up introducing lip flexibility and smooth note changes – start on either G or C

Rest

4b Limbering down

Rest

5 Lip push-ups! building lip flexibility and stamina – start on either G or C

Rest

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mp sempre

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