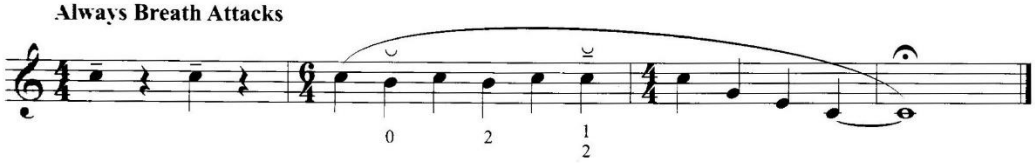
ACTIVATION

Warm-Up and Air Engagement

Always Breath Attacks



This series of breath attacks, bends, and descending arpeggios is an excellent way to center on the instrument, and develop consistent and immediate engagement of air support. As you practice, pay particular attention to the following aspects:

Breath Attacks

The breath attacks throughout *Activation* should be pointed, articulate, rhythmic, and confident. Generate a fast focused airstream that flies out of the bell of the trumpet as the note sounds, and to allow the lips to be totally responsive to the airstream. Increased air speed and compression, coupled with responsive and flexible aperture, provide incrementally higher partials.

There are many kinds of breath attacks that are useful as a trumpet player. For the purposes of t studies, we can break them into three types:

- "POO" Attacks: beginning with the lips closed, using the air to create a clear articul moment of vibration.

- "FOO" Attacks: beginning with the lips ever so slightly more open, and allowir come together at the moment of vibration.

- "HOO" Attacks: beginning with the lips more open so as to hear no like a clarinet fade-in from nothing.

For these exercises, "FOO" and "POO" attacks are the most useful, a focus on different elements of tone inception. When working on g from the abdominal core, "FOO" attacks are very useful becaus between abdominal support and lip vibration. When focused "POO" attacks are very useful because they emphasize the focused, laser-like airstream. That is all a complicated w for aperture focus.

Throughout these flow studies, and for trumpet should respond. They work in tandem, but the

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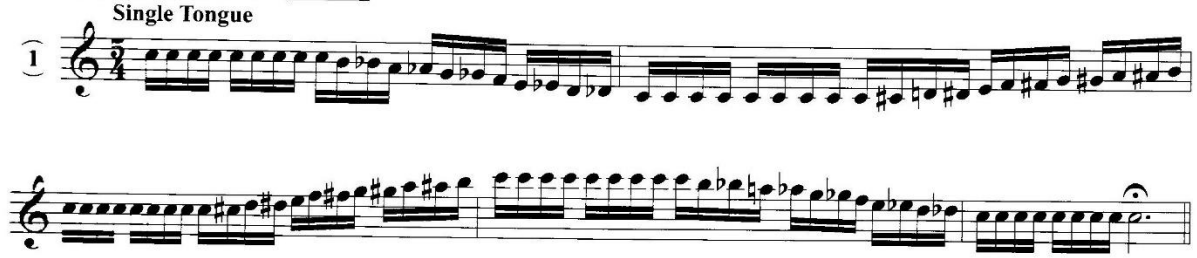
Integration

Expanding the Warm-Up With Technical Challenges

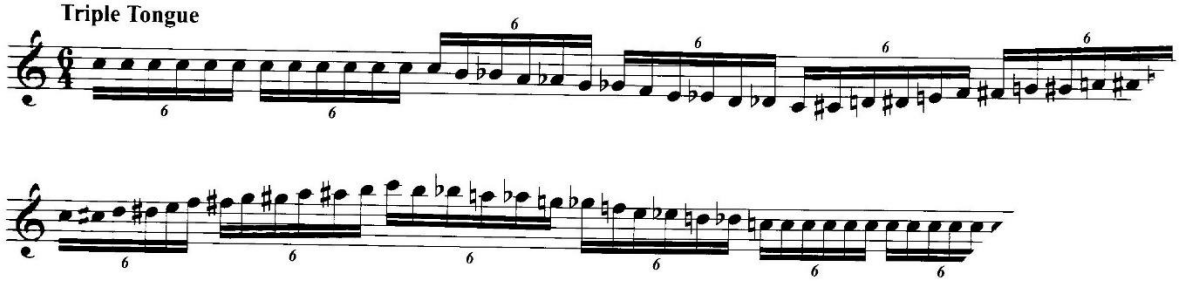
Note: View this section as an example of how to integrate technical challenges with flow studies in order to expand your technique. In this case, tonguing and interval flexibility are highlighted, but get creative and target the specific skills you wish to improve.

TECHNICAL CHALLENGE

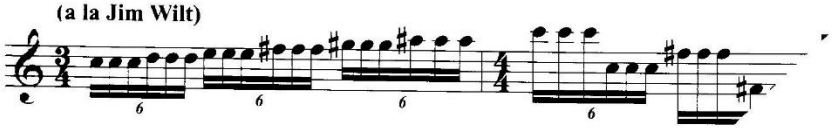
Single Tongue



Triple Tongue

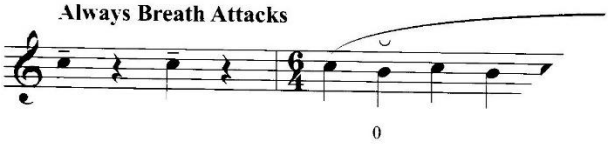


(a la Jim Wilt)

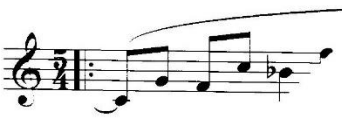


CENTERING EXERCISE

Always Breath Attacks



FLEXIBILITY / HARMONIC EXTENS'



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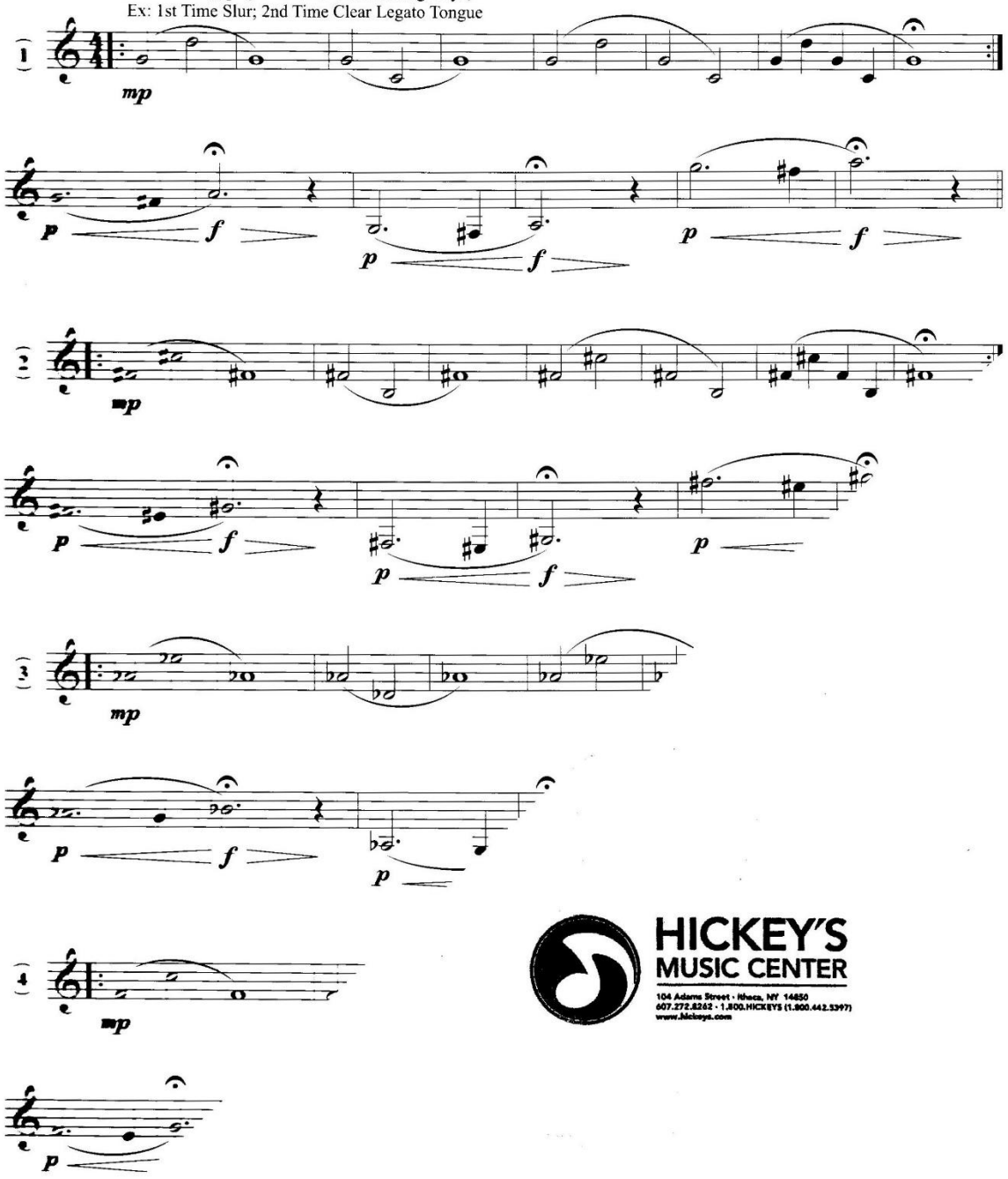
Flexibility and Control

SERIES 1

a la Bai Lin & Schlossberg

For each key, play at least two contrasting ways;
Ex: 1st Time Slur; 2nd Time Clear Legato Tongue



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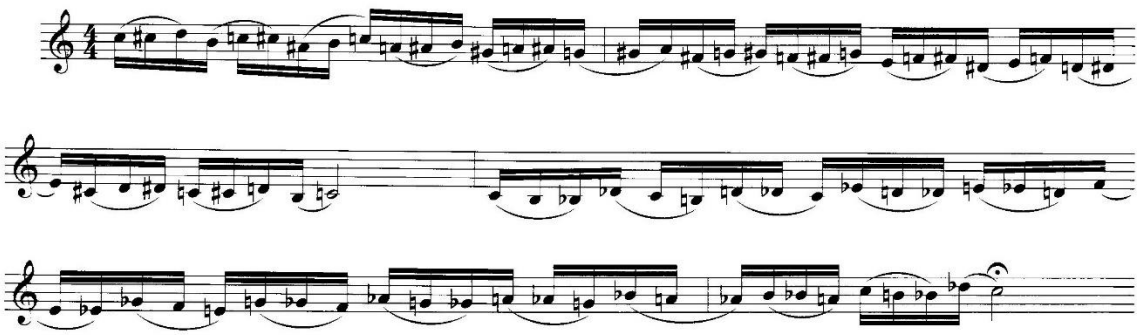
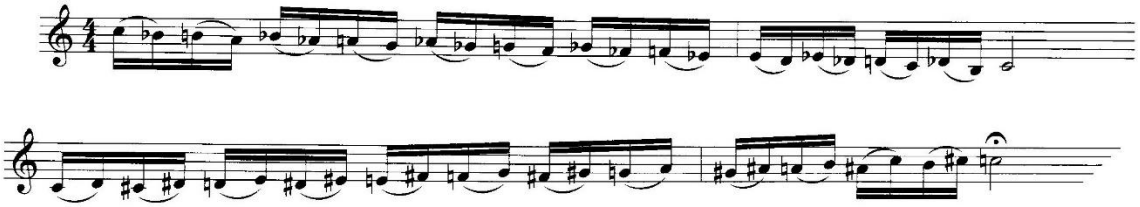
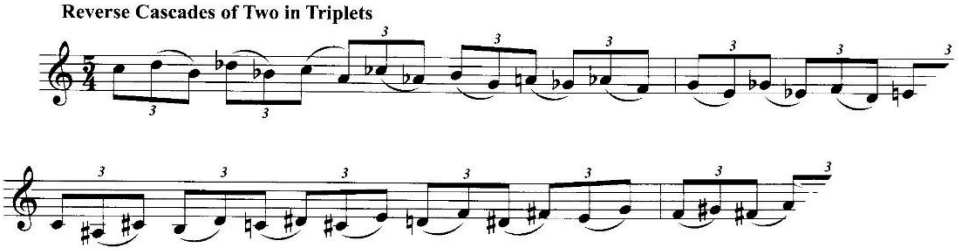
Reverse Cascades of Three



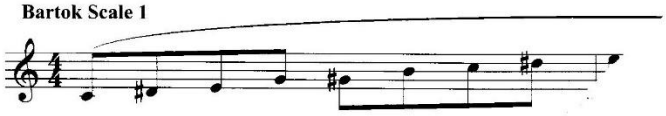
Cascades of Two



Reverse Cascades of Two in Triplets

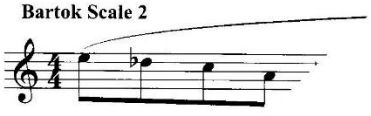


Bartok Scale 1

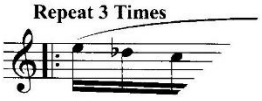


Repeat 3 Times

Bartok Scale 2



Repeat 3 Times



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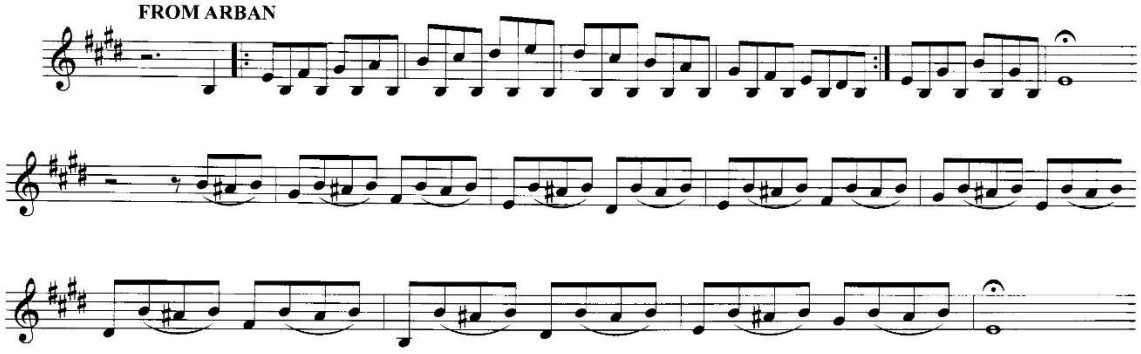
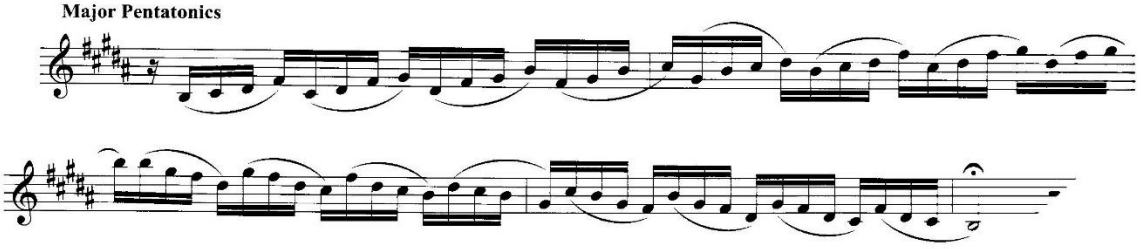
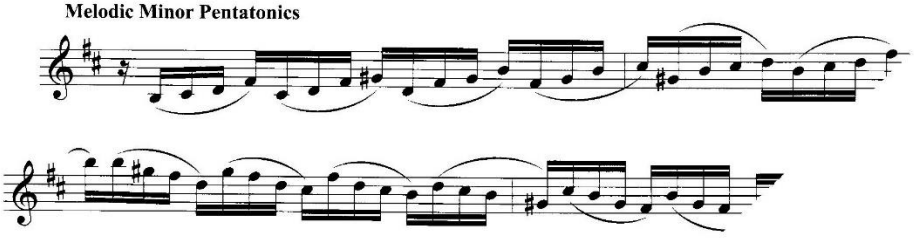
FROM ARBAN



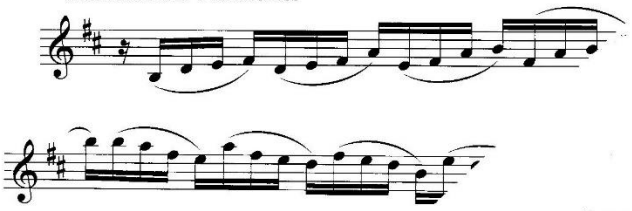
Major Pentatonics



Melodic Minor Pentatonics



Natural Minor Pentatonics



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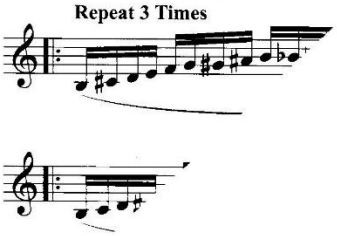
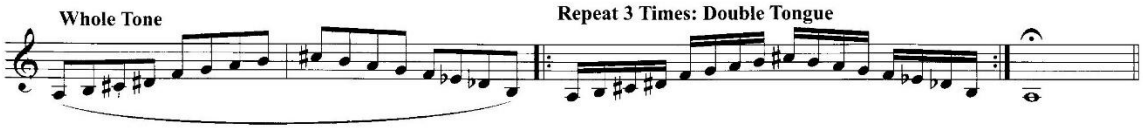
Diminished Scales
Repeat 3 Times

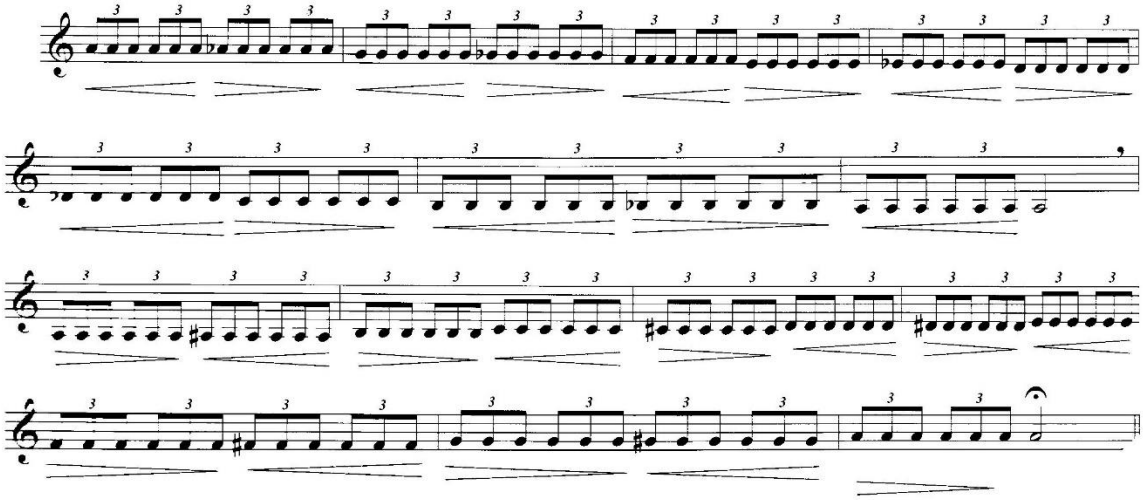


Whole Tone

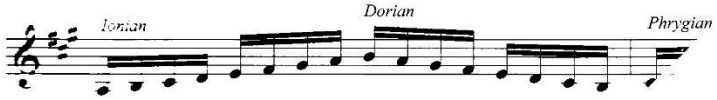
Repeat 3 Times: Double Tongue

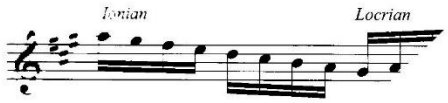


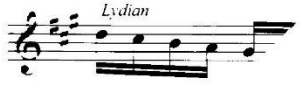
Legato Triple Tongue



CLARKE V: Slur, Single Tongue, Double Tongue







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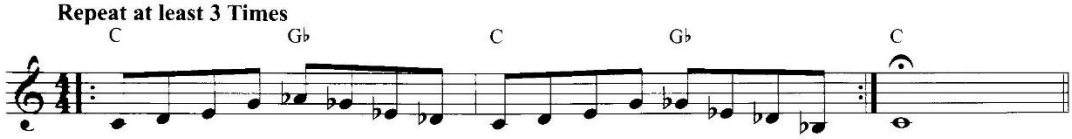
Bonus Round:

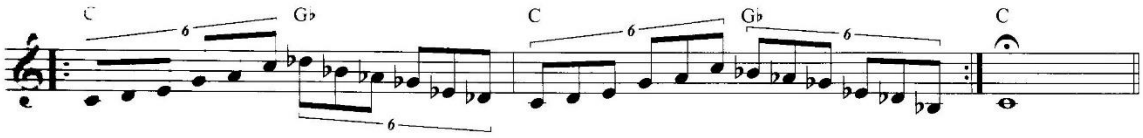
Pentatonic Pairing by Tri-Tone

Vary articulations creatively. There are major benefits to both slurring and tonguing, so vary the groupings and accented notes to increase the range of applications for these patterns.

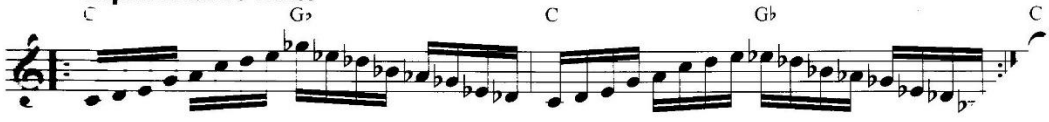
Repeat at least 3 Times

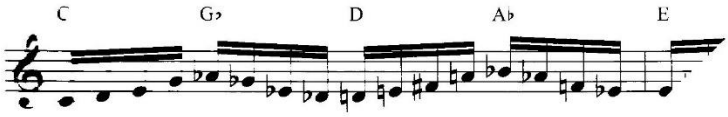


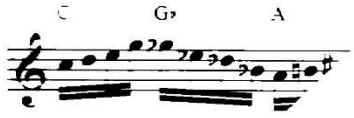
Repeat at least 3 Times



Repeat at least 3 Times







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