

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.

What to listen for: Even spacing of notes. Play difficult fingering combinations slowly until they are smooth and even. Try to maintain the same quality of sound in both octaves.

Good reference material: Clarke, Arban, Schlossberg

Bending

Why: Bending strengthens the embouchure muscles quickly and efficiently. These same muscles are used in lip slurring.

How: Stage 1. Play open G, 2nd valve F#, open G and then OPEN F#. Continue to next valve combination. Play the “bent” note as long as you want.

What to listen for: Try to match the pitch of the bent notes to the note played with the correct fingering. Although the note is bent, create as pure and good a tone as possible.

Good reference material: James Stamp, “Warm Ups & Studies”
Hesse, “Perfecting Your Practice for Peak Performance”

Lip Slurs

Why: To develop embouchure strength and flexibility. Helps maintain steady air stream.

How: Stage 1: lip slur between Ab and C holding down 2&3. Use a metronome.

Stage 2: add lip slurs from A and C# holding down 1&2. Increase slur range for the two lip slur exercises to Eb and E. Use a metronome.

Stage 3: add lip slurs from Bb to D holding down the first valve. Increase range for the 3 lip slur exercises to Ab, A and Bb. Gradually increase speed as strength and flexibility improve, and continue higher with more combinations of valves. Use a metronome.

What to listen for: A smooth, even, effortless sound.

Good reference material: Clarke, Irons, Arban, Colin

Attacks

Why: Every musical phrase begins with a first note. We must become adept at “attacking” that first note, not aggressively but musically.

How: Set metronome to desired tempo and play as notated, or any other notes you want. Take mouthpiece AWAY from lips during the rests. Change dynamics and make the phrase interesting and musical. Try to hear the notes you are aiming for in your head before you play them.

What to listen for: Clean solid attacks that are in tune. Aim for excellent tone quality throughout the dynamic range.

Good reference material: Shuebruk, Arban, Schlossberg

TAPS

Play TAPS in any key using same valves for the entire exercise. Make it beautiful and in tune. **Arban** - Play perfectly, that is your goal. Every attack perfect, every rhythm perfect, every interval perfect. Transpose TAPS and Arban.

Thanks to Marilyn Myers, Paul Boyer and Jim Leshner for editing and suggestions.

STAGE 1 "Resurrection"

Buzzing

Mouthpiece

Musical notation for Buzzing Mouthpiece exercise in 4/4 time, featuring a whole note scale with a slur and a fermata.

Long Tones *qua*

Musical notation for Long Tones exercise, first staff, quarter notes with a slur.

Musical notation for Long Tones exercise, second staff, quarter notes with a slur.

Musical notation for Long Tones exercise, third staff, quarter notes with a slur.

Musical notation for Long Tones exercise, fourth staff, quarter notes with a slur.

Musical notation for Long Tones exercise, fifth staff, quarter notes with a slur.

Musical notation for Long Tones exercise, sixth staff, quarter notes with a slur.

Chromatic Scale

Musical notation for Chromatic Scale exercise, first staff, eighth notes with a slur.

Musical notation for Chromatic Scale exercise, second staff, eighth notes with a slur.

Musical notation for Chromatic Scale exercise, third staff, eighth notes with a slur.

Musical notation for Chromatic Scale exercise, fourth staff, eighth notes with a slur.

Bending

Musical notation for Bending exercise, first staff, quarter notes with a slur.

2
"Ascending Benc

Musical notation for Bending exercise, second staff, quarter notes with a slur and fingerings 23 3.

Musical notation for Bending exercise, third staff, quarter notes with a slur.

Musical notation for Bending exercise, fourth staff, quarter notes with a slur and a dashed line below.

Attacks

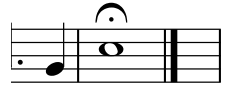
Musical notation for Attacks exercise, first staff, quarter notes with dynamic markings *f*, *p*, *pp*.

f *p* *pp*

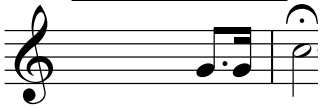
Musical notation for Attacks exercise, second staff, quarter notes with dynamic markings *f*, *ff*, *p*, *pp*.

f *ff* *p* *pp*

Slowly, with rever



Original notation



Major Scales me

